11 Square Meters

On September 22, 2014

Complete your personality, by investing more time in the work of creating your own reality.

Moscow is savagely bombed. The hitlerians start their offensive against the capital. However, Eisenstein continues his work on the movie. All over, reigns the chaos of disorganization, the normal course of the studio's life is not yet retaken for a long, long time. The auditorium is also becoming a shooting stage. The studios are small, chambers of the house of culture are not made for shooting. Eisenstein does not have a separate dwelling, he stands on 11 square meters. Many times, his financial situation is completely catastrophic "rates retention are all over, and hell knows what comes out".

From where so much force in this artist, who lives in such conditions, to work - and the working conditions are even more terrible - pursuing obstinately his ideas, carrying with an inhuman patience, until perfection every detail, the smallest detail of his vision, dealing with everything, absolutely everything, insisting even for obtaining the proper thickness of the layer of grout from the ecclesiastical objects that barely are to be gilded? *

Leadership: Does your creation reveals its meaning and veracity only if it is viewed from the perspective of a constraining life experience?

Perhaps, the leadership, following describable laws by values occurring on unpredictable points in time, is a component of a broader pattern of change, in which you experience what you are under high stress. Always, the dominant on which it is placed the interaction with your surroundings, with what matters in the moment of establishing a new relationship with a reality that goes beyond you, piercing the limiting veil of concreteness, stains and trains after her the whole field of individual feelings.

And only these feelings, enveloping you sometimes with a subtle veil of sadness and concern, help you – or, impede you - to face a world, where maybe you would not like to live any minute, but that seems to wait you around the corner. All these are not the result of what you are, but are the residual result of your prevalent thoughts and actions, which allows you to focus on the important things in your life, while giving you the chance to develop your career into an uncertain environment.

For your creation to discover the meaning and veracity, it must sometimes seen from the perspective of a constraining life experiences, so from the perspective of a hard to reach target, after analyzing the reality, in which you find yourself from all points of view, pros and cons. Only by investing more time in the work of creating an objective reality, meant to express your conscience, but not the despairs or discontents, you will be able to replenish your personality.

As I mentioned in an older article: *"The personality has as a recipient that individual endowed with the ability to devote himself entirely to his passion and the things in what he believes, even if the circumstances are not exactly favorable."*

Leadership: Are you ready to experience a new dimension of your formation, in terms of the transition from the status of "seeker-developer" to the status of "warrior-survivor" ?

Perhaps, all these representations of the self, linked with the hidden value of the man, forms together, or could form a general model, disoriented from the pathway viewpoint for the professional evolution. Here, the leadership acquires a new feature to detect the real nature of the man, the one of "safety transfer" by which it is made the transition from the status of *"seeker - developer"*to the status of *"warrior-survivor"*.

Safety is a concern and a continuous responsibility that is incumbent on the man, who engages by himself in an continuous process of development, in conditions of uncertainty. A dynamic process, focused on building a value system that can generate, especially in the long term, some profitability, a certain resistance with the value of test, a state of mind, which includes maintaining a firm attitude towards what you demand of you, of your life, of your hobby and the future.

To experience a new dimension of your training as an artist means to experience the experience of an adventure born of stoicism with which you stand in front of all the hardship and vision that you can identify in a more vivid and skillful demand for the ability to play a reality which replaces the reality that you have to endure.

11 Square Meters aims that form of man existence, became the prisoner of his own creation and future projection, but which, reflecting and introspecting himself a long while, can understand other angles of approaching a potentially problematic situation.

The joy of victory, materialized in a new series of professional success, it is often based exactly on the awareness, attitude toward yourself, self-revelation, valid by opposition to what is happening around.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/11-square-meters.html

3 Leadership Lessons From Antoine Bourdelle

On March 20, 2008

Never blame an error to justify your attitude. Never be ashamed of anything you do or think.

Antoine Bourdelle was one of the most expressive and powerful realist monumental sculptors of the first part of the 20th century. He admired the French Nobel Prize-winning writer Anatole France from a very young age. That's why he made the portrait of the great bronze writer. The long figure expresses a great vivacity and at the same time an impressive inner balance.

At one point, Anatole France said of Bourdelle: "I know of only one defect, that of conceiving works beyond measure, and this is a noble 'defect'."

And Bourdelle's response was: "Seeing my mistakes, that is where my strength lies. The path of truth is made up of recognized mistakes."

I think it is useful to dwell on this point of view and consider whether it can be sustained today in the field of leadership.

Leadership: Do you take into consideration the fact that the power of any performer lies in knowing how to recognize the "errors" in which the ideas of his creation are reflected, whenever he tries to prove to himself that he can conceive works beyond his power?

I believe that you can only contribute substantially to the development of your leadership if you are able to acknowledge your mistakes and bear the consequences. That is the strength of any elite performer. The path of truth – which Bourdelle said was made up of recognized mistakes – actually points to the optimal, but very difficult, and demanding path that connects your traits, qualities, and talents to true performance.

This path that you must take to complete your mastery, showing a positive orientation towards the good use and skill of your own strengths and abilities, is similar to the consumption of large amounts of chocolate. Just as chocolate can be harmful to health if the amount consumed exceeds the normal that the body can withstand, so your path to performance will not be excellent if it does not contribute substantially to the formation of your own personality, meaning if you do not start thinking, to act and produce more and better results.

If you are not inclined to take certain risks, if you do not try to outdo yourself, to enter a new field and to achieve a certain progressiveness of Creation, then you will never find that you are capable of doing what you thought was impossible.

How do you contribute to the development of your Creation? Do you have the sincerity and courage to admit your mistakes and bear the consequences? Have you chosen the path you need to take to complete your mastery? Does this path have the peculiarity of being "excellent"?

Leadership: Are you able to outdo yourself and enter new ground that does not guarantee 100% achievement of a high level of excellence?

I am sure that excellence in leadership is based on a rigorous selection of errors that affect the operations adjacent to the creative act (whose sole purpose is to reveal your artistic aspirations, but also your highest traits). A performer should identify those error-correcting techniques that can produce constructive results for the consolidation of knowledge, with the involvement of other perspectives of art development, so that any achievement of it can be considered a masterpiece of creation.

The words of the great Romanian writer Nicolae Iorga support the truth transmitted by me. He said: *"Laugh, not at the mistakes you made, but at the mistakes you never made, even though you had the opportunity to make them."*

A man without consciousness of his own mistakes will never be able to penetrate the hidden corners of excellence, he will never be able to create that connection between investment and profit, that is, between effort and the benefits of effort. Being aware of your own errors and mistakes is a way to highlight the most characteristic aspects of your own "leadership art" that you bring to life. Excellence is based on a rigorous selection of errors and mistakes in order to obtain a deeper and more comprehensive expression of your own individuality, of your inner world.

In order to live up to your own expectations, you must first reward your own efforts. How? By acknowledging your mistakes, that is, defining your weaknesses.

Whenever you make a mistake, whenever you detect an error or a defect in the mechanism of your own operation, fill in a check for yourself to pay a fine for it. A fine for every mistake. The check can be worth 5 RON, 10 RON or 25 RON. The effect will be amazing. Because this check validates your own contribution to increasing personal value. This check is a testament to your perseverance, your power to dedicate yourself to personal progress.

If you do not reward yourself for the "production" of mistakes, it means that you have not taken any steps forward, that you have not evolved at all in the handling of your own abilities.

Leadership is an indicator of the strength with which the performer acts on the discovery of errors prior to substantializing, to the fulfillment of creation, a process from which he learns to strengthen his self-confidence and work.

I have identified **3 Leadership Lessons From Antoine Bourdelle** in this article:

1. The results obtained differ in their experimental errors . Never lose yourself while handling errors.

2. In order to rule out systematic errors as much as possible, you should always carefully consider the method of measuring the value that accompanies the result of your creation.

3. Never blame an error to justify your attitude. Never be ashamed of anything you do or think.

Source: https://neculaifantanaru.com/en/3-leadership-lessons-from-antoine-bourdelle.html

93% Of The Total Of A Temporary Space

On November 12, 2014

Explore your limits and horizons, contributing to the creation of particular cases of applying your own model of interpreting an unanimously accepted truth.

All this immensity that spun in front of my very eyes, unadulterated by any feeling of pressure, in a variety of subtle ways that opposed that temporary space called generality, under sign of the experimental and unconventional. It was a sort of particular visualization of a dimension supportable by the way in which it was handled, from beyond the physical, beyond the understanding of the essence of existence, from beyond the mind of its creator, viewed through the lens of an information super structural model.

In my case, wanting to delve deeper into the "Force Space of Alpha", under the glowing power of the *5-cornered Astral of the Kabbalistic Microcosm*, I had to deepen the exploratory function of thinking of a new communication interface with the philosophy set out in the Pendulum to Foucault:

"So, my greatest difficulty was to find an order in these seven measures, one that is appropriate, plentiful, different and that would keep the sense of intelligence and memory unaltered. This high and comparable arrangement fulfills not only the role of preserving what has been entrusted to me from things, words and arts, but also gives me true wisdom."

The limits and horizons of science, well impregnated in the unaltered memory of the great creators of worlds, these artists isolated in the vastness of the universe that surrounds us, can provoke in the associative mind, faithful to the *Magical Eyes of Oberon*, a game of the endless analogies through the interweaving of the imaginary plane with the real one. The great splendor of science, contained within the perimeter of the convention between the symbol and the particular visualization of an enlarged image through the process of comparison, has a permanent openness to the most subtle form of the holiness of "Newton's Chest".

Leadership: Can you register remarkable progresses on the world from the height of mysterious contemplation, in trying to study and express the need to adapt to a style of thinking transferred outside the relative loop?

If I wanted to record remarkable progress in the art of seeing the world from above, easy and unconditioned by any outside influence, if I wanted to make out the seemingly impossible formula of demanding perfection in an unreal reality – because it was new, then I had to resort to converse reasoning, from the general to the particular. It was an attempt of studying and expressing the need of adapting to a style of thinking transferred outside the loop of the relative, a style accepted as an inevitable partner in establishing truths applied in researching for a new horizon.

Unnatural, I felt caught in the mechanism of projection of an ideal of superiority that only existed in opposition with the logic of thoughts and irrational ideas, addressed in a rational way, as if I had to take action against an intelligence that went beyond the normal standard of reasonableness in giving a meaning, authentic or not. The "relative" is a permanent tension of the presupposition of changing the world, from a point of view that resurrects another world, and the loop of the relative is the return to the primordial meaning found at the crossroads between "the need to visualize the abstract" and "the need to transcend the visible".

I was confused, subtly tied to a complicated reasoning. In a way, I found myself in the role of that character created by Pat Rushin that tried to unravel an impossible formula, unable to pass 93%, for all that he accumulated by expanding knowledge would self-destruct. It became something else, as a last act of a duel waged for several months by the two adversaries: the heavenly battle between the archangel Michael and the fire dragon. Matter is transformed by the destruction of old interpretations, reviving the compressed world in the austerity of the Alpha sign.

Leadership: Are you able to create a world that is congruent with your interpretation, even if it could be a wrong world, in the attempt to receive a new perspective on the criterion of orientation towards the higher powers of the manifestation of Creation?

The practice of exploring the unknown, widely opening the gate towards the heights of science that can define man as a representative of the new world, in which thinking associated with fantasy takes a leap over what is allowed, imposes a relativity in assessing knowledge by expanding truth values from two, to three values: truth, false and probable.

What can interfere with leadership, in an attempt to receive a new perspective over the orientation criteria towards "superior powers", expanded beyond the borders of the usual and the admissible, is precisely the reasoning through which science can exist in a space without limits, a space in which imagination makes everything possible. A kind of reasoning through which you go from accepting certain generally available principles to the creation of particular cases of applying your own model of scientific interpretation, using the information you have for assessing the truth or the false in the continuous development of the relationship between world, reality, existence and perfection.

A sort of overlap between everything and nothing, in the same way a computer program is verified and validated by reality before being implemented on a large scale in different institutions. Only with one amendment: that of not confusing the mind with a logic that has a myriad of opposites, pushing you towards excessive ambiguity, difficult to decipher.

The superior power of the manifestation of Creation is found in the interpretation you give to an ideal, pure, geometrical world, even if this interpretation may be wrong or misunderstood.

Daniel Castro, the American layer specializing in economic disputes was very right: *"When we make a judgement it means that we will create the mental model of an expected universe. In fact, we create a world congruent with our interpretation, even if it could be a wrong world."* In other words, the tendency of redefining previous ideas and ideals can be a passing from a smaller world into an immeasurable universe that is fulfilled by the thick and complex chain of assimilated consciences.

To create a world congruent with your interpretation, even if it could be a wrong world, means to distance yourself from concrete reality, but also from the only possibility of acceding to a superior standard of thinking. The exclusively personal interpretation, basing yourself solely on it, can lead to a utopian world, without any connection to the concrete of today, but that defines and encourages the possible of tomorrow.

The exploration function of creation has as its primary source of inspiration its own model of interpreting the unanimous truth accepted by the rest of the world, specifying that the same truth can at any time take another turn towards the concrete of the perceivable reality only by the minds that know to transcend the visible.

93% Of The Total Of A Temporary Space signifies the conducting of transitioning to an

advanced stage of evolution – close to the absolute, by creating particular cases of applying your own model of interpreting the reality you know, or rather what is called "unanimously accepted truth".

Leadership is possible by reinterpreting this complex world, basing itself on the phrase: *"power is renewed through intellectual orientation and analytical skill that facilitates the development of all possible options of the future."*

The mental model based on self-reasoning, must be consistent with a present horizon (narrowed, fearful, with thousands of questions with variable answers). But at the same time, it must resonate with an essentially mobile horizon, one that includes the depths (in interpretation) from beyond the scope of vision.

Source: https://neculaifantanaru.com/en/93-percent-of-the-total-of-a-temporary-space.html

A Beautiful Stone Is Just A Beautiful Stone

On September 03, 2014

Place your achievements in a framework that highlights value, strengthening the foundation where the construction of their meaning is based.

A dialogue from the book *"Endless Night"* by Agatha Christe is relevant to the integration perspectives of leadership in personal projects.

- I build houses only for certain people, when I want to, said Santonix.

- You mean, for rich people? Concluded Michael Rogers.

- They have to be rich because otherwise they won't be able to pay for their houses. But I don't care about the money. My clients have to be rich, so I can build expensive houses. But the house is not enough. There has to be a background. It is equally important. It's like a ruby or an emerald..

A beautiful stone is just a beautiful stone. It doesn't lead anywhere. It doesn't mean anything, it doesn't have shape, nor meaning until it's placed in a holder. And the holder must have a jewel that rises up to its standards. I take the picture as it is, I detach it from its frame, where it exists with full rights. It has no meaning until it the house, which will proudly rise like a jewel in its holder, will exist.

Is the development of your leadership at the crossroads between the influence expansion tendency and the honor to represent yourself in a value promotion context?

Are your values generated by ignoring the differences between the rich and the poor? Are you in a position to benefit from the differences between them? Are your values chosen and determined by the significance of the construction that you manage? Does the background that you use to place a bid fit in the price of the consumption value you attribute to yourself? What is the reason to force the terms and the outcome of a negotiation that does not lead to the expected results?

Your commitment in achieving the aspirations of becoming a leader, deeply exploring the win-win possibilities within the campaign *"I can help more",* becomes in certainty condition a point of influence expansion that mustn't come against the honesty and integrity principles. But at the same time, taking into consideration what is better for the people with whom you make arrangements, we can talk about a kind of expansion of your own conscience, established on various virtues that perseveringly respect the rules of leadership.

And one of these rules envisages the enactment of a procedure similar to *"share understanding"* having the meaning of an acknowledgement of the duty to be a spiritual entrepreneur that acts in favor of a certain result, in order to give leadership long-lasting consistency. This result doesn't necessarily have only a strong emotional touch, but also in terms of what it suggests, it has to relate to the equation:*"A beautiful stone means nothing until it's placed in a holder."*

In the simplest words, this conclusion can be interpreted in the following way. It's wiser to accept a certain compromise or to reflect over the impact of your own foundation of values,

than to resort to some monopoly practices that don't conform with the honor of being a person with a great heart, with the honor of serving a professional project that produces positive effects, with the honor of being a leader for whom success doesn't mean only profit, but also style, composition and background, with the honor of representing yourself in a profitable equity context, promoting the value that you bring in this world.

Equity is a beautiful and solid construction that can be negotiated with the same full rights both by the rich and the poor by a decision that will please both sides.

The advantage of cultivating leadership, permanently updated by creating some new attitude alternatives towards what you appreciate as being valuable, is seen at the level of understanding what you point out, by comparison with a solid result. And the result is given by the positive influence that strengthens the relationship between yourself and your supporters.

The foundation where the construction of their results is placed ensures the integration of the psychosocial response to an offer that can not be refused, fulfills the conditions of a favorable general framework in a reality that existed in a certain time. Thus, the prospects for development must follow an ascending trend in agreement with what is to be expected from a foreseeable future. Today's leadership, that needs to correspond to the general interest, has a significant ponder towards that of the future leadership.

Values such as leveling the difference between people and the means to achieve them are always represented by promoting the "preciousness" of a jewelry or by the quality of interpreting the perceptual framework of the person.

A Beautiful Stone Is Only A Beautiful Stone points out the value of what you gives, with the intention of generating a new income flux as part of efforts to expand personal value. But in such a way that you detach from that thinking that doesn't allow you to notice the connection between causes and effects, between meaning and appearance.

What value do your leading achievements have? How well do you manage the foundation where the construction of their meaning is based?

Source: https://neculaifantanaru.com/en/a-beautiful-stone-is-just-a-beautiful-stone.html

A Beginning Of Endless Times

On January 27, 2021

Try to ensure a tenacious and visionary freedom, a freedom that adapts to the times, without losing any of the vitality of the moments of reflection on the inner life.

I listen to a song entitled "In 100 years", and I listen to it with great pleasure and enthusiasm, with the feeling of the simple man who carries his years with so much nobility and serenity. I listen to it whenever I feel that no one is listening to me, knowing that if I had been listened to with more sincerity and openness, I might have been better understood as a man of endless times. For no one understands how deceptive and disappointing the feeling you give to past years, but present and untiring only to the rhythm of music, can be.

And as I listen to it fondly, and as I flutter through the room to its dynamic rhythm, a chorus comes to my attention, in a space of versatile, poetic, pure emotion: *"Outside the gates of Heaven, oh, there lives a unicorn".* What does this verse mean other than that, probably, behind everything you have experienced with a lot of feeling is someone hidden in anonymity, someone hard to find, hard to access in a reality that changes from one point to another, in a space of inaccessible transcendence.

All the images and sounds in this song intertwine in a universal geometry of emotion, all the years I have lived in a hurry, wishing with all my heart that they would not come to pass so quickly, I still stop in place, in an appearance of separation from the rest of the world, just as a musical note rests in the pause between rhythm and voice. And if I feel different, a little nostalgic, but also very energetic, it's because the past years have made me different, even if the difference between me then and now is as small as the distance from one musical note to another.

Even the musical notes have a long history behind them...

Leadership: Are you ready to accept yourself in the struggle with time that tells its existence with a lot of sincerity and in an equally captivating way in the break between two musical notes?

A song is a passage of years through unforgettable moments, you gather them all in the mind of the artist and turn them into a bouquet of roses that amazes with an incomparable power of vivid colors, full of emotion. Obviously, I am not trying to turn the relationship with myself into a philosophy of emotion towards the artistic or musical field, but rather I am trying to create an approach to a theme that penetrates the lyrics of my world. They announce much silence for a too subtle presence that lives its years by remembrance, sometimes by forgetfulness, but especially by the soothing rest of the soul.

This is what we are talking about here, about the music of life lived on the rhythm of a self-discovery. Because nothing is more important than to accept yourself in a loop of time that keeps repeating itself, indicating the connection between "Memo" and "Domini", between Andante and Allegro, between Do and Si. And the pause between the musical notes that accompanies my past and present, being a superior form of awareness of the emotions and thoughts that know how to tell a story, extends to each agreement between the feeling of identity and self-perception.

Certain moments of life still follow me among these notes, few traces remain of them, these being proportional to the sleep of the objective mind.

Maybe I need to go back to who I was, full of determination, hard work, energetic, to understand that the years are not numbered, but are exactly like the disease, they spread from a distance, everywhere. You can feel them all around, in books, in promenades, and in music, but you can't find any relief in them, just a fruitful aspiration for something else. To something much higher, more harmonious, to something that is generated precisely by the act of creation and perseverance in creation.

And if I were to live 100 years, then my emotions will announce another 100 years of remembrance and reliving the fleeting moments of joy in life. After all, they are the measure of changes and transformations regarding "before" and "after", and if I could have been someone other than who I was, then I wish I had been a verse from a hit of the 90s, composed entirely of Modern Talking: *"We'll take the chance, we will again."*

Leadership: Did you urge the "Present-You" to pay more attention to moments of reflection on the inner life, reminding him that you are willing to identify the perspectives of interpreting a reality lived by playing the same "music"?

A reassessment of the limits of time that I allow myself in order to understand the knowledge of the original being, or rather the need of the embodied being to re-enter into dialogue with the One who created it, puts me in agreement with the inspired point of view of Marcus Aurelius:

"Think that in a short time you will naught but no-one of nowhere, that there will be none of the things you see now, neither the people living now. Because everything is by its nature made to transform, to change its state and to disappear so that other things can come after."

I am of the same thinking, but I go even further. Out of the desire to maintain and develop direct contact between myself, the past, and the present, being in this way stimulated by intellectual abilities, especially the analytical spirit and fine discernment that the study of philosophy develops and maintains, I will make a round trip to that part of the corner of a world full of human mysteries.

A world full of clever, suggestive, invigorating words, which is relived through a dream that intoxicates you and makes you say: "I am capable of more – I want more".

I will always try to be in a place of encounter with myself and with the other, in order to feel and learn that what is unexpected in me, then, can only be found within the present me. And what I find wonderful about me, the present me, harmonizes with a part of the expression of a reaction to the feeling of freedom that the song "In 100 years" gives you.

Yes, I am free, because I found myself in a space dedicated exclusively to joy. I was, am and will be the sum of thoughts expressed through sounds...

A creator is a presence that carries its years with dignity, it is the measure of changes and transformations regarding "before" and "after", just like the life between two books that deal with the same subjects without being influenced in one way or another.

A Beginning Of Endless Times is characterized by an incessant transition from one state to another, from one stage to another of life, to the rhythm of a fabulous music that often only you yourself can hear.

A perfect creator can be perceived as a chord between two musical notes that is added to a

melody, to highlight its outline, to adorn its melodic line. He can reflect the life of one man at different times, with different moods: he will make different value judgments about the same music. Or, as someone rightly said on the internet:

"Maybe it would be interesting to listen to even two or more parallel performances of the same piece of music, this would reveal the personal imprint of the performer; it would show us how different we are in understanding the same music and at the same time how beautiful we are in our uniqueness."

Source: https://neculaifantanaru.com/en/a-beginning-of-endless-times.html

A Bird Whose Powder Down Is Lost At A Distance

On October 06, 2013

Short-circuit the entity that defines man, in order to bring to light its hidden tendencies.

His whole look shows a completely calm character, not apathetic, but composed. A man whose attitude doesn't reflex his inner reality, the lack of contraries, or any discrepant note in the harmony of the elements that define him. The murderer, known as Buffalo Bill, no longer feels the torment of the things he had committed, which made him become a monster of persuasion, and of invasion into the inner sphere of the beings that surround him, he does not feel the pain, the fear or the waste, the only symptom he feels is the inability to develop a new personality ideal, an untouchable one.

Only a multiplication of the mobilizing force in well-determined circumstances, produced by some pulleys with an unacceptable moral weight, could have disturbed this compact thinking system. Only the unshaken temptations of the senses that generate adrenaline could have determined the nervous sensibility, a force you have to fight against. Only the intermolecular clashes from the constituents of the rough material out of which it is made, according to a fixed chemical equation, he could have brought to light his hidden tendencies.

He would have thought he's living in harmony with himself, never living his values, without asking for anything from anyone, working as he pleases, and that in this world, nobody and nothing can alter his course. But something trembles in him, maybe an unnoticed thought dissimulated behind skepticism. From his voice something strange tears away, an unsettling feeling. The moral pulley systems trigger the alarm.

Leadership: Do you use your predisposition to judge others in a constructive way, depending on how they form a conviction built up in a very high degree of certainty about overcoming a worrying reality?

The suspicious mind reaches a moment of desperation, by getting the coordinates of a circle whose diameter varies according to the intensity of the thoughts and intentions. Its voice has a powerful tremble, like a somewhat electrified body. As if in the most delicate parts that define its superiority, in the most solicited components of its functional system, a mysterious rejection force with very high values would have been created. Fear suddenly envelops him. Something disturbs the smile on his face, the tone of his voice precipitates, it is the very high certainty that he was already being looked at by the FBI, and he can no longer overcome this troubling reality.

Just now, when the elementary creations of man make their presence felt by taking maximum values when the psychical pressure regulator station breaks down, barely when the delicate particles of his breath transmit the most powerful fear, barely now the instinctive sensors of agent Clarice Starling detect the evil, the hidden part in himself. She feels that he's uncomfortable, that his personality is hindered. He hides the truth as well as he can. Yes, he is the murderer, he is Buffalo Bill ! The circuit of a lamp is interrupted and another one powers itself with energy.

The identity of this calm character,but brilliant, is unmasked. For a brief moment, the eagle becomes a speechless turtle dove. The powder down of a bird with no colors is lost at a distance and you shouldn't waste your energy to gather it. It falls by himself when there's a maximum tension of the support cable, when there's a confrontation with your own Ego because of a failed attempt to free yourself from the burdensome past. From the truth that it contains hidden behind a fake identity, some fabulously crafted masks.

Leadership: Does the way in which you deal with what happens in your life have the consequence of finding a way of measuring the intensity of the moment that has prompted you to make a decision about the likelihood of an image that dissolves during its examination?

Take a circular look at the inner universe of the man next to you. Surely you are an artist if you can perceive or produce the succession of useful emotions and thoughts for growing his own functionality. The main supportive field that he uses to change his Ego, subjected to a constraint that he cannot resist otherwise, is given by the image he wants before you, but which is not necessarily the correct representation of a consciousness that has lucidly assumed its destiny.

An image you make about someone during their examination is an exceptional snapshot that excites your admiration or anxiety, perfectly capturing an emotion, a thought, a situation of the quest for discovering a reality you have never experienced before. This image highlights the result of an advanced search generated by the desire to find "something else" than what you know about a person struggling with a certain type of addiction, considering themselves as being something other than they claim to be.

But this image is shattered immediately if it does not have a transparent area that allows you to visualize the level of inner vibration: self-reconciliation, hope, subduing, or despair, regret, resignation, etc. The image of man is felt in the form of a specific sensation (of joy or anxiety) that results in a less desirable truth.

Leadership: Does the way in which you sketch the profile of certain people have as a consequence your state from the moment immediately following a comparison of what you think you know and what you omit to take into consideration?

Often, leadership "matches" end with the victory of one of the sides, rarely with a tie, when the best player scores a few extra points. We are talking about this particular situation when you want to figure out a few of the defining traits of man and by identifying yourself with them, to understand their way of functioning without internalizing one quality or the other.

But more new problems appear when you try to open the locked door of the mind of man, whose key is research, the use of the perceptions, ideas, intuition and applied knowledge assembly. Each of these has to be able to withstand a new set of well-determined "qualification" requirements in the extended race towards influence, towards exerting and maintaining permanent control.

But as on the market there are a series of products destined to meet one and the same use, thus eliminating the chance to create a precise pattern of the non-consumers, so does coming up with a strategy to penetrate in the deepest and most comprising sphere of man, subject to transformation, subject to the implacable force of his own Ego, eliminate the chance to create a correct and tight report that accepts the parameters for an examination.

Often the comparison between what you know about someone and what you omit to take into consideration has as a starting point the merger between two types of personalities. One enriched by a carefully worked and even overvalued image (but acting only on the basis of pure consciousness), and one characterized by a distorted self-image, marked by a sense of shaky and persistent instability (acting based on momentary impulses).

A man you DO NOT know is a man you think you know from the height of self-appreciation manifested in moderation, or from the height of an image that is supposed to be important and positive.

Sometimes in leadership you have to act according to the principle "batteries lose their ignition power at low temperatures." Only by creating a perfect break that affects more protection factors inside man, causing emotions, fears and anxiety only from his part, thus, touching his mobilizing force in strictly determined conditions, using as much as possible guides that take him out of his comfort zone, only so will you be able to shape a new perspective of his own Ego.

Seldom, in extreme situations the safest way that leaders retort to in order to bring to light the dark and true side of man is to distort compact thought system thereof. A deeper distortion of the functional structures of man creates a secondary reaction that, in turn, detaches the true and fake of personality.

This distortion has to move the inner energy, to create a deficit in thinking, to shake all perceptions and senses, putting the nerves under more pressure. And man, subject to subtle and self-restrained bombings, more at an emotional level, will reveal in the end his true identity – if it's not guided by a stable and honest self.

The problem in this case is connected to the option for a "leap" over the apparent truth, but it only applies, works and is effective if the man has a bit of conscience able to intervene in any circumstances.

Forming a belief is accomplished by the meaning you have chosen to fit a life experience that starts with the intensity of the emotion someone conveys to you in a particular circumstance and ends with the act of will that gives birth to a personality different from an authentic one.

A Bird Whose Powder Down Is Lost At A Distance points out that tendency of losing self-control in a man with a double personality. It brings to our attention that ability to discover the truth behind the mask that covers, sometimes almost perfectly the character, the thoughts, the intentions and the actions of a person.

The mask, a deceitful appearance, can be destroyed if you know how to discover and to act upon everything that man hides more or less intentionally in himself.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-bird-whose-powder-down-is-lost-at-a-distance.html

A Black Square Within The Dazzling White

On April 01, 2008

The vision you form about science is the progress you make by joining your own potential, next to the intention of amplifying the image that meets you coming "from the front".

On November 30, 1841, the Philadelphia Public Ledger first announced that French police were using Niepce and Daguerre's invention to identify criminals. When a person makes a scientific invention (the newspaper writes) they do not yet know all the possible implications of its use. Daguerre's magical invention, which consists of painting with the help of the sun's rays, was used by the Paris police in the fight against crime. In France, when a criminal or a suspect is arrested, the police immediately make a daguerreotype and draw up a file of the portraits thus obtained. The people of the underworld, in order to prevent this process, sometimes make horrible grimaces in order to deform their face...

Sherlock Holmes was not endowed by his creator with high scientific knowledge. But unfortunately, Connan Doyle did not even "allow" him to use those of his time. Here, for example, is photography, which today occupies a leading place in forensic research. The first photograph, taken by Nicephore Nieppe around 1829, depicting a still life, was closer to an impressionist drawing than to what we call photography today. However, this glass plate heralded not only future radiographs, cinematography, photographs of invisible stars, cosmic particles, but also future photographs of fingerprints, without which investigators would be left with Sherlock Holmes' magnifying glass.

Leadership: Is exposing your knowledge in the face of an eventual discovery recommended because of the vision of your little image to change the way you do things, by following a "double bond" trajectory?

There is only one truth to be learned from this: everything you invent is the result of a vision that improves the ability to manage any resources you have at hand to make an important discovery in a field. This is the image of sensitivity that embraces the needs of the scientist along a vision that is all the deeper as it is drawn from the results of your work. He tries to penetrate everything with the eyes of an inventor, he tries to enliven and lead everything in the matter, ensuring the trajectory of a "double link": between theory and research, between discovery and capitalization.

A Black Square Within The Dazzling Whitecan be considered as a representation of truth around the vision you create for a single purpose: to contribute to the achievement of a discovery that will be extended many years ahead. The square represents your vision, while the dazzling white is given by the leadership that you know, that you practice and that you represent. These two elements go hand in hand, harmonizing permanently until the ultimate result which is called "performance". You can enrich the perspectives of the scientific field, you can increase your power of influence, if "the square and the white" are maintained at as high level of quality as possible.

Just as the intelligence and our ability of judging and remembering things, raise us above the other animals, similarly "the square and the dazzling white" (I say the dazzling because the science of leadership is like a milestone for the way you interact, communicate and bring value in approaching a scientific field), if these two elements are conceived from the start with the thought of the true people's expectations If they are well-implemented, and responsibly maintained, then they will lift us above our own limits.

Leadership: How do you respond to a broader vision-building context that accelerates the expansion of your consciousness into an area of power to accept the condition of a discoverer who has reached the truth after centuries of error?

The image that comes to you "from the front" is actually an illustration of the idea of thinking outside the box, highlighting that part of the findings that will definitely remain an extension of the area of personal value growth. Immediately, this image is situated between concrete and abstract, between real and ideal, between sensible and intelligible, being at the same time the result of the interaction between the objective data of reality and the creative involvement of an intermediate subjectivity during large-scale events.

Many times, however, you will have to accept the condition of a discoverer who has entered the truth after centuries of error. I say this because it is difficult to acquire the science necessary to identify a colossal discovery, and it is possible that you are the one who begins the "excavation" action and someone else will continue it in your stead (many years after you are gone). It is important to have what it takes to be called a discoverer: you must have the courage and determination to venture into the unknown, without really knowing what you will find.

1. Are you so caught up in your leadership that you no longer see the importance of "dazzling square and white"?

2. How do you contribute to the realization and consolidation of the relationship between these two elements? Do you perceive the whole picture, the big picture of the really important things before you relate to the practices and accents of your leadership? How can you use these two elements to provide your followers with a safe climate in which to grow and train?

3. Can you use these two elements to outdo yourself, enter new ground, and achieve great transformation?

On the way you answer these questions depends your success as a leader. Therefore, express your vision, so that to induce people acting into its spirit.

Leadership is the vision that tells a brilliant discovery from the perspective of a brave traveler embarked on a great adventure whose finality will be preserved in the memory of the world for eternity.

A Black Square Within The Dazzling White reflects the gift of vision that you must demonstrate during a journey in which the chances of success are hard to estimate. But the vision must remain yours, of the one who started the journey, otherwise there is a risk that, after a while, you will not find yourself in that part of the journey that ends. Learn to travel for the sake of traveling. But the great adventure is to get moving and, in the end, to make an amazing discovery.

Source: https://neculaifantanaru.com/en/a-black-square-into-the-dazzling-white.html

A Black Thought Against Your Own Ego

On June 16, 2011

The way you relate to your own values and beliefs reveals your true leadership capacity.

Yesterday I found on Google an important news about the Fukushima nuclear power plant accident, caused by the earthquake followed by tsunami on March 11.

On May 20, so less than three months after the disaster, president of the company Tokyo Electric Power (TEPCO), Masataka Shimizu, announced that he will resign and will appoint a successor. His decision came after TEPCO announced a net loss amounted to 11 billion euros for the fiscal year ended at March 31, which is a negative record in a Japanese company.

Can you give a positive diagnosis to leadership by adequately investigating your emotional and psychical reality?

What fundaments the reasoning to stop yourself from moving forward, within the limitations of your own identity is the perspective of not being able to make inspired decisions, because you feel morally threatened. More and more frequently we notice the art of renouncing, of losing self-protection, where the beauty of the obligation to guarantee an efficiency performance no longer has a substantial meaning and importance, but a meaning contrary to evolution, which urges us towards moderation and prudence in what you transmit as feeling.

The diagnosis of leadership is given by adequately investigating a certain emotional and psychical reality with a responsible accentuated structure, developed on the background of building identity, in an idealistic space out of which the formula *"I'm tempted to carry on, but I don't know if I'll succeed"* is no longer possible.

In this case, the process of thought maturity and that of emancipating the will to manifest yourself in agreement with your deepest feelings indicate us a permanent shift in the development interests. The interest for the meaning of what has been settled by unfortunate circumstances, gives places to the interest for the "zoom" function of constant effects, in the sense that value is underappreciated when it meets the ridiculous of various aspects that you come across.

Leadership, as a result of the manifestation of human spirit, in its full strength to reveal itself in every situation depends upon the existence of the identity construction and the conscience crises that, in the analysis of successes and failures, don't come to underlining discontinuities between the two areas of safety, released by the constraints of honesty: the area of extending potential and the area of extending influence.

Leadership: How do you train for the battles that will take place in your inner universe?

Leadership is not a paradise that can be found by following certain maps with clues about steps to be followed. Even if you have navigation tools that can lead you towards your choice (a direction to be useful for you and to match with your ambition and potential) is still one thing you cannot leave it to anyone and sometimes you will come hard to accept it: your inner structure. In particular, your inner strength and consistency, which is reflected in every aspect of your life, in the past, present and your future.

Your personal key to success remains rather in yourself. You can make from leadership your long-dreamed place only if you build it with your own hands, and only if - I repeat - if you train for the battles that will take place in your inner universe. Just as a painter is known by the quality of his works, by the way he renders the reality, by the way he manages to capture the model's personality and through the technique of color – so you will be able to impose your value through a strong character and well-oriented, and by the ways you relate to your beliefs. Your inner potential will raise you on the scale of values, or will get you down in case of failure.

Just as gentleness always accompanies true goodness - so your beliefs and values always accompany your steps towards a brighter future, or rather, darker. The way you respond to your own feelings, values and beliefs reveals your true leadership capacity. People will see what kind of person you are depending on the decisions you make in difficult situations and depending on your way of action. If you consider yourself weak or unsuitable for the position of leadership, then you will quickly give your place to another.

A Black Thought Against Your Own Ego is that thought that keeps you in suspense when you are in trouble. It is the thought to worry in the hour of the great confrontations with yourself, your values and beliefs. It is that harmful thoughts that torments you and causes you to abandon your ideals and aspirations, in spite of the admirable efforts to cope with courage. It is that thought which pours over your soul an immense sadness and the feeling of a painful end. It is the thought that makes you be ashamed of yourself and that makes you sink in the quagmire of guilt. It is the thought that pushes you to the terrible phase of resignation.

There is much to assimilate in leadership. You have to start from learning how to assume certain risks, how to confront failures and disagreements of others, until having trust in your instincts and do not ever deviate from the tasks you must accomplish with a highly professional and conscientiousness.

Begin to reflect on how you will act when you will be in trouble. This is the biggest step to the true knowledge of the leader in you.

Source: https://neculaifantanaru.com/en/a-black-thought-against-your-own-ego.html

A Blind Man's Tear

On September 19, 2010

Evaluate well your qualities and your limits, without allowing any deviation from yourself.

One of General Mustafa Yakibu's soldiers, who was left behind, discovered doctor Kendricks. He loaded his gun and turned it toward her with a single thought. A lot of possibilities of getting out of this situation passed through the woman's mind – going off was the first one, but she realized she had no time left. She remained unmoved, unable to react.

Lieutenant Waters immediately immobilized the soldier with a single blow of knife, thus saving the doctor from a certain death. Then, he gave the order to advance towards the Alpha area. But an inner voice stubbornly insisted into the woman's head. Driven by a boundless fear, the doctor asked Waters to do something to prevent the other soldiers of General Mustafa to reach the St. Michael mission. But the lieutenant had to be tought and cruel. A return from the primary goal could jeopardize his mission. So he completely ignored the women's desire and gave order to the other members of his commando team to go further.

Leadership: Is your attempt to give meaning to experience lived through an incursion in the secret of a regret that helps you learn not to detest yourself for what you did wrong?

A commando leader sees the consequences of his actions further and with more clearly than others. When he has to fulfill an important mission, he must leave his worries aside and be prepared for any situation, react without hesitation and sentimentalism whenever it's needed, be colder than he really is, make any sacrifice, go right to target, without remorse and with no shame, always thinking to the consequences.

Do you allow any deviation from yourself? Lieutenant Waters, from the movie *"Tears of the Sun (2003)"*, remained blind to the imperative request of doctor Kendricks and impassive to the fate of those of St. Michael mission. We can easily understand his attitude. He had to permanently look after setting the direction which his team was supposed to follow, imposing his will, in order to make sure the "package"will arrive safely at destination.

In leadership, you must strengthen your will to resist the temptation to reward yourself for your efforts in making an act of unlawful interference in a process of ascension. This ascension can alternate with your decay from your rights as a person dependent on a certain responsibility.

He had to be relentless in fulfilling his mission, forbidding the slightest deviation to himself or other members of his team. All his actions had to be subordinated to accomplishing the mission. He was not allowed to be uncertain and full of all sorts of doubts, lest he would fail. If he failed to obtain the promised results and fulfill the mission he was engaged to, his career would be over.

You can't be sure that the sun will shine tomorrow in military leadership. Lieutenant Waters couldn't afford to pay a tear for all those human lives in St. Michael mission which were in danger and for which he couldn't do anything, or rather he didn't want to do anything, being forced by circumstances and the requirements of his mission.

Are you the kind of leader who says "No" when feelings order him to say "Yes"?

But deep remorse seized him when he saw from the helicopter that all those people from the mission were killed by General Mustafa Yakubu's soldiers, which maybe he could top of getting there, but with the risk of other lives he was taking care of. At that time, his inner world, with all its contradictions, changed. Only then he realized that is not easy at all to be the kind of person who says "no", he trully realized what means to be a leader, to be forced to take uncomfortable decisions and not be able to save the world.

Where does your good soul "live" in difficult times? The most terrible ordeal for a leader with a big heart is to bury any trace of compassion.

As I said in the article "A sun on the way to west", Lieutenant Waters couldn't put out all trace of compassion inside him. But he returned and saved the locals he abandoned on the field, taking revenge for all those who died in the mission, because despite appearances of hard hearted man, he also had feelings.

The leader is the man who knows to make himself understood in a context given by the external circumstances and the conditions of validity of his identity in a general exploration of compassion, solidarity and frustration caused by the inability to prevent a tragedy.

Conclusion: Military leaders must execute orders of their superiors, despite personal feelings and beliefs. In military structures, the order is executed and not discussed about, otherwise you are harshly punished for any initiative for any initiative which deviates from fulfilling the order received. But tears on a blind man's face - of those who act blindly and without humanitarian feelings, are late and leave deep scars in their souls.

Evaluate well your qualities and your limits, without allowing any deviation from yourself.

Source: https://neculaifantanaru.com/en/a-blindmans-tear.html

A Breach In The Impenetrable Wall Of Man

On March 17, 2013

Give a certain note to your personality without abandoning that analytical thoroughness of the "Man" within you.

I was haunted by existential thoughts that I didn't know how or where I got them. By those unspoken thoughts hidden in the mystery of whispers thrown at night, until one of them, uneasily, slips from the hourglass of an invisible clock, then disappears into nothingness. Nothing like that ever happened to me before. I wasn't able to understand anything back then.

Thus, I reached purely scientific explanations, the cause of a variable dose of subjectivity, but which did not say anything about the existence of any phenomenon of retreating unacceptable feelings or about the nature of any social phenomenon.

What explanation could I have given for this spontaneous fact, this absolute symbolic union that was still fragile with another extraordinary and revelatory experience that urged me to be what I was? I felt as if I had to conceive a genuine poetry of the dreams of an obscure, subduing and meditative existence, whose essence, living as a silent witness in the center of a finite universe, could only be comprehended and understood through faith in a fantastic "superior truth".

Leadership: Can you live on the edge of consciousness by embracing inner restlessness as a catalyst for evolution, so that you transform doubt into new insights into your potential to transform apparent nonsense into sources of inspiration?

Everything in me expressed a deep anxiety, like an alarm signal. O torrent of lights and shadows unceasing to ricochet into the "meaningful", in all that represented me as a human, enriching me with new echoes, new nuances, new meanings of a susceptible life of unprecedented evolution, and new perspectives about consciousness – that in my "awakening" state I didn't accept as being real.

As if I was standing in the vicinity of a transmission line that risked to collapse, and this uncontrolled collapse tended to produce other effects than those initially expected. It was something periodic. Bizarrely enough I was entering a slippery *stand-by*, some kind of waiting before everything happened, an indefinite waiting for something that I didn't know when it would be over. When you dream you happen to support reality through a fiction that works based on the logic of non-sense.

Leadership: Can you assume your isolation in a common destiny in the form of an ascension to perfection that knows only the limit of recognizing a superior truth?

There had to have been something, isolation, the surreal feeling similar to that in a medieval Dutch castle haunted by geists, compared to the way in which I perceived what was happening to me. The events around me, the passing of time and my evolution. And maybe something deeper, a kind of tear, a breach in the apparently impenetrable wall of my Ego.

I was closer to the truth than I would have guessed at the beginning. I was nervous because of this *imprévisible* with many faces, this slight malady of the unusual, hard to diagnose, hard to treat in advanced stages, this cyclic tension that consumed me, profoundly disrupting my existence. In fact, the situation we were experiencing could be perceived as an ascension

to a perfection that began with isolation in an aseptic territory of sterile imagination, and continued with a small trick of the Ego, a programming of the consciousness of looking only through the filter of an "awakening from a very living dream". I still wonder how my mind could create such a strange story.

Chained in the middle of my inner struggles, unable to easily express them, I would discover something new about myself every time. This happened gradually, as one of those tempting thoughts that winked at me only in a trance, would randomly escape me.

This is how I managed to overcome a decisive transition period of life, whose sound wave still twitters intensely in me.

Leadership is the act of forging an authentic identity, guided by the intention to make sense of turmoil, freeing yourself from the mental limits imposed by conventional perception of society.

I should have never abandoned that analytic thoroughness of the "Man" within me, with his lights and shadows. I should have tried to shape the thoughts that hit me, like a blacksmith that molds the wrought iron into the fire, to give them a certain superior meaning, so that they helped me face myself, bring to light and make the most out of the unknown in me.

The only truth that deeply frightened me, the essential principle of life that set me free from a mental prison, from an imaginary cage that always burned with the same power, the only sun accessible only to the tall minds, was the following: the attitude and intent of asking questions and looking for answers to everything that hindered me largely influenced the fund of perception of reality called human society.

Leadership: Is there really a "left" and "right" in everything that defines you, attributed to a vulnerability that does not favor action based on multiple temporary plans?

Are you going through a decisive transition in your life? Does everything in you express a deep anxiety? Are you under the impression that you're going through an indefinite waiting for something that you don't know when it will be over? Are you struck by a feeling of surreal? What meaning can you give to the thoughts that come across your mind ceaselessly? Are you feeling chained in the middle of some struggles that you can't easily express?

There where there is no sign, no clue, no distinctive mark or even an effect of your own manifestations, there where you simply can't focus your interest on your own knowledge and understanding, there is where you can't register any progress, any wholeness of the "painting" that gives a certain note to your personality – in the luxuriant existence of events.

This denotes the fact that there is no true "left" or "right" in everything that defines you, but more likely something you can call *stand-by*, an indefinite waiting for something that you don't know when it will be over. The left and right symbolize two alternative ways of reaching a certain level of awareness of reality, but they cannot be concretized into a single value called the "event flow index" that demands a permanent focus on direct action.

Knowing yourself better means cultivating your ability to be a deep observer, avoiding harsh judgment of unfamiliar experiences that might inhibit your growth as a leader.

Be consistent with the exceptional faculty of being a profound observer of the reality that initiates you into knowing yourself without throwing unmerciful lights onto every unseen

aspect in your existence that could exert an unfavorable domination. Only this way you will be able to break down every wall that stands in the way of your snake-like path towards the completion of your potential.

You will be able to give the final sword strikes in the dawn of what represents you, that indispensable form of life experiences, poor in its contents, rough, that determines certain discomfort, adverse reactions, and completely bogus inclinations.

Could your careful examination point out the existence of a complex decision-making structure, well-settled in the framework of your own existence? Or do you find yourself in a permanent tension between what matters and what matters only apparently?

All the feelings, the situations and experiences you are going through, enlightening or dark, push you into being what you are, guiding you constantly either towards the anxiety that eats you, that makes you always crawl around the same uselessness feeling. Or the contrary, towards the friendliness of *"being"* that maximizes all the resources and performances of your functioning system.

The experience of living through the heat of the heart that gives life to the written word takes place on two temporary planes: a game of imagination from which no one can escape (penetrating with a whole host of trembling and confused feelings), and a result of the reality from which must emerge your ability to discern the meaning of a new facet of the Ego.

A Breach In The Impenetrable Wall Of Man allows access to a reality created from an imagination that, through just a handful of words, manages to transform a story into a more or less logically formalized language of life.

No matter how impenetrable the armor that we create throughout our life, we should expect anytime a breach in this apparently impenetrable wall. The breach or breaches occur because of ourselves, because we don't take into consideration the "minimum resistance points", that is the weak points that we all have, but we don't all admit their existence.

A deep self-knowledge, a self-analysis of the Ego that makes us be what we are, as well as a prospective evaluation of the causes and effects, will make us able to obstruct these breaches in due time, becoming invincible in the future.

Source: https://neculaifantanaru.com/en/a-breach-in-the-impenetrable-wall-of-man.html

A Cat Crosses On The Edge Of The Ice

On August 06, 2016

Program a test of self-assessment, testing your attitude towards what you can't yet control on an intuitive level.

The two search. Let's see... Let's see... Suddenly: "That's it ! " On the edge of the ice... a cat is crossing. At the edge, the ice is thin... The ice breaks... under the cat."

As it is uttered, the proposal seems beyond stupid. Again, both of them suddenly remember they're expected somewhere. And so, the days go by. The story becomes a nightmare. Eisenstein cannot sleep for nights on end, burning in dire hallucinatory insomnias: all around, wooden axes stick into wood and cats stumble on ice. And then the axes break the ice and the cats stick into the wood...

Enraged, Eisenstein reaches out to the bookshelf, thinking of distracting his thoughts. He stumbles upon the Russian collection of anecdotes and the most popular of stories.

He reads and suddenly: "My God ! How could I have forgotten this story that I have always been so fond of?" He jumps out of bed, goes straight to the phone, calls Pavlenko and shouts excitedly: "I found it ! The soldiers sit around the fire. And one of them tells the story with the fox and the hare. The story about how the hare snuck between two birch trees and how the fox, who was running after him, got stuck between the trees."

The two then discuss this at length. The idea take shape, gets completed, details change, until it remains permanently in the script. "If we would have more time to work on it, for a month let's say, we would find a more complete solution for this film. But there is no time." *

Leadership: Can you find a supportive argument in favor of extending inspiration, between twists and renovations of perspective over assessing your own motivations?

In the exhausting harshness of creative work, in the burdensome condition of the artist who has not yet mastered his talent, faced with a vision too brief to clot, triggering and giving scale to the crisis of inspiration, a bubble type phenomenon takes place. The more air you put into a balloon, the more its stability decreases. The motivation of a director is not to fill the film stock with as much effect as possible, but to strike a balance between story and reality, between fiction and truth, between challenge and aspiration.

Stability in terms of conditioning motivation by talent, culture and competence, is merely an illusion. How is motivation assessed? According to the level of value that the director attributes to the theme and to the creative act. And the motivation to increase the visibility and importance of the creation occurs when the director tries to convey an idea, alluding to his intervention in the plane of reality, or to the complex character of his personality, of his work. Stability is not achieved without fulfilling that condition of localizing your own value in the matrix of the transitive period – from renunciation to hope, from expectation to action, from science to art.

Stability is an excess of the controlled element, quite difficult to accept, being in fact the element of a self-assessment or of a psychological test, which helps you discover your true attitude towards what you cannot yet control at an intuitive or scientific level.

Now, is your attitude to lack of inspiration is a predisposition of a professional weakness, or it is a reaction of revolt before a higher power that you not yet realize you possess?

As you advance towards a higher stage of integrating knowledge into a work of creation, the harder it is to support yourself in the experience of not living up to your own expectations.

One of the great tests of leadership, which determines the value of personality, aims at the power of reacting in various contexts of the type "lack of inspiration", when you don't succeed in centering yourself in that state in which you feel that nothing can stop you.

Only those who became representative in a certain field lead by the exhortation: "I am unstoppable", because they benefit from an increased efficiency of the resources of inspiration, being excellent administrators of unexpected innovation elements.

Such power, comprising the necessity of achieving the victory over a genuine creation, through a reduction of the complexity and differences that make it up, is an affirmation required by the very structure of hierarchies of your essentiality – from the requirement of allowing yourself to make mistakes, to the demand of giving up what you simply don't know because of a fear of the unknown.

Always in leadership, where ideas take shape, complete, change in details until they are finalized into an authentic creation, matters the motivation inscribed in the dimension of a limitation of using knowledge that acts inversely with the determination of carrying out the process of innovation to the end. Motivation must be supported through a constant use of as diverse as possible resources.

The knowledge that a creator proves is part of the idea he expresses by appealing to the visual experience with the help of augmented reality, so that the end result rises above his expectations.

A Cat Crosses On The Edge Of The Ice is the critical point from where an idea is induced that doesn't manage to materialize in creation, which constitutes a self-experience conducted between the manifestation of a professional weakness and the reaction of revolt in the face of a higher power you are yet unaware you possess.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-cat-crosses-on-the-edge-of-the-ice.html

A Challenging Journey In The Inner World Of A Mechanical Being (II)

On May 07, 2013

Connect yourself to the reference milestone of your authenticity, reforming the effort to understand the incomprehensible meanings of existence applied in the context of new renewal tendencies.

Without knowing it, Hobbs transforms in something that shouldn't be, into an unknown obtained by a multitude of possible combinations, with no suitable one, that the heart and feelings accept only temporary, similar to a test. Will he last or not? The inner voices whistle and buzz, waging a war against that thirst to pick everything, to leave nothing behind. Thoughts get crowded, shove themselves hungrily, making their way towards true freedom, towards the great attraction, stimulating adrenaline. Extreme audacity, craziness, momentarily exaltation, over-valorization of sweet-evanescent pleasure.

The diamonds are right under his eyes, their brilliance is the eternity of a dream come true, he just has to gather them in one place and make them disappear from the bank's vault. The echo of integrity won't answer to him, because it's not alive anymore. Further, Hobbs gives in to the instinct which pants through his fingers. Make it disappear, make everything disappear ! the trumpeter voice of his Ego, his deepest criminal will be heard, he will realize how lethal the situation is.

A thief is not a true artist unless he shows his talent to think beyond the limits imposed by the requirements of the present moment. Tormented by the recurring conflicts fueled by exaggerated pride, but altogether taken over by a pleasant sensation, by a fantastic stimulus with the intensity of that maximum energy state, with the unlimited euphoria fueled by his shattered physic, Hobbs throws himself with more persistently in the heat of the decisive moment of destiny.

This way the world beyond maps, the world of hidden treasures, the other world that only Hauff or Kafka could have described so vividly and at the same time eerie, overcomes in its essence the layer of reality and of its acceptability.

The authenticity of an artist lies in the acquisition of the ability to think above what he feels at a turning point, experiencing the experience of a work of art depending on what is dictated to him by the destiny of an adventure of interiority.

During physical effort, unsuspected for an old man like Hobbs, heat production increases for a short period of time at a muscular level, all energies are harmonized, the body blossoms, becomes more active. And if compensatory reactions wouldn't intervene in order to bring back to normal those vital functions, given by feelings of deep hatred, anger and rebellion, surely such sudden blood pressure pulsations would have put his life in danger.

No voice rises higher, no breath can be perceived as being stronger and all triggering energies are quickly depleted when the spiritual mechanism is unplugged from the maximum alert level. Yet, by dualizing his characteristic reason and feeling, Hobbs keeps being quite receptive to the pressure exerted by reality, by those dominant influences: *"to be"* and *"not to be"*.

Only this way the unknown land his steps on first becomes his country. Only thus, robbery becomes simpler than ever, turning itself in a true victory – of an able doer, who will forever remain unknown.

Leadership: Do you check your ability to look beyond the significance of a revelatory and enlivening reward, responding to the requests of your representative probity fund?

Hobbs does not check his ability to look beyond the significance of a revelatory and enlivening reward, beyond the madness of a courage that heals any wound, but rather a single impulse of cold thinking: to admit no deviation from the thirst of justice left active in his consciousness and soul.

The stimulus that processes thoughts and emotions is present in your reality as long as you focus on existential attempts. This stimulus weighs as much as a rock that never moves even in the most terrible storm, gaining control over some important dimensions in your life, but especially over the dimension of the personality you're willing to show to the world.

There is also the possibility that, like a fervent seeker of some new meanings to get through life, you will end up being a simple collector of exciting experiences, but hollow inside, unable to recognize yourself and to look beyond the walls of your own lost mind.

This syndrome of "a tunnel which expands forever" forms through the thin cloud of prejudice, a self-suspension until the verdict is reached. In leadership it's called self-marginalization. The verdict is a resounding affirmation of your commitment towards the authority of your power to be a moral being for a long time. Which means making permanent changes, do something you haven't done before, even in times of storm.

To recognize in yourself a winner who knows how to impose his victory is to see beyond the revenge of his own "justice" that gives meaning to life.

The verdict itself, clarifying your compatibility state with the format of the life that adds an additional functionality to the inner development option, is nothing else than an "emission" of the style to make updates to one's of description. Or better said, of the style to make one's imperfections a real measure o joys or disappointments that you live.

One of the most important resources of leadership which allows a certain distance and a certain power from the "referential milestone" of authenticity is the ability to look beyond meaning. Beyond the meaning given to your engagement in a strange existential chess game with black and white fields, where your most important pieces are replaced by the echo of integrity – this whole that has included inside you an endless chain of valor successions, but also conscience dramas.

Meaning is a proof of your attempt to stop from whatever hinders you from experiencing inner peace, and in order to change the meaning you must invert "minus" and "plus". That means to redefine your whole reality, especially the relationship with yourself. Authenticity means to accumulate random experiences, revealing in countless occasions the preferences for their particularities.

Leadership doesn't appear here as an adaptation process to those conscious states and moods for action – altered by the most important events that can yet have a positive finality if you don't become their prisoner. Let's not forget rocks, the more they reach towards the sky, the more they move and the easier they collapse.

A leadership looking at the meaning of life is the destiny of a meeting with the impulse to fight all your mistakes in a world that does not ask of you a certificate of the ability of being better.

A Challenging Journey In The Inner World Of A Mechanical Being highlights the path towards those unknown existential landmarks, which man negotiates with himself, cut out for the mind and soul's own shape which can control his actions.

The Romanian writer, Adrian Schiop, advised at a certain point: *"Escape confusion and set some valor and event-related landmarks"*. You prove in vain to be a mostly practical and imaginative spirit, if in the negotiation process with yourself you don't keep into account the limit of feelings awakened by certain experiences, as well as the limit of your resistance to bear adjustments throughout your personal development. These limits could be correlated with maintaining a balance between creating a new profile and distributing adaptation resources for everything that happens to you.

*** Note:** Flawless (2007)

A Challenging Journey In The Inner World Of A Mechanical Being (I)

On May 07, 2013

Identify the particular configuration of a man imprisoned in his own thoughts so that his perception about his real identity doesn't distort them.

Two eyes sparkle impatiently, while the noble feeling of responsibility for one's own being is unleashed with a powerful force. In Mister Hobbs everything echoes empty. The electron pair of the covalent connection which gravitates around his stability and steadiness is divided between the two nuclei: the reason, which triggers within him the specific mechanics of a full self-knowledge and the feelings which coexist, without being touched.

Because yes, Mister Hobbs has entered the great hall, so well secured, where the diamonds were. He takes a mechanical look at the jewels around. Without even thinking too much, following the spirit of revenge, without being taken over by the fascination of treasure hunters, he listens to his call, his long awaited purpose.

Behind everything that motivates him, keeping him prisoner of a blind selfishness, in a cage of individual decadency, of temporary dementia, all his fleeting thoughts are crowded in the impatience to receive their reward. Only them, the overloaded and overstimulated thoughts, only them set the difference between *"what"* and *"how"*, between standing and moving, between returning to the past and relating to the present that seizes its own past.

Less fascinated by the extravaganza of these lights and sparkles, but especially by the sensation of being totally victorious, Hobbs was left only with taking, with hatred, each and every diamond. The hand that he mechanically pushes forward grabs with determination each diamond, from the smallest to the biggest, as if they didn't belong to him, but to that secret constancy of being, that strong and bold force that raises against his clean conscience.

Leadership: Do you let yourself driven in the direction of a call initiated in the depth of an existence subordinated to reason or feelings, by the fact that you can not control your reactions and responses to life's challenges?

Does everything that motivates you, keep you prisoner in a blind selfishness, in a cage of individual decadency? Can you assert yourself in front of that mystifying force that rises against your clean conscience?

The significance of leadership expands across the strict area of profession, repositioning itself in the strict area of the individual's pattern "attrition", in the sphere of his real identity. Ultimately, it imposes itself to be interpreted through an analysis of the invisible side of personality which manifests itself through an unforeseen behavior.

The importance of the leader's evolution, from the varied aspects when he shows his personality model, namely his character, finds its most significant expression in every detail, in certain behaviors, or in mental or emotional affections.

When the noble feeling of responsibility, which you entrust your whole being to, is unleashed with such a huge force, that focused thinking perishes instantly, even though it is necessary for the personality to form and operate at the highest standards. You have the feeling that your mind turns into stone, and it actually runs crazy, slipping on a slippery slope – of hypocrisy, of double life, of multiple personalities, of dementia – finally leading to

self-destruction.

In which case, leadership becomes completely immovable and asphyxiated, it slows its developments, it can't generate positive stimuli, it can't give man a well-defined shape that would allow him to exert his power appropriately.

Leadership: Does the knowledge of your existence accumulate on the fears and hopes emerged in the thought-forming phase from the period of a maturity constrained to completely change the mental landscape you have projected along a far too idealistic vision?

Being on the losing side means to move towards a destination in which the needs of a troubled existence intertwine with the belief based only on the assessment of a single part of an ensemble of principle and values that distinguish man's greatness from the demented wandering of the animal trained by that part of human society that is alienated from God.

Mr. Hobbs only knew the most bitter of suffering after his wife's death, which led him to seek vengeance. Until this ill-fated event occurred, life lay before him as a quiet story of love. It was a total shock. The man who experiences at a mental and emotional level the waves of negative energy, those extreme periodic or discontinuous movements which trigger a true crisis in his own life, sheds away his science, philosophy, from the glittering gown of well-directed thinking, of clean conscience and gentle, mature feeling.

Balzac didn't say in vain that:*"Many people have taken as energy the trust given by illusions."* Especially the illusion of being able to do whatever you want, without having to be in sync with the people around, excessively influencing their disapproval towards your way of being. The illusion that you can mechanically rise on top of everything that connects you to the Man within, with an amazing cunning, even with the price of falling into nothingness.

Leadership: Can the highest goals of your science gain a strong shape in the equation of a profound transformation of life that brings with it a denial of the purpose of being?

Leadership means to influence other using the power of examples. But, for example, can a leader enslaved by the feelings coming from an adrenaline excess, entangled in the feeling of complete victory, avidly grip everything that seems valuable no matter the consequences?

Mr. Hobbs has used all his abilities, much beyond his expectations and everyone around him, to rob a bank in as ingenious a way as possible. He did not deny the purpose he suddenly knew he had to fulfill; he felt no remorse. But he was no longer the same man as before, he became a reaction force against the phenomenon called "corruption or injustice". It is only in a cruel moment of life that man reveals his genius and character.

The ultimate goal of his science was not to rob a bank, but to prove to himself that he is indispensable for the collapse of a rigorous system that coordinates people's lives.

Decorating his personality with the glowing colors of ignorance and his unquenchable wish, he unknowingly transforms into something that shouldn't be. Into an unknown obtained by a multitude of possible combinations, with no suitable one, that the heart and feelings accept only temporary, similar to a test. How long will he last to this change that people will obviously easily notice and disapprove of?

But more important than this is his ulterior reaction. Will the leader be courageous enough to

stand his delirium?

When the echo of integrity won't answer to him anymore, when the trumpeter voice of his Ego, of his deepest criminal will be heard, he will realize how fatal the situation in which he placed himself, in the great unity of reality, will the highest goals of his science strongly stand out? Will they be able to shine in such a vibrant color that all people will understand him and nurture themselves with the food of accomplishment?

Leadership is based on the achievement of a maturity that brings with it consistency in the practice of prudence towards the gifts of life and the effort to cultivate a sense of calm before a possible overturning of the situation.

A Challenging Journey In The Inner World Of A Mechanical Being marks that wonderful occasion to plunge in the essence of the leader's being and to discover his little known potential. At the same time it makes the object of suspicion and fascination towards everything that he truly is when he deviates from the norms and normal, in relation with what is strange and unusual about him.

If you want to understand better the human side of leadership, identify the particular configuration of a man taken prisoner by his own thoughts so that your perception over his real identity will not distort.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/a-challenging-journey-in-the-inner-world-of-a-mechanical-

A Change Of Forgiveness

On June 14, 2015

Experience leadership "in secret", providing access to a new version of the depth of reality observable from the posture of a judge accepting the covenant with the virtue of forgiveness.

- Take even the last piece of gold I have left, muttered Danglars while handing his wallet. Take it and let me live here, in this cave. I no longer demand freedom, I ask only to live. Mercy !

- So, you suffer? Asked the man who only his shadow could be seen. Before this shadow, all bandits bowed.

- Yes, I suffer, I suffer terribly.

- And yet, there are people who've suffered more than you.

- I do not believe it.

- But it is true ! Those who've died of starvation.

- Do you even repent? asked the solemn and somber voice, which made Danglars feel the hair on his head rise.

It was understandable, the banker was no longer a man, but a living corpse. His tired eyes tried to decipher things and saw a man with a cape, lost in the shadow of a stone pillar.

- Why should I repent? asked Danglars.

- For the evil that you've committed, said the same voice.

- Yes, I repent, I repent ! cried the wretched.

- Then I forgive you ! Said the man, getting rid of his cape and stepping into the light.

- The Count of Monte Cristo ! cried Danglars paler from horror than he was a moment before because of hunger and misery.

- You are mistaken. I am not the Count of Monte Cristo.

- Then who are you?

- I am the one you sold, preyed, dishonored. And am the one whose fiancée you've tricked,

humiliated her and used her for your purposes. I am the one you stepped over to climb to wealth. I am the one whose father you've starved, the one who is now condemning you to die of hunger. And yet, the one who forgives you, because he himself needs to be forgiven.

Leadership: Do you only know your limit of integrity by experiencing the freedom of giving life to a Shadow?

Choosing a new possibility to play a role as a judge requires new situations, often unpredictable and difficulty to manage, such as those concerning the status of interiority which is of interest also as a transferable aspect. In other words, what is it in you that can have a binding character for what an individual who understands his deeds does, feels or thinks, one who can only see himself in his universe?

Openness to an experience of truth, available only through an unexpected and percutaneous intervention, causing a powerful awareness of the uncertain past of the individual, is a measure of depth, extent and variability of imagination and insight. And also of the need of experiencing a sort of leadership "in secret", which crosses any impossible, any deviation from the norm, the eternal wall – the sin, ensuring a separation of good and evil.

Felt only through effects, this leadership emerges as a sort of beneficent power that is opposed to everything that is evil, a sort of combination between unknown and danger, contributing to the formation of a new consciousness.

Integrity is the prime attribute of consciousness to do a certain act in the name of truth, even if it involves forcing the reality of entering into a complicated deductive pattern, understood as a "structural resistance mechanism" in front of any obstacles to the attainment of proposed goals. Sometimes, this de-doubling is perpetuated in individuals as an illusion of a rigid separation between the behaviors assumed in the public and private spheres.

Leadership: Do you ask for forgiveness from punishment without feeling the presence of God, so without testing your natural curiosity of finding out the final outcome even if you were given this chance?

"The shadow" is the creation of the man of genius, who has the skills to provide original features to the art of being simultaneously a strategist, judge, vigilante and revealer, in the virtue of the science of having access to hidden truths, sometimes materialized in a sort of negative capacity. But that are retouched through an intelligence whose nutriments are the very criteria of orientation, achievements, limits and rules in relation to others.

Someone said that any fulfillment in the world immediately gives rise to an insufficiency: what appears in time as a wretched passion, in the end it must fail. That makes leadership an instrument of diagnosing consciousness and assessing weaknesses, the very touching of the sensitive chord of man established through confession and repentance.

Precisely therein lies the magic of leadership that is often in the heart of everything that exists and changes in the world: many people discover their identity and more easily accept the status of "inferior" through a confession – sometimes obtained only through a conviction, an acquittal or execution of punishment. Through a fall in the abyss of suffering.

In all aspects of life, you will be required to restitute, to the extent of the loss suffered by the other person, especially if you fail to respect the terms and limits of your own enrichment accorded to the norms of consciousness to discern between truth and falsehood.

A Change Of Forgiveness is given to any man who distanced himself from everything that is just and fair, but who has the courage to denounce himself, opting for a confession.

The leader always knows his limit: that the freedom of changing himself into a "shadow" and manifesting his hidden powers is never his cause, that it always depends on something else, uplifting, divine, spiritual. Even he needs to be forgiven by something higher than him.

That is why this freedom, through its most representative results, can never achieve an "amazing" leap in the form of a permanently secured situation. Because, in turn, the truly powerful leader is not only subordinate to his mental creation and his extraordinary capabilities. But to a destiny.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

A Check For Your Change

On October 05, 2010

Consider the pace of your evolution without reducing the costs for your formation.

A great leader was preparing an aggressive military campaign for the conquest of a foreign territory. After having consulted with his best commanders in regards to choosing the best attack strategy, they agreed that the best solution was to start a sea strike. The next day, the great leader talked to his soldiers:

- If we want to win this war, we have to attack by sea. But first, we must learn to navigate, because we don't have enough experience in handling boats.

Leadership: Do you show a permanent concern to ensure your evolution a finality that is in favor of the "horizontal" coordination of a decision taken by analyzing the general state?

Only experience can support the functioning pace of a quality leadership. Experience is a necessary part in your evolution towards a statute in accordance with the level of your expectations. And that is why it is necessary to critically value the aspects related to your character and how much you are willing to give, so that your evolution process to fix any deficiencies and anything that goes wrong.

Are you permanently preoccupied in assuring your evolution a result favoring your leadership? Do you live among such people that try to hold you responsible for some circumstances in which you didn't use wisely your potential as a leader?

Your professional evolution is like a check that you receive by mail every week, which partially regulates your financial status, but doesn't guarantee your success. This check confirms the fact that you have paid for a certain amount of time the obligations pertaining to you. At the same time, the check represents the value of what you are able to build before paying the price of a colossal victory.

First of all, leadership must be understood, supported and then valued. For it to evolve, you must know how to use to their best those "value check", that the level of your performance puts at your disposal in order to adjust your pace of development. The checks are meant to bring a modest (but significant) contribution to acquiring traits, qualities and knowledge assimilated over time in order to help you get through any situation threatening your reputation or deterring you from fulfilling some goals – so to speak, in the situations that need a change of plans.

Leadership is a form of manifestation of the law of causality and expresses the process of self-determination of phenomena that are difficult to predict, being in fact the result of evolutionary trends outlined with a certain firmness.

Ensuring that your evolution has a purpose that is in favor of "horizontal" coordination of a decision taken through the analysis of the general situation, means pursuing a strictly individual satisfaction paid without personal loss for the benefit of others. What do I mean when I say "horizontal" coordination? I am referring to the need to impose rules or measures for everyone, which can facilitate group cohesion. These rules or measures must also justify action to ensure a climate of order, maintain people's development potential and promote

examples of good practice.

The way you organize your resources determines your performance. What is war if not a long confrontation between two or more rival sides? Each of them wants to win the confrontation by overcoming its adversary in efficiency, ingenuity, in weaponry and occupying the desired territory. During battles, each camp has successes or failures. Even if one of them lost a battle, it can still win the war, depending on the strategy it applies in the meantime.

No matter how effective the strategy the army applies, it will never be able to start a war and a battle if it's not ready to win or to support the consequences in case it will lose. In a war, the best prepared army wins, you rarely get a "rematch", especially when there are no rules or when they are not observed.

A leader will have to justify his investment in maneuvering innovative techniques, approaches and practices, as a kind of corollary of the law of causality which cannot be a simple result deduced from the facts of experience, because he himself is the author of this experience.

Preparation is more than necessary. You must be sure that people are well trained and that they have understood what you expect of them, and it is mandatory that you have the material resources and financial means to support them during the entire war. Simply put, if you don't know how to organize the resources you need (such as time, the material basis, the human basis etc.), you will not be able to undertake efficient actions in view of preventing an eventual failure.

Consider your pace of evolution without reducing the costs for your formation. If you know how to organize the resources you need to the contribution of your formation as a leader, ensuring in a timely fashion a preparation to give your abilities time to develop, your success will be guaranteed.

Do you give your full interest in your formation? Does your evolution reflect the most profound and comprehensive understanding of your own potential as a leader?

Leadership is the opportunity to get to know yourself through the exercise of looking at yourself from the perspective of other people, so that what favors your evolution is given by their motivation for efficiency.

A Check For Your Change is the one-time payment you make to cover any future losses, and you can only pay with the experience of handling events in your favor. It represents that minimum help by which you can truly progress. It is a help of a great value and which you give to yourself by your formation and development. In order for you t get enough experience in handling leadership you must navigate through the formation options and different types of approaches that you adopt and are meant to evaluate your degree of efficiency.

Conclusion: The components, just like experience, are obtained in time. Sometimes, you are stimulated to develop as a leader, but most of the times, you must invest in yourself in order to learn and to improve. Sometimes, you get various rewards, even material, sometimes your merits are given too little, too late.

When you will be acknowledged as being the best, you can consider having received the most consistent check – the true reward for your tenacity and assiduity.

Source: https://neculaifantanaru.com/en/a-check-for-your-change.html

A Classic Of The Red Rose

On April 24, 2019

Aspire for something well defined, then make the right adjustments to offer it as an image of an exceptional artistic destination that will never cease to fascinate.

I could never have imagined that a sprawling rose could flood such abundance on the semantic field of creation upon me, regardless of the support or the form of expression of information, introducing into the space of this confession the visual density of the details that turn a scene of ordinary life into the finding of an innovative comparison.

Interesting how a symbolic expression of special boundlessness, extracted from the earth element and annexed to the fulfillment of a beautiful dream, followed by a mystical revival in the spiritual field, can meet an artistic conception such as: "the fascination of purity in an endless universe".

Each beauty gains admiration and appreciation around the revelation of a consistent, lively writing, barely gathered from a space of artistic verisimilar. If the garden would not have given me the opportunity of stopping an instant in an unforgettable moment, crossing a profound sense of belonging to a wider comparison frame with a word-image, I would probably have risked forming ideas and preconceptions about what can balance a confusing situation such as when you do not know what the world means in a perspective of the aesthetics available in a series of vivid finishes and colors.

In art, you need to take into consideration the "beautiful" factor from the perspective of your best example, an example of a high intelligence of nature that also represents a symbol of the eternal splendor of life.

At the same time, the rose can be held accountable for accepting a new vision of interpreting and building an art filled with mystery in an unnamed season for which an artist would guarantee the basic premise of the depth of a substantive approach in the virtual field born from the form-background opposition. The contemplation of this entirely optical material costs only a minimum of openness in front of an abundance of emotions undermined by the prolongation of an increasingly fragile world.

For the first time I have traveled the distance from admiration to regret, from the essence of a superior inner order to the forgotten beauty of life that refuses any restriction and labeling, any conceptual or linguistic fixation, any artificial framing in a*mondo vivente*. The meaning I was looking for in an unshakable way to an art open to interpretation, by evacuating classical aesthetic criteria, came from an erect bush that blooms from late spring to late autumn. Again, I say: Sensational !

Leadership: Can you frame your everyday experience in a virtuous exercise that is free to process a delicate, emotionally complex theme?

A work of art is always finished by the addition of lines and points ordered by the entire semantics of a symbolic universe, the addition of poeticism being analyzed from various perspectives of visual expression.

Of course, if I take into account the opinions of other beautiful admirers with a gentle note, imagining the creator of a higher form of image culture, all I know about this *living entity in*

her own right, I would probably be tempted to appreciate a work of art in terms of colors, pendulating between shades of yellow, red, white, purple or even multicolored.

But I always prefer red, because it imitates blood from a color bleed that passes through infinity, the great universal movement, as in an early manuscript fragment associated with a title built of two independent formulations: *"A thousand shades of passion"* and *"The Magic Illustration of a Sunset"*. I also know how to use the other colors, in proportion to achieving a more complete picture of the evolution of a science considered unprecedented.

The virtuosity, specific to a master of words, imposes a certain tendency towards the perfection of the pure concept of the effervescence of the daily, from a living source of inspiration, to offer it as an image of a story destination. While the dominant share of an image-symbol is the relationship between expressivity and inner development (the act of self-giving).

I'm probably asking for a deeper depth effect from myself, dominated by optical conversions between fillings and visual voids, on the conceptual character of representing a world with different aesthetic qualities. An artist of finesse, beyond the ability to make a penetration of a universe dominated by the natural of surviving through knowledge, usually chooses the sets of essential representations made up of color mixes to integrate a certain interpretation into a well-made and meaningful handwriting.

So, what helps me feel cherished, pursuing a profound philosophical idea as spatial expanse with reference to a process of reflection on a symbolic reality, is precisely the pride of recognizing that I have found a pattern of comparison between my life and a suave universe, delicate and full of charm.

Leadership: Can you argue for the imperative of balanced efforts to create an artistic vision, in order to capitalize on it from various sustainable perspectives of the diversity of content areas?

It would be said that the imperative of my efforts to create an artistic vision, in order to exploit it from various sustainable perspectives of the diversity of content areas, is more than a visual sign or a formal appearance, a gift made by Venus to the Earth, a concept of the Creator of the Beautiful, to whom I mentally ascribe the attributes of an unlimited space.

Things created by God are understood by the infinite curiosity of the multiple expressions of emotions that can occur at some encounters, whether romantic or long-closed and handcuffed somewhere in the body of a symbol of perfection, purity and grace.

The rose supports the eye in measuring the depth of the scene of a world with too few noises, made of an aperture of depth in man and in art. As a combinatorial mechanism designed to lead from simple to complex, to the building of more complicated idols from simple sensations, the rose relates very well to operations such as attention, understanding, discernment, consideration of feelings, reconciliation between two or more traditions, justification of aesthetic preferences for the landscape, the appreciation of the wealth of symbols, the acquisition of a new identity, etc.

Using all the means of art at the point of understanding the generating mechanism of expressiveness and metamorphosis of the words traversed by the vibration of some color spots, I saw a new conception: "Remind yourself of the beauty that surrounds you". I had to associate it with the leadership that I would define as a product of the art of experience the meanings of a world that does not have its own reality, but a reality conceived as an endless providential order by a great maker of revealing images and metaphors.

The aesthetic excellence of a visionary-artistic language derives from the expressiveness of articulating an idea whose value is generally recognized, but whose meaning is understood by few.

A Classic Of The Red Rose is the work of a master of his art, one drawn, one painted, carved or photographed, who can always find a correspondent in a spontaneous writing style that absorbs you, is part of a magical tale capable of attracting not because it is so rare, but because it is so delicate, so emotionally complex.

Source: https://neculaifantanaru.com/en/a-classic-of-the-red-rose.html

A Close-Up Of A Background Full Of Feeling

On March 29, 2021

Be prepared to give a new meaning to the way you feel, based on an experience that produces lasting changes in the relationship between what contains you and what rejects you.

I'm on my way back home, even though I am still far from the place that always gives me warmth. Fortunately, the rain stopped in time, otherwise I would have been drenched when I got home, which would have foreshadowed an uncomfortable emotional state, a kind of turmoil in the labyrinths of a mind that often doubts the body, finding no impression anywhere.

This is also a meteorological normality, which I would like to ignore as much as possible. It's like I belong to no-one, in the middle of nowhere, but the important thing is that I always have myself in the middle of my thoughts. To be able to merge with myself, to forget the expectations of others, so that the actuation system of my physical body, in motion, acquires the amplitude of a dynamic pulsating system at the origin of a gnoseological optimism. How sublime my feelings are suggested in order to express a personal point of view !

Or in every step I take, somewhat hurried, pressed, strong, one feels that human trait that allows itself to harmonize with nature and everything around it. But, more than that, one feels that distinction of the man who knows how to be worthy and who imposes his respect through that attitude of creative openness capable of expressing new perspectives of observation on life.

Leadership: Can you render what is inside you through the prism of what is happening outside you, considering an action that makes you want to more intensely experience a moment that no longer passes?

These remarks are enough to make myself understood. You can still feel the wind blowing from the west, it's getting colder and colder, and my footsteps leave no trace on the wet streets. I don't think any step is anything higher than the wind you feel penetrating your bones, making you tremble a little, but you sure forget about it as soon as you get somewhere warm.

Behold. I arrived home. Even though the rain offered me new perspectives to look at and understand street art, where peace and darkness constitute a kind of spontaneous realism, of treating the social theme through a colder chromatic, at the same time it provided me with a deep lesson: a state that is temporary may last longer than one that is permanent.

The state that crosses you when you are alone with yourself depends on how you understand your own person in relation to an action that makes you want to more intensely experience the moment when time freezes.

Yes, I believe that there is a kind of depth hidden in my being, which only comes to light around the thoughts I forge for myself through an effective focus on the feelings that led me to where I am.

I am perhaps a man who knew how to detach from the tangle and variety of his current concerns, directly and simply, a feature of hidden depth: the sincerity of being myself, the

sincerity of saying exactly what I feel even in the most discreet moments.

Leadership is the sincerity to see myself as I am and to accept myself with all that I mean, remaining the same, in every moment when no one is watching me.

A Close-Up Of A Background Full Of Feeling highlights the understanding that man offers himself when he is alone, without self-suspending himself in a fast-flowing present, but putting all his capacity for reflection in support of the need to better know oneself.

In this way, it is good not to forget the words of the writer Adela Toplean: *"There will always be a struggle between what contains you (with your inner drift and all) and what rejects you (the horizon of others' world)."*

Source: https://neculaifantanaru.com/en/a-close-up-of-a-background-full-of-feeling.html

A Complicated Game

On February 14, 2009

Expand your boundaries of influence, by adopting a firm position against your decision to impose your character.

The road to a successful career can be extremely slippery. In one of the most famous books about chess *"Principles and Tactics"*, Anton Berger specifies in the first chapter three important rules in chess: "Carefully, carefully, carefully ! "

The more you advance in your career, be convinced that you will confront a lot of hard situations and you will come across a lot of obstacles that would keep you far from the goal you proposed, far from your dreams. Many envious people or who want to advance in the job you follow, will try to detain you from making a step forward. In this kind of moments you have to take a decision: you take a step forward carefully or you resign.

Leadership: Is the character that decides the result of all your forces consistent with assuming a persona that does not allow compromises?

Margaret Thatcher, the prime minister of Great Britain among 1979-1990, knew better than anyone how to act so she would not be kept in chess by other aspirants at the comfortable premier chair. Like the chess game, Margaret Thatcher was very reasonable and extremely careful at the actions she was ready to do, and once a decision was made she never changed her mind. She said herself: *"You can change your mind, if you want. The lady would not."*

Maybe you also wish a high leading job and to increase you power of influence. But I warn you that you will not be the only one who wants this thing. With certain there will be other people willing to succeed in professional ascension.

In order to win in front of your opponents, you would have to learn to play hard, but with caution like Margaret Thatcher. Calculate well the moves you want to make, and then act firmly. Remember that, just like a chess game, once you made the moves you cannot change them, and a bad move could mean the end of the game by checkmate. So take control over the game before your opponents do.

The Ego can be your way out of the self-imposed inertia state only if there is a chance of victory over a very large force, the result of which makes you think that something greater than you watches over you, guides you and protects you.

Do you have the ability to understand and to use leadership as a tool of ensuring the success? Is it your capacity of keeping yourself firmly on position, the "distinguishing mark" of your power of influence? What is the "piece" with the greatest potential that you use in order to control your opponents? Can you create some strong points that could not be easily attacked by the opponents? Do you differentiate yourself from them by the strong focus given to the undertakings that you initiate?

Expand your boundaries of influence, by adopting a firm position against your decision to impose your character.

Can you differentiate between the Common Leader and the Elite Leader, without the need

to know in detail the processes of achieving the planned objectives?

Leadership, as a whole, is based on a sum of principles, practices, beliefs and strategies, whose relations and interference with man and the circumstances associated with him generates, in a final stage, that inner impetus and that type of value that the leader needs to impose to others. But, first of all, to himself.

It is therefore necessary to create a dichotomy between the common-leader and the elite-leader that the individual can turn into eventually. The most striking difference between the two types is given by the game they each compete to, despite pressures, distractions, intimidation attempts and conspiracies of any kind. Of the two types, only the elite-leader revives in him that strange magic that gathers the most powerful energies and spiritual tools useful to transformation, beneficial to a safe operation and an upstream development.

Taking the example of Margaret Thatcher, we know all too well how the elite-leader tries to play in the dark inferno of turnabouts and great changes, sometimes concentrated in a single moment. He tries to play rightfully, i.e. legally, without violating the rights and freedoms of other opponents to try to acquire the title of master, but maintaining his strong position, featuring the audacity that leads to opportunity, realizing the value of any action.

Thorough understanding of the processes to achieve planned objectives can only be achieved only through a personal introduction in the setting of a "live performance" that contributes to overcoming the risk state in which is found a whole that carries a reality different from that of the parts that compose it.

The position of a title holder in leadership is obtained when you decide to fight for a cause beyond yourself and focus on what makes you go further into an impossible direction.

But how does the elite-leader perceives this game? If, for example, we raised this problem to the common-leader, we would certainly hit his weakness, his ignorance to manage multiple foreign territories, the indifference with which he addresses a series of strategic factors specific to every position and the ignorance to act at that moment according to a plan that requires new ideas.

In all ages, the common-leader from the base of society has ignored these means to test his value. Although, paradoxically, he was the main actor on the stage of world history, continuously playing his role, unaware of his mismatch to the lead, only motivated by the desire to be at the forefront.

Therefore, it seems that victory is the almost exclusively product of well-formed personalities in the struggle for supremacy, personalities that would not have been able to speak up without the support of a complicated game, on a superior level, which is the tendency to accumulate positional or material advantages, further developed to forms with decisive character.

The obligation you undertake as a leader should never be interpreted as a clause of change when crossing a difficult road, but rather as a voluntary risk clause to identify and develop high-favored areas that keep you in shape.

A Complicated Game becomes a spectacle worthy of the great personalities of history when two representatives of *"strong character"* and *"an ego that does not compromise"* extend beyond measure. But it is worth it for you to be part of it, because you learn how to find

your motivation in a framework that does not allow for favors, but rather only for the manifestation of pride.

I think that the words of the writer of Romanian origin, Irina Binder, best expresses the attitude of a leader caught in a risky game: *"If ever I will keep my head down, it will be just to admire my shoes."*

Source: https://neculaifantanaru.com/en/a-complicated-game.html

A Crucible In Which Fate Throws Man

On March 01, 2012

Try to reach that maturity in which you fully appreciate what you have, even if what you have corresponds to the requirements of high spirituality, not the requirements of your own logic.

Life began to be hard for Marius. It hadn't been enough for him to eat his clothes and watch. He was now feeding on what is called fried patience. It's a terrible thing, which means days without bread, nights without sleep, evening hours without candles, hearth without fire, whole weeks without work, hopeless future, clothes torn at the elbows, an old hat that girls laugh at, the door on which you find her locked up because you did not pay the rent, the impudence of the porter and the bartender, the mockery of the neighbors, all kinds of humiliation, suppressed dignity, acceptance of any kind of work, disgust, bitterness, discouragement. Marius learned to swallow them all and found that they were often the only things you ate.

At that moment, when the man needs pride, because he needs love, he felt ridiculed, because he was badly dressed, and funny, because he was poor. At the age when youth filled his heart with royal pride, he often looked down at his torn boots and knew the unjust offenses and the humiliating shame of misery. Wonderful and great trial, from which the weak come out vile, and the strong sublime. A crucible in which fate throws man whenever he wants to have a brat or a demigod !

Because in small battles a lot of great deeds are committed. There are powers, stubborn and unknown, who fight in the shadows, step by step, with the indelible onslaught of needs and filth. The noble and mysterious victory, which no eye sees, which no fame rewards, and no fanfare greets. Life, misery, loneliness, abandonment, poverty are battlefields that have their heroes, unknown heroes, sometimes bigger than famous heroes.

*In this way strong and powerful natures are born. Misery, almost always a stepmother, is sometimes a true mother, poverty gives birth to the power of the soul and the mind; despair is the nurse of pride; misfortune is good milk for the generous.**

Leadership: Can you turn the content of a high teaching about life into a deep rooting in spirituality that gives you special value and uniqueness through the limits you can bear?

Anyone can adopt, at will, a change that he sees in the world, with the only condition that he does not unjustly claim the victory of a tendency of sensitivity in another way of manifestation of the concrete of life.

This is the sensitivity of a sad life: suppressed dignity, the hopeless future, the humiliating shame of misery, and this is why it is necessary for man to develop an adequate manifestation of emotional feelings, so that the sensitivity of his character is not reduced to trials and struggles without any support, without success, without use.

Your battlefield must be filled quickly with moods that know no breaks, with the harmony between what you say, what you think and what you do, so that his pride does not suffer, or if he suffers, he suffers without it leaving traces in one direction or another. And if man's life is hard because of want, it is because the whole battlefield on which he stands is crushed by the soul's unwillingness to unite with faith and to move on to perfection, to salvation, to new horizons and new accomplishments.

Here is the content of a high teaching about life: analyze your shortcomings in terms of the success you hope to achieve, so that you rise above what you think you are, above what affects you, above what holds you captive.

And sensitivity is sometimes treated through the attitude of seeing especially the empty side of the glass, the unfavorable sides of a situation, in the perspective of a constant resemblance to a seed that suffers and dies in the ground, but from which a new plant emerges.

The small struggles you face with life are the only persistent characteristics of your character, highlighting your endurance to recognize the reality in which you must strive to distinguish things, to reveal the meanings of a world in a terrible transformation.

Sensitivity, false spirituality, is the pride of being yourself in a situation that requires you to be someone else. Always remember the infinite power of the soul that can leave behind disappointments and failures, towards finding those things that you lack and that, precisely because you lack them, give you the impetus to immerse them in existence, not in thought.

Maybe you see life as a canvas, full of bold colors, or as an endless journey, or as a potential danger, a difficult process you go through and you do not know what awaits you. Is it because you immerse yourself too much in a thought that has become accustomed to including in the perception of reality everything that serves your idealized prejudices, dogmas and images?

True spirituality is closely linked to the pride of feeling strong in any circumstance that pulls you below your limits of enduring life.

The emotions that create blockages or limits in everything you want to happen to you, that you express with difficulty in relationships with other people, are the same emotions that keep you captive in past life experiences. Even if they are considered unwanted or socially unacceptable, even if they constantly try and follow you in life, always remember that a butterfly that does not open its wings and does not fly has no purpose in the world.

A Crucible In Which Fate Throws Man is measured by the intensity of their own emotions and feelings, to which you must pay special attention if you want to adapt to the challenges and vicissitudes of life. All challenges and vicissitudes are melted into a crucible of will that you must use to harden your character, because the fate of a strong man to measure by the intensity of the emotions and feelings he faces every day.

*** Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/a-crucible-in-which-fate-throws-man.html

A Deep Trace In The Artist's Life

On June 11, 2010

Artistic leadership involves the ability to combine the various elements of the environment, life with facts, and movement with time, creating a holistic cinematic experience.

That moment, by which he allowed himself to be intoxicated at the time, left a deep mark on the artist's life ("the floating bridge... revealed to me for the first time the charm of this attraction that has never left me since"). It's almost like a collective rhythmic dance, which unites in a unique symphony the movement of dozens of people... And in this painting, the main thing is the rhythm, the calculation of space, of time weighed down to the second. Streams of people in ebb and flow, sometimes integrating into the clockwork of the giant collective effort, sometimes breaking away, in order to then, in another cycle of the process, rigorously established, reintegrate into the general movement.

The strict division of time and space, the alternation of the movements of the different tributaries of the mass; nature and people merged into one whole. Hell yes! - isn't this the basis of the fusion of different objects of the environment with people, of life with facts, of movement with time? And in the film, as a whole, and in the joining of its fragments (of montage sequences), and in that specific engineering of space and time that puts in front of the lens extremely complex mise-en-scenes of mass episodes or the gestures of the characters, combining the singular action with the action general, combining the action with the calculated time, the intensity of the action with the reserved space, the gesture with the word, combining the idea with the sensory image, the ideational conclusion with the emotional shock. Therefore, the first school where Eisenstein learned the art of editing was the officers' school.

Merging people with nature and integrating individual actions into a collective flow is the essence of a well-orchestrated kingship capable of creating an impactful cinematic image.

"Systems of narrative extension are in the reference plane of the film, they actually represent the turning points of the story. Sometimes a central sequence appears in the viewer's visual field and several parallel sequences located symmetrically to the one mentioned, but with increasingly subtle emotional intensities. They have the role of amplifying and shading the main message. Secondary sequences are surrounded by thematic nuances. For this reason, the interpretation of the film consists in determining the number of scenes and the fraction of inter-relationships with which the two narrative systems are intertwined, that is, the emotional distance between the two main narrative threads is determined, so as to create an optimal tension.

As a result, the difference between the two narrative perspectives is equal to the number of sequences amplified by their visual and aural impact, determined by the contrast and rhythm of the montage. Complex narratives can be built through this montage method, but the difference between the two narrative threads must not be too great to maintain that coherence of the overall narrative. So, the general structure of the film must be conceived in advance with a less precise technique (for example, by writing the script), a fact that denotes a meticulous planning of the entire creative process.

Creative leadership manifests itself in the ability to make every gesture and every movement an integral part of the overall narrative, combining individual complexity with collective intensity.

Here we consider Eisenstein's inter-differential comparator for calibrating film sequences in the socio-historical context, very important for a faithful reconstruction of the era. For the very precise realization of the montage, Eisenstein used an editing rig based on the scheme proposed by his experience in engineering and art many years before. This approach allowed him to create a 'unique symphony' of movement, where rhythm, calculation of space and time were weighed down to the second.

The ebb and flow of images integrates, sometimes in the clockwork of the collective effort, sometimes breaking away from the general rhythm, so that then, in another cycle of the narrative process, rigorously established, it reintegrates into the general movement of the film. This specific engineering of space and time puts before the lens highly complex mise-en-scenes, combining singular action with general action, gesture with word, idea with sensory image, and ideational conclusion with emotional shock.

The bottom line is that Eisenstein's cinematic technique represents a unique synthesis between scientific rigor and artistic sensibility, creating a complex and deeply emotional visual language."

The essence of artistic leadership consists in merging different elements - people, nature, time and space - in a single rhythmic movement, like a complex mechanism of visual and emotional orchestration that conveys a unitary and captivating story.

A deep mark in the artist's life is left in his conception of cinematic rhythm and harmony, because the experience left a deep mark on him, the situation revealing to him a new perspective on the fusion of visual and emotional elements. I say this because this influence is clearly reflected in his directorial style, in that he rigorously weaves together every element of the scenes as soon as he perceives their potential to create a coherent and engaging narrative.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-deep-trace-in-the-artist-s-life.html

A Delightful Gaze In Artistic Plan

On October 01, 2021

The gaze from which the vast horizons of art are transparent must be fixed straight ahead, and only afterwards on yourself.

I feel that if I look at the sea long enough, I will begin to understand art more and more. This impression is left to me by the waves of the horizon, alternating with a calm that opens a wide field of memory. And, yes. The sea often speaks to me, knowing that only an artist can measure a masterpiece with his eyes before recognizing it as "a territory difficult to penetrate".

And if I felt terribly urged to contemplate the vastness of the sea, with its smaller or larger waves, on the immeasurable scale of time, perhaps I would be able to understand the intimate essence of nature. Or the fertile spring from which I feed my thoughts, thanks to the absolute freedom to understand a language of tempting depths, seems enchanted, shaken, moved by the maturity of a work of nature, as quiet as it is stormy, whose blessing passes as a perfect reflex of the whole.

So, let us look at the sea with nobility, but not before we understand its waves, the surface part, and its shells, but especially the deep part of a whole that does not reveal its identity to anyone (as it is in its absolute, at the base representation of infinity in the finite). And if I keep looking at it, trying more imaginatively to probe its depths, it is because I myself am governed by an absolute necessity: to build an art as a whole, both in its real and ideal hypostasis.

Leadership: Can you start the artistic mechanism of self-affirmation in the plane of a unique creation, so that the message you highlight includes the ideal hypostasis of a vast expanse that encompasses the space between the foreground and the horizon?

Perhaps we are more interested in what the gaze involves in expressing the thoughts and feelings that the artist experiences. Therefore, it is not necessary to distinguish in the foreground of a painting the luminous torch of the artist's personality, but rather we must notice that expression of his momentary feelings, as a reaction to what he saw with admiration.

Let's say that an artist preaches ideality trying to imitate what has already been created, but he does so by concretely intuiting the context of a whole movement, in an Enlightenment manner, as the addition of spirit that dwells in the essential and internal identity of all things. Just as the romantic hero who knows the price of the umbrella only when he loses it, so the artist begins to imitate the model of nature and its effects only when he is no longer conditioned by the actuality of permanent emotional experience in the triumph of the spirit manifested in the artistic message.

To put it simply. To build art means to determine in the fictional or real universe the position of a work of nature seen as a simple reflection of my identity, as a direct self-affirmation. And if my thoughts had been conditioned by something different from my own depth, then the sea would have been an individual entity that does not have an illusory reality, but a tangible reality: the infinite assertion of self.

On this line of self-affirmation in art, through a movement of the gaze from far to near, I think that the point of view of the German philosopher F.W.J. Schelling has also taken root:

"How many were there that were not touched by the noble impression produced by a beautiful architecture, without being tempted to explore the foundations of the harmony that delighted them ! How many have not been rooted in a poem or a valuable dramatic work and have not been moved by it, enchanted, shaken, without ever trying to understand by what means the artist manages to control the feeling, to purify their soul, to stir up their deep intimacy – without thinking of changing this totally passive pleasure, and thus devoid of nobility, into the far superior delight produced by active contemplation and the reconstruction of the work of art with the intellect and the gaze that carefully steps towards somewhere far away, just to bring closer something surprising ! "

The expression of self-affirmation in art comes as a confirmation of the delight caused by the feeling of a complete fusion with nature, when what inspires you to creation is that "something" that makes you feel as if you were living in a painting.

A Delightful Gaze In Artistic Plan that makes me feel different, much more fulfilled, as in a painting whose subject is a spread full of the unpredictable, of unique feelings and experiences, is given precisely by the natural and irresistible power of the arbitrary. Everything I see from afar or up close is an expression of my thinking, a synchronous modulation of my own existence, a transformation of my being.

Source: https://neculaifantanaru.com/en/a-delightful-gaze-in-artistic-plan.html

A Different Form Of Leadership

On February 20, 2020

Immerse yourself in the experience of evaluating yourself in accordance with the fulfillment of the Creator condition, so as to express the empirical accuracy of a hyperbola: "I am more vast than the universe".

Freddie Mercury has found a way to move inward, to build, to be filled with truths: by magic. This mystical and uplifting construction, in the kingdom of perfection where nothing is left to chance, this source of projection of the invisible into reality, is the place where the sacred condition of the genius Creator is received.

We are therefore in front of an artist for whom faith and magic become a puzzle of perspectives, a whole movement through the very symbolic resolution that can be processed by the most alive, energizing, high frequency music, which expresses the good and the beautiful. He would often say, *"It's a kind of magic"*, as if he planned who knows what type of meeting with an almighty god who wants to be the absolute criterion of revolutionary art, channeling in the direction of elaborating the concept of "an identity captured in images".

This concept seems to be perceived as a stand-alone category in favor of an independent Ego, who controls everything.

I think magic is the artistic discourse of an Ego who tirelessly aspires to a certainty of the order of visual consistency, generating a new understanding of the dimension of an artistic personality exposed to strong light in an obscure room. We must also take into account the effect of the evolution of the hazard accompanied by a code called *"There can be only one"*, as a parameter of a spiritual idea that is constantly updated.

Leadership: Can you formulate in terms of the "High" saying the meaning of an artistic image that transmits a strong emotion, to reveal the spiritualization of an experience of alterity?

Basically, Freddie Mercury authorizes and traverses all the works of magic, witchcraft and enchantment, offers all his breath, all the emotions of his disappearance in the projection of a reality of the miracle of being Himself divine.

Such an exceptional handler of the High saying seems to tell the truth about a terrible secret through the eyes of a well-oriented artistic conscience in discerning objects, conferring another power, forming a smashing whole with his own mirror image in photography, in painting, in words, in the physical aspect, in the magic crystal color game, all included in a very vast astral-etheric plane.

The image of "everything that cannot be touched", leaves to understanding the dynamic sound of his music. The magic *it's a challenging the doors of time*, waiting for the miracle to be rediscovered among the things of a beautifully poetized world, or among the sounds of penetrating and rhythmic music, in the setting of a theater scene that frequently changes its mood. The art of his performance is not ephemeral, like many others, because the art of refined sounds can be added, amplified by electronic means, so an art defined by a symbolic core of sensitive dreaming: "My imagination is a divine sound".

The artificial part of the artist's world is made so as to correspond to the need to unite the

subject with the object, the phenomenon with the name, consciousness and reality, in a scientific cubism that imposes on the image of the divine nature certain abstract lines of force, handled with dexterity: strong sensations, freedom, power, incendiary atmosphere. Isn't it incredible?

Through this new perspective, the artist must be presented as an essentially supernatural being, as a Messiah forced to build the "Third Temple of artistic experiences" in which the Ego goes out, but not for all, because it remains a bright and attractive light in the dark. The High saying takes place here through a metaphysical thrill: *"My fundamental way of being through a third party of the order of the scenic creation, is the fundamental way of the universe to exist eternally".*

Leadership: Is what you think of yourself the world of new knowledge, as it relates to an artist who says "Here's what I think" in a setting where art reacts in response to an Alter-Ego?

What we know about a world in the service of art, like a complex concept that can only be defined within a scenic magic, is not the world itself as it is in its relation to reality. Rather, it is the result of its attainment with the subjective composition of a universal archetype of the free spirit, with its dynamic energy, ubiquitous in manifesting the wishes and visions of "mimesis". In a sense, his feelings and moods are in direct relation to the ability to turn ideas into facts.

Whoever tries to enter the magician's stage play, in his mind so entangled, probably feeling it as a diamond that cuts your breath, shining through a multitude of reflections, shadows, positions, mirror effects, will automatically integrate in this excerpt from John Fowles' novel:

"He exhibited traits akin to a wild, really wild animal, always on the lookout, which the slightest attempt to tame it had it on the run. He had created a small territory around himself, surrounded by traps and invisible barriers, within which he advanced or withdrew; he behaved and evolved at will. But I felt that beyond this defense system there is also a region without any restrictions, where, one day, everything will be allowed to me..."

The reality of the artist designated by the mystical word *lasthgurassir*(you do not know what is around), proven only by the resemblance to a conception of hyperbolic transcendence, understood as absolute otherness, is so complex that it can only be known through the relation of "white to black". The magic itself, and so promising in all, can be defined in an art without borders, in front of an "I myself" conceived by personality transfer, through a connection with the Divine Universe at another level, up to the status of Alter-Ego.

The Alter-Ego of an artist is that silent, insignificant image of the power that gives freedom, by which its unique values are neither hidden, nor presented as having the status of pages of recommendations in which anyone can add their opinion.

A Different Form Of Leadership is obtained by integrating the creative act into a mystical image, specific to a painting painted in a surrealist style, in whose foreground one distinguishes that "I myself" idealized by a remarkable persistence at the level of hyperbole: "I am more vast than the universe."

*** Note:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/en/a-different-form-of-leadership.html

A Director Is Obliged To Defend The Culture

On January 04, 2017

Studying and understanding previous contributions to the heritage of art prepares us to express the "new word" of life.

At the same time, the work for the film "Ivan" continues. In these monstrous days of the war, director Sergei Eisenstein takes into account the armed struggle against fascism, being forced to defend culture. He is pained by every new barbarity: the destruction of the incomparable medieval frescoes in Pskov and Novgorod, the palaces and artesian fountains of the 18th century in Leningrad, the cathedrals near Moscow, the hydroelectric plant on the Dnieper... He is terribly hurt by the sacrifice of human lives that are lost facing the German plague.

But at the same time, he thinks from the beginning about the days after the war, about the tomorrow of culture and art that he too is called to ensure by making every sacrifice to hasten its arrival and being ready armed to the teeth with the experience of the past for that the torches in our hands, in the hands of those who are waiting for the light, be clean and ready for that moment when our art will have to express the new word of life.

However, he considers his main task to be the defense and preservation of culture. In the same August he finishes his study of El Greco, writes an English version of the study of Griffith and the history of montage in the various arts and also prepares an overview of the foreground idea throughout the history of the arts.

Leadership: How can you take the essence of your soul and give it to the world through a masterpiece, despite the shift of images from "beautiful" to "ugly" and the decrease in importance of creative work?

The worldwide effect of the destruction of art is the clear shift of some images from the stage of "beautiful" to the stage of "ugly", a fact that decreases the importance of creative work. Only the screenings preserve (and will preserve in the immediate future) a good part of the creations, and the photo reproduction of the images for the next generations, or the books that reproduce the truth of the times, so that the occasional beneficiaries of art assimilate more of the aspects of the old and new world.

The technical systems for making films, recording, processing, storing, transmitting and playing images in clear, due to the complexity of the technology and the particularly large volume of information storage, evolved somewhat more slowly during Eisenstein's time than today. Nevertheless, the evolution achieved and the trends observed established very clearly the way of image processing in order to train the next generation of artists, taking over the traditional directorial responsibilities. For this reason, we must understand the pain of a director: not being able to include in one shot all the images that will make history, even after the reality will be grim.

Leadership: How does your work reflect your deep commitment to culture, and how can you integrate that commitment into your own work so that it conveys an authentic and powerful message?

During these "monstrous" days of the war, Eisenstein considered essential not only the armed struggle, but also the defense of the cultural treasure, which the war tended to destroy. A filmmaker's work always focuses on saving and preserving heritage elements - medieval frescoes, palaces, cathedrals, even technical infrastructure such as hydroelectric plants. This

reflects his deep commitment to "culture and art" and a desire to ensure that the "torches" of knowledge and inspiration are kept clean to light the days after conflict.

This commitment is visible not only in his immediate actions, but also in his long-term work, preparing studies on significant figures such as El Greco and Griffith, or on significant techniques in art, such as the history of montage. Thus, Eisenstein not only protects the existing cultural heritage, but also contributes to the continuous development of the artistic discourse.

Therefore, this "new word of life" could be interpreted as a desire to bring a new and deeper perspective on the human condition, through art. During the war, Eisenstein felt the need to protect the culture and express the truth about the horrors he witnessed. At the same time, he placed his hopes in the possibility that, after the war, art and culture could express a better, fairer, more just and humane world.

In this sense, the "new word of life" could symbolize a change in the way people relate to art and culture, and how they can contribute to the moral and spiritual reconstruction of society after the war. Art should become a powerful tool for promoting peace, justice and progress, thus reflecting the values and aspirations of a new era.

To become a true artist you have to integrate in your creation significant techniques in art, such as the history of montage, to express the "new word of life" despite the realities of the times.

No one knows what goes on in the soul of a director, except for those artists who have faced the problems of creative work during times of crisis. An artist must maintain his creativity and follow his vision even in difficult moments, ignoring the surrounding obstacles.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-director-is-obliged-to-defend-the-culture.html

A Doctoral Thesis Does Not Shine Like A Star In The Sky

On February 18, 2023

Rise yourself to the height of a priceless masterpiece, in a way analogous to the stars that light up and shine only in the heavens.

Too many PhDs, and too many ignorant people. The more degrees and certifications you collect, the more you move away from the path of Big Science, just like the law of physics dictates: when you push a system, it moves away from you. On the basis of this consideration, I can conclude that the effort put into the realization of a doctoral thesis, the content of which is not intuited and well captured based on experimental facts, is not equivalent to a system that interacts material-energetic with its external environment.

In fact, a doctoral thesis should be a version of a "major invention", a kind of perpetuum mobile capable of providing science with continuous regeneration, a communication about an extraordinary discovery that leads to the construction of a new perspective of thought and action. It must be the crowning of an experience that confirms, through facts, that professional training was and is a continuous concern.

But in most cases, people "take inspiration" far too much from other specialist works, instead of using their own mind, in totality, to create something formidable from their own experience. Things are completely different in the case of an amazing discovery that can take a place of honor among the great creations of humanity, translated into a series of testimonies brought in support of one's own experience, or by resorting to an interpretation of one's own vision on a certain theme.

The tension of simultaneity between creation and the creative Self, caused by the meaning of a different organization of ideas, modifies the syntax of things, the me-thing relationship and the name-thing relationship. Or the doctoral thesis must not become a linguistic turn, a rupture of the simultaneity between language and knowledge, an insufficient or inadequate supply of information, but rather it must constitute an abstention from any taking over of the ideas of others, because in any creation of great future only the Original matters.

Leadership: Are you trying to increase your capacity for realistic self-evaluation of your own person, through an unbiased reflection on a knowledge experience that does not achieve the result you thought?

As a rule, the individual who follows only the abstract general is enlivened by the tendency of orientation towards other ways of thinking, different from his own, his attention being concentrated around a result that most often avoids the action of the laws of Creation. Remember these laws:

Being a perfect creator requires an effort hard to endure, like a terrible cold that eats your bones, enters your organs through every particle of skin left free and consumes all your energy. It is a hardship that only those with real spiritual potential can transform into strength, a long road that only marathon runners who do not finish their race at the finish line travel.

The idea of an extension from a primordial singularity to the plurality of a being that belonged to you in an indefinite time, can be merged in the imprint of an act of creation that does not only belong to the material plane, but to the spiritual one.

He who seeks to learn the secrets of science, he who wants to gaze upon the wide and limitless horizon that a single grain of sand opens, he who wants to turn lead into gold, he who seeks a passage to eternal life, he will undoubtedly must live the story of a Robinson Crusoe, withdrawn as far from the world as possible.

When you are alone with your mind, all the universal energy is focused at the point where you enter the state of mind where you feel yourself shining. When you retreat away from the world, only then do you enter the story of a unique discovery, because you choose to turn to yourself, to listen to yourself, to know yourself, to discover your true essence, and thus you begin to see better what the voice of intuition tells you. Someone said it well:

"*When you retreat into your own shell, you will find the peace necessary to discover the answers that are beneficial to you. On the other hand, however, the blows of fate can quite easily cause you to retreat into your own shell, cutting off your creative momentum. Therefore, you must be strong and endure the time that God gives you so that you can chisel yourself with talent and perseverance.*"

And how many have read "The Philosopher's Stone" written by Marguerite Yourcenar? How many have heard the voice of the alchemist crying in the wilderness? How many have read "The Island of Doctor Moreau", how many have lived the secluded life of the researcher and scientist who almost equaled God? And how many understood the brilliant mind of the engineer "Robur the Conqueror" who, alone with his spatial calculations, overcame the domination of nature and became its master thanks to his ancient invention?

The story of each of them is, in fact, the story of a solitary but evolved being, from another time, from another place, from another passage of the book: "Have you never dreamed of another world?" All of these are one and the same being, endowed with real greatness, but captured in different poses. It is not for nothing that the theory of immortality (living in a time parallel to destiny) claims that any evolved being comes only from another evolved being that gave birth to it in another time and another place.

Leadership: Can you find a way to a higher perception of an inner reality springing from your belonging to a divine world, through a celestial ascension that cannot be counterbalanced by another power?

The one who has mastered the secrets of the Great Science does not need any diploma or any certificate to prove *ahora y siempre* that he belongs to the divine totality, an entity that claims true facts often transposed into the supernatural. Talent and perseverance are the only keys that open the chest of great treasures in the constellation of glory. And they can only be found by experiencing the version of a story so many centuries old.

Nearly a millennium and a half ago, a Robinson Crusoe retreated deep into solitude, diligently studying medicine, chemistry, and astronomy. All the doctors in every part of the world have heard of Avicenna (Abū 'Alī al-Husayn) even today, but no one hears of them over time, just as no building is preserved from previous eras. Rarely is there a person who can take responsibility for the entire divine plan.

The one from distant times remains immortal, as an emblem of the divine grace given by God himself, and most of the descendants are only transients – some shine for a moment, then disappear forever. For millions of years, the brightest stars have remained in their place, in the same formula, and even if from time to time a shooting star appears, shining through the sky for a moment, it does not stand next to the Morning Star nor is it an extension of the last axis of the Great Chariot.

If only one man could be found who would rise to the heights of heaven and eternity, and for him this world would be saved. Well, such a man, determined to fulfill the will of God, will express his belonging to the divine spirituality through a light emission from within, like the stars.

Caught in the movement of the times, the spiritual man trusts in the movement of the spirit of the world, in that posterity for which authenticity is not lost, realizing the truth that Ernest Renan said:

"If you want to be of any use in this world, you must sacrifice yourself, that is, give up the fleeting joys of the world in order to give great works to mankind."

A Doctoral Thesis Does Not Shine Like A Star In The Sky, but the birth of a gigantic star from a neighboring galaxy, facilitating the access to the discovery of a new world, can be the truly important subject that would value a doctoral thesis. Only the magnitude of such a subject could underline the importance of a doctoral thesis.

All that is spiritual is contained in star energy. And the sun, the place where the forces of the universe unite, transporting subtle energy from one place to another, governs the soul of the world. But no one seeks to shine like a star when they write their doctoral thesis, through a complete devotion to the spiritual side. Even the idea of a big bang can be easily merged into the imprint of an act of creation.

When you put your mind to work you must function as a result of the convergence of subtle energy. Therefore, seek to express yourself in the way the sun warms the planet, to take its heat as a soul rebirth, and as it is a place of unity, containing many energy frequencies that combine, from here you can control your reality. Don't forget that a bright light source can be found within you right now, according to a surprising discovery.

And what I have just now written with my hand, and which animates a pure heart, this truth you will not find in any doctoral work. I hope it's like a beacon in the night, somewhere in the sky...

Source: https://neculaifantanaru.com/en/a-doctoral-thesis-does-not-shine-like-a-star-in-the-sky.htm

A Dull Leadership

On February 20, 2011

Avoid getting lost in the illusion of a reality which doesn't meet the expectations of others.

I reached a stunning conclusion based on facts. Namely that, today, anyone knows leadership. Anyone can be invited to a conference to express their views, their own vision and philosophy concerning leadership. You don't need to have a sound knowledge of leadership in order to support a presentation, but a drop of last minute inspiration and the fortune to be invited to a conference.

The room was shrouded in cold silence, that uncomplaining silence that the spectators seized by disappointment and the feeling that they were misled. They surely told to themselves that "there's nothing more to ask of him", because the speaker delivering the lecture, considered to be an expert in leadership, was constantly juggling with words, ideas and interpretations, trying with a lot of afflatus and enthusiasm to point some elements concerning the impact of leadership on modern society – just as a football player juggles with the ball, then passes it on.

I find admirable the speaker's effort to expose his views. But the meaning he attributed to leadership was not at all one coated with strong values, it didn't hide surprising things, it didn't meet the public's requirements and expectations. He failed to give his presentation that special outline of a well-done work, which only professionals manage to convey. It's no wonder that the public's impression was that of a barren wilderness.

Leadership: Does the undertakings of giving people your view of things make it easier to assimilate defined impact indicators in line with their potential to exploit your potential to the fullest?

It was a matter of consistency: what remains fixed in people's minds and what didn't.

If he were really an expert, then the speaker would have amazed the audience with innovation and the consistency of his ideas, just as a painter stuns eyes through expressiveness and plasticity. And, as a painter manages to charge his creation with deep feelings and meanings, the speaker of the lecture should have charged his presentation with so much "spell", as to arouse in the public a boundless thirst for knowledge, wakening their feelings and mood.

The lack of perspective, consistency and continuity in ideas were some of the things that inconvenienced those present in the hall. The night seemed to wrap around them. A feeling of discontinuance reigned everywhere, the vast silence in every corner of the room kept the appearance that the speaker is carefully listened to. He passed from one idea to another, without making any connections between them, without keeping a certain flow of the discourse, without giving anyone the opportunity to better focus on a certain idea. Because when you say a thousand unrelated things, without a logical connection between them, people just listen, but they don't understand you.

Impact indicators that trigger a series of expectations for others are measured through the characterization you make to your transformation produced during your own driving experience.

Indicators such as: Energy invested in a form of gain or popularity. Income and its ability to ensure adequate satisfaction of all individual needs. Your volume of obligations with positive social impact. The risk assumed for freedom of expression. Self-satisfaction in a living context where the rules of an art or artistic stream dominate. The strong feeling of optimism that you give yourself at the risk of your own banalization.

Leadership: Do you allow yourself to focus on sharing a particular perceptual experience that is not always relevant in the context of an evolution law that changes the world view or a particular field of activity?

A simple Google search confirmed my suspicion. Well, the speaker of that presentation really had a long experience in employment – the ace up his sleeve. The problem was that he didn't have an important position in leadership, he didn't publish throughout his career a single article concerning leadership, he didn't have even a book written about leadership. Nothing tangible that could confirm his experience or expertise in leadership.

No wonder that his presentation was a total failure, summarized in some fantastic ideas, as, I quote: "For me, leadership means to be happy, to be with my family, to watch the news on TV in order to be informed, and to help my work fellows" – ideas correlated in the strangest possible way with leadership.

Let's be honest and admit. You don't have to own any related experience or leadership knowledge in order to say such "extraordinary" things. It's no wonder that more and more individuals get to teach, to issue numerous judgments and provide many opinions about leadership. It is worse that they always fail to write anything about what they know.

True experts express their leadership in the form of laws or principles.

A thing must be very well understood. The mere fact that someone has a long experience doesn't mean that he has leadership skills and knowledge. That's a clear thing.

A true professional has hundreds of articles and dozens of books written on the subject. How does he succeed? Well, he has solid knowledge. You have the possibility to get an idea about what he knows and whether it's worth-while going to one of his lectures by simply accessing his personal blog. If you don't like the themes that he deals there, you're not going to like his presentations either, rest assured.

And if you don't form an idea of what he knows, if the man didn't write a blog, articles, books, etc, will you adventure yourself to pull out of your pocket tens or even hundreds of euros to listen to him at a conference? Someone passed a good remark on the Web: *"A bunch of experts spring up like mushrooms after the rain..."* Take note of it.

Your value, as a leader, issues from the power of your influence which, in turn, follows from the principles that you've acquired over time. And these principles, in turn, reflect the level of your leadership. The more you know about leadership, the more it's likely to make a more energetic and inspiring presentation. On the other hand, the less knowledge you have, the more your presentation will be dull, lacking that spark able to ignite the flame of enthusiasm in people's hearts.

Leadership is the value given to one's own person in the presentation that you make on the correct reflection of reality that has endowed you with special skills.

A Dull Leadership designs that no quality-oriented approach, too little creative or poorly developed, that some leaders focus on in their attempts to relate to people's expectations and needs. It designates the ineffectiveness of their set of knowledge, which constitutes the essence of their leadership.

People judge you by what you are and what you know, by the way you express your points of view concerning the way you understand and approach leadership. You must reflect more on your point of view regarding the quality of your leadership before you advertise it. And avoid getting lost in the illusion of a reality that doesn't meet the expectations of others.

Source: https://neculaifantanaru.com/en/a-dull-leadership.html

A Far Away That Can Become Closer

On April 18, 2016

Learn to distinguish between what you are given to take part in and what you receive, in order to obtain a different perspective on your journey and evolution.

I would toy with the idea of slipping into an unexpected part of my superior dimension, to permanently find myself in the healthy dynamism of a journey whose object was my very passion for leadership. It was as if I had to meet some lost parts of myself, shapes taken up by the truths of dangerous ideas, in the heart of a reality that surpasses any expectation through the force that orders the infinite movement of the world.

It was only a faith that surpassed inner experience, not daring to challenge it in any way, accompanying the anticipation of a "far away" that looked quite convincing, from the part of a proof that I existed through the integrating presence of a troubled consciousness in constant search for answers which are now being confessed. Eternity suddenly became but a moment, and I had changed into a meaning of it, remained the same until the establishment of the hazard.

But before developing the symptoms associated with a new beginning of the world, I had to carry with me, inexorably, the inferno of a dead end, glimpsed through the clarifying lens of a knowing intellect, different from any other production of perceptions of reality in constant change. Which I considered needful following life experiences, in which the good quantitively surpassed the evil.

Leadership: Do you contribute to the evaluation of your own functionality from the point of view of thinking that actually gets involved in the event of revealing a new sense of existentiality, of discovering the world of a protagonist facing the consequences of a rapprochement of the marks of an unchangeable identity?

Leadership was like a desert with very few oases, but endlessly long, in which it had lost the hope of finding a point in the high plane of a reason that was believed to be almighty. At all times I was surrounded by a mysterious process called a tangle, a picture of a path that progressively expanded towards the course of a spin around the concept of "literary work".

Minutus Lausus Manilianus, member of the Senate of Rome, encouraged Flavius Vespasian, after he was crowned emperor in a period of political instability (civil war) and economic crisis:

- You were chosen by the gods, Flavius, and without a doubt, you will be a good emperor. Remember that father who wished for his son to learn to play the flute and sent him to the less talented teacher. When everyone was surprised by his choice, he said: *"This way, he will learn how not to play"*. You have acted the same, you have followed from a distance so many emperors deprived of endowments, that you now know surely what you must not do.

When the literary work completely absorbs the expression of thought that strives to reveal everything a priori, maintaining its symbolic transparency, openness to otherness, then we are talking about the authentic competence to project yourself on the plane of a metaphysical reality. A new sense of existentialism becomes the reason to value yourself and the opportunity to reconcile yourself with the protagonist's position to face the consequences of a near-accentuated rapprochement of an inalienable identity.

Leadership: Do you accompany the convincing anticipation of a "far away", from the part of a proof that you exist through the integrating presence of a consciousness in constant search for answers?

In order for the resulting force of your becoming to not be null, you must become a designer of events in whose center are the details of a previous experience. To distinguish between what you have experienced and what you are experiencing in the present, finding satisfaction in determining what you must know, what skills you must learn in order to make clear your purpose in the world, is a process of qualitative development, of adding new knowledge to old.

For your becoming to correspond to the image of leadership, depending on the anticipation represented by any projection of yourself into the future, being someone other than you were initially, you must discover yourself from a different perspective of dealing with self-experience, in a broader context. It must be controlled akin to a dangerous idea that must not circulate in the world, but one that must still be shown in order to prove its disarming in the face of fatality.

Imagine a city that has suffered great loses, such as Rome, burned to the ground by Nero, people starved by fighting for every house, for every piece of bread, and the fire and terror continues to spread.

This experience, mixing in a general brawl of denials and dreams, battles and helplessness, from the part of a world hurt by so many attempts and disappointments, can provide you with a variety of context of the teachings from what you do not like, from what does not help you and has no place in your story.

Leadership: What is the detail that defines the uniqueness of your relationship between what you feel you couldn't control and what is happening to you at this very moment?

Learn to distinguish between what is given for you to take part in and what you receive, in order to obtain a different perspective of your own reality, of your own journey and development. The previous experience can facilitate your placing in a sort of mirror of reality that surpasses any expectations through the force that orders the infinite movement of the world. To receive means to take over only the teachings of those chapters covered in the story of the world, necessary for your development.

It's not just about not remaining the slave of a solitary interiority, unable to strengthen your beliefs, or put them into practice. But rather the refusal of seeing yourself as a mere accident of a *Carpe Diem* that has no sort of availability over the intention of improving the "whole" of a great destiny.

Only the superficial man wants to reach a form of absolute that will give a deeper meaning to life, without entrusting the aspirations of that version of the self that shows itself quite interested to understand, to use the world and live in it, through that maneuver of highlighting that detail that colors the course of his development.

What is the detail that defines the uniqueness of your relationship between what you feel you couldn't control and what is happening to you at this very moment?

In the case of emperor Flavius Vespasian, that detail was the way in which he related to events, even when they were ambiguous, being accompanied by the convincing anticipation of a "far away" that became closer, beneficial to the revelation of a new facet of reality in

which he was about to occupy the central place.

Leadership, as an expression of literary creation, is the central place you occupy within a reality different from anything you know about yourself, which becomes unpredictable as you become the protagonist of a true story started long ago by someone else.

A Far Away That Can Become Closer is what you expect to happen to you, decided by the Ego that overloads your mind with a myriad of questions whose answer, for many of them, is revealed only by maturity and life experience.

Source: https://neculaifantanaru.com/en/a-far-away-that-can-become-closer.html

A First Link In A Chain

On January 13, 2014

Master the art of transforming diversity into unity, to better balance your entire creation.

"The Mexican" made a lot of buzz in its time. The entirety of Moscow's theater world talked about the young director's debut play. Its novelty even more apparent today. Eisenstein attacked the very foundations of theater aesthetics in this way. The play supported two emotional and simultaneous shocks, but clearly differentiated: it participated emotionally and directly to the action and, at the same time, the emotion was conveyed to the other characters on the stage which in turn were participants to the same action.

*Through its ubiquity, the play was destroying the organic unity of a theatrical performance and at the same time, foreshadowed a cinematic manner. The audience was witness to a sort of early form of montage. The director later remarked that the very act of bringing action to the stage was an element of cinema, unlike the specifically theatrical element which represents the reaction to an event. Therefore, "The Mexican", in Eisenstein's creation, is a first link in a chain.**

Leadership: Does your science have a ZOOM of the access perspectives to a new type of professional experience which puts in the foreground the recourse to the organic unit of a phenomenon of "participation in the same action"?

One who is pervaded by a certain truth and understands it in all its clarity, can at any time distance themselves from the area of general conclusions of science offered by the novelty in a field. But especially of the science that doesn't have a "zoom" of the access perspectives to a new type of professional experience, to a new level of understanding, to a new instrument of control over the promotion of certain variants of constructing a creation, through the combinations result from the destruction of the organic unity of a whole complex of concepts, ideas and principles.

And this truth, taken more as a dialogue partner who thoroughly knows its subject, aims not only at the way in which the creator interacts in a single scenario of using his science, but rather the way in which he treats the durable causes of the conflicts between the different approaches and directions of progress.

Zoom is a trade-off between the need to bring out a deep sensitivity and the need to convey the emotion felt in the face of an exceptional fact played out in a short time. It allows access to a type of professional experience that emphasizes the recourse to the organic unit of a phenomenon of "participation in the same action", by the fact that the subject, the frame, the decoration, each gesture of the characters and their filming mode, become one with the chain of events that the director puts on stage.

Leadership: Can your creative project start without an assessment of science, only by reducing the dose of conformity in the process of extending the tendencies to highlight the experience of forming the "New Man" consciousness?

An attempt to instill scientific creation with a shred of something that defines you, introducing new connecting pieces where a certain advantage needs to be created, attacking the foundations of the old structures of production and conception of models of good practice can lead to rejection from others. But it can also mean a major advantage for finding new means of multiplying forms of knowledge and using them in an environment where

differences of mentality do not lead to tensions.

The appeal to the ideal of creation is the support on which leadership is built upon, not only as a domain of pure thought, but one of thinking permanently applied in practice and continually reinforced by the results obtained in innovative ways. The New Man is the creation of a reconstruction of events that paradoxically increase in intensity with the development of consciousness of a transcendent reality, which implies a certain symbolism in the way of perceiving reality.

No leader-creator strictly complies to the tradition rigors imposed by society or the scientific environment, or by a regime that preaches "the new man". Therefore, the project of creation may proceed without an initial assessment of science and without assessing conformity to canons. But the presentation should have a positive impact on others.

The main leadership approach characteristic of the directorial vision has as a main objective the bringing on the stage of the propulsive action derived from the reality of the ordinary people put in extraordinary situations, with the effect of adapting their reaction to the events that change the face of the world.

A First Link In A Chain emphasizes that first step towards a unity in diversity, which by respecting the basic principles, clothes leadership in an attractive form of presentation, with a positive impact on others, making it worthy of being appreciated.

*** Note:** - Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-first-link-in-a-chain.html

A First Wave That Gradually Withdraws

On March 30, 2014

Extend the available fund of your being, without settling with mastering a narrow corner of the nature of that which is infallible.

The time had come for the absurd to settle with mastering a narrow corner of the nature of that which is infallible, increasing the income of your causative thoughts imaginarily spawned, which did not spring from the void, but rather from the instructive impulses that live gave me. A randomly found message in a bottle, floating on the waters of destiny had transformed abnormally into an indefinitely extended hesitation when facing a crossroads.

For the operation of such a self-agreement, alone in the struggle with suffering or happiness, sometimes in lies and other times in truth, alone between these two resistant coils that represented mutual inductance, it was important that their report, called yield, always remained unified. The ineffable is what I was trying to represent on the background of a reality that crumbled every time I tried to access a new dominant line of the possible future seen from the perspective of understanding life.

An authentic leader satisfies his native need to make judgments about misunderstood phenomena in order to decipher life's ongoing messages.

Not that there was anything wrong with me, gradually contributing to the formation of a dense core of concentrated energy around a palette of expressive and vibrant hues. Not because I had penetrated into the friendly space of ideas worthy of being widespread, in which access was limited.

But because, same as a creature that extracts energetic and deep accent from its own being, I could finally properly maintain the intimate and creative alliance between spirit and matter. The ardor resulting from the responding reaction to a stimulus of high intensity, the ardor for the novelty that was to offer me food for thought.

Causally, the priority to arbitrate what was happening to me, reconfiguring combinations of state, judgments, thoughts, sounds and vibrations that were in harmony or disharmony within the nature of my own being, was but a first wave that gradually withdrew.

I had to satisfy my native need of emitting judgements on account of misunderstood phenomena, as to understand what life continuously conveyed to me.

Leadership: What qualities dispute their preeminence over the course of your development in order to obtain the victory of rediscovering yourself in a context of exposing fragments of thought generated by a reality that exists only as an assumption?

The fringes of thoughts generated by a reality that exists only as a supposition helps you better understand what is happening inside and out, helps you see things from a new perspective, and discover ideas in unpredictable places, even if you are not completely verisimilar in what you express and in what you transmit.

It's possible that the representation of your actual reality (time will show it to you) in the direction of the resultant of a system of forces that act upon your point of reference –

introspection – claiming those parts of you that make it possible to understand life, to be the bearers of a meaning attributed to experience, which can motivate your convictions and openness to the new.

The quality of highlighting the existence of a certain reality, even if it is trying to force unanimously accepted borders, is like the reflection of a lesson of life: it can help you clarify a confusing situation.

Effective leadership requires the ability to arbitrate one's own experiences, extracting from one's own being the deep lessons that shape future decisions.

Leadership develops through self-understanding, by acknowledging that reality that helps you flaunt the amalgam of properties seized by life experience, with age, from the struggle with suffering or happiness (whose report must remain unified). Complacency, critical thinking, joy or sorrow, patience of abandonment, understanding, temper, habit, curiosity and so on and so forth.

Therefore, preeminence to arbitrate what happens to you, reconfiguring the combinations of states, judgments and thoughts found in harmony or disharmony within the nature of your own being, is a trait as present as the Ego. And as important as oxygen to the body, same as truth is to the system of thought.

Leadership: Can your IP be suspended through successive Pings at a distance close to the subjective manner of understanding an action or a situation?

Leadership connects only to that IP of man that life, no matter how difficulty or tumultuous, fails to suspend through successive Pings that overwhelm self-consciousness. In this case, the IP is the singular view that you form towards a reality that causes you to discover it with great enthusiasm in the context of trying to understand new aspects of life through the focus of thoughts on the inner universe and from the perspective of your experiences.

Therefore, I conclude that the solid background in leadership can only be provided by the search you experience throughout your existence, materializing itself as rediscovering yourself, by analyzing the states you face on a daily basis. This is harder than pulling gold out of the ground. It is harder than imposing yourself through an internal command. And for this you need to satisfy that native need of emitting judgments on account of misunderstood phenomena, so that you may understand what life continuously tells you.

But the lucid spirit of the man that starts off in the search of a meaning that can only be conquered by the redundancy of certain thoughts, schemes of the imaginary, of more or less mature roles or of vis-à-vis clichés of the type *"Who You Are and Who You Choose to Be",* is much to stretched out to be able to find place in a single stage of life.

For as in art, aesthetic attitude arises from the ability to create and perceive the beautiful, so too is your approach to accede to a higher level of evolution born from the different and always differing attention that you give to life.

Settling for mastering a narrow corner of the nature of the infallible means to relate your involvement in life to small standards, at times absurd, called normality and natural order of things.

The successive pings that overwhelm your self-awareness are given by attempts to

understand yourself in the whole of your life experienced by identifying the thoughts that lead you to the emotion that animates you, which flows over a part of the world that surrounds you.

An Incipient Wave That Gradually Withdraws is the sign of a tendency of internalization conforming to aspects of life that require attention in the present and solicits a new perspective. It emphasizes the necessity of a thorough analysis of the entire background of leadership, without focusing on unimportant elements thereof.

Determining *"who you are"* and *"who you want to be"* is as essential in leadership as finding ways of valuing self-potential by extending the beautiful and the truth within you.

Source: https://neculaifantanaru.com/en/a-first-wave-that-gradually-withdraws.html

A Frozen Heart Scattered In Nothingness

On September 26, 2010

A leader has confidence in other people when he is well enough reflected in them.

Many years ago Mercedes fell in love with an angel. She could not deceive. She knew well the elegant man, with so gentle gestures, creative, energetic, pugnacious, he stood now, after more than 16 years, in front of her. He was an honest man, hardworking, daring, who faced many challenges, troubles and difficulties that may come to have all those riches and all that influence in society.

But Edmond Dantes, aka The Count of Monte Cristo could not remove from his mind the deep thought of revenge, could not break from him the part that deserted him and only listened to his negative side of soul. He could not change that attitude of refusal to any feeling for her. He was uncertain and afraid of losing everything he had; hatred, he did not want to retreat from a won battle, unwilling to self-destruct.

To avoid an embarrassing question, to avoid giving an answer that only the future will give him, Edmond asked Mercedes not to try any method of reconciliation:

- If you ever loved me… don't take my hate. It's all I have.

With the great sense that only have the people touched by a deep sorrow of the heart, with all possible delicacy and elegance, Mercedes, feeling her heart breaking the chest still tried to persuade Edmond to forgive her and to revive their former love:

- I don't know what dark plan lies in you Edmond. I don't know why we were forced to live one without other in all these 16 years. But God has given us a new beginning. . . Don't hit the hand He offered you. . . God is in all. Even in a kiss…

Leadership: Do you trust people only when you see in them "the flicker" that you would like them to find in you?

A new meaning you give to life is a great bet of trust that does not shake at just any task that seems to be difficult – such as making yourself indispensable and irreplaceable in the case of friendship and love.

Love has no end because love was born in that part of us that never dies. I think, this is the message of the movie *"The Count of Monte Cristo"* directed by Kevin Reynolds in 2002. Mercedes has softened Edmond Dante's soul full of disappointments, replaced his hate with love. She was saving him in a time when he considered himself lost forever, unable to escape from the trap of his humble past, from the trap of his soul became cold due to life's hardships.

A cold heart has been replaced by a warm one. All his feelings of frustration, struggle, disappointment, loneliness, were scattered from all his being forever. The love he carried for Mercedes drove away all his sufferings. His life took a new meaning, long days and nights of waiting have finally ended.

He found again in Mercedes his own youth, own values, all the longings, desires and pleasures, so he forgave her. He saw in her what he lacked in his entire life, he saw in her a person able to take life over again, his own accomplishment, his own being and essence. He was confident that she will ensure that coveted inner peace of any human being.

Leadership: Can the reforming of your own beliefs be done by the convergence of completely disparate events, starting from the spiritual specificity of a world that refuses to take great steps to guide your course of life?

To understand the real dimension of a revelation that can change your whole world, remember this: *"An extinguished smile can be lit again when an incandescent one is positioned next to it."*

God is good and always rewards the righteous who forgive and believe in love. The Count replaced hatred with love; he knew in his heart that he wants Mercedes like no longer was desired a woman by a man. Once he forgave her that feeling of emptiness and pain that penetrated deep into his soul is gone. The person, who was most dear, which dwelt in his past, issued him by the huge burden of his soul.

When the heat of leader's life is about to be quenched, he must find new motives or reasons to rekindle it, as Count did. When the heat of his life is extinguished, or is about to be quenched, it is necessary to find new other targets.

The great steps to guide your course of life can be conceived when you can interpolate between the lesson someone has to learn and the person in question, otherwise you risk taking the negative karma of that person and you get to suffer in their stead.

The convergence of completely disparate events creates a huge expectation that culminates with a strong emotion from which you must extract the "existential essence."

Conclusion: Trust, this gem rare to found is so fragile that it can disappear at any moment, especially when you, as a leader or as a simple man, were betrayed by your best friends who became the most large enemies.

In these circumstances was born, easy to understand, the revenge against all - more or less guilty or even innocent. Personal discernment is very important in these situations. Looking carefully you will notice that in some of them you have not seen in time qualities that you would like to find in you, like the ability to forgive and take everything from the beginning, at which point your frozen heart will dissipate into nothingness.

Let us never forget that *"the anger in the righteous people were born on Tuesday and dies on Monday; for smarts it lasts one day (night being a good adviser) for smatterer's reigns for months and for a lifetime at crazies."*

Source: https://neculaifantanaru.com/en/a-frozen-heart-scattered-in-nothingness.html

A Fund Of Greatness For Your Evolution

On April 17, 2009

Evaluate in retrospect your leadership observing the feelings of others towards you and the way they perceive you.

For Bill Parrish, CEO of Parrish Communications, there was only one world: this world. Until the moment when fate brought him out a man whose soul was taken by the Prince of Darkness, who wanted at all costs to take a trip on earth.

Everything has changed in Bill when he met Joe Black. They sat facing each other like two warriors with guns hidden, like two adversaries who hide their thoughts, in order to expose them only when they will start to attack. Bill did not know what Joe wants from him, but he felt that this had a great power.

A glance, anxious and uncertain in the direction of Joe, and waiting for what it will follow, a look which says a lot about how it was working Bill's mind at that time. For the first time, the great Bill Parrish felt a fear of something unknown, an uncertainty for himself, for his life that flowed from the thought that Death, in the person of Joe Black, it will permanently separate him from this world.

Bill felt Joe's superiority because he did not know what he thinks and seeks, and by what means can get what he wants from him. He could openly look at him, but he could not intuit his intentions. He did not know anything about Joe, or about what he could talk with him. He could not glimpse any bridge between them.

Leadership: Can you form a balanced image of self-esteem, based on the manifestations of qualities you need to demonstrate as a recognition of your superiority over others?

Have you seen the movie "*Meet Joe Black (1998)*"? Bill asks Joe: "Why me? Why did you choose exactly me? "

And Death replied that he could not find, as an instructor, a man more suitable than him. Bill's character traits fit His needs perfectly. He chose Bill for what he was, for the qualities of his mind, heart and his temperament, for his power to "move" things. He was a man who never saw things in black, but only in rose color, a man who had the courage to face the future. Above all, he was a man whose kindness and wisdom could not be challenged.

To determine what you purposely need to define properly your image that others have about you, you need to look objectively your good and weak parts. Bill stood up to the expectations of Joe's due to his special qualities. The way he has been approached, the way he interacted with Joe, ensuring that constructive dose of confidence in his leadership and guide potential, all this helped Bill to define clearly his own identity.

Your qualities and aptitudes are accompany you wherever, as a discrete witness to what happens in your life, to all your feelings as a key witness, which shows you if you have an open door to your personal development, an open door to a good communication and collaboration with other people.

To demonstrate your qualities as an acknowledgment of your superiority over others means

to individualize your inner part, as in a wonderful panorama, so that it is not touched by the boundaries of prejudices you have about others, and others about yourself. Prejudices such as "it's awful that the plan has changed" or "things never work out".

Or to create and develop a good relationship and as closer to other people, first you have to strive to do something extraordinary, to have some achievements that would amaze all people, that would emphasize your qualities and aptitudes. People need to appreciate your virtue and wisdom, to admire you for what you feel and think, to appreciate you as a person knowing the meaning of the value at all levels.

Self-esteem is like a book: you have reached the middle of reading it and you realize that you do not like it, and the loss is greater if you abandon it than it is if you reach the last page. In the end, you can at least have the satisfaction of writing a well-documented review, but still get a single star for it.

A Fund Of Greatness For Your Evolution is the guarantee of your achievements. You can smooth over most of the imperfections, and you can create an image to inspire respect and admiration, to convey to others a sense of confidence in your potential, unless you will permanently invest in yourself, in your personal and professional development. To become a unique and valuable person you must gather resources that are constantly feeding your potential, and to use them in order to maximize your chances of being chosen as a potential partner or as a role model for others.

The way you align to the claims of others determines your self-image. The meeting with Joe, it was an opportunity for Bill to evaluate his skills and qualities in a convincing manner. The bridge through which you can win people by your side, by that you can overcome any misunderstandings and any conflicts, the bridge by that you can achieve effective communication with others, which reflects your vision and objectives, derives from your potential to be consistent both with yourself, to be congruent with your own values and beliefs - and with others, to live up to their claims, and to be congruent with their values and beliefs.

You must feel that you have leadership and guide potential and guide that people want for them. Just as some companies should improve their current strategy, and then to seek to develop a better strategy - even so, you first need to improve your personal qualities and aptitudes, and only then to try to develop relationships with other people.

Conclusion: It is said that before leaving this world, before your eyes are floating your entire life, with good and bad, with the achievements and failures, when you find out effectively everything about you. At crucial moments (not only before death), you make up the balance of your life and most of the time you find out what others think of you.

You can evaluate retrospectively the leadership, observing the feelings of others to you in crucial moments of your life, feelings resulting from how you were perceived and evaluated.

Source: https://neculaifantanaru.com/en/a-fund-of-greatness-for-your-evolution.html

A Gesture Of Love In A Digital World

On July 04, 2010

Emotional leadership consists of the ability to build "fragile bridges across chasms", recognizing that each connection created can fill the gaps between people and bring understanding where there is insecurity.

In his palm, the phone seemed to pulse with the promise of unseen connections, a fragile bridge across the gulf of silence that sometimes gaped between them. The boy's eyes, two deep lakes of hope and uncertainty, reflected in the still dark screen, as if seeking confirmation that his choice would be understood in the depth of his intent.

The box, while not bearing the seal of the latest innovation, was wrapped in layers of unspoken thoughts and whispered dreams. Every microscopic scratch on the case was a silent testament to his efforts, the hours spent calculating, saving, forgoing small pleasures to give her this piece of technology that, in his mind, was so much more than the sum of its parts.

When he held it out, his gesture was like the offering of a beating heart—vulnerable, full of emotion and quivering hope. His fingers, slightly trembling, seemed to convey a coded message through the touch of the cold metal: "I offer you not just a device, but a part of me, of my time, of my dreams."

The authenticity of a truly emotional gesture is represented by the power to give not just a result, but also a part of oneself - time, effort and dreams - so that those around you feel the personal value of the contribution and are inspired to respond with the same dedication .

In that moment of charged silence, the air between them vibrated with the intensity of unspoken emotions. It was as if the entire universe was holding its breath, waiting for her reaction, each second expanding into an eternity of possibilities.

Her smile, when it finally bloomed, was like the sunrise after a stormy night—bright, warm, and full of the promise of a new day. In her eyes, two galaxies of gratitude and affection, reflected not the make or model of the phone, but the image of the boy who had put so much thought and feeling into this gift.

When she took it in her hands, her gesture was like embracing a priceless treasure. Her fingers caressed the smooth surface with a tenderness that spoke of understanding the sacrifice behind the gift. In that touch was read a silent vow to cherish not the object itself, but the love that inspired it.

Every decision involves a piece of his identity, recognizing that your every gesture can be a bridge to mutual understanding, but also an extension of his unspoken thoughts.

The words of thanks, when they came, were like raindrops in a desert of doubt, nurturing and making the trust in their relationship blossom. Each syllable was charged with a gratitude that went beyond the material value of the gift, touching the invisible strings of their emotional connection.

In that moment, the phone became more than just a communication device. It was a symbol

of their devotion, a time capsule that encapsulated their moments together and the promise of what was to come. It was tangible proof that in the digital age, genuine gestures of affection still have the power to transcend material limitations, connecting souls in a melody of love that resonates beyond technical specifications or the latest trends.

The unseen connection between two people can be created through small gestures, such as a subtle smile or a light handshake, as a coded message of wanting to connect and share a part of yourself.

A gesture of love in a digital world is reflected in every online action, considering the importance of small gestures beyond the lack of physical contact. Looking at human interaction in this way, along the lines of a goodnight message that shows concern for the other, the idea that even the smallest digital gestures have a profound impact becomes valid.

Source: https://neculaifantanaru.com/en/a-gesture-of-love-in-a-digital-world.html

A Good Headhunter

On March 17, 2009

Identify the essence of the psychological realm of the one that evaluates you, by remaining in that space where your abilities are interrelated.

A football club recently organized a selection for the children born between the years 1996-2000. The children were tested by the principal coach, who also was a representative of the Romanian Football Federation. As a principal coach, the trainer put the kids to more difficult tests: slalom with the football ball through the stakes, juggling, dribbling and passing, shots on goal from distance, and finally the team game. Depending on the abilities and talent of each one, the coach decided who can enter or not the football club.

Many children presenting to a preliminary selection are getting excited, like before any examination, and therefore, they can commit some mistakes. On this account, it is so necessary that the coach to use his flair and intuition in order to see what lies behind appearances, to realize the hidden potential of each child.

Moreover, he must know how to place the best players in the positions that suit them best. For example, some children may be better in defense than in attack, others to be better midfielders than full-backs. A good coach will find out which are the abilities of each child, and depending on it will place them in the appropriate positions on the field. The team's success depends largely on the selection that he made among the children, and of their disposal in the team.

Leadership: Are you prepared to experience a profound encounter with yourself from the perspective of an abstract and objective spirit?

By showing off your qualities on the field in front of the coach is like being in front of an invisible being – you have to see what no one else is able to see in him, you have to perceive the unknown, namely to identify the essence of your own psychological realm, the way he judges the things, remaining in that space where your skills are interrelated. You must have the power to manifest the power of your own spirit and to dispel all his doubts about your performance and talent. You have to support your ideals of excellence and to understand his way of thinking, what the most miss to do.

A meeting with yourself is a clear demonstration of the will power and focusing of attention over those aspects of development that lead interactivity to a different level: to have the freedom to express yourself through talent, through the interest in competition, through physical and value indicators, through the reflex of orientation when running and especially through others.

When it comes to a preliminary selection, your performance is very important, but not less important is the way you are directing your focus and energy. You must add a huge meaning to your game without losing sight of the ideal player whom the coach carries in his heart. You can be extremely talented, but if you do not fit in his patterns, then you are lost from the start. He can transform himself into an invisible being for you, ans this means to show off your qualities in vain.

In other words, you have to do in such a way that the coach to be "visible", namely to have him always in your field of vision - and on your turn to be always in his attention. Keep your adequate attitude; do not ever lose hope about those situations where you are most afraid of

yourself - when you feel he turns away from you.

After all, all comes down to the coach's ability to discern on you and on your ability to discern on him.

Leadership: How skillful do you prove yourself to be in counting on yourself in an area in which access is restricted?

When it comes to a preliminary selection, the stake is always given on the one who proves more skillfully in handling the ball – accordingly of the qualities that make the players so special, as well as their commitment and perseverance.

For selecting the kids, the coach has to fulfill an essential condition: he must necessarily have practical experience in the field, namely having been a football player in the past. Only a coach, who has solid professional knowledge and sporting abilities, can properly assess the skills and the level of training of the candidates - if they match or not with those required for the respective job in the team. Under no circumstances, the selector of a football team cannot have the profession of a doctor, engineer, architect, economist or physicist.

The responsibility for success or failure of an organization is falling also on the recruiter, who is required to select and train the best people in order to achieve a better result. The process of identification and recruitment of the staff is not very simple, and not everyone is able to do it well. Therefore, the recruiters who have no prior training in the field they are working, which have not gained a sufficient professional experience, will be devoid of the flair in choosing the best candidates.

An area in which access is restricted suggests the undertaking of a position of control that eliminates a priori judgment and confrontation, allowing for the application of standards of "fairness", "common-sense", and "rationality in a context of the type: "The right man in the right place."

Many times I said, and I repeat, a recruiter has to observe which are the abilities that a candidate possesses in order to meet the requirements of the job that he has to fill, what specifically makes him suitable for that job, and this cannot be achieved by studying the CV and the letter of intent, but by checking the personal and professional skills of the person.

When you hire a person, you have to start burrow deeper, to put good questions, to ask for clarification when necessary and to find solutions. Furthermore, like in football, you have to pass the candidate through several practical steps and depending on the way he copes, to place him in the most suitable position.

Leadership is a form of response to the accumulation of experience in exercising the control required by the demonstration of skills sustained through the art of rising in the eyes of others.

Source: https://neculaifantanaru.com/en/a-good-headhunter.html

A Grain Of Sand In The Endless Desert Of The Worlds

On October 19, 2012

Intervene in the evolution of other people without distorting your perspectives of qualification in the grand final of the transformation process.

He was sometimes submitting his rationality towards his heartbeat, other times towards the rhythm of his breathing. The extent of the events hired him in a continuous and an unhindered internal rebellion, which occurred due to deepening the conflict, determined by the hostility of the "parallel worlds". He was heading his existence under the influence of some discriminatory entities, of some hidden enemies, and of some processes of blurring the reality and his self-confidence. Works and projections outlined under the sphere of influence of some harsh laws. Strange and confusing.

Llewelyn Moss, from *"No Country for Old Men (2007)"* had to make a compromise with himself, to find that map with the strong spiritual load, to which he should always report for the rest of his life. However, the tragic absurdity of living after some patterns imposed by the events of hopelessness that he felt in all its cruelty, and the need to look forward the ruthless destiny, did not go well with the hope in his future.

As a man who serves a sentence for which the law does not provide a limit, and which length is not determined once with the pronouncement of the decision, Llewelyn Moss began to feel the need for a place to retreat, to rest. A prison. With very dense bars. He was tempted to indulge himself in the state of spiritual chaos caused both by his own person, and especially by the limits imposed by the worlds that surrounded him, insupportable, like a fence of barbed wire.

Leadership: Do you know how to grasp the value of self-retrieval within a search that returns exact results as long as you do not proceed towards the exit from the limits of causality?

Llewelyn Moss was alien to the science of bringing an opportune light to life. To adapt to a world of which he will be able to serve himself at leisure, in which to judge, after equity, people and their actions. And, to serve himself of it, like a game in which everyone wins. For all that was once his life was deleted, and something else, rather burdensome, inextricably, suddenly acquired a particular vibration.

There was a thread that bound him by the destiny of the "parallel worlds" despite all the attempts of imposing towards them, or at least of deciphering their sense. First, it was the world of the ones that separated him of the dreams. Then, the world of the ones that forced him to take part in their game, caught like a fish in a sealed net, the world of the assassins. There was also the world of the people that were not involving in the course of events, of the observers. And that world guided by intellect, as opposed to another propelled by instincts. As well as a world of the dumb, with its own laws, with a well-established dimension, and which for him passed unnoticed. Worlds that evolved in parallel.

Firmly, a dose of lucidity dictated the refusal to take part in a game in which everyone were cheating - by the degradation of the weak ones will, and by the minimization of that reality which gave a positive sense to life. As if he would be in the middle of a phantasmagoria, and what he was seeing from the universe was simply the effect of the nightmare from the heavy sleep that was his life. A barren land of suffering.

Llewelyn Moss went towards decay. He passed by the side of losers, of helplessness, due the inability to dominate the hazard. He reached the critical point of profound transformation. His world could fit in a grain of sand, of the endless desert of some strange worlds. Worlds, which, directly or indirectly, voluntarily or involuntarily, interpenetrated like in order to locate and completely remove it from any of them. He was not the first victim of this absurd and burdensome parallelism. There have been others, too.

And all of them, ended up the same.

Leadership: Do you consider creating a new image of yourself as being dependent on a thought that presents itself through representations, without words, capable of leading to a change in self-perception?

The most important lessons that you learn as a leader are shared to you from both sides, with double impact: of the consciousness that you want to keep clean, and the mark that you leave in the consciousness of the ones, with whom you interact at any time. A conscience that can defend you, to which you relate you whole life, and the one that you pass on to others, which can accuse you, by unplugging you from the recognition of your status as a man of great character.

The conscience is the thread that binds you, or gets you away of the "parallel worlds" parts of that reality with whom you identify yourself in the attempt to adhere to excellence. While a departure from the rules and regulations that the pure conscience creates, is equivalent to oblivion, with the growing tendency of cutting the roots of your own values and beliefs. It is the resort of your own regression, which comes in contradiction with the terms and conditions imposed by leadership, and which is manifested by indifference, by burying those things that can lead you in the right direction.

Leadership is a manifestation of the human condition in the context of difficult to cross existence, where only a single thing triumphs: the beauty of the human spirit in the face of everything standing against it.

The condition of man, seen through the fire of life's trials, is a subclass of causality that engages both the psyche and free will, from which results the interdependency between the suppression of autonomy and the intensification of the process of creating a new reality.

To get away from the leadership's code that is subordinated to conscience, it is like leading your existence under the influence of some discriminatory entities belonging to some hidden enemies. Thus, you put in motion the mechanism of triggering some processes of blurring the reality and self-confidence. And, as a consequence, leadership loses its charm, its magical attraction; like an ordinary house, which keeps diminishing up to zero, until disappearance.

Leadership: Do you develop yourself a consequence of causality that has a world of contrasts and stringencies, based upon which all events are justified by an intrinsic motivation?

Do you impose certain limits to those around you? Are you hitting yourself by their refusal of taking part in your "game"? Do you minimize that reality, which gives a positive meaning to their lives?

What really matters, in terms of leadership and of the basic features that complete it, is to see to what extent the essential approach of your thinking retrieves another authority to verify the correctness towards the major principles that govern your elements of authenticity.

An authority which would audit your own performance in terms of your values and of the role that links you to the others around you.

In the process of transforming yourself from a disappointing condition to one of control, as a major factor for achieving excellence, requires some finishing of the benchmarks that make up your character, giving a deeper meaning to your life and your personality. It is required a continuity at the level of consciousness, therefore, in the moral order of its values and norms.

Is your leadership transforming the reality of other people in a barren land of suffering? Can you find a land of reconciliation between you and them? Is your existence heading towards decay?

Self-perception can be a call to responsibility and ethical action based on assuming a life situation that has the potential to overturn your beliefs later and to strengthen your values of forgiveness, oblivion, generosity, induction, compassion, self-esteem, positive intent, doing good, accepting of others.

A Grain Of Sand In The Endless Desert Of The Worlds suggests that something insignificant, that individual element of the human arsenal subjected to a perishable reality, which can no longer evolve, and to turn into a long-distance runner.

Just as "beauty keeps of geometry and only the feeling gives you the possibility to notice its most delicate forms" so leadership keeps of your perceptions towards other people. And only the reality that you live close to them gives you the possibility to appreciate the finest pieces of resistance of the mechanism that sets it in motion, ensuring its proper functioning.

Intervene in the evolution of other people without distorting your perspectives of qualification in the grand final of your transformation process- towards the evolution of consciousness that keeps you constantly in alert to any deviation from the rules and the most important benchmarks of the leadership's architecture, towards finding the necessary balance to move forward on the road to perfection.

Conclusion: Without abdicating from the moral, deontology and... your own conscience ... a leader must find the appropriate solutions to annihilate the legal effects created by the situations when one is against all and all are against one. Self-analysis just as the collective analysis involves, and even requires the existence of some communication from both sides.

The lack of communication, as well as the unilateral analysis, the withdrawal in your own world, constrained or not by events, environment, relationships, changes, means nothing but reaching that *"ligne de démarcation"* between normal and pathological, which most of the times is equivalent with the collapse.

Source: https://neculaifantanaru.com/en/a-grain-of-sand-in-the-endless-desert-of-the-worlds.html

A Great Ideal Dedicated To The Human Being

On April 15, 2012

Facilitate people's access to your leadership, by planting in their consciousness the interest for your true ideals, virtues and qualities.

In the movie *"Lionheart (1990)"* of which I have discussed in the preceding article, the main character, Lyon Gaultier deserts from the Foreign Legion and reaches the United States. He finds his brother between life and death and his wife with no money to take care of her child. For helping her, he gets involved in illegal fights.

However, after him are sent two tremendous officers, deprived of any intrinsic philosophy - some perfect executors, inanimate of any conviction, of any form of kindness and empathy - two tough characters, created like by a technological creator without any trace of feeling. Wherever was Lyon, and they two made their appearance, angrier, impelled by a fiercer will to catch and to bring him back to the legion.

In the end of the movie, Lyon manages to win a hard fight against Attila. Exhausted, staggering on his feet, tottering, being convinced that soon he will feel the punishment, of which is having part all the deserters, regards for a moment his "shadows", and then he left himself completely in their hands. His tells good bye to his brother's wife and her daughter, his only left relatives, for whom he made all these sacrifices. Then, he is gotten into the car, flanked between the two officers.

Nevertheless, something is happening. Something unexpected. Suddenly, after a few hundred meters, the machine stops. The two officers turn their head to Lyon with pride. For the first time on their face was imprinted the sense of understanding, powered by a touch of admiration - like a fugitive spirit, altruistic, would have slipped in their being and would be lost in the labyrinth of their existence, making them generous - triggering in them, like some electrical currents, all the emotions, values, and feelings that a human being is capable of experiencing.

- You are free, Lyon. Go back to your family. Good luck !

Leadership: Is the picture of what you really are taking shape when you are exposed to the condition of seeing the world in relation to what makes you feel free?

In what unexpected situation is the moment in which you are revealed the value of a causal being, about which you believed for your entire life that it does not define you? Probably in that situation where you manage to escape from a harsh context such as insisting on the impossible or total isolation of the world in the midst of an artificial and succinctly built pseudo-universe built.

I was impressed of the philosophical load of the following statement, belonging to the writer Stefan Zweig: *"The man must be disposed to attribute to his will a power that it is exercised on the spiritual, having repercussions through it in the material world."*

The will of a man to surpass himself, strengthened by expanding his own horizons, his own skills and values, it is constantly accompanied by a wave of changes that can direct his steps to a better use of his own strengths, and his own inner powers. Healing him through this way of any hostile and extreme events, of any defects, of any harmful human crumb content, of

any malignant mood.

Your effectiveness in leadership resides precisely in this valorization of the strengths, of inner emotional and mental "waste's" removal, through the discovery and sharing of values , from redirecting your own feelings, your own world of thoughts, to that reality where the understanding becomes possible and accepted unanimously by the people around, and that creates certain moral obligations of both parties.

What makes you feel free is the opportunity to experience the grandeur of the unexpected in response to activating the need to change the meaning of an existence from which nothingness has bit deeply.

Trying to gather people around you, without determining their transformation by strengthening your relationship with them, by perfecting and practicing your own virtues - is like trying to build a tower that is continuously collapsing. You will be back again and again from where you have started, you will fall in the zeal of the brick maker, by trying to arrange again and again, like some puzzle pieces, with a renewed and yet such a exhausting enthusiasm, the basic bricks of the leadership - without which your progress will not be possible.

Are you falling in the zeal of the brick maker?

The ability to relate emotionally and morally to other people is always limited by your effort to discover the hidden face of suffering, despondency and impotence experienced by an injustice or error of judgment.

Leadership: Can you acquire a correct and complete understanding of the dimension of life by assuming responsibility for the outcome of a transformation experience induced by what you cannot control?

As a leader, you have a duty to constantly keep your noble character, to terminate any ideals, values and beliefs, which give you stability in the relationships with others. Therefore, you need to endow your leadership with the attribute to reject any content item with defective character, and to maintain constantly your spiritual and moral balance.

What exactly led the two officers, so cold in feeling and in deeds, to change their mind in the end and to abandon the cruel mission to bring Lyon back to the legion? Have they regained, suddenly, the humanity, not being influenced by any factor? Have they calmed their spiteful nature, by sipping a miraculous healing drink, endowed with the property to clean their whole being, and to make them better, forcing them to find the most appropriate way of relating to the others around?

So that to manage to shape the material from which is made the human being, like as a skilled craftsman shapes the clay as a veritable creator, to embellish his features, to modify his feelings - giving them a totally different characteristic, you must first plant in his consciousness the interest for your true ideals, virtues and qualities.

To accept a result that you cannot control is a virtue that consists in the power to endure the hardships and the inconveniences of life. Making a transformation in spite of this result is the measure of the value that you bring to the world.

A Great Ideal Dedicated To The Human Being indicates yours and your leadership's guidance

on what it is really important both for you and for the others around - that understand you, adopt your beliefs and accept your past, supporting you at present and encouraging in future.

The leadership involves changes in the human thinking and behavior, both concerning the leader - by the proper investigation of his own Ego, through self-reflection and assessment, and of the people whom he leads, and to which he must have a beneficial influence.

Blessed is the leadership that has incorporated this great ideal dedicated to the human being.

Source: https://neculaifantanaru.com/en/a-great-ideal-dedicated-to-the-human-being.html

A Healthy Eye Never Forgets Its Vision

On March 04, 2024

Don't try to see what seems out of reach when doubts cloud your perspective.

There are things in my eyes that dare not confess anything to me, but I would like to ask them to reveal themselves to me. I say this because I lost my keys to the house. Although I have found keys before, including car keys, I never thought I would lose them in the park while running. According to the saying "You only lose in life what you have to lose", I thought about a wholeness of my personality without getting attached to the ephemeral things that, although they seem essential at a given moment, are only simple steps on the path of my personal evolution.

Then, curious fact, I experienced the pose in which man, free in his actions, lives an adventure in accordance with destiny as a searcher of lost things, like a detective trying to unravel the mystery of a disappearance. It is that privileged posture of the man who lives in the horizon of the search and in the care of thinking of the loss as "preserving" rather than "forgetting". Thus I came to ask myself how I can keep alive the memory of a lost thing without forgetting it. Just thinking about him? Writing about it? Telling a story that details a life lesson? That is not enough. Perhaps I should attribute to this event that moved my spirit in the direction of introspection an eventful character, a kind of epiphany, so that it is not lost in the nothingness of oblivion.

This is how I came to the scenario of the confrontation between loss and oblivion, this is how I came to understand that the basis of an obligation, a compromise clause contained in a conflict with myself, is to use my experience and knowledge accumulated from this incident, to be able to guide my practical reason in the process of understanding a new stage of evolution and maturation. And, reaching another level of relating to myself, by extending the idea of losing an object that at first glance seems trivial, I discovered a starting point for an unexpected and enriching adventure

Leadership: Have you ever realized that by losing something of value of your own volition, you found yourself in the same place, facing the inevitability of fate?

My mistake was that I expected to find the keys in the same place two hours later. So I wasted the rest of my time trying, stupidly and pointlessly, to find what was by no means visible. After that there was a strange silence, a mental discomfort, an intermezzo between nothing and words, as if I had reached an end point, as if I had to react in a different way: to get angry or maybe to i am shocked It was the sign of an internal struggle, as if I had to choose a different reaction to the given situation.

Then, something in me matured. Suddenly, I realized that I had the ability to act like a scandalized man, like a schoolboy ready for money, or like an adult who does not devalue himself over any trifle. I'm trying to understand things that I haven't paid enough attention to before.

In the novel "The Ring of Polycrates" by Friedrich Schiller, the ruler of Ancient Greece named Polycrates purposely loses a ring of great value by throwing it into the sea to avoid an old saying that the lucky ones will suffer in the a great loss ensued. He believed that by losing something of value of his own free will, he could cheat fate. However, when the ring is returned to him, found in the belly of a fish, Polycrates realizes that he cannot control his destiny and that the loss and re-finding of the ring are symbols of the cyclical nature of fortune and the inevitability of fate.

Through the loss and subsequent recovery of his ring, Polycrates is forced to confront the idea that life and destiny cannot be controlled by mere symbolic gestures. The ring, as a material object, becomes the catalyst for deep introspection and recognition of the limits of one's own control over life.

Leadership: Can you achieve a revelation that makes you understand that your self and existence are deeply influenced by a visual representation that illustrates the relationship between cause and effect?

I also believe that if I thought like the famous leader, then only one thing would make me more mature: to realize that all the things I own are transient and that true wisdom and maturity come from the ability to accept change and uncertainty as part of integral to existence. Only this acceptance can free me from the illusion of absolute control, allowing me to live more fully, appreciate the present moment, and value authentic experiences more than material possessions.

As noted, I recognized myself as a protagonist in the act of losing that thing that opened the door to my house for years. And this incident, useful in a certain way especially because it does not represent a major loss, can be thought of as an initiative, an opportunity to get to know me better, even if I am not paying attention to the details. How many people don't go through daily events without knowing how to see their stories, just as they don't know how to tell about them or transform them into something meaningful.

This time, from a trivial accident, I learned that balance and inner harmony do not come from having, but from being; not from accumulating, but from understanding and appreciating the beauty and fragility of life. The object thought and felt is important, not its possession, not its form of existence.

Leadership: Have you ever experienced moments when emotion and reason were heightened by the mental representation of feelings inspired by an event that profoundly changed the way you perceive a visual image?

The object ceased to be a medium of utility becoming a symbol of personal transformation, putting me in the position of a seeker of the hidden meanings of life. So, the object is reborn in the place where its forgetting has settled, simultaneously with an effort to awaken the memory. There must be a relation of intelligibility between the receiver and the received object for the image of loss to invest the object with meaning.

At that moment I could not declare myself the center and master of my things, because that would require full awareness. And not only that, but the fact that I've lost something means that I don't have total control over it. I somewhat resemble a character in John Fowles' novel The Collector who at one point said:

I always had the idea in my head that I would understand . The idea itself did not concern me, but I happened to see an advertisement just as I was about to I turn the page: "Far from what I thought was essential , I found a release from constraints . "

This release from constraints can be seen as an opening to new possibilities, freeing me from the daily routine or responsibilities that seemed to limit my life experience. At the same time, the new perspective opened my eyes to a world where everyday objects and events are not just what they seem to be on the surface, but carry stories, lessons and symbols waiting to be deciphered. Through this change in role, from a mere observer of life to an interpreter of its symbols, I will begin to live with a greater awareness of the infinite depths and possibilities that each moment of life offers.

I still ask myself the question: "How can I keep a thing, lost, without forgetting it?"

Turning it into a story, into a symbol, into a life lesson, into a bridge between me and myself.

Leadership can be seen as an opening to new possibilities of understanding life experiences, by releasing the constraints imposed by material attachments.

A healthy eye does not forget its hindsight when exploring new perspectives, just as an actor cannot forget his role when performing a new scene throughout the performance. And if I want to return to a place where I lost something, constantly viewing it as a marker of a lesson learned, perhaps I should first recognize the value of the experience I went through and embrace the transformation on who brought it to me before I tried to find it.

Source: https://neculaifantanaru.com/en/a-healthy-eye-never-forgets-its-vision.html

A Huge Step To Narrow Horizons

On March 18, 2009

Start looking for the truth about yourself whenever you lose your "coordinates".

Yesterday, I received on my e-mail "the joke of the day" from a friend:

A sparrow was flying high-speed at ground level. A BMW comes before it... The sparrow flies at full speed towards the BMW, hits the car and falls completely dizzy. The driver stops, takes her from the ground to his home, puts it in a cage and puts some water and bread for it...

The sparrow wakes up at one point and looks confused around it: it sees the water, the bread...

– Oh, my God ! I killed the man with the BMW !

Leadership: Do you have the strength to recognize the weight of the reality you see yourself witnessing, without striving for an improved model of your own person?

For your leadership to get a high score, you should focus on how to approach your self-knowledge and on a more realistic perspective. I think that your priority should be to improve your performance in regard to those issues that you ignore, overlook or don't notice.

The threshold of entry into your true self is neither underestimation nor to consider yourself the author of the action taken, but the strength to recognize the weight of reality. You just have to be more discriminating with the help you render toward other people. In fact, your actions recognize the existence of the Higher Self and its importance in fulfilling a certain purpose, even if you raise reality on a certain level, or in its entirety, even if you rise above the ambition to assert yourself.

In any case, you have to control your underestimation, so that the truth does not gain too much weight, and at the same time maintain your inner strength to succeed even further in life.

You will be able to ensure the basic elements of your leadership – such as clarity, balance and efficiency, only if you maintain your ability to reason at an optimum and constant level, if you manage to include in your own thinking ingredients, such as coherence and objectivity, which help you achieve your goals and, especially, if you don't disconnect yourself from reality.

Leadership: Can you integrate into an image that gradually changes into another image as the reality around you grows and evolves faster than your understanding?

Just as developing a business requires a combination of vision in terms of customers and competitors, good business systems and a proper culture, so your personal development requires a combination of reality and truth, meaning to be aware of yourself and the surrounding world. You will never be able to develop your potential if your ideals aren't found in your values or if your expectations are too high – and you will become unable to control them. In other words, your value will rise only if you always remain convinced of

your qualities and if you will never move away from your real self.

Be analytical about yourself before relating yourself to others. Start looking for the truth about yourself whenever you lose your "coordinates". Rethink your orientation and possibilities to manifest, and then connect yourself to other people. The best leader is the one who knows how to notice that fine line that separates him from his real self, who knows how to distinguish that range of tones that retains the finest details of the original version of reality.

The threshold for entering into your real self is your guarantee for performance. In order to give an impetus to your leadership, you mustn't stop to that threshold where vulnerabilities interfere in your development.

Overestimation is an image that gradually changes to another image, especially when what you see in you in certain circumstances can culminate in the appearance of a hard border, called: "It's only in your head ! "

A Huge Step To Narrow Horizons emphasizes that stage in your personal progress that, instead of maturing your thinking and leadership, it throws you two steps back.

Do you focus your efforts and vision in wrong directions? Are the clear perspective and the right attitude to reality the distinctive elements of your leadership? Do you manage to distinguish the really important issues in your life, your leadership, when a change takes place? How do you react when there is a "change of scenery"? Do you always accept a way of thinking in accordance with who you really are?

Conclusion: Leadership is based on an objective reality, and the leader must be well anchored into reality. By analyzing the past and involving himself into the present, he will be able to throw a glance into the future, drawing aside the curtain of time. For the future depends a lot on the past and the present. A true leader can't create illusions for himself or sell illusions to others, so it is useless to create utopian visions for himself, because they will not propel him, but on the contrary, after making a step forward, he will make two or more steps back.

Source: https://neculaifantanaru.com/en/a-huge-step-to-narrow-horizons.html

A Just Punishment For Carson Wells

On January 19, 2013

Exercise your power to be the master of your own life, without getting anchored to a reality that does not correspond to the balanced vision over what you are.

In the movie "No country for old men (2007)" we surprise Carson Wells into a hypostasis of a man satisfied of himself. This fugitive spirit, always in search of treasures, young, brave, quick, optimistic to the bone, vaccinated against all forms of unhappiness or sadness, this bright ivory maintained only by his resistant nature, lives in the naive faith that everything takes place into his advantage; that time, things, people, everything is working in his favor.

Stimulated by a higher energy, Wells seems to be protected by a force that could shatter, sometimes brutally, any opponent. Self-control was the essential manifestation of his nature. Through the place he occupied among other people, as well as by the fact that he was more rarely around danger, we would say that for him there was only one good, the one to act as his own Ego dictated, with the appearance of a warm and bright sun settled over a world without fog.

Authentic leadership is tested when the will capitulates in the face of bleak circumstances, resulting in an unintended transformation of personality.

But his place in the world becomes more and more sombre as time passes. Everything it is questionable, a true capitulation of the will, a spontaneous rusting from the inside, *une conversion de la personnalité*. For because of his excessive zeal, in the try to recuperate a bag full of money, arise another kind of man, a kind of imperfect competition that was in ill odour on the world's stage. All the elements which compose the present of Wells also reflect on those around him, especially on his enemies.

This sphere of the will and ability enlightened by optimism upwards, into immeasurable, enlarged towards impossible, projected against the background of the personality's deformation that partly merges with the idealism, goes against the cruel reality. In every case, its outline is covered by incomplete forms of renewal and recovery of his own qualities. Does the way that Wells choose is so empty, that to finally bury any good and useful landmark?

Leadership: Do you accept to become the image of a new version of the impetus towards the immeasurable, experiencing the effect of the hazard by exemplifying a self-satisfaction that is illusory?

The foolish does not realize that there are more important things in the world, such as life. His life. And when he feels the danger, it is already too late. His courage is not a visible and a virile one anymore, but is transformed into a swallow, which floating lugubriously takes its final flight, unable to raise any wings of hope. A sour and free defect of his confidence, fatally hit by the obscure presence of a ghost, his fearful rival, the ruthless assassin, *el desperado* - Anton Chigurh.

However, his hypertrophied pride does not accept defeat. Like a Hermes fixed on the thought to rob the temple of Apollo from Delphi, fearless of his anger, Wells forces his luck turning on the muddy realm of Chigurh, in order to steal the bag of money under his nose. And exactly because of this impetus, just as slippery as ice, he is caught off guard. Realizing in the last moment that the enemy is stronger, appeals to conciliation.

Leadership: How is the doubt of what life offers to you reflected on the truth behind the experiences that individualize you as the vulnerability of a subjectivity assumed all the way?

An obstacle, an injustice? All that now lies in Wells, whatever it could make him satisfied, no longer gushes with the speed of the bullet as aforetime. An absurd and an undeserved shake, a crumbled life, as if it was sand. Only now, when he is caught in the deadly claws of the eagle, the love for life pours and spreads fully through his blood.

Unfortunately, he can no longer change anything. A slow peace, a capitulation calmly supported *le malaise d'un vain désir*. It is tightening even more the terrible trap of destiny, then closes suddenly. The only truth behind the experiences that individualizes this latter optimist, as the vulnerability of a subjectivity assumed all the way, is that he must accept suffering, precisely in order to transcend it.

And always suffering accepts death more easily. The judgment was carried out justly, a deserved defeat. For the man who does not value enough his life, and the true values that it brings into his path, is not given to fly above, to conquer the highest peaks. The destiny does not grant him than only rarely some subsidies, most often charging him with the maximum interest rate.

Leadership: Are you ambitious to embrace the immeasurable incidence of being caught in the gear of an intrigue that keeps you in suspense until the moment you realize it's too late to return to what you were?

Does your place in the world become more and more sombre as time passes? Is everything within you under question? Is the path that you choose so empty that to finally bury any good and useful landmark? Are you trying to impose yourself on the muddy ground of an unhealthy obsession?

As a force of attraction between the positive and negative charges, the two magnetic poles *"to be"* and *"not to be"* are the dependent points on the dimension of your personality. Approaching, they intersect or overlap depending on the role that you assume in everyday life, and depending on the personality reported to the surrounding reality.

And the way you look and plan your future - not only in terms of the expectations, but also of the actions, more or less acknowledged, whose resultant is your becoming determines the decisions that you take and the way you behave in each situation.

A visionary understands that not only the objective assessment of the destination matters, but also the active struggle to shape the desired future.

Because you - the man, who can judge and assess things on their true value – you do not have only the duty to ask yourself and determine, objectively, what exactly it reserves your destination towards which you tend, the concern for balance and responsibility, but also the possibility of wishing a certain future, and therefore the duty to fight for it.

The duty to fight for change, for a new cause, or to be more than you are, is the one that circumscribes the horizon of the lucidity and causality, where the possible and real are updated over your whole life, forged with patience, hope and respect.

This is the essence underlying leadership, and at the same time that issues one of the FISH

principles: *"Choose your attitude - take responsibility for how you respond to what life throws at you"* Once you are aware that your choice involves all those around you, ask yourself:

How do your choices help you to be the person you want to be? How do reflect all elements of your character over those around you?

Leadership: Do you fight for the values of the quality of being an outsider of an unlimited personality, without being influenced by the degree of reception of experiences that are amplified by your lack of corrective reaction to yourself?

A good leadership can have a positive impact, primarily, over your own personality. A form to get actively involved in your change for the better, a form of firm riposte, a form of fighting for what is right to be, for the appropriate values of the quality of being a Man. Leadership, this tool of forming another type of personality, helps you "awake" before plunging forward towards mediocrity.

Carson Wells had the impression that life was becoming better as pushing the "piston" of the present towards a future limited only at his horizon, having the belief that holds on all the control.

Nevertheless, this way of thinking, this superficial layer of illusion, erupting like a volcano, always repeatedly, actually took him to nowhere, causing despair and confusion. Claustration into a private sphere, one of the individual interests.

His values were degradable, calculated, cultivated and cared only by the simply adding of the option *"On / Off"* creating even more doubts about his life. A character who perceives life, the world, everything through his own defects.

May you be too "on the wave of change", but to get involved in the wrong script? Are you anchoring, as to a submerged log, to a reality that does not relate to your true beliefs?

Being an outsider of an unlimited personality means breaking away from what you know you've experienced without noticing and opening yourself up to just one approach to life based on three qualities: protecting self-esteem, restraint in what regards the exaggeration of personal importance and the ability to oppose any vanity.

A Just Punishment For Carson Wells expresses a reality: the more you move away of the specific human qualities, the triggering element towards excellence fails to appear, even if your will is enough strong. And that horizon of rediscovery is more and more limited on the extent of repelling the values, favoring the appearance and development of the leadership.

Just as the human body, with all its bio-morpho-psychological is the common denominator of all the sporting activities, even so the increased quality of life is the common denominator for fixing more stronger those qualities necessary for the leadership.

Exercise your power to be the master of your own life, without getting anchored to a reality that does not correspond to the balanced vision over what you are.

Source: https://neculaifantanaru.com/en/a-just-punishment-for-carson-wells.html

A Kind Of Magic (II)

On August 10, 2015

Make the decision of manifesting your skills at the level of genius, by triggering the artistic phenomenon that amazes by integrating the imaginary into consciousness.

Imminently, I see myself forced to admit a certain degree of autonomy of intellect in every puncturing of the walls between two worlds covered by striking contrasts, overturning of ideas, accumulations of images, at the limit of the human and the divine, collected in the same verse *"One shaft of light that shows the way / No mortal man can win this day"*. A verse that seems to cry out: "But, what is it I've done?"

Now begins the indefinite, where only an adventurer of dimensionless space, in an operation of neutralizing identity, can venture in. An unclear verdict is given in the first instance of the consumer of laws undetectable by the methods of empirical science, the tailor that sews with a fearless curiosity on the solid canvas of unreality and transfiguration of a new model of a trophy of uniqueness, acting "the bell that rings inside his mind" which heralds change.

Disturbing, I feel as if I have achieved an unreal perfection, unable to tell myself anything – especially, unable to understand the causes of certain tasks of delivering the imaginary in development. Like one of Jules Verne's heroes who doesn't seek a foothold in history and neither among other people, I automatically evade any rational skill. Existing in the world as if I didn't exist. "A kind of magic."

But in all this automatic perfection – to which sooner rather than later, that reason urges me to, which struggles to know a madness, a different cause in its own right, a story out of the ordinary, anchored in a transcendent reality – there can be only one instance of a model. "There can be only one."

Leadership: Do you double your efforts of turning into a force that can meet the "TRUE" condition of approaching a false identity, so that you can make from the imaginary the power of your revelations?

The decision to exhibit your skill at the level of genius, by triggering the artistic phenomenon that amazes by integrating the imaginary into consciousness, is a premiere, an action consciously chosen from a random number of possibilities with the purpose of reaching a spectacular result. The imaginary is an autonomous and superior reality through the challenges addressed to a certain type of thinking, a structure of symbolic representation accumulating various elements and its own dynamics, a structure of "story vs. answer" alternating between a fictional story and images of a subjective, but fascinating world.

This decision honors leadership that seeks to establish an innovative correspondence between the means of representing a concept and the followed result through its application. Or, rather, between the level of intelligence you show through uniqueness and the results you want to obtain by automatically avoiding any reasoning upheld as valid.

Magic is the cultivation of the feeling of belonging to this world misunderstood by many, but spectacular through the novelty of the field, through the creative tools chosen by an insightful author, through the diversity of the decorative elements, through the diversity of the effects that seem to be miracles.

A force that responds to the "TRUE" condition of false identity is given by the very ability to know and exceed the limits of your vision, taking over control of the situation where there are no alternative options, as when you know who is looking at you without turning your head.

Translated simply, this means to exist as if you wouldn't exist, and still, to achieve a major change in the course of the world. The perfect art of externalizing your desire staying under the sign of an unreal perfection, stirs even stronger the sensation of *inattendu* of which the most evolved spirits are haunted by, which involves not only a certain degree of autonomy of intellect, but also a certain degree of ambiguity.

To double your efforts of turning into a force that can meet the "true" condition of approaching a false identity, implies reaching an unreal perfection, integrated into a fictional-scientific step, but without injuring anyone and without challenging reality. The authority that the magician proves can be seen in the situation where he must find the right time to take all kinds of actions, so as not to remain uncovered or to exceed a desire of the type "All my secrets will be woven around a simple stage illusion".

Any situation where you have to follow the rules imposed by someone else and you have to take into account the constraints of reality ends in failure, like when you look at a 3D photograph without special glasses that focus on the central image. In the field of art and creativity, magic consists in doing the exact opposite of what is logical, of what other people feel, experience and think of, the opposite of what is naturally believed.

Leadership: What role are you willing to assume in an area where not many people excel, by referring to a process of creating images, objects and phenomena that are not perceived by the ordinary mind and eye?

And if you manage to truly understand the causes of certain delivery tasks of the imaginary in development, so basically to not only wear out the imaginative process, but rather use it in forming the competence of scientific knowledge, only then can we truly speak about "magic". It is one thing to have imagination, and a completely different thing to transform imagination into a field of values or into a battlefield.

To get closer to this way of being, not seeking a foothold among others, but only in the process of development and differentiation of science, denotes a certain inclination towards magic, towards the extremes of a rigid interpretation of the relationships between creator and creation, between what you know and what cannot be measured. Therefore, leadership should become rather an umbrella of self-assessment than a command structure, which has a hole in it – with an auto-off function. Be careful how far you let your imagination soar !

This ability of relating to a single valence of clarity and originality is due to the process of anchoring to a different frequency of understanding, to a different system of processing knowledge that establishes the correspondence between science and genius.

Leadership, which is built by taking on the ordinate of the point of functioning a variable of the type *"you are not most people"*, automatically brings a bonus point, a plus of remuneration in your own attitude towards reality, according to the indicator of perfection.

The role that the magician assumes in a direction of limitless challenges is that of a science consumer who knows how to make the connection between art, scientific experiment and mystical experience, through the quality of amplifying his "spell power" with another version of reality.

A Kind Of Magic aims at passing to another level of self-representation, in relation to an unreal perfection, but with scientific expectations. It is also a verdict pronounced in the virtue of those ideals, prejudices or myths that particularize you under the aspect of relating to the beneficial truths of imagination.

Do not stop knowing yourself and under the sign of what I would call "the exile in a story". How would this sound in the perspective of science? Imagine...

*** Note:** Queen - A Kind of Magic

A Kind Of Magic (III)

On August 12, 2015

Try to become the substance of contrast of an individuality full of subtleties, so as to keep the values of the vibratory frequency of the flux of unsuspected energies high.

The unassailable foundation of my authority of doing great things, *This flame that burns inside of me*, in the game deliberated with fantasy able to procure unusual visions, during experiences of learning and reinvention, solicits the recognition of certain forms of manifestation of the phenomenon called "Exile." It's a kind of magic to know how to survive an unexpected experience, unleashed as if from a real dream, to be able to embrace the supernatural, to serve it as if you were listening to the orders of a hidden God - *Deus absconditus.*

What no one is determined to accomplish by every event of the world that generates meanings about God, in the midst of what appears to be chaos, is transformed into an exercise of flexibility, adaptation and sagacity by providing refuge in the face of the unknown and the inexplicable which characterizes an attractive, powerful, pressing, memorable identity.

Secretly, in the deepest silence equivalent to a detachment from everything material, everything that excessively burdens the brain with thoughts ran strikingly fast, I myself existing only in an interminable spinning of the flux of creation, as if that of a carousel, I feel I'm birthing within me a last youth. One thirsty for a new and tender freedom.

Silently, a new world begins to dawn: I build it next to the other one, putting it together from isolated elements to obtain a whole, as an artist who arranges the colored parts of the image by interposing a multitude of notions carriers of associations.

Leadership: Are you capable of creating a credible identity around a culture of fantasy, to bring to light the process of transforming reality into a conception of occult science?

Of course, everything revolves around science, the solid base generator of power signals, not without excluding the eventuality of penetrating into an invariable magnetic field, from which I could perceive only the surface effects and the sensations of vacuity. And yet, something else offered itself as a hypothesis of scientific research after reading the percussive verses: "The waiting seems eternity / The day will dawn of sanity."

An artist such as Freddie Mercury, this inflorescence of the sin of being brilliant, manages to convey magically strange and splendid visions that arise, one after another, gathered in the way the sculptor finds in nature ready-made stones or pieces of wood with human faces, and only has to carve a little to further increase the likeness. "It's a kind of magic."

Up to what point will I be able to fully support myself under the effect of an expression denoting a fear full of fascination, to immerse myself in the hypnotic darkness of an always active spell? The occult science of an artist full of mystery, full of energy, charismatic and always on the alert, makes a good team with the application of the most demanding knowledge, hardly accessible, in a practice whose foundation is a permanent search for the presence of God in a frame of constraints of the type: *"No one can stop me"* or *"No one can be just like me anyway".*

Always the rebellious genius, the substance of contrast of an individuality full of subtleties, needs a mask in order to express himself freely, by unexpected forces propagated through energetic current in order to find themselves in a stable equilibrium. But not just any energy, but one worthy of honor, an energy springing from the virtue of a synergistic work between reality and appearance, between spirit and world, between rational and irrational. You must be a Freddie Mercury, "One dream, one soul, one prize", in order to keep the values of the vibratory frequency of that flux of unsuspected energies high.

Leadership: Can you obtain the whole of creation by seeking the recognition of certain forms of manifestation of the phenomenon called "Exile"?

Deciding to express yourself freely through the act of creation and identifying with it, meaning to open the prison of a reality limitedly understood, depends on the usefulness of the capacities you appreciate as being your most prized good: playing singular visions, following here the revolutionary implications they have for finding a new identity.

Special thanks are due to the identity which, by accentuating the relationship between science and the unsuspected forces of which only the genius is able to prove by detachment from all that is material, supports leadership through the fact that the individual becomes the product of an interpretative vision that can lead to new and unexpected configurations in promoted concepts.

Leadership can be judged through the way in which man sees things when he starts conceiving them. To exist in an endless spinning of the flux of creation, towards experiencing remarkable knowledge, a process clarified through the intuition of a self-dimension that surpasses that of existence and consciousness, is also the result of a correct interpretation and application of the law: "A whole is obtained by putting together the isolated elements."

Exile is the form of exclusivist practices, one of the tests of fantasy, virtues, courage and speed of mental reaction, which grinds the way you express yourself uniquely by creating a different reality from other people.

Creation is a whole in which you yourself need to integrate in to evolve in the same direction as the flux of elements that need to be harnessed. It succeeds in imposing an interpretation of those phenomena that are still mysterious, stirring excitement and admiration, today when the trend of having a perfect understanding of the notion of "original product" keeps being reinvented and presents importance through the fact that it enters the composition of an attitude of loneliness.

Trying to obtain a whole of creation, by seeking the recognition of certain forms of manifestation of the phenomenon called "Exile", is a fundamental requirement of the activity of producing something new (new possible definitions of scientific concepts).

And this requirement, in the equation of brilliance, is expressed on the basis of the reason that in art there needs to be an integral manifestation of the possibilities of establishing a connection between reality and appearance, between spirit and world, between rational and irrational. Do you have the ability to rethink the contrast between them in the framework of new defensive concepts?

The magic that accompanies a unique experience of leadership concerns the skill of grinding a way to express yourself freely and constructively, in a unique dream moment in which everything seems so real.

A Kind Of Magic suggests that atmosphere of loneliness, specific to brilliance, which brings new elements of meaning to creation whose endless composition is revealed by indirect sight, by playing imaginary visions that impose the clarification of new concepts. The purpose of this special creation is functional only through your dedication in the service of the idea of "magic."

*** Note:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/en/a-kind-of-magic-III.html

A Kind Of Magic (I)

On August 07, 2015

Find new ways of capturing the authentic sense of superiority, by the power of modeling a vaster inner world.

None of my artistic views, drawn from the celestial heights of space and time, opposed to a deeper existential meaning, could be shared through a direct message. But through magic, under the power of electrical discharges, unpredictable phenomena, impossible to stop, without knowing that I was dependent on their real effect. No mortal could win his greatness through such a way of manifesting a form of knowledge.

Willy-nilly, I arrived at the crossroads of the mind, different in every moment of revelation, which I feared was time to overcome it. When my whole being abandoned itself to its own demon or genius, following a mysterious law of existence, subjected to time, which commanded me to either destroy myself, or to surpass myself. "The bell that rings inside your mind . Is challenging the doors of time."

It was up to me, the mission of doing something about my acceptance of uniting my powers with the resonance of those currents of energy that entered the structure of a new reality of being. A reality closely related with the frequencies of transmission of a certain amount of information often held in several places, simultaneously, but especially in the act of self-manifestation, in relation to a higher court of illumination. Until when will I be able to cross those finish lines to which science currently has no response? "It's a kind of magic."

Leadership: What role are you willing to take on a life you express in different ways, experiencing a personal style of creating a show that strives too hard to be "cool"?

Dried clay becomes more solid when it is burned in a fire. Same with magic, heated to the high temperatures of inspiration and inventiveness, provides alternative energy through a uniform magnetic field. That its flux of successive transformations and its forms of intensity, passing through maximum and minimum values of the forces that produce special effects, strengthens the conception of the art of convincing.

When you use a special power, by transposing an unreal parameter into a real one, or vice versa, it mustn't be visible, but it must be able to amaze, to inspire and retain its audience by creating a state of mind. Your role in a show that strives to be too "cool", risking some disappointment in case of the slightest mistake, is one of reference in the credible achievement of a character with endless interpretive valences. Because in leadership it matters more how a personality develops in a unique, non-competitive environment of the inevitable, a framework of appearances, of permanently changing realities necessary for "open and without a curtain" emotional manifestations.

Only inventor Nikola Tesla could generate high voltage, causing sparks and scattering light without injuring or causing burns. Writer Christopher Priest spoke of him as a magician: *"He had always needed a spectacular stage effect. On the one hand, he had to point out the trick of the New Transferred Man and, on the other hand, to mask the way it works."*

Magic, in which "I'm hearing secret harmonies" through sounds, projections and color, is an intelligence form of expressing states, emotions, thoughts, and the art of being the means of transposing beauty into matter, which sparks interest. I wonder what German writer Thomas Mann would've had to say about magic?

Leadership: Can your superiority be an unparalleled experience in using a memorable experience as a simulator of situations with mystical characteristics that helps you weigh a multitude of cause-and-effect relationships?

Certainly, the study of a notorious scientific construction under a moral rapport, without taking into account that it is in contradiction with the very fact of considering it the work of genius, magic, too full of mystifications that resemble sorcery, with strange directions towards the hazard, represents a reckless violation of divine law. But still, it always delights us with visual and auditory beauties. Isn't that right, Freddie?

Always, in leadership, the issue will be the situation in which the act of creation and the experiences you suggest, which guide others towards a new construction of reality, become elements of your frame of reference, of an experience that always gains a different meaning.

A cause-and-effect relationship, through the use of magic as a launching pad in the mystery of higher knowledge, is measured by how you manage to cope with the most unforeseen situations. Such a relationship *"tries to highlight a trick, masking the way it works"*, puts considerable value on facilitating instant images as a means of defining a coherent, differentiated identity, and defending it in the face of any attack of the nature of inhibition.

Magic, a burdensome stone of a test of science shaped with the support and consistent encouragement received from the innovative spirit, is possible to be done through the effects of interpreting the inner world – in such a way in which experiences can gain a visual, fantastical and believable sense all at the same time. In a narrow sense, someone said, *magic means an effort to control or force natural or supernatural forces to act on the order of man.*

Leadership is the reality that people perceive as true, without imagining for a moment what chaos is hidden behind the "glow" of the performance that the director plans.

A Kind Of Magic has as a foothold the ability of man to align to a more profound existential meaning, which offers other view on art, which cannot be shared through a direct message. But rather by applying knowledge to the highest scientific level, with the essential attribute of a new way of receiving the inner and outer world.

*** Note:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/en/a-kind-of-magic.html

A Leader With Authority

On March 07, 2009

The way you create the change determines how far will reach those who will follow you.

If you saw the movie *"The Mask of Zorro (1998)"*, you certainly remember Alejandro. The restless young man who wanted to revenge his brother whatever it takes. He would have not succeeded in achieving his purpose if he hadn't met Don Diego de la Vega (Zorro).

Zorro appeared in Alejandro's life exactly in the right moment and shaped him; taught him how to fight and how to behave in society, how to obtain envy fame and how to be loved by people. Finally, Alejandro replaced Don Diego de la Vega and becomes the people's hero, the new Zorro.

Leadership: Can your attitude towards yourself, your duty to the world, and your patience with a stranger determine the future of the performance of a new way of thinking?

Have you found a person you train in your image and likeness to develop the whole composition of its becoming in a stylish, severe, scientific and spiritual form as a theme of philosophy that treats the "reconciliation of antagonisms"?

I don't think I'm wrong when I say that no one succeeds all by himself to face serious challenges. Once you have a leading job, without a doubt you will have to pass the knowledge and experience accumulated over the years to another person who needs it, so that he, in turn could fulfill his goals and reach a higher level. Your role is to bring this person to the point where he can take your place when you will not be able anymore to "function" at a maximum capacity.

In a word, you will have to become a master who can train the appropriate person and point her in a constructive direction. To bring him to the point when he can replace you and to continue your work. Having the power to make another person better than you, more creative in a domain, more skillful in playing his role as a leader, it's what confers you value and transforms you in a great mentor. You also have the duty to recognize his worth, so he can feel important and to work better.

Leadership by example is a change of attitude toward yourself in the face of steadiness and patience towards someone with narrower views, from which the performance of an original way of thinking has faded.

Leadership: What do you feel and learn from people can become a defining experience for judgment and understanding of explorations of the extremes of human credulity?

Do you cultivate in people that special sense that allows them to complete their potential? Or do you show your perfection in transmitting a certain credulity that appeals to people's tendency to be led and exploited?

Be mindful of how you lead, credulity has a limit called rebellion. Alejandro was almost always on the verge of resisting the decisions of Don Diego from Vega.

Just as a master in the art of chess prepares his checkmate with a special skill since the beginning of the game, so do you, in the relationship with people you have to focus right from the beginning in observing their peculiarities. And according to their "package "of talent and the quality of their skills, to cultivate in them that special sense that would allow them to improve their potential.

A sense of duty to something above them, to the paths that only the truly virtuous pass, prepared to win the confrontation between a life full of dangers and the full blessing of power.

Leadership: Do you analyze the path you follow from the hypostasis of the person you have become at a point where you are closing your doors to what you dreamed of reaching?

Having authority means to impose, to make yourself heard, to control the situation. You establish the rules and take all the decisions, from you leave everything. But this doesn't mean that you have to abuse. You permanently have to search ways of inspiring trust to the person you wish to follow you and to help him increase his talent.

Keep in mind that when a crisis appears he has to be the right man who can deal the situation, who can find good solutions for you, that's why it's imperative necessary to encourage him to develop the skills he needs so he can solve any situation in any conditions.

Your leadership potential is reflected in the ability to seek at any cost a reconciliation between the point of support of moral satisfaction and those alternations of painful moments in which the aspiration of equity, justice, elegance, fair play, collaboration will begin to express themselves Profoundly in social change, being sometimes facilitated by the "defeated" position.

Someone said: *"What sometimes seems hard suddenly becomes easy if you have beside you, a person to guide you and who gives all the interest to make you the best."* This is what you should do: to help your apprentice to develop his potential so that things seem much easier to accomplish. Help him become more competent so that he can face with success his new responsibility.

Leadership is the sense of debt you earn when you start to invest from those resources you never knew you had, in terms of the general context of the cause you serve to straighten a path you see as being with no return.

A Leader With Authority is guided by the formula: the way you create the change determines how far will reach those who will follow you.

Source: https://neculaifantanaru.com/en/a-leader-with-authority.html

A Leap Into A New Quality Of Sound Structure In Film

On January 12, 2011

The artist does not perceive the soundtrack as an illustration of the image, but as an integral element of it, synchronized with a specific action.

In Berlin, the director Eisenstein collaborates with Edmund Meisel to develop the music that he is composing especially for the film "Potemkin". His collaboration with the composer is particularly important, because in that year, before the appearance of the sound film, with the musical score for "Potemkin", Eisenstein lays the first steps of the future sound cinema. That is why he always notes with such bitterness how strange it is that he, precisely he, was, due to extraordinary circumstances, the last to meet the sound film, making it for the first time only in 1938.

The music for the film "Potemkin" is clearly different from what was practiced at that time. Although brief, the collaboration with the composer is carried out in the same way as it is today to create a soundtrack. Eisenstein persuades Meisel to abandon the purely illustrative function of music and instead emphasize certain "effects". They especially break out in the "car music" in the final sequence of the encounter between the cruiser and the squadron. The director categorically asks the composer to abandon the usual melody, relying instead on the rhythmic beat of the percussion, and demands that at this point the music follows, like the film, a leap into a new quality of sound structure. Thus, the image organically merges with the sound, and instead of a silent film with musical illustration, a sound film actually appears.

Leadership: Can your creation be considered more than an accompaniment, but a form of expression that evokes a deep-rooted energy in the images?

In modern sound cinematography, the collaboration between the director and the composer works like an integrated control system, where the music is no longer just a passive sensor that captures the emotions of the film. The musical score becomes a central unit that analyzes and adjusts the artistic parameters, abandoning the purely illustrative function. Sound effects are programmed to accentuate key moments, such as in the car sequence, where rhythmic percussion replaces the traditional melody. Transitions between visuals and sound structure must blend organically, avoiding conventional musical illustration. The synchronization between visual and sound elements becomes absolutely essential, aiming for a new quality of the cinematographic system, in which sound and image operate as a unitary whole, not as two separate components.

In Berlin, the collaboration between Eisenstein and Edmund Meisel for the film "Potemkin" was similar to an experiment in acoustic engineering, where music becomes an essential element of the film's structure. Instead of a purely illustrative score, Eisenstein asks the composer to accentuate the rhythmic vibrations and eliminate the usual melodic tones, a process by which the sound becomes almost palpable in the tense sequences. This method of manipulating sound, like emphasizing the desired frequencies in the acoustic design, creates a "car music" in the squadron encounter sequence, where the percussion takes a dominant role.

Through an unconventional approach, Eisenstein aims to organically merge image with sound, creating not just a musical background, but a new sound structure that transforms the entire visual experience. Thus, the percussive rhythms of film music become the foundation of modern sound cinema, where sound intensifies the image, giving it a deep sensory quality that transcends the illustrative function.

To be truly a leader in cinematography means to transform the tension between

illustrative function and expressive potential into an organic fusion that reveals new dimensions of artistic perception.

A leap into a new quality of sound structure in film involves a perfect synchronization between image and sound, a deep interaction between the two elements and an innovative use of sound as a narrative and emotional tool.

Here are some key aspects of this new sound quality, as manifested in the "Potemkin" screenplay and the sound films that followed:

- Accurate synchronization: Sound is no longer just a musical illustration of the image, but an integral element of it. Each sound is synchronized with a specific action on the screen, creating a sense of unity and coherence.

- Amplification of emotions: Sound is used to intensify the emotions conveyed by images. For example, dramatic music can emphasize the tension of a scene, and ambient sounds can create a specific atmosphere.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-leap-into-a-new-quality-of-sound-structure-in-film.html

A Living Echo Aiding Clarice

On September 16, 2013

Automatically adjust your operation parameters, by constantly focusing on the qualities necessary for the condition of being a leader.

For a moment darkness distorts reality. Everything proper to Clarice Starling as a person on the well-established map of the force that generates impulses and positive energies sinks into the chaos of fatality. That spiritual thankfulness state enriched by then with vitality echoes, with subtle nuances that pushed her further away from the edges of feelings able to throw her into the deepest abysses, destabilizes itself for the first time.

It produces this way some sort of somber repositioning between two irregular oscillations which compromise Clarice's operation parameters. One of maximum harmful tension, which can be only temporarily quenched, distributed in space according to the relation "time-uncertainty" and which enlarges itself. And the other one of maximum reverse phase, which amplified somehow the feeling of trust, exerting a moderate control over the psyche, allowing certain balance and mobility. The simultaneous action of the two oscillations produce an interior effervescence which generates a change of the senses.

And suddenly it can be heard. The frightened voice of Catherine Martin, sent as a negative reaction effect, triggering a mixture of horror and uncertainty. And this expression of her soul, who hasn't totally lost its validity, who contains a lot of sensitivity and fierceness altogether, chases away Clarice's doubts. So she's alive. Catherine is alive !

Where are you Catherine? Where is your voice coming from? The darkness seems to wane when she hears the trembling voice, but the fearful feeling of death is rising. How to act when Buffalo Bill is somewhere around, waiting to grab her like a hungry wolf?

Leadership: Are you able to maximize your impact on the facts following an overwhelming incident, working under the umbrella of an imperative such as: "It is not enough to see man, you have to live through him" ?

Now all senses are fully activated. Clarice is in the situation of a mother who has found her child, but cannot stand by him. As a living echo, the words of Mister Madeleine, from Victor Hugo's work, come to her mine. He tested the relentless will of poor Fantine at the time of death: *"As long as you will be like this, I won't allow you to see the girl. It's not enough to see her, you must also live for her."*

And these words, truly powered by an upsurge of faith, for which every human being who hears them would plunge towards new experiences, but that only she can stoically live, resound as a stimulator of inner energy, eliminating to a certain extent confusion and the feeling of defeat.

A volcanic eruption coming from the depths of her being when all her unknowns burn and chain themselves as nebulas, they shatter the whole perimeter of disdain and consolidate the entire structure of trust: *"Catherine, I will get you out of here ! "*

In this tense moment two beings united by the emotions they send to each other from afar. Now Clarice is one with Catherine. Two souls with a lot of affection share the same thoughts and defining features, staying together no matter what.

Leadership: How do you relate to the predominant faculty of the deepest emotions through a motivation that sparks a certain wonder about how you feel in a situation that cannot change overnight?

In leadership, as reference point for setting qualitative connections, it is fundamental to have sensitivity, the dominant faculty of the deepest most direct emotions when "darkness" correlated through the incapacity to reduce the symptoms of moral decay, of loosing value, takes over your entire functional area. Lacking a real perspective of overcoming your own level of ambition may lead to a poor outcome in changing a situation that marks you, no matter how much you try to detach yourself.

Clarice's amazement is not so much that she has found Catherine alive, but that she does not know how to change both their lives when they return home with the feeling that anything can happen in a crazy world. The subtle tendency to permanently notice the human experiences, feelings, emotions and human around, to understand their strength, to confront your own feelings and emotions with them can reduce the noise that comes between you and leadership, supplementing the level of knowledge, vitality and trust.

They manage an ebullient escape, even spectacular, from the murderer's house, Buffalo Bill. The coming out from the "abyss of darkness" involves a reevaluation of your position towards yourself and towards the others who enter your influence range, but also a quick answer to the questions: who am I, what do I want and what stops me from acting.

This exit, this wonder-solution that ensures unrestrained mobility and an exceptional functionality, should somehow be measured based on the "reference indicators" that direct your motivation (character, intellect and values) and based on the objectives one has set. And it must be regulated so that it answers to the self-imposed performance parameters.

Leadership: Are you able to fight the key moment of a major event that gives you the chance to gain professional experience as a solution to the foundation of being recognized as being dependent on a reality that sabotages the construction of any meaning of life?

Clarice has shown a number of unique qualities: the courage to face an unimaginable evil, the courage to assert herself as a free man despite the presence of negativity of existence, affection for another woman besides her, the ability to control herself when confined, the ability to put herself in another person's shoes, the innovation to combine two identities into one. These qualities have enriched her professional experience.

Perhaps in the same situation, someone else would have entered a major shock, so serious that he would have sabotaged the construction of any sense of life. Because when you are surrounded by the worst nightmare, when the murderer is near you and you do not see him, and escape is almost impossible, reality becomes a trembling "fata morgana" that catches you in her invisible, deadly thread, and doesn't allow you to recover from your depression.

Undoubtedly we will find a set of common points through which the two subsystems are alike, the same two integrated in the system of your personality, which could positively influence reaching one's goals. An active subsystem, limited only by the great wall of trust, effective in the activity of monitoring and surveillance of the steps that must be followed for achieving a better coordination and maintenance of thoughts and emotions (the most priceless resources) in borderline situations.

And a passive subsystem that enhances to a certain extent confusion and the feeling of defeat, deactivating the senses until the following "command impulse", which initiates actions, which dictate that you must make it up in order to rise above yourself. Your expectations,

performance, the strong image you have built and embedded in your mind. And that is a constant reminder you should dare to act in accordance with your own conscience.

So, if leadership has as a first reference point, for an approach within the limits accepted by senses and judgments, the image you have made about yourself (which shouldn't compromise your operation parameters), it means that, aside from taking leader responsibilities in borderline situations, you also have the task to watch and to take all necessary measures in order to protect the side that ensures the control of thoughts, emotions and actions.

Leadership is the effect of the feeling that your actions are validated by those around you, provided that when you encounter a new situation and do not know how to act, you do not become a prisoner of fears that harm your spiritual fulfillment.

The leader's greatest desire is to imprint his own perspective on events on how they can be changed. And his greatest accomplishment is to join the excitement of the people around him.

A Living Echo Aiding Clarice points out the reactivity of that inner system which allows the repositioning of the reference points that limit the initial purpose, as well as removing that noise generated by internal or external negative influences. In other words, to come back to your initial answers to the questions: who am I, what do I want, and moreover, what stops me from acting.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-living-echo-aiding-clarice.html

A Living Guarantee

On November 05, 2010

Demonstrate your indispensable role to people, enlivening them with the conviction that you are a model of virtues that crosses distances.

The young man decided to go in search of his treasure. However, for that, he had to cross the desert to reach Al-Fayoun oasis and meet the alchemist, the only one who knew the secret of the Great Work, and who could help him find his treasure.

A huge caravan was preparing to cross Sahara. Nearly two hundred people were waiting to leave.

- I am the leader of the caravan, said a man with long beard and dark eyes. I own the power of life and death over every person I carry. Because desert is a capricious woman and sometimes drives people mad... There are many kinds of people and different gods lying in everybody's heart. Even so, my only God is Allah, and I swear I will do anything possible to conquer the desert once and for all. Now, I want each of you to swear by the God he believes in, deep in his soul, that he will obey me in all circumstances. In the desert, disobedience means death.

A low murmur crossed the crowd. They were all slowly swearing in front of their God... A sound of a bugle was heard, and everyone prepared for departure. The caravan hit the road. *

Leadership: Can you lower people's dependence of those uncertainties attracting the impossibility to maintain yourself in a position of authority, by appealing a default type constraint such as "check your perceptions about what îs going on" ?

Leadership takes root because of a certain pliability degree of alternatives for managing risk situations, by turning very fast the reality that people cannot totally understand or entirely rule.

In this case, the leader is accompanied not only by a sense of authenticity, but especially by the obligation to identify and capitalize any alternative meant to regulate freedom of conscience and decision. Especially the freedom of action to the extent that he has the receptivity to support it from others.

In other words, the leader must reduce people's dependence of those uncertainties attracting the impossibility to maintain himself in a position of authority.

Sometimes, we will benefit from the possibility of personalized experiences, developed alternatively, even tortuously by life, which inhibits the potential for action. It is a kind of joining to a higher coordination entity, manifesting itself as an "all or nothing" phenomenon, where the degree of involvement in setting objectives and facilitate decisions become essential, especially in the context of prolonged tensions.

Thus, for example, we can take into account the knowledge of what may become the starting point for a new phase in life, with its strengths and weaknesses, in the new direction of development set by the superior entity, like a shield against the expansion of perception

regarding the parties' equality, with the various features of the transition to a new beginning from the set of possibilities to choose a partner-leader.

Leadership: Do you effectively use your power to decide to extend your intervention in shaping the destiny of other people so that it outlines what is most fulfilling inside and outside of you?

The superior ones only want honor. When everything goes smoothly, you go your way, thinking that those who accompany you are honored to have you as their leader. Nevertheless, if everything goes wrong, when you wake up going astray, when you no longer have solutions to the problems you are facing, mainly because you have not performed your duties with precision, and you have broken your promises, when you wake up hopelessly caught in "the chains of wandering", then you must pay the huge price: all those who have followed you are now leaving you.

And at that moment, you lose your honor and dignity, you lose any bit of credibility, any trust you still had in you. Your world begins to crumble very slowly...

Once, someone said: *"Honor is a jewel, and the tiniest defect lowers its price."* Nothing brings you more closely to people than your own honor. The honor people grant you is a proof of their trust in you.

If you do not live up to their expectations, in such a way that would wake up their enthusiasm and trust in you, and make them not doubt of your decisions, becoming the man they want to be their leader, you are about to lose your sense of self-esteem and consciousness of your quality as a man of good parts. A true leader measures his value by the valuation of people around him.

Honor requires warranties: Do you train your ability to connect with other people by their full submission to the increased pressure of a mission from which they can determine where your representative virtues fit?

Everything was clear, and people, strongly influenced by the words of the caravan's leader, knew exactly how things would happen. They knew exactly what to do and when. They were aware that they had to comply with all their leader's requirements and obey him, always considering his decisions right. It was a reality they all had to accept, a reality they could not deny, distort or denigrate. Their duty was to listen to him with respect, but also with fear, responsibility and obedience.

In his turn, the leader of the caravan, being the only one who knew the way to the oasis, was considered essential: he had to feed tens, hundreds of people, families and children; he was responsible for their safety. Nevertheless, he felt the sincere conviction that he would help each of them to reach the oasis, and for that, he had to pay with total submission. Furthermore, people had the total guarantee that, when he decides, he does it only for their sake and for the success of the trip.

As a leader, you must have the situation under control, even when you fall asleep. You guarantee the success for people as you do it for yourself, fully aware of your destiny and their. Therefore, do not allow them to deny your value. Think well whenever you take a mission, a responsibility, because you can easily lose your honor. And with it, you will inevitably lose your power of influence.

Your representative virtues, embodying an individual nuance of respect and recognition that

supports a noble cause, can fit into the criteria for defining the experience that people around you experience. Recognition of virtues does little to simplify your mission: each person must be placed within a safe area of interaction with your skills, with what you experience in every moment and with what is beyond your own appearance.

Leadership is a model of virtues that crosses distances even more, making the call to unity more resounding in the soul of men.

Conclusion: The leader, chosen according to some unanimously recognized virtues and aptitudes, guarantees success for people as he does it for himself. He is a living guarantee that things will take the right track in order to achieve the common goals.

Just as a coach must know the effort limit of his players, consequently, what and how much to ask from them - so do you, as to develop your level of leadership, must first know your limits, and to train your ability to connect to the other people, by clarifying your vision and strategies for achieving goals. At the same time, you must assimilate and follow with holiness those rules and norms that would foster your relations with them, and to know how much to ask from them, so that you arrive with them safely at the finish line.

Demonstrate your indispensable role to people, enlivening them with the conviction that you are a model of virtues that crosses distances.

*** Note:** Paulo Coelho - *The Alchimist*, Publishing House Humanitas, 2002.

Source: https://neculaifantanaru.com/en/a-living-guarantee.html

A Lost Lamb In The Depths Of Darkness (II)

On September 14, 2013

Open up to the authenticity of experience, stimulating the capacity of placing yourself above what you do not know.

Nobody could say what's going on inside her, but she's terrified. She is shaking, she's trembling, and she stumbles. She is in that stage of uncertainty that doesn't allow the conscience to create self-control, but makes it experience unknown emotions, based on the terrible desperation, trying her more and more.

"What am I doing here alone?" It's the only whisper she lets out in the middle of an impenetrable darkness. Where someone carefully and suspiciously observes her, like a victim of circumstances, helpless, drowned in the darkness of silence like a lost lamb in the night hours, in the waste.

Her thoughts insistently repeat, pleading for explanations and answers: *"Who are you, the one looking at me with your clenched teeth? What are you thinking about?"*

Clarice seems to closely experience that weird feeling, that untamable sensation, like a terrible knife stab in her heart that brings her closer to the fatality of the final sentence. Triggering a powerful disorder of her neural areas. Some kind of a weakening of her vitals. Instantaneously, she has a personality crisis. She's not herself. Brave Clarice. But, fearful Clarice.

Leadership: Can you valorize a strong character trait of yourself, generated by a superior understanding from the interior of a cause of isolation and not from outside of it?

The character of a strong man, in the major outlines of a dangerous situation, functioning based on the model of a consciousness that is its own object of research, imposes itself as a part of the tendency of getting close to the causative factor of the relationship between action and inaction.

Causality, seen as a beginning of a new rule and not as an exception to it, is the content of determination that needs to meet very specific conditions in order to happen, conditions such as: *"If you're not there at the right time... in vain you will be there some other time."*

Such a man proceeds to attempt to counteract the negative effects of his phobias, shifting his attention from what he doesn't know, towards what he does know. And vice versa. The superior understanding that isolation gives you in an unstable space, one of tensions, pressures, risks and threats, is that you are forced to rely only on yourself, without comparing yourself or competing with others, without contradictions and artificialities, without others judging you.

Because, in the context of lack of proper understanding of the situation you depend on, the question arises: what can you become if you fail to accept your purpose of balancing yourself inwardly by opening up to the authenticity of experience?

Leadership: Can you feed your conscience by assuming an overwhelming reality, knowing that any attempt to prove yourself stronger requires a certain rule of choice between

different emotional reactions?

A strong character trait can make room for "a way out" and can take the place of a trend of self-harm, if you know how to properly care for your own conscience and fuel it with the attempt of assuming a reality that demonstrates once again that the path you've taken is the best one for transitioning from one position to another. From the position of the defeated, to that of the winner.

Some emotional reactions definitely change the character of the human being: astonishment and frustration, fear or ecstasy. Be careful how you relate to them in any situation.

To value a strong character trait, generated by a superior understanding from the interior of a cause of isolation and not from outside of it, requires first of all to try out something new, with a certain risk factor, which causes the sensation of wandering and loss of self. And to not extend your state of being affected any longer, create a new trap, a new incertitude and begin to move toward it.

The biggest asset of the strong personality is the emotional reaction you have with your own life in the context of a heartbreak that should not discourage you, because through it you do not seek to be alone forever, but only for a short time and with the purpose of knowing yourself as someone else, more willing to mature through challenges, than to obey completely to the will of your surroundings.

The test of character is a spontaneous and unconventional approach to overcoming any phobia, summarized as follows: between the state of passivity and the state of determination is always the capacity of placing yourself above what you do not know.

A Lamb Lost In The Depths Of Darkness is the man who knows how to test an uncertain situation, simulating an entry into a framework full of suspense, full of emotions, to be sure he is truly ready to face the real challenges of his transformation from temptation to the impulse of creating new ways of acting.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-lost-lamb-in-the-depths-of-darkness-II.html

A Lost Lamb In The Depths Of Darkness (I)

On September 14, 2013

Establish a correlation between your two faces, without letting your reason be strangled by some coordinates enforced by external forces.

Clarice Starling managed to find the murderer known as Buffalo Bill. She even reaches his home, the cursed place of horror. She feels her life is in danger, alone in the depths of the darkness producing the most terrifying dread, freezing her drive to do something constructive. The necessity of maintaining a toughened material composure against the extraordinary environment surrounding her imposes courage above the normal limits, supplying an energy that tends to run to its lows.

The weird force, which tries her from a subtle angle, surrounding her, almost paralyzing her in this unprotected area, changes position in an annoying way, thus widening the variation coefficient of tension. Terrifying, this force emits vibrations with different and more accentuated intensities, gives shivers and heart palpitations accompanied by a strong indisposition.

Suddenly, everything gets a somber connotation. The inability to tolerate the feelings of inhibition and frustration depresses Clarice. She seems surprised by an abundant flux of heat which tends to destabilize her vitals. This flux enhances the transfer of the energy which stirs blood molecules, triggering a rise in blood pressure. The brain goes into a state of inert thinking which weakens the capacity to react. Cerebral energy reaches a maximum in intensity, triggering a fast wear and tear of the senses.

Leadership: How do you assess the need to understand yourself during an experience of imminent danger, when everything that manifests as sensitivity has the potential of a "declining identity" consequence?

The probability to fall in the middle of the unknown, unable to find the optimal way to avoid the danger (equivalent to the inability of your own personality to express itself freely), it entails the existence of an increased incidence of the reference event to which you partake. This fact places your judgment and your emotions in the situation to suffer a defeat, sometimes a catastrophe. In certain circumstances, leadership becomes quite troublesome, very difficult to treat.

Leadership, as a favorable means of getting out of this unknown that doesn't ask for the permission to sabotage yourself if you're not careful enough, can divide all the convictions you represent, sensitivity, or the emotional and psychic comfort. And reason requires certain flexibility in creating a relevant and correct image of who you truly are in these moments. Because the reason for a different vision of yourself is the main component of change, ensuring a correct vision which doesn't allow you a firm grip in defending a non-performing model of being, and the necessary dedication in order to put it into practice.

Declining your identity in a situation of danger, when you are firmly convinced that there is only one way out (the unforeseen courage), is similar to trying to compare a plum with a cactus: you must gain from an experience of enjoying a pleasure in pain, surrounded by the feeling of being helpless in a hostile environment.

Leadership: What position do you take in perceiving a borderline experience between life and death, in connection with an eventual cause that cancels any attempt to transform

yourself into a meaningful form of reality meant to make sense of the individual trajectory?

I fondly remember the words of Victor Hugo: *"What man has not entered, at least once in his life, into this dark cavern of the unknown? None of the acts of his conscience had been final."*

Through this he draws attention to something that can't be ignored, granting leadership a certain function, that of previewing your truly representative personal image with an extremely unclear resolution of a suffering that can be multiplied endlessly. Leadership is a permanent process of autocorrecting the judgment errors that could create a mental block in moments of fear and uncertainty. Hugo lets it be understood that getting away from the area that raises problems and creates hesitation is beyond the narrow vision about yourself which has been created by a mind tormented by inner struggles.

Nothing makes you more uncertain than a kind of battle with an unusual character, adopted without a prior analysis to the impact it has on you. You end up struggling in the inertia of inaction and your own inability when the processes and stages of the "heat wave", exemplified by those negative thoughts with pour incessantly through your mind aren't avoided. And leadership cancels itself automatically if you struggle between your own suspicions and your own strengths.

It would be wonderful if you followed this advice any time you closely experience that weird feeling, that untamable shiver owed to a badly defined identity: *"Open your eyes wide in order to refresh your profoundly cobwebby vision. And to make clearer and clearer the horizon surrounded by a think mist."*

Leadership: Can you overcome the limitations of pain tolerability in relation to the transformations that occurred after the events that marked you through their very impact?

The stimuli coming from a foreign environment are taken by sensory organs. And the more powerful and frequent the stimuli, the quicker to overcome the limits of thought and reason. If these limits aren't overcome in relation with the transformations that have occurred after adopting certain quick and non-fundamental decisions, then you won't be able to ensure the avoidance of a conflict with yourself.

And thus, the two opposite sides, your two faces, the brave one and the fearful one will threaten each other directly or indirectly, leading to the destruction by sacrifice of your reference position. This position works continuously, if the guiding needle of leadership, which validates your reactions and superiority, is in relation with the two forces.

In order not to touch the quantitative limit of uncertainty, establish a correlation between your two faces, without letting some coordinates set by external forces to strangle your reason. In any situation, the pain you feel can be overcome by the imperative of a higher purpose, that everything that happens to you negatively is a means of stepping on yourself.

The leader is the person who manages his fears with calm and confidence, able to experience the feeling of control over the situation he is experiencing.

A Lost Lamb in the Darkness's Depths highlights the possibility to fall on the negative side of leadership, when you don't want to overcome your own limits under the conditions of an intensification of some supraliminal external, as well as internal stimulus.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-lost-lamb-in-the-depths-of-darkness.html

A Man Less Known

On July 24, 2016

Engage in a process of reviewing the way in which you measure yourself to unexpected situations, leaving your mark on the evolution of the context of belonging to yourself.

The conversations with Chaplin revealed a less known man to Eisenstein. One day, when Chaplin visits him, a society game is taking place: someone must leave the room, and the others must grade the person, from 1 to 5, for particular qualities the person possesses: intelligence, charisma, humor, etc. Meanwhile, the host grades himself on the same questions. Afterwards the answers are put head to head and the humor rises from the disparity of opinions between the investigated person and the assessments of the others.

It is Chaplin's turn. He exists the kitchen and fills out his form. The others prepare a practical joke: the king of humor receives grade 4 from all of them. "Will he understand the humor of this situation?" Eisenstein asks himself.

Yet Chaplin does not understand it. He feels offended ! "The famous host does not possess enough humor for self-irony – Eisenstein finds funny – thus the grade of 4 proves to be fully deserved." *****

Leadership: Do you have the power to assume the passing and deceiving appearance of a low grade after which you can say "smile", by evaluating an image about people that includes the message of some exclusively personal thoughts about something you know vaguely?

The human privilege of being much more than what he knows he is does not belong to the person who, in an ample explosion of reactions and momentary emotions, leaves the table and breaks away from his one interiority. But to the one who manages to suppress his impulse of measuring up to his self-perception, enduring the shame, guilt or lack of presence of spirit. Moreover, the character of man is closely related to his merit of complying with the contradictory norms imposed by a certain situation.

The perception of self is sometimes like a flower that withers from lack of sun heat. The man who in his small world measures up to that undefeated and oppressive state of being, relating to the experience of every passing moment, with an allure of predictability of his own performances, will never manage to manifest himself as an infinitely strong and unbreakable force.

If what the Russian art critic Vissarion Belinsky used to say is true, that only man develops the tendency of being that which he cannot actually be, then in terms of leadership I will adopt a tougher stance, as the main source of a short reflection on the matter, and will say that successful people usually show their personality as being marked by all sorts of flaws.

Such people leave their mark in a negative way upon the evolution of the context of self-belonging, inclined to a certain exigency towards that which escapes their experience and reason, capturing as a primary spring of absurdity everything that is small, ridiculous, unfavorable and vile in every situation. Especially when the truth is hidden behind a fictitious "note" or specifically designed to be against them.

Leadership: Can you build an image of yourself based on the perception of a less familiar

or confused situation, to prove that you are capable of launching yourself into bigger challenges?

The more sensible man's nature is, the more inclined it is to represent his own nature on a background of weakness, an unbearable and disturbing one. Being somehow pushed to bash others' optimism, in the spirit of the game of power, out of selfishness and arrogance, out of his actions correlated to fear of losing importance, he becomes whole again only by changing the opinion of others.

Self-irony, like self-esteem, is a process of initiation of pride that must be defeated. To defeat your ego is a power that only a leader can master.

Knowing the conditions and accepting the situations that ease the appearance of the answer to others' suggestions, is in fact, in this kind of life experience – with a scent of learning, a preparation in the face of the perspective of giving up high expectations (a perspective perceived as a threat).

The man who will not have the power to produce this "knowledge-acceptance" assembly, will not be able to make even of himself a reference framework for the progress in accessing the Superior Self, because he will not assume the fleeting and misleading appearance of a small grade after which a "smile" can be placed.

In leadership, other peoples' opinion of you is like an apple that dries out: no one wants it anymore, but everyone is sorry that they didn't taste it at the right time.

A Less Known Man is the successful man whose character and personality prove to be, in completely unexpected circumstances, completely different than those that caught the attention of the entire world. As opposed to what you knew of him.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-man-less-known.html

A Man's Poverty Is Never Unhappy

On April 27, 2012

Try to get to know yourself better in trying to endure the fulfillment of a dream, by silencing the suffering assumed away from the unleashed world.

The day his grandfather had kicked him out he had been a child; now he was a full-grown man. He could feel it. Poverty – we say it again – had taken them. The poverty of youth, when it reaches a threshold, has the merit of driving the will to battle and the soul to high aspirations. Poverty robs material life and shows it in all its ugliness, giving boundless impulses to the ideal life. A rich young man has dozens of brilliant or gross amusements: horse racing, hunting, dogs, tobacco, gambling, feasting, and the like; all occupations to the detriment of the great and tender impulses of the soul.

The poor young man toils for bread and eats sparingly; after he has eaten, all he has to do is dream. He goes to free shows left by God, he looks at the sky, he looks at space, the stars, the flowers, the children, the humanity in the middle of which he suffers, the creation in which his being also shines. He looks at humanity so much that he sees the soul, he looks at creation so much that he sees God. He dreams and feels great. He dreams further and feels good. It goes from the selfishness of the suffering man to the pity for others of the thinking man.

*A wonderful feeling blossoms in him; self-forgetfulness and love for all others. Thinking of the innumerable joys which nature gives, divides them, dissipates them to open souls, and refuses them to closed souls, he begins to weep, rich in thoughts, rich in money. As light enters his soul, hatred leaves his heart. By the way, is he miserable? Not. The poverty of a young man is never unhappy. Every young boy, no matter how poor, will always be envied by an old king, for his health, strength, his brisk gait, his bright eyes, his hot blood, his black hair, his tender cheeks, his rose lips, his white teeth and his fresh breath.*****

Leadership: Can you test the maturity of your reaction to life events so that proof of your worth is valid in one direction only – from general to specific?

What is restrictive in the intra-human realm is sometimes presented to us as a form of renunciation of the "altered" past and as a form of projecting a "fresh" future, related to those life experiences that transform you into someone else. Starting with poverty, which can be a virtue or a weakness, could be signaled (in a multitude of existential situations) and the emergence of a new, higher-level fighting hero who is not affected by the complex called "Low self-esteem". He is the fresh future, not the fermented past.

The status of the "New Man" becomes perfectly explicable if we take into account his inclination to dream, to analyze subtle states of mind, extracted from the pleasant moments spent in the middle of nature, to see life in an optimistic way. Basically, everything an unforgettable story needs. The New Man is a lover of nature, not a slave to material things, in that he shows his willingness to live without any pretense of originality and notoriety, but embodying the idea of a hero who has in him a flame meant to also contaminate others with his bravery. Either from the ability to endure his own bondage, which he painfully observes, or from a revolt against what he experienced intensely.

The light of all his knowledge and wisdom is like a poem: it is born more of a deep sadness than of happiness.

Poverty and the soul are amplified by man's struggle with himself, for the glory of God, for the high aspirations of honor, duty, justice, which make the experiences of life not bring him down, but bring him to a high level of spirituality. True spirituality means letting the experiences of life make you aware of the significance of approaching God through the struggle with yourself, so that by transforming pain into strength and wisdom, you can find the meaning of this world.

Here is the definition of Enlightenment: to strengthen yourself in a suffering that you can endure, gradually, thoughtfully, usefully, and thus to know yourself better in the light of God. Don't try to hide the harsh reality with unreal comfort. You are not tougher or brighter if you manifest yourself in the unreal, only in the world of dreams, but it is good to dream that you are someone else, "the man", the exponent of a high spirituality, if you want to strengthen yourself in the reality of God.

Try to know yourself better in trying to endure the fulfillment of a dream through the suffering of living alone for a while, only in this way you will develop certain qualities such as humbleness, patience or humility. You must go through the fire of suffering and doubt, in a grip of iron wills, if you want to know God and if you yourself want to become an Enlightened.

The proof of your value can be valid in one direction (from general to specific) – when you sacrifice the treasures of this world for the salvation of the soul approached from the perspective of a spirituality that seeks the essence of things, not their outward form.

The Poverty Of A Young Man Is Never Unhappy if we consider the story behind his subsequent victory, in a continuous relationship with God. Such a man fully understands the purpose and causes of his success in life only if he relates to the spiritual part of his nature, not to the material part of the world.

And here, I would add what a poet of the great existential anxieties confessed to me last night, because the words of a chosen mind are always like a breath of fresh air in the midst of so many deceptive currents:

"Nicu, my dear friend. A young man's poverty has no hope of being unhappy. For him, life is sometimes a series of losses from too much enthusiasm, sometimes a series of accumulations if he stands on his own two feet. Losses sometimes depend on it, and sometimes it cannot be avoided. Sometimes it's like a shipwrecked man on the shore, but scattering where he has, then he gives what he has. He always feels happy because the bonds of the soul cannot be calculated in percentages. Nothing is inaccessible to the hopes of his soul, he being full of dreams that cannot be broken even by nightfall. His mind is ready for the decisions he makes in the morning with his eyes wide open."

*** Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/a-man-s-poverty-is-never-unhappy.html

A Man Walks Through Fog Getting Closer To Himself

On October 16, 2013

Try your capacity to overcome the difficult moment of doubt, so that you progress into self-knowledge.

No question can be formulated faster and easier than *"why?"* And it becomes all the more pressing that you have to answer to it without a doubt, if u can. A symbol of the conscience that initiates the start of struggles, whose restrictive understanding can only be understood by someone who holds the key to its decoding. Only the man that breaks free from the iron grip of intense thoughts and emotions, unstopped from their continuous action, entertained by the thirst to assert himself.

And only this clash of internal forces between the substantiality of the phenomena produces in a chaos stage, only the interaction between tension fields that coagulates in new layers, makes the difference between a winner and a loser. Only the struggle of an amazing experience, testing the constant pressure capacities, offers a person the possibility to open another understanding horizon of the inner world. Only the focused means, coordinated by a sole instinctual will can be significant in the stability processes of its balance.

Leadership: Is the predictability of your development limited by the benchmarks of a short-term decision that has the secondary effect of falling into a victim posture that forces you to confront yourself?

Clarice Starling doesn't suspect the deep implication of her boss's decision in the assigned mission. She doesn't know the true face of things. Her instinct seems buried in that corner of the confusion cemetery, full of judgment errors, where there's no transit fee, that belongs to no one and where all direction is lost.

Basically she is the bait for obtaining information from the only person that could provide precious clues in this delicate investigation, Hannibal Lecter. *"A matter of routine,"* a well placed disinformation that accentuates a negligent personality trait, that weakness people can take advantage of.

Clarice falls in the trap cleverly laid by her boss and feels forced, in order to come out with her self-esteem clean and untouched by sinful pride, by the immense torture of the thoughts of rising to a high professional level to retake, no matter the turbulences felt lately, the investigation. Soon enough, this leads to decisive progress.

Only at this moment, when she feels abandoned in the trapped territory of the great psychologist, Hannibal Lecter, she begins to confront her own mind, with her own analytical potential specific to true knowledge. A victim easy to manipulate, but endowed with exceptional detective qualities.

A man walks through the fog getting closer to himself, to the truth accepted as answer to his struggles. Her boss hiding the truth in all these searches, questions and answers somehow creates a feeling of lack of value. In this case, Clarice's escape is a kind of escape from the rumble of the unknown and the fears, from a horizon with no escape and the repositioning in a horizon of inner rejuvenation.

But at the same time, this kind of mission stirs interest for exploring, escalading a high and

sharp peak. Her success would have meant moving forward towards reaching a proper development level, her promotion on a superior step in the FBI division.

Are you prepared to accept the attempt to deviate from the conclusion of a deduction intrigue without diminishing the resistance of leadership in conditions of isolation?

A rejuvenation of the power to understand self, throwing a prudent look over what it means to be "connected" to ongoing external events gives leadership a certain plus, a kind of surprising the essential in people.

By means specific to leadership, used as much as possible to surprise the fragmented existential aspects that truly concern man, not only innovative reasoning and motivations that generate the moral values he cherishes, but also discovering what personal truth really means.

Leadership is similar to the paintings in an exhibition hall; you can't look at it and completely know the "artist" behind the works that carry his name. They disclose only fragments surprised by the painter, brought to life in a personal manner that touched him. But the public never knew them, just as they never knew the man behind them.

If you think paintings managed to capture very well some particular features, it's just an illusion, because it's possible that his mind is ruled by chaos. The existence of paintings is just an appearance that reproduces up front what seems to be permanent. But in reality, what lays hidden and hides a big part of the truth is the character of variable things.

Someone who manages to surprise a person that accepts the absurd and isolation, who manages to win the experience of what lays beyond the existential horizon of a man enslaved by his ego, he can turn leadership into an amplifier of human knowledge.

But at the same time, leadership diminishes its resistance when "accessibility" to human nature isn't maintained in time or is reduced only to measuring its potential. And especially if it doesn't lead to encouraging man's openness towards a stable configuration.

Leadership: Do you have the power to distance yourself from the mediocrity that is indirectly inoculated by the circumstances of a form of response to the stimuli of a form of reality that does not need to be shown, but only to emphasize its essence?

At the opposite side of a leader is his supporter, a regular person who apparently is under the command of an immitigable force. To accept or not this reality? This spirit addicted to the desire to create value, often knows unrest, because of the deep implications of the leader's decision.

The thirst to impose himself, the intrinsic need to know the true face of things and to distance himself from the mediocrity indirectly inoculated in him, and which he hates so much, catches him even more in the iron grip of intense thoughts and emotions. He struggles as a fish on dry land, near the water, living with the hope that a wave of knowledge will intensify again his drive towards an easy to assemble whole – towards fully exploiting his potential.

Someone who wants to know everything, hoping for a decisive progress, but who wavers between *"to be"* and *"not to be"* at the leader's disposal, finds himself constrained by the moods and conscience states to escape with his self-esteem clean and untouched by hungry

pride, to regain his will to get involved in a game that often doesn't belong to him.

The action of this hard-to-win game is strictly connected to the searches, questions and answers pattern. If he doesn't produce an imbalance in the ability to refuse an order or a task, thus if you have the courage to say firmly and serenely *"No."* to the leader, then it will give you the possibility of opening another understanding horizon of your inner world.

To walk through fog, not believing exclusively in your art to score goals in the gate of the most accessible opponent is obligatory for participating to a game called "life", having as teammate leadership. It's the moment when you can get closer to yourself more than anything. Or you can get lost in delusions and permanently alienate yourself from the freedom given by touching a proper development level.

A reality that does not need to be shown, but only to emphasize its essence, has as its main correspondent that approach of the humane based on the uncertainty that you tend to neglect precisely because of the underestimation of your own abilities of handling things on your own and to decide the course of a mission on your own.

The essence of a hard-to-accept reality is often an appearance of an admirable vision of your own personality that depends on the degree of reception of a dramatic experience.

A Man Walks Through The Fog Getting Closer To Himself pinpoints that passage through the nebula of self-knowledge. It's a more or less long process through which the leader matures and develops his immunity towards sorrow, fear and doubts.

An old Italian saying tells that if a person never knows pain, they'll remain forever children. *"L'uomo non educato dal dolore rimane sempre bambino."* Or in other words, a leader that doesn't walk through the fog of self-knowledge, will never reach maturity.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-man-walks-through-fog-getting-closer-to-himself.html

A Man Who Seeks Himself

On October 21, 2015

Evaluate your worldview, experience and science, raising them to highs that you accumulate within you at all times.

Eisenstein looks upon his work and at the same time meditates upon it. But I have reasons to believe that he also looks for himself in his work. He makes, for example, during this period, such a statement: "... and that is why in the genesis of the work, as so often happens, not only facts are reflects, but also the dynamic of the process of creation."

He now thinks more about death. And immortality. He searches for traces of the theme of death in his own work. And he thinks that perhaps, the blind implacability, which fatally moves forward in all of his works, always under a different guise, has now entered his life as well. The heart attack, with the same blind, implacable fatality, besieged him so many times, and now struck him seriously and moves forward, moves forward to mortally strike who knows how soon.

*In these moments, Eisenstein tries to retain every detail that "leaves". He has the sense of time that gets lost, that got lost slipping into the past. He remembers the assertion of an Anglo-Saxon who said he are living as if we have a million years ahead of us. You can live while accumulating time within you, or by spending it rationally, or irrationally, or, in the end, losing it. It is the very feeling he is experiencing. He experiences his drama with intensity. **

Leadership: Can you build a broad culture on the work that your life accomplishes for all your achievements, without getting stuck in trying to retain every detail that "goes away"?

The manifestation of the feeling of communion with broadening the horizons vis-à-vis certain projects and their impact, with a temporal basis, with destructive or constructive states of the self that emanate from the source of creation, often find their echo in slipping towards the depths of the depressing. Or towards the extreme of a high that disqualifies that "to be able to" of the obligation of bearing the weights, presenting itself afterwards under a form of completely unexpected life lessons.

The fact that feelings, erupted from the fire of ambitions and search for new ways of creation, take place between contrasts such as: gravity and cheerfulness, the pleasure of discovering and the displeasure of making your way through the tiresome effects of thinking, can be recognized as one of the primordial characteristics of navigating towards the madness of a game of life. Towards the end of a game dominated from one end to the other by fears and doubts, reflections and meditations.

The work that fulfills the life of an artist is the very theme of a philosophy whose diversity attests and expresses the consciousness of a final purpose that adds value to a thought of the type: "All I wanted was to show what I am."

Leadership, according to the principle "you are what you experience in the game of your own mind", captures the intense sensation you are trying – as an author of a model-work, when you accumulate time within you, spending it rationally, or irrationally, or, in the end, losing it. That is, the sensation of emptiness or fullness that you experience in the journey of meditating in every moment of life.

This model-work doesn't represent, at a stable equilibrium of its composing elements, only the indissoluble synthesis of the idea with form, not so much the image of a remarkable achievement, but rather an absolutely necessary requirement of assessing the vision of life, experience and science according to an accumulation of excesses and errors.

Leadership is the vision that your model experience gives you in terms of determination, discipline, strength and the endurance given to you by the work called "self-observation" in n overproduction signed "Live as if you had a million years."

A Man Who Seeks Himself seeks time and work at the same time, he meditates upon them, in order to surround himself, at a moral and spiritual level, with a protective barrier when he feels invaded by the negative projections of his efforts of completing artistic compositions.

Do not forget that in the genesis of the work, as so often happens, are reflected not only facts, but also the dynamic of the process of creation. To try and create a work, which afterwards can lead you to the brink of madness, is a risky way of understanding your purpose, of constructing and modeling, of evolving and defining yourself according to the details of determining order that "leave."

You can leave behind the excesses and errors, but their consequences remain as a sort of witness of the evolution towards a broader self-knowledge.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-man-who-seeks-himself.html

A Mathematical Representation Of How The Universe Works

On October 18, 2012

Materialize your desire to impose order and meaning upon the seemingly chaotic nature of existence by embracing the quest to decipher the harmony hidden in nature.

- Don't you understand? This pyramid was built to be in harmony with Fibonacci numbers, Fibonacci squares or the golden number that artists have always considered harmonious. We don't just think it's right, it really is.

Talma looked at the other two pyramids.

- All of them are the same?

Jomard nodded.

- Not. I guess that's special. It is a book that tries to tell us something. It's unique for a reason I still don't understand.

- I'm sorry, Jomard, said the journalist. I'm glad for you that you're so excited, but the fact that these imaginary lines are equal to 1.6 or what you said seems like an even more stupid reason to build a pyramid because that thing you called indicates a hemisphere or a grave in which you will not be buried. It seems to me that if any of this is true, your ancient Egyptians were at least as foolish as they were wise.

Leadership: From the perspective of a visual representation that expands and grows in complexity, is a perfect symbiosis between mathematical order and the apparent chaos of nature revealed to you?

Criticism of unconventional views may reflect our limitations in appreciating the intellectual depth of others.

- Ah, but here you are wrong, my friend, replied the scientist happily. But I don't condemn your skepticism, because I didn't understand what lay before us all day either, until Gage's keen eye helped me find a nautilus fossil. You see, the Fibonacci sequence, transferred into Fibonacci geometry, reveals one of the most beautiful patterns in nature. Let's draw an arc through these squares, from one corner to the other, and join the arcs. He tapped lightly on the drawing. Then we get an image like this:

- There it is ! What does it look like?

- With the nautilus, I risked it again. The man was smart as hell, even if I still didn't understand where he was going.

- Exactly! Imagine what it would be like if I enlarged this image by adding more squares: 21, 34, and so on. This spiral will continue to grow, rounder and larger, becoming more and more like our nautilus. And this spiral pattern is a repeating pattern. When you take the Fibonacci sequence and apply it to geometry, and then apply that geometry to nature, you see this

wonderful pattern of numbers, this perfect spiral, that was used by God himself.

Leadership: Do you think that the interaction between the shape of the viewed object and its opening space could be understood as a representation of the aspiration to the absolute in the context of an ideal image?

You will find spirals in the sepals of flowers or in the seeds of pine cones. The petals of many flowers are Fibonacci numbers. A lily has three petals, a cock's-foot has five, a marigold has eight, field chrysanthemums have thirteen petals, some ox-eye flowers have twenty-one, and some daisies have thirty-four petals. Not all plants follow this pattern, but many do because it is the most efficient way to push growing seeds or petals out from the common center. It is also very beautiful. So, only now do we understand what a wonderful thing this pyramid is! He nodded, satisfied with his own explanation.

- Is it a flower? Talma also tried, taking the burden of being deep off my shoulders.

- Not. It had become serious. What we have uploaded is not just a map of the world, journalist. It is not even a portrait of God. It is actually a symbol of creation, of the vital force, a mathematical representation of the way the Universe works. This mass of stone integrates not only the divine, but every secret of existence. It has encoded, within its dimensions, the fundamental truths of our world. Fibonacci numbers represent nature at its peak of beauty and efficiency, a glimpse into divine intelligence. And the pyramid embodies them and in doing so embodies the very mind of God. He smiled wistfully. Here was the truth of life in the dimensions of this first great construction, and all that followed was a long amnesia.

Leadership: Reflecting on the pyramid as a symbol of creation and all of existence, how might this be seen as a representation that transcends the immediate, into a deep connection with self and the universe?

Talma gaped as if our companion had gone mad. I sat down, not knowing what to think. Was it possible that the pyramids were built just to keep some numbers sacred? It seemed foreign to our way of thinking, but perhaps the ancient Egyptians' worldview was different. Was my locket then also a mathematical clue or a symbol? Did it have anything to do with Jomard's strange theories? Or did the scholar read into that pile of stones something that the builders never had in mind?

Through the lens of this mathematical representation transformed into a natural model, don't you find this example to be a perfect illustration of how theory can enrich your understanding of your visual world? In perfect symbiosis with the idea that the natural world is shaped by mathematics, don't you think this can give you a deeper insight into how we can interpret and understand the world around us?

The relationship between mathematics and natural forms, such as the pyramid, reflects the interconnectedness of man and his perceived universe. In fact, the pyramid functions as a symbol of enlightenment and knowledge, suggesting that structure and harmony are keys to universal understanding. Through the pyramids, humanity materializes its search for meaning and order in existential chaos.

Leadership concentrates in its basic structure the following message: "Through order and balance we can access deep knowledge of the world. Through an image capable of enduring over time, we materialize our desire to impose order and meaning over the apparently chaotic nature of existence."

A mathematical representation of how the Universe works is determined by the intrinsic relationship between the cosmos and human consciousness. The pyramid, as a meeting point between mathematics and nature, is a gateway to the understanding of universal laws and allows the possibility to decipher the harmony hidden in nature.

* **Note:** Dietrich, William - Napoleon's Pyramids , Nemira Publishing House, 2007

Source: https://neculaifantanaru.com/en/a-mathematical-representation-of-how-the-universe-works.

A Matrix Of The Poetic World

On June 25, 2013

Build a new horizon of what you are and what you will always be, representing your position towards the world as an ordinary person released from the trap of a marked existence of inertia.

I was thinking about a return in a time I have never known, but I have always imagined it would be grand, incendiary, filled with inspiration. To a certain extent, because of the need to acquire the most useful learnings and the highest knowledge, because I truly owed it to myself to overcome my complexes and weaknesses. But the key to change could reinitialize only after a short suspension of the present, practically contributing to the rebuilding of a bridge above reality.

Accompanied by the electrifying conviction that the sparkle of inspiration trapped inside of me could ignite the most powerful fire, I started to believe more and more in my logic and reasoning. But they were uncrystallized, in a system that exposed reality and could be used for acquiring, deepening and revising the knowledge I needed for my becoming.

And this powerful fire had only one objective: to pierce into the heart of the matter in order to extract, through a painful surgery, the substantial marrow, the color of a new version of reality, so that the window of time could be opened. Fire is a gateway to integration into a recreated imagination, a form of expression through drawing and literature, with emphasis on handwriting, suggesting the intensity and deep color with which burns the fuel called "revelation".

An incursion into a strange and confusing imaginary, structured according to its own operation laws, would pull me out of the routine I had been used to, awakening the desire to cross that temporary segment of dissatisfaction towards my own unsatisfying results. Altogether, it reintegrated the lively color of time in a single shape, on a single reference surface.

Leadership: How is your personality reflected in the sphere of a reality with deep significance, but does not fulfill you in terms of what you are able to conceive as a credible representation of inner life?

Instead of unlocking the gate of time, I have become its prisoner. I felt I am locked up in a temporary loop, suffocated by a bunch of difficult questions, paradoxes, ambiguities and deviations between meaning and direction. Misunderstandings of causes and effects. Distancing old tendencies, from the existing ones that set apart so much the two regions of the concerned cross-border area. This rose an unjustified fear similar to the question *"who could save me?"*

I was living with the results of an experiment of accelerating the unusual by absolutizing a browsing experience in a sort of Matrix, in a world of illusion, in a fictional space. Which instead of quickly revolutionizing the way in which I saw the world, it reduced the activation energy of an orientation reaction. What is more, it damaged my possibility to comprise in a positive way, the world's mysteries between the wires of a viable representation.

The Matrix, as an echo of thoughts, is a reality with great profound significance because it provides the coordinates of a form of manifestation of the Ego: "I am afraid of natural things." Seeing things from this point of view, that of a man who knows he failed in the attempt to

resuscitate an advanced thinking and to carry through a strange idea, I can say that the fire got out of control and burnt a great part of the Ego tensed with desire and hope.

Somehow, my personality seemed to reflect as a mysterious embrace of deceptive psychology, on the condition of immortality in a world that operates according to its own laws, incompatible with those of the real world. In a single moment I understood everything. I have learned that I can cling to illusions, almost as a float through spatial sequences, common among writers and scientists. But I shouldn't have let them use me.

Leadership: Can you make an exposure of a reality that many do not know too much about, without depending on a place that come apart at any point?

Do you truly owe it to yourself to overcome your complexes and weaknesses? Can the key to change be reinitialized only after a short suspension of the present? Instead of unlocking the gate of time, have you become its prisoner? Are you living with the results of an acceleration experiment of the unusual?

To achieve a bridge over reality means to temporarily create another world in which everything is possible and where any desire can be fulfilled. In writing terms, it means experiencing a "fury of transcendental knowledge" and a "fever of creative intelligence".

Anyone can turn into a block of concentrated creativity energy, a super-hero of experiences of influencing the real, who easily breaks the narrow prejudices and the thinking mechanisms that have no solid truth and authenticity base. But an exceptional man, the creator who knows how to manage his own identity in a complete way, is the one who admits how much he owes it to himself, to his thinking, wisdom and ingenuity (which he must take into account to reconsider his impression, attitude, position on the truths of nature and science).

Or to penetrate the heart of matter in order to extract it, leaving behind a new version of reality by opening the window of time, thus calling total knowledge, inaccessible to ordinary minds, sometimes means to disqualify yourself in front of the ordinary and familiar of a line of thinking. It means to leave the field of knowledge that has been accepted by most, to step away from the standard framed in the key segment of life: the happiness of living the present moment.

How you relate to two worlds, the one created and the familiar one, depends on the metaphor describing the reality that many refuse to accept or cannot understand.

According to the dictionary, the metaphor is a figure of speech through which a common image is replaced with another more expressive one on the basis of a subtle comparison. The metaphor follows both a personal description and a unique interpretation of facts, beliefs, ideas. It generates a positive attitude, inspires a new approach to fiction from the perspectives of possible worlds, and comes in the name of a century of great challenges and visions.

Paulo Coelho metaphorically and accurately expressed a truth: *"Look at all the wonders of the world, but never forget the two drops in the teaspoon."* Meaning, create a new image for yourself of the area of experience you are living in and look at, but do not depend too much on its "enlightenment".

The world can be a place of thinking about new ideas and horizons through a prior reconsideration of external reality, but at the same time it can be a place that can come apart at any point if you lose yourself in the infinite variety of experiences of unifying

reality and imagination. What guarantees the uniqueness of a scientist, beyond the lines in which he expresses his feelings, is the similarity between the "lower world" and the "upper world".

Fiction is the weapon of the Universe against which no world military force can resist, but which few can master to change the coordinates of this world.

The writer is the servant of revelation framed in a virtual picture. Basic premises of depth in the landscape of this painting, born from the opposition between form and background, experience-dream, are the following:

The poetic world is a writer's leadership lesson that helps us better understand the following finding:

Looking beyond that horizon you have "by default" equates to the unconditional acceptance of a new self-image referring to a supratemporal and supra-material being invested with features beyond any imagination.

A Matrix Of The Poetic World is a sum of visions, miracles, dreams and endless stories, fulfilling the function of "producer" of a wider reality, but one hard to accept for the minds bounded by the provisions of the present "it is never good enough."

Source: https://neculaifantanaru.com/en/a-matrix-of-the-poetic-world.html

A Memento Of Forever Lost Times

On December 04, 2014

Integrate in your own thinking the great teachings of science, stabilizing the connection between "faith in a superior entity" and what happens with yourself.

Back to Chateau D'if, the Count of Monte Cristo falls to his knees piously before the remains of the bed that Death used as an altar for him. During detention, Abbé Feria was for him what science is for God in front the Universe.

- Oh, second father, he exclaimed, thou who hast given me liberty, knowledge, riches; thou who, like beings of a superior order to ourselves, couldst understand the science of good and evil; if in the depths of the tomb there still remain something within us which can respond to the voice of those who are left on earth; if after death the soul ever revisit the places where we have lived and suffered, - then, noble heart, sublime soul, then I conjure thee by the paternal love thou didst bear me, by the filial obedience I vowed to thee, grant me some sign, some revelation ! Remove from me the remains of doubt, which, if it change not to conviction, must become remorse !

The concierge held out the strips of cloth upon which the Abbe Faria had spread the riches of his mind. The manuscript was the great work by the Abbe Faria upon the kingdoms of Italy. The count seized it hastily, his eyes immediately fell upon the epigraph, and he read:

"'Thou shalt tear out the dragons' teeth, and shall trample the lions under foot, saith the Lord.'"

"Ah," he exclaimed, "here is my answer. Thanks, father, thanks." *****

Leadership: Do you regulate your sense of value by resuming and re-contextualizing the higher mysteries of science, placing in the forefront of your life the closeness to the spiritual that is required and understood by your return to the past, but primordial?

The superior secret of science is, knowing what to do with what you've learned after you realized who you are. Romanian writer Ion Moja, who understood this thing, adds in the same key: to be able to conquer the darkness, visualizing as expressively as possible the way in which the fluid of knowledge conquers the secrets and discloses things, through suffering and hope – two moods that intertwined lead reason to wisdom.

The secret of science, similar to a body that works through the contribution of its systems, consolidates its properties by going from imperfection to perfection, from darkness to light, or metaphorically speaking, from death to life. We're talking about the esoteric concept "The Awakening of the Human Mind", that very few consciences knew how to understand it and control it in order to have access to a new awakening and to find themselves in the "Wholeness" Theory – through motivated reason forces that, at the right time enforce doing good and avoiding evil. If you don't want to sink deeper in the mud of remorse and doubt, you have to permanently resurrect the flame that warms your soul.

Regulating your notion of value by retaking and recontextualizing the superior secrets of science doesn't mean to fight for an unreachable perfection, but to reduce as much as possible your imperfections by putting into practice, through suitable ways, the new knowledge acquired during your lifetime. That makes you see the world from a different

perspective.

Leadership imposed by the presence of a superior human entity, acquires the significance of revealing a new meaning of existentiality, that of discovering the world seen differently in terms of a more comprising knowledge. In an advanced leadership we can surprise the way in which reason manifests, which facilitates the knowledge of reality beyond the human being, beyond the cold bars of darkness and the feeling of vulnerability, by awakening and expanding the conscience that can be followed by an ample mobilization for the construction of a new identity.

Leadership: Can you introduce in the ministry-virtue relationship a mental extension model found in a "multi-link" configuration that encompasses and expresses an "outside" from within the being?

The attempt to better the status of final science user in comparison to a relevant superiority standard or, better said, to a perfection standard constitutes the vision of adding a multi-link mental expansion pattern to the relation *servitude-virtue*– that leads to the possibility of accessing some continuous training, strength and courage resources. This creates more connections with the full version of your own becoming, which has as terminus point self-knowledge, illumination.

It's all about serving a certain conscience and reason example, forwarded through the significance it grants to the meaning of life, and then, that supernatural virtue rooted in yourself, which gets cancelled through doubts and remorse, if it doesn't constantly acts upon yourself through positive experiences.

A "multi-link" configuration that encompasses and expresses an "outward" from the inside of a being is an inexhaustible totality of science and wisdom which includes God in the plan of existence, subordinating its parts with a pronounced cohesion determined by a common purpose, a connotative language with a relatively autonomous functionality and purpose. It is both an end in itself and a relief of consciousness, a reason that helps you to move forward on the way to things "high", valuable and eternal.

Leadership: Do you fulfill your noblest purpose of sustaining another creature in self-discovery and, together with it, generously offering the gift of the life of a being to carry forward the story of a spiritual fulfillment?

Spiritual science shows us that between death and a new birth, man meets certain entities, and I would add here, through an acceptation that goes beyond the simple meaning, that these two entities once attached and in development, they never separate completely. That voice of the soul, the thought of a much too rich experience that opens new horizons, whose elements wear heavy inspirational accents, is forever imprinted.

The first, *superior identity* – teaches and guides you through the genius derived from wisdom, by joining to God's spirit, to increase that innate intellectual curiosity to form the competences needed for integration and performance in the first plan of an eternal present. The second, *the resistance entity*– represents you when you're in search of the way around the drawbacks and constraints enforced by your transformation into a different type of person.

A leader who knows how to look forward but doesn't demonstrate his strength to look behind, hasn't discovered and isn't motivated by the geniality formed with two thirds of the soul and a third of intelligence. What the greatness of spirit and the sensibility of the soul reveal is precisely that trait of personality, which gives its possessor the ability to show their

consideration towards those who contributed to his training – to adapt easier to the requirements of a more and more performing leadership.

The experience of deprivation that supplements the emotional wounds with that intellectual power close to the one who truly saves, resembles the sincerity and purity of a being who will gladly say at the end of a life full of meaning and hope: "Thank you, God."

A Memento Of Forever Lost Times encompasses that rare quality of not forgetting your "roots" even if they sometimes grow in an inappropriate climate, but nonetheless, fertile for obtaining a self-imposed superiority, or a superiority imposed by a foreign authority.

Permanently consolidate your "Stem" with new knowledge and teachings of your predecessors, so that your "Treetop" rise high above the peaks of performance and perfection. The essence of leadership can be understood through what passes, but is never forgotten, just like the teaching received from a parent, not just about information, but about the right faith that makes you overcome everything through hope and love.

*** Note:** Alexandre Dumas - *Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/a-memento-of-forever-lost-times.html

A Memento Of The Man Destined For Himself

On February 06, 2021

Be the expression of the experience of having your own world, before you can control a series of ideas with free flow, without limitations.

I got home, made myself some food. I was about to practice my cooking skills, when suddenly I spotted on a nearby plate two bunches of those tasty, juicy, fragrant, tender grapes. This proposal, coming from a more attractive, appetizing, pronounced taste, was more convenient than the alternative of a hamburger made in a hurry, yet quite rich in meat, so having a relatively high protein content, welcome for a long-distance athlete.

I stared at the grapes insatiably, measuring them with lustful glances, after the atypical desire to taste a unique, sweeter, softer, calmer experience, even if this experience of quenching my hunger was quite similar to the ability to taste from a significant source of fructose and glucose, basically sugars easily assimilated by the body that can be easily converted into fat.

So, I had to choose between a burger and fries and a fruit rich in vitamins, minerals, polyphenolic antioxidants. Also, I did not try to draw hasty conclusions, to attribute the causality of things that have nothing to do with my presence in a multifunctional space, but I tried to feel only that break from the everyday world, and to amplify it to the point of it turns into happiness, to feel that freedom that only the feeling of good will and absolute freedom gives you.

I chose grapes, obviously. I don't know why, maybe because of the laziness of cooking late, or maybe because of the desire to feel more energized, because the sugars contained in fruits generally give the body the energy it needs naturally. At the same time, I came up with the idea to find, as a justifying fact, the recipe of a dish I passed in the list of culinary experiments, to serve a small culinary artifice, and even more, to invent other recipes, other skill tests to which I could lend my name and thus feel my name imbued with the taste of a truffle discovered by chance.

Leadership: Is your attitude positioned in a stimulating direction an attempt to overcome any limitation of the idea of objective causality throughout the experience of existing as a being who wants to learn more about himself?

Of course, you need to think about every little aspect of the cause that challenges you to think. At one point, I told myself that a better taste than others doesn't make me feel different, better or worse, or different from other people. I'm my same old self, just a little sweeter than a natural taste.

And I think I wanted to get here, in the light of a mystery that took effect on the first act. Any taste depends on a feeling that you know only by experiencing it personally, which you can then fill with a representative content of thought, at hand, and which detaches you from all the notions regarding your previous identities, from the memories brought to you by the feeling of "home".

After all, perhaps the act of thinking is similar to the ability to taste a grape in the late hours: it is expressed through the extremely varied ways of making possible the connection between what is happening inside you and what leaves you with a sweet taste in your mouth (very important for calming and strengthening Qi and blood).

And if I wanted to be better understood, to feel that trust given to my words, to get more easily into the space between the moments when I put my thoughts in order, then I would try to think more in terms of cooking: to use my mastery to combine flavors, tastes and textures, to get a new shade of good taste, a completely new feeling of delicacy and refinement.

To be the expression of the experience of having one's own world means to recognize the opportunity to reflect on a life situation, in the light of the feedback received from one's own formation to represent a reality perceived through a state of mind (or through the image of what you are beyond all appearances).

It is left to you to reflect on the experience of enjoying a moment of deep satisfaction, through a *Remisthesyon*, an awareness of the nuances and multiple sides of your inner construction, an aspiration to the augmented sources of reality from which you tacitly sip your words, serenity, thought, positive energy. And that means extracting the meaning of understanding and supersensible, operative, useful knowledge, from everything that happens to you, from the core of your feelings, from your individuality, when you prepare something unusual from something sweet.

Surely you will feel the need to enlighten the mind according to the idea of using something that no one would think to use in such a recipe of simple ingredients: the gift of transforming a person who did not like to sit in the kitchen in a person passionate about that place.

A Memento Of The Man Destined For Himself highlights the consequence of an experience he lived through your nature in an enticing setting, at a time when you did not have the necessary resources to explore other explanations regarding what's happening to you or what surrounds you in real life.

Source: https://neculaifantanaru.com/en/a-memento-of-the-man-destined-for-himself.html

A Never-Ending Friendship

On September 09, 2020

Take a look at what led you to who you are today, paying significant attention to the whole story that belongs to you.

I learned something from myself tonight, maybe I learned it many years ago, now I'm just experiencing it more intensely. I learned that best friends not only run 30-40 km a week together, speed or endurance, but they will always be together even if everyone is against them.

The long-distance voter has learned what friendship really means, feeling better the emotional, pure and strong connection that makes you a better person. He never gives up a sincere friendship in any form. It's something rare, precious, long lasting. Something as rare as a barely flowering rose that slowly opens to the new, reflecting self-appreciation and correct appreciation of others. The voter thinks, lives, sees everything from the perspective of speed and endurance. He gets excited before the competitions. He has fears. Sometimes he wins, other times he doesn't. But he always comes back to the group...

He always runs. And runs, and runs, and runs. In any weather. Any distance. At any age. He does not know how to give up ideals, dreams, a philosophy of life, past victories, against fate. He does not know how to give up on himself, because he has learned to be attached to his own physical, mental and energetic structure. Perhaps any philosophy of life begins with the sensitivity of a deep soul, hardened by the flame of pain, or longing for those who are no more.

Maybe this is where the *Damascus Rose* draws its sap, from the rooting that a sincere and loving soul has over another soul. And the runner, like a rose, is the witness of an existence that wants to be lived fully, absolutely.

Believe me, the strongest emotion that a runner experiences is triggered when, after many, many years of training, he once again sees the few friends who, 25 years ago, when they were children, met on a cold winter night and decided to run together. Maybe the paths of life, so twisted, took them away from the city where they met, where they grew up, where they became friends. Some have families, others don't. But they all became winners in a certain field of activity.

And, at one point, one of us breaks the silence on the mountain, and says with his eyes full of enthusiasm, and with a little nostalgia:

"I'm so glad we all stayed the same... even better than before."

Leadership: Do you trust that everything you experience is part of the ascension of an existence that takes on the memories of other lives, and that your ascension depends on how others see you in your world?

Running is a friendship that never ends. It is a goodbye that leaves you with many smiles and beautiful memories. It is a performance that is reflected even in other areas of activity. We will all meet again every week, every month, every year, until the years lose their number. Attachment is the watchword in running. Maybe, in the end, we will surpass our years, we will surpass any age, we will always exceed our limits. Because memories,

friendship and strong character never die...

The course of this road, full of perspiration and resistance, as well as the way of Japanese weapons, is an approach that has two distinct meanings, but somehow linked by a magical reciprocity: it does not accept self-defeat and does not accept the so common "I'm better, better ranked" attitude. When you run, you remember what you feel for yourself, what you are passionate about, what you deserve, what you forgot in the tumult of ordinary life. Thus, you begin to prioritize the feeling of pride, that you are one of the winners, prioritizing in your existence the feeling of start and finish.

Both meanings are acquired by following this path, called *Atrynfranidhis*, meaning the inclination of the soul towards the noble goal represented by the defeat of infatuation and the abandonment of an Ego crushed by habits and dulled by time. Here we must consider, first of all, as a kind of pillar in the ascent of personal development, the defeat of the inner enemy: The ego full of selfish possessiveness over things, which demands constant attention and exceeds in circumference any praise from the outside.

Such an Ego can play tricks on you when you least expect it.

Running can be a victory if you let the Ego be a release from despair, a release from all worldly suffering, or it can be a defeat if you let the Ego dominate you, consume you, lead your life and destiny, making you look at everything through the lens of regret. He who walks this path (self-defeat) cannot adopt an honorable behavior toward a presumptive external enemy, called "augmented reality", which he will always encounter in a total and true confrontation. Because running, coming in the development of human character, has the possibility of manifesting the observable reality of the potential winner in an excellent stimulator of increasing self-confidence.

After all, I believe that the ascension of an existence that assumes the memories of other lives is reflected in the feelings you experience as an ancient hero, holding a burning torch: the intense effort you make to be unique is directly proportional to what you leave behind.

Leadership can be perceived as returning to a previous existence that decided eternal destiny: you must first prove that you meant something in the past, and at the same time be known in the present life as the same unique, great man.

A Never-Ending Friendship is a difficult running test, transformed into a limitless experience that offers you a lot of life lessons, tears and smiles. If you manage to discover the beauty of every running story, then don't stop...

Source: https://neculaifantanaru.com/en/a-never-ending-friendship.html

A New Attempt At Defining Leadership

On August 05, 2016

Place yourself in an order determined by the rules of the distinction you make between the competence of deciding upon certain obligations and the capacity of setting the value of fulfilling those obligations.

First filming took place in the studio on Jitnaia street, quite well equipped for that time. Participants in the filming were actors from the Proletkult theater group, and later, for the mass scenes, both students of the Proletkult studios and working youth from the Moscow factories were used. Filming took place every day. Each time after filming, the crew discussed the work that took place and decided on what was to be done the next day.

During these discussions, Eisenstein asked for more than he was given.

Every time the producers, for example, tried to reduce the number of extras, Eisenstein felt like his appetite for shooting was being limited. In fact, Eisenstein envisioned each scene with great accuracy, looking to put his thoughts into practice during filming. Even when they were faulty. Because from here, from the first film, do critics start accusing him of redundancy. *

Is the quality of your connection to leadership born from that part of you that reacts to that which is conditioned by others, in the same idea of the multitude of perspectives of the concept of identity of your own Ego?

There is a correlation between the role, status and contribution in the deepest layers of guidance and control work, between the artist and his collaborators, which has as a pillar the assumption of the condition of being some noticing type of Creation (reporting any imperfections, presenting their qualities, the advantages of using it).

And assuming the condition of being a part of a noticing type of a massive creation, achieved with consistent support, is the manifestation of the nearest reaction of measuring own expectations and is determined by the following condition: "always ask for more than you are offered".

The director creates his own universe of actors, screenplays, filming, choreography and a diverse range of interpretations through language and action, in a scene lasting the entire length of the film. And that's because he has the power to get in touch with someone who can provide accurate news and information, but especially because he has the ability to put the scenic environment in line with himself.

The concept of identity of your own Ego refers to belonging to a reality that you develop mainly through interaction with the perspective needed for artistic interpretation and fabulation, even if in fact you are surrounded by other orientations, to a different extent from yours.

Leadership is the consequence of this condition. It is an imperative of absolute debt, that of making yourself understood, of placing yourself in a new order determined by the rules of the distinction you make between the competence of deciding on new obligations and the ability to determine the value of fulfilling those obligations.

The part of you that reacts to that which is conditions by others is the voice of responsibility, it depends on these two attributes: the competence and ability that contribute to the development of competence to build a living and possible scenario. Basically, they are interrelated and change after unexpected meanders of multiple levels of creation value, as a consequence of the predominance of that form of response to the attitude of your collaborators towards the creation in question.

What you notice in terms of treating creation, like a Jacob's ladder on which reasons climb up and down, the energies, predominant values of your collaborators, is that not only does their connection to the authentic review you're constantly making count. But more than that, their connection matters that gives meaning to the exigency of being you yourself the result of that creation.

The order determined by the rules of the distinction you make between your competences and the competences of others depends on the essence of the creation you highlight, the tastes of those who invest time and interest in the ideas of your art, their feeling, their ability to insert themselves in the scientific story of your creation.

A New Attempt At Defining Leadership goes something like this: leadership is the mark of a creation whose meaning and purpose are included in the rigor of the imperative: always ask for more than what you are offered !

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-new-attempt-at-defining-leadership.html

A New Consciousness For The Truths Remained Silent (II)

On July 16, 2012

Approach the style best suited to your personality by analyzing the concept of "life" as a constituent essence of art.

I was exploring the frontiers of human nature just as a creator aware of his power to pass from one reality to another at the end of each aspiration or vision. It seemed like I was continuously pushed by the effort of crystallization of the purest and always positive thinking. The importance of the philosophy of explaining the real or the things themselves influenced by man consists in the fact that it served as a transition from a factually point of view to a remounted version of the masterpiece called "I love being myself", of which I could talk about endlessly.

Looking at me from the perspective of art justifies somehow the idea of progress of the language of creation. To create something new out of nothing, to match all the elements from which man is built, only in congruence with the need to ensure a particular autonomy, the tendency to find meaning, coherence in his life. To comprise in the action of creative forces, as in an immense fisherman netting, all the emotional and cognitive resources that makes the man "ticking". That makes him live, suffer, love or dream. Which condition him to be what he is.

However, for this, I had to incorporate certain features in his Ego, in the purpose that he assigns himself, so that would appear that does not depend on me. To let him follow his path according to the laws of space, time, of cause and effect. Without infringing his freedom of will in any way of manifestation. Without messing up his values. Without putting esoteric filters around the emotions that are trying him.

Leadership: Can you demonstrate that your style of expressing the most important aspect of life is a breakthrough in preoccupation with experiential realities, from the consideration of a creation that rises above worldly things?

To hear the call of a powerful but fragile man, who clings to his ephemeral passage to Earth, when reality fuses with fiction into a mystery of God. And only then to intervene in his life. To change the direction he wants to go, by trusting his judgment. To awake in him all sorts of sensations, changes in thinking, to endow him with all sorts of feelings, to reinstate his inner peace, like a magician who always surprises the audience with his magic wand.

I realized that anyone can be a God, a creator, an artist who gives birth to craftsmanship and beauty. Like a child who chooses by himself the characters of his toys. Like a game developer. Like a painter, who once choosing his model, may finish his character as he wants, depending on the color tone he uses. Angels without wings. Demons without horns. Beings and things. Destinies and fulfillments.

Life inside art is a permanent struggle between the author and the ideal work. Are we fictional characters? Are we chained in the illusion of the fact that we are self-arbiters of our actions, and whatever way we would choose, still to a predetermined endpoint we would reach? What really separates us of the great mysteries of the world, of life, and universe? Are we just simple creations, or some creative artists?

Leadership: Do you open the way for you to know yourself thoroughly through the laws of creation viewed from the angle of a private life, stipulated in favor of an art that

transpose man into another hypostasis?

Every leader has placed at one point in the position of a creator. To complete their creation (a fulfillment of the Ego), to create new recipes for processing the visible reality through which to finish their skills as an artist, as founder of new models of reasoning and new meanings of life. And because this aspiration is not denied in any leader, the art is what remains. The art of being more and more perfect, likewise a painter who is charged with the "beauty" of outside, and then puts it on canvas, for the others could see it too, in order to recognize his value and potential.

The style best suited to your personality will manifest itself in that direction of "creation" viewed from the perspective of exploring your own Ego, which has as meaning and purpose a new perception of reality. Only a dynamism of the boundaries between you and everything related to art, between creation, reality and evolution will succeed in emphasizing the general character of the concept of the quality that you most appreciate in relation to what you experience and use as an experience of enriching intimate revelations.

All these momentary situations, all this continuous chaining of transformations, diversity, quests, discoveries, effects, have the role of helping you to become aware of the image you have about yourself and to make your personality more aware of the need to form a type of man open to overcoming the limits imposed by the evolution of life as a constitutive essence of a particular art.

To protect your private life is to start looking at yourself from the outside and live affectionately from what you know you cannot offer to the world. That means to be on the side of creation that can only be to your liking. It means translating yourself into the image of a Creator who only accepts his own reality as the only way to measure and interpret the art of living in the present and enjoying it.

Leadership, as a form of cultivation of art, claims as a representation clause that version of reality extended infinitely within the creative universe that challenges you to overcome the limits of your self-conception.

The wheels that put in motion your ability to develop yourself, to assemble the puzzle that helps you cope with the change, and to intensify that form of creation that allows you to express your individuality and uniqueness, are given precisely by these alternations that are repeating endlessly. What exactly makes you "tick"?

A New Consciousness For The Truths Remained Silent designates the degree of knowledge of your own Ego that you touch only when you enclose in the action of your creative forces all the emotional and cognitive resources that make you "tick", such as beliefs, images, ideas and attitudes approached from the perspective of your vision of art.

Source: https://neculaifantanaru.com/en/a-new-consciousness-for-the-truths-remained-silent-II.html

A New Consciousness For The Truths Remained Silent (I)

On July 16, 2012

Manifest a continuous tendency toward self-knowledge, by making from it a pillar of support for your leadership.

I felt a strong desire to carry in me everything of what I was tempted, the science of identifying and discerning all laws, which govern the human existence, the whole manifestation of his perfection, all the psychological and emotional elements that compose it. I was like a Renaissance artist who is trying to create a painting whose composition is conditioned by the death-life opposition available in one dimension of an aesthetic feeling rendered by a line used as a dividing element between what is real and what is imaginary.

With the only mention that the true content was in fact the victory of a thought of the Creator that left its mark on intelligence at all levels of manifestation of life, under the sign of interest in a reality with many controversies.

However, there was a great void inside the small encyclopedia of knowledge that I accumulated. A restriction. An obstacle. A barrier. Like purposely descended by an invisible enemy, by a force that prevented me to perceive in a very precisely manner the world, life, the human nature. Especially myself. I had to deliberately raise it if I wanted to step forward and get some progress towards perfection.

What is hiding the man? I was wondering somehow anxious, as if I had doubted the existence of God, openly challenging me to express my opinion as a man forced to say all that he believes.

Is he hiding the past and the future? The present is still too painful, I fiercely repeated to myself, yet essential, as it is a connecting factor, in full development, the central pivot of a perfect and permanent completion.

With how much meticulousness, I researched and verified my truths, findings, with how much scrupulosity I was pondering over the plans of "creation" aided only by the generosity of my own ideas and prejudices !

Leadership: Do you have to reinvent yourself to a higher level when you have reached the limit of trust in a reality that forces you to stoop to the level of what you are?

Do you know what are the strengths and weaknesses of your leadership? Leadership is the connecting point between you and other people, between what you really are, first as a man, then as a professional, and the image the others have about you. Are not you overwhelmed with a vivid anxiety when you do not know the "parts" that make you notice more carefully?

The actress, Anca Sigartau said: *"When you have reached the limit, you must reinvent yourself on a higher level."* The limit is expressed by the dissatisfaction that you have towards yourself, which in its turn has a negative impact on leadership, respectively over the other people. It is the great obstacle that blocks your progress. You cannot raise your leadership at a high level; you cannot earn the respect of others, if you are far away from the optimum expected by you and them.

Separating the Ego from the reality you experience by referring to the concept of cause or cause-effect relations, by increasingly breaking this "limit", is a form of hiding yourself, which can trigger depression, for then almost every perception of what it means to be different is deforming more and more.

In leadership you must keep in mind that the true value you produce from what it means to be different turns on you when the cause and effect relation that builds reality does not live up to a drama, meaning the part of sensitivity to remember the meanings of the hazard with the rigorousness of an unshakeable order.

Reinvention regards your relation to a reality that urges you to find out why it is important to see everything that already exists within you, but is not yet used, from new points of view.

Self-knowledge is the most important privilege you must use to convey a unitary image of reality that completes you by experimenting with elevated states of consciousness, such as reconciliation with what is your own or accepting it "here" and "now".

By redirecting the course of your own concepts and ideas about who you are in an exercise of honesty you open the path to a teaching exception: "When you try to anchor the reality that exists only in God you will live that state of peace that gives sufficient weight to the acceptance of the true meaning of life."

To reinvent yourself to a higher level when you have reached the limit of trust in a reality that forces you to stoop to the level of what you are, essentially means having the courage to be yourself in terms of what you are willing to accept following the cause-effect relationship that you decide.

We are daily witnessing to changes. The reality of yesterday is no longer of the present day. And will not be even of the tomorrow. And we must keep the pace with these changes, to accommodate with them. A genuine "perpetuum mobile" we are from birth till death, but a perpetuum mobile that evolves over an ascending spiral.

The power of a Creator's thought is distinguished by the unique configuration of orientation, thought, and aesthetics that you declare to be the most rigorous forms of conversation about a particular subject from which a very captivating picture can be made.

A New Conscience For Truths That Remained Silent derives from the quality of the replies you give only in the situation in which only by accepting an agreement with the concrete reality you can feel confident in what you have to learn to move on to another level of perception of what it means to be yourself.

Source: https://neculaifantanaru.com/en/a-new-consciousness-for-the-truths-remained-silent.html

A New Formula Of The Beautiful

On February 19, 2014

Assign leadership a value connotation that will endure beyond the fleeting trends imposed by a corruptible vision.

I decided then that art wasn't for me. But the painting I was looking at now was different in a way. There were three paintings on display. One of them is a landscape, a slice of everyday countryside. Another showed a woman painted in a strange way, without respecting proportions, that you could hardly say it was a woman. I suppose such a thing can be called art nouveau. I didn't really get what it was trying to say.

But the third painting was my type. It was – how should I describe it? Simple. A lot of space, strange colors that you would not expect. Here and there were blobs of color that didn't seem to mean anything in particular. And yet they did ! I'm not too good with descriptions. All I can say is that you felt the terrible need to always look at that image.

*I stood there, feeling strange, as if something very unusual had happened.**

Leadership: Is your initiation of the steps of enhancing your personality based on the image you mold according to what fascinates you?

To seek something new, removing that comfortable banality in which a permanent self-dissatisfaction bathes in, in the huge row of false milestones that doesn't help you know if you are following the correct course towards the integration into a becoming devoid of "roughness", is the first step forward towards transformation.

Initiating the approaches of enhancing your personality is based on the image you mold of what fascinates you, whose roots are obvious through the large spectrum of expectations you have of yourself, through a satisfaction felt subjectively and objectively.

A corruptible vision cannot be a source of inspiration and cannot become reality. It is shaped around an image that has nothing to say and does not change during an operation suite. In other words, it is of no use to admire an image if you do not reflect yourself in it.

Evolution pertains especially to a vision of reconstruction and reform of your personality. And it relates to leadership through that intuitive understanding of the simple reality correlated with the feeling of deep satisfaction.

The value that underlies or directs leadership, comprised as a system of representations in regards to your true identity, can be reflected in the need to know. To be stimulated by a certain dose of inspiration, a certain experience, a series of factors relating to trends of reconsidering the way in which you index each part of the reality of existence.

The ability to inspire others, through new ideas, pushing their thinking into a broader direction, is conditioned by the assurance or promotion of an orientation, training and rehabilitation of your own perspectives. Thus, you automatically step into a position of defending your values, contributing to a deeper sense of identity that animates you and raises your level of enthusiasm – and doesn't empty you of content.

Can you give added value to leadership by developing your personality and its orientation towards creating a concept with its own evolution, identifying new perspectives on the reality you wish to transmit?

The orientation towards creating the a concept with its own evolution, identifying new perspectives on the reality you wish to transmit, results in the imposing of a new type of thinking that has a well determined share in leadership. The beautiful, as a quality of things perceived beyond their conventional matrix, is a value that underlines and directs both leadership and the manifestation forms of your personality to an act of spiritual happiness in the contemplative mind.

Considering your wisdom as an ideal in the shaping of a new model of leadership devoted to its own identity and to the creation of a new formula of representation of its own image of the world and life, you will be able to more actively support that processor of a *high-end* value called: evolution.

If you intend to you improve your image through a change that is carried out gradually at an individual level, then assign leadership a valuable connotation that will last beyond feeling trends imposed by a corruptible vision – that vision that doesn't conform to your inner authority.

A concept with its own evolution can be defined as: *"Look At This Image As It's Your Last".*

What fascinates you shapes on the significance you attribute to an image that surprises you by what it includes, by what it mirrors, by what it reveals along the way, by what pushes you into another reality.

A New Formula Of The Beautiful highlights that capacity of creating the beautiful in leadership and that is the prerogative of a personality oriented towards this purpose. The beautiful meaning the novel, devoid of shrillness, which inspires a comfortable calm that vibrates in accordance with the needs and aspirations relative to others.

* **Note:** Agatha Christie - *Endless Night*

Source: https://neculaifantanaru.com/en/a-new-formula-of-the-beautiful.html

A New Leadership Orientation

On June 22, 2013

Dare to live through the revelation of a new representation of yourself, without realistically judging the character, qualities and defects of the world around you.

Is he a writer, or is he just Camil? Do you think loving a writer means looking over his shoulder as he writes, resting your cheek on his shoulder? Or should you hug his shoulders, leaving his hands free and allowing him to breathe? Do you think you can even sit down and place your head on his knees, to let him go through your hair with his hand, like through the fur of a faithful dog? Or to sit in a corner, wanting nothing more than to breathe?

If you said that to Camil, he would be laughing or would get angry and would yell at you: "You're a fool ! " Or he would look at you with malcontent as he would look at his fiercest enemy. To love Camil means to disappear when he wants you to, to help him forget that you exist, to melt into nothingness.

To write, you need to feel that there's no one around for a few miles round. It's not about the maid who is indifferent to you. She brings you a glass of water when you need it, or she goes to buy you cigarettes and leaves you there in front of the paper, tormenting, dying, resurrecting, dying and writing, without caring. Is it true that you wouldn't allow it, even if you weren't his wife, to not have a key to come to him when you wanted? Well, after hours of stress, he might want to bring in a random woman, a woman who doesn't ask questions. Would you accept it?

But then what does Camil mean by love? *

Leadership: In order to understand life better, do you have to commute the image of your whole being in the "Stand-By" mode generated by accentuating the feeling of dissatisfaction exercised by the discernment of seeing the weather of the world and the futility of the common man?

The most astute leaders try to reach a state of reconciliation with the role they fulfill, that of giving a sense to life and opening the eyes of others towards higher goals than meeting personal needs. But in order for purposes to correlate with their mission so that their abilities won't be placed in an autonomous region and lose their vitality, they avoid the conflict area with themselves, looking to think objectively, with a clear mind.

The superiority of a leader is not only related to the sustainable exploitation of some skills of intellectual activity, models of good creative practices, innovative and efficient, but is more related to the movement of the discernment to see the transience of the world and the human futility towards destiny. In the certain state, when it's your turn to move, but you have only continuations of intellectual activity which force you to be at disadvantage towards your position of superiority, the final battle is given against the negative thoughts owed to the inability to stand against of moral duty to face the contempt and opprobrium of the people.

In fact, the transience of the world and the futility of man is seen in the way it relates to the meaning of the life of others, whether or not he is willing to attach himself to someone without making him suffer later, without making him feel marginalized, even if he has to judge his character, qualities and flaws with realism. The most serious and last obstacle of a man who has succeeded and could go further with leadership is to cover himself with a form

of forgetfulness, to renounce his attribute of the soul through a hypostasis of this kind: "better to retire than to accept a compromise."

A necessary way to understand life is to open your eyes to a world in which you can find yourself more in a visitor's hypostasis than in on of vulnerability (when you cannot recognize your attachment to certain standards, rigors, values).

The "Stand-By" mode refers to a long-term, but not definitive stay at a certain moment in the life that people around you experience as a feeling of separation from the outside world. It means to be perceived as a visitor of an exhibition in which there are not a certain number of paintings of originality and rare virtuosity, but only some exhibits that are worth seeing only once.

In this case, leadership can be regarded as a manifesto dedicated to raising awareness of a state of mind that starts from the feeling of a tragic inner desolation and continues with the revelation of a certainty: that you are not always surrounded by friends, and that what you do must have a higher meaning, such as that of referring to the scientific activity, to the act of creation. So, to be able to live through the suspension of social and emotional relationships.

The "Stand-By" mode of your functioning state doesn't ensure a variety of personal configuration options in the field where you're interested to evolve. Thus, it's pressing to switch on the "Wake-Up" mode, testing your ability to practice an opening towards new self-knowledge horizons.

Focusing on your personal life involves forming a more complete and realistic picture of the content of traits that you are inclined to consider compatible with your will to free yourself from the need for others to validate you for what you are.

A leadership expert drew attention at one point: *"If you don't know yourself, how will you be able to accept something you can't change or change what you must in order to become a better leader?"*

Before becoming a leader, ask yourself where you're wrong as a man, where you can adjust yourself and where you can find help. To the people around or in the performance of an independent activity? As investigation method for your operation, leadership can shape as an only reference point for evaluating the performances you can cling to in order to intervene in supporting your own defense against moral and psychic erosion.

Do this by identifying and determining, within the structure of your personality, that way of action in agreement with evolution of other areas of interest. That internal fire which makes you sure of yourself when you enter a rough patch of your career, in an alert activity rhythm.

Often, leadership is related to the severe nature and condition of the human being who has to relate to life through the decisions not to act on behalf of other people, but on behalf of an ideal of intellectual and creative fulfillment.

A New Leadership Orientation is about the need to connect to something above and beyond the relationship with other people who can disappoint you at any time through forgetfulness, carelessness, indiscipline or outrageous decisions. It is about the need to connect to a new form of existence: the inner one, marked by a deep initiative in the art of being unique beyond emotional and behavioral barriers. Here I refer, in particular, to the relationship between science and faith.

Can you represent yourself in the middle of the world as a higher being, without identifying yourself with the limiting emotions and beliefs of others?

Of course. By abstracting from the ideological and doctrinal tendencies of social service. One way is to call on the achievements of science, creation and technique applicable to your specialized field. A call regarding the need to increase the influence of science in society.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/a-new-leadership-orientation.html

A New Look For A New Life

On January 17, 2011

Be prepared to serve as a guide for other people, resonating with that reality that would give them the necessary impetus in order to achieve excellence.

I want to draw your attention hereinafter on a pretty important point. And, for that, I will again refer to the movie *"Pretty Woman (1990)"*, which I personally consider an excellent demonstration of leadership.

The controversial businessman, Edward Lewis,hired a prostitute, Vivian Ward, as a call girl. They lived together in a luxury condo, went together to his business meeting for a week. Moreover, thanks to Edward, she entered into the most exclusive salons of the high society. He also taught her how to be a woman with style, how to enter the restaurants and what to order there, how much tips she has to give and when, what she needs to drink with certain dishes, etc. He taught her how to speak properly, in a civilized and decent manner in a select environment.

In many ways, by refinement and elegance, and especially with her amazing beauty, her sensibility and her temperament, Vivian Ward has managed to attract everyone's attention, showing in a very special way that she's more than a prostitute, that she's a high-class woman, with a strong personality, distinguished and lively, with high aspirations and challenging objectives.

Leadership: Is the direction in which you manifest your affection the final form of how you choose to express your thoughts and feelings regarding an ever more decisive affirmation of a belonging to a consciousness that has, at some point and in some place, lost its hope?

In the « X *Metamorphoses »,* the Roman poet Ovidius relates about the famous Greek sculptor, Pygmalion of Cyprus. Briefly, the legend says that Pygmalion sculpted a woman in a snow-white ivory trunk, which he names Galatheea. Although he wasn't particularly interested in women, he gave that statue a beauty that no woman could have from nature. He was so much attracted by that statue that he fell in love with it and asked goddess Aphrodite to give her life. After the statue was animated, Pygmalion married her.

The power of a great love influenced Edward Lewis' life as well. Falling in love with Vivian, spurred by strong feelings for her, he managed to "animate" her, giving her a new "look" for a new life. He served as a guide for her; he reflected a new reality, giving her the necessary urge for the acquisition of a new status and a different future.

Leadership: Is your attitude in front of the image of a reality that insists on resisting you determined by its representative valences?

Do you remember Colonel Pickering from the movie *"My Fair Lady (1964)"*? He uttered a phrase which would become famous: *"Any flower girl can be a lady and any lady can become a flower girl."*

The end of the movie « *Pretty Woman (1990)* » is edifying. Vivian, having that pride and consciousness that she can change, decided to continue her studies and build a career. She reached to the conclusion that she can move forward and rise above her condition – that of a prostitute, and become a "lady". She reached this conclusion after she entered that

"sophisticated", more educated world, with a certain culture and manners, especially the culture of money, which was inaccessible to her.

Here's what the charm of a new world can do. Here's what "the hands of an artist", who knows how to emphasize one's personality, can do.

The system of "emotional creation" specific to leadership will remain dominated by the principle of originality and rarity of work, designed by an act of honesty, before everything and all, of unique or relatively high values. He who takes an interest in the great work of the leader, subject to assessment, will perceive some symmetry between the two roles: of determinant in human remodeling and of sustaining factor of unity and mutual love.

Leadership: Is the value of your image defined in direct contact with what is meaningful and alive in you?

The observation on the fact that leadership always features a system of thought that does not deny the existence of spiritual strength should be noted. This science has, independently, a useful value, and at the same time, an aesthetic value by continuously trying to catch reality in special crystallization during unforeseen circumstances, in which the leader acts as a miracle maker.

From this point of view, there should be a distinction between the "fashion" to be an artist of reshaping characters, which some people often confuse, perceiving them as a rendition of Pygmalion's myth as a factor of increasing the quality of interpersonal relationships, social cohesion and personal image.

The two types of fashion concern a solid investment system used in harmony with the opportunities of your own life, whose value is defined only in relation to what you feel, your emotions, but also with what others claim from you. But beyond the possibility of being seen by others as a delightful person, or at the same time, an ignorant of the soul, that escape of what is called fashion heaves in sight.

Unlike what we might be tempted to believe, the two types of fashion would bring some mental and emotional benefits of leadership development, so a stabilization system of the promoted image, whose value is defined in direct contact with what is significant and alive inside the leader. He is meant to perfect his work of art, given that, through the power acquired by the consciousness to retire to himself, taking possession of a self that, once discovered, allows the reformulation of the relationship with others, is guaranteed a unique identity configuration, establishing himself as a source of inspiration and hope.

Does your leadership feature a system of thought that denies the existence of spiritual strength?

Do you have Edward Lewis' gift to enter the scene of people's lives and determine their transformation? Do you have the ability to change for the better the future of those who need support, and then make it become reality? Do you use all of your influence to pave other people's way to self-assertion? Can you give people a new "look" for a new life?

If you're not able to give others a new orientation, it means that your leadership needs improvement. You must have a real skill in developing human relationships, you must "educate" people with an estimable patience and perseverance if you want them to reach perfection.

Change for the better the future of those around you, treat them with affection and esteem, give them the push they need for them to want a radical change in their lives. This is what will give quality to your leadership, this is the thing which will differentiate you from other aspirants to leadership.

The value of your image is given by the aesthetic of building an authentic attachment to the impression left upon you at first sight by a consciousness that no one pays attention to.

A New Look For A New Life is that transformation that produces a great satisfaction, resulting from a change progress, felt by all those who had the ability to move forward, rise above their condition and build a career.

It's the proof of your strength and your desire to change things for the better, it's the proof that you can gracefully enter people's lives and give quality to their transformation. Give people a new "look" for a new life, and they will be stimulated by strong feelings of gratitude for you. If you manage this performance, then they will be able to say about you that you're more than a "wanderer" in their lives, that you're their leader.

Use your power and talent in order to attract people toward positive outcome and performance. Be prepared to serve as a guide for them, resonating with that reality that would give them the necessary impetus in order to achieve excellence.

P.S. A skilled leader can lead to positive change and contribute to building a new « look », not so much physically, but especially in terms of thinking and mentality of people. Success will be on both sides and everyone will win from this positive transformation. But it also depends on... people.

Source: https://neculaifantanaru.com/en/a-new-look-for-a-new-life.html

A New Thinking Of Leadership

On June 08, 2016

Start to have regard for the direction of your development, achieving a rapprochement between what you imagine that you are and what you are able to admit that you really are.

I do not understand what I could've seen in others, more than I could've seen in myself, in the case of incandescent imagination, for which reason a secret is germinates, and a discovery is required in-depth. I contrived everything from a desire of something different, such as the eerie closeness to a star shining ceaselessly through modifications of universal matter, through that *"nothing is lost, everything is transformed",* somehow through itself an illustration of the depth of my spirit of incorporating everything together.

Although inaccessible, I was still a man with broad views, a versatile construction of the type "intelligent driver", under the effect of invisible matter of a system of operation that could be run from anywhere called the Universe. Thoroughness was right for me. The tiniest discovery, accompanied by the feeling of an affective resonance, beyond that permanent state of exhaustion specific to the seekers of untold truths, awakened within me the chance of a new victory at an angle from which I viewed modern science.

Evolution is a consequence of truths not said in time, an unmistakable proof of the meticulousness with which new points of view are drawn on what scientific research can give in a context of the type: *"believe in a Creator seen as an entity of your own being."*

Being a messenger of a revealing destiny of new meanings and experiences means to think of yourself as a winner in a race with yourself, but in which you can test your limits to the level at which you are prepared to assume a painful choice.

Basically, everything I imagined about the world as an own creation in which no one can penetrate because of the acceptance of what was in my power to change through my evolution was to create a context of free access to a wealth of information that could not have been picked elsewhere and could even guide a scholar in a labyrinth of revelations and profound anticipative visions.

My only concern was about choosing between right and wrong, between good and bad, creating difficulties for others' freedom of expressing their points of view vis-à-vis the relationship with a Creator who allows himself to juggle with thoughts, with moral crashes, with any subtlety of the being, without being affected in any way by the consequences of a nefarious mystification.

The hardest pain of a Creator is to feel no trace of guilt to the accomplished fact, like a writer who shares his thoughts on paper without directly touching the rationality of his readership.

Leadership: Can you put in a favorable light what you experience at a level of an a priori knowledge without affecting compatibility with the precision of measuring the parameter "I am a Universe"?

A physics professor at Princeton by the name of Robert Dicke proposed, at one point, a different theory of general relativity, modifying Einstein's ideas. Keeping the idea of curved

space, he added the idea of a field of forces, which led to the modification of fundamental, unanimously accepted equations, allowing for the explanation of other phenomena such as the redshift of spectral lines.

Everything you think in the field of science has the privilege of being challenged, or on the contrary, it can create a context of free access to new existential horizons. What can be considered as a reaction to important events in human life, in the light of findings which confirm the urgency of an appreciable increase of the construction of the décor of transformational effects of knowledge, has its origin in a phenomenology of the depth taken from the perspective of a freedom of borderless self-determination.

An a priori knowledge is the expression of the responsibility of rendering a truth that is intangible, in the background of a world that wants us, as an imperative of the passing time.

The strong stimulating character of the art of transposing yourself in a universe, as far as getting to the core of certain reflections and teachings intended to confirm the axiom that man himself is a small fragment from an interminable code can emphasize your endowment with the power of achieving convergence between what you imagine you are – **"a totality"** and what you are capable of admitting that you truly are – **"a segment of totality"**.

Induced at a mental level, the feeling of this convergence between "totality" and "a segment of totality", exploring everything that is new and replacing the old that no longer satisfies you rationally or existentially becomes, from this perspective, a land of contrasts, highlighting the oscillating attitude between two competing identities.

First, an identity that discovers itself as sources of inspiration characteristic to a different, much more advanced version of thinking are assimilated. Then, an identity that makes you a prisoner of petty, limiting perspectives.

A creator who thinks in terms of choosing "I am a universe" can be counted as the image of a fascinating space of thought in which truth does not matter much, but only the story he says about his Ego – who must make people exclaim "Wow".

A New Thinking Of Leadership is given by the unity between ideas assimilated by relating to what is unknown and the image you project in the world, depending on the affective resonance and the fruitful appreciation you feel towards the direction of your development determined by the relationship between the two entities: the realist convinced of his truths and the storyteller asphyxiated in real terms by the product of his fiction.

Source: https://neculaifantanaru.com/en/a-new-thinking-of-leadership.html

A New Understanding Of God

On January 12, 2009

Miracles can give new meaning to the cycle of life, influencing deterministic views and beliefs in an unexpected way.

I found a long time ago on the Internet the following event , seen as a miracle . It is about a supernatural encounter that will give you a new understanding of Heaven , angels and discerning God 's voice .

In 2004, Kevin Malarkey and his six- year -old son , Alex, suffered a particularly serious car accident . The force of the impact paralyzed Alex and it seemed impossible for him to survive . " I think Alex has gone to be with Jesus , " a friend told his grief-stricken father.

When Alex woke up from his coma two months later , he had an incredible story to share . About the events that happened at the scene of the accident and then in the hospital, how long he had been unconscious . About unearthly music , which sounds simply terrible to the ears of a six - year - old . About the angels who carried him in their arms right at the gates of Heaven. And , the most amazing thing of all... about his meeting and conversation with Jesus .

The Boy Who Came Back from Heaven is the true story of an ordinary boy 's utterly extraordinary adventure . As you see Heaven and Earth through Alex's eyes , you will gain a new understanding of miracles , life beyond this world , and the power a father's love .

Leadership: Do you consider the impact of borderline experiences on your consciousness to be a continuous dialogue with God's intentional perception, in which each "cue" adds value to your worldview?

I believe deep traumas can open unexpected doors to celestial understandings. And stories of survival against all odds can amplify belief in miracles. In any case, the most revealing events can transform our understanding of life and death to the extent of an incredible existential scenario.

The boy's story brings up important themes such as the existence of the divine, the impact of limit experiences on human consciousness, and the possibility of accessing knowledge and understanding through experiences that transcend the ordinary limits of reality. Such occurrences not only stimulate curiosity and faith, but also challenge us to reconsider the way we perceive the world around us and our relationship with the divine.

The supernatural, as encountered by Alex in his critical moments, provides a window into dimensions of existence that usually remain hidden from the human eye and rational mind. Phenomena such as heavenly music or conversations with angelic beings suggest that there are layers of reality that can be explored through the prism of other senses than the known five. This may prompt us to ask whether there are other forms of perception or states of consciousness that allow access to such experiences.

Leadership: Have you considered the possibility of accessing higher knowledge through experiences that transcend ordinary reality, where perception and interpretation come together in a revelatory experience?

The interaction between heaven and earth, as related by Alex, can be compared to the dialogue between the conscious and the subconscious in depth psychology. This dialogue, though often cryptic, is essential to self-understanding and psychic balance. Furthermore, the ability to "hear" and distinguish the voice of the divine in the tumult of life's experiences can be seen as a metaphor for the inner discernment through which we navigate in tune with the emotional and moral complexity of existence.

Limit experiences can clarify the mystery surrounding life and death. Thus, Alex's story is not only the account of a personal incident, but becomes a catalyst for reflections on deep aspects of human existence and the interaction between the physical and spiritual worlds. Wisdom gained in moments of balance can illuminate two of the fundamental questions of existence: Why do we live? and Why are we given a second chance at life?

A visionary must recognize how existential events, anchored by his spiritual context, challenge him to reevaluate the way he perceives and values his own relationship with the divine.

A new understanding of God can only be gained through "miracles", unexpected and incredible events that force us to believe in a force far above the world, above everything we thought we knew. Never will a miracle be more needed than when we feel completely "adrift" in this tumultuous life, and never will we understand the presence of GOD more strongly than when the greatest misfortune has changed into the most unexpectedly great happiness.

Are you aware of how the inner voice guides you in the tumult of life, believing that this is a revelation of your psychic balance, just as the sky sometimes reflects the state of the earth?

Source: https://neculaifantanaru.com/en/a-new-understanding-of-god.html

A Painting Can Never Look Like Something From Nature

On December 26, 2012

The way you analyze and present your creation depends on how it is received: from up-close or from far away.

Avoid profiles, precise outlines of things. Do not make the outline of your figures a different color than that of the background that borders them, so that there are no dark outlines between the background and the respective figure. But don't forget that in small things you get rid of mistakes faster than in big things.

For example, in small figures one can see neither the faults nor their manner, as they do in large ones; for the little figure being made after the likeness of a man or other living thing, its parts cannot be carefully finished, on account of the great diminution. So it is not completely perfected, and not being perfected, its faults cannot be proved. For example: he looks at a man from three hundred paces away and judges whether he is handsome, ugly, monstrous or like any other; but you will see that however great your effort may be, you will not dare to give yourself a true opinion, and this because of the distance in which man is so reduced that his details cannot be distinguished.

And if you wish to see better the diminution of the man spoken of above, put a finger within a palm of the eye, and keep raising and lowering that finger, until its upper end is below the feet of the figure looked upon, you will see an unbelievable shrinking appear. For this reason, you often doubt the arrival of a friend arriving from afar.

Leadership: Can the thing on which you focus your attention imitate what is in nature, so as to facilitate the revelation of an idea through a comparison with the material world?

And I will tell you something important. A painting can never look like a thing in nature. Many times painters despair that they will be able to imitate what is in nature, their paintings having neither the relief nor the liveliness of things seen in a mirror – although they have at hand colors that, by their clarity or darkness, by far exceed the beauty of light and shadows of things seen in the mirror. They blame their ignorance and by no means the cause, because they do not know it. It is impossible for the painted thing to produce such a relief as to resemble the mirrored thing, although both make use of the same surface, except when we look with one eye.

The reason is that here two eyes see the same thing one after the other like A and B which see M and N at the same time, but cannot occupy M entirely because the base of the lines of sight C is so large that one eye sees the work of the second after the first. But closing one eye like S, the thing F will encompass K – because the line of sight comes out of a single focus and uses a body, so the second one of the same size will not even be seen.

Now, you may be wondering what is more useful: the lights and shadows of things, or their features? I believe that the features of things are of greater use than shadows and lights, because the lines of the bendable limbs are always the same and can never change, while the places and shadows in their quantity and quality are endless.

Leadership must unequivocally state the contours of a notion such as "looking in the mirror" when addressing creation issues or aspects of reality from the point of view of the processes of constituting creation.

A Painting Can Never Look Like Something From Nature, especially if we consider that the object of a painter's attention is the "mirror view" that facilitates a double vision of the surrounding reality, a much larger image of which the spatial dimension is only one component.

* **Notă:** Leonardo Da Vinci - *Tratat despre pictură*, Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/en/a-painting-can-never-look-like-something-from-nature.htm

A Paradise For Mathilda

On January 22, 2012

Highlight your resources in order to progress, without losing your power of being the master of your own emotions and feelings.

In the movie *"Leon: The Professional (1994)"* the little Mathilda, of only 12 years old, becomes a friend of the killer, Leon. At her insistence, he teaches her the art of killing and to be "professional". Therefore, she enters into that new world of weapons and murders. She takes the road of no return to "the sublime paradise" of the underworld - falling into the eternal "pleasure" of killing, and of making big money out of it.

For the first time, it begins to foresee the depth of the abyss, in which she was pushed. The life, on which she went, looked more and more like of an outcast. She was not going out than armed. This restless being, gentle and friendly, instead of continually watching over her, had taken the image of a killer, embracing this job with the recklessness that knows no danger or despises it.

At one point, Mathilda starts to do justice by herself, to kill the corrupt police that have killed her family. However, she hits the reality. She falls into the trap skillfully stretched by her victim, being on the verge of death. By miracle, she escapes due to last-minute intervention of Leon.

Leadership: Do you submit yourself to a character restriction that starts with an increased need for affirmation, followed by a repositioning of the meaning of life?

Are you living a prisoner's life? Mathilda took on the wrong way, on which she wanted to go with someone that could ensure a better future for her. However, she did not know for real the world of crime, in which she was spinning, and in whom she was trying to integrate. She wanted to practice a profession due to that she could not learn to live, but to die. She does not know what life of a prisoner is such an existence.

She was not the mistress of her own life, but was subject to a reality led by petty people, in her turn being defeated by her own thoughts of revenge. Undoubtedly, she knew quite a thin slice of humanity and of the highest ideals of it. This is, because no one had offered her understanding, protection, love and kindness in an unconditional way – she had not known compassion, understanding, and forgiveness. All these it would have raised her morale. It would have improved her self-image. It would have refreshed her mind, life, and would have raised her expectations.

Mathilda had added significance to her existence only when she crashed into reality, when she was on the verge of death, only when Leon was killed. The meaning of her life had changed suddenly, being easy to decipher: acquiring a new state of consciousness and an intensification of the desire for better and more beautiful.

Leadership: Do you simplify your conscience, or you hinder it when applying what you know about yourself?

The leadership of quality begins to take shape while improving the image of yourself and the world around you. While, the improvement of personal image cannot be achieved when you refuse to join those beliefs and healthy preferences, on which the true faith and your deepest

feelings dictates you constantly.

Along with the "cheapness" of human reality, induced by the poor development of his conscience, it is necessary to consider another specific note of properties in the leadership system – variability – in correct conditions laid down by the emergence of new forms of organizing life, but also with new forms of power, such as the power to light your own life, giving birth to its own happiness and satisfaction.

Variability is that human capacity to differentiate of all that enslaves him through a series of life adaptation processes.

Leadership is designed to serve and please for any period of time, an important role falling on the sense that man gives to his efforts to produce more joy, without transforming reality. If one day he will no longer like this existence based on the meaning assigned to his own "content", man is free to devise another form of power, such as the power to accept what he cannot change, possibly improving also the dimension of his own self by studying his powers, in the context of activities to be performed.

The meaning you give to life is a return to your initial condition, looking at it with the thought of accessing and further coordinating your sensitive side.

Just as the chemist simplifies the countless combinations of the nature, highlighting the elements that compose it - so also you have to simplify your conscience, and not to hinder it, highlighting your good elements, from which is composed your character.

For your conscience to fully awaken, you must oblige your mind in one way or another to stay in contact with the new stimuli for a longer period of time - these new stimuli being activated by the contact with a benefic reality that would do not mark you in a negative way - that reality of your heart, of your good parts, on which you often do not take into account.

Let the good side of you to listen and to judge the relevant and correct arguments that support your decision of not to removing you from your moral value, and prevent it to take into account the negative qualifications that the feelings of guilt are assigning to you. Always be proud of being yourself, be aware of what you know, of what you are, of what you feel, what you think, even when you are surrounded by a strange and negative environment.

Someone said that among the skills, with which nature has endowed us, the first is the force of reason that lifts us above our own passions and weaknesses, and that makes us control even our qualities, talents and virtues.

Hardly trying to rise above our own "intoxication" with negative thoughts and emotions, trying to be better, more gentle, more correctly, more courageous – to finally realize the truth about your own feelings – it will determine your attitude, behavior, and will increase the positive potential of your awareness.

The content you want to add to life is given by the motivation with which you come to an agreement with the image you have about yourself projected externally.

A Paradise For Mathilda highlights the vulnerability of your own being, of your own world of thoughts, desires, feelings and false reality, in which you choose to live.

As a leader you are what you wanted to be, that is your own "creation". This creation depends on education, culture, development environment of your consciousness, on your ability to fit and adapt to your everyday objective reality, on your own will to choose and guide towards a constructive positivism. Creating a fake paradise is something dangerous - both for you and for society - that eventually, it will push you to its edges.

Do you know where you are heading? Are you giving up and admit to fit within a disadvantaged medium? Does your attitude make you not dealing properly when life raises forbiddance to you? How big is the force of your reason? Can you rise above your own passions and weaknesses? Do you have the courage to stand face to face with the truth about you? What does reflect this truth?

Source: https://neculaifantanaru.com/en/a-paradise-for-mathilda.html

A Place Where Space Doesn't Exist (II)

On March 02, 2015

Try to bring a complicated phenomenon up to a level of importance, by taking control over what cannot be expressed except through a negation.

The mystic moment when I became aware of my power of splitting the "real" world into the "ideal" one, with the rapidity of a casual spark of genius, by the very essence of subjectivity that dominated the experience of knowledge of time and space, incurred in trying to personalize the truth beyond nothingness. Around a core of longing for continuance.

The key to the whole charade was the very essence of subjectivism that dominated the experience of knowing time and space, captured by the relativism of a mind that played sovereignly with truths at times grave, at times easy, but always keeping the measure of a faith in God.

Apparently, I lived into an attitude of sovereign detachment against the death of a life and its replacement with another one, dominated by pulsations launched from the secret chambers of my own being filled with an infinite void. I think this was the trophy of humility to my so-called unity.

It was as if I had to remove 100 liters of water out of an empty fountain, and having no way of doing so, I had to improvise a running water network from another power supply that works only through the power of faith. Reality is not a symbol of unity and eternity, but a visible sign of the presence of God in an extended creation for an unlimited duration.

Leadership: How does your personality reflect in the sphere of a reality without profound significance, but which fulfills you in terms of what it can become?

But a long experience in the search of the Mysterious Magic can depart the man from reality, turning him away decisively – in the way a rock can be dominated just by looking beyond the "painting" by a skeptical analysis of himself. The majestic rock that cannot be touched only by the rules of a world that could be the future, always ascending to the strange waves of the unreal, it becomes the beginning of a transformation process of thinking and being into her walk towards new creations.

The Magical Mysterious, as soon as you imagine an accomplishment beyond reach, may be like a work of art that hides details that the painter did not want to portray, or the kind of a constraining mechanism that links the image of the word to the emotion of a secretive disclosure made far away from the eyes of the world.

The reality of this special symbolism, defining a vague reality with unclear boundaries and imprecisely defined content, seems devoid of profound significance, but it fulfills you by becoming the beginning of an endless process of reflection.

Leadership: With what should be filled the space between what you know and what you do not know, putting in brackets the attribute of a second reality, so as to give original features to the universe that represents you?

I strongly felt the attraction of a change which was manifested by thinking, but just as

someone thinks of something deeper, into a crescendo of the curiosity measured only by the impetus of an aspiration worthy of Marion Bradley, as if awakened from a revealing dream of the creative perfection spell. The visible was connected with the invisible in many ways.

At one point, I found myself alone in the House of the Future, built by Robert A. Heinlein. Once you enter it you get literally into an infinite vacuum. You try to look outside … nothing. Absolutely nothing. What color is nothing? What form has? The form is the attribute of something. But here there is no size or shape. Not even the black as darkness. It's nothing. A place where space doesn't exist.

The reality that made me wonder which world I belong to was a kind of existence that I perceived only with the spirit, with the Ego desperate for a bridge between the symbols of an abstract idea, the symbols of an inner life and the symbols of an unfinished world.

The space between what I knew and what I did not know, putting in brackets the attribute of a second reality (that of identifying the causes and effects of deeper experiences), had to be filled with different elements of reflection, such as: irreversible time, fatefulness, human actions, life as illusion, all-encompassing death, etc.

Leadership: Can you change your perspective on reality through the perception of what cannot be fully understood and controlled, using as a means of proof the science of symbolism?

The void, space where there is nothing, no form of matter, is not somehow an abstract notion that brings a controversy over your knowledge? However, the void can be examined by a delineation of what constitutes a momentary impression, under conditions determined by the interest of expanding the capabilities of perception over what cannot be understood and fully controlled.

The void is not a physical or abstracted reality, but an inexhaustible resource to interpret certain points of view from a sensitive angle. Vision gains significance through the various interpretations that are given to it, so it should not be localized only on a material level, but rather on a symbolic level. Yes, the void is a lack of content, but at a symbolic level, it can designate the spiritual nakedness, the silence of forgetfulness over endless suffering, the sweet poison of opium, etc.

What is left to be defined after you have used everything you learned over time, containing at first only a negation of what you are going to fundament, it is an approximation of a dimension concerning a phenomenon whose exceptionality and even singularity can be expressed as a symbol or as an unavoidable reference indicating a new guideline.

Fantasy joins the science in an attempt to personalize the truth beyond nothingness, as a model of thinking developed in interaction with an approach over what cannot be expressed. If a statue has the aim of as closely as possible imitating a true human subject, then the scientific knowledge starts from the premise that there is nothing into which to believe.

The great science is found into the voids that you do not know. Or, rather, it is the result of what you get after you have faced an empty space, a framework in which the laws underlying the conviction and credibility take a particular form.

To provide continuity to the science into a search field for answers to the mysteries of life, the world and the universe, means to evolve through a process of thinking transformation towards a higher understanding that finds its creative possibilities into

something that cannot be sifted or explained.

A Place Where Space Doesn't Exist is that "something" remained vague in a way or another. But it becomes a force evaluated by its effects beyond what cannot be found out, so through its effects over the knowledge induced by a certain degree of uncertainty.

A man of creation manages to raise before science a new "Jacob's Ladder" having two cases of power - one that attempts to reconstitute a special phenomenon and to bring it to a value of significance, the other by which he annuls the decision of validation of what he believes.

The lyrics of the French poet Guillaume Apollinaire remain genial at one hundred percent, *"There are new fires there colors never seen before, a thousand unfathomable phantoms to which reality must be given"* The void is nothing as long as it is perceived as a self-existent entity. But, it acquires extended valences when it is assigned with a meaning through interpretation.

The phase transitions of the void signals the successive attempts by which you try to lead a complicated phenomenon up to a level of significance, by taking control over what cannot be expressed only through a negation: "Do not know".

If you want your science to acquire the value of an inexhaustible source of revelation and creation, you must start only with the certain confidence without knowing in advance where you will reach.

Source: https://neculaifantanaru.com/en/a-place-where-space-doesn-t-exist-II.html

A Place Where Space Doesn't Exist (I)

On February 25, 2015

Develop your power of imagination specific to the Creator, focusing on the idea of being complete even outside the space of rationality admitted by your own consciousness.

My intelligence was only waved by the eagerness with which I tried to create new representations of reality. Slowly, life turned into a permanent game of self-defense against the heavy questions that arised unanswered at every step. Exciting. I seemed to be a part of the romantic dream of a universal spirituality by the progressive coordination of the experience of migration towards an establishment of fiction - with its invisible tentacles wrapped around the reason, which would have proved to be so often poisonous. A fact that allowed me to get some autonomy towards science. However, a relatively limited one.

A sort of exit into the truth of the man who makes a leap full of enthusiasm towards the road that brings himself back to the place he had left. What to be? A mirage? Because a ravaging of the spirit crossed by meanings that escape the distinction between truth and symbols are revealed only by entering a parallel world through a temporary cancellation of the time, forming the core of a vortex able to absorb and dismantle it.

The only thing that remained after investigating the analogies between things, phenomena and sensations, between theories and practical applications, was my own story, lived directly into a different framework - among moving windmills, one self-induced by the brain in which were twitching all the fibers and searching for a release, brutally accelerating the activity of neurons almost up to the impossible. I was fixed into A place where space doesn't exist.

Leadership: Do you care about your interest in deepening a reality beyond your appreciation to gaining a new means of expressing an inner truth that only an artist goes through in the rise of his creation?

Still finding me among the meanings in the increasing hearing of the horrid longing for life, I suddenly found myself locked into an absolute of nothingness, swept into a soul of an immaterial world – which has become a memory that insinuated wherever I passed. Just like a treasure hunter who engages in a risky, but challenging road, and finally comes to integrate into a dream that does not exist anymore.

Somehow, I was fascinated by the same beautiful chimera that filled the visions of Cyrano de Bergerac about the other worlds, such that besides the soul and the spirit would be the third intellectual substance, having its own functions and organs. But to breathe a gram of this substance I had to let myself guided by the nature of the perceptive experience. And to accommodate myself with the power of suggestibility.

The most important inner truth that an artist goes through in the ascension of his creation is the following: what you are experiencing on the search for answers to the transformation of the world you want to understand and where you want to be understood depends on how you react to the eventual correcting of a limp or unfinished creation.

This creation is called representative "Obscure Limited", because in an attempt to test your mind's limits, as well as the deepest fears about adopting new perspectives on reality, asking questions about the role of the imaginary in shaping it, it seems to you that you are going through a narrow territory of action where you have little chance of changing something, a law or some principle.

The easiest, the expression of inner truths can be accomplished by experiencing the ecstasy in front of everything that exists without putting anything in place, through the imagination that truly filters the spectacular, novelty and plasticity of memorable images.

Leadership: Is the décor you want to integrate yourself in wonderfully created in such a way that you can shape the existence of a unique model of showing a theme of reflection on the relationship between "Original and Copy"?

Your transition towards a full stage of knowledge begins with a sacrifice. By an exit from the self and within the ordinary. Even if this may equate to a wandering. The comparison with this wandering can be complemented by hypotheses and special considerations on the experimental reality embodied in a framework of analysis of the philosophy of the mind, with the possibility of extending the understanding of the world or certain unknown phenomena but not obstructing fantasy and action.

As regards leadership, represented by the psychology and the vision of a private person, the essential is not to walk on the footsteps of other predecessors who drowned on shore searching for answers that could help them in understanding the evolution and knowledge of the world. But you have to walk on your own tracks and to avoid the paths of others. That means being original.

The décor in which you must wonderfully integrate yourself to succeed in developing a deeper and more nuanced understanding of the world you are creating and experiencing must be the result of accumulation, intelligence searches and answers. And every element added in addition to pure thought must be an ideal of truth that transcends everything by going to absolute.

Leadership folds perfectly with what you are trying to achieve in your full freedom of being where no one has reached, in terms of discovering a truth that changes something in the world.

Your power of a creator is notable by the fact that you generate a balance between what you want and what you can, between the real and ideal, by substantiating judgments of value through which derive new knowledge from old knowledge. The power of imagination specific to the Creator lies in the transformation of an ideal from reality into fiction, so that the space created from this new perspective takes on proportions and expands, even if in the end it seems that you are dealing only with an illusion.

The man who has the conscience of the originality of the idea and of the conception of change, swinging his intelligence by the fervor with which he seeks to give rise to new representations of the world, of the reality and of the hypothetical, always forwards on a path paved with new perspectives of interpreting daily experiences and emotions.

Being original it means to give up being right in as regards the limits that marks the transition from one reality to another. It means to identify an alternative framework of representing the world and the reality through which to redefine yourself. But not being a copyist, a blind follower of some patterns of thought, perception and action, you will be forced to go beyond the known path for crossing unexplored roads.

The link between originality and diversity is given by the vision you create about a reality where the truths are not only questionable, but it also provokes disputes, by analogy with a world that imposes certain rules that you are not allowed to put under the question mark and must undertake.

A Place Where Space Doesn't Exist designates that exit of the natural course of development, the virile risk assumption to get lost into the mysterious labyrinth of meanings that can enhance the resonance of what it means to be a visionary.

Source: https://neculaifantanaru.com/en/a-place-where-space-doesn-t-exist.html

A Prayer For A God

On May 09, 2010

Evaluate well your qualities and limitations, before rasing your leadership on some false pedestals.

Most of the leaders follow their ambitions till their old ages, more than anything. Animated by one thought, by a noble purpose, full of initiative, energetic almost until exhaustion, they act in good faith and a constructive spirit with the intention of building their road to success and keeping their position on the long term, facing manfully all the obstacles that stand in their way.

Tutankhamun, pharaoh of Egypt, also had a great ambition, only one, but as an ideal that went beyond the narrow ideas of that time. That of bringing back in the Kingdom the presence of the divinities. However, ambitions are not quantifiable for those who fail to properly evaluate strengths and limitations.

Leadership: Are you sustaining the illusion by which the predestined destiny of an unfinished "work" is reflected in the future of an infinity of determinations out of which most of the values are above the permissible limits of your level of performance?

The enemies are just as numerous on the inside as they are on the outside. Tutankhamun was feeble like a night butterfly, under no circumstances, an ambitious person with a strong character. This boy was not able even to shoot an arrow and, as one of his generals well said, even if he knew how to shoot it, he would not know where to aim".

Before he was elected king, the high dignitaries thought they were assured that, thanks to his authority, the country will know wealth and glory. They were deeply wrong, because Tutankhamun, on one hand, did not have that leadership material, he was not a determined person, energetic, not a fearless fighter and, on the other hand, he suffered from a fatal evolutionary malady, which lead to decalcification, known as the "glass bone illness".

The cripple god. Could be called Tutankhamun a king? A young man aching hopelessly – a poor cripple, a burden for his Kingdom, an object of reluctance for himself? Could be called king a forceless, a wreck, a remnant of man? Could be called king the one who would shake with emotions when he had to take a decision, one who at merely 19 years old did not have the force necessary to bend an elementary bow, instead of being vivacious like a squirrel, burning with desire of living intensely would fall prey to the fiercest suffering? Could you call a king a man who instead of dominating and controlling thousands of people with an exuberant energy, strength of character and determination, was always helped by someone to keep his balance?

Always leaning on a rood in order to stand upright, or not to tire, such a man can only be dominated by a powerful feeling of pessimism, can only be timorous and haunted by a strong feeling of inferiority, under no circumstance, he could not be penetrated by a powerful sense of duty.

The unfinished work of a leader is the attempt to dominate a world from which he remains literally exiled and whose common space will no longer occur when the moment of assuming his own image will come to him. It can be compared to a physicist's attempt to control gravity by defying the laws of physics.

Leadership: Do you have "sequels" that always bring you in material or positional advantage?

How can a thing devoid of any value determine the value of another? Well, many of those who choose the hard path of leadership, in terms of an integrating vision and a specific attitude, often proposing a new model to go forward, just focus on inner development, but not to their weaknesses due to lack of predictability. These weaknesses are manifested mainly to themselves, in those moments that make them vulnerable to external contexts, generating anxiety, causing others to doubt the solidity of their leadership.

Leadership is the move you make on the chessboard of world, analyzing the usefulness of what you convey, which can often be interpreted in absolute terms as being "against you". The side of leadership that is formed, modeled and practiced on the chessboard of life, includes "the pawn" and the fields it has to cross to the transformation line, meaning to the status of "king". For the king not to be in check, he must have only sequels to bring him in material or positional advantage.

This transition from a good performer to an excellent leader will seem very difficult and stressful, but worse than that, even quite disturbing, you will experience the transition from a state of reference, of high spirits, to a state of panic, especially considering that how your supporters will perform on the chessboard of their success will define their future.

Leadership: Do you answer with an uncalculated "YES" to the principles of using power, even when power is disguised behind relevant formulas of the type: "The dream was and will always remain the essence for which it is worth fighting all the way"?

The terrible illness was fatal to him. While he was going down to the audience room, for an unseen and mysterious reason, Tutankhamun's stick slipped on the stairs, and he lost his balance, falling down the abrupt stairs. His head hit the edge of the column's pedestal. He died on the spot, without getting to say his last prayer.

The one who is meant to have a *"body of clay"*, not one of *"light"*, can never become a complete leader, just like the fluff of a dandelion cannot withstand a strong pale of wind. The dream can never be experienced fully by the man who is not born with inclinations for the great challenges of life.

You cannot trigger a man like this, and he cannot be better miraculously. Such a man cannot be put to sleep, and as soon as he enters a state of trance, in his hypnotic sleep, with his eyes closed, he may guess his illness and, still in his sleep, to order the proper medicine.

There is no medicine for the one who, with body and soul, have not been meant to become a leader. In order to be a leader, you must have both physical abilities, as well as native vocation. For the one he who lacks both of these characteristics, all he has left is to say a prayer or to take another road than that of the leadership.

The principle of using power sounds like this: "Try to march without tiring through the places no one has ever been in, without getting hindered by a shard called bad luck."

Conclusion: The old proverb *"the right person at the right place"* is valid nowadays, as well. A leader must have the physical and mental force necessary to fulfill his destiny. Of course, some people seem to be born as leaders, seems as if their leadership abilities have been written in their DNA code, but, for most people, these abilities are the fruit of an endless work. However, to promote an unsuitable man to the position of a leader is a big mistake,

which will end in a great failure.

Are you building your future on an illusion? Are you always relying on someone to make your leadership burden easier? Are you always using the resources of others to solve the problems which are of your responsibility?

Are you basing your desires on some erroneous beliefs? Evaluate well your qualities and limitations, before raising your leadership on some false pedestals. Remember that you cannot do anything durable on a fragile structure.

* **Note:** Gerald Messadie - Mastile lui Tutankhamon, Publishing House Nemira, 2009.

Source: https://neculaifantanaru.com/en/a-prayer-for-a-god.html

A Priceless Gift From Nature

On March 31, 2019

Learn to observe the world and life as deeply as possible, but each time as a different experience.

I look at my garden daily with satisfaction, as a painter observes his masterpiece, as an example of fulfilling an obsessive dream that will never be erased from the memory of life. It is like sweet touch for the soul, like when you listen to the sea, the waves, when you feel the sand burning beneath your bare feet, when the sun and the wind share your smile with you. At any moment you feel like in paradise. In the face of the greatness of nature, emotion is immense.

But not all that pleases you is meant to last over time, the details fade, the details are wiped out. Sometimes I feel only my soul falling into the abyss, a challenge from nature that pushes me to consider it more and more as being a black hole. Sometimes I feel the miracle of another world, other than the one reduced to man and paradise. Everything that delights me and inevitably fascinates me makes me think, I still feel like I'm part of a novel by John Fowles where I have to make a choice between destiny and wisdom.

One of the flowers in front of my window shows obvious signs of fading. The colors of the leaves have lost much of their intensity, the strain seems to be drier, devoid of life, enough to leave me silent when faced with the despair of an artist when he sees his painting torn to pieces, unable to breath, unable to change anything.

I am not immortal either, and only this unsettling feeling ages me a little. I still want to sip from the blessing of being happy in the middle of a time that passes with too much haste.

Leadership: Can you enroll in a way of looking at the fragility of an emotion experienced genuinely and seen as the totality of an interconnected world?

On the other hand, lilies, tulips, daffodils, roses, rhododendrons and hydrangeas are in the process of flowering. Observing their gentleness, I approach them enraptured by them and speak to them as naturally as a painter who, once he stretches the color on the easel, expresses his feelings for the landscape captured on a hot summer day.

An artist's vision is the maximum height of a flower in the garden that prolongs its durability as it is more exposed to natural light. But it can also be a petal of a wonderful flower that the wind takes if it does not contain in it the fullness of the true (spiritual) warmth given by the stability of a feeling cultivated in lyrical fashion.

In leadership, everything begins with the look inside of what's really going on in front of your eyes, like when you want to see the story behind the painting you would describe anyway, it remains an object that time hurts and robs it of its splendor.

Do not be sad because one of your favorite flowers withers, as if you were a part of its identity, a transposition from the language of nature. Rather, try to feel blessed because you have traveled the distance from admiration to affection, equating to a form of undifferentiation, an attitude of closeness, a strong connection between you and a creation of God that time will not transform into nostalgia, neither into an elegy nor oblivion, but will keep it alive in immortality.

A withered flower is the image of a guiding through the reflections of a reality that cannot be known by the mind, but only of the soul.

A Precious Gift From Nature may be a life lesson from which it is good to understand that everything is interrelated and interconnected, but we often choose individualism and separation from the spiritual things when everything seems lost.

Source: https://neculaifantanaru.com/en/a-priceless-gift-from-nature.html

Prisoner In A Coming Of Age Novel

On June 01, 2015

Make your own way towards human knowledge, seeking the middle ground between time and following situations that can only be explained as being false perceptions of the present world.

Everything seemed to manifest itself in the fullness of my ability to carry out something that others simply dream about or keep secret, in how bees process nectar, i.e. by way of attraction between an interminable power source – live food for a mind that seeks it, not for one that simply wonders – and the flux of the state vector which drives the beings to action. And yet, why was this responsible obligation blocking my path, desperately clutching to thoughts and emotions foreign to me?

Responsible for this was the deepest of my inner voices that whispered to me all manners of revealing modifications with that finesse of the watchmaker that only has at his disposal, the usual blade of a pocketknife to finish the raw pieces. Constantly, it showed me the middle ground between time and the following of situations that can only be explained as being illusions, false perceptions of a present world, in the name of past and future, squeezed between the vast meanders and spiritual struggles.

I felt somewhat trapped in one of Dumas' coming of age novels. Its hero stirring with finesse and fantastic understanding of the highest and lowest of souls, until the innermost thoughts, until the last cell of happiness or unhappiness. After working with demiurgic powers in all of their complexity, he casted them into inspiring experiences, re-giving them that value that time took away from them, igniting the spark of life into them once more. To others he transmitted the objective lesson of divine punishment according to their degree of fault.

The reversal of this causal determination was constituted by the fear of ascending to a replacement of the power of understanding with the supremacy of the unwritten laws of leadership, in the unrest of searching for affirmation. Full of enthusiasm, I forgot to respect the art of succeeding to be myself a book.

Leadership: Do you start looking for SOMETHING that you want to change in a living world with everything it conceals, like a story narrated in a book that can be read as you try to detach a child from their dreams?

Mastery of what is required to be shown, contained and controlled with the full extent of one's ability, in an area of the causal effect, even in the shifting limits of imagination, is always an experience just as spectacular as the success of stirring souls and producing emotions. But just as questionable and difficult to handle.

Leadership does not separate itself from that which is required to be mastered when you do not know the coordinates of the intersecting points between "the hidden" and "the revealed." In fact, leadership is like a book that as you keep reading you yourself start off on a search for the outcome, you feel the need to analyze your own feelings, compare yourself to your other versions, and not put it down until you finish it. Leadership is a product of your own mind that comes to life as a result of your experience of assimilating other manifestations, just observing them and trying to understand their causes, mechanisms, feelings involved so you can become someone else.

Browsing a book, mastering a large construction that conceals the true face of what is

important to assess in a certain pattern of thought, experience, action, and communication, causes a rupture of old canons in certain phases of trying to know yourself better. But it also presupposes a representation of an absolute transcendence of an author on the basis of false or secondary attributes that we often find in simple people, devoid of education, but having "street smarts".

In this case, the individual and his world will be substituted by the so-called empowerment of the imaginary, an experimental knowledge developed by estimating thoughts and emotions in the impressive situations of a character who is confused with the author of the book. Considering the fact that he re-invents himself constantly through a series of roles of relatively low duration, of which only those active and responsible deserve to be approached, we can have the feeling that the present is running parallel to the past or future and things can actually be controlled.

Leadership: Can the topics that can be approached in confirming a truly valuable book turn the desired change into something that happens through an effort to convey some images that only claim to be real?

Thus, he who intends on valuing himself in the image of a man of change, to the full extent of his capacity of understanding all that is happening around him, through everything that was and is hidden and can only be inferred, must first of all make way for the imaginary to manifest itself. The book that builds your personality is an accumulation of exciting topics, addressed through the highest and brightest of experiences that traverse reality to dream. In fact, a book becomes valuable precisely by identifying the similarity between what is past and what is definitive.

The images that claim to be real from a book that keeps you reading with bated breath, absorbing yourself completely in its story, from a book that teaches you to create all sorts of shortcuts to the life you want, may be the result of false perceptions of the present world, in the name of the past and the future, strewn through the thickness of the meanders and spiritual twists. Be careful to incorporate these images in the context of a reality that exists beyond what you think reality is.

By seeking your own path towards knowing a world living through all that it hides, oscillating between the boundaries of imagination or of SOMETHING that you wish to change about it, you will be able to more easily stay within the patterns imposed by a vision that goes beyond immediacy. Man, is a witness of truth, but at the same time a land of illusion and deception that "immediacy" cannot identify as being a determinant of stability or of its potential of evolution.

You cannot grasp an outstanding world with reason and soul alone, following through the numerous direction of investigation that come to the extension of this red thread of destiny called effect (through knowledge and discovery, through experiment and by monitoring the depth of the feelings that accompany individuals) only if you add to your ponderings regarding meaning and order, the consciousness of a discrepancy between facts and reality. But, thus, the well-deserved imagination can resemble more of an illusion. Be careful what you trust in !

Leadership is a book that has the patience to reconstitute a world of details by identifying the resemblance between what is past and what is definitive.

Prisoner In A Coming Of Age Novel becomes every aspiring leader who tries to make the link between the world of mere appearances, a world of prejudice, and a world of truth.

If you want to make your own path towards human knowledge, try to find the middle ground between time and following situations that can only be described as being illusions, false perceptions of a present world, in the name of the past and future, squeezed through the vastness of the meanders and struggles of the soul. Can you?

Source: https://neculaifantanaru.com/en/a-prisoner-in-a-coming-of-age-novel.html

A Quality Of My Genius

On December 19, 2014

Transform your science into a source of utility, selecting and conceptualizing the "landmark" type elements that you have at your disposable in everyday life.

Umbrella. This word is inaccurate, false, hiding the very thing it should reveal. If we cannot name an object, so simple, one we have at hand in daily life, how can we expect to talk about things that truly interest us?

Unless we begin to incorporate the notion of change in the words we use, we will continue to be lost.

My work is very simple. I can to New York because it was the most unfortunate of places, the most disgusting. Fragmentation can be seen everywhere, clutter is universal. You need but open your eyes to see this. People crushed, things crumbled. The whole city is a pile of garbage. It serves my purpose wonderfully. The streets seem to me an infinite source of material, an inexhaustible storehouse of crumbled things.

*Every day I go out with my bag and gather objects that appear best researched. I collected sample in the number of hundreds – from the chipped, to the crushed, from the cracked to the squished, from those shattered to those rotten. What do I do with these objects? Well, I give them names. I invent new words that correspond to these objects. I am never wrong. It is a quality of my genius. **

Leadership: Can you get by means of the science of fragmentation to recognize truths that return the "Height" value to your authenticity?

Science is the sum of what you collect during the learning experience. And leadership is a product of science, composed of principles, concepts and theories understood and appreciated in relation to their purpose – to be applied successfully not only in practice but especially in your own life, and even more so in the model of personal and professional self-evaluation. How well do you fit to a setting offered by your own experience and reason?

On the other hand, the science of fragmentation refers to what you discover in every single thing when you analyze it from the perspective of a deeper reality beyond the ordinary of a close view. Fragmentation starts from the "primordial vacuum" and continues with the unexpected results, giving importance to anything even if at that moment it seems to you to be of no importance, giving any question an epistemological angle to the perimeter of a reality that changes and becomes unexpectedly unpredictable.

The attempt of giving new facets to reality, incorporating the notion of change in the "selections" you use as levers of bringing forth new perspectives, is a form of accepting everything as part of a whole. The whole of a personal creation, designed as a disobedience to the unanimously accepted rules of composition, facilitates the abandonment of what you know and believe in a regular sense, to a new model of thinking, a new form of understanding of the world.

Leadership: How do you assess the compromise between what you think will be the fundamental value of a thing chosen at random and the opportunity for a close focus on it to actually become its strength?

The selections, which can provide you with an absolute feeling of independence, processed in a more complex database, highlights the approaches of particular cases, themes with impact, new roles and situations, doctrine elements, having more hidden contours, difficulty to follow and trace, heavily influenced by subjective interventions, based on a superior understanding of surrounding things.

In this case, leadership becomes more than the value of an agreement between the ideal of the convention between perfection, imagination and performance, that very few artisans are likely to accede in. And these three constants, by associating themselves, can reach the common denominator called "superiority" only through the process of fragmenting data and information coming from the surrounding environment.

Then, through a verification of their coherence, by the eventual recoding of message variables – or more precisely through the prism of distributions of random variables, represented by way of progression and by increasing the flow of messages, along the lines of certain landmarks, can a new "truth" type content can be achieved.

Separately experimenting with each notion of truth, each source of scientific capital, each aspect of life, by means of mental actions – ideas, beliefs – that you feel compelled to do as a response to the obsession of changing something in the configuration of new models of representing reality, produces the much-needed inspiration and wisdom for illumination, as an expression of totality and perfection.

This means, in fact, to get by means of the science of fragmentation to recognize those truths that return the "Height" value to your authenticity.

A close focus on one thing can actually become its strength when the way in which you see and use it gains the accents of a masterpiece of realization of new courses of action.

A Quality Of My Genius prioritizes that personal reference model that incorporates characteristics and concepts, notions and features, subjected to a diversity of interpretations that lead to the development of science. If you want leadership to become a particular form of expression, transform your science into a source of utility, selecting and conceptualizing "landmark" type elements that you have at hand in everyday life.

*** Note:** Paul Auster - *The New York Trilogy*, Publishing House Univers, 2007.

Source: https://neculaifantanaru.com/en/a-quality-of-my-genius.html

A Rare Hint Of The Personality

On October 21, 2010

Reveal your deepest feelings, for people to discover the truth about who they really are.

In the movie *"Meet Joe Black (1998)"* Susan Parrish, daughter of the billionaire William Parrish, carries out one last conversation with the Prince of Darkness, in the person of Joe Black. She confesses him with a deep uncertainty her thoughts. She was afraid. Deep down in her soul she knew that Joe is not telling the truth. For, she felt a wave of bitterness in his voice, as an endless pain, void of any energy, and any spiritual load.

Looking at her with pain in his eyes, feeling her inner unrest, Joe recognized his true nature for the first time, under the impulse of a deep conviction, his true self. Suddenly, he was covered by the most pressing feelings: of guilt, concern, sadness and despair, which became true. His first dominant feeling was compassion; the second a huge gap of nothing, as if would not be mattered the day of tomorrow. The will to fight his own conscience, with his temptations, his own identity, with his own weaknesses, was the great attempt that was given to him, which he did not anticipate, and which he could not pass.

At the end of the movie, the Prince of Darkness, in the person of Joe Black, leaves this world, but not before fulfilling his promise: to bring back to life the real Joe, that handsome young man whom Susan met at the café, and with whom she has fallen in love enormously.

Leadership: What is the basis for your belief that you know the truth about other people around you, no matter what you're willing to try to argue with absolutely incredible views?

Not by thought, but through contemplation and feeling (among people) Joe Black – the Prince of Darkness, was determined to understand, to live similar feelings and a personality closer to that of people. Susan, through her pure soul, by her sensitivity, through her inclination towards spirituality, has aroused in him the sense of justice, of true faith, of true and uplifting humanistic ideas, unleashing a split in his structure of the resistance.

All the people should be awakened and encouraged to redress what they have damaged in the lives of others, or what was wrong in their lives. But how? With feelings. By changing their spiritual condition. Just as Susan did, revealing to Joe Black her true feelings, thoughts and fears, could awaken in him the human feelings, so and you, in order to ease your conscience, to show people the truth about who they really are, you need to reveal your deepest feelings.

The expression of true feelings and emotions – this is the power that defines a man of a nobleness and a great spiritual wealth. Use this power wisely and with a positive discernment, worthy of appreciation. Thus, you will be more reconciled with yourself, and those around you will be always more winning. In order to relieve the positive aspect of your personality, you must engrave correctly in the mind and souls of the other people your own convictions and perceptions.

Leadership: Can your personality convey depth in the struggle between ego and soul, relating to some beliefs and points of view that you must take into account if you want to get out of your mind a truth that obsesses you?

The process of knowledge of the other people is like a weird labyrinth, similar to that game for children in whose complicated graphic you must find the path that leads from the center toward the exit. You could not know it better if you do not understand it, if you do not find the path that leads in the depths of their mind and soul, and if you do not determine them to reveal the negative or positive side of their personality, their best qualities theirs, or, conversely, the less laudable ones.

Just as the better understanding from the patient's side of the disease he is suffering, spectacularly increase his level of involvement in following the treatment - so the awareness and better understanding from the people's side of your deepest feelings will spectacularly increase their level of involvement in the process of changing their personality.

Leadership means judging people and their reality according to the beliefs you have, not according to points of view that invoke any absolute truth. In fact, the beliefs you share will help you understand the importance of what is happening to you, regardless of your will.

What is the belief that all your teaching encompasses? Is your belief to tell the complete and impartial truth? As someone said, the creed is the brief presentation of the teaching that you must create and confess.

A Rare Hint Of personality is the truth that you do not want to detach yourself from, but that you must accept, whether you want to or not. Joe Black's conviction to be honest with Susan was based exclusively on the contempt of that Alter-Ego who had almost replaced his whole being, but who had nothing to do with himself, but with the young man whose identity he had stolen.

Rather than being a devil disguised as a man, it is better to suffer as a free man who is tied to his fate and his deeds.

Source: https://neculaifantanaru.com/en/a-rare-hint-of-the-personality.html

A Really Great Future Art

On January 15, 2010

Emotional communication can emphasize the cultural and social impact of a work of art.

At that time, the studio was organizing a screening with a first cut of the film. Writers, journalists, leaders of the military navy were invited. The revolutionary Marxist Lunacerski was also present. The Russian director, Sergei Eisenstein, greeted the guests one by one and thanked them for coming. An emotional silence reigned during the projection. When the light came on, the silence was not broken by the usual applause. Spectators sat on chairs dumbfounded with emotion and motionless.

Suddenly, Lunacearski sprinted onto a chair and began an excited speech: "We witnessed a historical cultural event. To learn a new art . From today , the art of film becomes an art really great future... " He spoke briefly, but very nicely. Only then did the applause begin.

Leadership: Do you focus your attention on balance and harmony during artistic creation, so that the moment of historical importance you capture highlights the power of art to inspire the depth of human experience?

The procedure of watching a film involves a careful and detailed editing of the film. The director, claiming ideas expressed in artistic form, uses various tools (such as music, scenery, subtle dialogues and visual symbolism) to obtain relevant information about his characters. It is important to maintain a calm and professional atmosphere throughout the creation, as if everyone were taking part in a historical cultural event. After a first evaluation of the film, all those involved in the cinematographic distribution process can establish an appropriate release and promotion plan, through a pep talk.

The effective and emotional communication between the director and the renowned revolutionary, among other guests, marked a moment of historical importance by emphasizing the impact of film as an instrument of cultural and social change, but also by highlighting the power of art to inspire and to mobilize significant social changes. At the end, the applause started, confirming the profound impact of the event, in that the speech demonstrated the ability of cultural and political leaders to collaborate to generate sustainable changes in society.

Leadership: How can you adjust the process of organizing a historical cultural event to reflect the emotional silence of the spectators?

The process of organizing a film screening includes several distinct stages, from script analysis to editing and projection. In each phase, the teams collaborate to ensure that the final film meets the initial specifications. Detailed documentation is essential to the success of the event, facilitating communication between the various parties involved, such as writers, journalists, and managers. An emotional silence can dominate the room during the screening, reflecting the emotional silence of the audience, who remain motionless with emotion.

Suddenly, a participant may stand up and begin an excited speech : "We are witnessing a historic cultural event. Let's learn a new art . From now on , the art of film will have a bright future." This recognition may come briefly, but its impact will be profound, triggering applause and confirming the importance of this new artistic medium.

Leadership maintains its quality as an extension of the original Creation, only if the Creator becomes the witness of a historical event transposed into an artistic act of great magnitude and significance.

A truly great art of the future derives from that act of creation that moves viewers by capturing a moment of historical importance and presenting it in a profound and evocative form. A successful film can trigger enthusiastic reactions and applause, confirming its artistic importance, and the excitement of the spectators can create an atmosphere of profound silence during the screening of the film.

Large-scale artistic events can strengthen the role of the cultural leader, seen as a witness of a remarkable artistic act that strengthens his role as an agent of change.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-really-great-future-art.html

A Refined Form Of Exercising Leadership

On February 17, 2020

The titanic dimension of art is the miracle of the visual composition rendered by an intense experience designed in a personal creative style.

I liked the video of Freddie Mercury's "A kind of magic". It is not about the solid and fascinating element of human fantasy, or how the sounds are arranged in such a way that the musical idea sounds like a triumph of science over obscurantism, having a hint of fiction integrated into a particular story. It is about the human predisposition to the belief in the supernatural.

Seeing as how I transposed myself in this parallel universe, unlimited, splendid, full of substance, it is my task to upload the visual representation of the multiple correlations in the video, outside the Vital Sphere of the Common Understanding, with the parameters of a single idea: *"Everything that is depicting the sight of an unusual talent is revealed as magic."*

A genius creator is an artistic spirit defined by the nature of his relations with divinity. I know, and I am sure of this, that nothing can fit me more in the subtle shift from reality to vision, in a space of transformations of substance, than the joy of victory over chaos and death. Freddy Mercury lives in me, now and forever, in the kingdom of perfection where nothing is left to chance, because his magic is close to the propulsion point of my artistic spirit to the highest heights of Creation.

I also believe that this "Magic" acquires its definitive significance in the power of art to correctly combine science, talent and technology, in the broad sense of the dependence on dreaming and experimentation, that is in the sense of metaphysical investigation specific to controversial creations, in that everything has two possible interpretations. One in sight, the other hidden. Vision and feeling. The first being sheltered by a black fragment, assorted with the modern scenic ambience, the other noticeable only through a sufficiently strong stimulus: the desire to be someone else.

The magic in art is the expression of a burning desire, realized as the action of changing reality in a position of power illustrated as an unprecedented form of expression.

Man desires to be someone else only when he is not satisfied with what he represents in a universal memory, aspiring to something higher than the present can provide. I am convinced that Freddy Mercury's "Magic" has a separate substrate, something that can only be noticed in Borges' works, which at one point wrote:

"Now I am a man among the people. In the waking state I am Professor Hermann Soergel, who handles a file and writes erudite nothings, but at dawn I sometimes realize that the one who dreams is another. From time to time, quite rarely, I am surprised at the small and fleeting bits of memories, which, perhaps, are true."

Leadership: Have you found a way to build yourself, to fill yourself with truths, living at the boundary between "claiming a certain artistic sensibility" and "finding a clue to something noticeable only in living, but not conceptually definable"?

From time to time, I revisit the video. Magic has life, it has sensitivity, it has art, but it is noticeable only on the scenes where the black background predominates. And this intense,

surprising, extended magic seems to surround me as well, whispering a burning secret to me, or revealing a truth that is hard for my ordinary mind to reach: *"I am forced to bear the burdens of a memory that relishes only on forbidden things, with that fragility of the instant, having to highlight the strange memory of a once noble and uplifting world, close to the secret of metaphysics."*

In this case, the line and color are constituted as external signs of a connotation of aesthetic consciousness, hence the need to give a new meaning to the art understood as a way to connect to another reality. It is as if I had found a mystical and rigorous method of waking up an old memory, from a time of my pre-existence. Something urges me to look for other memories to erase this, without knowing that the things I expect are rarely the things I will encounter.

Magic is a clue to something only visible in life, but indefinitely conceptual.

To the extent that the painting prepares to abandon the traditional drawing, focusing more and more on the technique of splash or the technique of air spray, magic cannot give up symbolizing the creator's state of being elevated from Earth to Heaven. Perhaps, however, magic contains more spirituality than the other arts, because it does not change its presentation form in time. The vision and the ideal of the enlightened being are attracted to God by an unknown force that carries after it and the body.

Leadership: Can the identification of your personality with another identity be understood as an effort to perfect an imaginary pattern, capable of reflecting the dogma of human embodiment in the splendor of the unique body of the ideal of being "supernatural"?

I found the explanation. It is clear that the symbolization of magic in art demands a certain coherence of the intermediation between superstition, coincidence and reality. However, I began to understand the things that surround me through the prism of this magic that verifies its secrets through the way in which the compositions of words, images, actions, and other phenomena are inserted into a single theme: "The transposition of the soul into an artistic language". Where does the secret of this high science start from? You can only figure out if you watch the video again and again.

I try to feel the magic, to penetrate it through the attitude of the man raised to the sky, through the mysterious disappearance of meaningful objects: the key of an old trunk, the rings of colorless quartz stone or cards. Everything helps me to levitate through self-mystification through the force of unknown truths. Magic has a special energy. You cannot see, you cannot feel, you cannot touch. But you know it exists, you know it has unlimited powers.

The magician is a God in sight, but very difficult to perceive. And Freddy Mercury wanted such a magician, a model of supernatural causation. At what cost?

Leadership: Are the personality traits that you give to other people's gaze in harmony with the idea that their imagination forms about you in a context of maximum living and transformed into magic?

You will understand the great secret, how to capture the essence of magic, not only if you feel the happiness of being Freddy Mercury, but at the same time if you feel the pressure and fear of it. The excesses of personality are blurred by the aspects of identity duality. Magic should not be integrated into a philosophical or metaphysical concept, but must be experienced to the level of the burning desire of the individual to integrate into a fragmented reality of universes, in the absence of the illusion of awakening to the simple joy of life.

The alignment with the Divine Reality belongs to the enlightened being who understood the spiritual saying: *"He who wants to reach the kingdom of heaven must leave everything and follow me."* For an enlightened man, magic is a way of withdrawing from the world, in the face of the pressure it exerts on himself, regaining one's peace, confessing one's concerns through the nature of one's relations with divinity. The magician rises from the ground not to frighten the world, but to deceive the ordinary eye with the illusion that "Everything is as he wills."

Freddy Mercury is that very creative spirit-led creator who says: "I am everywhere, but you can only understand me where there is no physical presence." And that being said, he's already fooling you. You're led completely in another direction. Because no one notices the gravity of their words in another piece full of magic: *"Inside my heart is breaking. My makeup may be flaking. Another heartache, another failed romance, on and on. But my smile, still, stays on. The show must go on."*

Leadership, or the magic of being different from the rest of the world, belongs exclusively to man's need to be above others and above himself, two forces united into one force. But at the same time, leadership is dominated by one constant: the sacrifice of hiding in a lie, in an illusion, behind a curtain that hides a world that is hard to describe, and even harder to experience.

A Refined Form Of Exercising Leadership is distinguished by man's ability to choose, decide and act knowingly as to how to be perceived by the eyes of the spectators, so that his image will not blur the focus of their gaze.

*** Note:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/en/a-refined-form-of-exercising-leadership.html

A Reliable Help

On January 31, 2009

Discover your teammate qualities in terms of how you are perceived by others.

Have you read the story of the Wright Brothers? On the night of October 2nd, 1902, Orville, who couldn't sleep thinking of the failure of the first flying prototype, was crushed by a single question: "What if you were to build a vertical tail instead of a fixed tail? Combining the movements of the tail with those of the front rudder, maybe the glider would no longer threaten to fall head first..."

The next day, Wilbur, learning of his brother's idea, thought for a moment, then said:

Orville, I think you're right. Let's try it !

Two days later, the Wrights flew with a glider that was much easier to handle.

The value that you assign to a "work of art" demonstrates the perfect synchronization of the reaction between what makes you feel the calling of a being superior to you and what seems to you to be impossible to achieve.

It is not a disaster if you did not manage to finish your duties after a hard working day. However, if this happens frequently, then you certainly need some help. You will never obtain great results in a short time if you do not find a reliable support to continue the hard work you started on your own.

Team work will allow you to create the things you cannot create on your own. I bet you know plenty of people who failed in their own business or in their appointed jobs, trying to do everything on their own. In a certain way without a loyal, powerful and motivated team, in a long term you will not be able to finish what you have proposed to yourself.

I suggested at one point that we are witnessing a shift from the "collection" of good practices to the "collection" of experiences, which forms a complete leader: the experience of interacting with one's peers, the experience of inner voice and the experience of transformation.

Leadership acquires a dominating position by a subtle reflection of reality, mirrored in the way we use that experience, but also by measuring the stability of connections we create between ourselves and others. So we are going, I think, towards what I call "experimental" art, that art of discovering our qualities in terms of how we are perceived by others – teammate or opponent. If this hypothesis is correct, it also implies other major changes.

Leadership: Can you give a "RETURN TO A NEW ENDING" value to an opportunity, that you had or plan on having, by expanding the field of consciousness on what is missing from an ensemble?

At a rugby game the player hits the ball and initiates the attack by passing the ball to another teammate. On his turn, the player passes the ball to another player while he is running towards the finish line. And so on, by passing the ball from hand to hand, slowly,

slowly, the players advance.

Just like in a rugby game your career cannot advance by itself. Certainly, you will need a loyal team who can support you permanently in the activities you display. And in order for you to achieve your goals in time you have to pass to your team members the duties that you cannot do by yourself. It does not matter how talented you are, certainly, you could not fulfil some projects if you do not ask other people's help. This is the reality. Some tasks can be done only through the combined effort of more people.

It will come a moment when you will have to make a difficult choice: to act on your own or to appeal to the help of other persons. I warn you that your choice will follow you for the rest of your life, both for better and for worse.

Are you ready to stoically confront the challenges on your own? Think well before taking the road.

Living with the clear consciousness of the value of a certain "work of art" means enjoying an autonomy that is content with a work whose form of use is decided by someone who defies the definition of what "impossible to accomplish" means.

A Reliable Help is the luck that watches over you at every step, through an idea, a suggestion, or a referral, guiding you towards completing a work that few believed in, a work in which sometimes you do not get any thanks, but it brings you all that your eyes dream or all that your heart desires.

You are endowed with the property of being perceived as a "brother" of great value that defies the definition of what "impossible to accomplish" means.

*** Note:** Drumeș, Mihail - *Stories about conquerors*, Publishing House Ion Creangă, 1989.

Source: https://neculaifantanaru.com/en/a-reliable-help.html

A Representation Of What Is Hidden From View

On December 05, 2022

How you see yourself in your mind depends on how you relate to a vision that goes far beyond what you can see.

I was at my desk, immersed in an obscure silence that was looking for rest. I wasn't looking around, I didn't seem to be interested in anything anymore. I worked late into the night, until the sound of the cold winter wind penetrated the room, everything took on another dimension, that of a stirring dream in which I seemed to be searching for a missing person, myself becoming captive in a time of not forgetting from a *Renascimento Contínuo*. And if I were to put my thoughts on paper, to collect my ideas as simple fantasies, a process of contact with my own self, with my attitudes, with my thoughts, with my emotions, this was mainly due to the simulation of a reality that expressed my own creative forces through the prism of the way I related to the universe of my imagination.

And I fell asleep completely, with my eyes fixed on the shooting stars of the words full of metaphors that illuminated my soul in a time of unparalleled mysteries, thinking of what I was writing in a notebook full of thoughts that always makes room for other thoughts.

They were words detached of form and refined terms, spoken through repeated thoughts, but immortalized in a drawing of the heart enlarged to the scale of the entire solar system and transformed into a symbol of eternity, *Sanctrisya Ophorum*, denoting an incursion into universal memory. Just like this, rummaging through the chaos of movements in a virtual, four-dimensional space, so small that gravity overwhelms everything, beyond which multiple abstract forms of reflection can be glimpsed, my inner life seemed to become more and more accessible, because I had finally found a place in which to retire, a place from where the "Journey of the Word" germinates.

Leadership: Can you perform a gaze reversal quest and bring the outside in without usurping the sovereignty of the inside?

It never happened to me to go so far with my thoughts. It was as if I had crossed an invisible barrier, a demarcation line proposed by a time of returns to myself, always postponed, beyond which I could hardly find the way to what I thought could be a refuge, a way to detach myself from the environment, from any material dimension.

Of course, it was possible to simply wait, to disintegrate the images and messages of the part of my brain responsible for interpreting waves of sound and light, hesitant and intense, like those in a disturbing film where changing frames creates an optical illusion. But that would have meant usurping my inner sovereignty, canceling my reason to exist simultaneously in two parallel worlds.

To understand the universe, or how things are in the endless dream world, you must demonstrate that there is a reality independent of the constructions of the theoretical physicist, or independent of the analytical thinking of the genuine mathematician. It is about a reality of consciousness or of the soul in which the dream is nothing but an event that was or will be manifested, an illusion of three-dimensionality coming from another place, causing a kind of paramnesia: *"an illusion of memory in which the past and the present appear mixed up, the real and the imaginary become confused. The subject has difficulty locating a memory precisely in time, or believes he recognizes a situation, place, object, or person that are, in reality, unknown."*

Leadership: Can you create a memory-image after describing a vision model that transforms reality into a dream, according to the determination of a figurative context capable of signifying your interiority?

Of course, the usurpation of inner sovereignty is a form of manifestation of a distorted, exaggerated perception of oneself in a reality that is mistaken for a dream. In other words, you become someone other than who you really are, increasing the distance between what you see with your eyes and what you draw in your imagination.

A ray of light entered my heart and pierced my brain at the crossing of the border between two transparent environments, manifesting itself by changing the direction of propagation of a single wave of regret: "I've experienced everything I wrote, but I wrote nothing from the story of my dream". After all, this too is a kind of gaze reversal technique, an extension from the posterior poles of the eyes to the cerebral cortex, allowing a mirage of the unconventional, more or less conscious, to manifest itself as a representation of what is hidden from view, in an *underground beyond the limits of the brain*.

Is it not so? An unforgettable dream is realized by resorting to a world of the miraculous. And I didn't know if what my vision was showing me, somehow blurring the past and the present, was just a hallucination, a vision obstructed by the canvas of a black-and-white design painting, into which I had unwillingly integrated. Or, maybe I was just part of an image whose distance cannot be seen, because in the horizon of my words lies eternity that only the reader must glimpse. The meaning of this aspect continues to elude me, remaining a kind of enigma of mystical destiny, suspended in an Arabic note at the end of a book in which are reflected, as in an inverted mirror, the instant views of a personalized content profile.

Leadership: Can you determine the length of an internalized reality that gives verisimilitude to an image from which one derives the coherence of a Self that transcends time and space?

A small bit of history can be born from some words proposed by a vision beyond time, inside a dream that found its dreamer in a present that only wants to be eternalized, gathering all the previous experiences in one place, as in a perpetual synchrony. Everything seemed closely related to the fantasies that my words, alone, oriented to reflection, written and collected in the universal memory, could only convey as the language of a ravaged mind struggling to put a little order in its inner life.

I fell asleep with my glasses on, a fact that became a scene of rejection of the imbalance between reality and illusion, and I woke up with blurred vision. What could it be? Everything was happening as if I had sunk into an impenetrable darkness that was lit only by the light of the Godhead. It seemed that I was walking through an endless subterranean labyrinth, without a lantern, just to find out the turns of the depths where I had to grasp.

What was seen could have been different...

One thing is certain: I will never be able to remember the reality of the dream, without coming out of the reality that kept me prisoner in that dream, thus showing how I see things inside me. And even if I am not ready to draw a conclusion now, making words out of different thoughts, clinging to a semblance of objectivity, I will try to look at everything as if I expected to fall asleep again, and in a dream see myself again working in the office, considering that everything is just a pure coincidence.

Thus, I realized that reality is the mirror of an illusion that repeats itself after a while, in another form. Myself being only in search of a spiritual refuge that offers "from the outside" a

world that I lack...

To determine the length of an internalized reality is to show how you see things within yourself, as long as the vision that forms a memory-image travels the optical path of a previously lived life or in a thousand such lives.

A Representation Of What Is Hidden From View is reproduced in an image of the self that is repeated in a multitude of other dreams, in turn followed by a Like and a Sigh: "what a shame I have to wake up to reality..."

Source: https://neculaifantanaru.com/en/a-representation-of-what-is-hidden-from-view.html

The Limit Of A Researcher In The Complex Space Of Science

On January 02, 2014

Provide a continuous development for leadership, creating new foundations of the science that is consistent with your personality.

I found myself in a mysterious correspondence with the foundations of complicated metaphysics, but beautiful through its rigor, after the specificity of trying to exercise my right to lead a universal empire. Tireless, I tried understanding the physical and psychological effects of the thoughts that intensely cross the obligation to be the Choice of a more "pragmatic" faculty, using indicators of measuring my progress in the transition between two states: disorientation and awakening.

These were necessary for subordinate objectives, such as the finding of a higher intensity of the dynamics of creation, that I could've been able to determine only through a collation of different interpretations, but which were subject to severe contradictions. Practically, the science I was practicing, the acceptance of a new vision of interpreting and edifying an art without obstacles, the abundance of details and emotions marked by the prolongation of life, was the representation of a reality filtered through a distinct sensibility different from what I was accustomed to seeing.

With subtlety, with the bold daring of a researcher that wouldn't allow themselves deceived by appearances, I approached that intense light of the "Yes", impossibly to modify, which could very well have meant "No". The result of these two opposite forces was a force which, acting as a black hole that inexorably absorbs matter, acts upon the turning point towards a new understanding of science. Was this the beginning of an experience of making knowledge whole?

Leadership: Can you understand your life experiences without taking an attitude of rejecting the belief that everything that is rendered as an exercise of creation results in a profound sense of power?

Like a physicist that, by taking two lead spheres, tries to measure the force of attraction between them, I have tried to put together the pieces of a jigsaw jumble, so as to determine the most powerful, permanent and indissoluble connection between man and his own self. In this way, I've taken, as a user, control of the most efficient "equipment" that participates to the construction of the inner universe of man, to his way of being.

This high efficiency equipment, translated by its unlimited understanding, the singular guarantee of a complete and uniform penetration into the root of human nature, if it were to be used properly it could've distillate mentalities to infinitesimal odds, to transparency, all the way to the essence. The powerful instrument also had the role of facilitating assimilation – it took over and transported in safety conditions towards a complex system of analysis, any type of armament or ammunition, any flammable emotion, any restlessness. Any waggish thought crossing the mind and accepted as an idea. Any vibration. Any manifestation that, going beyond measure, placed man in a tense context.

But I was wrong in many respects. I could not assure the permanence of this machine, I could not precisely measure the actionable and predictable parameters of man's character. For I was turned upside down by the foundation upon which the entire philosophy of young researcher Rulie Karl Frantevici rested on: *"Facts without explanation cannot be considered science. But neither can the theory that isn't built on the study of facts be based on experience and it is rather purely speculative – it too, is not science."*

Since then I have not been the same. The researched turned out to be, in turn, human. The sense of power that alchemy gave me through the intense training of the mind, through the act of creation, was suddenly canceled by that norm of life that says: "you will always have doubts about what you see and the way you perceive what you see."

Leadership: Can you establish the unknowns in the equations of reality in which your creative power is self-sufficient in relation to a world of concepts well established within you by reference to the temporal succession of the phenomena involved in the transformation of the human being?

At the boundary between the imaginary and the real that constitutes the ideas and beliefs supported by strong combinatorial arguments of TRUE and FALSE, ensuring the development of research underpinning the development of theories, is the creative dimension that articulates a new vision of man, as a result of science. And this vision must always be conditioned by the practical dimension.

Hence the need for as relevant of an evaluation as possible, making considerable adjustments to the estimates and assumptions considered in the test of appreciation or depreciation of the quality of the human subject. Two unknowns fed my fear of failure in the work of creation: the proof of the practice of a philosophy that transforms, enriches and eases man's life, and proves a lucid thinking and an exceptional intuition that translates into something of high frequency with reference to the Kingdom Of The Divine Logos.

The role of scientific research, in the intention of following the way in which thinking reflects to the level of behavior and in the intention of highlighting common patterns from the psychological structure of man is neither to falsify the truth, nor to disappoint through lack of cohesion of ideas acquired and enunciated. But it behooves it to offer an Ariadne's thread, leading, through a maze of various interpretations, to at least one exit. Towards a fixed abutment. Towards determining a model of concepts that can provide adequate resistance to the elaborated points of view, suitable to their share in leadership.

The reality of the specificity of my creation is a profound reflection on the tendencies of metamorphosis in the "New Man" of interpreting the information accumulated in a field that doesn't mean only present, but also, and most importantly, future.

The phenomena involved in the transformation of the human being are related to the development of a mentality focused on the accumulation of modes of expression in a wider framework of creation, configured not only by the freedom of thought, but also by the attestation of the value of life and the price paid so that life can be experienced and be meaningful. An example of the phenomenon would be "remind yourself of your goals but it's your big dream that can really help you work hard".

By developing new conceptions of "Man", embracing with enthusiasm or, more precisely, with a constructive curiosity any unknowns from the equations of reality in which he places himself in, trying to interpret them by relating to what is characteristic of him, you will be able to follow the way in which he develops and consolidates his own thinking.

And this process of research, supported by powerful combinatorial arguments of TRUE or False that prove the validity and poignancy of the findings, is reflected in the relationship between leadership and psychological lucidity.

Leadership: Can you turn yourself into an object of scientific research with the purpose of acquiring abilities of producing a reality capable of smoothening the way towards revealing an eternal truth?

But turning man into an object of scientific research, systematically placing him in the position of a "toy" for those experiments aimed at measuring knowledge and your most accentuated skills, may guarantee a complete penetration into the space of leadership. That breakthrough guided by a mature understanding of the psychological and motivational resorts that may result in your own evolution.

An object of scientific research is intended to represent a reality filtered through the penetrating analysis of a private detective who must find a unique connection between human personality traits and longevity, a connection between an ordered fact and a random fact that can produce a strong reflection on the meaning of someone's existence.

For as hardwoods coming only from certain trees, so too does the essence that individualizes you, the singular variant of your own Ego, cannot be redefined or replaced, it can only manifest itself according to its own configuration. Indeed, you can improve your skills by accessing others' way of thinking, relating to a higher level of consciousness. But you will not be able to mimic or quantify talent by certain canons.

Before being superior to others by better understanding science, be aware of your own limitations. Conduct research on yourself. Try to put together the pieces of that puzzle that defines you. Consider new foundations of sorting your own qualities by reassessing your relationship with experience accumulated throughout time. If you want to ensure a continuous development of leadership, try to create new foundations of science that are consistent with your personality.

After all that I have learned from life, through all that I have written over the years, I can draw a single conclusion in the form of a profound truth: "Who is not able to orient his conscience towards a superior, highly advanced world, will deepen into a total darkness from which he will never escape."

Leadership is the cognitive value of a creation, aesthetically, scientifically, or technically, which embraces an artist's personality in using the means by which an inner truth can obtain a communicable form.

The Limit Of A Researcher In The Complex Space Of Science draws attention to the negative consequences of your curiosity towards everything around you, especially to the laws in a continuous state of change that govern man. Also, prioritize that space of research of the human specific, wider or narrower, that influences leadership the utmost.

Source: https://neculaifantanaru.com/en/a-researcher-s-limit-in-the-complex-space-of-science.html

A Risky Journey To The Mysterious Realm Of The Assassin

On October 27, 2012

Find the link between cause and effect: that constant of "to be" based on a discernment that sifts the true values of the false ones.

He lived in a system of thinking that claimed to be on the highest peaks of spirituality, but that ignored or despised the most part of the human being's moral reality. His way of thinking did not have in its neighborhood another height, ridge or peak, which any virtue, any guidance, or any positive influence could have investigated his whole cold and empty extent, petrified under a crust of false humbleness. A cold way of thinking, without even a shred of soul, of color, honor, of dreaming, and happiness, taking the form of an alarm clock, used as a means of selecting the future targets.

It could be said that he hated everything that came in his way. Everyone, but especially every old man, provoked him repugnance, an indescribable disgust, as a remnant of hell that distorted his image of the future and the purpose of his life. A strange space between the exponents of a completely and totally different thinking. An inevitable discharge, with all safety, of the direct tension induced by a confused mind, damaging, irrational, totally contrary with the social and human reality.

Anton Chigurh, this was his name, of the assassin, of the determined man, and loyal to his ambitions, who allied with the evil. This complicated and very harsh man, the man for whom life and death were not antagonistic, were not excluding each other, but interpenetrated as a symphony of impulses, of despair and confusion, this man, so hunted by his own limits, was he aware of the chain of beliefs by which he ascended and descended, step by step, until the reprehensible aspects that formed the inner horizon of his spirit?

Leadership: Can you impose an indifferent philosophical acceptance upon yourself, as in the face of an inevitable evil that will justify your attitude of the "maybe whatever is coming come" type?

To such a man, such a structure of judgment, such a player, caught in a constant game of the real with the unreal, you cannot apply the enchanted cure, the healing pill without caring about how and for what it takes the effect.

Typically, the miracle of healing is accomplished only for those who have built their personality on a particular logical thinking, meant to support the recovery of their own Ego. Of the ones that seek the link between cause and effect: that constant of "to be" based on a discernment that sifts the true values of the false ones. It was not also his case.

The spark lit. Anton Chigurh continued to kill, guided by some principles beyond the human being. Did he realize of all what was happening around him, and of everything that fretted inside him?

A mysterious fluid passed through his whole way of being, like a mysterious power bestowed through the illogical spaces that influenced the inner substance of the matter of his personality.

He felt proud and unbending, as the one that passes bravely the bridge of time to enter a mysterious realm. In a barren desert where there is no God or divine law, no marks, no oases

of hope. But only two complementary entities: the emptiness and death. *

Leadership: Can you live up to your own revelation of yourself in the context of events that can endanger your integrity by canceling the soul's torment from the projection of hope towards a new beginning of life?

An accurate and complete understanding of the size of your own existence, through an assumption of the responsibility towards the result of your actions is essential in order to maintain the moral balance and the patterns that print a close harmony to your nature. This understanding, this important pawn in the hard chess game of "to be at the mercy of destiny" and "to be at the command of life" can be beneficial for both sides, having positive and also negative results.

Therefore, for a fruitful and significant becoming that aims to be kept in force for as long as possible, and not canceled at the first sign of imbalance, set your "alarm clock" to constantly remind you who you are and where you are going, that would tick nonstop and wake up your impulse towards an unrestrained and ascending progress.

Can you turn from a stone man into a living man? Just like a statue that supports the temporal degradation, your personality may suffer a certain "hardening" a steadfastness of your rational man claims to a level where no virtue, no guidance, no influence cannot change it.

To abdicate of the healthy principles particular to the leader, who tends towards excellence, means to get involved in a dangerous game with harmful consequences. The self-censorship, the freedom of the will must function flawlessly, like a clock scheduled to ring whenever you move away from the "normal" conceived by you during time.

Leadership: Can you keep your focus on excellence through a doctrine that puts the "inevitable" into the forefront of the projection of an inner world that consumes itself?

You can easily transform into an assassin, if not in deed, at least by the aberrant way of thinking, through the tendency of removing yourself of the surrounding world, by denying the fundamental principles governing the relationship between individuals, imposing a "jump" from the idealistic conceptions about life and the expectations from it.

A doctrine of understanding the human being that if cannot find common ground with the doctrines of the others around, presenting a particular composition of values, maintaining a certain pace of assimilating the elements that make up your evolution, is crumbling until disappearance.

An old Chinese proverb says: *"If you know your enemy and know yourself, you can win a hundred battles without a single loss."* Your biggest enemy is "the assassin" your own system of beliefs that influence your transformation over time, once with the assimilation of certain values that do not mix with leadership and with your guidance.

In leadership, the inevitable is the obligation to respond to one's own reflection on the world and life in the circumstances of an ascension that can at any point fail on the self-imposed path towards achieving your goals.

Do you accept to obey the meanders of a detrimental and unreasonable thinking, in total contradiction with the social and human reality? Are you guiding yourself after some healthy

principles, characteristic for the human rational being? Are you aware of the chain of beliefs by which you ascend, step by step, towards "height"? What are the reprehensible aspects that make up the inner horizon of your being?

Analyze the tendencies within each of the axes that make up your character. Collaborate constantly with that strong and deep part of the personality that defines you, without expressing an implicit preference or appreciation of value for the statute of a personality that distorts your beliefs.

Your choice may be conditioned by the fact that the predominant element of your personality is not very well-defined, or, incidentally, is caused by the design of a tougher and a more comprehensive version of the reality. This dangerous tendency is interrupted only if the "alarm clock" wakes you up from the sleep of ignorance and of the inertia in thinking.

The reverse of one's own identity can turn into a stone when you fall into a cold, indifferent character, evolving more and more in the direction of the weakness called: vanity without borders. You become a victim of an implacable destiny, thinking in terms of vanity, as follows: *"I feel that I am living in a barren desert where there is no God ! "*

The beliefs that raise or break you are closely related to the significance of those events to which they assign a personal note of belonging to a deep and sincere soul that is not canceled in the face of successes or failures.

A Risky Journey To The Mysterious Realm Of The Assassin is a reflection on the values that we consider the best, but that we enslave to some purposes not ensuring the maintenance of a healthy and positive identity.

Just as the impression produced by a picture results in the composition of colors chosen by the painter, so the most revealing element of your own transformation results from a better coordination of the efforts to renovate the beliefs, but also through a closeness of that constant of "to be" based on a discernment that sifts the true values of the false ones.

*** Note:** Anton Chigurh - a character from the movie "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/a-risky-journey-to-the-mysterious-realm-of-the-assassin.ht

A Salvation Buoy For All Those Who Are Drowning

On July 30, 2012

Polish your self-knowledge, in order to increase the value of your positive ego.

I remember an important moment in my life, when looking at me in the mirror I said, *"I do not care who I am ! I do not care about me ! "*

A Spartan desire for self-destruction, due to the diminished capacity of self-outrunning, was storming in me, cold and ruthless. As a man who categorically got rid of the inconvenient ballast of some eternal moral principles, I felt compelled to push further and further, cold-blooded, fast-paced, until exhaustion, the huge ice block of fatality, emerged as if to knock me out.

An internal censorship was blocking the vigilance of my spirit, by removing hastily and imposing any remnant of my insatiable curiosity of knowing, to see what is having inside, more valuable *"The Man"*. A kind of early coldness was flowing with power in me, conditioning any way to retrieve myself, to understand me better. I felt foreign to me, given away, abandoned in the middle of a terrible storm with its proportions, by its unforeseen. Carried back and forth like a sea wave, hit with intensity, and thrown without mercy into the great abyss of myself.

Nevertheless, I was to notice later, this very strange disquietude of the moment, this overwhelming struggle of my whole universe, the inevitable discharge, with all safety, of the direct tension induced by a negative thinking and in contradiction with reality, helped me by a cold analysis, to be more determined, perhaps wiser, tempering the spirit and making it stronger.

Leadership: Can you take on a new perspective on the backdrop of the reflection of your own existence, the boundary between the uncertainty of intentions that animate you and the revealing experience of sharing the thoughts that haunt you?

This nervous tenseness, capricious, unbridled, to which another one perhaps could not resist more than a few hours, gnawed me like a thorn, put my soul, thoughts, and all powers to a hard trial. For an effort so consistently amplified in such a short period of time, demanded a complete attention and an absolute strength, intense, decisively to change the negative aspects that I tend to overlook.

A moment of weakness threw me up of the ship deck of self-knowledge. I was slipping down, like a granite rock, at the bottom of the deepest ocean. The ocean of truth, of consciousness, and inner feelings, of death and spiritual resurrection. I plunged into a state of serious uncertainty, in the extremely cold and cloudy water of disgust, of despair, wandering like a straw on high waters.

The only way to reunite myself spiritually, the only buoy of salvation, was to interrupt the line of thoughts, which stirred me, and to admit *"The man"* in me, my true opponent. To win the race with me. And to rise up above the angry water, above all that I felt.

The rational man of me, the real man finally has admitted himself.

Leadership: Does the information gained from the experiences and accumulated teachings become a sort of external memory that you can access at any time as long as you have the willingness to understand the specifics of a mind that thinks of oneself?

You cannot be more than you try to obtain from yourself in the moment of thinking, first by sharing the thoughts that trouble you, if the representation that you make of your own reality is not a way of communicating with your own past, but also an explicit construction of identity, becoming a kind of memory of emotions and cognitions.

The "Destiny" of leadership, of the finest art of forming people, of the work of forming the personality, it is hidden behind your own potentiality or incapacity to overcome the moments when you cannot recognize your number one enemy: the man within you. This destiny can disunite, and grind like the soil, which becomes fine sand over time, largely because of a faulty thinking, of the emotions that come to the surface when you do not manage to face the truth, of which you move away because of the diminished capacity of self-outrunning.

The leadership, inextricably linked to the human destiny, of the one, who exercises his influence in the human area, gets value or degrades on the same battlegrounds between you and your own Ego. When you are tormented by strange prejudices, when you do not understand your place, role, level or reactions.

And when in the decisive moments of your life you feel stranger of yourself, appears the danger of leadership's collapse.

Leadership: How can you use to your advantage a knowledge based on the lessons learned from what you have experienced in the world of your own thoughts?

Have you seen how recovers a boat ready to sink? Do you realize that nothing serious happened to it - that somehow, even the longer period when it was on the verge of sinking, has its good parts.

Are you throwing yourself in a moment of weakness of the ship deck of self-knowledge? Or you find a way to better understand yourself, to see what's more valuable "inside" yourself? Do you have the power to get away from the boundless extent of the storm, which narrows your horizons, to redirect your Ego to a better-defined scale of value, and change your attitude? What are the good parts of the period while you were on the verge of getting "sink"?

Perhaps, Friedrich Nietzsche put the point on "I" when he related in his memoirs: *"When you look long into an abyss, the abyss also looks into you."*

Here is the oversensitive element that you encounter everywhere – uncertainty, alienation, deep crisis caused by the identity loss under the impact of self-consciousness. In the extension of leadership, this abyss represents the mixture of contradictions that resorbs the applied and innovative thinking (which has a special importance for your development), destabilizing the key-stages of the relationship with yourself. Or, on the contrary, through a twist of circumstances, it may be the opportunity to rediscover your own capabilities and limitations.

Going through the analysis filter of a judge every attempt to trace a certain direction in the movement of life, every aspect relevant to the delimitation of the coordinates of singularity (which can bring you closer to the truth of who you really are), you will be able to watch how your thinking reflects over time – which can materialize either in the involved form of

simple insights and hypotheses, either explicitly and systematically, in affective or cognitive-behavioral approaches, which, in turn, have great resonance on practiced leadership.

Will you allow your most feared opponent, that destructive Alter-Ego, to drag you in the cold depths of instability?

Self-knowledge is that little narrow strip in your area of primary responsibility that you need to keep unaltered. The mystery of the art to may lead yourself is to really know your opponent, in entering into the abyss of your own being when you are caught in the midst of a strong storm, in revitalizing in your consciousness. Will you allow your most feared opponent, that destructive Alter-Ego, to drag you in the cold depths of instability?

Polish your self-knowledge, in order to increase the value of your positive ego.

The advantage of a knowledge based on the lessons learned from what you have experienced in the world of your own thoughts is that if they are shared and listened, they allow the verification of those personality characteristics that matter to people.

A Buoy Of Salvation For All Those Who Are Drowning signifies your attitude when you are put face to face with the cruel reality of a consciousness encumbered by certain aspirations, ideals or values that do not match your own potential; when the rational man of you, when real man does not recognize himself.

There are watershed moments in the life of every man, and of course in the life of every leader, moments of hopelessness, when appears the conflict between aspirations and opportunities, depressing moments when distrust appears. The only reliable friend that throws you the life buoy it is you yourself, finding those inner resources, and the necessary strength to overcome these moments.

It depends on you what alternative you choose: to float like a straw on the high waters? Or to navigate towards the proposed destination?

Source: https://neculaifantanaru.com/en/a-salvation-buoy-for-all-those-who-are-drowning.html

A Separation, If It Is Not Too Long, Increases The Desire For The Absent One

On February 09, 2009

Reunions can bring an intensification of feelings of convergent meaning, aiming at an enrichment of personal experience in the Part-Whole relationship.

Cheops finally learns from the mouth of an envoy of Benu, the Great Soothsayer, that the time had come to leave Memphis for Hermopolis, where the high priest of Thoth, the polymorphous god, who manifested himself in the form of the ibis and the baboon, was waiting for him. Meritites, used to the repeated and often prolonged absences of her brother, does not show any sadness, unlike Henutsen, who could not stop crying.

- Don't cry about it, sister, Meritites told her. You should get used to seeing our husband leave like this, often for many days and sometimes even months. We are left with games, children and relatives. It would be a good opportunity for you to visit your mother and father. And when Cheops returns, the pleasure of the reunion will be even greater, because a separation, if it is not too long, can only increase the desire for the absent one. When Cheops returns, you will see that he will love you even more and you yourself will feel your heart more bubbling than before.

Leadership: Does your own experience reflect a perpetual tension between the need for closeness and the desire for independence, envisioning a meticulous balance between the personal and the impersonal?

Cheops was not particularly surprised to find himself awaited when he appeared at the gates of Thoth's temple in his citadel at Hermopolis, the "City of the Eight," a few days' sail south of Memphis. He had left his residence in the morning, before sunrise, without informing anyone except Henutsen, with whom he had spent the night. The young wife had tried to be cheerful, for Meritites had told her that her husband disliked tears and entreaties. But he felt a great sadness in the depths of his soul.

Since their marriage, he had never been away from her for more than a day, to visit his mother, his royal father, and, more often, the construction sites of the two pyramids. In these few months, the attachment for her husband had grown even more, which made the separation even more difficult. But the moments of farewell did not last long. Khufus had fastened his belt, had taken hold of the long, smooth and solid stick which he used as a staff, as a club against the dogs, and, in case of need, as a club, and had started on his way.

How does looking at breakup as a form of increased desire influence your way of valuing long-distance relationships?

Leadership: How relevant is it to keep your destination secret, reflecting on how this influences the reception and interpretation of your trip?

He could have kept the sail boat and the rowers at his disposal to cross the flood-created stretch of water between Memphis, turned into an island, and the necropolis, but he had given it up. It seemed to him that when the downward current of the river was as rapid at the end of the flood and the return of the waters to their mother, you could move faster on foot when it came to going up the Nile.

In addition, he liked to walk, to exercise, to cross the roads of Egypt once again studded with

peasants, who were hurrying to sow in the newly deposited mud. But he had wanted, above all, to keep the secret of his destination: the only ones who knew him were Benu - the Great Soothsayer from Heliopolis, Anhaf, his mother and his wives. During these days of travel, he had fed on the bread and dates offered by the peasants and drank water from wells or from the river when he could not find wells. He had walked all day and, at nightfall, he had slept most of the time on the banks of the Nile, in the papyrus thickets, or sometimes at the homes of hospitable peasants, who had invited him to share dinner with them and sleep on the terrace of their adobe houses. Arriving near Hermopolis, he had bathed in the river before going to the temple.

In leadership you will always face a dilemma: "You can form a clearer vision of your purpose by focusing your attention on movement and renewed paths, when you feel that you are discovering new realities, or when you perceive differently the intensity of the expression of nature and life your?"

A separation, if not too long, increases the desire for the absent one, if it is perceived as an opportunity for personal rediscovery and growth. In light of efforts to remain untouched by the burden of sadness how do you think the internal struggle between showing courage and feeling vulnerable manifests itself, reflecting on how you manage emotions in public?

Does the balance between keeping a secret and sharing experiences with new people in your life allow you to see the world through a perspective full of revelation and vision?

*** Note:** Guy Rachet - *Cheops and the Ibis conjuration* , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/a-separation-if-it-is-not-too-long-increases-the-desire-for-

A Short Echo Painted On The Shadow Of Eternity

On March 11, 2018

Find a new meaning for your representation as an artist through the mentality of a small world that continues to broaden to something more magnificent than yourself.

What purpose does the universe have, with its yet undeciphered enigmas, passed through the filter of a time that only exists as an abstract notion? What reason does it have to extend indefinitely, like the meanings deduced from a glance thrown in passing within a labyrinth made in the style of a Dede Eri Supria? Why is god, who means all and everything, without which nothing is possible, accept the madness of being eternal?

I started off my day by going into the garden, itself primordial through the thirst of creation generated by the lecture of its poetry, in which the lines of gentleness, charisma, purity, and patience belong to a superlative existential fragility that the representations of nature, personified as a great being, inserts into my universe.

Here I find my peace, a wonderful sense of comfort and freedom, breathing the fresh air of peace. I feel at ease, as if sadness with its endless chasms would not reach me, in this garden with a seesaw, with plenty of green space and where roses of all kinds reflect my personality full of ambiguities, and yet, charming.

My returns to this place represent the background of an extraordinary story, like a sum of my wanderings in a context of the type: "There is a glance because there is an eye that calls for it."

Beauty is not to admire my "tone on tone" arrangements, but in always giving them a new meaning that resonates sooner with the favorite themes of genius artists, ensuring the shaping of the mysterious relations between the Creator and the Great Work.

Leadership: Does your creation find a blessed finality as a result of the fact that you have sought balance and harmony for all your life in a place that seems to be frozen in time?

Just as Captain Nemo could not deviate from the object of his creation, at the mysterious urge of the heart that does not bear separations, so too do I feel in the vastness of my own creation transposed into a universe of the word uncovered by terrestrial gravity in a physical plane, started from the necessity of unwinding and later arriving at a form of unique art.

As you might've guessed, I never get to travel too far, as Magellan, Amundsen or Columbus dared, only with the mind, the longing being infinitely stronger: I cannot separate myself from my garden.

I care so much for it that I feel that if I were not to exist, neither will it continue to do so. It is a kind of relationship of kinship, a reciprocity in various formalisms, a comprehensive approach to the universe that promotes centralized cooperation between a full authority and a foundation with the same initials: "The Number 17", which God chose as a symbol of the benevolence of the sacred.

The universe, still so impenetrable, continues to expand because my garden, through the care I have for it daily, continues to gradually open to my teachings. I can at any time attain a

generous view worthy of only a fictional painting by Jim Warren, a spectacular sensibility from which the eons seem to detach, a wonder from a fairy tale by Wilhelm Hauff, representing both the main subject of an art that will pass through the centuries and the continents, as a magical stone with symbolic force that through its powers, makes happen any wish of the one who possesses it.

Leadership: Do you highlight the qualities you acquire in the presence of immortal works, according to a revelation in which only the chosen ones find their ultimate magnification?

God chose eternity so that all things created by him would gain a benefit for the common mortals themselves. He finds a sense of being eternal not so much by the act of creation attributed to an artist who always seeks to bring something new to Eden, trying to always pull something else out of dry stone, but because if He would cease to be, nothing would exist, and all the effort of millions of years would become merely a formality, determined by subjective whims – which resembles selfishness.

Do you know why Michelangelo's 'David' continues to exist as a compromise between the universe and mankind? Because the artist's soul is still in his work. So too will my art traverse many centuries from here on out because it comes from the heart and fruit of my garden.

If I had to find a correspondent in the history of the centuries, I would probably identify with none other than Nicolas Flamel; he too had a garden similar to mine, and his great science was revealed only to me, of course, in a form adequate to present thinking. His soul had probably condensed as a "divine essence" in the unique accords of nature and stopped on one man.

The soul of the artist is eternal not because he is looking for a place to feed his legend, but because he finds another soul to continue his work, thus fulfilling the destiny of a generation.

Leadership: Can you turn your work into a necessity of the living in the mystery of the embrace of the universe that opens your eyes through what you manage to encompass in a small space that grows as you advance towards the heart of a different understanding?

Nikos Kazantzakis expressed an idea that fits nicely with the horizon of my art, to which Flamel or Michelangelo has shaped a permanent role:

"Lord, tell me, how much farther should I go?"... and God answered him with a clear voice:

- "Until you can go no longer ! "

- "It is not enough, Lord ! Ask more of me ! " , the man grumbled. God answered with the same clear voice:

- "Go on until you can go no further"...

The geometry of the universe is molded by the supreme spirits surrounding the eighth plan, that of the Divine Absolute, flourishing where human imagination fails.

The equation of the existence of these forms of representation of God in a concept, in a

material world, is included in the possibility of withdrawing to a place of your own and discovering the mysteries of the great forces of creation that can shape the perception of the world.

Leadership resembles the mysterious magnetism of a rare creation: it is immortal as long as it retains its fame and, at the same time, latent in the circle of a destiny that assumes a history of the presence of God in the world.

A Short Echo Painted On The Shadow Of Eternity marks the moment when personal creation, developed around a singular entity, gets the dimension of a history that repeats itself in various facets with each generation, with each cosmic rotation, to shape the destiny of an entire world.

The destiny of a whole world compresses in the destiny of a single man who has kept his meaning mysterious in a universe that seems to whisper to him: "You can never leave a place that continues to broaden."

Source: https://neculaifantanaru.com/en/a-short-echo-painted-on-the-shadow-of-eternity.html

A Show In The Honor Of Life

On September 08, 2010

Put to the test the strength of your character, by making from leadership a principle of life.

Recently, the famous actor Michael Douglas was invited to the popular TV talk show "Late Show with David Letterman", on CBS. Perhaps, the most important moment of the talk show was when they talked about the stage I of throat cancer with whom was diagnosed Michael. He proudly mentioned that, despite his disease, he will continue to shoot the movie *"Haywire"*.

David Letterman, who did not stop looking at Michael throughout the interview, seeing that he did not fade at all when talking about his health, asked him: *"You look great, you don't seem like a man who became ill because of cancer. How do you manage that?"*

With all his well-known self-control, hiding all trace of anxiety, Michael answered without hesitation: *"Because I'm on stage ! "*

Leadership: What is the Self you want to express in the dynamic fullness of life as a result of the use of acting forces?

The answer of the famous Hollywood actor suggests the strong confidence that gives him the stage where he began and made his rich career, the stage on which he served and will always serve with faith and devotion, the stage which, although often exhausts him physically, gives him an impetus and strong emotional energy, at the same time.

The stage is where the connection with life is made. A true artist's whole world is the stage, and as long as he had to interpret a role, he had to play it good and constantly.

Playing a role is perhaps the greatest joy and happiness that a true artist can feel. The stage gives him the power to devote himself quietly to his work, playing his role with a vibrant passion, with a rare depth and aplomb, often despite many difficulties he encounters in real life. Lively, intelligent and very thirsty after excellence, dominated, among others, by an emphasized spirit of trust and hope, he will maintain on stage an amazing consistency in the attitude with which he appears on the stage and which it deals with the theme of roles.

The self you want to express in the dynamic fullness of life, as a result of the use of acting forces conceals an internalization of the image of others regarding you in the case of a situation where you are not sure that you have done everything to meet their expectations. This self is actually your most expressive, more penetrating and vulnerable side, more exposed to the critical and vigilant eye of the viewer who is interested in the facts, and not of their arbitrary narrative.

Leadership: Can you be brilliant on both main sides of your field of evolution?

What can you say about the character of every man you meet? Do you understand the features that individualizes him? What is the basis for his own development? Is it strong the faith in his qualities? His attitude makes him cope when his life raises hindrance? Does he accept the natural limitations imposed on him by life?

The answer of the famous actor, Michael Douglas, designates just such a reality, in which man feels essentially engaged in the "life-stage" relationship, both equally important on the leadership's fundamental axis – which contains power, virtues and character traits in its structure.

To achieve a strong leadership, not a temporary one, which will remain only in memories, you must create a lifeline between you and your potential to be brilliant on both main sides of your field of evolution: life and career.

Like an art surrogate that becomes a real aesthetic danger today, leadership may become more of a chore, a brake or a dilemma than a natural development of personal skills in circumstances that include self-liability. That's where, to achieve effective results, the leader fails to follow a clear direction of development, hardly focusing on understanding the impact of his own performance on the quality of his performance on the stage of life.

Therefore, one can get in the following situation. That instead of authentic leadership, based on the relationship between personal and professional, the leader to be given, by the network of his own concepts, ideas, philosophies, perceptions and reference points, a tempting substitute for leadership, a weak point in the middle of his evolution, expressed through a concentrated mix of inferiority and insecurity regarding his place in the social and existential structure.

What kind of leader are you? How much do you get involved in the stage-life relationship?

Leadership: Do you stay anchored in what you have described as an image of perfection in the core of which the doubt arises over your own conditions and values, according to the result of interpreting a role performed in a public show?

A true leader rises to a high level of thinking and artistic interpretation. The leader seems rather like an actor who creates with talent an important role within the organization he belongs to. It is up to his duty to totally identify with the character he plays, even if sometimes he is afraid of the intensity of his own emotions when he plays his guiding role.

As a leader, do you prefer to play tragic roles, like that of a parent who helplessly witnesses the tortures unfairly suffered by his own child, which he sees dying?

Or, do you adopt every time the same posture that the famous actor Michael Douglas painted for himself at the well-known TV talk show hosted by David Letterman - the posture of the confident, optimistic man who, healthy or sick, plays on his role constantly with great energy?

Michael has the undeniable merit to be crossed by a flaming boom, by a vigorous trust in his future. And, so you must have the same attitude. However, for that, you must turn your leadership into a life principle.

Your role, as a leader, is to lead the organization ahead. Nevertheless, the task of being the leader and the guide of the necessary transformations is not so easy as it might seem. People tend to express their increasing discontent with your performance if you do not lead them in the most favourable direction.

The leader is not at all a simple artist, but a true performer who remains devoted to his work. Full of talent and always looking, through his art, to maintain himself on his present place in

the organization, he will manage to achieve everything he wants.

The result of interpreting a role performed in a public show is contained in the content of the relationship between what you are trying to project on others and what is coming back to you by discovering what you mean to the whole world.

A Show In The Honor Of Life can be called the performance of a leader, who does not lay down his arms and does not give up in dramatic circumstances. The life of a leader is a show by itself, in which he has the main role - a role that he must perform with an amazing consistency. And, in the way he is leading his own existence, says a lot about his ability to lead other people.

If you want to function at your best and be a high achiever, put to the test the strength of your character, by making from leadership a principle of life.

Source: https://neculaifantanaru.com/en/a-show-in-the-honor-of-life.html

A Sign That The Gaze Still Seeks Its Eyes

On May 11, 2021

A look at oneself is the vision of eyes that open before the infinity of an invisible world.

We talked so much about the eyes that seek their artistic gaze in the beauty of an accidental world, rendered in vivid and pastel colors. And I want to say that the look with which the eyes explore the open horizon of the beauties of this world is an excellent opportunity to test my spirit of observation, gravitating around fantasy and surrealism, so that I can discover in vivid images the whole story of a personal transformation without edges.

And if I call myself an artist, because beyond any artist there is a look at distance and depth, where color and black and white contrasts help create a sublime image, this is because all that delights my view is weighed out of the corner of the eye before being immortalized on canvas.

Even my gaze, a projection of the visual to the palpable of a world that has become a memorial on the map of fiction, is well hidden in the natural advantage of brown eyes, clear, full of life, highlighting the bright aspect of all things, *Oshultarityo*, the earthly aspect and the heavenly aspect. And if I were to take my eyes off the all-encompassing ones, just to draw in pencil the outline of a picture of my spiritual nature, and if I were to catch my eye with a look of ageless intelligence, I might be entitled to believe that everything that is in line with my art and creation activates a ray of living light that starts from one eye and ends up living in the spirit.

Know that the artist's eyes are like an endless mirror with two faces: on one stretches the material universe, and on the other stretches the metaphysical space of an introspective analysis that puts me front and center, *rose up by the power of the spirit*, in the middle a painting that must integrate perfectly into the environment in order to be highlighted. Rather, if my eyes consider the gaze as the whole measure of an authentic and singular artistic vision, then it is very easy to reach the painting through the 3D view that shows several sides of the same reality, by resonating with the realization of the Unity of the Self and the visible world.

Leadership: Can the unlimited potential of your creation lead to a projection of the visual to the palpable of a world that has become a memorial of a calling to spiritual heights?

I don't even think that there is a single gaze that the eye embraces unanimously, there are several gazes that the eyes reveal only to the artist, such as that gaze of the soul that creates different beliefs through truth, meditation and introspection, unity of idea, by imagination, by one's own example. At this point, my deepest conviction is that choosing all that is beautiful means understanding art as a "total experience" applicable to all times and all forms of manifestation of the belief in the existence of a universal creative power, including the gods.

Man's own reception takes place at a depth that is beyond words, beyond emotions, beyond the sphere of aesthetics, in the wider plane of ineffable permanencies. In this case, spirituality automatically maintains its height at the point indicated by a Creation that crowns an inner reality. And, as someone said, if we have an assumed inner reality that we communicate on the outside, then we have the ability to shape things the way we want.

I found this aspect talked about on the internet, in an article with spiritual meanings:

"At one point, a man saw another not only with his eyes, but with a certain penetration of heart and mind. And that man, who was just one of many, suddenly becomes unique. He then appears with a new beauty, with a new depth, with a new meaning, such a vision can last for years, it can last a lifetime, but sometimes, after a while, this vision fades (this is what happens when the sun disappears from the window and suddenly, said window's glow fades). And behold, for in that moment, faith enters the scene – and faith in this sense: faith as an assurance that what was once seen, and now has become invisible, is unquestionable. This is the faith we live with, more or less."

Just think of how many destinies have been changed and disturbed at a glance. With this in mind, I must emphasize something important: whenever we guide our gaze in search of a reality beyond the visible, whenever our gaze meets that of the artist who, through imagination, gives life to a flexible space. In a codified system of colors and signs, just as many times our faith in the harmony of creation, in the doctrine of artistic creation, is strengthened, intensified and cultivated by the meaning we give to our power to change one reality with another.

Leadership: How do you train your vision to display a long series of constants of a particular expressiveness, assuming that the recognition of your own excellence in the aesthetic field depends on your need for significance?

Let us keep in mind that the most important constants of expressiveness are line, color and shape, while the most important indices of sensitivity of the artist are depth, visibility, the idea of infinity, near and far vision. Therefore, let us be careful how and where we turn our eyes, so that the eyes with which time crosses our lives, the insistence with which time sneaks into eternity, or in the respite of a single moment of life, come into contact with the fascinating world of art.

The masterfully finished works, the works of painting or sculpture, even they look at me out of the corner of my eye sometimes, with those eyes full of expression, full of depth, helping me to focus on the exercise of seeing beyond my own horizon. This fact implies the acceptance of a special density of light that gives the fragile beauty of my finitude in a dimension of temporal infinity.

The very need for significance placed in a time of the desire to perceive a new reality, in the inner universe of every human being, denotes that the self-image does not blur the public one. Who knows how my spiritual mission in the art world will be fulfilled...

Maybe time will scatter dust over my words, maybe it will spread forgetfulness over my name, but not before my gaze has captured in its own language, elevated, subtle, those words long crafted, polished and clean as the bloom of light, which only the artist's eye can always color with another shade of beauty.

Yes. I am truly an artist, more than any artist, because time itself waited first for the recognition of my excellence in the aesthetic field, to invest me later with the confidence that my art was worth seeing and admiring.

The spiritual potential of a creation must reflect the artist's willingness to capture more realistically a moment suspended in immortality.

And if my world is invisible, unable to be grasped through sensory experience, this is because no one understands my intellectual and spiritual effort to create a creation that opens up other perspectives of understanding the communication between idea and matter, between ideal and material, between viewer and image.

Anyway, if you've come this far, it means I'm already in your mind, maybe I'm in your soul, even if you still don't see me and you don't know what I look like. A Sign That Your Gaze Still Seeks My Eyes...

Source: https://neculaifantanaru.com/en/a-sign-that-the-gaze-still-seeks-its-eyes.html

A Soul For Victory

On April 26, 2010

Put yourself completely in the service of a noble purpose, without detaching yourself from your consciousness.

It is a great deal to enjoy a name and a high social position. It is a great deal to be the devoted wife of a very wealthy man. Your name is renowned and becomes almost as famous as your husband. Nevertheless, at the same time, sometimes, in certain circumstances, the same thing can become a hell. And what a hell !

There are occasions, which shatter any visions and exceed any human anticipation, putting human will at a test. Elena de la Vega, the beloved wife of count Alejandro de la Vega, an extremely pure heart, a flower of innocence, a very delicate soul, was forced by the governmental agents of the United States of America, Pike and Harrington, to play the role of a spy.

Like a sheep good to be sacrificed, like a soul destined to perdition from the very beginning, Elena was sent to an extremely dangerous mission, without the two agents caring at all about her fate. She must win the trust of the malefic French Count Armand, the leader of the secret legion Orbis Unum, and to find out the way through which he wants to destroy America. She can't act on her own, but according to the will of the agents, she has no choice but to submit herself with rigor, thus putting her life in danger.

If you watched the movie *"The Legend of Zorro (2005)"* probably you remember the end. Elena, together with her husband, focusing the entire skill, strength and intelligence, managed by an ingenious plan to dispel the organizers and plot against America and to save their own lives.

Leadership: Do you value each life responsibly according to the position you occupy in the context of a greater duration of exploiting opportunities of assertion - for which can be taken unfavorable constraining measures?

Elena de la Vega was a victim of circumstances, forced to action on a mine field. Maybe for a good cause or maybe not, but she certainly fought for salvation. She was just an innocent soul, but one alone makes no difference when there are hundreds, thousands, or hundreds of thousands to be saved, is not it?

Here's a question that a leader must ponder very well. It is the same question, the same for thousands of years, which almost all kings and emperors asked themselves: Do you have the courage, the moral power to sacrifice an innocent soul in order to save hundreds of thousands of them?

One more thing. If you had to take such a decision, to sacrifice an innocent soul in order to save thousands of other souls, would you be seized by emotions, would you feel overwhelmed by remorse? The very thought would fill your heart with anxiety? Would you morally endure to become guilty because of a single accusation, even if it was for the benefit of hundreds, thousands, hundreds of thousands of people? Only the thought that you committed the greatest sin, even if indirectly, would not it grind your conscience?

The unfavorable constraining measures imposed by your opportunities of assertion, as an

attribute and finality of how to manage a crisis of identity, are classified into two categories: an intensification of the feeling of guilt in the present of a conscience that alienates itself and an emotional statement of responsibility taken to the point of sacrifice.

The strength of your virtues, taken from healthy longing for values and ideals, lies in the attitude with which you relate to what you feel you are in a way that does not allow you to accept even the very idea of a miracle. You lose control over your virtues when all the tendencies of your spiritual nature have their sphere of incidence constrained to the facts that enter in the sphere of the notion of being "a contributor to the change of things for the better."

Is your leadership a zero-valued character in the particular circumstances of a destiny that does not end up in your hands?

One of the main line of force of leadership is represented by the complexity of what you are about to become in an unstable situation. Which is defined by an exact match between the position that you adopt during crisis and your conception of superiority, sometimes rejecting it under an unstable or unfriendly climate to high performance. As long as the character is kept intact, regardless of the state of the conjuncture and the transformation of the concepts of life, leadership will survive and prosper.

Otherwise, if leadership is represented by a zero value character, in which there can be identified specific keys of norms and rules that cannot provide (on the basis of strictly outlined principles) a sufficient and fair protection against external influences, one may get in an awkward situation. The same goes when one reports to Art in a universe of surrogates and substitutes, a great variety of dysfunctional ways of thinking and acting, resorting to improper judgment criteria to a true "artwork". I refer to the Art of searching yourself in other people's soul.

You can consider yourself lost spiritually as far as your dignity feeds from the longing for some values that you do not normally have. And if the reality of your condition of a being, subjected to the randomness of existentialism is shaped by the inability to reach a definitive recognition from society, then the leadership you outline for yourself is one based on randomness, and not on the principles on consciousness.

A study of your mission, which proposes an analysis of your renewing acceptation of the content of a determined perception, offering a certain "dignity" to the categorical imperatives that open once with choosing a specific way of thinking and acting, can be presented as an orientation guide in the conscience's tangled thickets. Your level of dedication and mutual help gives you access to the higher levels of understanding your own being.

Leadership is the art of seeking yourself in the souls of others in a turning point that enhances the meaning and purpose of your existence.

There are even today people able to sustain real changes in society, in the lives of other people using the same two accomplices: an intolerant Alter-Ego and an extremist Alter-Ego. Using them, leadership turns into a surrogate, an inauthentic and consumed performance development product. Especially if we take into account that, over time, its the composition of defining elements, material and spiritual, which are found in the complexity of the realities we live in, suffer important mutations.

Leadership is not a play. Are you ready for disappointments? The more you position yourself higher in the hierarchy, the more you have to take more difficult decisions, the more you have to assume moral and spiritual responsibility for your own actions.

A leader, just like a wise man, which understands the consequences of each action which he voluntarily makes, prudent in his conclusions, deliberate in his actions, has to work for the common well-being, namely for everybody's sake and for each of them alone, assuming responsibility for every tiny little mistake he commits.

In order to feel his conscience appeased, he must exhibit an unlimited nobleness, of equity, a remarkable correctitude, to take care of the personal security of everybody under his command and, with an unyielding will, decision and perseverance in completely serving others, to take the most appropriate decisions, which would not hurt anybody, in any kind of circumstance.

A true leader has the scope of authority to control from what kind of circumstances was born the judgment of the "unexpected effect" type, which actually forms the basis of an approach of awareness of the role he undertakes emphasized by the measure of accountability for facts, thoughts, and feelings, over his integrity.

Conclusion: A leader can be put in a position to take decisions to the detriment of someone, but not to the detriment of all, and these decisions must surely have a legal argument. Some other times, unfortunately, the leader must sacrifice the life of some in order to save others, which becomes a tough decision, based on a lot of responsibility.

It would be ideal for the leader to sacrifice himself for the benefit of everybody, but is there such a leader?

Put yourself completely in the service of a noble purpose, without detaching yourself from your consciousness.

Source: https://neculaifantanaru.com/en/a-soul-for-victory.html

A Soul Trapped In The Net Of Time

On September 27, 2011

Reveal to people the true nature of your character, properly managing the qualities that they expect from you.

The end of the movie *"Meet Joe Black (1998)"* is very well done. Susan Parrish, the daughter of the billionaire William Parrish, looks on Joe Black how he was getting away together with her father. She hurries to catch them up, and reaches the bridge linking her father's property.

And, suddenly, Joe made his appearance. He was alone. It seemed he did not know where he is, turning his eyes all-over.

Susan comes closer to him. Regards him carefully. Something was wrong. A vague doubt, still perceptible, opened the way into her heart, leading to an increased feeling of anxiety and uncertainty.

- Where did you go? she asked with a glint of fear in her soul.

- I do not know ... Would you understand if I say that I do not think I will ever know?

A different man was feeling, undoubtedly, in Joe. The thing which caused to Susan a kind of nostalgia for his old way of being, the desire to find what she loved so much in him, the personality whom he was representing.

The prince of darkness had taken his farewell to this world. In his place had appeared the real Joe.

Leadership: Do you practice accepting everything that happens to you if you fail to meet the condition of relating to a limited space to explore?

The transition to a new reality has led to a series of changes in the balance of the spiritual universe of Joe Black. He was standing at the uncertain border between realities. He was in a particular place, without knowing how he got there. Moreover, it was not his fault that he could not remember anything.

Someone said that there is nothing judged more fugitive than the human nature. Susan accepted the real Joe in her life due to his affective and emotional qualities - essential qualities of his character, and since his whole being radiated that warmth of soul, mysterious, that inner beauty characteristic to the people that bear in them not only a specific charm, but also a specific magnetism, coupled with a great finesse.

Are the exceptional changes you are going through at a certain point of spiritual closeness the random characteristics of the surroundings that have led you to these thoughts and feelings pertaining to the condition of a seeker in the world of others?

A limited space to be explored is the level of reality that can be revealed only by accepting appearances beyond the experiments of delusions, nostalgia and fulfillment. When you've

decided you want to know someone, he can become the center of the world that you yourself have created if you have the potential to become a crossroads of two paths: a fabulous journey and a destiny of sacrifice.

Leadership: How is your orientation achieved in the darkness of a reality that looks for a suggestive target?

Leadership can be described in a story, partly as a succession of questions with no answer, an accumulation of pluses and minuses that, in the end of what you are looking for, come to light and reveal a face you wouldn't have expected to see. This way you are determined to reconsider your position towards the others, towards yourself, towards the future. You are determined to reconsider your position towards other people, towards yourself, towards the future, looking from a totally different perspective.

In short, in unpredictable finales lies an amalgamation of thoughts, ideas, happenings that ask to be devoured with the power of the heart and mind, highlighting the way in which you can get help from their possibilities to manifest themselves as active part of the building of personality in day-to-day life.

You can survive in the reality that you do not understand by just increasing your potential to adapt to "unexpected".

Here we take into account the closeness to another world, different, thus, potentially hostile, because it doesn't comprise of any certainty of going back to the past. It must be explored and understood as an exponent of a becoming that judges the steps of the moment that must disappear, but remains unique.

Your orientation in the darkness of a reality that's searching for a suggestive target, attributed to the successful attempt to recognize the true potential value of the people around, is materialized in an existence product that can't be falsified according to your whole psycho-emotional structure.

You can't discover the unseen side of man if you're not ready to understand the truth on which his world is based, relevant in different ways.

Leadership: Do you connect to the essence of those around you by judging the steps of the moment that must disappear, but remains unique?

Only a person who bears in himself the germs of a good character spreading magical light that he bears in himself (by his presence, his attitude, through his feelings, only a person who radiates an aura of credibility, a new spirit, through his sincere and total self-giving), only that person has also the potential to connect to the essence of those around him, gaining a great influence over them.

You cannot deceive people with an aura of a good and honest man, you cannot inoculate them an extraordinary image of yourself. You cannot link a great friendship with them if you have a duplicitous attitude, if you are drowning in falsity, if you keep too long in the shadow your real identity, and if you hesitate to express your feelings. You must surround them with your positive energy stream, to stand exactly at their level of expectations, generating the most emotional state as possible.

What are the essential qualities of your character that help others to see more clearly how

you really are?

Just as the blood, not treated by any chemist, is creating his own antitoxins - and so your character, if it is not altered by any negative factor, it improves and is creating his own opportunities to raise at the standards and expectations of others. You create on your own those necessary for the positive impact that you will have on the lives of others according to the true feelings that you nurture towards them, respectively, depending on their availability to come closer to you, and to accept you among them.

The beauty and the inner purity are the essential qualities of your character, are the only strong points of your personality that help others to see more clearly how you really are, and after a careful analysis to decide if you deserve, or not an additional recognition and appreciation. Reveal to people the true nature of your character, properly managing the qualities that they expect from you.

The Real Joe and the Old Joe are two faces of the same man, but in different planes of knowledge: one that stretches beyond the ordinary experience of life and one that is acquired only by accepting a fleeting moment that gives you the impulse of finding yourself in someone else.

If you want to deeply understand the phenomenon called "self-rediscovery", look beyond the experience of these two individuals.

A Soul Trapped In The Net Of Time emphasizes the idea of transformation of your own individual according to your character, and of the intensity of feelings that you express to others. Give people the chance to know your true inner beauty, give them time to adapt to your own personality. Try to spend more time with them. Learn to appreciate them for what they are trying to have more confidence in them.

Be more honest with yourself and dare to express your true feelings; do not hide them under a mask of appearances, so that they, in their turn, to be bolder and more generous with you, and to share the same feelings with you. If you really want more from someone, learn to give something more from you. Courage !

Source: https://neculaifantanaru.com/en/a-soul-trapped-in-the-net-of-time.html

A Spirit That Rises Above The Eddies Of Life

On July 19, 2010

The courage to step into the unknown gives you an unexpected ally, each step bringing you closer to the depths of my being, awakening echoes of a forgotten self.

I could feel every step in this unknown land reverberating deep within my being, awakening echoes of a self I was just beginning to discover. I wasn't just a lost runner; I felt like a cosmic explorer, mapping unknown constellations of my own soul.

In those moments of sublime uncertainty, I felt understanding wash over me like a wave of celestial light. The art of living, I realized, was like an unwritten symphony, whose notes were composed of the courage to step into the unknown. I could feel this courage rising within me, not like a violent flame, but like a gentle but steadfast light, turning fear into an unexpected ally.

I felt each beat of my heart like a silent incantation, an ancestral rhythm declaring war on self-imposed limitations. It was as if each pulsation whispered a cosmic secret, gradually revealing the mysteries of the inner universe I carried within me.

"I am more than I ever thought I would be," I whispered to myself, feeling this revelation permeate every fiber of my being. I was like an alchemist of my own destiny, a weaver of dreams, a spirit that soared above the eddies of life like a majestic eagle.

Leadership consists in the art of discovering a new self, in every echo awakened in the depths of the being by the steps taken into the unknown.

I felt a fascinating duality within me: strength and vulnerability coexisted in a cosmic dance, creating a delicate balance, like a spider's thread in the wind. With an almost painful clarity, I was aware that my struggle was no mere passing trial, but an eternal odyssey of self-discovery, a never-ending journey through the labyrinth of my own consciousness.

The unknown, once a fearsome monster lurking in the shadows, now metamorphosed under my astonished gaze. I could feel it turning into a magical realm, a fertile soil from which the rare flowers of my true inner strength sprouted. I felt every challenge encountered as a new cornerstone in the edifice of my authentic self, an opportunity to carve out of the raw marble of existence a masterpiece of becoming.

In that moment of overwhelming clarity, I felt all the mysteries of the universe condense into a single drop of wisdom. The unknown was no longer a feared enemy, but a Zen master, a silent guide on the path to personal enlightenment. I felt every obstacle encountered as a rung in a spiritual ladder climbing to the sky of infinite possibilities.

And so, in the midst of this seeming wandering, I felt myself discovering the most precious treasure: my pure essence, untainted by the fears and limitations of the outer world. I felt reborn, not just as a stronger runner, but as a cosmic being, in tune with the secret rhythms of the universe, ready to dance to the music of the spheres in the great symphony of existence.

Every step you take deep within your being awakens echoes of a self that, if you truly

discover, brings with it a new understanding of the Art of Living.

A spirit that rises above the storms of life manages to see beyond the tumult of the present, finding the inner peace necessary to navigate the storms with profound clarity and unwavering confidence in one's own resources. Because true power comes from accepting your vulnerabilities, recognizing your own limits, and having the courage to overcome them with confidence and wisdom.

Source: https://neculaifantanaru.com/en/a-spirit-that-rises-above-the-eddies-of-life.html

A Spirit That Shines

On March 09, 2009

Guide people towards a common vision by making appeal for their most profound values.

"Starting today we must raise and to clean the dust on us. We must reaffirm our countrie's greatness." This is the declaration of the American President Barack Obama after his nomination.

Through this advice, Obama wanted to win the trust of the people and their support people need tenacity, a strong and unique purpose and a compatible spirit of cooperation. This is what he tried to emphasize through his speech and he managed to make himself listen. All the American citizens understood the solidarity and the spirit of this advice and they had the certainty that things will straighten and all will be normal again.

The only way to move not a single person, but an entire nation is to appeal at national values - heroism, victory, devotion, and for this you need a huge force of convincing. You have to show everybody that you have a lot of trust in you and in the solutions you propose, that you are not afraid of changing and you will get involved with seriousness and professionalism in solving all the problems. And above all, you have to be capable to avert the people's negative thoughts and to make them optimistic.

Have you identified the basic moral values of people before sharing to them your vision? What side of your personality you must grow in order to succeed influencing the things in your advantage?

Does your leadership checks its value by developing admissible or inadmissible motivations?

Another aspect of the general thinking seeking to assign a meaning to any action, thought or feeling inspired by the leader tries a definition using the term "concrete", introduced more as a court meant to rule on the merits of the appeal urging to attitude, commitment and struggle. Clearly, we can formulate numerous criticisms of this concept, but it seems to apply very well in those periods of stagnation or involution, crossed by people during the process of change or adaptation to new.

Leadership involves in its essence a dichotomy between how the leader outlines the future and how people perceive his message. In turbulent and uncertain periods, the lack of solidarity is felt in people's hearts more than ever, every individual living for the "collective self".

That's why it is urgent for the leader to establish a "game" plan, as well as its expression in practice, to be easily understood, then accepted and supported by launching a specific call for solidarity to integrate his vision in a generally valid system of thought, with little resistance, to ensure and expedite measures of recovery.

Your leadership checks its value by developing admissible motivations, when you manage to convince people of something and get them to be steadfast in this belief, or by developing some inadmissible motivations, which do not support a cause people believe in, or that do not conform to a pattern of thinking that updates the need for unity among people.

Leadership: What are the clues to maximizing your skills for the art of understanding the authenticity of the experience and the psychological discovery that are the subject of a well-founded belief?

At what pace does your leadership evolve? As the power of a conviction, considered relevant to changing the intentions to start certain actions or decisions, is it converted into a permanent agreement to what you say?

A leader has a huge responsibility: he is responsible in front of the people for the way he chooses to solve the problems and for the manner he guides them. A leader under no circumstances can hide in the back of his team in case of a failure. In other words, he is on his own in front of the risk and the final responsibility is only his.

The psychological discovery that may contradict you at any time depends on how you express your beliefs where they do not exist or are not known. Leadership psychology distinguishes between the form of expressing yourself through different forms of communication and the form of promoting yourself through the opportunities to effectively involve yourself in what you think.

Defining the leader's psychology is to characterize it, to decipher the meaning of thought when the statements it often uses to repeat itself is related not to the authority it represents but to the understanding of the other people's expectations for it.

The hints of maximizing your ability for the art of understanding the authenticity of experiencing something and psychological discovery that are the subject of a well-founded belief are processed through the junction between the authority that gives you a certain quality or situation and your responsibility for failure.

Just as the dance steps are made in certain directions, pursuing certain rhythms and being heavily influenced by the mood of the dancers, so your way to excellence is made with every step you do together with other people, in the sense that you induce to them, a sense that involves feelings, or at least potentiate them. In other words, people must perceive your inner consistency, values and beliefs to which you guide yourself in life, so that they could attach to you. The beliefs that you have, and that you transmit to others through speeches will pave your way or will set up barriers to you.

Leadership: Can you draw a sense of your own importance by rotating or overturning an image that produces a hypnotic effect?

A simple way to make yourself loved and admired by all the people is to assume your responsibility and to respect the given word. It is not enough to encourage people to rise and to step forward with the head high in crisis situations. You have to get involved personally in solving the problems and to become a worthy model to follow. People will follow you only when they will see concrete and real results, as a consequence of your solutions which you proposed and put in practice. So, give people serious reasons to follow you.

The truly motto of the competent people is: *"Today, not tomorrow."* You will not be able to attract the sympathy and the respect of the people if you are not ready to take the initiative and to put in practice your ideas immediately. You have to act fast and efficient so that your results never delay to appear and to be as good as possible. You might not obtain spectacular results in a record time, but if people will not see that their situation is better, if they will not see a real progress, then you risk losing your credibility.

You want to be a respected, loved and admired leader? If yes, then give people solutions that can materialize, not only words of sweetness.

The hypnotic effect takes place when your beliefs force you into the goals that other people do not have to miss.

A spirit that shines is the man who guides people to a common vision, calling upon their most profound values. It thus manages to overcome the noble beliefs with personal image in favor of results that are in line with the momentary or perspective aspirations of society.

Source: https://neculaifantanaru.com/en/a-spirit-that-shines.html

A Step Forward Towards Strengthening The Immunity

On April 08, 2009

Strengthen your leadership immunity by ensuring a moral order that would highlight your virtues based on high values.

I would like to relate you out below a moment in the life of the French General Charles François Dumouriez, from the time with French revolutionary wars, just as it was presented by the famous author Alexandre Dumas, in his famous novel "Le Docteur Mysterieux".

In one day, had come a great detachment of volunteers, rebels, who had to join the army of Dumouriez. However, among them, there were and many malicious ones - instigators, criminals, traitors. Dumouriez ordered his soldiers to be prepared in the position of battle. When the rebels approached long enough, he addressed them the following message:

- My army does not receive in its ranks than good patriots and honest people. The army despises the fugitives and has an aversion on assassins. Among you are miserable that push you to crime. Chase them by yourself of you ! If not, I order artillery to shoot, and I with my hussars will pass through the sword all those who remain standing. You have to understand: among you should not be assassins, or executioners. Expel them ! Become good, brave and great, like those that have the honor and reputation to be admitted !

What do you think was the result? Well, fifty or sixty people were expelled; they were made themselves invisible, as if they vanished into thin air. The rest had remained in the army and complied with its spirit.

Leadership: Can your advancement towards what integrates you in a big role be a determination of external phenomena, or does it belong to a figure that relates to a neutral background?

The "health" of your leadership it is not destined by the nature of things, but it requires much wisdom and responsibility of knowing how to accurately define your intentions, to evaluate very well the reasons underlying these intentions, and to act without harming with anything your own style of leadership that you adopt. The viruses that your antibodies have to fight are: superficiality, lack of dignity, lack of loyalty.

The science of leadership remains inextricably linked to the advantageous position that you have within the group in the key moments, when you are forced to initiate a change of assembly that would have an echo in the soul of others, and that would not jeopardize your ascension. Only in terms of a set of values (based on discipline, need of truth, integrity) by which people could identify themselves with your model, you'll be able to keep intact your relationship with them.

By accepting to move away from the principles that you have set, and that you advocate in the presence of others, it is like, suddenly a disease that you have not prevented and that you do not dare to diagnose it, would pounce upon you. The disease does not occur because it is caused by anything or anyone, but simply because you are not prepared enough to fight your own limits, because you are not analytical enough to notice the cracks that occur in your leadership in order to cover them in time.

Your advancement towards what integrates you in a big role can belong to a figure that

relates to a neutral background, when what represents you can lead to an action that is not subject to a constraint of subordination.

The forming of a support team is an important ingredient for your activities. Just as it is the flour for a fluffy chocolate cake. The French General Dumouriez has strengthened the immunity of his leadership by ensuring a moral order meant to highlight his code of values based on the highest virtues. He has addressed to those people who did not meet his own criteria and expectations, ideas and aspirations, and told them to move away from his area of action. The most dangerous adversaries that deviated from his principles did not have to enter the ranks of his army.

Dumouriez knew too well that the only way to preserve the unity of a group and not to break it was to combine all the elements necessary for his leadership to gain a higher significance in the eyes of those he ruled. In other words, he should prevent the "disease" before it can evolve to the point that would have endangered his position.

Just as a doctor is concerned with curing diseases, so and you, with a general understanding, should comprehend in a whole the scattered symptoms of the "disease" that can affect your relationships with others, to know what the risk factors are, and act preventively. You cannot meet the disease with open hands, and control it, but you have to cut off the root, from its early stages, to oppose in every way to install it and to worsen.

Leadership is the decisive role you play in a large-scale action whose course you can only change by changing what is in excess, with what is a priority for achieving a balanced structure of human energy.

A Step Forward Towards Strengthening The Immunity designates that side from ourselves that tries to save us from a humiliating relegation. As a leader, you have the duty of great significance, to locate any possible "infection outbreak" by having examined its origin, and eradicating it before it spreads to create further complications.

A step forward towards strengthening the immunity consists in the establishment and adoption of effective preventive measures, and at the time of occurrence (despite the prevention applied) of the first symptoms of disease, it is required the eradication of outbreaks, or of the disease by energetic means.

In leadership, very helpful are people with a strong natural "immunity". The more they are, the easier you can intervene on others who are a minority. In other words, the selection of staff, and the intervention by vigorous action against those who for various reasons put "impedes" and inhibit others from following the path to performance, it is essential for a quality leadership. Just as everyone wants rewards, so we all must understand that we should conform to some requirements, and we all must understand that there are often quite harsh punishments for insubordination, for violation of ethical principles and legal provisions.

Source: https://neculaifantanaru.com/en/a-step-forward-towards-strengthening-the-immunity.html

A Stranger's Access To The Insufficiently Defined Framework Of Science

On January 14, 2014

Point your research efforts towards new directions of valuing performance potential, so that your evolved science doesn't transform into a source of uncertainty and disorientation.

I was so close and yet so far away from discovering the inexhaustible fund of understanding resources, that *pretiosum rubinus,* the crimson stone of science. Penetrated by the almost invincible impulse of research, towards making the calculating formula of the index that measured all constituent elements of truths and non-truths, I skipped everything the abyss of nonexistence represented. A plunge into a parallel world. An adventure which has resulted in a disconnect from the routine of the "acceptable", allowing the installation of a flexible and adaptive thinking. And yet, restricted by an external force.

I felt I was conditioned to deny all I knew, by an invisible force that turned my research efforts towards new directions and priorities in rethinking the hypotheses that diminished the degree of falsifying the real by the imaginary. And this meant yet another step towards the multiplication of understanding perspectives of the way in which the great rules of science are born and function. Therefore, I had to try and highlight the discrepancy between what I knew and what I believed, guiding me in my work after Georges Cuvier's precept: to name, to describe, to classify. The difference was important.

As for my progress towards the acquisition of advanced science, which I had to take into account in order not to compromise my strength of being myself, I shaped my thinking according to the meaning expressed by the Romanian aesthetician Liviu Rusu:

"When a certain microbe is introduced into the body through a vaccine, it actually introduces the seeds of conflict. Fighting with these seeds increases the body's resistance to certain diseases. Spiritual vigor also depends on the resistance power of the "microbes" of primary tendencies. He who leaves himself to the will of his primitive nature will never be a creative artist."

Leadership: Can you capitalize on the performance potential that can change the image of the science you currently possess, expressing yourself through the idea "I can see beyond what they are at the origins"?

I couldn't really tell if it was true or false everything that was hiding inside that closed space that operated with unclear laws. Science had become rather a source of uncertainty. I could not exclaim, "See, you were right ! ", because first I had to prove that two distinct realities cannot exit simultaneously. A reality of an imaginary world and a reality of a rational world.

An artist who knows how to become one with his revelations, a creator who knows how to use the conquests of science and culture to build a strong self-confidence always expresses himself through the idea: "I can see beyond what I am at my origin". That is, I had to realize that I was more than I thought I was, and that I was able to better master the art of putting together, of associating materials, shapes, textures, of forming that structure in which the parts stand, without fighting the chimeras of the imagination.

Science is the priority of the version of a self who wants to relive part of another reality, one in which what seems to be in a certain way today, tomorrow is the exact opposite. I felt a stranger rather, in a poorly defined framework, equidistant from everything meaning

comprehension, as if I fell on the outer slopes of a more complex impact crater. I was hit directly by what is called *blocking-distortion* resulting from a process of *wishful thinking.*

These attempts to manipulate science were accompanied mainly by the words of Romanian scenographer Helmut Stürmer: *"Just when you think you got something and try hammer in a reality, its opposite appears automatically."*

Leadership: How do you evaluate the act of overhauling your being out of an acceptable routine, by mirroring a near-perfect overlap between what isolates you from the world and the challenge of discovering a new world?

We will only be able to rethink leadership through the lens of evolution, applied in the context of ongoing relation to a well-defined framework of science, without letting ourselves be limited by the discoveries we've made. All that means comprehension, observable and describable, especially in the conditions of dynamic development, lies in the installation of a flexible and adaptive thinking, more imaginative and more creative. But one that is almost always restricted by that external force called "the rational."

To design and lead the process of developing leadership, specific to the science that teaches us that the resources of knowledge and evolution are endless, towards the durable approach of the different areas of intellectual gain, the deficit of uncertainties is taken into account. One that is born with questions succeeded over the time of our pervasion into a more evolved space of knowledge and self-awareness, conditioning us to renounce everything we know.

It is primarily the act of revising our own being through reflection, by analyzing coincidences and differences between what is proper and what is foreign, between what we think and the implications we cannot foresee.

Do you support science's quest for self-fulfillment in the field of leadership research, by challenging it to multiply the perspectives needed to measure one's own performance?

The invisible force that guides our research efforts towards new directions of valuing the performance potential, in rethinking those ideas, principles and opinions that are against our own assessment, is given precisely by the desire of evolution. Winning a decisive battle, through self-taxation, in order to gain our independence from under the sway of foreign rule – of that qualitative different form of knowledge, it is essential for avoiding any collapse. Which, taking the form of stagnation tendencies, instantly defiles any appetite for performance and innovation.

Leadership can be investigated through the outstanding contribution you make to the development of science, and the perspective of measuring one's own performance envisages a sustainable approach to science with the help of imaginative training reflected in a reality that gives us hope that what we see might be different.

We can say that our power of research is completely outside leadership's sphere of investigation when we cannot manage to fully exploit the resources of a new intellectual "birth" – the winning step in rethinking our positioning, in terms of approach, on a top place of science. A plunge into a parallel world, following the case of the intersection between the supply and demand of scientific capital, which enhances the exploration assets of leadership is the only way out of that compromising impasse, *blocking-distortion.*

Only by identifying the strengths and challenges of each new structure of adopted thinking,

enabling our passing towards a higher level of evolution, will we be able to make a bigger step towards the multiplication of perspectives necessary to measure self-performance. And to implement all that we have accumulated to diversify and optimize leadership.

The performance potential imposed by the leadership dimension achieves the highest degree of creative freedom in the ability of science to answer any question, on the one hand, and in the pursuit of science to manage the key moments of the game called: "plunge into a parallel world".

A Stranger's Access To The Insufficiently Defined Framework Of Science aims especially to those individuals devoid of knowing an authentic leadership that will be able to impose change without having a scientific substrate. Who plans to open a new gate to knowledge and rediscover the leader within themselves should, first and foremost, focus research efforts towards new directions of valuing performance potential.

Source: https://neculaifantanaru.com/en/a-stranger-access-to-the-insufficiently-defined-framework-

A Sun On The Way To West

On September 18, 2010

Find the decisive ways in order to ensure your excellence, by forcing the limits of your leadership for the sake of a higher calling.

Captain Rhodes tells the commando team, led by Lieutenant Waters:

- Gentlemen, I know you ere confrinted with alot, But we have to send you back. You have to fulfill a very important mission. The main objective is to find and recover Dr. Lena Fior Kendricks of the International Red Cross. The secondary objective is to recover two nuns and a priest who have a shelter near Yolingo, Nigeria. After you recover the targets, go to the Alpha retreat area. Good luck.

Lieutenant Waters and his commando team arrive in the small village where the three were, but, at the doctor's instance, which got affectionate with the population of the area, agreed to take several locals with them. The two nuns and the priest refuse to leave, because the people of the area needed their help.

After nearly two days of travel through mountains, they reach the Alpha retreat area. Then, Lieutenant Waters abandons the locals, takes the doctor to the helicopter and they abandon the area, without caring the fate of poor people who remained alone in the mountains, exposed to danger. He had no choice, he had to fulfill his mission, not undermine it, because the soldiers of General Mustafa Yakibu were following them and were about to kill them with no mercy.

Leadership: Do you depend on the existence of a "soul" concept from a psychological perspective on the power you have, with deeper meanings than the wrong choice of the moment can give them?

At some point, the helicopter the lieutenant and the doctor were in, passes over the small village they were in two days before. The view was terrifying. The village was burning in flames, dozens of bodies were randomly lying on the field. The stench of death was floating in the air.

The doctor was scared and seized by black thoughts. She was deeply affected by what happened and she feared that the people who had been abandoned will share the same fate. Weeping overcame her, as if her heart had been forever broken.

Anger and anxiety could be read in the eyes of Lieutenant Waters. The view of those terrifying images slipped revolt into his soul. He remained a moment merged in thoughts. He looked the doctor like in an endless prayer, unable to utter a single word. The shock caused by viewing those dead people was too much for him. That inhuman cruelty disgusted him. He was suddenly seized by remorse for having abandoned those locals on the field.

He couldn't remain indifferent, he wasn't able to commit such an infamy. *"Ï couldn't abandon them"*, he said to himself. Then, finally, he uttered that secret word, the one of his humanity, which came from deep inside his soul. *"Detour the helicopter ! "*

Leadership means staying true to moral principles even when you are trapped in the trap

of a sacrifice that you do not really want to make for someone else.

If you watched the movie *"Tears in the Sun (2003)"*, you remember that, instead of safely leading his commando team and Doctor Kendricks "Home", thus fulfilling his mission, Lieutenant Waters decided to return to the Alpha retreat area, where he abandoned the locals, and guide them on foot, through the mountains, to Cameroon, where they would have been saved.

He failed to obey the clear orders he had received, putting his entire team, as well as the doctor, in constant danger. For once he gave the order to return, the real ordeal began. His career was in decline.

The mission was accomplished, but not entirely. Only four members of the commando team were still alive but they were seriously injured, including Waters, but most of the locals survived. The doctor managed to escape with light injuries. However, one can say the mission was a certain success because, in exchange of a few lives, many human lives have been saved.

Leadership: What restricts you to be human? You watching empathy as a precondition of prejudice, or as a substitute for it?

How many unpleasant surprises can hide the life of a leader. The decision taken by Lieutenant Waters was a huge test of his strength of character, it demonstrated his noble feelings, those of a man who takes risks and pushes his limits for the sake of a higher calling.

Leaders like Waters are consumed by a strong sense of justice and humanity. They don't emanate an attitude like "Come what may", but an attitude based on altruism: *"I'll help you. If nodoby does anything for you, I'm going to do something."* Inside their being lies a bit of humility. They are concerned with people's well-being; they manage to build a strong bong with them.

Your action always have consequences. There is always place for new maneuvers in leadership, especially if you are forced by circumstances to apply them, but if you move away from the purpose, be it because of feelings, then you may fail.

A man is truly magnificent when the nobility of his feelings gives meaning to a life experienced with a woken consciousness.

Conclusion: In the life of every leader, there may be landmarks, when he is forced to depart from the path of attaining the originally proposed aim, because motivations that impose it appear. The decision made in these decisive moments are crucial for the leader. If the result of these decisions is beneficial and leads to citory, the leader becomes a hero, and if not, the leader becomes "A sun on the way to west".

Can you combine the firmness with the emotional approach?

Find the decisive ways in order to ensure your excellence, by forcing the limits of your leadership for the sake of a higher calling.

Source: https://neculaifantanaru.com/en/a-sun-on-the-way-to-west.html

A Symptomatology Of Aesthetic Experiences

On July 06, 2018

In the work you see must be felt the science and personality of the one who made it.

I strive to define some kind of oscillation between the initiative of interpreting an artistic composition and fidelity to the message placed at the forefront of awareness of the creative act. The world I live in, a key component of the opportunity to develop my general knowledge of life, of beauty and good, seems to have a lasting correspondence in a parallel universe. In a resemblance to the curving line of a dream limiting to the abstract and with the seemingly right line of the drawing, the right color found, that open access to a fundamental value of art called freedom of expression.

The very essence of this freedom, which is one with the service of God, having an openness to the logic and the value of life, marks a change in the composition and origin of a point of view already strongly supported by the space of an inverse mimesis. Aesthetic principle, developed especially in antiquity, according to which art is the imitation of the real.

Here I have to admit a second thing, just as primordial in the satisfaction of an objective vision as the supreme angle of view that allowed me to know the world as a mystery and to attribute symbolic meanings to it. He shares, like the old teaching books, the urge to find a mutation from art to science based on the continuity of a permanent transformation of a conceptual nature.

A visionary leader navigates a seemingly unchanging world to create new horizons capable of inspiring change.

Every stage, every aspect, every area of life shares something from inside an enigma, possible search cycles, identity grits, spiritual struggles, accumulation of meanings within a huge maze, colored with that hue of pink blending with gray, habits and expressions characteristic of style controlled by a reason that always lends an ear to the heart. Not for nothing, when I try to express my artistic potential, to visualize a new horizon, I feel close to a Don Quixote, transplanted into a seemingly unchangeable world, crafted under seemingly mysterious laws, made to fine or delight its makers as is just.

What is imagined as absolute as a supreme mystery in my art, falls into the extreme of a compromise between sincerity and the high degree of flexibility in defining a new profile of the architect of the world, in a modulated style of affective and overlapped labyrinths of the characters of my own Ego, my own traits and constructive deeds.

Leadership: Can you extend the reference frames of your imaginary representations with conceptual determinations in which personal experience is integrated?

A riddle inside an enigma is like a painting forged from the spontaneous gesture of delicacy, practiced for prolonged periods as a result of a close dialogue with the eye that anticipates a new direction of composition and responds faster than the hand. Once again, I am aligning my ways of experiencing a meta-esthetic in the course of my life, subjected to some quantitative or qualitative transformation.

Investing color with the radiant energy of the inner life, the magic eye of the opportunity to know how much I lie or how much I remain authentic in the psychology of the creator, akin

to artistic experience, serving as a spiritual guide, with the great picturesque experience of a divinity that puts a common conscience in all people.

With great curiosity I observe the immense diversity of life forms and their apparent perfection, like a geneticist studying molecules, and is much more able to interpret the information gathered, trying to figure out what Jacques Ruffié called "one of the most mysterious frontiers of knowledge".

Undoubtedly, I have to reconfigure an overall picture satisfying to evolution. But not a total picture. Like a classical essay, it contains two major components: an informational one with cultural and perceptual determinations targeting the totality of imaginary representations grouped around a lax nucleus of ideas.

In the evolution of leadership, I legitimate myself as an outstanding exponent of scientific art. The first concept I summarize when writing, looking around, is this: "Observe Intelligently ! "

The testimony of a work as admirable as inaccessible is the expression of the association of colors and the mysterious depth of what you discover through everything you express.

Every painted work is an oversimplification of my intellectual property assets, which color is contained in its autonomous quality, touching hope, gentleness, attraction. How can you not see the green buds of the trees, the fresh green grass, the pigeon's graceful flight in the artist's painting universe that works only with the pencil, the paper sheet, and with established word combinations, with the means of expression of a knowledge that can only be borrowed, but without granting anyone the right to possess it?

In the book "How to Enjoy a Painting", writer Victor Ieronim Stoichiță tries to give an explanation to the painting called *The Calling of Saint Matthew*, made in 1661 by Juan de Pareja. To emphasize the importance of his experience, Pareja resorted to a figure of speech known as the *author's metalepsis,* representing the left side of the canvas, under the traits of a secondary character, but important though by its function: in his hand he holds a note that reads: "Juan de Parefa 1661".

The picture could (at the limit) operate without this character, which is an optional addition, without being meaningless however.

This is, in fact, the quality of a work that looks at its artist from the perspective of a fine observer and a sensitive eyewitness. But I do not want to stretch this subject too much, introducing other lines of force, contours of typical shapes for a work that portrays, in a general way, the portrait of an artist's individuality. I would just mention:

The only way to dialogue with the diversity of a vast world, with the help of the concept of totality, to replace the reality of life with the science that you have, is to place yourself in the work you are making.

A Symptomatology Of Aesthetic Experiences requires the exploration of frames full of mystery, short but content dialogues in an art of comparisons between personal experience and information perceived by language or image in the virtual "display" represented by consciousness.

An aesthetic experience is an increase in awareness of your reaction to what you are transmitting.

Source: https://neculaifantanaru.com/en/a-symptomatology-of-aesthetic-experiences.html

A Symptomatology Of Existentiality

On December 29, 2016

Decrease the distance between what you are and what it is possible for you to be by adding an extra meaning to the experience that singularizes you.

Read below the presentation of the novel "Duma Key", by Stephen King, the existing subject in the matter of a fine analysis of human personality, and try to catch the thread of this wonderful, meaningful story:

A terrible accident on a construction site rips the arm of Edgar Freemantle, darkening his memory and mind. The ordeal of the recovery period causes changes in his personality and boasts of uncontrolled anger that hasten the end of his marriage.

Edgar wishes he never survived the accident, but his therapist recommends a geographic-existentialist remedy: he advises him to completely change his life, leaving the busy city and the businesses in the construction industry.

*Retired to Duma Key, in the paradise of the Mexican Gulf, Edgar starts painting passionately, discovering an extraordinary talent. But his attraction to painting and drawing seems to be commanded by a force that surpasses him, like a constraint. Many of his paintings have a power that cannot be controlled, almost mystical, revealing secrets long buried, awakening the ghosts of childhood. And his talent can be, at the same time, a weapon...***

Leadership: Do you start to understand the purpose of a painful experience when you cease to judge it in terms of an inherent causality, with that self-understanding given the manner of dealing with a new way of life?

What you become by means of an important moment, characterized through the means of a present that "is never good enough", so one that has the chance to be accessed only by accepting a strong feeling of imminent personal transformation, giving it a certain meaning, helps you better see the connection between what pertains to you and the things over which you really have no control.

The addiction to what is happening to you in favor of a broader existential change, managing to spread to the edges of the unknown, in the immense hope of a favorable fate, is the path to showing yourself faithful to a status and to a value of reference assumed through the membership to a guiding force that you cannot oppose. Whoever is given the chance to discover extraordinary talent must first experience the pain of surviving a crossroads of life, and not just survive, but find the strength to be someone else, a pioneer.

To restore an important moment and penetrate the profound meaning of facts, to dedicate yourself to the idea of Cause – what do you do with what has happened to you? – merging with it in the conditions of limiting and conditioning the freedom of choice, is a measure of your ability to continue to move forward by capitalizing on the experience that supports the ratio from cause to effect.

One's degree of determination is supported by that surplus of meaning of the experience that singularizes him.

Singularity is a concept that refers to the implications a major event has over personal progress. To become someone else, through the immense latent power of the mind and soul, means to keep from what is old only the useful part, it means to give consistency to transpired events in an ideal plane of existence.

Life is the progress that the result of the events to which you relate most deeply gives you, because it reveals your willingness to relate to the dimension of learning from what happened, so that you are more concerned with the things that really matter. This is also a kind of knowledge that you can consider together with the most hidden, or most intense, or the noblest feelings, because the vision of life and the most important teachings materialize in a completely different person only when negative events are viewed through a magnifying glass, both their importance and their consequences.

Singularity reveals the willingness to analyze the progress of your own learning, knowledge, by taking into consideration the finality of a stage of life, with related feelings, and materializing a new stage in a material and moral satisfaction.

To accept the truth about yourself by analyzing your willingness to make progress on a certain side of life, proving a great mental and emotional will, is the product of a materialization of knowledge based on less happy experiences, related to the most intimate and vulnerable feelings. And what is the truth about yourself? Are you willing to look at yourself differently? Are you willing to change, to become a completely different person?

The beginning of a review of life, at the level of consciousness and towards a new aspect of who you really are, is due to responsibilities that you have in relation to yourself in terms of the unfolding of events that you do not expect to occur.

A Symptomatology Of Existentiality, varying according to the evolutionary stage of man, is consistent with that experience that singularizes him. Thus, let us not forget the two great themes of existentialist thinking, according to French philosopher Emmanuel Mounier:

*** Note:** https://nemira.ro/duma-key

Source: https://neculaifantanaru.com/en/a-symptomatology-of-existentiality.html

A Symptomatology Of Pedagogy

On November 13, 2016

First create something by yourself, then teach unto others.

He knew – he often had the painful opportunity to observe what people say maliciously: *"He who is capable – creates; he who is not – teaches others"*. But Eisenstein never let himself troubled by such pettiness, calmly arguing: *"To teach others in cinematography is still up to this day, and in full, to create."*

These were not empty words. By carefully researching Eisenstein's pedagogical activity, we easily observe that teaching equated, for him, to studying, finding new creative solutions. The subject of his course - he declared programmatically – is entering the lab of creation. His course is also an opportunity of theoretical crystallization for an artist.

His pedagogical principles were very firm. He couldn't stand his students abandoning their own personality through mimicry. He snapped at them every time he observed such a tendency: *"What is the meaning of this? Have you all decided to line up the steps from "Battleship Potemkin?" Is it me you want to imitate?"*

He followed this principle ever since he began teaching. *****

Leadership: Do exclusively preoccupy yourself with the phenomenon *"He who is capable – creates; he who is not – teaches others"*, reflecting your aspiration towards everything that is hard to know on the line of a trend of appreciation of the art?

At the core of any human calculation and any intellectual property, successful products amid the formation of general qualities that favorably influence the position of reference to the imposed or self-imposed tasks, there is always a personality. Rational in essence, irrational opposed to an external stimulus, personality precedes any mechanism of adapting to external imaginative constructions and creates its own laws.

The creative personality is interesting by the tendency with which it approaches the theme of art and artistic creations from the perspective of a question: "What is important for me to convey to people"? How do I contribute to maintaining and improving the position and self-image, as a creator of a scientific current, directing the completion of a work of art to an escape from trends?

Personality is not just the hint of an opportunity of theoretical and practical crystallization of a vision – after which you are left with little to do concerning what is happening in the surrounding world. Rather, quite often, it is a consequence of the exclusive concern for the phenomenon *"He who is capable – creates; he who is not – teaches others"*, reflecting aspiration over everything that is hard to know and harder to interpret.

Being a creator targets that side of the personality that constantly gathers information and see everything from a multitude of perspectives. And to teach others is not a miracle of creation, it is not a journey towards the meanders of creation, it is not a game of human pulsations, between dream and reality, but rather, quite often, it proves to be a form of copying, of excessive mimicry maintained by using outdated methods, with poor or negative results.

The art that turns a creator into a pedagogue aims at that component of the personality that maintains the relationship between the imaginative projections of a possible world beyond other people's knowledge and an exploration of the self from the perspective of the rigor of defining a new reality.

It is the same teaching vice, frequently seen in those with high levels of qualification (and credibility), those who without themselves discovering a principle or concept, always show their willingness to submit fragments (entire chapters) from the intellectual works of true creators.

Leadership, during several stages of evolution of knowledge, is subject to the evaluation of the impact of a creation over the dynamics of the promoted creative process, over the integrating vision of the process of producing the results obtained by tensing the inventive spirit.

The best leaders, not limiting themselves to the conditions of self-directed learning, guided themselves after the exhortation that assures the unity of the lesson related to the skill of relating to people: *"First create something by yourself, then teach unto others."*

Leadership is first and foremost the result of entering into the laboratory of creation, then an opportunity of theoretical crystallization of certain methods, norms and guiding principles for future "artists". And, finally, it becomes the result of the painstaking approach of the complexity of every aspect of development that would obviously lead to a different conclusion than those listed before.

To be a good pedagogue means to teach people what art means by projecting their own person into the space of a reality that does not resemble another, because suddenly this reality can become unpredictable.

A Symptomatology Of Pedagogy brings into focus all of your intellectual manifestations that permit the diagnosis of a style of teaching of your own theories and differentiating them from other models of creation, so that you may be undefeated in the tendency: *"He who is capable – creates."*

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-symptomatology-of-pedagogy.html

A Symptomatology Of Victory

On December 20, 2016

Learn to see through the transparency you forge by the means of rendering the creative power, accessing your new status according to the analysis of the impact of a higher degree of knowledge.

I have decked my secret purpose, my entire fortune with a plausible pretext, a liberating form of arranging a disallowed meeting, producer of an image with a unique value: *"no one can tell"*. It was the answer to a long wait, an appearance of the genius that awaited its interpretation specifically devoted to a striking description of the infinite, in the superlative depths of creative power, in the perimeter of an emotion that even now sculpts fantasies in a mind that expresses itself through the optical effects of mirrors. The light, suffering multiple total reflections, produced a beautiful effect. *Be very careful of a pretending that you wanted !*

"I seem to be what I'm not you see" in this essence of the means of playing out a lucidity that abandons itself, as in the Myth of Sisyphus, through a sequence of reactions of the type *"Stay close until you reach the end",* but developed in the light of the law of the periodicity of a reverse phenomenon, such as an inverted image. Here, the creative power I had to show was announced to be a guarantee of perfect vision from the perspective of a physicist who dreams of traveling in the "timeline" of his own life to develop a new system of production and supply of reality.

My victory was in fact a violation of the standards of reality accepted by the preferences and expectations of the century in which I lived. It was the struggle I had to fight against ephemerality, against things done without a soul, such as things related to art and science. Only the writer Marquerite Yourcenar noticed the need for this victory in the fight against ephemerality and neglect. She wrote:

To do your best. To remake. To imperceptibly retouch the retouch itself. "I'm correcting myself, Yeats said, while correcting my works." He was one of those who had the good will to bother on his own initiative to rectify a mistake, to confirm a detail, to support a hypothesis, to facilitate a new research – facts for which I bring my friendly thanks.

Leadership: Can you live and manage a grandiose self-experience depending on the lucidity with which you encounter a different reality, effectively positioning yourself close to an edifying image?

A spontaneous separation of the two parts of me, by using the Gaussian lens formula, made everything complicated, made it have the nuances of a long evanescence. Two tissues transformed into nerves, two faiths faced with an ambient that denies and defies them, two ideas in an adverse relation. One acting as an active barrier, the other passive to the transporting of matter between the adjacent phases of developing the dynamic of relationships between an image of life past and one of life regained.

Evolution from the state of balance to the state of unbalance was possible, but highly unlikely. I didn't realize how alone I was, running from the world, retreating in the wilderness of a huge empire, in the delirium of possessing new knowledge neighboring the destruction of old ideas and teachings, proposing new meanings, even of this was not the primary source of my searches. Victory requires feeling and action, both immortalized in an edifying image of what makes me feel free, motivated, creative, more than the eventual satisfaction that would flow from contact with other people's experience, opinions, and attitudes.

It was an excruciating lucidity that changed self-experience, increased the misleading cheerfulness of the drunkenness of thinking about everything in terms of power, in order to seize absolute freedom, wanting myself leaning against one of those mysteries that give man the invaluable and bitter taste of the absolute. *Too real is this feeling of make believe.* Victory is the torment of keeping you lucid and creative in a reality that wants you to be someone else.

Leadership: Do you try to represent your fantastic superiority in this world by accessing the state of mind specific to the force of creation that asks: "Lord, make me your equal?"

Here is what Jack Griffin, Wells' hero, thought while facing the demons of his mind, analyzing the nuances of a liberating mystery:

To achieve such a dream meant that I had to overcome magic ! I had forged a magic vision – one that no doubt would come to disturb – on what this could mean for man. Mystery, power, absolute freedom... I couldn't glimpse any hindrances. Think for a bit ! I, a man as poor as a church mouse, a vagrant, with limited possibilities, to use the substantial merits of science, its inexhaustible resources, to rise on its highest peaks, in the sphere of truly evolved spirits, I could've become an invisible man !

For years I've worked. And as soon as I would overcome a mountain of difficulties, from atop of it, I would glimpse another. The multitude of details, trinkets, the claws of matter hidden in the vicinity of causes and effects ! Exasperation ! The outbreak of madness ! I had endured it all, I had clenched my teeth. But in the end, I had succeeded ! I had discovered the secret of invisibility, I had surpassed absolutely all men of science through the virtue of perseverance, by educating will, through the glow of an uncompromising lucidity spewing from the darkness of madness... And it worked... believe me ! I could see through the transparency I had forged. I could be in any place, without anyone sensing my presence. A sort of God. Here is where I started from, and how far I have come.

He who recognizes himself as a cause of a prolonged struggle, full of content, justified through the lens of the desire of being the best, the one who discovers a form of creation that speaks in the name of a certain superiority, will always express ideas, feelings, and the finest of aspirations in the equation of expanding his own supreme self.

A positive fact, because the one who doesn't correlate the victory of his labors with a favorable evolution, with a series of elements tied to a high degree of knowledge, will not be able to manifest himself as a lucid presence of the rational in favor of the effects of a certain lesson once assumed. And the supreme self, in a universe of infinite possibilities, of fantasy, tends to see the real world through a plurality of the possibilities of engaging in generating added value and innovation through creation.

A leader knows how to see through the transparency he forges. He is an artist who controls the art of transformation acting from a certain status and continuing to access that status according to the analysis of the impact of a high degree of knowledge, from the phase of an extension of his force of creation that asks: "Lord, make me your equal ! "

Such an individual, experiencing the relationships between an image of life past and one of life regained is useful to leadership through the fact that he merges with an immense projection of his actuality, obviously in an optimistic note, in a special and well defined category of the "different". And the different is often the harmonic fusion between creation and perfection, which gives a sense of total fulfillment.

A Symptomatology Of Victory has as a first consideration the basic trait of the genius artist,

whose catalyst of differentiation can be at the upper limit of the maximum allowed by the laws of becoming, possible to be formulated as follows: *"To achieve such a dream is to exceed magic ! "*

Source: https://neculaifantanaru.com/en/a-symptomatology-of-victory.html

A Thrill Of Ice In The Memory Of A Lost Traveler

On February 10, 2012

Give evidence of a strong leadership ability, by assessing the evolution of human experiences in the elements that constitute the reality of their life.

Eve de Chazelay was like cursed from her birth to suffer from idiocy, and only one man in the world, the young Doctor Jacques Mérey, managed to heal her completely, by breaking the curse and transforming her into an extremely beautiful creature, so delicate, cultivating in her the finest qualities, due to which, even the most powerful rulers of the time, the most talented musicians and artists have welcomed them with the deepest respect and even with envy.

How happy it could be a woman who became so beautiful, so wise, with so selected manners - along with her healer, her lover, so good, so attractive, and so affectionate. Moreover, how unhappy could she be, when the chaotic events that only God and His plans may comprise them, separates her from her lover, by putting on trial her soul, will, mind, and devotion.

Leadership: Are you following the progressive tendency to accept what is happening to you rather than trying to influence what you feel in a context that gives you the opportunity to reveal yourself to the world altogether?

The revolution separated them. Eve entered the circle of the most influential people in France due to her so big fortune, and her special qualities. However, although she had built an enviable reputation, although she had everything, her soul was still grieving. Only the hope that she would meet again the solely man whom her soul could accept him as a lover, was still keeping her alive. Nevertheless, this it was up to a point, when it was consumed and the last hope.

- Ah, burst out Eve, you know well, my dear friend Thérésia, the only man who could give me happiness, died. What is the good of waiting for a traveler who cannot come back? I lost him. It is better to go to meet him there where he is, in the grave. I want to die !

- Oh, bad thoughts ! Thérésia answers. How can such words come from a young and fresh mouth like yours? Grave - after sixty years we still think of it. Ah ! Live, live, my beautiful Eve, you will see what paradise you will live !

The Eve's heart, felt then a light touch, as if these words had come from the part of the one whom he loved, as if they were issued and transmitted into space, causing her a new breath of life: *"We will meet again, Eve ! Wait and hope ! "*

Leadership: Is it necessary to distinguish between the tendency to be too active in relationships and the tendency to experience an inward joy of authentic vitality?

How well are you integrating into the world of people's reality? How do you rate the development of emotions of the people around you? What are the elements that make their world and how they behave towards others? What do you have to do for people to keep the charm of their own moral and emotional beauty?

The most important things you learn in relationships are just as necessary as the tendency to

experience an inward joy of authentic vitality.

The difference is that in the first case you depend on a certain period of time, a certain circumstance and the duty to be grateful to others. In the second case you depend on hope, the concession you make the candor to embrace the mystery of life and its essence, using the term "motivated", when all you love is stolen, but you know that it will be returned to you at one point.

Once again, I must insist on the fact that emotions and feelings constitute the substance of leadership. The leader remains, if not in the immediate reality, in any case into the internal matrix of the everyone, that is into an inner world, in which they could not exist without him, and him without them. A leader who can not redirect people's emotions towards him, could never raise his level of influence.

The mystery of life is based on an emotion called "gratitude" which at some point will turn into an uncertainty that will prove as beneficial to your spirit as is faith in a special reunion.

Theresa has played excellently the role of a spiritual mentor and a trainer of people, by transmitting to Eve, with all her conviction, the certainty that her lover is alive - in a simple and original manner, managing to highlight the depth of reality, through the allusion to the "paradise "that Eve will live, radiating exactly those deep, intense and unexpected feelings, those magnificent spiritual sensations - controlled - which, leaving their mark on her mind, to sweeten her existence.

If you have read the wonderful novel, *"Le docteur Mysterieux"* of the writer Alexandre Dumas, then you know that Eve had lived and hoped - at the Thérésia's suggestion, and finally she had met again Jacques Mérey, they got married and lived that so beautiful and interesting life that only two warm and loving souls can share it.

Can you diminish or dissipate those negative emotions that dehumanize and distort the essence of the human being? Does the alarm clock of your leadership works perfectly and could it produce on time that beneficial latch in the existence of people?

This incursion into the people's lives that cannot longer feed his existence with any hope it is like an alarm clock that forces the man to awaken all his senses, to recondition his own network of feelings, emotions, values and beliefs.

As a leader you have the duty to ensure yourself that this alarm clock works perfectly and can produce on time that latch into the existence of people, by triggering in them those intense feelings, overwhelmingly beautiful that leave their mark on their psyche, producing their radical transformation towards better.

Leadership is that "wait and hope" that you inspire to those who recognize your power to be present at a moment that may constitute a new beginning to change life.

A Thrill Of Ice In The Memory Of A Lost Traveler designate that searing experience that it is installed in the life of people disconnected from the beneficial reality; of those people who fail before the test of devotion towards their beliefs and expectations - that unique experience that is wasted and go without bringing anything good into their soul.

Just as the eye of a painter often stops on the elegance of a gesture, on the burst of a wing,

on the drama of an attitude, on a spot of color, on the purity of a line - even so your leadership, in order to acquire meaning, you must feel what exactly matters to people, you have to act on time under the virtue of your representative role, reporting yourself to their world.

You have to stop your attention over those errors of consciousness, over those purely personal elements, irrational and emotional that had left their mark over the reality of their lives (such as pain, sadness, hate, fear, etc.) and to remove the emotions, which can lead them to emotional "paralysis" that once they flood their existence, are just very difficult to change.

Conclusion: Support people, encourage them, and by positive suggestions to motivate them to be with you. The positive suggestion determined by a positivity of thought will be a proper weapon for the annihilation of pessimism, inactivity and lack of initiative.

Source: https://neculaifantanaru.com/en/a-thrill-of-ice-in-the-memory-of-a-lost-traveler.html

A Tormented Soul In Hell

On July 08, 2010

Whoever isn't endowed with the talent of leadership will not be able to take upon himself a great burden and turn it into success.

The prophet started for the palace of the king of Israel, Zedekiah. He had to warn him at any price about the danger threatening him. If the king does not listen to him, there was no possibility of salvation for him, his children and his people.

- Surrender yourself, the prophet said to him. Surrender yourself and kneel down before Nebuchadnezzar, the king of Babylon. There is no escape. You must surrender and beg for his mercy. Maybe he would spare your family and leave the House of the Lord untouched, as well.

Nevertheless, Zedekiah, despite the warning of his prophet, didn't want to surrender. His mind simmered ambitious plans. He was blinded by the splendor of his dream, which was to set free his people from the domination of Babylon and to regain his lands. He was firmly convinced that he could fulfill his dream.

Even so, the prophet looked at Zedekiah with great sadness and realized that he was lost. For he guided him to live in peace, but he wanted war. And starting a war against such a powerful king like Nebuchadnezzar meant pure suicidal.

Leadership: Do you have the opportunity to truly visualize the effects of your actions by experiencing them from the perspective of an improvised role play from the high sense of pride of expressing your personality?

The beginning of an endless hell. Finding that Nebuchadnezzar destroyed a large part of his army, king Zedekiah and his three sons left the palace in the greatest hurry and arrived at the plain of Hebron, where the rest of the Israeli army had retreated. But he didn't get to gasp his breath when he saw above the platform that rose above the city a cloud of dust and inside the cloud, spreading all along the horizon, the Babylonian chariots of battle.

Zedekiah immediately ordered his army to take the position to fight, and his horses be straight away brought to him. "The lord shall fight along with you and you will arrive tonight in the Be'er Sheva oasis as winners" he told them.

However, nobody noticed the terror that struck Zedekiah's face. No soldier could imagine that, in fact, their lord's knees weakened when he saw the hundreds of battle chariots going down towards him at a dazzling speed.

Leadership: Do you work on accepting your own facets that you cannot accept and whose vibration draws situations that you experience in the state of being under the sign of fatality?

A soul tortured by the fear of death. The famous writer Valerio Massimo Manfredi was not wrong when he said: *"When a king feels at the mercy of his enemies, his despair and fear increase over the top, thousands of time more than the poorest and most humble of his subjects who have known all his life that he is hollow and defenseless."*

Zedekiah was seized by panic. At that very instant, there were so many feelings tormenting his soul. A growing fear seized him every time he saw his enemies vertiginously approaching him, feeling the imminent danger. He thought about Nebuchadnezzar's cruelty and felt an icy tremor of fear rising on his spine. He knew that if he and his children were caught, Nebuchadnezzar would find direful punishments for them, and maybe he would find a way to keep them alive for weeks, months, or years, creating for them an infinite inferno. God knows the tortures and the sacrifices they would have to put up with for the rest of their lives.

With every second passing by, Zedekiah realized even more that he was in a difficult and dangerous situation, which he could not control. The Babylonian battle chariots were getting closer and closer, and like a storm, they destroyed and killed whatever got in their way.

Leadership: Do you rely on accepting some lower values of the module to design a vision, embracing an attitude that clearly shows that you are the adversary of a destiny from which resignation arises?

You cannot run from your mistakes. Zedekiah didn't want to die. He had to run, he had to save his own life and that of his children. With his heart seized by the fear of death, taking his courage in both hands, he left his army, thus committing an unforgivable mistake. For nobody likes coward leaders.

Without a leader, any battle is lost. The whole army of Zedekiah panicked, and people started running everywhere. The Babylonian warriors followed them through the desert in their chariots, as if they were hunting wild animals, killing them all.

As I said in a previous article, the fate of king Zedekiah and his children were tragically. They were caught and enchained. His children were barbarically executed in front of him, and his eyes have been removed and taken to Babylon to live forever in the darkness, carrying inside the pain of losing his children. Values, such as tolerance and refusal of violence, could not instill a healthy vision of the future.

Mircea Eliade was right when he said: **"Those who have never endured the struggle for the fulfillment of an absurdity consider to be madness everything that exceeds their weakness and mediocrity."**

Open your eyes and see the real you ! Zedekiah was a leader with great ideals, but with a weak character, lacking the spirit of a warrior, and, altogether, unrealistic. Being aware that his army stood no chance against Nebuchadnezzar's army, which was much better trained, equipped and had at his disposal more soldiers, however, he decided to start the war, despite his prophet's warnings. He, therefore, became responsible for the destruction of his entire army and of the death of his son. And the punishment he received, the one of spending the rest of his life groping in the dark, in the abyss of loneliness, held in derision, was within his audacity and his unbelievable courage.

Zedekiah's power, honor and soul were put at a difficult test because he wasn't able to fully predict his future and take measures accordingly. He proved to be unable to manage the events that he himself caused and to be a real leader to his people. Only the greatest human minds, the ones truly audacious and gifted with the talent of leadership are capable of assuming a great burden and turn it into a success. Not the mistrustful, irresponsible and coward natures, like Zedekiah, who abandon his mission and his people in order to save his own life.

What about you? Are you a true leader? Look at the truth with your eyes wide-open. Are you a leader with great ideas, but who rambles on wrong paths in order to fulfill your own goals,

just as Zedekiah was?

Leadership is the result of the warnings that must be inscribed on the surface of your own consciousness such as thought, image, desire, fear, from which you can draw an important lesson: "If you want to do pastoral service, never forget who the sheep belong to."

Conclusion: Starting a war without ammunition or a proper strategy is a lost war from the beginning. First of all, a real leader must be honest with himself, must be able to properly assess himself in respect to what and how much he can do, and not to lie to himself, relying on vain illusions.

Foolishness, cowardice, aberrant decisions, incorrect assessments, arrogance, will have repercussions for all, especially upon the leader. Panic will seize him in difficult moments. And once the negative and irretrievable consequences appear, regrets will be in vain, and he will remain nothing but... **a tormented soul in hell**.

*** Note:** Valerio Massimo Manfredi - *Il faraone delle sabbie*, Publishing House Allfa, 2004.

Source: https://neculaifantanaru.com/en/a-tormented-soul-in-hell.html

A Tormenting Adagio Of The Blood

On December 14, 2013

Discover the algorithm that allows the creation of a better defined profile of your personality, experiencing another dimension of leadership.

Senator Ruth Martin addresses the man who kidnapped her daughter. From within the words so deep and affectionate that only an innocent soul can taste, under the tension of an inner clash of two opposing forces, between David and Goliath, between ability and crash, breaks through that chain of thoughts, emotions, desires, that must challenge at all costs the sick mind of the kidnapper. Of the fierce killer, Buffalo Bill.

The oscillation of internal energy, in the phase of self-transformation, takes place under conditions of stress and anxiety, which can be measured by the heat of the soul that prevails with intensity through the voice that begs for mercy. A part of this gentle being remains silent, shivers, remains hidden behind the peaceful and quiet temperament. While another part of it groans and throws itself into battle with latent understanding, with the unbridled passion of a player unwilling to lose.

But in the prison of thought a thread to thin of hope is built. The woman's weary heart, this pulsing system that expands and contracts rhythmically to ever higher temperatures, accommodates only deaf and unexplained noises, creating overwhelming whirlwinds. Powerful turbulences that extend based on the law of instability towards another dimension of the self. The discharge frequency of positive stimuli is hard to estimate. Her determinism, the effects of propagation reactions of negative pressure waves, are extremely difficult and costly to investigate experimentally with a psychological instrument of measuring self-esteem.

Leadership: Can you achieve a certain intensity of the performance of being more meaningful, more dependent on the mark of a new position in man's sphere of knowledge, to produce a new version of the vision of the value of life?

Some crystals, when put into a fire, melt at first and then volatilize. So too does the heart, arduously strained, trembles to its foundations and then shudders until it collapses. The chemical analysis of blood would reveal new degraded compounds that reduce heart rate, high sensitivity semiconductor sensors that slow blood flow. Heart pumped blood enters slower and slower into the arterial system, creating an oscillating tension. Nerves call upon themselves and are transformed into a scattered algorithm that modifies the operating variables, making its approach inefficient.

Sound vibrations must create a mood that offers depth-giving and impulses, re-creating with great sensitivity the heartbreaking image of an unthinkable soul twisting. But the effect is not the desired one, the woman's approach only causes a great deal of uncertainty and daring at the same time. Buffalo Bill becomes more hidden and more calculated in his decisions, but in no case more temperate.

The echo of the voice is not that far-reaching, stimulating, relevant to the creation of a sphere of positive influence. It cannot form a perfect whole, that stable foundation for the leadership it intends to impose.

The Senator's vision of the value of her daughter's life does not reach the heart of the killer precisely because it is symbolic, it is based on the wavelength of her political position, less on the territory of empathy. The vision must first be an opening of the self towards another,

then to change the direction of a belief towards the fulfillment of a mission.

Can you complete your leadership position by self-regulation of the soul dimension when you are under the circumstances to experience the pain of your own consciousness?

Both by the temperament of his personality promoted during the qualifying "tournament" in the first echelon of excellence in leadership and by its own methods of analysis with which he is endowed with, the leader can comfortably set his dominant model into an accessible position. He usually functions as an objective mechanism, equipped with levers of self-regulation and self-control so well defined that he won't dissolve his positive state of being. This state can rotate 90 degrees through a simple exposure in a gloomy frame of a difficulty moment in life and can transform itself into a state of total abandonment.

Jorge Luis Borges, one of the most important writers of the twentieth century, said: *"There comes a time in every man's life when they find out who they are."* This self-knowledge is not the result of some miraculous power not understood by anyone, but only the way in which the unconscious recognition of our inner life and the identification with those feelings that can be recognized in ourselves, play an important role in ensuring stability.

The strong and sometimes violent feelings that overwhelm man, often darkening his righteous judgment, take place when experiencing another dimension of leadership. A dimension in which compassion, understanding and love are dominant. But this spiritual amalgam can leave way for weakness, by establishing and applying different approaches, positions and norms.

In chess, the position is seen by both players as perfectly equal and without a chance of entering the device of any of the opposing parties. During the toughest of existential moments, you can complete your position of leadership by auto-regulating the soul dimension, but in doing this you will hamper any logical flowchart of developing a viable strategy. Unfortunately, strong minds are hard to break in the face of ingenuity. So do not seek to discover in ingenuity some considerable forces of influence.

Leadership: How do you assess your ability to cope with a situation at the limit where a second of emotion proves to be stronger than a thousand images?

Inspired permanently by an innovative spirit, permanently giving up on any trends that do not represent a fundamentally psychological attitude and to any type of thinking that does not focus on beliefs and positive emotions, the leader also makes available to his own will and self-constraint certain facilities, ideas, scenarios and convincing means of expression and perception. By experiencing new approaches, behaviors, attitudes and behaviors, he has to prove virtue and morality, offering a basis for authentic quality: to weigh, to judge, to be wise.

An oscillation between two opposite poles does not lead to a "madness", but to an understanding of the existential ineffable. Under the inner tension of a clash between two opposing forces, between David and Goliath, between ability and crash, breaks through that chain of thoughts, emotions, desires, that greatly challenges the character and personality of man. And this represents the only and most difficult way of exploring leadership in tense situations.

At this time, only those who have the courage to turn the focus of attention to themselves will be able to capture the "imperceptible", measured by the heat of the soul that succeeds with intensity from behind its motivations. But in this case, the only noticeable thing is the psychological phenomenon to which leadership assists impotently.

Be careful ! You could end getting stuck in what regards the making of better decisions if the guiding principle of your responsibility is subjected to the feeling of "loss of self" in favor of the emotions that offer a value fundamental to your message regarding the existence of a common nucleus of humanity.

A Tormenting Adagio Of The Blood is a metaphor that expresses the depth of human suffering in its attempts to resolve its spiritual matters. It expresses the inner state of the man aware of his own limitations, trying to extend the power of influence, or at the very least to maintain its leadership position.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/a-tormenting-adagio-of-the-blood.html

A Triple Change Of The Light

On September 26, 2014

Concern yourself about the direct perceiving of the essence of art, developing the experiences of those conceptions elaborated in detail which may further lead to maximizing your reason of creation.

Eisenstein's concern for the cinema is duplicated by another one. In the foreground appears a seemingly unusual passion: Eisenstein mounts on the stage of Bolshoy Theatre, the opera "The Valkyrie" by Wagner. He makes it, as he states, with an indescribable enthusiasm and inspiration. He makes it concerned about the direct perceiving of the music and its staging embodiment.. He also makes it and with the thought of some experiences that he would use in the upcoming movies.

He checks his ideas about the unity between sound and image, about the dramatic function of color. In the final act, for instance, he composes, in agreement with Wagner's orchestration, a triple change of the light across the whole background of the scene … (silvery light, coppery and azure blue) and puts struggle between the shades of azure blue lights and the purple flames in tone with the score of "Feuerzauber". We are witnessing here, in fact, at the experiences of some further elaborated concepts. *****

Leadership: Can your model of creation illustrate the experiences of some scientific associations marked by thoroughly elaborated conceptions, so as to ensure the reception of new meanings of the image you transmit?

Through its permanence in building and developing a high mastery, leadership may be a double-edged sword, headed either against the one practicing an advanced form of art, or against the one who fails to enroll his ideas "with the something extra" in the sphere of a vast experience of creation. That also means a becoming at the level of perception of the advanced knowledge forms, of superior intellectuality, of some relevancy unknown aspects.

An orientation towards the authenticity of discovering new dimensions of the art through an initiation in the space dedicated to the revelations and perceptions that recommends you as an artist, may differentiate you from the crowd by the imprint of imagination and originality. Practically, when you create you have to highlight a personal view of certain moments, experiences or beliefs, that captures the most important elements of your model of thinking.

As a director, you must secure a definitive "supremacy" of some conceptions capable of becoming part of unforgettable moments and an image that tells a story about the personality and greatness of your own being in the colors of a reality that is as mysterious as possible. Your vision must reflect more than a crescendo of the will to achieve something with which to fully identify yourself and that would contribute in the same time to the development of what might be called "Self Representation".

Personal Leadership is a reflection of the experience used in future achievements as a result of interactions between the content of ideas you have to play in a new forms and concepts built and promoted which you choose to highlight your abilities.

Leadership: Do you use the "alternating current" in the crystallization process of science rather than the continuous one, using "closed-open" contacts?

This experience of the self that flows all over the creation, meets curiosity, the willingness to try something new, the ability to perceive intuitively the place of art in the manifestation of some new entities like *"the change occurs through access to a particular source of renewing the reference points in defining some new trends"* with future challenges in the way of managing the concepts on which rely the leadership models.

To use in the crystallization process of science more the "alternative current" than the continuous one, seeking that characteristic of thinking that gives greater value of certainty to the conclusions you have achieved and to the conceptions you have formed, is equivalent to the long and systematic using of the creative experience rather in the sense of achieving the extension of the rules for applying the knowledge used in the future projects.

The norms of applying knowledge have as a main characteristic the performance achieved in testing the effectiveness of creation in a conceptual format (describing the relationships between man and art correlated with reality) to fulfill the role of triggering the effect of authenticity.

While the contacts of "closed-open" type are actually two aspects of your own self. The first aspect concerns the possibility to stagnate into a pattern of counterintuitive thinking, the other one takes into account the possibility to improve yourself through a better exploitation of ideas.

The path towards authenticity is reserved for the means of realizing some further developed concepts, tributary to some ideas and trends of the future, which through their essence and consistency mark the being rendition manner of a form of perception over the interaction between the content and image you project upon the world.

A triple change of the light aims the diffuse assessment of reality that you represent in the "fever of creation", leaving a free path towards the construction of some new patterns of thinking. For managing to develop the experiences of those conceptions elaborated in detail which may further lead to maximizing your reason of creation, first, concern yourself on the direct perceiving of the essence of art that connects you to what you are by yourself: an opener of horizons.

* **Note:** - Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/a-triple-change-of-the-light.html

A True Trainer

On January 04, 2009

Make from your art a luxury to ensure the guarantee of originality, without offering too much value in advance.

An old Arab proverb states: *"Humanity is divided into three classes: those that are immovable, those that are movable, and those that move."* In this article, I will address only to those people who need an impulse to "move" in order to increase their level of performance.

If you want to get better results than those you have obtained until now, if you want to reach a high professional level, then you must find someone who is better than you in the field that would help you move more easily and faster in the desired direction. However, the process of preparation it is slow and requires many hours of study, and finding a wise mentor to help you in this respect it is not just a piece of cake.

Leadership: Do you build your essential elements of the training plan and personal development, focusing more on the artistic side of your compositions?

The shortest way to achieve professional performances is to attend periodical courses of training and improvement supported by serious and skilled trainers. However, mostly, you may find that the trainer is not a good professional at all, but just an excellent manipulator, who only follows to acquire material profits from gullible and ignorant people that can be easily fooled.

I have met people who remain deeply impressed when a trainer provides them various information, without knowing that in fact that information can be found in most of the books from that field appeared on the market, or information taken and unprocessed (sometimes less studied) from the true professionals.

How to recognize a professional? A very good trainer does not reproduce the ideas of others. Hence, he carries out his contribution by himself for explaining some elements or processes from the respective field. And each of these elements, resulting from a technique of expressive association, is a space with a self-evident personality, about which in life you have an idea in relation to the perspective you have on reality. These elements must overlap with the completion of imagination into a concept.

In art, as well as in teaching and coaching, it is not just the representation of the image that matters, but also the impregnated qualities of the imagination from which ideas, visions, and theories emanate. These qualities are fluidity, plasticity, and originality.

Leadership: Can you prove the uniqueness of your ideas through a strong representation of imagination from the point of view of artistic syntax?

Since the middle of the nineteenth century dates an ingenious idea: art is a "luxury" because its production was the prerogative of some rare beings, of some people gifted by nature with special skills - those who possess "genius" or at least "talent".

I have met trainers who have attended various specialized courses abroad and return to the

country where they present from start to finish what those before them had taught. Just like the wireless phone such individuals, which, at first sight, completely overshadows us, are doing nothing but rendering at their courses - word-to-word - what the others have presented before, much better than them. And sometimes they distort reality. They offer their value in "advance" through a complete mechanism of fooling the world, presenting themselves as the good connoisseurs, focused on a particular direction.

Can they be called "pure" professionals? Can be said about their art to convey knowledge that it is a "luxury"? Do they have that spark of a genius?

I attract your attention not to fall into the trap of false experts, highly skilled in stealing others' ideas and presenting them as if they were their author. I repeat. The fact that a trainer talks a lot, nice and with intonation, it does not mean at all that he is also a good professional.

True professionals prove the uniqueness of their ideas through a strong representation of the imagination from the point of view of the artistic syntax, which involves putting in relation after a predetermined order a selection of elements, motives, forms of expression, following a logic of the maximum gravity that makes possible a unique interpretation.

Leadership: Can you use and share a symbolic technique, starting from the fact that everything, however insignificant in its precarious appearance, conceals a fundamental alterity?

A true trainer manages to convince people that he is really a good professional. While, a good professional uses his freedom of thinking, he distinguishes by his own original ideas, in no circumstances "borrowed" from others. A true trainer has most certainly a blog and most likely wrote several books.

Nevertheless, it is highly difficult to detect a good professional if you are not well-prepared, and if you are not in theme with all the news in the field. Therefore, I suggest you that before participating in various training courses to inform yourself regarding all the aspects in which you are interested.

Paraphrasing the writer Mika Waltari, I would say that the information that some trainers provide are like stones thrown into the water. When you throw a stone into the water, you hear a loud noise and the water stirs, but after a few moments the water surface becomes smooth and no trace that the stone left is not visible anymore.

If the information provided by your trainer are not useful for you, it means they were just a little "noise", it means that his whole science does not leave traces in your thinking. In this case, the trainer is not a good professional at all.

However, I have also met extraordinarily good trainers that really had something to say and the participants had something to learn from them; they were not simply conveying information, but knew how to make it interesting, as challenging and as "orange ", they knew how to capture the listener's attention. Whenever, I was around them, I knew that I will found out something new. Nevertheless, they are very rare, especially in our country at this time.

I would not like to lengthen this article too much, that is why I will stop here. I hope you will have the luck to meet trainers that come with new and original ideas, and which deserve to be listened. **Beware of imposters !**

Leadership is the art of being professional in a direction that everyone follows, but in which you are labeled as the brightest mind, a reformer of cult for perennial values such as: "impact", "authenticity", "innovation".

A True Trainer can be an artist who knows that when talent is genuine, he has nothing to lose by initiating creations and approaches that, in their generous idealism, resort to a strong motivation: the fecundation of ideas that are worth promoting.

Source: https://neculaifantanaru.com/en/a-true-trainer.html

A Winning Way

On January 10, 2009

Orient yourself to your leadership strengths, without ignoring the positive side of your being.

Sun Tzu advised us: *"Avoid the enemy's strong points and attacking his weak points."* A skillful leader does not rush into a battle where there are no high chances of success, but only if he finds a way of getting out victorious. And one of the best ways to create a real advantage, a sort of a protective shield, is to recruit people from the opposing camp.

In *"Cheops and the Great Pyramid"* Guy Rachet, tells us about the Cheops' expedition to Phoenicia and about the diabolical conspiracy that has been instigated against him.

When returning from Byblos, Cheops was met by his trusted officer Ineke, together with other two soldiers. He did not suspect in no way that they sought to kill him. However, even before the three of them act, Kerset, the daughter of Reyen - one of the richest men in Byblos, jumped to his help and killed two of his attackers, injuring the third in his leg with two arrows just before to run. Cheops escaped unharmed, without a scratch, and now he had to find out the truth at all costs from the wounded attacker.

Normally, after finding out who was actually hiding behind the conspiracy, Cheops was supposed to kill this attacker who wanted to take his life. But what do you think he decided?

There seems hard to believe, but he left him alive. Moreover, together with Kerset, they bandaged his feet and properly took care of him. His gesture was by no means reckless, but on the contrary, it was a noble and a well-thought one. For in this way, the attacker, through a moral duty commandment, would be grateful to him, and could help him unmask the impostors. Even if Cheops' decision was not an easy one, he resorted to this solution thinking about his future benefits.

Leadership: Do you extend your maneuvering space around an image that represents you with a superior quality that you so far ignored on your character?

All people make mistakes. The chargeable consciousness, the careful observation of moral duties, as well as the compliance of a right behavior, determine them to admit their mistakes, to learn from them, and to strive to correct them.

Intuition, along with the capacity to exhibit a ponderate behavior, dictated to Cheops the decision that he took, helping him to easier anticipate other hazards. Leadership is based on these two qualities that can change your attitude in times of difficulty. They reflect the "cap" of your own potential, being the guidance system that does not let you deviate from the right path. They amplify your leadership potential through a positive outlook on own capacities.

A quality of your character that you may have ignored so many times is the ability to be active in a new initiative in an impetuous way of repositioning regarding immediate external challenges.

To convince yourself of the leading power that lies within you is to respect the boundaries

between "form and substance", in accordance with the values that you assume in such a way that you do not regret it later. The shape is given by unexpected events, the basis is given by the way you treat them without doubting yourself.

Therefore, your first concern, as a leader, is to always keep in touch with these two benchmarks that frequently interact and complement each other, frequently checking how your area of expertise progresses.

The image that represents you through a superior quality of your own nature is given by the added credibility and celebrity status that you must skillfully exploit by an honorable gesture.

Making an abstraction of the inner voice, which whispers exactly how to act and what road to take, it is like someone would completely destroy your guiding system, and would take all your guiding intelligence. You get to behave chaotically, without a coherent strategy, with no structure, without logic, without an integrated thinking and a plan that would correspond to your skills, and to ensure you a certain safety in your deeds over time.

The guiding system allows you to behave with much care in critical situations and to approach things with a lot of skill. It connects you to your positive side that accentuates your personality, which enhances your smoothness in thinking, and frees your true leadership potential. That point of support that continually reminds you of your moral values, encouraging you to obey them, even when you are surrounded by people who lack these values.

Orient yourself in any situation to your leadership strengths, without ignoring the positive side of your being. How do you reach a high level of performance in leadership?

Leadership: Are you expecting to benefit from a hesitation skillfully provoked through a true strategy of ambiguity, of which the most promising prospect is the recognition of a superiority that has not been determined with certainty?

If you really want to reach your proposed goals, be prepared for many disappointments. Put in the top of the list your self-confidence for the purpose that you follow to reach, and especially in your working partners (business) that you choose. Because, remember very well, no matter how much confidence you have in your own abilities, if you do not find a reliable ally to help you in trouble, you will never succeed to reach your goals.

Just as the craftsmanship is characterized by the production of objects made in the spirit of art, especially of the popular one, even so, a high level of performance in leadership can be achieved by developing trust in other people in the noble spirit of ethical and moral values - which come in support of your assessment of their fair value.

How do you appreciate the people's confidence? How do they appreciate your confidence?

Recognizing a value of superiority that has not been determined with certainty is an opening to new experiences from which you have to deduce some personality traits that rise above "to know" and above "to understand".

A Winning Way is the adoption of that feature generically called "adaptive process" from which ultimately derives the effect of "positive dominance".

Source: https://neculaifantanaru.com/en/a-winning-way.html

About me

On Mai 07, 2022

When it comes to describing myself, perhaps three words fully characterize me: perseverance, curiosity and enthusiasm. And I think from here it all began.

I pride myself on the attributes of the art I propose to be thoroughly understood by you, the reader, but not so much for the merits of a particular teaching, but rather because I have planted in myself the vision of the scientist who knows how to change the truly spiritual, profound criteria, a world that was something yesterday, a world that you will not recognize starting today.

To not think in terms of Creation and Creator, and to not distinguish between kitsch and art, are the criteria of closing a world in itself, in a dull and irrelevant display of ideas, visions, and freedom of expression, often perceived as things without meaning, ready to be buried at any time in a shallow grave that most probably a writer like Mika Waltari would liken to a sand book that can only be enjoyed by forgetting about it.

Leadership: Can the significance that you attach to your association with superior intellectual activity be understood as the effort of an Exceptional Creator to express your vision in the space of a relationship with the purpose of being more than Legendary?

Behold, a principle worthy of Victor Hugo: *"Nothing is born without roots, nothing is measured without amplification."* First of all, I am grateful to myself for the books of various content that my destiny has brought to my mind before I thought of my future, just as bees remain grateful to the natural phenomena for the pollen of the various flowers that reach other flowers constituting a cross-pollination designed to sustain a whole ecosystem.

It's a just pride, not arrogance on my part. Not only have I acquired the attributes of a chosen knowledge holder, but the result of a thought that boasts that "it had experienced all it said", because action is more important than theory, but I have related to myself as to the work of a painter who transposes on the canvas the images created by the mind of a writer who experiences his life in a famous, big and heavy story, a huge volume guarded by the vision of a scientist.

The results are befitting. The more than 1200 articles and 6 books that I've written up to the present time, the helpful webinars and well structured membership program, is certainly the evidence that I detain a serious stock of knowledge.

Extensively, if the universe has given me a destiny of legend, a destination that art assumes by the courage of not giving up the honors of an absolute power, the power of building a grandiose idea through a syncretic image, then the literature they make available consists of an analysis of alterity: I am a painter as well as an architect, and a magician.

Leadership: Can you value your own achievements in the context of an influence that joins the regular events that make your life work for a progress creator, inducing a remodeling of all the core components associated with a world that is supposed to be superior to its other variants?

When you are near an exemplary destiny, with strong spiritual valences, you must accept another variation of the meaning of life and of the world in which you live. Just as the greatest desire of an artist is to create a strong composition, full of light and emotion, so my greatest desire is to build an edifice, which I hope will not ever collapse. This edifice accommodates a large part of my knowledge, enriches daily, and I think worth a visit for all who wish to improve their performances.

An additional condition of a meaningful being is to let go of a vision meant to be reflected in the evolution of the administration of the sphere of science and innovation, not only to exaggerate the transmission of the appreciation of the quality of a life full of joy and happiness. Just as Henry Ford's wish was that everyone could afford a car, just as Bill Gates's desire was that every person could afford to have a personal computer on the table, so my wish is that everyone could understand the concept of leadership and its hidden aspects.

Leadership: Do you inspire yourself in creating your own uniqueness in the context of a set of causes and effects, not taken into account, despite a disturbing destiny and its apparent fragility, when you need to remain complex and courageous in your choices?

To my parents I reproach that they have not learned anything of this life, their destiny has not given them the wisdom specific to those who have in essence understood the rules of a world that must constantly change until it becomes perfect. In fact, I have learned absolutely nothing from my parents, although they have both had important leadership positions. There is a certainty: I have always been a self-taught person, and I have not bowed my head to the advice of obtuse people, not open to the great science, to creation, to progress.

The pleasures of life are for the people who do nothing, and sacrifices are for those who prove their majesty. Some were born only to be forgotten, completely deleted from the book of life, others have adapted to the most unfavorable conditions of life to change a whole world and perhaps to gain immortality. **Being a genius means not blindly giving heed to the requests of your parents.**

When it comes to leadership, as in other areas, everything starts from what you know and what you do with what you know. Even if you have talent, you should practice it every day just as a basketball player is practicing basketball shots every day for his progress to be visible.

If you don't have talent or leadership abilities, the good news is that you can be a great person if you manage to help others, even in a small way, to develop as humans and proffessionals. Who knows, maybe a reference from me will be of service to you to help others around you.

Be honest, and I'll be honest with you

You can contact me anytime by E-mail:

Source: https://neculaifantanaru.com/en/about.html

Abracadabra, Who Are You?

On June 19, 2010

In order to know the reality, a leader must also master the art of dissimulation – a fearful weapon, but efficient in most situations.

In a previous article, *"By all the rules of the art"*, I told you about the young prince Hamlet, who, wanting to avenge his father's death, took the strange decision of pretending to be completely out of his mind. With an unequaled ingenuity, Hamlet played his role perfectly, making everybody at the court, and especially King Claudius, his uncle, whom he suspected of his father's homicide, to believe that the real cause of his madness was the love for his lover, Ofelia.

Completely absorbed by the words of his father's ghost, who had told him in the smallest detail how the crime was committed, and driven by the instinct that only people who want vengeance have, Hamlet initiated an immediate attitude change, adopting an intimidating behavior for absolutely everybody, except his best friend, Horatio. Moreover, being a creative and enterprising nature, he succeeded not only in catching attention, but even to provoke anxiety for the entire imperial court.

The French moralist François de la Rochefoucauld made a short definition by which he emphasized a great truth: *"The highest art of skillful man is to know how to hide his skills".*

Hamlet could not prove the guilt of his uncle Claudius, if he had not adopted a very good strategy, although risky from many points of view. For only by subtlety he could defeat his enemy. Very skillful and clever, he prepared everything with special care, finding an intelligent and efficient way of hiding his vulnerabilities. Furthermore, taking that false mask of a madman, and playing his role with the skillfulness of an exceptional actor, he managed to cast away all doubts.

The supreme ability of keeping under control the minds of people consists in knowing very well the human psychology. The mask that Hamlet took, helped him reach his goal without giving rise to any suspicion. However, he had to enter his role both physically, as well as mentally, thus making to disappear the most visible trace of his true face, of his true intentions, which naturally accompanied his preparations for the unmasking of his father's killer.

Leadership: Can you represent your conception of your own self in a situation of conflict with the intentions you are considering, in an attempt to take control of a dangerous or uncertain situation?

A mask of appearances. To put on a mask in order to surprise your enemy's secrets, to gain his confidence and nothing else to do than to take her off in order to bring his doom. This is, in short, Hamlet's vengeance plan. Acting under this mask of appearances, behaving just his role told him to – by gestures and attitudes, lying with his body, just as others lie with their mouths, combining the truth with the falsehood– in the limit of plausibility, he handled skillfully and confidently the art of dissimulation.

You are never better disguised, more capable of distorting reality and diverting the attention of people than when you hide under a new look. Under his mask, of the weak and defeated man, with no character, of the man not prepared for the life of a leader, however, was hiding a tough character, unyielding, unforgiving with his enemies. Maybe this was the cause for

which Hamlet managed to impose himself so well in front of everybody. Everything depended on the way he behaved – in such a way that he showed that the reality he lived in was completely different from other people's reality.

The self you want to project to the world, in order to recover the causal relationship between the act and the reward involved in a moment that is favorable to you in terms of interpersonal relationships, in an abundance of linear curves, accompanied and intersected by landslides and uncertainties, is a reversal of your morale and traits, not what others see when they look at you.

This self forces false feelings that make you feel better, but they will lie to you in order to satisfy their own desire, to see you defeated. As you well know, Hamlet gets close to madness, simulating madness and embodying the denial of reason.

Leadership: Can you become a reflection of truth through your intentions in handling a reality that denies human comprehension?

Hamlet had the ability to choose his play and role. His great contribution consisted in that he conceived the play and played the main character. The play he created must train, move and please the audience, and so it happened. However, for the play to be well individualized, and in order to turn into a full success, he had to take into account permanently the plausibility of the presented happenings. In other words, everything had to look as real, and as natural as possible.

In his case, truth was nothing but a dissimulated servitude, which he used in order to subdue others. Arousing feelings of pity and compassion by his theatrical play, he strongly engraved in the minds of his spectators the reality he wanted, to his feast and use. His fake behavior that he adopted helped him reach the aim he proposed for himself. The manipulation of reality was the manner that he obtained results.

A reality that denies human comprehension is a catalyst for the potential for action at the level of deed, thought, and feeling that is manifested by the association of a depressed state.

The categorical reconstruction of such a reality is sanctioned by a fall into the abyss of a wholly unfulfilled desire that causes slow spiritual death, that is, separation from God and the transition to a state of irrationality of sin.

Abracadabra, who are you? Represents the mystery you need to unravel when you turn into someone else, into an individual who seems to have no connection with one before.

Leaders, just like most people, adopt attitudes and behaviors adequate to usual situations. However, in unusual situations, when instinct shows them that something is not as it seems, the cleverest ones seek to know pure reality by adopting a mask behind which, however, vigilance is awake and the ability of analysis is deeper than ever.

I refer here to the situations when a leader feels that someone hiders him, that he is being sabotaged either from inside the team, either from outside it. In consequence, in order to know the reality, a leader must also master the art of dissimulation – a fearful weapon, but efficient in most situations.

Source: https://neculaifantanaru.com/en/abracadabra-who-are-you.html

Accomplishments Of The Antecedents

On November 23, 2016

Turn your attention to art, developing confidence in using the tendency of going back to an existence and an experience predestined for eternal glory.

Following made data, you discover how disparate every scene returns to the imagination of the filmmaker. In different periods, at massive time intervals, in the contemplation of one or another of the new idea episodes, accomplishments of the antecedents.

For instance, the cathedral scene, when Ivan announces that from now on he shall be known as "the Terrible", is being sketched in February, in March, and then in May and in November 1942, so – only from what I could get to know – in the course of almost one year's time.

"Ivan the Terrible" is born volcanically, as a primal phenomenon, with an eruptive force unrestrained by any filmmaker. Slowly, the outlines of the future film begin to reveal themselves, the material produced disorderly by the imagination is taking shape, it is being grouped on the directive lines of the future script.

Studies during the development period of the film too converge in the same direction. Eisenstein researches even the characteristic positions of the hands and fingers in El Greco's paintings. *

Leadership: Can you integrate yourself into an existence lived in the past with the purpose of experiencing "the new man" from the perspective of a visual composition that perfectly describes the situation in which the masterpiece eclipses reality?

Creating a composition in art is a process similar to the discovery of a very popular destination that deserves to be explored with limited resources, using a reality which bears a topic full of existential implications that can affect a connoisseur of art. I am referring to the perspective of a visual composition that perfectly describes the situation in which the masterpiece eclipses the reality by the fact that the model of general attention acquires the hue of "version of a larger world."

I believe that what is missing and needs to be built in terms of a completion of composition of inspiration and creativity, with all those necessary for serving the ideal of an alleged "new man", is the opening, familiarization and trust in using a tendency of going back to an existence predestined for eternal glory."

The New Man is the symbol of the old man to which is added that unforgettable prestige, specific to the artist who feels his own condition marked by a harmonious otherness, sought and always invoked.

Leadership, in the trajectory of a movement of change in the profound evolution of a new thinking, is the tendency of modifying the perception vis-à-vis the "new man" that you want to create from reconstructions of certain models and values, lost or forgotten. So, a perception that forms only when you were able to get to know in a certain timeframe.

Self-change can take place in a context of accepting a vision that depends on a way of thinking emerged from a close examination of an image, merged in the elements of pictorial

language, forcing to consider the current tendency of identifying yourself with "the new man."

This "new man" must induce the idea of an eruptive, unfettered force, of a source of re-orientation of your own mentality in the direction of a geography of the experience of an innovative perpetuum that analyzes the effects of the distance between many time periods over the order of their own beliefs and preferences for their version of tomorrow.

You must live the experience of being gripped by something that is more powerful than you, to be ready to integrate into a reality that differentiates between a broken destiny and an exceptional image.

A leader always lives the experience of being "between" cultures and distinct living spaces, but is someone who communicates between them through the capitalization of certain parts of assets of the past.

Leadership is a case of an import of certain preferences of communication and spread of a certain type of content, beyond the image of an ideal life and perfection. In other words, trust in a previous existence implies being in contact with the tendency of updating your own being.

Accomplishments of The Antecedents is related to the encouraging of startups of new creative ideas, by increasing ownership of confidence in using the tendency of going back to an existence and experience of leadership predestined for eternal glory.

We would thus increase our sphere of understanding the process of continuously sailing towards other time periods, thus enriched by studying other personalities from different eras, restoring and including into actuality certain standards of evaluation of the elements of culture such as ideas, values, attitudes and beliefs and their implementation into a new becoming.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/accomplishments-of-the-antecedents.html

Adamantine Adornments Of Leadership

On March 09, 2011

The way your leadership evolves depends on the perceptions underlying on other people's expectations and the way you relate to them.

Everyone has a story. I accidentally found out the story full of humanism and special values of the dentist Roland Hermann, while reading Careers magazine. As I was saying in the article "The charming pulse of life", Roland is a leader through the abnegation he has towards the people with a low standard of living all over the world.

According to Rolland, the hardest thing to face was to provide dental care to several refugees in Gore. Besides the fact that they were many, they also had multiple problems. He said:

"The selection of patients was very painful; it was pressing me very hard emotionally. I had in front of me a patient with problems, and I was his one and only chance. The question was how to provide the same chance for everyone to benefit of. If I worked very much on one patient, the possibility to treat many others decreased. If I partially solved one's problems and managed to treat others as well, I would feel sorry for the previous patient I should have treated further."

Leadership: Do you explore a challenging situation of the type "the chance of reinventing yourself" through the much wider extension of the field of using a double reflection?

The way you see yourself in a moment of hardship is an evolution of the chance of reinventing yourself through the much wider extension of the field of use of double reflection.

The first reflection is the expression of the aspiration to travel in a direction contrary to your interests and declared purpose. The second reflection starts from the consequence of the aspiration to discover yourself differently in the world, all the more so as you are concerned with neglect in everything related to profession or social life.

By his very nature, his mentality, the way in which he linked his life and feelings to other people, trying to help each of them as much as possible, the dentist Roland Hermann has proven that he possesses a high morality. In 2011, he has proposed to himself to engage in other humanitarian projects by which to contribute in helping those in great suffering. Nothing could make him give up being the friend, healer and mentor of those in this situation.

Ensuring your success that validates your leadership position is to look with grateful eyes upon all the wonderful things that happen to you, after you have embarked on where others have never ventured to step.

Roland Hermann is the kind of man in whom the initiative prevails. Setting his goal to relate with people as well as possible, always focusing on every one of them, identifying their needs and expectations in the most realistic manner, and being there for them in difficult moments, his power of influence increases, and his leadership evolves more and more towards success.

Roland's love for his career, for life, for other people, is often mixed with a living pain because he cannot consult and treat them all, because he fails to satisfy everyone's needs in an effective manner. However, there is something solemn and mobilizing to see a man like him, full of kindness and good intentions, inspired by noble feelings (empathy, kindness and friendship), rushing where others never dare to walk.

Leadership: Are you subject to a becoming that reflects the canting method from side A to side B?

Someone who works under pressure can't avoid the harshness of reality, perceived and understood through its consequences, which give meaning to life based on the cognitive, emotional and behavioral experience gathered in time – through the consonance of convictions with the actions that serve some great impact causes. It all depends on the way in which character is spiritually interested in the success of its positive pattern, gifted with the power to convert a dark past into a brighter future. Neither from this point of view do we have reasons to believe in the death of the art to become greater human beings.

Two of the obstacles that hinder your becoming as great human being, whenever possible on the spiral of a becoming that clears away from humanitarianism, amplified by the impossibility to find out the abyss of your unwillingness to emotionally manifest yourself in front of someone, are the limitative convictions and the rational fears that permanently exert a certain pressure.

And this pressure, reflected in the "canting method from side A to side B", has its origin in the value of self-respect (raw at the request of the conscience that propagates in the matrix and fiber of your being) that replaces all the access ways in order to obtain the consideration of others.

"Side A" corresponds to lucidity in evaluating your own actions, while "Side B" corresponds to your experiences being evaluated by others. A person's perception of himself, represented by the contact between the two points of view, will be founded on one hand on common sense considerations, which are totally subjective, grounded on the knowledge of being honest; on the other hand, on selfish considerations, grounded on the knowledge of superiority. And, on a third hand, on conscience considerations that recognize themselves only thanks to the existence of others.

Leadership: Does your character bear the appreciation of benefit in a context where deterministic events lead to the same effect?

One of the reasons why many leaders fail is that they do not give importance to others' needs, not struggling to meet their expectations, or fail completely to relate to their values. What do you feel for a dear person that you see getting lost, and that you can't help? Is it pain? For, that is the feeling that Roland experiences whenever he fails to treat someone.

Nobody follows you simply because you hold a position, and even it is a leading one. As long as you don't meet their requirements, and don't answer their expectations, your stay there, between them, will be a constant pressure for them. It's like you have the "medicine" that could cure them, but you never administer it to them.

People guess the kind of man you are, and if your character does not bear the appreciation of benefit, of doing good, they will never be interested in following you. The way your leadership evolves depends on the perceptions underlying on other people's expectations and on how you relate to the circumstances that make your intervention necessary.

The effect produced by the complexity of deterministic events is that of repartitioning the tasks you can undertake, making them matter.

Just like every ocean has a lot of precious pearls that adorn it, so your leadership can become more precious and evolve to success if you add to it the finest "adornments" to nestle in people's hearts, filling them up with light, joy and serenity.

The Adamantine Adornments Of Leadership are composed of: the control function of the field of experience, the measure of values that inspire you to believe in yourself, the ability to act as a reward for your affirmation, and the higher order derivatives multiplied by updating factors, such as the virtue of giving and accepting sacrifice.

Every helping hand whom you give, each time you are together with your people and show them that you care about their fate, your sense of responsibility that you manifest towards them, your attitude full of ambition, courage and optimism that you have in front of them, are adorments which, even for a moment, bring spring in their souls, promote their happiness and encourage them. Such glittering ornaments emphasize the quality of your leadership and make it evolve to an even higher level.

Abnegation, professionalism, solidarity, optimal settlement of problems and high morality are some of the adamantine adornments of your leadership, whose value will be recognized by the people you lead.

Source: https://neculaifantanaru.com/en/adamantine-adornments-of-leadership.html

Adaptive Leadership

On March 25, 2015

Transform yourself into a man that sets himself as the basis of everything, defining your own way of relating to the space of a higher instance.

- I have something better than the barrel of a gun or the tip of a dagger, so that I may heal my pain. I have the very pain itself that kills me, said Maximilien.

- My friend – Monte Cristo answered him with just as deep a sadness – listen to me:

At one point, in a moment of despair as big as yours, because it pushed me to a similar decision, I too wanted, just as you, to end myself. At one point, so too did your father, in a similar state of despair, wanted to take his own life.

If your father had been told in that moment, when he pointed the barrel of that gun to his forehead. If I had been told, in that moment when I removed prison bread from my bed, bread I had not touched for three days straight. If we were both told, in that supreme moment:

"Live ! There will come a day, when you will be happy, and will bless life ! ", from wherever that voice would come from, we would have listened to it with the smile of doubt drawn on our lips, and with the turmoil of mistrust. And yet, for how many times, when your father hugged you, did he not bless life? How many times have I not done so myself…

Maximilien, give yourself the patience to accomplish this difficulty task – wait, and live – and I promise you that the heavens will bear down their gifts upon you ! *

Leadership: Do you follow a potential profile of a leader determined by the height of a temporal "superiority", involved in the resetting of your status parameters?

The experiment of "pain", by means of temporary constraints or by means of a delimitation in a different chapter of life, in a puzzle game in which you have but one piece at your disposal – waiting – in order to restore spiritual and moral balance, represents the first moment in which the supremacy of personal ego is questioned, and in which you face your true quality.

And often, the quality, constantly carrying the debt of a higher purpose, precedes the rise of interest in respect of matters relating to the criteria of clarity and predictability, in an image of a completely different and special spiritual need.

The representative profile of the man sets himself as the basis of all things, by adopting the conduct of being informed by the eventual changes that can mark him or that lead towards fulfillment, bringing him closer to the imagined ideal, by order of his whole spiritual content, can adapt to the shape of a fine hourglass that measures the passage of time in favor of what he is able to promise and accomplish.

The profile can be perceived and treated often as possible link in the relationship between reality, expectations, time and life experiences, based on both inner and outer knowledge. The profile of this type of man is dictated by his capacity of relating himself to an external point of view, to an enlightening authority that exercises its power in applying a pressure related

to that same matrix of transition probabilities towards the new, towards the better and towards a new mode of being.

Leadership: Do you need to clarify yourself upon the values you take from the position of an optimal reference level that establishes the relationship between the content of a reality that eternally refuses itself to human comprehension and to the content of a faith experienced through a consequence of despair?

Important in playing a huge role in the course of events, is to be heard by a superior entity of thought, wisdom, control, supervision, and to be identified as a key man, as the main cause of an ampler change in the scope of a plan of extending leadership.

To be able to test your character, to climb the steps in a development that will be good, as far as you recognize the true importance of "superiority" in your life, you need to connect to an alternative source of validation – which can sustain and promote your capacity as a guarantor of the support in achieving mighty goals.

"Superiority" utilizes all your state parameters that vary greatly at any given time, and depending on the specifics of your individual nature, on the nature of intended purpose or on your openness to which you relate to towards change, you will become a part of It. You will yourself become a superior man, through the newly established connection at a level of direction and action.

The most important value you can get from the position of an optimal reference level, which indicates you as an impressive authority in EVERYTHING, aims at recognizing your ability to make compromises in what regards the way in which you transform the lives of others in the face of a destiny that, even if it imposes a suffering, does not bear any offering.

The biggest compromise that you have to bear as a leader is to become a mirror in which the lives of others will be reflected, in an eternal confrontation with the regrets or joys that your memory brings up.

Adaptive Leadership refers to the process through which the integration between your own self and a superior thought entity, produces an effect that may or may not positive values. Take your state into account. You can feel the influence of "supremacy" only if you give someone permission to fold upon your state of being, in one way or another, and produce a total reset.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/adaptive-leadership.html

Added Value

On January 28, 2009

Assign the dynamic force to your potential, by creating a leverage that would maximally increase efficiency.

A little girl aged of only seven years enters with confidence on the skating rink. At first sight, she does not seem different with anything from other children of her age that are coming every day at training. They are skating with the same speed, continuously repeating the same movements of arms and, like other children, learning daily new figures of skating and new dance moves.

However, from all the children, she is the only one skating and during breaks. She is the only one remaining still a quarter of an hour after the closing time. Moreover, she is the only one that has most of the bruises on the legs and hands.

Observing the dedication, with which this little girl struggled to execute each movement after the ending the classes of training, an employee of the skating rink asks the coach:

- After so many falls, and after so many bruises acquired during training, why did this girl continues skating even after the program?

With a lot of conviction, the coach replies:

- Her ambition is to continue improving herself; her dream is to become the best skater in the world.

Leadership: Do you update the image of your concrete involvement in the dynamics of a transition process, from the "test of your inner strength" to the stage of "the cost of exploiting maximum potential"?

The only important factor in building your own character is related to the way on how you conquer that vast territory, limited by many of those around you, that unites your mental forces of the physical ones. You can conquer it by a decisive act of faith and will. Your ability to count on yourself, on the dedication with which you get involved in supporting your own attitude is the highest reward that you bring to your personal and professional progress. You have to grow in yourself before becoming a long-distance runner.

The performance is a complex process, by weaving into a whole welded and balanced the various temperaments and characteristics of people. No matter how different would be the internal structure of each individual, performance cannot be created than by bunching those particles from him that, taking them out to light, grinding them through work and dedication, are bringing him more towards excellence, turning his potential into advantage.

Performance is the hue of suffering you are experiencing through your constant dedication to fulfilling an authentic passion.

Trying to become a performer, without trying to bring out the maximum of your potential is like coming into possession of an ultra sophisticated light bulb, even if you live in an area

that is not connected to electricity. First, you need to get a source of energy, a powerful electric generator - such as the ambition to be the best, to prove a consistent and deepened concern for each of the decisive stages of your own aspirations' concretion, and only then to connect your abilities on achieving results.

The energy, as someone once remarked on the web, is the force that makes go "something" of your potential in dynamic or conversely, therefore an applied force, which produces a change of state.

Can you assign your potential a dynamic force, creating a leverage for yourself (that particular form of energy) that maximally amplifies your efficiency?

Can you produce a change in your mood? What is that "something" of your potential, on which only if you apply some force may become active and enough energetic in order to raise your level of competence required for your professional development?

Leadership: Can you bring a personal contribution through your experience, skill, and dedication, to achieving benchmarks in case you reach a threshold of exhaustiveness in your field?

Inner strength captures that manifestation of character translated by cultivating and experiencing the feeling of superiority. And the cost of exploiting maximal potential, responsible for producing the resonance phenomenon through which the soul, the mind, and the body become a unique and blessed entity, is what you do while trying to overcome your limits.

The elite performers are also people, like all of us - they have passions, aspirations, ideals, ambitious thoughts and fears. Even if you will read many formidable things about them, they still are people. And, equally, they passed through many trials and failures during their life, just as the other people.

However, there is one thing that sets them apart from all others: **an added value**. In other words, they continue to train themselves and even after working hours, when everyone else stops working. Their value increases, largely due to the extra effort they make in order to improve themselves.

You should not be a very intelligent person for becoming an elite performer, but you must be willing to develop your potential so you can evolve in the career you have chosen. If you do not continue to develop, progress and improve yourself more than the rest of the world, you will get stuck into the routine of mediocrity, and therefore, you will never reach excellence.

The threshold of exhaustiveness in your field is reached when the work you do with passion identifies with the assumed guiding principles, leading to a violation of the limits of resistance encountered during training.

In this case, your reference value is given by the ratio of willingness of enduring any sacrifice and the ambition of achieving a high ideal of performance.

Source: https://neculaifantanaru.com/en/added-value.html

Additions (II)

On January 25, 2015

Thoughts thrown down, without any selection, without beginning and endlessness.

Leadership becomes increasingly neglected at the present time. Individuals, who occupy important positions, but not willing to comply with any of the rules of common sense, like those who "plagiarize" any of the work of others. They do not understand what "integrity" is. For as a blind man lacks the sense of observation, they lack the self-consciousness, which, like a pearl sinking into the sea, increasingly loses its value and tends more and more not to mean absolutely nothing.

Furthermore, the leadership, which reflects the meeting of self and human nature, diminish its chances to benefit of a harmonious development, specializing in the lower layers of a vision and some sick manifestations, deprived of any virtues.

Just as multicellular organisms arise from a single cell, the egg cell, so your potential of a leader will develop from that single connection that is established between the parties which define you, guaranteeing your right to impose yourself firmly in the process of changing things, of the actions that you can change. Towards obtaining benefits and fructification of long-term results.

If you want to engage in the race to perfection, learn to think like a leader who knows exactly what are the strengths and weaknesses of his own Ego - that controlling his senses, and grinding his character.

When you investigate and understand your own being, your own character, and your own feelings, you feel that you win once again the fight with yourself; you feel that you advance and progress. You feel, just like a sculptor who can send a message to all by his works itself, that you keep things under control, that you keep some stability in terms of your life, and your Ego in relation to your leadership.

You feel that you answer with consideration to any form of transmission of your ideals. You feel that you can calculate and value, just as a philatelist calculates the value of any stamp by a solid expertise, any form of exercising your authority, any action that you entrepreneur. You appease your mind, consciousness and soul knowing that the principles that you have imposed to comply are not violated by doubt or indifference.

A leadership that is based on the high pillars of understanding the depth of "Man" finds its mission once with the consequences of your progress. Or, temporarily or permanently end its mission in the situations when you are headed by what dictates your critical conscience, not the pure reason that prevails. You can fight for preserving and developing your leadership only if you pay the very expensive insurance policy to make sure against a depreciation of your Ego.

The way you pass through the "tunnel of transition" determines the way you will perform in the future.

However, leadership cannot occur by itself. First, you need to separate Ego of Non-Ego, namely to improve the relation with that part of you that is working normally, who knows and always knew that you are, and you can be more than you think you are.

In the end, all your efforts will prove to be in vain, your own Ego will exhaust by itself. And your leadership will go down without shining, its quality will be lost in time, without anyone ever knowing of its existence.

Your future may reserve with high probability the "surprise" of confirming an ineffective leadership, which is closely related to that complement of your own way of being. Only as you progress in leadership science research you discover your deficiencies.

All types of contentions or rivalries, in the brushwood of which, by the way, not only original thinkers wander, seekers of pure ideas who, by their relationship with science, put themselves in the support of innovation and renewal, but also novices in *learning.* That's why these disputes can become true sources of profit. They may represent the start that break the future performer from the intelligence unit in associative form, in a team, facilitating the birth of a new mental horizon and the approach of a new attitude to the challenges of knowledge and inner world realities.

However, this start fully reflects that pleasure to find out extraordinary things, springing not only from the loan agreement of scientific matter "substantiality", but especially from the road guided by the flame of adventure, creation and innovation burning deep inside your soul, that adventure of orientation in the world. Only by simply accepting a hearty dose of individual intellectual work, by the power to break free from dogmas, to be completely original, you can achieve mastery in leadership.

Following the experience to navigate in a labyrinth of the absurd that has in its center the tendency to rewrite the rules of leadership in agreement with some non-moral standards, the value of your own Ego is recorded. An Ego perceived separately from reality that sees himself as the most important part of reality.

As foremost representative of a kind of pseudo-philosophy not at all potent, that awakens only doubts and suspicions, you have the power to withdraw in a listening and waiting attitude or in a hardness attitude similar to: "I am against everyone." – that can be quenched only by a certain disinterest.

Leadership: Do you subscribe to the plan of the tendency to be self-sufficient in the stages of the reality you explore?

In the plan of the tendency to be self-sufficient and to develop your mechanisms to perpetuate superiority, I find valid – as a more acute wakeup call – the option to exclude yourself for an undetermined period from the equation of the obligations-achievements audit. The constraints required for the investigation of different aspects of transition towards new approaches (researched by the science of avoiding both overestimation and underestimation of the leadership capacities), can become so complex that working alone could seem impossible, Although, it is a basic variable.

This division of your abilities is beneficial if it enhances your ability to think, to take decisions and act in various circumstances. It plays an important role, can keep you away from failure by eliminating many obstacles that impede the exploitation of those individual resources, which have the particularity to produce positive effects.

The results can be determined through integrating this dependency position to all "circuit" elements to detect, estimate and adjust the expectations of those around. Although, in theory, this method always applies; in practice, it's possible to apply it only when the shape of the circuit, but also your performance are stricter and closer to your own fulfillment. Of your own destination called "accomplishment."

In the first stages of the professional progress, when the war waged against the science of leadership has barely broken out, as a consequence of creating and applying fundamental research ideas to the leap in human conscience, you have only yourself. Only what you have with yourself, what surrounds you. So a limited budget of knowledge and a weakly regulated system of levers that would allow you to make Human Resources more efficient.

And this crowd is made up of other leaders, always increasing in numbers, of evermore "intruders in a very narrow space of thinking" – perched in undeserved positions, who as top products are sold in small quantities until they devalue completely and nobody wants them anymore.

And inside those limits, difficult to overcome, based on reason, some atoms collide, generating energy. They close, creating a vacuum, even when you are about to discover your personal and most precious values and resources.

Moreover, calculating and synthesizing the information necessary for the identification of a new version of reality from the subjective chaos of limitless impression that, by becoming representations, contribute to the enriching of knowledge of the world and life, and you basically increase your ability of understanding certain structures of relationships and drawing conclusions about said structures.

The bridge making the connection with the great power of science, taking into consideration the probability of manifesting authenticity as a combination formed by chance from a realism pushed to the extreme and through the clarity of understanding based around events and their context, is permanently crossed by the stringent impulse of heading towards where you've never been before.

Source: https://neculaifantanaru.com/en/additions-II.html

Additions (III)

On January 26, 2018

Thoughts thrown down, without any selection, without beginning and endlessness.

The funniest are those TV commercials, when an individual appears (a doctor, professor, artist, etc.) and says: "I studied abroad for x years". As if that makes him better at anything...

If you so studious and full of merits, best to tell us how you have contributed to the development of the science you represent !

Have you moved mountains, made any important discovery, constructed a new thinking, entered the Guinness Book of world records, or something of the kind?

If you have not managed to bring science a step further, I suggest you go abroad again and keep studying !

You are still at the level of: "I still have much to learn ! "

It's a long way to get to the level of: "I can invent and change".

What contributes to the completion of the leadership is that definite explanation of the essence of your being, followed by its finishing in time, with the most exquisite care and finesse. This self-knowledge, supported by a special ideal, will contribute to the triggering of some constructive actions, to the alignment of your system of values.

The message that matters

What I learned today can be summarized as follows: people are tempted to postpone the most important thing for an hour. But that hour is exactly what counts. Once you lose it, the whole day is lost.

So people wait for the next day, and again lose that important hour, hoping to replace it with another hour, but one that is no longer the one that matters.

And because they have lost that important hour they are punished to lose a day. And that hour, and that day repeat and are always lost, transforming into weeks, months, years, a lifetime.

Because they have always postponed the most important thing with exactly the sole hour that matters.

Now imagine that She and I have lost 5-6 years because She couldn't even send me one message. Exactly the message that matters.

A journalist asked the general manager of *"La Fântâna"* (the market leader in Romania in the

segment of distribution and bottling natural water used in water coolers) why he chose to expand his services in other countries, when the local market seemed to be a place for everyone. He said: "More than the dynamics that we now have locally, I do not think it is healthy to have. You have to grow into a certain rhythm, otherwise you lose control."

Always impose certain rhythm of leading and take advantage of what you earned prior to want to get more. The rhythm that you impose to your leadership determines your value and qualities.

The heart is the propeller organ of the blood, causing it to flow in one way. It contracts (beats) and pumps blood throughout the body.

When the atria (those two rooms of receipting blood) ceases to beat regularly and begin to contract in a disorganized way, it reinforces that atrial fibrillation (the most common heart rhythm disorder), which favors the formation of clots of blood when reaching the brain can cause strokes, paralysis and even death.

In leadership things are almost the same. If the rhythm of your leadership is irregular, sooner or later you will lose interest and motivation, you will lose flight. Instead of continue to fight for your proposed goals, you will block at a particular channel that will have a negative effect on your success. Instead of continue battling with problems in professional life, you will cease to get more involved. And so you will cease to exist in the human's soul. You will fail !

It is well-known that the best surgeons can save their patients because they have specialized in a particular type of operation that they can make better than anyone else. And you must enjoy this kind of reputation, keeping the rhythm of your leadership to a level acceptable to those around you.

Configure your art with thoughtful care, with skill, so as to generate a new state of mind, a state of spiritual contentment.

Just as a stone carver is able to eliminate roughness and imperfections of the stone producing a quality paper - which has a huge effect on all those who look at it, so and you, as a leader, must remove the imperfections of your art, aligning it to a particular standard to be loved by everyone. So, configure your leadership to great art so that it would arouse a strong and intense feeling of passion among the other people.

If your leadership does not generate in people that mobility to lead them to productive actions, that lead them to aspire and to determine for themselves higher ideals - for example to become as good as you in the field - means that you have not given a proper and serious training. And in this case, you should seriously think to check your professional knowledge and leadership skills.

To be the best in the world in a certain field is to realize that you are rapidly developing towards perfection, while others remain behind you for too many years to be able to count them.

And if the brightest spirits were gathered in a wonderful brainstorming, be aware that everyone in one place would not even make 1% of what you did, and all of a sudden, they would not get close to your talent for over 1000 years.

One man does more than the rest of the world. Take Freddie Mercury for example. If all the singers in the world were gathered, do you think all of them together could ever make a "The show must go on" version 2.0 ?

You must always be aware of your uniqueness and value !

If Romania wouldn't have had a few valuable people that would spread certain chosen skills or a unique knowledge across the borders, it would probably have been conquered long ago.

Therefore, I encourage the unique and truly talented people to affirm themselves as much as possible in the world ! They are the only hope of wellbeing of this country !

Politicians can always be bought or blackmailed, but the image of the country around the world is proven only by a minority when the majority does not have a better option !

The big problem of characters becoming "big stars" overnight is that they have rushed to affirm themselves, but without allowing God to polish their talent to perfection.

It is one thing to sing from the "pain" of a general tendency, and another thing altogether to know how to make art... even from a grain of sand !

Perfection is the secret geometry of form and background, in no way a randomly cast color.

The beginning of a big failure is to come into the spotlight much too early. The fact that you show a momentary brilliance does not mean that you are a genius, it's just an encouragement to start looking for a new and pure world.

So few are sufficiently determined and protected by providence to discover it.

Sometimes moving in certain conditions towards the past is necessary, in compliance with a certain distance regarding your "shadow" that tries everything and wants to outgrow you through a sum of weak points that would distance you from your value, from what you truly are. This shadow is nothing else but your hidden doppelganger, the unacceptable part of yourself, the dark part in space where you are trapped between aspirations and achievement, which stops you from evolving.

Your limitations, slipping towards the edges of your individuality meet an only opposite force when you decide to escape the inferno of the noise torrent in the darkness of your mind. This force helps you strengthen the control over your hidden abilities. To step away from the ground zero of your restlessness, to escape the painful punishment of the sin to be subject to your own essential, sensitive and useless nature.

In this regard, arises the necessity of certain efforts to piece the appearances, to clarify his position regarding the "shadow's" tendencies to minimize his value. In conclusion, a better understanding regarding the situation he's confronting. And the results shall be equal to the risks assumed by pushing away "the shadow" that imprisons him in the perimeter of dilapidation and regress.

The ambiguous content of self-perception, for a man that isn't conditioned by any rule, for a man experiencing one the one hand intuitive, on the other hand attractive and easy thinking,

enhances in good measure leadership abilities. This happens only if in the context of a crisis or sustainable development, the man shows a great deal of his flexible personality, taking upon himself the challenge to reduce to zero any attempts to discredit himself. Meaning losses at the image level.

Source: https://neculaifantanaru.com/en/additions-III.html

Additions (IV)

On January 17, 2018

Thoughts thrown down, without any selection, without beginning and endlessness.

A manager has to know his company just as well as a gardener knows his garden. In fact, it is also a matter of common sense. You cannot maintain the company at a high level of performance if you do not know well enough your employees and the practices that they use it. Developing and improving relations with all the employees of the company is the first and the most important step that a manager should make.

What kind of "fertilizer" and what concentration are you using in order to keep people active? Is your relationship with them renewing or matures in contact with your type of personality? Is the development of the company happens under the sign of their transformation? Have they developed themselves under the beneficent effect of your example and guidance?

Just as a skilled gardener knows each plant of his garden apart, so the manager has to know very well all the staff; to know how to evaluate their professional level and to develop their skills. The ability to approach all his employees, to understand and satisfy their needs and to guide them towards the best direction makes the manager more than just a chief, makes him a leader.

Leadership: Are you wholeheartedly involving yourself in developing the human "base"?

A manager is leading on the basis of what he makes, not based on what he says. If the employees are finding out the lack of minimum knowledge or even a lack of professionalism on his part, then they will not be involved in the organizational development or in the continuous improvement of their work. However, in this case, the question arises: how could become a manager an individual without a thorough knowledge?

For the efficiency obtained by a team to be maximum, it is necessary that the manager to follow the proper functioning of the organization's activities.

Just as a gardener sees in the seed the fully grown tree so you have to see in people your company's future success. That is why the consistent and deepened concern for each of the decisive stages of selection and recruitment process it is so necessary. You must keep in mind their best qualities and the need to recover and enrich their horizons in the light of a development, which would combine the efficiency with dynamism, precision and ingenuity - if you want for your leadership to flourish.

I will not be too long about it. I will add only that. I cannot know with certainty whether you are a skilled gardener, as well as I do not know if you are a talented manager. I do not know if you value your employees as much as a gardener loves his garden plants. All I know is that if you want to be a skillful manager, you must respect the Human Resources and to get involved wholeheartedly in the development of the human "base" because of it depends for the most part the progress and evolution of an organization.

Respect the best qualities of the people, by building their horizons in the light of an as natural and as healthier evolution.

People's concept about you is supported by the extent to which they believe that you could enlighten them in some way their situation. They will ignore and neglect you, and will consider your leadership one uninteresting if they will not find in you that light of hope-giving. Your impact on them will be even greater as their interest on your leadership will increase, the far better they will relate to your ideas, on how you express your concept concerning your role and to the mission of your art to lead them.

If Romania wouldn't have had a few valuable people that would spread certain chosen skills or a unique knowledge across the borders, it would probably have been conquered long ago.

Therefore, I encourage the unique and truly talented people to affirm themselves as much as possible in the world ! They are the only hope of wellbeing of this country !

Politicians can always be bought or blackmailed, but the image of the country around the world is proven only by a minority when the majority does not have a better option !

Is your leadership situated at a minimum or at a maximum altitude?

So, in order to evaluate the progress in your relationship with people, you have to submit your leadership to an analysis. This analysis must have in view some very important points, namely: the maximum and minimum altitude, to which your leadership can ensure its functioning at the best parameters, as well as the degree of extension of its various stages of development.

The minimum altitude plays the role of the basic level, to which operates your leadership, and which controls the erosion processes that can destroy an important part of your performance area. While, the maximum altitude is that calculated part of your evolution that can ensure you maximum efficiency.

It is known that vitamin D is essential for the immune system functioning at the best parameters – which supports the general health. However, only in the presence of sunlight it is synthesized.

In the same way, the necessary component for your potential growth depends on the functioning at the best parameters of your leadership. However, this essential component, carefully invested in your "engine" of excellence, can be synthesized only through the engagement of some basic elements, such as: professionalism, the quality of services, passion, the assumed responsibility, or ethics. This "component" is your reputation, and this determines the altitude of your leadership.

These formidable opponents, closely tied to an underdeveloped reasoning, difficulty to maintain and of low power of understanding things, like real targets in continuous operation, but without generating any particular intellectual profit, orients the individual in a direction that doesn't offer the possibility for a "Refill." And thus, the stimuli of intellectual development will show their limits, preventing any penetration into the private space of the great science that pulsates and changes constantly.

If we will succeed to prove to other people that we are capable of guiding them with wisdom to a successful career, if we will restore their hope in the future, only, then we can consider that we have the necessary abilities to succeed in leadership.

Maintenance is a generic term for a variety of operations initiated when a contingency

occurs. It creates an unwelcome and prolonged fall of the system of values, beliefs, motivations, attitudes, life experience, enhancing the feeling of injustice.

To block powerful players from connecting to your security system during maintenance is synonymous with acceding to a visionary experience without setting the risk parameters on a certain area of refuge. It means to lose the motivation to act into the unknown.

Leadership: Two processes of producing information, needful in the context of the representation of subjective projections.

We can distinguish during the stages of creation, two processes of producing information needful in the context of the representation of subjective projections, ideas that give contend to the approaches that support other realities.

A process aimed at the subjecting increasing of the self-perceived specific competence, through which you get to the upper level of assuming imagination. From here stemming the possibility of imposing yourself more, by the direct exploration of the subjective reality.

The second process dominates the conception phase of producing representations of the self in relation with the ignorant, the bizarre, with a reality that is hard to accept, in which emerges – giving up issues of detail – the project of the work you want to create. Basically, you offer a new direction to creation, enhancing information as a measure of disorder, of surprise and improbability. These produce innovation and originality in making leadership through the individual configuration of a particular thought process, of a route that has never existed before.

Subjectivity is one which, upon processing and assessing external or internal reality, attributes one of its components the status of a sum of multiple forms of manifesting the existing, marking and liking the obsolete past with the existing future, as a possibility of personal capitalization.

Source: https://neculaifantanaru.com/en/additions-IV.html

Additions (V)

On January 28, 2017

Thoughts thrown down, without any selection, without beginning and endlessness.

Does science trigger a full rebellion in your mind? Did you end up regretting every moment that keeps you away from yourself? Can your mind support the weight of the expectations you always generate? Does the arduous desire to escape routine, the desire to achieve absolute change, become priceless?

Some of the precise, exact "incomes" you achieve from leadership can be substantially surpassed by "expenditures" as a follow up of that fact that your position towards yourself and the idea of change is built on an uncertain premises.

The incomes, which can be limited in certain circumstances, mostly depend on the efforts invested in the study of those ideas and revelations that can materialize into exquisite results. While the expenditures and the whole body of a grounded knowledge and a proper orientation in the field of the dares you come across over a long period of self-evaluation. The higher the incomes, the more the "rest" you are left with after paying these basic expenditures.

The beauty of leadership is always given by the closeness to live. That is why the best leaders are constantly "resurrected" by authentic creation in a time that offers them the profound and unique opportunity to receive, to incorporate or to integrate a new sovereign relation with everything that means life. They are always interested in consolidating internal stability by always approving the interruption "request" of their functionality when inspirational fluxes change or gather up.

Thus, victory over physical, mental and cognitive vices is approved, bringing without the fear of crossing the boundaries allowed by their own authority, a new and welcome color in life. The burning desire to escape routine, the desire to achieve absolute change isn't an extreme, but a priceless tool. Nobody can advance at a personal level, if he revolves in the circle of a continuous development.

We should look deep inside the bowels of this living mountain called man, studied under the giant lens of a flawless lucidity, thus from the standpoint of a rigor of thought. And extracting a well founded disclosure that doesn't emotionally or physically hurt. Then we might consider him a loser or a winner.

The road towards absolute knowledge is closed when man enters the atmosphere of a compulsory or self-imposed psychological reality. In order to keep in mind a few of leadership's future characteristics, that we can have a glimpse at from the open perspective of human nature, which feels the need to express doubt, dictating the evolution of a game of discrepancies, consisting of the construction of new experiences and feelings, we have to ensure the necessary material for coming up with the alternatives man must explore.

This material, a characteristic of the man's way of "being" may have hidden vices, minimum resistance points, giving in under the pressure of some external forces. Based on the level of emotional and mental strength it possesses, when a modification of the intensely enjoyed reality is sought, he can participate with all his being in a positive or negative transformation process. Mostly when the addition of hard and inaccurate stimuli, hard to polish in "high pressure" conditions, doesn't ensure optimal functionality.

Beyond the present leadership barrier, beyond the barrier constructed by human mind under the influence of emotions, there is an absolutely unknown field, which resembles so much with a path that's never been walked. The alternative to a momentary stop is a hesitation out of which a man incapable to control his own frontiers can hardly pull himself out.

Who dares to venture beyond their own frontiers, given the fact that all those sudden indisposition oscillations and focusing difficulties with a destructive effect reflect upon himself? Given the fact that all those personality manifestations, the natural and artificial are enclosed in reality's disturbing truth?

Leadership is an extensible model of thinking that will focus more and more on the idea of being complete even outside the space of rationality admitted by your own conscience and your own objectivity. The complete is a self-entity, a sort of unique features that characterizes you, something to be put on the first place, and that so many will not be able to detect and master it.

This assumes to support the possibility of a temporal fusion between the past now and once, even if this may mean do not fall agree with what requests another version of you, an Alter Ego.

Now, when you are caught in the grip of a new torrent of knowledge, found outside of the consciousness of others, you are no longer just a brain that rationally coordinates searches towards a grand beginning, but rather a robot, programmed to perform the mission they are designed to do daily: to obey superior orders, coming from a higher court of judgement.

How do you reach your constructive limits? With the risk of a "hypertension" emergence in your way of approaching the process of evolution, which, untreated, can irreversibly erode your growing potential?

Culmile gloriei se ating greu după mulți ani de muncă bine dozată, făcând sacrificii conștient acceptate. Este o investiție pe termen lung pe care ar trebui s-o ia in considerare fiecare dintre noi pentru a putea face lucrurile normale extraordinar de bine, canalizându-ne energiile în direcția potrivită spre atingerea excelenței.

A quote that I found by chance on the internet, and probably many gurus of our times take out of the bag full of secrets, when they want to capture the public attention at meetings and training sessions, it sounds like this "Overcome your expectations. You are not motivated to do extraordinary things, but to do ordinary things extraordinarily well."

All sorts of experts from different fields are happy to explain why determining the level of expectations it is inevitable, and as important as the process developed later, when you start to establish your goals.

However, they forget not to take into account the improperly dosed efforts, because there were not struck by that limit of affordability that no one could pass it than with a single price: a decrease of the capacity of understanding things and of appropriate response.

Sooner or later, this self-overcoming, promptly, and determinative, will come out of the womb, and will flood the capacity of understanding things, of assimilating the new knowledge, helpful for performance.

It is a private matter of trend, of interest, or somehow of survival that grieves me. A kind of

altering the factors stimulating the renewal, disconnection from the internal device control, an incurable disease that sometimes from ignorance or haste, we tend to fall prey. The continuous struggle continues between two regiments, one, who wants to gain a position of superiority, but cannot keep the conquests, and the other one, whose outpost is near to the measure's track, of balance and normality.

In such a context, I propose to test an alternative way. A finding. Namely, the finding that according to it, the conflict between the two regiments plays a vital role, keeping us in a continuous rapid rhythm; putting us face to face with ourselves, with our capacity of development, by educating the mobility and willingness to follow the ways of progress.

Now she is again free to manifest herself according to her wishes, again on top of the situation, again available to bring her contribution to strengthening the relations between interior and exterior.

So in order to better understand your own limits and the development of that feeling of overcoming the being, follow the implications entailed by triggering a unique configuration of your personality. More precisely, the part that refers to perception, affection and thought. This entails coherence in the preventive and control actions of a prospective "slide" towards the extreme.

A "paralysis" which is profiled in a decisive moment of life can have as effect delaying or even canceling the upgrade of the interior configuration meant to improve the level of self-knowledge.

Leadership is a continuation of the live experience you are engaged in and in which you reflect yourself just like in a mirror. Often, in order to leave the "turbulence zone" that impedes your development by a consistent tracking of consequences, leading to an end for the battle with yourself, you have to explore in a deeper sense the common aspects of life experience and its implications at the borderline between "to be" and "not to be".

Source: https://neculaifantanaru.com/en/additions-V.html

Additions (VI)

On January 28, 2017

Thoughts thrown down, without any selection, without beginning and endlessness.

Treat science in the same way that the cat plays with yarn. That is the whole secret.

You find peace and inspiration only in the midst of nature. Every strand of grass always tells you something else. Don't try to count. Just listen. And look.

When someone walks away from you, wish them a wholeheartedly Bon Voyage.

Some confuse the church with God, just as they confuse fervent reading with the Great Science.

Show me a man who has changed and innovated the field of science, and I will show you a man who knew God.

The Great Science is only for those who have devoted themselves entirely to Creation.

Know how to see... and if you don't succeed, someone else will see for you when the time is right.

Talent: What others find so hard to do must be surprisingly easy for you.

Treat science in the same way that the cat plays with yarn. That's the whole secret.

When you really like a song, so, so much... also the voice and the lyrics, especially the rhythm of great finesse, all that remains is for you to experience it in another form of art, as if you were part of it.

Those made to embrace the secrets of the Great Science permanently offer something new through their own creative "production".

Those who ask little from life orient themselves towards the poorest targets.

The man who thinks only of money will never be a Creator. Creation is a journey into the valley of patience, which has as its correspondent a quotation from the bible: "Leave everything and follow Me ! "

Continually double your value based on the results of your talent. A valuable man is a talent with great power of expression.

You cannot be an excellent actor if you lack the magic... Please, interpret the small roles, leave the big ones for me.

The greatest power of creation is for you yourself to be the expression of its completion.

To see everything from above, be prepared to climb many more unpredictable steps than you are prepared to encounter.

You can think as an employee or as a leader. It depends on how high you want to express your uniqueness and how strong your will is.

Music is that part of the soul that rejuvenates your mind.

A truly gifted man is a man unsurpassed in the world. And he knows this well: "I learned nothing from any teacher. Everything I know I learned only from myself.

If you have a talent and stick to it, everything is so easy. More than easy. If you have no talent, imagine how hard it is to start something.

He who was given the science was also given the ability to generate change.

Only someone outside the system will succeed in changing the system.

Whenever you take a step forward to the heights of Great Science, remember that most remain a hundred steps behind. And if you take a step forward every day, you will realize at the end of the year how far others have fallen behind you.

The man who has a talent has it anywhere. The man who has no talent has it nowhere. Thus, a mule who has talent does not need to study abroad to become excellent. And whoever goes abroad to study, will return the same as he left: without talent in any direction. Everything you need to discover your talent is right around you. But those with foreign education will never know this. As they go, so they return.

If the eye can see, then the mind can work. Especially on vacation, when you are relaxed, then the mind works best, because the eye no longer tries to observe, but really admires.

Only the one who succeeds in taking a science to another level can say that he benefited from the support of the universe at every stage of his "quests".

Who is more open and inclined to progress: the one who constantly brings news in a field, or the one who has nothing, nothing, nothing to show the world? Judge for yourself.

The truth awaits. Only lies make haste.

He who does not know how to see, will not be able to understand.

You'll never shine like a star if you get down to the grass root. So many people go down, so few go up.

There is nothing but infinity. And some angels disguised as humans.

So much will change in the realm of science by the end of the year. Some will be one step ahead of everyone else. They will intensify their efforts to innovate in the sphere of science, constantly offering new perspectives, new approaches, new creations. In others nothing will be seen. Nothing, nothing, nothing. Nothing at all. The nothing is everywhere..but you don't have to be nothing.

However important some consider themselves, the Internet will show in the New World how small and insignificant they are. Gone are the days of the false teachers, the "evil sprouts" who held the world together with their ignorance. Thanks to the Internet, all the world's attention will be directed toward the truly intellectually and spiritually gifted, the true trailblazers.

Some are constantly moving towards a new beginning, others are far too far behind to have any beginning. In fact, some are too far behind to realize that they are behind. Most of those left behind leave no trace, while the leaders constantly leave traces that open new horizons.

Only those who make a major change in a science can say that they have made a major change in the world. The creative force is the art of conquering science, before completing its transformation into a complex system.

If you are SO in a field, what is difficult to do becomes extraordinarily easy. If you are poorly prepared, what is simple to do becomes extraordinarily difficult.

Princes and princes. As they come, so they all go. Nothing can be seen behind them. Nothing, nothing, nothing...

Progress is the labor of man who makes his science known. The man who does not present his innovations to the world does not have the ability and knowledge to ensure progress.

Countless changes will take place in the fields of science and technology. And some will be the spearhead in exactly the most important directions of development of science.

More and more people are running for high positions, but very few do not have the initiative to build a blog to show the world what their science says. Everyone loves high office, but very few have anything to show for it.

The world belongs to the awake who act and draw their own powers from themselves. Just as they would extract gold from the depths of a mine. (Erika Nachez)

Have you seen the movie "Ran" by Akira Kurosawa? It shows how the rigidity of an old man, the head of a noble family, leads to the complete destruction of his entire clan. (Erika Nachez)

Old people always use outdated methods. Only they use dynamite where the fine hand of the master must wield the chisel.

The one who was given science was also given the ability to make discoveries in several fields. That includes the ability to gain new insights into spirituality.

The only thing that those left behind can do is to smooth and leave the way clear for those

who want to take it forward.

There is nothing but infinity that powers the universe. And there are 1001 angels who cross time under other identities. Only science will reveal this truth, in a moment that will last as long as a thousand years.

Faith means believing in a treasure that is always hidden.

He who never takes one step forward will always take three steps back.

If you are not a man of change, you will not have people of change near you. If you do not excel in a field, you will never be surrounded by excellent people. This is why battles are lost: because the leader is also weak, and the army is also weak.

Whoever has something to say, say it. He who has nothing to say is silent. Whoever has something to show, shows. He who has nothing to show, has nothing to hide.

You love art for nothing, you, man of finesse and refinement, if you don't know how to make yourself a work of art. Artists without their creation are like a violin without strings.

No matter how great the effort, you don't feel the fatigue at all. This is what happens when passion meets talent.

The world does not follow those who sit. The world moves according to those who move things. Don't let a day go by without bringing something new to the field of science.

Those who know will know even more. Those who don't know will never know.

Only real talent can win. Your only strength is not the vastness in which everyone is lost, but the limit above which you can consider yourself brilliant.

People who have no special talent claim a certain importance through the prism of general culture. It is as if Beethoven started studying chemistry and physics to compose the Moon Sonata. Therefore, the responsibility of a creator is not to obtain generalizable knowledge, but to obtain a knowledge focused on a particular purpose.

Save the books from extinction!

For those who want to help the whole world, in terms of information and knowledge, I recommend scanning/photocopying a book – at least one book a week. It doesn't matter the field. The age of the book or document does not matter. But to someone, maybe the information from that book will be useful.

You can then convert the scanned images to PDF, and put them on the net (Scribd, Internet Archive, etc.). It should be noted that "Internet Archive" has no limit regarding the size of the files you upload.

I recommend CS (CamScanner), a very good mobile application for photocopying books, especially because it has the ability to remove shadows, and has many other effects for the clarity of documents/books.

Angels were demons first. In the beginning there was hell, then came heaven.

When you listen to DeepHouse in secret, the atmosphere is totally different from that in a club, because it strengthens your soul strength.

This is the reality in Romania for the last 30 years, especially in the state institutions, where the stakes and relationships are at stake: husband, wife, father, mother, children, cousins, neighbors, friends, in-laws, etc.. Whole octopuses, a corruption infernal that does nothing but drastically reduce the prestige of the institutions. Our country is full of "somies". In the institutions where you observe these degrees of kinship and friendship, there is the greatest corruption, and ZERO specialists. All institutions have slowly gone downhill, and soon they will no longer be of any interest...

Source: https://neculaifantanaru.com/en/additions-VI.html

Additions (I)

On January 25, 2015

Thoughts thrown down, without any selection, without beginning and endlessness.

Becoming functional only with the price of failure, leadership never ceases to interest spirits concerned with their future, with how they will act in their new position. This science evermore planted in the mindset of our days, is helping the man ambitious to create, treat and expose art – not as some commodity where the "commercial network" allows it – but rather as a long term investment, as a reflection in the mirror constantly enlightening his true skills, passions, motivations, intentions and ideals.

From the moment of events, so once you start to flaunt your knowledge and practice your skills, the danger of decreasing your value becomes smaller. The most powerful effects of stimulating hidden abilities, creativity and productivity become increasingly obvious, providing real answers that you will use in your path to success. So you will always seek to act in a way that you would not have normally done.

Do you create leadership as some commodity or as a long term investment?

An enormous amount of practices borrowed from various famous models of leadership or made in collaboration with prestigious professionals in the field, through sharing of resources, does not induce a dose of responsibility. But it can produces great harm, transforming leadership in a duplicate with exaggerated claim to impose itself as a major art.

Obviously, the rudimentary copy of this leadership, performed under untrained, undeveloped and unproved processes and techniques, which can afford only short term positive results, will hardly have the original qualities.

In short, leadership must be a dynamic process, based on motivation, and should not be turned into a duplicate valid only in the current day of your "review". For your leadership to take shape and have long life, you should adjust your attitude and practices appropriately with your own potential to yield results even in the absence of examiners.

In terms of development of a man who cannot distinguish well reality from appearances, the problem of achieving faithful and plausible leadership reproductions to increase the size of your productivity gain after a series of ambiguous results, clues that he did not know initially how to interpret them, becomes pressing.

The inferior quality material out of which such an individual is cut, processed with small "artifices" rather than with thinking operations: analysis, synthesis and comparison, comes to be used in making all kinds of prototypes of leader with claims of advanced levels.

But given the fact that someone interferes – in terms of gain such a person represents to other people or the loss they feel themselves – for leadership to like and allure on the line of contrast effects between old and new, everything takes on a serious tone. In this case, leadership becomes a disappointment, a damage targeting exclusively the proper functioning of a company.

We can always identify a series of failure indicators in fulfilling a leadership objective, such

as: "grade repetition" following current assessments, which attest low levels of competence.

Specifically, grade repetition in communicating a vision of personal transformation. Or grade repetition in teaching a life lesson which leads to the involvement and simulation of practical skills. Grade repetition in assuming an obligation, directly involving yourself in others' activities, peacefully, faithfully and efficiently exercising your authority. Or grade repetition regarding freedom of speech violations.

All failure indicators are linked to the need of belonging to a much broader awareness that, when making decisions to impose obligations, is dormant and ignored.

I tend to believe that one of the leadership development trends is that of monitoring and evaluation of outcome indicators of excellence production activity of people around you, consisting in the temporary nature of the image you form about them until you get to know them, and another image, the one you have after getting to know them very well.

Clear opportunities to expand leadership within the personal life of people, not in the sphere of organizational activity, are increasingly emerging. Vast expansion possibilities of perception about people, by reproducing reality with perfect objectivity in all its aspects, by different criteria for assessing work and its importance, with the help of leadership and its options to control influence are looming.

But especially through your model to relate to the reality of their soul, to their power to recover, to rise above all weaknesses, so by increasing your adaptability level to their operating conditions.

I have the impression that, concerning the forms of human knowledge, without reaching a complete settlement of what bothers man, pushing him to reckless deeds he may regret later on, leaders do not have a very rich experience, stemming from the experience of a vast area of expertise, that aim the ingression into a discreet area of attachment to the importance or usefulness that man gives to his own creation.

An impossibility to appreciate what is truly relevant to ensure maximum productivity, makes the image of leadership completely compromised.

Can you transform your leadership into a form of a perfect art?

You cannot be a leader if you contradict, flagrantly, and with detachment, your voters. You cannot be seen as a great man, if you cannot validate your upstanding character.

Just as the archaeologist must put together the discovered historical relics, painstakingly, with patience, imagination and intelligence, in order to get that all of the historical period from which they date - so do you, to be able to give value to your leadership, you must bring to light from the soul of the people (especially from those complicated and difficult) that multitude of small feelings, but steady, which define them, which gives meaning to their lives, that feed their sufferings and joys. To put them together, then to keep away, or at least to minimize the most harmful ones.

It is not enough to be a leader only with the name, only because you were accepted in the lead, but you must present your leadership in the light of your real qualities, of those qualities that make place for "better". You must create from leadership a form of an accessible art, serious and entertaining, not decorative - a form of art that would serve as a

means of relationship and transformation.

A dysfunctional leadership, poor of content, sickly by the constraints imposed, riddled by the uninspired decisions - may, however, in some cases, to advance to higher levels, but with the risk of producing sorrows among people, in their consciousness. The thing that will entail more serious consequences, such as your sudden, total, and definitive abandonment, just as a neurological disorder untreated on time can advance to the brain causing patient's death.

Just as a painter always considers the formal structure and color in order to optimize image quality, so people need to consider your inner feeling, so that they could be able to optimize more efficiently the resources necessary to carry out the activities in accordance with your goals.

And this world of emotions, in the immediate vicinity of the complex of beliefs, allows us to submit, in its own conception, to that empire of thinking error, mostly focused on destroying the unity of being. An empire born by chaining all the events and decisions, of the quid pro quos ("then" instead of "now") established under the order of agitation or unfulfilled waiting. Pointing towards a less elevated form of "being", towards a wrong understanding of development prospects.

This is the question that troubles us. What common language can ensure the fruitful partnership between an Ego, oversized by the productions of understandings provided by the source of life and the leadership of social utility, not only scientific, on the scale of temporal continuity, taking into account the real needs of training and progress?

Well, it is the language of the freedom of expressing yourself and being yourself, conditioned by reactions of thinking about oneself, closely related with what fascinates you, by appropriating the elements of a perfect science. This freedom has a function of command and control over what possesses you most – the extremes, one of closing and one of opening the exchanges of beliefs – turning you into a quality human being, freed from all limitations.

Fiction imposes itself through a great complexity of composition, knead, development and relating to new values and attitudes, derives from the reasons of "Death" and "Resurrection", understood as a new form of activating the self that manifests in the form of a reflect of guidance.

Referential constraints, based on the excess of reason leading to impressive findings, constitute the minimum necessary to achieve superiority. They are actions or activities in which you prefer not to take part in, but that have great importance. They are meant to restore the system of interrelations between reality and fiction in a state of equilibrium.

If you don't prepare for a departure from yourself, then the replenishment of knowledge and crystallization of a particular understanding structure of science will have as symptom your withdrawal into a private "hell". You will place yourself under a new setup of unaccountable causes and effects, in the guise of a counter-strike, which will be experienced in time.

Source: https://neculaifantanaru.com/en/additions.html

Adelante

On November 11, 2017

What helps you to be a completely different person is the result of a small element that can transform the phenomenon called "connect to yourself" in a perpetuum mobile of future actions.

It does not matter what I say, rather what inspires me. The sublime moment of awakening from the heavy sleep of laziness, the unexpected escape from a graceful prison called self-sufficiency, extends infinitely long until I look away from my projection in the mirror and contemplate the horizon. An instinctive creation in which the future is revealed, differentiated between the word of spirit and the color of the pictorial image, refuses a deep analysis, but gains magical valences. It frees me from the illusions of my own vanity.

The possibilities of integrating myself into a new reality are countless when the force of creation falls decisively, like a bolt from the sky, on the need to rid myself of the passive-reflexive side that hopes for great things, but fears direct action and confrontations. Mysteriously, I feel like I am attending an extraordinary experience, deep in an imaginary otherness. As if I was suddenly released from some thick chains, and the sense of the release of non-random, unexpected, but plausible based on the blueprints of a parallel universe, would trace my life a new task. Fortunately, I don't know which one. Yet.

My hand writes without me, as the weather changes without any sign, without any warning, I manage to weigh the contents of a world without walls, this is the only way to skim the horizon according to an exhaustive note: *"Oye, piensa en tu futuro ! "* Everything occurs particularly at night, but I cannot explain if it's just a match, an addition of a divine or universal matching. Then dance to the rhythm of a music heard only by me.

Leadership: Can you create a relationship of reciprocity between the creation you serve in a sublime moment of catharsis and the transfiguration of a reality that forces you to submit to it?

All through a transfiguration of creative inspiration, revealing the intermittent mystery of matching of rhythms, like loaded springs, ready, ready to explode, reflective of the time in which desire, vision, and divine calling were born, entered in words and the connection between them, I practiced the possibility of being myself.

I reversed the passive role of being a product of creation, to the reason of receiving what was offered to me by the composing laws of the forces of life. Without reflecting on unknown ideas. The reality to which I had to bow respectfully, patiently, with dignity seemed to be drawn from a text by the writer Heinrich Cornelius Agrippa: *"He who writes in the universal voice must be purified and cleansed by sacrifice, have strong hope, constant faith, and the mind be lifted up to the high God, and then he will surely obtain divine power."*

It was a sort of reflection of what I think of myself in a revival of vitality programmed and maintained at any cost of spiritual energy, a total refusal to obey, to stop, to ID myself in the face of fixed rules. A clash of arrangements in which winning is self-surpassing. It is an attribute of the physical dynamics of a system that can be derived from the equations of motion of a body in the direction of an *intelligent sound that has a Level 10.*

Leadership: Can you raise your personal example to the rank of a virtue by valuing the potential of mirroring in a double similar to you, identified by the Supreme Self?

I became somebody else entirely as the intensity of perspiration increased where there was nothing but imagination and courage. For what some call "Adelante", in the tension to a prior intensifying one before it, that quality of being synchronized with the novelty from everywhere just to make it live on the improvised stage of a uniform time, *porque la vida es corta*, I call the it the Higher Self coming from a divine core of adrenaline.

The necessity to get closer to triggering a *chain reaction* with unpredictable effects, what I have in mind when I am caught in the game of manifesting the reality I create around the idea of "illusion", most likely comes from the invisible of a mistake or a fault unacknowledged, expressed by the perception of unknown magic: *"Yo vivo hoy no miro para atrás".*

Operating an internal opening to an unnoticeable outside and yet present, a metaphysical "beyond", a vice bursting with splinters of fire, an implementation of escape from loneliness in the event of stopping suddenly while, for other laws of life, get to go beyond myself and see what is beyond the possibilities encompassing a whole. A world summed up in one word integrates me in the structure of the supreme divine: Intensity.

The beauty of what you see in the mirror is the attraction that does not know any limits to what you experience intensely in the present of a completely different future than can be imagined at the time.

To live in an essential manifestation of will, a form of renewable energy, inexhaustible, of a high vibration, by reducing the unknown to the known, as a promise of an experience that overjoys me greatly: *"Que viva la vida ! "*, as if amid a predestination that I cannot run away from, it became the expression of the desire to do a work at the subtlest level of my nature. To regain periodically perfection beyond fracture and polarity.

This manifestation is unexpected reaction to rushing to what is born and never dies, enriching the life of spiritual freedom and spirit to continuously increase the amount of content and spirit of creative freedom, now proposed to aesthetic revision. Accompanied by the release of energy equal to the difference between what I feel and what I think under the law of action and reaction.

A life that takes happens on "fast forward" is essentially the power to live every moment to the maximum intensity. In the context of such intensity is traced the accession path towards a deep and lasting reality, able to be reborn in every gesture, action or reaction, fueling the revelation in which the reality formed outside of yourself disappears at one point.

Leadership aims to bring personal Creation to the level of the Supreme Self, so that what you highlight through your intimate confessions bears the stamp of a universal consciousness receptive to the pulsations of an authentic experience.

Adelante suggests the recreation of that intrinsic reality by recreating the intensity and force of suggestion with which you express your thoughts or events involved in shaping a unique, authentic personality.

What helps you be a completely different person is the result of a small element that can transform the phenomenon called "connect to yourself" in a perpetuum mobile of future actions. This little item has as a reference point the valuation of a moment through an intense and revealing experience. The immortalization of this moment creates memories that will last a lifetime.

*** Note:** Sash ! - Adelante

Source: https://neculaifantanaru.com/en/adelante.html

Aleph

On April 15, 2024

The place you look towards can be the revelation that motivates you to become yourself the best version of the reality perceived through the scenario of a dream.

It is a starry night, thousands of sparkles light up the sky as in a beautiful spring dream. Amplifying each sliver of light, my eyes are engulfed by a "beyond now", having the conviction that each star is a possible world, an *Azyanasiell Elgnisira* , a dream waiting to be dreamed. And, here too, that state between two worlds takes place, the one we think are and the one that can be.

Geared toward a transcendence of the temporal, I think of all those who have gazed upon the sky before me today, and wonder with every blink of my eye if anyone else shares the same sense of awe and reverence for this vast and eternal cosmic wonder. Gazing at the stars, getting used to the cosmic darkness, I discovered the subtle beauty and hidden messages in an *Ishtelephes Sdrowuiah Osoyulae* , a kind of window to unknown worlds that reflects a mirror of my inner universe.

It is necessary to bear the darkness, to stay still, to be patient until the eyes adjust to the fleeting lights of the universe, in order to understand the Aleph.

I saw innumerable eyes wide open, scrutinizing me as in a mirror, I saw all the mirrors on earth, and not one distorted my panoramic view, focused on a chiaroscuro generating mysterious reflections. One of the stars, the dearest to my gaze, confessed to me that there is no other mystery than time, this infinite interweaving of yesterday, today, the future, forever and never. I felt it as an extension of my soul, free to express its reflection in a dream transformed into a living reality, in a specific way: *"every moment experienced through reflection is an extension of infinity in the senses"* .

I didn't close an eye all night, knowing that everything I saw was a dream that I will retell in all the lives to come.

Leadership: Can you capture the essence of an immediate moment so that your perception does not alter the impression of a self-referential whole that reflects the reality mirrored by your own imagination?

In a starry night, deeply shrouded in mystery, I felt the universe reveal to me a part of the puzzle of its immensity, seeming to whisper unspeakably deep secrets to me.

- What am I, in this immensity? I asked him with my gaze wide open, encompassing every corner of the heavenly vault.

And the universe, with its mysterious eyes, answered me:

- You are a star that never wants to go out, the light that knows no sunset.

And then the Aleph, the immediate source of my reflection in the universe, summoned me as a witness to the rising of a setting star. When the darkness of the night is the living dream of

reality, forcing me to make the non-existent exist, the impossible - possible, then I am nothing but the light of a star that shines through the experiences of the one I was, in the eternal life of the one I will be.

In this case, the Aleph will become a fragment of life shining in the universal memory, the triumph of spirit over matter, the state of permanence of the Self in a moment in a million years, the symbol of a world that has gained its omnipresent unity.

Leadership: Can the exposure of your emotions in a unique setting transform your perception of reality into a broader vision of destiny, so that you give your self a meaning of "luminous guide"?

I always imagined, looking at the dark sky through the reflection of the light in me, that time - an eternity of uncertainty stretched before me, would show me the path from dream to destiny. The long look at the sky, the intuitive will to give an aura of revelation to a promise once made to time, reminded me that every darkness carries the seed of a light just waiting to be discovered. Having reached this point of reflection, my soul seems to resonate with the feeling of a character from the movie "Buried (2010)".

It was it a dream, above reality, or a reality that buries every dream? The protagonist, buried alive, discovers a hidden Zippo lighter in the coffin At first , he only uses it to light his claustrophobic space and light his cigarettes . However , later Paul notices an engraving on the lighter , which appears to be a map , with cryptic lines and symbols. The discovery fills him with hope , believing that the map can help him find a way out of the coffin. Paul spends hours deciphering the map , using his knowledge of the area and the clues around him . He begins to believe that the map was intentionally placed in the coffin to help him escape . A divine sign. Discovering the map gives him a sense of purpose and hope , motivating him to keep fighting .

The point at which leadership takes shape is this: "Where you look can become the catalyst for transforming a vision that inspires action."

Aleph is the state in which you manifest yourself as a traveler in the depths of existence, it is your first step towards self-exploration and understanding the divine manifestation within you, in a continuous process of transformation and discovery of the power that envelops you with the brilliance of a constructive vision. The way you observe what inspires you reveals your worldview, just as looking at the stars defines your conception of the universe.

Source: https://neculaifantanaru.com/en/aleph.html

Allow Me To Give A Voice To Your Gaze

On June 06, 2020

The look pointed towards you is the look you cast in a mirror that tells another story about yourself.

This is the nature of my being: *una ampla realidade afetiva* passed through the filter of a gaze oriented towards the work of an artist who asks for the support of all the forces of nature engaged in the emancipation of life (individual and cosmic) to address the celestial soul. The same look must match that absolute "unleashing" of the Impressionists, which can only be experienced in nature. In other words, the nature of my being is the nature of a universal memory called to recognize the cohesion of the whole pictorial space in all layers of a perfect spirituality, older, but more current than ever.

That is why I continue to put my experience of surreal life under the incidence of a colorful easel, in the exceptional conditions of the elaboration of a painting called *Altforisthesses*, or "The power of representation of nature through art". Because I am also a painting and I have to keep myself alive, forever, in the memory of an expressively perceived image, complex enough not to justify its duplication in the real world. The mirror in which I look right now is the artist's own gaze in which one reads the sense of proportion, of color, of the balance between beauty, form and expressiveness.

How perfectly I came to look at myself with the means of expression of a high-quality painting...

My work itself seems a kind of penetration into a sanctified reality with the power to give life to the pictorial space captured in a story of nature. I think that here I am also looking for the aesthetics of my existence, through the eye that follows an image reflected in the mirror of a corner of nature, penetrated only by the lifespan of a magic brush, clean and delicate, which is quite similar to a jewel of the color of the emerald meant to fulfill all desires.

Leadership: Does the importance you attach to the search for a symbolic content in art allow you to understand your own being by belonging to an existence that exceeds the perception of the reality of the world in a subjective experience?

Patiently, I try to paint the desired surface of the canvas red. Then, with the wet brush, I try to spread the color of blood on the background of a reality that, without being ignored by the superimposition of a light wave, I would have preferred to keep in a philosophical passivity until the moment of raising my spirit to the rank of virtue.

So, be careful with the composition you present. The artist's eye can concisely and in a unique way describe the art of giving coherence to a person's vision carried to greater heights of consciousness, expression, management of emotions, through alternative means to the sacred language of God: through color, word, forms, motion.

Wait a minute, try to put yourself in my place. Seek to touch my gaze in a dream of divine inspiration, search through a background of warm, vivid, or intense colors, and only by earnestly searching for the challenge hidden in a beautiful body of nature will you be able to discover yourself as a fabulous expression, becoming mysterious. The painting itself is the gaze from a wake thrown into a dream that disconnects you from the monotony of an existence too little fulfilled.

Or, like an uninterrupted gaze, thrown before a sea that separates life from the idea of adventure on the other shore, waving its waves in a watercolor style, with a universal movement, using a soft brush to obtain a defining aspect of surrealism in a subjective experience, try to find yourself as a given of self-freedom in a meaningful story, entitled *Admionsferhis*, designating the graceful flowering of a destiny that has relentlessly followed its divine vocation as a guide on the paths of art.

Leadership: Can your creation reproduce the mirror image of an artist's soul illustrated by highlighting the closeness between the horizon of a vast world and the aspiration of a transposition of reality into the monumental?

Two gentle eyes embrace an artistic gaze that seeks its destiny in a memory of reality caught in the nets of a time and space already ignored by the rest of the world. Two entities of image processing of a strongly orthodox consciousness, an unexpected vision of nature and the creator of the petals of a rose of flames, both being mirrors of the divine, unite their reality in front of an adjustable easel.

The effects of this double spiritual fit are a splendid philosophy of beauty and an unprecedented science of art, subtle and refined.

I never thought I could possess an exemplary testimony of a relationship between me and God, between two eyes that perfectly overlap their meanings, down to the smallest detail, like a painting that remains a testimony of the effort to have a reach to the public, made from the pleasure of a risky adventure around colors and forms of expression.

Here, somewhere, is found my reconciliation with the essence and metaphysical consolation, my faith in the work of a creator of worlds, considered as a measure of the relationship between the image of a natural inspiration and the aspiration of a transposition of reality into the monumental. And if you were to ask me what the monumental is, through a painting that fits into the universe of my unsubdued, gentle, comprehensive soul, then I would answer you simply:

The monumental is the result of a desire projected on imaginary representations, regarding the existence of an evocation of God within the figurative, realistic art.

I've said it before, a long time ago, and I repeat. Art is the creator's means of constituting himself in a vision which the eye calls "comparison". It is accessible only with the means and techniques of a painting that oscillates between the beauty of a profound stillness, the greatness of nature (including its chromaticity) and the exercise of remembering an astral moment captured in a triumphal motif of the lyrical ego, showing up as an Alter-Ego of divinity.

The eyes and the gaze reach an agreement on the meaning that the horizon of a larger world puts forward, afferent to an allegory of life under the artist's guidance, placing him on the horizon of a desperate awareness of the divine vocation. When the gaze is cast firmly forward, with nobility, with a special ability of understanding, this presupposes that the eyes are aware of the vastness of the horizon communicated by the depth of a revelation: *"I am more than the result of the representation of an external perception and a conscious, intentional image."*

The question that needs to be raised is already mentioned by the eyes: "how far does the horizon extend?"

A look at art presupposes knowing how to distinguish reality from what is only the image reflected by a mirror, drawing a clear, dividing line between the inner world and the one around you.

Allow Me To Give A Voice To Your Gaze if you want me to immortalize you in a painting whose theme, in addition to the spiritual one, shocks through the novelty of an extraordinary association, in my case, the association with a storyteller who begins his story with his image reflected in a mirror. A mirror of a complete artist's reinventions.

Source: https://neculaifantanaru.com/en/allow-me-to-give-a-voice-to-your-gaze.html

Alone In The Great Unknown Of Leadership

On April 27, 2019

"When I will reveal this, the Mystery will finally be revealed to those devoted to me."

Robur is the scientist in the work of Jules Verne who, while trying to demonstrate to the world that his invention is a genius vision of the future that everyone should share, through the addition of scientific performance, encounters the firm reluctance of people who have no inclination towards the new, towards improvement and innovation.

Seeing the hatred unleashed in the souls of people because of the success of his aircraft, a very sophisticated idea at that time, Robur had nothing left to do but to address those few who understood the role and performance of science, those endowed and destined for the achievement of the Great Work, but also to those lacking the demiurgical ambition of building a new world through the appeal to the forces of technology:

"Citizens of the United States, he said, my experience is over. But my opinion is, at the moment, the following: that we should never rush things, even when it comes to the progress of mankind. Science must not take precedence before morals. I stand rather for evolution, than for revolution. In a word, you have to get to a place only when you are awaited and the time is right. Today I would be too early to be able to cope with so many contradictory and divergent interests.

The nations are not yet baked for union. I am leaving, therefore, taking the secret of my discoveries with me. But it will not be lost to mankind. It will belong to it when it is trained enough to take advantage of it and wise enough not to abuse. Farewell, US citizens, farewell ! "

And now again, this question: "Who is Robur? Will we ever find out? Today is known, Robur is the science of over the years, maybe that of tomorrow. He is the sure reserve of the future. *

Leadership: Do you have the strength and courage to introduce yourself to the world as a variant of discovering an experience of reality that no matter how fast you try to cross it, no one has the patience to go through it?

Whenever I read Robur the Conqueror, I feel entitled to associate the idea of a prototype of an advanced and rigorous form of thought with the causal links between events that coexist in time, sustaining evolution. The only argument that is the sign of an authentic individual emancipation in an accumulation of facts characteristic of determinism, causes and dramatic effects is the desire to see a better world that it is not meant to remain just a dream of a sleepless night.

Beyond the struggle between faith and science lies the consciousness of an opening to infinity, the conception of a rupture of the mentality inherited from the totalitarian past, a break in the fortification wall of the reality that people living on two different poles experience daily: between the intensity of a revelation of divine nature and doubt from which worldly truths are built.

Perhaps I should carry out an experiment of thought on another boundary to highlight the strange rules of my theories behind a future world as a fiction that defies the conventions of

a common façade of existence, reality, and survival of man in a universe designed and informationally guided by a Meta-Cosmic Intelligence.

Undoubtedly, I would be deeply angry at the fact that there are so many minds reluctant to novelty, unusual with a supposed infallible idea of who and how the true God is.

Leadership: Can you overcome the limit of immediate knowledge by learning to look at the absence of what you are in a world that does not recognize the importance of the relationship between "priority and hibernation"?

Science gives you an opportunity to experience a different reality, but the strength of the soul that comes from the confidence given to overcoming the limits of the unanimously accepted norm of society is given by the degree of relevance of representing the image that you are building of an ideal world.

For now, this world seems more inclined to evolve when it is surrounded by a mysterious holy aura, when it is indissolubly linked to the existence of a special being, unfortunately, no one knows its phone number, that is, the existence of which can be verified. Curiosity is the only big challenge that helps you better reflect on reality.

Let me induce upon you a state of cultural and emotional curiosity. What do Jesus Christ and Robur the Conqueror have in common, despite the fact that they have suffered reproaches, dangers, persecutions? Well, maybe both, one and the same hidden under another name, left this world because people were not prepared to recognize the genius of a far too ambitious vision. In fact, I think this world belongs to the one who knew how to change it in a future forced to conceal its past.

If I categorized Robur as a victory over anonymity, at a time when everything, almost everything, is treated in the face of an exasperated community of negativity or rebellious belief, I would probably suspect it as the occasion of a lesson of conversation on "Sorry – seems the hardest word".

Leadership: Are you prepared to think of yourself as the latest version of a truth that, if overloaded with doubts and fears, could be distorted and could not be understood?

I think that it belongs to Robur what Carl Gustav Jung affirmed at an a-temporal moment of meditation: *"I've had the experience of being overwhelmed by something stronger than me, something people call God."*

And if I were to assess the duration, the power of a form of thought, and how far it can travel in time, I would relate to the fact that Robur still lives today by means of each scientist who has the secret of the pyramid builders, the Great Work, an image of perfection that can only be eternal, unlimited, infinite.

I'm not trying to put into anyone's head the image of a reality which has often put me in a dilemma. Worry not, I'm not planning on changing an entire world, just as Robur did not succeed in his time. But I allow myself to do so that the world does not change me. Robur is a form of protest against what the people want or expect in a society without direction, full of habits.

So, the really important issue of providing maximum unity to human knowledge must be approached from the notion that no solution is perfect and that you can always lose

something from choosing a solution to the detriment of another. As spatial expanse, the divine plan is limited by two earthly coordinates, geometrically defined in two fundamental orthogonal directions: its cause and effect, its science, and its conquests.

Leadership: Do you know how to see the whole picture of what's happening to you in a world where there is neither the past nor the future, but just an idyllic realm controlled by the art of an artist who has been telling us a fascinating story for years?

The Resurrection Sermon will take place in only a few hours. A mere coincidence with the steam of this espresso called "personal opinion" that has just reached the Internet buses, in the sight of the world, waiting to penetrate the spirits that have the spark of genius, and not only. Perhaps the death of Christ strangely coincides with the departure of Robur among men, and that "Resurrection" is his return to a world of great uncertainty and extreme events, a world of which there is still a great need to sustain the expansion universe.

The man without knowledge remains a rotten, rootless tree. I cannot afford to judge people's attitudes to a form of superior intelligence that is a premiere in the world of science. I abstain from any impatience in criticizing the less educated and lazy minds who have not understood the symbol of this sacred event, a joy of sharing biblical truth: the fact that the "Resurrection of Jesus" is entirely placed at the expense of the greater deed of the science that the alchemists called "transformation", a division, and a reorganization of matter into another space and time. The secret of the immortality elixir.

Every year science flexes it's muscles more and more, bringing the necessary arguments to the true values of spirituality in the form of inventions, creations and discoveries with which the world is expanding its horizons, as the universe expands edges. It is necessary to be a Christ or a Robur as a sign of God's victory over the weakness of human nature, as a foreshadowing of the release of many of the bondage of the sin of remaining ignorant.

The true power of spirituality consists in freeing yourself from the wounds of the past and rediscovering the way to what you will become, without falling prey to the pride of seeing yourself as being better than others.

Robur did not want to be a leader, he did not force his authority through the means of science to radically change a world, but rather let people lead their lives as they want, so that they can figure out the consequences of their own vision and knowledge. He chose to leave but to resort to constraint, but left behind a proof of what seemed to be a probability before: science makes everything possible.

Christ did not lead the world through the gift of his wonders, which had to make true words full of wisdom, but left behind the crumbs of a chosen reality: that everything can have a solution, but above all everything can take another form. Any disease can easily be defeated, and death can be a projection of life into an endless infinity of multiverses.

"The secret is to become another". Perhaps someone, like Christ or Robur, succeeds in each generation to move on to other travesties and other reincarnations to successfully establish a single purpose. Let us "Welcome" him every year for Easter. The work and glory of God in the kingdom of heaven consists, in fact, in the development and application of science to building a world in which to be better with one another.

In the hearts and minds of more and more scholars pulses the thought of discovering a means of acquiring eternal life or conquering space and time. But Robur has yet to reveal his true identity, he does not hurry his appearance in the crowd. And we do not see God anywhere. However, we know that He exists among us and everywhere, waiting for the world

to be as open as possible to a truth that can rightly be disputed.

Perhaps after all, God is a man, but not just anyone, rather the embodiment of the highest science that has managed to go through and govern the entire universe. Umberto Eco said it better than me: *"When I reveal this, the Mystery will finally be revealed to those devoted to me."*

Leadership means to leap into materializing a broad vision, while also manifesting your ability of not going against the reluctance expressed by others when faced with change.

*** Note:** Jules Verne - *Robur the Conqueror*, Corint Publishing House, Bucharest, 2003.

Source: https://neculaifantanaru.com/en/alone-in-the-great-unknown-of-leadership.html

Alone In What You Understand About Yourself

On April 21, 2014

Develop your whole personality for the essence of art and thought, skillfully selecting that world according to which you individualize your style of leadership.

I often talk about myself, with a lot of freedom of expression, with my soul, through the interweaving of dreams and chimeras, only from the desire to tame the unique destiny of a thought originated from the "Hidden World of the Open World", so as a spectator of the events captured in an existence filled with symbolic and metaphorical load. Yet, this powerful impulse that hides deep motivations, resuscitated by the acuity of an open mind, commanded by the duty of the self that acts with a force twice as large on the support called *prinuthimia creation*, has nothing selfish nor narcissistic within itself.

It is simply a favor to my free nature, the product of a complicated operation of the mind that extracts from the space of a time known a priori, certain aspects of understanding life, which then makes them usable. Or maybe it is just a thought of a captivating unknown that keeps demanding more and more of me, of who I really am when no one sees me, in the middle of which is my life with all its purpose, whose link to leadership results in an attitude of total, absolute dedication to the world.

I speak about myself even of many do not understand me, because I myself no longer know if I am part of a whole science, a prerequisite for a particular identify of internal "brand", or maybe the science of a part that admits to the great basic instance, intelligence. Everything seems wrong, like innumerable rivulets flowing through rock teeth, not finding their rhythm. Of course, this doubt must somehow be replaced with self-assurance, or permanently suppressed by that penchant for the grandiose.

Depending on the exploration of which worlds do you individualize your style of living in the mirror of an emotional vision, so that you remember who you really are when no one understands you?

If would make this abstract entity known to the world, the self unplaced in the apparent world that gives value to oneself, introducing an operation with "n" elements, I would most likely get the vector product – a vector of fixed size that has direction and meaning, a measured art, demanding in terms of impact over the quality of the correct and efficient management of the cohesion funds allocated to leadership.

Art makes leadership. And to judge a new type of art means to unconsciously compare it to your own ideal, with the ideal of the Ego and of its status quantities based on experience. This, by setting the synchronization process between the unknown structure of a world devoid of landmarks, ready to be explored, and the known of a world that is in a constant search for balance and identity.

The first world has as a central point recognition and designing an identity that best reflects, in an optimistic and dynamic note, what you understand about yourself. The second world activates that option of rejection, between what exists within you in the shape of assessing activity that suffers from modifications and adaptations in the configuration of your science.

The discussions about myself, trying to highlight the value of a unique artistic consciousness in shaping the unseen things, in the clairvoyance of the "Renaissance in another World", are easily understood in the words of the aesthetician Liviu Rusu: *"The depths from which the*

pleasures originate have an immense extent. The superiority of his being is that he suspects his great depths, but he realizes that he cannot possess them."

Leadership: Does the image you perceive through the content of your thoughts become a possible transparency of the reality through which you can achieve "an ascension to the top of creation"?

Between the two units, artist and leader, the only possible process, by essence of content, is the process of continuous and immediate integration of one of those two worlds in self-experience and personality.

A leader can turn into the "content" creator of one of those worlds, and one that must be left to experiment and perfect with that care of an artist that paints the portrait of someone only after he made his own portrait, then he creatively associates with that science of being a median between the lower and higher to one's own essence, only if he finds within his own reason a binder for sanding perfection.

The leadership style practice by a leader, whose uniqueness is given by the configuration of those two worlds, which is never like anything else, depends on the means of revealing, primordially, personal resources, as a part of a comprehensive science, targeted not only at organization and business aspects, but more towards the intellectual aspects of creation, opener of new horizons of the Ego.

An ascension to the top of creation can be done through a form of connecting to anything in the world, by writing or by fact, by drawing, by dream, by living grace, by the images proposed in thoughts, by the sensitivity of an artistic talent, so that what you express can gain the inner strength that other people need to evolve into another human condition: that of an archetype of plenitude and totality.

Alone In What You Understand About Yourself highlights that deep knowledge of the self and of the possibilities of evolution towards true performance, in tight correlation with the permanently changing reality and with "human specificity" in continuous molding.

Source: https://neculaifantanaru.com/en/alone-in-what-you-understand-about-yourself.html

Alone Tonight

On January 29, 2016

Learn to turn leadership into the entity of the essence of being someone else, amplifying the message obtained from the oscillations of the connotations specific to the self-rediscovery.

I stumbled upon the second game of a self-rediscovery achieved through a sort of coming together of things that cannot be seen, making themselves felt between sleep and waking, integrated in the fullness of an active and moving whole. I thought that only Dante could involuntarily climb down into the darkest abyss, going through its inaccessible dimensions, assimilating all of its substrates and valences, so that afterwards he can miraculously return to the top of life's dimension.

Helpless, but lucid, I feel I became the prisoner of a feeling expressed through means provided by a leitmotif, by a guiding idea that can change my conception about the relationships between "Above" and "Beyond" hidden through the specters of the night. Often times, loneliness is their product. Can you guess who opens my eyes upon waking?

Alone Tonight is my way of working towards the establishment of a prolonged rest, a bleak silence, a dive in the absence of any interaction with the world, the removal of any meaning from its context. It means understanding, relief, forgiveness, relaxation, undertaking of self-consciousness. It involves experiencing the essence of being someone else in the deafness of an Ego that does not require approval, acceptance, justification and praise for what it is and does.

But this doesn't mean that I can escape from the supervision of a substantial intelligence that correspond, beyond all understanding, to a sort of imaginary intrusion in a world in which, in reality, I will never have access to. It is a challenge of putting myself in the shoes of an Elohim in a mysterious land, boundless and timeless, beyond laws and edges of the universe.*And if I'd fought with all the strength I held inside, I wouldn't be out here.*

Leadership: Can you take on an experience that accentuates the feeling of vulnerability, integrating yourself into a reality that gives you hope that what you see could also be different?

To turn leadership into the entity of the essence of being someone else, on the basis of appropriating beliefs that underlie a modified self-image, you need to amplify the message received from the oscillations of connotations – positive and negative, specific to an absence from the fragile box of the world you usually perceive. Alone tonight is the man who tests his Ego with the conviction that he can change himself, recreate himself, be his own master, only if he moves away from the superficial ways of the world and seeks to find his inner peace.

The man who wants to guarantee the revelation of unique truths of himself, to which only advanced and esoteric science can answer, needs to achieve a sort of imaginary intrusion in a world in which others never have access to. He not only bows to the reality of the self that needs to be experienced fully by constantly relating to a world full of color and diversity, but to a world in which black gains more ground, seduces and impresses just by being different.

The world's greatest inventor, Nikola Tesla, always wanted to find the answer to the question: what happens to a setting star and with the sun that is no more?

At some point in life, I believe that every man of science takes night and darkness as a reference point, this imperious ambiguity that allows enough suspicions, motivated or not, generating hidden effects, leaving you to believe anything. I've wrestled with angles all my life, It's always the halos and the wings that keep me blind.

Leadership: Can you get away from a point that you carry within you incessantly, removing yourself from a center of the world that is actually you?

Wilhelm Hauff, one of the world's greatest writers, confessed in a moment of "Alone Tonight" what exactly it was that made him feel great, free and calm:

"I am but a poor young man who has to make his way through the world with his quill... I belong to all, I belong to myself, but I do not belong to any school... I do not feel above me a master or teacher to whom I owe obedience, beyond the eternal laws of good and beauty, to which I tend, even so, in an imperfect way. I may not be able to keep form far from the influence of time, but my spirit will remain un-Goethean, un-Tieckean, un-Schlegelean and immovable."

I feel the same thing, as a kind of synchronization between the chosen spirits. I have often tried to surprise myself with a philosopher's hypostasis, to speak to myself in a timeless frame, as if I were talking to God, even if only in a temporary way, avoiding the bypassing paths of immeasurable pride.

Because I have to move away from a point that I carry incessantly within me, that is, to stay away from the motivation of being someone else, which is nothing more than the desire to evade through knowledge, through language, through ostentatiously distributed book references. At the same time, moving away from a center of the world in which I feel like a God, waiting for a reassuring confirmation only from my mind, I actually assume the right to be forgotten by the world. Alone Tonight becomes the means by which my objective Ego becomes a transcendental self, as if wanting to say: "I'm still not enough to change myself."

Over the characteristic of frequency of these self-integrations within the darkness of an open mouth of time, on which depends the fidelity of principles of reason to the detriment of others, a great importance is exerted by the low frequency of the impulse of leaving my "non-happenings" suspended.

Something I have not yet experienced, is multiplied through monologue, in the absence of any interaction with the world, by going deeper into a meditative content. In fact, this is also the subtle meaning attributed to the expression: *"There is nowhere in this universe to hide from you tonight."*

Leadership captures my need to be a total being, a respected one, fully understood and appreciated, that does not disappear permanently in an intimate setting, far from the world; only then does it sharpen its intelligence of self-knowledge.

Alone Tonight can determine a line of force of your becoming, through a sort of imaginary intrusion into a world that others can never access. But for this, loneliness – the darkness of a moment – must be your motivation, the product of the determination of going on a superior path of knowledge, and not something super depressing.

*** Note:** Above Beyond - Alone Tonight

Source: https://neculaifantanaru.com/en/alone-tonight.html

Amen

On June 01, 2019

Remember what defines you as an artist in a time which never slows its course.

I admire my roses every day, as a painter admires his painting shortly before finishing it, to make the final touches, trying to distinguish the message transmitted by nature in a context of a "passing event". It is the clear evidence of a high spiritual force, a testimony of someone more versed on the condition I am pushed towards, that of being a wise and knowledgeable being, one who recognizes the importance of stopping time in a single moment.

Here in my garden, as everywhere in art and life, despite all the secrets of the universe revealed only through a loving being, the impression of returning over time finds its place in a colorful setting, where I recapture my meaning. The composition of my subject, this time as vast as a grain of sand from n hourglass with no way out, meets a prayer, a regret, and a good deed.

I could graphically represent the possibility of reading a narrative given to me daily by the rose, in the colors of a mysterious reality, hidden in the flow of endorphins from a more enigmatic brain that calls for interconnection mechanisms between the earth and the universe.

Through an ever-ascending line, passing through all the achievements and majesty of nature as a metaphor in a groove of time, I could keep with veneration the connection between my life, a field of desires ever wider than planned, and the refined sensitivity of an artist who glorifies the miracle of this world through a resounding AMEN.

Any artist who aspires to immortality takes as a model of inspiration the unique nature of a symbol from an image, half virtual, to extend the distance between suggestion and perception.

I have experienced the durable nature of a rose, part of a grandiose nature, sure of it, never succumbing to the weaknesses of a celebrity who lived for a long time between the backstage and the ramp. I was the symbolic representation of a key character in a complex novel endowed with a history of the human soul, regarded as a form of selfish exploitation of moments of doubtful nobility that would bear the consequences of a possible scenario of belonging to a mysterious sign of the gods, at a time when artificial intelligence was totally rejected.

I have known all the enigmas of the world, all its cunning, all the joys, all its realities. I have lived a lot, but I have met only a few people truly worthy of praise. I was part of the nostalgia of the great emperors, from the science of the great alchemists, from the inspiration of the great artists, but the hardest I was touched by Peter the miner, who sold his heart to the unholy only to find that nothing made him happy anymore. I was, in this case, the field of observation of an existence full of teachings.

"When you have a cold heart, nothing moves you, nothing gives you joy; no painting, no music, no dance. You have no pleasure but food, drink, and sleep. This was the way for this man to travel through the world without purpose, reminding himself only rarely of the time when a poor boy, forced to agonize his living through work, had been happier and more joyful."

"Watch out. I defeat the pain. I'm alive again", whispers to me the thread of a thought that feels like an endless prelude to grace and divine forgiveness throughout an immortal life, derived from the proclamation of the imminence of a change of mentality in an evolution of pure consciousness. A kind of spiritual awakening for an immediate awareness of sin not to have experienced what the soul truly wants. The sin of not using all that the Creator has given to men: a return to ourselves.

Leadership: Do you possess the rare quality of combining in a single formula the generous contribution of nature to completing a perspective on what it means to live your life by reference to the essential axes of a vulnerable destiny?

The rose. The whole world in a single image that portrays the destiny of an unfinished work. A life framed by the gentleness of an unrequited love, or the purity of a star flight, or by the finesse with which the artist describes the portrait of a common man who writes his story in the book of immortality. He is the only agent of nature who has the power to remember the details of the past, continuously experimenting with the existence of the character of Wilhelm Hauff's work.

I was blind and now I see. What if God is not for me? Wonders the man who walks without hesitation into sin, but hits the unbearableness of his own character. Nature hears the heart's struggle, calms its nerves and gives him a chance for forgiveness in the form of an understanding: "One quality can remove all defects."

The splendor of the spirit is manifested when small deeds become expressions of a higher divine mission.

What "the little man of glass" told Peter the miner remains a parable of repentance: *"Remorse, springing from the heart's courage to love, always reconciles things and, if I were convinced that you are regretful of the sinful life you lived, I would try to do something for you."*

When you experience a strong emotion of what has been done in cohesion with everything that is essential in life, in the effort to correct your character, as the rose directs its strain into the wind, especially after the storm, the spirit of your being gains the splendor of deliverance of the fatality links.

And when you are living through the mysteries of a purple rose, as well as the history admired with great emotion, you actually realize the artistic potential of a young director who, by laying out fact after fact, in a cycle of centuries, prepares the soul of the world for the treasure that is reserved for it, giving meaning to a higher mission: to make the work of the Lord known in the smallest deeds.

Leadership: Are you able to understand the voice of nature reinforced by the imperative of a destiny called upon to follow you through similarities that link you to the past in search of a symbol to use in a unique message?

Oh, what a chain of wonderful happenings the rose destined for me. But the heavens always watch over the symbol I want to use in a unique message: "Try to keep in the memory of the world everything you experienced in the moments when you were someone else ! "

The rose has witnessed an existence that is repeated by the idea behind the story, namely that any experiences seeks the right coat, and any impulse of manifestation of spirituality seeks its access to the word. In the transition from wealth to suffering, and from suffering to joy, Peter the miner used to say: *"Better to content yourself with a little than be filthy rich,*

with a lot of gold and a cold heart."

In art, as in life, you are condemned to love a reality that immediately immortalized in a memory beyond words, can never be changed by anyone, but only enlivened with a bit of color, with sensitivity, with divine greeting.

Only a brilliant artist succeeds in rendering, as a persistent chronicle of events taken from reality, even if somewhat diluted with meaning, the reading of a line of union of the soul with divinity, the supreme purpose of existence. My only concern comes from the fact that I have exaggerated my understanding, the spiritual impulse that resists time, and this active manifestation of the desire to conceive an aesthetic of fragility, suffering and joy that follows.

Leadership: Is your existence a reality that has begun to be visible with the creation of a character full of contradictions, but one that resists throughout time through the theme it addresses?

From the moment I went back in time, to other lands, I created a different ambience, another variant of myself that lives in a parallel reality. I was the image of a rose that grew in the heart of fairytale character full of contradictions, but inspired by reality, which is equivalent to plunging into a truly fascinating universe where ordinary people suddenly discover new forces designed to transform their lives and themselves into... something else.

At the same time, I take up the fact that the idea of measuring things, order and orientation, in the aesthetics of the joy of living in the memory of a long-forgotten past, in which only the term "holiness" could measure the distance between regret and repentance, between pain and well-being. The present, how different is it in a "Look back" theme check?

To wisely experience a return to other times is not a philosophy of the science of creation and creation, it is not an immortalization of the remnants of obsolete morals, but rather the effect of a thought designed to perpetuate the battlefield of a pain that always sought relief.

Meditation on art begins with the justification of the idea of finitude. I was the purity of a rose located in the foreground of a painting where saturated colors are too cold to be beautiful, but in which imperfection is a virtue and every character, measured with the accuracy of time, is absolutely wonderful the way they are.

The past is gone for good, it's time to say: Amen !

The power of an artist lies in the correct choice of a symbol meant to represent him outside the theme he addresses from the perspective of time, but of a life lived through successive recharges.

Amen is the scream of an artist who looked around, saw the defects of the world, and chose to say "Farewell" only to return to it in other times, in other places, in other dimensions of being, in order to perfect his work. At last, I believe I will be found...

*** Note:** Enigma feat. Aquilo - Amen (White Motive Remix)

Source: https://neculaifantanaru.com/en/amen.html

Ameno

On December 08, 2019

The divine act of Creation is a very fine experience in interpreting a reality full of significance, about the significance of transforming the original image of nature into a "mirror image".

On many occasions I have noticed that the path that my life has stretched out in front of me passes through a garden full of roses, cared for in the field of Inmariasty consciousness, letting itself be better known through a kind of spirituality, intellectual and elite, that only the most talented artists are able to acquire. *Ameno, Ameno, latire*, because I am given the privilege of having a golden hand, used as a remedy against the constraints endured by the ruses, such as humanity's attempt to intervene in the course of nature, in its laws, in its work.

Inmariasty, in complete love and truth, is the prophetic name attributed to a *matiro outhisum* relationship between "the light of truth", "the divine in nature" and "the resort to intervention in the plane of artistic experience", as the creator ventures to the highest visions of beauty invested with a unique symbolic value. A very exposed term in the sublime act of prophecy, because "Whoever sees my interior, must not look at the external aspect", creates the impression of something living *por medio de una escritura sagrada*, so that a series of situations and events that put me in front of myself get the nuances of contemplating the relationship with a Deus Absconditus.

Through the gentle touch of the soft petals, with that ease of a touch of fine brush, but also through the practice of flushing the leaves, one by one, with the help of a handkerchief from the softest velvet, I gained a different focus on life, a parallel way of soul development with resonance in multiple examples of creative initiatives. The rose, without which one cannot conceive the existence of a *Latiremno* art (the close union of the believers with the profound meaning of a sacred image), refined in a refined way a kind of return to the purity of forms and to the real nature, apparently hidden behind the figurative. *Ciò che è santo è sempre segreto...*

The effect of widening a creative vision is given by the sensitivity of a mystical spirituality caught in an image of perfection that only resides in the science of art to find in nature a likeness fitting to your personality.

Often, I was tempted to choose another road in my life, a path that deepened into a thicket of bushes, but I find myself forced to admit that a strange force has chosen me, and better than me, shedding a strong light on the truth about the world in ways that are difficult to accept for the existing framework of knowledge. The success of an artist is a final analysis of the collaboration with God in determining the order of distinct phenomena that facilitate the execution of remarkable compositions. *Ameno, dore me !*

Everything seems to me painted with the blood of the miracle to exist in total discretion, but also in a circle of impressions of a moment, blooming beautifully around an aesthetic ideal. The roses, making up the breath of the sacred space in which the timeless utterance of the Divine teaching is contemplated, supports me in the subtle refinement of the expressive model of artistic processing of the abstract message, chosen to nourish the spirit of immortality. It is an art to know how to turn sensitive matter into an immortal body, then to withdraw into its light.

The art of enlivening the rose is just the beginning of a mystique that emphasizes the resurrection of our Savior Christ in a *sui generis* surrealism, mirrored in the consciousness of

the world through a partially figurative image.

As for the place where I surrounded myself with the sanctity of a resonant image in the "embrace of baby Jesus", who knows only an ascending orientation to the autonomy of the artistic language, I can at the same time recognize that manifestation of a state of wonder and admiration which the artist experiences in a gentle, decently, patient way, when it comes to abstract painting, nostalgically recalling the lights of times experienced *omoovia-sethys* in the spirit of alchemy.

Leadership: Does the art that your Creation retains possess the mystery of the richly ornamented interpretive style, aided by a vision of divine destiny conceived as an eternal archetypal journey of initiation of the self into the mysteries of a figurative composition?

Therefore, the experiences had at every moment of life, within a more rustic drawing style, represented a kind of mentor in the subtle refinement of a lasting language, of a chosen aesthetic taste, of the additional rigor in interpreting the creative themes, of course adapted for contemporaneity. I think that here, too, my thoughts deserve to plunge into a flurry of ancient roses, forever hiding in their meaning a secret that can drive away kitsch propagators:*"We are what we see and admire repeatedly."*

Ensuring the correlation between life and art, in relation to a symbol of beauty and positivity, rests on a natural instinct to reproduce living images, of the essential phenomena that adorn the Cychesthea Creation, to plunge into the world of options with sensitive potential, sometimes revealing a tangible reality, sometimes a utopia or idealism fallen into the trap of fantasy. Without being too sweet, romantic or expansive, the rose whispers a secret to me: *"Be like me, without forgetting who you are ! "*

Thought of as a miraculous appearance of a divine messenger, by sharing in the pure image of God, so giving him a very orthodox feeling in the expressive pattern of a childlike, angel-like smile, I tried to describe the rose (for the eternal glorification of the faith) in a transfer of positive traits from *un espíritu puro to un espíritu sagrado*, in a sublime and supernatural way, truly transforming the grace of the holy into an Argyasantri place (written in a divine name). It was not easy, because it meant to experience the rose as a natural expression of my privacy in correspondence with a figurative elegance.

Leadership: Is it in the nature of the creator within you to cross beyond the Ego to the border with another world, claiming a human vision in a universe of the Imperial Self?

Nothing is easier for a painter, compared to the splendor of an immortalization of life (narrated in a few sequences beautifully described artistically), than to render in an artistic way a situation produced by facilitating the encounter between the immanent and the transcendent. With a single glance given to a unique flower, caught in a very red and yellow image, which seems to be reborn in the hypostasis of a sensitive human being who begins to learn an articulated language *madeagis istenantza*, the essential image of Creation acquires a marked quality of grace and poetry, but with an increasing weight in the transmission of the solemn message: "What is deep never disappoints."

If I were to extend this idea in relation to the impact of reality in the world of the rose, I could resort to the supreme point of view of Bishop Ghenadie of Râmnicului: *"The idea of our holy religions, preached by the Savior and the Apostles, and introduced into the minds of men could not remain here for a long time only in the form of mental conceptions, for they also needed a body, but they had to be represented by representations borrowed from the field of arts and from the book of nature."*

The Imperial Self used by the artist to create the coordinates of another world, in a miraculous harmony of four roses with totally special smells, gathered together and merged in a perfect synthesis, has as the only correspondent in space and time the following touches: a touch of color, a touch of nobility, a touch of naturalness, a touch of surrealistic bill, a touch of modernity, a touch of stability and a touch of infinity.

I finally understood that being divine means to express artistic effect of rose petals under another sky, another name in pictures or in words, in body and soul. God is the perfect equivalent of the real rose, richly admired and enveloping, forever hiding in its depths a mystery: *"to flourish perfectly in an attempt to recreate a possible world, as objective and subjective as any other."*

The idea of the holy faith is the transposition of a form of inner language into an expressive composition with a tribute to Nature and the Creator, with the intention of achieving a likeness to Him under the effect of a power anchor: "I gave you a vision of my divine form for you to be able to recognize me as a miracle of nature within yourself."

Ameno is the model of cooperation between art and feeling that reveals the unity between man and nature, personified only by a sensitive psychic, a meticulous thought patiently working visually, ideally and conceptually, which often uses *divine intervention* to reproduce a more vibrant thematic and a reality, more revered and closer to the soul of the believer.

*** Note: Era - Ameno**

Source: https://neculaifantanaru.com/en/ameno.html

Amsterdam

On January 03, 2016

Accelerate the understanding of your own evolution, developing your sense of nesting in the arms of a stable self that does not change despite the various attempts of the times.

The more I feed it, the bizarre nostalgia of my youth, when I was rushing in the face of momentary impulses, supporting that unbranded state of "Don't worry, be happy", paradoxically had the gift of putting me in touch with everything material and immaterial. The fruit of an ephemeral nonsense or the shadow of a fallen backstop?

I would have liked to take the whole world, grasp it with my hands, as the sea takes with it the small piles of sand, and make it mine, wanting it without boundary and without turning. Without knowing that this is a Fade-In transition. *"When I close my eyes, I can only see miles of the headlights / Fleshing out the distance."*

At one point, I felt like I was the world, everything around me sipped in the contents of a glass of living water, lest I get swallowed by it. I was flooded with the deja-vu sensations, pushing myself forward, in a way that moved between extremes – between dreams and memories. How do I respond to their calls? Of course, I was overcome by the situation.

Visionary leadership explores the familiar unknown, using inner perceptions to redefine external reality.

Something was leading me completely over my powers. A strange body, dropped straight out of the sky with the power of a lightning flashing for a moment, then disappears, translated as "I miss you". And I miss you. And I miss you. But though dreams and memories were stirring up, they were neither the end nor the beginning of a new journey. But only the guarantee of an "unknown known."

The unyielding winter light brings me back into the blanket of a relative timeline. All the heavens above me and all the lands inside me, taking the appearance of new self-orientations, revealed by the perception of a star of the immortal soul movements that have so often hit me with good will, facilitate the walking through the universe in memory of a time reborn. "You love me then you leave me, still I lie here."

A time that I feel I will never recover again, but which I would love to experience once more. *"And I'm lonely here without you / Miss your breath against my skin."*

Leadership: Can you demonstrate the validity of your progress model by connecting to the reality of a known space?

The opening of a possession of memories – from London, New York, Amsterdam, one more intrusive and deceptive than the other, to which devotion to passing illusions can only give footnotes to an underground of consciousness, emphasizes my position in relation to the greatness of being.

A known space is a place of memories and regression, causing an incentive to motivate what has remained unfinished, and at the same time, it is a reaction of a response to a stimulus of sufficient power called a decrease in distance from an earlier position. Such as the position of

a seeker for the meaning of life.

To be able to use leadership to demonstrate the validity of my model of progress, I connect to the reality of a known space. I navigate through the sensations of those things, moments, places that represent me and have brought me to fulfillment. This means that the actions of my personal life, in support of a happiness and joy, are in harmony with the journal of my life, my memories, my emotional dowry.

Reconstructing the present from the echoes of past memories becomes a way of navigating through seemingly irreversible time, when consciousness resumes its logical thread of introspection, turning "what was" into a guide to "what will be."

"Do not forget about yourself, do not forget what you've been through, do not forget what formed you, do not forget what you've met ! " is the motto of leaders, for they do not live by virtue of inertia. They know that one of the greatest ironies of life is that people do not attach importance to the "then" moment than when they are on the brink of forgetting it. "Now" is his will "Then."

The science to resonate with the "Past" moment in a "Now" that will also pass over time can be attributed to the truth that man acts from certain effects he has felt and which he has not yet buried. Memories, under the direction of positive or negative experiences that tend to repeat, underlie the foundation of a guiding character in a continuous search for one's own identity.

A leader demonstrates the validity of his model of progress by connecting himself to the reality of a known space when approaching that model of experience to get involved in a past that remained for him a background of everyday life.

Amsterdam is the result of a past that continues today. Time and space placement of a self-reliance, receiving my singular imprint in the endless play of light and shadow of the mind, which resembles a paradox-paved road (trying to understand them I would only wander through my thoughts !), is an acceptance of my own "beginning" that maintains my primacy.

*** Note:** Luminary - Amsterdam (Super 8 Tab Remix)

Source: https://neculaifantanaru.com/en/amsterdam.html

An Amazing Example Of Leadership

On March 22, 2008

It is useless to understand leadership if you do not know how to use its essence wisely.

Successful writers, Napoleon Hill and W. Clement Stone, tell a wonderful story in the book "Success and Attitude". One morning a pastor was trying to prepare his sermon in difficult conditions. His wife was out shopping. It was a rainy day, and his little boy was restless and bored, having nothing to do. Eventually, desperately, the pastor picked up an old magazine and flipped through it until he came across a vivid picture of a world map. He tore open the magazine paper, tore it to pieces, and spread it on the living room floor, saying:

- Johnny, if you can put them together, I'll give you 25 cents.

The pastor thought that would keep Johnny busy for most of the morning. But ten minutes later he heard a knock on his office door. It was his boy, with the puzzle solved. The pastor was amazed to see that Johnny had managed to finish so quickly, arranging all the pieces of paper nicely and redoing the world map.

- Boy, how did you finish so fast? the pastor asks

- Oh, well, it was simple, Johnny said. On the other side was a picture of a man. I put a sheet of paper underneath, remade the picture of the man, placed another sheet on top, then turned it over. I thought that if I put the man in order, the world would be fine.

Leadership: Do you accept reality before you focus on the things you think you know, considering that what you see is an unplanned image that is gradually being built?

How well do you integrate into other people's "made-up" world? I must emphasize once again that the vision of an image is the essence of leadership. And the leader always remains integrated, if not in the immediate reality, in any case in the internal matrix of the image he has built about reality, that is, in an inner world in which the image could not exist without him.

A leader who begins to clash with the mentality and attitude of the people, so who cannot redirect people's emotions to him, will never be able to raise his level of influence.

So he has to build an imposing image out of the pieces that people put together and put together to form an orientation towards a future based on expertise and vision. Moreover, the leader must form a cult of personality centered around the central figures, so to perform a combined search for an image with a certain reality in order to highlight the difference in approach to a knowledge approach.

Johnny played an excellent role as a "human trainer", conveying to his father, with all conviction, that a man can be "in order" if he succeeds in shaping him (just as a sculptor shapes his works, according to his will, but also according to his own way of being). Anyone can be changed, depending on what you want to see in them, according to your own criteria, provided you are able to integrate into their world – so provided they accept you as a "shaper" and mentor.

If you consider yourself an expert in the field of leadership, if you want to increase your performance and reach a high level of influence, then seek to relate as well as possible to people, learn to arrange those "pieces" that make up each of them and to feed them with that defining energy for their being, for their future, so with an incentive to invigorate their spirit. If your performance does not increase the performance of others, then it is only your fault.

Leadership: Does your prestige reflect on the image you are gradually building about your vision, accepting some form of compromise before focusing on the reality you know?

The image you build of your vision is an expression of your significant belief in two opposing realities: a slowly changing reality as people continue to advance on a beaten path, and a reality that cannot manifest, which is only in your mind, so it's actually a fantasy. And the only form of compromise that you have to accept before you focus on the reality that you know is not to get fully involved in the search for a vision that cannot come to the surface.

Just as primitive people never researched the disease that afflicted them, they sought God — just as in your case, in vain you seek success if you do not research your own being, if you do not think like a high-level leader who knows exactly what the strengths and weaknesses of the people he leads are. When you research and understand your own being, your own Self, your own character, you feel as if you've again won the battle with yourself, you feel that you are advancing, that you are progressing. You feel that you are in control of things, that you have a certain stability, that you have answered every question. You reassure your mind, conscience, and soul by knowing that the principles you have set for yourself are not violated by doubt or indifference.

The measure of your leadership is given by the way you focus on other people, when you focus your attention and care on their Self. Just as a painter seeks to emphasize through light and shadow the individuality of every object in space, so you, as a leader, must emphasize through your leadership the individuality of the special character of other people, by virtue of that sense of nobility which highlights and values their inner beauty.

In vain do you feel comfortable with the idea that everyone else is listening to you and following your example, giving them the responsibilities and authority that they need, because your leadership may not have substance, and you may be wrong about what you truly are. You might be just a boss, not a charismatic and beloved leader.

The essence of leadership is not to shape a vision that makes you no longer distinguish reality from the simulation of "enriched reality".

An Amazing Example Of Leadership has to do with your involvement in a game with two opposing realities: a reality that is out of your sight, and a reality that is in front of you that is objective. What determines the image of a leader is the vision that springs from these two realities, able to inspire the kind of commitment and energy that he will need to reveal his creative potential.

Source: https://neculaifantanaru.com/en/an-amazing-example-of-leadership.html

An Anthology Of Literature Without Frontiers

On August 05, 2018

Expand your horizons of representing the art from which spring, inseparable, form and content, from the perspective of a character playing a role in a work on the line of destiny that you yourself choose.

In a way, I had to resemble someone as experienced as myself in the art of original writing, without doubting its meaning, so that the world could see the value of a chosen occupation without hindering the name of the author and his titles. From another point of view, my work, superseded by the effort to think of myself as a sort of demiurge who gives profound and infinite senses to the human condition through the language of art, would be said to have been worked out of the "non finito" material of a reality associated with an area of objective constraint at the border between the spatial conception of the painting and the promise of alterity.

The ensemble of the deep springs of an artist's work is studied by the determination to substitute the given reality with a life experience produced or taken from elsewhere. As a relentless pursuit of perfection immortalized through creation, trusting too much in my own forces and having the power to distinguish between finite and infinite, between heaven and earth, between self-surpassing and stability in everything that is related to the emotions of looking back, on the ground of a general acceptance, but one based on the denial of the need to relate through the dialogues of scientific knowledge.

It was as if all the world had secretly and unobtrusively waited for the work of a nonconformist young man who could satisfy the world's locked aspirations in a revolutionary-liberating manner, but without him also presenting the concrete space of the immense through *L'esprit De Finesse*. This is equivalent to a targeted coup – by the word of salvation – in the overflow of a life that refuses to enter a much too narrow grid of interpretation, reality unable to be fully integrated into the context of the meta-language of a spiritual science.

Total devotion to eternal ideals transforms chance into revelation, creating an expressive language that combines originality with symbolic depth.

Russian novelist and playwright Ivan Sergeyevich Turgenev at one point asked: What does Don Quixote express? His answer was quick to appear: *"Don Quixote represents faith in something eternal, unthinkable, the belief in the truth outside of man, a difficult intrusion that requires service and sacrifice, but which is accessible to total devotion and sacrificial power."*

The most significant moments of affirmation of my expressive language, resulting from the stylistic sphere of distinct comparisons, relate only to the place of a subtle ambiguity that leaves free the territory of any possible interpretations. Man is no longer seen as a manifestation of the hazard, but as the revelation of connections with occultism, the symbolic environment, with different stylistic and thematic areas of art written on the coordinates of an indisputable expression of originality, a revealing poetic authenticity.

Leadership: Do you test your ability to transform the artistic object into a kaleidoscope of experiences and sensations, radically rethinking the subject of your art from the endless perspective of a single individual who cannot justly receive and interpret the real?

My intervention in the actual realization of the private "mystery" not only places art at a level of unique, original expression, leaving behind something that was not yet out of print, but acquires a new dimension of perception of reality and topicality renewed by the meanings they develop. The artistic object is the rare, hard-to-understand and accepted book, highlighting the absolutely useful binder between an elite culture and a mass culture.

Look at how I can create a disturbing effect from an intense color expressed by the word "non finito", as a symbol of fear in the passage of time, to give it the specific value of an object that shades a mysterious aspect, something other than the idea of destiny to which Don Quixote relates by accompanying me as a devoted comrade to myself.

I first associate living a unique life experiences with the need for effective solidarity carried to freedom of expression, represented by refusing to comply with the demands of society in my area full of secrets of a Don Quixote, carrier of intrinsic significance. He contradicts and combats everyone with all the enthusiasm of an artist in search of the identity that lives in and through difference, not in spite of it.

As long as I allow my need to be right to condition your "state of being" through the mirror of illusion, that is, the condition of being above me, you will be incapable of staying open to the idea of the story.

Literature feeds on such an obsession of confronting human time with the promise of alterity, seeming to have the effect of a limited life experience in the sphere of the artistic world that relinquishes its harshness through a madness unintelligible to everyone. Man's intimate madness, with sarcasm and ethical lessons, is the only thing that matters in seeking the deep understanding of the whole of the so-called "parallel universe", as a kind of suspension between plausible and unreal, between natural and mysterious.

Leadership: Do you position yourself within the bounds of a judgment that tends towards stringent causal explanations, without representing the lasting interest of art in the creation of a truly spiritual experience?

I remember in my mind the name Machiavelli, of which the Romanian writer Alexandru Balaci said at one point: *"He was a humanist in the sense that, in the center of his lucid attention, he always put man, not the entity. But always his political lucidity, the vigor of reasoning, have been allied with the artist's impetus. This explains the fundamental coherence, logic, and feature of his work. Machiavelli was not a speculative, on the contrary, his work was characterized by a true escape from the metaphysical and the abstract."*

If I look at myself from the perspective of an appreciation of aesthetic experiences crossing and overlapping each other, as a relationship of symbolic forces, leaps and emotional qualities, no matter how the meanings of things live, I come to act as a fictional character who can still see outside of his own world. Striking from a scientific space in which reason intertwines with imagination, I integrate myself in the expression of experiencing a new time of creating an artistic consciousness that never makes concessions in the face of bad taste.

Machiavelli would not allow the wisdom and virtue of his experience to damage my style with the real perceived mistakes of insubordination before any critical, imperative, moral authority, or in the face of spectacular exegetical assaults. This, even though I have often allowed myself to refer to expressions that do not necessarily belong to the metaphor, but to the syncretism of several ways of thinking reality, in which expressions assimilate to other, non-sensory representations.

A courage beyond myself, which can only be divine, authenticates me in a space of diversity

of ideas as a beneficiary of many distinctions that recognize my primacy in the design of a creation beyond the rigors of time.

The virtue of assessing my belonging to a sort of hidden determination that only the Universe seems to cause, considering myself privileged in front of the view beyond the visible boundary of this world, is circumscribed to a sphere of encompassment of vast, seemingly unlimited spaces, of feeling, of spirit and of perceiving affinities with the characters of other writers.

To create a literature of great strength of language is to ensure the transition from the figurative representation of reality to the expression of the essence of renewed things in the field of an art that takes the theoretical horizon of human interactions into the context of asserting a symbolic, autonomous and private space.

An Anthology Of Literature Without Frontiers shows differently the urge to write, as an act of liberation from the burden of feelings of belonging to a trend or a particular current, experienced by an artist tested by burden of an unconfessed secret that presses towards being communicated through a symbolic essentiality.

Source: https://neculaifantanaru.com/en/an-anthology-of-literature-without-frontiers.html

An Aspect That Should Not Be Neglected

On April 17, 2009

Use your autonomy to find the best formula for change, focusing your full attention on how the rules set by others allow you flexibility in dealing with change.

Yesterday afternoon I was reading in the swing of my backyard when, suddenly, from the next yard I hear the new owner saying to the children who came at her four year old son's birthday.

"Ok kids, now we play the hide and seek. It's a new game, but you will love it, you'll see. I'm going to turn with my face at the wall, and until I finish counting you have to hide wherever you want in the yard. But be careful, don't hide in the house; there are a lot of places you can hide in this big yard."

Said and done, the countdown starts:"1, 2, 3...10. Who's not ready I'll take it with a shovel?" But as the lady turned around I heard:"Ionut, I saw you. You can get out of the car hood. I told you to hide, not to get on the car."

Unlike other children who were hidden all over the yard, Ionut sat on sight, and that because his mother has not explained clearly enough what it means to "hide". If she would have told the children to set in a place where they cannot be seen and found, maybe Ionut would have understood better what he had to do and he wouldn't get on the car but, more probably he would have hidden behind it.

Leadership: By means of which indicators can you measure the clarity factor of the image that makes you think you are in the middle of an unfinished action, is there an equivalent effect of the decision that must be fully up to spec?

The success of a company depends first of all on the employees and on the quality of the offered services offered to clients. A company will be a winner even in the most difficult moments if the employees understand very well what they have to do and if they get involved in finding solutions and in implementing them. It's not at all surprising the fact that the employees who are well trained always have the wanted efficiency, unlike those who were not trained efficiently.

The ideal of any human resource specialist is finding employees who are willing to achieve performance, capable to obtain better and better results. Then, he must ensure that the employees understand which is their role in the company, that they know why are they doing this work and that they understand very clear which is the purpose of this job. If the employees don't understand what they have to do, more likely they will not get involved in their work and they will not accomplish the aims and the tasks that are provided in their data sheet.

Two indicators can measure the clarity factor of the image that makes you think you are in the middle of an unfinished action, there is an equivalent effect of the decision that must be fully up to spec: **the ability to differentiate yourself from others** and **how to respond to the application of new rules.**

Paraphrasing Anda Rasca, the general manager of the Abc Training Consulting company: *"If the employees don't understand very well what we are demanding, it's possible that the*

result of the tasks to be unsatisfied and to influence disadvantageous other activities in the department or in the company."

Indisputable, the manner in which the manager or the human resource specialist manages to formulate the working skills determine the level of implication of the employees in the activity of the company. So, the working duties have to be very clear.

Leadership: Do you have the overwhelming energy that prevents you from carefully leaning on some key aspects of situations where you move from a "test" imposed - to a rule that limits your maneuverability?

A rule that expresses the autonomy of the individual says that no matter what goal you are pursuing, no matter the specialist that sets your path for you, the position you assume must be the one you are really pleased to live with and that you are not willing to apply at the exhortations or pressures of others.

It's a signal alert for the companies when the employees begin to lose interest in accomplishing their work duties. This might be a consequence of the fact that they don't want to work or they don't know exactly what they have to do. For nothing the companies have standards and procedures very clearly defined which gives employees the opportunity to evolve, if they don't understand what exactly their tasks are.

This is why, the role of a human resource specialist is essential in everything regarding the evolution of a company. Together with the technical setting, they have to clarify the employee's duties and to follow the way of accomplishing these tasks, to explain what they have to do and to show how to work.

What predominates in any man, like any employee, is the ability to differentiate not from the qualities he possesses, but from the attitude adopted despite the influence of others. That is the difference between ordinary and formidable employees: the former accept any push and stick to the rules, the latter are willing to support their own views to the end despite the rules set by managers.

Do not let your employee status become that of a puppet that is easy to handle in a game that does not belong to you.

Being employed does not mean being a slave or a puppet, it means you are contracted to bring about a change in the company. You have to look at yourself as an absolutely necessary person. When the manager draws you a task, you must first ask yourself if you have become the backstage show that is more spirited than the scene on stage. Have you become too predictable? Are your actions too easy to read? Have you by any chance become a "workhorse", a "clown" that others take full advantage of?

A genuine employee thinks this of their manager: you are the one who changes first, then I activate my options that can bring benefits to the company.

Source: https://neculaifantanaru.com/en/an-aspect-that-should-not-be-neglected.html

An Enigma That Only Gets Solved In Mystery

On May 21, 2015

Put an end to old traditionalism, calling for expression through improvisation, interpretation and composition.

It seemed that something eluded me, as a meaning of that creative rule that was under the sign of the magical power of the word whose picture was missing, whose essence, living as a silent witness in my heart, crossed the electrifying wire of the story I was about to invent. Of the fantasy, thirsty for something new and strange. One mystery did not give me peace, disturbing my horizons of imagination, the mystery of all mysteries, the connection between art and life, the detachment from the daily routine that deliberately refuses to propose a purpose in life: it was the mystery of expressiveness, the distinctive feature of the poetic language.

The word, without being uttered, only sniffing the breeze it emanates at every flash of inspiration, taking on as a reference potential the very experience of creation, fiercely succeeding itself to a complex experience, on the axis of a vertical time, seemed to measure eternity with weak human power.

Sometimes, interest for the argument whose counterargument I declared I understand, a neutral whole, *"I don't know something, but I do know something else instead",* so a restart of the description of the imaginable, a sincere reformulation of the expression that admitted the interpretation of an inexact truth as a potential for inspiration, suppressed the use of the word. And cancelled the essential component of its art, which was – in my case – the spark, the metaphor, *mira profunditas*. Finally, if the potential of processing and polishing the word was reduced to zero, then my science will not be able to provide any stake, any hope of advancement.

Leadership: Can you achieve a projection of the relevant image of yourself through the interpretation you give to the cultivation of thoughts about the thinking that shapes the surrounding world?

The great French critic, Hippolyte Taine, tried to answer the questions that turn the art of seeking meaning into a different art, that of creation, hoping to give writing finesse, spiritual generosity, a certain lure for those willing to read. *"What is a word? How can you, through a black scribble strung together on a paper, to refill, in its place, the personal view of colors and forms, the interpretation of faces, the guessing of feelings?"*

Surely. The word that defined my creation through excellence, similar to the behavior of a ball on a roulette wheel, represented a formidable art contained in the phrase *"what it may be, may just as well not be".* A flower of luck giving itself between the unknowable, knowledge and exposure. An enigma solvable only in mystery. Its relentless force coming from the load of meanings that it highlighted, as an element of structure produced from successive transformations of the original matter – it itself a bud full of sap, a world reborn from its own ashes and always with a change in its constituency.

The word is a repeating thought, on which you focus more and more, trying to be part of a world where the creator and the created are interchangeable.

The interpretation I gave to the cultivation of thoughts about thinking from which I was trying to model the surrounding world could be classified according to various criteria which

theoretically and practically allowed a better knowledge of my specific way of being in the idea of a long reflection on the meaning of life used a scale of cumbersome ascension into the world of literature.

Leadership: Are you able to embrace new forms of application and guidance of creation towards the territory of a revolutionary art, so as to rule over what you conquer?

Traditionalism can be defeated by the ordinances and metamorphoses of creation in connection with a theme that provokes the interest of artists, especially in the literary field. Practically, traditionalism is a form of limited thinking, going on a single line of approach to a subject, without containing other representations or parts of another representation, without resorting to expressive force and symbolic charge.

The evolutionary way of forms that creation customizes, in light of new exposures of ideas (definitions, theories, approaches), become profitable when you attempt to overcome what others call normality. They demonstrate their efficiency in various experiments of becoming – as a science of the mind, or as a science of the impact of freedom of expression around a world whose transformations are ordained by creation – having as a main characteristic the use of certain meanings that haven't been accessible to anyone, but that can be a standard of performance to which you relate.

Any developer of new art, someone who puts an end to old traditionalism, expects the discovery of hidden meanings and its values. For art succeeds creation. Always such a leader, an artist whose medium of authentic expression is achieved by means of improvisation, interpretation and composition, demonstrating his vision from the position of a seafarer into the unknown, fights to change the rules that are governed by the sign of the powerful magic of creation (a grand deployment from an ambiguous beginning to an end that ensures a chaining of ideas) by making an epic armor.

To master what you conquer means to educate your mind to acquire a wider sphere of manifestation, encompassment, and validity in a great refinement creation in which all objects and persons around can be a plastic game in the great picture of life.

A leader rules over what he conquers. As a reward for your effort, to the extent you manage to embrace new ways of applying and guiding creation towards the territory of a revolutionary art, more pure, more detached from foreign influences, subject to the requirements of efficiency, productivity, profitability and competitiveness – to the extent in which you manage to grasp with imagination the "infinity lost within the abyss" – only then will your performance in developing a multitude of aspects, in managing a variety of experiences and types of content will increase significantly.

Conclusively, in this regard we have the full of truth quote belonging to Romanian philosopher, C. Rădulescu Motru: *"The actual mastery over nature (of that which is unrestrained in creation) can only come from the ideal mastery the mind gives through its scientific conceptions. The latter contain virtually what facts will later achieve in practice. As scientific conceptions gain a larger sphere and become the intellectual property of a great number of souls, in the same proportion rise also the temptations for grandiose practical concerns and establishes between people a closer collaboration."*

The language that helps you understand how to gain a new perspective to look beyond the barriers imposed by traditionalism has as a premise the very meaning of the word that you compose from the experience of life and whose value is expressed as a code designed to give a specific meaning to the reality segment that makes up a parallel universe, a different world.

Leadership is the word you can read in an image used to clarify a feeling, a dream, a memory, a sensation to reveal the part of you that wants progress, growth, recognition of merits, achieving artistic success both intellectually and culturally.

That word is "Transcendence", and such leadership relies on special connotation that he brings to an event or phenomenon that is emblematic of the renewal of thought.

An Enigma That Only Gets Solved In Mystery highlights that hard to understand thing, blamed on the creation that flows through the strait guarded by the two towers of "imagination" and "vision", being the fulcrum and center of the forces of the ability for development and capitalization of the formidable art contained in the phrase *"what it may be, may just as well not be."*

Source: https://neculaifantanaru.com/en/an-enigma-that-only-gets-solved-in-mystery.html

An Excelsior Of The Search For The Divine In Creation

On December 29, 2019

Be at the height of the creation you project to achieve the ideal of alterity, giving priority to the encyclopedic value of an image over its artistic mastery revealed in nature.

I retreated into my own world, a world of reverence, a world of imagination, a world of absolute refinement, standing around other shrubs of the same species as me, Rosa Damascens, as a sphere of yellow-reddish light from the visible reality of a secret work. Patiently and attentively, I listen to time as it maintains its idea of*Prisofindesyum*, the first line of defense against the ephemeral detached from the condensation of the total experience of a world dominated by mercantile interests, given the forgetfulness of all those who deny their path, religion, purpose. Could I, by some outburst, by some supreme decision, save her from oblivion?

I would have liked for people to communicate freely and unhesitatingly with me, as they speak to each other, with no hidden intentions, no hesitation. To try to approach my friendship (Phi's work) by transferring emotions from discreet to visible, through the attention given to each thrill of pleasure – which I hope they feel at my sight. I would have liked to not only be seen as an object of admiration, the projection of an image in the mirror of beauty salons, but rather as a loyal confessional partner, in an effort to interpretively probe any pain, any joy, any event.

I can understand any tear in people's eyes, but no one shed a tear for me. And a rose that understands the tear humbly poured from the eyes of an ordinary mortal can only be the spiritual work of a creator who knows how to put together the image of a man transfigured by the grace of God and the living spirit of nature.

If I am bound to the world of people through one eye, because the other cannot see, then this eye is the secret of the aura beneath a sensitive creator, who substitutes his words for the presumed content of symbolic representations. The impetus for transcendence, for the sublime, for the beautiful and the ideal, through the interweaving of dreams and interpretations of syncretic poetry, must be considered the first step in defining a load of charm and elegance, sublimated and spiritualized through art, connected to the chance of ascending an authentic aesthetic destiny.

Leadership: Do you consider the circumstance by which your work is offered as a space full of transcendent allusions, through its entire appearance expressed in terms of a mirror of maximum fidelity within an image with great evocation power?

I found my artist, or the artist found his work in me. With breathlessness, determination, glee, I became my master's favorite, not just some ordinary rose, but Double Delight, who knows how to blossom beautifully around the artistic and revealing testimony sprinkled with the beauty of nature in the protection of the vault arches that fulfill the unique aspect of *the House Venerate in One*. Don't I know how to always surprise you with another look, another color, another word?

Here, in the only Christian place remained as a determined empire of another life and characteristic of another historical epoch, without escaping the knowing look itself the vivid and expressive factor of the lines and colors specific to Impressionism in the composition of the image discreetly stopped at the limit of nature, *além de qualquer tendência passageira*, one can recognize the true value of a single secret incarnation: of heavenly dreams and moments of brilliance in favor of Ab Aeterno.

Let us not bypass this sacred space, *questo spazio che provoca la tua immaginazione*, magnified with irradiation in the aesthetic exigency of books written by the ancients, naturally accepted in the composition of a world that is always opening further.

In order to speak in terms of "Sanctity of the Divine", I must first prove that there is a permanent connection between the creator and the soul, between life, art and nature. The artistic example of a flower of divine origin is ideal in the spatiality of a vivid, colorful, captivating image and in full relation to the perception of a seductive artist who has a high state of inner peace and proves a vibration of high spiritual living in the process of contemplating a classic painting.

Leadership: Can you conceive of a vision of transcending ephemerality, living under the open horizons of an intangible identity that endlessly extends into a form of universal spirituality?

The rose provides the form of the active matter, called the soul, in the most subtle form of the holiness of "Newton's Chest". Who really understands me, the one who has made a habit of looking at me with the eyes of an artist and with the skill of an alchemist, will use the totally special representation of Job above the sphere of Ain-Soph in the space of subjective moods, with an idea: *"the perception of the concrete of the abundance of an existence without purpose, which wants to be experienced plenarily, absolutely, is explained only by the resemblance to a work of art".*

Was I designed for deep scrutiny, in the constant search for a consubstantial alterity? Performing a search for what is eternal in the deep, restrained sigh of an intangible identity that sends to the world of divine mystery, I have perfected the connection between the modeling of pure feeling and the self-modeling of "A Being Without Time". Or, as the writer Cornel A. Ailincăi very well said: *"Nothing can be more challenging than to find a permanent openness, in innumerable forms, towards a relation with another and an impenetrability with its form."*

Full of the emotions of a Benedictine reality used in practicing the vital virtues of *the Hellenistic Eye*, enveloped by the pleasant scent of various perfumes from the elixirs affiliated with a scruffy mind, the path of my life I think increasingly resonates with an external, ancient and medieval reality, corresponding to a single art. Maybe it was written that way, or maybe I added to the writing a new hint of belonging to the *World of an In Vitro fertilized Heaven.*

Leadership: Can you relate your artistic vision to the introduction of the temporal into eternity, in order to increase your chance of elevating the spirit and heart to the Great Creator at the level of image of the living moment reflected in the "Body Thirsty for Perfection and Beauty"?

A rose seen through an artist's eye betrays the consciousness of a spiritual state that controls the most precious mind, often misunderstood, invested with a good capacity for synthesis through the prism of a system that creates models, making it so easy to float in the wonderful universe of otherness.

I will not allow you to name me *thy neighbor* through the perception of the inverse sublimation path that stands in front of the primitive meaning of the term symbol, without first finding a resemblance, an incarnation, a sense, a work of divine mercy, a fulfillment of prophecies, or without acknowledging "The appearance of one's measure in the manifestation of Everything".

This *l'angle de vue suprême,* allowing the artist to know the world as a rich source of meanings, traverses Mercury's magical seals and spirits through a single deepening into the operations encoded allegorically by a master emeritus in the methods of personification and art to transcend the visible. With the help of an *corpus odemycros,* suspected of deformations of his own names in a specific way to the ancient cabal, the artist sees with admiration the principle of the difference between "Yesterday" and "Today" without completely closing in the imaginary world of the world of Ain Soph.

It was well said by someone that whenever there is an intensification of chaotic events, there is also a convergence of multiple timelines. How well did you know me really by taming the divine destiny, through the harassment of the moment and the burning of the lasting being, so that you grant yourself, at the same time, the chance of raising the spirit and heart to the Great Creator at the level of the image of the living moment reflected in the "Body Thirsty for Perfection and Beauty"?

The existence of a form of universal spirituality in the field of the visual consists in the perception of the concrete of the abundance of an existence without end, which is to be experienced plenarily, absolutely, only by resembling a work of art.

An Excelsior For The Search Of The Divine In Creation is linked to the premise of investigating the powerful visual offered by a special interpretative approach, a rich source of meanings attributed to an imaginary world that can at any time come to life through the artist's attempt to illustrate the entire depositor of his affective memory on canvas.

Source: https://neculaifantanaru.com/en/an-excelsior-of-the-search-for-the-divine-in-creation.html

An Expressive Rejoining Between Two Existences

On February 03, 2020

Try to highlight the reflected part of your soul so that what you express through creation has the property of a Creator with no equal.

I often see myself in the brush tip of a consecrated artist, one at my master's level, even when the world does not recognize his creations, these experiences of a life with a living, sensitized, eternalized watercolor effect, which seems to begin to speak with you through the resonance of the universe. All other people accept it somewhat under the condition of their singular essence, because they are all different, but none manage to penetrate this fragile and ephemeral composition with me. None but my master.

Resonance to an exceptional destiny. When my master speaks to me every morning, always in other words, when he paints me in memorable touches that slowly complete the image of a fascinating picture, conquered by the addition of vivid colors, then I know that I am not a rose. I am not held in the memory of the world by a single brilliant artist, him having something important to prove to the universe, bringing in his spiritual correspondences an original thought reality, woven on the thread of an always different life.

The charm of being an artist through agreements meanings of shapes and colors, while that to be a rose corresponds agreement of spiritual enthusiasm and vibrancy of sensitivity that turns every reason taken from reality into a true self-portrait.

In art, the dominant character of aesthetics is the vibration of the human soul with the help of a pure form of expression and consciousness. I do not ask anyone to be like me, beautiful in my eyes, betraying happiness through beauty, endowed with the subtle energy corresponding to a symbolic attribute in correspondence with the spiritual impulse, that is, possessing that *"Thus speaks the Lord"* in the sense of embodying an angelic being. I only ask for this, and I ask only from myself: to be something that can only exist once, in every important astral moment.

Leadership: Can you evaluate the greatness of your own existence based on the completion of the creation that an artist could represent in the case of a more comprehensive presence in its continued lasting?

If I have learned to read people's faces, especially my master's intentions and thoughts, this is due to the stability properties of art landmarks, in light of what I am intrinsically and uniquely, including here: visual acuity, visual representation and suggestiveness of the striking sensation. A rose knows how to strengthen the presence in the foreground of the portrait the artist makes of his soul.

Of course, I would not call myself Double Delight because of my reference to the action of the colors and their mix (red, yellow and white), if I did not emit an energy, a vibration of rare purity and good will. And depending on the experiences of mirroring in my own immediate sensibility, they manage to convey states, feelings, thoughts and desires. The manifestation of the human soul in the artistic plane translates through the effort to reflect a part of my personality beyond image and form.

I'm very proud of myself. I would like my name to continue through the ancient *Archimedes*(a reality that is aligned with myself), like nowhere else, in a kind of play of lights within an astral moment, without boundaries, capable of vibrating the human soul, or the manifestation

of the affective soul in the concrete Ruah. Perhaps it would be easier for me to consider myself as Titian's equal in terms of the greatness of finding an aesthetic correspondence between the physical shell and the inner irradiation.

Like any rose caught in a game of crystal mirrors in the middle of a maze of words, I have long lived far from human life, in the synthetic beauty of an angel body, explained only in the cosmos of the spell of a dream moment from an exchange of mysteries and fabulous legends. It was so hard for me to forget about myself, the world, the mutual resonances between color and feeling, but I had seen too much from other universes that I did not want to float around these mysterious forms of haloes and illuminations. The experience of being a rose mirrors the quality of being a fruitful artist.

Leadership: Can your creation offer a new profile of self-idealization reflected by the image of a world that updates its version in a receptive environment to the noble and eternal, such as: "exchange the soul and the experience of the world"?

I turned myself into a creation, the divine essence processed by the spirit of nature that causes the effect of beauty, which amplifies my value in terms of developing a better version of the original called "Double Delight". In other words, the artist is the echo of the latent sensitivity with which the beauty of creation is preserved over time.

From the perspective of a reality whose only sense is to obtain an image with many vivid colors, part of a creation starting from the significant level of subjectivity that gives uniqueness to the linear gesture, I can only think of understandings that oppose arguments to any challenges of the language especially constructed to direct artistic life and semantics in another direction, in another interpretation of the *Infinity Symbol* painted in red.

The exploratory function of emotions (deshprenyan) is closely related to the function of substituting an image of nature with the image of a living being (lochynorum). Thus, an effective engagement in the symbolized universe, mediating with the consciousness the presumption of alterity expressed by delegation, by the word or expression to which all things are done and appear in *Diexvinthis*(the content of a living image), marks the beginning of the work modeled with feeling and humility within a self-modeling at a numberless age.

"Dyerosthedis", or the utterance of the divine presence in the simultaneity of the timeless, denotes the way of interpreting an erect shrub by the very power of nature to portray it as a lasting, profound and mysterious pattern of inner and intellectual experience of cabalistic practice. It is appropriate here to mention the possibility of the existence of the rose in the evolution of the human being through Borges' words: *"Important is the work that I perform with this ephemeral material, called a symbol, so that I can achieve it in the discovery of a new world, without borders."*

Although some reasons have urged me to do so only and not otherwise, perpendicular to the direction of the main path of living by dream, by mirage, by the breaking of reality, in the end I became part of the harmonious structure of the universal totality, towards the phenomenology of ontology and the knowledge of creation. The soul imbued with the art of oil painting eased my passing from the divine to the humane. Now I am a man amongst men.

Leadership, or the version of the New Man, is the greatness of an existence experienced and materialized through an idealization of self which is obtained by raising the creation to the level of a Creator (one with no equal).

An Expressive Rejoining Between Two Existences is possible when you manage to impose yourself as an artist from the perspective of a gaze coming from a world previous to the one

you are living in now, with the mention that everything you experience can be felt in another universe.

Source: https://neculaifantanaru.com/en/an-expressive-rejoining-between-two-existences.html

An Extension Of The Gaze Captured In Images

On September 09, 2021

This is the secret of art: to look at the surface of the sea as if you were measuring its depths.

One day I will write a treatise on art, looking only at the sea, listening to its waves, admiring its vastness. By the way, I think this is the secret of art: to look at the surface of the sea as if you were measuring its depths with your eyes. And isn't art the sea seen from the blue of imaginary eyes, with which one can give a color replica of an image that has become a symbol of mystery and at the same time of abysmal existences, of truth kept in the secret depths of the world?

It seems to me that before my eyes opens a comprehensive picture of the beautiful times of yesteryear, with a double effect on the recollection of an episode recorded in the history of art, through the diversity of forms that the waves take in an unconsolidated view of the world. Here, I opt for the deliberate or accidental taking over of a theme brought up to date by abstract expressionists: *"Iniathyessia"*, that is, the recollection of a memory from the past and its metamorphosis into painting.

I see the sand on the shore, and I almost ignore the really fine one in the sea. And people without God will continue to seek God, even if HE is everywhere, but not always in sight.

Honestly, this is the impression that the sea gives me: that I must find the hidden truth of the world, the mystery of the Divine Logos, in a deposit of wave-forms and wave-hypostases, so that the art I am to give shape to highlights the image of a painting supported by chiaroscuro accents. A painting capable of giving a large replica of the image of the Absolute.

Leadership: Can the image of your creation express a sense of self-renewal through a direct comparison between what is perceptible to the eye and what is hidden from view?

A true artist can always change the coordinates of any science, such as leadership. But a leader will not have much to say about science, much less about art. Someone was right: *"However, the leader turns his field into an art in which he excels. That makes him a leader and an artist."*In that case, ask that leader to write a treatise on art, then you will have proof of his excellence.

Another issue debated in art is that of the gaze which meets in a polyvalent manner with a mystical reality. It can be the look with which the eyes explore the open horizon of the sea, when the color of the sea turns golden at sunset, mirroring itself spectacularly only in the soul of the surrealist painter, the admirer of castles, which gives life and color to his subjects.

Sometimes the sea is seen not only as a reflection on human artistic sensibility, but as a microcosm of the relationship between Creator and Opera, especially as a foray into the peace of the soul that makes us be understanding in the flow of life. And who would really understand the language of the waves as they embrace the shore, perhaps find out more secrets. Maybe then it would be easier to capture the walking picture of the beautiful times of yesteryear.

I became deeply attached to the tradition of the great universal painting, just as in the most beautiful moments of silence I became attached to the reflection of the rays that the sunset

brings as an argument that painting must bring light into human life. Like the movement of a lantern in a dark room, my eyes try to probe the impenetrable depths of the sea, to share their discoveries in real time with others, but without leaving land.

Leadership: Can you look at an artistic creation through the possible similarities with your own destiny, so that you appreciate that feeling of union of the Ego with a world of mercy and silence?

Sometimes I am haunted by fanciful ideas, such as that God has hidden his kingdom in the depths, so that only those with a very deep view will reveal the ins and outs of an almost unsuspected existence. The reply to this pattern of thinking also appears: whoever remains completely unknown always leads a lonely existence, carrying in himself the memories of an unhappy childhood, which gives his soul structure an increased sensitivity. That is why color is a physical extension of exacerbated nerves, as the English historian Herbert Read rightly said.

And an artist who tries to know God must endure the weight of the sea before contemplating the infinity of the sea immersed in his own thoughts. Or, he might contemplate the multiple hypostases of the sea, celebrating it as a matrix of unreal existence by relating it to various representations, feelings, and thoughts of the spirit. Depths that are not directly known, but as stated by philosopher Georg Wilhelm Friedrich Hegel, they must be scrutinized only by directing one's own spirit to the inner world.

In the imperfect circle of my optical universe, the perfection of that oscillating motion, of an energy controlled on an unlimited surface, consisting of trillions of liters of water, is outlined. It is not possible to stop this continuous alternation of creation and ocean energy, except with the feeling of having woken up from a long sleep. A deja-vu flashed through my mind for a split second, throwing me back to the end times, and then awakening in me a kind of nostalgia for something inexhaustibly inexpressible, which amplified more and more. Great artists already know this feeling and know how to overcome it.

And finally, my eyes continue to search for the descriptive and rigorous truth of a sure and complete picture: that of an old man who, alone in a boat, can calm the waves and feel the sea in an intense and profound manner.

A true artist will never try to capture the distance of a new horizon, or the depths of an underwater world, without mastering the reality near his own being.

An Extension Of The Gaze Captured In Images materializes in a reflection on human artistic sensibility if we try to see everything around us as an expression of the confrontation with the thoughts and emotions that make up a vision, a mystical experience, an extrapolation of the ephemeral world.

Source: https://neculaifantanaru.com/en/an-extension-of-the-gaze-captured-in-images.html

An Eye To See And A Mind To Understand

On March 09, 2020

Only in a discreet setting do similar spirits meet and complete each other, those of great subtlety and originality.

The magician once told me a secret about God, in an intimacy where no one and nothing was in its place, because this was provided in the scenario of the performance of the show. Everything had to betray an increased mystery in the presence of lights ready to go out. Curiosity and horror targeted me in an unlimited powerlessness, in a state of tension in which I grudgingly accepted the conditions of an image of falsehood.

As if God were, in turn, a mysterious magician, whom the effects of magic could not substitute within a reasonable time, had transformed him into a fiction of Kafkian perception that could only become reality in an outstanding art form. Finding this, this well-kept secret, I was already feeling above the rest of the world.

And yet, I continued to feel cloistered in a dark space, away from any trace of feeling, close to a gloomy mysticism from which truths can hardly find their way. What could the world be mad at if it knows less than I do, especially since so many times I have relied, patiently, with interest, honestly on the nature of simple things, that everything is as it should be, not as it seems.

Even the weakest gaze has its inside, even the most unfamiliar view has its specificity.

The truth was beyond my comprehension. I had entered into an emptiness, an extension in the exuberance of the subjective wilderness, on the edge of the bottomless abyss of silent and tense silence. Somehow, I felt unnecessary, like a painter who can't find his inspiration when he has to mix the simplest colors. Comfortingly, humbly, by a simplifying intuition, I imagined God as an invisible voice, the echo of a perfect creation in the rising tension of an expectation that will never end.

Leadership: Can you simplify the visual information in front of you and translate it into a suggestive image, prolonged by compositional continuity in favor of an original art that is not subject to the usual patterns of reality reception?

The feeling of a mystical expectation lingered in the air. God amused himself secretly, behind the tall, imposing curtain, while the magician surrounded me with wills and woes about the clandestine piling up of all the temptations to which magic is subjected. I did not want to face the truth, nor the falsehood, but I had to let myself be led by the work of a fascinating image, as when the painter shows his spirit of observation, the power of conviction, the talent of artistic transfiguration of the stages of the creative process – in an irredeemable attraction.

That's just to immortalize the moment of tension. And because I didn't want to be that way, it just happened to be the opposite of how I wanted it to be.

A place foreign to my being, but close to art. Here, a magician and a God gave me all the ideas regarding the articulations of the theory of creation of eternal truths, not being in their parabolic substance, of perspective, but a mere natural circumstance of the very human, but also so imperative vital impulse to dominate reality at a time when my words were

constantly "I can't, I don't understand anything".

Leadership: Are you beginning to realize that visual information means being one step ahead of the actual experience of reality, considering that the purpose of a creation is to induce a state of fullness that belongs to alterity?

After a while everything was silent, a suspension of the freedom to understand reality, an intrigue worthy of a novel with upsets. The magician became unseen behind the curtain. And God finally came out, taking a sober and distant air, as in a dynamic picture whose construction suffered some logic errors. I was guessing that everything is a well-played farce, a forgery of an older faith by playing a story that has the sudden appearance of a spark of inspiration.

And yet, feeling overwhelmed by an invisible tremor, I learned how to help build the memory of other fictional characters I often identified with. Each construction captured by me, being categorically analyzed with an artist's eye, becomes a fundamental landmark for the opening of other artistic horizons. And the same landmark that can be wrapped in an unusual magic, so cleverly tricked, it fulfills a universal function, and a particular one, especially if I make an act of creation that has in its composition the bent temptation of secrecy and its accessibility. God, as well as the persistence of the one who unites with Him.

A magician is a God because he knows how to tell about God as a magician hiding behind an impenetrable curtain, designating a metaphor in a play of compositions, where only God can see and understand it through a secret whose decryption key no one can find. The whole mystical painting was outlined by a spontaneous artist, who is not a brilliant artist but by the act of concretizing the reality that will remain for years and years in the memory he placed in the deepest place in the soul of the other magicians, who aspire to be Gods.

Leadership: Does the variety of meanings you attribute to reality betray a simplified vision of the purpose of your creation, a fact that indicates the disposition of art towards opening a long-term perspective?

The lights went out slowly, as time goes by when you look at it in a painting by Salvador Dali, but in the darkness, one could distinguish the faint glow of a simultaneity and resonance of the kind of soul that longs to be truly creative. I ventured into the darkness, which became darker and darker as I tried to bring my creation to the level of magic, with superhuman efforts. But I felt far more enchanted by magic, as the very creation, hidden beneath dozens of masks, drew me closer to God, inviting me to understand art in a dual world. Everything is a picture. A show. Art. Magic.

Visual information refers to the way of describing a high contrast image, anchored to a certain reality, to a certain landmark, to a certain situation. It is what you capture in reality in the form of an image that claims to be important and positive for the realization of the idea of "miraculous" in the vital space of creation.

And if I stop here, to not liven up hazy gazes too much, it is because I want the end of the novel "The Name of the Rose", by Umberto Eco, to make you understand magic, even if few of you are prepared to understand it from a visual information perspective:

"I will quickly plunge into that wilderness, perfectly smooth and unobtrusive, in which the soul ends truly happy. I will plunge into the darkness of God, in silent silence and ineffable merging, and in this plunge all equality and inequality will be lost, and in that void my spirit will lose itself, and will no longer know neither equal nor unequal, and nothing else: and all differences will be forgotten. I will be in the simple foundation, in the quiet desert where the

differences are never seen, in the intimacy where no one is in his particular place. I will fall into silent and uninhabited divinity, where there is no work or image."

Just magic.

The long-term perspective that influences (high-level) leadership is the product of the merging of two distinct entities: a magician and a god, a theme that wants to materialize in a world of the miraculous and a vision that is intended to be achieved exclusively by nurturing faith in a transcendent world.

An Eye To See And A Mind To Understand are two distinct entities of an authority called "Creator" whose images mirror each other, overlapping only by reflection in a plane of evidence and a plane of discretion.

Source: https://neculaifantanaru.com/en/an-eye-to-see-and-a-mind-to-understand.html

An Illusion That The Easel Of Time Paints With Rare Mastery

On December 12, 2023

Review your vision of the image you are contemplating, looking at yourself as if you were looking at a reflection of nature in yourself.

I walk on the sea shore, among the gusts of wind that make the waves change into the colors of a painting as if from a work of fiction. A man wants to cross immortality, and to do that he must give himself to the moment when the waves, as they pour in, can envelop him in a powerful energy, turning him into the muse of painters who will look at the splendor of the sea.

Yes, the sea calls me, the waves call me, the sunrise envelops me, and not anyway, but just as the artist's brush is driven by the faith of an eternal work, *Esthelpih Sreycuss* , painting the picture of a seductive and fascinating world.

The sea completes the image of my artist nature, mixing times, emotions and aspects of external nature in a kind of ideational crucible, a container capable of withstanding very high temperatures, in which I boil the burning passions of a hallucinatory wandering in a parallel universe, symbolic, occult, plurivalent. In addition, what my rich imagination can perceive clearly and perceptibly, seeing this space of the absolute hard to locate on the axis of time, letting myself be carried away by the illusion of an increasingly intense experience, is the complete image of a thoughtful nature of the artist, of to this crazy, impetuous, independent and refined nature at the same time, which is entrusted with so many divine powers and privileges, so many possibilities to manifest in the high world of the Peerless Creators.

One will hardly be able to assert that all that can be called beautiful in art, and having great aesthetic force, is to be found in the mechanism of sight. For in order to delight and charm a soul receptive to beauty, possibly gazing at the sea glistening in the sunlight, man needs the regular emotions behind the gaze.

Leadership: Do you direct your attention to the process of exploring a world that transcends the limits of the immediate, opening up to an endless universe of possibilities and artistic expressions?

Everything is bathed in the beauty of a reality that delights the painting of pure eyes. Illustrative in this sense is what I feel when I walk on the seashore, the emotion of peace and existential stillness, like an uninterrupted flow of the sound produced by the waves, in the beating of the sun. To the extent that the sound of the waves represents the whole giver of emotions, subordinated to the aesthetic dimension, so without in any way separating the sight from the hearing, my art can be conceived in the ultimate simplicity, especially when in this simplicity several different sounds resound simultaneously, but which are so well united that sometimes I think I hear only one.

Here there is something to hold not only in the field of sight, but as part of the field of hearing focused on regularity, capturing the same interval of moments of silence in the same beauty that resides in the innocence and pleasure of looking. So, feeling irresistibly tempted to take note of the image which causes the eye to retain an auditory recollection, almost as long as a thousand clear days last, and even after it is gone, I may cause art to be called "the property of sound isolated from to be deep".

Obviously, in order to better understand the sea, I must not only look at it in comparison to

myself, how big it is and how small I am, but I must imagine the elements of the rhythm of the waves as being indifferent in themselves, such as the sounds separate parts of a string, or the beat of a drum. And how can a succession of such beatings become significant in the midst of tides and marine currents?

Leadership: Do you contemplate your spiritual essence in every corner of your self-image, making the connection between a world that flourishes in imagination and a world that comes to life in reality?

However tumultuous, or unexpected, the waves have no effect on me unless they establish an artistic-mystical effect on me. It is like a vision of Borges who organizes his story as a pendulum that oscillates between reality and dream, until the dream becomes reality, that is, two superimposed versions of the same fact. As he mentioned at the end of the Zahirul story, according to the idealist doctrine, the verbs "to live" and "to dream" are perfectly synonymous.

Here is Borges's idea, as it emerges from "Circular Ruins":

"In the book that is the universe, God has written our fate. This text, however, cannot be read by us. Like the dreamer, Divinity is a projection of the inexorable will that created or wrote the world. The magician who dreams a man realizes that he too is, in turn, the dream of someone else whose life project was foreseen in the divine project. The dreamer's efforts to understand the divine will are from the very beginning doomed to failure. Moreover, even these futile efforts were foreseen in the dream of Someone who dreamed them or in the book of a divinity who wrote them."

As soon as the broadest gaze merges with the apparently insignificant sounds of the sea current, or of the waves, according to their nature and content, as some admirable secrets of nature, then the art of the beautiful (in its absoluteness) becomes a pure characteristic of the activity to see all diversity in unity. The artist sees not only the borders of the world, but opens his wings to the endless horizon of his own vision, in which he discovers the inexhaustible source of the dream from which the magician creates amazing illusions.

The starting point in the construction of art is the validation of the reality that your image outlines in a dream. A dream that God nourishes with meaning.

An Illusion That The Easel Of Time Paints With Rare Mastery is the image with which the artist contemplates his own immortality, in a spectacle of forms and colors that transcend the ephemeral limits of existence.

To dream is to watch the waves of the sea while God paints your life in the colors of His soul, with the same devotion with which the painter creates his masterpieces, thus becoming a part of the divine picture. After all, the sea was foreseen in my dream, in which I dreamed that the soul of an artist changed into a magician. And if you noticed well, my vision was, in fact, the projection of a reality, blessed by the hand of God, which suddenly became a dream, in an illusion that the easel of time paints with such skill.

And, to conclude, I will quote a passage belonging to the poet Jean Guichard Meili:

"The only thing we can be sure of is that the future belongs to artists, at least as long as they are not overwhelmed by external constraints. Because we now know that the most contrary forms do not destroy, but add, after all, that they do not there is never a fundamental disagreement between the most settled past and the most uncertain present,

that there is nothing left to do but to give the artist the confidence he demands in return for the evidence of affection he gives in his every work .

As long as there will be people, who will prove feeling, there will be among them some who will not be able to resist such an affection. Nothing can be more beautiful than extreme will, extreme sensitivity and science..."

Source: https://neculaifantanaru.com/en/an-illusion-that-the-easel-of-time-paints-with-rare-mastery

An important discovery is a thrilling inner adventure that the artist experiences

On April 19, 2012

True inspiration occurs when the artist explores and reflects on his own creation, thus succeeding in highlighting the depth of his artistic vision and providing an authentic perspective on the subject at hand.

Under the influence of this strong impression, Eisenstein works on the editing of his film, making great new discoveries in terms of cinematic expression in his work practice. He works on editing in a "creative ecstasy", in a fever in which he allows himself to be impregnated by the frames of the film or which he "hears and feels". Again, the discovery of the mechanism of the creative method is subsequent to the "creative ecstasy" and takes place at the moment, not at all poetic, when the director is forced to pass his finished film through the editing table to shorten it.

This is no longer a moment of inspiration, but a simple technical operation. Revisiting his work in this way, the artist appears strange due to the apparent lack of reason of combining the frames. The editing criterion seems to him outside of any normal cinematographic criterion, completely incomprehensible. Barely trying to understand his own creation, he discovers the new laws he had made. Again: "I do not seek, but find." Again an important discovery is actually a thrilling inner adventure that the artist lives. He now discovers the existence of a "fourth cinematic dimension", through what he calls "visual harmonica".

Leadership: How do you shape the creative process to achieve the perfection of a harmonious and visual work of art so that it is fueled by your inner passion and faithfully expresses your unique vision?

In the art of film editing, the discovery of a new dimension is a thrilling inner adventure for the artist. Similar to modeling neural networks, the director experiments with various structures, criteria and techniques, seeking perfection in the creative process. In his creative ecstasy, he painstakingly adjusts scenes, staging them in such a way that the end result sometimes seems irrational. However, analyzing his creation later, he discovers new laws that go beyond the simplistic technique and outline a unique work. Despite the seemingly incoherent adjustments, the process turns into a visual harmony, an artistic criterion that reveals a unique filmic dimension, enriching the inner adventure of the artist.

Therefore, in the art of film editing, the discovery of a new dimension is a thrilling inner adventure for the artist. Similar to modeling neural networks, the director experiments with various structures, criteria and techniques, seeking perfection in the creative process. In his creative ecstasy, he painstakingly adjusts scenes, staging them in such a way that the end result sometimes seems irrational. However, analyzing his creation later, he discovers new laws that go beyond the simplistic technique and outline a unique work.

Leadership: How do you manage to combine virtue and perception to reveal a work that transcends all cinematic expectations?

In the technical moments, when the artist runs his film through the editing table to shorten it, he realizes that this seemingly mindless work reveals new rules and patterns. The minute adjustments of the frames, in his creative ecstasy, reveal a visual harmony that he himself does not initially understand. The criterion of montage, although apparently outside any normal cinematic criterion, reveals a new cinematic dimension, a fourth dimension.

The creative process thus becomes a discovery of an inner adventure in which the artist discovers new laws that he has made intuitively. Barely trying to understand his own creation, the artist reveals the principles that governed his work and realizes that these discoveries were not deliberately sought, but found in the midst of creative ecstasy. This approach, characterized by Eisenstein's words "I do not seek, but find", enriches the inner adventure of the artist, bringing to light new criteria that not only merge the frames, but give them a harmonious coherence, as in a structure of a neural network.

A director must bring to light a new cinematic dimension, where the harmonious coherence of the frames becomes a testimony of his inner strength and artistic virtue.

An important discovery is a thrilling inner adventure that the artist experiences if we consider that it leads him to explore unknown aspects of his creativity and reveals to him new ways of expressing his artistic vision. Moreover, this inner journey can bring the artist a deeper understanding of his own identity and his relationship with art, significantly influencing his style and evolution as a creator.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/an-important-discovery-is-a-thrilling-inner-adventure-that-

An Important Step In The Field Of Science

On March 03, 2012

Learn to make yourself the memory of an invention that bears your name in the higher realms of the divine.

A worker in Lyon, named Joseph Jacquard (1752-1834) one day found the pieces that had once made up Vaucanson's mechanized weaving warfare. Someone had brought them to the arts and crafts museum where they lay in a corner. Jacquard took them with him, repaired them, assembled them and began to make improvements. He introduced punched cards, creating "one of the most beautiful industrial mechanical inventions of the century" as he claimed. And which bears his name. Jacquard's name. In fact, they were cardboard boxes with holes, arranged in such a way that the silk print was obtained. Changing the cardboard, another model was printed, and engraved cylinders were used to print the print, set in motion by the force of the steam.

*Instead of 200 workers, who initially did this work by hand, all that was needed was one, helped by a child who, with a machine, produced 28 yards of printed paper in four or six colors, per minute. But Jacquard's idea inspired Herman Hollerith (1860 - 1929), who, in 1871, built a computer on this system. When in 1940, Norbert Wiener came to the conclusion that the fast computing machine for solving partial differential equations must be a double-digit numerical electric machine – such as the presence or absence of a hole in a card – he remembered Hollerith machines, manufactured by International Business Machines Corporation. It was an important step in the field of electronic computers.**

Leadership: Can you express your attitude towards the content of the reality in which you develop, with the motivation that underlies the creative actions, through the medium of the matter from which everyone and everything is made?

A technical solution to a problem discovered through technical elements, this is what you need to become an innovator, so that you yourself become the expression of a creative will. In order to move to a high level of performance, so as to bring the essence of your existence closer to the essence of the divine, you must first prove competence, independence and consistency only by modeling the matter of which everything is made, such as space and time, within the terms with which is written your version of being a true Creator.

When we talk about the divine, we think of the few spiritual means absolutely necessary for the evolution of the world: creation, discovery, research, experiment, reflection, exploration, all starting from an attitude of objective acceptance of reality and continuing to imitate reality for the benefit of the fulfillment of the Great Work. And starting from the divine we can define ourselves as scientists through the prism of what we are able to become after challenging our ability to think, to elevate our thoughts, beliefs and actions to the rank of "great deeds."

Try to understand your purpose through the meaning you give to a single thing. This thing itself must admit the possibility of re-evaluating your existence since the divine in you resonates with the introduction of a new step in the field of science. What you add to your existence must take into account what you add to your accomplishments so that you become indispensable to the realization of a patentable invention. The Divine is the creative part of you that rises above the edges of the world, before which nothing is hidden, nothing can stand in its way.

Deity (or the divine) is revealed through the contribution you make to the development of

the discipline that makes you famous.

The result of an inner calling is the revelation of a God who gave life to man to reflect and support the evolution of his science. He who has done nothing for science has done nothing for God either. Life itself is a star in the constellation of science. Without science, life could not have gained the brightness of a star.

Beings of the divine, I urge you to be like the Creator, one who never tires of expanding his field of science. The higher realms of the divine are those miracles of creation, diversified, which show the power of the true God.

An Important Step In The Field Of Science is made only by those special people, pre-chosen by God to bring the world to a high level of spirituality. And spirituality is that force of science to interpret, anticipate and predict in the field of reflection and action a new understanding of the concept of reality.

*** Note:** Catinca Muscan - *The Hours of Prometheus*, Albatros Publishing House, 1986.

Source: https://neculaifantanaru.com/en/an-important-step-in-the-field-of-science.html

An Introduction To Adrian's Ineffable

On September 11, 2015

Exercise your power of discoverer, embracing what emerges through a unique intellectual composition.

I did not want for the world to see in me, lost in another world, perhaps parallel, by using an esoteric language, the dissolution process of the active substance called: *"Philosophia tribuit sese transformandi"*– the composition of thinking started from the grave minutiae of life. Uniquely, I joined the representations of a modernism of conceptual art that surpassed the moment of maximum expansion.

Often, I enter that state of boundlessness of a writer who thinks big, compared to the readers who think in bits. From here, a philosophy of communicating through creation, a style that led from introspection to the analysis of a potential autonomous instance of control over the alternations between meanings and ins and outs. But, like a firefly that glitters for a moment and then vanishes, the whole view of my ideas regarding the art of writing fades after the first roar of the excess of fiction.

Think of the endlessness of a starry sky that faces living reality in a game without rules, like a sublime manifestation of an elegant formal concept. You will glimpse those latent impulses towards an excess of gloomy reverie, an exacerbation of the leap towards uncertainty, seeing the entry parameters in the formidable evolution of direction variations. Was anyone ready to see in me what could only be seen through the tiny window of subjectivity?

Leadership: Can you give meaning to a form of authentic expression that conveys symbolic messages beyond the real content of words, opening up to causal points of experiential-empathic values?

To the hero of writer Thomas Mann, called Adrian Leverkuhn, everything had to come out from something with an imagined meaning, to be discovered from something that can be created or built on an artistic support. His letters had to be deciphered in order to be understood. The one reading them wanted to smash his head against the walls because he could understand nothing from them. It was a power of control transmitted through a form of expression that was previously loaded with hidden meanings by a wizard.

Adrian, without known how to read the notes, without digitation, mastered this extraordinary form of expression and didn't use it to create confusion in his musical compositions, but rather to discover new harmonies, new exercise of modulation, new constructions of melodic figures with an undefined rhythmic.

I was a sort of mirror of Adrian, but one that turns into an imagination of a face carried in the balance of the core experiences of meaning. I have but one quality, I thought to myself while tracing, in my serenity, a fairly undefined line. I had learned to use what others would never be able to comprehend: the knowledge of crossing an added ordeal of intersections from which descends a single path. The science of being a question to which others cannot find an answer.

The causal signs of the experiential-empathetic values that bind me so much to Adrian, reigning over the stack of abundance of expressions and terminologies encountered only in specialty literature, were given by the demands of an immediate expressiveness that betrayed the agitated and nonconformist side of my being. They could be analyzed only from

the perspective of a form of perfectionism that exhausted me completely.

My inner struggles, the exacerbation of the leap into uncertainty, were actually the fine vibrations of Adrian's thoughts.

Leadership: Do you take on the responsibility of authenticity by using compositions performed after the model of a form of expression projected on the basis of a rigid scientific support?

The one who is sufficiently plunged towards the authentic that he thinks broadly of what others are only prepared to understand in bits and pieces can very easily deviate from the agreed upon rules of leadership. Leadership is based on projecting a knowledge that guides towards and extension of thinking, to win the freedom of not being limited, passing the information from a single rigid frame of reference to one of navigating towards the different.

Only those who embrace what emerges through unique intellectual compositions, even with the risk of it being a question to which others can find no answer for, will be able to add new meanings to their conceptual universe.

The artist customizes his training and development by assuming the experience of engaging into a science of the particular, seeing the creation as a divided lot of imaginative elements. This customization presents a connection with exercising his power of discoverer through the fact that he feels attracted to an experience based primarily on a variety of themes and unfamiliar approaches.

Thus, you can give a new direction to your actions and especially to your own self – which struggles to carry out its projection in a universe of those known and unknown, of the possibilities of reinvention through the accumulation of imagined meanings attributed to assimilated notions.

A solid scientific support in literary art is a case of self-abandonment in a space full of emotional, intellectual and spiritual burden, tangent to the demands of an immediate expressiveness that does not allow you to create neutral characters, only ones with a special destiny.

The whole of the artist who is testing his scientific competence and literary skills resides in the power of the imaginary to reconstitute the feelings of a self-conscious mind from fragmented pieces of partial information. These come in interaction with the particular of an exaggerated, yet shiny subjectivism, through the impressive impulsive force of the desire to amaze in any form.

In this case leadership determines its identification address from two distinct perspectives: one of totality that succeeds chaos and the other of the interconnections between the aspects of novelty you paint relative to the trends of manifesting and correcting misunderstandings.

To create the premises of a development whose effect is that of rendering a form of expression through creation, with the risk of your authority in terms of art being challenged, means to represent "totality" on a value plan by extending those interconnections.

And if you want to assume your authenticity by using compositions made after the model of a form of expression projected on the basis of a rigid scientific support, all these premises will materialize harder or will be proven false.

Leadership is what you bring out through authentic expression, in accordance with the model experiences of a mind that, thinking of oneself, rethinks the entire world.

An Introduction To Adrian's Ineffable highlights that category of individuals that experience an exacerbation of a plunge towards uncertainty, a problem specific to all artists who want to evolve through the expansion of knowledge – starting from a subjective context or from findings that are difficult to validate, but from which they manage to produce something of value.

Source: https://neculaifantanaru.com/en/an-introduction-to-adrian-s-ineffable.html

An Outsider Of The World Fitted Into The Normal-Mode Program

On March 10, 2014

Trigger the spark of inspiration that gives uniqueness to your space of intellectual excellency, cancelling the "programming" that's been created by the interaction between the meanings and denotations of unanimously accepted knowledge.

What characterized the meaning of my knowledge's evolution, corresponding to different access levels to the *quinta essentia* underlying the construction of the Great Work, was that fervid lucidity that aimed to confront the inertia of origin: *"It Can't Be Done."* Through a reinvention of pure universal language of knowledge. Of the creative act, rid of the utopian ballast. Of making. It was that lucidity that turns incertitude into a shapeless scientific creationism, under the form of a superior intellectualism that grinds ideas endlessly, revaluing the instances of a judgement long passed.

At any cost, I wanted to profit from the knowledge of penetrating the meanings beyond the meanings of meanings, at any cost. Which revealed themselves through a succession of elementary operations, performed with help from very abstract instructions, in a simple programming language aimed at interaction and cooperation between symbols, metaphors, meanings, information and significations.

Intellectual development depends on the ability to intercept and interpret random signals from the superconscious, transforming them into deep meanings.

Prometheus brought "fire" to mankind, but because of disobedience and violation of orders, he was severely punished by Zeus, chained to a rock on a barren earth, visited daily by a giant eagle which devoured his liver. By chance, however, Heracles passed by on his way to the Garden of Hesperides. He killed the eagle with one of his poisoned arrows, freeing Prometheus. What a splendid allegory !

Particularly, I felt that my mind was made up of an elastic bark, subject to reciprocating up and down movements, which under the continuous action of an external electric field produced a pulse strong enough to trigger the spark of inspiration that gave uniqueness to my space of intellectual excellency.

Clearly, the factors that triggered a disposition favorable to thought that carried on the intercepting of *"Encoder"* type signals, randomly transmitted by the superconscious, resulted in the activation and proliferation of meanings and subtexts necessary to the development of my scientific creation.

Leadership: Can you expand your understanding of a reality illustrating an experimental circumstance of using the effects of science as an expression of the appropriation of a new world view?

Even if your progress as an "actor" on the stage of great knowledge, consumer of informational and innovational fuels, is not immediately felt on the line of concerns of self-realization, it exists in the depths on your own consciousness that, never asleep, fiercely shouts: *"Mold ! Finish ! Combine the parts of various constructions of knowledge ! Complete the work you want to Like ! "*

One of the experimental circumstances of using the effects of science as an expression of the

appropriation of a new world view is represented by the possibility of creating an event in your own life experience that has awakened some feelings through the perspective of what it can produce at the level of a change of mentality.

Leadership approaches, related to the criteria of optimizing modern science, which gathers and processes knowledge vital to organizations, are the result of an "illumination" born from the being's core. As a clarification of the terms of a well-defined partnership, with the ever-growing number of observations that attest the unprecedented manipulation of those meanings hiding behind those experiences that activate the imagination, acceptable as an exercise in free thought.

One of the new concepts of the world can be defined as follows: "A fundamental orientation of the heart can be expressed in the form of a narrative if all of your knowledge is included in the model of a hero who triumphs and takes over the symbol of Life."

Leadership: Do you lack the capacity of placing the battle with science into the unlimited space of freedom of thought, to which is assigned a piece of a puzzle that you have to decipher?

The ability of placing the battle with science in the unlimited space of three thought is synonymous with consciousness of wealth, because it brings along with it, the freedom to create, by giving imagination free rein, any type of content that adds value to leadership.

Always within the illustrious gallery of the acceptability of contexts of utilizing material from which science is made out of, from beyond the unanimously accepted boundaries of leadership, can a man with high ideals thrive, an outsider of the world fitted into the program that operates in "Normal Mode" – a program that amplifies routine in relation to science.

And not only such a man will be able to reveal or activate the transforming possibilities of a science overlooked even by the most daring of explorers of new shores of knowledge, even by natures most imaginative and creative.

A piece of a puzzle that you need to decipher can be a sensible presentation of a particular world, a permanent desire for the revelation of a truth, the reflection of a lesson of life, an experimental circumstance to use a personalized creation, or the use of a scenario that offers an unprecedented picture of the surrounding reality.

Science is what adds to your story inspired by the experience of life, but which nominates you as the result of a puzzle that composes the personality of a character not suddenly, but gradually in different contexts, and each time in another form.

An Outsider Of The World Fitted Into The Normal-Mode Program represents that leader who has the willingness to find creative alternatives, without situating leadership outside of an unanimously accepted science.

An unanimously accepted science is like the solving of a jigsaw puzzle that you return to without wanting, trying to put a new piece in place every time.

Source: https://neculaifantanaru.com/en/an-outsider-of-the-world-fitted-into-the-normal-mode-prog

An Unsolved Mystery

On December 15, 2008

What we do and what we became depends in a big way on the things or events which keep us alert.

- There are some things happening, sir, which I don't understand.

- Stuff? What kind of things?

- You will believe I'm crazy, sir... You will say that it's nothing... But there has to be an explanation, sir. Has to ! Because it has nonsense...

- Hey, man, tell me what it is. Do not talk in charades ! unequivocal said Detective Poirot.

Rogers swallowed again:

- There is a lot of blood sir. All over the place is blood. And there is no corpse.

- Yes, this is surprising. Actually, I have never seen something like this before.

- And, sir, there is a thing that bothers me.

- What?

- The door was locked by the inside. How could somebody lock himself inside, commit that horrible murder and then vanish like this, so simple? There has to be an explanation.

Leadership: Is the vision that detaches itself from the attempt to perceive a whole of curiosity that of a creator who has the duty to boost new values?

Have you figured out who the murderer is?

I'm sure you didn't figure it out who is the murderer, isn't it? Well, you couldn't. First, because I didn't say all the data of the problem, second, I didn't offer concrete information about the characters in this scenario. But you admit I raised your curiosity a little bit? You would have wanted to hear the possible explanation about the murder, isn't it? You would have wanted to solve this mystery apparently hard to elucidate, isn't it?

We all have different rules and standards that manage what we feel about the things that are happening in our lives. And in the end, what we do and what we became depends in a big way on the things or events which keep us in shape, which keeps our interest high and we can't break-up. It's like a mystery that needs to be solved. It's like a police novel written by Agatha Christie, once you start reading it, you can't let it down. But what is this "something"? What gives strength to all of our actions, and we cannot get rid of him until the final outcome?

What can bring you closer to the strongest motives of motivation, putting yourself in new situations and giving you some strong sensations is the driving force of thinking that inspires you by putting the possibility of answering a particular search in relatively doubtful area.

The presence of such thinking is the key to a whole that fascinates you terribly and you consume it altogether, a whole that completes your existence and you cannot miss it, a whole that needs to be maintained. A whole that forms the message: "You can light the light of truth in darkness."

The measure of your value as a facilitator of a new, unusual reflection in the field of science, unceasingly recomposes the certainty of belonging to a mystery, impossible to unleash, like all mysteries, but whose "eternity" can be felt in a moment. The value of man is generated by what happens to him when he is motivated to be more and more curious.

Leadership: Can you make certain of what you derive from the clues of a research topic, so that you can progress to the level of performance you need to run all the news about psychology of rule violations?

Clearly, motivation is like a very efficient and useful "drug" which reduces the stress levels for those with limited resources. Motivation stands you up when you feel that you lose your balance. Motivation can offer a step forward towards excellence by helping you find the best model of leadership for yourself, smoothing your way towards understanding and the development of your own potential.

Think well what kind of leader you want to become, because only motivation can set your path, by encouraging you, creating a solid foundation, emotional and professional - for your potential. The process of cultivating your leadership model begins with ensuring your own resources to solve the enigmas that hide in each corner around you.

The only rules you need to take into account are those imposed by yourself that you have to break by assimilating a more profound perspective on reality. At the same time, they can be violated through a process of re-interpreting things and creating a tension in consciousness that increases the desire to sense the meaning of a new understanding of the source that provides the most comprehensive information.

Leadership: Do you respond positively to any stimulus that can contribute to your own training by appealing to a form of challenge that helps you immortalize every moment of an experience full of teachings?

Just as the pencil is for writing, just as the shoe is for wearing, just as the car is for driving, even so motivation is for people who constantly improve their skills. Motivation helps you answer positively to any stimulus that can contribute to your own training, which gives you that strong impulse to focus more on positive results, bringing you an extra value to your experience.

Motivated people are those who manifest a great passion for their work. They love so much their work that they always stay after the program to finnish their job. Motivation people keeps them in shape and never tires them. There is nothing more pleasant than meeting this kind of people who love their job, and they are dedicated with passion and desire. This is why I say: Bless is the man who has found his "mystery".

As a leader, your duty is to encourage people's motivation by maintaining a climate of mystery. Motivate them to take action and guide them in obtaining good results. So, you

have to start by teaching people to be aware of the good things and liberty of expression, so that they will never feel threatened or intimidated. If you want to get closer to people and if they want to achieve exceptional results, do not minimize their merits. Encourage them to come with their own solutions and praise them any time they deserve it.

You will be able to reach the highest levels of development only if others around you will become better and more productive. You must love what you do, for people in their turn, to love you and to be willing to make more progress. Motivation is the binder that unites your perfection of theirs.

Leadership is like an enigma: no matter much you try to find a solution to the emergence of an unpredictable situation, you must be able to assume the consequences of the misinterpretation of reality on which truth relies.

An unresolved mystery is a challenge that cannot be ignored, it can make the mind shudder and rise above the momentary limitations of a shallow perspective on things. The clarity that a leader demonstrates is not related to the understanding of the underlying reason for elucidating complex issues, but to the explanation he gives to key points of problem-oriented thinking such as analysis, synthesis, imagination, comparison, anticipation, materialization, generalization or abstraction.

Source: https://neculaifantanaru.com/en/an-unsolved-mystery.html

Analysis Of The Concept Of Beauty

On February 13, 2013

Develop your sensitivity to what the orientation of your visual direction shows, reacting more intensely to the stimuli of "raising to another level" the representation of an entity of mutual admiration.

- Albrecht Durer was not only a great painter, but also a passionate geometer. We could say that he was a born mathematician, because in the books he wrote, although they were addressed to young painters, there are important problems related to the theory of proportions, the golden section, conic sections, regular or semi-regular polyhedra, of angle trisection and cube duplication, and even some anticipations of analytic geometry. These problems aroused the admiration of Galileo and Kepler.

The contact with Italy, the evolution of studies on proportions, the deep reflection on the problems of art took Albrecht Durer to where the thinking of Italian theoreticians had not even deviated – to the analysis of the concept of beauty, to the debate of its essence and knowability. The Italians did not question whether beauty could be defined. But Albrecht Durer was convinced that one could objectively state what is beautiful and establish the aesthetic laws of that single, guiding ideal. Perhaps only Leonardo intuited, which is the point of pointing out that there is a variety of beauties and different aesthetic appreciations.

- That's right. I know that Leonardo expressed himself in the following way: *"Beautiful faces are different, as are different preferences for beauty."*

- I am thinking of the impression that Leonardo da Vinci made on Durer. Because he saw him. Perhaps you even heard him say those words, left in Chapter VII, entitled "On Perspective" of the Treatise on Painting: *"Mathematics is necessary for the painter, belonging to his art. You must first study the science, then the practice of this science will come. Perspective is the guide and the door, without it nothing good can be done in painting".*

Leadership: Do you have the ability to memorize and represent expressively and sustainably the events you experienced, on the special line of an art that corresponds scientifically to the spiritual needs of the creators?

- I am almost sure of it, shows Durer's reply in the preface to his first book that he wrote after returning from Italy, some guidelines for measuring with the compass and ruler: "Although the skill requires only a free hand, the work executed in this case is unconscious, and done only according to fancy. Looking at this work, understanding painters and true artists must laugh at the blindness of those executors, for nothing appears more distasteful to true understanding than falsehood in painting, even if it was painted with sufficient diligence. The fact that such painters find pleasure in their error comes from the fact that they have not learned the art of measurement, without which one cannot exist and cannot be a true craftsman."

- Albrecht Durer also demonstrated his love or perhaps cult for geometry through his copper engraving entitled "Melancholia I", which he executed in 1514 after returning from his second trip to Italy and apparently under the impression of the pain his mother's death caused him. In this engraving, which has been commented on many times and in various ways, Melancholia took the form of geometry, being winged and holding a compass. She is worried. What is he thinking about? Couldn't he establish the law that links beauty to mathematics? At her feet is a sphere, to her right a huge dodecahedron and above her head, on a wall, a magic square of the fourth order can be seen, which shows that in addition to problems of

pure geometry, Durer was also more interested in this not an easy problem in number theory. While playing with this square, whose sum of digits is 34, I wondered if Durer did not choose this number as the constant of his square, because that year he was just 43 years old?

- This may be a mere coincidence, but it is not a mere coincidence that you noticed this magic square. I think it can be a very attractive topic for our next meeting. Don't you agree?

In leadership, two spiritual needs specific to creators can be identified: the need to connect science with art, and the need to transform the data of reality in order to build an image that validates you as "a fragment of something even bigger".

The Analysis Of The Concept Of Beauty is always done only by an artist who makes good abstract art, trying to express reality through images that use loose associations with other fields, such as mathematics, optics or physics. Here the artist can include different degrees of symbolization, suggesting the sense of "measure" through the very form of an objective correlative.

There is a sensitivity in art, due primarily to the mutual admiration between artists from different fields who managed to fuse different sciences together, expressing them symbolically in different images meant to link them to the Great Science. For this they developed their sensitivity to what the orientation of their visual direction showed.

For example, in order to raise to another level, the representation of an entity of mutual admiration, Albrecht Durer mirrored his mastery by taking various ideas from the works of Leonardo da Vinci in his own Opera.

Source: https://neculaifantanaru.com/en/analysis-of-the-concept-of-beauty.html

Self-Analysis

On April 05, 2009

Open the door to the true self, rising to the height of what your conscience dictates.

- Who are you? the great Bill Parrish, founder and president of Parrish Communications Corporation, asked the stranger staying at his home.

- Think of millenniums multiplied by eons, at an infinite scale. That is how much my existence measures, but only recently your business has aroused my interest ! The stranger quietly answered.

- What do you want from me? Why don't you let me live my life the way I want to, as long as I still have to live?

You are the chosen one, Bill... I want you to show me the world, to be my guide. Instead, you will get time. Minutes, days, weeks. I will not go into details. It matters only to keep my interest awake.

Leadership: Does refusing to sacrifice your own expectations and interests denote your vision for years to come, especially if you acknowledge your weakness in the face of fatality, in the face of a will that transcends you and in front of which you look helpless, overwhelmed, confused?

If you saw the movie "*Meet Joe Black (1998)*", you probably remember the influence that the Prince of Darkness had on Bill Parrish. The normal course of Bill's life was affected to such an extent, that he endangered his status, function, image, credibility, as well as his relationships with the people around him. Every step he made, every thought that his mind set free, every moment that he lived was an endeavor taken up beyond his own character. He was totally changed. He started to become ineffective in many of his actions – testimonies of the thoughts and feelings of insecurity that possessed him.

Joe Black's influence on Bill resembled a faceless beast which forwarded inexorably to the frail territory of his conscience, which dictated his behavior, causing him to hide in himself and not disclose to anyone what he was feeling. A nightmare becomes a cruel reality. But no one can guess how many spiritual efforts Bill was making in every moment spent around Joe Black. Anxiety had taken hold of him, being dominated exclusively by his inner world, and less by the important decisions to be taken. He struggled in vain to return quickly to his normal pace, everything seemed hopeless.

Leadership: Can the presence of a force that stands out in the wrong place add organization to your bold side, or does it give you a skeptical perspective on the life you will face next?

Alternations of Bill's thoughts and moods represent a wonderful example of psychological self-analysis, by which you can get surprised by the many nuances of human feelings that arise especially in extreme situations. His whole being was completely changed, under Joe Black's careful and strict control.

But at some point, Bill, contrary to Joe Black's expectations, took attitude and acted only by

his own will, leaving aside any fears and insecurities. He put the foot down and told Joe: "I don't care what you want ! "

And I think you would do the same. For no matter how great the influence of others, your conscience can't operate on "automatic pilot". Your self knows every corner of your consciousness and opposes all forms of exploitation, all harmful foreign influences. Does your conscience work on "automatic pilot"?

If you want your leadership to preserve its value, then you must continue the long battle to create an entrenchment or an effective antidote against any type of poison. That ruthless, persistent force of the influence that others have on you is precisely the element that can poison your inner structure. If you fail to defend your reserve of moral health and the quality of your ethical values by opposing any harmful ideas, mentalities and practices, you will always depend on others. Do you want to be a prisoner of the influence of others, a robot that executes orders or a free man?

Leadership is the result of a will that stems from an agreement, prior to the proclamation of your choice as a messenger of destiny, between an obscure force that guides you in life and that ostentatious display of your pride in not being in line with the world.

The Self-Analysis is the first step towards the proper functioning of your leadership. It is the most important thing that you must consider if you want to keep your leadership position. Just as a director tries to transform each frame into a perfect picture, you must just as well try to turn your conscience into a tower of support for your entire inner spectrum.

The Self-Analysis is synonymous with your self-analysis, which is very important for a leader who tends if not to perfection, at least not to make mistakes. Someone said that only God is perfect, and compared to Him, we are all more or less imperfect. By this self-analysis (including our own capability), we must come to the conclusion that we don't make mistakes, that we didn't fell under harmful influences of those who, willfully or not, want to deflect us from our path – especially of those who offer "rewards" in one way or another, making a kind of barter with your conscience, or who consider that your conscience is the object of a contract of sale.

Source: https://neculaifantanaru.com/en/analysis-of-the-inner-self.html

And Now, Say Goodbye To Me !

On March 08, 2017

Form a true picture of the reality that chains you by evaluating your character to the extent that your negative "qualities" deceive you.

- Enough ! – Mercedes said – enough, Edmond ! Be sure that the one who could recognize you, the only one in the world, she could also understand you. But Edmond, the woman who knew how to recognize you, the one who could understand you, this woman, even if you met her on the way and broke her like a piece of glass, she had to admire you ! As the gap between me and the past grew as a chasm, and there is a chasm between you and other people, and the worst torment for me, I tell you, is to make a comparison. For there is nothing in the world as valuable as you, nothing resembles you.

And now, say goodbye to me, Edmond, and let us break up.

- Before I leave you, tell me what you want, Mercedes? – asked Monte Cristo.

- I do not need anything. I live between two tombs: one belongs to Edmond Dantes, dead for so long. I loved him. But I betrayed him, as all weak, envious and pretentious people do. The word does not fit on my lips, but the heart still remembers for nothing in the world I would lose this memory of my heart. The other is the tomb of the man Edmond Dantes killed. I approve of the killing, but I have to pray for the dead.

You know, Edmond, I do not think anymore. I have no choice other than to not make any other decision. God has shaken me so much in his storms that I have lost my will. I feel in his hands like a bird in the claws of an eagle. If I live, it means He does not want me to die, but is rather giving me the opportunity to repent. If He sends me help, it means that He shall will it and I will receive them. Goodbye, I ask for forgiveness, even if forgiveness will never be complete, because I can never forgive the deeds that I am guilty of ! *

Leadership: Is the attitude to what you have done through your nature to be modeled in the form of the moral that is drawn from the outcome of your life?

A turn in your life, summing up all the works done by your own will, can occur when you come to perceive and acknowledge in yourself the image of an unforgivable guilt. Resistance to what is essential in your being, consisting in overcoming the limits of everything that is rational, natural, and common sense, is shaken under accusation in a process of memory that evokes the reality of the soul in the course of certain previous experiences.

A lawyer knows exactly what to say and how to say it so that the balance tilts in favor of the cause he defends for his client. However, in order to clarify the fact that the extent of the theme and the diversity of the established objectives are not in accordance with the law, he finds himself having to use many various tricks to win the trial.

In the great journey of life, man can be like a lawyer who, in an attempt to better manage his relationships, feels constantly constrained to defend the cause of his own vicious and fatalist nature. Basically, he puts himself in the face of direct decisions that have a direct impact on his own subjectivity, then on his own dignity expressed by the following recurring saying: *"I am a burden of guilt."*

What can push a man on the right path is a profound assumption of reality that produces overwhelming effects on what he is able to become when he discovers about himself what he did not know before.

Naturally, man questions himself, corrects himself by the intuition of the process of achieving arguments that support his moral weight. He often preserves his candor and innocence by observing and directly or indirectly understanding the effects of certain actions on his life. He swears that he will be another man from now on. Could this be an attenuating circumstance? In any case, he will always have other spare apologies.

That's right, man always avoids blame. And when a man avoids blame, it means that he either feels guilty, or is lying to himself. Of course, that the lie, as well as the guilt that man experiences with intensity, that he feels with all the power of consciousness, that he takes with him, while attempting a last act of escape in the face of reality, cannot be only the result of a rebellion against the demands of life. When you feel guilty about a deed that lying cannot cover, so when lying becomes a common practice, then it is a personality disorder that causes very intense moods, instability in relationships and creating a black and white worldview.

Leadership is the painful truth that you find out about yourself and that you prefer instead of a beautiful lie that currently gives you a quality roof.

And Now, Say Goodbye To Me is a testimony of the suffering suffered by man because of an inexcusable mistake. You cannot avoid the blame indefinitely without bearing the consequences of the truth.

If you are interested in forming a true picture of the reality that chains you, then evaluate your character insofar as your own negative "qualities" deceive you. Be honest and give yourself the verdict by answering the following questions:

How do you perceive yourself by avoiding the gravity of a situation or a deed? Are you willing to accept the extreme anxiety of situations where the outcome can be difficult or embarrassing?

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/and-now-say-goodbye-to-me.html

Another Determinant Of Leadership

On February 25, 2019

Express your thoughts in terms of images to highlight the connection between what "keeps you" inside and what is imposed for outside evaluation.

I discovered my passion for writing the same way that the painter creates his masterpieces: trying to find a way to communicate a vision and share it to a large audience. Undoubtedly, I realized that I was "just an ordinary guy with nothing to lose", the prisoner of a bohemian destiny, but obsessed with the idea of a great destiny.

Of course, my passion did not lack that vibration of consciousness that led me to meet the pillar of subjective experience, it did not lack the look of a loving book of wisdom, but there seemed to be some space between the virtue of thinking through words and weakness to have everything marked by understanding.

That is why there was an urgent need to articulate a superior and sensitive quality at the same time: the power of rendering what I felt, and with equal mastery, to enter into an occult reality to which I would give powerful artistic connotations, then turn it into a masterpiece of creative thinking, the key to universal knowledge.

Authentic art is a continuous search for truth, one that transcends simple reason, exercising the expressive autonomy to shape the message conveyed according to internal and external realities.

Such a quality could be a manifestation of conscience, sincerity and intellectual honesty, a continuous confession to express uncertainty but also astonishment. Regarding what I tended to portray, aware of the expressive autonomy of the formal means of building the message, I was still undecided on what model I should choose.

I myself could've been the center of all the creation that I was going to use as an essential argument in defining a new direction of study of the literary visual – passed through the imaginary of a complex mind. In this case, most likely, readers could have assessed me as a prisoner of a special destiny, a Hamlet with a sword in his hand looking for a truth that transcends human reason.

Another vision of the same painting suggested by an artist is the chance of an experience of alterity that makes you feel fabulous in a metaphysics of revelation about how man and his reality can be improved.

To be more than I was, taking care of thought and thus bringing it to its essence, I had to show my readiness to meet the demands of the transparency of a journey in time, on the pages of an uplifting book. Nothing is more absurd than admitting yourself defeated by the space of a world that sinks, or to win the victory of the possibility of saving a lost world.

Experimentally, if I were to integrate myself into Umberto Eco's novel "The Name of the Rose", I would probably find myself in Adso of Melk's character, at the end of 1327, who testified at one point:

"I realized with time that what seemed to be uncertainty was instead only curiosity, which I

thought was rather a propensity of the greedy soul, thinking that the thoughtful soul should not feed on such a thing, feeding only with truth, which (I thought) is known from the very beginning."

The artist in me still wonders with uncertainty: how can I extend the discussion of art, so that the text gets valences of metaphor and visionary code, but without getting tired of the character captured with sincerity in my own reality – whose value could remain valid over the ages?

Leadership: Can you expand your vision of the feelings and reason that underlie your performance and evolution, by virtue of an aesthetic consciousness that is your own research object?

Everything I learned to show through words could not stop here, everything I have experienced, everything I have discovered, everything I have gained in time, so that the diversity of forms of expression from art would be revealing in what regards the world of ideas. Undoubtedly, I had to place my art on the think line of convictions that want to have an echo in the light of eternity.

The explanation is simple: any conversation can facilitate access to a new way of communicating the message that would trigger emotions which at the same time would be the key word of reasoning in picking the meaning given to novelty with a potential of appreciating the distance between text and illustration.

An aesthetic consciousness is highlighted by the power of creation, the foundation of which is the relationship between you and the model you choose to represent you in the plan of idealizing a concrete situation of applying inspirational theories. It becomes an object of research for the personal dimension when it presents itself as a process of reflection on the reality set in the service of the realization of a new form of visual art.

At the same time, I am tempted to conclude that an aesthetic consciousness is a touch of lucidity applied to the affectivity I impress upon people, objects and deeds, with a personal note, according to a living, seductive chromatic and symbolism, so that the feeling of floating in an ocean of feelings, in a dream-filled universe is produced.

Leadership: Are you trying to create a crescendo of the experience of being in a relationship with a character that is completely different from you, but close to that autonomy of art to produce a wider alternative knowledge?

Viewed from a different angle, the inspiration I always cling to in order to rebuild a profile of perfection with representation before the beauty of a figure in its entirety is a form of practicing my patience while waiting for a response to the call to create another reality. It is a form of putting on paper, cloth, or any kind of material, thoughts, experiences, taking on moments of great coincidence between two worlds: that of the painter and the writer, the author's perspective and the convincing and sensitive approach of the character with whom he identifies.

Then follows a small sketch of the drawing designed to amplify through a fascinating symbolism the vision of an exit from real time and space: life and death. Two personalities conclude their conversation through an extremely suggestive formula: art is the recording of the self-revelation of God to man.

"We no longer have the wisdom of the ancients, the time of the giants has ended", said

Master Nicola of Morimondo.

"We are dwarves, but dwarves who sit on the shoulders of those giants, and in our nothingness we sometimes succeed in seeing further than them on the horizon", spoke the well-learned Franciscan monk Guglielmo da Baskerville. (The Name of the Rose)

Having an aesthetic consciousness means proving an unprecedented vision of art by placing thoughts and revelations about yourself in completing a painting in which the colors are not placed according to the natural laws of everyday life. But they follow the law of the anti-natural in an abstract space in which analogies flourish and cross the most varied directions of the perfecting of the spirit, of the fruits of the spirit of God.

The starting point of the highest knowledge is reflected by the ability to identify yourself so sublimely with the emotions and thoughts of a character from an impressive book, to put yourself fully in his skin, giving him more importance than you give to yourself.

Another Determinant Of Leadership is the "comparison" factor between you and the model you choose to represent you in terms of idealizing a concrete situation of applying inspirational theories.

You will more easily be able to think up a new image of yourself if you become inspired by the world of those who have crossed life's path before you, going from sin to holiness, from ignorance to knowledge, from experience to wisdom.

Leadership is the image with which you present yourself before a world that you had the opportunity to know from up-close, but also from far away, from personal experience and especially from the wisdom of the ancients.

Source: https://neculaifantanaru.com/en/another-determinant-of-leadership.html

The Antichrist

On December 31, 2023

Eyes are a window to knowledge, but many prefer to look in the dark.

God gave us eyes to see the light of his teachings, but many use them to walk in darkness. I drew this conclusion after a short conversation with a librarian from a university in Iasi. Surprised, I noticed how such a simple man, free to express his thoughts, could speak some chosen truths. And she told me, taking note, in a fit of sincerity:

"Every year, thousands of books are scrapped, for waste paper, and no one saves them. The teachers are no longer teachers, they are just gravediggers, because they are the ones who approved everything. What did these teachers learn from? What respect do they have for the teaching received from others?"

Another day, I went back to the library. Under a desk was a stack of older, dusty books, passed as if through the ranks of a forgotten time, representing a series of psychology volumes from the '67s. I was allowed to flip through one of the volumes, and among the well-written lines, like fragments of ancient stories that outline mysterious images in the readers' minds, I encountered a strange connection with an old Catholic church of which nothing but ruins remained.

Instantly, I remembered the forgotten words from the novel "The Name of the Rose":

"This inability of mine to see aright is perhaps the effect of the shadow which the great approaching darkness casts over the gray world. The more I read my own story here, the less I succeed in discerning whether there is any warp in it which goes beyond the natural course of events and the times which enclose it. And it is a difficult thing for me not to know whether the letter which I have written contains in it some hidden meaning, or whether it has more than one, and many , or none."

Leadership: Can the memories that inspire you form echoes of past events, through the filter of an inner transfiguration that gives new life to your knowledge experiences?

I reread those few lines from the dusty volume for a good few minutes, hoping to find a deeper understanding in them. Moreover, I reflected on the words creating meanings that, disregarding the flow of time, immediately made their way into my heart, just as colors make their way into a painter's palette, only much more subtly. One of the lady librarians told me that those old volumes were put aside to be sent for scrap, and because they had the library stamp they could not be loaned to anyone.

So I immediately wrote a message to a good friend of mine, a highly influential university professor, whose office I don't think was too far from the library premises. That's all I wrote: "don't let the books get lost, lend them to me so I can photocopy them with my phone."

I wrote several messages to my good friend, the great university professor. He has read the messages, but he has not replied to me either so far. The only sign from him after a few weeks was a pile of pictures taken on a wonderful holiday abroad at a marathon in Greece. As for the old volumes, the only silent witnesses of the past, they have almost certainly been scrapped, and no trace of them remains. Nothing was saved.

Just the memory of those vivid, conquering lines, written in red ink, amounting to a whole page, still warms my memory. How carefully they were written, with soul and from the heart! I suppose that this detail is worthy of the character William of Baskerville who, with his last strength, managed to save some old manuscripts from the Benedictine monastery, before the fire engulfed it entirely. I, however, did not manage to save anything.

Leadership: Can you watch the change pass before you, without being put in the position of witnessing the events that can hurt your hopes?

So, I turned to someone who had the power to save thousands of pages full of knowledge, but as the hero of Umberto Eco also stated: *"The last efforts did not help anything. How could a wise man communicate his knowledge, if he lacks the proof of his knowledge? Perhaps the manuscripts were condemned by their own refusal to be known, by the secret they kept? Of one thing I am certain: the antichrist is indeed drawing near, for no wisdom is left to him in the way."*

The darkness of ignorance spreads over the world, like a veil of the devil covering all living things. Especially knowledge is lost just like a light that goes out, like a flower that withers. And through their ignorance, the artisans of darkness keep the world in darkness by refusing to save knowledge, the same mediocre individuals who have learned nothing from books, and for whom books are of no use. Indeed, they have the power and authority to save much knowledge, but instead they let it all die. What is happening today, the scrapping of books without first being saved on the Internet, is similar to the burning of thousands of manuscripts during the Inquisition (1490-1500). The intelligent people of the past had something to say, and the system shut them up.

Those who defend science are the guardians of knowledge, while the others call themselves gravediggers of pure teachings, their ignorance revealing their easy nature, their superficial mentality, their great indifference. They are the creators of oblivion, not of rebirth. They are the evil in this world, the same inquisitor-clad soul from the past that still lingers.

Leadership: Can your thoughts form the whole of a universe out of torn pieces, seeing with the mind's eye the things that others do not?

The hand of God creates, does not hide, and does not throw anything into oblivion. The fragments of thoughts from that outdated volume, left in my memory like puzzles, echoes of some ancient social morals, until they form the whole, still arouse my questions and curiosities, bearing in mind the events of the time. Some of the great works of humanity were saved, most of them perished. And trying to piece together the words from that page, still in my memory, with eyes that see things that others don't, I find myself again in the novel "The Name of the Rose":

"There were few traces left of the church portal, gnawed by mold, even though so many decades had passed. Rummaging through the remains, I sometimes found pieces of parchment, fallen from the scriptorium and the library, surviving like treasures buried in the ground. I began to collect them, as if I had to put the pages of a book back together.

Along a piece of the wall I found a cupboard, still standing amazingly upright against the wall, escaped from the fire, I don't know how, pierced by water and insects. There were still some sheets in it. Others, torn, I found rummaging through the ruins below. It was a poor harvest, but I spent a whole day collecting it, as if I should have received an announcement from those "disiecta membra" of the library. Some pieces of parchment were discolored, others allowed the shadow of a face to shine through, sometimes the ghost of a word or several. Sometimes I found sheets on which whole sentences could be read, more easily I found links still untouched, protected by others that had had metal flaps. Bookworms, still

looking healthy on the outside, but devoured on the inside; and yet, sometimes, half a page had fallen off, one could see an incipit, a title..."

Leadership: Can the discernment you exercise towards some memorable details protect a creation of great spiritual value, so that what you feel in your soul is not lost in oblivion?

God is what remains in the soul, not what perishes in oblivion. Few, as many as they were, those words so deeply rooted in my memory sparked the need to write this article. They planted understanding, sprouting thoughts and feelings like unseen flowers, but full of the essence of life. In their light, I have contemplated the essence of my existence, and what I have written here are like the stars in the night sky. They were guides, guiding me through the darkness of uncertainty and providing a beacon in my march through the maze of reality. Or maybe my words are a mirror of Umberto Eco's story, which contains a hidden meaning at the end:

"I collected all the remains that could be found and filled two traveling bags with them, discarding such things as I needed to save that wretched treasure. All the fragments, sentences and unfinished phrases, I will know how to put them together, outline them in a different way, so that I can create something great from their littleness.

Along the way back and then to Melk, I spent many, many hours trying to decipher those vestiges. I often recognized, by a word or by a lingering image, which work it was. When I afterwards found other copies of those books, I studied them with love, as if fate had left me that legacy, as if the discovery of the destroyed copy had been an unmistakable sign from heaven. which said "Toile et Lege". At the end of my patient recovery, a small library appeared in my mind, a sign of the big one, which had disappeared, a library made of pieces, quotes, unfinished sentences, torn books.

These unfinished pages have accompanied me all the life I have left to live since then, I have studied them like an oracle, and it even seems to me that everything I wrote then on these pages, which you are reading , unknown reader, is nothing but a mixture, "a carme a figura", that is, an endless acrostic that says and repeats nothing but what those fragments whispered to me. And I don't know if until now I spoke about them, or they spoke through my mouth..."

The divine vision is acquired in the light of a hidden wealth, with the help of the thought of saving knowledge as a great creation, receiving the echo of an image left in the memory.

The Antichrist is a man totally devoid of knowledge, who cannot recognize a fortune in the subtle representation of some works, being blinded by the illusion of a claimed omniscience. He only follows the darkness that shows him the way, as a kind of compass in his life. Instead of orienting himself by the light and clarity of the teachings, he chooses to walk in the direction of darkness, guided by obscurity and the unknown. Thus, the darkness becomes for him a guide, a source of guidance instead of the light of the divine.

In this case, it is enough to leave the thought of saving knowledge, to see everything dissipate like sand in the wind.

Source: https://neculaifantanaru.com/en/antichrist.html

Any Creation Can Only Be Made Starting From The Initial Matter

On January 03, 2015

Becoming aware of an image can be likened to the discovery of a great fact, inviting you to see beyond the obvious, culminating in an achievement that exceeds all expectations.

- This conception of the priests of Ptah, according to which the god, about whom it is not known how he came into the world, seems to have created the gods by word, after having conceived them by intelligence, is implausible, absurd, it is only an exercise of the spirit, a dance step of thought, an acrobat's pirouette.

- I listen to you, Ibebi told him then. Tell me why!

- It is very true that the living being that has not received a name is, compared to others, nothing, it does not exist. If the term man had existed only to designate our species, if it had not been given a name, which in a way became your very substance, it would pass among us like a shadow. No one could shout at you, and if someone were to address you in the street by shouting in some way, you would have no reason to turn your head, to approach him, because the shout could be addressed to everyone and no one. Through your name, Ibebi, and through my name, Cheops, we truly exist, we have a being that all can look upon.

If I hear this name that is mine, I come to the one who called me. If I'm talking to you and I want to tell you something about someone I know, how would you know who it is if I can't name the person with a name that would identify him among other people alive? Likewise, when I turn to these two statues, I say that one represents an ibis, the other a baboon, for I was told so, for I saw them living in the valley, because they were named to me, and I also know that both the one and the other are the symbols of Thoth, that the god manifests himself through one or the other of these animals, and you also know that, and that is why we understand each other.

Leadership: In terms of the subjective interpretation of visuals, have you ever wondered how the reality around you could be perceived through the lens of image and form to highlight your sense of self and vision?

But if the raw matter were placed before me, the still-form stone in which the sculptor fashioned these two forms, what could I say about them, except that it is stone or wood or clay? But nothing could permit me to call the one an ibis and the other a baboon, unless we both agreed that each represented one of these animals, even if they did not have their shape. But if a third comes, who has not heard of our agreement, he will see only rough stones. Because the chisel of the sculptor has given them this form existing in nature, I know that it is one or other of these animals, and because I have been told that the god manifests in them, I can say that they are Thoth.

Thus the creator god, by the magic of the word, can give form to pre-existing matter, as the sculptor does with his chisel, and can name a created form, as we have named our own children, sprung from our seed, whose forms were fashioned from this initial matter. But naming them at birth does not mean that we created them. Any creation can only be made starting from an initial matter, which is called Nun or Tatenen. Therefore, I conclude that, as conceived by the priests of Heliopolis, creation, even if it sins in some aspects, is more logical than that proposed by the priests of Memphis, because the latter is purely artificial. I remember those illusionistic figures, made by some skilled jugglers, who beat the country roads and thus live by fooling the poor peasants.

The conclusion that leadership imposes is this: "Be aware of the emotion and virtue that can be conveyed through a work of art, even when it is only an image, without clear content."

Any creation can only be made starting from an initial matter, taking into account the fact that every creation requires a form, and this is obtained by modeling the pre-existing matter. For example, you might see in every picture, in every work of a sculptor only rough stones, their outline and form defined by a vision and a perspective that governs how they are perceived and shaped.

You too can be an artist if you heed the following advice: "*Your understanding of an image without content can evolve once you realize that its value depends on subjective interpretations of visual elements.*"

*** Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/any-creation-can-only-be-made-starting-from-the-initial-m

Any Work Of Art Carries Traces Of Its Creator

On February 07, 2013

Examine your "creation" in terms of those sensations and experiences capable of proving your value in the various aspects of the reality that sustains your outer world and life as they are represented in an endless universe.

It started out as the result of an impossible science. A pure interpretation of a vision that delimited present from future. A transformation on a perception level, which increases to the maximum the originality and novelty effect. With a steady hand, with an analytical thinking, such as *"Only I know, only I can"*, I was writing and renewing my wardrobe of ideas the same way that Van Gogh painted, like a possessed man, with the same swiftness, with the same maniac exuberance of creation.

Absolutely unique, this creation I was kneading from the mud of the events, strange by its composition, with permanent ricochets into a huge reality dividing into opposites, seemed to turn against me. It was going in one direction, towards suspension, or worse, towards self-annihilation, towards decay. Was it the consequence of my audacity to judge things in this manner, too hazy?

Like a creek that discharges into a stream and then turns into a river, I felt that everything I was creating, out of everything I was trying so hard to discover, out of everything that I had come to know, out of everything that I was worth, was pouring into something bigger. Into a huge ocean, with insufficiently defined boundaries. In a universe whose beginning and end can not be imagined by human imagination.

A misty horizon, dusty like a road rediscovered after thousands of years, hardly accesibile.A horizon not pleading to an ideal accepted by most people, not circumscribing their horizon of expectations.

To give your creation a content of authenticity means to assimilate the idea of "sacrifice" with the deepest content of an image that triggers the feeling of an intense involvement in existence.

What an artist is trying to build on some complex details, which in a case would have been worthy of a Raphael, that is, a revealer in the world of ideas, should not interfere with sentiment. If my work had reached the hands of Agatha Christie, she certainly could not help but make a very important remark: *"There is not enough blood or bodies in your work ! "*

On the other hand, a literary critic, who values objectivity, would have put it this way: *"It is true that writers have a predilection for unusual ideas. Ideas away from the boundaries of reality, rather fanciful ideas. But how can your ideas, freakish and precious by their ingenuity and originality, contribute to the smooth running of things in your profession? What is the impression it leaves to the readers? How could they be the origin of your excellence?"*

Leadership: Can you observe the various aspects of reality in a particular way, equating to a tendency towards autonomy that leads you to master a destiny to which only you can offer expression?

The horizon that your "creation" materializes is the key indicator of leadership. And only if

you are a talent-endowed person, an inspired person, you will be able to facilitate your artistic career in terms of ideas, concepts and perspectives through a complex process in which "The Demiurge has built the universe by putting spirit in soul and soul in the body," characterized by inclusion in a chaotic world.

The horizon, a strength that should be much better exploited, resembles an object made with craft, according to its inherent rules of composition, which may or may not enjoy certain popularity among those interested to access your potential. The reality in which you find yourself is a sum of your perceptions and attitudes on the external environment, on the surrounding world determined in a very profound way.

On this line, as a insurer of perpetuating leadership, as a *customizer* of the essential elements that define your inclinations, the artwork – the creation you give priority to on the road to achieving excellence, appears as an indispensable, new and challenging presence. It appears as entity – an abstract concept that cannot be found anytime and anywhere, as basic fuel of development that cannot be achieved anyway and by anyone.

Such a horizon appears as a relatively rigid plateau, as an innovative and influence generator brand, as a representative competitor in the landscape of today's and tomorrow's artists. The leadership of he who creates new standards of performance in the fight against "the raw material of progress" (the full exploitation of human stand out potential) will constitute an opportunity for admiration and pride for those contemplating it.

Leadership: Can you bring your creation to the level of maximizing your personal value by calling upon a picture that speaks everything about a knowledge whose secrets can only be perceived by few?

Everything you create is transferred to two terminals for connection with an external circuit, conditioned by an "impedance operator" – able to provide undifferentiated positive and negative impulses.

Making something with art means executing and completing it through a set of "competing forces" generally accepted and recognized. It will be difficult to glimpse, from the perspective of your own understanding and knowledge, a quality road to walk on, unless you have next to you two "dipoles", two law courts, two evaluators – **a critic** and **an anti-critic**, both featuring a huge potential to cooperate and maximize your value.

Then, you have to become a good evaluator. Weigh the feedback from both and see which weighs more after their verdict – the sine qua non condition of your sustainable development and of an effective promotion of creative potential. A knowledge whose secrets only few can perceive is the result of an artistic journey that changes its theme according to the events and things you evoke with admiration, through which the image of a higher spirituality detached from the service of matter is reconstituted.

Your level of excellence is given by the feedback with greater weight in predicting your performance. Any argument in support of your creation – the leadership – can be justified as long as there are clear guiding marks on a real public interest. The evaluation report should reveal the framing of your leadership in the optimum development parameters.

The level of maximization of personal value can be determined by the image that represents you in a state of continual creation seen from the perspective of a divine intervention in concrete things and earthly phenomena.

Any Work Of Art Carries Traces Of Its Creator are the two rows of terminals that guide your way to obtaining a good result in the race to achieve excellence, preventing you to slip to extremes.

Is "the creation" you give life to the result of an impossible science? Is it pierced by permanent ricochets into a huge reality dividing into opposites? Is it turning against you?

Examine your "creation" through the two law courts able to properly assess your level of excellence.

Source: https://neculaifantanaru.com/en/any-work-of-art-carries-traces-of-its-creator.html

Aphorisms And Well-Polished Opinions (I)

On September 01, 2021

To be so good in one area that you have only one equal: God. Only then will you accomplish what is called the "Great Work".

Many people look up to the stars, but very few manage to rise to their level of brilliance.

Whoever has science does everything for science. He who does not have science does nothing for science.

Every man has the duty to discover a new realm, beyond the sight of the world, beyond the limits imposed by society and time. A land that will bear his name as a sign of gratitude for the perseverance he showed all the time.

It is so easy to master the subject. With one condition: to know how to compose it, to know how to recompose it in new shapes and dimensions, to stimulate it and to continuously interact with it.

It is so easy to see the universe in a grain of sand. But first of all learn to create the universe and be one with it.

The man who knows nothing is the seed of a creation awaiting its fruition.

It does not matter what enters a man's mind, but what he is prepared to understand.

Do not try to acquire a high knowledge if it cannot guarantee performance and durability.

Art relates to a single law regarding the act of creation: ONE is more important than MANY.

The time you spent with your rose is what makes your rose so important.

There is a certain kind of worship in the "Metamorphoses" and the sacred vows that Ovid makes to higher beings.

This is also a kind of holiness: to place Creation and Discovery in a place of honor in the image of Jupiter.

To be perfect in one field, so that you have only one equal: God. Only then will you truly understand the message of the master Michelangelo's work!

To relate only to infinity. To give continuity to your creation, without ever consuming yourself. This is how you gain immortality.

Alchemy, which for hundreds of years has stimulated free minds, will take another name:

Leadership.

There are two kinds of people: the very few who know, and the very many who will never find out.

The secrets of Great Science are strictly the prerogative of Prime numbers!

You can think like an employee or like a leader. It depends on how high you want to express your uniqueness and how strong your will is.

The old alchemists were only half learned. They knew how to pass a metal through the rain of fire, but they did not know how to worship it exclusively to God. The 21st century has brought change, with it the removal of the danger of dwelling in the fascination of a spiritless miracle.

The greatest power of creation is to be yourself the expression of its perfection.

To see everything from above, be willing to climb more steps of unpredictability than you are prepared to face.

Continuously double your value based on the results of your talent. A valuable man is a talent with great power of expression.

You can't be a great actor if you lack charm. Please, play the small roles and leave the big ones to me.

Those who want little from life direct their efforts towards the poorest targets.

The man who thinks only of money will never be a Creator.

Creation is a journey in the valley of patience, which has as correspondent a quotation from the Bible: "Leave everything and follow me".

Those made to embrace the mysteries of Great Science are constantly offering something new to the world through their very creative "production".

When you really like a song, but so much... and the voice, and the lyrics, especially the very fine rhythm, all you have to do is experience it in another form of art, as if you were part of it .

To know how to see. And if you fail to see in time, someone else will see for you at exactly the right time.

Talent: What others find so difficult to do, must seem so easy to you.

Show me a man who changed and innovated the field of science, and I will show you a man who knew God.

Great Science is only for those who have devoted themselves entirely to Creation.

When someone goes away from you, wish them Bon Voyage with all your heart.

Some confuse the church with God, just as they confuse the geek with the Great Science.

You can find peace and inspiration only in the middle of nature. Each blade of grass always tells you something else. Don't try to count. Just listen. And look.

Not what you show to the world, but what you work in the background is the source of true art, and of Great Science.

The surest way to communicate with the Universe is through the sound of music.

To treat science in the same way as the cat plays with motorcycles. This is the whole secret.

The highest science in the world is leadership. The important thing is to find someone who uniquely redefines it.

Only those who dedicate themselves 100% to the practice of a trade will learn all its secrets. And he will always manage to invent other secrets.

If the world knew the plans of the universe, probably no one would make plans.

The great challenge before reaching the philosopher's stone is to withstand intense fire for at least 20 years, after the first 20 years of life.

Only a few isolated individuals will always be the basis of great changes.

In leadership there is only one constant of balance: One man does as much as all the others.

Great Science is intended only for those who dedicate themselves entirely to the act of creation.

If you yourself do not consider yourself a value, then neither will others treat you through the lens of the added value method.

Everything is always revealed to the few.

Perfection is the religion of chosen minds.

Even a cloud or a bolt of lightning can indicate an important message: be careful!

The first condition to achieve excellence is to follow your own path.

Leadership must first of all be a tool for popularizing science.

The future belongs to those who manage to activate in the soul of the world the idea of continuity in the evolution of science.

The motto of a winner: every day I become more confident in my science!

Leadership is determined by one constant: "You don't have to be like the others, but rather the others have to be like you."

The total punishment is to live with the fear of not doing what you like. In fact, the hardest thing in this life is to do what you enjoy. Most of them always find something else to do than what their heart desires.

The only way to strengthen the connection between Science and God is through Creation and Discovery.

To read in a swing, in the sun, and let the rays illuminate the right words. Is the universe trying to communicate something to you?

To discover by your own forces the connection between chance and magic that creates the Great Opera.

All the things you need to achieve your goals are always around you. You just have to notice them.

It only takes one man for total change to occur. One is a magic number.

Some create the change, others are forced to admit that they are witnessing something new.

If your plans do not resonate with those of the universe, then you will fail, no matter how smart and strong you think you are.

A total change can only be made by a man coming from a different environment than the one for which he was originally built.

The great art of creation means knowing how to see in absolutely any banal thing a column of infinity.

The present and the future belong to those who accept the absolute beauty of creation!

Whoever truly understands art has the duty to save it from being forgotten.

When you do a bad thing, remember: you will always face the fear of the bad done coming back to you.

Only those who dedicate their entire life to science are able to unravel the secrets of art and the universe.

If by the age of 35 you haven't formed a new understanding of science, then be sure that you will never succeed in producing total change in any field.

Don't let a day pass without making your contribution to the development of science and art.

The great art of creation means knowing how to see in absolutely any banal thing a column of infinity.

The infinite is the invention of immortal minds.

Nature is the best teacher.

The great changes of the world are made only by men who build new universes.

You need 10 years of assiduous practice, so that in the 11th year you understand a small part of the endless enigma of the Great Science.

Establishing a personal style of making art means following a fiction for 15 years that can make you the mirror of a new reality.

Every day the universe makes you more confident and stronger, so that you become a part of Him.

Always see much further than the rest of the world sees and never deviate from the path of faith.

If you want to be the best in the world, you have to give more than the rest of the world gives.

Great changes always happen because of those that no one expects. That's how the universe works.

Never try to rise to the level of thinking of the one you do not know.

The great spell of magic is to discover for yourself what other magicians have discovered, but through a completely different formula.

You learn all the secrets of knowledge in vain if you lack the alchemical power to endure the process of complete transformation of matter.

Reading without writing is as insignificant a fact as looking at the sea without swimming. You cannot feel the spell in its fullness.

Cowardice betrays itself whenever an opportunity arises, but first of all it betrays itself through revenge.

There are two kinds of people: those who think in terms of "jobs" and those who think in the style of Steve Jobs.

Never judge a beginner. Judge him at the end of his journey.

When you listen intensely to a song, it would be said that you are inspired to the max. I don't know how to do it. But I think I always resonated with the Enigma band. In the end, a Romanian is also inspired by a Romanian, only on a different frequency of vibration - an equally high one.

You must completely forget the past in order to redefine your present in the light of the future.

Every thing around you is always trying to tell you something, you just have to know how to listen.

When you talk about art, you have to feel the indirect presence of the painter in full creative process.

The great tragedy of art is that more and more people seek to understand it without learning to build.

It is enough for one person to have a new vision on a field so that the change of the whole world is complete.

Secrets are the expression of a reality that no one believes possible.

Every day you become better at what you do and more confident in your abilities.

Changing the world is the work of great creators of ideas!

If you fail to communicate with nature, then you will never be able to be of use to the Universe.

The global change in terms of leadership will start from Romania.

The surest way to communicate with the Universe is through the sound of music.

To feel what no one else can.

The first, essential thing to have a significant power in a certain niche market is to constantly increase your visibility.

In leadership, only one exception always stands. No matter how high the value you attribute to yourself, the one who has to lose is the one who does not allow himself to connect with you.

The man who is not able to definitively forget the past is condemned to relive it in an eternal and deep depression.

In order to get the most from life, you must first value as much as possible, then ask for as much as possible.

Being the best in the world in a field means weighing everything from a very strong position.

A vengeful shadow will always be nullified by a guardian faith.

If you have a good strategy, you can't fail. Trust only your mind. Don't get distracted by alluring views.

This is the only and greatest wisdom: "Be patient until the time comes for you to become someone else, much more than you are now."

The whole struggle of man is to have the strength to reach the point where the great trial of the universe is revealed to him through the meaning of life.

Before you start writing, find a space where you can express your thoughts.

When you're aiming for a great goal, the universe puts people in front of you who will help you achieve it.

Whoever is able to produce the infinite will be able to sustain the universe.

Only he who measures his knowledge with an entire universe can produce the infinite.

Stay away from weak people, at least until they get brave and become strong. Or let them live the rest of their lives with their weakness.

Mastery in leadership is seen when you have all the assets of a game that others cannot play.

A good craftsman is not only recognized by the way he works, but especially by the way he collects your tools.

Only those who help science to take a big step forward have truly understood the intention of the universe: to consider infinity as a creation of the human mind.

The weak man is always looking for detours and ways away from the main goal. The strong man goes straight to the target and does not get lost along the way.

When you are the best in the world in a field, you don't think in terms of jobs and resumes. You think only in terms of Business Model.

In leadership, as in life, there is a universally valid law: it doesn't matter who leaves, what matters is who stays.

Perfection is the secret geometry of form and background, in no case a color thrown at random.

It's one thing to sing from the "pain" of a general trend, it's quite another to know how to make art even from a grain of sand.

Talent + Science + Experience + Passion + Magic = Alchemy

A man who fails to lay the foundations of a science will never be able to establish himself as a science.

One of the most important lessons I have learned so far is that you will never learn leadership by reading personal development books. The secret is elsewhere...in broadening the horizon of interpretation and application of knowledge. Activate your creative function and personal affirmation!

The true promoters of progress are lucky to always meet when they are most needed, and form a formidable team.

God is the interface between faith and science, the confidence in accomplishing a goal close to the limit of the impossible and the discerning spirit to choose the right moment and the right means to achieve it.

If you don't rush to do a certain thing on time, you end up not enjoying the benefits that result from it.

Every day you become more and more aware of your value and you have nothing left to do but think how it can be measured (first of all) in words, in the most credible way.

To play with matter and produce the transformation of its elements in the same way as the chemist chooses the most relevant experiences for the implementation of new laws and principles.

The more vivid the imagination, the more the horizon widens.

The more ideas you have, the easier infinity opens before you!

When you're the best in the world, you love driving more and more.

When the talent, the passion, the experience, the will, the patience, the perseverance, all the artistic inclinations come together in the closest way, only then is God's great work of creation fulfilled.

Never let yourself be guided by your own exhortation: "Be the best in the world in a field".

Leadership is not based on modesty, but on complete trust!

The infinite is a neighbor only to people who create their own perfection.

The Great Science is a nucleus equivalent to infinity: you must possess it to be able to outline it.

To be the best in a certain field means to befriend science so much that it does everything for you.

To keep yourself in the first place - that means being exceptional.

When you're really good at something, you know for sure that you can achieve absolutely anything.

He who does not know how to produce ideas from any small form of matter is not a true scientist.

The best "place to live" is to always be at the top of the leaderboard.

Once you've perfected a skill, you begin to see ideas where others can't. Even nothingness is an idea that hides so many others. Infinity is the sum of ideas that only jump in the eyes of those who have recognized and redefined "nothing".

Every day you become much better and more confident in yourself and your science, while others are every day falling further behind, far too far behind to face the present and the future of science.

Only he who has understood the infinite will gain his immortality. Find out the secret before you master it!

When you realize what your real worth is, only then do you begin to see things from above.

Science is the pillar of infinity from which the world was created. Whoever truly understood this, knew God.

Every moment lost by others is a moment gained by you.

Cowardice gains its boldness only in the face of anger, hatred and malice. But it remains completely unmoved in front of the true values.

Being the best means moving forward while everyone else stagnates.

Brilliant people advance in skill, the others float adrift like old men without a present and

without a future.

Being the best is a path where you don't encounter any obstacles. Little by little, all the doors, all the windows, all the locks, all the opportunities, all the roads open for you.

While others fight everyone for power, you get the power without any weight. Without lifting a finger!

Great men are valuable because they do not participate in any battle. They win by themselves only if they continue their course. That's all: keep moving forward!

Source: https://neculaifantanaru.com/en/aphorisms-and-well-polished-opinions-l.html

Aphorisms And Well-Polished Opinions (II)

On September 01, 2021

Some grow old and perish in eternal oblivion without having learned the secret of the Great Science. And if you leave with the idea that you were someone important, remember the following: the fact that you climbed to the top of the tree does not in any way mean that you understood the movement of the planets in the solar system. Not to mention how far you were from the mysteries of the universe..

Some people take science to the level of the next century. Others follow in their footsteps. The rest claims to be in agreement with science.

When you understand that no one has your achievements, only then do you begin to truly represent Leadership.

You can consider yourself the best in the world in a certain field when the world becomes dependent on your achievements.

When you are the best in the world in a field, you definitely stop comparing yourself to others. Uniqueness is a power that has no equal.

Whoever does not discover by his own efforts the hidden path to great science, he will never surpass himself.

When a titan takes a step forward, humanity needs ten thousand steps just to catch up.

The only way to continuously improve your performance is to absolutely love what you do.

It is not enough to become the best in the world in a certain field, it is more important to know how to stay ahead.

There are some people who actually write the future in the name of science, while others just endure the present.

Don't rush to shine in one direction or another. Because one day you will be surpassed by all those (really intelligent) who show your value at the right time.

The best writer in the world is the one who taught you to write much more deeply than he managed.

You need 10 years of daily training, under intense fire, to acquire the skill. And only from the 11th year do you start performing.

A single man can change the entire thinking of the world if he strongly supports the idea of a creation that accelerates the progress of demand and the progress of nature.

Only those who dedicate themselves 100% to the act of creation will discover all the secrets of art.

Writing from the heart is the only free medium that teaches you to think big.

When the talent of the artist will shake the hand of experience and will be greatly helped by perseverance, only then will he discover the Great Science.

There are people capable of absorbing daily, like a sponge, a certain value from the great secrets of science. Until one day when they themselves will constitute themselves as the language of Great Science.

Nice encouragement received at this time from a reader in India: "In the future, you will represent the standard of courage in creativity, but also the standard of absolute performance in the science of management."

Order science to obey your will, as if you were its master, the one who gives it life!

Day by day you become better, more creative, more advanced than everyone else in perceiving works of art.

A true leader takes a step forward every day to double his value in the world. Otherwise, he has nothing to look for in the head.

If what you have to say is found elsewhere, it means you have nothing to say.

When you are the best in the world in a field, you begin to understand that the only oasis of peace is the beauty of nature contemplated against the background of art.

Science is like a rose petal on which you must catch every glimmer of dew.

You feel great satisfaction when you see your value increase in direct proportion to the growing number of your readers.

When you are the best in the world in a field, the first thing you realize is the importance of your value.

A man who acts is much more valuable than one who makes plans. The first gets somewhere, the other stays put.

One man who dreams is much stronger than all those who pray.

Every artist is faced with a doubt. What do you prefer to know you are: a creator of matter or an explanatory model of its nature?

When you become the best in the world in a field, you become aware of the fact that you don't depend on others, the more others depend on you.

Always be an indispensable condition for progress. Little by little, a circle of vital forces will form that will contribute to your positioning in the first place in the ranking of the most valuable Brands.

To present a scientific topic in the most engaging and accessible way to the general public is like asking a young and beautiful girl to dance, and she would answer you: "With the greatest pleasure!"

When you are the best in the world and you know that no one can do what you do. This is where the beauty of leadership begins.

In order to solidly promote yourself in a field, you have to be unique, like an impeccably polished diamond, which everyone wants.

Being the best is not a goal, it is not a choice, it is not a dream. It is a destiny. It is a merit. It is the echo of the universe!

God does not forgive cowardice. Well, cowardice is synonymous with betrayal. The first man to betray you one day is always the one without courage.

The most ambitious initiative is always the saving one. Whoever really gets involved in a cause that is already on the table will win everything. Or will he continue to be condemned to play responsibly by setting limits.

From the moment you got wings, you know that there is only one way left: to soar as high as possible. Next to those like you!

Truly valuable people always reach much further than anyone could ever imagine.

There are many people who seem to lack appreciation. They present their works in front of the evaluation commissions. But who are the ones evaluating them? Why do they need a note from them? Normal: because they depend on the evaluation of others.

But a leader, the man who possesses a very advanced knowledge, does not need grades, because he knows that he is already far above the others. A leader thinks in the following way: "I don't need you, you need me! You don't evaluate me, but I have to evaluate all of you!"

Always be First or Last, but never in the middle.

Companies and universities that want to prove their value should first of all invest heavily in truly valuable people. In Romania, a man of great value will sign a contract with any university only if the institution is willing to invest a considerable amount of money. The words of an IT expert: if you can't afford to invest in a valuable person, then turn to a rector or a university dean – they ask for less money, but you will learn very little from them.

Sometimes you have to be better than you are, to be you.

You have to master the means of art well, to understand that no one else can take

possession of them.

Genius is recognized by the uniqueness and durability of the work created from the divine language.

The most insignificant discussions reveal the greatest values. The most open discussions are the support of the most sincere characters. Discussions without a draw represent the final conclusion of a cause of interest.

Never compare yourself to others. Always be way above them.

Passion and Talent make you invincible. Two worlds that intertwine inside the same universe.

Choose only one path and keep moving forward as if there was no other.

The most useful advice comes from people who have lived and done the impossible.

All pupils and students are conditioned by teachers to learn, just to collect some points. What no one tells them is to find a passion. Because if you find a passion, you can with the slightest ease leave behind (even by a thousand years) any teacher, of any rank and with any position. Regardless of whether he is called rector, than or lecturer.

If the winner is formed according to the principle of first place, if you deserve to be the best, then how could you refuse what is predestined for you?

There are two kinds of writers: those who write from their own heads and those who write from the heads of others. A good writer is recognized by the way he lays down his own thoughts. While a mediocre writer is recognized by the co-authors with whom he signs an academic paper.

There are two kinds of people: those who die believing they have done something in life, and those who never die.

The Great Kingdom is intended for those who have learned to comprehend the infinite.

Whoever fails to transform himself into a drop from the ocean of time, will never succeed in leaving footprints in the fine sand of the hourglass of the universe.

You are what you live in the play of your own mind.

Special people only move towards a future that gives them as much value as possible. Be present only where you are properly valued.

We have so much to learn from nature, we need to feel before we comprehend.

Every life is a novel. To read all the world's novels would be to know all her lives.

Once you have discovered the infinite, all that is left for you is to achieve immortality.

Patience is not revealed, it is learned through faith.

One of the rarest moments in life occurs when a gift is revealed to you that can elevate you above all others. An absolute zero can patiently turn into a perfect infinity.

Competition is one of the means to get closer to excellence. It is one of the basic engines of development. Without competition, the evolution would have been much slower.

With every discovery you make, you position yourself one step above the rest of the world. What matters is who discovers first. The rest of the world will try to follow in his footsteps. Remember Amundsen and Scott.

The unfeeling man will never gain mercy.

Uniqueness opens the way to immortality for higher spirits.

Science reveals itself only when you call upon it.

The evil man will be forgiven everything only when he does a tenth of good.

Very few people truly embrace a Passion. And, even fewer appreciate what must become because of the Passion.

Let passers-by be proud of what they have and what they don't have. Meanwhile, you add new steps that lead to the top of the performance pyramid.

An exceptional sculptor practices his skill by continuously creating new pieces of art. But the truly special sculptures, which are not available to everyone, are only made to order. And these have a very high price.

Give science your time, and it will reveal to you the secret of the universe. Listen to the voice of your heart, and it will reveal to you the language of the universe.

A bird that does not try to flap its wings and does not try to soar, then it is certainly not an eagle.

The secret is infinity. If you manage to ensure the continuity of this universal landmark, it means that you have surpassed yourself.

Reserves are for people who don't bet everything on one card.

If you want to be a great man, in any field, start by being self-taught. Excellence gives a high mark to individual study.

No strategy will get you closer to your goal if you don't prove that you are up to your goal.

The ultimate secret of science is knowing what to do with what you have learned after realizing who you really are.

It takes a lot of enlightened minds to be able to evaluate the performance of an economical light bulb.

Spirits that rise too high, usually end up in the void space.

Leadership is a song that manages to be heard through its chorus.

It is truly sublime to observe intellectuals investing time only in resizing their self-esteem.

These are your wide open windows to a safe and long ascent.

To present leadership in a new light is only the prerogative of a cold inspiration artifice.

Leadership is the poem to which the artist gives a final version.

People who constantly hunt for the faults of others will never recognize their own faults.

The only important source of profit you can make the most of is the potential to become the best.

Leadership is a treasure that is revealed only through rediscovery.

You have to trust the unknown, so you can turn your gaze to a more distant place.

It is a time when you feel empowered to fight against everything, and win. "Remember: you are many, and I am alone!" Then you realize that the struggle does not bring you the same joy as a nice gesture, a smile, warmth of soul.

If you sit all the time with tense muscles, then you will never relax.

If the rose could talk to you...but it is always silent. You only know that it is beautiful, but guarded by thorns.

The one who needs biographical sources to develop a text with rich content, lacks the experience that precedes the vision.

Would they have heard of you if you had not been appointed to a high office? Your true worth is made up of who you are and what you do beyond the job.

You can't understand a man until you've been through what he's been through.

The best teacher in leadership is life experience, much more important in personality formation than professional experience.

First compare yourself to the best professionals. Then find your best role model and push your limits.

Combine several styles, then form your own style. He studies art on his own, then deviates in a controlled manner from the trends drawn by other creators.

You can't be what you are if you don't know who you are.

You cannot conquer a fortress without first identifying its location.

The beautiful lives through the special design of the flower. And whenever a petal falls, it happens not because it lacks sunlight, but because it falls prey to the wind.

It is easy to understand a world, if you are its creator and its caretaker.

The man who knows everything is the embodiment of unattainable perfection.

The important thing is not to give people a vision. Rather, ignite in them the power to form a vision for themselves.

The difference in potential between leaders and people is that the former generate the transformation, the others pass from transformation to transformation.

Better to break an invisible wall than to continue a refinement that subjugates all possible forces.

Only if you come to fully control one science will you be able to generate the germs of a future science.

If you want to be really good in a field, then aim to study a more advanced field, to which you are a complete stranger.

Until you are sure that you have earned the freedom to live a meaningful life, don't give up. After the party is over, the friends leave. And only you remain.

A star that is not interested in shining will always remain unnoticed.

A bright star in the sky is not enough for the night to take on a dreamy hue.

Did the experience help you stand out through a special uniqueness?

The strongest sparkle is best seen in the depths of darkness.

You have to rise as high as possible so that the people below notice you.

A man of fire is always recognized by the flame.

A strong character is coordinated by an even stronger soul. A strong man can only move mountains if he is driven by strong motivation.

Everything is transient, except the essence that makes the infinite.

The man who does not know what he wants is always looking for everything in the implied form of mere shooting stars.

The true price that the future full of rewards demands from the ambiguous present is this: to know how to forgive, to understand with the heart, with the soul.

The invisible, the unknown and the infinite are the three great components that make up the Great Work.

The winningest leader lends his followers new valences of affirmation from his own performance resources.

No matter how many blades of grass there are on earth, they will never shine in the darkness like a star.

You will never become the best if you place yourself on an equal footing with others.

You cannot rise above your Creator. Because in this way you would become your own role model.

All elves have the right to make the most of their creative potential. But their imaginative transformations are created by only one set designer: God.

The best ideas emerge when you build, not when you plan. So, build as much as you can.

Patience, flexibility - then speed and endurance. To embrace change with great love. And to use absolutely everything that, good or bad, comes your way.

Leadership is an approach to sustainable development, only if it has continuity in human transformation.

Above all, in the future the emphasis will be on talent and qualities. Above all, the individual training and the results obtained in the activity carried out independently will count.

While more and more individuals will accumulate diplomas and certificates of competence, others - the few and special ones - will create another path. A road of passion. Much more effective and spectacular than it seems.

As long as man has the will and the freedom to use his talent, he will also have the means to complete the battle of his life.

He who achieves success too soon, gets spoiled later.

E - I = M (Experience – Imagination = Mediocrity)

Open the dictionary to any page. Choose a word. Only one. Then try to create a literary masterpiece without taking inspiration from any other source. Write with your eyes closed.

God is the meeting point of the three mystical courts: the artist, the magician and the alchemist.

Whoever knows how to manipulate matter knows best how to create a universe among so many universes.

The ignorant try to understand the matter. Artists shape it. Magicians condense it and frame it in an endless cycle of rotation. And the alchemists know how to enliven it.

Let the others around you overtake you. So that they fail long before you reach your destination. Often the road to excellence is smoothed by the "speed" mistakes of others.

A master manages to configure matter to his liking. You will become a master only when the grateful subject obeys you incessantly.

If you have not reached the stage where you can actually play with the material and shape it as you like, it means that you are far from true mastery.

You will find yourself only when you recognize yourself.

You will achieve mastery only when you surpass yourself.

The proud man is a loser because he always lets himself be defeated.

If you manage to perceive the imperceptible, you will always be able to produce new echoes in the universe of this world.

Source: https://neculaifantanaru.com/en/aphorisms-and-well-polished-opinions-II.html

Aphorisms And Well-Polished Opinions (III)

On September 01, 2021

Either you bet everything on one card, or you don't play at all. The best players are always dealt the worst possible cards, but they know how to turn them into the best.

The loser perceives the mountain as a whole. The winner focuses on the pebbles that make up the mountain. While the first says to himself: "I will never be able to move the mountain", the other already has a few pebbles in his hand. Performance is like the pebbles in the mountain: it's only a matter of time before you collect them all.

The artist can expand his art with only one condition: to possess the science of construction and composition.

You must reach a high level of understanding of the obscure, in order to succeed in heating matter, transforming it and producing its expansion into light.

Why settle for just the status of being good, if you have the opportunity to be brilliant?

He who only knows how to play hard and keep the fight on his feet will never get a consolation.

The man who has not discovered a talent or a passion will only be able to excel in mediocrity.

A single idea can transform an ordinary man into a genius. The idea opens the locked gates of your true potential.

He who claims to know everything knows nothing. And the one who claims to know nothing, actually knows everything.

The man who cannot reinvent science or mold it exclusively to his will will never acquire mastery.

When the world stops thinking about money, then it will understand everything. And he will have everything.

To know good, you must first know evil. To recognize a truth, you must first deny it. To truly love, you must first hate. In order to be certain that you exist, you must first deny your own existence.

Above all, seek to acquire the science that suits you better than anyone else.

The winner is not the one who gets only a small part of a whole. But the one who acquires by his own forces the knowledge to encompass the whole and to reinvent it brilliantly.

The secret of mastery: Learn to create a single dot, which you can then infinitely multiply by itself.

Whoever is not able to give life every day to a new special construction, or to a completely different vision in his field of activity, does not have the right and the power to call himself a professional.

You don't want to be among the best. Never compare yourself to the best. Always be far above them! Remember that no matter how strong the lion or the tiger, the eagle is always high, far above them.

The secrets are revealed only to the few, who have sweated for many years in a row in search of them.

Be strong through understanding. Be good par excellence. Be yourself.

Professionals create something new and viable every day. The amateurs do nothing but repeat the recipes and labels of the original creations.

Science is not a tool that you can love very much without having approached it directly.

The notions of a symbolic science can always be interpreted, but rarely understood.

Every dream has a star and every star has a dream.

Alchemy can only be done in the dark. Because darkness hides very little light. And precisely that small light is the essence.

There is not just one universe, and no more universes. But only infinity!

The moment you discover the phenomenon behind the science, you will feel obliged to delve into yourself to amplify your worth.

The unknown is the source of power for great knowledge.

Only those who have the courage to plunge wholeheartedly into the unknown will find out everything.

Excellence is built only through passion and perseverance.

It doesn't matter the number of those running with you. Only the most persevering of them who last until the end of the race counts.

The hardest thing to endure is the suspense: will tomorrow be like today?

In vain you are the best, if you do not have the best.

The hardest thing is to take one step forward, knowing that someone else will take two steps back.

The restricted alchemy formula: believe before you know!

The most important thing is who you are before you reach SOMEONE.

If the flame begins to go out, the blame rests entirely on the one who does not know how to keep it burning.

To always do only what you like. To do only what your talent requires.

And one day you will become the best in the world.

Alchemy is only the science of the masters. Pick up a shard of glass, boil it for two hours, sprinkle a little moonshine over it, hang it from a sunbeam, and you'll get a diamond.

A gifted man only needs a moment's impulse to create a whole world with its own laws. An experienced man needs a whole life and a whole world to find that he lacks talent. In fact, talent is much more important than experience.

To achieve what no one else can. To understand what is obscure to others. To discover something important on your own. To conquer a new language. To achieve in a single day what would take others weeks, months or even years. This is what it means to be a master.

Everything is transformed. In any field you can be an alchemist, with only one condition: to succeed in transforming any condition into another condition.

Books often turn out to be much better than people.

For some, boundless kindness means that they always have the last word. Therefore, you sometimes have to be a little mean to people who are too "good".

He never envied others. Do everything you can to make others admire you enormously.

A future performer begins his journey to excellence starting from the status of "marginit". And it completes its training until it surpasses all those ennobled with the status of "Super Brand".

It is not difficult to create a new life scenario. Hard is how you interpret it.

Too many to hurry to find a job. Too few direct their efforts towards achieving excellence.

A true performer does something every day that brings him closer to the ultimate goal: to be the best of the best.

If you want to receive something, learn to give from yourself first. If you have already given,

learn to wait to receive. Don't endure time, cross it. Is it your turn to take a brave step forward? Do you expect to receive something without giving anything from yourself?

The most difficult constant in life is: synchronizing with yourself, with the things you want to change, with the dear people around you.

Promote your value before comparing yourself to the best.

Train ten hours a day, for six-seven years, on a single skill, and you will end up controlling it better than anyone. Be convinced that 99% of the aspirants to the status of performer do not even start the training, or do not carry it to the end.

Consummation is about going deep into the most real unknown of all unknowns, and discovering the highest light within you.

The unknown is the most important performance constant.

Two kinds of people deserve the most attention: those who know how to lose and those who do not know how to win.

Talent does not need diplomas or study certificates to develop and assert itself.

As long as we allow ourselves to be Human, there will be Leadership.

Whoever has a passion, but does not make it a real bastion of resistance, will never perform.

The hardest thing in the world is trying to do the impossible. And the most beautiful, to succeed.

Be good at one thing, one thing only. But be the best in the world at that

Talent and Passion – two twin brothers who understand each other perfectly in their language.

The three stages of transformation: search + find + assign a meaning.

It is not important to know them all. The important thing is to know one thing that no one else knows.

Passion is the force that gives you the guarantee that you are much better than others in a certain direction.

Talent is like a flower, which once sprouted, only needs to be watered periodically so that it does not dry out.

The only and most valuable teacher you have is your mistake. Correct, correct, correct until

you achieve perfection.

There are no geniuses in this world. But there are only two constants "CAN" and "CAN'T".

Only the man who has discovered a secret is allowed to reap its full fruits.

Many have asked me why I am in such a hurry to finish certain projects. I answered them: because he who does not hurry, will never finish.

Only for that someone who will share my creed: "Even if everyone is against me, I will be with you".

One is to be good at a field of activity. It is quite another thing to be excellent in a field of activity. Being good means being in a circle with thousands, or millions like you. But being excellent means being the one who spins the circle.

I was like that a long time ago. When you let everything happen, you feel better. After 100 failures, you really can't get hurt anymore, no reality scares you anymore. That's how you learn to let things go. For this reason, I like the sun, the beach, swimming. I forget everything, I don't focus on problems, I forget everything... especially when I swim. I told you change is good. You torture your soul with trifles. Come to the terrace. You will forget everything.

In my heart lies your dear look. Come on, relax, live in the moment, and leave everything else aside, forget about them by ignoring them. That's about all I know. Wow, I almost wrote you a novel in the last 2 minutes. If you were here at the pool with me, you'd be over all the elements in no time. It's called "redirecting attention to beauty." Look what wonders water does...

A bunch of people scatter like blind men in the dark, and holding a candle in their hand they think they are lighting a way. This is how false prophets who think they are saints do.

Don't be a stranger to looks turned in other directions, built on the principle of mirroring in the symmetry of appearances. What you see is not always what you want to find.

And in vain you take the good with you, if the good is forgotten... Isn't it better to leave behind something unforgettable? Be a star in the sky, not a saint on earth.

You can trick mice and make them fall into various traps. But you can't convince the universe to make you a star in the sky just because you know how to set mousetraps.

The man who is always making plans, the one who has an unbridled appetite to imagine new strategies, is the man who never acts at the right time.

By the time you are waiting for something to happen by itself, others have already taken 10 steps forward. Change doesn't wait for you to decide the right time, because the time will never be right.

The important thing is the person who brings the change, not those who wait for things to happen by themselves. Change is not planned to happen.

No one embraces technology more than a scientist. The one who embraces wider horizons is the one who has traversed the distance from earth to heaven.

Some are ready to move forward, others are forced to fall further behind.

"It is easier for a camel to pass through the eye of a needle than for a rich man to enter the Kingdom of Heaven." Science (the Great Empire) does not need material facilitation to generate the acceleration of progress.

If you read a book a thousand times, you will discover as many ways to perceive reality through a distant mirror, swallowed by an unreal space.

You'll never find a treasure by living with your head in the sand, taking a breath of air every now and then. Use your energy to take advantage of the wealth within you!

To be the best of the best without considering yourself better than the last.

Don't play with fire if you don't feel like burning like a flame. The high temperatures are triggered by the consuming flames that burn so fiercely.

The secret on the spiritual plane is to be surrounded by a magical halo. If you don't know how to translate yourself into a magic number, neither intelligence nor chance will be able to help you.

The mystery of science is the work of faith of those who, shining like the stars, manage to transmit light on all vibrational levels of the entire Universe.

The only way to get very far is to shine like a star in a darkness that cuts through the night without any direction.

Directors or employees come and go. But creators stay forever.

Never excel where everyone excels. Rather, to excel only where you are unique, without equal.

When God keeps you away from other people, it means he has bigger plans for you.

Important is the one who takes science to a higher level. The universe is a reservoir of science filled with the faith of pyramid builders.

Progress weeds out the sensitive and sickly, and keeps only the resilient in the face of challenges. Progress is the science of being the cause of a cure that turns life into a challenge.

The whole secret is knowing how to see. For that, you have to study the subtle art of painting. Seeing is like painting a relief at night.

Every week to bring something in the field of science. At the end of the year, thousands of people will use your resources to further the commitment to science that makes your brand unique and valuable.

Those who have a website, I suggest that they translate the content of all articles into at least one foreign language! And even if you don't know a foreign language very well, you can call on translators. There is no excuse not to translate!

And those who know a foreign language well and have a website, and do not translate everything they have worked on, have learned another foreign language for nothing...

The one who does not know, but turns to those who know, is much more important than the one who knows and does nothing with what he knows.

To secure your world number 1 position in the elite of a powerful industry, it is not enough to be one step ahead of others, but 100 km ahead of everyone. 100 km means about 100 thousand steps. So one step is not enough, but 100 thousand.

All matter, the immortal stars, all the energy of the universe, all creation (completely infused with spirit), the surrounding nature, all that we call time and space, darkness and light, even the farthest planet, youth without old age, all align to ease the route you have to take to succeed in what you set out to do.

But for all of this to happen, you must reach that level of faith that has at its alchemical center the very Force of Infinite Creation. As the greatest alchemist of all time said: "Infinity is Me".

Those who know will know even more. Those who don't know will never know anything.

There is no way to surpass others unless you prove your superiority with the help of science.

And if you don't overtake the others, you will be the one left behind.

Few pay attention to the small changes that create the big change over time.

While people go about their natural course of life, someone out there is secretly changing the order of things around the world.

However, some will contribute as much as they can to the development of science, while others will look on helplessly at the changes made by those who believe that science has its own beauty.

Some change the world, others are simply driven by the current of change, without being able to change anything. There are, therefore, people of innovation, and people of the pointless view. Which category do you belong to?

P.S. Those who love science will agree with me. Everyone else will hate me with all their heart!

Big prizes are for great people. Small prizes are for small people.

Colors are manifestations of valid painting along the lines of a life that never exhausts its mysteries.

The paradox of gross claims: "To pretend to be a great scholar, and yet to reach the last stage of old age without having learned what Science is."

Some are prone to move forward, others are prone to fall behind. Some walk the road, instead of making a way... that is, they don't even walk. And this is a choice... to exist is an option, to live is also an option... don't judge, just observe and accept ! Some walk at their normal pace, without being judged by one or the other, everyone walks their own path, which no one can walk on.

I would have to live an infinity of lives in an infinity of bodies, just to extract a small part of the infinity I now carry within me.

This is intelligence: to have the power to rule everything under any circumstances.

When you want to harm someone, make sure that God does not know your plans. Otherwise, the wheel can turn in a way you don't imagine. And how God knows your plans in advance for you to imagine them... it's only a matter of time, not certainty.

He who has knowledge always shows what he knows. He who has no knowledge has nothing to show.

The small ones will become completely insignificant, the greats will rise higher and higher.

This year many old people will leave us, and we don't know if they still have time to correct what they did wrong. It is certain that young people want a year younger. Amen.

Where you've never had the inclination, that's where your talent might be hiding. Your weakness is your strength.

Mainstream culture is not for creators. The creator knows only one thing: I have only one talent, I only stick to it, and the rest does not matter.

When you run late at night it's always quiet and lonely. But you can see the stars.

Run as hard as you can! And when you can't, keep going a little longer. But never, never, never give up.

As a friend said today: the runner is like an eagle's feather, torn by the wind, carried in ignorance...

The world does not follow those who sit. The world moves according to those who move things. Don't let a day go by without bringing something new to the field of science.

Those who know will know even more. Those who don't know will never know.

If everyone were concerned about what they know and not others, they would certainly know each other better. Many are too concerned with others and never stop comparing themselves; in the idea that everyone does what they can and what they know, forgetting in someone else's garden does not lead to progress, but only to taking care of someone else, which is a big problem for us.

We all make mistakes, and it's all about perception: we treat it as an opportunity for positive change, or we wait for others to change (like we're perfect).

Both parties are injured more or less, but everything starts from a chance, and this is where the "magic" of change begins.

See also "Catch me if you can", inspired by reality. Frank Abagnale defraudes the system, not from a culture of "evil" or defiance, but on the basis of emotional insecurity, which appeared in adolescence. The FBI agent who followed him, gave him chance after chance (3 in total), being convinced that everything starts from a chance, a chance that must ensure the emotional security that the individual needs, in order to make the change.

That's how the change began... from the most wanted fugitive and tax offender, he became a financial security consultant.

It's all fine psychology, putting yourself in the other person's place, in other words giving up your "ego", and giving it a chance! It's like someone said, "The secret to immortality is, first of all, to live a life worth remembering."

Source: https://neculaifantanaru.com/en/aphorisms-and-well-polished-opinions-III.html

Are You A Legend?

On March 01, 2009

Make from leadership a continuous form of your existence, by adjusting with great precision that link between past, present and future.

Leaders make rules ... for a while.

Let's say that you are planning a professional ascension and that you to get closer vertiginously to success. For achieving your goals, obviously it is necessary to prepare from time, also to make many sacrifices, being aware that success is not achieved overnight. You succeed, after many attempts and efforts, to engage in a reputable company. Over time you progress, climb up higher on the hierarchy stages, and in the end, you get to be the general manager in the respective company. Now you are the one making the rules and taking the important decisions. Finally, your dream has come true. Well, what's next? Do you have any set plan for what you will have to do after you have achieved success?

On this question, extremely easy, few are those who can really give a good answer.

If you have ever fixed a fire, then you know that after it burns intensely for a period of time, slowly, slowly begins to fade. Exactly the same thing happens and with some people. They work hard, go through all stages of developing a successful career, and then reach the top. Their goal was finally reached. However, this moment of brilliance, unfortunately, do not last forever, and therefore, they gradually lose their ability to work, no longer having spirit of initiative, and retire from their professional activity. In the result, they leave this world and nobody remembers them.

Leadership: Can you make a comparison between "Total Art" and "Serial Art" so as to highlight the spiritual communion between the forms of creation and knowledge?

Out of the importance of what you reveal through your profile, through your story, through your creations, through your actions, within everything that you support and leave behind, there are two consequences. On one hand there would be the tendency towards a "total art" – meant to combine the dependency of a variety of different factors, out of which many of them are beyond your control. On the other hand the permanent dedication towards a job well done, submitted by your high professional attitude.

Total Art can be seen as a special case of perception about the role you take in the absence of external constraints. In this case, you attract the elements of knowledge and experience, unite them in a harmonious way, integrate them in the unity of emotion, feeling, and assign the value of the condition of responsibility for the quality called "vanity". The illness of being a boss obviously derives from the sense of personal value, pride, and vanity.

Practicing total art and exploring its combining possibilities to generate results in an active dynamics, to support the implementation of generous ideals leads to the emergence of prototypes and unique products, thus annulling "serial art".

Serial art requires a certain dependency towards reception of a character that has become a legend, through the consistent multiplication and diversification of personal accomplishments. It is due to the idea that man uses all his specialized knowledge and all the means at his disposal to offer, in realistic compositions of creation, new meaningful and new forms of

access to his own identity.

This art forces the dependency on certain characteristics of the relation process-content, indicating the most relevant resources of creation and expression, placed at the disposal of everybody interested in extending the understanding of their knowledge about the management of performance. But it's a commercial art, a momentarily business where we have to make the best profit from our own capital, not one that's meant to last.

Leadership supports its whole weight on the deep transformation of a man in relation to the constructive patterns of his creation, in agreement with a specific values system, from which modern society will be developed and consolidated, but foremost future thinking – through reliving the past. Valuable people leave their mark over the future. We won't let their importance and their teachings go past us into oblivion.

You have to properly take care of your creations in order to truly understand the valuable importance of what you transmit, but also in order to leave behind a beautiful memory of yourself that will last over the years. Spiritual communion between forms of creation and knowledge is accomplished by what you feel when you look at your work as it comes to life, and by recognizing the potential for performance that you bring to light.

Can you interpret the map of a lasting leadership, heading towards a point farther away from what you originally came to?

The interpretation of a marine map requires an extra effort of explaining the causal links between the cartographic elements and phenomena.

In your case, the elements of progress and Brand, along with the transformation of the personal model into an example to follow, require an effort to adapt to the role changes and status that the image from which you create your connection with the essence of a new spirituality. Or this spirituality, according to the words of Simenon Georges, is based on the understanding that man belongs to a social totality, being a part of it, which opposes the old spiritualities that place man before the community.

The interpretation of a lasting "map" of leadership must take into account the links between the stages of professional development and the subsequent ones - when you reached the top of the hierarchical pyramid. For this you need to make appeal to all the values and principles that you possess, and to keep in view all the new obligations upon you.

Do not raise a mental barrier between the past and the future, between who you were, and who you will be from now on, and who will be from now on. You can be truly perfect if you rise to the level that others want from you. That is, if you continue with enthusiasm *"the expedition of conquering the leadership"*, only if you are going to a point farthest from the one you originally came.

Leadership: Can you find a reconciliation ground between the past, the present and the future so that your Brand is not going to decay?

Many people in high positions of management imagine, falsely, that their names will live forever in the memory and hearts of others, that their deeds will never be forgotten. Unfortunately, with their passing away, both their names and merits, which they acquired during life, are forgotten. All they have made a lifetime, through many sacrifices and sweat, is wasted as fast as the night passage. For it was not something lasting.

The legends never die. Only few people manage to keep their image or achievements intact over time. Several names fully confirm this thing: Jesus, Napoleon Bonaparte, Albert Einstein, John D. Rockefeller, Andrew Carnegie, John Lennon, Elvis Presley. Both during life and after they had passed in nothingness, their name was not deleted from the memory of people and from the history books. And, this is because each of them became a Legend.

The extraordinary achievements of these people have transformed them into real legends. Let's not deceive ourselves: not every person who has a successful career, or who has an important leadership function is a legend. When Elvis Presley walked first on the stage and sang *"Heartbreak Hotel"* he changed for ever the face of music in the world. He broke the ice, has influenced everyone with his musical style.

It is not enough to live on this earth; you must contribute to the smooth running of things, to the good of all nations. Break the ice, express your uniqueness. Change something; decide to build something to endure forever, something that would always represent your name. It is not enough to become a leading man. For your leadership to endure over time, you must become a legend.

Being a Legend is the art of presenting yourself as memorable in an image that goes around the world at any time in the future.

Source: https://neculaifantanaru.com/en/are-you-a-legend.html

Are You A Manager Or A Leader?

On January 02, 2009

Give people access to your resource fund, maintaining under control the excess of demand and offer.

The manager of a company was confronted a long time ago with a major difficulty. He had to solve the situation in a very short time. Nevertheless, instead of encouraging the employees to join their forces in order to solve the problem, he gave them an ultimatum: *"Each of those who still want to stay in this company has to come up with a unique idea to solve the problem in 24 hours. The one, who is not capable of finding a good solution in this time, will be fired without any explanation."*

In the end, the problem was not solved, and the company got bankrupt after the manager fired almost all his employees.

Leadership: Do you argue the influence of your position from the perspective of an absolute determination of the level of competence, given the existence of a cause that removes the justified nature of your deeds?

In football, it can be said that a teammate "take part in the game" when it influences the game anyway, even through words and gestures, preventing the opponent or attempting to obtain an advantage from his offside position.

In a company, just like in football, every employee who provides, seriously his shoulder to its development, is part of a game of great complexity, but also can be of high risk, in which he must keep his trust and credibility in front of the employer and other colleagues, may gaining an advantage only through his favorable results, that confirm his commitment and helps him be valuable.

How do you take part in the game? By using your skills and competences in your company's favor, or in its disadvantage? Through an acceleration of your productivity growth, or through a decrease of your level of involvement?

Just as a plant should be watered daily, so do you should maintain constantly the series of professional victories so that your leadership to maintain and increase its effectiveness.

The justified nature of a deed or behavior in the imminent circumstances of a profoundly critical position on the performance and strategy of a company is not only given by a man's line of conduct but by the discernment and morality with which he faces perceptions, norms and social prejudices.

The only reason that removes the justified nature of your actions is the decision to revoke an act of free choice expressed by the old saying: man is the master of no one.

Leadership: Can you improve your reputation by maintaining an ongoing "access-control" link based on an obligation that relieves you of the frustration of not being able to locate the action of perceiving a constructive approach?

Leadership is a form of power that can be accepted or imposed. To follow someone because you have no choice, because you are forced to do it, is not exactly the best choice. A good leader is the one who has the ability to motivate people to act and work with them as effectively as possible by maintaining a permanent connection of *"access-control"*. Meaning people must have access to his resource fund, and he must have access to theirs – maintaining under control the excess of demand and offer.

Not being able to locate an action of perceiving a constructive approach is like sailing a boat: you cannot load it with everything you can find and take it out to sea, as long as it sinks because of its own weight.

A constructive approach aims at the impetus to make those transformations you want in the company without continuing your activities through a "Command Error" message. Such an approach captures the idea of a change that does not load with a greater burden than when you initiated it.

There is no secret that a person can reach a high position of leadership, but that does not automatically mean that he has leadership skills. The manager is always firm and rarely offers open-heartedly, often showing rigidity in thought and action. While the leader is always open to collaboration, to change his mentality, to understand, is open to be corrected when necessary, open to an exchange of ideas and experience even with his inferiors.

Leading does not mean that the leader commands and others execute his orders through obedience and fear. Leading means training and mobilizing people by achieving a common goal, through a malleable process of optimizing their performance.

Leadership: Can you give a great meaning to your role from the perspective of including a reason for encouraging new forms of doing things in a "you against the others" context?

It is true that you cannot be a leader if you are not an ambitious person, tenacious, persistent, perceptive, competent, and prepared to face the challenges which intervene in your professional life. However, if you do not know how to attract people by your side, if you are not capable of doing more for them, to be by their side and to support them when everything seems lost, then you will end alone.

People are not equal. They have skills, knowledge and different qualities. This is what a manager should consider before asking his employees to fulfill some extremely difficult tasks. Moreover, in a critical situation, teamwork has a major importance, so if a manager appeal at a method to determine people to work individually, he only makes them go away, which inevitably leads to failure.

No wonder that only few companies resist for a long time on the market and that is because not all of them are led by truly competent leaders, but by managers without a profitable culture of leadership.

Only what you have better in you, can add value to others, can raise them or can make them come down.

Management is the demand for efficiency that you generate to get more quality, strength and notoriety. While leadership is a motivated offer to achieve high performance without being dependent on the demands of a return that does not justify an investment in people's lives.

Source: https://neculaifantanaru.com/en/are-you-a-manager-or-a-leader.html

Are You A Skillful Manager?

On March 21, 2009

Take your natural attributes into account, building your horizon in the light of a consciousness that values your most meaningful side.

One day, the King was visiting Zen Master Muhak, from the Kanju-ji Temple. And he said:

- My friend, we've known each other for many years, let us joke for a moment, while we are safe from the eyes of the world. I haven't laughed in quite some time !

- I invite you, master, to tell me something joyful...

- My dear Muhak, as much of a Zen master as you are, you're not worth any more than a donkey, a stupid donkey ! Ha, ha, ha ! Now it's your turn, said the King. Tell me something funny !

- Master, as you are at this very moment, you resemble Shakyamuni at the base of the tree of Awakening !

- That's not funny at all, said the king. I compare you to a stupid donkey, and you compare me to Buddha himself !

- But, my lord, Muhak said, there is something specific to donkeys to see just donkeys everywhere, and specific to Buddha to see in every being only his nature as a Buddha... *****

Leadership: Can you change the perception of the positional constraints of your socio-professional profile and the reaction to them, providing the certainty of a well-valued intellectual quality in future activities?

The positional constraints of your socio-professional profile refer to all those conditions or limits on what you can do with what you are supposed to accept as an insult or as an insinuation that you are not worthy of being loved. From the multitude of states of mind at one point, on which, for one reason or another, you can direct your spirit carefully, those you most strongly and immediately become aware of are: hate, anger, jealousy, frustration, alienationt, sadness. Your position becomes one of the victim that lets itself be dominated, approaching the encounter through a thrill of soldier remorse with a self-imposing behavior.

By what you express as an attitude, beyond everything that can be evident in the reflections of your thought, you offer a foray into your own world that can make you move away or get closer to the people around you. Generally speaking, by gesture or words, only what defines you in the circumstances of tense situations, on well-established grounds, but at other times possesses an endless potential of expressiveness is how you perceive an information and assimilate it as something strictly personal.

Through the presence of feedback information, you emphasize the other qualities that define you as you feel the intellect's need for communication. Information such as: *"your values first result from what you say, and afterwards from what you do"*, understood as an outline of what it means to be connected to the sensitive part of yourself, creates the foundation of a

certain vision of the consciousness-mirror relationship from the perspective of the notion of truth that defines you.

Providing the certainty of a well-valued intellectual quality in future management activities means accepting information that leaves you baffled as a personal breakthrough, appraising it as useful and grounded in substantiating a decision that gives you the opportunity to demonstrate the cause of a inattentions in formulating guiding principles that govern the company, and in formulating complementary image management directions that represent you.

The comparison made between two different thoughts is a form of promoting the background image that suits you in the context of an acute need for affirmation of character, but to an extent that you often do not recognize yourself.

The picture speaks for itself about the company's mission, the type of business you are doing, the policy you promote, and the values you believe in. While errors caused by information derived from the comparison of judgments, attributes, or values that define you with a standard of perfection, always seem to me to be normal in the case of an approach to the way you look at the experience of having to deal with the observation that others make about you.

The perception of the positional constraints of your socio-professional profile is given by the cumulative you hold – intellectually, emotionally, spiritually, scientifically, to a certain standard of perfection that is hard for you to achieve.

Do you see yourself based on the generating agent of your image: that beautiful thing in expressing a point of view that meets the need for greatness or the echo of intelligence stemming from the beliefs you share about your value? And when I say constraints, I mean the clumsiness with which you manipulate these beliefs in front of other people.

Leadership takes the "self-portrait" you make of yourself under the influence of feedback from others, but also the "Portrait of the other" that shakes your beliefs with information consistent with reality, both of which are under the magnifying glass of an often relentless analysis.

The attitude you adopt in a situation that you make yourself accountable for resembles the motherboard of a laptop: it is the physical and logical support for the other components, providing the functionality of gathering information and process it impeccably so that it ultimately results in maximum stability in making the activity of knowledge, thought and attention you carry out more effective.

Being A Skillful Manager means fixing your negative image by adopting a malleable position towards the social contexts where you need to convince others that all the good or bad arguments are actually a result of learning from mistakes and a potential step forward in terms of functionality and authority.

*** Note** - Brunel, Henri - *Humour Zen*, Pro Publishing House și tipografie, 2003

Source: https://neculaifantanaru.com/en/are-you-a-skillful-manager.html

Are You Only Seeing What You Expect To See?

On June 03, 2024

The moments that decide the course of a life are often consumed before blind eyes, unprepared to grasp the deep essence of reality.

It happened in front of everyone, but as if nothing had happened. On July 07, 2024, in the bright sunlight, a scene of tragedy unfolded, without anyone noticing. The man was about to finish his life's race, an almost poetic end, like the legendary Marathon race. The runner with rich experience in athletics crossed the finish line, then suddenly fell to the ground, as if sickened by a terrible exhaustion, on the background of a *Herongia Anteatum* , a precarious causality between high doses of adrenaline. He had fallen, like a fallen soldier on the battlefield, without anyone paying attention to this unfortunate moment.

Every ending can be a beginning, but not everyone is ready to see it that way. The possibility of injury, or of some mental crisis, was not an option taken into account by this runner who came in second place. With certainty, no images of a disastrous end crossed his mind, nothing stopped his momentum towards the "unmeasured", following the unnatural path that stems from an Ego that repeated loudly and bluntly: "Prove that you can!"

His rich experience in athletics masked the (really important) thing he had to focus on. He compared his initial perception to the obvious reality, ignoring the body's cues that showed an increasingly precarious weakness. I would say otherwise. To insist on passion, despite everything that can happen to you, is to give life to a painting, without protecting it against vicissitudes.

His expectations were stronger than the message of his conscience that warned him of what might happen to him. Basically, he ignored what most would have seen in a critical situation: *"In the face of life's trials, true courage consists in recognizing the limits and acting accordingly."*

Leadership: How do you get the essence of the soul out of you, when reality requires you to stop before you reach the impossible?

Impassive nature witnesses human tragedies that consume themselves like solitary flames, unseen by the eyes of many. Between the sun and the earth, a thread breaks, leaving a life to rest on the bed of silent oblivion. The runner eventually recovered, thanks to the SMURD crew who intervened promptly, managing to prevent the inevitable. But what we have to learn is this: *"Obsessive pursuit of passion can be blind to the warnings of being, leading to ignoring one's own limits, with potentially tragic consequences."*

To take the essence of the soul out of you means to recognize your own ignorance and turn it into a warning, it means to recognize your helplessness when the body pushes you to fall. These recognitions help you to be more humble and aware of your limits, which can be crucial for personal growth and avoiding tragic situations.

The runner is not a god. His experiences over the years have taught him to ignore pain, to suppress his body's warning signals. This consideration did not make him a hero, his decision to risk his life at a local competition proving to be a haphazard attempt to push his body's normal limits. In his soul there was a battle much tougher than the race, a battle between following his ambition and admitting his weakness. Will you choose to stop and do a reality check before you soar to become a hero?

Leadership: Can you recognize that past experiences do not always prepare you for critical moments, according to a vision that separates reality from ideal?

It's simple. He could not cope with the situation. Everything that happened to him until then, all the experience gained in dozens of contests, did not prepare him for this critical moment. No one becomes a hero if he dies after crossing the finish line, but if he manages to do the impossible in the struggle with life. When you find yourself in a critical situation, take into account the responsibility to stop, otherwise circumstances will disrupt your concentration at every step.

The individual perception corresponds to a certain mode of functioning of the vital organs, a certain rhythm, predilection for each person's body. In the case of the runner, the possibility of injury or a seizure was never considered. No images of a disastrous finish crossed his mind, although the signs were evident in the last hundred meters. His expectations, stronger than reality, pushed him to ignore the dangers. With each step, his body sent him signals, but his mind refused to accept them. Ego was stronger than reason.

Leadership: Do you have the courage to expose your perspective on a fateful triggering event, thereby highlighting the contrast between ambition and fragility?

The decision to risk his life in a local competition proved to be fateful. Instead of becoming a hero, the runner became an example of a warning, which I can formulate in the following way: *"The intensity of our experiences can be a source of strength, but also a path to self-destruction."* Let's remember, then, that receiving traumatic experiences is a way for consciousness to establish itself not only as the possessor of pain, but as its creator.

I believe that the weakness of the athlete is to live a full and powerful life, driven to the maximum in the direction of endless ambition. But only those with a tragic sense of existence can sense the silent violence of decisive events, beneath ephemeral appearances. Here the words of the writer Ion Frunzetti come true: *"The roar of the pleasure of exceeding our limits suddenly deifies us, our triumph over the world thus seems assured. Pleasure is sacred drunkenness, even if its sunset throws us into hell."*

The great art of leadership consists in fulfilling our noble aspirations but guarding them against our own inner vicissitudes. The courage to accept our limits is true greatness.

You only see what you expect to see when the far too big Ego asks you to do the impossible. Moreover, you narrow your horizons by refusing to see beyond your own beliefs. As I said at the beginning, the moments that decide the course of a life are often consumed before blind eyes, unprepared to grasp the deep essence of reality.

Source: https://neculaifantanaru.com/en/are-you-only-seeing-what-you-expect-to-see.html

Are You Overlooking The Final Picture?

On April 25, 2009

Evaluate people without losing sight of "the light" that surrounds them.

One day a father brought his son to an exhibition of graphics and design. There were many artists who were making for free portraits in pencil to all those who wanted to have a memory in black/white.

"Why should not I also have a memory with my son? he said to himself. So he asked one of the artists to make the portrait of his seven years-old son. The artist accepted, put the child on a chair and asked him to stand still, then started working.

He first drew his left eye, when suddenly the child's father interrupted him: "It doesn't look too much at the eyes with my son."

"Wait please, the drawing is not ready yet", replied the artist who continued to draw.

After finishing the drawing and the right eye, the father of the child, rather disappointed, once again interrupted him: "I still don't think that he looks like my son."

"Please wait a little more, the drawing it is still not ready" the artist's answer came immediately. The child's father began to lose his patience. Then the artist drew the nose, lips, chin, cheeks, ears, eyebrows, head and the hair of the child.

"Now does he look like your son?" the artist asked him. This time the father remained stunned. The drawing perfectly embodied the image of his son.

Leadership: Are you making decisions before or after the things are taking a definitive form?

Do you respect the truth underlying the reality?

It would be much easier to maintain relations with the other people if we would see the final picture from the beginning and we would not rush to make conclusions. Unfortunately, then like the father of the child, sometimes we tend to see the reality without valuing the truth underlying it. Furthermore, when we do not know the truth, we cannot respect it – therefore, we will tend to judge people in a wrong way, and to strongly criticize them sometimes.

People's first reaction it is of association – they are trying to find similarities between the new information and the known one. At first, the father of the child did not find any similarity between his son and the unfinished portrait of the artist, but as he has added new elements, the image of his son began to take shape nicely.

Our most natural reaction is to rush to accuse someone when he does not do his job properly. Nevertheless, who knows, maybe the things are not what they seem at first sight. Maybe if we wait a little longer instead of rushing to conclusions, things acquiring a final form, we will be satisfied of the final result.

The personal image that feeds leadership is the "drawing" from which are derived your possible inclinations towards adopting an original way of thinking and expression.

Accessing the reality that you project over others is often similar to being aware of the image you have in your mind but you cannot express in as original and devoid of clichés way as possible. Here intervenes your own perception over the recipient to which you deliver the image and its "negative", focused on the union between what you know and what you assume, given as a defining characteristic a moment of real life.

The vision, focused on the direct observation of phenomena and concrete facts, must first be a complete version of what was in front of you all the time. Them it must be a repositioning of what matters in the long term as the content of a guidance lesson in choosing the best path forward. Whenever you try to bring forth a new vision of reality, you will certainly experience the formula: *"Wait a bit, the drawing is not done yet ! "*

Leadership: Do you dive into a deep darkness without knowing how what is placed in front of you looks like?

Not to perceive correctly the reality of the other people, or distorting it is like entering a narrow passage that as you go forward, the light loses from intensity and transforms into an impenetrable darkness. You are plunging deeper and deeper into the full darkness as if you would know the road, when in fact you depart more and more from the right way.

The reality is "the light" that you lose from sight when you rely on your own beliefs without fully understanding the mentality of people (or when you challenge it) – consequently, when you do not perform a critical investigation of the human nature for being convinced that you can properly evaluate them. If you debar yourself of such investigation, you will suppress any enthusiasm to height of your leadership.

Leaders do not take decisions until they do not see the final "picture". If we jump directly to conclusions before knowing the facts, we will miss the point. We could never establish relationships if we are not trying to understand the essential that people incorporate it into their harmonious system of beliefs and representation of their reality.

Just as a beginner football player can achieve a great degree of mastery in applying all the technical execution by constant and well-dosed exercises, so you can achieve a degree of mastery in leadership if you develop the ability to truly understand the human reality in its complexion.

Perform a critical investigation of the human nature for being convinced that you can properly evaluate them. Evaluate people without losing sight of "the light" that surrounds them.

Source: https://neculaifantanaru.com/en/are-you-overlooking-the-final-picture.html

Are You Sure You Didn't Forget Anything?

On April 03, 2021

Try to be aware of what is really important to you, reflecting on experiences that do not have a precise meaning.

It happened a little earlier. I left the gym quite enthusiastic, my heart overriding my thoughts, avoiding any contradiction with the thinking that commits the whole chain of rational deductions. And I was thinking, and I was feeling, and I was continuing on my way, and yet something in me was constantly repeating to me: are you sure you didn't forget anything?

Somehow, I found in my attitude the same attitude full of pulsation, of inspiration of the painter who forgets to gather his utensils after finishing the work, but still enjoys the miracle that could give him life. And so, there was no other way. I forgot something behind. The mind seemed to be focused on recognizing the main moment when the painter tries to assert himself fully in art, by expressing the dynamism of life, but is caught in the fragile fabric of a personal life story when time loses its hours and moments in the earthly register.

And time immediately spoke for itself. Quickly, with all the spirit of an invincible youth, I ran back to the gym, took my forgotten sweater. Before I left the room again, I glanced back, noticing that those in the room were focused on their work. Nothing seemed to line up around me. The distance between me and everything around me could have been called "depth of penetration of the wave of living", through excess of intelligibility, in the continuous present of a memory devoid of emotional charge.

So, I listened to my thoughts, I measured my emotions, I let myself be overwhelmed by the alleged asymmetries that are often noticed in the arts, such as: deviation from direction, the preference of the eye to perceive only the appearance of reality, the interaction between a repetitive image and a perspective of dynamism devoid of horizons, or a movement without a certain impulse from the outside world (but able to create a process from the process itself).

Leadership: Can you emphasize a characteristic of the phenomena that disturb you, given all that differentiates and particularizes them in the relationship between what you expect to see and what you did not see at first glance?

But what interested me most when I returned to the gym was the inherent dynamism that spilled over into the hustle and bustle of my inner world. It is not about a forgotten object in a place with a lot of physical and mental load, it is not about any rational fabric in the bosom of which the threads are in a complete tension. Even if you could feel a curious pressure that usually occurs under conditions of great physical exertion, which I had never felt before. But the fact that, suddenly, returning to that place, I felt cloistered in a corner of the world without horizons.

I simply did not see myself framed in the painting of a painter who carries out his art in complete silence, at the same time wanting to explore a new approach to how to make and appreciate an artistic product. What I had forgotten about the gym was actually a way of exploring the inner world, the relationship I had with myself, not with others. It was a way to disconnect from my daily routine, a way to be surprised by what is preconscious (that is, things I might become aware of when I try not to think about them).

A forgotten sweater denotes the action of a confused mind that mixes times, spaces and emotions, a life, a destiny, a call, and then sinks them all into a trace I left unintentionally.

For a few minutes I floated in a kind of whirlwind of adaptations, of reconfigurations of intentions and meta-perspectives, without understanding what was happening to me. Something made me think at that moment, but at the same time I had to not slip too hard into an area of expansive and eidetic emotions.

Maybe, however, I had to forget something in the gym, so as not to forget that what can hurt me the most is what inspires and makes me feel good: the decision to stay within the limits of an approximate normalcy. The forgotten sweater cannot change my mood, just as my mood does not depend on my return to a place where any passivism disappears, giving way to the perspective of dynamism to bring changes to an intensified existence.

Rather, I believe that my temporary return to the gym has managed to change the reality of the urban landscape, turning it into a place of self - reflection. I understood that I had to evolve as a man who recognized his responsibility for self-reflection and new beginnings, by the simple conviction that my return to a certain place could not change my destiny, could not overturn my conceptions of life, cannot change my mood or my positive thinking.

Leadership explains why my attitude needs to be revised by avoiding the tendency to subject myself emotionally to a moment of inattention, or forgetfulness, which in the next moment changes and turns in another direction where there is only one control valve: self-reflection and self-assessment.

Are You Sure You Didn't Forget Anything? Always ask yourself this question when you feel that something is missing from your life, from within you, stating that everything you have left behind can be a small demonstration of what is before you. You just have to know how to tell the difference between what you know and what you think you know, or the difference between what you were, what you are, and especially what you will be.

I could emphasize a feature of the processes and phenomena that disturbed me in the relationship between what I expected to see and what I did not see for the first time. This characteristic is called "deviation from causal determinism", and it marks a return to what should have been normal.

Source: https://neculaifantanaru.com/en/are-you-sure-you-didnt-forget-anything.html

Art Between Color And Life

On October 26, 2016

Develop your fascination with the picture that reason gives you, about what you would ideally be, without getting bogged down in a self-knowledge that only evokes your shortcomings.

After abandoning the other projects, the colorful Pushkin film begins to come to life. Images of the poet's life are born along with colorful images. Color is not a picturesque addition, but is an organic part of the dramatic structure of the film. The scene from "Boris Godunov" is integrated into this movie, in the form of a nightmare. Scenes from the poet's life, appearing in Eisenstein's imagination in an eruptive sequence of chromatic explosions, focus on a dramatic pivot.

I. Tinianov's hypothesis about Karamzina, which was Pushkin's "unknown love", becomes the centerpiece of the film, the soberest and most beautiful biographical theme of all the possible themes of the poet's biographical material.

The moments in the life of the poet are shaped around this dramatic pivot. This explains the phenomenon of don-juanism, and various episodes get firm outlines, "not just picturesque, according to a strict coloristic, but a pictorial blueprint." *****

Leadership: Are the scenes in your life going according to a strict coloristic range, developed around a pivot of exceptionality measured by a specific way of presenting another point of view on intellectual work?

Leadership is a result of intellectual work, social roles, and existential evaluation. And intellectual work is a phenomenon of the experience of creation, of the immediate, of reflection, of conception, it is like a kind of mystical experience endowed with an artistic character. So, along with the scope of goals, tasks, skills and responsibilities involved in the process of becoming, leadership becomes the central axis of self-representation on the scale of perfection that is more defined than any other through coloring.

Coloring creates the premises of a "trial and error" evolution to reach a moment of life in which man can feel fulfilled. Coloring is that fascination that does not pass, that persistent state of mind towards an omnipresent phenomenon in our lives, to the malleability of the roles we perform. It is that fascination with the image that reason gives us, about how we could ideally be without getting bogged-down into a self-knowledge that only evokes our shortcomings.

If you want to explain the effects of a developmental action that more or less affects your ability to make a higher sense of existence, you must generate the motion of a pushing pin that acts on your own motivations and actions. You have to constantly make a fascination for what makes you live, for what makes you the best of version of yourself around an image that demonstrates the lyrical nature of art, exploring themes such as "chromatic explosion."

The theme that applies to any form of image, observed in an eruptive sequence of "chromatic" explosions, is represented by those moments in life when you feel that you are part of a painting showing the evolution of a phenomenon of combining many forms of art over a long period of time.

The pivot is the essential support point for performing an activity or process. Through the pivot, outlined over the long-term consequences of the "themes" of our existence, sometimes approached with self-irony, sometimes with understanding and amusement, we pursue a dual purpose that introduces a new model of the meaningful consumer subject in high-intensity moments:

First of all, the capturing of the states of intensity, accumulated from the imperative need of imagination to resist the raw reality, parallel to the valorization of the elements of truth extracted from the explanations you give about what is happening to you. What you experience more intensely, more alertly, more constructively must reflect the totality of a painting that depicts the strength and significance of your life, while the intuitive leap takes place only by channeling and focusing on elements of art, plastic language, made beyond the borders of strict classicism.

Then deciphering the functions loaded with meanings that are fulfilled in the current confrontation by the innovative ideas that transform and continue to transform the world in which you live. These features indicate the main evolutionary and ideological orientations, as they reveal the specific case of a certain modality of existence based on creation and its themes.

Leadership is the consequence of the exploitation of an artistic image that can be understood due to the advanced intellectual work that acts as an event of great impact in the concrete space of cultural, scientific and spiritual creation.

Art Between Color and Life is only for creators perfected in life who know how to capture new content value in the picture itself kneaded in order to load themselves with unsuspected sources of imagination and motivation.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-color-and-life.html

Art between Creation and God (II)

On September 19, 2017

A good exterior is the best recommendation of inner perfection.

I felt trapped in a steep spiral of destiny that seemed to endanger my highest dreams. A spiral of strange states that climbed and descended in a whirlpool of inevitable and endless influences, seeming to be like an endless wall that closed the horizon, because we were too far-fetched by the right / left order of happiness that translates, in a certain way, by the intensity of the intellectual and physical effort of being: *The Best of The Best.*

Curiosity, imagination, and the act of creation, a palette of pastels and colors, the conditions of separation from the factor called "Tolerance to Risk", seemed to receive that attribute of intuitively crossing the unseen realities and promises of God. Its purpose is to re-prioritize its principles on other principles, yet unthought of by the human mind, which prefigured a New World Order.

The drawing, which is first and foremost in the mind of the artist, the image that only a bold trend can resize its importance, is inevitably traversed by the thrill of an astonishment in front of a corner of heaven created by nature. The painting work is the tonal unity given to the fact that is visibly described by the various shades of a little known, strange, private, mysterious reality like birth and death, offering for analysis the image of an invisible world.

Leadership: How does unwavering belief in the particularity of a profound message help you overcome outside influences and remain authentic in your creations?

At stake was a custom work, an instinctive reaction of spiritual defense, a step fundamental to thinking and its fields, openers of cultural and spiritual horizons, springing from the singular values of the stylistic matrix: reflection, inspiration and contemplation of the divine, help bring awareness of good and evil, beauty and destruction.

Only the unshakable belief in the particular field of forces manifested in small framework of the expansion tendencies of the divine message, coming from who knows where, could convey to me the subtle taste of valuable paintings. Only a triple action towards natural imaginations, taking as model the proportions of the very body of creation, the illusion of existence, joining a particular reality totally different from the dream I hoped for, could pull me from under the plastic laws of this world.

Leadership: Can you provide an image representation where "shadow" takes on the gradation of "light" so as to create a subtle balance between the visible and the invisible, bringing forth the depth of the divine?

The warrior of the light, the artist most useful of metaphysical art is constructed of a special fiber, a kind of mixture of spirit and matter, instinct, reason, and consciousness all heated at a constant pressure in the name of the immortal desire of treading in the steps of perfection in the deeper layers of the transpersonal dimension that miraculously lights up, as a lamp in the dark, the flame of the Holy Spirit.

He holds in his hand a formidable weapon, *the word*. The soul keeps an unspoken love and a pain deaf, *humanity*. Within the aesthetics of the philosophical origin, esoteric combination, is recognized the magical ability to change the appearance of things and bring them closer to

the miracle of a world that while seen, remains unseen. But sublime, authentic and enviable.

An exceptional artist can provide a representation of the image in which the "shadow" receives the quality grading of "coloring", suggesting that mandatory prerequisite to its separation from the rest of the world, thus becoming whole in divine love, remaining close to everything carrying footprints in conjunction with the plans that God has regarding His plan.

The leader is a creator of inspirational content. He is developed under the guidance of art that includes in its structure broader considerations, both aesthetic and metaphysical, on the nature and revelation of Divinity.

You can get close to a boundless power if you can say "yes" to any challenges brought forth by the chiaroscuro, merging separate entities and even antagonistic: soul-body, man and nature, black and white, with all revelation and faith.

Lighting, art governed by clear confirmation of beauty and virtue, is easily explained, as you try to explain chromatic treatment, meaning that only an artist who insists to make a difference between natural color and color pictorial image can understand it.

Here, somewhere, falls the technique for applying pure color in adjacent hues, or how open or removed they are, having as a guiding point the famous saying of Baltasar Gracian: *"A good exterior is the best recommendation of inner perfection."*

Creative leadership is the ability to shape the proportions of one's existence after the divine pattern, transforming particular illusions and realities into a creation that transcends the ordinary laws of the world.

Art between Creation and God corresponds to the spiritual concept applied in art.

He who seeks perfection in the intimacy of the artwork should receive the specific call that God gives only to those who can suggest color, shape and natural beauty of the world, where the "shadow" makes an angle with the unseen spiritual reality.

Source: https://neculaifantanaru.com/en/art-between-creation-and-god-II.html

Art between Creation and God (III)

On September 24, 2017

The deeper you are, the more your art gets brighter and appears to come with a universal message.

I was convinced that I had to fulfill a "service" full of meaning, clearly supported by the adventure of colors from a palette full of vibrations, persisting only as a mandatory step of apprenticeship on the spiritual path, at all stages of my training as an artist in terms of a researcher's conclusion: "Everything has become scientific."

Where there is a visual element, you can always find a malady of imagination, a unique combinatorial form difficult to classify in the speculative-conceptual area of chromatics.

Something strange was luring me towards the fulfillment of the pictorial act, the presence of a magnetic force, fully absorbing me and dictating the course of my art. An innovator who does not separate the study of nature from erudition successively tries out all nuances, all depths, all subtleties, all angles of view and color interpretation, all possible combinations, just as a poet places his creation and existence in the cosmic game, which man, or God, plays with innocence and purity.

Leadership: How do you perceive the moment when everything you touch takes on a different sensitivity and meaning, as if you were led by a higher force?

Certainly, the awareness of my talent came with time. The modeling factors are the subtle clues strewn along the great works of art. And yet, I have learned the most important thing from the Italian master Pino Daeni, who enjoyed the subtle taste of pictorial values:

"Any color, either as it is or mixed, produces various effects, but none of them has the power to render through itself the natural effects themselves, for this requires a skilled master's practice and mind."

Thus, a vague impulse towards the fulness of things, a fullness that cannot be easily attained, is strengthened by a spiral of states that ascend and descend into a whirl of influences felt as a divine touch: be fulfilled, but noteworthy to Those From Above, which are higher than Those From Below.

There are moments when everything you touch gets another color, another meaning, another kind of sensibility, as if you were led by a magical force, beyond reason, accessed only by feeling, which puts a drop of shine there where everything is matte.

Leadership: Is your art meant to make it easier to approach the ultimate thought-based bridge between two worlds?

An art governed by the most intense pleasures of creation, supplying all the gifts that accompany youth and lacking in other ages, in which the divine defies the ephemeral with the illusion of eternity provided by some forms of authentic perfection, a perfect execution of the work manifested in the passing world through natural imaginations.

Like Tiziano Vecellio, always ready to endanger my life but never the opera, I approached the plan of salvation by releasing the creation of all the corruption of the relationship with the ephemeral and its limits of acceptance of the unanimously accepted reality, to be a shareholder in the communion of man with God.

In turn, consciousness continued to express itself with the same serenity as to accept my limits and qualities. Striving for accepting to be subjected to an uplifting intervention, the conscience cried out of all the rescuing will of upholding art: "Man, be free of your sins ! "

Do you feel in all my words a thirst for sincerity about what I think and insufficient appetite for form, for change?

Taking art to the level of the divine means to blend colors so that the ensemble thus created has the power to reproduce through itself the effects of a living and infinite universe.

Always within the artist, to whom God has given talent and grace, themselves found in the creative content of an unimaginable vast art, there is a fruit that can always be the object of all desires, the plastic expression of balanced relations: the art of the word.

Always convinced of the subtle taste of pictorial values, the artist takes his imagination on another high point, the matter accumulated in the immense cosmic space. Every moment and side of his life manifests that hope of totally and instantly erasing any aesthetic sins through the spell of the communicative process.

In art, the communicative process includes the projection of messages sustained by associations between parallel worlds that complement and coexist in a space called "Inside-Out". **What you accept within needs to be created outside of you.**

Visionary leadership involves recognizing wholeness in seemingly simple things, transforming them with sensitivity and mastery into a creation that reveals the harmony between simplicity and complexity.

Writer John Granger, trying to decipher Harry Potter's secret key, going from the secular to the sacred element, tells us where we should start looking towards those above: *"When we pray in front of an icon or when we look up to heaven, our spirit or soul (intellectually) realizes the majesty or perfection of form as a symbol of a point of correspondence with a superior reality that intervenes in our world."*

I do not know exactly why, but surely the most complete artists have found their intuition and expression of connection with the divine by the action of art and its constitutive symbols on emotions: the deeper you are, the more your art gets a more intense glow and seems to be accompanied by a universal message.

The active co-ordinate in the approach to the high rise must be argued and demonstrated by the experiment called the "artistic invention" in the reflexive element of a subordination of art to the unseen reality.

An artist of great spiritual mobility is able to go beyond the limits imposed by the conventional revelation of this reality.

Art between Creation and God emphasizes the beauty evoked by colors. They find their correspondence in a world founded by means of working and visual expression, used to be true by spiritual-existential correlation.

Source: https://neculaifantanaru.com/en/art-between-creation-and-god-III.html

Art between Creation and God (I)

On September 12, 2017

The Great Work of Art serves those lines that are called divergences, going from a point of view, spreading forward to an infinity of time embedded in the power of a mystical force.

My work is entirely in the direction of feeling, thought, and fantasy, often incomprehensible even for the cultivated spirits, to whom God has not promised the positive response to a special prayer, that outpouring of light and grace upon which only the able artists to raise his art to a high level of faith.

Just a firm action toward reconciling what is mysterious, giving up the old dogmas to the reference value of the inseparable elements "form" and "background", a value called "pure gold" by aestheticians, taking as a model the proportions of blending the very composition of light and idea that conveys the artistic emotion, could attain that noble trait of cosmic power: *"God is one with man."*

There is in any artist one *terra magical,* a hermetic knowledge, a divine blood flow, a trace of cosmic material, a desire elusive to the man motivated by pleasure that passes beyond the religious aspect that goes persuasively into avoiding any circumstance of the image of the science that was born by the convergent contributions of some representative *physicos.*

The divine miracle happens if you look at your work as a form of artistic expression of imagined creation, in which the least accessible things are only seen if you are aware of their presence.

Somehow, the eyes of my mind always descend down to the two torrential valleys, unshakable in the proximity of God, formed as if in honor of an aesthetic and spiritual alchemy: the depth interpretation, as far as I seek to express something behind the image, and an orientation to the research of the world and to the causes of fundamental and profound things, configured in the form of extremely powerful metaphors.

An indefinite trait, something contagious, powerful and irresistible, like a spark in the sky in the infinite darkness, urges me to dream: *Make a Wish !* It goes beyond the patterns of the divine archetypes that eternity reflects as shadows of creatively approached reality, from multiple perspectives, in a context quite different from the concrete content of the notion of inspiration.

Who would seek to approach me through one of the most fertile cardinal preoccupations, such as human knowledge or thought centered on detail, without which art is inconceivable, be it a written word or a plastic work, an aesthetic emotion or a form of protest, would inevitably encounter the obsession of the artist looking for particular forms of composition in unknown images.

Leadership: Are you able to decide the fate and direction in which your creation is confused with the presence of God?

My work is served by those lines which are called divergences, and which, going from one point, spread further to an infinity of time embedded in the power of a mystical force. Lines fed by faith in the particularity of a field of forces manifested in a centrifugal game of the

tendencies of understanding and communication of the divine message, so that preaching manifests itself as a proclamation and appropriation of the authentic spiritual teaching beyond the petty framework of the daily.

And since in any consumption of increased creativity the work is perceived from an original perspective, from the concept of a term with positive connotation and beneficial finality, as such I tend to think that my art is a way to experience and reproduce a spark in building the relationship with the universe.

For Italian painter Cennino Cennini the act of creation is connected with eternity, receiving an influx from God indirectly through the spiritual world. Wanting to show how you can learn painting, she confided: "To be an artist it is required to have a rich imagination *(fantasia)* and skill in hand, to find things unseen (hidden under the shadow of nature) so that you may reveal them afterwards, with the help of your hands, wanting to prove that what does not exist – is."

The concept of art as a means of manipulating unpredictable things is accomplished with the help of an imagination stimulation reaction, starting from the idea that what is lacking in a picture can be a regulating organ, one direction.

In leadership you have to make progress in this direction.

Art between Creation and God brings as a first challenge that of finding a new possibility of merging with the Universal Spirit, defining your path to be a form of creation in which visions, feelings, experiences and thoughts are expressed through things that although are not seen – exist.

Source: https://neculaifantanaru.com/en/art-between-creation-and-god.html

Art Between Essence And Creation

On August 07, 2016

Discover your superior quality of being original, through a pertinent and well done analysis of the viewpoints that produce and disseminate the highest of knowledge.

Generally, knowledge, at least informative, of the ideas that were accredited in those years concerning art, with application in cinematography, is important for the understanding of one of Eisenstein's sources of thinking. His artistic thinking from that era didn't come about spontaneously, it doesn't represent a curiosity, an intellectual quirk, but is rather consistent with the logical evolution of contemporary ideas.

Vertov declared that the special suppleness of montage permits the introduction of a "cine-study" of any political or economic idea. Knowing this, we will no longer be surprised by the appearance of Eisenstein's film "The Strike". The same Vertov concluded here that film no longer requires the presence of drama, of the *mise-en-scène*. Historian Lebedev, in a study of the history of Soviet cinema, noted that one of the base principles of the Proletkuit artistic experiment was that of "collectivism" that excluded the existence of individual heroes in favor of the masses, collectives.

The idea of typing was in turn applied by Eisenstein even in theater and had its origin in his passion for the comedy *dell'arte* and in the theatrical concepts of Meyerhold. *****

Leadership: How much can you give from the overflow of your knowledge, so that the originality of your creation aligns with the established agreement between the evolution of ideas and the artistic experiment?

The thinking of an artist, pouring over the abstract models of representing the facts of knowledge in the dynamic of creation, so that afterwards the process can be supplemented, constantly, by means of recomposing facts with the real, has originality only if he participates in the conduct of an experience of broadening horizons.

In art, this broadening of horizons, being congenital to the complexity full of nuances of the interplay between the aesthetic and the functional, carries the artist towards a never-before-seen blooming – especially if he manages to find similarities and differences between the feel of uniqueness and the transfer of facts of knowledge that contradict unanimously accepted ideas. The originality of a creation depends on the understanding you attribute to an encompassing thought, based on successive interpretations and reinterpretations whose truth is systematically negotiable and subject to adjustments, resumes, changes of circumstances and effects.

Just as poetry cannot exceed the boundaries of accuracy, not showing accuracy in the execution of a mechanical thing, so too knowledge, in constant transformation, cannot be considered a process of gradual discovery of complexity if it doesn't represent through the very related subject a certain predominance in expressing the unity between idea and the ideal of judgment, related to the creation of compositional harmony.

Essence in leadership is what lyrics are for poetry: a high ordering reason of the elements of meaning that contribute to the creation of a harmony in the relationship between subject and revelation.

And, on the other hand, to anchor yourself in the essence of forms of thinking, through a unique journey of ideas, means to always seek variety in unity. It means to find the way of expression of your own beliefs adapted to the prime matter springing from that knowledge that allows a deeper view into the structure of objectivism of which is tied your representative part.

Originality is your representative part processed in the objective version of the essence that is discovered through creation. While the artistic experiment aims to establish the concordance between the logical evolution of the ideas and the acquaintance of the knowledge in extensio through the prism of the comparisons, that the art acquires the value of jewelry, and the creation acquires the value of reference in the life of others.

The relation between the subject and the revelation is constituted as a chain of beliefs and ideas, perceptions and values, which the director crosses on the way to the mechanisms of art, to its evolution, so that his thinking focused on innovation does not stop in front of the realities of the real existence. Being a revelation, the director's relationship with a well-documented and engaging subject, taken from the same area of art and creation, makes the values, ideas of perceptions and beliefs he crosses on the way to surrealism or fiction, confer to the real existence an expression of the sublime. Not everyone is capable of such a performance !

The subject is the story you want to stage, the revelation is the story you raise to a surreal level.

Art Between Essence And Creation materializes in that superior quality of man of being original in a pertinent and well done analysis of the points of view that produce and disseminate the highest of knowledge.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-essence-and-creation.html

Art Between Experience And Creation

On December 12, 2016

Learn to turn leadership into a creation, in terms of ideas present in the "landscape" of previous experience.

Death, the idea of death is always present here, in Mexico. Eisenstein was only attracted in the beginning by this unusual holiday of the Day of the Dead. But here, life echoes constantly under death. Death throws away everything that is obsolete and generates new birth. Although people left thousands of years of civilization behind them, you feel the sense of a beginning. Death and birth are closely intertwined at every step. Looking at the sarcophagus, you get the feeling that it is a cradle. Atop the millennial pyramid grows a rose bush. On a carved skull, you can still make out the words: *"I was like you – you shall be like me."*

For the Day of the Dead, children play with miniature skeletons and munch on chocolate coffins and sugar skulls. The same man it seems, with the same profile, looks even nowadays with the same naiveté and excitement with which Guatemoczin once looked from the bush on which he was placed by the Spaniards and the one from today seems to have the same strength to resist without groan the tortures, as he himself when found in flames, calmly said to a weaker one next to him: *"I do not sit on roses either."* But it is overwhelming, especially that Day of the Dead that begins with a sad feast at the grave of the ancestor and ends with a party full of sensuality.

In this emotional context, in this sensorial ambience, in this complex landscape, carrier of plastic possibilities of interpreting emotion, the film "Que viva Mexico ! " is born. *

Leadership: Must what you lived in a previous experience fulfill the meaning you assign to a new context of creation in which the specific emotional force is evident?

The whole concept of leadership, to which a certain quantity of information-reality reports to, discerned by prior knowledge, can be formulated in the following way: *"I was like you – you shall be like me."* It is about the power to be invulnerable to the aspects of exemplarity, deeply related to the emotional area, because it is in your nature to find similarities between what you admire in someone else and what you want to represent for that someone in order to build an autonomous entity.

This too is a special wisdom, a surpassing of an early stage of discovering a relationship between what you know and what gives you food for thought, from your evolution. Followed by a different stage, one more advanced, which is supported by the birth of a new way of interpreting reality which can be translated into an idea. The birth of the new, in an emotional context, must have as its starting point the dual experience of an existential approach such as: "Everything that happened in a situation may be repeated in another place and at another stage."

The profile of a new form of art is similar to every idea that echoes where you least expect it. It is characterized by the availability and particularity of an effective takeover of a foundation based on observation and interpretation of certain events, news, aspects of impact, which meet at every step of the way, in relation to the modified form of the substantial that constitutes an interest.

What you live in a previous experience is only a way of capturing and living the reality of a whole, the connection between things, phenomena, parts that fit together. With the purpose of

understanding what is important to be changed at an image that emerges by reference to a theme based on "the birth of the new."

Leadership is the experience of being someone else in a context where being the same creates the premises for a creative and dynamic interdependence, in the form of the dualism between "everything that happened due to someone's will" and "what I can do to make everything happen due to my will".

Art Between Experience And Creation aims to extenda self-foundation to the level of sensitive imminence whose power is only visible under the conditions of a totality stored in memory, used subsequently to achieve a custom theme.

Leadership is the result of creation, it is the resumption of a theme addressed by an idea present in the "landscape" of previous experience.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-experience-and-creation.html

Art Between Frames And Effects

On November 16, 2016

Establish a connection between ideas, emotions, mental states, so that they can support your assertion in a specific context of expansion of the effects generated with the help of certain themes.

In Eisenstein's film, plastic order is completed by the use of color: the theme of cruelty and death embodied by the Teutonic Knights is, on a chromatic scale, translated – apparently paradoxical – in the white of the capes, while the theme of heroism that characterizes the Russian fighters has as a chromatic equivalent – black.

The dynamic of all frames is in line with the appreciation of these plastic characteristics. The Teutonic Knights always appear in strictly geometrical formations, unlike the movements of the Russian troops, which are irregular, but ample, in successive streams and waves. In montage, the alternation of the white Teutonic Knights' movements with that of the black Russian troops creates plastic rhymes entered into a symphony of movement.

*In parallel there is another series of plastic themes, equivalent to ideas, emotions, mental states, which orchestrate together with the basic themes: the shape of the helmets, the theme of the lances that by their successive positions – horizontal or vertical – plastically comment on the events, the theme of fire closely linked to the Russians, that of the boot correlated with the Teutonic Knights .*****

Leadership: Is the dynamic of all frames of expansion of the effects that you want to generate with the help of a popular theme in line with the appreciation of certain plastic characteristics?

Always when a combination of all cultural, existential and conceptual characteristics is attempted, developed in various scenes through the interaction of some impact characters, authors of great deeds, a so-called individualization takes place, a stronger focus on becoming something and a journey that gives the measure of a certain theoretical-methodological construct in psychology.

And this construct, in cinema, as in painting, creates "rhymes" (matches) between what is missing from the theme so that the painting can be complete and what you would like to be different for the painting to be easily customized. Basically, a sensational theme has the role of plastically commenting on past events, by introducing a dynamic of the imaginary and the most certain expression in a picture of emotions and concepts derived from it. This painting emphasizes the finding of new artistic ways of expressing the beliefs embedded in the director's consciousness and intellect of an imposed, lived and fully assumed history.

The theme presents the ordering of some facts that deserve to be brought to light, it is a tendency of the director to fit into the existential sense of man who wants to shape his perspective of approaching the world with famous scenes and prominent characters brought back to life. The theme is the result of a perpetual search of causes, approaches and effects, entered into a symphony of movement, by the interaction of cognitive processes, volitional and emotional, that intertwine in a continuous dynamic of the frames of montage.

To artistically comment on certain important events in history means to reconstruct a world whose reality is between a vision based on the importance of the imaginary and a vision based on artistic knowledge (and on the artistic conception of a story).

Leadership is, at least in first phase, a rewriting of certain themes, motifs, conventions, specific means to achieve films, crystallized into a unitary structure of frames and images that demonstrates that closeness between ideas, emotions, mental states, under various conditions of exploitation. All this shows the possibilities of enhancement of plastic characteristics – i.e. specific means of expression.

These means of expression represent a cultural/intellectual choice associated with the self-affirmation of an artist in a specific context of expansion of the effects generated with the help of a theme.

To prove your role of a great artist in developing a premiere in the psychology of a different world, to bring a unique vision over a reality not always considered, you must capitalize on these opportunities to integrate themes into a device that has the power to amplify a specific scene. In cinema, this is possible by intensifying color or graphical overlays.

Leadership is like the territory of a dynamic of images, always reportable to some facts that deserve to be transposed into a vision meant to keep you breathless and with a knot of emotion in your throat.

Art Between Frames And Effects highlights that dynamic structure, the connection between ideas, emotions, mental states, which needs interpretation, the active interaction with the observer, to be able to materialize into a reality in which all cultural phenomena unite, interact and give a totalizing meaning.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-frames-and-effects.html

Art Between Life And Death

On March 22, 2017

Model your thinking not only depending on how you live your life, but on how life is organized around you, creating a painting thought out in the colors of a mysterious reality.

What exactly triggers these aggression reactions specific to predators? All the skill of the artist in me, in the name of the vigilance necessary for the understanding of the future of medicine, must consist in situating myself from an angle of view from which I can see the whole nature in distress, as deep as possible, the particular and the random, as Earth on a map. It is to place myself in a broad context of treating exceptions to the fabric of life that will enable me to not only feel certain symptoms of the disease but also to react to the violence the disease imposes and transmits.

After all, I have to manage my own urges, biological and psychological impulses, the experiences specific to the various disease that can be of great value in the diagnosis and prognosis of the disease, through a process of self-observation and awareness of the effects of changing my evolution. The new discoveries produced by a light of general and detailed significance at the same time could help me find a targeted antidote on the gene in question and counterbalance the effects of triggering an entire epidemic.

An important clinical significance is the transient or constant character of the endemicity of the virus, the conditions of emergence of the infectious process, the possibilities of transformation of the substances that are involved in another stage of virus replication, but especially the response of the virus to other infections without clear, visible symptoms, as well as the amount of virus eliminated through saliva, blood, breathing, contact with infected skin, or through the surrounding elements.

To all of this is added the significant sigh of James Joyce's hero: *"The times have grown out of their place. Woe to me that I was born to put them back."*

Leadership: Do the driving forces of your art consist in producing ideas from the interpretation of the different peculiarities of life, reflecting structures with self-modeling functions?

I'm Gerry Lane, a scientist. The mission of my art is to reproduce the idea of life, in its entirety, through the exploration and intercession of nature, as among complicated and unseen races in the form of a disease. And the attempt to address the way the disease is reflected in my work, triggered by the reflect of the creative force of nature, is not a poetic adventure, it is not an exploration of man's anatomy, but the completion of a great idea.

Such art from a large chapter of practicing medicine and medical psychology is the result of the act of creation. It is the consequence of locating the source of the singular event materialized in a theory that has the function of self-correcting attitude and of shaping my thinking around how I perceive the world in the event of a life-and-death struggle, even if I do not know too well that which I am fighting against. How does this virus work in its early stages?

A slight dizziness, a faint state, or perhaps a state of mental exhaustion, like a sort of internal trembling. Thus, nothing aggressive within me. Which means I am not a bearer of the virus. Beyond appearances, these are clues to investigating a symptom that occurs in the

forcing phase of human resistance limits, as if to test the fruit of an elevated mind depending on the result of the comparison between certain biological constants of the body and the functional explorations of the affected organs.

Michelangelo, in architecture, treasured most the agitated mass, crossed by movement, perceiving it as an organic shape capable of being modeled or sculpted, as a form that gives birth to a symphony of light and shadow. I, as an artist of creation and scientific research, have come to appreciate the dynamism of a scene in real life that provides me with a place in the process of a new change, with a beginning and an end, of a reset of the unwanted relationship between random circumstances and the fragility of a revived hope in reuniting with the hazard.

The definition of an artist's mission in leadership, with regard to the continuous version of personal transformation, is obtained from the perspective of justifying as state favorable to the idea of development in the context of a decisive event.

The personal power that is specific to the art of shaping the idea of life is obtained from a compositional framework of the effect of accepting a mission without a great chance of success, being at an angle of view from which you can see the whole nature in distress, as deeply as possible, the peculiar and the random.

Art Between Life And Death captures the acceptance or abandonment of scientific search for the causes, effects, and factors favoring you as an artist or as a victim.

Model your thinking not only depending on how you live your life, but how life is organized around you, creating a picture conceived in the colors of a mysterious reality in which total abandonment or a miracle justifies your entire destiny.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/art-between-life-and-death.html

Art Between Man And Creation

On July 29, 2016

Raise your "particular" to an artistic level, by integrating into your work all the experiences and all the reasons that determined you to rediscover yourself in the most authentic way.

Eisenstein works on the film completely absorbed by his passion for the subject, concerned throughout the whole day only with Pushkin. Variants appear, numerous sketches, the script is shaping up. Simultaneously, his thoughts regarding colored film are mentioned, of which he writes theoretical studies that he'll continue until his death (the last line, written, and interrupted by death, will be of a new study about color).

Twenty-two manuscripts containing research on color, totaling hundreds of pages, are found in his archive: research on what he calls "dramatic color function".

For the first time in his work, now, in this movie about Pushkin, poetic love appears in the erotic theme with its nuanced psychological values. Based on the acidic sarcastic metaphor from the film "The old and the New", on the caricature parody from "Que viva Mexico", on the symbolic and stylized mineralized erotic from "Alexandr Nevski", now, for the first time, love becomes the theme of a film, portrayed nuanced, with a psychological observation of high finesse, over the motives and the evolution of the erotic sentiment.

*Eisenstein wishes to rehabilitate the great playwright, Pushkin, in his film, cancelling the Don-Juan image and replacing it with that of a person intensely and authentically in love. **

Leadership: Can you introduce in your creation the experience of being a complete whole, presenting it nuanced, with a psychological observation of great finesse, over the motives and the evolution of your personal development?

Always, the artist, morally and emotionally exalted by the thrilling completion of a higher existence, by the materialization of ideals they've defended for years with patience and suffering, possesses two defining properties.

First a property of the mind, enveloping him like a halo: that of acquiring the knowledge of absolute truth, giving it a wider freedom of interpretation of the image he creates of himself. And a property of his remarkable aspirations: to integrate into his work all the experiences, all the reasons that determined him to rediscover himself.

The man who lights a spark of meaning into the evolution of his own thinking is a consequence of the reasons that impel him towards the realms of art that has at the center of its essence the authenticity of experiencing the feeling of "personal value concentrated in an image".

Creation is that mark of leadership that can withstand extreme conditions, that you are unable to understand if you are not a novel full of life, full of passionate sequences, in which the hero has to fight the hardships of life by himself first.

Thus, creation is a reflection of the experience of being a complete whole and of being in a close union with the hero you represent. This is one of your affirmation effects as an artist.

The artist who introduces into his own work the experience of being a complete whole, portraying it nuanced, with a psychological observation of great finesse over the motives and evolution of personal development, goes on to state that he is not merely a symbolic effort of rediscovering himself, he is not merely a symbolic archetype that causes introspection, not just a symbolic triumph of any form of excitement in the middle of things.

But, abolishing even the last barrier that separates him from the infinite of whispers, from the effect of a journey carried through, he gets to convey in his work that profoundness of personal understanding that allows the others to see the way in which he himself was formed: between love and hate, easy and hard, cancelling the image of a man tried by fate and replacing it with that of an authentic and intense love of life.

Art Between Man And Creation can represent a difficulty of communicating messages full of truths if you fail to express your manifestations of existence at the top of the steps of perpetuating values, through a dynamic of development, to the benefit of self-knowledge.

The peculiar is a type of connection between you and the result of your experiences, gradually transformed into a unique creation.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-man-and-creation.html

Art Between Preference And Thematic

On August 14, 2016

Relate your personality to the level of a character found at the base of your creation, following the re-analysis of its predominant way of exposure in the artistic consciousness.

During this period, Eisenstein gets his hands on a book about the compositional procedures of Tolstoy in "Hagi Murad" and "Holstomer", a genuinely emotional story about construction. In this way, a new solution is given to him through transfer. Therefore, the procedure analyzed in that book is that everything is shown through the "backward" consciousness of a character. Why should he not do the same? Why not resolve the passing of those 33 years from the second stage to the last stage of his film in this way?

It's so simple: one's consciousness from before the war, isolated for three decades, which now collides with the new reality, expressed through the construction of the channel. In this way, the time gap, up until now a difficulty in solving composition, becomes an artistic necessity. "In the case in which the calendar wouldn't have imposed these 33 years, they would have to be invented, imposed by force."

Now, the old singer Tohtasin, one of the characters, shaped his path, he has where to go to in the third part of the film, becoming a "reverse Holstomer". *****

Leadership: Do you express a preference for a unique thematic able to represent you as a model of artistic communication, through the consciousness of a character who joins your life story?

Due to the complex relationship between authenticity and the premises of constructing an identity of the idea of art, the artist (on which a madness of the combination between fiction and reality can be projected) feels compelled to strengthen his means of validating creation, showing a preference for the unique thematic by means of the "backward" or "advanced" consciousness of a character. By the identity of the art idea is meant the resistance part of an emblematic construction, which has become a kind of necessity for the artist to breathe a lost world in the "darkness of time", to dilute the content of an exposed message as a reflection of his creative side.

Therefore, the way in which you practice the highest knowledge, the prime production factor of discoveries, supporting the assessment of the real characteristics of constructing art, creates the imperious need of expression on a different subject, added on the existential trunk of a personality found in a dynamic psychological manifestation.

Here we refer to a model of artistic communication whose main asset is the reference to a character played in a film production that is revealed to the viewers through the interactions between the director's Ego and his Alter-Ego. The story of a character is the courage of a director to change a reality depending on how he thinks the events should happen, yet that reality will remain in the memory of the world, and even change it.

What knowledge can be attributed to a narrative court, within the artistic act, so that a theme between reality and fiction can be achieved? And what would happen if the image of a certain rationality would not have a chance of success because it cannot establish a viable relationship with surrounding reality?

Leadership: Are you able to perceive artistic knowledge from the perspective of a creative experience called "a passage beyond the mirror", so as to allow your consciousness to shorten the distance between reality and fiction?

Here is a new character, an abstract identity, perfect for a less explored thematic, belonging to sources of composition stemming from the bond formed between the customized option and the permanent shaping of roles depending on context. And the consciousness of this character intervenes, as being superior to previous models, through the attitude of defense or submission, through a process of integral identification with the result of a science and of a pursuit that exalts the human will above common boundaries.

The leader is the creator of a character in a continuous transformation, a character that shows the direct effect of the release of behavior and evolution against the very work in which he is developed. Hence a new concept of the reorientation of thought or the retrieval of the real order of the values that complete the leader in the sphere of the art of manifesting himself as a source of imaginative stimulation and creative interpretation.

To relate your personality to the level of a character at the base of your creation, following a reconsideration of your predominant way of exposure, between a backward consciousness and an advanced consciousness, is a reflection of the experience of adjusting to a situation determined by the very notion of holding a depth of personal expression, as close as possible to the spirit of originality.

The creative experience called "a passage beyond the mirror" refers to the director-character relationship that faces the self-image relative to maturity, representing (as an artistic necessity) the action differently from the way others perceive it, but identical with the authoritarian requirement of the conscience that screams: *"Be careful to not confuse what you want to be true with what is actually true."*

Art Between Preference And Thematic concerns the transfer of manifestation of personality outside of what we know about it and the effect it produces in a point of receiving creation, expressed through a set of construction elements (attitudes-values) that serves as a support base for the concept of "transferable knowledge."

What you transfer through creation, from you to your character, and vice versa, does not oppose the rigid norms of leadership. On the contrary, it is an integration of thought into a different direction of understanding, comprised between the artistic necessity of underlining the contrasts characteristic to your evolution and the necessity of discovering yourself in what you've never been before.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-preference-and-thematic.html

Art Between The Particular And The General

On August 01, 2016

Learn to see with the mind's eye, always viewing what's "in front" from "the back".

The visual fields of rabbit eyes cross each other behind their heads. The rabbit sees behind you. It has before it an invisible fragment of space. It doesn't see the world as we do. While the sheep has its eyes in such a manner that its visual fields do not converge. It sees two worlds, one right and one left, that never coincide.

A different way of seeing entails different results in regards to the visual image. Without mentioning the transformation of this perception into a way of seeing, and then into a point of view, when going from the rabbit and the sheep to man, we also raise the ambiance of social factors that eventually lead to a concept of the world.

How is the eye's mind placed – our mind's eye in this case? How does this eye view? How does this eye see? This eye who is not just anyone's eye... *****

Leadership: Do you adapt to a way of seeing that leads to the formation of a new concept of the world, revolutionizing the perception of the relationship between the particular and the general?

The rules of leadership, same as with the rules of art which state that you cannot generate illusions without also capturing the cruel truth of reality, rests on the productive efficiency of consciousness, of intellect, of the visual sense on the field of perception. These contribute not only to a shift in thinking, but more towards shaping a broader perspective, richer, more detailed on areas harder to investigate.

Such an area difficulty to investigate, which I shall name "editing area", includes a dominant image that has to be rotated from one position to another until it makes unexpected sense, a broader horizon and a role of representing a reality formed ideologically or conceptually.

Also, vision is an attribute of seeing based on regular eye movement exercises (up, down; left, right), where the ability to analyze available variants of reality from different angles is developed. In turn, the image with which the eye is accustomed to seeing is the image with which the eye anticipates tendencies and forms of reflection of a change in the surrounding reality. What decisions do your eyes make when governing multiple aspects of the surrounding reality?

Leadership: Are you able to evaluate everything with the help of the "mind's eye" in a larger field of reality, so that you can make a visual image that can be easily fixed in people's memory and consciousness?

In the continuous growth of leader performance, demanding a thorough analysis of the visual image of the ensemble of forms, things, phenomena, autonomous entities, to which we attribute features we consider truly fitting to us, we must assess all with help of the "mind's eye" in a broader field of reality.

With the mind's eye you can always view what's in "the front" from "the back". Same as the blind man forms an image of things with the help of touch, so too does the artist form an

image of reality, intuitive in part, "by what he manages to not experience and, by not experiencing, create."

So we do not refer to the process of seeing only that which lays open in front of our eyes, but more to the process of seeing beyond what we usually perceive, which is missing from our inspirational arsenal. An artist transforms concrete and immediate observations into ideas that mold thinking focused on the alternation between what can be seen and what cannot be seen.

Any leader, like any artist who wants to outdo himself by modifying his projection of consciousness and reality over future evolution, improves his way of seeing two worlds: one right and one left, that never coincide.

The particular that precedes the general is the expression of a stable, unwavering vision of things that precede extraordinary achievements.

The most representative of images passed through the thought filter, so those modified with the mind's eye, are testimony to the tireless endeavors of understanding and expressing the results of a unique synthesis, the hidden qualities of a reality in which neither cause nor effect exist, but only an expression of the relation between The Particular and the general.

The Particular, existing separately from that which reality has given birth to, is a relationship of causality between things, phenomena, autonomous entities, whose unique shape can take the place of an idea at any time. However, The Particular can be the most profound expression of the unity of opposites, certifying the individual's connection to an aspiration of broader exploration of reality.

While the general is the lack of "critique" or the lack of response for The Particular, that cannot truly bring anything new to the table. The general cannot go, except in rare cases, in favor of forecasting and consequential orientation in order to assign a new dimension of knowledge that can lead to the formation a new concept of the world.

In leadership, the visual image that a well-developed vision attracts is that fragment of a space called "comparison" that we model based on the experiences lived near extraordinary things, or those that mark us decisively.

Art Between The Particular And The General addresses individuals who, with help from the mind's eye, succeed in outlining more detailed images of a hard to imagine perspective, hard to understand in a unified scientific hypothesis.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-the-particular-and-the-general.html

Art Between Theme And Color

On August 09, 2016

In leadership, it is not enough to pick a "default" theme, first you also need to find those predominant colors of the type "model consequence relations" visible only to connoisseurs.

All themes are similar, notes Eisenstein, because the past impregnated by color is inevitably imagined by others, at the border between the Middle Ages and Renaissance.

And editor of the general direction of cinema makes an unexpected proposal: to produce a film about the fight against the plague. The proposition seems absurd to him. Everyone insists on the use of color. Eisenstein, however, thinks of the project. The feast during the plague becomes the unique episode that interests him. Not a film in color, but a film about the color black: the blackness of the plague that spreads and floods everything, the motley carnival swallowed by the black of funeral convoy rows.

*Here is a return of the same theme of blind fatality that invades everything. He also makes sketches in this regard. But shortly thereafter, he abandons the idea. All of these plans are not to his liking, in spite of the picturesque exterior, because he looks for a theme in which color is not a decorative element, but rather becomes a necessary dramaturgical quality, raised within the theme. **

Leadership: Can you find an alternative approach of creation in which color is not a decorative element, but rather becomes a necessary quality, raised within the theme?

The duties of an artist, who knows how to turn his very vision into a true masterpiece, can be supported with the help of unitary concepts regarding the relationships between the title of the chosen theme, its content, its requirements and its versions of interpretation as a symbol of knowledge, created through the consequences of the various sources of reference addressed.

The theme is the result of receiving and processing information, images, ideas, derived largely from reality, placed amid a guessed décor, suggested or revealed following a discovery. It represents the main idea developed in a work. The reception of an image whose theme brings out the color, must be the result of a reality processed artistically and placed against the background of a new discovery about life (for example). While an idea revealed through a theme of death, on the decor of a gray or black hint suggesting the lifetime of a mortuary event, lacks that sparkle to make the difference between an authentic value and a failure.

Yet we must not omit, given that technique and execution constantly require it for the conception of the presented work, that always in the dizzying whirl of expression through artistic means, a unifying thread is preserved: the desire for revenge of fantasy over the restrictive reality.

Leadership: Can the thematic basis of the main theme you deal with be applied to the connections between a main painting and a secondary painting, so that creation can have multiple meanings?

Here is where color comes into play. If I could live a thousand lives, whose meanings

overlapped, absolutely only an artist could capture in his works, I think I would manage to share only 1% of the knowledge I had the opportunity to acquire up until this moment. And this percentage decreases with the exponential increasing of experience and information. The infinite is mind's way of continuously reorganizing matter.

The great task of colors, especially in the eruption of artistic fantasy, is to dominate and harmonize this vast subject matter, in constant movement, capturing the alternation between nature, science and aesthetic, between emotions (love and hate), between the predominant traits of character (vice or virtue), etc. Colors, attributed to primordial elements, often opposed, marks through a more sustained or subtle touch everything that can appear disparate or diverse in the rational serenity of constructive harmony.

Leadership, like art, is a development of the theme through color. It comprises in its gigantic "frame" reality and fiction depending on the result of fusing the heterogeneous with bizarreness. Color is what you insert into the space of an imagined reality, so that reality acquires the natural and natural note of an avant-garde attitude that manages to leave the viewers gasping.

In leadership, it is not enough to pick a "default" theme, you must also find those predominant colors of the type "model consequence relations" that can only be visible to connoisseurs.

Color can become a necessary quality, raised within the theme, only if the effect it produces by maximizing emotions, measured through the correlation with a law of composition, becomes the main cause of accessing the depths of the initial idea.

Who manages to find an alternative approach to creation in which color is not only a decorative element, but rather a necessary quality, raised within the theme, is not only a good connoisseur and appraiser of art. But rather, beyond the merit referring to the ability of traversing and retracing composition, he is an artist who can more powerfully express a unifying concept of art, characterized through properties of essence.

Leadership is a major version of the main theme with which the artist presents his artistic approach, with a sustained and subtle touch, as a kind of confessional that retells memories of what it means to be initiated into a fascinating universe called: CREATION.

Art Between Theme And Color stands out as a power of the hidden forces that stir within the depths of the perspectives of understanding the way in which the great rules of the science of exposing ideas are born and function. These rules have their origin in the following condition: between idea and matter there is always a philosophy that equates different concepts.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-theme-and-color.html

Art Between Vision And Effect

On July 30, 2016

Be responsible for the quality and content of your creation, so that originality can be born out of that established concordance between essence and appearance.

Eisenstein and Prokofiev, the two artists establish the places in which noises must be added, so that the music at the beginning of the episodes does not end abruptly, but rather dissolve into the noise of battle, from which, later, virtuous music will be born. They always barter on who will start: *"We write the music based on fragments of unedited images, so that the editing is based around the music? Or, after the final editing of the scene is done, we write the music to it?"*

Each one wants to remain second, both agreeing that the difficult task is that of composing the rhythmic development of the scene. It is easier for the second one, because all that remains for him is to adapt, with his own means, to this readily made construction.

Sometimes Eisenstein starts. He edits the sequence and in the evening in the screening room, presents it to Prokofiev. The composer asks that the material be projected for him several times in a row, until he deems it was enough. *****

Leadership: Do you concentrate your efforts on establishing a clear line of demarcation between the images you project in a facile vision and the exposing effect of the final image?

The artist that gives something from the overflow of his knowledge is responsible for the quality and content of his work, so that originality can be born out of that established concordance between essence and appearance. He thus tends towards establishing a clear line of demarcation between the images he projects in a facile vision and the exposing effect of the final image. An image that synthesizes the efforts to create a thinking unit, often composed of two opposing poles of influence.

This responsibility can reach assertion, only if the sent message doesn't transform into a "noise", i.e. without producing itself on an irrelevant or harsh basis of the exposed information. In this case the artist has to measure himself, on account of fragments incompletely edited, to the landmarks of a readily made creation (or shaped by foreign successive interventions) to be taken as reference for comparability.

First he must develop suitable fragments for each idea, then group these fragments into a unified category, but in an improvised manner in close cooperation with other visionaries. And the final edit is achieved through the ensemble of those images perceived and constructed differently from what they were originally established as.

This in leadership is called separating entry material from exit material, the irrelevant content of presentation and promotion material.

Leadership: How is the image of a thematic consultation with other artists reflected in a ready-made construction designed to ensure you an exceptional appearance in the event called "Taste of the World"?

He who does not distinguish between an unfinished image and the final image of his work and doesn't know how to modify the content based on the relevance of the theme in order to correspond to the highest of requirements, is likened to an art enthusiast that tries to see himself in a painting in which human beings and landscape merge with distorted images.

The final image of an artistic creation, same as the relevance of the exposed theme, highlights those peculiarities of intellectual development that define and characterize the interaction between vision, mission, execution and delivery of basic ideas – as a form of causality between certainty and randomness, confusion and probability. Or, perhaps the image is a kind of bilateral symmetry between the component elements of an already existing creation, in which the artists make a final effort to revise the ideas and criteria in accordance with the precepts of the new cultural revolution.

The individual that concentrates his efforts towards establishing a clear line of demarcation between the images he projects into a facile vision and the exposition effect of the final image, is not only an artist that can improvise a creation from different combinations.

But is a materializer of the relationship between that which is prime for himself and that which is prime for others. A materializer of the relationship between what he perceives as being necessary, lack of excess, in the development stages of his creation.

The event called "Taste of the World" refers to the context and the way in which a creation manifests itself as a result of the change initiated by the vision of a common consciousness, from the point of view of an image that can go around the world without altering itself in some way because of its failure to meet the requirements of a wide range of demanding specifications (of a certain audience).

Art Between Vision And Effect accompanies the evolving steps of the artist that tries to improvise a creation from different combinations, until the subject acquires a stronger meaning, a clearer message and a value of captivation of attention, by intersecting his own experience with that form of causality between the random, confusion and probability.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/art-between-vision-and-effect.html

Art For Art

On April 22, 2010

Respect your duties to your leadership by carefully assessing how people perceive you from the point of view of a creation that you have not yet finished.

The master was in his room of creation, where the sunrays could penetrate unhindered. He was trying to render in his new picture, three characters from Shakespeare's work *"King Lear"*: the Count of Kent, the Count of Gloucester and his illegitimate son Edmund, seeming to carry a relaxed discussion in the throne room, in King Lear's palace. The viewer could gather a brief idea of the complexity of the level of interpretation of the reality derived from the experience of the sublime by using powerful contrasts between light and dark, used as a support for symbolic thought in a universal way.

His style of painting characterized by intense colors and a bold touch, large and spontaneous, was similar to that of Paul Gauguin. The intense images he created, impressive through their explosive clarity, through the finesse of the details, although they seemed exaggerated into an original way in order to delight more the eyes and to impress, they evoked real or legendary episodes and characters, which he easily adapted to the present. They avoided the sense of melodrama, and keeping their credibility and relevance, they received the character of some fascinating visual representations.

Leadership: Is the essence of what reveals your work to fulfill its assessment function by providing a benefit gained from a fragility that generates a certain distance to view?

Observing with how much attention and devotion, with how much ability and elegance he performs his moves, I told him, pushed by a boundless inner will:

- I admire you very much, and I must say that you are formidable, truly superior. Only the great painters proved such confidence in maneuvers, such quickness in moves, such a fluidity in the way you handle the brush. I do not think that someone might not like the pictures you realize.

The master, deeply wondering of my words, looked at me with an attention that showed, undoubtedly a lot of good will, and told me with determination:

- Any painter knows that the hardest thing is to be what others want you to be. Even if you like the way I paint, others may not like. Just as some admire more fanciful and surrealistic paintings, in Salvador Dali's style, others admire realistic paintings in the style of Edward Hopper and George Grosz. Some of them might like much more the paintings inspired by historical subjects, while others the ones based on literary subjects. Some prefer dark colors, other the bright and shiny colors. Some prefer the light, others the shadows; some prefer the pure and bright shades, others the faded and dreary ones. A painter cannot ever please everyone, therefore, I assure you, Nicu that there are many people who do not love and will never love my paintings.

A performance gained from a fragility that generates a certain distance from view can be derived from the phrase: *"The hardest thing is to be what others want."* Therefore, a brief summary of the plurality of meanings proposed by the artist and by distinguishing meanings relevant to life, becomes necessary because we are another step closer to a wider perspective on the Wow effect it has on others.

Leadership: Does your style of creating new rules of personal image representation and modeling, by analogy with the interpretation of feelings experienced at a certain point in life, generate an astonishing attitude to immediate reality?

In leadership, you have to know where the talented people hide their treasures. Within the best relationships with them, you have to focus on what you have to learn from them. Learn, practice and assimilate. Amazement in art comes from the legendary version of a treasure discovered on a territory difficult to penetrate, from which the observer can only extract the meaning of an idealistic familiarity.

Just as color it is the one that solves the problem of proportion and of the representation in the achievement of a general unit of audible and visual factors in a movie - so the binding that unites the talented people with the excellence in their field of activity, contributing positively to maximizing their value, is the analogy with the interpretation of certain feelings at a particular moment of life used as an argument to set the quality of the personal image to a certain value through their creation.

For your leadership to be profitable, you must find by the means of open discussions what it is that secret factor that provides progress to these people. The natural and necessary conclusion must come only after an objective knowing and an objective exposure of their ideas, opinions, thoughts or theories. It must be proportionate to the results of knowledge and their achievements – when they were convinced that all their actions denoted real concerns of increasing their value.

What is the binding that unites the talented people around your excellence? Do you understand their manner of operation?

Respect your responsibilities towards your leadership, evaluating the way you perceive people. On the way you perceive their motivations, on the way they transmit their inspiration, on the way they demonstrate their qualities, on the way they express their vision, on the way they evaluate their activity, and on the way they treat their talent - depends how you will exploit your own potential, by following their example.

Leadership: Can you build a picture that will delight your eyes through the succession of contrasts between what defines you as a portion of objectively accessible reality and what makes you stand out when you create without thinking about validation from others?

What has a leader to learn from a painter, if not to be himself? A leader cannot change depending on the wishes of every people, he cannot be fully mold to the needs of people and their personality, he will never be able to match up to all people's expectations, he will never be able to please everyone.

People have different preferences and expectations. Just as some people admire only certain painters and prefer just a certain style of painting, not to say that others are not interested at all in art and design, in the same way, some people prefer a certain type of leader and a certain style of leadership.

Some people prefer less demanding leaders, who can allow them total freedom, and who never criticize them of anything; other people prefer little more drastic leaders that will penalize those who do not fully devote themselves to their team and profession. Moreover, there is another category, of the oscillating ones, which beat the extremes (who actually can only put difficulties in the way) and who impede, voluntary or involuntary, the decisions and the measures taken by the leader.

Be yourself. Make up a leadership style which would characterize you, try to be as good as possible, but do not expect to receive only attention and praise.

What makes you valuable in the eyes of others is the work you create without thinking about aesthetic validation from others.

Art For Art occurs when you restore creative-image compatibility settings (which everyone expects) to the initial commitment to increasing personal satisfaction.

Leadership can be a real art, but for this you must have talent and special abilities in working with people. The art of leadership is not something tangible, but it is "measured" by your results. Nowadays, the leadership, in order to become an art, needs people with a higher education and training and, especially, with an adequate behavior.

Source: https://neculaifantanaru.com/en/art-for-art.html

Art Is The Expression Of The Sensation Of Taste

On April 29, 2022

Art is synonymous with the existence of a "perpetual here and now" that unites reality between the Inner (self) and the Outer (world or things).

I look carefully at the small "Fini" chewing gums. They seem so sweet at first sight, I almost feel their taste before chewing them, which ensures a special experience of an art of experiencing the present moment. By carefully studying the unique combinations of exotic flavors, assortments of colors, flavors and coolness, I will leave room for fantasy to give rise to a concept of the "good taste" type. They seem to highlight the idea of "transformable reality" – because what I see at first glance, the thing that focuses my attention, changes its texture as soon as it comes in contact with the mouth.

Much more than a culinary delight, more than an aspect full of delicacy, I have to take into account the feeling of the sweet-sour taste of "Fini" gums, so as to improve the inner experience of what I am, from a different perspective, through the sensory knowledge of things already lived, accomplished. And it was only out of the pleasure of exploring the vast sensory world of taste, flavor, and visual perspective that I allowed myself the luxury of finding refuge in the artistic realm.

I understand that a chewing gum is different from a candy, a caramel or a square of chocolate, and this happens around the path of the art of sorting, choosing, filtering (what I need, what I don't need) about a certain content that instantly reveals its effect, primarily at the sensory level. It is a matter of feeling, of manipulating the senses in order to eliminate the obstacles that reason itself creates when I become aware of the danger of a possible dependence on the sensation of an irresistible taste. The severity of such an addiction should not be underestimated.

Leadership: Can you prove your knowledge of reality by repeating the sensory experience of the things that matter to you, in order to reach the formation in the mind of a topos of aesthetics (as a whole)?

I must tell you that I did not come across the taste of "Fini" chewing gum by chance. It was not a whim of my deep being, an intimacy of the closeness between reality and painting, a desire for a changing moment, it was not the subject of a transfer of information with ideational content. Rather, it was just a momentary attraction for the color combination that dresses the final version of a product with an ideal aesthetic look for each specific act of perception.

The object that enters the visual field is often the star of the taste that I am not allowed to miss.

Was it an act of courage in the dominant atmosphere of the non-figurative that involves abstracting the relationship between two concepts: "the beauty of things" and "living has value"? What makes "Fini" gum stand out in the evolution of the idea of beauty: as an artistic manifestation that I tried to make less abstract? As a rupture of modernism, paving the way for new art forms? As a break from one's self with the environment?

One thing is for sure. Topos is my attempt to isolate in a single narrative sequence what is found in the way of representing the satisfaction that the relationship between good taste and the finesse of a habit that inspires me gives. Hence the claim of aesthetics to draw the

diagram of moments of great satisfaction, to highlight the intensity and depth of this uplifting feeling called: flavor.

That's all I need: to push the boundaries of art and science, showcasing the highlight of a chewing gum whose sweet-sour taste lasts for as long as the sugar doesn't melt in your mouth. Obviously, as in the case of many dilemmas related to the aesthetic sphere, it is a purely subjective matter and is exclusively about taste. After all, I believe that art is synonymous with the existence of a "perpetual here and now" that unites reality between the Inner (the self) and the Outer (world or things).

Art is the result of an external experience acquired with the help of visual perceptions, from which I fascinatedly extracted the vision of a Self that knows at any moment what it feels like.

Art Is The Expression Of The Sensation Of Taste if we highlight the subjective state of the one who delights in the pleasure of experiencing a special interweaving of flavors, states, colors, textures, etc. And since we're talking about art with the help of its taste and the richness of its flavor, here is what the writer Francois Chenet once said:

"A particular flavor emerges from the work of art, an essential and dominant quality that gives it the Saxon specificity that must awaken in the one who contemplates it an immediate understanding of the intrinsic nature of the work. "Aesthetic flavor" is a subjective state of the spectator, listener, or reader, through which his consonant affective dispositions or moods, in harmony with the inciting work, come into contact with it, procuring a lasting aesthetic delight."

Source: https://neculaifantanaru.com/en/art-is-the-expression-of-the-sensation-of-taste.html

Art Is The Reflection Of The Soul In Motion

On July 19, 2024

The merit of art is to frame the profile of experiences in the whole of humanity, taking into account the "crisis" that appeared in a sudden moment of revelation.

Where do the steps of destiny lead us, when we run along the paths of life? Because, at the last running competition, my sister Oana Fântânaru went down the hill behind another runner, keeping behind her for a good part of the way. Something felt off about the path they were taking side by side, like twin shadows in the ephemeral game of competition, triggering a kind of autonomic nervous activity in her where intensity, balance, and mobility lost coordination. He suddenly asked himself, "Is this the right way? Have we not lost ourselves in the labyrinth of our own ambitions?"

Suddenly, a particularly beautiful butterfly crossed Oana's path, as if telling her not to continue in the direction followed by the other runner, to give up the competition, or to find a new path. Was this butterfly a messenger of the "Azenthopia Illiersebre", a manifestation of divine intuition before which reason pales, a kind of spiritual guide? Guided by this fleeting epiphany, she turned back and continued running on what turned out to be the best route. All the while, the other runner, otherwise very well trained, crossed the finish line last because the road she ran on was wrong.

This questionable episode, suspended between what you fail to become and what you could be, reminded me that the merit of art is to frame the profile of experiences in the whole of life, taking into account the "crisis" that appears in a sudden moment of revelation which takes shape clearly and profoundly. The inner crisis highlights who you are and who you can become. And art, like the butterfly that appeared to Oana, tends to widen the capacity for perception, to intensify emotionality through an unleashing of sensations that transcend the barriers of the possible hard to accept.

Leadership: How can a revelatory experience artistically lead to a better understanding of one's own self and the otherness one encounters in trying moments?

When you run, you push your limits and enter that zone of pure art where you feel anything is possible. Especially in the state of "artheosia" - the fusion between art and epiphany - creation becomes the space of becoming of one's own rhythmic movement, a kind of exercise of the spirit that culminates in liberation and inner fulfillment. Oana did not act in a pre-determined space, but on the contrary, she herself determined her space, within a universe that is built together with life itself and that satisfies you with a rare clarity of artistic expression and emotion, requested by itself her inner search.

Isn't that right? In a decisive moment, Oana opened the dimension of the rational manifestations of life itself, by virtue of an internal law, without artifices and illusions, which can be formulated as follows: "Art is the reflection of the soul in motion." Or, to put it another way: art is the deep echo of the human spirit that transcends the expected reality.

In addition, the tendency to transform reality due to the powerful intensity of the moment has become the essential factor of creative action.

Yes, art expresses the living and moving force of existence, beyond the limits of ordinary perception, according to the deep impulses of the soul. Obviously, Oana's struggle with her own nature, when the circumstances demanded it, all the more difficult, unbearable and

complicated, seems to have been the manifestation of an inner essence of vital meaning: as long as artistic expressions will be means of releasing the energy of the spirit under the pressure of temporary constraints, it will find its definitive stability. The attachment to one's own work assumes a position of struggle and active intervention in the reality of a situation, transforming it into a reflection of one's own consciousness.

Leadership: Does the art you create capture the depth of your moments of revelation, when you are caught between your potential for self-transcendence and the current reality you are not ready to accept?

Artistic expressions are uniquely personal statements that can reveal important meanings of individual experience, encompassing conscious and unconscious elements, making each moment a reflection of inner state. As far as Oana is concerned, a single word cries out with power in her soul, *an ejercicio del espíritu* , a turn towards symbolism that leads to enlightenment: "Rebirth", that inner revival that propels her towards new horizons.

Here we are talking about the space where the soul disputes the control of the rather exhausted body, that space of fragile, rhythmic, asymmetrical balance between inner strength and physical limits. In this sense, the new artistic spirit has as its motto the overcoming of inertia and the subtle association based on comparison of states of consciousness. Space thus becomes the dimension of self-conscious life in its evolution, expressing the living and moving force of human creation.

Through its experiences, art redefines the relationship of perception between space and form, along the lines of a creative transcendence. It manifests itself as a superior expression of the spirit, where any revival of art must be based, above all, on a new conception of the value of existence. From this point of view, Oana has become the living example that art embodies, just as an artist transposes his inner vision into his creations.

Does the ideal viewing position of the route you have to travel influence the visual perception of the work you bring to life, taking into account the interpretation of your own artistic evolution in relation to the unexpected circumstances of life?

Art is the reflection of the soul in motion when it manages to capture the essence of your deepest emotions and thoughts. In this oscillation between despair and exaltation, art becomes the manifestation of an inner essence of vital meaning: as long as your expressions will be means of releasing the energy of the spirit under the pressure of wandering, you will find your definitive stability only in your own creation.

Source: https://neculaifantanaru.com/en/art-is-the-reflection-of-the-soul-in-motion.html

Art Nouveau

On April 04, 2016

Learn to turn leadership into an art, maintaining the privilege of being more than what you are.

It was born within me that matchless persistency, typical of the artist driven by the desire of creating something original, of finding an artistic language through the voice called "Myself". But as close as possible to the forms of the invisible, namely, with hidden meanings, doubled by truths and uncertainties, through particular elements: colors, themes, trends, the combining of nuances, intensity, contrast, aspect, the balance of subjectivity and objectivity.

Always through the shadowed gates of the entire literary universe, that I tried for so many times to reinvent, alone against the regular enlargements of the border of the "unknown", spilled the perfect unity of opposites, flared to the most pronounced convergence. Regarding the style, relatively heavy, he betrayed certain tendencies of exaggerating effects of perspective of a character or subject.

Opposites attract, but not before being purifying and deepening that consistent stylistic constant, that particularity of the perception of form that takes place in the very absence of complete information, in the guise of an entry into the imaginary, where everything has other meanings, other embodiments, other audiences. Even though I forced myself to be in the shoes of an authentic artist, living and creating outside the commercial quotas, far from the appreciative or depreciative classifications of the critics, I did not know how complicated it is to abstractly treat the reference space of a pure plasticity meant to give birth to artistic emotion, expressing vigor and solidity at the same time.

Leadership: Is the content rendered by the image of your creation perceived as dominant in the treatment of a particularity of the artistic personality inclined towards introspection, but especially towards the analysis of a reality developed in parallel with its own?

Until I gained artistic mastery, I kept preoccupying myself with that unity of opposites that ensured stability and balance for my literary universe, but with some disapproval. As if I had entered a battle with the wandering spirit of a genius that projected upon me all oscillations of a repetitive image, subsumed to another, archetypal image, of an original model.

The only place where I managed an incursion into Art Nouveau, spontaneously exploring the ambivalence of a symbolic production that was at the same time a captivating reconstruction of life and death, because everything bears a transformation on an organic substrate, was where no limits existed. In the dream, something much deeper than the simple image of an ending with no beginning, a vision into the metaphysical that was about to become the later expression of spiritual beauty or the illusion of a lie, demanding the deliberate creation of an interpretive disarray.

The essential constituent of art is an obsession of the whole creative life based on the background of an Ego that is in a hypostasis of confrontation with a fictional reality. Art is a place where revelation about yourself surfaces in an attempt to self-transcend by broadening the scope of representations of life, nature, time, space, good and evil, beauty and ugliness.

Therefore, the particularity of an artistic personality inclined towards introspection, which I had to take into account if I wanted to experiment with a new formula for finding creative

abilities, was the one to express myself freely and to express my experiences in a different way from others. Through enigmatic visions, through enigmatic realities, through captivating stories and images that never make up a complete picture.

Just like Salvador Dali. All his paintings have a myriad of interpretations, and they never seem to stop stirring up an ever-increasing controversy.

Leadership: Do you put in all the effort into understanding a work of art, without trying to find the explanation of its creator?

Putting in all the effort into understanding a work of art is a completely different thing from trying to find the explanation of its creator. The first variant is based on the intention of integrating yourself into a picture you find unusual. The second variant is related to the attempt of placing yourself in the place of the one who sparked within you the interest of identifying the essential elements of the painting.

"The privilege of being better than what you are" is reserved for those who know how to choose from the panoply of daily life the image of a new reality capable of provoking feelings in the field of art, such as the feeling of liberation, of peace, of purity, of total freedom, as when you open a great secret from which all the others flow, making you feel in a familiar environment, full of harmony, fantasy and originality.

To make what I want to emphasize clearer, I present to you Fanshawe, as his creator briefly characterized him, writer Paul Auster. Extract, if you can, that novelty full of wisdom, that *"here is your place",* under the aspects of a little by little, step by step, eliminating any philosophical approach. I've already confused you, have I not? But, read on:

"Fanshawe had something so attractive that you wanted to sit next to him at all times, as if you could live within his sphere and receive the touch of his personality. He always showed himself willing to help you, but at the same time, he remained inaccessible. He gave you the impression that there exists a secret core within him which you could never penetrate, a mysterious and hidden center. By imitating him, I somehow became part of that mystery, but at the same time I understood that we could never come to truly know him."

The image of the creator highlights that immutable self-portrait of an ego that assumes the role of an iconic character in a "memory" type area that can be directly observed and explored through an amplification of existential experiences.

In my version, Art Nouveau is formed on the basis of an alliance between descriptions and characters, presented in an unexpected and unpredictable way, by adding background images from which is born the specifics of a living subject, full of mystery, that is inaccessible to a precise analysis.

This image can be individualized through the current values of the proposed arguments and integrated in a scenario in which the readers – yes, the readers – must only retain the peculiarities that give out a certain charm, an intrigue, ensuring the search for the essence of what is hidden even from themselves. The reader is the mirror, the story, the voice, the model, the portrait of a fascinating character with which they can identify.

An artist who doesn't insert a special meaning into his paintings, one who cannot be associated with any symbol, the one who never makes a call to the contrast of chiaroscuro, will never be labeled as a genius. So, keep your privilege of being more than what you are in the eyes of the world.

The man who promotes leadership is the artist who builds a non-conformist image, reuniting it with the true experiences and appreciations of the one who wants to soar above his genius.

Leadership is behind what presents itself as a reaction to the effect of a call of entry into a mysterious character, from which you can choose a variety of characteristics and manifestations necessary for personal reinvention. It contains a fragment from the scenario of finding the essence of what you are in the variety of human types thrown into the vortex of masks.

The character introduces you into the specifics of a certain side of personality that you've often obscured, but that nevertheless exists within you, and awaits to be savored and launched into the world as a pretext for feeling like you are part of the magical world of the stories experience by others. The one who tries to imitate you or find an explanation is automatically included in the mystery.

Art is not only characterized by a bold and disturbing vision, but also by an emotional assumption of the experiences of the character that you are willing to no longer separate in the reality that others observe with contemplation.

Art Nouveau is an incursion within human nature that seeks itself, discovers itself, refuses to itself in what it is not and accepts itself in what it can and must be. In leadership prevails the power of being a mysterious character, making you, more daring, different, surprising through a special charm, becoming more interesting as you manage to widen the border of unknown about yourself.

Source: https://neculaifantanaru.com/en/art-nouveau.html

Art Trapped In The Lost Horizon Of The Self

On May 07, 2022

The man who fails to make himself understood and to pass on his emotions is the man who fails to bring to light "the form concealed by the material".

Yesterday afternoon. As I was walking towards the house, passing by a terrace on Alexandru Lăpușneanu Street, my gaze stopped on a strange individual. It was impossible not to notice him, something gave me the impression that he wanted to be noticed, not only by the way he gestured, but by the fact that at the same time he had somehow adopted a disapproving attitude towards all the other people around him. You know, that kind of man who wants to get everyone's attention but at the same time doesn't care what people think of him? Well, this pattern of calm, jovial individuality was at that table then.

He was like a sensitive object that refuses to satisfy a need for finishing. An object in which relief is found precisely by the satisfaction of the selfish feeling of another man, selfish because he seeks in another man his own essence.

Combined with a tender and profound poetic realism, the attitude of the targeted individual could be measured by the way he kept his left foot on the seat next to him, correlated with that disease of the sick ego that makes the person affected by any emotional disorder place themselves in the spotlight. He seemed to be the kind of person who made the conscious decision to focus on the miraculous side of pain, a kind of avoidance of negative self-image used to determine a possible success in social life, by realizing the danger of "stiffness" in the victim role of any discrimination or deprivation.

Leadership: Do you tend to constantly distinguish between "empty form" and "real content" without losing the support of the idea of the predominance of life?

And as he kept his foot on the left chair, not caring that anyone else would later sit in that chair, waving an overestimated expression of self-satisfaction in front of the interlocutor, I remembered myself many years ago. And so it was easy for me to figure out what he was feeling, what he believed, what he was thinking, what he was after, what was inspiring him, what life could bring him.

In fact, his attitude is easy to identify with an artist who carries in him everything that represents life, but who puts unfinished images all around him. A passionate artist, with a life trajectory full of traps and wanderings, able to combine in a unique way the mysteries of illusionism with false good mood.

And I looked at this man in passing, I looked at him silently without him noticing the look that measured his soul. Discreet, with the allure of the man who issues value judgments, integrated with who knows what impulses coming from outside, the man in the foreground of my sight manifests himself like the painter who loads the brush with too much paint to avoid a second layer, and so the paint will continue to fade unevenly on the surface of the canvas, or it will leave small drops everywhere. His manner of appearance, the way he gestured, his attire, all betrayed a deep internal crisis that postulated the study of factual relations as the exclusive domain of a basis of comparison between reality and kitsch.

Leadership: Can you change the state of being of a hard to define experiential content, based on the premise that what you see is relevant before you choose to believe?

More than likely, he is not a man who has lost the support of the idea of the predominance of life: the ability to be happy with what he already has. But, waking up on a blurred horizon of the self, he seemed to compare his inner crisis with the soul of an artist (dominated by a great will of visual renewal) who fails to make himself understood and does not transmit the emotion further, who fails to brings to light the shape that the material hides. So, knowingly and ostentatiously, he continues to look for new ways to convey non-verbal, more bodily messages.

Or, maybe he had something in common with that Romanian artist, Ştefan Luchian, who, when faced with the unforgettable experiences of maturation, the burden of the pain he bared, the material shortcomings, the vengeful envy of his colleagues, gave up art for good and started "wildlife".

Leadership: Does the all-encompassing feeling that gives you the strength to get carried away require the adequacy of the relationship between the vision of an image painted with an unusual story and the appearance of an object that is self-sufficient?

And the man was sitting at the table like he was at home. In no case could he prove to be a famous messenger of the intellectuals, he seemed rather a fragment of unfinished painting that fascinates with its discretionary aspect, but also with the oscillation between certainty and uncertainty – suggested by a dialogue that did not seem to bring to life any emotion, but shedding light on what it means to live with depression or anxiety. At one point I felt like he was talking to himself about that side of the tragic hero in a novel by John Fowles:

"I used to have a sense of guilt because I spent too much time studying the past. I saw my creations in the form of high waves, so as not to see what I did not want to understand. Now I see that anything can serve as a wave, if one wants it be so. The fear was physical, material, that some thief would've crept into my thoughts and attacked me in moments of loneliness, and in this manner, in moments of deep sincerity. I have experienced this before, but it has not been repeated with the same intensity. It's very strange, like an interruption of time."

In that short and fleeting moment, my only challenge was to unravel the meanings of an artistic destiny, behind the motley picture made up of the sum of all the special features to which human life tends. Because his very way of displaying his personality in an ostentatious but somewhat lax way, proved the inner turmoil, the oscillation between optimism and pessimism that could only harm him, causing imbalances and alienations, even identity pathologies. And if I exercised the power of my imagination a little more, testing my sensitive impression, I would see the usual struggle of a man tilting at windmills, which, however, produces fear and depression.

Leadership is that feeling of responsibility given by man's confrontation with one's self, with a man who did not play with life, but imposed on life to accept its own limits.

The Art Contained In The Lost Horizon Of The Self highlights the means of expressing a wounded ego that seeks social validation, but which wholeheartedly refuses to control a distorted reality.

I think that the writer Liviu Rusu was right when he said: *"The artist differs from the ordinary man only in terms of the intensity of his psychic functions. Their creation would be a download of these functions. In fact, art begins with the analysis of simple forms of gestural expression, based exclusively on the virtues of coloristic language, taking into account the impulses received from life."*

Source: https://neculaifantanaru.com/en/art-trapped-in-the-lost-horizon-of-the-self.html

Artificial Seeding

On December 28, 2014

Become the recipient of truths that can give meaning to the identity of your thinking, processing and valuing the teachings drawn from life experiences.

I seemed to recognize the true philosophy of the future, in the opening stage of starting a new exploration from the sphere of creation into that of absolute time. As a result of a suite of visions born of one another, in an abundant but also deceptive imaginary flow, full of representations of a unique, transcendent landscape, I allowed myself to be caught in the spell of strange feelings, not knowing where I ventured to exactly. And this flux interfered with the numerous connections between key pieces of information, in an immense wave of new representations, amplified in an energetic mix of images from the evolved space of universality.

The story the writer relates is the art the painter creates. The image I was seeing was the dialogue between art and dream, a way of exposing the thoughts and feelings of a mysterious character passing through time, an act of reconstituting a diffused poetics subject to the feeling of completing a shattering world.

In turn, the creations I was pushing towards perfection, from the space of a futuristic painting, actually marked the beginning of a new way of approaching the themes anchored in an unchangeable reality, a desirable passage from realistic-naturalistic painting to abstract-figurative painting.

What you are attempting to express in a mysterious, yet truthful way, depends first and foremost on the way in which topical themes are approached, by capitalizing on the possibilities and resources of transfiguration of the image depicted in a surrealist or futuristic style.

The flow of the fluid of regulating thinking and feeling vibrations, which passed through a discontinuous surface of values that escaped consciousness, grew along with proceeding into a different level of control of reality. By accumulation, it risks becoming irrelevant to what I was trying to prove. But it was de only way to become a recipient of truths that could give meaning to the identity of my thinking, undertaken by a sort of law of physics: when you use energy of any kind, you are actually witnessing the transforming of energy from one shape to another.

The mystery of the meaning assigned to the art of writing, at the crossroads of questions about the purpose of existence and of one's own being in a more complex reality resembled the painting of an intense immersion in the subconscious experiences of a tumultuous personality. The images we presented in a metaphorical way, meaningful, were aimed at the experiences of a troubled life that led me away from reality, from an adventure spirit that far outweighed the facts themselves.

Was I really in a space of logic, preceding any scientific approach? Insistently, I was driven as if by that force of spirit, which the Greeks call Daemon, enveloped by the strange impression that I was teleporting myself constantly from one area of the universe, into another found at an unreachable distance, losing myself in the delights of a challenging despair in the impetuous and relentless way of a certain Stephen Hawking, Nikola Tesla or Albert Einstein.

I didn't want to get used to the idea of being suspended in the surreal, with the intellectual

representation of an unfinished controversy, between the confused and temporary. I had to prevent the normal experiences from expanding into a utopia. But that would have meant a denial of consciousness infallibility.

Leadership: Can you find an identity of thought for yourself by practicing Chiaroscuro, through the artistic vision of recognizing you as addicted to a unique, supreme and exclusive reality?

The space of authenticity against yourself, in agreement with what you render by means of the experience of giving future a new dimension, by means of vision and of the processing of the flux of information from the external environment, always starts with a little "chiaroscuro". The chiaroscuro, which denotes an excess of imagination, with unprecedented effects, is achieved by the successive decomposing of the quantity of subjective information transmitted by a string or combination of representations, stored in a sort of deja-vu.

In correspondence with the artistic vision that can be assumed by a painter, the chiaroscuro also has the role of expressing in an atypical, but very expressive way, the call to plurality, boundlessness in feeling, the connection between what is not seen and what is seen, what is present and what is absent.

Imagine this chiaroscuro as a story that you can modify and revise whenever you want, one you only experienced yourself in an endless life, but at the same time, one that impresses anyone who might find out about it.

The chiaroscuro is the reflection of the reality in which you see yourself completely different, but one that no one can guarantee one hundred percent as being real. And an artist experiences in his paintings the sense of going outside of time, succeeding to denote that there is something mysterious about it.

Practically, a black and white image, more complicated than a color one, is the variant of a disorientated world, which is not yet fully present, of a distant world still living in denial that has not found its way and identity.

A wise person once remarked: *"The mind is like an umbrella. It is useful only if it is open."* Do you manage to decisively distance yourself from the norms of a singular reality, unanimously accepted as being the most plausible one, and get nearer and nearer to a reality situated in the detailed experience of everyday life? Chiaroscuro can be practiced only by means of "artificial seeding" into the existential evolution, so by putting information in the same place, by its exponential growth, from which a great movement of ideas, inventions and discoveries can result.

Leadership is distinguished in terms of lived experiences that enrich the understanding of other aspects, viewpoints and ways of thinking. In the future, more and more emphasis will be placed on the "transition from multiple to one". The merging of data and information describing the surrounding reality into a single whole meant to reflect a different reality.

The best artists follow the direction of the echo of things they do not know, breaking away from the echo of the things ordinary people are accustomed to grasp.

Artificial Seeding refers specifically to the exaltation of thought, manifested when entering a new level of control of reality, through a flux of information that never ends. But from which you must try and extract only that which you consider is useful to redefine yourself, being able at the same time to be a support for maximizing the transformation experience of

others.

Source: https://neculaifantanaru.com/en/artificial-seeding.html

Artistic Expression

On January 13, 2017

Continue to reveal the essence of a reality, by capitalizing on it through image.

The increasingly major concern of director Serghei Eisenstein for the personal reckoning with certain impressions that at one point forced him for that inner struggle that he so many times confessed keeps coming back. It is reflected in a specific of composition in the very interior of things. The center of gravity of their effects does not reside so much in the explosion, as in the process of charging that explosion, because "the very process of victory represents, in fact, a process of liberation."

So it was in the film "Potemkin", the scene of the massacre on the stairs, followed by the lions that roar and by the explosion of anger in the film "The Old and The New". The feverish wait for the drop of milk from the centrifuge, or in the film "Nevsky" the pig attack. So it is now in the film "Ivan the Terrible" that verb "You life ! " which makes the entire emotional baggage accumulated over the scene in which the tsar realizes on the plane of consciousness and affects the constraint of submitting to death explode.

This sequence from "Ivan the Terrible" contains a clear autobiographical note through its idea: the defeat of death, as well as, in a more intimate texture, through the method by which it is constructed.

And behold, the circle closes, and we reach the point we started off from, the autobiographical character of the film is clear from even the sketched capture of the creative process. Of course, the monographer should examine all this in detail. The biographer was pleased with recording a fragment of the biography of creation. *

Leadership: Do you confess your inner struggle in an impulse of creation, reflected in the specific of the composition from the interior of the whole you connect to?

To complete the process of forming notions, corresponding to a sense of active participation and implication in the interior of the whole you connect to, often means to reduce to identity, expression, value, image – what can be expressed through an idea, through the variation of a single parameter, by means of sensations or perceptions.

The great voyages on the realm of directing are born through the discovery of the properties and reasons of things through analogy with a supposed real model of singularity, later expressed through a "verb" that helps the shaping of a character, but also the construction of an intrigue.

A verb like "You Lie ! " denotes a state of insecurity, a truth revealed, a faithful representation of an unjust consciousness, a manifestation of thought entering into dialogue with a different thinking. It is a present given that reflects a reality perceived sensibly or rationally through words, gestures, colors, sounds. All these tend to reflect the essence of a reality capitalized upon through image.

The figurative expression of human nature in the presence of another thinking, via image effects, is one of the fundamentals of artistic expression.

Creation, not always being reducible to the predetermined schemes of perceiving certain objects, states, facts, realities or images, is build, however, on the idea that the force that orders the infinite movement of an action, of a phenomenon or process, carries within itself the conditions of the possibility of appearance of a difference between the anticipations and results of a certain experience.

This experience, which makes the entire emotional baggage of the director explode, orders variety in harmony, corresponds to a simultaneous playback of a huge impression and psychology of a certain subject or character, exaggerating or alternating the meanings of acts or combining and articulating them in such a way that the desired effects are created.

Capturing your own psychological traits in the portraits of the characters you create is a corollary of cinematic success.

Inner struggle is an experience of learning from which new roles derive, new characters, new types of subjects, new forms of artistic expression. Only those who confess their inner struggle in an impulse of creation, reflected in the specific of the composition from within the whole to which they connect, will be able to affirm and consolidate their genius and reunite the two fields – leadership with cinematography – in an analogy of conceptions about being, existence, nature, spirit, individual, reality, art, science and progress.

Artistic Expression emerges from the at least sketched capture of the creative process that highlights the nature of the individual under the guise of a certain identity, along with a powerful subject, reflected by the balanced use of the cinematic artistic means: colors, sounds, lines, lights, projections of images, foreground, background, and so on and so forth.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/artistic-expression.html

Artistic Synesthesia

On September 12, 2023

The visual and auditory experience must be in harmony to create a meaningful and emotional experience at the level of aesthetic perception.

Walk on the seashore. The emotional state that now illuminates my existence denotes a warm attitude, creating endless imaginative scenarios that take me into the wonderful world of painting, with its images full of vitality and lust for life. All around me are the sea, the sand and the sun, and the small shells that massage my soles, fragments of an underwater world from which a distinct melody seems to be resounding to the well-hearing ear, remind me of nature's works of art, sculpted by time and sea.

Mainly, the sea is a symbol of the tranquility that nature's music evokes in the form of waves gently blown by the wind. I am inspired by the music of the waves, the natural sound that is often associated with relaxation and peace, precisely because it constitutes an additional stimulation to favor the imperative of creativity in art: "Be free in your artistic expression", in an attempt to translate a state of mind into an artistic masterpiece.

Together, these elements of nature create an experience that can be very enriching for the soul. They seem to whisper to me resonantly, without denying any side of my personality, to be free in my artistic expression, with the meaning of reaching high heights of excellence, and to explore the imaginary horizons of a free soul without limits. Only if I let my heart and mind dance together on my canvas, or in the sound of the waves of the sea, will I be able to create something unique and deeply personal on an artistic level.

Leadership: Can you gain a clear perspective on what it means to connect with yourself through art that explores the outer side of yourself?

In art, the eye and subjective perception are closely linked through a memorable experience, such as a walk on the beach at sunrise to admire the beauty of nature. An artist like me can use this moment, mas o menos cierto, as an inspiration in colors, shapes and techniques with the aim of evoking certain emotional states or reactions from the viewer (whose vision is conditioned by their own experiences and perceptions). So, the viewer who turns their attention to me brings their own subjective perception to the interpretation of the work of art that I bring to life through my perspective on reality, with a picturesque beach and a panoramic view of the ocean, which I incorporate into a painting full of color.

It is said that at the birth of Orpheus, Calliope put three clean drops of dew on his tongue and uttered a spell that gave him the gift of composing verses. Apollo gave him an enchanted lyre, made by Hephaestus, which in time becomes his symbol. From his lyre, Orpheus managed to make harmonious sounds, like those that delighted the gods in Olympus.

True. The painting to which my eyes are grateful, by way of forming a new perspective on the beauty of nature, can be evoked through the prism of an attractive melody played on an enchanted lyre that symbolizes the divine grace, the spell that makes my soul rich with that serenity over the edges called "happiness", with that subtle harmony established between two worlds: the material and the spiritual. Therefore, the painting is tributary not only to the vision of encompassing the context in which I find myself, but also to the art of expressing the science of sounds, considered in relation to the melody, the rhythm and harmony with which my life is woven by what surrounds me.

Leadership: Do you have the ability to capture and portray a theme from just your imagination, drawing on the richness of personal subjective experience?

In conclusion, the artistic eye (or aesthetic sight) is more than a tool of observation, more than a means to capture the movement, the transformation of things, testing my ability to portray a theme from my own imagination alone. It is a culmination of the effort to reason a real or intuitive experience. It is also a mediator between objective reality (stable and consistent), and subjective experience (variable and personal), playing a crucial role in how I understand and interact with the elements of nature, with everything around me.

People with artistic eyes have a greater sensitivity to the beauty of color, shape, light and texture of various objects or surfaces, such as shells, stones, fine sand, common on all beaches of the world, in the context of their environment or art.

The sand, the shells, the waves, the sea breeze, the sun's rays that illuminate my thoughts and ideas, bringing me inner peace, help me feel free and connected to nature, so I learned to have more appreciation for the beauty of the world around me. In particular, the music of the waves can be very relaxing and soothing, if I think about the fact that everything I hear becomes a figment of emotions cut from a sound universe, a figment of dreams cut from a rich inner world. Music, the comforting way to connect to inner peace, certainly helps reduce stress and anxiety, and can promote a state of calm and relaxation.

On this consideration is based the power of the artistic eye, capable of seeing beauty in things that might go unnoticed by others. Namely, what you see must merge with what you hear in a setting of nature that nourishes your soul. And that is actually "artistic synesthesia", a phenomenon that describes how multiple senses, such as sight and hearing, intertwine and complement each other in an artistic or aesthetic experience.

Leadership cannot be separated from the need to apply the spirit in the exercise of creative forces. It is also inseparable from the imperative to seek an experience of artistic synesthesia that transforms perspectives into a deeper awareness of the interaction between human senses, bringing a new understanding of the complexity and beauty of artistic experiences.

Artistic Synesthesia, which all people should acquire as a regime of aesthetic perception, aims at that unique experience that allowed me to perceive the world in a more complex and richer way, depending on the elements that I managed to attribute a visual identity and an auditory substance, they can transform the simple into the spectacular.

I managed to transform these elements into something more than symbols, into some pure expressions of the senses through which I capture the light, the music and the reflexes of a creative consciousness that denotes the inseparability of the clean sea, the endless beach, the spectacular sunsets and the colorful art.

Can you feel a certain color and a certain emotion, just by listening to the waves of the sea?

Source: https://neculaifantanaru.com/en/artistic-synesthesia.html

As If I Wanted To Be Nothing More Than A Gaze

On October 02, 2023

The way you experience the world influences the way you understand the depth of artistic creation.

I am still moved by the specific landscape of the western coast of Greece, a fact that turns me into a contemplator of the beauty of nature and the rich history of this region. With passion, the eyes follow me everywhere, so that the world around becomes magical, the sun amplifying the sensation of warmth and color. Each detail becomes a living painting, the reflection of a visual poetics, a limited fragment of a multilateral creation that pierces the soul and inspires the hearts of those who look at it.

More than that. The artist's eyes know how to see, as in clear water, every shade, every detail, everything that comes to the surface in an artistic image: that inner light, long since extinguished by a common life, devoid of extraordinary events. Because at the level of symbols and metaphors, trying to preserve deep meanings and communicate lasting emotions and ideas, the painting must remain perennial at any level of brilliance, to eliminate the fatigue of the eyes engulfed by the mirage of colors and shapes.

After all, seeing is an art that helps me understand the wise layers of the world, the subtleties beyond appearances, although sometimes I feel that I am thrown into a kind of vortex, a small tornado that alienates, trivializes reality, creates false models of beauty, raising to inaccessible levels some challenges of understanding and appreciating the painting. There's no use to me being an artist if my eyes, so sensitive, focused on the distant horizon of unlimited possibilities, are not convinced that the world is a beautiful place, or if I do not pay attention to the subtle details that reveal the beauty and depth of life.

Leadership: Can your way of looking influence the depth and meaning of a piece of nature imagery so that the emotions reflected within you amplify the sense of connection with the world around you?

Walking on the seashore, looking at everything with contemplation, I realized that the surrounding beauty is an expression of the images of nature, an infinite source of emotions for souls penetrated by the beauty of a miraculous world, reflected in the eyes of the soul, becoming the eternal dance of the thoughts of wisdom. The words subtly trickle down the canvas of time, encapsulating in them thousands of stories incomprehensible to the eyes of passers-by.

During these experiences of artistic exploration, my eyes seem to turn into an abyss, an unexplored depth of connection with people that hides many secrets, a fact that can transpose the viewer into a "fissure of reality", just like in an excerpt written in Marin Mincu's diary:

"I existed because there were those eyes that were waiting to kidnap me, to suddenly transport me to another space, to a rift of reality that opened between us and that only we felt, where our bodies only existed as something immaterial. It was a state of transparency through which we floated clumsily in search of that form which would represent us in the pure entity of what is seen within the pupils wide open to a mysterious world, forbidden and invisible to others."

Leadership: Can you take control of events in a way that closes off the view of the details

of nature in the background?

Looking with an artist's eye at the fine sands and the waves breaking delicately on the seashore, in a kind of *sinfonia de la naturaleza, llenando el aire con su sonido hipnotico y reconfortante*, I am reminded of a tense scene from the movie "Ten tiny blacks", became a living palette of contrast, where nature and human mystery meet in a careful look at the details.

Indeed, the eyes of an artist, focused on details, can capture the beauty of nature, but also the intrigue of a scene full of suspense, where every gesture and every hidden element reveals an indecipherable mystery.

In "Ten Little Indians" by Agatha Christie, there is a gripping scene where Judge Wargrave fakes his death and everyone else thinks he is really dead, and that's because none of them know how to see the reality hidden beneath their gaze. During this sequence, we can imagine the eyes of an artist observing every tense detail of this dramatic moment, capturing the subtleties of this scene: the facial expressions, the calm gaze, the light and shadow, the details of the setting, the color palette, the negative space. In particular, the far too perfect arrangement that the "dead man" left behind could be perceived as a crucial clue for an observant artist.

The hidden truth escapes the untrained eye. The same happens if you are on a beach full of people, but you miss the infinitely colorful diversity of visual experiences, the ineffable wealth of soul connections, the continuous overflow of the details of the nature that surrounds you. Certainly, whoever does not know how to see the reality hidden before his eyes, even if it unfolds in front of him clearly and obviously, he will never be able to appreciate the depth of the world painted with such care by an artist.

Leadership seeks to transcend the way reality is presented, bearing in mind that deep exploration of human connections and the subtle beauty around can inspire and guide confidence and direction for those driven by an artistic vision.

The artist, being able to understand the symbolic meaning of a real-life scene, can see more than a simple representation of events, but interpret and convey emotions (and tension) through art. Thus, the artistic vision adds a deeper and more interpretive dimension to the scenes and events of a story where what is visible to the naked eye may only be the surface, but not the depth, subtleties and meanings that are revealed only under the careful gaze of an alchemist of the details.

Every time I relate to the world around me I feel **as if I would like to be nothing more than the piercing gaze** of an artist, to understand that behind every appearance hides a universe endlessly rich in nuances and meanings.

By trying to uncover the hidden layers of this world, delve into its secrets and feel the subtle vibration of the connections between all that exists, I have often managed to capture the beauty of the world, increasing the feeling of admiration and wonder in front of a painting that reveals to me the depth and complexity of every detail.

I feel that I am an artist, considering my death that I will one day direct, knowing that nature will give me the last and most profound picture, and I will be the painter of this transcendental moment.

Source: https://neculaifantanaru.com/en/as-if-I-wanted-to-be-nothing-more-than-a-gaze.html

As You Like It

On April 11, 2016

Announce something new, but do not take up the burden of also saying it.

I wanted to acquire a vague idea about something specific, before grasping it, in a sort of process of reinvention in a marginalized space. As if I was locked away in a room from which I could escape only after a certain time, generally for one hour, during which I had to try and resume my normal course of life.

This strange fact, somewhat mixed, confused with the thought of the atypical situation I found myself in, offered me almost a good reason to seriously take into consideration the option of return to where I was before. In a pure coincidence with an interval of uncertainty that announced something new.

Nobody seeks to express something that could just as well mean something else, even if through their relationship to science, adhering to a different type of thinking, could very easily conceive it beyond the borders of the acceptable. Strangely, this makes you think. It means a constant detachment from the finite landmark of "stay where you are" and the integration into a constant of transformation, difficult to accept, called find before you seek."

Leadership: Can you find your perfection according to your belonging to a creation acquired during the quest for unknowable truths about yourself?

In other words, I was the seeker of hidden meanings attributed to things that surrounded me from a world in which I found myself perfectly, one I had forgotten, and which only writing reminded me of. I did not know exactly what topic I would like to address, I did not know what to start with, I was looking for answers to atypical questions, I made all sorts of connections between different facts and events, but everything seemed to be more of an opportunity to experience the dimension of the space of a senseless world.

When you want to say something you first start with an observation, for example "This house is green". But the real challenge is finding out what exactly is in the house, without knowing its interior. Here is the key to the entire vision and creation that enters into a crossword puzzle game, a blindfold game, because here are all the essential reasons for success in literary activity. You have to put yourself into the skin of the one who lives in that house thinking of him as you think of yourself.

What I did not know about myself but which I was supposed to include in a literary reality was a composition of the type "what would I do if I were living in a house I never entered?" The words of the Duke of Richelieu addressed to the Marquis de Chauvelin remain up to this day in my memory: *"I have announced something new, this is true. But I do not take up the burden of also saying it."*

A kind of craftsmanship is present here too, being consistent with the existence of a logic that tries to capture the meaning of an unexpected horizon, a logic which is not just one of reason, as much as of feeling, of fantasy, of inducing curiosity, in a world of the game of "As you like it."

The opportunity to control the course of this doubtful game, culminating through its very explaining next to a special form of responsiveness, among so many criteria alienated by

logic, interpreted in the way knowledge related to me, was offered to me whenever I tried to discover a new aspect of my personality.

Leadership: Is what people expect you to offer them in fact what they themselves must discover in a context of reality that your thinking is looking for?

Always the man who tests his ability of expressing something abstract, resorts to a certain degree of exaggeration. His development is produced the moment he realizes that he himself determines everything, under the internal pressure of the brilliance to contribute to outlining the décor of something difficult to find, but whose preference remains deep within the consciousness of others as being a characteristic of the new. And at the same time, a characteristic of their own nature.

For people to pay interest to the extended context of the "new", they need to form a vague idea of something specific, before grasping it. What it appears to them that you are offering, is in fact what they themselves need to discover in a context of reality that your thinking is looking for. This is the principle underlying the art of writing and persuasion, making up the expression of a process of extending what people perceive when entering a world of the game of "As you like it."

The only frame of reality that my thinking was looking for was the cultural effect, a fragment of a writing in which could be found a word, an expression, an interesting passage of a meeting with that part of me craving to get to know new worlds.

The shock of the experience of the "new" remains a decisive one, consisting in a postponement or even cancellation of judgment. Without a clear answer, without an easily understood message, man gets lost in the vague spaces of utopias of alternation, the un-probable become for him a hidden reality. The effect is a successful one, unexpectedly powerful, because the sensation of learning more is set.

The one who yields the art of writing and the art of persuasion is often guided by the following principle: *"Announce something new, but take up the task of saying it too ! "*

In other words, let people truly be champions, let them discover what fits them, penetrate the essence of your words depending on their nature. Champions are guided in life by the following terms: *I want ! I know ! I can !*

Leadership: Does the image of originality you place in the center of attention become part of what completes people which can prolong your reality due to the contact maintained with what is inside you?

A good writer is a fantastic practitioner of persuasion, doing his best to always convince people of the truth and authenticity of his ideas. He knows how each of his readers think: *"Something is missing from this equation, but in order to find out, I am obligated to fit in it."*

A writer will first try to increase the perception of his lack of control, by introducing the effect of agglomeration of elements that will consume or under your space of understanding. In order for you – the reader – to go deeper into the subject, into the core of things, and strive to find a meaning that will animate you and make you pick something of use, in accordance with the inner logic of your involvement in the game.

By appealing to what is not known, or is not clearly expressed, it is generated in people the

impulse of revolt against their own rules. The measure and image of novelty that needs to be faced becoming "the part that completes them." Readers must include themselves from the very beginning into the map of your reality, within what you express, and while keeping contact with you, they must validate whatever you say by a reaction like: "That is what I want to believe" or "This is what I feel about it."

Leadership is the perception that you have of what you must include or eliminate from a reality that can be challenged at any time.

As You Like It shows the perspective of defining novelty, in the absence of integrative concepts in the context it was placed in. Novelty is what you express in writing that becomes an unexpected finding and an appealing notion of literary creation meant to be subject to the verisimilar, without provoking controversy among critics.

Your success as a writer and leader depends on the way in which people manage the messages they receive in the virtue of an un-analyzable logic and the limits the experience of introducing the new imposes – something that at times leaves too little to be seen, but from which a lot more is extracted.

Source: https://neculaifantanaru.com/en/as-you-like-it.html

At The Intersection Between The Intention, State Of Mind And Process

On April 12, 2009

Upgrade to a higher level of your evolution, managing correctly the results that people expect from you.

In the book "Leadership Gold" the founder of EQUIP, John Maxwell, cites Stuart Briscoe, reminding the following story:

A young pastor ministered a ceremony at the funeral of a war veteran. Friends of the deceased military wanted to do something significant at the ceremony, so they asked the pastor to lead them to the coffin, to keep a moment of silence, and to walk them out on the side door.

The young pastor did exactly like that. Even so, there appeared a problem: he has chosen the wrong door. With a "military precision" he led the men into a closet. The whole group had to deal with a quick and disorientated backing in the face of all who participated there.

Leadership: Do you consider that it is the process of capturing the attention felt at the moment of initiating an action that defines in your authenticity the obtaining of a lasting control over what is happening?

Legs are always directing you there where your thoughts are. To be headed in the wrong direction means to grabble from one place to another like a blind, and this "privilege" it is not allowed to you, as a leader. You are forced to focus at what you do, without wandering your mind because your legs are always following you there where your thoughts are. Leadership is not a kind of rambling, it is not a kind of annulment of reason, and you cannot afford the luxury of disregarding your duty.

It is like luring people to follow you in a direction opposite to that which they expect, which is contrary to the principles of leadership. A single misstep can attract people's disapproval. Little by little they will begin to feel that they deviate from their original intentions. After boarding your "boat" they will wonder whether they made a mistake to follow you.

In leadership there will always exist a centrifugal force that you will have to fight, a force that can disincline you from the common goal linking you with other people. It is much better for them to believe that all your steps actually have a particular purpose, which is meant to be achieved, and to that are heading all your efforts and means, otherwise you risk attracting their antipathy, and losing their support. If you intend to upgrade to a higher level of your evolution, manage correctly the results that people expect from you.

Leadership: Do you try to make the transition from one situation to another considering that this will easily be associated with a multiplicity of moments that reveal the highest feature of a person's perception of the outside world?

The highest feature of a person's perception of the outside world is heterogeneity, meaning an activity that relates different elements by their very nature, a complex determination that relates multiple causal chains and intermediate variables. While leadership is characterized by uniformity, the lack of variations in the planning and conduct of actions.

Leadership it is not just a simple change of location. Once you make a mistake, you cannot turn people out of the way, and to lead them to another one without them not losing, at least for a while, the trust in you. Do you have the courage to assume the role of an indifferent and irresponsible leader?

If you want to know if a leader is successful and effective, look in what direction he leads people. A leader is responsible for people just as he is responsible for himself and his actions.

Advance slowly, little by little, making a break, then putting you on the move again, then, stopping yourself a little, as if each step must be gauged and measured before you move. And, act so honestly that between you and others, there can be no doubt or suspicion.

Leadership is the attempt to cope with a situation from which escape may be difficult (or embarrassing) or in which help may not be accessible, but at one price: not to see yourself completely at your side, the one without any direction, from which you have nothing to learn.

At The Intersection Of Intention, Mood, And Process is that action which produces a result meant to encourage the same action, producing a characteristic called development.

You could not keep people too much time close to you, only if you have noble intentions, if you have a strong state of mind, and if you feel confident and able to take over the reins of an action. Leadership is more a process of anticipating the trajectory that you choose to follow. To manage correctly the relationship with other people, you should focus on finding the best way.

Just as an archaeologist carefully examines a fragment of a ruin, so you must carefully examine the steps proposed to be followed, and at the same time to watch the reactions of others, regarding your performance.

Conclusion: In vain, you have good intentions and magnificent thoughts. If your words are not sustained by facts on their measure, you will grabble on crooked roads, and at the same time unsafe, you will lose the confidence and support of people, remaining all alone to find out the exit of the labyrinth that you have created by yourself.

Source: https://neculaifantanaru.com/en/at-the-intersection-between-the-intention-state-of-mind-a

Authentic Leadership

On February 14, 2014

Experience a new approach to scientific knowledge, so that you ensure the prerequisites of an ample direction of evolution of leadership.

During assembly work, work proves tiresome. Russian director Sergei Eisenstein has numerous problems. When a sequence cannot be solved right, it appears that he calls back to his own past experience in order to discover "the secret" of his past creation, in order to analyze artistic solutions found on another occasion. In order to do this he revisits a few times the stairs sequence in Odessa, from the movie "Battleship Potemkin".

*Even the idea of using color in a black and white film lies here: the sequence "the separator" and that of "bull wedding", Eisenstein inserts short snippets of film without image, painted in different colors. Through this process he tries "to exaggerate the exposure".****

Leadership: Can you turn to aspects of your past experience in arguing whether or not making a valuable creation involves a lasting effort, in terms of what you are willing to change to a marketable image?

The correct evaluation of individual performance by generous leadership and unification of science with art that emerges from their combined action depends on the persistence and extent to which that instantaneous knowledge enriches you, sometimes for your whole life. Thus, the way in which you become whole by substantiating deep knowledge, existentially assumed, may have a character of principle, expressed by a physical condition: *"A short impulse at the entrance generates an impulse of determined value at the exit."*

In this case *"the short impulse at the entrance"* outlines the penetration in science during creative work, using experimental results and solution analysis, that stimulate opportunities to expand their capacities to perceive the world around us through the lens of a changing reality. An act of will to pierce the thick wall of progress, that can put you in control of your own self, under the impulse of the tendency of testing and overcoming your intellectual limits.

A leader who measures his abilities in the light of past failures, of scientific nature, but opts for a change of direction, monitors the effects of what he wants to achieve by previous experience in creative work. A sort of search of identity and some answers that will not be easily found, through the perspective of what science can offer and through the perspective of what he himself has accumulated over the years, in order to launch a new version of leadership.

An image that is marketed is a result of previous experience in creative work when the director highlights the subject of his own transformation from the status of simple performer of repetitive tasks, to that of creating a unique "event".

While *"the impulse of determined value at the exit"* is the result of what you experienced through a new approach to knowledge. Or more precisely, through a pragmatic scientific knowledge that, despite the complexity of the data and its representation methods, deeply reforms the way of thinking – accepted as a tool for monitoring and self-evaluation of personal and professional quality.

Exerting influence with the help of science upon the collective mentality of which you are a part of, in order to ensure the groundwork for a new direction of evolution, is possible only if you call upon your past experience on interaction with the force of creation and its values (the means of expression, the poetic message, the free play of the characters, the good sense of the composition, the chromatic sense, the description, the dialogue, the monologue, the narrative, the antithesis, the parallel, the story, etc.)

To make future creation fruitful, continuing its use in the most optimum way for professional activity, is the most difficult step in the process of materializing a rare vision that rises above the clichés and prejudices of time. And leadership cannot be perfected only from within, finding new ways of expressing their own vision in this area, by strengthening the way of thinking and the creative process of a new space allocated to personal and professional affirmation.

The secret of an artist's creation is the sum of his unique personality values, beliefs and configuration transposed into a dream concept, which marks the personal escape from the real to the unreal plane.

Authentic Leadership is rather a benchmark of professionalism to be achieved without the risk of generating any vulnerabilities regarding identity, a personal experiment that can bring incredible results through setting science by creation as the main goal. Just as the artist adds a new creation to a creation, so does the leader, by analyzing the symmetry between the elements that make up his science, who constantly adds to his leadership new options of personalization to his model of performance through the creation of art and value.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/authentic-leadership.html

Avoid Risky Situations

On April 20, 2009

Be prepared to make as many adjustments as possible to assure the functioning of your vision even if your decisions do not turn into what you intended.

3: 20 a.m. After an anonymous call, two police officers from the brigade of organized crime set off to the place which was indicated some supposed criminals. They couldn't know with certainty if the information about the place where were hiding those five criminals is real, so they decided to go alone, without any backups. When they arrived they entered by force in their house:

"Freeze ! Don't move ! Stay where you are ! Hands up ! " shouted the two officers with the guns pointed on those five dangerous men. Suddenly it was quiet. A total and strange silence. And, all of a sudden, in only a fraction of a second, this moment of profound silence was interrupted by the noise of a bottle of bear that fell of the table:"Splash ! "

This was the moment that determined the officers to open fire at the criminals, who also responded with shot guns. When the crews of police arrived at the scene, they didn't find anyone alive. In the report made by the police afterwards it was written black on white: "They shoot each other and paid with their lives."

Leadership: Can the image that the most representative events project on your personality profile be understood by the determinism you are gifted with to make smart decisions or some hasty decisions?

I think that the moral of this event doesn't need comments. Nobody can make long term predictions, what will happen in a near or far future and which the consequences of a bad decision are. But one thing is certain: who takes action without analysing correctly the risky situations, without thinking at the negative consequences that can appear after, takes an enormous risk. Do you have your own crisis strategy?

If a conversion and progress is needed, then automatically is needed a vision. Managers need to think about the future of their company, to prevent and combat any situation that presents a high risk potential. Crisis is a risky situation and represents a reason to worry because the level of performance is falling down at all levels. And the companies whose managers didn't see the obvious signs of crisis suddenly woke up bankrupt. Just as police who have acted without thinking about the moment of danger, managers who were not able to correctly anticipate the events have not been able to save companies from disaster.

More and more companies that have state debts seem to be sitting on a barrel with gunpowder that can explode any second. They are in a very unstable situation which cannot easily escape because their managers have not had a vision and own strategy in case of crisis or simply did not work too much to keep the surface.

Just one chance of escape still has these companies, but it depends on managers. They first need to have faith that they can change the hard situation and then, by all means, they have to mobilize in order to adopt new strategies to place the companies on the markets in our country and even abroad. With other words, managers have to give their interest in order to solve the problems their companies are confronting.

Leadership: Can you prevent the occurrence of undesirable effects, by identifying the cause of exceptional phenomena and circumstances that can be solved within certain deadlines for completing the impact of your absence?

Strike is a form of protest of a group of people who are affected economically. For example, after the collective lease has expired, the manager doesn't want to negotiate another contract, so he will not be obligated to raise salaries. Because of this, the company's employees can start a general strike for an unlimited time so that they demand for the renegotiation of their work contracts and the raise of their salaries. In this way, conflict arises between the leadership of the company and its employees.

To avoid a strike managers have to modify their business strategy and their purposes, and to guide the company to an advantageous development. They have to be prepared to make a lot of adjustments so that they assure the function of their company in any kind of conditions.

To prevent the appearance of some unwanted situations, the manager has to raise the employee's spirits, to motivate them to work more efficient and to get more involved in solving the problems. If the employees feel that in the hard moments the manager is not there, beside them, and he is somewhere far away, they will not accomplish their work tasks and they will not work efficiently for the achieving the company's goals. In other words, if there is not a close relationship between the manager and the employees, the company will not have the wanted results.

Or think about something else. Could not your absence benefit the success of events?

In a manager position, it is a good idea to think if, by any chance, your absence might benefit others just as much as an explicit vote. Absence is a kind of reneging of the feeling of being a master in your own home, giving people the possibility to act according to their own will, driven by the changing impulse of the moment. Here is another plausible meaning of the "to be free" imperative.

Completing the impact of your absence in the midst of people is similar to throwing a ball up: you try to exploit the waiting horizon of an intense emotion without paying attention to all the processes that happen around you.

Avoid risky situations that occur unexpectedly and do not provide a broad perspective on how to avoid the occurrence of an unwanted event.

Source: https://neculaifantanaru.com/en/avoid-risky-situations.html

Azerbaijan

On November 27, 2021

Listen to what you are, without seeing what is expected of you.

Roudeep – Azerbaijan. Listening to her, giving her all my attention, even if it was a little harder at first to catch her melodic line, I feel connected to myself, compared to the scene of a lonely night walk. It is an *Etnatropmysthes*, an unconditional support of the inner life that calibrates more a low vibration, and less a high vibration, to favorable levels of perception of beauty, space and the surrounding time.

The background is twilight, occult, transient, leaving room for a quiet question: can I go back to what was once the emotional atmosphere and adjacent to the nostalgic glow attributed to the sets in the film of a life that keeps repeating itself?

I listen to it with my whole being, with an unprecedented artistic impetus, having before me the whisper of a summer breeze or the touch of twilight by a glass wall that gives you a look mirrored in the complex phenomena of life and the universe. The melodic line of wonder, fragility and delicacy, of history, of love, swaying in the pleasant cradle of the waves that sweep my thoughts and footsteps on the sand, at a time when the night is clouded by day, reaching the measure of that oh so unmistakable artistic vibration, so unknown even to the spiritually mature. Of course, a metaphor.

Leadership: Can the image you have of yourself ensure the continuity between the creative flow and self-enlivening, doubled by that compensatory reverberation of the image of a reality that no longer exists as such?

But I still believe that there is an ontological continuity between time and eternity in the unique sound of the song, the same as that of an ocean waiting at shoreline for someone to penetrate its secrets, trying to feel the terrible whirlwind of its incomprehensible depths, without having the green-blue landscape of the abyssal universe lost in the fog.

The resemblance of the song Azerbaijan to the Moonlight Sonata could only be achieved in a register jump (gravely over-quiet), by smoothly switching from one shade to another. By listening to her and listening to her again, she seems to rejuvenate my feelings, persistently and comprehensively, through a kind of self-enlivening, but also through a kind of diffusion of the experience of omnipotence that ensures the momentum of a Creator's life drive of biological, light, bold rhythms.

It's as if that initial thrill of music well-polished by the creative flow of millennia, coming from the depths of the soul of cosmic origin, is trying to arouse in me that emotional vibration of feelings that animates the memory of a soft, warm, angelic caress, that gentle caress of the crown of victory, in the long embrace of eternity.

Leadership: Can you connect with yourself through the nostalgic recollection attributed to the set of a film of a life that keeps repeating itself?

Deprived of all vanity, polished by the challenges of life, knowing that not the accumulation of things brings joy and rest to the soul, Azerbaijan has the effect of sensitizing the artistic-writing matter, perpetuating the strange thrill of meaning that dominates the sunset, sunrise, sky and sea. At other times, Azerbaijan behaves like a foolish old man who is

overwhelmed by increasingly distant memories, blurring the living power of feeling a resistance to striking action. Only the fragmentation of the world in different points of view takes me out of the unity of this piece of music that belongs more to the sensitivity of the spirit than to the speech of a rare painting by Salai.

Is it just a reverberation that stirs my feelings? Just a charade of the mind subjected to an entity characterized by four attributes: height, duration, intensity and timbre? All I know is that nowhere would I feel closer to myself, yes, pure sincerity that has ever adorned my soul as an artist, as when repeated *tenuto sounds*begin to be absolutely receptive to Borges' imaginary universe where death and the compass never find their way back to the owner:

"Princess de Faucigny Lucinge had received the family silverware from Poitiers. From the deep bottom of a chest sealed with international stamps came, one by one, the finest inanimate things: the silverware of Utrecht and Paris, with a rich heraldic fauna and a samovar. Between them - with a barely perceptible and slight sleep of a sleeping bird - was mysteriously beating a compass. The princess didn't recognize her. The blue needle was aiming towards the magnetic north. The metal box was concave. The letters on the sphere belonged to one of the alphabets on Tlon."

This is how the first penetration of the fantasy world into the real world, from Borges' universe, took place. Likewise, Azerbaijan, this perimeter of universal music in which creation becomes a miracle, is a masterpiece full of magic whose deep knowledge is gradually revealed in a communion of the soul with the divine mystery. Finally, another perspective, a small piece of vast camouflage.

Compensatory, the ineffable power of sound that completely envelops me during the transition from a space of the non-mind, from an inner silence, to the nostalgia of that multiple tremor of reverberation of the star on an ocean of imagination, does not necessarily mix with the theme of an imaginary or real story, but it creates a resonant effect on the progressive *molto expressive frequency*of a harmonious state.

Leadership: Can the effect of your own imagination materialize in a deepening and perfection of artistic intentions, without registering a tension in the repetition of the complex nature of Creation?

"Hurry up and listen to me and enjoy me, for you do not know how hasty life is", he said, echoing the notes of a minor octave that Azerbaijan surrounded itself with through a passage sung exclusively in the lower plane of the electronic orgy. And the primary meaning of this strong connection between the human being and the untamed spirit of music, on soul and electro frequencies, at the forefront of a total art, which Azerbaijan highlights with the amplification of a nostalgic caress felt with pleasure from the beginning, is that greatness is born of the loneliness with which I have linked throughout my life relationships with the artistic universe and with the surrounding nature.

Yes, it can be an explanation. But there is something else still. When I listen to this wonderful play, tirelessly, with the lights off, in exchange for a less transient reality, which has the effect of sensitizing the writing matter, I feel that I am part of the creative activity of an artist who reveals his contemplative orientation to High, towards the religious side. And so I feel myself sinking into an ocean of dreams, emotions, exaltations, amplifying as if an expansion of the soul: *Orevishartta*, when the soul is lost in God, uniting with other divine hypostases.

Through a kind of electro-stimulating spell of fine tonal chords, framed in a moment that allows the transition from the real world to that of the memory beyond time, this magical work, whose deep knowledge is gradually revealed, easily makes me lose my mind and

transposes me into a character from Asimov's books, or from Salvador Dali's revolutionary works. It's like a calming earthquake over a longer radius of coverage. Alas, how strange I feel !

Are you pretending not to hear me? No, they are not a cheap imitation of musical chords springing from the plasticity of a lived, internalized, candid utterance, without the possibility of recovering and repairing the past moment, when the ocean currents were pulling everything towards distances and horizons. For I have the courage to dream, when no one has the courage to dare. It is a state of light characterized by a low noise, in which my soul, imprisoned in the reality of a more sublime world, strengthens one of the laws of the universe: "listen to what you are, without seeing what is expected of you."

A tension in the repetition of the complex nature of creation is equivalent to that attitude of the type "I know and feel something that you will never be able to understand", which the artist shows when he makes the transition from extremely different states of mind: from tenderness or sadness – to joy.

Azerbaijan is the connection between me and another world, from another dimension of living. Know that I have mastered the effect of this inaudible music to the ears that do not understand the language of art, not knowing how to tell the difference between time and eternity, corroborating my thoughts at the hour when night can be mistaken for daylight. I was in danger, a loneliness that forcibly engages the inner being, becoming a spring of creation.

The secret of a longing for myself is still hidden in the stars and the moon, in the moods, in the play of light and shadow, in the subtle relationship between sounds and notes, tones and tempo...

*** Note:** Roudeep - Azerbaijan

Source: https://neculaifantanaru.com/en/azerbaijan.html

Back In Time To The Very Beginning

On September 01, 2013

Define your existence according to the beliefs that motivate you to go forward, without anchoring yourself in the shadow of what you've been.

"Clarice Starling was tormented, devastated against her will. Some of the things Lecter had said about her were true, other were just apparently true. For some seconds she felt as if a totally foreign conscience was walking randomly in her brain, pushing off the things off the shelves, as a bear in a tent camp."

It was obvious that in her mind, aspects of her life were retraced till the very beginning, towards a precise target, toward a deep secret. That could have been disclosed only by the shadow of what she was, under the action of the continuous traction force of conscience, activated and configured in real stress, pressure and uncertainty conditions. The consequence was in the end inacceptance. The movement of the entire repair and control mechanism that would replace the old thought structure and the polluting compromising that had badly affected her development.

The force of change, well-supported by her convictions and aspirations automatically took over the energy recovered by breaking, by stopping any external interventions. But also by gradually eliminating the inner voice that acted in a deafening manner over her morale, with a disappointing effect. Hannibal Lecter had made it clear that her weak nature would not be able to cope with the situation, or at least that's what she imagined under the aspect of a sad conception of life, of the world, of her pursuit in an endless and inescapable police game.

Leadership: Does your willingness to break away from everything you want to leave behind give you the opportunity to feel the satisfaction of an identity not faked by the doubtful relevance of the profession you practice?

Clarice feels the satisfaction of an identity unconcerned with the doubtful relevance of the profession she practices; she feels that she is able to cross that mountain of prejudice that calls for a conformism to the social conventions, but consumes herself in the passive contemplation of her mental states of pain she cannot detach herself of. The influence of Hannibal Lecter overthrows the order of things, it is like a shadow that follows you for the rest of your life.

Are you ready to reward your professional achievements in the context of an influence that joins regular events?

The power to restore trust and safety in the self was given by the reaction *past-future*, the present being a rather doubtful moment at that time. While the potential energy of the focalization point towards a different existential area, towards results and performance, extended around a central pillar of well-maintained objectives in the consecutive positive force field grew in quantity during the difficult moments of wandering.

A strenuous influence that joins regular events is the book of an exemplary hero's tale that appears in the possible summary of a destiny unfulfilled by the glory promised by the success of life.

Everything was reduced to the chance of running far away, of escaping in the inferno of the

noise torrent within the mind's darkness. *The sound of the lambs screaming in her mind*. She wanted to be strong. She wanted to strengthen the control over her hidden skills. She wanted to earn her freedom, to get himself further away from the ground zero of restlessness, to get away from the painful punishment of the sin of submission to her own essential, sensitive and useless nature.

But exactly this disturbing limitation determined the innocent being, coerced from the early stages to the effects of internal forces, to rethink her options. There was no landmark, no clue, only one step to make. Grounded. As if an experiment meant to test her orientation were performed on her. And she could hold bravely against this experiment.

Her resistance force acted promptly over the control surface where the mind's duels were held regularly, printing an acceleration of its movement forward towards a horizon filled with light, enlarged by thought and action.

Leadership: Do you measure the doubtful value you give yourself to the status of "defender of an exceptional destiny" through an energy consumed in the reflections that is, however, lost for action?

Clarice stays in an act of deep thought that stagnates her soul even harder, numbs her desire to get involved in the shaping of a different future.

We can currently talk about an active leadership from the point of view of objective factors when determining deadlines to eliminate "the passive" or to grow "the active" within an individual's existence, those precise requests to load with too much confusion or uncertainty are not based on the guarantee offered by the ideals he relates or aspires to.

Just as the blame always needs a punishment, a crisis solution always requires an active and strictly realistic position of the individual, especially if its comparison to the ideals he's looking to fulfill assumes, sometimes, darker and colder tones. Namely, when he is tormented, devastated against his will and cannot eliminate everything that is apparent from the truth.

The importance that you attach to the events of life feeds from the situation in which there are transformations of an identity that adjoin the predisposition towards extreme gestures and behavioral unpredictability.

Thus, we get to the divisibility conditions of leadership, introduced in what is essentially a transition process whose result is materialized in the development or regression of the individual. We're talking about a particular case of dividing the individual's personality between two equal parts in effect and meaning: weakening morale and the power to rehabilitate trust, given by the relationship past-future, the present being a rather doubtful moment at that time.

Clarice almost reached a breaking point, she was on the verge of a demonic wandering called madness, because she didn't feel strong enough to change the rules of an intense psychological game led by Hannibal. Practically, she fully abandoned herself in the paradise of a scholarly thinking that far surpassed her understanding, and became dependent on this slippery but exciting route at the same time. In parallel with the reality of "wandering" in light of which man tries to usually formulate alternatives and to analyze his action directions, surfaces the problem of a leadership reduced to a psychological unit.

Before leading, re-balance your personality, reduce or eliminate those tension symptoms or anxieties that lead to the collapse of your operational system. Do everything in your power

to get away from the action of the continuous traction force of conscience, activated and configured in real stress, pressure and uncertainty conditions.

The will to break away from everything behind you and to embrace the unknown of advanced thinking involves rebuilding your system of values by which you follow the rule: "Everyone has the right to a judge".

Values such as honesty, integrity, respect, generosity, compassion, engagement, proactivity, diligence, can save you from difficult circumstances, but at the same time, you can condemn yourself to a wandering in the darkness of an uncertain life.

Back In Time To The Very Beginning highlights this retrospective study you need to take in order to evaluate your abilities, especially your future. The ratio between memories and dreams must be as close as possible to value 1, which means you have evolved in accordance with the objectives you have set at different times in life. If the value is higher than 1, it means you have come to a standstill and you were satisfied only with memories. And if the value is under 1, it means you've outdone yourself.

The result of this report influences and expresses all the benefits of every nature, including the materials ones you may have obtained because of your work, perseverance and abilities.

*** Note:** The Silence of the Lambs (1991) (Thomas Harris)

Source: https://neculaifantanaru.com/en/back-in-time-to-the-very-beginning.html

Be Afraid Of Tricks, Despite The Proposals That Will Be Made To You

On Mai 09, 2010

Learn to make yourself stand out through the ability to subjectively observe and interpret events through visual information, outlining your own vision that protects the hidden virtues within you.

- Mom , I want to you know that the attitude of my brother Neferu, m it worries me .

Hetepheres raised her eyebrows in wonder and looked at him questioningly , which encouraged her son to continue .

- Yesterday, Neferu gave a beautiful party to his brothers , cousins and friends . He took me aside and proposed a pact, after telling me that our older brother, Cheops, he is not able to assume the royal task that will fall to him after His Majesty climbs into Ra 's boat .

- A pact, you say?

- He proposes that I help him ascend the throne of the Two Kingdoms and , in return , he will make me his vizier and chief of the armies. Now, you know very well, mother , how much I care about Cheops and , personally, I know that he will be able to lead the people of Egypt. I didn't tell Neferu that I will never betray my brother, that maybe I am his most faithful ally, because I don't want to break the bond with Neithotep's son. My intention is to let him believe that I am not hostile to an alliance with him, to the detriment of Cheops, that I may thus keep a close watch on his designs , and that when the time will come, to be able to intervene in favor of my brother.

- Think well , my son. But be careful, I fear Neferu's treachery. I am afraid that he will use you and , after he has achieved his goal, he will sacrifice you . I am convinced that it would not be you that they would make vizier, if they gained power . His chosen one would sooner be Ptahuser, the Grand Master of the Art, because the alliance with him is more important than the one with you. He is not risking anything on his part , he knows that he will not be able to claim the double crown , while you , after Cheops , are the second legitimate heir . Should Cheops disappear , you will become crown prince , not him .

Leadership: Can understanding the cause and effect behind the scenes help you manage your emotions and act consciously and responsibly without feeling threatened by all that adversity means?

- May the gods protect us from such misfortune . My brother Cheops is as dear to me as my wife , and I am ready to defend his throne against any enemy .

- Rahotep, know that I am next to my father like a wasp : every time I see him , I insist on making you the commander of the royal armies and urge him to to officially recognize Cheops as the legitimate heir by his royal will . I hope I shall succeed , though , as regards Cheops , I am not too hasty in my steps , for , like you, I fear his actions Neferu, I'm afraid , seeing the throne slip away for good - following a declaration by your father that would officially make Cheops heir to the throne. I hope I'm not doing anything rash. We must act skillfully , with great diplomacy , because Neferu is cunning, is supported by the crowd and is ready to do anything to ascend the throne of the Two Kingdoms . And you should be afraid of his machinations, despite the proposals he made you , because you are the second

obstacle to his ambitions .

– Precisely because he is aware of this, he proposed that pact to me. But I will be careful. Be convinced , mother , that I will know how to protect myself from his treachery.

– You have to be very careful. That is why I do not urge you to feign an alliance with him. By acting in this way, you only encourage him in what follows and , above all , you reveal yourself to him more than you can gain any advantage . He is too clever to let you know his game, while you, as I know you , spontaneous and open, will reveal yourself to him , discover your weaknesses and and he will use them in his profit .

Leadership: Can you find a way to protect your integrity and authenticity by manifesting your inner strength to expose yourself to events in a way that is congruent with who you really are?

– I will not forget your advice, mother . I will think about how I will have to behave towards him . But I fear more for Cheops. I do n't know where he is At this point; probably hitting the fields and the desert around Memphis.

– No way . At this moment he is in complete safety , in the temple of Thoth at Hermopolis, where he is learning to become king of the Two Kingdoms .

– This is news that makes my soul happy. At least he is safe , among people who love and respect him .

– Sure you do. But keep this secret to yourself. It 's better to think that he 's gone to visit his swamps , as usual .

To expose yourself to events in a way that is congruent with who you really are means to integrate into your drive for greatness the power to be yourself in a world that is constantly trying to change you.

Be afraid of tricks, despite the proposals that will be made to you , and only in this way will you succeed in rationally assimilating the "understanding beyond understanding", that is, what makes a minor power become a major power. Even if you seem easily influenced, you can use this apparent vulnerability in a moment that makes the enemy vulnerable to you.

Shaping a vision of yourself that protects your hidden virtues and values, especially if you aspire to a high leadership position, means developing a unique perception of the world that reflects those fundamental qualities and principles that you consider important and worthy of protection in the face of any machinations.

It's about having a deep understanding of who you are and what you value as a prestigious authority, about building a perspective and a set of ideas to guide your choices and actions, keeping you away from enemies . As a way of protecting your integrity and authenticity, you must manifest your inner strength to expose yourself to events in a way that is congruent with who you really are.

*** Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/be-afraid-of-tricks-despite-the-proposals-that-will-be-mad

Be An Exceptional Player

On June 16, 2009

Rise up to the height of your potential in order to find an echo in the minds and souls of those around you.

We live in a world governed by principles. Principles of collegiality, devotion, honor, mutual respect, trust, which we discover in time, not suddenly, not the first time when we meet all kinds of people, and not just in tough moments when we are forced to ask help from a friend, a colleague, a parent or a brother.

Yes. All the principles which guide us in life, which we sometimes try to follow as strictly as possible in our activities, which we talk about in articles and often preach during seminars and conferences, between customers and employees - are very valuable, but unfortunately, sometimes are very difficult to put into practice.

We strive to be better, we make the greatest efforts, we do our best, we fight until the last drop, and we finally discover, with much bitterness, that everything was in vain, that nothing we have done or dreamed or what we tried to achieve did not materialize; everything remained almost unchanged: the same habits - only fewer, the same results – only a bit different from usual, the same guilt, the same reproaches, the same irony from all. Where did we go wrong? What does the future reserve us? Is it still worth to respect any principle at all?

Leadership: Can you engage in crossing certain experiences from which you can extract meaning about yourself, about others, about life, without putting yourself at the forefront of superiority that eliminates any potential weak point?

On Sunday, I went to play football with my friends. As always, the same rule: "Ten minutes or two goals", and, as usual, five or six teams were waiting on the side to enter on the field. My team was also waiting. While we were looking how the team before us was playing, I couldn't help noticing, as well as everybody else, the weak and vacillating game of one of the players on the field. You don't need to be a genius to see if a person knows how to play football or not, even a little bit.

Well, that guy had nothing to do with this sport at all. Simply, every time he was receiving the ball, he was losing it to the adversary in the next second; every time someone from his team was telling him to stay in defense, he seemed to purposely attack; he did not intercept a passed ball by opponents, did no dispossession and no recovery, he didn't do anything, absolutely nothing, and, overall, he scored an auto-goal, which caused the other teammates to no longer give him a pass. And at the end of the day, after so many games lost, he was asked, kindly, as from that day onward, to find another team, more suitable for him.

Was it worth or not this change of plans? Was it a right decision, the correct one? The boy was very ambitious and gave his best to play well - he ran from side to side of the field many times, even more than everybody, he asked for the ball, he was there to receive it, trying to show the other teammates that he is involved in the game, but with what use? His attempt failed. No team wants a poor player, this is the cruel truth.

Your belonging to a team is like dice thrown at random: you never know what's going to come out, but you certainly cannot "order" a six-six that will allow you easy access to a new positioning in terms of one side of the dice.

The reasoning of a coach is divided into two inversely proportional parts. First is the result of a strong emotional manifestation where its decisions affect the validity of adaptation perspectives in a tough environment, which is a confirmation of the too high tolerance shown for any deviations, a weakness that returns safely against it. Then there is the tendency of thinking in terms of superiority, which categorically rejects any weakness.

The leader is the kind of team captain who experiences the ascendant or descendant trends of his teammates from the secondary resources of a reasoning that will use any weak point and any mistake as a useful personal development tool. Basically, a leader chooses to behave first as an agent of the reflection of others in his area of action, and only afterwards as a coach.

Leadership: Can you adjust your positioning to the immediate challenges of your integration into a value recognition area, without denying your belonging to a minority that maintains a medium altitude?

Who makes mistakes too often will no longer receive passing on the field and will be disfavored. The lack of professionalism of a player is quickly noticed by teammates and, in the end, they either exclude him from the team or he will self-exclude. You can work hard and well, you can make an effort, giving everything you can, you can try to create a good impression to the other teammates, to move left, right, raise your hands, to create the feeling you're useful and indispensable, but if they do not see any progress, any positive change in your style of play, a notable result, it no longer remains a lot to say. The others team members will seek a replacement for you and you will be removed from the team.

But let's be honest. Isn't the team entitled to seek other team member, one which plays decent at least, which does not cause any problems, which can easily integrated into their game style? In the end, why would they choose to lose, what would be the point to join a competition knowing that, due to one of the teammates, the fate of each match will be sealed anyway? Aren't we all seeking the victory, to feel the taste of success, even if only for a moment? To be happy that we did a good job and that all the time that we invested in the game, all our efforts, was worth, and finally did materialize in extraordinary result.

Each member of a team must focus on certain tasks that need to be met with success; otherwise the effort will not be efficient. The better you work, the more proof of professionalism and seriousness you give, the more easily you will gain the respect and trust of others, which will become more closer to you and they will start to appreciate you unconditionally, at your true value. Moreover, they will praise your excellent qualities, they will respect you, they will love you and will recommend you to others, in any way they will not get rid of you, no, it will never happen. Nobody in the team has any interest to remove a man of value, which may contribute to obtain a leading position in the ranking.

Leadership is the arbitrary value you assign to a football match whose outcome counts less than the players' loyalty to their captain.

Be An Exceptional Player by controlling the coach's decisions in terms of the validity of emotional behavior and self-perception from the perspective of a viewer who is analyzing a match without emotional implications. Then try to rise to the height of your potential so that you can find an echo in the mind and soul of those around you.

Source: https://neculaifantanaru.com/en/be-an-exceptional-player.html

Be By My Side

On January 24, 2018

Examine the reality of your beliefs depending on the way you experience a meeting with yourself from another perspective.

It happens only in the darkness of the night, before the magical trap that triggers the effective inner dialogue with God, to revise all of my habits, the habits of a life burnt at a low fire, which is about search, reflection and choice, for which time does not return.

Confidence in this form of concealment, loneliness, and enlightenment, a nuance of strangeness of the Ego and its finding in a far-away without end or answer, continues with the possibility of revealing the invisible of the world itself an existential solution of overcoming the immediate past, either in the depth of subjectivity, or towards the height of transcendence.

As in any interaction with the mysteries of the transcendence of the inner world that collaborates with immanence, reacting as a phenomenon of perpetual consciousness, I was not at all satisfied with the level of understanding I reached, about who I was in a game of the mind expressing itself only through the teachings of a science and virtues too fine to be noticed by someone.

Everything in me was the same sight of darkness, a non-chromatic triad with confrontational accents: gray, black and burgundy, assorted after the tortures of the mind to recognize its shadows, surrounding myself with sensations of free-falling, of searching for meanings, ones with logic, others without, considered realities. They fed my negative states, lowering the ability of my blood to maintain an anticoagulant status.

Leadership: Do you consider that appearance contrary to reality, by expressly defining the notion of "unexplored side" on which the challenge of your own enigma is based?

At times I felt like I was suffocating, as it happens to sculptors who inhale the marble dust from the finishes, but my unexplored side was harder to identify and analyze for moral rigor than a stone block from which a form of artistic manifestation must be extracted.

Those small hours, uncertain and anxious, determined an order of how I had to explain my perception of the facts or circumstances that were about to be reported in writing. To them I added a touch of strangeness to the finding of myself in relation with a deaf God, in the mystery of an interesting interpretation of the notion of "pre-established combination" between the timeless and the ephemeral, their ensemble resonating in all that accompanies time in an unnamed reality.

I am not referring to a self-emptying as my purification of all conscious fears, a small update of the extra-corporal experience obtained in the waking state, or the contemplation of the invisible things in the way of Moses, which entered into the darkness where God was to bring in the light of new treasures of wisdom and knowledge.

Rather, I sought to demonstrate the possibility of the passing from the real into the unknown, with various neo-impressionist nuances, covering in part the mechanisms of thinking with the danger of exaggerations that silently flattened separate elements of the background on which I would place my enigma.

The enigma was a part of what I was experiencing in the space of imagination, supported by an absolute presence, from which the random was not absent.

Leadership: Can you give your world a form of certainty, without moving too far away from where you imagine things you cannot experience?

To play with unseen matter, imagined and soaked in a pure mix of real and profound, to produce the transformation of elements of good and evil in the same way in which the chemist chooses the most relevant experiences for the implementation of new laws and principles, here is how I would outline my beliefs of the moments of doubt I was experiencing. They could give birth to new certainties.

In the same way God crystallizes His formula of dominating the world. I need to call You, but Your path towards the "great sight" is covered by the whispers of the night from which drip hesitant experiences.

The darkness became even deeper. In those moments of doubt, with contrasting intensity, I heard the cry of reason that God, whose entire creation owes some percentages of illusory meaning to reality, gives you the mystery of the universe by accentuating the small shadows of your soul, building them in a lively temple where the Wall of Sorrow stands, but from where you receive Enlightenment.

I drift away from where I am imagining things I do not wish to experience, when I'm with You.

From "The Citadel", by Saint Exupery, I extracted this fragment:

"In regards to my neighbor, I noticed that it was of no use to examine the deeds, the states of things, institutions, the objects of his empire, but only the inclinations and tendencies. However, if you examine my empire, you will look at the blacksmiths and you will find them making nails, passionate for nails and singing of them. Then, you will go and see the woodcutters and find them breaking down trees and be passionate about it and filling up with immense joy at the feast of the woodcutters, which is that of the first crack, when the greatness of the tree begins to prostrate. And if you go to look at the astronomers, you will find them passionate about the stars and hearing nothing but their silence.

And if I were to ask you: "What is happening in my empire, what will be born tomorrow of it?" you will answer: "Nails will be made, trees will be cut down, stars will be studied, and therefore will be nail reserves, wood reserves, and observations of the stars." For, of poor sight and unable to see beyond the tip of your nose as you are, you would not have been able to say: "Tomorrow, we will take for the seas."

The most subtle and representative argument of my reserve of knowledge from a barren place, from the overflow of an imagination that exalts, rethinks, rewrites reality, as an echo of whispers in the dark, is mirrored outside of me, in what I write.

The natural tendency of my reason is to support a point of view that I have reached by exploring the unknown, so that I would capture a different image of reality than that which you have imagined about me by accepting my thoughts.

Head in the direction in which you wish to excel, but in such a manner that your creation will gain the meaning that others seek.

Be By My Side during revelations governed by the unpredictable and the unknown, in which the random character (hazard-burdened) of phenomena is defining in an interior where doubt often occurs. They will change your impression of me.

But, as you realize, by writing these lines, I have already begun to induce you a different reality, called: my world.

*** Note:** INXS - By My Side

Source: https://neculaifantanaru.com/en/be-by-my-side.html

Be One Step Ahead Of Others

On February 03, 2009

Incline your variant of approaching your own capacities, so that the angle of your leadership promoting will prove to be efficient.

Just think a little. What is the first thing that comes to your mind when you meet the concept of *"Emotional intelligence"?* More than likely you think about Daniel Goleman, is not it?

Similarly, if I ask anything else about the concept of*"Lateral thinking"* surely the first time you will think of Edward de Bono, is not it?

Both Daniel Goleman and Edward de Bono had become very popular because they were the first that have brought into question these concepts. In fact, they created these concepts, and they were the first that popularized them in their seminars. However many things would be written on the Internet or in various books about these two concepts, the world will know who are those who created and talked for the first time about them.

After Daniel Goleman placed on the market in 1995 the book *"Emotional Intelligence"* and other writers have discussed the subject, but none of them managed to achieve the success enjoyed by Daniel Goleman. When someone buys a book, the first thing he looks is the year of publication. So even, if currently are posted on the Internet thousands of articles on "Emotional Intelligence" even if at the seminars are discussed elements of this concept, be sure that the world already printed in their mind the name of Daniel Goleman, because he has the proof. He was the first in 1995 that opened and developed the subject, the rest does not matter. Short and temporary are the subsequent interventions of others after him.

Albert Einstein broke the patterns of some brilliant concepts, by developing the theory of special relativity. Is there at the present day any physician better known than him?

Do you orient your leadership towards a rising path when you are caught between two dilemmas: "what if I do it and it doesn't work?" VERSUS "what if I don't do it and I regret it afterwards?"

"The slope is the angle formed by an inclined distance with its projection on the horizontal. On the topographic maps, the distances between the level curves are inversely proportional to the size of the slope. Thus, the large slopes are rendered by very close level curves, and the smaller ones by level curves at a bigger distance from one another. "

In leadership, "the slopes" are given by those elements, by those factors that bring you into prominence, individualize and transpose you into another sphere above the banality, with which you are confronted every day. To be at the head you have to distance yourself from other people by a striking and more profound thinking. You should deal with a sense of responsibility and with a serious training of your uniqueness if you want for your leadership not to be characterized as dull and to be considered as superficial.

Your value is highlighted by a point of view from "up above" when you can highlight what sets you apart as an artist from that unique perspective that integrates the consciousness of your entire talent into the consciousness of all mankind.

For your angle of approaching the leadership to prove being efficient you must incline your variant of promoting your abilities, so you will find yourself at as a shorter distance of the requirements of people. Can you satisfy their requirements through a vision, an idea, and some innovative solutions, which would have the particularity of being excellent?

Are you orienting your leadership on an ascending or a descending slope? The regret of not disappointing yourself, same as the fear of trying something different, have in common the inability to produce the document of change in the perimeter of a customized area of impact that can accept a reference cause: the concern of being competitive.

Leadership: Can you be the first to launch a crucial idea in the evolution of the concept of "brand positioning" that claims the conducting of an event of the type "winner takes all"?

The most effective method to attract attention to yourself, and to propel you at a higher level is to be the first who launches the message, an idea or a concept, and then to spread it throughout the world. If, for example, you are a very good writer who really has something to say, who comes with exciting and new ideas, then you have a huge advantage. By bringing into question a new concept in your books, which has not been discussed extensively in other books or on the Internet, you can create to yourself a sound name that would never be forgotten.

Moreover, and this time it is confirmed the ascertainment that the most astute people always manage to create advantages hard to ignore. Just as a traveler startles in the train when the engine suddenly stops, just as people rush out of their homes at the first sign of an earthquake, so, in a moment, the concept found in a book revives in the mind of the readers the author of that concept.

A decisive idea that is launched in the evolution of the concept of "brand positioning" can claim to conduct an event of the type "winner takes all" when you manage to distance yourself from the crowd and turn your connection with science into a "one-on-one" relationship.

Leadership is the height given to you by knowledge around a battle perimeter stricktly imposed by the objective necessity of finding an expressive form of manifestation of personality.

What really characterizes people from the top of the hierarchy is just that they know to create a bridge to success. Just like a skilled leader who can conquer the seemingly unconquerable, they manage to break the patterns and to assert themselves first. Both the success of Daniel Goleman, and that of Edward de Bono or of Albert Einstein, can only confirm that fate is always shown generous to people who act first. At the same time, their fate is contrary to those who do not know or fail to make themselves remarked.

Therefore, be beyond measure ambitious and make everything possible to be the first who launches a strong message, a special concept, an interesting idea or sensational information.

Incline your variant of approaching your own capacities so that the angle of your leadership promoting will prove to be efficient.

Source: https://neculaifantanaru.com/en/be-one-step-ahead-everyone-else.html

Be The Creation Of The Horizon That Reveals Its Infinity

On October 21, 2024

Each act of creation is a step forward to a higher perception, where physical effort becomes a way to penetrate the depths of the spirit.

A perpetual movement transcends the pose of a transfiguring agent of the real and is lost in the horizon of a creation that lasts only one life. It is the movement of the steps of the runner who triumphed, artistically and athletically, in almost all the mountain half-marathon competitions this year. *"Be your own creation while you run"* was the motto of my sister, Oana Fântânaru, at every challenging race, intertwining the rhythm of the body in motion - with the curves of the mountain landscape, beyond the usual physical limits. For the first time, considering art as a living expression of the self, I thought I saw in Oana that artistic spirit that makes reality transform, through a kind of alchemy of movement, as if every step were a brush on the canvas of nature.

At the top of the mountain, her ragged breath mingled with the rarefied air of the heights, creating a fusion of silent victory, a kind of communion with the infinite, so that space and time seemed to merge into an "Ofiyaancti Afixolem", a moment of suspended eternity . In fact, every top runner is a creator capable of composing a unique visual image, where time, space and energy merge into a compositional balance that is dynamic rather than static. She said to herself at one point:

"I look around and feel my perspective change not only physically, but deep within my being. The summit, this culmination is not just a geographical place, but a shrine of my own transcendence, for I have achieved the impossible of transcending the limits physical and mental. I see below me valleys and ridges, but above all, I see my own path, every step a lesson, every obstacle a gateway to a past that I have turned into a springboard. Thus, I realize that I have climbed not only a mountain of stone, but also the labyrinth of my own doubts and fears. Here, in this remote and yet so intimate place, I feel like a beacon of an enlightened existence, radiating an inner light that pierces the clouds of self-limitations. imposed."

Leadership: Can you turn your journey into a work of art, making each step the unique expression of an inner vision without which the meaning of the movement would be incomplete?

"Each step marks a unique expression of rhythm and balance, where the horizon line drawn in running reflects the dynamic of continuous creation from nothing. I now understand that greatness does not lie in the top of the mountain, but in the power to leave some beaten tracks on the road traveled with great weight. This place becomes the symbol not of an external victory, but of an internal conquest, a living proof of the strength of my unconquered spirit. Standing here on the border of heaven and earth, I feel that I have reached not only the top of a mountain, but also the pinnacle of my own potential. More than greatness, more than reaching the top, it is the steps you take to reveal your unique creation."

Oana's words seem to have the power to crystallize the whole experience of a splendid runner, in search of a place in the world, like a Kandinsky painting, where every point and line takes on a cosmic meaning. At the same time, these words reflect an extract from a fragment of the novel "Foucault's Pendulum", written by Umberto Eco:

"Creation is a process of divine inhalation and exhalation, like a restless breath or the action

of calves. Try to create something out of nothing yourself. It is a once-in-a-lifetime thing. Oh God, to blow the world as you blow into a glass globe, it needs to contract in itself, to receive the breath, and then it emits the long luminous hiss of the ten sefirot. For this it is necessary that the lights of the Sephiroth to be collected in some receptacles capable of withstanding their radiance."

Leadership: Can you perceive the unseen movement in nature that, though you cannot see it, resonates deep within you and shapes your soul?

Oana Fântânaru proved every time, capturing a kind of version of the inner image of the art creator, that she is not only a top runner, but a creator of transcendent experiences, a kind of movement artist, because every step she takes doing competitions expresses a harmony between the body and nature.

Creating while running means moving in perfect symbiosis with nature, transforming each breath into a primordial aesthetic form, like a painter discovering new types of brushwork. She herself told me at one point that: *"the power of a runner lies in the ability to find meaning in each step, drawing lines and dots that crystallize the dynamics of a continuous creation, which cannot be broken by space or time."*

Creation represents the meeting point between physical discipline and imagination that reconfigures the limits of one's being, revealing the true potential of the individual. This is also a kind of spiritual alchemy, isn't it? If it were up to me, I would choose to express the truth that every act of creation is a step forward to a higher perception, where physical effort becomes a way to penetrate the depths of the spirit. I don't know why I think that. Perhaps, I still believe that transcendence is possible, in the version of enlightenment through movement, with chances of reaching a kind of kinesthetic revelation, that moment of grace that makes you feel oneness with nature and the universe.

Leadership: Can the steps that movement dictates make you perceive the inevitability of destiny, turning every path you take into a testament to your indefatigable spirit before it becomes a masterpiece?

Also on this line of thought, the words of the writer Ion Frunzetti come to mind: *"The process of empathic transfer establishes not only the justification of the right to extend human subjectivity over nature, but also the obligation of the human soul to receive the deep life, the secret breath of pulsations of existence, from nature, the unseen but powerful movement, resounding in us, of the contemplated object, molding their soul according to its structure, in a way unknown, in the mortar of our mental processes."*

This is, in fact, the essence of the top runner, reflected through Oana's inner movement. Movement becomes an act of creation when the body and nature come into resonance. Through movement, the spirit expresses its desire to connect to the flow of natural creation, urging you to discover an aesthetic of movement that unites body and soul.

Without a doubt, my sister's creation is a pure expression of the unity of human will and the rhythm of nature, turning each step into a living work of art. Every step he takes at competitions becomes an instrument of connection with nature, fixing every detail of the route taken, in the deep resonance of the experience of unity and inner joy, beyond forms.

Leadership is manifested not by reaching a peak, but by the power to create a sustainable and visionary path, as a symbol of artistic sophistication and your power to be the "soul of nature".

Be the creation of the horizon that reveals its infinity with every breath, every step you take. Through creation, the body becomes an instrument that transmits not only movement, but also the inner energy that connects man with nature, in the way of an artist who combines harmony and force in a representative moment of existence. So, a runner's spirit becomes a masterpiece when it transcends physical limits and merges with inner will, turning every step into an expression of self-transcendence.

Source: https://neculaifantanaru.com/en/be-the-creation-of-the-horizon-that-reveals-its-infinity.htm

Be The Sight In A Blind World

On April 09, 2023

It's embarrassing when you're forced to look at yourself when you don't want to come to terms with something.

You say you're open to change, right? Perhaps you have re-watched the movie The Terminator, with real interest, and appreciate the value of using technology, before any awareness of your own artistic individuality. You let yourself be inspired by a super-sophisticated robot, an android capable of resisting fire and bullets, that has infinite memory, understands everything at the level of Einstein, inspires total self-confidence, and you say to yourself: wow, innovative, I wish I had one at home. In fact, I wish I had his abilities, he is so complex. It is certainly brilliant, the technology of the future, here is the key to great hopes.

But the change starts with yourself, outside of the relationship with a surreal reality, and only now will you see how open you are to change. I ask you, first of all: are you able to learn a programming language, like Python or C++, something you have never done before? Are you able to make a major breakthrough in any field? Are you able to take a science to a high-level? What amazing creation can you launch into the world? What is your contribution in the 21st century, in the world of science, through the eyes of the Internet?

At least make a personal blog, say 2-3 words of your great experience in some field, are you able? There are so many sixth graders who have a blog, they find something to say every day. You really have nothing to say? Are you just an object of decoration whose characteristic properties describe bottomless shapes and shadows? Are you just a mountain sparrow around which the crowns of clouds are always gathering and dispersing? Are you in favor of an android that can imitate human emotions, or are you following in the footsteps of a scientist who knows how to invest in robotics, artificial intelligence or genetic engineering?

Leadership: Do you think you can turn the "visible" into a long-term vision, through the lack of "live" content that does not present personal data?

And I say again. Those in the queue will remain in the queue all the time, as a result of an excessive state of rest, no matter what positions they occupy in society, in the lateness of a visionary evaluation devoid of any appreciation. The truth is that few are open to change, and even fewer succeed in making an important change in the world, or in a field of science. Most remain at the level of *fantasia distante* in a sci-fi film where the truth is hidden in plain sight, even if what comes from one's imagination, that "Osohatadidah Curassel Haderasepane", the weakness of the mind to fall prey to mirages, often raises the stakes of any ignorance.

And it is an ignorance lower than any ignorance, when someone does not know that he does not know, and believes that knowing is only the fruit of an imagination *mais do que ambigua* that gives it free rein and that easily leaves the realm of truth, to catch the miraculous. Therefore, let the false apostles preach their ignorance, they will never gain power in the world, just as they will never unite with the great spirits of science. In fact, they will always keep shadow, because in shadow they were born and in darkness they will die. They will never learn the secrets of science, they will be the preachers of a *falsa ciência* that brings with it no innovation, no breath, but only a terrible freezing in time, an impossibility of understanding change.

These false preachers, these thin-heeled stiletto casual shoes that seduce the eyes but never say anything, nothing at all, are the toxic shame of not knowing God's Word, are the pitiful

past that mankind must never remember. With them you can see nothing, nothing, nothing, and nothing changes. They don't know the internet, they don't know technology, just like they don't know anything about science, constantly remaining in the state where the ruined man hopes it is only a dream. They have nothing to reveal, they are unable to bring light into darkness, because darkness is the absence of light, just as evil is the absence of God.

As well stated by someone on the internet: *"In the history of mankind are known a lot of falling into nets, raising mirages on high peaks, of false idols, the enthronement of lies in key positions with great stamping power, the generalization of corruption."*

Leadership: Is your vision a victory of the truth over the lie in the context of the clarity of the information transmitted and its reception, with the mention that what you see is perceived by the "infinite consciousness"?

Only the bright will shine a light in a dark world. Be light in a dark world, be sight in a blind world ! The Internet is the first lens of the universe, the consciousness of infinity, the one that created the Universe, it is the first step towards the search for truth and knowledge, it is the way out of the darkness that surrounds the world. Show what you know how to do, make your knowledge known through creation, discovery and invention. Turn your passion into science, and try to take science to a high level !

The Internet is the transition from the old world to the new world, it is God's prophesied salvation.

It is therefore necessary to see what is the status of your eyes in receiving a 360-degree intervention in a space of freedom that must be protected from the propaganda of a swindler even more insane than order, especially if the eye uses its sight to combat a variety of "phony articles", "fake news" or "disinformation", from which you will not be able to abstract when you approach the problems of the creation and reception of works of art. Often the intuition of the eye exists outside of sight, outside of the assessment that they consider correct regarding that perceived benefit on the clarity of information and content in this space.

Remember that blurred vision means loss of clarity of vision.

If you don't come to terms with change, you won't come to terms with yourself either, because you will realize how small and insignificant you are in the New World. Regarding this, the Irish writer Cecelia Ahern said:

"It's embarrassing when you're forced to look at yourself when you don't want to come to terms with something. Something cruel and real that you can't run away from. You can lie to yourself, your mind and in your mind all the time, but when you look yourself in the face you know you're lying. You're lying to yourself when you say you're more than you think you really are."

The progress around the Internet will have to be the work of that free being who, after long wanderings on the seas of an inner Odyssey, will have found his soul, objectively lost once upon a time. For this reason, leadership is the result of finding one's own identity through reconciliation with past events.

Be The Sight In A Blind World, or you will be like the other blind people who have completely lost their sight. Sight represents knowledge, and blindness represents forgotten (or ignored) information. Even if ophthalmologists recommend periodic consultations in order to

be able to detect possible vision problems in the early stages, so that you can fix or delay the decrease in visual acuity, I assure you that there is no better way to take care of your vision than by processing as much as possible information at the cortical level. And the only environment conducive to the perception and reception of information is and will be the Internet.

Are you one of those people who just keep going? Or are you one of those who promote forward speed by personal example? Are you helping to make the internet a safer place for everyone?

Source: https://neculaifantanaru.com/en/be-the-sight-in-a-blind-world.html

Beauty Unseen Except By The Eye That Contemplates Its Secret

On November 28, 2023

What you see depends on the perspective of a complex artistic experience, formed through the prism of the interaction between sensibility and vision.

I have always liked the sea. So much, but so much, that I return to her whenever her image guides my dream of being one with art, with the beauty of nature, with spectacular landscapes. Of course, a fascinating experience can be fulfilled with things about myself, aesthetic forms that art brings to life, and that I like to observe around. True poems for the soul.

I know this too well because, in the end, the only one who can answer the questions of my inner searches, culminating expeditions into the labyrinth of the soul, is only myself, with my own exaggerated or subtle visions, inscribed on a special easel, adjustable to the depth of the sea, like a silent accomplice in the dance of active waves from sunrise to sunset.

In the monumental symphony of nature, like a silent partner that dances to the rhythm of my dreams, accompanying my steps on the path of art, this lively easel harmonizes with my mood, keeping solemn memories over dreams superimposed with delays of several years over the creation of nature. And if I keep looking at the waves, hoping to find a divine sign, a silent answer capable of showing me the way to an unexplored palette of colors, maybe I can add brilliance to an eternal story, akin to a journey through time and space .

Leadership: Can your creation resonate like an echo with the inner voice that you often neglect, so that you value every visual element that enriches your artistic perspective?

In one of the dialogues with nature, I received from the sea, which I contemplated insatiably like an impressionist painting, a kind of boundless inspiration transposed into a kind of declaration of deep appreciation:

- And above all, you shape your words according to your proximity to me, don't you? On the one hand, you really love me for the sparkle I lend to the sun, pretty much, which basically boils down to one thing, I'm a mirror in the endless sky. And here I can bring as an argument all possible kinds of evidence. On the other hand, I admit that whenever you look at me, eager to embrace the horizon line, with that stellar intensity that exceeds the limit of experimental knowledge, I feel that I become more important, younger, part of a reality that pours out onto the easel expanse of your creation. They are not just a sea, but the destiny of a painting that gives life to the artist's vision.

I am the sea, you are the artist of my vision.

Something tells you to plunge as far as you can into the deep underwater life of the sea, to bring out something of yourself, something that you believe is your best nature, your higher self, the little-known *Athlesalyni Sethasor* . Again and again, something prompts me to hear your words, like a whisper that goes straight to the soul. Even the simple confession that I meant something to you filled me with happiness so much that the words became a kind of magical echo, all the surrounding sounds sounded like a double, ready to cross the generations of artists who dared to paint the sky and the sea in new colors , always reinventing our story.

Not only that. Do not think that this confession was simple; it was not at all simple, because it crossed time and space to return to the present, to you, incomparable artist. Although it could have been the simplest statement, the true beauty is in the words in which I managed to dress your ideas, I am happy because such a state, being still an inspiration, gives me the strength to give myself totally in the moment your creation, not holding it back and not truncating it with anything. I expect anything but to be contradicted, to have my beliefs questioned. But I must repeat, this confession was not simple, being undeniably rational, worthy of a voice that vibrates with inspiration on the easel.

Leadership: How can you reveal your feelings from the perspective of an eternal presence, in front of a wide and comprehensive space that unmistakably dominates you, and which you must dominate?

My great love, you reveal so much to me, always and always. Then, when you said those words, your eyes were enveloped in a mystery *che mette alla prova i confini tra fantasia e realta* , and being bluer than your very expanse, I could merge my dreams and my desires into them , to let them be lost in your mysterious depths, to find my peace in their endless expanse. How can I not believe you? How can I pretend that I do not carry in my soul the feeling of being close to a consciousness of eternity, an eternal presence that has recorded and kept intact the history and mysteries of time?

In this regard, feeling that I am part of a far too vast space, my heart feeling the mysterious depth of eternity, I want to discuss a fragment from the book "The Dervish and Death" by Mesa Selimovic:

"I knew them, they were the slightly changed teachings of the Greek philosophers, translated into Arabic by Ibn-Sina in his works. After these teachings, man gradually reached what he is today, slowly adapting, subduing his nature, becoming the only being endowed with consciousness Thus nature is no longer a mystery to him, nor the expanse around him an unknown one, he has conquered and dominates them, traversing the great road from the abysses to the stars.

Space, the limitless expanse, is my dungeon, a devouring corner of my imagination. I say this listening to the echo of my unknown thoughts, dripping an unexpected ardor in my heart, as if the sea were a silent and understanding witness of these feelings. This space dominates me without fail. I own him only as far as the eye can take him. And he tires me, scares me, calls me, draws me closer to him or pushes me away. I imagine that space sees me and actually doesn't care about me, says I can conquer it, when in fact I'm just taking advantage of its indifference."

Leadership has as a memorable substrate the following rational conviction: "The richer the content of your heart, the more the vision you project in your creation becomes deeper and, at the same time, widely encompassing."

The hidden beauty of a hidden world is only seen by the eye that contemplates its secret. I mean that the sea seen by the artist, no matter how deep and enigmatic it is, is for him a sacred space of exploration. This gives him the opportunity to lose himself in his inner world and contemplate the hidden depths of human existence. It is like a window into the secrets of the universe, where every wave and every shade becomes elements of a visual story that captures the essence of artistic creativity.

Source: https://neculaifantanaru.com/en/beauty-unseen-except-by-the-eye-that-contemplates-its-s

Becoming Yourself In The World Of Science

On March 15, 2014

Try to make your scientific authority a materialization of the spirit of looking with confidence towards the future, identifying the changes that occur in the context of acquiring a higher self-awareness.

I have always thought of myself as a scientist who seeks the principles and root causes of a unique physical reality, bound to use my superior qualities as a good observer to acquire a new power of calling and enlightenment, as a demonstration of intellectual faith that had to be proved before being credited without reservation.

Science was the only preventive means against passions and ardors that could be condemnable and destructive if they managed to direct my eyes and senses to a point of little interest to mean something for the progress of the world.

Thus, the consequences of such an intention were spiritual, for I always felt that I was approaching the desire of the universe conjoined with the increase of the abundance of creative potency (information, images, interpretations, fascinating realities, reflections) when I started to make a new way of thinking and presenting ideas. I felt as though I was in front of a work of fiction, in an atmosphere of interiority defended by the force that assures the cosmic order along with all that life implies on earth.

The only logical explanation of the abundance of meanings and significations that assaulted my interior, thus claiming my well-deserved place in what I write, seeking to maintain myself anchored in the visible of a physical (visible) and metaphysical (unseen) world, was that my destiny was fed by the coincidences of previous steps in configuring the frontiers of knowledge that the ancient alchemists had gone through.

The magical wand that turns any idea into a genuine diamond was associated with time and energy consumed in fertile reflections and views.

Or, rather, I think I was trying to use myself as a reminder of a past life, where I lived through someone else's belief in a world where science and technology had to open unimaginable horizons. Under this word "faith" is now hiding my whole initiative to determine the fundamental changes that take place in the destiny of the world, whose stake is the attainment of a superior stage of development and spirituality.

Leadership: Can you assume your attachment to the totality of the being that is ascending to greatness, referring to an act of will designated by the phrase "a materialization of the spirit of being One in the multiple"?

Italian physicist Alessandro Volta sent a letter to the German physicist Georg Christoph Lichtenberg, from which we can extract the following passage:

"No matter how much you recommend this letter to young physicists, it will not be too much. It will initiate them in the difficult art of experiences; teach them not to trust the first observations, to always change the shape of the apparatus. And if the impatient imagination would make them leave the slow but sure path of observation for seductive dreams, they may be stopped on this slippery ground, seeing as a man of genius takes note of everything."

Reading these lines, I realized that what is very important for my soul, which always has the right to be witness to the struggles and aspirations of every moment, is to deepen the mentality of the experimenter and the discoverer who knows where to look and what to find in order to be able to express a firm view of the results desired to be materialized.

The totality of the being that raises you to greatness resides in the duty of the scientific spirit to always and everywhere be the center of those changes designed to stimulate interest in knowledge and self-knowledge. And a materialization of the spirit of "being One in the multiple" suggests the merging of several mentalities and characters into a single superior intelligence entity whose only visionary reality is exerted through a broadening of spiritual consciousness.

A higher self-awareness is achieved by optimizing the relationship between the penetrating intuition of seeing beyond the immediate face of things and widening the horizon of knowledge that materializes through experience and discovery.

An unexpected success or an unsuccessful attempt are two of the turning circles of the philosophy of science, each of them representing an expression of the belief of looking into the future. After all, my life experience must not only be an exceptional conquest of science but must be considered a reflection, a mirror of the soul that tries to always translate into words and deeds in order to do things that can withstand the time and memory of the world.

The opportune moment of acquiring a new self-consciousness matters more than the opportunity for me to develop as a quality man, a specialist in a field, in order to acquire a leading position in the world. A scholar achieves true value only through the expression of the faith he traverses and shares through what he brings to the service of progress.

Leadership: Are you trying to give life to something that can undo itself by looking at it as an initiatory experience, subsumed exclusively to the logic of self-seeking in a higher-level creation approach?

Thorough preparation in a particular branch of science may fall into a rigid syndrome of dependency to the hidden depth of creation that willingly mixes the miraculous registry with that of the supernatural. But what if the findings and assessments on new opportunities of assimilation and connection of innovative ideas produced over time, opposes the formal blueprints applied by the others, are subjected to certain inner distortions, conscious or unconscious?

The inner blaze, as a fire unlit, the passion for study can be quenched or can even disappear if you develop a high degree of dependency to a higher level authority, to a thinking much too thorough. Such an authority can be a model of a discoverer of a hypothetical world or of a new science.

Evidence in this case is the famous alchemist, Fulcanelli, whose findings and observations are up to this day of great interest in the scientific world. He often wanted to state: *"The books of the masters are not written for everyone, although all are urged to read them."* No wonder he fiercely kept his secrets of science, of either mystical or symbolic nature. But what somehow highlights his feeling of superiority is that, like all alchemists, Fulcanelli expressed himself in a manner less tangible to the larger public. And he himself asserted that his last manuscript will never be published because nobody would understand its contents.

Through this, the expression: "to give life to something that can cancel itself" can be translated. Science much too advanced draws you new horizons, but at the same time cancels the guarantee that you can be understood, restricting your desire of giving answers and

guidance. Let us thank our mind, full of aspirations, carried by imagination and ideas towards areas inaccessible by knowledge, because it wards us about the fact that it cannot fully grasp those aspects that have immediate impact in the way of relating to everyone around.

The mind, tantamount to promoting the creation of our own identity, must point out exactly what our borders and limitations are. And then, with our right foot forward, may we step together with it in the search for the Wizard of Oz, but with the condition of not venturing too far into the unknown, like Gulliver in the land of the Lilliputians. He who allows himself trapped in the workings and connections of the superiority of thought, with thousands of tiny threads connected to the farthest of perspectives, with great effort will awaken from the sleep of his obscure reason.

Self-seeking in a top-level creation approach is a way to get more information about what defines you under the influence of a concentrated and constant power called "imagination" represented by the perpetuation of a "revolutionary language".

Becoming Yourself In The World Of Science is the consideration that you have to take into account when you try to recognize your degree of adaptability and malleability to a consciousness that has the distinctive sign that it remains anchored in both the eternal values of faith and the requirements of efficient use of knowledge in the light of discoveries.

Source: https://neculaifantanaru.com/en/becoming-yourself-in-the-world-of-science.html

Before The Eye Could Finish Its Gaze

On January 28, 2020

On the foreground of art there must be the rendering of the feeling of belonging to another universe.

The Rose, Double Delight. When you look at it in the summer, in the sunlight, you remain open to art, to beauty, to kindness. I am close to its soul, always contemplating its beauty, and it always seems to be excited about what is happening in my world. In turn, this body sensitive to attention, to any form of art, looks at me as the artist gazes at his creation for years: as a kind of image of a world renewed, recreated, innovative on a spiritual level.

I'm not just some shrub. I am the only aesthetic assessment body approached from the perspective of a continuum of knowledge experiences, which generates a state of openness to the divine nature at the center of a higher being. Overwhelmed by the affection and the desire to look for the meaning of life, they become more expressive when they feel at every trace of the brush. Attached to the real poetic-artistic, rejuvenated by the blessing of a delicate touch, I feel like the soul of my master whispering words of comfort in every creative endeavor, with each application of color on the layers of a deep cosmogony that seems to reveal part of the triumph of the imagination over intelligence.

You understand my happiness, don't you?

Often, I have seen in my master some of the incarnation of immortality, the determining factor of my countless transformations over time. He is not only a perfect creator, but he is the perfection of creation that begins with *Lorconsulhis*(the absolute hidden in the power of the heart) and continues with *Trekanandhis*(the essence of the virtues of divine life), for which any spiritual motivation is a pure and vital red. In art, you must always refer to the Creator through faith in the Resurrection: rebirth, revival, nature awakening.

For years, I thought I would be different, that I would feel differently. I wanted to grow and become perfect like a painting that does not lose its monumental character, which does not lose its symbolic content. And it happened to be all that I wanted to be, even if not at the time I wanted, and as an aspirant to a noble purpose: to rise above the ignorance of the world through the very vision of the artist who goes much further than anyone could imagine, by the miraculous combination of body and soul, between nature and grace.

Leadership: Can you imagine your work of art as an extension of a reality you have always experienced in the event of the manifestation of a personality that crosses space and time by identifying an always possible alternate life?

Like Nabokov's characters, I sometimes lose myself in front of a spare time that I do not know how to fill with something useful, because I have never cared about it, being only seized by my beauty. Expressiveness matters more than the useful does. A rose is only admired when it is known beautifully, splendidly in the nobility with which its charm is displayed, full of color in any setting.

However, my image must emanate the expression of the self's consent and its agreement with the world, as when you need to show your artistic skills to someone who does not know you all too well. At other times, I find myself in the words of Alexandru Vlahuță: *"From his great landscape, God took a fragrant flower and, by giving it a human body and grace, sent it on a sunbeam to the artist, as a comrade of a life lived in total fulfillment."*

This is what I wanted to get to, and believe me that this arrival in a specific puzzle of expressionist painting, from a perspective that corresponds with the spiritual momentum, always creates an expressive image. If you can, try to lift my soul to a horizon that goes beyond that of life, as if you were comparing me to a titan of multi-world transition, and see if you can shape me closer to that of the angel who defeated death.

Only then will you be able to understand me beyond words, beyond feelings, beyond agreeing with others, only by comparison with the vision of a Universal Creator.

Leadership: Can you turn yourself into an individualized knowledge for the purpose of forming and manifesting an intelligence endowed with great sensitivity power that disputes its importance in the discrete life of nature?

Only my master knows how to integrate various forms of nature into plastic images. I'm no exception. Every element of nature is somehow eternalized, being treated because of the spiritual efforts of a discreet and loving being, who knows how to protect a body full of nuances and colors, to keep it young, cheerful and healthy. In a way, the dominance of his aesthetic, revealed through the style of the creations he offered to the world, establishes a kind of parallel with the artistic orientations of Joel Cunningham, from the work of Mary Balogh, who confessed at one point:

"When I paint live, my mind is too caught up in the correct rendering of any insignificant detail, and my spirit is silenced. And the subject becomes rigid and frozen, because it maintains the same position and the same expression. I will now sketch what I see as fast as I can and afterwards, I will paint in my workshop."

Without having the pretense of being told everything that could be said, because a rose is an unlimited universe, always with another story, always asking for something from art, I will join the resemblance to that privileged territory of manifesting the individualizing knowledge, this being something displayed by my master, from which I picked up the following foundation stone: *"To turn art into science is as if to vibrate the human soul with the help of a brush that moves alone."*

Further, I leave you with the task of creating a portrait in which my soul, caught in a dialogue with the Universal Creator, is filled with thoughts that cannot be described in words or images, but only in feeling, in the drop of the divine from you.

The leadership that accompanies artistic knowledge has as its premise the task you assume in the perimeter of creation, from the point of view of an openness to the divine nature, conforming to a single argument: "What you create is what you are when you consider yourself as being above yourself."

Before The Eye Could Finish Its Gaze has as a basic consideration the following creative experience: "To feel what one experiences only through resemblance, so that you can be part of the nature of the one who experiences himself on an unlimited universe level."

By immersing yourself in a maze of symbols, metaphors and alterity, you must recognize your personality as the image of a Universal Creator that transcends time, space, dream and reality, in order to find an ever-presentable appearance within the aesthetic and philosophical field of art.

Source: https://neculaifantanaru.com/en/before-the-eye-could-finish-its-gaze.html

Between Heaven & Earth

On August 13, 2017

Experiencing the state of connection to the divine from which the momentum is born to the dream that tests you, is to embrace those great rays of the soul that bring light into the darkness.

Everything came into the darkness, both my dream and my life, like the colors captured in a photo that does not convey any emotion. It was a form of giving me the time left from a whole world situated above, to the judgment and reasoning of an unknown God, an a priori established time, a continual size that appeals to the strongest springs of a troubled conscience at the intersection of oblivion, denial and renunciation.

At the center of which worldly temptations can there be room for the spark, light ray, the serenity that man needs in order to recognize himself as being the same, yet different? Always those who experience the great stages of artistic creation must conform to the thinking of a world close to light and alienated by the impulses of a pessimistic melancholy, because simple engagement in a symbolized universe has as a prerequisite not only the Logos (or hypostasis of divinity), but especially the hidden feelings brought to the fore.

The supreme angle of view that allowed me to regard the world as an imperious and profound mystery, which if I will at some point share it, it is certain that it will only be my honor, articulate in the sinuous way of struggle with a self that does not let itself be understood, does not let itself be defeated, in the context of a deliverance that always comes shortly before the final moment of goalless wandering.

Maybe it's true after all. The depth of the creator lies in the mystery of the world he penetrates with the eyes of an artist, not with the eyes of a mortal, having the conviction that all he tries to emphasize is precisely the confession of his own faith, the true superiority in terms of the power to be different from the rest of the world.

Leadership: Do you express your own attraction to the idea of turning the experience of connecting to "Creator and Creation" into a true superiority in terms of the power to be different from the rest of the world?

If heaven is a glory that crosses the centuries, then the earth that I walked upon while holding my breath, itself the rock stone of a dreamer in a state of vigilance, was a capitulation of the experience of daring a response to two strong feelings at all times: fear and hope. With the horror of the prospect of enduring their burdens. And to dream of a different world, in which to find yourself, in which to be simply you, means to give meaning to a Creator who simply forgets the discouraging framework of the life he lives and rises through imagination, inspiration and talent above mortal condition.

The most appropriate is to place yourself in the middle, neither down nor up, arming yourself with the argument of not being the live feed of the "snake", the image of the primary cause of sin to answer forbidden questions. But being accompanied by the pronounced character of the eagle attempting to attack a prey many times its own size.

Life is the fear of courage, but in the middle, there is the impetus to the supreme dream, the closeness to God, which is measured by the power of sacrifice, the power of creation and the freedom to choose.

It was a matter of survival, of mathematical probability, of will and of detail, but at the same time a proof of faith to unite the deeper and living realities. By linking distinct radical worlds – the uncreated to be created, the ridicule of the sublime creator – I have become blind to the artist's great obsession: to express my aspiration to immortality by making a masterpiece that time does not wipe from his memory.

Leadership: If you understand the true form of heaven and earth, will you be clear about your own life?

As clear as I can see, my life sinks in the same mystery where creators wander about looking for the pattern of perfection, very different from how I thought an ordinary man should experience it. Like a hero in "Les Miserables", my life is all about absolute insecurity, in an impenetrable cloud, to which a painter would have rendered consistency by embracing some more saturated colors by the physical blending between white, gray and black. Under the strong reflection of light.

And, unbelievably, in the spheres of pure reason, life and art, ending with the world of prejudice, the very crucial aspect of the experience that dictates the limits of my freedom of choice is met. And I will definitely have to come back: finding a sense in what happens to me. I do not know how I'd react.

Between the serpent and the eagle there is the melancholy of the sunset and the blue mist of the heights, the self-implanted isolation and self-improvement, naughty through their boldness, which life offers us in order to live more and to cherish what we have been given.

The attitude of man seeking his self is a response given to life lived by virtue of a personal fingerprint and a supreme cause that can generate the almost permanent sense of "powerlessness" or "high".

With my eyes fixed on those who are not observed, but are rather hinted at, what cannot be imputed to me as guilt, I constantly tried to understand the connection between the dream fracture that sweetened my hope of finding meaning in various unpredictable situations or life events, and the keys of the art kingdom – after the black stain that was embracing me at night, making me think there was something hidden that should be brought to light. No wonder Hugo emphasized in his novel the *"star night inside man",* representing the only reason to hope, to fight, to resist pain.

Experiencing the deep meaning of the philosophical words of a blogger – *"Who wants go beyond darkness and will find nothing, will not be demoralized, because experience gained during travel will help them next time to find what they seek"* – I got to that drop of mercy on which the whole natural creation of heaven and earth rests. That is, any glimpse of transcendence is welcome to the desperate soul only if it sees the light in its sight.

Leadership is the expression of a "high" of which only a small part is devoted to the attainment of perfection, the other being devoted to the profound understanding of the life between the wisdom of the serpent in the wilderness and the unparalleled flight of the eagle who knows and is capable of using the air currents.

Ascending and climbing on the heights of unspoken dreams of divine shapes that had the effect of a lightning coming from the high sky, from which seemed to prevail a continuous madness, the prospect changed the same as the eagle that, by rising to the heights, sees different things. I felt the presence of a faceless power, without boundaries, no meaning but its own unfolding, encompassing the whole world, even though I prayed in the darkness of the night.

One man, Victor Hugo, seems to have succeeded in reconciling the stinging power of the serpent with the visual rotation of the eagle on mountain ridges:

"Let's not take anything out of the human spirit, suppressing something is a mistake. It must be reformed and transformed. Some faculties of man are directed to the unknown: thinking, dreaming, prayer. The unknown is an ocean. What is consciousness? It is the compass of the unknown. Thinking, dreaming, praying, here they are great mysterious radiators. Let us respect them. Where are these great rays of the soul going? In the dark. They therefore bring light."

Experimenting the state of connection to the divine from which the momentum is born to the dream that tests you, stimulating the boundless, is to embrace those great rays of the soul that bring light into the darkness.

Between Heaven Earth lies a man who understood that life is a climb and descend resident of desire – never satisfied – for self-knowledge, and from the search of the measure of their own ability to grasp with their minds the divine boundlessness.

*** Note:** Seasonable Project - Between Heaven & Earth

Source: https://neculaifantanaru.com/en/between-heaven-and-earth.html

Beyond The Invisible Man

On November 10, 2009

Demonstrate your high potential of a leader, without focusing your resources around a force that could jeopardize your integrity.

Great things were accomplished only in the rare moments of inspiration. All the world's great discoveries, all the great important inventions, everything that is essential and unfading were achieved only when people realized the need for change.

Perhaps, nothing that surrounds us and enjoys our eyes it would not have existed, if the scientists had not devoted themselves to advanced knowledge. Perhaps if strong people with strong spirits, explorers and visionaries, adventurers and inquisitive people had not existed, we would have stagnated at a stage of incertitude. Maybe if thinkers and philosophers, artists and artisans had not existed, we would still be in the Stone Age.

It is a fact that some people carry the seed of success, achievement, curiosity and knowledge. Therefore, science and knowledge, by working together, will always move forward. Increasingly faster. In this way, will be reached unknown heights. Other borders will be established beyond any expectations.

Leadership: Do you place your creation in the area of an independent model of testing reality, by extending the experience of using scientific discoveries into an area of deserved recognition of value that you have?

There is no doubt that one of the world's biggest discoveries would be the formula of invisibility. A brilliant scientist who knows every detail about the secrets of transcendental alchemy could puzzle out the indecipherable mystery of invisibility. He could devise a magic potion whose chemical composition would be able to interact with the photons in order to create the invisibility effect. Of course, the diabolical potion would turn him overnight into a very rich and famous man, but his invention probably could not be put up for sale.

Any government would immediately buy the formula and would keep it confidential. Obviously, the possibility when the scientist would want to take his secrets to the grave must also be considered, and his unique formula would remain unknown. However, this possibility is less probable. For, the biggest desire of a discoverer is put his imprint, up to a point, on the future. On the whole planet. On the other hand, all these years of wasted work must somehow be redeemed.

In the light of the current knowledge, finding the solution for invisibility seems utopian. However, tomorrow, who knows...

Leadership: Is the recognition of your merits positioned in a confluence area of several different types of approach areas of a "step forward", in terms of confirming your own value by reference to a condition of impossibility?

The unexpected could occur at any time. What if someone would discover the formula for invisibility and, supposedly, a bottle containing the magical potion would get in the hands of a manager? How would look like a company headed by an invisible man?

He would take the bottle to his mouth and greedily drink it up, becoming invisible. Just like Gyges, the shepherd from the Platon's Republic, used the magical powers of a ring to see the queen naked, the manager could use the magic potion to spy on his employees. To notice if they are really serious and do their work properly, to find out what they are talking about, how they waste their time and, if it is possible, what they are thinking about.

He would enjoy the gift of omnipresence. He would get in with no problems, without leaving any trace in the strangest places and to look out every gesture, listen to every word, to know the most intimate secrets of his employees. Being invisible, his power would be infinitely greater. He would appear and disappear as he pleases, just like wizards, thanks to their magic wand. In this way, he could really have the company at his feet. And if he has the sense of humor, he could really enjoy at his employees' charge.

The condition of impossibility announced by your discovery is that of not relying on the idea that there exists a miraculous recipe that transforms you into "someone else". For whatever cloth you wear, you will remain captive, more exhausted than immobilized, into a reality that remains indissoluble for man, as long as he does not have God's immediate consent.

So, keep the limits of decency in any type of content you create and place at the world's disposal.

Leadership means to allow the display of clear and good quality images at wide angles of visibility, enjoying a decent viewing experience in any type of content.

How blind would be, then, the employees? They would not realize they are being closely watched and they would carry on doing whatever they want. Who could imagine someone would possess the ability to get away from their sight? Even they are serious or not, active or not, good professionals or common people who got the job having the right connections, they will all continue doing what they know best. Some people will hang about, others will work.

Until when? Until the invisible man will become visible again and will sanction those who were caught off-guard. Thus, would weave incessantly, without anyone to suspect the fate of every employee.

For the manager who succeeds in getting to the next level, of science without frontiers, which is intended to be a response to existing laws, everything focuses around it: people, things, actions, habits, places, circumstances. Everything is seen, heard and felt through an abnormal curiosity.

Because the one possessing the formula of a substance enough to be swollen in order to make him become invisible, automatically becomes more and more curious in time. So curious that he would like to find and experience what is on the cards. And to see it all, even the things he already knows, but from another perspective: more profound, more intense, more inspired and more mysterious. He will find himself caught in a continuous and never-ending search process. And once he learns how to use this advantage to his benefit, he could never return to a normal state.

Invisibility is an aggressive force for violating the privacy of individuals, so that jeopardize your integrity. Even so, it is also a drug which causes addiction. It would be really tiresome, even for a manager, to try and learn in such a way absolutely everything concerning his employees. In fact, he is interested in the proper work of the company, the increase of people's efficiency etc.

Mastery in leadership is gained by the courage to design new visions of science without becoming addicted to its reactions.

Do you prove the confirmation of your value by reference to the requirements of science? Are you trying to push its limits to the extreme?

Conclusion: If you work within a company and you notice the manager's constant absence, do not rest on your oars, but try to do your job just as well as on any other day. And, moreover, be careful what you talk. A true manager knows his subordinates very well and knows absolutely everything that happens in his company. From the smallest to the most important thing. Even if you do not see him, be certain that he is, somehow, present, near you. A real manager, more than likely, even if he is not invisible in the proper sense of the word, knows and finds out the most important things that happen around him.

Demonstrate your high potential of a leader, without focusing your resources around a force that could jeopardize your integrity.

Source: https://neculaifantanaru.com/en/beyond-the-invisible-man.html

Beyond The Invisible

On June 17, 2017

A game can be real or imaginary depending on what you're hiding in it.

I still lose myself to the will of opportunities for experiences of creation, the spell of a light that continues to flash somewhere inside me, with the same intensity of the shade of superiority, as when through the mere building of an art without compromise emerges the spark of a man fulfilled, *the sword of the brave and wise men.* The very act of creation elevates me to a degree of perfection when I listen to myself, when I look inside and read the message of an art based on three principles: human, spiritual and divine, all three being an opportunity to experience a new approach to reality, or rather of the notion of "knowledge born of the consciousness of the Ultimate Reality".

It is one thing to understand my placement between the coordinates of the effects of artistic reflections, like a complicated domino game that a semi-conscious act triggers in the brain, with all the innocence of the consciousness of the past that constantly calls out to me: Do not believe anything of what you think ! Everything is beyond invisible, meaning, within a reality atypical in the area of knowledge that the act of creation considers more of a tendency to project images about life complicated in another dimension of thought, feeling and expression, the reactions to the world around us.

And something else entirely to wake up in the space of the dynamic tensions between comparisons, coincidences and metaphors. Which one is closer to reality?

Leadership: Do you present your formula of art as a way to reconcile the contradictions of expressivity acquired through the emphasis that falls on your own person?

Art is the transition from a known reality to a less understood reality. It is an adventure of the mind and esoteric knowledge experienced in an initiatory journey of self-discovery. An adventure that you discover in time has as its own premise an explanation of what really matters with the other aspect of the distance that separates you, beyond the curtain of time, from the moment of the process of knowledge. It relies in the mental detachment of fundamental determinations of the composition of art entitled: "Beyond the invisible."

Here my authenticity is not a revolt against the absurdity of a fictional world, like the glory of a desert sunset, by the contrast between the meaning of the essence detached from a charmed mirror and the lively obsession of a paradisiac utopia. But, more than that, it is a release from the pressure exerted by the unrepeatable individual nuance of an adventure in a wonderful nightmare: "Everything is possible."

All that the eye encompasses at first sight would be impossible to replicate otherwise than by the imaginative line of an experienced artist and a high creative tension, refreshing the formula of art and presenting it as a way to reconcile the contradictions of expressiveness acquired by the emphasis that falls upon yourself. *Ne irascaris Domine !*

A tense strain of attention that seems to mean "no, do not believe it, it's not like that, it just seems like it", could not capture the depth and height of the enigma as to the monumentality and amazing precision of executing a figurative work up to the odds of the supernatural. In the case of art, the expressiveness acquired through the emphasis on one's own person is closely related to that "everything is possible" from an exaggeration of the meanings attributed to reality from which the surrealist sees more – because reality is surreal in any

area of creation and innovation.

A magician of modern interpretations and visions retains the authenticity of rendering a certain inner experience through the image of a reality that captures what is not to be seen or believed.

The great economist, John Maynard Keynes, found out about Newton's Chest and, to his astonishment, discovered the hidden face of the founding hero. He counted on seeing the man who had laid the stakes of modern science and inaugurated the century of Enlightenment, the heir of an esoteric tradition descending to Babylonians: the first of the physicists had also been "the last of the magicians." (Loup Verlet)

Practicing magic, just as a whole story in a single image, can be real or imaginary depending on what you hide within it, *allowing yourself to dive into the hidden fantasies of a more perfect existence,* making it the subject of several interesting revelations. The access to this mind trap that the sinuous line of mad combinations can bear, the random accusations of classical colors and the atypical nuances of a deep dream, augmented by every experience of life, is always limited.

Creativity is a key to mysteries that pushes towards the unexpected fabric of reality with a symbolic pattern – like a beautiful golden imprint encouraging psychological means of expression: *Close your eyes / Just feel and realize / It is real and not a dream !* And to render a certain inner experience through the image of reality, in a symbolic but significant way, means to sink into the heart of a dream that sheds a new light on your mystical side, less explored, which can cause you to draw another course of your spiritual, artistic, eventful evolution.

In leadership, creativity is often determined by what you construct visually through the word you carry into the world as an alternative truth meant to camouflage information or reinterpret it for the benefit of one party.

Is it true that you can defy any consciousness only by making space for originality, with the focus from the macro to the infinite, manifesting within the bounds of a single guiding motive: not to give in to the great universal questions?

Is it true that you can increase the chances of the interpretive concept of the "Enigma" to break the chains of life, in order to stimulate your senses and provide yourself a complex artistic experience during a condensation of light rays that form one configuration or another, becoming at a certain point denser and more reflective?

I look into the mirror. See myself, I'm over me. As if I'd had to discover the depth of God's plan for my life, just as from the colored chaos gradually crystallizes an image that bears the seal of my own becoming in time. *If you follow me, you will see what's beyond reality.*

The great engine of creation consists in approaching a reality from which you will have to extract new meanings, in order to act as an extension of an image of yourself that claims to be the materialization of a fulfilled dream.

Beyond The Invisible addresses the profound psychological feature of the most important motives of human personality to redefine itself in the infinite complexity of the Creator who never dissolves in his absolute glory. At the same time, it emphasizes the amazing expressiveness of the image that the soul or reason create by using the contrast effect between the dark background of exiting into a different level of reality and the foreground

awarded by the refreshing shades of enlightenment.

*** Note:** Enigma - Beyond The Invisible

Beyond The Mists Of Alchemy

On April 11, 2013

Look beyond the inaccessible limits, so that you reach the steadiest configuration of your science.

The result of my preoccupations was to set the perspective of a science closely regarding man and life, with the specification that nothing should be lost outside a finite universe. This perspective was necessary in order to accurately place in time and space the already known various elements: earth, air, water and fire, appropriately combined in a retort, to the extent that we correctly understand their structure and different particularities.

During this complex operation, my goal was to give life to a second world by distilling substances that through their physical-chemical nature can produce adverse reactions. Generating a new formula that could have created a fully exceptional effect. Some kind of rationale which implied taking into consideration some assumptions that could have been abandoned after obtaining a new scientific result. A renaissance of matter, which went further, continuously with us, as human beings.

Obviously, I had to take into account the possibility to dissociate these elements, relentlessly turning and renewing them and the effect of an unexpected evolution. But also the possibility of a general defragmentation of this combination, as well as the occurrence of a dominance from one of these elements, having as consequence certain secondary effects.

In the end, what was I? What forced me to come closer to the truth, to mix these substances, in certain quantities, in my own blender and to batter them like a dough, to raise them, thus allowing them to act and take effect?

Through the chemical combination, the atoms of elements tend to change their external electron layer so that they can achieve the most stable and vital configuration. Or vice versa, an unstable configuration that might determine inauspicious consequences. So I was expecting anything, even a catastrophe.

Leadership: Are you dependent on the need to establish a scientific theory and the argumentation of a truth designed to stand at the foundation of life from which you feel you can come up with an interesting message?

I was looking for answers in order to go to the next level. A hypnotizing adventure in search of a unique horizon, of a supreme dimension where, when you enter it everything becomes possible. But a search which could have ended with a bitter learning: that all horizons are delusions and the only things out there are lost horizons. As if I would have tried to research something that doesn't exist, a *Fantasia* – who is able to get there will never come back, risking the inability to adapt to both worlds.

It's in vain to look for an explanation of the truth where there isn't any truth. Nor lie. Only a handful of thoughts, rains and rainbows, shadows and colors. The intermediary space, the void. Hardly can it be filled with anything. However, I seemed to be dependent on the need to establish a scientific theory and the argumentation of a truth designed to stand at the foundation of life from which I felt I could come up with an interesting message, such as: "reality can meet fiction" or that "life is an attachment to the effect of resonating with something invisible".

The British biologist, Julian Huxley claimed that there is a series of questions we shouldn't ask ourselves, because they have no answers. Nevertheless, my grounded, cumulative efforts remained indissoluble. I chose the questions and I looked for possible answers. A continuation of the preparations for obtaining the philosopher's stone, covering the course of understanding the fundamental notions of the alchemic language. And initiation in the ineffable innovation.

The referential function of science is the explanation you give to a truth that many are not prepared to understand because it does not address man's intelligence, but rather his fantasy to experience an extraordinary story through the world he builds for himself.

I told myself that alchemy is the science of masters. And that it can be expressed by the valid and pertinent formula I have discovered, by *analytics,* following a dissection and recombination procedure. *Pick a glass shard, boil it for two hours, sprinkle some moonlight on top, hang it by a sun ray and the result will be a diamond.*

But more than any other master, I was bestowed the mission to promote science, to broadcast it forward, resuscitating a new signification by means of the work of art – before I hid myself behind it. Some sort of shield against the degradation of a truth that took me by surprise: that everything that surrounds me is a scene of presentation of experiences and the exchange of extensive information towards a repetition trend.

But my work consisted of a game of wisdom, mystery, responsibility and reflection. More likely remaining silent so that the mystery of the great mystery to persist, I was giving every future generation the possibility to research those things, to acquire this ancient knowledge and to apply it directly in the context of the times it crosses.

Alchemy is not something fortuitous, rather a rocky land where very few have access, comprising all the known and unknown things. And it is established only on faith and perseverance.

The way you look at science is similar to the way a diamond is rated: its exceptional qualities and its rarity, or its strong brightness capable of blinding the one who holds it.

Are you looking for an explanation of the truth where there is no truth? Do your grounded, cumulative effects remain indissoluble? Can your science be expressed in a pertinent and valid formula? Are you bestowed the mission to promote your science, to broadcast it further? Do you resuscitate a new signification by means of the work of art, before hiding yourself behind it? Does your work of art come together in a game of wisdom, mystery, responsibility and reflection? What is it established on?

The way in which you view yourself in relation with science, as well as the tendencies you excessively accentuate in the battle for your formation and accomplishment, determine changes in your points of view, trigger chain reactions, create basic modifications in your own personality. All these interconnected relations, accelerated by a process of actions and reactions, by rejections and attractions, by eliminations and coordination, they highlight the result of "alchemic" research, with has as only catalyst the spiritual change, openness towards new horizons.

This professional life experience, which can be lived only personally, the passage from an unevolved stage towards an advanced stage used to quantify, refine and stabilize the transformation process and your orientation towards the best results, is the essence of alchemy. And only this experience can lift you to the top of the world.

Leadership: Does the unprecedented experience that can uplift you in the face of science correspond to the tendency to putting yourself in place of a reality that depends on understanding the level of complexity of a picture that is much too detailed?

John Fuhramn, the founding president of Frame of Mind, Inc., gives a very easy to understand advice, which everyone should follow: *"Focus on what you truly want. Otherwise, many changes will lead you away, in the end, from your destination. When you aim towards something well defined, it's easier to make the corresponding adjustments."*

From the viewpoint of the alchemy process, leadership means to correctly place in time and space various elements of your composition, qualities, values, principles, and those latent "minerals", appropriately combining them in the vessel that shapes your originality.

The efforts you make in this sense can be compared with fertilizing a field in order to make it more productive. So, we're talking about an inspired investments which brings long term profit. And selecting these differential traits that bring you an added-value in relation with the others who aspire to the statute of "alchemists", is done only after finalizing your transformation process.

The next stage, the distillation of those elements, will trigger that purifying fire of releasing all potentialities that will contribute to developing a proper self-image, to determining an efficient harmony between creative resources that can help you pass to the next level. This distillation is needed in order to reach the essences, but also in order to achieve a stable configuration which can allow your constant parameters to develop and acquire a better stability.

But obviously, sometimes you have to take into account the possibility to dissociate these elements, which under the effect of an unexpected evolution can result into secondary effects. In order to process these elements they must be fragmented in such a way that it allows their introduction in the development process. So you must focus on what you really want, to aim towards something well defined and then to make the corresponding adjustments in order for the alchemic process to start.

A much too detailed picture is full of information that can help you understand a more subtle phenomenon of identity sublimation, in which, for example, what characterizes you at the level of sharing ideas will not articulate in opposition to what characterizes you at a spiritual level.

Beyond The Mists Of Alchemy expresses the multiple undiscovered variations and differences occurring during operations which lead to the result you expected in the attempt to raise your self-knowledge level. It also indicates a reward for the efforts you make in order to implement the much needed professional and personal change, with the final result of understanding alchemy.

Get closer to the truth. Look for answers in order to achieve the highest level of knowledge. Take into account the possibility to associate or dissociate your defining elements, arrange them in a different order that would make sense and guarantee a *crescendo* of your value. Look beyond the limits you don't have access to, so that you can achieve the most stable configuration for your science.

Source: https://neculaifantanaru.com/en/beyond-the-mists-of-alchemy.html

Beyond The Sight Of The World, The Heart Sees The Truth

On September 16, 2024

Courage doesn't just mean facing adversity, but redefining yourself through it, in a continuous call to overcome yourself.

The rain, present at the Dragomirna Half Marathon, was not only a manifestation of nature, but a living metaphor of the inner transformation that my sister, Oana Fântânaru, experienced. It was as if heaven itself had sent its tears to test her, to test her will and spirit, in accordance with the art's fundamental principle of transcending limits. Heaven and earth were merging in a "Xenthoria Ulmivent", a miraculous fusion between physical challenge and spiritual epiphany.

Definitely, every step that Oana took with difficulty, every artistic effort that she tried, became a battle against the showers accompanied by strong wind that hit her skin, and the road that seemed more and more slippery. But she understood that, in those moments, the nasty weather could not prevent her from finishing the race in record time, but rather purified her, strengthened her, cleansed her of every doubt and every fear.

So the rain was a test of his inner strength. And Dragomirna's half-marathon was not just a simple race, a difficult mountain to run, but an initiation ritual into a dimension where every step became an "Epedysasis Harrexhium", an eternal call to overcome oneself. In the culminating moment of supreme effort, each drop of rain had become a mirror in which Oana could reflect her determination, her ability to connect to Ego without being overwhelmed.

It was as if the sky itself wept tears of admiration for the bravery of the runners, each drop becoming a crystal in which the whole world was reflected, to the point where reality and dream merged. As if my sister's every step left an imprint not just in the mud of the road, but in the fabric of time itself, where an artist might have painted eternity. Certainly, every drop of rain turned the race into a test for the inner eye, searching for personal truth.

Leadership: How can you see in your every step a visual representation of the struggle between will and vulnerability as a testimony to the sublime of cause and effect?

"La lluvia no es un obstáculo, sino un aliado en nuestra transformación," nature itself was whispering as if my sister made her way through the liquid curtain of challenge, preferring a certain attitude of acceptance and integration.

After all, effort is reflected in the eyes of the one who overcomes his limits. During the run, something in Oana seemed to resonate a lot with the meaning of the mirror, quoted in a chronicle that appeared in Corriere dell'arte:

"I believe that man's first authentic figurative experience is the recognition of his own image in the mirror, which is the fiction most closely related to reality... My effort intuitively consists of the attempt to bring the two images closer together, the one proposed by the mirror and the one proposed (designated) by me... The figurative object that is born in this way gives me the opportunity to follow my approach inside the painting as inside life..."

It is clear. The more the artist delves deeper into the attempt to recognize his own image in the mirror of nature, the more intense the process of inner purification and transformation becomes, risking to transform every feature of the brush into a living metaphor of

overcoming personal limits. And the more the runner confronts the manifestations of nature during the race, the deeper becomes his intuitive effort to bring the fiction of resistance closer to the reality of his own capabilities, risking to turn each step into an artistic endeavor within life.

Leadership: Can you see in the challenge you face a picture of the inevitability of destiny, where each obstacle contributes to the recognition of the limits of your own creation?

This rain, symbolic of life's challenges, revealed to Oana that obstacles are not her enemies, but hidden masters, ready to teach her valuable lessons. Each drop that fell, sharp and unforgiving, was like a knife cutting through the layers of fear and insecurity, exposing the hard core of her determination. It was as if nature itself had whispered to her that only through challenge could come rebirth, that spiritual metamorphosis that could profoundly transform her. In that moment, the rain turned into a catalyst of liberation – a struggle between oneself and one's own limitations.

It is essential to understand that this race was not just a physical competition, but an initiatory journey, a kind of transformative ritual. Each step through the rain, each gasp, was a brush on the canvas of existence, painting a picture of human resilience worthy of Van Gogh's "Starry Night", where each drop became a star in the runner's personal universe. During the race, Oana's eyes searched for answers to questions about self and will, through the lens of an artistic vision: *"Everything we face becomes a brush in the hands of destiny."*

Traversing this liquid landscape of challenge, Oana discovered that 3rd place in the open and 1st place in the category were not just leading positions in a conventional ranking, but coordinated on the map of her own transcendence. It was a kind of "Astralis Xenorion Helivox", a perfect alignment between personal effort, the cosmic rhythm of the universe and the expressiveness of soul painting. Basically, everything we go through translates into the art of our existence.

So the rain was not just a simple physical obstacle, but also a catalyst for a profound inner change. It was as if her spirit was cleansed by every drop that fell on her forehead, removing the weariness and doubt that haunted her at that moment. This reminds me of an excerpt from "The Enchanted Mountain" by Thomas Mann, where nature and isolation gave the protagonist an opportunity to reflect on life and death. Like Hans Castorp, who learned that only by facing suffering can he understand the essence of life, Oana felt how the rain taught her hidden lessons, difficult to understand in moments of silence.

And the most important lesson is this: *"Inner confrontations are the mirror in which we discover our true strength."*

True leadership is not about avoiding obstacles, but about using them as means to purify and strengthen the spirit. Of course, facing challenges is a cleansing process for the spirit, as each obstacle removed is a blot erased from the mirror of the soul.

Beyond the sight of the world, the heart sees the truth: "Challenges are stepping stones to our authentic self." That's because every obstacle overcome reveals a deeper layer of our inner essence.

Source: https://neculaifantanaru.com/en/beyond-the-sight-of-the-world-the-heart-sees-the-truth.htm

Beyond What Can Be Seen

On October 04, 2024

When you focus on ascension, sight becomes more than a sense—it becomes a bridge to the mysterious force within. Look deep into the challenge and you will see the essence.

Once again I was surprised by the performance of my sister, Oana Fântânaru, at the "Bucovina Ultra Rocks" mountain half-marathon. Trying to remember her journey, I reach the critical moment when she faced her own helplessness and was on the verge of giving up. However, he found the inner strength to keep going, a moment that changed his perspective on effort and success. Running is not only about reaching the highest peak, but also about overcoming physical and mental obstacles, about understanding the road itself - a road that, once traveled, reveals fragments of beauty that would otherwise have remained hidden.

As Oana advanced along the winding paths, she seemed to be tempted by the varied topography of the mountain, always drawn by the desire to reach beyond what can be seen, where each peak is not just a destination, but a crossroads in the journey his inner self. In those moments of athletic ecstasy, the boundaries between self and mountain dissolve, allowing an expanded consciousness (embracing all of creation) to explode into pure freedom, reaching new levels of perception. Is there any runner who doesn't feel drawn to the same call to explore the heights, but also their own limitations?

Obviously, his creation is an art of movement, a kind of dialogue between body and spirit. Creation becomes visible to the eyes when the whole being is involved in the dialogue between physical effort and inner reflection. In the end, the rationalism with which she analyzes her every step is not a limitation, but a gateway to a higher understanding of her own potential. Every detail of the race, from the topography of the terrain to the heartbeat, becomes a piece in a puzzle of the universal connection, of the synergy between man and nature, the final image of which reveals the true nature of his existence. A look that sees beyond appearances is an act of deep understanding of his inner struggle and how the mountain reflects his efforts.

Leadership: When your eyes fix on a challenging goal, what follows is the revelation of the balance between physical and inner strength?

The more Oana advances on the increasingly steep mountain trails, the more her spiritual equilibrium point shifts towards the intense experiences of the peaks, risking to turn each climb into a revelation of self. This seems to refer to a fragment of a principle of Patrick Drouot:

"If we draw a simple line of a certain length and we want to divide it into two asymmetrical parts, that is, we want to mark its balance point, then obviously we have to aim exactly at its middle. But the situation changes completely if the line is not uniform, but becomes wider towards one of the ends, becoming a flat figure. In this case, the symmetrical point, the balance axis, will not fall in the middle, but will move towards the wider end the width of this end, the closer the point of balance will be to it. The explanation is easy: even at a glance we feel that more weight is pressing on the wider part, that is, more force, to which we must fatally oppose a length larger on the opposite side."

When one side becomes heavier, the balance shifts towards it. Like the line that widens toward an end, described by Drouot, my sister's spiritual journey finds its equilibrium point closer and closer to intense peak experiences. Each step on the steep paths becomes a greater spiritual "weight", requiring a greater "length" of reflection and understanding to

maintain inner balance.

Leadership: Does overcoming the inner barriers reflected in the physical obstacles encountered along the way give you the opportunity to see the perception of nature's call as a resonance with your limitless creative potential?

Or in this varied topography of the mountain, Oana discovered that the most intense physical challenges, the highest peaks and the steepest slopes become the points of maximum spiritual revelation. Here, at the "wider end" of her experience, she attained that "Astralis Xenorion Helivox," a perfect alignment between physical exertion and spiritual enlightenment. Each obstacle thus became not just an athletic challenge, but an opportunity for inner growth, constantly shifting the point of spiritual balance to new heights of understanding oneself and one's place in a vast universe.

This line becomes a metaphor for the path that Oana has traveled. Just as the wider end of a line attracts the axis of balance, the mountain draws its runner with irresistible force, demanding an inner balance to match. As the difficulties increase, the runner's "balance point" shifts from ordinary comfort to that space in his soul where true potential and divine endurance are discovered.

In art, this translates into the following: creation is a continuous escalation of one's own limits, as each masterpiece, each physical, emotional or mental experience, depicted with realistic means, moves the artist's balance point to new heights of expression and understanding of self.

Leadership: Does your eye contact with the obstacle become a symbol of confronting your own limits head-on and overcoming them as you confront the doubts that weaken your resolve?

Each steep trail tests your inner vision. And the runner's eyes are usually drawn to the hidden difficulty of the mountain. Here, then, the mountain, like the asymmetric line, has a metaphorical gravity. The "wider" part, that is, that area of intense difficulty (steep trails, thin air, unstable rocks) becomes the point where the runner focuses his energy, because that's essentially where the real revelation lies. The more difficult the challenges become, the deeper he discovers a mysterious force within him, his inner balance swinging closer and closer to that mysterious and revelatory call of the mountain.

Ultimately, this journey toward balance is not only a physical effort to maintain stability on steep terrain, but also a search for a spiritual center—that crossroads where the outer and inner mountains meet, revealing the true nature of one's being. As the wider end of a geometric line increases in size, the closer the balance point approaches this intensity zone. Likewise, as the mountain becomes more imposing and the challenges of the mountain trail more difficult, the runner's inner calling intensifies, turning each step into a revelation of her own balance.

In conclusion, the constant temptation of the mountain is not just an external call to Oana, but a deep resonance with her own divine nature. Each competition thus becomes a ritual of self-initiation into one's own unlimited potential, where the physical obstacles are only reflections of the inner barriers to be overcome.

And you, reader, what inner mountains are you climbing in your own spiritual odyssey? How do you turn every mountain terrain challenge into an opportunity for spiritual growth, seeing beyond the physical obstacle to the lesson that nature has to offer?

The authenticity of an inspirational vision is reflected in a leader's ability to perceive the call of nature as a resonance with his creative spirit, capable of transforming natural experiences into visual and emotional expressions.

Beyond what can be seen lies inner strength, facing a test of will and endurance. I say this because trials are what define us, despite any impediment, taking the attitude of an explorer who seeks meaning beyond limits. And regarding the art that Oana showed, I can say only one thing: creation becomes visible to the eyes when her entire being is involved in the dialogue between physical effort and inner reflection.

To create is to shape physical experiences into forms that convey the complexity of the synergy between human existence and the natural world.

Source: https://neculaifantanaru.com/en/beyond-what-can-be-seen.html

Black Devours All That Is Colored

On November 19, 2016

Promote an outstanding art, creating a state of dependency over what is defined as being dominant in your own reality exposed through analogies and comparisons.

Giordano Bruno and the plague give way, in the creative plans of Eisenstein, to a new hero. A hero almost mathematically calculable. Just as, through observing the various celestial bodies, the planet Uranus was calculated a priori, long before being seen through the lens of a telescope.

What subject did sound bring when it entered film? The biographies of musicians. And what subjects were brought by the arrival of color? The biographies of painters. But sound and color together? Both were exhausted, so we must look for a third subject. What if it was the biography of a poet? This, the idea of a film about Pushkin came to be. And from here, the idea for "Ivan the Terrible" was born.

But the idea of black remains. Even since the discussion of the film about the plague, it overlaps with that initial impression instantly, one that became obsessive. "Blind implacability" will become the black color – the black death – the plague that devours everything that is alive and colorful. He also remembers the powerful impression the discussion with Andrei Belii left him in 1933: the analysis of the evolution of the frequency of chromatic values in Gogol's work, followed step by step the tragic closeness of the mystic madness and darkness in the writer's soul. Both there and in "The Plague", black devours everything colorful. *

Leadership: Can you approach a subject which is made of a multitude of aspects assembled into a whole meant to solve the psychology of a problematic of the double and the difference?

What gives us the possibility for a more thorough analysis over the way in which you treat a particular topic, within the limits of the field of observation of some controversial characters, defining a certain area of action or their manifestation to which we refer to, is precisely the attraction between what we want to create and the initial impression, which become obsessive, that of the mandatory escape from traditionalist concepts – considered inviolable.

In simpler terms, the initiated impression is a form of concentration of more information and interpretations based on the desire to change something in the reality that you take over through artistic creation. The very power of creation, which has become a prime feature of a director, a precious virtue of the practical intellect, must be based on this impression, so that the interpretations that the director gives to reality can be themed in a work marked by grace, elegance, spirit and visual innovation.

The idea of the black and that of the white, or the likeness of the color black with death, is the measure of the consequences of deviating from the "True" value of the basic value of novelty that is brought by the qualitative research of the subject and context of life of certain characters. They can disrupt the answer to what everyone is looking for, the viewers, constituting a particular form of interpretation of a situation which triggers an emotional reaction characterized by accepting a different perspective of conceiving a story.

The psychology of a problem of the double and the difference is found in the creative space of an artist who tries to outline the portrait of a real or imaginary hero through the

prism of the consciousness of a supreme, providential being, who rationalizes based on a bivalent logic like: good-evil.

What subject did sound bring when it entered film? It is the question of primary importance when trying to transposition ideas into new methods of producing a content oriented towards a communication full of meaning, based on capturing the "living" in more colorful aspects. Or the absence of humanity, rendered in a painting less colorful, but more telling.

But all these analogies between colors, the ability to represent them through the world of sound, in specific conventions of the scientific and directorial language that permits the precise development of ideas, creates a state of dependency of what is defined as being dominant in your own reality. In the structure and proportions of a vision that cuts in the plan of the world a singular perspective.

Leadership, constituting a particular form of production and representation of knowledge, cannot distance itself from this stylistic dominance, because it touches a multitude of aspects assembled into a whole meant to solve the psychology of a problematic of the double and of the difference between totalities compared in different moments of evolution.

A totality of the individual psyche, a totality of the world and a totality of natural and social influences, physical and spiritual, direct and indirect, organized and unorganized. Obtained and metamorphosed through visual analogies.

The great power of the art of directing is determined by a single criterion: what is dominant in your own reality will be dominant in concise passages from the account of Creation that you can use to draw some conclusions about the history of humanity.

Black Devours All That Is Colored is the effect of a colorful impression stemming from outside or own thoughts, but one that became obsessive for the eye that hunts a new certitude through the prism of artistic appreciation. A certitude of abnormality, of the road that doesn't allow just anyone to enter the place in which something is born... the idea.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/black-devours-all-that-is-colored.html

Blue Eyes Look Intently Into The Mystery And Depth Of The World

On October 17, 2023

What you see around you is reflected in the experience of contemplation, and this experience creates a deep connection with the essence and beauty of the world around you.

A painter with light blue eyes sits on the seashore, palette and brush in hand, trying to immortalize a moment of great emotional impact contained in the ephemerality of life, unfolding like an unspeakably beautiful sunset. The sun shines brightly, casting a reddish color over the sea, while the hot, neither too solid nor liquid sand, which never dries out, gives a natural, textured look. The painter looks around, trying to capture the beauty of the landscape, and what he sees is beyond his expectations, for never has the sea water reflected the sun's shine more beautifully than now, creating a color palette in shades of blue and green.

Moreover, the sight of the light blue eyes becomes a window into the painter's soul, a sensitive simile, an evocative description revealing emotions in vibrant colors with a transparency reminiscent of the shimmer of water in the sunlight, offering a deep look inside his being. Sight gives the painter a unique perspective towards understanding and connecting with the beauty of nature that surrounds him. In fact, no other painter can perceive the blue of the soul with the same sensitivity and depth as him, because in his soul, so good, so sincere, are reflected the mystery and the tranquility of the blue of the sea that make every glance deepen into a silent contemplation.

Due to their color (specific to sensitivity), light blue eyes are definitely affected by the shadow cast on them by things in their immediate vicinity, everything on the coast becoming more like a poem in colors and lines, every detail reflecting the beauty of nature in an artistic form. And like all blue eyes, they cannot come into contact with brightly colored or brightly lit things, especially considering the distance that the aerial perspective shows, because they are sensitive to glare and can feel discomfort in the face of strong light exposure.

Leadership: As you move further away from particular things, can you perceive them so that they do not become obvious negations in relation to absolute ideality?

So the eyes, especially the light blue ones, being completely autonomous, must be protected from strong light because it pushes the appearance to the extreme. Especially because they are not endowed with the finest perception of light and colors. In general, to the eyes open to color, as they grow farther away from particular things, they can appear as obvious negations in relation to absolute ideality. To these eyes, depending on the distance that the aerial perspective shows us, what is lit can appear as dark, serving more shades of white or black.

Only a painter could notice how the light blue eyes, due to their sensitivity to bright light, can capture and interpret the intense colors of the seaside summer in a special way. The bright sun over the sea would cast a vibrant light on the golden sand, blue water and other summer elements. For him, this intense light and the shadows created by nearby objects could create a rich palette of colors and visual effects.

I don't have blue eyes, but if I did, I could more deeply admire the beauty of colors and light around me, better understand the complexity of shades and more easily enjoy their unique charm in the world around me.

Of course, the eyes, not only the blue ones, can completely dominate what is ideal in the subtle reality from the near or far plane, under one and the same intensity of light. Automatically, the same rule applies to the vision of any eyes by virtue of the art of drawing a world, of building images, in the following way: "appearance must be truth, and truth must be appearance".

The following is understood from this: absolute ideality in art represents the desire to achieve perfection by expressing concepts, emotions and beauty in a way that overcomes material and personal limitations or imperfections. It is a search for essence and universality in artistic creation, where the artist tries to convey principles and truths that transcend a specific situation or subject. While obvious negations in relation to absolute ideality are the result of a critical perspective or careful analysis of particular things, where imperfections and limitations become apparent in comparison to the concept of perfection or absolute ideality.

Leadership: Can you emphasize the importance of a deep and authentic connection in the process of artistic expression, focusing on the form that the sea lends to the painter's paintings?

The form that the sea lends to a painting can include flowing lines of waves, contours of the shore, reflections of light on the water, colors in shades of blue and green, or any other element that captures the essence and beauty of the sea in the artist's eyes. There is also a certain theme in the art of painting, a kind of expression of the artist's thoughts and feelings through his colors, shapes and composition, like a visual language that communicates ideas and emotions, which can be correlated with the fragment from "The Great Gatsby":

"He closed the door and approached her, as if he suddenly realized that he existed there too, but on another plane, and that look opened before him, as if he wanted to see if he is who he says he is. He didn't know what he could do, he, the man who never gives up, because that look was driving him crazy."

This fragment suggests a strong attraction, even obsession, for what is perceived as special and maddeningly beautiful, in a setting full of memories, which the free eye of the artist observed and transposed on the canvas, outlining a story in colors and shapes that reveal the past in a subtle and expressive way. In the world of art, this theme (as long as it is treated with sensitivity and depth) can similarly be found in works of art that focus on the beauty and depth of the subject matter, shrouded in an aura of mystery and fascination.

For example, a painter who specializes in portraits may be fascinated by the expressions in the eyes and gaze of his subjects, comparing himself to himself on the seashore, while rendering the brightness and depth of the sunset on canvas. He feels that, like the sun, his eyes become a tool of expression through which he can capture and represent the beauty of nature in a unique and personal way, thus being able to capture the depth of his emotions and personality in the subject's gaze and create a painting capable of capture its essence.

In addition, there are artists who focus on depicting natural landscapes, such as sunsets or seascapes, and try to convey the beauty and mystery of nature in their unique light and colors. They thus become storytellers of the world through colors and their gaze, transmitting emotions and stories through their artistic creations.

Leadership follows the pictorial process described, which begins with the background, aiming for it not to suggest pronounced depth, but to create an egalitarian and balanced framework between what is seen and what is felt. A fact that emphasizes the importance of a deep and authentic connection in the process of artistic expression.

Blue Eyes Look Intently Into The Mystery And Depth Of The World, looking for a story to tell in every shade and every shadow. This is not about eye color, much less about blue eyes placed in the narrative sphere of an original reality, but about the rigor with which we treat works of art in the way of appreciation and interpretation, understanding that every detail and every artistic choice can it conveys deep meanings and human values.

Source: https://neculaifantanaru.com/en/blue-eyes-look-intently-into-the-mystery-and-depth-of-the

Leadership for Dummies

On May 10, 2007

Why this book when there are maybe hundreds of books or papers referring to leaders and leadership?

Paraphrasing Oscar Wilde, I thought that it would be very good if each person would know " What it means to be a leader", and this because the terms like leaders and leadership entered with a kind of force in the Romanian language and they are little accessible to the ordinary man.

And exactly to the ordinary man is dedicated this book, maybe because of the fact that in general great leaders came from the ordinary people who...wore the cane of marshal.

Without considering it a concord, the book is representing the try of an ordinary man - the author - who through simple words, facts and usual examples instills to the ordinary man courage and optimism in his own quest to be his own master and who knows... maybe even a leader.

Just like the effect of the fairy tales in childhood who made the dreams of some ordinary children to come true, I hope that the stories and the events in this book to be an example worthy to follow for each reader. I would also wish that each reader to be conscious that, if he wants something with any price in life, has to fight very strong to obtain what he wants. Just like Sisyphus, never discourage.

Source: https://neculaifantanaru.com/en/book-leadership-for-dummies.html

Leadership - Magic of Mastery

On May 10, 2008

I wrote this practical and very useful book in order to show all readers the principles that the personal development of a leader are based upon. I created it like an intensive and very easy to use manual, in which I included many examples about the manner in which the leaders act, despite the difficulties they confront and about the decisions they take in order to get over the risky situations that can appear.

A manager is the most important person in a company. However, few people have professional abilities for a leading job and have the necessary qualities of a successful manager. Some people who have important leading jobs think that they possess from birth talent and leaders abilities, but this impression is strong shacked when the members of their team are not cooperative, because of their wrong decisions, and especially because they didn't respect some efficient leading principles. That's why leadership, just like any other science, can be easier learned only through understanding some principles, through their attentive and permanent application.

The essential characteristic of this book in comparison with others on the market in the same domain is that it describes through examples the ideal competences of a leader. I never claimed that it's easy to become a good leader, but if people will follow step by step the strategies offered by this book, with certainty they will be on the right road.

I promise you that after you will finish reading this book, you will have everything you need to become a ... Merlin.

Source: https://neculaifantanaru.com/en/book-leadership-magic-of-mastery.html

Leadership Puzzle

On May 10, 2009

Every time a game producer releases a new game on the market, any kind of game – strategy, logic and ability, action, mind training, for children or grown-ups, be it a computer game or a standard one, people huddle together in special shops to buy them. Curiosity and exaltation cause the game-maniacs to start playing as quick as possible, without reading the guidelines.

If they keep on playing for hours in a row that means the game is captivating and entertaining, interactive, simple and well conceived. If not, it is likely that the game isn't a very good or spectacular one, but contrariwise, dull and exhausting. Studies revealed, uncountable times that people of all ages prefer games that resemble reality that involve a certain degree of thinking, certain abilities, curiosity and prospecting. Let's keep in mind that certain games redound to brain training, and people can develop certain skills, like the ability of analysis and synthesis.

I wrote this book that conjoins in a simple way personal development with leadership, just like a puzzle, where you have to match all the given pieces in order to recompose the general image. I hope to keep your focus lain on the words written within and not to unhand it until the end.

Like the puzzle game, which consists in fitting different-sized pieces in order to recompose the whole, you can easily and better understand the ways of achieving leadership abilities, if the process is explained to you on small pieces. My highest desire is to help you develop the mentality and the ways of action characteristic to a leader, nourishing the hope you'll try to understand, to unravel, deepened, to memorize, to remember as many of the issues raised Chapters in this book.

The leader integrates several qualities and abilities, earned in a great while and with a great struggle, with patience and animation, features that others don't possess. This book is designed to further your personal development in leadership, to help you adapt easier and faster to leader's secrets and, thus, expand your efficiency in your operating field.

I hope that this book, structured in several chapters, different ideas and content, will help to elaborate the image of good leader. It approaches people with a high leading position, but also those who strive to go above and keep it there.

Source: https://neculaifantanaru.com/en/book-leadership-puzzle.html

Performance In Leading

On May 10, 2008

Leaders are totally different of other people. They always see what everybody else slips away, they know how to make them noticed when it's necessary and they have that extraordinary ability to find solutions at the hardest problems. More than this, leaders know very well their value and are conscious of their own advantages.

You will see in the pages of this book that leaders have a powerful and personal wish to accomplish valuable things in life, that they have imagination and are spontaneous in any moment and in any place, that follow a certain ideal and they don't expect that somebody else to take ahead, they action in time with maximum precision. Obtaining performance and success is their biggest worry. And what mobilizes them the most are not material benefits, are the desire to leave something good behind them, not to be just simple viewers in the life's show.

The aim of this book is to offer you information through concrete examples and to show you how to obtain the capacity to make others see things from the same angle as you. You will learn how to choose your right partners, how to create your own advantages and how to solve the difficulties before they become bigger. I will show you how important are to be your own leader and why it is so necessary to approach problems under all the possibilities.

Source: https://neculaifantanaru.com/en/book-performance-in-leading.html

The 63 Qualities of a Leader

On May 10, 2011

It is finally ready. If you liked the 22 Indispensable Qualities of a Leader of whom I have spoken in the section Qualities of A Leader, then I am sure you will find useful all the 63 of them. That is, I will provide you additional 41 qualities.

This volume is a sum of clear qualities, practical and efficient absolutely necessary in leadership. It took me a while to understand that they are the basis of solid principles, and to be aware of their true value. I was helped by a lot of people of high professional and moral quality, with extensive experience and many achievements to whom I owe a deep gratitude. In this way I want to thank all those who were with me, guiding me with advice throughout the completion of this book.

Why read this book? Because it is critical to optimizing your performance. Just as a sculptor manages to shape, with a finesse and a particular skill, a figure, until he will make it worthy of all admiration - so you have to shape constructively your thinking, beliefs, perceptions, approaches, until you will succeed to improve your directorial performances and be an example to be followed in the organization that you belong.

Why I recommend this book? Firstly, because it focuses more on the human side than on the concept of business, which allows easy reading and understanding; then, because it reveals the main coordinates after that are build the character and skills of the leaders, highlighting what it is important for them to increase their influence.

Just as doctors must unthread the tangly threads of the illness, to know what questions to ask the patients to recognize the subtle physical clues and identify tests that could ultimately lead to the perfect diagnosis - so you have to unthread the way you can get the best results, to unlock your leadership potential and, ultimately, to operate at maximum capacity.

If you want to be a person to lead others and to guide an organization to success, then you must be more than a good practitioner, you must learn to establish relationships, to develop and maintain them constantly at high levels. Leadership is an alchemy that combines your human skills with your professional capacities in order to use your full potential and to transform it in "gold".

This book is essential for you if you are really interested to improve your leadership skills. I'm sure you'll enjoy it !

Source: https://neculaifantanaru.com/en/book-the-63-qualities-of-a-leader.html

The Master's Touch

On May 10, 2009

Source: https://neculaifantanaru.com/en/book-the-masters-touch.html

Boris Yeltsin's Precipice

On March 27, 2009

The way you treat change influences the extent to which you control it.

In the book "Developing the leaders around you", the leadership expert John Maxwell, mentions about an incident occurred in Russia, during an overturn. The tanks of the army had besieged the government building that housed President Boris Yeltsin and his supporters for democracy. First-class military leaders had given orders to the troopers' commander to open fire and kill Yeltsin.

While the army was drawing up in the line, Yeltsin came out of the building with firm steps, climbed on a tank, looked directly into the eyes of the commander and thanked him that he came to join democracy. Later, the commander acknowledged that he didn't come with the tanks to join Yeltsin. But Yeltsin appeared so confident and firm, that the soldiers decided to join him.

Leadership: Is an alternative to consolidating your distinct position the source of a pressing experience during the occurrence of a landmark event, which you can update through a behavior that leaves no doubt about your own worth?

How does one control the situation "at height"? If you ever wondered how suitable or unsuitable you are for fulfilling a certain role, then you know how Yeltsin felt. Are you pretty good, intuitive and prompt enough to take the right decisions in difficult situations? Do you act quickly, clear-minded, when everybody else petrifies? Do you listen to that trustful solid impulse that you need to move forward when you get a blow or when all seems lost?

Passing ahead of people is like going on a wire, over a precipice that deepens as you move forward. You have nothing to cling in order to reach the other end. Your only chance of success is only a matter of attitude, of the way you deal with the situation. If "leading" is an important part of your career, if it means the full achievement of your ideals, then, first of all, you will have to influence the way you control the situation "at height".

Boris Yeltsin's highest experience was not that experience of life without struggles, hardships and frustrations, which drain human energy, but was that experience of words that can change the way of thinking and that can remain forever in the souls of other people. It was that living of reality, which is called "awakening", perceived as a step forward to the heart of the world, to the core of the truth from which his innocence resulted.

Can your leadership suggest a very intense experience of life, because you attach yourself to moments and circumstances in a very strange way, when you blame other people for your own experiences?

By the way he reacted, without anyone expecting it, Boris Yeltsin canceled that feeling of helplessness regarding the mastery of his own life, and configured it responsibly on the basis of an inner force called: intuition, courage, commitment, vigor – these being the cohesive forces of the manifestation of the mind which justifies the thoughts of unity and does not question the physical and metaphorical meanings of any suffering.

Leading efficiently is a true challenge. The act of thinking is hard work. But it is even harder to get on top and maintain yourself "at height", as Yeltsin did. Sometimes, you will find it

hard to change things. But remember that, one day, your life may be hanging by the way you move, even by your aspirations. It depends only on the size of your leadership.

Just as a physician must quickly diagnose the patient, before his suffering or disease get worse, so you must detect that spark that ignites in people's souls, before it becomes a blaze. However, if it is growing high, you must do everything possible to turn it off quickly.

There was so much courage in Yeltsin's attitude. This makes you think, isn't it? When you are in front of people, do you realize and understand that a leader stands before them, a man in control of his emotions? What do you feel when you must rise above them? Do you have enough presence of mind to act despite your fears and their feelings? Can you build your own rope with which to cross the precipice, with the risk of falling into its abyss?

Leadership lies in gaining the trust of your capabilities and distinguishing value of non-value when the events in which you feel demotivated do not materialize outside of your control.

Boris Yeltsin's Precipice means a risky, but effective means to get ahead of people. It is a "precipice" that, once crossed, makes your leadership gain a more and more profound dimension. You must have a strong character and prove your mastery in leading your emotions and fear to their limits.

Conclusion: The true mastery in leadership represents the ability to turn a potential failure into a victory. Adapting to changes that occur unexpectedly actually means to have the ability and capacity to quickly and properly respond to the unexpected and to maintain your control on people who, in some circumstances, can become your enemies.

The way you treat change influences the extent to which you control it.

Source: https://neculaifantanaru.com/en/boris-yeltsin-precipice.html

Born For The Second Time

On January 21, 2011

Establish a direct relationship between you and the others – a full and peaceful integration in their inner universe.

Time has a deep force, a strange power of appreciation and illustration of all feelings and thoughts that you do about your future. And the time you spend with a dear, cheerful and lively person can provide you an answer to one of your basic questions of your existence: "Who are you?"

The movie « *Pretty Woman (1990)* ». The multibillionaire Edward Lewis and his "employee", Vivian Ward, during a short chess game that they play more for fun.

At one point he, looking into her eyes, he gently tells her that they need to stop playing because it's late and he has a lot of work to do.

- What if you don't go to work tomorrow ? Why don't you get a day off? Vivian told him with an expression that clearly showed she wanted to spend more time with him.

Taking thought for a moment, as if he was deeply meditating, Edward replies:

- To take a day off? I own the company...

You will be incapable to notice something if your interest towards it isn't aroused by another way of seeing it.

For the first time in his life, Edward Lewis, convinced by Vivian, took a day off. A day that would change his entire inner universe. They went to a picnic, they rode together, they strolled through the city, they laughed, they made jokes – as If they were on vacation. They both felt great. Indeed, it was a truly unforgettable day ! Because, at the end of the movie, after concluding that important business which dragged him to New York, Edward returns to the park, takes his shoes off and walks barefoot on the green grass to live again that feeling of relaxation and freedom. He felt his soul more serene and cheerful.

Giving the art – of being at peace with yourself, beyond the appearances that you show to the world, a new way of expressing yourself means to bring into your configuration a new defense unit that helps you survive in a hostile world. The integration of one's experience in leadership, connected to the mood that you choose, that you transform in a picture of simple, sheer happiness, where fulfillment comes from smiles, from love towards everything that surround you.

If nature is victorious in the verses of great poets, in the fascinating splendor of all lights and colors, of all its clear voices, then the peace of the soul is victorious when it comes to the development of leadership, because it maintains at a satisfactory level the capacity of your personality to decide what's good for you, letting aside the restrictions similar to:*"I'm afraid to distance myself from everything that connects me to the current time, I'm afraid to expose myself to any kind of lively situations out of which I have the occasion to grow as a person."*

Do you measure the integration of self-experience into leadership according to what defines you or what benefits you?

If you register an acute worry connected to the immense role that you professionally play, aware or not of the implications given by an ascension beyond the borders of reality, you have two options: you can accept spirituality in its complexity of shapes, or you can accept the harsh humiliation of giving up what suits you, that doesn't belong to the essence of what you are, of what it means to be human.

Leadership has in its composition the possibility to define the self image particularities of a person, especially in his harmony, peace and understanding moments. That is when you truly make contact with yourself, and try to assure a valuable future in agreement with your personality training-development needs.

Trust what makes you feel good ! The integration of one's experience in leadership is measured by the way in which you detach from or approach yourself, the life you're living, the things happening around you, your capacity to break away from the slavery of a professional position.

What defines you must be closely related to accepting a reference frame for the reality with which your power, performance, or generosity can be compared. Instead, what really benefits you is the status you have when you fight to become someone in the eyes of others or in your eyes, out of which the winner is the quality to transform into a delightful appearance in the tendencies to conceal the ethos.

Leadership: Do you validate every experience you experience through what you are able to build yourself "in a freefall" from a great height?

Do you help others to make things right in their lives? Just as a painter transforms reality, giving the nature that he renders a streak of fondness, of light, of tranquility, so Vivian produced a positive and healthy change in Edward's life, giving him a new meaning, a new understanding, a new horizon, translated through a state of inner peace and harmony.

Vivian caused his total change, bringing him a great inner satisfaction, a feeling of comfort, when not only that he felt better, but he also felt balanced in all respects. Walking again on grass, after years, he felt as a child who, happy that he learned to walk, suddenly becomes more lively, dynamic, vivacious. The bright side of his soul was reawakened to life.

Vivian was his emotional antenna. She helped him understand the deeper meaning of life. Emotions gained more significance in his life and had a direct impact on his actions.

To build something "in a freefall" from a great height means to increase your reference value without prioritizing what is happening to you while you are busy making other plans.

« Born for the second time » is a way of saying that, in order to give value to your leadership, you must determine a major change of attitude and mentality in those who surround you. It means that you must alleviate and to light other's souls, their own existence, to undo the burdensome spell of a life devoid of harmony and balance. For this, you must establish a direct relationship between you and them – a full and peaceful integration in their inner universe. They, believing the positive thoughts you inspire, will manifest a state of joy.

Remember that leadership is a way of nearing and knowing between you and other people. Help them put things in order in their lives, help them find new ways of living their life properly and get rid of a hurtful and deceitful mentality. Help them benefit in this way of the necessary foundation for an effective functioning: the harmony in life. Help them answer the fundamental question of life: *"Who am I really?"*

It applies to you, as well. Your job and obligations will always put your limits to the test. Therefore, I think it's good and useful for you to find a healthy valve – such as "the change of scenery", for you to break free of any frustration and tension. Don't forget that stress often increases the probability of a conflict with your co-workers or your employees.

Conclusion: Your contribution, as a leader, for the «harmony» in the collective you work is overwhelming. This harmony is sometimes very hard to achieve due to the differences between people in terms of education, culture, etc. By establishing a direct relationship between you and the others, integrating yourself into their inner universe, you can produce positive changes.

Try to relight the flame in the soul of other people !

Source: https://neculaifantanaru.com/en/born-for-the-second-time.html

Brand Leadership

On September 27, 2015

Permanently review your creation, launching a unique process of bringing to the fore a broader personal experience.

He who has seen the film "alexander Nevsky" and knows that the battle occupies an important part of the film, will understand Eisenstein's thought of making the current film: "The Strike", when he tried to give a greater breath to the scene in which the workers encounter the brutal resistance of the machinists in the boiler room. This fight was much extended by Eisenstein, to the despair of his supervisors, who were terrified by the difficulties arising at every step.

Because, Eisenstein, passionate for his work on this scene, made it as a complicated circus act, with jumps, fights, throwing people into barrels, etc. Everything was set up in one rehearsal, but during filming, things weren't going well. Many scenes had to be reshot a number of times. When finally, after numerous useless shots, everything succeeded, it was found that the film roll was not enough and the whole endeavor had to be redone. Eisenstein insisted on filming the whole fight, even though during editing he later accepted, from dramaturgical considerations, to shorten it.

*The direction saw in all these insistencies rather a few whims of the director. They, however, proved to be a tenacious pursuit of his original intentions. **

Leadership: Are you able to capitalize on your taste for the content you promote, by implementing the verisimilar in an imaginary presentation of reality?

In all segments of producing knowledge, regardless of the requirements of leadership or the adopted constructive approach, in terms of the trends, styles or formulas of continuing to review creation, clearly dominates a sort of structure of preparation. And this preparation, resulting from everything that showcases your taste for the content you promote, cannot be reflected fully over the freedom of expression unless you manage to implement the "verisimilar."

Knowledge is that part of your vision that you appreciate not only from the point of view of its realism content, but also from the context of the action it formulates.

Here the verisimilar (the central instrument necessary for the art of persuasion) is accentuated by the phenomenon that grows due to the increasing number of collages that contribute to achieving the vision and cultivating a superior artistic climate. And to implement the verisimilar in an imaginary presentation of reality is to create the frame of a feature film that reflects the tendency to reinvent the relationship between what we experience and what we have the illusion that we are experiencing, or the relationship between what was happening on stage and the spectator's gaze.

The verisimilar is that part of the script that shows the way in which the exterior reality the director hints at is reflected in the spectator's consciousness.

Reviewing creation, assumed as a storage space of the rationales that define you as a script writer in a feature film project, basically meaning only a unique process of bringing to the fore a deeper experience of exploring life and the world, may result in either a friendly

interface or one difficulty to access, in a certain construction, sophisticated, called **the scene**. Momentarily, we will eliminate the purely phenomenological implications of this form of art, but we will assign it a unique touch of objectivity.

This scene, with a well-defined plot, in which are introduced a complex plot-point, a climax or a "piece of action", which we cannot simply deduce and the formulas and principles of the theory detached from the combination of experience with reality, is achieved in a new framework of interacting with people.

The scene tends to gain an individual outline of rigorous organizing of directing elements, a certain structure that suits you best when you want to activate the option of exceeding your limits. To direct means to materialize a concept stemming from an experience of knowledge, respectively, from a complex action of processing information presented in an idealized form.

The verisimilar, endowed with elements with a "news" character, is produced as a response to thinking and imagination that marks that steps of conquering an isolated territory through the years, especially when you manage to transform information into a real experience. When you manage to turn experimental work and theoretical training into a real story.

A novel way of highlighting a wider personal experience consists in associating the visual and sound elements with the conceptual elements so as to give a certainty to the events at a given moment and to a certain intensity.

Can you highlight the breadth of a wider reality that confirms your cultural education by launching your appetite for the culture of perseverance and quality in building artistic compositions?

Brand Leadership highlights what you create by including concepts, or associations between ideas and knowledge, in the reality you want to be seen, not necessarily the one everyone knows. The brand may result in a user-friendly interface or a difficulty to access one, in a certain construction, sophisticated, called the scene, including situations, characters, characteristic aspects of life, played out through personal experience.

If you want to present leadership in a different form, permanently review your creation, launching a unique process of bringing to the fore a broader personal experience.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/brand-leadership.html

Break Away From The Old Methods

On February 02, 2009

Clarify your ideas and validate your hypotheses regarding the beneficial or harmful effects of the leadership you practice, through the influence exerted on others.

Imagine the following scenario:

Year 1940. On the streets of Berlin, a family consisting of husband, wife and two children of three and respectively four years, are hurrying home.

They almost reach the front of their house when five individuals dressed in black coats, quickly pounce upon them. Meinhard felt a blow on the nape, and instantly loses his consciousness.

Five hours later, he awakens curled up, naked, into a shatterproof glass balloon, in a small dark room. He looks around disoriented, trying to figure out where he is, and how could he get out of there. Then, his eyes discreetly are turning on the left of the room, when a tall and a well-made mister put on the light.

"Listen to me, carefully, and do not utter a word ! You will never find out who I am or where you are. Your family is safe for the moment. If you still want to see your wife and children, you will have to help us. Your task is to think and tell us what caused the explosion of the U778 submarine before it will be immersed in the Irish waters. On your left is a file with all the information related to submarine and the latest transmissions that were made by the members of the crew.

You have 48 hours until it will be consumed the oxygen from the shatterproof glass balloon, in which you are. If you do not provide us a credible and concrete response in all this time, it is not only that will you die suffocated, but we will also kill all your family."

Leadership: Are you helping people to think freely, or you are forcing them to push their limits as far as possible?

To think is to bring to life the best of you to improve the finished product called: "Ideal of Perfection". On the other hand, to make someone think, by imposing a certain rigorousness in this sense, is a narrowing of the perspective on the potential of transforming man into an elite performer.

This can mean a temporary failure situation, due either to a mistakenly targeted development, designed from the outset by a marginal leadership model, either to difficulties in adapting to the demands of power accumulation or individual ethical issues.

Is it worth for your model of leadership to be taken as an example? Does your model form people or put to test their spiritual and mental strength of accepting you at their leadership? What can be said about the quality of your character?

Failure in leadership arises when man's thinking falls into the adherence to a superior decision-making body that conditions the very creation of a situation-suggestion. As we have

already shown, those who deal with influence through communication, try to carefully measure the factors favoring the occurrence of suggestive situations and inducing the suggested answer.

Suggestion is the influence exerted on one's own will, which triggers spontaneous reactions. Indeed, before you force a man to help you, it is more important to favor the conceiving of a real emergency that will facilitate the appearance of the answer to what you seek. Man must not be forced to cooperate, but rather, he must be given a sense of belonging to a cause that matters primarily to him.

Leadership: Can you modify the effect that causes man's transformation into his contrary, necessarily reducing the influence of the premises and causes that led to the cancellation of any form of resistance?

Think well what kind of leader you want to become, because people will determine your path. People are the ones that are adding you value, and that help you achieve a high level of performance by their power of penetrating the essence of your leadership and accepting your beliefs. Nevertheless, what example can you be if the main feature that characterizes your leadership style is overshadowed by some harmful values?

The effect that produces the transformation of man into his contrary is rather a result of the constraint of serving a purpose or command over which reigns the one who recognizes the way in which a particular situation affects you.

The contrary that constantly struggles within you, between what you choose to do consciously and what you have to do automatically is a finished product called negative self-image that decreases your motivation or even annihilates it through a lack of confidence in your own strengths. The contrary is a narrowing of the perspective that involves the cancellation of any position of power in a "confrontation" type of situation, where what you get and give is conditioned by determinism-like events that you cannot choose.

If you want to become a good leader, then help people to think freely, motivate them to find solutions to any kind of problems, but without constraining them in any way. If you promote subversive methods of persuasion and manipulation, if you force people to do what they do not feel comfortable to do, especially in an environment where their talent cannot flourish, then it is clear that your model of leadership does not bring any kind of benefit.

Do you have a plan of your leadership development, through a positive change of yourself? Clarify your ideas and validate your hypotheses regarding the beneficial or harmful effects of the leadership you practice, through the influence exerted on others.

The premises and causes the lead to the cancellation of any form of resistance you show are determined by what you claim to believe in a context of concern that gives rise to an understanding of guilt towards yourself, to a certain existential factor.

In football, the balanced game means to create a fair distribution of forces, both between the compartments of the team as well as to counter any action of the opponent.

Leadership can be a balanced "game" only if you realize an appropriate distribution of your sphere of influence that would protect your health and integrity. Your major responsibility is to be a model for the art of relating to other people, and also a model of character. In order to optimize your own performance it requires a more careful analysis of the Human Resources that you have in your subordination.

Source: https://neculaifantanaru.com/en/break-away-from-the-old-methods.html

Brilliance Of The Gem

On October 12, 2010

Struggle to shine - but without falling into the trap of power thus obtained.

The King of Persia, Sharaman, also have ambitious plans and the belief that Dastan, his adopted son, was the most indicated person to carry them out. Dastan, named the *"Lion of Persia"*, succeeded through a real tour de force to enter the holy city of Alamut and open the gates of the royal army to occupy it without much loss of life.

While celebrating the victory, The King Sharaman, who was the incarnation of the most cherished virtues of that time: a clear and orderly thinking, intelligence, generosity, vision, skill, wisdom and determination, congratulated Dastan for his victory. And gave him one last lesson:

- A good man would do like you Dastan, would have acted with boldness and courage for victory and saving lives. But a great man would have stopped the attack from the outset. A great man would have stopped what he knew it was wrong... regardless of who was commanded. You could be more than good Dastan, you could be great...

Leadership: The way of action you are able to exercise in a plan narrower than the overall one, must be seen in terms of position adjustments as a result of a "take a second look" type of intervention?

The considerations are really natural from such a poignant spirit. The King Sharaman from the movie *"Prince of Persia - The Sands of Time"* was more concerned about not to instill faith and hope to his son, but to make him always think about the events and their consequences.

Dastan was unsurpassed in courage and bravery, resourceful and inventive, energetic and ambitious, but all this did not save him from the bad impression which he produced to the people of Alamut and Persia allies. As for all the inhabitants of Alamut, he was seen as an usurper. And just as Heliodor (from the Old Testament) while going to rob the temple in Jerusalem was banished by an angel - so Dastan risks being thrown out of Alamut and can even ultimately be humiliated.

On an inscription from a Chinese temple is written: *"A gem not shines until you not polish it."* A diamond, even if it is covered by one or more layers of stone, still remains a gem. But it must be polished to sidestep those layers and to reveal the diamond.

King's advice has served only to "refine" Dastan. What he actually tried to tell him is that it is not easy to act against the sense of duty and the sense dictated by heart. He taught him what means the strength of a human spirit.

Leadership: Are your judgments stopped by important limitations in what regards the meaning of the work you are called upon to create?

To be an absolute leader is not enough to be good, you must be great. You have to make room for higher ideals, formulas with general human significance, not only do your duty. You need to know how to act to turn your personal vision into reality, avoiding actions that hinder this transformation and what can influence your value as a leader.

Concentrate on the primary objective while you worry and about all others, for that your glory knows an intense shine. As a true judge, always be right in your decisions, but at the same time humane. Use all the skills to not fail. For a decision made in haste based on emotions, can diminish your influence and can break your authority.

The most severe limitation imposed upon you by the direct follow-up of events is the achievement of a wide area of authority that does not manifest yourself in your experience: *"I am just that, nothing more ! "*

And the meaning of the work you are called upon to create, understood only by the wise, is to retain a certain nobility, unquestionable, without hoping that you are the only one in the world who knows the art of opening a new path to the future.

Leadership: Do you dare to unbind your sensitive side, by giving vent to your own vulnerabilities?

Recipe for an ineffective leadership is doing often the wrong things. Conquered by high ideals and driven by the ephemeral illusions of his ambition, the leader can unbind his sensitive side giving vent to his own vulnerabilities. A consummate leader remains, however, very attached to reality, starting from its rigorous and insightful observation. He fathoms the events, and then filters them through the soul before making major decisions.

Many people imagine that they're leaders and experts, that they have all the answers about how to act. But many lack the "gem" that emphasize their potential. They are covered with imperfections that grind their talents and prevent them from being effective in the activities they perform, respectively in understanding of what influences their long-term success.

Here would come the advice my mother gave me a long time ago: *"Struggle to shine - but without falling into the trap of power thus obtained".*

Leadership encompasses all the great things you are doing in the name of a holy ideal, from which you have to drop the pride of having them !

Conclusion: So as the value of the gem grows by polishing that enhances its beauty, so people, especially leaders, need to "polish" themselves throughout their lives in order to remove imperfections and to appease their egos.

Source: https://neculaifantanaru.com/en/brilliance-of-the-gem.html

Burning In The Skies (II)

On September 25, 2015

Strive to accumulate knowledge, realizing the fusion between the infinite and the primordial that pushes you to overcome your limits.

I was a prisoner in an extended temporality, which my story unrevealed fully, refreshed it in serious word games. A Wells character, in the likeness of the English inventor, led by an invisible force in another dimension of time, when the centuries of history took on the shades of a challenge of the exceptionally intellectual destiny. Or maybe I was the main subject of a scientific work in which was multiplied the specialized knowledge to which not just anyone had access to.

All encompassing, I was revealing affinities and consistencies in the principles and methods of creation used in writing, but through a sort of rigorous eloquence, as Ali Pasha would rule his possessions with an iron fist. "Here's the dead wood to make the fire rise." The two sparks of reason illuminating my world in the midst of the burning torches of a mighty creature, passing the shadows of ignorance and superficiality of external reality, were the madness of living life as a fiction and fiction as life.

When someone takes into account stories deducted from an exceptional intellectual potential, then the titan of independent thought, the polisher of information that influences language, appears in an experiential void. A void created either by the deformations of the meaning of the world, or by its resizing confined into a resolution of self-image that occupies space in the depths of chaos or confusion. Or by the existential isolations of the type: "I'm losing what I don't deserve."

Leadership: How do you predict the content of the concept of creation in terms of life experiences that you have at one time checked as "default" to open up new artistic horizons?

The content of creation that honored my standards of thought included the contribution of other personalities to the evocation of a higher spiritual reality, of aesthetic value, because it bore the beauty of the attempt to penetrate beyond the edges of culture and the science of the present. The primordial that pushed me to overcome my limits was the desire to train posterity with very bold points of view on the link between my literary preferences and my concern to turn things upside down.

It is mentioned in many books that the telescope wasn't invented by Galileo, around the year 1610, but by other three contenders: Janssen, Lippershey or Metius, because this instrument was already known and utilized in a primitive form in the Netherlands and France. But who can verify the truth?

The same happens when readers that analyze a brilliant writer with the definitions that he himself attributes to himself, as a perfect illustration of thought logic. Only a reader perfectly integrated in the infrastructure of three courts could access this source of inspiring material, could take up the living torch of a complex informational structure. "The blame is mine alone / For bridges I have burned."

Such a reader must be, first of all, a Jonathan Swift – to only seek verisimilitude and touch it, then a Shakespeare – to involuntarily and naturally transform a dry idea into a big picture, and eventually a Ştefan Zweig – to seek oneness with the infinite and the primordial that

pushes the individual to exceed his limits. "And in the end we were made to be apart / In separate chambers of the human heart."

Leadership: Do you explore the entire world from one part of the "island", based on the intentions of possessing a more advanced culture whose fascination power is immutable in time?

You become a traveler in the spectrum of finitude when you remain in the void of producing ideas, the figure of the combinations achieved through the manipulation of ideas failing to achieve a true miracle in the battle with your own limits and perspectives.

As a representative of a set of tracks that splits from the main path, basically meaning what hinders the manifestation of the quality of the discoverer, although you are in constant contact with the material of exploring different contexts of using information, you can lose an enormous amount from what you have accumulated.

It is exactly the same phenomenon, specific for diehard readers, that happens when you buy books. By constantly amassing books, you're not left with enough time to read them all and are left with missing, unused information. Basically, you get attached to something that you cannot fully capitalize on. You tend to accumulate knowledge, omitting many other means and supports of knowledge.

In leadership, this means exploring the whole world from only one side of the island that is every day more and more populated by strangers, but abandoned by an even greater number of locals.

I use this second comparison, as the great aestheticians emphasize certain points of light or darkness, especially when I say that one non-interaction with certain "reference" type variables may not require major motivation or interest. It depends on what you assimilate or omit.

Leadership: Are you ready to experience the power of revealing a new world beginning from the way of specifying the terms of using a new content of consciousness?

There is one more important aspect to remember. When you fail to capture and emphasize those novel frames of your own individuality and subjectivity, by revealing a new dimension of science that you attributed to yourself through time, which can leave a good impression in the minds of others, you can deform the meaning of a whole formed from representations or evidence.

Information assimilated through study or by applying science into practice, in everyday life, has a certain capacity, you cannot forcefully squeeze it into a corner of reality projected necessarily after your mind. While the information omitted can always have replacement value when it doesn't form in large quantities an absolutely necessary step for the substantiation of a coherent concept of action or personal development.

Let us not forget that science and man form a whole that connects to the infinite force. They are two worlds, two concepts intertwined through the connotations, connections and valences involved, some unexpected, some obvious, always evolving, despite ideological and philosophical controversy.

If you want to develop your science and reach perfect understanding that can turn you into

more than a leader, an "endless Intelligence that produces everything", start looking for verisimilitude in everything around you. Learn to involuntarily and naturally transform a dry idea into a big picture. Strive to accumulate knowledge, achieving the fusion between the infinite and the primordial that pushes you to overcome your limits.

The Terms of Use of new content of consciousness are guaranteed by the way you present your work with reference to other external references, on what you can do with what you think about a world where the truth becomes hard to accept.

Burning In The Skies puts man in the dimension of science placed between verisimilitude and fiction, referring to the information used in the construction of a certain level of performance or of a structure of thought that can only be validated through exploration, discovery and experimentation of your own person in an authentic way, from the complexity of the reality of feeling that you are going up to the sublime view of a mountain peak.

*** Note:** Linkin Park - Burning In The Skies

Source: https://neculaifantanaru.com/en/burning-in-the-skies-II.html

Burning In The Skies (I)

On September 18, 2015

Monitor your progress at the turning point between the dream and the palpable, poignantly manifesting your quality of introducing yourself in the existence of a world perceived through the senses of advanced knowledge.

I was reviewing those symbolic words, small mysteries stemming from a percentage of inspiration contained in the transformation field of my creation space: "All I really Want to Do", as a profound mirror of proximity. They put into motion my intelligence considered a skill of perfect virtue, giving the impression of a return to thought towards the coordinated principles of a self that seemed to spring from the divine.

The only spark of reason that illuminates a writer's world is the idea of being original. To this was added the risk of testing my limits, after the considerations of an empirical distribution of the value of the duration on which the entire conception of a superior invention called "The 6th Sense" was based upon. And this rejuvenation of forces, broke out of an ideal of the eclectic halo, was due entirely to a vigorous protest aimed at my own law of functioning. As if someone had gradually increased my intellectuality, calling to an effect with a *blockbuster* potential.

Unstoppable, the words snuggled into my world to provide imagination with the material of exploring different contexts of using information. Invasive, all of these came to my mind, as the torch burns by consuming oxygen, during my entry into that dimension called extraversion, when the meaning I attributed to ideas and writing surpassed the limit of experimental knowledge. *"I'm swimming in the smoke / Of bridges I have burned."*

The reality of an artist is like using a "stop" word under the dominance of a sense of intimacy: it can be confirmed by an act of temporary use of more elaborate notions, but always up to a point.

But the man of endless knowledge, this Jupiter orbiting ageless stories, at the turning point between the dream and the palpable, engages profoundly in the possession of the succession of perceptual agreements, only with the permission of the Ego who incessantly cries out: "Exalt yourself above the heavens". Triumphantly, it embraces what emerges through a YES coming from a categorical NO. *I used the deadwood to make the fire rise.*

With the rebirth of worlds unseen, by capturing some notions stemming suddenly from a sort of burning of words, from their taming with the help of the process of redefining metaphorical traps, this man self-exploits himself. As if he'd been brainstorming only to produce the active substance, the philosopher's stone whose particular curvature is characterized through the so-called omega point. He must, obligatorily, be taken as a witness of a true liberating practice. *"I'm lost in the beating of the storm."*

If I had likened myself to such a man, under the impression of a sense of symbolic power, or in order to awaken an aesthetic pleasure, I should first have to combine the echoes of my heart's battles with a flow of images that never stops. It was as if I had created a new detachable character in the whole of a work of art as the instant narrative of an endless story.

It could have been said that I was lost or absorbed in a work of art, entering its world on the back door of a life of story that still fills me with wonder.

Leadership: Can you portray the image of a rich creation, setting in the minds of men the aesthetics of a successful story through a comparison that relies exclusively on the materiality of the form and substance terms detached from the joints of the emotions and visions that accompany real life?

Intelligence springing from an overflow of inspiration, as a specifically human activity maker of values that can contribute successfully to achieving optimal aesthetic results, relates not only to the aspirations of improvement of minds prone to a type of advanced knowledge, as much as especially to the trends and demands of functionality of the potential of personal renewal.

The intelligence of the creative man is like the communicative image of a funny idea. It can be highlighted through a combination of foreground frames caught in an alternative version of thinking drawn from the denial or acceptance of any truth. It belongs, therefore, to one of the few classes of combinations, to which an enormous class opposes, which includes the rest of quantification or customization possibilities of what you have achieved through learning and successive assimilation.

The aesthetic of a story can be fixed in the minds of men by a comparison that relies exclusively on the materiality of the terms of form and substance derived from everyday life, but also on the image of a being that becomes truly free in an oneiric way. In fact, we can see the aesthetics of the story as the most vibrant combination of emotion and vision, sensation and perception, when we seek to extract new truths about the world and life using narrative techniques that outline our ability to see the world through the eyes of the protagonists of a parallel universe.

Leadership: Can you bring perfection in all foreground frameworks of a work of art by embracing what emerges by means of the YES stemming from a categorical NO?

In leadership, that poignant quality of man to reintroduce himself in the existence of a world perceived by the senses that advanced knowledge gives to the elements of conceptual structure of ideas and perspectives that promote the progress of science is manifested. Science is not only an uninterrupted search for new perspectives to look at the world and the human being, a permanent struggle to find out how the Universe works, but it is also a process of transforming a hybrid conception into "alternative truth" and then into simply "truth".

And the way of rationalizing the content of revelations or conclusions drawn from the implications of this process of successive use of information, later transforming you into a critic or an omniscient being, gives your own creative entity more guarantees of functioning.

Foreground frames are subjective representations developed based on the interpretation of those helpful questions coming from the condensation and use of information, which could otherwise mislead the seeker of new scientific approaches when he goes too deep into outlining ideas that distort personality.

But the scientist with leadership skills is "reborn" from what he himself experiences on a level of interpretation. He always embraces what emerges by means of the YES coming from a categorical NO, even if this means running in circles after the same vain mirages that pushes him further away from important truths. Even if this means abandoning himself in the process of assimilating, processing and transmitting information. Such a Jupiter orbiting endless stories, always finds the power and reason for continuing its path.

Leadership is the teaching extracted from the charm of a spectacular artistic creation that

wants to spread a storyline that you can no longer divide.

Burning In The Skies suggests that creative part of you, as powerful due to your desire of experimenting with the informational resources that create addiction, and just as vulnerable in the face of the "mirage" phenomenon (something that looks nice on the outside, but doesn't have a base, a solid substance).

*** Note:** Linkin Park - Burning In The Skies

Source: https://neculaifantanaru.com/en/burning-in-the-skies.html

By All The Rules Of Art

On July 13, 2010

In order to be able to control people, you must remove them out of the context and give them another direction.

After the unexpected death of king Hamlet, Gertrude, the queen of Denmark, married Claudius, the brother of her deceased husband. This strange fact aroused certain suspicions of young prince Hamlet – that Claudius had secretly murdered his father.

Finding one day that a ghost - resembling exactly like the dead king, his father - made its appearance on one of the terraces from the front of the palace, Hamlet decided to be himself on guard in that night, along with the soldiers, in order to have the opportunity to see it.

When it got dark, his father's ghost revealed itself to Hamlet, who testified the cowardly way in which he was killed by his own brother, Claudius (Hamlet's uncle), whom he had also been suspecting for a while. The young prince promised to the poor apparition that he will never find his peace until he revenges this crime. The thought of revenge began to continuously obsess Hamlet, who did not know in what way to fulfill his promise.

The mask of suffering. No feeling could move any longer Hamlet's firm belief that his father was killed. He has linked then to the ghost to respect the promise – so, with justice or without, he will get his revenge. But how? So that to blame someone of a crime, you must have very clear and solid evidence.

Leadership: Do the facts considered as possible reasons for revenge or possible reactions to injustice have their scope limited to the facts that come within the meaning of the notion of a "reserve fund"?

For nobody to know his deepest secret inside his soul, to remove any sort of suspicions, the prince took the strange decision to pretend stark fool. Being endowed with a great acting talent, he played with such mastery his role of a crazy person, that the king and the queen and the other courtiers were deceived. Furthermore, leaving to believe that the real reason for his madness was the love for his girlfriend, Ofelia, Hamlet slowly opened a secret door to sneak through the brush of "spines" of Claudius, who began to suspect him of finding the truth.

You're not an artist if you don't have an illusion left. During this time, a band of actors arrived at the court, with which Hamlet formerly spent pleasant times. In order to avoid any doubt that Claudius, his uncle, was really responsible for the death of his father, the young prince immediately decided that the band of actors to perform a play in front of his uncle, something similar to his father's killing. The king didn't know the trap he was being set.

Leadership: Does the ability to face painful truths give you the opportunity to capitalize on key moments for decisive changes in your professional and personal life?

The play was performed even after the scenario conceived by Hamlet regarding his father's murder. King Claudius turned pale when took place the scene of poisoning, his conscience was shaken so hard that he was no longer able to attend the rest of the play. Pretending to feel bad, or really feeling bad, he suddenly left the room, heading towards his rooms. Only at that moment, Hamlet was fully convinced that the words of his father's ghost were true.

Claudius was the murderer.

The Reserve Fund is the most hidden method of centrally distributing your resources of inner strength, know-how, and stability, which comes to the need to feel capable of facing everything, the fact that you are counting on a change of situation, allowing for a diagnosis of the profitability of your investment in your creative and ingenious side.

Leadership: Does your entering in a game of contrasts develops the virtue of becoming someone else?

In certain situations the leader, in connection with what happens around him, could be labeled, paradoxically, as an "error finder" (errors spread as truth in various interaction environments with other people) if he doesn't neglect the obligations assumed through the emotional-rational filter.

This kind of leader can show, through discovering the reports between the power and the relevance people have, cultivating a new kind of moral (that admits the rules always valid for everyone with no exception, offering a conclusion for the events and things that can be learned out of them) that beyond the apparent reality there is a reality that we tried very hard to ignore up to now.

We can start to perceive more clearly, only if the leader brings to light secret "information" through a deceitful approach similar to: "hide your intentions and your competence level."

The magnitude of your influence is given by the role you yourself play in a short film shot in a frame of reference called "the presence of the enlightened spirit" which will accompany you on the path on which you can easily and quickly achieve perfection in your area of control.

The context in which leadership works doesn't have to be transformed into a workshop of deceits, where lies become reality, but into an experiment that deserves to be redone until you obtain some clear answers. The truth of some decisions is to be able to make something less orthodox out of some good reasons. The accents of this innovation cycle, combinations, intrigues, multitudes of tendencies, training and entering in a game of contrasts, passing from one plan to the other, gives the leader the incendiary activity of the virtue to become someone else, to skillfully accomplish a new version of himself. An improved option that has the potential to make a difference between perception and reality, between error and reveled truth.

Leadership supports itself on this premises that any circumstance always has three variables: a leader, people and the relationship between them, which has as main promoter: the truth, respectively its revealing.

Leaders that wholly possess everything that has a name *the rejection feeling of falsity*, they're dominated by the tendency to judge the breach in regulations followed by the tendency to judge every context in detail before taking the most inspired future decisions. As if they were endowed with the power of seeing the human nature, up to identification with its multiple implications and faces.

Leadership: In what context can you prove the superiority of your instinctual psychology, to reveal hidden truths in critical situations, when reason is not enough?

Price Hamlet proved the superiority of his instinctual psychology not only by the theatrical game he made, both boldly and skillfully, but also by his trick, prompting his uncle Claudius to give himself away. The skillful interpretation of the actors stirred the souls of those of the royal court, in the minds of which cornered the idea that the presentation of facts might be true, namely that King Claudius was guilty of that crime.

When a man begins to act, he always has a reason and a purpose. Price Hamlet's reason was to revenge his father's death, and his purpose was to expose the killer. For this, he was forced to enter a game with a high stake, and to act with the utmost caution. His forces, stirred by his strong desire for revenge, focused on preparing a sophisticated trap that the killer could not resist. And the more he faked, the better he played his role of a crazy man, through his unusual behavior, the easier and faster he determined the fall into the trap of the criminal.

Hamlet played the fool according to all the rules of art. His act proved to be very well done. And by creating a current of opinion favorable to his father, he opened a new perspective on the events that took place, counteracting the effect of those issued officially.

To be able to control people and lead them in the direction you choose, you must manage to master their minds, keep them under your own spell, you must succeed in conveying them your beliefs with maximum efficiency and influence their thinking. You must remove them from the context and give them another direction, causing them to look at things from a comprehensive perspective.

Do you master the art of finding the truth by virtue of your condition as an "actor" who takes note of their performance only after they have accepted their role as a protagonist under the decisive influence of the outcome that ends their destiny?

By all the rules of art is prepared the directing of a quality show. It is said that you can find the truth only by acting. Truth is sometimes hard to find, but you can get close to it by following roundabout ways. However, when you feel that impedes are put in your way, you should use tricks and ingenious methods in order to discover both your real enemies and allies.

Source: https://neculaifantanaru.com/en/by-all-the-rules-of-art.html

The The Call To The Unknown World Of Science (II)

On June 21, 2013

Learn to measure the results of your science based on the resources you have, to add depth to the creation that inspires you to highlight your authenticity.

In the book "Lights in retort", Romanian writer M. Solomon, brings to our attention the attempt to understand the very essence of endless nature, through the transformations and variability of its phenomena strongly impregnated in the light of a mature understanding of scientific discoveries. Fragment:

"Philosophical Daoism doctrine shows that the life of nature and people does not submit to the will of heaven, but to the universal law, DAO, which brings order to the chaos of things. Nothing is permanent in the world, everything is in motion and development, emergence and destruction, everything is transformed and at a certain point of development it becomes its opposite.

Fire, the primary element at the root of the world, is found in the thinking of Heraclitus' of Ephesus. The great Greek philosopher wrote that the world is the only thing of all that was not created by any god, by any man, but was, is and will be an eternal living fire, ignited by certain laws and extinguished by certain laws. And his thinking does not stop at showing the root of things. He supports their eternal and incessant movement and foreboding (Panta Rhei = everything flows) and shows the cause of these prefaces. She is in the fight of oppositions. Fighting is the source of everything that exists."

Leadership: Is it possible for you to bring your contribution to the accomplishment and completion of the Great Work, regarding the fact that everything that is offered willingly to find out the secrets is much more important than their disclosure?

The most valuable science was never in plain sight, but it served another of man's aspirations in its meanings, in its nuances, in its subtle significances and deep secrets. It was and it still is harshly condemned by profanes who can't overcome themselves, who can't overcome the limits of their contemporary knowledge, unable to see the needle in the haystack not even after countless and thorough searches.

Not for nothing did Cornelius Agrippa write: *"Only for you, children of doctrine and teaching, have I written this work. Look carefully at the book, concentrate on that intention which I have imparted and slid into many places; what I allowed to remain hidden in one place, I showed in another place, so that it could be understood by your wisdom."* He knew all too well that only the most diligent and most persevering people, well integrated into the fascinating backdrop of scientific research, would be able to contribute to the realization and completion of the Great Work. It is not the privilege of anyone to go so far with the faculty of mystical knowledge.

Those chosen, the few, those who have reached the maximum level of knowledge, those who have successfully managed to extract water from stone, in order for it to become sparkling and precious, they consider this science like an independent assembly language for some big and heavy parts which combine the utility and artistic functions.

And thus the saying: "To make art." To discover a language that produces only positive effects at a society level, not just at a profitability level among companies, comprising ideas, visions, and a large amount of imagination with a comprehensive safe margin for ensuring

value. It's the hardest thing a leader can do.

Leadership: Are you ready to go in search of hidden secrets – perfectly correlated with an unknown road that, were you to choose it, it would lead in all directions, some that you do not even suspect?

Let's remind ourselves of Ulysses' great chant, a symbol of a humanity always thirsty for more knowledge, eager to cross unknown routes in order to know. It constitutes an impulse towards establishing or reinventing the victorious direction. Only profanes choose an already determined safe direction, highlighted by the previous attempts to reach a long imagined and depleted reality.

Leadership is the product of thinking that operates on unlimited portions of science and emotion. Leadership, in order to overcome the limits of the usual, ergo to unchain itself from the patterns of mediocrity, must push itself over the limit and build a different direction through the interventions of a new science with inexhaustible ideas and resources in producing a vital fuel for the transformation of information and knowledge towards the assertion of a unique creation.

All these simple elements, harmonious through their systemic structure for integration into the alternative of "bearing fruits", must connect with each other forming a whole that will coordinate through precise methods every tiny part of the transformation. Going in search of hidden secrets means going on an unknown road that leads you in all directions, some you don't even suspect. One of these directions is given by the vision of a creation (and of the change it produces in the world) from which there is no lack of experiencing an experience of a "fight of the opposites" or the basis of "showing the root of things".

The Great Work is the connection that is established between experiencing an experience of a "fight of the opposites" and identifying a basis of "showing the root of things".

A Calling To The Unknown World Of Science highlights the creator's desire to establish a lasting relationship between what *"is"* and what *"should be"* approaching an idea from the imaginary, which can unexpectedly become real.

Source: https://neculaifantanaru.com/en/call-to-the-unknown-world-of-science-II.html

The The Call To The Unknown World Of Science (I)

On June 21, 2013

Optimize your way of making art, not forgetting even for one moment about the existence of that hidden meaning which makes you feel that you exist.

I was convinced that there was a hidden meaning, untouchable and inaccessible to the inexperienced in the art of science. My unlimited capacity to rebuild beyond the ascending path of my own research, a new intellectual horizon, a beneficial space to manifest a more and more enhanced interest towards hidden things undoubtedly tended to reach incredible heights. The art of practicing the Great Science has the potential to be formulated by referring to the experience of delving into an endless search for answers, in a difficult, terrifying world, which reveals obsessions, fears and precarious attempts to change the effects *della creazione di laboratorio*, by working with its causes.

I was about to invent a new language. An allegory with a special significance which greeted new hypotheses to interpret reality and fiction by questioning human existence in the scenic construction of an unknown world. A language meant to finally give a voice to the things I wanted to say. The inspiration pellicles, which moved chaotically through my mind, started to compress making up the core of a new message.

The extraction of water from stone, in order for it to become sparkly and precious. It was a complex and time-consuming alchemic operation. Because permanently, new *backward reactions* intervened in the acceleration process of the research material, putting an even greater strain on my efforts.

The actual concepts and inertial interpretation lead, along a sole "manufacture" cycle, to countless wrong localizations and generalized errors, to erroneous identifications and uncertain visions. I got lost on the tangled paths of some strange probability and improbability laws.

Leadership: Can the particular tendency of your conscience to extend its limits reach the deepest expression of an art that, for millennia, is in search of what defines and singularizes it?

I ripped the ending out of nothingness, in order to rebuild the beginning. At that point, my words didn't correspond the known world, but to some unknown worlds. Had I discovered the ancient language which comprised the basis of alchemy? All the things I interacted with, the thoughts which deactivated reality and sent it in a state of indetermination, the senses which seemed to rip themselves from the depths of my being, which was in a state of continuous becoming – possessed a high activity, like some catalysts with exceptional properties involved in a subjective, unexpected reaction.

All those simple elements, harmonious in they systematic structure to integrate in the absolute, were connecting to each other forming a whole. Which preceded, as orderly thinking, as ideal planning, a particular existence of a conscience. And only this whole determined my way of making art, of painting clouds or rays of sun where there is no submission in front of what's real.

Probably, the hidden meaning that makes me exist as a scientist, by reference to an art that for hundreds of years continues to fascinate by the very fact that it is superior, can be formulated as follows: "Everything you gather through observation, assimilating information,

experimentation and self-analysis, must take the form of a language that decodes the complex and ever dynamic forms of Nature." Therefore, the art of practicing great science has its roots in a framework of spiritual communion, where I share my sorrows and joys with the sun and the moon, with the trees and flowers, with everything around me.

What defines and singularizes the art of practicing the Great Science is man's ability to anticipate novelty which is contained by the information disclosed by inserting it into a super-individual complex of life: cosmic, biological, social or spiritual.

I seemed destined, self-convinced about my capacity to give all my knowledge and the experience I acquired in time to those who will deem these accentuated surreal and fantastic stings important, preparing the to accede to the unknown world of science.

Because, obliviously enough, I had a rare tolerance towards ignorant things. I swung in my mind the impossible, and the impossible swung my cunning mind. Beyond the majestic line of the horizon I could see the figures of some new meanings, built with an accomplished elegance. Who could keep me from falling in the area of pre-conscious thinking?

Leadership: Does the science that gives you the most complex information impose a profound discipline of consciousness: that of detaching yourself from the results of your own investigations and see them as something alien to your nature?

Are you lost on the tangling routes of a strange law? Do you swing in your mind the impossible, and the impossible swings your cunning mind? Are you about to invent a new language?

Sometimes questionable, leadership plays an extremely important part in how you are shaped, especially, in creating various connections for the future with the help of a science beyond any expectations, which only a few could encompass. And which is so uncertain in its results for the laymen. The latter are unable to direct themselves through the labyrinth of different kinds of knowledge, not knowing how to re-establish the correct order of resources in its daily usage. They are not even reminded about the existence of a secret, even though it exists.

Just as ships endure winds, so does the man centered on a correct approach of leadership must endure the supreme complex science which truly possesses the quality of science, manifesting itself in that unexplored region, that wasn't even touched by the most acerbic devourers of knowledge.

Leadership, in order to become more than a simple transmission belt between profane and the performer, must be, moreover, the equivalent of a move in a game where the "inaccessible" plays an extremely important role. But be careful, everything you integrate into your science can turn into a formidable adversary if you fail to master it as a projection of your consciousness toward the spiritual plane.

Because, without exception, only the man who expands its capacity to rebuild beyond the ascending course of his research, a new intellectual horizon, a new beneficial space to manifest his interest towards the hidden things, only he tends towards maximum peaks and only he can reach the superior limit of science.

The dominant way of thinking that mirrors leadership aims at being able to acquire a great deal of science through the meaning you give to the concepts and experiences that your inner being articulates, in terms of an "existential way of approaching an unexpected

reality".

The Call To The Unknown World Of Science has at its core the openness towards a new exterior perspective for that thinking which doesn't ensure a beneficial development. If you want to understand leadership, optimize your way of making art, optimize a new science without ever forgetting about the existence of that hidden secret which makes you feel that you exist.

Use the tools of reflection which you have learned from the great masters. Gaze at the sky; place your thinking higher than the accepted normalcy. Let the whole in yourself act at a much higher resolution.

Source: https://neculaifantanaru.com/en/call-to-the-unknown-world-of-science.html

Can The Moment Become Eternity Through The Force Of A Spontaneous Gesture?

On October 31, 2024

Learn to charge every artistic gesture with the genuine power of your emotions, leaving your mark on every viewer sensitive to your message.

Passing through a less trafficked area of the Galata neighborhood, my eye is drawn to an inscription made with a black marker on one of the ends of the bridge: "Bridge of Love: Petronel and Evelina". It seemed like a kind of youth manifesto, a first step in creating a symbolic space, where the "untamed soul" spills out in black ink on the cold concrete. The more I look at this spontaneous testimony, the more clearly I recognize the thirst for immortality hidden in the apparently rebellious gesture. And even now I feel a kind of diffuse melancholy, inherent in an uncertain thought, with the support of the idea that "the passer-by is also a silent witness".

Simplistic, emotional, looking at it mindfully, the inscription sends me to an adolescent universe, where feelings are intense and unfiltered. Thus, I can imagine a dreamy teenager, strengi, *robado por el ardor de un sentimiento imparable, trying to embed in the memory of the world a call for eternal recognition, a "Teaqui Oslentohutba", beyond* any limitation imposed by reality. Of course. In every letter drawn on the bridge pulsates the ancestral desire to leave a mark, to transform the ephemeral into a monument of the perfect moment. It feels like a call to eternity, doesn't it?

When you look closer at the memorable inscription, warmed with the flame of the heart, you feel that vibration of pure authenticity, unaltered by the conventions of formal art. It is an act of raw courage, translated into simple and direct words, where the artist occasionally assumes the role of chronicler of his own love story, turning the bridge into an urban gallery of unspoken feelings. The vibration of the message increases as I note the similarity between the recklessness of youth and the desire to be noticed, revealing an artist for a moment in a genuine gesture of searching for meaning.

Leadership: How do you manage to turn the creative impulse into a living imprint of your emotion, so that every viewer feels the authenticity of your experience?

El camino del arte (the path of art) teaches us that sometimes the most profound expressions are born from the smallest gestures. Behind a simple graffiti we discover a window to authenticity, the same intensity found in established works. The animated young man, like a "street artist for a second", manages to focus his story in a testimony left to the world. Like Delacroix, in which every artistic gesture should carry the weight of intention, the inscription on the bridge acquires emotional weight, becoming an unpolished symbol of the desire to immortalize living. In fact, the spontaneous, weather-beaten inscription reminds me of a revealing passage from Eugène Delacroix's "Journal":

"There is no art without sacrifice. If you are not able to draw a man falling from the third floor, you will never be able to paint a great composition. Each gesture must carry within it the full weight of your artistic intent."

That's right. The power of this quote takes on a new dimension when I look at the inscription on the bridge. In its apparent simplicity, this spontaneous gesture carries the same emotional weight as a great composition - it is the pure expression of a moment of creative courage. Sacrifice in art is like an inscription of youth on the body of the composition, a first step into

that symbolic space where the full weight of your intention falls. When you witness an unprecedented symbolic gesture, only then do you realize that the depth of the art becomes a kind of confession, revealing the intimate connection between the artist and his work. When you encounter a gesture of pure courage, you realize that art takes on an intimate voice, revealing the artist's need to let go of creation.

Leadership: In moments when pure authenticity meets social convention, how do you find the balance between respect for the norm and the need for genuine expression?

Sacrifice in art means abandoning conventional comfort to find new forms of expression, even in the most unexpected places. This "street artist for a second" managed to compress in a few words the entire intensity of his experience, leaving a trace as significant as any established work. It was as if the cold concrete of the bridge had become the canvas of an intuitive painter, and the marker - his improvised brush. In this urban space transformed into an improvised gallery, the border between vandalism and art blurs, giving way to a new form of authentic expression "Oomaafint Yllarahid", meaning that fusion between rebellion and pure creation, where the spontaneous gesture becomes eternal art.

Looking back at this urban inscription, I realize that it represents more than an act of rebellion - it is a lesson about the courage to turn the moment into eternity through the force of an authentic gesture. It embodies the lesson of turning the moment into a testament to the free spirit. I think it was a unique moment when the creative impulse manifested itself without constraint, giving rise to a testimony of the courage to be vulnerable before the world. Why not? Perhaps it is precisely in this vulnerability that the strength of the message lies, in assuming the risk of being judged for the sincerity of expression.

In the power of sincerity, each authentic action can unite the ephemeral with the eternal, encouraging us to find inspiration in the simple desire to leave a mark. And if artistic spontaneity becomes a form of intimate confession, transforming simple gestures into profound expressions of the unrestrained creative spirit, then I can only remember what I saw, keeping the idea that: "Spontaneous creation becomes a living testimony of the moment where inner courage overcomes fear of judgment and social conventions."

Leadership manifests itself through the ability to recognize and value the authenticity of human expression in all its forms, transforming spontaneous gestures into catalysts for positive cultural change.

Can the moment become eternity through the force of a spontaneous gesture? Through the courage to express our inner truth, even the simplest gesture can become a bridge between the ephemeral and the eternal. It is the lesson this young "urban artist" offers us - that in each of us there is the potential to turn a moment of inspiration into a lasting testimony of the untamed human spirit.

Source: https://neculaifantanaru.com/en/can-the-moment-become-eternity-through-the-force-of-a-s

Captive Between Duty And God

On February 12, 2018

Test the measure of your faith, imposing upon your existence that trajectory towards a new way of manifesting your potential.

Seeing the abbot, Ville fort held his hand to his forehead. The past came to mind, as one of the waves whose wrath raises more foam than normal ones.

- You, sir, here? Ville fort asked. I see that you only show up to accompany Death.

- I came here to tell you that you've paid your debt sufficiently and that, from now on, I shall ask God to be pleased, as myself, with this vengeance.

- God ! Ville fort said, pulling back in fear. This voice is not of the abbot Busoni !

The abbot pulled off his false wig, shook his head, and his long black hair, no longer tied up, fell to his shoulders, framing his manly face.

- Oh, no ! It is the face of the Count of Monte-Cristo ! Ville fort cried, his eyes moving wildly.

Leadership: Did your life become a form of manifestation of a kind of power reflected in a picture that matters more than reality?

- You haven't guessed it, Mr. Attorney General. Look better and farther.

- That voice ! That voice ! Where did I hear it first? Are not you Busoni? Are you not Monte Cristo? God, you are that hidden, unshakable, killing enemy ! Did I do you any harm in Marseilles? Unfortunate me ! What did I do to you? Cried Ville fort, whose mind floated to the limit where judgment and madness overlapped, in the mist that was neither dream nor awakening. What did I do to you? Say it ! Speak !

- You have condemned me to a slow and terrible death, you killed my father, you kidnapped my love along with my freedom and luck !

- Who are you? Who are you? God !

- I am the specter of a wretch you buried in the cells of the D'lf castle. Upon this specter's cheeks, finally risen from his grave, God had placed a mask and made him Count of Monte Cristo, adorning him with jewels and gold so that only on this day you may recognize him ! I am a shelter of moral ! I am that Edmond Dantes, whose youth was shattered by the selfishness, indifference, and cunning of your being, the one who only God Himself could offer the incommensurable ability of using the highest knowledge as a tool of His most severe judgment in order to carry out quietly, hidden, the promise of revenge for those who are good.

Leadership: Do you consider the variant of negating the attachment to your previous

version, or do you accept the image that arises from the enigmatic association of two incompatible realities?

At a spiritual level, we are responsible for the reality we perceive on the background of states of consciousness in which manifest the powers of a thinking centered on research of the past and valuing it in new horizons of interpreting and understanding the universal creation called: God.

In terms of our existence in the world, the strange game of associations between the divine and the empirical allows us to access a reality we prefer to hide from, for it seems to us impossibly harsh even on the silver screen, in various forms of the desire to go beyond the boundaries of ordinary consciousness.

This secondary reality is called: Interdiction. We are forbidden to accept another nuance of the truths in which we believe, inherent in a self-image that derives only from the fact that the elements of life in relationship, even taken separately, reach a common denominator, an equivalent of the cause and effect transposed in the acceptance of a moralizing conception of a miraculous intervention.

Your victory over destiny is in line with the image you have formed about God and the beliefs you have regarding the reality of this image after you go through various trials.

Therefore, we are dealing with two realities: that of the man who believes in the hazard and the great happening, along with the one of the man who believes only in what is repeatable and demonstrable through experimentation. They are incompatible with the fact that the first reality depends on the variation of an unknown parameter that is generally in a reverse relation with the intensity of personal beliefs. And the other depends on certain visible consequences that concern the basis for accepting any limitations.

The image resulting from the combination of these two realities represents the set of reflections of material or immaterial nature, with rational or emotional content, of phenomena that you can experience, but cannot fully control.

And the studying of this image is a stage of exploiting a cause that, even if you never get to fully understand, at least gives you an idea vis-à-vis how ready you are to face a certainty you can always doubt.

The negation of your attachment to your previous version, when you had not yet taken into account the intervention of a mysterious force that forced your obedience and compulsion in the midst of events that have led you to a particular situation, is an operation of challenging your own limits, usually followed by an increase in faith.

Faith is a reflection of your nature under the action of reaction forces directed towards all events and phenomena that can strengthen your protagonist position of a new reality.

Captive Between Duty And God is the man who has no choice when faced with life rather than to submit to a higher plan, determined before he fulfills the role of an implacable judge.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/captive-between-duty-and-god.html

Carly's Song

On July 02, 2017

The only way to get to that pleasure of fulfillment that only truly important achievements can offer is by freeing yourself from the limits that keep you prisoner of your own anxiety.

I slalomed between states, between momentary remorse thrown to me by the real in the form of loud and accelerated heartbeats, rhythm disturbances, palpitations, like the uncontrolled listening to unselected music, interpreted as a footnote in an early psychological experiment.

Full of questions and uncertainties, I was under the pressure of a mysterious and complex phenomenon, thrown into an abyss that seemed to have removed the coordinates of a creation that opened the paths of art between the idea of voyeurism associated with the passion for reading, very dark but innocent, shaken by the load of sensual pleasures.

The risk that the subtle charm of this type of auto-fiction assumed, wary of the hue of a deep silence, accusing, but perverse and exciting, which often anaesthetizes the shame of a sin in the immense night was not enough.

I also had to have the tools to be able to handle the universe proposed to me as a spell I did not understand, but one which I accepted as one of the great forms of life and personal transformation. Because it meant a total and mysterious adventure, of which only an artist could extract the essence of an archetypal idea, of a being separate from others.

Leadership: Do you consider that state of mind contrary to a stable one, by expressly defining the notion of "circumstance" on which the denial of values that recommend you as an artist is based?

Rarely can one speak of a stylistic novel inspired by the reconciliation of private and public antagonisms, the violation of intimacy, the secret code of perversity, and the echo of the happy unconscious in the modernist paradigm as a successful one. Especially if he does not take a special approach between two different worlds.

It was enough for me to look in the mirror to find myself in an artistic work based on the invention of a mind under Faustian inspiration by conceiving a rhythm of polarity between love and its contradiction, between unifying passion and multiple wishes, between the mystic and the rational, between Cervantes and Nabokov, among which there was a continuum of possibilities. *Carly don't be sad, Life is crazy, Life is mad, Don't be afraid.*

Being totally committed to the sensuality of word-chaining, without which the self-explanatory genre cannot be fully understood, I was testing myself in an incognito experiment of the obscene thought born of the thirst of sighs for an eternal happiness. A final agreement of teenage fantasies and dreams. To highlight the strange rules of my theory about the role of the miraculous in the ephemeral next to me and charging it beyond the limits of unilateralism.

In my words howled not just the flavor of obscenity well placed in a passionate context combined with an overwhelming fright, but also the unknown of the new victim hypostasis that measured my ability to follow blindly something as ephemeral as the feeling of euphoria. Even God couldn't have been able to unravel the infinite moment of the eroticism that stirred

in my soul.

Leadership: Can you put yourself in a context of the possibility of accepting yourself fully, without feeling your own condition under the sign of a guilty alterity?

And because of this ephemeral charm, I felt traced from all angles of a positive, negative, complex, simple situation, seen behind a moving mirror, reflecting only premonitions, on the night of a thrilling game demanding a prelude to the exiting of human time and a seduction of a correspondent in the plane of the senses, amid a particular temperature.

A curiosity changed into an aesthetic of revelation. For I felt myself seized in a projection of the artistic imagination, above what I previously thought was a change in a corner of the soul, in which a magical eye looked at me continually from all possible directions. Eyes Wide Shut in the idea of voyeurism of a self-portrait that demands to be read in relation to the original.

Always a portrait created by an unexpected challenge and a perverse desire, untold but hidden-at midnight, attributed to a crazy access just to get past that feeling of vulnerability felt unconsciously, could very well be expressed through a leap in the unknown of a hypothetical surreal.

The authenticity that embraces personal development, and then leadership, is determined by the significance that you attach to your values in a test of limits and revolt that stand in the way of self-realization.

Are the values you believe in given by the challenges that urge you to create, the ability to be aware of your feelings, feelings, and to express them in relation to the outside?

Creating a new artistic expression is one of my great virtues. The grandmother of the overflowing obscenity and the humiliation of a sin that no repentance can untie can fall together under the red moon of a desperation that attempts to base its hidden motifs in accordance with the work of the isolated artist who feels his own condition under the sign of a guilty alterity.

Carly don't be sad. That's your destiny. The only chance. Take it, take it in your hands. Only now do I notice how splendidly the intimate linen of literature is blended with the perverse tension of the moment of inspiration. I feel that someone touches me, grabs my hips in an intense emotional load, excites me and consumes me. Something almost unrealistic transcends those selfish experiences and perhaps a little materialistic from ages past.

The only way to get to that pleasure of fulfillment that only the truly important achievements can offer is to free yourself from the limits that keep you prisoner of your own anxiety (or marginality). The best writers and artists have understood this very well.

The great accomplishment of a man who experiences forms of artistic approach, whether it is a particular imaginative approach to visual work, or a certain optional evolution of poetic language, is to gain a new understanding of himself and the mission of an artist in the midst of the world.

Carly's Song is a confession of the sin suffered by the best artists, a sign that they also have their sensitivities, which can be formulated as follows: "If you are open to new experiences of life and new creative possibilities, you have no limits in releasing your hidden desires."

*** Note:** Enigma - Carly's Song

Source: https://neculaifantanaru.com/en/carlys-song.html

Carriers Of Information

On October 31, 2015

Cultivate your own scientific culture based on the model of other visionaries, acting strictly in the direction of the tendency of remodeling yourself.

The entire culture of the world, according to film historian Jay Leyda, was at stake for each new problem. And, it is with no exaggeration here: for one of the scenes, the problem of composition becomes that of showing the viewers how playwright Ivan Turgenev saw things around him. For this, great director Eisenstein peels the writer's style, seeks his sources, his mechanism of creation, and transposes within the cipher of plastic expression, his vision.

*In one sequence, the peasants who wait and listen take on the attitudes and even the violent illumination of the apostles who listen and wait, from the paintings of late Spanish peoples. A splendid embroidery brings with itself the composition of Vermeer. Today, there are passages in the film in which an encyclopedic culture was so fully merged with cinema, that it can only remind you of Eisenstein. **

Leadership: Do you keep benchmarks for comparison with other vectors of scientific discoveries, judging your own work through your own experiences of dealing with its composition?

It is a fairly difficult path to try and create a sphere of influence within the interaction with other artists, well-knit around the tendencies of accepting new approaches in supporting personal creation. It is difficult to place an entire culture of the world in the game of reconfiguring personal vision. But always a genuine consumer of science follows his own path of development a creative style, customizing himself by merging with other representatives of the same kind.

From the merger of two ideas emerges a third one. And an encyclopedic culture so fully merged with creation, which you reach through the attempt of substantiating your theoretical conceptions on the basis of information obtained from the sum of experiences gained by others, can be manifested as a chain reaction the produces long term effects. It will lead to the triggering of an explosion of directions in the field.

Four comparison vectors are needed to configure a unitary creative style: the word, the image, the interpretation of the final result and the way of transmitting the truth that underpins the entire conceptual construction of a dominant experience. And the benchmarks of comparison with these vectors are: the traits by which the character is defined, the way his story expresses suffering or joy, the way the scenes are placed on as living a background as possible.

The most important directors have accumulated the ability to create a story before experiencing a work of art and to appreciate an artistic interpretation before being inspired by a particular theme or situation.

You can keep some benchmarks of comparison with other carriers of information, eventually creating your own level of appreciating yourself, of considering yourself as a "task to be done", by exercising new mans of expression and new formulas of creation. But this may require to judge your own work through your own experiences of dealing with its composition, which represents a deviation from the norms of participatory leadership – "think in the mindset of others" – when it comes to providing content.

The experiences of approaching the composition of a work, under the hazard of the random agglomeration of details, relate to the place the character occupies in a certain time and space, causing him to go through a series of adventures related to real events, from an objective necessity to create the premises of an easy course of an extensive biography. The leader is also a carrier of information fueled from a foreign source that needs to be labeled as being "merging", unlike others that are not at the height of his calling.

The calling to bind one's self to the terminals of a source of scientific, correct, synthesized, orderly information, is akin to a receiver that extracts the useful signals from the received radio waves, transforming them into a form that requires the use of the information found therein.

The scientific culture shown by a director depends on the way the elements of the image are arranged in a painting, so that they balance each other in the form of a world of characters meant to survive the events of "then" and "of now".

Carriers Of Information are all those individuals, brilliant through their trait of giving life to new trends in the field, that act in the direction of development and affirmation of a special scientific composition, stemming both from their activity of creation and the experiences of others.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/carriers-of-information.html

Catch My Eye With A Part Of The Sky’s Color

On May 23, 2022

Try to immortalize the image in which you are reflected, highlighting the relationship between what you are used to seeing as "inside" and what you are used to seeing as "outside".

Again, my gaze rested on the color marking the handicapped parking area. In the small, freshly painted pedestrian rectangle, the rich hue (sky blue) seems detached from the background of Hubert Robert's "Bathing Pool" painting, where a single point is united with the whole. A practiced look, setting apart and distinguishing a light tone from another dark one, correlates this vivid, vibrant and intense color with the spontaneous character of the painting of great abstract art and, enveloping it with its creative gaze, projects itself into a present that no longer believes in the future.

To the sky-blue color can be added the artist's reaction to reality, his personal response to this reality springing from the inside to the world, more palpable than the creative experience, no less real than an emotional life story. However, the navy blue color transposes me into a strange world that amazes at first sight by combining the fantastic with an incredible life story, but at the same time it opens my mind and soul to a new way of making art, in the outside world, or in the stylized appearances of nature, building a new form of aesthetic language starting from within me.

Here, in this rectangle where the sky-blue color mixes a little with that of the sky, the painter sits down naturally. Facing the east, brush in hand and a lot of serenity in the soul. He doesn't have the place he once knew, this is clearly visible, because he walked for some time in search of the right subject, looking far and wide, investigating every nook and cranny of nature. The color is already there, it is light and pleasing to the eye, very similar to topaz (the stone of perfection). But in order for the mysterious work of creation to begin, feeling that it has become clear in his soul what he has to do, he must download his inspiration through his hand and, through his soul, all the joy.

Leadership: Can you add a comparison to a simultaneously "introspective and visual" experience born from the careful observation of an image that is reflected in a finite space included in the infinite?

Just as the painter must appeal to the imagination rather than material representation in order to produce a new color, a new aesthetic, a simultaneously introspective experience, in the same way the visual perception of the spatial-temporal context in which the tonalities are used must be framed in a calm and neutral version of watercolor, in which the drawing, a preliminary stage of the composition, gives a mirror effect.

Decisive here is the man-nature dualism. Being able to make adjustments of clarity until the last moment, this extra comparison will be paid dearly through an insufficient sense of self, if man fails to transpose himself into a vision of nature, into a philosophy of the spirit.

In any case, the painter in me leaves the imprint of his state of mind in the works he creates. And in this moment of inspiration everything becomes sky-blue, because I seem to be framed in a "mirror" area of the sky, devoid of bright stars, operating like an illusionist, that is, putting in a relationship of mirroring and mutual authorization two types of forces: a force of the soul that describes things differently than they are, and a force of the image, "a beyond" that is indescribable in words.

My soul in particular resonates more than anything with sky blue. This color is like a universal fragment of the creation of the infinite in a finite undamaged by the weather, to the extent that it acquires a form, an always another form, another drawing, another image, in a real that seems unreal as soon as the twilight start painting the sky.

Leadership: Can you singularize your creation in the form of a visual representation, by carefully observing an image that fits all the states of mind you have?

I judged well the sky-blue color, that it carries a certain meaning in itself. And, in order to absolutely delight and charm a soul receptive to its beauty, it needs the natural emotions that arise from the rigor and simplicity of the form it wears. At the sight of this color I feel that I am in an inexplicable connection with the reflex of the divine, of the supersensible, I feel that I am among the stars, that I am caught in a dream that takes me out of the monotony of life, giving rise to intense experiences and greater expectations.

Extremely significant in this sense is the image seen by the viewer in an image with a maximum level of depth and color performance. Good remark of Viktor Lazarev, opposite the great painter Rembrandt:

"Rembrandt's task lies precisely in overcoming this timeless framework of the portrait in painting, in making it dynamic, in forcing it to live in time. He set himself the goal of embodying in a single portrait an immense amount of consecutive moments, so that this portrait can give an exhaustive biography of the one depicted. And that is why the man is received in his late portraits not statically, but in a continuous becoming. The impression is thus created that on the image seen by the viewer, a series of previous and consecutive images is stratified, which restores the continuity of the psychic torrent."

Undoubtedly, the one who is constantly looking for particular views of colors, so that he can paint the ideal portrait with a strongly outlined and very consistent sense of self, must eternalize himself and immerse himself in a universe of nature where the main artistic collaborator – the purest feeling – has the gift of evoking an impressive moment for the viewer, the culminating moment of what could be called a "simultaneously introspective experience".

The orientation of leadership towards art includes the introspective experience you get when you manage to compare an image that invites you to action – with an image that accurately reproduces your experiences, thoughts, feelings.

Catch My Eye With A Part Of The Sky's Color if you want to better understand my artistic side which, in a way, I have always kept hidden. I began to see the world differently: full of color, full of emotions, with different eyes, to understand that a new path can be carved among others, of self-discovery and self-giving. After all, art makes you more sensitive, no matter how capricious you are.

Source: https://neculaifantanaru.com/en/catch-my-eye-with-a-part-of-the-sky-color.html

Character Favors Success

On July 07, 2009

Constantly maintain your noble character by appealing to those ideals, values, and beliefs that give you stability in your relationships with other people.

Have you heard of the famous writer Russell H. Conwell? Prior to becoming a writer, he was a highly skilled recruiting officer and later became the captain of his own campaign. He took part in many battles and was promoted to the rank of lieutenant-colonel before a life-changing event. Seriously wounded during a Confederate attack in the Kenesaw Mountains, Conwell could not stop his order to make a brave attempt to save him. Unfortunately, trying to save his commander's life, the young man lost his life. But before he died, he told Conwell about the Christian faith. This incident had such a profound effect on Conwell that he became a Christian.

Eventually, he became a renowned lecturer, covering a wide variety of subjects, and was also the author of 16 books. He believed in the infinite possibilities of mankind, his life being an illustration of this belief. His most famous lecture, "Hectares of Diamonds", was held more than 6,000 times during his lifetime and remains evidence of his faith in the unlimited potential of man.

Leadership: Can your ability to cope with all the challenges of destiny represent the adaptive model of self-concept in the coordinates of a vision that is based on following the meaning of life?

People often get the first (wrong) impression about other people, about their beliefs and values, putting their true beliefs and their whole being in the background. That was also the case of Russel H. Conwell, whose firm but still limited convictions could be changed, albeit belatedly, to 180 degrees, only after the death of the young man who tried to save his life.

I ask you, future leader, are you effective in areas where development is needed? Or do you wander like a drunken man, without a sense of direction, unknowingly through life, through the wilderness of your own world of thoughts, desires, feelings, and realities?

This is a tough question that needs to be answered honestly. If the answer is yes, then there is a need for a change, a clarification of thinking, a slow (but firm) shaking of your whole philosophy, renovating those areas of your leadership, coupled with your own character. These areas harden and immobilize your effective concern in interpersonal relationships, or they can diminish your tolerance for any kind of negative influences.

Leadership is like cable television, owning its own content. What you endow with your leadership depends on your inner structure, and what you generate, what you provide, what reaches the people who follow you are those "applications" that allow your analysis, that integrate everything that defines you as a person, as a friend, as a professional. With these applications (values, needs, aspirations) they can connect to you more easily. And this allows you to better understand where you are, what you need and what you can do for them.

Leadership: Can you make a connection between that explosion of time that changed the path of a life, and the coordinates of events that involve violations of the requirements of the self to have free will in decisions?

Are people on the same side of the barricade as you? Just as any change in blood volume is noticed by receptors that are sensitive to changes in blood pressure, so any change in your own functioning structure is noticed by most people, whose conceptions and ideas about leadership are well regulated by their system, causes them to be on the same side of the barricade with you. Or, on the contrary, can turn them against you.

Understanding the different points of view of other people, as Conwell accelerated his transformation by taking from the philosophy and conceptions of an ordinary man, a dying man, skillfully approaching a new vision of life and the direction to follow, is one of the keys to leadership.

To lean on those ideals, philosophies, points of view and ways of approaching change, with the consent of those around you, as researchers lean on documents to prepare them correctly and completely, and to plaster your own leadership model with a mortar resistant to any kind of moral and emotional wear and tear, that should be your biggest concern.

Endowing your being with those energies, with those virtues that make possible your integration into the "game" desired by other people, your inclusion in the type of personality that contributes to their development, this strengthens your role as a safe guide and defines you as a person compatible with the type of leader they want, through the way they think and act.

Leadership: Can your character describe a means of experiencing the higher frequencies and dimensions of life in an attempt to change the pattern of consciousness formation?

Leadership is like a ladder: the wider it is, the more it is accepted by a larger number of supporters who have embraced the same concepts and ideals. And the narrower it is, the less it will survive, and it will dissipate into oblivion.

Everyday facts, if you research them carefully, give you new, unsuspected aspects that can have a special impact on your own philosophy and can strengthen your leadership. An analytical spirit, next to which (apparently banal) events do not pass without thorough research, constantly strengthens its leadership and constantly develops its power of influence over others.

It is inherent that the leadership you practice should be oriented (and this is an important optimization factor) towards quality, towards managing and cementing a long-term relationship with people, towards developing and expanding its dimension. This can only be easily done if you cover all those "holes" of inefficiency or superficiality that you, or your subordinates, have made – to see, to supervise, to control all existing forms of regression, or possible risk.

Human character is closely linked to the prolonged maintenance of a proper self-image that can effectively serve the purposes you have set for yourself, under the rule of constraint: all that fulfills you is the fruit of what has taken root in your heart.

Character Favors Success only when your beliefs and attitude in various situations do not conflict with the circumstances that determine what is happening to you. Or as someone pointed out on the internet, character is the totality of the essential and stable qualities that are reflected in the values that you promote and in your attitude towards yourself, others and different aspects of life.

Source: https://neculaifantanaru.com/en/character-favors-success.html

Circle Of Deaf Hearts

On August 11, 2011

It doesn't matter what you show off in front of others, but what you sow in their hearts.

Do you remember the movie *"Meet Joe Black (1998)"?* At one point, Bill Parrish, founder and president of Parrish Communications Corporation, has addressed to the 14 members of the Steering Committee that gathered in the boardroom, eager to receive the Bill's confirmation on John Bontecou's generous offer to acquire the company.

- I did enjoy -- or rather I was interested in meeting John, yesterday. And -- impressive, I suppose. But... it did get me to thinking. See, I started in this business because this is what I wanted to do. I knew I wasn't going to write the great American novel, but I also knew there was more to life than buying something for a dollar and selling it for two. I'd hoped to create something, something which could be held to the highest standards. And what I realized was I wanted to give the news to the world, and I wanted to give it unvarnished.

Bill captured the attention of those in the room, so they all listened to him not only with their mind, but also with their heart. However, his thoughts were very different from those of the board members. They, guessing that Bill will not accept Bontecou's proposal does not seem to fully agree with him.

Leadership: Does the personalized income of the oratorical composition that people around you take into account increases or decreases under the pressure of the context characterized by the cost of brilliance with which you have affirmed the original note of your personality?

Here's an important thing to note. As usually, to tell people about your own ideals is like shouting the words in an empty well. There, at least, echo answers you back. Generally, no one is impressed by what you say if your interests do not correspond to theirs.

In the case of Bill, things were quite different. Finally, almost all members of the Steering Committee welcomed the decision, and have accepted it because he could induce that state of alert based on sound reason and some personal values that mattered greatly for them. Then, they all perfectly understood what it characterizes Bill.

What is part in a somewhat self-justifying force or gratitude towards the best in you is not the vision that links the "salvation" of the world with any random disaster, but rather the subtle taste of spiritual values stimulated by the conception of the personal role in the evolution of a formula of Christian origin: try to generate the feeling you expect to have after you meet your objectives !

But the largest contribution towards the perception of yourself in the relationship with the surrounding world, subjected to certain realities and principles that allow you to step forward on a higher step of wisdom, is maybe that viewing participant in the erasing of borders between presence and conscience.

Presence is what recommends you as a specialist, as a part of a process of constant improvement of performances. And consciousness is what recommends you as a judge of facts on which are based unshakable beliefs resulting in the undertaking of any differentiation of value, gaining catalyzing valences of exteriorization tendencies through the

revealing of deep things about you.

To inform people of what is happening before it happens is a promise of success as of yet not fully revealed, meaning, without the help of a revelation of great affective and spiritual load.

Before your values are accepted, like knowing and valorizing the past, you have to project within the conscience of men the conditions and lessons of professional success, the trend of exceptional fulfillments, through the desire of affirmation of the depth that asks you to be super-honest in what you express to others.

People will not encourage you if you will not dress always that spotless robe of your personality that is distinguished by its unique qualities, extraordinary, that they admire in you.

It doesn't matter what you show off in front of others, it doesn't matter what lofty ideals you have. It only matters what you sow in their hearts. The proof of your good and strong character is in your ability to resonate with others, of relating to their expectations, to match the model of leadership that they really want. It is not enough to shake to the ground all the doubts and „why's", you must receive and their approval concerning your transformation into the person that they deem suitable to their ideals.

Capturing people's attention starts with how you perceive yourself in terms of how you relate to the experiences of the past – that impulse towards the transformation of the attitude to life or to the expansion of consciousness of a spiritual duty.

Circle Of Deaf Hearts symbolizes the consequence of an unconvincing approach of the leader that has not tried, or could not reach the souls and feelings of people. It symbolizes that lack of consensus, or conformability of feelings underlying on rationality, without which sometimes you have no chance of winning.

From the „circle of deaf hearts" enter all those people who do not believe in you, and do not encourage you in your decisions because they do not know you well enough. To convince people to encourage you in the decisions you make, you must first resonate with what they feel.

Just as the "sleep of reason gives birth to monsters"(Francisco de Goya), so the pure rationality cannot exist without feelings.

Strive to reach the depths of the souls that you lead. It's not enough to exhibit a perspective that corresponds with your personal vision and interests, but first it is needed to plant in their soul the faith that you lead them for their special benefit.

Source: https://neculaifantanaru.com/en/circle-of-deaf-hearts.html

Claudius Petit, Co-Author Of The Artistic Work

On August 08, 2008

The reward you receive for your work is the sacrifice you pay on the altar of evolution in exchange for a lasting legacy.

" And then, what is the importance of man taken alone? - Van Gogh asked himself . In the future - he wrote to his brother Theo - there will be an art that will have to be so beautiful oh , so young , that even if we were to sacrifice her , our own youth , she will give us in return a peace full of Serenity . Even if I do not succeed in asserting myself , I am inclined to believe that what I have striven to achieve will be carried forward. Perhaps not immediately, but it is important to I'm not the only one who believes in this truth . "

What truth was Van Gogh thinking about? What truth should unite people, what truth should mobilize them, making them forget their biological finitude, to exist in a fundamental sense? A truth that is enough to be coveted, ardently, in order to be achieved. A truth that acts divinely, as the driving force of life. This truth accepts innumerable names, reducible perhaps in the end, to only one: the power of man to transform the crutch into the wing. This truth finds, from time to time, devoted servants.

"Îl faut achever l'eglise Saint-Pierre de Firminy-Vert" -- here is the announcement we can find in the French press lately. Four million francs are still needed to complete Le Corbusier's last work. The appeal is launched, with great vigor, by Claudius Petit, former minister of reconstruction and urbanism, mayor of Firminy-Vert.

Leadership: Have you thought about what it would be like to step into the arena, not as a mere spectator, but as an active player, where the rules are not yours, but divinity's?

An admirer and supporter of Le Corbusier, Claudius Petit also linked his name to other works of the great architect: the Marseille Housing Unit, which, as minister, he inaugurated triumphantly in 1952, the Youth House and LE CORBUSIER: The Residential Unit of Marseilles, solemnly inaugurated by the Ministry of Reconstruction, Claudius Petit of Culture and the Residential Unit of Firminy Vert, which he encouraged and realized as mayor of the city.

Claudius Petit is a politician, but a politician who, encouraging art, fighting for it, becomes, in a certain way, a co-author of the artistic deed. He does not content himself with controlling the game from the outside, but goes down into the arena, playing the game. We appreciate in Claudius Petit not the referee, but the player, not the one who is played by his own role, but the one who plays his game. Which game? - one may ask. The game of creation, the only serious game, the game whose price is the human condition, the game in which money is not an end but a means, the game whose rules are not set by man but by God, the game which, played to the end, rewards you with cosmic dream dust. Claudius Petit understood this game, encouraged it and played it himself.

Leadership: Do you think you could break free from the label of "Mr. NO" by becoming an active participant in the art world, putting into play not only works, but also a part of your essence?

Claudius Petit is not that blase official, continuously placed, like a fateful dam, against the work, that mediocre character who believes that man is made to crawl, that "alienated person of feeling" that Leon-Paul Fargue spoke of, in front of whom if <>, that gentleman "NO" whom, unfortunately, Le Corbusier met so often. Claudius Petit is a player, that is, a serious man. "Il

n'y a que ceux qui jouent qui soient des types serieux" said Le Corbusier, but, he continues, a paradoxical but profound statement: "Les alpinistes, les rugbymen et les joueurs de cartes, et les joueurs de roulette sont des fumistes , car ils ne jouent pas..."

Life continuously sends players into the arena. However, there are few who agree to fight. Bravely, loyally, putting their most precious asset at stake: the human condition, in all its complexity. A painter puts a painting in the arena. A sculptor, a sculpture. An architect, a building. They are their fighting tools. But while the former can usually do it alone, the architect, alone, cannot accomplish his work. He needs, beyond understanding and trust, help.

Leadership: Can you contribute to the creation of a collective work in which everyone, realizing or watching, sees their aspirations sublimely crowned, thus overcoming their individual limits?

Architecture is a collective work. In it, those who, in common terms are called: the designer, the builder and the beneficiary, meet. But these terms are simplistic, because in the end, the beneficiary of the work is not only the one who uses it, but also the one who, realizing it or looking at it, finds for a moment his aspirations sublimely crowned.

There was a time when man was simultaneously the designer, builder and beneficiary of his own work. It was, perhaps, a happy era. But today things are completely different. Most of the time the three factors are completely different, their interests are different and the only thing that unites them is the employment contract, which establishes the obligations and rights of each of the parties. So today, insignificant, worthless constructions are born in an exaggeratedly large number. But if the three factors understand that their interest is common, that the work that demands them can represent an instrument for saving the human condition, a unique instrument for all of them, that their deepest aspirations are the same, that their ultimate goal is the same and namely the establishment of poetry, here and now, on earth, then man, freed from the superficial constraint of the labor contract, will be able to acquire his original purity. Then, his gesture, his deed, will be able to acquire the essential nobility without which human dignity cannot be conceived.

Leadership: In your moments of introspection, do you recognize how your aspirations are crowned sublimely through the prism of the work done and the contribution of others to its edification?

The architect throws the seed, but it must germinate and bear fruit, and this is only possible under certain conditions, which, often, only political people can ensure, i.e. "les agents agites d'une societe" as he said Le Corbusier. Architecture must be elevated. It must be confronted with space, with time, with light, with people. It must be lived, not only drawn. She lives in dimensions. It is signed by one, but lived by all. Maybe that's why the architecture represents the life of the fortress so well.

Claudius Petit may be compared to that honest and affectionate farmer who bends devoutly over the seed that must become fruit. You have to, because a construction of great value is a great celebration. Nothing can excuse the absence of the holiday. The poorest life has its holidays. But the construction of value represents the essence, the symbol, the aspiration, the identity of life. This holiday is worth all the sacrifices.

We welcome Claudius Petit's gesture and we wait with him for the Saint-Pierre church to gather, like the one at Ronchamp, pilgrims who have come to pay homage to a new manifestation of spiritual powers. In this end of the century and millennium we need that robust optimism that characterized Le Corbusier. Through Claudius Petit, the great architect, defying the miserable conscientiousness of time, continues to send us encouragement . "Il faut achiever l'eglise Saint-Pierre de Firminy-Vert".

Leadership stands under the sign of a provision: "Even if I fail to assert myself, I am still inclined to believe that what I have endeavored to achieve will be carried forward."

Claudius Petit, co-author of the artistic work, is the beneficiary of the work, becoming aware of his role in maintaining and promoting the essential human nobility. He left us as a spiritual legacy the following provision: " Human dignity can be strengthened through works that reflect your deepest aspirations , even in the absence of an explicit employment contract ."

*** Note:** Secolul 20 Magazine, Number 234, Dan Coma

Source: https://neculaifantanaru.com/en/claudius-petit-co-author-of-the-artistic-work.html

Clear Vision Obeys Only The Eyes That Know How To See

On November 17, 2022

In vain do you have eyes to see, if your vision does not fall within the field of image interpretation that urges you (as a viewer) to extend your visual perception outside the "painting".

I sit on a chair in the airport and wait. It is just a banal, monotonous, bordered seat, among other free seats that nevertheless have a specific purpose: to provide comfort to all the passengers who are about to board the plane. Indeed, it was already an abandoned chair when I saw it, radiating a kind of bitter sadness and loneliness, the eyes of passers-by perceiving it as an impersonal space, a borderline thing, devoid of historicity.

Without ideas, impassive, undisturbed by anything, the chair does not seem at all affected by the perceptions of foreign eyes in the situation of "no reaction" in which it finds itself. He simply waits for events to unfold at their own pace.

Am I missing something? Because this chair, a perfect fusion of art and science, my poor airport friend, isn't so naive as to think I can manipulate time in his favor to keep the seat warm for the next arrival. He feels that I must leave in just a few minutes, and then... then he will be cold, uncaring, apathetic again. Wherever I go, I will remember this chair – this is so that there are no interpretations for the simple situation in which I find myself, because whatever option I choose, I am found in order by reference to a single unit of measurement: the need to feel big in the face of small things.

They all went around this chair, passed by it without giving it due attention, being disinterested in the theme of vision, unconcerned with rendering the visible, the tangible and the defined at the level of experience or emotion, therefore not being able to see it as an artist does: through a kaleidoscope of colors, thoughts, emotions, themes or new possibilities of expression. Is it true that no one's seen this chair? Was anyone aware of its presence? And if any passer-by saw it, besides me, how could they have immortalized it in an image accessible only through the soul?

Leadership: Does the thing you've chosen to match your personality help you use your sight as a guarantee that your soul can interact with a mirror image?

The things no one sees are the things in plain sight, right around you. Alas, and there are so many things in one room – most of them overlooked, as many as there are empty seats in this airport right now. But, it is in vain that you have eyes to see if you do not know how to see things with an artist's eye, and also in vain if your vision does not fall within the field of interpretation of the image that urges you (as a viewer) to extend your visual perception outside "the painting".

And I sat in this lonely chair, as a painter sits in front of his easel, with his back straight, his eyes turned away from the light source, and I practiced my gaze from assembling the qualities of this authentic vintage object, such as: stability, comfort, flexibility and functionality.

Do you agree with me? I would say that the artist's vision requires that quality of the eyes to focus on close objects as if they were some "shadow" characters that work perfectly only in a rare series of books, by reference to an *Alphisinous Escheronaria*, an absolute hidden in an "invisible reality". This, therefore, is what the chair really thinks of me, pointing out that I

have confessed nothing to it of my suspicions of its lordship:

Leadership: Does your location allow you to establish the particular meanings of a still background image beyond what the normal gaze accepts as a suggestion for projecting a realistic artistic image?

Not even if you are a laureate in mathematics, not even if you have three doctorates in the philosophy of science, not even if you benefit from the title of doctor, your sight would still not have been interested in the fascination of this object which, at a moment like this, seemed to want to win the battle against time. As if it were locked in a symbolic world, in an approach to artistic reality, in an impersonal space, where all that matters is obtaining a static image (an optical image or a graphic image) that needs a panorama to produce an idea, an aesthetic phenomenon, an effect greater than the sum of the effects, in a fixed frame.

Obviously, the chair carries the meanings of an overwhelming feeling stemming from feeling the presence of a painter who values that thing capable of giving it a unique, authentic image. Here, the artistic space expands with the help of a "conceptual" look towards a dilated image of the real, spilling unhindered as in a cubist painting towards the remarkable and fresh perspectives of things that I would otherwise have considered uninteresting. I still feel that I am under the impression of a new universe that is constantly expanding using the patterns of a structural association between the separate fragments of phenomena, subtle nuances, reflections, shadows, undefined emotions, all under the cover of a subjective exploration of places, facts, processes and defining concepts.

The chair quickly weighed my body weight, took my pulse, felt the vibration of my soul and did not look at me suspiciously at all, realizing that it was repeating something absolutely ridiculous: the feeling of being exposed to the same *Visus Supra Imaginationem* (sight beyond imagination), in such a way that it must not be significantly influenced by the power of accommodation of my eye to its reality, so that through my eyes it maintains its status as a personified idea.

Leadership arises when the thing that attracts your attention, and which your vision considers as the bearer of a universal image, becomes the reflection of certain circumstances related to your merit of putting soul into everything that gives you inspiration.

Do not forget that everything around you is a reflection of your inner world. Look, right now, pick one thing around you that you haven't paid any attention to. What exactly can it say about you? What can you say about it so that it becomes a reflection of your soul?

Clear Vision Obeys Only The Eyes That Know How To See, and I say this thinking that what I saw at an abandoned seat in the airport, enlivened only by the mirage of an image that can become a memory, beyond what the normal gaze would have accepted as suggestion for the projection of a realistic artistic image, actually represents the exploration of an unknown world, but close to the horizon of my own understanding.

Somehow, my presence there in the airport, enlivening everything around me, could have gone further than that: this chair was as pleasant as it could be at such moments when waiting became more and more comfortable, making me feel like a "decor influencer" who knows how to mix the surrounding elements in such a way as to obtain a special image.

Source: https://neculaifantanaru.com/en/clear-vision-obeys-only-the-eyes-that-know-how-to-see.ht

Columbo - The Embodiment Of The Man Of Moral Integrity And Visionary In Ideas

On February 22, 2011

Subtle details can reveal your true essence, capturing the subtleties and nuances that make up the vulnerability of a hidden truth.

In the murky light of the crime, Lieutenant Columbo proves to be the steadfast beacon of justice, an exceptional detective who knows no fear in confronting the most powerful. In the episode "A Friend in Deed", his superior tries to sway him, to manipulate him, but Columbo remains immune, armed with an unwavering devotion to truth and justice.

When he discovers that Mark Halperin himself, the highest superior in the police force, is the murderer, Columbo is not discouraged. On the contrary, his ingenuity and determination grow even more. In a daring move, he sets up a clever trap, using a rented apartment and his own ability to anticipate his opponent's moves. He throws the bait to his superior, making him believe that it is the apartment of an ex-convict who was being investigated for these crimes that, in fact, he did not commit. To clear his tracks, Mark Halperin was going to bring to justice a man who had a record, but he was not the author of the murders at all.

Leadership: Can you improve the context of improvisation in your actions, highlighting the simultaneity between the content of your own consciousness and the form of the vision in the process of supporting the truth?

Inviting the superior into his office, Columbo subtly reveals a false address, throwing him into the fictional world of the ex-convict in his quest to protect his dark secret. But, the master manipulator, Columbo planned every detail with meticulous attention.

And when Mark Halperin and the police team storm the apartment, and plant false incriminating evidence in the room, Columbo proves to him that he could only know the murderer's address from his sheets on his desk, which were actually specially arranged and exposed . So it just so happened that the incriminating evidence was placed in the apartment rented in Columbo's name, so it was illogical that that evidence would be found there, unless Mark Halperin, himself, intentionally placed it thinking it was the ex-convict's address.

Leadership: Can you value the details that can represent evidence of objective truth, so that your vision is accepted as a kind of mirror of a higher self?

Anyway, the idea is this: if you want to prove your skills as a good detective, you must first inspect the crime scene thoroughly. See what is not "normal". At the crime scene, Columbo sheds light on seemingly insignificant details, finding subtle abnormalities that defy logic. The fingerprints missing from the phone of the victim who answered two calls, become the key to deciphering the whole story. A true detective does not overlook such details, and Columbo, through his skills and impeccable ethics, succeeds in bringing the truth to the surface.

I'll say it another way. Things were placed too strangely in the room where the crime was committed, and the defining element, out of the ordinary, was the fact that there were no fingerprints on the phone at all, although the victim had received 2 calls to which he still answered. You can't talk on the phone in your house without leaving fingerprints, unless the criminal was already in the house, he spoke on the phone, then erased the fingerprints.

Leadership: Can you harness your full potential so that the vulnerability of a truth reveals the fragility and sincerity associated with your exposure to the perception of others?

In this case, Columbo used several elements of criminology to build his case. First, he carefully inspected the crime scene, noting that things were placed too oddly. Second, he studied the relationship between the victim and the criminal, suspecting that the two were related. Third, he used a charade to lure the criminal into a trap.

In the complex world of crime and manipulation, Columbo remains an incomparable figure, a symbol of honor and fairness. Through his actions, he teaches us that the truth can only be obtained through perseverance, intelligence and adherence to ethics, no matter how dark the shadow of the crime. Or, as the writer Arthur Phillips put it:

"When you understand them, people can't surprise you, you know. Their reasons are sometimes hidden, but there aren't many. People are open books, once you've learned to read. This is both a curse and a delight. , but it is an inevitable result when you are a faithful researcher of human nature, which any good detective surely is."

A higher self that you reach through the willingness to dedicate yourself to the representation of an ideal, to always find the truth, is part of the structure of the man who respects the laws of ethics. In this case, your vision becomes a mirror of yourself, reflecting the complexity and depth of your experiences, offering an authentic and unique perspective on reality.

Leadership is about anticipating reality that explores people's vulnerability to the change that learning the truth triggers.

Columbo is the embodiment of the man of moral integrity and visionary in ideas. He does not accept compromises, he never deviates from the rules of justice, he does not accept falsehood and lack of integrity. So, his message is the following: *"never get stuck in other people's reality, but stay authentic."*

Source: https://neculaifantanaru.com/en/columbo-the-embodiment-of-the-man-of-moral-integrity-a

Come Undone (II)

On October 22, 2017

Beauty is tied to the way you position yourself to the most enigmatic moments of life, in terms of assuming hypostases along it.

I am charging my imagination with the need for a strong connection between causes and effects, moments that seem to postpone arrivals at certain stages of a life cycle with multiple interpretations to the longitudinal plane of my heart. I seem to be trying to desynchronize it from an obsessively rational sense, to immortalize it in a symbolism with great implications translated by intense consumption, as an impetus for a new state of mind.

However, I slowly start to slide into a kind of fog, a strange phenomenon of unknown origin, *cannot forgive from falling apart,* in my mind making its way an assumed screenplay by Stephen King. To imagine that they are elsewhere, reason continuing to "shake" what was yesterday. In other words, the way I feel, to the way I approach my luck in future actions beyond the waking state, is a form of art, a madness I can afford and I cannot get enough of. *"Hey child, stay wilder than the wind, and blow me in to cry."*

I am eager to talk to those who do not speak, but they are secretly heard, an imagination that should not be encouraged, as if my memory would seduce what remains of the echoes of an abandoned life, more than I ought to embrace all the power of inspiration and dream, as a special state that can appear anytime, anywhere and to any amount.

As if trying to get away from worldly things, known, painful, as significant as they are difficult to assess, suffocating, destroying, threatening any attempt to get out of the red umbrella of uncertainty and supportive regrets. From an unwarranted fear of life, a weakness that I must escape, an astonishment I do not know how to understand, of desperation penetrated into bones, become one with bone marrow. Which is a lonely path for me.

Leadership: Do you dismiss action in order to bring some shades to the mind that no other tool besides words can bring forth?

How can I untangle a silent testimony, backed up by so many questions, worries and doubts, without tangling it again? A mirroring in someone else, a search for the identity between a real world and a virtual world, could break away the discouraging inertia that anesthetizes me?

I would prefer a sincerity that was emptied of artifice, as with the writer who gives the living word the power of incarnation, to expose myself intelligently to a milder hurting, as I am, obedient and subjected to the great mysteries of art in which the profound meaning of the word is to change the geography of a form of existence that reveals its importance in setting a certain style. Personality, thinking, action, leadership.

When I try to burn to the end so much silence, by spirit and by a written code without consuming myself for good, I take heed to reaffirm the potential for change and the impact that thoughtful actions can have in the vision of Malcolm Gladwell, author of the famous book "The Tipping Point": *Look at the world laid before you. Maybe it seems to you that it is a still, implacable place. It is not like that. With a minimum of effort – at the right time and place – everything can be overturned.*

The lesson of the critical point in the darkness of silence in which I plunge deeply, part of the center of my troubled universe, is that if you do not provoke the change, you end up enduring it.

Leadership: Can you control what you find about yourself without having great expectations from the "beautiful" that by having no concept of pleasure becomes exclusively an internal affliction?

For the first time, a drop of blood from the pride of being the owner of an "immaculate dream", runs down the edge of a poem announcing the resignation in the face of MUST, *trying to stay blind to the hope and fear outside.* That neither logic nor intelligence, but a only the mystery of a thought unsolved to the end can know the ultimate reality of the confrontation between the condition of a prisoner in "Something unreal" and the experience of a "Lost, in a snow filled sky."

I could place myself at any time at the forefront of the truths revealed by this isolated experiment, affected by my own placement behind an unexplained feverish state of conflict between past experience and the unknown I face, what is apparently a state of semi-consciousness in which I tend to think I'm sleeping, a hallucination that must be accepted calmly.

For a sculptor like Lorenzo Bernini, beauty gained a sense of self. He found that the most valuable asset of an artist was not to make beautiful and comfortable buildings, but to invent various faces in serving little by little the bad and unadjusted parts of necessity, to do beautiful things, so that this shortcoming becomes useful to such an extent that, if it did not exist, it should have been invented.

It is better not to blame yourself for any inconvenience in your life, close to the most secret reality, to the deepest reality of serving a state in which the joy of the little disappears. The pain of inner fire and your own exile taking its place. Beauty is indulging in any reflexive gaze on itself, but it is forbidden to a state of exhaustion that is neither sleep, nor dream, nor vigil, which only discourages you, making you forget even that you exist.

Beauty in art is related to the permanent unveil of a deep reality in positive terms, the way you position yourself to the deepest and most enigmatic moments of life in relation to the hypostasis along it: that of an unmatched creator and that of a prisoner of your own thoughts and emotions.

Come Undone sets in when you choose between the intensity of emotions and their expression, the only result being art, the unique miracle of creation that we call "a forever open wound" or "a self-experience", uninterrupted, very intense, excessive. Which can result in a variety of content available for viewing from a compositional precedent called: "momentum towards knowledge and originality"

*** Note:** Duran Duran - Come Undone

Source: https://neculaifantanaru.com/en/come-undone-II.html

Come Undone (I)

On October 15, 2017

When inspiration tangles you, there's nothing left to do than to untangle it.

I have noticed that during the day I am overcome by a state of intense unease accompanied by an enticing challenge to read everything, a keen desire to inform myself of any unexpected variations between the longing for truth and the fear of not allowing it to ruin me. I can anticipate later life tendencies in a mystical-tempting chiaroscuro, with the same pressing care that the artist tries to reconcile the tension between the content he has to play out and the aesthetic form of his creation.

My anxiety is the artist's torment to define a horizon of knowledge, open and practical, through the prism of a creation that deliberately mixes the register of the miraculous with that of the supernatural. The only term that seems to be missing for full expression is color, or more precisely that expression of color capable of being purely pictorial essence. Here, I feel a total perplexity, accompanied by a strange pain due to a thrill of worry, my imagination springing out of a depth full of secrets. That I know nothing of, that I cannot include in the desperate adventure of self-discovery, but one which lets out a decisive and resounding answer:*"I've been waiting for you ! "*

I hope that I will find another opportunity to make up for the cause of this dark, chaotic, desolate, abysmal place, to which I owe a monthly "rate."

When inspiration tangles you, like a tightly knotted noose around your neck, throwing yourself into a dangerous spiral of uncertainty, replacing the tendency to detest or even to hate yourself; when you wake up in the terrible madness of the insanity to insist, to seek and espouse an escape, a release of suffering, an escape from the red hell of despair, there is nothing left to do but untangle it, to break away from that acute feeling of denial of the moment. *"Who do you need, who do you love, when you come undone?"*

Words, playing me déjà vu, for proof of the identity between Everything and Nothing, suggesting a consumption of force, a restraint of physical energy, but in perfect communion with the universe, that the soul depicts in a momentum of the ephemeral sublime, arriving without failing where it is directed: towards the center of the sphere of fearful curiosity for what will follow.

Leadership: Can you express the image you have in mind, about what you experience in direct relationship with the act of creation, in the reality of an experience that simply softens you, but makes you feel alive?

No one can surrender to what is collapse, retreat, sliding into the abyss, what human understanding would be tempted to regard as a careful delimitation of what cannot be shared, globally or in detail. But you can always express an emotion, a certain mood that convinces you of a certain fact. *"Is it something real?"*

I'm thinking of getting rid of a burden or obligation that hollows everything in me gradually, on the wavelength of conscience burdened by certain prohibitions, depending on the situation and circumstances of a bizarre combination of "breath and anxiety". At least the way in which I see reality, that beyond it is me, a Creator of feelings and sensations, employing and integrating a multiplicity of hues, values and experiences, manages to compromise with their own content. With the deepest and most awkward thoughts. As a

dominant effect, throwing themselves either into obsessions or ruin.

There can be no other explanation for this strange situation, as an isolated experiment affected by the hazard, which seems to be attributed to confusion or exhaustion, anxiety and worry, for they also devour the artist who has become a slave of the sin to understand how important is the courage to be honest in art, even if sincerity is painful, often punished. *"I swear I've heard it before."*

Here the reader has the opportunity to reflect on his own relation to the newest approaches to the condition of man, to be a being living in support of a high frequency activation, meant to connect his personality to the higher self. Vulnerable to the image he experiences in response to situations in fact produced in secret but with light and shadow effects, *to the hope and fear outside.*

Leadership: Are you able to conceive the perfect creation that represents a self-affirmation that does not contain the negation of your own condition fallen into the hiding of a world that has reached its limits?

Responding states that respond to purely psychic situations intimately linked to the content of some evidence of soul pressure create uncertainty as you go on the idea that you will never find anything where everything once was. Atonement through the fear of imaginary acts that you are afraid of, because hidden things can be revealed at any time, even if they are not revealed, are in the vicinity of the naive sincerity of despair.

After each mirroring in the painting charged with shadows of my image, in a frame of the "Black Experience" type, I cannot update my state and improve it in a tone of authenticity.

Here, it should be mentioned that I am not far from a story full of fiction. It is true that a self-affirmation in the field of art is an effective engagement in a symbolized universe, as if you wanted to conquer everything, as if you had time to master everything. But it is equally true that in art, one who rushes too far into fiction, wandering as in a trance, through a labyrinth of emotional, incredible, unexpected confessions, must assume the negation of his own condition fallen into the hidden of a world that has reached its limits.

The denial of one's own fallen condition to a world that has reached its limits is an upside-down statement, a characteristic and a condition of contact with an imaginary world that prevents you from seeing things as they are and can often lead to anxiety or depression.

The manifestation of a state of anxiety is the consequence of my relating to the creator status, enrolling on the path of modeling the reality that consumes me, during which I build and consolidate the relationship between what is intimate and what is in the outside world.

The creator, at least in the way I look and accept my madness to deny what already exists in my being, with which I have the pride of being already learned, is the man who knows how much a hidden and unfinished work costs.

Leadership is like the act of creation that tests your ingenuity, qualities, acceptance, and self-control: first you have to evaluate your state of mind, then dig out of yourself some hidden truths, and in the end, you must associate your image with everything people need to know about you.

The act of creation committed in a journey of self-discovery is a cumulation of the artist's attempts to define himself, but also to redefine a horizon of expectation whose vastness must not hurt his pride of being above understanding other people.

Come Undone is the final stage of exploration of self, you feel that everything is taking on the proportions of an experience designed to highlight the restlessness of an artist who confides in his creation: *"I cannot update my state and improve it in a tone of authenticity."*

*** Note:** Duran Duran - Come Undone

Source: https://neculaifantanaru.com/en/come-undone.html

Come Vorrei

On August 28, 2019

The story behind the epic of life is the picture of a guessed, interpreted, but little-known world, to which you must always add something.

Long ago, a garden full of roses won my full interest. The force with which the roses are incarnated individually, in many worldly conceptions, in what is called "well-being", is built around an approach to modeling the self, between truth and transient things. Here I discovered for the first time the fascination of flowers, the natural landscape and the carefully chosen art and finesse, from which you feel attracted by that artist's curiosity meant to observe in every detail a new representation of reality based on a formula with emotional extract: "It's too little of everything that should be said."

But it is quite sad in life not to have to walk around such a corner of heaven, ideal for a plus of life, when from every moment, peace-bearers, with profound implications, the artist's talent to make it possible to reach the absolute and enter into another phase of the creative process can be reaped. The perception of a person, or what they think, is a pure reception of the values of the pure spirit, of the vulnerable existence forced to reinvent itself by its supreme force: love, which Leonard Cohen at one time recognized as a piece of the heart of a man of great character.

Now, when I write all this, I can only meet that moment of emotional vulnerability, as in a dream that I continue to experience in silence, with nobility, with grace, by recalling the unspoken joys and the imagined beauties, in the middle of a painting inscribed in the dimensions of an intense red that easily transcends states, thoughts, divine light and diffused concepts.

The memories still haunt me, comfort me with words, with creative impulse, with thinking in images, lifting me with delicacy, with nobility, with pride, at the height of an alleged revelation of the soul. But they never overwhelm me with a content of 100% expressive force. Because what returns to memory, what allows itself to be found at any time is probably sad, painful and brings about disillusion, like a mother's embrace that you want to extend repeatedly, but never feel coming ever again.

Leadership: Can you increase the impact between what makes you feel one with the soul of another being and what you present to the world through the filter of similarity with a fundamental element of your visual environment?

This moment of the so-called immortal, endless, captivating and endearing memory, complete with chromatic refinement and stimulated with a new flowering of roses, is intensely illuminated by the subtle pleasure of a pleasant company, in honor of an emotional quality with which it the color red is invested: the passion to live by self-giving, by sincerity, by aesthetic fulfillment and by the stories of others. *Ci sono giorni in cui non dormo e penso a te...*

Unquestionably. I let myself be conquered by the novelty of the encounter offered by another kind of aesthetic intervention, another assortment of breathlessness of mind and soul, which absorbs you completely, without escape, in a whirlwind of attractions of the beautiful, of irresistible temptations, feelings with a strong effect in a universe I call so dearly: My Universe. The roses have the charm of bringing those very special people near you, whom you cannot separate from. *Come vorrei che tu mi amassi a modo mio...*

For a young and casual girl like her, roses do their best to convey what words often fail to do, facilitating entry into a world without borders, in a world that ends nowhere. It was like my discovery of another life, a spontaneous way of transcending knowledge, permanently enriching the perceived content with one imagined by the force of expressing in image and color a complex inner world. *Come vorrei che questo amore che va via...*

Leadership: Can the content rendered by the image of your creation be perceived as a sign of superiority in transmitting a diverse range of emotions, depending on what you want to experience through a demonstration of confidence in the value of the proposed artistic act?

The content rendered by the image of my creation, the rose seen as the protagonist of an authentic life story, can be perceived as a sign of superiority in transmitting a varied range of emotions only when they appeal to the seductive idea of timeless elegance, presented in a new way around a sensitive subject, of a romantic and artistic aspect at the same time.

Thus, I induce a certain positive perception of myself, a certain amount of sensitivity that places me above the areas of material interest and transform me into a source of expressiveness which finds no equal in the world, especially on leadership.

She smiled at me. I offered her a Double-Delight rose as a sign of respect for her power to capture attention, to provoke the imagination, to convey states, through the combination between a vivid poetic of the dream and a disguised version of the gesture of covering one's mouth, as when caught by surprise. *Senza parole*. No resistance from her.

Seen with the eye of admiration for the beautiful, the rose makes the transition from instinct to feeling.

She was gentle and loving, endowed with the ability to look beyond the appearance of the one who holds her captive in the moving, uplifting, suggestive picture of a guessed world. The "tamed" version of expressionism. Her beauty seemed to have that quality of artwork that makes you understand what is ambiguous to you, to unravel the great mystery of the autonomy of artistic language in a way that pleases you. *Senza cadere in una nuova gelosia...*

To belong to nobody, to not belong to any sphere of painting, to live like an exile, is a damn painful feeling. I had to address my heart, like an artist who discovers the delicate touch of nature. This being so cute, polite, beautiful, sincere, spiritual and unique in this world, I will never forget. Just as she will never forget me, because the roses have already created that subtle experience of a good mood, transformed into a feeling of warmth that constantly nourishes you with the magic of an *illusione di un bell'aspetto per sempre.*

We had the opportunity to see ourselves, quite randomly, in a moment full of sincerity and tenderness, anticipating the aesthetics of the three criteria of human fulfillment: the charm of being empathetic, the grace to give meaning to life and the strength to move forward. We remembered our first date, and we behaved just like roses that bloom all year. Their powerful and conquering fragrance, so sweet, pure and sensual, could only be felt through a beautiful combination of words: "the nobility of the soul and the elegance of small gestures".

The value of the artistic act proposed by a beautiful lover can be expressed by the attention given to a moment of sincerity from which it is possible to revive that attitude related to nature, but especially that attitude of spirit, humble towards the greatness of the creation called *"Starmi Vicino".*

Come Vorrei highlights the instinct to preserve the moment, the state and the feelings of an artist who refuses to alienate the painting that he still considers unfinished, always finding something to add to it.

In the name of love and art, expressed through the red of roses, it is important to never think about how much the constant called "now" will persist, but to permanentize that state of non-separation that the first meeting rather slips into an astral projection, than in the physical plane, in the picture of a guessed world, interpreted, but little known, to which you must always add something...

* **Note:** Ricchi E Poveri - Come Vorrei

Source: https://neculaifantanaru.com/en/come-vorrei.html

Complete Power To Influence

On March 26, 2009

Reduce the tendency for people to orient in a wrong direction by helping them to clarify their feelings, motivations and aspirations.

At the beginning of the movie "*Meet Joe Black (1998)*" there is a discussion between Bill Parrish, general manager of Parrish Communications, and his small daughter, Susan. Bill was not only a strong, erudite and intelligent leader, but also a man of great spiritual sensitivity. He did not want his little fear to turn into reality. His thinking was clearer than that of Susan, who was still quite young and careless in order to assess her real values and beliefs.

Susan wanted to marry her boyfriend Drew, but Bill sensed that between the two of them, there was not that enthusiasm, that passion characteristic of people in love. He gives Susan a piece of advice: *"Do not listen to your mind, but follow your heart."*

Leadership: Can you assess people's true values before changing them, bringing to the forefront of your attention the strengthening of their attitude toward choices that qualify as "a manifestation of slightly exaggerated affectivity"?

This discussion between Susan and Bill had a positive effect because it led to clarifying her feelings, and a thorough understanding of her own emotions and thoughts. Bill's counsel had the power to determine Susan to come to herself, and to separate from what does not match her true feelings.

This is an eloquent example of how a leader manages to influence people. A good leader acts with the people around him just as acted Bill Parrish with his daughter. He gets involved in helping others, without becoming "disturbed". A leader does not penetrate into the private lives of other people in any way to denote disrespect that would put him in a bad light, or that would degrade in any way his image. He manages to diminish people's impulse to orient in the wrong direction, redirecting their motivations and aspirations to an ideal that correspond to their true values and feelings.

To guide people in a different direction from theirs, means being able to discern what they feel, to assess the true values and beliefs, to know where their attention goes, where they channel their energies, and to help them clarify their feelings, motivations and aspirations. If the most precious values of people are affectivity, material comfort and religious faith, and in the last places social recognition, friendships, good reputation and performance, then the leader must find a balance between protecting these values and promoting them, without arousing a defensive reaction from anyone.

Leadership: Has the sum of all your beliefs and convictions been formed as a result of self-recognition within the perimeter of a deep relationship between the power to be heard and the need to create a favorable image?

Leadership is influence. Just as a Lego piece you can link only with another piece of Lego in order to frame something – so your thoughts and feelings must be first bound to those of people around you that you might, afterwards to redirect their perceptions into the direction you want. But even more important is the self-recognition produced in the perimeter of the relationship between the power of being heard and the image you show to the world, so that what reflects the aspects of existence that you ascend to a level of wisdom is supported by the small victory of faith not to give in to external pressures.

The only way to lead people into a new direction is to anchor them in your thinking, in your feelings and perceptions. This anchorage is like a blessed shelter that removes any doubt to people on the choices they make, protecting them of unhealthy thinking. And this shelter, which must meet both your beliefs and theirs, need to fulfill them certain needs or desires, not to turn into a trap from which they cannot escape.

Just as a company has no place in a market in which it cannot be the best - so your intentions to change the perceptions of people do not belong if they are not the best and the most honest. It is always difficult (and also risky) to trust a man whose values and beliefs are much different from yours, or if they draw away from the ethics that they comply and follow.

After what has been said so far conclude that complicated recognition itself is formed from the equation "listen to your heart before listening to your mind" considering that repeated experiences that affect your moods depend less on professional life, and more on that invigoration of the idea of "confession of sincerity" that takes place before a favorable decision is made.

In leadership you must learn to assume the power to make yourself vulnerable without being hurt, and to cultivate the power to recognize that the need to link the fragile part of your personality to the approval of others varies according to your efforts of reminding yourself how strong you are.

The Complete Power To Influence is the ability of the leader to get a positive response from people consisting in changing and reorienting of their thinking and feelings towards (and concordantly) with an objective reality. Percentage that guarantees access to their system of values and beliefs, and that gives you authority over them, will increase significantly if you only manage to convince them that your decisions will bring them a hope for better, peace of mind, and professional success. Do not allow people to acknowledge themselves defeated by a thinking based on some feelings that will evaporate over time, to instill them a new winning spirit in a way that you could also take advantage.

Conclusion: The power of influence is a true science of manipulating people's emotions and interests. However, it requires a good knowledge and a good interpersonal communication with people you interact with.

The question is whether this manipulation is beneficial. The answer is positive only when the goals are noble, when the benefit is for all people involved in a situation.

Source: https://neculaifantanaru.com/en/complete-power-to-influence.html

Concentrating Your Gaze On A Dream Of Divine Inspiration

On June 30, 2020

Great Science is the objective measure of a soul displaying its body in surrealness.

Throughout my life, lovely, intense, responsive to the subtleties of art, I was blessed to be able to see and experience the divine power of my inner being in terms of looks thrown over an aesthetic fantasy, the Enlightenment, the metaphor that requires a gaze shaped only by souls with high spiritual values to be truly understood.

And the path of my art was, is and will be the secret of an expressive and bright look, thrown into a dream that always rediscovers its reality in another world, made of words, but living according to the rules of a continuity of what I would like to I call *"The color of a soul cloth stretched to the bright tomorrow*." Especially the expressiveness of the stretch of a hand that can grasp the chosen fruits of art and science, is rediscovered from the eyes cast by the artist in the depths of a soul whose reality, full of charming colors, is illuminated by a form of involuntary imagination made to experience the uplifting feeling of a captivating story, written as if by Borges.

An entire arsenal of the imaginary floods the view of the artist who softens his brush in his soul and paints his own nature in pictures full of life. I think I knew how to see what few can see, in a dream with many mystical connotations, and I saw a sun, a sunflower, a field full of flowers that complement any garden design, their various, enchanting colors, the green of the grass, the blue of the sea. All passed through the filter of an attentive but gentle gaze, beyond the words spoken by a writer endowed with a painter's conscience.

Leadership: Is your background deeply related to the art with which the artist knows how to keep the resemblance and, at the same time, to beautify the original of an image of himself that takes him out of temporality, projecting him into eternity?

The novel of a lyrical and artistic creation is born in a unique, moving, expressive universe, where two souls become one, each attracting to the total union of desires, thoughts, emotions. Every beauty of nature becomes my likeness. Of course, for a writer like me, with the hand of a surrealist artist, any part of nature becomes a dream of great significance in the perimeter of a soulful, righteous but imposing utterance, which acts like a painting canvas, properly primed in the middle of the night, with diamond sparkles, to be expressively perceived with the help of a symbolic and visual content, as a release, an absolute need for serenity.

Painting is as dear to me as the pen, they both transpose me into a new world with fantastic flavors. And if I have always had two enchanting lives, characteristic of a creation full of good taste, receptive to beauty, it is because art has changed my horizon at a time when the dream, contained in an impartial state of reflection of nature, did not allow itself to be disturbed by the uneasiness of the world in which I considered myself no one's.

And if the great Creator wrote in a universal dream the story of these two lives linked by an act of symbolic conversion, with the spell of a light miraculously incorporated into the painting, precisely in the field of the invigorating power of this Red-Yellow combination, it is due to the power my belief in some kind of well-interpreted oracle that foretold immortality in a kind of trance.

A trance that separated me from the lives of others, helping me to escape from temporality,

to detach myself, to reevaluate myself within thousands of years, as an act of achieving a balance between vision, virtuosity and mystery. And I was a flower, a sun, a sparkle in the night, through contact with the aesthetics of the creative self and creation related to the actual engagement in a symbolized universe, perceived in pictorial matter. I was Borges, but I was also Leonardo DaVinci, fulfilling the role of traveler between universes, between heaven and earth, between millennia – memoirs, memories, diaries, and all this with a single pen that still behaves like an authentic brush.

Art is the physical state of man transposed into a dimension of the depths of the soul.

Only the Creator is my witness to how difficult it was for me to become a Creator, like Him, in a dream in which flowers take the place of words through the whole appearance of an old creation, renewed on the idea that a supernatural content is in principle miraculous and prevents the receiver's awareness of a specific meaning of the gaze. By looking at yourself differently, you look at yourself the same, but in a dream that repeats itself, distinguished by the originality with which the artist, mastering the technique of brushing, approaches the concept of an immortal soul by organizing a special virtual meeting with the great Demiurge.

In an intrinsic way, the study of a work of art can personalize the deepening of the meaning of an existence subordinated to the power of the dream. And here it is appropriate to make room for the famous writer, Jorge Luis Borges, to enter the territory of my spirit in order to reveal the essential form of what is happening to me at the subconscious level:

"Sometimes the thought strikes me that any human life, no matter how tangled and rich, consists in reality of a single moment: the moment when man realizes forever who he is. Starting from that indescribable revelation that I tried to guess, the Carriego character in my story is Dr. Carriego himself in the real world. Likewise, starting with the book about Carriego, the writer Borges who really polished me is the same Borges, the rational man in a dream called life."

The fundamental law of science that combines art with spirituality, invoked and promoted by the enlightened, is to metamorphose into a liminal being that exists partly in one dimension, partly in another.

Concentrating Your Gaze On A Dream Of Diving Inspiration could be reduced to a form of imagination that involves transporting the self into another person, so that you can find yourself at a deeper level of reconsideration of art from the point of view of approaching a potential existence that is expressed through substance and energy.

Source: https://neculaifantanaru.com/en/concentrating-your-gaze-on-a-dream-of-divine-inspiration.

Confession Of A Dying Man

On April 02, 2009

The true value of life is measured by the impact we leave on the hearts of others, not forgetting that we are part of a greater whole.

- I have a well established plan from now on; i will save you all I will close my eyes without anxiety. I will leave you satisfied with me; You will see. Ah! my dear resurrected love, I have dragged myself so long into a useless and wretched life. Please don't deny me the immense joy of finishing it usefully! I, who left only unhappy people behind me, starting with me, let me make a few happy in the moments I have left ! If you only knew how desolate my soul and life sounded during the last eighteen years; let me fill two hearts in which I shall survive and live longer than I myself have lived.

You call this death? It was dead when I was in Vienna, when I numbed my heart in the tumult of the senses, when I threw my one-night loves and my vulgar scandals at the feet of passers-by, then yes, I was really dead and buried in the fruit of the orgy. Instead, now, my heart will live in love, purity and gratitude for these beautiful children, whom I will save and marry! Christiane, I beseech thee, by the love thou hast kept for me, do not vex me for this revival of our past in their future.

- Well, so be it, she said; but let's go together.

Leadership: The regret of a wasted life can be lingering, but is it never so intense as to cause deep suffering like when you know you can do good?

The confession of a man at the end of his life, or in other words, the regret of a wasted life and the desire to do good, suggests a sincere confession. We don't really know if he is a good man or a bad man. However, this sincere confession, having an intimate and personal character, reveals the deep thoughts and feelings of a character who understood the triumph of life - that of leaving something behind, living through someone else, reviving the past in the future.

And if the regret of a wasted life can be persistent, it is never so intense as to cause deep suffering like when you know you can do a good thing, but the world is not grateful to you. In the end, the true value of life is measured by the impact we leave on the hearts of others, relative to the idea that only genius can achieve absolute love, or that the measures you took were justified and correct.

This text highlights the feeling of regret of the character, who considers that he has wasted his life, leaving him nothing but a kind of piety, as happens every time you know that you are walking, literally, in the footsteps of a saint who he wants to leave behind him a sign of the existence of divine goodness. Carefully, if we explore the reasons for this regret, which can be various - wrong choices, missed opportunities, wasted time unnecessarily - we will find the following explanation: that everything that is truly lasting is obtained through the sacrifice given by the sincerity of the soul.

Leadership: Do your inner dialogues reflect true regret and a desire to do good, affecting life-changing actions for others?

Man remains man, with mistakes and regrets, but also with the ability to find meaning in

goodness that transcends time. And this is where the desire to do good takes place, representing the triumph of spirit over matter, a small symbol of those defeated by the causes of life, but made immortal by the imprint left behind.

Despite the regret, the character shows a strong desire to do good in his last moments, from the perspective of an overwhelming vision: "better to die with good thoughts than to live on with bad thoughts". This desire can be seen as an attempt to right his past mistakes and leave a positive legacy.

Then it's about the tension between regret and hope. We observe an interesting tension between the regret for a wasted life, without major achievements , and the hope to do good in the last moments, a fact perceived as a kind of " I take my revenge with a sharp and thick , in - one way or another". This tension is clearly explored in the text, revealing the character's inner struggle with a kind of hidden sadness, with a darker demon than a content-impoverished consciousness predicts.

Immeasurable dedication to one's convictions marks the boundary between ephemeral existence and spiritual immortality, regardless of one's age status.

He knew too well that a life wasted by death was not honorable, so he joined those who retreated to the spiritual fortress called Sosthieen Karsthis , that is, he brings out a jolt of humanity, of light and good thoughts, a jolt of joy believing that , that's it, the criteria at the origin of evil have gone bankrupt. Indeed, every man should absolve himself of every fault at a given time. In fact, the criteria of good and bad represent the escape from pain and the search for joy.

Death is always seen as a turning point: something causes the character to reconsider life and take a new direction, even if the triumph of good over evil has not yet been achieved, but remains pending. Leadership, too, must explore how this imminent prospect of death affects the "noble", causing them to make certain ethical decisions. The following questions are important:

Who is the dying man? What are the reasons for his regret? What exactly does he regret, and how much? Can you explore the concrete reasons for your regret, giving specific examples from your life? What makes you want to do great good? What is the motivation behind your desire to do good? Is it a desire for forgiveness? To fix your mistakes? To leave a positive legacy?

How do you put your desire to do good into practice? Can you present the concrete actions you take to do well? What is the impact of your actions? How do your actions affect those around you and how do they change your life?

Leadership must include flashbacks, those moments that reveal significant aspects of your life and the reasons for your regrets about what you could have done but didn't.

The confession of a dying man leads to the following conclusion: "The mastery of our spiritual activity is a remarkable historical fact that demands piety, but does not accept the mercy of fate."

This powerful and evocative title provides a clear picture of the man who cannot change his own destiny, but has the power to change the destiny of others. Exploring in detail the themes of regret, hope and death, offering a moving and meaningful story about a character seeking forgiveness and redemption, we actually understand that life is not necessarily a

process of learning, but one of remembering.

* **Note:** Alexandre, Dumas - The Hand of Providence , Vestala Publishing House, 1993

Source: https://neculaifantanaru.com/en/confession-of-a-dying-man.html

The Confessions Of An Art Addict

On January 17, 2018

Give a deep expression to the content that you create, pointing the way to what is your own.

I was destined to achieve perfection, the concept of confession of truth as a way of life, instantly punished by the brief reformulation of beliefs that constituted indispensable prerequisites for intelligibility, the cultivation of the mystery, and the reception of beneficial initiations in personal spiritual evolution.

The mystery, the invisible face of the reality I was struggling with, the instrument of intellectual work that could be personalized in many ways, like the strings of a violin echoing in all the crumbs of the universe, deepened into a process of identity transformations with a difficult to predict end.

Predominantly, I liked the idea of using the start and end of an action to manipulate a reality that does not exist and to find connotations other than a mere reflection of a moment of genius, in order to win, at any cost, a game known only by me against an Ego who had put too many masks over the soul.

A genuine creator takes his duty to truth and higher values, enabling a conversion of depth that can resonate in universal consciousness.

Accepting the possibility of building a picture of perfection, in a tempo exaggerated to the extreme, under the pretext of honoring a clear understanding of truth and duty to God, became plausible a major change of the self, a conversion of depth, a magical transfiguration of a situation that in everyday life might not have seemed as interesting. I did not know, however, that this manifestation of response to all that troubled me would have a special echo in the universal consciousness.

I am not referring to self-filling with suggestive images and writings in a language that is somewhat differentiated on dialectal areas, remarkable by the depth of the realistic expression of a wide breathing in the vast space of the great sensibility compositions of art.

But to a filling of the possible motives upon which I had imprinted an unmistakable vibration, especially through their strong individualization, through a mental change, thus enrolling in the most advanced substance of the use of meaning and meaning given to the forms of the intellect in the labyrinth of the pure word.

Leadership: To emphasize meaningful content, do you focus on a form of communication that appears modeled in a vividly projected light over artistic virtues?

Higher reasons and immediate practical reasons, such as total abandonment in a personal success or the quality of a vision that rises far above the clichés and prejudices of the times, had a similar evolution to that of the universe from which the concept of the artist to create through the perspective of a slightly distorted reality is part of.

At that time, I did not know that in this manifestation of art and soul there is also a coincidence between similarities and assumptions that create a totally false illusionary world,

but in which I strongly and stubbornly believed. They were concentrated in the very expressive suggestion shown only by a painter, of a feeling that convinces the perception that you mold it to the image of something unique, non-repetitive, which is "imprinted" directly on paper and remains fixed there with the final thoughts of a lone, but not defeated hero.

The most important artistic virtue is the collage: an artistic process consisting in composing a painting by sticking together heterogeneous elements. Writing is an image of perfection that lies behind any process of receiving artistic creation from fine and different elements. By exploding, they advance towards a model of originality that is highly compatible with a vision that offers innovative ideas the possibility to take shape and materialize.

Leadership: Do you fully respond to a perspective of reception and interpretation of reality connected to the meanings of a work that impresses not only through the confessions of the confessions, the comprehensive images, but also through the consistency with yourself?

From "Foucault's Pendulum" I retained that the world is full of wonderful correspondences, of subtle similarities. You have to penetrate them and emerge satisfied from their room, to let yourself be penetrated by them with the help of the dream, the oracle, magic, which allows you to act upon nature and its forces by setting into motion the similar through similarity.

Words go alone looking for Someone, manifesting themselves in expressions that you may need when you design a colossal work of the type Fine-Art. Through the logical judgment of a situation you reach certain conclusions or points of view which, in turn, can cause emotional reactions.

Of course, the quality of cognitive activity that produces the most fertile orientation of my being, transformed into a special mystery, almost always impossible to untie, is signaled on the length-wave of curiosity. At the same time, it produces a form of communication through the rediscovery of the importance of artistic language, a pendulation between contraries, a permanent ambivalence, grounding itself between the reflex of momentary experiences and aesthetic pulses, unconfessed, tied to the requirements of the highest form of my nature: the power of creation.

Added on the ascension ladder from reality to feeling, assuring the transition from the figurative representation of reality to the expression of the essence of things that revolutionize artistic language, all of these fit in the space of production of new forms of generating unique value attributed to writing.

Consistency with yourself is required as a basic rule in perfecting a work when to the expression of essence of things contributes the expression of the soul updated in the plan of logic or the multitude of feelings that test you whenever you want to change the "background" of an image.

Any NOTHING can transform into A MASTERPIECE only with the help of writing, just as the central figure of a picture completes and strengthens the emotion produced by the image in its entirety.

Try to find a certain state under the cover of words, a way that you want to exploit through the visual perspective, marked especially by the black and white film of a life that is considered brilliant by precisely this concentration force in a single figure of comprehensive ideas that emphasize the feeling of verticality of the work.

The Confessions Of An Art Addict lie in a fragile balance, between the passage of the road that is opened by the attainment of perfection and the image of the self that coincide in a large proportion with that reality of diversity in unity.

Source: https://neculaifantanaru.com/en/confessions-of-an-art-addict.html

Confessions Of An Incurable Alchemist

On February 18, 2018

Get so friendly with science that it will do everything in your stead.

Ever since my teenage years I have understood how naïve it is to give meaning to events by classifying them as "coincidences", the more so since my attention was focused on things that were of interest only in terms of the value I was attributing to them on a symbolic level.

It all happened a certain way, enigmatic as a Borges riddle, because things, along with the passion of turning them all over, were an attempt to find the hidden plan of providence, a subtle form of making the banalities of life be significant even in contexts like: "I did not find it relevant".

With obvious satisfaction, I would access things as open doors to an empire world, treating them with that obsessive meticulousness encountered only in those born with a predisposition for art and literature, just as the famous Talleyrand would rearrange the books in his library: he would put them back, he would let them so that he would pick them up again, he would examine them as if they were alive and this exercise, giving his thinking the depth of experience of centuries, gave the writing an elegance that their authors were often deprived of.

Of course, I could not ignore the fact that their essence could be changed at any time, in the way the artist dilutes the paints to obtain a different hue, along with trying to frame them into a *mysterium magnum,* in an image with several themes derived from science, with sight raised to an invisible point called: fiction.

If alchemy is a world reborn by applying the method of comparison, then I was the artist who painted its symbolism only with its own blood. Science is a kind of magic that is found in simple things, but so unseen to the normal eye.

Leadership: Can you change the meaning attributed to the creation you are experiencing by reference to things that define your authenticity, situated in contrast with the strict requirements of certainty?

It can be seen that the enigma was a part of what defined me as a discrete person, especially when no one could understand me beyond the backwards image of the same perspective of receiving art. The imaginary stemming from the obligation of opening a window of anticipation of the heavenly world, which begins with *Aleph* and ends with *the Reflex of the Invisible,* was a convention required for a symbolic purpose. And through this, to allow myself the attempt of rising above human understanding.

The meaning of my creation was justified and directed toward God precisely because the world of my fantasy, through the multiplication of forms of expression, had no end.

Sometimes I feel trapped in the middle of the investigation of hidden information, a pleasant confusion of remnants of certainty, a subtle contrast between the exuberant fantasy and the way things really are. And because of this, I did not know what was real and what was happening. As if I were myself trapped in Pandora's box, without being able to relate to the hope called "the synthesis of the plausible" that could have released me at any moment.

This reminds me of the words of American writer William Shannon: *"A person of true faith travels, not without difficulty, to the heart of mystery. Such a person is making his way through the darkness of his own mystery until he discovers that his own mystery and God's mystery merges into a single reality, which is the only reality."*

But this reality is similar to the inability that challenges you when you find a truth you cannot approach, one that nobody wants, which exceptions cannot overturn, because it retains the same value today as it did in the past. Caught in the whirlwind of an inexhaustible "game of shapes", up to its representation in a material determination that distorts the very understanding of the message and leads to serious mistakes of interpretation, you are finally compelled to call upon the plausible.

Leadership: Do you know what should be done and how it should be done so that you may end up redefining yourself in the direction in which creation is revealed to you as a calling towards mysterious things?

Playing with matter, making art out of its constitutive elements, is like thanking the devil for the incandescent hell achieved in a nuclear energy transformer, personalized by the surrealist collage of precious expressions, filled with a meaning that escapes the auditorium, by using argumentative connectors in the plan of meanings and contrasts of conceptions.

He who doesn't know how to produce the perfection of an artistic symbiosis of any shape of matter in the plan of expression is not a real alchemist.

Nicolas Flamel, the creator of the Philosopher's Stone, once received a visit from a noble named Cramoisy, who had been sent by the king to find out the secret secrets behind his fortune. He finds out that the mystery of the great fortune has its basis in the realization of immortality, which can only be conquered by the triumph of the spirit over matter, by the transmutation of what is human into what is divine. Before leaving the house, only one aspect was brought to his attention: to keep it a secret !

A man who redefines himself in the direction in which creation is revealed to him as a calling towards mysterious things, is absorbed by the so-called science of plenitude that belongs to a hidden causality, starting from the interpretation of isolated observations and especially from a series of analogies.

Being an alchemist means to become so friendly with science that it does everything in your stead. But for this, the first condition of the Philosopher's Stone must be fulfilled: the direction in which you go must be filled with an abundance of hidden meanings and subtle suggestions, elaborated with great sensitivity and creative force, so that the secret never loses its power.

The secret of leadership, as in the case of alchemy, lies in widening the horizon of interpretation and application of knowledge. In other words, activate your function of creation and personal assertion as a product of an ubiquitous causality !

The Confessions Of An Incurable Alchemist stop at a single axiom: If you consider yourself the absolute master of a science, it means that you have expressed the certainty that you can reach the Absolute by respecting a primordial condition: that of not revealing the true face of things.

Source: https://neculaifantanaru.com/en/confessions-of-an-incurable-alchemist.html

Confidence In An End Forgotten By The World

On December 10, 2015

Evolve according to the convention between being limited and being superior, by looking in you all that you think you could find outside yourself.

I do not really remember who I was. A quite fragile man, unfortunately, across the form it took the cliffs of thoughts crashed into the sea of self-illusions. For I felt throbbing in my chest the pulse of the irrational, like when you throw yourself into something that goes beyond you, propelling you towards a different discovery - of an unconscious identity. This is what happens when you pretend to be a guide into an endless desert, without knowing where are the oases of civilization.

Most probably I existed in a time and in an undefined space, in which fugitive terms we call it death, a death of the rational individuality, a deviation from the right path of self-knowledge beliefs, whenever possible on the spiral of silence, in which I could not express in any way. Even now I'm curious to find out how I got so, foreign to everything I thought I knew about myself.

More than surely, this stage of my life was very well adapted to how the writer Andrei Ionescu described the work of Jorge Luis Borges:

"Borges remained faithful to the themes that define the universe: fiction, death, double, searching for identity, language, dream, metamorphosis, erudition. A universe whose coordinates still remain: the labyrinthic space and the circular time. A labyrinthic space structured by the abstract and vertiginous symmetries of mirror reflections with mutually superseding opposing images: death and immortality, the part and the whole, the finite and the infinite, which lead him to the imperious necessity of posturing the eternal revert. And time is like a story meant to embody a series of beings, things, images or events that repeat themselves over a certain cycle of years."

Leadership: Are you willing to identify the perspectives of interpreting a reality lived through dreaming or awareness of an "absence of meaning" to renew yourself with a self-image modeled after the scenario of an enigmatic destiny?

Committing a serious offense against the healthy principles demanding for life to be lived and not dreamed, is applied in the conditions of the impossibility to identify where the story begins and where the reality ends. The consequences of meeting with animated objects or not, but definitely attracted actively into the same contradictory whirls of the lost mysteries symbols, immersed into the fragility of the moment transfigured to infinity and the subtle relativity of some forgotten knowledges, were felt increasingly.

Worthy of the uplifting feelings that at the due time I will take advantage of this diversion of identity, which must by all means to be unmasked, by that strange feeling, unreal that accompanies you when you recognize another part of the world, I armed myself with a widening vision, as if born from the spark of a star, called: "Confidence in an end forgotten by the world". Something that from the beginning urges to a variety of indulgence towards the inability to accept the reality.

The seeker of a subtle metaphysics of the moment, forgetting forever the time that separates him from the old assumptions about the permanence of things, expressing involuntary the universe into his infinity, was passed by a single ray of light into the darkness: *"The most*

perfect silence is when there is no need to explain." The self-image of this seeker seemed modeled after the scenario of an enigmatic destiny, for he managed to distinguish the reality of imagination, but preferred to turn imagination into a new model of living and becoming someone else.

Leadership: Do you dare to throw yourself into something that goes beyond you propelling you towards discovering an unconscious identity there where you don't even think you are?

The first characteristic of science to be the image of another person, which for this we call it "frame background" decorates the dimension of the originality matrix resulted from the relationship with yourself in a war that you will win only when you will have the courage to be the mirror that reflects the inverted image of a consistable reality. It consists in the fact of acknowledging that you exist outside of yourself. In the position of another character, trapped into a different world in which the authenticity becomes a sort of a mirror that reflects the image of the secret aspirations.

The leadership preferably of a "myself", but with some dimensions that suit the convention between being weighted and being superior, at learning a certain ability in the conversion, can not be understood into its essence as a science of the state of facts. In fact, leadership may have the characteristics of an escape from the Matrix, from a fully routed world in which everything you hear, what you see, what you touch is just a routine, only when you build your personality in a fiction that no one claims.

And whoever seeks to be into an undefined time and a space, a foreigner who enters certain levels of reality built in correlation with a an Alter-Ego (constituting a negation or a totality) will easily accept the idea of escaping the status of the prisoner of a state of the moment in a world that breaks apart.

An unconscious identity is a Neo, a true hero, precisely because he has never tried to be one, a type as usual, but becoming more and more powerful as he passes through strange, risky and even decisive experiences from the threshold a dream in which someone else sees himself.

Are you really willing to discover yourself where you do not even think you are? Do you have the courage to translate into a new reality in which you will discover the truth instead of the illusion?

Confidence In An End Forgotten By The World suggests the human transition towards the side of a character who betrays his authenticity. The one who dares to throw himself into something that goes beyond him, propelling himself towards discovering an unconscious identity, actually confirms his status as a man of profound knowledge, based on the duality between appearance and essence, between concrete and transcendental.

In leadership, this is translated as "fight in front of you". It comes out a winner only the one who succeeds to detach from real, to be connected as much time to that Alter-Ego, complementary to it, with which to create a magical couple.

Source: https://neculaifantanaru.com/en/confidence-in-an-end-forgotten-by-the-world.html

Confrontation Of The Titans

On January 15, 2013

Confer consistency and flexibility to your leadership, overcoming the self-imposed conventional barriers.

I was always convinced that nothing controls more the*Man*, essential and defining, outside his genes, outside his predominant nature, than his actions, whose consequences he cannot foresee.

Even if only from this point of view, a sour and free concept of my shred of existence, I could give up to the irresistible temptation of living, confusing, ironic and dry, another time, and another reality. The transition towards an absurd stage of self-knowledge, degrading, that could simply throw me into a genuine despair.

The only light of my existence was more secondary to the "primordial light". My way of accepting the everyday life seemed to contrast with the increasing need, almost manic, to live something different, and to act according to the representation of some antagonistic laws. A misleading aspect that I did not imagine, but which I had to assume with the same feeling of guilt that bears into his soul a judge, who assumes some prerogatives outside his competence.

I was ceaselessly crashing by the difficulties which I did not expect, an ambiguity maintained by spontaneous contradictions. Challenged on the one hand by a state of indecision caused by a process of change that was not brought to an end, and on the other hand by the existence of an opposition between the courage of looking me in the face, the will of detaching myself of individualism, the will to open my eyes, heart, life perspectives towards various horizons.

In a word, I was tempted to compete with my own authority.

Leadership: Are you tempted to relate to the mirrored image at the core of the experience of meeting yourself in the representation of a privileged reality expressed in terms of "contradictory unity"?

My existence was distorted, fragmented, like a cloud that slowly changes its shape, by several attempts of self-rehabilitation. It seemed that none of them could not be accomplished. Basically, I had learned to see myself as a contradictory unit when I did not want to accept myself as an incurable nonconformist, but I was forced to do it.

I felt dazed, like that merchant which, returning from a pilgrimage to Mecca, stops at a well. After eating some dates, throws the stones into the air - and one of the kernel kills the invisible spirit of an air ghost. When he finds out of his crime - the consequence of an uncalculated action, all the regrets invade his being.

I isolated myself in space possessed by troubles, fears and regrets.

Something strange aroused my curiosity into more and more directions, without satisfying any of them fully. I should have adopted a firm position, reforming positive, saving. Not to commit an act, whose consequences I cannot predict. In a particular extent, there was a tacit

refusal to disengage myself from any frustration that gathered like an internal tension, imposing me more and more forbiddances - which if it was not treated, ended up to become a pattern, and eventually a personality trait.

However, exactly the opposite the things stood. I adopted an unclear position, unstable and humble, who gave me to understand that I agree with what ordered the "authority" within me, this actuating mechanism that influenced my way of being. This defiant power, this inner Javert, unstoppable by an unendurable debt, constabulary, standing in wait until surprises me off guard - instead of supporting me, it was disturbing me into the deepest way possible.

I put on the wall by my own personality, by my absolutely contradictory nature, by my own stillness in a certain stage of evolution. A minimum degree of flexibility, and I could retrieve myself, I could understand what is up with me, what I want, what do I proceed in the way I do, why do I feel as I feel, why I am still an island hidden in the midst of a stormy sea.

Leadership: Do you have to design a new trajectory of your personality in engaging in a stupid act of overturning appearances that become permanent on the line of a tired mind with a reality slightly farther from its views?

Do you succumb to the temptation to live in a confusing way another reality? Does your transition towards the full stage of self-knowledge causes a certain amount of frustration? Does my way of accepting my daily life contrasts with the increasing need to live something different? Do you act in accordance with the representation of some antagonistic laws?

Understanding your own reality, with all that it represents in your way towards personal perfection, may prove to be a great burden, an irreversible process, which cannot flow than only in one direction: towards involution. This definitive understanding of what you are and what you represent into the transition to a higher stage of development can have side effects - it can restrict the horizon of expectations, with whom you look at the future, limiting any way of access towards excellence.

You cannot live your life in leadership than going forward, understanding better with what kind of person you are dealing with - your own Ego. However, this Ego, like a mountain that triggers an unexpected avalanche, can redirect your attention to some defects that you do not accept at you, upon a degrading reality, based on a lower self-knowledge. An explosion in your personality that you cannot master, that can simply throw you into a real desperation.

Leadership: How do you rival your own authority from the position of a disoriented man who suspends the other senses of orientation from the perspective of an existence that refuses itself from the curious gaze of a follower, enclosing itself within itself?

In the novel *"Knight's gambit"*, the American writer, William Faulkner expresses an opinion: *"To know how will sleep the rider at night, ask the horse."*

And the powerful people, but especially them are vulnerable at one time. And you will be at some point put in the rider's position, shrouded into a thick fog, where nothing can be seen. Exposed before a state of confusion, which constantly whispers: *"I do not know what to do, I do not know what to feel, I do not know how to deal with this situation."* Accompanied by a false impression, created by a harsh reality, alike an ignorant being, whom you feel the need to protect it.

On one side, the constant presence in your life will always be the "Knight" – the single chess

piece through the way it moves, designating the necessity, the hope of deliverance from this state, a perfect mirror of the way you treat yourself - with your own authority restricting the horizons. The "Knight" prevents you, provides you that minimum degree of flexibility, to retrieve yourself. There is no better recipe for success than your transposition into a positive reality.

But on the other side, you will be exposed to that defiant power, to the tendency of letting yourself integrated into the whims and models of a negative thinking – you will be under the authority of that inner Javert, lurking until catches you off guard, disturbing your existence in the deepest way possible.

If you adopt an unclear position, unstable and humble, you will give to understand that you agree with what orders this authority within you, this *"actuating mechanism"* that influences your way of being, personality, and so on your leadership style that you practice.

A follower is that state that makes you win or lose your motivation, which suddenly encompasses you and you do not really know how to grasp it, and especially where to grasp it from, depending on the reality you claim to be the only option of accepting the meaning of life.

The positive changes taking place in your style to lead, first occurs at the central level, in your personality structure. Make valuable your leadership, permanently adding an extra value, of energy and power.

Constantly fight with yourself, with that part of yourself that you cannot overcome easily, with Javert. Exceed the contradictory aspects of your own Ego. Avoid any stillness in a particular stage of evolution. There is not, therefore, irrelevant what we believe, more exactly said, what we expect from the future today, for the concrete forms in which it will be carried out tomorrow.

Are you filled with a sense of guilt made by a deceptive aspect, by a state of indecision due to a change process that has not been brought to an end? Are you tempted to compete with your own authority?

Leadership is what you impose on yourself as a meaning of life that goes beyond the contents of thoughts into a reality whose content you will never be able to fully comprehend.

Confrontation Of The Titans designates that constant struggle between the two sides within yourself - a side that surprises you off guard, which makes you see yourself with critical eyes, distorting your personality, and one that suits you best, bringing you special thanks. A battle between two titans, of which comes only one winner: the leadership.

Source: https://neculaifantanaru.com/en/confrontation-of-the-titans.html

Considerations On The Key Dimension Of Leadership

On November 22, 2013

Leadership is your transition from the status of "a character escaped from the imagination of a novelist" to an image of power oriented in the mirror of an existence constituted as a peak of virtues.

Romanian writer, Anton Dumitriu refers at one point to the work of Miguel de Cervantes, briefly making a summary of the story in which Don Quixote appears:

"We will say that the experiences experienced by the recipients in the authentic initiations were just as implausible for common sense, as mad as those of the Cervantes type knight. In the first journey, Don Quixote is initiated at the inn and armed as a knight. In the second voyage, the knight makes the experience of the air, when tilting at windmills. Finally, in the third journey, he makes the experience of all experiences.

There remains only one essential thing, so that the scheme in which Don Quixote's actions are carried out is exactly the initiating one: the purpose pursued by the knight. He reveals it to Don Quixote himself by addressing Sancho Panza:

Friend Sancho, learns that I was born from the will of the heavens in this iron age in which we live, so that I can revive the gold age when its time comes, or the golden age as it is usually called. I am the one to whom the dangers, the great deeds, the deeds of bravery were destined, I am, I say again, the one who must revive the knights of the "Round Table".

There is no doubt about the ideal pursued by Don Quixote: it is that of the wandering knight, to seek the Grail, that is, to seek to reach the original state of man represented by the golden age." *****

Leadership: Are your actions anchored in a very daring ideal, on the roads of destiny lost on the horizon of a life that you will never be able to catch up with?

The strongest leadership is an adventure on its own, but also a risk you assume. It is solving an equation with an unlimited number of unknowns. It is the result of exploration of a new and vital knowledge, of a personal philosophy about the meaning of life, which seduces you with a lot of adventure, by extracting and representing a new reality from an unleashed world, after you've confronted your own reactions and beliefs.

The decision to personally plead your own beliefs and your cause, without functioning into a thinking routine that determines you to constantly get to negative conclusions, helps you make overall changes, amplify the effects of its reinvention and establish them. But you must think and anticipate the effects of each move you make, always assign it a different meaning, as in an equation with several unknowns from which to extract the "truth", a sense which, first of all, you can assign to your own existence.

To be a messenger of a destiny revealing new meanings means to consider yourself a winner in a competition with yourself, in which you have the chance to revive the image of a hero who performs a great deed.

Inexpensive leadership formulas, art accessible to all through programs and instruments of

personal development have obsessed for years individuals from all walks of life. In almost all seminars, in almost all books the term "change" is extended through the filter of three conditions: work, soul and creativity. But no one treats the idea of *"representing a reality of an unleashed world"* quite so in-depth, and from here you can learn most about how to relate to what is important to do in the world, so it had a culture of civic involvement, participation in what needed to be done to change society for the better.

How can leadership become cheaper? Through proposals to extend the meaning attributed to a life without challenges, without ideal, without profound implications, without future. There are proposed solutions that, subsequently experienced, often prove unprofitable: the application of methods, somewhat established, like consumer items, following that each individual to possess at home these items that can fulfill a useful function. Analyzing them, they can always discover something new, but inconvenient or inconclusive.

The result? A mind hot with ephemeral ideas. A rambling thinking, generally directed toward absolutes, inspiring little confidence, which makes you always get to the wrong conclusions and unsatisfactory results. Thus, you get into a strictly limited area, from which you can't get out anymore.

Just as the painter deeply notices the expression of the model's physiognomy, then sketching on canvas a series of features that are just the expression of the moment – so the leadership development is based on a process of self-observation, self-invention, interpretation of perceptions that impact your being. Leadership, viewed from the perspective of a reality that is hard to believe, sets after a detailed self-analysis in relation to the circumstances of the moment you put yourself, a series of traits that distinguish yourself from "second line" people.

The horizon of a life that you will never be able to capture the latter is subject to a destiny that you feel in some way due to fulfilling by assuming the condition of substituting an unbeaten task: to free yourself from the rigors of events that seem to only have a place in a story.

And a hero who commits a great deed, consisting in revealing a more careful knowledge of himself and the world, is an example of the highest virtues: to be the detail of the circumstances that favor a certain choice and to be the determinant of the consciousness that conditions the perception of life.

Considerations On The Key Dimension Of Leadership are necessary when one seeks to describe the course of man along a journey that begins with the disorder of a world without compassion, hostile and indifferent, then moving from finding oneself to finding the human condition in a context of experiential learning, full of virtues.

*** Note:** 20th Century Magazine, nr. 234-235-236, year 1980.

Source: https://neculaifantanaru.com/en/considerations-on-the-key-dimension-of-leadership.html

Constellation Of Tatyana

On May 29, 2018

When you talk to yourself, you can clearly see the traits of everything you meditate on.

I had to look carefully in the direction of a belief expressed in aesthetic language, about the plurality of worlds merged into a parallel, poetic universe to the extent that it reflects the figure of a creative and visionary spirit. Thus, I found the power to wander like a falling star in the sleep of a pure thought, wrought around secular laws, just to understand what the price of an infinitely dimensional version of the inversion of the poles theorem of a mysterious writing, over time gathered on the basis of a close union with the great Everything.

As the planets possess a perfect philosophy of the whole of which we, willingly or not, are also part of, so to did my advancement into a dream without boundaries possessed the eternity of the matter in a single moment called "the resurrection of lyricism".

It was like a kind of promise made to the boundlessness beyond the boundaries of this world, the artistic original being fulfilled from the point of insistence of a reason that departed from the senses of the moment to become a total and mysterious adventure in a fantastic dimension. I did not suspect that this stranger of hypothetical, charming and unnatural surrealism, clouded like a twilight under the sky, discolored by the reflex of the Aurora Borealis, generating a deeper anxiety than the kingdom of death, would be a painting lesson in the colors of a unique story.

For the first time, my eyes met the look of an organized chaos, drawn like a painting by Lynette Cook, amazed by the gray-ash-black triad, the colors of the occult and the twisted, dominating me through the impure interference with the white of a single borderless page. For a few astral seconds I felt framed within the description with which Victor Hugo characterized his character at one point:

"Jean Valjean stumbled into the depths of his being. He did not see anything, he did not know anything, and yet he stubbornly studied the darkness that had shrouded him without his will, as though he felt that on one hand, something new and better was being born within him, and on the other hand, everything was collapsing."

Leadership: Does the essence of your work paradoxically come from the association a reality obscured by its reflection in an art form that ends up plunging into an ecstasy of spiritual depths?

Art learning is part of a metaphorical game of the enciphering and deciphering of the soul from man to world through its chromatic and compositional appearance, and can be presented in an admirable game of perspectives, from near to distant from terrestrial to cosmic. Its knowledge is a complex process of consciousness that causes emotions, impressions, feelings and ideas in the perceptions, representations, interpretations and creation practices.

When the surrounding landscape is revealing itself to you as being dark and gray, although the windows of consciousness shine with color and light, when "Saturn's Heavens" created from the light of the first intelligence meets the future symbolized by a sad mask and a cheerful one, do you understand that the origin of this great Everything is also the history of a wandering life in a labyrinth that leads to non-existence.

The universe is a colorful story depicted on the thread of a wandering life, where the soul between nothing and a simple atom tries to endure endlessness, as in a colorful globe stunningly different from the gloomy landscape that surrounds it.

Because I had engaged myself in determining a divine law for the average duration of a dream, with my eyes open, in an imaginary symbolized by the white and black colors of a restrictive space, where the escape became a form of mysticism, I did not notice how much I had strayed away from myself, from happiness, to taste a small part of the life of a solar system in which all seven of its planets were similar to Earth.

Actually, I was looking for a true epic of the human spirit engaged in the assault of the enigmas of the universe, a scientific value of uniqueness assumed by the dynamism of the stimulated expression of the color called "Glow in the dark".

Leadership: Can you frame your consciousness within the fixed boundaries of a painting that can resize its content through a fine modeling of the intensity with which you express your obsession areas more or less travelled?

The essence of my work fed more from an occult reality, that is, hard to imagine, perhaps only intuited, being able to make time to move in the direction of the deepest experiences that I can reveal to myself "As in heaven, so on earth", In terms of the ratio of belonging to a distinct space-artistic environment. These experiences piercing through thoughts tended towards a spiritual renewal of the world, to a retrieval of the essences of the human being threatened with degradation.

A journey into the heart of a fantastic and silent world, amid a dialogue with seemingly impossible things, a single feeling frozen in immortality made me become the main character of a monograph dedicated to the peculiar kingdom of God. The existential level difference at the level of dimensional parallelism was left only to the perspective of reading an infinity of possible previous readings identified by a subjective creative approach.

May I be forgiven for the mistake of daring to make such a comparison, but the subject of a surreal painting was at hand, framed between miracle and mirage. A magical power blinded my eyes, if I could not see what a wonderful face, what bright eyes, and what frightening body could color a particular portion of a precisely delimited celestial sphere, *The Constellation of Tatyana.*

Almost certainly, I was able to frame my consciousness within the fixed limits of a painting that could resize its contents through a fine change of intensity with which I expressed my obsession for ares more or less travelled, where man still hopes, for millennia, to find out if someone, up there, exists as a physical entity, and not just as a spiritual one.

My only God is the alchemical language of the universe, the living flesh of a thought that strives to reveal everything a priori.

Leadership: Is the dimension of your reality an event that is intended to be just as many moments of re-evaluation of a creativity that can be deciphered by the destiny and work of a higher mind that the universe has given?

The cause of a poetic imagination, metaphorically perceived as a refuge to my universal responsibilities, focuses primarily on the living matter of a solar system that once again illuminates the transgression of boundaries between existential space and fictional space. Who knows how to turn letters into an important word to say in the resounding events, also

knows how to turn a star somewhere into a boundless universe in a timeless clock.

With clear wrench the heart, my confession ends its journey here, among the atoms of a time that is required to be recovered in immortality but imperiously experienced in a mortal world. The spectrum of astral guide envelops me like a breeze coming from afar which passes through the universal consciousness and returns to a fixed point, reminded sometimes within the mysterious contents of this world under the name of Cyrano de Bergerac:

"When you talk to yourself, you can clearly see the attributes of each thing you meditate on. Appearing or disappearing, they portray it to those who look not at a string of words, but in a history of images of all of their thoughts."

The expressive force of surrealist painting aims to acquire the reality of the artist to give life to a parallel universe in which immortality is possible as long as it becomes the expression of spiritual belonging to a unitary Whole: self-understanding.

The Constellation Of Tatyana is the revelation of a divine immanence during a dream that is demanded at the artistic level, seeming so real that you often confuse yourself with a role that only the universe can give you. That of making a connection – obviously spiritual – between the ephemeral and the infinite, through the delicacy of a lyrical description.

*** Note:** Yakuro - Constellation Of Tatyana

Source: https://neculaifantanaru.com/en/constellation-of-tatyana.html

Contemporary Sensibility Reinterpreted In Modern Vision

On April 16, 2012

The source of the artist's creation, seen as a testimony of a distant past, can represent an object of his attention in providing a unitary improvisational context.

Eisenstein asks the composer to write the music for this episode before filming. He shows him the drawings of the frames that he will shoot, explains the ideas for the construction of the episode, the confrontation between the two camps... He then asks the composer if he won't be able to use old Catholic songs. Prokofiev listens to him carefully, follows the sketches, then communicates his own thoughts. He was also tempted to use the music of the era. He researched it. But he found that she had become alien to contemporary sensibility.

The music that Catholics probably sang frantically 700 years ago leaves you cold today, regardless. So something else has to be done. And Prokofiev's intention meets, in fact, organically with Eisenstein's conception. The composer thinks it is more appropriate to play the music "not in the form in which it sounded at the time of the battle on the ice, but in the form in which we imagine it today". The same thing with regard to Russian music. So your music must be written in a language with which our auditor is familiar, but he will have to be cleverly deceived into taking it for music of the distant past.

Leadership: How should your creation reposition its sensibility to become an object of public attention, so as to express the three R's: "reality, revival and reconstitution"?

The manifestations of an artistic creation, such as cinematographic art, suddenly settle into a conception of the "neo-realist" type and are usually empirical. Screenwriters describe them as the "3Rs" (reality, revival, reconstruction). Precocious conceptions in which ideas gradually evolve in intensity and reflexive extension, may be masked by the depth of sensibility with which the public receives them. Especially the degree of reproduction of emotions from reality in the film, through music and image, is a good indicator of quality and the possibility of resonance, a fact that signifies a certain authenticity.

The abolition of any musical or visual sensibility, through the appearance of repetitive patterns, determines a certain rigidity in the narrative, being a sign of seriousness in terms of originality. Just as, in a sick person, skin cyanosis that does not disappear under pressure signals the disappearance of the viability of the skin in the ischemic area, in the same way in cinematography the lack of originality leads to the loss of public interest. Let's not forget that in art, adapting historical elements to contemporary tastes can revitalize old themes in a surprising way.

In order to achieve a quality creation in cinematography, it is essential to collaborate between two opposing minds: one focused on sensitivity, the other focused on analysis and details. The initial creative planning, in terms of the intelligent way of composing a script, establishes the major ideas and outlines the basic construction of a realistic image against the proposed artistic vision. When it comes to directing in cinematography, each component, music or the flow of scenes, must be harmoniously integrated to create a system of narrative elements that work as a unified whole.

Leadership: Does the authenticity of your creation depend on how emotions are reconstituted in a conception that capitalizes on reflective intensity, on the plane of a vision capable of becoming a testimony of your inner strength?

A talented director believes that the intention of a cinematic creation is to open a new perspective on reality, being a reason to aspire to a higher artistic level. It should also be added that in cinematography, a collaboration between two seemingly contradictory approaches is essential: artistic sensibility and detailed analysis. Initial creative planning requires clearly defining major ideas and establishing a framework that supports a realistic artistic vision, integrating elements such as music and scene flow into a coherent narrative system.

On the other hand, directing is a strategic process in which each component must come together harmoniously to provide a new perspective on reality. A talented director can reach a higher artistic level through collaborative exploration of ideas, detailed analysis of narrative structure, and integration of a diverse range of elements to form a unified whole.

In this context, every detail counts, and the collaboration between sensitivity and analysis offers an opening to a narrative unity that allows the creation of a complex and innovative cinematic work. The artistic vision thus finds its expression in a well-planned system that integrates the components in a harmonious way and aspires to a higher artistic level.

Can you create a realistic picture in which its archetypal value lies in the faithful reconstruction of emotions and in rewarding the audience with a scenario of artistic relevance?

The contemporary sensibility reinterpreted in the modern vision aims at that depth of human emotions that can create a genuine connection between the audience and the artistic scenario. Moreover, it facilitates the discovery of a deeper narrative and an artistic approach that enriches the viewers' experience.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/contemporary-sensibility-reinterpreted-in-modern-vision.ht

Continuation Of The Last Doll

On March 31, 2014

Let yourself driven by all that you can be, regardless the current context where change happens, following your strongest emotions.

Eponine and Azelma did not look at Cosette. She was the same as a dog to them. Instead of playing she always had to work for Missis Thenadrier. They had a doll, which they turned over and over on their knees with all sorts of joyous chatter. From time to time Cosette raised her eyes from her knitting, and watched their play with a melancholy air.

The doll of the Thenardier sisters was very much faded, very old, and much broken; but it seemed none the less admirable to Cosette, who had never had a doll in her life, a real doll, to make use of the expression which all children will understand. While Eponine and Azelma were bundling up the doll, Cosette, on her side, had dressed up her sword. That done, she laid it in her arms, and sang to it softly, to lull it to sleep.

As birds make nests out of everything, so children make a doll out of anything which comes to hand. The doll is one of the most imperious needs and, at the same time, one of the most charming instincts of feminine childhood. To care for, to clothe, to deck, to dress, to undress, to redress, to teach, scold a little, to rock, to dandle, to lull to sleep, to imagine that something is some one,— therein lies the whole woman's future. While dreaming and chattering, making tiny outfits, and baby clothes, while sewing little gowns, and corsages and bodices, the child grows into a young girl, the young girl into a big girl, the big girl into a woman. The first child is the continuation of the last doll.

*So Cosette had made herself a doll out of the sword. What a sublime thing is hope for a child who knew of nothing else but disdain. **

Leadership: Can you extend your influence over those life experiences which allow the awareness of your evolutionary process, without becoming part of a single wish?

The ambition to create memorable things and take into account their contribution to the present and future, respecting the persistence and acknowledging man's will to prioritize his emotional needs, deserves a loyalty vote from the people around, the top score from the great existential jury. But the desire to be dependent on one thing, no matter what that thing, juggles with the ability of consciousness to be different from the rest of the world, which not only attracts appreciations and praises, because man becomes the slave of a dream that does not require thought and a special understanding of the surrounding world.

We can also consider this event under different point of view. For example, only under the infinite variety of emotions and thoughts, the man, dependent on his young spirit, keeps his position for an appreciation accompanied by productivity "incentives" which count more than a thousand words, be them written or spoken. The doll is not just an object of desire, an aspiration to happiness, a motivation of one's own struggle for a meaningful existence, but it becomes a manifestation of the virtue of being generous with your fellow men, of understanding and of helping them show humanity and compassion.

But what happens when you are greeted by an experience that dominates your imagination and dreams forever, transforming your personality into the slave of a single desire? On the one hand, this may exclude previous work, a careful study of the values that constitute the "ethical bone" of your personality.

Once you have fulfilled your desire and become her slave, your personality will be perceived from another point of view: its main characteristics, which we wish to observe in the qualities of the leader, are to be abolished in terms of self-sufficiency. It is like when you reach a high degree of wealth, absolute control of all resources, that you begin to imagine that you are the master of the world. To one who reigns with self-righteous authority but without credibility.

Leadership: Do the external references that complement your virtues or prejudices correspond with your hidden need to feel superior in the face of a beginning of life that idealizes a fictious sources of satisfaction with little chance of survival?

What you store inside your being, especially that sublime old tremor which tilts over a lot of things during the curve of time, if not even any existent reasonable norm, completing something good and beautiful within you, will find itself in everything you achieve in the position of a leader.

Only by being aware of the dimension of the identity that tests you when you suddenly find yourself in dramatic or dark situation, only if you gather all your inner emotions and you let them out wholly, will you be able to budge from their place mercy and acceptation of a life without horizon.

Thus, there is one factor that can take away your value, reducing leadership to nothingness and ripping off any kind of humanity: the disdain of believing in your own feelings, denying the past, restraining the child within you.

Which favors the manifestations of the individual, justified compared to the specific duties of leaders filled with the lucidity of higher perspectives, are those events or circumstances which allow the awareness of the evolutionary process they go through.

Starting from working with himself in order to recover the dimension of his being, continuing with the effort invested in order to give his best, the leader will be able to complete his internal "product", also known as conscience. And to personalize it with new ways of expressing himself and of understanding the world with interpretations of reality from a different perspective, with roles that highlight his inner beauty and grant value to others.

Leadership contributes to shaping a higher perspective on things received through a lucid consciousness, but cannot justify its effects when the object of your desires becomes the extension of a self-image of affection that does not follow any other criteria than aesthetic and artificial.

The Continuation of the Last Doll highlights the reality of those past events which influence your evolution as a more and more "humane" leader, in your own benefit, and in the benefit of others, of the world you live in, in comparison with the hope you always had in you: to be free, to live by your own rule, to follow your dreams, to lead your own life.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/continuation-of-the-last-doll.html

Cosa Sei

On September 05, 2019

Leadership is the miracle of a creation that can at any time engage in explaining the link between what remains unchanged over time and what comes as an enrichment of the concrete experience transposed into a surrealist vision.

Whenever I am in the presence of roses, which the writers so often contemplate as a storytelling show, which the artists raise to the rank of a muse of the most perfect creation of God, I achieve with great aplomb, with spirit of symbolic interpretation of nature, *con quella finezza di dettagli*, to put me in the position of experiencing a karmic resonance, a state of grace that unites hearts through love. Even the roses feel the need to speak, in a quiet voice, through the words emerging from the sweet comfort of a sweet gratitude for an eternally creative look.

Art is present where the roses reveal their entire coloristic force, purposely penetrating the viewer's soul with the meaning that gives the expressivity of a reality captured in the life of the artist's canvas, worked with diligent hands. The mysterious life of the old portraits, the life from the great book of nature, the material expression of some aesthetic or cultural fixations, passed through the fine, soft and velvety brush of the creator of multi-universes, certifies the potential with which we have been invested since birth: the grace to be a gift to the many faces of creation.

Leadership: What is the characteristic of the picture in the story of your life that can become a manifestation of the possibilities of switching to a form of expressing the most vivid emotions, in order to define authenticity based on the impression of improvisation?

Here is a lady full of naturalness in the tangled maze of the park's paths, which the elegance of manners praises as an admirer of simple things, a dreamer of an ideal world. It is enchanting by the attractiveness and mystery it unleashes gracefully, as a kind of confirmation of the delicacy of emotions floating in infinite space. Here is what I like most about her: she is alone. *Non lo sai neanche tu cosa sei.* She blushes like a rose when she feels the presence of someone around her. The pronounced color of her lips, which sketch a slight smile, nevertheless offers room for maneuver to the one who knows how to notice a chance when it appears:

- Forgive me, miss, it is clear that you are quite fond of roses. You are perhaps a painter, are you not?

The discreet smile, the glamorous look, and her warm tone response, are the first sign of goodwill oriented to develop an open and perceptive dialogue, complementary to the surrounding space, becoming movement, gesture, interpretation of a work of art. The characteristic of the painting that no one can decipher in this context is that it can be customized according to the preferences for the thematic idea of "Why Not Otherwise?"

- No, I'm not a painter. I would have liked to be, maybe a long time ago, but I chose a different path. Unfortunately. Do you think I lost sight of something important?

Leadership: To what extent do you follow your passion to create experiences and sketch memories, in order to convey a visual image that has the potential to cause an astonishing reaction to the reality that is stubbornly set to withstand the challenges of the present?

In the novel "Exuvii", writer Simona Popescu helps me make possible the interpretation of the rose by the awareness of a carefully defined identity, *ogni istante anche adesso così*, through the simplicity superimposed on an apparent fragility of a confessional order, through the mastery that transforms emotional states into attitudes of aesthetic resonance:

"It is an unknown presence, not knowing itself. In it you discover the beauty about which one cannot speak, the beauty of the mute, the immortal. It is the beauty of the one who does not love himself, because he does not know this kind of love, the beauty of the one who does not know what beauty is. It's the beauty of the indifferent, her eyes fixate you, until they intimidate you, but in a different way than a foreign look would intimidate you. That look that is yours is not yours. You move away, look once more, in passing, and always see someone else in the same man."

The rose is the impulse of a momentary inspiration, the witness of a creation of great originality transformed into love. *Senza te, io cosa farei?* For the first time in my life, I knew that the conjunctions in which you can make comparisons or similarities are not accidental. I was with someone for whom the rose means, on the thin line of melancholy, the identification with another being similar to me, full of warmth and beauty, making possible the obsessive love between music and artist, between the aesthetic sense and the overwhelming force of the memory. *Sei qualcosa di più !*

Somehow, it seemed to me that I was experiencing a feeling of déjà vu amidst a picture whose amazing story, full of charm and sensuality, stretches from eternity to eternity, I was so emotional, with such a sublime effect on my heart and spirit, as when you are in front of a secret that pressures to be communicated in any part of the world only through the symbolic, expressive, nonverbal language. *Starmi vicino !*

My passion is art, the beauty to describe the similarity between that which happens to me and the intensity of the color red. I follow it to the last brush stroke, to the intersection with the metaphor of primordiality, the particular science of expressivity where concepts come together and form a figurative language. *E mi ricordi cosa perderei nel perderti !*

Leadership: How do you present your creation from the point of view of the "experience beyond the first sight", when you experience the feeling of the self as a place of meeting with your mirror image?

E mi fai innamorare di te. There was something sensitive about her which serves to remind me something different about myself, precisely the fact that that which leads the artist's life to be able to fairly accurately judge his work of art is the fascination for the "discreet hero" condition of a love story. *Alla fine, puoi incontrare migliaia di persone senza che nessuna di queste attiri la tua attentione. E poi incontri la persona giusta e tutto cambia.*

We walked with pleasure, between dialogues and smiles, in this area of nature's beauty. The world wasn't paying attention to us, we weren't paying attention to the rest of the world. I was living this moment through the absorption of images, the reciprocity of sneaky looks and the game of small gestures. I was talking about all the possible things the moon and the sun were not missing from the version of our reality. Nobody counts the time when the mind begins to dream, nobody realizes a sui-generis coordination between the perceived, the real and the imaginary when the affection of the loved person must win.

With gratitude for accomplishments, hope for the future, the roses looked at us with admiration and greeted us with a smile on their lips, as if they were living our story, so simple, so endearing, so well done. They seemed to bow before our reverence to the life by love, in the content of a game metaphorical elements, colors, sounds and smells, in which the spatiality inherent to the artistic image painted with a tendency to monumentality.

Leadership: Does the intensity of expression contained by your own creation manifest itself as a result of a metaphorical transfer of meaning favored largely by the proximity of the need to align to a different context for the construction of the image of "a double of the self"?

While walking idly, in a sweet holding of hands, I remembered an excerpt from Never-ending Story, a comparison that the rose shares with its ability to retain its shape for a long time. The hidden meaning of the rose is highlighted with the creative gaze of the union between the experience of treating the human figure from the profile of a mystical symbolism, with the idea of a metaphorical, spatial-temporal universe. Me and her. We were like two sphinxes that guard the Gate of the Great Mystery.

"The gaze of a sphinx is something completely different from the gaze of any being. We all undertake something when we gaze. We see the world. But a sphinx sees nothing. In a sense, it is blind. Instead, its eyes radiate something. And you know what sphinx's eyes radiate? All the riddles of the world. That is why the two saints are constantly staring at each other. For the gaze of a sphinx can only be endured by another sphinx. And now imagine what happens to the one who dares to enter the exchange of views of the two. He freezes on the spot and cannot move until he has solved all the riddles of the world ! "

From here you get an overview of the temptation to merge two pure consciences into one, by inciting the imagination of an artist who shares with others, through a palpitation of the soul, a delicate, mysterious world, open to a synesthetic perception in the context of a moment of deep reflection. At least in my case, the relationship between creative activity and the enjoyment of works of art appears as a desire to be in the vicinity of a form of artistic expression through comparisons, metaphors, symbols.

Therefore, the expression that my creation contains is a revelation of the existence experienced in a parallel universe, in the astonishing scene of a dreamlike story that I will never be able to separate from, which I will gladly remember over the years.

The great masterpiece of art has as its central point the image you want immortalized in a picture of great refinement, about a story you desire as if it were real, when you experience the feeling of unity of style and taste as a place of meeting with yourself in another being.

Cosa Sei is the name of a painting whose theme is that part of nature that delights us with elegance, through the range of varied and vibrant colors, inspired by a story that is written only at the end of a Déjà-Vu experience.

*** Note:** Ricchi e Poveri - Cosa Sei

Source: https://neculaifantanaru.com/en/cosa-sei.html

Create A Competent Team

On April 09, 2009

Exceed the limiting barriers of your knowledge of leading, releasing your great potential to be "durable".

He succeeded to bring the company on a top position because he chose the right team.

Since George M. he was named general manager he wanted to create a team that is capable to obtain good results and to contribute at the development of the company. So, the team consisted of a accountant, a jurist, an economist, an engineer, a programmer, a technician, a layer and a very good sales agent. One day he convoke everybody at a discussion and after he outlined the objectives, he told them:

- With certainty we will confront problems, we will have a lot of difficulties because of the crisis, and I won't be able to do everything by myself. Even if I have a practical experience of 8 years in leading, there are still things I don't know or at which I am not good enough. This is why I chose you, experts in different domains of activity, to complete one another.

Leadership: Being in a position that allows for a new configuration of your preference for collective action, does it hurt your ability to make far too exaggerated claims to what you are not able to appreciate at the right value?

Forming a team from different people, with abilities, talents and practical knowledge is an excellent method which proved its efficiency many times. A lot of companies have developed starting from an idea that two or more people with different abilities put it in practice. The only thing that put them together was the common aim, the wish of overreaching their own limits, of obtaining performances and professional satisfactions and of affirming.

You and your team are like two runners before the start of a long race. You have so many things to put in place that everyone must become accustomed to the pace of each other.

Just as a runner so that to become efficient, must run a lot before reaching to overcome the state of normality - so do you, together with your team, must overcome the limiting habits of the perceptions about the way, in which you have to synchronize your pace of development, by releasing your great potential to be "durable" that is to produce a large amount of value to the company for an unlimited period.

You can, at any point, damage your ability to advance far too exaggerated claims to what you are not able to appreciate at the right value, when people who follow you in the direction of impulse to unity can no longer resist doing a job that does not give a character durable to their desire to live in the name of a high ideal called "freedom". Such as freedom of speech or freedom of conscience.

Leadership: Does your intention to unite many different mentalities into one thing, open the way to a new perspective of understanding man in a context of mutual accountability that confirms the interest in promoting a new revolutionary concept?

A particular feature was highlighted as the most valuable in a leader: his ability to form a team. However, just as the blood clots can cause fever and even death, so the mistakes in

choosing team members can trigger a wide range of "infections" that result in the appearance of breaches in the immune system of the company.

You could never reach a superior level if you try to do everything by yourself or if you have a team with uninstructed people, that have a lack of passion and act chaotic. Therefore if you want to go well it is necessary to create a functional and dynamic team, who can have results in the company you lead.

The members of your team can offer you suggestions on how the strategy of the company can be improved or modified in crisis situations, they can propose solutions for solving the problems, suggestions which you can accept or not. But one thing is certain: if those from your team are specialized in only one domain of activity they are limited in many ways, especially in finding solutions in difficult situations.

People with the same kind of thinking, with the same views and that has the same limitations, are more likely to be awkward along their careers. Therefore, in a team, people with different mentalities are preferable, and each one can account for the work of others. At least that is how I see an ideal of synergy.

A revolutionary concept promoted by teamwork must be a continuity between the objectivity with which the leader analyzes people's performance to reproduce exactly his thinking and the subjectivity with which each one sees the decisions he takes before and after the hope of reaching a certain goal.

The success of a company is not only because of the fact that the manager has a team that is young, qualified, loyal and capable to sustain him every time he needs. The success is due to the manner in which he and his team succeed to solve fast and competent the problems. If people have different knowledge and abilities they sure have different opinions and so they have a lot more chances to find good ideas and efficient solutions. It's important that they see the problem in a different manner, from different angles.

The physicist Oliver Wendell Holmes wrote: *"Many ideas develop better when they are transferred in another mind, than in the one that came from. What seems the shadow of the night in a mind turns into morning glory in another mind."*

If people have different abilities they find more possibilities to solve the problems. Each person can suggest ideas that others have missed, and for a person may seem a motif of worry for the other may seem a huge opportunity.

Exceed the limiting barriers of your knowledge of leading, releasing your great potential to be "durable".You can be durable in business only if you form a competent team.

Leadership is a pole of stability and predictability in a context of vicinity between individuals, because it starts from a man who communicates his vision and continues with new experiences that everyone shares from the perspective of a unique intelligence.

Source: https://neculaifantanaru.com/en/create-a-competent-team.html

Create A New Vision Of The Future

On April 24, 2009

Contour your vision so that the road that you traverse towards performance to have the particularity of being excellent.

At one point in the movie *"Slumdog Millionaire (2008)"* the two brothers, Salim and Jamal, are meeting again after a long period of time on the upper floor of a building under construction. While talking about their past and admiring the view from that part of the town, Salim shows to Jamal on the horizon a certain area and tells him:

- That used to be our slum. Can you believe that? We used to live right there, man. Now, it's all business. India is at the center of the world now. And I, I am at the center of the center.

Triumph in leadership is the spontaneous and faithful reflection of the inner image that you create in the process of evolution to reach the level of "center" of the world you want to represent.

The future is born today, but it shows tomorrow. Moreover, it does not always show itself as we expect to be, as we understand to meet and to prefigure it. However, as someone observed, the present is the one circumscribing the horizon of expectations, with which we look upon the future.

Your ability of projecting yourself into the future and visualizing what it prepares to you, it is like a tenant looking for a new house. However, once he found the house that can provide him some comfort, he refuses to pay rent.

The vision begins with the road that you traverse in searching for "home" – of that place from the future, allowing you to reduce the distance from what makes you feel despised and disoriented, to what makes you feel fulfilled. However, if you refuse to pay "rent" for your stay there, then your future will not be able to overcome the past full of failures, and will not be able to accommodate your most optimistic expectations – and, in this case you will return to where you left, or you will always be on the move like an eternal traveler.

The only experience at a height you deserve to try and which you can afford belongs to the environment that educated your model of perception of the world.

The road that you traverse towards performance has the particularity of having an exceptional value "counted" at the value of a house that often does not belong to you, but to all those who have contributed to its raising. And your success is characterized by an extraordinary consideration of the "cost of your host" in a stable environment during your development.

Leadership requires you to outline your vision so that no matter your budget, and how spacious you want this living space to be, you only opt for the tendencies of expanding your own autonomy.

The future starts and evolves depending on how you manage to exceed the established and permanently measured cost limits obtained at every square meter of the common space of your investment preferences and experiences of a "tenant".

Take into consideration your own pace of development without reducing the costs of your training and your development in time.

A leader must be capable of prefiguring the future first for himself, afterwards being able to express clearly and understandable his ultimate goal, the possible options and the best modalities of application and solving the future plans and projects in order to improve the company activities, including the people's lives.

It is not enough to set goals in order to be accomplished, you must be able to intuit what changes will occur in the business environment, and to be able to influence those changes on behalf of the company, not in its detriment. Moreover, you should also be able to change under way the company's strategy when things take an unfavorable turn. As a leader you must be a genuine "pivot" of the change.

Leadership: Do you experience the miracle of a vision that highlights the fact that changes can be implemented within a reality that is popularizing your offer through a message of the type: "Final Decision" ?

The one who does not change the vision over future and the direction of moving, will forever remain a spectator at a cheap and unprofessional show.

The final decision, which in practice implies choosing an alternative to exploit your own autonomy from several possible alternatives, in terms of how you fulfill the future, can be viewed through the lens of what you will become, not through the lens of what you are today. This decision gives consistency to a mind that thinks the pace of a world seen from the height of the sight of an almost fantastic journey, initiative on an imaginary of horizontality, synonymous to a path towards the edges of the horizon, an imaginary of ascension and one of descent.

Without a doubt, Brian Tracy was not wrong when he said: *"Every day, what you choose, and what you think is what you become."* What we imagine is what we see and what you see is what we become. In other words, our future depends on how we imagine it.

In the movie *"Slumdog Millionaire (2008)"* of which I was telling you in the beginning, the entrepreneurs who saw an opportunity to give another destination to that slums - by transforming it into a residential area, of offices, had only to gain. They had aspired to a different future from that which had imagined the locals.

Leadership is born when you look down from the height at which you assign a unique meaning to your journey, beyond yourself, beyond what this world gives.

The one, who will have a clear vision of the future and will work hard, will manage to transform it into reality. On the other hand, those who do not have a clear vision of the future will probably be as stupefied as Salim at the sight of the change: *"Can you believe it? Can you imagine that? ...* "

Are you capable of perceiving the change before it occurs? Do you have the ability of projecting yourself in the future and visualizing what it prepares? Do you contour your vision so that the road that you traverse towards performance to have the particularity of being excellent?

Create Beneficial Relationships

On February 09, 2009

Keep your percentage of credibility, without transforming your impulses of setting the capacity of relating with other people into a self-destructive tension.

Tired of the not respected promises of a computer company's employees, a 28-year-old young man took courage and went like a shot at the company's office where, after a lot of insistences, an employee led him to the general manager's office:

- For two weeks I'm waiting for sending of my laptop, which I ordered on the Internet, and for which I paid online by card, and nor till today I haven't received it.

The manager, bothered by the "nerve" of the unsatisfied young man, replied:

- This is your problem. Please contact the production department, because I am not the one who resolves these problems. The fifth door on the left. Have a nice day !

Leadership: Do you test your success rate according to how you create a memorable experience in negative nuances for others in an additional example of the "everyone for himself" principle?

A weakness and a risk factor. The way, in which manager treated the customer represents a weak point and even a risk factor for the company which he leads. For it takes only one unsatisfied customer, which would make negative publicity of the services offered by the company, on the Internet forums or in the local newspapers, and here's how the company loses a lot of customers.

In fact, to be honest, the biggest problem is not of the customer, but of the manager, who has not taken the proper measures, and did not want to get involved in solving the problem, perhaps knowing that his subordinates are not making their job aright. The really serious problem is of the manager when, after to his company was made a negative publicity, suddenly decreases the number of customers. Furthermore, it is indeed a big problem if the company finally gets to go bankrupt ... from a single unhappy customer.

Leadership to which minds always focus on profit tend towards, from everything that combines with a constructive approach and balanced even in relationships with potential rivals, is how you present yourself in a totally awkward situation from which escape is the foundation of your character: Integrity, ethics and moral firmness.

Character is the door that opens with that key that makes people believe that they are the exception to any principle that alienates them and forces them to be something other than they are.

Leadership: Does your reputation have value only if it is gained for something great, or even when it is diminished at the stage of correcting a deviation from its own standards and principles?

The attitude adopted by you in the crowded situations determines the difference between the

maximum and minimum value of your leadership. The more your attitude deviates from the rules established by your own professional status, the more intense will be the erosion process that affects your relationship with others.

Reducing the value of your leadership is the result of a process of erosion of your own performance, which fails to meet those "templates" that you have created - essential to be accepted by others. It is like shaping a fantastic mask, and using it whenever you do not know how to solve a problem in order to divert your true identity. Your inner resources still remain there, but are guided in another direction - and thus your attitude has to suffer.

If you want to keep your percentage of credibility, do not transform your own impulses of setting the capacity of relating with other people into a self-destructive "tension".

Just as a digital camera offers the possibility of transforming the RAW images into JPEG, so the resistance degree of your leadership should offer you the opportunity of changing your attitude, but without breaking the boundaries that separate you from others. In other words, you have to fit in their boundaries of certainty, by adjusting your attitude according to your leadership evolution, but also according to their requirements.

Give up the though attitude, because it cannot be tolerated for long. Such an attitude does not only get you nowhere, but in time, it compromises your credibility and weakens you inside.

Leadership: Do you adopt an attitude of superiority that contradicts your essence through a manifestation of professional conduct that has value only if it is made public through a comparison of what the world expects of you?

Analyzing the two human categories in terms of two types of personalities: one that knows how to promote and sell its product through its attitude and one refractory to any reprehension or adverse opinion, and walking that line of principledness up to the last consequence, we see an evolution of the leadership direction in a less equitable manner.

We are dealing, therefore, with an alert, but regressive evolution in terms of awareness of those improper aspects under the influence of the leader, fully assessed by other people, which must be stopped before bringing leadership on the verge of a blockage.

And in the background, we deal with an improper development of the masked man. Although professionally developed, this kind of leader remains frozen in a careless immobility opposite to the dead end that other individuals who depend on him reach, but only as long as he keeps the curtain raised – as long as the company he leads is not affected by a business dilemma.

But over time, due to such an impulsive leader, we will definitely assist to an involution, to a distancing towards the awareness of the depth phenomenon called *solidarity,* without which the company will have a hard time keeping up.

How do you intercept a ball passed by your opponents: by a forced dispossession or a successful interception? In terms of leadership, this can be interpreted as follows. Whenever your customer returns dissatisfied, do not deprive him of his right to challenge your credibility. Be open to any new form of cooperation and any version of compromise without altering your personality, image and relationship with a quality leadership "inspired" only by the presence of a close connection type *"Them - You".*

Leadership: Do you contribute to activating the response from others through an attitude of understanding a way of gaining respect that involves addiction to a picture that gradually changes into another image?

How would you have proceeded if you would be instead of the manager? If you are truly a professional, you would have listened to the customer's complaints. Then, perhaps you would have apologized to him (even if you are the manager) and you would be personally involved in solving the problem, knowing that if you manage to win his admiration and respect, he will appeal and a second time to your services and, perhaps, will tell to his other friends about how nice you have served him.

What I want to say is that if you provide your help and you are cooperating with all the customers, you will be able to create a friendly relationship, beneficial to both sides, while a cold attitude, lack of involvement or indifference, cannot bring you any kind of benefit. You must be an artist who knows how to listen and then to come to their meetings. No matter how many departments exist in your company, a customer who wants at any cost to speak to you, it means that he has a quite serious reason. Moreover, remember the fact that your customers are always right. And any problem of your customer is actually your problem.

Keep your percentage of credibility, without transforming your impulses of setting your capacity of relating with other people into a self-destructive tension.

An image that gradually changes into another image targets a deceptive attitude manifested by a chosen openness to your fellow man, but which in reality only cherishes the opinion of evil attributed to an ignorance that cannot be forgiven.

Source: https://neculaifantanaru.com/en/create-advantageous-relations.html

Creating An Authentic Universe By Recruiting Characters From Reality

On April 20, 2012

Adapting to the environment in which actors are sought makes it easier to identify the right people for the roles.

He started looking for models again, because in his conception the whole film had to be "type". Maxim Strauch, the main person in charge this time with finding them, searched the streets, the pubs, the night shelters. It always adapts to the environment. To recruit the unemployed, he dressed the same as them, walked around shamelessly and spoke to them in their language to convince them. He was looking for the dignitaries who were supposed to appear in the film among the officials. It was hard to convince everyone. If he succeeded, an assistant photographed the chosen one, drew up a file. A thick notebook, thus illustrated, was the result of this long search. Eisenstein consulted it, annotated it, thus making a first selection.

Those detained were called by the director. Sometimes he got excited about a girl, but the beard the man wore bothered him. He was asking him to shave. But the thing was not possible without the prior consent of his wife and then... the arduous search for models continued. Even his close collaborators were used for this purpose and thus Tisse appeared in "October" as a German officer.

Leadership: In your creative journey, what catalyst of deep introspection would help you build an iconic character that transcends the inevitability of fate?

The biggest difficulty was finding it, of course, in the film. The idea of the actor was eliminated from the start by Eisenstein who wanted the presence of a man with a real likeness and not faked by makeup, which, he thought, would have contributed to the unnaturalness of the appearance. Lenin's Alter-Ego was searched for a long time in many cities, in factories, institutions, on the streets. At last it was found in the person of a man named Nikandrov. He had nothing of Lenin, except his facial features, which could not hide his inner emptiness, the primitivism of his intellect. He was taught to walk like Lenin, to move like him, and the training continued until the characteristic gestures of Lenin were imposed on him.

So, in the authentic universe of film production, recruiting real-life characters requires rigorous selection, just like organizing a team for automation projects. Each photographic type of character must possess specific traits to fit into the director's vision, the entire film being, in essence, a meticulous orchestration. Like project managers, film directors must carefully recruit and ensure the adaptation of each individual to the created environment. A successful production depends on collaboration and timing, as each character contributes to the fulfillment of a unified cinematic vision.

Leadership: How can adapting the approach to the environment in which the real characters are found help to gather information relevant to your artistic vision?

When creating an authentic universe in film and recruiting characters from reality, clearly defining typologies is crucial. First, he guides the team in collecting relevant data and artistically designing the characters. After identifying the main concept, you need to divide the characters into categories: those ready to play immediately (training set), those that require adjustments and training (development set), and those used to evaluate the final result (test set).

In the process of recruiting real characters, Maxim Strauch always adapts his approach to their environment, collecting photos and information so that the director has as faithful a representation of the typology as possible. Photographed characters often required additional triaging, and Eisenstein ensured that the final result reflected an authentic, life-like universe.

For the film to be successful, the types must be representative of the real-life cast, otherwise the actors' performance will not be natural. Just as in "machine learning" the data must be representative of the real cast, in the film the presence of a man with a real likeness, and not counterfeited by makeup, contributes to the authenticity of his appearance in the film.

Adapting to the environment of each character helps to achieve the most faithful representation in the script so that the audience can better connect with the story and the characters.

Creating an authentic universe by recruiting real-life characters is very important because it adds depth and believability to the story, giving the audience a more immersive and truthful experience. Moreover, it helps highlight the cultural, social and historical nuances of each character, giving the film a distinct and memorable character.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/creating-an-authentic-universe-by-recruiting-characters-fro

Creating Special Relations Between The Show And The Spectators

On December 14, 2012

The perfect synchronization between direction and artistic expression is crucial to achieve a correct interpretation of the vision, along the lines of a deep resonance with the great collective soul.

The entire Wagnerian opera - whose piano reduction we find annotated by Eisenstein's hand - is passed through the filter of the director's grandiose vision. Rising through the directorial expression to the hyperbolic dimensions of the Wagnerian myth, Eisenstein composes a monumental mise-en-scene, in perfect harmony with the opera's music. The decor made according to his sketches accompanies his dynamics - mountains rise or fall, for example - the gestures and actions of the characters, as well as the costumes, also sketched by him, underline his directorial ideas.

The chorus is organically integrated, in original formulas, to the dramatic material of the libretto that Eisenstein transposes - in the purest sense of the word - onto the stage. The choir, through movement and even through costuming, participates in the action, becoming the expression of the thought or feeling of each character, being sometimes the echo of a feeling, sometimes the reaction against it.

In fact, the director Serghei Eisenstein tries to create special relations between the show and the spectators. This time not through the means used in the theater in his youth, but through unique compositions of space, sound and light.

Leadership: Can you use the spontaneity of your creative approach to quickly tap into audience "reactions" by integrating the general features of the settings and artistic media?

The structures of information passed through the filter of a director's vision are essential for the effective organization of a composition in which sound and light intertwine. For example, the setting and artistic means are frequently used to quickly access the "reactions" of the spectators watching a performance of inner feelings and gestures. As a playwright, at the same time, the director makes himself known through the plays that fit into the vision of postmodernist works. The tools - formulas and rules used in the composition of the scenario, are thought out step by step for the creation of dialogues and stage effects, and their effectiveness is measured by the changing temporal complexity of the settings.

Directors must deeply understand these concepts in order to develop robust cinematic creations and performances to create special relationships between the show and the audience. As in computer science, testing and debugging are also critical processes in the development life cycle of a film composition, ensuring that the form and content of the story work correctly and without errors through moving images.

Leadership: Have you ever tried to capture the emotional state of those around you through a permanent change of settings, which follow each other quickly, while avoiding the trap of inauthentic compositions?

Therefore, the physiology of the performance is essential for understanding the functioning of the cinematographic work and the stage. For example, the monumental mise-en-scene, which includes the set and costumes, carries the director's ideas to all the gestures and actions of the characters. Directorial expression and hyperbolic dimensions are regulated by the filter of the grand vision and can be influenced by various factors, including the dynamics of the

opera's music and the emotional state of the spectators. Diagnostic tests, such as the echo of a feeling and the reaction against the feeling, are used to assess the health of the performance and to detect anomalies in the compositions of space, sound and light.

At the same time, the correct interpretation of the director's expression and the hyperbolic dimensions of the staging can reveal possible anomalies or imbalances in the stage arrangements, vocal scores and lighting effects, just as programmers must detect errors and defects in the source code of applications. These complex analyzes outline an artistic "treatment plan", improving the coherence and visual-auditory impact of the show.

As in software development, where managers monitor the progress of the project, constant evaluation of the gestures and actions performed by the actors ensures the artistic consistency and overall depth of the performance. Symbolic meanings, character intentions, and narrative continuity are conveyed through these key elements.

Ultimately, the perfect synchronization between the directorial vision and the artistic expression of all components - from the set to the performance - contributes to a deep emotional resonance with the audience, providing a unique and memorable opera experience. Like the deployment of a completed software to users, the show represents the final product of the collaboration of the entire creative team, harmoniously aligned with the director's initial conception.

The composition of an artistic creation is measured by the temporal and changing complexity of the settings, integrating only the essential elements perceived by the spectators as a kind of visual and emotional harmony.

The realization of special relationships of the show with the spectators is based on the following conclusion: "It is essential to recognize the importance of testing and debugging processes in the life cycle of the development of a composition , allowing thus detecting anomalies in moving images . "

Moreover, these special relationships are strengthened by a deep understanding of how testing and debugging help to refine and perfect the composition, thus ensuring a coherent and engaging visual and emotional experience for viewers.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/creating-special-relations-between-the-show-and-the-spect

Danton's Game Of Cards

On October 09, 2010

Put your leadership on the line, leaning up to the greatness of the world and your own being.

The hall resounded like an echo of the battle call from the day before, on the Valmy battlefield. Georges Jacques Danton, one of the leaders of the revolution, stood up. Silence spread all over.

- There can be no other constitution than the one that will be truthfully, word for word accepted by most of the simple assemblies. Let's scatter those unnecessarily ghosts that want to frighten people, let's say there is no other constitution than the one accepted by the people.

In other words, Danton wanted to promote two ideas:

Leadership: Can the ideas you want to turn into reality give you a deep awareness of the phenomena around you, which will allow you to impartially assess the goals of another dimension of dignity?

Destiny deals the cards, a great writer once said. And a man with experience accepts the cards that destiny gave him, he carefully considers and appreciates them, then he alone decides whether to play or not. But be careful ! You alone cannot distribute your books once you accept with dignity the fatality of destiny regarding the decisions you must make to restore order in your life or the lives of others, or to ensure that you do not get lost in oblivion and anonymity like other leaders who have experienced illusions of power.

Danton was one of the people whose dangerous, yet deadly mission, gave them the opportunity to change the course of events, turning them into leaders with defining qualities (such as the ability to think strategically and to predict), and, finally, transforming them into heroes. He valued his dignity through his moral sense, his moral discernment, and his moral tenacity to bring about important change, standing in the face of the obstacles of the society in which he lived. At the same time, he expressed his freedom to make decisions about his own life and to be respected for this right (up to a point).

But, to become "a great man", Danton had to engage in a game in which he had little chance of success, because his enemies and those of the people put many obstacles in his way. He alone put his life in great danger. This is another dimension of dignity: knowing how to sacrifice yourself for an ideal. And Danton impartially assessed the goals of this dimension, putting himself as a guarantor of the realization of full freedom, as a judge prepared and able to ignore preconceived ideas about guilt that could arise as a result of adverse reactions from those not involved in change.

Dignity is the resistance you oppose to events that can trigger a social crisis, stating that all that strengthens you morally and spiritually is the ability to abandon yourself in favor of a higher goal.

According to Wikipedia: "Georges Jacques Danton was bold and determined, a brilliant speaker, but at the same time he had a somewhat unbalanced nature. His ideals were freedom and property. Imprisoned in Luxembourg prison, Danton did not bow his head to dictator

Robespierre. His famous phrases: *"...12 months ago I proposed the establishment of this revolutionary tribunal. Now I apologize for it to God and to the people" and "Robespierre will follow me"*, show despair, but also the strength of character of the "giant" of the French Revolution."

Leadership is an extraordinary stake, it is the most precious thing that a man can risk. For once with the high position you gain, any previous chapter of your life ends. You must bow to the greatness of the world, to destroy that talisman the magic power of which is able to empty all of your emotions, positive energies and all the best in you, and close your way to performance, efficiency and success.

If you don't prove to be a successful player, you will go to smash, just as poorly constructed boats sink at the first storm. Just like a picture is able to capture a particular state, a certain attitude, so the leadership that you gain can freeze your conscience and destroy the values that support your relationship with people, make you indifferent and even hostile towards the noble goals that you've originally proposed to achieve, and push you to the biggest failure.

Someone said: *"He who occupies an important position owes account for all of his actions, for every one of his moments, because he is no longer his own person, but has become public property; every one of his new rights changes, in fact, into a new duty."* In order to win in leadership, you must use the best strategies, know the partners' and adversaries' cards, play yours at the right moment and gain the stake with the spirit of wisdom.

Leadership is not the way to oppose a war caused by anticipation of change, but it is your exposure to the events that write history, stating that what can stop you from achieving your goals is nothing but the fear of "what others could say" (And this fear might just be in your mind.)

Danton's Game Of Cards emphasizes the leader's extraordinary ability to show himself off, choosing his path toward the goal to be achieved and "financing" his evolution by choosing the most effective practices through the most appropriate means of promoting a high ideal.

Danton didn't wait for destiny to give him "a good hand". He involved himself in the events of the game, taking part in them body and soul, with pride and a sense of accomplishment, with honor and understanding, without having cards of the same value, meaning excellent. It was his will and desire, but also had the honor to fight to the last chance. He put his leadership on the line, leaning up to the greatness of the world and of his own being.

Be great with yourself, but with others, as well. Be great in your practice, belief, conception, so you will be able to finally direct the evolution of the "leadership game" for your own benefit and evolution, but also for the benefit of others.

Conclusion: If you were elected as leader, it means that you have consented to occupy this position. Therefore, you must assess your ability, availability and forces in order to accomplish what people expect from you. It is a "place" of honor, but also involves many responsibilities. You were invested with trust and must strive hard for it not to diminish. It is an exciting "game", in which you should enter only if you know you own the necessary trumps in order to win.

*** Note:** Alexandre Dumas - The Marquis' daughter

Source: https://neculaifantanaru.com/en/danton-game-of-cards.html

Darkman (II)

On November 07, 2013

Distinguish clearly enough between the "surprising" character and the "poignant" character which defines you, bringing forth the subjectivity of others' evaluation.

Hannibal Lecter disappears, as a runaway, in the most remote part of the world, going beyond that door which closes behind him: the most spectacular confusion and he is the only one that holds the key. But what makes this invisible desperado, this unbreakable mystery truly unique, *untouchable,* is the fact that he knows how to subtly adapt to every change. He doesn't comment on the events that threaten his stability, but is intent on living them to their fullest, no mater their nature.

The lack of any mistakes, the impossibility to understand his means of operation, the absence of clues which could lead to his capture. All these respect the law of invisibility. The night is darker, the sleeps seems to catch ahold of everyone ! And in all this unpenetrable darkness, the thundering light of an ingenious mind grazes past the installed filters.

Silence is just a waiting. The unforeseen is just a matter of perception. To quickly fullfill the decisive request: *"Seize him ! Catch him, dead or alive ! To fall under the punishment of justice ! "* The process by which the feverish aggitation is created is called "electrification" and it grows in intensity as Hannibal lays new traps.

"I am not who you think I am ! ", cries a thought thrown from behind the world's bars, with a sneak peak towards the FBI. In such a mind, there's no room for a bargain. Hannibal's motivation to give a masterful hit has "champion" written all over it. He knows how to implement it in the strange power game to compose an transform everything. *****

Leadership: Can you prove the quality of recognizing yourself as an exception from the general rule of image effects that can introduce you to the minds of others as "an above average result" so that you do not intersect with the dependence on self-validation?

The man who places himself over the whole world by complex backstage combinations that he thinks he can control with his mind at his own beck and call, basically power the detachment function from the conventional way of thinkings. But the so-called maneuvers and intelligent tricks often represent just a distorted way of thinking which hides the truth of what he is: a man who suffers for certain artificially created convictions, in which he believes only up to a point.

To the point he won't be able to set his own game anymore, when he doesn't identify with an ignorant. Because from perfect manipulation to absolute ignorance regarding what happens in the rest of the world is just a step.

More often than never, one of man's superior ways of thinking, subject to different power and accomplishment stages, leads to nothing good with himself, because those who label him have had their weaknesses and inabilities speculated upon. This becomes for a seeker of the exceptional a way of protests against the dignity to recognize himself in the equality and accessibility terms of others, against his ability to make an opposing way which could lead to respect, instead of confusion.

Who is labeled as "uncontrollable", means that he fueled fears and behaviors which, even if

they're a product of some exceptional abilities, nobody gets to the stage of making them their own.

"The Surprising" is the result of attempting to adjust the behavior of intimidation and coercion, from any stage of personal power experience, to the interests of efficient communication of expectations that can generate important events in the lives of others.

In leadership there is a clear enough distinction between the "surprising" character and the "poignant" character of an individual, bringing forth the subjectivity of the evaluation – that kind of errors that have occurred due to the system of values and prejudices of the person who evaluate others' tendencies to relate to him.

That person who thinks he can trick the laws of trust using various manipulation and control techniques overevaluates in real time only his chances to consolidate himself as an independent person, above all else, not allowing those courts of justice which can impose themselves to censor him.

But at the same time, this superior man reduces his chances to save himself from relegation more and more. Leadership wise, to be relegated means to enjoy winning a certain game, but because you can't play fair, you arise doubts, you show some reserve concerning the fans.

The questions you should ask yourself every time you measure your superiority are the following: *Are you ready to be in conflict with the prejudices and thinking mechanisms you have to counter? Can you confront your worst enemies: the pride to feel above everyone else and the inability to control your own destructive reflexes?*

The self-validation addiction appears when everything that can give you the experience of "being here and now", along a certain conviction, materializes in an expansion of your own perception of a reality that makes you more daring, and feeling more wanted by the rest of the world, at the risk of not being quite so well understood.

Darkman highlights a balance between the projection force of a reality that other cannot access, that doesn't fit in the standard typology of reason and logic by which you manifest your superiority, unhindered by any kind of rules and based directly on the saying "the end justifies the means".

And the force to project a reality compared to other existential plans, but that excludes you from the leadership area, because it doesn't offer a real possibility to communicate between you and others.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/darkman-II.html

Darkman (I)

On November 07, 2013

Take a closer look in the reality of those seen and unseen to man, in order to better understand the motivation of his existence.

A matter full of inspiration deviates from the rules. His name is Hannibal Lecter. And amidst all the searches, he surrounds himself with a mysterious cloak, in order to constrain, intimidate and deceive FBI's vigilency. The interaction with this special man, with the locked box full of valuables whose contents can't be uncovered even by a team of seekers, is bizzare and expensive.

Just as Theodose, the grandson of old Canquoelle from Balzac's work, after having listened to the fairy tales told around the fire set on a journey around the world to search for his fabulous uncle, so do the FBI agents that intend to find and accuse Hannibal suddenly find themselves caught in an unprecedented manipulation, which sends them chills. All the agents are led into a phantasy voyage meant to bring forth the innovative aspects of a creative personality.

Darkness replaces light. Night sets upon restless spirits. The sleep that seems to surround the FBI agents takes away their freedom to have a detached perspective over realities. Meanwhile Hannibal, at large, runs around cheerful like a child who has got his long desired toy. Get him from where he's gone; find him where you're not looking for him. Because he's hiding where you least expected him to. He's always around you. And yet, so far away.

The life of the ghost who has escaped from chains becomes a factory full of internal business, built around a cognitive dimension. And this truly obnoxious ghost lacks the gifts to show itself even in the late hours of the night. What is its id? It can no longer be categorized as a "portret". Because nobody knows what uncommon face it builds for itself. Nobody knows the formula which allowed him to transform. Not even an exception chemist could distinguish the organic compounds that offer youthful vitality to a specter. The ambiguous content of this life depiction is disappointing.

Leadership: Do you assume an intelligent way to pursue any attempt to seem beyond comprehension and perhaps beyond human capacity, to become unstoppable in reaching any goal you set for yourself?

To assume an intelligent way of appearing above the understanding of the normal accepted by the thinking of other people means to assume the greatness of changing reality in the direction you want, which, even if it gives birth to an unimaginable chaos, gives you a certain importance, a certain prestige, a certain authority. With the risk of an image loss, which leadership cannot tolerate at all, you should try to create the opportunity to experience an alternative of inevitability as far as your power to control the progress of events is concerned.

Lately, I have talked more and more about the design of leadership, comprising more currently invisible aspects. That is, the depiction of the defining authority of a man fueled with all kinds of enigmas and contradictions coming from the thinking and feeling transposed in his existence. Still, there is no unanimous consensus over the situations highlighted by the vast field that would precisely reproduce human condition, his inner atmosphere.

If mathematics is a science of numbers and geometric shapes, leadership is a science of

abstract thinking embraced by the man whose inner world is governed by complex prejudices, impossible standards, and deep ideas. Revealing new meanings of his personality.

And man, just like any incomplete evidence system who cannot be asked about his exact level of knowledge and perception over his own self is significantly moody. He's comprised of seen and unseen elements. And sometimes he changes his behavior, mind and direction randomly with no justification.

Improvisation, the capacity to adapt to new and the personality games create certain contradictions which generate the instability to approach and manage leadership.

Have you become a component in the settings menu that no longer supports leadership on condition of inevitability, by the fact that you cannot be reached when someone wants to clarify a "BACKDOOR" situation?

Take a closer look in the reality of those seen and unseen to man, in order to better understand the motivation of his existence. Only so can you have a better approach and management of leadership. Whose development is possible based on "functional properties" of man that fulfill the requests of new living situations and a new becoming. In turn, this development, marked by particularities, doesn't have to own an infinite ambiguity. Because, thus, the bizzare becomes no just unjustified, but also unaccepted.

"Take it from where it's not, find him where you're not looking. Because he's hiding there, where you least expected. He's always with you. And yet so far away." This is the consequence of basic "Erase", the cancellation of a personality trait which honors leadership. The characteristic of a thinking based exclusively on total success, regardless the consequences. Which just like a computer automation program, created to meet various requirements, allows the deletion of various individual components which define the huge complexity of a "craving" vision.

What do we find if we look beyond the visible specter of man? Do his mistakes have mitigating circumstances? Does he reject the idea of aligning himself with some rules and of some patterns given by the honorable tendencies of leadership? How does his defining authority react when unforeseen events take place suddenly? Does he dwell deeper in the power game to compose and transform everything in his favor?

The deep repercussions will no doubt reflect in the conditions of a radical evolution and complex transformation of man. That tortured reason, the rotten conscience oriented towards absolute (and at the same time towards conflict) becomes the cathalyst for understanding what he is about to become. A component in the settings menu which doesn't support leadership, directing people towards a path which corresponds to falsity, not truth.

A "BackDoor" type situation occurs if you want to be appreciated in trying to change things that do not suit you or that are not associated with your position. Your mistake is to provide a high impact experience, without ensuring an exit for yourself from the vicious circle of a break from reality.

Darkman highlights the unseen and unknown aspects of man's ways to act in unexpected situations. In such situations it is absolutely necessary to have an absolute self-control, a coordination of actions in order to touch a common goal. This means a strategy adopted by everyone around you. Personal options are excluded. There should be only one common action with maximum efficiency.

* **Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/darkman.html

Darkness Is Just The Absence Of Light

On December 02, 2013

Can you use your clairvoyance to explore the relationship between the visible and invisible worlds, creating something truly new from scratch?

- Cheops, said Ibebi then, I congratulate you on your clairvoyance. It is very true that this creation by the word, starting from nothing, is absurd, unless we admit that this word itself possesses a magical power of creating forms.

- Why would I admit that? replied Cheops. I have never seen a man who could create anything just by opening his mouth and making sounds.

- Maybe not a man, but why not a god?

- Can a god act against the laws of Maat, which says that nothing is born from nothing?

- Well thought ! I could also say: unless somehow the god, not by the simple power of the word, but rather starting from his own substance, created the visible and invisible world, the luminous spirits that we call "ahu" and the matter that takes in our eyes the forms that have become familiar to us are those of the mountains that dominate Egypt, as well as the plants that grow in the valley, both the animals that populate it, and the people that inhabit it. But we will talk about that later, because Memphis theologians seem to ignore that the world is much more complex than they think and that a simple sound cannot create the world from Nothing, even if it is emitted by a god.

Leadership: Have you ever meditated on how "primordial chaos" is reflected in the compositional structure of your work, so that a truth is revealed behind some descriptions of facts?

- As for creation, according to the words of the clergy from Heliopolis, Cheops continues, I only focused on the problem of light and darkness. It seems to me that the priests of Ra received from distant ancestors the tradition of the creation of the world by Atum, starting from the primordial matter, Nun. But they themselves are the heirs of the cult of Ra manifested in the sun, the source of all light. The difficulty they could not solve is that, if Atum is none other than Ra, that is, the sun, light could not precede the darkness of the primordial chaos. For in that case it could not exist in darkness, and it could not exist by itself, since light is prior to it, and from this fact there would have been adversity even before darkness came into the world.

Leadership: Contemplating the teaching of others, how do you use the clarity and directness of your vision to highlight often ignored aspects of the surrounding reality?

- You judged well once again, son. For, contrary to the teaching that is transmitted in general, that is, the popular doctrine, darkness has no reality of its own, no substance, which is easy to ascertain when it surrounds us; it is only the absence of light. We imagine it only by referring to the night, but even in the starry night there is a diffused light in the sky. Darkness, absolute blackness, is only an artificial creation: if I blow into these lamps, we shall find ourselves in darkness, but this darkness has no real existence, for it is enough to light these lamps again, so that it is dissipated. It is very true that the identification of Nun with the primordial darkness is an error of appreciation, and this aporia makes the cosmology of

the Helopolitans appear to us as absurd as that of the Memphites, who claim that the world was created by the word of god, starting from nothing , from nothing.

Ibebi was silent. Silence settles between them, barely disturbed by the puff of breath. Then Ibebi said:

- Now, tell me what you know about the creation of the world according to the teaching in this temple of Thoth.

- Once again, I can only tell you what I read in the first book of Thoth, Cheops answered. In the beginning, everything was in Thoth, he is confused with the eight mysterious primordial divinities.

All that emanates from leadership is about identifying the vision with which you animate your creation, so as to guide it into the depth of an authentic teaching about spiritual life drawn from an ever-changing reality.

"Darkness is only the absence of light" suggests that everything we perceive can be interpreted on a dual level, and that everything we imagine, if it is to find a place in our own creation, is actually a manifestation of our inclination towards the divine. And when it comes to the divine, we must recognize that every aspect of our lives can become a manifestation of duality and our human tendency to seek or create light and understanding in the midst of uncertainty.

* **Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/darkness-is-just-the-absence-of-light.html

David

On April 08, 2016

Find that something within you that makes you unique and brilliant, such as the artist who abandons the rigid canons of the time in favor of achieving a lively sculpture.

A change in the structure of my own personality occurred when I tried to find my transparency in a picture of great ambiguity, so as to capture the appearance of what I was is in fact, *Ein Dual-Fokus-Phänomen*, as the Germans say. So I had to consider the hypothesis of an enigmatic situation. I was the product of the fact of not pertaining to anyone, of existing within a framework of the dilation of thoughts, without urban agglomerations, within the proximity of various inventions and ideas, in perfect harmony with myself. I would perceive only the nuances of a Sound of Silence.

As everything moved a lot slower around me, but continuously as the attracting opposing polarities of a magnet, I have maintained my willingness to be in a relationship with something far greater than myself, rather a strong partner, as being something I constantly depended upon. Something attracted me and rejected me at the same time. The image that tended to sink beneath my eyes, to which only art could have found a direct connection with the themes of fiction, seemed to support a phenomenon of oblivion and even denial of the essence of a conversation with a high spirit.

Loneliness is the way to finding that special something within yourself that makes you unique and brilliant, as an artist that abandons the rigid canons of the time in favor of achieving a lively sculpture, to go deeper into the spiritual world of his own *Masterpiece*, his most faithful copy. An extremely natural and expressive representation that doesn't speak, doesn't relate, but symbolizes perfection.

Leadership: Can you approach art from the point of view of what you imagine is on the other side of your Ego as an art communication of aesthetic content that delights your eyes, mind and soul?

Thinking acquires originality only when it meets the unknown of glance in the mirror. On the other side of my Ego, there seemed to be an artistic spirit less concerned about the interaction between individual psychism and stimulating the surrounding world, a spirit of adventure and unknown that always made me want more from the "out of sight" experience.

Little by little, I began to feel that propulsive force towards a fictional mindset, following which I experienced the taste of great discoveries beyond the limits of my own being, later becoming the author of the world in which only art existed, where everything was David, the protective shield, knowledge, learning. Here there was no sadness, no joy, but only one law – be as much as you can be beyond the widely-accepted limits of normality.

Exciting, I felt trapped in a different dimension, like one of Michelangelo's creations inserted in the fantasy universe of Stephen Hawking or Jason Diablo, finding myself in a framework that not even the most adept of futurism could've imagined. The pace of metamorphosing into a model of appearance, into a modern world, symbolizing an expression of perfection, was the new order imposed in the form of my art.

Leadership: Can you offer your potential for leadership the property of being "artistic", by developing the ability of manifesting your individuality in a world where David takes precedence?

A world forged through a perceptual self-discovery can give leadership the value of a "closed system", where only you can understand yourself and feel that you can achieve a spectacular overtaking, turning you into a self-contained image: David. Simply put, David is an approximation of your original image, but with a greater number of levels of detail, with reference to the essential elements you're made out of.

But if we look objectively, in the sense of shaping two distinct parts, a part attributed to the conscious ability of perceiving a unique self and a part attributed to the willingness of being in a relationship with what is far greater than yourself, then we will see an expansion of personality and an image confirmed by attitude. This is where David comes not only from the fact that the elements in the relationship charge the communication circuit of a harmoniously personalized aesthetic of finality and the exchange of views from a height, but from the background of an imaginative process in which you confess yourself as the main character of a story awaiting its author.

Leadership does not announce the perception of great discoveries beyond the limits of your own being, but it does correspond with the image you forge in the presence of an aesthetic reality in which are cleverly woven the agreements between what you want to be, what you appear to be, and what you can gain through your own endeavors. Through knowledge, learning, and by their representation in a unitary whole.

Thus, David can be a way of transcending reality, looking beyond it, encouraging the use of real elements to create a new world, new situations that do not overlap and are not confused with reality. In artistic leadership, the notion of aesthetics with which you describe your character from the height of a superior intelligence that dictates a new sense of reality and life in the image field that unifies the objective and subjective experience is the most important.

Life is the masterpiece you conceive before being caught in the depiction of an artist.

At the age of 64, King Louis XV confessed to doctor Lamartiniere the pain that troubled him, one he could no longer bear, one for which only he himself could find a cure:

"I do not wish for the immortality these people could give me, because I would have to pay it far too dearly, in this dying world and maybe even in the next one. I only want to extend my life for as long as possible. I want within this life to be, as far as possible, as many of the works I hold dear and for this I will neither address the poets, nor the philosophers, nor the warriors..."

Implying that his very existence was a masterpiece started a long time ago, but one lacking magic, the nuances of a stimulus, for it to be complete.

The main idea of man's work with himself, in the equation of a development that favors leadership through an act of special creation, can be represented in the formula: *"Life is the masterpiece you conceive before being caught in the depiction of an artist."*

In the description of this formula, the magic already took place – a chaining of metamorphoses and poses, in which are mixed the eternal "returns" to yourself, capturing the relation between essentiality and the intensity that exists within the space that belongs to you, in the apparent world.

Leadership is the masterpiece that gives you life from the very life of a body that you are only part of by the act of rendering metaphysical significance to a more coherent and

substantial inner world than the original one.

David is the self-consciousness that forces man to be "someone", it is the value surfacing from your relations with personal and subjective experience, it is the final part of the work of converting to yourself.

Even within you sits nestled a David that is eager to be transformed into a work of art, your most faithful copy, an extremely natural and expressive representation that maybe doesn't speak, doesn't relate, but it does symbolize perfection.

Source: https://neculaifantanaru.com/en/david.html

De Stellis Infinnio

On March 08, 2022

„The artist must know how to bring to the surface the being within matter and be the tool that reveals its very higher essence, in a truly visible existence."

The perspective of the concept of creation has always been the main landmark of how I should work in the artistic field, so as to obtain through the means of a refined, deeper, more nuanced view, the amazing idea of a double finitude: between possible and real, between temporal and eternal. It wasn't easy, it wasn't hard, it wasn't chaos, it wasn't pointless direction. Surprisingly, an unknown force, seen as a symbol of freedom, being explained by an intention doubled by a pronounced and unparalleled attachment to diversity, somehow forced me to place my compositions within the consolidation perimeter of a double of mine.

As a prophetic call, in the highest sense, something urged me to bow diligently to those who do not fall into the normal order of the path taken by others, such a wandering path that somewhat resembles winding, dead-end labyrinths, or too imaginative, created by Simone Noseda Pinto. „Forbidden access" I wrote on these labyrinths, a push towards what is unknown being my right guide, *a unique path is obligatory imposed by God,*provided that what I express through creation is directly proportional to my intuitive and emotionally open nature to multiple spiritual valences.

I felt, I saw, I heard, I could discern between what is banal and spectacular, between false memory and dream, finally succeeding (on the way to the habit of an inner view that precedes the outer view) to become the partisan of obtaining the everyday superlative. The labyrinths of artistic confrontations contained in this kind of consensus, as well as my contribution to the subject of an experience of rivalry with that oppressive, cold and insensitive monopoly of academism that regards reality as something unchanging, have not even been projected into the temporal realm of my brain, but they fit into an *Arethesintesha*(an adjustable design for multiple directions of illumination).

Leadership: Can your creation make it possible to define an image capable of joining a view that includes the „measure of the superlative" and the promise of a revelation that transcends the appearance of things, including evaluative impressions of the world?

And contrary to expectations, leaving aside the underdogs that can only be discussed and approved by the false specialists of perspective, thieves full of subterfuges and false identities, I have slowly moved away from those that do not conform to the real state. I knowingly indulged in all the trifles and miscelanea of life from which, with the thought of a half-alchemist archaeologist, I extracted the opaque root of similar things and the spatio-temporal substance of distinct things. In the same way, I managed to create other completely different things from one thing, from a single composition of my own, with truly expressionist valences.

He who contemplates reality can transcend the appearances of things and can see their hidden side. In accordance with this aspect, and taking into account everything that happens around me, I defined my work as a form made up of disparate parts, but put together in an image close to the way the ancient Conquerors looked at the distant horizon. I called it simply: *„De Stellis Infinnio"*, which can be translated as „the divine superlative extracted from all the splendor of simple things."

Above all, I shone in humility, with the chosen thoughts that know how to choose a middle ground between attractiveness and completeness, without being deceived by passing and

innocuous shadows, the chiaroscuro of futility in recognizing a work of art worthless or a meaningless existence. Contrary to expectations, I was able to tell a story that makes it unique, a light and warm wavelength, a certain literary and artistic form in accordance with the nature and occupation of subtle, metaphysical, seductive thinking, fantasies and beautiful ideas about life and art.

Leadership: Can you produce with the help of vision a liberating inner transformation, provided you are accountable to the consciousness of a metaphysician who ensures the expansion of your being in a cause of the „FRAGILE" type?

For this, and only for this, I have been worthy to carry in my arms the source of an art as old as the world itself, called Kabbalah, but at the same time I have demonstrated a complex artistic psychology by choosing a harmony analogous to proportions, textures and colors not only within the same layer, but in the context of the whole image resulting from the overlapping of lines, symbols, themes, motifs, and touches of color that produce certain sensations.

Without reproducing any masterpiece, art has helped me to attach myself to a fragile existence that is preserved in the memory of an ever-present time.

What Simona Popescu wrote in the novel „Exuvii" comes as a kind of complement to this art admitted in terms of *confissão de confissões*of which, even now, I feel guilty that I did not take it to that level of perfection in which the critique becomes an impiety, but where the good soul becomes the bearer of artistic qualities: expressiveness, depth and sensitivity.

„I feel the world around me: transparencies, flickers of color, ambiguities, interpenetrations, oscillations, multiple, diffuse sound, rich clutter, a jumble of shapes and materials, iridescence, perfumes coming from everywhere and out of nowhere, overwhelming. A vague, fluid world, in the natural extension of my being, of my living, thinking body. All these things have not been lost and do not belong to the past, to the irreversible past, to... childhood memories. They remained in me, in my concrete simultaneity."

In art, the measure of the superlative is the only degree of comparison (between vision and perception, between things and situations) that falls within the sphere of telling an original reality meant to transcend what is transient, and can only be known through the soul.

De Stellis Infinnio symbolizes the development of my art seen from the perspective of a creation arising from the union of the soul with all surrounding things, under the brilliance of an existence that can be drawn in every way, but less as a trivial one. Here, too, it is worth paraphrasing Constantin Brâncuși: *„The artist must know how to bring to the surface the being within matter and be a tool that reveals its very superior essence, in a truly visible existence."*

Source: https://neculaifantanaru.com/en/de-stellis-infinnio.html

Dead Or Alive

On Decembrie 15, 2015

Be open to what wants to manifest through you, without diminishing the hope you place into something that is compressed with the help of the unacceptable.

I proved to be refractory to a requirement to which, after all, I had some major obligations to – included in the possible recipe of transitioning beyond other doors. And other rooms. Antechambers of hell. Spaces equipped with surpluses of truths and doubts, as dark as my thoughts touched by the coldness of the time hovered over the chemistry of the alternations between sleep and awakening, echoing in my head as a stimulus that acts on a specific receptor field.

I appeared to be more dead than alive. As if my entire being was struck by the most poisonous of arrows, generically called "Doomsday", whose toxins instantaneously paralyzed my senses, straight from the heart to the brain, left me speechless. Without energy. Without power. "I was feeling lost / Waiting to be found."

Without undermining the faith I placed in something that compressed with the help of the unreal and, therefore, of the unacceptable, I decided to wait for the twilight. As it was forged by my imagination drained of powers, going barefoot without leaving footprints along the someone else within me, not without giving credence little by little, thanks to the tingling hotness that heated up my temples, that unknown voice that decisively whispered to me: "Help me to arise."

Deceiving, like a toy taken by the wind, I transposed myself in the skin of an angle that shook his hearing – I would've waited for you anywhere, between the living or the dead ! – rightfully so, with some exertions. But tempted, however, by a certain curiosity: "What would it have been like if I had not existed?"

Leadership: Can you be yourself in a world that is constantly looking to turn you into someone else, in the case of struggles so constantly amplified by your openness to the challenge of seeing yourself as a holder of a fabled life?

Inside the castle Helmnar, David – the winner of the tournaments on Hakon, arrived in front of a wall that had no doors. He felt, however, that an unknown force existed beyond the wall, as if someone willing to meet him existed. Following his instinct, e reached out to the wall and felt it along. An invisible door, masked by a spell, created the image of a real wall. The door opened immediately. David stepped inside the room, in the middle of which he saw a giant mirror, in which he saw himself as if through a haze. As soon as he reached it, the haze dissipated. A voice trapped in the mirror made itself heard. "Help me get out of here ! "

Man, interposed to a completely different reality, the prisoner of that matrix that made him believe he was in Eden or Hell – I should say it now, while we are still in a relationship – this generator of effects opposite to those expected, greater than the heaven and the sea that overlap continuously in the imagination of the living, was rather attracted to this story that could've been true.

Moved by the implications of a boundless power, by the spark of personality that makes him different from others, could he maybe take advantage of this to the maximum? The unacceptable he had to bear actually meant to pretend to be alien to the world he experienced and to forge a reality in which he did not feel claustrophobic.

Leadership: Do you say NO to the compromise between the contrary tendencies of life, refusing the "silence" that reveals your hidden fears?

To say NOT to the compromise between contrary trends of life, such as selfishness-altruism, isolation-association or individualism-solidarity, is sometimes to accept the terms of reality with a certain restraint, as if you only existed as an appearance.

We can understand leadership, coded through the perspective of the image of a man that said NO to the compromise between two contrary tendencies of life, refusing the "silence" that reveals his hidden fears, if we approach with a proactive attitude that side of existence which aims at training and developing character. Silence is an amplification of a state of uncertainty from which you can no longer escape, it is the result of a self-help that stretches far beyond the initial conscious impulse, stemming from the inability to give life lessons to a reality without a horizon.

And silence is often similar to self-forgetting, because you do not know which aspects to pay the most attention to. The tendency of man of getting lost into oblivion, matched by the propensity of breaking out of the shell of solitude, meaning his subjection to a maneuver of going in reverse, plays an important role in creating that premise of the rule according to which "who can do more, can do even more."

In other words, with the entry into a negative state, man can also experience a bit of grandeur, giving a broader meaning to the conversation with himself in order to achieve a breakthrough of the type "even if everything is against me, I need to surpass myself."

Leadership: Does your accessibility produce an opening to a potentiality to be realized through consciousness as a symbol of the fullness of existence, without remodeling the call for transposition into a world that increasingly denies its foundations?

I recently read on the marketingprofitabil.ro website the following thing: *"Dreams seem to be caught in a commercial that flows between the clouds or flies through stories, with the voice that accompanies the magical journey, until awakening."*

Well, this voice belongs to the man interposed to a completely different reality, the prisoner of that matrix that makes him believe he is in a different place than the expected one by the fund of existence with which conscience has a tangent with.

The power that confers unity to the flow of consciousness, stemming from the probability of coming out of this space of silence and wilderness, marks the importance given to the person who has passed the stage of weakness in order to find himself in a sort of perpetuum mobile with a strictly thoughtful and modelling combustion. To find yourself is to rise above the casual reality of a hostile world above the laws of a misunderstood world, in the likeness of an ideal of sense and unrepeatability within the boundary of the condition of passing through life.

Personal success stems not only from others' conception of you, but more from your conception over how you understand your inner world and living through it.

The individual's quality of remodeling himself to the call of transposition into a world that increasingly denies its foundations due to its mistakes in an increasingly absurd setting is asserted as fully as possible in trying to present the unacceptable as acceptable or the normal as being revolting.

The best way to adapt in such a world is not to deny, but to accept its challenges and rules by the fact that you are its only survivor, its only foundation, its only savior, its only poet, its only creator.

Dead Or Alive highlights the variations of a world caught in the tunnel of transitioning towards a different model of man, closer to a higher self-power, arising from the existence of instantaneous characters that he himself creates and inserts in his own world.

People of great character are permanently enrolled in an existence of death and resurrection. They always manage to make a spectacular leap over their own shadow because they are open to what they want to be manifested through them, without diminishing the faith they put into something that is compressed with the help of the unacceptable.

Does someone else manifest through you, an Alter-Ego? A force far greater than the initial emotions and feelings life has put you through?

*** Note:** Hi Profile - Dead or Alive

Source: https://neculaifantanaru.com/en/dead-or-alive.html

Definition: What Is A Performer

On January 25, 2009

What is a performer?

"Performer" (# One who performs for, or entertains, an audience) is a borrowed word, but does not strictly refer to sports activity or acting, as is commonly used.

"to perform" = to carry out a performance (thus, by extrapolation, or by analogy, it can be said that a "performer" is the person who obtains / carries out / brings performance.)

I will limit myself strictly to this sense.

Leadership: Performer

Being a performer in the management of Human Resources means to combine leadership with your own character, means to combine knowledge with the personality that defines you - in your favor, but also in the benefit of other people.

Performer is the man who, not being subject to foreign influences, lights up the candle of hope and joy in the soul of the people, through his power of changing perceptions - helping them to achieve tangible results in the sphere of their personal development.

The performer identifies the needs of endowment of the people around, selects their most conspicuous qualities that are necessary to change their status, character, personality.

Performer is the leader, who promotes the changing of the ones beside him by his own nature, by his way of being, by his ideology, isolating or neutralizing any non-integrable element in the architecture of their own beings.

The leader is the man, who can make performance, by polishing the material from which is composed the human being. He is the one, who manages to eliminate the dark spots of thinking, understanding and feeling - unprofitable – from the multitude of egos, treating them with wise decisions and new guidelines of the highest quality.

Question:

Are you ready to select the people of the best quality, to endow them with everything they need in order to be long-term performers?

Source: https://neculaifantanaru.com/en/definition-what-is-a-performer.html

Delicate

On October 15, 2019

A great artist aims to achieve a vision that is permanently combined with the intelligence of a philosophy derived from his own thinking about everything that surrounds him.

I know the roses well, in their divine splendor, *delicate like peace*, as they shake before the good and the bad, before the eyes that look beyond the present of the events that I try, with diligence and inspiration, to turn into the revelation of a secret experience. A great mix of real and imaginable, melancholy and voluptuousness. Each rose ennobles me as the final result of a divine creation, as *uma obra artística em miniatura*, a puzzle piece that completes my personality in a hypostasis of the seduction of the sophisticated and unconsumed alterity.

When I prepare the roses for painting, I feel as if I am present in another cultural geography, in a world that makes me live with another identity, in another environment. In a place where the most important artists, chosen before the celestial providence, artistically arrange their experiences with a hidden character, through the prism of a sensitive and mature eye, *delicate like words*, formed to find, as far as possible, a correspondent in the space of subjective reality.

An artist's most precious work is a kind of visualization of an image from another life, from another reality. Maybe that's why I trust what I see when I feel the graceful presence of the rose, its sweet, romantic fragrance, so rare, *delicate like snow*, irresistible as a waltz of intense experiences, not influenced by the circumstances of urban agglomerations, without the ephemerality of human existence, full of sacrifice and suffering, to reach me.

Its place remains destined to remember a character of such great complexity, full of symbols and riddles, *un artiste d'improvisation*, that, by deciphering it, can give the impression that it is a different person.

Leadership: Does the urge to better understand your individuality makes you probe the depths of your emotional reaction to the feeling of being beautiful, looking for clues to suggest that the only sense of art is to experience a confession full of naturalness and sensitivity?

The rose represents an indication of the awareness of the expressive autonomy of the means of visual language, treated by the concept of *conoscenza divina* or by the concept of "freedom of thought and expression", which can be found in all artistic activities. Then, it is an extension of my longings, of the beauty of the soul and of the good thought that accompanies me permanently in the journey towards reaching an ideal of the passionate life, transformed into a philosophy of perfect artistic expression.

Miranda Grey, the character in John Fowles's work, shared the same profound experiences as me, as intense as that of a rose, increasing the chances of an authentic life story when she confessed, *delicate like the breeze*:

"I probably always wanted to believe in these things. In fact, I somewhat vaguely believed in them right before I met him. But he led me to actually believe in them. The thought of him makes me feel guilty when I break these rules. And if it caused me to believe them, it means that he is the one who created most of the new in me.

Like a drawing. You cannot render movement to a line upon which you keep intervening with smaller lines. The line consists of the boldness with which it is drawn, its penetration being possible only through the vibrations of an artistic, poetic, sensual sensibility."

Leadership: How do you manage the work of searching for a coherent identity, of One of the multiplicities of self-awareness, designed in solidarity with the meaning of a "reference model" constant?

The image of the rose is part of the memory of all people, embodying on a small scale the endless greatness of the Creator, believing in that *doina* of souls that stories call pure love, *delicately planned*, in a sense becoming better known through the way they express themselves: through that profound silence from which less polluted meanings of passenger situations and hurtful susceptibilities of the age can emerge.

You cannot imagine such a rare silence, *so delicately breathe*, except through a reaction of adoration before the spectacle of nature, not by intellectualization, but by lyricism, devouring its significance with wide-eyed astonishment at the full power that an artist has on the most chosen of words.

I decide to sketch it on the canvas, a feeling that is not at all comfortable, because I feel trapped in a space of pure eroticism, a *delicate advance*, as if I touch the naked body of a woman who gently wraps her arms around your neck, warms your chest and looks at you with that breath of creation: the art of not being a common man, but an extraordinary one. *Delicate like a touch*, I feel all the nuances of feeling, all the subtleties and depths, like beautiful words, whispered in the ear of the pure artist, loved with the longest poetry of longing, through an experience dedicated to the passion and values that are preserved in time.

Thus I open myself to the new reality, full of passionate kisses and fine touches: like a dream petal extracted from a fragment of a thousand and one nights, swaying in butterfly dance on the wings of an essential need to belong to a single identity with a youthful, sensual and romantic aspect, of having the awareness of its roots.

Love is the act of sacrifice in creation, the art of belonging wholly to one person whom the rose accepts as an equal, as a God or at least as a part of Him.

Leadership: Do you manifest a dedication in reaching an ideal of the passionate life, of transmitting some enlivening experiences, by association with the higher hypostasis of a being possessed by the aesthetic image and open to a world of mystery?

Vladimir Nabokov read my thoughts, sensed the temptation full of good taste, the one that promises you a dream experience that you want with fervor, when writing about Lolita, in comparison with the symbolism of the rose caught in a moment of mystical ecstasy:

"The curvature of her back, the skin like rice, her pressed, luscious, pigeon kisses prevented me from committing any nonsense. It is not true that artistic skills are secondary sexual characteristics, as some charlatans and shamans have said. Things are exactly the opposite: sex is the nerve of art."

A naked woman should not be understood as strictly sexual, as a proof of the weakness of the soul placed in the tempting situation of letting go, *abandononarsi alla disperazione*, only to become an instrument for the valorization of beauty. Rather, it must be associated with the higher hypostasis of the being gifted with the power of seduction, in order to promote as

refined an art as possible; perfect, long-lived.

And in accordance with the meaning of the rose, *la donna nuda* becomes the symbol of an identification with the role of content aggregator, either by appearance or by a magical approach, by the delicacy and sensitivity of the resonance that has its beauty in the heart and in the mind of any artist.

The aesthetic image is a kind of window to something much more comprehensive than the creative experience; it is a window to the hidden meaning of a (futuristic) Diva.

In order to appreciate the usefulness of art and artistic education it is necessary to develop your ability to differentiate between what you love through the perfection of creation and what is merely an easy to contradict fabulation, but which reconciles your soul with the right to embrace beauty which takes the form of a muse.

Delicate is the faithful copy of a work of art that begins to take shape with the description of a beauty of nature, continues with the representation of the peculiarities of the feminine universe and ends with the formulation of a philosophy of life, viewed from the perspective of a personal reading, with subjective valences.

*** Note:** Terence Trent D'Arby - Delicate

Source: https://neculaifantanaru.com/en/delicate.html

Delight My Gaze With Something That Makes The Unseen Visible

On August 15, 2023

Look beyond what you see, and you will discover the hidden story behind appearances.

I walk on the sand of the beach, on one of the Ionian islands of Greece. Isn't it the case that the look replaces the mystery of any answer to the question "What are things"? Being understood as an identity between the plane of the Ego and that of the mystery in the substance of creation, the gaze is based on a process of symbolizing reality in which the things specific to the area in which I am are contained: shells, snail fossils, algae brought to the shore, pieces of glass that the sand of the sea polishes over time, sunbeds and umbrellas, street vendors, nautical activities.

In this case, what is the substance of creation? It is a form of matter filtered by the eye and processed by the soul into memorable images.

More than that. Each thing becomes a symbol for the eyes of the artist that know how to perceive the information associated with the nuances of aesthetics, themselves, the searching eyes, full of untold stories, mirroring the entire universe of colors and emotions, become a symbol for the things measured and symbolized by the artist through a drawing, through a few words, or through a message worthy of being remembered: Iiburbys Aa Sterhoss Amesim Lek Olocynne.

That is, translated through a visual reinterpretation exercise, Experience the moment for the symbolic unknowns of a recognizable reality, the message of the eyes conveys a kind of silent but expressive communication, an emotional subject, a transfer of information between a sender and a receiver, after which, the information transmitted and captured is understood and interpreted as an effect of artistic transformation. For example, the metamorphosis of a shard of glass found on the sand into a unique gem, emphasizing the beauty hidden in simple things, is a figure of speech that highlights how art can give life and meaning to the imagination (downright divine).

Leadership: Can the image you refer to inspire a new dialogue between the works of two exceptional artists: one who knows how to create his own universe of things, and one who brings to light the hidden meaning of things?

And if in every brushstroke, in every line drawn on the canvas, the artist confesses his feelings, his creative purpose, the truths of his gaze, for a universe from which he came out and which he will never leave spiritually, surely there is a clear vision of things, the essence of a dynamic of life, bubbling with energy and vitality, born in his soul and mirrored outside.

The island is an amazing sight that I can't take my eyes off of. Still looking at things in the context of objects on the beach that could be metamorphosed, they still look at me as a substitute for them, because in my palette are found the colors of all things and their gradual loss in shades. And, conversely, in my view, their world takes shape, redefined through the palette of colors and artistic contours. Here, it is about a unique dialogue between the works of two exceptional artists: one who knows how to create his own universe of things, and one who brings to light the hidden meaning of things.

In this moment of finding in art the totality of things that came to light in a late afternoon, following a closer look, without having any other goal than art itself, the emancipation of a new characteristic of the artist in me takes place. Namely, freedom from that anguish that

grips me when I live in a foreign reality, under the sign of impermanence, where I do not know all the meanings of the words pierced by the zephyr of oblivion. Wait and see when things begin to communicate with each other in a language other than the one spoken by me, and metaphor-symbols, subject to a "beyond what was spoken" begin to lower art to the level of a handmaiden of philosophy.

Leadership: Are you able to extract the essence of an image from reality and add certain connotations of the "improvisation show" type, where appearances juggle with fantasy in a captivating and unpredictable dance?

Everything is pleasing to the eyes on this island, especially the way nature shows itself in all its splendor, in a place where relaxation and comfort are taken to the highest heights. Therefore, beauty and visual pleasure are given by the harmony of silence, given by this wonder of nature, sculpted in its perfect landscape, called a paradise beach. But even a trained eye is sometimes mistaken, if I take as an example a fragment from a famous novel by John Fowles:

"Once there was a prince who believed in all things but three. He did not believe in princesses, he did not believe in islands, he did not believe in God. The emperor, his father, had told him that these things did not exist. But one day, the prince fled to the neighboring kingdom, a colorful destination full of quiet and wild islands where he saw some strange and disturbing beings that he dared not name. Also there he met a man dressed in evening clothes with his sleeves rolled up. This at last he told him that in fact his father was not an emperor, but only a magician. The prince quickly returned home, thoughtful.

- Dad, is it true that you are not an emperor, but only a magician?

The emperor smiled, and rolled up his sleeves.

- Yes, son, I'm a magician.

- Then the man on the shore was God, and those disturbing beings were princesses.

- The man on the shore was just another magician, and those beings were not real at all.

- I must know the real truth, the truth beyond magic. Otherwise I will kill myself.

- There is no truth beyond magic, replied the emperor. And, by his charms, he summons death to come. Death appeared in the doorway and beckoned the prince to come with her. The prince shuddered. He remembered the beautiful islands, beautiful but unreal and the unreal princesses, unreal but beautiful.

- Very well, said the prince. I will be able to endure everything.

- See, son, said the emperor. Now you are a magician too."

Being a consummate creator means deepening your knowledge by firstly calling on the artist's insight to extract the essence of every detail and turn it into a captivating visual story; then to the magician's ability to wrap reality in fascinating illusions, blurring the boundaries between what is perceived and what is created.

The artist is, in fact, the intermediary between things and their divine mystery. Whereas the magician, with his power to make things up, tries to guide the artist to the thorough understanding that everything is interconnected, that he himself is a part of this wonderful web of the existence of things. It would be said that in the midst of this enchanted island, the artist and the magician perfected their knowledge, the one through creation and the other through illusion.

Delight My Gaze With Something That Makes The Unseen Visible, where the visible represents the things your eyes can take in at a glance. But true wealth lies beyond appearances, where the unseen reveals the full story of reality. Only if you know how to look at the unseen can you reveal the hidden secrets of reality.

To understand leadership, it is not enough to see the beauty and significance of things around, developing your own way of looking at the world. You must also have the ability of the creator to become "one body" from two seemingly opposite perspectives, carving into the reality of your vision a new dimension of understanding and interpretation.

By looking beyond what you see, by calling upon the vision of an artist and the skills of a magician, you will be able to go beyond appearances and explore the horizon in depth. Look for deeper meanings and try to understand the context or subtle meanings of each detail, which may not be immediately obvious, but can be discovered through patience and insight.

Source: https://neculaifantanaru.com/en/delight-my-gaze-with-something-that-makes-the-unseen-v

Delight My Gaze With Something That Reflects The Harmony of Nature (I)

On July 10, 2023

To shape an authentic reality you must pay attention to what you observe and have a clear perspective on the image you give soul to.

I'm at the beach, somewhere on the Greek coast. The sun reveals its face in the glow of a summer painting, charming and emotional at first sight, deep in the vibrations of colors, painted by an artist who aspires to something great, something tickled from the matter of his own desires and dreams, something that cannot be erased with a sponge as if it hadn't happened.

Just as the natural levers that move in the rhythm of the wind, the waves delight the gaze of any viewer through the prism of a sense of deja-vu of the type "I've experienced this feeling of admiration in front of a work of art before", which makes me dream of one day in which to meet again with this space and with my authentic self, like two directors in search of the perfect scene.

Perhaps the sea, as I look at it with eyes filled with amazement, is a kind of metaphor for the perception of life, a stage in life dedicated to a high dream, a symbol of the infinite being, which keeps repeating itself in the form of vision intended to amplify authentic feeling . It is clear that above the supporting art of a remarkable aesthetic there is a study dedicated to the pictorial subject: "Shore surrounded by the sea in sunlight", argued in favor of the importance of the objects included in the forward-looking, perspective, ecstatic field of view.

Leadership: How do you interpret your perceptions and how do you integrate them into your own vision so that you get the infinity effect of an endless image?

So the eye narrows its field of vision to the object and to aesthetic perception to a point similar to that of vision, an authority that can be outlined through a painting, recognizing, however, that the study of entities or concepts in the real world by no means exhausts the general interests of aesthetics. The beautiful remains beautiful whenever you look back at it.

And what is aesthetics, in this case? It is the vision obtained by me by modeling the pictorial imaginary with the help of scattered fragments from reality, so as to capture the unity between the natural and the ideal, like two poets in search of the perfect metaphor, against the background of a curiosity that represents the true point of attraction for a visionary.

This is how things are in art, *Espreuhara Aryanyphica Intis Ixir Ashenellat* , beauty responds to the divine echoes of nature, for they are amplified by capturing the miraculous in the form of a view that illuminates unexpected perspectives. Therefore, the very condition of the production and reception of art, as a valorization of visibility, is closely related to the idea that vision, while also constituting a poetics of the imaginary in direct contact with reality, is not a removal of the present, but on the contrary, an enrichment and a natural consolidation of it.

Leadership: Can you create a vision starting from the artist's approach to create permanence in an independent scene, without reducing yourself to the specifics of your time and place in it?

Yes, sight is always particular, just like painting, which implies that the specific way in which

it must be used, with finesse, with attention to detail, in all the circumstances in which something is done with art, must be perceived as an act of concentration of the other activities in one. The painting itself, being mainly the work of sight, is nourished by the environment in which the artist lives, pouring into it as intuition-expression, through repeated attempts to capture the essence and beauty on the canvas, the artist's approach being that of creating permanence in a scene by itself. As far as I'm concerned, I'm not just a visionary, but a wizard who shapes things with his artistic talent.

But the sight remains a mystery if I don't consider Andersen's words from a famous story:

"In a small room of the castle was the richest treasure on earth: the book of truth. The wise man read it page by page. It was a book that any man could read, but only in part: in the eyes of some the writing seemed to tremble, so that they were unable to decipher the words. On some pages the writing looked so effaced, almost invisible, that it seemed to you that you had before you a blank page. One thing was certain: the wiser you were, the more you could read, and the wisest read the most."

Whenever I watch the waves crash against the rocks, dispersed in foamy grasses, I experience the same atmosphere of relaxation and mystery that surrounds me when I read a captivating book. It is as if the waves tell the secrets of the depths and the sun sheds light on the words hidden within the pages, creating a fascinating and intriguing experience that I would like to immortalize in an image that will remind me of the joy that bathed my soul.

A vision can only take shape when tangible reality becomes a mirror that reflects the inner light and inspires you to truly live in the present, even as you look to the future.

And leadership is all the more stable as the vision resembles a perfect work of art, in which every element in the landscape blends harmoniously, like colors and shapes in a well-composed painting.

Delight My Gaze With Something That Reflects The Harmony of Nature if you want me to be inspired by an image meant to reflect the invisible of a moment that returns to my depth with the same intensity, naturalness and familiarity.

And the sea, upon hearing my words, comforts my soul with a gentle breeze, a refreshing blessing that wipes away tears, that brings smiles, and brings hope...

Source: https://neculaifantanaru.com/en/delight-my-gaze-with-something-that-reflects-the-harmony

Delight My Gaze With Something That Reflects The Harmony of Nature (II)

On July 24, 2023

An artist lives more in his work than in his own life.

Right now I'm on an island in Greece, a piece of land always lit by the sun, which doesn't sink unless my eyes see it sink. Of course, I made her the object of a vision that does not deceive the eyes, which can only be reached by the laws of art. And the first law of art is success, allowing the viewer to consider the distinction between the character of the aesthetic perspective and the inner coherence of the creation.

This unique island, pleasant to look at from afar, surrounded by the blue and clear sea, has quite a few hills and only one beach with an extremely fine and white sand, passed through the fingers like fine pearls.

You are probably wondering what is the inner coherence of the creation, in the context of an artistic landscape or a visual representation of the island. It means that all the elements that make up the island (sand, sea, shells, rocks, hills, plants and creatures, views, atmosphere) are harmoniously organized and interconnected to render the beauty, atmosphere and distinctive characteristics of a painting that reflects the spirit of the artist, free and in love with his work.

The island itself has as its main subject that Athelisariis Cynosarios Thaeillis Ohinakest , the spiritual fulfillment of art, the place where art meets faith. Sometimes, I would like to take the boundless freedom of looking at an image in the absence of an artistic process, not actually representing a knowledge, but rather a diffuse premonition of a mysterious perspective, presented in a suggestive way. But even this is still a creation of my superb mind.

Leadership: Can your art become a sacred and sublime expression of your inner self, producing the permanence of an image that is meant to be eternal by exploring a timeless theme?

I say this because the eye only captures the immediate reality, unlike photography which immortalizes everything in time. And an island does not pose the problem of what catches the eye or the photograph, it does not imagine itself to be a revealing image that explains the multiple interpretability of the work of art and it does not seek to reproduce, to make the work live as the artist wants.

An island arouses the interest of an artistic view only when you look at it from afar as a point in a historical flow, a point of reference for a wide panorama, or when it sinks, little by little, with that desolate and absurd despair of the who no longer know why they lived, what they believed in. And the artist does not worship the image itself, does not necessarily try to restore its permanence, but uses it as a tool to enter a virtual world, as a starting point to transcend it and understand the imperative necessity of a important laws: *"a living, sensitive and creative subject is an unexpected event that generates an emotional uproar."*

Yes. Every man is an island, things are an island, and the artist is also an island, except that he makes the work live as he wants, looking at it in a double direction: towards the artistic experience and towards the spiritual contents. For the first time, this island, as I had imagined it to be the resting place of a legendary hero and the inspiration of a talented artist, restored to me the power of sight which the eye needs to see beyond the limits of space and time.

Leadership: Can you create a deep connection between art and the soul of those who experience your creation, so that they rise to the heights of the artistic experience that you live?

The Little Mermaid, trying to find a rock to support her dreams, at one point asked the Old Queen of the Sea: could I ever get an immortal soul? And the queen of the sea, while cooling herself in the waves, answered him:

- Only if a mortal loved you more than his father and mother, and if all his thoughts and love were directed towards you, and the priest would join your hands, and he would swear eternal faith to you. Only then would his soul enter your body, and you would obtain a particle of mortal happiness. He would give you a soul, keeping his own. But this will never happen. Your fish tail, which we consider so beautiful, those on land will find ugly. That's all they can think, and they think that to be good-looking, you have to have two strong sticks, which they call legs.

- The Little Mermaid sighed and looked sadly at her fish tail.

- Let's be happy, said the old queen, and let's fly and dance along the three hundred years of life! We have plenty of time to do that. After that, we can rest.

In the reflection of this story, the secret of a voice that many might consider surprising is revealed. It is the voice of the artist who, seeking the tranquility of the islands to cultivate his imagination and bring his creations to life, manages to echo over the waves, the waves representing the audience and the impact his works have on other people.

Like the echoes that can be heard over the waves of the sea, a voice with deep emotional power spreads that, overcoming the boundaries of time and space, embraces the listening soul and takes it on a magical journey through the depths and heights of the artistic experience.

At each stage of the creative process, the leader serves as a compass for the listener's soul, guiding and inspiring him. He creates a deep connection between art and the soul of the one who experiences his creation, opening doors to new perspectives and novel experiences.

The Little Mermaid is not just a creation that uses a story to express something else, but is a voice that supports and complements itself with every note, every word and every nuance, making up a perfect harmony, like all the elements that contribute to shaping a unique and unmistakable space.

Delight My Eyes With Something That Reflects The Harmony of Nature , and perhaps you will approach the splendor of a vision that involves association with almost any art form, especially the art of fashioning a living subject that never grows old, always remaining fresh and interesting, being an inexhaustible source of inspiration and creativity.

The island still winks at me. Or, maybe it's just someone on the island who keeps looking at me with the wonder of the painter who transforms the ordinary into the extraordinary, painting beyond appearances. But does he really see me, or is he just transferring feelings to the canvas?

Description Of The Artist's Life In The Language Of Color

On January 16, 2010

The vision is a monologue marked by deep introspection, in a setting that reveals hidden mysteries and symbols of existence.

The colors are ordered, throughout the film, in the same dramatic game that the events follow. The red of blood appears, as a dramatic theme, throughout the film: the monologue of Tsar Boris is incandescent through the red that sprinkles the frames in their various details. Pushkin's vision is born from the red flames of the hearth. The sinister forecast continues through a suggestion of color, first the blood stain of the flame that breaks out again shines in reflections on the gendarme's helmet. Then, in "Requiem", the red theme of blood penetrates through the visor of Dantes' skull. At Pushkin's death, a red stain of blood appears not on the snow, but in a splendid metaphor, on the sky, through the bloody red circle of the sun.

The chromatics of each episode follow its dramatic line and structure. First, the poet moved in dusty, pale landscapes, in pastel colors. Immerse yourself in the diversity of striking colors that revive the chromatics of a Brullow, of oriental watercolors from the beginning of the 19th century, of brightly colored oriental clothing. The pale blue gray motif of the blizzard and the devils - musically and visually anticipating the future duel - of the snow mantle, are contained in the tinkling of bells when Pushkin is taken away in exile towards Mihailovskoe. A chromatic rhapsody follows. Watercolor. A fine range. Oil. Saturating. Again a fine range, the lyric. A black and white engraving with a spot of color. After the snowstorm, inscribed with a thick brush of color in the flame from the hearth, follows the period of creative maturity.

A pronounced black graphic on the white background. Black with light stripe graphics and spots on the finish. Then, in the same sense resolved, the following scenes from the poet's life, up to the duel, to death, to the white snow marked by the black silhouettes of the trees. Here we find the description of the poet's life in the language of color.

Leadership: By using dramatic visuals, can you highlight intense episodes in your life, thus providing a visual interpretation of your themes and happenings?

Colors play a dramatic role in highlighting different episodes in a creator's existence, therefore his creation dramatically accentuates his themes and happenings. Red, symbolizing blood and flames, appears in moments of maximum intensity, such as death and duel. For example, blood and flames are powerful visual metaphors that reflect emotional states and significant events in his life. In times of blizzard and storm, pale and gray colors reflect states of unease and preparation for inevitable confrontations. Upon the poet's death, a red spot symbolically appears in the sky, suggesting a profound metaphor of his passing. The white landscapes of snow, marked by the black silhouettes of trees, add a touch of final drama. In the same way, the poet's life unfolds as a chromatic rhapsody, each color bringing an additional layer of meaning and emotion.

In art, colors are essential for decoding human experiences, functioning as a metaphorical language for conveying meanings. So the poet's life is also a vibrant chromatic rhapsody, each color bringing additional layers of meaning, just as a well-designed interface uses color to highlight interactive elements. From the pastel colors of the beginnings to the garish oriental palettes, from fine watercolors to saturated oils, his existence takes on nuances that follow one another like custom color schemes for visualizing the code of life.

Leadership: To what extent can stimuli reflect moments of maximum emotional intensity,

suggesting a deep connection between the reality of your experiences and their artistic representation?

Every nuance of man's life contributes to the deep understanding of his existence as a creator. In other words, what inspires you in a creative role, amplifies emotions and reveals hidden layers of reality that fascinate you. The whole unfolding of the poet's life can be perceived as a complex visual code, in which each color plays a well-defined role in conveying meanings, just as colors in a program facilitate navigation and understanding. Colors here become an essential metaphorical language for the deep decoding of human experiences.

Pale and gray colors reflect states of unease and preparation for inevitable confrontations. And the pastel landscapes and shades of gray create an atmosphere of anticipation and introspection, suggesting the moments of apparent calm before the storm. These colors give a melancholic and resigned tone, in which the poet contemplates his fate and the inevitable confrontations that await him. The color palette reflects complex states of mind, oscillating between hope and despair, between dream and reality. Therefore, the landscape represents the image of a whole made up of dynamic elements, each having its own expression and its own role in the general context.

Can the image of a whole made up of dynamic elements add a touch of optimism to the end of your creation, thus reflecting an artistic vision of your life?

The description of the artist's life in the language of color can indicate to what extent visual elements can provide you with a unified visual representation of your inner feelings, bringing an additional layer of meaning and emotion. Can you perceive the balance between reality and artistic interpretation through the symbolism of colors used in moments of maximum emotional intensity?

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/description-of-the-artist-life-in-the-language-of-color.html

Destination Reality

On September 08, 2015

Try to redefine yourself, including yourself in a continuous process of validating of a reality that asks to be experiences as if for the first time.

It would be best if I do not speak of myself, the one who generalizes himself through simplification. But rather of the unspoken spell that possesses me strongly, of the excitement of being the prisoner of a *Think Twice*, between the negative alternations and the positive ones of a sensing always on alert. Clearly, I stand along a circuit of stimulating the forces of interaction between three capacities: of seeing, of knowing and of accepting the fact that things are not always what they seem.

A spell enhanced by a subtle blend of truth and untruth, with help from the expression resulting from a *Destination Reality*, from a sort of authentic that seeks its depth, from the tireless search for a guiding meaning that exists only between the forms of self-assessment and control of a reason gathered unified within me.

Do you recognize in me the soul of a writer that seems the imaginary world all too clearly, to play an important role in the real world, like a Chloe Saunders that almost gets lost in madness contemplating the ghosts she forges?

Leadership: Are you able to develop a wide range of effects in the experiences you experience by placing a new life perspective in the atmosphere of a special world?

To trust this spell is similar to trying to unmistakably find all rational truths with which science prides itself with, to placing myself where *feelings become notes.* It is probably the most intimate and most precious attribute of my operation within this evolutionary step that establishes the possibility of my transformation in someone else. *Now you must open your mind.*

I almost dare not comprise this unstoppable spell, the sum of the currents of intensity of a power of assimilating the instantaneous inscribed in the formula: *Today is a long time,* when I mention those sensations of extensity leading to the neutralization of any everyday banalities – almost as if stemming from a sort of lost cause. *It's not a dream.*

Whether in this way it is expressed the total changing of my character in good. Whether I get lost in the vortex of a force of resistance that also has a counter-force, as in the case of King Lear whose reason falls apart bit by bit under the shock of extraordinary betrayals. That fact is I manage to keep an "I care" in the face of this splendor called "Myself". The amount of peace and quite that arises from this feeling of profound affinity !

The effects manifested in the experiences I experience by placing a new perspective of life in the atmosphere of a special world results from the corollaries of the observed facts and the remarks they suggest to me.

Leadership: Can you develop a new trend in setting the aesthetic standards of the present by displaying a more natural image of one's own personality relative to a certain coherence of existential assumption?

When you find yourself on the side of a preferential belief of the type: "I would like for things to be considered realistic", having as a generating element of a new trend of measuring development the recognition of a state of affairs which requires confrontation with yourself, you basically interact with two people: one with sight and the other one blind.

Your destination is no longer to gain a new reality whose spell contains the conveniences of a world revealed as a complex miniature universe, but rather the success of shaping a new concept of the present that you experience through all the feelings and thoughts gathered in a lifetime.

Leadership is organized around and thanks to these two people of which you are made, so as to own a high degree of order of the objective world and through this a large quantity of information needed for knowing the present you need to immortalize (not only surpass) if you want the future to change.

The present is a step in the search for a more comprehensive theory over the vision of life. And the instantaneous is a part of the present over which you need to focus your entire thinking, in which you need to deepen your knowledge in order to accede to a reality that you cannot otherwise understand. You need to open yourself and present yourself as responsible in the face of the power of the instantaneous. Which gives a certain individuality to the process of designing a new experience of being.

Leadership: Can you customize your relation to an undisclosed destination, embracing what emerges by means of a "Today is a long time"?

The instantaneous showcases what you are when in the world of your mind arises a surprising view, given by the possibility of your transformation into someone else. In other words, your thinking is in progress, but it needs only a moment to focus in a new role – that of a generator of sensations of extension leading to the neutralization of any everyday banalities. The thinking ability of rising to notions with greater contents, also depends on the capacity of fixating yourself, of capturing the instantaneous.

The instantaneous can be expressed through a "Today is a long time", a specific problem of locating a new position of being included rather than excluded from a continuous process of validating a reality that asks to be experiences as if for the first time. It is the moment of your redefining.

Leadership also has as a cause of producing a new model of thinking and self-surpassing the possibility of customizing your relation to an undisclosed destination, embracing what emerges y means of a "Today is a long time". Can you become someone else by immortalizing the present, by capitalizing on a fleeting moment found at the edge of awareness?

Checking what you want to achieve by means of your own thoughts deducted from capturing the instantaneous, whose constituent element is a sum of beliefs that you exist through a subtle blend of truths and untruths, is indispensable to a good functioning in conditions of confusion.

Developing a new trend in establishing the aesthetic standards of the present is to recreate through interesting thoughts and words the beauty of a certain moment, without overlapping your feelings and thoughts over the images captured by others in a world that is constantly looking to turn you into someone else.

Destination Reality brings to the fore that process of storing the instantaneous in the evolution of man which is called to take the place of what was essentially shaken by the inferior condition: "I cannot be someone else". It is a personal construct that springs from the tireless search for a guiding meaning that exists only in the forms of self-assessment and control of the reason gathered unified within yourself.

*** Note:** Hi Profile - Destination Reality

Source: https://neculaifantanaru.com/en/destination-reality.html

Develop Your Character

On January 12, 2009

Take a step forward in developing your own personality, by maximizing your moral responsibility towards your own beliefs and actions.

If you become chief of police on the Amity Island, nobody will ever have the courage to contradict your opinios and beliefs. Nobody will influence the decisions that you will take your professional life and your mood. In fact, undoubtedly, you will be surrounded by people who will appreciate you and will truly sustain you in everything you have to accomplish, in all your initiatives and all future projects.

But what do you do when you confront a much harder situation for your experience? A white shark killed a teenager that was swimming near the shore. It is necessary, therefore, to take immediate specific measures to reduce the risk of a future attack of the killer shark.

If you are like the police chief Martin Brody, the main character in the movie *"Jaws (1975)"*, probably you will listen to the city mayor and you will hide this incident from the rest of the people, especially because The Day Of America is approaching, when the whole beach will be full and the profit will grow. But behold, shark makes his re-appearance and kills another person. The mother of the victim comes to you, crying, and after she gives a slap to you, she blames you that, although you knew about the shark, you let the people swim. What do you do now? You close the beach definitely?

I hope from the bottom of my heart that you are not like the chief of police from the movie, who didn't close the beach even after this. At the insistence and pleading of the mayor and the investors, who wanted to gain money, Martin Brody let the beach open for the people, until of course the shark makes another victim.

Do you understand the possible implications of awareness that you are the being behind the leadership?

The leader bases the ways of balancing his development not when he's dealing with a contradiction of the normal or with breaking all the principles that define him, but when he manages to rectify an absurd deviation. He finds the strength to be a step forward when others say "wait", he finds the strength to be alone in doing a choice when he is surrounded by people and, especially, when he finds the strength to overcome that choice.

Everyone enters sooner or later in the ambiguous game of leadership. Thus, the longevity of the relationship "Leader-People" and the grand achievements of fairness, commitment, solidarity, honor and common sense develop complexes, mistrust or insecurity, This leads to a degradation of the leader's operation, to a cancellation of good perception about self and other people and even to an assumption (something uncaring) of those traits that make a negative change in the relationship between them.

Degradation or late stage of leadership development can generate different perceptions of the sense of philosophy behind it, projecting on his so charged, sometimes dramatic background a gray that overwhelms everything, blurring the horizon that he scans. So the attitude adopted by the leader in relation woth other people may strongly contrast with the brightness specific to leadership in his immense complexity and wisdom, based on that platform of norms, rules and precautions, which still tends to bring out and amplify all the best in them.

To take the authentic shape of a character that is synonymous with the term "accusation" is to bear all the consequences of a hasty decision, minus all your beliefs.

We note that the assumption and awareness that you are the being behind the leadership, whose self-perceptions can be interpreted negatively, positively or even wrongly, restrict your options to agree with the change in critical situations.

In terms of settings, leadership does not always make a "common body" and does not always have the same direction of ongoing with the man's intentions to compromise, to overcome prejudices, to relinquish or restrict his power of influence.

Contrariwise, leadership seems rather to distance itself from man, clearly marking of their areas of connection when, in his immense vanity, man no longer takes account of anyone or anything. Once obligations broken and engagements unregarded, the relationship "Leader-People" practically dislocates itself from the sphere of the three criteria: relevance, functionality and linearity of approach, leading even to different, often contrary meanings.

Conflicts of all time, divergences that occur and results that can be achieved reinforce and demonstrate this.

Leadership: Does the fundamental mistake from which occur all vices of teasing with the excess of the illusion *"this is also good"*, also reside in your aspiration towards a horizon from beyond immediate reality?

People who have weak character avoid taking firm decisions when it's about a major risk. Often they are influenced by clever people, who want more money and who have a great force of manipulating.

The difference between a leader and an ordinary man it's not the lack of knowledge, but the lack of consistency. The best leaders have great achievements because they act fast because they get involved with firmness in solving their problems and they are capable of taking major decisions in risky situations. In a high level job, there is no place for a man who doesn't know how to impose his point of view when it's needed, who doesn't have the courage to face all the hard things, who do not assume the moral responsibility and doesn't take action with maximum efficiency when things go wrong.

Just as the companies are mainly focused on ensuring the implementation of basic elements better than the competition, so you should focus your entire essence of your leadership on the exercise of that moral responsibility (which emerges from the special status that you have) better than anyone else.

Do you constantly evaluate your own emotions and actions? Do you carefully analyze the general trends of evolution? Is it necessary to rethink your orientation to your own ego? How do other people interpret your own efforts and actions? Have you begun to amplify your inner strength? Do you need some beliefs that would be your guiding marks?

You cannot ask more from yourself if you are not prepared to conform to the experience of feeling guilty about your actions.

In life you will confront very often, with situations that might not be under your control, but your character will always be a cornerstone which will help you control the events that can be controlled. Because of your stout hearted character, each time you will make a decision,

you will make a step forward in developing your own personality.

Whatever the talents you have, you will never succeed in becoming a valuable leader if you don't know how to assume your responsibility in crisis situations, if you don't involve more and more in resolving the problems and if you are not sufficiently determined to "play hard."

Character development is related to mood and patterns of thinking brought to you by the encounter of what you are required to fulfill and what you are prepared to sacrifice to endure the hellish horrors of spiritual torment.

Take a step forward in developing your own personality, by maximizing your moral responsibility towards your own beliefs and actions.

Source: https://neculaifantanaru.com/en/develop-your-character.html

The Devil's Last Command

On June 05, 2010

Cultivate in you those moral virtues that would match the concept of leadership unanimously accepted by all people, before directing them to a new way.

After more than two thousand years, the Emperor Qin Shi Huang raised from the dead. He appears in front of his soldiers, who counted several thousands; all of them emerged from hell in order to help him carry out his diabolical plan. Aligned in parallel rows, immovable like guards on watch, frightful like hungry wolves, they are all looking at the Antichrist with strained attention.

There is no trait that would betray any weakness of this cold being, petty, only half-human, as if made of steel, with an overwhelming will, and which cannot accept but victory. Behind this machine, prepared for battle, there are feverish, direfully tense nerves thrilling, which frighten and spread nothing but fear and hate.

With a fixed look, with his hand straight in front, and an increasingly visible senselessness, the Emperor addresses to his soldiers on a firm voice:

- Today, I bring you back to a world submerged into chaos and corruption. I'll be the one restoring order. I'll claim what is rightfully mine. I'll destroy all ideas of freedom. I'll kill mercilessly. I'll rob ruthlessly. I'll take you beyond the wall, and after you'll get over it, you'll become invincible. I brought you back to life with only one aim. So that you would make the whole world listen to me and obey me.

- Long live the emperor ! Long live the emperor !

Emperor Han, the main character in the movie *„The Mummy – Tomb Of The Dragon Emperor (2008)"*, through his simple but imperative speech, sought nothing but to pass his physical and spiritual force to his soldiers (risen from the grave to help him carry out his demonic mission), the force of an invincible man. And the image he created for himself, the one of a "Messianic savior", brought them hope and unyielding confidence. Keeping his pitiless, dire figure, expressing his speech on a wrathful, aggressive and cold tone, he demonstrated a fervent desire to be among them in the mission of conquering the world.

Leadership: Do you enhance the resonance of that protective shade area that creates cohesion between "the power deficit" and "the depth phenomenon"?

A harsh attitude of the type: "I am against everyone", with the purpose of triggering within a group a penetrating emotion of the type "you will see what I am capable of", can only be directly confronted by the value of an idea with a powerful spiritual and emotional potential, as a justification of an action of moral impact.

You must know that every person feels powerful as long as he is not vulnerable to his own suggestions of fear, confusion and mistrust, where the past proves even more anxious as the present becomes more problematic. A person permanently maintains a margin of indeterminacy: even when he is willing to risk everything to achieve a bold purpose, he is restrained by the fear of repeating the past. Therefore, within certain boundaries, the individual runs away from himself.

Switching from pain to despair towards a dimension with even greater vitality but less affection means going through a labyrinth at the end of which opens another labyrinth that will not turn out to be brighter inside: "Know thy self." In order to create spirit in the combination of supremacy ensuring ideas, the intelligence to know that after the storm comes the sun, but after the sun the clouds appear – the cruel pain of the regret of not knowing who you really are.

Right was the one who said that man's aversion to the world is firstly the mark of the regret of not having found any trace of satisfaction in the form of manifestation of the collective spirit.

In this case we can see a double evolutionary direction of the concept of a leader model: as an "expression of a deficit of available power" or as "an exponent of a hidden, unseen phenomenon of depth", which is precisely the state of consciousness."

This visible shape of the certainty to live in an authentic sentimental way of superiority, transformed into an overwhelming obsession, can be translated through the tendency of treating others like mini-businesses, calling forth some sort of power addiction, similar with drug or alcohol addiction.

And the extension of power towards the extremities of a continuously addicted axis is not a nonsense that needs to be unmasked and destroyed, but *une grave maladie*, an overestimation syndrome of your own personality through a behavior that often lacks social value. That behavior betrays a somewhat paranoid thinking similar to: *"If you don't want me, I want you."* In this case, one of the consequences would be losing your dignity by limiting your all-powerfulness.

Among the uncertainties and ethical dilemmas, among the grandeur delusions on the screen of imagination that takes pleasure in duplicity and super-egos, among the plausibly unjustified position confirmations, leadership represent a suffering that prolongs, in a slow agony, in the interaction with others – amidst a world full of conflicts, tensions, war and hate.

Leadership: Do you answer with a betraying "YES" to the principles of using power, even when power is disguised behind the image of some vulnerable defense?

Virtues and guiding principles are those that set the tone, which is valid not only for leadership but also for his followers. A leader without the ability to manifest his most precious values, the most magnificent desires in the spirit of the deepest authenticity, and in the spirit of the noblest moral traits, will ultimately fail.

If you watched the movie, you know that the reign of Emperor Qin Shi Huang was short-lived, as a last sunbeam arises before losing in the clouds. He returned to where he came from the dead, once and for all. For nothing can "heal" the one who is sick of the desire of absolute power, except the eternal death.

What are the moral beliefs that underlie your personality? Do you say "yes" to the most despicable sins, to the most immoral interest when in fact you have to conform yourself to the most valuable virtues that are forming a true character? Are you lacking that essential human quality that confirms that you are truly blessed to be loved? Do you consider yourself an invincible leader that may be imposed only by force? Or, you are imposing yourself by the prize list of your qualities that designate yourself as the most empathetic and "human" leader?

Just as good ideas are the key element in solving the problems related to creativity, so the ability of not deviating yourself from the laws and moral norms established by society is the key element in the development of your leadership.

Do your moral virtues match the concept of leadership unanimously accepted by everyone? Faith, justice, solidarity, humanity, are still in "waiting" phase for you?

Your power is disguised behind the image of a vulnerable defense when your version of an individual obsessed with control changes according to the instruction of the type: "wait for the inevitable to happen."

Conclusion: As a leader, It is a great mistake to consider yourself invincible, and to believe that only you hold the absolute truth, but indeed, in order for you to have supporters, you must prove that you are enough strong and intelligent in order to cope with any situation. And an adequate behaviour for collective work will bring you more success than a dictatorial attitude. And especially, you must not make promises in vain: and do not fool your collaborators, otherwise your "reign" will be a short one.

Source: https://neculaifantanaru.com/en/devils-last-command.html

Diary Of An Astral Journey

On April 16, 2018

Turn your reality into a form of art, being the sole reference of a supposed visual unit about how to think of a life that has defeated time.

I have done great works of art around the world over a time often projected into the fantastical, in which the nostalgia of a life lived for centuries on end still vibrates like an intense-red color thrown into the immortality of a moment of glory. My life, deployed to the idea of aesthetic autonomy, representing the idea of balance and harmony between the parts that make up a whole, apart from the notion of kitsch, is a work that vibrates only under the power of the memories that the artist's eyes animate as a kind of an attempt to penetrate the darkness of a plastic world through an illustrious taste.

Originally, I wrote thousands of pages to understand life from the perspective of a creator that attempts to mold a new reality through the simple mechanical reproduction of the features of someone eternal, the standard of perfection, in the midst of an increasing expectation of something that is imminent, just so that I could understand myself in all the deep springs of a work that is wanted, at least intentionally, on many stylistic levels. I did not think I would live longer than the number of my pages.

The beauty I have created as a promise of alterity, a suspension between plausible and unreal, between natural and mysterious, lies in that discretion of the image that the world forms in an infinite universe which, from the perspective of ultimate consciousness, is just a dream. The living form of this beauty I extracted from Leonardo Da Vinci's painting treatises, linked to the fact that the artist's soul must be a mirror that objectively reflects nature as it is, as a resulting space-time of four cosmic factors: invariability and rectitude, perfection and unity.

Everything can happen and everything can be narrated and accepted. I only succeeded in isolating myself in a world of other dimensions, of borders, in which I thought that what is normal is nothing but a seeming exception to the rule, a strange mixture between the enigmatic reality in which everything is its own contradiction and the heated dialogue with a God who imagines that he can be seen anywhere and in everything. The only starting point for a rich work, stimulated by a vital cause, is the vision of a fabulous journey of no return.

Leadership: Is one of your evolutionary paths that of approaching a work of art from an aesthetic perspective marked by the belief in a supreme reality?

The belief in something higher is strongly related to the courage of not giving up what you are and what you believe in, transposed into a perfect work, a fine fabric of linear tracks covering the entire surface of time. The being built within you, as if time has made a loop or got caught in the knot of a stellar rope dissolved in a vivid watercolor, a simple taste problem of another artistic form, marked by a perfect bilateral symmetry between certainty and enigma, casts beyond the image of the visible world, to the fields of pure spirituality and mystical experiences.

And if such a work still amazes by the living presence of a history that transcends time, in which the beginning of the white of absolute light weaves the appearance of the phenomenal world, I can only stop for a moment at Holofernes, the general of Nebuchadnezzar who was especially cruel to the Jews. He was seduced and murdered by the beautiful Judith, to avenge her oppressed people. Judith Slaying Holofernes.

Here I heal myself from the pain I feel by pressing on the image of my consistency, my own storyline, the feeling that I am equal to the talent of the painter Artemisia Gentileschi by the nature of the mind with which I have to come to a deal with time, the same endowment with which is blessed the divine being in a representation of God looking in the mirror.

The supreme reality that shaped me as a man is the dialogue between a well-trained artist on the road of consecration and the traversal of an unlimited time and space, actively manifesting its by the remembrance or plotting of images capturing the passing moment in favor of images from everyday life.

Leadership: Is the image inspiring you to make art formed from the choice you make in the case of a double direction?

The approach to art, as a transparent message of a more comprehensive reality, keeping the mystery of inspiration always at the limit of revelations, betrays something in the consciousness of a man who creates his patterns of purpose by revealing remote connections to the possible worlds of art theories in the concept of the referential visual image which implies a similarity to the pattern of characters or events that have crucially changed history.

In life, as in art, the color of personality fades more and more in the face of those creative consciousnesses that make sense of the responsible understanding that the space of observation must be colonized by the truths or appearances of the past. The blood of the matter art is made of goes beyond the fulfillment of a universal need, to a vital cause: transforming man into a destiny that is not lost in the darkness of the ages.

Thus, the image that inspired me to make art in all the deep springs of thought that calls for respect for the expression applied in any convention was made up of the choice I made in the case of a double direction: reproducing the past from a different perspective and the perfect rendering of reality from a creative perspective of general-human significance.

The artist always chooses the colors of the painting from which he holds 2-3 samples to remember the beginning of the road. I continued my journey to an unknown destination in a destiny of words that changed shape and linked to each other according to certain rules in search of the deep understanding of the whole of which I was once a part. It is not enough just to have existed, I must also miss myself. Red and blue have always been in my heart.

Everything can be resumed anytime, for any number of times. The promise of the universe is the right transposition of the words from the book of my life into a world of art, in an expression of time from a continuum of immortality: "I will find myself again when I return."

Leadership is the image you build from your transformation into a destiny that is not lost in the darkness of the ages.

The Diary Of An Astral Journey captures the triumph in the posterity of the artist who knows how to accurately express absolutely everything the world knows, but cannot do.

Source: https://neculaifantanaru.com/en/diary-of-an-astral-journey.html

Disappear Until You Want To Be Found

On March 24, 2016

Test your courage of being yourself, unearthing the "miraculous" from within the reality of a new role.

One of the triumphs that truly were a challenge when it came to accepting chance, was to shine by absence, an intermediate situation between presence and loss in the role of a nobody, necessary in establishing the zeros of a complex equation. But without the eyes, the soul, seeing if it is about someone who pretends to be, undoubtedly, a feature characteristic only to art, as a unity of the idea with the image that seems to have eluded you thus far.

The unknowns, twitching of the all-encompassing conscious, in the freedom given by God to transcend immediacy, were the remnants of an impenetrable area from the content of my thinking under the command of an unconsumed energy. Only the theory of determinism could serve as a basis for the support and founding of a convention between the expression from the association of some contradictory aspects of life and the belonging to the artistic conduct of an esthetician of subjective idealism.

Leadership: Can you maintain your authentic essence while navigating multiple guises and roles, using "contrasts" to amplify your presence even in your absence?

I soon started off on the trail of an intrigue, in which great or small forces, it does not matter since each of the parts involved is somewhat in the right, depicted the desperate searches of a culprit of the fact that he had made himself unseen in a game of contrasts. A game of the madness of passing off as someone else, especially given that my incomprehensible presence was necessary due to the position I held, as a man of extremes, expressed through the uniqueness of the relationship between arrival, departure and return.

Arsène Lupin, the fantasizing gentleman, the man with thousands of appearances that only operated in castles and lounges, come one night to Baron Schormann. He left empty-handed, but was careful to leave his business card on which he wrote: *"Arsène Lupin, the gentleman-burglar, will return when the furniture will be genuine."*

Nothing can overshadow the fact that the ghostly disappearances were based on the mechanisms of escape, everything seemingly a void of uncertainty and heaviness, without which the miraculous could not brought to light. *An unknown that can become an obsessive thought*. My entire cerebral organism had become a machinery driven, as if, by external forces. A small white stain in a translucid color, a combination between tracking an inexplicable intuition, being lucky and taking risks.

Leadership: Can you change your perception of reality and the image of the world, authenticating yourself as a user of criteria of the dimension of spiritual life in the space of the duality between what is authentic and what is false?

Like a calling, driven by a divine plan, caused especially by the violent resistance to the idea of that right, which become an obsession, of distilling essence into a formula of appearance, which was not within the power of the common man, I treaded on the footprints of a fugitive. A stray whose absence is signaled by no one, unless he is careful to leave behind his business-card.

The criteria of the spiritual dimension that made me choose the denial of reality, remaining somewhat trapped in the past and imprisoned in illusion, in a way like entering a labyrinth of assumptions, roles, themes, and multiple ambiguities, whose meaning escapes in a unique relationship with the world, were given by that state of primordial naivety, of innocence and curiosity, with which we enjoy the tortuous paths of literary expression forces, strange forms, creating an art of compromise between intellectualism, emotionalism and imaginative poignancy.

What was fake in the long line of features of this phenomenon, from macro effects to private ones, was the contrast between the results of life and the painful, earnest cry that flew far beyond the borders of my being. I did not want to admit that what I thought was a story of my experiences was just a compilation of my mind built almost entirely on the basis of preconceived ideas of originality.

The only authentic thing was to give something to the world from the beginning of the understanding of my identity and of the mastery of the artistic domain which means unity between the work and the will, between the idea and the appearance.

Leadership: Do you lead yourself in life according to theories designed "in the background", through the intensity of a fantasy experience that goes beyond the authentic values of universal art?

An early supporter of the idea *"disappear until you want to be found"*, or *"act as if you don't exist"*, I had put into practice everything I had learned through the fantasy of the artist who tries to discover at least one detail that has some sort of resemblance with one of the infinite forms of nature, corresponding with the feelings of those who introduce in their paintings stains lacking shape which precisely hint to real objects.

Perception of the world and life, aiming at the experiences and conclusions concerning the conditions of receiving an artistic act, through which I lost to find myself in someone else's superiority, have as a resort the desire of using my forces, big or small, to analyze what I really was when I was choosing to get into the obscurity of a stimulating role.

Who is driven in life according to the theories conceived "muted", through the intensity of an fantasizing experience, allowing the possibility of forming an image under the action of uncontrollable forces, by analogy with the common elements of forms and movements, drawing inspiration from the nature of opposites, must first prove the existence of those two currents, eternal and all-encompassing, **reality** and the **surreality**.

Leadership: Does focusing on language processing and means of expression in achieving a fuller state make it that your chaining around art is more effective when it comes to creating the image of another world?

Did Andre Breton not say, the found of Surrealism, that the miraculous is brought to light within reality? It is brought to light in dreams, in darkness, in obsessions, in concerns, during sleep, in fear, love, hazard; in ghostly disappearances, in the mechanisms of escape; in hallucinations, in so-called disorders, madness; in fantasies, in the supernatural and the unusual, in empiricism and surrealism.

Leadership evolves through understanding of the fact that contributing to the choice of using your mind in favor of creating an appearance, an essence that needs to be hidden, is an attitude worthy of a man who wants to fully capitalize on his power of getting involved in the depths of a representative role. A role which allows him to take the shape of many types of characters.

This can create a differentiation between the people who can become someone else, more superior, "detaching from the nest", to act laterally. And those who expose themselves to the habit of "staying in the nest", at the stage of setting a scene without the main actors, without exceptional roles, without extraordinary performances.

The role you play in the leadership show resembles that frenzy of imagination from which the masterpiece will be born: first, you enrich your experience of viewing unusual aspects of your personal life, then you keep your motivation in a world in which you can do what you want, and you can think of what you want without anybody banning you.

Disappear Until You Want To Be Found is a call to people who want to engage in a different role than a normal one, a role that represents an absolute novelty, expressed through the uniqueness of the relationship between arrival, departure and return.

Difficulty in leadership consists in the fact that, once you've taken up this new role, you need to find the courage to be yourself, without allowing yourself the luxury of not knowing who you truly are and what destiny you have to fulfill. Can you bring the miraculous to light within the reality of your new role?

Source: https://neculaifantanaru.com/en/disappear-until-you-want-to-be-found.html

Disciple And Master

On September 23, 2014

Enhance your capacities of impact upon the formation of a new mentality without losing your statute of 'outstanding partner'.

Eisenstein, noting the character defects of his master, Vsevolod Meyerhold, observes his malice, and remembered how much sadness had caused once the disinterest and the malicious irony of the teacher when once he asked his advice on a personal matter. Then, we may ask ourselves if is it not this correlation of the Rustem and Zorab legend, known since childhood and relived with so much severe pain now, will determine its significant presence and the desire to give it an unusual optimistic solution on the shooting script for "Great Fergana Canal" conceived after nearly two decades?

But later, after reconciliation, Meyerhold, will dedicate to his former student a photo with the inscription: "I am proud of the student that has become a master. Now, I love this master who created a school. To this student, this master - Sergei Eisenstein - my admiration."

*The dedication is dated July 22, 1936. The first sketches for the script "Great Fergana Canal" dates from July 1939, only three years later and closer to the date of the great man of theater disappearance. **

Leadership: Can you turn admiration towards someone into a distortion of the correct relationship of cause-effect that will not obstruct your self-fulfillment?

Those who fall into the trap of being dependent on someone else, the very condition of founding a cooperation framework as a reference point for leadership, will have serious difficulties to overcome throughout their careers.

The manifestations of your thinking can relate to an absolutely new reality when the admiration for someone is replaced by the obsession for their own privileges, such as the privilege of really feeling yourself as being above the world, you give yourself the privilege of all creation you work on, the privilege to rejoice more than anyone over a significant component of your art, the privilege of placing yourself in the situation of a master, rather than that of an apprentice.

Because the route that a master follows, necessary for striking the balance on which are located the abilities and ardors of being irreplaceable, many times bypasses the expansion space of the one who approaches it. The intention to make him understand the importance of loyalty is equivalent to the power of a stray bullet; you should not act without taking all safety measures. As the saying goes that every rose has its thorns, and every thorn is a reality.

The wisdom of a leader lies in the ability to offer your power for a greater purpose, without fear of becoming the "spare wheel", from the determination not to submit to external pressures.

I think the biggest difficulty called into a continuous degradation is the moral improvement and the character formation by providing the respect to those who do not deserve it enough. Someone called this phenomenon *"A distortion of the correct cause-effect relationships, which obstruct self-fulfillment"*.

Although there are many talented individuals by what they do with leadership qualities, they will not allow anyone to use their power of science manipulation, unless it is a selfless purpose. Because there is a fear: the one who leaves too much from him, in the end risks reaching the spare wheel. And this thinking does not create you a strong personality, but rather the obligation to introduce you with something that is not you, the obligation to obey your own instincts of an antagonist, highlighting features and aspects impossible to be submitted and accepted.

Leadership: Is the commitment of the creative effort validated in the sense of cultivating a new style, in perfect agreement with the reality of the self-experience without which there is no derogation?

If the reception of an experience of learning and development, or rather its formative and educative effect upon the spirit and human nature lies predominantly under the sign of inspiration and some foreign values, then the peak time of cooperation may benefit, with a substantial increase of performance, by the contribution of a new amount of intellectual skills.

And this precisely to obtain an exceptional partner status by amplifying the effect of particularly "the poor enriches" and of accepting the capabilities of dominance on the formation of a new mentality, value, attitude and vision.

There is a saying of a good friend, whose idea I share by myself: *"Once you reach success make sure the sky will not open, nor you will not hear angels singing."* This saying summarizes achieving a high level of authenticity, but which also makes the transition of the artist from an open mentality to the one of "Access Denied" type.

Leadership: Can you adjust your thinking to avoid getting stuck in an "Access Denied" mindset if you refuse to update your vision and accept new influences?

In this case, we may properly ask ourselves, which is the context in which he still leads? The question includes and is not limited to what can be comprised in the field of applicability of the commitment according to which the disciple cannot climb higher than the normal accepted by his master.

Well, the context is, in this case, one independent from the emotional point of view, in which the focus is put on the pride of being different, by excluding the others and by putting on the table the need for defense against them. What makes the leadership to turn into a real world of bygone glories, of art counterfeiters, with outdated thinking patterns and standards, which can only justify the leader collapse outside his talent and his entry into disrepute.

The perfect artist is a mindset such as "Access Denied" that compels other representatives of art to directly confront their poor performance achieved over time. But that does not make him the most favored and appreciated in the world.

Disciple and master are two entities that exclude or complement each other by the joint contributions brought to the sustainable development of thinking that does not stumble in clichés, not blaming anyone who possesses the advantages of philosophy according to which both sides win: win-win.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/disciple-and-master.html

Discreet Confessions (II)

On June 01, 2020

I organized the following words, chosen with good heart from the many pleasures of my artistic creations, sprinkled with small means of expression, so that each reader will like what they read, or at least have a moment of silence in the tumult of the world. My whole being breathes freedom in favor of many values, not only from the point of view of leadership, not just through the eyes of the artist, not just looking from top to bottom to a reality that seems so hard to reach and maintain, but by the fact that every word seems organized on the basis of unique life experiences. Maybe you will understand me better, maybe not, but you will certainly find something in you in my thoughts.

----

* Creating is a much bigger challenge than taking over from others. When you perfect this ability, you become that "Yourself" in the superlative.

* The one who looks in the mirror must be more concerned with the way the self understands itself, without any resemblance to anyone or anything.

* Under the dimension of creation resulting from the spiritual work lies the secret of a writing that is revealed only in the atmosphere of a Persian miniature.

* Whoever looks at himself as if looking in the mirror understands more about the world than about life.

* Tell me what you've changed in science, and in what direction science has gone because of you, before you give me an opinion on what kind of person you are.

* The fact that you present yourself to the world as omniscient does not mean that science is moving in one direction or another.

* The sunny part of your importance reflects the way you assume the success of the creative act assumed from the height of the need to know yourself as being the best.

* Creation can never find its immortality in the dominant spiritual expression, except when the continuity of its own creation is one with the struggle for perfection.

* The payment of the debt to art is a continuity of creation related to the gain that is pronounced in favor of immortality.

* When you look in the mirror, try to understand exactly how the mirror looks at you.

* The artist's unlimited universe is the product of a "Unique Self" that feels that it lives continuously through knowledge and communion with nature.

* Doing what is inevitable to be done agrees with the way you measure your importance to the quality of being creative.

* To understand that looking at yourself as you look at yourself in a mirror, you find yourself in a world that strives to explain to you that happiness is only within you.

* The creation that precedes the first thrill of the Great Discovery is celebrated in honor of the great Jupiter who reveals his holiness in an image full of strength and distinction.

* From the box of the dream diary, the Universe develops the story image of a world that does not die, but is constantly reborn.

* The mirror makes you understand that the way you look at yourself depends on the way you recognize your patterns of thoughts and feelings in a direct, peaceful and original way.

* The conception of accomplishing the important thing may differ from what you think about yourself.

* To create something superlative means to challenge that "Yourself" to develop its capacity to give value to the ideal of "incarnation of the Logos" in a timeless setting.

* In the vibration of the soul we can apply several colors with the help of a magic brush that, through science, enters the frequency of the universe.

* To feel the resemblance of nature to yourself means to live in an unlimited universe that coexists with others in the same physical space.

* Those who will be forgotten are the same ones who know little, for those who know much turn science into a memorable infinity for an entire universe.

* By looking at yourself as the mirror looks at you when you reflect in it, you will be able to more easily understand what makes you PRO-YOU.

* Another view of understanding the world in an art form stems from the fact that great science moves from the omniscient to the autonomous.

* What you think you can't do is similar to the importance you attach to the time between the beginning and the end of creation.

* In order to be sustained by the universe, you must value much of what others value little in science.

* The man who does nothing for science simply has no way of knowing God. He lives only to die.

* When you meet someone really close to your soul, you forget about the rest of the world.

* The spiritual work of creation revealed by the force of Jupiter in the vertical plane of the "Free Window" is honored by the discovery of secret writings.

* To highlight art in the vibration of the soul is as if we sensitively move a brush on the body of a young girl sleeping naked.

* The infinity or immortality of creation is a consumption of continuity attributed to the artist's relation to the experience of renewing his own creation.

* The light lit in the boundless sphere of the Morning Star can reproduce the reality of the dream experienced only in the sense of a human creation.

* The measure of what you do when you are important differs from the measure of the importance you assume without being important.

* When the brush produces its sensitive vibration through science, only then does art transform into the soul.

* Man's latent incarnation in eternal life is perfected by the inclusion of "Yourself" in an authentic creation known as the "articulation of an artistic space".

* The artist's brush produces the only sensitive vibration with the help of the soul imprinted in the landscape of science.

* The artist always experiences the nature of the "Unlimited One" by the fact that he considers himself a universe different from the Worldly One.

* By perfecting "Yourself" due to the challenge of rediscovering yourself in the superlative, the unique creation of God's glorification is achieved.

* We can apply to science with the help of the universal vibration a spiritual movement that turns the miracle of life into a model of expressiveness.

* Be the soul of the mirror reflected in the light of an inner experience whenever you try to look at yourself sincerely.

* What makes you think you are important in accordance with what you know about yourself, as long as no one else gives you importance?

* Above the dream, the Night Star lights up, extending its light into the reality of a creation experienced in the moment of a time meant to never set.

* The artist's self wants to be a universe that feels and lives through what nature can offer him without limit in terms of inspiration.

* The universe is born and develops from infinity, just like a dream diary that allows you to always return to the point where you woke up.

* Science takes you as the initiate of those hidden in another order of the world, by the fact that it moves in the same direction with an omniscient who does not consider himself omniscient at all.

* From what we see we recognize another face of nature's way of displaying its bodies and miracles.

* In accordance with the higher beings detached from the Sacred thought, a series of banal generalities, known especially in the form of symbols, takes place.

* All the intelligence with which the world feeds its pride is equal to zero before the universe.

* Willful forgetting is for those forgotten by the world as a kind of science that values a lot, but which requires very little.

* Never trust two things: the mentality of the elderly and gambling.

* If by the age of 35 years you have not managed to produce a change in science, be sure that you will never succeed.

* The secret is found in art books. Don't try to memorize them, try to notice that "something" no one sees.

* Art is the past you gain in the future.

* The global change in leadership will start in Romania.

* Only a few isolated individuals will always be at the root of big changes.

* Great science is only for scientists.

* Hold fast the knot of a mystery, and do it with a clear conscience that you have done everything to keep it from falling apart.

* I never claimed to be a perfect man, at most I tried to define perfection.

* I read at least one hour every morning. I have learned that every morning is another essential page of a life whose subject is knowledge.

* A tip for all children: learn as best you can. But at least one of those who will not learn anything at school, will reach above all.

* Try to paint your soul with the mastery with which art reflects the balance between the visible and the invisible world.

* An artist's work is subordinated to the sincerity with which he expresses his feelings in the

language of his own soul.

* Don't wait until everything is perfect. It's like buying a lottery ticket and putting all your hopes into Sunday's draw.

* I wish to all the students who started school to not learn as I "learned". However, I would be interested in that one who resembles me.

* Learn from a rose to be a neutral and calm observer. Experience the state of freedom by experiencing the joy of a long and abundant flowering.

* All the secrets of the world are closely related to art. Only those who are totally dedicated to the works of art will discover the great secrets of the world.

* Some people give high yields only when they are left to do their own work. Put them next to other people, and you'll see they don't do anything.

* Let a man handle himself, and if he succeeds, then he will lead a world. Put the same man in the middle of the world, and he will end up like all other people.

* All the meanings of this world are the meanings of lives illuminated by the same sun. And if you tried to drag your understanding to the light of the sun, you might understand life as a pride of light to creep into everyone's eyes.

* The universe always confuses the plans of those who think a lot, but feel too little.

Source: https://neculaifantanaru.com/en/discreet-confessions-II.html

Discreet Confessions (III)

On June 19, 2020

I organized the following words, chosen with good heart from the many pleasures of my artistic creations, sprinkled with small means of expression, so that each reader will like what they read, or at least have a moment of silence in the tumult of the world. My whole being breathes freedom in favor of many values, not only from the point of view of leadership, not just through the eyes of the artist, not just looking from top to bottom to a reality that seems so hard to reach and maintain, but by the fact that every word seems organized on the basis of unique life experiences. Maybe you will understand me better, maybe not, but you will certainly find something in you in my thoughts.

----

* Try to present your science to the spiritual world, in no way in the direction of those who lack knowledge.

* The universe is supported by those who know how to turn science into a journal in the box of infinity.

* Feel what is experienced only through resemblance, so that you can be part of the nature of the one who experiences himself at the level of the unlimited universe.

* What matters is what you do with what you think you can't do.

* The vibration of the soul transposed into art is like a sensitive brush that moves the coordinates of science in the direction reflected by the retina of eternity.

* Only a scientist can understand what science really is.

* Great Science is the work of an artist who sees himself as equal to God.

* You can benefit from science only through what the truth reveals through its unaltered nature.

* The science of a great artist is understood by what he is able to subject to time beyond the world.

* Fiction is the bright moment of a dream experienced in a creation that intensely promotes the ignition of the emotions provided by the expansion of reality.

* Try to see everything you can with different eyes.

* Understanding art is done by bringing science to the level of sensitivity.

* Perfection differs from material things in that it is related to the spirit, more than anything else.

* The power of science to become an art is a validation of the understanding of a reaction to propagate sensitivity and inner beauty.

* By doing what is important you can more easily gain confidence in your abilities.

* The artist's creation gains its greatness at the level of being of the universe through what nature has best to offer at the level of "unity" available indefinitely.

* Those who know much will learn even more, and those who know little will forget everything and be forgotten.

* He who manifests himself in the form of a high science categorically distances himself from a non-knower who loses sight of the natural properties of the substantial form in the act of creation.

* Complete is the artist only when he manages to relate to the consumption of his creation in infinity, giving continuity to scientific determinations.

* Idiotic replies are for super-smart people, for them to learn to come off their pedestal a bit.

* A self that lives by resemblance feels its "unlimited power" at the level of creation that perpetuates for a long time.

* It takes you 20 years to understand that a trivial point can be a solid line in a circle that increases its circumference indefinitely.

* Know how to use a certain point to create a line that thickens and lengthens inside a glass globe capable of being customized with an unlimited number of upgrades and functions.

* In perfection we find things that only find their value in time, hence the fact that perfection means patience.

* The fact that indicates you as omniscient in the secrets of the world derives from the word "knowledge" presented in the direction of a perpetual Divinity.

* The perfection of things lies in the moment when you have decided not to make them too high an expectation.

* The view with which you distinguish one object from another makes everything unique in a world that is divided into black and white.

* The thing seen by mirroring the spirit always has a different conformation than the original.

* Because in the work of sight there are two variants of perceiving objects: through

interpretation and through "make belief ".

* In the direction in which you present yourself omnisciently, as a great initiate in the secrets of the world, only the significance of a science that constantly seeks its autonomy moves.

* The fact that you think you are important means knowing where to turn your attention.

* Each of the things around us bears the mark of a "double-sighted" choice.

* The sacred existing in the Metamorphoses of life is given by the spirit of the superior beings who know how to relate to infinity.

* If you expect things to be perfect, they will probably be upside down. If you take them as they are when their time comes, they will, most probably, become perfect in time.

* The science of comprehending the universe is nuanced by the confession that the researcher makes in the face of the challenge of being one with the Infinite.

* The nature perceived by resemblance to the universe can be understood by the resemblance of the artist's self with the possibility of developing an unlimited territory.

* Leadership is the highest and most interesting science. It includes wisdom, depth, originality and spirituality.

* "Ace Square" defines only the one at the top of the ranking !

* The ideal in leadership is to have the best playing cards and at the same time to be the best player on the world table !

* In leadership, both the quality and the quantity of followers who are really interested in your profile take precedence.

* Time passes only in favor of those who know how to really value it. Double your personal value every day !

* Let not a day go by without bringing a more interesting addition to the science that attests to your value.

* Confidence in your own abilities gives value to your leadership !

* If there is at least one person in the world who can do what you do, it means that you are not a unique model.

* Leadership is measured in a single mode, not in a series production mode !

* The future does not belong to the diligent, but to those talented who know how to

admirably use the expressive force of their talent.

* I've never been a violent man. I liked to win without getting into a fight.

* The science of grasping infinity is nuanced by the researcher's attempt to respond to the power given by God in the name of saving the world.

* Making an art out of science is like vibrating the human soul with a self-moving brush.

* Try to do what is important by directing your attention to what you think about yourself.

* The substantial properties of creation are manifested under the act of changing the form of content in several ways.

* Dream, turn on the light on a moment experienced intensely during a creation that expands its reality.

* In order to truly understand art, you must first be inspired by the music and the images that accompany it. The composition that defines me provides for the transition from one technique to another.

* Feel and see what no one else manages to in order to bring the painting of your art to life by a sight beyond yourself.

* The downside is that some people never change. The good part is you know what to expect from them.

* The only way to continually improve your performance is to love what you do !

* Do what you love, and if you are fit for that occupation then the whole universe will support you with the immense force of infinity.

* Establishing a personal style of making art means pursuing for 11 years a fiction that can make you the mirror of reality.

* Every day you have to travel as far away from the crowds as possible to clear your thoughts. You conceive the best ideas when communicating with nature.

* There are people who work from morning to night, preparing everything, always tasks, responsibilities, overwork, etc. And the scientists who ride their bikes, and while looking at everything around ask themselves: Why, I wonder? Which of them is more necessary to the universe?

* Never judge a man at the beginning of the road. Judge him at the end of his journey.

* Even a cloud, or lightning, can send you an important message: be careful !

* Be so good in a field that you don't have to compare yourself to anyone. Uniqueness is the measure of leadership.

* The quality of being important stems from the way you build your confidence in what you can do.

* Talking to a rose in a world of eternity is the idea of a universe that expands endlessly.

* The future belongs to those who manage to activate in the soul of the world the idea of continuity in the evolution of science.

* The most important changes always occur in the direction that no one expects. It's a kind of magic.

* A man who has never done anything for science is a man who has never truly known God.

* The true discoveries of science are for the greatest, not for the elders.

Source: https://neculaifantanaru.com/en/discreet-confessions-III.html

Discreet Confessions (IV)

On February 17, 2021

I organized the following words, chosen with good heart from the many pleasures of my artistic creations, sprinkled with small means of expression, so that each reader will like what they read, or at least have a moment of silence in the tumult of the world. My whole being breathes freedom in favor of many values, not only from the point of view of leadership, not just through the eyes of the artist, not just looking from top to bottom to a reality that seems so hard to reach and maintain, but by the fact that every word seems organized on the basis of unique life experiences. Maybe you will understand me better, maybe not, but you will certainly find something in you in my thoughts.

----

* Progress never needed nerds, but creators. If I could take a closer look at the world, I would see more masks than chosen faces.

* A man who knows and does not show what he knows is not a man who possesses science in the true sense of the word.

* Know how to see in the dark as you know how to see in the light, and know how to see as if you could not see, but as if you could feel.

* He who does everything for science and progress does everything for God. And the mind that does not understand this truth will never shine.

* There are many who wanted to receive everything from life, but were not able to put their pride aside. And that means there was no real desire for it.

* What others find extremely difficult to do should seem ridiculously easy to you.

* Many older people prefer to study philosophical writings instead of understanding the meanings hidden in children's stories. I say again, irrationally.

* A scientist is not always above science, yet he daily refines his science of being a scientist.

* It matters not how much you read, but what you foresee singularly from time to time. Try to communicate the intuitive part of what you do not know.

* In a world of change you no longer have time to memorize information to become a great connoisseur, or a great man of culture. If you don't create constantly, you'll be left behind.

* If what you do does not help another and does not take science a step further, it means that what you do... you do only for yourself.

* Being good in a field is not the same as being a man of change. Weigh your value through

innovations through which science can be propelled to another level.

* He who does not bring a change to the benefit of science should not imagine himself to be a man of progress.

* You find your best friends where you are all exceptional and, at the same time, very united.

* Perpetuate the feeling triggered by the impulse to touch a velvet cloth, and maybe you will understand what it means to manifest an emotional state. Velvet is strictly related to the emotional state by its delicacy, it is like a work of art that turns from dream to reality, the reality in which we mirror our soul...

* Be good in one direction, but be exceptional in it !

* To be exceptional you have to be an infallible judge... not matter what mistake you make, by wanting to be good you are more subjective, you prioritize everything you create and you take everything to your sentimental side. You refuse everything if you don't find yourself in that whole, the sensibilities enter a game of chance intertwining. No masterpiece is sure of its fate even if it is lucky to be representative. Everything that is created must have the "luck of time", become better, correspond to the times and possibly never go out of style. However, any work or creation depends on the subjective whims of those who come after to remain in attention, and the farther we move away from it the possibility of understanding must be closer and closer to the individual... (Ioana Sarah)

* Looking in a mirror is sometimes like fishing without a fishing rod. In this case, fishing is related to recreational fishing, when you release the fish. But just as well, sometimes the mirror is about our fixation on the past. Each of us must be our own stylist when choosing what to erase, what to forget and especially what to remember ! (Ioana Sarah)

* We all look at spirituality, we all want to go through life. Often, I think we are like a novel in which we are the main character. Sometimes we have no mercy on us, other times we have indulgence. From all this naturalism a drama is born. We sometimes talk to ourselves as if we were going through a narrow gate, in all of this resides a decantation of experiences as in a purification... (Ioana Sarah)

* Read Borges and you will meet Wilhelm Hauff. Read Hauff and you'll step into 1001 nights. And in 1001 nights you will be Borges again.

* And no book tells a story more beautiful than a character who lives his story in the real world.

* And if your mind were a book and your soul another book, then you would have two books that tell the same story differently.

* And every new book you read, imagine that it is part of that unique book that instructs your soul to make a distinct description.

* And even if you read a lot of books, if you don't really live the life of the characters, then you will never feel the spell of endless stories.

* Important is not to read many books, but to learn to integrate yourself into the story of the character in your favorite book.

* Where you have talent, you need no teacher, nor a thousand teachers. But where you don't have talent, don't look for a teacher.

* There are three parts to my making: the one who sees, the one who gets used to what he sees and the one who feels in accordance with what he sees. I just happen to see too late.

* Many are smart in this world, but too smart to use their intelligence and too smart to admit their vanity. How smart can one be to know how to distribute awakening, especially to weigh vanity? Putting three words on the page doesn't mean science, art or whatever... There are still written books that no one browses even though access to culture has not been banned. Better to let the writer write, the artist make art in a big way, the woodcutter cut, and life follow its course.

* You always find out something new about people, especially when you expect less.

* And when you find out, you better keep what you found out for yourself.

* Play with science until it becomes your preference for a certain style of thinking.

* In order to understand what is difficult to understand, you must place your being in an area where it cannot be conditioned by language.

* No one gives up a memory that is preserved in the art of living beautifully, with elegance, with simplicity.

* The universe comes to the aid of the one who knows how to use science for its benefit. I would always use PowerShell in combination with REGEX to use data processing. Know how to use any computer program as much as you need. You don't have to be more skilled than you have to be, but you have to know how to use whatever is at your fingertips.

* A good program is one that can run any functions from other programs.

* Happiness means observing yourself daily in a trivial piece of glass that does not allow reflection. Thus, you will no longer worry about vanity.

* Some keep moving forward, others lag behind, and keep lagging behind. (Any progress involves a plus, a writing on our soul exclusively, surely, we will always have the courage to do it... staying behind is not a necessity, although some do it because that is how they think it should be... Ioana Sarah)

* Science is God's merit in providing favorable conditions for the creation of a perfect world.

* Do not be afraid if you are the last in the world, rather be afraid to not lose sight of the astral moment that can send you directly to the forefront of the world.

* If you have not made any change in a branch of science, be certain that you are not a man of change, no matter how hard you try to be Someone.

* You don't end up perfect, except by excelling in mistakes. And even if some mistakes are not forgiven, at least they nudged you forward.

* There is only infinity and those who have built the construction of this infinity.

* Be great only where you can be the best in the world !

Source: https://neculaifantanaru.com/en/discreet-confessions-IV.html

Discreet Confessions (V)

On February 17, 2021

I organized the following words, chosen with good heart from the many pleasures of my artistic creations, sprinkled with small means of expression, so that each reader will like what they read, or at least have a moment of silence in the tumult of the world. My whole being breathes freedom in favor of many values, not only from the point of view of leadership, not just through the eyes of the artist, not just looking from top to bottom to a reality that seems so hard to reach and maintain, but by the fact that every word seems organized on the basis of unique life experiences. Maybe you will understand me better, maybe not, but you will certainly find something in you in my thoughts.

----

* Science is the secret code by which the unnoticed always surpasses all those who stand out.

* The one who is constantly engaged in prayer never acts. Faith is always blind to the blind.

* You will reach absolute knowledge with the help of spirituality, only believing in the possibilities of expression of the artistic universe.

* If you have not made any change in a branch of science, be sure that you are not a man of change, no matter how hard you try to be Someone.

* I tried to be a universe, and I aimed at the abstract chaining of areas of continuous-deterministic content treated as non-confidential information.

* And if you told a rose all your secrets, it would consider them as true as if they had been told by it itself.

* If the work you do has been done by someone else before you, it means that you have not contributed anything to the progress that ensures the perfection of that thing.

* If the world really understood Wilhelm Hauff's fairy tales, it would probably remain dumb with admiration for this man's genius.

* No man is perfect, everyone makes mistakes. However, some become great scientists.

* If the world sought to find out the secrets of science, it would not be surprised to learn that they are recorded in the world of fairy tales.

* Heaven only helps those people who are one hundred percent dedicated to Creation and the progress of science. The scientist must be the creator of a one hundred percent perfect world.

* The great science of writing develops in the spirit of the word that you let take control of

your life, without making it a cross or a source of enrichment.

* Beauty in art means knowing how to appreciate beauty. Artistic beauty is the artist's gaze directed towards the perfect model of nature.

* The green eyes reflected in the green of nature are like the painting reflected in a green emerald stone: no matter how green it is, art will always add new layers of meaning to its expressions.

* No matter how much you want to excel in any field, don't forget to go back to where you were meant to be the best in the world.

* In any field anyone wants to excel, they must first find a way to get into chaos... Everything is in motion. We are full of worries and anxieties, we develop natural phenomena and we complain that it is raining or snowing, that we want summer to exist continuously... Nothing is very helpful... the sun is in relation to the fixed stars...develop natural phenomena and we complain that it is raining or snowing, that we want summer to exist continuously... Nothing is very helpful... the sun is in relation to the fixed stars...

* Just as the night precedes the morning, just as sleeping precedes the dream, so too does awakening precede reality, but does not find it in accordance with its provisions.

* Try to fall asleep with your eyes open so you can dream of me more real. Let me be the reality of your dream.

* The privilege of being a Creator gives meaning to the story of a life experienced in a time when you have to fly away and without ceasing.

* Live your life as if you were traversed and shaped by the sensitive poetry of the story itself.

* Completing this gaze is an attempt to awaken the affective disposition of the eyes that comprise the artistic side of beauty only with the soul of the saint.

* Why was an ordinary man given the immeasurable power to wield the highest of the sciences, when most of the dignitaries will never understand what the Great Science is?

* You feel at ease where you have always been yourself: on the running track. You will always return to yourself, to the past, where it all began.

* In many places we should feel at ease, even where we have not yet been. It is more important to always fabricate new places, not always count the ones we already know, like a public clerk. To always go back to the past is as if, sitting at the stove in a dream landscape, we stubbornly read the same story, when many others are waiting to be discovered. Going back to the past, no matter how beautiful or sad, creates a sinister feeling, it's like doing it out of inactivity. In life we must always step as if we were looking calmly out the window, when other images are always unfolding, to always remember only the things not yet experienced and to start looking for them... (Ioana Sarah)

* The more you read, the more you realize how much escaped you. Reading is a point of view

that can be completed over time.

* Green is always associated with nature when viewed through the color of a wildflower carried by a gentle breeze towards an increasingly lively summer.

* Silence never guarantees the return of time to an hourglass. Strong words have no say in a world of sand.

* We become what we harmonize by the force of dynamic and creative example. The harmony between example and demonstration is the beginning of the creative process.

* If her eyes were always green as grass, and if time did not dry their radiance by continuous exposure to light, then they would catch the eye of a hurried passer-by, and for a moment they would light up at his smile.

* Between you and me, you're more beautiful than I am. But I wouldn't be like you, you wouldn't be with me either. So, me and you, talking to a part of you found deep inside me. Let us surpass our beauty with this brightness: "You decide how you love me."

* Try to understand your purpose through the meaning you give to a single thing. This thing in itself must admit the possibility of re-evaluating your existence.

Don't expect the stars to grant your wishes when you want them to. It would mean that God would submit to you completely. I mean, you think you clap your hands, and immediately God obeys you like Aladdin's lamp? Do you really think this type of thinking will pay off?

So the stars send you luck when He sees fit, and you have to be on your toes and not miss that moment.

Never forget this: luck comes when He wants it, not when you want it. You will never be in a position to set conditions and terms to the One who directs fate.

But that's how many people are, angry, arrogant, because their wishes don't come true exactly when they want them. This is because they put themselves first, and ignore any divine act. Selfishness is the real problem of the world.

Those who have a website, I suggest to translate the content of all articles into at least one foreign language! And even if you don't know a foreign language very well, you can call on translators. There is no excuse not to translate!

And those who know a foreign language well and have a website, and do not translate everything they have worked on, have learned another foreign language for nothing...

The one who does not know, but appeals to those who know, is much more important than the one who knows who does nothing with what he knows.

Discreet Confessions (I)

On January 07, 2020

I organized the following words, chosen with good heart from the many pleasures of my artistic creations, sprinkled with small means of expression, so that each reader will like what they read, or at least have a moment of silence in the tumult of the world. My whole being breathes freedom in favor of many values, not only from the point of view of leadership, not just through the eyes of the artist, not just looking from top to bottom to a reality that seems so hard to reach and maintain, but by the fact that every word seems organized on the basis of unique life experiences. Maybe you will understand me better, maybe not, but you will certainly find something in you in my thoughts.

---

* If you know not how to see, you will never find out.

* Whoever looks at himself trying to understand himself better is somehow illuminated by his own image in the mirror.

* Don't try to rush things. Learn to use trials to reach perfection. Resistance purifies the soul.

* The secret is not to know everything, but to know much of what no one knows.

* Why fight for something that seems to be getting further and further away from you? It's like trying to catch a train that's long gone.

* Have you thought that one day you will enter the House of Horus and make order in Oberon's dreams? YES, ever since then... !

* Whoever has not received the gift of science resembles the pompous old man who waited until the last moment for good news. The news didn't come.

* A chosen mind will realize in a terrestrial journey the mystical passage from Alchemy to Leadership. One is a magic number.

* At the end of the year ask yourself what you have done for science, that is, for God !

* How have you contributed to the expansion of the Universe?

* Show me a man who has changed and innovated the field of science, and I will show you a man who knew God.

* Play with the great science as if you were commanding a great dream to come true !

* Talent does not need teachers, only exercise !

* It is not what you show to the world but what you work in the background that is the spring of true art and the Great Science.

* To always leave the past behind is the first step in change.

* It does not matter who is far from you, but only who is always near. It does not matter who leaves, important is who remains.

* Know how to see... through a lot of ties, things, situations and states.

* Anyone who gets upset too quickly that you are not near them may not even be able to enjoy the surprise of seeing you again.

* That's why I like cats. They know how to slip through the crystal glasses without breaking even one. It's called refinement.

* From the thick books you learn about the small highlights of man's passage to earth, about the small wonders of existence.

* In such a strange way, all aspects of some people's lives are placed so that they can reach the top of the mountain without problems !

* In leadership you have to have all the winning aces in hand, plus a joker in your sleeve.

* Scientists honor a single holiday every day: The crowning of the creative work.

* Pay close attention to what has happened throughout the day to better understand the future.

* To be yourself a masterpiece means to define yourself as the Creator of an inimitable creation.

* To bring your Creation to the level of Art means to produce a masterpiece !

* The only way to communicate with the universe is through Creation and Art.

* The privilege of high knowledge and great science belongs only to long-distance runners.

* Never make a graven image. Believe in yourself much more than everyone else believes in themselves.

* A friend told me last night he was running: "Press on the accelerator long before the others start."

* The art of performing a masterpiece defines the creation produced by mirroring the image of the "other" within you.

* One man who changes the course of a science is the same man who changes the whole world !

* Changing the world with the help of a higher science is a crystallization of the effort and wisdom of the creator who possesses the consciousness of his uniqueness.

* Never make for yourself any idol. Believe in yourself much more than everyone else believes in themselves.

* Learn to make the change in science, not just be an eyewitness to its effects.

* At the end of the year ask yourself what you have done for science, that is, for God ! With what have you contributed to the expansion of the Universe?

* I found a compact bunch of grass. The reason for putting it in the ground, before it is completely obliterated, is to set a deviation from the fury of nature to the unlimited gentleness and kindness that characterizes the kind-hearted man.

* Reach the state of flux at any time of the day. But to touch it, warm your mind with something creative.

* Be so good in a field of activity that you have only one equal: God. This is the meaning of the struggle between Jacob and God.

* The man who does not speak often shines. All too often, the words do not convey the light to those who look at the moon from the tent.

* When you are the best in the world in a field, and the world knows you are the best.

* And even when you think you've learned everything, something new and different comes up: "Look, you've overlooked this ! "

* Learn to assign meaning to each small event that catches the eye, wherever you go. Signs are stronger than appearances.

* One is to learn a lot to secure a future, another is to know enough to change an entire science.

* You can appreciate an arrogant man who does something, rather than a whole army of modest people who do nothing.

* At the forefront of art must be the rendering of the feeling of belonging to another universe.

* What you create is what you are when you consider yourself as being someone above yourself.

* I don't think the Universe cares too much about what kind of person you are, good bad, modest, or arrogant. It thinks differently: "Whoever does something for me, I will always be with him."

* Always be a good man. And if you can, be much better than everyone else.

* Play with science the way you paint an angel, without ever having seen a painting. This is all the magic of Kabbalah !

* Time sides only with the winners, and for those who are not winners, time is not a good advisor.

* More important than "knowing to see" is "knowing how to see".

* A man who acts is much more valuable than one who makes plans. The former gets somewhere, the latter stays still.

* One dreamer is much stronger than all those who pray.

* You feel great satisfaction when you see that your value increases in direct proportion to the growing number of your readers.

* Matter always listens only to its creator. It is like an emotional state amplified by the sensation of a dream shared by one man.

* Let not a day go by without doing at least 10 things that propel you forward. The ability to make progress faster and better than anyone else is the vector that unites you with the performance that justifies leadership.

* The highest purpose of man on earth is to attain perfection. To find the thing for which you were born and to carve it in the heights of heaven with the hand of a master.

* He who has a vision easily reads the future. He who knows leadership, creates the context in which the future is heading.

* Great science does not need teachers, but unique artists.

* The better known you are in the world, the more your value grows. The future belongs to those who know how to promote themselves BIG !

* Science is what remains to be learned when what you see is lost in a void of image.

* To enrich your leadership with new resources of understanding means that when you wake up, you say to yourself "Good morning", and the Great Science responds to you from somewhere around with the hopeful echo: "I'm glad to see you again."

* Writing is just a way to showcase human talent. And true talent is closely tied to the way

you create, think, express yourself, and make a revolution in science. Do not confuse talent with its means of expression !

* It is not enough to study art on your own, you still have to be lucky to be guided in time by a brilliant artist.

* Only he who has long researched the depths of art can reach the highest science !

* It is not recommended to be better than you are, especially when others do not set their goodness as a standard to follow.

* Some people are like a metal swing: they heat up in the sun with so much splendor and grandeur, but they squeak terribly when the wind blows harder.

* There are two kinds of people: the good who are bad, and the bad who are good.

* When everyone ran away from Covid, we reached Covid's heart and caused it to have a cardiac arrest.

* Whoever finds out all the secrets of a science, at some point ends up giving them up in favor of others determined and conceived by themselves. This is how the scientist evolves.

* As politicians seek a higher place in politics, scientists are advancing scientific progress.

* Dare to always be yourself, so that everything you care about is not so hard on yourself.

* No silence surpasses the silence of a book that no one reads. Even if its content talks about you.

* Art is the kingdom of God because it was born in a castle called Creation.

* Creation born of art has the form of a tower in which God has his dwelling.

* Depending on the perfection with which man values himself, it is effective in the direction of his decision to support the change of his own being, of the way of being.

* Seek to present yourself before God as imperfect, even if what sustains your power to become a saint is perfection. God is perfection spread in imperfection, beyond the perfection given by the power to transform man into a saint.

* Fear is like a sculpture that you look at and it penetrates all of your cells, it's like the first beating you receive as a child that you remember so much that you avoid a caress just as you would a slap... Sometimes the sword only cuts off the heads bowed down that will inadvertently graze the grass, sooner or later... The passage is a monograph, it's like a reference book. Going over everything leads to a "material" of various sizes.

* Dogmas are also truths that boil down to faith. Alas, how would the system change by that.

Everyone's attitude, if it is meticulous, leads in time to liberation and purification... It is wrong to believe that we change the world through pen and brush, the world changes through books we read ourselves, through the way we clarify all our questions and answers without challenging the system. Moreover, in order to change a system, you have to analyze historical development. All the feelings of a system are related to the relations between concepts, the degree of certainty granted contributes to a structure related to concepts. In fact, in a society, any system has an atomic weight, an imposition that begins slowly... Any system can change, and to say that it cannot change is like sitting in a printing house, you would consult several books and say that some lines cannot be printed because the wording is not precise... (Ioana Sarah)

***** He who observes the motion of the planets does not notice his own motion. The earth you tread on is spinning without you feeling it.

***** I always look like a fish in a troubled ocean: any wave comes, it doesn't affect me. I remembered what you told me / About me when we kissed lively in the park / Not forgetting at all what your soul brought me / The feeling that I can always remain in your memory like a living lantern.

Source: https://neculaifantanaru.com/en/discreet-confessions.html

Divano

On December 14, 2019

The stylistic features of an original art bears the promise of a life from another life.

I am beautiful whenever you see me, adorable by the intensity with which I evoke the freedom of the large spaces, without showing any snobbery in the decision to appear to the world as a single and great building of the image of the "immortal artist". How much humanity there is in my words, how much nobility in the way I present myself in the face of aesthetic demands. Isn't the form of expression a process like the inner fire or living through transcendence?

While waiting for the sun's rays, I allow myself the luxury of looking at the face of the Lord seen from another angle, from another century, from an unparalleled grace, from another reference system, from the aesthetics of a particular world, from the counter-pressure of this living, hot factor, precious pure blood, which is the murmured vibration of a supersensitive self in the midst of a perfect, imperishable autumn sky. I am probably a special rose, the only one leading to the Renaissance.

Only through mysteries does my godliness become known. The obstinate dignity with which I educated my spirit of perfection, only in the light of Amos, the discretion to raise the lining of the vast "sacred fences" in which the Absolute of an incredible image works, by extracting the essence of a creative style imperishable from deciphering the pictorial technique of representation of sensitive appearances, all these led me to assimilate a cuteness devoid of complications.

As a unique-looking rose, I can only clarify the nature and circumstances by which the Holy Work of God is offered as a space of transcendent allusions expressed in terms of mirrors in other worlds and in other lives, to defy time, even if he often speaks to me only in the language of Kabbalists, placing the spatiality of my image in close relation with the successive changes undergone in the perception of the creation space, *a posteriori.*

Leadership: Can you recognize yourself in the image of a being subjected to a life from another life, in correspondence with the idea of a special creation springing from a self-exalted beginning reflected in the connection with the "Holy Work of God"?

The triumph of my elegance and discretion, deeply significant from the point of view of a landscape reflected in a transcendental subject, hidden under an act of symbolization *In Quatro Orbitor*, and taking into account the succession of seasons, is in the power of imprinting in the mind of the artist a certain mood that leads to the flourishing of an original identity. The journey into the valley of the soul, of my feelings, of my strong experiences is best rendered in "Precambrian to the Little Soliloquies":

"There were speeches about me. I was commemorated and praised beyond extent. However, I remember a time when people knew how to put me in the right place, along with the other natural events of life, sharing with me from an immortal urge. But here, everything changes, and I cannot allow myself to remain the same."

The world has always seen me in the vision of a work with universal echoes, such as Heaven on Earth, although so many times I wanted nothing more than to live among people as a model of inspiration and piety, to strive to stimulate in them different emotions. It has happened to be more than I thought. The scenario I had to imagine in order to reach the

condition of the gods was the direct opening of a creation to the perspective space of the Renaissance type, returning 90 degrees to humanity's attempt to find a transcendent significance to life.

A simple look in a corner of nature will reveal to you an infinity of forms of existence and manifestation of my life, through the interweaving of numerous attempts, corrections and adaptations of the connection between the artist and the object of his art, between man and universe. After all, this is the beauty of a work of art, to perceive the center of the universe and to give depth to the spatial extension that surrounds you.

The Holy Work of God is that higher knowledge obtained by transforming the artist into the intimate substance of his creation, representing the spiritual power to be present as a witness to the manifestations of the world at any time and in any place.

I carry the seal of the strong faith invested with the ability to reproduce the art format only for the chosen ones, projecting in a lively masterpiece my whole experience of probing the humane, of seeing it in various hypostases, of investing it with the eternal, the perishing with the incessant, relative to the absolute. From here the ambition is drawn to reproduce artistically the living factor of the coagulation of Jupiter's blood with Athena's godliness, which for centuries has shaped faith with strong devotions.

The seal has the form of the symbol of the infinite, being placed in a certain relation with the art world, *el circulo de fuego del libro espiritual*, through the act of creating nature repeated in the Aryosthea Cause that my master, the painter of a candid simplicity, inserts in a fantasy world, in this way, aligning their feelings with the primary reflection of the Crystalline Essence.

Faith and affective content are richer in symbolic openings, unlike drawing, in the intimacy of a collection of surrealist collages.

My master only had to transform me into a means of expression, a means of expressing feelings with the help of letters, chromatic stains and firm lines, through a sacramental act of recognizing the eternal world in a personification of the splendor of nature. This unique artist of my existence, immortalizing me with solemnity in a timeless space, passing into other universes, seems to be influenced by the vitality of a thinking style shared by Jorge Luis Borges, who said:

"We easily accept reality, because we can sense that nothing is real. Perhaps the rustic Poem of the Cid is the counterbalance required by a single epithet from Garcilaso's Eclogues or by a sentence of Heraclitus."

Leadership: Have you developed the ability to discover the fine line between the hidden interior of things and the noticeable exterior, in order to extend your perception limit of the creative act?

Through depth and complexity, in a representation of life obtained by the *Coincidentza Notorius* in the field of Inmariasty consciousness, beyond the existence of a work of nature symbolically rendered, the artist can model (with emphasis on the expressive value of chromatic dominance) a world, a reality, a perspective, a personality so as to resurrect the greatness of his passing over time. There is a depth in the relationship with the universe, justified by the need to maintain "a game played eternally before the created".

With the help of the bloody glimpse of the universe imagined by Thomas Aquinas,

supplemented by the ancient notes of the Holy Christian Fathers, the artist triggers in front of the manifestations of the modern sacred affective states and feelings that make the fine line vibrate between the hidden interior of things and the noticeable exterior.

I once heard my master talking to himself, very close to me, with a kind of bent towards the stakes of a dialogue held between two Odyssey titans. I understood him better than anyone else, because the roses understand everything from a particular science of earth space dominance. He thought to himself:

- Sometimes it seems to me that I am someone else, more entitled to move the luminous point of darkness of the Divine, as if a spirit of rare mobility, like Homer's, would have traveled in time just to find within me the place of redemption of the Great Work. I do not recognize myself in his person unless the most fleeting thought listens to the elemental power of the sublunary world.

You cannot inspire a richer expression, full of meaning in the heights of art, without feeling the charm, the scent of the soul that drives you into the unknown and the esoteric. The rose is more than a composition described in an intended chromatic dominant, it is the exclusive product of a creative act that develops through the exercise of obtaining expressiveness, by combining the elements of artistic language.

Leadership, in terms of the creative act, captures the search for a visual identity built under the conditions in which you feel led by an external force with a strong impact on the performance of achieving the congruence between *"a priori"* and *"a posteriori".*

Divano is the generic name of an incursion into the world of creation seen as a comparison with a true miracle to be protected in the "subjective - divine" alternation, close to the original *human-nature-universe* relationship eternally constituted in spirit and experienced in the depths of expressiveness, symbolism and the nature by which emotions are transposed into a fabulous image.

Source: https://neculaifantanaru.com/en/divano.html

Diversity Of Thoughts

On March 05, 2012

Observe yourself every day with the eye of a foreign tourist attracted only by what is interesting in the world, as a way to introduce yourself into a short story that motivates you to act differently.

I find the funniest moments to be those of TV advertising, when an individual appears (doctor, teacher, artist, etc.) and says: "I studied abroad for 6 years, so trust the professionalism of the company I represent." As if the fact that he left the country had made him better at something... as if he had returned with a Nobel Prize received for who knows what colossal invention in a certain field of activity.

If you are so studious and full of merit, tell us how you contributed to the development of the science you represent? Have you moved a mountain, made an important discovery, built a new mindset, entered the Guinness Book, something like that?

If you have not been able to take a science a step further, I suggest you go abroad again and study further. You are still at the level of "I still have a lot to learn ! "

The level of success of a man is guaranteed by that immeasurable effort that carries behind a whole volume of activity, in search of a very advanced knowledge, suggesting by far that maturity of the soul, not only of the decision, of the character invincible by the vicissitudes that life brought upon them, and in which wisdom becomes the most secure bridge between faith and unbelief. The wise man has learned from himself that life always has something extra to offer, but it is not cheap to obtain.

Conclusion: It is a very long way to reach the level of a valuable man who is able to change his destiny into a star. It doesn't matter where you are or what studies you have pursued, it matters how you have contributed to the evolution of science.

Leadership: Can you think of yourself in terms of a situation of psychological pressure, in relation to the integration of a perspective of equality between a long lesson of humility and the change of state that characterizes you?

I went to an outdoor concert. Lots of people. Overcrowding. I couldn't even move toward my girlfriend, or withdraw from the crowd. I stayed put for more than half an hour.

Only then, thinking about what I was given to endure, I asked myself usefully: "Why stand in the middle of the crowd? Does your heart beat with a state of intense joy simply because you are the center of attention? Maybe it's nicer to choose a quiet place where you can see everyone very well.

This is also a special kind of closeness. Not suddenly, bang bang, to get to the right place. Slowly approach who you need to, without your presence becoming disturbing. Like a cat. That's right. Elegant, without haste, easy, a little at a time, without bending your elbows, without stepping on people's feet in this crowd, and without insisting...

Anyone who gets upset too quickly that you're not with them probably can't enjoy the surprise of seeing you again.

That's why I like cats. They know how to sneak through crystal glasses without breaking a single one. It's called refinement.

Leadership means going through a moment again and again when life seems to put you through a challenging test that you don't know if you can pass.

A Diversity Of Thoughts is a collection of conclusions that you draw about life, about the world, about truth, about reality, only when you are faced with a situation that has convinced you that you need to learn something new about yourself. Be yourself in any situation where you are forced to become someone else.

Source: https://neculaifantanaru.com/en/diversity-of-thoughts.html

Do Not Disappoint Your Audience

On April 30, 2009

Set your final position towards your attitude, without losing yourself in a reality that does not validate your responsibility.

He continued his campaign despite the harsh threats.

A famous politician received several death threats by phone and by email, from unknown persons of the criminal world, who hoped to induce him not to continue the campaign against drug traffickers that were introducing daily in the country large quantities of ecstasy, cocaine and hashish. No one believed that the famous politician will dare more to appear in public. But he did, he came out in public, not once but several times, and hold speeches, all conveying the same message clear, deep and powerful:

"I will not let intimidated myself by any threat. I made a commitment to banish the drug trafficking networks, so I will continue the started fight."

Leadership: Are you guiding yourself after a momentary map of constraints or after a permanent map of responsibility?

When you face a really delicate situation, are you fleeing from the way of responsibilities giving up fighting again for the intended purpose?

The one bearing always in his heart the desire to achieve his objectives, the one who has faith, mental strength and iron ambition, will be always more important than other people. Not by the held position, but through his total commitment towards his own system of values and beliefs.

The unfulfillment or shortcomings of a man who puts to the test his dignity and courage emerge not from him, but from those who judge him, because they remain in a consistent and strict fidelity to the meaning of taking an alleged incompatibility between what it means to be a self-conscious being, evolved, and what it means to not run away from it, not to interpret it based on how it matches the scenario in your mind.

While the genial nature of the one who acts like judiciously, displaying his superiority by means of his spiritual structure, goes beyond the formal limits of a freedom of action in all directions, such as the expression of one's own identity and the courage to tear down the boundaries imposed by "outside voices", even if they were drawn by his own condition: alone against all others.

This passage goes beyond the limits of unilateralism it is the very brilliant greatness of a man of the highest rank.

Just as the map represents a momentary image of reality, so the responsibility represents the map of your leadership that displays the area of excellence you have taken in property. Only on this map can be really seen who you really are and how well you know yourself.

Responsibility begins with a commitment such as *"I will not bow down to those who judge*

me" or *"I will not allow myself to be intimidated by any threat".* It continues with adopting a behavior starting from a reason based on values and principles, which obliges others, willingly or needful, to move in a certain direction. And it is amplified, under the influence of current events, with the echoes of a victory that can make you famous, if, of course, for some reason, you are set on for that.

The road to success in a leading position is long and hard. In order to build confidence in your leadership, for winning people by your side, then your responsibility must be permanent. If the map that you have available is outdated, then you will not be able to recognize the steps that you made, you will lose yourself in the reality that does not support your values and does not validate your responsibility – that will bring you the loss of a large quantity of influence.

Leadership: Does your alarm clock awaken you from a state of "being" with an open and active heart?

Responsibility is like an alarm clock. Do you expect from your responsibility to do the job, for which you wake up every morning?

And your attitude in the face of pressure from others is like the ticking of the clock: it should be clear, but not so strong as not to arouse suspicion, hostility or anger. The reason for their ceaseless cause for annoyance, betrayed both by the character and mood that you induce, stirring rights with obligations into a pot of moral consciousness, is that all these negative impulses that tend to get stuck or to redirect you also symbolize his tragedy: *"I'm too good for them and they don't want me".* Which is also a threat to your own ego.

Every person orients his thinking and actions depending on how he perceives himself in terms of his responsibility. Once you have made a solemn commitment, important, in front of the people, do everything possible to respect it. For only if you fully commit to your mission, whatever it would be the risks, you will be called upon to take important decisions.

A leading position involves risk that you should assume. If you fail to successfully fulfill your duties, you will disappoint the people who support you, who put all their trust in you, and so soon you will lose your credibility.

Nobody will respect you, you will not be considered reliable, and you will be even discredited. Therefore, if you are not convinced that you will realize what you have proposed, certainly as far as possible, do not venture yourself to undertake any action. It is better and more prudent not to take any commitment towards people, for they want to see results, not justifications and excuses.

Leadership is a consequence of the attitude to make your way in the world and to support your point of view by a relevant manifestation of moral responsibility to your own "defense".

Conclusion: Your attitude in front of constraints and pressures is what matters. For becoming a person admired and respected by everyone, is not easy. You must first fully respect your commitments and promises, and to fulfill everything you have promised, regardless of the risks, to which you are exposed.

Set your attitude towards your final position, without losing yourself in a reality that does not validate your responsibility.

Do You Attract Clients Like A Magnet?

On April 12, 2009

Try to give value to your product by what you know it will become, leaving an unforgettable impression through its location in a perimeter bounded by exposure resulting from the experience of "consuming" it.

What would happen if after many experiments and research you would create an efficient equipment for the automobile industry? I will try to answer in your place at this question, having the hope that my answer will be good enough. First of all you will loan some money from a bank, from friends or from different investors to open a little enterprise who products the equipment you invented and which was tested and received the note of fabrication. Then you will make your product known all over the world through advertisements on TV or newspaper, and of course on the internet. In the shortest time the sales will rise spectacular you will become famous and rich.

But now comes the most interesting part. Because they invested millions of euro in finding an equipment just like yours and they didn't reach any results, the competitive companies will do everything it's possible to make your situation harder, to blemish you and to destroy your image. The question is: will the clients still appeal at your services? Will they still buy the equipment you invented after you had negative publicity?

Yes they will, and even more determined. Why? Because the equipment and its performances are special from other, the price is good, the design is well made, the delivery conditions are advantageous, etc.

Leadership: Does the image you attribute to your product correspond to redefining its applicability area in a real-life situation or a simulation of producing added value?

The application area of a product can be redefined in a **real** situation of producing added value when the buyer's perception of superior product quality is the immediate result of an inexpressible state of joy in response to a single wish.

Or, the same product applicability area can be redefined in a **simulation** situation of producing added value when there is a possibility of confusion regarding the promotional campaign's warranty, timeliness, accuracy, and details. And when there is a possibility of omission directly attributable to the manufacturer, the payment is reduced or canceled in part.

Everything would be much easier if we could succeed to be the first ones who promoting their quality services on the market.

It seems that on any market where the quality of the services it's on the first place, the entrepreneurs who are winners are those who have the favorable place, who are the first to act in a certain area of activity, who get involved actively in satisfying with promptitude and professionalism the requirements and the expectations of all the clients. If you fight for affirmation and wish to attract success in a domain characterized by competition than you have to give all your interest to win the trust of many clients, to offer such good services that everybody to appeal often at you, at the company you lead.

Leadership: Is the product you are promoting the involuntary result of an image perception

and reproduction error that calls for a bleak conclusion regarding its location?

The most important thing you have to do is to find a method through which you can make your clients depend on your product or your services. This thing is possible only if you succeed to come first to greet his necessities with an efficient solution which you can sell after under a product or a service. Like a magnet which attracts steel, you have to attract clients offering them what they want and make them come every time to you and to always seek the services you provide. Making customers come back again and again only to you, this is what effective marketing means.

No matter how unmoral the competition would be, if you become a master in your domain and succeed to create products and services indispensable for clients, you will not have reasons to worry. Just like at a doctor, who gained his reputation of healing any disease, appeals many patients, also will appeal at you if you create a enviable reputation, if you offer products and services of high quality.

Before making the big step, ask yourself first if the services and products which your firm offers solve someone problems. Than make all the possible to increase your services and products to satisfy the exigency of your clients. Your concern should be to provide services and products so good, cheap and necessary, that more and more customers to appeal at your company.

Question: Does the location of a product have a direct impact on buyers when the product is evaluated at the time of its definitive cessation of use?

Source: https://neculaifantanaru.com/en/do-you-attract-clients-like-a-magnet.html

Do You Have Leadership Skills?

On March 26, 2009

Take control over your guidance system, so that you can transform yourself into what you are able to be.

A young soldier asked once a great general if he could become as famous as he is. The general, who had fought in many wars and he passed through a lot of challenges in his life, talked to the him very seriously:

- Young man, to be a general is not an easy thing. Would you have the courage to fight beside your soldiers in the first line? Would you be capable to order the murder with cold blood of the enemys soldier without blinking? Would you be capable to give your life for your country? And not in the last case, do you think that if you are taken prisoner, you will have the strength to keep the precious information despite the most horrible torture?

- No, sir, said disappointed the young boy.

- Then for the love of God, stop dreaming at a general career. Find a job where will not have to take this kind of choices.

Leadership: Are you are able to transform yourself into what you are able to be, or you tend to transform yourself into something that does not represent you?

The history is sprinkled with sad stories of several people who failed in life because they did not have the necessary skills for the profession they practiced. Just like the young boy in this story, many people dream to reach one day the highest borders of success, to become famous people, presidents, cinema stars, valuable singers, great champions, etc, but not everybody has the talent and the skills they need to be in the domain they like.

In the conditions in which for a high level job you need a certain preparation and a native talent, the number of those who really reach the peak of the professional pyramid will be ever more less, and that is because one can observes more and more the fact that people's tendency is to earn the most, but without working up for it, without making additional efforts in order to improve in the field they work in.

Being a leader in a certain domain requires more than knowledge, requires courage, persistency and a big responsibility. Requires work and sacrifice. Means you have to take the toughest decisions which other persons are not capable to take, to have the initiative and to assume sometimes enormous risks. The enthusiasm some people have is indeed a big quality, but it turns out fast if they do not have the necessary skills in the domain in which they want to do their activity. In consequence, it's best not to aspire at high level jobs if you cannot take the enormous responsibilities and, especially, if you cannot have a right and objective judgement.

Leadership is tangential to the benefits of a sinuous, steep trajectory, upon which is achieved, in the form of a curve, the transfer of personality from a man who has a sense of noble confidence in his merits – to a mere participant on the world stage.

But as the force of thought and creation, the only teacher of hope in the great scene of

change proves to be the expensive price of a decision to overthrow old ideas, concepts or beliefs that self-limit you.

The performing function of thinking that thinks of itself can be illustrated as follows: "Look carefully within yourself and find out who you are beyond what you believe you are in the vision of those who do not know you."

The human brain takes over millions of information with the speed of light, by creating an image of the environment and perceiving this image in two dimensions, colored and in motion. So you too, to discover your existing potential, first you need to take control over your own "guidance system" provided by your hidden talents and skills, and then to create an image of what you want to become, and to focus on that side.

Leadership is a function of thinking and creation that does not automatically obtain a patent, but to which have access only those dependent on knowledge. The immense opportunity to be in the midst of events that mark some of the transformations and evolution of consciousness, and the power to be incomparably better than all in managing your own fears, doubts, and defects, arises when you manage to make the switch from relational to react.

The one who aims to a leading position has to make many sacrifices. The ambition of glory and the high goals are desired by many people, but up to a point, when things become increasingly more difficult. This is the moment when most of them quit dreaming and no longer fight for their ideals. You cannot reach on the peaks of success if you do not have the necessary ambition, just as it is not easy to swim if you do not you move your hands and feet. You have to move, must take the initiative, and to make willingly the necessary changes on the professional level without anyone pushing you from behind.

Behind every fulminating success is a man who has experienced the greatest failure. You cannot walk in a natural and upward path, serving as a crossing from one landmark to another, developing consistent concepts from the ambiguous and inexplicable allegations of any individual believed to be Robin Hood.

The dominant ideas about life and the value of a strong character are born from the attempt to cheer with oneself, with suffering, with some of the reality that you did not think possible, sometimes even with death, as in the case of war.

The only teacher of all is in you, in the difficulties you face. And the liveliest inspiration comes from the reality that strikes you in the face when you are ready to make a personal creation out of it.

The conclusion is one: people who aspire to an act of leadership, but who do not have the necessary abilities and competencies to face, with success, the challenges which involves the consequences of self-consciousness, usually quit when they realize how hard it is, when they feel that the balance of success does not bend in their favour.

Do you still insist to believe that you have the necessary skills for a leader? Do you have a leadership-model that you would follow? Do you think that you can be by yourself a role-model? Are you Intending to do things right and afterwards to lead the others? Or, first you want to lead them, and only after to make things right?

Take control over your guidance system, so that you can transform yourself into what you are able to be.

Source: https://neculaifantanaru.com/en/do-you-have-leadership-skills.html

Do You Know How To Approach People?

On February 01, 2009

Oxygenate your leadership potential, by taking advantage of the perfect coincidence between the conjunctures in which you find yourself and the virtues that you have to appreciate.

Before going to war, a great general said to his warriors *"We will fight until death."* But right before the battle, the general noticed that his army is smaller than the other one and so, therefore his chances to win the battle in open field are minimal. Then, the general said again to his warriors: *"Today we will step aside."*

Live today, fight tomorrow. A leader needs to have a clear vision so that he can prevent the risks long before taking action. He has to lead people in the right direction, in order to avoid any risky situation and always be in an advantageous position. Only if there really are chances of winning, the leader will make a step forward in the direction he wants.

The habit of concentrating only on immediate results determines some leaders to act quickly without assessing the risks that may subsequently appear, risks that sometimes can even endanger people's lives. These kinds of leaders are following only their own selfish goals, they don't care about other people needs, their opinion, their needs and even their destiny. For them nothing matters, except their interest, their own person, and that's all.

Leadership: Do you lift your virtues to a "permanence" level, always practicing a thinking that cherishes and judges itself?

The virtues that we need to eliminate harmful defects, which contribute to rectifying the leadership status, reasonably coping with those demands to design a new route to be followed depending on the type of ongoing events, lead to personal transformation through the impact accompanying them. These virtues are: prudence, dignity, foresight, thinking in decision-making and assuming responsibility.

This impact can be felt as a feeling of pressure, heaviness, tightness and tension, some kind of numbness in your authority to lead in relation to the high task, to strengthen yourself psychologically and morally, to train yourself for the unexpected, but also on another level.

Leadership occurs in the self-transformation process, when you have to spread and encourage the implementation of other virtues, such as bravery, prudence, value and preciousness, exercising more than occasionally an adaptive and lucid thinking, able to build every time the course of action appropriate to the existing situation, for you not to be forced to justify everything you did as a leader.

Permanence consists of the leader's tendency to continuously establish relationships between the occurrence of major events and the degree of control of the risks determined by their direction. A leader has to define his position in the midst of events by measuring his presence of spirit according to the time he has at his disposal to accept the compromise between adaptability and opportunism.

Today, nothing tells us anymore what is "the self-cherishing and self-judging thinking", representing first one's own unaltered value by the experiment of moral collapse, which admits the possibility of multiple procedures, coordinated by fundamental abilities – survival

and secondary abilities – of reflection on ourselves and adjustment of our inner balance.

These abilities are, so to speak, a valuable personal background, having a special significance for us, transferable in the plan of manifestation. Therefore, the ability to remain lucid and focused on the path of self-appreciation is the strength of the fittest.

Leadership: Does your uniqueness grow by taking and expanding the experience of using your background image in conducting a "temporary renunciation" operation?

Just as herpes appears due to a weak immunity, so the decrease of your leadership quality is due to a weak "oxygenation" of your entire potential, which is individualized of rest of the world by the virtues which you adopt to the limit of tyour own compromises with the factor called "Risk".

Do you oxygenate perfectly well your leadership potential respecting the values that make you exceptional and which, at the same time are well-engraved in other people?

Can you express your vision in such a way as to make people act in its spirit? How do you interact with people? What is the price of your progress? Are people really willing to pay this price? Are you controlling your high expectations? Is your leadership an opportunity with low risk, but with high-profit opportunities for people? Your decisions meet people's expectations, or are against human nature?

The background image is what remains to be seen after you have proven your mastery in managing a situation where you felt stuck.

Temporary renunciation may be an effect of conjunctions of misinterpretations of the situation that cancels the right moment to act. Or it can be an amicable form of extinguishing the link between failure and the recognition of the inability to address the events.

Leading people towards failure is not an act of heroism; it is a lack of responsibility. A good leader builds several strategies before taking a big decision, especially when the career and the life of his employees are in danger. Many times he even consulted his employees on how it is better to act.

People always have the intention to reward those who lead them to the direction that match with their wishes. It is a big difference between following someone because you want to, without any obligation and because you have no choice. The unyielding will and true desire to work for the common good it is what characterizes talented leaders. They don't involve in a certain action without being sure that there are no major risks and that everybody has something to win.

In the professional life people are everything. Therefore, it is extremely important to be responsible and honest in front of those who work for you and you have to prove more flexibility in your relationships with them. Only this way you could win their admiration, support, trust and respect, that respect that it is built on devotion and support.

The way in which you get involved in the course of events determines how you respond to the allegations of guilt that are brought up to you in the case of exceeding the limits that test your character.

Do you know how to get close to people when you're about to quit your mission?

Temporary renunciation is a manifestation of rationality based on an empirical approach that exceeds the restrictions imposed by reality seen through the complexity and depth of causes determined by the perception of succession of facts and events. It has as a starting point the adherence to a smaller framework of guaranteeing reciprocity between self-awareness and awareness of others' vulnerabilities in the face of unforeseen events.

Source: https://neculaifantanaru.com/en/do-you-know-how-to-approach-people.html

Do You Really See This Thing?

On April 08, 2024

The gaze that interrogates the silence, often finds answers in the echo of the passing moment.

On Sunday I walked through the Exhibition Park. In a corner of the main alley, I saw the old man with the accordion, about whom I told you before. But he was no longer the man with a smile on his face from last week, but a silent, lonely and reflective man, his cheeks furrowed with traces of sadness, just waiting to find solace. Only the money that the passers-by threw into the mercy box counted, from an old memory of his youth, for the passion that once really animated him.

In the harmony of a song, every soul finds its story. With some bewilderment, out of a kind of complacency, I watched and listened to him while his accordion played the song "El Paso". At the beginning, he put his soul, as if building his own sound world, hence the variant of a deepening into the reality of escaping from everyday life, organized as if in the perimeter of the virtual action of an illusion. Suspiciously, disapprovingly, he glances at me fleetingly, as if he should be arrested immediately for I don't know what sin, as a benchmark for his own disappointment, in a chronology of metro-rhythmic contrasts sui generis .

The man says nothing, but the soul notes the silences, and the accordion gives voice to them, turning them into melancholic melodies floating in the cold evening air. Somehow, his soul resonates as if with the feeling of a character of Erich Maria Remarque from the novel "The Triumphal Arch":

- I would like to go away from all this. Far from this place , far from what I do, far from what I know , far from what I have to show , far from what happens to me . Far away ! Far away ! Why do I have to live this life ? Can't I live like other people who love each other? I can't be with someone and we have things around us that belong to us , I ca n't have quiet and safe evenings , instead of this particular physical void, instead of these days desolate and of this " il momento prima " where I feel alienated from myself ?

Leadership: How would your perception of reality change if the horizon line were only a subjective interpretation, shaped by concrete individual consciousness?

In moments of waiting, the heart learns the language of wordless questions. Discreetly, against the background of a stirring sensitivity, I watched the old man while he performed a solo with a pulsating rhythm, highlighted even more meaningfully by the simultaneous opposition of low and high sounds. Melody is a universal language, speaking directly to the soul. His face was indecipherable, as if it hid a deep secret, and his eyes reflected a fragile, serious silence, which could only be described by an artist in a kind of discreet but meaningful melancholy. So, this moment of the questioning gaze has also arrived. He had been waiting for him for some time.

Deep reflection opens the gates of understanding, even in the absence of spoken words. And again, the same tone of the character from Remarque's novel, it was as if a jolting feeling awoke in me:

- Does anyone see me now, now , me like this , the anonymous and still cold singer ? Another world has all this! Warmth , common things , some room and where to go close the door , the anxiety goes away and does not creep in in the soul, like here. No one knows what

reality is, everyone only accepts the dream. Change is the only constant in life , and adaptability is the key to emotional survival.

In the chords of an accordion, an unexpressed story is hidden, because a shadow of sadness could be read on the old man's face, a kind of *Asseata Inahoriza Obekabees* , the lack of an answer to his prayers. It's not the only reason. There is another, but he hid it under a hidden anxiety, under the need to put his head in the ground rather than feel how the world looks at him - as a beggar, not as a musician. A big world is for someone a small world, even smaller than one could imagine.

Leadership: Can your perception of the world be shaped by the image you relate to when you capture the essence of life under the guidance of a composition where the sonic dominance reflects genuine emotion?

A park is like an oasis. You learn to appreciate the simple things again. The walk. Breathing. The view. And in every event that the eyes perceive, a unique and unforgettable promise is hidden. And isn't it the unusual experiences that shape and define our existence? So, in a world where we are all surrounded by technology, there are still places and moments where the human essence manifests itself in its purest form, through art, music and contemplation. Everything we see is a lesson in the value of authentic moments and the power of art to connect people with nature, to move us and enrich our existence.

As you have noticed, my skill lies in capturing and optimally choosing that "mundane moment", when the protagonist and the ambience are in direct reality, where the ambience is the purity of the content that the musician expresses, capturing the essence and pure emotion. Without in any way compromising the understanding of the deep meanings of the message: "music is a reflection of life itself", I believe that the musician is the TOTAL MAN, of the totality of the representation of life on the stage of an image, approaching a particular environment where reality and dream intertwining, creating a bridge between the inner and outer worlds.

Therefore, the image captured by my eyes has the gift of embracing in a single frame a situation of compromise of the current reality, between sensitivity and perception, with reference to Borges's poetics: *"the capture of life in the very act of be lived"*, so that reality is revealed in complex layers of understanding. In fact, image and sound (as in cinematography) represent a topos. It depends on where the viewer is located, so that he perceives them more or less divided, dissociated, corresponding to an experience that varies according to the perspective and interpretation of each one.

Leadership: Can you capture the essence of a moment untainted by bias or external constraints in a way that remains true to your essence?

Without persisting as a positive utopia, as if life can be transferred, intact and immediate on the screen of my eyes, capturing the essence of the moment, I tried to highlight how image and sound combine to create a multisensory experience. In this way, perception was not limited to what I saw or heard separately, but how these two senses worked together to give me a deeper and more complete understanding of the captured moment.

Without needing words, my art speaks directly from the heart, demonstrating that, in a present often dominated by ephemeral images and an increasingly invasive virtual reality, the power of creation lived and experienced directly, "in flesh and bones", retain inestimable value.

In this setting, the musician with the accordion becomes for me a symbol of authenticity and

genuine human connection, reminding me of the deeply human need for beauty, truth and art that rages beyond the digital screen.

Yes, it is possible to capture the essence of a moment without limiting yourself to what you have seen or heard separately. Your perception of a moment can be influenced by many things, including your emotions, past experiences, and your personal interpretation of the context. Thus, you can integrate information from all your previous experiences to form a more comprehensive and authentic perception of the moment. This allows you to capture the essence and meaning of a moment in a more complete and profound way.

Adjust your perspective on life by watching how the essence of a fleeting moment articulates, so that your perception slips into introspection.

Do you really see this thing? Ask yourself if you are truly aware of what your eyes reveal to you in the fleeting moments of life, if you truly want to understand the world and yourself so that everything you experience becomes a valuable lesson.

Source: https://neculaifantanaru.com/en/do-you-really-see-this-thing.html

Do You See What Is Not Seen?

On December 15, 2024

The more you accept the chaotic nature of events, the more you begin to see the hidden order they reveal.

I have often felt like a raw stone, thrown into an ocean of the unknown. I have sought refuge in stories, in imaginary worlds, where everything seemed simpler. But, like Atreyu, from "The NeverEnding Story" I understood that true adventure is not found in books, but in my own life. I have often found myself lost, gripped by a deep sense of futility, as if my world were falling apart before I could understand its meaning.

But that magic book, that enchanted gate whose key lies hidden in courage, able to open worlds hidden within me, it offered me a way. I opened the pages, one by one, trying to decipher each symbol hidden behind each paragraph, not knowing that, in fact, I was opening myself to an inner transformation, calling on Atreyu – that part of me that I thought was lost, but that desperately wanted to fight, to seek, to discover.

When I set out on the path of Fantasy, I had nothing, absolutely nothing. No weapons, no guide, no friends, no clear idea of how to stop her collapse, or mine. But, somehow, this very lack was what I needed. That raw stone, that shapeless beginning, belonged to me. So I clung to my courage, my will, my only protective qualities, like a sculptor using his bare hands to shape a future out of nothing. It was not easy. The struggles, already hard enough, seemed endless, and the results crushing. But each step forward gave me shape, shaping the meaning of a new beginning.

Leadership: How do you relate to the dimensions of creation when you feel that each deep reflection of introspection offers you a new chance to rewrite your own vision?

Many times, I felt like I lived between two worlds – one real, often gray, and another fantastic, full of potential, but distant. It was as if I was caught between the pages of a book that refused to end, each chapter offering me a new chance to rewrite my destiny. In the end, I understood that I was both Bastian, the one dreaming behind a book, and Atreyu, the one fighting on the field of life in the story I read.

Thus, my mission was to look beyond what I thought was possible, to find in nothing the power to create. And I created. I saved Fantasia, I saved a world that was constantly falling apart due to a counterfeit reality, but more than that, I saved myself.

Yes. I am both Bastian and Atreyu, two sides of the same mirror, two sides of the same struggle. Like Bastian, I stand in the real world, feeling like a raw stone that no one truly sees. Like Atreyu, I am the warrior who must save not just a fantasy world, but the very essence of who I am. And when I look in the mirror, what remains of an unfinished dream, I see the same insecurity that Bastian felt in that dusty library.

Leadership: Can you accept that every masterfully crafted illusion is actually an expression of a deeper story, written by the Creator within you?

At the same time, I felt within me the courage of Atreyu, that dynamic vector "Esithizma Unosymus", the force that pushes you to move forward even when NOTHING threatens to swallow everything you know. As I said, I never had advantages. I had no magic weapons or

maps to show me the way. All I had was this burning desire to transform the raw stone of my existence into something great.

Deep down, I knew I had the power to sculpt my own existence. But doubt gnawed at me: who was I to create something out of nothing? Who did I think I was? With each step forward, I doubted less. Like Atreyu crossing the Swamp of Sorrow, I too climbed mountains of despair, but each step became a lesson in resilience and transformation.

Per aspera ad astra, the path to the stars passes through trials, and each obstacle is a new opportunity to give shape to the raw stone of existence. All I needed was the courage to set off on the journey, the same path traveled by a famous magician: *"One day the road forked, and I, I chose the one less traveled by - and that made the difference."*

Leadership: How do you use the space of metamorphosis to create a well-crafted illusion that reveals the truth of your essence?

From small events, great revelations are born. Initially, Robert-Houdin was a watchmaker. He ordered some books on horology from a bookstore, but, through confusion, he received a volume on magic. That's how he became a magician, and a reference in the history of magic. In fact, so influential was he that, after writing several books, he inspired a young Hungarian who read this ancient book with rapture, as if he were about to discover the Holy Grail. This young Hungarian was called Erik Weisz, and so impressed by the book's contents that he decided to become a magician. He began his career by changing his stage name to Houdini.

When confusion becomes revelation, you understand that life is like a magic book, where every happy accident opens doors to unexpected destinies. And when chance surprises you, you discover that life, like a perfect artist, creates its masterpieces from the most unexpected moments. I myself have found, through an unexpected twist of fate, that life is a stage of magic, where every apparent mistake becomes a well-crafted illusion. As a silent director, I have learned to play the role of the Creator.

Today, I see myself as a sculptor working on the most important work of art: my own life. With each decision, with each action, I add a new stroke of the chisel, gradually revealing the form that hides inside me. I do not yet know what the final masterpiece will look like, but I know that I will continue to work on it until my last day.

Leadership manifests itself in the ability to see beyond imperfections, to shape destiny from what seems lost, to have the courage to follow the unknown path.

The book of my life will also witness a magic act, in a formidable illusion show, in which the main character is not just a hero, but a metaphor for each of us when we face the unknown. And perhaps Bastian, with his shyness and insecurity, is a greater lesson: that fragility is not a flaw, but a beginning.

Do you see what is not seen? It is a question whose answer can only be given by the one who has the courage to look beyond appearances, beyond the imposed limits. What is not seen always appears when you least expect it.

Any novel that abounds in a special sensitivity, brings into discussion various feelings, takes you through the meanders of the human soul, making you imagine each event, experiencing the feelings of the characters in an intense way. Descriptions of nature outline a wonderful landscape, carrying you beyond the real, into a fairy-tale world, where everything seems possible.

"Do not be afraid of challenges", whispers my soul right now, passing through memories with that fearless determination of Atreyu, filled with the innocent intensity of Bastian, and found without equal in the mastery of Houdini.

Source: https://neculaifantanaru.com/en/do-you-see-what-is-not-seen.html

Do You Think That I Love You And That You Can Trust Me?

On February 20, 2009

What makes an affection sincere and lasting, seen as a bond between the dreamer and the doer, depends on an unwritten pact by which you share your beauty, pain, joy and sadness.

I had come to Paris before you, determined this time to see you, to approach you and to check the effect it could have on you, this resemblance that I knew existed between me and the woman you had lost.

- Ah! you knew these things too, madam, said the count.

- I thought at first that I succeeded; Olympia continues. At least you made me believe that I had revived, in you, the memory of the poor departed. I was returning you to your first love, to rejuvenate your soul, to purify it and to make it come out of all these frivolous and petty gallantry that had usurped the place of sincere and deep feelings for so long. You are becoming, little by little, the man I wanted, the one you were, perhaps, before the frenetic and easy existence in Vienna.

But, at the moment when I thought I had realized my dream, the life of Vienna suddenly came back to grab you through the person of this princess whose lover you were. Oh! In the evening when the Deaf opera of Portici was played, when I saw you enter your box with that arrogant, depraved, naughty woman, I felt that frivolity and pleasures rule forever the man they once captured. My last dream was shattered, and I proceeded to Paris, as I had proceeded to Vienna, under the same circumstances: I fled again, sir, and, overcome with grief, went to Venice.

Well, I ask you again, do you think that I love you and that you can trust me?

Leadership: Can you rethink the act of reactivating a forgotten memory without implying that you want validation and reassurance from the interlocutor?

Everywhere we find memories, levers of inspiration, from simple happenings, events, to various things that seem to have spread naturally in our minds, moving away from the reality of a present that flows infinitely slowly, where the whispers of "remain good" are so slow as to be useless. Memories change masters with every second of pain, they change what made your soul happy at one time, with the risk of overwhelming you later, when the waves of pain recede, asking for a short break.

The warm wind of memories blows constantly, but in gentle gusts, as warm and pleasant as in any corner of one's transition from the desires of reason to those of the soul.

In the given context, "reviving a memory", the testimony from the depths of the human soul and consciousness, pursues the goal of self-knowledge resulting from introspection, suggesting that the speaker is trying his best to bring back to mind or revive the memory of a person who is no longer there. present, probably with the aim of maintaining a connection with her or to honor her presence as befitting.

This is also a form of leadership, because "reviving a memory" actually communicates some

well-defined states of mind, some relevant life attitudes, which create the context of an authentic self-transformation. The leader is an ever-evolving self, a self shaped by unforgettable memories that reaches out to those around him beyond what has been spoken through the interweaving of his memories and experiences.

Leadership is the framework of action through which balance is developed between the roots of soul and reason. It is a framework for action that reinforces an unwritten pact between feeling and life, between belief and action, facilitating communication, inspiring trust, and providing direction and guidance in the relationship between someone who lives with memories and someone who carries that memory with them.

Do you think that I love you and that you can trust me? It is a question that you must answer, whenever you refer to a life that deserves to be relived, retold, a life in which the future and the past change places.

When it comes to leadership, you must not look at the steps of the ascent as states that can be left behind, but as permanent states.

*** Note:** Alexandre Dumas - *Mâna providenței*, Editura Alutus, 1993.

Source: https://neculaifantanaru.com/en/do-you-think-that-i-love-you-and-that-you-can-trust-me.h

Do You Wish To Have Influence?

On February 19, 2009

Occupy a higher place in the hearts of people, by showing a true concern for their qualities.

Carolus Linnaeus, considered the father of the modern ecology, was born on 23rd of May in 1707 in the South of Sweden. As he was a little boy he fell so in love with the botany, that he run from classes and sneak in the school library only to read the botany books that were there. His curiosity was centred on a single domain, botany and that's why he was not at all interested in the other subjects that were learning in school. Although his father wanted him to be a reverend, Linnaeus followed his call.

The right man at the right place. Because he did not want to get ready for becoming a reverend, very often there were lots of strife and discussions at home. A big part of Linnaeus childhood was ruined because of his dad who was making him to prepare for priesthood.

The boy's salvation was his physics teacher who suspected his intelligence and gave him a lot of botany books. The teacher interfered and explained with tact to the unsatisfied parent that his son will become a great man if he allows him to do what he is really interested in: botany. More, after he obtained the acceptance of the father, the professor took the boy at his place and helped him to prepare for the admission at the university.

Leadership: Can you impose yourself as a milestone in the development of people especially through the content of reference that fully reflects your conception of your ideal self?

If you are a creator of personalities, you probably have high hopes that the knowledge and closeness forms between you and other people will expand, and access to their operating area will become more accessible. However, the fulfillment of all these hopes will never replace the absence of correspondence between needs, resources and rights, in terms of what people might become. The ability to put yourself in their place, from your private space, will always be threatened by the phenomenon of total lack of matching.

In what pattern of leader are you fit in terms of what people might become? Are you a leader that constantly self-assesses his authority compared to others' status and achievements, or a leader that coordinates people, feeling as if he must control their decisions?

You should probably think more about those considerations concerning the lack of a creative or saving entity, providing strong incentives to raise people to a higher level. In the case of a blockage of their transformation, in the situation of a lack of ability to transpose yourself into a mentor, how do you compute the compatibility with the factors of motivational implication in the performance of new types of personalities?

Sustainable transformation combines introspection with receptivity to beneficial external interventions, which unleashes your latent potential.

The ideal self is concerned about the way you see yourself, thinking about yourself and gives you the mentality you have concerning different aspects of individual and social life. It can interfere with perception, how you want to be under the supervision of a spiritual parent, especially if intuition and inspiration come from the angel of an attitude that glorifies the

special concern to satisfy certain forms of support.

You will never be dominated by a self, stronger than the original source of your talent – due to the influence of a proper stimulus system that has captured your attention and triggered good mood. In other words, what helps you progress to true inner happiness is the result of an external saving intervention.

Leadership: The social identity diffused from the existential space allows you to reconstruct an ideal self that can become an individualized archetype under the conditions of confidentiality of the decisions made?

The authentic art to get along well with everybody and offer yourself as a role model, educator, able to make people perceive you as an equal partner with them in a specific context, to a much higher purpose in life remains by definition a limited universe of conventions and traits. Does this mean that leadership remains somewhat uncertain, far from what you can predict, what you can represent in other people's life, far from what you think you are?

It's easy to smile before attempts of togetherness with other people, answering their call by periodically checking their aimed results, taking into account the quality improvement of the educational process, to make the way forward more valuable and more accessible. But what have you done so far in this regard? Here's a question whose answer must be leisurely prepared.

Taking a confidential decision on choosing a development path means being mature enough to admit that you do not trust the wall called the "limit of personal potential", translated in a single way: "You mean I can't be better than that?"

Leadership: Does the understanding of your role in creating or maintaining a mutually trustworthy position permanently change along with a reasonable level of certainty in the statement "I believe"?

Carolus Linnaeus would never have reached so far if it was not for his professor. Even if everybody considered the boy a big "pain", this professor had an intuition about what he was capable of, that he had the necessary potential to become more than a simple minister. That is why he helped him to follow his dream, not to bend in front of his father wish. His contribution was very big and had an enormous impact over the boy's life.

Your leadership potential develops, it becomes more appreciated by people around you, only if you show a true concern for their qualities. When people feel that you are concerned about their person, they are willing to follow you.

Do you show a true concern towards the qualities of people? Can you find a way to communicate with them regardless of the environment they come from? Are people focusing themselves on your opinions and your advices? Do you have the ability to transform them in real performers? Are they feeling comfortable with you? Do your guidance qualities make from you a remarkable and agreeable person?

A self prepared to evolve is the recipient of rewarding help. And self-perception, influenced by external stimuli, shapes how a person progresses toward a higher ideal.

Do you want to have influence? If so, then you should cultivate genuine relationships with

people, beyond what seems obvious on the surface, because only by deeply understanding their needs can you gain their trust and respect.

Leaders do more than encouraging people, sometimes they save them from a mediocre life, without hope, without perspectives and without joys. Leaders stimulate people to action in the right direction and to remain faithful to their dreams. The motto of a talented leader is this: *"You have a talent from God, and I will help you to develop it."*

You will not be an ideal leader if you are not able to encourage the people's efforts. Try to see beyond the appearances, what is best in people, which is their talent and offer them your help. Do not wait to be rewarded for the help you offer, put on the first place the kindness and the generosity and then the reward will come for it self. People will develop their potential in a big part thanks to your influence. So be sure that your influence is positive.

Occupy a higher place in the hearts of people, by showing a true concern for their qualities.

Source: https://neculaifantanaru.com/en/do-you-wish-to-have-influence.html

Domination Of Spirits Among The Egyptians: The Magic Ritual To Harm Someone

On November 02, 2010

Can the power you have in your actions reveal hidden aspects of your character, the vulnerability of which is only manifested in the relationship with those you consider incompatible with you?

- What you want from me? For I suppose you know my name and powers.

- I know your name, but I don't know all your powers. And I come to you again to see if you can be of use to me, if I can use your magical powers.

- What are you hoping for? I know charms against scorpion and spider stings, against snake bites. I know the incantations for driving away the demons of diseases. I also know how to prepare the magical pharmacopoeia, liqueurs to make you loved.

- None of these powers interest me. First, do you know how to cause trouble for my enemies?

- How could such a young and pretty woman have enemies? I thought you would ask me for a charm or a liquor to make you my lover.

- If I am young and beautiful as you say, why would I need a spell to be loved? Is not my beauty the strongest liquor and my words more intoxicating than charms?

Leadership: The delicate balance between the desire for revenge and its consequences makes you feel torn between the values you identify with and feelings of guilt that prevent you from being happy?

Such certainty made Sabi smile, he thought to himself that he would have been tempted to use all the magical powers at his disposal to make himself loved by such a woman.

- What kind of trouble would you like to cause an enemy? A disease? Wounds, pain in the gums, limbs, saddles? In that case, I will model a doll for you. You will get me hair, sweat and nail fragments from the person you wish harm on. Then it will be enough to stick a thorn in the part of the doll that you will choose so that the person feels the pain where you stuck the tip of the needle.

- That would be a possibility. But what if I want the person to be stricken not with sickness or pain, but with death? What will you do, what would you ask of me?

- Do you wish someone dead?

- May be. Answer my question first.

- What you are asking of me is a great responsibility. You have to pay dearly for such a

dangerous service!

Leadership: Can you take responsibility for the consequences of an immoral act, regardless of circumstances or motivations, as long as your vision does not conflict with the Superego?

- It's a whole ritual, but it's not enough. You must first write the name of the person whom you wish harm on a vessel, then break the vessel and bury him near the place where he lives. After which I must impart the magical power of Seth and Thoth to this mortal object.

- How long does the person disappear?

- Sometimes it is about months, even years. But he will surely die.

- You're kidding? We all have to die sometime. That's why your magic seems so simple to me. If I have to wait years for the person's death, I better leave it to time.

- Someone young can live a few more decades. But when I said years, I meant two, three at most. Then the person will die of disease, accidentally, while hunting, falling from a roof, drowning in a river, bitten by a snake, attacked by a lion or swallowed by a crocodile.

- If I ask you to break a vessel, what will you ask me?

- You probably suspect that an action that requires such great tension on my part, so much science and so much mastery of the spirits and for which I risk my life is very expensive.

- I'm ready to pay. Tell me the price!

Leadership has as its basic principle the following suggestion: "an action that demands from you a great tension, so much science and so much mastery of spirits, costs very dearly if it compromises your integrity and values."

Egyptian spirit mastery (the magic ritual to harm someone) can be practiced when you are not happy and at peace with yourself, and especially when you know that you will not be able to be happy in a long-term relationship with someone. Such practices are still widely used by those who seek power and control over others, ignoring the moral and karmic consequences of their actions.

Although there are evil spirits and spells, they will never be able to touch the people who have God on their side.

*** Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/domination-of-spirits-among-the-egyptians-the-magic-ritu

Domino Insights (II)

On November 26, 2013

Rise above common thinking, connecting yourself on the "input and output" frequency of active elements of human configuration.

He who said that the spirit occasionally needs a demonic man, whose superior power rises against common thinking, knew all too well that behind an appearance that hides truths hard to accept, a subtle and authoritative influence is released. The subtle indicator of hidden performance in man, superior to common thinking through a "knowing how to lead events", emerges from a "Who am I?" elevated to the power of the will to experience new sides of human nature, gaining his authority from the back of a thought full of appearances.

The findings and expertise on the quality line of the "universal" man, whose boundless science stays at the same floor with supreme wisdom, show a dangerous form of intellectual deficit, a strong overlap between support and mind-shaping elements.

Hannibal Lecter's science is not the simple result of his ebullient intellectual curiosity, but is the main component in the process of a profitable trade with psychological munition, which is quite blooming and performed safely. His creative force, so fine in the field of psychology, resides in the mystery of the inner life of a genius endowed with the richest perceptions about the Ego, in the sciences of the spirit. It must be exercised as a drug, as a dizzying fluid, unseen and difficult to sniff, in order to increase the delusion of the moods of the people around, to their utter constraint, that they become the subject of a grand study of persuasion and its effects.

Leadership: Can suppressing a connection with the states of consciousness of people around you be associated with the introduction of a suggestion force in the direction of a vision resulting from a "fight against the soul" phenomenon?

Hannibal is not only a genius of psychology, but also a scientist who measures the value of the resistance of the people with whom he interacts, the tension pattern of their need, to later frame them in the patterns of a new vision on the neuropsychological organization of life. The many types of measurements, findings and interpretations, connected on the high frequency of inputs and outputs of active elements, subject to overheating, in the interior configuration of man, must cover a wide range of meanings. Furthermore, he always has where to choose experimental models of all sizes from.

Hoping to unravel the human world behind the events, especially the real motivation and tribulation that ceaselessly try the ordinary individual, Hannibal prefers recognition of clear facts. The man subject to research with the mind lens becomes the interpreter of a subtle evaluation game, develops into a trusted companion, a formidable contender for the title of *recordman* within the most unpredictable experiments.

But, to interpret and evaluate the human being, Hannibal must transform himself into a constant lover of people. Then, into a handler. And finally, into a full-fledged owner. And without the will power that commands the inner chaos of fallen people within the perimeter of persuasion, not even the fiercest desire could ever lead to a work of art. He must be more than an artist; he must be a monopolist of science.

Leadership: Does the value of the bonding force between soul and consciousness result from the impact of knowledge that lends itself to manipulative modeling on the process of

training the New Man, in trying to anticipate the effect of a mindset transformation at the oversized Ego level?

Hannibal has shown great leadership qualities, such as persuasion, but this is also due to the oversized Ego that required him to always be above the level of thinking of the people around him. He alone could have been entitled "The New Man" not only from the point of view of his unique qualities, but by the fact that all that worked within the meaning of his ideal of authority was that kind of greatness called "efficiency in inspiring a sense of compassion and empathy".

If the palace occupied the main place in architecture at Cretans and Mycenaean, then the self-transformation holds nowadays the main place in leadership as absolute and relative power. The mental projection of possibilities for human expression, exploring his soul to its depths, monitoring the "temperature" of thoughts and emotions that define each situation, has the value of contract between supplier and beneficiary.

The former, the common man, holds the quality of personal data operator, proving his willingness to be investigated. The latter, the leader, holds the quality of associate and the function of administrator of common man's assets, the findings generating a steady income of efficiency and productivity in the training and self-knowledge process.

With good management of Human Resources, ensuring that the unique items are properly accounted for and the qualitative "materials" are selected, mixed and adapted to his own personality, the leader will manage to slowly turn into a full-fledged owner.

Leadership: Do you have consistency in approaching "feeling and thinking" knowledge, in correspondence with the degree of non-alteration of the mental image related to a noble cause?

In order to remove everything from people on the small printer of management, attached to your own instinctive conditioning and manipulation station, you must conform to that strong ethical and social demand. Make room for good will and well-defined, clear politeness, to ensure the equidistant intimacy between you and them. A "feeling and thinking" knowledge is the constituent element of mutual perception that makes one man the mirror of the other.

The unanswered question certainly is the next one: Do you have the means to examine and understand all that can be known? Are people open to experimentation and willing to partake to your progress?

If you want to gain confidence in the possibilities of self-knowledge and personal development, rise above common thinking, connecting yourself on the "input and output" frequency of active elements of human configuration. In the faculty of human reason, you will find, after a psychological analysis and investigation, the clearest answers to the questions: *"Who am I and who am I not?"*

The ultimate regulator of leadership, which controls the pressure of human transition states, must allow the change of its inner mechanism without affecting the drilling machine where it has been installed.

The noble cause that a mental image of how you relate to other people relates to is this "Who I am and who I am not" from the perspective of an Ego who does everything to prevent his transformation into a Higher Self.

Domino insights highlights that ability developed over time to predict human functional potential and possible obstacles encountered on the path of self-knowledge. Because like a domino piece whose fall creates a whole series of other consecutive falls, this *intrusionem* of the leader in the human space may trigger as well a chain of actions pro or against achieving performance in leadership.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/domino-insights-II.html

Domino Insights (I)

On November 24, 2013

Connect your mind to a renewable energy source, to have access to a new dimension of possibilities for evolution.

I had fallen into a dangerous state of profound confusion. Because, being an idealist, I had wandered at random through the drained world of mirages and illusions, in which I played an important role. That of self-destruction. And then, of resurrecting with a new attitude and outlook on life. I could find no peace.

I think it was a particular case of resonance, on a certain frequency, with a force that could make me invincible within limits, harmonizing oscillations between *"top"* and *"bottom"*, between the seen and the unseen world. A bridge between these two oscillations could in particular be harmonized (under the determinism of instinctive impulse) with the implication of an external force, unlimited and invincible, located above the extent of my understanding.

Exhausted by internal conflicts, by requests contesting any super-individual authority, I stopped at the intersection of the two dimensions: of space and time. I felt within me the defensive walls of aspirations of union with the absolute collapsing, because the more I learned, the more the unknown magnified. Overcoming the chaos that almost overwhelmed me sometimes, could only be achieved with the participation of Umberto Eco in interpreting my universe: *"Simple people have something in addition to doctors, who often get lost in seeking much too general laws. They have the intuition of the individual."*

Without any resistance, I drew away from myself, from the Ego that prevented me from achieving perfection. The effluvia of subtle matter and amplifying matter, moving in an intensifying way from a minus of meanings to a plus of coherence, huddling together truths and secrets, but not in the name of definitive, closed the transformational circuit.

Leadership: Can the fight between illusion and vision, fueled by your constantly renewed inner forces, keep you awake and incarnate you, in all your becoming, in a deep creation revealed as a sui-generis superiority?

The aspiration of my soul to forge a new destiny detached from a reality inaccessible to the ordinary world, making me a prisoner of interiority in the spirit of creation, crystallized as a symbolic image, referring to the work of the ancient alchemists. To defend their primordial science, alchemists, Hermes' followers, like the famous Elias Ashmole, whose works have inspired Newton, never ceased to properly address this profound identification of "The Great Work".

These enlightened people beyond science resorted to a coded language, to mysterious and hieroglyphic images, which you could not believe they are real. And to this code of expressing unseen knowledge, hermetical in the eyes of laymen, other creations and visions consisting of various representations of imagination were added.

Lost in the challenging immensity of thoughts seeking to create and transform energy into reality, I felt for a moment the pale sun rays moving along the border line with the prospects beyond the visible horizon of life. I was not the only one who experienced the distant vision in search of a new life, in living a life driven by the force of creation, as a kind of chaos. A character of Jules Verne had arrived at night, in the dark, on top of Mount Sneffels, and before taking shelter inside the crater, had the time to glimpse "the midnight sun" at its

lowest point.

Domino Insights, the creative force of thoughts arising from the interaction of the real with the unreal. I was falling into a state of creative ecstasy without taking into account the fear of heights. I was fitting with the gloomy contemplations that connected my mind to a source of renewable energy source, without thinking to the frameworks lit by the unknown that could alienate me from myself.

Leadership: Can you add to your own identity an excellent source of decoding a "mirror image" revealed in two aspects: the creation of self and the self that takes the liberty to change into what it wants?

Reinvention – this is the fruit of continuous self-development, the excellent source of "active income" added to your own identity, which comes from any activity to support and materialize your aspirations. To reinvent yourself means to give your identity a new source of sustainability and impact in the form of decoded creation through a style figure: "your image changed into a statement of permanence".

The aspirations and impulses to the heights of creation, often difficult, should not at all be hindered by the straight line of a single narrow access road to new possibilities and visions. The sublime and lengthy contemplations of elements of the future, created by thoughts and states of perfection, definitely delimit you to that slumberous mediocrity that most individuals indulge in.

Reinventing yourself, freely branching your network of aspirations to a "test" sequence whereby you stand above your own needs to accept reality, as it is, provides increased safety for your needs to permanently improve. The "mirror image", which lifts you above the primitive aspirations of humanity, is the vision that gives you your transition into a new reality, so that you can more easily contemplate the wonder of creation.

In the development process, bringing your creative abilities to the level of your wildest ambitions, following the methods of control and management of your own resources, is a way to restore and strengthen your entire functional structure, which is considered to be driven only by your research efforts and the way you relate to your creation.

For you to manage to capitalize the skills you need to gain access to a new dimension of possibilities for evolution, while testing your abilities to cope with change and meet the demands for individual performance, perform an innovative experiment. Connect your mind to an inexhaustible source of energy without thinking about the frameworks lit by the unknown that could alienate you from yourself. Strengthen the defensive walls of aspirations of union with the absolute.

Leadership: Which is the only real thing in leadership that remains after your integration into the space of creation as an expansion of thoughts to a new destination?

He who has the courage to plunge his eyes into an extended framework of space and time previously defined, who dares to investigate the depths of the unknown will be more able to distinguish where the land ends and where the waves of possibility to process knowledge begin to grow in intensity.

As an innovator in the field of leadership, learn to examine how the forces to push the limits of perception of reality are placed. Learn to manipulate the force that can make you invincible in the process of maintaining oscillations between limit and boundlessness.

Creation is the highest point of freedom of thought.

The "glowing" explosion of thoughts that cross your mind every day, projecting new ideas, new visions, new models of understanding the various aspects of reality, the surrounding world and past, present and future events develop your ability to absorb what is beneficial to your area of expansion to new trends in leadership.

The only real thing in the whole area of leadership that remains after the "glowing" explosion of thoughts is that significant self-consciousness, which does not want to be confined between some rigorously established boundaries. And has the freedom of decision: to overcome the obstacle called *"do not know"*.

Leadership is the image of the whole being governed by the freedom of thoughts to form a creation whose unique meaning is infinity, the aspiration to unite with the absolute.

Domino Insights highlights, in this case, the ability to achieve an accurate and profound understanding of new perspectives to approach creation, produced in series by the extension of research horizons of your own being. It involves the opening of new perspectives to approach the reality of the world and exploit on your own behalf the unused resources that you need to expand your understanding and knowledge.

Connect your mind to a renewable energy source, to have access to a new dimension of possibilities for evolution.

Source: https://neculaifantanaru.com/en/domino-insights.html

Don't Stop Me Now (II)

On August 28, 2015

Learn to use the relevance of your relationship with "a higher deepness", paying attention to the certainties and uncertainties involved in approaching new directions of thinking.

I clenched my mind around this thought, as the eagle clenches its claws deep within the meat of a dear and tries to lift it from the ground. Around the thought that I existed through my own metaphysics, through my own artistic-causal power. But in this gigantic switch of the galaxy in which I evolved, in terms of the painstaking and torturous endeavor of the authentic, a cause was not really a cause, but rather an effect of which I was not sure of. *"I'm a rocket ship on my way to Marks / On a collision course / I am a satellite I'm out of control."*

The famous scientist René Descartes not only defined a logical system based on describing simple phenomena, but actually built his own metaphysics, starting from the deductive method, and reached the conclusion that thinking is a certitude: "I think, therefore I am." Thus, he concluded Godliness and the outside world.

If I would've managed to install the premises of a truth as of yet untold, through the unilateral means of scientific reason, through the supreme effort of pure imagination, then I would've found myself a lot closer to the start of a new stage of development. Like a sculptor who finishes his work by emphasizing the effects he wants to highlight, I finished my opinions on the belief that what I deducted through creative exigency (and through a sort of rational illumination) could determine who I am in a sort of higher deepness.

I use the term "a higher depth" to express the hidden power of comprehension of things experienced through reflection, from the anxious, unrelenting desire of understanding what has happened, of revealing the truths about the greatness of simple things, and the simplicity of great things.

Leadership: Do you demonstrate the relevance of your vision and the ability to always be one step ahead of the present by adding meaningful content to the editing of a higher form of response to the requirements of knowledge?

Surely. I viewed the weaknesses of a hidden reality to others with tolerance, not to give the impression of excessive attention to detail, facilitating the predominance of the artificial, to the detriment of the naturally noted feeling, but to give new shape to the essential determinations of the assessment and reorientation parameters of the world that overtook me daily.

The requirements of knowledge that illuminate me and can be reconciled with the notion of "explosion of creation through the knowledge of transcendental truths" were the following: the finding of a reality that was not fully deciphered in all its consequences and the crystallization of one's own conception of what happened to me through the fantastic of banality.

Secondly, I was convinced by the assurances given by the effect of an outflow from within myself and the entering into a supernatural and spiritual order, decisive for the reinvention of how I expose myself in the face of an uninterruptible source of content. An effect materialized in a self-renewal that placed me in an advantageous position compared to what I knew, from where I could see the events of life without being its captive. Which immediately

meant an entry into divinity: "I'm floating around in ecstasy / So don't stop me now, don't stop me."

Always an artist, a manager of elements with predictive value over the quality of the relationship with my own object of study – language, in a set of phenomena and processes addressed through the intervention of the artistic-causal power, succumbed to experiences unmediated by the palpable expressions of his creativity. "I'm a shooting star leaping through the skies / Like a tiger defying the laws of gravity."

One of your useful relevancies for evolution on the ladder of development, added in the competition for opening a latent horizon, results from the successive improvements or degradations to which you are subjected in the attempt of crossing a transparent world, in which you hide nothing.

This relevance springs from the initiative of paying attention to the certainties and uncertainties implied by the approaching if new directions of thinking, and from the initiative of drawing conclusions under the aspect of your very painstaking and torturous endeavor of authenticity.

Does the relevance you have as a vector of strengthening leadership have the authority you represent as a potential supplier of new intellectual compositions as a dominant factor?

The relevance of the initiative of defining an uncertain area on which your future thinking depends, as a self-expression that explores that limits of the space of the imprecise and unknown, formulating something out of vague things, gives priority to your integration in a new version of power.

And the power to find and install within leadership the premises of certain, as of yet untold truths, through the unilateral means of scientific reason, through the supreme effort of pure imagination, is proof of the fact that, beyond everything you can conceive, your inner forum is expanding.

Is it not what they say, that power is given by the information you carry and transmit. And the information of a certain combination of judgements, belonging to one of the few classes of combinations which are opposed by a certain interval of variation, can also be calculated in relation to the landmarks of those quantitative accumulations of effects of the type "I think, therefore I am" which enable your transformation into a superior product through intellectual "endowments."

Leadership, along with the relevancies resulting from improvements and degradations of the type "You can be someone else through an: I think, therefore I am", has as a dominant factor the authority you represent as a potential supplier of new intellectual, scientific or artistic compositions.

The intellectual composition that makes known the area of leadership investigation coincides with the ability to develop new meanings attributable to subjective events and perceptions, experiences and reinterpretations of reality through reflections on the creative spirit in setting the design standards of the present.

Don't Stop Me Now is an estimate, a way of measuring the relevance you give to the leading part of yourself that incessantly cries out, with an immense satisfaction: "I think, therefore I am."

If you constantly finish your opinions related to the belief that what you deduct through creative exigency determines who you are in a sort of higher deep, in reference to a certain logic of rationalizing through provisional findings, you will have the feeling that you can exist in a different décor in which everything that is true can be extended or removed, appearing as new styling accents.

*** Note:** Queen - Don't Stop Me Now

Source: https://neculaifantanaru.com/en/don-t-stop-me-now-II.html

Don't Stop Me Now (I)

On August 26, 2015

Return to what you don't know and at the same time distance yourself from what you want to know, in order to maximize your chance of turning art into a way of feeling superior.

I chose it for myself from everything I had available, as a result of a superior way of thinking, deepened within a logic of a completely different structure than that of rational logic, later transformed into a feeling of invincibility. I was the first to put my hands on it, something no one will be able to understand, the triumph that drives away the pain, but still, I could only discern it in the dark. "I feel alive and the world is turning inside out, Yeah ! "

A darkness coming from too much light, following me like the stodgy bait from a hook. I only needed imagine an immense power from God, *Like an atom bomb about to explode,* but unaffected by the correlation coefficients used to calculate the vulnerability matrix. A power sparked from circumstances beyond my will, that I need in order to follow my path through a retroactive loop. "I'm traveling at the speed of light."

I chose it because it was the path to exclusive promotion of artists. This artistic-causal power, the essential part of a judgement filled with something from the mood of a Van Gogh that modulates the uniform hue of the circles and background by placing the ink in different directions, along an outbreak of contrasts, built up the idea of constructing a new philosophy within science.

Power was not only a beating of wings broke out of nothing, a triumph that drives away the residual pain of past failures, between symbolic actions having within itself something gloomy and turmoil filled with authenticity. It involved a certain temporal order, a certain context of perceiving a reality that requires an anchoring in a repeatable time, relying on a series of events and interrelationships. *"So don't stop me now don't stop me / Cause I'm having a good time."*

The founder of the Cartesian school, Rene Descartes created a theory of the human machine, created analytic geometry, discovered the principles of optics, also forming the foundation of modern physics. How did it happen? Every man, animated by divine virtues, only where he comes face to face with the landmarks of experimental art, on the high seats of the power of self-surpassing, can give birth to a new form of thinking.

Leadership: Do you contribute to the making of a superior form of thinking, putting knowledge in the matrix of an artistic-causal power?

An artist will always, convinced that he will break any thought patterns, eliminate the ugly and the brutal from his art. Or, he will add two such elements of constructing a special reality, when drawing up a work meant to convince by drawing attention to the importance of establishing preferences and inclinations in revealing certain trends of evolution.

And it is precisely here that the superiority of your intellectual endowment is born, from the ability of developing and selecting those nuances, from the darkest to the brightest ones, which fit the reality you want to highlight. And artistic-causal power, the essential part of a judgement filled with something from the mood that most strongly dominates your mind and personality, implies a rearrangement of those nuances so that you can practice openness before art.

Leadership seconds the feeling of invincibility you reach when you go deeper within a logic of a complete different structure than that of rational logic, a logic that eludes others, which is not only one of feeling, but that of fantasy especially.

Leadership: Can you uncover a new knowledge by getting inspired by what you don't know by assuming the boldness of living in a world turned upside down?

You can contribute to a superior form of thinking, putting knowledge in the matrix of an artistic-causal power, only if you can follow your path through a retroactive loop – to return to what you do not know and at the same time, to head towards what you want to know, in order to maximize your chance of turning art into not just a way of feeling superior, but into a new philosophical construction within science.

Few people dare to try channeling this power of objectifying themselves under the terrible heat of the light coming from too much darkness, or under the protective cloak of darkness coming from too much light – a power that is often lost, as a river that no longer follows course, under the thick layer of the temporal classification in a wrong profile of configuration of the creation formula.

Artistic-causal power is activated from the information you collect through knowledge that you create within you and outside of you, from everything that represents you in relation to what you discover on your own. They serve you precisely to best appreciate the level of understanding subjected to a subtle logic, in order to get as close as possible to the probabilities of exceeding any conventions or borders.

To assume the courage to live in a world turned upside-down is the act of discovering new forms of thought springing from the fragments of an incoherent existence. This can be accomplished through the exercise of intuition and imagination focused on a gradual and rigorous conflict between what is seen as an exception to the rule and what is perceived as a seat of illusions.

The great knowledge that is beneficial to leadership is concretized by bringing into the foreground the form of thought centered on the act of perceiving a reality that makes you escape "normality", from the spirit of time, to discover a new world.

Don't Stop Me Now is the direct result of the momentum towards the acquisition of a knowledge stemming from ignorance, meaning, from the attempt of attributing to darkness and light – these two springs of creation – a meaning that looks good in the picture you present to the world.

*** Note:** Queen - Don't Stop Me Now

Source: https://neculaifantanaru.com/en/don-t-stop-me-now.html

Don’t Stop The Dance

On November 11, 2018

Experience a new way of interpreting reality, contributing to personal story with the blood of reason to not be too emotional.

She didn't want to accept anything less than her pride, this angry roar of her soul full of vengeful shadows, rather the contrary, she would always have to look for something new in exchange for everything that was keeping her a prisoner in a lifeless past, experienced as a continuous death. Her glances filled with harsh meanings, for which an artist would find the comparison with a lifeless landscape, seemed to be loaded with that feeling of the outcome concluding the destiny of a humanity upon which the wind of aging had blown.

You would not even want to imagine this from a man who raises in front of any hopeful dream a flag that never waves in the wind, a simple flag and that is it, a symbol without any significance, enriching itself in the sign of an ineffable echo, which is the seal of poetry. Man's vanity is measured in his attempts to forget his whereabouts, and even worse, without realizing where he came to be in the unrecognizable verses of a life-reconciliation hymn.

The experience of suffering "a loss of self" allows for the freedom of association, dialogue, question marks at different degrees of analysis of a subject addressed only in universal dramaturgy.

The only experience of this hard-to-reach woman is the result of a journey that traverses the individual's intuitive antennae hidden behind a particularly mischievous sensibility, descends into an experimentally cold, surrealistic collage with a scalpel's edge, then only to climb back into a space inherent to an exacerbated Ego and ill of superiority. *Beauty should be deeper than your skin.*

The truth is that in a way I felt attracted to this facet of reality full of shadows and mystery, perceiving it as an existential attempt to understand the divine mystery of transforming the lost man into passions, at a very low stage of virtue. A woman's depths result from the imagination you give to the reality to which they have lost sight of the most striking meaning.

Leadership: Do you turn the experience of self-creation on two distinct faces of the same personality, faces that meet in a convergent point called "aesthetic emotion" into a triumph?

An exceptional writer always finds as the model of analysis only the hardest characters to believe, the hardest to accept or follow by tolerant spirits, focusing on the description of the bodily phenomena that produce or accompany psychic processes. The splendid individual traits I see in this woman reside in the "dead nature" of a common man, but one perceived only by the rarest human minds.

With her, everything seemed to be directed by a photographer who only captures the twisted parts of a mysterious labyrinth of unrealistic uniqueness, framed between the presence and the absence of a social reflection in the way of fixing an image-copy of reality in a frame of despair and unanswered questions. A frame whose general background is the same, but the props are changing.

The expression of an image that relates to another facet of reality is, in this respect, an expression of the will to conceal any emotion, to betray any intention other than the one declared openly.

When you love someone, you may fall in love a little bit, as happens to the painter when he wants to capture the essence of a second digging on the expression of the human face, but you must always be prepared for any failure of a singular factor. To love her is a mirage in a vast and deserted desert. Abandoning her is similar to a release from Mephisto's spell.

An aesthetic emotion is a persistent vibration of the self converted into an act of symbolizing the imagistic language, a form of spiritual manifestation converted into an image that imitates an artist's style of painting.

Writing about Her is more of a kind of amazement due to intrusion into a strange world, a kind of very intense doubt that is not a symptom of mistrust in a proud mind, but an incentive to investigate a mysterious soul wound as is apparent from the question that the Greek philosopher Cleanthes once addressed to a young disciple: "Why do I not feel that you feel?"

Leadership: Are you ready to reach a superior form of consciousness in an imaginative space, compared to a short story of the reality you have never spoken before?

I would not insist on her portrait now, especially dominated by the motif of the eyes full of willingness, whose eyelashes can only understand her. Who are you really? For whenever I try to get closer to her, I hear, far away, like in a rebound, the interference of an echo that came to my ear like a suggestion with a scent of caution: take care, boy, everything is deceptive in her life, at her age, including makeup that highlights the perfection of the features of her face.

I keep my distance from her, better than ending up alone like Faust and Margaret that end up falling in love with each other. With a sarcastic smile, Mephisto would admire his victory, I would become a servant of the outer realm. I could easily fall prey to seduction, harder would be to endure the hell that seduction itself prepares for me. This woman seems to be the kind of person who puts pressure on the events in your immediate vicinity just to win a bloody battle. But my blood will never be poured into the cup of her dangerous kisses. At the back of a sweet mouth is a poisoned heart.

Well, such an unforgettable human model we find best outlined in a novel by writer Mary Balogh:

"How blind I was for not seeing it. She looked up at me and stared me in the eyes. In her eyes, which were her beast feature, I could detect pain, buried very deep under severe layers of self-control. She only ever loved herself, everyone was aware of this. Generally, she was despised, even hated by people who fall victim to her exaggerated selfishness. I wanted to love her. I wanted to find the way to her heart and to be her favorite. What a madness ! "

What is seen in a picture full of concreteness is actually the hidden picture of another image more difficult to reproduce in words. Inside an imaginative reality everything is done according to the criterion set by the gift of reading thoughts. Here, consciousness gains its superiority through the eye of admiration to the depth of a mind that thinks of everything through oppositions, a mind that practically contradicts what it seeks to expose, to convince. *Don't know why there's no sun in the sky with her.*

Leadership: Can you build an event that brings to the forefront the art as a creative space, displaying interpretations that transmit emotions full of the affirmation of a transcendent finality?

My mother says truth is all that matters, lying and deceiving is a sin. A slight escape into the imagination of a woman full of that camouflaged fragility behind a shadowy mask without which a more comprehensive artistic profile could not be achieved could culminate on a symbolic protest a picture built just to attract sympathy, on the other hand, in a nostalgic horizon of nostalgic spirit in the long-gone moments.

Very few fruitful dialogues, sordid memories, filtering of thoughts and false affirmations of affection, glances thrown in a certain way, underlined by a grim silence, still fixed me however in a privileged posture of spirit, increasingly marked by the joy of creation. *Drifting through a world that's torn and tattered, Every thought I don't mean a thing.* More specifically, it is about the moment of a crack between the objectual content of action that becomes a good of consciousness and the means of formalizing a logic that links man and the world into a single coordinate system: I live only enough that I may exist.

I strongly believe that I will meet her again one day, maybe she will recognize me, maybe not, but we will certainly keep our distance from each other as two dice randomly cast by the hand of inexorable destiny, which are no longer fortunate to never throw six-six. Mephisto does not guarantee his superiority through the deceitfulness of the human soul, but through the strange play of luck that he himself created to monopolize a whole world. I have not yet sold my soul to the devil. And I do not even want to have bad luck.

In the artistic sphere, the vision that you form about a destiny inspired by the intensity of emotional experiences and needs, which is at the same time an inexhaustible, fertile, imaginative, sensitive, and very visual realm, is essential.

Don't Stop The Dance. Continue to admire man's nature, with his inner beauty and ugliness, because as in painting, there will never be a painting without even a small bright white background and a black spot.

The colors will have to be chosen in the shades of a late autumn, but so sunny as the moment I write these lines. What interpretation you will give to one scene or another depends on how much dedication you put into creating the story you write in your own brain and then in your own life with the blood of the reason to never be too emotional.

*** Note:** Bryan Ferry - Don't Stop The Dance

Source: https://neculaifantanaru.com/en/dont-stop-the-dance.html

Don't Think Twice, It's All Right

On September 14, 2015

Exceed your limit of experimental knowledge in a process of introspection and self-rediscovery, favoring others' acceptance to bear witness to your development.

There was something hidden in me, more profoundly experienced at the level of the relationship between "Think Twice" and "It's All right". Something included in a succession of questions formulated based on the relationships between a resigned superiority and a form of profound lucidity. And this, perhaps because I have added to my life certain questions and answers circumscribed to the relation between feeling and reason through a profound lucidity formulation: "Whatever makes you feel otherwise, it matters in the way you relate to your experience of being independent of the clichés of a standardized existence between entertainment and kitsch."

It was something unclear, automatically rising within me in contact with an invincible energy, under the power of a mix of impulses and regulated conditions, with the help of a law of distributing silences, shouts and loneliness – that a painter as splendid as Salvador Dali would insert in his unequaled creations through a sort of confrontation between good and evil. A confrontation passed through the lens of an ethos that only stifles and kills the soul. "It ain't no use to sit and wonder why..."

Look within yourself, common man, but as the painter does it, closer, and then from farther away, traversed by the sum of reflections emerged in the field of a progressive power – the kind that stems from a sort of imaginary that fabricates reality based on your projection in time, under the magic wand of preconceived ideas. If you can, approach a new concept of identity in the way philosophers abandon their dark shelters, one that could be considered, dangerously, heretical in other times. "It ain't no use in turnin' on your light". And maybe you'll find that dimension of personality that transcends your limits of appearance.

Leadership: How do you express your unique experience of being part of multiple confrontations with yourself from the perspective of a life that contains the conditions of a closeness to the vision of a deserted world, irretrievably abandoned to an endless expectation?

Only a Shakespeare, this combination of sensitivity and spiritual nobility that separates any type of characters through the thorough feeling of assessment, could've been able to glimpse me through the threads of my tumultuous attempts of ascending towards a deeper self-knowledge. "Still I wish there was somethin' you would do or say."

Shakespeare, as Taine describes him, rips a fragment from human life, a few flickering fibers from the depth of his complex conception, from his colored semi-vision, and shows them to us. From these shreds, we have to guess the rest. Behind every word is an entire painting, an attitude, a long argument abridged, a bunch of ideas swarming around. "It ain't no use in callin' out my name."

And here I am exceeding the limit of experimental knowledge, in a process of introspection and self-rediscovery, favoring the acceptance of others of bearing witness to my development, through the lens of the possibility of "guessing" through the open corners of the sheet of camouflage called generically: self-condemnation. It was as if I had been the prisoner of a closed world, irretrievably abandoned to an endless expectation: I had to accept my guilt for encompassing all knowledge, without being able to share it with the world except through my own alienation from the world.

Through the flames of unknown glances, may I succeed in customizing my relation to what I was not – but what I could've been, when within me were demonstrably exercised clashes of the formations of resistance and protection, fueling the withholdings to a so-called evidence of my own scarcity. This was the equivalent of a "I'm walkin' down that long lonesome road / Where I'm bound, I can't tell."

Leadership: Can you prove your relevance in the face of the experience of being yourself, through the lens of the possibility of being the fruit of a "systematic search and investigation" included in the conditions of a knowledge that begins with the idea of "external examination"?

The way of relating to an outside examination, to the gazes locked on you at times with a rough acuity, depending on the tendencies of taking refuge in inferior or superior beliefs, is claimed in leadership from transparency to opacity.

Transparency is produced when you situate yourself under the clear light of reason, becoming a deep reflection of what others want to see in you. Opacity is what cannot be seen from you when you oppose the reality that exists through you, or when you oppose the momentum towards achieving an existential purpose, thus highlighting the defining features of a questionable personality.

Knowing how to evaluate yourself in terms of what shines or sets in you, under the power of a mix of impulses and regular conditions which often resist change, is a virtue that many leaders struggle to acquire.

And through the willingness of being receptive to what you communicate by "retreating in yourself", through what you transmit in an attempt to surpass the limit of experimental knowledge, you become more than what you know of yourself. You become a better version in the search results of others – a result that is more about what they see within you that they see in themselves.

Leadership: Can you prove your relevance to the experience of being yourself, given the possibility of being the result of the orientation that gives the revelation of a new perspective on the reality that forms the intimate-subjective journal of your life?

What is the fragment others can rip from your life, those few flickering fibbers from the depth of your complex conceptions? What exactly can they guess from you that will help them in their personal development?

The beliefs that limit you, often stemming from a feeling of helplessness or uprising, from that obscure feeling of detachment from the world, due perhaps to fearing what you don't know about yourself, or rather, what was revealed to you in a particular way, continues for a long time to keep within your soul a position of neutrality to the way others perceive you.

Leadership, coming to the extension of your assessment by others, can be measured in the way in which you transcend your limits of appearance. To go beyond what limits you, preventing the resignation of superiority due to the attachment to a concrete that makes you powerless in accepting your own emotions.

A man can be superior through what is called "stagnation" only when he awakens in others an emotion that warns them of the possible adverse effects of orientations towards self-realization.

Your relevance to the experience of being yourself is very much about how you perceive the change of reality as the product of a demonstrative knowledge through which your power to be unique, authentic is generated, validated and communicated.

Don't Think Twice, It's All Right highlights the willingness of being receptive to what you communicate through "retreating in yourself", through what you transmit in your attempt of surpassing the limits of experimental knowledge. You can become more than what you know of yourself, even a superior man, when others become aware of your "flaws" and through this, manage to fix theirs.

If you want your leadership to take an unprecedented leap, surpass your limit of experimental knowledge in a process of introspection and self-rediscovery, favoring others' acceptance of bearing witness to your development.

*** Note:** Bob Dylan - Don't Think Twice, It's All Right

Source: https://neculaifantanaru.com/en/dont-think-twice-its-all-right.html

Don't Try To Run Away From Yourself

On May 20, 2016

Affirm your fidelity to the demands of an autonomous thinking, remaining devout to the values of communicating with yourself at a higher level.

There was within me a sort of unpleasant curiosity, like the tip of a poisoned arrow, transforming increasingly more into suffering. A perpetual fall into a state of connection to a sort of occult science, referring to a ubiquitous power with which I had a special connection, which I tried to maneuver, to surpass with the power of that breath of inspiration of the painter endowed with the gift of showing the world in its vastness.

In a way, I was examining my existence by manifesting certain questions I would often ask myself: What can I know of something far away? From the perspective of what superior power of understanding would I have been able to find the convergence point with this strange matter? Through the intensity of which field of values could I have explained, like a hint of finding new laws of evolution, the escape from the décor of my inner space?

But the wait for answers was met with nothing at its end.

Because the desire to learn the truth was the mobile of my thinking and of all facts that preceded it, with it I had to start the great search, from this point of view, trying to figure out if I depended on the values that exist independent from someone or something, on some force beyond myself. But, first of all, as any man devout to a scientific thinking, I had to remain devoted to the values of a communication with myself.

Leadership: Do you attach yourself to a continuous challenge to fight against a force beyond yourself, which you bear while you yourself go through a crisis of authority?

The struggle I was leading was as though against a reductionism of the complexity of ontological content and of a unilateral narrative lost in the contemplation of the same reality. Had I become the subject of stimulating self-discovery, or testimony of the faculty of being determined in something or someone else? It is because of this I dare to often give myself a piece of advice, perhaps surprising those who understand me, which will save me from a nasty refuge into a regressive situation, of which I am disgusted. Here it is:

Always be mindful of what enslaves you through dependency and commands you to live with the need of comparing yourself through the enigma it represents !

Thus, I had reached the invisible rope of the inability to understand what is accomplished through the reason that only exists to explain a final consequence, in terms of retreating within myself. Intensely, I felt the suffering the heroine from John Fowles' novel went through, isolated in a narrow room by a butterfly collector.

"He is inferior to me in all aspects. His only superiority consists in the power to keep me here. He has no other power. He cannot behave, talk, nor do anything else better than me – not by far – so he will continue to remain the Elder of the Sea until, somehow, I will manage to escape him."

Curiosity is a part of the inability to figure out who you are, which sets in when you try to

attach yourself to a continuous challenge to fight against a force higher than yourself, which you bear while having yourself a crisis of authority. In fact, such a crisis occurs when someone or something is trying to take control of your life, and the Ego cannot endure the defeat of being in a state of futility, so when your thinking does not have access to the truths of a world that you think you know.

Leadership: Are you in the presence of an "Ego" which, thirsting for its own importance, has enriched its memory with a vast informational material gathered from a thinking that strives to reveal everything a priori?

Ask God who He is, and the question mark will turn back at you like a boomerang: Who are you? You will manage to get rid of Him only when you will manage to escape yourself.

This is the purpose of a man who experiences *"I'll find myself in the endless oceans of the mind"*: to clarify that lack of clarity between what exists in reality and what doesn't exist, but puts his existence into order.

This lack of clarity confirms your interest in gaining a certain authority over your own being from the point of view of the support the supreme truth offers: the moment you compare yourself to something or someone above your understanding, on which you end up depending on, you begin to rise above your level of reference.

A thinking that strives to reveal everything a priori is a variant of accepting a sequence of thoughts, emotions, sensations and beliefs in order to produce a revelation that changes the outlook on the world around us.

Don't Try To Run Away From Yourself is the urge I hear most often uttered by the people with leadership qualities.

Leadership is a science that needs the attestations of a supreme truth that encompasses you, in order to develop through the act of getting close to what you do not know.

In order to turn leadership into an ensemble of knowledge that will include as a dominant piece a rationality based on the experience of addressing the dependence on a force higher than yourself, in the steady search for a truth that you feel, but cannot express, you must take advantage of being the prisoner of a turning point moment. When you feel the need for a comparison that will give birth to a stronger Ego, a created identity you no longer want to give up.

Source: https://neculaifantanaru.com/en/dont-try-to-run-away-from-yourself.html

Dream And Watch

On January 04, 2013

Learn to appreciate yourself according to the way you think, from the perspective of the freedom to feel good about yourself and the outside environment.

In life you have to choose. Sometimes you have to choose as you would anything that disqualifies you from a certain social status, with the risk of moving away from the world. Sometimes you have to choose as if to say: "You are free to experience your dream", without someone giving you an ultimatum.

For example, you can wake up at 6 o'clock, so that you are at work by 8 am, work tirelessly 10 hours a day, then go home completely exhausted... just so you could wait for your pension in your old age, the pension itself not amounting to much. That way, you risk never finding out what it means to be a scientist.

Or, you can be like Isaac Newton, you wake up when you feel like it, you sit quietly in the garden, in the sun, you tan, you look around with admiration, you don't have any kind of stress. And all this time, you're meditating. You ask yourself: what does that mean? What of the other? You smoke another cigarette; you drink another coffee. And as you continue to meditate, you begin to become aware of your thoughts and their effects. Then you start to choose those thoughts that are really useful to you to issue an opinion, a theory, an original idea.

And at some point, you happen to see an apple fall from a tree. And discover the law of gravity. Which makes you the most famous scientist of all time. You remain forever in history, you also change the coordinates of science, you get to know God, you reserve a place for yourself for immortality... and you want for nothing.

Let's remember that the bible doesn't say anywhere that you have to work hard... but it says countless times that you have to have faith to move even mountains if you would so desire. And the universe does everything for you, almost without you moving a finger !

Dream, watch and stay in the sun as long as possible ! This is where it all starts.

Leadership: Does the modeling of the personality you honor require the transfiguration of your mind to the recognition of the "Greatness of Creation" from the perspective of the foundation of a lasting partnership with the totality of natural science?

You can follow the personality pattern you attribute to Newton, but it would be better to convince yourself first of all that you have that dose of genius that allows you to sit in the sun and meditate. Sitting in the sun and meditating does not mean that you are a lazy person, but that you relax while using your imagination and ability to visualize a problematic situation, or simply to visualize another perspective of the world or things. As for Newton, he discovered something without a hoe in his hand.

It is an example of how the mind works. You don't have to work with the sweat of your brow to make a great discovery. You just have to meditate quietly.

You should begin to consider yourself an educated man, first of all, that is, a man who

embraces the field of science, adjusting to the freedom to manifest in your authenticity, and especially to the possibility of enhancing your own inner background. You will not face a lot of problems if you have been educated to think, to observe, to be correct, this is something that comes more from home, to correct your approaches to the world and to life depending on how you feel with yourself and the outside environment. It is very true that someone or something has long planted in you the seed of curiosity, the love of interest in science and the pleasure of learning and fighting alone professionally. Maybe classical education is nothing more than what you discover on your own. Most likely, this is learned along the way.

Here is what someone wrote to me on the web when I wrote about Newton: *"We have enough Newtons who dream, look, sit in the sun and wait for social welfare. There is no need for more. It's just that these people, of which we have countless numbers, do not formulate a single theory. There is a difference between noticing something at a glance and looking at everything without noticing anything."*

But I liked this answer much more: *"Each with his own joy. Some discover gravity. Others America. But few discover that there is life outside their own ego and its attempts to stand out. Value is intrinsic and ubiquitous. It does not follow the rules we issue with the certainty of prophecies. Newton probably also had an aunt who left him an inheritance. On the other hand, I don't have an aunt, and until the apple falls on my head, a loaf of bread must fall on my stomach. Plus, utilities, electricity and water are not paid with faith."*

The idea I am putting out here is not that we need to shy away from certain social responsibilities, nor to make "genius" the source of lasting and secure self-esteem. But the fact that every scientist takes time to meditate on important things with the help of disconnection through the influence of nature.

The science of nature is a form of knowledge accumulated patiently, without stress, through man's ability to understand the complexity of the world in which he lives, its mechanisms, its mysteries, according to the precepts of his own consciousness and the guidelines of his own life experience.

Dream And Look at everything around you if you want to make an important discovery in the field. This is where it all starts. When man's nature and inclinations absorb the energy of the environment, therefore when man realizes that freedom of thought is much more precious than physical labor, only then will he be able to go beyond the limits of self-imposed manifestations of the type: "road to nowhere."

Let us remember what famous farmer Sepp Holzer said at one point: *"Try to live a life in symbiosis with the laws of nature, with its totality, with its laws. There is nothing in the world to fight. Learn to recognize the infinite possibilities of creation. In nature you find advice and help, you just have to learn to understand. In difficult situations, put yourself in your opponent's shoes. You are the plant, the animal, the man."*

Source: https://neculaifantanaru.com/en/dream-and-watch.html

Dreams

On January 02, 2017

Make a correction and a widening of the decisive concepts of what is meaningful power, amplifying the dialogue you are having with yourself in the reality of a unique experience.

There was something far more than the chance of stability in an original and revealing foundation of meanings. There was a concept of form within the aesthetic of the dream, which I called "The Law". Colored by the impulse of desire after those memorized by an existence dancing barefoot through a multitude of lights and shadows, by the impulse of what is happening outside me, but through me, the law managed to win despite the opposition of those who are not speaking.

That unreal moment when I was pulling from the unseen thread of setting up a sand castle, to free the sack of debris from forgotten time, was finally ready to be born. An unreal springing from a moment of balance, when you do not know who you are and what you want from life, when you do not see the thread of Ariadne and you cannot find the way out of the labyrinth of your own memory, your own search in other times, is asked one last confirmation of its quintessentially problematic nature: why should there be a given of consciousness?

With all the spell of the temporal decadence that distorted the colors of my imagination, in which I did not know who I was, or where I was right, I elaborated with great difficulty a model of the universe. No initial singularity and no limits. Like a wizard who succeeds, from the spirit, to turn the inert matter into heat and light.

Leadership: Can you manifest yourself as a given of consciousness in a creation of the mind whose elaboration continues to test your experience of being present in a dream that is nothing but a meaningless hallucination?

Allow me to make myself clear, because you certainly don't understand me. I lived between the feeling of being part of a dream, and the urge to seek the explanation for what I would like to be part of. And I imagined living this dream in all its details, even if the dream itself seemed to be part of the demystifying impulse of consciousness to understand my being from a higher point, from a pedestal of the ages to remembrance and eternal oblivion. A single hymn intoned in this new universe, constantly repeating itself without indicating the term or the final result: "Everything is mine ! "

I should have realized, proving grandeur and obstinacy, that recognizing myself as a master and leader in my own oblivion, in my own anonymity, in the fate of the dream where the sky is only the color of the sunny morning, was just a way of distancing myself from the ordinary. But it was also the natural pursuit of the convention of gazes embedded in the unexpected cut of a spectacular creation that wanted to spread a story that you can no longer separate yourself from.

And so, there was a sort of urge to come up, partly vanity, partly outrageous curiosity, partly so much excitement that I was no longer aware of any landmarks in reality. I think a force of contradiction of reasoning based on assumptions, in need and analogy, has worked intensely on my head and brain.

Leadership: Is your subjective experience a confessional, abstract, existential way when higher aspirations awaken in you?

What Dr. Foot Gianina wrote about Romanian writer, Nichita Stănescu, deserves attention: *"He tried to impart a sense ineffable and impersonal as a blue color, to become immortal, re-updateable in every reader. He wanted to capture the essence of his soul in poetry, but this compression of the self-hurt him in the end."*

If you want to count yourself as a cause of an aftermath, if you want to become a phenomenon which by its nature is capable of producing a change in the world around you, then you open your eyes to the aspirations that exceed the perspectives of reality. Maybe you need to integrate yourself into a dream that puts your conscience to the test: why do you have to exist in a place where everything is superlative, and where everything is arranged just for you? In this case, conscience could also provide you with the answer: because the man who lives a dream lives exclusively for himself, without also living for a noble cause embraced by other people.

The one who aspires to become immortal, re-updateable in every reader, must know first of all where the effects of its incursions into a reality painted by existence in contrasting colors is headed. The power of the mind, the power of thought, struggles, doubts, aspirations, searches, hope, desperate efforts, convulsions of awakening and rediscovering yourself, all shades of colors that can attract attention repeatedly as renewing or inveterate visions.

Another characteristic of the man who lives a subjective experience, such as that of the dream, is to confess, so that his essence (related to the representation of their feelings and perceptions, skills and expectations) may shine and throw sparks in daylight. He is obliged to develop, with great difficulty, a model of the universe without the initial singularity and limits, like a wizard who succeeds, starting from the spirit, in transforming inert matter into heat and light.

The real test is to imagine how the world looks to someone who wants to catch the essence of his soul in his own work without being aware of the depths in which he sinks. One hymn is played in this world, always repeating itself, without indicating the date or the end result: "Everything is mine."

The need to play out a subjective experience, meaning a correction and widening of crucial concepts of what inspiring power and guiding light mean, has as a founding resource the excessive desire for domination: "Everything is mine ! "

Dreams are the symbol of an experience of revealing the reality of the supreme self. The man who often sees himself as a journey through time and space, the man who amplifies his dialogue which he carries with himself, considering itself to be the reflection of a part of himself fabricated beyond what occurs in real life, will always generate the dilation of reality, always in a new wording.

And the dilation of reality is the middle ground of aspirations for self-improvement.

Source: https://neculaifantanaru.com/en/dreams.html

Drive Yourself Towards Success

On February 24, 2009

Save your climate of excellence, revealing those qualities that transmit energy and actions with value for other people.

In the movie *"The Mummy (1999)"*, the main characters, the two brothers Evelyn and Jonathan wanted to get to the town of the dead Hamunaptra, but unfortunately the map they had, and which they tried so hard to get was almost fully damaged. Their only hope is to find somebody who knows the way, and who can guide them in that direction.

In the Cairo jail, they meet Rick, an ex-commander of troops, who was locked and who was a step away from being hanged. Rick knew that his only ticket of salvation was those two explorers, so he proposed them a deal: *"If you want to get to the town of the dead, get me out of here."*

Leadership: Does the course of your development gain new meanings by redefining the condition of suffering you find yourself in, as your version of living begins to function as a new reality?

When do you pick an unripe fruit? When it ripens quickly and fully complies with the conditions for obtaining the perfect quality of a food product that sells well. The life of the man caught in the net of a negative choice develops under the conditions in which he is constantly surrounded by new forms of manifestation of the need for freedom in difficult test contexts.

Your version of living begins to function as a new reality in the fact that the spirit of observation and thought centered on the control of events make up the material of combining a new status of a "living legend" with a role of autonomy in initiating a "cause of the soul".

Man can "rebirth" with more fervor if he obeys this intensive need to provide an escape from the dimension of his living space. He can get away from it the activity forms that do not generate any "trampoline effects" in the current reality, ensuring that clarity he needs for knowing what steps to follow as to obtain new achievements.

The problem is that, currently, the leaders' requirements regarding personal change begin to be less and less high, despite access to many mobilizing inner states. Human suffering or joy are states determined by the conditions of inspiration with which he guides his steps towards the creation of a new destiny, often perceived in different angles and at different degrees of intersection with the syndrome of aspiring to communicate a relentless vision to others.

The course of your evolution can gain the meaning of an "absolute premiere" when your limited thinking, focused only on God's intervention, begins to be replaced with that manifestation of will that generates the accumulation of a feeling of victory, giving you the possibility to foresee the course of events.

A cause for the soul can be understood as an escape from the tumult of an unsafe life in favor of a personalized request for freedom called "Discover the courage to be authentic" that you consider worthwhile to try.

You raise your hand when you want to change direction? Rick respected his word and led the brothers to the town of the dead. This is the type of approach that a leader should take. If you want to lead people, first of all, offer your guide services. Maybe as Rick, you will have no choice. It might be your only ticket to victory.

You will have only to win if you offer volunteer for tasks and extra activities. No matter, how many extra efforts and sacrifices would be necessary, you have to honor the new task; you get it and bring it to a good end. Your career depends on the manner you get involved and the manner you treat the new task which has been given to you.

Just as a whole game of football requires, first, organization, so your leadership must presume, first of all, a deep change of your own person, of your own world - to transform yourself from a passive man into an active one, from an old man, into a newly one, to overcome that line that blocks and separates you from that person you want to be.

Always look for new ways of offering your services, do not hesitate to give your help to those who need it. Be convinced that there are few who are offering quality professional services, who accomplish their duties fast and in an excellent manner. Raise your hand; make yourself known in the crowd. Remember what I was saying in another article, if you want to advance on a higher position, you have to move faster than the others. And one of the ways you can do this is to be the first who offers his services and his help for the benefit of others.

Save your climate of excellence, revealing those qualities that transmit energy and actions with value for other people.

Leadership is initiated by establishing a context of revelation and trust that pushes man towards the exclusive valorization of a certain type of decision, called: IRREVOCALBE, from which everyone has something to gain !

Source: https://neculaifantanaru.com/en/drive-yourself-towards-success.html

Duality Is Rarely Seen With The "Unaided Eye"

On July 31, 2023

What you see with the naked eye in a background plane reveals the sensitive connection between what you contemplate in nature and your self reflected in your own creation.

The island of Crete winks at me, again, with a certain pride, in combination with a certain brush, with a certain canvas, all the views and perspectives here correlating with a certain subtlety characteristic of painters who know how to discover beauty in details. This island also has its own life, quiet, full of sun, full of greenery, with the appearance of a small heaven on earth that promises a detachment from the register of usual reception, favorable to seeing depth. Here I feel that I live for the quality of my inner life, facing the painter's enigmatic condition of embodying a spiritual presence, giving shape to an order with meaning and finality of the world. Perhaps it is precisely this spirit of freedom that the island can offer that measures my freedom of expression.

Obvious. I have always admired the way artists express their consciousness through creation, and this connection between them and their creations, which propagates inside my being and dictates everything to me, amazes me and constantly follows me on this island that tries to reveal the mystery Ymphia Usein Anneemins Aattya Uschellat , the truth beyond the external appearance of things.

I can indeed keep my inner balance, my well-being, and find a high meaning in the place where I am, derived from a beautiful event, only if I remain steadfast, connected to this holy land, to the extent that I face the enigmatic side of the painter who permanently maintains contact with nature, keeping alive the memory of the initial impact of creation on his consciousness. No one can deny that. The synchronization of the soul with the place, establishing a balance between "I left and I returned", shows the amazing condition of a painter who manifests his consciousness through an impulse of admiration, of positive polarity, taking the freedom to make any point wonderful of divine vision that brings harmony, but also the clash between creation and soul.

Leadership: Can you mirror yourself in a relatively small space, connecting two completely autonomous and opposite realities?

I understand too well why always the eyes with which I look at everything around, without looking back, without leaving anything undiscovered, are welcome to offer me mental delight, a heavenly serenity, an emotional balance, whenever the sea with its foaming waves create new landscapes. And if there is a close connection between my gaze and the creation of nature, under the impulse to return to the nostalgia of other times, in relation to the experience of concentrating an omnipresent energy in the direction of a similarity between images and moods, then the uncontrollable impulse of creation that- I feel it in me increasing in amplitude.

The island has always been here, but I have never visited it until today. As such, what delights me most about this dreamlike, enchanted, colorful place is that it never returns to memory unless I wish to forget it and make it disappear into a arduous life course, in an exhausting and desperate game to an unpredictable outcome. In this sense, painting becomes more than just a relaxing activity for me, but rather an integral part of my being in a kind of mental image that I try to depict in vivid colors to connect two completely autonomous realities. and opposites: one is everyday life, the other is what lies beyond it.

I am very pleased to see everything that reflects the harmony of nature, the vibrant colors

and the varied shapes that the island hosts in a relatively small space. It is true that vision can be guided by an artistic intention and at the same time maintain itself in a rigorous-speculative plane such as the "aesthetic", but first I need to know to what extent I can treat the general as a particular fact. So sight has the double quality of being the support and reason for universality, but it also has the character of being personal, open and communicative at the same time, being so obvious that it would be difficult to deny without any external recognition.

Leadership: Can your creation inspire a strong emotional response in the viewer, revealing the deep connections of experiences lived within the limits of a deterministic subjectivity?

Unfortunately, the island can give a sense of isolation, a disappointing impression of the concept of transition, a misleading mixture of conscious experiences within the limits of a deterministic subjectivity that tends to distort reality in order to inspire a strong emotional response in the viewer. Something similar to the art of the expressionists which often included disturbing visions, containing symbols influenced by symbolist research. And for you to better understand what I mean, I will go back to the beginning of a famous story written by Hans Christian Andersen:

"We must go back to the beginning of this story, because when we reach the end of it, we will know more than we know now. Namely, about a little devil who one day set to work cheerfully and made a mirror that it had the power to make all that was good and beautiful reflected in it small and ugly, while all that was small and ugly became large and uglier than ever. The most beautiful sights looked like boiled spinach, and the people looked hideous and without a body, seeming to stand in their heads. Their appearance was crooked, so that no one could recognize them, and if they had a single freckle on their faces, it seemed to spread over their entire noses and mouths. It was very amusing to the imp. If an innocent thought passed through someone's head, it was twisted by the mirror; and the little devil laughed then at his cunning invention."

Well, the situation that the painter creates is a kind of reflection on the reality with which he is constantly in contact. He can use art as a way to reflect on his own experiences in one part of the world, while the imp's mirror reflects and distorts reality in any other part of the world.

However, in both situations, unique in their symbolic effect, there is a component of transformation that contributes to the support of art. If the mirror transforms beauty into ugliness, then the painter's isolated island can change his perspective on the work of art, which is no longer an enduring reality, but rather an imperfect lie. And in this case the painter is no longer a creator of worlds, but a destiny overwhelmed by the consciousness of the great error of not recognizing himself in his own painting, of no longer identifying with his work.

Leadership receives the so-called measure of "consciousness" when the creation with which you identify is understood as a posture of freedom, when it does not express the reality of living in a closed horizon.

The Duality Is Rarely Seen With The "Unaided Eye" when I think of the fact that an island is not complete without a lighthouse. Here, too, I find such a beacon in the form of a visionary artist who projects his creation into the outside world, illuminating and guiding the viewer towards a powerful emotional experience.

I'm still the prisoner of this island, but I'm a free prisoner, I can dream, I can get lost, I can stay with beautiful memories, because I let the images and ideas dance around me like the

waves of the endless ocean.

Source: https://neculaifantanaru.com/en/duality-is-rarely-seen-with-the-unaided-eye.html

Each Rose Was Once A Bud

On January 11, 2021

Great knowledge abundantly claims the merit of the artist to perpetuate, in a sui generis way, what is ephemeral.

It all started at the age of ten, but it started without me realizing it, without realizing the inherent features of the conjunctural attraction to a bizarre phenomenon that still shakes my soul. And it started with an Oscar film, full of the thrills of the old mysteries of the faith, the beginning of which still haunts me, related to the sobriety necessary for a very old monastery, along a piece of story that I would later see has too much in common with my life. The film is called "In the Name of the Rose", a screen adaptation of Umberto Eco's novel.

And that monastery, grandiose in the importance of protected values, also had a beginning, more difficult to understand to be fair, because every beginning needs another beginning to find its correspondent in a kind of treasure of the revelations of an authentically Christian life, led directly by God. And the beginning of the knowledge of the church, as well as the end of the story, had in the center of a whole range of relationships with God a huge library (like a labyrinth), housing thousands of volumes whose knowledge still haunts my soul with the mysteries of an art that, like any other art, relies on a long experience.

And there were so many books in that library, many more than anywhere, and each had a beginning and an end, as if greeting time with a welcome message: *"Enlighten your souls with the Spirit of the Highest Knowledge."* And among so many books, each a little dustier than the other, I saw a more worn and dirtier one, and it was missing many pages, especially the beginning, but the end was still there. And it was as if, at that end full of mysteries, full of whispers and sighs, I saw the beginning of a message integrated into the symbolic image of a rose.

That one message, from a missing sheet, still making me revisit my past, I try to reconstruct now with nostalgia: "Every end has a beginning, just as every rose was once a bud"... It will bloom soon.

Leadership: Can you detach yourself from everything that supports the weight of your own ego, through an experience of rethinking a creation left behind much too long ago?

From the great and towering mysteries of the monastery, which a rather mature man described in such detail, there is nothing left. Not even the beginning, not even the end, as if they were part of some remnants of parchment, fallen from the scriptorium, and turned to ashes by an incomprehensible reality. Thus, I lived a part of my life, with a beginning that does not know its end, like a book that does not know its author and which lacks too many pages to ever be read.

The weight of my ego lies in the fact that I have tried to overlook what I will never be able to forget, as if I were passing by a book on an ancient construction, and I would not know the writer for the simple fact that I am inspired by his book. And if such a book is a creation of the beginning of maturity, does it mean that the usual succession of its pages has left my dreams behind, making me a mere traveler in a world in disguise?

In a way, I feel like I lived like a monastery full of books, which does not reveal its silhouette because of the very high walls that surround it. My reality and dreams were more important than the deep content of old mysteries that I could not decipher, or rather, they meant

nothing to me. And yet, the beginning of a new view of spirituality, *un refinado pretext para el studio de Dios*, was intended to make its way into the journey of my life.

That is how it was meant to be. I sought beauty, fun, wealth, where there was nothing, just as Adso of Melk sought faith in an endless journey, but found in the sufferings of life spiritual peace. Above me hovered the image of the rose, a confession full of faith, perhaps because in my deep essentiality I wanted to obtain the agreement with something holy, above all understanding, through a *Salonthenea*, a divine breath that calls from darkness to light, from sin to repentance.

The place of the monastery was an oasis of peace, a reaction to compensate for those feelings of inadequacy, insufficiency, shame, which pierce the horizon of any young dreamer. Only later did I understand that. And if I went back to its beginnings, I would find myself in the position of a wandering son who began to straighten his life. Only in silence can you find your way in a labyrinth full of books, whose exit passes through the book, through countless books, through endless readings, through writings full of lessons, full of lyricism and sensitivity.

Leadership: Does everything that exists outside you serve moment by moment your path of self-discovery, as a reference of a subject to the same subject explored through an experience of the continuous present?

I do not know the end, but it most certainly expresses the most chosen knowledge illustrated in the form of a rose. I don't know if life necessarily has an end, or a new beginning. Even the rose has a beginning of significance, manifested in the form of fixing the feeling of beauty and sublime in the picture of life, rivaling the succession of a multiplicity of abstract and cold concepts. Or planting a rose is the beginning of a new spiritual consciousness, its cutting representing the end of a path that always took me to the same place.

And if I refer to a much broader meaning, responsible for the evaluation of life, then my attention is directed to the end of Umberto Eco's novel, where there is a dynamic adjustment of my creative self to the inherent qualities of the rose: care, patience and tolerance to conscious wisdom.

"The more I read these notes, the more I am convinced that the series of facts I am talking about is the result of chance and that it does not contain any message. But these unfinished pages have accompanied me all the life I have left to live since then, I have often researched them like an oracle, and it even seems to me that what I wrote then on these sheets, which you read, the unknown reader, are nothing but a mixture, un carme a figura, that is, a story with pictures, an endless acrostic that does not say nor repeat anything other than what those fragments reconstructed from worn and torn pages whispered to me. I don't know if I've talked about them so far, or if they've talked through my mouth."

It is difficult for me to explain what the sight of a rose expresses in me when I read these words. I have the feeling that I live with him, that I vibrate in unison with a unitary presence from the point of view of an infinite consciousness, and I delight in something that descends from a holy place. Unlike Adso of Melk, I did not find my chosen path around any master, but I found myself in the guise of a metaphor, a symbol of a rose, a symbol of the eternal present that will not let you forget anything of what you've experienced.

Leadership, from the hypostasis of a psychology of duplication, is the creation to which you confess through an experience of rethinking the self in terms of the image of your life perceived in the form of a sacredness to which you have the obligation to return.

Surely one day I will remember myself, the monastery, the library with thousands of volumes, I will remember Adso of Melk, the beginning and the end. After the flower dries, a new bud will begin to open. Then I will be free. I will understand everything. I will follow another life, with a different beginning, with different pages, written in other words in a simpler language. I will recognize myself when I return.

Every Rose Was Once A Bud, and the bud became, by a miracle we forget to observe, a flower. This process is centered around unity, revolving around the primary core of a universal fraternity.

Source: https://neculaifantanaru.com/en/each-rose-was-once-a-bud.html

Earthquake In The Top Of Performances

On October 19, 2010

Discover the resources that make your team work synergistically, increasing the quality level of your performances.

"EARHQUAQE at United after the DISASTER with the City ! Scottish football coach, Sir Alex Ferguson, dismisses two SUPER FOOTBALL PLAYERS from the team ! "

Thus sounds a headline on the front page of the sports newspapers from the end of October. The English press wrote that the manager of Manchester United decided to dismiss Ferdinand and Evra in the following matches, two of the most important players from the recent history of the club from the Old Traffrod.

Sir Alex Ferguson was dissatisfied with the evolution of the two ones, and intended to replace them since the next stage, their place following to be taken by the Brazilian Fabio, which will enter the left, and by Smalling that will pass in the center. [1]

Leadership: Does your image allow the manifestation of an action conceived in accordance with the obsession of a boundless success, thereby wishing the manifestation of a special attention towards what makes you feel a state of inner harmony?

Into the agreement between the players, coach and the team manager is beating the team's heart. The heart of the team is like a battery that is charged and remains at full capacity as long as there is a solar energy source.

Leadership enters on the scene when people are working together, when they complement each other, when they help each other with advices, with encouragement, with ideas, when they trust each other and behave naturally - without fear, without emotion or complexes, without malice. It is therefore important to deal with the way we can generate confidence among our colleagues and gaining their credibility.

The center of the vital unity of a team consists from the very fine (and balanced) mixture of confidence, respect, support and professionalism. Once this mixture it is strengthened completely, the team may propose better performances, and could achieve more easily its objectives.

Leadership: Can you maintain your leadership position by creating a two-way interaction that first spreads to the environment of gratitude in your immediate vicinity, then to an environment of a sense of superiority?

Into a company, as well as in a football team, everyone has their well-established purpose. Every person must carry out their duties accrued to them on time, with great diligence, responsibility and rigor. And that does not mean at all to run unnecessary all day from one office to another, trying to attract sympathies and to make you be liked by everyone.

If the tasks that you have received are not always finalized in due time, or are not of quality, you will not ever succeed in gaining the trust of colleagues and superiors. On the contrary, you will be seen as an amateur, or worse, as an incompetent, and not as a professional as expected.

Exactly like in football, in vain you run a lot and quickly from one side to another of the field, vainly asking passes and crosses. If you always run next the ball, and you do not bring in any way your contribution, then you are not useful for the team that you belong. Ultimately, the team will seek a replacement, and you will be excluded from it, without regret, without shame and without many explanations.

This is the reality, we cannot deny this. Nobody wants to have a weak "player" in their team, because he may endanger the fate of any game. Due to a mistake, the whole team had to suffer. It is true, and there is no doubt about this, any united team is responsible for each measure, and it is normal that if it loses, not to blame only one player, but the whole team.

Leadership: How do you prove that your decisions are the most correct, if you do not give yourself the right to make mistakes, especially in a context such as: "I Am What I Am in one of the worst moments of the show"?

However, when, again and again, the team has to suffer because of the same player, things change radically. All the nerves are flowing on him –which the most often makes mistakes, which seems not to be the right man at the right place. The principles of collegiality, of devotion, of honor, of mutual respect, and confidence– that guide the whole team, it is "suspended" for the person to which all are pointing fingers.

Any football team, like any company, wants to occupy a leading position in the rankings. Colleagues and superiors are often tolerant with you - help you, give you moral and financial support and the advancement opportunity, treat you with respect and confidence, encourages you - in the hope that you will make a contribution to the results (positive) of the team/company.

Even so, if you do not prove them that you are the right person for the job you were employed, if you do not prove that you are serious and that you represent a value worth keeping, that you are really a great person, then every time you can expect to receive bad news, to be told, kindly, that from now on you are free to look for another team, one more suitable to you.

Discover the resources that make your team work synergistically, increasing the quality level of your performances.

Leadership is the image you form of yourself, in a "push past the limits that you think you have" context, in the event of an impact with that reputational stimulation you need to overcome any negative emotions.

Earthquake In The Top Of Performances highlights the weakness of the entire team, when it breaks the relationship between the players, coach and the manager. It is the moment when the whole team performance diminishes unexpectedly, endangering its future.

The "earthquake in the top of performances" appears by following an internal or external evaluation of the staff. When this earthquake happens? When failures arise, when the results of the team are unsatisfactory, and it is made a reevaluation of the staff, by establishing which its weaknesses are. It is understood that a manager/leader must make a fair assessment and in comparison with some standard criteria, but at the same time, evaluation is an encouragement tool in order to increase the motivation.

When it is found that the effect it is adverse, and it is not accompanied by increased performance, it is useful to make a revaluation of the company with the referential, and not

on slight progresses of each employee. When they are not well-understood the "exchanges of qualifications" from very good to poorly, or just satisfactory, the event is perceived as an earthquake appeared out of nowhere, without thinking that someone generated this earthquake: carelessness, indifference, arrogance, complacency, etc.

[1]
http://www.sport.ro/anglia/cutremur-la-united-dupa-dezastrul-cu-city-ferguson-da-afara-din-echipa-doi-superjucatori-pustii-le-iau.html

Source: https://neculaifantanaru.com/en/earthquake-in-the-top-of-performances.html

Edward Prendick's Monologue

On February 15, 2017

Assume your dependency of being alienated from what you encounter in outside situations, so that you can more easily identify the real meaning of "True" or "False" values that sustain a better representation of the autonomous man.

I wish to be alone. Therefore, I live close to open fields. And when this shadow lays over my soul, I can take refuge there. The empty field is wonderful then, under the wind-swept sky.

While I was living in London, my horror was almost unbearable. I could not escape people: their voices penetrated through the windows. Locked doors were only a weak defense.

In order to fight with my imagination, I would take to the streets and there, behind me, whined women that circled me, hungry men secretly glanced enviously at me, pale and exhausted workers coughing near me, with tired eyes and hasty pace. Elderly brought from the back and sad, muttering, completely indifferent to the ragged group of children that laughed at them.

Then I would retreat in some church, but even there, so great was my trouble, it seemed to me that the preacher chattered "great thoughts" as one of Dr. Moreau's creatures would do, Monkey Man. Particularly nasty I would find the lost and expressionless faces of people on trains and omnibuses. They didn't seem to be my fellow people more than corpses, so I would not dare travel, until I made sure I was alone.

And it seemed that I myself was not a rational creature, but merely an animal tormented by a strange mental disorder, which made it wander alone, like a stag that loses its blood. *

Leadership: Do you live your present at the peak value of a succession of monologues, through a curious psychology of liberation from the dependency you find yourself in?

To be yourself in a constructed existence, determined and maintained by the drug called "virtual reality" – only actually occurring as a possibility to save yourself from a situation in which you feel uncomfortable and unhappy, is a temporary beneficial source to strengthen its self-control. Here, I refer to the virtue of being at peace with yourself, the virtue of being supreme, and not in terms of the audacity to do special things, but in the "sanctity" of the audacity to follow your vocation in conditions of lack of affection and lack of stimulation.

Before discovering yourself in leadership, never accompanied by hate or selfish interests, but by the hope for a better world, first you must become a conqueror – to master your own inferior nature, your own instinctiveness, to master your drive to despise and the drive to instill your own views unto others. You are your only ally in the struggle with the effort to highlight the links between science and discovery, the effort to delimit yourself from anything that could harm your expectations at the research level, so you need to start valuing thought control that helps you discover the mysteries of infinite creative possibilities.

The truth of your life, carried out in a comprehensive assessment report of reality, can be the truth of people that live in the vital fervor of a becoming subsumed to the practice of an increasingly advanced critical thinking, a breaking of rhythm and balance.

In this case, the dependency of being alienated from what you meet in outside situations, in all those adverse to a favorable development, will never be directed towards a long-term confrontation with others. Thus, the reception of values and concepts that compromisingly oscillate around the "New Man" is avoided, protecting yourself from the danger of being dominated by an inferior individual class.

Leadership is about the sharpness of the mind, the choice of thinking that you have chosen to fully represent yourself to the world as an experience of a reality that is undeniably very difficult to discover, so of a reality that often becomes a challenge or even a dilemma: How "far" can man reach with only his thought and thinking?

The tendency to play a passive role in the plan of a social order precedes the potential to play a main role, that of a catalyst for change. In fact, an important role in the overall plan of world change is played by man's tendency to restructure his thinking into a particular way of thinking, which has as its first consideration the power to submit to a deeper, broader reality, which it can only be deciphered by the fate and work of a lone hero.

The least accessible people are not so exposed to the avalanche of trends that change the world. Who temporary assumed their passivity in the rational conducting of facts and events, in the absence of the joy of being in the middle of the world, will more easily identify the real meaning of "True" or "False" values that support a better representation of the autonomous man and of a reality shaped by reason.

Such a man lives his present in the peak value of a succession of monologues, which develops a psychology of liberation from that compromising dependency: the tendency to follow the path chosen by others. He doesn't find his freedom in the outside aspects of the visible world, but rather in the richness and depth of thought, carrying within the continuous desire to manifest his essence into an unlimited source of "vital energy" for the formation of character.

Character is the experience you gain following the challenge of reality to let yourself be known by your possibilities to develop in a lonely environment, thus having the opportunity to learn more about yourself, such as its strengths, weaknesses, motivations and strong inclinations.

Edward Prendick's Monologue represents the putting into balance of advantages and disadvantages efferent to approaching a reality focused on values established by the contrast between essence and appearance. To such a man, truth comes from what he feels inside, and the false comes from what ties him to the outside.

It is a start to balancing the position expressed along the construction of a self-image to a certain point of reference, such as the belonging to a set of values that distinguishes you from others, customizes you through your absence in the midst of a flock that reacts based on impulses felt with no thinking involved.

The monologue is the only way to clarify your position and feelings regarding the relationships with those around, generating the surpassing of the attitude towards what cannot be constrained or eliminated, and to start dealing morally and emotionally with a rupture from the reality in which you are not the cause for its deformation.

Source: https://neculaifantanaru.com/en/edward-prendicks-monologue.html

Eisenstein's Availability Example

On July 18, 2014

Prove your worth in favor of creating a new direction of transforming the professional role, imposing upon yourself a differentiated identity that can offer others realistic premises of valuing evolutionary trends.

Young Eisenstein's net judgement of dedicating himself to theater bloomed on the Civil War front. Clearly, his wish coincided with a stringent necessity of theater. Eliseev, named director of the two theater groups that were at the disposal of the political section of the 15th regiment, which was about to mount a show, toughly said: *"I do not know him and I do not want to know the painter Eisenstein. But I know the site manager Eisenstein that will be necessary to me for constructing fortifications on the front line. I cannot leave him, I personally need him."*

Eisenstein's answer was just as harsh: *"I don't know how Eisenstein is a site manager, but I believe that people like him are aplenty and if you will have need, you will have more at your disposal. Instead, I very well know the painter Eisenstein and his utility in theater is familiar to you as well. Without him, the work of an entire collective stops. And you, sir, have recently adapted to acting, as you call it. And I have to honestly tell you that you have very well presented the character you've played. I am making an appeal to your artistic sense."*

Nobody know that, in that day, thanks to a serendipitous occurrence, the artistic career of the one who would become, from site manager, then from decorative painter, the great director Eisenstein, who will revolutionize cinema at the beginning of the twentieth century with new theories of montage, will begin. *

Leadership: How do you interpret your role as a leader in an evolution that depends on the way others estimate your utility around an image mirrored in the idea of knowing a happening that submits to another happening?

We could say a few words about the stages of constructing science, oriented by the rules of a severe knowledge of that never knew disappointment, maybe only the compromise for a greater cause, taking into account the degree of implementing a new identity in the process of transformations inherent to social existence. I would predict, for instance, that no manner of thinking will for long dominate the galleries of knowledge, same as no battery lasts forever. Yet any style will widely open the gates to a new world to conquer, full of utility and new customization options.

An image mirrored in the idea of knowing a happening that subverts another happening triggers when the way you look at the world repeats itself through a common structure, through a coincidence of reasoning, emotion and interest, through the way the world looks at you.

In order to be valued, leadership has to find a meaning in the world of perceptions of exploring "the happenings that are recognized in the mirror". This world can be interpreted by the protagonists of the fight for winning supremacy in the premium segment of scientific productions as an escape from the limits imposed by an unanimously accepted standard of thinking.

For this to happen, leadership should be seen as a form of self-evaluation of one's own identity, of its own goals, values and principles, in similarity to those points of view

developed on the idea of a "double" of the situation-building perspective that singularizes a phenomenon, an event, a destiny, a vocation.

Leadership: Does the course you follow manifest as a phenomenon with wide implications in the existence of an alternative to the perspectives of the surrounding world, producing the direct and positive effects on the possibility of fitting into a certain pattern of reversal of the expectations you impose?

Someone said that identity is a permanent *conquista.* As a leader, it is your duty to invite everyone to profit from the opportunity to form their own identity, a unity of existence of the connections between different approaches, as a response to the increasingly difficult and complicated attempts of valuing science and innovation, through which indirectly, leadership is exercised.

How well do you interpret your role in a development that depends on the way in which others estimate your utility in managing work resources? The answer to this question will show how you relate to what you want to achieve by means of your science, but also how much important and value others give to your utility in the use of creating a new direction of collaboration and identification of new directions of evolution in the domain of the future.

Choosing the courses of actions and the values adjacent to them, placing them within a frame of reference that highlights the superior character of man, leads to a personalization of human relationships, in terms of professionalism and flexibility.

To be fit into a pattern of reversing the expectations you impose is to always change your position and views to a reality with which you disagree, by revealing a competitive personal side.

This aspect should create unique experiences of combining the presence of mind with taking a role of representation in the space of a work of great interest.

Eisenstein's Availability Example highlights that correct self-assessment in achieving individual development and reaching outstanding performances, but also of achieving excellency in a field that is sometimes new and unexplored. This also implies a perfect knowledge of your own capability in creating an innovative transformation, but also in winning the trust of others.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/eisenstein-availability-example.html

Eliminate The Expensive Ballast

On June 30, 2009

Learn to perceive the highest quality of a man, without getting lost in his own world.

In my freshman year, I had an excellent schoolfellow, but not in a good way. He was rather a cheater, meaning a person who knows how to fool people and use them to obtain various advantages.

On weekends, I used to go out with my group mates in a club in town. I could not help noticing a pretty obvious thing regarding my colleague. Whenever we met, he used to take out his wallet and show us how much money he was carrying: 1.000 Euros. He always had a lot of money with him.

But do you know what is really funny? He had never, absolutely never paid for his drink and that is because there were always some colleagues offering to buy him a drink. These ones had lost in his world, without perceiving his true nature.

And so, our colleague, who was carrying so much money on him and, on top of it, had a convertible car, enjoyed himself at the expense of others.

Leadership: Do you extend the circumstances of a form of response to an appearance that gives you the quality of a defeat, or restrict the cause of an event that tends to become the acceptance of a bid?

I think the moral is the following: "resourceful" people know how to take advantage from the naive and easily manipulated. Are you proud and self-conscious enough to become easily manipulated? Do you lose yourself in the world of speculators?

This is what makes the difference between people: some give and receive nothing in return, while others with real manipulative qualities take and never get tired.

In leadership, the price is put on the existence of reality that beats the appearance. You cannot reach your potential as long as you use your skills in a wrong, degrading way. Just as some brochures and alluring slogans will never be able to hide an incompetent leadership, so your negative qualities will surface even if they are concealed by your power of influence.

Are you proud with your qualities? Can they confirm that you are a reliable person? Until when?

To agree with the qualities that people display is to support the cause of an event that tends to become the acceptance of an offer you cannot refuse. Your form of reply should be clothed with unpredictability, exigency, and prudence, so that the role you play in a given circumstance is not that of a man defeated by appearances.

Leadership: Do you support the force of pushing things to the point where you consider the possibility of not assuming an attention that expresses charm and goodwill?

In many companies, there are such individuals, like my former colleague who, with indescribable ease, get everything all found – big salaries, benefits etc. – although, in reality, they do absolutely nothing, they don't bring any contribution to the development of the company, to the achievement of some objectives of special interest and do not involve themselves virtually at all in the projects undertaken. But they spend more than 90% of the time in front of the computer, doing nothing productive or walking around from place to place in vain. They basically get paid for the work performed by other employees.

Such people are not hard to find, everybody notices and knows them, but nobody does anything, no one takes action, and they always enjoy an extended "holiday". And it is pretty clear who has the most to lose, the company. Do you stay away from people with which you have only to lose?

A man with a mature thinking pushes things up to the point of recognizing a picture that does not present a perfect projection of the model that boasts achievements beyond expectations. He considers the possibility of not assuming an attention that expresses charm and goodwill in terms of denying a reality that he considers too generous for himself.

When a man displays too many positive qualities, he should be aware that something is not right with him.

Leadership: Do you prove the existence of a reason for rejecting the recognition of a value that some people take advantage of, without turning yourself into a "dummy" magnet?

During cold season, especially winter, when human body is weaker, possibly with a vitamin deficiency, viruses find an open door in the body's immune system.

A person who has nothing to offer to the company is a waste of money. He is like a virus that finds an open door in the immune system of the company's leader. Do you leave a door open for viruses?

Would you allow for such *"viruses and parasites"* to exist in your company? What remedies should you use to prevent them?

In order to grow, a company needs serious people, able to produce profits, not losses. If an employee does not prove total seriousness, especially after having invested so much money and time in his training and improvement, he must be removed immediately from the company because he represents an expensive ballast.

The only value that some people can take advantage of in your confrontation with the time you give them is the respect you do not deserve because of the goodwill you always show to them.

Conclusion: A company cannot reach a high level of development unless it comprises valuable people, but it can only lose if it has irresponsible and speculative employees. Therefore, as a manager, you should hire very good people, who have potential and are able to do a great job, and get rid as quickly as possible of those unnecessary in the company.

Learn to perceive the highest qualities of a man (especially his negative qualities), without getting lost in his own world – otherwise, you will only lose.

Source: https://neculaifantanaru.com/en/eliminate-the-expensive-ballast.html

Eliot's Sacrifice

On April 22, 2009

Exercise your influence wisely, inducing other people that state through which they reveal the true essence of their character.

Have you seen the movie "*Brotherhood of the Rose (1989)*"? Romulus, the undercover CIA agent, manages to infiltrate into the Abelard shelter. He put his life in danger because he had a single doubt: Why did Chris, his brother, have to die? The guilty one was, undoubtedly, Eliot, their step-father, head of CIA. He had to get the answer from him directly at any price.

- Tell me something, Eliot. How could you sacrifice someone you love for a noble cause? What cause could be so great, as to justify that you took another 18 orphan boys and turned them into killing machines? Who the hell do you think you are, Eliot? God? With your army of criminal robots? I did everything to earn your love and respect, but you always betrayed me !

Leadership: Can the results of image processing that other people present to you identify a cause that could lead to a change in a decision that you describe as incorrect and even abusive?

What do you prefer: a spotlight or a lantern? Imagine that you are in a dark cave, and there are two light sources: a small spotlight, with an intense, but narrow power to illuminate, and a tornado lantern, which scatters a blurry, diffused light. Which one would you use to see where you are?

The lantern gives you a much clearer picture of where you are, compared to the spotlight, which would reveal only small details that you could barely fit them. Basically, the lantern renders the image of other personalities who knowingly resist the reality of your spiritual, moral, visionary essence, and often these personalities can illuminate a nuance of concern that betrays the hidden intention to disarm the opponent (which must be calmed or reduced in silence).

In order to change people, you must start to "hunt" their essence, that quality that makes them more significant. For this, you must form a clearer picture of their being, you must find out where they are in relation with you and the rest of the world, and concentrate on them that diffused, warm and beneficial light of your understanding and beliefs, whose power would be able to change their internal structure.

The sad, but firm tone, with which Romulus had addressed those questions to his father and which showed that genuine love and compassion for his brother, determined Eliot to be as honest as possible. For the first time, he dared to tell the truth and reveal all the dirty games and criminal acts that he alone built and executed without any problem or remorse, in order to meet all his aspirations. Thus, Romulus' words had crossed all the paths of wisdom, arriving directly at Eliot, deeply striking into his mind like the ray of a lantern.

Leadership: Do you need to take a step back and observe what is there for you, to be ready to face what you feel makes sense to resist the course of events that follow?

Do you know how to relate to other people so as to win their heart, causing them to be honest with you? Do you have the power to change the temperament and attitude "fastened

with nails" of difficult people? The extent to which you manage to obtain the truth from people depends solely on your ability to report to them, tackling them in a different way, making appeal to feelings.

You must be smart, creative and flexible, according to the circumstances in which you find yourself. And if they change, you must also respond in different ways – to use your spirit of initiative, to assume risks and make appropriate questions. But, above all, you must reach their conscience.

Face to face with the truth he told his father, Romulus knew he would have to face what he felt made sense to oppose the course of events: he had to assume the possibility of being reduced to victim status. This is what happens when you are face to face with a formidable opponent: you have to take a step back, to be sure that you do not reach the fatal arm of truth, more precisely the consequence of accepting the truth. As an idea, putting the cards on the table does not mean that you necessarily increase your chances of winning the game, but that you indulge in a momentary experience like a butterfly that gets too close to a lantern.

Truth is an adjustment of your Ego to the inherent qualities of a situation that may harm your right, credibility, or even fulfillment.

Just as montage represents a laborious construction of film sequences, so the skills you need to recognize in other people require a laborious search among their existing thoughts and beliefs. Do you overlook their good traits of character or do you only focus on their flaws? Remember that feelings become easily contagious – they are transmitted from one person to another and cause actions.

Leadership is your resistance to the course of events that you encounter with that sense of being untouched by the effects of truths that you cannot change, but you can accept as if they were on your side.

Eliot's Sacrifice shows the emotional change that occurs even in "iron" people, who are apparently short of extraordinary depth. What kind of qualities must you develop in order to be able to awaken that eagerness in their emotional state? Do you have the power to determine them to be honest and reveal their true moral qualities?

Conclusion: For a leader, actions "in force" don't bring any benefit, but rather stir up aversion, discontent and rebellion. Persuasion, positive psychological stimulus and bilateral communication give much better results, but require an intelligent and permanent exercise of a positive influence on others.

"Change" is a rather slow and long process, but it is better than overnight change of behavior and human thinking, which is rather superficial evidence of change and of surface, not deep changes.

Source: https://neculaifantanaru.com/en/eliot-sacrifice.html

The Emeritus Master of Arts

On October 15, 2010

Make the first step towards the true performance by honestly and in truth expressing your intention to direct yourself to an unsurpassed mastery.

The great Romanian painter Theodor Pallady remains undoubtedly one of the most prestigious modern artists, keeping the whole ambition to be a painter "of all times". At the anniversary of 85 years, in 1956, he received the title of "The Emeritus Master of Arts", being organized the retrospective exhibition "Theodor Pallady". Soon after, on 16 August 1956, he passed into the world to come.

However, shortly before he died, he stated something very important, which has stimulated all the professional artists after him, who followed his example:

"Up to 50 years old, painting was the one that held me up, after I turned 50, I managed to submit it, and since then I was the one who mastered it."

Leadership: Do you have to give people suggestions from the content of your experience, so that the performances of your individuality can be passed by them through the filter of information that can favor the development of their creation?

Will you be able to realize a leadership that through which quality to convince and enthuse? Will you succeed it, as well as Pallady did, to subdue and master the art to which you devote your whole life?

The thing that plays such an important role in leadership it is exactly this complexity that characterizes an artist, the accurate positioning of the quality of his own activities in relation to his high ideals and values - along his own way towards greatness, respectively towards success.

Just as in football, a defender closely marks his opponent found in his area of action - and so you, in order to stand among those "artists" of leadership that influence enormously, which manage to impress with their creations and to make themselves accepted by others, you must mark well the boundaries of your own skills and to invest your knowledge in something concrete that would have a special meaning, which would help you promote your "art".

Your opponent number one is the lack of perseverance and passion, and orientation in a direction unfavorable to your vision and goals. For your leadership to gain stability and strength, so that it could prove to be fertile and substantial in everything that expresses, you must serve with a consistency and a total abnegation your own ideas and concepts, just as a painter makes use of brush and paints in order to accomplish his works.

To place yourself emotionally on the horizon of a soul in need of help, you must be able to come out of your inner self and expose yourself to an emotion that forces you to action !

On the office walls of the great American industrialist, Andrew Carnegie, stood all the mottos which inspired him, revealing his strong desire to become the greatest philanthropist. One of them sounds like this: "You should be afraid of your own reproaches."

Do you feel attracted by leadership? Or it is just a manifestation of a feeling to something? Is it a way to find you and to exceed yourself in order to grow in the hierarchy? Or, it is a form of putting yourself in the service of others?

No matter how would you see things, one thing is certain: if you do not really express with sincerity and truth the intention to devote yourself body and soul to a very complex and difficult art, if you do not confront your own reproaches in the face of any failure, then you will not be able to master the art to which you devote your whole life, it will not ever be open to you the way for true performance, to your own greatness.

Mastery in leadership sums up the result of the experience you have gained and the decisions you have made, in a context where the degree of emotion is very high due to the importance you attach to the applied and unique character of your creation.

The Emeritus Master of Art can be any individual who aspires to leadership status, on condition to find the means required to successfully complete his intentions. You could not ever ingratiate yourself with the ones that have chosen you to lead them, if you do not loyally serve your high ideals, if you are not consistent in always enhancing your leadership quality.

Make the first step towards the true performance by honestly and in truth expressing your intention to direct yourself to an unsurpassed mastery.

Afterwards, continue to refine your leadership, until you will transform it into a work of value, which would merit, in the first instance, your appreciation, and then of others.

Conclusion: Obtaining the title of "The Emeritus Master of Arts" is the first step towards obtaining the general recognition at the national or international level, of someone's values and the contribution that someone has brought in an area of activity.

In leadership does not yet exist such distinctions, but the general recognition of a leader's value it is obtained from repeated evaluations of the results that should be significantly higher, compared with that of others and, in comparison with some well-defined standards.

For any aspirant to the general recognition in leadership, it is essential the competitive, fair and objective self-evaluation. When, as an aspirant, you have something to reproach to yourself, means that you still have to work hard, means that you stand somewhere between the kitsch and art.

Source: https://neculaifantanaru.com/en/emeritus-master-of-arts.html

Empedocle's Glass Bell

On December 29, 2008

Bring people to the brink of approaching a new truth, exalting yourself above the ordinary thinking that fails to affirm itself.

The Greek thinkers did not have at hand the results of the precise observations and experiences that could have been made much later; they did not have the material facts and observations on which the discovery of the laws of nature was established in the 16th and 17th centuries; until today. But they were trying to explain their nature on the basis of observations made on their journeys, in craftsmen's workshops, in me, in the living process of production. Some even underwent experiences in order to prove the truth of their support.

Thus, for example, Anaxagoras and Empedocles have proven by experience the material nature of the air. Empedocles experimented with a glass bell, showing that water can enter a vessel only when the air is removed.

Sicilian philosopher Empedocles (490-430 BC) claimed that the "roots" of the world, the roots of matter are: earth, water, air and fire, which is a solid, a liquid, a gas and a substance rarer than gas. And here is how this theory is demonstrated. If, for example, a green wood burns, you see the fire, which appears to the eye by its own light. The smoke disappears in the air. At the ends of the wood there is water, and the remaining ash has all the attributes of the earth.

*Empedocles held that by uniting the four elements in different proportions one can explain all the endless variety of substances known to man, as crafted by the combination of four colors you can get all possible shades. From here to the primitive atomistic theory, there was only one step.**

Leadership: Is serving a science that expands your consciousness and the ability to experience new thinking patterns a way of expressing what you care to become part of you, something unclear, to be discovered and activated?

Can you run from the obligation to find new answering options to some questions that apparently have no answer? How deep is the interpretation that you give to the unknowns that gravitate around a single point of view? What connotations does your knowledge get when you take into consideration the apparition of ambiguities?

What happens to leadership resulted from a real, deep, objective knowledge of reality that in its rush for the sensational, it manages to overcome the understanding and acceptance power of other people? Oh well, it reaches a win-loss situation, in which you win, and the others lose. Science is what you discover through thinking and research, but with whom the rest of the world does not necessarily agree.

What you need to discover and activate in yourself by expanding science and thinking is the attempt to have an echo among others, it is the way to bring yourself into the future, to make known your aspiration of positioning in an increasingly competitive space of creation necessary for the development of the world.

Coming up with a new point of view in science it's like you'd impose for the people around you some fake and strange values that lack substance and contradict each other. Obviously,

they will compare to your science and to their own existential condition, but in a fake way. They will see each other in a light that doesn't represent them, thinking of whether they're "broken" or not when it comes to their qualities. Because profiling yourself as a science means to place yourself above the narrow minds of the time.

Full of observations, the useful resource productions and the necessary efforts for promoting own science that proliferates on the stem of some advanced conceptions and mentalities, on the evolution stages of society, they really dominate when it comes to the degree of closeness or estrangement towards the rest of people. And the raw matter on which own science is established, regenerates and assemblies into solutions or in a multitude of absolute truths, that in turn are lost in the darkness of time if they're not generally accepted – even by the laymen.

Can the unique virtues of your science be implemented in front of the origin borders of leadership?

No matter how well-perceived your science about leadership is, selecting and including it in an ample thinking reconstruction context of other people that need to basically detach from the way in which they're integrated in the harmony of defining elements of a certain type of thinking, it can be achieved after drives close to your will, and not after a wise depth of your conscience, as it should be normal.

The unique virtues of your science can't be implemented outside the origin borders of leadership if their fruits ripe quicker than other people can collect. All that wonderful Eureka feeling when you discover something new is in vain, if it doesn't have any major impact on growing their performance level.

Virtues such as intelligence, vision, understanding, creativity, objectivity, and perseverance are not intended for divine confirmation through man, that is, they are not elevated to the level of God in the midst of the world, but are intended for a self-existence that takes place objectively in space and time. You have to be the spirit of challenge that reflects this design of the past and present in the future.

Science must be seen as a gesture of faith in a miracle you expect from God, not just as a gesture of openness to new experiences of creation and discovery.

If the science that you practice presents a huge resistance among the others, it means it's full of subtleties that must be reshaped, interpreted and shared in a conventional style, easier.

In consequence, the success of leadership depends on how well it complies with the requirements of people with a medium amount of knowledge. On this account, accepting a viable development potential through the interventions of a chosen science is decided by others. Taking into consideration, mainly the functional criteria (for example, how well can it apply to their existence), and not the creativity or superiority criteria.

The boundaries of leadership origin, meaning links to your previous actions and achievements, must be updated with the sense of supreme significance attributed to their own value in helping humanity not only through discoveries and creation, but by signaling the readiness to feel complete in what you are experiencing momentarily. Be yourself in your own universe, be authentic, you do not have to copy what someone else was doing in the same situation.

Leadership is the note of merit that science gains in struggling with a present that has no

patience to become the past, and is required to know through a strategy of embracing events, facts and their consequences in an accessible and attractive form for all people.

Empedocles' Glass Bell highlights that work of thought and creation that results in a result ready to be attributed to "faith in faith" or on the basis of a knowledge that at the same time offers the necessity and the novelty of demonstrating a unique point of view on certain phenomena or personal experiences.

*** Note:** M, Solomon - *Lights in The Retort*, Bucharest Scientific Publishing Housei, 1962.

Source: https://neculaifantanaru.com/en/empedocles-glass-bell.html

Emphasis Given In Leadership

On December 28, 2008

Learn to contribute to the creation of an event that gives a broad picture of human evolution, if the course of events would continue to follow rules other than conscious facts.

Allow me to introduce you to a strange invention. You were talking to me about the safety of tomorrow. If someone were to come to you, just you, and they would tell you that he has revealed the mysteries of the future world – I'm not referring to life in heaven, but to the one we experience. And this man would convince you that he is not a carnival charlatan and that the discovery is real, based on a secret study of mathematics, science, astrology, whatever you want. Then he would tell you about the future world, what will happen tomorrow, a month from now, next year, a hundred, a thousand years from now. Everything, as in a story. Tell me – would you take to the streets and tell everyone about it, or would you not say a single word?

- Come on, sir. Since we reached this auspicious moment, didn't you laugh a few days ago at superstitions? You talk as if fate is against you.

- Chance is not superstition, Lacy.

- Maybe a roll of the dice. But you can throw one more time.

- Can the Rubicon pass twice? *

Leadership: Can you create the condition of an existence to transform into destiny by raising the hazard to the rank of principle of creation?

Leadership means being prepared to stand out in a situation where all other people seem to be at a standstill, related to an experience or vision that they lack and that only you can formulate by raising the hazard to the rank of an irreplaceable principle in the doctrine of the "New Man". The true masterpiece of which you must be proud is the awareness of a certain power that you are capable of demonstrating, constructively, in a territory that many are not interested in or whose end is not seen.

A horizon of thought poured into the matrix of a new horizon of thought, the easy certainty of a reprehensible victory, a short-term and unexciting success, which sooner or later reaches a dead end. Like a roll of the dice. A fatalistic resignation of wisdom. This is the result of your intervention in the reality of a world that believes in nothing. Do not try to give birth to a theory, an idea, an intrigue, a credible story, if you are not prepared to bear an antipathy, an image of the type: "An empty perspective".

To create the condition of an existence to transform into destiny means to use your spirit of observation, everything that makes available to you the nature, the circumstances, the situations you are facing, everything that by virtue of chance you had to learn, to create the premises of a "Go Forward" type event that marks the beginning of a new stage of evolution in other people's consciousness.

And by raising the hazard to the rank of creation is understood that proximity to the

"mysteries of the future world", having as substrate a transformation of the concept of "the surprise of tomorrow", by which you use the inspiration, the vision, the broadening of the perspective of handling life as on a testimony of the revelation subject to the objectivity that people expect.

Such a revelation on feelings and reason, even being able to extend the concept of the world to the level of "a priori knowledge", aims at generating a new philosophy of existence, such as: "Everything you invent can become reality, provided you are not hit by reality at a given moment".

The Emphasis Given In Leadership are seen in the formulation of the purpose born of a vision, by the power to encapsulate the story of an existence that reaches a single justification: it is not the events that matter, but only what triggers them.

So, two highlights attract our attention: the way you relate to the situations you go through and the perception you have of them.

*** Note:** Fowles, John - *The Maggot*, Bucharest Univers Publishing Housei, 1995.

Source: https://neculaifantanaru.com/en/emphasis-given-in-leadership.html

Empire Of The Magician

On November 24, 2010

Create a powerful effect of resonance, by a closer approximation of those reference elements, which give essence and influence to your leadership.

At a magic show. I was imbued with the idea that would be exciting - and even was - I enjoyed a glowing ambiance, full of emotions, where the exuberant fantasy combines with exciting interpretation.

The magician looked like a being detached from the novels of Raymond E. Feist. He intrigued me more than anything because he radiated a strong stance like *"I'm exactly what you see."* He was tall, stately, with burning eyes. He did not wear masks as other magicians. However, I think no one could penetrate his true nature, was not the kind of guy who reveal easily his secret thoughts and feelings.

I do not want to tell about his moment of appearance on stage - quite unusual bearing the rod of "justice" in his right hand and in the other a golden ancient amulet, very special, in the form of the Eye of Horus. But at a time, towards the end of the show, the magician's powerful voice disturbed the silence, yet full of refinement, inspiring a good feeling, a positive energy, but also a sense of power combined with enormous confidence in his own person.

The magician looked for a moment at those from the first line, then climbing down on a metal box, fixed his eyes to the ceiling as if he wanted to say a prayer - a prayer that is said only standing, standing firm. He raised his hands, as if he would exalt his pray to God, and then said: "Ego sum qui sum", meaning "I am who I am".

Then, like magic, the magician disappeared, vanished like a shadow in the darkness that suddenly enveloped the scene.

Leadership: Do you constantly extend your experience to confront with the significance of the role that you interpret around a character?

The systematic integration of personal experience, with all its updates, in the reality that only you alone are actively building, accepting both the positive and negative part, is in harmony with the devotement you show to the culture of permanent self-appreciation – that powerfully contributes to achieving a superior authority in name of the role's authenticity.

Is a some kind of stimulation of one's own thought and own creation, transposed in a physical plan through a superior and surrealist impulse that's coming from the inside and needs to prove itself pleasant to the crowd. This impulse is characterized by the following parameters: high value, the supreme criteria of value, ascension time and downfall time.

We can say that a leader reaches the peak value of performance (usually negatively perceived) when he is engaged in the bet of excess subjectivity and productive insufficiency of *"something else"*, overcoming that critical phase when he put himself in the content of an advanced science, inaccessible to usual knowledge.

The supreme value criteria, given by the quality-reliability ratio, leads to the creative activity of the leader, showing him how constructive a perfect and absolute relation can be. A leader

that is fully adapted to the unmovable requirements of the hidden, impenetrable self can't dodge the obligation to be aware of the limits of his competency.

A leader has to offer only those originality bonuses for which he is "qualified" through the experience of handling things on his own and through the experience of confronting with the significance of the part that he interprets around a character.

As for the ascension and downfall time, these are the two phase constancies that we have to always keep in mind when trying to support the necessity of change, by repositioning ourselves on our evolution courses. The ascension time refers to that moment in the beginning that triggers the meeting of the conscious state with that dimension of your personality that you are willing to show to the world.

The downfall time is the final moment of the challenge to innovate and make your personal creation a masterpiece of leadership that is when you realize you have to stop in order for a real change to take place and the guaranteed maximum impact to be produced.

Your leadership is part of a meticulously planned game, by turning the probable into the determined?

Are you enjoying the highest honor? Are you able to interpret a big role?

It is a great honor, someone once observed, to be told: *"He is a man"*. But it is even a greater honor to inspire people a renewed confidence through your grace, through the miraculous power and full of inspiration that radiates from your whole being, from your entire soul. People to jump at your every gesture with a vague emotion, but pleasant, a thrill of that makes you high and makes you live more intensely, a thrill that once embraces you never leave you, traverses your entire body and gives you a significant dose of good humor and energy needed for the whole day.

All were a part of well-planned game of the magician. At his sign, all presents in the room were like hypnotized - it was odd, they were all filled with an unusual feeling, restless, yet charming because everyone liked challenges.

The magician exuded a purely professionalism that deserved all the respect, touched all expectations. He was not a man of stone marching and frighting, but rather a man without a name, which surpasses his limits when it comes improving his service. After each number of magic that he performed, giving an overall impression of power and force, the audience looked at each other, as they would have said: "He is special ! "

Who is the man with full powers who, like a magician, can influence people more and more, interpreting the role of the Almighty with total dedication, with an indescribable mastership? Nobody knows his secrets and the perfect means by which he manages to enhance the charm and personal magnetism. The fact is that everyone passes, miraculously, in his possession.

The role you play in a show starts from the idea that you do not always have objective criteria at your disposal to check, at least immediately, the degree of adequacy of the resulting characteristics, including the dynamics, related to the ratings and estimates of delivering a more realistic image that accelerates magic.

Empire of the magician includes all the necessary elements, both professionally and personally, by which an individual can exercise and maintain their influence over other

people. To dominate those around you need to manipulate things, to surround yourself by an ambiance full of meaning, to create and maintain a certain state of mind, creating yourself an image of power and control. You must conclude a tacit agreement with people by which your position of leadership will be recognized and you should prove much skill during the "show" in your mastery of disguising sometimes your true feelings and mood.

Just as a magician, to be revealed as a master of the show, people should resonate with all his loads of magic - and so, if you want to be revealed as a leader, if you want for people to resonate with your own "representations" and to accept the effects that are produced by your leadership – you must inspire a sensation of force combined with an enormous confidence in your own person.

With your skills, the power that you've been invested and the quality of interpersonal relationships that you promote you could, like a magician who has control in the empire of magic to create your own "empire" in which you have total control. This is possible by manipulating things in your favor, increasing your power and control over others, but without becoming a dictator.

Create a powerful effect of resonance, by a closer approximation of those reference elements, which give essence and influence to your leadership.

Source: https://neculaifantanaru.com/en/empire-of-the-magician.html

Empire Of The Soul

On November 26, 2010

Reach inside your own being and listen to your conscience in order to stimulate the capacity to fit in the context of your superiority effects.

Before going away from the city where he was born, the city on which he had returned with one goal: to get revenge on those who sent him to prison, where he had been stayed for 14 years, the Count of Monte Cristo set out for alleys Meilhan, with the thought to review for the last time the little house in which he often, in his youth, was dating his girlfriend, Mercedes. Reached on the threshold, he heard a sigh which resembled to a groan. He looked toward the place where the groan was heard and under a canopy of jasmine with dense leaves and purple flowers he saw her, Mercedes, sitting bowed and weeping.

Mercedes raised her veil and lifted her eyes at the Count's sight which submitted to her.

- Mercedes – said the Count - I do not have the power to bring you happiness, but I can give you comfort: do you want to get it as coming from a friend?

- I am really very unfortunate, replied Mercedes, ranging from a deep sadness. Look at me, Edmond. There are not the times when I smiled at you while you waited for me up, at the window of this attic, at which your old father lived. I do not blame you, Edmond, no; I do not hate you, my friend. I blame and I hate myself ! I had been punished ! I had faith, innocence, love, these three gifts of angels, and I've doubted God...Everyone else that harmed you was prompted by hate, greed, selfishness, only I behaved so out of cowardice. They wished, I was afraid...Here, the suffering bleached of my hair. You, on the contrary, Edmond, you left still young, still handsome, so handsome and still proud. That's because you've kept your faith that you had power because you trusted in God and God has helped you. I was a coward, disowned my love, and God left me, and here I am !

Leadership: Does the strength of character consist of the power of the will to represent yourself as an enclosed micro-universe in continuous pulsing or as a painting you want to give life to?

The heart ascends you, the heart descends you. Mercedes burst into tears. Her woman's heart was broken in front of memories.

Monte Cristo took her hand and kissed it with respect. But she felt that his kiss is cold, like achieving a marble statue. She knew, felt in her heart that the one Edmond Dantes that she once loved will no longer be able to love her just because instead of waiting for him, instead of always remaining faithful to him she reached her hand to his rival while he was moaning at the bottom of a cliff.

- I believed you are dead and I had to die too because of what I had to wear forever mourning in my heart, said Mercedes with deep sadness. I really ought to save you, no matter how guilty you were? But I let you die. I helped at your death through my lack of feeling, by my contempt, by my ignorance, not wanting to remember that for me you had this perjury and traitor ! Now, tell me goodbye, Edmond, and we split up !

After the Count left, her voice, though unwillingly, at all slowly whispering: Edmond, Edmond, Edmond !

Leadership: Do you have the power to protect your full freedom against the beliefs of others?

In order to understand leadership we must direct our attention towards the evaluation criteria for men, analyzing the beginnings and causes of his ascension, thus the rhythm and symmetry of his evolutionary way in a space isolated from normal life in a framework isolated from the rest of the world.

In order for us to understand a person led by their superiority spirit, we have to understand first his repeated and impetuous outbursts that indicate a gathering of the fires of hate and lack of consideration towards other people, which after they have gotten out of control enforce fear, fascination or regret. We have to take into account the internal fail and the external betrayal, as fundamental resorts of exclusion from the parameters of social life and compromising internal cohesion against extending our own potential and our necessities to assert ourselves.

Friedrich Wilhelm Nietzsche, the most important philosopher of the 19th century attributed to the "Übermensch" the mental attitude expressed as follows: *to defend your full freedom against the beliefs of others.*

Thoroughly analyzed, the inner world of man is better discovered in its true depths and beauties, but most of all through a perfect agreement between the thoughts and emotions experienced in relation to others. A kind of mathematical ratio of some predominantly small formations that later on take the shape of an equation with conditional variables: "the parts must execute their assigned obligations ! "

Leadership has the origin of claiming to know you from the point of view of the assumed obligations at that time of life that contains a painful lesson that is hard to forget.

The equality of acceptability chances regarding some elections that could decisively influence the long term orientation by invoking friendship and moving others, means, first of all, equal access to the resources of reason, conscience and real authority that manage the evolution of these traits built as predictors of an efficient behavior – they shape the profile of an efficient leader. This equality is characteristic that directly affects the results that interest you, revealing which people are truly important for you and which not, giving you an advantage in the sense that you don't have to be stuck in the position of a man deceived by appearances, consumed by a reality that can't be controlled.

Do you believe in the coercion "freedom" of leveling individuals in the name of your ideal, living with the moral imperfection acquired in solitude? Or do you believe in full "freedom" against the beliefs of others?

In order to stimulate your capacity to fit in the context of superiority effects, first of all you have to win the people through a new and full understanding of you essence, inoculating in their minds the image of a life you've been dreaming to have and the way in which you want to live it, seeing yourself as a conscious thought of their wishes, an instrument of their aspirations.

Leadership: Can you die on the inside while you are alive?

Who was the only person from the world who knew to recognize Edmond Dantes, who could really understand and who admired him until the last minute? Who was the person who had the power to touch his feelings, to urge him to act so hard, to take action when his whole

world was gray? Who was this person because of whom he could not ever have peace, and who had a decisive influence in his life?

None other than Mercedes, his youth lover whose heart was broken in front of the memories, in front of her own mistakes. How much influence could have this woman on him, however, her own heart, imbued with a sense of shame, crossed by a humiliating emotion due to her own fault that smashed all her future, exhausted all her energy and all the enthusiasm to her dreams.

The Count forgave Mercedes and even tried to help her and her son - as a friend, but her own conscience would not let her accept his help. The only solace of her soul was finally to be as far away from him, to whom she has been unfaithful. Her soul was too saddened by what happened, too full of sorrow and suffering. Her decision to break up with the Count was the result of her own direct or indirect actions and which have damaged her own image.

As the wind rises the bird above the desert, so the conscience filled with remorse pushes the human to the brink of negative emotions as the feeling that there is nothing to do. Yes, you can die on the inside while you are alive.

To die on the inside while you are alive means to get attached to the forgiveness you give to man, without allowing him the luxury of getting close to what fulfills you.

Empire of the soul is an emanation of your own personality - a personality that supports both the ups and downs of life and has every chance to live the joy of fulfillment, satisfaction, success; or a person who forgets their roots and who destroys their credibility and ability to generate hope to others.

The empire of soul tends to crumble in many harmful "pieces" if you are not at peace with yourself, with your own consciousness with your past, your accomplishments, and especially with those near you. Enter within your own being within, look at you face to face and see if you can find a friend to whom you can shake hands with joy.

Conclusion: We are what we are and what we have created over time connected with us-concerning our conceptions in thinking and action, our feelings and our education.

We have created an "empire of the soul" that is unique in its own way, but may be permanently reshuffled in a more or less proportion, this depending strictly on ourselves. To make the best decisions we have to dive into this empire of our own being that is within ourselves, and after a proper analysis to take action.

*** Note:** Alexandre Dumas - *The count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/empire-of-the-soul.html

Endless Clouds Of Imaginary Possibilities

On July 04, 2013

Identify the primordial element, where the thirst for understanding what you are, is perfectly combined with a dimension of superior knowledge, so that trust in your evolution will be complete.

I was trying to enter a space where time didn't exist, like a traveler that never stopped searching for a place of his own. And I wasn't content with that. Because man dominated by imaginary, someone who persists in considering all the unknowns, wanting to understand the quintessence of a superior thinking, ventures deeper and deeper in his fixed vision, looking, no matter the cost, at the ray of light that works its way through the thick smog of the inexplicable.

Stars appeared one by one, from another time, like gold in an unexplored deposit. Their number counted too less. Because only a few grams of that precious glittering body was enough to extract the quintessence of a life matter or substance, that could have filled the temporal space of my reflection, the only goal of searching.

But the combination of vital elements that ensured the cohesion of matter was difficult. Often, they were catalyzed by some as an unstable and very reactive intermediaries. Meaningfulness and meaninglessness. I had to give direction to this journey to a different time before the meaninglessness and the absurd would fixate their contorted roots in my mind. Precisely in this lies my greatness !

Leadership: Can you put yourself in the position of becoming a "hostage" of the need to return to things outside your own reality, without becoming servable in the face of matter that captivates you through its ability to self-organize in more and more complex structures?

Mainly I was trying to exalt the necessary vital force to overcome the intellectually admitted understanding, rarely used only by highly spiritual people with a superior way of thinking. Stimulating the energy that fundamentally transformed space and the people I had contact with, to save and secure it in the future update of my own existence. It had to take effect on the long term, if I wanted to reach a superior level of knowledge.

I needed a more accurate instrument, a structure of forces that would reduce any suspicion related to me. And identifying the primary, philosophical element when the thirst for life combines perfectly with the dimension of superior knowledge, finding that attraction force that could move Universe and time became all the more difficult. A new conscience had to be discovered. Another dimension of life and time, where I would have finally had the power to do the things I was created for: to be a creator, the demiurge of my own figments.

A reflex of the pleasure to imagine all sorts of fantastic things, mentally creating all sorts of abstract connections between the visible and the invisible, between the divisible and indivisible, had completely contaminated me. It was obvious that the most complicated thoughts had taken a hold of me. But my greatness lies precisely in there, in the fact that I had allowed my thoughts to chain me to the beautiful and endless clouds of imaginary possibilities.

Since then, I have learned to believe in my evolution and in the future.

Leadership: Can you turn a life condition into a navigational experience in an abstract imaginary without expanding and deepening your knowledge between two distinct instances: "master" and "prisoner"?

Do the most complicated thoughts take a hold of you? What is your greatness? Does a new conscience need discovering? Do you have the strength to do the thing you were created for?

Leadership doesn't mean only the specific dimension of developing perfection in order to reach a leading position, but also the personal study of the interpretation you give to any experience you live when you proudly climb the very long stairs to excellence. Because inevitably, right now, you start feeling the pressure of your framework, respectively, of the unity of your own being comprised of two different instances.

The first, that of the scientist that needs to grip, by favorable simplifications, a strict logic from certain points of view or from a sophisticated thinking *template,* or from a much ampler and complex cycle of insufficiently grounded ideas. The second, that of the creator, a man dominated by the imaginary, who, in the attempt to perceive hidden things, wanting to perceive the quintessence of a superior thinking, is caught deeper and deeper in his fixed vision until he drifts away from his reference point.

Hence, we can say that in a way, leadership resides in an experiment that reunites, in carefully constructed combinations, the two instances that don't have to repel each other. Usually, the two aspects fight each other, shaping two distinct dimensions: "master" and "prisoner". It would be indicated if this was included in a sole clear vision, giving a certain authenticity to the basic characteristics of the individual.

It's clear that by suppressing the connection between the two dimensions, especially losing control over them, in lack of a better coordination of the building and finishing process of "creation", it will gradually accelerate regression in discovering new resources that ease access to superior knowledge.

And simplifying and harmonizing the attempts to reach superiority in leadership are the healthiest preparations in view of limiting the negative effects of the tight connection between the two instances.

Leadership: Could you develop your force structure to reduce any suspicion hanging over your science, even if the way you relate to the mental image of itself is anchored to the demands of reality?

Reaching scientific superiority is a rather complex process, in which the extraordinary combines with the insignificant, thus callously unmasking and denouncing the vices of leadership, overvaluation or undervaluation. And the changes that happen when it comes to ability, when the value of the creation and creator is tested, seem easy to accept if you feel useful to your own individuality.

An American author and speaker once said: *"Listening creates trust, the foundation of all lasting relations."* If we could do a correlation, then it's also about the way in which you, the leader, serve science, without falsifying the relations between the two above-mentioned instances.

In order to obtain superiority in leadership, you need a structure of forces that would reduce every suspicion about your science, such as: the ability to present new constructions of reality, the ability to believe in the fiction you assume, the ability to create a connection

between what happens outwardly and what is happening inside, the ability to change the public perception, the ability to think on your own to discover the world around.

Trust in your evolution would be complete only if you manage to identify the primordial element, where the thirst for understanding what you are is perfectly combined with a dimension of superior knowledge. What are you? A master of science? Or its prisoner?

It depends on your greatness; it depends on how much you allow your thoughts to lift you to the beautiful and endless clouds of imaginary possibilities. And foremost, it depends on your ability to avoid being controlled by it.

Leadership is what you add to your exploration experience of spaces with multiple possibilities for broadening horizons, so that you can perfectly reproduce the beginning of a new world from the point of view of causality and the truth that must be taken on its word.

The Endless Clouds Of Imaginary Possibilities are about the possibility to put into practice, with beneficial results, every creation of the imagination spurred by your science and knowledge. And this imaginary game based on strict rules can bring you the crown of victory or painful penalties.

Source: https://neculaifantanaru.com/en/endless-clouds-of-imaginary-possibilities.html

Enigma

On April 04, 2024

How you observe yourself in a temporary setting determines how you perceive reality in a context of absolute certainty.

In a cloudy night, full of reddish moon, I fell asleep with difficulty. The thoughts, stirred by the lyrics of the song "TNT For The Brain", searched for hidden meanings in the images that followed each other like pearls in a string, to make up memories. Once I entered the world of dreams, from a point far removed from reality, I found myself in a half-dark room, alone, desolate, surrounded by an atmosphere of mystery. Crossed by deep and restrained feelings, I was trying to figure out where I was, why I was here, when suddenly my gaze fell on the five doors in front of me.

The doors, latched only by a vain imagination, seemed to hide deep secrets, a situation where I didn't know which to choose, each with a distinct design, but I felt an unearthly connection, an irresistible attraction to the middle door. Superstitious, oscillating between fascination and rejection, looking through its visor, I witnessed a bizarre scene: a theater and magic show in which all the actors wore masks. They all seemed to sense my presence, staring intently at me with pleading eyes, as if waiting for me to join their strange, bloody living game. The strange smell of the room and the piercing eyes of those beyond the door aroused my curiosity and desire to explore this unknown world.

I had to go all the way ! *Smell your skin, Feel your breath, You on my side, I couldn't resist...*

Leadership: Are you able to capture and accentuate those unique aspects of your own individuality, revealing a new dimension of existence where dream and reality intertwine?

In that moment of illumination, time standing still, I felt that I was in the middle of a dangerous game, a mixture of film, paintings, images, music and, of course, history, in which the eyes, like windows wide open to other horizons, towards other worlds, were the central element of a secondary narrative thread. The eyes of the actors, the eyes of the masks, the eyes that gazed ardently at me through the peephole of the door - everything seemed to invite me to take part in the mystery that surrounded me.

I hope I'll understand some day, What's the meaning of this crazy game. It is real and pure, TNT for the brain...

When your eyes show you the path of the dream, the dream illuminating your confused and tormented mind, you enter an *Urfedia Oidesopt Elixavia* , a universe that pushes you to the limits and forces you to jump beyond imagination. Intrigues, hidden pleasures, forbidden loves, some masks and quickly changed roles in a variation of models and forms. Take courage and enter the hidden world of the unseen, and you will clearly see that there is no real contradiction between this abstract and this bewildering, crepuscular concrete.

Exactly like in the novel "The Dervish and Death", by Mesa Selimovic. Something in me was drawing my attention, intensely repeating the words of the main character:

"The trouble is that you do n't dare to think , you know . You are afraid , you don't know where the thought would take you . Everything is revealed in you , but you eyes still closed , you hold on to the unknown path . You were brought here for a specific reason , which you

do not know , even if you look , because you Make peace with human guilt . You think it 's a joke . Maybe it is . If you could get a philosophical thought out of it , no less than others . , at least it would have a beautiful application , you would like everything that happens to you . On the contrary , yes they would let you go, you would die quickly , of grief , and everything would be fine . But what would happen if you stayed here ? The world above is yours, as well as theirs, and they still do n't want to get you out of it."

Leadership: How does the discovery that "What shapes you here, will reflect you there" resonate in your soul, in the context of a revelation that opens up new perspectives on your own existence?

A crystal globe with many angles of reflection was displayed in front of me, imposing, futuristic, undulating, like a kaleidoscope of time. Six feminine arms, on which dragons and snakes entwined, lifted him towards the moon, and the globe pierced the sky bringing him close. Nearby was a dervish lost in contemplation, isolated in the solitude of the moment. A joker was trying to juggle the playing cards, following their paths like a spider's web.

In this whole place, death was watching me from the corner of its eye, a tear dripping down the edge of the crystal, causing a number of magic to unfold that all the lights went out at once, for a few seconds. Jesus was completely missing from the middle of the game, here being accepted only the discrepant sin - the sin of being different, in a variation of unexpected, endless isolation.

I'm with you, just lead me. I'm ready to play !

Leadership: Does the revelation in the pronounced close-ups of the visual images that captivate you open the way to an understanding of your inner self, beyond what shocks you at the moment?

When I awoke from the dream, completely changed by the revelation I had, as if the spirit of Aurus had succeeded in igniting me, I realized that beside me, on the bedside table, were a key and a theater mask, tangible evidence of the dream unknown, ambiguous. These objects seemed to be brought from the dream world into reality, making me wonder about the connection between the two worlds. It was quite similar to Coleridge's fantasy: a man dreams that he crosses paradise and is given a flower as a reward. When he wakes up, the flower is next to him.

The key can be interpreted as symbolizing the possibility of opening the doors to the unknown, to the mysteries we encountered in the dream. I wonder why this dream, why all this happened exactly on the night of resurrection, the year 2024. Perhaps this key gives me a chance to further explore hidden aspects of my own mind, to discover unseen parts of my inner life.

Or, perhaps, it is a coded message about what the true resurrection of Jesus Christ is. I still don't know the answer, but surely something unseen, but powerful, led my hand to tell the dream. It's not a coincidence. No, not at all. It is only a charade, a wandering imagination, una sorta di gioco di illusioni . This inability of mine to see properly is perhaps the effect of the shadow that the great darkness casts over the world.

Jesus would approve of this: *"I am the means by which life records its endless suite of variations."* I think all that matters is the dream turned into reality. Or rather, the journey towards that self-transformation that defines your destiny in two worlds: in heaven and on earth. What shapes you here will reflect you there.

Leadership facilitates the revelation that will change your outlook on life. It amplifies the effect that the perception of reality has on the intensity of your experiences, revealing through a kind of "enlightenment" a deeper reception of the direct or indirect relationship with God.

The Enigma is the puzzle you have to decipher, like a dream's answer to reality, to reveal the hidden side of your being. In fact, exploring dreams as a means of accessing hidden truths can provide new insights into one's own life and beliefs. Moreover, the interaction between dream and reality can open new perspectives on the limitless possibilities of accessing universal consciousness.

*** Note:** Enigma - TNT For The Brain

Source: https://neculaifantanaru.com/en/enigma.html

Enjoy The Silence

On October 19, 2017

We are all equal to the virtue of bringing together the inner reality with the events of the world in a coherent whole called "reflection between content and form".

When the silence inspires you more than ever, you only have to tie yourself in its memories, with distorted images of the lost age, to feed your dreams washed by the expectations and strains of the creative will, just to bring them to life on the improvised stage of a phenomenon surprisingly subtle and deep: *"Words are very unnecessary"*. Which lacks the chiaroscuro of all things.

Only then do you feel what it means to live in the consciousness of a destiny emanated from eternity, exalted with one step closer to God, this being the escape, a form of freedom of the spirit that, behold, it gives birth the desire to hide from a trivial life that has already passed through a lot. *"Pleasures remain, So does the pain."*

Once again it happens that I am building the tonal unity given to the visible fact, but ignored, as a variation of the hidden observer technique: to see only what I am prepared to see in a setting unrelated to the world. The intriguing present and the shadowy past intertwine in a psychological whole with a literary subject that governs the message "Internal Error".

The hidings of an unbeatable mystery, which covers God's crucible, catch me in a vulnerable, naive, sensible moment, holding me prisoner until the end of the ephemeral prayer. Slowly, they infiltrate the questioning of relational art with the theories of language and subjectivity that seem to confess an impossibility, *painful to me*, while re-reading in my mind the book of Mystery: a creative fantasy is always following me, the reaction being one of the leveling of an ineffable world.

Leadership: How much can the capturing of the experience lived in a different way than the original version of your form of manifestation mean to you?

There are so many interesting songs, so deep, full of something to help you feel cherished, with the possibility of recovering the eternal beyond matter, pieces that only consume the rhythm of the esoteric distinction, of secret access to a shore not found on any map.

Nor is this a coincidence, just as neither the eternity hidden in a moment is not a succession of endless transformations, rather a present filled with the unforeseen, in which *"Words are meaningless and forgettable"*. Without deciphering the components of the overall picture, of the great scheme of things, it leads to the breaking of the tonal-emotional unity specific to a subtle organic plastic design enriched by a wide range of aesthetic effects.

Silence, the state of unity with the self, the initiation of an inner dialogue, the general who sends to the world the mystery of my being, is a reception of reality through the fantasy of the mind transformed by the regaining of tranquility through the geometry of the "second" space specific to the framing of thoughts and suppositions in upper area of the game called COMPOSITION, where the rules remain theoretically unchanged.

Retiring to your inner world is to give yourself the prerogative of creative thinking under the conditions established by the dialogue called "call to an unlimited power", highlighting

the customized version of a new way of approaching reality and life.

Time stands still, measured in the tick-tock of expectation and unrelenting confidence, but in a strange way, as when the sand clogs in the hourglass, *feelings are intense*, identifying here two types of motivation: the adventure of searching for what is beyond the appearance of things and the scope of what is not seen with the naked eye, but only with the eye of the mind.

John Fowles' "Collector" at one point remembers a funny mouse trap he had once seen. As soon as the mouse stepped in, something was set in motion and things could no longer go back to the way they were, rather, they had to go forward, stepping into traps one more elaborate than the other, up to the end.

Life goes by so slow at times, at least for me, that the tranquility I feel in the story of a certain exile, so often pushed into a world different from that for which I had been destined, with the bitterness of the inability to overcome the blindness that makes me confuse good with evil, resembles a kind of trap used to catch small rodents. A labyrinth of impossible, arbitrary, endless constraints, from which I feel I cannot escape. *"Break the silence. Come crashing in / Into my little world ! "*

Nothing is repeated in the silence contained in oppressive isolation, where only God has the word, which becomes a vigil or a trap without exits, at one point considered forgotten and remembered by the fantasy of the mind, through a geometry of the space called finding yourself again, *to be broken with the hands of interpretation of an experimental result.*

The experiment called "life" is a dialogue with yourself, from which you first have to extract the essence: the respect of the idea of living through faith, not yielding to what is seen, but to what is felt.

Leadership can be translated as follows: we are all equal in the face of the virtue of bringing the inner reality of world events into a coherent whole called "reflection between content and form".

Enjoy The Silence has as a support the ability of the self to discern, listen and weigh everything that you experience in a present that is both a distant future and a distant past.

If you have the feeling that you're trapped in a trap of silence, unable to reach beyond what you see, what you know, any judgment or point of view, means that you are not yet ready to take on the commitment to break free from all the trials and experiences of life.

To feel means to discover the world beyond the tangible reality that connects all things.

*** Note:** Depeche Mode - Enjoy the Silence

Source: https://neculaifantanaru.com/en/enjoy-the-silence.html

Enough Room To Shelter Your Mind

On December 26, 2017

Find a place in the whole of reality same as the artist finds himself in the space of imagination.

The world was revealed to me as an absurdity, of which I was sure I would not be able to control, bearing it through the fact that it justified a hope for me that I had to preserve even when logic was questioned. The causal relationship between the antecedent and the consistent, remaining valid in the context of plurality of the possibilities of commitment to a cause that only exists somewhere in the future, focused on a reality that is hard to penetrate. Certainly, I was beginning to experience the feeling of a blockage, a captivity I could not get out of.

Except with the cost of an eventual gradual elimination from all spheres of content of the absurd, accessible to me by two losses: loss of confidence and loss of trust in others, it was better to live with a certainty in which I seemed completely engaged: that if you make a firm decision on the art of creating a world out of nothing, I will never succeed in serving an impossible mission, such as constantly seeking a personal relationship with God.

I had decided to discover that guidance that is even now taking me to those left behind, something that totally changed my vision, a lucid perception of totality and of the individual as an organic part of the ensemble. Perhaps and because, for the most part, it appeared as a black and white rehearsal of the same thematic obsessions that I had encountered only in the paintings of Salvador Dali. Thus, I had the privilege to see the depiction of an artist who deliberately builds a scenario suitable for an endless space, full of philosophical questions about deities, creators and gods.

Basically, I would abolish my abandonment of the possibility of expressing myself as an individual, one who tries to clarify in vain a matter of intelligence, especially within the limits of material purgation with which operates the drawing of a new world, the sincerity of a compromised art. Everything was owed to the struggle to attempt a jump over a construction of ice as is the reality of a world created against the laws of my mind, similar to the belief in a Creator distinct from its creation.

Leadership: Can you find your place in the world by exploring the acquisition of ideas of effect for the representation of reality by projecting yourself in the imagined creations?

In such cases, you begin to carefully investigate your attitudes and beliefs, in the light of a flame that extinguishes itself within you, but creates a certain availability, sensitizes you, invokes your feelings, opens your eyes, prepares you for a journey that leads towards an alternative slope: the beginning of a new life stage. Just follow your own way / Don't give up and use the chance.

When the individuality of man is crushed in contact with the power of fascination of the mystery of creation – the life and the torments of becoming, it is revealed to us the transcendent void of the mind in which the dreamer is isolated, as if you are face to face with a new beginning. My potential to capture another side of the world view, or to capture something I did not really expect, adding to this a strange clumsiness of the drawing called "the open end of the tunnel", supported the thematic obsession of all of my writings.

To be neglected by divine inspiration is a kind of faithful reproduction of the real world as

seen by an artist who is inside his work, merges into it, and yet, personally, stays away from it under a concept appreciated as erroneous, regarding the existence caught in the gaps of passing obsessions. This is the illness of thinking to ask of yourself more than you can obtain.

An imagined creation indicates the symbolic presence of another reality in which only you and God are in a constant dialogue and in a work that few can manage to experience in everyday life.

In the relations between reality and the questioned world, which contradict common logic, are however, alive and with the same power of suggestion, all thoughts, revelations, and symbolic projections that my art still contains. They point to Salvador Dali's "The Path of Enigmas", which seems to express that part of experience extracted from things, meanings, and values, on which there is an advanced consensus, suggesting the possibility of connection at any distance with a borderless space.

All of which are attributable to the lessons of evaluation of uncertainty in which we were engaged, giving way to a world of questions and searches, challenges and anxieties, it highlighted a refusal to accept reality as it is.

My place in the world was the same as an artist in the space of imagination: I, at the same time, had to reveal the secret geometry of form and background, of shadow and light, but at the risk of losing myself in embracing an unbelievable life story.

Being original means to follow your way of experiencing life in art, without excluding the feeling of absurdity from the results of seeking a new vision of reality.

Enough room to shelter your mind exists where you try to logically explain things or to find all kinds of discrepancies between fiction and reality, between art and life, without giving up the pleasure of viewing an abstract painting.

Source: https://neculaifantanaru.com/en/enough-room-to-shelter-your-mind.html

Enthroned As Jesus On The Golgotha Of Cinema?

On June 5, 2011

A true artist can maintain the intensity of the revolutionary breath, avoiding accommodation with mediocrity that weakens the creative spirit and innovative energy.

I'm afraid, very afraid. And yet the facts are on my side. It is about the fact that we stop being *frondeurs* . We become travelers. I have the impression that the great breath of 1917, which launched our cinema, is beginning to disperse... We are becoming classics. Bleeding wounds are healed – there is no more opportunity to utter the shrill cries that tear apart the traditions of the film! Whipped cream torches – symbols of sweet reconciliation – instead of dismantled hate! We lose our teeth. We stop being fighters. We become rentiers. Very cheap and very small! We lose our teeth because we no longer need them: you don't need to chew what comes out of your mouth! And it's very hard not to throw up when the current is taking you to the island of the "fair medium".

This fair average, these "almost" instead of YES and NO. I stir your blood. It turns your insides out... If you tell me that you are enthroned as Jesus on the Golgotha of cinema, I, for my part, feel no less hanged next to you. As a good or bad robber - that I cannot say. (It will be seen: if I succumb, it will mean that I was the bad one.) But, in any case, with a pierced chest!

Leadership: How can a creative body regain the energy of the original struggle, even as the artistic system becomes more tolerant and less combative?

The great revolutionary breath of cinema goes through phases of aggression and mitigation, like the immune system. In the active phases, the artistic reaction was violent, with shrill cries that tore apart traditions and bleeding wounds that mobilized creative energy. Over time, this reactivity dissipates, the artistic system becoming more tolerant, less combative - we lose the teeth of fighters. As I said earlier, this adaptation to fair media stirs the blood and overturns the creative bowels, indicating a weakening of the capacity for revolt against the agents of conformity.

In the same direction, the pierced chest of the artist becomes a symptom of this excessive tolerance, where succumbing to mediocrity represents the final diagnosis of a creative organism that has lost its ability to reject compromises.

Yes. There is a deep fear in any creative field of reaching a stagnation, where the facts confirm a loss of the original impulse, that breath that gives birth to warriors of the promulgating idea anew. Instead of innovators, we become travelers who indulge in safe habits, losing the intensity and lifeblood of the beginnings. More and more traditions emerge to replace the brave and bleeding roots of creation, and the cries that once tore the boundaries are replaced by conformity. Certainly, this transformation erodes us, leaving us classic, devoid of vigor, almost like rentiers, reconciled to silence and without open wounds.

As the industrial environment turns innovation into routine, the just average becomes a force that absorbs the extreme and loses its sharp edge. Creativity is affected, and although the body remains, the soul seems to be hanging, feeling pierced. Thus, there is a risk of succumbing to these pressures, becoming smaller and more docile, as if the ideals of the past are being swallowed up by a current of conformity. It is an inner struggle between accepting this state of dead equilibrium and remaining true to a living creation, even if the price is to succumb to the attempt.

In leadership, the creative force opposes currents of compromise, joining the dynamic of a continuous struggle for artistic authenticity. In fact, creative leadership maintains its contestatory force by systematically opposing the standardization tendencies that dilute art.

Enthroned as Jesus on the Golgotha of cinema? This is the question that all these artists who have strayed from their original vision must ask themselves, because any artistic compromise is a betrayal of the revolutionary spirit, by diminishing the authenticity of the creation. I say this amid deep concern for the future of art, as mediocrity begins to become the norm – a phenomenon adjacent to a general loss of creative courage.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/enthroned-as-jesus-on-the-golgotha-of-cinema.html

Episode 1 Of Magic Beyond Art

On January 20, 2019

Try to shape the material reality according to the inner vision so as to increase the relationship between aesthetics and the elegance of being unique.

In everything I did, it seemed to me that I was led by the power with which someone believes in something that does not exist, as if I had discovered a possibility of sinking into a magical world, where good always defeats evil and where art replaces the needs of the soul with increased interest in the sensational.

Objects, images, the environment, everything gained a hallucinating look, like one of Jim Warren's landscapes that completely changes reality when you're imagined as the projection of an *axis mundi* of a world in which symbolically reigns the mystery, the magical potions and the fantastic as an absolute sovereign.

The perception of any single thing around me is changing with the glowing effect and luminosity of green-red-yellow matchings, like an oil painting which came to life or that would come to life on canvas. It is here that beauty gains a new meaning, it is the commemoration of the moment in which I went out on a new road, the unity of a new determination of the world seen through the eyes of the artist, in which, without ambiguity, pulsates the meaning of a pictorial revolution started in Impressionism.

Far from the madness of a suffocating world, no artist speaks to the whole of this new spatial formulation springing from the life of a fiction full of power and exuberance, but each assigns a particular significance, giving the impression of a paradise suggested with a lyricism full of overturns of form and color separations.

Leadership: Do you direct your attention to the creation of a unique style of creating art, in the context in which the true measure of your value is obtained by comparing yourself with yourself?

All these visions, conceptions, as well as the attempts to interpret them most beautifully, determined me in a quite unusual way to appreciate that in the space of the relations between the material and the spiritual, between plastic shapes and the colors of an exceptional reality there is a language of the separation from the past, a language of the early Eden beginnings. The form of expression of a writer is the result of the madness of giving meaning to a hyper-reality without finding another compensatory one.

The eyes of anyone who dared to understand me through the wisdom of the heart and of a soul thirsty for purity, slowly but steadily changed their shape or color, with the exception of when a visual contact with the reference drawing had not been established beforehand. Every time someone interrupted the contact, the eyes changed again.

So it is now as well. If you will endeavor to penetrate my art, with the look of the eternal soul that is the unmistakable diamond of self-love, you will come to an expression of passionate intensity that will disarm you against the reinforcement of the analytical spirit. Better to evaluate the literary value of an unfinished work than to try and discover all the defects of its author.

Constantly, the practical sense urges me to direct my attention to the creation of a unique

style of art, in the context in which the true measure of my value is obtained by comparing myself with myself, because I am the maker of the world of which I claim to belong fully, to which I attribute a myriad of meanings and grant it each time, when I express myself as an artist, a part of my heart.

Leadership: Are you able to get involved in the process of perfecting art and gain more respect for yourself by giving up terms such as "likeness", "comparison" or "feedback" from the get go?

With obvious emotion, I remember how the writer Mary Balogh characterized her character (art professor Joel Cunningham) as though she was trying to capture some of the artist's personality that defined me:

"He was not always a good observer when he only looked at everything from his perspective. He could not make analogies and references. Often, he would not see people clearly until he began to sketch them and paint them and draw inspiration from what he had intuitively felt about them. But he always managed to paint his models as they were when they stripped of all afflictions, defenses and masks."

I myself made an unforgivable mistake, a less elegant way to connect with the world, which I especially reproach to myself by the fact that I have always put others on a pedestal, considering myself below their level. In fact, there was a time when I would always relate to the judgment and opinions of others, evidence of a much too narrow opening towards an integral personality, knowing that the development of art involves giving up on terms such as likeness, comparison or feedback from the get go.

To gain trust, I had to find a way to reverse the effects of the future configuration of the world, missing for a while from the décor of her theater, and later appearing under another identity, with another line of thought.

I began to talk about myself as a being endowed with perfect penetration and perfect intelligence, following the path of originality in expression, especially attributing to the artist within me an eternal mission: to take over the energy discharges, the inner tensions of his models, as is happening in the area of expressionism.

Art is the meaning of such a great achievement, symbolically called an "energy revolution", dedicated exclusively to the life of color and transformation into a new image.

Leadership: Can your creation give the feeling of a reality experienced in a dream, tailored precisely to an artist who knows how to express his vision according to the idea that from every mysterious adventure a new beginning can be glimpsed?

In art, as in life, it is very important to study the meaning of a great achievement not only from the perspective of what you are, but also from the perspective of what you could become within a framework of magic power and stories of beauty, which the imaginary lends to reading some realities beyond the natural material barriers.

Nicholas Urfe of John Fowles' novel went through the same situation as me when he confessed: *"I did not know where I was going, but I knew what I needed: a new language, another perspective, an attitude in which diversity is celebrated. Although I could not define it in words at the time, I needed a new mystery."*

The mystery of my life consists of the miracle of a never before encountered hocus-pocus, in itself of actual effect. Unfortunately, I did not know at the time that artistic reality is a form of manifestation of the soul on the broad corridor of symbolic content in the exploration of a spacious but unfamiliar room for those in whom the inflammatory element does not predominate: the intelligence of matter.

Between painting and writing, there is a boundless connection, a heavenly indulgence towards my powers to reconstitute from lines, colors, shadows, shapes, contrasts, relationships, a world of dreams on the canvas of fusion between aesthetics, knowledge and ingenuity. The mask I was supposed to wear was designed to capture the shadowy face of an artist who expresses his interiority outwardly, but which the world will never know well enough.

The avant-garde effect of writing had to be replicated by the way the mask was designed through the perspective of a fictional identity that can overcome the creators of the universe. Therefore, my connection with art had to give invitation to an imaginary reverie outside of time, into a space of floating magic, influences and interactions between different forms of expression and perspectives of visual interpretation of affective feelings seen as breaks – openings in the cosmic mantle through which another path, a new beginning can always be glimpsed.

In the view of a world-maker, the art of the portrait integrates the creation procured from the material reality according to its inner vision, highlighting the essence of a strong, able, stable and consistent character that has been modeled starting at the Bottom, not at the Top.

Everything that he captures and synthesizes in an unparalleled way finds a correspondent in the feelings of the viewers who have the chance to understand the visual journey contained in the literary text or the painting of an exceptional artistic destiny.

Episode 1 Of Magic Beyond Art captures the connection between the authenticity with which you present reality in a particular way and the expressiveness with which you present in the smallest detail the features of a true writer who knows how to experience a magical tale that can inspire a good quality literature according to the idea that art does not necessarily reflect what is beautiful and exalting, but what creates a strong emotion.

Source: https://neculaifantanaru.com/en/episode-1-of-magic-beyond-art.html

Episode 2 Of Magic Beyond Art

On January 22, 2019

Learn to force life to bend according to your will, respecting the natural and logical rules of an artistic composition that expresses the connection between two worlds: virtual and that of a writer.

In my heart, I was hoping to get a visual result complementary to a work that experiences through itself a colorful and mysterious story of history and legend as if you are looking for a small glimmer of hope, no matter how temporary and frail, but one that would guide you from the inside to the heights of the infinite sky of true art.

Everything that appeared around, especially unexpectedly, was an addition of dark or light nuance to the vision of a new existential condition of the man of art. If on this space-screen of reality observed depending on a certain subject I would've traced a graphical sign (a line or a geometrical shape), maybe I would've more easily obtained the reversibility of relationships: form – matter, figure – background, aesthetic judgement – cognitive judgement.

Filled with curiosity, trying to penetrate all things from the angle of detail viewing, enriched with a powerful reading effect at first glance, I managed to always find a coherence, an order between things and deeds, to assimilate all those superficial impressions that few include in a leadership book, with an emphasis on art.

Only a book of an ostentatious artistic erudition, written in burning fiery letters in a dream without boundaries, could have provided a true and complete account of what exactly fulfilled me at the level of aspirations.

The basic rules of an artistic composition that express the connection between the virtual world and the writing world are as follows: **to see beyond your line of sight and to express through mysterious emotions more than an objective image can offer you.**

If you want to see a star at night on the celestial vault you have to look up, meaning, to move your head in one direction or another, your eyes penetrating the darkness to enter the world of dreams. But many do not really notice the visual elements that appear at this stage of the view from the earth to the sky, being the ones that make the difference between form and substance, between living and representation, between reality and the threshold of the fantastic world, between contemplation and creation.

Here, precisely in this dynamic of attention to the immenseness of a point, is hidden the mystery of the great art that I assume as a discovery of unlimited knowledge, while justifying the idea of virtual space depth.

I could enumerate a wealth of things that can transform a static image into a dynamic one, and thus give life to a visual expression of the abundance offered by the experience of the joy of living in the "now", which in turn becomes the subject of a response or of reactions from the observer.

As a detective would say: "the more thorough the research, the better the results."

Leadership: Does your art denote the reflex of a passionate configuration of images in

accordance with the exigencies of a stimulating activity of great finese that loads you with imagination, but holds you prisoner under the guise of an absolute experiencer of symbolizing experiences?

The visual is a clairvoyance that comes from the experience of life. Being on the level of everything that is made to look natural, to express sincere emotions, to absorb the deepest thoughts. But in the fiction of a psychic device connected only to beauty, everything translates into pastel colors, vibrant, but sometimes also in neutral colors if the amplification of the sensation of mystery is desired.

The highest art has to take the value of a hint that draws attention to the need for realism and at the same time is touched by the artificial of an area full of mystery.

Thus, the visual can be linked to the reflection of a profound inner reality seen through the novelty of a strange beauty that mirrors the highest feelings of which the human heart is capable. But no reality is the same in the images of one's own reflection in the subtle space of the most mysterious thoughts.

Mesa Selimovic's hero of the novel "Dervish and Death" tried to decipher the language of art, but he was always halted by that same completely illogical request: where can inspiration be found? He confessed with an emotion that was completely natural in this context:

"I pointlessly awaited something unusual, something out of the ordinary, something that would amaze me. Suddenly, the world has become a mystery to me, and I myself one to the world. We sat face to face and gazed at each other with amazement, we no longer knew each other, we no longer understood each other. I had to float above the true sense of writing, approaching it and hiding it under a pseudonym that would protect me from any despair, same as the painter transferred his idea into a visible but difficult to interpret symbol."

Improving expression through artistic force, because art is the engine of emotional expression of each of us, is specific to the confession of a mask (as an additional means of protection against despair, tilting at windmills), but which propels you among the most well-known writers of the new generation.

Leadership: Can you capture in a particular way the moment when the perception of an art form overlaps the image of a world that presents new perspectives of interpretation of your hidden experiences?

I thought that if I sink into the use of relations between writing and painting, I will succeed, like an artist of the passing world, like a narrator who appears and disappears at the key moment of an a priori Big Bang, I will reveal the meaning of my passage through time, just like when you forget to look at reality from the perspective of "That's all".

The first of the arguments I would bring in favor of novelty in the use of expressions, techniques and procedures of art, is the discovery that from a perceptual point of view there is no picture so grand that the soul would extend to the ends of a false universe. But there is only a parallel life of the same expedition to a place of refuge, hidden language of the soul, a different side of the same suffering: disagreement with the objective world.

So find the feeling ! The only chance for me to endure in the phenomenal race with myself was to feel my life in a painting meant to announce the expressionist hue that would become the coordinator of the universe investigated later, not only from the perspective of a form of objectivity in the analysis of the artistic image but from the point of trying to give as much

as possible to a frontal image everything I knew about myself. Power, intelligence, destiny. An aesthetic of the elegance of being unique.

If someone had asked me to confirm a hypothesis about the force I was led by in life, towards where I myself didn't know, and if only a pencil were put at my disposal to write the future, as is the case with the artists who trace the initiating path of a world of nostalgia and dreams, I would probably have started my story through a self-portrait achieved from the perspective of the passing of time.

I would probably try to illustrate a piece of my soul with that color of sincerity and inexhaustible openness, drawing and continuing, in a mathematics of time, the signs of a poetic destiny of a narrator who looks at art with the eyes of a magician of words full of dream and fantasy.

Art that resists time can be correlated with a deepening of expressions able to create a unique universe, which you traverse with the emotion that indicate the state of inner spell illustrated only by a painter in a vivid, warm and expressive color gamut.

Episode 2 Of Magic Beyond Art captures the artist's quality of moving forward to the moving sands of the miraculous or the fantastic, and to give life to an exciting and attractive image that will make the average person think: "Look, this can be my world ! "

Source: https://neculaifantanaru.com/en/episode-2-of-magic-beyond-art.html

Essentiality In Leadership

On December 26, 2016

He who sees reality as it is presented to him through a gradual highlighting of shapes and colors of everything around will make decisions based on what he sees and not based on what is happening to him.

I was traveling from one place to another, for the umpteenth time, cradled by the thoughts of the need of surpassing myself, on the apparently intricate ways of self-perception in relation with the mystery of an untouched and gentle peace, and of a serene calm. A perception stemming from the very image full of details of things, their spread and form being susceptible to variation, things in which could be read the satisfaction of the mind that sees logical connections between pieces of information, in explaining a theory of everything around. In the dimension of the purpose of a life dedicated to the endeavor of understanding the wonders of creation.

Because the solidity the enlightened talk about cannot exist without spread or form. Things are seen clearly, without them everything would turn into immense chaos: a universe without forms, colors or life. And yet, the expression of "order" has its roots in "disorder". Because in the time constants of the transition from one state to another, in the will of an unsuspected power of exterior transformation, in an always repeated movement, matters produces through reactions and catalysis a force of gravity, vibration, energy, spirit.

Every second of every glance casted into one direction or another is a review of things given by the perception of the visual system before being witness to an "inexplicable" obscurity. In a second, my gaze turns to the beauty of the unseen, at least not everyone succeeds in this performance, or is given by the inexplicable revision of the visual system provided by the perception of an image of the invisible perpetuated by dependence on deductions, analogies, abstractions, assumptions, comparisons and generalizations.

Leadership: Can you share your unique experience of mirroring yourself in the things around you, by capturing an image of the observed object and presenting it in the form of creative impulses?

Often, I thought of forgetting all I see, all I feel, all that was between me and everything around. To try and leave myself in the company of a gallery of images without color, but reproduced based on a picture whose details had to be framed in the ongoing of events. It would've meant that things would become shadows of a nameless reality, undertaken in the conditions of a lack of form and essence, just as a book is experienced when it is read, it is consumed with every word, and it comes to the point that no one cares about it eventually, no matter how good it was.

The wavelength that determines the chromatic tone, that is, that property through which colors distinguish themselves from one another, would've had to correspond to the point in which I myself would reflect in things around, relating to the absolute value of a language understandable only to me. And this language, which I would have much to say, can be found in the writings of esthetician Cornel A. Ailincăi, as follows:

"The perceived object is given the artistic appearance by means of formal means, and the formalization – the transcription in sensitive pictorial matter – gives rise to a reality different from the perceived one, his pictorial image will say something other than the tree perceived in nature. The shaped tree evokes the real one – it becomes its symbol – but at the same time it loads it, intentionally or not, with an additional value that evades the final

comprehension, breaking the iconic abundance in encountering a meta-meaning."

Leadership: Do you conduct a review of things given by the perception of the visual system before being witness to an "inexplicable" obscurity?

The presentation of an image in the form of creative impulses is done by representing reality in the form of subjective impressions. What broadens your perspective is an emanation of timeless attention, a test of the attention you pay to things and events around you – glimpsed only through subtle details. A scene from the novel "Duma Key", written by Stephen King, recently caught my eye:

"Imagine again the girl that fell from the carriage. Hit her right temple, but the left side of her brain was the one that suffered the most – the countercoup, remember? In the left side is located Boca's area – not that anyone would've known this in the 1920s. Boca's area is responsible for language. If you hit yourself there hard enough you lose your language, sometimes for a very short while, but other times forever. But – although they are closely related – speech is not the same as sight.

Details, details, the truth is in the details. The girl still sees. And does sight desperately call for speech, even in a disturbed mind? A wounded brain? Oh, certainly, certainly. I wonder which is the first word from this part of the bad thing?"

Who sees reality as it is presented to them through a gradual essentializing of forms and colors of everything around will make decisions based on what they see and not on what happens to them. The obscurity to which we often all bear witness is given by the misinterpretation of the details that reality gives us, that what we observe is not the same as the depth of observation experienced by the followers of realism. The details betray an inquisitive spirit, doubled by a completely remarkable power of observation and analysis, while the darkness is the consequence of the play of light and shadow that only a perfect artist can follow from several angles.

And the one who fully answers to a perspective of reception connected to the meanings of events, hearkening the fundamentals that curdle everything around, like the connection between things, phenomena, and their context, through logical argumentation, is a man able to propose a new approach to the attitude towards what needs to be done in the interval between choice and happening.

Leadership: Is your perception of the world, rooted in the meaning of life, the result of thoughts and feelings born of various associations with the elements of the surrounding reality?

The perception of the world, with a spread on the meaning of life, is the result of thinking and experiences born out of various associations with the elements of surrounding reality, actually expressing the captivity of man through sight and hearing. This captivity can only be overcome through an acceptance of the changes that occur as a result of findings made in contact with a consciousness that doesn't cry for sound and movement, color or form, but one that demands clarification on what is not right and for what reason – of all that is happening to you.

At a level of interpretation and up to a certain point the man who spreads out his observations within the range of consciousness never perceives himself from the perspective of the color "Life is beautiful ! ". And neither from the perspective of shapes undertaken by things of the type "Big Data."

The priority objectives of such an individual correspond with the tendency of promoting changes essential to the evolutionary process from the perspective of the projections of the desire to escape, to break the barriers of the conventional that are reflected in "that happening."

Obscurity is quite an avoided phenomenon in the tendency of treating effects and not causes. It means to not perceive the landscape (an overview) due to the lack of sight and hearing, due to the high volume of surrounding things to which we attribute value and meaning. But what is most often ignored is the very possibility of a happening that occurs unexpectedly, even of sight and hearing are kept clear.

The meaning you attribute to life is directly proportional to the way you look at things that are out of sight of those who, in the pursuit of small individual advantages, for the moment, forget the feeling of reality.

Essentiality In Leadership has as a reference point the reality that develops through the assessment and usage of things that happen, that are imposed, and are under the power of man, of things that are observed only through an intervention of personal remodeling and repositioning.

Source: https://neculaifantanaru.com/en/essentiality-in-leadership.html

Eternal Flame

On June 10, 2019

Inscribe your creation in a new model of approaching the notion of image, accepting your existence from the point of view of the appreciation that a rational being nurtures for all that surrounds it.

A rose openly confesses its sympathy for the great teachings of life, a demonstration of such a miracle of a spiritual nature, as if it were experiencing an unforgettable moment of life through a human being that differs, in a way, from the rest of the world. As a predestined arrow to extend the length of history, undoubtedly belonging to distant times, it assumes this transient role, from nature to culture, a transition from mortal to immortal, as an intermediate between two similar worlds through the passion of creation that only the mystics experience.

It is not the first time that I feel one with a human being, so much so that I can only mark a parable about the fragility of life, everything being reduced to the acceptance of a reality resembling the world of artists who give memorable interpretations to their masterpieces. From me, from that part of nature that encompasses me fully in the perfection of an astral moment, hence the courage to be unique, there comes a voice of enveloping warmth and ingenuity neighboring the magic of a hot coffee on a rainy day: from where does it spring and where does the impression of greatness end?

The other flowers bow to the sun. Nature protects them with an abundant beauty, a classic process of nature exploration through the ability of the art to seduce the taste of admirers. The sun's rays provide sweet sustenance. I am greeted by the temptation of man to interfere in God's work of salvation, in his image and likeness, through the synergy of creation, of all humanity, but especially by status, by the right to express himself in one word: superiority.

Leadership: Can the greatness that surrounds you from the basic features of Creation form comparisons with the two auxiliary words "more" and "most"?

I realize that I am not the human being capable of awakening ample feelings and immediate certainty, I am not the game of a magician who leads public attention in the labyrinths of a much wider mind. But I am the supreme flower of a creation called "space-time", a transient one from concrete art – to a Surrealism seen as a state, as a way of life. I still feel as part of a painting placed in an atmosphere of longing, in which the frontal plane is attached to the symbolic expression of an unshakable trust in the existence of an absolute reality, recording the image of the being over time, in a lively and exciting portrait.

Every reality has its story. From poetry to visual arts, as in many other respects, I am admirable through the blend of colors and romance. Permanent as an event that repeats itself along an intellectualist novel, full of the sensational, I carefully keep behind the décor that urges you to dream so many wounds that still leave traces, an area of existence in which I experience with a perfect spirit the experiment of a flame found inside another flame, a thinking understood through a circumstance above his will.

Any other flower, as the centerpiece of an artistic creation, inspiration and symbol, embraces the necessity of nature to articulate the context of change. There is an exception, of course. At the same time, a creation of nature is the fall in the midst of a reality that transcends the plan of the immediate manifestation. Her basic peculiarities lie in the mystic ecstasy, not as a magic act of deceiving destiny but as a source of spirituality, but also in the contemplation of the infinite moment called "Now".

I do not know where the fears of a being that does not even have a scientific name come from. But the humiliation of being retreated into a world of its own, in a chimera-filled atmosphere, in a discreet and honorable manner, away from the happiness of experiencing a vision of reaching a new understanding, becomes a sort of prison in which you are free to look at reality as you wish, but still accepting it as a gift from God.

Leadership: Are you able to create a different view of the possibility of existing as a creative being, through the extrospection of a privileged alterity that evolves from image to symbol?

The creation of an artist can form the degree of comparison with the two auxiliary words "more" and "most" when it comes to approaching a theme designed to become the symbol of a universal artistic movement. "More" is the beginning of a construction meant to change things, while "most" is an overlapping of meanings attributed to the forms of reality with which the consciousness of immanent transcendence, the light of spiritual exaltation, comes into contact.

I am not just a red rose, full of sensitivity. I am the color of the sacrifice brought by the Son of God for the salvation of mankind. Life is a bit harder with those who accept the Lord's challenge of living and dying after His Word in the glory of a moment that enriches its graceful content by paying tribute to beauty that is also kindness. Sometimes you have to give up something of yourself to leave behind a memory, a pleasant impression, a stage that has been enormous for the evolution of mankind to a higher level of consciousness and spirituality. It is to leave behind a creation of genius, in order to fully receive a glorious eternity.

This is the case when you try to fit into the space of an overview on a theme that the artist dedicates to the painting that will become the symbol of a universal artistic movement. A logic filled with common sense, is not it?

All I have left to do in this wonderful summer day is to bless the moment when I was given special attention because of the need to place myself at the forefront of understanding a gesture full of gratitude. This morning, someone wanted me more than ever, that my master was trying to break a part of me, a bud who was about to flourish. Thus, I rose to the height of a thought of great human depth; it is called love.

A writer of my master's level would have framed this sublime moment in a struggle with the power of suffering, of love: it is as if I would give my left hand to someone who doesn't have one, thus giving myself a new chance to be someone else, clinging to every minute of the hope of a miracle, feeling it and experiencing it truly, exhausting it... and I would not give it back until there was nothing left of it.

Leadership: What value do you give to the life experiences and the urge to put yourself in the position of being able to live in a work that while imperfect is still so amazing?

Perhaps I am only an extension of a complex personality whose work encompasses and correlates in an original way with aesthetic intervention in the thread of life. As an artist of a total artwork, I have mastered the merit of shocking viewers through the mixture of innovation and banality, preparing the conscience of the world for the encounter with an illusionist space in which are exerted forces of knowledge difficult to perceive with physical eyes, only through spiritual science.

The period of spiritual transformation begins with the acceptance of existence in terms of the appreciation that a rational being nurtures for all that surrounds it. In this regard, I find

myself in the words of an earthly man, that glorious Egyptian in the novel of Mika Waltari, who has the most expensive and strongest soul experience meant to bring the long-awaited spiritual rebirth:

"For I, Sinuhe, have lived in every man who lived before me and live in every man who will live after me. I live in the weeping and joy of every man, I live both in the goodness and even in the wickedness of every man, I will live in the righteousness and unrighteousness of man, I live in his weakness and his power. I do not want my name to remain immortal, like a memory that you can hardly give up, because I will live eternally in every man by the idea of comparison to a story whose reality escapes regular observation, but which demonstrates fluidity and the difficult to predict evolution of events."

I am the king of my kingdom. When I am in the midst of other flowers, the world is witnessing the return of a beauty that feeds on the life of an artist with immeasurable intelligence and spirituality, demanding of the intervention of nature a key to understanding the mystery of a world that awaits to be nourished with comfort, gentleness, warmth, compassion. Even if we are dealing with the most basic spatial orientation, which is symmetry, rigor and frontality of the painting that glorifies the union with God, always overwhelming in any style and form, my traits – defining for art – are only visible to those willing to recognize them, to acquire them, to feel them as being theirs.

To my life experiences I give the value of an image that, in a simulated reality, in itself being able to be contained in another simulation, often succeeds in defying the viewer's intelligence.

At a revealing reconsideration from the perspective a genius masterpiece, someone would pick me up from a garden carefully maintained with a house-keeping passion, thus feeling that I am carried towards sweet immortality, while a poet would dedicate an admirable ode to me with spirit and truth: *"Teach me to believe in people again, teach me to believe in dreams again. So I can be your humble hero forever ! "*

The true masterpiece to which leadership relates is the experience with which you support the novelty of creation from the existence of an artist who assumes the role of mediator between man and nature.

Eternal Flame is an extension of hope in an enormous source of inspiration necessary for the artist to acquire immortality. It is what you see when you feel the pulse of life as a rose that chooses to be wrapped more in the nets of a fascinating narrative deployed in the artistic plane than in the nets of a purely romantic aspiration.

*** Note:** Brand X Music - "Eternal Flame"

Source: https://neculaifantanaru.com/en/eternal-flame.html

Evelyn's Decision

On June 20, 2010

Build yourself a strong attitude in leadership by your attachment to other people, and by the commitment towards the mission that you assume.

Towards the end of the movie *"The Mummy Returns (2001)"*, when the powerful Scorpion King is defeated, the temple of Abu Simbel starts to crumble. Rick O'Connell, as well as the frightful priest Imhotep (who had lost his powers in the meantime) suddenly find themselves thrown into an abyss. They both succeed in clutching with their hands to its edges, but the spirits of the dead are pulling them in the earth's abyss, to hell. Rick barely breathes, his heart was beating so hard, that he was just like a man that was dying and could barely get a hold of his last powers. Inside him, he had almost resigned.

Evelyn, Rick's wife, and her rival, the reincarnated Queen Anck Su Namun, nailed to a safer spot were helplessly looking how the rocks furiously crumbled from the ceiling all around them. It seemed as if nothing could save the two, who were trying with their last powers to get a hold of the edge of the abyss.

A decision that meant death or life. Evelyn suddenly understood that only her energy and determination could save Rick. She probably said to herself: *"I love you, Rick. I won't leave you here. Not after everything you have done for me. I don't want to have you on my consciousness. I would never forgive myself if anything would happen to you."* So she decided to act.

Filled with impatience and tumult, but armed with great courage and an extraordinary will, she ran to Rick, without worrying about the rain of rocks all around her. Once near him, she grabbed his right arm with both her hands, breathed deeply and full of determination, she started pulling him towards herself with an unalterably obstinacy. With a supreme effort, she succeeded in getting Rick out of the abyss.

Leadership: Does your personality analysis address that kind of psychological intervention that takes into account many perspectives of addressing a task that puts you in need of justification for sacrificial power?

All people are capable of incredible things when they really want something, but few have the courage to risk their lives for someone. Behind Evelyn's initiative was a powerful sense of affection and attachment. She proved that she can take over initiative specific to leadership, being stimulated by powerful feelings towards her husband, exposing herself to dangers with the utmost daringness.

She had a huge amount of energy and trusted her instincts when she had to take important decisions. She covered the ground that separates incredible from credible. Without doubt, Rick has been blessed to have a wife, a partner such as Evelyn – with a lively and energetic spirit, brave and tenacious.

Sacrifice is what you get after you have faced your fears and took your fate into your own hands as you are forced into a life-threatening reaction. When a man gradually defines himself as a "sacrificial hero", building a tendency to manifest himself as a catalyst that propels the transition from experience to faith, he corresponds to that universal tendency towards unity, that work accomplished by the spirit to justify a conception about love, about God, about what is good and what is bad.

Leadership: How do you appreciate the importance of your value as a judge in an evolution of motivation based on the severity of the consequences, in relation to the situational pressure that you feel "from outside" your own will?

Seeing that Evelyn went with such an enthusiasm to save Rick, the high priest Imhotep, desperately asks his lover Anck-su-namun to help him. Even so, she, with her eyes looking over the fire and the rocks falling from the ceiling, fearing for her own life, turns and runs away, hoping to save herself. In other words, she avoided endangering her life for her lover, like Evelyn did for her husband.

Poor rich girl. Charming, but coward and unfaithful. Only in the last hour, when he needed the most help, Imhotep realized this great truth: that a man who doesn't dare, doesn't truly love. That a coward lover is not at all a loving woman, but rather a traitor. The man weak in character reveals his vulnerable side in critical situations.

Filled with a deep sorrow, which tore his heart apart, the high priest Imhotep, with a numb will, with tears in his eyes, struggling for a few moments between anger and pain, gave up fighting and accepted deaths embrace. He jumped in the abyss of eternal damnation. The late disappointments are the strongest poisons.

Nothing can relieve his suffering, nothing can restore the peace of heart of the one betrayed by the person he put all his trust in. The high priest Imhotep put all his hopes in Anck-su-namun, but she betrayed all his expectations. Just like a poker player, who, by betting everything on one card, loses absolutely everything (his house, his car, his wife), so Imhotep, for putting all his hopes in the one who he promised a queen's destiny, lost any resource of his soul and preferred to die.

To assume the role of a judge in a permanent growth of your importance in the sphere of greatness is similar to reading with appetite from a book with dramatic content: first you must bear the same situation as the characters that make you suffer, then it must justify a certain conception that you have of God and therefore justify yourself in the situation where the main character is you.

Along with the relatively developed individualism in turbulent life periods, selfishness and a state of exasperation slowly appear among those who want at all costs to belong to something or someone, waiving any right mindset for the context. This position adopted without thinking, founded only on emotions, causes man to create his own reality, ambiguous by its interpretability, which can be regarded as a chain explosion and with immediate effect of neutralizing the strong "shield" of leadership.

Affection, friendship, appreciation, self-sufficiency, kindness – must be managed very carefully, before the apparition of that highly contagious, sometimes fatal form, of a too generous, sometimes even unconscious service, in the name of friendship and unity.

If you lead a team, you must know that people weak in character avoid taking responsibility in situations requiring improvisations, in the face of eventual obstacles and dangers that might arise. Furthermore, they always prefer to walk on beaten tracks than to expose themselves to risks, than take the measures they have to take.

When you have many of such people in your team, uncertain and coward, the probability of not reaching the proposed goal is great, and, in this case, it's nothing but a group which can break down anytime.

The situational pressure that you feel "from outside" your own will happens when your conscience obeys rules other than those you have cleared and taken as alibi in most cases.

Your consciousness heads toward a whole called the "state of final correction" when you realize that what really matters is not what happens to you, but what you are willing to sacrifice when you know that your time is limited.

Evelyn's Decision brings a single saying: build yourself a strong attitude in leadership by your attachment to other people, and by the commitment towards the mission that you assume.

Source: https://neculaifantanaru.com/en/evelyns-decision.html

Even If You See, Take A Good Look At What You See

On February 13, 2024

What you see is part of a Self that transcends time and space, expressing itself through its continuous interaction with the universe.

I perfected a view meant to absorb the colors and shapes beyond the canvas, in the presence of a vast horizon, such as the clear blue sea, which seems to add vibrant colors to a unique painting. I hardly remember a moment, there was not even a shred of reality on which I did not focus my gaze, with a kind of firm consistency, in which I was not working on a painting, portrait or anything related to the visual world.

And I still live those moments, with longing, with melancholy, with a kind of *Shinyos Ostriaursum* , with a kind of nostalgia for the present, for the moment that will never return, for the states that I will never experience the same again. It is difficult for me to recommend it, but any memory of the sea is a fragment of reality that we should all be aware of, because the sea, the symbol of successive persistence, has a special way of manifesting itself as an infinite source of inspiration because it offers always new shapes, colors and movements that can be reinterpreted and translated into art.

And perhaps the most important thing about the sea, as it is, full of life, full of spectacle, full of the dreams of those who look at it, is the fact that it conveys feelings and moods, a kind of *Ahelarios Esdras Ontagasantri* , the revelation of the self by divine grandeur. Because there is in its infinite scope that harmony between the soul and the universe, between the two worlds, the material and the spiritual. In other words, you really have to be an artist to understand this: *"Everything you see with your eyes turns into into a part of your experience , deepening your connection with the world around you."*

Leadership: Can you experience an endless horizon through the prism of a "Self" multiplied in the mirrors of time, to the extent that your permanent reality is reflected in the sphere of artistic creations?

Every detail perceived by trying to encompass an endless horizon becomes an important part of my story, an invitation to explore, an unlimited canvas on which I can express my creativity unhindered, appearing as well-defined fragments of an ongoing painting. This careful and contemplative observation, derived from my addition of perspectives, gives me a greater understanding of the world and self in relation to the sea, as my moments by the sea seem to maximize the art of contemplation.

More than that. Through this immeasurably expanded awareness, which I myself must feed upon in order to become a visionary, I can enrich my perception of life and live with more presence and depth in the expression of art. In other words, the way I express my ideas and feelings in front of what I create, beyond shapes and colors, depends on what I translate into artistic language.

It is like in that vision of Borges: *"An infinite duration preceded my birth ; what was I during all this time? In a metaphysical sense, it could be answered like this: "I was always me; in other words, all those who said I during all this time were none other than me ".*

So what is the artist who experiences an endless horizon? The artist is an "I" multiplied in the mirrors of time, to the extent that his permanent reality is reflected in his creations. And if I dream of a unique painting that I can create by myself, just looking at the sea in its vastness,

all that remains for me is to overturn the relationship between human and divine, in a lively confrontation with aesthetics, so as to obtain the identity of a ME that it gets confused with infinity.

Leadership: How do you see yourself reflected in a work of art while experiencing a vast vision of creation and a deep sense of connection with the universe?

Have you ever thought about the power of images to transport you into a world of creation as you reflect on how you relate to reality and the universe? For example, in Aben-Abubeker Abentofail's novel, Istetul, Son of the Clever, is content to eat the abundant fruits and fish on his island. But he is always concerned that no species be lost, so that the universe does not remain diminished because of him.

Everyone carefully observes the world around them and interprets it in their own way. While Istetul is responsible for the preservation of nature, the painter is moved by its beauty, specifying that nothing should escape his sight during the short time allotted to the contemplation of the sea. And if the sea were in my place, and looked upon me as a perfect creator whose existence cannot be denied before the majesty of all creation, she would probably be more pleased to reflect on these words: *"What the painter sees with his eyes , the creator feels with his soul, and the painting becomes the transcendent mirror of his existence ."*

The painting is an art of colors, shapes and light highlighted with soul in a painting that seems to capture the sea in all its splendor and mystery. And it can express a variety of emotions, ideas and concepts, but it can only be truly profound if the universe is enriched with a Self that contemplates and transposes its essence in every brushstroke and every shade. So when I look at the sea, when I think about all the mysteries that lie in its depths, I'm not just captivated by its beauty and the way it can make me feel, I really feel like I'm part of a vast painting of the universe. It is through this awareness that I myself become a profound experience that highlights the connection with nature.

A Creator's perception of how he finds himself in a work of art is that he himself becomes a part of the work, expressing his essence and vision in every aspect of the creation.

Even If You See, Take A Good Look At What You See, for the only way to bring a work of art to life is to outline a Self that existed in the past and will exist in the future, interconnected in a direct relationship with the vastness of the universe.

Source: https://neculaifantanaru.com/en/even-if-you-see-take-a-good-look-at-what-you-see.html

Events Create Intended Emotions In Viewers

On July 14, 2010

Creative leadership in directing is the ability to construct images that reflect the emotional pulse of the story so that the tension is felt deeply by the audience.

Beyond clarity, Eisenstein pursues certain compositional effects in the montage, even in this scene of the Teutonic attack, for example. This episode, even in its smallest details, is "listening" to that moment when the heart, in reaction to the approaching danger, tightens and pulsates in the throat. All the details of this event are reproduced in the series of images... These pulsations determine the rhythm of tension intensification, caesuses, acceleration or deceleration of movement. Fluctuating heartbeats also dictate the rhythm of the horses' trots. If we look at the pictures, we see a cavalry charge. If we look at the composition, we also perceive the pulsation of a heart agitated at its peak. From the point of view of the result, both - painting in images and compositional construction - merge into the image of the premonition of the beginning of a life and death struggle.

On the screen, events unfold on the basis of the most varied pre-planned emotions, which create in the spectators also foreseen emotions (this is how Eisenstein's experience in the field of mounting attractions so far breaks down). This is the secret of the sincere emotional effect of true composition. Any composition that can detect the sources of human emotions can also give rise to these emotions in the viewers.

An intense and authentic experience of directorial leadership can be achieved through the attractively planned montage, which creates a connection between the physical action of the characters and the emotional tension of the spectators.

Cinematic montage is one of the fundamental methods in modern filmmaking, as it allows the manipulation of narrative time and space. This involves measuring and interpreting the pace and tension of a film's scenes to the extent that they create emotional and narrative coherence. In general, visual composition and compositional effects are the techniques most used to determine the narrative structure and emotional impact on viewers, revealing the subtext and deep themes of the film. Especially since, in an editing room, the filmed material is exposed to repeated viewings and the clarity and emotional pulsation of each sequence is measured. Therefore, each type of scene has a specific frequency of impact, which absorbs the viewers' attention at distinct moments in the narrative.

A visionary leader in film knows how to synchronize the rhythm of the images with the heartbeat of the viewer, creating a deep and authentic emotional experience.

Always, the director uses improvisation in the editing to identify points of support and alternate phases of the film. Close-ups and wide shots are like the functional groups of film structure, each with its role in painting the story. This allows the construction of a coherent and moving narrative.

A vision that detects and amplifies the sources of human emotions, giving viewers an intense and authentic experience, helps intensify the impact of the narrative that resonates deeply with their experiences and reflections.

It should also be added that the process of cutting film is similar to adjusting the absorption spectrum, where the director removes or emphasizes certain elements to achieve the desired effect. The acceleration or deceleration of movement in the frame acts as the vibrational

frequencies of the emotions, creating a rhythmic pulsation that resonates with the viewers.

In the end, the montage becomes a spectroscopic analysis of human emotions, where each caesura, each moment of tension, contributes to the creation of a complex and captivating "emotional spectrum". This approach allows the director to create a deep and authentic cinematic experience that vibrates in unison with the sensibilities of the audience.

A visionary editing leader knows how to control pacing and composition, using visual details to amplify emotions and build gradual narrative tension within key scenes.

So editing a film requires careful preparation of the composition. First, watch the raw material twice as long as the final desired length. Blend footage with compositing effects to enhance clarity and narrative tension. Place the key fulcrums, making sure the phase alternation is at the right rhythm level. Fill the narrative structure with a combination of close-ups and general shots, gently pushing the boundaries of perception to eliminate monotony. Revise well after the first cut. In the early stages of editing, keep the emotional pulse steady but not saturated. Cut the vertices of scenes to encourage speeding up or slowing down motion. Observe viewers' reactions regularly for signs of waning interest or confusion.

Improvisation in editing is like cultivating emotions in the film garden. The director must take care to weed out the unwanted elements, like the weeds, while preserving and nurturing the scenes that contribute to the painting of the narrative. Caesuses act as rest periods for the viewer, allowing for the assimilation of previously planted emotions. The final construction of the film should be as harmonious and balanced as a well-tended garden, where every element has its role in creating a complete and satisfying experience.

The double perception of the scene - as a visual representation and as a compositional construction - creates a complex image of the foreboding of a life and death struggle.

The events create predictable emotions in the audience as the action reaches points of maximum intensity due to the dynamics of the characters against the background of the increasing narrative tension. I say this because the emotion generated goes beyond mere visualization in an effort to deeply engage the audience by activating both visual and emotional stimuli.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/events-create-intended-emotions-in-viewers.html

Events

On May 10, 2008

September 16, 2011. I realized Membership subscription

Do you want to connect to a higher level of knowledge and understanding of leadership?

find out more >

Source: https://neculaifantanaru.com/en/events.html

Everyone Sees What They Want To See

On December 10, 2022

If you do not see yourself in what you are looking at, it means that you are looking without seeing.

Before my eyes suddenly appeared several television sets, arranged in parallel, where the images were repeated chaotically through the complete rotation of a cycle of dilations and compressions of time. A parallel time, of forgetting and finding, of memory and eternal silences, which no longer had the patience to deepen the secrets of my "impenetrable". Moreover, no other view in the world, even humanized according to the images shown by any of the televisions, could have conditioned the perception of the succession of colors and shapes that inoculated in my mind the idea of the simultaneity of small events taking place.

And, as the gaze tried to focus on only one television, by devising some methods of slowing down the image detected by the grace of the eye to create side lighting, or by a process extrinsic to the eye, I was able to divert my thoughts from to their natural course and not to lose myself among enigmatic whispers, among realities that I do not understand. Now, just as in art one should not look for the imitation of things, but rather the way they are represented, in the same way my vision should not focus too much on a means of psychological "pressure", but should re-edit my thoughts, feelings, impressions, so as to operate an emotional-imaginative transposition.

Only in this way, looking at an image with light-colored eyes, without synchronizing the television screen with the optical path of my subjectivism, could I have modified the image of time that becomes relentless and intolerant? And if my vision was simply distorted by the distorted images of the television, taking the form of an illogical inverted yield curve, beyond what is seen, wouldn't my eye need a little distance from reality to penetrate into the world of a utopia called "Odyssey of the Despairing Mind"?

That's when I understood the true purpose of televisions that scroll images without any apparent connection to the realm of the real or the existent: that what I see keeps changing and, in many cases, doesn't stop generating virtual reality experiences.

Leadership: Can you conceive your self-image according to an object proposed to be observed, extending the duration of the observation to the level of an experience that is not consumed?

The adventure in the "connected tv devices" room is not over yet. My eyes, full of curiosity, sensitive to the presence of mystery in everything, open to the enigmatic dimension of every situation, still wanted to find a wider meaning to what was seen, under the cover of a fiction to be taken as reality, one that goes beyond the natural framework of things. I could choose to experience this fiction as a kind of continuous state of mind, and combine it with the abstract art of the painter Gianfranco Chiavacci who also approaches optical art and kinetic art, still having the freedom to leave it at any time.

So I went back to the same dark room, devoid of natural light, where the televisions continued to rapidly scroll color images, but without meaning. The visuals felt like a geometry-based puzzle game that had me tapping all sorts of squares and other geometric shapes on the screen to fill in numerous areas of color. Slowly, but surely, I realized that each image of each television provided a sequence from the traps of the mind, from the exile of my heart from a "repeated forgetfulness" in living, as in a nostalgic look at the past, recovering fragments of time and memory capable of giving me back a part of my twisted

destiny, worthy of a thriller.

In this way, a permanent connection was made between what is known and unknown, by introducing my mind into a space of encounters with otherness, where I myself became the image of another image whose perception depended on the direction of the gaze. Yes, that's right, the televisions seemed to assault my mind with images in rapid succession, full of movement and intense action, as if I myself existed in a moving picture painting that seemed to come out of the screen, and the painting seemed to be smarter than me, as it reproduced my reality with excellent chromatic color accuracy.

Leadership: Can you consider "osmosis" as characteristic of your inner world, through the interpenetration of those real images that have the quality of transcendence and timelessness?

In the end, to explain an abstract, symbolic, surrealist art, I have to declare that I have observed myself in some images that seem very real, but do not correspond to anything in reality, being a kind of strange hallucinations, random reconstructions of the cortex. Like some dreams dreamed before, linked in time and spent in the same space. In this context, only the artist manages to create a series of images, of situations that can bring a person to a certain state or to a certain gesture, and I think that the three-dimensional images of the television were themselves projections of ideas projected by my mind outwardly. Projections of a self-seeking mind.

Compared to these means of projecting increasingly schematized images, tending towards symbols, signs and mathematical forms, with which I was trying to familiarize myself, I found myself permanently between knowledge and ignorance, because beyond what I directly observed was a series full of unknown properties and relationships, and not understood by me.

This is included in the accounts of the famous psychologist Paul Popescu Neveanu, who once said: *"Osmosis, the interpenetration of images of various kinds, is characteristic of the artist's imaginative inner world. Every artist has developed the gift of synesthesia to a high degree. He translates into its specific language of visual, auditory, kinesthetic, verbal values impressions of another kind. In connection with this one speaks of a colored audition or of sound colors, of strident movements, of moving sounds or of strange images full of high contrasts, thus amplifying the feeling of repetition."*

Leadership is oriented towards the essence of two images observed in a dual plane: a real one that best describes you, and another (biased towards differentiation) that suggests that part of you that comes to the surface only through an imaginary projection externalized in creation.

Everyone Sees What They Want To See in the things around them, especially if they are a pure projection of the mind. It goes without saying that an incursion into the space of a setting full of obscurity, assaulted by a particular game of lights, can only take possession of fragments, snapshots of a reality more suspected and intuited than concrete and palpable.

Reality that, however, harbors the traces of a metaphorical destiny with immense potential for transcendence towards another self-image that gives the impression, for a few moments, that there are no boundaries between me and reality, but only a figment of the artist's mind.

Source: https://neculaifantanaru.com/en/everyone-sees-what-they-want-to-see.html

Everything Has A More Expressive Secret Of Its Own

On July 12, 2022

A path to beauty can only be carved through an inner look, identifying what is external to us with the help of a pre-existing archetype in our interiority.

I'm sitting on a bench in a big garden full of flowers. But I'm not completely alone. Because I am spiritually related to the matter of nature, I have at my disposal the sight of what is truly above all that is, so I am inextricably bound to my power of relating to art. The art of enlivening the wood from which the bench is made, of giving it shapes with the help of thought and artistic procedures.

I finally found something I like at the moment, even if my interest is just a childish whim.

And if the wood from which the bench is made is a little rotten in places, it can be seen that it is still quite resistant, it has kept its sanctity intact. And even if the paint that covers the wood is erased by the passage of time, making a great effort in kneading the pictorial matter, I could still present the wood in all its brilliance, in a picture with thousands of colors, all put together, or in the pages of a biographical book.

Let me, therefore, leave this consideration of seeing being sight, and walk on the thin thread of some double possibilities of reflection, because the artistic sense will guide my steps. I wonder, however, if the perceptions of some character in my life story have been affected by the presence of this attractive, living material, in vital communion with the environment, from which the bench is made.

Leadership: Can you make a subjective observation near the place that invites you to introspect, so that the image you project on your own being is a vision of what you are in relation to the outside?

Wood is truth and mercy, in the space of the transition from an objective empirical understanding of the human realm, to one that emphasizes subjectivity and the interpretation of aesthetic models, such as those from Romanticism to the Avant-Garde, in a Mannerist century that proved, beyond restrictions and fears, a real stylistic, visionary, creative success.

And how do you think I look at this wooden bench? Not with a distant view of the world, not as a sacrifice of my time dedicated to my passion, but as a being enlivened by the spirit of beauty and the joy of freedom, the field of painting being conceived as an intensive exploration of blue-green colors.

As such, I feel how the wood vibrates in turn, and if this subtle, evocative vibration, raised in the sphere of poetry, has attached a deep feeling charged with a sincere experience, then the recipient of this vibration, the graceful artist, dramatist, prose writer and painter, a sense unaltered by time, by the dawn of a world in transformation. Yes, I feel the wood as a personality that wants to impose itself, causing me heightened feelings of emotionality and awareness of the finesse present in every surrounding element. Obviously, the book of my life imagines its characters before giving them life.

That's the way things are. The wood does not let me lose the thread of the story in which a painter, sitting down on the bench after a careful observation of the surrounding things, tries to create a painting by increasing gestural freedom in the treatment of the pictorial matter,

but with all that it cannot achieve itself in painting. Because that would mean passing twice through the experience of the Self that could manifest itself externally, in the visible and in the invisible at the same time, proving to be more than an *"intermediario nella connexione tra due persone"*– haunted by elective associations between various styles (romanticism, symbolism, realism, expressionism, etc.).

Leadership: Can you register its presence in the place of observation, so as to establish a proper relationship between the object of perception and the visual acuity that is activated from a certain distance?

In relation to the outside, so face to face with the wooden bench, I am like an artist experiencing otherness, while my painting is preparing to gradually become a symbol full of deep meaning.

In addition, at the moment when I sit on the bench, I realize with great emotion that I have configured an impressive leap towards another level of plastic language (creatively translated into a small work of art). This fact appears as a transition to an artistic expression (*Antraghosys*– the emotion of a plastically expressed thought) which I do not perceive very clearly yet, but which implicitly has the character of imminence of the feeling of unity, a fact that leads me to talk about it.

Also, the wood the bench is made of has witnessed a lot of events that relative to a fixed reference event, is simultaneous.

And even now, when I sit on the bench and reflect on various ways of creating images, so understanding exactly that painting offers much more freedom than photography, I think that wood has kept its personality unchanged, recognizing as if a priori, with much emotion, all the aesthetic interventions that will be done to him over time, by numerous other artists. In the eyes of wood, I am a stranger, but I don't even think that it would look at me as a stranger if it could better regulate its vision by freeing feeling from the leash of reason.

Behold then, the wood and the bench can acquire human features. They can acquire the faculties of the senses and the imagination to fully capture and eternalize the miracles of creation, as long as the artist displays his excellence in a technique or artistic mastery that indicates a message: *"A path to beauty can only be made through an inner look, identifying what is external to us with the help of a pre-existing archetype in our interiority."*

The visual acuity that the artist activates from a certain distance refers to the impact that other surrounding elements have on the object of study (perceived as an independent power, or as a structure abstracted by sensations).

Everything Has A More Expressive Secret Of Its Own if we consider the fact that a wooden bench can denote a "void" populated in a balanced way with fullness. This, if the unitary message of its image keeps close to the flexible vision of a reality ignored by all the others. As such, the wooden bench sends me a single message: *"Never deny your eye the pleasure of creating another reality from what surrounds you, simultaneously with the experiences you associate your person with."*

As can be seen, the preexisting archetype in my interiority is the tendency to represent a reality that transcends what is transient.

Source: https://neculaifantanaru.com/en/everything-has-a-more-expressive-secret-of-its-own.html

Everything Is Coming Up Roses

On May 08, 2019

Learn to support with all the force and expressiveness of your creation the movement of the world through time, as an extension of the soul of Man to the infinite intelligence of nature.

I walk through the garden, through this wonderful oasis of relaxation and peace in which the chirping of the birds turns into a miraculous concert, where the fresh smell of the spring rain makes you drunk, a morning breeze like a slight flap of the wings of earth butterflies. I pause to think for a moment. I look upon the splendid Double-Delight, gladly look at this dew-filled rose and I feel enveloped by the comfort of a particular culture, the charming chains of an undisguised spell that traverses the path of reality from the boundless and hidden world of dreams.

The limitlessness of a fragment of what femininity, refinement and elegance mean makes its way through the garden's attractions. We are like brothers, enriched by the overflow of a world that slowly opens a gate towards the absolute of an endless fullness; the one we find in the power of the wisdom that has lasted for thousands of years, in the face of the suggestive capacities of the word full of mysteries, used as a way of interrogating the capabilities of painting and visuality.

This rose, my favorite, is the masterpiece of a confrontation on the track of the intellect inscribed on the coordinate of a higher soul, detached from a story with wonderful simple words and unexpected meaning. It falls into the category of a writer's subject of elevated ingenuity, where it is possible for reality to meet with imagination from all points of view.

Probably, in a painting painted in Titian's favorite colors, my rose could appear as a permanent beauty of life lived through the grace of an eternity of the present, a spread of the open-minded idea in a splendid combination of yellow and red, elegance and finesse, character and destiny.

Leadership: Do you feel able to approach an image of what the imitation of nature means, thinking about the endlessness of a man's life through a comprehensive, varied symbol?

First of all, I believe that leadership should weave its entire interpretation through a comprehensive, varied symbol that best characterizes a state of mind called "peace", quietness, perseverance, spiritual finding, self-reconciliation, vigil.

The rose is the subtlety of a simple description, without exaggeration. I will now add a little fiction to it. Looking at you with the eye of an artist, like any lover of beauty and nature, I uncover the strength and genius needed to build a work made to last for centuries as a reminder of an earlier earthly life designed to keep us united in consciousness and feelings, in a divine symbol as an expression of a perfect beauty.

It is like touching the mystery of a being built from a single particle of the universe that always urges you to virtue, to surpassing yourself, thinking, meditation, suggesting a closeness to an absolute goal or a hidden order of things governed by superior intelligence, but rewritten by such a vibrant soul, of such a keen consciousness in the service of a noble ideal.

Painting is the habit of the mind to analyze the beauty of a living body in which a higher individuality is reincarnated.

The rose seen as a model of inspiration. I do not paint you as I would a geisha with a smirk on her face and holding a fan that has no practical role other than being mere decoration. I will not put a necklace around you to awaken the feeling of value in a knightly theme of great interest, or by reducing your value to a retro concept. I will not paint you with dead eyes, as a Nefertiti, by resorting to unnatural perfection of the features and complexion. But I will let you shine in prolonging a research on the imaginary, whose stakes are: the symbolism of memory and parallel universes.

Leadership: Can you determine the height of an artistic image by comparing what the journey of life can bring to you and what keeps you in a certain attitude towards the values of millennial spirituality?

I used to say that today is like tomorrow. All the horizons of my life are lost in the infinity of one world, all roads lead to you. I talk to you and listen to you with much interest, because I know how you feel at every touch, with every petal that falls to the ground, or when you shake it all down, when you drop down, when you shower me with a woman's scent.

Your thorns, the passing pain that caresses an ultrasensitive area of my memory, the suffering of a past that now only exists through the force of the present frees me from any enclosure within myself. You don't understand it. I can tell it by your smile.

Often, I recognize your image trapped in memory after every word, a bright red that changes its color visibly into a pale yellow, with a scent of the ephemeral. From a simple contemplation of the static image, a spatial metaphor capable of evoking a "close" and "far away" is born, between which is hidden the existence of an infinite vibration, of an eternally creative pulsation.

Significantly, I see you again with the spirit of a writer, one who knows how to value the sublime moment of a meeting with a special friend, Cella Serghi, from a picture of her memory, welcome at all times and in all circumstances:

"With how much lack of consciousness I allowed you to enter my life ! I have removed, I have mercilessly struck everything that tied me, everything that stood in your way. After how selfish I was, after how uncaring I was of certain pains, which my change brought on, I understand today how happy I was back then. For a long time I have not loved you... I loved your momentum, your jealousy, your desires and worries, gathered around me, your need to always see me. Everything you said had a new sound, it was original because you thought differently than anything else I'd heard before. I loved your ability to be passionate, concerned for me."

The values of a woman who often allowed words to lead her life, values such as sincerity, wisdom, maturity, resistance to change, modesty, discretion, freedom, are also the values of a spirituality that rose shared this morning with me, a short conversation which, I hope, will always remain in the memory of the world and of the universe.

The height of an artistic image captures the causal link between what gives meaning to your life and what inspires you when every second of life is an experiment of language.

If something is sometimes lacking in my life, as the artist often lacks the right conjuncture to capture a look that says everything, this is due to the lack of dialogue with the earth

element. Let us keep looking for the optical center of the main scene from a much larger landscape created by the intervention of a creator of art, despite the chaos of shapes and colors that dominate it.

The rose, a symbol of the creation of the world and of man in Persian writings, inspires a certain resonance that persists long after the viewer ceases to look at it. It helps me focus my whole writer magic on a single scan of the human universe, and until I find the opportunity to break the time, and the transparency of paintings with such diverse themes, I can gather a little fiction, twists, mysteries, suspense and two stories in one.

He loved the roses so much because they reminded him of her life, her soul overlaid over a landscape portrait polished with astral energetic vibrations, with the language of the universe, transiently shaded by white clouds. They especially liked the confessions that say everything, that disarm, warns the future, adding life to the most agitated of years.

Moreover, she also flirted with the desire of being loved, admired, as beautiful as possible, and to give love, so much that she used to be remarked by the force of prose devoured by lyricism, by the symbolic knowledge of the beauty of the roses in his garden.

I should have known it now, but now Everything is coming up roses.

Leadership, seen as a symbol of a unique literary creation, is especially justified as the insertion of a life story in the memory of the world, both true and false at the same time, fictitious and effective, but always as wonderful as the contemplation of a rose, Double-Delight.

Everything Is Coming Up Roses when you understand that life is a contemplation of nature that wants to be eternal in a creation made all around the Creator.

*** Note:** Black - Everything Is Coming Up Roses

Source: https://neculaifantanaru.com/en/everything-is-coming-up-roses.html

Everything Is In The Eye Of The Beholder

On October 03, 2022

Only when we understand the cause that led to a certain manifestation of the present can we change our way of seeing things and reality.

The sun was just setting. A few clouds had appeared in the sky, but I don't think they were bringing precipitation. Spiritually cradled by a winged dream, I watched the light drain from the expanse of sea and sky, wondering if the decision to leave the coast was a good one or not. Something was pushing me to go home, far from the seaside, something else was urging me to stay there, close to the feeling of a summer vacation, in the midst of the thrill of experiences, aspirations and emotions that animate only brilliant artists: they love life and show how beautiful it is.

A spark of joy had appeared in my eyes, discreet but effective, just as the reddish sun lit up the horizon for the last time. After all, the most telling proof of understanding art, sensing fidelity to nature (in a work of art) is to observe a phenomenon that gives you the chance to really be someone else, to get emotionally involved in a circumstance that can be appreciated as extremely important, triggering the act of remembering a past day, full of melancholy.

And if it is true what someone said, that the artist must be in his work just as divinity is in creation, invisible and all-powerful, that is to be felt everywhere, but nowhere seen, then I believe that I felt a superior power in me: the power of being inspired by the experience of the present, the power to merge with EVERYTHING around, far from being a kind of universe closed in itself.

Somehow, I felt that I was rising to divinity by the exceptional fact of giving the impression that I had made light where the sunset left room for interpretation. This phenomenon full of mystery, but absolutely natural and ordinary, *Treastemiraz Inspha Saptarhio* (the felt presence of sustainable living), will always raise me in the eyes of the viewers of my art.

Leadership: Have you opened the eyes of the viewers of your art, or have you opened your eyes better by suggesting multiple perspectives of collaboration between the perceptible and the imperceptible field?

The impression of penetrating the depths of space forms the measure of art for centuries through the action of waves in continuous motion, which are transformed by refraction into magical pearls or pieces of glass. One must not overlook the fact that sight is close to hearing, and to this extent to sense, for what I see in myself is nothing but sense integrated into hearing. If in this sense I ask myself the question: "what is sight?", then I find myself in the same situation as the old man who, looking at the open sea, in the wind, wondered what hearing is in the field of deep feeling.

The succession of realistic shades, the flashes of meaning around the waves, more and more faithful to a spiritual state, seem distributed in uneven parts, because each wave is distinguished from the other by something barely perceptible from a distance, such as the wings of a seagull or the slow hum of a ship. Looking around naturally, without ordering my eyes to look only at what they are prepared to see, I felt for a few seconds a kind of divine inspiration, like a kind of perplexity, because I did not understand much, but I loved it wildly. I would say that this is the field imperceptible to those outside the world of art.

Why am I saying this? Because I felt that I was part of a dream that emitted an unusual glow, a dream that I wish would never end, a dream that other dreamers also dreamed, whose dreams fulfill the principle of pure, free, unfettered art. *Onbasha-Ushastes* – the art of conscious dreaming. This is the perceptible field for those who know how to appreciate what beneficially breaks the monotony of everyday life.

Without in any way rebelling against any side of the science of observation, I will continue to superimpose what I see upon what can be anticipated by means of the simplicity, naturalness, and depth of the symbols. Broadly speaking, appearance tends to become reality at the end of a visual analysis that would not fully justify its effort to perceive the "particular" from the borders of composition and colorism, crossing absolutely anything, unless I manage to see everything through the distant eye of a photographer, and with the imagination of a graphic designer.

Leadership: Can you control what is seen, in an attempt to recognize a reality that admits only concrete representations of the world?

Also then, while the sea repeated its eternal rhythm hitting the shore, I was thinking about that man who lived as if outside of time, in eternity, in his world full of dreams. To add another incident to the day he had lived near the sea, he decided to read and leave the impression that nothing had happened in his life. He opened the book "A thousand and one nights", and began to turn the pages, leafing through them without paying attention, as if he wanted to ignore reality. Suddenly, he saw his name written in large letters, somewhere in the middle of the book. And to make this coincidence even greater, the character who bore his name was exactly the same age as him, was born in the same city and at the same time, had the same stature and suffered from the same condition: myopia. He couldn't believe it. Then something made him devour the book to the last page. And, wouldn't you believe it: the last page was missing. Only then did he unravel the mystery of wisdom: what you expect to see does not conform to what you need to know.

Man is what he is not, and he is not what he thinks he is. The cause of this existential principle has its source in what you see when you try to recognize a reality that admits only concrete things. I would say that vision is also a psychological necessity, a correction of the distance between the ephemeral reality and the remaining image, in the modest attempt of man to predict the desired future, letting himself be dragged by emotions in an unclear need to illuminate the unknown, this challenge being addressed to the Ego that says "I know better", "I have read", "I've encountered before".

Following such teachings, man gradually arrived at what he is today, slowly adapting, obeying his nature, becoming the only being endowed with the consciousness of seeing, freeing himself from the incidence of any analytical mental processes. Therefore, nature is no longer a mystery to him, nor is the expanse around him an unknown one. He conquered them, he dominates them by traveling the huge road from the imaginary to the concrete vision, from the visualization of an image inspired by clichés, customs, automatisms, to a reality in which nothing is as it was before.

An additional factor given to leadership is that the deepest and most comprehensive vision belongs only to eyes that know how to observe nature in its pure state, trying to understand it and discover its secrets, without getting used to a primordial, uncertain and intangible reality.

Everything Is In The Eye Of The Beholder, including the phenomena of nature are part of the specific vision of a painter, a "perceptive analyst" who constantly renews his inspiration, optics and procedures of his art. And if you refer to art, reality involves presenting your senses with a virtual generated environment, as a duplicate of physical space, which you can explore in different ways.

As you noticed, I was able to change my way of perceiving reality only when I understood the cause that led to a certain manifestation of the present (in form and color). The cause was the contemplation of the idea of beauty in the presence of a state of mind that is a living wound: *"Between sunrise and sunset / there is only wound and sand"* (Lucian Blaga – Psalm)

Source: https://neculaifantanaru.com/en/everything-is-in-the-eye-of-the-beholder.html

Evolutionary Perspectives In The Evaluation Of The Human Personality

On March 12, 2012

First look for the presence of what shapes you exclusively as an artist, and in doing so your mind will be filled with constructive thoughts.

In a discussion with the famous art dealer Ambroise Vollard, the French painter Paul Cezanne told him:

- Know, Mr. Vollarde, that painting is all that is most important to us. I think when faced with nature I become more lucid. Unfortunately, as far as I am concerned, the concrete realization of my own sensations is always very torturous. I can't reach the intensity that is created in my senses, I can't reach that superb richness of color that animates nature. However, given my color sensations, I'm sorry I'm so old. It's sad that I can't catch many of the nuances of my sensations and ideas. Look at the cloud over there – I'd love to be able to paint it. Yes, Monet, he could. He has the necessary ambition.

*In a way, that was a confession of faith. Tormented and shy in front of nature, as he has never been in front of people, Paul Cezanne sought to express on the canvas, in colors, a state of mind. For this, he abandoned the classic perspective, now taken over by the camera, which looked at nature with a still, cold eye, indifferent. The human eye could perceive many more shades and dimensions.**

Leadership: Can you make a confession of faith from all the states of mind that are fulfilled only as a single world is created, from the perspective of the moment and the intensity with which they affect the height of your ideas about yourself?

Working with the substance of reality, I would admire, for example, someone who, in a single battle with himself manages to conquer the two essential chapter of his evolution: feeling of control and state of satisfaction. The first, in which he strongly supports his convictions, the second, in which he necessarily proves that he strongly applied the results. He makes a confession of faith from the set of states of mind that are fulfilled only as a single world is created, from the perspective of the moment and intensity with which they affect the height of his ideas about himself.

And I would throw things back at him when, beyond what he knows about himself, doesn't manage to break the walls of the inability to be himself. I would seriously point a finger at him because he disappoints by ignoring the essential elements which guarantee his good performance, such as self-esteem or sense of personal satisfaction.

What we know about the success of a man of great talent, beyond the limits he himself imposes on himself, without reproaching him for his choices in life, is that his seriousness combines the elements of "good functioning" of thinking based on results. And because the functioning of thought guarantees a better self-esteem, a sense of value, a personal satisfaction, this confession of faith of the artist can also appear as a manifestation of care for what is happening around him, for what happens with or without his will.

Leadership: Can you make a broader assessment of your own artistic profile that includes a sense of delight and soul satisfaction, so that you can draw the viewer's attention to a world of your interiority?

When you feel that you can no longer fight for the ideals and goals you have set for yourself, when you feel that your life has no meaning because you are guilty for any crime or for any unauthorized maneuver, when you feel that the others around you take points from you when it comes to trust, in this case you are forced to adopt a position which undermines to some extent your quality as human and leader.

It is a serious dilemma, I would say, because you are trapped in a hide and seek game where identity is divided between more "shadows". Shadows that keep moving all over the place, afterwards combining in a way that sometimes makes you feel better, and other times makes you scared. You become a stranger to yourself; you envelop your expressions and actions in a bigger and bigger mystery. Thus, you reach a certain imprecision in evaluating your personality.

In this case, it would be better to reconsider the intentions you have about running through a game where you can't find yourself. Or as someone else said, reconsider your own roots and take into account the possibility to sow new seeds if you want your identity to consolidate and to provide the necessary fuel for exerting an efficient leadership.

An artistic profile is the characterization of a person's sensitivity to the greatness of nature. And the artist's curiosity reflects precisely that transformation of nature, captured in a painting of great refinement, which reminds him of his own soul transformations.

The Evolutionary Perspectives In The Evaluation Of The Human Personality are more related to the moods that accompany the man's success, to the ideas with which he comes in dialogue with the world, and to the appearance of sensations of delight and soul satisfaction, just like seeing a picture that outlines a splendid scene from nature.

*** Note:** Catinca Muscat - The Hours of Prometheus

Source: https://neculaifantanaru.com/en/evolutionary-perspectives-in-the-evaluation-of-human-pers

Excellence In Leadership

On December 23, 2012

Start collecting the fruits of your endeavors as you draw lessons from the problems set before you by the retrograde appearance of a flat conservatism that condemns the world to stagnation.

The Saint-Claire Deville experimenter discovered one of the most interesting physicochemical phenomena: the phenomenon of dissociation of combinations under the influence of heat. It determines the conditions of this phenomenon. Facts, as many facts as possible, should be gathered, researched, compared, to draw more and more general conclusions. Only in this way can we come to understand the interdependence of chemical phenomena. The experimental facts highlighted by the pilgrimage of Deville's students and hundreds of other experimenters have confirmed the general lines of Deville's performance. The relevancy of Deville's words is always alive to those who deal with theory and scientific practice.

The research of the phenomenon discovered by the great scientist has not ceased in fact, not even today. Each of this master's experiences has opened the way for new industrial applications. All of Saint-Claire Deville's researcher activity gives us the image of experience as the source of theory, of experience as the source of industrial applications.

In order to highlight the dissociation products, he imagines the system of hot-cold concentric tubes, through which he can suddenly cool the dissociation products, so that they no longer have recombination conditions. He imagines systems for extracting reaction products. It analyzes, with the most accurate methods of the epoch, the produced gases. Repeats multiple times each operation and scores the results of the analysis in the tables. In describing his experiences, he does not omit any significant detail. Quantities are rigorously recorded. No secondary phenomenon is omitted. Failures are presented, together with the interpretation of their causes.

Leadership: Are you willing to put all your creative work in a position of researcher so you can use the image of your experience as the source of new discoveries without knowing the true value of what you are experiencing?

Claire Deville was one to be feared. The clarity of his exposures transforms experimental chemistry lessons into active propaganda for science. Not only chemists and doctors, but also literary men, and intellectuals of all sorts gathered around this master of experience at so-called Sunday meetings at Ecole Normale. Deville sent the passion for experimental research far beyond the walls of the laboratory.

But the destiny of scholars often drowns in the drama of the profound sense of abandonment and betrayal, felt by a society where morals and material interests reject the benefits of science in the evolution of humanity.

On one of the days of 1881, the corpse of Saint-Claire Deville was found in Seine's waters. Overwhelmed by work, overcome by the problem of aluminum, living in the midst of a moral society to which no cherished appreciation and gratitude for his talents, Deville sank, like so many others, into the waters of despair.

Leadership: Can you build a superior judgment to any other considerations of a particular or general-human nature, relying solely on intensive work with the self in an honest search for a hero who wants to become immortal?

Oftentimes, a bitter life is manifested by trying to bring science to idealistic spheres, over the realities that dominate the world, away from the needs and concerns that bind the masses and stimulate the expansion of the most detestable morals.

Almost all scientists have had limitless moments on their way to achieving a grandiose destiny by becoming aware of a lack of sense in the category of "what keeps my happiness permanently active", where the purpose of striving to fight the fear of the trivial passage through this life gains the contour of a promethean ambition to remodel humanity.

The human dimension continues to remain the weakness of practicing impassiveness, an egoistic defense of momentary interests, of excessive material worry, without really reflecting on the evolution of the world. At present, any scientist is, above all, a fighter against the clichés of a standardized existence between the supermarket and entertainment, being willing to suspend the need to get in touch with the other members of the community, precisely in order not to enter the same group with them.

That is why we could approach leadership in a particular situation that could intervene along the implementation period of a new investigation in the infrastructure of personal value, as a way to efficiently explore a new dimension of scientific discoveries, grounded on the "total sacrifice". This seems, as a matter of fact, the sine qua non requirement of progress and of changing professional frustrations, even though some necessities – at least the practical ones – become unavoidable.

But how far can they reach and what form can these unavoidable needs arise in the process of elaborating the scientific theories of personality? In this regard, we would be tempted to venture into an honest search for a hero who wishes to become immortal through the very example of his belief in the immense achievements of science in the service of the world.

Immortality is what remains in the memory of the world as the inheritance of a profound experimental knowledge, after you have given your consent as the hand of a historical destiny to choose for you the price of greatness.

As far as science is concerned, perhaps we should all start looking for a faith motivated by the wisdom of a characteristic of the soul, to overlook all the injustices of an increasingly chaotic world, which (for the moment) only values the ephemeral nature of life. Marcus Aurelius helps us with some advice in this regard:

"When another criticizes or hates you, when people manifest to you these feelings, turn to their souls, enter inside them and see what kind of people they are. You will see that you do not have to worry for them to make an opinion about you at some point.

Yet you have to be gracious to them, for according to nature they are friends. And the gods help them in many ways, through dreams, through predictions, that they get the things for which they put in so much effort."

But a few stones are never enough to build an entire stable scaffold. The leader will never be able to build a correct reason resting only upon intensive work with the self. He will never be able to support certain suppositions counting only on his self-observation ability. In this case, he can count only on prejudices, forcing certain misunderstandings. And strengthen his belief in an absolute and permanent reality that depends on many variable factors. But a reality that does not resemble the pursuit of a pleasure meant to cover a lack, a void, a suffering.

A physical size which interferes in a process or phenomenon needs to be defined through a

series of mandatory elements so that it is perfectly determined. In leadership, in order for me to bring your science towards a realist and deep point of view, you have to permanently restart and consolidate the optimization process for the level of understanding human dimension towards an effect constant which gives the possibility to strengthen your defining qualities.

In order to learn the hardships and competencies needed for leadership, you must assume awareness of a lack of meaning attributed to your scientific efforts, by trial-failure experiences that can at any time cancel out your credibility to other people.

Excellency In Leadership is achieved through a self-sacrifice attributed to a law of the inevitable destiny, which no human opposition can change: everything you do has an echo in the immortality of a star that illuminates through the light of the spirit.

* **Note:** Solomon, Max - *Lights in the Retort*, Scientific Publishing House Bucharest, 1962.

Source: https://neculaifantanaru.com/en/excellence-in-leadership.html

Exceptional Leadership

On February 06, 2013

Discipline yourself to influence people without hiding your true nature.

Every time I see the movie "The Silence of The Lambs (1991)" again, I feel like I'm integrating myself in a space full of a mystery that urges caution, self-analysis, temperance in decision-making, because I cannot deny this obsession: I attend a game of mask that is all the more appalling as it never leaves the sphere of rationality.

The enchanted essence of the world in which I feel lost, like a ship without a crew, harmonizes the macrocosm of an autonomous, sovereign human being, relatively independent of the social context that can always live alone, but always capable of destroying other destinies.

Through Hannibal Lecter, in the mirror of reality, is called the mysterious core of a nerve and substance world, in the high-class psychology of a metamorphosis of form and identity, like that from caterpillar to butterfly. We're facing a type of sensitivity that appreciates the fragility and delicacy of a spontaneous gesture, but only until met with the contrary. He is not the man of change, but the change in man that begins with the psychology of an exile, and continues with the feeling of release from a captivity that was needed at some point, only to better reflect on the true cause of his rarely encountered illness, called "superlative persuasiveness."

Leadership: Do you develop a consciousness that starts from an image and reaches the being it represents, starting from the idea that any true story is an endless story?

Some of the substance of a genius of evil can always be recovered by inventing a story with angels, the only situation that does not lead to a tragedy, an image of facts, things and words harmonized in an honest belief ideal that appeals to the younger humanist generation. And this story can become true at any point, continuing to "infinity", unless conscience urges it to bring its thoughts in the light of a spirituality consistent with science, and especially if it does not give it back.

The attributes of this stunning storyline that profoundly marks you through the power of evoking certain destinies that have been detached from sighs, are not the rhythm and cursivity of a life lesson to admire, but the intrigue of dramatic action circumscribed at a single moment of maximum tension: the suffering of a discovery late.

Psychology is the first thing in Hannibal's life, but the pure fire of his soul is the purity of the very rare essence of humanity, the candor of the helpless being, who can make him transparent for his highest knowledge.

In Clarice Starling's person we find the merciful rose, enchanted by a magician who sharpens its thorns with the mastery of a beekeeper and the consciousness of the essential unity of all things in the world, but without letting the thorns grow to the end, lest they hurt someone with a venomous sting. So, this rose is charming because of its beauty, but it can also be painful to harvest because of its spines. Take care at what temperatures you raise man's sharpness of the mind that can put give greater meaning to the result of an action, rather than the barren guard of the letter of law.

Leadership: Are you prepared to take away the blanket of uncertainty that covers your beliefs and cancels your belonging to the reference space of a character full of ambiguities to which you feel attracted to and want it to feel attracted to you?

Hannibal is not just a psychologist whose renown has far exceeded the domain's notorious boundaries, from where the imperative necessity to find himself in permanent self-esteem, the desire to be considered the very experiment of a complex mind. But he is also a very good handler of reality beyond the silent walls of a quiet life surrounded by bars.

Clarice Starling seems to be a shy woman at first glance, but behind that femininity is hidden that purity of an honest and naive person, of unprecedented simplicity, driven by limiting beliefs that do not overwhelm and upset anyone, but only a mind liberated by false beliefs.

The only uncertainty that this sensitive being feels lies in not knowing what to choose: either to admire Hannibal for the genius mind he always gives proof of, or to reject him for the atrocity with which he imposes persuasive superiority. However, for the first time, Hannibal found his subject most difficult to be experienced by being drawn to her frail innocence.

Leadership: How much can you be influenced by the personality of the person you are tempted to redefine yourself for in a relationship of respect for his unusual ability, if you cannot prove your sensitivity to perceiving the echo of his presence in the reality that surrounds you?

Hannibal's entire personality is revealed as the magical essence of the core of a world that is hard to access, as the creation of an Ego in which no one can penetrate, passed as if by a push of limits in the mirror of a moral metamorphosis. Practically, self-activity does not just mean going through an initial pathway through which a new conception is maturing about the representation of human forms, but can also provide a more accurate, almost naturalistic representation of death itself.

Death seen at every turn is no longer a particular entity, a question of the effect of a very disciplined and inventive character, but a need to insist on a fact devoid of foreshadowing.

By turning the events in the opposite direction of the expectations of each person in relation to the perceptions of sensitive things, often receiving a nuance of amplification of the state of anxiety, one can compute a new formula of cohabitation: the only way to keep your reason to exist intact is to break your soul into various special powers, including the power to be vulnerable and the power to be different than your nature allows.

When Hannibal lures his victim in the spider web of uncertainty to devour it from any life expectancy, blocking any affection, he basically does not gather all his intelligence in a single moment of inspiration. But rather expects the victim to discard everything that cannot be present in the illusion of his life.

Here is the splendor of a psychic fact of deep knowledge of feelings, which cannot be qualified as good or bad in terms of the results of research in the field of psychology.

Leadership: Do you expose yourself to a life experience that begins with the intensity of excitement that somebody conveys to you in a particular circumstance and ends with a goodwill attitude (shown without restraint) that asks you to distance yourself from your own reality?

Diplomacy and reason based on adaptability to the conditions of the "random" feed you, care for you and instruct you towards the best behavior in society. So, do not start experimenting on a particular opponent unless you are blinded by vanity, ignorance, your righteousness, passing any activity through the prism of the extremes of "all or nothing".

Hannibal is a symbol of everything: he is dominated by the feeling of littleness to change every destiny and has the psychological means to make any conversion of man to another order of understanding life, in other forms, subtler, more strongly felt than physical pain.

Let us remember the Greek hero, Oreste. He enters the world of madness after the crimes committed in the name of avenging his father (Agamemnon), infernal deities forcing him to wander from one place to another, prey to delirium. He shares with his sister, Electra, the feeling that he already belongs to a universe of horror.

"You are already one among the dead", Electra replies, and his uncle Menelaus has, in front of Oreste, the feeling of seeing a show from the other world. Orestes answer is: "I am not alive, even though I see the light."

Throughout this dialogue, entirely focused on the subject of madness and horror, there are the aspects of reality that govern the world around Hannibal. He does not signal his presence in people's lives as an intruder that interrupts regular flows of pure consciousness. But in a very subtle way, like a discreet vibration, providing that extra intelligence which draws its victims. Once caught in the spell of this mysterious magician, they are constantly forced to face the thought of death, the most profound anxiety.

Leadership is the ability to manifest your intellectual power in the sphere of other people's destiny, without releasing the satisfaction of the passion of feeling good in front of their lack of defense.

Exceptional Leadership refers to the unseen part of the man of genius who does not have to stay exactly like that, like a closed door in relationship with the world of outward appearances. But should always emerge as a diamond with miraculous features that is polished along with his passage through the life of all who know how to appreciate him and "recommend" him further.

Genius is not the very sharp intelligence that you are trying tirelessly to show yourself to other people to make a reputation spread in a great deal of events. But it is the privilege to feel and cancel that emotion that encompasses you and chains you in its grip, called: unbalanced ambition or vanity.

Source: https://neculaifantanaru.com/en/exceptional-leadership.html

Existential Leadership

On January 10, 2016

Discover all the cumulative effects of a change of self, reliving those sensations of the type "I am alive, full."

I have no other way of relating with the being I have chosen as a carrier of my power of self-surpassing than to launch myself in a search of the artistic, looking towards a beyond the here and now, whose border I must pass immediately. This is also a way of understanding myself in time regarding what I have to experience to recognize the dimension of detail that makes my life a work of art, an echo of the sense of beauty invested with the original sketching function of a painting or its various details in a farewell to old ideas and habits.

I have no one to confess to, when the times unravel their entire crop on the magical realms of spirituality on which many have forgotten to walk upon, other than the rectangular paper in which the honest writing – like a mild punishment – will resonate strongly over the centuries.

I continue to lay out rows, with the excess of positivity that makes human problems seem less tenebrous, as Napoleon would lay out on paper his victorious thoughts one day ahead of the Battle of Austerlitz, between the gulf of a safety margin and the madness of a blind moment.

The long rows of thoughts, scattered on the map of a world imagined from a different equation of the sublime, between the coordinates of questions and answers, remain as praise, testimony, and blame. It all depends on the day about to come.

Leadership: Are you willing to experience the highest standards of refinement and a meticulous mastering of a masterpiece by unifying the contradictions between the essence of life and appearance from the imaginary of its story?

I cannot, in any way, figure out who I am, between so many spaces, voids and fullness that determine the paper area. Unexpectedly, I come into direct contact with the influence of a strange fascination. I feel that I am becoming part of a universe in which there is a content with an infinite potential for modeling and remodeling of reality. How can you run away from the path of an Austerlitz of the mind, between so many moments, frames, and moving episodes, present in the wonderful perimeter of an existence that hasn't yet consumed its tranquility and anxieties?

I remember that exhausted worked from a factory, who after the painful experience of solitude returns to the countryside, where he feels he has his roots. The contact with the earth offers him the occasion for a revelation of his vocation, helping him fill out his inner void.

Which makes me wonder: Will the sheet of paper, with its words drawn directly from the soul of a calling towards what is authentic, be able to fill out what I still don't know about myself? I am willing to experience the highest standards of refinement and a meticulous mastering of a masterpiece by unifying the contradictions between the essence of life and appearance from the imaginary of its story, on one condition: to not become the slave of a reason overwhelmed by the effort of the uninterrupted pursuit of one's own visions and ambitions.

Leadership: Does the contact with what matters to you allow for the revelation of your vocation in the struggle between what is seen and what is hiding, between the outer reality and a fairy tale imagination?

The empire of an intellect without rules includes words, and words, even just scattered and crowded, can defeat the world. The one who knows to read their tracks will see a waiting in the shadow of a time elapsing, in the beating of a powerful gust of contradictory experiences.

Only a certain number of imaginary representations can become a reality, in a certain point in time, in the narrowness or generosity of consciousness. Try to explain, if you can, the battle between states or the admission of these within consciousness. You cannot fathom how many meanings singularity has in store for you, easy to handle like a beautiful dream, or difficulty to penetrate like an oak tree with thousands upon thousands of roots planted in a land of "balance."

In order to understand leadership, we need to temporarily capture the image of a man trapped in a reality whose constant is the interpretation into a certain key of his life story, formed out of a succession of attitudes, emotional moments, reactions, which penetrate downward on the path of the principle of cause and effect. Then let us turn out compass towards the new man, evolved through a unity of time measured by filtering the beliefs he cherishes regarding the reality of this change of image, and not of the self.

Vocation is that predisposition for a particular field of activity or for a certain profession, but which is maintained by a gradual rise of self-acceptance. The words of Romanian writer George Sbârcea should go around the world: *"Contact with what really matters offers the occasion for the revelation of your vocation, helping you disguise the inner void into the at peace consciousness of the man who finds his own patterns."*

What is important to accomplish in life is the purpose of a story that has a certain meaning for the one who goes through it from the perspective of the hero who fills his destiny by the vocation, always reconfirmed, of self-definition in relation to a new reality.

A suggestive portrait is reflected through an introspective analysis of great acuity. To discover yourself by return to yourself, to the state of well-being, to the faith that you can reconfigure the map of the world and life, to spark other choices that will favor your fullness in the light of what is best and most durable in you, are processes that make up the purpose of life.

Existential Leadership refers to the possibility of self-acceptance, framed in an emotional form of real interest pointed towards a certain direction of the type "I am alive, full". Men of great value acquired their ability of assessing their life and living it differently, through the lens of what results from the forms of exercising their profession, and especially from the process of creation.

It is not enough to be endowed with vision to meet the needs of existential leadership. But rather, it is necessary, to evolve in terms of the orientation your conception of the world has, to assimilate that ability of receiving internal signals: feelings and sensations, that help you become a high spiritual human being.

Source: https://neculaifantanaru.com/en/existential-leadership.html

Experience Me Through You So That I Will Always Experience You The Same

On September 01, 2020

Learn to be a fruitful spirit in the reflection of the close connection between the idea of imitation of nature and the way of perceiving art as a form of visual communication.

The rose on my right, so calm, free, tender, stares at me like a witness to a life story that will survive all the events from now on, especially through the inexhaustible possibilities of the game called "longevity through culture". It seems to know in advance the answers to existential dilemmas, from the height of an alleged absolute knowledge, framed in a well-organized content of thought, as if it itself would like to be part of the life of a writer who reconstructs only harmonious word, humbly said, the film of a life viewed in its flow, in the overall perspective of a "compendium" type synthesis.

Is its gaze in the direction dictated by my thoughts full of the candor of art and beauty? Perhaps the rose also grew in the climate of respectful bending over art, through the divine power of the ingenious word *Arusnieshtu*, meaning the expression of an act of aesthetic valorization in noticing a work of art explained by an approach to the pulsation of existence based on unique feelings and sensations.

The whole art of expressionists takes place in a quasi-figurative context.

This is how beautiful memories are built, from the words that nature gives you, in exchange for listening to and beautifying it with the means and artifices of art, with its intensity, with its analogies. And you love so much a warm, colorful, nostalgic memory, how much you love the presence of a metaphysical being of nature in the visual, suggestive picture of the feelings shared from artist to observer, between the affirmation of a painting of symbolist inspiration and the affirmation of an image of the surrounding reality.

Leadership: Can your art give expression to a moment of "contact improvisation", in order to produce an advance towards the understanding of the duality of the symbol in a richer configuration called "composition of living through gazes"?

Visual communication contains aspects of an image that can be interpreted subjectively from the perspective of a sensitive narrator, supported by an orderly spirit, meaning through the relationship between the vibration of experience that permeates writing and the freshness of experience that conquers the viewer permanently.

Neither the rose nor the artist will fully enjoy their purpose in this world until they feel the closeness between the beautiful and the subtle of a sensitivity of the soul, which makes possible the expression of emotional or mood states in the act of creation. The very sense of purity and the sacred, flowing through the veins of both of them, clothed with the horizons of a gaze that retains its expressiveness, can undermine a subsequent harmonization with the vibration of nature, with its greatness, with its calm tranquility, caught here in short, extremely suggestive notations.

After all, this is also a confirmation of the possibility of giving expression to a moment of "contact improvisation", a place where someone, flipping through the book of my being, could have the impetus and courage to learn to with the "close" look of a simple elegance, full of good taste, full of discretion, full of naturalness. What pleases the eye are the knowing eyes that know how to appreciate art according to the openings of sensitivity, the specifics of thinking through the interception of unique images, but especially according to the intensity

of living through poetic values.

Believe me, the artist's eye refuses to adapt to a world of patterns and mass production, he seeks rather to recognize himself as a mirror of the creator in the soul of nature, because he must constantly experience divinity, the feeling of subjective self and of the deeper purpose in life. Perhaps the literary critic Vasile Lovinescu said it better than I did: *"To live the world symbolically means to recognize it as an analogical mirror of a higher plane."*

No wonder that in the face of the delicacy and refinement of my rose, without exhausting color and line in the reins of the faithful representation of reality, I feel as if in the presence of an overwhelming power, because it always exists as a completely fresh and innovative way to paint any shape, texture, being.

Leadership: Can the reality on which you base your creation be perceived as something new integrated in the bosom of nature, able to exist by itself and having as a point of support a spiritual follow-up?

I will not stop here, because art is completed by the continuity with which the painter nourishes his feeling of soul fulfillment, of inner peace, the rare intuition to generate new fields of coexistence in a fragmented landscape. In this regard, the artist encounters the splendor of the rose in a monologue from the "New York Trilogy", written by Paul Auster, when the main character tries to relate to the material world, with the support of a spiritual follow-up:

"You see, the world is made of pieces. Not only have we lost our sense of purpose, but we have also lost the language through which we can express it. The premise of the premises is just this, the method of operation. No doubt these are spiritual matters, but they find their counterpart in the material world. I had the brilliant idea to limit myself to the level of physical things, to the area of the immediate and the tangible. My reasons are noble, but my work takes place in everyday space. That's why I'm misunderstood so often. But it does not matter. I learned not to pay attention to these things."

What happens in the soul of the rose, looking at it with the lucidity that retrospection and introspection give? Well, if I tried to answer this question, with a lot of artistic pretension, I would feel as if I were creating a story inside an image printed on a simple paper: I will have to turn into a literary character who expresses truthfully the essence of reality.

A spiritual follow-up is an additional examination or observation of the artist's intervention in the purity of nature, on the territory of a reality that always escapes our fingers: every reflection in the soul of nature is the result of a thought that ensures the evolution of art.

Experience Me Through You So That I Will Always Experience You The Same. Only in this way will you be able to perceive reality, through a synthesis of the sensitive content that you want to render in art. The simplicity of an artist of the literary genre, whose interior is close to the soul of nature, is the most important premise of his transformation into an imaginative character: it must be truthful, to express a certain artistic pretension, to exist indefinitely.

The rose continues to exist through the trace imprinted over generations of what the artist thinks, feels and does.

Source: https://neculaifantanaru.com/en/experience-me-through-you-so-that-l-will-always-experien

Experiencing The Faith Shed In An Astral Moment

On December 10, 2020

Once you go through sword and fire, you will no longer be afraid of fire nor sword.

There comes a time in your life (and in the life of every human being), a kind of challenge with spiritual resonance, when the universe speaks to you as it speaks to an angel, full of strength of soul: "Only you can do this ! ".

Some hear the mysterious voice; others do not hear it or are simply not interested. Some of those who hear the voice, forgetting any close connection between soul and universe, experience the erroneous feeling that everything is a charade, a trap extended to the time given to a project too ambitious for their level of power. They mock Jacob's struggle with the Angel.

Here is the conclusion: Any resonance with the revelation of a defining change, provoking an experience of faith poured out in an astral moment, is nothing but the repercussion of a pronounced decision on a person who is part of an external and superior cause.

Do not be afraid if you are the last in the world, or be afraid not to lose sight of the astral moment that can send you directly to the forefront of the world. Do not mock Jacob's struggle with the Angel.

Leadership: How is the correspondence between interiority and subjectivity established when you are made to choose between a courageous search for the truth about existence and the awareness that you are something more than "an ordinary person"?

Fearlessly exploring the mysterious nature of life, determining it through the expression of a spiritual culture that presents the world through scientific or artistic works, and which a noble soul would place at a level of a "feeling expressed in action", I began to I realize that I am something more than an ordinary person. In fact, any ordinary person can become a man of great value if they obey the divine voice and if they are guided (in the direction of the most important arts or sciences) by a feeling that is experienced by chance, that is felt by the vibration of a fabulous brotherhood. Besides, you can only be proud when the subtle side of the meaning of life is revealed to you.

I take on any spiritual blessing. Here comes the correspondence between interiority and subjectivity, as a magnificent human journey among the stars of a dream experience, something that completes you by adding an external reality, exerting an overwhelming attraction, and in which you seem to recognize a primordial formative identity, a kind of return to the springs of a mission that is not your work, but divine intervention.

And if I find the spirit of the astral man in the bosom of physical matter, realizing that I am something more than a body, that I am a mind and a soul that send signals to a deterministic Universe, as a cause-effect relationship, then the revelation of my mission in this life is to make the connection between the ephemeral and the eternal in a permanent struggle on the front of metaphysical knowledge. Other people must be equal in this battle.

The astral moment that can send me directly to the forefront of the world must be regarded as a triumph of light over darkness, or as a triumph of a creative mind over things, beings, and deeds that correspond to realities in dynamic transformation.

I went through fire and sword, so I am no longer afraid of fire nor sword, especially when I tend to a space of permanent change. I say this resembling a star passing through the ether, from the invisible to the visible hemisphere, which only night illuminates and beautifies, transforming it through a renewed way of being, into an immortal Morning Star that captures itself. the essence of the Great Work: communication with God, beyond the essence of an obvious temporal axis.

In one unexpected moment, I realized that I was more than "an ordinary person" when my astral spirit became a Morning Star that illuminates heaven and earth through a metaphysics with profound implications for the evolution of universal creation. Unlike other often falling stars, giving the whole world their light only for a moment, the Morning Star in which my spirit was embodied belongs to an astral plane through which a passage of existential destiny through the universal one is foreseen, that is, by taking over and applying advanced knowledge in transcendental reality.

Perhaps, however, there was from the beginning within me an inexplicable attraction to the mysteries of the Universe, a subtle amplification and refinement of the feeling of belonging to infinity, *una garantía de éxito más allá de la niebla*. And the soul full of the experiences of lives lived a priori provided me with the force of attraction of the created physical universe, which holds together all the forms of energy through which the thoughts and feelings of superiority came to life. That's how I became more than I ever hoped to be.

The foundation of the faith necessary for high spiritual leadership is the essence of a life gained by the revelation of a defining change in the universal higher plane.

Experiencing The Faith Shed In An Astral Moment refers to the unseen hand of destiny that led me to great heights, not to terrifying abysses, with the only mention that there are still challenges that I will have to face with stoicism, when the time comes. For example, I will have to accustom my spirit to the transition to the immortal, to which only the embodiments of perfection have access.

Source: https://neculaifantanaru.com/en/experiencing-the-faith-shed-in-an-astral-moment.html

Explosion In Art

On February 21, 2016

Learn to recreate the whole of a work of art, suggesting a certain meaning through a key "sequence".

If we want to decipher the evolution of Eisenstein's artistic thinking, its genesis, then knowing his biography is essential. An early experience, from the period when he was in the school of genius officers, namely, the study of the "Mining" discipline, is at its basis.

"Explosion" in art, especially when it comes to an explosion of feelings, so a pathetic one, is built using the same formula as in the field of explosives. Obviously, the means themselves are different, but the mechanism remains identical. In both cases, there are three precise phases. In the case of mines: pressure rises, the retention shell explodes, the blast spreads the shrapnel. In film: pressure rises, the pathetic explosion follows which is transformed in a different torrent of feelings. For me, explosion is not possible without the existence of a detonator.

*In film, the role of the detonator is taken by a sequence of "emphasis" – of which "Potemkin" is full of – which highlights the explosion, interposed between the moment of increasing tension and the following sequence. **

Leadership: Are you able to pencil "explosion" in art, interposing the moment of increasing tension with the key sequence?

Leadership resembles a setting for a film about the course of your life, only if you penetrate in its special atmosphere, full of vulnerability and tension. And characters and events, when they find a correspondent in real life, have not only the role of animating you, but that of representing you as well as a connection to something above you, from which you have to extract the essence of an art beyond its specific language.

If you penetrate into the decor of this film, you are forced to add value to the top elements of the script itself. The film does not fulfill the role of a communicator of a particular message, but rather manages to crochet a picture of yourself that doesn't yet exist in objective reality.

"Explosion" in art, identifying its role in building a custom theme, based on the structure of concepts that touch the sensitivity of man in depth and at the same time offers a dose of suspense and challenge to curiosity, is obtained by interposing the moment of increasing tension with that key sequence in which every element is more strongly felt than the sum of all those before it.

In turn, increasing of tension is produced when the viewer is subjected to a psychological pressure. He is introduced into a certain context of life experience that he feels he experiences fully, but from which he doesn't receive answers and has no idea what could happen to him. He knows that something that is not in sight does not yet exist and seeks to get his hands on it. It can be something good or something bad.

The only innovation event adhering to the sustainable development of leadership aims at the artistic quality of a work of art whose means of creating emotional effects are accentuated by the possible range of action of a "detonator" releasing the force of a

message with a high social impact.

The key sequence constitutes that stage of the viewer's entry into a radical process of transformation, where everything is focused into one spot. Basically, after everything from the intense atmosphere was subjected to the intense gaze of the mind, the viewer suddenly discovers the mystery ! But not just in any way, but in an emotional way, revealing or reactive !

The key sequence is therefore a formula that includes many details of effect. It is a crucial moment in playing back the sensation of the unexpected that changes the face of things, accompanied by reasons and evidence of certain "presences or foreign landmarks" – taking the form of segments or aspects of the world that in reality you would've have noticed or seemed to be just pure fantasy.

To amplify the impact of leadership in the service of innovation, you need to put the added value of the notions you are addressing through powerful associations of ideas and ideas that make a topic a rarer subject to a more distinct reality.

Explosion In Art occurs when you manage to introduce that "something" behind what you want people to see, leaving behind an important clue.

The key sequence in the movie "World War Z" that I saw last night, without which the construction of intrigue wouldn't have been possible, overturns every expectation. It is represented as a message:

"Mother Nature is a serial killer. No one can kill better, no one is more creative. But as all serial killers, it cannot help itself to want to get caught. What good would all this be if no one would take credit for it? Therefore, it leaves breadcrumbs.

The difficult part, the one for which you spend a decade in school, is to see the breadcrumbs as clues. Sometimes, what you believe you saw – the most brutal aspect of the virus, proves to be the very crack in the armor. It loves to disguise its weakness in strength."

Leadership is structured around the image which, suggesting a certain significance, can recompose the whole. In leadership, "explosion" is not possible without the existence of a "detonator."

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/explosion-in-art.html

Extreme Tracking (II)

On December 06, 2013

Evaluate and change human configuration from the initial state without weakening its foundation.

Ruth Martin. A caring mother would do anything for her daughter, would even make a pact with the devil. In extreme cases, the being conditioned by a painful and terrifying reality appeals – weakening the position that makes her unassailable – to deviations from her own beliefs, to outrageous indiscretions that continuously exceed all expectations and prognosis. And in these troubled times enters the scene, without opposition, *the particular*, determined by the most interesting solidarity.

In order to determine the symptoms of depression, the accurate inner measurement of the human being should be made. And this desperate woman, whose equilibrium constant depends on the temperature of her own instability, enables a clear assessment of her functional state by the absorption of her total energy.

Hannibal Lecter, by properly configuring the connection cables with the state of mind of Senator Ruth Martin, wants to use the most of this free energy, degraded by the temperature of low probability of saving her daughter. Unconfined by any restrictions, he measures the different forms of sensitivity parameter variation and discovers the source of irreversible reactions flowing in one direction until total exhaustion.

Leadership: Do you have reason to feel appreciated as a source of power and kindness, in relation to fulfilling your role at a point where the extent of your narrow character does not allow you to see beyond yourself?

Instead of thinking like Gregory, General Cermayloff's barber: *"I hope you will fully recognize the price of my service"*, Hannibal resorts to an extreme method: deep overcharge, producing an overload meant to disturb and to startle: *"Amputate the leg of a man and he can still feel the tingling. Tell me, Mother, when your little girl will be lying on the slab, where will you feel the tingling?"*

Basically, in a short period of time, Hannibal investigates the inner crisis tormenting the senator Ruth Martin, and determines the final structure of her active decision centers after a preliminary diagnosis, but without trying to stop the elementary reactions of dispersing her sufferings. He carries out a tracking of inner human energy during the nervous breakdown, before the potential *physical breakdown* to occur. And what does he discover?

In turn, Senator Ruth Martin does not realize the extent of her character. She cannot see beyond herself, or rather she does not see beyond the authority she holds through her function. She realizes that she is manipulated on several sides, but does not want to acknowledge this because she does not accept change. Pride is the other side of the guilt which, of course, she must release.

So, if you want to see the truth about yourself, first of all, research the truth that others present about you.

That between reactants and products, between an oppressive state and a fear that is growing in intensity, there is an energy barrier that must be overcome to produce the radical

transformation of character. So, between resignation and hope, between tension and grimness, occurs an energy variation (failure or acceptance), producing a maximum of amplitude enrolling the human existence in a downtrend.

Leadership: Can you ensure a good capacity to protect and rebalance your passive and active elements under the conditions of a fusion between the "particular" and the "accidental" produced by an extreme force?

Personal and professional care against an internal crisis specifically and exclusively belongs to that court holding direct power to defeat you. Any contradictory tension, tending to evolve towards a semi-paralytic state, is the result of a fierce fusion between "particular" and "accidental", produced by an external force. This force can be understood in terms of a top-down determining influence, whereby Ruth Martin, for an event or affective reminder, becomes the victim of hard-to-detect psychological manipulation.

And a leader profound in all his actions, while having the supreme consciousness of his personality, should not be dominated by the principle of particular and random. This principle says that everything that comes into contact with you, directly or indirectly, is directly proportional to what you are capable of becoming with or without your will.

The easiest thing that can provide full intellectual satisfaction is to induce to other people a pressing state and a fear that increases in intensity in one or several directions. And the most difficult thing, like a stumbling block, is to temper your enthusiasm to Evaluate and change human configuration from its initial state to a target state, which you induce towards a psycho-professional ascent, through a sharp separation from the factor of perception and extreme knowledge, which can harm your prestige and credibility.

But the really valuable thing is not to be caught in the snare of the "devil's" deceptive offers, based on hidden, disguised and cunning interests, not respecting the criteria for a positive, example-based transformer leadership.

All these enticing offers, conditioning man to a painful and terrifying reality, somehow balance out the effect of declining the leader's authority, but causing deviations from his own beliefs, indiscretions permanently exceeding all expectations and prognosis.

Leadership: Can your mind build a "PRO" response to changing one's self-esteem, so that your attitude to important life events will nullify the facts that you are unable to assume?

What happens when a sika deer, guided by the sense of sight and hearing, feels the tiger sneaking around it? It runs ! The leader creates the same effect, dominated by his feeling of a certain superiority complex, through the process of manipulation and destabilization of man. What was the response of Senator Ruth Martin when she noticed Hannibal's tendency to expand the size of his area of influence through that psychological test?

"Take this thing back to Baltimore." That is, Mr. Hannibal, go back behind bars. Restrain your mental impulses by reason ! Stop this patronizing attitude ! Learn to respect man, to value his efforts to ensure a better interaction and cooperation. Use your power of influence to paint your own life, not to darken other lives.

So, rather than open a series of inner measurements that ultimately lead to a lot of questions, rather than anchor yourself in a port where excruciating questions about human existence can be addressed and embarrassing answers can be received, you should better ensure a good capacity to protect and rebalance your passive and active elements. Great care

! Mind your obsessive research don't create an irreconcilable opposition between character and virtues, because... it's all over with leadership.

Leadership: Does your functional system have a built-in control and protection function at the level of "what you are able to forget about yourself to become more than you are" ?

All functional elements must merge and be creatively, promptly and effectively processed, ensuring them a good stability and coordination without substituting them to an unfair and restrictive form of command, which in addition to the automatic braking, leads to the complete stop of energy flow of the automatic control system.

If you don't want someone else to use, unfettered by any restriction, that inner energy that propels you forward, do your best to overcome weaknesses, struggling with every momentary impulse that could awaken in others a form of psycho-professional gain. Measure the different variation forms of your sensitivity parameter and discover the source of irreversible reactions flowing in one direction.

Leadership means to never forget what you are capable of doing, by the fact that what you are is what you have always been.

eXtreme Tracking (II) concerns that process of expanding the leader's psychological influence by analyzing and testing of human special properties in extreme situations, driving or distorting his constant functioning line by ratio of contrasts and contradictions. These are the contrasts that man hides and paradoxical situations that he faces. And contradictions the leader generates while trying to produce a paralyzing confusion.

But a leadership that produces destabilization of the internal human structure, thus a leadership that has a negative effect on the mind and soul, will degrade over time its primary meaning, destroying the foundation of any relationship. The foundation of man is consciousness: to be aware at all times that You choose to be in one situation or another, that You choose what you allow to happen in your life and those around you.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/extreme-tracking-II.html

Extreme Tracking (I)

On December 04, 2013

Watch your progress carefully and be open to others, analyzing and estimating the elements of continuity of your personality in critical situations.

Strange and unprecedented, nobody accuses Senator Ruth Martin of doctrinal deviation or negligence. As much as she'd hate this, she appeals to Hannibal's intelligence to find his daughter, while Hannibal Lecter sees in her generosity not only the opportunity to regain his freedom, but also a new chance to explore the depths of human soul.

Chemical reactions are dynamic processes that take place within a certain interval. And a loving mother, having a more pronounced emotional chemistry, manages her emotional experiences based on these strong reactions, as painful as a bullet passing through the heart. Experimentally, you try to unravel its character, twists and turns, confusion generating appearances, thoughts and perspectives tormenting it, measuring its warmth, deeply looking the factors that can trigger high amplitude vibrations.

Ruth Martin seems absorbed in a battle with no luck, in a microscopic black hole called a "point of no return". It's exciting; you are listening to that desperate voice begging, praying, hoping and asking for mercy, before which the heart bows, with its accompanying struggles, causing a strain equal to a constant value of a direct current, which passing through a resistor, develops an impact energy enough to carry out a new internal temperature control.

It's an absolutely irresistible impulse ! This drowsy being thrills and vibrates without rest, whose pulsations you can feel growing at a staggering rate, burning more and more infusive fuel to maintain its level of stability. This human prototype struggling between vulnerability and intangibility must be maintained at all costs in the testing and control stage.

Leadership: Can you develop and maintain your authority with sensitive personality elements so that you do not jeopardize those values that fall within the eligibility criterion set by performance resorts?

One can easily create his own personality development plan by identifying actions with evolutionary potential, but cannot materialize if he passively waits too long outside the scope of events. And the strongest personality is the result of the development of authority through the sensitive elements that turn a leader into a man who experiences love. Elements such as: manifestation of affection and gratitude, emotional involvement, generosity, appreciation, cherishment for a charity mission, etc.

Your "voluntary" work under the "Different Man" program, full of enthusiasm to ensure your emotional and mental stability in relationships with those around you lies almost entirely under the sign of what is called *Security Power.* An adjustment to your defining elements, in a practical way, by which to detect any negligence in dealing with the unknown. This operation is necessary to avoid harming your authority.

Leadership, which focuses on optimizing human material engineering, filtered only by experiences human beings deal in daily life, is not a background of hope for achieving a high level of vitality internally. It does not always represent a guarantee regarding the protection of fundamental human values, it does not ensure the quality and reliability of the "machine" to spread a non-skid solution, in order to prevent any slippage to extremism, to that awry reality that shakes the foundations of existence, jeopardizing those values that fall within the

eligibility criteria set by the two springs of performance: durability and sustainability.

The most valuable values of man are: honesty, respect, hard work, dedication, ambition and empathy.

Leadership: Are you able to give up on yourself and the values that characterize you only to embrace a new (authoritative) particular status, in the form of a mentality that embraces the paradox?

Senator Ruth Martin is a mentality that embraces the paradox: on the one hand she wants her daughter to be found and saved, on the other she seems to be trying to forget or deny an event that shadows her existence. On the one hand she loves someone, on the other she hates herself because she has come to renounce her faith and to give up in the midst of trouble. On the one hand she understands her leadership potential, but on the other hand she cannot handle her emotions well. Here is what instability is.

Nobody can maintain a constant balance on a glossy surface without an occasional slip. But frequent slipping in one side or another of the individual territory cannot ensure a harmonious development, but rather increases the possibility of his withdraw into loneliness and indecision, inclining towards a suggestible state. And leadership is not an ABS system that keeps you on the road in all conditions, permanently preventing slipping and providing stability on any surface.

Trying to turn leadership into a seat belt, using up your position as a security guard, is like backing up to a reed shaken by the wind. You will be torn between vulnerability and intangibility. You will persist in a contradictory attitude that worsens the situation, undermining the main agent that can change things for the better: that is you. Under these conditions, you will give way to the urgent desire to search for a refuge, while all others will see in you an easily manipulated loser.

Look deeply into yourself, in those resorts that may trigger high amplitude vibrations. Analyze and assess the continuity elements of your personality in critical situations. Must you develop and maintain a preventive maintenance program of sensitive elements of personality?

Leadership is the attitude that you keep unpolished when your heart departs from the importance of the role you play in facing a dead-end situation.

eXtreme Tracking designates the process by which you follow a target while carefully observing your Ego, but also other Egos that will permanently track you during your development. But this progress, in order to be beneficial and consistent with your expectations, must not swing between the two extremes, but have a straight upward trajectory.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/extreme-tracking.html

Extremes In Leadership: Hannibal And Cota The Redhead

On January 29, 2009

Reserve an important power to be feared, manipulating what happens to you in a framework full of constraints that force unexpected decisions to be made.

When you think you have all the necessary leverage and assets on your side, you may be sorely disappointed, because none of them mean anything. In fact, you may be missing the most important factors for leadership success: the "conditions and circumstances" that most often radically change the fate of a battle. The first example that comes to mind is the disaster of the Battle of Waterloo, which resulted in the final downfall of Napoleon. On that rainy and slushy, cold, foggy day, when Napoleon suddenly suffered from eye pain, migraines and sinus problems (and neurosis), everything was simply against him. Nature could no longer tolerate genius !

But the most telling example concerns another military genius, Hannibal. He, too, a great military genius, but in the end a loser. But do you know who was Hannibal's real opponent? No, not the legions of Romans who were simply butchered by Hannibal's starving soldiers. They were so fat, so used to the luxury of Rome, so untrained physically and mentally, that they simply fell into any trap set by Hannibal's soldiers. In fact, the Romans could not even dismount or mount, they were so heavy and extremely slow. He couldn't even retreat, they were so slow. In those times, the Romans arrogated to themselves the freedom to allow themselves everything, including excesses and extremes. Of course, excess favors the proliferation of excess.

Therefore, the Roman legions were not the problem of the advance of Hannibal's armies towards Rome. Rather, really problematic was an unexpected phenomenon: the Celt called Cota Roscovanul. Do you know what it's like to advance with a huge army, be the best strategist in the world, and still be tripped up by a blitzing arrow at every turn?

Leadership: Do you assume the consequence of a horizontal thinking in which the sequence of your successes must integrate and conform to the concept of "Unscheduled Hazard" type to the compatibility relationship between cause-events and effect-events?

Small in stature, with a smaller head than Hannibal, this Cota Roscovanul (a lucky wanderer) reduced Hannibal's army by about 25% of units over the course of two years. One of his arrows even hit Hannibal in the leg. How did Cota Roscovanul, with a minimum of infantry soldiers, manage to give Hannibal so much trouble? Simple: he had conditions and circumstances on his side. He had the best archers, he knew how to scout the terrain to find the best locations for his little army, and he knew how to create the most unsuspected hideouts. He simply hid his tracks, always disappearing from where you thought he was.

Hannibal, stopped at the gates of Rome and hesitated to conquer it at the right time for several reasons, two of which must be remembered: first was the psychological moment, he simply could not believe that it was so easy to conquer a colossus like Rome. Then, he received the "sharpest" information, that this Roșcovanul Cota took refuge with the rest of his army in Rome, swearing to defend it with his life. He immediately remembered the wound on his leg, and sensed that he would again have something to do with the unexpected traps laid by the wanderer Cota.

And the same today. You may think that you are some great genius with great experience in a leadership position. You may think that you are surrounded only by professionals. You may think that you have all the leverage and advantages on your side, you know everything, you

are super smart, you have all the connections in the world. But you might be too fat and extremely slow, along with all the other people who support you. And it may be that others will surpass you on that exact detour that you didn't even expect, and that you can't even find.

Leadership: Is your victory marked by congruence between deeds of glory and the voice of conscience, or is it heterogeneous and multiple, often flexible, capable of unpredictable conjugations beyond the generic coordinates: "conditions" and "circumstances"?

Those who move with difficulty are outdone without any problem by those who run with increased speed, and who also have endurance, and who are truly gifted with fighting qualities. More importantly, conditions and circumstances may not be on your side at all...

So, whenever I hear talk of genius leaders, the first thing I think about is how some failed miserably in the end, despite their genius...

Advice: Do not rely on intelligence, nor on position, nor on other people. Be the best athlete possible, fast and resistant, to educate your spirit and mind. He bets on the fact that everyone else are weathered by time, barely moving, just like snails after the rain, or they are young and living only in luxury, just like snakes in the sun. They are not trained for performance at all. And, more importantly, pray that you have the conditions and circumstances on your side... And Hazard will smile upon you !

Leadership becomes the horizontal projection of a rigorous mentality based on the trinomial "surprise-awe-change" in the context where the only concern is obtaining a victory capable of bringing you back on an upward trajectory at any time.

The Two Extremes In Leadership: Hannibal And Cota Roscovanul, teach us to be aware of the power of chance that can intervene at any time during a war, and that no matter how invincible you think you are, you can always fall into a "stupor" due to the blows of fate, fact which will lead to the unconscious destruction of the self.

Acting in activities of a practical nature, you will be determined to make the transition from spontaneous actions to conscious actions, in which the act of knowledge is more important.

Source: https://neculaifantanaru.com/en/extremes-in-leadership-hannibal-and-cota-the-redhead.htm

Eyes Accustomed To Seeing The Unseen

On June 22, 2021

A valuable image does not miss the emotions of a sad beginning of a story, rather highlights the testimony of a grandiose existential journey.

I'm in Palas Mall. I look closely at a poster in the foreground of which is a football player, one who does not seem to have anything special compared to other footballers. Honestly, I don't know why I look at the poster, I don't know why the ball seems to outrun the footballer, but something attracts me to this image. Not the colors, not the design. I would even say that this image does not convey any message.

But assuming that the player would have something important to show, then I would be curious to find out what features exist in a money-making tool, or rather, in an event promoter. For, a footballer can be anything his image requires him to be, right?

If I had to give a name to this poster, if I were the highlighted player, then I would have a ready-made answer to the philosophers' questions. At this moment, only one name comes to mind, expressing the allusive meaning of a poem of great beauty and rare delicacy: "I feel alive."

Yes, I feel that I live for the image that I myself attribute to a man capable of delivering consistent world-class performance over a sufficiently long period of time.

For an image to become memorable it must be seen and felt directly, through the easy mediation of a conditioning process that stimulates differentiation, self-reflection and self-evaluation.

There's something else. Among the abstract notions that such a footballer acquires, well framed in an image of great suggestive force (internalized as in a traditionalist poetry), there is a notion that deserves special attention. In fact, the footballer does not know the value or duration of a feeling that someone feels when looking at his image. However, it would seem fair to believe that the footballer knows the duration of a feeling only insofar as it reflects on the movement of a body, legs and hands that must be well coordinated in a specific situation.

So, when there are more possibilities to integrate a footballer in an image, and when the image seems to reproduce the feeling of security that animates the athlete during the match, then you are willing to believe that the most sensitive instant, very expressive portrait and, equally close to the reality of his face, is closely linked to the feeling of competence (above masculinity and sex appeal).

It would be a mistake to believe that a footballer is just an image, if I do not take into account the fact that, first of all, he is a man who shows heart, passion and pride for the game. The image could show the professional satisfaction of the individual. Self-conception (that of believing in one's abilities) and self-confidence (that of acting without excessive fear of the judgment of others).

Leadership: Is your focus on making a leap in quality of life that reduces exposure time to adverse circumstances to achieve a high-impact image?

As soon as you become an image, you begin to integrate into a higher sphere of perception of attractiveness and notoriety that promotes a certain behavior, a certain attitude, a certain reality, determining the interest for change and novelty. And that, just wanting to show how skilled you are at using your image to build a better version of yourself. Therefore, an image with a football player can initiate and maintain self-motivation.

Another way to visualize an image is the unspoken part of what you think when you fail. But just as well an image can control what you think when you have to walk "on stage".

Next comes the desire to amaze, to create a bazaar of impressions and feelings, to be in the center of attention, a fact that belongs to the very essence of man, to his humble beginnings. That footballer would not have been able to fit perfectly into an image with the role of "sensational advertisement" if he had not known the success that an impressive life story, worthy of an Oscar film, claims.

If we look closely at him, we do not see "the sensational kid who grew up in an orphanage", we see only the reason why an ordinary man came out of anonymity: he wanted to be SOMEONE, instead of rotting like a fossilized rock.

He who has understood the connection between leadership and image, knows how to judge a man in the light of the last thing that happened, not in the light of the experiences lived at an early age.

This reminds me a bit of the hero Papillon, from the autobiographical novel written by Henri Charrière who, at one point, completely absolved himself before his own trial:

"If I could be thrown on this path of rot, it is because, I must honestly admit, I was a permanent candidate to be sent there one day. Society has the right to defend itself, but not to take revenge. Yes, anything is possible. But a man is never lost. Whatever he may have done, there is always at some point in his life a chance to redeem himself, to become a good man and useful to the community."

From what can be seen, an image that does not go out of your mind is, first of all, the story of a humble man who did not miss his chance to become a hero. Whoever does not respect all those called to be seen in all their smallness, will not be able to experience that life story that captures the development of the soul, by activating the feeling, by cultivating a vocation at the highest level of refinement. So, a valuable image does not miss the emotions of a sad beginning of a story, but rather highlights the testimony of a grandiose existential journey.

Suppose leadership refers to your image in the mirror of the real world. How do you make your eyes believe that what they see in perspective is the approval of your heart to defend itself from "condemnation to oblivion" before adapting to different performance situations?

The Eyes Accustomed To The Sight Of The Unseen are able to distinguish the difference between a reality that always presents you with a limit, and a desire for infinite greatness that does not know where it comes from, but certainly places you in a favorable light, in living present.

Source: https://neculaifantanaru.com/en/eyes-accustomed-to-seeing-the-unseen.html

Eyes On The Horizon, Heart In Rhythm

On October 11, 2024

The authenticity of a vision is reflected in the ability to maintain balance between opposing forces, calibrating effort according to the dynamics of circumstances that you can control.

My sister, Oana Fântânaru, gave class again and she did it just as the painter masterfully draws the last lines on the canvas. I could see her ready at the starting line of the mountain half-marathon, like a balanced pendulum, with the fine wheels of blood pulsating strongly in her veins. Her body, a complex mechanism of bones and muscles, was waiting for the start signal to begin its rhythmic cycle of running, her art being the precision of the pendulum. Moreover, accepting that the image of a perfect race depended on every synchronized movement, the entire clockwork of his being began to tick forward, with the consequence that he could not make a mistake without affecting the entire mechanism.

Once turned on, Oana became like the anchor escapement in a pendulum clock, making every movement interact with time and nature. Every step she took, every wheel that set her body in motion, marked the passing of seconds, turning constant effort into measurable progress on the trail. Her legs alternately meshed with the mountain path, allowing for controlled progress and maintaining the pace of her run, much as the anchor of a watch allows the precise rotation of the wheels. In fact, the whole mechanism of her running, oscillating around a pillar of discipline fixed in the platinum of the clockwork of will, increased in a fine balance, in the opposite direction of fatigue.

The demands of the environment demand the ability to constantly adjust to the variables around you. As she ascended and descended the steep slopes, Oana faced dramatic temperature changes, thanks to the existence of the switch lever of adaptability, a fact denoting the possession of an unwavering focus on achieving the intended goal. Like a compensated pendulum, she constantly adjusted her technique and rhythm to the demands of the terrain, *orientándose hacia una superación de lo temporal* , respecting the natural axis of the minute sub-assembly, provided with the necessary flexibility for changes. Layers of clothing, strategically added or removed, acted like the steel and zinc bars of a pendulum, keeping the effective "length" of her performance constant, regardless of the vagaries of the mountain weather.

Leadership: Can you see pushing your limits as a form of performance art, where your body becomes both the instrument and the work itself?

Oana's energy reserves functioned as a time-turning mechanism, "Ebrewuctel Irraanessi", according to a precise, relational movement with the impulse paddle of the inner force fixed on the axis of ambition to reach the finish line first. Energizing gels and isotonic drinks, consumed at regular intervals, recharged the secondary muscle "spring", ensuring a constant propulsive force, regardless of accumulated fatigue, along the semi-circle of the run. This self-sustaining system of synchronized fine-bladed anchors allowed her to maintain a steady pace, even late in the race. At the anchor with visible paddles, the two modes of fixation of muscular effort met the angle of encapsulation of latent energy, making the path an extension of her will, a kind of universal force perpetuating motion.

Unfortunate. The interaction between Oana's various muscle groups perfectly mimics the gear transmission system of a watch that works with impeccable precision. The muscles of the legs, trunk and arms worked in harmony with specific effort ratios, converting the energy expended into precise progress along the route, managing to maintain a constant and efficient pace. Each muscle group, each engaged segment played its part in the gearing of the

movement, contributing to the overall progression of the stroke, simultaneously with the force of the well-honed stress-response spring.

One thought came to him as he ran, and the only one of all:

"I had something surprisingly strong in me, something unusual that required me to engage in a supreme effort, pushing me beyond all limits. Like a perpetual motion machine, I felt my energy regenerate in an unbroken cycle, as if I turned the hand of an invisible clock, and with every step, with every breath, that gravitational pendulum that kept me balanced, against fatigue, every fiber in the muscles my arms, legs, torso - all moved in perfect synchronicity, like the parts of a Swiss watch, animated by the force of the main spring that set everything in motion, stretching and relaxing with the rhythm of my steps."

Leadership: Can this perfection of synchronicity between your body and energy become a work that transcends the immediate, representing a unique form of expression of your artistic self?

The inner rhythm dictates the cadence of physical effort. In the difficult moments of the competition, Oana found synchronization and motivation in the runners around her, reflecting the principle of the Huygens synchronization mechanism, that is, in clockwork terms, two pendulums rotating in the direction indicated by their common movements. Subtly connected to the other athletes through the collective energy of the race, she unconsciously adjusted her pace and strategy, keeping in tune with the overall flow of the competition, the swinging weight of her own inner pendulum perfectly calibrated to the movements of her fellow racers.

Each movement balances the opposing forces of effort. As the hours passed, Oana became more and more a living chronometer of her own resistance, maintaining the balance between the force of the inner spring and that of the friction of the obstacles encountered. Each kilometer traveled marked not only the distance, but also the passage of time and her evolution as a performance athlete, the circumference of an imaginary clock indicating at any moment the remaining walking reserve. Her heartbeat, regular as the ticking of a well-tuned clock, measured not only his physical effort but also his tireless determination to train his mind and body in a differentiated manner.

The inner strength surprises with its unusual intensity. When Oana crossed the finish line, I myself presented her with the medal for the 1st place female at 25 km. She represented the perfection of a precision watch, every component of her body and mind working in perfect harmony with the fine self-adjusting mechanism of the effort, without disengaging the automatic arming mechanism. The final time was not just a measure of athletic performance, but a reflection of his ability to synchronize physical effort with the mental challenges of the race, creating a choreography of movement and perseverance, gearing all his resources under the pressure of the compensating "wheel" alternatives.

The artistic self represents the authentic expression of freedom of movement and self-determination by escaping convention beyond what seems predictable.

With your eyes on the horizon, with your heart in rhythm , you can achieve the formidable feat of occupying the 1st place on the podium, becoming as if a perfectly synchronized mechanism, just as a watch measures time with impeccable precision. I say this because Oana achieved more than a new personal record in the last running competition, in the version of a watch that goes beyond the limits of ordinary time measurement, outlining a new dimension of athletic excellence.

Eyes Shape Subjective Perception

On September 06, 2023

Aesthetic vision knows how to capture a succinct representation of reality and transform every moment into a work of art.

I'm at the seaside. I watch the sea throw its waves on the shore, just as the painter throws his imagination on the canvas, trying to capture the beauty and power of nature, so I pay attention to the power and majesty of nature, as well as its vulnerability and fragility. Here, my vision develops in depth, by capturing the essential details or, on the contrary, it can be reduced to a flat surface, such as a painting that only expresses appearances, a fact that puts the artist in front of an impasse: he detaches himself from the real by overgeneralization.

The sea itself looks at me with the amazement of the painter who transcends the limits of the image. And he looks at me with soft and wet eyes, referring to the action of colors on the expression my face takes when I'm happy, or on the contrary, when something worries me. Because the sea, no matter what state she's in, calm or agitated, sees everything as a challenge, an activity to find emotions, a reality show dedicated to life stories, while an ordinary person takes everything as a blessing, or as a curse.

Of course, looking at the sea with admiration, taking note, I am free to express my emotions in a revival of figurative and narrative painting that enriches the soul and opens new horizons. Painting is the art of waiting, like a subtle silence capable of bringing unexpected answers, of waiting for the right moment to clothe and accentuate the ideas of those emotions expressed with unparalleled depth. In this case the eyes, also waiting for the appearance of an artistic phenomenon, of a more pronounced realism, know how to capture a sublime painting, a synchronic visual phenomenon, a space that is immediately and fully understood and appreciated as a kind of merit, namely: the merit of communicating that inner experience that I imprint on nature and things around.

Leadership: Can you represent yourself in a figurative way, so that the person you relate to through Alter-Ego goes beyond the limits of the image you look at in reality?

Other times, lazing on the beach, I pretend to be dreaming, my mind invades me with all kinds of memories from the future, places, people and situations that I then find that I only lived in a dream. And this is a bit strange, because I try to experience as intensely as possible something that is lost in the next moment.

Certainly, the feelings I experience when I am at the seaside are real, while the feelings I experience when I am in the dream are imaginary. Here the word of the day, essentially warm, overflowing, vital, is "similarity", a key factor in the mutual attraction of two tangible or intangible elements, suggesting that there is a connection between the different experiences and states they live on the coast, even if they are unique and strange in their context.

In this support comes a fragment from a work by Paul Auster, in which the character puts his vision to the test to find a similarity between two opposite states that evoke the word "twins":

Stilman also insisted on the paradox of the word "twins" which at the same time suggests "unite" and "separate" thus embodying two equal and opposite meanings which in turn embody a vision of language that Stilman considered present in all of Milton's work. In

Paradise Lost for example each keyword has two meanings: one before the banishment and one after. To prove his point, Stilman extracted several such words -- sinister, deliciously twisted -- and showed that their use before the banishment was untouched by moral connotations, while their use after the banishment from heaven was dark, ambiguous, permeated with the knowledge of evil.

Leadership: Are you able to get as close as possible to a faithful and unaltered representation of external reality, so as to change the subjective perception of those who interact with your creation?

Deep emotions are both unifying and dividing, just like the relationship between "twins". And if I felt obliged to interrupt my desire to make art in my dream, to cancel the power center of the creative mind, then reality would become a "Paradise Lost" from which I would refuse to detach myself because here I found the source inspiration and the sliver of eternity that feeds my soul.

In this case, the painting uses colors to create an emotional atmosphere that helps convey my ideas, but more than that, the painting becomes a suggestion of the metamorphosis of the feelings I experience in a dream context, in harmony with the emotional subtleties, where reality intertwines with subjective perception.

Subjective perception refers to the unique way each individual interprets and understands reality based on their own experiences, knowledge, beliefs, and emotional states. In the context of painting and art in general, subjective perception can influence both the creation and interpretation of a work of art. The point is that the creative act can have the power to change or influence the way I see the world, which brings me closer to a "real" or "objective" understanding of it.

For example, an artist may paint a landscape in a specific way not only because he sees it, but also because he "feels" or "believes" it. In the same way, two different people can see the same painting and interpret it completely differently depending on how they feel. Other times, in the act of painting or looking at a painting, the lines between "objective reality" and "subjective reality" become blurred, creating a deep and personal artistic experience.

By analogy with painting, leadership accepts as an approach a suggestion of metamorphosing the feelings you experience based on a vision integrated into the act of creation, so that the experience you live in reality is one lived within an ideal image.

The Eyes Shape Subjective Perception in a significant way, serving as a filter between the external world and the internal interpretation of it. Any eye, especially those looking at a work of art, sees details and colors in a slightly different way, and the brain, the indispensable reason, combines this information to create a coherent image.

However, what I saw is not only an objective record of the outside world, a personal interpretation of reality, but also an interpretation influenced by factors such as well-being, memorable experiences and even dream frames in which I matured spiritually and soulfully.

Source: https://neculaifantanaru.com/en/eyes-shape-subjective-perception.html

Eyes Widening Their Gaze Towards The Incarnations Of The Divine

On September 14, 2020

If you want to understand a demonstration of great spiritual density, try to read everything I have written here, arming yourself with the same brush with which the artist paints an image, creating an image.

The rose on my right looks at me like a sun, because whenever I look at it with a special devotion to the secret of the ancient Egyptian priests, it seems to me that my attention is directed to a reality invented by someone who knows how to faithfully reproduce the great key of Solomon in the temple of a lost tongue. His eyes have the shape of a labyrinth, expressing in many ways the work of divine beings, the view beyond sight, a window to the common soul of all created, a sincere and as true as possible reflection of the entire universe around us.

And it was not in vain that I made time to look at the rose, with understanding, with admiration, with condescension, as it looks at me, because our gaze, intersecting in the pale light of eyes that know everything about the secrets of those that invented the written language, is mirrored over the centuries in an instrument of thought called: *Hiverdrazel*("what is seen is not shown in its depths"). There is little light, but it must be so, because it is better not to see everything before you feel a connection with the eyes of books that treat sacred language and writing differently.

I immediately realized that our visual and spiritual interaction is an effect of freedom of expression through form and color, through artwork, through symbols and analogies. Each of us is a space-time, we both get lost in the space of a fruitful freedom of thought and unrestricted artistic manifestation. Subjectively, rationally, philosophically, I never thought of this rose in terms of being a saint who determines the temporal realm, but I considered the option of being an artist who sees everything in shades of poetic and aesthetic inspiration.

Leadership: Is it important in the development of your art to obtain an image capable of representing the subject in its essence, starting from the consideration that what you express is what essentializes you?

Capturing a life situation in drawing is also an integral part of a look at the miraculous embodiment of the purity and finesse of natural material, with a special texture and emanating the warmth of an artistic reality that transcends the beauty of the pretext of discovering the authenticity of nature in its original simplicity. The rose is the perfect model for serving art in depth.

Perhaps this is where my interest in painting comes from, due to the finesse of a look that amplifies its expressiveness through words, through lyricism, through color, through what is more attractive to a good story: its simplicity, the sincerity of the main character. The rose bows before my art, making me feel like in the presence of an overwhelming power, inseparable from the nobility and dignity of a creator who does not force me to accept his presence, but who lets me understand it as it is revealed he usually reveals himself, through symbols.

I realized that my eyes, full of generosity, attentive to all the sacred works that are done for the glory of God, capture only what artists can present in their works: the relationships between figures, seals, characters or ceremonies, all wrapped in a kind of meaning that changes the perception of the relationship between truth and fiction. The shutters of the world to the soul, therefore, must fit exactly with the aesthetics of a space of invocation,

bright and generous, a space of excellence of the refined spirit and, above all, must match the visual of an image that embodies all human sensitivity limited to the status of a symbol.

Leadership: Can your creation give you an idea of how you can absorb a memory that you want kept close to your soul, as if you hadn't experienced it all, but been told about it by someone else?

It is said that if you break a blood-colored petal from a Damascus rose, in the first hour of the sunset on Bear Day, so on the first day of August, and if you soak it in cold spring water together with some fresh basil leaves, and put it on a baby's forehead, he will never suffer from unhappiness and meaninglessness in life. And if you dip a bud of the same rose in a glass of chamomile syrup, add two measures of apple cider vinegar with a pinch of salt, and immediately put it on a baby's chest, he will sleep comfortably even in time of rain, storm and tempest.

Do you see well what I'm showing you? Do you predict the true measure of my art, the true spell of a long-forgotten writing that captures two similar spiritual entities, but opposed by the form in which they were invested by nature? Maybe, maybe not.

What is certain is that an art will never be better highlighted, through a poetic, expressive or plastic language, determining us to look at reality with orienting lenses, unless the perspective effect captured in a single image is increased with the help of a figure of speech which, for rhetorical effect, refers directly to one thing, by mentioning another.

Umberto Eco said this in other words, more refined, in his famous novel: "The Name of the Rose":

"Everything conspires to make me believe that I was dreaming of something, but in an abnormal form, as, according to the poet, the one who dreams in a dream is close to awakening. I shouldn't remember anything. But I remember everything, as if I wasn't the one experienced all this, but it had been told to me by someone else."

Certainly, in terms of the language written with meaning and artistic message, with some universality, with an obscure religion and disappeared without a trace, there is still a piece of information that controls the operation of a cryptographic algorithm, *a una herramienta para abrir una cerradura*, a secret key characterized as "a mirror of the mind".

You will find this key only if you know how to read everything I have written here, with the eye of an initiated man, with the same brush with which the artist paints an image, creating an image.

Leadership is that piece of valuable information that builds the image of a single past existence by evoking a fascinating scenario created for the sake of emphasizing a mood, an expression of personality or an idea of great significance.

The Eyes That Widen Their Gaze Towards The Incarnations Of The Divine are the same eyes that look at the essence of art and aesthetics through a symbol that marks those visual memories and feelings of great appreciation, able to define the artist's mission to transpose a reality into a universe.

The Divine is the story of a fabulous creation that never ends. Two incarnations fully characterize it: the incarnation in an earthly body and the incarnation in a human body. Art

unites them both in a symbol. The rose is the most precious symbol of the Kabbalists.

Understand me well, do not oppose the experience of initiation into the mysteries of nature, and maybe one day you will learn to turn yourself into a rose.

Source: https://neculaifantanaru.com/en/eyes-widening-their-gaze-towards-the-incarnations-of-the-

Eyes With Artistic Vision Express Their Horizon Differently

On March 19, 2024

The true value of art lies beyond immediate perception, along the lines of an authenticity valid only through expressiveness.

At the running competition in Rome, regardless of the number of competitors, for me there was only one winner, the example of many: my sister, Oana Fântânaru. It's not that the other competitors ran better or weaker than Oana, it's not about the competition with himself either, but it's about that freedom from social constraints, which the artist feels when he manages to express himself appropriately his desire. I am referring to that subjective art of the artist who allows himself to be dominated by inspiration and creates, taking refuge in the exclusivity of his freedom of expression, not from the desire to attract attention, but from the ardor to explain the mysteries of his being.

I try to bring to light its less obvious, less visible, most secret, but permanent and even predominant side. Definitely, I realize that in her it never pays to give up definitively, because she does not give in to the negative force that tends to overwhelm the vulnerable. Most likely, her mission at this contest, difficult to understand for ordinary viewers, was not to notice and highlight that hidden part of a neglected work of art, but to recover what constitutes its undisclosed message: "everything that has an intrinsic value deserves to be valued".

Through such an operation of lesser-known disclosure, through such an almighty heritage that can be recovered in myself, a new perspective on art capable of becoming the legacy of a whole generation of artists could be offered. In myself, as in anyone else who took part in the race and watched the other competitors at the same time, there was a kind of release from the urban constraints, *una revitalizzazione della consapevolezza di sé* , as an invitation to life, a kind of resistance in the face of limitations, whatever they may be.

Leadership: Have you ever experienced a creative activity that spontaneously combines the concept of "soul pushing" with the process of receiving an image based on the subjects contained in it?

All other competitors immediately dissipated from the world's view. In fact, the world continued its normal course the next day, as if it had all been a fleeting memory.

However, my sister, in an elan that mixes humble presence and splendor, like painters who fix eternity on canvas, remains the center of my attention and the whole world that reads this article, along the lines of an *Elgnisezzo Aralimesiv Edreseancti* , the living presence of a universe reborn in the depths of the being.

The individual soul becomes one with the whole life of the universe when your whole being transcends physical and temporal boundaries.

Many will read this article. Even those who did not participate in the race, or who have not even heard of the running competition in Rome, will probably also be visually attached to my sister, will recognize themselves in her, because her image reflects the ambition and desire to succeed in everyone's soul. In fact, this is what artists do, they transpose the elans of their being, their fullness, into works that address the senses and emotions of the public.

Leadership: Can you recognize yourself in an image that transposes the impulses of your being in a perpetual existential game whose stake is "the snapshot of your own resonance with the transmitted message"?

Art is a form of expression that is effectively linked to a direct visual experience, so to a position verified only by practice. And I would start by clarifying my perspective on the concept of "commitment", feeling attracted by a particular theme: "resilience", the human ability to return to normal after an exhausting experience.

This theme became the challenging moment of my moods and moods, the motives of human research. I watched my sister at the end of the race catch her breath as she reflected the snapshot of her own resonance with the message I wanted to convey: "What you feel is what other people's eyes cannot see."

On the spiritual level, something of her seemed to radiate in terms of art: *"All I set out to do in this contest was to reveal my essence, to paint a story, just like art and visual arts enhance a subject , using shadows and lights."*

And I would add, in a visual and alternative way, the idea that a world that the eye encompasses with the soul, with faith, becomes the background for a personal inner journey. To make art, first write with your soul, then reread with the soul of others!

Leadership: Can you commit to a purpose that you fulfill honorably, in total harmony with your artistic side that resides in an activity supported by determination and consistency?

It's hard to turn an ordinary runner into a retrospective of a stunning artistic epic. I say this because ordinary people are prisoners of time and matter, while artists, with the brush, chisel or feather, free their soul and send it into eternity. So, to be able to believe in ourselves, to be able to believe in our artistic quality, we must commit ourselves to a purpose that we can honorably fulfill, one that makes every day a work of art.

My sister developed from the very beginning, from her first appearance in sports life, from her first contact with the stadium, that passionate drive, a thirst for adventure, excited about what she would see and discover on the route. A confident love of life, an inclination to rely on it, to immerse oneself in it, in full agreement with its artistic side. Even now, in the present, nothing can corrupt her, repel such a youthful, adventurous drive, nothing can curb it. Her impulse to explore is all the more tempting as it starts from cultivating a connection with the spirit of the Renaissance, especially by living the present moment and creating works "evoking the present".

What other reason for pride for a sportsman could be more rewarding than to be a faithful companion of the idea of "art for art's sake", by contributing to the "consecration" or to the "launch" by safeguarding his youth? Unfortunately, the athletes I saw running with all their might, from first to last, denied art any chance to capture their effort. Obviously, there is a difference between athletes and artists.

Yes. Many athletes are internally guided by the idea that: *"Finding a purpose is not enough , an active dedication is required to fulfill it."*

Instead, artists, united with nature, sometimes borrow the realities and features of the landscape, expressing their well-defined affinity towards their creation: *"The value I attribute to my activity is constituted by the decisive weight given to the effort round of worlds."*

Art is only believable through the timeless message the artist conveys and the vivid impact it has on the viewer.

Eyes With Artistic Vision Express Their Horizon Differently when you have to connect with yourself throughout a race whose stake goes beyond mere victory. It is a kind of transcendence. Art helps you overcome the physical and mental limits of competition. Through it, you can connect with a deeper reality, with universal emotions and with a broader perspective on life.

And I think that's the big difference between my sister and the other runners: she served as a transition from the steadiness of the present to the revelation of an unsuspected radiance beyond the limits of her physicality, feeling a deep connection with the divine. The others ran, and that was it. However, my sister did what everyone else combined did not: she turned a simple running race into a spiritual journey, full of artistic possibilities, where every step was a fulfillment of the self and a closer to divine.

In fact and rightfully so, at the great running competition in Rome, 2024, my sister, Oana Fântânaru was the victorious surprise. I say this because she always had the essence of a leader in her:

A leader is characterized by the artist's desire to shape representations of the world he has inside.

Source: https://neculaifantanaru.com/en/eyes-with-artistic-vision-express-their-horizon-differently.h

The Fair Price Of The Apprenticeship Contract

On April 19, 2009

Cultivate and give people a sense of unity and solidarity by emphasizing their full potential of which they are capable.

In „*Le docteur mystérieux*" the French writer Alexandre Dumas, bring back in the foreground the lawyer Georges Jacques Danton, one of the leading figures of the French Revolution.

France was going through a difficult period, the Prussians threatened to invade the country. A basic man should be sent as soon as possible at Verdum to organize the best defense. And the best man for this mission could only be Dr. Jacques Merey. After giving the appropriate powers to Jacques, Danton said firmly:

- You will answer for all when you will return, Jacques. Think you're on a mission for the government and that no obstacle should stand in the way of a man who has the sword at the hip, two pistols at the waist and at ten thousand francs in his pocket...You will make a holy thing, poetic, glorious... Adieu, good luck !

Leadership: Are you willing to deny the influence of external factors on your act of will, factors that often alter your dominance of emotions when you remain the last witness of the times?

You will be able to better position in relation to people only if you manage to motivate them to focus on what matters most to them in a way that nobody has done so far. For this, you have to find the strongest arguments to support (with great aplomb) your beliefs and your points of view, but that would express those feelings that would correspond to their values and horizons, those feelings which by their nature to awaken people's interest in order to fulfill their obligations.

Georges Jacques Danton, whose leader talent cannot be disputed, has invested with authority to Dr Jacques Merey, convincing him to accept that it is his duty as a citizen of honor of the country to engage wholeheartedly in the hot issues of national interest, to accept that it is his moral duty to be a hero, to answer the appeal to serve his country, thus making him responsible for how it will take place the events that depended on him.

Danton has managed to cultivate and to send Jacques the spirit of unity and solidarity, instilling confidence and courage in his potential. He received with gratitude Danton's exhortation to get involved in solving the country's problems, and forming a positive image on the important role he has been granted. Therefore, Dr. Jacques Merey did not deny the influence of external factors on his act of will, factors that could alter his dominance of emotions, knowing that if he survived the trials, he would remain the last witness of the turbulent times his country was going through.

In leadership, it is more important to be designated for a hectic and unpredictable life than to lead a quiet and carefree personal life.

Why do I say that it was possible for Jacques Merey to remain the last witness to those troubled times? Because his glorious existence in the service of the state depended on his merits. He was obliged to rule over it, to feel guilty about something that might bring insult to the state.

Just as the light of a light bulb results from the condensation of current around a core, so too the greatness of your character results from most of your deeds united around a common factor: changing faith. You must have the ability to recognize yourself chosen to achieve a lofty ideal, and at the same time you must experience the amazement of staying alive in times of hardship.

Be prepared to face the meaning of your life in a dynamic of events paralyzed by uncertainty, during which the chance to assert yourself depends on the joint efforts of the parties involved, but more on knowing the context of the interaction between "dominance of emotions" and the ability to adapt to new emotional states in troubling situations.

Do you feel that you have to deal with stressful situations, but you can't overcome your fear of experiencing the feelings that the process of helping out which you continue in the name of an ideal can generate?

Just as the difference between successful business and those less productive, it is not only in the adopted strategies, but rather in the ability to implement those strategies - so the difference between winning or losing people's confidence is not only in how well you are seen by them, but rather in your ability to communicate your intentions to them without hurting their pride, ego, feelings they have for you, without pushing them for certain actions or activities that do not match their values, their ideals and beliefs.

Leadership is the act of manifesting an initiative full of determination (but also full of the weight of emotions) that gives importance to the formation of strong character at the intensity stemming from the thrill of amazement to stay alive in the midst of destructive and divisive events.

The Fair Price Of The Apprenticeship Contract means the confidence that you have to pay to people for the services they offer. Each time you assign someone a role, every time you delegate someone in a function, you are obliged to pay first, that "tax" of confidence that would raise his morale, to motivate him more, and to make him more aware of his mission.

Leadership is a "contract" which you conclude with some people, directly or indirectly, a contract where both sides - you and them - agreed to contribute to the success of some actions. However, you must be willing to give something in advance, so that they would share your beliefs and vision. You should provide them with the certainty that they are able to achieve their objectives. How? Cultivating and sending them the spirit of unity and solidarity, by emphasizing their full potential of which they are capable.

Make sure that you could reasonably satisfy people's expectations on their performances. Do not tell them what they want to hear, but what really helps them develop confidence in their own potential, to regulate better the ability to carry out the mission entrusted to them, with great responsibility and highly professional. What really motivates an individual it is the trust with that it was invested in a decision function. Moreover, the authority that is confirmed to you, as a leader, it is his consent to take over the tasks that were assigned to him, and his desire to accomplish them.

Just as those who work in advertising seek a unique brand of a product to make it easier to distinguish from the many similar products - so you too, as a leader, you must seek that unique feature of every individual, to know how to emphasize it in order to determine each of them to be more confident in their own potential.

Conclusion:

Your success depends on how you position in relation to people. People differ from each other through that plus of optimism and confidence that their leader instill to them, therewith investing in one or more responsibilities. Before instructing an individual with an important mission, you must invest him with a confidence based on a deep knowledge of him and his skills, so that you would be sure that he would cope with the mission.

Everything has a price. Also, in leadership is a price that can express the value of one or more people, value that increases in conditions in which you invest in him or in his toil and confidence by emphasizing their full potential of which they are capable. The price of this "apprenticeship contract" is fair when the report between investments and benefits is balanced, benefits consisting in involvement, in undertaking and successfully fulfilling the conferred.

Source: https://neculaifantanaru.com/en/fair-price-of-the-contract-of-apprenticeship.html

Feedbak

On May 10, 2008

Source: https://neculaifantanaru.com/en/feedback.html

Thank You !

On May 10, 2008

We have received your feedback.

Thank you very much.

Source: https://neculaifantanaru.com/en/feedback_thankyou.html

Fighting Mephistopheles (II)

On May 25, 2013

Dare to shine, without burning out completely.

I am Mr. Hobbs. Nothing impedes me from talking about what truly consumes me, an image that tortures me terribly, the existential aspect, which replaces in me the only fuse lighting the flame of joy and hope: the thought that I'm leaving as a slave of my passions. For, yes, I am ruled by a strong passion related to my past, same as the suffering of an artist is reflected in the mood of his painting, full of those melancholic nuances from which irony or the justice of fate draw their sap.

Suffering is a drama of consciousness that antagonizes individual integrity with worldly ambition. I became the prisoner of my own intrigue, in a game that once again puts my nerves to the test, which consumes any sliver of hope linked to a perspective of the joy of life. I feel forced, tried by a particularly intense pleasure, to grant myself the privilege of rising once more to the heights of danger and suspense, more than anything, as a machiavellic manifestation of vanity. Which I find impossible to escape.

The fight with the thoughts that separate me from any other external concerns has started. And as surreal as this estrangement from my old identity, from the serenity I have always kept tightly around me may seem, it is still the carrier of an essence whose gradual revelation makes the object of my future initiatives. Mediating any inner conflicts or arguments.

Leadership: Is the world that transforms you into a new person doubled by an aesthetic of the image that transforms the sadness behind your manifestations into a deep and solitary existence?

I cannot describe the war I'm waging against the army of thoughts that insistently and confusingly assault me. To a certain extent, I set aside what I have always treated kindly and with respect. Up to this moment. When the series of these seemingly endless bombardments has brought my conscience in a state of inoperability. My existence no longer varies according to the nature of the gained ideas of freedom, love and happiness, in the spirit of high moral ideals, but only by the nature of exceeding the limits of fairness in the name of an authority that does not allow contradictions.

I am endowed with the only useful knowledge of a leap above danger, in the vast pages of the consequences of an extraordinary experience, suspended at the height of atypical moral exigencies, which make me fit to become the protagonist of a work written by Stephen King. The protagonist of a life-story that many cannot even begin to imagine, but one I do not wish upon even my greatest enemy.

There's something ascetic in my being, a voluntary isolation, giving up the world, some sort of zealotry that completely distorts me from reason, relentlessly fueling my commitment to something above myself. A formidable will of not taking into consideration neither God, nor kindness. Because my sensing fibers still shelter feelings of the past, that still have the bitter taste of social injustice and inequity.

In fact, my personality shines through one force: the hope of unleashing my vengeance on those who are guilty of my wife's death. But what burns me entirely under the impulse of a bitter sense of gratitude, combined with the images of an overwhelming experience, is that I

promised my wife for a long time that I will forget everything, that I will leave behind bitterness and resentment. That I cannot do.

Leadership: Are you the "victim" or the "beneficiary" of a past injustice that shadows your identity, in terms of the predisposition to engage in a dialogue with the shame of denying yourself?

The tendency of being doubtful, maintained by the feeling of living "blindly" or in oblivion and targeting long-term consequences, doesn't give you any consolation, any support, but only a suffocating and tiring hope if you want to get away from the world.

Which does nothing else, but to enhance the shame resented in the relation: *You-Ego-Truth-Reality,* inducing a secondary command impulse in your resting period and regaining the power to getting ahead in life.

Thus, you end up in the position of either a "victim" or a "beneficiary" of a past injustice that shadows your identity. Instead of trustingly going forward towards fulfillment, you separate from your true being, you become the prisoner of your own intrigues, in a game that tests your patience. By putting aside what you have always treated with kindness and respect, you bring your conscience in a state of inoperability – because your moral beauty has been touched by the lightning of selfishness, revenge, hate or self-rejection.

Leadership is a matter of taking the underground condition of your being that influences the stability of an advantageous situation for the evolution of the course of certain development benchmarks.

In leadership, the people that stomp on the brake pedal instead of the gas stand out more. What frees man from the slavery of passions, restoring his state of equilibrium and serenity, begins with the denial of a NULL type value.

This value representing the sum of all passed experiences through time through the filter of consciousness and sensibility, the sum of all things that could have been avoided, can be converted into a valid value if man manages to distinguish between what animates him through the externalization of experiences. and what is lost in the intensity of experiences.

Indeed, the world beyond leadership has many options and colors, new chapters of life that you need to go over with your eyes, soul, thoughts, with your angels and demons. Means to find and lose yourself at the same time, because in the end, you know yourself best. Just as music serves the soul, so does alternating between cold and warm of emotional condition, it serve man development, strengthening him or bringing him down, through its countless interventions and limits it imprints alone in his conscience.

To engage in a dialogue with the shame of denying yourself is to appeal to a higher decision-making authority invested with the power to change the things your inner universe cannot accept as defining in the course of events which you manage.

Fighting Mephistopheles highlights that existential aspect which gives a sensation of discomfort that eats man from within, bringing him in the impossibility to fight his own negative conditioning. Because, barely at this point, an ample view over the dimension of his real identity can be temporarily opened.

*** Note:** *Flawless (2007)*

Fighting Mephistopheles (I)

On May 25, 2013

Find the essence which makes the object of your future initiatives, without excessively fueling the operational state with something above yourself.

It was first time when I hesitated to find the opportunity that fate, humble and torturing, or maybe even God, through His countless acceptations, interventions and delimitations, brought it my way. I could have immediately crept in the diamond room. I didn't dare. But I strongly refuse to believe that the strong slap I received over my cheek, enhancing the shame resented in relation to the cowardice I exhibited, will bring me pain and tears.

On the contrary, in that stormy moment I have felt that I am the beneficiary of an occult science, of an independent and exclusive profession, but that in order to reach fulfillment, it needs a detailed and thorough study. I had to know myself well enough, before making the step to hell.

The psychological perspective on the interpretation of human behaviors has a finality in choosing an action plan that surprises me in a situation where I feel hurt for the sufferings and injustices of the past. The subtle pressure exerted on my enemies, which helped me find something intriguingly staged, a big blow, remade my life in its vast and integral reality.

Leadership: Are you able to assume the destiny of a being that only manifests itself in the soul's heart in the form of images of a past that continues to haunt the present of a world that does not belong to it, but which it rules at the level of a supreme judgment?

The past has transformed me into a vengeful man in order to divert important bank funds. Yes, they, the bankers killed my wife and they'll pay for it. To know myself and accept what I have become, a protagonist of the movement of those who struggle for the achievement of justice as a social virtue, perceiving the meaning of my life in every phenomenon of assumed risk, was only a key feature of the flexible approach of the concept of force and reaction. Which instituted presumptions of guilt and causality between act and damage.

But in this case, it is fitting for me to let myself be overcome by madness, to attribute this initiative and its success exclusively to Mephistopheles. For only he alone turns temptation into a race, he alone makes it possible through the illegal deed for the pain I have endured for so long to happen. Its diamonds were but a mere tool of revenge, an essential aspect for a correct solution to the cause I was serving. And I was but a mere martyr of this cause !

Me, Hobbs, I wasn't ready to accept the truth of this charade and its consequences. The individual humanity would have intensely palpitated in the character I could have become, by breaking a moral obligation, through my lack of gratitude towards the source that always directed me in life: the good. But still, I risked ! *****

Leadership: How do you manifest yourself in the need of the Ego to stay stable in the context of the pressures you endure, positioning yourself in the mind of an artist who only takes into account the intrinsic condition of art, namely, experiencing and understanding suffering by managing "surprising events"?

Do you feel as if you're followed by an image that haunts you? Do you bow in front of the negative aspects that replace the good side in you? Do you live in fear, thinking that you

have fallen prey to the slavery of your passions? Have you become the prisoner of your own intrigues, in a game that tests your patience?

The man can free himself from the governance of an irrational thinking, he can willfully oppose to his negative conditioning that makes him feel small and uncertain, only if his true nature has deep roots in himself. That means, by destroying on his own the difference between good and evil, knowing the generosity, which comes from recycling all emotions that make him unhappy.

It cannot be manifested as a social merit in the need of the Ego to remain stable in the context of the pressures it endures in the light of the experiences of the past. But it can manifest itself as a shaping factor of the present by finding elements to compensate for the contradictions generated by the imperfections of the environment in which it lives. Or it can manifest itself through the power of accepting the limits and the condition of being fragile.

If the beauty of paradise would result in the comparison with hell and purgatory, then we could say that the reconciliation of man with himself in the various planes of existence is a combination between the state of the psyche that lost the battle with the "monsters" of reality and the last "deed" required by the exigencies of a high moral court to be accessible in the field of evolution that marks a new operating model. Such a model would be The Count of Monte Cristo, whose impetus for achieving justice was revenge.

The power that honors leadership is the consequence of that evolution through which man goes through the harsh teachings of life on the background of images (which do not resemble each other) about a result of the truth he detests, but which says everything about himself.

The main attribute of a mature Ego, responsible and steadfast, is that it remains stable in the context of pressures it supports. Thus, man defines himself as a specific approach that allows the methodical structuring of a future reality, as a harmful and unwanted response determined by an unjust cause, as a cognitive-behavioral backdrop structured by values, beliefs and ideas that converge towards an unexpected finale. But to strengthen your Ego you must have the courage to risk such a pawn that can be converted into a queen in the end...

In order to know leadership in its true value, the man should confront himself, simplifying his "being" pattern, taking his functionality to a higher level of refinement, while approaching different challenger that life puts in his path. Solving that profoundly meaningful existential dilemma and evaluating the results involves certain responsibilities. But it can also mean a trampoline in choosing the objectives in difficult conditions of "jamming and interferences".

Instead of serving the selfishness of always conquering a small part of the great territory of uncertainty, you should continue to accept what you have always supported – good, the good part of you, so that you can break the chains of passions, of the darkness that haunts you in your mind.

To live and understand suffering by managing "surprising events" means not to express any remorse to an action that you think of as an effect of revenge, which prevents you from being fragile and sensitive to all the beautiful things of a world... barren.

Fighting Mephistopheles brings forward the fear felt before your own Ego, when certain aspects of life, in their full complexity, light up your moral authority.

Instead of breaking your moral obligations towards the way in which you tend to manifest

yourself in limit situations, instead of taking the step towards hell, instead of attributing your inability to change (in feelings, thoughts or actions) to that entity that can be associated with evil, try to dedicate yourself to a detailed and thorough study of your own being.

Find the essence, which makes the object of your future initiatives, without excessively fueling the operational state with something above yourself.

*** Note:** Flawless (2007)

Fill Your Eyes With The Science Of Vision In "Perpetuum Mobile"

On November 04, 2021

All the secrets of the "Great Science" are right in front of you, yet you will look elsewhere. Is it not so?

I look at the sea in relation to the infinity of the impulse of knowledge, rather than to the infinite fullness of life that the most important artist transposes as such into a powerful symbol. I recognize it as my close friend, with the steadfast gentleness of a privileged confessor, a huge amplification of my depth, without which no work could find its fullness.

And yet, I will still not be able to understand its secrets, *in forms and signs,*a kind of next level in symbolic representations with an important subjective load in terms of the rational manifestations of nature. The sea still initiates me into its mysteries, into the mysteries of the unknown...

Maybe at this point I have to look for myself, in relation to a boundless construction of nature, which is silent when it is sunny, but speaks loudly during a storm. A construction transiently called *Isastrampikos*, a spiritual reality that fits in many ways with the image of Creation, from which the artist invites a strict perpetual conformity, as one might think, but a conformism of nonconformism, where vision and information join hands to draw the architecture of a storm in a series of seascapes.

Just like art, the sea knows no end even when a particular determination is highlighted, such as the regret of not knowing the affective aspects of a moment that has reached the depth of the social texture, or the affective aspects of a place that speaks to you in any corner you look. And if I looked again and again out at the horizon, trying to measure the living breadth of life, the sea would remain my faithful witness to the gaze that a painter throws at me when he wants to superimpose reality in perfect harmony with fiction.

Leadership: Can your creation be compared to a reflection exercise focused on a comprehensive picture, where the worldview has the extended meaning of "the intensity of the emotion of one's own masterpiece"?

Yes. The sea is a penetration into the depths of enormous proportions, not a penetration into the labyrinth of life, between oblivion and rediscovery, but rather an extraction of Everything from the "accidental" to bring it beyond time, into the perishable layers of symbolism. Constant patterns, universal schemes and even a kind of incomprehensible mechanisms of perception of the world mix with the astonishment of my gaze that remained so after the moments of infinite greatness for me.

Something tells me that everything repeats itself in parallel times, and the gaze of the sea seems as if it is also looking for a reality that will teach it to live through the vision of the visual artist who immortalizes his most mysterious impressions in front of daily existence. Looking at the sea through the eyes of an artist, *una riformulazione di alcuni risultati già fatti*, you will not find in it the permanent obsession to keep life's plans in balance, but you will find that intensity of nature's masterpiece that the inquisitive spirit needs to unlock its infinitely creative potential.

The artistic is not so much about the turmoil of life, but about the sensitivity behind the spiritual heights you aspire to. And yes, that's why you need an escape to the sea. In order to understand that no one can control your feeling, no one can stir up your deep intimacy, with

one condition: you must feel tempted to correct the foundations of the harmony that delights you. The harmony between the infinite universe and the world you created...

Leadership: Can your vision highlight the continuity of a creation linked to an image of eternity, taking into account the hypothesis of the radical rupture presupposed by the transition from presence to memory?

Look carefully, what's that in the distance? For more than the blue splendor of the sea, the eye can only be pleased by the creation of the artist who knows how to look, with a certain astonishment, at an unlimited, undisguised, unconditional surface, to render the image of a new story about the existence of a transcendent reality in eternity. An eternity in a single moment, this is what improves my vision when I look at a blue immensity from the edge of the sea, in a single memory: the vivid memory of the waves of the sea that kiss my ankles, year after year.

Everything works without the painter's will, nature being the best inventor of new chains of sounds, colors and symbols. Basically, all I did was look into the distance, which would have aroused no interest, no emotion, no passion, no concern, and I delighted my eyes with the beautiful landscapes that the artist knows how to capture throughout their splendor, and to which it gives a grand atmosphere. This is where art comes in...

In support of my observations, come the words expressed by the writer Artur Silveștri, in his well-known creation, "Perpetuum Mobile":

"I understood that actually, in the end, a certain aggregation had come to be. The improvised pieces, therefore, had something that unified them and made them sit together with a possible coherence. First of all, they show a certain perception of time, seen as the main element that defines the living. It all begins and is arranged according to the time in which they arose through the misunderstanding, or at a certain time in the infinite possible worlds. But are these more than a hypothesis? And if we could understand their purpose, then could the very enigma around us be solved?"

Leadership is the presence of your totality that emanates from that search for vision that only appears when you understand that what surrounds you is the manifestation of a close distance.

Fill Your Eyes With The Science Of Vision In "Perpetuum Mobile" whenever you try to build a new image of the horizon, considering that all you see is just the sum of special details, just some improvised pieces that someone or something has unified and made them sit together with possible coherence.

Knowing how to look at what is not easily seen up close is the secret of the "Great Science". However, no one knows where to look... And the so-called enlightened minds seldom show a twinkle of genius, but they become more and more confused.

Source: https://neculaifantanaru.com/en/fill-your-eyes-with-the-science-of-vision-in-perpetuum-mo

Final Verdict Of The Jury

On July 03, 2011

Exploit to the utmost your leadership qualities, by linking to people through an invisible binder which would provide and maintain a continuous cohesion between you and them.

Yesterday I read an interesting article about a businessman who lent one million euros on behalf of his employees. More than one hundred employees accepted the "business" because their boss has promised to pay them rates. Even so, it was a great surprise when, the other day, people found themselves forced by the bailiff at the door because their boss has not paid the bank from 2009.

A number of former employees of the businessman complained to the police. It seems that he has paid those loans with monthly installments, until 2009, when due to the crisis, his company went into default.

Will the assumption of responsibility be felt as an increase in your own power to do things right or as an escape from the constraint of recognizing your limits of consciousness?

The famous writer Alexandre Dumas had a saying which I consider true: *"Do not disturb people happy in their happiness."* There is no doubt that the businessman could not predict events, he was not careful nor to estimate accurately the forces and responsibilities in economic crisis.

In vain you have a vision that is embraced by many people (because it considers their interests), if you disappoint by the superficiality of its treatment, by not taking into account the actions to prevent negative effects that may occur. In vain you have a good idea if it is not brought to an end and, moreover, if it affects everyone who has supported it. Finally, in case of failure, the guilt will be only yours because it was your initiative.

To lead is to reveal yourself as a knowledge of an experience of reflection on the results obtained under conditions of an exponential increase in your strength of character.

I do not know how far you want to be useful to people, but in any event, please make sure you have all the levers through which to risk less. It is essential for you as a leader to respect always the founding and healthy principles underlying your own personality, especially when are at stake your future and possessions of people who have supported and followed you.

If you want to be always greeted with respect and kindness you must have the necessary resources that would inspire people till the last a strong sense of solidarity and trust. You must penetrate in that closet of their soul and to link with them through an invisible spiritual bond which would give and maintain a continue cohesion among you. For this they must look in you not only an evidence of a decision to act in their favor, but your seriousness, compliance with a given word and promises acquittance.

Leadership: Wherever you go, your steps leaves traces?

Try to achieve a harmonious and a coherent balance between you and them and, in response

to their call, not trying at all to disguise your intentions. As blood is the most precious material of life, so integrity is the most precious "material" of your leadership. Everything you do should be considered a good deed, as an acceptance on their part that allows you to formulate your vision and to accomplish it.

It is not difficult to figure out the human nature: wherever he steps, his steps leave traces. Be sure that any action that you carry on or any obligation that you assume it leaves a lasting echo behind you. You'll need some time to restore on a solid foundation the tarnished image.

Just as a painter shows a sustained concern for painting the selected model - so you must prove a sustained concern for exploring values and feelings of people who have accepted you at their leadership.

The character makes you human. It has as a basic element the reason that makes you wonder who you are when you are rediscovered by the falsity of the image that has become the truth that surrounds you daily.

The final verdict of the jury designates the turning point where people have decided, after evaluating your actions and deeds, to stigmatize you or do not stigmatize for a long time. It is the moment when you are judged by how you have contributed to their good, by the way you have honored your promises and obligations. They are jurors who, aware of your actions and their consequences, will decide and give the final verdict: guilty or guiltless.

People say that: *"God forbids you to be judged by people around you"*. For them, on their final verdict it depends your future as a leader, especially when you've cheated their trust and hopes of their present and future existence. At this point of the final verdict, wherewith you are "declared" guilty, are breaking any links between you - the leader - and them, and the spiritual bond, which kept an invisible cohesion among you, will disappear forever.

Source: https://neculaifantanaru.com/en/final-verdict-of-the-jury.html

First Prize For Excellence

On March 17, 2009

Continue to develop your leadership potential by establishing an accelerated rhythm of evolution of approaches of those who support you.

Jerome Eugene Morrow has not been expecting anything from him. No one could discern his true feelings, his true virtues, and his true intentions. His only friend, Vincent Freeman, "borrowed" him the dream, and only this brought him the joy of living. However, he knew that he would never see Vincent.

Jerome, in his wheelchair, which became a burden to him, has approached to Vincent. He walked with him along that slippery road and full of danger, the road that could be and his one. They sat side by side, happy to have managed both. Driven by an inner urge, Jerome told Vincent that he goes on a journey, and that he prepared all the necessary for his return - a welcome service and decisive for the future, as a reward for his merits.

If you watched the movie „*Gattaca (1997)*" perhaps you remember the end. Vincent has managed to fly in space, although no one had ever given a chance because of his disability. Even so, Jerome was happier because he fulfilled his dream of knowing Vincent a "winner" He supported Vincent, establishing an accelerated rhythm of evolution of his approaches to enter the Gattaca, to become a navigator, and to fly in space.

Leadership: Can you integrate into the manifestation space of your different selves, so that the obtained effect is joined to the initiative of a personality with two distinct images?

What does it mean to have two different selves? It means feeling with someone else's heart and thinking with someone else's thoughts, without moving away from your own principles, your own nature, your own soul, your own instincts. Just like the sun in the sky. I mean, it's great to be able to enjoy so much sun, the warmth of each day. In fact, you can never get tired of the sun as long as it spreads heat. You become addicted to it if you enjoy beach holidays, for example.

But just as the sun cannot hide like the moon, it cannot stop the ocean tides, just as you cannot be more than you are ready to be (unless you borrow a part of someone else's personality). In this we are dealing with two distinct images that fit your orientation: an image that is more or less based on reality and an image that is called an "idol". But no matter what the image, you will never be able to get more than what you see with the eyes of faith !

You cannot pave your way by yourself in order to achieve goals, if others are removing you from their soul. It is like cutting out a flat hand, it is like saying to your heart "Do not fight, and stop ! " If you want your leadership to revive, you must be possessed by a desire to be grateful to those who helped you, but you also have to get that firm determination inside you to go on the same path with those who seek the same thing as you.

This means in simple terms "to leave a door open for greatness" that is to force yourself to go on the same line with them, to pass in the camp of their beliefs (but not to move away from yours) to show the same affection to them, and to direct their steps only to good things. Leave an open door for greatness !

Leadership: Can you find a similarity between the reality that your attitude shapes and the story that your Alter-Ego imagined, in terms of the effects of a possible finding of a deviation from the truth that you have to accept?

Just like at a digital camera the autofocus system can point by precision and speed, but may lose ground for lack of performance under low light or tracking moving subjects - so the trust that you manifest for those around you, may point in your effort to act on behalf of others, and to communicate as more convincing with them, but may lose ground to the lack of efficiency in the adoption of joint decisions or by the low level to promote your own beliefs.

John Maxwell said at one point in one of his books: *"Without having reliable people around you to help you wear the burden, you will get exhausted and will extinguish yourself."* He was quite right because people have a common orientation, with a sense of honesty in the relations established between them by accepting the responsibility for ensuring the smooth running of teamwork, and, moreover, accepts the responsibility of always acting with integrity, competence, dignity and in an ethical manner.

Such people are invaluable. They are less vulnerable to risk factors that can lead to conflict and division of the team. Whether, if by your side is one or more of such people, you should know that he/they are forming your whole, all that are you from the depth to the surface.

The truth that you have to accept as a leader is that no matter what image your personality takes on to create a new story, sooner or later you have to reveal your true self so that you can delimit yourself from what is false in your life.

First Prize for Excellence it is given only to those leaders who achieve outstanding performance through promotion of other people around them. Leadership is more efficient and sustainable, the more you manage to connect yourself to the "frequency" of others, to energize them by setting a high rhythm of development of their own approaches.

A leader cannot be efficient if the team does not perform. The team's performance determines the leader's performance, and this is the performance of leadership.

The first prize for excellence is achieved only by leaders who were able to co-opt people on the team in order to obtain good results for the interests of both parties, which means a lot of work with people, understanding, mutual support, but also increasing demands and alignment to specific standards, but also a fast rhythm to surpass others.

An open door for greatness it is actually the conferred recognition of "appraisers" for the activity and performance of the leader and his team, but always mean that can always be better or that there is room for further well. During the activity of a leader and his team there may be times when the door seems locked. Even so, as they say that God closes a door, but always leave a window open, just so the leader needs to find optimal solutions to reopen the door or path to performance.

Continue to develop your leadership potential by establishing an accelerated rhythm of evolution of approaches of those who support you.

Source: https://neculaifantanaru.com/en/first-prize-for-excellence.html

For A Single Diamond I Have Conquered A World

On January 28, 2013

Choose the path of certainty, in search of the constant for being what you really are, continuously reporting your leadership to the highest values.

Temudjin had the most precious gift, life. And had chosen to live it with his one, Börte. But, without knowing what will reserve his destiny, he directed his steps towards an unpredictable and frailer path. A perpetual wandering, sometimes touching dramatic moments, a twisting line in the extended and diversified gray of the risk, of insecurity and uncertainty.

The foam of events solidifies. Exactly when the world was dearer to him, someone kidnaps Börte from him. And from that moment everything shuddered in him, and along with him, the whole earth, all poles tightened, the sky darkened, the wind intensified until it reached the storm. Fiercely, he starts searching her.

Despite all efforts to retrieve her, he is rejected, hurt, wounded, and hunted by all. Even so, just as a mountain that cannot be moved, he continues searching; the fire of love heals him every time, cauterizing his deepest wounds. A beneficial cloud covers everything that is *malade et faible*, the power of a single thought keeps him alive: he wants Börte.

Leadership: Is your response to events that catch you in their whirlwinds envisages the ability to recognize and appreciate the diversity of the surrounding world in terms of the regret of not being in power?

During this fierce exile, maintained by the hope of her retrieval. Temudjin observes, penetrates with the eye and spirit the world's realities, and scents like a predator all the doubtful and unknown ins and outs, which are becoming more and more dangerous. He does not miss anything of the society's multiple aspects. But at the same time, the regret of not being in power, and of having no army to support him, scolds his certainty in everyday life, tortures his soul, shows him the futility of regrets.

The impetus for love is a sharp-edged sword. He aims with his huge will over the whole, and puts his entire artillery at stake: energy, creativity, skill, wisdom, insight, tenacity - all exacerbated by the assimilation of another scale of values, like in a performing laboratory, which works without interruption, intended for the consolidation and crystallization of his own personality.

Many times, he distils his beliefs, alike a true alchemist, until the resulting substance becomes more stable, more pure, more homogeneous, more positively charged, more active in extreme temperatures. Constantly, new drops of refined and sublime energy, revitalizes his forces.

Leadership: Are you about to minimize the essence of the consciousness of being unique by giving up the addiction to a reality that hurts your power and the determination to rise to far too exaggerated expectations?

By allying with Jamukha, his brother by blood, Temudjin starts a right-down war, a real rescue crusade, and takes possession on provinces, one after another. Because of his faith in a mighty God, a power that manifests itself in his own conception of himself, he begins to recognizes his consciousness of being unique, instead of escaping into an area of impotence

and lack of vision.

Jamukha often tries to change his beliefs:"*Why do you want so much Borte, why are you so obstinate to find her? I have a thousand of beautiful women. I can give you how many you wish.*"

However, an oak with strong roots cannot ever be transformed into a dandelion that shakes its fluff at the most gentle breath of wind. Wherever life reveals thousands of varieties, Temudjin knows only one constant. His will is more and more condensed only around her. For he does not want any diamond, but wants the most valuable one, the most expensive, the one of 1000 karats, the sum of all other gems, the rarest jewel.

His world is poorer than the reality, but more intense, more meaningful only at the thought that he would find Borte. Everywhere, even further is carried out his universal will, as well as of his priceless diamond. Two poles attract each other from a distance by powerful magnetic forces of nature. For, in her turn, Börte was waiting for him, she wants only him. Only a diamond can polish another diamond, equally strong and chiseled in virtues.

Leadership: What defines you for a description of reality in space and time when you are compelled to focus on how you perceive and interpret the outcome of a fabulous victory?

In the end, Temudjin finds Borte. However, the rules of life are getting harsher, on a different plan, they manifest themselves this time. For his brother, Jamukha, separates him, and starts the war - exactly against him.

Once again, Temudjin is facing the impossible, and again he is harassed, injured, enslaved, and locked in the darkest prison. Nevertheless, he fools death once again; the diamond has supernatural powers that dissipate any fears, pains and shortcomings.

It takes place the final battle for supremacy. Who will be at the helm of the world? Two titans confront each other. Two gods are getting angry once with the storm, two armies fiercely clutch each other, two competing forces, redoubtable, manifesting themselves simultaneously, opposing, and trying to annul each other.

An entire world can be conquered with the sword, but only by a strong inner motivation.

The battle is won. And only one remains standing. Only a single human type, obstinately keeps his head up, and the sword raised above a demon, fatally fallen to the ground. The winner ! The one, who has always kept a diamond deeply-rooted in his soul, the one, whose soul values, built from the toughest material, remained well-stuck in the crust of time.

After the surface of conquered territories, Temudjin, known as Genghis Khan, this almost indestructible warrior, was the greatest conqueror of all time, even greater than Alexander of Macedon. What defines such a leader in the case of a description of reality in space and time is his way of not looking in a different direction than the one in which he strongly believes he will win.

Leadership: How do contribute the result of your searches in the formation of your character, through the exercise of confronting an excess of power?

Are you an oak with strong roots or a dandelion that shakes its fluff at the most gentle

breath of wind? Do you always wear alive in you an ideal? Where is the diamond that can favor you to exceed your limits? Do you insist on its search?

The expert in terms of leadership, John Maxwell, was right when he stated: *"Leadership means an open mind and heart. If this thought increases your pulse and makes your heart beat faster, then you will have a greater impact on the lives of others."*

Leadership is not just a combination of special features held by certain individuals, but an existential-defining rational act of commitment, marked the responsibility of each one, for the concrete forms of configuring the future through the medium of his own "searches".

The result of your searches, necessary to explain your cause and meant, will lay the foundations of your character. Aim with your huge willingness over the whole around you. Pick from the difficult path that you go through all the fruits that can facilitate your development and accomplishment.

Excessive power is a retrieval of one's own attitude toward assuming a new identity that no longer allows emotions to dominate your life.

Like a clock that beats at fix hours, leadership is built starting from two times: past and present. The undefined past from the mind of the individual, and the concrete present, sometimes fractured, of the Convention: *Ego-Values-Virtues*, around which he must gravitate. However, not a fictional, twisted and myopic present. And is being finalized into a certain future – through a linear thinking, or rather, into an uncertain future – through "vortex" type of thinking, very troubled.

Therefore, the optimistic forecast and the positive calculation of the leadership's probable trajectory, it is justified in the context of the prospective analysis of your own character. To whose formation and consolidation can directly contribute a "diamond".

Leadership is the diamond that is always found within you, polished and finished (to shine) by an accumulation of personal values, such as: inner strength, persistence, stability, continuity, intransigence, commitment, and dedication.

Time passes, and the clock of your leadership stops ticking if, during your searches, you do not learn from each lesson of life, if you do not aim with your huge willingness over the "whole" around you, if you do not put at stake, and especially, if you do not impregnate well in your soul those high values that refreshes you, forming an ideal that would confirm your horizon of expectation.

At the same extent, your attitude over time, on the way you react or act in certain circumstances, at least partially, must be endorsed by a firm and categorical moral authority - so as to cancel any hostile force that is trying to change, to control and sabotage you.

The main flaw of so many called leaders is that they are not endorsed by a strong personal authority, impregnated with the most sustainable values and virtues. And the fragility of beliefs, values relativity or the uncertain status that they assume, can be shuttering.

Before you measure the value of your leadership, learn to fulfill the purpose of your life through a search and power of a love blessed by God.

For a single diamond I have conquered a world designates that huge effort and of the long-term personal investments, that start from an irrepressible inner impulse.

Your will is increasingly condensed only around a diamond? How far can reach your will? Do you confront the impossible for achieving an ideal? Is there a hostile force attempting to cancel your moral strength? Are your values built of the toughest material, do they remain well-stuck in the crust of time?

Choose the path of certainty, in search of the constant for being what you really are, continuously reporting your leadership to the highest values.

Source: https://neculaifantanaru.com/en/for-a-single-diamond-i-have-conquered-a-world.html

For All Seasons

On May 03, 2016

Develop your leadership by following the complete cycle of multiplication of "myself", latent and active in all circumstances of life.

There was a vague transcendentalism within me that closed off a large virtue, opener of ways. One which only my genius brain possessed, the scientist who base their knowledge on that "I am" in a variable timeframe, coming from the depth of suggestions stirred by the immense expansion of the reason that admits to the miraculous intervention of the supernatural into the natural, with the intention of guessing the indulgence of the heavens.

The image that characterizes the inner world of man is a trustworthy guide through the hidden meanders of the words absorbed as if in a time without limits. The feeling that I was witnessing the act of creation, the apparition of the first life forms beyond things, in the spell of obscure solicitations of the time measured in the clockwise movement that announced awakening, the transfiguration of the world, was the product of pretending an infallibility whose final aim was that of freedom from multiplicity and union with the divine One.

I didn't know that I would be included in the destiny full of mysteries of another moment, in the plane of every idea of revolt against everything that was considered a remnant of memories, a something else in every then and now, lost in the eternal adventure of searching for a new prototype of my being *during all seasons of using reflective learning.* The only overstepping of the reason that characterized the trajectory of my destiny was revealed by a renewal of the opportunity to experience a fantasy of overturned mirrors, in which reality does not fit in with words, alluding to a story that flows quickly and becomes extremely unpredictable, creating a unique, mysterious reading.

Craftsman Zacharius, from the work of Jules Verne, found a long key, which resembled an elongated viper. He immediately rushed to the clock, which he started turning with a fantastic speed. The creak of the spring was getting on his nerves. The old watchmaker turned, always turned, constantly, and seemed to make the turning motion without his will. He turned the key faster and faster, with strange grimaces, until he tired. "Now it is turned for a century ! " he shouted.

Leadership: Can you constantly turn the piece "All About Me" until adjusting the lever that can offer you a positive opening to the entire world?

Building the contours of a living "myself", like that of a unique example of artistic creation, on the basis of beliefs inspired from the inexorable laws of infinitude, I had succeeded in surpassing all tutors and scholars of our time.

Full of the broad images of a perpetual genesis born out of the compulsion of the necessity to get closer to the truths of a higher reality, through the intensity of thinking up a larger work, "myself" has become the expression of a monologue of my own being, observable without a trace, sometimes traversed with rigor, sometimes with lyricism, by the hope of a key of the philosophy of great thinkers: if our life makes no sense then every man is called to invent one.

"I myself" is the work of a content full of core, easy to read and hard to guess, detached from a collage of images that should awaken certain emotions at an aesthetic level, not just psychologically. The experience of an artistic mentality, based on the plausibility of facts,

situations, or circumstances that seem particularly distinctive in the sincerity with which I lay my thoughts on the inspirational pages of this blog, presents that tendency to blend the symbols with their multiple meanings camouflaged in destiny, in the of power coincidences, in predestined people – all of which led to a change in the sense of time experienced at the time of carols.

As the founder of the Christian Science movement, Mary Baker Eddy, assembled out of a metaphysical bustle a new method of healing – through the spirit, a science recognized and applied by millions of disciples, just as I have succeeded in expressing the unity of a work derived from the intellectual qualities of its author, always turning, constantly, the song *"All About Me"* until adjusting the lever that offered me a positive opening to the entire world, announcing the main trend of the century: the expansion of the concept of leadership.

The possibility of a destiny to be translated into an "All about me" work with aesthetic implications can gain shape when everything around you is easy to use, intuitive and liberating as a metaphor of the act of creation for all life experiences which could go through your mind.

In the version of a thinking that appeals to the act of creation, involving all manifestations relative to the element of time, life gains facets of an artistic object that gives deep coherence to the work, somehow esoteric through itself, storing original concepts and connected to the trends of development that must be followed to be up to speed. This work, permanently inciting you to ask yourself questions, without ever offering the suggestion of a definitive answer, is based on a modern approach to the construction of "Myself" manifested in many aspects.

Any manifestation, no matter how insignificant, enters the incidence of the entity "Myself", whose reason ceases to be a miracle, the living proof of a boundlessness in what regards life experience, the image of the man in the world.

Leadership, mercilessly signaling any time of change, any action, no matter how insignificant it would be, follows the complete cycle of multiplication of "Myself", latent in all circumstances of life for even years at a time. Until, under the influence of favoring or predisposing factors, it triggers the feelings that give you the power to succeed or to get close to a success that could offer you total joy.

"Myself", the twin brother of "All about me", is a structure of personal and spiritual development with a high degree of complexity, meeting that complex of roles that could ensure your framing within the category of revealers of authenticity, who know how to put their "works" in circulation.

"Myself" is a created story, a destination for all seasons. It ranks first on a level of integration in leadership that characterizes the evolution of your entire being, defining itself in terms of reproducing an existence that wants to be symbolic for the ideal existence of a world reconfigurable at any time.

"The fate of a Destiny of being itself" is the message you express in a work with a stunning access of inner expression, composed from of a vortex of symbols and figures of speech, that opens and devotes itself entirely to finding a key-image for life, for example in dreams and imagination.

For All Seasons is a matter of using and learning from the experiences of life. Leadership is the result of experiencing "Myself" in the course of the four seasons: that of waiting and meditating, that of breaking the silence, that of the joy of changing the world and endure

over centuries.

*** Note:** Yanni - For All Seasons

Source: https://neculaifantanaru.com/en/for-all-seasons.html

For The First Generations Of The Renaissance, Perspective Had A Special Meaning

On February 14, 2013

Learn to capture an image equal to the dimensions of a distance you want to reach, without being affected by the reception of a reality with obvious characteristics of "broadening the horizon".

Perspective. Other works on perspective were also written, but they did not bring anything new, but merely repeated what Euclid wrote on the point of view and the vanishing point. But the fact that such works were written shows that painters began to show interest in this problem, which would completely change their conception of painting. During the Middle Ages, no one posed the problem of rendering three-dimensional space in a two-dimensional painting. There were certain processes that gave the figures and objects a certain relief, but they were presented in a stylized way, and the painting, in its entirety, had a symbolic character.

Painters from the beginning of the Renaissance, however, understood that perspective gave them the opportunity to highlight the space in which the models were, represented in such a way as to be able to establish, at a single glance, the connections and relationships between the represented forms, which could even appear isolated or detached from each other. In Leone Batistta Alberti's book, "On Painting", the painting was supposed to be "like a transparent window through which a part of the visible world appears". This book is also the first systematic treatise on perspective. He showed how several equal segments can be represented in perspective, placed one after the other, and especially that the perspective of the circle in a plane not parallel to the plane of the painting was an ellipse.

Although Alberti composed the first systematic treatise on perspective, Filippo Brunelleschi is considered the founder of modern perspective, and in his honor, Florence erected a funerary monument. He showed that a perfect illusion of three-dimensional space can be created in a painting, if the point of view, i.e. the observer's eye, is located at a distance that corresponds to the actual distance at which the painting is located. He introduced the notion of the horizon line and that of the transparent fictitious painting, which is interposed between the painting and the object. He and his students, Masaccio and Paolo Uccello used these notions in their paintings, and of Uccello, Leonardo da Vinci remembers exclaiming: "How sweet is perspective." Uccelo also drew, for the first time and after much effort, a circle in perspective !

Leadership: Does the perspective you relate to give you the opportunity to highlight the space where the patterns of perception of the images you perceive around you are located, representing them in such a way that the connection between what you imagine and reality can be established?

- In truth, the ellipse that Apollonius had loved and studied its properties some 17 centuries before, was rediscovered, in an entirely rudimentary form, now in the Renaissance. Here we recognize a single model of image perception that Apollonius noticed around: when the image is perceived as an object of direct experience of the moments of life, then the representation of the artistic vision will depend on what happens on the "surface", not in background.

- You have no reason to be surprised, that is exactly why we are in the Renaissance era. But, practically, things did not go quite so easily, for example, the problem of the vanishing point was imposed quite late, because the painters could not accept the idea that parallel lines

could meet. Only in the middle of the 14th century does it appear in the paintings of Giotto, Lorenzetti, Jan van Eyck, applied to the parallel lines between the floors or the ceiling.

- Let's not forget that this theory of perspective and closely related to it, that of proportions, required serious geometry studies, and these studies developed in the 15th and 16th centuries. This is what Jan Bialostocki writes in the book before us.

For the first generations of the Renaissance, perspective had a special significance. From their point of view "mathematical perspective not only gave the guarantee of correctness (representation of reality), but also offered – and perhaps, above all, that's why – the guarantee of an aesthetic perfection". The problem of the correctness of the representation of space and what is in it was, therefore, essentially identical to the basic problem of Renaissance aesthetics, which is distinguished by emphasizing harmony as the most important compositional principle.

And there was something else, those painter-geometrists who penetrated deeper into the problem, were not willing to disseminate it outside the narrow circle of students they had next to them. I know that Albrecht Durer made a particular journey from Nuremberg in Italy to Venice and Bologna to learn the secrets of perspective, "mysterious perspective". When he returned, he wrote a special geometry for painters: directions for measurements by compass and ruler, probably inspired by Pierro della Francesca's book On Perspective in Painting, which circulates in manuscript or perhaps after Leonardo da Vinci's "Treatise on Painting".

Leadership depends on what you want to convey through the image, where the parallelism between the element of novelty that marks the direct experience of life's moments and the expansion of a horizon that stretches beyond you makes sense.

For The First Generations Of The Renaissance, Perspective Had A Special Significance. But even now, and especially in the future, perspective will have associated contents made up of objects, properties of these objects, as well as the relationships between objects.

But more than that, I would allow myself another approach to perspective: to be aware of a horizon that stretches beyond you, finding its relevance in the way of reality to reconstruct a moment of great trial under the influence of the surprising (or the random).

Source: https://neculaifantanaru.com/en/for-the-first-generations-of-the-renaissance-perspective-ha

Foray Into The Depths Of Self-Knowledge

On February 22, 2014

Manage your depth resources carefully, so that you can reassess your individuality in the scenario of a reality that you represent under the fascination of an artistic film.

In my struggle with the thirst of broadening my perspective of understanding human nature, in the vast exertions of coordinating a strictly rational lucid curiosity, I have made use of the endless means of expressing my own thoughts and feelings. As time went on, I began to expressing into writing that which I felt. My efforts were directed towards establishing new personality traits and towards profiling a model of approaching the requirements of pure matter that could better stimulate the imagination and reason altogether.

Like a character from a film directed by Hitchcock, I had come to live through revelations, visions and dreams, which helped me relentlessly in better understanding what was happening inside of me, which represents me in contrast with what defines others around me. A man is hunted across the country by spies, who call him a double agent, and by the police, who considers him an assassin. He has to convince the whole world, but especially himself, of a reality different from the one given.

To put into words most convincing, my feelings aroused by an overflowing passion, a moral obligation, a happening less usual or a person trapped into a confused state, assuring me that no one could ignore that which I struggled to present with the utmost of clarity, became a long and stubborn effort that stretched over the years. An adage of content which tremendously fueled the capacities inscribed within the depths of my being.

Leadership: Are you the right person who can benefit from the effects of his own guilty attitude of not keeping track of the "costs" of representing reality, in the belief that things are solved simply by themselves?

A single philosophy remains unstoppable by Hitchcock's virulence and lucidity: writing is not a sign of fear, but only a feeling of subduing in a game without rules in which the artist contemplates his past existence through the chiaroscuro of a fascinating scenario created for the sake to emphasize a state of mind or an idea.

The cost of representing reality was directly correlated with the emotions I could not express poetically in an enigmatic story that captivates in the same way that it elucidates what seems unclear. In writing, as in the background of a suspense film, everything is simply resolved on its own if you know how to look at reality, if you know how to use your fantasy as a tool to confirm something you cannot explain.

Emotions were also part of the first contact with fiction, when I had to send a suspense message but decisive in favor of the plot meant to trigger a chain reaction. It was as if I had used lasers in order to discover a new form of matter, extracted from a Star Wars film. I had no certainty over that which I wanted to express and transmit, as in the process of creation of new spiritual values would intervene some arbitrary constants integrated into a specific template of style, overly subjective, driven by a wave of doubt.

Whenever I strongly focused over what I wanted to highlight, the creative powers of the subconscious immediately responded to my access request to what the old philosophers called: *causa efficiens*. A complete summary of the internal psychic phenomena which governed my existence. These proving to have a great impact for reassessing my own

individuality in the "industry" of developing leadership that I represented.

Leadership: Can you support the way of suggestion of a non-existent reality with the help of your "authority" to interpret what you feel and perceive through the correct use of the two-sided rationale of truth in the character you are promoting?

The truth that you have to represent in a suspense work has two faces. The first side of truth, which captures the hidden quality of man, must support a showing and reminder of the fact that his safety is fragile in contact with reality. It needs to fill any empty space and make accessible any inner experience of fear and doubt, happiness and pleasure.

The second face of truth, having originated the fantasy of emotional impulses, occurs when man no longer recognizes his own death in eternity, so when he enters a game of desperate and suspenseful survival, a game of appearances with a surprising evolution. For example, when the people of the law caught him, he was hiding behind a ladder, presenting the danger of a form of madness that would be perceived as the extreme point of his character defects.

Apart from the truth of your own judgment, you must be prepared to face the situation in which, focusing on what you want to notice in others, through analysis and deep investigation on "the human specific", you are neglecting exactly the exploitation of your own life experience and your own creative potential.

The personality that honors leadership needs to find the artistic means of suggesting an image that does not exist in reality, but which can equally cause strong emotions as when faced with reality.

The Foray Into The Depths Of Self-Knowledge highlights that profound analysis of your own values and of your own potential for promoting an efficient leadership, based on a personality type adaptable to "the new", but also to "the unexpected", through a different reality. In the vision of a director like Hitchcock, self-knowledge must present the same basic premise from which the script name begins: "The film beats life."

The structure of the leader's personality includes the activities of being aware of self-values, summarized in the process of self-awareness, which takes on a large scale by supporting creative potential and maximizing it in a different reality.

Source: https://neculaifantanaru.com/en/foray-into-the-depths-of-self-knowledge.html

Forgive Me And Take Me By Your Side !

On February 02, 2017

Assert your individuality following the indicator of motivation that makes you see yourself with other eyes in the equation of others' existence.

- Who are you? I find that I've seen you before, that I've met you, a long time ago... said Caderousse with his eyes almost closed, in the heavy moment of suffering of death.

Monte-Cristo had not ceased following the course of Caderousse's agony. He realized that this was his last breath. He approached the dying man's ear and, wrapping him with a quiet and clear gaze, said to him:

- I... I am...

And his lips, barely parted, let slip a name, uttered so slowly that Monte Cristo seemed himself afraid to hear it.

Caderrouse, who had risen to his knees, stretched out his arms, made an effort to pull himself back, and then, joining his hands together and raising them as in a search for sincerity, spoke softly:

- God ! Lord ! Forgive me that I have denied You. You exist. You are truly the father of all men in the heavens and the judge of all men on earth. Lord, for long I have denied you ! Forgive me ! Forgive me and take me by your side !

And Caderousse, closing his eyes, fell on his back, with a last cry and a final gasp. His blood stopped suddenly on the gaping edges of his wounds. He was dead. *

Leadership: Do you focus all of your forces of reason to conduct a reassessment of the course of your existence that will induce a single viable perspective with immediate effects in changing those around?

To be able to create an orientation of the human spirit towards the essential substrate of a new way of thinking, depending on the image you've created for yourself – that of a revealer of absolute truths, first make sure that the point of view you expose and sustain is not in opposition with the fundamental forces of action of life.

Two such forces are: man's will to reconcile with himself, with his past, with the mistakes that are being paid for and his will to orient himself in a new direction, in search for a fuller fidelity regarding the order and plans of a higher power. These are some of the riches of the spiritual man, along with the endless attributes of the relationship with the eternal values of a determinism based on free will.

The change of those around you is achieved through the way of thinking you promote in a situation where you are perceived as a "revealed enigma", and that your point of view on how you are connected to the reality around you presents you in the light of a new and mature conscience. That is, you must be both a magician and a savior of the world, to turn reality into the place of an atmosphere of genuine trust, faith, understanding, and

appreciation, even if you are not understood at the level of your true power.

The man representativeness, in regards to what we call the quality of life, concerns his will to shape himself in the name of a morality that includes spiritual commitment.

Consciousness show life's retrospective in key moments. It can contribute to the enhancement of a journey undertaken through numerous stages corresponding to certain forms of thinking, of feeling, and of manifestation that are subject to an intervention attributed to a boundless power.

But only if the outcome of an important phase in man's life is a consequence of the mistakes dotted along the way. In this case, human representativeness, towards becoming active in the given of a situation of identity, requires the perception of a certain image by a subject that can be defined at the limit between life and death.

This subject, which you approach and treat as a meaning for what symbolizes your individuality, is the indicator of motivation that makes you see the equation of existence of others with different eyes.

For example, a good subject is the serving of a moral guilt, or the sacrifice made willingly to protect certain values by participating in some mission. Another subject can be the reconciliation with yourself, or the reconciliation with God. Or committing something beyond the limits of endurance. Or an altruistic choice. Or the clues of a particular inclination for the mysterious substrate of things.

The key moment of self-revelation, when the affirmation of the truth about yourself highlights all the subtle perceptions of a world dominated by extraordinary passions, privileges and backstage games, cannot be understood as the greatest achievement to the depths of life consciousness. However, the process of self-revelation can take place during situations in which you become the object of the intervention of a Divine-type Higher Entity in the world created by a patient character, who tries to go unnoticed in the crowd. Can you be a magician able to complete a role full of nuances, impressively assumed?

He who wants to acquire his representativeness in the validity terms of a reasoning aimed at the renewal state of man, must deepen the knowledge of the context of a subject of great significance, with the potential to change the attitude of man towards what he is yet not ready to face.

Forgive Me And Take Me By Your Side prioritizes man's repentance through the acceptance he gives to the faith he hasn't fully supported. It highlights that tendency of the man's power to accept what he would like to not know, the tendency unconsciously blocked by the inevitable implications of the weakness of his nature, but which is activated strongly by accepting a truth coming from outside of it.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Publishing Youth, 1957.

Source: https://neculaifantanaru.com/en/forgive-me-and-take-me-by-your-side.html

Fortuitous Moments In A Leader Lengthy Evolution

On June 26, 2014

Carry out constant operation of intercepting and monitoring "random" phenomena to find the sources of additional "revenue" in the sphere of science and innovation.

The great director was always focused on his concrete work. But one day, during a rehearsal in the foyer, he incidentally caught a glimpse of a young seven-year-old boy's plump, ruddy cheek, the son of an usher. The kid used to come to rehearsals and no one paid any attention to him. Eisenstein was struck at that moment by the fact that the boy's cheek reflected everything as a mirror: not only the mimic and gestures of every character, but everything overall, simultaneously. Eisenstein was surprised at first by this very simultaneity.

*On the way home – he walked, trams weren't operating at the time – he began to meditate on the nature of the phenomenon he noticed. The road home was long and this walking meditation could take place freely. He was always thrilled by the elegance of W James' paradox: we do not cry because we are sad, rather we are sad because we cry. He also liked the thought that from the correct reproduction of an expression you can give birth to the appropriate emotion. But, Eisenstein pondered, if that is the case, mimicking the external behavior of the characters, the kid must relive what the actors feel on stage or at the very least what they are trying to convey.**

Leadership: Do you meditate on the nature of the phenomena that you observe purely by accident in a work that classifies you as a pattern of intellectual authority well-polished by art's means of expression?

The ability to find a connection between randomly caught elements and the external behavior of some acting individuals is the thought of a director who has all the data to make a memorable film. The mental training, especially flirting with the random and the unusual, sought where there is no balance between "recognition" and "differentiation" of new elements, as a result of the mobility experience, it is an absolute necessity for the awareness and finding of resources of added "revenue" in the sphere of science and innovation.

A talented director knows that where there are persistent feelings one can speak of behavior that seeks the attention of others, and here the science that he has to use can assert the conviction that whatever happens in the world is the consequence of a broad generalization attitude of the defining features of man. Full understanding of the evolution of science, of the recognition of the meaning and significance of its laws, but also the undertaking of the consequences that arise from its content, cannot be achieved without the constant conduction of certain operations of intercepting and monitoring "random" phenomena.

The science to which we must relate to this time focuses on a creation confirmed as being more of a beginning of the effort to define the concept of a "fugitive event", because only when everything happens in "fast-forward" does man live at maximum intensity.

A director who wants to introduce a remarkable narrative thread into his film must take into account the following: "It is one thing when everything is happening quickly and you do not know what you saw, and another thing entirely when you are faced with the fact itself and you have nowhere to hide". The key moment of a movie happens when the main character has no time to go back to the previous sequence, being determined to express emotion at will, naturally, to some who refuse to be the same as them.

Mental training is therefore an important component in a program that uses systematic observation as a means of gaining professional experience. It must be applied in such a way that, by imagining ourselves in a certain situation, we can add the activity of external factors to a new source of inspiration that will allow the reorganization of all directions of control of knowledge.

Mental training makes it easier for us to see the opportunities of integrating random elements in a set of techniques and methods, applicable in leadership depending on a certain system of reference.

Leadership: Can you achieve the complex simultaneity of the perception of the senses that highlight an initially ignored reality?

A leader who puts science at the forefront of his concerns constantly reflects on the combinations of perceptions, representations, impressions, values and references, from immediate surroundings, seeking to achieve that complex simultaneity of the perception of senses that highlight an initially ignored reality. But especially the differences of impact between different models of representation of the causal relationships between probable happenings, their importance and implications, and the factors that favorably influences the process of producing and organizing the component elements of creation.

This outwards reflection, on a new framework of "start-up" entities in the process of developing and applying science, constitutes the condition of the existence of leadership as a "scholarly" art, but also the exceeding of our own limits of understanding and perceiving certain aspects, themes or addressed objectives. Permanently, the redirecting of thoughts has need for a new structure of content, in the attempt of understanding the way in which science is transformed in the reproductive components that can be influenced and changed by man.

The forms of expression of directorial art, which can also be integrated into leadership, are as follows: the marking of important events in the life and work of the model of inspiration, the transition from an existing landscape to an imaginary one and vice versa, the understanding of the concept of a "fugitive event" and "deja-vu", the manifestation of a responsible attitude towards a character who supports the examination of his actions under the conditions of total freedom.

In this case, the task of the director will be to explain through a character a series of events whose unique unfolding in one massive event meant to represent the very pretext of discovering a new version of the same character.

Simultaneity in leadership, as well as in the direction of directing work, aims at producing more simultaneous actions, seen as "coincidences", that aim to highlight another side of the events and another version of the personality of the one caught between memories and present, between fleeting and eternal.

Fortuitous Moments In A Leader Lengthy Evolution refers to those turning points in the evolution of a leader that appear randomly, under the influence of unforeseen factors that can modify the perception of the path followed in the perfecting of science and even his own personality.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Fragile

On December 09, 2017

Silence is the echo of the word our soul must fill with.

I found myself unable to begin or to end a dialogue with myself blocked by the presence of a semi-imaginary sentimental intrigue loaded with prejudices, that I wanted to get tired of fairly quickly. But such an operation involves first and foremost the ability to select a valid message of the type "How fragile I a" from a whole string of abandonment possibilities in the face of nothingness.

Vulnerable in the face of things unwanted, unexpected, and undeserved, I was projected into the reality of a loneliness that unbalances, debilitates and discourages any attempt to overcome the novelty of a kind of imaginary analysis that requires not a random approach, but rather a persistent one. *"Something in my mind will always stay: the reason of a previous effect, as its final cause."*

This passive acceptance of a response from my much too complicated sensitivity, the pain of knowing myself neglected by the divine will, the pendulum between temporal and eternal, between disguise and faith, where compromise becomes something common, an effort to create the illusion of an individuality looking for the same original logos.

Missing was only the triggering occasion to produce an accident at any moment, an approach to the vanity of this world, contrasting with the deepest aspirations of a wanderer in the desert *born beneath an angry star.*

Perhaps this final act was meant to clinch a lifetime's argument. It was rather a juxtaposition of monologues, always a way for creativity, but not for pragmatism. A practice of research of superior knowledge through experimental examination, the art of creating a world out of nothing, a form of communication in short, because it means finding the respite and the need of a deepening in the pain of the inner truths, being inseparable from the perseverance in experiencing the tragedy of artistic consistency.

Leadership: Do you treat knowledge in a personal and mutual relationship of the two dominions: the manifestation of wise thoughts and the form of artistic expression?

To experience new forms of artistic expression is to give words strength, color, substance, weight, which few can manage to do. Carefully choose the representation you want to give to the words you use in the context of fusion with God, the experience of reciprocity through which You and the transcendent Being interact with each other.

I thought everything in me was the reverse of clear writing, proof of sensitivity to the novelty of a seeming desert rich in significance, always a spark of life. Accepting a moment of "now", preserving the solemnity of a moment that revealed my superior knowledge in a completely different form than was expected. I was like a writer resigned to the observer posture, to whom only the cult of everyday detail and hypertrophy of descriptions remain.

But always from the impenetrable hidden of the mind can spring the immortality of the sublime moment, a striking illustration of the mentality that has its replica in the literary imagination, an advantage of introducing into what is done in the reality of a meeting with God whose force of perpetuation of creation, of reinventing matter, goes beyond the

theoretical framework of the present lines. This absolute intelligence creates the logical space of conceptual elements that do not degenerate into the marks of absolute nonsense because it embodies productive imagination.

At least, looing inside the writing that makes the abundance of fugitive thoughts a way of focusing on what I did not know, from the wide opening of the sensitive eye and the analytical mind, I counted my self fulfilled by applying experiences accumulated in the subconscious mind that emerged as intuition of the universe in the individual.

Leadership: Does your position on the decision to fix a reference point towards another way of mental stimulation belong to an "instance of guilt" type of role?

Intuition that established at the same time the structure of the plastic-narrative language, the non-traditional ways of expression, the underlying principles, compared to the verbal language. My position on assuming a role of the "instance of guilt" type being that of a doer of the Great Work which attempts to unify the world of the written word with the plans and thinking of God.

I still feel guilty, not for what I know, but for what is revealed to me from the experiences of mystical experience, from understanding the self in the light of the relationship with God in accordance with His will and not with the values of the world.

Thus, I feel guilty by letting people discover the truth of a pure faith, being the matter of the idea or the representation of fantasy in relation to perceptual activity. Like I was locked in a semi-dark cocoon that offers protection but does not feed.

Diligently, flaunting my ability to analyze a complex set of elements, relationships or principles to extract similarities and differences between what is seen and what is hidden, between external reality and imagination too active that blocks any initiative. I am too lenient to the meaning that the words of silence challenge, mix, erase, or throw them into my head.

The fragile thread that connects me with the Divinity has as its principal reason the realization of a most faithful portrait of the one who manages to open a door to the wide space of knowledge unfolding between perception and imagination, while maintaining that silence that seeks a question, seeks an answer, that actually says a thousand things.

"Silence is the echo of the word our soul must fill with." (St. Ignazio di Antochia)

Fragile is the state of the man experiencing at the same time the dense dimension of creation and the mysterious language of wisdom. Art and deep thinking. Dialogue between you and God, meaning that He engages in dialogue through silence in felt joy.

*** Note:** Sting - Fragile

Source: https://neculaifantanaru.com/en/fragile.html

From Far You See Close

On September 10, 2024

What pushes you forward is what inspires you when you face the moments of doubt, beyond the visible horizon.

It was past 9:30 p.m. I was returning from the Ciucaș Trail running competition. I was driving down a dark road, the light from the headlights slowly cutting through the fog that was beginning to settle. The car was quiet, so quiet, but everything around seemed full of the energy of a half marathon that never ended. Being behind the wheel, my hands were precisely guiding the direction, yet my mind drifted far, far away to the mountain that tested my limits early in the morning. My sister was on my right, she had run a splendid race. A place 4 feminin *conquistado com muita difficile* energizes his spirit with that silent joy, because always the small victories are the most precious.

The energy of competition lingers in the stillness of an individual journey. The road and the mountain had merged into a single entity 'Ahaiiakzan Iculumimex', a silent challenge that tested both my physical and mental limits. Every turn, every step, every breath seemed like an echo of a much deeper journey, a kind of introspection that did not leave me indifferent. Driving through the fog, among so many invisible shadows, as if the unseen abyss was whispering incomprehensible secrets to me, I seemed to find myself between two worlds: that of the machine, of silent technology, and that of nature, the unpredictable and the rhythm imposed by my own soul.

"You know," my sister began, eager to break the silence, *"running is just like driving, you have to watch your pace. Every step you took yesterday is like a turn on this mysterious road, except you weren't driving a car then. It was just you, yes, just you and you, enveloped in the morning mist of the mountains, looking for that perfect rhythm, just like now you follow the rhythm of the engine. The steady rhythm of the engine is an echo of inner running."*

Leadership: Can your individual experience in the context of action create a moment where success becomes a testament to your inner strength, manifesting as a continuum between physical and mental effort?

My sister was right - "the mountain drives you", she used to say, and just as you can't control everything that happens to you there, so now, when you're driving, the road has its own will, its own rhythm. You are only a passenger, guided by trust and instinct, just as in running you follow the unknown path. It's like whatever you do is just a reflection of an infinite challenge between you and the unknown. Just like yesterday, in every step forward lies danger, but also revelation. There is no certainty, only constant movement, your interweaving with the road.

When you drive through the night, every blurry shadow demands the eyes to see beyond physical limitations. My sister continued the conversation, her voice becoming like an echo, like a wave of unspoken thoughts: *"Yesterday's runner and today's driver are no different. They both step onto a terrain that speaks to them, that tests their resolve and reveals their path, but only to those prepared to listen. It's like you didn't choose the road, he chose you."*

The gaze passes through the fog of the road, searching for a clear horizon. At that moment, understandings seemed to be written in the fog, and the sound of the engine was like a pulse of my destiny, adjacent to a kind of silence that enveloped me, caused me to reflect deeply. The road is not only physical, it is the symbol of every choice. Every risk you take is guided by an invisible rhythm, whether you're behind the wheel or a mountain runner.

Leadership: Can the experience of being "you and with you" during a moment of deep introspection translate into self-knowledge, given that this duality implies an intrinsic relationship between precise control and spontaneous adaptability?

I felt like every turn of the road became a brush in the hands of an unseen artist, painting a picture of uncertainty and revelation on the canvas of my soul. I felt like a Van Gogh in front of the easel of life, where every touch of color – be it a decision to turn left or right – was simultaneously an act of creation and abandonment. In this vernissage of existence, I was both the artist and the work, caught in a road of self-discovery, where the boundaries between control and chaos, between the known and the mysterious, blurred like in an impressionist painting. And in this fusion of man and road, of the present and the unknown future, I felt myself becoming a living masterpiece, pulsating in harmony with the universal rhythm of life.

At other times, I felt like a sculptor shaping clay, the road slowly and steadily shaping me, each turn a chisel carving from the raw block of my self a new, unknown shape.

At one point, the car passed through a tunnel, and the sound of the engine grew louder and louder, reverberating around. Somehow, I felt the echo of my steps among the steep rocks during the contest. You know, Oana, I still remember the feeling of the morning, when my feet touched the dry ground, every step a struggle between will and fatigue.

My sister smiled slightly, continuing in an almost whispered tone, *"Maybe you're not even driving the car today. Maybe the road is actually leading you. Just like the mountain guided you yesterday, just like every step took you forward without really knowing where you would end up, you just trusted yourself."*

Driving through the night, each blurry shadow asks the eyes to see beyond physical limitations. I was looking ahead, the road winding ahead, similar to those endless paths during the competition. Driving is not just a physical journey. *"Yesterday's runner and today's driver are one and the same,"* my sister would say softly, almost mystically. *"Both seek direction, but in the end, it's the road that chooses you. You just have to be ready."*

Her words hung in the air like headlights hang in the fog. I was still there, running, driving. But always chasing something that cannot be clearly seen. Just felt...

True mastery in leadership lies in recognizing that you do not control the path, but are guided by it, adapting to the pace of the challenges that constant change entails.

From afar you almost always see that the experience of exploration merges with the experience of introspection, because only then can you really understand both the outer and the inner world. More precisely, when the experience of exploration merges with that of introspection, you realize that every step forward in the outer world reflects a deep inner discovery, and true clarity comes from this connection.

Source: https://neculaifantanaru.com/en/from-far-you-see-close.html

From Light To Light

On March 01, 2011

Connect yourself with the people around you on a deep level, so that to put in value in the best way possible the impeccable approach that defines your leadership.

Lieutenant Waters, from the U.S. Navy, this introverted man, entirely devoted to the mission he had received, decides to ignore the orders of the High Command and accepts, at the insistence of Dr. Lena Kendricks, to evacuate the locals, whom she was responsible of. Together with the other members of the SWAT team, which he led, Waters escorts them to the Alpha retirement area. But things are getting more complicated.

They had to fight for their lives, because the elite troops of General Mustafa Yakubu – whose thirst for power knew no limits, were behind them, only a few kilometers away. The Mazon forest, where they could barely move, could no longer provide safety for them. The chances to reach the border with Cameroon through the Tandjile pass were increasingly low, because "the load was too heavy". All those refugees from St. Michael Mission were too many, too tired, some of them sick and others wounded.

Leadership: Are you called upon to validate your leadership position by belonging to a power group or by belonging to a referential context in which the price of achieving values and their way of manifestation take precedence?

If you watched the movie *"Tears of the sun"*, you probably remember that, at one point, Waters is forced to make a final decision: either to abandon the refugees and carry out the mission he was entrusted with, safely leading Dr. Kendricks to the Alpha point, or to continue his way full of danger and difficulties with them. Before making the final decision, Waters wants to find out his officers' opinion, encouraging them to speak openly:

- I was suggested to abandon the refugees. I now say to you that I won't do that. I can't. Because I care about them... terrible problems await us. Before going further, I want to hear your opinion, if you will support me. Speak freely.

To complete your character means to boldly present your virtues as the sole content of a life lesson that you will always remember.

If you really want to create a real unity between you and the members of your team, you must sometimes ignore the hierarchy and ranks, consider all of them equals and give everybody the same amount of trust. If you want to give continuity to your leadership, you must prove that you are communicative with your subordinates in all situations, making them understand that they aren't inferior to you and they have the potential and power to turn themselves into key-people, who can make things work.

Showing his true colors, speaking with depth and seriousness, encouraging them to speak freely, without fearing their opinions, Lieutenant Waters gave full value to his true personality, and to his true leadership skills, as well.

The life lesson that the lieutenant has learned from this saving solution with drama and rebellion, without being limited to the nature of his actions or the role of his mission, is the following: there is a more important struggle than the struggle to win the minds of men, namely, the struggle for their souls, hostage in an episode of deception.

Nothing hurts more than asking people to do something without providing them the necessary means, strategies and valid perspectives to achieve that thing. Nobody will follow you to the end if you're conceited, if you don't boldly show off the virtues of your good personality.

Leadership: Do you start the process of resetting the limits imposed upon your power of appreciation of professional valences to make it easier for you to follow if you feel involved in decisive decisions?

Leadership rises from a consensus between your being and the nature of other people. You will be sure of having them all on your side, just like Lieutenant Waters, whose team followed him up to the end of the mission, only if you can connect with them on a deeper level.

A consensus that meets the interests and wishes of those who you lead. They will feel deep inside their being the desire to help you and be with you, if their nature resembles yours. If they have a worthy, clear, strong, winning character, based on values and principles common with yours, then they will accompany you on the road to achieve your purpose.

The limits imposed upon your power of appreciation of professional valences are given not so much by your degree of ambition and credibility, but by the duty of being able to reconcile yourself with the thought that what you have become is a stain on the memory of the people who "followed" you.

Just as life cannot exist without water, water representing up to 99% of the living system, in the same way perfecting your own style of leadership cannot work "in reverse", namely without the involvement of a third party in reaching the proposed goals. Perfection is acquired by the novelty of your own manifestations, by empathy, collaboration and temperance, through resonance with the "waves" of the others' leadership.

I should mention that this aspect that could be considered necessary, being generated by altruism and the spirit of comradeship, is conclusive for understanding the major aspects of the development of new generations of leaders.

From light to light designates the continuity of your leadership given by that feeling of union and spiritual connection that you induce to other people, that feeling of friendship and solidarity that makes them share their ideas, beliefs and visions with you and follow you in the direction you chose, sincere and determined, as though they would have made a covenant with you to persevere and completely devote to your mission.

For your leadership to keep shinning, give up your pride. Lend your year to the opinions of your other teammates, especially when a huge stake is put at play. Quality leadership involves setting a long-term cooperation with valuable people.

Source: https://neculaifantanaru.com/en/from-light-to-light.html

From Simple To Complex And Back

On August 29, 2016

Learn how to better know yourself, experiencing thinking and intelligence on the idea of contributing to the renewal of life.

I had to find a way of exposing those sides of life that no one else could accept, built from the heights of a forgetfulness that, in turn, will not be forgotten by the memory of oblivion, with the help of which I can simplify the outlines of fluctuation between two phenomena. A phenomenon of adapting to the rules of a situation through which I can come to an agreement with the rest of the world and a phenomenon of alternation, of an immense complexity and with a special responsibility: the tendency of hiding myself, of running away, of going unnoticed among people.

Under these circumstances, the First Rule option from the submenu "How I can be found" didn't allow the selection of the True value from the option "What If", but again, the "Stay Close" recursive call was being executed at a progression from the simple to the complex and back, from science to art, as scientists say. This decided the fate of my incursion into a particular reality, at the levels of viability of an abysmal psychology.

The fantastic was just as necessary as the gleam in the monotonous landscape of autumn, demonstrating the unity between the answer to the question I constantly asked of myself and the execution of an algorithm of recognizing ignorance opposed to the true self, to which I was, of course, subject to, only to predict the future of my entry into a loop of multivalent logic.

Leadership: Can the creation that inspires you the most be the natural pursuit of what you experience in a life lived in another space and time, with the possibility of acquiring a new virtue?

Life, to be fully understood, about what forms the experience of living, needs to cast you away into complete oblivion, but assumed, made on three quarters from the bitterness of a type of defeat, a life doomed to futility, from calling a function with a single variable: "You yourself", giving it the value of the arguments from an associative Array. By this, I remember a fragment of an opera signed by Jorge Luis Borges:

"He stole a treasure and then realized that it was not essential to him. It was essential for Abenjacan to disappear. He pretended to be Abenjacan, killed Abenjacan, and eventually, became Abenjacan.

- Yes, Dunraven confirms. He was a thief who, before becoming a mortal, would remember that he was once king and pretended to be king."

And I, too, was feeding on a quarter of a doubt, comprising the finest of experiences in gigantic proportions, earnestly seeking a method of plastic expression of the basic tendencies of the reality of thoughts, of the perceptions to the experiences I conduct in the captivity of the mind, by recourse to the past and through imagination of the future. I understood that my life was like that of characters from other works, from other times, from other worlds, and for this I had to guide my life according to the concept of alterity.

The virtue of matching someone else's image to become one with that person is actually the

idea behind the concept of alterity. Only by selecting the values of the "End" variable you can obtain the approval of better knowing yourself, built on the recurrent theme of forgetfulness. And only with patience can you take possession of the primary key that uniquely identifies every recording of the entity called "journey."

Leadership: Do you fully enjoy the freedom to manifest yourself in your entirety, by extending the concept of reflective intelligence at the level of projection of a creation that strives toward a higher purpose?

Wells' "The Time Machine" novel is not only an answer given to existence that reconfigures the intimate game of the being that wonders – frightened, anxious or calm – "What is going to happen?" It is rather the answer to a voice that not just anyone can hear, a calling that involves a certain limit. As the author states, there are some who are not able to see the chasm that separates them from the working people from the explorers of modern society, to understand that it is always widening.

The particular moment when you get back to where you started, fully serving the freedom of manifesting yourself in the totality you had, and one you yourself compromised through the captivity of the existential status, a difficult one: must have more control of science, is a part of the ascendant trajectory you create by combining defining elements: the ability of orienting yourself through what is an illusion and the ability of orienting yourself through what is truth.

Truth is what you see new to you from the perspective of an Alter-Ego. The truth is the pact with yourself, supported in the daring attempts of analyzing yourself through the perspective of the need of justifying a becoming, through the attachment to the increasingly larger dimensions of science, which stimulate you intellectually. Because it is not enough to live on emotions, on the perfection of inner and outer beauty, on a space of existence, healed, complete and whole. This is the intensity of the beginning of a path, which will only take you to the midpoint of the journey.

A reflexive intelligence is the projection of a creation that tends towards a higher purpose: to see you more than you are, from the perspective of an Ego who, thirsty for his own importance, enriched his memory with a vast inspirational material collected from the memory of some fictious lives.

The illusion is what remains after certain parts of the truth were modified or doubted. The most rational man is able to achieve an extension of the meaning of the concept of intelligence and to popularize it in his own life, without depending on the main trends of the realities of thoughts, of the perceptions of the experiences he lives within the captivity of the mind, through memory of the past and imagination of the future.

He does not let himself be seized by thoughts, he doesn't let himself get stolen by them, and that is why his attitude and thoughts are unknown to others. He trusts only in the sincerity of situations, in precise data, in the forms of the truth exercised over his interaction with practice.

Science is the power need for the illumination of the path, its choosing and its crossing. But the path will be easier if you think by answering the questions you ask of yourself by executing an algorithm of recognizing ignorance of yourself, to which you are constantly subjected to.

The rational man is affected, devoured by the ignorance of only seeing the face of reality that suits him, drawing conclusions after every life experience, on every option lost or won.

He is the witness of his defeat, which can turn him from a regular person into a man of a hostile destiny.

On the other hand, the man who supports his orientation as an ordeal, the man who defeats reason through feeling, always experiences thinking and intelligence based on the idea of contributing to the renewal of life.

Your life can be renewed by the power of creation, in turn expressed by a stabilizer of the state of mind: "What you experience in front of a mirror causes the mirror effect to increase its intensity."

Take care in whom you mirror your face, your soul and your feelings.

From Simple To Complex... And Back is the evolutionary path we all follow in an attempt to discover the basic truth of the human condition: knowledge cannot be separated from the conditions of being aware of the validity of existence, and the foundation of existence – consciousness – can only be reached through emotion and feeling.

Source: https://neculaifantanaru.com/en/from-simple-to-complex-and-back.html

From The Deep In The Depths Of Your Being

On March 25, 2009

Align yourself to your true values for people to fully accept your vision and to not have to suffer.

Each of the 12 members of the Board of Directors expected that Bill Parrish, founder and president of Parrish Communications Corporation, to say YES, a sign that he accepts the generous offer of John Bontecou, who wanted to purchase the majority of shares in the company. Instead, Bill, with that firmness of a man who is aware of his power and influence, said NO !

- Impressive. I suppose. But it did get me to thinking... But John Bontecou is all profit. Now, if we give him license to absorb Parrish Communications, and he has his eye on a few others after us, in order to reach the world you will have to go through John Bontecou. And not only will you have to pay him to do this, far more important, you'll have to agree with him. As President, I urge you to come to the conclusion that this company is not for sale. . .

Leadership: How could you use everything you feel about a certain situation to your advantage so that the way you define your intentions can clarify the approach based on changing the way you produce your own promising prototype?

How "friendly" is your interior design? Bill Parrish, who a few days ago have agreed with the merger between the two companies, has changed his mind at the last moment. What a change of approach, is not it? From where is this sudden change of attitude, thinking, and why it happened at the last moment?

All it may become a temptation when a huge opportunity appears. Before you decide what is best for you, and especially for others, it is better to align your values with what it is truly important to you and for them. In vain, you follow the good of the company, if you do not follow and the good of the people that serve the company. Basically, Bill Parrish used in his advantage everything he felt about the situation of the company, that is, he knew how to appeal to morality, to the cause of a moral constraint, not by threat, but by categorical statements, seeking the usefulness of defending the entity he leads.

Bill Parrish revealed the promising prototype of himself through a unique decision: not to pay attention to himself, but to prioritize the value and prestige of the company that is represented by his outstanding character, by the peaceful way in which he knew how to moderate increasing tensions.

All values and principles that you have gathered, and that you've learned over time, in which you believe and treasure, are a part of a splendid design, your interior design that reveals your true personality. However, does not matter how important is your design if it is not liked by others, if it does not take into accounts their needs, and if it does not send a suitable message, to reach their hearts.

Leadership: Are you able to achieve an acceptable level of assurance of your integrity as a basis for a positive form of image perception above the line of personal value growth?

In leadership you should not be shy to say out loud (firmly, that is) what you feel about a particular situation; it's better to try to clearly define your intentions so that other people are

more willing to listen to you and understand your motivations. Indeed, a leader expresses his emotions, he is not afraid to express or describe how he feels about a situation. He gets involved, asking customers or employees (in turn) to express their feelings freely.

In the end of the movie "Meet Joe Black (1998)" the members of the Board of Directors, who initially were reluctant to change of mentality of Bill Parish, thanked him for the clever decision that he took. What would have happened if Bill had accepted the proposal of Bontecou? All his company's staff would suffer sooner or later, and no one would forgive Bill's mistake.

In the moment when you have to take an important decision that concerns and others around you, are sieved those strong and honorable moral values, which are deeply embedded in you - of those non-ethical values that do not fit in your patterns, and that are not consistent with the other ones. For the size of your leadership to grow, do not abdicate from your true moral values and of the other ones. Always try to emphasize your inner capacities that are making from you a person of value.

The vision that you have is reflecting the values that guide you in life. For people to accept your vision, they must first accept your values. And integrity means focusing on what's important, even when you're no longer as important to managing your company's reputation.

A positive form of perception of an image above the line of increasing personal value is the result of a previous decision that no one has challenged as abusive or inappropriate to the rank claimed by your value.

From Deep In The Depths Of Your Being means that self-awareness and personal development process that helps you better understand yourself, and relate better with others around you. In order to take the best decisions you must penetrate deeper into your being and to reveal your true values, to discover what it is really good to you.

Just as weeds must be pulled out of the ground, to give place for flowers to grow - all so you, as a leader, must remove those „weeds" that disrupts your thinking to leave room for ethical and honorable values to evolve. To earn the respect of others, in order to determine them to accept your vision without having to suffer later, align yourself to your deepest and honorable values.

Also, From Deep In The Depths Of Your Being means to discern with your wisdom, but also with your soul, between the ethics and non-ethics towards the community that you lead, and that in a great measure has chosen and supported you. It means to be close to these people, and do not to disturb their confidence, hopes, but rather to give them an impetus to continue their ascent for the best of their interest, despite those who oppose the development and pursue only their personal interests.

Source: https://neculaifantanaru.com/en/from-the-deep-in-the-depths-of-your-being.html

From What Truths Comes The Whisper?

On May 09, 2012

Acknowledge steadily and consequently the limits of your leadership for the impact with the reality do not affect the essence of your being.

A real misfortune descended upon the great businessman Bill Parrish, who was struck by pain. His heart seemed to break his chest. And the whisper, relentless, persistent, continued to be heard with the fullest clarity: "Yes ... Yes ... Yes ..." - issued by an invisible entity, endowed with the implacable force of a Mephistopheles, who magically senses, by the immeasurable power of the thoughts and emotions, the human soul secrets.

The sufferer tries to assign an explanation to this whisper that made its way throughout his life, to this calm voice, but with a force of an overwhelming assertion. Where does it come from? Who emits it? But cannot glimpse the truth, cannot assign any meaning. Because it derives all his manifestations; like an invisible flood engulfs his whole being, weakens in him any reaction of opposition, guiding his senses, feelings, behavior, and suppressing any response, affecting his health and drowsing his physique. The whisper seemed to cancel out any possibility of compromise.

Leadership: Can you commit yourself to staying loyal to yourself, in the face of a fact that overcomes you by the impossibility of understanding it?

- I have not put any question ! Bill still manages to slur, through an effort of will. Damn it, what happens? Tell me who you are ! - Remembering like with fear about the last words that the Countess Vaninka has addressed to Captain Fedor, shortly before he died: *"Against events you must urge yourself, for the masses are not directing the events, but on the contrary, are dragged by them."*

The pain seemed to cease, preventing the heart attack. However, the evil did not leave in a hurry, but appeared again, with renewed force; more frightening, more persistent, more fiercely throws over the helpless. As if, seized by a cruel antipathy to him, heatedly, would have sought an opportunity of derision to torture him:

- You give me orders? resound the whisper in the air. I think you know the answer, Bill. And now you try to solve the situation, but that's the situation you know that you will never be able to solve.

Bill felt that somebody despises him, hates him. Why? The pain was growing more and more, as if the entity behind the whispers would be challenged the hardness of his heart, beating like with a hammer in it; as if he had a heart of stone and someone was trying to test its resistance. He wanted to attack, to strike back, but how? With what weapons could he face the hell? How could he change, immobilized by pain, surrounded by fear of death, the authoritative attitude of a demon?

Leadership: Do you respond with respect to any form of transmission of your ideals by summing the command impulses coming from a force that exceeds you?

I might assume that the succes in the art of leadership will be placed in that direction decided by the inner world of man, which supports his essence, directing his manifestations according to his previous experiences, shaping him after the factors that affect him the most

strongly.

The man who brings his contribution to the development of his individuality and who gives a new form to his creative vision, placing himself in front of a new reality, is the one who understands that not everything that can be grasped with sight can be grasped with the mind.

Just as primitive people never investigated the disease that hurt them, but rather sought God, so it is in your case; you are in vain trying to bring a new perspective to your reason if you do not investigate events (which you come across) through the perspective of the truth that you can only embrace through the notion of a God, of a force that overcomes you and pulls you to it.

The motivation to live for a great cause involves the continuous transfiguration of reality, making connections between what surrounds you and what defines you.

God is man's opening to new realities that can reveal the truth of life. And according to Romanian writer, Cornel Ailincăi, the unperceived fact, to which we offer our whole attention, being almost forced to submit to it, is an act of symbolical conversion in a double meaning: it enriches the perceived content with an imagined content and highlights the hidden, intrinsic voice of formal means.

When you come across something you do not know and you feel that you are commanded to listen to it, given the circumstances you are going through, whose supernatural content implicitly refers to an act of transcendence, of symbolism expressed by means of figuration more or less illusory, only then you are beginning to struggle in the darkness of your own closed doors.

At the same time, inversely proportionate with fear, is born the courage to truly experience what you yourself are in a dialogue with something greater than you, a fact which changes your perception related to your value in relation to a meaning of life that includes both spirituality and mysticism.

Leadership: Can you fully accept a truth, from the multitude of situational variables born from the interaction of undefined events that circumvent the pre-determined rigorous solutions?

A unique and undivided reality has strengthened. The opinion of the great businessman Bill Parrish (from the movie *"Meet Joe Black"*) about himself, about the world, has changed at the end of the "meeting" with the whisper. At that moment, he ceased to exist as an omniscient leader, as a very important person, as it was believed. For only then, he could better highlight who he really was, and to accept the truth: that he was only a mortal, and like any other mortal he could whenever be "interrupted" from the "On-Off" button by the superior forces.

Only then, he realized how small and insignificant he was. And, he accepted with submission that each man lives almost mechanically, like a puppet, as being influenced by an "intangible" entity, which develops and adjusts things after an order that is still unknown.

Transformational leadership is based on the leader's ability to draw conclusions from unprecedented phenomena, creating correlations between the external environment and internal power.

Just as a writer confers his characters more intensity and expression, and lifts them up to the

symbol, conferring them a certain rounding of soul - and so you, in order to understand and complete your development, you must place your existence under the sign of your ego that defines you, and that can modify the "hardness" at the impact with another reality, a sudden or an unexpected one.

Confer a certain rounding to your leadership by the addition of moderation, balance and modesty, of the temperance of any pride and selfishness. By adopting some measures to stop and prevent all forms of erosion of your protective character, noble, well-defined, of which you should give evidence.

When you try to define something that you do not know, being contradicted by something opposed to the natural, without having the power of foresee the chain of events, you begin to shape up the idea that a supernatural content can be altered depending on the meaning you give to the emotions that want to control your life.

Your reactions to the events of the day depends on how you think the next steps according to these emotions !

From what truths comes the whisper designates the reaction of the subconscious to your attitude, towards your own evolution, after you are confronted face to face with the unexpected reality, and to realize that your leadership has not taken the form that you originally wanted.

Listen to your conscience, analyze your past and present, and you will know at least a part of your future. Analyze your pathway from point zero, see whether you are away from your ideals and goals. And find your current coordinates by making the appropriate corrections. Only then you will escape of the "whisperings" nightmare dictated by the entity called ... consciousness.

Acknowledge steadily and consequently the limits of your leadership for the impact with the reality do not affect the essence of your being.

Source: https://neculaifantanaru.com/en/from-what-truths-comes-the-whisper.html

Frontally Addressing Unsolved Things

On March 04, 2014

Identify those assumptions that appear to be significant in determining the fair value of reality, relating your judgement value to the beliefs expressed by others.

- Strange things are happening here. It's hard to tell. It could be hatred combined with an accusation leading towards a particular person.

- What do you think this means? Meaning the accusation being directed precisely against Ms. Lee?

- No, I do not think we can say that. Someone might have seen something, or heard something. A noise or a scream, or the horse running as if running for its life. And it could've trampled someone. And they could have seen or met a woman, shortly thereafter. But it sounds as if we were talking about a different woman, because everyone believes that someone else is somehow involved in this story. In such a way in which the message sounds as if a different person, a completely different woman would be tied to the event.

- Do you mean to say that that unknown woman caused the accident, the one we suspect more or less, without knowing if she actually exists or not? *

Leadership: Do you take into account the opinions of others in order to understand what cannot be described and represented on the map of your own certainties?

The certainty of the simplest acts supports grandeur in choosing that personality configuration that you are willing to accept as part of your existence beyond what you think is true for someone else. In other words, certainty is a revelation of the perceptual experience that you get by experiencing a rupture of the reality you're used to spoiling your mind with.

To convince yourself of the importance leadership has in the light of the experience of understanding what others think, feel, what expectations they have, depending on their openings – a fact which turns you into a true *tester* for the verification of everything evident and measurable – you must pay attention to those assumptions that could be significant in determining the fair value of what you know. Or of that which you revealed in order to fill your understanding over the events that go beyond your control.

This understanding of events to which you don't have access to and don't have the power to manage, experimental if that level of *"What others support and believe"* is measured, requires the application of categorical judgement of your consciousness that tends towards stringent, causal explanations. In other words, you realize that there is, in fact, a side of things that you don't image. That somewhere, perhaps not that far away, in waiting, an appearance of reality is taking place that involves an essence.

And this essence, which unties the mystery of any relating to own beliefs, is an invitation for the creation of new updates to your coordinates of impact on reality. You start to see the world differently, you begin to judge the problems of leadership that emerge much more leniently, completing the scope of the object of analysis on which you turn your thoughts to.

Leadership: How do you relate your judgment value to the beliefs expressed by others in

case you are not willing to bear the costs of a wrong interpretation of the circumstances in which an event occurs?

The starting point of the approach of organizing the opinions vis-à-vis everything that goes on around you, revealing the tendency of giving a greater use to those beliefs that shape interpersonal interpretations, is represented by the thoughts that rush within you, which struggle deep within you incessantly trying to tell you something. They should not distort the perception of reality; whose poignancy sets a strong direction of the leadership quality control and the stimulation of the initiative for action.

The circumstances in which an event occurs must be interpreted in terms of what you feel about yourself as compared to the opinions of others if you fail to make the right choice. Beliefs expressed by other people over a given situation may be the revelation of a perfect blend between the pursuit of exploring a reality that surpasses any expectations and is open to an understanding of the overall situation placed in a context like: "everything must take shape somehow".

Deep thoughts that at times overturn a lot of things within you, if not the whole truth you believe, retrieving something from what you thought you placed in the alienation of the meanings attributed to reality and depend on the perspective of others. Thoughts initiated by their unreliable testimonies, but sometimes credible, which you approve or disapprove, one by one, gathered within you like in a journal full of ideas, unmade until the moment your expectations are validated.

This means relating your judgement value to the beliefs expressed by others.

To understand leadership, you need to make an assessment of the certainty your analyst experience gives you in the search for a vision of the bigger picture, through what happens to you when you're busy revealing a new reality.

Frontally Addressing Unsolved Things highlights that ability of relating yourself to "what exactly do others say and believe", to be in tandem with their objective expectations and realities. Which implies a judgement and reassessment of their own conscience and their own vision.

*** Note:** Agatha Christie - Endless Nigh

Source: https://neculaifantanaru.com/en/frontally-addressing-unsolved-things.html

Fullness Is Hidden In Emptiness

On December 14, 2008

Add immense significance to your leadership, without losing sight of the ideal of values you carry in your soul.

And this time I will start by saying a few words about famous Romanian actor Puiu Călinescu, considered by many film critics as one of the most talented actors in the world. On the TV show "Profesioniștii", the director of the show, Eugenia Vodă, asked the old great actor:

- An actor such as yourself has to be very wealthy, that's what viewers would think. But I saw how modest you live. Why? Were you a big spender, or have you not managed to save money?

And Puiu Călinescu answered:

- There are some who have money in their blood. It's a disease. To have money. I'm going the other way around. All I want is for God to help me be loved by the people. I love Him.

Can you add more image to your leadership by being content with little rather than trusting in a life drama that manages to stir you to the farthest corner of your soul?

You can have little, and still be a great man. Your success as a leader is only guaranteed if the influence you exert on others adds to the image of your leadership. And my opinion is that the actor Puiu Călinescu wanted to express a great truth: "Fullness is hidden in emptiness". I mean, you don't have to be rich to be someone. You can have little, and still be a great man.

This is one of the jewels of leadership that aligns the practices, values, and principles that guide virtuous people. This principle allows us to make wise decisions, to become more confident in ourselves, to think clearly, to judge more clearly the implications of our actions, to give an account of what we do, and to set out on the right path.

Another very important thing that transpires from the words of the great actor is that each of us must travel to self-discovery, to fulfill as well as possible the eternal purpose of art to understand ourselves, to manage our own existence as well as possible, and to transform into perfect beings without losing sight of the ideal of values we carry in our souls. Our journey to self-rediscovery can be very fruitful in terms of the quality of our own existence, being unanimously recognized by others as having the power to arouse self-interest, to awaken faith.

Is your leadership measured by the way you earn a living, or by the way your actions betray your personality in a context of the type: "Don't just limit yourself to what you see in front of you"?

It is said that he who masters the meaning of a man's life is the master of his soul. Or, in other words, find out what the leader wants, find out what his feelings and emotions are, and you will have a great influence on his life, on his conscience, on his leadership. And the most important values of the leader are: compassion, empathy, self-acceptance, forgiveness, spirituality, inner peace, understanding.

Many "artists" of leadership, especially those who started the change in time and facilitated the development of their own existence, gradually turning into perfect people (by virtue, by ideals, by personal example, instilling in people around the same mood) first of all, they imagined the path they will take in life, in their career. They have thought of their own development as leaders, realizing that proper leadership is not just about advancing oneself, but about maximizing the value of those around them through their own special qualities.

Because, after all, the life of a perfect leader shows a sum of positive qualities which he proved to possess fully, qualities which he knew how to capitalize on highlight at the right time.

How do you maximize the value of those around you? How do you value your qualities? Do people follow you in terms of what you do for them? Are they following you for what you are and what you represent? How can your leadership gain extra "vitamins"?

There always comes a time when all leaders end up asking all sorts of questions about the soul, the human spirit, and spirituality. This usually happens towards the end of their career, when they can no longer advance in positions. Only then do they each outline clear steps by which they begin to express their deepest feelings without fear, without detours. This adds extra "vitamins" to their existence. These vitamins are nothing more than a source of principles, values and beliefs that can contribute to the formation and maintenance of a healthy mental attitude.

Leadership: Do you find yourself constrained by the extraordinary circumstances in which you find yourself accepting a reality that is objectified as a "self-difference" in two contexts of the experience of being part of a change in expectations?

Just as all the burning processes in the human body consume oxygen, so do all the processes that ensure the evolution of your leadership consume some of your moods, feelings, emotions, and much of your "vitamin" supply – just to be able to give a better quality and stability of your own existence.

Hidden in emptiness is the full design of the agreement between you and your leadership, between your values and the values of others. When you develop your self, which in turn feeds on people's attention, their positive or negative emotions, their happiness or unhappiness – you also deepen your leadership. As you learn to use people's emotions as a springboard to accomplish great things, you will be able to help them develop a coherent system of goals that will bring good into your life. And at the same time, you will be able to strengthen and capitalize on your relational potential (which must be in line with your leadership principles and obligations).

As in any other field, in leadership professionalism is the "fullness" which is not always accompanied by material wealth. Based on competencies, abilities and behavior, it is completed over time and depends on the value system that each of us has formed under the influence of education and self-education. The free will in us has decided and decides where we are going and how to feed our professionalism. If we want to feel that we have not lived in vain, then we will feed the "fullness" sometimes hidden in the material "emptiness" of our existence, on which our physical survival depends.

In most cases, the "fulness" of professionalism fills the material "emptiness". But there are always situations to the contrary.

Can you ensure the stability of your own existence? How? What is the scale of the values you value in your life? Is your leadership evolving because of the values you adopt and

promote? Is your influence given by the specific responsibilities of your position, or is it due to the hierarchical level you hold?

Leadership highlights the possibility of being part of an experience that positively influences other people's road to success, noting that what they will discover at the end of the road is the very ability to give up for the greater good of another.

Fullness Is Hidden In Emptiness if you realize that your abilities depend entirely on the ability to control your emotions and to act rationally, regardless of the situation. Someone, but I don't remember who, said that life is not only measured by the number of years lived, but rather by the deep involvement of the individual in a spiritual, emotional and moral aspect.

Source: https://neculaifantanaru.com/en/fullness-is-hidden-in-emptiness.html

Game Of Two Words

On July 08, 2011

Defend your honor in the event of failure, by giving up any negative thought that distracts you from your deepest values.

In 2008, Barack Obama, America's current president, won 52 percent of the popular vote, the equivalent of 338 electoral votes compared to the 163 of his Republican counter, John McCain. It was a victory appreciated by all as a first step towards a more efficient leadership based on honesty, ethics and competence.

Even so, more and more I liked the reaction of the defeated.

The Republican, John McCain has accepted his defeat shortly after the televisions announced Obama as a winner, and he had a speech considered "elegant" by analysts, that urged Americans to support Barack, and has assumed his full defeat.

"We fought -- we fought as hard as we could. And though we feel short, the failure is mine, not yours" declared McCain to the supporters, gathered in Phoenix, Arizona. *"Today, I was a candidate for the highest office in the country I love so much. And tonight, I remain her servant."* also said the veteran McCain. *

Leadership: Do you deviate from the values that were the basis of your ascent until the final verdict?

If a landslide victory can propel you to the heights of success, then failure, for your unhappiness, can push you back. At least this would be the opinion of some of us. However, as we have seen, there is no generally valid truth.

Undoubtedly, for the Republican, John McCain's, his defeat was just another stage that he had to pass, a stage that he has exceeded it with dignity, with honor, adopting that moral attitude specific to leaders, which I consider as indispensable - an attitude that clearly shows respect to the opponent, fairness and accountability for the failure.

Defeat is a great responsibility that you must assume with your chin up, not droopingly. You must be able to take advantage of that moment to get up in the midst of others and show off your inner resources that sustain your personality, which define your leadership. It is the moment when your truth emerges, when it is tested your strength to accept the result, whatever it may be, interiorly accomplished that you did everything it stayed in your power to win, but at the same time analyzing the causes that led to failure.

The secret of the possibility of an ascension that puts leadership at the service of an ideal higher than the long-awaited victory is given by the strengthening of the power to be superior to the one you were yesterday compared to what you want to grow in yourself.

Just as a healthy and active lung compensates very well the loss of the other lung- so a well-thought message, shared with an absolute conviction, with a dose of responsibility and a sense of honor compensates very well a bitter defeat.

When you lose you cannot change the script or to change the course of things, but you can come out victorious in the confrontation with yourself. And you can even grow amazingly much your influence if you approach the failure in the most efficient and favorable manner to you in order to convey an honest feeling and a clear message: "I was not ready yet to win".

Leadership: Do you master the art of knowing how to practice the past, present and future at the same time through the force gained from meanings planted by the truths printed by the glory of the slogan: "in all affairs, take the end into account"?

Leadership is a "play" with different levels of skill and competence, where only two words, two reference marks can test your character traits: *"victory"* and *"failure"*. It is a game where you have to be the master of yourself and to bridle your emotions, a game in which you can conquer or overcome.

There are no beautiful defeat, but really valuable people, gifted with leadership talent, know how to exploit those adverse situations in order to boost their image and reputation in top choices of the others.

Just as a diamond must be polished to shine - so you should oust some layers that adumbrate your "brilliance" and to reveal that deep side, bright, which characterizes your personality as a human that adopts the fair play in any case.

Fair-play is built upon the freedom to believe the power of truth of a supreme ideal, without your actions of valuing personality gaining larger dimensions that what you stand to gain.

Conclusion: A great thinker said that the victory should not get drunk, and the failure should not tear you down. It is a call to a moderate behavior in both cases. Today a *"victory"* can push you to failure of tomorrow as a *"failure"* of today can become tomorrow's victory.

In both cases, you must prove fair play, to recognize the qualities of the opponent that led to his victory and to acknowledge your defeat coming out from confrontation with the head up, with dignity, without deviating from your deepest values - those values which formed the basis of your ascension to the final verdict. Winner or loser.

Leadership is a fair play from which the higher version of your Self must win.

*** Note:** http://www.revista-politica.ro/cum-a-devenit-obama-presedintele-statelor-unite.html

Source: https://neculaifantanaru.com/en/game-of-two-words.html

Gate Of The Two Realms

On July 05, 2011

Increase your value of leadership seeking continuously the existence of a match between your intentions and expectations of people.

November 5, 2008. Chicago. Barack Obama addressed the crowd after becoming the first Afro-American president in U.S. history. All looked at him with a confidence that leaves no doubt.

The way he began his speech reflects that willingness to communicate to people his intentions are serious on the essential changes to be adopted in America. Even so, moreover, reflects that spark of power that people generally seek, that dose of security generating hope, springing from the depths of his being, that great moral force which can only bring consideration of all.

"Good evening Chicago. If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if the dream of our founders is alive in our time; who still questions the power of our democracy, tonight is your answer."

Leadership: Can you exercise your authority as a benchmark of discretionary manifestation of immeasurable power, taking into account the size of a known space that is not a personal property?

Through the fact that you take further steps towards a more reasonable attitude, bring proof for the hypotheses of an advanced thinking – of the future, you open the way towards a significant differentiation in a direct and un immediate of your whole human being.

The leader creates an open framework for dialogue and interaction with everyone else. A kind of deeper implication of the reason to be, belonging to the authority of the Ego located on a higher level in the moral considerations, serving as a benchmark for many validations on the ability to make a decisive decision and facilitating the precise sharing of ideas and feelings as a tribute of a successful evolution.

The dimension of a known space that is not a personal property is more about the quality of making yourself noticed without creating an intellectual and emotional profile that creates addiction. Imagine that you have inserted a thread in the needle hole, the thread must move alternately from one side to the other as a pendulum. But between the image and the thirst for dependence there must always be a balance force that has the same application point and direction.

Leadership: Do you succeed in bringing some warmth to your role without falling into the sin of a forbidden reason that claims to be sufficient to itself, but denies its transcendent power to which the idea of truth and the unconditional is linked?

A warmth that has a profound and direct influence on the feelings and hopes of others, a warmth that chases away fears and understandingly caresses any audience, is not a blessing because it introduces the conscience of an own dignity and the inerrability of human condition. But because it develops these two identity elements so much as for people to start submerging in an Universe of thoughts and emotions they have never lived, of ideas and perspectives they have never met before, but are the source of an infinite manifestations

variety.

Ensuring a better visibility and obtaining a good personal value awareness by informing the public regarding the rules and advantages of the status that position gives you, it's possible through quantifying and dimensioning this "relaxed warmth".

But be careful ! The perceptions that generate weak assumptions based on wrong mentalities; work chaotically in a micro-universe where there are no barriers, only communication redundancies. The feeling of "excessive warmth" tends to tire at a certain point. The influence of what you convey has a reference value over the training process of the personality of others which corresponds to the moods felt, even if by what you are expressing you force your entry in a certain logic of self-offering, manipulating. This means to exert your authority as a model of discreet manifestation with an immeasurable power?

Leadership: Does your power of influence reside in the way you display your qualities even when they do not acquire the configuration and functionality of a value-creating ideal in the context of an exceptional destiny?

The way you show off your skills and promote your personality is not a shield that protects you against distrust of others, but is a sword suggesting power of attack. You cannot live up to expectations of others if you do not mention seriously intentions at the first appearance, if you do not designate in a smart way your power of influence, if not stirring up a real avalanche of emotional stimuli that would draw people from routine and would restore their hope and creative enthusiasm.

To penetrate the soul of people, to change their perceptions and to hook up to your beliefs, you must be animated by an overflowing inner energy, by that intrinsic confidence (not superficial !) that denotes your ambition and desire to succeed, at all costs. Furthermore, according to the idea you want to express, to ensure your leadership a strong impressing capacity, of excitement and conviction. A particular issue related to the testing of your own limits, a form of expression of those parts of your ego acceptable to those you intend to change.

The only set of qualities that do not acquire the configuration and functionality of a value-creating ideality in the context of an exceptional destiny are given by what happens to you when you do not get any reaction from others: pride, arrogance or self-sufficiency. Qualities such as honor or reputation always require guarantees.

Just as an artist manages to give his work an alive and bright complexion with a good organization of plans and a perfect combination of light and color - so you too, to direct the beliefs, thoughts and emotions of people in the desired direction you must put out your value with a perfect combination of qualities and virtues. Moreover, you need to regulate your energy so that to exercise over the people a true tonic effect.

J.K. Rowling said that *"Destiny is a name often given in retrospect to the choices that had dramatic consequences."*

Try to create that vibrant feeling wherewith to connect you to people, and to produce a fusion between your intentions and their expectations. Seek to transmit a strong feeling and to convince, seek to plant in their mind and soul that seed of trust to give them momentum, that would double their excitement, allowing them to express, preserve and develop gratitude for you.

An exceptional destiny is a labyrinth in which only you know the way out, and once people enter this labyrinth, they have to lose themselves beautifully, must feel something unusual that will make them feel strong.

Gate of the two realms is on the border between you and other people, that can link between your performance and results that you get (which matches your own values) - and expectations, hopes and ideals.

If you pass it means that you were able to overcome all barriers of communication and networking that restrict access to their beliefs and desires, it means you have been able to lead your leadership on the way they expect, it means you have managed to realize that concordance between your intentions and their expectations.

Conclusion: Your task is to find the best way to overcome the border that separates you from other people. Opening the *"gate between the two realms"* by making a concordance between your intentions and their aspirations, is the biggest benefit you can enjoy because it denotes that you increased the value of your leadership.

How do you direct the beliefs, thoughts and emotions of people in the direction desired by you? Do you manage to highlight your value through a perfect combination of qualities and virtues? Do you adjust in such a way your energies so as to exert a truly invigorating effect on others?

Increase your value of leadership seeking continuously the existence of a match between your intentions and expectations of people.

Source: https://neculaifantanaru.com/en/gate-of-the-two-realms.html

Gaze Upon Me Without Straining Your Eyes

On November 17, 2021

The perspective from which you look at an image without a defined human outline, forms your perception of what it means to be in fact an artistic person.

An ant. All I have in front of my eyes is an ant, a trivial moving point in which all the attention of my eyes is fixed, but it is a unit of measure that triggers creation. And how could I look at this ant with the eyes of an artist who knows for sure one thing: creativity is everywhere, especially in the sense of fulfilling the condition of novelty. For the ant does not know that they are watching it intently, its gaze being directed to the bag of sugar on the table, hoping that perhaps no one will detect its presence. I don't know if it's just a delight for eyes that hide their gaze...

All-knowing and wise, focusing on meticulous work that requires a lot of patience, the ant doesn't even think that someone has already thought about translating it into a single image, an image that can generate new angles of analysis of symbols that may be included in the element of "novelty", additional awareness or mechanisms for identifying the causes for which there is a certain preference for figurative art.

In particular: from any angle I would look at a small creature, an image of sensitivity in fine art, *un sistema de reflexión sobre la realidad y fijación de ideas, the*gaze still does not forget that small sphere of existence that becomes precious through the very journey it's on, crossing the space before my eyes with the same discretion with which the artist constructs his stylistic profile from kaleidoscopic fragments.

There is no doubt about it. The perspective from which you look at the photographed subject, immortalized in a glance that lasts only a few seconds, changes according to the ideal pattern towards which the artist tends all his life: a persistent background in his visual memory.

Leadership: Can the angle of a single frame of reference provide you with a persistent background in the visual memory of an artist who reveals multiple ways of receiving his Creation?

If you are wondering what is wrong with this ant, being an unpredictable detail that is born randomly from the manifestation of one's own individuality with the encounter of an admiring look directed at a random and symbolic target, find out that everything depends on the perspective from which you look at a work of art. Also, if a vivid image is viewed for a long time, when the gaze moves over a dark surface, the same image will be seen as a strangeness, a personal transgression, something intrusive or offensive, and consequently it won't be too funny.

Hyper-realism plays on the line between reality and art. For this reason, thanks to a renewed look at the ant, being also an important link in the ecological chain, a very prudent creature, the artist will try to imitate nature, taking naturalism to the extreme. The ant will necessarily appear transformed into something else, namely, a being.

Therefore, the reception of my creation at the thematic level can be determined by two variants: by an image that tells a story, and by a personification that masters the narrative techniques. It takes artistic education to understand this.

Leadership: Can you show that the means of validating your creation depends on the appreciation of a fixed or moving point, from which the essence of a deeply figurative vision is fed?

I try to emphasize that personification becomes obligatory, the artist cutting out from reality those parts that he finds interesting and reproducing them with the utmost meticulousness in a creation whose universe intertwines with that of Thales who, in order to discover the properties to any isosceles triangle, does not follow step by step what he sees, but tries to construct the isosceles triangle in a general sense.

Indeed, the successor of a number is also a number, and the degree of originality of a creation is given by the distance between the gaze of ordinary eyes and the gaze of eyes illuminated by representations of art – accessible in the version of a smaller world, represented by irregular and vulnerable patterns. It is equally certain that the symbol of diligence and perseverance, which resolutely overcomes all obstacles, is a work of nature framed in the coordinates of a vision of strong originality, recognized as the only form necessary for art, since it cannot be invented by man through art, because nature is a creature long before man.

The ant is not a deviation that reduces the power of a penetrating gaze, making from the discretion with which it crosses the artistic world a formidable reflection in the mirror of the world of the ordinary man, a reflection in an allegorical sense, of course. Rather, it is the particular form established by individuality through which the essence of a deeply figurative vision is manifested, the particular existing only to assimilate the whole range of elements seen up close that have in contrast the broad perspectives, comprised at a glance.

Leadership: Can you guide the reception of your creation to an unparalleled Creator level by combining two comparative notions into a single body?

In this ant, the particular must always be objectified, giving precedence, as solid as possible for the analysis of artistic creation, to the uninterrupted movement of an inferior organism which is quite imposing as a weight of concept and conception, but evolving from a thematic area standpoint approached by the art of painting.

The ant has only itself in all its forms of manifestation and existence, constituting itself as the subject of creation – not through an incarnation of force combined with meekness, but combining in a single organism two comparative notions: man and nature.

It can be objectified as an original idea of creation only insofar as it is embodied (as a sensational factor) both in words and in images, movements and moving moments, to outline a future surrealism. In a single moment, the ant can be reflected in the microscopic dimension of an emerging world, as a particular unit of form and content, as a unit of observation of reality through a gaze that can only be observed in a state in which only an artist can capture in a detailed image.

And from the point of view of the concept of "nothing is ever too much for making an impression of reality in painting", I think the ant would have something important to say *: "If I do an impression of being someone special, you will imitate and reproduce my actions with spatially congruent body parts, in art."*

Leadership is the result of the comparison that the subject makes between himself and other elements around him, so that the image that will reach the viewer is identical to the one that came from content creators.

Gaze Upon Me Without Straining Your Eyes, the ant told me as I hurriedly watched it walk toward the sugar bag on the table. And when its words penetrated the depths of my mind, as a kind of conditioning that became a conviction, I realized for the first time that what an artist needs to highlight through his creation is the projected image, point by point, on the appearance of the one standing in front of him.

Source: https://neculaifantanaru.com/en/gaze-upon-me-without-straining-your-eyes.html

Get Involved With Passion

On January 23, 2009

Give the energy of your attitude a harmonious form to emphasize your intense traits of personality, for your leadership to get a full sense.

In *"Diary of a Magician"*, Paulo Coelho tells us about his encounter with Manolo, the president of the Spanish gallery of fans. There was something that particularly attracted him to this man, because he was getting involved whole-heartedly in supporting his favorite team. He was one of the few who put passion in what they were doing and were totally devoted to a specific activity.

Anxious, Paulo Coelho asked Manolo:

- How do you manage to follow the game, if you are always with the back to the field, directing the gallery?

Manolo, who was totally in love with football and the team he was always encouraging, replied:

- That is my joy: helping the gallery believe in victory.

Leadership: Are your actions maneuvered by a force coming from the "other people's vibrations addiction" area?

In leadership, your attitude must be consistent with the evolution that you want your team to register. It is about that spontaneous human "combustion", which should also be as comprehensive as possible, directed to that meaningful connection between people – which ensures unity, coherence and harmony to the team – contaminating it with that dynamism and optimism, which stimulates the spirit of competition.

Absolutely ! But even with this stubbornness to prove your support under the sign of a superior determination that keeps and exploits the relationship between people in the spirit of a conscious attitude and an accepted equity, it seems to me that the defining experience that confirms you as winner is directly connected with the idea of transition towards a new collective conscience that implicitly involves an idealistic trajectory.

On the contrary, this trajectory may constitute a danger because it transformes you in a true fight ally, towards a goal that isn't fully presented in yourself, that wasn't, isn't and won't ever be yours – but it belongs to an entity that doesn't guarantee performance in one domain or the other. The solidarity spirit is the best leader for everyone's actions through a force that's coming from the "other people's vibrations addiction" area, from their convictions, intentions and passions.

The actions you are proposing to yourself and going to fulfill the result of your choice to stay firm in the context of a triumph that is done and felt from the outside.

But, as I said before, the strongest relationships come from the same interests and preoccupations spheres, that don't blame the selection, which involve the moral, social and

cultural palette. What kinds of ideas enrich and influence most people? Of course, that doesn't mean that leadership is better because the "other people's vibrations addiction" area is more accessible. But up to a point it has a certain authority and good presence, inspiring respect, sharing hope and showing that you're confident in your strength.

Leadership is a spontaneous and accurate reflection of your inner world in a permanent process of encouragement, correlation and harmonization of objectives with inner resources. This is where we notice, on a very exceptional way, what we call a leader's attitude and spontaneity.

When your attitude gives the clear impression that is the reflection of a deep reality, directed to certain ideals – it will positively reverberate on your relationship with others and the way they perceive you – and only then, we can call it "authentic".

Leadership: Are you caught in the middle of an intimate experience of "fabulous triumph" for which the recognition value does not require the obtaining of a higher status?

A fabulous triumph does not necessarily require the obtaining of a superior status, because it is not obtained directly by you, but you can contribute to its representation in the eyes of others. This triumph can lead you to a new career start.

For this reason, recognition of your worth does not come directly from the experience of the one who gets some grand results, but indirectly through the work of the voluntary support of a cause that was never yours, but one which produces a strong sensation of approaching a greater purpose and a higher level of importance.

This is the meaning of leadership in the act of self-knowledge, which clearly reflects only in your attitude. Improving your attitude is like designing a statue in stone; you carve at leisure the peaceful and lasting forms. But for your attitude to earn the right to expression, setting new reference values, you need to give it a concrete, harmonious form, which will emphasize your intense traits of personality that will favor you and your team – and the latter, in turn, will take care of maintaining a high level of influence.

I think Manolo's statement deserves to be read twice, because it perfectly describes the enthusiasm with which leaders engage in a competitive situation. Leaders do their best to send people a breath of confidence, courage and optimism. Sometimes, they succeed; sometimes, they do not. But their mission will never end. They always support their team with a lot of passion, especially during a competition.

Leadership is the defense of an ideal that does not abandon the right to image, representation, and does not attempt to conceal the struggle to overcome the transition effects from one place on the podium to the title of being the best.

Think a little of Manolo, the head of the Spanish gallery of fans. His interest is to encourage players and keep their spirits high. If his gallery is convincing while supporting, the field players are motivated to become more involved in the game. When supported, the players do not feel alone, they do not feel like they play only for the sake of winning, but also for the pleasure of those who want to see a quality game. At the same time, a gallery without faith in victory can make a football team to lose even when it is close to victory.

If you are the leader of a team and you want to get excellent results, the best thing to do is to follow Manolo's example. Strive to revive the atmosphere, give people the necessary motivation to control the game, do your best to change the score in favor of your team.

Remember that the ultimate goal is victory. So help people believe in victory. Waken the ambition and confidence necessary to succeed. You should always morally support them. Do your best to instill them the necessary courage and strength to win.

Do you passionately get involved in reaching your own objectives and those of your team? Is your attitude "authentic"? Do you give a harmonious "form" to the energy of your attitude?

Leadership must be an engagement experience that affects the course of events and the "the final score of the match".

Source: https://neculaifantanaru.com/en/get-involved-with-passion.html

Girl, You Are The Queen Of France

On April 03, 2014

Deepen your identity in a wider context, where the difference between you and the others becomes a way of better understanding the size of life.

The door opened and the man reappeared. In his hand, he had the wonderful doll of which Cosette long dreamed of. The girl looked upon him, then unto the doll, then slowly stepped back and pulled farther under the table by the wall. It seemed she dared not even breathe. Her face still full of tears, but her eyes began filling up, akin to the sky at dawn, by the strange rays of joy. What she felt in that moment was the same as if someone would suddenly tell her: "Girl, you are the queen of France".

Cosette was afraid. It seemed to her that if she were to touch the doll, the doll would strike her. Something that was otherwise true to an extent, because she told herself that Mrs. Thenardier, for which she worked as a maid, would scold and beat her. She was always completely naked under the harsh wind of pain.

However, temptation had won. She ended up approaching the man with the doll and shyly whispered, turning to Mrs. Thenardier: "Am I allowed, ma'am? Am I?" No word would be able to paint her appearance, desperate, terrified and thrilled, all at the same time.

*The stranger's eyes seemed full of tears. He seemed so moved that he didn't speak in fear of crying. He nodded to Cosette, encouraging her to play with the doll. It was the only present someone had ever given her, the only toy her soul insistently asked for, and one this stranger, who seemed sent from the heavens by providence, had given it to her.**

Leadership: Do you put in the power of influence equation a situation of your states of mind that suggests a certain level of predictability in how things will unfold under the terms of the "direct-cost" method?

What consists the fundamental power for the modern man, that can transform him into an authentic leader? Is this power a way to find the rhythm of life in others? Is it a path to holiness, to deification, which surpasses all others, accomplishing yourself more through the most unexpected of acts, gestures and attitudes?

Leadership is an opportunity to deepen your identity in a wider context, where the difference between you and others is a way of better understanding the specificity and size of life. It is the attempt to put within the equation of power a situation of your spiritual states, in the conditions of using the *direct-cost* method. In which only the variables of continuous time ‘want" and "need", reunited in a private space, impenetrable, owned by the very reality of the objective world, can be added in the same construction of the humane.

Just as the world is a reflection of what is happening inside you, so too does the "direct-cost" that you have to bear following negotiations with yourself for a better understanding of leadership, is a constraint of the concrete and of the consciousness that, testing the strength of your character, forces you to act in accordance with the expectations of others. This "direct-cost" is related to the process of passing the existential status of the human being from an inferior step to a superior one.

To impose and give meaning to your power to recognize yourself as an individual

separate from the world and at the same time having an influence on the world is to provoke your own nature and your own destiny to accept what is offered to you as an escape from a way of life that overwhelms with emotion and image.

I cannot remember who said the following, but he was certainly right: *"As we pass through this life with an attitude of gratitude, we will be sensitive to the fact that there are always people with greater needs than ours."*

To raise people to a level higher than that of your own, it is imperative to reposition them from those experiences that cause them suffering, determining them to enter a completely new stage of life. From an old and restrictive situation into a new and compatible one with the recognition of a distinct status. Leadership must ensure a continuation of the trend toward love-passion that gives more power than the other values of life.

Such a change of design would be fully justified, as the opinion of some continues to consider it, especially if you put your relationship with people under the sign of the particular. To deepen your identity in a wider context means to put soul and involvement in a seemingly doomed destiny, to acquire a new, fundamental role in initiating effective relationships in a new environment of personal development and growth.

Leadership is the gratitude you gain when the difficult situation and the superficial perspective of life causes people to see beyond tomorrow, through a revival at the moment.

Girl, You Are The Queen Of France brings into the field of attention that state of spiritual contentment, the true value of the human capital, perhaps unmatched by anything in the world, that matters to permanently accompany you in life, before leadership transforms into a great success.

*** Note:** *Victor Hugo - Les Miserables*;

Source: https://neculaifantanaru.com/en/girl-you-are-the-queen-of-france.html

Give All Your Best, With No Reservations

On January 20, 2009

Demonstrate a permanent fidelity to the skills destined to contribute to the acquirement of that form of discipline that can ensure your optimal functioning.

A performance athlete, holder of the *"World's Strongest Man"* title, enters the bodybuilding room, undresses, warms up and moves quickly to work. He seems determined to show everyone around what he is capable of. He has a carefully worked body, every muscle is carved and polished apart. He works hard on his biceps, triceps, deltoids, thighs etc. It is obvious that he is no man to be outdone by his expectations.

Two or three times a week, the athlete enters the bodybuilding room with great joy and enthusiasm and, time after time, he Give all your bests all his best to develop his muscle mass. For according to his everyday training and the strength he acquires through it, he will be able to generate a better functioning, which will help him set a world record.

Leadership: Are you able to extend the circumstances of a form of response to the need to approach your performance evaluation, according to a sequence that carries a "win by the slightest amount of difference" algorithm?

Performance must first be understood, supported, and then turned to good account. For this purpose, you must assume the responsibility to prove a permanent loyalty to your own skills – with evolutionary, measurable nature, all designed to bring a more consistent contribution to the acquisition of that form of discipline, which would coordinate your entire spectrum of activities necessary for your most efficient functioning.

A house that rests insecure on wooden pillars is ready to roll up into rising water. When it will be swept by water, you will have to go in search of a dry land.

Too many individuals, on their way to performance, behave and act as castaways in search of new lands – they do not have strong beliefs or an individual personality, they lack any consistency in attitude. And these "weaknesses" in their performance, beyond any doubt, lead to higher and deeper degradation of their professional fiber. Their poor results are the result of overload, wear, exhaustion of those segments of their functional system, which does not transmit anymore any kind of energy.

Being able to broaden the circumstances of a form of response to the need to approach your performance evaluation means to live with the extraordinary results you get in being the first to understand the "win by the slightest amount of difference" phenomenon. Basically, the will to prove that you have a better result is exactly that energy input used to limit the losses you suffer by heating the muscles.

Leadership: Is what sets you apart from other athletes the harnessing of the results you allow yourself through the applicability of causality to the account of a supreme being?

Consistency is a crucial part of your evolution process, keeping your performance engine. If it does not become a part of your life, then it is as insecure as a house that rests shaky on wooden pillars, ready to roll up in a rising water.

Just as your brain receives pieces of information by the hundreds of millions through senses, organs and nerves, processes this information and sends millions of commands simultaneously – just as well, in the way to performance, you must select exactly those stimuli that positively motivate you and function to inform you of your performer status. You will need these stimuli – to determine you to start a certain activity and, at the same time, to support you until its completion.

The applicability of causality to the will of a supreme finale requires you to give yourself some merits just like Sisyphus, destined to climb a hill, pushing a giant rock forever, but each time with more strides than last time, with more passion, so taking on increasing risks.

The Greek philosopher Socrates insisted: *"To move the world, we must first move ourselves."* Sounds fair, doesn't it? The beginning is always the hardest. But once you have created a sustained and balanced pace of work, you will be able to accomplish any task, however difficult it may seem at some point.

Desire is not enough to accomplish what you want and cannot help you too much to surmount those performance-limiting bumps. And good intentions will never have the power to move the entire spectrum of your evolution. The only way to become better in your work is to decide to finish everything that you have started.

A leader tests his material, irrespective of previous corrections, until all the negative or unrelenting aspects of the practice he implements are neutralized.

"Give All Your Best, With No Reservations" is the motto of those who aspire to great performance. All those who demonstrate initiative and work hard will always be rewarded. Talent without permanent and sustained effort is not enough. He who wants to become an elite performer must fully develop his existing potential.

I feel compelled to conclude this article with a quote from Hungarian philosopher Georg Lukacs: *"Engaged in extreme action, the hero is following the path upon which others only hesitantly step on, ready for compromise."*

Source: https://neculaifantanaru.com/en/give-all-your-best-with-no-reservations.html

God's Equal On Earth

On July 27, 2023

What you see is what you want to believe about yourself in an image that moves "in" and out of focus.

Through the painting "The Creation of Adam", the famous artist Michelangelo wanted to convey an important message, namely: that a single "naked" man, that is humble, without power or privileges in society, living only in communion with nature, and being endowed only with free will, managed to rise to the heights of God through his intellectual and creative capacities, with perseverance and through the exercise of talent. Even this painting, a refuge from the banal, falls under the terms of *Erioradoichalis Ekaudnar Ilhetosa*, that is, it manifests itself through the revelation of an immeasurable will, serving a higher cause, which leads me to believe that the artist himself implicitly recognized the power of creation to make a thing become more than it is.

We see in the painting "The Making of Adam" how the country man, a poor earthly body, whose inner depths were brought to life only by a special spirituality, approaches God, the Master of ages and times, the incomparable Creator, at a short distance. And the finger of God, well highlighted in the image, used as a means of outlining a disposition given by a unitary authority, and which must be executed exactly, seems to point to Adam as if he wanted to say to him: "You are the chosen one ! You are my equal on Earth!"

If you met an naked man, who would say: "I have no clothes, gold nor wealth, but I am animated by an inner fire called passion, *uma paixao sem limites*, would you believe him, seeing him naked and having nothing on him, would you believe the earthly and worldly man metamorphosed into a divine man?

Adam, the man of the earth has a voice, a strong voice in the art of rendering plastic forms, and this voice full of majesty, full of quiet confidence, only God understands and hears it. Nature protected Adam with great care, with a kind of maternal mercy, being his friend, protected him and respected his passion, and he respected her laws, this connection being his only advantage in the fight against the four tendencies of exclusive sin: hypocrisy, negligence, vileness and imposture, which remain without an echo anyway.

Leadership: Does your ideal of life based on purity reside in an aesthetic of living constituted in favor of a simplicity in which perception is to decide on the "final form"?

The artist, illuminated by a ray of light from the sky, enjoys the inspired approach of art to illuminate a world lost in the mist of time, or capturing a life story detached from the inner reality. Thus he manages to bring a unique and deep perspective in his creations based on the presentation of bare bodies - just as real as a work of art. Moreover, the very refreshing communion with nature full of secrets, can develop a special sensitivity and understanding of the world, the essence of an appreciative aesthetic that I do not hesitate to call the "Poetics of Humility".

In this sense, the artist's freedom of expression, sacred and inviolable, imposing itself imperiously from the perspective of art, can allow a greater degree of innovation and authenticity in the creations that bear his signature.

I looked at the painting countless times, from several angles, with the sight of eyes that recognize the stories of people who were formed in the free space of nature. And I realized

that art, the open work, requires hard work: you have to work tirelessly no matter what, and have good observation at all times. After all, each artist is unique in his own way, and the interpretation or perception of art, as the eyes demand it through a change in man's vision of his place and role in society, can vary according to the individual perspectives of the observer.

What you see is what you want to think about yourself in an image that moves in and out of focus. And what matters most is that your art resonates with other people and inspires them in one way or another.

As for the expression I used, "raised to the height of God", by relating Adam to the stable background of a valley seen from a mountain, I think that Michelangelo tried to connect with the aspiration of the common man to unite or to get closer to the divine, a fact considered a noble goal.

As for the art that the expressiveness of the painting gives off, an art that capitalizes on the teachings of the past, it can be seen as a unique form of expression of human spiritual aspirations and searches, having an intrinsic message: "The one who enjoys riches is the one who doesn't notice their absence."

Leadership: Can your creation materialize into an image in which your own personality reveals the revelation of your own divine power?

Okay, but what do the angels around God represent? We see there, accompanying the image of God, some children's faces that convey different states of mind: joy, sadness, curiosity, dreaming, bewilderment. Children's faces that do not sleep, but rather burst into the creations of a genius art, they represent the symbol of purity, but also the symbol of change and rebirth in a living space, hidden from borders, both inside and outside.

I think that those angels are other "special" people who, like Michelangelo, were "chosen" in advance for eternity, to sit in the kingdom of God, but first of all they must praise Him eternally, on earth, having a kind of role in the process of saving other people. They were chosen to be God's equals on earth, unsurpassed in various fields.

Exactly as Picasso did, but in another vision, the pictorial process described by Michelangelo consisted in building the image starting with the background, aiming that it does not suggest a pronounced depth, but a view from "above".

Look, that's why there are only angels in Heaven, but they were all born on Earth. As it is below, so it is above. Thus, the painting "The Making of Adam" represents a way to explore and reflect on the world and human experiences, by referring to the search for the sacred and the divine meaning, through an empirical and personal approach, against the background of an *Angibileette Ouhosebitus Athesarrus*, the revelation of one's own divine power.

Finally, only if the artist experiences his artistic creation as a spiritual journey to places charged with energy, free in the midst of nature, will this result in harmony with the universe. And this can add a deep and fascinating dimension to the artist's work. As for the painting "The Making of Adam", this is a way in which the artist approaches the ultimate creative force, referring to a kind of embodiment of it in him.

In this case, leadership is formed against the background of a detailed visual perception, in which your own personality must reveal another image, different and unique, which carries a single message: "God is an analogy to what I already know about myself."

Rise to the height of your own self-transcendence. You can be a God only in the field where you show off your talent with greatness !

God's Equal On Earth is the artist who, by imitating the creation of the world, gives birth to a micro universe that exists in full communion with nature. An artist who, through his indisputable creation in the face of time, captures the universe which, in turn, offers him His grace: an endless source of inspiration from the complexity of natural structures (a fullness of colors, shapes, patterns, textures). All this can be transformed into a variety of artistic expressions.

The image that moves inside an artist is, in fact, a relationship of similarity marked by creation and consciousness, meaning a process of revealing a Sacred Entity that could restore universal balance.

Source: https://neculaifantanaru.com/en/god-equal-on-earth.html

God Set Everything In Motion For The Benefit Of His Work

On July 26, 2022

For the universe, one man is more important than all other men.

Reader. Right now I am asking you a simple question, which is more than a question, it is a case of a dilemma. If all the singers in the world gathered at this moment, of all ages and all kinds, having the most advanced musical technologies at their disposal, and all the history of music being on their side, could they all come together and compose a song of the size of "The Show Must Go On", as prestigious as the version composed by Freddy Mercury?

Is it true that no one can? Do you understand now why the experience of all people put together is zero in front of talent? In fact, talent is the condition of the existence of uniqueness, the result of long searches, the consequence of a thought full of efforts which, often, has the value of strengthening the act of creation.

Rather than gaining experience in various fields, it is better to find your unique talent. In this regard, all the experience in the world, of all the people put together, will never equal the talent of a single man. And there will always be one unsurpassed talent in every branch of science.

Leadership: Can you refer to yourself as a significant other you, so as to give meaning to the content of an image that tries through its size and resolution to penetrate the intelligible?

When God gives one man a portion of his grace, from that moment a new star begins to light up the sky. To the universe, one man is more important than all other men. This is the symbol of "Jesus Christ", a large figurative composition. And hence the duality of Christ's nature – both human and divine.

Actually symbolizing the hardships, sorrows and sufferings that the "chosen ones" have to endure along the way of life, Jesus Christ designates the image of a real story that is distinctly reflected, as in a convex mirror, in the mysterious appearance of a saint who makes divine grace flow through his heart. Does anybody want to take it anymore?

Leadership: Do you reflect on your transitory condition, foregrounding the development of the idea of "hypostatic union" between a living image beyond your control and an anticipatory image that changes along the way?

Now I realize how many things bind me to rare and precious people, without exhausting the possibilities of my vision to perceive, with one eye or with both eyes (both from a distance and up close) the shape and outline of a new universe defined by color, energy, positivity. How much hard and tense work, intense and creative, you have to pay to make the transition from the imaginary to the perceived, but the results are fully visible as you advance. See you at the finish line, dear long-distance runner !

Here and now, for the first time, I began to share with others the truth of what the divine "fullness" means and what perceptive, associative, affective relationships can be established in the perimeter of the space for receiving the divine being. A being available as a pure material extension, which emancipates itself with the help of a spiritual force acting within it.

We all came to earth with evidence of a successful spiritual nature and a divine destiny, but not all fulfill the number one metaphysical condition of separation from the worldly: securing that *Indespiadhyas Conceichtuos* (a conviction of things unseen) from the freezing of time.

And now, when I am full of creative forces, received as a gift from God himself as a manifestation of His grace, now when I can share the treasure of my vast and deep knowledge, treated as the inherent spatiality of an archetypal image, behold, I am forced to confront with my very absence, to run away, not to look back, to hide from the rest of the world like an angel who, coming from space, just fallen from heaven, cannot interfere with the state of the world.

Leadership: Do you have the possibility to expand your vision of a character initiated into the laws of the "impossible made possible", through an infallible ability to discern between what is real and what is unreal?

At least in the beginning, the man of great talent is viewed with the eyelid of infinite distances, in an unrealistic setting, as an unsuspected consequence of the distortion of symbols of a sacred nature. And this, especially if the image of the eternal torch or fire which maintains Perfection in this part of the world, is in direct obscurity.

The comprehensive meaning of Jesus Christ, defined as a cosmos on a reduced scale, as a mandala harboring a reverie of the infinite in a limited, worldly space, must be put into perceptive relation with the eyes of a beholder outside His frame of action. The significance of Jesus Christ must expand the field of action of the Great Work through a contribution of content that leads to the understanding of the importance of evolution that can only be achieved through science.

As someone said, the huge nature can only be contained through a microcosmicization, thus being reduced to the symbolic elements that summarize it. And the man of great talent, being the projection on earth of the Sagittarius constellation from the force field of Immanence, combined with the security of a protective space, must produce the change of proportions in this world, propagating the divine message *Omnia Mutantur*: "Nothing must remain unchangeable."

Leadership: Do you take into account the particularity of a background full of contrast, immortalizing in other poses the revelatory potential of the man who seeks and finds within himself sources of reconstruction of an image with a double meaning?

The magic of a mind open to change especially evolves on this extremely thin frontier line. What example shall I give you? Come to think of it, making a significant change in any field is a similar process to moving from a horse-drawn carriage to a Tesla-type automobile. Something colossal, shaking like an earthquake that, in some ways, must also be a historical one.

However, there are a lot of individuals (so-called specialists) who have an old wagon with wooden wheels at home. From time to time they apply a new coat of paint to the roof, replace a rotten board, grease a few screws, cover it with a couple of second-hand curtains, and it seems to them that they have done something extraordinary. Wonderful !

What these individuals do not realize is that they are still at the "last cart" stage. How could they understand the symbol of the completion of the Great Work? Are any of them masters of the sacred miracle-working potential? Could one be constituted as the fusion of two images: the infinite and the cross of light, under the broad spectrum of reality reflected by the *Staff of Asclepius* or the *Cup of Hygeia*?

To use leadership as an element of change in the perimeter of the thinking you coordinate, you must first be able to distinguish between value and non-value, between material and spiritual.

God Set Everything In Motion For The Benefit Of His Work so that this world would be part of a union with the heights of heaven. This is where "magic" comes into play, the creation of the worlds of the universe, personified by a god who started from nothing and shaped everything that surrounds him.

The magic in leadership is this: you must have the conviction that when your image emerges, it will have the distinction of being equal parts true and fictional.

Source: https://neculaifantanaru.com/en/god-set-everything-in-motion-for-the-benefit-of-his-work.h

God Willing

On November 25, 2009

Dedicate yourself to modeling the art of leading, by exercising in due time and effectively the developed sense of moral duty.

Through an unfortunate accident, the manager of a private pharmaceutical company dies and gets to heaven. He is welcomed by his guardian angel, who, according to the rules of heaven, reads to him the most special passages from the book of his life. Most of these passages, which had been written while he was a manager, accentuated his abilities and the results achieved through his carrier; how much he involved into the company's well-being and how many benefits he cashed in, how many problems he left unsolved and, finally, the most important, how careful, attentive and honest he was with his subordinates.

Surprisingly, it seemed that only a few of his people had liked him and appreciated him, those really close to him and who, obviously, fulfilled important and gainful roles and functions. The others did not sympathize him at all, they did not like him neither as a person, nor as a manager, he simply did not possess the virtues necessary to make him become remarkable and ensure success in his domain. Instead of offering development possibilities through establishing standards and goals for all the employees, he stated a limitless dictatorship which suffocated their powers of initiative, tying up their aspirations. Apparently, his death was the biggest blessing for most of the employees, who could finally hope to a more secure and consistent income, fixed by his substitute.

- I'm unhappy, the manager interrupted the discussion, avoiding to look into the eyes of his guardian angel. I had anticipated all kinds of reactions, but I obviously did not think people would hate me like this. I cannot be happy, not even here, in heaven.

- But you must be ! the angel replied. Here, happiness is compulsory. I had never imagined someone could feel unhappy up here...

Leadership: Can you reclaim your moral duty according to what you have to learn from yourself at a turning point when you are experiencing something special?

After an extended break, the angel takes a deep breath and smiles to him bitterly.

- So you feel gloomy. I'm trying to explain that your peccancies have been forgiven in the end...

The manager interrupted him once again:

- I feel unhappy. How can I be happy knowing that everybody hated me like the biggest miserable?

- The angel looked into the manager's eyes, observed him carefully and, because there really was a tiny bit of regret in his soul, he told him on a gentle and friendly tone:

- As an archangel, I have the possibility to rewrite some chapters in time. It is an unusual thing, but if you could relive your last day on Earth, do you believe you could change

people's feelings?

What characterizes a true leader is just that, by his unusual will can turn the impossible into reality.

- Yes, I'm very certain. I need only 24 hours to change everything. It is a moral duty.

- So be it, God willing, I'll give you one last chance to repair your wrongs, merrily replied to the angel. Your mission is to gain people's admiration and respect and to prove that you deserved this second chance. Treating them with understanding and trying to feel like they do, holding them in high esteem and not judging them, you would be able to determine them to forgive your wrongs, just like God forgave yours. They might set all sort of traps for you, because they won't believe in your radical change. That is why you must not forget that each gesture matters. It is also important that the changes you will make should not have a strong note of bravery. They initially must have a general nature, to contain few allusions and to remove the possible doubts.

I could tell you lots of things, but words are in vain and nothing of what I could tell you now, could not relieve people's angers. Everything must come from the heart, from YOUR heart. Let God strengthen your faith and will and inspire you in the actions you must complete in your last day on Earth. Vaya con dios...

Leadership: Can you anticipate the outcome between what strengthens you and what you consume on the existential plane under the conditions of a justification of revealing origin?

The structure the justifications presented by clean consciences, those who know what a true emotion means, is different from those used by cold consciences that have abandoned the idea of dignity, greatness and human value. It's a structure on which many truly virtuous people cling, the people who accept without reservations the supremacy of reason, following through bringing to good use their life experience, to reach that constructive, consolidating truth they need in order to permanently renew themselves morally and spiritually.

A justification of revealing origin has a solid base called "awareness of your deeds" and certain elimination criteria, called "reflexive statements" based on a supposed supreme authority. You have to believe strongly in them and their power if you want to change something fundamental in yourself, not in others.

This creates a considerate advantage for them in the movie of life, that those propelled in the underprivileged area of the idleness of sociologically-existential principles don't have, is exactly that character trait that gives the possessor the ability to understand himself in a deeper meaning, accurately relating himself to the world and its realities.

The value system, concentrating only on those areas that correspond to personal requirements, the responsibility practices, are basic positive indicators for self-evaluating operating conditions based of a plenary assumed rationality and sensibility, established by a good educational process. The good conscience mood that resides from a development level where reason and feelings unite is hard to move away in favor of a dose of indifference or ill-will.

The resultant of what makes you stronger and what consumes you at a moral and spiritual existential level is a reaffirmation of the relationship between recognition of guilt and acceptance of liability.

Acquiring a degree of understanding of your essence above the usual, in the context of a continuous responsibility towards what you create and what happens to you based on causes and effects, is achieved through confession (the only form of freeing yourself from any feeling of guilt).

One of the distinct characteristics of the persons able to achieve significant success is exactly the fact that it focuses on the effects of the fight between what they know they should do and what they want to become in their conscience.

De ce „A doua șansă"? Time does not stand still, it always flows. Unfortunately, 24 hours is way too little time for the manager to accomplish his mission. No matter how kind he would be, it is hard to believe he could change in the last minute what he failed in five or ten or twenty years of leading. He should check, by slight quibbles, what would everybody want, and then to fulfill their wishes almost instantaneously.

When appears the need of change at you? When is already too late? You may not have a second chance to "reinvent" yourself in order to succeed in relationship with people. How often do you evaluate your leadership potential? Do you have a good prize list? Are you dedicating yourself to modeling the art of leading by expressing your personality in a more enjoyable way? Do you give people the opportunity to bring to you acknowledge what they expect from you? Are you rising to the standard which they accept?

The leader is the pioneer of change. However, if the change he initiates occurs in slow motion or comes too late, it might not be successful at all. Great changes happen during time in leadership, rarely at the last moment, especially if you have not scored certain achievements in the past.

Accepting your own image (decisive for the building of self-esteem) is a trace of regret which forces you to expand the borders of your reality beyond the limits of your strengths, up to the need to get closer to God.

Conclusion: The leader must actively involve in all the company's activities, to determine those necessary changes, including in the people's behavior and mentality, and especially to maintain a sustained and efficient rhythm. He is forbidden to ever say "God willing ahead" and to turn adrift, waiting for miracles to occur. They might never appear and God rarely gives someone the right to a second chance in order to change something, even if He's always good and forgives people's mistakes.

The University lecturer Dr. Vasile Chira noted: *"The man and the world are centered in God. The moral duty is the voice of divinity, and the indications that we are in harmony with divine purpose is love."*

That is the love for other people, not just self-love. Therefore, dedicate yourself to modeling the art of leading, by exercising in due time and effectively the developed sense of moral duty.

Source: https://neculaifantanaru.com/en/god-willing.html

Golden Leadership

On October 16, 2016

Follow the voice with which you become famous without losing yourself while navigating through the false truth, the true truth, and the fake false.

An interesting book is filled with many flashes of the affective memory of a man loaded with many untold stories, from which you have something to learn. And it unravels a mystery, a charade like: *"find yourself navigating through the false truth, the true truth, and the fake false"*, with a challenging, multilayered plot, wrapped inherently in a chimeric vision, with unpredictable results.

It makes you wonder: "How the hell did he do all this." For the answer to come up suddenly: "Easily. But you did not think about it, did you?" Interesting here is that, considering storytelling as a priority in supporting the memory of life, we can reach those unspoken and undiscovered truths by accepting that it is more challenging to create a broader vision than to learn from others, thus, being part of the reality of others.

I would think of a book as a keyboard: it contains many letters, but their order is completely different, and yet their order has a very precise meaning, but this meaning can only be interpreted by the way I find a similarity between literature and computer. The book can be taken as the foundation of metaphysics itself, which a scientist claims, but it can also be the result of preliminary considerations of a modern imagination, of a subjectivity and maturity or of a sociological and linguistic order.

This is my thinking about a subject called a "book" when I try to understand the connection between words and their meaning, between their visualization and their forms in relation to the things around them.

Leadership: How do you intend to explain the connection between visualizing a creation that authenticates you as the holder of sophisticated knowledge and the permanent image of a mirror world?

A mirror world includes the memory of a story experienced at on point and the need to live an interesting life through a story-like adventure, a reflection in two similar directions that propel the author to an unexpected end. An unexpected ending makes the story immortal, and the author's creation remains a vivid memory of what a high-impact image represents.

Romanian writer Emanuel Fântâneanu tallied the stories of the great scams of the world, comparing Robin Hood's story, especially how this legendary character found its end. Killed by deception by whoever he expected less: a merciful nun.

Always the most successful scams were based on 7 elements: courage, intelligence, fantasy, magic of double identity, partial hiding of truth, interpretation of facts, and outcome.

He concludes a wonderful book with the following conclusion establishing the subtle connection that unites all the big scams in the business world:

"What is true in the legends of Robin des Bois, known to all as Robin Hood? Has he or has he not robbed Sherwood Forest as a fearsome brigand? From mystical interpretations to those

based on old charters, there is a vast field in which fantasy has played a special role, revealing stories of indisputable charm, stories that still remain immortal but inaccurate. Like the character Robin Hood..."

Leadership: Do you embrace those unforgettable expeditions in which you can leave alone without endangering the safety of your own madness?

The author of a book always follows their character along the chapters found in real life, in the presence of its own totality, identifying themselves with that ineluctable part of their shadow, which is manifested in particular by the absence of the effects to come in the future. True madness begins when the character and the author meet in the same creation, suffer together and end in the same way.

And if a book represents its author when he looks from other points of view, outside of a protected area of his image (his actions, his fears), then the theme he approaches may capture his hypostasis of "Feared." The madness of being an author can be an exclusively negative character, even if it supplements in a particular language the usual method of characterizing a great knowledge. Especially if the manner in which the main character is presented is the same way in which the author lives and acts in real life. Not every truth is welcome to inform the public.

To say everything about yourself, by putting arguments in favor of any hypostasis, is the target of an expedition in which you leave alone, without endangering the safety of your own madness. Since revelation is the pillar of truth, and the consequence of your "madness" is the transmission of those testimonies that strengthen your inner power in such a way as to make yourself noticed only where no one is looking for you.

Leadership: Can you deny that part of the concept of self that derives from belonging to an option of truth, leaving only a glimpse of what remains of a memory, of a game called "madness" or "power" ?

Madness is that part of the concept of self that derives from belonging to an option of the truth (difficult to hide under the sign of ultimate reality), or from belonging to the option of nothingness arising from the reduction of the character to a "more perception without interiority". As such, madness argues the depiction of a man who lives the experience of facing the images and meanings of a character that does not allow personal identification and analysis up until the turning point related to the mobilization of his abilities.

Leadership is an integrated approach for the two strategies: a strategy of that which is told that inevitably seduces through bold and clearly outlined ideas, and a strategy of the untold which seduces precisely through the fact that man is inaccessible, leaving a glimpse of a shadow of what remains from a memory, a game called "madness" or "power."

It follows from this view that leadership is a big scam, because essentially it is only one man who keeps things under control and talks in doses about himself as much as he sees necessary. But a man with two voices, two dependencies, with two identities, two ways of referring to himself. But you'll never know which path is the one he follows, isn't that right?

Also, leadership is made up of the same 7 elements: courage, intelligence, fantasy, magic double identity, concealing part of the truth, interpretation of the facts and outcome.

The concept of self, regarding the game of madness, can be presented as an incursion into the world of a Creator who considers himself a character and master of the situation (at

the same time). You have to consider the fact that everything you believe is somehow subject to the attempt to be dependent on those laws of reality that are suitable for creating a world that resembles yours, but it is not.

P.S. Ask God how He created the world, but first find out who He is. Why does He assume the power to lead us? Why doesn't the truth from the shadows reveal itself? And if it would be found out, what would the effect be? How the hell did He manage to do all of these things?

Perhaps in the end the answer will appear suddenly: "Easily. But you have not thought about it, have you?"

Golden Leadership occurs when the amount of your words, made of realities less acceptable to the rest of the world, is equal to your number of untold things that – even now – wait for an explanation.

This kind of leadership is used by those who know how to consolidate their lead regarding the value called "dual power potential" or "dominant position."

Source: https://neculaifantanaru.com/en/golden-leadership.html

Good Communication Depends On The Art Of Listening

On February 10, 2009

Show the esteem you have for your interlocutor by showing an exemplary demand towards yourself.

You should meet the butcher in my town. He runs a small butcher shop and I always wondered how and where this man learned to communicate. Is he just old-school? Is it instinct? I do not know. But he greets each customer by name and knows their preferences and tastes perfectly because he talks to them like this: "Hello, Mrs. Guilane. Did you like yesterday's cake? What can I serve you today, Mrs. Guilane? ... You'll see, this cake is good, I specially chose it to be juicy, just the way you like it... Goodbye and have a nice afternoon, Mrs. Guilane."

I guarantee you that he has an enormous clientele, who appreciate him and who don't even think about giving him up. With him, the clients feel like kings, they are kings: they enjoy going there, being recognized, differentiated from other clients and visibly appreciated. I also point out that I have seen how he, a man who communicates so well, knows how to shake off his employees and apprentices who move too slow and congratulate those who open their eyes well and move quickly. So, he's neither snobbish, nor bland, nor a stupid boss. But he knows how to communicate.

Leadership: How do you see yourself in the background of your words: through the attitude of gratitude of the one who serves you, or through a conscious effort to perceive a situation in which you wonder what place belongs to you?

Why listen ! If you didn't listen, you wouldn't learn anything. You would be destined to spin in circles, around your own conceptions, ideas, thoughts, without anything to enrich them, to diversify them, to bring them new air and fresh blood.

Therefore, listening is something that enriches you greatly, it means giving you access to information. it means opening yourself up to understand the other, a useful thing when we have to convince him of something. Listen, encourage your interlocutor to speak, to express himself with his words. There is nothing more annoying than someone finishing your sentence that you didn't get to say. Respect your interlocutor and get to know him. He will also listen to you all the more when you have something to convey to him.

Listening to someone is proving that they exist for you. It means proving yourself worth listening to – which, by default, is a gift that can be given between people. It is not like that? It's up to you to find ways to please the other person, whether it's a customer, banker, butcher, boss, associate, employees, colleagues. A successful communication that achieves your goal should always involve something pleasant for the other person – and for you too, if only because it's nicer, isn't it, to feel that you have the power to do it make others happy.

Leadership includes a form of unconditional listening, one that does not judge, does not blame, but that makes you consciously and voluntarily remember and relate the facts that constitute the subject of a subsequent convention.

Be demanding of yourself, be worthy of the listening you practice in the world so that the information transmitted is perceived as an acceptable success of self-control, or as a permanent process of change and transformation, but in no case should it be perceived as a compulsion inner drive that pushes you to do something specific.

* **Note:** Erica Guilane-Nachez - *Şansa e de partea ta*, Editura Polirom, 2003.

Source: https://neculaifantanaru.com/en/good-communication-depends-on-the-art-of-listening.html

Good, Evil And The Self

On October 03, 2010

A leader makes use of influence to defeat the ideas that do not fit his vision.

The war had made from Lieutenant Waters what he was: a cold soldier, without sympathies, no pity, no regrets. Pride, career, honor and reputation were all that mattered to him. He had no right to get emotionally involved in his missions; he had to accomplish them at any price, with professionalism and responsibility.

This time he received the mission to rescue Dr. Kendrick's that was in St. Michael mission, in Yolingo, Nigeria.

Together with his commando band, Waters reaches St. Michael mission and surprised the doctor in the moment she was caring for a patient in critical condition. Not having time, he ordered her to get her things and to prepare for departure. They had to travel 12 km on foot to the point Alpha, where they were going to be taken by U.S. helicopters.

Leadership: Do you give credence to a perspective of reception linked to the meaning of unfolding of events, in your efforts to win a dispute based on the force of the argument at any cost?

But something unexpected happens. Female oak. The doctor did not want to leave, not without her people.

- When the rebels will get here, they will kill everything that stands in their way, told Waters. My orders are very clear, we can take only you. The other people are not my responsibility. Only you are my responsibility.

His words fell like a killing dagger to the doctor. She looked at the serious and severe appearance of Waters that pain cannot seem to disturb him; she felt a horror to this man apparently alien to any human feelings. She listens to him, fall and crushed. But her eyes were alive and in them were smoldering a terrible fire. After a brief silence, in which his thoughts flew to all those innocent souls from the mission who were in danger, she answered to lieutenant with a brave decision:

- You're right lieutenant. It's not your problem, it's my responsibility. And I do not leave without these people.

Leadership: Do you acknowledge how you must fight reality and the momentarily necessities so as to dilute every outburst of your nature?

Many personality dimensions appear to be compressed within the framework of the relation enthusiasm-cause-time, recurring to the calculation of the alocation limits for the resources necessary to overcome the impossible and the expansion of authority, especially in critical reception conditions of some positive stimuli in „questioning" the compromising thoughts and feelings until you start to understand them and accept them as they are.

That means putting you in a kind of expectancy similar to *„perform without alerts"*,

subordinated to one of the most noble purposes: combating a narrow vision with a soft conscience that would highlight something that you're missing in order to make your true worth known.

We see in a moment something that happened a short while ago, juxtaposed on something that's happening momentarily, once with simulating something that might happen sometime within the next period. This Deja-Vu has its whole explanation in the contents of the variable that you can filter based on your high morality inclinations. And this variable, processed on your own way to perceive and interact with reality is similar to the command: *„Reset Your Identity"*. It's worth to note that the inclination to manifest your individuality in time and space through superior safety characteristics can be educated to fit the trials you face. Pray to be strong !

We witness an overlap of space and time that seems to be a characteristic of the leadership of change, that can grant an emotional stimulus for creating a unitary position of man, similar to *„This I can decide myself"*, serving as measure instrument for courage, but also for extreme sensibility and finesse that dilutes any outburst of your nature.

This tells us a bit about the nature of what you have to offer and to transmit when you become aware of your deepest thought levels, when you become aware of your predisposition to react to a disappointment feeling worthless. Or when you become aware of the oblivion of all things, including your own existence when you avoid to put yourself in the service of a worthwhile humanitary ideal.

Assessing a risky situation will impress your decision-making power, as you will be tempted to give credence to a multitude of perspectives.

Only the one who has leadership skills can penetrate the labyrinth of the human soul. Only the one endowed with a strong will and a big power of persuasion can exercise its influence on character and personality of others.

In the movie *"Tears of the Sun (2003)"*, doctor Kendricks won the goodwill of the Lieutenant, prompting him to accept her conditions. Emotionally confronting him, she did that no one was able to do: to change his attitude, actions and the moral and spiritual behavior. She penetrated more deeply than anyone in the labyrinth of his soul in bondage, with clear orders and instructions, asking him to serve a higher purpose than purely political.

To let those innocent people dying was not at all the vision shared by the doctor. Her ideas about being human, about life and death, freedom, integrity, indifference and ignorance, about human feelings like: love, compassion, respect, hope and faith were so great that they had deeply impressed Lieutenant Waters.

A leader makes use of influence to defeat the ideas expressed by others that do not fit his vision.

Leadership: Do you force the application of a conversion of consciousness, so that you can validly obtain a universal conclusion from a premise of the type: "Is the man of yesterday not the man of today?"

Their situation was unique, no one from the members of the commando's band were not ready for new "baggage". To take with them for more than thirty people, including children was almost an impossible burden to bear. But the lieutenant, hit by a strong emotion, he felt like committing a sin, the one that spirit does not forgive - if he would leave them there, in

the midst of danger, those innocent people.

In him sparked the first of many emotions that affect humans throughout their existence - compassion. He who was never touched by any feeling that could make him weak in front of anyone, he suddenly felt a wave of affection toward those poor, so close to doctor. The former man suddenly became someone else.

In critical situations, in soul and mind of any leader is leading a fierce battle between good and evil, between duty and honor, between respecting the established mission and human feelings that sometimes preclude the accomplishment of mission.

The conversion of consciousness is primarily the recognition of the debt towards what you deserve to feel when the dynamics of relationships (dissatisfaction vs. gratitude) is becoming more and more difficult to bear because it hurts the ego.

In the end, the free referee will decide how to accomplish the mission. It is a proof of intelligence and strategy to accomplish your mission. But it is a proof of greatness, the highest vibration of your inner manifestations, when your actions have a humanitarian character.

Good, Evil, and Self are three forms of the same unity of human primordial nature: to seek truth, to circumvent any argument, and to free yourself from any sense of guilt.

Source: https://neculaifantanaru.com/en/good-evil-and-the-self.html

Google And Leadership

On April 04, 2014

The More Important You Think You Are, The More Insignificant You Risk Being.

The 21st century. Let this be well understood. The information you put on the Internet reflects your worth. You don't exist if you don't show up on Google, and if you don't consistently provide quality information. Especially, in the conditions in which your belonging to the Internet, on the route of information that spreads quickly, becomes fertile only through original creation. In fact, in recent years, you would say that the Internet is the place of primordial purity, of immortality, of endless reverie, of unceasing zeal for perfection.

Therefore, no one cares what position you have, what position you occupy, that you are a politician, a businessman, a doctor, a teacher. No one cares what your name is if your value isn't reflected in quality information.

Let me give you an example. Statistics show that 99.9% of those who buy construction materials from Dedeman have no idea who runs the company, and care little about the company's shareholders. They are strictly interested in the products on the Dedeman website, and they search Google for information about those products.

The Internet is the future. And the future is not interested in who you are and how important you think you are. The world only Googles your name if you are a major source of news. Otherwise you are totally non-existent, totally anonymous. Paraphrasing Cornel Ailincăi, we could say that the internet space is the place where the "horizontal" world of each person seeks its purpose deep around the axis of a vertical world constituted by his highest aspirations.

Leadership: Do you feel alienated from the place where the "horizontal" world of each man seeks its deep meaning around the axis of a vertical world constituted by his highest aspirations?

And there are so many individuals who pretend to be big and strong, but in reality absolutely no one is interested in them, and the latter do not even realize how small and insignificant they are. Especially on the Internet. Or as Cornel Ailincăi used to say, because I like how he posed the problem: *"On the Internet, the swarm of vertically following human worlds make up through union and convergence the space of a wonderful saving togetherness. What other higher goal could have the swarm of worlds made up of the space creation in their vast party to honor the man of the future?"*

Yes. It's over with outdated mentalities, and with insipid sharp-dressed old men that are unable to create a blog or a website. Google is not interested in what anyone wears, except when selling clothing. Whoever does not share quality information, completing his own creation with a lot of imagination, will not represent a space worthy of exploration in an expanding universe.

By the way, the youth, because I am addressing you first. Has anyone heard of the "great" president and teacher Emil Constantinescu? Does his name help you? I bet that 25 years ago he was the most important man in the state, all the press and media in Romania always made him the highlight of the news. Rather, I believe that he thought he was the most important in the world, not knowing that immediately after the end of his mandate he would become "a relic that began to stink of a bygone era".

Who cares about a bland and fleeting existence? Have any of you looked up his name on the internet in the last few years? Does a name help you?

To be clear. Google is not interested in your name, but in the information that you highlight and that the world could search for, because it needs it. The world searches the Internet for the information or product that "your name" makes available, but in no case does it search for "your name" unless you are at the center of the world in an extraordinary capacity. For example, if you are Novak Djokovic, the great Wimbledon champion, or an Oscar winner, something like that, otherwise you are of no interest to anyone.

Leadership is the form of your evolution that makes its presence felt in a space of unceasing zeal for perfection, with the mention that the only thing that can place you in a leading place on the "Most ranking people" ranking list is the information you put in traffic on the Internet, respectively on Google.

Google And Leadership are one and the same entity, because currently and especially in the future, everything will be done in a space that was created not to be alone, but to belong exclusively to the majority. Don't try to think that without the Internet you will get too far, because if I paraphrase Cornel Ailincăi again: "the Internet has become the primordial space of luminous construction, an inexhaustible reservoir of ideas and images, the hearth of fulfillment of the power of imagination."

Source: https://neculaifantanaru.com/en/google-and-leadership.html

Great Knowledge Is Not Meant For Anyone Ghostly Haunting Google

On April 22, 2009

Use your judgment and do not simply accept the opinions of others, without having analyzed them with your own discernment.

Let this be clearly understood. The people who really know web technology are not the internet users who browse Google. You see someone from time to time who, by using Google operators, manages to find different information for the realization of some poor bachelor's degree project. Nor the ones who only have Word and Excel in mind, and it seems to them that they are great computer scientists, yet they are not able to fully develop a website.

All of them behave like ghosts without electric charge who have the impression that they understand electricity. In fact, great knowledge is not for people who ghostly haunting Google in the middle of the night in search of "other worlds".

In my opinion, those who are really knowledgeable, those who really know web technology, are only programmers who know how to call API functions from code, those who know how to use specific formats (JSON, XML) in code, those who have knowledge of advanced tracking, DataSocket, inspect elements, iframe, SDK, qR, js, etc. They are at an advanced level in terms of creating their own applications in Python or Go, Java, C++, Ruby, Kotlin, Swift, Erlang, Elixir, etc.

Important is to recognize whether you are an amateur or a professional, a beginner or an expert. And until you manage to fully develop a large application in code that works marvelously, you cannot call yourself a computer scientist. And theory is worthless if you haven't done something practical on your own.

Leadership: Can the creation you refer to change the result of technical-scientific progress in a context that establishes unity and autonomy sufficient by itself and, at the same time, operative by suggestion?

Yesterday afternoon, Mr. **Răzvan A.T.** intervened and expressed his point of view, almost in disagreement with my opinion:

"Not meant as a personal attack, but you threw names of some technologies and languages, some of which have no relation to each other or to the topic of the post, making a mess of things. If you wanted to impress with your "dictionary", maybe you can only do it in front of those who have no idea about technologies and programming languages.

In front of others who know what everything you've listed means, your post in the context you wanted to create is absolutely hilarious. The situation is pathological, it seems. Normally I would laugh if it was a show, but given the way things are, I pity and realize it was better not to comment."

Neculai Fântânaru:

"Did I specify anywhere that the denominations or languages are related to each other? In general, they are related to technology, but they are different from each other. Absolutely different. Each with his own part.

I don't see anything impressive about my post, but maybe you saw something impressive, feel free to smile. But in the meantime, let us know if you have a website. I'm curious what applications you've developed and you can show us so we can learn more from you."

Leadership: Do you have to face the raw facts of reality before you think you are more than you really are?

Aurel Vasilescu:

"What can I say. I read what Mr. Neculai Fântânaru said. I think it's a really inspiring post, mind blowing, I realize now how little I know about the internet, the web, excel, and that's about it..."

Neculai Fântânaru:

"Inspiration was not the intention of my post. But a warning. You have to face the raw facts of reality before you think you are more than you really are.

You know how it is with inspiration, Aurel? I'll give you an example. You watch the movie Rocky, you see Stallone in the winter with a log on his back running for days, weeks, in temperatures of -10 degrees. And you say you'll try too, and you'll manage to end up like him.

Now guess how many ended up like Rocky. None, right? But have you ever seen someone running with a log on their back in the dead of winter, every day? Nobody, right?

That's the thing about inspiration. In reality, things are completely different from how you see them in the movies. You have to face the raw facts of reality before you think you're more than you really are."

Leadership: Can the inspiration that motivates others align with your soul purpose, assuming that what you see in yourself, others cannot see in themselves?

Răzvan A.T:

I realized what you wanted to point out from your first reply and chose to ignore until now, but for the love of art I can tell you that you did not find things about me because of one of the following reasons:

1. I don't have a legendary destiny like you, but hey, how would we be different if we were all legendary like you? Especially in leadership. I think you inspired Elon Musk in his legendary decision to buy Twitter.

2. I haven't written 1200 "articles" and 6 "books" on a personal blog, and it's worth noting that absolutely the entire internet has felt eclipsed by your work, which has made people refrain from making recommendations to your articles and books in the field of digital artistry with references to the legendary Rocky.

This envy... grinds us as a society... But as you said, you can't be legendary without sacrifices.

3. You didn't follow your own advice from the post above and you still have a ways to go before you get there.

Now if you'll excuse me, I'm off to catch the first plane to Lapland to run for days and weeks in -10C like Rocky, as you advised earlier.

I want to end up like Rocky. I hope to be like Rocky. But do they have logs in Lapland? I hope I don't become Santa Claus instead...

Leadership is the absolute distinction of a creation designed to shine, and this creation is represented by free access to information. The purpose of the leader is to be the exponent of the whole creation.

Great Knowledge Is Not Meant For Anyone Ghostly Haunting Google, but for those who make intense efforts to make a change, small or large, in the great world of the Internet. So much will change in the realm of science by the end of the year.

Some will be one step ahead of everyone else. They will intensify their efforts to innovate in the sphere of science, constantly offering new perspectives, new approaches, new creations. In others nothing will be seen. Nothing, nothing, nothing. Nothing at all. The Nothing is everywhere... but You don't have to be Nothing.

Source: https://neculaifantanaru.com/en/great-knowledge-is-not-meant-for-anyone-ghostly-hauntin

Great Science Carries A Deep Mystery

On January 04, 2023

"Science has established that nothing can disappear without a trace. Nature knows no disappearance, only transformations."

A friend was just telling me:

"In all walks of life you find intellectuals, people in cassocks, elites and countless hopes. One brighter than the other. But as they come, so they leave. All of them. No one knows about them, no one remembers them, no one changes anything over time, none overcomes the resistance of all forms of matter (including death)."

However, one man (the son of a carpenter) has remained unforgettable for so many centuries, and still lives and will always live in the souls of righteous people. He who said: *"Heaven and earth shall pass away, but My words will live on."*

The transition to eternal life is achieved not so much through continuous asceticism and self-giving, but through a declaration of renunciation of what is transitory or fictitious. Yes, it is a metaphor in the middle, and this metaphor does not necessarily consecrate an analogy between two phenomena, one known and the other unknown, but has some less visible similarities with an ordinary person, a fact that establishes this very analogy.

Leadership: Does the current vision that determines the image for your new life come as a continuation of the previous ones, having as its theme the research of the self through the prism of a secular aspiration that connects the past with the future?

Also hidden are the suggestions of great refinement, inspired by the projections of a well-determined consciousness that facilitate the consolidation of the dialogue between "what passes" and "what remains", so that the transition from "what I want to do" to "what I must do" will seem plausible.

These are also the real considerations that must be taken into account in order to reach another level of leadership that explores in a positive sense the feeling of the unity of spirituality: *Keraos Aenigami Epocsed*, the search for the self through the prism of memories, visual landmarks, facts left over from the passing of the ages.

The Savior had only one secular aspiration, related to a vision that still has the power to change the trajectory of the world. And it is not about the desire to obtain privileges, the aspiration to receive recognitions and others. Rather, his goal was to establish himself as a means of defeating death. Sublime, isn't it? And how do you defeat death? Through the three great directions of science: *creation, discovery and invention***.** For only by means of science can the miracles of the Savior be explained, and in fact, those miracles refer to hundreds of years of attempts aimed at changing the natural course of things and accelerating the evolution of the world.

Great Science carries a deep mystery, and not everyone can unravel it. Only the truly deserving, who knew how to see very well what is very difficult to see, manage to stand out and maintain their "Saviour" status. The whole secret is knowing how to see what is not in sight. In fact, this is the basic requirement in gaining faith. So, faith means first of all science, the faculty of seeing what is, unites the invisible to the visible.

Leadership: Can you create a vision centered on the "pass-stay" duality translated into an image that does not cancel itself, but continues to represent living life from the perspective of an immaterial dependency?

And what does Great Science refer to? To the generic instinct that made the original creation possible. It is the generating agent of visions, ideas, perspectives, interpretations of an intellect that has experienced at a higher power the need for connection with a universal, constant force.

What remains to be experienced is a vision centered on value unity and real pluralism, including several types of existence, to share the foundations of a reasoning like the one proclaimed by the writer Arthur Ford: *"Everything that science has taught me and is still teaching me, it strengthens the belief in a continuity beyond death of our spiritual existence."*

I remember the end of the film, Quo Vadis (2001) when the rabbi crosses time from the time when the Romans were still pagans, and ends up in the present on the same unmarked, lesser-known paths that have remained intact for hundreds of years.

The scene I am referring to begins in Rome's past, from the time of Nero. At one point the rabbi stops in the middle of the path, kneels and asks his fellow traveler, looking with tearful eyes into the distant dawn: *"Do you see that light walking in front of us? It is sending me a message. I will return to Rome to be crucified again..."*

Then, the image moves to the present day, where, among thousands of new buildings and houses, the Colosseum is barely visible.

I believe that at the beginning of each generation the Savior will return, but under a different form, with the sole purpose of creating a spiritual bond between people, under the guidance of science that investigates and that of respect that accepts and creates. He will be a defender of science, and at the same time a messenger of faith.

And this is the secret of great science: to give consistency to your experience beyond the bounds of time, starting from the consideration that everything that surrounds you is a reflection of the matter from which you yourself are made. Because as Arthur Ford well said: *"Science has established that nothing can disappear without a trace. Nature knows no extinction, only transformations."*

If you want to place yourself in the higher plane of leadership in the area of spirituality, you must find the guiding thread that connects the past to the future, or better said, try to discern the guiding thread that exists in the wake of each encounter with yourself from another time.

The Secret Of The Great Science aims at passing from one stage of evolution to another, without man losing his quality of being indivisible and unique. It is built on the work of the artist, the creator being taken as an autonomous whole, in close connection with the place where he can fulfill his purpose, where he can perfect his creation and where he will be able to return again, years and years from now, over all the turmoil ages...

The symbols of this crossing of time are closely related to the dimension of spirituality only when it comes to the immaterial part of us, taking into account the search for the self through the prism of memories, visual landmarks, facts left over from the passing of the ages.

Source: https://neculaifantanaru.com/en/great-science-carries-a-deep-mystery.html

Hand of God

On January 19, 2020

The plan of divine limitlessness is a general form of the term "Altoriesthru" aimed at the union of the Creator with Nature in one criterion: that of the soul conceived in another soul.

A simple rose, tender, loving, attractive, exposing all the simplicity in front of the reflectors of life, the scrutinizing and curious eyes of people of all kinds, seeks its expressive maturity in the experience of visualizing a painting work developed around a theme of imagination, called: *Pasotrarhis,* or the mystery of divine understanding. It is here that everything began...

Nowhere else, nowhere else in the world, nor in other languages, nor in other voices did I feel closer to the holy heaven of spiritual symbols, in any flower garden, in any other universal reality. Only in this fragment of soul extracted from the memories of the last Kabbalist in life and immortality, can I express the joy of a deep, true, glamorous living, and can strengthen my pride in being on a larger plane. The rose is the appropriate symbol for my mood.

Without slipping into the black of an empty name, by associating with the impure form of viewing a contradictory figure presented in antithesis to the derisive, mortal human being, I strengthened my will to bind myself by simple, generous, liberating words, to the work of a creator who knows how to express the hiddenness of the soul in all analogies with other worlds, just as the most advanced colors amplify their resonance with which they are endowed when exposed in dreamy images.

Does the miracle of divine creation not begin with the hidden meaning of a deliberate deduction? A rose must take the place of the creator when his soul integrates into the memory of an image, splendid, almost fantastic, so that that "I've nothing left to do but to remain silent" will the place of any limitless reality.

Leadership: Can you immortalize your experiences in an artistic image placed in the context of an impenetrable world, to suggest the closeness between existence and eternity, between Creator and God?

The little I enjoy is the very immortality that I never get tired of. The experiences of the process of creation are my support in the order of the artistic space, orderly and harmonious. Natural, intense, so vibrant, the color is always red to me, in the memory of the ancient times, crossing the yellow of happiness to live in the dream of a creator of art, beautiful, sensitive. In this way, my background is framed in the context of an impenetrable world, in the universe of Averroes, translated into the secret language of reflective constructions: *"My story is the symbol of who I was while I was writing it."*

Therefore, an artistic image is dedicated to revealing the visual content of a metaphor or a personification used by the Creator to mediate a spiritual evocation, a state of intense communion between two similar entities by their very nature. The universe relies on the idea that the freedom to be a God belongs to the creator, who always finds himself in another hypostasis, but always close to that of the red rose.

It is no mistake that I am sensitive to every detail, even when something seems detached from other times, from other places, from other paintings, in correspondence with the content of the plastic works that the artists associate with the pure forms of reflection. Of course, I am aware of the value of the risk involved in underlining the "Primary Firework". But I

consider myself as having sufficient authority to which the merging ineffable spirit of the Enlightenment was in Gan Eden by color codes around extensive exposure to the infiltration of beauty into culture, in cabalistic code semantics.

I lived my time, always another time and another life, but time has never forgotten me in the life of the eternal dream. Maybe that's why, knowing us so well from other worlds and from other stellar spectra, Umberto Eco praises my reasoning, just as the creator looks for his fiction in a non-fictional writing before giving it life in a time that is not his:

"You said a very nice thing, Adso. Thank you. The reasoning of our mind is like a net, or a ladder, built to reach something. But then the ladder must be thrown down, because it was discovered that although it served, it was devoid of the meaning that someone imagines."

Leadership: Can you persist in the memory of an image substituted for a vision of creation from an ontological universe, long enough to no longer justify your duplicity in the real world?

My creator is the artist who formulates his reality alone, remaining always outside it, but closely related to the aesthetic idea that its poetic depth gives. And I think the version of this immaculate reality, so open to works of art, but often questioned, even if it is crossed by the power of the random, begins and ends with the message from the work of Mesa Selimovic: *"Keep no secrets within you, other than those which no one is able to know."*

From the rose, from a single pure word, I was transposed into an artistic composition with a delightful name: *Double Delight*, or the symbol of the double man. My creator had a passion for revealing hidden messages in things left to chance: he didn't let any details slip, almost quasi-ordinary things raised to the degree of an event, and we both accidentally entered the same wave frequency, within that frame of the higher senses, animated by an alternating current called: *Altoriesthru* (pure feeling in an eternal return).

You just have to know how to transform yourself and act on behalf of another world, to which you belong equally, to discover the true identity of God.

It's a truth. So many times I have tried to change myself into a dream, something greater than the universal spaces through which the chosen spirits meet, as is the case of the creator who dreams of his creation before giving it life. The victory of art in front of any world, despite any possible worlds, is as clear as possible when what is seen in the light is red. A peculiar color through which they become visible, always in another flower garden. In fact, I trust in the powers of my creator, I in his, to beautify a world that continues to change his vision of art. And I think that's enough.

My good friend, Umberto Eco, said at one point that there are no edges beyond which to go. But he made only one exception, for me, when he allowed me to understand that one door always remains open in any universe, at any time, under any conditions, only for those who know how to enter this holy sanctuary: *"I was the hand of God. And God's hand creates, it does not hide."*

Artistic creation can be perceived as a sublime copy of the reality of a dream called "life", in which everything that happens has the superior sense of eternity, or the projection of the beautiful beyond the limits of the world.

The Hand Of God is the projection of the inexorable will that created or wrote the world. It can also be defined by the creator's effort to foresee the dream of someone who himself

dreamed himself as the author of an unequaled experience that begins with the revealing extension of the self caught in a form of being of nature, from a garden with paths that branch off, and it is continued with the maximization of an Artistic Creation perceived as a transcendence from human to spiritual, and vice versa.

Source: https://neculaifantanaru.com/en/hand-of-god.html

Hannibal At Rome's Gates

On October 11, 2010

Change your attitude and beliefs by finding that distinctive element in your nature to support your motivation.

In the novel "Aleph", the famous author Paulo Coelho discusses about the epic journey of Hannibal, one of the greatest leaders of all times.

The Romans expected a maritime battle, since the two cities were divided by a few hundreds of kilometers of sea. But Hannibal went through a desert and the Gibraltar strait with a huge army, he went through Spain and France, and the Alps, with soldiers and elephants, and he attacked the empire in the North, this strategy being one of the greatest military stories ever to be written.

On the way there, he defeated all his enemies and, all of a sudden (nobody knows why, not even today) he stopped in front of Rome's gates and didn't attack when the time was right. The result of his indecision: Carthage was destroyed from the ground up by the Roman legions. Hannibal stopped exactly when the odds favored him, and he paid a great price for this. He was defeated by indecision in the very last moment.

Leadership: Do you "click" on the primary element of your nature that can bring quality traffic to a performance model covered by the guarantee provided that some opportunities are reinforced in order to decisively change the course of events?

If you were Hannibal, would you leave your decisions to the whimsies of the moment and would let victory get away? What in your nature can make you change your mind at the last moment?

I firmly believe that the nature of every person is built by two distinctive elements: a well-structured element in conscience, which is the sum of all hopes and ideals, and an element conditioned by the exterior reality created by the act of knowledge of some aspects blocking its development – which cannot be replaced in the last moment by the first element.

So the way we act depends on the knowledge of our own interior universe, but it is somehow conditioned by the exterior reality, as well. Everything is reflected in our conscience, which, like someone well noticed, is a mirror of the exterior world. Not only that. This mirror reflects our true qualities – put in various life situations.

And if we're wondering why Hannibal stopped at the gates of Rome, even though he could have conquered it so easily, well, this is due to a psychological phenomenon called *Self-Intimidation*translated as "Wow, I can't believe this, it is much too easy." It's unexpected, isn't it? That is, to have such a lofty purpose, for which you would give your life, to conquer a world detached as if from a magnificent dream, this is worth a moment of reflection, a moment of extra thought, a moment of introspection. One last moment of admiration.

The same thing happens when you go on a trip to a wonderful place like the Taj Mahal in India. When you're a stone's throw from the magnificent monument, you don't just rush in, do you? First you admire it from the outside, you take a lot of photos, you write some memoirs in the diary, you call some friends to tell them how wonderful it is there, etc. And at the end of the day, after the soul has become accustomed to all surrounding views, you seem to want

to see what it's like inside, don't you?

A true leader knows that the best option for a humiliating failure is to believe in a miracle.

When we are put in a new situation, we have to deal with a lot of changes and we, ourselves, are subject to a lot of changes. It is necessary to self-encourage ourselves and to self-discipline ourselves to act like our conscience says and not how our exterior reality dictates, but in correlation with it. In other words, in new situations, I think it is more important to "click" with the first element of our nature and take responsibility to follow until the end our ideals, but also keeping in mind the surrounding realities.

No one really knows why Hannibal stopped in front of the gates of Rome, although I told you my point. Just like nobody knows how you will react when you will get to the "open" doors" that you must pass in order for your success to be guaranteed. Your success will be conditioned by your convictions and values to which you will refer in the last moment – by the world reflecting in your conscience and which influences your decisions.

Therefore, the primary element in your nature that can bring quality traffic to a performance model is that Self-Intimidation that can result in the injustice of fate because you have remained faithful to the belief in the miracle. Sometimes you end up not being able to change the course of things precisely because you have gone too far with faith, and Divinity does not always reward a too spectacular destiny precisely because man hoped more than he should in the result of a worldly, transient, selfish joy, rather than in the existence of a spiritual ideal that prevents anarchy.

Encouragement helps people reach their potential; it gives them strength, offering them the energy to go further when they stop because of a matter of conscience. What or who must support you and maintain your motivation?

I am talking about that saving element that helps you play your book until the last moment – that element in your nature that puts away any doubt on your self-respect and your own ideals.

The prophetic sign of weakness in leadership is the guarantee of a victory used as a determining factor in a state of total security built on the background of a faith that not only demands but also commands.

I believe that true faith translates into actually experiencing the gospel message in daily life, not through a selfish action from which it is understood that happiness can be achieved alone, or only for oneself. So, dream of changing a world that represents a better place to live in, not changing a world just because it shifts the focus of the mind towards oneself.

Hannibal At The Gates of Rome emphasizes the reality that you can also confront in the last moment – right when you're about to reach your goals. What does your conscience say? Are you comfortable to make the step towards success? Is there a hindrance to annul your motivation even when you have reached the highest step?

Change your attitude and convictions by finding that distinctive element in your nature to support and maintain your motivation.

Conclusion: A leader must be a good strategist. When he has his strategy in place, it is

presumed that he considered all his possible options, all the alternatives, and he is ready to act spontaneously and effectively in all unforeseen situations. A single moment of weakness is enough to be defeated. A single moment of doubt that "sabotages" his actions can be fatal – just like having one or more aces up his sleeves in unforeseen situations means that he has a life buoy on the foamy waters of a "sea" in full storm.

Source: https://neculaifantanaru.com/en/hannibal-at-rome-gates.html

Harmonic Montage And The Higher Form Of Polyphony

On July 18, 2010

Leadership in cinematography involves the ability to extract and implement subtle information about editing, going beyond superficial observations of narrative aspects.

So we were at a higher form of the polyphony we had already talked about. For a clarification of these theoretical theses let us give an example from "The Old and the New" in which the harmonic montage achieves a simultaneous progression of a multiple series of lines that each keep their own order of construction, independent, and at the same time contribute to the ordering general composition. The example is the scene of the religious procession, in which Eisenstein distinguishes the following seven lines:

1. the emotional line of the subject, which grows from frame to frame;

2. the line of successive close-ups that increase in plastic intensity;

3. the line of progressive ecstasy of those in the processions, traced through the dramatic content of the close-ups;

4. women's voice line (singers' faces);

5. that of men's voices (singers' faces);

6. the line of those kneeling at the passing of the icon, whose cadence is accentuated, also creating a "counter-current" of the line of icon and cross bearers;

7. the line of prostrations, which unites all the currents in the general movement of the sequence "from the sky to the dust - from the shining of the top of the crosses pointing to the sky, to the faces of the people beating their foreheads in the dust".

The montage achieves its full effect through the composite feel of all these elements in their organic whole.

A visionary film leader knows how to balance overall restructuring with partial overhaul, analyzing each sequence in depth for maximum impact.

The extraction of information related to the making of the montage, the root of which is not completely resorbed by the staging of the various scenarios, requires a delicate approach, difficult to bear by the filmmakers who only notice the surface defects of the narrative aspects. Because of this, either a general restructuring or a partial revision is required, whereby the sequences are analyzed in depth. In other words, immobilizing the viewer's attention and making the montage with an "approximate" technique are not indicated, as the lack of subtlety can make him not see the possible subsequent emotional reactions of the characters, himself acquiring a state of anxiety towards the film and the experiences complex cinematography, which can be very difficult to forget.

Therefore, in negative montages of the "primitive" type, the line of successive close-ups that

increase in plastic intensity can alter the narrative vision, leaving the core intact around the cell. Of course, these formations are called "non-harmonic sequences" and differ from harmonic structures in that what is seen in an image only partially exposed does not destroy the narrative obtained not by synthesizing and superimposing images, but by joining images, words and sounds, in a random manner, according to an aesthetic designed by Eisenstein. In the course of multiplication, the challenge is to maintain the coherence of the female and male voice lines, seconded by the progressive ecstasy pursued through the dramatic content of the close-ups.

Creative leadership in editing involves avoiding "rough" techniques, focusing on subtleties that can trigger deep emotional reactions in viewers.

In this context, either a general approach to the narrative is required, which prevents the synthesis of discordant images, or a loco-regional focus on certain elements of the story, since each component must preserve its integrity. The visual results obtained by treating scenes with low doses of suspense, on the emotional line of the subject, which grows from frame to frame, are able to distinguish themselves as unifying elements, in the course of the successive multiplication of narrative points of view, without losing their coherence external, becoming stable structures.

In particular, in films with a complex narrative structure, harmonic montage destroys only the superficial layer of the story, the narrative core remaining intact around the central theme. These constructions are called harmonic sequences and differ from the classic montage in that their narrative structure is only partially deconstructed. Moreover, harmonic sequences can also be achieved by treating developing scenes with innovative editing techniques. In this case, the linear synthesis of the narrative is prevented.

Leadership in cinematography means the ability to anticipate the emotional reactions of viewers, maintaining a subtle balance between the pace of the editing and the dramatic content.

Unlike classical montage, harmonic montage allows the multiplication of narrative lines in complex structures, but in the course of their successive development, they retain their overall coherence and become polyphonic narrative constructions. On the other hand, the classic montage cannot multiply into complex narrative structures, but only into simple sequences. Under these conditions, however, the narrative division is anarchic, resulting in scenes of different intensities with a variable content of narrative information.

It follows, therefore, that if the construction of the vision given by the sequence of shots is not absolutely indispensable to the life of the characters, it nevertheless fulfills a role of subtle organization with which, in the process of dividing the frames in the montage, a fair structure of the cinematic information is obtained.

An innovative leader in film knows how to guarantee an aesthetic that provokes and maintains the viewer's engagement, even in the face of unconventional techniques.

Harmonic montage and the higher form of polyphony refers to the simultaneous merging of various visual and emotional elements, as each narrative line independently contributes to the intensification of the overall composition due to the precise organization of details. I say this because each element works through a kind of subtle balance of perspective that amplifies and deepens the directorial vision.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Harmonic Montage In Cinematography

On July 17, 2010

Harmonic leadership involves the simultaneous integration of different stimuli into a coherent vision, guiding inspiration and execution towards a well-defined "sense of the frame".

In the gang sequence from "Potemkin", the director had practiced "tonal montage", or "melodic-emotional". Harmonic montage is a superior phase. The name derives from music and it also explains the essence of the idea. Therefore, going beyond the method of using a single dominant, Eisenstein notes, by analogy, that "in combinations that exploit these collateral vibrations - which are nothing but the filmed material itself - we can realize, in a way analogous to music, the visual harmonic complex of the frame. This is how the montage is built in "Old and New". That is, built not on particular dominants, but guided by all the stimuli contained in the filmed material."

All these simultaneous stimulating factors compete towards a unity that determines the "sense" of the frame. The method therefore has a "physiological quality", acting directly on the senses of the spectators, as in that music which is built on the double use of harmonies. Not the classicism of Beethoven, but the physiological quality of Debussy and Scriabin.

Creative leadership goes beyond classic editing techniques, transforming each sequence into a part of a "visual harmonic complex" that engages viewers on multiple sensory levels.

During the evolution of cinematography, simultaneously with the development of classical montage, the appearance of a more or less complex harmonic montage technique was reported, the most frequently reported being the use of visual harmonics and collateral stimuli. This technique can also be signaled in the course of Eisenstein's creation, when elements of harmonic montage can be present in addition to tonal montage elements.

Harmonic montage demonstrates the ability to generate normal or superior values of visual impact, increasing narrative complexity and intensity of sensory stimuli.

Films based on classical editing can, in rare cases, be accompanied by elements of harmonic editing, so as to create a unique visual and emotional experience. Often, sequences associated with editing techniques resistant to conventional approaches were described, followed by a complex narrative structure, with the role of accentuating dramatic tension and thematic depth. About half of them were associated with scenes of strong emotional impact, on the grounds that they masterfully integrate images and sounds to amplify viewers' reactions.

A visionary leader in film knows how to orchestrate multiple layers of meaning, creating complex narrative structures that enrich viewers' perception and understanding.

Therefore, during sequences associated with harmonic montage, normal or upper limit values of visual impact, increases in narrative complexity and sensory stimuli were reported, and critical examinations revealed the presence of multiple layers of meaning. It follows that harmonic editing can transform a simple story into a deep and immersive cinematic experience.

The stylistic analysis reveals the use of melodic-emotional montage, sometimes associated with the proliferation of visual stimuli; these are associated, in some scenes, with the formation of complex narrative structures with the role of enriching the perception and understanding of the film by the spectators. In particular, close examination reveals the presence of visual elements with strong impact at the level of the frame, the sequence and the entire film, as an alternative to a classical approach, which can seem linear and predictable. Evolution is most often favorable with an appropriate creative approach designed to impress and captivate the audience. Some cases evolve to create a new cinematic dimension, going beyond the limits of classical montage and acting directly on the viewers' senses, similar to the music of Debussy and Scriabin.

The harmonious visual complex created by montage not only maintains the coherence of the narrative, but also intensifies the emotional impact on the viewers, transforming the film experience into a deep and captivating immersion that transcends simple viewing.

Harmonic Editing in Cinematography refers to the subtle interplay between different visual elements by creating a complex sensory experience in the form of a harmonic synchronization between image and emotion. I say this knowing that this method directly influences the viewer's perception through a balanced combination of visual and auditory stimuli that provoke a deep emotional response.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/harmonic-montage-in-cinematography.html

Harmonic Resonators

On October 07, 2014

Use every opportunity to verify your ideas of updating leadership, amplifying the meaning of its content by means of symbols of creation.

Arrived in Paris, director Sergei Eisenstein simply begins to devour the city, inhaling voluptuously its atmosphere, studying its every corner with an eagerness natural for any man passionate and willing for so long to know the metropolis he knew from back home in great detail. He wanders the streets constantly. He examines the antique dealers on the docks of Seine one by one, the cellars of the Rue Bonaparte looking for paintings. He crosses the Saint-Germain, then visits Fontainebleau, Compiegne, Versailles, returns to the city and explores the Foire aux Puces. He walks around through stores. In the shops of religious objects from the Saint-Suplice neighborhood he detects a few pieces that prove his deformation in the superstition of religion. He wanders the streets of Montmartre, frequents the popular balls from dance places, stays up late in the cafes crowded with young artists, and wanders even into the elegant lounges where he is walked around as a celebrity.

All these roads become an occasion to verify his ideas about the art of filmmaking. They are not just leisurely strolls, but just as many opportunities for confronting ideas and enriching them. Everything is a symbol: the gaze is a symbol, the gesture is a symbol, and the attitudes... and the décor. And as all these (this emotions and general impression) are exclusively relative to the content of his work, you can see with what emotional richness it's amplified immediately.

*Behold how a filmic image should be interpreted, behold what the reasoning that determines me to communicate them plastically is, behold the purpose: to amplify the meaning of the content with all harmonic resonators, with all symbols contained in the particular form through which the "giving of the image" is presented to our eyes. **

Leadership: What does your creation lack in order to free itself from the limitations and temporary constraints of the information chewing routine so that you can amplify the meaning of the content of ideas you communicate?

Leadership amplifies its value through creation, establishing itself on the line of the reasoning of looking beyond the frame, beyond appearances, beyond the behavioral content of things, hence to the extent that the parallelism and correspondence between what you see and what you believe are obvious. Or to paraphrase actress Nia Long: *"Set the boundary between what you see and what you think, what you know and what you believe, and then say, should I accept this thing as it is?"*

Everything that can amplify the "Wow ! " reaction at a level of angles of perceiving reality, being subject to different interpretations of the novelty aspects proposed for improving accomplishments in terms of creation, produces a certain result, which can be delimited and definable. This result increases the chances of completing what's missing from creation for it to relieve itself from temporary limitations and constraints.

The constant checking of reality, in the direction of the correct perception of the indices of updating the content of ideas, which helps you implement or eliminate certain determinants from the plane of developing an ample vision, is a condition and a development strategy of research and innovation. The opportunities for confronting ideas and enriching them, ensuring a correct identification of the particularities and meanings of the imaginary and comparative perception (which influence the structure of what you want to achieve), reveal both truths

and facts in regards to your visionary thinking.

Leadership: Is the area of orientation allocated to a large field of perception dependent on a special key of understanding that favors the connection between what you express and what you are projecting?

One of the most powerful sets of meanings attributed to things and the relations between them, accepting them not only as a challenge, but as something authentic and defining for articulating a helping vision necessary for the elaboration of your own model of creation, refers to the rules of the language game that you consider to be essential in the development of art.

For example, symbols, decorative elements, reality, help outline a complete picture of the events that the director speculates, but they can be confused unless we assign a meaning based on the use of expressions of manifestation of an attitude to ideas of the type: "I think that..., I feel that I..., I want to".

The orientation area allocated for a wide field of perception is dependent on that special key of understanding, called "Smart connections" that establishes associations between various experiences and things. Leadership can be for the creators of visions the object of an external analysis, the object of a scientific practice of being aware of the value of the surrounding reality – by assessing the ensemble of experimental indicators: symbols, concepts, special effects.

The man who constantly renews himself puts the benefits of the symbols taken from various sources first, intending to reach the precious core of the experience of creation. He seeks the deeper implications of events and finds a balance in interpreting the most relevant aspects of their lives and from their experience of seeking the new. The object of knowledge becomes the object of a practice scientifically acknowledged of updating the potential for generating ideas.

Leadership is a search for opportunities for confronting ideas and enriching them from any act of sight at a certain stage of amplifying the meaning of content that invokes excitement for an excellent support of the image you transmit about the world and you.

Harmonic Resonators are impact factors, givers of inspiration that directly influence the process of transforming variables with a multitude of meanings (thoughts, facts, experiences, images, appraisals, reflections, insights, sensations) in individualized creations, which outline a well-defined profile of leadership.

By extension, we refer to the leader's ability of creating something new, but acknowledged as a value by all around him, determining them to act synergistically and concerted to achieve a common ideal.

* **Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/harmonic-resonators.html

Harmonious Dance Of Influence

On June 29, 2011

Reveal to people the essence of what you really are, to open their way to harmonize with you in emotions and thinking.

In the article "Mysterious doctor" I related you about the competent doctor Jacques Mérey and about the poor child, Eva, that suffered from idiocy from her birth. Nobody gave this human being any chance of recovering, whose mental abilities were very low. However, because of Jacques's aptitude to enter the "locked land" of her existence and to snatch all inner damages, in the result she is getting well.

This formidable doctor, endowed with an extraordinary ability to understand human nature, manages through a proper therapy to gradually shape Eve, to eliminate the resistance that her mind opposed it, to strengthen her weak spirit and eliminating all fears. He succeeds to enrich her feelings in a favorable medium, to guide her thinking through that chaos that she was struggling to survive by creating to her a certain personality, a certain way to react and behave, so that to be consistent with the expectations of all.

Leadership: Does the completion of your "creation" bear the meanings of an overwhelming sentiment stemming from feeling the presence of a Higher Self that unleashes the hidden meanings of your own path in life?

The doctor's success was mainly due to his constant effort to redirect to the girl all internal resources, all energy, all her mental and emotional capacities to the outside. Eva had to be coordinated for consistency in thought, in decisions in expression and communication, and this could not be achieved only through careful and dedicated collaboration between them.

Indeed, Jacques Mérey gave proof of a genuine leadership, which should not be questioned; a leadership based on the power of example, by strengthening interpersonal relations and perseverance. In order to bring little Eva to a state of normality, he looked specifically for her senses, he was able to sneak in the world of thoughts that she could not control or hold in, to put in order and to develop them continuously.

And, in her turn, Eve has connected to the doctor's feelings and emotions. She felt his affection, she felt that somebody wants her well. And therefore, she opened her soul in front of him. Basically, Jacques Mérey has revealed to her the essence of what he really was - a man of great spiritual nobility, whose kindness knew no limits - and thus opening the way to harmonize with him in emotions and thinking. The more you are connected to people, the more they will feel freer to express emotions.

Affection, through the very act of creation that implies that a suitable end to be achieved offers man the possibility of free will, as one that makes him unique: to hear the call of the Soul, of the Spirit of awakening to true Life. In other words, affection is the answer to what we perceive beyond the relational, material, palpable appearances of life, from which I will reproduce the essence: we are obliged not to forget what we have been and what we have learned to be.

Leadership: Does the meaning of your existence place the "lost man" in relation to a form of adoration and gratitude towards a limitless power, on the path of an experience that brings together the curiosity and the desire to try something new?

Is the sense of your existence that of giving everyone the courage to discover their potential, regardless of the circumstances that have implications on the degree to which a person is valued / accepted in society?

A leader's duties are used so that the whole ascendant ladder of attitudes, from errors to contradictions, from pain to the comfort given by the conscience of his own value, offering the opportunity to reflect on the consequences of entering in the inability of making himself understood, or how to feel "alive" through others.

Can you create new models of leadership by applying a set of commands on an emotional level? By applying a set of commands on an emotional level, the leader easier and further orients his influence on individuals, thus seeking to answer the call to unconditionally and specifically manifest his empathy, compassion and generosity.

In the future, the art of redirecting your most valuable resources, your inner strength and motivation to think positively especially towards those individuals who have not made a "living space" (always unable to adapt to the new development requirements) is used not only in the form of appreciation, but especially for the report of identity and otherness.

To communicate certain ideas, emotions, feelings and beliefs in an accessible way to all, the meanings of leadership must be diligently sought in a deeper layer, limited by that insensitive knowledge exploration, allowing a certain stability of resonance frequencies around human probability to manifest through consciousness.

"The living" contained in your concrete way of manifestation, along with your position, personal situation and option, is the fulfillment of man's call to express unconditionally and at the same time determined, empathy, compassion, and generosity.

The leader of the future will seek to contribute to the creation of a new identity to the point where people's receptiveness to his influence is maximized (the point where it becomes extraordinarily alert to changes in their particular sphere of life), but without straining too much the strings of their being towards canceling their identity. The identity should be preserved or enhanced, but never altered.

As a leader, you're on stimulating people's behavior and responsiveness that you experience from all those who understand the essence of your endeavors. When people who do not perform or are "limited by barriers of life" reach a state of normality due to your influence, then new patterns, structures or leadership configurations begin to form.

Leadership: Constantly increase your number of "white balls" to achieve full mutual understanding !

Reveal to people the true nature of your character, give them the opportunity to improve the image of you with warm and optimistic feelings that you emit. Shape yourself after the ideal that they carry in their soul, get up to the height of their expectations by offering them the opportunity to reflect on your personality, on your own beliefs, thoughts and feelings. However, for this you must penetrate into their real nature, in their inner world, to sneak into their world of thoughts and to capture them with excitement and joy.

Just as a painting whose tones dominated by yellow, orange and red gives a feeling of warmth - so your personality and character, if they are dominated by some nice features and well-defined, will release that warmth that will attract people to you. You have to constantly raise the number of "white balls" for them to accept you into their souls, giving them the

opportunity, at the same time to learn about your true inner nature.

White balls are created by that unique combination of inner power to know that you can build from small people – people with high moral values, and that dimension of the mission that you yourself discover through the experiences you face.

Harmonious dance of influence

The influence is similar in some respects with a dance, in which a person takes the lead, and the other one follows him. It is a dance in which the attention and care for your partner are very important. It is a dance that seek and develop networking skills between people, and which is also controlled, but intense.

To make the plunge towards a full understanding you must become the "partner" that people can rely on him that would lead their emotions, ideals, thoughts, actions on the rhythm of their own steps - on the rhythm of their own sound and fair judgments. You must strengthen the spirit of the people through "movements" well-coordinated, full of harmony, rhythm, energy and highly expressive, restoring to them their fullness of life and their inner dynamism.

Source: https://neculaifantanaru.com/en/harmonious-dance-of-influence.html

He Was Born Too Early For His Contemporaries

On November 21, 2013

Be willing to add value to your self-esteem by trying to compare yourself to others, accepting that your conscience is the product of a subjectivity that has nothing to do with material objectivity.

Michelangelo. He has always loved the struggle and the task of putting all his strength into play. To create, one needs solitary thinking, and the idea of continuous struggle. In summing it up, we must first point out that Michelangelo was destined to play a unique role in art, and not only in that of his time, but also of many centuries to come. Of modest origin, he behaved like a simple man and enjoyed the company of the people. With those who were rich and in power, he was worthy and did not shy away from challenging them, being aware of his worth.

He was sociable only with the humble people he appreciated and respected. He had neither friends nor disciples. Introverted, haunted by fantasies, he lived an internal tragedy, not letting go of the turmoil that tormented him. He had no family life. The only woman in his life – Vittoria Colonna – was but a fugitive episode that ended much too early. He talked and especially insinuated a lot about his relationships with women. Work absorbed him so much that he "burned" and had no availability for himself. He was a titan, predestined to live for art, sacrificing himself. Any bad thought about him is a sacrilege.

Seen this way, Michelangelo is no longer an enigma. He was born too early for his contemporaries.

In another book, the philosophy of art (Schelling), these words of Plato are written, two things that philosophers who love the system and are confident in the myth of reason overlooked: *"The embodied spirit is sick, troubled, in a state of pure thought. Perhaps in addition to the rational faculty, there is also one of delirium, of enthusiasm, of madness."*

Leadership: Does the result of your creative work mark an awareness of yourself and everything around you, considering the endeavor of a life that had to go from unpredictable heights – to the life of a normal person?

The artist always puts his soul, with all that is good in him, in what he does with forethought and with the help of God, without considering himself a loser of destiny. And then his role in the integral destiny of creation is grounded and fulfilled in Christ. But when his soul seeks a great image and attaches itself to an image of creative effort struggling with seemingly insurmountable difficulties, the artist practically shares the state of mind of the one who produced that image, just as he shares his vision of an object that can only be seen, but never touched.

It is very important, in this sense, to cultivate the eye with which the gaze pursues itself. For if the artist does not cling to an object that does not match the rest of his setting, and if the self-image is his reflection in his own consciousness, then his gaze on the world around him is an awareness of nuances and multiple "faces" of a life that is consumed by a story that is difficult to experience (but which he eagerly pursues to write daily).

The artist has this need to draw attention to his creations and feeds on this attention, so his pride can be easily hurt when someone does not give him the attention he deserves. There is especially a religious focus on the visual space of faith, through which his soul tries to find a

way to face the world that does not appreciate him enough.

Leadership: Can you be more permissive with yourself by taking into account a picture of your own face against another?

But the artist becomes even more gloomy when he realizes the difference between saving the world and destroying it. He is frightened when he realizes how insignificant one is on a world scale, even if his works are grandiose, but difficult to understand by the slow-minded, routine or ill-adapted spirits to modernity. So, it would be said that the artist has two faces: one that displeases him, and another that glorifies him.

Often, the life of the artist is a visual product related to the grandiose feeling of self-esteem, as presented in the narcissistic personality disorder, which can certainly be compensatory and can even damage personal relationships. And let's not forget that in the case of artists, small changes have a huge impact on self-esteem.

In particular, a distinction must be made between self-image and the image attributed to the world, and a distinction must be made between self-worth and tolerance in situations hostile to conscience. Because this is something else, exactly that intention that lies behind the various forms of image of the inner world, of spiritual existence, and an image of our own face must be taken into account against the background of another.

The total artist dedicated to his art is, often, the concretized expression of the way a person sees themselves or represents themselves through the prism of being aware of a deep drama.

He Was Born Too Early For His Contemporaries. This can be said of an artist who has not been able to analyze the differences between self-image and the image of others about himself, and to identify common aspects that could increase his mental balance and sense of self-worth.

Source: https://neculaifantanaru.com/en/he-was-born-too-early-for-his-contemporaries.html

He Who Knows How To See Observes His Vision Well

On June 01, 2023

To understand the meaning of an artistic image, you must see in it an expanding universe that assumes the depths of an incomparable creator.

This morning I received a brightly colored painting as a gift from a beginner painter. Full of naturalness, representing the dynamism of time in the light of a gorgeous sunset, the painting seems to speak for itself with that delicacy of ambiguous states, found in the intimacy of some travel diaries. To understand it you have to see inside things, to see it cleanly as artistic integrity, with a meaning inclined to dreaming, to meditation, to find in it that peace of mind that promises to become contagious. To see in him the state of a being who purified himself to such an extent, who developed his intellectual capacity and perceptive power to such an extent, that he managed to rise to the sublime regions of the spirit that animates the universe.

I had before my eyes an inevitable stage of a successful psychotherapy, felt as an effect of the liberation of the soul that manifests itself in the waking state, a necessary stop from a longer journey, an image springing from a strong and unbridled vitality, from a life in communion with God. The painting represents an expanding universe. Naturally, I looked at it in the light of a pure soul, with the eyes of a soothing mind, free from any constraint, which, in contact with the fragility of a real-imaginary encounter, becomes much more precious than ten thousand carnal eyes, more inspired by a plastic refinement extremely.

For its part, the painting looked at me from the perspective of a journey from age to age, with that subtle force that passes from one soul to another, tuning in by extension to a metaphysical plane, to a reality that can only be spoken of in whispers, something that is related to a secondary philosophical plane. Thank you, dear painting, because you looked at me with the eyes of the soul, comforting my thoughts with the tenderness of a pilgrim who carries his life's work in his bag, because you gave me back the strength of the gaze that the eye needs to see beyond by the limits of space and time.

Leadership: Do you realize how a work of art that steals the attention of your eyes with that simple experience unfolding in the absence of its creator feels towards you?

By making me aware of having what I call a vision, the artist's work seems justified in believing that the time is not far when I myself will be part of her world. And not only from her world, of unlimited freedom, but also from the world of a consciousness that wanted to create as beautiful as possible a space in which to dream, having the opportunity to travel through art to any corner of the world. I still wonder how a work of art that steals the attention of my eyes with that simple experience developed in the absence of its creator feels towards me.

And why not? The eye is not the fruit of an action reminiscent of artistic contemplation, being more evident in the process of awareness of the surrounding objects, essential in the relationship between fine arts and nature, but especially in relation to a reality that absorbs you in a dizzying vortex from which there is no escape. Rather, like a synthetic drug that alters the state of mind and perception, the sight of the eye (not being masked by everyday banality) derives above all from the free exercise of spiritual activity according to the research of beauty as a universal material for the representation of heavenly symbols.

Isn't subtlety what defines me? The subtlety of a strange link between metaphor and observation based on the demands of the acuteness of the artistic spirit, a link that invades

the intimacy of an ever-young, never-ending story. Certainly, only with my eyes can I penetrate into the intimacy of a world of which I have only a vague idea, and that only if the vision is focused on the ideal-real duality, where the appearance of an unfocused vision is complemented by the imagination. For this reason, a simple way of examining vision can be deduced, opening the space of the depths of a world that arranges its meaning in the depths of my soul.

Leadership: Can you describe an emotion capable of generating a background image, treating it with a superiority that you strive to hide from the world?

The painting is all before my eyes. I want to say that the advancement of vision is nothing more than a natural recognition of the merits that the eyes acquire through an enrichment of perspectives and understanding towards the visible part of reality, not towards the deep part of the creations that the reality of the painting reflects. And by virtue of these merits, such as the merit of appearance not always being truth, or the appearance of truth as a condition of appearance, they progressively return to the center of attention, makes the artist absolutely claim the existence of illusion so that art can expand its borders and to change his style.

The painting depicts an idyllic summer landscape, with a sun that does not set, but only descends on the horizon. And in this landscape that absorbs me in a kind of indistinct suspense, beyond the extension of a *Triuleraos Agnal Zaitaznes*, an extension of a free present, detached from the past, the facets of reality take on new dimensions and intensities.

Suddenly, I feel as if I am being looked at by a comprehensive vision with that expression of attention of the eyes that turn inward before ricocheting to the center of an incredible flowering of visual experience. The eyes themselves have the main focus on my power to endure any soulful message, because the painting seems to speak to me on account of Alexandru Vlahuţă's words that characterized the painter Nicolae Grigorescu:

"If you have looked carefully at his things, which, the more you look at them, the more beautiful they are (the sign of the true work), if you have filled your soul with them, late, when you are in the middle of nature and you see its ornaments well, then you say: "Looks made by Grigorescu". He created a typical world. His and everyone's. This is the power of Art. And this is its secret. Everything flows. She stops them with her gaze, chooses their view and pours it into eternal patterns. An addition to the living and ever new work of God."

One of the peculiarities of the immortalization of man through art is this: knowing how to stop with your gaze on an image that, leaving you speechless, makes you feel that you live in a world that revolves around you, but which is still hidden more than the eyes of others.

He Who Knows How To See Observes His Vision Well before he spiritually integrates himself into a painting entitled "Beyond the end of the world", because seeing means, first of all, distinguishing between the subjective meaning and the objective meaning.

To understand the meaning of an artistic image, you must see in it an expanding universe that assumes the depths of an incomparable creator. And leadership is the "always new" type effect produced by an expanded creation towards a new horizon.

Source: https://neculaifantanaru.com/en/he-who-knows-how-to-see-observes-his-vision-well.html

Hear No Evil, See No Evil, Speak No Evil (II)

On October 06, 2015

Cherish everything you represent in the great equation of science, by activating the ability of conforming to a "before" that has never existed.

Sublime, rose from the interior towards the exterior the question from amidst the magic: "Where do you turn back to in order to make great strides forward?"

Faced with this preferential question, pushed to an extreme point, I had divided my opinions in half. On the one, hand life took on the shape of a large semi-circle, containing its ascension until encountering death. On the other hand, death came about as a result of extending life. Therefore, the alteration could be distinguished from the horizon of a consciousness that had to be spread through the intervention of inherently contrary impulses: "Of course I know everything / But you don't know my thinking."

It felt as if I was present on the stage of an Alter Ego that almost replaced my whole being by bringing in my life a story far more sober than I expected, a particular deviation from the simplicity with which reality must be approached. As in a journey to the world of Dante, where you wouldn't recognize anything or anyone, in which you can only see your shadow in a dispute with its reputation.

Akin to purgatory, this ambiguous space, a true core of peculiarities of "Cache" memory explained through the model of the phenomenon of intersecting two distinct planes, in this compulsory passage on the path of producing absolute knowledge, I was conditioned by only one rule: "Hear No Evil, See No Evil, Speak No Evil."

Leadership: Does the meaning you give to the formation of a self-concept appropriate to reality make you wonder if the life of a single person can be so thrilling during a "revelation of a hidden world" type of experience?

A self-concept appropriate to reality is formed from the perspective of a life experience that is confronted with the experiences of an event that takes place within the sphere of the action of the will to create a lucid consciousness in the face of the absurdity of the world that it encloses. A world that can change its coordinates at any time, being able to degenerate into a contemplation of deep dreaming.

Here was an early insight, as a strong light guiding me towards a new intensity. An increased power of awareness of a hidden world, in which I appeared as a reality after which you can't place a period. Was I the double of a man trapped in the double of a reality other than the one I knew?

What power narrowed me in this game subjected to the geography of alteration? It was as if I had reached the end of a wide staircase, with steps separated equally. I would've hugged the tireless momentum of alienation from everything that is not useful to me, from the fact that I cannot find my place in the sum of all knowledge. So that later I could climb down the marble steps of mysticism, all the way down, in the most distant emptiness. Something within me refused to take in this fantastic as being reality. "One thing is clear, the atmosphere is thin and it's cold."

Allow me a moment to integrate myself in the novel "Perpetuum Mobile". I admit that I was at

the limit of the oneiric, thinking of the type of conceptual evolution from the prose of Artur Silvestri: if they started from the line of surrealism, of a magic realism, in which it was hard to decipher the thin border through which you cross from the real to the unreal or the imaginary, from the possible towards something else, the same happens with the oneiric dimension of my prose.

Leadership: Where do you turn to in order to make giant forward leaps so that you can contribute to adding to an experience of managing science in the process of your development?

Everything you represent in the great equation of science, superimposed with the trajectory of leadership by activating the ability of conforming to a "before" that has never existed, comes into contact with the power of awareness of a separate existence. It is a "before" induced through a thinking fitted to interpretive refinement, strictly oriented towards a certain pattern of redefining the world that you think of as reality.

Through such a self-experience, developed from a set of states that forcefully take you out of the routine of the intellect, you manage to live in a magic universe built with great care. You have to turn to what is hidden within you, to what you once were in a plane of fantasy where the rules are reversed, to decipher the reality beyond the dependence of always being in control, the dependence of power, so to experience a transformation of what seems tangible by referring to a time when the boundaries between possible and impossible blur.

Fiction is what you experience in an environment that opposes the world of modeling influence, which helps to adopt an attitude of disapproval of external manifestations of authority, to extend your vision beyond what you know about yourself and what you would truly want to be. Here, we are dealing with the science of transposing you into a story character who alone makes up his plans for the future, unmoved by any compulsion, without sinuosity and forced stops.

Self-transformation is the science of being someone other than the one you are in reality.

Leadership: Can you decipher the thin border through which you cross from the real into the unreal or imaginary, from the possible towards something else, by making your way through the lines of a story written with a charade technique?

Let us remember the words of the great Romanian writer, Al. Busuioceanu: *"From the shadow of the world will always spring this identity and adversity, eternal creator of new identities: Me and all things. For I am the one creating the entire universe."*

If you prefer to go back to a world that doesn't give your own value and experience a measure of the effect produces by the awareness of a new perspective of approaching the phenomenon of diversity, then you will not be able to fit into that probability of manifesting the authenticity you (as of yet) do not know.

A story written with a charade technique is the creation of a brilliant mind that states, in metaphorical form, some specific features of a mysterious being with two lives: one that is required to be experienced through the feeling of omnipotence, omniscience, infallibility, and the other that is required to be experienced through the power of understanding the inner tension (intuited by identifying with an Alter-Ego that becomes autonomous once it seizes the possibilities that have emerged in a subjective framework of existence).

What constitutes a criterion of identifying a step forward towards the heights of science,

embracing the tireless momentum of alienation from everything that is useful to you for development, is the very opposite of what you know – the unknown – stemming from a sort of extension of the limits arising from correlations between thoughts, ideas, theories, and real happenings.

The bridge that makes the connection with the great power of the experience of being someone else is permanently crossed by the stringent impulse to go where you have never been.

Just as silence can have an almost equal value with the spoken word, so too can the unknown you tend to can have a value almost equal to knowing – if you manage to penetrate it and value it. Can you decipher the thin border through which you pass from the real to the unreal or the imaginary, from the possible towards something else?

The great art of exploring an authentic self is to be a master of a reality built beyond objective personal experience.

Hear No Evil, See No Evil, Speak No Evil is an invitation to discover the dimension of the meeting between the real and imaginary, between the known and unknown, making that awareness of a confrontation with self-imposed limits vibrate in unison which must be overcome to continue to develop.

*** Note:** Sparks - Hear No Evil, See No Evil, Speak No Evil

Source: https://neculaifantanaru.com/en/hear-no-evil-see-no-evil-speak-no-evil-II.html

Hear No Evil, See No Evil, Speak No Evil (I)

On October 01, 2015

Try to extract a weighted amount of the flows of substantiality from the precipitations of intangible elements, under the forces of contrast of an image that doesn't contain enough information to explain it.

I was dealing with something intrinsic, indefinable, in the context of an extreme zoom that threw me in a different dimension, which resembled a situation that appeared to be absolutely justifiable in the middle of a madness springing from the chaos of an epistemic anxiety. "You don't know my thinking / Who I dream of / Or the gifts that I bring... from the deepest sources of my anxiety."

It was as if I wanted to give meaning to captivating, broad and complex thoughts, from an effort of the imagination to serve the space of an artistic work setting, of a rare psychological depth. I was the artist of his own reality, locked in a secondary memory, the content of which was kept for a long time even in the event of a fall to derision or excess.

An extreme phenomenon was manifesting itself through a weighted amount of the flows of substantiality extracted from the precipitations of intangible elements, under the actions of the forces of contrast of an image that didn't contain enough information to explain it. An undefined full of meaning, sprinkled with suggestions, in which the artist within me found new means of expression, including the fabulous side of a center of the universe that later became a sort of mirror that trapped my inner self in the space of a duplicated being.

The most beautiful part of self-acceptance, unconditioned by any external authority, is understanding yourself in an untraveled maze, without feeling the need to be understood by others.

Unprecedented, I was the fruit of an irrational storm unleashed suddenly, that only reality could allay. "One thing is clear / The atmosphere is thin and it's cold."

Everything seemed to me a magic lifted from the desert of a world regenerated out of curiosity, a balance between two parallel entities "hear and see" relative to other existential planes, such as an equality between two expressions of a priori validity: "life and death". Links of the most desperate moments of my untold existence, as well as that of the starriest of hopes, different through what they could eliminate from the intellectual identity that I allocated for myself beyond the unpredictability of a journey into the unknown.

But what bears the character of variations of nuances, after the considerations of an interrogative existentialism cleverly combined with the vision beyond the world and centuries, valuable through the lens of the soul and visionary intelligence, can appear under the most perfect form of a: "I don't have a problem with all of this".

Leadership: Can you penetrate the fiery core of knowledge, placing yourself in the context of an extreme "zoom" that throws you into another dimension of your being?

An artist whose medium of expression is the type of content that emerges from challenging the established order of conceptuality of a reality that appears to be impossible, can verify his aptitudes of adventurer through an update of the dimension of discoveries identified during the incursion into the unknown.

In fact, the self-understanding resides from the knowledge extracted from the experience lived within the unknown, by running through a maze in which you can only find the way out by projecting thoughts to another order of reality into another life story which would simultaneously proceed in the past, present and future, to introduce multiple hypotheses, multiple perspectives of looking at your own soul, your own actions and motivations.

In this regard, the Zoom suggests that change of perspective necessary to extend knowledge, by moving the view from a distant frame to a close-up, or vice versa. Constructively, another dimension of my being could be explored by another possible understanding of how to "think about myself", because to be great means to enter a very complex and confused labyrinth, to perceive his overall image and discovering his way out without depending on anyone else.

This truth was also validated long ago by the Romanian writer Valentin Dumitrescu:

"Any undertaking takes the shape of an adventure. And the adventure of knowledge and creation, begins through a negation: "I don't know". Basically, you start out with a certain faith without knowing beforehand where you'll end up. You never know beforehand the difficulties of the path, the dangers that await you, the thought or gesture that will follow.

But everything is revealed along the way, as if, while undertaking the walking part, the vertical position, we make it so that the exterior becomes less exterior, and the unknown becomes known. The same goes with life, it can pertain to the field of the happened if, refusing to narrow ourselves in the world of conclusions, we will not solicit an extra trial from the happening. Or we will not penetrate the fiery core of knowledge."

Leadership: Are you prepared to find yourself in a contextual field where you become pressured to connect to "an endless adventure on the brink of uncertainty", given the effect of an ascent measured in terms of "the thinking that thinks of itself"?

The ascension of a creator can be seen in the case of discovering the surprising elements which deviate exceptionally from the course of your own beliefs from the norms of your state of being. And the beliefs that manage this state, depending on the repertoire of assessments of reality and depending on the quality of interpreting experience, are based on two key dualities: learning through experience and learning based on active exploration, through reflection.

These beliefs, leading to the discovery of an aspect infinitely more powerful over what you believe about yourself and of the world, ensures a rectilinear development which considers a predisposition for your all-encompassing side. Through the self-determination of believing in the supernatural and in magical phenomena over which you don't have total control, it can sooner be determined that shaping experience that ensures a new meaning of existence.

You often risk to manifest yourself as a mix of knowledge, self-knowledge, and an increase of your own expressiveness through a subtle aura of power arising from the extension of already defined concepts. In other words, what you consider to know about yourself and of the world, from points of view favored by the impact of other people, or depending on already used formulas of comparison, can only be uncertainty.

The most advanced science is coded through the indefinable (a component of uncertainty) which needs to have a shape in order to become concrete existence. And independence of thought is expressed in the imaginative exercise, through the extraction, processing, interpreting, and completing the indefinable from the reality of the world, and man.

A thinking that thinks of itself is a reflection of reality in the regulation of mutual relations between the curiosity driven to understand beyond appearances and the virtue to capture the contradiction between essence and appearance.

The man who seeks to better understand himself is like an image that does not contain enough information to explain it. He must accumulate numerous experiences to leap in defining the Ego that assumes the role of an initiator of an approach of imagination, intended as a reflection on the determinism of situations which, due to their exceptional circumstances, make possible the discovery of a new meaning for what it means **to be your own creation.**

Hear No Evil, See No Evil, Speak No Evil highlights the intellectual identity you allocate for yourself beyond the unpredictability of a journey into the unknown, determining the probability of appearance of high information that can broaden your horizon and perception over truly important things. Finally, you need to reach the conclusion that the entire configuration of the reality you experience is the fruit of your own creation.

*** Note:** Sparks - Hear No Evil, See No Evil, Speak No Evil

Source: https://neculaifantanaru.com/en/hear-no-evil-see-no-evil-speak-no-evil.html

Heaven Can Wait

On May 03, 2018

Matter always listens only to its creator, as in a fantasy story that begins with "once upon a time" and never ends.

A song that inspires me a lot more than a thousand years of wisdom, makes me feel that I live at great heights, in the destiny of a dream which gradually becomes a subjective self-image, close to a sky that painters often call... a jump into immortality. Something mysterious tests me during my listening of it, without which I feel that I cannot live for an indefinite period of sincere searches of spirituality, as a mysterious poetry of alterity in a picture of the future that hides its depth and leaves itself hard to find.

The triad of green, blue and red, filling my veins with alchemical rage, indulges in a gorgeous landscape in the universe of a moment that gains significance due to the analogous transposition into the development of a profoundly scientific concept appropriate to the realities of the ages: music always suggests images !

Continuing the process of color differentiation, on the background of an alert rhythm, the chromatic repertoire (as a support for symbolic thinking) is enriched by the echo of the great delicacy of a rhythmic melodic line written in the stylistic parameters of a fictional narrative, enlivening by accentuating a verse in infinity: "Heaven Can Wait".

Particularly, I feel handcuffed in a virtual space from which I seem unable to escape, because the rhythm touches the sensible strings of my heart, turns into a story, manifesting itself through an organized succession of sounds in a single word that in the universe is pronounced simply as: Living.

Matter always listens only to its creator, like a Prospero that dominates the forces of nature, placing itself in the vicinity of the intrinsic element of the harmony of a composition of great proportions. It is like an emotional state amplified by the sensation of a dream shared by one man in the face of immortality. It addresses "I feel" more than "I know", it acquires a certain individuality, giving me a powerful enough stimulus to enjoy new subjective experiences within a framework of visual metaphors, one that is palpable through the balance of the quality of symbolic thinking, comparable to other types of correlations between the colors seen in nature and their values stored in the subconscious.

Leadership: Can you differentiate between the purpose of a depth of space that serves to confirm an original universe and the prohibition to build anything other than what makes you a model of reality?

The way of painting a picture into a reality of memories and ideals, integrating them into the present written word, is an inner demand to compose a new rhythm for a musical sequence in a permanent look in the mirror of the imaginary. Sometimes I feel it is the ideal means to serve millenary intentions, to make a fact of producing visual effects in the consciousness of the universe, made up of an exception to the general rules that the music must be specific to a chosen theme.

On the whole, I am stimulated by a broad freedom to compose the scene of an infinite universe in attempting to plan the divine plan or parts of a celestial work. Slowly, I leave myself anchored in a verse that expresses a certain need for consistency with myself: "Close your eyes and say: You are The One. Don't you feel the same?"

In turn, a feeling as clear as possible in a space from which I can barely return, of dreaming with eyes open, *turnin' up in time*, is left in a parallel world of mind, and I am aware of this, because I slowly alter reality through an informational field. I do not exclude from this the reference to a deity conditioned by the structured existence on space-temporality whose priority is the process of creation, endless and flowing like a majestic river among the rocky banks, on the way to the mysterious sea.

Sometimes I have the impression that the simple blending of my various soul parts is a rhythmic succession of musical notes transposed into the vivid colors of a work of art obtained either by analogy or in contrast to the tones used to promote a deep sense of uniqueness, of spirituality from a story of the great demiurge.

The purpose of the deep space that confirms the original universe of the work whose stylistic coherence is based on musical aesthetics is the experience of receiving a vast "art region" set on the fusion of the opposites between life and story.

Leadership: Can you become part of a whole that is beyond what "I" should mean in relation to accepting the obligation to accommodate a higher revelation of pure aesthetics?

A tradition of Islam gave King Solomon a ring that allowed him to understand the language of birds. In my case, it is like giving me from divine obligation the great ability to turn musical notes into a new version of Art Nouveau in a painting called "Self-Portrait". Full of greatness, the musical spring behind my creation is a collection of colors in which only the orange, the blue and the white give vitality to a new reality, accompanied by subtle, sensitive sounds in the nuances of interpreting a long-lasting echo, with higher revelations.

My destiny is the destiny of my perfect creation through music. The idea spread by the psychology of depths, according to which man instinctively correlates between different colors, is set by the vision of unity between the spirit and the universe, transfigured by the composer in an accentuated lyricism: "I saw your face an' you saw mine / And then we got much higher".

The song's rhythm seems to me to be translated into a literary context, even though there is an area where the dialogue between the creator and creation is confused, encompassing a wide sphere of expressions of beauty in a personal relationship with the space of sounds in a romantic story: "I can't deny, you came in time / To set the night on fire."

Leadership: Do you relate the attempt of a creator to give meaning to an idea or experience experienced by extracting an unknown from a parallel reality and putting it into a new form of visual representation?

The aesthetician who dominates the literary text is an individualization of the way of expression that links the word "Union" between the nuances of a conversation with God and the nuances of a delicate sensibility in perceiving the abstract geometry of a visual representation of the rhythm and the lyrics of a musical piece.

The obligation to host a higher revelation of pure aesthetics lies only with the creator of great artistic force who can slip between colors, letting his imagination flutter, who knows how to reproduce the subtlest ideological, emotional nuances, thus managing to communicate a new vision in determining the shape, concentration and size of a masterpiece: the journey into a mystical reality.

Because he himself is a mystery or just as well, an unknown.

*** Note:** Sandra - Heaven Can Wait

Source: https://neculaifantanaru.com/en/heaven-can-wait.html

Hello Charlie!

On November 17, 2011

Childish activities manage to dissolve unhappiness in the simplicity of a playful setting, offering artists a path to release and human reconnection.

In this Hollywood, which Eisenstein finds, in terms of intellectual level, about the level of a French salesman, his only constant refuge is Chaplin. They visit often, play a lot of tennis together, have fun, take trips on Chaplin's yacht. He walks around amusement parks, where people pass Chaplin, tapping him on the shoulder in friendly affection and giving him a warm, natural "Hello, Charlie!" They are both equally childish. When they get to the amusement park, they stop at all the games: shooting at moving targets, flipping apples and bottles. However, everything is done with utmost seriousness.

Chaplin takes off his glasses, carefully collects the points, for both are firmly determined not to settle for small prizes. Instead, they reach higher for big prizes like an alarm clock. Maybe they feel good together, because they are childish and thus can forget their tragedy, common to both. Eisenstein discovers Chaplin as an unhappy man. Each knows the other's worth and rejoices in his victories.

Leadership: Can serious game competition be interpreted as a form of behavioral therapy, where strict rules facilitate the freedom of authentic interaction?

In the context of the Hollywood refuge, the game becomes a form of adaptive regression that allows the two artists to free themselves from the tragedy of their condition. For this reason, children's activities in the amusement park facilitate the natural expression of the authentic self, where moving targets and balls become therapeutic tools. This form of interaction allows them to explore their vulnerabilities in a safe context, turning seemingly small prizes into meaningful victories.

On this occasion, the serious accumulation of points and the pursuit of higher rewards is a way to reconnect with primal joy, where unhappiness dissolves in the simplicity of the game. Like behavioral therapy, their tennis dates or visits to parks create a sheltered setting where two people crushed by complexity find childlike freedom of expression.

So, the amusement park becomes a temporary escape from the daily tragedy, offering the two childish artists a space where they can transform the competition into authentic interaction. They take the rules of the game very seriously, and prizes, whether small like a plaster statuette of Felix Cotoiul or more valuable like an alarm clock, give them satisfaction and mutual validation. Literally, these moments of refuge are essential to creating genuine connections, allowing them to temper their emotional tensions through childlike behavior, from playing tennis to meticulously racking up points for shared victories.

Through leadership, playful activities become catalysts for emotional revitalization, supporting the integration of vulnerability and creativity in relation to social dynamics.

"Hello Charlie!" it represents the message of sincere affection and genuine communion, even if playful appearances sometimes hide inner dramas. In the conditions of a friendship based on mutual understanding and respect, childhood moments become essential. I say this because any artistic collaboration, which contributes to the enrichment of creativity, must acquire a certain emotional depth in order to translate into memorable works.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/hello-charlie.html

Here, Accept This Rose, For The Longing Of A Soft Caress

On August 20, 2019

An artist of great feeling expresses his emotions by sketching the subject of a completely different painting, from where he can no longer leave once he has integrated into his atmosphere.

Whenever I am surrounded by roses, I feel as if relieved of a heavy weight, I am filled with a sense of peace and gratitude as if at the sight of a unique, perfect thing, from which the meaningful life of a painter who does not know adversity in art, in revelations, in dreams. The appreciation for the beauty of nature arouses a fresh sensation, something alive, delicate, worth admiring, possible to be reached only through the language of the soul, as in a painting with abstract art that can be understood only by the minds open to aesthetic sensations and impressions.

The kingdom of the rose, admired in all the infinity of time in the form of a moment of mercy that did not consume its values, aspirations, the marks of feeling, leaves it easy to see a kind of nobility, conquers you by the simplicity of a line of contact between the depth that uplifts your soul and the discreet whisper of a fiery confession, emphasizing a kind of timeless elegance. I feel that I am no longer the same man when I look at a creation of nature that, as well, through resemblance, becomes my own variant of beauty, of candor, of good taste, unencumbered by any power of resignation in the way of expressing myself, of the glory of a bright past or of the power that is cried out by the circumstances of an end of the world.

The significance of the existence related to the beauty of a fantastical nature, which pulsates with hope, longing, cosmic thinking, is in the unity of the crystallization of new, welcome and familiar visions and ideas of painting reformers, being distinguished by the attention given to the aspects of life in a perfect harmony of colors and a warm harmony of generous lines that express the expressiveness of a work suggestively called "The Renewal of Man".

It is as if I would have to express my emotions through painting the outline of a subject totally different from where you can no longer escape once integrated into its atmosphere. Finally, here is a simple way to evoke a peace-loving view, a good opportunity to enjoy an art form associated with meditation, which can only be understood by the senses, by the special sensitivity in the combination of colors. All of this is dedicated to the painter who displays his humility of sublime invoice that emerges from the sincerity of experiencing an original work of art.

Leadership: Does the continuous attempt to expose and aesthetically validate an "identical and of a kind" self become a kind of super-theme of your work, from which nature takes all the advantages in terms of forming a harmonious personality?

Delicate, as light as the spring wind, the comfort that art gives me is rather a dialogue of the soul, a compromise of the aesthetic mentality destined for a chain of variations in ideas and demands of method, order and rigor. On this line of reflection, I tried to take the words of the famous art lover Lodovico Dolce as a teaching of an experience deeper than social living, from a special moment that is never consumed by resembling a symbol of beauty, passion and love:

"Painting is nothing more than the imitation of nature and, the closer the works are rendered, the more accomplished the master. A painter is better and bigger the more his works are more like natural things."

The rose is the reflection of the beauty of nature in a person inclined towards the artistic, highlighting for the viewer that greatness of the soul that very well captures the reality of an acute sensibility, which likes to be told. He presents himself as a humble servant who makes everything happen naturally, in the work of a creator of beauty and truth, according to a delicate brush movement that denotes precisely the ability to identify with universal, superior and good wisdom, which holds everything together.

I have undertaken his life story, his aesthetic concerns, which nature translates into a perpetual dynamic of never-ending creation. The rose is a collector of emotions, as is the painter, having only one common denominator: the color that attracts attention, that enchants, which expresses visions, desires, belonging to the universe of the naturally beautiful, emphasizing the sensuality of a passionate life, the triggering factor of a chain of states, movements, gestures, attitudes, hypostases.

Of all these, I choose to convey a message about the Creator's way of reinventing himself:

Try to capture as best you can the reality between two similar presences, so that the art you obtain through the contribution of aesthetics is a testimony of your power of character and a testimony of the feeling that an amazing example of nature imposes on you.

Here, Reader, Accept This Rose, For The Longing Of A Caress as a sign of gratitude for reading what I wrote up to this point and understanding that who I really am matters only in terms of what I feel when I look at an original work of nature, as if I myself were its guarantee of good execution.

Source: https://neculaifantanaru.com/en/here-accept-this-rose-for-the-longing-of-a-soft-caress.html

Here Lies The Hand Of God

On February 22, 2013

Reflect on how you evolve, so that you convince yourself of the close link between your system of values and the role you assume in the world.

Only one person, one kind of man goes out of a foreign house, and on the threshold, inspects his shoes once again for any traces of blood. The assassin – Anton Chigurh – this hungry hyena, this beast of an absurd cruelty who, after making a feast of its prey randomly chosen, greedily licks the blood on its muzzle, giving the impression of cleanliness and care.

A strong will that manages to dominate the borders of his own conscience, an exciting adventure that follows a physically and psychologically regressive path, a determination that brings with it a whole series of events. Because moving away from home – the place where he once more performed his work, he doesn't even get the chance to climb behind the wheel, he barely makes a few feet, and "Boom ! ". Another car strikes him in full !

And now, for the first time, he feels in a disturbing way the direct effect of that *châtiment*, that dark twist of fate, that discharge of an invisible current, generated by a lightning, directly on his initial state of physical and psychological comfort. Only now he feels the strong will that dominated him, the electric charge, almost deadly, that electrifies his senses in his impetuous effusion to the absolute.

One can feel here the hand of God, invisible, unforgiving, difficult and traumatic, like a slap served in full, with all the hatred, pushing the beast in the brier with sharp thorns of pain. A final warning?

Leadership: How are the effects of your actions justified when the atonement of your sins becomes the extension of a powerful self-image that does not follow any criteria other than the self-imposed restriction of not looking back?

A fractured leg, a broken arm, dislocated bones, full of cuts and blood, crushed by pain. A revival of energy in his own value system, which manifests through a radical tendency to draw near to reality – a phenomenon characterized by an emission of "light", the light of life. Finally, this man is compelled to perceive deeper and clearer the complexity of his existence in relation to the negative side of his character.

A metal sphere has a negative electric charge; it cannot act at all with other spheres. His personality does not allow him to interact with other personalities. Anton Chigurh fails miserably. He is defeated *très rapidement*, right in the middle of his journey towards acquiring entire fullness, even when he thinks he has reached supreme safety of existence.

Leadership: How does delayed self-judgment brought on by constant torment cause you to reconfigure your perception of your future, even as you realize the inevitable "reward"?

The torment stays within him, bites him deep in the flesh, developing a strong rebound effect on him, it cancels any liberating force and strongly shakes the cloak of authority he carries upon him. He does not try to justify the effects of his actions, even though he feels that everything happens according to the divine law "you reap what you sow", for his image of himself is identical to that relentless vanity of a beast that lurks another target, from instinct and passion. Pain and pleasure are actually two sides of the same coin – you cannot have

one without the other.

Until now, he had little time to judge himself, therefore he is now very pleased that he can think about his actions. He seems to remember all his crimes. All his wrongdoings seem to float awry in his mind – concerned for the future with all the senses.

Will he fight on for a clean future, or a future as dangerous and uncertain as before?

Wounded, but not deadly. Troubled by pain, but not entirely exhausted. Caught in a marsh of contradictions, Anton Chigurh is forced to put into practice – like a Balzac's character – the only axiom that can make him overcome this moment: *"Fuge, late, tace"*. *****

Leadership: What could lead you to perceive deeper and more clearly the complexity of your existence in relation to the dominant side of your character, without consider yourself a defeated in a world that fascinates you and urges you to love it?

Does a strong will manage to dominate the borders of your own conscience? Do you embark on an exciting adventure that follows a physically and psychologically regressive path? Do you spend less time judging yourself ? Do you fight for a clean future, or a dangerous and uncertain future?

It's not hard to foresee, even from the perspective of understanding the leadership concept – focused on the human side, the elements that can later cause the emergence of moral transformation in the existence of the individual subject to a single tumultuous reason, a crack in the area that delimitates the perimeter of his character.

It's not hard to explain, also from the perspective of such an agreement, the concept of leadership and why the human limits, ultimately, are not marked accurately in the fight between an empty life and a meaningful life. To ascend to a higher level, you must establish these limits in a positive way, to perceive yourself as often as possible from the light of self-shaping.

What can make you more deeply and clearly perceive the complexity of your existence in relation to the dominant aspect of your character is the attempt to save yourself by the meaning that you give to the suffering that you experience after you produce it in the lives of others.

Leadership: Can you assume the destiny of a being who is not let down by any disappointing experience, without falling prey to the weakness of constantly staying in the same direction of all your deeds?

The expert on leadership, John Maxwell, once said something like: *"A balancing act gives rise to internal conflicts."*

This balancing act indicates that loss of energy in one's own value system, which is manifested by a radical tendency to get away from reality. Sometimes, it is necessary a "shorting" of your internal circuit of values and beliefs; only thus you will be forced to perceive deeper and more clearly the complexity of your existence in relation to the dominant side of your character.

Learn to turn every golden nugget of your existence – all moments full of wisdom and truth

– into new rules to facilitate access to excellence. Only thus you will quickly find a substitute for the unacceptable or regress. Or you can aspire to always make ambitious works, without exception, but this involvement in a voyage to absolute, in which to unleash your inner negative side, will not be your path breaker forever.

Dante Alighieri came one day before a sinister door, before which he hesitated. In front of you will also appear such a door before which you will hesitate. It is the "alternation" – from a poorly lit or even dark area, to a bright one. You may fall prey to your own weaknesses if you remain immovable in front of the door, in the dark area. Or you may increase the power of comprehension of the Man inside you if you pass through it, towards the bright area.

Leadership: Can you raise to a higher consciousness the background of a sense of familiarity with the impact of events that take you by surprise without becoming the slave of a parallel self that identifies with the will of the Lord?

Rebuilding one's own inner map – provided by "conscience" as it exists at a specific moment in time, is the basis of one's current decision, which controls his action. The action changes the level of your functional system. And the actual level of the system is the generator that drives the horizon and openness to the positive values of life.

Russian critic Vladimir Vladimirovich Ermilov explained in one of his books one important thing: *"The idealization of duality is related to the fact that you cannot conceive the existence of a righteous, open, well-defined, firm character, at the same time endowed with subtle feelings and scruples."*

Here is Anton Chigurh. And look at yourself. Can you define your own character? Can you function in contradiction with yourself ? Are you the result of a background inconsistence? Can you be black and white at the same time? Can you hesitate before a sinister door and act rationally beyond it at the same time?

The relevance that you give to the "Man" inside you, and at the same time, to the aesthetics of leadership, is placed in the space where you want to situate yourself, that space of existence of your dominant side. Decide which path you want to follow and do not deviate from it. In the development process, you cannot be two people at the same time without the risk of falling into one extreme or another.

Reflect on how you evolve, so that you convince yourself of the close link between your system of values and the role you assume in the world.

Raising to a higher consciousness the background of a sense of familiarity with the impact of events that take you by surprise is always to remind yourself that the fight you have with yourself, forcing yourself to be strong, is actually the return to a normal life in which you can give up feeling yourself able to surmount the "impossible".

Here Lies The Hand Of God emphasizes the consequences of the regression your register when your work on "steam" and not on "fuel". It is a "low" system of values which, like non-value, has long-term negative repercussions.

*** Note:** No Country for Old Men (2007);

*** Note:** Fuge, late, tace." (lat.) – Run, hide and shut up;

Source: https://neculaifantanaru.com/en/here-lies-the-hand-of-god.html

Hidden Vision Reveals Its Secrets

On November 09, 2023

The deeper you see, the further you see.

The sea. This space, boundless in its turmoil, a rounded plane of dreams, perceived as an invitation to search for the underwater depth, is mirrored like an impenetrable glass surface by the one who tries to penetrate it. Mastering every access of wave motion by a kind of magic, she surrenders to an effort of volumetric construction so as to capture the mystery of the deep sea.

Obviously, the image of the sea to which I must confess my respectful awe, *ottenere un'esperienza di espansione della visione* , captivates me as a staging of the beauty of nature. And with my skillful, colorful brush, delicate to the touch, I try to reveal every nuance of the sea and the horizon, in a way that touches my soul and transposes me into a world of art, beauty and contemplation .

Thus, in his work, the artist manages to capture the essence of this natural force and transform it into a fascinating and profound artistic expression. He introduces into the scene the immense perspective of a renaissance painting, abstract type, in which the image is revealed as a vast and endless canvas, an infinite canvas of shades and moods, rising in a harmonious dance between colors and shapes, bringing foreground the beauty of the sea and the coastline in a way full of artistic sensibility.

Leadership: Can you become the subject of an image that centers almost exclusively around an abstract concept so that you detach yourself from the tangible?

Pursuing the same fascination for the mystery and splendor of the deep sea as presented in Jules Verne's 20,000 Leagues Under the Sea, I will transform myself into the subject of the painting, a subject that combines elements of nature with my inner essence, thus creating a unique and personal work of art, meant to reflect my perception of the world and the beauty that surrounds me.

"With the flashlight in hand, I went to explore the depths of the ocean, and what I discovered there was like a real underwater painting. Fishes of various shapes and colors were swimming around me like living paintings. Moreover, in the moments of quiet underwater, I had the opportunity to meditate on the beauty of this underwater world. Watching the sea creatures in slow motion, I felt time slow down, how I began to connect with the rhythms of nature. Also, in one of the underwater experiences, I came across a stunningly beautiful coral reef with vibrant colors and intricate shapes. I stood next to it, meditating on the natural beauty and complexity of this dark, yet vibrant, invigorating life."

Through the power of associating the perception of beauty, Jules Verne revealed to me the underwater depths as a kind of inexhaustible source of artistic inspiration, an *Idemicorale Sulhabatto* , a kind of existence transposed on the plane of eternity. With eyes touching what cannot be seen ordinarily, he showed me a corner of the world full of mystery and splendor. These depths hold secrets and treasures, and through the art and images I create, shared with fierce elan, I can open a window to an underwater universe that invites me to always explore, dream, and contemplate the hidden beauty of a hidden, unseen world than by the eye that contemplates its secret.

Rightfully so, I share the same idea expressed by the author of the book "Painting as prayer".

After all, art is the ability to move man in the depths of his being, to directly provoke an experience and a creative response, difficult to express in words.

Leadership: By combining the elements of nature with your inner essence, can you create a unique work of art that reflects your perception of a hidden, unseen world?

I feel as if the painter in me has found its limitless potential in an environment unexplored by other entities, an environment where I can explore and express my moods in a unique and captivating way. The underwater depths represent a vast and uncharted territory, and in every corner of this underwater universe, I always find new sources of inspiration and artistic development. It is as if I am on a never-ending journey, an inner search for the meaning assigned to life, where I can explore the infinite artistic potential and connect with the hidden, silent, unseen essence of my being.

It is. An unseen world, like the depth of the sea, is an imaginary panorama created by an artist who penetrates it with his soul, focusing on the fusion between shadow and spectacularity.

Every encounter with sea creatures and underwater landscapes becomes a moving painting, and moments of quiet underwater become an opportunity to meditate on the richness of nature and our connection to it. Only through the power of associating the art of beautiful perception, in accordance with the sphere of a hidden horizon, can I open a window to the infinite capacity to understand and appreciate the beauty around me.

One thing is certain. The masses balance through a dance while the volumes compensate through a play of subtle layers of air that thus acquire a mysterious breath. In addition, the sea holds an area illuminated by the glow of marine organisms, a kind of story, but also an area of darkness in such a way that by overlapping these planes, I can create a painting in which light and shadow harmoniously merge, thus revealing the depth and complexity of the underwater landscape. Therefore, I will capture this subtle interplay between light and dark of the sea, bringing to life a fascinating representation of the contrasts and beauty that characterize the underwater world.

The place where art is born is determined by the representation of images of a world that hides darkness and light in every corner untouched by the colored brushes of life's experiences.

And the place where leadership is born is determined by the fusion between what you are when you construct the image of a separate world, and what you are when the image becomes a snapshot of your inner reality.

Hidden Vision reveals its Secrets through the self of an artist who, in moments of creation, becomes a bridge to the mysterious and fascinating worlds hidden beyond ordinary appearances. That's the way things are. Through my art, I try to explore these hidden secrets and translate them into works capable of revealing my depth and wisdom, giving viewers a new and exciting insight into my inner world.

In fact, the hidden vision resembles introducing the artist into a kind of labyrinth of thoughts and perceptions, in which he must explore and reveal the hidden secrets and beauties of the world, traversing unsuspected paths and finding new perspectives designed to inspire, to convey that depth and complexity that only art can reveal.

His Majesty Eisenstein Retains His Glory

On April 07, 2008

Try to make sense of a creative experience full of external "views" before you push your limits.

Russian director Sergei Eisenstein, who has been offered specially chosen subjects so that he will have to refuse them, is now vehemently attacked for not making any films for a long time.

However, the great director's dissatisfactions continue. Further invited to the celebration of the 15th anniversary of the existence of Soviet cinema, Eisenstein receives a lower distinction than his colleagues, who are awarded higher orders and titles. Among them were Podovkin, Dovjenko, his former students, the Vasiliev brothers, or even his former assistant Alexandrov.

The next day, as chairman of the conference, he delivered a closing speech. Responds weighted to attacks. He pledges to resume creative work. In a few years he will remember with irony the gray atmosphere... in the years after 1930, which tried to embrace everyone, standardizing creation. Obviously, therefore, his present conformist submission is not real. No one knows – and shouldn't have known – what's happening in his soul. Unperturbed sphinx, His Majesty Eisenstein retains his glory.

Leadership: Can you establish a correspondence between interiority and subjectivity, building a solid and beneficial image of the composition of a work of art that moves the world with the plasticity of a feeling of total peace?

In the end we understood that all we perceive as important is just the illusion of a momentary victory, it is that experience of a reality that transcends what is transient and that moves only what is not seen, it is the x-ray of a normality established by the others. And, I also believe that we will never be able to reach our full potential if we allow everything we perceive to be important to depend on the approval and reactions of others, especially if we are aware of the need for unconditional freedom of expression.

In this way we must emphasize the need for a correspondence between art and the spirit of a "master" type morality, not that of a slave, which invents new forms of thinking, outlining the nature of a strong beginning in terms of distinguishing between what is right and what is unjust, between what is transient and what is definitive. It is in the name of such morality that we will have to reject the feeling of possible guilt if the opinion of others does not coincide with the vision we want to expand in the world.

When you are attacked on all sides by harsh criticism and fine irony, it is good to weigh our answers and to build an imperturbable Sphinx position, letting others see for themselves that they are unjust in their assessments. This is where the correspondence between interiority and subjectivity comes into play.

Interiority is an inherent dimension of creation and creativity that cannot be silenced, a perfect combination of finesse and strength. And subjectivity is the potential to produce a transformation at the level of what you deliver in a way that your thinking, the wonderful gift of your creation, will take the audience by surprise.

Beloved is one who has had the courage to submit to the rigors of an intellect that refuses

any conversion to an external truth, to external steadfastness or immutability.

An authentic director works in the spirit of a new vision of the world, from a longing for the unconditional certainty of an accuracy in the interpretation of reality, knowing himself apt to make a good difference between what is revealed as real, powerful, real and significant, and which lacks these qualities.

Oftentimes the director experiences the limit of interpreting a subject of life in his art, acting as a filter to eliminate external contrasts and prolong his inner world, but without limiting the perception of the surrounding reality.

Moreover, a director has the ability to define himself as a character characterized by the plasticity of a feeling of total peace when he manages to vibrate, through his creation, the phenomenon called resonance: between what is highlighted by the image and what it is believed.

A director knows that his Ego's feelings are reactions to the ordinary accidents of life, purified by the vital purposes of a demonstration of truthfulness, so he is not touched by the remorse of a vein he cannot compensate or atone for ignorance of reality.

The most chosen knowledge coincides with that imperturbable peace of mind sought by men who are willing to understand the fact that everything exists in reality, and which can be transposed into a work of art, must not submit to the rigors of the critical spirit born of the consciousness of a limit that must not be exceeded.

As someone said on a website: *"I understand that every person I meet is there because he has a role and a message for me, and whether it breaks my heart or causes me the greatest joy, I have to thank him equally."*

His Majesty Eisenstein Retains His Glory knowing that everything that comes from the outside cannot be passed on to his inner world. Such a director remains devoted to the truth and its channeling within himself, to himself, but he does not dispute the intervention of external forces of thought.

Source: https://neculaifantanaru.com/en/his-majesty-eisenstein-retains-his-glory.html

Hocus Pocus Preparatus

On April 19, 2018

A creator of worlds knows to systematize his knowledge, correlating various attributes of art in order to determine new meanings in the spiritual plane.

From my point of view, attachment can be a great force, an expression of an acceptance of participation in a new model of building reality, as many states of soul vary in consciousness, so that the hue that they give to certain convictions or deductions from the space of thinking seems more vivid. The first impact with attachment is due to a gifted being, and it is an initiation process set up in a single myth: the myth of a straight led from nothingness to a rich significance, preferably one that pleases my taste and temper as an impulsive artist who has produced a tremendous movement in the field of leadership.

Small, insignificant pains can become unbearable if we focus our attention on them, and not on the fruits that we extract from our attachment to the outline of sustained work and vigilance over the possible challenges of consolidating certain concepts and arguments from the ever-enigmatic equation of reality-fiction. I know I had to endure many deviations from the laws of endless joy, insecurity, the suspect, irrational surprise, to penetrate the secret of the chalice that is believed to give immortality.

Attachment, a tremble ready to wreak at any time in a smile capable of complementing the affection for nature, between the disciple and the master, between spirituality and science, is an attempt to support the development of art through the experience of correlating ideas, theories, disparate events in coherent paintings, of a revelatory realism. The accidental of life, fully identifying its own empirical consistency, conditioned on all sides, gains a consciousness of artistry rising above temporary finality, to the extent that I manage to live in the space of a logic that the instincts configure.

A creator of the world knows to systematize his knowledge by correlating various attributes of art in order to determine new meanings in the spiritual plane only if he succeeds in diverting his attention from his great discoveries resulting from the direct exploration of reality.

My emotions are in organic connection with the particular modification of the perception of the objective world and the identification of the self with the universe, hoping that the associations established by experience gain the status of a "protected area", a secret that helped me out of anonymity despite the limitations imposed upon me by the living art of the oppressive present.

Leadership: Does the work you have devoted years of effort to, until it reaches its definitive shape, mirror a painting from an event in your life that could have happened because you were at a place where someone always waited for you?

Behold, in short, the story of my becoming as an artist, in the desire to share with the public the context in which I experienced the first revelation: the existence of a transcendent, supreme, mysterious force dictating the destiny of a creator of worlds with a high level of contact with the nature of the Creator – and then, finally, the second revelation: the end of the road and the attainment of the equivalence of form with that of the Creator.

The Master urged his disciple: "Look at this tree and try to discover something new about it each and every day."

The apprentice spent 11 years looking at that tree, writing 10 hours a day about it, striving to find something new to share. Mistakes, searches, successive corrections. But he who endures to the end will be saved.

Then he became a magician. Then a diligent alchemist. Then a learned scholar. Then a living legend. And then, God's equal, seen from the perspective of a forger of parallel universes.

Someone expected me to meet him in a certain place, all the time. First was the master, the spiritual connection with someone with whom I was compatible in character and qualities. Then was the tree, the riches that want to grow from the earth, the spirit that contains a kernel of divinity that God has given to every man and through which he can manifest his creative power.

The tree symbolizes the road to the unknown, equal to an escape from the land to the heights, which is the obsession of a living buried in a universe colored with that special green that gives the painting of a painter an intense, vibrant energy impression. Seen from the angle of intimate communication with an erudite, the tree probes the depth specific to a metaphysical spirituality, the place of growth of a being becoming as an image of an eternal dream.

It contributes to the formation of a new consciousness whose series of representations is only a detail of a work that presents a gathering of observations and conclusions, or a manifestation of subjectivity in a landscape beyond any imagination.

Leadership: Can you exist eternally in a realm that speaks of the depths of being, expressing your part of the unknown in an image that feeds an impulse of total devotion to things holy?

The image that feeds an impulse of total devotion to the sacred uses a symbol of the confrontation of human time with cosmic time, a shadowy slope of recollection and descent into the primordial intimacy of the being of the double curvature of infinity. Thus, the tree with its angular deformations, aggravated by the twisting vibrations of the branches, ensures a solution from the collision of ideas, as well as a teaching from the collision of the associations between them, expressing the general character of some truths of faith.

My attachment to "art for art" was the crowning of an incredible spiritual journey, in which I truly understood the Bible saying: "He who endures to the end will be saved." That is, only who is able to sacrifice everything and deepen himself into the fabulous world of things that make you think will be able to gain his perfection. There is no other way. And it is such a small distance from perfection to glory.

The attachment to the artistic creation that enlivens the soul, in accomplishing my perfection and thus in achieving the ultimate goal of my earthly life, concerned two separate entities in which there was a relationship: **the eye** and **the word**, the perception and the optimal action, through an uncertain line, imperfect, that has been set up as the thread of thought that patiently alchemies the faith and the idea of "light" in chromatic tones of character and color.

The infinite attained by the conquest of perfection was subtly expressed by Jesus Christ: "Leave it all and follow Me, that is how you will live, you will have a new and eternal life. I am Resurrection and Life."

The tree is infinite. Traveling through the twists of its branches every mysterious path, at the level of the cerebral vessels, you begin to feel a certain excitement like when you are in a

difficult life situation that makes you act. Thinking explodes when faced with a figurative fragment when it is likened to a tree branch, with a portrait, or an escape from land to heights.

A real connection to that unbeatable power that governs the universe refers to accepting a new reality from a position of sincere curiosity in seeing who or what is giving wings to a new certainty about the existence of God by configuring a symbol of infinity.

Hocus Pocus Preparatus is the formula of the beginning of magic designed to bring about a greater rapprochement between different notions, a spiritual practice manifested in full accord with a chromaticity of moods mingled between prophetic idealism and prophetic vision that explodes into a new aesthetic expression that can create the basis for an organic understanding of the literary or artistic work.

At the base of magic, the symbolic embellishment of a tree, as the first way of representing a universe oriented to a few cardinal points in which time is defined in relation to an arbitrary origin, must take place.

Source: https://neculaifantanaru.com/en/hocus-pocus-preparatus.html

Hocus Pocus

On September 28, 2010

Quality leadership seems a magical phenomenon that occurs without realizing it.

The magician has appeared on stage pulling after him in the semi-darkness that is created, a large wooden chest, closed with five sturdy locks which, judging by how he was heaving it must have been extremely difficult. He carefully unlocked the locks, and then slowly opened the chest lid. The way he was moving was and funny and scary at the same time. It would seem he will take out from that chest who knows what supernatural power, closed there as death itself, and finally released after thousands of years. I felt like the breath of a scary monster has been awakened to life.

I don't know why the mysterious and ineffable feeling that we were deliberately induced with an exemplary warehouse dexterity, made the scene look like a place haunted by evil spirits, a place of unnatural and disorder, subject to all evil. The hall was engulfed in a deep silence, and us, the audience, were all embraced by a mysterious emotion, an inexplicable fear combined with a strong desire to explore and to know the truth of what is hiding in that chest.

But nothing that I imagined or other spectators did not happen. The magician took out a lot of things from the chest, all sorts of ordinary things: a hat, a cane, a baguette, some rings, a soccer ball, a tennis racket, a candle, a cup of coffee and an empty glass and an old book. He easily put them aside on the desk special prepared before, and then started the performance. Two hours full of tension and anxiety, of dynamics and good mood were followed. I'll never forget that wonderful magic show.

Leadership: Can you create a expectation that the content of a secret satisfies, but at the same time undermines precisely the very criterion of analysis of the secret?

But here's an interesting question: what happened to that big wooden chest?

At the beginning of the show the magician came on stage carrying a large wooden chest from which he extracted many objects. He left it there, in the right of the table on which he placed the extracted objects. He did not eliminate it in some form and absolutely no one climbed on stage to take it or move it from that place. But at the end of the show was gone. And the magician has left the scene, ignoring the existence of any chest.

Here's what I mean: you see something like a large wooden chest, you see, feel and know for sure it is there, right in your face. But in the next moment is not. The truth is in front of your eyes, but it is not the truth that you know or expect it. But is the truth that someone forced you to perceive it, and which you want or do not want you to have to accept it.

A magician designs and builds excellent scenarios of magic. Everything is prepared meticulously in his show until the last details, from installation until achieving effects. You never know if what is doing a magician it is true or not, if it is an illusion or reality itself. It may be true what he says and what he does, but you do not know it.

For a magician, magic is like a game, a warning. You cannot distinguish reality from illusion because he does not want you to know the truth. You should not find anything unusual in all this, but to look messed to the place he shows you, as finally be completely surprised.

Leadership: Does the impact of the content of the secret on the finality of your own revelations depends on the suitability of such a decision to the specificity of a certain dominance?

The dominance that needs to be analyzed in the moments of doubt that the phenomenology of secrecy causes, is characterized by the inequality between what you transmit and what you are trying to capture in the chapter concerning originality. When looking at the set of roles and games made with great skill to induce a change in the reality of the spectators, we discover that the perceptual mechanisms separate the object from space, that is, the shape from the background, extracting the objective message on the principle of empty-full.

This means that what you present has value as long as there is an endless repetition of a fragment of a small piece of the puzzle that the viewers are struggling to solve.

To give value to your leadership you have to catch the others, to lead them out of the normal, to conquer them, to charm them in the true sense of the word. For this you have to use the same method that uses an accomplished magician in his magic show. How do you add more value to your leadership?

The people you lead and that follows your "play" with a big attention must remain dumb with amazement and wonder: *"Wow, how did you do that?"* And also, must remain mute of admiration and wonder in front of your performance: *"Bravo ! Excellent ! Congratulations ! "* But to win "the show" your need to create that magical perfect atmosphere, to guarantee your 100% of success.

Leadership is a seemingly magical process that installs automatically, without people realizing it: "Hocus Pocus". Just when people are not waiting, exactly when they are not expecting, then the magic appears. And a quality leadership means to achieve the point where you can change people's beliefs and emotions and to drive them without them realizing what really happens.

Yes, leadership is a process of manipulation, with magical powers. But it is a process in which people notifies your true talent only at the end of "the show" when they realize the miracle that happened. It is a process where you as a leader must make things work when people do not expect them to go for good, to capture them with ideas, proposals and especially with your ingenious handling.

Leadership: Have you reached the level where you constantly live within your means of magic?

Why would it be important that the magician acknowledges the condition of his leadership's existence through the methods of manipulation? When such a man will reach the consciousness of a higher dimension of being, so a more mature understanding of his creation, gaining full confidence in his art, those around him will came to be puppets. Leadership, dilated by a very special exegesis, risks being turned upside down by the fake, by a less natural logic, above people's understanding.

The essence of leadership could be achieved if we accept the reasonable conception according to which true impulse should be accepted unconditionally. But so, in his work, the magician will spoil leadership of his current and unanimously accepted meaning, so liberally spreading a new meaning, which broadens only the truths within his own universe of meaning.

The ideal of being another "sun", always carrying in your bag an illusion that will make others a safe target, as well as other brilliant changes of intrigues, in order to create a performance effect, will remove little by little the leader from his path. He will become someone else, in one form or another, ready to find fulfillment in routine – constantly living within his means of magic.

Seeking various attempts to explain the meaning of leadership in the practices of great magicians of our time, but also in their effect, the idea of man's and life's meaning can be born. As someone stated, brilliant minds are just an expression, a representative of humanity.

So, without criticizing an authority assuming full responsibility from the very first jump for the satisfaction and performance of dividing illusions that it governs, rightly earning an undeniable glory, we must try however to make a step forward, towards performance, and admire the idea of "secret", that can make the science of management compelling and challenging.

Hocus-Pocus is what you can show to the world in the context of a "disappearance", so that the moment of "appearance" coincides with that meaning of depth the reveals itself to the construction of a new reality, no to the direct observation of a phenomenon or process.

Conclusion: When a leader without creating illusions, find methods, ways and means quite surprisingly to achieve the common goal, opens a new perspective and makes things work for the good of all, then he can be compared to a genuine magician.

Source: https://neculaifantanaru.com/en/hocus-pocus.html

How Can Leadership Become Cheaper?

On March 19, 2013

Learn how to manage and how to manifest your identity, fighting as much as possible to keep it unaltered.

The present and future belong to those who accept the absolute beauty of creation. The time of nerds has passed ! And let me tell you why. At the time of our parents, grandparents and great grandparents, there was the form of intellectuals (ex-nerds) who, in the desire to impress a girl or to climb to a higher hierarchical level, used every opportunity to enumerate their wonderful and vast knowledge of everything.

"What a smart boy ! He knows so much ! " Applause, awards. You do not want to be a boss here in the company, wouldn't you rather be a professor? I mean, it's clear you know a lot, you're set. An educated man, a super hero ! It's people like you we need. The rest of the people can dig ditches...

Even today, you can see such a genius launching (as in the Bachelor's degree exam) questions such as: "Do you know who made this painting? Do you know when the first railway in Romania was built? Do you know what that writer was saying in this book? Do you know when Napoleon was born? I mean, do you know... how many libraries I've visited?"

Leadership: Can you accept the fact that you are confronted with the limits of your own importance as to how you relate to the experiences of your life that are being reformulated by a "Vulnerable-Ego" impulse?

But can you figure out what's going on in the soul of this all-knower? Can you figure out how hard his heart beats with joy when he knows something that someone else doesn't? That pride one has because he read, that he can show the world that he is super intelligent, that he has become a teacher, later a dean, a brilliant mind. Takes all the attention, the world around him looks at him as a symbol of excellence. Behold, a true universe of knowledge !

But when it comes to Creation and Discovery, this type of personality is a great ZERO. NIHIL. True science has never heard of him, just as he has never learned the meaning of life behind the theory (memorized with the purpose of dazzling people). This is the parrot syndrome. It means you're great by repeating everything you've heard, all you've learned, but without making any change on a scientific and professional level.

The importance you give yourself is like a painting reproduced by the pleasure of holding a brush in your hand, but not to make a masterpiece. It's a big difference between knowing fully well what it is about and refining yourself into a complex field. In vain you want to look more than you are if you lack the talent to create and if you are not endowed with a special artistic sense. You will never be able to free yourself from the suffering of not having credibility, the suffering of not belonging to an elite of initiates in the field, predestined to be different from the rest of the people.

Something urges you to act, but without having the proper weapons to win the fight with yourself. And when you will come face to face with real artists, you will feel trapped, tested or vulnerable, knowing well that you will not be able to trick anyone by taking a brush in your hand and merely validating existing theories.

Practical results reflect your character, not words. The "Vulnerable-Ego" impulse will never motivate you to create, even if you want to feel special, but it will definitely awaken you to reality: **the talent to paint is not the same as memorizing pure theory.**

Leadership: Is it really possible to follow a complete shift in direction as to how others perceive you, considering that what you try to impose as normality is actually a behavioral disorder?

Can you recognize the fact that what makes you exceptional is different from what makes someone else exceptional and that you spend your time dealing with things that are not for you? If so, then your behavior deserves more attention. Sometimes, behavior is the sum of experiences capable of putting you fully at the service of an ideal that surpasses you as a possibility of accomplishment.

The great change, the beginning of the 2000s, meaning the end of the old world and the beginning of the new (spiritual) world, coincides with the emergence and continued propagation of the Internet. And the internet accumulates daily more than ten times more information than all the libraries in the world. In Romania alone appear nearly 1.1 million new internet pages every day stemming from blogs, scans, press, etc.

Every second there are five or more discoveries in every field, every second everybody in the world opens the door to a new creation. You can simply no longer endure the bombardment; you do not have time to accumulate too much theoretical knowledge. And practice kills you definitively and surely.

You used to spend hours in a library to find information, and now you can find what information you want on the internet. What do you think the future will look like? You can no longer impress anyone with your vast knowledge, because almost all the information you have is on the Internet. Anyone who needs information knows where to find it without your help. The Internet is the brain, the center of the universe to which anyone in any part of the globe can connect.

The only thing you can be admired for is your creative power to generate new trends in a field, to discover new horizons of development, to be the protagonist of the change of vision on which the foundations of the world are built.

Old and new books are scanned at a fast pace and appear on the Internet. There are countless digital reading platforms like Scribd, Wattpad, Issuu, Slideshare, Yumpu, google books, archive.org, or researchgate.net. It's about QUICKNESS, you just do not have time for a long reading !

The time of the nerds is over. You can no longer impress anyone with your vast knowledge. If anyone wants information, they can find it immediately without your help. Everything from the internet. In vain you read a thousand books. Now and in the future, the only thing that will measure the value of a man will be through his creation and discoveries.

Do you want to go back in the past or adapt to the present and the future?

Leadership: Are you able to assume a practical role in the dynamics of progress by confirming some truths that others do not think about and by configuring those that realities no one suspects?

The empiricists of the twentieth century claimed that a knowledge through pure reason of existence is illusory. As a field matures, people stop being interested in it and migrate to new fields.

You can only bring about a radical change in the way you think, in the way you perceive the world, by assuming a practical role in the dynamics of progress, if you succeed in confirming truths that others do not think of and configure those realities that no one suspects. That means winning ground, imposing your authority on the level of a director and screenwriter.

For example, a reality that no one suspects can be expressed through a painting depicting in living colors the human suffering on the edge of mistrust in itself to the impact of a desire that reason and will refuse. And to confirm a truth that no one thinks means to refer to you as an eternal creation through what your soul feels about the matter that interests other people.

Everything you imagine must be created. And through everything you create, you have to highlight new qualities of reality. This process is a more complex extension of the way to do science, a phase of developing a new leadership interface accessible only to minds inclined to infinity.

Follow the trend of repositioning your way of seeing things – try to catch that line of unanswered questions that can give credibility to a particular world.

The future is a fiction of the Ego that always negotiates its consistency.

Leadership Can Become Cheap through the false identity you are trying to sell to the world in calling for the desire to impress as much as possible, so through the false conception that other people make about your reality.

Source: https://neculaifantanaru.com/en/how-can-leadership-become-cheaper.html

How Did Cal Rhodes Proceed

On March 21, 2009

Enhance your power of influence by connecting people in the spirit of those principles that match your solid concepts about leadership.

I will come back again to the movie „*Uncommon Valor (1983)*" as it is very important for you to know this.

Colonel in reserve, Cal Rhodes manages to raise and train a team of commandos for the dangerous mission to recover the prisoners in a camp in Vietnam. Who would have thought that this man, past of the second youth, could have been prosperous in his will?

A skilled leader and a systematic training always yield results. Without doubt, the success of the mission was due to firm's commitment of Cal Rhodes towards his teamwork concept. He knew how to keep cohesive his team, knew how to keep a tight hand on his people, how to unite and approach them in the spirit of the principles that corresponded to its solid concepts about leadership. Some principles that have defined each stage of the development cycle of all their actions throughout the training period, and throughout the mission.

And the number one principle whom Cal had in his mind meant that honesty, loyalty and courage are essential, and they are the basis of effective collaboration among group members.

Leadership: Can the temperament you manifest in the area of action of the "narrow path" indicator mark a compromise between what it means to maximize self-worth and the attitude of underestimating one's own decisions?

Just like the appropriate equipment selection is extremely important for a photographer – just so the choice and implementation of principles based on a certain order, a certain balance to guide and to imprint a certain sense to the process of alignment on the proposed objectives, on the imposed rules, and on their own values, it is of particular importance to you and your leadership.

To lead people, but not consciously and systematically induce in their minds a certain direction to help them fully understand their role within the team and to better integrate into it, is like planting seeds at random: they usually arise where you less expect it, where they should not arise. Remember that the "narrow path" indicator refers to how your strategy for establishing equality between what is happening under your influence and what is happening inside people does not work in practice.

Similarly, it is with conflicts and differences: they usually pop up when you less expect it, right where it is not appropriate, if to people are not shared a vision to reflect your principles, to capture them and to support their interests. A leader has a clear awareness of the value of using his influence. And a leader who underestimates his own decisions is a leader who underestimates his leadership skills, especially his ability to react to the thoughts and feelings of others in spontaneous situations.

Your ability to win people's trust and respect is related to planting more efficient in their minds and souls of those "seeds" of fairness and respect that would arouse their interest, to give them energy, courage and zeal, and to stimulate their desire to involve themselves with

more responsibility and effectiveness in supporting the team, depending on your plans and needs.

Maximizing self-worth involves an increase in your level of training, knowledge, know-how, as well as an increase in your degree of involvement in team-building activities that can fulfill the ideal of an equivalence between the greatness of feeling in control and controlling the greatness of being sensitive.

Just As Cal Rhodes Proceeded, so and you should do, if you want your team to function at maximum capacity. Planting in people the fullest understanding of their work and value within the team by the medium of some principles that would pave their paths for a better collaboration, you condition them to become better, more efficient and to get more involved, to help the team to grow and to yield results.

However, if your team members do not sprout the understanding of those crucial issues that define the team, related to certain guiding principles that are based on respect, trust, honor, loyalty - means that your power of influence is small, and the principles on that you have built your leadership have no real power, have no functional value, and have nothing in common with professionalism.

Conclusion: In leadership, it is needed order and discipline, mutual respect and establishing principles of common interest to be respected by all, by the leader and by the members of his team. Of course, the leader always remains the model after that directs all the team. Team success depends on this model.

Source: https://neculaifantanaru.com/en/how-did-cal-rhodes-proceed.html

How Do You Demonstrate Your Performance?

On February 14, 2011

Show your appreciation for your special qualities in order to gain full acceptance from other people.

In the webinar "Convince me that you are alive" I talked about the well-known Romanian actor, Puiu Călinescu. I would like, this time too, to present a moment in his professional life, in order to better highlight the principle I want to express.

The producer of the show "The Professionals", Eugenia Vodă, asked Puiu Călinescu if his pride in his professional work has ever been hurt. He responded in a certain way, recalling another moment in his acting life:

"I had a kidney removed when I was young. That's why I sometimes had kidney attacks even on stage. A seizure was never planned. During one of the seizures on stage, I went to my doctor to get a morphine shot. He took off my pants. Inserted the needle. But just as he was inserting the needle, it was my turn to go on stage. So I immediately pulled my pants over the needle, and I went in with the needle in me... and I danced with that needle in me... That's the job. If you want to do it. If not, let someone else do it.

Leadership: Can you push the limits of your being from the eventuality of the presence of a constant suffering that seems to extend beyond what surely forms you, to a version of self that you did not consider?

The speed with which you act or implement a decision in your professional life is vital to improving your performance, which in turn depends on the "platform" on which you position and develop your skills. If you are looking to excel in your professional life, then you need to be prepared to play your part and take responsibility for the difficult road to performance.

That is, you need to activate your "payment service" – which shows your psychological ability to accept the difficult times and trials you are subjected to and to continue to play your role at high rates. This "payment service" is a way to test the limits of your own professional performance, and at the same time to push the limits of your own being, both physical and mental, to a higher level of professionalism and efficiency.

Yes, you will also have to pay for this "payment service" if you want to receive white balls from those around you. How? By sacrificing and concentrating on the right moments, by your faith, by the strength of your skills and the dedication you show in the service of your leadership, your ideals and your values. Leadership that does not last over time is continually undergoing a process of deterioration, mainly due to the poor performance of that individual who fails to get close to the efficiency record he has to set in order to benefit from the full support of the people.

The man who has gained the strength to truly believe in his accomplishments, and whom I call a performer, is in a continuous process of evaluating efficiency. Often the world does not understand the decisions of such a man, he cannot discern what he is pursuing by his attitudes and by the actions he initiates in the most difficult moments. The world does not understand the cause and consequences of a performer's thinking and emotions. What is certain is that he demonstrates his excellent training in a field, his special qualities, integrating into his role through a "calibration" of sacrifices, by an adequate concentration (physical, mental and emotional), regardless of the position he finds himself in.

Leadership: Can you prove your special qualities by integrating as well as possible into your role, in any situation, without provoking the effect of a revolted feeling?

Do you push the limits of your own being, both physically and mentally, to a higher level of professionalism and efficiency – making sacrifices, accepting compromises in delicate situations? Will you continue on your path to performance when you fail to "drive" excellently?

I ask you, future leader, what is the price you pay for your transformation to a status consistent with your level of aspirations? The Romanian actor, Puiu Călinescu, stepped on stage with a needle in him and danced. He paid the price to maintain a high position, giving his leadership a special shine through his unique ability to deal with his weaknesses, to minimize his pain and discomfort, by showcasing his acting talent and skills in a truly vibrant show.

Building an attitude of awareness of the difficulties and the impact they can have on your mood, so an attitude that keeps you in touch with yourself – is part of the goals of all your guidelines for increasing performance. As a leader you will often feel unbalanced in difficult moments, you will face the tendency to hide your emotions, manifested by a certain duplicity, by a mask, by tailoring a new identity. But in whatever situation you find yourself, you will always have to focus on your most obvious qualities, taking advantage of all the talents you have to play your role flawlessly and succeed.

Have you developed an attitude of awareness of difficulties? How could you define your attitude in difficult times? How will your performance work then? Does your attitude help you make the most of your skills and qualities? How do you test and prove your performance? Do you resort to changing your attitude or do you keep your last strength in a corner, feeding only on hope?

To provoke the effect of a revolted feeling is to interpose a cause conducive to your development in certain situations which might involve a feverish process of consciousness from which emerges, apparently, a new certainty: man cannot feel his action or experience as truly full of sense.

The first thing that is needed in leadership is a small process of conscience to look at the situation with lucidity.

How Do You Demonstrate Your Performance? How did you plan to start your journey towards performance? What actions do you take to excel in your relationship with other people? How much have you developed your ability to accept mistakes or, as the case may be, the shortcomings of your business? How do you test the limits of your professional performance?

Source: https://neculaifantanaru.com/en/how-do-you-demonstrate-your-performance.html

How Do You Name What You're Feeling Right Now?

On April 21, 2002

Be who you are, without trusting too much in what you don't know about yourself.

Cosette felt, above all, an indistinct and deep sadness. It seemed to her that her soul had darkened in one day. She didn't recognize him anymore. The white in the souls of young girls resembles snow, it is a mixture of coldness and joy. It melts in the sun of love.

Cosette didn't know what love was. He had never heard that word uttered in its earthly sense. On the profane music books that entered the monastery, the word love had been replaced by jug and porch. The "older ones" were trying to unravel the riddles: "Ah ! How sweet the jug is ! ", Or "The porch knows no mercy ! ". But Cosette had left the monastery too childishly and had not taken much care of the "porch". She didn't know what name to give to what she was feeling now. But not knowing the name of the disease does not mean being less ill.

She loved with even more passion, because she loved without realizing it. She did not know whether it was good or bad, favorable or dangerous, needy or harmful, eternal or transient, allowed or stopped. She loved. She would have wondered if she had been told: "Aren't you sleeping? But it is not allowed ! Aren't you eating? Very bad ! Do you stifle and beat your heart? You must not ! You blush and turn yellow when a certain gentleman dressed in black appears at the end of a certain green alley? That's awful ! "She would not have understood and would have answered: "How can I be guilty of something in which I can do nothing and which I do not understand?"

Leadership: Can the search for an ideal of essentializing the experience of the present moment contribute to the change of your attitude and perception towards life, determining you to look at everything from the point of view of a path that extends beyond the horizon of your expectations?

From the point of view of a strong feeling, the only feeling that has the capacity to transform man into everything that he has never been, is that of alertness. Love is only the effect of a resonance with something outside your Ego, or it can be the effect of the story of the life experience you assume as a redemption of the soul escaped from the danger of a debauched, hopeless life.

Here we can talk about an ideal of essentializing the experience of the present moment, as if we were obliged to find ourselves in a fragile, vulnerable moment, but memorable and full of emotion, from which we can transform our relationship with reality and the world. To live an unforgettable moment, a moment that happens maybe once in a lifetime, which takes us out of the comfort zone is similar to capturing an artist's work: you must learn to be the creation of a Creator that forces you to accept his presence from a different perspective of duration and space.

As for Cosette and her ambivalent state of love and uncertainty, it is due to experiencing a story that she is subconsciously running about a past incident, about something that was (or could have been) and is no more. Her soul longed for something incomprehensible, but which I believe instinct immediately dictated to her: "Be more than a good spectator of your life, start getting involved as an actor."

Be more receptive and attentive to everything that happens, so that your ego does not get stuck in a reality that exceeds your ability to understand its potential.

Perhaps, after all, a man's reaction to the unknown is expressed by the life he assumes as an inescapable identity mark, something that feels like a cloud blocking the sun from being seen. Therefore, the ability of an experience to manifest as an entity of maturity, as a source of power, which in ordinary existence is stimulated only by sensory, intuitive activity, depends on how you look at the world, your peers, the events you go through.

The only way that extends beyond your horizons depends on the ability to find something special in your life that really excites you. After all, personal transformation is not for you, you do not have to perceive better results and assume them as your own cause, intensifying it with new feelings. But it is for the truth in you, for the light in you, for the hero in you, for that part of you that will never let you forget the beautiful memories.

This path is the lucidity with which you look in the mirror and find that you are much more than a mind and a body, you are a soul that can open its own horizons.

How Do You Name What You're Feeling Right Now? I feel my heart beating, and this is called "Déjà vu". It's as if I experienced this feeling a long time ago, when I was a child, and just like then, I feel close to understanding life and the world. Something tells me that I am about to become someone else, a more mature man, who lives and communicates in writing so many lives.

If Cosette is part of me, it is because I've experienced the story she's part of. The story is called: "That's how it once was..."

Source: https://neculaifantanaru.com/en/how-do-you-name-what-you-re-feeling-right-now.html

How Do You Position Yourself For Change?

On January 10, 2009

Learn to ask of yourself much more than before, refusing to refer to the circumstances of the cause that determine you to be someone else.

Sixin told Caotang:"Nature has endowed people with sincerity and goodwill. If you try to force them, they will not last long. A person who has power but is not resilient will be treated with contempt and will be defied by lowly people.

In the same way, truth and falsehood, good and evil, are inherent in nature , and none can be changed. Only people with a balanced nature, who can communicate with the wise, but not only, deserve the name of teacher."(Thomas Cleary – Zen Lessons)

Leadership dictates how things go, to the point where you fail, when evil dominates you more than good can protect you. Only integrity keeps things going the right way, despite countless distractions. And to openly accept the violation of the truth is like moving from one dark room to another, darker one, then to another, and so on until the darkness grows darker, denser, and the light that gives wisdom and strength of character disappears completely from the shackles of your mind.

How do you equip your leadership to make it easier to accept change? Someone on the internet said it well: *"The world will continue to mirror what you refuse to accept and transform into yourself, until you reconnect with the denied or unknown parts of your being."*

Basically, the circumstances of the cause that determine you to be someone else are given by those relationships between elements that contradict any logic and the rules recognized by honor and common sense. While the benchmarks of circumstances that favor the manifestation of one cause or another are related to your spiritual nature that receives morality (the teaching of life) and the context in which you heal the emotional patterns that keep you stuck or hinder you in your development.

Leadership: Can you name the factor with the greatest impact on the formation of a new self-perception, in the context of a change in the circumstances in which you find yourself and the way in which you respond to everything that is happening around you?

Constant change and adaptation to life's challenges is a process in which the leader has a key role to play. First of all, he must be well anchored in objective reality and must possess those capacities to intuit the future and to evaluate the future consequences of the facts of the present. Accepting change – sometimes a long process – involves increasing the leader's power of influence over people, and also depends on his ability to know people and, why not, even manipulate them.

The high impact factor is your willingness to get involved and take the necessary steps in a certain direction without forcing the speed limits of your discernment. Change cannot be imposed by force, and even if this is apparently possible, it is a change of surface and not of substance. When a leader succeeds in inducing in each person a change in the way he thinks and acts, then his inner desire to change spontaneously arises.

Is the change you are imposing one of surface level or does it have any essence to it? How do you change the way people think and act? Do you share your purpose with them and help

them achieve their goal? How do you make them part of your dream? Do you want to do more for them than for you? What is your great quality that is admired by others around you and that allows them to become successful leaders? Do you tell people what it really means to be a leader?

Very important to emphasize here: do people know how much it will cost them to become leaders? If they do not know what awaits them, then they cannot know how much they will engage in those activities in which they themselves perceive themselves as efficient, competent.

Leadership: Can you condition your actions to follow the path of a new, discerning experience based on the balance between what you are trying to "force" and what "endures" for a long time?

Do not force the material to be shaped by your will, rather let your will be shaped by the context, and by the landmark of discernment that you do not want to erase from your records. Sculptors choose the most suitable rocks for their future works, rocks that are far from perfect, but have visible and hidden defects. The master of the sculptor will be able to annihilate the visible defects, but not the hidden ones.

The most skilled leaders also seek to fulfill their mission, modeling the raw material of which the human being is made, ensuring its development through education and the transmission of their own values and standards. Leaders have to model adults with a "baggage" of different but ready-made values, standards and feelings. The mastery of the leader consists in discovering those good "parts", some in their native state, others that appeared during their life, from their soul, after which the process of remodeling and re-education must begin. This is the real "stepping stone" for a leader, because adult education is a difficult task for which you must have the tenacity, availability and appropriate methods.

The leader must be a role model for others. A model of thinking, behavior and action that falls within the unanimously accepted "normal". At the same time, the leader, in turn, generates role models that contribute to the development of a healthy organizational culture.

Leadership: Is your impact on a succession of radical changes superficial or profound, considering when you need to move to an area compatible with the experience of a unitary identity?

Are you ready to take lead? John Maxwell made a point that is worth emphasizing: *"If you know who you're looking for and what you're aiming for, you're ready to go. The next steps introduce you to the whole process. It starts with building a relationship with your potential leaders. Starting from that base, you can build a program for their development, you can direct their progress, you can give them the authority to carry out their tasks and you can finally bring them to the stage in which you can let them lead."*

And I ask you, future leader: "Are you ready to hand over the baton?" If not, then it most probably means that you have not promoted a thinking and behavior that will help in recognizing your true values. It means, first and foremost, that your impact is a superficial one, and not one of substance.

Remember that leadership begins with the person within you, whose behavior must be easy to accept and understand, meaning consistent, aimed at meeting the needs of individuals or other people, in no way with the position you hold. Leadership always starts with your way of thinking – the only one that helps you move forward on the steep terrain of rapid change, the only one that can attract the approval or contempt, sympathy or dislike of other people.

Can you excel in times of transition? Are you developing in such a way that you become an effective leader, even in difficult times? Do you make your goals achievable? What is the thought pattern that can help you the most in difficult situations? How do you reward your own progress? Could you live with the experience of failure?

The experience of a unitary identity presupposes the consideration of several qualities and virtues which together can produce a change of proportions, but which must not omit the control of consciousness over any external stimulus or factor.

How Do You Position Yourself For Change: through a check-in of the self that will help you distinguish Good from Evil, or by returning to the original condition (of ignorance or false faith)?

Leadership progress marks leadership without changes imposed by the leader, without force, in order to achieve the proposed goals. As the traffic policeman can signal with his arm so that the vehicle may advance, overtake, pass in front or behind them, bypassing either on the left or right side, and pedestrians to cross the road or stop – so too the leader, in order to add value to leadership, must direct behavior, including effort, in order to establish and develop harmonious relationships with all those around him.

Source: https://neculaifantanaru.com/en/how-do-you-position-yourself-for-change.html

How Do You Prove Your Greatness?

On November 11, 2009

Evaluate your personality before conveying your vision, drawing on the model of a consciousness unconquered by the power of the present.

US President John Fitzgerald Kennedy was the man who made unforgettable the day of June 26th. He was visiting Berlin. A crowd of 120,000 Berliners gathered in front of the Schöneberg Rathaus (City Hall) to hear President Kennedy speech. They began gathering in the square long before he was due to arrive, and when he finally appeared on the podium they gave him an ovation of several minutes.

Kennedy started his speech by saying: "Freedom has many difficulties and democracy is not perfect, but we have never had to put a wall up to keep our people in." In an impassioned speech, the President told them West Berlin was a symbol of freedom in a world threatened by the Cold War. In the end, he uttered the following words, which got famous: *"All free men, wherever they may live, are citizens of Berlin, and therefore, as a free man, I take pride in the words, 'Ich bin ein Berliner."*

Before offering people a direction, you must be objective with yourself. A true leader does not run after new and inadequate ways for transmitting his vision, he does not need to draw attention so pointedly through novelty and originality.

Leadership: Can you get closer to people by regaining your inner strength in their lives, which recommends you as an indispensable condition of overcoming the phase of widening the horizon that you can only comprehend from a certain height?

I admire what comedian Danny Thomas said: "All of us are born for a reason, but all of us don't discover why. Success has nothing to do with what you gain or accomplish for yourself. It's what you do for others." I think the same thing told, indirectly, and John Fitzgerald Kennedy when he addressed to the Berliners. "I am a Berliner" he confessed with a joy of his whole being that those about 120,000 people gathered in front of Schöneberg City Hall received it as a surprising gift. In other words, Kennedy has found his sense - this was to increase the contribution of the Berliners towards him and towards the nation that he was leading.

Therefore, you see, before cultivating sympathy you must broaden the limits of your own horizon. You must see yourself as part of the community; you must help in rebuilding the mentality and values of the others around you. One of the leadership's great wonders is that your inner strength and your retrieval in the lives of people are getting you closer to them. Although, the Americans were not seen well at that time by the Germans, the Berliners have come to perceive Kennedy as their family member with a higher rank, not as an aggressor.

In his speech, John Fitzgerald Kennedy proved that he is up to the task. Basically, he proved that thinking based on accepting the existence of a concrete life experience can lead to much more advantageous decisions and more appropriate to the situation.

1. Are you making appeal to emotions in order to enliven people's existence?

2. Do you inspire positive feelings in those you lead? (remember that all the eyes turn toward

you, waiting for your reaction, which function as an emotional guide. By the message that you transmit, you give people a way to interpret the significance of the events, and thus to react emotionally to them.) You must be aware that the way you communicate, your style and your behavior affect the mood of the people around you.

3. Do you succeed or fail in channeling people's emotions in the right direction?

Leadership: Can you appeal to a reality that is always being built and rebuilt at the level of a collective consciousness, so as to highlight the consequences of actions that are difficult to predict?

The man who made the June 26 highlights your commitment in fulfilling the requirements of others: a weak commitment will lead to a poor rallying; a strong commitment leads to a rallying of a large number of followers and supporters.

The way, in which Kennedy has related to the Berliners, resulted in cancellation of any negative evaluation, which could decrease his popularity. This thing is good not to overlook. For just as the balance and the comforting calm of the nature are often shattered by violent disasters (earthquakes, floods, fires, etc.) similarly your leadership potential, which is evaluated precisely by the report that you establish with the others around you, may decrease enormously if the means by which you express your personality, commitment, appreciation for people, does not align with your inner states.

The consequence is to generate a major confusion and to compromise a favorable environment of creating long-term cooperative relationships. Or, in simpler words, people could not accept your vision if you do not manage first to prove that you are endowed with a leadership potential – namely, if you do not manage to decipher all that people need, to positively influence their emotions, by seeking ways to prove by safe and clear ways your true affection.

Prove your greatness, by adjusting your leadership potential according to your ability to understand and control the feelings of others. Make evidence of the fact that the leadership you promote, expresses your own values, otherwise you will not manage to highlight your most relevant and useful skills. Express by the way of your leadership the art of influencing in good your thinking, behavior and the mentality of the others - an art that would be aligned with your inner states, reflecting your ideas, thoughts and feelings. Alternatively, more simply told an art by which to stimulate the continuous and efficient improvement.

Can you prove that the leadership you promote expresses your own values, so that you can highlight your most relevant and useful skills for the future – in the midst of a present that either can't or doesn't want to see the future?

1. Are you fulfilling well your role of an emotional guide? Your affective mood and the tone that you use in relationship with others, what impact has on them?

2. How do you prove your greatness?

3. Are you adjusting your potential depending on your ability to understand and control the feelings of others?

The horizon of a high observatory is given by the power of the leader to give meaning and value to his actions, so that the present experienced will be the mirror in which other

people will later recognize themselves as the successors of a long line of forerunners.

You Prove Your Greatness by your commitment to be the "continuous present" of a present in which things move. Or, as the French writer Antoine de Saint-Exupery put it: *"To build the future is to build the present; it is the birth of a desire that is valid today."*

Source: https://neculaifantanaru.com/en/how-do-you-prove-your-greatness.html

How Do You Start A World War?

On May 26, 2024

What you see is not always the whole of reality, as your perception is subject to illusions and distortions due to your own biases and limitations.

It's all about Power, money always talks. The more territory you have, the more valuable resources you have access to. Once upon a time, the country that had more gold was stronger, perceived as a kind of Ebecaiffic Udulusha Ikelovski , the sublime of a vibrant and uplifting culture. Once upon a time, it was gold that imparted power, as an artist imparts life and emotion to his canvas. But now, oil is no longer profitable, it has started to run out, resources are changing again, while cars have become electric. And art has become kitsch.

In this unexpected context, territorial expansion is important for the economic benefits brought by tourism, hotels, big chain stores and the technology industry, etc. Technological importance emphasizes a reevaluation of what constitutes wealth and success, rather than detriment. In other words, almost all people prefer to buy an iPhone or travel, compared to the few who invest in gold, along the lines of one truth: " Experiences and technology are the new gold of the modern age."

Leadership: How do the resources at your disposal, perceived as a reward for the view that limits are only illusions, influence the expansion of your worth?

So markets and territories were divided, as maps are divided in the hands of conquerors, but with some strategic delicacy. China expanded more than all, up to Africa, where it seized a lot of territory, guided by the saying "what you get, you get." All this time, mas alla de las expectatimos optimistas , the Hollywood film industry no longer produces money, and the price of oil drops daily. So the American leaders, artists in the art of starting wars, tried to expand their territory to Ukraine, which of course upset the Russians, quite a lot.

The art of war is not art unless it is done with a weapon. With a well-organized offensive, the Russians retaliated drastically and menacingly, like hunters in search of the soul. The art of war must be carried to the end with human sacrifices, washed with the blood of martyrs. We understand them too, don't we? Would you like a greedy investor to come and buy all the houses around you, knowing that sooner or later you will be bought too?

Well, after almost two years of war, America together with Nato and with their cutting-edge technology, understood that they are clearly inferior to the Russians, on any technological diagonal, losing billions of dollars by supplying armaments. All this time, the Russians, together with their Chinese partners, speculated very well on the poorly chosen American strategy, guided by the saying: "It is not the fool who asks, but the fool who gives . " The more money the Americans give from their budget for the defense of Ukraine, the more China gains financially.

Let someone else say that the Russians are poor, or that they have no resources. For now, they have decimated Ukraine, and they don't have much left until it becomes their territory.

Leadership: In what way can an imminent tragedy, as a proof of the inevitability of destiny, reconfigure the main coordinates of your evolution?

Seeing this, the Americans abandon the war with Ukraine, and try another book, another

expansion scenario, another dirty game, another war, as if the danger of decay had put them face to face with a last chance.

Best friend, Israel, is a state surrounded by poor Muslims who don't even understand each other, let alone cooperate. If those territories became part of Israel, it would be a nice possibility for America to develop massively. However, the greed of tycoons to grab territories is the spearhead of geopolitical conflicts. The invaders did not take into account the spiritual part, a virtue possessed by a heavenly entity, una necesidad importante y humana : when all the Muslims in the world will unite, and the Arabs will become one state, wanting their land Israel back.

So, from a war between two countries, taking place locally, it spread to several countries, following an apocalyptic scenario. Other countries such as Iran, Turkey, Iraq, etc. will soon retaliate, because these countries will not want to have the Americans as neighbors, who will then buy them as well. Those who accept to be slaves are precisely the Europeans, who, through Nato, have become the puppeteer's glove that fits them perfectly.

So, the war is expanding slowly, without much fanfare, for now. In a few weeks, or a few months, a tragedy will happen. Then everything will change...

Leadership is the virtue that opens up the possibility of controlling a territory, without conquering it by gun or force, but only by a kind of spiritual influence.

In conclusion, an impending tragedy can completely transform the trajectory of a person's destiny, redefining purpose, relationships, and perception of safety. These changes can bring a new perspective on life and pave the way to a deeper and more authentic existence. Here we see three coordinates of human evolution: "the purpose and direction of life, the perception of safety and stability, human relationships and connections".

How do you start a world war? Simple. Through the greed and lack of faith of the people, that is, through the expansion of territories and through the manipulation of resources and geopolitical influences for the purpose of enrichment.

A tragic event such as world war can cause a reassessment of humanity's priorities. Something that seemed insignificant before may seem essential now, and new, perhaps deeper and more meaningful purposes may emerge. People will follow a more altruistic path, devoting themselves to social or spiritual causes.

The sense of security can be deeply shaken. Anyone can become more aware of the fragility of life and circumstances, which can lead to a new level of caution, but also a greater appreciation for moments of peace and joy. This awareness can lead to changes in how the person approaches risks and opportunities.

Source: https://neculaifantanaru.com/en/how-do-you-start-a-world-war.html

How Do You Turn A Theodor Dreiser Into An Emile Zola?

On August 07, 2011

Eliminating narrative redundancies in the analysis of inner monologue can facilitate a deeper understanding of the fundamental structures of consciousness.

For the Russian director Sergei Eisenstein, the interest lies precisely in clarifying the crime as a result of social relations and the influences of society on the character Clyde Griffith. Eisenstein's problem is to turn a Theodor Dreiser into an Emile Zola, offering a naturalistic perspective on tragedy. He is fascinated by the game of fatality – an obsessive theme in his work. It is a mechanical, implacable force, which this time takes the form of legal machinery. Justice becomes an inexorable system that grinds Clyde down, crushing him between its wheels and turning against him every element he built to rise and save himself.

Together with Ivor Montagu, Eisenstein begins a huge work of adaptation. It removes the silliness of the novel by reinterpreting certain facts and deepening Clyde's psychological analysis, especially in the boat scene. It invents new situations, shifts the interest of the legal process to electoral issues, changes the trajectory of some characters and completely eliminates others. Moreover, he applies for the first time his ideas about the inner monologue, which becomes an essential cinematic device: the camera penetrates the soul and thought of the character Clyde, revealing the fundamental structures of his consciousness.

Eisenstein is fascinated by the solutions found, declaring: "The form of the inner monologue was born. Even literature is more powerless in this area than film.

Leadership: What impact do social interactions have on your personality and decisions, as each element contributes to a final tragic balance?

In the social analysis of the crime, each element contributes to the fatality of Clyde's fate. Every characteristic of the character is shaped by the social interactions around him, and the end result is a tragic balance imposed by legal mechanisms that act implacably beyond his individual control. Justice, like a complex machine, sets in motion wheels and levers that psychologically crush the individual, forcing him to become a victim of his own ambition.

In Eisenstein, the interest lies in clarifying crime as an inevitable result of social interactions, like the way a complex system works, where every element is shaped by external forces. The fatality that fascinates him becomes an implacable mechanical force, like a jurisprudential machine that grinds Clyde Griffith inexorably, "crushing him under its automatic wheels" and setting in motion levers that turn against him every element he has built to rises.

As I said, together with Ivor Montagu, Eisenstein begins a work of decocking the details, eliminating the redundancies of the novel and deepening the psychological analysis of Clyde. Like an engineer studying the mechanisms of a complex system, Eisenstein restructures the narrative, shifting the center of gravity of the process to social and electoral aspects, applying interior monologue as a cinematic method for the first time. In this way, Eisenstein reveals not only the external circumstances, but also the internal structures that determine the character's destiny.

Visionary leadership involves the narrative reconstruction of reality to reveal deep truths, connecting individual destiny to the social context that shapes it.

How do you turn a Theodor Dreiser into an Emile Zola? Clarifying social connections and enhancing the causal analysis of facts. The essence of Zolist naturalism is to highlight the relationship between the individual and society, and Eisenstein seeks to accentuate the conflict between Clyde and the world around him. For this reason, removing redundancies and deepening the psychology of the characters creates an ambitious cinematic adaptation, enriched by a strong correlation with the social and emotional context of the characters.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

How Does One Become Eisenstein?

On February 07, 2014

Transform your leadership into a "Private Open Space" by forming a vision that will facilitate discoveries of great value.

The first vision of the film "The Strike" has created the conditions for artistic discoveries of decisive historical importance, which made Sergei Eisenstein's name echo into eternity. Designing this first vision – that others watched with an indulgently amused smile – meant an essential element of the phenomenon included in the question: how does one become Eisenstein?

*Within the mechanism of the phenomenon coexist both an explosive talent, which breaks existing laws, creating its own, and an intense, lucid thinking of rare acuity. The defining characteristic of this great director is the ardor wisdom shapes. He is the man that builds the bigger picture, so that only afterwards can he move on to finding the various situations in which this picture manifests.**

Leadership: What meaning can you give to a creation which is itself the result of a coordinated understanding of complex factors with differing influences of intensity?

You can only obtain a significant victory in the battle with creation, relating yourself to the whole surrounding reality that often becomes a hindrance in the way of ideals, through an expansion of self-consciousness, followed by a fundamental change in the way of approaching the vision and its contents. The latter come to light, according to a certain order of creative forms of expression, only when, having something to say and transmit, you engage in a process of permanent self-improvement.

The significance of a creation is given by the influence it has on the evolution of a field of activity, so that it is considered a true roadmap, but also by the personal signature you attach to it so that it is considered a spirit-filled art, full of complexity and diversity.

It is unclear what brings us close to the secret of creation: the great accordance to the norms of efficiency or the slight deviation from them. But exceeding your own limits, transitioning towards a new phase of work experience, through which alternative practices and knowledge is accumulated, brings new optimizing variables into the great equation of leadership, sustaining the intellectual maturity that allows creation to better integrate itself into the field of personal progress, delimited by various "sufficient" or "insufficient" landmarks.

Leadership: Can you build an overall image, so that you can then go on to find the various situations in which that image is manifested?

Vision is a part of the act of creation, because it makes available to that which we call "the world of the future", new resources of accessing "the original", founding a knowledge independent of any other authority. Activated in the context of a rationality that has the tendency to oppose rules and break them, vision creates the conditions for artistic discoveries of decisive value that can make the name and actions of the artist-leader echo into eternity.

Leadership is not a neutral space for interacting with the process of creation, but rather a "Very Large Open Space" in which you have the opportunity to expose your own convictions,

breaking existing rules and laws, relating to the whole reality of labor resources (which often becomes a hindrance in the way of improvement).

The creation to which "leadership" relates to is itself the result of coordinated understanding of a complexity of factors with differing intensity influences, such as discoveries and their consequences. If the findings do not provide the guarantee of a personal and professional image, solid and authentic, in the context of a new set of sustainable development goals, then leadership will be classified as a weak "counter-trend" and won't have a first class meaning in the process of change.

Leadership is the image of a creation that springs from the significance you give to thinking that turns creation into a reflection of your competencies at the highest level.

How Does One Become Eisenstein? refers to the work of creation that the leader puts in, with the fervor that wisdom shapes, towards gaining a rich experience in the field and a good performance under high performance conditions. The leader that constructs a vision for himself, so that only then can move on to finding the various situations in which this vision manifests, is promptly led by the feeling of searching for the launching point of his own scientific thinking.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/how-does-one-become-eisenstein.html

How Great Deeds Are Born

On January 25, 2009

Put your performances to the test, without practicing a leadership opposed to any forms of excellence.

Have you watched the fourth sequel of "Indiana Jones"? It is an exceptional movie, which I confidently recommend you. A sentence from the movie particularly caught my attention. At a certain point, Indiana Jones and his son accidentally hit a library with their bike and turn over.

Before getting back on the bike and keep driving, a student recognizes Indiana (who was his favorite teacher) and asks him something about a certain cultural model of Hardgrove.

Because he had no time to lose, Indiana Jones briefly replies to the student concerned with school:

- Let Hardgrove... To become a good archaeologist, you must exit the library !

Leadership: Is the decision to not repeat the same meaningless action continued with the presence of a duality between your natural state and your needed nature?

Natural human nature is a continuous improvement through education, through the acceptance of the values of science and of technique, by cultivating the inventive and applicative spirit, through the efficient use of knowledge, by asserting originality, by promoting uniqueness and novelty.

While the forced nature of man has as its constituent the path from the cultivation of one's own person to the root of everything else, to the consumption of knowledge and exploitation of the results of exchanges of experience in a context of evolution.

Everything that you can ignore by knowledge is logically and naturally opposed to quality leadership. Knowledge provides you an important dose of imagination, gives you a performance boost, freedom of thought but, at the same time, it can also restrict your freedom of movement and your initiatives. If knowledge is not used at full capacity – then it is equally unacceptable in leadership as a laptop without a keyboard for an IT operator.

This type of knowledge – inactive, more for design – can lead to a falsification of reality, to a limitation of your practical abilities, which you are not fully aware of or you did not test them. And if you are proud of that static knowledge, just as a martial arts beginner claims to be admired because he educates his mind and will, but who is always more subjective in terms of performance – you might wake up without a support, your success may turn into a long line of deception.

Leadership: Do you shape the evolution of your initiatives, being guided by the conditions necessary for the clairvoyant perception of how to deviate from the "natural course of events"?

You can deviate from the natural course of events only if you cease to immerse yourself in a

knowledge that takes place strictly in the blurred elements of dreams or illusions. The clairvoyant perception can draw a true direction of personal affirmation, help you react in a certain way against the tendencies of isolation in a virtual reality, only if you are in the process of identifying and integrating all the information received through the senses, intuition, interpretations of situations.

True knowledge is what you can perceive with the help of senses through what experiences at the limit can offer you.

Knowledge without a moral basis and a practical attitude leads to a formal leadership, so to speak (in any form, from concrete to abstract, from something tangible to something apparent); eventually, it is a matter of responsibility, as it appears as an unrealistic, mediocre leadership, opposed to any form of excellence.

Having a lot of knowledge without properly using it in practice is like shrinking into a cocoon. Only your head remains outside. Your feet, hand and heart are buried, unusable. With eyes closed, you throw yourself into hibernation – a kind of suspended life form, which you know it could extend indefinitely.

Do you have the courage to evaluate your level of excellence, putting in practice your knowledge? Or do you suspend your leadership from the basic function that it needs to fulfill?

Leadership: Refusing to act in virtue of your innate characteristics result in your "surrendering" in the captivity of a mentality that is compatible with the idea of finitude?

Theory is assimilated only by experience. I suggest you to follow Indiana Jones' advice: take action, do not waste any more time poring over books. You will never be able to become a true leader, you will never manage to accomplish great deeds, worthy of people's attention and admiration, if you are not willing to spend a lot of your time on the field. You can learn many things and can assimilate a lot of knowledge from books – but you can get results only by putting them into practice.

Think of any famous achievement accomplished by a single individual or a group of individuals. For example, the pyramid of Cheops. You do not need to research too much to realize that it took more than solid technical knowledge to build this monument for eternity. It was necessary to implement theoretical knowledge, carefully designed plans by experts. Besides, no valuable work would have ever been made if artists had not confined to the acquisition of knowledge.

Leadership is an implementation of ideas, attitudes, abilities and behaviors that turn you into that complex being that can turn the various nuances of a revelation like "you are what makes you great or small" in one whole called: "an integrated knowledge ensemble."

Putting knowledge into practice gives you the best opportunity to turn leadership into a masterpiece, a priceless treasure. But the more ambitious your goals are, the more sustained practice will be needed. Therefore, get involved confidently in the active and essential role that you have in supporting the leadership you practice, if you really want it to evolve. You will manage to achieve your goals only if you are willing to get involved more diligently in the practical work in the field.

About finitude, the French philosopher Jean-Luc Nancy wrote that she gave herself to thinking first of all as a limit. *"The limit is the end, the end beyond which there is nothing –*

nothing, at least from the work or from being at the limit that has been reached. The limit is the end to the extent that it ends, in which it sanctions a conclusion that is also an end and an interruption if nothing comes to justify the occurrence of this end."

A mentality can be compatible with the idea of finitude when it cannot take control of the main competitive advantage: having access to information and knowing how to use the information to enable it to make the necessary adaptations to its evolution.

Do you dare to leave the comfort zone? Napoleon Bonaparte, who spent a long time on the battlefield, said: *"It is not enough to know people from the books to study them; you have to live with them."*

Napoleon's success was largely due to the implementation of his knowledge acquired and valuable ideas obtained from the books of his time. But studying the books meant for him only the starting point for developing leadership abilities and skills. Because, in order to win a battle, he had to leave the comfort-zone and fight many times in the first line, with the Infantry.

Napoleon could never have won a battle and become a military genius if he had limited himself only to... theory.

Put your performances to the test, without practicing an unrealistic leadership, opposed to any forms of excellence.

Source: https://neculaifantanaru.com/en/how-great-deeds-are-born.html

How Happy This Doll Must Be

On March 27, 2014

Take a peek into the depths of your being, ensuring the recognition of your own individuality.

The moment little Cosette came out with bucket in hand, so bitter and overwhelmed as she was, she could not resist no casting her eyes towards that wonderful doll, towards that beautiful "lady", as she called it. The poor girl remained speechless. She hadn't seen the doll up close yet. This whole place seemed like a palace to her. The doll was not a doll, it was an apparition. Joy, brilliance, wealth and happiness showed themselves as if from a dream to this unfortunate creature, so deeply immersed in her pathetic and cold misery.

Cosette measured, with the unknowing and sad understanding of childhood, the gulf that separated her from the doll. She told herself the she should be a queen or at least a princess in order to have a "thing" like that. She looked at the beautiful pink dress, at its beautiful smooth hair and said: "How happy this doll must be ! "

She couldn't take her eyes off of that fantastic shop. The more she looked, the more bewildered she was. It seemed as if she was seeing paradise. There were other dolls behind the big one as well, that seemed like fairies and angles to her.

*In her excitement, she forgot about everything, even the chore she had to do. **

Leadership: Can you introduce new "outputs" into your personal experience that can identify your true value, without triggering the pain that corresponds to the representations of an acutely reflexive consciousness?

How can an unsophisticated thing, a *fantasy story* product devoid of any trace of humanity, standing out only through artificiality, that intensely tests you from the first and up to the last gaze, wandering the meanings that only a pure heart incurs, of authenticity or sincerity, in an irreversible mood, living feeling, determine the value of your own being?

Undoubtedly, here the interest for your own image grows, undistorted by the varied perceptions you have over everything that surrounds you, by obtaining a satisfaction that could confirm certain positive aspects of life. These aspects, in order to win that fast race with yourself in the middle of an existence full of ups and downs, must first place their mark over your progress, favoring self-discovery and the application of new formulas of self-conditioning.

And this reminds us of the feeling experience by little Eva de Chazelay, from Dumas' novel, that when she first gazed upon herself in the mirror, careless up until then of her own person, was seized by a feeling of joy neighboring excitement: *"Je suis belle."*

Two "outputs" seem to identify the real value of an individual: the possibility of realizing a dream and remembering a painful experience that depends on the total amount of pain suffered. And who sets off the pains corresponding to the representations of an acutely reflexive consciousness, comparing the way of being of the outer world with the non-cognoscibility of the inner world, measures its mental states according to the happenings and the people that appear in your path in unexpected ways.

Leadership: Will your life be constantly running away from what you know you could have once had, anchoring yourself to what you know you've experienced without consequences?

Whatever happens inside of you is always strictly confidential, a kind of absolute law of a sovereign fiction, a monolithic block of some power, where no one can sneak in. Somehow, your world seems to have found is way, filling some empty gaps of your existence. It is self-perception, vibrating at the active command switch, reported at a certain moment to an element of reference, influential and principled, in the light of a dream that concerns you.

In leadership, this means that you found the inner means of activating the program of qualitative assessment, introducing new "outputs" in the personal experience that can identify your true value within the contexts given by the necessity of recognizing your own individuality. These outputs are in fact the resulting indicators that increase the satisfaction for the fact that you succeeded in understanding yourself, in accepting yourself, to have a powerful connection with yourself by means of the image you assume and transmit.

Self-image works as a sieve when it sifts feelings, mixing them with time, giving them an adequate form of expression that gives you the maturity and power of accepting what you are. Or it can act as a defense shield when you turn them into fearsome adversaries. In leadership, joy, brilliance and the wealth of self-discovery are the referees that pick the winner in the great contest of fulfillment.

To anchor yourself to what you know you've experienced without consequences, without daring to get close to the object of your mind, is to limit yourself to what you know you can never receive.

How Happy This Doll Must Be brings forth the contentment and satisfaction resulting from a positive self-evaluation that ascribes you the benefit of that desire to reach a high degree of understanding and acceptance, associated with a high degree of objective certitude. So that the real image of yourself can be consistent with what you are and with what you want to be.

* **Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/how-happy-this-doll-must-be.html

How Important Is Time?

On December 29, 2015

Maintain your safety in the great journey of change by limiting the dominant role of objectives and instances of achieving the potential of excellence.

Filming took place in a devilish haste. Simultaneous filming, with two teams, the unusual extension of the day of shooting was possible only because the director and his close collaborators were doped to withstand the lack of sleep – all of these, as well as a good organization allowed for an intense work pace.

Sergei Eisenstein edited his own film. Wrapped in film, he always controlled the montage effects at the Moviola. At times, he would call out to Esfir Sub and ask for her opinion. He would call her "his hunting dog", because he would ask her to harshly discover the blurred parts of his film. He said that during this time his head was so full of celluloid that the simple mention of the word "film", that began to be over-detested, started to daze him madly. And maybe something from this daze, something from this chaotic whirlwind of kilometers of film slipped into the very composition of the film.

Haste – this time again – doesn't allow for the perfection of the structure of film during montage. The spectrum of this haste will haunt them later on as well. That is why at one point he would ask himself with painful revolt: *"Will there ever come an era in film when the importance of time will be understood?" **

Leadership: Can you take on your implication in a process of the type "one-way" on a narrow entry that contains "prompts", without depending upon the exigencies of an endless exhaustion?

The high concentrations of individual experiences and abilities, subjected to an attempt of determining the foundation of scientific work that can lead to innovation and evolution in the field, eventually through accumulations of effects of montage, indicate the dominant role of objectives and instances of reaching the potential for excellence.

This occurs at the level of a specific way of thinking and perceiving work, the world, and the connection between them. And always places you first in the equation of making decisions with which you fuel your skill of teaching others how to evolve. And as fast as possible. At the same pace as you, with the same emotion, energy, and hope.

Your confidence in the great journey of change is given by the insistencies with which you try to stop time, at the same time also involving the people around you. Insistence is a penetrating search for something that no one knows regarding artistic creation, it is a replacement of one form of expression with another that seems more appropriate when we begin to understand things from the perspective of the benefits of exploiting a limited resource of obtaining results.

The presence of time in interaction with everything you try to achieve sometimes signifies as process of the type "one-way" on a narrow entry that contains prompts. Which compels you to keep certain reserves in interpreting high levels of appearances or inner force. Physical and mental vulnerability is felt along with the increase in temperature of the mix between desire, enthusiasm, disappointment, sadness.

If an entry that contains prompts is planned, meaning if the haste that needs to lead to the completion of the work is installed, you have to save the values of the prompt or to specify certain implicit values. These values can be directed towards man himself, towards the reality experienced through the lens of achievements, passing them through the filters of a value system articulated on moderation and balance.

To assume engagement in a "one-way" process on a narrow entry that contains "prompts" means to capture the essence of a work that calls for you in a "present-day investment" engaging in a set of actions that hide elements of prudence, selectivity and fear of outcome.

How Important Is Time? is the question any man of change who knows what it means to register notable achievements asks himself, and that every achievement means a continuous haste, which at times resembles a race whose favorites are adrenaline and overwork.

I conclude this article with a quote belonging to the famous writer Laura Esquivel: *"In life, there are things to which you must only give importance if they change the essential."*

Essential in the process of change are not the achievements you obtain in time laboriously and with enthusiasm. The essential is you.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/how-important-is-time.html

How Is A Memorable Scene In A Movie Designed?

On June 5, 2011

The visual expressions of the film capture reality as a symbolic vision of ideas, where the suggestiveness and depth of the image creates a continuous perception of immediately perceived transformation.

The milk separator is also a mechanical symbol of fertility, and it is in this sense that the memorable scene in which the peasants surround it to watch the first drop of butter appear is designed. And this time, the drop will increase dramatically, so to speak, and streams of white liquid will not just drip from the separator pipe, but will gush forth from symbolic artesian wells.

Eisenstein designs his entire film organized around these symbols, which he opposes to the symbols of backwardness. Thus, the scene of the milk separator is opposed to a sequence preserved from the old form: the desperate religious procession of the peasants to invoke rain during a drought.

Leadership: Can you reconcile the symbols of innovation with those of the past, so that their contrast contributes to building a visual discourse with social impact?

The lines and streams of white liquid, gushing from the milk separator in the film's memorable scene, recall the principles of advanced irrigation systems, where a drop quickly turns into a generous flow. As in the distribution of water to maintain fertility, Eisenstein uses the mechanical symbol of the separator to convey the idea of fertility among the peasants through the dramatically widening white jets.

His entire film is organized as a symbolic irrigation system, where the flow of milk provides a stark contrast to the drought and despair of the peasants' religious procession calling for rain. Modern fertility symbols are thus juxtaposed with traditional symbols, and milk gerbils become visual expressions of a new beginning, a source of "living water" that suggests a rebirth in the midst of drought.

Like a complex hydraulic system, symbols of fertility manifest through the dramatic pressure of the moment when the first drop of liquid makes its appearance. The Separator, this memorable transformation control device, distributes symbolic energy like a network of artesian pipes. In this scene, the pipe doesn't just drip, it projects white gerbs under pressure, maximizing the visual impact of the moment. Opposed to the desperate religious processions of times of drought, this modern symbol system conceives of fertility in a more effective way. The dramatic gush of butter thus becomes a controlled manifestation of abundance, in contrast to the primitive invocation of rain. The entire film is organized around these symbolic devices that transform ancient rituals into expressions of progress, such as the transition from primitive irrigation to modern water distribution systems.

An exceptional cinematic creation is organized as a symbolic irrigation system, where the suggestiveness and subtlety of contrast lead to an inner revelation and a vibrant image of the rebirth of the artistic spirit.

How is a memorable scene in a movie designed? Well, it is designed as a focal point of the narrative, a moment that remains imprinted in the viewer's mind. It is a sequence that, through a combination of visual, sound and narrative elements, manages to excite, captivate and convey a powerful message.

Elements that contribute to creating a memorable scene include:

Leadership harnesses the tension between traditional ritual and technical innovation in relation to the transformative potential of the present moment.

How is a memorable scene in a movie designed? By combining suggestive symbols with captivating visual direction, capable of evoking deep emotions and conveying complex ideas through powerful images. Thus, the artistic message can be clearly transmitted, beyond the barrier of language or culture, through a universal visual language that deeply resonates with the viewer.

Source: https://neculaifantanaru.com/en/how-is-a-memorable-scene-in-a-movie-designed.html

How Leadership Is Delivered

On December 13, 2008

Leadership is first an internal matter to be conquered, then it is an external matter to be overcome.

In the famous book "From Idea to Money", writer Napoleon Hill tells the story of a miner who gave up prospecting after months of hard work, when he had reached only one meter of the gold vein. Even though gold was discovered by someone else, man learned that life lesson. And he hasn't given up since. He applied the lesson for the rest of his life, eventually achieving success.

I remain convinced that leadership is first and foremost an inner matter to be conquered, a matter of spiritual order accessible to man who succeeds, in the light of his own convictions and in the spirit of his own values, in overcoming himself. So, only through a difficult process of self-knowledge and personal development will you be able to transcend the limitations of your own being for the benefit of others, and thus gain access to a high level of spirituality.

More than that. The science of leadership must shine through the application of new ideas, remaining deeply rooted in a model of development focused on the ego of each, without "tangling" in the difficulty of distinguishing between truth and falsehood. The quality and health of your leadership depends primarily on the structure and quality of your being.

If the science of leadership does not produce obvious progress, based on a combination of purpose and feelings, on a number of other values with greater influence on people: such as harmony, purity, sincerity, empathy, common sense, love of life, team spirit, or those based on ethical principles and virtues such as truth, solidarity, cooperation, respect for human rights, then the leader will not be able to rise to the level of requirements and demands to which people and circumstances subject him.

Leadership: Does your evolution translate into an enrichment that is close to the effect of overcoming one's own limits, or a self-discovery that is afraid to admit that it is "outstanding" in terms of life experiences?

The value system you have created gives your leadership a special aura. Convince people to accompany you in your quest of self-understand and have a good relationship with each of them. Remember that what you receive from people depends on how much you have invested in them. And remember that leadership does not apply when things remain the same, but only when you become effective in giving the best of yourself to others around you. Do people accompany you in your search for the self?

Through your personality, which is directly related to your ego, your way of being, acting, and thinking, you need to convince other people that you can initiate change and facilitate their own development. And for that you have to adjust your management science so as to facilitate the process of promoting your highest values. Achieving this is an art that, if you master it, if you get to control it and make it work to your advantage, then no doubt your path to excellence will be easier, and at the same time full of progress.

Do you have difficulty relating to the circumstances of a case? Does the value system you have created give your leadership a special aura? Do you feel that you are living in vain, or have you put your whole life in the service of people? Do you tend to be more independent?

Leadership: Can you represent the model of your own destiny in the coordinates of a vision that takes into account the "power" factor, so that the end result can be verified, validated and applied through a fight against your weaker self?

Leadership comes into play when people follow you for what you are, for what you represent, for the way you resonate with them, through the simplest and most pragmatic approach, very focused and responsible. The fundamental, just and appropriate criterion by which people analyze your "art" is also an indication of your own inner world, of your strengths, or on the contrary, of your weaknesses.

In order for your relationship with people to develop harmoniously, to evolve in a beneficial way, in a positive direction, first make sure that you represent something for them.

"People follow you because you know how to relate to them" – this is the predominant criterion by which you qualify as a teammate, endowed with a functioning emotional intelligence, or on the contrary, you may be disqualified and forced to stay "behind" if do not devote yourself entirely to achieving and maintaining a high level of professional and emotional maturity.

As a leader, you are primarily addressing people's feelings. If your leadership is baseless, meaning you don't have the emotional power to provide that motivation, that need for people to support you, to show solidarity with you – it means that you yourself have failed to inspire those feelings and emotions that give joy, fulfillment, inner strength – something that does not allow them to develop on any level.

Leadership: Is one of the challenges of your self to place yourself above the circumstances that characterize the experiencing of life as the vibration of a moment of wandering, or the experiencing of life as a result of a time in which the elected are sealed?

People don't skip any step of examination. A leader who does not deepen every level of leadership, who fails to get people to align with his beliefs and actions – will be in a situation similar to that of a patient going to the doctor with abdominal pain, and the doctor takes them to get a CT scan, completely skipping the physical exam. When it comes to leadership, people are above all doctors, they don't skip any step of examination: first they evaluate you, give you time to prove your qualities, and only then decide whether or not to accept you at their head.

Only the leader who went on to finding a common denominator with the people – through which to prove his greatness, his qualities, through which to perfect his "art", only that leader who is familiar with the laws of leadership and knows how to apply them for the benefit of others. So only those who understand the concept of "sharing" will be able to easily prove their effectiveness in the area of influence they manage.

Do you meet the eligibility criteria imposed by the "funding entity"?

On the other hand, that leader who will not meet the eligibility criteria imposed by the "funding entity" (the people), that leader who does not have the strength and desire to penetrate deep into their soul, to reach the fibers that make up their entire emotional structure and generate that fine, intense impulse that will provoke them, that will energize them, that will make them want to be better – that will never be able to add immense significance to leadership.

The value system created by each of us is different. The highest step of the scale of some

values may be well below the scale of the values of others or exceed the scale of their values. In general, progress requires the "addition" of new steps to any scale of values. Your role, as a leader, is also to contribute to raising the scale of everyone's values according to the requirements of the present and the future. If you are able to persuade people to comply with this goal, then you can be happy even if you are not materially rewarded for this work of Sisyphus, but you will be able to achieve your common goal.

Leadership is seen in the way you find your inner resources to reveal a life lesson:
"Failure enriches you. Mistakes are part of the debt we have to pay for a life lived to its fullest."

Leadership Can Be Delivered by increasing the ease with which you can carry the burden of life. In this regard, it is good to take into account the words of American athlete Allyson Felix:

"The most important lesson we need to learn is to rely on God in every circumstance. We often go through various trials, and following God's plan seems pointless. But God is always watching over us and will never abandon us."

Source: https://neculaifantanaru.com/en/how-leadership-is-delivered.html

How Leadership Is Manifested

On April 12, 2008

The way you relate to the hypostases in which you experience the "Road to Virtue" mirrors the way you achieve the connection between what you undertake as a duty and what you undertake in a situation of ignorance.

It so happened that a friend, owner of a glass factory in Antwerp, who was very fat, asked Butler to get rid of the extra pounds. The Irishman gave her a small piece of stone, advising him to touch it with his tongue every morning. After three weeks, I saw the Irishman suddenly lose weight, but his health was not affected. In the meantime, I sent someone to Vilvoorde, asking Butler to send me a cure for a poison given to me by a secret enemy. I was in terrible pain – my wrists ached terribly and my pulse was intermittent, which made me faint very often and lose my strength before my very eyes.

Butler, who was still in prison, told the servant I had sent to bring him a small bottle of olive oil. After touching the oil with the stone he had used before, he sent the bottle to me, instructing the servant to anoint me with a single drop of oil where it hurt, or everywhere, if the pain is so great. I did as he said, but I didn't feel any improvement. Meanwhile, my enemy was on his deathbed and asked to be forgiven for the sin he had committed against me. That's how I found out I had been poisoned, which I suspected. I then took care to eliminate the venom, which, with God's help, I succeeded.

Leadership means recognizing that true healing power comes from addressing hidden causes, harmonizing external actions with the internal needs of the being.

After later witnessing the treatment of several women, I asked Butler why they were healed so easily, while I (although I was on the verge of death and tormented by terrible pain) did not feel any improvement?

He then asked me what disease I was suffering from and understood that the poison had caused me all the trouble. He told me that the oil had to be taken internally or the stone had to be touched with the tongue, because the source of the disease was inside. He also noticed that the oil had not been well made, because the healing properties were only on the surface, the stone being only slightly touched by the liquid. The same man healed a nun, who for eighteen years had her right hand swollen, unable to move it, with very stiff fingers. Healing came by simply touching the stone with the tongue.

*Many people witnessed these miracles, and they suspected that there was some hidden spell or some evil craft. Since ancient times, ordinary people have the stupid habit of considering that anything they do not understand due to their ignorance is the work of an evil spirit.**

Leadership: Can you justify your conception of understanding by discovering the significance of value and integrating information into contexts applicable to their "feedback" effects, and therefore justify yourself about what makes you feel superior?

It is enough to see what happens when we try to explain a complex reality only from the perspective of an experience of knowledge gained through research and innovation – this is as if we were trying to render the ineffable divine vision. In this case, the world will turn its back on us when we try to help it because it believes more in miracles and coincidences than in an intellectual capital facilitated and intensely supported by the power of assimilating knowledge and new directions of thought.

When the doctor prescribes a drug, in fact he appeals to his emotional side, he frequently appeals to the flow of consciousness, he appeals to the subject of knowledge, to the practices of non-abusive use of inside information. His long experience, his ability to deepen his self-knowledge in a unique environment conducive to innovation and change, becomes profitable when he finds a reason to experience the "Road to Virtue" – which begins with the faith to find understanding and humanity in every support he gives to the world.

Leadership achieves a higher knowing when you are able to be at peace with uncertainty and confidently navigate the complexity of decisions.

Let us say that the doctor is a reminder of the divine miracles translated into a higher knowledge which, culminating in supersensible perceptions, could replace God.

And even if he is not reconciled with everything that happens and it is difficult for him to make a decision, the doctor knows very well where the whole issue of the aspect to be cognitively elucidated comes from, he knows very well how to make someone understand the need to prioritize correct requirements that define a good character, making it unique, steady, conscientious and sensitive. The doctor imposes himself through a kind of sharing of his state of satisfaction and fulfillment to people with similar emotions.

And through the feedback received from patients, even their negative response to change, the doctor justifies his conception of the understanding obtained by discovering the meaning of value and integration of information in contexts that link professional activity to everyday life. Such a conception can perhaps be reached by the doctor thusly: *"life is what forms consciousness, but consciousness will feel inferior when two thoughts are in opposition to the object of reference."*

To justify yourself in relation to what makes you feel superior means to understand that your way of thinking is deeper and more efficient than that of other people, by the fact that the results of your own research and discoveries manage to fulfill the role of guarantor of sustainable evolution of generations.

How Leadership Is Manifested can be found during the advancement of knowledge in which valuable information is transmitted regarding the relationship between truth and reality, between research and discovery, but especially regarding the relationship between phenomena and their absolute cause.

The doctor is a follower of determinism not only because he manages to ensure the well-being of patients and to administer appropriate treatment to the diseases they suffer from, but because he instills in people a thirst for knowledge, openness and self-improvement. He is a superior man because he knows how to differentiate between what is seen and what is not seen, between what happens in reality and what happens in people's minds, between what happens normally and what will happen after his intervention.

The most important hypostases of the doctor are: that of a fighter, in which he built and left something behind; and that of a being unassailed by the meditative spirit and the obsessions of conscience. The path of his virtue mirrors the way he realizes the connection between what he assumes as duty and what he assumes as devotion and love in the situation where other people prove ignorance.

You may find yourself in a state of ignorance when people are not ready to step forward into knowledge, when they are not ready to intuit that you are one of the few doctors who treat their patients with respect and give them all the information and the necessary explanations to make possible the justification of empirical knowledge and its ethical implications.

* **Note:** Barrett, Francis - *The Magus*, Esoteris Publishing House, 2008

Source: https://neculaifantanaru.com/en/how-leadership-is-manifested.html

How Much The Painting Would It Cost?

On February 20, 2014

Discover what truly fits your personality, by comparison with the components of the reality you're focused upon.

„But, how much the painting would it cost?" I asked myself. Let's assume that I'd buy this painting. You're crazy, I said to myself. You don't generally like paintings. It was an accurate statement. But I wanted that painting. I would have loved to have it. I would have loved to hang it on a wall, to stand there and admire it for as long as I wanted, knowing it's mine. Completely.

Me ! Buying paintings. It seemed something crazy. I looked at that painting again. And again. And again. It was different from all the rest. The desire to have that painting had no justification and anyway, I couldn't probably afford the price. However, I had some money at that time. It was expensive, but it was worth it." *****

Leadership: Are you open to exploring the new identification area of what truly matters for your reconfiguration in the relationship between what justifies your need to try something different and your willingness to invest in something expensive?

The best way to understand leadership, by comparison with the components of the exterior environment that indirectly act upon your whole being, is to focus your attention over something particular, which presents interest for your development as a human. Or, better said, to select relevant information for the content of your own interior, which would enhance that feeling of fulfillment, because you managed to accentuate a thing you can pride yourself on both in front of yourself and in front of others.

Helping leadership develop from the point of view of its capacity to simultaneously use multiple sources of interest, inspiration and motivation, that include the own estimation of the possibilities to ascend towards another approach of things, is a fundamental request in order to become more open about new self-knowledge experiences. To explore existential and professional perimeters equipped with new self-modeling resources for one's personality.

Between the need to try something different and the willingness to invest in something expensive there is one continuity report from whole to part, contributing to the creation of a character of increased complexity.

First, you are a person whose personal value is expressed by reference to a product, compared to a price that continues to grow. Then you are a man whose existence is confused with art, through the gratitude to the depth of creation, the imperative need to change the perspective, and the aspiration to the stability of the form, even at the cost of sacrificing the particular charm of the world.

Leadership: Do you manifest your gratitude that comes from a certain direction, appreciating a unique value that is not intended to come into production?

The painting is something of value that you can only rid yourself of if it itself reflects the value of a creative experience, which speaks fully not only through its message but also through its parts of light. It is possible that we immediately recognize the value of such an experience only when we look back and relive the memories it has left us.

The value of a creative experience is maximized only if in the mind of those we want to influence is created a certain loyalty to a brand, a dependence on well-done work, expressed in the following form: "I liked this thing and I recommend it to everyone."

Even the fact you rely on the things that put you in a favorable light in front of your personal authority, enhancing it through the pleasure to savor an innovative experience similar to *"I can afford a little treat"* is a challenge that tries your ability to get closer to what you miss, what you're truly interested in. And that could become a part of you. A passion. A solid base for building a stable and permanent character "in life", which ensures an easier management of leadership's resources.

Your hidden motivations can confront you with a tangled painting. You will start exploring a new side of your interior design, doubling certain interior impulses, certain pleasures or needs, with decisions that support solidarity towards your own convictions and values.

If you don't want to end up in the situation of being trapped in the middle of a cave-in of the values of your personality, you will have to untie them and clarify them before entering the material "turbulences" leadership sometimes produces.

Leadership is the painting you look at again and again. And again. It is different from the others. Even if the desire to have this painting is not justified, you must allow yourself the price of recommending it to others as a perfect companion of artistry as an indispensable asset in creating personal image and an excellent working tool for deepening the thinking and emotional content that others have to go through.

How Much The Painting Would It Cost? brings forward that impetuous need to always self-evaluate your inventory of parts and accessories that gathers a great variety of configurations to your own being. These configurations can be messier, comprised between the pleasure of thinking and the thinking of pleasure.

And these configurations have as a role the awareness of personal values, finding in yourself new interest stimulation resources, for building a new kind of personality – one that accepts itself, understands itself and overcomes itself through the strength of maintaining its needs and wishes.

*** Note:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/en/how-much-does-the-painting-cost.html

How To Be A True Leader

On December 30, 2008

Watch over the way you fulfill your role, so as not to pay too much tax on your "playing field".

The eternal question: *to be or not to be... a leader?* I will not try to answer this question in an interesting manner, like a politician would do in front of the people shortly before elections, or in a scientific way like a physicist, a biologist or a chemist. In this article, I will try to simplify things as much as possible and help you understand more easily the concept of leadership.

Alive curiosity combined with trust and seriousness, determined me a long time ago to search at any cost the answer to this question: *"What is a leader?"*. A friend to whom you can appeal in any circumstance is not exactly the right answer or the right definition of a leader because there were leaders who didn't allow the presence of too many people around them.

In fact, if I think well, I don't believe I can offer an exact, unique and complete definition of the term "leader". However, I will try to give you an answer as simple to understand about what it is leadership; respectively what it is a leader, from my point of view.

Leadership: Do you put to the test the potential of being closer to that "plus one" that molds on what is a consumption model, thinking in terms of the idea of "profit"?

You will understand more easily the concept of leadership if you think in terms of the idea of "profit". Let's say that an entrepreneur wants to develop his business and to obtain a bigger profit from the sale of umbrellas. He employs many young people without much experience in sales to convince customers of quality, importance and benefits of these umbrellas, and to invest seriously in this market. However, for everything to go well, the entrepreneur must first send his employees on training courses in negociation and sales. Then, he has to offer them a good salary that is commensurate with the volume of work and profits, so they would be motivated to work on his company.

A skilled entrepreneur knows very well a great truth - the only way of developing his business, namely to increase profits by selling umbrellas, is to obtain first the support of his employees, and then to meet any wishes of his clients, so that they would make more and more orders.

By analogy, I can say that leadership can be "measured" through the profit that the entrepreneur obtains, but also his employees and clients. Each has something to gain, only if the entrepreneur who starts a business has the necessary experience in coordinating a team, if he is a professional in carrying out all activities and, especially, if he has ideas, and he knows how to make the best of his opportunities. Therefore, the entrepreneur is the one who sets the tone and gets things moving. He is the leader in this case because everything starts from him, and because of him depends largely on how things will move.

The consumption model is the thing that has to benefit your features and value, according to what people are looking for, and helping ensure a new partnership. And to put to the test your potential to be closer to that "plus one" that molds on what a consumption model is, means to increase the chances of recovering your investment value by raising the level of performance in the area of the image and that of negotiation.

Just like in soccer, you must prepare a playing field that must have at least 5 "players": a trustworthy premise, a premise of abundancy or of increase of value, a premise of creating winning conditions, a premise of covering a high area of impact and the premise from which starts the presentation of the context of a durable development. Watch over the way you fulfill your leadership role, so as to not pay too much tax on "your playing field".

Tax is the contribution made to the relationship between investment and winning that is established between the responsibility to rise to the level of consumers expectations and the commitment to deliver that "Performance with a Message" that will differentiate you from the competition. People benefit from a custom cost when buying a product depending on your profile of entrepreneur.

Leadership: Can you find the right moment to be present in any circumstance of great significance, refusing any request from others that contradict the terms of your own Access Code to a new direction to follow?

Following you, will people manage to rise above themselves? The famous writer, Stefan Zweig pointed out: *"The one who sees a storm approaching, knows that only one thing can save the ship and the crew: the captain's strong will to stand himself at the helm and, above all, to hold it by himself in his hands."*

As the overall pace of change accelerates, the leader's duty, to guide people in the right direction, becomes much harder. Guiding people is by no means the cherry on the cake, which you eat licking with pleasure your lips, but rather an endless drudgery.

The terms of your own Access Code to a new direction to follow are of value, visual, moralizing, and revealing order, depending on how far you are willing to go to create the ultimate moment of your journey in which you have to share with others what you have learned from life and what has changed along with these lessons.

Few are those who have the talent to take the lead and impose themselves in front of people, gaining their respect and admiration. As being a leader means having a strong will to struggle into a hostile environment, to take the initiative when no one seems interested or has the courage to do it. It also means to restore other's people confidence and convince them that, following you, they will be able to excel themselves and fulfill their life.

The leader's role is therefore, very important. He should be near people in difficult moments, to motivate them to be better, and more focused on results, to watch over how they perform their duties, and to guide them in the right direction, being aware that the people's failure or success depends on him. And the same as the entrepreneur I talked about at the beginning of this article, the leader must do everything he can for everyone to come out in favor.

Leadership is the benefit you get from an approach that is considered "of great significance" that integrates pragmatism into the space of a life full of teachings from which you do not reject even a single minute, but rather remain faithful (as a true entrepreneur) to the heed "Here I go again" !

Being A True Leader is a goal for people who want to surpass themselves by turning the surrounding reality into their own confession of faith in a specific capacity or talent, and especially in a general sense of success – valid not only in business, but also in everyday life.

Source: https://neculaifantanaru.com/en/how-to-be-a-true-leader.html

How To Choose A Leadership Training Program

On December 24, 2008

Some tips on how to choose a leadership training program.

A leadership training program, just as a confirmatory test of a medical diagnosis, should be judged according to one infallible criterion: the results. In other words, whether motivates the participant to act or not.

Who should attend?

- all those who want to acquire advanced knowledge of leadership;

Before attending a training program:

At a good training program:

The results:

Source: https://neculaifantanaru.com/en/how-to-choose-a-leadership-course.html

How To Gain Popularity

On February 25, 2009

Let people intuit the deeper meanings of your personality, strengthening their confidence in your model of honor and excellence.

Why was Napoleon Bonaparte so beloved by his people, and especially by his soldiers?

The answer to this question will not surprise you. Napoleon's success is primarily due to his constant presence among people. The soldiers had the certainty that Napoleon will be with them in the midst of the battles and will fight cheek by jowl with them. It is even said that in those days, there was no French, who did not know how the king of France looked like - so popular became Napoleon.

Leadership: How do you relate to the collision effects with a significant content of chiaroscuro?

The success of your incursion in the middle of a conditioning experiment of the leading act, meaning the exertion of competencies that determine the birth of some collision effects with a significant content of chiaroscuro, is due mainly (on the spiral of multiple direction changes) to ensuring a serious self-motivation capital.

The chiaroscuro content, by activating your capacity to continuously adapt to every essential thing for maintaining or initiating new authority positions coordinates your forward resistance force without hiding from the consequences of your own facts.

It finds its meaning in the mood that you assume, bright or clouded, rational or irrational, in creating the favorable conditions for success. In any action he initiated, Napoleon depended on the feeling of the effect of achieving a well-defined goal: the gain and triumph of power.

Here, we are dealing with the tragedy of the hero condition, in which the circumstances of the experience of increasing prestige in a vertiginous way, but later annihilated by the tragedy of suffering in which life is perceived as an exile, are found. This is what it means to surround yourself with a shining light. Napoleon was unable to concretize the causes and effects of his judgments in events that can truly horrify.

A leader finds the finality of his personal evolution when he questions the revelation of his essential qualities that ensures his superiority.

Factors that make it possible to spread certain "imperfections" with tragic effects, are related more to the nature of some exuberant passion, of a mind fever that decreases your strength, making you weaker, more sensitive and more uncertain.

These effects, felt through a high-power connection to events and decision making process, especially in the case of a prolonged exposure to all kinds of difficulties (compromises, tensions, inner conflicts), modify the pressure that you exert on potential conquests. And that isn't exactly in the advantage of your evolution.

The necessity to immediately react to any voluntary way of self-examination and

self-constraint, developing with an ever more positive echo, a strength upgrade or an image upgrade of facts at a conscious level is moved by the improper use of control methods for your transformation processes.

Your honor and excellence level will suffer if you can't mobilize yourself towards the exit of this temporary knot filled with inaccuracies, contradictions, confusion and misunderstandings – which distort the deep meanings of your personality. The meaning is a question of temper. Should we believe that the lack of meaning is predominant in your case?

Leadership: Can you take advantage of the acceptance that people give you by placing yourself under the empire of the emotion of being caught in the midst of a permanent constraint for "viewing from above"?

The more accurate understanding, deeper and more comprehensive of your leadership is the key that opens the gate to the gratitude of people. However, first of all, you have to smooth the ground that best suits you to win people by your side; you need to fit in that space, by which you can control your whole area of influence. You can basically mark the quality of your impact only if people will be aware of the values that support your personality, and if they will give you an importance that would not be challenged.

Are you broadening your means of influence by taking full advantage of the acceptance that people give to you for being at their head?

Viewing from above can be enjoyed in a state of vigilence when you establish, without consulting anyone, the nature and cause of triumphs that are aware of the spiritual approach to a truly glorious power: that accumulation of feeling, beyond reason, which transforms the value of experiences into a revelation of good or evil, of happiness or of suffering.

Leadership means reinventing the way to make a change in the world without becoming a captive of a consciousness that cannot take on the tragedy of a defeat.

The weakest leaders are "evaporating" in time. They appear so infrequently in the front of people that, in time, people simply forget about them. And, the more they are missing from the "sight" the more people will want to find a replacement. Leadership is a contest, and the one who does not know or cannot create a strong image it is very likely to be abandoned or downgraded, that is to become just a player in reserve.

Your goal is to always keep yourself on the first position. However, you will not succeed to achieve this performance if you do not develop an attractive personality, so that people would be attracted by you like a magnet. If, by your personality you do not always attract people's attention, there is little left to say.

Are you making an honor from the qualities that people appreciate so much in a leader? How is your area of excellence?

Only the stars have fans. Are you coming in the spotlights as often as you can?

The people who enjoy appreciation from the public are those who are most the often spotted in the crowd. They have a very conspicuous personality, are charismatic, communicative, have a positive attitude, and inspire lots of confidence in themselves, and seem to keep things under control.

When we talk about leaders, respectively about leadership, modesty has no place. A person, who cannot make himself noticed, cannot be a reliable person, and people will never follow someone who did not know how to win them by his side. You can have a great influence on people only if you know how to show off your skills and abilities. To reach the top of the pyramid of value, you have to look forward to find as many followers as possible that would recognize your leadership talent.

You should find a way to project your personality in the spotlight just like the celebrities. They attract viewers when they step on the red carpet. The celebrities sell the most services and products. The celebrities have most fans. They capture the attention of the others around them whenever they have the occasion. This is the "huge step" on which depends your success as a leader.

Are you making an honor from deserving the sympathy of your fans? Can you live in their hearts through your personality?

P.S. It is very important to be popular, to always put your personality in the place of honor, and if you cannot change anything in people's lives, if you do not seriously get involved in the activities meant to solve the problems they are facing; you might become a poorly-rated celebrity, and to make yourself ashamed.

Let people intuit the deeper meanings of your personality, strengthening their confidence in your model of honor and excellence.

Source: https://neculaifantanaru.com/en/how-to-gain-popularity.html

How To Obtain Success

On February 13, 2009

Maintain a steady loyalty towards your deepest roots, for your leadership to acquire an extended validity.

The famous ruler Genghis Khan grew up in a hostile world; in his childhood he witnessed at the murder of his father, he was in captivity for more than five years, he has faced with the threat of starvation and diseases, his wife, whom he loved very much was kidnapped. He was alone on foreign roads for many years.

However, all these difficulties have not demolished him not physically or mentally, but hardened his character. Genghis Khan founded the united Mongol nation, introduced the keeping of scripts, encouraged the education and invented the exchange of secret information, unprecedented at that time.

Leadership: How closely connected are you to your spiritual roots so that you can make a global change through an act of free will?

The Genghis Khan's leadership shudders by its realistic character, very tough. The way he saw the world found such an immense resonance in that troubled period, precisely because his spiritual states, which he managed to strictly control them, together with his broad and bold vision, had a particular objectivity. His leadership acquired in this way an extended validity, closely linked to its spiritual roots, maintained by his strong beliefs.

Basically, he made a journey to an alternative reality from that which was imposed to him by the time conditions. A journey towards his own being, towards his own spiritual development, thus giving the tone to a persistent personal reality that represented precisely the stake of his fate. His prayers of a man predestined to absolute domination were addressed to a God who never ceases to awaken, purify, transfigure a long-awaited world. Who judges, but also consumes contradictions with His transcendent unity.

His courageous attitude in front of a painful reality, which somehow exceeded his power of comprehension, driving into a corner his capacities of accepting an improbable fate – has requested the interest for his purpose and for the way in which he could achieve them, maintaining a steady loyalty towards his deepest roots, toward the horizon in which he himself has set to build and strengthen his own "ontology".

Leadership: Do you accept to remain captive in a hostile reality without rising to the height that God has prepared and decided for all those who want to recreate an entire world?

Put yourself for a moment in the hypostasis of a termite queen that lies in the royal cell of the hill. You are trapped in your own existence, unable to move your will, being pinned under your own spiritual weight. You could never escape from this cavern, to succeed to crawl out through the stone narrow passages and through tunnels unless you accept to change your beliefs, if you exceed the size of your ego that you have created in our subconscious.

The saving of Genghis Khan meant a separation from the hostile reality that surrounded him and kept him prisoner in the consciousness of helplessness. It was a proof of progress and efficiency, of openness towards another spiritual plan, through a closer approximation to his

own spiritual experiences, to those elements of a benefic reality that gave brilliance, depth and growth to his leadership.

Genghis Khan's most famous quote sounds as follows: *"I am the God's punishment for you. If you had not committed such great sins, God would not have sent such a retribution upon you".*

Do you accept to remain a prisoner in a dark and unpleasant world, where the personal options are lacking? Or, you try to find the input code into a parallel reality - beneficial to you? Can you make the leap to a new stage of development, towards a new vision, dynamic, active and transformable?

The only guiding system of the mind towards the most important goals has as a triggering element the release from suffering, a total release that comes along with the experiencing of what you Truly Are beyond the limit of resignation and assuming fatality.

The ability to lead does not develop overnight, but in time. The difficult times in which he lived and all the sufferings that he endured, had the role to strengthen the faith of Genghis Khan, they have hardened, polished and prepared him for what was following to realize. Time and the obstacles he faced have revealed his hidden talents, giving him a purpose in life. And it was worth. Genghis Khan became a great leader, perhaps the greatest conqueror of all times, even greater than Alexander the Great, speaking of the conquered territories.

Some people are having, just like the plants, hidden qualities that mostly only the difficult circumstances reveal them. The success in leadership can be achieved only with patience and hope. Maybe that is why many people do not reach the highest leadership positions because they rush to get on top of the pyramid without being enough hardened from the professional point of view in order to face the challenges and problems.

You will not be able to bring to an end your mission if you are not patient, and if you do not give time for forming your character. The reward will be endless only if you will be well-enough prepared morally and spiritually and enough daring to make the step towards greatness.

Maintain a steady loyalty towards your deepest roots, for your leadership to acquire an extended validity.

The reality that you have to assume is that the only way to get away from the grip of the inability to go into a cold and step-world is to find a good reason to fuel to a bigger extent your determination in your faith.

How is success obtained? Through the sacrifice of losing yourself before finding yourself again. First you will get confused by mistrust, abandon, resignation, then you will find a rational reason to change yourself by stimulating a total reality of action.

Source: https://neculaifantanaru.com/en/how-to-obtain-success.html

How Vivid Are My Memories Of Him !

On February 09, 2013

The life of each of us has the dimension of a destiny that must be led to fulfillment in a novel of profound, affectionate and resounding experiences.

We walked a lot, walked side by side, stuck to one another, as we used to, when we did not want to break up and did not have the courage to confess our thoughts, did not have the courage to stop.

Do you ever heal yourself from a great love, I wondered? Does a new love not come upon the one that burns under its own ashes and refuses to die off completely and does not allow you to fully die?

Near a group of rowdy young people, Camil showed me a skinny, blonde girl with wavy movements.

- Look, that's how you used to be. Your hair smelled of ripe wheat and sunshine.

- They are the post-war generation; we are the one before.

- There are only ten years between us.

- The war will always separate us.

- It's like a line from a play. The line that ends the play, Camil said.

It's the dialogue and line that end the novel Gențiane, a book I did not know I was about to write, which Camil will not read, just as he will not read Agata's Letters to Cirus Hotaru. I found them in a notebook, the notebook Camil had given me forty years ago, and they were addressed to him.

Would Camil recognize himself in Cirus Hotaru? Would he like the character? Would he be angry or smile with a hint of sadness, affectionate, disobedient? It is a question I cannot answer.

When the novel came out, Camil had died. But how alive he is in my memories ! With how much force he lives in the characters, in his work ! And how well he knew that "the existence of death compels us to give our lives a meaning that death cannot take away."

Can your leadership be perceived more as "exploitation" or as a "remember" in terms of a life that seeks to alert you to the story of an implacable destiny?

Under any circumstances, a person has to feel that the intervenient is the molder of his destiny and that the much wanted happiness, his positive state of being, can't be achieved otherwise than after conquering every obstacle that life in its complexity incessantly throws in front of him. In the case of Cella Serghi, for whom life deserved to be lived intensely by

remembrance of some dear memories, the intervener was Camil Petrescu, a writer whose work marked her deeply.

The opinion of a great Romanian writer, Lucian Blaga, is valid: *"Many times it is our duty to see the colors darker than they really are. Because from this sight, a more decisive fight for the greater good will arise."*

But in life's game of shadows and lights, black shouldn't be the predominant color, neither should white; more likely it should be a scarlet red that doesn't fade, bursting with force in every moment, retreating regularly, same as sunshine and sunset, both being equally beautiful, they meet and complete each other in harmony.

A life that tries to point out the story of an implacable destiny is the result of the experiences of a person living in the sphere of society with the feeling of not being able to do more to change something in the order of things and happenings.

Your leadership can be perceived more as"exploitation" if your relation with the people you lead isn't at a loss, which means it's appropriate to the type of result both parties want to reach. In this case, life must not appear as a consequence of deeper emotionality associated with a certain "frustration or loss" type of vulnerability, but as a target of resistance to an adverse destiny.

Or, it can be perceived as "remember" if you fail to cultivate the virtues that outline the new man, if everything you do for the exteriorization of the personality of those with whom you interact does not materialize in a great deed. Thus, your leadership becomes faint, disappears, or in the best case scenario it remains "petrified", it lingers there, it waits without result for an answer.

Leadership: Can you endure the format of the image of a destiny seen as a consequence of some life situations that overwhelm your Ego in the face of pains that seem hard to overcome, but in such a way that the interpretation you give to those situations acquires the meaning of a creative act?

Does the wall that shapes your personality start shaking? Are there forms of distrust and protest growing within you? Do your characteristic constants seem to dissipate when they meet the separation area between the two poles: negative and positive? Can you escape from the abysmal-immutable state that torments you? Can you totally transform the excessive X-reactant that during your negative reaction tends to deplete your resources?

Inevitably, a leadership filled with hidden vices has a major impact on all aspects involved in the development process of people – resources, time, interactions, reactions, effects, perceptions, adjustments, determinations, warnings, and multiple and various satisfying experiences. This kind of leadership concerns more and more that group of leaders who invest in a "land" that can't be sold, but from which you can take off to the final destination: excellence. This land is ideal for understanding people as dual beings, trapped between two spaces: interior and exterior.

The excellence of a man who recovers from the opposite effects of his life and his destiny is closely related to the projection of an idealized reality that time will not wash away.

Leadership, in view of how behavior affects an individual or a social group's welfare reflects, with a higher or lower intensity, upon the intervenient's efficiency and capacity to tolerate things. Him, the main participant to human evolution, has the ability to introduce the demand

to adopt some measures, be them temporary, that would impose reciprocity, a game in two, group thinking, guaranteeing a functionality of his new teammate in various stages of the rehabilitation and development process.

The great changes in the social and personal life of a man subject to transformation from the first moments when the intervenient conceives his own methods to change, up to his last breath, when the harmony of his leading factors is perturbed – it can lead to something immediate, useful, constant, extremely encouraging and satisfying for both sides. Or, on the contrary, they can lead to immediate effects that become transitory in time, even disappointing.

The task that charges leadership aims at deepening the human dimension following the consequences of life experiences accumulated as a result of the "fleeting" condition in a world that is experiencing its joys, but also assumes the drama of resignation and fatalism.

How Vivid He Remains In My Memories marks that intimate, spiritual faculty of man to link the present to the past, becoming a reflection to link the present action of the future into a life that demands its right to longing, tribute and remembrance.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/how-vivid-are-my-memories-of-him.html

Human Suffering Often Becomes A Silent Burden

On July 24, 2009

A painful past can cast a shadow over any new beginning, making it difficult to distance yourself from past experiences.

Moans? Where was it? He put his hands to his neck. His hands were wet. His throat was wet. His chest was wet, his face... He opened his eyes. He still didn't quite realize where he was, in the swamp among the pines or somewhere else? He didn't realize he was in Paris. A white moon hung above an unknown world. A pale light hung over the darkness, like the summons of a martyr. A white death screamed voicelessly in the pale, iron-colored sky. The full moon, behind the woods, could be seen through the window of a room of the International Hotel in Paris. Ravic stood up.

What had been? A railway full of blood, blood flowing, a mad rush on a summer evening, along the bloody tracks - the dream repeated a hundred times, when he pretended to be in Germany again, that he was surrounded, persecuted, pursued by the executioners of a bloody regime that had legalized murder; how often had he passed through all this! He looked at the moon, the white vampire absorbing the colors of the world with its borrowed light. These dreams, full of the horror of the concentration camps, full of the frozen figures of the murdered friends, full of the tearless faces, petrified by pain of those who still survived, full of the hopeless separations and the loneliness beyond any lamentation.

Leadership: To what extent do you feel that you can change the perspective seen through a new understanding, into a totally different conceptual reality, when you break away from everything that keeps you anchored?

During the day he could manage to pass the barrier, the wall higher than his eyes - the wall he had managed to build during years of struggle, desires choked with cynicism, buried memories, trampled underfoot, when you broke from yourself everything, even the name, is cement built over your own feelings - and when, in spite of all this, from time to time the livid face of the past bursts forth in a moment of indulgence, sweet, alluring and full of calls, when you plunge drunk until unconscious.

During the day - but at night you are at their mercy, the brakes of discipline escape you and the wagon begins to slide, back to the horizon of consciousness, they rise again, they break the tombs, the barriers are opened, the shadows turn, your blood boils, the terrors run and the black storm go over all fortifications and barricades! To forget - it's easy as long as the beacons of will illuminate the world - but when they go out and the noise of worms becomes perceptible, when a destroyed world emerges from the waves like a sunken Eggplant and lives again - then it's something else entirely. You can drink, get drunk, go night after night, to overcome all this - you can change nights into days and days into nights - during the day you dream differently than at night, without losing, detached from everything.

Leadership: When you try to transform your perception of the world, aren't you actually seeking a clearer view of your reality, trying to maintain the image of a unitary self?

Hadn't he done all that? How many times had he not returned to the hotel when the gray colors of the morning were creeping along the streets? Or had he not waited in the Catacomb, with someone who was allowed to drink with him until he came from Scheherazade, Morosow who continued to drink with him under the artificial palm tree, in that windowless room, where only the clock showed how much the light outside had grown ? Getting drunk in a submarine, that was it. It's easy to shake your head and say you have to keep your

sensitivity. But damn it wasn't that easy! Life was life, good for nothing and above all; you can get rid of her, that's easy too.

But don't throw away with it the hope of revenge and don't throw away with it that thing spit on, mocked, ridiculed day by day and hour by hour, which is called, no doubt in a crude way, faith in humanity and humanity! A dry life - you can't throw away like that, like an empty magazine! She's still good enough to fight her, when and if the time comes. Not for personal reasons, not even for revenge, not for selfishness, not for altruistic reasons, yet it is so much for you to turn the wheel, to push the world beyond the blood and the wreckage--for no other reason than fight, the fight continues, and wait for the opportunity to fight until the last breath.

Leadership: How is this alternation between daytime control and nighttime chaos reflected in your perception of the world, seeking a point of balance between disclosure and concealment?

But waiting wears you down and can be hopeless, and to that is added the unspoken fear that when the time finally comes, you will be too crushed, too raw, too inert from so much waiting, too tired to walk with the others . This is not the reason why you plunge into oblivion anything that can get on your nerves, abolishing it, definitively and unconsciously, with irony, sarcasm and even counter-sentimentality, with the escape into another human being, into a self foreigner? Until you reach this state, brutal impotence will return as you surrender to sleep and ghosts.

While waiting consumes us and often seems hopeless, it amplifies our unspoken fears, leaving us crushed by the inertia of long periods of waiting. It is precisely this sense of exhaustion that prompts us to detach, using irony, sarcasm, and even counter-sentimentality as protective shields against emotional discomfort. Our escape becomes the escape into another being, into a foreign "I", as an attempt to avoid the state of helplessness that grips us during sleep and disturbing dreams.

Leadership involves resisting the realities that come back to your memory, seen through the prism of a much faster exposure of the inner movement.

Human suffering often becomes a silent burden that follows us even in the most unexpected places. Moreover, tragic memories can invade quiet moments, turning into visions that disrupt present reality.

*** Note:** Remarque, Erich Maria, Arcul De Triumf , Eminesu Publishing House, 1976

Source: https://neculaifantanaru.com/en/human-suffering-often-becomes-a-silent-burden.html

Humpty Dumpty (II)

On December 26, 2014

Express your individuality by ensuring the totality of "genesis", more efficiently exploring the dimension of the meaning of life.

In his brief speech to Alice, Humpty Dumpty outlines the future of the peoples' hopes and offers the clue for our salvation: to become the masters of the words we utter, to make language answer our needs. Humpty Dumpty was a prophet, a man who told truths for which the world was not yet ready.

- A man?

- Excuse me. A verbal slip. I meant an egg. But the slip is very educational and helps me prove my point. For all men are eggs, given the right circumstances. We all exist, but we have not yet reached that form that is our destiny. We are potential in the purest state, an example of about-to-be. Since man is a fallen being – we know this from Genesis.

*Humpty Dumpty is also a fallen being. He falls from his wall, and no one can put him back together again – not even the king, not even the king's horses nor his people. But it is exactly this we must strive to do now. It is our duty as human beings: to put together the pieces of the egg. For each of us is a Humpty Dumpty. And by helping him, we are in fact, helping ourselves. **

Leadership: Can you give birth to a vision of a different type of man through an act of knowledge translated into a concrete experience, so that you put together the pieces that constitute the plausible image of a Self that assumes its specificity?

Leadership derives its enormous power of human knowledge, oriented towards the inner or outer world, according to the meaning given to existence crossed through climbs and descents. Such leadership, directed towards an increasingly higher level of complexity, is based on the idea that each individual is a closed suitcase, crowded with the thoughts, deeds and experiences tested over a period of time, which can be taken as long as it doesn't exceed a certain size. It is that dimension of the meaning of life, freed from the ephemeral condition of intangible values, which cannot be evaluated or coordinated.

Leadership can only create effects over the existential dimension and can only give birth to a vision of a different type of man, through an act of knowledge translated into a concrete experience. This is where the Self of Man comes into the picture, the image that you form about yourself in the unforeseen nature of events, but in such a way as to give coherence to a destiny that is an un-happening coincidence. The self is like an egg: it may have a strong or soft consistency, but once you have abandoned it, it can no longer excel in taste, quality and freshness.

To question existence, this temporary channel through which we achieve the transition towards the fullness of knowledge and wisdom that only the use of "measure" can control (dominating appearance), actually means to engage in a completely exceptional intellectual effort, which involves a battle on two fronts.

A front of the dedication towards new beginnings, towards a revival of the being and of the personality that hides, at times, the risk of facing your own consciousness, doubts, failures or

remorse due to the fact that you didn't do everything for yourself or for a noble cause, because of certain limitations. And a front of the inclinations towards fragmentalism, towards the diversity of truths that lead to the right path of your duties as a superior being, ensuring the alternation between the accumulations and transformations of the meanings attributed to the experiences of life.

Leadership: Can you divide the image of yourself into pieces that are like a symbol of creation designed to transcend the original perimeter of its nature?

The egg is not only the symbol of fertility, it also represents the likely image of a creation considered a solitary phenomenon. Just as man's self vibrates with spiritual momentum: he is never abandoned by divine force, even in times of denial and doubt, but cannot form a world without first increasing its content.

The egg is the self that experiences a new birth, changing its aggregation status and existence parameters with increasing awareness of the need to be more than a meaningless entity. Thus, reactions to what is temporary will lose some of their intensity.

To find a flaw in the aspects of life appreciated as extensions of the self in a multitude of uses, actually means to find a crack in the egg shell. Meaning, to discover a certain significance in the confusion produced by personal reinvention, rather than to accept a "making" that excludes consciousness' ability to discern between truth and falsehood.

"Genesis", synonymous with the search period, updating and optimization of a new identity, based on the successes and failures of lived experiences, involves the follow words: To turn man into your likeness – aiming thus a bringing together of all opposites that make him up, as appropriate as possible for your hypostasis as an exponent of superiority. You can help yourself in becoming a leader, only if you manage to embrace all these opposites, analyzing the life lessons everyone around has to offer.

A self that assumes its specificity is the image of a spiritual development that starts from an ultrasensitive existence and continues with the expression of a singular creative consciousness that seeks answers at a profound existential level, beyond the visible surface of the events themselves.

Humpty Dumpty is an expression that highlights that region of man's existence to which is specific the ratio between conscience and belief, clarifying through the exploration of the world the meaning attributed to the knowledge underpinning his own becoming.

Before you create a vision for yourself that will differentiate you from the rest of the world, first try to express your individuality by ensuring the totality of "genesis", more efficiently exploring the dimension of the meaning of others' lives. To do this you need a lot of life experience and a developed spirit of anticipation.

*** Note:** Paul Auster - *New York Trilogy*, Publishing House Univers, 2007.

Source: https://neculaifantanaru.com/en/humpty-dumpty-II.html

Humpty Dumpty (I)

On December 22, 2014

Assure your noble mission as a shaper of characters by enriching the meanings you want to incorporate into the existence of others.

Humpty Dumpty: the purest representation of the human condition. Listen to me carefully, sir. What is an egg? It is what has not yet been born. A paradox, is it not? Because, how can Humpty Dumpty be alive, if he is not yet born? And, despite all this, he is alive – no doubt about it. We know this because he can speak. Moreover, Humpty Dumpty is a philosopher of language.

*Alice in the looking glass, chapter six: "When I use a word, said Humpty Dumpty in a quite mocking tone, that word only means what I want it to mean – no more, no less. The question is, said Alice, if you can make these words mean different things. The question is, said Humpty Dumpty, who is the master – that is all." **

Leadership: Does the importance of the message you transmit return a "Look-In" value that can be declared with the accessing operator called "Self"?

The idea of turning abstract understanding into a complex unit of intelligence, which shall become fair in the new update conditions of self-worth, is based mainly on the management of advanced knowledge of processing the meanings you seek to incorporate into the existence of others. The meanings must be as representative as possible in order to capture the flow of signifiance and values attributed to their complete "redefining."

But first of all, the priority lays in assigning a great significance to your condition as an artist of details, who knows what is required to express their virtuosity in improvisation and composition that can facilitate a good communication of messages. Remember that the intelligence that defines you as a writer takes into account the image you form about an egg: you must first justify its way of being independent of its source, then you must feed on the content without affecting your main actions.

I have often noticed that the best leaders are progressing under this clause of acceptability: *"Everything that has a deep meaning remains stored in consciousness."* Therefore, a primary effect of focusing on the idea of creating meanings, optimized through words, thoughts, ideas and feelings, is that of granting attention to the message you are transmitting.

The value of "Look-In" can be attributed to the significance you attach to the content of a mental representation (an image of a thing, an association between stimuli and events) so that it favors the construction of a new reality.

The phrase "Who is the master" – does not only represent the development index in terms of style of approaching knowledge, but rather symbolizes that authentic part of you, not brimmed with clichés, that wants to be seen, heard and feel appreciated, often to the detriment of any other conditioning factors. This phrase, in turn, is based on a message of redirection towards yourself: *"What I am corresponds to the appreciation I give to my intellect."*

When you become attached to someone, in reality you get attached to that suggestive part of them, brought to light by the way of expression and the transmitted message. What he says

transmits a certain feeling to you. You are contaminated by the importance of certain ideas, conceptions, of a montage of ideological and psychological order, which persists in various contexts through the varying meanings highlighted. But especially through a constructivist way of understanding admitted as valid from the perspective of the endless wealth that the dimension of his self offers.

If you want to convince yourself of the effectiveness of leadership based more on emotion than on reason, be open to all alternatives which the other person proposes and you yourself explore the attractive parts that you can consider authentic, as a lever for that noble mission as a shaper of characters.

It can be said that the significance of the message you convey returns a "Look-In" value, only if those around you, touched by that discrete force of emotion that takes shape only through words (through the power of communication), manage to focus particularly on their significance as self-created beings, that can overcome their nature. You yourself become an incentive and a reason to redefine their meaning if the messages and words "thrown" responsibly manage to change their inner nature.

The direction that determines the value of the writing flair is given by the power of words that may have different meanings when aligned with visual representations that allow operations (actions, commands) to be performed on things.

Humpty Dumpty is an expression that highlights the extraordinary power of communicating a message, whose meaning, unquestioned, comes from finding the shape and order of words, ideas and feelings so as to expresses as best as possible, what cannot be expressed anywhere else – but that is accepted by others as a condition to the smooth conduct of the game called "Life".

The question is who the master of this power is – that is all.

*** Note:** Paul Auster - *New York Trilogy*, Publishing House Univers, 2007.

Source: https://neculaifantanaru.com/en/humpty-dumpty.html

I Admire You With The Eyes You Do Not See

On April 01, 2020

What remains memorable in the moments of a great spiritual experience is what completes you.

There comes a time when you no longer need books. You are the only book that matters. All you have to do is draw an unforgettable moment from every page of your life and color it in the color of the blood that adorns the petals of a rose. This is also a kind of wisdom, the only provision for the journey from another world, perceived as a spiritual event.

For only the rose has an interesting story left to tell about man, as if it itself were a man, but above other people. And here is the unforgettable moment: the rose suddenly feels the impact of its life as something fragile and precious through the tip of the golden pen of an exceptional writer, because it acquires the status of the written word with the persistence of a deep thought about God.

Continuing to have human qualities, the rose is presented on the first page of my book, and my letters and colors turn these lines into the image of a character from 1001 nights who continues to be popular with visitors to my garden. The meaning of its reception draws attention to a passage in an alchemist's book that describes the matter in which the process of knowledge takes place when the connoisseurs are God's messengers.

My eyes stare at the silence of this unique moment, when my favorite rose, Double Delight, does its duty to convey what words often fail to do. I feel it looking at me, as I look at it, for its soul and my soul converse under the open sky under the deep spell of God's voice.

This is also a kind of wisdom: to know that someone is listening to you with the same emotion, goodwill, nostalgia, with which you listen to yourself in a moment of great soul experience.

Leadership: Can you shape your creation around an image that transcends life, in terms of a look at a reality that can be understood in terms of the concept of REFLECTION?

Please take this moment of remembrance as a gift from God to one who knows how to tell a story about a rose that does not shake its petals ahead of time, enslaved to the content of an image of the principles of nature presented, in fact, in the first treatise of St. Thomas Aquinas. Somehow, I notice myself as an image viewed with the eyes of a connoisseur, but crossed with power by the creation of an artist who knows how to combine the intensities of color with the love of nature... and does it very well, since once you have passed in the world of his reality, there is no turning back.

I like it when it's you as you were when I first saw you, not when you want to look like someone else, not when your eyes express something other than I'd like to see reflected in their beauty. Your smile still catches my eye, even though your gaze is far away. But the beautiful is never forgotten. When I looked at you gently, my voice almost dim, as if I wanted to immortalize a memory, I occupied my mind with one thought: to always be the same you. Unchanged. Sincere. Kind-hearted.

There is no difference between receiving the rose as a grace made to man without any merit, and receiving it as a mere scrolling through the pages of a book of which I am the author. In

the end, the rose is the main subject of a look that found its relief, beauty, admiration, in the reflection of an artistic and literary creation that would make the Persian queen, Scheherazade, envious.

I look at you tenderly. I admire you with my eyes, eyes you do not see. I enliven you with the letters full of the holy spirit, because you are part of me, of my garden, of my moment of inspiration. So many times I thought I forgot you, because you forgot me with a story you always owe me.

Leadership: Are you able to root yourself in the memory of a dream image suggestive enough to no longer justify your duplication in the real world?

God is somewhere around here... distinguishing himself by having in addition to his form another form, adjacent to the vital sphere of a new artistic perception, becoming the embodiment of a writer who knows how to be a special rose, pleasing to the eye that delights the thrill of brown eyes. On the cover of my book, beautifully illustrated, whose background symbolizes the trust discussed between two immortal characters, only one painter could put his signature: the one who knew how to reproduce the beauty of a rose through eyes that do not take age into account, through eyes that do not judge nor suffer.

A glance tells the eye the details of the story that comes to life, and the same glance can guess the invisible fluctuations of feelings, it can follow the movements of the imagination or the soul. But the gaze itself cannot become a particular and complex existence, unless it travels the distance from Creation to Creator... under the spell of a writer in whose eyes, sincere, tender, an image still shines. The rose is his splendor.

A writer's spell is activated when the chosen part of his self is interposed between the divine nature and the immortal dimension of his creation. The crowning of the rose becomes the testimony of an identity that is found in the hypostasis of an intensely spiritualized confessional lyric with any element of the real.

I Admire You With Eyes You Do Not See because you exist whenever I remember you, even if I am far from you, even if you are just a creation of my mind. What surprises me beautifully in my soul, is never forgotten in another world.

The rose is my image in another world, in another variant of reality.

Source: https://neculaifantanaru.com/en/I-admire-you-with-the-eyes-you-do-not-see.html

I Am And I Am Not

On April 16, 2016

Represent your trajectory in the equation of leadership by maintaining contact with the edifying areas of your being.

Immediately, I had to find a plausible explanation for the points of view of my form of interfering with what I wanted to hide in another being, for my inner state to correspond with the demands of a sort of beginning of a world. Could I survive with the idea of a double being, personified into a sort of Faust-Mefisto, of which I thought would show me the path towards capitalizing on a deep thinking, revealing an idealistic and symbolic construction?

A being that exists in two worlds, one empirically-sensitive and another transcendent of ideas, is nothing more than an imperfect copy of a word-exposed experience, specific to a visionary of great expressiveness, someone deeply emphasizing the signs of a reality above what a mind used to the comfortable world of symbols can take. I believe that I was firmly fit within in the coordinates of the thinking of such a visionary being, for the unlimited duration of the ideas coming from a reality that coagulates most of the symbols that impregnate my unconscious side, seeming to live (through creation and concepts) the memory of some ideas coming from another world.

Leadership: Distinguishing essence from appearance, oscillating between past and present, forces you to adjust your creation to express a complete vision.

Virtually, my whole creature oscillates between the creation of an artist who uses an artistic language based on generalizations, and the monologue of a writer who attempts to reconstitute the story of a life of another existence over the present experience. A construction that will strongly individualize me in the landscape of self-awareness, making use of all that was best in me, if I had not managed to distinguish essence from appearance, like a suggestive conclusion for the aesthetic vision of Catalan architect Antoni Gaudi: *"all unite and collaborate to express the great code of Creation."*

Here, another parallel needs to be drawn. For I remember what Marquerite Yourcenar wrote in her notes in the novel "The Memoirs of Hadrian":

To do as much as you can. To remake. To imperceptibly retouch the imprint itself. "I myself correct myself", said Yeats, correcting my works. "He was one of those who had the good will to be bothered on his own initiative to rectify a mistake, to confirm a detail, to support a hypothesis, to facilitate a new research – facts for which I give him my friendly thanks.

Leadership: Through what urges you to be the link between artist and creation, are you prepared to turn yourself into a perfect copy of a spiritual state reflected from a more different image of yourself?

From the nuances of a stimulus "I am and I am not", within the limits of a time that brings down its questions, arises a flow of acceptability of increasingly less visible or felt consequences, like fantasies acquired through something never reached. My link between artist and creation, suggesting a certain individualization of the chosen topics, concentrates an idea that is above all others, namely that whatever you expect to accomplish through knowledge confirms that emotion of adventure, of the unpredictable and the unknown.

I was living with the impression that I could obtain a victory over my own individual nature not only by confronting spirits and gods, thus broadening it up to human limits, but especially through a spontaneous split if personality, hosting a guiding inner voice and a limiting outer one that would not allow me to accept myself as I am.

The link between artist and creation is given by the fiction of a life in which you can be EVERYTHING, but in which anyone can recognize themselves.

The fiction that my creation emanated was a perfect copy of a spiritual state reflected in a different image of myself, that state I allowed myself to be enveloped by when I entered a dream with countless interpretations that was part of a continuous process of learning about myself.

This painful impression, coming from a real motive, followed me everywhere. It is the same impression that sometimes followed Adrian Leverkuhn, but one he would forget about quite rapidly by listening to the emotional recitative of the Purgatory parable, about the man who carries through the night a light on his back: it doesn't show him the way, but it illuminates the path behind him, thus helping those who come after him.

Leadership: Can you discover from a double hypostasis the animation of the painting called "A light in the darkness" by how you open your horizons to a reality that seems to be entirely foreign a priori?

Man's trajectory in the equation of leadership can be represented in contact with the edifying areas of his being, in which the passage from a limiting representation of the self to an extensive one is decided. Man edifies what he wants to sustain through what he kept practicing to accept from himself, seeking to establish himself in both components of self-esteem: knowledge and truth.

The personality and thinking of a man are both exemplary in the trajectory of a double being. One which seeks to make itself a master of its own life in a created world. The other which seeks to master its self-awareness by focusing in a direction based on imagination, into the real world.

Your belonging to a wider framework of managing personal development is the result of uniting the two beings, but with focusing more on one to the detriment of the other. Learn to correct yourself by correcting your work called the Ego from an Alter-Ego that does not give you peace and tries to hide behind a fictional reality.

You can discover in a double situation the animation of the painting called "A light in the dark" if you place yourself in the context of a consequence of your unity, interfering with identifying and the shaping of a certain direction in life, just like in a fiction that captures the attention. Thus, you learn the value of a separation between the part of you that eagerly asks you from that "something" from the outside and the consciousness that imposes certain restrictions upon you.

What you are represents the consequence of the Ego that wants to make its concepts of the world known in the story of life.

"A light in the dark" suggests the duration of crossing your own bridge of understanding, at the intersection between the two beings, until you realize that self-perspective amplifies until the direct engagement in the ideal framework of a real life-story.

What cannot be calculated is the difference between what is true and what we perceive in a limited way, yet still resonating over how we interpret what is happening to us throughout life.

But what turns man into the profile of a work of great intellectual and emotional openness, facing his inherent complexities, under the influence of the imperative impetus of highlighting that part of his being that is often underestimated and less understood, is tied to the ability of distinguishing essence from appearance.

Opening your horizons to a reality that seems to be a entirely foreign a priori is to recognize yourself as being victorious in the struggle between what you seek to do through knowledge, at the level of Ego, and what you experience at a level of consciousness and feeling dependent on an Alter Ego that is considered "full of contradictions, just like the world around you".

Leadership is the being you represent in the search for the meaning given to a life story from a work called "the aesthetic of a self-seeking creator".

The edifying areas of your being at a Creator level are: the ability to think independently of others, the ability to present new constructions of reality, the ability to create a new world with words.

I Am And I Am Not is the consequence of your re-finding yourself in a double situation: a being which seeks to make itself a master of its own life in a created world. And the other which seeks to master self-awareness by focusing on a direction based on imagination, in the real world.

The more aware we are of the deep parts that resemble, under apparent differences, the more able we will be to get understand ourselves.

Source: https://neculaifantanaru.com/en/i-am-and-i-am-not.html

I Am Not For The Finite, I Am For The Infinite

On September 08, 2022

You must push the study of every part of the science of life, every fragment, beyond trivial observation, until the greatness of life emerges.

I watch the sea churn. Her waves have colossal strength. Looking at them with an artist's eye, I would say that they do not know at all or at least harmony in art, that principle of design that gives the work a sense of coherence or cohesion. And their forms, in the endless expanses of the sea, especially when the sun rises, can be put in relation to various external things, insofar as they are viewed on the real side of the phenomena that make up nature, the "Great Whole". Always after sunrise the painting acquires a lighter tone.

There is something else. The very waves make all my creations, in terms of art, as well as the similar creations of nature, fit into the picture of a synthesis look, as separate elements of the whole that takes possession of the mirage of a desolate world, a tireless chase after illusions. I don't know yet if my eyes will ever understand the difference between another facet of reality and the form of knowledge specific to the beauty of a summer sunrise that stubbornly doesn't offer many chances to reflect the sunset in the water.

This should not be misunderstood. I do not seek in the waves, in the force exerted by their power, the pure form of any freedom of expression, or the pure form of the relationship between the significant and the insignificant. But the form of their movements, the pure form, freed from object or matter, gives that art which completely renounces corporeality, representing the form of regulating the relationship between sight and hearing, to obtain a knowledge which is at the same time external and internal.

Leadership: Can you glimpse a world that truly expands beyond the scope of mundane observation, provided you respect the distance of grasping an ideal vision?

Nature and art are a unitary whole, if only in that the waves, linked to the ratio of transparent bodies, cannot be contradicted by the superior perspective of the gaze focused on the search for horizon openings (offered by the way waves scatter at sea). And to the extent that the waves, seen as an adaptation of form to new external realities, separate themselves from the totality of the sea, just as the things captured by the gaze are separated, so to the extent that any difference is instituted by light, then the purpose of my art is to awaken the feeling of deja-vu, a need for reflection, creating an image that will never be erased from the visual memory of the one who looks at my creation.

Alas, how difficult the waves are to be understood, and how altered they reach the eyes of the beholder who does not know that they produce a music in the mind of the sonata composer. Somehow, the external environment that waves need to become music or artistic vision, constitutes the way of material things to be like ideas. Only now can we think of waves as the first and pure forms of universal movement, raised on the wings of a music in which the sounds, speaking a secret, unintelligible language, seem to reproduce directly parts of the science of life.

This is where the advice of the Romanian doctor Grigore T Popa best fits: " *You have to push the study of every part of the science of life, every fragment, beyond the banal observation, until the greatness of life emerges."*

This is even more meaningfully expressed in art through the opposition between harmony,

proportion and balance, as it manifests itself in the close-up view of the waves. Their rhythm is alert and incomprehensible, like a kind of double of my nature, their movements being a pure melody from the picture of a dreaming man, or, why not, denoting a simple harmonic wandering with no final destination, passing and reappearing.

Only the brilliant artist manages to transform a sound or a perspective from the outside into an entire eternity, to redirect the spectrum of harmonics of a fundamental sound on his interior, in a masterpiece full of the beauty of waves, with many symbolic properties. Even this fact alone conveys a strong and new emotion.

Leadership: Can you change the way you look, look for visual information, select and interpret it, looking not so much for the flashy effects that swallow the present moment, but the essence of the image that lasts over time?

In night 272 of the book "One Thousand and One Nights", it is told that a long time ago there was a castle in the border of the Andalusians, the gate of which was made to be fortified. One day, a curious and capable man wanted to investigate what was in that castle. He picked the locks of each room, all of which had a magical and religious aspect. But in the fifth room he found a circular mirror, the work of Soliman, the son of David, whose price was unfathomable, for he who looked into its water saw the faces of fathers and sons, from the first Adam and even those who will hear the last Trumpet.

He understood then that the greatest treasure of the world is the subconscious replication of fragments of life that he swallows in the present moment, so that later they emerge in all their brilliance, full of meaning that has been lost sight of for a long time.

Likewise, the outer universe (the sea, with its sparkling waves), is not pushed somewhere on the periphery of my inner immensity, but is itself transformed into inner fluidity, into soul substance. And if each wave is just a lock that I have to open to understand its secrets, using artistic procedures (such as hatching and brushwork), then maybe one day I will understand that what is incomprehensible is my very soul, decanted of any physical incarnation.

The sea taught me to mirror myself in an already lived existence, being the indefinite expansion of the movement of being in an integrative harmony with the Logos (the simulacrum of reality). Surprisingly, listening to the music of the waves induced and transformed me into the perpetual living of other lives, in an eternal movement in the orbit of a single, uninterrupted present. And the incessant visualization of its waves represents an art that combines imagination with spatiality and abstract logos. They develop the story of my duality by searching for a universal language, without words.

In leadership, a vision is ideal if the being lives in an inner duality: one half feels, acts, the other sees itself acting.

I Am Not For The Finite, I Am For The Infinite, because I have learned to know the sea, its sparkling waves, the sand, the seagulls, the shells, and each of them knows my thoughts and my soul, without saying a word. They are fragments of existence that follow each other, and in which I find myself under a different appearance. And, the more impressive these fragments of existence are, the more the traces of my steps, which they carry with them, are still indelible. I think this is, in fact, the greatness of life...

Someone said well: *"Perhaps at a subtle level matter interferes with the logos, giving birth to a connection that is difficult for the human mind to conceive. To understand this, you must have something of the majesty of the divine in you."*

I Belong To The Look That Loads My Eyes With Artistic Richness

On February 24, 2024

A distance that magnifies the perspective causes everything around the view to merge into a grand event.

On that beautiful summer morning, in complete silence, I was walking on the beach in Mamaia. In the increasingly clear sky, toward the east, the pale shades of dawn that had pierced the darkness of the night were disappearing, leaving the abstract background to be distinguished, the bright crimson of an aurora of unprecedented brightness. The sun was rising more and more visibly on the horizon, and this was also happening in my heart, causing a feeling of well-being.

The horizon that the sea caressed with gentle whispers, inviting me to explore its deep and mysterious secrets, measured the movements of my eyes during a visionary episode of nature contemplation, when my mind traveled on the paths of creative thought. Somewhere out at sea, a cruise ship saw its way unhindered, the distance between us shrinking more and more. And, pleasantly surprised, I found that it was surrounded by a landscape taken from fairy tales, where the sea and the sky met in a perfect symphony.

In that unique moment, my eyes were testing my vision, hence the extraordinary role of the viewer to metamorphose into a creator, giving a special meaning to things through the power of his own perception and imagination. Of course, the eyes do not exercise their vision only by taking care of the constructive expression of the observed object, so as to create a spatial unity, but the fact that vision itself becomes an integral part of this art-directed construction, called perception. Or as the ancients would say, *Urfechios Aositis Udarisvia* , a distance that enlarges the perspective, causing everything surrounding the sight to merge into one grand event.

Leadership: Through successive accesses to the horizon, can you outline a memorable moment, as a correspondent of the relationship between what you perceive and what you feel?

The vision, well trained from the outside, imposes a new condition on intuition and artistic evidence: to leave intact the pleasure of encountering a memorable moment, as a correspondent of the relationship between what I perceive and what I feel. Having the ability not only to interpret the world, but also to imagine it differently, vision reaches, through successive accesses of the horizon, a kind of substitute for things that existed and were known, a principle of reference or tendency, in the order of knowledge of what no longer exists as such. And, coloring all things with subtle and effective "ephemeral" shades, in a confessional elan, sight becomes a kind of guarantor of the orientation towards art, towards painting.

Most likely, the view that stands out here can capture the essence of what defines me as an artist, being traversed by the ceaseless momentum of searches, just like in the novel "The Collector" by John Fowles:

" Everything was ready . All I had left was to sit in wait and he took advantage of the first opportunity that would arise . It is true that at that moment I was in a strange state . I was thinking about all the details as if I had been doing these things all my life . As if I were a secret agent, a detective, or an artist in search of perfect beauty . Until finally I waited , and I waited , for days , and this is how it happensand with butterflies. I mean you go to a place where you know you 're going to come across rare species and you don't know anything ,

but then again , when you 're not even looking for butterflies , you they appear in front of your eyes on a flower, offer them like a tray , as they say."

The appearance of any example of artistic perfection requires waiting time. And if I try to distinguish uniqueness from a vague image, like a thing in the distance, then my senses must be lost in the flow of a perspective-opening moment, *coincidentia oppositorum* , in order to capture and express a certain interpretation, thus becoming instruments of creation. Only in this way can I amplify my ability to interpret the world around me and transform it into a work of art, through a way of being in the place where, although I find nothing tangible, I feel that I am in the midst of a subtle presence , but full of meaning.

Leadership: Have you ever considered how a visual landmark can mark the separation between reality and interpretation, thus creating a link between two distinct entities?

I know too well what each of the sea views represents to me: a butterfly that I have always wanted to catch. I lay in wait for a whole day, just to perceive what the eye likes more: the subtle details or the broad essence of the whole landscape. I knew that the sea also looked at me as a collector of unique images, like butterflies that live only one day, realities for which ideality exists, but I didn't want to let myself be engulfed by its spell except by accepting the reality of a scene taken from a John Fowles novel :

, I realize that it is not only a fantastic situation , it is a fantastic variant of a fantastic situation. I want to say that now I am in the hands of fate , and fate does not behave as if it is to be expected . And thus fate, through this man, brings me into the situation of being falsely grateful . I am so insecure and surely he knows it . He can make me totally dependent on him . It 's like I 'm living forever , forever , foreverit , in one fleeting moment .

What I write here is natural. It's like two people trying to carry on a conversation . It is the opposite of the drawing. When you draw a line, you know immediately that it is a good or bad line . But when you write a line, at first it seems trueand then, when you read it , you 'll know later ..."

Art is like the sea, always changing, always fascinating, always engaging in conversation with me. It can make me totally dependent on it if I look at it as a demarcation line between two diametrically opposed worlds: the superior people and the masses, ignoring the spaces between one appearance and another. And if I continue to look for forms of expression at any point on the surface of the sea, to see butterflies in any small appearance from the sea, to behave like a collector of views that feeds the painting with all kinds of color typologies, from those based on oils to water-based ones, I would probably end up living an endless, endless, endless time in one fleeting moment.

A moment that at first seems real, but when I analyze it later, it seems illusory.

One of the constant concerns of a creator is to capture the essence of an experience or provoke deep reflection through his art. But without losing its originality and authenticity in the face of perceived illusions, be they caused by the vastness of the sea, the mystery of the horizon, or one's own interpretation of reality.

I belong to the gaze that fills my eyes with artistic richness whenever my soul meets the sea, along with the sense of infinity that spills over the horizon. And if I looked at the sea countless times, with the same eyes with which it looks at me, then I would address the same words that the character in the novel "The Collector", written by John Fowles, uttered:

" I love honesty and freedom and generosity. I love the ability to do something, to create. I like to be fully involved. I love everything that is not static and I hate everyone those who are content to stand aside and do nothing , to plagiarize , those whose heart died before the body ."

Source: https://neculaifantanaru.com/en/I-belong-to-the-gaze-that-loads-my-eyes-with-artistic-rich

I Cannot Tell A Lie

On January 18, 2015

Rise to the height of your greatness, by finding the ultimate truth in yourself.

A lie can never be undone. Not even the truth is enough. I am a parent and I know these things. Remember what happened to the father of our country. A cherry cut and then told his father: "I cannot tell a lie." A little later, threw the coin to the other side of the river.

*These two stories represent some crucial events in American history. George Washington cut down the tree, and then threw the coin. Do you understand? He said even then an essential truth, namely that money does not grow on trees. That has led our country to be so great, Peter. Now the image of George Washington is on each dollar bill.**

Leadership: Can you discover the greatness of your being, living in the light of reflections on your formation as a source of orientation towards the imperative "remember !", or as a source of distortion of the choices and circumstances that condition your life?

One of the common experiences of leaders, an experience born of trials and challenges encountered, especially by progressively seeking and acquiring instructions, ideas, truths from the knowledge gained and from every aspect of social networking, is the experience of "I am". In turn, it is followed by the relevant experience regarding the events subsequent to the balance of life, knowing that at certain moments there is no tunnel, no bright light, but only one variable: "Remember!" Moreover, let's not forget that the light of our consciousness, of the Self, is like the laser light that gives life to an image: it does not affect the vision, but it can change the resolution or the background of the objective representation of the facts and daily phenomena, without marking the interdependence between them..

What you become is the result of a social remembrance that judges the deeds you have done and the events you set in motion in favor of their writing in history. And this "I am", above the essential significance of the reality in which you form, in a continuous replay that adequately reflects the ups and downs which you can only see with the eyes of the soul, see them, understand them, is highlighted through the truth from which the pride of being part of a larger plan flows.

The formation process is a scenario approved at the highest level of your transition to a new approach to the relationship between "remembering" and the ideals that you fulfill in the interactive form of the events that you wished to unfold differently. Don't forget that through the things you accomplish in life, you make an eternal investment, not a temporary one !

It is possible that all these promulgators of evolution in the socio-professional field be aware of the real meaning of their own authenticity and resist the opacity of others, feeling an enormous difference. This is a self-picture with an enormous impact on the world, but also the image of a complex reality which takes shape of an individual wherefore difference is more important than similarity.

Leadership: Do you understand the causality that conditions your evolution, so as to write a legendary epic in the course of which the fate of the world will play out around a man invested with the power to change the course of history?

The manifestation of "I am" is one of those jewels that stands the test of time in the form of

validation of a single option: never to emphasize your worth more than you were able to bring to fulfillment. And what passes the test of the experience of turning simple life lessons into new horizons of training and development, putting in the foreground the recollection of moments that made you feel that you will win a historic Jackpot, is built on the premise that "no one is left behind". Is your orientation towards the direction of change based on the premise that you have the ability to make experiences difficult?

Here leadership aims at the essential relationship between what you do and what you are in the field of remembrance of the perennial commitment to all those who, over the generations, have changed something in the course of world events. Leadership contains findings of integrity inserted in the act of development and becoming. Integrity, as an element of value, means thinking less in terms of a target imposed by expectations of your own reason, experiences or social place, but rather in terms of your own understanding of what you are and what you are worth.

If you would be allowed to have more power to control reality (where reflections, ideas and life experiences intersect), without taking into account the size of the limiting consequences of individual exploitation, then you easily managed to impose yourself as a progress factor. But as factor of reason fulfillment, which aims at holding timeless truths.

A leader is led by the reason of creating a new world, by discovering the laws and principles that act closely on his own self-valorization. In this case, the causality that conditions its evolution is suggested by its power to alter the course of history. Here, this is the ultimate truth within yourself: *"It is not the memories of the past that make you more valuable, but the responsibilities of initiating and building the future."*

But only the self-consciousness helps you differentiate with respect to others to manifest your individuality. It also helps you exert authority during transition to a higher level of accomplishment: the greatness that remains printed in the minds of others. Let us remember what the great philosopher Friedrich Nietzsche said: *"What is great in man is that he is a bridge and not a goal".*

Leadership represents the simple narration of disparate facts and phenomena, marking their interdependence with the help of experiences that derive from the strength of the self, from man's deepest beliefs regarding his value and his competence to write the lessons of history.

I cannot tell a lie highlights that greatness element of the man who is constantly changing under the pressure of originality and life experiences. A man of great character, who has delicacy in thought, assigns precise meaning to these experiences, sorts them, organizes them and exploits them by forwarding them to those who want to follow his example.

*** Note:** Paul Auster - *New York Trilogyi*, Publishing House Univers, 2007.

Source: https://neculaifantanaru.com/en/I-cannot-tell-a-lie.html

I Created You In The Image Of My Own Clarity

On December 18, 2022

A special role in leadership is played by emotional memory, that process of reflecting previous emotional experiences that make a person exist in images.

I have always liked two things: the Sun and the Sea. And I liked them so much, so very much, that I remember them daily, with tenderness, with uplifting emotions, with warm words, with smiling expectations, and not a day goes by without, under the protection of a tender nostalgia, dreamy, deep, the image of the sea does not give me a fabulous deja-vu, full of mystical meanings. There is complete sincerity in this confession of my soul, *al paso del tiempo*, which breaks its own commitment and, slipping into the envelope of memories from a thin, transparent glass, which long ago the waves brought to the shore, even at my feet, gives a new orientation to the vision of the sublime: "everything that is beautiful calls for direct contact with the Work of Art."

One more memory set aside, next to other precious memories that replace the old ones, taking away all my anger, will make me return to the place of unforgettable memories. Having the character of an affective response to her call, I was able to see the sea as a product of an inner dialectic that ensures the functioning of the imagination, *la llave que abre la mente*, tending towards the production of the new in the form of imaginative reconstructions, of mental pictures. For this reason, the tenuous relationship engraved in the memory of time, between the latent meaning of the sea, representing a fascinating journey about the power of memory, and its sensitive content of aesthetic descriptions, is not a random one, but a relationship of necessary implication in the power of the soul to recreate a reality that too often escapes me.

I think that one day the sea will not be the same anymore, and I will look at it dumbfounded, disoriented because of the change, as if I were on the border between times and worlds. And I will have to defend my right to admire and praise it in the same way as the painter imagines that his work offers the hope of the future resurrection, where everything will be repaired and reintegrated into a painting of space without borders. Even so, after the voluntarily magnified introduction of a naïve dream in the middle of the ebbing period of the "backward" momentum, through a hermeneutic of the imaginary revealed in an Arabic poem, just looking at it in its pure form of relief, I will be willing to honestly admit my inability to convert the meaning of a different world into a universal feeling, on the plane of the pure imaginary.

Leadership: Does the image that dominates your mind most of the time mark the reception of a fact of life transmitted in a work of art, as evidence of an identity memory that you want to evoke in a "thematic" way?

The sea completes the image of my own being with the experience of a character in the work of Vladimir Nabokov:

"I search through these powerful, overwhelming, hopeful memories again and again, and I wonder if the crack in my life occurred then, in the glow of that distant summer. Or, perhaps, the excessive desire it aroused in me someone was the first symptom of a personal oddity. Somehow, in trying to analyze my urges, desires, motivations, actions, and so on, I abandon myself to a kind of retrospective imagination that feeds my analytical capacity with limitless alternatives, so that any visualized itinerary branching and branching, endlessly, into the complex, maddening perspective of my past."

And so the sea completes the image of my artist nature, mixing times, emotions and aspects

of external nature in a kind of ideational crucible, a container capable of withstanding very high temperatures, in which I boil the burning passions of a hallucinatory wandering in a parallel, symbolic, hidden, multivalent universe. In addition, what my rich imagination can perceive clearly and perceptibly, seeing this space of the absolute, hard to locate on the axis of time, letting myself be carried away by the illusion of an increasingly intense experience, is the complete image of a thoughtful nature of the artist, of this crazy, impetuous, independent and at the same time refined nature, which is entrusted with so many divine powers and privileges, so many possibilities to manifest in the high world of the Peerless Creators.

The only work of art that mirrors the facts of my life, events extracted from a reality that becomes the only reconciliation with myself, is the restoration of a memory that illuminates my mind and soul.

In the case of the painting, the sea is not represented as a configuration of the limitless, living in a state of continuous presence, nor does it present the coherence of a course of retro-events of my life, but is symbolized by means of a form that is formless. As the painting rises to the level of what is symbolic, expressing in the private plane the absolute idea of "Turn Back Time", especially if the direct orientation is activated preferentially to the gaze from the facial expressions within the direct gaze, then the sea and the waves, the horizon and the perspective must be a single ALL, synonymous with the moment when I myself will turn into memory...

Leadership: Does the image in which you review your past face to face coincide with the multiplied experiences in a process of reflection of the experiences, when, for example, the image was reduced to a simple attempt to see "all diversity in unity"?

Does this mean that the artist sees his work as you capture in a photograph the image of a person or even the image from a dream that feeds you with so much energy that you end up devoting yourself to it far beyond the limits you thought you had?

I think, however, that in order to better understand the sea, I must not only look at it in comparison with myself, how vast it is and how small and insignificant I am, but I must imagine the elements of the rhythm of the waves as being indifferent in themselves, as for example, the separate sounds of a string, or the beat of a drum. And how can a succession of such beatings become significant in the midst of tides and marine currents?

However tumultuous, or unexpected, they have no effect on me unless I establish an artistic-mystical effect on them. As soon as the broadest gaze joins the apparently insignificant sounds of the sea-current, or of the waves, according to their nature and content, as admirable mysteries of nature, then the art of the beautiful (in its absoluteness) becomes a pure characteristic of the activity to see all diversity in unity. Therefore, the significance of the artist I represent is no longer conferred by the language of the spirit, the finished thing or its religious function, but resides in the very act of creating a sublime moment of Deja-Vu detached from all other unique moments in my life.

And, this is how, once again I feel transposed into the reality of Vladimir Nabokov:

"Under an absolutely improbable pretext (this was the only chance I had left and then nothing mattered anymore), I slipped out of the cafe on the beach, because I had discovered a deserted strip of sand. And there, in the violet shade of some red rocks that formed a kind of grotto, we had a short interlude of words spoken with soul, emotional feelings invested in phrases, and the only witness of the event was a pair of glasses forgotten by someone. Someone who, like me, got lost in an infinity loop, to experience a brief moment of Deja-Vu."

Under a strictly aesthetic relationship, leadership must be placed in the context of a work of art that does not self-destruct with the passage of time, but retains an indispensable component: experiencing an emotion impregnated with memories, or assuming an ideal of the "sensitivity reflected in images."

I Created You In The Image Of My Own Clarity, you, the one who so many times was overwhelmed by your past, and you remained unforgettable beyond the limits of ordinary life. I will always be happy to describe you in the eternal rocking of the waves, through the accumulation of sand on the shore over time, or entering the wonderful world of seashells, beach birds, beautiful sea grasses.

I will explore the lively seashore with an uplifting feeling, with a gaze that does not lose itself in the layers of water, and I will reveal that unique, fabulous gem, shining under the rays of the scorching sun, called: *Sephietriss Ethnos Eismar* (living in a state of continuous presence).

Source: https://neculaifantanaru.com/en/I-created-you-in-the-image-of-my-own-clarity.html

I Forgot To Die

On April 27, 2017

Do not try to resist the flow of life before you have crossed the threshold imposed by its determinism.

I have always believed that a vision can be changed, that a way of thinking can be overthrown at 90 degrees as in a mirror that seeks to control and dominate reality at all costs. In the middle was the inner content of the consciousness filled up to the brink to build a destiny. I was rather naive, a totally false and conventional ensemble of causes and effects above my understanding, very different from the way I was when I was serving my ideals of life with a glancing gaze to a future anchored in the promises of God.

What could I ask from a young family man who sees the world still in the pink colors of the fairytale motifs through the rounded lines of the possibility of being a hero of the free and prosperous, peaceful world in everything it has to offer, producing a kind of refuge in a fantastic space where everything is possible? Not that I became another, alien to my own being, a man seeing himself in darkness and complete isolation without any safety net, but now I think visions cannot be changed, they can only be adapted, laboriously interpreted as another test of the obsession with science and its conquests.

The virus was the inversion of the presence of the divine soul within my being, it was the condition to assume the denial of the dull reality in the endless shadows of a totally different nature, the immense luminosities of the sensible and worldly things. And it was spreading vertiginously to the infinite periphery of a cold, fallen, painful, wretched humanity, where man was always alone, irremediably compromised.

Leadership: Are you the weakness of a man who sees himself as a profound admirer of the art of living but unable to create it under its own name?

My name is Gerry Lane, I'm a researcher. I forgot to die. Undoubtedly by the satisfaction of a drama of great intensity, sickness, as if over time, a hundred times more intense than any overthrow of forces between good and evil. Or rather, death has forgotten me, as the artist forgets about the fatigue of the road and seems to be filled with energy when he takes part in the finishing of a special painting. For me, death was something that always happened to others, in the whirl of a call to the darkest forgetfulness of which I only absorbed the lengthy pause of separation.

We accept it as an inevitable fact, a black spot in a burning circle, seeing it as a very distant, almost unrealistic perspective, covered by the muscle of a heart I knew but whose beatings I could no longer hear. Death was a contractile tissue made up of cells of music that terribly ironed the various philosophies of living people, which medicine could not remove anyway.

The weakness of allowing yourself to be at destiny's whim and not believing in what you have been given is an interruption of the experience of belonging to a small world in a larger world.

Daimon, or the choosing of my own self, so would John Fowles characterize the answer that I was offering to death. Reminding me of his hero, who was constantly staring at himself inside a room:

"He saw himself as a profound admirer of art but incapable of creating it. He had a feeling identical to the one he had experienced in confronting the great composers or performers, the great painters, in front of some extraordinary performances on stage or on screen, in front of those who knew how to prove their talent – and who, by implication, demonstrated his own incapacity and contempt for the urban art to which he was dedicated, a risk-free, dependent, compromised art."

The purpose of my life was to look for myself between the corridors of a dead person who was bypassing me and the areas of a life that was totally unknown to me. I doubt that I could have clearly distinguished an important part of leadership issues. At that time, my creation was a way of revealing myself as a source of life in a mortal world, depending on the subtleties of the essence of being vivid and predestined to make changes.

The meaning you give to life depends on the virtue of your transposition into a nightmare role from escaping by conquering the self-indulgence by accepting the terms and conditions of worldly (or divine) laws that are disadvantageous to you.

It is the duty of every man to update his sense of confrontation with the challenges of world events in the vast expanse of the fronts he is fighting on, correlated with the ability to make decisions and assess their impact.

A front of denial of reality manipulated by its divine forces, a front of refusal to be addicted to a particular context, a front of personality definition that echoes the tilting at windmills and a front of freedom to be addicted to what you are experiencing through an experiencing of a transformed man.

You must not lose on any front, but shine on each and every single one, on the front of pain, and on the front of the miracle of revealing divinity or your essential nature. If you do not want your life to acquire valences of décor, prove yourself to be a winner in any confrontation.

Leadership is the impact you have on events that test your ability to make decisions about the power to stay consistent with your own ideas about the meaning of life in a world that no longer believes in miracles.

I Forgot to Die is the result of quickening manifested through the strength of experiencing the fight against life. A life whose determinism is explained by links of causes and effects that do not always favor you.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/I-forgot-to-die.html

I Grew Up And Became A Learned Man

On July 23, 2022

For a single man, a single pair of eyes says more about himself than the mirror of life can reflect on a whole world.

A long time ago I decided to try my luck at wandering. It meant an irrevocable abandonment of everything that means quality of life, a kind of spiritual establishment in eternity, passing through what the ephemera of the human condition calls "damnation". No, I won't lie about the way I understood to live, with undervalued self-esteem, excited only by the idea of freedom, landscape, nature, as if entering completely into the fascinating world of the story of a painter who traded fame for a simpler, country-side living.

Everything was so unknown, unseen, against the background of an intensely flowing narrative, full of fascinating symbolization. And I did well because on the whole difficult road, traveled only with eyes towards the sun and the stars, in the most honest way to keep myself alive, I was quite prudent. Thus, I ended up completing that part of the story that kept me constantly captive, this deep and unfathomable work interpreted only by an artist of the transient world who placed his art on the axis of truth and the sublime, starting from scratch.

A single landmark was my guide and resistance factor: *Incorisedah*, the appearance of a vision beyond my control. This is where the wind took me, this is the place where you, wandering like an angel of light, tried your fate according to the degree of exigency towards the idea of the particular, associated with the notion of a "moving portrait" (from a large art gallery) which it begins by changing its features unpredictably, and ends by not resembling anything. Passing through several stages of prominence and obscurity, I came to connect with that vibrant angel light, the light bringer that is within myself.

Leadership: Have you decided to open yourself to the experience of a much more comprehensive reality than you think is currently possible, and return to a level of consciousness that could be the catalyst for the great change called "Ascension"?

My soul remained intact, undisturbed, despite all the hardships. Art, with its universal masterpieces, has preserved its syncretic character, without severing its ties with the totality of life's conditions. And only my openness to a plain-air way of working raised me for the eternity of time. As this conviction strengthened, that accompanying presence of the Guardian Angel became more and more intense, who, stable and cost-effective, hid the divine glory of his presence in a colorful easel through which emotions can be transmitted (by combining multiples modles).

That is how it was meant to be. The abandonment of everything that was always present, but shrouded in illusion and disillusionment, the development of a clear vision of distance and closeness, the power to empathetically involve myself in the ideals of art, unattainable ideals that give meaning and beauty to existence, all of these made me worthy to look at that angelic light that is hidden in the heavens, and that only those with pure soul eyes can look at.

The revelation of something extraordinary seemed to await its mysterious destiny. Art, interpreting this deep and unfathomable work destined for deification, being the only guide that begged my mind to expand its horizons, revealed my qualities of a leader: resistance to the whims of the time and the authenticity of subjective feeling. The artist raised his eyes to the sky and, aware of the spark of the spirit shackled willingly in the extra fine matter of brightness, sighed from the bottom of his heart, saying: *"My God does not overlook the*

humbled and reverent heart."

Leadership: Do you choose to explore your self using images to tell a sequential narrative, rather than anchoring yourself in the reality of a history always retold by others?

Several images flooded my mind, but I could control them: the image of an ideal nature, the image of a utopia that I would like to make real, and the image of an open book, a symbol of the process of assimilating the values of spiritual culture.

Someone said that if all the people in the paintings look like vagabonds, while being illuminated by a weak light, then it is a work of Rembrandt. In the same line of sight, the dimensions of reality in which I had to frame my artistic compositions were replaced by the image of a future dreamed by a man full of grace, uplifting through advanced views, who in a realistic world uses images to relate a sequential narrative. In another scenario, the same man uses illusions to take control of a new, cloudier, but more vigorous consciousness, like a fresh source of energy.

Whereas this point of view expressed in terms of "internal and external connection", improving the potential impact of the content of ideas and feelings on the scale of a reality more comprehensive than the usual one, is representative of the vision of John Fowles from the well-known novel "Daniel Martin":

"I defend my Self", this is how I should modify the famous expression of a novel character. A little bit of myself, and sometimes a little more, will be found in all the essays that I submit to you for reading today. I don't understand giving up any part of me. Everything in this book represents me. When the shards in the mirror render, for a single man, several pairs of eyes, ears and lips, reality is just beginning to become more interesting."

For my part, I managed to maintain the same openness of my eyes in the adventure of a life that never for a moment exhausted its mysteries. Beyond any tests of life, as a reception of art in the situation of rethinking reality, I trusted more in the easel, this grandiose wooden support on which the painter fixes his canvas, than in the reality of a history always retold by others. And I came to one conclusion: for a single man, a single pair of eyes says more about himself than the mirror of life can reflect about the whole world.

Ascension in leadership is given by the following axiom: the only guide that begs your mind to expand its horizons is resistance to the vagaries of time, followed by the authenticity of subjective feeling.

Such a subjective feeling is the faculty of the soul to overcome its condition of momentary fulfillment, in order to be able to reach the "stars".

Source: https://neculaifantanaru.com/en/I-grew-up-and-became-a-learned-man.html

I Left Behind Me, A Shadow (II)

On January 09, 2013

Continue to widen your comprehension of life, without becoming a prisoner of feelings that trouble you.

I begin to think I would be less than I recognize of myself, just one of the equations of a secondary reflex of absurd living, the expression of a less intelligent way of reacting and protecting myself of the improbability of reality. Every time another day passes, a week, feeling that I did the same thing, like a kind of repetition of some of the data from the annals of time, when I feel I have seen the same places and talked to the same people, I'm starting to find myself in an impossibility to exercise my whole force of personality.

The waste of life starts with a waste of all efforts to find a good reason to react to our own perception of reality. If I fail to rise to the level of morality and virtue, the capital of true values that authenticates me as a man of great character, as a first attempt to circumvent any compromise made with the forces of natural impulses to write my journal in the sight of the world, actually meant to expose me dramatically into a game of interactions between "conformism" and "coercion".

Leadership: Does your story have the power to constantly transform without your presence in the present being essential to maintaining the authenticity of the path you are on?

I could have been in another place at any time, tasting the different lives of other characters in the world I know, discovering new forms and styles of living with the most interesting stories to share, from which I would have so much to learn. But always something keeps me in a place from the perspective of a journey through a labyrinth of deformed mirrors in which a reality of regretting and a story of living through repetition pass through.

In the preface of the book "Perpetuum Mobile", Silvia Mariana Brăescu wrote: *"As a shell I could close the story, the precious pearl of my heart and keep it for the rest of my life, and there it would remain forever. The ultimate mystery. My mystery."*

Unlike the moments I experience in remembering past moments, delineating the global character of the things that worried me and giving me all the options for the overall viewing needs, implying by this operation a certain distance from the excessive tendencies to explain through reflection the meaning of life, the story of my reinventing has as a leitmotif the captivity of a state of mind that is triggered only when I act in violation of the present.

Leadership: Are you a hundred percent authentic in the feelings of the present moment about the consistency of the reality between the need to continue to self-diminish and the thread of the story that keeps you in an ongoing attempt to understand the experience of life?

You accept to live by how you react to what is happening to you or give up asking whether your story is fiction or reality.

In fact, "Acceptance" or "Renunciation" are the two parallel lines that do not touch, derived from the evolution of past and present - which in its turn determine the future. Two decisive forces that divide people into two categories: winners and losers, those who strongly defends

their condition, and those who disagree their role, beliefs and mission (which support leadership).

In order to add a huge value to your life, seen as an intervention in the formation of personality, you must respect the essential condition of your initiative to accelerate your transformation: the acceptance.

The acceptance of change, the progress towards a fundamental transformation at all levels, is like a life insurance policy: choosing whether to sign or not is yours. The great experience of the authentic living that your life assures, in many dialogues with yourself on account of the interpretation of your reality, your grandeur, your perfection, gives rise to the mood of revealing yourself as a progressive philosopher who tries to give personality to an entity of cognitive type that it will wholeheartedly call a "GUIDE".

Leadership: How can you navigate the maze of life without getting lost in the mirrors of the past, finding the balance between keeping personal secrets and opening up to new experiences?

If you are looking for a renewal of identity, of reflecting and acting, you must be willing to relate more to the dimension of beliefs that either sabotage your life, or channel your perception of what you are struggling towards a uniformity of philosophical thinking. That is, to put your personal reality and personal evolution into the forefront of the mirror image of the central cause that causes your conscious "perturbation" of what is happening to you.

With responsibility without raising objections, which do nothing but to lengthen the process of evolution, you must sign the agreement with your own person, to confirm the fact that you understand the terms and conditions imposed by your future status.

Do you easily respect the essential condition of your initiative to transform yourself into a different person? Do you detach yourself from the misunderstood part of you, or you easily accept it? How do you cross the steep slope of the alternative? Do you show yourself open to change or continue to hide yourself in the shadow of the one you were?

Leadership: Do you monitor personal perception information about meeting the evaluation requirements that you attribute to a silent and powerful opponent?

Accepting the change in terms of redefining the concept of "self" is the first step towards the great transformation of the leader profile. It is given by the feeling of plenitude from that key moment, in which you manage to define yourself, when all your qualities come together into a single nucleus, and materializes into a set of actions that lead ultimately to achieving your own potential.

The acceptance is applied to the entire spectrum of your existence as a Man and as a leader. It is realized and manifested practically, when you are running into the direction of the "shadow" that you glimpse on the horizon. When you channel your efforts towards the misunderstood part of you, when you come to understand in a new way and clearly something you always felt intuitively. You must support yourself on the "shoulders" of acceptance if you want to add value to your life.

An insufficiency or a lack of decisions that must be taken in times of uncertainty, when suspicions are hanging over you, when your horizons are misty, then reflects over your entire evolution – may diminish your ability and willingness to get deal with those defining aspects of your character that support your practiced leadership style.

The silent and powerful opponent who can take you by surprise at any time, sabotaging any attempt at your own self-denial, is the habit of always seeing yourself with the same eyes, unchanged by the daily thoughts that trouble you.

I Left Behind Me, A Shadow is a "goodbye" to day-to-day thoughts that have troubled you greatly, but from which you have fed a new understanding of yourself and of life.

Each of us is his own leader regarding his future, but it is a proof of maturity to accept transforming yourself and becoming a person that people can rely on. Into a man who has a constructive "modus operandi" for his own well and of the others, and who accepts assuming the major responsibilities deriving from his new status.

Respect the essential condition of your initiative to accelerate your transformation, so that to resonate more easily with the entire spectrum of the leadership.

Source: https://neculaifantanaru.com/en/i-left-behind-me-a-shadow-II.html

I Left Behind Me, A Shadow (I)

On January 09, 2013

Respect the essential condition of your initiative to accelerate your transformation, so that to resonate more easily with the entire spectrum of the leadership.

I felt somehow a winner, finally free and able to do anything. I was offering to myself the possibility of a self-assessment, through a retrospective of my own disappointments and searches. A tacit separation of the past, healthy and complete, like an indispensable thing into my existence. Something gave me to understand that I had to do only one step towards the direction of the complete change that I glimpsed on the horizon.

A rough agreement with myself. I had to face that devouring fire that burned in me incessantly whenever I tried to initiate something. And how else to extinguish the fire, than with boldness? I was imposing to myself a last attempt, and if I failed, I was to change my route, finally and irrevocably as a hard law of life, scrupulously respected. And to look for something else, for a force of attraction, not of rejection.

Inner evolution becomes possible only when you assume the role of creator of your own identity, without imposing the beliefs of this identity on others.

An imperative renewal towards which I aspired for a while. The ideas, the persistent images, based on the combination and transformation of my defining features, never ceased to haunt me. I felt into the skin of a magician, the guardian of a strange artificial creation, which does not want to impose anyone his own visions, and who opposes a fierce resistance to all those who want to impose him certain constraints.

Winged by a renewing blast and by the specific impetus of a new beginning, I was totally dedicating myself, caring, to my inner needs. The elaborate form of the Ego's projection that says *"Yes"* to change. I was the ardent defender of my aspirations towards becoming someone else, towards the consolidation of an individuality significantly imposed by my own examination and assessment.

I was closer and closer to a tough "landing". I was living the illusion of a self-imposed reality.

Leadership: Can you differently highlight the subtlety of soul experiences, even if you are compelled to endure those personality traits you do not want to show to the world?

Without hesitation, I left myself worn by the steps of an inner alchemy, on which I relied, silently, with all my being. Animated by the same spirit of sacrifice, and by the same enormous will, with which Orpheus, son of the Thracian king Oeagrus, descended into hell in order to retrieve his beloved nymph. However, just like Orpheus, tormented by fears as I was, I could not respect the essential condition of my initiative to accelerate my transformation: *the acceptance.*

I escorted far away my desires and ideals, towards the place known only by me, towards the place, where I was not really sure I want to reach, towards the place where, through a small space between the two columns of the transformation of *"to be"* and *"to become"* could be distinguished the vulnerability, doubt and fear. Three components supported by the reality of others, three goals scored in my own gate, in the overwhelming game with life.

Identity formation is the art of guarding your creation against external constraints through constant introspection.

I was running into the direction of the "shadow" that I glimpsed on the horizon. Towards the incomprehensible part of me, the exponent of a contradictory attitude, of uncertainty that claims a monotonous uniformity. I was unconsciously capitulating before the unknown.

I was not aware of what happens with me, with my soul and mind, with my experiences, with all that was composing me in relation to everything that surrounded me. As if an unseen force rised me to an unexpected acuteness of the senses. And, the same force brought me down then, into a total exhaustion.

Everything seemed to mix into a perpetuum mobile of the identity, of remembrance, of the passage of time and regain. I was crossing the steep slope of the alternative: acceptance or renunciation. It was a big challenge for someone, who became the slave of a state on the time axis, in relation with only two references: present and past.

Does the one who I am permanently take the place of the one who I was?

Leadership: Do you show yourself open towards change, or you hide into the shadow of the one who you were from the perspective of self-realization that suffers certain imperfections?

Do you aspire to a total renewal? Do you have to do a single step towards the direction of a definitive change? Does this step involve an acceptance or a renunciation? Do you dedicate yourself entirely to your inner requirements? Do you live the illusion of a self-imposed reality? Are you escorting far away your desires and ideals, towards the place where you are not sure you want to reach?

I remember what was saying at one moment the expert in terms of leadership, John Maxwell: *"To my delight, I discovered that a leader can be built."* I agree with this view.

However, all this process of building the leader, who can always be put into operation, the important part of self-realization into present or future, can be pursued on two levels: the acceptance or renunciation. The desire of conquering some new frontiers, or the capitulation before the unknown.

The only imperfection that self-realization can have is the contrast between how to look at yourself in the context of giving up the ideals in which you believe and the reality you impose as the limit of a weakly-dampened oscillation between what's happening to you and what you know you cannot change about yourself.

The shadow symbolizes man's state of being in relation to the act of perceiving the self-impacted reality from the point of view of a specific momentum to a new beginning of the cycle for the relationship between the blurred image of one's own identity when you forget your roots and continuity, and surrendering to the unknown regarding transformation can guide you to fulfillment.

I left behind me, a shadow brings to the fore the removing resistance towards change and reopening of a bright path, of real interest to life. Be prepared to decide the moment of separation from the past, of the one you were, bringing a major contribution to the identification and exploitation the potential of getting into a better version of you.

The decision to change yourself fully belongs to you. If you want to make from you a leader, you must rely on the analysis of your potential, of the not imposed acceptance to follow an upward trend in accordance with your personality and your capacity of transformation - the acceptance of renunciation to the past, and your anchorage in the present and future.

Source: https://neculaifantanaru.com/en/i-left-behind-me-a-shadow.html

I Like Your House

On February 23, 2014

Experiment new forms of control over the stimulating components of reality, so that you produce an efficient correspondence between aspirations and self-realization.

I like your house and I wouldn't have believed it. I'm a bit old-fashioned myself, which means a little grumpy. I love old houses, old buildings. I don't like all the match boxes that keep getting built everywhere. Big crates. Gigantic beehives. I like buildings with some ornaments on them, with a certain grace.

But I like this house. It's simple and very modern, I suppose, but it has style and it's bright. And when you look out, you see things differently than you did before. *

Leadership: Did you form a vision of what you want to obtain over what you already have, in terms of a reality that continues to always show a different perspective of it?

In the "income" area of leadership, if you measure exactly what you truly want to obtain from your own investments in everything you like, you must first have a vision of what you want to obtain over what you already have.

And to form a vision of what you want to achieve in addition to what you have, in terms of a reality that continues to always show another perspective of itself, is actually to recognize the triggering factor of an intrigue, of unexplained desires to reinvent yourself in an aesthetic manner (which is pleasing to the eye rather than financial interest).

But above all, you need to know the limit beyond which this pleasure may overwhelmingly diminish. It is that perceptive limit over a reality that pressures you and doesn't assure compatibility with the norms of damping the "fixed asset": your consistency in restraining your desires.

Leadership develops when you experience new and different sensations of control over the stimulating components of reality, through a deeper and more useful understanding of your needs of fulfillment. Which allows you to see things differently than you did before. You are the center of leadership and people follow you depending on what is most important to you, depending on how you see things and on the aspirations that fuel your goals.

Leadership: Can your aspirations produce an effect of "alteration" over your inner authority, as compared to the offer of selling a house with a unique aesthetic look?

How do you create your own expectations? Do you feel that one thing fits you best, that it belongs to you and you alone and that nothing can change this fact? This is an approach that brings an increase in the demand for all that is beneficial to your science, which means that you have a healthy attitude by experiencing the feeling of accomplishment.

Maybe that is why writer Anthony Silard, president of the organization *"The Center for Social Leadership"*, strongly urges his readers to invest their energy in finding the congruence point between thoughts and feelings.

Because the evolution of your model to perceive you in the administering of a new appreciation of the directions of exploring of aesthetic reality (accounted for as an adjustment of your own experiences to the imperatives of the moment) is due to your capacity of accepting a certain "offer" that fits your own perception of the existing situation.

This "offer" is consistent with what you feel satisfies your needs, a feeling of kinship and close connection with everything around you, giving value to your own life.

By focusing on the values of things in the understanding, with faith and gratitude, that you will benefit from your investments, material or otherwise, you will be able to assume that vision and those personal aspirations that do not produce an effect of "alteration" of your own inner authority.

From the perspective of a house's aesthetics, leadership presents itself as a need to take advantage of a quality thing that can help you achieve the desired uniqueness by giving you a new vision of what an obsolete image means related to what mirrors a new reality.

I Like Your House highlights the compatibility between what you are, what you feel and what you can achieve, adapting to market offers. Something that imposes the analysis of realities under many aspects, so that you can obtain a correlation between aspirations, uniqueness and self-realization.

*** Note:** Agatha Christie - *Endless Night*

Source: https://neculaifantanaru.com/en/i-like-your-house.html

I Look At Myself Without Stopping To Look At The Target

On February 19, 2022

Self-image is not only a means of artistic expression; it also expresses a point of view of the compromise made between what is seen and what is not seen.

Art is a world in which imaginary aspects predominate. Or the conceptual renewal of the content of images that seem to be detached from another world presupposes, in the case of my creation, a synchronization with the embodiment of a character on a larger scale, placed between what is revealed to be real, powerful, rich and significant, and which turns out to be imaginary, where I myself am added as an honorary member of a holographic universe.

In a way that only creation glorifies and materializes, I have managed to introduce myself as an invisible instance into a reality that speaks of the need to render a new representation of this world – as an ambivalent one, in the relationship between its outward and inner face, in the form of a fairytale composition, organic, cohesive, daemonic, which makes the connection between the divine and the human.

Take for example the character Prospero, from the play "The Tempest" written by Shakespeare. Although he is exiled to an island for 12 years, he manages to turn his exile into a kingdom of God on earth through magical powers and esoteric teachings. But here too there are inherent ambiguities. For it is not about exile in a purgatory that makes you judge yourself harshly and realize the value of what you no longer have, but it is the exile of an artist in a macrocosm made up of many autonomous worlds, managing to encompass the whole existential human space.

And this artist, instead of a brush or chisel, has at his disposal a multitude of scenarios with various appearances, which are more and more impossible to comprehend with the mind.

Leadership: Can you lay the groundwork for a vision that inspires your inner transformation, provided you are accountable to the consciousness of a metaphysician who ensures the expansion of your being into an effect of chiaroscuro effects?

In general, art has a magnitude of magical content that, taken as such, seems to be supported by the satisfaction that imagination gives in terms of the consecutive representation of an illustration in a literary work that transposes you into other worlds and that also makes you reflect on the events that take place in secret, without the eye being forced by circumstances to see a scene that you do not want.

Let me be clear. I am an artist because I know how to borrow the most conquering charm of the spiritual vision, completely original, from a painting that could easily be classified as the setting of an inner world lived to the absolute superlative. Then, to meet myself in a visual pictorial complementarity, soothing and disturbing at the same time.

Let's be honest. In the representations of the great masters of universal painting, the chiaroscuro of the enigma predominates, glimpsed through the veil of a unitary spatial-temporal duality, in which the miracle has its part, turning ordinary reality into another face of the world: the World of God. Is it not so that art, as in Ovid's "Metamorphoses", contains a mixture of the most heterogeneous elements of decoration, but also endless disparate comparisons?

Not in vain does the whole set of features of my creation give the impression of representing an articulated narrative scene, being supported by the science of physics and natural phenomena meant to prove abundantly, veiled, imperceptible, the incomparable value of a superior power which, in a certain gallery of paintings, could be composed of disparate fragments, converted into symbolic information.

Leadership: Do you focus on completing a larger area of representation of the "power of being high above" by adapting your boundaries to a context in which the ideal vision of you follows multiple directions of interpretation of a mythical image?

The artist in me demands the authority to master the art of magic, despite his intention to place the research of magic in a scientific direction. In this sense, my creation is also manifested around the vision that makes the given objects look like human silhouettes whose outline is symbolically outlined on the canvas of events, with the most unimaginable shapes. They are like shadows looming against the background wall of strange images. Or, they are seen as spirits working through supernatural matters to protect me from all evil.

Ultimately, a creator does not stop at a single creation, but continues to create other refined models for applying comparisons between two or more distinct entities, and yet in a relationship of organic unity.

And if I ever feed my soul with the idea that no creator will be considered brilliant if he does not create his own "Absolute", then maybe, just maybe, I will admit my guilt of being strong, protected, ancestral and immortal. Slowly, slowly, I will camouflage my power in the immortal entity of a spirit that binds them all, by which every created thing is a partaker of the order of the world.

Then I'll let my character speak for himself. Like Prospero, I will bury my books of secret teachings deep in the ground, I will bury the magic wand, and I am determined never to use magic again. I will embark on another pleasant journey, to the natural and worldly, under the watchful eye of the good spirit, Ariel, who is also one of my creations...

The ideal vision I have of myself, in the perimeter of leadership, has as a point of tangency the characterization algorithm of a character who has the courage to proclaim the arbitrariness of the individual will to self-transcend, but without being a product of the will of egocentric sovereignty.

I Look At Myself Without Stopping To Look At The Target when I manage to be a double of mine: first an artist, then a magician. And no magician can call himself an artist without his art encompassing both painting and that little dose of madness that transforms him from a universal creator into an immanentist God.

Source: https://neculaifantanaru.com/en/I-look-at-myself-without-stopping-to-look-at-the-target.htm

I'm Alive

On May 28, 2016

Redefine your foundations on which you base your approach to life, so as to be at peace with yourself.

I am caught in a sort of unknown fear and at the same time, a sort of contagious admiration, the expression of a moral conflict between the domination of the ever so tense Ego and the ever so passionate writing, unable to tell if, by any chance, I received a certain gift from nature that gives me the ability to modify or destroy the truth with which I am burdened to live for all my life.

The essence of my virtues (discipline, concentration, self-control and temperance) included in this escape of the mind from reality, always fueled by new discoveries and maintained within the limits of expressive formulations, helps me to accept myself as I am, contributing to the willful acceptance of my personality in a space of uniqueness called Limenilodhis (the brilliance of a secret writing).

This thing with the truth, passion, actions and their effects combined, of which I am afraid will propagate towards an intense state of love and gratitude, all of them taken as a form of reaction to the duties of existence, lead to two systems of equations that allow the determination of the values of the intensities of my participation to the causality of an escape from the comfort zone. Which, the more comfortable it is, the harder it is to abandon.

Leadership: Are you in a position to consider yourself more than you are in a context that demands the application of a Creator's vision beyond the grandiose impact of a coming from non-being?

I write about myself not because I am passionate about the adventure of knowledge experiencing the unique learning experiences in an experimental space of pure thought, accepting everything that goes through my head as the sum of universally valid truths, but because knowing far enough from the point of view of philosophy I manage to translate myself into a Papus, whose words are worth remembering:

"When a man thinks he knows something and considers himself an equal to the gods, working only for his personal salvation and retreating to an ivory tower to purify himself, he receives nothing, for he has everything he needs for to be great and spiritual."

The man caught in this trap of systems with different potential for predominance, a moral one that begins with the belief in himself, and an imaginative one otherwise born from a desire, is looking for a middle ground on the threshold of a desperate choice, a relevant *qualcos'altro* within a variable time frame. That is why I have sometimes decided to fill my writing space with some light reflections, such as: "what I say is echoed only in the world of those who believe in stories that clarify the vision of a Creator, beyond the curtain of time, beyond the purity of the line and of the drawing, beyond the grandiose impact of an advancement coming from the non-being".

An advancement into non-being is a perception of the self in a parallel universe, like when you say magic words without anyone hearing you, or when you write about something that no one else sees but you.

Like a painter determined to destroy all canvases ever painted only to start over again, he doesn't stop pressing harder and harder the most sensitive point, the content of a written page, contemplating the beauty of a scene from nature. Completely, he is caught in his own revisionism, the redefining act of the fundamentals on which he based his approach to life.

Leadership: Do you always return to that "point of intersecting meanders" where you must always be a contributor in order to truly say: *I'm alive* from the perspective of creation shaped by the labour of a life full of Ego structures?

But what cannot be seen, cannot be imagined and it not disclosed, in the case of these systems of equations with a single variable of support – the endless satisfaction of hitting *Replay* on your own performance, is the fact that outside of all of these something else exists, of a bigger importance. Namely, the ambition of finding myself, like between pliers, in the matrix of a polishing of the performance with which I tend to accommodate.

Permanence is the relentless human condition of educating yourself, with the purpose of understanding and accepting yourself the way you are. Permanence is the culmination of the art of living according to the quality and calling you have, a point where you don't have to always be a contributor unless you have a use, only if your moral duty always passes by.

My supreme ego tells me that I can be more than a creator, that I can be the imagination of an unusual writing. At the opposite pole, my ego tormented *IN CUGERO* tells me to stay with my feet on the ground. So, my quality as a contributor to achieving and satisfying a fullness of the meaning of life, by discovering and including certain truths of foundation in the relationship with what is happening to me, aims at that colossal effort I make to be at peace with myself.

The revealer of truths of foundation of life, the moment he will be asked to be a leader, will turn the horizon of self-experience into a sort of assumption of a distinction between what happens to him and what depends on him to change.

Leadership: Do you reveal your creation of being reconciled with yourself by virtue of the awareness of the uniqueness of finding new correspondences of life that allow you to permanently have new experiences, again and again, always in comparison with "a weapon of seduction"?

A confession of Miranda Grey from the work of John Fowles strengthens my belief that in order to have a purpose in life it is not enough to be good at something, but to always turn that something into a different experience of expression, of freedom, an exceptional show, otherwise, you will be stuck in routine. Which does not necessarily require a deep emotional involvement.

"I fell asleep under the trees and when I woke up and glimpsed among the leaves the cobalt-blue sky and thought about how impossible it was to paint certain things. How could it have been possible to find a shade of blue that could convey the vivid and bright intensity of the sky? I suddenly felt that I no longer wanted to pain, because painting meant to showboat, that the only thing that truly matters is to live, to always live new experiences, again and again, always."

Superiority, that leadership often denounces, is the consequence of an excess of attitude.

And an excess of attitude imposed by the acceptance of an experience of freedom in creation, to a man devoted to a certain occupation, is the unconventional way of showing

himself as being strong in the face of life, with the awareness of that return – again and again, always – towards what matters, towards what makes him good and responsible, towards that point where he must always be a contributor in order to be able to truly say: I'm alive.

The weapon of the seduction of a creator, the most productive direction of his nature, is dedicated to revealing new life experiences passed through the setting of a reality that can unexpectedly become unpredictable, exceeding any power of understanding, any imitation of our times.

I'm Alive is the motto of a man who tries to free himself of that burden of regrets and of the feeling of being helpless in the face of the ephemeral character of things and life in general. Creation, deepening into a reality that goes beyond the competences of ordinary human reason, is the only way to feel that you are living in full agreement with your own nature, with your own judgments, with your own vision, with your own conscience.

A man who says with all his heart: I'm alive, is the one who turns life itself into a lesson of consciousness – of being a world full of options for yourself. A world that depends on truth, passion, actions and their combined effects, all of them taken as forms of reaction to the duties of existence, propagated towards an intense state of love and gratitude.

Source: https://neculaifantanaru.com/en/I-m-alive.html

I Only Count The Sunny Hours

On March 01, 2019

The way in which science takes on the world and its things imposes new landmarks, a new language and other representations.

I am particularly interested in finding the way to penetrate a superhuman state of perfection and drunkenness, as a succession of moments of intellectual effervescence, spontaneous overflow of the life of a different Person within me, so that I can begin building a new empire of reality and become a symbol of the greatness of embracing the world's transcendence.

The triumph of this intention is the conquest of the means of language that make up the outer appearance of an artwork: color, line, volume, but also the inner aspect of the New Man with which I come into contact, relevant by the sensibility of receiving the world into the details of an era that had both lights and shadows. Here floats not the ephemeral shadow of things manifested in terms of value or price, but the visual density of the information I provide through a juxtaposition of the colors defining of a great master of the palette.

Obviously, the means of achieving something as spectacular as transforming man into a much more sophisticated double of himself with the representational means of words, without going into conflict with the laws of nature as soon as I get the chance of an escape from the conventional borders of the natural, is the clarify of the conviction that there are no innate ideas, only invented ones. In this case, I appeal to the action of color over the artistic intentions of representing an association between visual contrast and the image expressed lexically.

Therefore, the operation must be exercised not so much on external sensitive objects, but rather on the operations of the mind, perceived and reflected by an imaginary line separating the past from the future, the upper world from the lower world, a simple outline of the content of the inspiration that ensures the chaining of creative notions in a logical and readily accessible form to readers.

The predominant color of the painting I am describing is the dominant argument in a text of whose translation is the following: "I only count the sunny hours."

Leadership: Can you develop a new vision of the notion of "author" and "masterpiece" around a "You never get tired of reading it" experience from the perspective of reporting a storytelling that once started cannot be finished?

To raise the word to a level of expression, and expression to the rank of virtue is the testimony of a vision that takes place in full connection with the world – from the point of view of the content of an art full of deeds. But in terms of meaningful content, the visibility of a different person is greatly emphasized, who strongly accentuates their presence in a storytelling takes you on a mysterious journey. You never get tired of reading it !

My mere presence in a framework of aesthetic thinking with the purpose of defining a new feature of the progress of creation, especially the leaping course towards defining an identity of the Perfect Man, even if it seems to be an utopia of absolute reason, denotes the characteristics of my style of constructing a successful story. A story whose striking quality is not exactly in the life of a life lived for beautiful things, but in the necessity of focusing on the mystery of a creature of another time, which blends lucidly into the rules of an absurd game of lights and shadows.

The proof of an artistic intelligence and authenticity of the writer's fiber is given by the content of meaning on which the relationship between the visual and textual is based, integrated into an impactful story.

In a sense, this is also a way of addressing the highest science: how far am I willing to meet myself so that reality will gain the immanence of absolute materiality evoking the compact corporeality of the text and the sign, subjected to the need to be truthful, to support a reference to the truth of the real world?

Maybe perfection is to experience alterity, to treat myself as a living being in a virtually inaccessible place, or in an infinite universe, in a secret space of unforgettable experiences full of the adventure of a total science. So, I feel a duty to my other half in another space-time. I feel that I have to listen to it and at the same time give it the opportunity to make its beliefs, fears, anxieties, my dreams about the miraculous universe of art known.

The author is the symbol of "the hand that writes everything" through a person interposed between the subject and the object, by a relative and subtle agreement to everything else that is different. He associates language games with acting games in which dominates the feeling of dependence man to another man, that creation truly needs.

The masterpiece of an artist is what is distinguished beyond the visual force, it is the continuous process of symbolization that requires the experience of showing an inner world, a spectacular micro world, from a revealing angle.

Leadership: Can you easily read your thoughts like a picture in a mirror, according to the skill to capture what seems incomprehensible in a space where everything is interpreted as an endless creation?

In Umberto Eco's novel, "The Name of the Rose", there is a fragment that reminds me of the way I was struggling to understand a certain direction imprinted on the science I was serving and cultivating in my writings:

"I headed straight for the labyrinth. I was entering it alone for first time, the long shadows cast by the lantern on the floor terrified me like the previous night's glimpses. I was afraid at any moment to not find myself in front of a mirror, because of such nature is the magic of the mirrors that even if you know they are mirrors they do not stop worrying you."

Always when you approach an answer to your dilemmas, there is another common denominator, another face of reality, another way and a new beginning. Science is measured in the ability of intuition to capture what originally seems incomprehensible. On the scale of pride of being different, belonging to a privileged elite in front of which every reason gains a dominant position, through a subtle mirror of reality in consciousness, this is a kind of parallelism to my original way of being, with that important part of me I was telling you about earlier.

Even now there is a conflict between me and leadership, between the requirements of the Ego that wants to say everything and the protective requirements of the higher science that only wants itself picked up and understood by the reflexive spirits, by these dominant straights particularly positioned to the coordinate axes of the total force exerted on the formation of a new form of thinking.

How will I let others know all my secrets without making haste in meeting that basic need of leadership, which more than anything demands patience, perseverance, caution, and

discretion?

An endless creation has as a main feature the ability to see things from the perspective of a science that deals with a topic of great interest as a whole, but also, in its diversity, to change the reality you know and in which you live.

I Only Count The Sunny Hours is the outline of the content of a painting rendered by the delicate interpretation of an inner reality, by the accuracy of artistic evocation and the power of imagination. But especially through the chromatic power of the contrasts between two different beings: one that portrays its purpose in the design of the literary approach, the other that tends towards the beauty of a world laid out on the canvas.

Source: https://neculaifantanaru.com/en/I-only-count-the-sunny-hours.html

I Paint Only In Words

On March 10, 2019

A writing following the twists and turns of the soul is the movement of a brush on a canvas of a subject caught between two similar worlds.

What provides my understanding with all the materials of the highest thought, from which the plans of the universe make up most of my belief in the concepts of superiority, is the care of my creator essence according to an exceptional artistic destiny. The understanding of the generating mechanism of authenticity, referring to the visual density of the images meant to constitute a revealing event, was obtained by a correlation of the symbols arranged in an extension of the holy things attached to human existence, but also for a stricter incarnation in the rules of science.

Symbols are produced under a modeling influence of a being which in itself carries the reason for the meaning of an existence detached from the horizon of timelessness, extracted from the greasy machinery of an "eternal" world so different from the narrow and vapid mundane. The aesthetic resorts used to vibrate the human soul with symbols are the pure color of turquoise, in the case of painting, and in the case of a writing of great finesse, a connection is made with the expressions of wide circulation in the literary space of pleasant secrets (metaphors, personifications, epithets, associations, analogies).

Authentic leadership involves the ability to combine seemingly disparate elements, creating a harmonious composition from different themes and perspectives.

Not even now do I recognize my hypostases, I do not know what I have metamorphosed into over time, but I feel caught between the quicksilver of the highest knowledge and the broad universe of meanings of spiritual retrieval.

The painting is similar to writing as nature resonates with the visual function, as the soul resonates with what the eyes observe in a deterministic system. The expressiveness, finesse of execution and the brightness of the color resonate with the depth of thought in defining the concepts of identity, alterity and artistic and cultural diversity from the necessity of the relational perspective in the study of social phenomena.

Thus, I am entitled to consider myself more than a painter who oscillates between erudition and the brush, but as an entire universe of artistic expressions involved in the writing act.

Leadership: Can you make permanent proof of an aesthetic superiority describing the psychological experience of attachment to an image that even if it is directly related to the characteristics of your personality, has an unmistakable existence and destiny?

When I relate in an innovative way to the act of painting about the way I have to convey an emotion, I remember what literary critic Hippolyte Taine said about the French writer La Fontaine who felt and immortalized everything in true images:

"He not only describes the passions of the soul, but feels that man's imagination is organic, that in order to understand the diversity of feelings, the diversity of gestures and attitudes must be observed. That we see the spirit only through the body. He describes in the same way he narrates, visualizing and in detail: for to describe means to narrate, and the only difference is that in the second case the details succeed one another, while in the first case

they are together."

The first provision in the act of writing, as in the case of painting, is the richness of details and the search for particular traits meant to trigger certain emotions. Something urges me to imagine my life in the mirror of things around me, to organize the whole space of the painting, the play of rediscovered representations and the possibility of looking at things from the perspective of a dream, a poetic delusion, a flashback as a revelation of an absolute reality or as a thought about what I want to do for God.

From a psychological point of view, the artist is attached to a picture of reality by considering the study of man in all his hypostases (both that of a creator and that of a muse), interpreting his destiny, his consequences and his role in society, depending on the visual impression of the (chromatic) details that would be beneficial to a collective memory. The unmistakable destiny of man has to go through the famous metaphor of the statue that comes to life thanks to the love of the Creator for art.

Leadership: Can you treat the subject of a painting from the point of view of a dominant idea that goes through the beautiful metaphor of a territory where you can coexist for a long time through the role of Alter-Ego?

A writing following the twists and turns of the soul is the movement of a brush on a canvas of a subject caught between two similar worlds: the symbol of a divine creation given to man with a high sensitivity coefficient and the symbol of a spiritual resurrection. Here we are dealing with a reality seen from the perspective of a way of confronting the being with limits, with destiny, but also with the image of an idyllic world on the line of capitalizing the elements of language assimilated for the consolidation of improvisational skills.

This is true literary improvisation: to think of the fine brush movement that triggers a whole range of extraordinary feelings in the viewer's soul. The visual density of the information I provide through a balanced color matching is therefore the point of strength in creativity that does not hesitate to qualify as an exceptional art-appealing artistic environment for the image of a symbolic reality, updated by the message of emotional thinking of great beauty.

An autonomous agreement in the big orchestra. Before you come to the intrinsic content of each color and theme, you must explain a revelation that cancels the theories of the classics, just as an excellent anatomist explains the human body springs from its own experience of a good observer of isolated facts and a profound analyst of various, mysterious phenomena.

A revelation can be illustrated by the intimate dialogue of: what you are when you are tracing on the canvas the features of the reinvented model of memory strategies and what you are when you finish the painting, seeing yourself as the model. It is here that the Alter-Ego comes in, "the stranger with whom the creator makes a provisional peace", only to make a new variant of his personality.

Leadership: Can you perfect your art of maintaining your authenticity using the "symbol-meaning" ensemble from which to translate the image of a reality that is more than the sum of its components?

In the face of a mixture of bright and bold colors, the proportions of the essential and objective determinations of the present, in the case of an authentic artist, nuance the magic of the fantastic, and can return with heart and mind in the world of tales and mystical substrates in which the "body of Christ" or "the Elixir of Youth" are viewed from surprising angles. One is to order the whole semantic of a symbolic universe, and something else entirely to express the "height of a sky that has never been the same" within the depths of

space.

A way to achieve a writing full of spirit by using the "symbol-meaning" ensemble is to explore the necessity of renewing art from the awareness of the specific properties of each color (emanates heat, attracts attention, stimulates nerves) and their spiritual correspondence. The impasse that occurs in this case, in addition to the fact that it is necessary to explore the "ineffable", between figurative and abstract, is to define a space of reality that inspires a story.

In concepts related to aesthetic superiority, consisting in the decomposition of ideas into units and in reducing sensations and reflections, dominates **the cross effect:** *attention, understanding, expressiveness and erudition* are rendered by metaphors such as: "a comforting touch of galaxies", "the sun of righteousness", "mercury womb", "a death that is not the end", etc.

The qualitative change of the whole image, which can produce dependence on a succession of facts and events, gives me for analysis the experience of a painting that comes to life, aging while the owner keeps their youth. A simple contour line that in terms of classical art is an elemental category of plastic syntax.

An image of reality can mean more than the sum of its component parts when it is based on the metaphorical instinct, on the non-perceptive resources of imagination that possesses the freedom to combine perspectives, forms, elements, entirely different themes of art, from compositions with characters, with abstract compositions.

I Paint Only In Words whenever I want to control the feelings of the image that I have formed about reality. This title is a suitable metaphor for a conversation with myself, like a spring landscape painting, where the mountains stretch out in many ways, melting into the sky, where only one color catches my eye: azure, a color of nostalgia or infinity.

Source: https://neculaifantanaru.com/en/I-paint-only-in-words.html

I Promise I Won't Kill Myself, But I Don't Promise I Won't Die

On April 01, 2019

Repairing the past requires dedication to your own actions and choices to turn the wheel of destiny for good.

- Christiane, continued Julius with a serious and almost solemn tone. You said just now that because of your too long silence Frederique and Lothario are now separated. Well, it is your duty now to act to bring them together, and instead of opposing what I will undertake to that end, you must support my projects, help me to carry out my plan, whatever it may be. Let us repair the harm we have done and, if we suffer afterwards, at least have done our duty.

- I'm ready, she said, resigned.

- Here's what you need to do. Frederique is at Eberbach. You will go there, bring her secretly to Paris, so that Samuel will not suspect anything. She is probably restless. You will inform her. Here, she will live with you, you will protect her, you will be her mother. No one will know that you are in Paris and that you are with her. I, in the meantime, will continue my plan.

- What plan?

- Do not ask me.

Leadership: How might you combine the contrast between past mistakes and present actions to shape a perspective of your life in which symmetry and harmony become fundamental principles?

- Oh! she burst out, it's something terrible, since you don't have the courage to tell me, I who revealed such terrible things to you!

- The first condition for me to succeed, said Julius, is an absolute secret. If the walls knew what I wanted to do, everything would collapse. Samuel must sink into a deep silence. Let him not be afraid of anything, let him think that he is pulling me on a string like in the past.

- What I want to do, I know only myself and I try to think as little as possible about this thing, for fear that no vague intention will be read on my face. When the moment comes, everything will suddenly break out of my heart, like a lion from its den, and woe to him who will feel a claw in his throat.

Leadership: Have you ever felt the subtle balance of your decisions shape the destinies of those around you, at times when your self is faced with existential dilemmas?

In the effort to repair the wrongs of the past, taking responsibility and collaboration become essential pillars for correcting the situations created by one's own actions, highlighting the healing power of solidarity and personal sacrifice in the name of the common good.

Count von Eberbach paused, as if regretting that he had spoken too much.

- It is enough for you to know, he continued, that my plan is twofold: I will serve my family and my country. You, who love me, would not, would you, banish the supreme consolation of accomplishing such ends with my already cold hands? Come, be generous, be intelligent, be above the petty interests that prefer reality to the joys of the soul, and give me your consent. Tell me that you allow me to die and that you promise me to live.

- I promise you I won't kill myself, said Christine, but I don't promise you I won't die.

In leadership, the only reliable teacher is the awareness of choosing a course of action that combines the clear intention of the proposed goal with the correction of situations in which you do not feel seen for what you do.

I promise you I won't kill myself, but I don't promise you I won't die, these are the words of a man who would like to right the wrongs of the past through personal sacrifice. But repairing the past requires courage and dedication to your own actions and choices in order to turn the wheel of destiny for good. Sometimes the delicate balance between the desire for revenge and its consequences leaves you feeling torn between the values you identify with and the guilt that prevents you from being happy.

* **Note:** Alexandre, Dumas - The Hand of Providence , Vestala Publishing House, 1993

I Think Of Myself Every Day

On April 14, 2021

Try to discover your inner vision beyond the boundaries of your own search, through the prism of what art has to hide in it regarding a universe that is self-constructing and evolutionarily self-feeding from its own resources.

I think of myself every day. I seem to ask myself increasingly difficult questions, which highlight the artist's predilection for everything that is in perpetual change, movement, for everything that is fleeting, transient. Sometimes, through a strange knowledge, I consider myself the prisoner of another world, more spectacular, described in so many books with oriental mysticism, it can be admired only in a painting by a nameless artist.

And like any entrance into another world, where every day is different from the other, my captivity being more spectacular through the charm of technically unfeasible existence in this world, I delight in the maximum knowledge springing as if from the vision of a worthy director, accustomed to link the actor to the set, filming him in a counter-dive, in the cutout of other times.

Such is my world, it traverses as deeply as possible the horizon of an imagination created with an astonishing ascension to the sublime. It is an intellectual referral that refers to the way the artist juggles the elements of the unseen world, to highlight the complexity of the dialogue with that work of art that revitalizes your courage to believe that beyond reality there is something beautiful, sublime, divine.

However, why am I worried? Because I constantly feel the presence of something different from myself inside of me, something that anchors me in an "I-Origin-Unreal" that needs to be interpreted with meticulousness and full wisdom in order to be fully included in the work of a thought called *Tranormhisys*. It signifies the vibration of the corresponding point in the microcosm of the human being recreated through words, directly and indirectly, through parables, through silences, through the way in which the artist manages to weave the context-support for the notions expressed randomly.

Of such a twisted nature is my thinking, still thinking of myself, that I often forget to experience and feel the whole substantiality of the work.

Leadership: Can you change your view on the act of making art, understanding that you could actually be known under several types of being?

A preliminary remark. From what I myself notice, being a much more evolved world than it seems at first sight, in case I have full confidence in the cosmic scope of a permanent genesis, I understand that in fact I could be known under several types of being: one without end, one inaccessible who does not communicate personally with anyone and one who works in the world, however not directly, indirectly, through energies. Here art has a hard word to say: what can make me understand what I experience, has no comparisons and variations in this world.

And if the sophisticated structure of my brain revolves around the defining features of art, the creative process, and the created act, then it goes without saying that everything I think suggests the artist's devouring desire to turn his realistic-fantastic vision into new symbols, metaphors or allegories. I'm just saying that giving my brain to art is done by virtue of the natural dispositions of the original self to face that phase of symbolism that favored the birth

of surrealism, engaging in more mature forms of relationship with what is called *Kriplansetikes*(a dynamic of feelings placed in a fabulous, imaginary lyrical narrative).

And whenever I speak of a mind that can only be studied through the science of art, I feel that I find myself in the words of Patrick Drouot from a purely spiritual book:

"Suddenly, I felt like I was switching to 'turbo'. My higher consciousness and other levels of myself seemed to be looking for me. But which 'me' and who was looking for me? Me and myself, as if various scattered parts of myself reunited. At this stage, once again, everything was becoming simple, obviously, I had no body, I existed, I was like an artificial satellite in orbit around the Earth, I was very close to this border that separates one universe from another, a dimension from another... I felt like I was getting an original dimension, MY dimension, the one I had, the one I have and will have in eternity."

Leadership: Can you strengthen the connection between art and the universe by reflecting on the search for a destiny that can be read shortly before it is forgotten?

I think I have made myself understood, even if the meaning of my self goes beyond the meaning of the convention of avoiding otherness, of the double state of consciousness present in many worlds. And if I continue to revolve around myself, observing the light radiation that haloes me from all sides, around the essential features of a reality where the color of the soul counterbalances the drawing inspired by the atmosphere suggested by a certain state, then I tend to look at an image in which the invisible is visually represented by a metaphor for the rediscovery of a paradisiacal universe.

Or, this is my universe, crossed by a clever, inventive mind, united by a color palette of warm, natural and delicate tones, such as red, yellow and orange that highlight an image in which I always find myself the same, and however different. Here's what actually happens. I walk behind the scenes with the thought of finding myself in depth, in art, in science, in the same state and situation, at the moment of opening the time capsule. Therefore, I use metaphysical knowledge to understand as much as possible this phenomenon of greater thought than greatness itself.

At the same time, I have learned to be someone else, very different from someone who constantly whispers to me to stay the same. I have learned that only on the basis of the logic of beauty, in which metaphor plays a major role, is the unity of my own being found, which is also part of the "Odyssey" in search of the Great Alchemical Work (under the sign of the Sacred Mystery).

Even if one day I will be forgotten in this world, even if my words will be forgotten without guilt, and if the forgetfulness will take the magnitude of a descent into obscure territory, at least I have the faith to believe that the universe has come to greet me. I opened up to it and it to me. I understand that the mission of art is to be the mirror of a universe that is inconceivable without you.

Therefore, here is the conclusion:

A man who seeks himself is a man who thinks of himself daily, as if he were thinking of someone else in the shadow of fervently spoken words, with that prophetic weight with which only he is set to hear them.

Every Day I Think Of Myself, just as every day I recognize myself more and more as someone else. The universe has given way to a wonderful man with whom I have reason to

assume that true pleasure in perceiving art is the path that must be taken so that I myself can become a universe. One day I will understand why an infinite Universe can be reflected in one man, just as complex, deterministic and amazing.

Source: https://neculaifantanaru.com/en/i-think-of-myself-every-day.html

I Will Continue To Always Be My Own Creation

On February 26, 2022

Try to accomplish a special artistic task in such a way that the truly superior science you demonstrate is the testimony of the artist that contains the signature of your own personality and authentic style.

In my hermetic writings on science, in which science is often seen as an unexpected encounter with a star whose formation cycle has become essential in the record of mythical time, I have tried to stand horizontally: between the secret of a great work of art and that epic of matter and spirit integrated into a vast and powerful "Star Trilogy" that knows no programming of the unpredictable.

In particular, everything seems to be different from what it really is. Nothing is more misleading, just as nothing is more tempting in a transient conjuncture than finding refuge in the midst of an encouraging but ambiguous present that can lead to the formation of a boundless horizon called the Universe. Here is the brilliant artist, the sculptor in light, the imitator of the appearances of the real world, who can transform into any character, without stopping to live when he encounters an "Eternal Darkness".

I have to admit one more thing: during the process of reorienting science towards an innovative representation of reality, finding myself in all seven parts or genres of harmonious and semantically consistent coloring, I was prepared to experience the matrix of all the main characters in a fantastic trilogy of self-search and universal meaning. I could not have been an imitator of the appearances of the real world, without capturing the essence of an "unexpected" or an "unusual".

Leadership: Are you able to perceive yourself as a result of the expression "I am a hero of another time", which can also be applied to an art form meant to describe the origins of a sustainable creation?

In a literary or pictorial work, comparison is a means of artistic expression that helps to improve the meaning of an action, an object, or an event. You have to be an artist to make the parts of a painting or other work of art hang together – as a whole – through unique visual relationships in the realm of science, at different levels of complexity, as in the case of Gilgamesh's Epic.

In the Epic of Gilgamesh, in this epic poem from ancient Mesopotamia, there is the story of a journey to another world, attributed to a very gifted mortal. In other words, in the well-known story of Gilgamesh – considered "the one who saw everything" (Sha Naqba Imuru), the historical account of the failure of the first mortal who aspired to obtain immortality is followed. Even if no evidence of this has been found, nor in previous cases, one thing remains certain: the work of creation can be imposed as both abstract-geometric and emotionally-fascinating only by gaining a greater reputation for wisdom.

Especially the artist, in order to be able to sign his writings under the pseudonym "The King of Heroes", so obviously oriented under such a mentality, he must demonstrate his ability to successfully use science and consciousness at the same time, under the same sky and in a constant, two-dimensional frame. It relates to spiritual reality due to unimaginable circumstances that can tear down the whole ideological and artistic scaffolding built over the centuries. And he, the artist consecrated by the Byzantine mosaics, can reach permanence only if he is mediated by the gods and only after passing through various initiation stages.

Leadership: Can your creation follow its natural path in the continuity of a vision whose ideational support is directed towards the acquisition of a true image that is perpetuated between parallel planes?

An artist who metamorphoses into substantial pictorial compositions, epidemically conquering the whole universe through his ideas, becomes a symbol of Creation. The same is true for an artist of words who metamorphoses into images of higher forms of existence, or of completing unrealistic options by making unexpected encounters with deeply spiritual beings.

In both cases, the artist does not make a law of hiding any of the real purposes in which he conducts his experiences of traversing time in relation to an allegory or fictional story that may take on the proportions of an archetypal metaphor, or the proportions of a struggle between Good and Evil in the "most ontological" sense.

But, without a doubt, the artist follows a contrary maxim, well integrated in the result of a prudent realism that supports the guiding idea of his entire work in a world where nothing is a certainty. This maxim says that *"those who follow false flashes may discover important truths, and that you may often come across one thing while actually looking for another."*

Here comes the measure of my creation, stating the hypothesis that the existence of a spatial horizon of the Self must be involved in the formation of a double positive, as an effect of an alterity that must be, in turn, external to the subject that generated art. And here, without saying it out loud, I secretly confess that this is the measure of my creation: to make accessible to me the mirroring of life in fabulous ways about an identity that is based on unique and unrepeatable symbols.

Understanding a work of art involves both recognizing the resemblance between the creator and the character in which it is metamorphosed, and understanding the convention between what you know you are in reality and what you feel others see in you.

I Will Continue To Always Be My Own Creation whenever I build a character after my own likeness, knowing that what defines me completely is a permanent assimilation of reality through knowledge. This is not because what I call creation is in fact an encounter of the intellect with the imagination, but because by reflecting on how to create a single whole from disparate elements, I am perfecting my functions of synthetic and analytical thinking.

Source: https://neculaifantanaru.com/en/I-will-continue-to-always-be-my-own-creation.html

I Will Leave The Choice To You

On August 23, 2010

Learn to properly manage a situation in which you are put in a difficult position, in an attempt to find the truth that empowers you, or to justify your actions without hurting others.

I insulted you. Of course you will ask me for a repair. I offer you. At six o'clock, today, be on the bridge of Saint-Denis. Cross it, turn left and walk along the river for about ten minutes. When you reach a thick curtain of poplars, if you don't see me, wait for me.

Come alone. I will also come alone. I will bring two pistols with me. Only one will be loaded.

I will leave the choice to you. If you kill me, the letter itself will serve as your justification. I admit that I provoked you and slapped you, that I put you in a situation of absolute necessity, under the threat of being publicly disgraced, and that I decided and demanded the terms of the duel. If I kill you, you need not worry about my fate, I am in a situation where nothing scares me anymore.

But one of us must die. At least one, maybe both. I am too unhappy and you are too mean, Julius von Eberbach.

This letter extinguished the last glimmer of hope in Lothario's heart. He said not a word about Count von Eberbach's grudge against his nephew, and by demanding a duel without witnesses, deprived Lothario of any chance of learning the truth. However, he felt more and more that at the base of the terrible situation was a horrible confusion that he had to clear up at any cost. He rummaged through his memories in vain, he had done nothing to allow or even justify his uncle's rage.

Leadership: Can you form an objective perspective on yourself in a context such as: "I cannot know the truth unless I know the cause", to indicate that you should not overestimate or underestimate yourself?

He had been wrong, perhaps, towards his uncle. Engaged and married by him to Frédérique, he had perhaps not sufficiently managed the susceptibilities of a delicate and completely unusual situation. He had not, perhaps, respected Count von Eberbach's jealousy, he had not been careful enough not to give pretexts to his suspicions, he had disregarded his orders, seeing Frédérique again two or three times on the road from Enghien.

But from these disobediences, excusable at his age, because of his love and the relations which the count himself had established between him and Frédérique, from these slurs of love, to real accusations, to a serious insult, to an insult that would justify retaliation to Count von Eberbach, it was a real chasm. His uncle was certainly not referring to such mistakes when he attributed to him the word with which he ended his letter: a scoundrel.

Yes! beneath their things there was something, some scheming, some betrayal! But who will reveal the motive of this enigma?

Leadership: Can you establish a link of causality and tension between efforts to search your memories and the chance to learn the truth, without exposing yourself to the danger

of being humiliated or discredited in public?

To go straight to his uncle and demand an explanation, forcing him to tell everything, Lothario could not even think of. It would have meant exposing himself to new violence in front of the people who would have been present, the servants, the whole world. And there had already been quite a stir around the sad and gloomy event.

And then, whatever filial feelings Lothario might have had, and however hopeless he felt at having to contend with one who had always been so good to him, his whole blood revolted at the thought of being obliged to demand an explanation from a man who- She had slapped him twice in one day, once with the glove and now with this letter.

Who to contact? perhaps to Mr. Samuel Gelb! Yes, Mr. Samuel Gelb had given him and Frederica evidence of sincere friendship. He, who had loved Frédérique, who was the master of her future, subduing her both by her past and by the oath she had taken, had had the magnanimity to give her up and give her to Lothario. And after that, his generosity had not faltered for a single moment. He always took the side of Frederica and Lothario, against the machinations of Count von Eberbach. He was indeed a reliable friend, who would not have failed him in such a decisive circumstance.

In order to advance in the knowledge of leadership, you must consider it essential to have an objective perspective on your own person in many contexts of "denying the truth and taking power", to avoid overestimating or underestimating yourself. Only in this way will you be able to maintain a realistic and healthy balance of your self-perception.

I Will Leave You The Freedom Of Choice whenever you face me, the truth, the truth about what you do not yet know about your own person, leaving the outcome of the final judgment to God. In any case, the fight for the truth is important as long as your "opponent" is not the pride of feeling stronger than you really are, or the ambition to satisfy your whims.

* **Note:** Alexandre Dumas - *Mâna providenței*, Editura Alutus, 1993.

Source: https://neculaifantanaru.com/en/I-will-leave-the-choice-to-you.html

I Will Meet Myself Again

On April 08, 2021

Learn to look at yourself from the perspective of a life lesson formed by traversing the optimal distance between what pushes you forward and what characterizes you unanimously.

I ran with my friends, and I covered about 10 km in a quiet run, without any worries, without rules. By and large, it was just a simple run, and nothing more than a daily distance of 10 km, influenced by the desire to keep fit. And yet, at one point I felt that it was much more than a run, it was a state of mind worked to the fullest with the distance between what usually pushes me forward and what characterizes me unanimously.

And, as with any run, when everything seems to stand still around you, and you tend to somehow outrun time, you suddenly feel ready to submit to the will of a world that only reveals itself under certain conditions of observing life lessons so that they teach you more about yourself.

I accelerated suddenly. I ran only with my immense will to outrun time, because time does not stand still when it competes with me, as if it were competing with a photon of light that defies its boundaries, laws and logic. And if indeed my will had been similar to the energy of a photon of light, I would probably have been pleased with the agreement between superiority and concern.

Leadership: Are you able to find yourself in the sensitive form of the feeling of "individual meaning", rather than being deeply related to the measure of a time that no longer wants to flow in its natural logic?

And just the same, all of a sudden, I stopped abruptly. After about 800 meters of maximum intensity, I simply felt that I could go on no longer, I could not breathe, and so I toned it down again at a leisurely pace. And only this quiet step, without interruptions, without energy emissions (which I felt was repeated from the depths of the Universe), being the result of overcoming the vain ego, full of ambition and desires, taught me a life lesson. A brilliant life lesson.

It's better to be indebted to time than to be a time thief. It is better to show your affinity for a certain group of friends than to be the result of passing time. It is better to find yourself in the sensitive form of the feeling of "individual sense", than to be deeply related to the measure of the clocks that also transmit critical alerts.

It is better to evolve as a rediscovery of one's own identity beyond the mental decisions and projections of others than to evolve as an important indicator of the intense dynamism you experience fully, but without feeling vitalized on the inside.

Leadership: Is the measure of your own revelation about yourself deeply related to the measure of a time that no longer wants to flow in its natural logic, but twists within a constant of the type of "a rediscovery beyond the projections of others"?

Thus, I learned to feel good about myself, more deeply connected to myself, more at peace with myself. I have learned that I myself am the intuitive assertion of one extreme that turns into another, especially if the free framing of my conscience and vision in those life lessons

that I have learned only by understanding myself, by cultivating my piece of mind, giving myself a more individualized self-image, compared to that of the group.

I'm not just a long-distance runner, a sprinter who focuses only on the race, but I'm the probable version of a member of a whole group of runners who has defeated himself. I will meet myself again at the next training session. And time will be more patient with me...

It should be noted that the feeling of "individual meaning" is formed at the intersection between what I expect to happen, what defines me and what I experience when my world intertwines with the world of others. I am no longer the man who amazes an entire world, but the man who hides an entire underground world, often shrouded in mystery.

Leadership is the idealistic formulation of the duality between the superiority of the vision understood as an inner expression and the exteriorization of a subjective experience seen as a fulfilled fact.

I Will Meet Myself Again whenever I feel that the events I am taking part in have failed to change me, either mentally or physically, but rather have strengthened in me that experience of self-knowledge through interaction with others. For what characterizes me unanimously is connected not only with the intuitive assertion of intellectual functions, but, to a certain degree, even with the decisive contribution of the experience of having one's own world.

Source: https://neculaifantanaru.com/en/I-will-meet-myself-again.html

I Will Now Reveal To You Part Of The Nature Of The Phoenix

On April 05, 2010

True wisdom begins when we recognize that visible reality is only a deceptive illusion.

The Great Seer enters through the door on the right.

- Find out, he said to Cheops, as they walked, that each of these galleries leads to narrow halls or crossroads, reached by a door. However, each one has seven doors dominated by seven spiritual entities, called divinities or demons, it is not important. And each of these doors leads to ten other doors. You can thus realize the complexity and the intricate way in which these galleries intertwine, which can be closed next to each of these doors. For you must also know that these places are the image of the Duat, as the souls of the dead pass through it before arriving before the judgment of Osiris. But you will gradually be able to discover that these are just visions that do not represent reality, because reality is the opposite of appearances.

- Are you saying that what we see, what we hear is not reality, that it is just an illusion?

- Cheops, I admire your insight and quick thinking. You have understood correctly, which makes me happy, because I have the feeling that it will not be difficult for you to follow the teaching that I begin to convey to you from this day.

They arrived at a small hall, from which three galleries opened. Benu invites Cheops to sit down.

Leadership: How do you relate to the idea that each personal reality is just a fracture in a much larger picture, completed by a horizon that transcends individual perception?

- I will now reveal to you part of the nature of the Phoenix. Do not lose sight of the fact that this temple, inside which we are just entering, is his dwelling, the place of his manifestation. He is said to live in the Land of God, which is south of Egypt. Some say that this Country of God is nothing but those immense lands situated on the other side of the Eastern Sea, which borders our coasts, inhabited by nomadic tribes. In the south of this country, towards the regions we call Punt, there would live the Phoenix, which would feed on frankincense and myrrh. He would be born from himself, so that he is his own son and at the same time his father.

When the father dies, he is enclosed in a coffin made of myrrh, in the shape of an egg, and taken to the temple where we are. As these funerals only happen every five hundred years, I have never had the opportunity to verify the truth of these sayings. AND neither is the version preserved in the books of our temple, which says that the Phoenix, after living five hundred years, makes a bed of nard, of yellow myrrh, and cinnamon, sets it on fire, and lies upon it to be consumed on this pyre funeral, to then be reborn from its own ashes. This new Fenix would then fly here, for this temple is where he emerged from the mists of time.

Leadership: Can becoming eternal be a reflection of your personal nature, revealed to the outer worlds through an image that transcends the boundaries of time and space?

- Is this story written in a book? Cheops asked.

- So the Great Seer told me before me, but I have never seen this book which, according to what they say, could be in a secret hiding place in the temple of Thoth at Hermopolis. But this story contains deeper truths. In reality, God's Earth, where the Phoenix comes from, is located, no one knows where, at the edge of the world or the edge of the universe. Because the Phoenix that is reborn from its own ashes is the symbol of the man who is reborn in another body of light.

That is why he is the soul of Ra, emerging from the primordial matter. It is eternal becoming and Eternity itself and there is also Infinity, and Eternity is day and Infinity is night, for infinity is closely connected with eternity, one cannot exist without the other, just as day cannot exist without night, each being one of the hidden faces of the universe, their union forming the All, the One, the Eternal and the Infinite. Therefore, I am already revealing part of the veil of Isis to you: learn that at the heart of the labyrinth is the Phoenix.

But you will not truly discover its essence, its nature, until after you have passed through all the doors of the inner world and reached that hall of revealed Mystery. Today you passed the first door. Now let us turn to the visible light of the sun, which is only the reflection of the true light of Atum-Ra, so that you may meditate on all that has been revealed to you.

Learning is a journey that begins under the guidance of those who can reveal the deepest buried secrets. And overcoming the illusions recognized by reality prepares us for the encounter with the essence of truth.

I will now reveal to you part of the nature of the Phoenix: what appears to be reality is only a shadow of the truth hidden behind appearances. And the road to truth is paved with doors of perception that must be opened with the key of knowledge. Especially since often the search for spiritual knowledge is a journey through multiple layers of symbolism and hidden meanings, requiring passage through many stages of revelation.

*** Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/i-will-now-reveal-to-you-part-of-the-nature-of-the-phoeni

I Will Recognize Myself When I Will Be The Same

On January 22, 2021

Try to access your inner world from the offer of an outer world that you are tempted to move away from when you recognize yourself as its prisoner.

I came home from the Tudor Vladimirescu neighborhood on foot, without being visible in this whole world except for myself, for the one who was changeable and remained unchanged in a kind of constant thinking, sensitivity, unitary faith. I didn't think about anything on the road, not even how I felt, nor what I wanted, nor what I was. Yes, surely, as if I were to think intensely about something, I would have discovered something interesting...

And seeing as how I wasn't thinking about anything anyway, because nothing catches you and surprises you when you are empty inside, especially when you feel that you have real affinities with some wandering character extracted from the works of Mika Waltari, I looked around with the silent gaze of nothingness, when everything seemed to be taken from an inner state, from the need to pay attention to something that is secondary to something main. Well, in the face of deep thought, the emptiness of nothingness cannot be reached, especially when in the background is the affinity for the experience of a loss in the crowd as anonymous, the soothing loneliness of the soul, the intrinsic measure of human value.

From time to time a car passed by, one made a muffled background noise, like a rumble, which intensified during acceleration. The street was lit with a dim light, dull, slightly diffused, and it seemed as gloomy as the weather. And no noise took me away from my peace, no light rejoiced me, did not let me be carried away by the cool caress of a night that would have wanted to look for its stars in a sky full of stillness, the same sky from which someone would could have looked upon me as upon a fixed point in the flight from the phenomena of life.

Leadership: Can the message of your inner world strike a balance in the relationship between permanence and change, insofar as circumstances do not establish a different interpretation of present reality?

The good part is that my mind was still there, my heart was still there, even if my mood was far from what I expected to see, to feel, to meet. Rather, I was anchored in a deep unitary depth, that is, I became acquainted with the essential features of the echo of a world that lies on the verge of choosing between a bunch of strangers and a bunch of alternatives, all numb with an expensive boredom, a cold wind, an early exit with valences of abandonment.

It took a way out of the tight chains of the ego for me to feel like someone else, closer to the vision of a tolerant, open attitude, of acceptance and natural understanding of the relationship between the present and the absent. A kinship with the latter truth was needed:

Everything around you and everything that concerns you is the expression of a transition from thinking to the consciousness of your presence at the point of intersection between permanence and change. You are always where you feel yourself, unconstrained by any convention and custom. I think this is the definition of authenticity: to be yourself without any effort, without masks, without compromises, without the approval of others. Be yourself without any imposition from the outside.

In the end, I think that peace is what really characterizes me, it helps me to stay focused, to have a clear mind and vision. Maybe there is a vision in my mind that concentrates my

thoughts and cleanses them of impurities, an expression of the call from a metaphysical plane, or a fixed point where I concentrate my entire effort to understand life.

By extrapolating the present, I and only I count. The silence is still in force. In fact, this is the message of my inner world that can strike a balance in the relationship between permanence and change:

I count only for my potential to experience the same moment of lucidity in any given place, with the same impetus to breathe clean oxygen without stopping, and in the same impulse of thought to embrace both the abstract and the concrete.

I Will Recognize Myself When I Will Be The Same, even if circumstances lead me to believe that I am different, channeling my thoughts into gratitude for a change that must continue only to test my patience and faith.

That's the only way I'll feel good, doing whatever the feeling dictates to me – and it dictates that I stay the same.

Source: https://neculaifantanaru.com/en/I-will-recognize-myself-when-i-will-be-the-same.html

If It Was About Love, I Would Have Understood You

On December 07, 2012

Learn to grow your self-image even when your self-knowledge includes the specifics of someone else's identity.

What did I deny you, Olympia?

- If you will obstinately stop me from singing in front of your friends, or forbid me to appear on the stage of any theater – for I am not, thank God, under your tutelage – I will engage without your signature. Do you think, somehow, that I did not guess that you are the one who secretly prevented my employment at the Italian theater? Do you think I'm so naive as to imagine that a theater can reject a singer like me, who offers herself for nothing? How much will this cost? I think quite a lot, don't you? At least give this satisfaction to my own love, by confessing that, in order to prevent me from singing, you have spent more than you should have to enable another to assert herself.

An imperceptible smile appeared on Lord Drummond's lips.

- Confess, then, continued Olympia. Why did I come to Paris for then? Concerts, for me, cannot replace theater, passion, art, life ! Even at the Duchesse de Berry's costume ball, where you were so kind as to let me appear in disguise, I felt that it was not the theatre. So, I repeat, you have to come to terms with the situation, I don't like to submit to your fantasies. You are noble and rich, you have whims. It is your pleasure to have a singer who exists only for you, who sings only for you. If it was about love, I would have understood you. But you don't love me, thank God ! You never made any statement to me. And if you had done it to me, you wouldn't have been here with me today. The woman, and this is what I first liked about you, does not exist for you. You only know the singer. You are not jealous of my face, my person, me. You often torment me by forcing me to dine with your friends, on the condition that I do not sing.

*I have heard stories about some millionaires who had the enormous egotism of renting out all the seats in a performance hall in one evening, for the pleasure of reserving their performance just for them. As far as you are concerned, your selfishness is even more terrible: not just one performance, but all the performances you would like to belong to you. You confiscate me. But for this, you need my consent, and I withdraw it. **

Leadership: Is the way you feel about yourself due to the life experience that begins with the intensity of emotion that someone conveys to you in a circumstance beyond your will?

The way a person feels about himself, turning the moment into an even more memorable one, is actually due to the life experience that begins with the intensity of the emotion that someone conveys to you in a circumstance beyond your will. So, let's take into account what the moment of feeling conveys, when your will is rather the fulfillment of someone else's will, transforming the relationship between memorable and subtle into a game of influence whose stake is humiliation, loss of credibility, shame, defamation.

What strikes us more is not so much the sovereign irony of fate that we must respect if we do not want to go through much harder times, but the painful faculty of capturing beyond the visible appearances of people their hidden being. This is where that peace with yourself can begin, regardless of the pressure that others exert on you, as a realization of the experience

of not being recognized by others as weak. Or the intensity of the emotion you show towards the individual events of an experience that tasted of moral defeat, must be managed in such a way that your merits, value and good deeds are recognized.

The true wisdom you learn is not a sprint at the end of life, but a marathon of a life whose stake is not first place, but the fact of enduring to the end without selling your soul. And if you open your soul too much, high expectations may betray your heart. And, as a result, those who remain closed, those who wither and self-destruct are precisely those whose emotional experiences are not recognized. The intensity of the emotion with which you treat good news or an unexpected situation depends on the circumstance that can shatter your opportunities to be good, to be generous, to be evaluated at your true worth.

If you want to learn something new about leadership, then learn to grow your self-image even when your self-knowledge encompasses the specifics of someone else's identity. In other words, the specifics of other people's identity (including their character, attitude, mentality) will become a part of you as soon as you give them the slightest support. No one can defend himself from the influence of others, but what you can do is fight not to cripple your soul. So, don't open your soul to anyone !

In leadership, the "measured emotion" of a certain way of being in the world is cultivated. We are talking here about the emotion you expect to lead to influence other people, without making yourself a sounding board for their sad stories.

If It Was About Love, I Would Have Understood You. But many times, in life it is not about love, but about a kind of interest without appreciation that does not widen the sphere of truth on which actionable steps can be built on an individual level. That's what a wise soul does: don't set your expectations too high, because most people won't achieve greatness. And what makes a man wiser is not to tie his soul to the present, but also not to make his conscience a deep passion.

Source: https://neculaifantanaru.com/en/if-it-was-about-love-I-would-have-understood-you.html

If The Film Breaks, A Terrible Projection Results

On January 14, 2010

What you expect to happen depends largely on what you are about to see.

Despite the rush, the film was still not ready on December 21. The director Sergei Eisenstein was still editing the last reels when the presentation of the film "Potemkin's Crusader" had begun at the "Mare Theater". The coils, as they were finished, were taken by Alexandrov's motorcycle. But even now, under these conditions, the search continued. The squadron rendezvous is made up of very short pieces of footage. Eisenstein tried, one by one, several editing options. In order not to waste time, in these tests the film was not missing with the classic acetone, but with his own saliva. One variant after another is unfolded.

Only after he finalizes them, he hands them over to the assistants to be glued. But, having reached the last coil, in a hurry, he forgets to give it. The dozens of pieces of film, glued together with nothing but saliva, are placed in the box and Eisenstein climbs into Alexandrov's motorcycle with the box. I hiss with desperation. In Red Square the motorcycle stumbles. A feather. The two run half a kilometer to Balsoi. I arrive on time.

Is the ultimate joy that validates your leadership in the ability to transmute effort and fear into a thrilling triumph of art?

At that time there was a pause between each reel, the light was turned on in the hall. The last break lasted 20 minutes. Finally, the reel is loaded and the projection of the last part of the film begins. Eisenstein does not enter the hall. He has no patience. He walked restlessly through the corridors. They are empty. The guards must have entered the hall as well. He hears the sequence of applause. Stormy. Like explosions. Guided by them, he watches the film unfold in his mind.

And suddenly a cold sweat floods him. He remembers that the sequence that is now being projected is the one that he forgot to paste. Horror grips him. The film will break, the pieces of film will scatter. Everything will end horribly in this solemn hall, which hosts a cinematographic show for the first time. Overwhelmed by a terrible despair, he runs aimlessly through the corridors. But a miracle happens. The film ends well (later at the editing table, he will once again look in horror at the pieces of film that were no longer held together). The standing ovation. Eisenstein is persistently called to the stage. Appears with Tisse and Alexandrov. The audience rises to its feet, the orchestra also rises and strikes the instruments with bows. A triumph.

Leadership: Does the creation you give authenticity to have the strength to face moments of fear and despair so that the ultimate triumph is all the more glorious?

The process of screening a film is central to the presentation of a cinematic work and involves several distinct stages. At the beginning, there is a pause between each reel, during which the lights in the hall are turned on, and the film is ready to continue. This pause is followed by the loading of the reel, the actual projection and viewing of the sequences. During these stages, film sequences line up, roll and are continuously presented to the audience.

If errors occur, such as missing a sequence, the film can break, resulting in a terrible projection. Each stage of the projection is crucial to ensure a correct presentation of the cinematic material. At the end of the process, applause from the audience confirms the

success of the projection, similar to how cytokinesis completes cell division successfully. Eisenstein, persistently called to the stage, enjoys a triumph with his team, just as proper cell division ensures the health and proper functioning of the body.

Leadership is manifested through the presentation of a creation whose artistic projection takes place in the direction of cultural transformation and innovation.

If the film breaks, it results in a terrible projection because the director could not fulfill his artistic vision. Moreover, this interruption undermines the viewers' experience, shattering the illusion created and destroying the intended emotional impact. But we always have to keep one rule in mind:

"What you expect to happen depends a lot on what you're about to see."

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/if-the-film-breaks-a-terrible-projection-results.html

If You Cross The Line, I Too Shall Cross it

On April 16, 2009

Strengthen the "immunity" of your leadership by developing those skills that help you correctly and objectively evaluate your staff.

No emotion, no experience did not seem to pass through the mind and soul of this unscrupulous man, good manipulator, guided by a strong desire to succeed, whose tremendous ambition to achieve goals had no limits. Bill was investigating Drew without blinking, as if he expected to see a trace of concern on his face, or uncertainty, or at least hesitation, or even any sorrow. Nothing. Drew seemed indifferent, and sure of himself, proud that he managed to defy the authority of the great Bill Parrish, founder and president of Parrish Communications Corporation.

Basically, Drew wanted to be the president of the company, but for that he had to put the current president aside. However, everything changes when Joe Black has occurred, "the IRS agent" which smelled Drew's involvement in illegal business, and gathered evidence that could incriminate him. From a confident and courageous man, Drew suddenly became pale-faced. He was lost, and knew it. He was even liable to criminal punishment.

- We offer you a deal, Drew, not to go to jail, told him Bill Parrish. Confess to the Board of Directors every detail of your involvement in this illegal business, and then submit your resignation.

Leadership: In order to get a "YES" from someone, is it absolutely necessary to change their perception of what your higher self knows about you and wants others to know?

In fact, the movie "Meet Joe Black (1998)" shows us how far we get involved in personal and professional life. And, especially what happens when you forget what is the route we need to follow for our lives to be meaningful and full of joy.

The biggest mistake of Bill Parrish, because of which he was to regret enormously, was that he did not know to properly evaluate his employees. He was careless and indifferent towards the perceptions that they had to him. As a leader, he should be tactical in judging correctly the intentions of those around him. However, he was not worried about anything at his people, he did not doubt, not for a moment of his own perceptions, apparently well-founded on them. Furthermore, on this account, he was on the verge of losing his company.

The perceptions that you have about people, are closing the circle of the support system of your own beliefs. Perceptions are like a fence that surrounds your subconscious, and that protects your values and principles that guide you in life. Perceptions are giving measure to the reality you live, that you want and preach, they are the mechanism that generates your confidence, enthusiasm and motivation to perform at maximum capacity.

Bill Parrish's higher self was a unit of content in the form of image, ideas, beliefs, aspirations, and faith. But Bill put all his trust not only in his instinct, but also in the justice of his practices, in the justice of a noble cause, or in the correctness of his brilliant judgment which he applied in any situation. The problem with this higher self is that he did not know how to find people's appreciation in the name of the company's future and believed that he depended on others to find a strong stimulus to performance.

Leadership: Have the changes in your life in recent months marked your beliefs about what you want to become, given that what makes you superior does not make others happy?

This circle that supports your own beliefs that surrounds your whole value system might crack, and even might break if you do not always strengthen the "immunity" of your leadership. In order to heal the bridge between your present and future that ensures your success, it is imperative to develop those skills to evaluate correctly and objectively your staff, those skills that help you identify their true intentions and feelings, and to try to prevent any abuse and "blows below the belt".

Just as a customer-oriented corporate culture is often the key factor that allows competitive companies to prioritize the interests of clients when they face pressure from competitors – so, an effective thinking, based on intuition and reasoning lets you give priority to those aspects and elements that overshadow your leadership when one or more of your subordinates deviate from the criteria of integrity that they must comply.

Leadership is a praise of the past, when what propelled you to the top of people's preferences was related to those beliefs that began with "I am – at the level of superiority" and continued with "I am – at the level of value".

If You Cross The Line, I Too Shall Cross it is an expression indicating a sudden change of your attitude, when you notice an inconsistency between fair, and well-defined principles that characterizes your personality and your leadership - and inconsistent moral values that guide your subordinates.

Failure is like an oppressive feeling that you can hardly endure, as an anxiety that you cannot pick fault, as a regular game that can make you lose everything you built, everything you have gathered a lifetime. Any person, any leader changes his vision, thinking and behavior when failure knocks at their door through their own weaknesses. The one who falls into the trap of assuming that he cannot be betrayed by his own subordinates, sooner or later, he may have a big surprise.

Be vigilant, dear leader. Strengthen the "immunity" of your leadership by developing those skills that help you correctly and objectively evaluate your staff, not to wake up with a nasty surprise.

Conclusion: A novel character once said: "Behind your words are hiding criminal thoughts..." which meant that he elucidated the intentions of his interlocutor in his words and behavior, other than the ones appropriate to his title and position that he has claimed to have. It is proof that there are people who hide intentions and reprehensible acts.

Such people have existed and will always exist. Therefore, as a leader you need to develop and this ability to know people that surround you, to track their reprehensible intentions in due course, "blows below the belt" that they prepare in order to put themselves forward, to prosper materially, or simply from the desire to harm.

With this skill, you strengthen the "immunity" of your leadership, you strengthen your position where you came, and you remained supported by honest people. Learn how to determine unscrupulous people to expose alone in front of everyone and punish them harshly, as they deserve.

Source: https://neculaifantanaru.com/en/if-you-cross-the-line-I-too-shall-cross-it.html

If You Know How To Look, Your Eye Tells You A Lot

On August 13, 2024

What you see when you look inside is what art reveals outside.

In the penumbra of his workshop, where the shadows of the past fight with the light of the present in a "Xenthoria Ulmivent", an integrative vision of existence, a fusion between physical reality and spiritual transcendence, takes shape. The artist contemplates the silence of the ages. It gives them some significance, other than a mere record of time, but as an extension of the need to explore the unknown. His name has been whispered through the ages under various masks and guises: alchemist, physicist, magician. But, in all his incarnations, one constant remained unchanged: the burning thirst for knowledge, that "Epedysasis Harrexhium", the eternal call of self-transcendence.

Something in it testified to a depth of the creative spirit:

Closing my eyes, I sink into the depths of my being, slowly, contentedly sipping the expanse from my immortal soul. Here, in a space of absolute silence, I discover an infinite universe, full of mysteries and beauty, as if I were in the middle of a cosmic revelation waiting to unfold before the eyes of the mind. With each breath, triumphant in the transformative power it brings, I feel the boundaries between reality and imagination blur, and art becomes a bridge to this inner world. Well, in the sanctuary of my conscience, I find the answers to the questions that trouble me and a deep peace that I can't find anywhere else. God is the one who guides me towards the harmony of creation.

In the value chain of existence, every experience becomes a lesson, every question becomes a gateway to new dimensions of deep understanding of creation. Of course, applying the principles of creation in everyday life is meant to transcend the limits of ordinary perception. This may mean that beyond any apparent obstacle lies an unexpected revelation: "collective consciousness facilitates communication between all elements of creation." The divine revelation thus becomes a neural synchronization on a universal scale, in which each being contributes to the action potential of the entire cosmos.

Leadership: The art you create, transfiguring everyday reality under the impulse of knowledge, can be considered an expression of real artistic feeling meant to highlight the value of your self?

- How can I be sure that what I create has value? I asked God as I reflected on the deep essence of my work.

God answered me: "The value of art is not measured by the world's standards. A work of art has value when it resonates with at least one other person, when it touches their soul. You don't paint for me, but for people.

- What if no one understands my art? I continued with doubt in my voice.

God: "Even the greatest works of art were often misunderstood during the lifetime of their creators. The important thing is that you created it with passion and sincerity. Let time judge. The artist's inner gaze is manifested in every stroke of the brush , visible in the depth of artistic expression."

In my case, past and present are painted like a living Salvador Dali painting, where time melts and reality bends under the weight of knowledge only God can understand. Each line, each shade, each shadow, traces the story of a forgotten age, each form being an enigma deciphered regarding the hidden identity of God.

Leadership: In the face of the eternal struggle against the measure of time, can you perceive your creation as a primordial force that transcends the predetermined order of existence and the limits of immediately perceived reality?

To the left of my painting, a figure pushes a giant pendulum, in an eternal struggle against the measure of time, refusing to obey the established order. This is a manifestation of me in one of my previous lives, when I was manipulating the elements of nature, trying to turn lead into gold, decipher the codes hidden in the stars, and defeat time itself. Creation is a primordial force of the universe, while art transcends the limits of perceived reality.

The Gaze attempted to penetrate the veil of time, accessing past lives and experiences. In this context, the words of Jorge Luis Borges from the "Biblioteca Babel" jump out of nowhere in my mind:

"The Universe (which others call the Library) consists of an indefinite, and perhaps infinite, number of hexagonal galleries. In the center of each hexagon is a ventilation shaft surrounded by a low balustrade. From each hexagon the lower floors and superior, interminable."

Like Borges' infinite library, my multiple lives form an infinite series of experiences and knowledge, each representing a new gallery in the valuable library of my existence. Painting is a way to decipher the mysteries of the universe, and the viewer's eyes are invited to see beyond the immediate reality of my painting. And if the visual perspective oscillates between concrete and abstract elements of my composition, reaching the stage of artistic transcendence, then the viewer's conscious perception is challenged to go beyond the limits of ordinary reality.

Leadership penetrates the veil of time through artistic vision, accessing an infinity of experiences and knowledge that invite transcending the ordinary limits of reality.

If you know how to look, the eye tells you a lot about the inner and outer reality, knowing that each work reflects the deep essence of your soul. Moreover, artistic creation is a mirror of the inner universe of the creator, when your self transcends the limits of ordinary consciousness. You just have to surrender to the creative flow of the universe.

Source: https://neculaifantanaru.com/en/if-you-know-how-to-look-your-eye-tells-you-a-lot.html

Immeasurable Power

On April 05, 2015

Push leadership towards new dimension with all the powers that take place in your bosom, building a mental image of what is outside of you.

My reasoning gained momentum for a different kind of existence, one subject to the unwritten laws of the world, against what was already defined as primordial. It was a complicated composition of fantasy, realism and magic, beyond the significant deep of the mind through which I could accede to an immeasurable power, which didn't fade under the induction vector of empirical observations. As if I had quickly jumped on a train that took me far into an unknown land, amidst a true madness, providing an imprecise measure of the order of things and the experiences of life, precisely because I didn't know how to unravel the thread of my reasoning to create a general logic.

The search for a meaning of life to ascribe to a higher reason implies a certain relation to other Egos. In fact, I think that my whole being was encompassed in the image of a world that feeds on the substance of an absolute imaginary, specific to creators, from a philosophy of otherness that floods reality, brain activity, all things around and penetrates into the phenomenal world of a secret life, explained only through the perspective of the dream. Yes, some people discover their reason of only existing in a dream.

Wandering, like a man detached from the things of this world, as a character of Dumas, oscillating between being and nonbeing, with great difficulty I tried to penetrate a mystery whose cause I didn't know, whose effect I saw, but couldn't understand its purpose. Power showed itself for what it was: at times me, at times another, borrowing fully from the ideas of time. A power that detached me from this world and synchronized me in a nameless infinity being – like symmetry in art – a condition of beauty.

Leadership: Can you ask your reason to believe in the authenticity of a rupturing from the world, to fulfill the destiny of a being that is totally fulfilled by approaching a creation meant to reveal the experiences that make you stronger?

The beautiful. The sublime. The mysterious. The power to be everything in a new landscape, in a different moment, at the same time a mirror, a reflection of the world, a body of knowledge creating through feelings, energies and sincere ideas, transmitted into a *cloud* where they were analyzed and interpreted through a series of complex algorithms that could predict, with a certain margin of error, the answers to unanswered questions.

This too was a way of bringing to surface things that I carried within me and I was unaware of. Overall, within me existed a dimension of consciousness close to a delight of the senses that was not known to me before. Somehow, I was inspired by that break from the real world and the entry into a dream that continued to produce images, sounds, smells, lights, movement, linear force, movement in time and space, constantly having control. I could make anything disappear or change it to my liking.

Leadership discusses the special importance of seeking the meaning of life from the perspective of what you are capable of becoming to change its course.

Increasingly, I wanted to become a creator of order, who knows the relationships and characteristics of all things and who can put everything in order. Rather, my story seemed to be the destiny of a being that is totally fulfilled by approaching a creation meant to reveal

the experiences that make it stronger: experiencing the novelty that far exceeds one's expectations, experiencing the transcendence, experiencing the time that is no longer consumed, experiencing the reality beyond the physical world, beyond what is tangible.

The one who seeks within the attitude of the maker of worlds his inner beauty, the pure simplicity of the heart, that depth without which he cannot act, multiplying itself then endlessly through series of resonances. The one who seeks within him the spiritual candor in the ingenuity of that conviction gained through the experience of the balance sheet of life, under the incidence of science, will surely feel tangled in a figment of thoughts at times from the past, at times from the future, disorientating him and leaving him without so many answers.

Seeing a world beyond personal experience means developing your ability to artistically express your unique and unrepeatable personality experiences by continuing to work on the foundation of a dream that will become a reality.

Giving life to a creation that makes you feel in the midst of a change of perspective is aimed at the direct experience of reality beyond the visible, beyond what you know about the world, beyond the tangible, beyond what you can simply explain in words... and never ceases to amaze you.

Romanian philosopher Constantin Rădulescu Motru confessed: *"It is enough that the system we trust remains uninfluenced from outside, to see that all the powers unfolding in its bosom, with all the variety of their quality, form a closed circuit of transformation and represents a constant quantum. This constant quantum, under which the manifestation of powers is subsumed, took on the name of energy.*

The mental structure pointed towards the exploration of space, time and parallel realities, in connection with that peculiarity of accomplishing an association between them, has the filter of the personality of the one who feeds his thirst for knowledge by deciphering and assimilating mysteries, science. From the border of unknown truths.

Such a creator is not devoid of the power of finding himself in a different time, in a different world, engaging his existence in a dynamic of transformation and openness to horizons known only by him.

What you know about yourself must be analyzed as a means of accessing the process of relativizing the reality beyond physical representation, beyond what resists the rationalizations of the vision, as if you were part of a dream that overwhelms your soul with emotion.

Through the presence of the mysterious, of what is outside its own consciousness, beyond comprehension and control of immediately, offering new allocations, improbable, of the unknown elements obtained through revelation and through an effort of imagination, a different being develops, an invisible part of the man confined to infinity... limitless.

A maker of worlds is able to see himself and know himself immeasurably by exploring and assessing the mysteries that surrounds himself. Basically, he exercises his power by appealing to a difficulty to understand "superior". Power shows itself, in this case, as what it can be: at times, he himself, at other times, someone else, a power that detaches him from this world and synchronizes him to a nameless infinity.

The mysterious, this invisible presence, crossed by an energy that avoids a comparison to

life, is more real within him than ephemeral thoughts and emotions, transient, of the many Egos.

The specificity of the subjectivity with which you see things is part of the art of exploring meaning deposits hidden in a being with a dreamer status, who experiences and feels everything as an extension of the reality that cultivates "news" rather than "another weekly paper", from the prospect of a journey to another time and space.

Immeasurable Power is the one out of the ordinary, the one that can be reached only by interpreting the internal feelings, by the sensations related to certain moments of life. In order to produce innovation you must convert mysteries in beliefs, in a positive and appropriate way of your life and personality.

Source: https://neculaifantanaru.com/en/immeasurable-power.html

Improve The Quality Of Your Employees

On March 30, 2009

Develop your ability to look at a project from the perspective of the client you care about and represent in a field of knowledge, focusing it on becoming aware of the possibility of it transposing itself upon yourself.

If you are passionate about the art of photography, if you like to work in Photoshop and if you are aware about the news, then you probably heard about the famous training "Photoshop Top Secret". Mark Monciardini and Melanie Stimmel, the authors of these courses, show us step by step how we can create top graphics and sophisticated special effects.

Through these training courses those two specialists in graphic and design want to help those who are not instructed in the domain to develop their dexterity and creative sense. Using an appropriate language, clear and simple, they explain in a more accessible way how to make things easier apparently very complicated. And with the exercises they propose they manage to arouse the interest of all those who attend classes. Actually these courses are so well structured and interesting that more and more people who are passionate about photography are interested in them.

Leadership: Can you implement a "Create Your Own Series" method that will deliver better business results and overtake competitors by adopting an outward-oriented, rather than inward-oriented way of thinking?

In their majority, the little firms appeal more often to external trainers, very competent, to prepare and instruct the staff so that they could improve the efficiency of their work. This kind of training courses, like the ones Mark Monciardini and Melanie Stimmel sustain, are very quested especially in the little and middle firms who have employees without too much experience in that domain. The managers need to have the certainty that his employees dispose of all information regarding the opportunities of developing their career in that firm, this is why they appeal at specialists who can train them and help them to adapt in a short time new abilities and knowledge.

In fact, Mark Monciardini and Melanie Stimmell surpass their competitors in design by having founded an outward-oriented thinking instead of an inward-oriented one. Basically, they don't limit knowledge to their own benefit, but rather transfer their loyalty, competences and know-how to other companies willing to survive on the market. Yet, at the same time, they implement a "Create Your Own Series" method after completing the training through which companies are required to further develop their consultancy in the design field.

The firms that resist on the market despite a strong competition are those which are intensely preoccupied about the professional training of their employees. The quality of the employees and their commitment towards their place of work are criticised factors in the surviving of each company. Therefore, more and more managers reach to be aware of the importance of this kind of investment - appealing to the services of professional prepared trainers who can offer information, that can open the minds of people that can support and ease up the learning and development process.

Companies need employees who can fulfil their tasks in an efficient manner, who take their job serious, who put passion in what they do without being forced and who have the feeling of usefulness. This why, the duty of a human resource manager doesn't mean only motivating and making loyal the employees, it means forming an efficient and competent team. Appealing to the top experts, they want to ensure that all employees will maintain a high

level of performance and will face the challenges of a relatively uncertain environment.

Leadership: Is the quantification of the results you can get through an external information and advice source recommended when assessing the potential impact of different personal value management options?

A company is assessed based on its employee's quality, on the level of their training and on their experience. This why, not only the large companies, but also the little and middle companies invest considerable in the professional development of their employees. With other words, appealing to the services of an external and very good trainer is a good business, but needs a big investment.

The trainer can be a blessing or a curse, a good investment for a company or a nuisance. Considering every day appears on the market new training and coaching firms, some more specialized, some more expensive or cheaper, so finding a trainer is not very simple. And now because of the crisis, the companies don't afford to invest time and money in a bad quality instruction.

Training is oriented, mainly, towards the improvement of the employee's performances for their actual job and the rise of their efficiency. A good trainer has to be an expert in the domain, who can explain to the employees in a simple manner how the hardest tasks can be solved. Without a doubt, his duty is to make the employees more interested in their work, helping them develop their skills and creative sense, teaching them new work techniques.

The potential impact of different personal value management options depends on your level of experience in managing and customizing unique concepts, as well as the strength of the asset, investment and service portfolio your company has allocated to the market index.

In conclusion: The most important capital of any company is given by its employees. The more they are comprehended, the more they want to work and their activity is more efficient.

So, invest in the quality of your employees and support them in improving their performances.

Source: https://neculaifantanaru.com/en/improve-the-quality-of-your-employees.html

In 2 Eternity

On March 05, 2018

Learn to spend most of your time in your own universe derived from that flux of thoughts that helps you discover the mysteries of the infinite possibilities of creation.

It was about the time I started to enjoy reading. We easily accept the symbol of a final journey called Eternity, as gold becomes expensive if you manage to separate it from the other metals, perhaps because we perceive that there is a chemistry between the real and the imaginary, a sort of separation from the temptation of the temporal in the struggle with all the worldly rules, as stipulated in the testament concluded with the blood of the greatness of being One with Everything.

Do you jump with me Into eternity? Don't be afraid, with all your memories, come one and follow me !

Delirium or exaltation? For I seemed myself to be a creation originating from the midst of a multidimensional universe, only if someone could have imagined this gigantic universe by the inversion of its laws, which acquire their specific character through a harmonious structuring, corresponding to the needs of expression in the making of a new art. An attempt to develop a philosophical aesthetic based on the revealing data provided by the writing of an immortal idea, in an unwavering delight of the senses, behold, this is what the material of the mind of an artist, maker of senses, is made of.

Starting from the idea that there is a process of absorption of the unknowable in an image of the world perceived and experienced immediately, there exists therefore an art whose essential function is that of a reflexive contemplation of the apparent reality, I have ventured into making the process of creation more efficient with that of the motivation with which the artist relates to the art he had subjected himself to, as to a providential mission.

In my stead, pointing rapidly towards the same destination, introduced in the same version of symbolic reality, as an eternal flame, Jorge Luis Borges would have added with respect: *"A thousand and one hundred years have passed since I have made it."*

The only way to encompass the infinite is to realize that you are the universe !

I seemed to be an expression of determinism stemming from the need of a giant pencil to use black on white in sketching a two-dimensional illusion in which, although they seem different, the Universe and Infinity, they materialize in the archetype of another existential relationship with God – which was the very reality of my creation.

And when for the universe, together with the means it controls, it is necessary to penetrate into the spirituality of the form, not only as a factor of sacrificing life, but rather as an extension of the visual aesthetics regarding the art built on the pillars of the opposition between the outer and the inner, then we are witnessing a redefinition of the concept of "Eternal" that could defy the archetype of a world fed with myths and magic. The core is just the wrapping.

When you try to reveal the most vulnerable side of *"Wherever you are, in any place and at any time"*, that long gate of the soul in faith is opened, and today, less well-known, but well-grounded over the centuries, called: Renaissance.

Leadership: Do you show yourself as superior in terms of creation beyond what you can access with the help of a reality that calls for its "insolvency" through the insufficiency of the artistic funds defined through the act of dodging what you do not know?

If what I wanted to access was related to the birth process of an abstract universe circumscribed to worldly rules of which art and aesthetics were just a piece of the writing space in which metaphysics and prime philosophy were fortified, then eternity was the sum of the plastic expressions used to encourage the substantial truth: *"there is nothing that never existed and which would not exist in the future."*

The writer Vladimir Nabokov remarked at one point in the novel *Lolita*: "There are two kinds of visual memory: the first one, when you skillfully recompose, with open eyes, an image in the laboratory of the mind; the second, when you suddenly evoke with eyes closed, on the inner screen of the eyelids, the objective replica, perfectly visualized, of the loved face, the miniscule phantom in natural colors."

If you have the curiosity to predict my lines and movements in the game of confessional expressions, then you must know that my interest is not limited only to the stylistic effect of an isolated work of art, but rather the image of the entire production of an artist: the praise of the matter and the recompositing of the living and unlimited space of expression in a continuous exercise of personal optics.

Transforming the real condition of my existence into an unrecognized poem, under the sign of infinity, as if I had been in front of a paradise that is supposed to be assumed and overcome, basically meant seeking a relic of the Precious Blood of Christ in the triple game of correspondences – body, spirit, the soul of the world. Burdened, I would wander with the goal of finding the place in which the power and the measure of all that exists meet.

Leadership: Do you encourage yourself to go through the phenomenon of eternal return to the level of artistic individuality, through a description of "living-type" that always comes under another form?

Here are just as many aspects of the new artistic current expressed by equivalences in the world of visual space, of the new *modus operandi* of the alchemical transmutation that I interfere with in my ranks, being a praise of the joy of creating another hypostasis of modern writer expressionism, constructive, with deep spiritual meanings.

To dodge what you do not know, in the great journey towards Divine Thinking, is similar to reading an adventure book: you insert yourself in the midst of a world you imagine as being real, without seeing the possibility of constructing a parallel universe in which you exist only as a theory.

Eternity in writing is a reflex of the infinite gained by the adequate use of the means of expression used in the fragile relationship between what you imagine you are experiencing and what you experience while you imagine.

In 2 Eternity highlights the labyrinthic space, worthy of one of Borges' fictions, structured by abstract symmetries, with antinomic images that mutually replace each other: death and immortality, the part and the whole, the finite and the infinite, which lead to the imperious necessity of returning back to the essence.

Essence is something that determines the cause. Be an artist of self-exploration. Transform yourself into the Great Creator by molding your own creation into the Big Bang of the

opposite of objective and subjective reality. Can you?

*** Note:** Dj Sammy feat. Carisma - In 2 Eternity

Source: https://neculaifantanaru.com/en/in-2-eternity.html

In Front Of The Mirror We See Naught But Ourselves

On April 06, 2008

Focus your sphere of self-building action on what underlies your existence, so that your image reflected in a mirror passes through the focus of a correspondence with spirituality.

Do we make a resemblance in the mirror? You say what you think of me. And I about you. Do you dare play this game, even if we do not fully understand the truth of the other? Do you want to? Of course. You start, the idea was yours, so you have priority. Good. It's not hard for me. But when I'm done, I'll wait for you to tell me. Do I have your word?

I promise to be honest, and at the same time impartial. I know it's hard to be a mirror, but if you manage to reflect your personality in someone else, sharing the truths of your inner self, then maybe the ray that passes through the main focus of the mirror would return to the environment it came from, in the souls of both.

Well. In my opinion. First of all, I think you are very organized in what you do and that in a certain discipline. When you are forced to refuse something, you do it only if it agrees with your personality. You have a good soul and you are perhaps too meticulous, including in setting your moods, which being too high does not resonate with anyone. You like to have freedom of thought, of movement, to be yourself, always at ease. Physical and especially spiritual harmony with a person would make you fulfilled, but you did not discover them in a person at the same time. You don't like loneliness and yet it's your natural state. You want a change, but first it has to happen and somehow you have to accept it, because you feel that your life is like going against the flow. Finally, you like the things you do, you are disciplined, you are not resentful and if you were truly loved you would feel that you are a whole. Period.

Spirituality is the result of the point where your self meets the outside through a confession that does not turn against you.

Ha, ha. I thought you'd tell me everything from childhood to adulthood. Yes, what you said about me is okay. Expect for this "life against the current" thing. In fact, I think life is going well, it's just that things don't work out the way I want them to. On other levels, it's going super well, still ahead, but eh, in other chapters I'm far behind... And you forgot about the Universe, this rationality of the colossal Creation that controls me, no matter how hard I try to change things. That's why I'm not even agitated... I'm agitated in vain... I let everything happen. Okay, so I'll give you 9.50 for presenting my psychological and sentimental profile. You could have become a psychologist...

The similarities and differences built into our mirrors are optical components that work well based on the reflection between the flow of thoughts and the ability to express them fluently. They allow the propagation of the revealing "light" in the direction desired by a strange universe, in the rectilinear way of propagating causes and effects visible in every stage of our lives. We just have to confess to each other the truths that can awaken us to augmented reality, in the context of the cult of the universe about human survival and man's destiny in the world.

Leadership: Is your image of "enlightenment" affected by the difference between the flow of thoughts and the ability to express them fluently in the context of the other's search for self-perception?

Now it's my turn. What can I say about YOU? First of all, I am firmly convinced that you are in close contact with another person who admires me immensely (you can be a good friend, or a close relative), so you are not really the one you claim to be.

Then, I think you are a very read person, in love with poetry (which denotes romance, delicacy, dreaming). I absolutely don't think you're married, because no married person is on Facebook every day at such late hours. I also think that you are an emotional person, and a little shy, here on Facebook you talk a lot, in reality you are a bit silent (especially towards someone like me). You feel comfortable with your girlfriends. And I tend to think you're afraid of something, I don't know, like you're abandoned or deceived.

You are a possessive person, and this usually happens to single people who have not had any attachment from anyone. You often get upset quickly out of nowhere. You want to have a romantic and challenging life at the same time, but you don't even take a step forward for that, even a kiss scares you. More jokingly, more seriously, but that's the way it is. You are also up to date with the news. You have a good soul, but life has made you a little worse. You want love, but you're not ready to receive it. That's about all I have to say about you. Am I wrong somewhere?

Enlightenment is a perpetual search for the truth about the world and the universe that we believe we find when we find our moral and spiritual guide in someone else like us, or when we confess the truths that force us to be ourselves. Thus, the sphere of self-perception can be correlated with the images of light objects formed by spherical mirrors, with reference to that automatic part of each human being that allows others to align with a common cause, in the structure of a predetermined harmonic order.

Explore the universe in augmented reality, and present it with all its "finesse"; can you?

Leadership: Does the sphere of expansion of your self, based on the spiritual, allow the orientation of the image that represents you in the direction of an activity with a "liberating" impact whose angle of incidence can be changed in certain values?

The mirror, as a mark of discreet and sincere confessions, is the essential part of an activity with a "liberating" impact whose angle of incidence can be changed in certain values: the power to assume who you really are and the courage to accept yourself as you are. The image that represents you in the world, or in front of the mirror, is what you dare to say about yourself without feeling overwhelmed by what is happening in your life, without feeling guilty because you could have been someone else and have not managed to be.

Okay, can I answer your point now? I swear I don't know you and I don't know anyone close to you. The simple association you make is just a coincidence. It's true what you said at one point. But you got it, you were lucky. But you still need to know that I'm married... my husband and I aren't the kind to suffocate one another... we have room in the house... enough room. Yes, so I got closer to the truth. I'm not emotional. Not at all. I'm very sharp. People who know me already know this. On the contrary, I am too combative.

That being said, our mirror fits perfectly, it doesn't steam up over time, even if our ideas change. It obviously shows the things we believe in. The mirror does not change the way we see the world, and ourselves included in the journey to the light, to the source of life, to its divine source. Maybe our heart is still looking for a treasure to cling to, to find peace. In front of the mirror, we show our dignity. In front of the mirror, we find peace. In front of the mirror, we see ourselves as a single entity, as a single image. And only in front of the mirror do we easily add notes...

The mirror, as a hypostasis of the Truth that we capture in relation to individuality, symbolizes the upper part of man that stands out from the relationship of the self with the Other and of the Other with the Same.

In Front Of The Mirror We See Naught But Ourselves whenever we try to know ourselves better or to overcome certain patterns and personal obstacles. I learned, conversing with Ioana Sarah, that I can be the same self that I will see again tomorrow, even if God did not create me perfectly, but only chiseled my spirit to be a form of pure conscience. Amen.

Source: https://neculaifantanaru.com/en/in-front-of-the-mirror-we-see-naught-but-ourselves.html

In Search Of An Oasis That Doesn't Exist

On April 14, 2015

Control the depth of the value judgements you make and transmit, by entering the tortuous paths of misunderstandings that offer science net superiority over common knowledge.

I was gripped by an intense feeling, in the whole configuration of the moment isolated from any content, in a tangle of meanings of existence neighboring nothingness. Supernatural, the insatiable outbursts of my characteristic inspiration and inventiveness, in the cry of passion for the unfathomable mystery of everything that could be but isn't, everything takes on the value of the absolute. It was as fi everything died along with the chaining of my thoughts in a sequence of transfers of meanings involved in the calculation of the interest for what does not exist. Or, rather, for everything that exists in the unknown.

As a man in semi-darkness that hides a well-kept secret, I planned so many things I needed to change without anyone noticing, through a multitude of conflicting information, betwixt the lead wires of denying everything that exists. Only so I could've been there where something ends and something else begins to be. Everything was happening in my brain. As in any novel by John Fowles.

Like the Wizard of Oz, whose secret trade could turn something bad into something good, the incomplete into complete, within the kindness of the possible, I intended to pull out of a chest a small heart tailored from silk, filled with sawdust and place it proudly where everything is impossible, incredible, unachievable. Then, by stimulating the impulses of reason to perfect a mechanic which could give the heart understanding and fit with what I was trying to project unto others. This equates to the discovery of my significant valences, represented the power of being different.

Undoubtedly, it was the voice within me, which rose towards the infinite and came back towards the end, at the crossroads between art, deviations and exaggerations, as a structure of meanings in the story of a life that resembles a walk through the desert in search of an oasis that does not exist.

Everything could be turned into an illusion, knowing that it is the means for my search in certain background circumstances, at the limit of natural possibilities of pure intuition, with its various faces of combination and creation, between said and unsaid, of plausibility and implausibility.

Leadership: Do you get involved in creating a reality that allows you to see the various faces of an unintended thought, by the fact that everything you regard as a vision turns out to be a problem of interpreting your own person through ambiguity and concealment?

He who wants to determine the impossible, in terms of the numerous possibilities of the shape of being, in favor of deepening knowledge from other perspectives, continuing the reality beyond words, slipping towards contradicting principles accepted as being true, first needs to impose upon himself the care for imaginary creations, just as the sculptor creates new and interesting models out of stone pieces thrown at random.

The idea is that the style if expression and the depth of value judgements that you make and transmit, in the equation of leadership that expresses the relationship between what you think and what you are, must be also be understood as a science of the type of knowledge

that doesn't only come through reason – but through the senses.

It is a science of complex feelings tried in the conditions of that kind of knowledge, reporting to a supernatural – sometimes it is imagination, other times it is reality – which creates an evolution based on the phenomenon of seeking and collecting information, followed by the its use and transmission to a superior level of leadership.

The science of sensations, impressions, emotions, imaginations, frequently returns in the dimension of leadership, according to the meanings attributed to concepts founded in contact with the imaginary. Which, albeit not having a specific correlation, but is expressed through a process of deviations and exaggerations, lead to the planting of different types of beliefs that science uses in defining new directions of thinking. But also, to defining certain aspects of interpretations of what can be perceiving only in contradictions, in the experience of creative uniqueness.

Leadership: Can you give a new interpretation to your own creation, coming at a time when the resources of its original core seem hindered by the attempt to represent the complexity of the imaginary?

Since knowledge obtained by means of imaginations can only be achieved at the level of contact with the inherent forms of implausibility, it results that the great miracle of creation can be understood as a science of the forms of manifestation of thought, and also of the forms of founding new untold meanings from the sphere of the existential. Contributing to the shaping of new points of view, a new identity, a new orientation, a new approach of everything that is "secret."

Figments of the mind lead to the shaping of certain untold truths and give increased confidence in the steps you will take in the ever uncertain and changing future. And to get involved in a real that allows for the faces of misunderstood thinking to be glimpsed is synonymous with entering a world, beyond your sphere of experience, trying to make a substantial change.

Which means that leadership, through an elasticity of thinking, through the possibility of feeding yourself with "misunderstandings" and detaching yourself from circumstantial beliefs, givers of blockages, which you experience through the direct interaction with the real, has gained the foundations of a large-scale construction, one of the type *"If-While-Else..."*

A new interpretation of one's own creation, at the crossroads of art, deviations and exaggerations, can be treated as a composition of senses in the story of a life that can be characterized by a conglomeration of totally wrong ideas that lead in an unknown but constructive direction.

The interpretation I give to my creation is closely related to the desire to stand out in the perspective of an expansion of associations and matches, in the epistemological or metaphysical plane, so that what can give me uniqueness is as subjective as possible, a kind of arbitrary idealism that does not take into account the reality that the average person sees around.

In Search Of An Oasis That Doesn't Exist highlights that journey into the unknown, seen as a leap forward on the evolutionary ladder of the universe and creation. The point is that what you try to note is somewhere else, in another form – but it exists, and it can be used as fuel to produce a change of mentality, propagating new coordinates of knowledge. Which involves transforming the way of thinking by embracing the incomprehensible.

Source: https://neculaifantanaru.com/en/in-search-of-an-oasis-that-doesn-t-exist.html

In The Search Of The Emerald Land

On September 10, 2010

Put the mark of your being in the human soul, so that their final perception of you to be in accordance with their tendency towards full completion.

It is nice to meet an old friend, to stay with him for a coffee and to spin memories. However, yesterday's meeting with Mihai was a short one. He actually looked like a man troubled with doubts and ashamed of himself. These are the words that he shared with me, with a great discontent in his soul:

"Being happy means not to feel the disgust, sadness and compulsion, but to enjoy the sunshine that enlightens your mornings. But I can't enjoy anything; I can hardly relax because, every day, I must go to that demanding and stressful job. Every morning I'm terribly afraid to open my eyes. I'm tortured by the idea that I must return there. Please, believe me, I can't endure, I can't stand this job anymore. For a long time now, I've started thinking to go, to leave that cursed hell.

I can't perceive but a single word: To leave ! To leave ! To leave ! To leave that job once and for all, to escape from that prison where I'm restricted only to the personal desires of an authoritarian leader, to run as far as I can from him, look for something else to enjoy, to banish from my heart that bitter taste of disappointment and weakness. And, sooner or later, I'll really do it: without thinking, without giving any explanation, without saying a single word of goodbye, I'll leave. I'll simply leave."

Leadership: Does your tendency to judge a certain cause grow with your reporting on the awareness of the "I" elemental instinct of the "decision maker"?

It was assumed in a very irrational way that the act to protect the value of freedom, condemning in a way or another the attempt of leaders to shape their subordinates at will, is in fact a violation of an ethical regulation – important for understanding a pragmatic vision of a reality perceived as standard foundation of sustainable development strategies. This is totally wrong.

Because, on the one hand, a man can be decisively influenced only if it is willing to sacrifice itself voluntarily, by directing its motivation opposite to the initial advancement towards normality. On the other hand, the introduction of expansionist measures to promote practices, regulations and policies, exclusively under constant forces of "cutting" the pieces that complete his personality through overload indicators only manages to annul the rights acquired by education and qualification, by assuming the fact that he is working for the benefit of others.

The inner world of an individual starts to shiver if he is dominated by the feeling of sadness. Certainly, Mihai is not the only one overwhelmed by the bitterness of life, disgusted by his very demanding job and by the whims of the boss, which probably draws some very complicated tasks. The only joy of those who are in Mihai's situation is, inevitably, to resign or to find something better.

Self-worth has the full effect of that manifestation of decision-making power linked to the sublime idea of human dignity, the inalienable quality of every person endowed with the reasoning of serving a higher purpose.

The highest ideal of a man is the victory of the freedom obtained by justifying the fastest means of denying his own vulnerability.

The leader is not always the embodiment of an angel fallen from heaven for watching over you. You cannot always adore him like he would be a saint who has appeared on your way to remove your life's anguish and bitterness. Sometimes, or often, he deceives your trust, feelings, devotion, causing instability, anxiety and uneasiness in your heart.

Leadership: Can you change the climate of your organization from "arctic" to "tropical"?

A skilfull leader enflames in people the desire to fulfill the activities they carry out, by unlocking their energies and amplifying their enthusiasm. If one of his subordinates is facing difficulties, he, reading his emotions and his feelings, takes a load of his heart (which lies with all its weight on his present) and helps him revive.

A skillful leader removes, following an ethic in the forming and propagation of elite and models, all that is oppressive in life of his employees, by inducing in them a sense of success. Not one of frustration or dissatisfaction. Just as a doctor, he takes care of people like of some patients. That's part of his duties.

We consider it an essential value that the sublime of an ambition, that of imposing yourself and daring to manifest yourself as a free man, is considered a modified form of beauty, an exercise of authenticity that has escaped any conditioning. And just as aesthetics is the science of beauty, in which a treaty of perfection cannot be framed because it is relative, so too must self-care not speak of grandeur unless we see it as an interest in capitalizing on new territories of the war between what it means to experience the results of others' thinking and what it means to live in your world.

Because the art of success and the aesthetics of life, as a result of self-creation, portrays both greatness, as it depicts the comedy of identity, as it depicts all that can be an interest in the liberation from the bitter slavery of inferiority to all those who dominate the position and by role.

The merit of the decision-making power of the people belongs to the leader who is not evaluated according to how to connect to their subjective views.

Just as an acrobat asserts himself by the sense of balance and through a special motric coordination, so you, to shape people's attitudes, to change the climate of your organization from "arctic" to "tropical", you have to impose that provider which immediately makes you popular, and to adopt a style of leadership in light of their needs.

Put the mark of your being in the human soul, so that their final perception of you to be in accordance with their tendency towards full completion.

In the search of the Emerald Land is running every man jack. It is hard to find it. However, the leader has the role to provide a favorable climate in the workplace, which allows both the development of interpersonal relationships, as well as the development of creativity, the increase of individual efficiency and the decrease of professional stress.

All the people need an inner break, a relaxation of the too tense feelings. They cannot be oriented toward performance as long as the activities that they carry out exhausts them physically, and mostly mentally.

The happiest moment of a man should not be only when stepping in the company; it must persist throughout the period of employment. The company must also be a kind of spiritual refuge, a comfort of the mind, an emerald land where people can be crossed by that sublime feeling of great joy, of the true "green" of hope, and of safety, at the same time. Their enthusiasm there must be so intoxicating that they would lose all concerns.

Source: https://neculaifantanaru.com/en/in-search-of-the-emerald-land.html

In Search Of The Miraculous

On November 03, 2010

A leader can't impose himself only by his intellectual superiority, but by providing the brilliant proof of his virtues of great artist.

I really hoped I would become a consummate artist. Deep inside, my heart filled with hopes, thirsting for novelty, originality and innovation, I felt I was able to build a career and do more than other aspirants for the title *"The Greatest artist of all time"* did. It was the only thing that mattered to me. But I had a hunch that things wouldn't please me.

One day, I sat beside my master, close enough to see him work, but far enough not to disturb him, because nothing should distract him. However, while watching him without losing him from my sight, trying to assimilate as more as possible of his pictorial tricks, I impatiently asked him:

- Will I ever be able to succeed in imposing a new ideal of beauty in my work, as you did, and get famous one day?

The master, who always talked with enthusiasm about the art he served to, answered me with his untroubled peace:

- Nicu, you must be fully mature in order to undertake something great. And then you must provide the brilliant proof of your virtues of great artist.

Leadership: Can the meaning attributed to the creation you represent become an overview of what the "EXPRESSION" type of impact means?

A leader transposes his traits of a great artist into the work he creates !

In leadership, skill and personal experience are a preponderant criteria. To lead means to focus on your own point of view, but also taking into account other people's point of view. Means to learn how to put your talent to good use, astonishing those around with your special qualities, pointed out through the leadership you create and practice.

Any fact perceived by reference to the artistic traits observed in someone else becomes a possible transparency, a reality by which you enter into another reality, in a realm of infinite analogies and associations. The liveliness with which the master continues to share thoughts, memories, impressions, experiences, desires, questions, and answers, come to transpose me into a beauty-filled universe.

Just as my master's ability and flexibility never cease to amaze me, even after so many years spent with him - so your leadership must be consistent, coherent, flexible, so that people always leave themselves trapped in your power to spell. To leave themselves trapped I'm not going to say by curiosity, but rather by the well articulated interest you inspire to achieving a quality "work".

Expressiveness is a form of art presentation that contains artistic images and figures of speech by which you forcefully convey the ideas and feelings that other people are enlivened

by. It is latent in the incipient stage of creation and can be deduced through the perspective of the experience with which you fulfill your emotions with reflections referring to the impact the final image can produce (resulting from certain situational contexts).

Leadership: Do you try to undress the shirt of the perceptible concrete in search of something deeper, vaster, that speaks beyond the ineffable, when you come face to face with the abundance of compositional elements?

You will more easily identify the feelings and thoughts of an artist if you manage to identify the essential compositional elements in the interpretation of a work of art, with the help of artistic means (including figures of speech).

It is worthwhile to remember the words of Romanian writer Cornel Ailincăi: *"Everything, no matter how humble or insignificant, in its precarious appearance, conceals an alterity. Following that, each sensible trait, each shape, color, brilliance, texture, materiality, each shade or partial alteration of these traits can become a place – a crack in its material opacity – through which we penetrate beyond, into a realm of infinite associations."*

Art has its secrets, it's all about knowing them. For an artist's art to get a boost, he must not be content with making simple and graceful paintings. His technique can achieve a high degree of perfection only if he translates himself into the work he performs.

A great artist allows for a victory of the compositional elements, that nobility of the masterfully executed finish of emotion "essences" with the help of associations between the reference objectives and contents, between life experiences and artistic variables.

Are you accepted for your creative attributes in an equation that includes all the elements necessary to achieve a movement of search and initiation into something not yet known in the world of art?

Like an artist, seeking to satisfy his innate aesthetic sense, turns all his qualities into a quality work - so the leader, enlightened by hope and faith, based on his reason and possibilities, must apply his creative qualities in his work.

Certainly, the leader has dreams for his future. Reason and ambition can push him forward, but without some chosen attributes, able to meet a number of qualities valued by people - such as vision and intuition, dedication and emotional strength, he will not be able to impose his own model of leadership.

A leader can't impose himself only by his intellectual superiority, but by providing the brilliant proof of his qualities of great artist. And to be a great artist means to let yourself get carried away towards ideas that lie beyond what the ordinary intellect can grasp.

The greatness that an artist must demonstrate reflects the liveliness with which he continues to look at a colorful masterpiece as if it were the embodiment of determination and significant hopes in a new world that does not attempt to unify and control aspirations of intellectual or spiritual nature.

In Search Of The Miraculous starts every individual who aspires to high ideals, namely to achieve the title of *"The Greatest artist of all time"*. What certainly encourage this evolution are his intellectual, moral and emotional qualities, which reflect in the quality of his activity, with which he effectively achieves his own work. They indicate his certain possibilities of

success.

In search of the miraculous, it is necessary to struggle hard in order to improve and self-improve, in such a way that your "work" be the brilliant proof of your qualities of great artist of leadership.

Source: https://neculaifantanaru.com/en/in-search-of-the-miraculous.html

In The Defense Of The Accused

On October 17, 2010

Develop your ability to transmit to people a new understanding of your values, reconsidering your attitude and position towards them.

As human beings, which, in essence, we want to act righteously, by faith, with a positive thinking, we do not want harm others in any way. Nor moral, nor physical. We are characterized by a complexity of passions, emotions and human values , in the acceptance or rejection of which we have the power to choose, we try to use them as best as we can, despite any obstacles or any weaknesses that we have.

However, Joe Black (the main character from the movie *"Meet Joe Black")* was more an evil spirit than a human being. He was the Prince of Darkness, which only had taken a human face. He could not realize the feelings which animate the people, the feelings which try them in hard times, their stringent needs, their thoughts. He could not forgive, could not forget, could not feel pain or pleasure, not even love; he did not know what it is joy, no sadness, no tears.

Until an old sick woman, endowed with a special ability to distinguish people's hidden features, admitted his true nature. Who gave her the right to drop her eyes deep down in his soul? No one. Even so, as more clearly he saw in him, the more increased her sense of insecurity.

- Your place is not here, sir. Go back from where you came. And take me with you. I'm too ill, my suffering is too great, I don't want to live anymore. Take me with you, sir !

Leadership: Can you stay away from the upper threshold of the power of enduring the adversities of a life that does not ask you if you are prepared to endure it, but hastens you to judge your deeds fairly?

And then, hearing her words, for the first time something came to life in Joe Black. Suddenly, surrounded by a strong sense of guilt, he changed his whole outlook on life, on the world and people. Moreover, he has realized that his place was not among people. The prince of darkness cannot shed light where there is none, he cannot defend a cause where there is no hope.

Joe Black felt like an accused of murder, which was incapable of assuring his own defense. He had to solve this problem so as he could, according to his own convictions, without asking anyone's help. How? By reconsidering his position towards people, his mode of action and plans.

Nevertheless, what can be said about you? What do characterize you? Is there an issue that could make others to suspect that something is wrong with you? What is the thing that you do not perceive it in you, and that only others succeed to observe it? If yes, how would you solve this problem?

Leadership: Does enduring life's adversities mean having the power to accept the fate of a destiny ruled by the desire for power?

Leadership is in direct relationship with the ability to influence human nature. For your influence to be at maximum, you must notify earlier the existence of that "critical point" that limits your potential, and to always know to restrain all your unhealthy tendencies: hatred, contempt, hostility. Otherwise, you'll end up like Joe Black, you will feel like an accused that cannot plead guilty, which cannot reject the accusations, but can only wait for his trial.

Just as a good helmsman stops his ship, or makes it wind in order to avoid dangerous vortexes, which the oarsmen do not sight - so the potential of your leadership, not to diminish, and for your influence to continue growing through the medium of others, you must first become aware of the dangerous attitude and mentality that you create and show, and to avoid them, concerning more of people's perceptions.

In The Defense Of The Accused marks the beginning of a long process of consciousness, when you weigh a hard to solve moral problem. You are your own lawyer, and you have the duty of pointing out anything that can be invoked in your defense, without breaking your true feelings that continuously define you.

To be acquitted, and to be deleted to you any attenuating circumstances, you must always bring solid evidence in your defense. And the most solid evidence is given by your own understanding of the people, and of that you really are.

Often, a person who holds power is not the same person who can provide power to other people. A true leader accepts that no power can stop anything, that no power has the right to damage the unparalleled dignity of the human person, created by God.

Power must not prejudice the dignity, honor, private life of a person or their right to choose.

Conclusion: In any stage of life, any person can go wrong, any person, and especially a leader can be considered guilty by others, or he may come to consider himself guilty by his own conscience. To be better understood your need to know to communicate with yourself, to express clearly your position and views, the motivation of your actions, so that they can understand you and judge you correctly.

Source: https://neculaifantanaru.com/en/in-the-defense-of-the-accused.html

In The Depths Of The Abysses Other Abysses Open

On May 22, 2021

All you feel about life and people is the idea you have of the hidden will of God.

Marius was in love with Cosette, but she did not understand who this Jean Valjean was who accompanied her everywhere as a protective father. He knew nothing about the past of Jean Valjean, who was a tall and imposing man compared to the wonderful and sensitive little girl he loved to see again in the park. How to approach it, if there is this mountain of man between the two of them? What is such a monster looking for, with a wry and frowning face, scars left by the storm of life, next to such a cute and innocent angel?

Finally, one last question, but no answer. Marius felt like a pair of pliers. How could Jean Valjean's life have been so close to Coseta's? What does this incomprehensible game of fate, which had put this child together with such a man, mean? Then, are there chains for two made in heaven? Does God like to mate the angel with the demon? Can crime and innocence, then, be companions in the secret pit of misery? In this endeavor of the condemned (this being human destiny), can two foreheads pass side by side, one ignorant, the other frightened, the one bathed in the divine light of dawn, the other withered forever by the gleam of eternal lightning?

Who could decide such a misunderstanding? In what way was it possible for this angel to live with this old man? Who could have tied the lamb to the wolf and, more incomprehensibly, the wolf to the lamb? Because the wolf loved the lamb, because the wild creature worshiped the weak creature, because for nine years the angel had leaned against the monster. Coseta's childhood and adolescence, her birth, her virgin upbringing to life and the sun, had been protected by a devout devotion. Here the questions unfolded in thousands of other misunderstood questions. In the depths of the abysses other abysses opened, and Marius could no longer lean on Jean Valjean without dizziness. Who was this man? An abyss?

Leadership: Are you able to fit into contexts dominated by secondary aspects of life, without accepting a "circumstantial" limitation from a reality that is shown in different appearances?

Everything we experience in different moments of life, especially in those contexts that we are willing to accept a limitation of our own capacities for social integration, is part of us. And through any kind of image we create of ourselves, whether good or bad, we share the intention with which we formed that image.

Images do not stay long in our decision-making sphere, but are transferred to the outside world to the surprise of an entire world. Here, God has the last word, and what we see in ourselves is what we need to feel (as acutely as possible) to fight for change. In fact, God never lets things go about their way in peace.

None of the images we see in ourselves are neutral, no feeling is merely circumstantial, but pre-set by God in our being, not to rebel against HIM, but just to gain that shred of wisdom that books can't give us. But can we gain that self-confidence that we want when we have a bad image of ourselves? Perhaps it is very true what someone said on the web: *"Not getting caught up in the drama of disappointment means being open to seeing beyond appearances, gaining that flexibility in relation to life."*

And even if behind every image there is an intention, a fundamental form of guilt that

encompasses all the spiritual capacity of the individual, as it is religiously speaking, there is still a spirit that will try to enliven you. I do not refer in particular to a ghost as a ghost who deals with the deception of man, manifesting itself in various noises, smells, movements of objects and so on. Rather I am referring to a concentration of energy that directs your soul and mind in the direction of a more sustainable way of life, and it all starts with choosing alternatives: to believe in what is eternal within you, to believe in what you cannot yet see, or to believe in what does not exist.

Leadership: Can you look confidently into the future in terms of that self-image that life shapes for you by experiencing affective-emotional and actional experiences, guided by the meaning of a vision centered on God's will?

God is an image or likeness of something perceived, but not physically existing in the active environment. And Jean Valjean seemed just the opposite, a well-known stranger physically, but just as imposing as the Devil. And Marius, it is easy to understand why he was so distrustful, because he seemed more to delve into a stranger whom no one had the courage to approach, a stranger who brought him a lot of moods and question marks. Or this stranger was not powered by any engine of the desire for adventure, but by a high voltage battery that is charged from the holy source of life, called: ambiguity.

There exists a spirit in which the image of good was created, depicting man in that angelic position, and all the images we face are loaded with that spirit. But who decides the image in which a spirit is integrated? You finally receive in your being the spirit in which an image was created, even if the spirit does not give you order, but it does not give you the power not to lose hope that one day you will arrive wherever you want, and then you can understand everything.

Even behind the image that man creates, which we always see in our own mirror, there is an intention, because behind the image there is a person who speaks through inspired feelings.

However, it matters a lot what we look at in terms of the self-image that life shapes for us by having affective-emotional and actional experiences, because when we look at something the reality of that image is imprinted on us. We could say that the intention behind the image is soaked in us. I believe that the image itself has this function of language, because it conveys to you a certain teaching about people, or an essential conclusion about faith: *"All you feel about life and people is the idea you form about the hidden will of God."*

Before using augmented reality in leadership, you will often feel placed in front of that image of vulnerability that becomes the image of God by way of man being able to have many faces, good or bad, depending on the meaning you give to life, but also to self-image.

In The Depths Of Abysses Other Abysses Open, if you understand that in every chapter of life the vague message of God is interposed, and that in spite of all the appearances of life you must keep your peace of mind. Remember that all you feel about life and people is the idea you form about God's hidden will.

*** Note:** Victor Hugo, *The Miserables*, State Publishing House for Literature and Art, 1964.

Source: https://neculaifantanaru.com/en/in-the-depths-of-the-abysses-other-abysses-open.html

In The Face Of Eternal Silence

On May 03, 2015

Measure your character based on how you are perceived by others, taking into account the requirement of living with yourself in the name of serving a lost world.

Mercedes changed quite a lot. And this was not because in the time of great riches she would've prided herself with the arrogant glamour that clearly removed all traces of social status and makes it so you can't recognize the woman she once was who appeared in simpler garbs. And also not because she would've fallen into the miserable state of being forced to wear the garbs of poverty. No. Mercedes seemed changed because her eyes were no longer shining, because her mouth was no longer smiling, because, at long last, an unabated uneasiness stopped on her lips the very words her sharp mind once enabled her to utter without pause.

Mercedes had never known true misery. In her youth, she often talked about poverty, but this is something else entirely. Need and necessity are two similar words and yet are terribly far apart. But it wasn't poverty that drained this woman's mind, and it was not the lack of courage that made poverty seem oppressive.

*Lowered from the world she lived in, lost in the world she now chose, similar to those leaving a parlor with enchanting lighting, stepping suddenly into darkness, Mercedes seemed a queen descending from a palace into a hut, a queen having just barely enough to not starve to death, failing to recognize even the pottery she was forced to bring to the table herself, and not the shabby couch replacing her bed either. Only saddening things were surrounding her... In the face of this eternal silence, she felt as dazed as the traveler reaching the edge of a precipice. **

Leadership: Do you undergo a process of knowledge that pegs its way through the ignorance of only seeing the facet of reality that suits you?

Although opposite in terms of personal assessment trends, the knowledge of what you once were and the knowledge of what you have become, on different planes and stages of a process that pegged its way through the ignorance of seeing only that facet of reality that suits you, in the composition in which you will never return unless life "abandons" you, lead to the realization of a harsh request of leadership: the request of living with yourself at last.

The end of grandeur in the name of the service of a lost world, isolated in a truth focused on pain and limitation, has as a matter of utmost importance the willingness to accept a pressing reality as an irreducible fact following the consequences of the events you have witnessed with indifference. A man who worships such an end, complacent in an extended suffering, obviously cannot accept his condition as a superior destiny, but he can find a meaning by trying to reconcile with his own consciousness.

The relationship between destiny and acceptance of the finitude condition, an alliance in itself, composed of both hopes and non-motivation, can explain the seeming contradiction the individual is trying to self-assess in terms of how he is perceived by the world. When you are no longer mindful of what responds to the needs of your nature, meaning when you are indifferent to yourself, you begin to capture the attention of others as a criterion of your kind of spirit, of the mood of contentment with less.

In reality it is not a contradiction, but only two different ways of viewing ourselves. The first,

the image of a spoiled man, without truly getting involved in any important aspect of life, as a type of sweet cowardice, conservative by ignorance and duplicity in assuming certain preferences or certain major responsibilities. And the second, as consequence, in the form of adversity, as a completely unrealized man.

Leadership: Do you meet your individualization needs in terms of your positioning at a point of utmost visibility from which a fatalistic view of life flows?

Your attitude of guilt in a process of interference between experiences and actions amplified by the hazard leads to a corresponding result: rejection of everything that is to your liking, removal of everything that enlivens you. Producing relevance in highlighting the gaps in one's own mentality, as a brief analysis compared to the existing situation, must give rise to a reason from which you'd tether your suffering and cancel it, such as not yielding to the insistence of the conscience of delimitating yourself from the world around you.

Thus, leadership must be, to some extent, the measure of regularity, of order regarding your formation and your essential values, in such a way that you prevent your fall into the abyss of guilt, of pride or self-exaltation. Positioning yourself at a point of utmost visibility from which a fatalist view of life flows means focusing your interest on the limits of self-objectivity, giving up what is important and valuable spiritually.

Being able to recognize you were wrong, to be willing to change and to do it before it's too late. First in the plan of conceiving a new world, or in the mental project stage of your hidden life. Next, in that of the concrete realization of the meaning of your authenticity, through the direct intervention of the hazard, of the random and the unexpected, sometimes having the role of "awakening" or "reminder", and then to act towards dignity.

This is the condition of a transformational leadership that serves as a pillar of becoming and the power to escape the edge of the precipice of life, by assuming suffering or happiness: to know how to appreciate yourself depending on your desire to escape the limits of individual consciousness.

Before adjusting the level of confidence of others in yourself, measure your existential journey by experimenting with accepting the presence that can be forgotten.

In The Face of Eternal Silence will be the man that has only ever known that side of reality that suits him, that he imagined, realized it, but never truly lived it. The capacity to perceive a different reality, sometimes going hand in hand with the pride of facing it, and the strength of becoming that reality, are two similar concepts. And yet they are so very far apart.

*** Note:** Alexandre Dumas - *Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/in-the-face-of-eternal-silence.html

In The Name Of The Father

On October 08, 2010

The more you know about leadership, the easier it will be to recognize the talent of a leader.

Despite the evident endeavors that he strives, Tus did not advance at all of his father's expectations, Sharaman, who was the king of Persia. In secret, he nourished the hope that he will manage to become king, just like his father, convinced that the decisions he had taken had been the most skillful.

It was time for Tus to give explanations for the siege of the holy city of Alamut. The king, on whom you could read the disappointment on the face, looked sternly at his son and talked to him on an authoritarian tone of reproach:

- This. . . Your adventure will not please our allies. But I guess you have not thought about this. . .

Tus remained stunned to the blame of the king, he could not justify his actions. His total and pathetic aspiration to aggrandizement, especially his excitement, turned out to be negative. He was unsure of himself. He did not stop to look worried and his uncle, who was present, as if he wished to take his defense.

Sharaman King, thanks to knowledge's and his extraordinary wisdom, coupled with his unerring instinct to detect the strengths and weaknesses that were present in people, but especially in his son, told him gently in voice:

- I know you hardly wait to wear the crown, but believe me, you're not ready yet !

Leadership: Are you aware of the significance of the ascension that gives uniqueness to your own decisions, weighing what is bad from what is good, in an attitude that reflects your dependence of being at the forefront?

Paraphrasing the Spanish diplomat Diego Saavedra Fajardo (1584-1648), I would say that leadership is rather a burden than an honor - like the worres of a father burdened with children. It is very important for a leader to know the unusual impulses of his "children" hearts. And especially to distinguish the feeble nature of the proud ones, ambitious and eager to assert - but superficial, and the really strong and powerful that are able to take wise decisions and handle the power intuitively and safe.

The King Sharaman from the movie *"Prince of Persia - The Sands of Time (2010)"* did not appoint Tus as his successor, for the simple reason that he did not see in him the qualities of a skillful leader. His duty as a father was to instill in his son the love of virtue, to inspire him in gaining wisdom. But he has not heeded his advice and exhortations, but full of ambition and penchant for brilliance started an unnecessarily war, using more a pretext than clear evidence.

Tus's attempt to prove his leadership skills proved to be disastrous. His performance was to cost his father the honor and fame in front of the allied nations. The shame was to be a catastrophic sense for King Sharaman, at his age he would hardly have endured scorn and

hatred directed against him.

Leadership: Does your personal inclusion in a more advanced evaluation state confirm your withdrawal from the foreground of value?

Someone who doesn't follow the affective dimension of leadership, in various points along the way towards personal inclusion in a more advanced evaluation state, would never have his merits and reasoning acknowledged with the purpose of generating new competencies. This accentuates the leader's tendency to submit everything to his own wishes, wasting his power to overcome himself, not taking into consideration the meaning of the disconfort area.

The personal assessment before ascension, on a discontinuous line of exercising power in terms of assuring the efforts to serve a need of self-fulfillment, contributes to gaining the merit of being rational, flexible, and adaptable in any situation.

This assessment encompasses all those aspects that drive you to act and cause you to behave a certain way or to aim for a certain purpose. But above all, it has first and foremost the role of a winning of the guarantee of keeping your commitment to any feeling.

The most eloquent proof that private initiative is efficient, is almost entirely extracted from the process of suitable „confessions and justifications" only through taking responsability and through diligently fulfilling one's duties. While the power downfall in the equation of performance denotes that rupture between the universe of experiences and the world of greatest ambitions that enter in a new surveillence and control structure with the isolated actions that disappear in the meaningless sphere of the coincidental.

Leadership: Do you weigh your leadership potential according to the time and place criteria in which you feel ready to discern between your absolute beliefs and someone else's suspicions?

One can't present to a leader the sustained confirmation in the succession of his real evolution stages within an ample process of transformation at the level of Mindset or Mastery Orientation, unless he can make a giant leap over all the reasoning errors that can occur in matters that don't fit in the action sphere of honesty, proffessional probity and self-restraint.

That's why consolidating authority and a resistance position in front of a whole set of cumulative conditions (such as the price you have to pay for the lack of vision, willingness to give up the harmful purposes and principles, the willingness to accept the worth of truth), are the most important lessons that you learn in the meaning stage of an evolution that can prove itself full of uncertainty.

After what criteria do you scale the potential of a leader?

According to King, his son's reasoning was only of a novice one. Only the thought that his son waited eagerly to take his precious place, although he was not prepared to face the responsibilities of a king, increased even more his pain. Consequently, the decision not to appoint him as his successor was a correct one. For a king, and respectively for a father, the most severe from all the punishment is to see his son (of that must be so proud of) a loser.

Only a wise man takes wise decisions. Sharaman King, who was unsurpassed in wisdom and has a big heart, was aware that leaders are chosen based on their skills. And he knew very well how he is looking like a potentially good leader. As a result, weighing the talents of his

three sons, found that the most worthy would be none other than Dastan, his adopted son, who finally become the "Prince of Persia".

Leadership is the impression you make when respecting a colossal task: to be decisive in making a decision that cannot be denied by any contestation.

In leader's life comes a moment when he has to entrust the relay to another one, but not everyone. Possessing maturity in thinking and experience, he must discern carefully between true and false, choosing someone with truly leadership qualities and to be recognized for these qualities by the rest of the team. The arbitrary choice in this situation can become an irreparable disaster. Do the more he knows better the leadership, the better the choice will be easier and more reliable.

In The Name of The Father you must behave like a son worthy of the trust and respect of an entire nation.

The leader is like a parent who takes care of his children. He is like a loving father who never ceases to watch over all that is positive and effective in his children's education, to talk to them, to counsel them and guide them on the right track, and rebuke them when they get on their own guilt on the brink.

The "Children" must be open to the suggestions of their father, who having more experience cannot advise them wrong. But above all they have to realize that whenever they are making a decision or start taking an action, are taken in their names, but inevitably passes on their father's reputation.

Source: https://neculaifantanaru.com/en/in-the-name-of-the-father.html

In The Name Of The Rose

On March 27, 2016

Try to control the course of a role-play that offers the security of the game.

Do not be fooled: the rose always hides a great secret, to allows for change to happen, the essence that keeps you alive, a sign from God that you have received your blessing, maintaining an inner state of great luminosity. It is the emblem of a man obsessed with words, with the games of meanings that give a face to things, tricks invented for real, creating an expectation in that constant of the work called vision, from the angle of miraculous phenomena. You are immobilized there forever, between the scent of a changing state, as the sun between the clouds, and the sharp thorns of the aspirations for changing the form of the image of time and space, making up the magic formula of the living world.

From a famous spy novel by David Morell, I learned that in Greek mythology, the god of live once offered a rose to the god of silence, as a bribe, to prevent that god from revealing the weaknesses of the other gods. With time, the rose became a symbol of silence and mystery. In the Middle Ages, it was customary to hang a rose from the ceiling of a council room. The council members swore not to reveal what they would discuss in the room, *sub rosa,* in the name of the rose.

When you will come to visit me, as actors always go back to the stage, because only there does the spectacle truly take place, I shall show you a special rose, a new species: "Crosswords", full of all the colors of a divergent production, demanding the integration of disparate elements, both concrete and abstract.

I could always give that rose a new name, but I think of it in terms of result of the work with myself, of my transformation, that it is almost impossible to play back the feeling of honor I pretend and invoke, that my professionalism imposes. The rose is the result of a word game that creates a fascinating imaginary space in which we all want to get through, a reference to a subject that has raised a special interest and a metaphor that deeply suggests the idea of rebirth and glory from an aesthetic perspective.

I like its double meaning, but you will understand only the one that is left unguarded, and the one that suits you. In my line of work, beauty is required – that one you need to receive, not necessarily the one that defines me.

Leadership: Do you try to introduce others into a game full of meanings by using the variation of its suggestive properties?

This rose, originating from various sorts, for which all the voices of the soul find their resonance in inspirational areas, is an unusual one, completely different from the one from years past, so it will not seem to you that you enter a game without understanding its suggestive properties. The task it does has the role of defending an idea attacked from all sides, like a sort of landscape thief encompassing intense sensations and experiences. Try to clear up the mystery of this rose, return to theory. Do not attempt to hold it in your hand, for it will increase mystery and curiosity.

As you realize, I started to induce a certain image to you, a certain interpretation, perhaps even in error. Only a forger of images can best ensure this state of suggestion, all throughout leadership, which makes you wonder where it is coming from. Sometimes you cannot explain this state, but you feel it in its fullness, that you are carried through a row of surprising

experiences, that spark up several questions within you, the interest of finding as much as possible.

Leadership draws all of its traits from the core of a rose that never withers, deserving to be exaggerated through exposure, so that it continues to fascinate and surprise. What always accompanies you on the ream of eternal ideas, is related to the approach of a theme having at its center the "collection and offering of the Rose" – as a result of your transformation. Its place in the context of perpetuating a certain understanding, must be undertaken by the concept of a maximum and unitary suggestiveness that must circulate widely.

Seen as a means of asserting a powerful identity of an idea, by seeking and discovering a unique or multi-purpose suggestiveness, the rose has a special creative significance – first, because you find yourself in the presence of an active spiritual state, sheltering confidence in a sort of victory over the representation of reality.

Then, it is born within you that quality of controlling the course of a role-play, which offers the game's own security. You decide on what you insert in the minds of others, but what you insert needs to be directly proportional with what they are willing to see and accept.

The suggestiveness with which you continue to emphasize the parts of concealed agreements is similar to the conquering aroma of the rose: it dares you to dream, as a foray into the brilliant world of aesthetics, but also takes you back in time, evoking memories you might have thought lost.

The revelation that confirms the impact of leadership distributed in the form of surprising experiences is an extended image beyond the beauty of conceptual structures expressed through the direct comparison method.

In The Name Of The Rose must always be solidary that forger of images that wants to turn knowledge, his own transformation, a true spectacle, a genuine leadership, calling to the discovery of a unique or multi-purpose suggestiveness.

Such a man has the task of keeping secret the identity of an idea that others need to find under a different angle. This is what makes him a leader, because he manages to always find himself in the shadow of a game, whose center is made up of that interpretation through which the support of an idea or theory is attempted.

Roses draw the world's eyes not with great costs, but due to the elements of relevance their traits present. Do you find yourself in them? Can you draw from them? Can you lead based on them?

Source: https://neculaifantanaru.com/en/in-the-name-of-the-rose.html

In The Name Of The Truth, I Abandon You

On March 08, 2009

Always support the greatness of your leadership, by impressing on people a well-defined scale of values which could not allow for any diversion from the professional code that you have established.

Bill Parrish, the founder and president of the Parrish Communications corporation invites Drew to his anniversary party. Drew was his right hand, who had proven to be an impostor – "the man in the shadow", who, cowardly, had worked behind everyone's back to take him down from the company's leadership and to ease its selling for a great investor.

If you have seen the movie *„Meet Joe Black (1998)",* you most certainly remember the end of it. Bill Parrish, with the authority of an intelligent and lucid man that he was, together with Joe Black, sets Drew a trap in order to make him unmask himself in front of the company's board of directors.

As a consequence of the well set out de-conspiracy plan, Drew reacted, even though only instinctively, in the most eloquent manner possible, exactly as Bill and Joe expected. He fell into their trap, revealing the board of directors his true intentions and the illegalities that he had made in order to take down Bill from his manager position, so he may sell the company.

Leadership: What is your vision of the business you run, taking into account how to protect yourself from a reality that almost "escapes your grasp" but which challenges you only to test your values that you do not appreciate enough to you?

Drew, though for many years Bill's wingman, did not keep the trait that united them in a certain period of their activity: the respect for Parrish and the quality of his leadership.

Leadership is like a calling to order and correctness, to truth and virtue, and must be a model of integrity and professional exigency, which has a single measure: the personal one. And everything that represents you, all your traits, all your qualities, if not tuned to a maximum level of integrity and trust, shall directly affect your leadership just like pollution affects directly your brain.

They say lie has no legs and that the truth will always come out, meaning that duplicity and dissimulation of the truth about one's self will, as well, be found out, sooner or later. Woe to those who hid their pas, who hid their flaws and their eventual refutable acts. Once revealed, people's trust will disappear and they will be removed, and then they will fall into the abyss of oblivion.

However, Drew's deceptive character was always in plain sight, for he did not value his relationship with Bill Parrish's youngest daughter at all. And Bill didn't notice Drew's precarious nature for one reason only: he left everything in sight, he didn't care about the details, he didn't care about his science, so often it seemed to him that the real visionary in the company was Drew (the one who so cunningly acted as a responsible person).

In fact, Parrish's big mistake was this: he didn't seem to notice the world around him, he had reached an old age that no longer aroused his curiosity or momentum, an old age that had hopelessly alienated itself.

Vision is the quality of the leader to submit to a reality that people see differently. But the same vision must go beyond what is immediately achievable, beyond what people have become accustomed to calling "doing everything without sight".

What you have destroyed in time with your own self and have hidden from everyone else can no longer be repaired. Rebirth, just like the Phoenix bird, from one's own ash rarely happens with a leader and it is even rarer to be accepted. So be honest and fair with people, don't lie to them about your past and maybe you will have mitigating circumstances. A clean and fair consciousness will push your leadership to a higher level, while a character observing a code of honor will prevent you from destabilizing your moral quality.

As far as a resistance challenge is concerned, the winner is not the one reaching the finish line a meter ahead, but the one who crosses the line. It's the same thing about integrity, as well. Only the people who are fair until the end will win the great battle with themselves, with their weaknesses and vices, and that is the only way they will be able to show their personal quality and will regain an ascendant on others.

As a key person in a company, you must be a prominent and unanimously appreciated by others, not a contrasting one, with accents that do not complete the sought after and appreciated qualities and abilities. In a company, everything resides on the moral substrate, and your decisions and actions must not lead to your moral depreciation, because, otherwise, you will be discredited, despised and your image will be compromised.

Always support the examples your leadership can give, impressing on people a well-defined pyramid of values, that would not allow for any diversion from the professional code that you have established. Remember that values you don't value enough about yourself (such as fairness, sincerity, good intentions) are values that other people can use to your detriment, just to hide their theft.

Leadership is a reality that can "escape from under your feet" if your moral quality is not in line with a vision that everyone supports, with all the resources.

In other words, do not arm yourself with a vision that the "numbers" support, but with a vision that can be explained as follows: "This is the time when any man draws the balance line at the end of the year."

In The Name Of The Truth, I Abandon You represents the moment when any agreement between you and others disappears, an agreement that wasn't set on reciprocity and common interests. This moment appears when one of the parties doesn't take into account the interests of the other party, when it doesn't contribute to imposing and efficient leadership model and does not have a guaranteed performance.

Integrity shall never cease to represent one of the reference points in leadership. And it's not one of the reference points in leadership. And it's not hard to decipher someone's superficial leadership, one that belongs to a personality that evolves on different trajectories, often times diverging from yours, and that has nothing in common with ethics.

Conclusion: In leadership, it is hard to appreciate on who's side lies the truth, but when contradictions, different opinions, emerge, in the moment that the common interests disappear, one can say that leadership is over, despite the good initial intentions.

Source: https://neculaifantanaru.com/en/in-the-name-of-the-truth-I-abandon-you.html

In This World I Find Everything, Even Eternity

On October 05, 2018

Try to give reality a voice through a work that finds its representation in an existence that is preserved in the memory of an ever-present time.

The contacts with the most dynamic arts in the visual world, which time itself made in the chase to a point without turning, made me believe that every artist is limited to certain themes, to certain ways of identifying models of inspiration among the many versions of works previously brought to their attention.

But always the art that drew my attention most is a kind of combination between the coloring of the canvas, increasing diversity and flexibility, and the light ray that passes through a prism in a dark room, decomposing into different colored rays, similar to the colors of the rainbow. Light dependence is an ideal of beauty springing out of the darkness of a century without a compass, the existence of a world without landmarks, or the soul of an artist who knows how to look at it with other eyes.

When I look at a painting by Christopher RW Nevinson, I feel as if I experience a hallucination, according to which I can perceive events or things that do not exist, satisfying a primordial impulse at the root of my existence built up by responding to the demands of an endless universe. The visible spectrum of the viewer for an immortal artist can be counted as a shadow of doubt in the focus of a mirror that reflects the parts of the court of a curved space-time following the imagination of a "beyond" empirical knowledge.

This artist, characterized by a sober realism, spent his hours of insomnia discussing with me plans that lightened his mood, as splendid guiding stars, whose success interested him more than the crumbs of existence that he would have acquired in addition if he would have painted through a gray cloth all the horrors of the war he had gone through.

Leadership: Are you able to capture the beginning of a world whose time accumulates in one place, but has ramifications in any future of any major event?

I did not agree with him about the meanings attributed to the image of a major event played by mirror and lens games, as was probably the violent collision of the Transatlantic with a dike. But Nevinson continued to claim that all the mysteries of art and all its subtleties are manifested first and foremost in the skill of gaining more space to explore, combining more functions into one and at the same time giving the feeling of fusion between several worlds.

Without further additions, but linked to a red thread of destiny, "The Arrival" captures the beginning of a world whose time accumulates in one place, but has ramifications in any future of any major event. It is not about a surprise trip in the wonderful world of fantasy, but about twisting a mirror towards a new beginning of the artistic universe.

The great artist was fascinated by the idea of "simultaneity", drawing attention by the complexity of the hard to imagine details in an attempt to capture in one composition the many views and movements in one single moment.

In fact, his whole existence took into consideration the nature of a mirror that reveals only what is reflected in a time without language consciousness and death. Light composition, whose original properties are distinguished by colors born from refractions or reflections of

natural bodies.

"The Arrival" is a kind of mirroring of a way to amplify events filled with the unexpected within a supernatural or metaphysical space. The image seems to be a means of expressing the true dimensions that the universe gives to the world in a short time of reality.

Thus, I began to think about myself what Nevinson himself believed about his art: it is made up of a materiality whose phenomenology can be understood only by the elaboration of a spatial chromatic system.

Leadership: Are you prepared to benefit from the accessibility of wider territories of content, revealed by the mysteries of a life lived by chance that envelops the destiny of a special relationship with the field of spatial representation?

In each conversation, with every representation of a pencil line, to the smallest details of the pictorial construction, I experienced with anticipation certain phases of my future understanding of the deep connection between spaces, times, events and the realities of the world. Because this is the standard artistic attitude of the one who wants to embody the infinite in a single place.

The mysteries of a life lived by chance, a rarity of great value for an optimal fictional mode of expression, are ensured by the testimony of my reincarnation in the obscurity of an endless night when the British painter finishes his painting, giving it the last brush stroke with a transparent varnish.

The artist most useful to the universe is the hero who follows the path of destiny with the inner necessity to provide proof of the immortality of his glory, living through all centuries only because of the overwhelming size of what he has left as an inheritance from a life dedicated to art beyond profit.

It can be seen from here how hard it is to apply an expressionist, reintegrating style of the "multiple in one", beyond the mirror of the Self, to capture a reality that must be experienced like an enigma that must be untangled. A spatial representation that makes room for subjectivity has the effect of a far-reaching exploration in the work of an artist who knows one thing: creativity is everywhere, in any format.

If you want to be accepted among your favorite images of the universe, in a night full of stars, accompanied only by the mild light of the moon, you have to treat this artist, no matter how many classes he has, as a superior being, a plan of the universe to give birth to the world in which YOU are unfathomable, having a hard mission where he works and lives.

And obviously no one understands him. Because he is a part of you, and you are that urge to the totality of existence, a forceful start to the absolute totality that is impossible to reconstitute in an empirical way, only spiritual.

Leadership: Are you enchanted by the creative spark of a definitively foreseen emotion to constitute yourself as a form of spirituality in a fundamental and causal pattern for all your manifestations of sensitivity and beauty?

I alone always believed Nevinson, precisely because he was confident in the trumps of a new spectacle of mirrors and reflections so well anchored in the majesty of his own being, as if he had something of the eloquent splendor of eternal life. I was tempted to believe that this man

never sleeps, never eats, laughs and never jokes. But in him could be felt that experience that compensated for every worldly care, any lust, any fleeting necessity.

Whatever the case, you should not treat such an artist of the smallest detail as a man, but as a genie without a lamp, hidden in an art gallery full of the savor of the passion for timeless themes, in which there is no dampness, but only that indiscreet glint of the eyes that capture the mirage of atypical beauty.

If I had to constitute myself as a form of spirituality in a fundamental and causal pattern for all my sensibilities and beauty, as a road divided into several artistic directions, from banal to subliminal, I would actually program myself for a kind of understanding of the condensed universe in a heavy materiality of mystery, becoming less and less communicable and more and more fortified.

I will never forget that art is a drop of light, a drop of darkness, a drop of immortality. Each epoch still operates a sort of openness to every aspiration towards the high poetic of a blue perceived only by the whirlpool of a memorial carousel. In this world (of the futuristic painting) I find everything, even eternity, the infinity of matter, even if it walks disguised in a very old but always renewing spirit.

The beauty of a spatial representation encompasses the greatness of a life that reflects the endless prolongation of a constant called "memory".

In This World I Find Everything, Even Eternity, if I begin to think like a painter who knows how to develop a broad, colorful composition from a life experience that allows him to see the world through the mirror of an indestructible universe.

Source: https://neculaifantanaru.com/en/in-this-world-I-find-everything-even-eternity.html

Include Me In Your Forgiveness

On March 19, 2012

Manage carefully your emotional resources, in order to acquire and keep a place of honor in the souls of the people.

Annie, Peter and their father, Royce Garrett, were swinging suspended on a rope to the abrupt slope of the mountain, at about 450 meters high. No one of them, were not anticipating the consequences of that escalation. In that terrifying moment of waiting, Annie makes a last attempt to reach the stone wall, but the piton that sustained her has moved from its place. The rope could no longer hold all three of them.

Royce becomes unshakable as a statue where only the lips had life. With a tremor in his voice, he tells to his son:

- Peter, I want you to take out the knife. You do not have too much time left. You must do something for me, ok? Cut the rope. We are too heavy, and a piton could not keep all three of us.

- No ! No ! No ! screamed Annie. Do not do this, Peter ! But the tears that started to fill her eyes could not cut her father's voice, which become more and more harsh:

Leadership: Is it worthwhile to fight to move on when the link between you and a person is stronger than what separates you from the experiences of a life lived at the limit?

- Shut up, Annie ! ... Listen to me, Peter ! If you do not do this, your sister will die ! exclaimed their father in tense emotion, with that exhaustion of the man who knows he has no point in fighting against fate. Then, with an expression full of conviction, strengthen even stronger his decision: Cut the rope ! Cut once ! It does not matter what happens to me ! Cut it ! We have no time ! Cut it !

Can you assure the rescue through sacrifice? Something suddenly changed in Peter. The words uttered by his father with a responsible fierceness – the supreme testimony of the love shared through sacrifice, made to flow over his whole being, as a torrential rain, impetuous, those feelings of anxiety - giving rise to that form of courage, to the firmness that gave him power to overcome his limits.

The key to understanding today's leadership and its future perspectives does not lie in what the leaders do or believe in. It lies in deciphering and anticipating the new emotional circumstances in which they are placed. Like any other people, the leaders are also involved in a wave of emotional changes - just to another level, more profound, by sharing their experiences in a different way.

Your personality will evolve linearly and predictable on the trajectories set by your emotional charge, in accordance with the principles on which underlies your leadership, according to your way of being, with your commitment, according to the care that you give to the other people – hence, it will evolve depending on how you direct your own resources.

Leadership: Do you practice the virtue of believing in yourself at a turning point when your vision and values do not match the condition of a moral man?

I go back to the movie *"Vertical Limit (2000)"* in order to establish exactly the idea that I want to transmit it. Peter cut the rope, saving his and his sister's life - and causing the death of their father. However, his action was blameworthy. It produced the greatest unhappiness to Annie, by making to flow in her soul, like lava, painful feelings, full of bitterness and hatred.

In the end of the movie, Peter manages to save Annie, with the risk of endangering his own life. He coordinated and participated in the Annie's rescue mission in the Himalayas that after an avalanche remained isolated under a wall of ice.

Annie looks at her brother with an expression full of love, as if her whole being was brought back to life. All her feelings of hatred disappeared. His courageous act defrosted her astonished heart. Her face, full of the joy of very deep feelings, mirrored a single thought:

- I forgive you, Peter. I forgive you because I could have been instead of you. I forgive you because you had the second time the courage that I never had. You did a wonderful job there. Anyone else would have given up. My father would have been proud of you.

The most useful capacity of a leader is deduced from a bold thing: to adopt a way of ensuring that you will not get to the place or position you have not proposed to yourself.

The most significant influence that a leader has it – is the one that awakens the deep emotions and feelings. If you are not able to eliminate those negative aspects that contradict your feelings and beliefs, you could never make the leap towards the true greatness. To be great is to get to know people, to forgive them, and give them a chance to grow before your eyes, continually proving your commitment towards your feelings and values.

Just as the human body it is actively immunized against the negative factors that might endanger its proper functioning - even so you, wisely countering all the negative aspects of your leadership, you can immunize yourself from harmful vibration and interior states. You will unlock the physical and mental energies of your being that prevent you from manifesting your full potential. Those negative aspects of your leadership, is primarily the result of the agreement that you have sealed it with your Ego, and afterwards with everything you know and with your reason._

Can you build castles in the air? When you treat people with hatred or disinterest, as if they would be worthless, is like building a castle in the air - your influence is increasingly less on them - you cannot develop a sense of trust because your leadership is not having an adequate and stable foundation that would ensure your development and performance.

Leadership is like an indestructible whole, which unites your feelings of the other people's feelings, by preserving and unifying the common features and qualities. It can break down if it is not maintained with patience and affection.

The position that never favors you as a leader has as a reference indicator the passage of a path leading to the unknown of the situations in which the feelings and consciousness face, because of the impulse to plead for an honorable cause: deliberate renunciation.

Include me in your forgiveness highlights the will of a leader of not renouncing to all the forms of manifestation of his own nature: to his values, emotions, experiences, and beliefs - this being the only way of achieving an honorable place in the hearts of the people and of inculcating in their consciousness his true ideals, thoughts and spiritual needs.

Source: https://neculaifantanaru.com/en/include-me-in-your-forgiveness.html

Incursion In The Space Of A Dream Called The Future

On April 27, 2016

Be as much as you can be beyond the widely-accepted limits of normality, trying to perceive the truth that imposes itself on your existence as an experience of imaginative thinking.

However strange it may sound, I had the uncommon impression, to a certain comforting extent, that I was the result of a dream that never ceases going forward, an emanation of a transcendent instance that suggestively uttered the adventure of a being developed on their own. Everything took place unconventionally, surpassing the strict space of a plausible understanding, as an action of entering a magical sphere whose wave function consisted of gaining illuminating knowledge of a reality that threatened to unravel.

And the wave, a vibration propagated instantaneously over a figment of the mind, I dared hope that I could control it (with the price of a crowning of madness) in a stand-alone obligation, in the context of imaginative experiences. For a moment, I felt like I was part of a Counterpart episode. When the main hero, Howard Silk, learns that the organization of which he is a member has discovered the secret of passing into a parallel dimension, he is thrown into a world full of intrigue, danger and betrayal, from which he can only escape by asking himself the question: *"What if my life was different?"*

In a way, I hoped that if I immersed myself in another reality, captured in images, emptied of any human support, I could inaugurate with my mind's eye a symbolic space of orienting my soul to find a theme of admiration of an Alter-Ego who, at the risk of replacing my entire being, had the power to revolt against the attitude of accepting a life situation without exit, without perspective. Perhaps my life, lived with disinterest for things fleeting, without any consequences that could tempt me to sin, that is, forgetting God, was no longer an attraction for a spirit of breadth, time, and boundless play. I was free to change it with all the attributes of a movie fiction.

Leadership: Does the act of interpreting one's own creation have its source of novelty in the authentic life experience of a high-perspective author who is capable of capturing the essence of a new form of subjectivity through what he is able to constantly pursue?

I wish the mouth would dare say what the thoughts had discovered, in the stuck twilight of a fruit of imagination, including a piece of the universe's infinity. I'd want to deny my mission of giving meaning to the dream that always asked of me: Where are you hiding? It was so thrilling to stay there. The creator never forsakes his madness that constantly pursues him, this unstoppable desire to be seen living in a cinematic, virtuous and wise space, projected into the infinity of space and time, into the infinity of the feeling that he can experience from the soul of someone else a "limitlessness of the act of creation".

I would transpose myself at certain points in the role of the Count of Monte Cristo in a black cloak, amid dark times, and at other points in the role of Isaac Newton, blinded by the perfection of formulas of interpolation, amid a large-scale work whose outcome was uncertain. I even assumed the inherent qualities of Charles Chaplin in a double role. But the urge to continue the vast history of experiences from beyond the tactile, this process of filling the fingerprints of oneiric revelations, this series of experiences of transcending time and space, only slightly true, could have transformed into disillusion.

Did French physicist Loup Verlet not say, referring to Freud and his dreams, that the inquisitor clouded by his formulas and blinded by their inner perfection, always risks to

consider the things he created through thinking, in imagination, as being what exists effectively and detach himself from the real world?

Leadership: Do you reorient yourself towards the memory of a previous state, as an action of entering a session of recovering the essence that makes you whole?

In fact, over the evolution of man seen from a broader perspective hover two great forces, one of understanding carried out beyond the immediate reality, the other of understanding projected into consciousness in an imaginative process. These forces, overcoming without prejudice the frontiers of existence, from one state to another, are conclusions of revealing experiences obtained by employing man in relation to the self that makes its usefulness felt in a forging more than creative.

As an aesthetician cannot give new meanings to art without descending to the very concrete of the artistic fact, which means mobility, transformation, becoming, neither can the man who tries to develop himself give new meanings to his identity if he doesn't stimulate his memory, transcended beyond time, with new ideas and perspectives.

To reorient yourself towards the memory of a previous state, as an action of entering a session of recovering the essence that makes you whole, means to immortalize in that framework of your own mind, containing within it something else, something more valuable than all others. Namely, the conception of a perspective, of a particular subject and to continue to exist along with it. It is madness, but at the same time a great wisdom, the only way of acceding to a higher knowledge.

Man summarizes in himself and synthesizes the essentiality of a self-evaluation caused by reaching a certain stage of acceptance, which resides from the correlation that is established between creation and ideation, between imagination and existence through it. The memory that you have to use to broaden your horizons, while also acting as a determinant of artistic creation, can be used with reference to the copy of a larger reality, imagined as a two-dimensional representation, to immediately make you think of a movie, a photo, a painting, a novel by Zimmer Bradley, a walk in another world.

In the future, when technology will advance and man will be able to communicate with other worlds only with the power of the mind, leadership will change its criteria of impact and development. Alexandre Dumas and Victor Hugo have often inserted this truth in their works.

Leadership will start to take shape along with what man will represent within the empire of his imaginations, through a condition of the type *"be as much as you can be beyond the widely-accepted limits of normality."*

Thus, in order for man to better know himself, it will be necessary for there to be present within his sphere of existence two similar forces, merging into a single essence: the power to turn into another being through metamorphosis and the powerful feeling of the Ego that will make him feel separate from the rest of the world.

Evolution, under leadership that contributes to the effort of transforming personality, by developing the ability to understand the essence of what you are, contains new understandings and perspectives in the context of the experience of rediscovering yourself as an entity of the universe, organizing itself depending on what the mind imagines.

Incursion In The Space Of A Dream Called The Future could significantly change the perception regarding the cerebral potential man has, by which he attests his quality to be

transposed in another place, in another time, in another character, in another reality.

The evolution of an authentic man takes place when he starts perceiving the truth that imposes itself on existence as an experience of imaginative, associative, and emotionally involved thinking.

You will more easily understand the notion of tight interdependence of the outer with the inner if you take into account the fact that beyond the immediate reality exists a world full of mystery that waits to be consulted.

Source: https://neculaifantanaru.com/en/incursion-in-the-space-of-a-dream-called-the-future.html

Initiates Have A Better Knowledge

On April 18, 2020

Learn to turn your evolution into a work of the divine, which is intended to be a faculty of the soul that knows things before they take any form.

- This works for fools, for the simple and uneducated. The initiates have a better knowledge. We do not despise Christians, because there are initiates among them who are holy people. The higher we climb the ladder of knowledge, the wider we open our eyes. At the end of their search, initiates know that all countries glorify the same God. I see him with their worldly eyes, I feel him in their flesh. This is the supreme knowledge. By acquiring it, the saint can heal the sick and restore the sight of the blind with a simple touch. Even a piece of his clothes is enough, and the bones also retain their strength.

We believe in the one God and his prophet, the Qur'an and the Hadith, and we follow the right path. Our cadets and ulema spoil their sight by studying the Qur'an, just as Christian scholars dedicate themselves to reading the Bible and exegesis of the Holy Fathers. To become learned, it is enough to have diligence and a good memory. For the initiate, every writing, every worldly thing is revealed and clarified in the supreme knowledge, finally, as a metaphor of God. For the initiate, the moment comes when he lives in God and God lives in him. *****

Leadership: Can you imprint a movement on what is immutable and ubiquitous, by revealing a knowledge based on the interpretation of an understanding obtained by integrating information into an entity of the same nature, but superior?

Not only does the book symbolize the means of penetrating the mysteries of knowledge, but the very mental faculty of man to discover, to appreciate the ridiculous or the absurd inconsistencies between the requirements and rigors imposed by the rules of society, can symbolize initiation, the beginning of true knowledge.

What does that mean? Well, my advice is to follow the right path to the most chosen knowledge, replacing the reality of many (followers of the demands of society), in which the road is strewn with uncertainty, with that reality in which we discover passion, what we want to do with our life. And the rest will come naturally.

Based on the analysis of the situation in today's society, when everyone runs in any direction but few reach a precise destination, I must point out that the notion of power and the elite are closely linked and occupy key positions in accelerating the importance of knowledge in the context of the process of "viewing beyond the veil of appearances", a view beyond what is immediate, beyond imperfections, beyond concrete manifestations.

This is because the world's elite, despite what is believed, is not made up of presidents, senators and CEOs, but precisely those scientists, often forgotten or remembered on the run, they are the ones who open our eyes and the mind towards new horizons and understandings.

And knowledge still, synonymous with the notion of power and having the sense of covenant of wisdom with the sharpness of salvation, can lay the foundations of a strong faith in God, under the mantle of an enlightened one who can read the secrets of the soul and reach pure consciousness. Challenging this fact, or distrust of the act of knowledge provided for the purpose of Creation, leads to a kind of objective crisis of power itself, which can no longer be

enhanced by understanding the harmony between the ideal ego and the miracle of existence.

Learning to turn your evolution into a work of the divine means giving priority to research, knowledge and innovation, so that the study of the process of knowledge becomes your main occupation. And knowledge is intended to be a faculty of the soul that knows things before they take any form, when you share an invincible faith that can move mountains, that can save, that can cope with pain, hunger, and persecution, which can open any soul and disarm any resistance.

Through leadership, we try to imprint a movement on what is immutable and ubiquitous, that is, we begin to follow the right path of faith which consists in the possession of knowledge gained through research, practical experience, mental self-control, thoroughness and interaction with other professionals.

Initiates Have A Better Knowledge if we think about the fact that everything that is factual, built on spirituality, like everything that is useful to this world, has its spearhead in thinking up the phenomena offered to intuition, that is, to highlight their essential properties or assign them certain meanings. And if we draw a parallel with the "essence of all things", we must know what the writer Francis Barrett said a few centuries ago:

"If there are hundreds of virtues of the sun found in as many animals, plants, metals or stones, we will have to gather them together and bring them into a single form, in which we will find unified all the virtues we need."

The moment you allow yourself to see beyond the veil of the world, looking at the realms better left unseen, and begin to rediscover yourself, it means that you have reached the peak of knowledge, and your connection with God is impeccable.

*** Note:** Mika Waltari - *Young Ioannis,* Polirom Publishing House, 2020

Source: https://neculaifantanaru.com/en/initiates-have-a-better-knowledge.html

Initiation In Leadership

On December 04, 2010

Before transmitting to people your own vision, first strive to understand deeply the essence of your leadership.

Master told me about an hour about his own art, obtained with difficulty that could not be learnt at school or college. It was the first time when I heard someone speaking with such conviction and power about painting. I told him what I want: to transmit his teachings to me to be able to get myself a great artist.

- To get a great artist you must have talent Nicu, not only will, he told me frankly.

- I think I have talent, I responded calmly and simply in the next moment.

- Wonderful ! said the master, with a voice that mingled astonishment and joy. I'm glad you feel so. But I want to prove this. Sit at the table and draw to me ... an angel. He gave me a sheet of paper, a pencil and an eraser, and told me to start working.

I sat at the table, but when I start drawing it, the master said:

- There is one thing, Nicu. And I do not like to tell you this. The angel should not have wings.

Leadership: Can you assure the creative expression of your individuality, without distorting reality under the pressure of your own affection towards the effects of unending admiration?

Everything starts from a single mental design. I sat there with the paper in front just a few steps from him. Somehow I was a little afraid to embarrass myself. Yes, I really felt it. Maybe I was not so talented that I imagined or I just developed a pleasant hobby. And besides this, master wanted to test my imagination. I had to remove my negative thoughts. I had to control all my energy to do a nice drawing. I consoled by the fact that many other pupils' faces this kind of test, and anything bad happened to them.

For that moment, I had to focus on my highest virtues: patience. And, armed with will and imagination to succeed in drawing an angel - an angel, but not how do imagine the entire world in general - with white wings and yellow halo around the head. After all I wanted to impress the master, by imagination, by style and daring so I had to draw something special. Nobody could understand the full responsibility that pressed on my shoulders in that moment.

After about half an hour I left the pen from my hand, I breathed deep, and full of confidence, I showed the master my own vision of how looks like an angel.

The master looked the drawing in amazement, then exclaimed with satisfaction: "Indeed no whatsoever resemblance to the world of angels."

The creative expression was best defined by an internet user as the never lost "back-up

language" of the human being, obtained through the infinitely diversified forms of drawing, improvisation, the invention of new scenarios, the metaphorical situations etc. In leadership, it is important that the creative expression does not distort reality under the pressure of one's own affection towards the effects of a limitless admiration.

Be mindful of your level of admiration and appreciation for those you respect, so that you do not turn into a subject of the utopian mentality, always accustomed to being at the center of attention.

Is your personality reflected in the expression of an unthinkable emotion through the logical and more experienced thinking filter? Is it built on the basis of emotion and excellent memory, and from memory getting more and more into imagination?

Leadership: Are you grateful to your position as an artist for what you are going to convey through a supportive vision of a pre-existing work, without losing the quality of the learning experience that defines the pursuit of true knowledge?

Just as a learner can construct his own vision about the angels, and you can be able to build your own vision of leadership by your imagination, by style and daring, And indeed, there is apparently a fairly easy way to guide people: to create a favorable leadership to you and them, by your own recipe, just as a painter creates his own original art and develop his own style of working to give life to a qualitative work.

What is the essence that fits to your leadership?

It is a real art to know to create your particular vision. First, you need to print a well-defined essence to your leadership that would make you feel in harmony with yourself, and that would not disappoint the others around you. This essence deserves to be seriously welded inside your own operating structure, in your process of thinking and action - if through its content has the property of approaching your beliefs to the beliefs of other people. And for it to continue impressing by its style, imagination and boldness.

Leadership: Do you try to clarify your CONCEPT and IDEAL of self-identity more than your experience admits, by visualizing a model of making art through your own perceptions of the value you give yourself?

Their most skilled leaders develop their original style of management. They are able to arrange things so that they can see the "work" that they create exquisite and renowned. Everything starts from a single mental "draw", but a realistic drawing depicting another dimension of leadership, a very special design that offers a unique perspective about their ideal to make art, which they are projecting then in the mind of their supporters.

Every leader sees things in his personal way, each reading their own model of leadership (in terms of their own perceptions and values) good enough, in the smallest details, firstly taking into consideration the quality. In a way, everyone is a little afraid to be embarrassed, at least initially, so all are working hard to make many plans and use all their resources and power of work to give life a new message, a very special one, through their "work".

Leadership: Can you express your attachment to a much wider perspective on art, viewed from the perspective of a self-contained experience embedded in an image that gradually changes into another image?

In leadership always "angels must have wings" – in other words, leaders must always conform to generally accepted rules and which must be in line with the reality that everyone perceives. Self-experience incorporated into an image that gradually changes into another image is aimed at the manner in which a correlation between information, experience, analysis and opinion is made, leaving room for interpretation on the method adopted to achieve an as accurate as possible picture of reality.

Each individual who aspires to a leadership position has its own views on arts management and many ventures in this area, but without knowing the "rules" and without respecting them regardless of their obligations. As, of course, and here there are rules to be observed and here must be certified skills, written or unwritten, and adequate experience.

Therefore, there must be in advance an initiation into the leadership but is not sufficient only a personal view on this area, because your imagination can play tricks. And if you do not have the ways, means and experience, everything can crumble in the shortest time.

The essence of your leadership can be found in the fact that the notion of art, despite its indeterminacy, involves a value judgment that pervades dream and reality, breaking the invisible walls of emotions, minds and souls through a change of the way of seeing the world.

Initiation In Leadership involves the transformation of the simulated self into a reality experienced especially by the artist who gives his creation valences of expressiveness in the order of a new vision in the art of jointly connecting authority and the freedom to think differently, to overcome the conventional, find new ways of enriching the vision of the world, of being beautiful or ugly, of good or bad.

Source: https://neculaifantanaru.com/en/initiation-in-leadership.html

Initiation Into The Mysteries And Wisdom Of Atum-Ra

On July 24, 2009

The path to greatness is strewn with trials that forge the spirit, preparing it to inherit an ancestral wisdom.

- The god Snefru, gave me all the power to prepare you for our mysteries and to initiate you into the mysteries and wisdom of Atum-Ra. Before I reveal to you the first secrets of the Phoenix, I will let you know some truths that remain foreign to most mortals, but which a king's son, destined for high positions in the state, may even occupy the throne of the Two, must know Kingdoms.

Although it could make him foresee difficult times, this introduction was pleasant for Neferu, as it showed him a bright future.

Leadership: How do you think your intelligence, a particle of universal intelligence, is reflected in the symmetry and harmony that marks the separation between reality and its subjective interpretation?

- Begin by convincing yourself that ideal wisdom, perfect wisdom consists in silence. An outer silence that forces you to turn inward, to dive into your own heart, where there are treasures hidden so deep that most people never glimpse them. For you must know that the god is in us, that our intelligence is His intelligence or, more precisely, a particle of His intelligence. Only through it do we reach the understanding of God, the universal understanding that governs the world. But this intelligence does not consist only in a series of reasonings about the nature of the essence of divinity.

Because this nature and this essence cannot be directly perceived by simple reasonings, by simple efforts of the intelligence that is in us. He needs, first of all, the help of others, the help of the elderly, who transmit a primordial science from man to man, a divine knowledge that can only be reached through initiation.

For any initiation, a more or less long preparation of the soul is required and, at the same time, an asceticism of the body, thanks to which the soul separates from a body torn from the domination of passions and earthly goods. But this initiation cannot be an end in itself and cannot allow us to come to know everything unless it is fulfilled, perfected by an inner illumination, that illumination coming from a god which makes an initiate an akh, a spirit bright, a vision of what the initiate's soul will be after passing the gate of death.

Leadership: Do you behave carefully towards the content that your own spirit elaborates, so that you do not become a dramatic author who presents and exposes on the "stage" foreign persons?

The substantial content of your life can break at any time, isolating the subject at one pole and the object at the other. At one pole - divine knowledge, at the other - self, at one - form, at the other - spirit, at one - meaning, at the other - commitment. These moments of lucidity, which presuppose each other, even if they appear as opposed to each other, estranged, without even suspecting their intimate kinship, are important to clearly recognize a spiritual truth: "Everything that inspires you, at the same time change and dominate you".

Without severity, but with determination, the universal meaning of the interconnection

between you and the divine can be completely lost, the connection between wisdom and enlightenment becoming insignificant, contradictory, equivocal, if you fail to find the key that opens the gates to the world of your soul.

That is why, I would say, a special visionary behaves carefully towards the content that his own spirit elaborates, so that he does not become a dramatic author who presents and exposes on the "stage" foreign people, other people. Undoubtedly, he introduces his genius into the work through a kind of asceticism of finality with himself, weaving into it his own spiritual material, but only what is particular, not what is accidentally his general.

From a mystical perspective, we must relate to the process of spiritual enlightenment. Along his spiritual journey, man faces a series of challenges and tests that can shake him from his foundations. This deconstruction of the self is necessary to make room for a new, deeper and more authentic identity connected to divinity.

Wisdom fills the path to greatness, sowing it with trials that forge the spirit, preparing it for the inheritance of ancestral wisdom.

Initiation into the mysteries and wisdom of Atum-Ra is a process of spiritual enlightenment achieved through the silent understanding of profound truths. And what is silence, other than a form of meditation where silence becomes a portal to deep awareness of self and the surrounding universe?

Regardless of the specific interpretation we give to wisdom, through our relationship with divinity, but also on how we live our lives, we must find ourselves in silence. How consistent are we in our values? How much can we afford to be authentic? How much do we sacrifice our integrity in "pursuit of spiritual fulfillment"? Each individual has their own path in relationship with the divine, and the answers are never simple or definitive.

*** Note:** Rachet, Guy - Cheops and the conjuration of the Ibis , Lucman Publishing House, 2003.

Inner Vision Reveals New Horizons

On September 25, 2024

An inspirational leader sees beyond burning ambition, accessing an inner mystique that transcends ordinary boundaries and opens new horizons.

My sister, Oana Fântânaru, won numerous medals in mountain half-marathon competitions this year. Commendable records. But all these well-deserved medals, these achievements are due to the daily training carried out against the background of dedication and perseverance. And his training wasn't just preparation; they became a form of dynamic meditation, a delicate balance between brute force and mental clarity, a "dance" between mind and body, like a yoga of movement. The breath became the mantra, and the steps - lines of an endless poem, in which every detail mattered. It was as if the entire universe folded around her rhythm, supporting her run, guiding her direction. Running turned into a sacred pact, a union with the forces of nature, where the goal was not only to reach a physical limit, but to transcend it, towards that mental and spiritual perfection.

The path to records was lit not only by burning ambition, but by an inner mystique. This mysticism, however, was not easily defined; it seemed to come from deep within her, from a place inaccessible to ordinary reason. It was as if a subtle, unseen energy accompanied her every step, guiding her not only on the physical path, but also on the inner path to a higher awareness of her own possibilities. This energy was her mysterious guide, the unapproachable light that led her away from doubt, as running became a form of prayer, a call to divinity, an invitation to commune with the pure essence of life.

He optimizes his training not through classic techniques or strict rules, but through a permanent dialogue with his own body and mind. Each adjustment was a path to greater awareness, each adjustment a step toward perfection, not just of technique, but of soul. Running, for Oana, was a sacred ritual, a moment of communion with invisible forces, with that subtle matter that exists beyond ordinary perception. It was as if every run became a prayer, and the road, a sacred way of self-knowledge and closeness to the divine within oneself.

Leadership consists of guiding the steps toward self-transcendence through the communion of mind, body, and the subtle forces that define destiny.

Thus, Oana's running training was no longer just a preparation for performance, but a spiritual journey, in which body and soul intertwine in perfect harmony. Each moment on the trail revealed to him another facet of his existence, another part of that universal energy that flows through everyone and everything, but which few truly feel. For Oana, running was a way to reconnect not only with nature, but also with that part of herself that tended towards infinity. In every step there was a hidden universe, and running was no longer just a sport, but an art form, a cosmic dance that he repeated, day after day, with almost divine precision.

The clear vision of one's purpose is reflected in every step along the way. So each competition was not just a test of speed or endurance, but an attempt to get closer and closer to that pure essence, that energy that seemed to pulse under every blade of grass, under every breath of wind. Running transformed her, freed her from all the daily constraints, taught her to listen to the mysterious rhythm of the world, to become one with everything that surrounds her.

Ultimately, running was more than a sporting challenge; it was a call to oneself, to that "there" inaccessible to external eyes, but so alive and present in every step, in every moment

lived on the heights of life. It was, in a way, her way to eternity. Here we need a clarification: not only the physical run, but also the spiritual one outlined his path to self-discovery. Constant physical exertion can become a meditation in motion, balancing mind and body in perfect union.

True leadership is not measured in records, but in the ability to turn every obstacle into a moment of self-awareness and growth.

During running training, the body and soul are subjected to forces of harmony and balance, which allows them to reach a state of profound transformation. Every step of this spiritual journey is important to reach both physical and mental fitness. Human existence must be resilient but also flexible to adapt to the complexities of life. Controlling one's inner energy is essential to maintaining balance between mind and body, and every little detail in the rhythm of running can have a major impact on the art that this form of sport represents.

To initiate a well-designed spiritual journey, it is essential to follow the principles of harmonizing body and soul. Each step must be clearly defined and perform a specific function. The purpose of harmony is to enable efficient development, and universal energy seeks to ensure a harmonious interaction between the various hidden universes. Continuous transformation and analysis of spiritual performance are fundamental to identify errors and optimize the inner system. The performance of a run is not only a matter of speed, but also of stability and release, allowing the body and soul to constantly evolve towards infinity.

So, running is not just a means to achieve a physical performance, but becomes a journey to eternity. Every competition is an opportunity to get closer to that pure essence, an experience that transcends everyday constraints and reconnects us with the universe within ourselves.

Leadership is that form of active prayer, a balance between brute force and deep meditation, that leads to continuous improvement.

Rather, Oana's run functions as a complex spiritual circuit, allowing the controlled flow of universal energy. Components such as breathing, footsteps and heartbeats modulate the intensity of the experience, creating specific effects of harmony and reconnection. The Law of Effort describes the relationship between distance, speed and internal resistance, and is essential in designing workouts.

The subtle energy that accompanies each step can only be seen by the attentive and focused inner eye. I would say that each stroke becomes an elaborate circuit that processes the body's signals, stores memories, and performs subconscious calculations, forming the basis of personal transformation. Running is not just a physical activity, but a cosmic dance on the path of infinity, where Oana becomes both conductor and current, in a circuit that tends to eternity.

Leadership is about leading your journey not just through ambition, but through a sacred connection to your own inner potential and the world around you.

Inner vision reveals new horizons when mind and body align in deep harmony, allowing access to the authentic source of inner energy. Especially when you manage to free yourself from distractions and focus on the present moment, discovering the latent strength within yourself.

Source: https://neculaifantanaru.com/en/inner-vision-reveals-new-horizons.html

Innuendo (II)

On August 04, 2015

Resort to new forms of artistic expression through the contact between creation, manifestations, theories, experiments, so as to efficiently validate the final image of what you've come to be.

I think up ever more pronounced understandings of my separation from the world, tirelessly, prey to the diversity of creations, manifestations, theories, experiments – first and foremost, those that harmonize with the specific of a pure mystery, produced under the action of the forces of oscillation of the mind that cannot live in the present, but rather always runs back and forth, as a fraction of universality. In a way, the image of my life resembles the description of a picture represented by a harmony given by bright colors, the nuances, tones being perfectly harmonized, which highlights the sensitive side of an artist who knows one thing: creativity is everywhere.

It is what moves my curiosity along the invisible outline of a "superstition, false religion". Slowly and steadily, my mind enters the imprisonment of a possessive convention with an unclean spirit, between dances, broken rhythms, syncopated and songs with engaging tempos. The starting point of a new artistic thinking relates to the description I give to my forms of expression: the imagination, the intellect and the intuition of obtaining "perpetuum mobile" structures as an expression of the whole, so as to give a certainty to the events experienced at a given moment and at a certain intensity.

But, such is born the sensation of supreme living, whose laws of tolerance, concocted in the way an artist stays connected to the elements readily arranged by nature, make the object of precise notes arranged in a stormy chord: "You can be anything you want to be / Just turn yourself into anything you think that you could ever be." Who dares hum my delirium?

Leadership: Can you reinvent yourself during your experience of receiving and analyzing the artistic dimension so that you get a subtle argument for the definition of "being one with everything"?

I would compare the isolation of the genius with an eternal depth where silently and without a trace sink all the feelings with which he is greeted by a world fragile in the face of the unknown. Or, rather, as a deep ocean that covers no man's land. Permanently, exists around him a coldness, but at the same time, a particular form of validating the rule: "Show yourself – destroy your fears – release your mask". Something moves within me when I thoroughly search what I do not know about this artistic spirit, in relation with the circumstances of a specific case.

Once again, Freddie Mercury delights through another creative attribute that is not really in anyone's grasp: the amazing ability to reinvent one's self through a new vision, through a new range of perspectives, color abundance, stage costumes, pantomime improvisations on given themes to explore and cultivate the imagination of an artist who can ask for the elements of decoration and stage motion to conform to him.

The artistic dimension of his personality finds a correspondent in a plane of depth of spirit, the depth of penetration of the world through an association of ideas that generates continuous energy, momentum, more and more accentuated astonishment, new tendencies, debates and currents of opinion. His greatness of becoming one is the mainstay of genius that cannot be stopped by absolutely nothing.

Meritorious, to this complex carrier of plastic opportunities in interpreting emotions, movement first attracts attention, and only then do you think of what moves in a tempo furioso, hundreds of times unpredictable. Proving itself as being beyond Newton who seeks to discover the operations of nature, Freddie Mercury is himself the nature of the world, a revolutionary energy system that ties together all free spirits, a small universe won through the reasoning winged with each thought, with each dance, between minor chords and dominant septa-chords.

But to the supreme art is not needful only the merging of imagination with various sounds, in a vast arcade of musical chords, in order to turn into a universal arrow that crosses the infinite. It is built vividly, in an elementary rotation of the frames, when the man of time suddenly crosses to another scene, substituting himself instantaneously to any phenomenon of culture: portraits, landscapes, objects, animated or not. And they produce through contagion forces of attraction and favorable tendencies that articulate the visible outer world, played out by moralizing microscopy.

The actor who stands on stage as a brilliant talent is the image of a world that does not cease to broaden, amazed by its constant tendency to evolve towards a dependence on the sphere of the fabulous.

Playing out a form of artistic expression through the contact between creations, manifestations, theories, experiments, compressed to the extreme in the fractions of a volume of thoughts that brings certain emotions, experiences, feelings, not only modifies your temporary reality, but also leads to a completely different result in the final image of what you've come to be.

The art of letting yourself get carried away by the wave of thoughts, of the freedom of creation and expression y relating to the limits of an autonomy that estranges you from the world, from the positions of a philosophy that reflects the complexity of the function of creator, is an invitation to the subtlety of a game behind the scenes, of a high level, which does not include the true acceptance of leadership: of coming back to where you started.

Through isolation the genius, the free spirit, ends up including in his perceptive field the implications of certain cultural phenomena that find the shortcut towards modeling ideas through the power of renewing themselves under the impact of events. Benefiting from a new and unexpected approach, they force the "orientation of the weapon's edge towards your own body." Meaning, to a deficit of values, to the lowering of credibility, to the cancelation of those beliefs that safeguard him from the danger of radically concealing himself in the magic of fictions created by himself.

Leadership: Can you outline a new perspective on art, that, however, acknowledges the existence of the phenomenon: "Don't touch that high peak, always hidden in the clouds"?

For leadership to become an act of substitution for the process of manifesting an authority, an individual force, a new perspective on art needs to be outlined, one which acknowledges the existence of the phenomenon: "Do not touch that high peak, always hidden in the clouds."

And this not only due to the fact that a number of visions and fantastic objects are compressed in a succession of forms that lead to confusion. But because the inclusion of man in another direction of development of science roots the convention that the specific of a development doesn't resume propagandistically, condensed, to elements and characters that become emblematic through the exploitation of a new form of expression, culture, philosophy or knowledge.

Evolution may have as a constituent element the journey of imagination towards heights of glory not yet reached by anyone, which becomes an initiatory act in your development into a man of creation. But imagination needs to be consumed not only through intrinsic empowerment, but rather through sharing and networking in the confrontation with reality.

The noblest form of art, to astonish and surprise, is the vision of symbolism that you bring to the construction of a world whose only reality is you.

Innuendo is a form of self-improvement through practicing creation, meeting the criteria of imagination and ingenuity, which is only evident at first sight through the attempt of suggesting a new perspective on the world, including in terms of self-awareness. But which affects the way in which you feel linked with the idea of being yourself in a battlefield for a several terrible opponents: morals, identity, your place in society, generality accepted conveniences, suggested experiences and the right of being understood and appreciated.

Source: https://neculaifantanaru.com/en/innuendo-II.html

Innuendo (I)

On August 02, 2015

Try turning leadership into a substitute for the magic of staging an inner reality through external analogies.

There is a side of my life traversed by the depths of a never before seen spell. An ambiguous space formed of many fluxes of expression cultivated in the hemisphere of feelings cut globally by the circuits of creations, entering into contradiction with the Marquesan concept of the world, life and time. Somehow, the calculus formulas of these elements of individuality, pre-established by the shifting of the constituent poles of inner turmoil, in gripping memory with mood, gave double values to the events of reality that never missed a thing. "While I rule by blind madness and pure greed."

Somehow, I began to position myself in relation to the surrounding reality, pleading with the idea that life is an art through which the beautiful expresses itself with the amulet of time, an art through which the act of creation satisfies and cultivates, delights and corrects the spirit of a free researcher. Engaging, supreme ideals, enigmas of time, do not change with how you perceive and experience an explosion of energy and well-being, but with the spell of the impenetrable, with the manifestation of the shadow behind the light. "Through the eons, and on and on."

The endeavor of the inner life of a man who openly assumes his belonging to a phenomenon of interrogation of the contemporary world, which only fiction can poetically reconfigure, is directed to the composition of a unitary image of an evolution in time through any means of the artwork capable of suppressing the disappointment of the days lived under the motto "the ends justify the means".

German philosopher Heidegger believed that thinking acts upon the thing man has in front of him, always decomposing and recomposing it. The expression of the thing didn't take on the usual form for me either, because I stoically threw myself in the face of the inadmissible with the extraordinary instinct of a seeker of impossible worlds. The space of my own inner world was in fact the beginning of a journey to diversity, to transcendence, to the creative states specific to the aristocrat imagining the world as an echo of divinity and beautiful things, of harmony and the indissoluble structure of matter.

The force of imagination with which the genius constantly occupies the mind is the challenge of succeeding in shaping the unitary image of a deep-seated creature that seeks to understand its existence, express its emotions and points of view through its external analogies.

The absolute genius knows how to get out of his own depths, like a dervish from a poor parish, and arrived in the world of a new knowledge, of a new order, slowly transforms in all the things he imagines. He is surrounded by a permanent conflict between color and black, on the edge of a trilogy of spectacle, in the motions full of energy of mountebanks, on the background of historic images, in the novel images of the books read in one breath, between a drummer, a pyramid, balls and fire, between jumps, masks and applauses, in a crescendo whose climax no longer consumes itself. "Surrender your ego – be free, be free to yourself."

In addition to the love for the most noble of arts and sciences, in the impenetrable darkness of a special "Gateway Time". My individuality only had but a single scratch, the more the extremes of my radius of action could not be guessed. An elementary lesion consisting in the combination of faith with the greed of being the owner of other realms of reality, hundreds of

times more dangerous than the sum of high frequency currents of the insistence of being perfect. "Don't take offence at my innuendo."

From the outbreak of an Ego that doesn't lack veracity, from a discharge of imagination that would stand to destroy it, in the paradise of graphical and audio art drawn with the blood of the twisted vision, the metamorphosis of reality is triggered, brining liberty to colors, dreams and expression without boundaries. The man of encyclopedic knowledge in the sciences of the humane gives a different meaning to the outer world, and his creative spirit, multiplied to infinity through the corridors of a bookish labyrinth, becomes a sort of synthesis of the universe. "Oh yes we'll keep on trying / We'll tread that fine line / Till the end of time."

Leadership: Can you equate the dynamism of becoming with the hidden universe of the work of art, placing yourself at the extreme of communicating an experience that permanently enriches itself?

The music video for Innuendo is a triumph of the art of storytelling, passed through the filter of irony and humor, of naturalism of vision and playful spirit. Which turns leadership into a substitute for the magic of staging an inner reality loaded with existential elements of the type: "Carpe Diem" or "Feel free."

Leadership is due not only to the artistic contrast between the appetite expressed intellectually and the appetite expressed through the force of expression and suggestion, but rather, filling as much a repository space of human manifestations and traits, follows the entry in the limits of causality and the exit from them. According to physicist Max Born, causality is a law that requires the existence of an "effect" entity that depends on the existence of a "cause" entity, an entity being any physical object, phenomenon, situation or event.

Basically, if you try to capture the entire area the visionary field of a leader-artist perceives, all the antics of his mind expressed vividly, you are overcome by an unsuspected sensation of self-dissolution in the indeterminate, which sends you to a chaotic pulverization full of color, a melding with an unstable equilibrium. Turning the frame 180 degrees, the flux of creation that crosses you is minimal, but does it have the courage to open the gate *through the sorrow of all through our splendor* to the question "What is our destination?"

In particular, the question you must answer is the following: **How can all these entities contribute to increasing freedom of expression and action, freedom of thinking of yourself in relation with the surrounding reality?**

If you manage to answer this question you will be able to equate the dynamism of becoming with the hidden universe of the work of art, placing yourself at the extreme of communicating an experience that permanently enriches you through things, facts, situations, utterances, gestures, attitudes, language, which you love or do not love. But which cultivate the freedom of creating and experimenting based on what inspires you, based on the forms and type of artistic vision you prefer. Be firm in your demands and expectations.

An aspiring artist, analyzing a few of the particularly important practical consequences of elaborating a compositional aesthetic, first tries to distinguish between knowledge of surrounding things, often seen subjectively, and knowledge that resides in their relationship with objective existence.

Both types of knowledge progress through accumulation of information of the type "Did you know that" and the environmental aspects with significant impact, which are about to be included into a guiding landmark, being predestined to some abstract certainties. These

certainties represent the benefits of the creative platform for innovation and identification of the possibilities of improving the efficiency of the final product: the art you promote.

In the psychology of creativity, external analogies are terms of comparison between "what is" and "what should be" a world governed by emotions, whose criterion of excellence is the mastery of art to translate into reality the perfect image of a complete and authentic relationship with what is called "Genius".

Innuendo represents an indirect referral about a person or a thing, with its basis in the imperative of the freedom of being authentic related to what is called creation, even if the risk of being put into an unfavorable light rises significantly. The important thing is to build something relevant for your own development, natural, through an inspiration that is a winged reasoning.

Source: https://neculaifantanaru.com/en/innuendo.html

Famous Leadership and Motivational Quotes And Aphorisms

On June 08, 2009

Sir Winston Churchill wrote: "It is a good thing for an uneducated man to read books of quotations. The quotations when engraved upon the memory give you good thoughts. They also make you anxious to read the authors and look for more."

Quote nr. 42: **Neculai I. Fantanaru**
A leader's motto: "Once you find the secret, all you have to do is to play better than the others... much better ! "

Source: https://neculaifantanaru.com/en/inspirational-leadership-quotes-and-motivational.html

Inspirational Leadership

On October 07, 2016

Try to obtain a result of the answer another form of knowledge gives to your needs, as a result of the experiences lived in the process of observation.

Perfect silence must reign in the room. Even in the breaks necessary for reloading the film in the projector. Woe unto him who address him at this time. If the question is asked with a low voice and doesn't interrupt the composer when viewing, only a growl is heard instead of an answer. If, however, he is interrupted by the stridency of the question, Prokofiev looks fiercely at the one speaking, or even lets a foul word slip.

After each viewing, Prokofiev is tired, but always happy, satisfied. Perhaps because, in fact, during this time he composes the music for the seen fragment. During viewing, the composer's fingers rhythmically drum on the arm of the armchair.

Russian director, Eisenstein, observes him, curious to find the answer to the question even his clever chauffer asked. He predicts that Prokofiev, drumming with his fingers, chants the structure through which this montage crosses with the durations and rhythms of the fragments through which the actions and intonations of the actors intertwine.

At one point, Eisenstein gladly exclaims: "Superb ! " This was the fragment from the montage in which, he remarks: "is deftly woven a counterpoint with three different movements in rhythm, cadence and direction. The protagonist, the group that makes up the background and the columns of people who cut in the foreground the moving device." *****

Leadership: Can you capture these points of view emphasized in an analytically unified construct that may unties all the approaches you never thought of?

The critic of a work of combining several frames, making an anchor between viewing and analysis, becomes the partisan of a unitary point of view. Referring to the assertion of the need to capture the totality of a broader vision through a "YES" found behind him, translated in his language, which demands to be emphasized. Would it be better to first work on what can be found out through others, in order to evaluate ourselves?

He is obliged to formulate a point of view, a link between various fragments, insufficiently consistent or consolidated in order to create a work, in the use of a different "owner of knowledge" near him. In order to be satisfied with his creative work, the director must intersect the actions, words and experiences of the actors, their interactions and roles in a visual construction that gives them a broader approach to the subject in question. A dose of color and personality, attributed to each actor, becomes the center of gravity of a background which, being subordinate to the subject, must give a note of naturalness to the film.

The process of intuition – to predict what this owner of knowledge wants, what he likes, what he wants to say, what is inside of him, what fits him but cannot be seen – is rather related to that "Yes" that transforms all "No's" (stemming from the belief that he is always right) in undeniable changes. Nobody knows what is in the director's mind until he puts together all the elements of scenography and all the representations of the actors.

A unified analytical construct is a montage that can turn you from reality into illusion, and from illusion into reality, highlighting the director's multilateralism and talent through a

thorough visual inspection and a thorough approach to a current problem.

Leadership: Is the fairness of the image that your montage reflects the answer to a knowledge of the observational experiences lived in the process of evaluating a self-devoured being?

To watch a movie is to get into the essence of the ideal image that the director carries in his soul. The art of the director is primarily a result of the answer a different form of knowledge gives to your needs, especially as a result of experiences lived in the process of observation and assessment of the connections between the image, sound and the acting game. All of these develop your intuition to personify an idea or a message.

At a subtle level, the "Yes's" are those points of view emphasized in a unified analytic construct, which unties all approaches you haven't thought about. They are clarified by listening to and observing those persons, their training, knowledge and ability in a certain field. The art of the director is the experience of the "Yes" to the self-gratification regarding the fulfillment of the vision from which the foundation of the assembly is constituted. But it is also the experience of the "No" derived from the "mistakes" of the actors, from their parasitic gestures, which they must always play in another context.

In leadership we follow a dual purpose that introduces a new model of the progress based on observations and the novelty imposed as a value, whose causal relation is reflected in the exclamation "Superb ! "

First, capturing the sources of confirming a knowledge and a dimension that we do not consider as being a "conquest" but rather a "unification". Then, harnessing the elements of contrast between what we know and the representation we formed of a different form of knowledge, relevant for the understanding and processing of a new learning experience.

A self-devoured being is the image of a creator who manifests in three forms: observer, evaluator and critic in terms of how they relate to that form of knowledge meant to achieve the synthesis between the real and the ideal.

Inspirational Leadership reveals an experience, a powerful impression, a belief, something beyond emotion and which gives birth to the passion of that consumer of knowledge, never tired, but always happy with the way in which others address certain topics, the great ideas, the great challenges, the great questions of art.

The answer to these considerations, being supported by the establishing of a categorical "YES" following the process of observation and evaluation, always ends in the light of an exclamation: "Superb ! "

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/inspirational-leadership.html

Interactions And Interpersonal Relationships

On January 01, 2009

Further develop your emotional vision, turning yourself into an example of faith in relation to the cost of living.

A climber was reported missing in the Bucegi Mountains in February. At that time, the snow had a thin layer, creating optimal conditions for mountain activities in conditions of maximum security. Nobody knew where he disappeared. He could not be located. Other climbers' searches did not yield any results. Where is this man?

"I think he's alive, I can't wait to find him. Thank you to everyone who continues to help us" – said the head of the mountain rescue team.

And suddenly something comes up. Evidence. A red glove attached to a ski stick. It was actually a sign that eventually led to the climber's discovery. He had sunk into a pit caused by a landslide. At the last moment, knowing that he would sink, he was inspired to stick his ski stick into a moss.

Leadership: Can you bring out the best in yourself in the face of an unexpected threat, turning a balance sheet into a space of clairvoyance?

Leadership brings together those inner actions and resources, oriented towards the emotional dimension of other people, which leads to the increase of your performance potential in offering the true knowledge of the good. The good that you can do by your own strength and originality, that is, by personal example of survival.

Convincing people that "you are alive" means setting the tone for your personal transformation process, it means that you are willing to be an example to others through your own successful experiences, your thinking, your emotional power, your actions – what you managed to become after the struggle to be an example of faith, at the cost of your life.

Your evolution as a leader may be delayed if your leadership does not allow for the best qualities. Just as copies or reproductions of paintings indicate situations when you are faced with objects that cannot be confused with artistic reality – so too does the optimization of a relationship, which requires a deeper knowledge of your own being and matures with countless transformations of your life, indicate a better relational competence, which determines a higher probability of achieving success in the battle for performance optimization.

Man's entire life is dominated by interactions and interpersonal relationships. The role of the leader is to optimize these relationships, to guide them in the direction of achieving outstanding performance and to achieve a common goal for the benefit of all.

How long, or what does it take for you to understand the true nature of a human being? Building and maintaining a relationship is an art that combines the science of relating to the spiritual state of people, influencing their actions and decisions, trying to intuit their future – with your ability to value their qualities, to develop them and sustainably stimulate the potential. This is, in a word, clairvoyance.

Leadership: Can you find the balance between what you see in other people's eyes and what defines a situation from which you would like to escape, but you can't deviate from the flow of events?

Overcoming a relational impasse or optimizing a relationship requires, of course, a deep self-knowledge, the ability to be aware of what is happening to you, to others, what is the context in which a relationship takes place. But after knowledge, the next step is change. You have to be willing to set an example for others in your life.

Using all the feelings, values and beliefs that your being builds, to reinvent them, or to restore their emotional and mental structure, to live differently, in accordance with themselves, with what they are and what they love. Change is therefore a personal one and is based on your power to influence the emotional in people. As a leader, it is up to you to find the balance between what you are and what can define other people.

A leader must have the ability to bring out the best in people through his own charismatic strength. I consider this a positive feature in the development of the power of influence. I believe that one of the qualities that stimulates the qualitative progress of leadership is the emotional vision, the essential component of the mechanism of guiding people to a certain point.

How do you bring out the best in people? Simple, leaving them for a while and leaving behind a clue about you, without deviating from the thread of events, with rare exceptions and only to give explanations or a broader understanding of the ideas started.

Is emotional vision an essential part of your leadership? Are you capable of leading a morally sound job?

Always consider this possibility, otherwise you risk limiting your potential to increase the size of your leadership. An important part of the art of driving is to compose this vision. Many leaders forget to do this because they are engaged in management, focusing more on "maintenance" and being inclined to rely on systems and commands.

Leadership: Is the concordance between your Ego and the soul nature of other people 100% based on the background of an event that does not change its outline, but rather the perspective from which you look at it?

In one of my articles on my personal website, I made the following statement: In order to elevate your leadership to the rank of art, you need to maintain this brilliance of people by focusing more on the character that defines them, researching their feelings with artist sensitivity, establishing their "composition" of spiritual qualities – such as compassion, generosity and clean conscience.

If you want to change people's beliefs, you must resort to a more delicate shaping, spread out over many approaches (emotional, mental, not just professional) and you must offer an inexhaustible source of stimuli that will perfectly fit in their emotional and cognitive system. Therefore, the concordance between your Ego and the spiritual nature of other people must be 100%.

Would you be willing to end any relationship with people in order to truly feel a sense of satisfaction?

If your leadership is too "poor" in content, it will never pay off. By educating yourself in the spirit of leadership that does not promote strong emotional benefits, that does not bring important sources of motivation, that does not meet the desires and expectations of people, you will eliminate the elementary unity on which relationship building is based.

It is like removing a loved one from your side and ending any relationship with them to truly feel fulfillment, happiness, and contentment. And this will create a negative outlook on your emotional qualities, you will be treated without consideration by those around you.

And I must point out that, unfortunately, the world is full of such cases of leaders lacking warmth, who have lost all emotional authority in the eyes of the people – they are being pursued more out of obligation than out of pleasure. That being said, souls hungry for fame and power do not know where to look and how to alleviate the pain of others, they go through life driven by the instinct of their progress and material well-being, instead of gaining spiritual well-being.

Leadership: Do you care more about your prestige than the spiritual state that is created when the last episode of events becomes even more dramatical?

Just as excess oxygen burns fat more efficiently, so too will you by contributing to improving the quality of your leadership through a better adjusted dose of your emotional side, burn more effectively any "evil", any negative factor inside of you.

The way you exercise your qualities, especially the power of influence, reflects that part of you, that negative or positive impulse that you impose on yourself when you want to change others. Consequently, be more concerned with the nature of your being, the interest you give to people, their spiritual condition than your prestige. Relationship optimization requires a deep self-knowledge, the ability to be aware of what is happening to you, but also to others, ensuring the "context" in which a relationship takes place. The context is given by the decisions you make so that the collaboration is as close as possible.

How do you contribute to improving the quality of your leadership? Does the way you exercise your qualities reflect the positive side of you? Are you willing to make personal sacrifices to enhance your emotional nature? How did you set out to accomplish great things?

To be alive = to reason + to relate

To be alive means to reason and relate to others, it means to know them and to know yourself. *"It would have been good to know all things only by instinct and feeling. But nature has denied us this good, and on the contrary it has given us little knowledge of this kind, and all the others can be acquired only by reasoning."*Said Blaise Pascal.

Leadership is the moment when you feel defeated by a situation that promises to be catastrophic, realizing that your salvation is the people's response to your willingness to take risks in the short term, with a view to greater long-term performance.

The Closest Interactions And Interpersonal Relationships are created when events become dramatic. Be careful what your self-voice dictates in such moments !

Source: https://neculaifantanaru.com/en/interactions-and-interpersonal-relationships.html

The Intimate Emotional Structure

On April 07, 2009

Try to find a way to experience the higher frequencies and dimensions of consciousness and life, through what enlightens the minds that live in the vision of your reality.

Russian director Sergei Eisenstein's editing combines the objective existence of a phenomenon of patriotism with the subjective attitude of its creator, and the great composer Prokofief perceives the intimate emotional structure and gives his own sensitivity to it. It is precisely for the success of this tuning that Prokofiev changes his music if the image demands it, just as Eisenstein does not hesitate to make editing changes to allow the music to have its say.

The only misunderstanding will arise when all the music will be completed. Eisenstein asks Prokofiev to compose an overture. The composer refuses: because the film begins with a tragic episode, the overture should be triumphant-heroic and does not see how the transition between these two different types of music could be made. He is willing to write any kind of music, he says, but artistic considerations prevent him from writing it.

Eisenstein insists, however. Then Prokofiev agrees, but only on the condition that the director change the sad episode from the beginning of the film. But because Eisenstein believes that the editing plan can no longer be changed, the film remains without an overture and the credits are projected quietly. However, many commentators see here a special effect pursued by Eisenstein. *

Leadership: Can you combine the objective existence of a topical phenomenon with the subjective attitude of the creator who perceives the intimate emotional structure of other people and gives his own sensitivity to it?

In cinema, the transition between two different types of music, like the transition from one theme to another, is actually the transition from the subjective attitude of the creator to the intimate emotional structure of other people, meaning it is a way to highlight the sensitivity of a hypostasis of the world, of a constantly burning collective mind.

Also, a cinematic creation in which the direct contact with the spectator is made through music and images, so we refer to an art in which moral, emotional or spiritual characteristics are reproduced, being transmitted to the public with the help of editing, involves special modulation of the actors' voices and a composition of all the senses.

The image and the music are reunited in a unitary image of great scenic scope, especially if the music knows a spectacular evolution due to the image and the way in which it is delivered to the spectator public. And, given that music is an expression of emotions that cannot be spoken, and the montage is the result of a creation of different emotions provided by the use of sound and image, then perhaps it is good to pay attention to the effects involved in combining them.

Leadership: Do you take into consideration the onset of a high-intensity emotion with the full experience of real life transformed into an artistic creation that highlights the subjectivity of the characters?

When it comes to directing and film, the first thing that comes up is an "antidepressant"

effect, because film can make you feel good in a pleasant way, it can motivate you to impose a change in your life. And then there is an effect like "maturity", against the background of an identification of the action with the feeling, because the film teaches you the values of life, teaches you to give meaning to your life and to overcome your limits. In any case, film is a directorial art that expresses with the help of sounds and images feelings and attitudes meant to contribute to the triggering of certain behaviors, actions or events.

This is where the objective existence of a topical phenomenon comes into play, which means taking into account the onset of a high-intensity emotion with the full experience of true life in a film, behind the film and beyond, or at least the experience of a unique, beautiful, even ecstatic moment.

It is certainly easier for a director to perceive the intimate emotional structure of other people and to give his own sensitivity to it when the action of the film is directed towards the goal of changing mentalities, strengthening the desire and feeling of belonging to a way of being and to think, on moral landmarks, on the conception related to work, respect and responsibility towards experience and life.

Leadership refers to the director's ability to find a way to experience the higher frequencies and dimensions of consciousness and life, through what enlightens minds living in the vision of his reality.

The Intimate Emotional Structure is a variable of the process of communicating the vision with the help of music and images that the director edits in the context of the film, so as to keep alive the viewer's interest in the action and play of the actors on stage.

The director must also keep a keen interest in a script drawn in dynamic but refined lines, with clever claims of "Premium Creation".

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/intimate-emotional-structure.html

Ioana Sarah (II)

On August 09, 2020

Try to make room for your inspiration to manifest itself freely at the urging of motivation to understand the meaning of life suspended between the soul's need for an inexhaustible intellectual appetite and the experiences of a reality that transcends what is transient.

I have to tell you Nicu, as I often like to say about certain things that I know too well, that everything is relative. Relativity itself belongs to the physical principles that represent the foundation of the creation of this world. Science is like a building with separate floors, or like I would say a body is moving if it has another as a guiding point... otherwise everything is static in this world. Therefore, you sometimes have to endure the appearances of perfect lives, the appearances of great truths generated by fiction, or the appearances of scientific realities such as evolution.

We all experience a wonder as a special fact when we read books, we see statements given by this science that you keep talking about, and we still find alternatives in the seemingly logical answers. In mathematics, three heights meet at one point, but although in a triangle any doubts were not obvious, axioms sometimes have to be accepted without proof. Behold then that the world in which we live is a higher stage of science perceived only by one who observes only what is built, but who does not observe the existence ended on a stage of the celestial ascent.

In this world we must make room for inspiration and intelligence to manifest freely. A healthy mind in a healthy body, this results in something harmonious, not everyone possesses the two at the same time. You can only assume certain things about life and the world, you don't even know when you know, and when you know it's important to know what you don't know... Do you know how important that is?

Marie Curie said it well: *"In life there is nothing to be feared, only to be understood. It is time to understand more so that we are less afraid."* You may want to fall into the "unique" category, but many have both, many do not. It's good that it's good, otherwise it would've been bad. In this world, the more you read, the more you understand people, their nature. You have all the answers about them and they appear before you at the right time.

A piece of advice for the future. Always be honest, don't act, don't pretend and never lie to a rose. It will feel and know everything, because it has seen more than anyone. And the signs, it knows how to read them better than anyone.

Leadership: Is the core of your being formed where you find everything you need to turn any event in your life into a story that oscillates between memory and forgetfulness?

The world is a life you experience with your head down and your chin up. Sometimes everything is misleading even if you think you see everything very clearly. You think you know the truth, but in fact you only tell lies because something new is always being discovered that makes your hypotheses difficult. And never do unto others what you wouldn't want done unto you. This is God. In this sentence you will find Him. That's all I know.

You know... I like talking to you... but I'm telling myself that maybe one day you'll disappear... I'm saying this to accept it with ease when it happens. Would I like it if you were to disappear? I don't think you'd like it. Because the disappearing man is like the sheets of paper that time erases: you can consider this as an involuntary fact, but in the spiritual world

man must himself create a situation in which there is no transient feeling.

And life is lived the same way you read books: you try to react to various challenges and in fact you find that you are just a character walking with a cane, unable to control his own story. You hope to start reading from it until a new cover appears that makes you forget it. For this reason, I believe that the core of your existence is formed where you find everything you need to turn any event into a story that oscillates between memory and oblivion. This place is, in fact, a summary of the feelings you want to experience and mirror in a world that is constantly changing.

I believe that the truest books are written from real conversations. And maybe you'll say that you won't disappear because you wouldn't like for me to disappear either. I mean, let's be honest. Two people do the same things when they are in the same situation. Then everyone pulls unknowingly, a little to the left... a little to the right, and thus increases the distance between them. But you can't start with something you like. In which you find yourself and complement yourself. No matter how crazy you are. And, of course, all the books are interesting, but there are some interesting ones about life. Such as the books written by Mika Waltari, Ştefan Zweig, Alexandre Dumas or Victor Hugo. I preferred Zweig. From him, from the more than 20 books, excellent novels, I learned about people. Quite a lot.

You know, reading more and more you feel like you are experiencing real life stories and you are learning to be a character that is "rebuilding" himself at a late age. No one has time to learn only from their own experience, it would take too long. Even communication with various people falls under the chapter of life experiences. You will understand the man. People. Women. Obsessions. Beauty. And the soul. Men. Their wishes. For example, "Burning Secret" is a book of rare depth. I like to think I know a lot. Not everything. But there aren't many questions I can't explain if I ask myself. Read it. That's it. He has an artistic writing. And the deepest thinking. And many secrets... burning. Of the people. Their souls, their minds, hide so much.

Leadership: How do you approach a revelation about yourself through the prism of a reality that exists only in a prose that moves the whole world of another being in a personalized picture of the soul?

And you say so much... about ugly and beautiful. I just have to guess the truth. Can you guess it? It's like I'm the sand, and you're the sieve. Predict. You realize what the truth is when you predict what the other person wants. How he feels. What surprises him. And more. Everything is revealed to me... anyone can lie to me. That's easy to do. But you can't lie to "The One Above".

I like how you get back to something we talked about in the evening. And you'll be back the next day with remarks. Night is a good adviser. Isn't that what they say? It's like I left on a train from the train station and you're still there. So I have to go back. To the train station. With any luck, I'm going to write something like this today. Know it's for you. When you read this, it's like accounting: you draw a line involuntarily and make an inventory (what states you lack, what you have, what else you want). You text me once normally. Then inverted. Another in length in a strip of telepathy, and imprinted on space, time, existence and infinity. You got me dizzy. The phone is to blame, it captures images poorly. But it's fine this way. To make sure you read. When you doubt that you are reading, please ask me to bring out the main ideas. Would you be able to? I read every day when I wake up. An hour or two. Beautiful. You will write a poem about all this anyway.

I'm telling you a secret. When we talk. Do you want me to tell you now? So... I was talking to someone a long time ago. I was not willing to post what I write. I would give it to him and he would post it in my stead. He was happy. Although they weren't his. He had been telling me for a while that he had nothing left. He lived through your words and emotions. I told him I

was keeping them now. I want to impress someone. Yes. He lived. Like in another world. At one point he upset me. I know. The guy died. Actually, no. I've deleted him. He asked an acquaintance that I unblock him. Then he began to put a profile picture up. He was crazy about how many likes he had. Did he want me to be his wife? I don't know, maybe he would have loved me madly. He said that sometimes he envies me that he can't write like that. I write with my soul, not with another's. I'm writing for you. I wouldn't post what you write either. At this we also match. I admire what you write. I write what I can.

Everything seemed so real to me that I didn't know when there was an illusion and when it was prose. It's interesting what you read and it has to do with reality. The real touch is the physical touch, the desire... the emotion. All that remains are word... that pass... are forgotten. And that's true. Don't forget what someone makes you feel. Yes. I meant that too. It's good that you're writing for someone. You are in love. No, I'm writing for you...

A personalized painting with the ego of another being captures that boundlessness of feelings, of passions of unspoken longings, great thoughts, all these piled up in a life (like from a story) that is no longer experience, but only a state of mind.

Ioana Sarah is, in a way, my alter-ego in a world full of thoughts, which is confused with the story of an ordinary man who stages his own writings and the positions he adopts towards the most concrete topicality, or of a man who meets several people in one and thus manages to become someone else.

Source: https://neculaifantanaru.com/en/ioana-sarah-II.html

Ioana Sarah (III)

On August 10, 2020

Be more receptive and attentive to everything that happens to you, so that your ego does not get stuck in a reality that exceeds your ability to assess its potential to capture attention.

I finished the book. Mine was romantic, about people looking for and finding each other. Conclusions. Impressions. Summary. Should I do it? Well, you read it... Tell me what you liked, how it ended... Something that would make me interested in the content of your book. So curious you are. But look, in a nutshell. Two young people met by chance, each with a sad story, memories hard to comprehend in the mind of one man. They felt complete with each other as individuals, and after some trials and tribulations they remained together. Each thought they were not good enough for the other. It was like when you meet someone you were expecting.

Yes, a romantic book, about feelings, experiences, expectations. It's like something taken from reality. Exactly. After waiting and waiting and waiting, you have to be lucky... Find the one you need. Only then do you really live. You want the same things. Do the same things. You have the same passions. You sit in silence, side by side and that's enough. Now I have to go, I have to pack. Often such people rarely live together. They meet only sporadically. Passing moments. Hours full of memories. Maybe it's something that lasts a lifetime, I'm not sure. Yes, and whoever has the desire and patience to look... then let them look.

You say you've found someone close to your soul and you're thrilled. It's still good now. I hope. Just don't change. In time, both change. They rarely attract each other continuously. They will both strive... just one will not be enough. It's about you now. It's about people. About the two of us. Yes, of course, thanks for the summary, I think the book is wonderful.

I haven't talked about the book before. I told him that the great science of writing develops in the spirit of the word that you allow to take control of your life, without making it a cross or a source of enrichment. Yes, but writing, like the great discoveries of science, belonged to modest people from whom others became rich. Great theories are not always properly translated into practice, once in many years we all fail in order to be reborn later.

Leadership: Can you unlock the vibrational potential of a being that experiences everything through the flow of consciousness, and at the same time increase the meaning potential of a perception-feeling experience that fulfills it?

I say how the writer feels, it's a continuation, not an acceptance. It's a way of walking on a wire in parallel... the man who falls doesn't feel life, its pulse, its pleasures, and it doesn't pick up afterwards. A malfunction occurs. Something is breaking... At the risk of repeating myself, I tell you. When it is meant to be, then it is. Bluntly. That's why I don't make plans anymore. When the road is too winding, the dust is chosen, to be exact. I tell what I experienced, what I saw, or what I was told. I mean, if you like someone and they like you, then that's obvious. When you wait too long, it means something is squeaking. When it squeaks it breaks. When it broke, it meant that the relationship was not based on soundness. They were just hopes through dreams. Ye, that is how it is. Life is simple. People complicate it every time.

I wish I could have taken some revenge on you so that I could feel better. Again you will say something against my will... so evil ! Yes, of course, you are very good. I mean, you deleted me from your friends list a long time ago just to get revenge. No, you forced me to delete you then... you were arguing with me. I'm on my way home now... and there are lights here,

everything is lit tonight. Okay, good night ! Sweet Dreams ! But where are the people? You're kind of alone... You're alone among people. From me to you, look at a bright kiss, brighter than your night lights. How long will the kiss last? My whole life or your whole life?

I draw a conclusion, so far. I think the vibrational potential of a being who experiences everything through the flow of consciousness is very similar to overcoming the attitude of underestimation and depreciation – associated with a stage in life where you want to see who you really are (not to be told from the outside), but you still can't find the right path for yourself.

Such a being is vulnerable in terms of its weakness to translate into a virtual reality that can be experienced through glasses with special lenses, called: "AlterEgo".

To increase the meaning potential of a perception-feeling experience that fulfills a being full of sensitivity, means to give this being the acceptance to see itself as the protagonist of a memorable life story, able to make yourself better.

Nooo ! I want to know how long this condition of yours lasts. No, I'm not sad. Not at all. I think that if we make friends again, when the world is dearer to you, then I will delete you from my friends list. It's my turn to do this. The great secrets are revealed only to those who appreciate the simple and accessible things that surround us in our daily lives. The great secrets are about the two of us, on a night when only a kiss can light our way. In my opinion, these secrets appear in stages, about feeling and about the objects of feeling, about affective logic and about the imagination of the mind.

About one would be when you let yourself be transposed into reality without many prior analyses and feel what it is like to delude yourself, you dream up illusions for your entire life... The second appears when you know the secrets and you feel that you have the key to understanding them: you either run, because you feel all-knowing, or wait for the events to unfold as if you were watching a movie. The third stage is simple, any secret takes you by surprise and if you have nothing to lose you do not lose anything following the development of simplicity in life. It's like an autumn in which ironically, even in real life you have a leaf falling here and there, in perfect harmony.

He who does not believe should watch, although a tree has many leaves, they do not fall two at the same time and in the same place...

Nicu, if you are a good writer, please write about an event that you or someone you know has experienced, but from the point of view of someone who has no direct connection with the action itself. Don't try to think of me, don't try to remember our conversations. Forget me, and if you can't forget me, at least try not to put yourself in my place. If I was I a writer, like you, I would give myself this advice: "Be what you are and allow everyone to be what they are."

The potential of the Ego to capture attention is highlighted by widening the position towards that reality of the desire for emotional recognition, by relating to a life that is lived through the "lesson" of suffering expressed by confessing some spiritual oscillations.

From This New Conversation With Ioana Sarah I learned that the man who says what he feels is the man who feels what he believes. And that the man who seeks to obtain an acceptance of his own life, freeing himself from the desire to be otherwise, is a man who experiences himself, does not fantasize about himself.

I've also learned that I should never step on the gas too hard: I risk getting too fast to a place that can't find its place. There are places in certain books that look for us when we go in search of other places. It is also a specific writing that announces the way the writer is: sensitive or greedy for glory, or generous and always willing to compromise.

Source: https://neculaifantanaru.com/en/ioana-sarah-III.html

Ioana Sarah (IV)

On August 11, 2020

The mode of manifestation of a sociable man depends on his way of expressing himself as if it were the sublime manifestation of the choice to experience life as in a two-sided mirror.

What fantasies you wrote here... horror. Well, you were distracting me, how was I to use my imagination if you kept calling me? Come on, keep writing, I'll be home in a heartbeat. I wrote, but if Facebook doesn't let me know when you post, what should I do? I'm not related to the people running Facebook. And I didn't write for you specifically. That's for you to know. I'm a bit angry, so I won't comment on anything. I liked your post. The lines are ok. Thank you. Take care.

Do not forget that a book is not written only in words, but sometimes from the lack of a character's presence in the real life of the writer.

There's no point in you laughing. Of course, but you're the one making me laugh. Do I tickle you for you to laugh like this? Yes, you tickle my feelings. I refrain from saying more. Stop reading. I want to be someone else, completely changed, different, like a character who would have influenced Andersen's work, which by its nature makes you think of the fragility and innocence of a child. I mean, what exactly do you want to be? What don't you like about yourself? I still like myself. Yes, you like yourself so much... that you want to change. Sometimes I test my personality. I only change in relation to someone else I could have been, but I am no more. It's not me you're testing, you put yourself in front of the mirror, otherwise I don't see how you can see someone else in your place.

The mirror answers: "You look great." Come on, I'm kidding. You should really try to see yourself as a writer, I think you would like to be the most beloved character on earth. I already told you. I'm a little nervous. I speak differently in such moments, so don't take everything I say literally. A book is written from images of a mind that eternally improves its initial utterances, playing its own tricks to avoid horror. It is the very nature of a mind that is not awake to discover what is true. My book is the nature of the man captured in an image, like a fantastic toy, which reflects the details of a reality that changes and becomes unexpected, revealing itself only to a child's soul.

Leadership: Is the way your mind works a broad synthesis of the most successful explanations of life that have been proposed in terms of an exchange of ideas and information that supports the truth about what you are going to experience as an expression of a deep experience?

I keep looking at myself in the mirror and wondering if the people that love are always beautiful? You can write that there, in your pages, if you want. You can do anything. I don't care anymore. You can comment whatever you want regarding my attitude. So, should I or shouldn't I write about your way of seeing yourself? This is the question. Maybe I see myself wiped from your eyes again. You can. No, I won't even erase you from my memory, even if I only see myself at times, and I often forget about you. I'll write about you tomorrow, now I don't have a chance to understand much. It doesn't do me any good to delete you, if it would've been of any use... would you have done it? I do not know. It depends on the mood. Do people only think of use... nothing spiritual?

It seems that I am your mirror, because you always share with me your vision, and not only does the vision bring you closer to the measure of my ideational, spiritual, invigorating

dimension, but also the fact that you can be my reflection in everything I do, in everything I think, in everything I experience, in a mirror of time that determines me to like what I see in it.

Good thing you're not with me now. No... I wouldn't kiss you even if I saw you. You're lucky. Did you like what I wrote to you on Facebook? I'm on my way, I'll look at you tomorrow. I torment you, I think, with my comments. I read something, but fleetingly. Wait, I'm giving it a better look now. Yes, I read, I remember what you wrote. I told you that you have a great gift for developing and composing ideas about life, even this idea of mathematics, the way you inserted mathematics into my subject, that's what I liked the most.

You have a wider horizon, don't just limit yourself to something static. I told you, and I repeat. You're perfect as a teammate, at writing. Of course, I don't even think you'd go into more detail, write a novel or a movie script, but if you had support and had someone by your side, I think you'd come up with some super cool stuff. And I believe that. Know that I feel a lot, and I think I know how to write too. By the way, wherever I go, where there are more people, everyone opens their eyes to me. I look good, on top of that. So, I'm both beautiful and smart.

A man's deepest feelings are seen when he manages to personalize his mood in the experience of being different, confessing the difference between being unique and understanding the fact of "being in the world" as a horizon of authenticity.

That's what I say without modesty. This is the truth. You've finally learned that it's not good to be modest in general. Either you're good or you're not. That's clear. Time and people show the truth. Know that I like this. Wherever I go I don't get bored. I was once at a boarding house. We, the friends, with those who had the cabin. And there was a guy about your age among them. Some discussions started. My husband left in the meantime. We were talking at a distance. It was funny. What can I say... he was my age...Yes, kind of like you. But he was bent on talking. His wife I think had panicked. It was in the living room. Combinations... I was talking from a distance. I meant that he wasn't my age. Can I tell you something else? Say: I'll stay 5 minutes longer. I'm not saying anything else. Go to sleep. You're tired. Say good night, and get out of here. I'm going. Don't ask me tomorrow how long I remained there...

SAT 09:38. Good morning. A colorful day ! I read what you wrote to me last night. Thank you. And, what did you understand from what I sent you? Can you explain more? Yes. I'm at the gym now, I finished today's workout. I'll take a shower and tell you after. You can comment on what you want in the poems. I wrote them for you. Otherwise I rarely write. The text is about the strong connection between them. There can be no rejection. It is an unconditional attraction. That's how I feel about you, you're here, aren't you? I can't get mad at you since we've been talking. Okay, I finished reading. Although I get upset in vain sometimes, but I only comment on your poems. I don't get involved with others. Yes, well, what do you want, I commented yesterday. Write more... so I have something to comment on. Or how you want to write to me only when you miss me. Truly !

Leadership supports the truth about what you experience in a dialogue that allows your spiritual association with another person, by comparing what you feel in a moment of maximum sincerity - with what you feel when you are super convinced that the world is the reflection of a mental attitude, repeatable from the point of view of a consubstantial, non-conflicting alterity.

Ioana Sarah reminded me once again, in these lines, as in a supreme attempt to understand a "beyond me", that everything that makes me feel authentic in a space of self-confession is looking at myself in a mirror and constantly surprise myself with news and good news.

As someone said on a website: *"We understood each other, a connection was established, we looked at ourselves like in a mirror, truly in the enigma of our existences."*

Source: https://neculaifantanaru.com/en/ioana-sarah-IV.html

Ioana Sarah (V)

On March 31, 2022

The essence of a figurative composition valid and lasting in all the days of your life, is the return to the deepening of true art.

You just have to be more discriminating with the help you render toward other people. Two points that join together create an explanation. This is an imperative. For example, if we were born, I really don't understand why we die. Maybe we should've had a name or do something in this world. Of course, no one needs explanations anymore, because they are not necessary either, no one asks for them anymore. People leave, more recently walking on tiptoes, some longing for the lives of others, others carrying their burdens. It's hard for me to do that, so I'd better talk about the wonders of my life, and what I owe it to myself to talk about. All that remains is to look directly at the side closest to a cartoonist...

At one point you said that lightning and fire are like painting and brushing: you have to know how to handle them and what to ask of them. I agree, with just one clarification, that I ask you to let me do it. It is an almost logical simplicity between lightning and fire. But painting is a naturalness that strikes a man, if somehow it was invented by being born a few times. The reality is exact, and in order to paint you have to limit yourself to all the unconfirmed phenomena. Maybe that's why angel-winged painters are still being born. When two great forces unite, it is only then that "the power of God in Christ" is revealed.

We should talk about it in a whisper. God is not something that can be defined, we cannot say anything about it as if we were describing some colors, for example red or blue. Perhaps God is the meaning by which we justify our life between two points: between death and immortality, between matter and spirit. And if the sky tolerates the earth, it is because the earth and the sky exist through light, or because the earth feeds on the light of the sky. And you have to tolerate people, because you're human too. And all people are under the same sky and live on the same planet: Earth.

Leadership: Have you become the subject of a permanent investigation, by repeating moments-themes, of various units of voices, emotions and truth, which become part of a psychological message?

You are right, our dialogue does not exhaust its theme, but only extends it among thoughts, emotions and words, in the form of a psychological message: that similar beings have more in common than those that differ. We are like two voices that are heard, complemented and harmonized, even if they give the feeling of confusion. In this case, we are witnessing a real dialogue between the two voices, each focusing on its own thematic material. Just like in Tudor Cătineanu's article, which seems to best outline the relationship between the two of us:

Here two voices enter into dialogue, which intersect continuously: One says: "Three steps to the left nicely / And only one step to their right", while the second sings and sooths firmly: "Three steps to the right nicely / And not a step to their left." The end result is either a stumbling motion in a circle, or a standing position waiting for a statue.

There is the law of nature: We love others, we forget about ourselves, we experience rain, then we regret. We make a kind of choir out of longing; we sing estranged to ourselves. What passions we have. And we woke up, we didn't even really love. Oh, what a pity ! Yes, Nicu, the love and passion we have in us is the song sung by the choir of longing for ourselves, it is the star in the sky that illuminates the earth. Only the sun can be seen, both when the sky shines and when the earth shines. And only those who take a decisive step forward, with

much courage, towards the creation of a valid and lasting music, will be able to return to the deepening of true art. And he will be helped by God.

After all, I think we all strive to make music with a ticket to escape from our own shadow, an escape from our own consciousness as if suffocated by dreams, ideals and desires that are too difficult to fulfill. Perhaps, however, the music that pleases the mind is not a ticket to popularity, but the point at which the soul longs for something it does not receive. What does a vanishing point look like?

Leadership: Can you give color and dynamism to inevitably static plastic frames, given the entry of a second voice before the first has exhausted its theme?

And the pictures you take with you don't change anything, Ioana. And you're going to cry. And you will experience longing. And you'll regret it. And you will lose. And you're leaving. And it will hurt. And you will learn. You will learn to live with everything. You will learn to look people in the eye and face their unjust words. You will learn to walk straight and confident. You will learn to leave people behind and continue on your way. You will learn to be strong.

Your movement in pictures is not the same musical image that surrounds your self in real life, but represents a new dimension of your being close to a new collective reality, generating a certain performance. The performance of being authentic in any role you approach, whether or not you are attracted to some aspect of your life. But it is not a phenomenon based on illusion techniques to create any new art, such as the art of film, which is based on the dynamism of inevitably static plastic frames capable of generating the metaphysics of one's individuality over life experience.

Your first image was a composition technique, specific to baroque music, which involves the entry of a second voice before the first has exhausted its theme. Then, the technique of composing images and creating the illusion of moving images, which turns your life into a philosophy in which two people maintain eye contact through words and dialogues. Or rather, it is like in that physics problem. Two people are struggling to hear the sounds of an approaching train. One of them put his ear close to himself, and another did not...

Leadership is an image of life in which everything can be accurately calculated at the level of the positions adopted by similar people: a position of compromise assumed when each tries to turn the palm of the other in a position of submission.

Ioana Sarah highlights the connection between two people whose lives intertwine through the message: "we are the same, so I miss you". Out of a desire to truly understand the other, each tried to study their own way of being, as they kept it in a few photos, or in a few moments of real life, where the improvised music of a state of mind and a conception of life meets somewhat with the soap opera through a pile of whispers, mysteries and different expectations.

The dialogue between them gives the viewer an image in which everything – words, emotions, feelings, consciousness would not suggest a fighting attitude, but the intention to unleash unsuspected energies: their energy is insufficient to perceive concordance, harmony and endurance, but it is still an auspicious beginning.

Or, as someone rightly said: *"it takes time, dedication and attention to grasp the subtleties of this painting and to fully understand the artist's intent."*

Ioana Sarah (VI)

On April 01, 2022

Learn to observe your own mind in ordinary life situations, and then in situations in which the self receives and structures the informational contents about itself and the world.

Nicu, you go to dancers' parties every weekend, I saw the pictures with you on Instagram. However, I don't like this kind of fun... if you like it, that's all that matters ! What does it matter what we like? The important thing is that something moves things in one direction. They do not stand still as the rocks do, nor do they go back like crabs. I'm happy for you. I don't like such activities, if you like them, I can only be happy. I was in Herăstrău Park today... it was a beautiful day. I will not go out in the park until April, it is still dark at 19:00. Well, the day is big. You still have work to do. Yes, this is also an option...

You drove me crazy. I'm not passionate about this kind of fun. I understand you like it, but I don't like it. I'm learning what I want. You go there and be happy. I don't like places where you step on your feet and scream at each other. I understand you like it, but I don't like it. However, Ioana, know that winter passes more easily this way. It doesn't have to be easy. Everyone spends their time as they please. It's not about the season. You can do the same in the winter. If you have someone with you. I don't think you understand. I'm not interested in these videos or pictures you take at parties. Don't send them to me. Enjoy them yourself. I know, I say this earlier. They took a while to load. I don't mind seeing them.

But for me, life is in two. Not in a pile. And here are two at a time. I was just saying two by themselves. Not looking at each other. If I want to move, I go to the gym. I don't like gatherings of people that make fools of themselves. But, you know, dancing is also a sport. Perfect, but I prefer meetings where you talk, look at yourself, surprise yourself. Not screaming and bodies that emanate desires. I am built differently. Sensuality. That's what you're missing, Nicu. I don't resonate with this. I show sensuality to whoever I want. Not to the empty crowd. I'm not missing anything. I'm whole. Pleasant. Loved. I just choose where and with whom and especially when. Don't rush to opinions. You don't know me.

Leadership: Are you aware of things that are going well and try to rebalance the negative-positive balance a bit so that you can change the plan of your decisions based on other events given to sensitivity that "sees and hears too much"?

I'm in town now, walking alone. You? I'm on my laptop, I'm caught up with some projects until the party at 9:00 p.m. You just had to mention the party. What does party mean? Music that shatters your eardrums? Women and men who mimic well-being? Is anyone really happy there? Parties are great, otherwise I wouldn't go. It's just kind of ruining my sleep. I haven't been to any in the last 2 weeks. I'm sure they're fine, congratulations. I'll be there up to 11:30, something like that. Stay as long as you want. I don't like random gathering and noise. You like to be alone. I am at the moment when I like to be alone and with the one I like. I don't want much noise for anything. Stay alone like this, let me know when you're ready to change something. Be it that I am enough for one, and he enough for me. I think you're fighting hard to be by his side...

I don't fight much to be by his side if he doesn't want to, I don't fight for anyone, if I don't deserve to fight. I want us to take equal steps towards each other and to fight to keep each other. Then that's it. I've seen this before; I've heard this before. Only words. That's what I want. What I aspire to. As much as it is, that's how I accept it. When it's gone, then I leave. Yes, you are a dreamer. The same story everywhere. I'm not dreaming. I'm in a beautiful, beautiful story with someone. Everyone sees themselves in a story. I don't see myself, I really

am. I'm not talking crazy.

You are right. I said it to you just because. It doesn't matter what you think. Then, if it doesn't matter, why are you telling me? What you think neither helps me nor confuses me. I told you the truth, if you don't believe it, it doesn't matter. The bottom line is that I'm not dreaming. I always prefer reality, facts, not words.

There are people who only need us. If we find them, we're lucky. Initially we are attracted to a face, then we discover the rest, soul, thought, if it is what we want we stay, if not, just one face is not enough. I like both man and soul in this case. And the face. I don't know how long it will take, but I'll see how long it takes. I hope you find someone in your soul at the party. You always limit yourself to yourself. What you like, what you prefer, how you are... etc.

Leadership: Can you look at yourself by expressing a sensitivity that cannot be virtualized into objects, according to a reality that leaves too much of a discrepancy between lucidity, dreaming, and self-suggestion?

Are you thinking about the other person? I'm thinking of the other person, otherwise the mechanism wouldn't work. Know that I envy you. Yes, it's a huge deal as well, this envy, as if something eludes your grasp and you can't quite put your finger on what it is exactly, because you confuse yourself with my being, with my attitude, you confuse yourself with the price caught between self-esteem and the quality of intimate life. It is absolutely dangerous to confuse yourself so frequently with the role you're playing, because it could become an obsession and later, it will resemble the schizophrenia of reality and existence that leaves for too big of a discrepancy between lucidity, dream and self-suggestion.

Don't you understand that I don't resonate with these parties? To me they are nothing, zilch. I'm not passionate about such encounters. What's so impressive about it? You're definitely missing something you need. But at least I'm not alone at home. This is true. I really apologize for what I said. I'm glad you're there. You're right, too. Stay calm, no couples are created here. It's just a matter of time. That's all. I understand. It's funny. I had 2 choices for the 8th of March. One was to teach for a few hours at school, and the other was to go out with a friend. I don't think I'll choose anything. I'll see. I have nothing to choose from. You don't, but I have a choice. And I don't choose. I expect to leave town every week, but I'm waiting for the weather to warm up a little. I really hate the snow and the cold.

In my case, I have about a month left of dance classes. When it gets hot outside, I stop. Dancing is also a sport, and what a sport it is, it requires all the muscles, although some do not realize it. It's also cardio. Can you believe it? I have a different opinion. Dancing doesn't really require the physical, only the mental. In winter. Yes, winter passes more easily, that's about it. I'd rather you'd called me; it would've been better than asking me why I go dancing. Okay, I'll call you next time. It's a little late now.

Leadership is the language you use in a moment of existence that highlights the lucidity with which you observe your inner experience, so that what surrounds you does not represent an anger directed at the self.

Ioana Sarah introduced me to the following important thing: look for the character of man and you will find his ability to suddenly open his soul by using the most common language of words. Someone was right on a webpage:

"It's not hard to find the wrong side of a person; the hard part is finding the right side of a person. We often look at these parts together. We do this to help them feel positive, to be aware of things that are going well, and to try to rebalance the negative-positive balance a

little bit."

Source: https://neculaifantanaru.com/en/ioana-sarah-VI.html

Ioana Sarah (I)

On August 09, 2020

My friend Ioana Sarah's comments on my FACEBOOK page. Our conversations. These are interesting things to know, because what you learn from others takes the form of questions that require key decisions at the turning points of life.

Listen to my heavy words and weigh them well before you remember the idea behind them, their sense of art, of dream, unforgettable, their concrete view of the world. Sometimes they are words of complete silence, other times they are taken out of the hell of despair. Reality is made by people and sometimes serves to meet the needs felt for pain relief. This must not be forgotten if we are to understand spiritual movements and their development. Correct me, I haven't cleaned up yet, on a blackboard it is written only in white. It was a word... if you want to balance the situation, I say let us share reality and dreaming, I leave dreaming to you and then we trade, to look from both perspectives.

Sometimes transformation is a matter of quotes, accomplished through therapy for the soul. Poetry is not a scientific work, it is a reflection of the word in terms of the soul, I think there is an always unanswered question: why does man write poetry? The feelings are sometimes given to us by the fluency of the verses through rhyme... (I am waiting for the next poem). The intention to write is like a particle in free motion at a certain moment of time... hope is a real situation with two different particles in action.

Trust does not come from theory, and theory is not allowed to contradict the facts of existence. Destiny is a kind of simultaneity of distant events, a kind of remote action.

Existence is closely connected with the events of the world, with the destiny of mankind. Therefore, existence is the totality of attributes attributed to a possible intellectual notion. Any notion becomes a subject if it is a living reality. Many are willing to believe that it corresponds to the world's problems. Changing the subject occurs objectively when mistrusts or oppositions arise that we cannot respond to, we can only defend ourselves.

If we could have refused time from the beginning, in one way or another we would not have been born, time is like a book without depth that browses as it pleases. Probability is part of life more than it exists in mathematics. Life is always probable, never certain.

Let me tell you something. Self-control assures you a remarkable clear vision, self-confidence and intuition of your own substance that cannot be altered, or more correctly, even these ensure it. So, in order to understand life, you need to have the self-control to stay in a state of peace at all times, to accept certain unexpected situations and to face cognitive challenges and threats.

Lack of sincerity leads to clumsiness, which can take many forms. Sometimes it is waved to justify nonsense and then the gestures become imperfect and clumsy. And diligent planning leads to madness and then fools think they are wise. It is a kind of wisdom that spares us from applause... problems in general are insoluble anyway...

I'm on the verge of laughter, you see that autumn is coming, the leaves will be colored in thousands of colors, or as you would say they will be forged...

Then man is the least sought after, though he is the most precious... in unforeseen moments

man is uncontrollable, terrified of perplexity as if he were going to war with everyone. A world that has the familiar face of everyday life.

Write a lot if writing is a practical effect of improving science, if you make it possible to invent things that enrich life. Books are the result of thinking, they are certain and necessary, some talk about what happens in nature, as the observer sees, others talk about the action on the human spirit, about the insecurity of man in front of himself. Each generation improves the treasure trove of knowledge and understanding by writing... I'm just saying, so I don't waste time.

Leadership: Can the way you perceive reality start from the way you perceive your own existence caught between an unforgettable moment of self-transformation and a landmark of cultural reference?

We write because somewhere in the depths of our being we hope that someone will travel through our minds. We need others, others find themselves in us... some rush through our writings like in a jungle, others look for untold events, some are confused, we receive everything and everything is to be given, this is the charm of life.

A guy from your list of friends, named Vasile Nemeș said at one point: *"Inspiration does not come to us from someone like us. When you have eyes only for yourself, you drink from a lake. When you explore, you drink from a fresh spring."*

Only what is not like us completes us fully, no one adds another hand to his, but a pleasant touch leads us to dream.

Science capitalizes on things that we would otherwise only know they existed, it is like a pencil in the hands of some and not others, because regardless of the scientific field, science is not available to everyone. Every human being is a sensitivity, a dramatic emotion, sometimes passionate, clear and sometimes weighted, man is a science in which all the outside world fits. This results from the remarkable and extremely clear view given to the substance of each individual that appears in the setting of science.

A cultural landmark can resonate with the popularization of one's own version of BEING, transposed (through emotions, sensations, thinking) into a story full of art that highlights the fact that everything you experience is part of a gradual spiritual ascent.

Both the old and the young fade away. What is outside consciousness is not necessarily below it. In every man lies a painter who has never opened an exhibition. And an expression without metaphors is like arid ground, whether it is painting or writing. The way you express yourself is the way a color captures the human soul, the property of a color to be warmer or colder depending on the character and the way the person is, no matter what scene he chooses to capture in life. Every scene of improvisation is born on the spot, in front of you, in the mirror of your soul. You participate directly. You can also give suggestions to others.

Life is a kind of science in which we first exist, it is a kind of play in which it doesn't matter that we played well or badly, it only matters that we made our debut. Someone else said that before, but in other words. It is important that these words exist in the science of your life, allowing you to develop harmoniously, both physically and mentally and spiritually. It's not good to be an actor without a cause, without a stage and an audience, without art. But it's good to live an actor's life through the story of an actor who impresses at every appearance.

Let us keep something of the character of a Robinson Crusoe, let us never let the spiritual

fire go out, but let us maintain it, let us always allow for an inner fire within us that cannot be snuffed.

Leadership denotes the way you express your personality, character, emotional intelligence, so that what you leave behind, as in a high-impact story, is worthy of a Robinson Crusoe who goes through a lot of adventures that mature him, make him strong, and teach him to educate himself.

Ioana Sarah is the name of a simple anonymous woman who became my friend at a time when I had no friends. Her thoughts, so deep, sensitive, free, transposed me into a real mirage from which I never wanted to leave, to the point when the mirage contributed to the construction of a story from which not even now do I think I can find a way of escape.

The story is called: "Our story".

Source: https://neculaifantanaru.com/en/ioana-sarah.html

Irresistible Temptations

On November 28, 2013

Fulfill the role you must assume, by reducing your vulnerability in the face of the uncontrolled tendency to expand the excellence area.

The rarest flower of human genius must be purposefully used, cared for like a jewel with the utmost quality. In any case, it shouldn't be abandoned on an empty field, in full blooming and harvesting season. And Clarice Starling, aware of the precious attributes of this magnificent creation sees herself under the necessity – just like a clever gardener – to take care of it. And not just that, not with limitation to enjoying its perfume and colors. But to extract the sweet honey of virtue. Because this honey, continuously mixed in well-determined proportions, simmered until it reaches the boiling point, produces that first quality oil with the property to energize and amplify mental functions.

Clarice wants to achieve the passage to the challenging stage of diagnosing man, to travel and intervene in the area of subtleties that nobody notices. She wants to reach that finesse of understanding the elements that make up man, to identify the secret motives that support his personality and to determine the best control options. Just one thought doesn't seem to go away: *"I can't be passive in front of the magnitude of the depth phenomenon; I want to learn how to think in the detriment of mediocrity and formalism."*

Just like a maniac who follows unknown people, Clarice carefully follows the strand of advanced hardly-accessible judgment of the psychiatrist, Hannibal Lecter. At any cost she must exploit the energy in the deepest abysses of the human being, from the inferior to the superior limit of thinking capacities and patterns. To explore the extremely variable dimensions of the highest senses, inverting the percentages of complete harmony. Here is what a grueling ordeal she has to endure because of irresistible temptations.

Leadership: Are your limitations on what you cannot control experiencing an opposing force from an existential motivation when deciding to escape from the extremes of a sense of psychic overwhelming?

Clarice's entire existence seems to revolve around the idea of traveling through the map of Hannibal Lector's life, her whole motivation being to imitate her idol, but for this she must escape from the extremes of a sense of psychic overwhelming, such as that something terrible will happen and that she will lose everything. The work of an FBI agent is not based only on the awareness of the destructive repercussions of tragic events, but rather on the manifestations of the soul to a certain form of response to threats of perceptual nature.

But wanting to make an impressive example of way of thinking and attitude out of herself in the elusive game of finding the most fertile understandings and perceptions about man, hidden in the mental shell of doctor Hannibal Lecter, she distances herself from her role. A reluctance towards the obligations and responsibilities of her profession in the stages of the individual decision-making process.

These justified escapes of the professional area blocked by regulations and directives come alive through "the step forward", which has become the fundament of her evolution. The decision of not telling her boss every detail, keeping for herself key elements of the investigation, is the fruit of a determination between the dream to reach a higher professional level and the tendency to acquire an advanced knowledge of man. Maybe even a higher IQ.

The biggest weight Clarice has to bear is not that of entering the killer's mind, inspired by Hannibal Lecter's thinking, but to accept his negative parts and mistakes that increasingly make her forget that there is any joy left in the world.

The attachment to a thinking that is found in all particular consciousnesses highlights the mental effort that you are subjected to resisting under the conditions of a decision simulation made by a superior reality.

Clarice feels that she cannot rise to Hannibal's way of thinking because she cannot adapt to a higher-order reality that can cost a lot, even her life, a reality that no longer reproduces the simplicity of the ideal of fulfilling a destiny, but rather producing the fear of the unknown. In order to turn into reality the adventurous thoughts, perfectly adapted to the personality that directly and openly receives messages with empowering character, a certain capacity and certain orientation are needed in front of human suffering.

The capacity to see in man's depth, destined exclusively to extending his own potential. And the precise orientation over the focalized point, dedicated to training the self-regulation mechanisms for self-worthiness. Both variables correspond to the decision-making consequences induced by a certain dose of non-conformism.

But between capacity and orientation there is always a third element which comprises both: the tendency to hide aspects directly or indirectly connected with the gradual identification and amplification of using resources that are absolutely necessary for continuous training and personal accomplishment.

And a persistence of focusing the efforts of being as faithful as possible to the reconstruction of personality, determining an ambiguous reaction, a certain unpredictability and imprecision in decisions and actions, will create the domino effect in your excellence area, reducing that constant of collaborating with other participants to the narrow and profitable sector of professional assertion.

Leadership: Can you highlight the extremes of a career decision to clarify the choice you are going to make in a context of closeness and emotional openness to an authority that manifests without any explanation?

Clarice Starling is forced to make a very risky and dangerous decision: she agrees to keep in touch secretly with fugitive Hannibal Lecter, who a few days ago had committed two of the most heinous crimes in the history of the city, being more dangerous than ever. We find only one explanation for this gesture of psychological and emotional attachment: she knows she will need Hannibal's knowledge and thinking to solve the most important cases of murder in the future.

She practically agrees to keep in touch with the most hideous of criminals to catch other criminals. It's a typical FBI procedure. She points out this decision in the absence of any remorse, which denotes vanity, because her only purpose was to capture the serial killer Buffalo Bill, with no regard for collateral victims.

In leadership, this more resembles an attitude of pendulum between responsibility and hypocrisy, between morality and necessity, between the thirst of sensationalism and the heavy burden of consciousness.

In leadership, things should be looked at from two angles: a positive appreciation of man by enhancing his value, admissible only because it keeps him away from smashing into old

limitations. And a negative appreciation because of the tendency to "transit" towards a different form of being, towards a different professional destination than the one foreseen by his role. It is the destination of a fulfilled life by freeing the pain caused by the tendency to see things in opposite ends of the spectrum, the sign of a weakness, of a fear, of a self-defense tendency and of internal conflicts.

The predisposition to taking risks is often the main correspondent of the decision-making process that is influenced by factors external to your own consciousness, for the benefit of an experience that brings you more prestige, or by virtue of your preoccupation with what others around you will think of your performance.

The motto: *"Intoxicate your senses with honey, without tasting its sweetness",* used in relation with the process of responsibility, having a critical connotation, becomes the landmark necessary for thinking and being aware of the risks entailed by a deviation to the role entrusted in the expansion process of the collaboration and association agreement signed by the other partners or superiors.

We are considering here the actions on your own which have as objective extending the operating area, as well as individual insubordination plans can have a positive interpretation, representing an evolution, but only if they win ground in front of mediocrity and formalism.

While the tendency to eat too much sweet honey will trigger that phenomenon of being against everyone, pursuing only your own interests, fully taking advantage of the role that was entrusted to him, and will systematically oppose general tendencies.

Leadership is the voice of consciousness that you assume of a present action, insofar as the Ego that animates your existence is unrelated to what you find appealing in others.

Irresistible temptations highlights those leaders who, wanting to excel in their activities, get lost on the twisted paths of human subtleties. If you don't want to add a permanent minus to your career, then fulfill the role you have to assume, reducing your vulnerability in the face of the uncontrolled tendency to expand your excellence area.

*** Note:** The Silence of the Lambs (1991) (Thomas Harris)

Source: https://neculaifantanaru.com/en/irresistible-temptations.html

Is There A Vacant Role Taking Shape In Your Work?

On January 03, 2009

The story you create can take shape in a "call to life" type image, only if it continues the idea of the subtlety of human sensitivity.

But which actor will tell the story, who is the most suitable? And what role should be given to him? There is a vacant role. It is true that it still has no outline. It only appears in the wish list. A representative of a social category is missing: the craftsmen from Novgorod. That's it! The actor Orlov will play the role of the goldsmith Ignat.

The role takes shape, acquires the flavor that we also know. New ideas, new images appear now. From a notion, Ignat becomes a living character. In Novgorod, he is the one who decides to call Nevsky to the head of the army. Then Ignat distributes chains to everyone. He himself remains without chains. He asks himself the only question he can find. She's too small for him. Too short. The idea is funny. Ignat will comment: "It's a bit short!" The invention continues. The idea of Russian losses in the battle must be suggested by the death of a character close to the audience's sensibility. So, something like the death of Ignat. Because of jealousy. His throat is exposed and the traitor's knife will cut it. The comic of the line, repeated now, will turn into the tragic: "Make it a little shorter!"

And so the abstract ideas, the previously given theses take flesh in images. The reins of the two opponents - logical thinking and imagination - are equally stretched and the Pegasi gallop hand to hand.

Leadership: Can you shape a visual narrative of external reality so that you become the representative of continuous invention, where reality is transformed into a living character of your own sensibility?

In his role as the actor of the expressionist vision, the artist is not content to simply outline a visual narrative of external reality; he becomes the representative of a continuous invention, where reality is transformed into a living character of his own sensibility. Expressionism, therefore, outlines not only a form, but also a notion full of "real flavor" through the vacant role of standard interpretations.

Using logical thinking in combination with imagination, this style evokes a call to emotions by transforming shapes and colors, suggesting more than it shows, and questioning abstract ideas. Each form of expression is a replica that continues to dialogue with the viewer, each contrast is a visual idea that suggests new interpretations of reality.

Leadership: Does the contouring of a character in your work explore how the contrast between expressiveness and visual reality simultaneously captures the flavor of life and the value of sacrifice?

In the context of your narrative, the tragedy of Ignatius reflects the space between the vacant role and the harsh reality of his tragic destiny. He is an actor who not only interprets, but also deeply experiences the contradictions of the role he was given. By outlining this character, one explores the responsibility of the representative of Novgorod craftsmen, capturing the flavor of their life and the abstract ideas of sacrifice and duty.

Ignat's continuous invention, to offer links to others while he remains uncovered, adds a layer

of irony to his narrative, turning the comic of the line " Cam curt abreve; -i !" in a tragedy that resonated with the audience's sensitivity, suggesting the inevitable losses. This duel between logical thinking and imagination that characterizes every moment of the story, finds its echo in the metaphorical fight between the Pegasi galloping hand to hand.

In terms of creation, leadership is supported by the sensitivity and perspective of viewers, which provides a balance between the contrast between expressiveness and visual reality.

Is what you render in your creation what the viewers see in their life story?

Is there a vacant role taking shape in your work? Ask yourself this question whenever you are faced with a new artistic or conceptual challenge. And if your vision of creation embraces the mystery of the unknown, then the life story you unfold will be an engaging and memorable one.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/is-there-a-vacant-role-taking-shape-in-your-work.html

Is Your Leadership Model Worth Taking As An Example?

On June 06, 2009

One of the burdens you will face as a leader is not just the direction you're taking and whichever path others take, but rather the way you position yourself toward change and progress.

Take heed of these examples. Exactly at the time the Wright brothers invented the airplane, scientists were conducting studies to show that a body heavier than air could not fly. Ray Kroc's friends told him that his intention to sell cheap burgers was pure madness, but he did not listen to them. So it is important to cultivate our ability to see possibilities where others see only difficulties, or even impossible things. Sam Walton, founder and president of the Wal-Mart chain of stores, explained in his book, "Made in America", that his phenomenal success was based on his ability to recognize opportunities out of sheer necessity . *

We learn from these examples that people who have succeeded in life have found their creative genius at a certain point in life. Their success did not depend on other people's influences, but on their own intuition, creativity, vision, and perseverance.

Do relationships hinder or facilitate your development? In order to constantly maintain your noble character, you must appeal to those ideals, values, and beliefs that give you stability in your relationships with other people. For it is always very difficult (and at the same time risky) to trust people whose values and beliefs differ greatly from yours, or if they deviate from the ethics you respect, follow, and promote.

By looking for as many areas of common interest as possible, not unjustifiably falling halfway to progress and achievement (as is often the case with aspirants to quick and immediate success) , you will be able to move forward steadily and confidently toward the common goal. It is important that the leader-people relationship (an objective reality) is complemented by a value judgment, by understanding, by common characteristics, by everything that means leadership. Leadership reflects your own human, emotional and intellectual value, it is not a concrete pillar that does not feel or know anything.

Leadership: Does the evolution of your life reflect your attempt to make big changes to the "previous stage" of the cause you are serving, in terms of a situation in the area of a higher level of comparison with yourself?

A leader compares themselves only to one's self, from two points of view: the conscience and the price he has to pay in order to go further than other people. Acceptance or rejection, admiration or antipathy are attributes of the leader's personality.

It is a prerequisite for the proper functioning of your leadership that these attributes are, on a larger scale, preceded by mutual knowledge. The limited space between you and people will not allow you to be a creator, to find new opportunities, new ways of development through which to gain full power, or to manage efficiently and the potential you have.

One of the burdens you face as a leader is not just the direction you're taking and whichever path others take, but rather the way you position yourself toward change and progress. More important is the way you live and deal with the consequences of possible leadership mistakes. In order to reach your maximum potential, in order to evolve more and more, you have to make a permanent exchange of experiences, knowledge and information with other professionals in the field, just as the cell makes a permanent exchange of substances, energy

and information with the environment in which it is located. And if they are willing to choose to improve and change their attitude, then you will not encounter any obstacles along the way.

Remember that leadership means first and foremost influence. Just as you can only connect one lego piece to another lego piece in order to build something, so too your knowledge must first be linked to that of the people around you so that you can then develop your leadership skills.

Renowned leadership performer John Maxwell once said: *"If you have an innate talent for leadership, you probably have a passion for development. You like to see how things are built. It's part of you. Keep it up ! If you're not very talented, don't yet lose hope. You can gain a lot if you start learning, making the most of every opportunity. So work hard to surpass your current level.Only in this manner will you be prepared for the future."*

Leadership: Is your vision model worth taking as an example from the point of view of that whole unit of your character that reveals the antithesis between what you really are and what makes you more prone to reactions that surprise you?

Oliver Goldsmith, an eighteenth-century writer, once said: *"People seldom improve when they have no other model to follow but their own."*

Will you become the role model that people will follow? Do you have any character defects that could slow your growth? Whenever something bothers you, do you wonder what your attitude was that triggered the reaction of repulsion in them?

The full power of your influence can be both beneficial and harmful. Your ability to get a positive response from people is crucial – by changing and reorienting their thinking and feelings toward (and in line with) an objective reality. The percentage that guarantees you access to their system of values and beliefs, and that gives you authority over them, will increase significantly only if you succeed in convincing them that your decisions will bring them hope for better, peace of mind and professional success. Do not allow people to be overwhelmed by thoughts based on feelings that will evaporate over time, but instill in them a new winning spirit in a way that benefits you as well.

At what level are you in a relationship with the people around you? How does your influence determine the way you lead people? Do you treat everyone the same? Are you on the same level as each of them? Do you have the ability to recognize the potential of each person to move to a high level of leadership? Do you accept leadership challenges? What is the best way to amplify your positive impact on others?

Leadership: Can the revelation of knowing who you are and how you are be quantified by the mirroring effect of a future situation during catalytic events for the "believe in something more than you can see" reaction?

As I mentioned in the "Membership" section, the power of influence is a true science of manipulating people's emotions and interests. However, it requires good knowledge and good interpersonal communication of the people you interact with. By focusing on positive outcomes, focusing on your own development in order to facilitate the evolution of those around you, creating a solid professional and emotional foundation for those who have leadership potential, you will become a role model for the art of leadership, you will serve as a benchmark for future leadership models that will continue your leadership.

You are the first person responsible for finding the right leadership model, with the most valuable traits, with the best qualities, with the best character, aligned with the noblest beliefs and values. But before reaching this stage, you yourself have to respect an axiom: *"Maintain your noble character constantly, appealing to those ideals, values and beliefs that give you stability in your relationships with other people."*

The success of leadership is given by the crowd of people on the same step (of an escalator). They will reach a higher level first and foremost. It is important that at this stage the crowd is larger than those on the lower steps and this depends on the leader, his power of influence and persuasion on the one hand, and on the other hand the people around the leader who must be willing to engage in the struggle for obtaining performance.

Leadership is an effective way to materialize your vision in a process of interaction between "an introspection that helps the person pay attention to things they thought were unimportant" and "an introspection that gives you the opportunity to act truly responsibly."

Your Leadership Model Is Worth Taking As An Example only if you know how to make the right decisions when all other people are challenging your decisions.

A true leader creates an inspirational vision of the future and motivates people to develop with that vision. The leader gives a rich picture of what the future will look like when people's visions are not necessarily compatible with his.

*** Note:** Mark Fisher - *How to Think Like a Millionaire*, Mix Publishing House, 2007

Source: https://neculaifantanaru.com/en/is-your-leadership-model-worth-taking-as-an-example.htm

It Is Hardest To See What Is Directly In Front Of You

On January 11, 2023

An image of amazing expressiveness is not eternal if you do not remember its limits and if you do not amplify it with the depth of your feelings.

Here, on the seashore, where the fine sand borders the open sea, under a sky where the nuances intertwine in a dizzying game, I have built a corner of heaven, a threshold through which I step in time to meet myself again. And only here I can absorb with my eyes the same expressionist paintings, enslaved in a single extremely current theme *"Maritime chromatic jewels"*, along with the transition from landscape to message, from the past, to the present and future.

Somehow, my familiarity with this theme, being a recurring one in the space of an expressive realism in which the visual field of an "open to the outside" psychology comes to identify the character with his inner side, gives me hope in a world of the consumption of appearances. The sea will always be my sight open to a horizon of immeasurably pure spirit, a horizon of Being deeper than any object of its transitivity.

Leadership: Can you immortalize an image in such a way that it acquires artistic meaning in the light of a vision without limits, so that you achieve a correlation between continuity and permanence?

The place I return to reflects the subject of an artistic work, made up of several independent parts, depicting nature in all its splendor. In this way, I use light and colors to reproduce my own vision of the correlation between continuity and permanence. In the version of my eyes, the sea asks for its sand back, but not without a price: to be agitated and bring algae to the shore, which disturbs the vision of a pure, natural beauty.

Of course, continuity is what gave me the feeling of being part of a great expanse: the sea, I always hang my most beautiful thoughts and dreams on it. But permanence means being part of the sea as an extension of it, as a kind of consciousness expressed through the symbols most charged with emotional power.

Unfortunately, I haven't seen the Black Sea for two years, and it seems like an eternity has passed since then. The motif that dominates the whole setting has neither precedents as a bridge over the long years that have passed since we have not seen each other, nor relations with other memory gaps outside the chromatic and plastic space, from a virtuality that exceeds me and dominates a spatial, psychic dimension.

Rather, it has to do with a kind of eternity that gradually completes its forces and organizes its unity in the present time. Here, a fragment from "The Time Machine", by H.G. Wells, when the main character confesses his belonging to a life beyond time, hits the mark:

"It seemed to me that I was experiencing the sadness of a dream rather than a real loss. But that morning I felt absolutely alone again, terribly alone. I remembered the place where I had found myself so many times, of the peace I had there, of some people, and, together with these images, a painful longing came over me. To the place where I had moved my soul so many times, because only there I found myself. And to this perfect state of melancholy something was missing to reach a perfect mechanism, namely, absolute permanence. I was saddened by the thought that the dream of my intellect had been so short..."

Leadership: Does the image that creates a special state of mind for you focus on acquiring the objective approach of re-establishing in a natural place an often-overlooked fact of life?

The stake of the long-lived constructions in art, raised from the passion of the soul, to which is added the diligence of the efforts made in the direction of illustrating certain concepts, is the acquisition of the objective approach to resettle in a natural place an often overlooked fact of life, bringing back to consciousness the need for spiritual fulfilment.

So, the focus is on the set of aesthetic values (harmony, beauty, the sublime, balance) regarding the content of images that touch the soul because they inspire strong emotions, move you, encourage you or even make you look at life with different eyes. Of course, some pictures can tell a whole story without any words.

Could I have seen everything I saw in my favorite place at any time? Because the eyes must be trained to see beyond the act of seeing and experiencing, reaching a more advanced level of deepening the perception of a reality recorded as a memory. And when the lines of reality are not always parallel, avoiding as much as possible any repetition of the shapes that the surrounding things take, then the viewing angles of the eyes do not have the same degree either, precisely because the diversity is obtained by assigning symbolic meanings to the shapes themselves.

Yes. The sea imagines that the sand is part of its contents, while the sand considers the sea to be a living entity that perpetually creates, sustains and regenerates life. Therefore, whoever is tempted to dwell within the perimeter of a single reality that encompasses the symbol of infinity, as such being able to encompass the steadfast presence of all nature's creations in a single image, will have to be content with the apparent absence of the "absolute form" that distinguishes neither the particular nor the general.

Leadership can be compared to the field of art when it adopts as a landmark for the representation of time and as an essential place of memory, those experiences that are not limited by the perishable part of man.

Do you have the ability to express feelings that can induce similar feelings in others?

It Is Hardest To See What Is Directly In Front Of You. Above all, it is difficult to see the sea and the sand, under a sky where the shades intertwine in a dizzying play, if you are not well trained in the field of art, and especially if the images imprinted in your memory do not bring back to your consciousness the need to spiritual fulfillment.

Only in the field of art can you discover something new every moment of the day. Remember that **the limits of an image** are given by the ability of your eyes to observe its background, its resolution, its features, its reflections, its effects and the messages it conveys.

Source: https://neculaifantanaru.com/en/it-is-hardest-to-see-what-is-directly-in-front-of-you.html

It Is Not Allowed To Touch The Spirits

On February 25, 2017

Before you create for yourself an original concept of art, learn to perceive yourself as a force between other forces.

It will be many days before I become something like the person I was once. The intensity of the existential field produced between the turning point that led to the present situation and the point of exit from the world full of appearances on which the thread needed for the stitching of a stiff turn of destiny was twined, producing itself at a lively, tense rhythm, became a sensation of strength, a strong push. Something that cannot be described in words. But which developed dependence on the feeling of belonging to something bigger, stronger.

With me, the portrait of Nicolas Flamel, on whose expressive visage could be read the energy of fire condensed into a connecting factor to an esoteric law: *"Do not believe anything ! Seek the truth yourself",* transmits to me a strange state of exaltation, mixed with regret. Sometimes I am sad because of the secret of the power by which the intellect sees itself, acquired by taking into account the indirect value of a universal law: "That which is Above is as Below, and what is Below is as it is Above."

Intensely, I feel embedded in a set of neutrino fluxes, quantum numbers and gamma photon waves expelled into the surrounding space, in the light of a strange invisible intelligence, as if between me and the great alchemist an indisputable proof had been fixed for eternity of the materialization of spirits.

Without being a scientist, I feel caught up in some seemingly heterogeneous manifestations, with the blessing of certain highly evolved spirits, more like in a poltergeist phenomenon, completing my thoughts only with the idea of the intervention of a special intelligence in a game of energies to which no one has more access than me. The proof of their eternity is the very nature of my reality, governed by the fatal law: everything transforms, everything flows, nothing is frozen, static.

Leadership: Can the perception of your reality undergo a change that proves to be incommunicable at the level of image, but communicable at the level of transmitting the feeling of permanence of existence that you experience at the level of a pure transcendental consciousness?

This *bizarre* phenomenon of perceiving the spectrum of a discrete signal, of a positive enlightenment with the avowed desire of totality, focused on acquiring advanced knowledge and understanding of virtual reality, is passed within the framework of immediacy through the edge of Nietzsche's sword: *"When you look into the Abyss, and the Abyss looks into you."*

Rasputin, the Russian mystic, was using his sight abundantly, which impressed his interlocutors until he paralyzed them. It was the *Hypnotize* effect through the interpretation of an enigma. The same is the figure in my painting, it takes away any chance, any power to really see the cosmic light of *"Chi sono veramente?"* only through the effect of a gravity that exceeds the electrostatic forces of a reaction field: "The great secrets do not belong to our world ! "

Without wanting to be a force between other forces, so that from the outside one cannot perceive the existence of any supernatural occurrence, any cause of inadmissibility, amid the feverish search of the signs of an afterlife, which is only the privilege of a medium, I feel

stuck in a gravitational field that becomes strong enough to alter the intrinsic nature of my present function: that of a messenger of a past world.

To experience my existence at the level of a pure transcendental consciousness, in the sphere of pure and strong thoughts, means to revive my adventurous spirit in a single historical manifestation of body and soul, capable of knowledge, of that freedom of which today's people can only to dream.

Leadership: Are you guided in shaping your work after a perceptual factor representing the subjective mood that accepts the meaning of a vision beyond the real?

Victor Hugo had peer-to-peer talks with prophets like Moses, Muhammad, or Jesus. It seemed very natural for him to be chosen by the most prominent dead people of mankind to carry with them noble talks so as to reveal works of rare universal inspiration. Just like Victor Hugo, I have learned that interacting with the spirits of the forerunners of science and culture, thus gaining a penchant for mysticism, like any action that leaves a mark on time, actually means laying the foundations of a philosophy of transcendence which would be at the same time a poetic of existence and pure knowledge, a poetic of the imaginary which should know no other way of expression than symbolic language.

The essence of a development based on the resources of a revealing reality is obtained by interpreting an enigma like finding the difference between two almost identical images: the image of the world from the perspective of a man that exists only by comparison with something "unknown". And the image of the world from the perspective of a content of communication with something very deep, vast, outside of you, but which is connected with an earlier existence.

Before you create your original concept of art, learn to perceive yourself as a force between other forces, as an evolution between two such images. Art is the ability of the scientist to see himself above sight, the degree of reality and its value depending on the reflective reflection of his soul in someone else.

Leadership: Can you share the experience of your spiritual guide in an effort to transcend, being primarily a soul -level communion with the reality of a world that cannot prove its existence?

What is the privilege of the most enlightened minds? They concentrate the whole essence of intellectual capital in the same message, coming from the intersection of the meditations that allows the superimposition of the two images, which determines the particular phenomenon: "The great secrets do not belong to our world ! "

A work of art exists only in the sense that it impregnates the painter of his image by referring to a whole constituted by the summation of traits detached from the analysis of an experience corresponding to belonging to a subtler intelligence and with a more generous conception of the world and human nature.

Such an artist is orienting himself in shaping his work by a factor of perception and superior knowledge, representing the subjective disposition that accepts the meaning of a vision beyond the real.

He discovers the actual idea, the general significance of an image in the particular phenomenon of a match between an earlier existence and the consequence of a mature existence by developing features of a certain specificity: "Do not believe anything ! Seek the

truth yourself ! "

The privilege of an enlightened mind is the truth you find out about yourself in the way you represent reality on a higher plane, that is, on a completely different plane of existence.

It is Not Allowed to Touch the Spirits, but you can always carry with them noble discussions if you have the power to consider the particular phenomenon of a presence felt at the level of emotion which you can use as material of rare inspiration in order to achieve a work of art.

Source: https://neculaifantanaru.com/en/it-is-not-allowed-to-touch-the-spirits.html

It's A Sin

On January 04, 2016

Test your level of faith, acting under the impetus of seeking truth and optimizing it in a particular context.

I had to assume the responsibility of sin to allow me to overcome the limits of understanding the "truth" to the level of self-sacrifice in the context of the philosophy of value given to every possible outcome of an action, but which was undoubtedly antagonistic to the Bible. This unique philosophy, the ultimate appeal of the criterion of critical and erudite rationality that develops hermetic theories, seems to derive from the algorithm of an existential pathway expressed in no intelligible language, often called destiny, an intense mixture of falling into time and being outside of time.

It was a sacrifice consubstantial with the outward appearance of defeat, doubt, contempt, compared to what was permanent, solid, stable, and generally "obsolete", *forever with a sense of shame*, leaving me as if hypnotized by what riled me up even more: the violation of the connection with the divine. "Father you fought me ‘cause I didn't care and I still don't understand."

To believe what cannot be seen, to imagine what may not be true, under the guilt of my destiny as a magical chant, that is, being surprised by a repetitive sense of shame, in an exercise in futility and despair that I could not manage to control, was congruent with the object of my obsession for highlighting the mysterious and amazing discoveries.

Doubtful discoveries, dependent on the unknown of invariable laws, were made through contractual clauses of travel financing in an enigmatic, symbolic, perhaps unintentional reality. And the reward of this delicious act was to proclaim what I never thought I would see: another face of learning the Sciences of Life according to another face of God. "Father forgive me, I tried not to do it."

Leadership: Do your forms of protest against the "inadmissible admitted by reason" answer the supreme appeal of a single criterion: truth cannot be possessed, only expressed?

Dostoevsky conceived his characters from sensibilities and attachments against something considered holy, which burst at one moment, but which he compensated with some special qualities. For example, the Prince Mishkin, his soul did not know evil because he could not conceive it. When he was obliged to take note of the offensive presence of evil and attribute a blame to it, he found legitimate arguments and explanations, ready to convince himself to accept it as a fatality. At the sublime level of experience and knowledge, good and evil reached the definitive phase of *coincidentia oppositorum.*

The jarring threads that linked me to a sense of my own importance stemming from the assimilation of science at a higher level, an exile close to the center of the universe, connected to the sense that masters any subject of knowledge and understanding, *for whatever I wanted to do*, they offered coherence to the confrontation between good and evil. Thus, the change manifests itself again and again as in an open book, without setting up associations with the pages of a denied and unknown power.

The good and the evil, which were only bearable if I reasoned for them to exist, if they had a goal worthwhile to bear their effects, validated my obsession with the significance of the happenings that took place in my life independent of my will and intervention. Few of us

take into account the hazard factor. "It's a, It's a sin."

Everything I've ever done, Everything I ever do, Every place I've ever been, Everywhere I'm going to, It's a sin. Because the very force of the soul, the experiences and beliefs that go out of warranty during the course of events, disturbed by the presence of thoughts accumulated throughout the day, imply the regret of not having interpreted the sight of those on the outside, the will of God, the loneliness of a philosopher without mercy in a universe of unlimited possibilities.

The sin a seeker of truths is guilty of is that of reflecting upon things and situations he wants to rid himself of, without trying to use them for personal development in order to serve God.

Many obstacles to investigating acts of unknown nature that I wanted to access through the perspective of a fixed point, *when I look back upon my life,* as the flight of the eagle that leaves no trace, could translate into an artistic creation that wants to say too much, but it fails to do so because of the complexity of the non-linear path of life and its contradictions. And especially due to the aggressive projection of an imperfect world, determined by the appearance of a tragic or hostile consciousness.

A very painful feeling determined by the belief that something is wrong with me, it made me worthy of vanity which takes void of a precipice, a relentless sentence issued upon an imaginary world that announces itself with the strange pretenses of discussing the consecrated doings of a supreme authority, determined my symbolic annihilation in a space of captivity without exit.

Thus, I had come to turn into a prisoner of a terrifying limitation, which had as a consequence the undertaking of an increase in punishment, *no matter when or where has one thing in common too:* the effort of understanding life, to touch its enigma and – in an incomparably huge degree – the impossibility of catching it in the vices of an implacable force.

Living by faith is an expression of your need to be closer to those which are not seen but are required to be examined and weighed depending on the degree of valuing the unique gifts you have been endowed with.

Seek and you shall find. Knock and the door shall open for you. Ask and you shall receive. On one condition: to believe in something that cannot be seen, nor demonstrated, nor denied.

The truth that will make you live in your world, not that of others, can be optimized only in a context of evolution that allows you to test the experiences of a good which harms, or of an evil that does good, with another way of understanding them.

It's A Sin whenever you try to understand something beyond humanity, beyond its earthly relations, beyond all the interests of fleeting life, because you lose sight of the beauty of the moment that must be experienced in immediacy.

Here the saying remains true: *"Sin costs you more than you are ready to pay, but it can lead you further than you would want and keeps you longer than you wanted to stay."*

Source: https://neculaifantanaru.com/en/its-a-sin.html

It's Not Easy To Be A Leader On The Market

On April 10, 2009

The goal of a company must not be to survive, but to win in an area that rises to the level of opportunity status that a certain Start-Up represents.

To start a company and to enter into a continuous developing market it is, from certain points of view, similar to entry into a battle. If you want to set up a company just to survive, to assure a decent life, with certainty you will lose in front of those who start from the beginning to think that they will be victorious, that they will succeed to affirm themselves on the market with noticeably higher performances towards any other competitor. In this case, you will do only what is necessary to float on the water, while the more determined competitors, will do everything to make you drown.

What I want to say is that if you decide to start and to lead a company, you have to turn seriously to work. You must prepare yourself in advance for a quick and efficient move. It is not enough to believe from your whole being that you will reach the top; you have to get involved with all your courage and strength. You have to set up a strategy that would include realistic purposes, and that would allow you a long-term development. Besides all of this, it is imperative to be ambitious, persevering and tenacious.

Leadership: Can you strongly and determinedly uphold a view opposed to the dominant one on the product market by fitting yourself into an area that does not require any presentation to be used for commercial marketing by visual marketing?

In the book "The 75 Best Managerial Decisions", British journalist Stuart Crainer said:

"Just as the best computer companies, Apple has begun its life in a garage. In 1977, Steve Jobs designed Apple 1, considered by many to be the first personal computer. Jobs and his brilliant technical partner, Steve Wozniak, have built the first computer in that garage.

But Apple's decision to get the trophy to produce the first affordable personal computer has created an industry. The Apple 1 variant led to the Apple 2 variant, then to the VisiCalc version and, finally, in 1984 the Mac computer was launched on the market. Also, Apple's decision has cast a cover over Xerox's decision to not continue developing computers after its team working on the PARC computer had made a vital breakthrough."

It you want to reach the first, especially on a highly dynamic market, which attracts every year more and more players, it is a pretty strong motivation that will make you work faster and better. However, to ensure success you have to consider certain things. First of all, you cannot afford to enter a market where the competition is fierce without providing quality services. Therefore, it is essential to increase the value of your services in your domain, so that to win an advantage over competition. On the other hand, you have to observe the customers' trends, to know how to exploit them in order to offer something newer and better.

A visual marketing which aims to support a repeatable and scalable business model is distinguished by both the accessibility of the product and the way in which the target audience wants to perceive the identity of the company/brand. This kind of marketing follows the motto: "A missed occasion is an extra tax charge and a negative point in regards to honesty."

In marketing, the accessibility you accustom your consumers with resembles the tip of an umbrella that can only be "climbed" by using indicators such as the ability to turn into a weapon, or the possibility of being used as a concept of orientation towards customized services.

Conclusion: If you want to become a leader on a market where competitors accelerate the rhythm of expansion, you have to make from success your main purpose. In another context, that means you have to do well your homework before launching out in business, to know which road you should take, to act with a greater intensity in the chosen direction, and to avoid as much as possible the risky situations.

If you want to reach the top, you have to run faster than the other competitors and do not ever stop.

Source: https://neculaifantanaru.com/en/its-not-easy-to-be-a-leader-on-the-market.html

It's Probably Me

On December 02, 2017

Try to understand who you are when you lose yourself in someone else.

I have adapted myself to a reality of suspicion, which I have never wanted to admit, though I have been warned by the mechanisms of knowledge, intuition, and the need for truth that extend beyond experience, as if with the purpose of diverting the natural towards something even more pretentious. A traversal of the absurd? Real fiction?

My past, reborn in a present determined by the magnetic forces of creation subjected to a sense that exceeds it and which, at the limit makes it possible between potentiality and act, between subject and realization, refusing almost a deepened theorization, finds no place, being a foreign body that triggers a gigantic reaction in my soul.

I ask myself, who'd watch for me? Forgetting the meaning of the moment that dies, to understand the essence beyond appearance becomes a spiritual awakening of the one experiencing the hidden hurdles to arrive at deductive undertakings of sapient knowledge, desirable but difficult, which seeks to restore the right faith along with the revival of the particular initiative of revision of the theme called: God.

Dynamic waiting? Exploring the limits of understanding some illusions? Some things cannot be captured in words, but only in the constituent matter of the immaterial. Without imagination taken too far, and so lost in decoration and ideas, yet another step without which I cannot climb further, on the verge of a reduced fulfillment to the abstract, never satisfied, resembling Don Quixote believing himself to be defeated, powerless in the face of a lack of success of his deeds.

Leadership: Do you assign probability values to clarifications meant to give you meaning, inexactly evaluating your abilities in relation to the moments of uncertainty that you face?

A solitary voice to speak out and set me free. I hate to say it, I hate to say it, but it's probably me. For like a question to which you do not get an answer, I feel engaged in a pseudo-scientific attempt to justify a possible foreign intervention to which the measure of measurement is applied: plurality.

Something that only asks me about what is hiding, something that only answers about what is known, the compatibility of the combinations of vision and the critical attitude overriding the character of what is concrete. Phew, another parable de-alienation, a continuation of returning to myself from "the something else I had completely lost myself into". A subjective experience that I can't get enough of comparing it to a paradoxical creation in a relationship of joining contradictions between the self and the alter-Ego.

We often find ourselves faced with scientifically grounded situations that we do not know how to traverse, to understand and channel towards different ways of action that we ourselves, caught in our own paradigm, could not see.

The order and matching of circumstances to reach the fulfillment of a proposed result is only a critique of the foundations of science related to the reality resulting from the confrontation of meanings that condition the functioning of the relationship with the unrecognized within

an independent experience. An integrated experience in the generous concept "just an ordinary guy". If you wake up in the morning in a stranger's coat, no one would see you.

An ordinary guy is a Don Quixote tilting at windmills, not accepting his passions, so that at the end of his self-seeking he can free himself from the marsh of conformism and the "wise" quietness. He represents a symbol of an active ethic, the limiting moment of a salutary aspiration towards perfection, which he will only touch by revealing himself.

The clarifications meant to give you meaning come from the objectivity that judges your authenticity on the basis of the personality profile obtained through a never-satisfied Alter-Ego, born of turmoil, uncertainty and contrasts, from aspirations that are always subject to lucid analysis.

An extension of self-experience is a reversal of the old constraints that limit you, subject to the intention to appreciate that "something else" where it is present, constantly creating contexts of interpreting reality.

With an increased sensitivity to the content of art (perceived as an object of science), I try to plunge myself in search of answers to all the dilemmas that run through my mind. That beyond everything that torments me, contrasting with my deepest aspirations, beyond the subjective interpretations of personal experiences and the denial of holy truths, lies a kind of madness of the fight with myself.

A non-acceptance of unanimously accepted conventions. A surpassing of limits. An exaggeration, whether it's a passion for an idea, a cause, a mission, or discovery.

Romanian writer, Tudor Vianu, believed that since Sancho Panza was fully "quixoted", it is normal for him to become a Don Quixote instead of the other.

When the world's gone crazy and it makes no sense, there's only one voice that comes to your defense: that voice of the stranger in you. Because I do not recognize myself as being the same as before, devious in everything that helps me be myself, something worthy of an imagination carried on a peak of confusion where there is no time limit, but only a cry in the wilderness addressed to an unseen God.

Thus, loss of self in a game that generates something akin to a utopia of self and nothingness that characterizes a *cold, cold ground*. Me and myself in the labyrinth of loneliness, too well placed to unlock anytime soon, surrounded by the science that still awaits its answer. You're not the easiest person I ever got to know, and it's hard for us both to let our feelings show.

The real stake of personal redefinition is the acceptance of everything you feel about the living mystery of the dissimulated life between two people: an idealist who does not let himself be beaten and a rebel whose folly is "a form of superior wisdom".

It's Probably Me whenever I try to understand who I am when I lose myself in someone else.

When you are face to face with yourself, do you feel that you are someone else? Is your spiritual evolution accomplished by analyzing and assuming your own qualities and flaws when you think through Don Quixote's brain?

*** Note:** Sting feat. Eric Clapton - It's Probably Me

Source: https://neculaifantanaru.com/en/its-probably-me.html

Journey To The Depths Of The World

On December 25, 2015

Ensure the defining uniqueness of the creative act by directing your interest towards what surpasses the limits of a self-imposed subjectivity.

The problem of historic time, of time seen in the extension of eras, returned in several of Russian director Sergei Eisenstein's projects (did he not want to make a film about the history of America?) With "Que viva Mexico ! ", the concern increases and, for the first time, the issue of creating a unique compositional solution to be able to embrace the entire history of humanity is raised. The compositional solution of the Mexican film, however, had the drawback of only creating unity at the end, by merging, in that festival of the dead, all dispersed characters into independent stories throughout time. The epic solution was not found.

*The following projects sometimes sought to solve the issue. Now, in the project of the film about the Fergana Canal, the solution is born naturally, organically, from the very dramatic substance of the film: the figure of old singer Tohtasin will cross the entire film, forming its epic backbone. In the beginning, he sings the distant past, then, in a second song, his own life, and in the third part he no longer sings, but acts directly. Thus, the singer unites the remote eras of history. The idea, once born, is polished. **

Leadership: Can you customize what you develop within the relationship with the essential side of a past existence, so that the uniqueness of your creation gains some certainty as to the image and reputation you represent?

Making a movie means to reconstitute a life experience that does not contradict the image that you intend to be seen around the world. Specific to an approach of obtaining the essence of a personal production, as a trend of extending the compositional key towards the consideration and deepening of a special meaning of the world, is the fact that in this way, a state of being is installed – of the possession towards something personal, later used as a landmark for the modelling of personal vision.

Important in defining a science such as leadership is the initiative of constructing a complex montage of images, without drapes and curtains, without searches and reconstructions of the past, which will capture the side of "preparation for life". Meaning that hidden side of human nature passed through various stages, later transposed in defining concepts. A film that triggers emotions and reactions is a journey to the depths of the world, because it shows a historical perspective that objectively explains the present situation, with dramatic aspects from which you have something to learn.

The uniqueness of your creation can gain a certain certainty as to the image and reputation you represent, if the existence you bring to the forefront of the world reflects a new conception of how you interpret the meaning of the world.

The revelations of existence have the merit of being linked to the director's effort to make progress in the context of theories that describe, from several perspectives, a representative vision of the human dimension. And the "masters" in the art of diversion through image know how to customize what is developed within the relationship with the essential side of a past existence, so that it can attribute equal roles with those of their models to itself.

In this way, we bring into question the "right of ownership" of the world due to the dramatic

essence gained from the creation of original compositional solutions. Dramatism is an attempt to highlight some special emotions over the events of an imperfect world. A world whose landmark is the director's inclination towards what surpasses the limits of self-imposed subjectivity, in order to give meaning to an understanding that predicts the depths of a nature or reality from another time.

Subjectivity is what you see through a composition that changes the perception of the world about itself.

And the limits of a self-imposed subjectivity, given by the vision and personalization of a framework of transmutation of life experience, can be overcome by giving a certain perspective to the world that does not judge its course, but tries to find an understanding, an explanation, an interpretation, a story, in the framework of a premiere which announces itself to be an authentic cultural event.

The Journey To The Depths Of The World is taken most often by directors – these creators of facts substituted to personal interpretation, in order to show various images of prominent personalities that, by similarity or contrast, can turn them into equal models of representation.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/journey-to-the-depths-of-the-world.html

Joy Never Manifests Only As A Glimmer

On November 01, 2013

Gain moral authority through the power to give meaning and value to your actions without over-extending your sense of self-importance.

Leaving Frederique's room, Samuel did not immediately enter Julius', but stopped in the room preceding it and leaning his forehead against the window, moving his fingers on the window, automatically looking at the yard, breathing and reflecting. He needed, as strong as he was, to rest for a moment from the hard work he had just begun to do and which he had to continue.

In the soul of this deeply clouded man, joy never manifests only as a glimmer. Turning back to Julius, the pleasure he had felt in wresting Frederique's consent with the promise that she would be his after, as before he was rich, was quickly eclipsed and replaced by a cloud of bitter gloom.

Here, then, is where I have arrived thanks to skill, combinations and fatigue, he said to himself: let me no longer rely on human virtue. I rely on the word of Frederique and the honor of Julius !

My whole plan rests on the fact that Frédérique, once rich, countess, free from everything that kept her under my dominion, will remember the oath she made to me when she was poor and submissive; that the rich countess will remember the flower child, that the millionaire will remember the poor man ! All my future, all my calculations, all my greatness, all my solidity rest on this quicksand: the fidelity of a woman.

Leadership: Does the fact that you deny your own experience and the "lessons" assimilated in the past, denote that you still have some forgiveness to yourself for a decision that may later turn out to be a premature one?

My thinking is a revenge of the past, a crossing of my past with the present of others. As for Julius' promise to treat Frederique as his own daughter and no other, I will proceed so that he has no time to yield. He wanted her, even worse so, for himself ! I couldn't do anything else. Parents die before their children. It is the law of nature. Julius will die before Frederique, he will die on the very day of the marriage. I decided.

Things will change for the better. After the death of Julius I will bring Frederique to Menilmontant. I am her guardian. It is enough for Julius to appoint me as his executor. I will keep Frédérique away from Lothario.

Meanwhile, political events will continue their course. The Polignac ministry is a defiance to which France will respond with a revolution. Obviously, this revolution, which belongs to the entire people, will escape from the hands of those who claim to lead it. It will evolve beyond their will and drown them in its waves. I will be strong, I will be rich, I will be what I want, I will dominate the chaos that will result from a world that disappears and another that is established. I will hold Frédérique in admiration. How will the naive Lothario look next to a Napoleon of democracy !

The future is mine. Everyone will love me, everyone will bless me. Starting right with Julius. Hey, hey, it's true ! He will owe me death in full happiness, he who lay in apathy and disgust. But let us hasten to finish everything before Lothario comes. I'm afraid of them showing up

too soon and thwarting our efforts..."

Leadership means using the experience of the present, accumulated including learning the lessons of the past, to strategically project your future, by renouncing the external constraints that facilitate the acquisition of negative attitudes.

Joy Never Manifests Only As A Glimmer, but as a moral force to overcome any affective or material shortcomings, to not let yourself be defeated by them, and thus through reason to win the freedom that gives dignity and independence to the soul by dominating the opposite effects that can appear if your Ego is too confident.

*** Note:** Dumas, Alexandre - *The Hand of Providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/joy-never-manifests-only-as-a-glimmer.html

Just Look And See !

On November 08, 2022

A creator of great power of expression can grasp with a glance what reality generally refuses to other people, by referring to a theme or an idea given by that transcendental reality that can only be approached by mystical and artistic means.

I have always been attracted to the sea, the call of the waves, the night breeze that blows pleasantly in the middle of summer, that whole atmosphere full of life, but at the same time relaxed. In the middle is an unstoppable rush towards infinity, towards the sky mirrored in the sea, towards the spiritual valorization of life, towards overcoming the boundless condition, because the sea itself, beautiful, laughing, so pleasant in calm time, suggests the infinity of space and time.

Yes, I know what it means to dream, because when you dream the soul of time rests. And something off-scene, like a distant echo, in the hidden eyes of the endless horizon, urged me with a loving voice to lose myself in a torrent of sky-blue and green tones, just as the sea is seen in the color of the sky. Is it not so? How many fleeting but patient observations must I collect to create a madness from a moving circle whose radius is equal to the length of the segment in the drawing, and which the sea completes with the image of an unlimited sky that is always above me, alternating with sunny days and unforgettable moments.

That is how I lost myself in the world of colors, in the sky of the world beyond reality, in an absolute concentration on the easel, parallel to the uninhibited attack of a stoicism of a special nature, which does not wonder at anything, a stoicism condensed behind the looks (of time) immortal, which does not recognize the confusion, which does not know the sadness and the servitudes that we all face at some point. Of course, the artist in me is not only a collector of impressions, possessor of a remarkable memory, at least on the special line of a dynamic and expressive art that intentionally changes the appearance. But there is also a demiurge, a cosmic designer who uses pre-existing elements, a microcosm, a creator of worlds that only a highly virtuoso colorist could capture, with great emotion, in spectacular settings.

Leadership: Can you adopt a visual concept capable of representing the globality of a flat surface against its mirrored beauty, with a role in creating symmetry between things, phenomena and events?

If you have read the work of Borges, then you surely know about the writer Jaromir Hladik, the author of an unfinished tragedy. He realized that he was missing two documents and that he would die soon. So he talked to God in the dark: *"If I exist in any way, Lord, if I am not just one of Your repetitions or mistakes, then I exist as the author of the song "Enemies". To complete this drama, which can justify me and justify You, I need one more year of life. Give me these days, You who are the master of ages and times. It was the last night, the most terrible, but ten minutes later he sank into sleep as if into dark water."*

In whatever genre of art it falls into, the creator has as his main object of study the man himself caught in a larger universe, as in a nebulous dream whose meaning always eludes you. With this man, you have the impression that an imperceptible thread guides you in a mysterious way in a space full of details that are still realistic, but stylized to the limit of the fantastic, by referring to a vision that is not limited to retrospect, but that rethinks your place and role in a context like: "Don't ask, don't tell. Just look and see."

Just like that, by just looking at the sea reflecting in the blue of the sky, I understood that in

order to explain an abstract, symbolic, surrealist art, I have to declare that everything that seems to be the intuition of a new horizon, in the acceptance of an inner, dominant harmony, is only the role of an involuntary effort of abstraction with symbolic purposes. And even if I did not set out to abstract a theme not subject to a rigid, statistical or descriptive writing, something that would attract the abstraction of one world and the postulation of another, look, I happened to connect the sky with the sea, the sand with the shells or the waves with the point where the wind generated them.

In other words, I did exactly what the Creator of the World did: I adopted a visual concept with which I was able to represent the globality of a flat surface against its mirrored beauty, with a role in creating symmetry between lines, contours and curves, between people, things, phenomena and events. This visual concept can be expressed as follows: *"What determines the color of a thing depends on the state you have when you look at its opposite, or an equivalent of it."*

Leadership: Can you describe your creation as the result of the interaction between the perception of the landscape and its functionality as a whole of its various component parts, so as to build an alternative reality?

The unforgettable experience of a fulminant creation must follow the experiment of mirroring: through a fairly real representation of an image, through enjoying the mystery of inexpressible mirroring, one must be able to visualize the microcosm of your world, just as your world must exist. in the holistic microcosm of the Divine Mind. This microcosm includes those interactions between objects, elements, phenomena, events, facts and processes, structures, with the different properties of their symmetry.

It is interesting for me that sometimes the roar of the sea is reduced to the sound of waves breaking on the shore, appearing through the semicircle of a meridian called *Opuninthis Steriadys* (the impulse to contemplate creation through the eyes of God), to which is added the perspective of multiple, homogeneous space, open to the imagination by the condition of flatness: the quality of a surface to have all its portions as close as possible to a plane. If we take this into account, then the quality of execution of a painting and the flatness are impeccable only if they go as far as to reach the "mirror" effect.

And, still here, hearing the sea crash against the shore, feeling its salty smell, feeling the sun touch my body, watching the waves as they shake as if calling me to them, exploring the sand, the shells and... their free spirit, an image that takes precedence over the exploration of the appearances of the visible world, somehow I manage to expand my scope of considerations for a wider category of artistic creations.

At the antipode between dream and reality, through the mind-soul connection, I realize that everything I see, as the only plan suggestion solution of a dynamic world, is meant to symbolize an establishment of worlds in the light of eternity. Indeed, I am an artist because I know how to visually represent the hyper-connected globality of the world, in such a way as to convey a maximum of aesthetic information.

In order to expand the scope of leadership, you must visually explore, in your own way, the deep truths of life, but also the images from which unforgettable moments are built. Moments so simple, but so full of story, that connect you to the concept of creation, as well as to its spiritual counterpart, suggesting the existence of an infinite spatial horizon.

Just Look And See ! And what will you notice? A transcendental reality in which only occultists believe and which often appears to be nothing more than the personification of a "hidden force behind the phenomena" underlying the world of appearances.

This transcendental reality can be revealed as a memory of the future, as a soul consolation, as an independent artistic construct, as an endless chain of phenomena, as a kind of succession of "color samples", or as a true manifesto towards the tendency of vision to evolve along unpredictable directions.

Source: https://neculaifantanaru.com/en/just-look-and-see.html

Keep Your Eyes Open And Watch Carefully

On October 17, 2021

The real purpose of the gaze is to increase the potential for creation, giving the momentary permission to understand what he wants, with the eyes that present a photograph.

I watch the waves, the gleam of the sun's rays reflected in the sea. A lady has been looking for her beach lotion for five minutes, but she doesn't realize that it fell under her sunbed. The tanned boy, with pretzels for sale, makes his daily route, trying to sell something. Somewhere in the open sea you can see a small fishing boat. Seagulls are everywhere. People too. Sand and shells everywhere.

I did not enter the scene, but I will do so immediately. I'm reading Wilhelm Hauff, something I missed from the library. At the same time, I listen to Roudeep. I'm in the middle of systematic thinking, trying to find out something about the relationship between the visual arts and nature.

I think it is more profitable to discern the purely artistic intention of man to fit into a dream landscape, than to make observations about how necessary a rigorous scientific perspective on art is.

So, the sea still retains something of my ability to dream, to hope, to look at everything through the lens of an age without old age. I believe, after all, that the true science of art begins with the gaze: to try to perceive that "Absolute One" which appears in nature under various incarnations or determinations. And you, remain identical with yourself, everywhere, in these incarnations and determinations.

Leadership: Can you nourish your self from your Creation, giving a space of coexistence unlimited visual proportions through a dominant image, in accordance with the broader meaning of the expression "A bright ray of sunshine"?

Looking at the sea, its beauty, looking at the reflection of the sun in it, I realized that the best and safest thing I have to do is to stick to an image that does not flicker in front of the truths of the world, an image that develops its own kind of visible beauty — that of colors that become more and more transparent as the mind explores the symbol, arriving at ideas that are beyond the comprehension of reason.

And if so, that my thoughts rush across the horizon of an open space, without limits, and a space of self-foundation, as I look at the beauty directly visible in the sunlight that touches the surface of the sea, first in a rather naturally, then in a rather intensive way, then all I have to do is enjoy a beautiful view on a dream vacation.

Leadership: Does deep change come from how you select and interpret what you've experienced, creating a vision that allows you to find yourself in your authentic essence?

But what does art have to say in this regard? And I don't think aesthetics is the only one that has questionable edges to the notions of oceanography or the photography of seascapes. There are many vain arguments that if a certain kind of view pleases my eye, soul and mind, it would somehow satisfy the necessary conditions required by another way of knowing the world through art, through the spontaneous play of the creative imagination.

Finally, if I try to look at myself with the same silence with which I look at the sea, and if I make of this silence a process of listening to the call of the sea, like a melodic line in silence, then art would acquire a new face, another message, a touch of grandeur. This is why it is important to listen to my gaze as it traverses the expanse of a unitary space, the colossal storehouse of restless energy: because I cannot connect intimately with a certain creative process, other than if I turn my gaze into a bright ray of sunshine.

The expression "a bright ray of sunshine" has the meaning of convention between what turns the view into a true joy of the soul, and what your self emits from the perspective of manifesting a tendency to hyperrealism.

In leadership, this translates to: "what you see changed in you is what you expect to see in the image you admire."

Keep Your Eyes Open And Watch Carefully the image that draws you to the horizon, because it is the image through which your Higher Self transmits to you something that you would not otherwise be able to know through life experience or reasoning.

In art it is important not to lose sight of anything, not even appearances when distinguishing between what is due to an overall perspective on the idea of "unity", so something in close connection with the Self, and what is due to the processes of identification of new aesthetic approaches.

Source: https://neculaifantanaru.com/en/keep-your-eyes-open-and-watch-carefully.html

Know That Money Is Of No Importance To Me !

On November 02, 2013

To measure your character through the prism of the experiences of others, means to separate suffering from happiness, respectively to reconnect them later in a coherence of the entire complexity of the "time pressure" phenomenon.

- My friend is dying. He lives only for this supreme hope. To destroy it means to destroy their existence. A true crime. Banish that thought? Helpless. He wants to get married with all his heart. He clings to marriage with that stubbornness specific only to children and the dying. My friendship clashes terribly with my love. I feel it is almost a criminal act to deny a poor dying soul the happiness that harms no one in this world, but would help him go with a smile to the next world.

- You are good, said Frédérique, touched by the accent with which Samuel pronounced these generous words.

- But I'm not thinking of Julius in the first place, Samuel resumed, but of you. This marriage will suddenly bring you a wealth of millions and make your beauty, your intelligence, your generous heart take on a greater luster than you could have hoped for in your wildest dreams. Do I have the right to deprive you of a future crowned with splendor? Can I hate him because I love you? Only one who curses love consents to impoverish the woman he loves; I wouldn't want you to curse me.

- Do not be afraid, my friend, answered Frédérique. You know me too well to know that I don't care about money. I don't know what I could do with the wealth. Raised in solitude, I didn't need anything and luxury would get me into big trouble. So don't be afraid that I could ever reproach you for depriving me of the opportunity to get rich. If Herr Count von Eberbach were poor, and if I did not need to relieve his suffering in the last days of his existence, I could regret that I am not free. But if it comes to money, I am happy to prove to you that between riches and you, I would never prefer riches.

Leadership: Are you able to accept yourself from the perspective of a suffering to which you are obliged to submit, in such a way that the ability to see a new face of reality becomes possible?

One of the difficulties encountered by most people who fail to get close to each other, emotionally and empathically, an attempt that often gives them real headaches, seems closely related to the deep aspects of their psycho-emotional structure. More precisely, the failure of their attempt to merge under the same ideal, bearing any difference between them, is attributed to the phenomenon called by psychologists "affective dependence".

In fact, dependence is present in any relationship, in addition to love and other types of interests, especially in the case of those who do not see eye to eye (the primary ingredient in a relationship being attraction), and sometimes it is precisely this dependence that transforms the glorious beginning of a couple in a dramatic ending.

We can find examples of change that facilitate the rapprochement between people everywhere, but on the condition that you train yourself to seek first of all "the Kingdom of God and His righteousness", that truth capable of enlightening you, which can heal you of any mistrust, which will cancel out the raw feeling you have because of a perception of your partner's behavior.

In fact, in a relationship, the "kingdom of God" resembles that model of reality that transcends individual existences, that transcends the horizon of the Ego conditioned by a superior motivation (respectively by the desire to gain), or depends on an inferiority arising from the lack of altruistic and moral sensibility, which you are forced to endure.

Leadership is the empathic recognition you give in exchange for the status of "good Christian" (not victim in a relationship), who must face what he fears the most: the reproach of being one-sided. In leadership you will face the suffering caused by your inability to empathize with people who worry, so who are hypersensitive to negative emotions.

The moment you learn and manage to change your attitude about yourself, through great zeal and confession with a broken heart, through repentance, through forgiveness, through the review of your own life, then God takes care of all other things. Your main goal must be the search for true values – wisdom, knowledge and piety, then the need or desire to exchange qualities with someone else who can complete you on various levels.

Know That Money Is Of No Importance To Me, not even if you challenge me to be your confidant. Such is the message conveyed by Alexandre Dumas in the excerpt above, considering that everything that makes you feel good, everything that inspires you, what you're passionate about, what causes you joy, depends largely on the ability your ability to empathize with the thinking of other people, with their frustrations, with their sufferings, with their needs, without considering yourself a victim of the circumstances (which you could not foresee and whose removal is not up to you).

Blogger Dmitri Gorobic said it well: "We both have qualities of the same value. If the qualities are identical then we get bored of each other quite quickly, if they are different (but in sum they have the same value) then it is better. In fact, I wanted to get to this point from the start. When between us there is this process of sale – purchase where qualities are the product and love is the currency of payment, and especially if they are of the same value, we can easily equate to remove the "currency", that is, love, from this exchange, and to produce only the exchange of goods, better said, of qualities."

Source: https://neculaifantanaru.com/en/know-that-money-is-of-no-importance-to-me.html

Knowing And Understanding

On June 18, 2011

Convince people of the quality of your leadership, directing their beliefs to one indisputable truth.

Do you remember Lt. Col. Frank Slade in *"Scent of a Woman (1992)"*? Towards the end of the movie, Slade presents himself to the special meeting of the disciplinary committee of the students from the Baird College, to keep defending Charlie Simms. He had witnessed to an act of vandalism occurred inside the college and he should declare to the Commission exactly how the facts occurred. Otherwise, he would have been expelled. But Charlie was not a tower, so he could not sell his colleagues.

Just before the college director, Mr. Trask to give verdict on Charlie's guilt, Lieutenant Slade, without hesitation, interrupted his plea to support his own point on the matter's view, offering in this way a true leadership lesson:

"As I came in here, I heard those words, "Cradle of Leadership". Well, when the bough breaks, the cradle will fall. And it has fallen here. It has fallen. Makers of men, Creators of leaders. Be careful what kind of leaders you're producing here. I don't know if Charlie's silence here today is right or wrong. I'm not a judge or jury, but I can tell you this: He won't sell anybody out to buy his future ! And that, my friends, is called integrity. That's called courage. Now that's the stuff leaders should be made of."

Leadership: Are you willing to resort to the adoption of an extreme position beyond the limits imposed by your level of acceptability?

What matters in defining the impact that the expansion of the relational capacity can have is the factor of changing the perception of the individual's self. Leadership distinguishes itself by attempting to recognize the level of thought maturity, but also the constraining character of integrity that struggles to free itself from doubt.

The most worrisome doubt could be placed under the sign of unwillingness to recognize how much of the others' existence and thoughts is truth, and how much is a lie. But mostly in the attempt to estimate the value that people place on every action they take to keep a right, on all the negative aspects and key values that greatly influence their professional prestige and respect in all its forms.

Opening up towards sharing your convictions often carries the trace of a strong personality. This is mostly due to the responsible role of experience and reference values in guiding every individual towards the potential compartments that trigger response reactions. Of course, within the anticipated and controlled limits, despite the impulse of sheltering one's self and hiding virtue, even fearing the judgment of others.

Your level of acceptability in the area of responsibility of others depends on the effect that your membership creates on a wider framework of approaching resorts of the type "look at any man as a masterpiece in the making."

Leadership: Is your authority under the sign of the dual confessional identity: with self and with truth, when your role can be taken over by someone else?

So, what presents itself as relevant in recognizing "the errors" from the norms of correctness is due to the pulsation of that factor that tends to express itself through a modified or dissimulated behavior. And someone who seeks to distinguish the appearances or to prove the circumstances that he considers a support for their pretenses and objections, in favor of supporting a certain cause, can prove to be an agent that reveals understanding, trust, reason, that focuses on the direction of unspoken or partially spoken truths.

Your authority under the sign of the dual confessional identity: with self and with truth, when you start an investigation over the basic aspects of a deeper reality that people deny because of their tendency to defend – or they accept it as another punishment.

That doesn't mean to confuse the essence of your beliefs with the characteristics they mirror. That doesn't mean to connect the voluntary and conscious acceptance of blame to some consequences that change the way in which you see the world. It means to be stubborn and to look further on, beyond the evil, in order to reach the good in people, the latent potential in them – which can be renewed by confessing and cultivating truth.

Leadership: Do you gain the respect of others through arguments that attest to your level of competence in a relationship of the type: "Separated, but together"?

Slade's intervention in favor of Charlie proved to be beneficial and crucial. He reviewed the essential values of a leader that, from his point of view, the teachers have not reached to understand to a sufficiently large extent. Through his speech full of truth, power and tenderness, and characteristic through simplicity, Slade managed to shake the teacher's firm beliefs, but narrow, about what it means to be a leader, and to put them seriously on thoughts.

Slade was able to convince the teachers of the quality of his leadership, directing their beliefs to one indisputable truth. Thus, they were forced to support his point of view, and to absolve Charlie of any blame.

Lieutenant Slade's participation at the trial meant, in my opinion, a positive fact. It was good to have exhibited the necessary qualities of a leader. Acting in an intelligent and surprisingly way, he managed to support his opinions and to render to teachers the true essence of leadership. For only a man like him who was present on the battlefield, who saw "Charlie's age boys with ripped arms and legs torn off" only such a man could truly know what it means courage, respect, loyalty and honor.

Leadership: Do you feel that people judge you based on how you expose your virtues of honesty and impartiality, in terms of a retrospective of what happened without your will?

It is your soul energy and vibrations that you spread when you really have something to say, and when you really want to convince others of your truth. But you also need to wake up in the people's conscience the conception of what it constitutes the truth from your point of view, and to load them with those feelings that they will feel at a high intensity. It is a change in the essence of people, a change in their spiritual and mental state.

Leadership requires a good interpretation of the role as a leader. Oonly certain personality types correspond to this role. People judge you based on how you expose your inner virtues of honesty and impartiality, in terms of a retrospective of what happened without your will.

That means that your involvement has connotations of respect, subtlety, and wisdom, the quality of being trustworthy, stemming from the authority with which your profile as a

role-model inserts you into the world.

Leadership is to expose your vision and values in a convincing way both from the perspective of a juror, as well as from a judge's perspective, including them both into a new version of reality.

Your power of influence is like a light gushing within you and surrounding the others. It is that power given by your inner structure and that gives people an immense trust and confidence, easily uniting them around you. It is that inner strength that reflects your values and that can pierce the wall of beliefs and prejudices that people have formed.

By **Knowing and Understanding** a situation, you will be able to take responsibility for it. If you want your authority to be recognized, if you want to ensure continuity of your leadership, people must perceive your inner vibrations and to anchor to your beliefs based on truth and to appreciate it as indisputable.

Just as Noah, in his ark, crossed the wide ocean to carry out to fulfilment his sacred mission - so you too, to become a good leader, you must cross the distance that separates you from the other people. And you will manage to do this only if you will support in a compelling way your vision and values.

Source: https://neculaifantanaru.com/en/knowing-and-understanding.html

Lateral Staircase

On July 02, 2011

Bow low before your most important values and always keep your respect for them if you want your leadership effect to be maximum.

Yesterday evening I had the opportunity to meet one of those people we are honored by keeping well-established ethical rules, even though he does not assume major responsibilities. I was in Carrefour parking place, I got out of the car, and I headed to the store. In front of me was a middle-aged gentleman, he seemed an ordinary man.

Suddenly, a person has approached to that mister, in a very strange way, as if he had any important secret to tell, as if he had a supreme mission to assign him. In a moment that person got out of his pocket a proper cell phone, I think it was a Nokia C7. It looked brand new. Even so, the person wanted to sell it for only 150 RON.

When he realized he had to do with a small thief, one of those thieves who just stole something and wanted to escape in quick of that crib selling it at a price well below the market, the answer of that mister came with an unmatched promptitude and decision: "NO"

Leadership: Can you extend the validity of your own beliefs under the categorical condition of obtaining all consensus approvals according to a higher form of responsibility?

Here, I said to myself with obvious admiration, here is a man who faithfully served his values, values that do not allow to act on the momentary impulse to overcome your own principles and moral criteria, well-rooted in your own being. That mister can easily choose a brand-new phone, at a minimum price. However, he did not want to acquire an asset that he was aware it was stolen.

Just as a rocket can overcome all barriers of gravity and to propel to the moon and beyond - all so you must be able to overcome all your temptations and weaknesses and must be skilled and tenacious enough to beware of all the ways that indicate you a wrong route - a by-passing option of your own values and beliefs, and to propel yourself on a step above.

Beliefs, of which we have the impression that they limit us or block us every time we go on a secondary road, a path of lack of temper or a temptation, is a symptom of a habituation deeply rooted in people: to look at everything from the perspective of one's own interests.

And consciousness is the supreme part of us that orders convictions not to falsify the right judgment that crosses the path of good reputation in the context of new experiences and limit situations.

It is your duty as a man of quality, always respecting your values and to make sure you carve your way in life with the best intentions, practices and approaches. Spare yourself for the sad days that you cannot anticipate, for those days when you will not measure rightly the pulse of your own decisions and rules. Bow low before your most important values and always keep your respect for them if you want your leadership effect to be maximum.

Leadership: Relationship type "I-Enemy" VERSUS Relationship type "I-Ally"

In the study of leadership perception sense, we see two criteria of relevance that can be enunciated as aspects resulting from examining your own conscience: whether you're on your good side or your bad side. These two aspects, which appear in the foreground of your concern for training and development, severely rising to the leadership requirements, clear your grill of values in your journey to an improved self.

In fact, these two aspects that can give leadership a plus or a minus of value intertwine to indicate which side you are on. Are you on the side of the relationship type *"I-Enemy",* which depletes your most valuable qualities? Or on the mysterious relationship type *"I-Ally",* that secures your connection to leadership through "total commitment" action to its mandatory requirements?

Everyone slips on the path of uncertainty, constrained to choose between the two hypostases, depending on their own cultural and emotional, ethical and rational background. But mostly based on his way to come to terms with himself before and after his decisions.

Total awareness of oneself is obvious and different depending on the circumstances in which it occurs. Sometimes, you can be blind to your flaws and live with the shame of being relegated to the status of tainted self. Or you can paint your leadership with strong colors, to highlight your incorruptible values, such as moral responsibility and obligation to act against "gray spots", against those impulses specific to mentality serving unjust causes and alternatives.

In this regard, different meanings of the leader under the impulse of conditions strictly imposed by the principles he conducts in life, work and different situations thus appear, determining a series of positive or negative effects on the practiced leadership. The evolutionary steps the leader climbs up are in close interdependence with the environment in which it develops and evolves and the measures he takes and fully supports not to alter his identity.

Leadership: Do you realize the differences between how to define the maximum value of your own Ego and attaining the maximum limit of your own ability to assimilate a new way of moving among the nuances of moral weakness?

Not respecting at any time your basic principles, healthy, guiding, underlying your own personality, it means you miss your true nature, it means to climb to a higher level on a "lateral staircase" secondary and obscure, often weak, which does not guarantee long-term success. This staircase diverts you of full completion of your leadership, do not bring you any visible extra performance, no moral benefit. And as you climb higher on this alternative staircase, the more you will distance your own values.

In any moment of your life you will find yourself face to face with you. You will always be faced with a mirror that reflects your own assurances, beliefs, values. You'll be just you, face to face with your own conscience, with what you are wrong or what you are doing well. You'll find yourself. You will realize your true character, your true value, your true inner nature. And you will recognize your strengths, or, conversely, the weaker parts - the weaknesses and defects that you have.

The maximum value of self is determined by diminishing the contrasts between what you are when you have nothing to hide and what you are when you expand your vision of your person in the context of a proof of unparalleled firmness in the face of temptation, corruption and injustice: "NO."

Conclusion: Assimilate those rules that really have moral value in a civilized society, always

maintaining respect for them because they are the true treasure of inestimable value. They will allow you to climb the value chain, all with head up, even though the rise will be slower than the "lateral staircase" - apparently more accessible, but uncertain.

Source: https://neculaifantanaru.com/en/lateral-staircase.html

Leadership And Art

On July 21, 2016

Expand your horizons with regards to the vision of art, arguing the position you manifest over the attempts of shaping a new profile for it.

Before the shooting starts, director Boris Mihin, caring, seeing Eisenstein's lack of technical knowledge in the field of cinematography, introduces him to the studio atmosphere, picks collaborators for him out of specialists. First, a camera operator. Eduard Tisse. Mihin also explains to him the reason for this choice:

- To you, theater is passionate about acrobatics. So, you will probably be reckless in cinematography too. But Eduard possesses a brilliant experience as a reviewer and is also an excellent athlete. No doubt that you will fit well.

*This prophecy was confirmed by one of the most perfect artistic collaborations. Their first meeting took place in the sunny garden of the Morozov villa, the theater headquarters. The meeting between two clearly different people, between two characters, two opposing temperaments. **

Leadership: Can you establish the creating meaning of the union between two distinct representations of value, under the rapport between thinking and the reality of an "extra-output" in transition?

The result of work is akin to a brand that gives a touch of prestige to the offered product: it has an essence (of the concept that it promotes) and an identity that makes it recognizable. But in order for this result to be defining for a profitable leadership, it has to create its own identity through a common experience of development and multiplication, under the auspices of two different representations of value.

First of all, a value that impresses through an act of reception of experience of comparing it to a knowledge based on the wielding of the power of creation and its appreciation, which underlies willingness to get involved and pushes for action. Such a value affirms itself in a unique way in an artistic career, broadened by opening new ways of perceiving the transition towards a high level of craftsmanship.

And a value designed to encourage the habit and promote an ethical and aesthetic attitude towards the work in question. This integrates the belief (the sum of all principles that guide you) for a certain direction of determining your affiliation to that aspiration of exploration, deeper and broader, of the elements that can confer you the status of being an artist.

The creative sense of the union between the two distinct representations of value is that of accumulating a large need for contribution to build the profile of art, without feeling that "constriction" imposed by a random appreciation of its objective and function. In this regard, we can say that art is the meeting between two worlds, material and spiritual, it is the meeting between two opposing characters that manifest as a unitary whole, evidencing itself symbolically and artistically through the relationship between shadow and light.

Leadership: Can you give a new measure to the revitalization of artistic expression by optimizing the creative experience that comes within the resonance of some minds who understood that "a little says a lot"?

The momentum towards new heights of these two values does indeed witness creation, but does not fulfill it like the love for the virtues of art only by the results of the experience given by attaining the position of an artist. A position in which, usually, two characters are shaped, two opposing tempers. Of which one is dominant.

As we already know, character and temper constitute the combination of traits which condition work capacity, balance and self-control of a person. In exercising leadership, it is vital to learn that version of character + temper that can be responsible for a person's need to connect at a more profound level to that artistic experience which mobilizes towards achieving a higher level of affirmation.

The extra-output is determined by combining the values of the position you manifest over the attempts of shaping a new art profile. And is found in transition when you are at the stage of fitting into a certain variant of character + temper, so that the result of the final creation to acquire the sense of continuous revelation, of deep reason and of absolute value.

In leadership, as in art, it can be said that "a little says a lot" when the result of the final creation is fulfilled by the value given to the glory of its creators of being more than unique, of being privileged in science and progress.

Leadership and Art have in common that value which they suggest under the experience of controlling the creation and the reality of an extra-output in transition. And these two can form bonds, they can transform one into the other when man opens up new horizons in the face of a thinking focused on affirmation.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/leadership-and-art.html

Leadership And The Copy Paste Generation

On March 20, 2008

Be prepared to give your creation an impulse that will restart your connection with the inner universe, looking for a similarity between the material aspect and the animating one that can create the effect of "Whole".

That's how it used to be. It was journalistic work everywhere: the literates extracted bits of text from various foreign sources, translated them, mixed them and threw them almost ready in a cultural weekly bulletin, without them denoting any pronounced originality, but only a minimal connotative load. In other words, it was a kind of work done by parrots. Massive copy-paste. But it was a legal practice, because the original sources of inspiration appeared in the bibliography.

When someone opened a book and looked at the bibliography for the first time, he could see whole pages only with sources of inspiration. And the more biographical sources there were, the more Copy-Paste there was.

But, in the end, all such celebrities came with nothing new, expressed no special idea, nothing denoting an involvement in the act of creation. At least they inserted a *very subtle sense of l'humour* among their texts, but even for that you had to rummage through the works written by other foreign authors. Because, with most writers and journalists, the mind did not move faster than the inspiration.

And it is still the same. We're in the century of programming, where tools like Python, C++, and Go find answers to questions posed to technology. And here, the same individuals, aged by time, still insist on shining with the same work as a tired journalist, with the same type of activity: translation and Copy-Paste from various foreign sources. Irrational, isn't it?

And what is the lesson here? Never be old and worn out ! In fact, many have always been old and decrepit, unaware of their pitiful impotence. The great fortune is that science does not evolve thanks to these intellectuals of the occasion, too old to distinguish between originality and banality, between art and kitsch.

Sleepy birds... Gentlemen, don't dream of reaching among the stars... For twinkling without any spell is just a prayer without a horizon.

Leadership: Can you be creative without actually generating real innovation in proportion, knowing that what you bring to light from your thoughts is half real and half fake?

Is it possible to rationally understand very convenient practices, but without actually generating real innovation in proportion? Logic says no, but the facts say yes. These unscientific ritualistic practices of some people – like those soldiers who are always maneuvering without ever going into battle – cannot be understood if they are viewed as isolated behaviors, cannot be supported by the mastery of leadership: sincerity, justice and greatness.

It remains to formulate a rational understanding of the mutual influence between knowledge and wisdom, against the background of mental and soulful exercise, that is, between the material and the animating aspect, something that can be understood as aspects of a unique act of creation. By probing even deeper into the dimension of our thoughts, to reveal a

common logic, we will discover that there are so many things that we have left out, and that we can put down on a piece of paper.

Why do we need to appeal to the thoughts of others, if we already have in ourselves the recipes for alternative ideas, undiscovered scientific truths, of the preciousness of free and creative expression, productive in terms of the actual pragmatic organization of a speech or a prose composition that communicates effectively with the intended audience?

Well, just as adding a new brand to a product without elements of innovation will not generate real growth for the company in the long term, in the same way the practice of Copy-Paste will not be able to reveal the true values on which creative characters are built. Think like this: emotional experiences, mobilizations of will, successes or failures that build the seeds of the future personality, all these are the torn pages of your story, because you don't try to reveal them. Do you feel like your heart is breaking (or what's left of it) when you have nothing to say about what hurts you?

I think you figured it out. Originality is based on the generation of experiences, they being a generous area, without borders of creativity, innovation, opportunities. But this effort to copy information from other parts, useful temporarily only to expand the area of informing the population, even without necessarily having experience in a field, will lead to great question marks and mystery vis-à-vis current or future leader's practices.

Leadership is based on the following principle: "Knowing the part that is missing in your own being is the best method of facing the part that is missing in others."

Leadership And The "Copy - Paste" Generation categorically cannot coexist through the methods that increase the capital of ideas necessary to support the development of a scientific field. Leadership is not based on the principle *"what belongs to others can also be ours"*, because science must prove its diversity, through a gesture of greatness and beauty that is not considered worthy of imitation.

Only innovation is capable of arousing admiration.

Source: https://neculaifantanaru.com/en/leadership-and-the-copy-paste-generation.html

Leadership Lottery

On August 19, 2009

Differentiate your "brand" by a single offer, so your positioning in relation to other people to take altitude.

Umbrellas, umbrellas ! Take your umbrellas ! 5 penny umbrellas, 10 penny umbrellas ! Only now and only from my hand, you can buy sun umbrellas at the lowest price ! Don't linger anymore and buy an umbrella today ! Take your umbrellas ! Here's your umbrella ! ...

Every day, for about 2 and a half weeks – during my summer break at the seaside, at least twice a day, I used to clog against this umbrellas' street vender that planted himself right beside the beach, and which, through the words and word groups he used, like: "The lowest price ! " or "only now and only from my hand", he tried to liquidate his over-praised and so cheep merchandise to those who wanted to protect themselves against the powerful rays of the sun. At an early hour, from about 7 o'clock, till late at night, the young street vender obsessively repeated, with the same slowness, the everlasting, very familiar and side-splitting roundelay: "Umbrellas, umbrellas ! Take your umbrellas ! ..."

I wonder what went through the heads of those passing everyday by the street vender and listening to what he says? Were they so fascinated by his alluring words and his sun umbrellas, so that they would feel tempted to buy, without regreting their made choice?

Leadership: Do you limit yourself to the notion of "the other side of the context" because of the long-standing use of a product that is closer to a "sharing" area that has not been subject to user perception of the Brand you represent?

I think that when someone organizes its own work, so as to be appreciated by his potential clients, he doesn't have to stop at the concept of "authority" that produces a material gain for himself, instead he should stop at the concept "on the other side of the context", which means beyond what can be appreciated and accepted as a valuable product.

And what else is beyond what is perceptible and tangible other than the irreproachability of the final result, so that others will enjoy all the qualities of a job well done. A product that is closer to a "sharing" area that has not been subject to the user's perception of the Brand you represent may be a short term palpable result due to very good advertisement. But this does not necessarily mean that it is the certainty of a long-term fact: is it enough to experience its capabilities so that you can no longer give it up?

To limit yourself to the notion of "the other side of context" means to provide a service, as being unique in that business, but to be perceived and accessible faster than you are prepared to exploit it to your true value. Not always is what you sell directly proportional to what you expect to get. Because the user's perception of the Brand you represent is dependent on the reputation of a product that knows how to be special without patching anything.

There are different kinds of marketers, those who know how to define their offer and those who transform the idea of "authentic" in a skill (of succeeding by themselves to create new opportunities and horizons) and in a virtue ((to reinvent the business model in order not to lose its quality of being a brand).

The guarantee is what you can admit as a certainty of your value versus what stimulates you after your product or service has met its end.

And there are different kinds of approach that define the procedures structure of highlighting goods or services, or promoting the meaning of an adequate position selection for a product. And this approach, close to the phenomenon called "consumerism", deducting the needs and desires of people, and how to meet them, from the pursuit of innovation and accessibility, must evolve towards an authentic social context.

This context must facilitate dialogue, increase investment performance, and give assertion opportunities, thus allowing predictability and the continuation of services, making a certain brand more relevant than the others. As an indicator of profitability, marketing can manifest in the context of making the decision to introduce a factor value for spreading services and products, in order to improve the process of cultivating a new business model. This can be achieved through permanently extending and creating a representative portfolio of clients.

Leadership: Do you judge the results of your Brand's assessment in terms of what you claim to be the basis of a new orientation?

Leadership, just like sales and other fields of activity, is a lottery where nothing is certain. Regardless of how much you struggle, how much you devote yourself to that particular area, how good and famous you are, you cannot guess if people would reject you and look for another "offer".

Just like a salesman whose main goal is to convince people to appeal to his excellent services and to willingly come back to him, the marketer has to fulfill, as well, a very difficult mission. He has to be smart enough to never let others see what he really thinks about the "guarantee" of the product.

The basis of a new marketing approach is similar to the rise of an unexplored rock peak that offers perfect visibility around. First you have to rise to a relevant and dominant position for what you aim to achieve, then decide that it is yours and from there you can see that the world belongs to you. Your loyalty to the product you promote must be the rope on which only you have already climbed and pulled after you, stretching out and forming a straight line.

If you do not want to fall off the cliff while admiring the magnificent view, you have to look at a single point that, in combination with others, forms an image.

Leadership: Are you looking at the world through the immediate sensation generated by product specificity, because only in this way you can see reality in the essence of an exigency that is above the perceived quality and value of the offer?

Are you fueling your way of selling with a sensation of the type: "Who am I in regards to the product?" A hero climbed atop a cliff or a responsible master?

To enter the race for the draw you must solve the puzzle game with the image of your own "brand" - brand based on the example of your quality and authenticity, on your skills, on your character and personality that define your leadership. You must collect the minimum points that would propel you into the most popular top.

If you manage to convince people that your help is essential, through an open and positive

attitude through an exemplary behavior, by the actions that you carry out, and the professionalism that you show, then surely they will be willing to you give you a positive rating.

You could say that you are a winning number if you qualified in the race, and if you managed to earn the highest number of points.

Have you confirmed your participation at the lottery for winning the position of leadership? Are the specific benefits of your leadership style that you have developed, full or inconsistent? Do you differentiate your "brand" through a single offer? On what is based your position in relationships with others? What are the basic principles after which is leading your positioning in the minds of your potential voters?

Differentiate your "brand" by a single offer, so your positioning in relation to other people to take altitude.

Leadership is the unremitting offer that you launch on the market and only transmitting the price it has after its purchase.

Source: https://neculaifantanaru.com/en/leadership-as-a-lottery.html

Leadership Based On An Objective Structure

On June 27, 2010

Try to awaken in people the changing thought, converting them to that beneficial reality of maintaining a variable such as "long-term perspective".

I want to start this webinar by telling you the story of the poor carpenter from Hingham, Massachusetts, told by the famous writer Russel H. Conwell. Well, this poor man, not having a job, was always wasting his time at home. One day his wife told him to go and find a job. So he went to the shore of the bay, sat down, and carved a chain of wood out of a piece of wet shingles. That evening, his children got into an argument over the wooden chain, so he made another one to reconcile them. While he was carving, a neighbor came and said: "If you know how to carve so well, why don't you make some toys?"

- Oh, I wouldn't know what to do exactly. Said the carpenter.

Then why don't you ask your children? The neighbor suggested.

- For what good? My children are different from other people's children.

However, the next morning, he asked his daughter: "What toy would you like?" The girl told him she would like a doll's stroller, an umbrella, and she went on with an endless list. For the rest of his life, the carpenter knew what toys to give his daughter. So, after consulting with his own children, in his own house, he took the firewood because he had no money to buy lumber, and began to carve those solid, unpainted Hingham toys that have been known all around the world for years. And he became one of the richest people in Massachusetts.

Leadership: Can you authenticate your entrepreneurial skills by using the "Get Your Own Unique Hand-Made" function that returns a TRUE value in the process of achieving a storytelling performance?

You can only authenticate your skills if you endow your leadership with new powers, just as a magician increases his influence on the audience with new "magic numbers", only if you manage to relate to each of them through your own perception and mentality.

But first of all, in order to develop your qualities, you need to enlighten those around you about common interests. At the same time, be open to their suggestions and wishes, without condemning their reasoning. Because their acceptance to be at the forefront and lead them, making room in your thinking and feelings, will help you navigate your development process and climb the ladder of leadership.

It is a requirement of leadership performance to self-evaluate, to value your qualities, to amplify your positive impact on others, not to stray from what you are and what you can be – beyond any imposed or self-imposed barriers, beyond any form of doubt. Become an ally of any person who comes to your aid, treating him as a possible long-term collaborator.

The carpenter from Hingham, Massachusetts, supports my claims, which I consider plausible. What would have happened if his wife hadn't encouraged him to find an occupation? What would have happened if he hadn't listened to his neighbor's advice? What would have happened if he had not been willing to fulfill his children's wishes? What do you say? He

probably would've never gotten too far.

Therefore, you can hone your leadership skills in the most effective way possible, in a way that you only have something to gain, without regret, and without losing, only if others accept the change imposed by a beneficial reality. The people around you will find the right way to give you an incentive to continue, thus increasing your value.

Leadership: Is what makes you different the very reason you chose to give feedback on your own life experience, in the context that everything that makes you yourself is a result of what someone else might be able to do in your stead?

A leader notices those signals that appear around him and takes them into account – because they can lead to the desired success, they can fill that gap in his science and experience, which stands between performance and mediocrity. He can do this by rediscovering that part of himself that wants to be corrected — from the smallest to the greatest detail.

A leader who cares about his prestige and who wants to be an exceptional guide, must not vitiate the impact that the essence of his leadership has by "sectioning" those points of support, those connections with those around him. His relationships with other people are required to be based on concrete knowledge, and the most valuable relationships are those that are established and developed as such.

You can look at the relationships you have with people like the house you live in, which can become foreign to you, repulsive, if you don't get used to it, if you can't decorate and equip it according to your needs, or if it's not lit.

Suddenly you wake up alone, left in your own home, lonely, without any support, which will greatly influence your life, health and sense of security. Relationships are like a solar lamp, a light source that helps your leadership shine depending on how you power it. This flame burns as long as people, after continuous evaluation, accept that you lead them.

Leadership: Is the only way to increase your self-confidence to think about that moment in your life when you felt most loved, without blaming yourself for what you could have become before you trusted others?

In order for leadership to be based on an objective structure, it is necessary for the leader to interpret well the ways other people exteriorize themselves, their way of functioning, as the doctor interprets the x-ray scans and relays the verdict to the patient. Only then should he re-evaluate his ability to lead and strive to develop as a more skilled craftsman that personal side, those personal resources, those directions, those areas, skills, abilities, which improve his own performance and that of the group he leads.

Just as praise or encouragement, criticism, or disapproval of spectators in the stands makes a team take wings or fall, so does the positive or negative impact you have on your leadership (by building relationships with other people) increase your performance or make it dwindle slowly and surely, like a matchstick.

Is your leadership based on an objective structure? How do you interpret other people's ways of expressing themselves? Are your relationships with other people based on concrete knowledge? Do you feel comfortable with the idea that everyone else is following your example? Is your leadership substantial? Do you have systems and routines that help you perform at a high level? Do you customize the way you train and develop people? Are you a mentor to other leaders? Do you help people figure out what works for them? Do you always

give them feedback?

Leadership highlights that moment in life that changes your trajectory and perception of the things you do with the pleasure of experiencing them to discover yourself in an echo of unquenchable memory.

Leadership Based On An Objective Structure has as its basic consideration those things that you can do so well that they matter for what you leave as a memory to future generations. And based on the memories for which you strive to make an impact through things done by chance and lacking in external determination, you need to imagine and present an unforgettable experience.

Source: https://neculaifantanaru.com/en/leadership-based-on-an-objective-structure.html

Leadership Between Creation And Technology

On March 13, 2012

Your importance reflects the way you assume the success of the creative act assumed from the height of the need to know yourself caught in a frame of reference of the world's memory.

- You came just in time. I was just thinking about the picture this morning... When I woke up and saw myself in the mirror with my hair ruffled, do you know what came to my mind? Well, I regretted that I am not a photographer. It's a different thing entirely how others see you and how you see yourself in the mirror at certain moments. Several times in my life I have come across a facial expression that I could not find in any of my portraits. They were perhaps my truest expressions. A hole should be made in the mirror so that the lens can suddenly catch the most intimate expression on your face...

- What is being done now is no longer art, Henri Cartier-Bresson told Tournier. It is, if you will, the photographic industry.

Leadership: Are you looking for a sincere confirmation of the answer you give to a reality as present as possible in an experience such as: "If you are not there when you're supposed to, it matters not if you are at a later time"?

We are talking here about the possibility of man to offer his own world another type of experience, starting from the analogy with the picture of reality created by other sciences, to be part of a new page of his own story in the pages of history. Finally, in order to give one's imagination more freedom and a wider horizon, man must approach the traditional understanding of the word "mirror" and its role in the world of science: important here is the harmonious combination of all external details arranged in an indoor unit.

Leadership is reflected not only by using elements of originality, falling into formulas of rethinking the vision and role of an "agent of change". But rather by capitalizing on the potential of new discoveries with the help of technological resources, placed in the support of a school of thought, considered revolutionary, which respects the work-reward ratio.

There may be new directions of constructing a new unit of producing a scientific good, constituting a valuable and indispensable contribution to the knowledge capital – for example, an abstract model of representing ideas and areas of reference for the development environment. And in this case, the general tendency is towards differentiation, diversity. And it is obviously influenced by the perception vis-à-vis the functions and performances that integrates the "scientific product" result.

The stable parts of the mechanism defining the evolution of leadership, closely related with your position towards the phenomenon of "intellectual creation", should be given by a complex development, starting from the possibilities of flexibility between the issues of interest and those of background, which can grant you more control over the attempt of imposing your model of thinking.

A chosen intellectual creation is the example of a reality beyond the one immediately visible, in an industry that is growing.

Regarding this, here is what he writes on the legeaz.net website: *"Such a lasting activity or*

even as a sparkle of human genius can be materialized in literary-artistic or scientific works. First, the author of a literary-artistic work has personal-patrimonial rights related to his creation: the right to be recognized as the author of the work, the right to decide its publication, the right to request that his work not be touched by third parties."

It is true that the leader-creator sees art in a very personal way, accepting novelty as a model of representing concepts, that can have a direct correspondent in its objective reality. That is why he engages, through experiments, in a form of maneuvering science, organizing it and spreading it. And this maneuvering of science is so powerful, so useful, that it requires an act of inner revolution – which modifies in a certain degree the values the leader has appreciated over time.

I am referring here to that complex formula for acquiring new means of creation, obtained through a constant and laborious scientific effort that is dominated by the way you think, by the experiences you choose to use as benchmarks for developing explanations, concepts and comprehensive models of impact, scientifically grounded.

The brilliant artist is the author of a creation that goes beyond the comprehension of the human mind, because it refers to a reality that has never been seen before and continues to fascinate.

Leadership between creation and technology is closely related to the reality from which you build your world, the same reality being meant to broaden the horizon of knowledge of the world around you. By appealing to your own reality, seen as a photograph that does not need words to convey emotions, marked by the logo of a name from your own creation, you will be able to more easily produce an essential mutation in art, even if many people would not understand you:

"Art is my life in a nutshell."

*** Note:** Catinca Muscat - The Hours of Prometheus

Source: https://neculaifantanaru.com/en/leadership-between-creation-and-technology.html

Leadership Between Creation And The Nuances Of Thought

On September 14, 2016

No creation can move forward, if it does not have the perspectives of a renewal of modern and unconditional critical reception.

Eisenstein continues his collaboration with Prokofiev. The composer also worked intensely ever since Alma-Ata. The first thing Eisenstein asked of the composer was the music for the sequence "The oath of the Oprichniki", the sequence he wanted filmed – we're still at Alma-Ata – based on the music.

Eisenstein still doesn't specify the way in which the sequence needs to be made. He doesn't like Prokofiev's music. The composer lights up and declares that he will no longer write music without "handbills", meaning without drawings, because only so can he follow all the nuances of the director's thinking. Eisenstein makes a series of sketches for him, based on which Prokofiev writes a new "Oath."

Then, the composer writes the nurse song "Big Ocean", and afterwards, the lullaby that Staritkaia sings when her son is killed, to Vladimir. Now, the director's intentions are so clear to the composer that Serafina Birman notes the ease with which she can film the scene due to the fact that Prokofiev guessed, understood what is happening in the troubled soul of Eufrosina Staritkaia. *

Leadership: Are you able to materialize the way in which a sequence of openness to the universe of creation must be constructed from a strong framework of reciprocity, through the relation between "edge" and "boundless"?

You will not be able to establish an affinity for a field, also counting among the forerunners of an entire development that puts closer the analysis of certain points of view, different from the grounding of a unitary idea over what it "artistic composition" means, as a basic rule for the development of ideas, if you do not materialize the way in which their transmission is achieved.

The sequence does not only represent a series of images or scenes in a film, which forms a certain episode. But more than that, it is a result of the composition of a team project, depending on the whims and imagination of each. It represents an ordered series of basic operations carried out on an area of using results for the satisfaction of a certain relationship between what is called "edge" and "boundless".

The edge is what happens "offline": you have no power of decision, but you indirectly contribute do advices and professional recommendations, suggestions and insights. The boundless, directly linked to the montage of an interpretation of various experiences or visions, is a catalyst of exploring a continuous line of thinking. In other words, the director must be the shadow of the composer, and the composer must be the sun of a new reality rising above the artistic horizon.

In order to better understand an artistic personality, you have to gain another openness about his artistic creation.

The combination between a foundation of knowledge, located within a given concept, and an external efficient cause, of joining a representative thinking, takes place only when the

contributing forces to the development of the project intensify their actions of following their goals. This means to welcome the initiative to determine a certain meaning through an outside observation. Which in leadership is called to strengthen the perspectives of expanding vision through a "like" of others' opinion.

A friend of mine wrote on Facebook some time ago: *"Invent what does not exist... because what exists belongs to everyone."* A director enhances the urgency of authenticity through the ability to give any surrounding thing another connotation, an additional importance, a higher vibration, so that the reality he turns into a spectacle adds charm through the contrast between "form and background", between "edge and boundless".

Unfortunately, no creation can move forward without the existence of an external impact assessment, if it does not have the perspectives of a renewal of modern and unconditional critical reception. The capacity for creation goes hand in hand with the evaluation of reality in terms of the intrinsic value of things highlighted, which makes external existence the fruit of an impact perspective on receiving the "renewal" of reality in terms of the ability to idealize the relationship between Ego and Everything Around.

Leadership is what happens in the director's soul when his characters are portrayed through the prism of equivalence between the reproduction of reality with perfect objectivity (in all its aspects) and another variant of reality, "as it is in the autonomy of his being".

Leadership Between Creation And The Nuances Of Thinking is made visible only in the presence of an originality facing the evaluation criteria that allow for a certain degree of involvement, and also able to generate a system of gratitude and fulfillment.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/leadership-between-creation-and-the-nuances-of-thought.h

Leadership Books

On May 10, 2008

Leadership Puzzle

Leadership - Magic of Mastery

Performance in Leading

Leadership for Dummies

The Master Touch

The 63 Qualities of a Leader

Source: https://neculaifantanaru.com/en/leadership-books.html

Leadership Credibility

On October 16, 2007

Complete your role as a leader by shaping the raw material of your being.

In the last few days, news has spread around our country. It has been revealed that a high-ranking official, namely a politician, has been accused of plagiarism. "Nature" magazine estimated that half of the work written by the politician had been copied verbatim from various sources. In the meantime, the people who took a detailed look at the work increased the percentage of plagiarism, to about 80% of the volume.

The politician categorically rejected the accusations, claiming that it was just a citation error. "These apologies are embarrassing, ridiculous", said Alexandru Toma Patrascu, a founding member of the Secular-Humanist Association of Romania (ASUR), an MBA graduate of the Open University UK. It is impossible for a college graduate and a doctoral student not to know the rules of citation, say the specialists.

Normally, when you take a paragraph from an author, you put quotation marks and some notes. The notes, whether at the bottom of the page or at the end of the paper, indicate exactly the author, the work, the publisher, and the year of publication, plus the page on which the excerpt is located. Both methods are valid.

If this is not done, it means that you have stolen someone else's creation, intellectual property, and this is already a crime and is punishable by imprisonment from 3 months to 5 years.

Leadership: Is your self's reaction to the world and the relentless laws of finitude always controlled by the same whimsical pride, that of hiding your ignorance?

Are you a detective trying to find out the truth? When you intend to get to know people, try to get a better look at them, like a detective, like Columbus trying to find out the truth and suspecting everything. Do your best to find out as much as you can about them. For something can always come to light, something that will reveal the inefficiency in their own promotion, the inefficiency of their own game – a game they play, just like any influential man, but not following any rules.

If you come around to understanding this game, devoid of fair-play, which some people make, you will be able to understand not only where they come from, but more importantly, where they are going. There is nothing better to show you what motivates people, what kind of character they have, than the leadership they practice – this beautiful game of great people, transformed into a spare part, which distorts the character of some, pushing to falsehood and hypocrisy, like a weight sinking deeper and deeper into the sea, leaving no trace.

In order to acquire a more detailed and nuanced knowledge of human nature, in order to take possession of their most hidden resources, you must discern, at least temporarily, the mechanisms that condition the individuality of man. But without giving in to their will, without sinking too deep into their darkness. You don't have to get lost in them to be transformed by them. Like a detective, you have to look for as many clues as possible about human nature, and most of the time they will be revealed at times and in places you do not expect.

1. How do you try to gain a deeper understanding of man? Does this knowledge help you better know yourself and understand where you are going?

2. What is your motivation for knowing human nature? Is the relationship between you and other people based on their thorough study?

3. Are you able to bring people to the stage of handing over the baton?

Leadership: Can you take on the role of judge in a permanent increase in your importance in the realm of greatness, when "defeat" is the only alternative that can give you a real mental challenge?

Leadership practiced by corrupt people, who lack integrity and do not respect any ethical principles, is like the roof of a one-story building that collapses under the weight of the accumulated snow. This snow is not a structure, it cannot be easily removed, it cannot be canceled like a soap bubble. But it is gathering more and more until the roof pillars give way. The roof of a one-story building collapsed...

People who practice such leadership cannot attain perfection, because their functional structure, their virtues, their emotions, their qualities, are more and more affected by their false nature, by their rotten way of thinking and acting. And once infected with this virus, that of bypassing or defying any rules, any rules of common sense, they can no longer rehabilitate themselves in front of anyone.

Because they lose their credibility and support, becoming simple players who are constantly trying to bring remarkable results, but without success. Simple players who stumble in front of the wall built on their own weaknesses, by their own shaky minds – a wall that collapses on them, unmistakably and powerfully. Leaving room for other dodges, other possibilities than defeat.

Sooner or later, the poor leadership of these individuals will completely destroy them. How can one build a program for people's development, direct their progress, give them the authority to carry out their tasks, finally bring them to the stage of handing them the baton, if you have lost your credibility? How can one develop personal relationships with people that cannot be endowed with the ability to dedicate themselves, to mobilize around solid values and principles, unanimously accepted by all people: such as fairness, honesty and honor?

Credibility is like a book full of mysteries: until it is part of your life, you will not be able to feel its story, and the latter will catch your soul.

Leadership Credibility is a necessary condition to be able to carry out your activity optimally, as a person who realizes that he has a vocation and a mission to fulfill, being obliged to shift the emphasis from the role of a simple information carrier, to the one of trainer of fine, moral, assumed intellectualism, passing everything through the ruthless filter of the brilliant brain.

1. What are the top three factors that could affect your credibility? How cheap could you sell your credibility, and under what circumstances?

2. Do you know how much it costs to become a leader? Do you agree with the saying "success comes suddenly"? If so, then your character is still not well defined.

3. Do you think there is success without commitment? Is commitment that great quality of yours, above all others, that allows you to become a successful leader?

Source: https://neculaifantanaru.com/en/leadership-credibility.html

Leadership Essentials

On November 03, 2014

Learn to look at those special points of view around you, based on your own experiences that are always enriched with the profound meanings of the subjects under consideration.

Once in Tashkent, director Sergei Eisenstein searches his seats with joy before preparing the script for "Alexander Nevsky". The Iranian miniatures seemed to him, of course, always interesting, but very stylized. Now, here, on the basis of his own experiences, he discovers that the miniaturists – who have not deformed their eye with another painting – knew how to look at those particular points of view that formed around them. Listen to the story of some happenings, legends, fairytales. All this is squeezed in the documentary and emotional material from which the script will be born.

The directorial vision develops in parallel with literary ideas. Eisenstein does not stop the classicism of scriptural construction... Just as he himself said at some point: "The director must break the holiness of specific holy elements of the literary script." That's what he did all his life. *

Leadership: Can you ensure a harmonious blend between the power of knowledge given to you by the vision and possibilities of renewing art with new orientation frameworks?

The conception of art and the ideal of mastering its means of expression is being finalized as pure expressions of ideas in a variety of ways, by adopting a *principium individuationis,* favoring a transgression of the limits of creative potential. All ideas are born and change throughout your positioning in a space of analysis and reflection, considered an essential factor in the expansion of your own functionality, a catalyst for the innovation process.

In order to access all the functions of science that return values with exponential growth trends calculated for a certain proportion of reasoning and knowledge (based on observation and inquiries) in which the subjective and objective mixture is found, you must be able to recognize the essential. The essential that most often escapes any logic, any attempt to label, any appreciation or forecast.

The essential is a very fine measure of the sublime, because it gives more or less forceful meaning to the favorable meanings that paint the rules of creation. The essential is what novelty you capture at a certain point while it is ongoing. If you want to develop your creative potential you must arrange everything so that you capture "novelty" in a way no one expects.

Knowledge is offered to you by vision when you manage to form the shape of an image whose content is suggested by that intuition that helps you extract the essence from the conglomerate of surrounding data, leading to the conception of a project with interesting stakes.

If we want to discover new approaches to leadership with the same precision and meticulousness with which we analyze art, then creation must conform to the concept of "live scenario" – and for this it is crucial to formulate some decisive notions for the process of initiation in the secrets of filmmaking.

Due to its efficiency, leadership is characterized by an increasing use of resources that may

favor the emergence of new topic approaches based on the experience of exploiting sources of inspiration. The subjects analyzed are those points of interest that contribute to the development of a particular vision of the content of creation, the evolution of the relationship between imagination and reality under the pressure of a certain tension of knowledge.

Leadership: Do you try to avoid the condition of consistency of a singular idea to be taken into account even if it claims its merit to overturn the natural towards something special?

Leaders focused on the development and use of knowledge know the potential of forms of content that promote an ideal of authenticity, from those particular points of view that are formed around them, based on their own experiences that are constantly enriched with the profound meanings of the subjects under consideration.

Guidance frameworks that satisfy the possibilities of renewal of art are actually the major impact concepts that can be used in authentic creation, whose understanding and scope is directly related to the ability to discern the outer reality in the most objective way possible. But at the same time, in a way that makes you want to find out more about the subject.

An idea claims its merit in overturning the natural towards something special when the real subject you approach is related to a continuous actuality that does not rely in a simple suite of actions and events, but rather in the echoes they produce in the public space, in the cultural sphere, in the life and consciousness of people.

Leadership Essentials is primarily aimed at all those actions carried out to promote and maintain an adequate state of science at its best, the search for new meanings and extensions of concepts addressed by changing the style and variety of creation itself. But for this, we have to take into account the leader's ability to always be up-to-date, enriching his science to "keep up with the times", but also raising it to the level of art.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/leadership-essentials.html

Leadership In A Myriad Of Perceptions

On March 19, 2009

Give a high score to your influence, turning your leadership into a meeting ground for yours and others' perceptions.

The psychiatrist asks the patient:

- Tell me, do you happen to hear voices, but not to know who is speaking and from where?

- Of course.

- And when does it happen?

- When answering the phone.

Leadership: Do you always follow the essence of the perception of an inherent reality from which your vision and influence on it has been omitted, taking into account the fact that no reality is more essential for your own confirmation than what you are trying to strongly support?

Most leaders, no matter how you organize them in segments with a certain mentality, vision, culture and professional training, expect that the model of their perception be ensured, meaning accepted by the rest of the world. The difference between a leader and other people is often what separates the thinking of a psychiatrist of that of the patient: one sees everything in terms of mental illness or handicaps, and the others sees everything as it really is.

But only by making a distinction that matters, which positively influences the lives and thinking of others, the leader will be able to add substantial value to his leadership. Take into consideration this aspect because it is basic and, generally, better appreciated than any other particular element related to leadership.

Just as magic is an extension of physics, so your ability to influence people is an extension of your thinking that you transmit to others and which, if it isn't profound and does not capture the essential aspect of things, of the people's system of beliefs and the way of seeing things, it will never be able to provide coherence to the entire changing process that you want. Your complex, performance-based thinking, focused on analysis and assessment, may not be consistent with the simple thinking of others, and in this case, the connection between you and them will be generated very hard, if at all.

Leadership: Can what you communicate from another angle of reality be accepted as what cannot be determined directly, without striving for a logical explanation in this direction?

Do you take very seriously the orientation to people's perceptions? Do you fix as your aim to understand the issues that matter most to them? Do you leave aside the typical thinking of a psychiatrist, who thinks strictly in terms of his profession, and always seek the essential in terms of results that you want from people? What issues should you consider when you relate to people?

There is a saying in marketing: « Customers want, above all, the appropriate type of cement, at the right time and in the desired place. « Your success in leadership will be attributed to a variety of factors. But one thing is certain. The only way to become valuable is to satisfy some conditions, like those in marketing. That is to give people, above all, the appropriate way of thinking to suit their own perceptions, visions and beliefs. In other words, firstly, you must see what they see, and it is then that they will see things as you perceive them.

Leadership is the voice on the phone that tells you that you dialed the wrong number because you got used to everyone else calling you.

Leadership In A Myriad Of Perceptions brings into focus the importance that leaders must pay to other people's mentalities. In order to be highly rated by other people, concentrate on a single aspect: how people approach things, the way they feel and how they use their minds. Your success can be attributed to many factors, but most important is to make sure that you perceive their point of view.

Give a high score to your influence, turning your leadership into a meeting ground for yours and others' perceptions.

Conclusion: Communication is essential in leadership. The way you communicate and expose your ideas and visions must be understandable and appropriately perceived by all people. The level of perception, understanding and compliance are different from what you must create – A solid and understandable communication bridge, in an appropriate language and understandable by all, because what you think and perceive can be far from other people's thinking and perceptions.

Source: https://neculaifantanaru.com/en/leadership-in-a-myriad-of-perceptions.html

Leadership In Order To Establish The Grandiose Goal

On May 29, 2020

Be prepared to conceive the essential meaning of your existence from the perspective of a gaze that guesses the sufferings that await you, being determined to endure them in the name of a destiny that assumes a history.

Columbus and Magellan taught us that more important than setting bold goals is to float straight ahead even if you see nothing in front of you.

And not only to move forward, but to pull yourself out of the clutches of the impossible, to face obstacles, to be poor, to be hit by the distrust of all people, to be abandoned by all friends, family, to be pursued only by dangers, to undertake countless absurd and fruitless journeys, to be at least 20 times on the brink of death, but to be lucky every time. Have patience for about 25 years full of trials, and only when there is no hope, only then maybe, just maybe, something will be revealed to you on the horizon.

When you have no friends, when everyone around you is against you, when you are the only one who still believes in a chimera, when you drift all the time with a completely damaged ship, you still have to know how to improvise and use many tricks... just to survive.

At some point you end up not believing in anyone or anything, all you have to do is tie a cannonball to each leg and throw yourself into the ocean, before you are brutally killed by your angry crew. And even when you are determined to take this step, moments before, to receive a saving news: behold... the shore.

Only then do you come to know God. You and only you. And God hides behind the truly grandiose deeds, made to show the difference between what is transient and what is lasting, between what we are as mere mortals and what we should have become in a higher plane of destiny, in a wider spiritual journey. Of course, without rebuking ourselves for having committed the "sin" of having risen to the heights of too high a claim.

That's about it with grand goals. They are almost useless in the face of what awaits you in the future. So, before you set bold goals, it would be good to arm yourself with another 25-30 years of physical, mental and emotional torture.

You better be very strong. And, more than that, it would be good to have a lot of luck, because dangers and death will be permanently with you. Waiting... for you to give up.

Is there a God? And if there is, will He be by your side?

Leadership: Does the uniqueness of the life you traverse put your motivation in doubt from the perspective of an amazing destiny that presents itself as a science and vision of the world, without being one or the other?

Everything happens after setting the goal that motivates you, but to the point where motivation can no longer support the achievement of the goal. We observe here, on the one hand, a kind of immeasurable ambition that helps some people to venture into the unknown, as far as possible from the reality of the world, on the other hand, a kind of inner boiling that leads man to the limits of what one can endure, when life becomes the mirror of death

erased by God at the cost of self-forgetfulness.

Through the considerations I have just made, I intended to realize, at least in a provisional way, a characterization of the victorious approach seen as the all-encompassing thinking of a single character, of a stubborn visionary in the "great search" for the meaning of life and of God's will.

This approach aims at the whole of a vision imposed by the course of history, by its difficult moments, through each approach destined to failure, not only the measurement of the final, glorious or hopeless results. Every approach aimed at the finality of the whole context of travel, from one place to another, includes in itself the man who sacrifices himself, putting him under the sign of doubt from the perspective of what he can endure and from the perspective of what he can discover.

I have tried to characterize the whole destiny of man from a perspective that seems to be a psychological one, since we have spoken so many times about the ambiguity of a demanding reality (simultaneously with its removal or approach from a fulminating discovery). And this amazing destiny, often difficult to understand, bears the traces of a defeated pain, of the sacrifice accepted without hesitation, pleasing only to God, in the name of an idea that does not take into account the uniqueness of the individual life of the victor and his fellows. It is the meaning of "carrying the cross".

Carrying the cross is a reconstruction of the route taken with great difficulty, through the sacrifice accepted in the name of an idea that takes into account the uniqueness of the individual life of the victor who exercises his providence in the face of a great discovery.

This carrying of the cross presents itself as a science and vision of the world, without being one or the other, rather highlighting a tragic feeling in the face of existence, especially the sufferings to be endured, an overwhelming trembling of the heart, a commotion of life full of a deep tragic meaning. It brings us into a state of uncertainty in which we no longer know whether or not destiny is a science and a worldview.

For the soul of a victor, what is important is the supreme outcome, not the path full of suffering and danger, which he must follow under the guidance of a God who offers immortality only to the one who sacrifices everything for Him. It is from this angle that we must conceive the problem of existence, that is, from this risky and painful adventure of "carrying the cross", an eternal fragment from the suffering of a God who belongs to no one, but also from the perspective of fulfilling the supreme existence, by finalizing a journey that no one can do in your stead.

We must also recognize that the essential features of a victor are the natural expression of a soul agitated by great, irreconcilable conflicts, which finds its redemption only at the end of the journey. Therefore, the difference between a winner and a loser is related to that look cast towards *nowhere* which seems to guess the sufferings that await him, yet he is determined to endure them, because this is his destiny fore-chosen by God. The victor willingly accepts, without revolt, a destiny full of trials and risks, by fulfilling the sacrifice. While the loser puts up vigorous resistance.

Leadership is the strength to rise to the height and responsibility of the position you hold under the burden of a pre-determined destiny, which has its ups and downs, its highs and lows, in a cycle of deed and response that instead of being an end is a continual beginning of revelation.

Leadership In Order To Establish The Grandiose Goal bears the traces of a deep pain,

accepted voluntarily, without revolt, because this is the supreme fulfillment of a unique Destiny, decided before God.

Columbus' idea was the promise of a new world, while Magellan's idea was to find a new path to the new world. Something manifested in their souls as a gift from another world. They both rose above the passing moments, towards the moment of eternal duration. You get the impression that they are both the spontaneous creation of a single power, presented in a show about the captivity of a single soul on the border between two worlds, where the real and the unreal become impossible to separate.

The vision with which you can instruct your will as to what is urgently to be done in the name of the evolution of the world is precisely the vision with which God has endowed you to appreciate the distance between what is transient and what lasts in the great becoming of mankind. The goal is to establish a comparison between strong and weak spirits, following in the footsteps of a character who influences the divine work, accepting a destiny that seems to be repeated in each generation, in another version.

Source: https://neculaifantanaru.com/en/leadership-in-order-to-establish-the-grandiose-goal.html

Leadership In The Name Of Events

On March 19, 2017

Follow the unexpected trajectory of events, positioning yourself on the path of resonating successes that test the value of the "challenge" variable.

I am Gerry Lane. An instinct of survival favors me in the struggle for existence, too sacrificing in a sustained process of maintain the hazard, while looking at aggression as a pathology of the nature that never saw itself in danger and then suddenly discovered that it was imminent and deadly.

Is there a chronic DNA sequence of infections at risk of a causing brain damage, generating the violent deterioration of motor coordination functions culminating in the emergence of behavioral disorders? What makes this DNA sequence so aggressive that it controls the expression of bacterial resistance genes of any antibiotic, producing serious genetic mutations capable of radically transforming the human being?

The rhythm of my thinking articulated on unconvincing data, the position of my constant to determine a notion by eliminating that which denies it, correlated with the corrosion index of areas affected by *une maladie qui produit tant de noms,* corresponds organically to the temperatures of the stress that I feel before a match with death. My life, which coincides with *"the birth of tragedy",* opens a first secret gallery in the future passed through the blow given to the present called: *"Survive the Zombie hordes alone"* as a consequence of inevitable genetic inadequacies.

To improve aggressive manifestations and counteract the damaging efforts of mutations on cells, the body has to develop DNA repair mechanisms. How do I have to expose myself to the danger, how to better position my skills when facing an event so unlikely that it would provide a remedy, a process so conditioned by the hazard – fundamentally similar to something within me that only seeks the sensational?

Leadership: What is the result of the singular event conditioned by serving a purpose of the type *"This is impossible. Unless..."* from which resides the greatness of your being?

French geneticist Francois Jacob said that the most important achievement in science comes from observation: to see the union of two germ cells, two micro universes that hide the destiny of a future individual, to see the formation of the first cell and follow its unexpected trajectory, subjected to the whims of the environment, whenever the victim of a genetic error.

I meditate by the instructions provided by the surrounding nature. And the meanders of meditation are pursued by a single question: based on the way in which things are represented, from certain actions that contradict everything I know about life from the perspective of medicine, can I extract key information?

The disease was in sight at all times. Why did I not think to use the disease itself against these Zombies? These beings have a weakness. And that weakness is weakness itself. Our weakness. There is also a precedent. Hungry predators avoid corpses infected due to a pathogen they spread.

From the follow-up to the singular event conditioned by the goal *"This is impossible, unless..."* can reside the greatness of my being. But such an event, the result of a crazy experiment,

requires a sacrificial mission to bring precious information immediately. I must infect myself out of my own free will with a high-risk pathogen, such as Typhus, H1N1 or SARS, and then meet face to face with a Zombie.

The unique cry of victory is based on a reality of the type *"I can't believe I did it"*, from the correlation of the short fragments of certain accidental events to which I am constrained to meditate. He struggles in the immediate vicinity of the field of observation through a deductive inference process. At the same time, he is an answer to the saying: *"It is never too late to sacrifice myself."*

Greatness in leadership is not born from the desire to position yourself higher to others, but from the ability to position yourself above the course of events by offering a new version of them by activating the sacrifice motivation.

Human nature enters beyond the experiences and lessons of the moments that mark life in the structures of conception of a psychological test that measures not only the cognitive or physical abilities, but also the glorious sincerity of the courage to motivate yourself to bring about change by accepting what you are willing to give up: yourself at times.

The activation and predominance of a strong motivation that leads to unique performance takes into account the uniqueness that it imparts to the eternity of the moment of doubt that marks history and changes the course of the world.

Leadership In The Name Of Events has as its starting point the very condition of man to devote himself to the service of a noble goal in unfavorable times.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/leadership-in-the-name-of-events.html

Leadership In The Name Of Life

On May 14, 2017

Focus on the risk you take on your own when your image swings between the serenity you know well how to appreciate and the darkness that you are compelled to endure.

I felt that I did something terrible, a work of the mind in an unexpected place, at the hour when one day ends and the other is at the beginning. At the time when time stays suspended between the reflection of a hidden reality in which I was just a mortal, with the pluses and minuses specific to a leading character of an exciting science fiction, and the reflection of an authentic emancipation formula that frees and oppresses at the same time.

Not out of fear or some unnecessary complexity did I refuse the moral burden of a new beginning, the right to guilt, the atonement of the punishment of remaining the only surviving one, being unable to pass into a mature phase of revelation. But simply the feeling of doing something beyond normal limits always helps the winners enjoy victory, withdrawing peacefully in deserted places, but fertile to a reconsideration of the fragility of existence.

As a thief who goes through the back door and escapes the same way, by applying the principles of a new discovery of genetics, at the end of every attempt to let myself get caught in the clutches of an end that announces its arrival more and more, I had continued my incursion into the unknown of the increasingly widespread disease hypothesis, among the many chapters of the secondary pathology. Questioning myself in an objective tone: "Why did I stay alive? Why me?"

Leadership: Can you find the strength of your will to represent yourself in a world whose irreversible change can only be perceived by reproducing the patterns of a predetermination?

I, myself, with my own conscience, towards a reconciliation with myself, with my destiny as threatening as an angry king over his subjects, who in drama and tragedy is always implacable, was seeing in the feelings I expressed – fear, frustration, doubt, anger – a return to faith in a world where only science and technology open up unimaginable horizons. To the humanity seen through the sunlight of a miracle called: "Inspiration."

The true victory of man is seen in the proper reception of a self-image from which is born a reflection of a form of emancipation. To survive in a dying world is the diagnosis of the reason for going through a spiritual phase from the lowest level to the highest one. Or vice versa.

It seems like Master Botticelli was the one who said you could throw a sponge dipped with paint on a wall and see a lot of different images in the stains produced, real starting points for ideas.

In the same way, my mind overlaps the inspirational motives and sources extracted from the patterns of a predetermination, the possibility of the meaning of a divine arrow, a true artwork composed of the all-powerful force of medicine, and the story of a new beginning.

Personal power is the result of being aware of the risk that you take on your own when your image swings between the serenity you know well how to appreciate and the

darkness you are compelled to endure.

It was impossible to explain, struggling to understand the logical thread of the conclusions that had to be understood by assuming the hidden side of an absolute regret, compared to the complex experiences of a fugitive condemned to death, the science we considered to be the guide to this deadly game was merely a first step towards a closer union with the aggressive impulse of the virus that infected humanity.

The sensation of staying constantly in linger, in a continuous activation of the connection with the options of a morphology full of contrasts, by associating a décor of the absurd of life, enigmatic as a kind of key to a poem of another language, becoming a central aspect of the philosophy of chemistry, was the sign of an authentic individual emancipation, my first experience in an escape room.

The true power hiding behind authenticity is manifested when you enter a room found in a world and exit into another.

The true power that honors you as a promoter of leadership through values and strengths is to find yourself in the presence of the originality of a reflexive work when the image around you becomes more and more faded.

Leadership in the Name of Life has as a coincidence point the very condition of man to establish himself in positive roles, to serve a high ideal called: faith.

Faith is fidelity to what is earned by inspiration when you lose all that you have invested in yourself. It means winning through authenticity and revelation the only thing that really matters: the meaning of existence in a tough, complex and increasingly misunderstood world.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/leadership-in-the-name-of-life.html

Leadership In The Rhythm Of Tango

On July 15, 2011

Maintain as well as possible the "engine" that allows human functioning so that they would fit to the exact rhythm of your leadership.

In the movie *"Scent of a Woman (1982)"* there is a memorable scene where the blind - lieutenant colonel in the reserves, Frank Slade, prey to an internal struggle that obsessed him, wants definitively to take his own life. Charlie Simms, who had to take care of him, was trying to stop him, telling him with fear in his heart to continue his life.

- What life? I got no life. I'm in the dark here. You understand? I'm in the dark. . . Give me a reason not to die !

Then Charlie, who was on the verge of losing hope, replied:

- I'll give you two reasons. You can dance the tango and drive a Ferrari better than anyone... In life, if you are confused continue to dance !

Leadership: Do you train your ability to capture the nuances of seemingly impossible to manage contexts from which to extract that sense of reasoning with the help of virtue?

Charlie Simms understood very well what it feels lieutenant and knew where to insist, he knew the right button to press in order to change his negative and self-destructive attitude. Knowing that one of the greatest passions of lieutenant was dancing, Charlie told him: *"In life, if you are confused continue to dance."* Beautiful !

Charlie found the right lever whereby to control Lieutenant's emotions, that lever that transmits the pusher energy necessary to restore his forces. He identified very well that strong element that could stimulate Frank's desire for life.

As a leader, you must find the right lever to reach the level where you can cause a change in people's lives, to find that "something" that would keep alive and lucid the spirit that animates people, to recognize that unique essence of energy from them that would revive their hopes.

The dominant attribute of your character is measured by demonstrating the ability to rise to a high level of understanding and feeling, moving from a stage of duty to one of a necessity. Virtue is a formless background if it is not elevated to a civic spirit: "If another does not, be prepared to do it yourself."

Leadership is based on the individual and total utility of "YOU" that corresponds to the motivation to clarify the purpose and the reason for the existence of man.

No work - be it a leadership necessary to a good self-knowledge or an unnatural mask of a desire to hide feelings – can be interpreted outside the context in which man is found. Leadership is, in the shift from the external (material) to the (emotional) internal plan, only a part of a huge, powerful stream of impressions, which get to influence and define man in the ensemble of motivating factors, able to influence his behavior in situations where he is not

self-confident.

Is your leadership a duty to fulfill, occurring as a result of past life experiences and how you interpret them?

A realistic environment, which does not provide the necessary balance between absolute power and spiritual maneuverability surrounding man, testing his strength of character, becomes extremely demanding, erratic and harder and harder to accept. Thus, we find it increasingly difficult to understand and differently manage the reason behind decisions to achieve a higher level of consciousness, where suffering disappears.

We find it difficult to capture broad thinking and relating patterns to the social environment and the leader's own individuality if what remains beyond routine or transition, fast approaching the boundaries of human understanding, it's not first an attempt to continuously live perfection based on inner vocation, an ideal of inner fulfillment through others.

It's true. Leadership is not constant in the different equations of existence, but it's worth the attribute of authentic insofar as it meets any kind of unknowns, be it encouraging, but mostly discouraging. Leadership is just one of many communication channels with one's self, through which circulates the image of the versions of what you have become as a result of past life experiences and how your interpret them.

Leadership: Do you impose yourself as an important moment in human life, especially through the content that you create and which reflects your conception of your Self in full?

A feeling of powerlessness often beats in the hearts of all people in difficult moments of their lives. It is that feeling that darkens their mind, which decreases their performance, which brings them only sadness and regret, is that feeling that rushes their "end". Their motivation drops, the engine that drives all their senses, that engine that gives them hope, that provides them energy and willingness to work and to enjoy every moment of life, no longer fulfills its functions properly, loses its operating capacity.

As a leader, your job is to understand very well the engine's limitations that allow efficient operation of those areas governing people's mentality and attitude. You must be able to reach the vital components of the engine and to optimize its performance that ultimately produce more power. And, at the same time, to speculate any error that could cause the engine blocking.

How you experience leadership fully reflects your conception of yourself: the more you realize what you are willing to give to the other, the more prepared you are to accept your own life. And the more capable of understanding and expressing the emotions you are experiencing towards someone, the greater their power to reinvent themselves.

Leadership in the rhythm of tango suggests the harmonious and sustained balance between you and those around you. Leadership is like a dance of energy producer whose movements are produced in a certain pattern. However, you need to know all the steps and to make moves at the right time, you must keep a certain attitude, a way of thinking, to understand all the well-defined ins and outs of the captainship, you must create unity by finding a constructive way of strengthening the feelings of others, you need to know to enable that characteristic of people that lead them to continuous personal development.

Just as persuasion and emotion power of a painting is due primarily to the spiritual vibration

that the artist transfuses through image - so your power of influence is primarily due to the intensity of emotion that you transfuse to people in difficult moments. Only through your attitude and your ability to induce motivation, only by impulse full of enthusiasm and energy that people get from you, you will be able to complete your influence.

Give people a strong impulse to change their attitude by awakening in them a sense of credibility that would shake to the ground any trace of doubt to their ego. Maintain as well as possible the "engine" that allows human functioning so that they would fit to the exact rhythm of your leadership.

Conclusion: The tango is a dance with a special rhythm that fits only certain temperaments, and that requires a perfect matching of the two partners. For a successful tango, one partner must lead by setting the pace and the other partner to adopt that rhythm.

In leadership, you must adopt this rhythm of tango, and the way you impose it depends on you - the leader. Find the appropriate ways to increase people's motivation, but also to increase their performance. Only in this way the two partners (you and people) will approach the common goal of improving performance by adopting an appropriate and proactive attitude towards change (including behavioral), and by aligning into the accelerated pace required by the current time.

Source: https://neculaifantanaru.com/en/leadership-in-the-rhythm-of-tango.html

Leadership's Maturity Stage

On April 11, 2008

Seek to control the functional state of fulfillment at the level of knowledge, through inner experience, in order to define a vision that firmly masters the whole.

I refuse to believe this, because Butler's stone was as natural as could be. With this stone he could cure any disease. I also know that he did not use words, ceremonies or other such elements. According to man's power of understanding, it is not right to use the glory and beauty of God, present in nature. None of those people ever asked Butler for help. His experiences were viewed with an ironic and distrustful smile.

This method of healing will long be suspected by others, because the wisdom of ordinary people is inconsistent and easy. They believe that a good deed is rather a devilish invention and not a blessing from God, the lover and savior of all mankind.

These preconceived ideas can be found not only in ordinary people, but also in those learned, who believe that they can easily understand the source of a cure, but who, however, encounter the same superficial patterns and do not reach the true essence. They are as wise as children who have never left their parents' home and are scared of any story. They do not know the whole circuit of diseases, especially the part determined by the Spirit of Life, which is the cause of most diseases. I would recommend to all these people to read books, such as this one, in order to be able to broaden their horizons of knowledge, although I know that they will limit themselves to what they have learned or read all their lives." *

Leadership: Does your ability to manifest as a unit in diversity appear as individual experience in the feeling and will with which you will be able to ensure the correct use of knowledge?

Maturity necessarily represents the integrity of the personality in terms of knowledge, along with increasing the degree of full awareness of the moral and emotional consequences of managing small situations of daily life. The limits with which man struggles, aware of his condition and attitude in different situations, are placed in an essential relationship with the subtle energy of wisdom, which says that anything you perceive through the senses and through any other possibilities of receiving information, of which you dispose at a certain moment, it can turn into an unexpected revelation.

Here we are talking about the wisdom of connoisseurs and the wisdom of ordinary people, the former knowing how to use every opportunity to broaden their horizons, the latter embracing only the chance to enjoy the small pleasures of life. Basically, a learned man identifies with "a thirst for infinity", with a certain doctrine of innate ideas, while an ordinary man identifies only with a certain flow of changing emotions, with a whole bunch of feelings, discoveries and turmoil, love and sincerity.

And if the true knower is a mediator between man and transcendence, then his science does not turn into a limit of what constitutes the daily condition of man, but rather turns into an exploration of the power to be different, even superior. The house of the scientist, the part determined by the spirit of life, is the purpose of a certain creation related to the will to achieve great things, related to the feeling that you can change the world without censoring opinions against when you are in a crisis.

In order to broaden one's horizons, man must determine his final functional state of

"fulfillment" at the level of knowledge through inner experience, that is, to analyze his own ego through his reflection in others, but also to feed his own ego through technological progress or any other kind of progress. Fulfillment at the level of knowledge is a broadening of horizons by discovering or even deepening the various phenomena and situations that contribute to the establishment of this correlation between what must be and what is essential, between formal and empirical.

To manifest oneself as a unity in diversity means to define a vision that leads to gaining the capacity to more clearly see a certain situation from several perspectives: from the perspective of an external causality and from the perspective of a cohesive self-consciousness, generating innovation and originality.

Leadership's Maturity Stage begins when the Ego asks you to see the world from the perspective of the experience of building knowledge, so as to emanate the feeling and the will that you will be able to ensure the correct use of knowledge.

*** Note:** Barrett, Francis - *The Magus*, Esoteris Publishing House, 2008

Source: https://neculaifantanaru.com/en/leadership-maturity-stage.html

Leadership Of A High Mystical Level

On September 02, 2013

Join the brave heroes in an experience of great significance to humanity, with the conviction that everything that happens in your life is happening to lead you to a future of spiritual change.

All the difficulties and obstacles that the dark forces have invented, through the harsh laws of nature that do not confess their thoughts, have hardened me and diverted my attention from what is called "a riot of madness" as a symptom of a drifting society. Nothing around me was the same as before, nothing more than a Machiavellian plan devised by a Prince of Darkness, whose Revelation was the only work of art he could conceive in the midst of a fragile world.

And I, Gerry Lane, a scientist, had the task of discovering the means of preventing the spread of the virus that brought the world to its knees in the face of an unprecedented epidemic, the origin of which could not be determined by analysis and testing possible by examining the corpses. Life surpasses movies, and these zombies that appeared more and more everywhere, beat any imagination, more like a horror that freezes your blood in your veins, managing to touch some very strong fears – and (literally) bring man down into hell.

The past is the work of the present, for even now I live in a fiction called "A Call from Beyond the Unknown". With the maturity of interpreting the experience that recommends me for any role of action, from here a whole arrangement of images and ideas more and more intriguing, I look at everything that happens in the shadow of a perfect enigma that incites you to discover it, as only yours, to reach the objectivity of a knowledge that cowardice avoids. The cowardice of not being able to understand death through a terrible disease.

Leadership: Do the experiences you go through provide you with clarity about why you believe in a reality that gives you hope that what you see could also be different?

The mysticism with which I was more and more surrounded seemed to be a form of living by which mankind was reduced to an inexplicable type of order, which seemed in itself unassailable by the known means of science. Patient, tolerant, disciplined, I had to be content with the distant experience that participating in the unfolding events of an observer who seeks to understand the subtle meaning of things, instead of turning them into catastrophes greater than they are, could offer me.

The very mystical experience I was living in the face of this incurable disease, in the face of these monsters created as if in the laboratory, provided me with the clarity of why I still believed in a rescue: I know why I believe, I know who I still believe in, I know that if I trust God, I will be able to find logic in everything that happens around me. So mystic is an act of transfer from imaginary to real, and vice versa, an act of conversion with a dual meaning – from appearance to essence, from a simple comparison of individual phenomena to the broad understanding of man's identity and the reality of the world he inhabits.

Every epidemic hides a mysterious meaning, because behind any disease lies the hidden plan of a spiritual force, silent, supernatural, which wants at all costs to be understood only by chosen ones. Continuously, I feel attracted to everything that is a challenge, a curiosity of nature, beyond the psychological form of resentment towards this invincible fatality that is universalizing, against this viral determinism that plays its threatening ace right at the moment you think you understand everything.

Fiction is my life, while my life is the life of a character in search of destiny, but also constantly between fiction and reality.

I am also a survivor. And the only reason I still believe in a reality that gives me hope that what I see could be different, is that I have to prove to myself that there is a God and that I am able to live without his help, only through the rational certainties of science. And isn't this God also a human being who has found the key to understanding all things?

Leadership: Is this transition of science to the consequences of the actions you take the result of a realism that defies the limits of plausibility, especially from the perspective of a belief placed in the realm of fiction?

There is a subtle connection between mysticism and fiction, the first highlights a hidden plan behind all events (and it serves the evolution of humanity), and the other turns the hidden plan into an auxiliary fact that leads reality to a complete break from the concrete. Both the mystical and fiction can simulate reality with new meanings of unknown, the paranormal thriller, the ordeal of survival, to the point where a person would not be able to tell the difference between true reality and one generated at random.

I feel liberated from the constraints of "realism", being programmed by a divine plan that is difficult to understand. My performance as a researcher is marked by a destiny ignorance, marked by the form of revolt against a cause that can neither be foreseen nor removed. Without the slightest remorse, I am often tempted to kill to save my life, and thus to discover new clues about the victims. Perhaps the virus itself appeared only to describe that part of man that continues to exist after death? I don't know exactly, I don't understand very well the biological mechanism of the organism infected with the dizzying virus, but I know that I myself am starting to become more and more unscrupulous. This is a side effect, of course.

A perception of a mind open to miracles, this is what I lack to replenish my spirit with another invisible force: the belief in something that is beyond me, but which is coded in my eyelashes, the urge to ask myself, from time to time: to be or not to be forbidden to leave your soul in the whirlwind of life? For just as the artist must seek his need for originality in order to place himself in the space of the extraordinary, so I must seek my need to act according to the belief that a scientist will find the strength and will to continue his research even when he thinks he no longer has the resources to explain the evolution of the world.

The mystical combines with reality only in a film full of action and suspense, where everything is directed for me, to realize that some can play it and others cannot. Well, I don't understand God, but I hope He understands me, I hope He goes with me through what the whole world is going through. I hope He will feel what I feel when I am in the midst of a reality that cultivates more doubt than dreams. I hope God is with me when I die, and I earn my living by trying to become a horror movie hero.

The path of mysticism is an experience of great finesse in interpreting a meaningful reality, about the significance of transforming the world at the level of personal "imprint" that you leave in the name of what is perishable or immortal.

Leadership Of A High Mystical Level refers to the opportunity to live in a reality that does not allow you to understand the truth of its evolution. It is also the case of a scientist who tries to find the explanation of an atypical phenomenon, taken to the extreme in some places, to finally understand that he is the most difficult subject and the most illustrative copy of the experiment called: LIFE, from the puzzle of God's masterpiece.

*** Note:** World War Z (2013)

Leadership: One on One

On February 13, 2010

I often discussed in my articles about the famous Romanian comedian Puiu Calinescu. And I will always talk about him. Because, on the one hand, is one of the actors whom I liked most, but on the other, because he is a great man - a man, whose value has not been equaled only by very few actors, a man, whose power of understanding of the human nature cannot be questioned.

At one point, he told in an interview something that I will never forget. He said:

- You shall not confuse a showman with an actor. If you are not coming under a discipline, if you have no respect for your master that is the audience – he's my dad, she's my mother, he gives money for you to get shoes ... then you cannot feel accomplished. I never felt disappointed and betrayed by the public. Nooo ! Why? Because we are always one to one: I love them, and they love me.

I think these words represent the "spell" of closeness between people, in them lays all the secret of a leader. In these words can be recognized the true value of the ones who knows how to build strong and lasting relationships. The expert in leadership, John Maxwell, was quite right, when he said: *"There is a possibility to like people without leading them, but you can't lead people until you like people."*

Leadership: Can your belonging to the "double presence" condition be judged by what you know off-stage, and not on the basis of the ideas you have gained from the experience of being face to face with the audience?

The actor has a double presence: formal or necessary, depending on the role he plays on stage. And leadership remains in the care of those who have understood and approved it as a scene of manifestation of acting behaviors and attitudes. The leadership is usually understood and fully accepted by a genre or a certain category of individuals - as a way of guiding people through manipulation and control. The leadership also recommends you as a genuine person who demonstrates remarkable balance of qualities and virtues.

Leadership is not only an indicator of the perseverance of people toward a particular goal, but it is also an indicator of their ethical value. Do you remember the Evangelist Matthew? He was telling that the Pharisees, wanting to lay a trap to Jesus and urging him to disobedience towards the Roman domination, would have asked him whether to pay the tax to Caesar. However, Jesus feeling the trap which was preparing for him, asked them the coin, showed them the effigy of the king and told them: "Give to Caesar what is Caesar's". These words serve in recognizing the merits, attribution, role and achievements of each one of us.

For your merits, attribution, and your role to be recognized, then people must consider you worthy of representing them, and of accepting you as a competent person who can appreciate what he receives from them: their consideration, respect and motivation to continue their mission. Just like the Romanian comedy actor, Puiu Calinescu, you must conform to the public, to admit that they are right. Your ideals must be of admiration, viable and should be followed. But the efforts you make in their fulfillment can be slowed down due to the criticism that you do it by yourself if your leadership does not rise to a higher level of influence.

Leadership: In order to win people over to your side, must you first step on their side,

knowing that what you have to say by the suggestive force of your representative image deserves any conjunctural transformation and any gratitude?

1. How do you transform yourself into an agent of the change?

2. Can you take hard decisions that will make a difference in the world around you?

3. Are you tempted to stop at one point? Or, you continue to increase your power of influence? If yes, in what way?

4. The moral of the people improves when you are among them? How do you build solid and lasting relationships? Are you evolving with people by generating that vibration, the attraction that would determine them to unite around you? Are you creating a consistent and constant imagine about you - that of a man who paints his existence according to some high ideals?

Do people feel they have an ally in you, on which they can rely on? The German poet and dramatist Johann Christoph Friedrich von Schiller said that the world cannot give what it does not receive from you. Namely, be a man of quality and they will give you their attachment. For winning people by your side, you must first pass by their side. You will enjoy as many passing as the others will show to you and for determining them to show it, you will have to earn their trust - by your attitude, by your way of being, by what you know, by your sincerity, by your authenticity, and by the way you juggle with the rules.

No magic is not stronger than this one. People feel a sense of repulsion (or does not feel anything) against the man unconcerned with their feelings, and who is unable to express his feelings by virtue of his role, by the way of using any of leadership's elements and by their simultaneous crystallization. Do you know how it is named this? Charisma.

Leadership: Can you adapt the actual expression of the way you see yourself to the way you perceive your physical, emotional, spiritual, and social characteristics in an ideal context of stage interference?

When you help the ones around you, you help yourself indirectly. If you want to enjoy an adequate attention from people, then you must be on the same wavelength with their aspirations. Your leadership must express the same harmony which they foresee. Alternatively, paraphrasing the writer Alexandre Dumas, you must create a world around them, on which would rule your thinking and feeling.

Your leadership's ability is affected by the way you develop your own potential, by the level of your requirements in your self-evaluation and capitalization. Only by developing your competencies, increasing the requirements towards you and your knowledge of leading, you could approach the maximum level of your potential. Remember that the excellence in leadership is achieved by making serious efforts of improvement and development of the competencies, abilities, along with the increased demands towards you - the leader.

Just as a painter distributes the color with more intensity, without diminishing at all the perspective on which are situated the components - and so your personality, in order to be recognized and understood, you must impose with great caution, diplomacy and tact, with great ambition, responsibly, with more balance, a specific pace of leadership, by which to communicate your emotions, without getting away from the concrete reality that you share with the others. Furthermore, without diminishing at all the impression of continuity by the way you relate to them, and their expectations, to what you can do in order to unite them

around a common purpose that would ensure the recognition of your superiority.

Highlighting your personality in an ideal context of stage interference means behaving like an actor: acting naturally, truly, necessarily, depending on the situation you are in, bringing to the surface organic reactions, thus achieving "awareness" spectators.

Leadership One on One designates the positive image of the leader in the people's vision, designates that remarkable personality, that authentic moral, emotional, and professional authority, which represents him in the relationships with the other people. Many positive things begin to happen when a leader demonstrates its ability of empathizing with the other people - their morale is improving, while he gains influence and credibility. In other words, if people follow you for who you are and for what you represent, that is unconditional, then you can consider yourself a King.

Obtaining performance in leadership requires time and a work of Sisyphus with the people. The leader must give his best to make himself understood because only in this way he can win people by his side - becoming true allies in achieving the intended purpose and ultimately to attain recognition and even material and emotional welfare of all.

In this ongoing battle conducted by the leader, he must have reliable allies, because he is not an "Atlas" that can bear on his shoulders all the work and the team responsibilities. A good leader will find the ways, means and the appropriate tact to become a "King" for each of the team.

In the game of chess, in order to make the small rook, the king must not be in check, and the space between him and the tower should be free. Similarly, in leadership, for the leader to have a great influence on people, he must not be in opposition with them. But he must be free in expressing honestly and openly any feelings, to show off his personality, by transmitting positively his beliefs and ideals, and in the same time, to modify their emotions, thinking and the perception about themselves after his own rules and principles of leadership.

Source: https://neculaifantanaru.com/en/leadership-one-on-one.html

Leadership Personality Test

On November 23, 2013

Provide access to the configuration mode of your personality, not to linger too long in a place subject to emotional pressures.

All appearances are against what I have best in me. It could be said that I have willingly created an image of myself. An image that allowed me to face the world. While the world was fascinated by an enchanting, cheerful, intelligent, mysterious Anais Nin. This other woman, the shy, but strong, practical woman, insecure, disinterested, childish, shouts to be heard on the pages of the diary. It was the place where her scattered being was found, where she escaped the defeats of life.

In her diary Anais Nin confessed with sobriety: "There have always been at least two women at the age of twenty-nine. A stray and desperate woman who feels drowned and the other who approached such a circumstance how they would have stood up on the stage, hiding their real emotions, because they were only weakness, helplessness, despair, to show the world a smile, curiosity, enthusiasm and interest in it."

So was Geo talking about me, amazed by what he was discovering:

- There's a huge skill in happiness and terrible despair in you. I do not know how that is explained. You are uneasy, as if someone threatens you.

*I was experiencing that threat. I was feeling it. Who was threatening me? Who was the enemy? Maybe the interim I've lived in since I was born. I'm afraid of tomorrow. And yet I expect it. And I believe in it. Because I'm waiting for a miracle.*****

Leadership: With what can you fill up the content of truth that makes you bring forth future generations at the moment of your experiences, so as not to give your image an unsightly design?

Truth is the work of the word that defines your perception of life when you spend some time in the loneliness of your being. And the sublime content of truth that man aspires to in an attempt to freely express the options "to be" in various circumstances, is meant to steady the temperature of reality, which he identifies himself with at the self level through the "self-image" - consisting, in its turn, of ideologies, life rules, existing models and patterns.

This truth can be filled with nostalgia, anxiety, suffering, or things you wanted to experience and never could. But in this case your image gets some doubtful shadows, paralyzed between life and non-existence, suggesting the idea of the end of the world, which can only be dramatic and absurd. Such an image, when the spirit moves to the point of an emotional exhaustion that contains only the unceasing expectation of a miracle of healing, does not correspond to the inflamed, the energy of the sense of security with which one pursues the realization of a great purpose.

What is important is how to solve the form of personality, its innovative configuration, exerting more than occasionally, at the thought level, that mighty influence towards good. In this case, the existence of leadership is primarily due to the unique value of man, suggesting an achievement up to perfection, of a fulfillment that is consistent with the stable standard of its character. An excessive introspection becomes dangerous !

Leadership: Should you use a DOWN trigger with an UPDATE function defined by the end-user of the life-grabbing demands of life to argue for your interiorization as a way out of the precariousness and temporality of a world forever abandoned?

The "Down" Trigger is executed automatically at fulfilling the order "I'll be somebody else", truncating the reality inside and outside of man, rewarding subjectively, biased and threatening, any battle with himself. When you try to be more than you are, you have to forever abandon the world that chains you in itself.

The one falling into the extremes of his own being, between the phenomenal (accessible and visible) ego and the nominal ego (inaccessible and invisible), automatically activates the "Down" trigger and goes back to square one – assuming he cannot substitute for his own image. And in this case, he cannot look outside himself, outside what defines him. He will not be able to distance himself from the doubtful identity that limits him.

In order to highlight that personality side that gives priority to the particular situations and motivations for capitalizing on the positive self, examining the possible consequences of the challenges and opportunities that the desire for self-sufficiency raises, a better synchronization is needed with the reality in which you are located.

Applying an existential knowledge sufficient to cross the realms of more rigid or too abstract thinking is characterized by the true representation of reality by the absence of the idealization of one's own person and of the circumstances in which you act.

Leadership: Can you increase the impact force that acts on the point of shaping your identity of man meant to live without suspicion by altering the composition of that world that demands more and more of your time and feelings?

Gaining experience in elucidating the essence of human character, the most profound possible sense of human existence, through a realistic appreciation of all intentions, values, which hide behind their actions and thoughts, is the first step you need to take in order to begin your apprenticeship in the secrets of leadership.

To try and outline a character, a personality, to prepare the victory of your integration into a new universe, to discover for yourself a new formula of the nuances that value the entire structure of the human soul, this is the ambition that maybe truly bothers you. The Chimera which you tirelessly follow, as if you were walking through a maze and come from on dead end to another, without finding a means of escape.

Leadership becomes a great dead end that produces and intensifies a superficial vision of the whole, but can never be filled with accurate predictions, mathematical, if the elements of order of a set of values, attitudes, opinions and motivations, do not have a well determined weight in the appreciation of human character.

And it is without worth that you pry into the depths of man in order to reveal the good and simple truths that can be accepted in the reality that you compose, if they have no impact in the reassessment of self-esteem and emotional states.

The composition of the personality behind a controlled attitude is supportive of the depth of self-knowledge given to man caught in the whirl of everyday worries when the door of his life is blatantly beating a bell, a piece of soul with a great price that throbs in a miraculous phenomenon of creativity demonstrated through writing.

The Personality Test In Leadership is remarked by the following questions:

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/leadership-personality-test.html

Leadership Providers

On August 07, 2014

Transform your leadership into a flexible instrument for the reception of evolutionary trends, by adjusting the possibilities of amplifying the knowledge provided by a foreign authority.

The film editing is made under the powerful influence that Kabuki theater shows had over Eisenstein, the art of the Japanese actors he saw during his tour in Moscow in 1928. Eisenstein, fascinated by the group of Kabuki actors, wrote a laudatory article and their method became the basis of his film editing.

*The genesis of ideas, of the novel method of his films, especially from "The old and the New", has one of its main sources here. But things settle themselves organically, ideas stemming from one another and thus acquiring suite, maintaining perfect consistency. At the Kabuki Theater, Eisenstein meets the practical existence of the principals he thought about years before hand, made here, intuitively, through that which he now calls "monistic ensemble". In this theater the future director "heard movement" and "saw sound". **

Leadership: Can you identify the presence of new authorities that can clarify the true intentions of the person you want to become, in the attempt of representing a new Unity of the artwork?

By having the conditions of being a selective connection between influences and achievements, in the pace of new knowledge that gets involuntarily involved in determining a higher science, situated at the convergence of vast areas, the quality human resource plays a key role. This complex entity, called a *role model*, with the purpose of identifying new possibilities of obtaining desired results, is the key to a unique number of variables, of the additional factor type. It enhances the reputation of a profession.

Whenever you try to perfect your leadership, analyzing in more detail the exciting possibilities of using new practices, ideas or techniques, you will find yourself in the presence of a new authority which can clarify, directly or indirectly, the true intentions the person you want to become. This authority is nothing more than a long-awaited premiere, a part of the challenge of being present at a spontaneous manifestation in which artists create, on the basis of space and the disposition created by context, a montage that puts various life stories in a new context.

What you become in the process of achieving success is a gesture of artistic solidarity, as an artistic and intellectual game between artists and spectators, a more advanced intellectual development where interest is the voluntary attention born from the symbiosis of the old with the new, with which you appreciate work that gives meaning to a eulogy of the mind, an overwhelming passion for the nobleness of the superior thought.

A new Unity of the Artwork can be represented by the conjunction of what an artist specifically has, a certain power to transfigure the hero from a character dominated by fear and humility, into an intelligent being and a leader, and what each of us imagines themselves to be: a character created by a genius that is individualized.

Leadership: Can you clearly establish the evolution tendency of your art content in conjunction with the expansion phenomenon of an area of interest, in the successive accumulations of form and content?

The serious approach to everything related to professional development is an opportunity to sign out of a system of limited thinking and of establishing a connection with a new "provider" of ideas and thought patterns, namely with an intermediary of change. And this connection shouldn't be subject to a "ban" from accessing a higher level of development.

Oftentimes, leadership cannot be applied to the principle of expansion *"the more you move forward, the better you'll function",* unless you change the provider, in order to avoid the slowing effect of erosion and accumulation of successive innovation potential.

The influence given by the presence of a new source of authority can contribute to providing new scientific achievements, only if it provides you with new sources of inspiration. Then you have to meet the practical existence of these resources and the principles underlying the opinions or ideas that you have been sent.

You can turn leadership into a flexible tool for receiving evolutionary trends only by adjusting the possibilities of knowledge amplification, sourcing from others' art of transmitting a new impulse of development. Your area of interest must be fortified by the expression of personal experiences through a novel method of staging a memorable, long-lived performance as a creation that receives the admiration of the whole world.

Leadership Experience does not start only because of the analysis you apply to yourself throughout the development process, but it rather represents the crystallization of a new form of power, in an attempt to build a new scientific structure through a form of art representation appropriate to your own vision.

The trend of evolution of the art content you create is given by the specificity of an exceptional interpretation, correlated to a large message: increase your significance to the fulfillment of the destiny of the protagonists you represent !

Leadership Providers are those wonderful adventurers that, armed with the latest achievements of science, and endowed with innovative ideas and a high capacity for persuasion, offer and induce an ascending trend, of superior quality, making it an "authority" in this area. They have the responsibility of understanding what is available, which might suit the needs or preferences of accessibility to a higher level of development of a person, putting all sources of inspiration at hand, necessary to the improvement and promotion of their art.

In order to feel change and accept it as a constant of evolution, you first need to find someone who will provide you with a vision, a path to follow and a strong motivation.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/leadership-providers.html

Leadership Questions

On May 10, 2010

Are you primarily responsible for finding the right leadership model?

- How do you position yourself towards change?

- How do you connect with other people?

- Do you have difficulty relating to people?

- Does the value system you have created give your leadership a special aura?

- How do you prepare your leaders for the future of your company? But how do you prepare?

- What are the first three solid principles you have formulated to inspire people and guide them to your leadership?

- How do you show that you fully understand the sublime meaning of your mission?

- How do you turn other people into leaders, and how do you turn leaders into role models?

- How do you develop personal relationships with those you intend to endow with a magnetic and imposing personality? Remember that any good relationship between you and other future leaders begins with a personal connection. You have to be good friends, not just collaborators.

- What do you think are the aspects that people do not know (or do not notice) in your leadership? What influence do you think these aspects would have on your impact? As people begin to know and like you, do they increasingly accept your orientation and want to learn more and more from you?

- Do you know the skills and weaknesses of future leaders? What temperament do they have? Do you know what their goals are? What motivates them?

- Have you tried to see potential leaders outside the business world? Remember that at work, we all try to be the way others want us to be. This is true everywhere, for anyone.

- Is your impact a surface one or a depth one?

- Can you excel in times of transition? Do you develop in such a way that you become an effective leader, even in difficult times? Do you make your goals achievable? What is the thought pattern that can help you the most in difficult situations?

- How do you reward your own progress?

- Do you have the power to live with the experience of failure, without breaking away from old habits or old habits?

- What does "unhealthy leadership" mean to you?

- What are the first three factors that you think could slow down or even stop the endowment process of future leaders?

- Is the change you impose a surface or essential one?

- How do you change the way people think and act? Do you share your purpose with them and help them achieve theirs? How do you share them with your dream? Do you want to do something more for them than for yourself?

- What is that great quality of yours that others around you admire (and that allows them to become successful leaders?)?

- Are you telling people what it really means to be a leader?" Very important to emphasize here: Do they know how much it will cost them to become leaders?

- What does your sincere interest in them mean to them?

- Do you feel that you live in vain, or have you put your whole life in the service of people?

- What values do you need to use in order to advance much to a higher level of influence?

- How much is your progress? Are people willing to pay that price? Do you control your expectations?

- Is your leadership a low-risk opportunity, but one that is highly profitable for people? Do your decisions meet people's expectations, or are they against human nature?

- Do you go through all levels of leadership with those who follow you?

- Can you score a goal from a closed angle?

- Are you willing to prove to yourself that you can reach a high level on your own?

- What attitude do you adopt towards human relations?

- Do you reject any form of relating to people? Do you attack any thinking that does not correspond to yours, restricting any individual or collective initiative to intervene in your leadership?

- Do you defend and encourage their evolution through constant concentrated actions for the development of human resources? In order to move from "amateurism" to "professionalism"

you must develop your passion for human development, to build effective collaborative relationships.

- Are you productive and do you help other people to grow? How do you "navigate" during their development process?

- For you, is leadership a destination or a process?

- Would you be willing to start over if you failed?

- At what level are you in a relationship with the people around you?

- How does your influence determine the way you lead people? Do you lead all people the same? Are you on par with each of them?

- Do you have the ability to recognize the potential of each person to move to a high level of leadership?

- Do you accept the challenge of being against everyone yourself?

- What is the best way to amplify your positive impact on others?

- Are you primarily responsible for finding the right leadership model?

- Do you tend to be more independent?

- Do you instill in people's consciousness your keen interest in their values?

- Where does your leadership start?

- How do you privilege the change of those around you?

- Can you ensure the stability of your own existence? How?

- What is the scale of the values you value in your existence?

- Does your leadership evolve due to the values you adopt and promote?

- Is your influence due to the specific responsibilities of your position and the hierarchical level you hold?

- What makes you feel constantly fulfilled? Do you spend 80% of your time doing the thing that requires the most skill?

- What can make you the leader that other people want? Remember what leadership expert John Maxwell once said: "No matter how great the player is, if he can't play a team game, he will never help the organization."

- What impact does your leadership have on other people?

- How do you maximize the value of those around you?

- How do you value your qualities?

- Do people follow you in terms of what you do for them?

- Do people follow you for what you are and represent?

- Are you able to give people an urge to unite?

- How do you encourage people to get involved in community life?

- Do you focus only on people's annoying weaknesses?

- Do you stimulate the mediocrity in which people "get lost", or do you stimulate their growth? How exactly?

- How do you advance on the leadership ladder? Do you have to offer more to reach a higher level? How do you regulate your relationship morally and emotionally with the people around you?

- What do you think is the factor that could significantly diminish the value of your own way of being?

- Do you honor your obligations so that your character traits are not questioned?

- Do you act openly, firmly, on everything that is really important to other people?

- What are the true values on which your leadership is based?

- Is "reviving interest in the avant-garde" the most important feature of your leadership?

- Do you have the desire and ability to increase your leadership potential? Do you talk to people to find out the answer to their problems?

- What are the obvious (or hidden) abilities of the person you want to select for change?

- Can you perform that resurrection of the hope of transcending an ankylosed system?

- How do you express your feelings in front of people?

- What is the unique quality, necessary for a leader, that characterizes you?

- Are you perceived as a long-term partner?

- The further you go, the more confident your leadership is?

- Can you make decisions even if others do not agree with you, go to the white canvases for a just cause?

- How do you make yourself visible to others, do you have a presence of mind? Can you make decisions despite uncertainties and pressures?

- Do you base your efforts and initiatives on your ability to empathize with others?

- Do you think that the people around you can be your teachers at certain times? What have you learned so far from them?

- Do you think it's possible to lead people without knowing yourself?

- The further you advance in your career, the more insecure your leadership is?

- Do you deviate from moral norms and professional ethics?

- How did you aim to achieve happiness through leadership?

- What do you think is the factor that can stop your momentum and demotivate you to rise higher in the hierarchy?

- How do your emotions and feelings affect your performance?

- Can your leadership be confusing?

- Is there a spontaneous tendency of people to accept leadership based on a resuscitation of "success"?

- Is it possible to influence the mass of the people you lead?

- How can you have a greater influence on others?

- What is the first step you need to take in order for your leadership to be highly effective?

- Do you manage to give others a clear picture of your leadership?

- Do you work in a field where too much common sense and bad attitude?

- Is your leadership in "free fall" or is it maintained at high levels?

- Do you adopt a constructive attitude when your character is put to the test?

- Is leadership a process or a function?

- Do you adopt a constructive attitude when your character is put to the test?

- Does your leadership involve ever-changing people? Do you start changing them and facilitating their development?

- Do you emphasize through your leadership the individuality of the special character of other people? Are people who are not in your field looking for advice on leadership issues?

- Have you developed an attitude of awareness of the difficulties?

- Are you efficient in the areas you need to equip?

- How would you define your attitude in difficult times? How will your performance work then?

- Does the attitude help you to best value your skills and qualities?

- How do you test and prove your performance?

- Do you change your attitude or do you keep your last strength in a corner, feeding only on hope?

- What do you think is people's point of view about your leadership? Do they agree that you are suitable for the leadership position you hold?

- Do you consider your position to be an opportunity to earn your place at the leaders' table, or a privilege to use for personal advancement?

- Do you trust people as much as they trust you? Did you commit to helping them succeed in the workplace? Are they committed to getting involved in the process of your own evolution?

- How did you intend to start the road to performance?

- What actions do you take to excel in your relationship with other people?

- How much have you developed your ability to accept the mistakes or, as the case may be, the deficiencies of your own activity?

- How do you test the limits of your own professional performance? (Do you push the limits of your own being, both physical and mental, to a higher level of professionalism and efficiency - making sacrifices, accepting compromises in delicate situations?

- Will you continue on your path to performance when you fail to "drive" excellently?

- Do you prove your special qualities by integrating as well as possible in your role (in any kind of situation)?

- How do you relate to the people around you?

- Does your performance increase their level of performance? Do people respect your professional skills and qualities? Do they become more productive thanks to your influence?

- Are you so caught up in your leadership that you no longer see the importance of "dazzling square and white"?

- How do you contribute to the realization and consolidation of the relationship between these two elements?

- Do you perceive the whole picture, the big picture of the really important things before you relate to the practices and accents of your leadership? How can you use these two elements to give your followers a safe climate in which to grow and form?

- Can you use these two elements to outdo yourself, enter new ground and achieve a great transformation?

- How do you contribute to the vision and purpose of the people around you?

- Do you agree that people should contribute to your vision and goals?

- How do you become an agent of change?

- Are you able to perceive the change before it occurs?

- Is your vision based on concrete elements?

- Do you have the ability to project yourself into the future and to visualize what it is preparing for you? Do you shape your vision so that the path you take towards performance has the particularity of being excellent?

- Are you able to inspire a vision, or a revolutionary idea in the evolution of other people's thinking?

- Can you customize your vision according to the meaning that people give to their lives?

- Does your vision raise your expectations, or pull you down?

- Do you add meaning to your life by acting by virtue of your vision? Do you feel that because of your vision you are doing something useful, something that really matters?

- Does your vision make people share in a useful activity? What do you pursue by imposing your vision? Do you arm yourself with that spirit of objective and correct self-assessment before clarifying and developing your vision?

- Is the only influence you have on people that accompanies your function? In other words, do you use the position you have to get people to follow you? Or do you fight the most precious weapon: charisma?

- Do people follow you because they have to, or because they want to?

- How well do people know you?

- Is the vision based on the beliefs you have acquired along the way?

- How well do you know yourself?

- How far does it separate you from other people and what is this distance?

- What exactly is this distance, what does it indicate? Does it indicate your inability to see the horizon from a distance and your inability to indicate the best direction? Does this distance indicate how poorly you connect to people?

- Does your attitude help you to act by virtue of what you feel, what you believe, or is it one of resignation, which will obviously have a negative turn?

- By virtue of which beliefs do you build and impose your influence?

- How do you increase people's motivation to contribute to the development of a quality relationship?

- Do you get better because of the position you hold, or do you give others the opportunity to evolve your potential?

- Can you make difficult decisions that will make a difference in the world around you?

- Are you tempted to stop at some point?" Or do you continue to increase your power of influence? If so, how?

- Do people's morale improve when you're in their midst?

- Where is your leadership heading?

- Have you created and structured a system to support everyone around you?

- Do you appeal to emotions to enliven people's existence?

- Do you succeed or fail in channeling people's emotions in the right direction?

- Do you inspire positive feelings in those you lead?

- Do you objectively judge your own beliefs before asking others to follow you?

- Depending on what qualities do you draw your horizon?

- Do you fulfill your role as an emotional guide well?

- What is your impact on your emotional disposition and the tone you use in your relationship with other people?

- How do you prove your greatness?

- Do you adjust your potential according to your ability to understand and control the feelings of others?

- Do you give people a sense of clarity and direction? Do you manage to create an emotional climate that encourages and cultivates loyalty and trust?

- How do you perceive your own being through the prism of what limits you?

- What are the first three hidden things that would come to light about you?

- Are you a mentor for people and do you help them go through a development process that will make you a better leader yourself?

- How does your leadership contribute to strengthening interpersonal relationships?

- Do you strive to create a climate conducive to cultivating your vision? (That is, a warm, positive, trusting climate based on the core values that underpin your leadership?)

- Is it time to pay more attention to how you can shape people?" This means using those qualities that transmit energy and a new breath of hope that will contribute to the renewal, to the change of people's mentality. These qualities can ensure your excellence, and they cannot be materialized without passion, knowledge, courage, and mastery of the art of working with people.

- How do you use your qualities to offer a new horizon to people? This question should highlight the process of self-observation, through which you analyze your beliefs and the features that highlight these beliefs.

- Are people loyal to you and always support you, starting from the right premises?

- Can you mention at least one cause that could hinder the qualitative progress of your leadership?

- What are the top three factors that could affect your credibility?

- Do you know how much it costs you to become a leader?

- What are those qualities and traits that give you added value?

- Do you care about endowing your leadership with those peculiarities beneficial to others?

- Is your leadership based on sound principles? Do you spice up people's lives with as much warmth as possible?

- How do you shape your thinking so that your leadership is unanimously accepted?

- How can you model the "raw material" from which man is made?

- How do you impose yourself in the process of changing things?

- Do people respect your experience?

- Do you become much more productive thanks to your influence?

- Do people recognize that they have become more productive because of your leadership?

- Do you agree with the saying "success comes suddenly"? If so, then is it very likely that your character is still not well defined enough?

- Do you think there is success without employment? Is hiring that great quality of yours, above all others, that allows you to become a successful leader?

- How cheaply could you sell your credibility, and under what circumstances?

- How do you approach a problem of common interest?

- What are those "pieces" that influence the evolution of you and other people?

- How do you try to gain a more in-depth knowledge of man? Does this knowledge help you get to know yourself better and understand where you are going?

- What is your motivation for knowing human nature?

- Is the relationship between you and other people based on their detailed study?

- Are you able to get people to hand over the baton?

- Are you a "human trainer"? Can you "put people in order" by modeling them on your own principles and ideals?

- Did you discover your values, your own self, before you came to the forefront?

- Do you generate errors of clarity in thought and action? Are people dissatisfied with the way you express your beliefs and the way you display your qualities? Do you block any bridge of communication with people, nullifying any of their views?

- Do you have to get people's permission to drive them first, or do you put yourself in charge of them?

- Do you rule out any issues of common interest that could affect you and their development?

- Do you have difficulty transmitting to people your own coordinates of action and development?

- Do you generate errors of clarity in thought and action?

- Does the value content of your leadership thwart any attempt to keep the relationship with the people around you intact?

- Are people dissatisfied with the way you express your beliefs and the way you display your qualities?

- Do you block any bridge of communication with people, nullifying any point of view of them?

- Does the value content of your leadership thwart any attempt to keep the relationship with them intact?

- Does your personal example help the development and training of other people?

- How do you add meaning to your leadership?

- Can you educate your own self? How?

- Do you use the essence of leadership wisely?

- Are you constantly trying to combat the imperfections of your leadership?

- Do you show an increased interest in their emotional and moral status as the people you lead?

- Do you push your performance to the limit?

- Have you developed a viable system for "finishing" your own traits to support your development? Remember that people find it difficult to improve their performance if the leader does not continue to increase their performance.

- How do you evaluate the evolution of the feelings of the people around you?

- What are the elements that make up their world and how do these elements behave towards others?

- What do you have to do for people to keep the charm of their own moral and emotional beauty?

- Can you diminish or make disappear those negative feelings that dehumanize, that distort the essence of the human being?

- Does the alarm clock of your leadership work perfectly and can it produce in time that positive trigger in people's existence?

- Is your leadership based on an objective structure?

- How and how well do you interpret the ways of externalizing other people?

- What role do you play: as a facilitator of change, showing people from the beginning the need for their development through a reorientation of vision, motivation and means to stimulate their development? Or just an aesthetic role, which, out of ignorance or ignorance, could deactivate people's desire to be better?

- Do you assist those who work for you? Do those outside your department or area of responsibility respect your opinions and ask for your advice frequently?

- Do those who work with you have a very good opinion of you most of the time?

- Do you constantly meet your goals and professional goals? Do people consider you an expert in your field and are they always looking to learn something from you? Does your performance often take the team to a higher level?

- Have you developed solid relationships with everyone who works for you?

- Are you able to value your leadership on your own?

- How do you prove your true worth?

- How do you prove your evolution?

- Are your relationships with other people based on concrete knowledge? Do you feel comfortable with the idea that everyone else is following your example? Is your leadership a substance? Do you have systems and routines that help you perform at a high level?

- Do you customize the way you train and develop people? Are you a mentor to other leaders? Do you help people figure out what works for them? Do you always give feedback to people?

- Do you arm yourself with everything you need to live up to your own expectations? (in terms of leadership)

- How do you contribute to improving the quality of your leadership?

- Does the way you exercise your qualities reflect the positive side of you?

- Are you willing to make personal sacrifices to enhance your emotional nature?

- How did you set out to accomplish great things?

- Do you keep track of your total performance?

- Would you be willing to end any relationship with people to really feel a soul satisfaction?

- Do you have the courage to "fine" yourself for every decision or action that does not contribute to increasing personal value?

- How do you interact with the other people around you who are going through the leadership journey?

- Are you still at the forefront of them, even when your impact is not very strong?

- Do you have a big influence on them and outside the company? Do you use your influence and resources for broader causes than your own person or the company you belong to?

- Can you name at least one person who would be able to take your place if you decided to leave your current position?

- How do you contribute to the development of your leadership?

- Do you have the sincerity and courage to admit your mistakes and take on the consequences?

- Have you chosen the path you must take to complete your mastery?

- Does this road have the peculiarity of being "excellent"?

- Are you able to outdo yourself and enter a new field that does not guarantee 100% achievement of a high level of excellence?

Source: https://neculaifantanaru.com/en/leadership-questions.html

Leadership Scenario

On December 12, 2010

Leadership is a scenario that should be put well in place before releasing in the world.

Recently someone asked me a very surprising question, at which added a very special compliment. I enjoyed both. Mr. Sergiu's question was if I created somehow a scenario of work, any method or any particular pattern after which I can guide myself in achieving my articles, so successful from his point of view, articles that really capture the essence of what leadership means.

- Mr. Sergiu, more than anything, I try always to tell a great story in every article or book that I write, trying to get to the essence of the idea that I submitted, taking into account only what it is the priority. The idea that I'm giving should be as simple - as easy to understand, so to be expressed in ordinary terms, to be concrete, credible, and at the same time as deep as possible. In order to keep readers a wakeful interest I must meet their expectations, otherwise my idea will not persist and will not arouse their curiosity.

From where is my inspiration? It's from everywhere. A simple conversation, information found in a book, the latest news, a comic web material, a picture from a magazine, etc., all can offer me inspiration. But I need to have intuition to see the idea ... wisdom to understand . . . and courage to use it by myself.

Leadership: What is the place that your "brand" occupies in an attempt to frame your own experiences of knowledge in the reality of a narrative universe in which no excuse for reflection occupies a central place?

Just as each scenarist creates a scenario and after that he film it, just as each professional football team firstly arranges their game scenarios after entering the field - so a good writer creates at first his scenario and then goes to the book.

The scenario that I create, namely the establishment of the article or book that I follow to "bring out to world", is carefully staged. Under no circumstances I do not pass to the proper text if the scenario is not good. It must have a starting point and an end point. And it is absolutely imperative that the description of the item / chapter (that short phrase that illustrates the essential from the beginning) to match always with the end and the title I choose to be in close connection with the subject that I broach.

My performance will be worth even more with how the scenario will be better.

The brand is the story of how to introduce a new concept, a new language or a new way of seeing, judging and appreciating things and life, which explicitly recognizes the importance of extending your own experience of knowledge.

Reflection is a process of thinking and perception of ideas that has as a first condition (the manifestation of creative potency) that of increasing the amount of information arising from the process of transition from synthetic to the analytic phase. Reflection is needful to examine ways of building new visions, perspectives and points of view, according to its operating conditions arising in the vast space in which you perform artistically.

Leadership: Do your art and skills blend together into a true performance from the perspective of understanding reflection to an Ego that sees itself as the most important part of reality?

The two patterns, art and mastery, must simultaneously blend for your leadership to have an "entering" effect into an accelerated performance growth. The elaborated scenario, adapted to leadership, by which you guide the skill to master your profession, especially those inclinations worth systematically and periodically determined, must be included in a specified reference framework of your value, consolidated into a single foundation of the whole determination to express your identity, through the fertilizing power of thoughts, ideas, opinions and points of view related to contexts different from the conventional ones.

For the artists and masters who alternate in various roles in the assertion of personal identity, the success in assigning art a meaning able to intelligently undermine any landmark of interest, signification and appreciation from everyone, becomes a space that they explore to the maximum and know how to extract the best of it.

From another, more pragmatic point of view, signaling a potential professional failure, due to the lack of examples in the conceptual and expressive plan, but especially to "internal" and "external" limitations or constraints, gathers together the approach versions that are not successive versus differences between successive versions.

Your Ego sees itself as the most important part of reality when the role you assume (as the mix of image, reality, your message and context of taking effect) interacts with the subject and becomes itself a necessity of the world. An actor knows how to control the behavior and reactions so that the impression it induces to the audience will rise up to the intentions.

Leadership: Do you manage to present your "story" depending on the reflection of your own performances in a special reception, so that your impact is recognized and valued beyond superficial appearances?

The scenario is actually a version of truth that you make available to people, a big flirt with the science of composition of value and ideas in the spirit of which you trained and professionally educated yourself, an adaptation of your own beliefs and orientations to others' expectations, if they are worth it or not.

In addition, your position to what you convey, a message, a vision, a lesson, moods or emotions, may be relatively marginalized and even your self-image can be detrimental to the significance that you award to leadership. Sometimes, they gradually develop a sort of inferiority to your Ego, especially if you fail to present your "story" based on the true measure of your performance.

The fact that you have leadership qualities does not mean that you hold all the answers and are able to find the right "story" to attract people. People want the story to be suited to their roles and a scenario to represent them where duty demands it.

Leadership: How can building a plausible and detailed scenario become an art form in itself, considering revealing a void in people's consciousness: "look what you miss"?

The famous character Peter Munk, from the writer Wilhelm Hauff's work, asked the little glass man to fulfill his desire – to have the richest glassware in the region, but without asking him to reveal the mystery of where exactly he could sell the glass at the best price.

If you will venture to go ahead people, building scenarios based purely on fiction, so which do not reinforce that sense of reality control that people want changed, you will end up like Peter Munk. In the end, you will remain with a scenario with purpose, but without verdict and great expectations. The reception of your own creation will be made from the position of an unfulfilled deed.

Look what you know ! Look what you miss ! The secret of your success lies in the leadership scenario that you create and you have to elucidate it well before giving way in the world. I guess you don't imagine that somehow you'll get to the top of people adopting the classic style: only promises and explanations, but nothing concrete and viable.

People will give you the vote of confidence only if you come up with an adjusted scenario that makes sense and is plausible, and where are exposed as many concrete details (attention ! details that can materialize quickly in courses of actions). If you want to break patterns and get as many bonus points, wake people's interest by making a scenario whose message will have a lasting impact. Spark people's interest in revealing a gap in their consciousness: "look what you know" and "look what you miss".

Leadership manifests in the insistence with which you structure your vision, the form of manipulation of art through creation and authenticity, so that the lasting impact of your creation reflects your way in the world, that is, the deep and lasting transformation you inspire in others.

Leadership scenario lies in the power of acumen and understanding of the essence of things; is the only form of pure "art" by which you can express ideas and intentions - and is the safest form of manipulation. It is representing the way by which you can mark the decisive point gaining a lot of supporters.

For the ideas you want to promote to continue, it is absolutely imperative that the scenario you present yourself in front of people to be surprising, to meet their expectations, but also be easy to understand and apply that to allow you to use the ideas immediately.

If you wish to make known the quality of your leadership, then get out into the world with a great scenario. But do not waste time writing an "essay" that will not like anyone and whose essence you'll not be able to put into practice.

Would be ideal if each fragment of your scenario will be very charming to seduce people and to stimulate their emotions – in the way manages a real scenarist or a true writer. You have the right to stage any character, any decor, any action, any idea, any principle or any rule of leadership and to handle all of them as you like.

Conclusion: Leadership requires that you have near native qualities and skill's certificates, and an action scenario well tuned where to be specified both methods and ways of obtaining the desired effect – a scenario to make it known worldwide otherwise you will never have any supporter.

Source: https://neculaifantanaru.com/en/leadership-scenario.html

Leadership Unleashed

On October 24, 2014

Contribute to creating a new self-identity by permanently renewing the "truth" that defines you.

The shooting usually take place in good conditions. Tisse is looking for expensive compositions whipped by the director's plastic imaginations. But Serghei Eisenstein's preoccupation for the actor is, apparently, unilateral. Coming to the shooting location, the actors didn't know what they would film that day. He was using them as plastic elements of the frame, without dealing too much with the interpretation. That's why the director had difficulties working with the actors. In order to overcome them, he accepts the help of Elisabeta Telesova, who will remain his counselor in these matters and also, a good friend.

*The problem will still be standing, and later on talks will emerge about the fact that Eisenstein destroys the personality of the actors, suppressing their interpretation in order to obtain plastic expressivity and he will be blamed that he can't stand any critic to that end. **

Leadership: Can you give credibility to a creation that finds itself in opposition with what's happening in a context of authentic reception?

To create new forms of art by delimiting orientations and points of view, but in view of an eventual agreement between parts, it means to distinguish and to sort what authentically belongs to you and what you have borrowed from others. Or better said, it means to get in contact with a certain truth about yourself in order to use the best in others, invoking a so called judgment authority – that has a rejection force.

The truth about you is similar to taking appearance as essence, a distance function that resorts to itself through the stringent need of asserting yourself in a way that forces others to give up or to consider themselves pariah because of reasons that they can't control. This means to give credibility to a personal creation that finds itself in opposition with everything that happens in a certain context of authentic reception.

But these authentic personal creations where the notions of "form" and "substance" give in to a certain temptation of the outside world, by means of test and research subjects that intercept every type of request will have to possess the characteristics of art.

This is possible only if the artistic fantasy doesn't fly away from the fields of human and if they don't cross a restricted space, an exclusive field of science, technique, inspiration and experience that lack warmth – in order to obtain the expressiveness that individualises you on the stage of great achievements.

Leadership: What is the weight that you feel seeing yourself thinking in a world that eludes you?

We remind ourselves of the myth of the car that thinks, in the vision of French philosopher Mikel Dufrenne, symbolizing the malady of the century, understanding this by the heaviness that a person feels seeing himself thinking and wanting in a world that eludes him, where he alienates himself and where he feels uprooted. A kind of *a priori* knowledge that has taken root in the depths of conscience and that people not only under-evaluate, but completely ignore, in order to focus only on the essential matters that interest him.

And this weight felt with the force of an expressing and expansion addiction of knowledge, on the terms of some requests for approaching and using the art for which "test subjects" don't have enough training, resonates in delimiting one's own individuality from the status of tolerated person.

In order to reach that level of leadership that offers you the chance to "reconfigure" identity according to everyone else, you have to fight against this tendency of organizing creation as a "closed totality" where others represent only *"plastic elements of the frame".*

Destroying the personality of those who support you in the process of promoting authentic art, suppressing their interpretation in order to obtain plastic expressivity, is the equivalent of your damnation to the helplessness of making yourself understood, vertiginously advancing to the helplessness of accepting and standing yourself.

The truth that defines the director's reason for focusing more on content than on form is a faithful reflection of reality in thinking concerning the approval or disapproval of interpreting roles that are not his.

Leadership Unleashed underlines those orientations towards perfecting art, under the command of a continuous self-identity that exaggerates its importance, powerfully exhibiting itself in a direction opposite to the behavior of being open and tolerant towards others.

Setting a limit to your own understanding of art over which the professional future is built, transited by visions and the passion for detail, they don't have as reference point the quality of being empathic – but exactly this quality is one of the pillars of acknowledging your own superiority or inferiority.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/leadership-unleashed.html

Leadership Up Down

On March 23, 2009

Your ability to adapt to each situation challenges your ability to lead people through the instinct to discern the defining features of a situation such as: "you can't be in control without becoming one with them."

Training from morning till night. Not a whole army, but only a few comrades in arms, which on their own initiative decided to join Colonel Cal Rhodes in the dangerous mission to rescue prisoners from a camp in Vietnam.

However, at a given point, Cal was about to cut loose, he felt tired and reluctantly. He noticed that all those comrades in arms seemed to not be with him body and soul, ready to serve him full of enthusiasm. It was not easy for a man at his age to take so hard and heavy daily training. He seemed tired not only physically, but also mentally.

In what way had to increase Cal people's enthusiasm? His soul was filled with sadness; he felt that he was not able to cope with the load that he imposed it by himself. Therefore, he delegated Kevin Scott, a former officer in the Navy, to deal with training instead of him.

Leadership: Are you able to set the destination you want to reach, but do not have control over what happens around you and what will happen after reaching the proposed goal?

The key in leadership is to have control over what presents itself as a situation gone out of control. That is, you must have control over what happens when you are away from people and your intended purpose. Because, at a certain point in your life, you can lose control of what is happening to you, and thus your life will reach the will of fate.

Remember that if you do not have control over what you think, you cannot control your actions, and trying to control what you cannot influence can be the tragic nuance of a feeling of frustration at the consequences that unexpected events can have on your position.

To lead people, to control and guide them in the direction desired by you is a test that, like most leaders, and you can fail it at one point. Of course, the way you are testing your ability to lead people, greatly changes your mindset.

Leadership: How do you feel and behave about what does not favor you at the level of the destination you have reached, in terms of the control you exercise if you face your own resistance?

To lead people it is like getting into an elevator. You get into the elevator knowing the perfect destination, but you do not hold any control over what could happen when traveling, being dominated by uncertainties. Just like you do not know the outside of the elevator, and you do not have a clear certainty of movement – just the same could happen and in your relationship with people: not to know all the feelings that animate them, not to have a clear certainty of their motivation, of their potential of personally and professionally development, and therefore, no to know the direction in which your leadership will go.

Basically, Colonel Cal Rhodes, from the movie „Uncommon Valor (1983)" remained suspended physically and emotionally in time and space. Just, he does not know what and how to

rectify the situation in which he was in. It was as he might have been in an elevator that ascends, without being able to establish visual or tactile contact with someone from the outside, and without knowing where he was going.

A man who faces his own resistance, that is, who understands his role as a stage in life that can simply turn him into someone else, beyond his duties, and who tries his best to fight to regain his lost position, is a man who knows how to comfort himself, a man who knows how to motivate himself beyond pain and who looks beyond the appearance of a known world.

Give your leadership a chance if you want to keep long your position. For it, you must penetrate the inner world of other people, to get close to them physically and emotionally revealing to them the significance of the mission, its importance and the arguments for that they must remain engaged on, with a growing enthusiasm. Your attitude and ability to adapt to each situation apart is the key to the whole process of finishing your leadership.

In leadership you have to take control of what you can control, but at the same time be willing to forgive yourself, because you have no control over what you did not expect to happen.

Leadership Up, Down suggests the stage of your development in relation to factors and difficult situations, stressful, which can affect your qualities and aptitudes. As a leader, you can get up to the highest level of confidence in front of the people, or you can descend to the lowest level depending on how you act, depending on how you are perceived and depending on your ability to adapt to each situation apart.

Source: https://neculaifantanaru.com/en/leadership-up-down.html

Learn How To Make Yourself Noticed

On January 26, 2009

Prove your exceptional qualities in a process of generating newly added value.

It's unbelievable ! It's exceptional ! And yes, it's true ! What I have seen today on my way home was the most important business lesson which I have ever learned, which is not tought at any course and which you also have to retain it.

I was on the Stefan cel Mare Boulevard and I was going home, when suddenly something draw my attention. In front of me at five metres a pitbull without a leash was walking beside his owner. After so many accidents that had happened and were discussed on TV and in the newspapers, I thought that these ferocious dogs should walk only with their owners and in leash and especially with muzzle. But today I changed my opinion. This pitbull was looking just like any other dog – just that he hadn't traces of strikes; he was clean and tidy, washed and well trained. He also had a muzzle, but I am convinced he didn't need it.

More than 10 minutes I walked beside the pit-bull and his owner. And in all this time, even though there were a lot of people on the boulevard, the dog didn't jump at anyone. He was always near his owner. Sometimes he avoided people, but always came back. He didn't do anything on the sidewalk, not scratching the fleas, not jumping to any passing of so many who went on the sidewalk and no one unscathed him, even was a large-sized dog. More than this, I have to say that everyone was looking after this extraordinary pitbull well trained and well tidy.

Leadership: Are you able to generate an added value from all the forms of results that can be validated from the angle of perception that you leave to those who look at you?

But not the pitbull is the key of this event, but his owner who really was a professional trainer. Look at a man who knew how to make him noticed between the people. I am convinced that every day he was drawing new clients, new people who were willing to see their dog as well trained. Personal, if I would want to give my dog to a trainer, be sure that this is the trainer that I would go two because he inspired me a lot of trust. The way the pitbull behaved between lots of people assured me that the trainer is a good professionist who knows how to affirm himself in a spectacular manner, who knows to put in value his practical qualities.

Truly amazing is the fact that these kinds of people who know how to make their services and products known to attract clients, don't come across any time and anywhere. But when they are around us it's impossible to not observe them. And this is why they deserve to talk about them all the time because they are remarkable, unique, and the services that offer have a high level of quality and professionalism.

Can you express your uniqueness by associating yourself with the image of a man who masters a particular art? Is attitude the one that sets the tone for your own "brand"? What are your excellent competencies? What do you think is the essential quality that you lack for being notable? Do you manifest a genuine care towards your potential to make things work? Are you supporting the decision to have a positive interaction with the other people?

The results you get through a demonstration of art and the display of a certain state of mind that includes attitude and determination can be validated as a practice of the perspective of relationship from the angle of perception that you leave to those who look at you.

Leadership: Can you prove your exceptional qualities by using an image attributed to an attempt to maximize some measure of feedback that can be used independently or in building a new personal feature?

What you project in the eyes of others has the need to highlight a relevant set of qualities that reveals your singular experience, a self-confirming potential, something that can be traced, but understood only by the function of your attributes if you manage to demonstrate the usefulness of a particular request, cause or approach.

In order to draw everyone's attention, to succeed in making yourself noticed, you have to learn how to promote your products and excellent products that you offer. Your goal is to create a unique image, well placed in the mind of other people, respectively the clients.

Seth Godin, the author of the famous paper *"The Purple Cow"* said a big truth: *"The more intransigent your market, the more crowded the marketplace, the busier your customers, the more you need a remarkable idea. Half measures will fail."*

So, it's very clear who will step ahead – people, respectively the firms that have the courage to make known their services of high performance that know how to augment the number of clients and who understand the idea of making yourself noticed.

Being remarkable means to define a form of singularity that only a performer can bring specifically to his art without thinking about the fee to be paid by the interested party.

New added value is a remarkable idea presented as a good that does not exhaust its resources, being necessary to preserve it as a gift of soul.

All that a person can give the best from himself should not be used up, but fully capitalized. The value of an individual endowed with those qualities and ideal features which allow him to provide a reference role in the enviable record of his career - is similar to an operating system designed to function both on the desktop, also on the phone or tablet.

Every such individual is endowed with an "operating system" that facilitates better the progress in their own development by continuous supplying of the communication's flow between his traits, skills and motivation - the three main elements that, connecting simultaneously, optimizes his value.

Have you ever heard about Thomas Edison? I'm sure you did. Have you ever heard about Bill Gates? I'm sure you did. Have you ever heard about Elvis Presley? What about Michael Jordan? I'm sure you did. We've all heard of them because they knew how to make themselves notice.

The greatest benefit to performers is that they know how to make themselves noticed and know how to assert themselves under their own company **BEFOREHAND**, that is, before gaining anything from the importance they reveal in the eyes of public opinion.

Leadership is between two equal forces: first you gain experience through the passion you cultivate yourself, then you gain notoriety through the image that you build with what you add to "favorites" in the preferences of others.

Source: https://neculaifantanaru.com/en/learn-how-to-make-yourself-noticed.html

Learn To See

On January 07, 2009

To be very sure of what you know, you first have to realize what you do not know.

- Lieutenant, have you noticed anything unusual about these riders? Colonel Diego asks one of the officers around him.

- No, sir.

- That's why you're not a colonel. If you had been a good observer, you would have noticed that none of their horses had water cans attached to them. How can one cross the desert in such hot weather without carrying a water bottle?

This dialog from the movie *"Guns of the Magnificent Seven (1969)"*, represents the essence of this article. And the question:" Did you notice something unusual?" you should imprint it well in your mind because you will hear it everywhere.

You will never succeed to get better results, in any field, if you do not train your mind to see beyond the appearances. It does not matter how talented you are in what you do, certainly, if you do not learn to see the things that other people around you do not notice them, for sure, you will never be able to progress in an important function of management.

One of the reliable ways of forming you as a leader, of improving you perfectly is to notice those minor details, those essential things that give you support, just as a skilled painter manages to notice subtle differences related to the quality of a work of art, distinguishing the false from the original. By bringing in your support those arguments and solutions that emphasize your strengths and skills, you could more easily propel towards success.

Leadership: Can you establish a vision that results in a landmark assessment structure that can be identified as attributes of contexts of being aware of aspects that do not stand out?

Everywhere around us there are many opportunities that can propel us in our career, but we do not seem to observe most of them. Why? Because we did not learn to see them, because we never trained our minds to recognize the "invisible" things. We do not filter in an appropriate manner the information that our eyes offer because we got used to see things the way they are, instead of seeing them the way they could be.

Your chance to demonstrate your value and to promote yourself in the company, in the most efficient way as possible, is it found where you are looking for?

This chance to change yourself, to exceed your limits, to reach the highest level possible in the company's hierarchy, is like a magic pebble with magical powers, which is found somewhere in the wilderness of the desert. Do you have the courage to bet on yourself that you will find it?

The capability to see allows you to observe things from the distance, things that are hidden, not only the close ones. As a leader you have to learn to see things with much more interest and in the same time to look at them towards the future, to observe the opportunities it may

offer you.

Be flexible, change your way of thinking, and your way of approaching problems, in general. Get used, not to look away so rapidly from a point of interest to another, but look at all with more attention, analyze every situation, every thing, from multiple angles and perspectives.

Leadership: Do you intend to give a background image of the meaning of a vision, through the way in which you think up the future from the perspective of a long-term evaluation of the "intangible visible" effect?

More than three years ago, Donald Trump, one of the wealthiest men in the world, launched on the market a new product of which I am sure you have heard. It is about the movie called *"The Apprentice"*. Suddenly, after only five days since the launch, all the newspapers started to talk about the great idea of the billionaire, while in all the specialized shops were registered record sales. Shortly afterwards, all the televisions of the world began to broadcast the TV show at prime times.

Donald Trump won fabulous sums from the sale of this series. Even so, I ask you, why didn't another business man thought about this idea? Why somebody else didn't make this extraordinary show?

The answer is the following. Nobody, except Donald Trump could see this great opportunity. Nobody, except Donald Trump, thought about making this kind of show of negotiation and sales. I can say that Donald Trump saw this opportunity where all the other businessmen have not seen anything. This is the ability „to see" that I mentioned earlier.

He thought up the future of a new business idea from the perspective of long-term evaluation of the "intangible visible" effect. That is, what you see can be perceived as an opportunity to explore a business concept only by deepening a certain topic of interest on a priority area that has not been explored in terms of added value.

Leadership is an opportunity to demonstrate access to new areas of interest analyzed from the perspective of what you can observe as being unusual where others do not look or where others put and end to it.

Dear friends, today there are no alchemists, only entrepreneurs. I mean people who can see in everything they touch or observe a great idea from which they can make fortunes. And the good part is that the ability" to see" can be learned, but for this you must practice and practice.

Look around and examine everything like a separate event. Look at every thing distinguishingly, from different points of view. Look carefully. What minor thing you are missing? Do you see something unusual?

Optimize your quality and performance, by practicing the ability to "see".

*** Note:** https://www.youtube.com/watch?v=DbL9sajCfl8

Source: https://neculaifantanaru.com/en/learn-to-see.html

Leon's Ivory Tower

On January 22, 2011

Explore the sensitive side of your personality to facilitate the merger between your world and others.

When she stepped onto the corridor through the front of her apartment's door, Mathilda realized that something terrible had happened. Her father's body lies on the floor at the entrance. No doubt the rest of her family shared the same fate, in a Mafia-style execution. The blood froze in her veins. The voices were heard in the apartment. A creepy-looking man with a gun in the hand stood right next to the door.

She had to pretend careless. So, cautious and full of strength, she hid her agitation and shivers and went farther on. But that man pried her with suspicion.

He reached at the door from the end of the corridor. In which, very recently, Leon has moved. The Killer. The Professional.

Leadership: Are you prepared to try to determine the possibilities of reproducing certain facts or circumstances such as "unmotivated absence", under the conditions determined by the time and space set by the demands of a peaceful intrusion in your life?

The time of the big trial. On the other side of the door, Leon, with the gun on his hand, was staring through the door eye. He was surprised: not expected such a display from the gentle lady who had a great power to control her emotional reactions, to contain her tumult. But his inner voice whispered: *"Be careful, curb your desire to get emotionally involved in the affairs of others and comply with all the rules and all the procedures."*

With a heavy heart, with her eyes bathed in tears, keeping the pain in her soul like a rock in her heart, Mathilda knocked on the door. One time and once again. As if she had lived there and would be expected that someone close to her to open the door. She felt the chill of fear getting through the whole body. If that scary guy, armed, from her front door would have realized who she really is, he would killed her immediately. She must have confidence in her deep instincts, she must have faith, and she must hope that Leon will open the door, although she was not too sure of herself. Every moment meant an eternity.

Leon, dominated by demureness, but also by the characteristic skepticism of all the professional killers, was still undecided. He said to himself: *"Mathilda's just a child, has no trace of malice - but can she be reliable?"*

The look of the girl, which desperate expression would move even tigers, has stirred the soul of Leon. Being thrilled by feeling how helpless she is, and being unable to endure the weight of thoughts, he opened the door to the girl and left her to join in. He saved her.

Can you acquire that autonomy and control that leadership can use to create a role of responsibility?

The role of responsibility lies with a person who can give a different meaning to unintelligible or adverse events, so as to completely change the perspective of the outcome that can conclude his destiny.

If we multiply search channels of human beliefs, in his possible state of victim of circumstances, through which representative self-images, designed by his hidden ego circulate, can it happen that we process them and, possibly, pump some positive energy, a little background color? At least until we bring man to the prototype stage safety system or up to the exemplarity generating stage.

To some difficult levels of existence, in the service of a transition power to a certain state of mind giving confidence and stability, people are bombarded with images coming in so many channels, that we can no longer categorize, classify and use. Those images of a lost, essentially vulnerable self, engaged in the spiritual insufficiency.

Suddenly, they get blocked in the stage where they can no longer reconsider their position towards the version of reality that they direct in their mind. And a possible return to the normality accepted, more as a condition for obtaining flexibility in relation to others, especially in relation to what they feel from outside, becomes more a psychological and emotional experience.

To win that autonomy and control that leadership can use to create a role of responsibility, you must climb down from the ignorance and moral weakness pedestal - in the midst of the excitement of life and people who get trapped in the underground of that vulnerable area where feelings, acquiring maximum intensity, defy all reason.

Leadership: Do you have the courage to explore the sensitive side of your personality, without affecting the value of an image that perpetuates itself between parallel mirrors?

Do you remember the novel "The Count of Monte Cristo"? Do you remember what Mercedes said to Edmond when he spared her son from death? - *"It is brave, it is lordly, it is sublime to forgive as you forgave."*

What about Leon's act from the movie "Leon - The Professional" what can be said? Isn't right? How nice it was from him, how great it was what he did ! How sublime was his deed.

Mathilda saw in Leon what others could not see. And Leon saw in her his own essence, his good part, too hidden, buried too deep in him.

Your image is perpetuated between parallel mirrors when the reflection of what appears to be your most representative attitude is manifested at the most profound level of the composition of meaning that your deeds give in the spiritual life of others.

One of these mirrors is the feeling of belonging to a sense of responsibility, the other is an excess of the sense of guilt that tests you when you know that you can make a mistake by invoking your absence in the midst of events that change the course of others' lives.

Leadership: Does your affiliation to a framework of action broader than that which constantly validates your qualities force a compromise of your credibility in the attempt to say: "this even will be memorable"?

Although he was an excellent killer, Leon does not lose his warmth of the soul, and that has not curbed his feelings. He helped Mathilda, saved her and even "adopted" her. He was easily tamed by her pure soul of child to which he gave credibility – because deep in his heart he felt that, in essence, he is a good and a sensitive man, even if he had been trained to kill.

From the moment he adopted Mathilda, Leon's life took another turn. There was no more that lonely man, desolated, devoid of feelings and desires. But gained a new personality, has become a more open nature, more sociable, more communicative and even romantic, able to appreciate more than other people things around him.

Explore the sensitive side of your personality (the most authentic side of you), to facilitate the merger between your world and others. Listen and learn to trust your intuition and your emotions. Your leadership will be greatly affected if you do not express your deepest feelings. You will end up by being completely insensitive in relationships with others - and from here until the failure is not a long way.

The event that celebrates your personality is the extension of an image that you create for yourself in the eyes of others beyond the apparent hardness with which you impose your rules in the process of reflecting reality in the form of feelings that must be condemned.

The leadership is not an **"Ivory Tower"** where can have access only one person, it is not a restricted area where no one is allowed to enter. But rather should be a transparent area, easily known and entered, an area where you have to open to others the "door" to gain them access to your world.

Exploring the sensitive side of your own personality and others' you can find bridges to ensure harmony in the team to the benefit of all. The isolation of you as a leader in the "ivory tower" will always be detrimental to you.

Source: https://neculaifantanaru.com/en/leon-s-ivory-tower.html

Les Valses De Vienne

On November 14, 2019

Learn to spiritualize everything that can impress the soul, in the sense of the ingenuity of performing a work of art that can be transposed into a fascinating story of life.

Whenever I think of my life, discreet and patient as a symptom of the crystallized time and placed under the glass of the most secret memories, I see the film of events that have in their midst the heart of the rose, the monologue of a talented artist, alive and free, the scepter to a young and handsome king, the transformation of an actor who perfectly imitates a famous figure, or the story of a dancer trying to overcome his bourgeois condition in order to follow his dreams.

My life, a psychology of creative seeing and propagating meanings, is something far more than anyone would be willing to understand.

My dear rose, you gave me the courage not to complain about life, even though it started with a spiritual piece entitled "Portrait of a female character" and still continues on the chords of a classic waltz, very slow, but moving. I always said YES to changes, I grew up coordinating our intuitive activity of spirit with the cycles of a culture of research in art, I witnessed all the transformations of the seasons. We did not go to different places, such as the Bedouins who roam the deserts in the long and wide, we did not move away from each other as the sand grains spread from all the beaches of the world, and without you I would hardly know who they are, who I want to be, who I recognize in a double of mine.

You were always with me, sharing your thoughts of love, peace, gratitude, purity, perfection, the one I saw every time I looked away from the things that were trying to rob me of their chaotic force. The expressiveness which you have shown in a spirit-filled image, intertwined in harmony with the vibrations of classical, romantic sound and tone, specific to the first half of the 19th century, seems to be invested with the unparalleled elegance of a virtuoso who must necessarily expresses what he dances in an exceptional collage: Les valses de Vienne...

The cultivation of sensitivity through the reception of the artistic work is achieved by bringing into the consciousness of others an image with a strong emotional impact that symbolizes a spiritual reality.

The characteristic element of emotional fragility, from the perspective of the options that govern the artist's manifestations, consists in the originality of the work that he feels called to perform. This work, based on ideas and aspirations that must not depart from the rules of the alliance between integrity and nobility, combines the constructive sides of lucidity and rigor that prevent the artist from being abandoned to compromises and ambitions that are ethically and socially condemnable.

The rose spiritualizes everything that can impress the soul, even in the study of the portraiture of an older era, keeping the classical line, in the sense of the execution of the work of an artist who captures on the canvas an entire emotional universe. From a dance that maintains the ambiguity of the relations between a painter and a ballerina, one reaches the story full of romance of two special people whose artistic fullness blends with the fruit of their inspiration and joy: an angel with blond curls and a blue gaze that needs by the attraction of a degree of freedom to pour the spell of the soul on the understanding of the world.

By linking two points by similarity, by an elegant gradient between the different shades of red-cyclam and by overlapping colors complementary to gray-white, the artist creates a significant visual representation. His work draws its findings from a spiritual reality that highlights the suggestion of a sincere confession, by describing a beautiful stage of life that will never consume its expressiveness, the purity of an emotional experience.

The drawing begins with sketching a long silk dress, copying to some extent the wedding dress of a young actress, then adding Cinderella-like shoes in a contrasting color, sweetening the ball gown with the delicacy of an opening fan. The little girl draws her power of existence from the hearts of parents, just as their bodies caught in the middle of the dance floor, on a living canvass whose major condition to join art can be defined by the power of time to stand in a channel of light *d'un château de province*.

Leadership: Do you turn reality into a permanent search for a means of expression of art only to complete within it the imperfect work of the nature that increases the suggestiveness of the striking sensation of "rebirth"?

The rose watches over my associations, always reminding me of our friendship that seems to test, in the clear background of a serious and graceful dance, the character of an authentic act of seeking perfection in a being that delights our gaze and gives us its love without asking anything in return, a being that fascinates us when hearing a rhythmic, suggestive musical composition.

Artistic education creates a harmonious bridge between mind-body and emotions with a form of nourishment of the soul with a roar of sensitivity and lucidity that penetrates, as a subtle and invigorating fluid, into the coordinates of a coherent figure divided between heaven and the wound of a heart hit by ambitions.

The girl's ambition, like Eve de Chazelay in Dumas' novel, is to capture a sound of time, to capture, through art and play, a face of reality that is largely different from social and professional life. It has to show worthy of the three gifts that nature has endowed her, sense of will and movement, so to find a way to express thoughts, feelings and freedom through body movements. Without fear of any consequences. Somehow, she must be born again of her own constraints, specific to the timidity, complexities and fears that the challenges of her age develop.

Waltz is the way in which the thread of life begins to become tense, announcing the abandonment of the self to any suggestion from outside, but magnifying the revelation of a spiritual destiny that seeks its identity in a particular story.

First of all, the little girl develops the curiosity of the heart, then the curiosity of the gaze, wanting to express through simple movements, through elegant waving of the hips and arms, all thoughts dampened by the hearing of a Chopin waltz. Step on the floor slowly, barefoot, with small, timid steps, but always reinvent yourself, in an attitude of dedication close to sensuality, imagining yourself in a live performance. Then, all of a sudden, she ran through the room cheerfully to summon a noble ambition, to shine in the middle of the spotlight like her parents, on their wedding day.

Leadership: Are you able to find a true mirror in a special and memorable snapshot, by the way of building an image that appears in the consciousness of the world in the almost definitive form of an emotion that reflects the coordinates of a controlling thought?

The rose takes my thoughts further: "and not only will she be a beautiful girl, but she will also have a good soul." Dumas' words interpose between our story and the little dancer:

"Magnetism has, like old magic, occult signs and means to disturb the natural correlation of things and even to change the taste, the background and the appearance of nature. The artist uses this power of grief over Eve, his model of cooperation between art and feeling. He gives the roses the smell of violets, causes the fruit trees to turn green again after they have dried. And that was precisely his intention, to create a fantastic world around Eve, over which would reign his thinking."

The rose is the true mirror of a special and memorable snapshot. He boldly expresses the action of one being over another, the irresistible power of the creator over the one for whom the music is food, medicine, air, tending to place himself psychologically and aesthetically in relation to an experience of kindness, purity, something unforgettable, standing in time as a self-image of a dreamer who also became a dream.

What one thinks is guessed by another by pulling aside the curtain of the soul, which, although sometimes leaving room for shadows, always broadens the artistic horizons.

"Eve, said the sculptor of souls, I have so far exercised an action upon you that was necessary for me to take you to the moral and physical point in which you find yourself today, but on which I now give up. The moment I speak to you, I take back all of my magnetic power. I restore to you your triple freedom – that of the soul, the heart and the mind. I restore your moral sense to its full extent. I am finally restoring your free will. It is not me who you will listen to, it is yourself."

Anyone who tries to grasp the art of the spirit animated by sensitive intelligence, does so only to recognize in himself the most important work of nature, by assuming a spiritual destiny that flows from the sphere of an artist's vision during the life of another artist.

Les Valses De Vienne portrays the encounter between an artist and the high aspirations to reach a state of well-being, in feelings and thoughts, by creating the harmony between body and soul, in the sense of expressing the sensuality and refinement of a work of art in a classical environment.

*** Note:** Francois Feldman - Les Valses De Vienne

Source: https://neculaifantanaru.com/en/les-valses-de-vienne.html

Let Us Fear Ourselves

On July 16, 2014

Change the outcome of the fight with what you represent to the world, preventing any intrusion in the space of your own manifestation.

Bishop Myriel went to his poor mountaineer boys with empty hands and came back with them full. He left with only his faith in God and brought the treasures of a cathedral. He said:

"Let us never fear thieves and murderers. They are only outside threats, small threats. Let us fear ourselves. The prejudices – behold the thieves; the vices – behold the murderers. The great threats are within us. It bears no significance what threatens our head or wealth. Let us think only of what threatens our soul.

And the priest should not take any precautionary measure against his neighbor. All his neighbor does is with God's will. Let us limit ourselves to praying to God when we imagine a threat is about to befall us. Let us pray, not for ourselves, but for our brother not to fall into sun because of us." *

Leadership: Does the meaning you grant to the boundary between security and vulnerability have the expression of "spiritual awakening", fact which makes the distinction between what is durable and what is passing?

Any approach to the concept of value has its origin in the subjectivism of your own person, in the willingness to engage in a fight not so much with the object of your consciousness, but especially with went into habit. That is, with the presence of grace or sin, with the absence of good or evil, with the outcome of the fight with yourself, with the demons of your life, with the unpredictable of a new experience that makes you wonder if you have committed any mistakes that sabotage your efforts of maximizing the power to rise above the circumstances of life.

What you find throughout your life about yourself can be revealed under the appearance of a frightening "natural" if you fail to make compromises, if you fail to create an attraction between what is happening to you and how you react to what has been felt as an injustice of destiny. The freedom to respond effectively to the challenges of life is the combination of a prayer to God and the virtue of doing good in any action or decision that defines your position and intervention in the course of the world.

Durable is what you feel for yourself in the saddest circumstances of life with regard to the purpose you take in trying to prevent situations that do not put you in a good light. Passing is what makes you feel livelier when your only merit is to be generous with people who are strictly dependent on your good and sensitive side.

The main tool that allows the construction of leadership is the very possibility of building a horizon that will light the path you take in life, preventing any intrusion in the space of your own manifestation. And one that permanently limits the areas of negative contrast. The leader within you, fulfilling his mission of presenting world from a new perspective over the development of the quality of life, takes into account the very possibility of modeling the rationality claimed by others and its conscious processing in favor of an orientation towards a spiritual communion.

Leadership: Can you evaluate your power to rise above the circumstances of life through the prism of what you are able to refuse from the very beginning in the stage of inner transformation along which you will attain the height of your possibilities to deal with the meanings of destiny?

Change generates a certain dose of resistance, not always favoring that rationality that seeks a foundation of stability and inner balance. But is rather determined by the existence of a mentality that threatens self-image and the very existence of man. Conscience supports this change, perfectly fitting that norm of rationality, which is faith, articulating itself especially on the image of good and evil that the leader constructs in the process of remodeling reality.

The meaning you attribute to the dividing line between safety and vulnerability has the phrase of "spiritual awakening" only when "outside threats" and "inside threats" do not cause a bottleneck in terms of ownership and identity preservation. Spiritual awakening is only a free form of constructing a new framework of operation and development.

To reconcile with yourself, you must refuse to compare yourself with others, especially if your journey does not coincide with their path.

Leadership generates a sense of vitality and belonging to a reality that incorporates that dimension of personality that you are willing to show to the world. Bishop Myriel has reached the height of his possibilities to deal with the meanings of his destiny when he realizes he is an exception to the rest of the world, his belief being a graduation of any guilt that could have been the object of an endless remorse.

Leadership is presented to the conscience of man under the power of a destiny that finds its meaning in all the facts you are willing to accept as a favor of providence to differentiate yourself from the rest of the world and to reconcile yourself with its adversities.

Let Us Fear Ourselves highlights that blockage that may occur in our inner forum, when we let ourselves be dominated by fear, by our own prejudices. What certainly does not lose value over time is the spiritual power of man, opened before any change, which gives him an identity and helps him overcome the conditionings of society.

*** Note:** Victor Hugo - *Les Miserables;*

Source: https://neculaifantanaru.com/en/let-us-fear-ourselves.html

Let's Remember Ourselves, As We Looked At Ourselves

On July 05, 2022

At every stage of our journey, we ignore a possible infinity which is nothing but that property our memories have of being able to combine with each other.

The mountain running competition from Slănic Moldova has ended. Many of the runners from Iași gathered for the already traditional party at the end of the day. The sun had set a long time ago, but I still wanted that sunny look from the competition, to be present again in the most thrilling atmosphere. And what applause ! And what cries of delight crowded in my mind, like some rays of sunshine poured inside a heart that still beats with hope, with nostalgia, with its soul in its mouth. The first word that animates me, here it is: Eureka ! Because I rediscovered myself differently: resistant, fighter, strong.

The group of friends seemed to be driven by two completely different motives: some wanted to relax, others seemed to feel superior to their own expectations, as if they had just returned from the most thrilling adventure of their lives.

The first reason, the emotions of success, dreams, possibilities, ideals, seemed to summarize the joy of a reality that can only be found in art, that reality of the soul in which the dream is nothing but an event that was or will be manifested. The second reason, a great leap forward, through a thought that came from a memory, a thought that rises above things and above the times that we went through together, had to fit into the demands of each one towards the aesthetic values of nature. Running across the mountain is a veritable visual encyclopedia.

Leadership: Can you glimpse a world that actually extends beyond the "window" frame, provided you respect the distance of an ideal vision?

While the thought of great performance seemed to belong to each of us, uniquely and prominently, as a result of crossing the bridge between goals and achieving them, each of us could feel the compulsion of the mountain to accept certain circumstances in order to achieve a purpose. Not only was it an exhausting competition, held in full sun, but only in this way we could see a world that really expands beyond the "window" frame, provided we respect the distance of an ideal vision: the power to involve empathetically in the achievement of a difficult task, that of occupying a leading place on the podium.

The window, our opening to the great adventure, as an additional embellishment of the winning spirit, can close at any time if we are unable to see beyond the podium, beyond a symbol of reputation. Sometimes we are too ignorant to see beyond what is presented to us and we take everything "by default".

I would not be able to explain how the content of every thought existing in each of us, if described in psychological terms, could have influenced the reality of the picture that was before me, the picture on which was carefully placed the color of success: yellow. Everything happens inside a social and psychological algorithm well known to top runners. We felt, in unison, that it was just us against the whole world, guided by the indomitable spirit of the victorious ones, especially since we were just about to be caught up.

Some of us won a place on the podium, proving that we were not just characters hidden inside a composite drawing of several forms seen in exhausting motion, which a figurative Creator, very rigorously, presents in contrast to the exterior. The creative imagination, if it

still took control of our thoughts, and how, was due to the fact that the distance between us, through which a win-win information was emitted, was very small.

Leadership: Can you feed your soul with memories that allow you to identify a well-rated face in a crowd, so that the crowd facilitates mutual recognition of the image you wish to communicate?

And then a miracle happened. Teodor prepared a refreshing cocktail, and we knew how to appreciate a fresh drink made from the best natural ingredients. Three colors in one glass, three different amounts from three different assortments. The tricolor in one shot was consumed in one gulp. Whoever looked at the photo of us clinking the glasses, would have felt that someone told a story of survival, healing, life and adventure, in just 5 seconds.

Let's put the main character, *the bartender*, inside a retrospective testimony. Let's remember Teodor. Not in a runner's outfit, but with a kitchen apron tied around the waist, preparing several kinds of cocktails. Let's remember all of us, with a smile on our faces, with great strength in our hearts, as we looked at each other that evening, with eyes that by no means wear a vest. Encountering no hard resistance from nature, but only enlivened by another call of adventure, we learned to use the intrinsic energy of a group representation, building the bridge between ambition and belonging – called *Antissitusni*.

These life experiences seem to be the engine of the insights that made Borges treat in his works the theme of memory that pours out, from an overflow of facts not yet definitively consumed, onto a present that was not thought of by you for you, but by others, or by Someone Else:

"Something happened. Anything. Something that we won't be able to recover, something whose meaning we know, but we don't know its form, something mundane and ordinary and unsurprising until then, which revealed to us that the universe (which is given to us wholly at every moment, in every place, not only in the works of Dumas) was also there, in that present circumstance. Enter, for here are also the gods, said Heraclitus of Ephesus to those who found him warming himself to the fire in the kitchen."

Leadership: Can you place yourself in that reality of your soul where the sum of memories is the effect of an event that was or will be manifested at the level of subjective experience?

The deep echo of our friendship will always resound. Thirsty for wide horizons, we tried to capture the secret echo of the universe. It can be seen that we were top runners even on the plane of thoughts, in contrast to the tumult of the previous scene, when the mountain put our skills and strength of character to the test. Then, we tested our emotional balance, by no means did we fall into the trap of letting go and forgetting ourselves.

Many of these thoughts can be found in the painting of a painter who, through the mind-soul connection, captures the inner richness of youth without old age.

Among the stories of life without old age, there is one about the runners from Iași who understood that they don't have to stay in the same loop of destiny, plodding along after a great competition. If God looked at us with the eye that never sleeps, then He saw us only as creations maintained in synchronicity, merged in a halo of pure light, which seems unearthly. Proust would thus emphasize this spiritual kinship:

"At every stage of our journey, we ignore a possible infinity which is nothing more than that

property which our memories have of being able to combine with each other."

Leadership is a catalyst for retrieving memories that don't leave you when you win a place on the podium, when life gets harder, when common interests disappear, when you have nothing left to offer.

Let's Remember Ourselves, As We Looked At Ourselves, whenever we set a goal greater than the one originally pursued: the joy of being all together, not just a part, when we live in unison the emotion and the magic of a new beginning.

Source: https://neculaifantanaru.com/en/lets-remember-ourselves-as-we-looked-at-ourselves.html

Lets Spend A Few Moments Studying Perspective

On February 12, 2009

Perspective brings the parts of bodies closer together, or makes them move apart by projecting their parts seen through a plane interposed between the eye and the object.

- Durer also demonstrated his love or perhaps cult for geometry through his brass engraving entitled "Melancholia", which he executed in 1514 after returning from his second trip to Italy. It seems that he made this work under the impression of the pain that his mother's death caused him. This engraving, which has been commented on many times and in various ways, Melancholy took the form of Geometry, is winged and holds a compass. She is worried. What is he thinking about? Could he not establish the law that links beauty to mathematics?

At her feet is a sphere, to her right a huge dodecahedron and above her head, on a wall, a magic square of the fourth order can be seen, which shows that in addition to problems of pure geometry, Durer was also more interested in this not an easy problem in number theory. While playing with this square, whose sum of digits is 34, I wondered if Durer did not choose this number as the constant of his square, because that year he was just 43 years old?

— That may be a mere coincidence, but it is not a mere coincidence that you noticed this magic square. I think it can be a very attractive topic for our next meeting. Don't you agree?

— Okay, but until then, let's go back to our perspective, in connection with which I'm going to read you a few lines written by Diderot in the Essays on Painting: "The first step towards understanding chiaroscuro is the study of the rules of perspective. Perspective brings the parts of bodies closer, or makes them separate, only by the mere gradual diminution of size, only by the projection of their parts, seen through a plane interposed between the eye and the object, and connected, either on this very plane, or on some other plane imagined, beyond the object. Painters, devote a few moments to the study of perspective: you will be richly rewarded by the ease and confidence with which you will find yourself in the practice of your art !

Leadership: Can you cultivate an objective perspective about what you want to demonstrate, related to a reality of the same kind as that of material points and the distances between them?

To understand the universe, or how things are in this world, you have to demonstrate that there is a reality independent of the constructions of the theoretical physicist, or independent of the analytical thinking of the authentic mathematician. It is about a reality of the consciousness or the soul in which the dream is nothing more than an event that was or will be manifested. But until then, let's look at the analytical thinking of a mathematician.

Think for a moment, and you will recognize that the body of a prophet wrapped in all his huge cloak, and his bushy beard, and the hair that falls on his forehead, and the picturesque veil that gives his head a divine character, are in all respects subject to the same principles as and the polyhedron. In the end, one will embarrass you just as little as the other. The more you multiply your ideal number of plans, the more correct and true you will be, and do not fear that you will be cold because of a condition more or less added to your technique."

— Diderot wrote these Essays after 1765 and, as I see from the accompanying note, they appeared "eleven years after the philosopher's death (1795)", so at the end of the 18th century. I deduce from them that then, the enthusiasm and zeal for the study and especially the

application of perspective in painting had significantly decreased. So, before we touch on this issue, I think we should heed Diderot's advice and "spend a few moments studying perspective", what do you say?

Leadership: Is the worldview you project based on the assumption that things change based on what happens to you when your objective perspective is constantly shattered by experiences that don't align with it?

A mathematician divides his mind into three parts: one analytical, one logical and one intuitive. And then something strange happens to him, because he starts to think everything in proportions and concentrations. His life itself becomes a concentration of meanings attributed to the surrounding events, this representing a type of problematization, which produces a more complex intellectual conflict and has certain difficulties to solve, because everything always turns out "wrong".

- I think it's good, let's begin ! From a geometric point of view, two modes of perspective representation are possible: parallel perspective and central perspective. In parallel perspective, bodies in space are projected onto the drawing plane by a beam of rays parallel to a given direction. It is a conventional method, based on the assumption that the observer's eye is at infinity. The parallel perspective is used to depict bodies in space, in drawings from school textbooks, but also by painters from East Asia: Japan, China, India. in this case, both vertical and parallel lines in space, remaining parallel in the drawing as well (fig. 33).

In the central perspective, things change. In this case, the projection of the object from space is done by a beam of competing rays, the meeting point O, also called the point of view, is assumed to be the eye of the observer. At the same time, it is assumed that the plane we are drawing, P, is transparent, so that the visual rays taken from O to the object pass through it. But it is better to consider an example. Let P be the plane of the painting and O the point of view, and the object to be projected a square ABCD, its plane being inclined to the plane P, and the lines AD and BC parallel to the horizontal plane (fig. 34), namely AD is above the horizon, and below the horizon, the points A and being nearer to the plane P than C and D. The visual rays OA, OB, , and OD pierce the plane P respectively in a, b, c, d, so that the trapezoid ABCD represents the perspective of the square ABCD in space, in the P plane.

Vision is the distance you travel between two points: a point where the time perspective for evaluating the evolution of the world is discontinuous, and a point where the perspective on reality depends on how you apply mathematical concepts to explore new models of materializing ideas and innovative concepts.

Let's Spend A Few Moments Studying Perspective so that we can more easily understand the analytical thinking of mathematicians who, playing with number theories, discovered new ways to imagine a new reality in a world that is not always recognized. Or, as someone well said: *"When you look, look without interpreting. Thus, you will connect directly to concrete reality, not to an abstract reality, formed by your opinions on reality. And this will help you to transcend any illusion."*

*** Note:** Dumas, Alexandre - *The Hand of Providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/lets-spend-a-few-moments-studying-perspective.html

Life Beyond The Experience Of Life

On April 30, 2014

Offer quality to your knowledge, without turning your life into an imitation.

I gradually penetrated a world of values and meanings that became more real and more full of rights than the world of usual experience, in which everything began and ended with me. Or rather with my doppelganger, imitating me throughout, existing only to materialize my passing through this world. A world seen through a wave of compelling metaphors, as if supporting a connection to an artificial satellite orbiting a nearing unidentified orb, which increased, decreased and disappeared.

In the composition of this world created by the power of thought, a jewelry with many perfect pearls could better be replaced with a chain of action full of the unforeseen, supported by an alert rhythm, imagination and originality. Only amid experiences and imaginative understandings. Continuously, I seemed inspired by that area of subjective knowledge to which no matter how much you would try to bring quality to, inherently charged with a production of small or medium complexity, remains only an imitation of life.

Strangely, I interminably felt that I had been administered a single dose of intellectual wealth, as if I had returned full of valuable lessons from an expedition full of unexpected events that carried me through the most delightful corners of the fantastic world, governed by a superior force of knowledge. I invested time into an innovative project, into a vision beyond the "simple", beyond the experience of my own life, gradually becoming an extender of the unknown inner potential.

Examining within my inner forum the life I was about to lead, could I maybe consider it fitting for that harmonious development, so coveted, towards an unknown high?

The reverse phenomenon: Can you help your leadership with the dependency on being connected to an unlikely art by imagining yourself part of an anonymous world that influences the course of defining a higher ideal of reference to a new version of yourself?

The leader has within him, for the mission he has to accomplish as a doer of a thinking that demonstrates the much sought-after superiority of man over everything knowledge represents, two centers: the brain and the heart. Both strengthening his immunity to the widespread disease called "the need of being someone else."

While the concern of a fiction writer, between art and life, is to transport itself into a distant future, dialoguing with the universe in a language unknown to anyone. In the art of writing, trying to reach the novel through a form of imaginary pact with another reality becomes a fashion that returns, a habit that is no longer lost.

From my point of view, the version of the man who looks for the future and aspires to dominate it is the combination of the size of the leader's vision and the creative dimension of the writer. The first builds the ideal image of what he wants to achieve in the future through more realistic, in-depth, innovative thinking and more adapted to the various living situations. The other creates empathy towards his characters, to his story, challenging readers to an intense and unusual adventure starting from a steady point and continuing to a point B with no return.

Here we have to take into account the consideration of self-dependence, having as its constituent the imaginative experiences and understandings – the result being your duplication in a space of interference of reality with the story of an intellectual arriving at a fixed point of the world, from where it investigates the meanings of the frontier with another world.

The ideal to report to a new personal version concerns that knowledge arising from the mixture of self-domination, motivation, empathy, free thinking, tact, diplomacy, and the process of transforming a plot into truth, whose only purpose is to open yourself to other ways of creating a reality.

Leadership: Can you create a reality that exists only in terms of what you tell about yourself in a story form, serving to put things in other perspectives or to highlight an unresolved aspect in your being.

You become a virtual agent when your existence becomes just a story invented to justify your passage through this world. In this case, self-reliance means a continuous return to that which can not be changed, regardless of time and circumstances. You no longer live through someone else or for someone else, but you live only through yourself and for yourself, all the "wonders" of the world being seen as mere inert factors.

This is an unlikely art, the art of losing yourself before finding yourself. The only parenthesis that remains to be solved is: "My only regret is loneliness".

You become a robot who must find the shortest route between a starting point, supporting yourself and goading yourself when you have to make real changes on the broad front of knowledge. Or you can become the final point of destination within a real existential space is populated with many clichés and gaps.

Life beyond the existence of life is not just a reality created to become a part of a competitive world, but highlights an unresolved aspect in your being: the inability to choose between the impulse of the sense of surprise in front of another reality and the impulse of feeling insecurity in the face of the future.

Can you help leadership with the sweet dependency to being connected to the art of functioning as a robot? This unlikely way of "being", obviously wins over progress, but only as a "good" of low utility, given that your scientific efforts rises above normal. You basically come to a position in which you are unable to honor your life duties, limiting them. Or, in other words, your life becomes an imitation that serves purposes exterior to it, above yourself.

It is here that the reverse phenomenon takes place. Instead of you turning leadership into a science, leadership makes you into a product designed to meet need of existing science, in connection with obtaining new variables of individual differentiation.

Leadership can be presented as a manifestation of its own aesthetic-creative temperament that resides in the ability to spontaneously and promptly capture the beauty of a particular reality. A reality built on the deepening of an ideal of reference to a world that anyone can approach and begin to know until they finally become a part of it.

Life Beyond The Experience Of Life highlights that exception from the rule by raising the degree of awareness, which negatively influences the meaning of life. It aims towards that belonging to a world full of challenges, but in the same time full of questions and prejudices,

through which the creating-leader violates the obligation to respect the rules concerning the insurance of an additional contribution to his own fund of brilliance.

You cannot "shine" if you remain a contributor to a dualistic concept that postulate a distance between knowledge and life, between the unreal world and your self.

Source: https://neculaifantanaru.com/en/life-beyond-the-experience-of-life.html

Life, Death, Immortality

On April 03, 2008

Try to evaluate the weight of your creation meant to function as a form of practical verification of a visual image, taking into account the fact that the objective world has an empirical aspect specific to spiritual development.

The basic theme of the film "Que viva Mexico" is: life, death, immortality. Own thoughts, old, mix here in a complicated manner with those born in Mexico ambience. The artist raises the issue of death and immortality. Biologically we are mortal. We can achieve immortality only through our contribution to social activity. We are one of those who teach the baton of evolution from the previous generation to the next. "The purpose of our struggle for immortality, of the people who passed through the volcano of the socialist revolution – thinks director Sergei Eisenstein – is the freedom of humanity."

The thoughts aroused by the bullfights, which symbolized, metaphorized the general idea in their concrete, are now reborn in the artist's thinking with another force, at other dimensions. Now is the genesis of this clue that orders all impressions of the world, which transforms complicated whirling sensations in a precise development of the theme. In the gestation of the work is reflected not only the multitude of perceived facts, but the very dynamics of the creative process.

*This uplifting path to a new life, to new ideas is no longer a simple compositional formula, but the theme itself in the form of a vivid, plastic image, born of countless faces, images, events, customs, festivities, events, in which the gods of life and of death cross paths. Here is a game of life and death, a race between life and death.**

Leadership: Do you know how to capitalize on the quality of sharing important creative lessons with the world in the sense of a value given to the direct relationship between "the multitude of facts perceived differently at different ages" and the form of a vivid image of spiritualization?

The explanations and ideas you bring to the artistic field, by returning to the "surprising detail", not by a struggle of thoughts, but by one of the facts that emerge from the field of life and from the parables of some people who have left their deep imprint in the history of mankind, helps to evoke a vivid image of the current struggle between spiritual and material forces, between light and darkness.

And if you are a director who relies on spiritual forces, such as creation or freedom of expression in all its forms, then the form of the image you give to spiritualization will be developed according to the theme: "the encounter between good and beauty." In fact, the development of art in terms of spiritualization is closely related to the strength and expression of an image that depicts the creative encounter between the form and content of the "Work of Art" designed to highlight the beauty of a world that deserves the other half in a dream reality.

The most important creative lesson is the miracle of an ever-changing world, captured in a moment of eternity.

If we think about the fact that the highest aspiration of every artist's soul is to give meaning to a life capable of mirroring a parallel world, and if the dynamics of the creative process must follow the form of a vivid image of the artistic personality, then what you can

accomplish at a level of subjectivity is the transition from the near to the far plane. Here, at the same time, we can refer to the transition from the sensitive part of the soul to the "eternal" part of an all-encompassing mind.

Even consciousness, nourished by the word "change", makes its place here through the eternal existence of an all-encompassing mind that mixes times and emotions, lives, and destinies, so that the lesson of creation begins with the value given to the direct relationship between the multitude of facts perceived differently at different ages and the form of a living image of spiritualization. This is what it means, in fact, to look at art through the prism of a life that continues its course in a compositional manner, at the level of the visual, which makes the spectator's imagination pass beyond the limits of a direct reality.

Thus, the form of a vivid image of spiritualization emerges from the immortality you ensure through your contribution to artistic activity, through a creation that expands its reality to a slight fantasy meant to bring new visions about the possibilities of approaching the world that never ceases to permanently reflect in another world.

Leadership is the image of the change that shapes the future of the interaction between the act of creation and the spiritual consciousness assumed through the work of the feeling of significance that a much-dreamed reality gives you.

Life, Death, Immortality are the three factors that contribute to achieving the freedom of scientific and artistic creation, which is why it is also called continuous creation, in a cyclical transformation, and only people of high value mark their succession by a ceremony with shapes, chromatics, images, concept, decor, messages ideas, sensations, emotions and searches.

Spiritual development begins with learning art, just as "Creation" begins with recounting the creation of the world. So, only through artistic coherence can the miracle of a new world be achieved.

And the most important lesson of creation is the following, in the vision of Rudolf Steiner: *"Any feeling towards the infinity of the world, towards the qualitative greatness of the world and the possibility we have, as human beings, to live in this world marked by an infinite variety of forms, must be put at the service of beauty, harmony and the miraculous".*

Source: https://neculaifantanaru.com/en/life-death-immortality.html

Life

On August 30, 2017

Introduce yourself to the whole world under an identity created by your own appearance, letting yourself be guided by reason to meet the condition of the depth of your work.

I was trying to clarify my position on the conception of the arbitrary intervention of the divine in the creative process of life as compared to the composition of a personal, particular universe where everything was circumscribed to the material dimension of aesthetics through a process of reincarnation of the soul in the newborn body. "What is on your mind? / Are your feelings gone?"

Thanks to the intervention of fantasy, for which only one artist feels true pleasure, I finally ended up mastering the transformation of matter into a larger perimeter of the living, in the name of my retrieval in the eternity of a pure love, chained to the total attractiveness with impossibility to define in the empirical dimension of science. "Time is getting cold / What is going on?"

Suddenly, all the matrix computation formula elements that calculated more results to the parameters a thought-form entity, so complex and infinite that only God could understand, gathered in a fraternal embrace *in... the name of love,* showing their common membership in a universe that pushed them to the edges of: "Need to see it clear / Life is changing."

It was necessary for me to be the owner of a unitary aesthetic, unique to me and original aesthetic, to make a historical situation of it in the innovations of the moment in the case of a higher density of electric charge distributed on a vertical surface, which would ensure the possibility of rational determination of distinction and good taste. "Why are you doing things, All the things you do?"

And after many attempts and failures, I managed to build my own character, to the limit between the incredible and the believable. A figure of speech in the show of creation. An energy form subject to evolution. A human representation imagined in a humanoid hypostasis. A field of electric forces equipped with spiritual qualities. Finally, it was supposed to be a symbol of perfect seduction virtuously practiced by experimenting with values of desire without which the temptation of an absolute supremacy of youth cannot be born: "Everybody needs someone to love, to love."

Leadership: Do you recognize yourself defeated by the temptation of the creative spirit to find yourself in a picture of the de-doubling that blends the virtual with the real up to confusion?

Being close to the long-awaited triumph, completing the production of a gene transformed by Mendel's fundamental genetics laws, I had the privilege, let us say, to look at everything as a painting, moving through what it offers to the sight, feeling I'm as affectionately involved as artists who find their muse in their own creation.

The idea of building a humanoid, with all the extraordinary care that a geneticist puts in while conducting experiments, weighing the product of the use of elastic protein material and the energy resulting from the burning of solid matter, was generated by the tendency towards unity between idea and image. Becoming manifestations of a new kind of will, materialized in a perfection of creation, with the design of man in the world God has prepared for him, but could not offer to him up until then: "Life will never be the same."

The artwork is a comparison between the fiction that puts an unnaturally high emphasis on the abstract factor and the point of view of real life in which the elements of consciousness and instinctive affinities are interwoven in particular power relations.

The Act of Creation is an inner struggle from which emerge the alienation of man from his identity and the attachment to a virtual world model based on the experimental prototype of a fulfillment that is not material, but spiritual.

The beautiful and the sublime, at the intersection between genetics, biochemistry and physics, where the warning sin is merely the guarantee of art, were the cause of the appearance of the character indissolubly bound to his creator.

In order to better understand the equation of a fulfilled existence, they had to be comprised between the outbreak of image that doesn't cause blindness, the total hardening of the soul, the illusion of a temporal greatness. And the outbreak of a correspondence with the divine from which emerges the vision of a mechanic that functions within a person, the vision of a new condition of an eternal seeker of a genius, and the vision of a strictly rational order of the universe.

What emerges from the multitude of effects of contact tensions between two aesthetic dominances, other than a de-doubling experience? As someone remarked on the internet: *"The robot is a metaphor that designates the body, and Love is what enlivens the flesh"* No wonder my destiny and my creation had a common foundation that announced my inclusion in a fantastic world.

De-doubling in leadership is as remarkable as the act of creation: it concerns the concession given to the artist to present himself to the whole world under an identity made based on his own appearance, but left to be led by reason to assume the condition of the depth of his work.

Behold, what I've become: an artist, geneticist, biochemist, physicist, engineer, and architect, creating a new form of life in the world of information and inventions. Try now to imagine God. Is he not my equal?

God's existence is the intimate mechanism of the act of creation from which love is born to the expansion of the being beyond its limits.

Life is the claim of a seeker of the meaning of life to rise to the level of an exceptional artist. It is seen to be grounded when the seeker's attempts to unite with his own divine nature, in order to form a true divine-human being, have as a result a miracle of creation.

*** Note:** Haddaway - Life

Source: https://neculaifantanaru.com/en/life.html

Light Of Darkness

On March 25, 2016

Never wish to leave, when you have something to stay for.

I am a dead man in order to reproach and praise what I write, because every time I express myself, with passion, with zeal, with lust for novelty, as if I would remain alone in the sphere of an alternative science, when I seek an idea by interpenetration with an overarching perspective, I feel that I collapse into the drifting of a crisis, into an endless abyss.

Such as an inscription on the bark of a tree that grows with alongside it, I unnaturally amplify my patience to insert into articles everything that, from the point of view of an extended realism, understood as an imitation of my passing through the time of this world, must be considered significant for readers. The fear of not being understood, is an agonizing death.

Will it be kept within me, for long enough, until the time of a shift towards other situations that replace reality, towards other areas of understanding, the ability to serve, as is proper, a faithful master – this special pleasure of debugging thoughts, strengthening my faith that I am above things – you, giant shadow, who asks questions of me and provides the answers yourself?

And always, the mind delivers an impulse, in the light of a seemingly unreal sunset: *"Man must never leave, when he has something to stay for."*

Leadership: Can you assume the consequences of practicing an aesthetics of reflecting the reality that forces you to the opposite, as an expression of your desire to synchronize with the deepest experiences in the context of processing the presentation material of a new self-characterization perspective?

Delving slightly to a point that is at an infinite distance from a differential, rational calculation, I can deduce the expression of the potential owed to bookish task distributed against another point, appearing clearly in the mind and in the soul, close to the judgement of giving life to an idea that goes around the world.

I am my own judge, along with the order that words full of meaning give out, the path to power, like an arrowhead piercing the infinite, or as a knife blade cutting through living flesh. Responsible, I give myself a sentence that cannot be either mitigated, nor aggravated by any misperception of infinite depth, as an attribute of the transcendent reality.

I am dead in relation to the hardness with which I choose my way of expressing myself and my expressions, in contact with the possibility of being perceived as a dimensionless point or as an infinity of small voids. The only reality that forces me to the opposite, as a kind of misinterpretation of the experience of life that tears me up inside and consumes me almost completely, is given by the self-justification tendency to compose myself in a more obvious and assumed state of philosophical, reflection, trying at the same time to shine through a form of artistic expression.

Readers have been seeing me with suspicion for a long time and begin to wonder what kind of things are happening in my mind, what hides in each of its corners, if not simply the awful disease of shaking the truths of an unimaginably strange science, at the origin between

"where you know no one will ever get to" and *"where everything is lost."*

A pretty risky affair, I would say, on the rhythms of Light of Darkness, from which the triumphant message, full of substance echoes: *"He discovered the cure, this is his legend."*

In this case, the material of presenting a new self-characterization perspective, as an attribute of emotional states that affects the decision to change attitudes to life, comprises the skillful prioritization of what must be experienced in a world full of anxiety, to what needs to be taught as an investment for the future.

Leadership: Are you able to exclude the gap in your soul by blurring an image in a selection area of your own values, attitudes and behaviors so as to capture the validity of a "noble" concept of virtue that gives you fulfillment?

Since 2006, when I took writing seriously, I was seized by an inexplicable fear – under the effect of an obsessive internal force, threatened by unrest, by culpability, a sort of field of conservative circulation, in accordance with the relationship between words and their meaning. As if their entirety was a miracle making object, which, once found in the wrong hands, could transform into a threat.

Fear springs from not knowing the way in which my words are interpreted. I will try an incantation, an anti-headache pill, in order to protect myself from it, as a sign of liberation and distancing, by reciting a passage found in the novel "Dervish and Death" by Mesa Selimovic:

"I will not let you trouble me, ghost. Always stay here, among these rocks, as the moon, as that river, as the crescent in the minaret, as a bright appearance. You have filled this place with your being, like a bedsheet you have soaked it with your deceptive and deadly perfume. I will go into the world, to other lands, where you are not, and I shall neither bear your face in my mind."

Often, it seems to me that it is like an artistic project that aims to approach the art of the essence of the manifestation of my own intentions by launching my desire to arrive at a new expression of my identification with a certain constant producing results time. It recognizes as a reference potential the interaction between what I think I know about myself and what I think I deserve to experience through what I transmit.

The courage of using aesthetics – the deepest expression of creativity in a broader sense, and thus, to enrich it or impoverish it through the deepest of feelings, is in fact that restless voice to which it is hard at times to resist, which tells you at the end of the day: "Live" or "Die". In a practical sense, keep on making progress or give up.

The only "noble" conception of the virtue that proclaims my fulfillment can be expressed as follows: "Assume the risk of experiencing your feelings, especially with the points of view shown in your work that will diminish the effect that can simultaneously generate a certain force, as well as a terrible weakness."

Blurring an image in a selection area of your own values, attitudes and behaviors targets a minimum of privacy in the face of a personality exteriorization that forces you to reveal some hidden meanings and motivations that do not allow you to find yourself in the script of the reality you want.

Light Of Darkness is the courage to defeat your fear of not being others' level of expectations, assigning to it the value of a criterion if existence of the creation you produce, depending on distancing yourself or getting close to that point where you wonder what exactly ties you to life.

And always, courage pushes the man endowed with many virtues: *"Never wish to leave, when you have something to stay for."*

*** Note:** Suntree - Light Of Darkness

Source: https://neculaifantanaru.com/en/light-of-darkness.html

Light Pale Of The Sunset

On December 08, 2010

Give yourself to the full development of those around you, guiding them to a higher becoming when being at the sunset of their own "story".

Nobody can acquire full success in a time. There's a delicate moment in the life of all people, a kind of test, I would say, in who is tested faith in their capabilities and forces, vocational calling, a kind of test that measures the likelihood of success.

I think that the famous American writer Stephen King knows better than anyone how to achieve success, but also knows very well the recipe for sure failure. Since the time he was a child he aspired to a career of a writer. He wrote. And he continued to write. He created. And he continued to create. A daily short story inspired by everyday life. His career followed an upward path.

Eventually he decided to write a very special novel, which then to send for publication, a novel that - he thought - would finally propel him among writers of value. He entitled it as *"Carrie"*. The idea was original, was the product of his mind, not processing the ideas of others.

His thoughts were focused entirely on the success that he might have if his novel would become known. Until the moment when - fatality - the "blast" occured. As the novel was not progressing at all, he threw it to the thrash. He thought it was cup of empty hopes.

That delicate moment that we said from the start, that moment where you feel that you cannot, that you have no gas, where you feel that you're not, that moment when, overcome by a feeling of sadness you say that your endeavor is useless - and in his life occurred Stephen King.

"Carrie" was going to remain a memory. And his career was about to go down.

Leadership: Do you decide the qualitative route of your own performance from the position of knowing what is truly valuable to keep, or from the position of recognizing your ignorance of what is behind appearances?

Mrs. Tabitha King (Tabby), the wife of the famous writer, has seen the manuscript thrown at the trash. As she did not doubt on the Stephen's talent, recovered and read it. She liked it so much that she convinced him to finish it. For any price she wanted to know how it ends. And more than this she offered herself to help him.

He told Stephen, smiling so charming in her way: *"Do you have something of value here, I mean it ! "*

It is obvious that Tabby knew about her husband more than he knew about himself and about the "golden goblet" hiding in his manuscript. As after Stephen had finished writing *"Carrie"* the editorial concern Doubleday accepted it for publication, and the New American Library bought the pocket edition rights for the record sum of 400 thousands dollars. The latch occurred. Stephen and Tabby King were rich. But the real reward was that from then Stephen has been able to devote his life exclusively to literary creation.

Leadership: Can you restore the balance between the reality that you disapprove and the ideal of perfection that you can achieve?

The reality you disapprove of has as a reference the lack of recognizing the value of things that you can easily miss. In relation to this conclusion, the question of the space of investigating unprofitable goods, but with the potential value of becoming the emblem of an attitude of openness to change, is summed up to the following question: *what do you gain by constantly remembering something that can be reactivated by a phrase from a book, by a scene from a movie or, simply, by a friend?*

The creator's ability is derived from the quality of your vision of the surrounding space and the essence of things that you allow yourself to offer the status of a "good idea".

The real art you capture every day, without anyone knowing it, appears as a means of recognizing the "crumbs" of benefits extracted from the effects of an abandoned idea. Adding value to the creation you are experiencing is to understand the temporary nature of the image that you form about one thing until you get to know it.

Ideas are like words: no matter how trivial they seem at first sight, they are as valuable as they can be through the meaning they contain – attributed to certain facts, moods or life situations. As a rule, writers have a rich experience sparked by the existence of a vast array of competences, proposing to penetrate into a discrete area, attachment to the importance or usefulness of their own creations.

The ideal of perfection that you can achieve depends on how you revise ideas so that their intersection takes the form of a creation whose "insurance value" can only be made public with the help of the meaning it takes on under the cumulative effect of belonging to a deeper, higher, and more sustainable reality. Usually, this reality is literature itself.

Leadership: Do you exploit the depth effects of your own creation, providing others access to new areas with development potential?

The enthusiasm does spring from your inside or you need someone to feed it? Are you a key person in people's lives?

Competent, able to make effectively all possible arrangements, and endowed with great powers of persuasion and influence. In a word, she was Tabby. She determined her husband to feel new momentum in his efforts. She was and still is his number one partner. Every time when Stephen seems that time is not on his side, or if he feels like a no one in his world of values, Tabby is beside him to remind him that what he feels is only a momentary situation that is not an end of the world, and that everything will be fine again.

Stephen's success is due to the fact that he is surrounded by the soothing image induced by his wife who has a great faith in him and always supports him.

The enthusiasm does not spring from yourself - you always need someone to feed him. It is important to have someone beside you to see things differently, more clearly, and who decides to help you, a person who deep down believes in you and in your cause, and who wants to support you. It is a very smart strategy to ask for opinion of key people, who is really able to know what the best is for you before making a decision.

To start the act of creation means to turn yourself into the permanent emblem of a

spirituality that seeks the essence of things from others' point of view.

The pale light of the sunset it gets to a point every man who works, who has dreams and desires to fulfill. And you will be embraced one day by the feeling that your labors were in vain. And you will be traversed by that mysterious power that tests all the valuable people for strength of character and will. That is why so important to have a partner close to you to remind you every time when you're in trouble "Do you have something of value here, I mean it ! "

Only one endowed with leadership qualities has the ability to support and give you the necessary impetus to continue your career when you are on a downward trajectory. He is a true mentor for you and has the power to delay your "pale light of the sunset".

Source: https://neculaifantanaru.com/en/light-pale-of-the-sunset.html

Lily Was Here

On June 29, 2017

Ensure your integration into a mystery that tests your boundaries between what you represent as an artist and what ascends you to the heavens.

I was in the presence of a new atypical diversion, launched by a deepening of the notion of "affliction" to the absolute in the embodiment of the perfection. Somehow, I thought I was living in a obvious contempt for the darkness without space and time, unfavorable to personal escape from the hell of a progressive utopia. And something was able to energize me with the possibility of revealing the mystery, always transforming into another, entering the sights of knowledge and giving me courage and immortality.

The emotion I felt, like a gong echo, which I was trying to communicate in front of the mystery, fed through fictitious fidelity. As if I had to discover the face of a deeper God, always within me, testing my special ability to realize the idea and the feeling not directly, by deed, but through a poetic rendition.

The force that inspires you is a triumph over the pride of recognizing yourself as pleased with yourself as belonging to a higher mystery that no one is able to really solve. Just as listening to a soothing music coming out from beyond you, from unknown spheres, that uplifting and simultaneously purifies you.

However, I can at least give you an impression of what made me more creative, alongside the magnificent proof of an authentic feeling, as the newest theory of mystery in the fantasy plane I had then, the most intense breath of life that pushed me more and more towards the immeasurable.

And I had it not from a worldly accomplice who contributed to the shaping of a mysterious space, not from a philosopher of art, not from a theorist of symbolism or from a great critic of direction to prolonging the axis of a whole existence. But from a note of originality, from a work of great artistic refinement, transposed into a note of assumed madness, in which everything was possible, even if the echo was announced to be extremely hot.

Leadership: Have you ever had the revelation of a new identity if you realize that what delimits and defines you largely depends on what is found in the fragmentary character of the moment?

This state of grace and exaltation, and the ambition to advance in this direction, came from a combination of saxophone and acoustic guitar, to the rhythms of blind verses that could only be understood by reference to a sort of flight over the world's roof, to a drop of happiness on the wings of the wind or to a divine self-exile in the physical world. Under one name "Lily Was Here."

It was all that personal emotion, such as the sublime of a force to which you can only admire the majesty, from which you can feel eternally a strange calling with that lucidity that makes you wonder: who are you? Completed by the artist's sense with that fragmentary character of the moment caught between a memorable journey in time and the corollary of an abstract reason with the possibility of real-world transposition.

It was the rhythmic expression of the need to sit at the opposite pole of immediate existence,

on the refrain of deepening in the seductive nets of the desire to taste the glory of a moment of genius, which implicitly appears to be dependent on an infinite ecstasy. Reflecting on the way an artist conveys and processes the various and contradictory aspects of reality in his own way of general acceptance of the world.

I had it in my heart, in the fullness of a charm, with a beginning and seemingly endless, in a continuous, often incomprehensible logical reasoning, revealing only the inspired looks of the artist who is drawing new perspectives by the impulse received from the Universe. It was the ambrosia that only the gods drink.

Leadership: Can you see your own image mirrored in someone else as towards everything that lifts you in an instant at previously unpredictable heights?

The old Kabbalists, wishing to give God an extra merit, said the world was created out of love. But on the rhythms of heights heard only by HIM, in the variations on the relationship between the delicacy of an intense and expressive area, and the creative wealth of improvisations.

Or this universal voice that renews the excitement of an exaggerated duty to decide the movements of time on the wavelength of sensitivity, intelligence, imagination and purity, even if you measure its intensity, you still have plenty left to penetrate down to its depth to recognize its perfection.

Completeness is the reality that you attach from the quilt of an endless imagination whose arrows do not have to hurt your pride in succeeding in integrating you into a mystery that tests your boundaries between what you represent as an artist and what lifts you up to the heavens. In this respect, my identity seemed rather a feature of a voice that made it possible to hear the melody of the universe, integrated in the range of the reverberation effect, or an endless delay, as an odyssey of the remembrance of an existence dedicated to the communion between cultures and mentalities, beyond time and prejudice.

I knew from the first moment that I climbed the stairs of the spiral staircase that led to the height of her seductive, dizzying and immortal rhythm, searching in the endless space of myself the meanings entrenched from the beginning of the world to the present that I could lose my orientation. I fell in love with the living leaven of a deep sensibility of the ingenuity of pure creation, just as Pygmalion fell in love with a marble statue. The difference lies in the refreshing signal and in the message that each one eventually amplified.

And whenever I feel like I want to move mountains, when I begin to immerse myself in an eternal dream like a bird that rotates, then rises upward, spreading its powerful wings over the world, just as many times the heart, full of the mystery that only God emanates from the overwhelming universe, feels obliged to respond to the notes of a glamorous area: "Lily Was Here."

Seeing your own image mirrored in someone greater than you means accessing that intensity of sensitivity that motivates you to see in your own life how a theme is reflected, an idea, a perspective that emphasizes association with the universal voice of God.

Lily Was Here is the moment of inspirational forces that can be determined by using the expression: *dream + consciousness = art,* in practice being likely to apply only if the real world of the infinite within you is the creation of a great artist, God.

*** Note:** Dave Stewart and Candy Dulfer - Lily Was Here

Source: https://neculaifantanaru.com/en/lily-was-here.html

Line And Color

On July 23, 2016

Compose a picture from successive images and combine them into a good dosage of effects in order to obtain a successful panoramic image of your own nature.

Eisenstein is dazed by the empty asceticism of graphics, the clarity of the drawing, the torturous cruelty of the line bloodily ripped away from the multicolored body of nature. He said at one point:

"I find that graphics were born out of the image of the ropes with which the bodies of martyrs are tied with, from the traces left by the whip lashes on the white surface of the body, from the whistling blade of the sword before it strikes the neck of the condemned. This is the way in which the nude line tears apart the illusion of space, same as the line travels through color, and the lawfulness of harmony splits the diverse chaos of form. Then the whips whistle no more. The sharp cutting pain is replaced by a state of warm numbness. The empty traces of the blows split the surface of the body, the wounds have opened as poppy flowers and the crimson blood began flowing. Thus, the line gave birth to color."

He sees this phenomenon everywhere.

Around the arid cliffs around Tasco, on the leafless stems grows a purple flower. It is called "sangre de toros" and these flowers appear as spots of color sprayed from the stream of blood that spurts from the black body of the bull when the matador's sword penetrates the flesh. *****

Leadership: Does your creation reunite that incisive vigor of exposing the novelty of the artistic interest theme with the communication power of an important part of the scenery which accompanies the image of a different reality?

The work of a director is the painting composed of successive images, combined in a good dose of effects, in order to obtain a successful panoramic view which is part of a tour of his creative vision's anatomy. And the entire art of such an artist lies in how he shows the content of his work, realistically captured, on the border between "line" and "color".

The line represents the sum of those actions and deeds through which the director's messages, referring to his vision, to his reality of creative manifestation, are wholly transmitted, but at a certain level, to the target audience. The décor, on the other hand, represents the sum of all the elements of the record: it is seen, felt, moved, heard, in terms of the possibilities of transferring emotion and vision to a new way of supporting the unmistakable variety of the director's creation in the scenography.

The color, in the succession of factual evolution, through the piercing of external reality, is the vital force on which the entire structure of the complex conceptual world scenery is based. Color sums up the whole of these nuances, tones and undulations of feelings, points of view, ideas, values, beliefs that can be shared through a variety of effects and staging mechanisms based on relevant language mechanisms.

The artist who strives to cultivate a world of his own, with a message that often turns into a "noise" of features ripped away from the thoughts, feelings and the actions of people, intends to achieve through their convergence the desired suggestion. He may be called a leader, a

man with positive, real ideals, when he makes the influence by suggestion possible – as long as the positive suggestions can be augmented and those that exert negative influences diminished.

We recognize the nature of a leader not by the concepts that rule his actions and which guide him to the most important of decisions, but by the content of the suggestions he introduces in his work and administers to the audience.

The leader is, at the same time, a seeker of essences which lets himself be "read" thoroughly in the depth of the messages transmitted by his work. He reunites that incisive vigor of exposing new themes with the power of communication of an important part of scenery which he thinks of. However, this scenery is a live study of the mind, emotions, spirit, experiences, behaviors, attitudes, communication patterns, paragraphs – to a certain vision, to an ideal build after his own will. After his own nature.

The leader's own nature is evident in the way the variety of the presentation of his ideas is organized, which fully reflects the endeavors and persevering work with which he projects the vision of a reality called: discovery, dream or freedom of expression.

Line and Color are two main forms of building a film scenery, which the director calls upon to implement his vision of himself reflected in a certain theme, in a particular scenario.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/line-and-color.html

Listen To Me As If You Were Looking At My Soul

On November 20, 2021

Between the sound of a song and the sound of a very talented artist there is a small infinity, which represents a whole world.

There are unforgettable songs that you always return to, in a way unimaginable, because they themselves are stubborn, hiding in your soul, fulfilled, devoted for a long time, putting in the first place the close connection between visual and acoustic. And you listen to them with pleasure, in the most faithful way possible, with the thought of the sea, the sand with shells (present in the sunsets full of color and depth), without realizing that time passes while they occupy all your time.

And your soul is present where the "DEEP" sound makes its way through your eardrum, reaching that magnificent tool called sensation, mechanism for capturing and recording information from the surrounding reality, in which all memories are revived to reach that ineffable state of peace with yourself. The melody itself, the first secret inspired by the mysteries of the universe, is that force of the soul which passes through the experience of the act of creation, a penetration into a reality which omits its temporary dimension, as if filling the eternal absence from the infinity of a gaze that lacks that predominant note of surrealistic inspiration.

We must not start by making music, but rather by creating experiences... Music is the ideal of the Enlightenment man, announcing *la possibilità di imprimere nell'anima la sete di assimilazione della bellezza.*

I am with myself when I listen to her, discreetly, full of naturalness, with a pure heart. I think that nature has opened its soul in favor of the particularization of a slow, quiet, sweet dialogue, which invigorates me. You Are Deep, she tells me, because I'm part of her chorus. The melody allows me to penetrate its harmonies, until I can no longer break contact with myself, at the same time with the fragility of a transparent linen canvas on which the artist weaves his multicolored images, allowing all the contours to be guessed below a background state. Listen, and tell me I'm wrong. (Roudeep - You Are Deep)

Leadership: How do you express your experience of a presentiment of eternity, from the perspective of unwavering faith in an ideal of harmony understood as a vision based on introspection?

I listen to it especially at night, when everything is DEEP in sleep that knows no other world except that surprising place called "Sunshine In The Moonlight", insofar as it takes itself as a symbol in relation to the odyssey of a searching consciousness of himself, or with the almost visual description of an endless ascent in love. Still, I admit the guilt of attaching myself to this song, exceptional in its poetic beauty, synthesized in the serious expression of chorus, with vocal inflections of deep sensitivity, feeling, peace.

I think this is how I express my experience of a presentiment of eternity, listening to it intensely through a kind of enlivening of the self and the creative experience, through a narrator, respectively through the lyrical self.

It is a bandage for the soul. The song listens to my soul with the same power with which I penetrate its spiritual nature, sonorously matching the nuance with which rhythmic calm is reinstated in the artistic horizon of the experiences of old romanticism, on another

miraculous realm, called: *Elaiznesse*, or the thrill of a fragile amazement.

It reminds me of that sunny summer day, on the beach in Mamaia, when I was reading the novel "On the spider's web of memory", managing to understand something more from the universe of Cella Serghi:

"Every writer is obliged to form his own language, just as every musician is obliged to form his own sound, his own rhythm, the bass strings singing the theme in a tremolo appropriate to the moment. And between the sound of a musician and the sound of a very talented artist, there is a small infinity, which represents a whole world."

Leadership: Are you able to push your creation to the limit of the impossible, in an attempt to increase the number of things one can think of in a state of continuous vibration of the soul?

And if I listen constantly to "Roudeep - You Are Deep" , on a unique formula that includes more E (minor) than A (sharp), without intervening a process of rhythmic dynamism with the increase of the sonority, this happens because in me there are two infinities, both of deep emotional vibration: the whole value of "subtle" simplicity and the aura of spiritualized simplicity. The perfect union between what is imaginary and what is remarkable.

I'll listen to it one more time before I can fully fall asleep. The thrill of harmonious music will creep into my soul. I feel like nothing will be the same. My life will change. The sun will shine every day. The waves of the sea will whisper words of love mixed with shells and sand, in a conquering game of delicate, varied, soothing sounds, combined in a requiem that never lacks beauty and emotional power.

I will no longer be the same, but I will remain guided by the revelation of a special voice from a golden age in which I will contemplate the whole spiritual greatness of an artistic creation. I think I learned the written sign of sounds, because I let myself be carried away into the magical realm of delicate sounds, to become one with them.

I am DEEP, because I opted for gentle, comforting, relaxing tones. I am DEEP because I will never leave a certain genre of music during the creative period, through ways of expression that presuppose the artistic vision. I am DEEP because I listen to my soul as pure as it is noble, in the rush that one desire incessantly consumes: to be at peace with myself.

Leadership, derived from the articulation of a magic sound in the context of a song of great emotional vibration, comes to meet that artistic creation possessed by the feeling of a strong connection between the stimulus and your attitude towards the stimulus.

Listen To Me As If You Were Looking At My Soul ! This conveys to me the lyrical content of the song "You are Deep" , its charm, as a kind of state of mind, inducing a trance in which I sink deeper and deeper, outlining in light and shadow, in dreams and visions, the artist's personality which invites you gracefully in a special world. The activation of this world is done in much the same way that a viewer subconsciously evaluates the value of a painting according to the impression that the painting arouses on his senses.

The song "Roudeep - You Are Deep" is the favorable place for a background state, designated as an inseparable unit of sensitive factors that go through a story of artistic content, detaching itself with a progressive intensity from any shadow of the idea of "following the crowd".

Listen To Me Before I Look At You

On April 01, 2024

Try to understand the depth of an authentic experience depending on the perspective and interpretation you give it, reflecting on the complexity of the relationship between the observer and the work of art.

And this time, my eyes managed to capture an amazing detail in a banal landscape, a sincere emotion on the face of a certain man. After all, this is what it means to admit that you love art: to rediscover beauty in unexpected places, to explore nuances of emotions or to inspire thoughts, to perceive the world in a new and unique way, even when you are not looking for anything.

Yesterday afternoon, I was walking through the Exhibition Park, experiencing a moment of complete silence. In an alley corner, discreetly, but with a presence that could not be ignored, a street artist displayed his impeccable craftsmanship. This gentleman with the accordion, a character who seemed detached from a world where music is the universal language, let his fingers slide over the keys of the instrument with amazing dexterity, as if he were part of it, in perfect symbiosis with nature . Under his skill, the accordion was no longer just a simple instrument, but a vehicle of pure emotion, making sounds that seemed to awaken dormant memories, coloring the present and opening windows to the future.

To his right, a modest cardboard box, open to the generosity of passers-by, housed a few 5 ron and 1 ron bills, respectively, as a tacit recognition of his talent by passers-by. It was a simple but profound moment, suggesting that despite the speed and superficiality of everyday life, there is room for the appreciation of genuine art, for a gesture of gratitude that transcends the mundane. Especially for an artist, I was amazed by the musician's performance, as if I had lost the depth of the moment, leaving only a short film to watch, reflecting the pure emotions conveyed by the musical notes.

Leadership: By capturing the "mundane moment" can you become the guarantor of an experience that transcends the immediate, bringing to the fore a broader vision of what makes you unique?

The Exhibition Park is the ideal for entering a space of revelation and inspiration, where nature and art harmoniously intertwine. This urban landscape, emptied of the infernal noise of the city, suddenly turns into a show, a space dedicated to art, when the quiet music begins to intertwine with the bustle of passers-by, creating a symphony of contrasts. The sound of the accordion, touching, pleasing to the fine hearing, succeeds in bringing to the fore a world where image and feeling merge harmoniously, the reality of the music merging with the inner world of each listener.

The musician, through his "a cappella" interpretation, not only enriches the soundscape of the place, but invites an unexpected introspection, turning the street into a stage on which a play of emotion and humanity unfolds. His image, una forza del pensiero creativo , is a snapshot of action through sound and a symbol of the representation of man in harmony with art, from the perspective of a transcendental experience. This is because it allows the listener to transcend the limits of immediate reality and enter a space of deep understanding, where music becomes a bridge between the material and spiritual worlds.

And if I am truly unique, in something characteristic of artists, it is because of my ability to transform mundane moments into works of art that resonate with people's souls.

Leadership: Can you recreate an action of the present unfolding before your eyes, combining it with a sense of presence across the ages?

I didn't know what was more precious: to listen to him with nostalgia, in an elan that mixed humble presence and splendor, or to watch with admiration how he stroked the accordion, like a kind of dance between his fingers and the music, where every movement was in perfect harmony with the rhythm of the heart. I believe that music is just an instrument of divinity and inspiration, and it becomes a kind of messenger, making me experience a state of ecstasy, like a trance, throughout creation, so that the communication between the soul and the universe becomes palpable, transforming each note in a vibration of existence itself.

In the story "Aleph", the famous writer Jorge Luis Borges describes a magic point that contains the entire universe. Aleph is described as a "transparent sphere" containing "all points in the universe". But Borges uses sound to create an atmosphere of mystery and wonder, describing the sound of the Aleph as a hum like the murmur of waters, or like a rustling of leaves. The hum symbolizes the mystery and wonder associated with the Aleph, which is a representation of infinity. This sound is intermittent and intensifies as the protagonist approaches Aleph.

Really. Sounds capture the essence of the moment, whether it's a vibrant melody or a quiet symphony. And man, through his art, gives life to these sounds, creating an emotional and memorable experience. More recently, artificial intelligence can analyze and interpret sounds, uncovering hidden patterns and emotions, but you feel more alive when you watch the human face as they express the passion and liveliness of each note. In fact, better than this man, I don't know if at this point artificial intelligence would be able to create new forms of art, combining sound, image and movement in a unique and so captivating way.

Broadening the scope of leadership corresponds to those circumstances where the image you need to highlight coherently is not limited to visual perception, but rather to the feeling that you transform into creation.

Listen to me before I look at you, and maybe you will understand the essence of my words without being filtered through visual prejudices. Of course, try to get rid of the act of seeing only the important things, the obvious things at first glance, but rather do it in such a way that everything you encounter is explored in depth, discovering the hidden value in the seemingly minor details.

Source: https://neculaifantanaru.com/en/listen-to-me-before-I-look-at-you.html

Listen To Your Voice That Your Eyes Reflect

On June 13, 2024

Knowing your personal limits is like looking deep within yourself and understanding nature's subtle messages.

It was hotter than ever that morning since the day of the contest. The eyes were looking at me, waiting to speak to me in a hidden voice. It was not only the heat that unsettled me, a kind of mental representation of the living co-operation of strange forces, but also a strange sense of foreboding that never left me. And they were still watching what was happening to me, without me being able to intervene in any way. I could only connect to the soul of an artist who, like a magician, tries to reveal his essence beyond appearances.

I started running up the slope, but this time, every step seemed harder, and the hot air was almost unbreathable. The eyes looked at me without me realizing that someone was watching me, and they spoke to me, they spoke to me together, they warned me that something was going to happen, and I didn't listen to them. Nature itself was waiting. After crossing the seventh kilometer, four kilometers before the end, I felt sick. I stopped instantly in the shade of an old tree, which seemed to tell me to rest and find myself.

And again, that voice from the off called to me: *"Don't try to do an impossible trick in the face of unrelenting nature. Even the grandest illusions can crumble in the face of the primordial forces that govern the universe around you. True magic is to harmonize your efforts with the eternal rhythms of creation, not defy them."*

- Yes, maybe, I answered to myself. A magician would know when to stop, looking at the watch on my wrist and calling on my dwindling reserves of courage. Nature can overthrow my seemingly impossible tricks with one relentless gesture, so I will avoid any miraculous artifice.

Leadership: Can you create a visual representation of relinquishment in such a revealing way that you bring to life a captivating vision full of hidden meanings?

- The secret of art lies in making everything that is actually imagined seem true, the voice continues. However, the minimum intensity of energy taken to the maximum extension is nothing but madness, a kind of grandiose illusion that defies reality, a kind of paradox of creativity that wraps everything in a cloak of artistic deception. No one lives long in a gray picture.

- I can't imagine anything worse than not believing in anything, I said then, with my eyes blinking in resignation. Then the voice fell silent, remaining motionless, almost rigid, but I felt that it was looking at me insistently, revealingly, with brown eyes that conveyed a deep sadness, an "Elfortahis Serchisas" , a state of constant struggle of the soul that yearns for the absolute. The agreeable resonance of the feeling of failure imposed itself on my whole being, reconsidering the possibility of use.

All I had to do was look at myself with the eyes of the artist who makes every moment seem like an eternity full of hidden meanings, along the lines of a visual representation of captivating introspection. The voice from off, the eyes from the secret spoke to me quietly, without detours, as if they saw me from somewhere above, as witnesses of an unseen god, or as if they resounded from my heart, warming my blood with meanings unspoken. It was just me and myself, two pairs of eyes making a single vision filter the light through the white

canvas of the easel that outlines a stopping point on a deceptive route.

Leadership: Do you believe that true self-expression comes from the ability to look forward and transform suffering into art, according to the call to connect with the forces of nature?

If the most accurate judge of time is the clock, the most sensitive is surely a thief. Omar Ibliks, from the novel "The Geographer's Library", was the most skilled in this regard, he cultivated his anonymity by walking neither too close nor too far from others, neither too fast nor too slow, and never drawing attention to the thing he held . He had learned to use his peripheral vision more than his direct vision.

The eyes were there, all the time, defying all consequences. We stared at each other in silence, without moving, them at me, me at them, long enough for neither of us to have anything left to ask, time standing still. The bookshelves in my mind began to flutter and darken, with all their wisdom, at this resignation during the contest. The changes of soul and mental states passed over me like water and just as quickly they were lost in the deep.

The understanding of the eyes, of course, came later, when they announced to me: *"You can't steal the time you lost by giving up, but you can regain your soul-nourishing sight."*

Leadership: Can you remain true to the authentic expression of your inner being and revelatory vocation after accepting that certain things are irreversible?

Thus I came to the conclusion that it is useless to suffer for what is irreparable, I gave up feeling guilty about my failure. There will be other contests. My eyes reflected my self-expression, overwhelming them with my revelatory vocation, of living a string of victories despite a single defeat. Then I said with a deep sigh:

- I trust that you will forgive me for the long silence between magic numbers, by which I proudly announce that I have finally, if only partially, managed to find myself, trying to come to terms with the defeat it caused me the nature. True magic is looking forward with hope and never giving up on your aspirations, painting a bright future on the canvas of life, like an easel of infinite possibilities.

An attentive and discerning eye has this reflection in mind: "You can't steal the time you've lost by giving up, but you can regain the sight that feeds the soul."

Listen to your voice that your eyes reflect! The exercise consists in making an introspection, in which you look at yourself on the same route, but not alone, but accompanied by a voice that knows how to see beyond the renunciation. Even if you give up, the voice never gives up. Listen to your voice that your eyes reflect!

Leadership is the work of an introspection that speaks vicariously through the background of an existential experience, about the emptiness of a moment of balance that seems to bring no good unless it is enlivened with spiritual energy, with a thoughtful soul.

Source: https://neculaifantanaru.com/en/listen-to-your-voice-that-your-eyes-reflect.html

Living On My Own (II)

On August 18, 2015

Delve into what you accumulate through knowledge and into what you imagine to turn yourself into an undeniable argument of your own compositions.

Expression through metaphorical language, built only from visions and customized messages, to which I am sooner urged by madness than reason, represents the chance to lose myself in the world of a hidden star, which, in fact, has died, and to experience the full power of the never-before encountered. "Sometimes I feel nobody gives me no warning / Find my head is always up in the clouds in a dream world."

And with this dream world, with each labored momentum towards achieving the absolute truth of a new reality, inside of me, a division takes place, akin to pieces of basalt ripped by the fury of the ocean. In the cold perimeter of a surplus space, with many rooms, containing complex renovations of some unknowns, I am forcefully casted off with the force of a revelation, as if I had been detached from myself... Depressed, I realize that I am in the perimeter of the second birth. What is happening to me? "Sometimes I feel I'm going to break down and cry."

An *uomo universale,* a brain adaptable to the unknown, a computer fitted with a modelling software that functions based on sounds, expressions, and their connotations, with a thirst to grasp that unthinkable depth of time, questioning the assumption of the so called "small revision of identity", begins to incorporate within the space of creation, enveloping himself in the lyrical effluvia arising from a dangerous addiction, from an enormous thirst of merging with a less conventional art.

Enviable. From a simple vision, Freddie Mercury becomes, through the distinctive tone of utterance under the effect of music, a real image of divination, yet an image created and eternal. "Got to be some good times ahead."

A great philosopher proved that everything is possible, showing how I could physically unite the truths of each contradiction, such as, for instance, that white is black and that black is white. That you can exist and not exist all at the same time, that nothingness is something, that a mountain without a valley can exist.

If I, in turn, could prove all of these paradoxes without a misleading argument, focusing only on the interpretation of immaterial laws, derived from the formulas of a first-class language, then nothing would be lost from what the inaccurate could offer me: "Dee do de de, dee do de de."

Leadership: Can you make eventual revisions to identity by incorporating yourself in the space of creation, whose expressivity stops at the plausible meaning of the word "contradiction"?

Leadership keeps on going continuously, questioning the assumption of the so-called *"small revisions of identity",* when the artist starts incorporating into the space of his own creations through the effluvia of authenticity arising from a dangerous addiction, from an enormous thirst of merging with a less conventional art.

This art, which we cannot simply deduce from the formulas and principles of theories, is

traversed by a parallel called "contradiction", where everything makes sense by relating to a different meaning. Can you be both creator and creation?

Contradiction is the fatal product of an inner struggle, between what you can accept in the state of giving a vision, of inventing images, and what you can express in the state of always being something else (a "microcosm" of symbolic value, built with the matter of the existing reality).

Leadership, which has as a prerequisite for sustainable development the world see through the eyes of an artist, gains a sort of extension, bearer of a dynamism of self-understanding that appears as a continuation of the experience of living in an interpretive perimeter. The interpreter of a great role is not only an effect of his creation, through the sober line of utterance and the clarity of expression, but rather an amplifier of this effect.

The leader is an artist who works at interpreting exploratory findings and approaches. Such a man delves into what is accumulated through knowledge and into what he imagines, turning himself into an "aesthetic story", in an undeniable argument of his own compositions.

Leadership: Can you give life to a unique knowledge with the help of an access protocol to the instance of a non-existent horizon, without departing from your area of belonging to a superior form of spirituality?

Making a decision to give life to a unique knowledge, as if drawn from a "Dreamworld", is done with the help of subjective searches, with the help of an access protocol to the instance of an inexistent horizon, processing other meanings and its connotations, converted into delivery information.

An inexistent horizon is a deviation from reality that is neither present nor anticipated, but which strengthens a rule: "It does not matter where you are going as long as your thoughts blow in the sails" or "As long as your thoughts fly free, there is no point in intentionally stopping them."

This Dreamworld is not simply an imaginary space, an essential element of the subjective side, but rather a product of abstract thinking from which we extract or deduce connections of potentiation or causality between an unknown and known – which only creators transit.

And here, the apparition of a phenomenon of the type "a whirlwind of happening", because as it was the case of many artists and scientist, they have found new rules of crossing the border between reality and fiction, with the purpose of representing the product between them, delving into a sort of ecstatic savoring through contemplation.

Well, this is what it means to experience the full power of the never-before encountered, by integrating oneself in background plane, in a space of recognizing new information under the effect of strong experiences and thoughts.

In this case, information becomes a body of a huge size, under the effect of a resulting inner force of "primary key" value, useful in providing an identification of the elements of a new revival.

A superior form of spirituality has as a means of expressiveness that much coveted creative capacity springing both from communion with the inner universe and from the significance that you give to your life experience by converting creation into yourself.

Living On My Own highlights man's crossing to a different level of understanding and perceiving the complexity of the dimension in which he creates himself.

You can make any eventual revisions to identity, incorporating them within the space of creation, only if the information you process, by correlating with the revelations your entry in a certain role brings, offers you an extra advantage in shaping a new style.

*** Note:** Freddie Mercury - Living On My Own

Source: https://neculaifantanaru.com/en/living-on-my-own-II.html

Living On My Own (I)

On August 15, 2015

Assume the identity you relate to by the force of your genius through a supreme renunciation of everything that enslaves you.

The reason for my ceaseless inner update is betrayed by the achievements of that organ of perception that expands more and more – the mind. This sublime component of my nature, the power of the pure spirit, seemes more agile through its discoveries projected into the universe with the utilization of thought energies, causing a Waterloo in which all the forces of curiosity clash. A state of "is not enough," which is superior to sentiment, may order conscience to compose an epic of genius. "I get lonely, so lonely, living on my own."

The genius, that gives spark to madness, is an exemplary model of becoming, composed of the dense substance of intelligent information, sometimes circumventing by means of the mechanism of interpreting confusing or contradictory formulations from under the domination of the principles of sociological existentialist knowledge. As a true artist who imagines during the night, but creates during the day, I hope to be able to set certain contacts between what exists and occurs in the Absolute, through a "One goal, one golden glance of what should be."

Everything seems to happen according to an elementary logic, a constant of representation of the self in relation with the time spent between two successive observations: the first, of the fact that nothingness can mean a supreme goal of life, the second, of the fact that the different, this way of expression through metaphors can always raise doubts. "Sometimes I feel I'm always walking too fast / And everything is coming down on me, down on me."

Leadership: Do you judge your own creation because you live in it, or do you judge yourself and attract the reward for the way you perceive and react to the exigencies of reality?

One of the brilliant inventions of Thomas Mann wasn't the composer Adrian Lever Kuhn, but the refined executioner of the man within him. Knowing that any attempt of returning to the lost paradise of mankind will fail, Adrian undertakes, however, such attempts of reinventing the self. And writer Ion Pianos offered an interpretable explanation of this: the bitter cup must be drained to the bottom, and true courage exhorts man to sip the poison, drop by drop. "I go crazy, oh so crazy, living on my own."

The most important creation of man, as a sublime component of his nature, is the image of perfection he aspires to established in relation to a consuming inner experience that becomes an outward reflection. The identity to which you relate to through the force of genius, facilitating either an indirect or subjective experience, by using a new form of expression in the direction of either an artificial or natural leadership, develops a certain affinity for everything that is *out-of-the-box,* through a supreme renunciation of everything that enslaves you.

Do you let yourself be enslaved by the ideal of being useful to society by eliminating or accepting the constraints of genius? Do you succeed in meeting the requirements of reality, given the widening of the possibilities of accessing aspects of dissatisfaction and self-seeking that call for the expansion of horizons, in a way that other people can understand you?

To judge your own creation because you live in it means to deny your freedom to become a

shareholder in your own secret and to miss your training through the perspective of what you imagine you already know about yourself. This creation is the sum of all your experiences, the spiritual wealth you have accumulated living your life at a different intensity, shaping the profile of a landmark personality and a true model for fulfilling reflective obligations according to the wounds of the past or good parts of the present.

Leadership: Do your values vary depending on the content you want to communicate and the correct interpretation you give to your personal creation in the context of a job that goes beyond the image you transmit about yourself?

Artificial leadership is distinguished by a new content of knowledge dedicated to those that have the will of imagining something from beyond their and others' understanding. Something that can be implemented into a controllable existence through a scientific approach of the phenomenon of genius and of the factors with major impact. As someone very well said on the internet, the artificial is the only one capable of reveal the hidden and most prized nature of man.

While natural leadership, namely the programming of the processes of creation, the reception of the varieties of art and shaping them with help of elementary logic, addresses a narrower understanding of the things that come only through practice and experience. Or, quoting an internet user, the natural actually represents the human convention of the narrow perception of reality.

The man who is enslaved by the sin of being a genius, analyzing some of the practical consequences of particular importance of the development of informational science, often covers himself with the blanket of loneliness, always suffering from that addictive adrenaline of doing everything himself. To such a social phenomenon, to such an instrument of decomposing reality into science, certain experiments of detection of the exception to the rule are constantly ran.

Genius, in modern directions of researching the new, is somehow equivalent to passing from concrete to abstract, with the mention that it violates those structures of knowledge that have been set to "share". Genius can be admitted as being a matter of authority, a reality that stirs up controversy. You can more easily promote it through grace, than by developing creative faculties.

If leadership, like genius, becomes an experience of loneliness, means you are about to lose contact with what ties you to others. But makes you shine before them.

The values to be respected in the correct interpretation you give to your personal creation are the ability to understand in depth the essence of things, the quality of thinking beyond the patterns, mentioning that you should not turn them into something destructive to your being.

Living On My Own highlights the promotion of a way of being better than others, focused on the consequences of a life related to the symmetry between authenticity and loneliness, built more on the basis of benefits offered by the phenomenology of creation and imagination, than on existing science.

If you want leadership not to turn into a boomerang that can turn against you, assume the identity to which you relate to through the power of genius, through a supreme renunciation of everything that enslaves you.

Loneliness is a useful servant when you battle with the sin of being the best, but never will this servant be able to rule over an empire that belongs to others.

Source: https://neculaifantanaru.com/en/living-on-my-own.html

Look At Me As The Eye Looks At Itself

On February 23, 2023

What you really feel is what you see in yourself when you mentally approach an image that lingers in your mind.

The testimony of a life is found in a single image, with all the secrets revealed, with all the points revealed, as the power of the soul through which the smooth flow of the sensibility springing from every accord of the longing for freedom, of the pure dream is desired. You run away from Hell to reach Paradise, and the image acquires a special brightness, an unusual character, an artistic meaning through which, at the micro-space level, we are invited to understand it.

Her code name is Nina. Like any secret agent, she runs away one day, giving herself to the one who brutalizes her, and sends her on risky missions. The tragic experience of his life, the dream of a captive bird in a cage with thick bars, had to change into the flight of a hummingbird, which passes and leaves no traces, on the border between fog and light. To understand it to the extent that you deeply restore, with the same intensity of a fine wave of peace of mind, the experience accumulated throughout a life spent on the barricades of risky missions, replacing the old habits, thoughts, feelings, means giving up on yourself and becoming someone else.

Together with sight, the dominant sense through which everyone externalizes themselves, the anonymous viewer captures a sublime face resembling the brightest and warmest ray of the sun, as if the owner of the face were among those who possess the "invisible key" with which one enters the eternal paradise of symbolism. This time, the entire consciousness tries to grasp the total reality of an image of gentleness which, beyond a chiaroscuro background, marked only in places by small light strips, develops parallel and respects a mysterious correspondence with the mastery of an artist who seems to breathe poetry.

You see her in the photo as she sees herself, natural, without beauty filters, without harsh lines, in a reality of reflections in the mental mirror, with a gentle gaze, a gentle smile, aiming to touch a light morning breeze easily passing over the soul. And you still wonder what the eyes are saying. Something from off, like an echo from time immemorial, whispers to me: look at me deeply, with your soul, and tell me what my eye lacks to perfect its vision?

Leadership: The way you see yourself depends on what you feel at the moment when you manage to reach that deep space within you that recommends you as the creator of a vision "relived through recollection"?

Look at her as she looks at herself. And tell me, if you can, why her searching gaze, replacing a thousand words, struggles for a moment between me and the picture that the painter finishes with the last stroke of the brush, then slips, slides through me, is in a brief dialogue with my soul, and finally its image takes shape as a finished painting? Why?

From here is born a mystery, a symbolic evidence, a cosmic projection of the self born from a simple fantasy, something that for me is really frustrating. Because the eyes that see the image of a being in all its depth, surrounded by an almost mystical silence, are the same silent, reserved eyes, guided by the sense of seeing in the dark, a fact that allows me to experience on a much larger scale the inner universe that enlightened beings hope for it in secret, generally unshared.

My vision bears the name of a little known figure, but whose artistic creation has in promoting my identity. Of course, the one who knows how to appreciate the vastness as well as the complexity of a masterpiece, being inspired by a feeling that struggles for a moment between himself and the painting, is by no means a stranger to the contents of Leonardo Da Vinci's "Treatise on Painting", where we find the following mention:

"Those painters who often paint a relief model, in a special light from their home, and then place it in the great light outside, where the air encompasses and illuminates all parts in the same way, make a big mistake. From here it happens to them to cast strong shadows where such shadows cannot be found, and even if there were, the daylight is so strong that they can hardly be seen. And so it was with the reflections that you cannot see."

The testimony of a tumultuous life is in a single image that provides maximum visual acuity in the field of a soul renewal that is truly accomplished only to the extent that it expresses the immortal essence of a person.

Curious how strange, sensitive and fascinating is the touch of a thought of memory, coming from beyond the desert, when you absolutely want to penetrate a woman's heart. The face speaks, says a lot. It is not silent, but looks at you sincerely, without falsehood, being as bright as the sun among the palm leaves on a golden beach. It is foggy, in the evening, but his face is lit by the halo of a star, grows when viewed through the prism of a tear, and revives the magic of an immortal story.

The eyes look at you, with longing, with sighs. They seem like the touch of an angel that soothes your heart, makes you listen to his whispers, like the sun that climbs the dawn, as if it were nothing but the mirage of a moment fallen out of time, like a ripe fruit, detached from its branch by its own weight. The same calm eyes, full of the mystery of a *Somines dres Scarthes*, the vibration of an ephemeral emotion, capture the dreaming being in all the complexity and dynamics of opposites, resorting to a process of substitution, reproducing the image that poetically evokes the impressions produced by the appearance of a distinct aesthetic, vision , as a rethinking of a reality hidden in a beyond the name, in a beyond the word.

Marked by leadership is the recognition of a tumultuous life whose secret you do not find out, you cannot understand, no matter how hard you try to find its meaning, except by looking at the face of a person in the image that impressed you the most. Where the gaze does not penetrate, there the soul hides.

Look At Me As The Eye Looks At Itself and maybe, one day, you will understand why my deep gaze meets only the eyes that know how to see that distant light, from beyond the darkness. You can stir up this light in your soul that you have in front of you, it will never go out as long as you remember me, my traveling face that drives away the wandering and chaos into the wind, and changes them into sun rays.

Maybe that's how things are. The artist's eye is seen as the ultimate goal of creation; one would expect that at the moment of its extinction it would not be the end of the world...

*** Note: Point of no return (1993) - (Ending Scene)**

Source: https://neculaifantanaru.com/en/look-at-me-as-the-eye-looks-at-itself.html

Look At Me Compared To The Appearance Of An Artistic Image

On October 22, 2022

A transposition of the Creator's personality into nature is a faithful reproduction of what you expect to see in an image that evokes memories.

Today I look at the sea in a completely different way, this space of the absolute where few dare build their life story. It is infectious in the way I see it out of the corner of my eye, like an illusion of an intense reality, like a kind of delusional deja-vu feeling meant to bring me to art's most vulnerable point: the act of looking with suspicion at any representation, both perspective and non-perspective, whatever it may be.

The sea is emotion, metaphor, vision, it is notion, idea, thought and dream alike. And in an artistic version, in the great variability of creative activity, the sea pours its graces into my soul among the vast treasures of a charming imagination, reflecting a Borgesian mystery in which everything can only be touched in a dream behind the memories. This is also a form of making art, using any medium to represent an artistic idea, emotion or imagination.

My words are insufficient to express my admiration and gratitude towards something external, la *creazione di una natura immutabile*, in the proportions due to the representation of the idea of "beginning without end" conceived along the lines of the metaphorical plasticity that the insistence of my gaze acquires in the moments of "back in time".

Keep this in mind ! Any artist, thinking in a flow of images, symbols, representations of the imagination that often have no basis in any perception, can distort the experience of time, *living in the moment,* just as a tiny spot of color can change the appearance of the larger paintings. The artist thus runs the risk of not taking his eyes off what affected him spiritually.

Leadership: Can you demonstrate that there is a connection between the process of visual perception itself and the awareness of this visual perception, experiencing the thrill of reliving a significant event?

The language of the sea tells me everything about my thinking, considering that I hold the secrets that only nature keeps and can give to those who know how to listen. The sea remains an occulted area, defined by an *Idearesthos Misearostys*, the nostalgic multiplication of a state of adoration, accompanied by the thrill of mystical communion, as if evoking that desire and expectation I have for a dream that won't leave me alone.

And not only that. I believe that the sea is a kinship between the object of perception (what is imposed in the foreground) and the field of perception (what passes into the background) on backgrounds that gradually complicate, demanding on the part of the viewers to mentally complete it with divine symbolic attributes.

Once again, I can feel all the contentment, all the peace that can be enjoyed by the vast expanse of a courageous, immutable, interpretive reality. I see how the sea deepens gradually, so as not to scare those who do not know how to swim, I see how it breaks into pieces hitting the shore, but in its incomprehensibility it remains intact. I see her stirring, I see her changing color almost every day, how she brings to the shore the depth of her heavy sighs, how she draws secrets from people, how she shakes herself from the foam among the stone cliffs and how she gracefully sways her waves, wanting as if to create a profile of stability, of natural balance.

And this is what the sea said to me: *"I will be very happy, venerable painter, if you will take the trouble to clarify some of my doubts that give uncertainty to my perception of beauty, of art, of various other pleasant subjects for drawing and painting. So, do not be surprised if your treatise on the totality of observations that give the visual experience of an ordinary reality, will present you with a list of problems and questions to which, from a real understanding of human nature alone, they will not provide you no concrete answer. Would you like, on this occasion, to share with me your thoughts about the beauty you want to build on my behalf?"*

Leadership: Can you identify with the vibration of an unforgettable mystical experience in a process of receiving a reference image, which leads to the formation of another image?

The sea absorbs my whole being in the mirage with which it encompasses, inspires and shapes a new life story. Here, in the perimeter of memories and poetic visions, or grandiose fictions of the Borgesian type, the story of Nils Holgersson written by Selma Lagerlöf has its best place.

On one of his trips, while walking on a deserted beach, Nils saw a rusty copper penny on the sand. Realizing that he was dealing with a thing devoid of any value, he did not even think of picking it up and putting it in his pocket, but kicked it away. When he wanted to go further, he was amazed to see that a long wall with ridges and towers rose a few hundred paces away. He slipped under the gate and entered the unknown city. His eyes had never seen anything like this. Only shops with precious things, particularly good-looking people, tall houses full of grandeur, frontispieces adorned with more and more elaborate ornaments, etc. Everywhere he looked he saw only life. It was heaven on earth. Nils roamed the city for a long time, nobody noticed him, especially because he was as small as a finger. At one point he said to himself: "I will never be rich enough to buy anything from here."

And, suddenly, at the call of this desire, more and more merchants gathered around him. They all made him understand that they demanded only this much as payment for any product: a single penny, no matter how small, so that the curse hovering over the city would be stopped. But Nils didn't even have a penny. Then all the merchants began to weep with tears. Moved by their pitiful condition, and remembering the penny on the seashore, Nils set off in pursuit. He left the city gate and headed straight for the place where he had discovered the penny. He found it immediately. But when he turned back to the city, he saw nothing but the sea rolling its waves incessantly. The city had disappeared again, for another thousand years.

In order to place yourself in an image that reflects your inner reality, you must first outline a story that you cannot part with, with the risk of experiencing the disappointment of wasting a beautiful story that was only possible in your imagination.

Look At Me Compared With The Appearance Of An Artistic Image if you want to relate to a reality that knows only the horizon of mysticism, transmitted through the filter of nostalgia, a fact that has a much deeper impact on the mental and the emotional. Whereas the sea is constituted as an artistic image when it captures a reality that is often ignored, overlooked or... unknown !

That's the way things are. When you continue to enjoy the feeling of immersion in the dream world of the sea, which all artists manage to create mentally, you begin to feel like you are in a mirage that, although temporary, makes you move forward and don't pay attention to the lessons learned. Whereas failure, if viewed as a lesson, or as an intermediate step, is phenomenal.

At one point I wanted to lose myself in a fairytale landscape, like in a mirage that the sea creates on a hot summer day, but the heat of the day was beginning to be acutely felt, and

that gave me news that I don't have to risk utopian thinking where essence and appearance coincide...

Source: https://neculaifantanaru.com/en/look-at-me-compared-to-the-appearance-of-an-artistic-ima

Look At Me Sincerely And Don't Pretend That You Don't See Me

On March 20, 2020

Learn to turn your art into the wonderful story of a being of nature compatible with the nobility, solemnity and spirituality of an image of "The One Who Is Unimaginable".

I'm just a leaf, perhaps the most visible in a higher plane of existence, because of my mood. You see me, you feel me, you remember me in your memory, don't you? I am the image of a movement sensitive to the call made by the change of seasons, *ispirazione o omaggio all'artista*, giving time the example of a total freedom of approach to art, to beauty and good, provided I am considered the key and prime condition of any freedom of expression.

Attractive, well-groomed, my sight is your own sight to which is added the feeling of a providence that I also felt so many times "present" in the artist's sense of seeing a powerful and vibrant reality, extended in a dreamy expression, melancholic or suffering. Eyes strongly impregnated with naturalism never forget a wonder of nature, and the gaze, even the most distant, cannot avoid the eye coming into contact with art. Above all, the art of making a painting a dream story, or a story a sublime painting-like image.

A play of colors in an autumn landscape, or a tired hope in a game of hide and seek?

There is a kind of gaze that the eye only catches by relating to an artistic reality. It's called photography, or scientific creation. Here I am mentioned only in passing, rarely for the purpose of ensuring solemnity, and only by lovers of selfies. Discreetly, with good taste, pleading for the autonomy of aesthetics, I had to make a habit of introducing myself into the landscape of a painting with the visionary gaze of an artist who knows how to express very well absolutely everything everyone knows, but which the world cannot do.

So great is my desire to be immortalized in a painting ordered to be brilliant, or at least in a poem of genius that marks the culture of the world. I think this is where the philosophy of great artists intersects with my thoughts.

Leadership: Can what highlights your image be associated with the art of immortalizing artistically cut states from a certain area of nature's sensitivity that can transfigure you into an enthusiast of pure feelings?

If you do not know how to be a leaf, pleasant to the touch, in the proper sense of the word "Creation", placing the brush among a multitude of colors sensitive to sight, then you know nothing about how to be a force of nature that the artist exercises in order to make a masterpiece. A leaf can express an exclamation, a question or an answer. He knows how to enjoy in every moment the static or dynamic image that the artist captures in an attempt to articulate a detail that often appears at the most inappropriate moments.

The same leaf, from the great mixture of colors of the world, guides my thoughts, soul, vision, to a fragment from "1001 Nights", because the leaf has the gift of telling the story of the tree from which it fell, and the tree knew well the man who planted it. And that man, when he was a poor young man, poor but dreamy, made a journey to the edge of the Syrian Desert, a desert that stretches to the Euphrates, and where the caliph Harun al-Rashid of the Abbasid Dynasty ruled. In this desert he wrote his own story.

- Can you tell me, young man, where did you get all this from, as long as you are only a

subject of my subjects? Harun al-Rasid asks him. How is it, then, that you have reached, in such a short time, and so young still, this stage of wealth, fame and power? You, who were the laziest and softest of all that can be found on the face of the earth?

- I will tell you my story, oh Emir of the Faithful, which is such a wonderful story and full of magical happenings, if it were written with a needle in the inner corner of the eye, it would be a teaching of great benefit to one who would like to enjoy it.

And all this because a leaf marks the passage between the worlds, being taken into account only by the memory of a conscience that knows how to write a story about "destiny" with the test of faith, wisdom and creative zeal.

Leadership: Can you explore the fine areas of your sensitivity on the principle of association that governs spirituality, solemnity, and the power of genuine feelings that turn a thousand people into one?

The leaf can memorize, it can listen to me, just as I listen to it, because the leaf doesn't care who sees it, as long as no one talks about it. When I lift it, lightly, gently, with a painter's own sensitivity, I provoke an immense happiness, as when touched by a delicate summer rain. And because it feels my warmth, my reality, my heart, it responds to me in the tone of a poet full of hope in the message of its work: *"Obviously everything has its secret drop of poetry, its song. To feel it is a great gift; to make us feel it, that is something of the power of God."*

I understand it, I know the meaning of its life on earth, because I am also from the earth, and it returns to me. The leaf continues to follow its path paved by the fate of a wanderer, the fate of a pharaoh, the fate of a warrior, the fate of a jeweler, or the fate of a martyr. Following it on the road, as it is taken by the wind, with all its artistic content, in the beat of solemnity, I easily discover at every step a lot of beings, other faces and colors, other connections, other things about myself.

And, giving peace, light, moments of lucidity, it has the power to wink at me, but in such a way that my gaze does not find its release. Only very little. The leaf awakens in me a lot of thoughts, insecure and fleeting, but tender and full of wisdom. Probably it has its correspondent in the phenomena of the soul contraction of a shapely muse, beyond the fine layers of a natural make-up: the fine notes of intimate life, the fine notes of picturesque, the fine notes of mysterious and pretentious begin their first contraction, after examining the extremely delicate observations of a living and alert spirit.

I am the spirit of a leaf that has put itself in the place of a brilliant artist, very experienced in making his art the wonderful story of a leaf compatible with the nobility, solemnity and spirituality of an image of "The One Who Is Unimaginable".

Leadership is the image of the "Unimaginable" embodied in a work of art whose message, which is the test of time, can be expressed as follows: "The hardest thing in the world is to accept to always be the same you, in a different way and another look."

Look At Me Sincerely And Don't Pretend That You Don't See Me if you really want to understand how the artist reaches the level of Great Art through a special technique called *Syrapher-Nupithos*, or "the voice of the Lord in every expression of nature".

I slowly lift my gaze and look into the eyes of the leaf to my right. You are right, that is how your eyes are, they resemble mine quite well, for the eyes of the LORD run to and from

throughout the whole earth, to show Himself strong on behalf of them whose heart is perfect toward him.

Source: https://neculaifantanaru.com/en/look-at-me-sincerely-and-dont-pretend-that-you-dont-see-

Look At Me Well But Do It Differently

On November 01, 2022

You cannot know things in themselves, but only the way they appear to you as a perception of the difference between you and the image you attach yourself to.

I'm looking at a bike now, that's exactly what I'm doing, I'm looking at a bike with which I think I could cover hundreds of kilometers without problems. In fact, I don't need more than the image of a bicycle to bless my soul with the sight of eyes designed exclusively to identify the beauty that comes from the surrounding things. Moreover, turning the axis of vision towards the center of the magic square, *Orevinthus Thacrosm*, a unitary whole whose goal is harmony with the surrounding reality, it would be said that my main talent is capturing, in a quick and natural way, the beauty of things that surround me.

From here comes the power of my passion for the "image language" built as an attempt to recover the space full of affectivity, as an integral transposition of the artist in each of his works, to confirm the depth of an impression about vision, sublime, about beauty and knowledge, about emotion and creative freedom.

That's the way things are. Art takes shape starting from what you see, visionary and revolutionary, or even utopian, highlighted due to the visionary spirit and the aspiration towards perfection. And this well-maintained, artistically crafted bike, probably made to order, well equipped for bumpy roads, seems to be trying to reach out to me. It is as if I saw it thrown in front of me, in a moving, splendid mirage, a fragment of the passionate dream of Icarus, in an attempt to widen a horizon lost from sight.

I feel wonderful around the bike, like an artist who doesn't aggressively build his image, like many others, but who just wants to showcase his craftsmanship and skill. As the only element of enjoyment, this very technological object par excellence seeks to read my thoughts, causing some of those hopes to be born in me that crush all obstacles, all reactions. I tell you, when I look at her, patient, understanding and docile, so eager to take in the horizon, it seems that she also looks at me with the same eyes, with those eyes that are easy to look at and hard to forget, which have the right to admire and praise in human language: "I have nothing but words of surprise and admiration for this artist who beautified me down to the smallest detail".

Leadership: Can you reinvent the story of your life by appealing to the suggestive power of an image, in accordance with the revelation of a novel vision of reality that only your Self can create?

Like an artist who sees the fulfillment of his creation, I felt the joy of a great fulfillment seeing the bike allowing itself to be looked at for a long time, admired like a star, throbbing with fresh youth. It reveals that world of utopian feelings in which I myself live when my imagination takes me far too far, in the sense of making a leap across the ages. All my future, all my calculations, all my greatness, all my foundation rests on this "unmoved first mover" which has the cause of movement itself. The fidelity of an image is always subject to a judgment of artistic value.

Perhaps certain atmospheric conditions influence her, or perhaps they are completely foreign to her, but however she carries her thoughts, I imagine myself as her friend in advance, telling her that she will never waste her beauty, for any time. My thoughts, my soul, my hope are with her, even when I imagine that I am thinking about something else, in an attempt to recover the space subordinated to the pictorial matter of a strong drawing, made of lines full

of strength and monumentality, as important to creation as the state which the artist has in front of the easel.

Even though I don't know her well, I still think about her, hoping that I will find her even if I go to another city.

And if I project a state of my soul in her image, because the main thing about her value is not the purchase price, but the depth of the state she triggers among the viewers, and because the emotions she conveys to me through the image allow me to increase in my consciousness older parts of the life I led, more distant but essential parts, it is because I feel the pleasure that comes from talking with a superior man who has succeeded in rejecting the past and truly understanding the present.

Leadership: How do you measure the breadth of your creation by observing everything around you, when the argument for a possible expansion of the imagination offers "openness to being"?

And when I look at her, she also looks at me in the same way to unleash that breath of idealism, of noble ideas, of hopes, an ideal of freedom so specific to the futurists in which the individual is put in the foreground by the abstract and surrealist compositions. The bicycle is not a being, the subject of experiences and other lasting mental states, nevertheless it represents a life-giving power. Because it touches every vital part: the brain, the heart, the nerves, this being the reason that seeks with coldness to reveal its passion for the setting and ambience of various events, with the risk of the impossibility of being immortalized in marble for eternity.

If the bicycle is a theme of creation, then the argument of a possible expansion of the imagination will give the "opening to the being", that is, becoming a being, as Noica would say, perhaps because, undoubtedly, it is inseparable from the love of the cyclist who pilots it, this being the first feature that comes to be added to the following cumulative conditions: the memories, the emotions, the sum of the facts included in the gallery of the great gender events of life. Very well, I would say, look at the bicycle, full of harmony and elegance, it is an effective means of removing the monotony of straight, horizontal and vertical lines.

And after all, is it not? How many fleeting but patient observations, some less serene, must you collect on the regular movement that it goes through as a science of moving from point A to point B, so that you imagine you are painting, from the alternation of black spokes with beautifully polished ones, a world from which no one understands anything, but which leaves room for imagination and creativity.

The extent of a creation carried out in the realm of leadership is measured by the admiration you show for that thing invested with the force to produce a transformation in you, challenging you to see the world differently. However, eventual heartbreak can occur when what you see seems against you, changing your mood.

Behold that the bicycle, a splendid technological innovation, proved able to arouse admiration, the disposition to see in its neighbor an equal, not only through the diversity of emotions to which the "vision beyond imagination" was subjected, but through its power of turning a small thing into a special world, enlivened by a dignified life, full of joy and activity.

Getting to be her friend, as a very pious Christian, I was able to enter a rejuvenating world where beauty, health, adventure and risk reign. And I still think about it, fondly, with the view remixed by imagination, comparing it to the process of creating an intuitive painting in

which the symbol of the mirror is capitalized: "see around only what attracts you to you".

Look At Me Well... But Do It Differently. This is the message that the reunion with the object of your reflection conveys to you, taking into account the fact that what you see around you is synonymous with what is valuable in you, not with what happens in the objective reality, shared by others. I think the image of the bicycle mediated the relationship between reality and myself very well.

Also, I think writer Liviu Damian was right: *"We know things according to their nature or what things are in themselves and we allow what we know about things, their properties, to determine the content and form of knowledge. This is what happens in everyday experience."*

Source: https://neculaifantanaru.com/en/look-at-me-well-but-do-it-differently.html

Look At Me With The Eyes Of The Endless Beginning

On August 01, 2022

The performer's mind seems to have a logical response to everything that tests his understanding: "I know that one times one makes one. And that one times a thousand still reduces to one."

I was at the marathon competition, as long as my presence lasted for a short period of time, at the 33k and 48k events respectively. It is interesting to load up on the emotions of other winners of any kind and of any age, fond of high-intensity moments, and present yourself as an additional companion to the long-awaited revisiting every year.

Without any pretext, directly from the perspective of the eyes that capture the mysterious stirring of hearts hidden in this story, I could discover the difference between what is given and what is achieved: the first is pure chance, the other is an irreplaceable art, a reality of the order of assigning meanings. And as much as I would have deepened into the intimacy of a finite horizon of waiting, to make room for the widening of the space of intense experience of the energy of others, of the state in which everyone is active and alert, thus allowing myself to be pushed by the greatness of the event beyond the drain of the time, it was as if I still kept a restraint in relating to that mysterious feeling, called "distance from myself", which kept shouting, and shouting, and shouting, without anyone hearing it.

It seemed that the voice in me was the echo of the surrounding voices that were resounding louder and louder, like the gong of a pendulum striking the exact hour, but as music, in its pure form, resounds on the world's most famous stages, on the chords of a famous inner echo of the fierce fight: "We are the champions !" Naturally, without emotions, it would have been just entertainment that I could not have afforded. The emotions resulting from the action, carried on in undisguised form, maintained their symbolic frame of reference.

Leadership: The connection with yourself depends on the faculty of your eyes to unite in one direction, so that you discover what is the potential of other people to occupy a position of strength vis-à-vis a certain event?

There is something else. The words that meaningfully characterize the purpose of the biggest sporting action of the week, with intense vibrations of fire, without finding any fault in them, having a value almost equal to the value of the gold reserves of the world banks, seem well imprinted on the face of the finalists: "I contained with the soul, with the heart, much more than the eyes can see !" So, emotions are specific and intense psychological reactions to a certain event.

Now the thought seems insignificant. But something must ease my effort to find the perfect flight to a great expanse beyond the line of any horizon, encompassing a very wide area of possibilities, or even everything. After all, this is also a faculty of the eyes to unite in one direction maintained by the aspiration to reach an unprecedented height. And the same thing happens with the mind, when it flies, everything seems to obey it, it seems to be somewhere else even in the presence of elements that distract it. Especially in competitions, the performance runner's mind seems to have a logical response to everything that tests its reach and understanding: *"I know that one times one makes one. And that one times a thousand still reduces to one."*

Understand that in the course of this battle with the rainy weather, not only with oneself, each participant in the race kept the last resistance of physical forces until the end. A mysterious cry of victory filled the echoes of the surrounding world in an ineffable spell, a

breath of passion expressed in the form of stimuli, memories, unforgettable moments.

But the soul, which hides and has "alterity" deeply sewn into it, this fierce realism soaked in the momentum towards unsuspected heights, a stranger in the middle of the everyday frame, only looks forward, towards another horizon, towards be the protagonist of another piece full of motor images aligned in a geographical space full of improvisational variants. Let's listen to the soul's dreams and share its nostalgia...

Leadership: Does the probability of placing yourself in the foreground of a view that broadens the horizon of understanding the surrounding world, depend on the degree of certainty you have regarding a certain event that requires "distancing"?

There was a breath of fresh air in all this commotion, a breath of a certain kind, as if someone or something was trying to bring order to what was happening on a huge stage full of strangers. I didn't recognize myself at the beginning either, I hadn't reserved that unique honor of knowing myself vastly, covered by the cheers of the crowds inside me, because I stopped right at the end, and because at the end you can't maintain the joy of the beginning.

I haven't forgotten that the marathon is an event that requires distancing, because you don't run on the back of someone else.

Tomorrow will be my race, the optimal option to ease my access to another horizon, far away, somewhere else, a kind of confrontation with the insatiable appetite for boundlessness, in the sense of concentrating all my resources to mobilize my need to be somewhere else. A new beginning that the end will consider another beginning... a beginning that will have the courage to say freely at the end: "I forgot when I began, for I have stepped forward and became unrecognizable."

Fabulous ! A great artist always finds something to touch up even on a masterpiece. Therefore, if the result does not fully satisfy me, I will end up inventing one myself, with a different beginning and a different ending, hoping that this will be the only, but also the best option, by which I will be able to relieve my need to feel valuable. Full of momentum, I will merge with someone else who, looking in a magic mirror, traversing space and time, feels something impossible to imagine: that I have reinvented myself somewhere else, somewhere where I can never be surpassed by anyone. Thus, the ending will be mine alone, decided only by the creator fiercest in reinventing reality.

Tomorrow will be the beginning. The beginning without end. Maybe that's actually who I am: the beginning with no end, even if I end up anywhere, somewhere, at the end...

In leadership, you must cultivate a foregrounded view of self-attitude towards others, to better understand that the reality that cites you as a witness of a large-scale event must be expressed in terms of "part that replaces the whole".

Look At Me With The Eyes Of The Endless Beginning if you want to know me in the pose of "favorite victor" in whose chariot of victory all other victors are carried.

Undoubtedly, the beginning of any competition is a beautiful and emotional moment, an example of convergence between yourself and the rest of the world. But the beginning will never replace the end which represents the closing formula of a great work: reconciliation with yourself, a form of resistance struggle, a tacit acceptance of your contradictions with yourself.

Look At Me With The Eyes With Which God Looks At Me

On March 23, 2020

A perfect artist can only be saved by admitting his condition as a creator raised to the extraordinary potential of being one with God.

I told God I wanted to be a king, and he told me that I must first become a skilled magician, then a perfect painter. In the middle was the method of substitution, the magic of being God, and the art of being a magician, seen through a contrasting mirror that magnifies the image of a reality to the fine, velvety tip of a living brush, personified by Apollo, the god of the arts, but also of prophecy, of proactive thinking. The same brush could have been used separately as a magic wand, personified by purity and faith.

Convinced that a magician must have his own space, isolated and hidden from view, where he can practice fully, freely, unrestricted, his own belief about the stage act, I turned into an artist who knows how to suggest through a symbol of surrealist mysticism a certain message to those who view his work. God is the director I identify with when working on the script of my life, even if my artistic constructions have not yet reached the level of technical mastery and expressiveness of the perfect magician.

The determining factor of all personality transformations is based on the main idea of magic, that everything can be misleadingly exposed, and only an artist can distinguish the truth, the difference between authenticity and kitsch. As for the artistic craft, of proposing symbols that project a positive and convincing image of association on God, the simple man will not be able to distinguish anything but some scribbles made knowingly.

It's all about being someone else, in a painting full of fantasy. Or on an improvised stage. And when you are a king of creation, you allow yourself the luxury of talking to God as you would talk about yourself in the story of a magician caught with artistic talent in a vivid picture, transformed by metamorphosis into fabulous fragments.

Leadership: Can you bring your creation into a higher plane of visualizing an image of yourself, so that you become an extension of absolute superiority through a being that exceeds its condition of "annexation of a privileged position"?

Is a disposition for the fantastic, by an unknown law of creation, something you simply understand, or not?

God was my main witness to every magic issue, while the painter tried to capture on canvas all the richness and variety of light effects reflected in a confession-show, staged by a director so wonderful that you might think he is a true wizard of directing. It was as if I were looking for a voice that was nowhere easily perceived, but that seductively poured its drama of shocking depth into the pattern of an image converted from the colored form — to the black-and-white one — as an example of a miraculous number.

Art intervenes wherever magic leads it. And God does not really exist unless you are a perfect Creator. Of course, someone is either not present in this equation. At the same time, we must keep in mind that it does not exist. The artistic matters. Magic revives art in every verse of the imagination. And the soul must be followed through the eyes of a spectator in the world of the stage, in the world of film culture, in the fascinating world of sets, costumes, angles captured with the help of cameras.

The absolute power of the artist consists in the ways of realizing an authentic creative improvisation under the sign of magical expressionism, able to reflect the result of the establishment of an unprecedented augmented reality.

The lights lost their intensity. The setting, a bit nocturnal, seemed unreal, coming out as if from a painting by famous masters of past centuries. And the magician, in whose blood boiled the sweet drunkenness of absolute power, being caught in a random back and forth on the wonderful world of the stage, continues to describe God as best he can, while God continues to amuse Himself copiously with a story wrapped in magic.

Of course, everything I knew better about God, in fact about mystical things, I knew according to a magician, whose success story, inclined to the practice of drawing, could be characterized only by the determination and perseverance of the creator to see the dream turned into reality.

That's kind of what magic is, a connection to divinity. Through magic you build pieces of reality, present and future, and convey the hope that what is to happen is the causality, creation, and story of a Creator whose providence works by the will of infinite power.

Leadership: Is it in the power of your creation to be transferred to a new configuration of visual representation with all the force of the character played in the middle of an event that represents you as a deliberate familiarity with the supernatural?

Freddy Mercury's "A Kind Of Magic" video brings a kind of contradiction to the leadership dimension: can you be both an artist of science-produced effects and someone who accomplishes the inner power that turns you into a reflection of an imaginative energy?

If so, at what risk? At the risk of rigidly attaching to what you leave behind when the effects occur *(that kind of magic that pushes you beyond what you thought you were capable of)* and detaching yourself from the traditional way in which artists interact with the world.

The supernatural is the religion of the art of being one above the understanding of the world, according to the connection maintained by the incredible resemblance between the Creator and his Creation. It is, at the same time, that inner power that you present to the world through the prism of the image formed by the intertwining of the unforeseen with the sensational, of light and shadows, of your life story with the character detached from a lesser known world, one who crosses from one world to another.

But to whom or what fact is this inner power subordinated? Reality or unreality? And to what extent does it manage to shape you into a flow of successive transformations? How do they balance?

Probably, depending on the ability to accept yourself as a performance of science, to be a unique Creation in terms of value and limits of expression, in understanding metaphors or expressions with figurative meaning, feeling connected to a great cause: to express your artistic views in any way through a kind of hidden, mysterious, incomprehensible power.

To turn leadership into a masterpiece of creative genius, first try to understand the ins and outs of artistic creation by building a character detached from a surreal world.

Learn to express yourself in the form of alterity: about the "other You" located in a higher plane of knowledge, which can be converted at any time to another reality (brighter in the

invisible, and wider).

Look At Me With The Eyes With Which God Looks At Me if you want to understand the art of being a magician through the prism of an artist who feeds on the euphoria of creation, finding his full expression in the power to place himself in an alternative reality.

The secret of being God is the power to combine magic with art, so that the painter is considered a magician, and the magician is considered an esthete, and both are considered the symbol of a new direction of thought. Whoever fulfills this condition has already gained his superiority in the midst of this world !

Source: https://neculaifantanaru.com/en/look-at-me-with-the-eyes-with-which-god-looks-at-me.htm

Look At Me With The Gaze With Which I Follow You

On November 13, 2021

A leader who has the talent and the qualities of an artist will always show an associative intelligence, accepting the challenge of amplifying the visibility of an image far from a static point.

I'm at the train station in Cluj-Napoca. I'm waiting for the train, along with other gazes that seem to notice everything around me. But no one notices me, not because no one has eyes for me, but because foreign gazes always have a habit of focusing on a well-defined goal. And the train is still to come...

But doesn't the train, in turn, have a look that stands out more than any other look that tries to intercept its geographical position? A thoughtful expression and an enigmatic smile, constituted in a penetrating look that, evading any control, goes through things looking for what is beyond them. Whereas this look sees straight ahead, neglecting at all costs the lateral aspects of the space it crosses, to satisfy that exemplary curiosity that emphasizes the dynamism and the freedom of reaction of the viewer.

And if my gaze meets the straight, cold gaze of the train, without any constraint of space and time, it would mean that we are two witnesses sufficient to justify the confirmation of another point of view, right? Thus, it is possible to agree between a symbol of passing time, expressed through *Kamtirodhis*, without knowing when the train is approaching, and the stationary in the soul of an imagination meant to take the form of a continuous or prolonged metaphor.

Leadership: Can you broaden your field of vision by comparing what is happening beyond the imaginary, so as to illustrate an image that extends beyond the frame of reference of the other "YOU"?

One more thing needs to be said. The curiosity of the train will not limit it to the observation of the landscapes that surround it, because its weight is not an impediment to speed, nor to observe what is happening around it, just as a painter who knows how perfectly combine art and different mediums of artistic representation to manifest their talent.

The suggestive fact that draws attention to a serious degree is the very space that the train traverses, so that the artist can represent the duration in such a sensitive way that time is, in relation to it, like a line along which the horizontal plane of the grandiose projections of the surrealists and the transcendent and intrinsic plane of the theory of knowledge.

However, respecting the side views, the external forms of interaction with other people or things, the train must confirm the confession to connect with me, adding that "it does so without being forced by anyone".

Indeed, it would be said that the train, taking the form of an imaginative creature, gives the artist the same view that he grasps from a distance, proving in this detail that ideas are contained in the sense of sight, and that the artist will distinguish them insofar as it will take into account the importance of abstract thinking.

Leadership: Is the image that transposes you in the middle of Artistic Creation associated with your position in the area farthest from where you normally wait?

Enystemagntis: to see through what intuition is seen, through what happens to you when you move to another place, with the opening of other perspectives. However, reconstituting the space traversed by the train as a creation traversed by a color of infinity or unreality, but independent of the multitude of objects that are within the reach of the artist, I will be driven by reason to believe that the relationship between train movement and journey in the artistic way it represents the possibility of rendering reality in a unique image-symbol.

Here is how the train becomes, in a single moment, an improvement of my distance view, causing an intimidation of my close gaze, as it moves towards the station. So, nothing escapes the watchful eye of the artist who quickly moves from a predetermined direction to a psychological perspective of the inner gaze. It was to be expected, because in the activity of my faculty of seeing there are two important degrees of comparison that I can specify: a kind of memory that requires constant power to retain data from it, and an associative intelligence that is able to accept the challenge to enhance the visibility of a distant image.

If after a while someone dared to return to the station, willing to wait for the train, the equivalent of finding a gaze that says more than 100 gazes, then I would have one message to convey, as a sincere confession:

The man who does not know how to wait in one place for a reason to see the simple things better, is a man whose gaze is not able to penetrate the linear flow of "now", and who is not able to penetrate the unusual existing in itself, somewhere withdrawn from the eyes of the world...

Leadership, in the activity of the faculty of seeing, resembles the way you perceive a live art experience, without direct contact with the subject who provoked a comparison: it has a way of ensuring openness to the new, assuming a direction that justifies a revealing mood.

Gaze Upon Me As I Gaze Upon You, whenever you try to capture a clearer picture of the phenomenon of distance-closeness, through the prism of what is seen with the naked eye, but which is perceived artistically only by comparisons.

Source: https://neculaifantanaru.com/en/look-at-me-with-the-gaze-with-which-l-follow-you.html

Look At Me Without Forgetting My Gaze

On December 27, 2022

The fundamental link between image and perception is the subjectivity with which memories take off deep within you.

My thoughts always go to the sea and to the sand of the coast, two variants of the same memory representation. This more accurately reveals the strength of an artist's soul that through his paintings tells his universe in colors, painting the face of the sun in the way that the sea, in its melodious voice, kisses the sand and then retreats during the ebb. Surprisingly, the dry land takes the form of paths along which I fondly carry my memories, outbursts of tenderness, bouts of nostalgia fever, related to the idea of perspective space that possesses intrinsically sensitive properties.

Leadership: Can you revive a reality by bringing the past back into the present, in front of a convex mirror that reflects the ideal image of an endless life?

Yes. There is a secret hidden between me and the sea: we cannot exist without incorporating, on the contrary, the meanings of a work of art that allows itself to be discovered only according to the whims of memory doubled by an image of imaginary reality, originating from a past that stubbornly refuses to pass In one way or another, it is about the existence of a subjective time, revived by involuntary memory, and represented in a convex mirror that reflects the ideal image of an endless life.

Are they just the whims of an inventive fantasy that rummages through reality with its hands full, eclipsing any surrounding attraction? Or, maybe I am especially fond of the sea in the image of an idyllic, rare, isolated world, in which I want to lose myself without a goal, without a plan, without a trace, as in a labyrinth of convex mirrors that, deceptively, always leads in the same place.

In this way, I must model myself on the tendencies of the sea to delight the viewer's eye, so that the essence of the dynamic of life remains intact by referring to art, or more precisely to the pictorial representation of the beauty of a dialogue between the gaze and the embrace. Looking face to face with myself, with all that it entails, and embracing a wandering illusion in which my former self would have lived.

Leadership: Can the image that broadens your horizon justify the existence of a subjective time, revived by involuntary memory and elevated to the rank of a confession that reflects emotional fragility?

Entering this space of the image that directs the gaze towards the discovery of the artistic, appreciated as the foundation of the conservation of the sea in the work of memory, I managed to integrate myself into a book written by Paul Auster, which spoke about the Russian literary critic and philosopher, Mikhail Bakhtin:

"During the German invasion of Russia in World War II, Bakhtin smoked the only copy of the manuscript of his work, a vast study of German literature (which was the size of a book and on which he had been working for years). One by one, he tore out every page of the manuscript and used the paper to roll his cigarettes, smoking a little bit of the book day after day until there was nothing left. These stories are true. They are also parables, perhaps, but they have the meaning they have because they are true."

In my artistic work, where the images merge into an echo of dream times from a place of disconnection from stress, I have demonstrated a special inclination towards this kind of life attitude.

Especially in my memoirs, so varied and colorful, the following account can be found: all that I see with the eyes of memory is, day by day, a page torn from a life lived without regrets, remaining steadfast in front of a dream image which, mysterious and indecipherable, transformed into a poem of time, outlines a fascinating journey of self-discovery. And even if all the pages of my memoirs will be lost, one by one, thrown into an enigmatic, undeserved, endless oblivion, one thing will still remain rooted in hearts: the scent of the Sea Breeze.

Leadership: Does the impact that the image of the totality of your presents throughout your life has on you, put you in the pose of a Creator in the proximity of a vision as revealing as it is profound?

The harsh perfume of fiction is felt in the way I immortalize a sublime moment of emotion, when the water of the sea recedes into the open, leaving visible a narrow strip of land that my eyes consider the middle of eternity in a simulated virtual reality, a "no man's land" where a large number of myths, legends and symbols meet and face each other. And, one more thing on which I agree, a universal phenomenon translated by an *Achthas Syncorthesys* (the symbol of the drive towards spiritualization), is that complete sincerity of the painter and the strong originality with which he captures the details, without getting lost in them.

Just like in a kind of visual labyrinth in which the character gets lost without a trace to be found, but becomes an eternal being by the fact that his memory is immortalized in a masterpiece of art that reveals itself in the strong contrast between image, reality and symbol. Therefore, art reveals its true value at the seaside, through the monologues of the artist's mind that, haunting him for hours and hours, bring to life those overwhelming, intense emotions, and shed light on what it means to live from transposed memories in pictures.

Indeed, in memory you cannot live in total ignorance, in an essentially perfect oblivion, but only to see yourself, to discover yourself, to be amazed by the intensity of your reactions face to face with reality, without pretending to be someone else.

And the sea creates a double in a photograph: it clones me in more and more poses, the most truthful of which is that of the Creator of the Microcosm. Indeed, a single photograph can evoke an infinity of emotions in a loop of past time revived by reminiscence. Emotions poured out and stored perfectly in a time capsule, like a chest full of a hidden treasure that brightens the monotonous life...

An artist must consider the unity between the image and the medium through which the image is transmitted, for a logical reason: no image can exist without a medium of abstraction of reality, not even mental images that use the flow of memories as a medium for the development of self-awareness.

Look At Me Without Forgetting My Gaze every time you try to penetrate a reality that reflects your state of mind, tuned to a spiritual fulfillment that transcends space and time and with which you ennoble your life, called "rejuvenating recollection".

Source: https://neculaifantanaru.com/en/look-at-me-without-forgetting-my-gaze.html

Look At Me Without Obeying My Sight

On November 09, 2021

Focus on what is meaningful to the image that resonates with the world, without increasing your tendency to control the process of image formation itself.

Many people are present at today's competition in Cluj-Napoca. The marathon is very competitive. There are a lot of competitors, but also a lot of supporters. Everyone is watching something, otherwise they wouldn't have been there since this morning. It is enough to look at how those who run are viewed, compared to the supporters on the sidelines, everything being chained naturally, distinctly, freely, in an unexpected montage of more and more involved attitudes. And you immediately realize that the supporters' gaze is firmly fixed on the running track, so not on you, even if you are one of the supporters.

Besides, if I can prove, as I think will happen, that no look can be blamed on the voice of a responsible conscience, confessing its need to please everyone without being overly influenced by various mechanisms of comparison, then all supporters will be above the runners in terms of the vision of belonging to a great goal. One must admire the attitude that turns a supporter into an unwilling participant in the happy event.

It could be said that any look that seeks another look is not a self-satisfied look, but a vulnerable one that can change at any moment, instead of waiting for everything. And a sight that sees is not necessarily a look with great echo in the depths of being.

I emphasize this. If every look were to follow the one next to it, it would probably lose its dignity, because no look focused on an important goal can steep so low to the point of noticing something insignificant, right? Therefore, you cannot reserve the exclusive right to condemn a view that does not concern you. You just have to be more discriminating with the help you render toward other people.

Leadership: Do you control the emotion that comes from directing your attention to the source of a visual stimulus capable of producing a "full circle" sensation when you express your concern for what is around you?

During the first race I witnessed, my gaze had only one conviction, based on a single suspicion, namely that it has no time limit to suit the preferences of others. And if any accusation against me was brought to my notice, and I should answer it as I see fit, so as not to be asked for more detailed explanations, I would only say this:

A look should not be easily persuaded by the promise of an announced event, promising to deliver exciting sensations, just like an advertisement that makes you buy anything. Rather, it would be better to firmly continue to be invisible, in order to prevent any "fall" in case of too much arrogance.

To put it another way. A visual stimulus capable of producing the sensation of a "complete circle" appears as a result of a succession of sensational events that initiate a response to the action of large-scale events by which you become a factor of change. Consequently, the atmosphere that catches your eye at a particular event, the overall look of an image that you look at as a whole, can trigger a biased attitude toward one or the other.

Controlling the emotion that tempts you at a certain event means strengthening your

belief that what you are experiencing intensely has an important meaning and does not go unnoticed, and that what matters to you also matters to others.

At the same time, this emotion can spring from the belief that what you experience intensely in a certain moment of maximum sportsmanship can produce a significant impact in the process of forming a new self-image. At least in the case of the supporters, don't forget that the winner is in you too, even if the participants in the race try to delight your eyes with unique rhythm breaks.

Every human being is subject to the gaze that seeks him, not necessarily to the gaze that he desires or that he deserves. And this only if it establishes from the very beginning the definite reason for finding a background in someone's foreground. What is meant by this? That man can be looked at only because he wants to be looked at, or in a rare case, his gaze can inadvertently attract other looks seeking something sensational? Does this look have a completely arbitrary character? Does having a look in the foreground mean sharing its beliefs?

Leadership is the attitude of the man who knows how to keep a flame burning in the midst of the crowd, but who focuses only on the image of the flame that has imprinted itself in his mind.

Look At Me Without Obeying My Sight is the motto of a man who has understood that by just being alone in the midst of men, he will never be able to draw full attention to himself. And that's because people who are experiencing a lively, unpredictable episode are paying more attention to the end result than to a small "announcement".

Source: https://neculaifantanaru.com/en/look-at-me-without-obeying-my-sight.html

Look At Me Without Seeing Me

On July 01, 2024

The true value of a work of art springs from the authenticity of personal experience, often revealed in moments of extreme vulnerability.

In the penumbra of a room, a woman full of experiences and quirks, putting the multiple facets of her personality under the magnifying glass, seeks her inner change. It seems to oscillate between prayer and sensual memories, in a dance of consciousness that transcends time and space. The half-lit room, filtering the sun's rays through the heavy curtains, seems to be framed in a Chiaroscuro painting by Caravaggio, a viewing room capturing the silhouette of a sick melancholy, of an exaggerated sentimentality, very similar to that of greenhouse plants, that cannot withstand the weather of nature.

The sought-after God does not make his presence felt anyway, but leaving her alone with her tumultuous thoughts, from the original chaos of sin to have been truly beautiful, a being enlightened by the gift of aesthetics through which reflects man's ability to feel emotion in the face of works of art. How could she find the balance between spirituality and sensuality, between past and present?

As she prays, her mind travels to memories long locked away in the chest of memory, memories that are reborn now, with renewed force, with each role she makes and plays on a stage improvised by her own mind, for the thirtieth time as if it were the first and last time. Always materializing in palpable mistakes. This reminiscence from a recent past, the living proof of an intense experience to which consciousness returns obsessively, marked by the trajectory of her alert, passionate, tumultuous life, surfaces from time to time, making her totally vulnerable, like an open wound in that the blood continues to flow. And it flows, and flows, without stopping, fueling the pain of being trapped in a finite existence.

Leadership: Do you accept the truth of being vulnerable as proof of the existence of a work of art that reveals the backstage of your soul, making every experience take on a higher meaning?

When she prays, and she prays with that righteous pain, which comes out only in prayer, her thoughts deepen into a kind of crescendo of silent despair. But now, like a phoenix, these memories are reborn through the mistakes shown in his mind obsessively, compulsively. Always sorrows without reason, fears without foundation and everything that defines the human condition, are justified under the aegis of an interior with the potential of deification, not only through inner turmoil. The truth in her is revealed especially now when, being an adult, she feels helpless, manifesting through callousness and indifference, because in essence, she is just a child who does not know how to be otherwise. He bursts into a maddened, illogical laugh, a sign of a feverish mental state.

This is also a way of releasing the tension built up in the foundation of her mind.

In a state of "Resthesia", a fusion between spiritual zenith and emotional synaesthesia, she explores that transcendent connection with the divine that guides her to a still unclear point of revelation. These disturbances, still weak, but one can feel how they are growing, are not simple human defects, but manifestations of an interior with divine possibilities, in relation to the darkness that descended on the world as a result of its own disharmonious functioning. As such, her vulnerability becomes a gateway to transcendence, a reminiscence from a recent past that marks her life's trajectory, where the blood of her body pulsates with intensity, flows to the depths of her soul.

Her turmoil is also followed from the perspective of Anne Hebert's heroine, from the novel "Kamouraska":

"I must act quickly. To defend myself from the fury of time. To save myself entirely, irrevocably. To come to terms with myself forever. To erase an entire period of my life. To find my candor, my naivety, my charm, my purpose. How long before... It would seem that I'm trying to bring out a single, pressing, distant word. A kind of weight hidden under the ground, known only in the sky . Caught by a long, underground rope. A kind of deep, lost root that continues to feed the memories and emotions deep in my soul."

Leadership: Do you accept the admission of defeat as a catalyst for deep introspection, to draw out the essence of your soul and give it to the world through a masterpiece?

She knows better now, having admitted defeat, why a work unsigned with her own life's blood has less value for herself. It is certain that inner authenticity is revealed in moments of fragility, when the adult soul feels like a child again. Suddenly, *comme un eclair dans la nuit de l'ame* , he bursts into a mad, illogical laugh, a sign of a feverish mental state. This laughter, capable of stirring the depths of the being, becomes a catalyst for self-exploration in a course of tumultuous blood that ensures its way forward. To hell or to heaven?

No wonder the tattoo on her right hand, a spider, symbolizes the loss of the last shreds of humanity in human relationships. Does this symbol suggest that she carries in her subconscious a venom capable of paralyzing or even killing her emotional prey? Behind her, a white statue looks at her with the eyes of a silent god, wanting as if to freeze her agony, to satisfy his pride in seeing her fragile, less confident than before. In the same frame, a bald eagle sits stiffly on a wooden peg, glancing back at her every time she looks up at the sky, reminding her that as she feels smaller and smaller, she says to herself, "done, done, it's good". Is this eagle a symbol of her high aspirations or a representation of the omniscient gaze of divinity?

In this moment of intense introspection, we remember the words of Feodor Dostoevsky from "The Brothers Karamazov":

"Active love, compared to dreaming, is a cruel and fearful thing. Dreaming love thirsts for a quick achievement, to be quickly satisfied with the admiration of all. But active love is a deep commitment, a continuous and sacrificial struggle."

These words seem to resonate with the inner struggle of the woman, between the spiritual ideal and the carnal reality of her existence, a way of saying that everything is a game whose stake is the very essence of life, lived with intensity and vulnerability, "Otthathia Atensamphor", finding oneself in the loved one, perhaps the most difficult quest in life. The feverish state of mind can be a catalyst for authentic creation, releasing pent-up creative energies.

Leadership: Can you turn frustration and the desire to overwhelm the world with emotion into a means of artistic expression, recognizing your vulnerability as evidence of self-seeking determination?

In the search for the self, man oscillates between the desire for transcendence and the attraction to the telluric. As she imagines herself smaller and smaller, telling herself "done, done, it's good," the early associations in her subconscious overwhelm her, making her feel overwhelmed by her own fears and memories. How could she reconcile these memories with her spiritual present so as to create a new foundation for love? She remembers the fire of passion that the photographer and the director, at the same time, awakened, making her feel

emotions that she had not thought possible. Was this experience a revelation or a fall from divine grace?

The frustration of not receiving his gift of overwhelming the world with emotion oppresses her, allowing her Ego to surface, to be callous and rude. It is not her fault, but the Ego.

With a bouquet of roses in hand, silent testimony of ephemeral beauty, he breaks a bud, turning it on all sides, contemplating other scenarios, other settings. Wearing black gloves, a symbol of a certain intimacy, she moves through the shadows and sunlight that gently penetrates through a half-open window. Lightly, like Venus from Botticelli's "Birth of Venus", she touches the face of the statue with her palm, as if she were the half that animates it, a tender and sensual gesture. The clocks on the wall outline the time lost, but wanted back, in the struggle with sensual memories. Nothing brings her past back, but the touch gives her temporary relief.

The artist's greatest masterpiece is to express himself authentically through symbols, through various faces, in dialogue with the depths of his soul.

Look at me without seeing me and try to guess what is in my mind, in my soul, in my life. Only then, through deep intuition, imagining what is hidden, will you be able to find out a part, at least a part of who I really am. I still don't know why you're moving away, I don't know how to get closer, but I'm looking forward to the moment when you can really see me.

*** Note: Enigma - Carly's Song (Version 2)**

Source: https://neculaifantanaru.com/en/look-at-me-without-seeing-me.html

Look At My Eyes In The Mirror To Understand The Immensity Of My Vision

On December 13, 2022

I was surrounded by a terrible fog. A delusional blur passed through me with the power of a spirit that deprives you of God if you do not know how to invoke the energy of the Archangels, collect it within you and visualize it extending deep into the heart of the Universe. An invisible pendulum that appeared to me twice in the same dream, characterized by the passage of time through an incoherent delirium and disordered movements, told me much about what I had long forgotten and, promising infinity, left me the responsibility to decide where I want to be at the level of a simulation model of reality in a world of fantasy and imagination.

Losing myself among other shadows, heightened by other unreal sensations, without drawing attention to myself and without resorting to drastic measures to remain hidden in a vain illusion, it still seemed to me that I was watched by a stalker whose visibility remained out of sight. The feeling was that someone, well hidden in my life, had hung the invisible pendulum in many places where time had never worked, and that there, in the midst of a deep silence, in the whirlwind of an overcomplicated plot, the only thing that could capture attention was the attempt of the reversal of my mystical gaze from obscurity to the clearness beyond me.

Everything was happening in an undefined space, of the soul put to the test by an abstract will, by a presence located outside my understanding, which seemed to suggest that I withdraw into a loop of self-enclosures within myself, from the impossibility of the existence of a real infinity. It was the only thought I could allow myself, that I carried within me the "beginning and the end" of a moving circle where the ambitions of the recently exiled were balanced with the fatigue of the long exiled, like the character in a written novel by Louisa Lim.

Leadership: Can you create an image that shows you in the background what you feel about yourself, through the very essence of reason to reflect a figurative space in a permanent game of duplication?

And it was not for nothing that every step I wanted to take forward became more and more difficult, because it evoked vague memories of a moment that could have been the past, but was the future. A thin curtain of mist that barely dispersed in the atmosphere clouded my understanding of God and blocked my walk with Him, while another curtain of wind pushed the light into symmetrical, dizzying ripples. So, I was in the middle, between two discreet curtains, in a time of unparalleled mysteries, and I was accompanied everywhere by an invisible pendulum that oscillated under the action of external forces.

I felt a kind of remorse towards myself, because I could have mirrored myself in someone else, and strengthened each other, however I accepted to remain alone, with my reflection.

Then I understood that the dream of which I am a part, the thin border between rupture and openness, is a *Sivoyectha Unhedins*, a symbolic recreation of reality, not a passive, photographic copy, but a total and mysterious adventure, a projection of unquenchable curiosities and desires unconfessed. In all this uncertain setting, where the dream competes with the real, I was just a fragment of a backlit mirror in which I refused to look, an intermediate form of limited and analogical universality. It is curious that in the blurred depth of this unreal, modified, restricted, bent frame, it was not the visible that was mirrored, but that part of my soul that yearns to be a free spirit.

Leadership: Do you manage to convey an emotion through image, where the parallelism

between experiencing an artistic vision and expanding a residual horizon beyond you makes sense?

After all, there is some good in all of this, right? Even if I cannot know for sure who I will be tomorrow, if I will only be the reflection of a mirror that gives a different picture of reality, or if I will only be the reproduction of a lively painting with a scene from 1001 nights, one thing it remains certain: I learned to live inside an enigma that covers with dense veils my memory of a time of the fabulous, explanatory in a permanent game of duplication. In the dream, every day is different, and every day I am born again, without recognizing my previous experiences.

So, I was caught in a dream full of mirrors placed asymmetrically among paintings with unknown drawings I won't count them. Not. Not today. In any case, I memorized them all, then I closed my eyes and remained seated where the air became denser, grayer, foggier, as if every meter of this space was traversed by an invisible wave of melancholy, completely unpredictable, propagated like an endless echo in the nothingness of eternity. So, I didn't lose my sense of finality, having the primordial correspondent in the spiritual world, but I just had the brilliant idea not to limit myself to the level of physical things, to the area of the immediate and the tangible.

Leadership: Can you reverse on the actual path of analyzing objects, as they appear to the senses, the main criterion for approaching reality being from "part" to "whole"?

Imagination can go even further. If I became a dream, like a simultaneity of states under the same sky, either by an event extrinsic to the eye, or by a chromaticity pleasing to the eye, without garish colors, it is because I continued to be an image in a concave mirror that appears different from its real form, able to be immortalized only by an artist capable of measuring the present from an angle of vision that unfolds, back and forth, self-searches in the labyrinth of visual arts.

Suddenly the color manifested itself through its associative influence. There was light everywhere, an immense light seemed to radiate from everything on which my gaze slid. The mirror had become the frame of a moving picture, from which the figures and details are detached. And it had that mysterious quality of the mirror in Michel Foucault's novel:

"The mirror shows nothing of what the painting itself represents. Her immovable gaze goes, beyond the painting, into this necessarily invisible region that her outer face forms, towards the characters seated here. Instead of turning to visible objects, this mirror traverses the entire field of representation, neglecting what it might capture there, and restores the visibility of what remains beyond all gaze. But this invisibility that she defeats is not one of the hidden: the mirror does not bypass any obstacle, does not change any perspective, but addresses the invisible result at the same time from the structure of the painting and from its existence as a painting. In the mirror is reflected what all the characters of the painting are about to fix, with their eyes fixed on the front; it is therefore what we could see if the canvas were extended in front, descending a little, so as to include the characters that serve as the painter's model."

The deep meaning of leadership can be captured in a single image: in which the Creator is also his own Creation. Thus, everything I included in a painting, real and unreal at the same time, is actually the reflection of the relationship between certain physical entities and a rather rebellious state of mind, which cannot be contained by physical restrictions.

Look At My Eyes In The Mirror, To Understand The Immensity Of My Vision. And thus, you will have a direct opening to the access path for the forces of creation that presuppose: the rearrangement of already existing things, but also a degree of solitude, withdrawal, isolation

in a virtual reality.

Source: https://neculaifantanaru.com/en/look-at-my-eyes-in-the-mirror-to-understand-the-immensi

Look At What Other Eyes Are Not Given To See

On March 08, 2023

"Always in a strong soul is found the emotion and warmth necessary for a subtle impulse that leads to the search for beauty."

It was rainy, foggy weather, in which you wouldn't have taken your gloves off your hands and your nose from behind your scarf. Thick mud was everywhere, the humidity seeping worryingly to the bone. I had reached the end of the half-marathon race, and shivering from the cold, I entered a nearby restaurant to serve hot tea. A quiet yet unsettling refuge from the outside world. From there I could see through the window the new arrivals at the finish line, how they proclaimed, as if in unison, the pride of being strong in themselves, the pride of having come out with the forehead held high from the confrontation called "the race against time".

In their silent, discreet, but somewhat unsettling soul, contradictory feelings were mixed, as two opposite colors are mixed in a painting that betrays the influence of chiaroscuro. First, there was admiration for the progress made, an emotion that put them in relation to the world and in meeting it, then there was that depressing compassion for an embittered and helpless being, deeply manifested with the thought of what each of them had to face to successfully face a situation, almost tragic in its generalization, which had been practically the equivalent of a short passage through hell.

Obviously. The moment I looked into their serene eyes, but somehow troubled by an inner struggle, through the senses awakened in me by the representation of a grayscale image, I imagined that I had come into possession of a *molto sensibile* secret that gradually opens, greets your *senses* with energy charge, but it can affect to the highest degree the life that another person has to live, be he even the man in the image that inspires you. He calls you, calls you, calls you, but does not follow you, rather leaves you lost in search of a new beginning.

Leadership: Can you change the background of an image that impresses you, dividing it into several specific parts, so that you get a feeling that would otherwise never arise?

My invigorating eyes, free to see what they were accustomed to see, saw the message of foreign eyes by myself. Absolutely incredible organs, the eyes of the other runners seemed to have retained something from a reality always identical to that suggested by the frame of a painting that gives the illusion of the abstract, remaining, however, deeply attached to the visible matter. As if they were looking for a logical answer to the miracle they had witnessed unwillingly, that *Sientethelis Esspyn Aspertithos*, living through the image in the mirror of nature, an experience which presents itself to the soul as a symbol of a spiritual experience passed through the acceptance of the paradoxical, but solved by the intervention of the miraculous.

Can I quickly change the background of this image by dividing it into several specific parts to achieve a feeling that would otherwise never occur? And if the image captured by the artist's eye aligns and passes into a magical, poetically expressed, admiring realm, then the runners would be part of the category of "views from which a story is told", suggesting at the same time the illumination of the reconciled figure with the result obtained at final.

That's what I did. By dividing the image into several parts, shaded parts, bright parts, expressive or connotative parts, realistic or symbolic, sensory or dynamic parts, I managed to change the destination of the final message: "Only what consumes you and tires you

enormously causes you that strong emotion what invades your heart."

Yes. I was looking out the window at the faces of the runners overwhelmed by the feeling of a victory that shapes the story of a world that, alas, no one knows how to tell anymore. Their faces expressed an attitude of acceptance and openness to the unknown of natural phenomena, a fact that brought new experiences of visual representation through a predominance of emotions over reason. And, happy that they reached the end in such a capricious time, they stood out on the tangent plane to the dynamic and bewildering spectacle of nature, being part of a reality called "Fragmentism" – graphically marked by shadow shapes and light placed in slightly unstable balances, but harmoniously inserted into an enlivening microcosm.

Leadership: Does the image you have in mind go more to the senses than to the intellect, but it takes a long time to attribute the meaning of "opening inward"?

What is distinguished in this atmosphere of victory over oneself, a fact that allows me to make a clear distinction between an art that is reduced only to what the painter's retina retains and an art through which feelings can be expressed, is the attempt to escape, to detach yourself from the known and trivialized universe, to launch yourself into the unknown as a daring explorer, to "find something new".

In this way you become a much stronger, more determined, but also much more sensitive person. This is exactly what conveys the state experienced by the hero of the writer Marguerite Yourcenar in "The Philosopher's Stone":

"It had often happened to him to open a door, only to show himself that it had not closed forever behind him. To turn to a passerby who had moved away, only to deny the finality of a separation, thus demonstrating his limited human freedom. This time he had committed an irreversible deed, he knew that he would eventually separate from the force of nature, and he would remain only a body passed from the state of nature, in which he enjoyed freedom, to the state of pure consciousness known as "light". His heart was beating wildly. A violent and disorderly activity was taking place in his body, as in a defeated country where all the combatants had laid down their arms. He felt a kind of tenderness for that body which had served him faithfully, which would after all, he could have borne the hardships for a long time..."

Rightly. The beautiful in art is the meaningful image that is never forgotten, that vibrant image that conveys an optimistic message to all of us: what you feel positively charges you is the result of what you experienced in the moments when you could only you accept the pain and whims of nature.

Leadership is learning to detach yourself from that way of being imposed from the outside, but which ends up defining you in the higher plane of a moment of reflection: what consumes you, at the same time "charges" you.

All performance runners have learned this lesson.

And if it is true what someone said, that always in a strong soul there is the emotion and warmth necessary for a subtle impulse that leads to the search for beauty, then what makes me integrate into an enviable image, probably loving myself more, is the belief that I can always deny definitively a separation from the present moment, and visually transpose myself to a higher plane from where I can look at my life as if I were taking part in a memorable adventure...

Look At What Other Eyes Are Not Given To See if you want to fit into a double-opening image: an image that gives you a sense of Deja-Vu and an image that gives you a context for you to make sense of what you choose to understand.

Source: https://neculaifantanaru.com/en/look-at-what-other-eyes-are-not-given-to-see.html

Look Deep Into The Challenge And You Will See The Essence

On October 07, 2024

Visual focus oscillates between immediate detail and broad perspective.

My sister, Oana Fântânaru, achieved another record in the half-marathon held on the "Mărzești" hills. On December 01, 2024, in a tireless search for your own limits. Here, in a setting full of dreams carved into reality, Oana created a world of her own, her eyes distinguishing between the light of hope and the shadows of fear. And if she had looked at her footsteps from afar, *haciendo invisibles todos los intentos,* she could have outlined the shape of an endless spiral, as a symbol of the passage through time and space, of the eternal desire to progress.

In the space where you run without stopping, a victory of the spirit takes place. To listen to the mighty here, on this earth of the forces of dynamism, where physics becomes a constant of motion, a combination of science and art, a constant experiment of natural laws, is to understand the deep connection between body and mind. No, it's not just about muscle and physical exertion, it's about discipline, determination and sacrifice, and the fact that true power comes from pushing your limits. Visual acuity under intense effort mirrors clarity of thought under pressure, and clarity of purpose being what guides the steps in a tireless search, turns into a true spiritual guide.

Leadership: Can you turn every passing glance into a contemplation of artistic greatness, molding every challenge into a living picture of perfection?

When Napoleon gazed upon the vast ocean from the top of the rock, he did nothing but raise his eyes to the greatness, to the sun of his ideals. Like him, the runner who dashes down steep paths sees not only stones and weariness, but sees beyond them: the ocean of possibility and the high sun of victory. Even when everything seems like a burden, every glance towards the top is a recognition of the indomitable spirit. In this sense, Oana showed not only courage, but also that sense of perfection characteristic of established artists who triumph through dedication, representing a true inspiration for all who watched her.

The higher the mountain runner climbs the lonely paths of the mountain, the more his spirit communes with wild nature, managing to transform each conquered peak into a personal "Saint Helena" place, where physical isolation becomes a source of inner greatness. The weak of character, unprepared for grueling races, the inhabitants of the lower classes of the earth, must obey the strong. It's always like that. And the strong, who carry in their muscles the weight of the steep hills and the burden of ambition, must come to an understanding among themselves, unite their spirits in order to achieve a single ideal—like the old eagle, which, though bound to the rock, did not looked down from the majesty of heaven.

The image thus does not reveal a closed world, but fixes a point, a situation where everything can become art. Oana captured the greatness, the respect of all the other runners, the way an artist captures human pathos, immortalizing the winner in a moment of high glory, even if it means pushing his limits to exhaustion. It was an ephemeral moment transformed into eternity through movement and sustained effort, during which time a true, coherent work of art is created, which can even be taken to the extreme, we come to admire the artist as a kind of wizard craftsman, who imposes upon himself the most difficult tasks only to prove that he is capable of overcoming them.

Leadership: Can your effort be a testimony of inner strength, in a similar way to an established artist who gives himself completely to his creation, turning the ephemeral into

an eternity?

Clarity of purpose is what guides the steps in a relentless pursuit. However, creating a fully organized work of art, Oana became the creator of her own reality, drawing in mud and stones the path of a very successful story. She excelled precisely through her surprising precision in giving meaning to a course immortalized on a canvas of nature — a winding road, full of obstacles, but also full of moments of triumph. Every blink, every breath keeps in her memory the moments of triumph and sacrifice, as if time itself stopped to immortalize them.

The watchful eye of the runner discerns not only the landscape but also the path of invisible progress. Just as the emperor's place of exile could not diminish his greatness, so the runner creates and ennobles the place by his effort, even though the rough course and exhausting effort have tested his will. To maintain the special attraction of self-struggle and yet dominate the image of success, this is the splendor, this is the mission of the runner-artist, the creator of unseen worlds, who turns every step into a testimony of the desire to reach higher and higher heights.

I remember only one moment very well, when Oana was at the top of the highest of the hills, ahead of the other competitors. As if she was the pinnacle to which the others aspired. Always, the tops of the hills and mountains become for her what the high rock was for the "old eagle" Napoleon - a place from where she looks towards the sun of her own aspirations, towards the "vast ocean" of infinite possibilities. In this seeming isolation, she is not punished or limited, but finds her ultimate freedom. Each step on the steep paths is an affirmation of her indomitable spirit, and communication with wild nature becomes the source of an inner dignity that no external obstacle can diminish.

I am proud of Oana as she has reached a new level of excellence as she has faced challenges with dignity while staying true to her ideals. Just as Napoleon turned that remote place into a symbol of his unconquered greatness, so my sister turned every difficult route into an opportunity to demonstrate her inner strength.

Pushing your limits isn't just about reaching the top, it's about turning every obstacle into a symbol of your own greatness.

Look deep into the challenge and you will see the essence when you try to overcome your own barriers, thus demonstrating that inner strength worthy of a fighter, through a kind of relentless determination. I mean that you have to go beyond your fears, that real progress comes from confronting your own limits.

The essence of a runner is, in fact, what unites the essence of an artist with Napoleon: both defy the limits imposed, always seeking greatness.

Source: https://neculaifantanaru.com/en/look-deep-into-the-challenge-and-you-will-see-the-essenc

Look, This Is My Leadership !

On October 31, 2010

A true leader always has in his repertory something that expresses the height of his admirable "work".

I spent a long time around the master. This is one of the things in my life that I can say I am truly proud of. Because he, a deep man, who knew how to behave simple and human in relationships with others, and having a considerable stock of knowledge, opened my eyes to everything that is beautiful and good in this world. He shared with me the secrets of Ancient Times, the wisdom of ancient men and taught me the history of arts. I learned how to read the works of great artists and understand their art.

My master's art was perfect. His paintings were of incomparable beauty, and they certainly had an unquestionable artistic value. The signs of his great style were: clarity of composition, simplicity, balance and measure. With an unseen ease and spontaneity, he first sketched on canvas, in pencil, what he wanted to paint – ideas which he often combined with others. Then, he thought of the combination of colors, and then he moved to making the painting.

- You are a highly superior man, I said to him one day, with the boundless admiration I felt for him.

Looking at me with kindness, a kindness which you rarely meet, a kindness that I would like to see at least in half in people I meet daily, the master replied with his gentle and determined voice:

- No, no ! You're wrong, Nicu. I'm not a superior man, but a man who aspires to become superior. I will be superior only when my creations will be absolutely perfect and will find resonance in the soul of every viewer.

Leadership: Is the quality of your "work" the result of a consensus of value constitution of type "must see between colors and moods"?

Beauty is a relative notion. What we consider to be beautiful in some things does not seem the same in others. So is leadership. What some find beautiful and good, others find intolerable. However, the idea to focus the attention on his "creation", so as to bring it to the highest standards, gives the leader a high value. For just as pictorial effects are obtained with a refined science, so the effects of leadership exercised can be obtained by assimilating as much knowledge in the field as possible. Is it easy to achieve this? Obviously not. Nevertheless, it is worth the effort.

The quality of an artist's work is the result of a consensus reached by two forces: the memory of something you'll never see again and the example of a life lesson always present in the breath of an ink drop.

In front of this work we could better define our feelings by using the very words of surrealist painter Giorgio de Chirico: *"Everything views me questioning with mysterious eyes. I thus understand that everything possesses a spirit, an impenetrable soul."*

The art that the artist cultivates, under the calm and silence of a time that slows down its

momentum, between symbols and their meaning, is the abyss of the imaginary composed of the infinite mysteries whose doors once opened, expand into an empire-world of the fabulous treated in a realistic manner. You feel as if in a timeless landscape, bringing with it a great remainder of a sea on which sail the beautiful and faith, beings and non-beings, all of them changing places at the simplest flash of a thought. Finally, you feel that you are too caught up in a creation from which you can no longer detach.

The value of the type "must see between colors and moods" is installed within the composition of each work, rendering the intimate compromise attitude between different orientations, themes, and motives as splendid guiding stars, after the weight of the importance of each brush stroke in the hierarchy of memories that bind the artist to life, predetermining his present and coordinating his future dreams.

Leadership: Does your power shine in the feelings you invest in your gratitude for what you want others to remember in the face of an excessive consumption of art?

But, also, the quality of a leader's "work" is the result of a consensus of the majority. I have often said it because I strongly believe in it. The leadership a leader exercises has a great influence on people, on their personality, their ability, respectively their evolution.

If the leader expresses a hesitating feeling in showing his own visions or principles, then, undoubtedly, he will not succeed to prove his superiority, and, in this case, he will not be followed by anybody. Nevertheless, as the number of those who admire him is bigger, his "work" will be more valuable. The majority represents the essential constituent of which is founded the work, deciding the real measure of the leader's value.

The efforts to build a consensus of value constitution and the materialization of full compatibility between your model of beauty and the requirements of the majority should be focused on understanding their criteria of beauty appreciation.

Leadership: Did what was initially seen as a landmark of the art of getting rich by means of relating with authentic experiences has turned into a sort of attraction from which develops a new series of tendencies?

The need to lead always increases, but also people's attitude always changes. For your leadership to "sell", that is to say, to spark people's interest, it must impress by what you are, by a high moral and professional character, through beneficial initiatives, through that sensitivity and psychological insight that are proper to genuine artists.

A skilled painter knows that the hope of his wealth is in his palette of colors, and that is why he always looks in finding a combination that would arouse the public's mind a little, a combination of colors able to calm and provoke at the same time. So you must assimilate a set of healthy principles that would express your beliefs, and an adequate set of practices and procedures that would have a lasting effect on people, that would be able to inflict a certain affinity to you.

As a leader, it is absolutely necessary to have in your repertory something to express the height of your admirable "work". Just as a painter is great in using colors in a bold and accurate way, combining them in different ways - and so you have to be great in realizing and using your own model of leadership in a bold and accurate way, to suggest a special spirituality and highlight your special talents, combining all those elements intelligently you can really put the potential value.

Only one art in the field of tendencies develops constantly within leadership: the creation of the artistic as a form of personal overcoming, with the title of a legendary destiny: "I am the one and only ! "

This art is guided by the idea that what you feel when you see the fruit of your work fulfilled must take shape in the minds of those who want to construct their own space of power in the ability to communicate an authentic engagement in dealing with a theme from an emotional perspective.

Behold, this is my leadership ! suggests a calling towards the highest and most sincere admiration vis-à-vis the means of art to portray real-life moods, from which transpires the sense of a trajectory of a destiny towards a legendary status.

Conclusion: A leader must have in his "repertory" something to set him apart from all others, but that is unanimously accepted and adopted. This "something" shows the quality of his leadership.

Source: https://neculaifantanaru.com/en/look-this-is-my-leadership.html

Looking For The Summer (II)

On February 15, 2016

Strengthen your model of leadership by leaving the center of gravity of your being find its natural place in a world that embraces another world.

Egyptians believed that the sun was born from a stone, and King Nimrod, knowing the power of the stone, would've wanted through it to reach the sky. Which is totaled on the line of meaning, in the deep layers of resurrection of human creation, it is the nostalgia for something lost before you had it, the fight for an ideal that surpasses conventional limits.

As each art has its own language, the sun has its specific way of expression and communication, through heat and energy, interpreting the loose dreams of dreamers. Non one every understood so exact and adequate, according to the unique impression such a language produces, the essence of an authentic state of mind, transposed into a state of creation. *Look deep into the April face / A change has clearly taken place.*

The line of a broadband connection with this giant thermonuclear reactor shapes the crystalline horizon of future hopes, producing the sense of inspiration, the intense burning of spiritual fire, the elongation of an existence portion of meanings attributed to the highly-prized adornment called depth.

Two delightful beings run across a deserted beach. A handshake makes the difference between an instinctive response and the emotion of desire, extending beyond the limits of time in a passionate embrace. Dedication in a supreme renunciation. Children's laughter rings out through the echoes of the wind, covering any suffering. A falling asleep in the car of a summer dream. A magical seeing of each other again. A casting of a stone in the middle of the waves. A small attempt to stop time. A roar from the bottom of the heart springing towards the skies as if in a desperate prayer. *I can't leave behind the springtime days.*

Always within my heart will remain the memory of those words written with the finger in the sand, in the heat of guiding sunrays: *Remember the love...*

Leadership: Can you value yourself while bearing in mind that inner predisposition of the instance called "Recovery" which validates the recognition of your participation in the attempt to substitute a new belief ?

Try to reach the end of your own becoming, in line with the commitment towards the simplicity of the naturalness with which you receive, as a basis of an outstanding virtue, the beautiful or the ugly, hope or despair. The description and specification of these viable constants, obtained through a test of depth, do not have a finality in imitating reality, but in recreating it.

Depth represents less an idea or a gloomy atmosphere, it regulates the agreement between the beautiful and the ugly. It is rather an inner predisposition of the instance called "Recovery", a fretting of the desire to exist through love, through your own beliefs and powers, through searches, through creation, through your own qualities, talents, and abilities.

Depth, which you fully receive and project on the most completed pages of life, from a sort of affinity to an inductor (the urge of an innocent calling to everything that seems impossible, the urge of a love that induces you a certain state of mind) presents well-defined

framework. For example, the magical story of a world that wants itself to be a mirror, down to the smallest of details, of a consciousness that decides to limit or extend your perception of your own being.

To find yourself again means to find out who you truly are by validating and developing those feelings that real life doesn't offer to you, sometimes being the cause of remembering pleasant moments or events.

Depth it's an area filled cumulatively with that incomprehensible murmur that, however, convinces of the purposes you have in the world.

Depth captures the most varied states of the man found in the depiction of an agent carrier of unrevealed meanings, in an ambiguous world, and as result, he is always in a dilemma: dedication or supreme renunciation. He can strengthen his model of leadership in an attempt to stop time in a key moment, when he returns to himself and becomes aware that his inner force is the only one that can propel him forward.

Leadership is decorated by the fragility and culture of a world completely different from that of your own, whose borders depend on the depth with which you penetrate the ultimate essence of things and phenomena, perfectly identifying yourself, finally, with the Absolute Supreme. Only at this point do you overlap your image over initial images and you get to consider yourself a high evolved being both mentally and spiritually.

The living that decides the context in which your life unfolds is consistent with the authentic mood experienced as a true source of fertilization of consciousness or as a twist of nostalgia that fills you with a relaxing silence or an affliction that hurts.

Looking For The Summer highlights the depth with which you treat your own world in the face of everyone. Probing those experiences of thought and reflection the soul needs in an attempt to see beyond meaning, will you turn into a superior being. The soul, vibrating in unison with infinitude, can recover the broader identity of what you truly are.

*** Note:** Chris Rea - Looking For The Summer

Source: https://neculaifantanaru.com/en/looking-for-the-summer-II.html

Looking For The Summer (I)

On February 13, 2016

Recognize what you see and that which is hidden from you will be revealed.

The sun. Did this all-illuminating superpower, the old star of the universe, also hide the meaning of my life? Was it because of it that I felt the condemnation of binding some sort of place of mine, so familiar and friendly, to a place of a state of wellbeing, where the particular energy of dreams and great things that can carry you away makes itself known?

Only you know the hours of my longing for the measure of a single wish, immeasurable contentment, triggering within me for an extended period that something that's missing, crying out with endless momentum: *"Do not abandon the dream in any way."* Only you warm up my soul with the beauty of summer days, feeling as if my communion with God materialized in an echo of the type *"Do not forget hope".*

Because you mean a lot more than the infinite knowledge I carry within me like a talisman with deeper meanings, only you manage to offer me the high degree of awareness of an experience of union with a sort of tenderness full of gentleness that many cannot access. Only you, without delay, awaken within me, each and every morning, the longing of a story that at the end of the day goes around the world. *And still I stand this very day / With a burning wish to fly away.*

Incessantly, I'm dragged into a sort of turning around a point on earth that give meaning to the almost obsessive movement of back and forth, departure and return. Not the short wanderings towards the mysterious ways of peace, but the calming of the longing after something that does not end. I would probably be misunderstood if I say I'm caught in a process of repeating a scene experienced in advance through the collaboration between "Just Today" and "Leave behind"...

"Without this point in which you are tied you would neither love the rest of the world, nor have any place to go to, because you wouldn't be anywhere", remarked one of the most talented novelists given to us by the literature of former Yugoslavia in the twentieth century. Maybe in this way you would get an idea of just how difficult the transformation of a finite being from an act of living imposed by an intangible force in an exhaustive parametric phenomenon is. *This ain't no game of kiss and tell !*

Leadership: Can you form yourself in the vicinity of a point from which the point itself is eliminated, so that to represent a different sense of creation than the one you usually turn to?

The novelty in the construction of personal development consists of a change in the traditionalist and totalizing perspective on the idea of belonging to a "point of reference" that passes through the middle of the existential segment. This point is not a load of the solar expression, a bracing clarity of communication, it is not an expression of gratitude to a spiritual guide, but the reality of a transformation that goes through the lucidity of the relationship with what you have created so far in your life.

It is no longer a matter of attitude, values, and courage, but more a matter of preventing "drops" in correlation with accepting certain deep emotional states.

In this point, the Ego of the being remains loyal to itself, at the confluence between needs and desires, in the background of producing the demonstrability of an *Adjusted-Life.* Here are captured all aspects of a comprehensive renewal, all fretting aspects of a world that is born out of the virtue of customizing values of your own requirements for functioning.

In other words, you function as long as you manage to let yourself in the will of a full force from which you can extract a new self-image. This force can have its correspondence in the sincerity with which you paint a new picture of the world, in the sincerity with which you open your heart in the face of your own person or in the face of a true love, not in the delight one thing or another gives you. Only in this point do the beautiful and sublime exist.

Leadership: Can you capture a certain moment of your life in a unitary complex of personality as a relationship of strength between experiencing a unique feeling and belonging to a reality that offers itself to contemplation?

Leadership is an arbitrary vicinity of this point from which the point itself is eliminated, remaining a state of absolute clarity, or a state of uniform and uninterrupted peace, experienced in advance through the collaboration between "Just Today" and "Leave behind", in which you can manifest an affinity towards a single configuration of reality.

A reality in which all that exists is what you say there is, composed through the expression of intense experiences caused by the union with a power beyond yourself, one imagined or one born out of the contemplation of what only you can see. As Jesus says: *"Recognize what you see and all that is hidden from you will be revealed."*

A reality that offers itself to contemplation is the occasion of a moment of reflection in which you return to yourself, the past is overflowing now, when you understand how you feel about the world, life, and you start to take advantage of this understanding to define and shape that side of the personality that pushes you forward.

You cannot accede to a higher level of development unless you know the measure of your delving into a state that entitles you to assume that you exist in relation to a superior entity of "light" and supervision. The sun is the eye of God, he looks at you and protects you only if you impose your comparison with that beauty of character that is of great price before Him.

Experiencing a unique feeling of grandeur in front of an immense source of energy is closely linked to the success of self-consciousness in the space of the dialogue between the fleeting existence of the mortal and the eternity of the cosmos.

Looking For The Summer is the attempt to discover the beautiful and the sublime in the perfection of a moment, gained with the price of losing yourself in an assumed absolute that has the power to change your world views.

*** Note:** Chris Rea - Looking For The Summer

Source: https://neculaifantanaru.com/en/looking-for-the-summer.html

Lost In A Book

On February 19, 2016

Conceive a new personality while maintaining the parallelism between spiritual movements and the way in which you relate to the hypotheses of forecasting a long journey along the "acceptable."

I had lost in the context of an endless prose. I wanted to get away as fast as possible from the gap of concealments filled with the traces of questions that even to this day seek their answers, from all that is overcome by diminishing the certainty induced by a significant and imagined *"Lost in a book"*. One which the habits of the mind, trapped in the fear of losing themselves in the bustle of everyday life, led me to more carefully observe my actions, because there was a likelihood to doubt them.

Putting my imagination to work, in a suggestive sphere called "awakening", whose wave surface was the reflection in the mirror of social dynamics, I could've somehow compensated the lack of insight in identifying passages that constituted indirect means of exposing ideas estranged to me. Conversely, I risked becoming a sort of Don Quixote battling windmills, against the toppling of subjective preferences related to what is called survival through culture.

With each interruption of the rhythm dictated by the voice of the mind among the book's lines, poorly highlighted by reflections and urges, that I couldn't see any help in orientation within them, I was getting more and more deep into a fictitious existence with intrigues and twists. A dagger full of doubt seemed to stick into the middle of the acceptable. A rush of unfamiliar landmarks would fill my imagination. I was the owner of the book, and I was also its main character. Did anyone read this book?

The words transforming themselves into an effect of multiplication of meanings from which my mind alight, easily concocting various images, ensured the clamping effect in the magnetic flux of varieties of the reproductive-applicative type. The stake was the change of the way of calculating a new profile of a writer through the interaction of two fields: one of inducing the state of boundlessness, the other of determining the effect of totality.

Leadership: Can you create a new profile through the interaction of two fields: one of inducing a state of boundlessness and the other of determining the effect of totality?

Continuing on the line of a thinking that cannot be content with the facultative, so one resulting in the idea of integrating into an area of extended knowledge, we can follow the acceptances of a particularity of content of the personality which, being subjected to certain imaginings and revelations, seems to be born for a second time.

This type of personality is conceived through the parallelism between spiritual movements and the way in which it relates to the hypotheses of forecasting a long journey along a territory called the *"acceptable."* This territory separates the fact of being the subject of a book of fiction of the chance to be the hero of escaping from it, with the conscience of not being affected by the vulnerabilities of a subjectivity that can easily get out of control.

Regarding leadership, the issue alleged by the instances of an acceptable that eliminates the doubts of a world without perspectives relates, in the chapter of a creation that denotes another possible reality, to the dimension of crystalizing a false personal profile, but one that is much more performant. It is the case of writers who insert their presence in their own work,

through a key character, to facilitate a type of experience and communication that cannot be experienced in real life.

To make yourself a rare picture of a story you must first compare the acceptability of using a false identity by trying to escape the real world, with the traits of a character drawing its essence from the memory of a real-life experience.

This type of approach, through the content of a work that points out the unwritten facts in the context of the dimension of a new profile, is based on an a priori function of knowledge, on the one hand. And, on the other hand, on the contrast between the expansion of a consciousness found in a continuous discovery of the real and the expansion of those states that are tangible after ascension, determining the effect of totality.

The state of boundlessness is reached when you feel that you can act as an authority on determining a new transmissible horizon of references, when you have all the funds at your disposal from the discovering of authenticity, all the answers to the question "Who am I through someone else?", and in this way, you manage to be yourself.

Scottish scientist James Clerk Maxwell discovered electromagnetic waves and light pressure, mathematically formulating the laws of electricity. He came to formulate various hypotheses not because his predictions were based on known structures, but because he treated the ideas as being fantasies.

The mind of the genius, as an upside-down pyramid, is based on the presence of a whole from which you understand nothing, but from which always arise integral solutions to an absurd, but probable, mathematic.

Leadership has to simultaneously cope with the requirements of a double subordination: to be a leading thread of a creation that amazes the whole world through its very theme and to remain faithful to that inner calling that has constantly urged you to face reality by rethinking subjectivity from the perspective of its temporal dimension.

Lost In A Book is the living presence through an unknown medium from which is revived an abstract prototype, a unique personality.

If the world is headed towards an unpredictable that never ceases to come up with new offers, through the indications given by the restrictions of a so-called acting in series of the puzzles born from the lines of books that demand their right to base new broad horizons of knowledge, then enlightened minds are left with nothing else to do than complete them with new creations.

Source: https://neculaifantanaru.com/en/lost-in-a-book.html

Lost Outside Time

On June 12, 2013

Put yourself in front of a new situation of "being", without provoking a great conflict with yourself.

What betrays my nature is the helplessness of being the same man I was yesterday. Unquenched, the desire of discovering myself and understanding new situations that overlay each other and don't get confused with reality, creates a certain discomfort, a great conflict with myself. The most trivial occurrences become starting points for the problematic estimation of a remembrance as an astral projection of a dream sometimes seen with open eyes, represented by the assumption of the contrast between a shell of appearances and the existence of a transcendent plan of a certain mystery of life.

Dominantly, I think of myself as a visitor in a book full of the beauties of a world without ups and downs, from which I cannot choose anything without touching a star and smile at the moon without feeling the smell of roses created especially from the flames of a deep love, without moving a tear of sunshine on the pastel leaf carpet of a spooky garden beyond the horizon of time.

I constantly wake up in situations with no escape. Not alone. But a whole inevitable world that keeps following me like an echo, announcing a new rivalry, enhancing the uncomfortable sensation of closure in myself. I run around in a circle that chances its size in time. In a time that seems to belong to someone else, an imposing creation, a dimension that I can't transcend.

As I set deeper in my self's research, my mind sinks in a fictitious world. I once again feel how the wave of inconsistency and subjectivity carries me away. I easily fall prey to breaking the universal laws of *"being"* just because there are a lot of unknowns I cling on. And I always give them a different meaning.

Leadership: Are you ready to take on the exploration destiny of a wider universe, which is recomposed from some log fragments combined with impressions, memories and images gathered in one character?

I climb the narrow steps to the liberating sublime, the hope of grasping a new meaning staying at the edge of the significance of the situations that put me to the test, then to lose myself even more in a nauseating whirlwind. A real game of fiction. I'm completely disoriented, as if I had closed my whole life in a bowl and on its bottom I can see in a continuum flux, all the leftovers of reason and objectivity. The approximation of an idle reality can't be conceptualized, surpassing the intuitive, but has the role to ensure the openness towards new.

My itinerary changes every day. No matter how random my falls in timelessness seem, I can't cross the boundaries set by my mind. It doesn't seem like I'm headed towards a certain place. And I don't know where I'm at. The unimaginable lives abundantly in my mind. The price of my isolation in this enigmatic time zone has grown.

I cling in vain on thoughts and meanings and I would like them to awaken me. They're useless, I can't chase away all this mystery fog that immediately surrounds me. I feel that I'm living outside time, where there is no day or no night. I don't even have the possibility of doing something consciously. How is that possible?

I can't find a plausible explanation of this phenomenon that can be easily confused with a dream, with a *voyage* towards a virtual reality, or *une inclusion dans le chaos*. Maybe it's just an intent of isolating myself, of escaping in an imaginary world, in order to destroy the ordinary in my life and all the adequate proportions thereof.

Leadership: Do you focus on your own world at the level of contrast between the image of man who manifests his choice between realities and alternative identities, and the final product of a real experience of articulating a comprehensive vision?

Can you untie yourself from the helplessness of being the same person as yesterday? Does the desire of understanding yourself create a great conflict with you? Do you feel you're carried away by the wave of inconsistency and subjectivity? Can you manage to cross the boundaries set by your mind?

If you're an experimented leader, it means you're not blind with yourself, but you take over with the authority that characterizes you, the control of these situations that don't lead to the awareness of your limits and you don't let your deadliest opponent to decide in your place.

As a leader, you're responsible for the way in which you govern or are governed by your deadliest opponent. That Alter-Ego, that can hardly wait to keep you prisoner in a helplessness situation, by cutting your drive to be constant with yourself. And if you don't do everything you can to avert the negative influence of these convincing entities (incomprehensible in certain moments), by projecting in the light, the vivid image of reality, you make yourself morally guilty of not giving priority to that verisimilar interpretation of your authenticity.

The man who manifests his choice between realities and alternative identities is the creator of truth-value ideas and fictions that fill the empty space of his life with the vision of a simultaneous world, like the gracious writer whose text it digests at a particular moment, but you find his traces everywhere.

At the same time, this man can become the final product of a real experience of articulating a comprehensive vision when the creation that makes it possible to recognize (and from which it transcends feelings, thoughts and intentions of the heart) becomes a way to permanently relive the intensity of the moment that pulls him out of anonymity.

Leadership: Do you remain firm against your principles and limits in those situations when you think you are unable to react because the final outcome of a story that you read while holding your breath?

Quality leadership targets that category of individuals who in complete harmony with themselves, adapt to a well built reality, to a *safe* world, that allows them to be constant with themselves. Certain demanding life experiences isolate those who present symptoms of "wandering" in an enigmatic time, making them to settle at the crossroads between past, present and future.

Someone once said: *"It's not enough to gain an authority, you also have to know how to appreciate and be in control of it, otherwise it is wasted or misused, or it can be something in your detriment."* I can't interpret this truth otherwise than by using the word "value".

If you don't get carried away by the wave of inconsistency and subjectivity, if you don't easily fall prey to breaking the universal laws of universal laws of imaginary freedom manifestation, if you remain consequent in ensuring an optimum addition of creativity that

magisterially materializes those aspects and situations of the vivid reality, then nobody will ever doubt your value.

Only by having a firm position in front of your principles and limits in those situations when you think you're incapable to react as you'd want to or in your advantage, you will be able to avoid any great conflict with yourself.

The final outcome of a story that you read while holding your breath is an opportunity for reflection, excitement, satisfaction for the triumph of the imaginary in the tumultuous adventure called "life", which is wasted if it is not accompanied by a dream come true.

Lost Outside Time targets the passage from a normal way of *"being"* to a different state, that catches you in the uncomfortable circle of disorder, of prodigious imagination, of disharmony of thought, and in the relation with your partner – the Ego – that can become a strong opponent. Namely, when you loose the track of time and you let yourself carried away and you can't make the best of your life experience.

Like an unfinished painting gives the possibility of a precise analysis of the painting itself, so do the situations and life experiences in which you come across many versions of *"being"*, in the middle of intrigues that weave where you don't expect them to, give you the possibility of updating your potential by a better understanding of your own being in relation to the tie you allot to the construction and maintenance of the intense metaphorizing imaginary.

Source: https://neculaifantanaru.com/en/lost-outside-time.html

Luke's Wandering

On October 24, 2010

Decipher the meaning of your value and your development by giving your actions a certain meaning that would not be in disagreement with your conscience.

Have you seen the movie "*Cool Hand Luke (1967)*"*?* The main character, Luke, played by the actor Paul Newman, is sentenced to two years in prison for the devastation of public property in a state of advanced drunkenness. During his detention, he causes a series of acts of insubordination and defiance. However, the worst thing that he committed, due to which he stirred the hatred and disdain of the prison's officials and guards, were his attempts (unsuccessful) to escape.

At one point, after the second escape, Luke reaches a small village at the edge of town. The police was after him. The hunting dogs had taken his trace. He had to hide. He had to do everything possible to lose his traces. For this, he scattered on the road, behind him, spices such as chilly, pepper, curry, etc.., thus managing to alter the dogs' sense of smell, in this way being able to continue his escape.

Nevertheless, every time Luke is caught, despite his numerous attempts to fool the police. Finally, he realizes that escapes are in vain, and that the existence of a man would always be questioned if he does not change by himself ... for the better.

Leadership: Are you the kind of person who seeks perfection in glorification and in the use of sensational means, through the subjective prism of a character (as an internal focal point) capable of captivating the world with a story that slides imperceptibly into the fantastic?

Each of us reaches at a time to think like a fugitive, as Luke, respectively to feel like a helpless victim struggling for freedom, dignity and happiness. We want to erase the traces of our own actions when we make mistakes, and to become someone else. We want to change the situation where we put ourselves, we want to get rid of our consciousness which disturbs us - of this inconvenient tracker who is always on our traces and wants to run us down. However, we can never get rid of our barriers, of those moods that break down our inner harmony. Everything leaves visible traces in our being, no matter how much we try to change. For, when we make mistakes, we cannot live peacefully and in goodness.

Listen to your heart. Meditate on your own self, on your own actions; strive to recognize your emotional stimuli that contribute to your development on the sense of the road that you follow in life. Make the balance of your existence. Try to understand yourself. Is life slipping through your fingers? Or, your life means always running and hiding the traces of your own choices?

The balance, which includes many and essential victories, but also failures, reopens your doors to your own retrieval, puts you in front of the consequences of some experiences that you have lived before, either positive or negative, prompting you to reevaluate the way in which you concentrate your energies and express yourself, without getting alienated from others around you. You cannot overcome the difficulties of life through irony.

Leadership: Do you focus on the meaning of the path you are following in life, putting aside that sensitive side of yourself that pours all its attention into what is called "character substitution"?

Putting aside that sensitive side of you that pours all its attention into what is called "character substitution", means giving up that Ego that always tries to defeat others through a double opposition: by relating to a definite experience of the moral act and in relation to a reality that has all the chances to turn into a legend.

Basically, to substitute your identity with another person who is worthy of resembling a movie character, means to get emotionally involved in a story that is not yours, a story that starts from the real, to pass in a dream, to return again to a seemingly real world. Can you play the role of a character who demonstrates his talent to convey emotions and make the reader experience the whole story with bated breath, without creating from reality the illusion of a more beautiful existence and closer to the ideal of complete freedom?

In order to become a good leader you must, first of all, be in harmony with yourself and with the realities around you. Your existence, your conceptions and values will have a greater influence in determining your progress. Of your character, of your emotions and feelings that emanate from your manifestations, of your attitude depends on your moral development and your existence in general, causing the reaction of others to you, and therefore, the results that you get, or in their absence.

Just as a film director who wants to make a biographical film seeks first to decipher the sense, the meaning of the character's actions, so and you, if you want your leadership to gain essence and have a positive impact and as strong as possible on the other people, first you need to decipher the meaning of your own existence, the meaning of your own values and purposes of your own development by giving your actions a certain significance that would not be in disagreement with your conscience.

A character with the role of internal focus, which you have to build from scratch, is the result of an Ego that has not been modified by the influence of the outside world, and which cannot be reduced to direct relations with the content of visible reality. In this case, your Ego is a character who seeks to turn life into a work of art, continuing to amaze even when no one is around to see him.

Luke's Wandering highlights the way in which we feel and the way in which we act when we are put in disorienting situations of life, when the path that we follow turns suddenly, moving our life to some negative values which limit our potential, aspirations, actions and block our progress.

Someone said: *"On the road that you cross in life you are faced with the consequences of the experiences that you've lived before, either positive or negative."* If you want to ensure yourself a good future, if you intend to climb up above the hierarchy, then you shall avoid turning into a victim just waiting to be released from the limits of the lifestyle established by yourself. But, turn yourself into a more sentient being, more vibrant, that is oriented towards his moral development, conscious and free to meet his own spiritual calling.

Conclusion: For each of us and especially for a leader it is important to establish a purpose in life. Once established, you must choose the shortest paths and more righteous to reach it. During them, you have to make a stoppage from time to time in order to see if you are not lost, if you did not get on other bypass ways, longer, and even on ways that get you away from the intended purpose.

The more stringent you are with yourself, the more you get closer to your goal. The more you act in disagreement with yourself and with the others, the more you lengthen the road to achieving your goal.

Those who have not settled their purpose in life and have preferred to be like wanderers find out in the beating storms of life, they will find towards the end of their lives that have lived in vain and that their existence has no sense.

Source: https://neculaifantanaru.com/en/luke-wandering.html

Macro Leadership

On July 09, 2016

Learn to appreciate the result of the way in which you perceive the relationship between vision and the way of promoting thinking that you install in the field of creation.

I wanted to say to all that stood before me, in front of the noblest of intention of penetrating the highest of sciences, as something new, with enough care, all those provisions of the agreement with a vision of the type "new world", which matched my personal way of reconstructing a metaphysic of self-surpassing through creation. The one who offers his services of invention, discovery and originality, in the manner of an artist of the detail who focuses his efforts more on fulfilling the type of aesthetic ideal to which he is faithful, is a promoter of change.

But only in the context of an art with no equal, using primary colors, creating a plus of the optical rhythm, where exterior elements prevailed, a mix of cultural influences, or of a profound nature, and using the artificial element of an occasional subject, the calculated balance of such a creation could be maintained. My art did not consist of a mixture of fantasy and refined discretion on the decorative background of a painting that gives the impression of truth, but rather it was meant to highlight the coincidence between subjective and objective, from time to time in eloquence in a lyrical formation dominated by simplicity.

The subtle sensations gained through an expression of the art of high quality and full of momentum, were the effects of a focus of attention on the transmitted message, and less on the composition that I would place, voluntarily, around a reality that exceeded the ability of the common man to understand it. With anticipation, I strengthened my subtleties inserted in the interpretation of the message, as Arsène Lupin strolling along in the relative narrow frame of a transatlantic, without being recognized by anyone.

Leadership: Can you reveal that part of you that is "one and can bind you to infinity by observing the things around you, but each time as a different creative experience?

The condition of being an artist, through the act of first taking up a quality, which threatened and obsessed me terribly, that of shining through a sort of view from above, used to accurately observe not only the actions, but also the feelings of men, was a signal of the existence of a domination in the manifestation of the type of intelligence I possessed.

I could claim much more of what I called *"the quality of judging things through the techniques and means of art",* more or less Cubist. I could ask more of myself by showing intent to construct and build a new science, unitary through its deep nature, through the ultimate expressions of artistic subtlety, of thoughts and feelings of intense spirituality.

But this would be only if I were an authentic artist, eager to create a work of good quality in the context of a society that admires massive constructions, architectural beauties, built painstakingly, and not only an intellectual achieving success. It still reigns within me the hope of redefining myself fully, and becoming a great artist.

The things around me (and the emotions I was looking at) could at any time be a different experience of creation as a means of approaching other worlds and other realities, being all the more important as they managed to bring to light that part of me that is "one" and could bind me to infinity.

For, yes, infinity is an impetus in the sense of endowing your mind with an unmatched power, with a teaching to be taken into account for future journeys in other times, so it is the immense opportunity to experience a situation of deduction: you are both an artist and a work of art at the same time.

Leadership: Can you bring your creation to a level of authenticity by calling upon an image that contains more nuances of meanings attributed to a reality that is only accessible through a unitary view?

"I want my cup to always be full". This message engraved on the gold bracelet on Ptah's hand, pharaoh Akhenaten's doctor, has a great significance:

*"It is not about wine, but art. If you want to be a good artist, you must pretend that your cup is always full. In true art manifests the very creator and builder of the world, the god Ptah. The artist is not merely water or a mirror, he is much more than that. Therefore, claim your full cup, do not settle with what others will say and trust more in what your eyes see clearly."***

The great formula of human orientation towards committing a high ideal, through the initiative of building and edifying a new science, with which the new concepts penetrate within the spirit of its users, is directly inspired from that unprecedented combination: to be merely water or a mirror.

This combination showcases, after many difficulties of delimitating art from its interpretations, a line of development compatible with the condition of the existence of a domination in the manifestation of the type of intelligence man possesses.

Water, which flows constantly, symbolizes the purity of what we truly are when we seek to redefine ourselves fully by affirming the quality of judging things clearly, of understanding them in their essence, through the techniques and means of art.

A unitary view is obtained by appreciating the relationship between two or more closely related elements, but which can be confused, compensating for structural shortcomings and turning into a theoretical hybrid that can be claimed to be applicable.

The mirror symbolizes the truth of what you realize when you experience the higher levels of the quality of judging things. It helps you appreciate the result of the way in which you perceive the relationship between the vision of the type "new world" (which fits your personal style of reconstructing a metaphysic of self-surpassing through creation) and the manner of promoting thinking that you install in the field of creation.

The man who demands more from himself through the manifestation of the intention of building and edifying a new science, transforming the observation of surrounding things into vision, appreciating itself in the relationship between "water" and "mirror", gets closer to the substantive requirements of leadership (knowledge and self-knowledge) through the fact that it begins to take on a special quality.

The quality of shining through a sort of view from above, used to accurately observe not only the actions but also the feelings of men, later transposed into an objective creation to which can be attributed a unique identifier: "trust more in what your eyes see clearly". Thus, the artist valences will very well fit with those of a leader.

Leadership has as a first landmark of originality the endowment of the mind with that creative power able to personalize the reality from which the experiences, thoughts and feelings are born to the beauty of a theme that fails to lose its actuality.

Macro-Leadership covers all parts of obligatory reference, understood as a spring of creation, through which you can identify that metaphysic of self-surpassing – improving the constant of the quality of shining through a sort of view from above, a fact which more advantageously positions you not only in the role of a man who inspires vision, but sooner in the role of an artist.

* **Note:** Waltari, Mika - *The Egyptian*, Publishing House Polirom 2008.

Source: https://neculaifantanaru.com/en/macro-leadership.html

Madness Is A Work Of Art

On December 16, 2014

Reunite your experience, talents and strengths with a navigation structure in a universe of ideas and visions, in a way that will inspire and give the art of making science a new direction.

I wanted to turn something unfathomable into something else, that I can define as being real, presenting it as a restricted truth that cannot enter into just anyone's mind, only to be understood by its spatial-temporal constitution.

Confused. I felt as if I had crossed an empty hallway, lit by a single flame: that of the curiosity of understanding something that only appears to be, by modifying the energy consumption of the void. In the empty space, from one point to another, as if through an unseen fluid, a hidden force, a part of answers under the incidence of madness is being transmitted. And madness is aa work of arta, is the reflection of a fictional world, starting from obsession to reality.

Insistently, over my mystifying thinking hovered the question on which I based my faith upon, in the frightening madness that I myself created when I made the leap towards a superior reasoning that held the intelligible: "How?" While the feeling of penetration of the unimaginable whole by a scientific truth, higher than any thought, shaped in the way a painter organizes the empty spaces on the canvas, revealing new details, gained various nuances and manifestations.

It was a point of interest that could be positioned symmetrically or randomly, by extracting material from ortho-existence, by the mere passage of time, in the same way in which the majestic and the sublime in art, with their numerous nuances and variations, form a unitary coagulated group around a perfection that becomes the equivalent of renewal itself, the power to conquer a new reality.

If Newton tried, but failed to convincingly unify the corpuscular description with that of the light wave, I managed to unify what was hidden with what was contrary to regular logic. Madness is synonymous with pure creation, involves the resetting of thought, generating a motivational impulse to love the incognostible, leading so far as to the losing of one's self into the void with no possibility of return.

Leadership: Can your life find its meaning by changing the level of interpretation of a theme approached by arguments chained into a gradient that leads to rationally difficult to accept conclusions?

The artist is the sum of contrasts between essence and appearance if we put together everything that influences his role in a fantasy of a chip worn in the seesaw of abysses. It is that channel of inspirational communication that touches the aspects of the relationship between the word, image and meaning, accessed through reason to experience another experience that he considers defining for his development as a man, even if from an unmerited Ego.

To become and remain an artist to the end, in a way that inspires and gives the art of making a new science a direction, on the winding paths of misunderstandings and infinite interpretations of the hidden in which no one can enter, you must cast yourself into the emptiness that irreversibility gives to the processes of transforming the real.

A man of progress is the product of a mind that cannot live in the present, constantly moves back and forth to a destination different from that to which others aspire to. He is accompanied by a 180 degree turn of the mind that can express the revelation of a crisis of a being belonging to the intent make visible that which is not.

A renewal that cannot be contained in the edges of consciousness can lead to a false-positive, to a higher level of vision of what is happening beyond direct experience, in a way that makes sense, able to be materialized into a creative product.

Thus, reality is no longer seen as a life experience that matures, unique and customized, but begins to be perceived as a kind of self-imposed exile, assumed, in another world where the characters sometimes experience limitations that place them in other dimensions of reception to the fascination of an image that expresses its meaning by analogy with many faces of the same self.

Leadership: Do you take up an "open source" approach defined by a functionalism pushed beyond the limits in which you shaped yourself as a man of progress, from the perspective of a parallelism with the true nature of the reality you live in?

Leadership, in the process of penetrating mysteries unable to be rationally solved, a fact that has an impact on your whole evolution, based on an "open source" approach, is defined by a functionalism pushed beyond the limits in which you shaped yourself as a man of progress and in which you assumed your knowledge.

Here, leadership leaves way for full authenticity, yet at the same time, is placed in the space of ambiguity in what concerns the definition of reality and putting into practice what you've gained through the struggle of transforming from something unfathomable into something completely different, which you can define as being real, presenting it as a truth that pertains only to the matrix of knowledge.

The "open source" approach, characterized as a process of growth of individuality and the uniqueness of ideas, has as a prime ally within the efforts of assimilating a bold vision of the future, the actual curiosity of understanding something that just seems to be, by penetrating into a space that is hard to define.

Something beyond appearances, like a composition of great power of persuasion, manifesting the belonging to that same unique truth. One that had to have been taken as a concept, definable in scientific language and not reduced to its meaning in the common language. A truth that even if it creates the sensation of a studied mess can be translated through a plus of originality, on the line of greatness and vision.

The most powerful desire of an artist of the mixture of realities remains that of reuniting his experience, talents and strengths with a navigational structure in a universe of ideas and visions to answer the demands of change and to adapt to the necessities imposed by their own ideals.

The state in which the artist judges his own creation, isolating himself from the reality of others, is under the coercion of the implacable necessity of living in a representation of the reality his brain built on the basis of oppositions to everything that is integrated into the boundaries of normality.

Do not ever judge an artist because you may not realize the difference between a madman and a creator of new perspectives of personality approach.

Madness Is A Work Of Art by redefining the reality you are experiencing in a context like "I have to open a window to the truths that escape the usual observation." And the frightening madness that man himself creates in his attempt of making the leap towards superior reasoning – keeping the intelligible: "How?" – to which his elements of uniqueness tend towards, unleashes when he starts getting results out of nothing.

One who can shape a colossus out of nothing, fully comprising the extent of madness that can be added to the escape from normal thinking patterns, who understands what that enlightening experience through which the extension of the depth of believing in an indefinite that can be interpreted as a function of choosing the inputs and outputs consists of, is the one that will succeed in unifying what is hidden with what is contrary to regular logic. He will be a meaningful indicator of superiority.

Source: https://neculaifantanaru.com/en/madness-is-a-work-of-art.html

Magical Power Cannot Be Acquired By A Mortal

On April 02, 2009

Only inner mastery can turn you into a trailblazer for others, showing them the value of self-knowledge.

A month passed, spent by Cheops in readings and meditations. During the day he sat in his assigned room with only the second book of Thoth. He didn't go out, he ate figs, vegetables, bread and drank only water. He saw no one, except the priest who brought him food, with whom he did not speak. The only task imposed was to keep his room clean, to sweep, to wash the floor with plenty of water. In the evening, he would go up to the terrace to observe the sky, sit or lie on the mat, meditate and sleep for a few hours. When the soroc for the new moon approaches, Ibebi comes to Cheops. He sat down in front of him and said:

- Cheops, during this month while you were alone with yourself, your mind probably matured, you had time to meditate on all the things learned here. The time has come to pass a new gate on your initiatory path to the light. Immediately a pure priest will come who, as on the first day, will laugh at you, purify you, then you will be taken into the temple premises, so that you can see what can be seen and hear what can be heard. Then you will have to decide for yourself if you think it is necessary to stay in this room for a while, to immerse yourself again, or if you return to Memphis. There you will wait for the messenger of the Great Seer of Ra to come to you, to tell you that you are awaited at Abydos, where you are to complete your initiation, descending into the abodes of Osiris.

Do you now feel ready to pass the fifth gate and hear the secret words that will help you face the last mystery locked like a jewel in a lotus, revealed to those who are worthy of it in the hidden temple of Osiris?

Leadership: How much do you think your perception of autonomy and control over beings and things would change by having access to hidden knowledge?

- I'm ready. Let the pure priest come to me, prepare me to pass the fifth gate. But let me ask you one more question. Ibebi nodded in agreement. Cheops said:

- I read the first book of Thoth, I read the second book of Thoth, I learned them both by heart. Is there a third book of Thoth, where the great mystery is revealed, by which you acquire the magical power of the spirit that gives you dominion over things and beings?

Ibebi nodded, was silent for a moment, then answered:

- Does this mysterious book of Thoth exist that you told me about? I can not tell you. I don't even know how you found out about its existence, because you seem to be talking about the book of Thoth the Great, the god thrice Great. But you must convince yourself that this magical power, to which you seem to aspire and which would confer a dominion over the world, cannot be acquired by a mortal, be he the son of a king.

Leadership: Can the perception of authority over one's life change with deepening self-knowledge, where inner and outer reality begin to mirror each other in unexpected ways?

The only mastery that has value, for us humans, is self-mastery, mastery of our own spirit, self-knowledge and knowledge of nature, which gives us the greatest authority over ourselves. Don't look any further, because this domination that I told you about already means quite a lot of asceticism and an inner search that requires a lot of time and a lot of patience.

Ibebi kept another moment of silence, so that his disciple could understand his words well. Cheops knew that he should not ask any more questions about this book of Thoth. He lowered his head and waited for the priest to speak again.

- Now, said Ibebi, listen to my instructions, remember what you will have to say, what you will have to understand and respond to the words that the god Thoth will pronounce in front of you...

Before the gateway to enlightenment, every step is a choice between staying in the comfort of the known and venturing into the unknown. Stepping through the gates of knowledge requires the courage to explore the unknown and the maturity to face the hidden mysteries.

Magical power cannot be acquired by a mortal, but only if this mortal believes that mastering his own spirit can open new perspectives on how he perceives the surrounding reality. Let's not forget that the perception of authority over one's own life changes with the deepening of self-knowledge.

How do you think self-mastery and self-awareness can change your perspective on reality and self-worth?

* **Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/magical-power-cannot-be-acquired-by-a-mortal.html

The Man Between Analysis And Vision

On August 11, 2016

In leadership, the rational-superior being is the one that doesn't need to be named in order to be recognized.

With eyes turned towards the remains of human bodies affected in many ways by an incurable disease, unknown as a bad wind coming by surprise, like in a nightmare from you can't wake up, scientist Gerry Lane is tormented by the expansive need of rising above those imminent images of death that accompany him everywhere.

The only analyst able to unravel a puzzle, in the veins of which flows a cold blood that doesn't clot in contact with the negative effect of this *unexplained phenomenon,* he simply feels the need, the implacable desire of the sharp mind of taking advantage of a combination he knows he'll never meet again, which through the force of things accentuates the difference between what is substantial and what appears to be substantial.

Gerry Lane does not seek to define himself in the framework in which are established interactions of scientific nature, through the courtesy of a pure chemistry, through a molecular biology that completes the data obtained through the methods of pathological anatomy. He doesn't gather infested samples from the harmful organism, doesn't make a benchmark of assessment of the phenomenon from the fragments of a corpse, doesn't try to decompose to an ordinary temperature or to a more or less elevated temperature the substances naturally released from the infected body, he doesn't try to identify the reactants affected by any enzyme resistant to all antibiotics.

But, as the mathematician can form a particular determinant with the help of a square matrix, Gerry imagines two different systems of information, each characterized by a pressure of decisive moments and a result of the natural causes in contact.

Are the states preceding the defining transformation of a man into an *undead being* in a stable equilibrium? What is the form of human manifestation that precedes mental delusion?

Leadership: Can you change the option of rendering the image you have before you, whose essence can be defined by the difference between what is substantial and what appears to be substantial?

Gerry Lane summarizes the immediate consequences of the virus' presence, and finds the necessary and sufficient condition for the sum of opposite forces that act on man to be nil. The difference between "what is" and "appears to be" substantial is given by how it relates to the severity of the epidemic that surrounds it, first it is perceived as the worst thing in the world that can happen to it at any given time, but from another point of view the disease becomes perceived as failure, bringing feelings of guilt and shame, disregard of one's own person and even a feeling of worthlessness and uselessness.

However, Gerry Lane tests its spirit of analysis and reaches a very important finding. Namely, man must already be suffering from a non-contagious disease, treatable and with the possibility of being well controlled through medication, for the plague to avoid him completely, by way of behaving as a "foreign" area.

He must present a clear picture of the problem, of who or what it is in particular, in order for

himself to absolve himself of any guilt if his force of deduction would be wrong. And this image is actually the image of his own conscience, devoid of remorse, but which obsesses him because his observations oscillate from one point of view to another. This image seems increasingly obliterated in front of the world's expectations, in front of the results of science.

Leadership: Do you have the ability and patience to call yourself "superior" by limiting the need to be "in control" so as not to deny yourself the responsibility of being yourself on par with other people?

Basically, the functional mechanisms adjusted by the disease tend to exclude the virus from the unity of the organism. Without early detection, without adequate assistance, many sufferers end up having pains and show certain symptoms. And precisely herein likes the key to the mystery, putting on a maximum substantiality, because this is precisely what dictates the conformation of a vision of a viable solution.

Panic disorder develops amid the perception of death sensations, these being dangerous especially in the absence of a moral vision of the world and things. However, in the dizzying whirlwind of the various symptoms of the sufferers, Gerry manages to develop a new theory on the fight against this relentless virus, based on all that can appear as being disparate or diverse.

Being subjected to a determinism in relation to moral responsibility, relative to a sort of perceptual experience where knowledge and learning are reflected in a deductive system based on the visual analysis of positive and negative examples, this rational-superior being manages to distinguish between what is substantial and what appears to be substantial.

But, sensing a brilliant solution to the problem, he must not consider himself "superior" as a scientist, but must control his impulse not to climb a mountain twice. The impulse to not stop looking for solutions, to cross a limit, to walk without knowing how and – sometimes, even where the wind of events leads him, should not undermine his right to be himself a mortal, hoping for God's mercy.

Leadership: Do you allow yourself the freedom to project a new image of yourself in comparison to the transformations of the world around you so that you can experience different stages of your existence?

Between the substantial and what appears to be substantial, a fact deriving from adverse life experiences, an interweaving of the two justifiers of the hero's condition takes place: the pressure of decisive moments and a result of the natural causes in contact.

The circumstances of understanding and counteracting of the risk phenomena are manifested with a greater intensity in the context of unanticipated events, where inexplicable gaps occur, lack of continuity in behavior and attitude. The handicap of forging a mechanism of predictability being redeemed by a vigorous sense of the details in sight, but obscured by random interventions.

Always the man who experiences the defining transformations of the surrounding world, where it is hard to ascertain exactly where small changes occur, but ones of great effect, is in perpetual mobility. Always aspiring to a search that is not enough, that is not directly determined, equivalent to understanding our own inner world.

The basis of this constant search consists of fully receiving this information and the right amount for the mind to focus on higher intents and purposes. Gery discovered the cure,

saved humanity, himself becoming the first guinea pig in a death experiment. He realized that before he is more than any man, he must be a guinea pig like any other.

Leadership is the image of a brilliant scientist who might call himself a superior man, but first of all he must accept the condition of being an experiment of his own conscience.

The Man Between Analysis And Vision can shape a world without necessarily being its artisan, only through the creativity necessary for "survival", through the power of noticing the difference between what is substantial and what appears to be substantial.

This is a sort of leadership that doesn't need to "bake" for it to transform into a true legend, but only presence of spirit.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/man-between-analysis-and-vision.html

Man Between Illusions And Truth

On January 19, 2017

Improve your level of authority in the field, introducing a new particularity of your nature as an artist on the plane of a consistent reporting to what you must defend concerning your accomplishments.

Eisenstein explained to an audience of psychologists his new thoughts on the ability of film to represent abstract ideas. During his staying in Boston, the great Russian director receives at Hotel Vendome the intellectuals of the city. At the meeting is brought, for advertising, the famous celebrity film-star dog Rin-Tin-Tin, the first "star" Eisenstein met, as he ironically remarked.

The filmmaker is asked to pose for a photo with the dog, while assistance assails him with questions. Eisenstein is compelled to answer for an hour straight to a hundred questions. At the end, a lady declares: *"You, sir, are shattering illusions of Russia."* And Eisenstein promptly replied: *"Illusions must always be shattered. The truth is the best ! "******

Leadership: Do you deviate from the rigors of the content you produce about yourself, in line with the range of thoughts that gives you the ability to materialize a vision full of originality?

The difficulty of elaborating an answer, positive or negative, for the admissibility of a critique, in terms of what others think of you, is a challenged bared by any artist, by any optimizer of creative work, precisely in order to reach a common destination, a mutually acceptable agreement. In this case, the act of creation can be perceived as a catalyst of thoughts that gives you the ability to materialize a vision full of originality, those thoughts that highlight the truths of an image that gains weight only through an abstract idea, or through a comparison with how you use a metaphor.

The answer to the question that opens you up towards seeking an essential and powerful truth – another string on the bow that launches the arrows of lenient irony, allows the introduction of a particularity of your nature as an artist in terms of a consistent reporting to what must defend concerning your accomplishments, and not what it is imputed to you as guilt.

All the answers that those around you are waiting for, to accompany the logical mobility of a thinking conditioned by professional experience, need to respect the conventions specific to the phenomenon of "See yourself as a masterpiece in the making ! "

Otherwise, the force of your whole belief vis-à-vis the integrity of your own system of ideas and beliefs, or referring to the representativeness of research in time, often expressed through a truth based on a certain concept thought of beforehand, will not be able to delimitate between what represents your right of launching a "revelation" and what represents and abuse against you.

A dominant quality of the one issuing various statements based on your own beliefs, in the position of a discoverer of truths, is that of not self-incriminating himself. Man is a raw or neutral content of information, built on needs and situations, with which others are not used to interacting with.

Therefore, the create the impression of an authority in the field, means to never abate from the rigors of your own content. Leadership is a foundation of background defenses, and the artist is the result of those defenses.

One of the particularities of an artist's nature is reaching the perfect belief in a formula that needs to extend to other people, seeing the aspects it found in the virtue of a personal touch and of a noble cause: that of conceptualizing authentically the experience through which one has been, the training and development of their skills.

Man Between Illusions And Truth can be recognized after others' moods who try to paralyze him through a lack of clarity over an entire discussion, be it by the incompleteness he manifests over what happens beyond their limited understanding.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Man Between Logos And Reality

On January 20, 2017

Position yourself in contrast with what opposes your development, finding within you the strength of rising above everything that is encompassed in the plane of immediate reality.

Before me stretched rapidly the unknown of an unlikely event, with all of its questions, under the pressing sign of the necessity of the option caught between an empirically oriented visionary state – "experienced", and a narrowly pragmatic attitude on the direction of the inertia forces of momentary indecisions. If an artist had focused his attention on me, trying to paint an authentic painting, he would probably have surpassed Salvador Dali in terms of hidden meanings, so that I myself would have come to represent a new form of expression in art.

Why shouldn't I include my existence in a carousel of causality that insists that nothing can draw up the triggering of a preceding event? An event that followed me from the excess of power of a law written only for me, conveying me a hope in that warm state of shock, has crossing the territory of the heart with a cloudy disposition which, however, increased my fueling with energy from blood to neurons.

Against my will, I was integrated into a completely different king of logic, in addition to the parameters of state balance, specific to the man who looks straight ahead, but the one who looks upon it can't figure out if he sees it. It was as if someone was looking at me in a mirror that unexpectedly wiped out everything that matched my nature. The danger was fading, but it was still there.

Leadership: Are you ready to offer a new vision of yourself behind the thoughts involved in a creation whose main feature is authenticity, credibility, and not the photographing of reality?

The penetrating power of the one who hiddenly fixed his eyes on me, too early to make sure of my identity, too little privileged by a deductive reasoning and increased intelligence, it was inversely proportional to the wavelength of my model of receiving information. Suddenly, he found himself lured in an unusual chain of events, unsought and unexpected, which couldn't find their background.

I didn't want to think I was lost in a universe that has passed the adventure of life only once, for the same reason that I was part of a whole, where every step quickly engages the previous one, through the avalanche of informational messengers that crossed my cellular membranes, like having the points of insertion in the intimacy of the polynucleotide chain of the genetic code.

But that moment I felt that I had within me the seed of a universal vibration, a much more evolved form of what I had seen beforehand, offering from everywhere around a good energy but also a moral aspiration, specific to the reactional syndrome. An artist who would have analyzed my personality, my thoughts, my feeling, would maybe have had been crossed by that meaning that you give to a creation outlined as a lesson of maturity, around a reality that cultivates the presence of infinite space, deep, full of details that hide it from the world view.

Leadership: Are you able to collect all that happens to you in a fundamental conditioning

of living dependent on a protective arrangement that cannot be denied?

There was a universal solidarity in that moment, a connection to the terminals of a universal cosmic energy field, that other worlds looked for me for the same needs for why I looked for them. Firstly, from the need of helping each other.

In an attempt of facing all fears and doubts, in the vortex of a contest of circumstances insufficiently circumvented, I managed to connect to a reality that appeared to be complicated, controlled in the smallest of details, even hidden and served by a force that constantly reminded me... that I am not alone.

The universe consists of bodies. There is no single body for an entire field, there is only matter – the idea of a solid substance microscopically unstable, invisible and undetectable, found everywhere, which acts over all bodies, through a force caused by the very movement of the bodies whose form is susceptible to variation.

The power to rise above all that is encompassed in the plane of immediate reality, which turns leadership into an instrument of applying the beliefs that keep you facing the highest ones, it is a product of the experience of engaging in an overtaking of the causes and effects of the events you cannot anticipate.

To be closer to what the great force of the Logos asks of you, means to identify the potentially bad things that can happen to anyone, but that bypass you.

As you can tell a good tree by its rich fruits, so too can you tell the essentiality of a power beyond the written laws of men by the fact that man has the ability of building himself not allowing himself to get caught in an absurd mechanic, but rather in a full arrangement, in which spirit and matter, the ideal and the real, mystery and the concrete, the idea and the act, can form a single harmonious whole.

According to the dictionary, the term "Logos" denotes the required order, belonging to the Cosmos and human thinking, cosmic reason, an aspect of divinity, universal spirit and reason, in accordance with the actions of man and with the phenomena that influence his development.

The man who constantly moves in the light of intuition and knowledge that pass as the only court of interpreting events, for the understanding of information provided by everything around – taken as warnings and cautions on how to relate to the nature of what is happening to him, always positions himself, ideally, in the place in which the negative effects are minimal.

The logos is what the Ego tells you about yourself in order to comprehend a reality that transcends the comprehension power of unenlightened minds.

Man Between Logos And Reality is able to collect everything that happens to him into a fundamental determination of a living dependent on a protective arrangement (of things and events) that cannot be denied.

He positions himself in contrast to what opposes his development, to reach a moment of life in which he can believe with all his heart that he was always ordained and protected by something superior, unseen and omnipresent.

Man Between Morality And Justice

On August 04, 2016

Always rank yourself as a "thinker", rejecting that intensity grading of living with your weaknesses and accepting them.

When he'll work on translating Theodore Dreiser's novel, "An American tragedy", to film, Eisenstein will construct his film focused on highlighting the factual and formal innocence of Clyde during the act of murder even.

Only thus can the monstrous challenge casted upon a society whose mechanism brings a young man sort of devoid of character be made clear in such a situation, so that afterwards, invoking morality and justice, it can put him on the electric chair.

Yet Eisenstein will modify Dreiser's story, gaining afterwards the enthusiastic assent of the novelist, meaning skinning the essence of American society. Because he wishes to make here, in America, a truly American film. This is the purpose of his explorations. The understanding of the intimate phenomenon of American life started its first steps on the New York pavement. *

Leadership: Can you offer two placing solutions for "the purpose of self-experience" fieldin the Browse window of the intimate phenomenon of life of a character, in order to get a new image of a sure and superior reason?

Morality and Justice are the trials of the greatest tests of life, they are the results of competitive circumstances (more or less complex) that give – either the tragic condition of a world frozen because of a lack of values, or the condition necessary for the development of a thriving world. It depends on the way you want to invoke them in the sustaining frame of ideas about the meaning of life.

The purpose of exploring a world, through the challenge casted upon a society whose mechanism brings a man devoid of character into a precarious situation, by inserting or removing the element of guilt admittance, of factual innocence or formal innocence, is to give a passing grade to your motives dominated by action in circumstances that require the highlighting of your characteristic features.

A man experiencing the depth of understanding the phenomenon of life, creating in this way an expansion of self-understanding, always directs his thinking towards the significance of some breakthroughs of a conceptual nature, with an allure of predictability, so as to receive a full response from his own study object. And this phenomenon of life can best be understood by the size of a character in a fictional universe, in terms of a comparison with a sense of reflection in another reality, in another soul, so that your reason passes in a higher dimension.

The upper dimension of a reason is given by the quality of the perceptions about an image of the character you want to characterize, this image may be ideal in the case of an introspection that, by its depth, helps you to pay more attention to the surrounding world and to your role in this world.

Let's review some of the questions on which the Prince of Bénévent reflected upon, the famous Charles Maurice de Talleyrand:

"Can a man hold the past in place instead of facing the future? Through the smallest oscillation of the sphere of existence – from objective facts to the attempt of explaining them – will he be able to topple the conditioning of his nature? Does an adroit man require a crime in order to justify his power? What is the argument he uses to rid himself of guilt? Does too much good bring evil, or does too much evil bring good? What sense does vengeance have? Can man regain his well-being, yielding to an unreasonable passion?"

By answering such predominant questions, you can identify two options of the "purpose of self-experience" field:

The first option is to become a defender of guilt and law breaking, if through this you respect the final sentencing: a sentence to melancholy, to a century of loneliness. The second option is to rid yourself of punishment and disgrace becoming a defender of higher ideals. Here you have to consider the sacrifice for the common good, kindness, justice, competence, quality, fairness and responsibility, if through this you respect the final sentencing: the realization that you can make things happen if you open yourself to other people and reveal how you truly are.

Leadership aims at the work of the creator to be the manifestation of his own Ego in a story called "the weakness of being someone else", considering the higher dimension of a reason that crosses the whole sphere of consciousness through archetypal (spiritual and intellectual) grounds.

Man Between Morality And Justice always ranks on the position of "thinker", thus rejecting that gradual intensity of living with his own weaknesses and accepting them.

Before launching a new version of leadership that contains the "purpose of self-experience" field, open your eyes to see the vices of others, try to be a deep mirror for themselves and see whether you will have to run... from yourself !

A man of great character never banishes the wraiths appearing in his mind, he knows to take their power by finding the answers that reveal the truth about his own person. And he is capable of promoting himself by means of these truths.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/man-between-morality-and-justice.html

Man Between Science And Emotion

On August 21, 2016

Learn to facilitate the union of positive powers of the mind with those of the soul, observing yourself from the point of view of an astounding discovery's impact.

Never before have I felt so attracted to an essential idea, always with ramifications towards another, deeper idea. To determine it mathematically, with the help of these wonderful regular expressions, like a line jump in a newly created text file, without it affecting my imagination. Only so could the product of an authentic experience called perception twitch, sequences of consecutive elements of interpreting information that fulfilled only one property: that of journeying to another question.

I still cannot draw conclusions of this unique experience, because leaving my self carried by the magic of the SELECT instruction clauses in a certain pattern, I have omitted the fact that the presence of this cause determined a sort of RECEIVE of another message: "Please wait..."

Like in a true psychological thriller, I was under the impression – a rather vague one, in any case – that I belonged to never-before-happened fantasies, formulated through the clause (?s).*WORD(?-s)\R, to be perceived in the world with which I had yet to reconcile, as a sort of passing from the complex plane of judgement into the simplest of emotions. And I truly believed in them, to validate a visionary idea which in turn had a dual effect.

Leadership: How do you justify your mind's effort to fit into the unique experience of interpreting information that causes enlightenment, by the condition of the type: "try to self-induce an addiction to explanations and elucidations"?

On the one hand I managed to highlight the beginnings of the systematic differentiation between certainty and finiteness, where the untold took on for the first time touches of a Goyesc black, a potential source of demonic inspiration, a re-initialization of a substring of the matches type (^.*[A-B].*$). To interpret information that causes enlightenment means to involve in your activities and decisions that perception regarding the reality of the things you see, feel, evaluate and describe as being an innovative way of approaching a thought, a direction of creation, a direction of access to those experiences that give meaning and inspiration.

On the other hand, like in one of Salvador Dali's works, where the values of multiple variables and those of the massive type, in the case of the philosophical identification of the peculiarities of art related to the category of false, respecting a repetitive structure with a value of differentiation, I have succeeded – exclusively from the need of self-induction of a modified state of complete unity of being, which causes enlightenment, to conform to a strange emotion, to let myself grasped and chained in its grip.

I still recognize myself in the context of that emotion. But art still grabs my attention, giving me the opportunity to make a comparison with the mathematical formulations of the REGEX language, to the extent that my thinking seems to acquire that note of naturalness and commonality that does not stress me and does not put me in the situation in which it would be difficult for me to find answers.

Leadership: On what plane lies your true originality whose essence can be defined by appealing to a motivation laid out in terms of scientific-emotional coordinates?

"Optical density ! This notion hides within it a labyrinth of riddles, whose solutions elude you just when you think you've got them. But this still was not a method, it was just an idea, one that only had to lead to the elaboration of a method, thanks to which I would succeed – without modifying any property of the material (with the exception of the colors, in some cases) – to reduce the refractive index of a solid or liquid substance to that of air.

Indeed, knowledge can give man satisfaction ! But I did not know this at that time." Exclaimed at one point Jack Griffin, Wells' "Invisible Man."

Their formulas and combinations create emotions, experienced in a continuous flux of ideas and visions, in a variety of ways of expression. Emotions, whose presence determine a leap over plateauing, are temporary information over the reality directly affected by the observation itself.

The satisfaction that also indicates my position towards these observations, a position of creator, man of ideas and analysis, is that I can change any property of the subject matter that I study without caring about aberrations, limitations, without regretting a thing. The emotion of knowing, the emotion of "feeling" the occurrence of the discovery of an answer, is far greater than the emotion of failing in any direction of analysis.

Emotions are an uninterrupted and permanently changing process of personal reconfiguration, in which there are no rules or restrictions, where the only landmark does not stop at triggering some "Eureka", from the point of view of the impact of an amazing discovery, but rather facilitates the union of positive energies of the mine with those of the soul.

Leadership: How do you stimulate your personal creation against the backdrop of images that depict the quintessence of things from the robust reality of art, to facilitate a unique experience of enjoying a higher revelation?

It is impossible to think of a tool, a color, to a concept, a function, a model of calculus, an explanation, without stimulating the power of your brain that needs sustenance in order to function and not make you scream of happiness when you manage to make a "winning" combination. The art of creative thinking consists of choosing a combination of two or more fields of significance along a unique experience of observing the shapes, colors and movements of a thing, basically establishing the relationship between what you expect to see in relation to what you know about things.

Only in this context of a product of the mind – "Eureka" – do you prove your consistency, your ability of dedicating yourself in the long run to a certain activity or cause, received with all the longing of the soul.

Whereas, according to leadership's conditions of operation arising from the power of the vision on a typology of creation, meaning to analyze yourself by juxtaposing yourself, part by part, under the gaze of reflection and deduction, of understanding and finding, you cannot be ready for a great ascension without passing through the experience of living the unique miracle of creation and discovery under the dominant action of combinations.

And originality, whose essence can be defined by appealing to a motivation laid out under the aspect of scientific-emotional coordinates, underlies not only the plan of a lesson of mental success or in the plan of a transformational emotionality. But, especially, as a condensed reflection of your true nature in every moment of revelation.

A higher revelation is obtained by combining science with art, by far a mystical practice,

so that the obtained expression acquires the symbolic value of a supreme form of knowledge. This symbol can only be breathed by a researcher spirit and a chosen mind.

Man Between Science And Emotion has access to the inner knowledge of the aspects of creation, which above all proposes free initiative, and never imposes criteria. This knowledge calls your being to a transformation whose purpose is the passing from a "cold calculation" to a level of interpretation of the result of that calculus in its own existence.

Source: https://neculaifantanaru.com/en/man-between-science-and-emotion.html

Man Between Two Acceptances

On February 17, 2016

Discover the essence that will represent you in each chapter of existence, without falling into an extreme that determines you to evolve towards a passion pushed to ever new limits.

Nothing seemed to be more important in the world, aside from what I felt I am in the first version of a film called *"Man between two Acceptances"*. Whose narrative motor, quite frail, was fueled by the thoughts I reached through a strange complicity with a sort of weakness for the imaginary, from that intellectual impetuosity characteristic to makers of worlds, necessary for the clotting into clear shapes of the always shifting aspects of appearances.

Appearances I would reduce to laws, essences, ignored by most of the so-called experts, ensuring that unity of depth of the vision that is expressed through a certain continuity in discerning the unknowable. Then, I would gently pack the void of meaningless experiences, vague shadows of placings in a confusing, exploratory stage, and I would transform them into a true passion for a particular knowledge.

What was important was that time not forget about me or that I not get lost in it with that inability of coordinating my beautiful crossing of a return to myself. Sometimes, a flash of thought was enough for me to get attached to a journey into the field of the abstract, from which would result the landmarks of a multi-perspective understanding. The symbolic substance of my innovative, high purity lyricism, attracted by the story images that lead you to think of a fairy-tale world, had to facilitate the journey to the judgments of minds that refuse to obey the rules and grow old.

Leadership: Are the features that your image reflects the most important properties of an ascension that is primarily based on organizational criteria within the space of the creative Ego's relationships with the challenges of temporality?

Before a great leader of Persia appear a strange character who gifted him a game called "Chess", then he initiated him in the mysteries of this escape from the patterns of old habits. Without realizing, he was lured into a trap that not only ruined him economically, but permanently destroyed his horizons. Or did it save him from a continuous existential dilemma? In any case, he fell into the penchant for chess, preferring the strategies of the imaginary over those of the real battlefield. According to legend, the great leader ceased to be a soldier, but on the board, no one could checkmate him.

Who knows which way the invention of a decisive moment that finds its meaning in the inattention given to a random fact will lead you. Something outside your will, something unpredictable, over which you have no control, which determines, which has good or bad effects. The first challenge of temporality is to resist closure in a present that presses you through an act of confession of the desire to live by comparison with the perception of a perfect creation stemming from the subjective projection of the world seen from above from a larger plan.

As for me, I had come to not be interested in neither the infinity of knowledge, and neither the position of a thinker gained through the sweat of the mind, through silent meditations. I was also no longer interested in the glory of victory over space and time the universe had dedicated for me through destiny. I was willing to give up everything for a single thing, for that invention of a moment that would put an end to a deaf battle with myself, for that interesting phenomenon called "being a prisoner" that allowed my exit from the state of

reflection.

Everything began to be restricted to moves, laws, and immobilizations in the face of a broader horizon. I had learned to be increasingly temperate. But even temperance was an interesting move.

The most important properties of an ascension that is primarily the organizational criteria in the space of the relations of the creative ego with the challenges of temporality are: the control of several symbolic action fields and the correct appreciation of the position of consciousness of a compositional role, its inner assumption and the emotional impact it triggers in the space of reality beyond appearances.

Leadership: Do you have the ability to bring about the meeting with "SOMETHING ELSE ENTIRELY" through the revelation of an unknown valence of your personality enrolled in the sphere of immediate reality?

Man's orientation depends not only on the aspects of content and production of the experiences of life, but also on being aware of the shifting aspects of appearances seized daily through a strange complicity with a sort of weakness mixed with a bit of autonomy from the rules imposed by the conventions of an exterior authority.

Generally, people fight for a greater freedom of choice, for the winning of a way of reinventing themselves, but which is later highlighted, in some, by the readiness to yield to a special occupation, to a forced and hard to manage pleasure. The pleasure of evolving in a game in which you are the only winner is a frightening hell from which you cannot escape, or a powerful drug from which you can fully taste without being held liable for the consequences of experiencing it.

Without an essence that can represent you in each life situation, in each chapter of the possibility of achieving the proposed goal by using chosen means, you will fall into an extreme that will either lead you towards exhaustion, or it will determine you to evolve towards a passion pushed to ever new limits, served zealously even to the point of fanaticism.

To make possible the meeting with a "SOMETHING ELSE ENTIRELY" through the revelation of an unknown personality's valence means creating your opportunity to see from a narrator's point of view that explains the world he lives in in a different way.

Such a passion, which will generate the inability to coordinate the beautiful happening of a return to yourself, still serves to the representation become concrete of a turning action that changes certain limiting beliefs that refer to the real world. This passion can save you from a continuous existential dilemma, with the price of abandoning the true duties and obligations, which in turn develop the peculiarity of seeing deeper into the aspects of a different reality or teaching.

To seek perfection in any aspects of personal life, but at the same time to change your priorities, preferences, desires, and needs according to an occupation that proves itself to be more valuable than any wealth, because within it is planted the possibility of acceding to a different plan of your high purpose, it is the job of a leadership which claims the call to autonomy.

This type of autonomy allows you some leeway in the space of the freedom of being who you want to be, an unbeatable man, as well as the ability to bring about the meeting with

"something else entirely", through the revelation of an unknown valence of your personality.

Leadership is your acceptance of reality to interpret the role of a character whose narrator, in the hypostasis of an Alter-Ego, appears and disappears at the key moments of the event transpiring around him.

Man Between Two Acceptances is characterized through the following, extremely variable, elements: the novelty of discovering a new form of power, in which he becomes invincible, and the freedom of seeing deeper into the aspects of a different reality or teaching. Naturally, the converse also exists, that of falling to an extreme side called fanaticism.

Be careful how you represent yourself to an authority called "obsession", for it can keep you in continuous check. Any excessive activity can cut the Gordian knot of convention with everything that is essential in personal training, canceling the basic routes of life and leadership because of a complacency in an imprisonment that restricts your privilege of being steadfast in your difficulty and noble purpose.

Source: https://neculaifantanaru.com/en/man-between-two-acceptances.html

Man's Entrapment In The Arid Space Of The Unperceivable

On January 05, 2014

Open the path towards new knowledge conquests, so that you can see beyond the limits of what you are.

The great titans of superior-innovative thinking, such as H.G. Wells or Jules Verne have often played with the mystery that exceeded any knowledge,*the inexpressible*. Using that amalgamation of imagination, that allowed them to place themselves in an indeterminate place and time, they could identify the laws of those depths that exceeded the limits of understanding accepted by most people.

I felt that it was my turn to understand those laws by intensifying the only highly elevated source of energy that couldn't be destroyed by nobody and nothing: imagination. By invoking some core artistic qualities at the crossroads of questions about the purpose of my existence and my being in the world, it was the chromatic contrast of tensions, prejudices, unmistakable forces of adhesion to a new form of art, plausible by the motifs cut out, a noir movie, but best expressing the inner conflict with the self revealed from the past. The greater the discomfort I felt.

The experiments of scientists exposed by the two writers in their works, were meant to make the process of invisibility reversible. But the secret formula always leaves room for interpretation, it doesn't indicate any procurement and usage methods, it didn't fit into any doctrine, proving itself more like a quick stage of transition towards a superior dimension. A useful stage, necessary to any person who cherishes and supports progress, even with the risk of their withdrawal or exclusion from society.

Who wanted to understand and apply the formula had to see beyond any limitation.

Leadership: Do you gain the indisputable right to self-fulfillment following the criteria of a reality model to which you relate by separating yourself from everything that is common to your world?

How can I completely incorporate invisibility in time? Do I have to perceive it, first of all, as a future destination? Or maybe as a learning and exploitation source of innovative experiences?

And yet, I was struggling with a different question. This decoding of the invisible, manifesting internally, the transformation of the obscure into a recognizable entity, even if it encourages individual scientific research and, through this, the development of thinking, doesn't it mean it's an acquired right, not an undeserved one?

Setting a priority for one's investigations over the invisibility formula can prove itself compromising, putting me in a dishonorable position.

I felt captive in the arid space of the unperceivable, associated with the passage of time that made me want to stop researching, forcing me to stay for as long as possible in the shadow of mediocre walls, as a simple, useless and aimless passer-by through life. One who doesn't know how to fight, who doesn't live the great adventure of knowledge, who can't free himself from the absurd, who doesn't search for answers and never finds out the truth.

Didn't that alchemist who hid his name say that the majority of people are just products of some failed scientific experiments and that only the chosen ones are called forth to discover the mysteries of God and the path to the Kingdom of Heaven?

Leadership: How can you use science, in order to improve your perception of a parallel reality?

Breaking the patterns and the freedom to create shouldn't be regarded as something unnatural, but as an unquestionable right to the act of overachievement and accomplishment, as a game filled with impossible, but valuable missions that you aren't forced to play until the end. But that you must experience, if you want to understand who you truly are and what your meaning as human being is.

Leadership is subject to the risk of strong depreciation, if the contradictions of the transaction towards a new development stage are intensified, if the perception and representation limits of science, exclusively inferior grounds situations, shouting "I can't ! ", are fully approved by your defining characteristics.

The development standards you set can be recognized in the way you treat objectives and investigation requests on a long term, imposed by your own Ego as an attempt to find the way out of your actual blind alley of mediocrity. They show how you can use science in order to improve your perceptions regarding a reality that you didn't have the opportunity to live to its fullest. But in order to better understand the "lack" phenomenon and its major implications on building the personality, with a harmful effect on maximum interest elements that can shape your future.

Who doesn't settle for less – at the beginning of the journey to knowledge above any understanding – has to look for other exits to something else, to an unknown that in the end identifies with a debut, through scientific contributions to the great race with one's self.

Only by understanding the vibrations of the "unperceivable", using this amalgamation of imagination that allows you to place yourself in a more extended area of knowledge, makes it impossible to find the secret formula that contains huge percentages of possibilities on how to interpret things and the world, which you overlooked before.

Leadership: Can you build new performance roads with the elements of a science that you don't believe in all the way?

The constitutive elements of leadership, which reflect a solid knowledge of active innovation factors, can be identified only in the harmony of results, or in the elegance of a suite of operations within the research process, being able to apply them based on the operative structure of your thinking. Are you looking for some exciting challenges to stimulate your appetite for research?

Identifying these laws of the "abysses", which go over the limits of understanding as accepted by most people, is the first sign you have reached further than you thought, at a high level of development, as a solitary entity, not as a follow up to work, knowledge and cooperation experiences with others.

This means you managed to build new performance roads with the elements of a science that you alone have credited until the end with ideas, resources and unlimited expectations, and that you didn't abandon them during the maturity and aptitudes selection processes. All your relevant aptitudes and qualifications were acquired from work experience and strictly applied

on the rough field of science.

Who descends and climbs back, along the underground tunnels of science, knows they are starting an adventure with exquisite details. In the meaning of an alliance with the horizons and premises of knowledge, such a man bears within himself the hope to meet, in long forgotten galleries, the secret meanings of self-improvement.

Authentic personal transformation is the way of self-denial by the imagination that you are making a different reality, in which you integrate as a remarkable type by being able to communicate your thoughts under the most diverse forms of expression, to rethink your ideas by going from one state of mind to another, covering your own law of operation with many meanings.

Man's Entrapment In The Arid Space of The Unperceivable represents that stagnation around mediocrity, the isolation within the limits of a superficial and partial knowledge of human characteristics that can no longer serve as an essential base for leadership.

Source: https://neculaifantanaru.com/en/man-s-entrapment-in-the-arid-space-of-the-unperceivable.

Man's Purpose In The Space Dedicated To Silence

On October 23, 2013

Ensure for the man within you a major motivational force, by controlling instincts, feelings and reactions in relation with the exterior reality.

FBI agent, Clarice Starling. I had never felt so alone, intimidated by the doubt that took root within me. I was so close to the delicate border between ridicule and desuetude, between horror and value. Because I had reached the scariest place, amid the silence of a tomb, that terrifies the body.

If a painter had seen me in the state I was in, burdened by so many feelings of anxiety that I felt on the physical level, especially in the midst of the despair of doing nothing, he could have grounded his approach artistically on the quest for the original purity of a heart longing for God. Everything around was darker than ever, without the hope of a color explosion promise, like a sinister landscape of Savior Rosa which visual experience always makes accessible only to a hallucinating imagination that cannot erase its memory.

And that bewildering silence, the only heat source inside of me that could no longer be simultaneously or alternatively fueled with an energizing fuel had become a tombstone. Not a single drive or motivational force came from the new questions I asked myself. All the angels had left me in that dark moment of mourning, for which the investigation "invited" me to attend. Where would I find the revitalizing energy for strengthening my control stimuli?

Leadership: Can you afford to have a visual experience that complements the hardest scenario of life, assuming the destiny of a being that is not yet manifest in the depths of the soul than in accepting a separation from the immediate reality?

The funeral had proved a good opportunity to experience my functionality, in the vision of a sad world. In the atmosphere of a compulsory psychological reality. I was living it through a living and trembling fog that easily froze my blood, warning that it's not the time to show my bravery. I was observed, followed, cornered by that screaming combination of black and white, which had become the maximum acceptable compromise for the objective factor of my motivation.

Something was torturing me slowly. The shame of being followed, of people gloating over me. Restlessness carried to the extreme. I was caught in a game of irony of fate, isolated by the rusted barbed fence of defenselessness. As if the toughest charges were swarming over me. That was my life then. A redoubt of my own limitation.

Let's look at all those men around me. All of them. One by one. To be looked at with a strange reluctance that if you come across to many times, you would believe that life isn't worth living. It was a path I had never set foot on. The flame of desperation raised the temperature of self-esteem; the buzz of my molecules in the functional system became aggravated. The extent of this mental distress phenomenon accentuated the indisposition level I could accept and bear.

Leadership: Do you have the certainty of knowing the sense and the value of life, as well as assessing their limits of validity, through a state of lucidity that confirms your intentions to overcome the condition of the defeated?

I felt like a fool, I entered just like that, adrift, in an empty and tense space that filled me with a lot of restraint, even fear. An intrusion in a reality abandoned by every hope, by every bit of compassion, accentuating anxiety. I didn't belong to anyone. I would have gladly left then and there. But, intimidated, I couldn't find an excuse. So I resigned to the thought that, soon, everything will end.

Various mountains can be made from the same type of rock, various fields can have the same soil, and various trees can grow similar fruits. And the thoughts that invade a man's mind, devoid it of any revitalizing substance are sheltered under the same roof, in agreement with the initial settings of their own resistance regulating system. When these thoughts, triggered on the outside and consumed on the inside don't stop in time, the thick veil of the duality between quiet ignorance and anxious intelligence sets in.

Clarice Starling has fallen prey to a moment of tension, overwhelmed by an unstable guilt feeling. She seemed to lie in wait of a release from the grasp of the steel chains over the mind. A wandering mind in the solitary labyrinth of an assumed complicity around the convention between infinite silence and the most obedient listening.

The limits of validity and meaning of her life seemed to lie between doubt and regret, between delusion and suffering, but they were being fought through a state of lucidity like "Remember the reason for why you are here" which causes her to temper her attitude, impulse, consciousness.

Leadership: Can you provide a major mobilizing force by controlling your instincts, feelings and reactions to a reality that you cannot change so that you do not fall victim to the moment that can make you a prisoner of your own limitation?

Two forces act simultaneously over a mind conditioned by reality: a pressure force, which acts over the basic change of emotions, generating internal conflicts. This way offering, a good opportunity to experience functionality in the vision of a sad world, represented by that screaming combination of black and white, which could become the maximum acceptable compromise for the objective factor of my motivation.

And a reply force, with a certain decision-making power, simultaneously or alternatively fueled with *"energizing fuel"*, but which remains in the subordination of the central power – the power of thought.

These two forces cancel each other or amplify their potential based on the capacity to make something happen, to create an alternative for accepting a rigid status-quo and quickly move on to a better mood.

A man that doesn't ensure a major motivational force, controlling his instincts, feelings and reaction in relation with the exterior, hard reality lacks the support to identify the inner characteristics and strengths that can turn him into a leader.

The moment that can make you a prisoner of your own limitation occurs when you become aware that no matter how you try to escape the outer reality, you will have to conform to the Self that experiences suffering as an object of psychological study or as a symptom of weakness not to be able to stifle the voice of consciousness that tells it "There is no God".

Man's Purpose In The Place Dedicated To Silence points out the development and intensification of those inner forces, which determine the ability to adapt to new, especially

in extreme, unforeseen and unpredictable situations. Any internal destabilizing draws with itself chaotic, improper and inadequate actions.

It's mandatory to strengthen the inner material, especially for those who want to keep their positions as leaders. Developing resistance to stress and developing the capacity to quickly and properly answer to unpredictable situations is a stringent requirement in leadership.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/man-s-purpose-in-the-space-dedicated-to-silence.html

Master Durer's Gift

On April 28, 2010

Continuously assert the respect for your leadership, honoring your role through a healthy mentality and through your skill to enliven spirits.

The troubles weren't over neither for Mikael, nor for his friend Antti. They had been through a lot together, they had suffered a lot. But one day, on their journey, they stopped in the town of Nürnberg, where they met master Dürer, a very famous man, a complete sketch artist, and above all, a man of great erudition, to whom even the princes sought to enter in his favors. In spite the fact that he had an apparent simplicity in his calm voice, he dominated those around him through intelligence, talent and knowledge.

Almost a whole day Mikael talked with Master Dürer, who told him about all the knowledge he had accumulated, about his life philosophy, about his vision. When they parted, the master gave him three engravings, which he certified with his signature, next to which he wrote his name. He also gave him a letter of recommendation for the painter Titzian, telling him to pay him a visit when he gets to Venice. And, in the end, with a joy that surprised the young man, the master told him, before goodbye:

- Mikael, you have eyes that can understand the message of art, is a gift you have received from God and which you must never neglect, but develop whenever you are given the chance.

Leadership: Does the experience offered to you by the broadening of your horizon from the perspective of the message that ignites your mind allow you to pass in haste over a summary of competences that diversify, no matter what you put in it?

Master Dürer's advice mattered a lot, making Mikael understand why it is better to look at the things around him with more interest, with more attention, devotion and joy, like a real artist. Ever since, Mikael started to see everything around him differently. His life became richer when he started to appreciate the beauty of shapes, proportions and colors, the beauty of the things around him.

But the great gift that Mikael received from master Dürer, whom he cherished as an extraordinary man, was the fact that he opened a new perspective on live, on what is important and defining for his existence, on the world, giving him a state of inner peace. Practically he learned Mikael to sort what is really important to know and understand for his evolution, of what can be left out.

However, Mikael's skills in what regards the contribution to the actual development of art have been reduced only to the making of a correspondence with life, not through an own conception of practice, and not by a creative approach to it. And the degree of actual realization of a work of art can only be assessed by careful observation and improvement of its practice.

Leadership: Do you choose to embark on a journey of initiation in art through a repeated assumption of all authentic values of knowledge that allow you to receive life guidance?

Chance or providence? Mikael had the opportunity to know an exceptional artist on which chance brought in his way and whom he never had the privilege to ever meet again. For, as a suffering patient who needs a very good doctor that he will make an analysis, to tell him

what is the disease he suffers from and then treat him accordingly - so Mikael, whose life is immersed in a deep state of apathy and depression because of so many troubles he had passed through, badly needed someone to give him moral and spiritual support and get him out of his state.

Dürer was a visionary, a pioneer, a perfect mentor who, with great interest and trust, who was able to open Mikael's eyes to a broader horizon, enhancing at the same time that lust for life passed through the knowledge sieve.

Leadership: Do you use at its fullest the potential to awaken in those superior to you the measure of their individual value?

Can you select a certain kind of intervention in the life of others by integrating a new spiritual and intellectual vibration, by filtering the qualities that confirm a more complex maturity of seeing things?

You start attracting some inspiration funds when you measure the distance between the centers of the two bases *"science"* and *"horizon"*, supporting yourself in what they suggest to you as new support ways. This is the thing you always do when you achieve certain finality, on the scale of shaping personality – which includes personal learning, training, education and development through extending one's own coordinate network.

Firstly we talk about those coordinates that help you build a new image, mimicking the character traits of a role model. Then, those not quite fixed coordinates that attest a certain maturity, which fights against any kind of conditioning, setting a new version of what you know about yourself. And a set of position coordinates in a unique, advantageous position as forward, and that allows you to apply an appropriate acceleration of your transformation when you find yourself in front of a new beginning.

And the maturity in the way that those superiors to you make known their experience, taking responsibility for the role of their actions, should be a "strategy" of your potential to awaken in them the measure of their individual value.

Leadership: Do you start the "user" mode in order to activate the "Intelligent Sensor" options with the purpose of controlling the effects of some beliefs that can't stand any modification?

One of the ways to obtain a better unlocking from an inferiority position, very close of what we call a mix of amateurism and self-sufficiency, is to involve a certain mentor that should teach you to select what is truly important to understand and take into account for your evolution, out of what can be left aside. But it all depends of your power to absorb the amendments that have been brought to you along the way in order to finalize the extension of a becoming in the concrete space. Moreover, you must rest assured that you are able and willing to pay for the participating of a superior thinking to your own self-accomplishment.

The "user" mode refers to the capacity of integrating yourself in a superior knowledge absorption process without losing your originality, your independence of thought, waiting at the same time a confirmation of the way in which you are perceived by others.

And activating the option "Intelligent Sensor" with the purpose of controlling the effects of some beliefs that can't stand any modification means to accentuate that repositioning tendency in relation to the much more evolved minds than yours, picking up with a lot of prudence and determination (examining the objections and waiting constructive critics) any

kind of agreements that complete your way of thinking and your personality.

Leadership: Do you facilitate access to a new dimension of life by comparing it with that version of reality with which others have built up their value?

Than a cheap mentality, better a healthy one. Master Dürer was, besides a complete artist, a man with a flawless moral conduct, a man with high ideals, very cultivated, very talented and with a lot of goodwill, who awakened, in a very short time, in Mikael the thirst for knowledge, for life, helping him get rid of a great part of the imperfections he had.

Making use of the unexpected and extraordinary gift of the master that of seeing life in more colors than just black and white, to appreciate the beauty of the things around him, Mikael regained his former optimism and will, keeping in his heart a drop of hope regarding his pretty uncertain future.

You cannot see the entire world if your horizon is limited to the width of a street. In any moment, you can learn something new, on the condition that you would want someone next to you to support you emotionally and give you some advice when you need it, especially when you go through hard times, when you don't understand certain things or you can't decide which direction to take.

Such a man, a mentor, must be an extraordinary person, an enlightened personality, great through its individual thinking, with an astonishing persuasion power, from which you can learn with a lot of interest and joy to see everything in a better light a lot of confidence. And with the passion a man puts in everything, and taking into account the things that really matter, establish some higher goals and, with power in your heart, to seek to reach them.

The reality with which great people construct their value is a version of the art of turning themselves into a creation.

Master Dürer's gift is nothing but an open door to a different perspective, to a different future, which you can reach by following different paths, sometimes less taken, and sometimes unknown by anybody. It is very useful to find a mentor to open that door to an alternate future, perhaps better, and, at the same time, it is very important to know to listen to the meaning of the words of this mentor.

Only a man who, through a healthy thinking and cleverness, manages to inspire spirits and to change destinies, only that man has real leadership skills.

*** Note:** Mika Waltari -*Mikael Karvajalka*, Publishing House Polirom, 2005.

Source: https://neculaifantanaru.com/en/master-durers-gift.html

Master Eisenstein's Creation

On April 23, 2014

Try to find the appropriate way to achieve new science, meaning the possibility of adapting it to the necessities of approaching new prospects of leadership.

The revolutionary character of the film "Battleship Potemkin" – in the sense of revolutionizing means of expression – lies primarily in the discovery and perfecting a cinematographic language, which underpins the entire evolution of cinema, from then and up until the present day.

From the technical process, as a means of obtaining certain effects, montage becomes a language for Eisenstein. The great director discovers that thinking in montage cannot be separate from thinking in general, in its entirety. He notes that here, a phenomenon from the history of language repeats itself: people initially expressed their thoughts not in phrases, but in a single word. But these words represented, in fact, primary forms of sentence.

*Eisenstein has found the way of a cinematographic language, meaning the possibility of expressing a concept, a thought. He proved that a series of images can be performed so that they provoke an emotional movement which, in turn, gives rise to ideas. The movement switches from image to feeling and from feeling to sentence. In this regard, Eisenstein discovered a specific language of cinema. **

Leadership: Do you understand what is found in the context of the science behind the assembling of elements made in parallel, as compared to the means of obtaining some image effects that can indicate a story?

A leader stays true to his own vision and his own creative work, whether it be done individually or in partnership with a new version of the "Remodeling the future" type of application, to which not just anyone has access to. More than occasionally, he orients his thinking towards finding the elements of transmitting advanced knowledge. These elements are made in parallel with the development of the base product, called "montage", in the sense of revolutionizing the means of building a certain direction of evolution.

Completing your own creative work is done with the assembly of certain elements made in parallel, such as cost, duration, quality, number of activities, complexity, the famous *"return of investment"* and the capacity of "delivering" the scientific product. The means of obtaining some image effects that can indicate a story relates more to the way you use the means of expression in interpreting a feeling, a notion, a thought, so as to obtain a new variant of a scenario expressing reality, even at the risk of fooling anyone.

Outside the science behind the assembly of elements made in parallel lies the cult of virtue, the support of certain cause in which you believe, but especially in the work of updating the means of transmitting creations. The result of leadership is founded on the desire of offering the world not just a new quality scientific product, but also a message full of power, meaning the possibility of expressing a concept, a thought.

Leadership: Do you understand the difference between the "reply" and "forward" options behind an image that has the power to persuade by conveying a sense of continuity with a revelatory exterior?

The difference between the options *"reply"* and *"forward"* consists precisely in that completion of work, which has no other purpose and meaning other than to leave something behind and moving into a higher stage of development, by being aware of the importance of acquiring a higher status due to the deepening of knowledge.

In leadership, the *"reply"* option refers to the multiple instructions reply you transmit to the participants of progress by means of the science you cultivate and represent. This reply includes certain variables, observed or discovered along the way, of the formal type, which determines a certain conception of the construction of science, which can influence the quality of the finished product.

While the *"forward"* option, supported only at a high level of leadership, refers to the direction your discoveries take, measures in terms of obtaining new superior effects in what concerns professional quality and recognition gained from your scientific progress.

This option, as an indicator of characterizing the relationship between the activities of thinking, key ideas and its eventual errors, after the concretization of the searches of "meaning" and "knowledge, has the advantage of transmitting greater confidence in the future through the message full of power: *"man is to reconnect authentically to what he seeks and what has meaning for his evolution."*

An image can have the power of persuasion by conveying a sense of continuity with a revelatory exterior if the elements that form it satisfy the "reality = story" relationship from which a new concept of artistic production originates.

Master Eisenstein's Creation orients towards a particular and individual path in finding adequate means of expression that can be understood by all, so that the answer to their requests of performance be educational and mobilizing.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/master-eisenstein-creation.html

Master, Thank You For Invictus

On May 24, 2019

Develop your identity in accordance with the soul model that raises you to a wider spiritual perspective, taking into account the feeling of fulfillment that is found in the comparison: splendor-durability.

The rose. I spent my whole morning talking to it about the universe, referring to the space of a pictorial work in which nature gets reddish-yellowish, and it listened to me without saying anything, without suspecting the fantasy of the mind of the one who devoted his whole life to the fulfillment of a higher purpose than the ennoblement of a literary writing.

We spoke of the simultaneity and succession of phenomena in time, whose unknown causes have sown in me the seeds of wisdom, hope and trust unrestrained in a divinity that, in an unusual way, seems to lead my steps in either one direction or another, as if I had been inscribed in a book that is to be read without pause. Our discussion remained fixed in the memory of time.

The rose smiled at me with that strange beauty that shines on the faces of exceptional painters, in whose minds there is a gruesome idea of the depths that reveal the most representative artistic creations, having an existential correspondent in Faust the Seeker who was born in the soul of Goethe. I perceived it as an echo of a history measured in centuries, while he probably imagined himself as part of a divine scenario whose director is building patterns of life in favor of a subtle chromatic spontaneity.

Humanism takes into account the feeling of true fulfillment found in the comparison: splendor-durability. The rose, the symbol of humanism, gives a compositional equilibrium to an artistic work where life, the internal structure of a resonant space and emotional echoes, perceives the value of the center of a universe full of fantasy and sensibility whose spatial expanse lies between "The dream of a summer night" and "Foucault's Pendulum."

Leadership: Is your experience of life condensed with the idea of a universal memory designed to recognize an essential experience that has the character of a creation willing to be the copy of an omniscient entity?

The testimony to the vast horizon of functioning of a perspective that has been conventionally called "artistic" lies in the fundamental coordinates of a life that sets itself in the cultural memory of the world. Coordinates such as the feeling of a unique presence, the feeling of a special happiness, the projection of a personal intrigue in a high-power narrative are the attributes of an artist who continues his work of creation by using dialogues in the form of symbolic memories:

- Am I to understand that you recognize in me what you are for eternity? Am I to be the example of uniqueness that you relate to when the universe chooses the correspondent of thought in which it will always exist as a being? He asks me as a spiritual interlocutor, pushing to the center of attention the reasoning of being subordinate to a power outside of him, to an omniscient entity.

The artist in me could capture in this rose the next aspect of the universe, reproduced by an older philosophy, imprinted in the memory of time as a synthesis formula between detail and general, a formula for the realization of an enlightened thought in which fits the echo of a material movement:

"When I look at the totality of things as forming a unit, a unique nature, I have the idea of a force. But if I look at them as singulars, I have the idea of more forces that develop after their inner laws and go through all the possible embodiments they are capable of. All in nature are nothing more than those forces in a certain determination."

Leadership: Does your tendency towards higher symbolism bring universal language closer to natural language, in the form of a creature full of resemblances between "power" and "sensitivity" that can be perpetuated anywhere, anytime and with anyone?

The essential feature of an artist is that he can reproduce a reality full of spiritual content. Through suggestion, through detail, through mastery, through imagination and artistic accuracy, I try to project my temperance in front of the petty temptations of the times, apart from any rules or patterns defined by the phenomenon of mass multiplication, in which old forms of knowledge or artistic performance can easily be reproduced, manipulated, evoked, parodied and ironized.

- Are you able to give me an eternal memory that I will return to every morning? I asked him with the sincerity of the artist who sets his ambition to encompass the whole world in the direction of the soul's momentum, one who puts his own identity in the position of communicating with a writer who builds the image of a higher reality over an ordinary one.

And the rose answered me with the excitement of a painter standing before the finished painting, justifying the unique expression of universal consciousness:

- Without you, I can only exist as a given of nature, as a simple, shallow and fleeting experience, as a mere nostalgia or a sadness without tears. No one speaks a word of wisdom to me, no one speaks as if speaking with an intelligent and cultured man. Everybody sells me, you keep me. Some admire me in passing, but do not contemplate me with the loving attention of an artist who knows how to deliver the vision of a future life. Others promise one thing, and then they seem to remember nothing. Nobody is enlivening my essence. Nobody but you.

Then there was silence. A pause that has to be viewed from up close one in a wide-open horizontal plane, so that you can sense the uninterrupted outline of a prominent emotion created by the dream of a human being, enhanced by the valences of an affected nostalgia:

- You see me as a perfect means of communication with the object of a direct experience, you are like a powerful force in the universe with a long organic poem, with the organicity of the experiences arranged in a description that passes through the eons of the Holy Spirit and God the Father. For others, there is only a star that is moving away, a flower that loses its petals, a color that fades. But for you, I am the power of creation that constantly illuminates and constantly heats the soul. Because of you, I feel immortal as a god, spiritually assured of a symbolism that prevails among all. Master, thank you for Invictus !

Leadership: Can the image you form of the identity that represents you amplify the effect of the visual density of a world created through a symbiosis between the artist and the subject of his painting?

My Rose, Double Delight. You listen to me as a child listen's to one's parent, as the spirit bows before the amplitude of a star, especially as you seem to possess certain attributes: knowledge of things and their order, feelings of joy, peace, freedom and the will to decide what attitude to have when faced with change.

Your thorns are the fan of interpretations loaded with a lot of objectivity, an original conception of the mercy of life, a manifestation of the conviction that everything can be personalized with a triumphant message: be what others consider you to be, but always as an example of God's work.

Regarding the character of configurations closed or opened by the effect of visual density, you can be placed in the coordinate of a concept of harmonious development that suggests, through a mystical filter, the prophecy about the exceptional destiny of an ordinary man motivated by an aspiration for immortality.

By placing yourself in the center of a mature reflection on beauty, under the solemnity of a fine painting full of artistic conception, you inspire me a certain wisdom about how God created the universe, which should help me better appreciate the wonder of creation. And, unparalleled, in the way you stand still in the beating of a light breeze, one can recognize a strong inspiration from the philosophy of a Prospero or a Merlin:

"Give me matter and I will build the world from it, that is, give me matter and I will show you how the world should be formed. Because if there is matter that is gifted with a force of attraction, it is not difficult to establish the causes who have contributed to the formation of the world system."

A creation willing to be the copy of an omniscient entity is the formula of accomplishing a miracle called the "echo of a life lived in immortality" through a soulful, emotional experience due to the deep meaning it carries.

Master, Thank You for Invictus highlights the sense of closeness between the artist and his creation, an approach animated by the revelation of a connection with an intelligence far superior to man.

Source: https://neculaifantanaru.com/en/master-thank-you-for-invictus.html

Mastering Inner Leadership

On March 11, 2017

Be able to be reborn from your own ashes of suffering, conditioning yourself to believe in a self-imposed truth.

I proudly say to you, Mercedes, that God need me, and I lived. The worst misfortunes, the most terrible of sufferings, the abandonment from all those that loved me, the persecution from those that knew me, this was the first part of my life.

Then, suddenly, after captivity, loneliness and misery, followed clean air, freedom, a fortune so blinding, so astounding and infinite that only if I were blind I could not have seen that God was the one who was giving it to me for such great purposes.

Since then, this wealth seemed to me to have a holy purpose. Since then, not a moment have I thought of the life that you, poor woman, had tasted its sweetness from. I had not a quiet hour: I felt driven like a cloud of fire descending from the heavens to burn down the cursed cities.

Like adventurous captains who embark on a dangerous journey or plan a trip of no return, I prepared my nourishment, loaded my guns, gathered my means of attack and defense, training my body with the most terrible of challenges, training my soul with the harshest of blows, training my arm to kill, my eyes to see suffering, my mouth to smile at the sight most terrible.

From the good, confident, and forgetful as I once were, I had become vengeful, treacherous, evil, or rather indifferent as a deaf and blinded beast. Then I went off on the path opened to me, traveled the space and reached my target. Misfortune to those met along the way ! Misfortune to those who locked me up in the darkness of the dungeon and to those who have forgotten I was there !

Leadership: Do you measure your progress in the consciousness of a destiny emanating from the depths of a hard-going life, depending on the duration of your presence in the trailer called "Those who betrayed you"?

The truth that leaders hide inside of them is not an adaptation to the great blow of life, bared with stoicism, but rather an answer to the miracle they have experienced. They know that life is similar to the willow at the water's edge: it blooms only if it is watered with the suffering of this world. More importantly, however, it appears to us that if we look at life as a miracle attributed to a leap made over all the vicissitudes of destiny, then suffering itself acquires the valences of a reward to come.

More than that. If the man subjected to the challenges of life is measured by the strength of the feelings he controls in a décor of darkness, towards being perceived according to the conditions in which hatred and moderation are born, anger and trust in an unseen God, then leadership can be measured according to what man manages to accomplish through the miracle of creating a new rule of intervention in the destiny of others.

From a witness of the meaning of life, able to story into memories only variations of the same inner urge "I wish to die", man becomes a whim of destiny in a game of "let's see if you can fix yourself". Thus, he feels obliged to reply to those challenges endured with stoicism,

forced to perceive only the color "Red" of the desire for vengeance at the limit of the distance between what was and what might be.

A powerful man compromises his authority if he doesn't manage to respond to a broader context of trends and challenges that accelerate the expansion of his own consciousness towards an area of the decision-making power. But at the same time, he compromises all of his aspirations for inner peace if the forgetfulness invoked by a new status is not induced by the varied range of value of the type worthy-unworthy, just-unjust, equitable-inequitable.

Man's purpose to depart from the primary source of pain is produced when he becomes independent of what is happening within him.

The natural blizzard crosses the desert, leaving behind it threatening dust clouds. Yet the man who connects to a new beginning of life must satisfy the obligatory conditions of the transition towards the consciousness of responsibility towards the way in which he lives and towards what he decides is worthy to be experienced, without leaving behind him a huge void called "guilt", appearing after the fault called "revenge."

Cancel your void, be care who you bring misfortune upon ! In leadership, which includes the great strength of character, the attempts to put yourself in the offside are often scored better, rather than the goals that bring about victory.

A leader doesn't measure his progress in the consciousness of a destiny emanating from the depths of a hard-going life, depending on the duration of his presence in the trailer called "Those who betrayed him", but rather after the way in which he gains and keeps the shine of his virtues over time.

Becoming independent of what is going on inside you is like a hidden treasure on the ocean floor that can only be recovered at the cost of your sinking in a moment of discouragement: you must judge your actions without self-pity.

Mastering Inner Leadership refers to the continuation of the fight against a fierce order of a life experienced through pain, which encompasses man into a trend of advancement towards a fulfillment that unties him from the limitations of his own being, with its weaknesses and shortcomings.

But in this context, there is a need for a movement of the hazard, for an improbable divine grace, for a vast source of gain, which will help him find what was lost.

Leaders who are strong within are capable of being reborn from their own ashes of suffering. They are willing to explore their thoughts and attitudes, compare them with those of an older status, and choose those that better meet the sustainable goals of capitalizing on their own forces of constructing the future.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, The Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/mastering-inner-leadership.html

Matter Submits To Its Creator

On February 01, 2022

You need a clear vision to focus on what you are creating, but at the same time you need to have a huge mass of matter on your side that can stay in a "stable" state for as long as possible.

I was reading a book about Alfred Nobel, considered at one time to be one of the most horrible criminals in the history of the world. His huge fortune was amassed from the manufacture of an infernal product, dynamite, which caused a sense of secret horror to anyone approaching his home. Millions of people were killed with his dynamite. But he forgets that dynamite was created not for war, but for other purposes: mining, harboring, tunneling, and other work that makes work and life easier for people.

But something else arouses in me a solidarity with his reign, a kind of interweaving of the power of comprehension of the mind with the resizing of a reality which can neither be experienced nor named immediately. Well, Alfred Nobel, subject to some confidentiality and other safeguards, had hundreds of substances in his personal laboratory in San Remo, Italy. One more flammable than the other, like a kind of magical object passed through fire and unexpectedly transformed into a heliocentric model of the universe. And, of course, the explosives – including "Nitroglycerin" – were stored in varying amounts in containers that were quite unsafe at the time.

A single drop, if it had been spilled on the table or on the floor, would have exploded – and the blast would have spread over a radius of hundreds of square meters. But despite all the danger, the scientist has been sidelined for the rest of his life by any kind of accident. Be surrounded by death, and let death be far from you. To be protected from life in any death trap. And if I were a Creator myself, and if such a creator were to measure all worldly things by a much longer than average human life, I would choose to embark on a marathon that defies death.

Indeed, I must ask myself this question: what sort of thinking can lead to a result that pleases everyone, but also represents me and fulfills me the most?

Leadership: Is your relationship with the content of your creation appropriate to a higher thinking obtained through a deepening of knowledge in a deterministic system that facilitates the trajectory of a "double bond"?

Matter obeys its creator; this is the first law of science. And not everyone achieves this performance, but only those who have embarked on a long journey and long searches. Matter listens to the one who knows how to handle it best, taking into account the extent to which the creator manages, using the essential help of the phenomenological view, to understand this attempt at thinking within the philosophy of nature. Beings are made up of a part of organic matter, and life results from the advancement of matter.

This leads us to the conclusion that he who believes in a Creator of the universe also believes in a ubiquitous, protective, tolerable, resilient energy. And the one who moves things in the direction of personal will is the one who knows how to transform matter in order to obtain a fulminating result in two worlds: spiritual and material.

Of course, this is where the spiritual level of power comes into play. "The battle is in heaven", between the world of matter and that of antimatter, or having a direct correspondence

between the vibrations of matter and pure consciousness. Not between bodies, not between physical properties. Try, for example, to penetrate with the Creator's eyes everything around you, to animate and guide the matter within the things, ensuring the passage of a "double connection" trajectory: between man and God, between theory and research, between soul and the nature.

Try to encourage things to work the way you want them to. Try to animate everything by attributing a certain affinity to it, investing it with that quality of being "at peace with yourself" in terms of a certain homogenization of a spiritual nature, or in terms of a dialectic that must lead to a universality. Can you?

Leadership: Can your personality double in the face of an image transfer from creator to receiver, by adapting your essence to the content of an existence that manifests its greatness in a subjective reality?

It is admissible that a creator interposes himself between chance and discovery, between vision and concrete efforts, being able to change the relentless outcome that emerges in those who have failed to connect to the Intelligence of Universal Matter. In other words, the success of a creator is not just an image of a discovery, but expresses a reality on a microscopic scale, where matter is only the mysterious expression of a sovereign will.

Do you remember Prospero from Shakespeare's opera, who had been the Duke of Milan? By means of spells and other forms of magic, he could order matter, he could rob anyone of the power to oppose him. With the strongest spirits subject to his will, he could start the winds and waves of the sea at will. At his command a terrible storm arose, in the midst of which the very ship of his enemies was terribly shaken, but yet he had arranged the matter in such a way that no one on the ship was harmed. His bold plans could turn into a death-defying commitment at any time. Therefore, Prospero penetrated everything, enlivened and guided everything within matter, forming within the whole matter any individual existence.

Prospero is not a simple story character, he represents the non-material essence of a perfect creator.

In telling you this, I would like to acknowledge a certain achievement: I know how to construct an image in which the force of things, as it is ordered and incomprehensible, is combined with the eternal motion of matter throughout the confrontation with myself, manifesting itself as a representation of a high will in faith.

An important part of leadership is the relative form of creation that you experience in the "hidden" world that depicts reality by capturing the non-material essence of a perfect creator.

Matter Submits To Its Creator, and we can in no way decide its extent except by taking as a starting point the subjective reflection on thought previously conceived as subjectivity.

Source: https://neculaifantanaru.com/en/matter-submits-to-its-creator.html

Maturity Is The Way Out Of Childish Delusions

On March 21, 2008

Reading the following excerpt from the book "Egyptologist" by Arthur Phillips, I understood why it is important to reflect on the path I must follow in life in order to have a safe and prosperous future. It is about an Egyptian king, Atum-Hadu.

You pity him when you think of him as a child, how he would tell himself stories to fall asleep, how he would create his dream about a heavenly father. Atum-hadu's analysis obviously benefits from modern sociology: in these horrific modern cases you hear about now, research reveals that there is a typical critical moment. Namely, the age at which the child first realizes his pitiful situation, finally understands his relationship with his mother, for example, and thus with the whole world. This moment is too easily immersed in retrospective pathos, like the one I fell victim to right now, but in reality you shouldn't feel sorry for these children.

On the contrary, you have to see the beautiful and heroic aspects: an eight-year-old boy bursts into his dilapidated house for the last time (for there must have been a last time, whether he knew it at the time or not) and shouts at the top of his mouth proud of who he knows what an achievement, still expecting (due to the sediments of his childish love instincts) to receive praise from the mistress of the house. He shouted, proud that he had learned to do one or the other, something academic or athletic. And she receives, as a symbol of her definitive indifference to him, either a box, or a spicy swear word, marinated in alcohol, or simply a slimy silence, while the new stepsisters whimper and walk around the room. . As if such a moment, in the blooming mind of the child, is necessarily tragic !

Never mind: why assume that such a moment represents a door closing, and not the equally creaky sound of a door opening? How can the untrained ear tell them apart? Close your eyes and if, after that gnashing of teeth, you feel a breeze of understanding or chance, then you know. As Atum-hadu apparently knew. Something had opened up for him, something he chose to remember as a nocturnal visit from Seth. Modern sociology says that the meaning of this moment is understood by smart children and that their adaptation to it cannot be called anything other than a second birth: a birth to total independence, free from any ties to illusion, free from any illusion of ties. A birth in which the child becomes both his parents. He himself, alone will build from now on.

There can be no doubt what went through the great king's mind when he chose the name by which the world later knew him: the greatest act of creation, his own creation, would now begin. And, of course, only after this excruciating second birth can you dare, at least aspire to the third birth, which eludes most people, even self-made ones (let there be no doubt about the monstrous probabilities that are at stake here). The third birth is that of immortality, where, after a productive life guided only by your self-parenting instincts, your name is remembered and loved forever, in the world beyond or simply in glorious glory.

But if you are unable to find your way out of your childish delusions, if you continue to grope, relying on a mother's love, on the firm interest of a priest or a teacher or a lover or an officer, on the generous care of the rich for the poor, on the agreeable company and loyalty of good-time friends, then you are condemned to a life of childhood. You will not reach maturity and you will not have any chance to make any achievement worthy of permanent attention.

All this makes Atum-hadu a model worthy of study. Because if one thing is clear from

Quatrain 80 (only in Fragment C), it is how faithfully the king's life illustrates the principles we have just outlined: The mother's heart closes to her child, from now on she is built. There is no priceless gift she can give, though she weeps and wails, As we weep on our death-bed like a defiled virgin. But when the door of our grave is closed, only then does the soul win.

Leadership is an evolution towards the stage of adaptation to the profession, but it begins with the transition from adolescence to adulthood, this representing a phase of development that is longer and more complex than it seems at first glance, and only parents can facilitate it. It is about a very thin leadership, which aims to develop the feeling of belonging to a "family", in order to obtain unanimous support.

And the transition from a child to a mature man is specified in leadership by giving itself a separate content, an imperishable law: "what I have become is the fruit of what I was". This content isolates the entire spiritual life of man in a perimeter where the frail man becomes aware of his inner strength, of the reality in which he lives, as his personality becomes not only inspired, caring and motivating energy, but even a way of forming , as a kind of guide who shows him the way and, at the same time, a trainer who develops his qualities in time for the collective good.

What invites to overcome the endless transition from child to adult, because in leadership the spirit is the guide and the guide is often represented by the mother's influence, a fact that allows to avoid any attack on the notion of "family", is the very way of contribute to your change through an authentic expression of realistic values and beliefs that have helped you overcome difficult situations in life.

You have to leave the stage of influence due to your mother, and start living autonomously, relying on your own resources, if you want to rise to another level in your life. Does this reflect your efforts of self-discovery and maturation? If you realize this necessity, only then will you be able to get out of any dispute about your position in society, and you will start to respect yourself, feel more balanced, more secure, and even feel unstoppable on your way to success.

*** Notă:** Arthur, Phillips - Egiptologul (Editura polirom, 2006)

Source: https://neculaifantanaru.com/en/maturity-is-the-way-out-of-childish-delusions.html

Mea Culpa

On June 13, 2017

Rise up from the midst of a rebellious world that contracts or expands simultaneously with the universe in which all horizons are open.

I never asked to lose myself in beginning of the world atmosphere from the book of creation of the Almighty God, which the dynamics of thought contained in the continuation of previous questions to experience transmitted it step by step, from the heights of the echo of the universe.

I never knew to keep, to seek, to grasp, to understand with that grace of the comfort of a silence beyond the ages, the mysterious meaning of existence that wants to deceive the appearances of a world in opposition to other worlds. Be careful not to place them under the sign of a compensatory realism. *Lord have mercy !*

There is also a character, Marius Pontmercy, from Hugo's work, with whom I seem to share the same agreement of the mind, not to give in to the big universal questions.

Sometimes this unleashed spirit, troubled by so many ideas, was so disturbed, so far away from them that it was hard to find them anymore. He heard unexpectedly about philosophy, art, history, and religion. He encountered strange aspects and, as he did not know how to look ahead, was sure he was looking chaos in the face. The angle at which he viewed everything began to change its place constantly.

That's how I became a prisoner of personal nothingness, a strange writhing inside, with the sadness of the soul of a wandering artist who increases his mysterious suffering only to the hearing of inconvenient ideas. My world, in the spiritual light obtained by revelation, often belongs to a moment in which, under the heavy rain of remorse and the persistence of doubt, I experience the feeling of escape. *Mea Culpa.*

Leadership: Do you try to overcome the dimensions of an understanding that is a game of unclear meanings precisely because it is not considered to be the center of your rational claims?

A whole act of consent with an unacceptable form of madness, by segmenting the rules of the composition of a mysterious character to more open consciousness shades, unfolds in front of the eyes, with increasing glances of frightened stars and anxieties. *Je veux aller au bout de me fantasmes. Je sais que c'est interdit. Je suis folle.*

I am letting myself go into a game that seems to generate a utopia of the Ego and nothingness that characterizes me in a life close to the contradiction between God and man renewed through compositional texture creation, the law of attraction is just a small part. I give the response I feel I need to give and leave nothing without trying to understand, even if the deal is followed by a real distance.

I often invite you in the middle of telling stories from other times as a determinant of words expressing the division of time, dancing with eternity between myself and a mirror with an infinity of meanings, to decipher the mysteries and symbols of a rise from the heights of the heavens I contemplate subjectively. *Words without a meaning, just fading away.*

Because of my desire to be here and elsewhere at the same time, *je suis la et ailleurs,* I often rise up from the midst of a magic and disturbing world that shrinks or expands simultaneously with the universe in which all horizons are open.

A mere continuation of the infinite, thrilling by the tendency of losing myself between the symbols imprinted on sensibility and the mind that belong to spirituality consistent with science, shakes me like an earthquake. In a way that suggests that I might give in to my tendency to abandon my art model. *Je ne dors plus.*

The turning point of your evolution, which leadership must recognize as absolutely necessary, consists in the mental detachment of the fundamental determinations that arise from trying to understand yourself and to understand the world from the perspective of a man passing through the solicitation of the madness to believe in something beyond the limits of the reason he possesses and glorifies.

Mea Culpa is, in fact, the reflective and philosophical content of a reality beyond the unanimously accepted natural barriers of understanding beyond the frontiers of knowledge and imagination, in which the miracle is represented by leaving it.

As a thinker, you will always be followed by a sort of Mea Culpa when you try to know something that does not obey the known laws or the probabilistic laws of the results you expect. The whole blame you take is that you try to force the limits of a knowledge that, at least from a certain point of view, exceeds you.

*** Note:** Enigma - Mea Culpa

Source: https://neculaifantanaru.com/en/mea-culpa.html

Memory

On January 02, 2020

Be the extension of an image that never loses its significance and quality, in the process of revealing the intimacy of the artistic act seen as a guarantor of recovering the past in the strict interest of understanding the present.

My story is the testimony of a melancholy act of relating to the work of art and its profound meanings. It is the place of refuge in the face of times when my life, so special, so sincere, seemed to belong to only one mortal. It is a remembrance of times founded in the vicinity of the word *Dermethisyum*(with criteria of purity), times hard to forget, with delicate inclinations to dream, crossed with nostalgia for deep and restrained feelings, like mere birds in their routine flight. From here, too, the temptation to change myself into a form of existence after death, in the silence of a discreet confession, on the rhythm of a music with calming effect.

The infinite desire to love life, with all its other spheres: epistemic truth, aesthetic truth and religious truth, is gathered around the need to belong to an image full of intensity, full of art, color, history and beauty, changing my meaning (to witness a world exhausted by so much turmoil) with the work of a brilliant artist who gives new valences of transfigured mirroring of nature in his own recovery.

I'm not doing anything by chance. I feel nothing without leaving a maximum freedom of speech with myself in the position of an artist, so that I can change at any time into "another" of the world of eternity and oblivion. *The withered leaves collect at my feet, and the wind begins to moan.*

The first lesson in the skill of art is the description of an image. Look at me as you look at a rose that has lived countless lives, over and over again, without losing sight of it. And this Double Delight, the model of unmatched and unparalleled beauty, imagine that it had the privilege of witnessing a profound act of service in the life of an alchemist, in the workshop of a famous painter, in the play of a theater actor, or in the longevity of the music of a sensual and romantic opera singer.

Great will be their reward in heaven, eternal will be their glory, because they have been part of every moment of my story.

A sense of identity and continuity can be understood in terms of "pure consciousness that concerns the old self" from the perspective of a reality whose only meaning is an image consisting of two vectors: the science of being someone else and the power of remaining the same.

And yet, there must be someone who can decipher me with all my mysteries, who can outline me alive and full of greatness, charming as a dream of youth among the passing years, beyond the complicated mechanics of the act of creation. The rose feels, lives, gets emotional, understands itself in the words of Cella Serghi: *"The body and the heart gain unfortunate habits. The heart, neglecting the echo of its passions in real life, takes refuge in fiction, and the body becomes accustomed to separating desire from admiration."*

Has the moon lost her memory? She is smiling alone, in the lamplight. If you have to force yourself to admire, to pay attention to the beautiful, feeling and sensitivity, to open the double key of eternal time, then load your spiritual energy with the red-yellow hue of an autumn evening spent around a fire, at dusk. It is an image immortalized by the painter on

the face of a higher reality, transfigured, transmuted into eternal human values. This is what art means: transformation by feeling the influence of an omnipresence.

And the supreme force of art created by a flash of poetic intuition, subsequently brought to the supreme meaning *Seroderifesh*(the incarnation of the pure word from the beautiful space), lies in your power to introduce me into a framework of aspiration to the sublime, to an authentic and honest art, in the form of a description of a figurative presence interwoven with indelible memories. Then, identify yourselves with me. *Let the memory live again...*

This is how the humanization of art begins, its revolution. In conditions of irradiation of eternity in a vivid moment, full of color and meaning. How will it end? Through the hidden, through the symbol...

Leadership: Have you found a place of refuge in times when lives no longer belong to mortals, but to creators who display their refinement and solemnity by triggering an artistic experience seen from the perspective of the absolute?

I always held a magical key in my hand. Near the crystalline spring of the great inclinations towards the beautiful, a wonderful place captured in the landscape created by Sepher Yetzirah, where we experienced the first years of immortality on a single and insignificant palm of the earth, I discovered for the first time freedom, art, love, regret and compassion, worry and weakness. I wish that your fate was the one deserved by me, so that I could include you in this landscape of history, nostalgia and simplicity. But only you have this power, to be like me.

Then, by a glimmer of divine power, I twisted the key twice, the source of all symbolic images and correspondence, only to suggest my absence, forgetfulness, and inspire people with the natural need for affection, kindness, leaving them the possibility to reflect (in awe) how it would be to live without me, how difficult life would be without art, without beauty, without the perspective of the absolute. *It is so easy to leave me, all alone with the memory of my days in the sun...*

Cella Serghi was perhaps the only writer who deciphered the mysteries of the flower to which I still harbor her soul: *"I think the secret of your sadness (because you are sad) is that life has divided you, love has not wanted you complete, it asked of you more than you wanted to give to only one".*

An artistic experience seen from the perspective of the absolute is the masterpiece of the art of bringing to life spaces forgotten by the world, places with a strong history, witnesses of times past, in the composition of an image that never loses its quality and significance.

I must think of a new life, and I mustn't in. Believe me, I no longer want to delude myself, I no longer want to be just an attempt to manifest art, as fragile as any multiplication of radiating a light ray into a living, universal consciousness. Following me will remain, perhaps without movement, only a pure pictorial line, although my immense desire, *rutsineh alcisturnash*(obtained through a similar process), was to give birth to a new opening for the beautiful, for the good, for the unexpected.

Leadership: Does the universe of your creation offer other people the opportunity to transform into an expressive and melancholic continuum that functions as an evocation of the special appreciation acquired by the uniqueness of a particular moment in the face of an openness to alterity?

A century lived in the memory of life gives all the beauty of life, revealing all the best in me. When the artist retires to a corner on the edge of the world, where he has only a straw bed and a table from the pine stumps, with his carelessness in the face of the passage of time, living without obedience to the events of daily life, he knows that this is the only way he can cancel the impression of luxury, which is actually a limitation of the effort to trans-substantialize the world into spiritual spaces. It's a chapter I could call: a return to origins. From here everything started...

I remember the time I knew what happiness was....

And when the rose senses the elevation of its construction in the genuine temple of the beautiful that crowns the artist's creation in the vicinity of the absolute, in the space of silence beyond the luminous sphere of Ain Soph, ever closer to the destiny-human ideality, only then can the veracity of Cella Serghi's words from the novel "On the spider thread of memory" be confirmed:

"I think the true experience of life begins when you feel alone, not only misunderstood, but really alone. Spend whole nights of loneliness, and then a day will come when you don't expect anything. That's why it's worth it. I am not talking about a lust for pain, but a kind of discovery of yours, alongside you, lucid...

Sometimes happiness is at the end of the world. I would like to feel again as I felt in some days when I saw all the bridges between me and the outside world crumbling, listening to the loneliness as you listened to the sea, when everything seemed detached from a story of eternity that you would like to change only through the lack of the narrator character. Tonight will be a memory too..."

The greatness of a creation consists in presenting a special moment in the landscape of a life that assumes immortality through an echo of emotions: *"it is worth living in memory of times that pass quickly, but which do not lose their meaning even after the passing of the years in which they were shaped, with or without the brush."*

Memory is a form of meeting the work of art with its creator, of the rose with the common mortal, seen through a thrill of mystery, of longing, of uncontrolled emotion: *"If you touch me, you'll understand what happiness is. Look, a new day has begun..."*

*** Note:** Barbra Streisand - Memory

Source: https://neculaifantanaru.com/en/memory.html

Mene, Mene, Tekel Upharsin

On March 05, 2017

Foresee what you will become if you accept your purpose as a maker of creation, in a context of achieving a sort of illusion with adjacent implications.

I like to reach the end given by the value of a mathematical puzzle from a game of subtlety refereed by fantasy, with a certain degree of awareness, built as an infinite reservoir from which I always and continuously fill myself up with characteristics specific to the artistic work, in an attempt to explain what no one has ever believed. I must only take the content of the picture from reality, with its kaleidoscope of consequences, without embroidering it, and reorganize it and present it while seeing it with the eyes of an illusionist who treasures the ephemeral character of the demonstration of magic.

It may seem absurd, a sort of freely conspicuous and delusive euphoria that distorts my perceptions of the world, of myself, unbearable and agonizing, in arguing a concept in which art, guessed by reason and reproduced by imagination, itself personified and amazed by the success of an illusion worthy of Houdini, is revealed in a marathon of adventure, in a well-controlled chiaroscuro, through areas of light and shadow.

It is as if I would develop a personal conception of a "Superior Force" or of a "God" as no one could understand: through the exercise of an a priori synthetic judgment, served with an uncompromising artistic honesty that makes up the matter and construction instruments of metaphysics. In turn, metaphysics is based on the superiority of the force with which the artist is based on the belief in an invisible God, which in some ways, is even his own doubling in another reality, in another space and another time.

The true masterpiece of creation is to be a magician who tells his illusions in a credible way, without explaining how they are achieved.

Any change of information into an image turns into the revelation of a creative phenomenon, where absolutely every action, every thought, every thing, begins to take on a resemblance to a literary jewel that stands out in the form of a poetic diary. Of course, each piece of jewelry has an image, just as each thought has its own image, being a link in an endless chain of causes and effects that the artist encounters when he delays and meditates on himself.

In this regard, akin to Victor Hugo, thinking only in images, I give free rein to my sharp spirit of observation even in the smallest of details, perceiving in each phenomenon of movement of things, taken in isolation, the meaning of a new deviation from the unanimously accepted normal. From any phenomenon of changing a habit, from each revelation of a relationship of relation between image and action, I rigorously extract the conclusions of an association of aspects of the human background that transpired within the interpretation of an enigma.

Thus, an extremely rich material is gathered that lends itself to the exercise of a judgment specific to a tangent to the mystery of a magic puzzle box, sprinkled with unique meanings that function as a relationship based on a *quid pro quo* that brings me the reputation of an illustrious illusionist.

Leadership: Is it necessary for your purpose as a maker of creation to be investigated and applauded by the relationship between what you expose and what you are actually hiding?

At the request of great illusionist Harry Houdini, writer Arthur Conan Doyle randomly chooses a few words that he randomly writes on a piece of paper: "Mene, mene, tekel upharsin", the same words written by an unseen hand before King Baltazar, related to a prophecy about the fall of the kingdom of Babylon. They can be translated as: "Counted, counted, weighed and divided." Then the paper is folded and placed in the pocket, without anyone knowing its contents.

After a few moments, Houdini pulls two plates from the drawer, and spreads them apart with feverishness. Stupor, spiritism, illusion ! On one of them are written the words: "Mene, mene, tekel upharsin."

Always when I speak about leadership, under the extension of the need to value the uniqueness of a composition of ideas and inspiration, I ask the following question: what will you become if you accept your purpose as a maker of creation in a context of achieving a sort of illusion with adjacent implications?

The creation you prioritize on the path of evolution, towards achieving the status of a developer of new forms and means of expression, generally depends on what you have in your head as a final image, projected over the phenomenon of the type "reaction-counter-reaction."

Everything you develop as a personal concept of a "Superior Force" defaults in a reaction of consciousness that urges you to reflect on your own identity. And everything that dominates that concept has as a counter-reaction a reflection on the effects that you generate through suggestion and autosuggestion.

The truth is that every great artist, same as any illusionist, is measured by the following coordinates: ***"You can hide your own tricks from the larger public, but no the fact that you like something that no one else could see."***

In order for leadership to be a viable form of manifesting the predominance of a greater power, then what you exhibit as a work of art must be the privileged condition of a mind that it alone understands what happens in a tower of a puzzle game. In this case, leadership must be a factor of the relationship between attention, perception and the projection of a hidden reality.

Mene, mene, tekel upharsin is the result of expectations beyond the imaginable that people make up after a spectacular magic number.

Leaving aside any theory of fairness and unfairness, leadership is a phenomenon of modeling reality that exists only through the support of a demonstration of magic subjected to a particular concept called "Hide."

And the effect of this phenomenon is discovered through the parallel observation of a series of distinct facts and through the intuition of an egocentric perspective of approaching knowledge.

Source: https://neculaifantanaru.com/en/mene-mene-tekel-upharsin.html

Mercy For The Thoughts Of A Restless Mind (II)

On May 20, 2013

Decisively and rationally enforce your will, without becoming a slave of your weaknesses.

Some sort of spiritual restlessness, the sign of multiple uncertainties, a soaring and inhibiting force lingered over her whole being, when Mister Hobbs had entered the picture. Any scientist would be puzzled by the measurements in intensity of her cerebral activity, because surely this would point out an abnormal activity and an unnatural tendency towards an aggressive behavior.

How could you not be fully intrigued when you know you were an accomplice to a bank heist, but haven't guessed the subtleties of the whole action?

Laura's scrambled thoughts hardly wait to rebel, randomly struggling in the subconscious. With her ruthless instinct she feels that Hobbs, her diligent accomplice, her trusting ally is planning something. But what ? A hidden desire, a secret plan goes directly through the tempting mazy ways of the ruthless present that she doesn't understand and can't figure out.

Instinctively, with the desperation of a lion, Laura fights the inferno she had slipped in because of her anger. The living inferno whose scenario had been ensured by director Hobbs himself, by installing an action framework according to rules only he could know, thus launching a heavy assault against her. The embarrassment of not knowing everything, of being conned, betrayed and lied to pins the poor woman down, like a disconcerted man that doesn't know what's going on around him.

And in this moment, Laura's accentuated disorientation, the chaos in her mind, allow her to rebel against Hobbs, who lied to her: *"What have you done ? You said that you would steal just the diamonds that fit into a thermos, not empty the whole room ! "*

Leadership: Do you level the reception path of hidden messages of your creation, beyond your vulnerability to the other's actions of exploring your inner world?

In the great unit of her being, unique in a Universe that couldn't be understood by anyone except the most lucid minds, here the most precious virtues, the highest ideals, the eternal belief in good, suddenly become violent. They devoid reality. Her placid need to find out the truth considerably grows once with enhancing the mystery. Her thoughts swarm around two questions that don't leave her alone: *"How? Why?"*

And through this hard-to-crack mystery, Laura's dependency to Hobbs grows, because her Ego needs different understandings, different, easier to accept, explanations, different possibilities to receive hidden messages beyond the opposition of the short time she needs in order to make a step forward to normalcy. Her most valuable creation is precisely the reason for the postponement of the decision that attests to her willingness to give up her quest for truth.

The integration of your spiritual dimension in a different direction, other than the one you're willing to reach, to that marked greatness of performers, becomes an almost impossible attempt. That is, if you allow others to treat you like an easy-to-fool factor in a shaping framework revised by that conscience that isn't concerned only with good or evil, but it stands outside these two qualities, through objectivity.

Leadership: Do you weigh with great thought the arguments that make the conclusion of denying a certain attachment to hidden actions and thoughts, without remaining in that suffering without the possibility of traversing into something else?

The others' influence has as its reference point your examination in stressful and uncertain conditions. And the constant measurement of the deviation level from the normal limits you are exposed to, can be an experimental activity similar to a *"post-test",* whose purpose is obtaining some professional advantages.

Somebody said at a certain point: *"Being accepted by those around you is not a reflection of yourself, but of the way in which others project over you."* The relative error of an individual measure is the ratio between the absolute error of that measurement and the value of the measured size.

This size measured by others is represented through your Ego, subject to the causalities that fuel blocks and limitations, acting by comparing the life situations you are indirectly or directly exposed to. A deviation command of your Ego, anonymously sent by a foreign conviction power, is enough to envelop you in a thick smoke cloud, in a feeling of loneliness, giving life a "null" meaning.

At an identity level, leadership unwraps itself through an extremely precious self-knowledge, which grants you proactive answers to the persuasive challenges based on your exclusion from your subjectivity, by using up and destabilizing the standard of "living".

Leadership: Can you live as if nothing has happened, under the impression of a real life happening that does not necessarily want to justify your gestures of disobedience in the name of consciousness?

The option through which you indirectly give your consent to receive hidden messages, meant to intimidate and confuse you by reducing the usage of all your potential, is, in fact, a component of one of the ways to lose mental and emotional control. Because the ability to be aware and to assume psychological stages and defining necessities is somewhat limited. And it is gradually reduced as you deny your own inherent elements, as you try to please those around you.

Leveling the reception path of hidden messages received from autonomous, independent personalities, or of messages coming from the mistaken understanding of some situations, obstacles, events or activities, means to grant the title of leading a "Down" property, which highlights your inability to create a difference in status and potential.

This means that you aren't able enough to create a legit power structure, which ensures the relevant evidence of your subjective being. And your subjectivism is directly proportional with the character affinities that can recommend you as a superior man, if you don't expose yourself to eventual professional or personal failures.

Leadership focused on the defining side of human dignity and spirituality cures the defense ability against aggressive external factors, against "Drag You Down" influences. This ability comes from activating the deep layers of the conscience, where they keep all the truth versions that help you know yourself and understand all the struggles, pains and weaknesses. It's important to stand above them, especially focusing on what you can accomplish without depending on others.

A true leader accepts to judge a certain moment in a man's life, sealing him from his past,

looking from an outward perspective to previous years, but without expanding his influence on what is happening within him.

Mercy For The Thoughts Of A Restless Mind points out man's inner weakness, that when discovered by those around, becomes a chance to take advantage and claim more and more rights over him. If you don't want to fall in the trap of a false loyalty dilemma, decisively and rationally enforce your will, without becoming a slave of your weaknesses.

*** Note:** "Flawless (2007)"

Source: https://neculaifantanaru.com/en/mercy-for-the-thoughts-of-a-restless-mind-II.html

Mercy For The Thoughts Of A Restless Mind (I)

On May 19, 2013

Try the definite character of these spiritual moods, through which you become aware of yourself, by applying an auto-update that would enhance the immunity rate against what happens to you.

Incandescent fear, restlessness and eagerness unite and materialize in this woman, suddenly transforming into an unlimited curiosity for knowing as many details in the timely fatality that shakes her entire world, destabilizing all its elements of functional structuring.

Laura Quinn is no longer in control of her heart and mind, but just a *persona non grata,* an insignificant part in a circle of reaction and discontent, where she continuously and uninterruptedly spins, a circle materialized through a process of decline, by experimenting the deepest moods.

This kind of person that relates to the narrow field of the acceptable, trying to level the margins of an impossibly harsh reality, can only lay at the basis of their own singularity pyramid. Only in rare cases it manifests as a firm entity, as an emission of forces that help development, which spreads fast in all its functional system in order to balance the dysfunction between thought and interpretation, between the two existential branches: *"to be"* or *"not to be".*

If we'd find a word, just one, which we would address to her in this embarrassing episode of life, a simple, cordial word, a true savior, then it would probably be: *"freedom".* Yes, Laura would have been freed from herself, enveloped in the innocent atmosphere of a freedom that doesn't deny under any circumstances evolution, that doesn't deny the existence of a grain of truth in this fully uncertain stage.

A flower reaches the garden of the Inferno, scattering somewhat its petals with normality. It gives away its pollen – all its emotion and sensibility, only to accommodate to the air of mystery surrounding it. But, this way, it's very hard for it to be at peace with itself.

Leadership: Do you include into the great unity of your being the most precious virtues to add value to your potential to regulate the emotions that dominate your life?

Does an inhibiting and soaring relief persist over your whole being? Is your personality exposed to an unnatural tendency towards aggressive behavior? Do the most pretentious virtues, the highest ideals, pale in front of what you have become? Are your thoughts swirling around two questions that won't let you rest: *"How? Why?"* Can you always be in control of your heart and mind?

When the man's need to find truth considerably rises, when he wants to find that credible source in order to maintain his own Ego, in that moment, uncertainty starts roaming around him. And similar to a lucid evaluation of the conscience, this uncertainty enhances or frees his for or against thoughts about his potential, setting the priorities in constructing his identity.

Always, intensely living this moment of *"leap to the truth"*, when he has to choose between denying and ignoring the implicit presence of his wholeness, man reflects all his power, all his authority upon those around him, so that, indirectly, he sets his own value, by means of

how he relates to what he thinks about something unknown.

The most precious virtues of man are: the power to accept reality, the moral strength and the refusal to surrender to the inability to reinvent one's self.

Leadership: Can you remain the reference center of the need to question the "acceptable", according to which it reveals the meaning of becoming your whole being between landmarks of questions and answers?

By means of how man creates a high knowledge about himself, positioned in that plurality of thoughts, emotions, entrapping questions and unclear answers, erupting in angered shouts, his shaping by means of sincerity and self-observation seems necessary.

Basically, the unknown, fear, uncertainty – coming from his life experiences, teach him to have a better knowledge about himself, to comprehend and describe himself by indentifying those elements that trigger motivation, by identifying those factors that maintain his evolution. Landmarks of questions and answers are devoted to the determinism that determines the necessity of human action and demolishes the absurd story of free will, without excluding at any rate neither the reason, nor the conscience of man nor the appreciation of his actions.

In order to "see" the road a leader follows, read his thoughts, if you can ! This is the only way you can measure your true value. And the hardest. Especially if he fights his thoughts.

If in the great unity of your being – the most precious virtues, the highest ideals, the belief in good, pale in front of what you have become, then all leadership will be devoid. Because the leader's Ego always needs different understandings, different explanations that are easier to accept, different possibilities to receive hidden messages beyond the opposition of the short time it needs to adapt.

Leadership: How long can you master the unseen being in yourself without compromising your image that is reflected in unexpected situations?

Self-control is one of the fundamental parts of success – that together with truth, freedom and good must have a balanced contribution in the existence of a man with high ideals. It can be improved by substantially customizing the space which separates thoughts, stimuli and reactions of the man subject to change. Thus, by reenacting a victory over space and time where thoughts interconnect, they spin around discontent, frustrations, tensions and disappointments.

The cost of personal development is a controversy over the necessity to keep his identity intact, to lift the guard up or not in front of the necessity to be flexible in his ways of acting and thinking. A long wandering in remaking the element of *"to be"*. Many times, these can lead to solving, with sincerity and audacity, the conflict with self.

Something has to erupt within you, for you to assume the power to control the unseen being in you, for you to push your limits. You have to push away the fear, restlessness and eagerness in yourself. And only by entering the area of the unpredictable and unknown, balancing the dysfunction between thinking and interpreting, between the two existential ways: *"to be"* and *"not to be"* you will be able, better than nobody else, to moderate your tendencies to "qualitatively decorate your interior".

The value that confirms the appreciation or depreciation of leadership is given by that life experience that matures and reminds you to live not as though you would always look in the rearview mirror, but as if it were all a miracle.

Mercy For The Thoughts Of A Restless Mind highlights the permanent character of those moods when man becomes aware of himself – the way he becomes whole through an auto-update – amidst those situations when fear, restlessness, uncertainty subject him to an infinite pressure.

The deepest and most complex effects leadership produces on man are the result of the transformation. When he is overcome by that infinite curiosity to know as many details about himself, with the audacity that defines his whole experience. That is why, self-knowledge, the education of your own thinking, makes up for the essential part of leadership.

If you don't want to turn into a slave of your weaknesses, to wander in a labyrinth of feelings, such as uncertainty, fear and restlessness, then decisively and rationally enforce your will to keep your expectations up and don't abandon the idea of integrity. Thus, in the immense construction of leadership, in its grand architecture, there will be no fixture, no erosion, and no degradation.

*** Note:** "Flawless (2007)"

Source: https://neculaifantanaru.com/en/mercy-for-the-thoughts-of-a-restless-mind.html

Micro-leadership

On July 06, 2016

Take care of what you are in relation to what is asked in exchange for your development.

I needed an overview, a comprehensive approach to an unconventional way of promoting my reflections vis-à-vis the subtle brand of humanity, between the estimated value of self-experience and the absorption of guiding parts from the whole of others' existence. With the purpose of anticipating, eventually, certain relationships and promising links between the test of courage of finding myself at a different level of thinking and the aftermath of my participation to the moment of creating a leap above the entire world.

For the first time, it awakened within me, in the attempt of crossing the desert of unpredictable feelings, that truly clarifying assumption that not the worthiness or unworthiness of man is the cause of the path unmaterialized in a useful guide for orienting him in the desired direction. That it was not his superiority or inferiority that removed the link of drawbacks he has.

Rather, same as German physicist Franz Anton Mesmer gave up the magnet, hypnosis, the art of artificial sleep-walking to base his therapy only on conscious suggestion, I have concluded that the entire cause of man's shortcomings is giving up that part of the territory he dominates best: the skill to bring to attention an idea and a key character, letting himself be driven by the thought "I will be able to go on without them."

Without a single doubt of what I believed were truths or error, supported throughout this prime territory, and possessing on the other hand the clear notion of the force derived from principles, even when I wasn't able to respond as a visionary to all the questions that were being asked about the future, I have let myself led by that secret attraction for the psychology of the whole subjected to the particular. It tended to turn my experiences and attitude into "an absolute whole" or "nothing".

Leadership: Can you make a bigger role by paving the way for your future development between the vector *"remember the reason of why you are trying to be better"* and the power you try to represent?

People aspiring to the status of an expert in a field are devoted to the valuable activities directed towards those parts of the whole of a possible knowledge, between the bonding of the rigor of your support and promotion, of the extremes of a toilsome journey and the results of your ulterior choices.

But all of these do not represent only the version of a training for a battle with your own limits. Rather, they are a long preparation for the formation of a solid attitude they can call upon when they feel the impulse of overcoming the particular conditions that do not lead to the fulfillment of their potential.

Basically, the leader assumes the identity and interpretation of a character whose destiny is decisively influenced by the actions of his reason to change through successive transformations the very course of life, without injuring his Ego with an attitude of the type: "I am more than I have become".

The power of a leader rests with the ability to bring to mind a key idea and character,

without making them a star to guide him throughout life.

Egypt, XIV century BC. What did Ptah, the great royal trepan, said to the future practitioners of medicine who first had to obtain the title of a priest?

*"Children, listen carefully to what I am about to tell you and try not to forget, immediately after, that I have spoken to you about these things. When you will enter the temple, in the hands of the priests, be distrustful as jackals and cunning as serpents, so they do not make you lose yourselves and blind you. But outwardly, be gentle as doves, because only after a man reaches his intended purpose can he reveal his own nature. So, it was and so it will be. Remember these teachings." **

Between the estimated value of self-experience and the absorption of guiding parts from the whole of an external supporting force is always the consideration to **"listen carefully"**. This consideration aims to anticipate, eventually, certain relationships and promising links between the test of courage of placing yourself on a different level of thinking and the aftermath of your participation to the moment of creating a leap above the entire world.

The role of a leader, around the power he represents, is to overcome the limits of representativeness in the context of sharing the experience of being at a level of thinking that does not distort the self-image.

The performance sustained in contexts of positive intervention, before phenomena of superposition that you measure by taking into account the nature of your own being, and especially your abilities of using others' recommendations, suggests the path of your future development between the vector *"remember the reason of why you are trying to be better"* and the power you try to represent.

"Remember the reason of why you are trying to be better" is the support others give you with the experience of leadership in the opportune moment, and on which is based your entire future manifestation.

This slogan is directed towards that part of you that is just as vulnerable as it is strong, to which is conferred autonomy in relation to what you know, to what you can achieve by assimilating knowledge. And, at the same time, it brings to attention the reality you practice and the way in which you relate to events around you.

And the power you try to represent, in an attempt to detach yourself from what holds you in place throughout the study and practice of leadership, in an attempt to cross the desert of unpredictable feelings, is based on the psychology of the whole subjected to the particular, which tends to turn your experiences and attitude into a "absolute whole" or "nothing."

The whole is what you see in yourself in circumstance that depend on others. **The particular** is what happens to you after you have traversed the whole.

An "absolute whole" attitude and experience refers to that exploratory way of a life experience that has become a mirror of the self and a continuous self-modeling tool that you must optimize in terms of what you are capable of learning from yourself in a subjective reality.

The whole **Micro-Leadership** is manageable through pieces connected in series on grounds of a personal nature, through the circumstances and facts that lead to the formulation of certain

reservations on commitments that must be honored during evolution. Through the continuous undertaking of the risk of getting lost through the multitude of effects and transformations that you represent. And, above all else, through the adaptation to the new conditions of your responsibilities through an increase of the absorption of opinions, warnings, advice, and leadership experiences from others.

*** Note:** Waltari, Mika - *The Egyptian*, Polirom Publishing House, 2008.

Source: https://neculaifantanaru.com/en/micro-leadership.html

Mirror Images

On May 14, 2016

Establish the future condition of your being, activating the mental "programming" beyond momentary experience.

I tried to look at myself in a zoom-mirror, selectively reflecting only the wavelength of the thought I needed most, a vibration of space-time itself, through a powerful emergence, through an exam of refraction and visual acuity of near and far, without any correction of the impulse of recognizing reality.

With great interest, I would examine myself from all possible angles, along direct reflections, as a consequence of the peculiarities of the conflict between the knowns and unknowns of the equation I was made out of and whose resolution could be explained with the conduction of my own exteriority, facilitating a more complete understanding of a certain message.

The series of shots of mirror images began in the time in which I assumed I was playing the role of a physicist, the role of Griffin, forced to go beyond momentary experience. I added some realities through which I perceived the world, creating multiple mental images resulting from a reflection in the density of matter I was made out of.

If Wells' famous hero, that scientist of only twenty years discovered a general principle of the structure of pigments and refractions – a formula, a four-dimensional geometric expression, why wouldn't I be able to make such a discovery?

Besides, what is a general equation for one who studies molecular physics? What does it mean to reduce the refractive index of a solid to that of air, without modifying any property of matter? What useful information for an application of translucency carries a constant body mass, defined on the unit circle of a refractive surface?

Leadership: Can you calculate your own uniqueness, extracting the value of an unknown from one of the equations of your reflection in a mirror?

The way in which I surprised myself, lost in a movement of thinking under the effect of reflection, on what the body could transmit, was the continuation of a way of knowing and communicating with myself, questioning the theories other scientists postulated. I was experiencing a sensation of the surreal, of floating in a virtual reality. I kept repeating: Could I not become invisible I wonder?

Any form of consciousness, even artificial, is a resultant of the various findings concerning the transformation of perception of the reflection of the self, in an equation given by combinations that can lead to simpler or more complex equations than the initial ones.

All of the together formed a variant of the natural experiment, from the viewpoint of the ephemeral nature of the moment relative to an awareness of my purpose on the verge of a major revelation, only to discover some omitted detail, some impossibility from a physical standpoint, some unity of transforming matter. But everything seemed to be of a normality that prevented the development of any conclusions, of any science.

Uniqueness is what you discover by examining your thinking and trying to control it from

all the possible angles of a scholar who tries to revolutionize ideas that are thousands of years old, while fighting the preconceptions in the scientific world.

To calculate my own uniqueness, I had to determine one of the unknowns, extracting its value from one of the equations of my reflection in the mirror. This type of experience satisfied my need for knowledge that I had captured through a *percorso di analisi di una imagine prelevata dall'osservazione della realta,* in search for an answer.

The main **unknown** from the equations of my reflection in the mirror was the very condition of availability of my own identity. I always saw myself as being the same, I found that I had not changed, but I didn't manage to experience that powerful emotion in the face of a masterpiece that could dominate my mind, one which could express a trace of genius. All I know is that when I saw myself I was aware that I was not under the control of a superior nature.

I felt like a painter trying to analyze his perceptions of the shadow part of the painting by measuring the relationship between the natural and the fantastical, between human-nature and divinity, seeking to promote various notions in a surreal work, based on the theme of the relationship between virtual worlds, technology, and the future condition of the human being. But which cannot feel beyond the space of the painting.

The renewal of thinking is subjected to the process of evaluating a new idea of the world and reality that causes the visible manifestations of a self-image enriched with archetypal valences.

As the dictionary tells us, the archetype is that deep structure of the psyche, which generates those symbolic images that condense an extended informational content and governs the organization of the human experience.

You can always evolve into an orientation towards that perspectival concept where the phenomenon of the type *"scrutinizing yourself in a mirror"* is presented in its entirety as a sort of duality. A duality between your nature and the need of projecting your image within the limits of an angle that indicates the direction of a higher knowledge, transcendent.

Leadership is the experience of the moment when you discover the importance of a new approach to reality seen from the perspective of a scientist who looks at his image in the mirror and recognizes in it another version of the answer to the question: "Who is God in the world created by me?"

To look at yourself in the mirror, to search your entire being, is not an ordinary training process, but rather it is a testament of your permanent, feverish, even for a lifetime concern of clarifying the uncertainties of your own being, to understand your essential traits, your value and the role of that reality beyond momentary experience. And beyond the experience through which you perceive the world.

Source: https://neculaifantanaru.com/en/mirror-images.html

Misty Destiny Of Abandoned Souls

On July 12, 2011

Open the gate that gives you permanent access to the respect and esteem of people, without betraying your guiding principles of leadership.

- Hank, we'll be millionaires ! said in one voice the workers that were near the oil probe. Come on, Hank you must give us the right to make our own decisions.

Knowing the situation in which there were, hours worth as days, and that he cannot tarry decisions by long and endless discussions, Hank Anderson, drilling foreman, team responsible, answered them on a definite tone:

- Take your things and get ready for starting in half an hour. That volcano may erupt at any time. It's too dangerous to remain here, with or without oil.

Throwing him looks full of the deepest contempt, the workers asked for the right to decide for themselves, citing serious reasons to stay there and continue to work.

Leadership: Do you arm yourself with the obligation to respect a condition that defines you as a mediator of destinies, which you must firmly impose when your loyalty to your principles is tested?

Have you seen the movie *"When Time Ran Out (1980)"*? You remember what Hank has done in this situation? He accepted. Exactly. He agreed and gave them the right to decide on the continuation of their work, irrespective of his views. He allowed to himself to violate his principles by which a leader guide all his decisions and actions, and allowed to abdicate from the solid model of leadership that he has adopted so far. Instead taking advantage of the authority he had and to take action to restrain any hint of resistance from members of his team, Hank has supported indirectly their intention by accepting them to carry out further their activity.

What was the result of Hank's decision? All workers have died after volcano eruption. It is about your attitude towards life, which defines you as a man and not the bad or good things that happen to you. This is the horoscope of the destiny you are going through in a top of events: it calculates the number of victims you represent depending on the side of your conditioning that pulls you down.

I would say, with disappointment, that Hank was indirectly responsible for their death. For almost forgetting them, disregarding in this way his leading role. When you have a responsibility, and you do not assume it, when depends on you the fate of some people, and you do not make the best decisions in their favor, then surely you are the only responsible for what happens. Their whole range of beliefs and desires do not justify your deviation from the obligations that accrue to you by the nature of your function. Betraying your own principles for human desires has no excuse.

The conditioning imposed upon you by the profound note of events, to prove that you are right in what you claim, can be viewed from the point of view of the memory you call upon when you can no longer accept reconciliation with yourself. You feel overwhelmed by what has happened to you, you are limited in expanding your pure consciousness and in the actions you can take. Therefore, the fundamental capacity that plays a vital role in social,

emotional and cognitive functioning is a consequence of conditionality the determinism with which you are endowed.

Leadership: Are you willing to pay the amounts secured by the seal of fate if the event you announced was due to a "return to first person" variable that you are not prepared to declare null?

Do you turn in your weapons that make you a true leader? You let people to do what they want? You let them decide for you? When do you have to accept their conditions? And when must they accept your terms?

Leadership is not feasible from cheap "materials", is not made with technologies able to determine the cost reduction of the *prodotto finito*, given by building up an attitude of acceptance and providing equal opportunities in life. The aspiration to generate a strong impact is incompatible with the idea of you closing in an ivory tower, where you think you are the only one able to face a whole new reality, where no one can be trusted, and people's fate depends only on their ability to refocus.

Once you give up to the will of your team members, once you put your feelings before reason, once you accept without reservation their requirements and requests - from that moment you cannot be considered a leader. You lost your power of influence. For, indirectly you recognize your inability to impose yourself in front of them, indirectly you disarm your weapons and capitulate.

You can be sure that people will be inclined here before to break all your decisions, will not ever comply and will not follow instructions from you, they will never give you the same obedience because you have allowed them to find your weak spot.

A gate can be opened in front of you, but also can close behind you. If you accept the capitulation, the gate that offered you permanent access to people's esteem and respect will close, and you could not ever open it. Do everything possible to rein people's toughness by enrooting in their minds and hearts your undoubted intentions to act in their favor.

It can be said that leadership contains a "return to first person" variable that you are not prepared to declare null, especially when the consequences of events are irreparable and you are the only one able to decide how you want your life and that of others to be.

Returning to first person means to assume that you are not a superhero who can do anything, anytime, to any extent, in any way, even if there is something in you that motivates you to make a big step that exists to complete a complex project written in letters of fire: "destiny".

The Misty Destiny Of Abandoned Soul indicates the signal announcing the end of your career, when people had lost and suffered because of you. It designates the hardest moment of your life - when your true defects emerge, when your leadership qualities are challenged, when you have deviated from the base path of leadership and fell to the lowest level of confidence, when you are guilty of the lack of assuming responsibilities.

Just as a well-chosen suit shows off different qualities of the wearer - so a very good decision capacity, combined with a responsible attitude, highlight a strong character. As a leader, your character will always be tested, and depending on how you "manage" the power of decision, you will bear the consequences.

Source: https://neculaifantanaru.com/en/misty-destiny-of-abandoned-souls.html

Momentary Leadership

On April 08, 2017

Stray away from what affects you, without detaching yourself from what you expect to happen.

I was thinking bitterly of the days passing in the silence of a partial, scientific and artistic gaze, encompassing only the strange phenomena of nature, the last machines of death created under the aggressive agent's infectious regime, as an anomaly of genes resistant to any antibiotic. By translating this aggressive agent into a more plastic expression, from the perimeter of authentic writing, I could lean on that apocalyptic scenario that begins with "I got sick of death, but death wants to keep me alive as an exponent of animalism."

These zombies that are surrounded, that death itself seems to fear, cannot be transformed into a symbol of martyrs dedicated to medicine, no way whatsoever, they are a failure of the lack of observation capacity of medical researchers. Completely hopeful, as a last escape from the infernal weave from the insides of a death sentence, I tried to delimit myself from everything that was not presented to me by intuition as a clear and distinct knowledge, in order to create a creative reality that provokes you to ask yourself: So is everything destined to happen?

Enlightened by the selection of a potential, particular, and random significance of this condemnation, raised to the rank of a pearl of consciousness that necessarily wanted itself customized with the addition of a forceful assumption over the existential condition, I set my own principles as a single picture made by a great artist – I could only pronounce my verdict for a specific epistemic obligation. The moment I saw everything in perspective I chose to move on my way. I'm Gerry Lane, and the pencil that now comes to life in my hand belongs to the researcher who is trying to observe something that all other doctors miss: the cure.

I seemed to be framed in a trailer called "live for today for tomorrow never comes", in which the art of survival, guessed by reason and imagination, started gaining the shape of psychological thriller. It was as if it were a painting of an extravagant, disturbing and stupefying fantasy, such as Salvador Dali's "Visage of War", where the constituent elements – a gigantic view of the sand – mingled into an irrational combination of real and unreal.

Leadership: Can you delimit yourself from everything that is not presented to you by intuition as a clear and distinct knowledge for the creative reproduction of a reality based on appearances?

An appearance-based reality is the result of an image that constantly fascinates you with the dose of fantasy it contains, but which also makes you lose the power to abstract, the power to understand by reflection, and does not give you the opportunity to formulate opinions based on sound arguments, according to your responsibilities. How have all my theories and intellectual schemes implemented with accumulated results helped me cancel out a reality that is so contrary to any means of defense and to perceive a positive trend of limitless positive thinking?

Surely. I would get used to the sum of ultimate truths of a singular experience, typical of a *"self-made man"* emerged in the midst of a merciless savagery. I asked of God, this master of unforeseen twists, the indulgence of separating myself from those holy by inducing new biological effects as well as reducing those adverse in the exaggerated solicitude of an introverted manifestation doomed to a research activity.

Like a wandering hidalgo, I endured the weight of exploring a wilderness from which there was no escape, from which the unmistakable forms of an evil called the end of the world, of a grotesque chaos generating chaos, humiliating and dirty, suffocating and overwhelming with the force to ruin the need for order specific to the spirit of life.

The first principle of prudence that meets leadership reads as follows: *"Stray away from what affects you, without detaching yourself from what you expect to happen."*

The sense of superior power, from the comprehensive understanding of the causal idea to the lucid and unforgiving analysis of the state of transformation of existence in its totality, seemed to spring from the depths of a living, beyond the horizon my eyes and mind perceived.

I began to see my existence, value, reactions, through the desire to advance into an action game, divided into pain and pleasure, fair and false, inside and outside. Of course, I take into consideration the variant that I only left myself in the company of the unpredictable to test and discover myself.

In leadership, what you expect to happen in a different light than the one you are used to resembles the attempt to make the unbelievable believable: you must be prepared to expect a miracle from a different experience than the one you are already used to.

Momentary Leadership is a reflexive vision whose first feature is an enormous strictness and an creative approach to the mission you confer upon yourself in a brief retrospective of the unusual situations you went through..

This mission will attract the information units you work with: images, shapes, symbols, sorting abilities, of bringing together parts of a whole, of appropriation, of establishing similarities and differences based on comparisons between what happens to you and what is highlighted by those two forms of existence: life and death.

At the same time, this mission comes as a confirmation of a single wish: to test your self-confidence level and to discover yourself as a painting that needs some shading from bright to dark in order for its image to be understood.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/momentary-leadership.html

Montage (filmmaking)

On November 15, 2015

Find new theories within the practice of creation, following the natural way of thinking conditioned by emotional experience.

Eisenstein tried to transpose parallel montage from the sphere of action into that of meaning, juxtaposing over the frames that portrayed the Mensheviks giving dramatic and tear-jerking speeches a few imagines of hands strumming on harps and balalaikas. But the parallelism was purely literary, and for that reason, basically, un-cinema like, unrealized.

We stop the stringing of examples here… They took Eisenstein to the next step through which he sought the meaning of cinema. This was the "intellectual film" for which he campaigned for several years and on which the idea was based that: "Cinema is, above all else and essentially, montage." Because the very theory of intellectual film itself – whose task was to restore emotional plentitude during an intellectual process – was but a *reduction ad paradox* of this concept of montage.

And so, once again, the theory was born from the practice of creation. It was always Eisenstein's natural way of thinking: from the emotional experience fund – through intellectual experience – to film – and from this, to theory. Even if his detractors only affirmed the existence of an inverse process in his creation and this too with the purpose of demonstrating its caducity. *

Leadership: Can you make the transition to the emotional experience fund by using intellectual experience, a procedure specific to a creation that claims the term of perfection by practicing the parallelism?

The main aspect that characterizes montage is a creation that claims the term of perfection by practicing parallelism, from the sphere of action to meaning, when reality is revealed in the form of a mysterious experience that gives you the feeling that you have accumulated a lot of experiences during a lifetime. The director is an intrinsic consequence of faith in a compelling reality of the whole man, a reality that no one else foresees, and can be appropriated only by what he experiences at a certain point in life.

No matter how much an idea develops, being a key of the work achieved largely with the contribution of experience accumulated from the "seeking of essence", the scientific process of treating a particular subject – from intellectual activity to the emotional fund – it is manifested in the direction of using a certain style of giving yourself to development and demonstrating your authenticity.

Leadership, in the way you're looking to discover the essence of new knowledge, which cannot be "programmatic", may result in this direction of researching the depths from which art draws its sap, assumed as an objective associated to the experience of creation, which first of all comprises of the emotional experience fund gained in one spectacular event of life.

The story of a director's destiny follows the path of a thinking centered on certainty that translates the relationship between ordinary existence and aesthetic experience sufficiently active in an exceptional visual representation.

Basically, a king of attachment takes places between what you try to express and the

meaning you attribute to reality, juxtaposing over it images and representations of the world, as contrasting as possible, from the present or from the past, Remember what Ana Blandiana said: *"I have noticed that, as time is laid out, memories are not erased, but rather accentuate their contrasts, they lose the multitude of shades and tones of gray to retain only a strong drawing in whites and exclusive blacks."*

The emotional residing from what you are when you put new experiments "on stage", in the middle of information additions triggering of "Wait" type states, in the middle of which is the man in which you are reflected, gradually becomes a sort of compromise between the ability to express yourself and the ability of the intellectual of changing certain perceptions vis-à-vis a certain event, phenomenon, profile or subject of study.

To put these experiments of reflecting one's self in someone else or something else on stage is not only a product of thinking. Montage can be, as such, fueled by the "empathy" type of attitude – a form of guessing reality through affective identification.

Leadership is the coordinate of the momentum of discovering a new reality transposed into a masterpiece of creation that captures a certain emotion and conveys a sense of power and dynamism capable of enchanting, of producing addiction.

Montage highlights the interest given to the reconfiguration of the inner world, by reflecting an exterior image.

An exceptional leader takes on the role of an artist in using role play. He practices his authenticity by imagining his own version of the reality of facts, and playing them out in a content that reflects his style of thinking and feeling. Role-playing is a journey towards a different "forward" of your own person.

And what is a journey, said Ana Blandiana, if not an attempt to see how, otherwise, our soul remains the same? What is a journey if not an experience able to verify, through questions and comparisons, our power to reaction, to answer? Because, no matter how modest we would be, we cannot fail to see that what is truly important is not what we've seen, moving, but what we felt during that movement.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/montage.html

More Inclination Towards Arguments Of The Mind

On June 04, 2013

Guide man's thoughts towards something above your expectations, diverging from that slight contradiction which amplifies his incoherence of thoughts and actions.

Her name is Laura Quinn. I know she hates me, because she needs me and I hate her because she's so arrogant when she's supposed to be full of benevolence. She must have felt something extremely strong, since she's unleashing her own fears. But at the same time I think she sniffed on a lively stimulus which quenches the bitterness she gathered for far too long, which quenches the thirst to satisfy her vanity.

An intense remorse seems to give her the strength to engage in a self-overcoming. A sparkle of rebellion. A strong pressure coming from outside her material comfort area, subordinated to a professional ethic. And in this maximum tension moment, when everything inside her depends on the result of the terrible explosion of reason and feeling, in this moment when the attempt to recover herself after so many failures becomes a highly viable option, an inversion in perspective occurs.

An atrocious craving to reach above herself, to overcome the limits she was constrained to live in seems to take over her. The realization of her will to function according to a norm conditioned by conscience and imprinted by the innate factor of inclinations towards pride, part of the factor of the educational influences from the school of life, corresponds to the ambitions of widening the perspectives of making a career, which buries it in a state of depression, abandonment, helplessness, because there is nothing good to cling to.

Leadership: Is the reality that you find yourself in a sum of your perceptions and attitudes about what you have to do through various extensions that you can add to the quality of life?

In the famous book "Good To Great", American writer Jim Collins outlined the "Hedgehog concept":

"No, hedgehogs are not stupid. They have a penetrating perspicacity that allows them to see through complexity and discern the hidden patterns behind it. The hedgehogs see what is essential and ignore the rest...

Those who ran reference companies tended to be foxes, without ever obtaining the advantage of clarity given by the hedgehog concept, rather being scattered, diffused and inconsistent."

Laura Quinn is a smart and beautiful fox, but she cannot stand to show her cunning, being too disappointed with her path in life. The only extension she can add to her life to recover from the torment of the captivity resulting from her career is an exit from routine, the challenge of joining a risky initiative, the boldness of defying the world and fate.

She has but one task to accomplish for the big shareholders of the bank: a constructive plan to radically renew her attitude to suffering, to the meaning given to life.

The strongest and most violent feeling that can overwhelm man, often darkening his right

judgment, is born from his slip into a state of dreaming that prevents him from experiencing his present.

A reaction takes place within her. There the activity of the reactant molecules occurs by absorbing light. Her ensemble drapes a difference nuance; the flame of awakening is lit. The voice becomes more alert. An uncertainty uncovers her intention. Because she's clinging to more and more to this magic word, hungry for answers: *"How?"* which ensures a strange comfort, wrapping it in an incomprehensible silence.

But, oh, how didn't that crazy thought cross my mind, how did I neglect this rising part of the deck that keeps together the apparently dispersed elements between us? The thought that we must share the faith to succeed, pulsates fiercely inside of me. And while I tremble of emotions because of this thought, she trembles of doubt. What's hidden inside of me mirrors itself more and more in herself. I, Mr. Hobbs, have no remorse, and neither should Laura, because remorse is a precondition for letting us be enslaved by some "them" fancied up with the title of elites.

Leadership: Do you improve your experience of inferring when someone gives you more attention than a passerby who does not know what to look for in their path through life?

With Laura's help I managed to enter to room of diamonds. We managed together. But now she's fear has taken over her. I feel remorse coming from her, a guarded feeling, a hesitation of conscience. I have to maintain the breath of this living being, to immediately fill in that something that I feel is missing, to change her way of being. She still does not understand my true intentions; it is important that her psychological and emotional side has not deteriorated as a result of the impact of exiting the life format she was used to.

I am turned on by her selfishness, cowardice and fear to continue the course we had imagined together. Her nature is controlled by the thirst to dominate this game of contraries, to sometimes defeat me by a defying behavior, other times by an exaggerated selfishness. I worthily hold out to her reproaches. She feels, of course, that my irrefutable and independent wish to complete the plan doesn't start out of greed for money. There's something else in the middle, way above diamonds.

I look at myself, I carefully listen to my heart, and something torments me terribly. I feel I have become the opposite of what father Gabriel Damours once told King Henry the 4th: *"You manage to entrap people."* Now I was the one entrapped in my own net – the net of my inability to control my accomplice's feelings, that I must admit, were influencing me.

The product of the mind that you make known by accepting to take part in certain events is manifested by your attachment to the effect of life that you embrace as long as you care about its length.

A passerby who does not know how to look at the path of life is a man who cannot name self-discontent against the consistency with which he or she must be able to carry out a grand project. From a spiritual point of view, the form of this individuality is distinguished by the relatively constant way of actively responding to the challenges of the outer world, so by being determined as a difference between "what you want to be and what you really are".

The product of her mind must be the ability to demonstrate her will, her motivation to overcome her fears and suffering, her ability to adapt to various dead-end situations when she has no immediate solution. Mr. Hobbs remains quite reserved for a parallel path to one of Laura's fundamental sides: the defense instinct.

It's extremely difficult to separate the cerebral signal that orders her self-entrapment, away from the basic sounds of the heart which condition openness to new ways to being aware and moving through the world - seeing herself through a different lens. Even a super-expert in persuasion would need to put an enormous work in order to divert that trace of contradiction which makes everything incoherent in her. And it would hardly succeed to direct her actions towards something above her requirements: thinking and the tint of loyalty left to the old lifestyle.

Anyway, I am sure that the man who could recognize her qualities, the only one in the world who could understand her, was me. This woman, even if you grinded her like a shard of glass, you would still admire her for the simple fact that she emanates a certain glow. But such a person whose features harden after the first blast, if you don't manage to change them, they change you.

Leadership is what you want to change in yourself knowing that what others see in you is a direct reflection of your personality in the consciousness of a whole world.

More Inclination Towards Arguments of the Mind looks into the necessity of a new approach of man in accordance with a norm generally accepted by everyone around him. In turn, this approach requires involvement and participation, not blind submissal in the face of the requirements for change – which can temporary disrupt his comfort area.

Just as a system, in order to become cybernetic, must organize its elements in a command sub-system and in a performance system, just the same the transformation of man, which is absolutely necessary to approaching leadership at the top levels, must occur peacefully within himself. And it could occur only by eliminating the confusions that can interfere as demotivating factors in his operating system, becoming that tint of contradiction which amplifies his incoherence in thinking and action.

Know the man and refrain his impulses that initiate unwanted processes that can turn out to be destructive sometimes.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/more-inclination-towards-arguments-of-the-mind.html

Movement first attracts attention, only then do you think about what is moving

On December 20, 2012

Discovering beauty in simple forms can transform your perspectives on the world, along the lines of a lifelong passion in a never-ending odyssey of creation.

Eisenstein had never learned to draw. He had started drawing following an impression from his childhood: while waiting for the game to start, the engineer Afrosimov would draw animal outlines with a chalk on the dark blue board of the game table. Eisenstein had remained fascinated by the white arabesque of the line that was born under his eyes and that in its movement made dogs, deer, cats appear. The line moved along the invisible outline of an object which, through a miracle, thus gave existence to the table setting. The dynamism of the line was a sensation that fascinated him for years.

Engineer Afrosimov had instilled in him the pleasure of drawing. Later, at the Polytechnic, the arid subject of analytical geometry acquired a special charm for the young student because it translated precisely the movement of lines into mysterious algebraic formulas. The dynamism of "becoming", as opposed to the static, will fascinate him all his life, whether it is the movement of the line or that of the phenomena. It was a fascination for the genesis of things that has its origin here as well, in this early impression in relation to drawing.

Leadership: Can your work, as a complete and authentic representation of an artistic vision, be perceived as a masterpiece of a scene separated from an artistic symbiosis?

He drew, as we know, a lot in his youth. Much and stupid, because, abandoning the primary inspiration, he loaded the drawing with details under the influence of the Russian school of genre painting. School calligraphy according to the model never succeeded. His manner was that of linear drawing. Then, abandoning the drawing, he remained passionate, in his first films, for the mathematical purity of the montage in his movement. The taste for the sequence appeared later, and he explained the strangeness of this delay, through the logic of Engels' thought: " the movement first attracts attention , only then do you think about what is moving ."

An organic being of cinema, for example, could not build itself up as a creative force without borrowing something from the universal elements of expression of the things it surrounds itself with, of art, techniques, or constructive science. And perhaps any of these would have but a truncated being without the contribution of all the others, including choreographic practice.

The order in which these things predominate in importance and value makes room for an infinite diversity of embodiments under which the creator is seen: as a master, or as a visionary. Just as a painting by Rembrandt, for example, a model for what we might call artistic symbiosis, includes harmoniously, in the subsidiary of its expressiveness, certain elements of balance (colors, lines, shapes), in the same way the creation of a director must merge all elements. By this I mean that a director's work is incomparably more complete than a kitsch in which one or more of these constitutive elements of a total expression are completely missing.

Leadership emphasizes the ability to harmoniously combine all the constituent elements of artistic expression - movement, colors, lines, shapes - to create a complete and balanced work, like a remarkable "artistic symbiosis" like Rembrandt's paintings.

In the visual arts, leadership consists in the vision and mastery of integrating various expressive components into a coherent and engaging whole, thus avoiding a "kitsch" that would lack some essential elements of the total expression.

The movement first attracts attention, only then do you think about what is moving, because in cinematography you have to take into account the dynamic visual action. Moving elements capture the viewer's eye and contribute to the pace and energy of the film. A static frame can be boring, while movement creates tension, suspense and emotional involvement for the viewer.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/movement-first-attracts-attention-only-then-do-you-think-

Movie Scripts: "The Magician"

On May 10, 2008

David Worse, a former athlete of performance, starts looking for his dream. He needs help in his journey, but he is always avoided and refused, being perceived by everyone as a superficial guy in anything, and incapable of achieving something great in life. However, one day, just as it happens in general to all the persistent people, who strongly want something, David discovers the secret - with which he can fulfill his dream.

And the secret was found under ... a mask.

A magician is formed under the pressure of events. He changes, loses his true being, dissolves his identity, eliminates his own weaknesses, violates any barriers - and then to disappear completely, appearing suddenly in a new aspect - followed in its turn by other aspects. Firstly, he is a chemist, then a botanist, one time a doctor, then a wise man, another time a physicist, then a priest and a lawyer. Always involved in a process of actions and reactions, of rejections and attractions, of exclusions and coordination, in a world of symbols, and magical filters created even by himself. From all the so associated elements shall be formed a new complex, a completely different human type.

In progress:

Mummy: Infinite Realms

Sherlock Holmes: The Road of Mephistopheles

Sherlock Holmes: Return of Mephistopheles

Source: https://neculaifantanaru.com/en/movie-scripts.html

Mr. Finch’s Faithful Companion

On March 22, 2013

Try to recognize in time the essence of your true nature as to not definitively blur the mood of people you interact with.

This time, I want to introduce you to Mr. Gavin Finch, from the movie *"Flawless (2007)"*. He deals with the investigation into the disappearance of diamonds from London Diamond Corporation, the number one in the world at that time on its business sector.

Whenever we meet Mr. Finch, this professional lacking any trace of "soft tissue", we are completely stricken with intolerance and lacing any positive stimuli that could mobilize our reactions. We enter his atmosphere like in a dark and well locked room, where only a vague and relative existence can be perceived.

During Mr. Finch's investigation, every individual is treated as a potential criminal. From place to place, this very rare form of feeling, whose insulating properties increase their density and tighten like after a thunderstorm, a form of zigzag movement that warns any employee of the company. Any healthy breath in the company vanishes as soon as the night shifts.

Only slowly we get used to this form of professional conduct carried to its climax. Because Mr. Finch is deliberately shrouded in some kind of obscurity. It can be described only by some shaded contours that blur the mood of everyone he interacts with.

Leadership has as its main determinant a particular situation which is not determined univocally by the prism of a typical situation, but by the possibility of a change of situation from "Disappointment of Ego" to "Defeat of Ego".

But the end of the movie brings into focus another unique attribute of Mr. Finch, revealing the dark side of his personality. When the main suspect, Laura Quinn, finds the diamonds with a game of plans and counteraplans, Mr. Finch is touched by the holy light, by the luminous radiation of his own and true nature.

A hero of Alexandre Dumas was right when he said: *"The pride of our poor human nature makes everyone believe himself more unhappy than another unfortunate weeping and moaning with him."*

Seeing the tears accompanied by Laura Quinn's guilt, something inside him lights up, refuses to comply with the shaded space. This bright feeling is revealed by the expression of his face, dumbfounded as if he saw the goddess of goodness touching him with the inspiring rod, sending her force of action. This vivid light thrown at him complements what is not seen, his inner void.

The ego that makes you judge and feel a certain emotion when you are in the face of a rather confusing situation is a "must have" when granting an unconditional forgiveness.

When Laura Quinn tries to confess, only then the manifestation of this Mephisto turned into angel is best seen, taking place in its great splendor. The emotional warmth that she radiates almost moistens even his eyes, the mask of stiffness falling from his face – and only now his image is worthy of being remembered. Finch is no longer the tough, cold cop, but rather an

understanding, merciful man, whose Ego is based on the attention received from the sincerity of the grieving woman, finding relevance in small gestures.

His heart opens. Like snowdrops in a hurry, the innermost parts of his being want to come to light and spread spring-like flavored essence. The subtle fluid that dwells deep into his soul begins to thrive, to radiate like in a deep darkness. He cannot remain totally faithful to his dominant-negative nature, but is forced to give a new shape to his sphere of action tangent to his maximum change point.

All seem new and old in life, braided into a single string: *myself. The man meets his true self.*

Leadership: Is your acceptance of being emotionally equal to others viewed as a moral obligation, or as a choice to "correct your own wrong becoming" in a context of character vulnerability called "serenity"?

The "serenity" on which the character of a high quality person depends is manifested by a strong affection or a strong need to save someone, a strong desire to form and maintain attachment relationships.

Do you keep in mind those positive stimuli that may activate your transformation? Is your leadership closely related to a form of professional conduct carried to climax? Can your personality be described only by shaded contours? Does your personality blur the mood of those whom you interact with?

I remember what the French writer Honore de Balzac once said: *"Great men need inferior people more often than it is thought."*

One of the main conditions imposed by leadership, which is to acquire the qualities of a truly great man, is to give free reign to the hidden side of your personality, to collect your own baggage of positive traits so as to cancel any negative effects that you will deliberately bear.

This idea can be expressed by the phrase: *"Keep the dog away from those stimuli that trigger his barking."* If your leadership suffers a great loss, this is because your inner companion directly or indirectly hampers the good quality of relationships with others –the force of the eagerly calling to say "Yes" to any excess of power, the decision to deny your beliefs that can ensure your stability and continuity professionally and socially, but also personally.

To owe yourself the sincerity and full assumption of the role of someone who is a good listener and understanding in any conflict situation, has as its substrate the attempt to transform the vulnerability of its character into a source of power.

Leadership is given by your self-image, which you decide to represent you professionally, be it embarrassing or pleasant. Find in the light of your own wisdom all necessary resources to give you the strength to act in accordance with the "lines" that you get inside your heart. Stop any excesses. Leave the deepest parts of your being to come to light and spread spring-like flavor essence. Give new shape to your sphere of action, which is tangent to your maximum transformation point.

How long can you stay faithful to your negative nature? Can you condition your dog to stop barking or do you encourage him to bark at every passerby?

Leadership: Is your effort to be understanding worthwhile only because it is very possible to be interpreted as a proof of innocence in the face of the challenge called: "a momentary impulse marked by the conditioning of high emotional intensity"?

Rather than accepting a negative dominance on your personality, I propose something "lighter": getting out of this provincial monotony against oneself, which is also the basis of ineffective leadership or even its utter destruction, directly contributing to the formation of that "left force" – the people you cherish, with whom you could band to save what little light is left in you.

Someone confessed on Facebook: *"I learned that the real treasures of a man aren't those inside his house, but those inside his soul."*

When you measure with others in an attempt to somewhat be greater than them, you become increasingly poor, something rebels against you, something inside you instantly breaks, like pressing a button. And when you lose a part of yourself, you also lose a part of the influence that you could have on them.

Leadership highlights the experience of examining yourself in terms of an attitude that differentiates between what you experience through the consequences of your choices and what you experience in terms of a sense of belonging to a noble cause.

Mr. Finch's faithful companion highlights the effect of accepting a negative dominance on personality, resulting in disapproval of themselves and their own identity, which may lead to failure. The contribution you bring to achieving the foundation of your way of being leads to failure. The contribution you bring to achieving the foundation of your way of being reflects in the lives of those around you.

Do you let yourself be enslaved by the bad influence of your negative side from the perimeter of a shaded area? With what do you fill what is not seen (your inner void) to raise your self-esteem? Do you stay true to your negative nature?

Try to recognize in time the essence of your true nature as to not definitively blur the mood of people you interact with.

Source: https://neculaifantanaru.com/en/mr-finch-s-faithful-companion.html

Mr. Finch’s Rigorous Interrogation

On March 24, 2013

Maximize the strengths of your personality, keeping your firm position in the area of control where another authority tries to penetrate and dominate.

After the theft of diamonds, London Diamond Corporation uses Mr. Gavin Finch's services, whose hunting dog instinct immediately seizes a great inconsistency between what is real and unreal in the witnesses' testimonies.

The expert gathers evidence, quickly draws up a list of suspects and starts discovering the truth. Radical, he starts a war, a whimsy perpetuum mobile of squeezing information in a vicious circle of demand and offer. But the demand is not at all gentle, and the offer is long in coming.

Small streaks of doubt, tiny clues lead to one common denominator in all this equation with many unknowns: Mr. Hobbs. The only connection with this simple *office cleaner* can be explained in several ways, but all based on a single variable: time. The robbery occurred during his shift.

We must enter into a research or a physics laboratory to see how Mr. Hobbs lives his life, with all its additions of black and white, following laws that scientists have not managed to study and formulate. Everything that happens in this complex laboratory is explained in his painful, even heartbreaking past in some respects.

Long ago, an experiment failed and an unexpected reaction unprecedentedly released a certain amount of negative energy. Since then, Mr. Hobbs could not recover, an overall change occurred in himself, in the normal behavior of constituents that provided material support to his operation. Everything inside him seems outdated, hardened, a fake that cannot be understood by any rational power. And yet, something keeps him alive !

Leadership: Can you customize the experience of interpreting the role of a man who does not believe in the strength of his real drama, in the context of an influence that joins the decisive events of a double choice?

The dog starts barking. His interrogation acquires a uniform color and becomes darker and darker. On an ironic query, usually adopted by prosecutors in court, Mr. Finch attacks the suspect, sometimes with no scruples, intending to obtain the definite proof of his guilt. It's enough that the defendant have an egress, no matter how small, for Finch's hypothesis to convert to definite proof.

But – quite surprising – nothing flexes in Mr. Hobbs, nothing bothers him while the tendentious vortex surrounds him menacingly. For a moment, the poor man gives the impression of finally being defeated, that until he finds a way out – a secondary reaction to negative stimuli – explosives constantly produced by the implacable investigator. A negative energy is converted to a positive one. In terms of personality, the cat proves stronger than the dog.

Mr. Hobbs has to choose between revealing his plan, with the risk of completely compromising his future, or to maintain a neutral and correct stance on recent events.

If resistivity depends linearly on temperature in linear conductors, Mr. Hobbs' only way to get rid of the hook depends of the strength of the material he is cut out of. Only his sharp mind manages to free him from the interrogation led closely to extreme. His confidence, tact, composure, ability to communicate, strength of character, prudence and rapid response ability become first aid points, with stabilizing role in case of a fall.

Everything is uncertain on the horizon that seems to be postponed. Lonely in the twilight, a man manages to chase his end, to remove any doubt hanging over him. Undaunted, he retains his strong position in the control space where he tries to penetrate and dominate another authority, that of Mr. Finch. *

Leadership: How do you manage a surprise-test in your development process especially when you have to make the effort to break away from the past mistakes that should not be judged by a final judgment?

Are you surrounded by the tendentious vortex of an incriminating verdict? Which are your first aid points with stabilization role in case of a fall? Do you prove stronger than any foreign authority in terms of personality? How can you prove your innocence? Are you a "fake" that cannot be understood by any rational power?

Applying leadership based on your level of thinking and reaction to unexpected events, with work and head for the truth supporting your actions and principles, is worth nothing if the most enduring personal characteristics do not contribute to strengthening relations.

Here's a way to make serious contributions to leadership. By "interrogation", by a surprise-test in your development process, by an assessment test of your abilities, to determine the emphasis of those permanent and general constants that you can rely on and of which others should be aware of before following you.

Leadership needs a force structure, a natural symmetry, a full harmony between the alternatives that can help you conceive a painting, a relevant image of some awkward situations.

The interrogatory proposal and declaration is made after the unwritten rules of leadership, sometimes directly, sometimes indirectly, through some form of testing your "control systems", your performance and skills through an unknown and difficult to influence foreign authority.

Ultimately, I believe that leadership tested on "suspects" does not depart from its mission, and the results of the investigation, sometimes supporting a limited form of rigor, may reveal more clearly the leader's true character and true content of his mentality.

Leadership: Are you dominated by the sense of responsibility that gives the "Guilty" or "Not guilty" verdict in the event of approaching a self-image that has to withstand a strong emotional impact?

Who is most affected? Surely he who cannot afford to explore his own resources and experiences. It's the fear of going to explore one's own difficulties in their depth. In these conditions, leadership becomes more difficult to handle and harder to use, understand and accept.

When someone rushes over you intending to obtain the definite proof of your abilities, the

only way to get rid of the hook depends on the strength of the material you are made of. Only your sharp mind manages to rescue you. Your confidence, tact, composure, ability to communicate, strength of character, prudence and rapid response capability are the main help points with stabilizing role in case of a fall. A very small variation of these constant points can blow up everything you've built, everything you assimilated over time.

"Guilty" or "Not guilty", these differentiating factors of an autonomous or fearful self, training defensive or offensive mechanisms, constitute incriminating or exculpatory evidence. Mr. Hobbs's strong emotional impact is not given by his "guilty" status, but by the player status of a chess match in which he continues to have an ace up his sleeve, without waiting for the opponent to move. Basically, he is in a permanent state of calm and euphoria, while his opponent is in a permanent state of tension and rivalry.

Maximize the strengths of your personality, keeping your firm position in the area of control where another authority tries to penetrate and dominate.

To approach a self-image meant to withstand a strong emotional impact means rising to the expectations of the authority of your ability to keep calm in situations when the intrusion of other people into your life (or into your spheres of activity) is major.

Mr. Finch's Rigorous Interrogation designates that stage in the evolutionary process that prevents you to pass to another level. It designates that strange, exciting and mysterious phenomenon, by which you reach a complex of feelings that expose your true identity.

But to really analyze your personality, someone else needs to enter into your own research laboratory. Everything that happens in this complex laboratory reflects how you live your life, with all its additions of black and white that define you.

If an experiment fails, an unexpected reaction will release a certain amount of negative energy that will affect your personality. Everything inside you will seem outdated and hardened. In this case, you risk falling into a psychological complex of guilt and no longer be able to support your own beliefs and values.

*** Note:** Flawless (2007);

Source: https://neculaifantanaru.com/en/mr-finch-s-rigorous-interrogation.html

Mr. Panaite's Hands

On May 19, 2010

Assign to your leadership the property of balance, by ensuring a psychological compatibility between you and your "hands".

I could never forget the day when I met Mr. Panaite, a middle-aged doctor whose exalted pleasure of practicing the profession of a surgeon has brought him a great success. He was gifted with a bunch of qualities and brilliant merits. He has never failed in any surgery.

I talked to him for more than an hour, during which he shared with me some interesting things concerning the profession of a surgeon He pointed out, in this way, the importance of his "hands" so valuable for a surgeon during the surgery.

- Nicu, my job is wonderful, but full of risks. Every time I enter a surgery, a deadly fear torments me: lest my patient dies on the operating table. Furthermore, I am also justified to fear and of something else: lest the patient's family asks me moral damages, or worse, to prosecute me for negligence and irresponsibility. Only the simple thought that this might happen to me stirs an awful feeling in me. This feeling makes my head spinning with all kinds of thoughts, which can throw a weak man into a boundless despair. Surgery is a dangerous thing. Nicu, its success depends not only of the surgeon, but also of the hands of the entire team.

Leadership: Do you reconsider your position on the extent of the acute sense of failure through a comprehension of your feelings that reverberated into consciousness as a very obsessive thought?

Mr. Panaite explained to me very clearly:

- In case of a surgery intervention, the team that enters into the operation consists of several specialists, carefully selected by the "team leader", or as it said say in medical language, of "first hand". He first chooses a reliable aid, represented by the "second hand". Both surgeons must form a perfect tandem during the surgical intervention, and they are assisted; but they must also equally cooperate with the other team members: the anesthesiologist and the assistants from the operating room, each of them having very well-defined roles. Furthermore, everyone must show a very good self-control, and also a high capacity for rapid reaction.

- These teams, he said to me, are usually formed in time, after a long enough interpersonal acquaintanceship. A newcomer, a younger surgeon, is received only as a "third hand". Moreover, only after he proves that he can integrate into the team that he is compatible in terms of personality and, of course, for professionalism, he becomes the "second hand". The team's success, and therefore, the favorable resolution of the surgical case, depends on the perfect cooperation of the team, of the synchronization of its members, their professionalism, but also rely heavily on the psychological compatibility between them.

Leadership: Do you accept the recognition of a superiority that contradicts its essence through a manifestation of professional conduct that has value only if it penetrates widely in the consciousness and sense of those who assist you in obtaining the desired results?

A superiority that contradicts its essence is a means of personal affirmation that is not crossed by any beautiful story, which is equivalent to the fulfillment of a major obligation

without having previously developed a certain conviction about the causes and proportions of unforeseen situations.

It is essential in leadership the balance, which is established according to specific criteria and circumstances, but also depending on your values and your comprehension, and of various aspects related to the stage of your evolution. If you manage to create that perfect balance with yourself and with the reliable people that assist you in the steps you make, between your psychological state and theirs at all levels, especially the relational, behavioral, intellectual, and of aptitude - then you can maintain that benefic balance for your leadership development.

The balance establishes a certain synchronization between the parties: you and your "hands"; it leads to a meeting of your minds that are merging, cooperating by forming a unitary whole, in this way, imprinting that harmony in the teamwork, which bears the mark of performance.

Furthermore, the performance is based on the mental acuity of each participant in the leadership development process – the way they relate one to another, the way they adjust their characteristics and personality traits, the way they are reconsidering their thinking of perceiving things in terms of others - constitutes the support capable for an improvement of the common performance.

Assign to your leadership the property of balance, by ensuring a psychological compatibility between you and your "hands". A leader without good "hands" cannot ensure the complete success of his attempts.

Leadership: Do you contribute to creating a self-portrayal that is sufficiently comprehensive and detailed to capture the relevant aspects of an assumed initiative, while being a projection of the trend of reconfiguring a memorable Brand Experience?

Creating a self-image always starts with what makes you precious (the success of a very important activity), but it can end with what seriously dishonors you (a hidden drama that no one knows).

A leader should not be alone in special circumstances. In any important step which he undertakes, he must have around him, as well as any surgeon, one or two "hands" of trust that would permanently assist him, and that would offer him all the necessary support. As a matter of fact, for which person, however professional he might be in a certain area, would not help him the presence of one, two or even more "hands" of trust, with a solid experience in the area?

The consequences can be extremely sad for the leader who tries to "operate" without being assisted by some precious "hands". Even if he has some prominent virtues and a rich experience, he will not succeed to do everything by himself. His success will depend almost always of someone else. To find one or two aids animated by the zeal to be helpful, but that at the same time to be handy, patient and also quick, it is a vital thing for your leadership.

All the failures of a leader are due to the lack of experience, but also to the lack of some good "hands" to assist and to help him when needed. Moreover, we must keep in mind and the fact that often are met cases when the leader is apparently backed by the skilful "hands" but that can cause him many problems.

A memorable Brand Experience is a weapon in the search of a self-absorbed mission that

inspires a new approach to gain an appreciation effect, but which at any time may have the character of an unwanted adverse effect.

Mr. Panaite's Hands are the help given to a corrective measure in an approach where the ethical dimension is doubled by the positive capitalization of learning from the experience of people superior to you.

Source: https://neculaifantanaru.com/en/mr-panaites-hands.html

My child, why are you the only one without a lit candle?

On October 25, 2010

In every ending hides a new beginning, not yet seen by the human eye.

I found this emotional story in a notebook lost on the street while I was walking home. I will share it with you, not only because it is full of teachings, but because it really touches your soul.

One fateful day, while crossing the street, a car hit a little girl hard, who lost her life on the spot. He was only 5 years old, exactly on the day of the accident.

Not even 20 minutes later, a representative of the Police appeared at her parents' door, informing them of the misfortune. The girl's mother was left traumatized and without any hope. There is no greater pain on Earth.

For years after the little girl's death, she couldn't sleep at all, constantly dreaming of her and crying until she passed out. One day, dozing off, he dreamed of an angel who told him: "Stop crying!"

Hearing this, the mother asked him: "Can I talk to her or see her at least once?"

The angel answers her: "Do you want to see her? Then the angel takes the woman by the hand and takes her up to heaven."

Leadership: Do you have to look beyond reality to see the perspective of a new world, even if what keeps you in place is the dream?

Arriving in heaven, a gate opened wide, where thousands of children stood with candles in their hands, forming a whole road.

Seeing this, the mother asks the angel, "Who are they?"

They are the children who reach Heaven every day, the angel immediately answers.

- Is my daughter among them?

- Look carefully, what is there in the dice...

A child came running. She was beaming with joy as if she was meeting her mother after decades.

Leadership: Can you adopt a perspective that values the courage to explore beyond the known, even when the familiar holds you back?

Seeing her, the mother cheered up for a moment.. but in a few seconds she fell to her knees and burst into tears again. Her daughter was the only one who didn't have a lighted candle and her face wasn't lit either.

But the little girl came closer and closer and hugged her mother as if for the last time!

- My child, why are you the only one without a lit candle? the mother asks through tears.

- Dear mother, please, stop crying! Look, I light my candle every night, just like the other children, but your tears put it out! Therefore, my candle is always extinguished, and I am obliged to remain all the time in the dark.

The moral is this. Don't cry all the time for the lost man, be it father, brother, husband or child. Let him rest in peace, don't torment your life because he won't come back no matter what. Instead, you can keep that man's memory alive by remembering him fondly and smiling at his memory. It's a sad story but I hope you learn something from it. Amen! The story must awaken memories in the soul of every person who has lost someone dear!

Leadership can present meaning through the following fulcrum: "Liberation comes when we embrace the memories, not when we allow ourselves to be swallowed up by the pain."

My child, why are you the only one without a lit candle? is the question few know the answer to, and even fewer would have the courage to face its truth. All I can say is that remembering loved ones should not be a source of pain, but a guiding beacon to inner peace and that today's tears can extinguish tomorrow's light. So let's learn to smile at the memories to keep the flame alive.

Source: https://neculaifantanaru.com/en/my-child-why-are-you-the-only-one-without-a-lit-candle.h

My Duty Is To Listen To You And Do Everything That Depends On Me

On August 24, 2010

Take into account the qualities with which you amplify your pride of being the "chosen of knowledge", appreciating them to the extent that you display and control your attitude and values in front of others.

Samuel read everything she felt on her face, and had a moment of discouragement.

- Fear ! so be it, he said standing up, proud and almost handsome. Fear ! Because I don't look like some of those frivolous passers-by, who have no idea in their heads, but only their bulging pockets; because I have thought, because I have lived, because I bear on my face the imprint of my deeds and of all the things I have seen; because, instead of laying a bag of money at your feet to buy them, I come with a tried mind, with a soul hardened in all the waters of life, a reservoir full of accumulated knowledge and experience.

And yet, what should attract and impress an intelligent woman more? A weak and childish heart that foolishly surrenders itself at the threshold of life, because it is the first thing that has arisen in its path, or a manly soul that has known everything, weighed everything, power, science, genius and which, of everything that exists in the world, only wants her, he only seeks her, he only accepts her? Wealth and power are to be given to you, to deserve you. I have raised you so high in my eyes that I wish I had mountains of gold to climb above and reach your height. That's how I love you. It seems to me that I alone am worth nothing to you, and that to equal you, I should possess all the gold in the world.

However, I assure you that I am not a man to be despised. I have tried and done things that will seem great to you, if I were to tell you about them. I had in my brain, and maybe I still have plans to change the face of Europe. Well ! I give all this to you. Everything belongs to you. My worth, all that I have been, all that I shall be, are thine; all the more since, I am convinced, I can be nothing without you. I beg you, do not despise me. Other women despised me, I crushed them. But I love you, I will not destroy you; I would die be good to me I swear I'm not proposing a worthless husband. I leave at your feet a forehead that confronted Napoleon face to face. Be kind. Will you?

Leadership: Can the imprint of your deeds emotionally reinforce the pattern of your own self-esteem growth needs, taking into account the testimony of a humble life as a "laborer of the mind"?

This fierce and immeasurable ardor embarrassed and troubled the girl's candid soul more and more. The naive child felt oppressed by this love, like a poor bird on which the shadow of the great eagle's wings suddenly fell.

- But, friend, she said dismayed, forgive me if I don't know how to answer you. I expected so little from what you told me. See how excited I am. I can answer you nothing, except that I only exist because of you, and that, consequently, my life belongs to you. Do what you will with it.

- Is this true? Samuel exclaimed happily.

- Yes, resumed Frederique; my duty is to listen to you and do everything in my power to make you happy.

The testimony of a humble life as a "laborer of the mind" refers to the awareness of the distance between intelligence and docility in love, emphasizing at the same time the feeling that you belong to them.

What Samuel wanted was just to have as much control over this soul and this life as possible. Then he will take care of the rest and gradually transform docility into love. Frederique's submission, therefore, made him almost as happy as after consent.

- You speak to me gently, but you are sad, he still added. Think about it, baby. There are two things in marriage, the man and his social position. In what regards the position, I promise to make it splendid and high for you, exceeding your dreams...

- Oh ! I don't think about the position, said Frederique.

- To the husband then, Samuel gently resumed. Look, my dear child, he said with an effort, your life is so pure and so simple, it is not a big deal to enrich it. You haven't gone out into the world at all and you haven't seen anyone yet... Yes, you did see that young man for a quarter of an hour. Frederique, I would be so wretched if all that he could tell you in a quarter of an hour weighed more heavily than all that I did for you for seventeen years !

Well, what conclusion do we draw from this? That leadership rests on two enduring pillars that complement each other: the quality of being humble and the quality of being superior, especially through a certain belonging to a state of tranquility and peace, of reconciliation with oneself. Just as Dante saw the universal importance of Sacred Poetry, affirming that he "put in his hands both heaven and earth", so a leader must see the importance of self-fulfillment by merging two other basic qualities (representing two faces of the same realities): the understanding of the other's feelings and the ability to control deviant impulses and urges, to which, of course, endless gentleness is added.

Leadership has as a constant reference understanding the emotional composition of the people you come into contact with, treating them according to their mood and needs for closeness, taking into account their feelings of vulnerability and insecurity when you make a decision.

My Duty Is To Listen To You And Do Everything That Depends On Me, especially when I know that my real strength is the experience of knowledge and the empathy that I have shown whenever I have tried to build relationships. And when I have to identify with other people, such as the important people in my life, I try to give an interpretation of myself to those around me, according to my own self.

*** Note:** Dumas, Alexandre - The Hand of Providence, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/my-duty-is-to-listen-to-you-and-do-everything-that-deper

My Eyes See Things That You Cannot See

On April 09, 2020

Continue to persist in the memory of an image strong enough to not justify your duplication in the real world.

The rose is my image in another variant of reality, passed through the symbolic space of the vast, complex, diversified creation, of which God himself is proud, because His miracles relate to man through art and science. I truly believe in the beauty of the rose, a perfect, rare, pure beauty, so endearing, as I believe in the ideal of similarity that has not been abandoned in contemporary perennial creations, that I am able to say that the whole world is more beautiful just by looking at it with eyes that express what I feel deep inside me.

The day is getting longer. My garden is characterized by sunlight, more and more intense, increasingly shinier. Only one rose catches my eye every morning, Double Delight, for the idea of a demonstration of sacredness. With emotion, full of longing, I like to mirror myself in its beauty, full of reflections of light, as if I were mirroring myself in a dream that never dies, both as a way to freely enjoy the miracles of the Great Creation, belonging to the greatest artist of the Universe, as well as a way to acquire the virtues of double language, the same virtues that prevail over the forces of nature.

You will think that my eyes only notice the excesses of the compositional art, or maybe I only look at pure, sensitive and inescapable beauty, but the eye knows best that beauty is manifested by increasing the sense of responsibility given to approaching a reality within the meaning which I give to the measure of all things. This strange phenomenon, of the similarity between two distant languages, understood only by artists and the Creator, is called *Luckonrethys*, or the enveloping light of an eternity that fulfills our human purposes – by totalizing an existence that cannot be erased from the war of an artistic destiny.

Leadership: Can you increase the quality of an image or vision that expresses the idea of "Immortality of Creation" by living the experience of being one with the object of your admiration?

A different day is announced today. I will not speak to my rose again, but I will look at it closely, with pride, joy, or pain, in the measure of an astral conjunction, so that I may know whether the outward beauty of its eyes can capture the emotion of my soul, or better yet, the reality of my divine self. The rose does not wonder what reality is, why it exists in an astral space without limitations, but accepts it as it appears before its eyes, transposing it into a work of art, in a magical atmosphere, in an ideal of humanity, in a chance at life, in a call to art.

The Creator and his creation. The idea of resemblance to the object represented aesthetically is still alive through the nostalgia of those who dream of space explorers, strong in spirit, full of faith, keepers of secrets, without, unfortunately, waking up from their dream. And not infrequently, in the absolute freedom of creation, in the version of a new reality of life and thought, we witness a personification that is at the same time a deification of the modern artist, talented, sensitive, thanks to the contact with the life-giving body of the Word.

My dear rose, only God continues to speak to me about you, telling me in all ways conceivable about the attributes of holiness enlarged by the conjugated symbol in Saturn, with the aspiration to link the art of Kabbalah to the artistic mastery existing only in a sacred space, oriented in the direction of the supreme truth, *Aminthymeress*, or that which is beyond earthly space, beyond death, beyond this reality.

Leadership: How do you share your experience of the unique from the perspective of unwavering faith in an ideal of authenticity understood as a penetration into a reality that omits its temporary dimension?

I continue to talk to the rose, calmly, candidly, with a lot of empathy, with nostalgia, as if I were interpreting some memories of visual sensations still totally unrelated to each other. And whenever I whisper in its ear the most beautiful words, like a confession to heaven, under the guidance of nature, I wonder why I am the only man able to do this in an astral projection anchored in the dream of an existence on the horizon of eternity.

And I continue to speak to it as it becomes part of me, of my dream, like a star shining unceasingly in the sky of a world near God. For the very measure of my own prudence, the determination to be part of something larger than my own person, is the continuation of the supreme dream from which a star is formed, and not some star, but a star which is constantly situated in its very plane. God, as a kind of memory that shines in the infinity of a gaze that avoids the gaze. The rose is the spell of a divine gaze that is lost in the light of my destiny.

Then, I break every rule and every barrier, like a true artist, and I get lost in the words of Umberto Eco, from the novel "The Name of the Rose", so that you, faithful admirers of my art and seekers of good taste, can look upon me with starry eyes and glimpse the answer to the question: "Why am I, and only I, the destiny of a transcendent reality?"

"Jorge stretched out his trembling hands and pulled the book toward him. He held it open, but turned it over so that Guglielmo could see it in the best position.

- Then why did God let this text be lost over the centuries and only a copy be saved from it, so that the copy of that copy, which ended up who knows where, would remain buried in the hands of an unbeliever who does not know Greek, and then lie abandoned in a closed place in an old library where I, not you, have been called by providence to find it, and take it with me, and hide it for so many more years? I know, I know as if I see this written in diamond letters, with my eyes that see things that you do not see, I know that this is the will of God, whose interpretation prompted me what to do. In the name of the Father, and of the Son, and of the Holy Ghost."

The ideal of modern authenticity is related to the view you attribute to the dualistic interpretation of suggestive reality in the emanating process of creation, living more emotionally rather, by interacting with a form of recognition of a personification growing in the planes of providence.

My Eyes See Things That You Cannot See because you are not yet ready to perceive a form of sensitivity and purity where no one focuses their gaze: towards the horizon of creation. That is, to the divine glory...

Source: https://neculaifantanaru.com/en/my-eyes-see-things-that-you-cannot-see.html

My Gaze Is A Silent Language Of The Soul

On June 26, 2024

The will to endure in the eyes of the world gives the shape that your inner meaning gives to life.

The only truth I really know is that I am haunted by people. For years I looked at them with heavenly eyes, through the mirror of an infinite number of reflections, wandering their thoughts and feeling the deep, mysterious sigh of long silences, of unexpressed joys, of unspoken feelings. What happens in their lives, what they reveal in difficult moments, in those moments of maximum tension when the vulnerability of the masks drops to zero, and the barometer of discernment whose needle moves from "subdued" to "free", remains for me an eye-opening experience and a soulful memory.

Nobody knows who I really am, but I've seen everybody. Nothing escaped my keen eyes in my travels through the world. Mysterious, fast, invigorating, my passages are evaluated through the prism of what I discovered: everything is compensated, everything is done first with the heart, and then with the mind. In the end, the biggest secret is to live an amazing story, and then write it so beautifully that I feel the need to re-read it even after thousands of years.

A certain event, a gesture of affection or a sustained action of some solitary hero, make him guilty of the objective, certain and inviolable ordering of the world. Everything is filmed, recorded with selective eyes that, like selectively colored lenses, see only what the soul is prepared to understand. Before people's eyes go out for good, according to the heavenly clock, I have a simple word to say to them: *"Life is short, love one another."*

Leadership: Can you face the idea that the persistence to become what you want is a catalyst for deep introspection that takes the form of an archive of memories difficult to share with future generations?

In my little passage through the world, during the war, I met some eyes that painted hope on the canvas of despair. Other eyes, as in a swallow's nest, hid their tears under trembling lids. And there were those twinkling, lively eyes of the shaggy-haired boy, Rudy, who, in a moment of intoxicating reverie, painted himself black in an attempt to imitate a world champion athlete.

He desperately wanted to become the fastest runner in the world, a dream for which he trained daily on the wet edges of the streets. On winding roads, just like many people's lives. He seemed permeated by that serene tension of the soul in which life, with its contradictions, appears full of meaning and worth living. Make him an inner Don Quixote, tell him a word about success, *"Xegerolo"* , and you will find the will to believe in the eternity of the world. His persistence to see himself as invincible became a necessity for his deed to acquire the greatness of the fight for a principle, for truth, for good, for love.

After all, the sign of true existence is the despair that generates spiritual action, from which the heroic hope to move mountains is born.

After a while, however, the roads became entangled and no guide seemed to guide them, except the feeling of nostalgia for the untouched road. Freedom, if there was such a thing, could only be supported by small moments of joy, which I sometimes remember. Just sometimes. As for an artist with grace, he hears the passing noises of the day, but he

experiences them intensely as if he were feeling the major vibrations of the universe.

Leadership: Do you realize how life's wounds can become a catalyst for looking beyond appearances, leading to deep introspection that redefines your perception of reality?

My eyes could not overlook the sound of the accordion springing, as if from an enchanted portal, from the hands of an old man whose soul breathed art. Hans was the angel of solace in the dark bunker, his accordion symbolizing hope in dark times. All the things that had passed through his soul were dear to him, otherwise he would not have painted them so well in musical notes. For some of them, he nurtured more than a feeling of love, but also a feeling of gratitude, a special tenderness that could be seen in the way he lit up the spirit of those who listened to him. It is always the depth of the soul that transforms suffering into beauty.

There were those black angry eyes of Rosa, a woman wrapped in thunder, but who hid the purest tenderness in her. Only the tears hidden in moments of solitude could reveal that sentimental delicacy that characterizes those with a pure heart. The wounds of life do not take on a clinical aspect for those who have learned to look beyond appearances. After all, experiencing reality as a dream comes as a kind of justification for the existence of the conscious spirit that it belongs to a gaze that does not serve life, but eternity beyond death.

Anchoring in the ephemeral is the result of a short-sighted ambition. However, this is not the case with Liesel, who, in a place called Strada Raiului, opened her eyes to things that I did not see so well before, and I discovered in her the soul of a believer who searches the secret word: "life". Max, her friend, taught her that every living thing, every leaf, every bird, is alive because they have inside them the secret word for life. That's the only difference between us and a lump of clay. A word. Words are life, Liesel. All those blank pages...are there for you to fill. With life.

Leadership: Can the memories you weave into your life story become a lesson in determination that turns the ephemeral into the eternal, influencing how future generations will shape their own destinies?

"I have seen so many great things. I have participated in the world's greatest disasters and worked for the greatest evildoers. And I have seen the greatest miracles. But, everything remains as I said at the beginning. No one lives forever. When I finally came after Liesel... I felt a selfish pleasure, knowing that she lived her 90 years so thoughtfully. During this time, her stories reached many souls. Some of them I found out in passing Max, whose friendship lasted almost as long as Liesel's life... Almost...

In her last thoughts, Liesel reviewed the long list of those who had merged their lives with hers. The three children... the grandchildren... her husband. Among them, burning like candles, were Hans and Rosa, her brother... and the boy always with lemon-colored hair. I wanted to tell the book thief that he was one of the few souls who made me curious about what it's like to live. But in the end, there were no more words. Just peace...

The only truth I really know is that I'm haunted by people."

George Calinescu said it well: **"A true artist knows how to extract from what he experienced, what belongs to everyone and above all to give his experiences the broad scope of the lives of his peers. He knows how to live on behalf of his contemporaries and through them, of man universal."**

My gaze is a silent language of the soul when it secretly embraces the hidden beauty of the world. I'm not sure what the point of all this is. But I took in everything with my gaze, not missing anything, not even a sound of an accordion, not even a lively word, not even a hidden tear, not even a passing thought. In the same way, I will capture with my gaze every gesture, every moment that builds a story worth remembering in many, many, many years.

I would like to know your story too, but first I want you to make your life a real masterpiece, a priority for Me. I would like you to be one of the few souls who make me curious about what it's like to live.

*** Note: The Book Thief (2013)**

Source: https://neculaifantanaru.com/en/my-gaze-is-a-silent-language-of-the-soul.html

My Predominant Intermediary With God

On May 23, 2013

Define and develop the unity of your being, assuming responsibility in front of the guilty in yourself.

God ! If you exist as a decision-maker, now, through these persistent thoughts that cry everything and anything heating my brain, if you exist as a manifestation mechanism of the burning feelings that recurrently weigh on me, giving me insomnias, creating a powerful inner tension inside of me, please stand to save me !

Oh, God ! If through me You have taken the body of a human being, please, I'm begging you, I command you, because now you are me, and I am you, to rip from my insides this torturing pain, that comes enveloped in a sweet appearance, under the name of *"eagerness"*. I am asking you to free me of this sudden shiver of hatred and spite that boils in me and takes away all my strength ! Deliver me from sin; help me to get out of the torture of this fortress called: revenge !

I accused myself. Now the guilty has to answer to the judge and to the court of clean conscience. Hear your sentence ! But nothing happens. The gavel strike of a trial, the ill-boding gong that will instill the dread and will make me collapse in the ruins of life, hasn't awakened anything in me yet.

In the way in which the heart chooses good or bad, pieces of everything that I am now, there is something that bothers me and it doesn't go away. It determines me to step away from the presumable and get closer to the absurd. I hesitate to say, even in my thoughts, the true name of the good man whose presence still lingers in me and doesn't let me carry on with my plan.

An unjust and biasing feeling towards me, a potential resistance towards the impulse of harming, impedes me to admit what I have become. But the feeling of purity, of honor well-rooted in my being, the feeling I always had in my mild existence, is sick of all this suffering. That's why, only by establishing a new direction centered on revenge makes me feel better now.

Leadership: Can you make the transition into the intermediate space between a grandiose image and an image that identifies the idea of defeat, seeking to change the original mode of expression of resistance to the reality you are facing?

In all this moment of immense dissension and doubt that Mister Hobbs goes through, he is at the same time spectator, judge but most of all an actor that plays his part with hatred in the show of other people's lives. Bravely, he still hopes to win the lottery again, but this time he bets less on luck and more on Laura Quinn, his accomplice.

Fiercer than ever, the thought of revenge pulsates through him in the middle of countless contradictions and multiplicities, contrasts, nonsense and perspectives that confuse him even more. Putting him in the situation of arising retorts, arguments, and even observations and critics from himself.

You are wondering if his Ego is playing pranks on him. But no, because just as his Ego tells him to shut down his attack posts, he opens new ones. And in this moment of excessive

pressure, when his scale of values is altered, when the boiling temperature grows inside of him, when nerves are tensed up to the point of maximum supportability, only then the whole man in who new impressions are created, appears. Only now his image, unchanged by any reality, appears. Within it the Ego, subject to a harsh judgment, is found to be a hypocrite and most of all, guilty.

Hobbs lives in balance with his Ego. The judge inside of him abdicates from the written and unwritten laws, ceding ground to the active criminal, that this time wants to achieve great deeds, to server its own version of the truth. But this truth, overburdened by negativism and revenge, is a fake, in discrepancy with the unanimously accepted truth.

The feeling of correctness is taken abash by the passionate ripple of a righteous Ego. Out of his ideas about life, honor, forgiveness, care for who he is, Hobbs builds a new vision about himself.

Reason, science, faith are concentrated simultaneously in his new Ego, much loved and accepted like a friend and reformist of his own creation: revenge, the only guide that can lead him to accepting his pas self through the devastating experience of suffering.

Leadership: Is the guard of your own creation trying to chase you away from the your free area of manifestation, associating the reality you are experiencing with a self-image built by responding to the demands of a momentary weakness?

Is there something that bothers you and doesn't go away, making you step away from the presumable and get closer to the absurd? An unjust and biased feeling that harms you and doesn't allow you to admit what you have become? Only by establishing a new direction centered on revenge do you feel better?

The scientific study of the report *good-evil/bad,* always imprecise and delimited in its natural evolution environment, constitutes the object of our analysis. Investigating this environment in the given conditions of another version of *"being"*, exploiting with no restraints any man that answers to his own conscience, is an essential requirement for reaching excellence in leadership.

The pros and cons of human fall in the net of a risky life, or the human rise to a dignified life, are achieved with difficulty, especially when his values don't unite and don't annul each other in any point. Thus, we are forced to undergo a vast investigation that approaches more likely, the context and the pretense in which he has reached a "minus".

Look towards the living part of yourself, towards the central executive, towards the Ego that knows you and continuously whispers negative thoughts in your ear, trying to convince you that you will succeed to rise above your own pains and suffering only by making others suffer. In this case, the Ego becomes the guardian of your own vengeful creation, trying to chase you away from your free area of manifestation, where the true preferences for life are reflected.

You can follow the way of manifestation of a psychic phenomenon by comparing an attitude that emphasizes your own centrality in the midst of events that are responsible for changes in circumstances that are not favorable to you but correspond to the perception of yourself.

In the somber conditions of human existence, displeased with what it has become by following its evil interests, leadership dries out, it becomes quaint, slipping towards

negligence, slipping backwards. Stepping away from objective reality, leadership transforms in an inconsistent and ever sad illusion, that of maintaining everything under control, even if feelings make people boil inside.

Just as the Scottish novelist John Buchan said: *"The task of leadership is not to put greatness into humanity, but to elicit it, for the greatness is already there."*

By contesting someone's every possibility of *"being"* in their transition towards self-governing as a way of understanding their possible evolution, we propose, in exchange, as an optimum solution the taking of definite measures in order to extract ourselves from a totalitarian and uncertain domination. Greatness can be the essence of a new doctrine, a new creed, an element that identifies the leader as a single personality, that's not in duality with itself.

If Mister Hobbs, a character of the movie *"Flawless (2007)"* created his judgment ideal, his God, in antithesis with himself, being reduced to a simple negative of his real image – you, as a leader have the duty to beautify your personality in close relation with the environmental factors, with the objectives that you impose upon yourself, with the existent necessities at a given point, enhancing your self-knowledge and self-image.

Leadership: Can you imagine all the locks of life only in the form of validation of a model of an exemplary man, passing through the great adventure of your liberation from the context that burdens you?

This man within yourself who prepares you spiritually for a wise life, this Ego who leads you instinctively towards certain decisions and choices, your defining authority is the only thing that will always have power over yourself. You are in his hand as soon as he finds out about the crime you committed.

So we can say you are some kind of suspect, always thought to have dark interests and unaware of the situation in which you are. Basically, you interpret the role of that character that takes over the attitude indicated by his own Ego, and maintains it according to his own will, neutral, positive or negative, firm or hesitating, throughout the play with ever-changing decorum. And where moral confusion plays the leading part.

Comparing yourself with what you have become, expressing your necessary responsibility to the guilty side of yourself, you can better define your identity by being for or against extreme reactions. Moreover, you can develop the unity of your being so that it corresponds to the requirements of quality leadership.

The majesty of a man sits in the way that he instructs the Ego to respond with "YES" to any change that cannot be avoided, but which can at any time serve a better knowledge of the strengths and qualities that decide the formula of a sublime creation.

A sublime creation result is obtained by the need to deviate from any foreign influences from the value content of your personality through a grand development from a "beginning" of reflection on the significance of existence – to the finality of how you adapt to the demands of a reality that haunts you.

My predominant intermediary with God points out the Ego that continuously puts a certain pressure on someone, shaping, deforming, and recalibrating his personality in relation to life that becomes unfair at a certain point.

Do you need a sign, a ray of light in which to see the truth in its entire splendor? What is your true identity: is it subject to a harsh Ego, that's no longer entrapped in principles and healthy values, or is it subject to an Ego that identifies itself with good, truth and fulfillment? Aren't you ever suddenly crossed by a pile of questions, a sharp pain, a vision with deeper meanings that run confused?

Define and develop the unity of your being, assuming responsibility in front of the guilty in yourself.

Source: https://neculaifantanaru.com/en/my-predominant-intermediary-with-god.html

Mysterious Doctor

On June 24, 2011

Improve your connections with other people, by entering in their spiritual space and orienting their emotions in a favorable direction.

Only one doctor could do something for the poor child, but a skilled doctor and fond of science that only cure for the sake of curing. Jacques Mérey because it was his name, looked with sadness that human being completely devoid of intelligence and qualities, curled up in her, coiled on the perished mattress. His heart trembled. A deep sense of compassion and mercy crossed his body, as he never faced such a case. The little girl just turned seven years, but she was worthless because she suffered from mental retardation (her mental capacities were very low).

But the discerning eye of Jacques and his formidable intuition combined with his long experience, immediately realized a crucial detail: the girl's hand, careless and soft that you had thought it is without joints, nursed the dog of the family that adopted her. It seemed that these two inferior beings understand each other, it seemed that among them there is a mysterious force that attracts them. Starting from this gesture of sympathy which she showed to pet, Jacques prepared immediately a treatment plan.

Leadership: Your appreciation for someone is manifested through the nobleness of character modeled by an avid curiosity over what is gained by highlighting the relationship between "Totality" and "Void"?

Bound to triumph. Receiving her adoptive parents' consent, Jacques took the little girl, and the dog, too - that was the only living connection with her, at his home. He hoped that his performance in science will help Eve to regain his senses and intelligence. Basically, he had to penetrate deep in that inferno named imbecility, to seek a hidden intelligence and to bring against her apparent destiny, in daylight.

The poor girl was doomed to a life of struggle and a dramatic end. Even so, remember that someone had dared to confront and change the so-called fate. If you read *"Le docteur mystérieux"* by Alexandre Dumas, then you probably know that Jacques's confidence in science has made a miracle.

More than four years, he struggles with this deep darkness that it was in little Eva. A continuous treatment, a supervision of each moment, a firm will. Using his science and all "opportunities" of nature, he finally succeeds to heal her completely.

The void is a challenge whose answer probably does not exist, but the same as that "impossible to define" is represented by the difficult to understand aspects of the life we associate it with. And totality includes what we discover at every corner of life, the way we sketch a dream into memory and how we struggle to touch it in a reality which we cannot ignore forever.

Facilitating the relationship between "Totality" and "Void" implies interposing yourself between discovery and its application, depending on the situation created by how you interpret a reality that you do not agree with, but also, one that cannot be denied.

Leadership: Can you estimate the awareness of the reality of other people, by comparison

with yourself?

Leadership is individualized through the size and sensitivity of dependence on essential details. A doctor knows this best. His ability to be a catalyst for change, which he developed, based on facts represented by discovering connections between what the nature imperfectly created and what we can do to right the effects of her wrongs, is the result of the enthusiasm and availability to reach deep into the "inferno" and destroy everything that could be more horrible.

The entire force of Leadership is synthesized in the advice: *"Look for a hidden intelligence and try to bring it, against its apparent destiny to the light of day."*

Something great can be achieved by associating these two elements: interest and determination, in view of bringing efficiency to the communicability of emotions and moods that people need in order to set themselves free from the status of being weak and helpless. And these two elements are produced by a decisive impulse of thought that materializes a thought through inspiration, observation, expression with no reservation and the reversion of roles which favors the process of functionality and learning.

And the procedure used by great leaders through an entire series of pragmatic and conceptual correspondences, is illustrative for adjusting the "intervention" that can answer in a satisfying manner to the real needs of development and training.

Leadership: Do you assure a trusty position from the kind of approach you define as a "controlling authority" to what makes a person somewhat superior to itself?

The power to heal fears, the dedication, the closeness, the attention, the commitment, the calls that come from the conscience, from self-values and conscious living, they all intervene, especially in the difficult situations of relating with others, when you can't wholly put yourself in the shoes of the person who asks for your support, rallying to his troubles, to his spiritual matrix.

Still, indirectly, they find themselves reflected in the manner with which you conduct your own life, when you manage to defeat yourself, to discover yourself, when you manage to accept and be a friend of yourself, when you manage to be compassionate with yourself.

Only by comparison with yourself, you can take on the responsibility of making life better for others, by launching in the real world - through the "art" of constantly recreating and redefining – a new commitment: every person that you meet is a reflection of yourself. And you have the mission to polish yourself permanently and to bring to light more and more pieces of what you can be.

Leadership: Do you connect to people's emotions and help them overcome their limits by a magic leap over their thought processes that make it difficult to accomplish a miracle?

Understanding at the individual's emotional level is essential in leadership. The ability of the leader to recognize people's emotions and to make them increasingly more active is the most important tool for success in his kit of qualities. A good leader does often that doctors do when they find themselves facing an illness they have not met and which they cannot explain to themselves: trying to get into the minds and hearts of the people.

What was that essential detail that Dr. Jacques Mérey has noticed, and which made it possible

to find a recovery path for the girl? Undoubtedly, that living connection between her and the dog. And dog's stubbornness to stay beside her it was a positive sign because it was clear that they attached to each other. And this could only mean that Eve still had a dose of "living" in her, so that she was not completely devoid of senses. And for her recovery, Jacques had just to develop her subtle senses and make them increasingly more active.

How deeply can you penetrate the depths of the human being? To influence people you should perceive very well their emotions and feelings and then to accommodate with them. You have to untangle their feelings and help them overcome the barriers imposed by their own limits.

The leader's task, like that of a doctor is to tangle the completion of an important mission with the realization of a revolution in the consciousness of people that changes the course of a battle that seems lost.

Just as X-ray gives doctors the power to see through the skin internal bone structures of the body - just the same, you have to penetrate deeper into the human soul, from where it starts all his happiness or unhappiness, being able to comprehend his emotional structure and to find the most effective combination of changing perceptions and to improve his existence.

If you fail to enter the area of human soul, if you do not reach to be in perfect balance with what they feel, if you do not discover the full range of their feelings, from tenderness to indifference, from sympathy to antipathy, from joy to sadness, then you will not be able to guide their emotions in a positive direction for them. Moreover, you could not improve your relationship with them.

Conclusion: If you want to have a great influence on people around you then you must learn to penetrate deeper into their soul, to understand their feelings, their source of happiness or unhappiness, and especially to guide their actions in a positive way. But, for this it is necessary to improve your relationship with them and, not infrequently, like a mysterious doctor, to apply a targeted "therapy", individual or in group.

*** Note:** Alexandre Dumas - *The mysterious doctor*, Cartea Romaneasca Publishing, 1973.

Source: https://neculaifantanaru.com/en/mysterious-doctor.html

Newsletter

On May 10, 2008

Source: https://neculaifantanaru.com/en/newsletter.html

Newsletter

On May 10, 2008

Your e-mail has been successfully registered.

Source: https://neculaifantanaru.com/en/newsletter_confirm.html

No Old Suffering In Twilights

On January 06, 2017

Develop a strong feature of objectivizing existence, creating a new position for your old feelings and attitudes that can be redeployed at any time.

I was a bit mad, with an addiction for the things that were close to me as an experience and as a breakthrough as a discovery, in a solid loyalty only to the suggestions of meaning for which I really deserve to sell my soul. What remained for me to dilate in this reality was, in a symbolic form, an extension of the lucid dream that called me back to myself, at the time I wasted by not knowing who I belong to, to the joys I did not experience around everyone. Requirements for the development of imaginary deceits, which later became haunting.

Existence is the symbolic form of a reality that you cannot manipulate, or rather it is the attempt to manipulate a reality that has become a symbol through the way you represent your being as a Creator. And a narrator who is part of a wider reality, relying on the form of an egocentric attitude, can himself become the symbol of a new philosophy about the world and life in an attempt to manipulate the way of reality to declare itself "more real" than the world fabricated in the work of art.

And as many times I tried to convince myself that I do not need myself, so many times I tried to give a blow to the fate full of *"if"* and *"maybe if it was not so",* with all my opposition for all surprises of the unreal which struggle to capture, in a weather good only for twilights, from the distant heavens, only the bonuses of detachment from similar or different situations.

Measurements of the magnetic field of my brain, made with precision still untouched, showed a strong concentration of subjectivity in the sense of aspirations for returning to what matters, to what is authentic and true. Only in this way could I foresee the meaning of a self-experience related to the reality of an indefinite individuality, that is, through a direct or indirect connection with the feelings and turmoil of a world that is too ambiguous to be understood by ordinary minds.

Leadership: Are you ready to run away from a reality that you know and experience, but that you want to interpret differently through the prism of a superior understanding attributed to the symbols from which you can fabricate a different identity and a different consciousness?

And what I understood about myself in the world of my own consciousness is exactly what writer Aldous Huxley finds about himself in one of his novels: *"Suddenly, I felt that things were going too far. Too far, even if I was entering an even more intense beauty, with an even deeper meaning. Looking back and analyzing, I was afraid of being overwhelmed, of not disintegrating under the pressure of a greater reality than an ordinary mind could bear to live more and more in the comfortable world of symbols."*

Often a higher understanding is generated within the cause of confusion and not from outside. And when destiny applies to the man a low visibility, then a temporarily rescuing from the routine of the faith that comes from an error of one's own conscience, by falsifying the reality produced around a detachment of the self, only then he raises the wings of unspoken thoughts and flies into a new trailer: "I want to save myself from abolition ! "

He does not escape into the heavens of an inner beginning of life, only retrospectively, but

begins to bear new realities in the universe that is not anti-human, anti-himself. As you can easily guess, I am under pressure of not being able to adjust to the characters and appearances of this world, but only to the simplest feelings resulting from the experience of telling a story without black and white, without heroes. A story with many mirrors, with many facets, of which only one is my life, on another level of perception of things.

Leadership: Can you engage in changing the reality from which your words absorb their lives, without performing several repetitions of your previous states and experiences?

And I had so much to learn from the story of the old husband who, nervous and eternally concerned with personal wealth, changed his will every week. At one point, he stumbled and drowned in the hot water pool in his room before anyone could see or help him.

What matters for making change, accessible not only to those virtuous but also to those who experience the mysterious nuances of the feeling of kneading, life-consuming, is the very recognition that you are leading a "colossal struggle" that exceeds your powers.

The struggle that tests you, from the primitive tones of the habit of staying loyal to self-loss, to the refined compliment of creating new states of motivation, in the phase of full reflection on existence, is precisely the extraordinary tool of definition and creation of a new position to old feelings and attitudes that can be redeployed at any time.

The reality from which your words suck their life is the struggle you lead in search of a new idea for yourself, wrapped in a canvas of "spectacular" with the feeling of a story that invites reflection on free will, or on the freedom to be anyone you want.

On the other hand, a reality manifested as a stringent necessity of reformulating a unique and all-encompassing conception of what it means to seek a new idea to yourself – which facilitates an extension of the meaning of "identity", is necessary for the purpose of differentiating those phenomena that at the level of self-acceptance have the potential to become the main ones in your sphere of existence.

Within the great container of leadership are produced the individuals who have realized, ever since the first attempt at overcoming existential turmoil, that it does not matter how you perceive glancing back over destiny: *"maybe if it was not so".* But rather the way you can interpret and respond to all your previous, memorized and updated events. Do you stay loyal to them?

Leadership is the fidelity you owe to the other YOU in a creation whose reality does not belong to one, but to all.

No Old Suffering in Twilights highlights that self-improvement caused by old spiritual manifestations, inscribed between shortcomings, which is based on a fullness of all that is good and positive even in the face of a hostile destiny.

Source: https://neculaifantanaru.com/en/no-old-suffering-in-twilights.html

No One Knows What Goes On In The Soul Of A Director

On January 05, 2017

Often, what appears as an external conformation does not reflect the true beliefs and feelings of the individual, especially in terms of a coherent and unitary identity.

Eisenstein, who had been offered specially chosen subjects so that he had to refuse them, is now vehemently attacked because he had not made a film for a long time.

However, the great director's grievances continue. Invited further to the celebration of the 15th anniversary of the existence of Soviet cinema, Eisenstein receives a smaller distinction than his colleagues, who are given higher orders and titles. Among them were Podovkin, Dovjenko, his former students, the Vasiliev brothers, or even his former assistant Alexandrov.

The next day, as president of the conference, he delivers a closing speech. Responds weightedly to attacks. He commits to start the creative work again. In a few years, he will remember with irony the gray atmosphere...in the years after 1930, which tried to include everyone, standardizing creation. Obviously, therefore, that his conformist obedience is not real. No one knows - and should not know - what is happening in his soul. Imperturbable sphinx, his majesty Eisenstein maintains his majesty.

Leadership: Do you manage to maintain your inner resilience, navigating between contradictory and seemingly outwardly conforming demands, so that you maintain your authenticity?

Often, artists, like Eisenstein, are perceived as conformist figures in public, but their inner realities are full of deep convictions and feelings, grievances and desires for free expression, which are rarely visible to the outside. Despite an apparent outward conformity, the artist's creative heart continually fights against the imposed restrictions, refusing to give in completely. This internal struggle is often masked by an imperturbable facade, where "no one knows - and should not know - what is going on in his soul".

Just as Eisenstein had to navigate the contradictory demands of his time, leaving the impression of submission, in reality he maintained an inner resistance, refusing to abandon his artistic vision. Through his apparently conformist speeches and gestures, he subtly expressed his criticism and conveyed hidden messages, demonstrating that his submission was nothing more than a survival strategy in the face of an oppressive creative uniformity.

Leadership: Can you expand the meaning of your confrontations, offering a deeper interpretation of the internal conflict, culminating in a vision that transcends the immediate and exalts your ongoing struggle before the authorities?

In the difficult creative conditions imposed by a life full of trials and dissatisfactions, the artist (the director in this case) may find himself face to face with a difficult choice: to freely express his ideas and feelings through creation, risking attacks and ironies, or to adhere to the line imposed by the "system in vogue", thus sacrificing his artistic integrity for a less noble cause. In this case, the artist is not only faced with a personal struggle carried out in an uncertain atmosphere, between pride and prejudice, but also with a collective struggle, involving the entire artistic community of which he is a part.

An original artist does not submit to the preferences of others except in matters of respect

and recognition of his work. Even if the directors use in their work subtle symbols and coded messages to communicate their unchanging beliefs, deep in their individual moral system, outwardly they must conform to official requirements, so as not to trigger reprisals. Considering the duality of artistic existence, we must emphasize that the tensions between individual freedom and social constraints are in fact unavoidable.

Therefore, Eisenstein's story becomes not only the account of a personal conflict, but also a reflection of the universal struggle of artists against the constraints imposed by the authorities. It expands the existential-professional significance of the director, offering a deeper and broader interpretation of his confrontations, and shows how, despite external recognition, his internal conflict and devotion to authentic art remain unwavering.

In leadership, submission is just a survival strategy in the face of creative uniformity. External recognition may mask internal conflict, but devotion to genuine art remains steadfast, bearing witness to inner strength and determination to pursue your potential.

No one knows what goes on in the soul of a director, but everyone watches his masterpiece and does not give importance to the hidden aspects that say nothing about the artist's struggle against the system. One thing is certain: if you want to express yourself fully, you must take the essence of your soul out of you and offer it to the world through a creation that transcends the immediate, giving an undeniable value to your spirit.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/no-one-knows-what-goes-on-in-the-soul-of-a-director.html

No Type Of Sacrifice Frightens Me

On November 26, 2016

Start looking for a sense of expression arising from what you are trying to build, without having at hand all the rights over the content that you are experiencing.

Eisenstein once said: "The first distant rumbles of revolutionary art in the making could be heard all around and throughout the heavens. My attraction for the mysterious activity called art was invincible, predatory, insatiable. No type of sacrifice frightens me."

Ready for any type of sacrifice to penetrate theatrical captivity, Eisenstein feverishly wandered through Moscow. The first sacrifice was trying to understand Japanese hieroglyphics with the purposes of being able to, thusly, remain in the capital. And then, giving up the home in Petrograd in return for a wandering without an obvious exit point, on the streets of Moscow. Up until the meeting with Strauch, Eisenstein had no shelter, no food, which one would receive on a card only if they worked somewhere or if they were students (but the University had not opened yet). 1920's Moscow had a dire shortage of food and warmth.

*Despite these tough conditions, the masses' thirst for culture, the people's enthusiasm for art gave the Moscow life an unusual warmth, an incandescence fueled by the flame of creative passion. Let us remember that in that time, famous Russian writer Ilia Ehrenburg did not lament for the total lack of paper, but rather wrote, as naturally as possible, novels and poetries on the back of old receipts. **

Leadership: Do you dare separate everyday life in an alternative way, following the habit of considering art as something near and accessible that never gets old?

What strengthens the bond between life and art, given on the one hand the conditions of development, and on the other hand the dynamics of social and moral phenomena, is the fact that all circumstances that propel you from one status to another are given functionality. It's about that version of the power that you have to show in the conditions of a decrease in the life of the world, the power to be someone else, which gives you the opportunity to connect to that exemplary personality that must remain in your creation.

Any situation, no matter how inappropriate at a surface level, can be seen in two ways. First, in terms of an alliance with "exaggerated efforts", between what you collect without large possibilities of transposing into a control of usefulness, and what you being to introduce in your own form of perception and knowledge starting from small habits.

Then, in terms of a serious intention of force assimilation of certain hidden parts from the meanings that the mind attributes to certain events, which creates new understandings, new very different teachings, whose sole indicator is that of: courageous confrontation.

Art is the output of the relationship between subject, frame and content. Art is a profile of leadership, a process of looking for a meaning of expression arising from what you try to build without having at hand all the rights over the content you wish to experience. With the consequence of replacing or modifying those initial or interim constants that lead to an exceedance of the limit that you can bear.

To separate yourself from everyday life in an alternative way, following the habit of

considering art as something near and accessible, means to reserve your right of making modifications to the experimental content. A man who acquires the ability to rise to a high level of understanding and feelings, a mentality that finds support even in a reality mired by its own limits, is a great artist – the only one able to raise experiences to a high level of artistic approach.

Leadership is the alternative to adopting the psychology and coordinates of a personality who allows himself to have everything, or who crosses epochs to make room for the voices of other times to express their individuality, thoughts and ideas in the modern version.

No Type Of Sacrifice Frightens Me is the motto of every man ready to make any sacrifice in order to penetrate the captivity of art, beyond the limits conditions by the circumstances of life.

Leadership is an artistic approach of the gray nuance of life. Truly great men are accomplished artists because they are capable of maintaining and capitalizing their advantage of changing their nuance throughout their lives.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/no-type-of-sacrifice-frightens-me.html

Not Everyone Can Be A Leader

On March 05, 2009

Be ready to explore your true potential, by developing your ability of taking risks in the attempt to inculcate in others your spirit full of strength and greatness.

As long ago, a military battalion commander who received the mission to defend a town north of Spain to see put in a desperate situation when, suddenly, his army was attacked by a much larger enemy. Noticing the bitterness with which the enemy soldiers pounce upon them, the commander mounted, and ran without saying anything to anybody, leaving his soldiers to handle how they could in front of the enemy.

Soldiers have immediately noticed their absence and the master had no choice, had to choose a replacement, that another commander. Finally, even if they were fewer in number have won the battle thanks to their new commander.

Leadership: Can you assign an attribute to represent you in a defining way without recognizing your vulnerability in an extreme situation that is the demonstrative part of a science without experimentation?

Sometimes leadership is like a ball: we run after a high position, and even when we catch it, we are kicking it away, because we cannot control it. In leadership, just as in football, some leaders, once coming into possession of the "ball" either lose it immediately, or they pass it to others of fear not losing it, or they shoot it - and only very few are scoring.

Just as in football, the essential element constitutes the scoring of the goal which, by establishing the differences of score, is giving a winner and a loser - so the essential element of your talent to lead constitutes on long-term, your ability to recognize the change and attitude towards them.

When and how are you capitalizing your own leadership potential? In the most difficult moments, by transforming your attitude and thinking - from a possible loser into a winner confident in his victory.

Leadership: Can you value your personality by ensuring the link between the image you associate with the idea of conflict and the limits of individual fulfillment associated with a self-image that corresponds to unexpected reactions?

Once you have been promoted into a management position you have to assume the role immediately, to deal with your new responsibilities and take measures if necessary to correct any problems, otherwise you risk being replaced. Indifference and the lack of responsibility are the two diseases that you need to avoid while you are in charge. If you don't constantly looking for ways to inspire trust to those who are under your command, if you are not by their side when they need you more, if you do not motivate and guide them towards a direction favorable to them, you will only draw their hate, anger and despise.

The leader's spirit gives other people strength. A talented leader has the capacity to train people in the direction he thinks, for accomplishing a common goal. To move the people first you have to win them on your side, to convince them that without your help they will not succeed in managing difficult situations.

You will never be able to win the respect, the admiration and loyalty of others if you are not capable of assuming the responsibility for solving the problems they are confronting and if you don't take the required measures in order to limit the problems. You cannot pretend that people do their job and to achieve their performance targets if you neglect your duties. And the most important obligation that you, as a leader, should assume is to inspire people to cultivate trust and desire to overcome themselves.

Leadership: Can you highlight the degree of association between the percentage of visibility growth and the degree of novelty of the outcome that makes you be yourself in as a profound way as possible?

When a leader is not serious and doesn't get involved directly in solving the problems, he is automatically changed from its job and another person is promoted. To lead a group of people is not a game; it's rather a burden, a very high duty that you must commit to. It is a professional and moral duty that you have to respect and to accomplish. It is your duty to be concerned about the people's future, their training and their motivation, guiding them in the right direction. On the other hand, if you become laissez- faire and run away from your new responsibilities, you will be labeled as "inappropriate."

It's a pity for the leader who has no courage, no will and no ambition, who doesn't get involved with all the responsibility in the problems and difficulties faced by those you lead. Such a person will not stay too much in the job he has. Power is held only by powerful leaders, who take a step forward in hard situations and know how to draw people after them.

The greatness of a man is measured by his attitude and his actions. Hence, be ready to explore your true potential, by developing your ability of taking risks in the attempt to inculcate in others your spirit full of strength and greatness.

The degree of novelty of the outcome that makes you be yourself in as a profound way as possible is given by the relationship between the perspective of how you manage your experience at a climax and the vision that inspires people's efforts to attenuate the effects of major changes that tend to occur.

Source: https://neculaifantanaru.com/en/not-everyone-can-be-a-leader.html

Now We Are Free

On June 08, 2018

Learn to discover the meanings of life in the chiaroscuro of consciousness where the word confesses its attachment to the original thread of a true story, repeated ad infinitum.

My name, which the past leaves to the sun that is eternal, I, Juba, am just a remnant of the gladiator who once entertained the inhabitants of Rome with his suffering, with the strength to fight to the last drop of blood with the humiliation of dying in the name of many paradises that only follow hell. Every part of me testifies to a lucidity that is aware of the act committed against the moral values accepted by the light of pure faith.

Like me, any slave has the right to write his history without asking for a generous reward from God as a kind of commitment to ending a certain stage of life, and the beginning of a new way to follow at a time when angels no longer fly, because where there is no prayer the sky turns to stone. The deeds that the memory of my time and my heart will never erase are directed, with the good and the bad, only to those who are by my side in an *adagio of lingering sadness.*

There is a moment in the history of the world, an astral second that adds to the uninterrupted time that imagination bathes only in the works of the painters, a micro-matter from an unnamed universe that changes the determination and actions of the common man. The soul of a gladiator, deepening in an astonishing wonder: "What am I looking for here, I wonder?" on a realm of those who do not understand the reality of faith, as in a book in which you can only read, in short, a summary, it drives your body to the victory of a top class of society with great hardship.

What you manage to finish in the Colosseum is only accepted for you as a freedom to say YES, up to a certain point.

Had I been a little wiser than death, which I came across at every step, I would have probably bypassed the conditions and causes of my status and would have tried to force the act of free will to fulfill the commandments of divine power. Even so, my life would have become unbearable, because having a choice between eternity and ephemeralness, I could not catch a world of brave warriors and fighting women who I would accompany with love to the end of it. Only the present matters.

Leadership: Are you enrolling in events that want themselves to be many moments of reevaluating a position to a life that can be deciphered through the dimension of the soul's thrill heard only by faith in immortality?

With the strength that the lucky star gave me, I survived the sublime Quo Vadis behind a bloody story just to write with tears in my eyes those sad and regretful rows, that the sun rays, tangential to the surface of the Earth, dyed in the color of the leaves of the tree that was soothing in the breeze of a summer touch. Too bad my luck was not on the part of whom I owe my life to.

He who will read these lines will perhaps put them in the bosom of a lion heart that, in the same vein as Maximus Decimus Meridius, will break the stone wall of bondage and touch the heights of a notoriety never won by an emperor like Lucius Commodus, to revive a history of victory through struggle and suffering.

I myself envy Maximus for his ability to think, to struggle, to not give up, to believe in a single ideal that preserves his existence in a continuous verification of divinity, conferring him a superiority that in fact says: "If I were the Emperor, I would never behave as such with the slaves."

Leadership: Are you trying to get rid of defeating your anxiety under the action of response forces to produce events upon which only time leaves its mark?

I am leaning over the body which has turned the hero of a tragedy into a legend of fearless fighters, a cornerstone of the edifice upon which was built a bloody history, rethinking the representation of a reality that can be interpreted in different ways. Nothing stands in front of the destiny of a gladiator, even if you have won glorious victories, other than death.

The mortal has settled his affairs with life. As his hands and legs move convulsively, from his throat a deep growl being heard, his eyes almost losing their glow, his lips trying with a final effort to outline the only word that ultimately represents the greatest triumph of life: "FREEDOM".

The story of Maximus Decimus Meridius continues through the bloodshot echo of unimaginable adventures unfolding in a large amphitheater called the Colosseum because it was near a huge bronze statue, Colossus.

I suspect that in order to rule the whole of Rome, Maximus did not have enough skill, was not a genius of the effects of excesses of inspiration, because hitting shields and cracking heads is not enough in government, there is a need for a sort of wickedness neighboring with the madness that guides the masses towards a hysteria due to wrong causes. His purely spiritual satisfaction came from the consciousness of the power he had over his own body built specifically to fight.

As an author of these truthful rows, which praise the most sublime devotion, raised as a stone above the laws of a misunderstood world, by virtue of the rationality manifested in its universality, I do not regret for a moment the death of the hero who created whole legions of fans of a reality that will haunt history forever.

My only dissatisfaction is that I did not have enough time to talk to him more. He had a special way to look and treat people, things, events in immediate proximity, as if he was trying to master their reason in their continuous flow and metamorphosis.

Leadership: Do you consume yourself in a constant pendulum between the ability to rewrite your story and the extreme lucidity that you confess to your inability to give a new meaning to life?

The words exalted by history as a beautiful mausoleum, "My name is Gladiator", are passing through the wires of a chain of memories that always call the intentions of a soul of the chiaroscuro inscribed in the competition with his own limits, to compose together with the outcome of a rebellious destiny a new set of existential configurations. These will always be captured in vivid images by painters and writers, impacting the authentic experiences they offer.

I will never give up the man who always demonstrates his attachment. But it is too late to hope. All I have to do is look at Maximus with nostalgia, as the sunset does, just as heavy as it is beautiful. I shake his hand with awe and respect just before he closes his eyes forever. I feel the slip of his soul in eternity, a message coming from another world of the "Received"

type, giving birth to a hope of time that turns the slave into an immortal god. Now you are free !

Good friend, I have always been with you in the Colosseum, in the short moments of the show of life and death, like diamonds that reflect their brightness to the sky, which after so many grinding operations carried out at extreme temperatures are processed in thousands of facets of an unclear understanding of existence, but which always shine, radiate, and are wonderful no matter how chipped they are.

I'm sure you will be resurrected in the distant future, under a different name or appearance. You will probably be met again in the form of the power of an alchemist who fights alongside matter, holding in his right hand the universal book of transmutation, with a blood red braid, as the cloak of gladiators, and in the left hand holding the shield of free consciousness, the mystery of faith in a clean thought.

The science of the gods is mute, but it leaves us with the power of interpreting the mystery of life. The only thought upon which I still have the power to reflect, and which concludes this account, will remain in the memory of time as an authentic profile of the gladiator who rewrites his story:

The soul will never hurt more than when you feel that you were not enough to change a world.

Now We Are Free is the motto of those who struggle to win their freedom of life, paying even with the painful cost of immortality. Get ready at any step to meet some events you did not expect, meant to change your destiny !

*** Note:** Now We Are Free

Source: https://neculaifantanaru.com/en/now-we-are-free.html

Number One

On February 22, 2010

Develop the dominant characteristics of your character, by treating yourself as a source of modeling other people.

Only five have remained alive. And the sharks, which had become „smarter" as a result of the experiments, had flooded almost the entire Aquatica underwater laboratory. They almost lost their hope. Russell Franklin, the main shareholder of the laboratory, who, in the past, had managed to save a group of people from an avalanche in the Himalaya mountains, tries to calm people down:

- We have to find a way to get out of here. First, we have to...

He did not even get the chance to finish, that, all of a sudden, for a moment, one of the sharks made a jump from the pool which connected with the exterior and grabbed him entirely.

The fear amplified. Tom Scoggins immediately started to feel icy shivers down his spine, his heart beats went wild when he saw the horrific scene. Like anyone who feels endangered, a "hold on" type of reaction started in him. Without a doubt, he was in a moment of extreme weakness.

- Jesus, it ate him ! I won't move from here. I won't move. Someone will come to help us. They'll get us out of here, and everything will be fine. I won't move from here, he said, hustling to a corner, overwhelmed with negative emotions, struck with the fear that he would share the same fate as Franklin.

Leadership: Do you exert your power on other people, awakening their positive stimuli

The people with leadership abilities come to light exactly in such difficult moments. Carter Blake, the shark trainer, could not just stand there. Nevertheless, as soon as he noticed Tom panicking, he got closer to him, talked to him and encouraged him, making him understand that, by staying there, he had more chances to die that by following him. Grappling Tom's right hand, he helped him get up, and they continued their escape.

It is very hard for a person to live with no hopes. Others have too much of it. Carter was given to Tom instead of hope because he had the firmness he was lacking. He had something superior in him, he had an extraordinary courage, which he proved countless times, a fact which made Tom to lay his possible salvation in his hands.

Changing does not come by itself, but comes through the involvement of people in action. By the power of his adventurous genius, due to his *"win by every means possible"* type of attitude, Blake got Tom on the right path, and consciousness gave him the power to continue.

Is your culture of leadership reflected especially in your attitude?

Tom's future and of the other survivors depended totally by one man, Carter Blake, number one in everything: when it came to courage, taking responsibility, firmness, taking initiative,

readiness of mind and ingenuity. He was the only one capable of saving them. He was the only one who truly knew his duties. Furthermore, considering himself strong enough, he did not hesitate to put his life in danger for the others, his flair giving him an enormous helping hand in taking the best path to follow.

Just as an amputated arm is replaced by a perfect copy of the missing member, so and you, by your power of influence can replace human weaknesses and hopes to lead them to act in accordance with your thinking and attitude.

Can you take control of people's emotions and to counteract the negative effects of change? Do people trust you? Do you have the power to convince people that by your side they have a "chance"? Do you prove the presence of mind and courage in difficult situations? Do you have the ability to take control of their emotions, to revitalize their energies, and to take them out from that point, often paralyzing, which prevents them from acting?

Number one is the character who has a lot of self-control, who does not lose himself in critical situations and quickly finds solutions to get out of any standstill. He is the one who manages to mobilize people, giving them confidence and courage in order to overcome the difficult moments through which they inevitably pass. Are you such a person?

The degree to which you build yourself as a source of modeling other people (after your thinking and attitude) helps you develop the dominant traits of your character. Consequently, make in such a way that people would perceive you as the most reliable and efficient "component" of their full potential.

Source: https://neculaifantanaru.com/en/number-one.html

Observe Me With A Behind-The-Canvas Sight

On January 01, 2022

It is extremely difficult to penetrate with the artist's soul into the deep source, mysterious even to him, from which springs the creative instinct.

If a new year has begun, then he must begin with the memories of an Osiria rose, so delicate in living his days full of carols, full of emotions generated by events, contexts. Better than ever, I never realized his background of ingenuity and enthusiasm, hidden in every tremor of life that easily releases the warmth of the soul around the holidays.

What keeps awake the vibration of the embracing soul of so many beauties who never speak to people?

It's cold outside. Snow is spread everywhere, day and night, just as a rich sleep spreads over every thought, over every memory of the rose. Only my unexpected presence catches his attention. Through the eye of sight beyond seeing, he feels every breath of air, every vibration and radiation of heat around him, he feels every step that man takes for the present moment, but with an orientation towards the sacred, towards the unseen to the works of God, to those who are born and die.

I know this is hard to see. Unconsciously, of impalpable finesse, the rose conveys a message whose importance is demonstrated only in art: *"You must insert a fact of life in a form coinciding with the fulfillment of your artistic incarnation."*

The rose feels, reacts to stimuli, just as it feels to an artist whose formidable gift is to turn white into color, feeding on the wisdom of the palette that is loaded with the warm, relaxing light of eye-pleasing paints. Whereas this eye, full of beauty, hyper realistic, as if detached from a lunar landscape, combines abstract minimalist expressionism and the characteristics of elegant refinement in a unique design. There is nothing fundamentally mysterious or invasive about this sense, a wide field of means of expression through sensations, unless I take into account an indiscretion like *Astonmedarhos*, the manifestation of the freedom to find a similarity in nature.

Leadership: Can your creation contain a simple fact of life in a single image that manages to give birth to the feeling of being the best version of you in terms of unreal perfection?

Without a doubt about the reality of the sentient world, I continue to look at the rose as it does at the white of the snow: through a variable control of the intensity of feelings, through a continuous adjustment of light intensity, just as when the painter tries to pay special attention to capturing the details in the most accurate light possible. This painter strives hard to obtain a true result from his vision, especially if he manages to integrate with the spirit, with the energies of the earth, with the principle of full equality, in a story full of ingenuity and visual genius.

Something else needs to be said. The rose has a wide eye, as if to treat the world holistically. And he looks at me the same way I look at him: as an artistic expression of a recovering universe, always looking for new means of expanding the border area: between real and imaginary.

And as I look at him covered in the blanket of snow, just as he looks at me dreamily with

starry eyes, I remember the "methodical" argument that the French esthetician Victor Basch firmly invoked: *"It is extremely difficult to penetrate with the soul of the artist in the deep source, mysterious even for him, from which springs the creative instinct. The second argument is that the artist himself, before creating, contemplated and enjoyed himself."*

And this is what the rose remembers about its beginnings in white and red, with the help of the auspicious sensations received in front of the landscapes captured by the phenomenon of persistence of the sight beyond sight. He remembers a creator transformed into a special man who, without focusing on the desire to dominate an image in duplicate, in the space-time relationship, manages to restore a certain state of mind from white to color.

Only such a man, in particular, manages to reproduce the intense expression of an emotional feeling, the feeling of unity: of being one with nature. The feeling of being your best version in terms of unreal perfection, in terms of metaphysical transcendence.

Leadership encompasses the artistic vision with which you have become accustomed in trying to adapt to a different way of life, in a context in which you need to emphasize your unique traits (and where the imaginary and the real intertwine).

Observe Me With A Behind-The-Canvas Sight if you want to unravel the mysteries of the spirit descended from other earthly worlds. Only a brilliant artist, who knows how to highlight the color of the light-dark space, serving the purpose of strengthening the effect of the colors of the soul and the feeling in an atmosphere of intimate rigor, has such an eye that can comprise two images in one.

In the worlds beyond this one there are infinitely more ways to feel...

Source: https://neculaifantanaru.com/en/observe-me-with-a-behind-the-canvas-sight.html

Observe Yourself In Thoughts, Without Being Overshadowed By Them

On October 25, 2021

Stay consistent with what is essential to you: to belong to you, to overcome your need to identify with something different from yourself.

I hear the echo of my mind on the mist of the summer wind. And, most importantly, when you listen to something soothing, it is because your soul is there, in the sun, by the sea, by the sand, barely looking for that special something that will not consume you, a sparkle, a beautiful word, a contoured idea of a thought that crosses your mind and that you can only share with yourself. It all starts with a thought that appears in the field of your consciousness.

Yes. I like peace, just as I like the feeling of space of a galaxy, which is in turn part of the universe, being an important moment for the whole creation that thinking achieves in the wake of an uplifting, brave, stimulating dream, in an attempt to demonstrate their suitability for a clean and quiet environment. And if anything in me is a universe, then silence is just a part of an endless galaxy, with the metaphor of the consciousness of a symbol of the peaceful mind, of the regressive spirit, of the inability to understand the signs of the times.

And when you are seconded by the consciousness of a new universe, self-discovery related to the discovery of a universe that has truly become the universe, you become more adept at understanding the brightness of the sea that reflects the endless colors of sunsets, the image of a new encounter with yourself, the image of a new world, found far from the one for which you were prepared.

Leadership: Is the theme of your creation to find a rhythm of communication through yourself, a kind of accompaniment against the background of which certain sequences from an endless imaginary dialogue with the Other are highlighted?

It turns out that I am a fine observer of my thoughts, illuminated by a ray of sunshine in the endless *stream*of thoughts about myself, sorted and channeled in a single point, *Tedudhenthelis*, a perfect and omnipresent Here and Now. Just as someone is walking on the waterfront looking at you, so am I sitting on a deck chair watching my thoughts and feelings without judging them. It is a kind of distance that seeks closeness and communicates only through a kind of transcendent, curious, spontaneous empathy. The road to the Other passes through yourself...

But, especially, the picture I fall into, with the silence on the seashore, is all the more interesting as my thoughts are stopped in front of a book by the writer Simona Popescu, in which the following words are written:

"I am now far away, in the future. I speak from the heart of old age. I have memories of what hasn't happened yet. I reversed. It's an old, very old game. It could be called 'the old man rejuvenates'. In fact, it is not the past, the lost time you're looking for – because nothing is passed, nothing is lost – but a meaning in this tangle from which you feed and untangles you, the forgetfulness of a being, old and new, a kind of coral human bud, growing younger and older."

The sea looks at me too, with its thoughts. So are the shells, the sand, the sun, whose thoughts are carried to me by an experiencing of a feeling beyond words, a feeling of life experience that, no matter how long, takes place beyond age. And suddenly, in a flash of

thought, I see in my memory the words that really haunt me: *"What is important is the work you do with this confessional material that contains a transformation of old age into youth."*

Leadership: What trait defines you, depending on what you see in this image in which you yourself create the possibility of being one with the person looking at you from its immanent dimension to the authenticity of a transcendental becoming?

It's pretty clear. I have discovered that I can meditate, have an inner state of peace, even if I think a thousand thoughts about the sea, the sand, the seashells and the sun. And I can become my own observer of my thoughts, identifying with the environment, but not like a chemist lighting a furnace, blowing from the belly, heating the crucible, analyzing and destroying the matter on which the spirit projects its forces and energies. But like a fragment of a kind of soul exchange that I witness from a distance. For my soul lives in the depths of the soul of the sea, of the sand, of the shells.

The symbol of undisturbed innocence, the perfect way to reflect my own emotions, the most complete peace, puts me in control of my thoughts, carries me from one context to another, opening another world connected to infinity.

The sand is unchanged, as are last year's shells. They remained in the same place, without remorse. The beaches have grown, but the sand is the same, the shells the same, only in a larger amount, I would say. And they all tread on the same sand, on the same shells, on the same beach, because time does not change much from one year to another in the work of nature. And in the place where I am lying on the deck chair, I feel the same peace as last year, the same fresh, playful, charming mist.

And if I wanted to be sand for a moment, at least as much as I would try to be a shell, as only alchemists manage to turn lead into gold by activating the strong currents of the spirit, then I would first ask the permission of the sea, because the beach belongs to her. But the old woman is much wiser than I am. Before I found in it the witness of my transformation into a time of shells that had become sand, the sea spoke to me simply as it spoke to the alchemists for hundreds of years:

– Shells and sand have always belonged to me. But man has never managed to learn how to remain consistent with what is essential to him: to belong to himself, to overcome his ego's need to identify with something different from himself.

The authenticity of a transcendental becoming refers to that invisible mirror of your ego that subtly affects you, that widening or extension of the ego, the illusion of ascending above all that is real, that what makes you feel as being someone else is exactly what inspires you (but also hurts you).

Observe Yourself In Thoughts, Without Being Overshadowed By Them if you want to live in the dimension of art. This is what I did when, along with my thoughts, felt so comfortable in the sea breeze and became like the sand or shells that surround me, synonymous with the ageless time that managed to reveal to me another side of my artistic activity.

In this sense, one trait defines me entirely: focused mental attention.

Source: https://neculaifantanaru.com/en/observe-yourself-in-thoughts-without-being-overshadowed

Odyssey Of The Mind

On September 11, 2016

Take into account what you do in relation to what you think, also having the possibility of launching yourself into a total commitment with spiritual facts.

It seemed that my memory narrows, as blood vessels narrow, through laying of harmful substances, with a complex role, which I needed, substances from a certain thing that cannot be separated by the thing itself, of which I had not a single correct idea. I couldn't remember anything different from the mind of an artist who knows how to make the connection between symbolic art and visual image, to the same extent science and imagination, enjoying the idea of Ego always wearing another identity.

The diagnosis could very well have been difficult, taking into account the early disorders of symbolic life, which inspired me or, simply, of which I could not go about without. The importance of destroying my own being in a search for something in particular, by turning off vital momentum, through the failure of launching myself into a total commitment with spiritual facts, become the sketch of a pure phenomenology, the meaning of a latent philosophy.

Of course, the cause was an extension of the indefinite of forgetfulness, the removing of elements of meaning that emphasized the distinctive traits of my identity and the reason of a unique existence. The signs malignant of a serious intoxication with exaggerations and distortions of perception on reality, in the outpouring of the biased tears of mental intensities, fought harder due to the most varied aspects of a pain that persisted in a certain area of battle with myself, because of a large clot of doubt, proved an insurmountable imperfection.

Leadership: Can the memory from which you create your mental figment be accounted for by a creation called "confession through culture" that has its source in an experience of self-presence in the reality of an imaginary world?

The following is written in a book by the writer George Neamțu: *"The role of identity is an imaginative view of the self in a certain position, often a rather idealized view of oneself."* This is exactly what happened to me, without knowing exactly what it was with me, because everything in me was revolting, fighting, wanting to change.

It is clear that something is not right with me, in discordance with the importance of the phenomenon of dominant transmission of a revelation that generated a symptomatology of the deficit of self-ness, a failure not assumed in the processes of articulating the self. The myth of perfect vulnerability, irrepressible, the one that stimulated the production of chaotic images in my mind, presenting a vague tolerance to scanning from different angles of living, seemed to become the spiritual basis of my entire existence.

It was the obsessive preference for the untold, to the benefit of happenings lived muted, in favor of subtle observations, self-knowledge, insights, inner perceptions. As if my appetite to strew reminders would always be switched on with the verge of veiling into a unique experience, which coincided with exiting the relationship with the world.

In the end, I think that everything I have reported here can best be summarized by the writer Simona Popescu in the novel "Exuvii": *"My belief is that identity, personality, lose consistency if they give up the previous steps. We are not just what we are, but also what we were. And*

the true abysses of the being are hidden in the past, in the alien experiences of the avatars who bore our name."

Leadership: Can you use an ideal image of reality, by modifying the "Odyssey of the Mind" model, so that the message you convey to acquire the connotation of a particular epic creation?

Radiologist Charles T. Dotter tried, in 1964, to dilate stenosis peripheral arteries through atherosclerotic lesions, using progressively larger catheters. The endothelial lesions caused by the catheter could generate embolism or even occlusion. The method was, in this form abandoned, but the insight of using a balloon catheter also belonged to Dotter. (Medical Journal '90)

The data presented by changing personality, from a context of getting closer to the conceptual system of living by analyzing the echo of life, starting from a context of distancing from the rest of the world, demonstrates the success obtained in resolving your own ambivalence.

First, you achieve that symbiosis of elements of meaning that emphasize the distinctive traits of your identity and the reason of a unique existence. Then, you experience the consequence of estimating your own condition through the direct observation of a phenomenon of depth, hidden, invisible, which is not really a state of sociability.

It's an effort of seeking a desired result, as a manifest of your own creativity, later fulfilling the instructions of a *synchronized* method for an effect of the tendency to modify, improve, improvise, create and forge. And this makes you eager to continuously improve what you already know.

Leadership: Does the image of the reality that defines you in the creation of your thoughts highlight the expressive portrait of an Ego that assumes the role of a "higher court of thought" in a grand version of the conception of the soul, the world and life?

Ambivalence is necessary to recognize the importance of what you learn strictly from yourself, with a leading role in the development of the competence for self-assessment. Leadership, to answer the question *"How does the temptation of surpassing yourself start?"*, use a model of self-assessment, built dependent on what you know about yourself, creating the phenomenon of belonging to a sort of fulminant discovery on the line of solid assumption of reasons for success.

The symbol of the beginning of a path towards maturity and leadership is the result of this ambivalence, which can be seen in the satisfaction you feel when you realize that you can expect so much more from yourself, even when no one can help you.

The one who operates a direct observation on himself is not only a man endowed with the ability of modifying his perception that persists in a certain area of battle with himself. He is rather a man – interesting to point out this aspect – who takes into account what he does in relation to what thinks, also having the possibility of launching himself into a total commitment with spiritual facts.

My conception of the soul is between thoughts of a cultivated, sensitive, creative Ego and inner transformation of the protagonist in a unique creation, in search and acquisition of intellectual beauty.

Odyssey Of The Mind is that form of knowledge derived from your own ideals, aspirations, struggles with yourself, which can be held accountable in the face of reality through subjective means (occurring only in consciousness) and later objective ones.

The one who uses an image of reality, being fully aware of the "Odyssey of the Mind" model, usually manifests that obsessive preference for the untold, to the benefit of happenings experienced muted, to the use of subtle observations, insights, inner perceptions.

It is a kind of maturity in the area of self-knowledge, becoming increasingly deeper and increasingly purer, on the background of the consciousness and sensation that you can ask more of yourself in order to become more than what you are.

Source: https://neculaifantanaru.com/en/odyssey-of-the-mind.html

Olympic Flame

On March 23, 2018

Learn to connect with yourself, always motivating yourself to maximize what defines others like you.

I listen to "Dj Tiesto – Olympic Flame", from the pure astonishment I experience in the face of a complicated intervention of art in the utterance of a new way of thinking specific to the aesthetics of a confession that is more valuable when viewed from the practical side of the forms of relating to alterity, than when it keeps me in place in a figment of the emotional subconscious.

Many times, I've tried to feel the rhythm of this song in the range of perceptions of myself, within the consciousness of a destiny emancipated from eternity, from which the beginning of an adventure into the great infinity integrated into the visual field of the philosophy of life, transposed into a literature that tends to discover new facets of extraordinary artistic evocation.

I constantly listen to it as much as the artist carefully revisits the painting before translating it onto the canvas, without the fear of telling directly to my mind a single part of the universe known as living – the eternal art of nuanced, intellectual expression, which brings me finally to that imperative, "remember yourself" in the great coverage of the artistic image placed in a fictional plane.

Leadership: Are you under the pressure of the creative act to reconsider the concept of POWER with all its echoes, looking at others as being "Different but equal to you" in a context of authentic living that you have to come back to?

It does not take long for you to discover that my literary genre, demanding great finesse, is subject to the combustion of trance, techno and house, sometimes rock or slow, between allegro and presto, culminating in an *andante* used to illustrate the unity of an organic world. A world demonstrated and justified by some shadows walking on a cloth with rare fabric, through which the artist sketches in his mind what he wants to draw.

They often go from one point of view to another, the overall picture being the only way to decipher a meaning that often escapes the fierce minds that always forget that genius is a mysterious star that comes out of the natural context of nature and which artists admire without binoculars through a huge window called "perceptual experience" or "optical illusion".

Tiesto is the correspondent of the artist who reveals his own existence in order to make the knowing of the self progress and to place art in social reality, he is my counterpart in the realm of music, and he does not even suspect this. He does not even know me. Yet. Perhaps only when he will be able to compose a new chorus from my writings he will realize just how small the world is.

He is my auditory and visual side, I complete his originality through the meaning I give to the alert rhythm in which sounds seem to be collinear with the points in a universe where the symbol does not need protection.

My writings, covering the tunes of his songs, are imagined by an energetic transfer of the formulas of defining and promoting an invincible art through its uniqueness as a kind of

close connection between the thousands of generations that preceded us and the thousands of generations that will come. I did not forget that in another life I was most probably a musician.

Leadership: Is the representation of your own inner experience a good opportunity to attract attention, in a context of great visibility, on the existence of an omniscient and eternal entity?

Beyond the reflection of the sounds propagated in a long string of words, beyond the thoughts that an energetic construct raises, beyond all that is temporary, there is a formless adhesion of the Infinite that announces the intrinsic presence of a diffuse hyper-sign, harmonized in a universal intelligence worthy of an artist who strives to depict an omniscient entity according to the motto: "Man is the measure of all things."

In Greek, Amphisbaena means "which going two ways". I assume this term by converting it into a single signal to be transmitted further, amplified by the lively experience of an experience that defies the passage of time.

As a result, they begin to put on the forefront of creation two different ways of making art: through sounds (the first movement of creative power) that determines the meaning given to the divine sparks inside me, and through the power of generating the ideas they have to always create new universes. Of which, you too reader, are now part of.

A group of sounds has at least one meaning for me, as for Jorge Luis Borges: *"Glory be with the One who does not die ! "*

Leadership: Is the art of knowing yourself to find your reflection in a form of creation that builds another identity in terms of a multiplication of the present?

Every time I listen to "Olympic Flame", I feel the nostalgia of the book I must write, a true saga between the look cast upon the art world and the genealogy of the self that verifies the fulfillment of the promises made by God to those living out their lives in two different but united worlds, but united by the same creative approach.

I am a writer among musicians, a sculptor amongst painters, a god amongst mortals, a past absorbed in a present that is debating its future, I am Borges' rigorous sand book transposed into Shakespeare's memory. I am Tiesto in a constant search for the deepest meanings of music, translated into a sum of words dressed with the emotions of an experience of sincerity.

All things will remain what they are, the stone will remain a stone, words will remain words. I, among the echoes of another being, will remain the only variant that will make me feel above all, the possessor of infinite knowledge, the creator and his shadow. I will remain the Tiesto of a sound continuously ringing on the axis of time that acts as a bearer of an unexpected quantity of forms of expression of the inner universe.

Undoubtedly, I feel that I will return to a personal approach of the song "Olympic Flame", in an emotionally expressive way, in an original way of making art, individualizing myself with the painter's courage to avoid what is too well-liked. But why it is so, I do not know. The flame must probably be maintained in the great Olympics of the stars in the world of eternity.

I will find myself when I come back.

The great masterpiece of universal creation can be perceived as a continuous twist between two or more particular identities that assume a history of the "eternal" presence in the world.

Olympic Flame highlights your reaction to a situation requiring the choice: to be a continuous present in human mentality or to be a future in the past of your memories?

*** Note:** Dj Tiesto - Olympic Flame

Source: https://neculaifantanaru.com/en/olympic-flame.html

On Both Sides Of Leadership

On June 12, 2016

Stay devoted to the progress of science and creation, in the context of a position that will present equality to the rest against the rest of the world.

I was trying to find a picture made by a painter who knows how to discover the charm of anonymous corners of nature so that I can see myself closer to a wider science different from "the science of language". To find out the secret of the mysterious contact between the logic of the exception to the rule and generating models of thinking that no one knew about means to cover all possible combinations of a process of evolution that could've constituted a sufficient basis for prolonging the orientation of knowledge, in a complex dimension of my being: towards superiority.

Sometimes, I didn't recognize myself. I seemed to be like a sculptor who tries to create a figure out of a slab of unpolished stone, found by chance on a barren land. Undoubtedly, I was very inventive, but the practice of inventions meant to make visible what was invisible for other minds, rival and suspicious, which tried to understand my reasoning. Through the efforts of reaching a high capacity of expanding the admissible, a colossal step towards a fascinating horizon could be glimpsed.

Any placing surface of a concept in an artistic perspective, based on a thinking that can at any point place a comma where others place a period, symbolizes a space of creation because, as we have seen in the famous world of "3D Illusions", the color is reduced to a visual constraint on the aesthetics of the urban society, mired by the agitated and limited daily life.

In such a case, I felt privileged by the remarkable contribution I could bring to a life of art that captures only the process of processing images with virtual reality content, identifying links between what remains unchanged in time and what changes through the language of things. The art of a painter is the close view of a link between the object of continuous evolution and the object of an intellectual vision.

The superiority of s creation lies in the attention you place on the location of the vision of a reality that overwhelms you in a demonstration of mastery in the handling of all the virtues of science.

As Racine hoped by means of the play "Phèdre" to reconcile tragedy with a number of famous characters through their piety and doctrine, so too was I delving into a level of production of knowledge trying to reconcile two antagonistic forces: Myself and The Rest of the World.

This was my tragedy, the tragedy of a fulminating and unforgiving ascension, like a dive in a water heavier than lead, from which had to come out the depth of my own person, the highest of virtues, and especially the boundless power of rising to the surface. And later, above everyone else.

I could not overlook the duties of a leading mind, opener of ways, based on the heed *"Do everything in your power for your transition towards superiority to be as smooth as possible."*

To this end, I started doing a sort of extract from an alternation of the two forces: Myself and The Rest of the World, combining the elements of both faiths, which I would use in identifying inconsistencies and causes of risk that could prevent me from reaping the rewards of creative work.

But a true artist still has to make a demonstration of mastery in the handling of all the virtues of science, the most important being the sincerity with which he manifests his adherence to a subject of public debate and openness to the will of God, to recognize in everything, especially in the vile destinies of life, the opportunity to give fruit for eternity.

Leadership: In your efforts to reclaim the masterpiece that of relationships that directs future science do you tend to opt for unity between "the expansion of the admissible" and "the extension of directing knowledge towards superiority" ?

Future Science in the act of creation is related to 3D and 4D technologies, of this I had to be sure before I present my references vis-à-vis the way of tracing the coordinates of a new artistic language development. I do not know the position of others about my way of looking at the art of the future, but my stance towards orienting in a space of expression that does not fit with evolution is to be a servant for a flock that blindly listens without ever wondering why the direction always changes.

Beyond all laws and judgments, I would make regarding matches of modality, places, time, ideas, situations in which we are forced to yield to the conventions of an increasingly aggressive world that tries to impose its limits, maybe we should seek and find a meaning for them in the context of the life we live. Especially in the context of a position that favorably differentiates us from the rest of the world, while also presenting equality.

However, despite the proximity between certain beliefs, which makes us consider ourselves equals, there exists in each of those devoted to progress a special element, inner, original, one that is necessary for us to perceive and highlight if we want to color the painting of a success, the escape from an oppressive daily routine. With the risk of seeming unfaithful to the world.

This element, by its very nature differentiable, this special particularity expressed as a unique content of leadership, in the context of an acute necessity of affirmation as a competitive and dynamic player in a world in constant reconfiguration, is represented by the tendency towards the union between "the expansion of the admissible" and "the extension of the orientation of knowledge" towards superiority.

The science that generates a unique thought is a testimony of the profound conviction with which that characteristic of the mind manifests itself to transform any content of knowledge and even life into an object of art, projecting it in front of your eyes as an unprecedented world.

The Admissible, placed in contact with many things, is a triumph of creation, able to be designated and conceptualized as a presence of an expected positive outcome. It places creation on the highest peak of the existential and professional arc, as an intensification of man's desire to put their knowledge at the world's disposal, in service to society, giving a good example through the way of relating to itself and understanding itself in its possibilities of being.

Today, increasingly often, the example of a creator is reduced to secondary characteristics, due to the tumultuous representatives of the world whose central point of interest is not originality, not the quality or durability of a creation, but only the possibility to sell,

regardless of effects.

In this equation intervenes the role of an artist put in the position of a leader. This role is played increasingly often in two ways: **the transmitter** and **the receiver**.

The transmitter is the man who supports the expansion of the admissible, truly being a quality of authority in the field. He doesn't necessarily reveal the way in which something needs to be done, such as a work of creation, but rather offers cues about what exactly is being done as a form of personal promotion. The transmitter gets fundamentally close to the idea of valuable consumption as an object of consciousness.

While the Receiver allocates these cues to activate the resources to create, in an attempt to highlight the essential from the content of its art.

The creation that you associate with an image from which you need to inspire yourself to trace a predictable horizon in which science could reach the performance of an epochal discovery has as a first form of manifestation the making of a miracle called "universal language" that transcends any cultural barriers.

On Both Sides Of Leadership, directed towards progress and innovation, is the unity between "the expansion of the admissible" and "the extension of the orientation of knowledge towards superiority", followed by the two positions: transmitter and receiver. An artist put in the position of a leader must be superior in both stances.

The extension of orientation of knowledge towards superiority can be attributed to the attempt of reconciling two antagonistic forces: Yourself and The Rest of the World, in an equation in which the best outcome can be obtained only if you manage to identify the inconsistencies and causes of risk that may prevent you from reaping the rewards of creative work.

One of the obstacles that prevents you from reaping the rewards of creative work is to obtain the element of novelty, without perceiving the direction of the world's development. The highest risk is to create your own style of thinking and creation, avoiding the trends of the times through originality.

Source: https://neculaifantanaru.com/en/on-both-sides-of-leadership.html

On That Side Of The Mirror That We Don't See

On July 05, 2022

The artist of a boundless world concentrates on a small image, then daily repeats a pattern of observing the same image with another abstraction, that is, from an inner observation.

I'm holding a mirror. And do you know what that means? It means that I don't have to hold two mirrors in my hand to see what I can see very well with one. And even the mirror, as it is, small, ennobled, idealized, does not need two people to reflect their face in it to realize how useful it is to the whole world. Because if a single person looks in it, and sees himself differently than the others, then all the other mirrors in the world will be envious of him.

Thus, with all the apparent unity of vision of all mirrors, I assume another reason for admiration for the brilliance of the mirror I now hold in my hand, with its wonderful image effects. How can I see myself in it if I try to explore that side of the mirror that I don't see?

I still persist in considering that all that I observe in myself, according to the art of using the reflection of the mirror as a source of wonder and admiration, as it is expressed in the field of artistic compositions, is the product of the universal capacity of the mind's eye to reach the grace of things holy.

Alas, and if I could mirror myself in her soul, in her joy, see how she looks at me when I look at her with ageless eyes, maybe I would be able to make the chance of space-time dilation fruitful. In the present case, reflection equates to contemplation, unifying and deifying, springing from an *Axprissteken*– a call for that which has no voice and yet speaks in all that is, a path that leads to the realization of the present moment, to the annihilation of all causality.

Leadership: Can you ensure a better "visibility" of your own sui-generis, regardless of the angle in which you place your Ego on the middle part of an image that leads through the "sensible" to a transparent estimation of reality?

And whenever I look at myself in the little mirror, looking at her with the eyes with which she knows how to look at herself, I reconfirm my availability for a dialogue with myself. And I tell myself only this: here everything lives, everything breathes and desires, as in a poem of light and beauty that the optical ecstasy carries in flight with the angels. No, I am not referring to that quality of the mirror to simply reflect, but to that characteristic feature that began to develop in her: the conscious interpretation of everything she hears from her interlocutors.

Listening carefully to the monologues of the one reflected in her, she says nothing. The mirror is still under the effect of a very strong experience, under the effect of silence. The time will come – she thinks in her terrible silence – when I will reflect deeply on all this, and if I acquire the ADAB (the science that encompasses all the philosophy of the world), I will not be content to learn them from the reflection of others, but from their own mouths.

In fact, this is how I began my monologue, making a parallel with the artist's work, full of a feeling of happiness, youth and freedom: I invested knowledge and affections in certain material, visual configurations, so as to create a double of myself.

In this game of approximations of an ideal place of "conversation" with the work of the mirror, this *Enoizaerhos*: revelation of something extraordinary that awaits its mysterious destiny, I can tune in to the voice of the universe. Speaking to me like a saint, looking at me through the focus that always keeps the artistic movement alive, with an almost unbearable intensity that leads to a "dilation of the mind's eye", the mirror still has an ace up its sleeve: it can encompass the beauty of the sky of summer with her solar gaze.

Leadership: Can the image gained through honest self-reflection bring out the expression of your individual creativity, as well as a necessity for expanding your vision beyond your limiting beliefs?

I'll say it another way. The mirror looks at me as it looks at the sky, through a whole range of shades, but especially through a perfect optical illusion, so through the technique of forced perspective, so as to create hidden models or images. When she looks at me, with that sidelong look, trying to mask her astonishment and perhaps, the unspoken thought, she seems to see a physicist rising above the world she describes through a coordinate plane with an optical system for rendering an image that seems unreal, creating the illusion of three-dimensionality. The physicist's paradox is thus transposed, when the human mind seeks to understand its own functioning from the inside.

Therefore, the expression of my individual creativity is the transition from one environment to another, from one reality to another. It refers to the influence that an image has on my sensibility, having artistic reception only when the viewer of my image tries through the sensible to penetrate into the intelligible.

I think the mirror recognizes me as the "Man of Lights", the mirror image of the representation of the world that only a physicist like Newton elaborates. According to a secret hidden in Newton's Chest, this Man of Lights believes he can know himself as he believes he can know the world. But, confined within his limits, he leaves aside everything that escapes his consciousness. However, only the mirror can determine how balanced the perception of a double image is, just as astronomers can determine the mass, age, chemical composition, and many other properties of a star by observing its motion through space.

Looking into the mirror, gazing into a world that virtually extends beyond the framework of time and space, I could see a reflected image of the wisdom of divinity and the philosophy of Paradise, formed by the light emitted or scattered by them and reflected by the mirror to the eyes that need it. This effect gives the illusion that I myself exist behind the mirror or (sometimes) in front of it, as an additional optical indicator to show a certain star or constellation, simultaneously with my orientation in this earthly world.

In leadership we will always come across this aspect: inspiration comes from inside or outside the artist depending on the relationship he has with himself, with the unreal world and with his own real world.

I found myself **On That Side Of The Mirror That We Don't See** before writing this article. Proving an ability to understand logic that no one else possesses, the mirror revealed my last wish, before reflecting not only my face, but only my soul, always young and dreamy:

"I'd like to learn to be like you. I'd like to be the apple of your eye. To see what only you can see in yourself when you look back at me."

Source: https://neculaifantanaru.com/en/on-that-side-of-the-mirror-that-we-dont-see.html

On The Other Side Of The Height

On March 08, 2015

Put in work your power of penetration of "Evil" and "Good", taking into account the peculiarity of consciousness that carries the torch of the obligation to report in a broader context.

They had just reached the top of the hill Villejuif, from where Paris appears like a somber sea tossing its millions of phosphoric waves into light. The count stood alone, and at a sign from his hand, the carriage went on for a short distance. With folded arms, he gazed for some time upon the great city. When he had fixed his piercing look on this modern Babylon, which equally engages the contemplation of the religious enthusiast, the materialist, and the scoffer:

-Great city, murmured he, inclining his head, and joining his hands as if in prayer. I believe that the Spirit of God led my steps to thee and that he also enables me to quit thee in triumph; the secret cause of my presence within my walls I have confided alone to him who only has had the power to read my heart. God only knows that. I retire from thee without pride or hatred, but not without many regrets; he only knows that the power confided to me has never been made subservient to my personal good or to any useless cause. Oh, great city, it is in thy palpitating bosom that I have found that which I sought; like a patient miner, I have dug deep into thy very entrails to root out evil thence. Now my work is accomplished, my mission is terminated, now thou canst never afford me pain nor pleasure. Adieu Paris, adieu !

His look wandered over the vast plain like that of some genius of the night; he passed his hand over his brow, got into the carriage, the door was closed on him, and the vehicle quickly disappeared down the other side of the height in a whirlwind of noise and dust.

Leadership: Do you follow that landmark which by itself dictates what you have to do, along with the effort to maintain a balance between what's happening to you and your reaction to it?

There is within the convention between the moral views and self-realization, to the extent in which the man evades the deceitful collapse that may affect in depth the foundation of his destiny, a close relationship between regret, lessons and oblivion. This relationship that is developing specifically at a certain time to a certain cause shakes from the very foundations that landmark of *"ahead"*, revealing the man the certainty to be situated right towards broadening the horizon of life, without departing of his mission.

Before setting the basis for your assessment of your position of power, you must relate to a certain level of representativeness in terms of fulfilling a role of great importance in the evolution of your dimension of an "entity of spiritual nature". This is controlled by a larger separate entity that lives its own life, independent and separate from the lives of various individuals.

Within the "height" you have to achieve, meaning the maximum of power and virtues you can reach in a limited life, making you forget the past and painful memories, you are compelled to act on your own in the name of a noble ideal, in the name of that "what should I be"?

You begin contributing to reaching that height by learning to take into account what exists within you by relating to what has happened to you, in a eulogy brought to the art of

changing into a gigantic triumph of Good that, even if through absurdity, cannot be defeated. This good is reconstituted from what truly hurt you, accepting the situation of not resisting the blows of fate, as in a love you regret, but in this manner preparing the stage for a different choice, for a later "explosion" that will guarantee you a maximum, slightly fatalist impact.

The landmark by which itself dictates you what you have to do is a revelation of the spiritual nature that places you on God's side. As somebody else said on the internet, God's greatest gift, the creation in His image and likeness, that is, the subjectivity of man in the personal "I", places man in analogy with the Being of God.

The Miracle of a New Life is the symbolic embodiment of the archetype of the self that can be idealized by supplementing the failures of previous experiences and beliefs. And God is the way to find yourself in a more comprehensive plan of spiritual life.

And only taking into account that peculiarity of conscience carrying the torch of a reporting obligation in a broader context, putting in work your power of penetration of "Evil" and "Good" without clinging to preconceptions, you'll be able to reach at the quality of thought to perceive the greatness that does not just exist in God's creation, but also to grow in His plan.

As regards leadership, we can distinguish two criteria by which we can judge it: the degree of importance of the leader, that is amplifying his own echo so as to bear fruit as long as possible, likely to generate fortuitously certain inconvenience that it may cause some not grant the recommendation "Very Good". And the degree of benevolence or "necessary evil", namely the extent he is able to contribute to the development of other individuals – to the cancellation of their shallowness in thinking and feeling, and placing them on a path of non-collision with true values.

Are you the truth or not, as you follow that landmark by which he himself dictates you what you have to do. This landmark, welcomed, deserved and equitable, even if it requires a critical remark, it is represented by what you transmit, by who you are, by what you believe about God, about the purpose of your Life and about your Soul.

When a great actor forgets his role, the whole piece falls. Leadership requires as its fundamental law of his own exigencies a clear recognition of the distinction between mission and role to help restore the clarity of "brightness" of the ordinary individual – of the possibility to be generous, capable of lofty sentiments - even at the cost of his abandonment.

Departing from someone or something is a necessary experience for a good wave propagation called "Forgiveness" even if it is painful for both sides.

The soul can open the intuitive reality of what you actually represent in a broader continuation of life, by reference to a superhuman norm: "someone always watches you from above".

On The Other Side of The Height is the man who has passed through all stages of development to reach a higher status, but who is forced to abandon the midst, the factor by which he was formed so as to emerge from a new test called "remorse".

*** Note:** Alexandre Dumas - Count of Monte Cristo, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/on-the-other-side-of-the-height.html

One Cannot Reach Knowledge Without Education

On April 15, 2020

Focus on what you can control so that you can regain a sense of control over what is happening to you.

My revelation, however, did not have the blinding light of supreme knowledge, but rather resembled the pestilential, unreal green of the chapel, which made me feel guilty and oppressed. It was not God speaking in me, it was just all my thoughts decanting and becoming clear, making me understand that the deepest doctrine of the Church is not inevitably in contradiction with thought, science and reason. This understanding, however, did not help me at all, because I did not feel God in any other way. I only knew that the Church is the law, the order and the way, indispensable for the common man, who, without education, could not reach knowledge and therefore only had to believe. The corruption of one of its members did not corrupt the Church, because it was built by men, and man is a limited being and subject to all the laws of a finite world. Many congregations, many monasteries may have become too mundane, so they deserved people's ridicule, but I now understood why so many talented people had become monks and given up their former lives.

*Most were content with order and faith and did not need more, but that was not and could not be enough for everyone, and I was one of those who could never be satisfied with that. From here came the incurable feeling of guilt that did not give me peace, that sadness that overshadowed all my happiness. I was asked more than the others. Something in me demanded more of me than others, no matter how hard I resisted. It was a ruthless and unshakable command, but I didn't know where it came from and I didn't want to give up. So be it, I thought, let this be my science and let all my efforts be in vain.**

Leadership: Can you imprint a movement on what is immutable and ubiquitous, by revealing a knowledge based on the interpretation of one's own image through ambiguity and concealment?

Everything we think, we say in the same way, even if the words are covered by an authentic Christian mysticism, is due to a supreme knowledge springing from the need to learn from errors and mistakes, that is, from the need to make up for certain limitations inherent in the human condition. We become harsh with ourselves when we do not rise to the advanced level of knowledge that can cause us to change our standard of living, or abandon the condition of spectator in favor of participating in a highly successful story.

It is still thinking, science and reason that show us that everything that surrounds us and shapes our psyche and daily habits, for every bit of existence and uniqueness, is interposed to a decision that can produce an effect of "revelation beyond the fence", if and only if the "fight or flight" reaction intensifies. Basically, revelation is what happens in our minds about a certain change when the deeds we commit accelerate the random movements of singular events and phenomena.

Out of the need to maintain a high level of knowledge at all times, we invest in the education of the mind and soul, but at the same time focus on that unseen intervention by which "Divine Intervention" provides people with self-knowledge and complements natural self-knowledge. Or what is immutable and omnipresent is closely connected with what the mind can capture beyond the reality that is harsh or surprising, too little accepted by many, namely that the highest meaning we can attribute to life is the opportunity to discover the universe of science. The people behind the experiments best understood the rationality of the universe and the true purpose of life.

Or the true purpose of life is not to know happiness or love, but to feed the accelerated expansion of the universe with new creations, ideas, discoveries and inventions, but also with feelings and plans, with momentary feelings and memories. The highest love comes from the area of science, from our spiritual knowledge, and not from that state in which you have the impression that everyone is yours, when in fact you have contributed nothing to its development.

The true education of the scientist is found in the process by which he develops his ability to relate to increasingly large areas of existence, such as entering a reality that is configured from the ability of the self to project itself outward as a kind of substitution of God.

(This is also the essence of the book "Dr. Moreau's Island" written by H.G. Wells).

In Conclusion: Knowledge based on the interpretation of one's image through ambiguity and concealment is a reality based on the example of a life characterized by a lack of real self-acceptance, meaning that you are not able to perceive your true value (it can be gained through a revelation like: "Focus on what you can control so you can regain some sense of control over what's happening to you.")

One Cannot Reach Knowledge Without Education, especially if education is not synonymous with conscious, organized action, carried out in front of a reality difficult to accept, but which once understood frees you from the limits of a world ruled by illusions, and unable to understand anything else apart from their own fears and needs.

A man of science is a follower of the philosophy that man's duty is to reach the image of God through the five universal experiences: creation, discovery, invention, research and transformation.

*** Note:** Mika Waltari - *Young Ioannis,* Polirom Publishing House, 2020

Source: https://neculaifantanaru.com/en/one-cannot-reach-knowledge-without-education.html

One Second Dedicated To The Resurrection

On November 22, 2012

Bring the living into the extremely complex structure of the Human within you, well-delimiting those molecular links between "to be" and "not to be".

Before reading the following, please answer a question. **What would you prefer to be: an ocean or a pearl?**

The "Choice" of Vincent was not guaranteed at birth. He did not have a high genetic factor. There was nothing remarkable about his progress. From his early childhood, he came to consider himself as the others regarded him. A chronically ill person. Frail. Unable to achieve any performance in any field. The rocky border of his life did not offer him any gap that would allow the access to its interior, could not be pierced by any talent, by any particular feature.

While his younger brother, Anton, was a perfect son, of whom any parent would be proud. He had no excuse to fail at something. In particular, he was equally remarked as a brilliant student and an excellent swimmer. Performance after performance at everything, alike an artist invited to take part with all his feelings in all that life offers to him. Full of talent, endowed with authority, with a great curiosity, a strong desire for affirmation, tenacity and perseverance.

Their favorite game was the "Chicken". When their parents were not watching them, they used to swim in the ocean as far as they could. A kind of bet. It was more about who was first to give up and swim back to shore. Certainly, Vincent has been always the "chicken". He was always the loser.

Leadership: Have you practiced the ability to match the role assigned to your life with the skills of the TEST day that says "Start" to a new beginning?

However, one day, when the two brothers played the "Chicken" something happened. Something amazing. Something, which did not let the man to be like before. Anton and Vincent decided to cut the skin of the big toe with a shell, as blood brothers do. A small cut both out blood. In a moment Vincent made the gesture. But Anton - a confusing fact - hesitated. He takes the shell in his hand, looks carefully, and throws it without respecting the deal.

And only then, at that moment of pure awakening, Vincent, like a man, who was blithely under the influence of an irresistible force, realized that through his veins flowed something else. A very rare blood type, a brave and hot blood. As a kind of insurance policy against cowardice. A perfect state of maintenance of his entire Ego.

Suddenly, a new power aroused his entire spiritual content, his beliefs, values and behavior. Through the deepest fibers of his being, of the being, who apparently with all the efforts made, could not achieve only just the hypostasis of a trivial character on the stage of life, entered and has materialized that mysterious fluid of communication between him and someone else. An Alter-Ego. A petty power, only in its infancy, but a Hercules in the cradle.

The difference between them was that Vincent had a high resistance to pain and suffering. While Anton was sensitive to this chapter. One of them will be propelled by pain and

suffering, and will pull down the other one.

Leadership is a symbol of the impossible made possible in the equation with two unknowns that turn life into a true art: the happening and how you react to its effect.

A quality, a single one, stuck to the most hidden corners of his being, sewn with the finest thread of trust, with his own defense mechanism - a will, gained through pain and spirit of sacrifice, on the least visible part of his identity. While, in its turn turning into a unique set of qualities that will break down, from one end to another about Vincent's existence, everything will get in their way - circumstances or actions. Covering everything, even the deepest abyss of suffering, and the bitterest fears with which he lived.

A man, who will collect until the dawn of the clear days, the most creative energies, of perfection, into a society, which chooses only the human models of quality. A break between the present and the future. A relaxation of spirit, a spectacular renewal of the relationships with himself.

Vincent reached the final where he aimed, where no one would have predicted this. At Gattaca. In the midst of that privileged class, where only the few, the chosen ones, the extraordinary, were allowed to enter.

Good luck, bad luck, fate or coincidence - so many of us judge in our indignation, those spectacular leaps towards impossible of those "Nobody's". They get to prove more important than all, only through the fact that they manage to lead the events, even if they are against them.

Being thrown by destiny into the depths of the largest ocean, to rise up to the surface, holding your breath, moving only your hands and feet. And, above all, to traverse its immense surface, passing through the strongest storms and hurricanes, until the farthest shore. This is called, dear friends, *Summam Successus*, the real success, the escape from a space of the impossible. This means to be a winner. This means being "Vincent".

Leadership: Do you manage to get over the hypostasis of the image of "No one", rushing at the first moment of receiving the impossible to identify it as a privilege of being "Vincent"?

The most valuable people are not those who covet and ceaselessly struggle to achieve the first place. Not those, finally reaching the highest peak of the pyramid. No diplomas, no awards, no talent, no intelligence, no financial means, no genius and no culture will ever be sufficiently caught with screws. These are just some "snapshots" maximum muscle strains that increase the pressure on an area of interest.

The real winners are the builders, *les plus grands artistes du monde*, those, who create with their own efforts the unique pyramid, from the first until the last brick. Those well-oiled machines that do not grab after the start of the whistle. Those, who pass unnoticed into the most part of their life, but whom, through the spirit of sacrifice and faith, succeed to build a road, on which all others are unable to walk. Those, who succeed to bring the "living" into the extremely complex structure of the Human within them, well-delimiting those molecular links between *"to be"* and *"not to be"*.

The champion strives to climb to the top of the pyramid. However, the builder knows also to build it and demolish it. Moreover, to strengthen it, and raise it up to the level he wants. In other words, the champion can rise only to the level determined by the builder.

A constructor is always above a champion.

Leadership: Do you concentrate the essence of your own determination on a work called "Super Ego" or do you intensify your effort to transform an imperfection?

The beginning of a legend is triggered by the idea that you have to dive into an ocean where no one sees you until you manage to uncover the inestimable pearl found within you.

As for Anton, it had seemed destined to become a big winner. An ocean in defense and attack. The biggest merits. The most precious qualities. The perfect model for Gattaca. Along with the other champions, other talents, other models.

However, he is, in fact, a metaphor which suggests the idea that the right to be the best and the most powerful, the talent, honors, the numerous conferred awards, absolutely all the acknowledgments, and the obtained diplomas – WILL NOT MAKE YOU A WINNER, will not make you a truly valuable person, will not make you a builder. But, maybe just another champion among the thousands of champions.

Those like Anton are blessed with a lot of qualities. They are fierce, tenacious, and stubborn, with the spirit of a winner, enthusiastic, talented. An arsenal of virtues. True oceans of society. They are represented by the Super Ego, an easily constructed authority, which often generates disaster from too much self-confidence.

However, we should never forget that the oceans are on view. Sometimes, they amaze us through their power. While the real gifts of nature, the most precious pearls, of a high quality, are not on view, but must be sought, identified, brought to light and then polished.

Leadership: Do you have a quality that can defeat an ocean?

A pearl will never rise to the level of an ocean. However, it will hurt its pride and will give it certain vulnerability.

At the end of the movie *"Gattaca (1997)"* Anton, envious and full of evil, makes a last attempt to prove his supremacy in front of his brother. Simply, he could not accept that a "nobody", a stranger, came to Gattaca, proving himself far superior to him and everyone else.

For, yes, Vincent was above all the "champions" only through the fact that he managed to move the sun instead of the moon. He was the only one who achieved the impossible.

The two ones are challenging each other once again. As they did when they were little. And, again, the essence of the man with a stronger character emerges; once again the most steeled feature separates the shore of two human types. Vincent wins the challenge by accepting and assuming the "pain". While Anton - the perfect man, the unsurpassed athlete – gets tired, letting himself being dragged down by the strong currents. And again Vincent, cutting the wild waves, turns back and saves him from drowning.

Are you giving yourself up to chance and the will of others? Are you the one, who controls his fate, or the power of your "brother" manipulates you without realizing it? Will you save your "brother" who controls in secret the courage to be different?

Do you have a quality that can propel you before all "champions"? What would it be? What are the prohibitions that prevent you to rise above the "ocean"? Are you a man resistant to "pain" or are you a force of nature with weaknesses? Are you "Vincent" or "Anton"?

The privilege of being Vincent is a standard of "perfection" considered to be a determining factor of man's attitude from the opposition of the two entities: the situation of being limited and the power of believing in the miraculous.

One second dedicated to the resurrection is enlightening for revealing the moment when we discover that unique transforming quality that can propel us up to unknown heights. However, we must seek this pearl, to know what to do with it. To transform it into a creative energy.

Therefore, look for the pearl from the deep ocean of the man whom you are, it is something that you already have in your blood, something that belongs to you and nobody can limit it. Look into you what others do not see and never find.

Source: https://neculaifantanaru.com/en/one-second-dedicated-to-the-resurrection.html

Only A Saint Can Borrow The Image Of A Mortal

On August 16, 2020

It is enough to go through a story with life, about life, to find infinite pleasure in the act of living another life.

I am in the vicinity of the rose, as long as there is mutual admiration, going deeper and deeper into the story of a painting described by an anonymous painter with a lively, dreamy brush in which the color of the blood dominates. In episodes delimited by "to be continued", I believe that the true existence of my rose is part of the first design of the approach to the analysis of the work of art and the finalization of the idea of space of an almost ideal beauty.

So sincere, beautifully written, the story of my life is inscribed with much soul, delicately, in the perspective of an unceasing resemblance to Him, a rose with blood-colored petals that is structured in the perspective of an artistic theme of great interest: *Anacredarekr*, meaning the stability of the feeling of belonging to the essence of nature imposed by the duration of a state of mind with rich meanings from many points of view.

Me and my rose. Only the two of us are the protagonists of a show of colors, the expression of an act of aesthetic valorization in noticing and tasting a work of art explained by an approach to the grace of God transposed in a space of Creation. We unite heavenly and natural through a prayer that contains the word "distance", as if drawn from the memory of a time suspended in a desert region:

Behold, I speak by the mouth of Allah from 1001 nights. May Allah bless his blessings upon me ! What is an island that has not known the consequences of its generosity? As for me, ya sidi, then if I had a hundred mouths on my face, and a hundred tongues in each mouth, and a treasure trove of tongues on each tongue, I still couldn't I tell you properly the wonderful generosity of his reign Abulcassem !

Leadership: Is your artistic vision the ambitious promise you make to the world about what you will reveal about yourself in a language specific to the universe and nature to which nothing in real life corresponds?

Calm, patient, emotional, I keep my eyes on the form of symbolism called "comparison". I continue to look at myself with love of art, sometimes realistic, sometimes dreamy, through the visual landmark of an eye that observes the spectacular path of an expressionist artistic vision previously prepared by the idea of a free nature that is universally imposed on man, which the spirit must poetically imitate by playing with the artist in the middle of a wonderful and restful Orient.

Will my gaze be able to guarantee the total transparency of the watercolor in another Alpha and Omega version of nature?

So sensitive, the artist's eyes can be attributed, as a starting point for identifying a captivating vision, worthy of painting, the power of transfiguration of reality and the ability to assimilate light in each of the receptive souls who experience "the story of a lost and found world". The thread of my story is heard in the language of Allah, and the desert paradise, stretched out under a scorching sun, announces the common ground of the discovery of a niche art, so beautifully called: Sympathia.

The rose reads my thoughts, gathers them through a mystical enlightenment in a prayer that contains the word "Fantastic", making them the culminating jolt of the primary condition of my being undisturbed by a consciousness of aesthetic vulnerability. Like a rose petal taken by the wind that knows no violence, only the pale light of dusk, I feel transposed into a new dimension, into a language that acquires even more incomprehensible meanings as it moves in the opposite direction to reality in which I relate to empirically and rationally, so that everything becomes fascinating !

Leadership: Does your self respond to the urge to fervently experience the high feeling of manifestation of divine grace available as a reference model for understanding the symbolism of art?

This is what delights my mind and soul: with the inscription of the existence of a rose in the dreamy and artistic world of my world, in the purely mystical sense of the word *Eryosthevia*, meaning the opening of man to the work of divine grace. The artistic, worthy of the beauty of the rose, is found in the power of this word that seems to urge to dream, beautifying man with the grace of the Holy Spirit, in a personal and unique way. And if I am a rose, more sublime than any proof by which God could be known, it is because I live within a space of enlightenment, between the pure creations of nature and the imaginary creations of man.

With such naturalness and love, the rose spoke to me with the conviction that I am part of another world, more distant: *"Try to fall asleep with your eyes open so that you can dream me more real. Let me be the reality of your dream."*

And I replied like an ancient teacher who had moved to another world: *"I will try to focus my gaze on the dream from which I can hardly return, only to be able to embrace the reality of a brush that expresses its desire to color with empathy an image in a state of contour."*

True. I am a saint, because the spirit of my word (full of mystery) crosses the space that stretches from the earth to the sky, and returns in the form of an image full of emotion in the field of an art of sensitivity, *Aterspesys*, at a time when the world marvels at how far she has come. For only a saint can borrow the image of an ordinary mortal to stand out in the world of men, and this world does not differ much from the wonderful and immortal world of the spirits of nature.

Through the symbolism of art you will receive in your mastery the spirit of a Saint with the help of which you will be able to communicate with all the spirits of nature. This denotes the inclination and ease of experiencing a different plane of existence than that of the earthly world.

Only A Saint Can Borrow The Image Of A Mortal as long as this saint is an artist who approaches with his soul the area of watercolor and painting, authenticating himself not only as a landmark of universality, but as a wonder of nature, finding himself in a work of art as a unifying element between heaven and earth, between dream and reality, between culture and aesthetics.

Before I could shape the reality I wanted to bring to life in the pages of my books, through the language of a spiritual essentiality, the rose transferred the following words to my soul and mind:

Source: https://neculaifantanaru.com/en/only-a-saint-can-borrow-the-image-of-a-mortal.html

Only About Me

On January 12, 2016

Try to define yourself and reach yourself by reflecting yourself in another being.

He never looks at me, but always listens to me. He doesn't need a vail to hide his worries. I still know nothing about him, after so many nights and days paraded through the changing circle of inserting the known and lost. Does he wink to the entire history of the universe? Only he recognizes me as I am, I care about his opinion when he takes my main writings into consideration, evidence of my exemplary behavior towards limitless knowledge over which is spread the memorable embrace of the never-before-seen.

The mark of a strange apparition in the world of my own thoughts is an uncertain direction of research. To discover his particular version of manifestation I have to let myself be carried away by a new order, abandoning myself like a stray from another world, sewn from an undiscovered law of time, in a risky game of sincerity. At the same time, he seems to be dominated by that note of elegance with which the painter puts on his easel his own pastel shades, feeling attracted to the aesthetics of a world that can at any point transform into a metaphor, a comparison or another figure of speech, because everything in his life seems to have a meaning of the fabulous and the miraculous.

If I were to make a trip to his world, I should refer to a passage from Golem, by Gustav Meyrink:

"Now I know who the stranger is: I need only want to and I can feel him again within me, anytime. But to see his face in front of me, eye to eye, is not possible, nor will it ever be. And I realize this: it is a sort of negative, an unseen matrix that I cannot comprehend and in which I have to sneak into, if I want to become conscious of the form and expression it has within me."

Leadership: How do you approach the reality of your own existence through an image that reflects the context of the memory of a concealer of confidence able to take possession of the most thoughtful thinking of your mind?

I still do not have a rigorous definition of it. If I were to describe this entity of surveillance, as a pulse charged with an energy of high vibration, of an electromagnetic nature, I should first try to characterize the living systems through those essential traits that allow for their opening in a thermodynamic of matter. What are the defining physical characteristics of microscopic living systems?

He accepts my weakness as a gift of nature, which he is not allowed to treat lightly, knowing that my totality works easier when grateful than when in debt. It is the convention with myself, the intermolecular force that invades my neural space, my entire body, my soul, with electrifying vibrations. It is the reviewing with all that means spirit, it is my retrieval, my cry for help, the natural intelligence aligned with the requirements of an existing determination outside of immediate understanding, my alter-ego in the past, present, and future.

Twisting my mind through the words of Yugoslav writer Mesa Selimovic, I try to understand my variations under the influence of a central power: *"There is time for everything. I gave it to myself, and on the thread of judgement there will be hearings and testimonies. I shall not go around them, and I will eventually be able to utter my own damnation, because everything is about me in this case, and no one else. Only me."*

The most thoughtful thinking of a man's mind depends on how he manages his identity, so that no one replaces him with a duplicate of his. The fact of being identical to one's self, the original, without relying on anyone else, is a form of manifestation of faith in an ideal for unity that you have transformed into reality.

Leadership: Do you seek in your relationship with the world a certain development that will not become absurd *in extremis,* as a consequence of the astonishment of seeing yourself alien to yourself?

He who dares speak of himself following experiences enriched by hidden things and embodiments, fundamental for resetting consciousness, is capable of defining himself in terms of belonging to an entity higher than himself, according to a higher intellectual standard.

Leadership can be modeled through a phenomenon of the type *"Return to someone else of your own".* Launching a calling to a return towards a new, possibly more realistic orientation and, at the same time, reliable, removing the waves of a sweet drift. Seeing yourself as a stranger to yourself, someone else to whom you thought you are, reflects a certain tendency to exteriorize feelings, thoughts, motivations, the understanding of a world you know very little about, a world that forgets its past, and gives you the fundamental virtue of being able to transfigure yourself into another beginning of mentality.

The man who found his reflection in a different being, standing face to face with himself, so that he can become an integral part of a higher way of thinking, can, at any given time, smash the walls of the prison symbolically called "The Old". He becomes, through an acceptance of ideas and self-induced beliefs, more or less viable, the owner of certain virtues that could constitute the way of recognizing himself as an individual separated from the world, as a better companion of his individual life on the path of development.

Leadership based on the recognition of a guiding identity is an assumed and balanced way of concentrating on what you didn't know you knew about yourself in a context like "Looking at yourself from outside yourself with your own eyes."

The best leaders know they have to measure up to themselves, to the shadow and light within them. Within them, everything is more active. They are not the prisoners of a conditioning of reality projected inside of them, but always – especially in the most reflective of moments – it seems they are following the advice of Romanian literary historian George Călinescu: *"Do not allow others to discover what you represent ! Define yourself if you have this ambition and you will be believed ! "*

"Strive to understand yourself" is the cry for freedom of people that seek within their relationship with the world a certain development, one that will not become absurd *in extremis.* Harder than anything else is self-acceptance in the sense of inflexibility, the inability to surpass a model worthy of being admired. Difficulty to accept is the feeling of not finding your peace, your meaning, your sense of life.

Ultimately, what is life, other than an eternal attempt to understand your purpose, to build and shape yourself, to evolve and define yourself based on fluctuating experiences, imagination and reality, the conclusions of the intellect, which result from the conversations with yourself. With an alter-ego.

An alter-ego that seeks itself, trying to break free from the crowd, is a habit of the mind to see itself as a winner in a struggle with a present that awaits to redefine itself.

Only About Me I could talk for hours on end, days, weeks, years, without stopping. Because I have a good listener, my reflection in a more discreet presence, but a greater one. While striving to understand it I will maybe discover my relationship with the world, finding my purpose in the book of life.

Source: https://neculaifantanaru.com/en/only-about-me.html

Only Death Finally Unravels The Mystery Of A Man's Life

On January 17, 2013

Model your character, knowing that the importance of an event is revealed only after the passage of time and after seeing the whole "image" drawn by the force of destiny.

The glory of a captain as great as Magellan will not be extinguished in our day. Among many other virtues that adorned him, one was particularly noteworthy: that he always remained the most steadfast, the most steadfast of all, even in the greatest misfortune. He endured hunger more patiently than anyone. There was no man in the whole world who could better understand the science of maps and navigation than he did. And that this was true is clear from the fact that he revealed things that no one dared to see or discover before him.

Only death finally unravels the mystery of a man's life. Only at the last moment, when Magellan's idea was fully overcome, is the inner tragedy of this lonely man, who was allowed to carry only the burden of a mission, but never enjoyed its ultimate success. Out of millions of people, destiny chose for hard work, only for the hardworking being, this gloomy, taciturn man, closed in on himself – and who, with unwavering will, was ready to sacrifice for his idea all that he possessed in this earthly world, and more than that: to give his life. Only for bitter work did destiny call upon him, not for joy. And fired him like a bastard, without a gift, without a word of thanks. Others reap the glory of his work, others reap the gain, others celebrate victory — for harsh, as he himself had been in everything and with all, did this destiny want to be with this stern and unyielding soldier.

*Only one thing was he allowed, something he yearned for with all the powers of his being: to find the way around the world. But he was not also destined for the triumph of return — the latter, happier part of his deed. He was only allowed to contemplate, to hold the crown of victory in his hand, but when he wanted to put it on his head, destiny uttered a word: "Enough ! " and the hand raised with so much zeal fell inert, devoid of life. **

Leadership: Can the image of your triumphant deed take on the symbolic form of a vision rationalized by "seeing at a distance" and formalized by the control of a pre-drawn destiny?

The concept of "original phenomenon" of the expression of uniqueness attributed to Magellan, can be defined as a concentration of primary energies, functions of sustaining the devotion to the pursued goal that are defining for summarizing another concept (symbolic-archetypal form) proposed by the scale destiny. The question will long be asked: was Magellan an injustice of fate or just a hostage of fate imposed by a harsh time?

If we consider the life code of the destiny of this fearless hero and the formula of his success, we could say that his great deed depended not only on a simple game of destiny, during the almost two years of his expedition, but on an attitude and decisional factor called "the right way". In fact, Magellan's failure was due to the high level of self-sufficiency fueled by the avalanche of emotions that overwhelmed his entire being, even at the moment of success. It is a case of triumphant mental effervescence, because at the last moment, instead of returning full of laurels to Spain, he ventured into a seemingly insignificant action, but which turned out to be the Achilles' heel.

Was it a plan made in advance? Or maybe it was a twist of fate determined by ordinary events, but ended with an unexpected result?

Magellan wanted to show his power and authority in front of a ruined tribe of natives. Behold, the last-minute fatal mistake. Why did he risk his life at the last minute, despite all the warnings he received from his commanders? Why did he not isolate himself in a tower of the saving self-sufficiency of the "chosen ones"? At least that would have saved him from danger. But Magellan did not know how to see through the "smoke", meaning he entered a trend of vision depreciation, it continued unabated on the same trend of linear conquest, but totally ineffective in the end.

Leadership: Are you tempted to make decisions too early in situations that do not require immediate reaction, that is, without taking into account the tendency to see your experience today in the light of the things you once experienced?

Magellan was partly the result of a tendency to see what was expected to be seen, but without highlighting the unexpected. Or, as archaeologist Albert Goodyear put it: *"People tend to see what they expect to see, and when they see something they don't expect, it's hard enough to change their mind."*We have seen that the essential way of acting, specific to leaders, is not only to accept a material of impressions given by a "distant" view, but to count the traces of the activity of the spirit in the timeless field of consciousness, which is equally everywhere.

What was apparently given by a generous destiny, was penetrated by certain acts of apperception. The data is only what is created by that act of conscience that tells you if something is not in full accordance with the will of destiny. Or, as writer Daniel Castro rightly points out: *"We tend to see today's experience in the light of what we once experienced. Therefore, we are tempted to make decisions too early in situations that do not require immediate reaction."*

On the contrary, in Magellan's last-minute decision, a more vivid, lively narrative tone is observed, in keeping with the "wave-fighting" scenes, as if trying to write his own success story by stubbornly enjoying a "last wave". We see here a robust realism, where the eloquence of the narrator is sometimes confused and loses its breath. And this time, the moment that best clarifies this strange fact, of not being on the same wave as the original plan of destiny, is precisely the border point of the "impossible".

Leadership: Does what you expect to happen influence what you focus on, and does what you see influence the choices you have to make to change what you become?

To speak of Magellan, his concomitant triumph and failure, seems impossible in any other way than stepping on paths beaten for the better part of five centuries. And yet, we always remember him in our minds and in the present, through his immortal deed, by not leaving him to oblivion, but to respond positively to the need to meet once again and each time with the highest symbol of spirituality: "The Dove", meaning freedom and free will.

Due to the fact that the pigeon returns home as soon as possible, his destiny works flawlessly. In other words, once you have completed your mission, do not risk undertaking other missions that would endanger your life and destiny. Get back to who you really are !

"That's all that's been given to Magellan, that's all: the deed itself, but not its halo, not its temporary glory. That is why nothing is more emotional than reciting Magellan's will now that the will of his life has come true and became a reality. Ursita refused him everything he had so humbly requested at that hour of departure. Nothing he had gained in battle, for himself and his family, was recognized in the Capitulacion. Indeed, not a single one of all those dispositions which he had so carefully foreshadowed in his will is given to his descendants after his heroic death; without mercy, he is forbidden to fulfill any of his desires, even the purest and most pious."

And out of the duty to share the destiny of this hero who has gone down in history forever, strengthening the powers of the being from what his genius left us in his short and sparkling existence among us, let us try to take an important life lesson: "What you expect to happen influences what you focus on, and what you see influences the choices you have to make to change what you will become."

Leadership is the reality that you have to see from afar before it fatally surprises you because of an unexpected event.

Only Death Finally Unravels The Mystery Of A Man's Life if we consider that what Magellan bequeathed to the whole world, the purpose of his entire journey, was an idea. As Stefan Zweig rightly wrote:

"More than anyone else. Magellan has always proved that an idea, if carried by the wings of genius, if it is always carried and determined before a passion, is ultimately stronger than all elements of nature. Magellan has shown that one man, with his short and fleeting life, can turn into a reality and an immortal truth what had been only a desire, only a dream for hundreds of generations."

Beyond what has been written and will be written about Magellan's work, the exemplary deed, the mission and the confrontations with the unforeseen that he initiated, continuing to be hosted in the memory of time, they are a proof of the living interest kept for the work that God prepared for him and him alone, certainly one worthy of the great stage beyond the horizon. We will never forget him !

Source: https://neculaifantanaru.com/en/only-death-finally-unravels-the-mystery-of-a-man-life.htm

Only The Brilliant Fantasy Triumphs In The Most Difficult Tour Of The World

On September 01, 2010

The man who proves his closeness to an "exemplary deed" also proves his closeness to God.

There is nothing better to prove that Magellan was a master of the art of navigation than the fact that he, who was the first to cross this sea route, remains for a long time the last one who managed to cross this route without losing a single ship. If we think about how basic the means of investigation of his ships were, they had to search each of the hundreds of arteries and side canals, always advancing and returning, to meet every time in certain places. If we think that they could only float with the help of the wind that blew their sails, that they had only a wooden rudder to maneuver them, and that all this happened in an unfavorable season, with an exhausted crew, only then we understand why Magellan's lucky passage through that strait was seen as a miracle that so many generations of sailors have glorified.

But, as in all fields of human activity, Magellan's true genius was – as well as in his nautical art – patience. He showed unwavering patience, prudence, and foresight. For a whole month he persevered in his search, with new confidence and a sense of responsibility. He does not hurry, he does not chase forward under the whip of an uncontrollable impatience – although, in his depth, his soul trembles, of course, at the desire to finally reach the other end, to finally see the radiant immensity of the South Sea. At every crossroads, at every fork, he divides his fleet; each time two ships explore a fjord heading north, the other two set out south at the same time to explore another channel.

This lonely man, born in a bad sign, seems to know that he should never trust in luck. Of the many paths that open before him, he never chooses one at random, as so many others do, leaving it up to a coin toss: heads or tails. He searches and searches all paths, only to find one in the end: the right path. And so, with his brilliant fantasy triumphs and the most prosaic and modest, the most personal of his virtues: heroic perseverance. *

Leadership: Can you complete the physiognomy of approaching an "exemplary deed" that only the brilliant fantasy makes triumph in the most difficult tour of the world, looking at things not only from very high and very far, but also from very deep?

Proof of closeness to the "exemplary deed" is also proof of your closeness to God. This is the power that makes man transgress, by belonging to the most living faith, all the obstacles of space and time. It is Magellan's exemplary deed that has been the hallmark of the power that makes man immortal and eternal, it is the authority of the power to be unique in a space whose pillar of resistance is the dream that makes you move forward, even if there is a crisis in the whole world.

So to complete the physiognomy of this insurmountable phenomenon of approaching the "exemplary deed" that only the brilliant fantasy makes triumph in the most difficult tour of the world, we can say that Magellan looked at things not only from very high and far, but also from very deep. He was like God who, before performing the "Great Work", carefully unravels his words: *"My will be done on earth as it is in heaven."*

First is the belief in the accomplishment of a miracle, then this miracle can unite the earth of heaven. As Jean Paul said: "What is a miracle on earth is a rule in heaven." Only in this way do we understand why an exemplary deed like that of Magellan, the first man to ever go around the world, is like the accomplishment of God's work on earth. Because faith is not born of a miracle, but of a miracle is born the glorious deed that certifies the faith in a

superhuman power that controls everything.

Leadership is based on the spiritual plan of the unseen world, which can be expressed by the following recurrence: "God is shown only to those who fulfill a great destiny by an exemplary deed."

I believe that this is God's will, to be close only to the one who manifests his colossal will to perform miracles. Operating with these concepts, the faith and deed contained in the "Great Work", we must examine man from within, from the deep, to give the revelation of his "inner genesis", the original phenomenon of the expression identified in the language of the dream: *"I am the dream that God had upon mankind before creation, surpassing every possible desire and imagination of the common man."*

Only The Brilliant Fantasy Triumphs In The Most Difficult Tour Of The World if we consider Magellan's deed. And, with help from the words of Stefan Zweig, the writer most faithful to important facts, I will allow for his words to say it all:

"A man always achieves the maximum possible only when his deed becomes exemplary. And in this respect, Magellan's example – his almost forgotten deed – has always proved that an idea, if carried by the wings of genius, if always carried determined before a passion, proves to be ultimately stronger than all the elements of nature. His great deed has shown that a single man, with his short and fleeting life, can turn into a reality and an immortal truth what had been only a wish, just a dream for hundreds of generations."

*** Note:** Stefan, Zweig - *Magellan*, Youth Publishing House, 1955.

Source: https://neculaifantanaru.com/en/only-the-brilliant-fantasy-triumphs-in-the-most-difficult-to

Only The Ego Remains

On April 02, 2016

Turn leadership into a masterpiece, integrating yourself in the configuration of facts and events constituting the action of a novel.

There was always a rewritten page in my life that made me vibrate and understand, beyond the cold words of a language full of meanings, the secret of a return to that same turning point, to that same something that went beyond myself, with many signs of explanation difficulty to gather, without forgetting for even one moment that I was conditioned by them. Imagination helps me relive the lives of those who lose it by condemning a tragic introspection, to master the pulse of a human heart, to keep the fixed point of an entire universe sought in vain by hunters of the absolute.

A fragment full of emotion always gave me great joy in showing it as it was, in its original form, in the configuration of the subjectivity of facts entered into a sort of cone of inspiration, discreetly withdrawn in the plummet of redundancies of guidance, in the surplus of free expression. In the midst of trying to form a new art of writing, a form of spiritualization of matter, revelations subjected to esoteric correlations and multiple deterministic pressures due to the combination of practical knowledge, that sense of belonging to unparalleled power through refinement and uniqueness.

Writing seemed like a way out of the Matrix, an escape from the world of the deaf and blind, a surrogate for the failures of a false life. By outlining the dominant ideas and values of my consciousness, feeling my thoughts hitting the corners of a gaze outside of something I was in and I was not, I tried to justify the concentric restricting of that same gigantic pulse that answered favorably to that callings of the longing to know the purpose of life. To penetrate the mysteries of the world through writing and to own as many privileges as possible: *"Sometimes I feel it's all too much to take in, I can't hold on."*

Leadership: How do you estimate the content of the notion of REALITY from the point of view of some creative experiences that you have at one time ticked as "Extra-Options" for the portrayal of an immeasurable Ego?

Same as in the case of the artists, I was facing the distorted parts of quantities marked by elements of content, bale to be understood as axes organized around a mixture of perturbating factors, hardly receiving from them impulses of the movement of ideas continuously crossed by the abstract model of the concrete phenomenon. The content of the notion of reality that I am trying to define through creative experiences, expressed in the form of text or images, similar or totally different to the field of management, contained more subjectivism, not just the free interpretation of the makings of the world.

Repetitively, I also casted into art all those substantiations of the passing from an area shaded by the direct effect of a "should've been but is no longer there", to an area illuminated by the last inspirational spring of my existence: the neverending story.

Let me try and make a parallel here. The first condition of writing of great American poet Walt Whitman and, at the same time the irreducibility of his thinking, was the conducting of that Ego escaped from the space constructed after his love, along the entire existence, his concentric and successive realization in the whole universe. Perhaps love itself was the result of the creative experience once ticked as "Extra-Options" for the portrayal of an immeasurable Ego.

In this way of gaining experience, through something he cared for dearly, the present had kidnapped his anxiety. In his incandescent mind, at times fogged by variants that could've helped him go back to the track of *"there is something unique here ! "*, the events themselves not mattering too much, had very little room left. Only the ego remains. But an immeasurable Ego, because it multiplied its prospects of reflecting on it as the universal Ego, as a reception of the idea of expansion of the living matter in the state of aggregation.

Leadership: Do you control the context of your passing from an area shaded by the direct effect of "should've been but is no longer there", to an area illuminated by the last inspirational spring of your existence?

Mobility in the face of the reality of the phenomena of which you are an active part of, the mystic vibration in the face of a transcendent entity, as when you write about something out of the ordinary, characterizes the man who attacks life indirectly, but with an influence towards the immediate fact. He subjects his perceptions vis-à-vis the world to a selection dictated by the inspirational spring of his existence.

These waves of mobility, originating in the existence of a certain stage of contemplation, claiming the joy of existing through a limitless inner vision, crosses with a system of unitary construction of the content of assessing everything that happens to you and surrounds you. The fantastical and adventure originating in the rational.

What you write always goes back to reality, towards yourself, especially towards what the heart calls you to, towards what will fulfill you. In this way, you gain a needful experience through something you care so much about, generating the feeling that you are on your path.

The last inspirational source of your existence is the love for a moment that doesn't go away, seen as a kind of contouring of an overwhelming image of yourself that is constantly transforming.

Love is the variant of an Ego left with nothing else other than the tedious work of integrating itself in the configuration of facts and events from which the action of a novel is made out of.

"What a novel my life has been ! " Napoleon better understood what it means to be a cognizant of life, while he wrote his memories on the island of Saint Helena. Writing was the last inspirational spring of his existence.

The area called *"should've been but is no longer there"* lies in the presence of a reasoning that no longer considers itself to be almighty, exposing itself to the modality of truly reforming itself. Even if sometimes it is far too late...

Leadership integrates in its basic form that unrivaled quality that leads and dominates man according to his tendency to always soar towards what generates a high inner consumption, the love that rises from the self towards the meaning of life. You must be a writer in order to have access to that always rewritten page that makes you vibrate and understand, beyond the cold words of a language full of meanings, the flux of life force.

To turn leadership into a masterpiece is to combine the knowledge possessed by a spirit of action, in the sense determined by the values of life-filled experiences of learning, with that incontrovertible truth given by an Ego caught in the contemplation of the self.

Only The Ego Remains is the consequence of a deep knowledge conditioned by the tendency to point a destiny at the crossroads of "You could've done but you didn't."

Leadership is a kingdom of the irreducibility of thinking, having as reference the conduct of that Ego escaped from the prison of usual existence and attached to the space constructed after a vision, depending on the state that gives you powers to be unsuspectedly good along a context of appealing to mobility.

Source: https://neculaifantanaru.com/en/only-the-ego-remains.html

Only The Last Stroke Of The Brush Matters

On March 11, 2012

Look for the presence of what bothered you inside first, and in doing so your mind will be filled with confidence.

Honoré de Balzac wrote a short story entitled "Le Chef - d'œuvre inconnu". I will summarize this story according to the wikipedia website:

The yet not-so-famous young painter Nicolas Poussin visits the Flemish painter Frans Pourbus in his studio. He is accompanied by the old master Frenhofer, who comments carefully on the painting that Porbus has just finished. The painting is of Mary of Egypt, and while Frenhofer praises it, he suggests that the work seems unfinished. With a few light brushstrokes, Frenhofer transforms Porbus' painting so that the Egyptian Mary seems to come to life before their eyes.

Although Frenhofer mastered a special technique, he admits that he failed to find a suitable model for his own masterpiece, which depicts a beautiful courtesan named Catherine Lescault, better known as La Belle Noiseuse. He worked for ten years on this future masterpiece that no one had yet seen. Poussin offers his own girlfriend, Gillette, as a model of inspiration. In turn, Gillette is so beautiful that Frenhofer is encouraged to finish his project quickly. Poussin and Porbus come to admire the painting, but all they can see is part of a leg that has been lost in a whirlwind of colors. Their disappointment drives Frenhofer insane, and he destroys the painting and dies that night.

Frenhofer had been more and more torn by his inability to reach his goal because of the discovery he had made, namely that there was no outline, only oscillating shades.

Leadership: Can the importance you give to your own impressions of how you might feel special decide that intensity of emotion that you consider inaccessible to the public and that you feel at the level of consciousness?

It is not easy to stay true to the beneficial values, one hundred percent of the time you give to your own needs and desires, especially when you know that you have to give up old beliefs, old patterns of thinking. Artists who approach everything through the prism of discoveries obtained from the fruits of their own work, with reference to what they leave behind, are driven by values such as the power to be heard, recognition (the claim to be admired) and emotion (that emotion of artistic grace). Nothing can change these values for them except failure, regret for not having lived up to their expectations and, above all, for living up to other people's expectations.

I found a quote this way of the French writer Honore de Balzac:*"Only the last stroke of the brush matters."*

By this, he also gives the tone in terms of management of that final needful feature of the man aspiring to achieve excellence in leadership. At the head of our "reinvention" movement, adjusting and positioning of oneself (with one's needs and aspirations, but also with one's natural limitations) in the spotlight, stands one precious quality: acceptance.

It means to accept your contribution to the critical situations that alter your fundamental nature, being able to reach even self-sabotage. This quality, "acceptance", is the leading place

among the most enduring cornerstones of leadership. Basically, acceptance means acknowledging your imperfection when you are about to glorify your glory. It also means finding yourself in a work that is not necessarily a masterpiece, but a modest composition that leaves much to be desired.

The consciousness you rely on to form a strong personality is directly proportional to the disappointment you experience at the level of a finding that reflects an indisputable reality.

What if we train more "talents", more "geniuses" in the production of leadership without the need for harrowing efforts to maximize our own resources?

The temptation to assimilate an "industrial" leadership and everything that happens in the industry with leadership, we can easily notice, sometimes harder, but always defining, in the way we relate to the discovery we make in a certain field and in the way discovery can affect good mood, self-esteem, the image of the individual in the middle of the world.

Leadership is closely related to the discovery you make of yourself in a context where the importance of your work increases significantly. But the importance of your work does not always determine what needs to happen for your role to diminish or amplify. Consciousness must also accept its subordination to another consciousness, and this seems shameful and unforgivable to me.

In art, the reality you surround yourself with must be congruent with the level of interiority you experience as a kind of spiritual inspiration meant to enrich the dialogue between being superior and feeling the work of your own personality.

Only the last stroke of the brush matters when you want to impose a certain mood that, in many respects, can make you feel superior in terms of professionalism and quality of your work. When you set yourself a goal, such as achieving a lasting masterpiece, you need to maintain a good state of well-being for a winner, a joyful state that, in any way you look at, allows you to build a new personality around the Self.

A special artist is a spiritual personality who remains true to their values at all times of life.

*** Note:** https://en.wikipedia.org/wiki/Le_Chef-d%27%C5%93uvre_inconnu

Source: https://neculaifantanaru.com/en/only-the-last-stroke-of-the-brush-matters.html

Only The One Who Acquired It With The Sweat Of His Brow Maintains His Fortune

On April 22, 2012

Look beyond the "borders of the earth" to discover your inner greatness, taking as a landmark the experience of transforming matter through the renewal of the mind.

"I am not one for too great inheritances", Alfred Nobel once said in a circle of his brothers and nephews. Life shows us that those who inherited great riches never knew how to make good use of them. They lived a lazy life, fell into disarray, and ended up in degeneration, ruin, and death. Large fortunes, earned by inheritance rather than labor, are disastrous for those who inherit them. They lose all energy, all life power, any drive for endeavor and creation.

We humans have gained our power by fighting hard against hostile nature. Poverty is not good either, it weakens man, humiliates him and leaves him prey to all diseases and sins. The offspring should be left with only a small part of their parental wealth, as much as is needed to begin to strive themselves, to make their own way in life. Only the one who acquired it with the sweat of his brow maintains his fortune.

He was only 63 years old. At the opening of the will it was seen that the scientist had surpassed his first thought: to leave a prize to be given, every five years, as a reward for the most humanitarian work. He had left his huge fortune of over 30 million gold crowns for the good of all mankind. He had thought not only of eradicating wars between peoples, but also of their technical, scientific progress. Throughout his life he had often confessed his belief that the cause of all wars must be sought in the sufferings and misery of too many millions. Removing poverty removes the most important cause of misunderstandings between people. And poverty can only be eradicated through the advancement of technology and the spread of science."

Leadership: Can you reach a maximum spiritual dimension by capitalizing on the scientific potential of "transforming matter into spirit" to produce a revelation of something previously unknown?

What I would like to say in the following could be called philosophical comments on the realistic observation of the great scientist Alfred Nobel. I will add a few personal remarks to push the idea that whoever has a fortune, without having had any success in terms of discovery and creation, will never be able to call himself a scientist, so he will not be able to make the transition from the naive stage of knowledge to the scientific-revealing dimension in which understanding arises as a result of a process of revealing something previously unknown.

Money will not help you learn a culture or imagine the transformation of matter into spirit and spirit into creative energy.

The scientist shows his strength in the circumstances of a difficult, often tumultuous life, where the depth and size of the scientific potential appear as a kind of compromise between comfort and off-road, a compromise between different interests and principles. They give priority to some over others. The time has come to think that, for the time being, there are few technical issues that can make the difference between being good and being brilliant, especially considering the many failures one has to go through before becoming a scholar.

Looking around, most people are looking for financial stability, trying to secure their pension money. Others, seemingly higher in rights, proudly display their emphasis on pure opulence and magical exuberance, and with such good taste I might add: expensive cars, expensive exotic vacations, expensive momentary pleasures. But are any of those incredible discoveries, brilliant inventions, that will change the world hidden in their souls?

To produce a revelation of something once unknown can mean giving shape to an almost paradoxical idea: a successful combination of the rigor of an approach that captures a common transcendental and the fruit of mystical thinking.

In fact, science is an experience of transforming matter by renewing the mind. It is a living experience of effective spiritual fulfillment, translated into the Bible: *"Do not lay up for yourselves treasures on earth, where moth and rust devour them, and where thieves break in and steal; gather your riches in heavens, where they are not devoured by moth and rust, and where thieves cannot get them: for where your treasure is, there will your heart be also."*

The only "treasures in heaven" are not the gold or precious stones that the earth shelters. These are from the earth, they are only used on earth and they also end up in the earth, in one form or another.

But the true treasures of heaven are the result of the action of the mind: creation, discovery, and invention. It is not for nothing that the biblical cross is the result of the interaction of our mind, soul, environment, and biological being, in different individual proportions.

So, in conclusion, I will let James Allen's words say it all: *"Only bold thinking, when combined with determination, becomes a creative force. Even the weakest soul who knows his weakness, if he believes in the truth that power can be developed only by effort and exercise, and if he begins his efforts immediately, and if he adds effort upon effort, patience upon patience, then he will continually develop and eventually gain divine power."*

To produce a living experience of effective spiritual fulfillment means to bring the act of creation to the level of discovery, not an imposed act, but an act constituted in the presence of that strong impetus given only by passion.

Only The One Who Acquired It With The Sweat Of His Brow Maintains His Fortune, especially if we take into account the saying that the man who does not know God is a failure in spite of all his successes.

So let us consider that only those who embrace science (the act of creation, the process of discovery, and the passion for invention) will be able to gain that living experience of effective spiritual fulfillment, even at the cost of God's countless failures given to test his faith.

*** Note:** Drumes, Mihail - *Stories about the brave*, Ion Creanga Publishing House, 1989.

Source: https://neculaifantanaru.com/en/only-the-one-who-acquired-it-with-the-sweat-of-his-brow-

Only The One Who Sees All The Darkness, Knows This

On January 21, 2013

Take a fair fight in order to achieve excellence, without plunging into the deep darkness of emptiness.

Laura Quinn from the movie "Flawless (2007)" is a capable woman, able, competent, with an impeccable morality. But a priceless jewel, or a simple puppet of the system? From the outside we can see her as a man capable of overcoming the world through a discipline and productivity of work, as a leader who knows how to juggle with the law, but from the inside she manifests itself entirely differently, like a feeble branch in the breeze, like a person for whom the soul feels tired by the experience of loneliness and lack of affection.

A sum of thoughts turned into fictitious dreams, a sum of reproaches, and torturous troubles always presses on this soul, guided by the holy law of fair play, in all its forms. Everything that was permitted within the rigid limits of this honest game – of the men, to which the women were never given the chance to dominate, was sinking more and more.

For this strong woman, with high aspirations, yet gentle in her soul, who subordinated all her personal life in favor of the professional improvement, is not promoted to a higher position in the management of the company where she was working.

This thing discourages her. However, as a brief reconciliation with reality, like a star that lights up, to disappear a moment later, she permanently says to herself, self-convincing her Ego, increasingly forcing her ambition, persistently unjustified *"I will work harder and better and I'll get where I dream ! I'll get there at any cost, with any compromise ! "*

Leadership: Can you evaluate the events in your area of life (most hit by changes) with lucidity and choose the one you would gladly take part in, without welcoming the boomerang effect of an unexpected decision?

However, time passes, and not into her favor. Making her balance, all those years of hard work and privations in life, Laura finds out, splitting into two the bridge between past and present, that she has not reached the desired social and material status, despite her morality, despite her titanic efforts.

Quoting the French writer, Victor Hugo, we could say the same thing about Laura, whom he told about her hero, Fantine, one of the victims of society in the novel *"Les Miserables":*

"Life and the social order have told their last word. It happened to her all that could happen. She felt, endured, suffered, lost and cried all. She is resigned and her resignation looks like indifference, just as death looks like the sleep. She is no longer aware of anything, not afraid of anything. Even it might come upon her all the clouds and could pass over her the entire ocean ! What's more to care ! She's like a soaked sponge ! "

Laura abandons the right and honest path, when she realizes that the age and the status of a woman will never be an ally for her. No matter how much she would work and no matter how competent she would become, ultimately, she will be forced to leave the company without any special benefit. Oh ! What does that mean? Where is heading this afflicted soul? Why it's like this?

Leadership: How do you evaluate yourself in an impasse: is it a relative cost of prediction error or as a perspective element to be removed from its permanent location?

Allying with Mr. Hobbs, an old man driven by the same ambition and by the same afflicting feeling of fate, Laura partakes in the theft of some diamonds. The world, built by her, with so much hard work, collapses. She bears the consequences of her foolishness.

Just as Fantine from the novel of Hugo, has sacrificed and lost everything, except the immense love for her daughter Cosette, in the same way, Laura Quinn has risked and lost everything - job, relationships with all friends, and all her colleagues in the company, and she was left only with - this incredible fact, truly magic - the sum of one hundred million pounds.

Even so, only here begins the real story. *"I never intended this to happen, but the burden of Hobbs' money sent me in a different direction. I discovered the world, and through it I discovered myself."*

Only the one, who has felt the most terrible misfortune, is able to feel the greatest happiness. Laura passed through the deepest darkness, and found the strongest light. She married, had children, the most beautiful life possible*, une longue vie heureuse.* She is no longer valued as a residual cost of debt to the system in which it works, but as a chance to release from the past burden of the soul.

However - this thing is worth highlighting - for about 40 years, she donated absolutely all the money - because money does not actually made her happy, and not the particular social situation, for which she has struggled for years to earn it. The whole fight, all the endured stress for achieving the desired high status, was actually, in vain.

Futility is the experience of considering yourself defeated in the face of a demonstration of attitude that cannot convince a reality to be subject to the circumstances that affect your life.

Are you a priceless jewel, or a simple puppet of the system? Do you accept plunging into "darkness" fighting a losing battle in the hope of achieving excellence? Do you subordinate all your personal life in favor of the professional development in the company you work for? Is this continuous improvement in your favor or to the detriment of your personal life? Will you be able to stray from the right and honest path, when you realize that you cannot achieve the desired status? Will you be able to bear the consequences of your foolishness?

The modus operandi of each of us is determined by ourselves, and depends on the accurate self-assessment of our Ego's dimension, with everything is in it (a sum of strengths and weaknesses, tendencies, desires, and so on) but also of the anchorage in the constantly changing concrete reality.

Overestimation as underestimation, the assumption of some responsibilities that are not in accordance with the expectations, can have adverse consequences, constituting a deserved punishment for the "crimes" called persistence and thoughtlessness, as well as for the confinement within the limits of a narrow horizon. A stimulatory combination, but unstable and often unbearable, between sustainability and the slight erosion of your own capacities, that does not bring victory all the time.

Leadership: Can you test your attitude towards the blows of destiny in a game that focuses on multiplayer or single-player from the perspective of reporting a personality profile that does not match you?

The expert in terms of leadership, John Maxwell, made at one time a statement: *"I saw what a good leadership can make. It can transform an organization, and can have a positive impact on its employees. "*

Before you dedicate a lifetime to your professional improvement within the organization you belong to, be cautious and do not unleash the urge to transcend towards a higher level. Examine leisurely all the possibilities for advancement. Who are those who have the best chances of advancement? Are they only one category of individuals, of which you belong too or not?

A company with a defective leadership can be dangerous for your personal life. Does the leadership of the organization of which you belong practices a game that focuses on multiplayer or singleplayer? Do you accept to be a part of a high-level game that can make a robot from you? In a game that never offers you the chance to win?

Leadership is a game with a very high stakes, which you, as an employee - aspiring towards a higher status, can rely on, but just as well you can be caught in its trap. Be careful in what organization you want to advance, because you might wake up from start a loser. Do not try to fight alone against a system of a *"closed circuit"*. Your efforts for improvement may prove to be in vain, and you can become by yourself a vanity.

A personality profile that does not suit you has as a correspondent the boomerang effect of your intervention in saving a life that is not necessarily harmonious, rather balanced by collective forces that reorient your course in an unpredictable manner.

Be careful with what you wish for, because it can fulfill - but only if someone confirms and amplifies your expectations.

Laura Quinn is the embodiment of youthful power, but also of the professionalism led to the extreme, until exhaustion. While, Mr. Hobbs is "the surprise" the visible manifestation of righteousness, the angel who fails to appear, but always emerges at the most unexpected time - that something magic that infiltrates into your life, by changing your horizons and materializing itself into the most coveted happiness.

Until when will you resist being a Laura Quinn? Do you think you will meet Mr. Hobbs?

Therefore, once again, the audacity to make an upgrade to your own identity and reality, in our case, takes the form of changing the mentality and vision over your own life. The reward is not just a splendid diamond – the benchmark of our power of choice, but a rational act of engagement - existential, marked by our responsibility for the concrete form of configuring the desired future.

A multiplayer is in fact a single-player running concurrently in several directions of evolution, the case of that type of personality who uses their outer life as a shield in interacting with the inner world.

Only One Who Sees All Darkness Knows This marks the establishment of a new path of evolution that changes man's destiny from an unhappy extreme to a blissful state of correct construction of inner balance, without which life cannot soar.

Life sets you many traps and you have to fight in order to get what you tremendously want. Even so, you must take a fair fight in order to achieve excellence, without plunging into the

deep darkness of emptiness.

Source: https://neculaifantanaru.com/en/only-the-one-who-sees-all-the-darkness-knows-it.html

Only Your Eyes Know How To Decipher Me

On March 12, 2023

In art, the most important thing is to see in any creation a reflection of your own being.

Always, as soon as he enters the room, the kitten pokes around with his eyes, exploring every possible hiding place with unbridled curiosity. Sitting in bed and looking at him, fascinated by this little explorer, I realized that he has the artist's talent of not giving up until he completes what he set out to create. Finally, I threw a toy at him, some kind of string motorbike, to get him to play, knowing that his soul belonged to the wandering artist in endless search for inspiration. His keen gaze, like a sculptor seeking the perfect form in the thing he is fashioning, immediately followed the trajectory of the toy and fixed his gaze on it, then caught the toy in flight like a true feline.

As we have noted, curiosity is the dominant, unique force of his world. A beacon of his mind, still incomprehensible to me, guiding him among the things in the room, traversed with irresistible insistence the infinite space of possibilities. This banner of the desire for knowledge, *Inalisezzo Ertusoeur*, which gives major meanings to his existence, becomes the complex mirror of the world that leaves freedom to the imagination. It is that endless thirst to explore and discover, characteristic of the artist who enhances the mystery with the help of his creative fantasy. In his incessant vivacity, he does not exhaust his energy in the great tendencies of searching for the meaning of life, on the contrary, I would say that he finds it in the simple and authentic moments.

He transforms everything he touches into art, pouring out his feelings and personality on things, like a painter who leaves his mark on the canvas of life, wrapping in minor details the expression of his own existence. In harmony with its own essence, the kitten retains that primordial sense of infinite joy that characterizes thoughtful children, that pure and unaltered luminosity, that soul setting called *"The Forever Now"* that cuts through the veil of everyday reality. I also gave the kitten a name: "Indiana" (from the famous adventurer Indiana Jones).

Leadership: How would you describe your vision of a perspective-opening life scene, through the filter of a vision inspired by the reflex of an emotional connection with the center of your attention?

It is a great joy to see him play Indiana Jones. Inclined to explore, he is the one who establishes new relationships between the visible and invisible states of things, imbuing them with a kind of magic, Aslabella Urfexides , a kind of personalization that transforms the mundane into the extraordinary, the real into a dream. Above all, the state of exceptional sensitivity beyond the fierce and alert dynamism, makes him adherent to the multiple faces of reality, sometimes calm, sometimes tumultuous, life itself with all its tribulations, exploring and deciphering layer by layer its complexities.

I can only follow him, step by step, out of the corner of my eye, to realize his hidden intentions. On the other hand, adhering to calm balance, in moments of respiro, when it needs quiet and attention to restore its strength, is like a delicate dance between action and contemplation, between agitation and peace. The serenity of a quiet morning, with all the force of its spirit thirsty for life, will invade the environment, giving it the vibration of its own harmony.

He knows how to put his sensitive stamp on reality, a kind of pendulum between the sensation of contrasting simplicity with the inner tumult, beyond human realities, because this cute little animal, in its essence, lives in a romantic key: "an eternal search, a creative

restlessness." The alternation between alertness and dreaming, of vertiginous descents and ascents, the tension with which it searches for its own self, is a perpetual ballet of existence.

Leadership: How do personal experiences and individual motives influence the interpretation of a visual representation that can only be appreciated through introspection?

Strange how one idea leads to another. Watching the kitten quickly look for a place to play, I made a kind of parallel with a scene from the novel "The Collector" by John Fowles:

When it comes to art, I respect people only for what they feel, not for what they know and not for their academic titles. There are things in their eyes that I dare not confess to them, but would you like to ask them to I reveal them to him. And the being that I love enormously seemed to tell me: " You ca n't you understand what existed and still exists between me and you. However , I want to see if you have the courage to marry me you ask. Maybe more than that, I want to see if you have the strength to remain indifferent in front of a beautiful face , or to overcome any obstacle to know me and you know " .

A painter might draw an analogy between the contrast between the fragility of the kitten and the immensity of the world around it. A bright color palette could evoke energy and playful curiosity, while delicate touches could capture the vulnerability and sensitivity of the little being. For my part, I could focus on the kitten's eyes, capture in its gaze a portal to a new and mysterious world, so as to highlight the depth of my emotions and desires. Sure you do. I think the kitten's eyes would be a focal point, a mirror of its pure soul and its desire to connect to my world. His gaze would be an invitation, a challenge to overcome barriers and experience the beauty of the world con una mente abierta y un corazon puro .

In art, the most important thing is to see in any creation, in any living form, a reflection of your own being. The inner spring that starts the whole movement of exploration and creation, wrapping in mystery the personality of an explorer, his great passion that he lives in its intensity, in his sharp sensitivity, in his unusual artistic curiosity, makes him an unparalleled creator. What stirs his soul, demonstrating a resistance against the excess of "snorting", humanizes him by saying that it gives his spirit the freedom of unfettered search.

Leadership: What value can give your images the contrast between the center of your attention and the reality of the surrounding world, helping to create a strong visual impact?

If you've read "The Shoeless Man", you remember when he arrives at the Castle of the Capcaun, where he convinces the Capcaun that his master, a poor young man, is actually a rich marquis. The motan uses a series of lies and exaggerations to impress the ogre. He claims that the Marquis has immense wealth, an army of servants and unprecedented fame. Wearing booties makes him seem more important and worthy of respect. In fact, he manipulates the ogre in this way, making him believe that the marquis is a dangerous rival and that it would be wise to ally with him. In the end, the motan manages to get everything he wants, he miraculously takes possession of the ogre's castle, once again demonstrating his exceptional intelligence and courage.

Yes. I've always liked cats. They are brilliant. As for my kitten, nature was able to give him, positively and with unsurpassed generosity, a single stimulating reality, purifying him like a river cutting its way through stones, leaving behind only clarity and beauty. Of course, what animates his entire universe is that ability to see the world through the eyes of wonder, to rediscover every day the magic hidden in the everyday.

Being more of a psychological observer than a simple participant that can include reality itself, the kitten succeeds in revealing the hidden layers of my existence, in an ongoing artistic endeavor, translating into reality its unique vision, full of sensitivity, of deep understanding of the world. I realized that I am like him in that I too look at the world with an equally intriguing and colorful perspective.

Similar to the shoemaker, I seek to bring a dose of mystery and charm into the midst of my creations, as if I were opening a window to the world of stories, inviting the viewer to explore and discover the fascinating universe I create. Last but not least, I thank my kitten for the inspiration to write this article.

All that leadership means starts from the ability to translate into reality your unique vision, full of sensitivity and deep understanding of the world, so that the center of your attention acquires value and inspires transformation.

"Only your eyes know how to decipher me", the kitten seems to tell me whenever I look directly at him, wordlessly communicating a deep connection and silent understanding.

The kitten is well trained to navigate gracefully and intelligently through the complexities of its space, demonstrating a remarkable understanding of its environment. The more I look at him, carefully following his movements and arcs when he slips among the things in the room, himself becoming as if in the center of things, where everything happens, I realize that he carries in himself a part of my personality. Reflecting the same agility and adaptability, finding my place in the middle of the action, I blend harmoniously into the surrounding dynamics.

Source: https://neculaifantanaru.com/en/only-your-eyes-know-how-to-decipher-me.html

Open Your Eyes. And Close Them

On December 11, 2021

The creator is an artist because he knows how to look at a vast space with eyes with which he knows how to see in his soul the feeling of total fusion with infinity.

What happens to my eyes, clear, bold, penetrating, is what happens to the sea when I address them with my life story: the eyes become the central symbol in a painting that is not necessarily descriptive, but evocative and profoundly poetic. Here, then, is a sense of satisfaction with the environment, a sense of peace and security. At other times, when the sea is turbulent, strong winds blowing over it, I begin to face a sensation of sand in my eyes, causing the whole painting of my world, evolving according to the times, to acquire a darker or colder tone.

Can this be ignored? My eyes move in all directions, naturally, mechanically, instinctively, without the sea knowing what they are after when the waves become pleasures to the eye. And I wonder: is it natural to let my eyes look at an image that also addresses the hearing, not just the visual, through an aesthetic of effervescent and vivid colors on which are placed the emotions generated by the restlessness of the sea, regarding the turmoil of the sea identified with my own being?

Strokes of the eyes, part of a broader interpretive art, directed towards a wider spectrum of sensitivity, forces of suggestion of unforgettable memories, here are these images that I am beginning to understand better only with regard to the sea, with its waves that sometimes make me forget. And, like it, the Black Sea is very cold, especially in winter, any suffering and shortcomings finding in it a great power of resistance.

Does some indiscretion make me wonder why it's salty? And the sea would answer me: „I am salty because of the tears I shed for all those who do not have the courage to step into the unknown to know me."

Leadership: Can you highlight the essence of a dynamic of life given by your association with the various representations of a space marked by vastness that reflects the particularity of a story with emotional implications?

As I looked at the sea with the eyes of an artist, with respect, with a penchant for a space of mystery and immortality, I could not help but hear the gentle voice from either the heights of heaven or the depths of the earth, or perhaps it was that voice springing from the depths of my confessional conscience. It also commanded me: „Close your eyes and let yourself be carried away by a story."

I closed my eyes and listened to my voice. A timeless storm seemed to pull me back. I wasn't interested in seeing anything, but I've seen it my whole life, and she wanted to hear me. Then the voice commanded me again: „Open your eyes and awaken your senses ! "

When I opened my eyes, I suddenly regained the sight with which the artist must identify before rendering light and shadow in the drawing. A chiaroscuro surrounded my visionary side. There was silence, a twilight silence. Then the spirit of the beauty of the sea, hidden in a setting dominated by majestic expanses, spoke to me like a character embodied in the work of Mika Waltari, in accordance with the world of Dionysius:

„I will gladly follow you. I will follow you as long as possible. But which way will we go after we leave these seas, we have no way of knowing, because no one knows his destiny beforehand. I have the courage to defy the immortal gods by raising my hand to agree to something as uncertain and unpredictable as all other things on earth."

Feeling a shiver run through my body, I closed my eyes again, and from the spirit of the artist – with the ancient spirit of the sea – a series of transient images appeared, like a moving mosaic of puzzles, full of accidental colors.

A voice from the heavens, like a gentle voice from the dark depths, greeted me again, but this time with that echo of the siren song. And it told me for the last time: „An artist who is not engulfed by impersonal inspiration will never be able to look at the sea, which changes color according to the weather."

Then I opened my eyes and was amazed at what I saw...

Leadership is the inspiration you need to keep in mind when building your vision of a model of reality that pushes you toward creation, even when the immediate reality takes precedence over the momentum of amplifying an emotion over a temporary period of time.

Open Your Eyes. And Close Them.. This is the message of an artist who knows how to give his life an extra imagination springing from an endless tenderness of memory, feeling the shape, the proportions of a large expanse, and successfully reflecting this on a piece of canvas. Whereas here intervenes the infinite: the continuous dialogue between what is happening outside you and what is happening in your mind.

The sea symbolizes infinity, time, eternity – covered with the eyes, with the soul, with the mind...

Source: https://neculaifantanaru.com/en/open-your-eyes-and-close-them.html

Open Your Eyes

On March 30, 2018

Raise your understanding of what is told through images of a strong expressiveness, differentiating what lays behind them from what gives them stability and durability.

This song has something of a discrete solemnity, leaving me expecting something at the border of knowledge and arrogance, in the perspective of the real-existing alternative of a static picture frame. It seems to be a special law of creation criticized from the perspective of a logical utopia worthy of Iain M. Banks, with cries that overwhelm my troubled inner world in a whirlwind of vividly written experiences.

When I try to taste the flavor of life in the cup of a verse written in immortality, I have a lot to bear, but I always get to the essence.

The title itself, "Open Your Eyes", by conventionally accepting the innovating element by which the work presents itself as a representation of the universe, from the Immortality Syndrome cycle, makes me reflect – blinded by a star whose mass is half the mass of the Sun – at a new dimension of things preserved as a reference in the mastery of the representation of line, color and empirical, subjective, geometric means, in a symbolic word, of the writing of the writing space.

The gaze directed towards the concrete horizon of the sensible world can become a parable of the true science of life, full of wisdom and depth.

I listen to it thinking of the purpose of a new tomorrow, like in a Persian chronicle. I feel like I'm launching myself on an imaginary journey with lots of blooms but so full of meanings. Things are always different when you try to seduce someone with an ambiguous expression. I see through an open window to an endless treasure where the most precious diamonds are contained only by the mind of the artist and by the soul of a gaze towards the concrete horizon of the sensitive world as a parable of the true science of life.

I learned many things from this song placed against the backdrop of a "cover" that reminds one of Carlo Salmoni's surrealistic paintings, particularly evident in increasing the consciousness of a mental state manifested in many ways, intuition-focused attention being the main way in which important things can be better remembered.

Leadership: Before preserving just what is valid for the creation of an artistic finality, do you try to sketch the consequences of your own interventions in the space of a comparison with what is subjectively revealed?

He who really listens to me seems to have gone through the brushes of a perfect impressionist painter, tearing his soul with questions and answers about life in an eternal quest of treasures lost in the whirlwind of the darkness of times that created my dependence on poetic means of creation.

At the words of Sympathy, in Hazar Afsaneh, silent in exploring time as the sound of a needle falling to the floor, I would now refer to the search for meanings of the notion of "light", thinking simply with the mind of an artist in which the link between the macro- and microcosm, providing the consistent exposure of symbolic parallelism: *"And if sometimes some people's conversation is more hidden, they do it this way so that they grab your*

attention and to delight the minds that manage to untie the most sublime thread."

I feel that after I am better oriented in the maze of creation, I will notice that it is not so complicated to unravel the sublime thread of universal memory concealed in a star outside the real world, far away, where the horizon scatters on what could exist and existed only through profound changes towards light, with penetrations into the psychology of art.

Art that learns only from meanings always has a personal character. Whoever dares to understand me, where creations go one after the other, must show the same attachment to the use of color in a space called "Singularity" where the laws of physics, as we know them, cease to function. Tiziano Vecellio would understand me best.

Leadership: Is your approach to the rigors of artistic perfection allowed by the re-assessment of the creator role in an underground of receiving values that question the ways of seeing the world?

To listen is to see. The Infinite seems to be revealing itself to me as a symbol of freedom of expression gained in the eternity of a pure feeling that I have the power to recognize as the natural component of a rising rhythm: "regain your energy and vitality ! " Trance music seduces through the rhythm of progressive becoming, shaping and embellishing the work of creation, carrying you into a storytelling universe, and making you remember who you are in a higher plan of existence seen through the eyes of faith in God.

How fast and fleeting, among their attributes, must be the states of the soul existing in a variety of artistic expressions, such as the smile of a ray of light thrown over things hidden in the shadows or in a deeper darkness. Wherever it walks, the eye of the mind sees a trajectory of boundaries, or the boundaries of a territory to be populated with shapes, perpetuating perfection in a moment that transcends time.

What a splendid journey to the magical world of a time conceived as an abstract composition of verses without real significance or with many possible meanings, whose duration can only be extended by the shadow of a memory, into a philosophy of history overflowing over the whole creation of a world that is changing.

The values of my art, such as expressiveness, uniqueness or imagination, question the classical ways of perceiving the world in that they can be regarded as a path that always allows for wandering, as a radius whose brightness darkens with the lack of knowledge of the great mysteries of creation. I, the artist of many centuries to come, think it will be so: from my renewing art the whole world will feed and change, but nobody can easily understand it.

The horizon of affirmation of an art of great originality is accessible through an accumulation of tongues that are instilled in your mind with every moment in which you get rid of thoughts and emotions, even if they do not scream to be felt and accepted in a story space.

Open Your Eyes to see everything from the reverse of what is revealed to you through the labyrinth of an illusion that gets accents of reality, even when everything is shrouded in doubt as a question regarding the various aspects of relating art to an ideal of personality.

Behind each image, a meaning is hidden, and what assures stability and durability of the image is the understanding of this meaning that tests the viewer's attention. What did you find out about me after going through this article? What exactly did I hide from you, and how can it be clarified?

* **Note:** Insigma - Open Our Eyes (Alex M.O.R.P.H. Remix)

Source: https://neculaifantanaru.com/en/open-your-eyes.html

Ordinary World (II)

On November 04, 2017

Learn to accept yourself from the perspective of an abstract force, in the way that the possibility of seeing a new face of reality becomes possible.

My life seemed to follow a mysterious internal scenario, an isolation from the rest of the world, an effect of the moment of illusionism that made sense only in the closed world where the trajectory of an imaginary story inhabits the little history of an arrow that nothing and no one can stop.

A connection with the closest relation between the definition of my superior power as being decisive, the struggle for an exceptional achievement and the aesthetic experience of the sublime, necessarily implies a value of "sacred fire" that God has transmitted from His Heart to mine.

I understood all too well the challenge emanating from the sublime demonstration of faith, the exemplarity of a life lived in honor of a *magic circle* from a world of magicians, a clear symptom of an isolation that betrays the condition of human being in the consciousness of a higher and wider reality, which must only be deciphered.

The apparent impossibility I have penetrated through the demands of a compromise with the sky that often opens its abundance of powers and zeal, a combination of psychology, art and faith equating to a view of nowhere, abstract and embedded in a spiritual science, in the unity between idea and image, it was just a matter of fact: *"I've been waiting for you ! "* Of course, in prolonging the melancholy of an intense, but unreciprocated love.

What contributes to confirming your divine essence is the passing moment of the present you experience in a world that exists only in the imaginary plane, but with an impact on reality.

When you suddenly wake up seduced by the unbelievable wonders gathered by the most unpredictable thoughts and feelings in a single stone trunk of the crypts specially arranged in the depth of an immaculate exigency to the holy ones, only betting on a playlist of the proposed music *for a mood of due solemnity*, you are thinking of Aladdin and the enchanted lamp, or the sheikh of an all-powerful Arabian tribe, completely different from the original stories.

I felt I could intelligently co-ordinate everything through a virtual reality from which I could only escape by crushing what was simply brilliant.

A movement on the trajectory of a sacred geometry. I was rather programmed to endure it with stoicism in a setting intimidatingly called *"the presence of God",* against the laws accepted by the condition of analyzing a work of symbolic art, called the creative mood, a transfer of thoughts full of nuances, sometimes absurd, between Tolstoy or Faulkner.

For beyond what seemed to me to be my work, besides those of the sympathetic magic arsenal, the desolate tendency to conceal the truths of the phenomenon was forming: *"Chill, is it something real."*

Leadership: Can you show off the authenticity you are experiencing when you are in a position to accept a narrative challenge whose referential plan is symbolized by an unseen mystery?

By comparison, I felt like an instance of an executed program of another special generic unit, usually called a wake-up, but one prepared beforehand and mixed with the reflex of a reduction from more to less, like in a mirror labyrinth which masks the output of an unused logical gate: Pars Pro Toto.

The effort to understand my purpose, to build and model myself, to evolve and define myself, was deduced from the desire to towards things hidden that are delegated through the eyes of a future without a past, the significance given to the representation of an invisible presence constituted as a whole, based on imagination.

Romanian literary critic, Ion Negoițescu, tried to understand the mystery of the profoundly revolutionary change in the way of thinking, feeling, and life of the divine man, referring to Dostoevsky's horizon:

"Why does Prince Mishkin feel alien to existence? Because he is constantly confronted with the problematic nature of existence. The epileptic enlightenment does not belong to either psychology or mystical ecstasy, but to confronting the void. But everywhere, here, psychology cancels itself out, for the feelings and actions answer to what mathematicians call a point of escape.

Like Mitia Karamazov, like Raskolnikov, he must always respond to something tied to a mysterious "beyond", something from beyond a gulf that man can not traverse. Mishkin does not symbolize Christ, but somehow announces Him, his words and deeds hinting indescribably towards the meaning of existence, towards the divine."

To acknowledge the limits of having a purpose in a divine order means to always answer to something tied to a mysterious "beyond" the edges of a gulf you cannot traverse.

If I wanted to be prepared for a situation of being as consciousness registers, no matter how exalted I was in the face of trying to connect to the Divine Source, to eliminate the negative aspects of thoughts, deeds, actions, I had to expect the risk of confrontation with nothingness, the pain of knowing myself far away from myself, my soul feeling the need to reflect in a result of inadequacy in the direction of a destiny devoid of brilliance.

Still I can't escape the ghost of who I am and who I used to be to a great extent of God's intervention.

The final decision that basically involves choosing an alternative to exploiting your own autonomy from several possible alternatives in terms of how to fulfill a commitment to something greater than yourself can be seen through the perspective of what you become when you feel that you are in the presence of a Higher Authority, before which you are responsible.

This decision gives coherence to a mind that thinks in the rhythm of a perceived world from the height of the view of an almost fantastic journey, initiative in an imaginary of ascension and one of descent, synonymous with a path to the edges of the horizon surrounded by an endless abyss. A horizon called "Faith" and a gulf called Waiting."

To listen to the guidance of life engaging in a dialogue with God means to collect the pieces of a true puzzle, until you come face to face with a reality you would not have had the courage to recognize before.

Ordinary World is a life without victories. The greatest victory you can make in this world has as its main feature the power of removal from a certain context of your existence by untangling or breaking the link with everything that is measurable and predictable in order to shape a new relationship with a new reality.

*** Note:** Duran Duran - Ordinary World

Source: https://neculaifantanaru.com/en/ordinary-world-II.html

Ordinary World (I)

On October 30, 2017

Learn to discover the world you live in, giving it the sense of "inner experience" through a voiceover.

I started this strange game of search, waiting and programming of events that should have happened to me, extended to exasperation by the painting of an *ordinary world,* because a high contrast reason that concealed its fault: between madness understood as a rebellion and out of the usual patterns of thinking. *"I won't cry for yesterday."*

It was an opportunity to exploit one's own memory, a culmination of searching for lost sight and retrieving inner gaze, of what is not said but feels like a complete overwhelming, is transmitted as a divine grace that is charm and poison at the same time, for with them and their content old wounds are cleaned and life is revealed. *"I learned to survive."*

Same thing now. Often, thinking about what to do the next day, I end up always turning back and facing what I feel in relation to what happens to me when everything is questioned, fighting, adventure, meditation, running, blind escaping, under the care of a God who does not cease to marvel at the capabilities with which he himself endowed me. The beauty of this frontier phenomenon between heaven and earth, between psychology and faith, is flawless, even if the beauty of a painting and the atmosphere it emanates around it is superior.

Though spoiled in a positive sense by this great senior who balances the good, in the form of a rapprochement with spiritual concerns, a state that psychologists call reverie, a necessity that the French call *Reconnaissance,* a quality that sculptors call the "movement" of the immobile form, I try to distinguish myself fundamentally from the idea of continuous renewal of life and to pas under the suborder of another mystery called: the present moment. *"What has happened to it all? Crazy someone say."*

Leadership: Must you go through the testing phase of a reality that exceeds you through its complexity, to help understand the concept of "circumstances" that guide your conception of a higher calling?

You cannot participate in a contest of circumstances, with all your tendencies to undermine the rules of the game by prolonging a mystery of divinity, a thrill of an unknown feeling, forbidden and suspicious, rather than plunging into an empty space. Where the idea of a "déjà vu" would work, given by the brain's reaction in the face of new and intense experiences that you have never before experienced.

He left me in the vacuum of my heart, especially if I admit that His infinite power, a reality for which I am not prepared to accept completely, hides the tendency of an unbearable uncertainty, including regarding a particular super solicitation of philosophical orientation in the critique of reason that I chose as a milestone, accepted as an art work and almost on the point of being sold for scrap iron.

Living in a sea of uncertainty means thinking about one question from different perspectives and giving a response that does not clarify anything or does not continue to reverberate with you with infinite force.

And when everything is in the form of a game, a suspicion of a lack of courage to look at

reality in the face, as when you are looking for something impossible to predict, after betraying the science of impulses to exaggerating feelings, beyond any limits, the outcome lies in "hunting" details that transform you in a nonconformist and also hesitant guy.

Your aspiration to understanding reality is the manifestation of "I am" directed towards things holy, which makes you recognize that often the answer to the obvious questions is not the assumed one.

I was different than the events of life predicted, upon which I built myself a history, a gallery of paintings where there are few original and many copies. The strongest thoughts in the replies, in the order of relevance and quality promoted by the acceptance of a situation without the knowledge of the hidden details, focused in a direction parallel to the horizon of a world dominated by the maneuvers of decisions made with haste, and afterwards regretted. *"Somehow I have to find what I do not know where to look."*

The dimension that limited me, which belonged to my level of communion with God, that voiceover, seemed to be especially designed for deception, an epic ambition advancing at random, without a precise meaning, creating confusion at a level of needs, expectations, emotions, a multitude of effects, from the most natural to the most extravagant bows and traits of my flesh.

It is clear that I was not ready to come face to face with the truths outlined around an interrogation of the type *"Where is the life that I recognize?",* just because I thought myself fit for another determination of my position in relation to the alternative ones, not necessarily in absolute value. A thrill of transcendence. Finally, another name for the tenacity of the will to live, the sense of failure or unfulfillment of Revelation, exactly as implied by the need to add to it an area that many call "the end of the world" or "the spiritual path" towards those visible only by the senses, and not by reason.

The most supreme call of all, like the happiness that life puts in our way, but one we often detour, has the particularity of being the quintessential of many voices saying "I'm not here", but to which we cling hopefully in the name of a positive energy meant to direct us in a bright direction.

The essence that makes you unique is the call that you assume in achieving a higher level than yourself, whose aim is to discover the world you live in to which you should give the sense of "inner experience" through a voiceover.

Ordinary World gains the meaning of listening to the "parties" involved in your knowledge and feeling, and later receives a large extension in the area of life with intensities varying according to your level of perception of everything that comes from a God who seems absent in the palpable reality.

*** Note:** Duran Duran - Ordinary World

Source: https://neculaifantanaru.com/en/ordinary-world.html

Oscillations Into The Unknown

On February 27, 2013

The way you contribute to creating your own identity outlines the true value of your leadership.

I was subjected to the merciless confrontation with the unleashed reality of a world "off its handles". My world, integrated into a Dali painting with absolutes. The final round of a giant game, revised in the backstage. The expression of a tendency towards indeterminacy. The shaking of beliefs and aspirations acquired during the process of allocation and knowledge refining.

The true test of creativity was to see myself as an alternative to reality, as a result of increasing the value of a thought that, by not recognizing its own limits, fascinates through the labyrinthine interpretations of creative experiences.

Many days have passed without me finding answer to questions that worried me. Unceasing, I was immersed in my dreams and thoughts, surrounded by the sweet heat of ecstasy and also, lastly, chained like a prisoner in the solitary of despair.

A rambling thinking, generally directed toward absolutes, inspiring little confidence, and not related to actual reality, determined me to always reach wrong conclusions. And, by analyzing them, I always discovered, like after a short snooze, something new, but inconvenient and inconclusive.

The identity I built from my attempts to get to know myself was the condition of my existence to transform into a destiny specific to those who embrace the essential content of an invented reality.

What interpretation could I give to these conceptual perceptions and relationships, to this strange twitching of lucidity, to these short snippets of time that completely absorbed me, to these identity spaces that kept decaying and replenishing awry, to these overtensions that often produced long electrical sparks, which seemed to ramify from the positive to the negative pole of my existence?

These overtensions propagated in the conductors of my research line, in the left and the right of my convergence point: the inability of the man inside me to get used to the tragedy of creation, that I can no longer honor the other joys of life.

Leadership: Do you start looking for an image of yourself and of the world from the point of view of building an independent reality in a plane of the expressive ways of the innovative spirit?

Pierced by a deep spirit of truth, I became more and more aware of what was happening to me: I live always watching for the next moment. More and more enigmatic, my mind was boiling with ephemeral ideas, flowing in waves one after another, by the requirements of living with shadows and grace, *maladroite et imprécise.*

I seemed to rationalize like old Stillman from Paul Auster's novel, who roamed the streets easily advancing, little by little, making breaks, then getting on the move again, then

stopping again, as if each step had to be balanced and measured prior of taking place the total amount of steps. And who, however, as if subjected to a conscious purpose, never managed to get out of a strictly limited area, bounded by other streets.

The significance of these brief *disgressions*, of these electrifying moments of my existence, which seemed to give me a touch of personality, continued to escape me. I had to think and anticipate every move I made, and always assign it a different meaning, as in an equation with many unknowns. An innovative spirit knows how to find correspondences between a conventional external reality and a personal, subjective one, in order to offer another ascended variant of its being.

But, at the same time, something inside me resisted to everything that meant change, to everything that exceeded me. I did not want to accept the uncertainty of the "unknown". These unknowns that escape any explanation reduced mandatory and essentially to my power to search and find the purpose of my existence. Above all, alchemy is nothing but an adventure chaotically set in the human existence, and, like any adventure, it is not explained, but lived.

To start looking for an image of yourself and the world from the point of view of building an independent reality means to extract from your life those meanings attributed to the relationship between what is revealed to you as the beginning of a story and what you are ready to give up to get into the skin of the character in the story.

Do you face the reality of an unleashed world? Are you anchored into a thinking routine that determines you to always reach the wrong conclusions? What interpretation can you give to those strange twitching of clarity that surround you? Do you live always looking for the next moment? Is your being able to accept any unknown?

Something must be done for everyone to change, to reinvent themselves. Some spirits, limited by the fragile shell itself, never succeed.

That is why so many companies make available their authority, energy and even the most valuable resourced for things to happen, to make it simpler for those disadvantaged by themselves or the system – thus trying to make a luxury item from leadership. But the result demonstrates more the opposite – a "cheap" art, available to all.

In reality, the leadership that these companies adopt and share is the result of misinterpretation, calculation and thinking, thus becoming the state, the hope and the constructive solutions it cultivates, something rigid, some king of hostile or totally ineffective "presence". A process that advances and takes places in an ever more arid, volcanic and barren desert, with black stones. The force of passionate calling, made by words, like a tsunami wave that changes everything on the outside, but nothing on the inside of man.

From this point of view, leadership turns into an unmanageable phenomenon. It becomes like a livable space, to be divided to new tenants – too many and too crammed into a more and more stranded space, where only items do something.

If you really want to assimilate the science of management, give up the small place where you confined yourself and extend into a larger and more comprehensive space, with panoramic views: the reality of life and resizing it through what you are and what you can be.

Leadership is the attempt to give a new name to the creation called "identity" through

what you are and what you can be by representing your own world in another way of defining the meaning and milestones of existence.

Oscillations Into The Unknown are caused by your efforts to discover your true potential, by your degree of awareness and acceptance, to become responsible and independent, by keeping a certain balance in the interaction with events that happen in your life.

Let's remember what Russian writer Maxim Gorki once said: "*Among the hundreds of millions of inhabitants of the world, we see so few well-defined characters – great people.*"

Are you a great man or a cheap imitation of some that have excelled in leadership?

The way you contribute to creating your own identity outlines the true value of your leadership. Leadership is a field in which you develop on your own. Is up to you if you become a great leader or a trashy kitsch.

Source: https://neculaifantanaru.com/en/oscillations-into-the-unknown.html

Our Name Will Live On

On January 02, 2024

Be the model of the sacred perception of time, creating a work that transcends the immediate and establishes a relationship between awareness and reporting to eternity.

"I am in the mortuary chamber of the Pharaoh. Many skeletons. The gramophone does not help me. The work is hard. It makes you think of immortality. To the common man, I imagine, the Egyptian notion of immortality is the most absurd superstition. But that is only for that our idea of eternal life has changed, whether we are Christians or not. Although we agree with our Nile ancestors that immortality is the most important human achievement (more important than love or a vague reputation for virtue, far more pressing than friendship), we are not so crazy as to imagine that our bodies will be transported to the afterlife.

We use a different vocabulary, salvation of the soul, eternal glory. Call it what you will, but to carry on your name after the names of your inferiors and tormentors have long died out, is one thing we all hope for. And, the most delicious thing of all, to make it happen before their physical lives are over, so that they feel the last threads of their names shatter while they still breathe and realize that when their rotting skeleton will be discovered and thrown into the ground, they will already be an anonymous pile of hair and skin, merrily on their way to becoming anonymous carbon dust, while the rest of us will become suns and stars.

Leadership: Does the reputation you build help you realize the power to make your name linger in the world's memory, knowing that your representation in society is a mirror of your values, actions and contributions?

I don't know anyone who doesn't aspire to this permanence, even if they say they don't. The world is full of triumphal arches and juniors who don't know how, artists who chatter away stressed that their work will last, poets who kill themselves to secure their fame, words spoken with the tongue of death and wills that try to -controls the heirs, names read annually in churches and synagogues, gravestones covered and declarations of love on the deathbed, wills and nominated donations, money left to political parties and charities. We are all still very Egyptian, no doubt.

I'm not an idiot. When the time comes, I know I'll be dead. I shall not run my fingers over the strings of a winged harp, nor even (as I had planned as a boy) savor the hot, carnal delights of a palm-fringed afterworld, guarded by Anubis and assisted by Isis. I'm talking about something easier, smoother, more unassailable and inexhaustible from an intellectual and spiritual point of view. Immortality for us, even if it is incorporeal, is not without consciousness: the consciousness, at the very moment of the expiration of our bodies, that our name will live on."

Leadership: Does achieving a noble purpose and maintaining a virtuous reputation give you the opportunity to contribute to the perpetuation of your name and the perpetuity of your impact on a perpetuating image?

With care and virtue, with a wisdom beyond youth, you will be able to build a lasting reputation, ensuring that your positive imprint will continue to reverberate gloriously in the world around you, even when your earthly body dies. . Especially by aspiring to virtue and living in accordance with spiritual values (knowledge, enlightenment, freedom, harmony), you will be able to create a deep connection with the world, thus ensuring that the meaning of your name will persist in the collective consciousness, even after what you pass beyond the boundaries of physical life.

Do not forget that the foreground in which you detail your image, in a setting of advanced wisdom, will allow you to precisely highlight the essential features of your character and highlight the aspects that will captivate the viewers of your image. This requires a symmetrical and harmonious overall vision. Basically, you have to imprint the image of yourself in the line of the visual horizon of others through symbolism, marking a visual landmark, a place of collective memory, emitting at the same time a feeling of unity with the gods, with nature, with the stars or with the ancestors.

Your image itself must explore a possible history, a poetics of the renewed reception and exhibition spaces of art, adding visual compositions as indispensable accessories of art. Be the model of attention and visual perception, creating works that transcend the immediate and establish a relationship between symmetry and awareness. It gives the spirit of observation, visual memory and openness to superior images with a great color range and stunning contrast.

Leadership: Can you give a quick exposition of their existence in the world, trying to convey the sense of distance or closeness to the image of a superbeing endowed with immortality?

History tells us that many leaders liked to explore a quick exposure of their existence in the world, trying to emit the feeling of distance or proximity to the image of a supreme god, through tones and reflection effects in the constructed image. For example, observing the painting made by Jacques-Louis David, the famous museum piece "Bonaparte crossing the Grand Saint Bernard", we immediately realize how precisely the general was outlined according to clear instructions (worthy of a wise ruler).

It is said that David wanted to paint him as a sword-wielding hero on the battlefield. But Bonaparte uttered the memorable words: *"No! Battles are not won with the sword, I want to be painted calmly - on a wild horse."*

Dedicate your life to the sublime, so that your leadership may come to life and endure over time, exploring the visibility beyond the present, by creating a glorious image that bears the seal of your divine origin. Basically, your image marks the horizon line and separates reality from interpretation by achieving and capitalizing on your results obtained in a certain field, or through a leading position. Be careful how you outline your image, so that it is more than glorious, it is memorable and inspiring for those around you.

Leadership appeals to the salvation of the soul and the pursuit of eternal glory, serving as a reminder of your responsibility to contribute to a positive legacy, marking your presence in human history.

Our Name Will Live On if our character and attitude will be well impregnated in an image that reflects metaphysical dimensions with a special spiritual charge, as it becomes, first of all, a window to the depths of our inner being.

*** Note:** Arthur Phillips - *Egiptologul,* Editura Polirom, 2006

Source: https://neculaifantanaru.com/en/our-name-will-live-on.html

Pact With The Devil

On May 27, 2010

Reevaluate the way in which you respond to the influence of the superiors, by passing their character straits through the sieve of your thinking and feelings.

The Emperor Qin Shi Huang has only one thought; or rather, he is possessed by it: to be immortal. He paved his way to the throne, removing all his potential enemies, but in front of his most feared enemy, the death by itself, he remains forceless.

However, one day, he finds out about a witch, gifted with special power who was rumored to know the secret of eternal life. He immediately orders General Ming, who was his right hand, to find her. So said, so done. Even so, Zi Yuan, which was an extraordinary beautiful woman of whom he immediately falls in love, and with her help, he discovers in the Turfan Monastery, which sheltered the biggest library of the ancient world, the secret of eternal life.

Zi Yuan appears in front of the emperor who, very pleased of her, promises he will fulfill any of her desires.

- I want to spend my life with General Ming, says the witch.

- Of course, replies to the emperor.

Convinced that he will respect his promise, Zi Yuan opens "the oracle of bones", a collection of mystical symbols of the ancient world, in which laid the secret of immortality, and pronounces the spell in an ancient language that only she could understand.

Leadership: Is your decision-making capacity strongly correlated with the preference for fast action from which a life philosophy based on a "price repositioning" that turns you into the man of tomorrow?

However, after the spell comes into effect; something totally unexpected happens; something that Zi Yuan did not expect, something terrible. The emperor invites her on the terrace of his palace, shows her General Ming tied by both hands and feet, and says to her:

- If you become my queen, I shall let him live.

Zi Yuan looks sadly at the one to whom she wanted to spend the rest of her life, now condemned to an awful death, then, in a moment, she turns her eyes towards the emperor. Now, at the nick of time, she realizes what kind of man he is – a man who cannot be moved or impressed, a man whose desires you try to satisfy in vain, because he will get rid of you once you become useless.

- You will never keep your word, she answers him with a trembling voice.

- You are right, says the emperor. After that, he gives the execution order. And immediately after General Ming is executed,with deliberate, boundless mischief, with an awful hate and cruelty, he takes out the knife and sticks it into the witch's stomach.

The surprise attack on your own allies is the only rule of the leadership experience that a superior man follows, one who cannot descend to mortal status. He cannot claim to be defeated by the exclusive privilege of mortals, to serve a high ideal, but to comply with reasons stemming from reasoning that after a road to hell, you can no longer receive mercy to transfer yourself to heaven.

Leadership: Does the price you pay to prove your supremacy reposition itself to the resistance area of your "work" depending on what you are able to sacrifice for a page of glory in history without affirming your true intentions?

Is the work in progress you contribute to with the cultivation of people's discernment born from egotism, cowardice, blind ambitions, or meek egotisms, hesitations or deserts, contrasted by a serene figure, pure thoughts and impulses? Is this work the consequence of an immeasurable ambition to the victory of a destiny that could choose good, but didn't?

The scene I just told you about, from the beginning of the movie *„The Mummy – Tomb Of The Dragon Emperor (2008)"* has given me many answers. First of all, that a man tortured by an eternal desire, a man who does not live, who toils but for a single idea, and who would do everything in order to achieve it, can never be a trustworthy man. His inner self, so full of his own idea, does not allow him to feel anything towards anyone, to attach, not even for a moment, of somebody.

He will always refuse, with an arrogant insistence, with an unyielding obstinacy, any possibility to become friends with someone, or to enter any serious partnership with someone. For a man whose destiny, which he himself created and assumes it with all his dedication, is to subjugate the world, by all means, to his own desire, cannot open his heart and show goodwill to anybody.

His unshakable, delirious determination to achieve his goal makes him completely dull towards anything human, towards any human sufferings and needs. He pointed it out well, whoever he may be: *"The one who serves the one who should not be served will find his doom."*

Leadership: Do you practice a philosophy based on total power by denying any norms, values, beliefs or realities, being among the protagonists of the charity event: "Be the superhero of a ruined dream"?

It is strange how people often realize in the very last moment the true side of the human nature. And even more strange is that no one questions the witness of solidarity of those who lead them, than when their character traits emerge, so when it is already too late.

The one who trusts more in the words of a person without scruples instead of listening to his own senses and instincts, is not fortunate to achieve happiness. A tyrant can win people over his side through the ardor of his passionate temper, his remarkable animation, by promising everything, but he will never be able to be attached of someone. He can exalt people's heart; can offer them a feeling of solidarity, but only for a short while, until his character traits will come to light.

Do you know the character of the one that leads you? Are you aware of his vision and philosophy? Would you follow him if you would find that only his personal evolution is his life's desideratum? Do you have the ability to recognize his way of relating to other people?

The superhero of a ruined dream is like a character that is almost devoid of a story, housed

strictly in the embodiment that has managed to overcome its limits, but cannot be alienated from the sense of guilt associated with a psychological pathology manifested through insomnia, obsessional and depressive states.

The price you pay to prove your supremacy is accompanied by a few words that manage to admire the drama of the one who lives his years in an escape from the vanity of this life: deception, distress, continual tension, a freedom built in the wilderness, an everlasting unfulfilled promise.

Conclusion: A partnership requires, besides mutual benefits, efficient cooperation and mutual trust based on actual facts, as well as good intentions in achieving the common goal. When one party has hostile intentions, continuing the so-called partnership means entering "a pact with the devil", and sooner or later everything will fall to pieces.

Do you recognize the importance of selecting the right leader? Or you choose from despair? Can you identify a true leader? Are you reasoning deep and cold the quality of a leader?

It is not easy, but essential. Your future depends on its own, largely on your ability to see and choose. If your choice is good, the benefits will increase, otherwise your problems will seem almost never to end.

Reevaluate the way in which you respond to the influence of the superiors, by passing their character straits through the sieve of your thinking and feelings.

Source: https://neculaifantanaru.com/en/pact-with-the-devil.html

Paganini And One String

On November 15, 2014

Continue to focus on what works by improvisation, so as to integrate yourself into the depths of leading experience.

The famous Italian violinist, Niccolo Paganini, was playing before a large audience when a string off his violin broke. He marvelously improvised and continued playing. Then another string broke. And then another. Soon he was left with but one string. Paganini continued to improvise and finished the composition with a single string. When, finally, the applause faded, the conductor turned to the audience and shouted: "Paganini... and a single string ! " The crowd began to cheer and Paganini began to play again with a single string. *

Leadership: Do you lose control of "magic" in a reality of accepted limitations, more than accepting the power of Creation in ascendancy with the predominance of improvisation experience?

You will not be able to really explore the depths of leading experience if you lack the ability to establish common meanings between the two constants: "the predictable" and "the unexpected" – in the presence of a consequential director represented by the complex report between inclination and duty. The accumulation of these two constants takes shape in a reality of accepted limitations, in favor of focusing on outcomes defined through the prism of maneuvers of the type *"slalom through errors, inconsistencies or flaws."*

You must first accept limitation, so that afterwards you can transform it into a small work of art. This limitation is given by the inability to demonstrate a special ability when all the others are put on "pause", being the essence of leadership to know how to turn a moment of complacency into a moment of great brilliance.

If you try to only within stimulating and convenient frames to reach performance, being involved in the reports of the professional affirmation process and the creation of an as good as possible image, then you will not be able to evolve towards a higher value. Because the activity you carry out can change your expectations. All incoming impulses from the outside world may come over you with terrible power, the limits you reach becoming an inner experience. In this case, you are confronted with the imperative need to choose between being true to the expectations of others and being am experimental model for some vain ambitions.

When you find yourself in the shoes of the magician that loses control of his "magic", distancing himself from his own model of innovation, you begin to manifest your complexity from the perspective of an Ego that feels abandoned by any form of trust and any hint of inspiration. This Ego starts holding you captive within a horizon of expectation, in a concrete "somewhere" which recapitulates and repeats itself all the time, until reaching an "elsewhere" that eludes the significant. This, in leadership, is called *"The Effect of Changing the Experience of the Regular Functioning."*

The leader is a mathematician of the formulas of continuing concrete experience, able to solve an equation with many unknowns, or rather, to bring it to a solvable form by resorting to the algorithm called "Possible". Acting in accordance with the rules of professional responsibility, by composing the norms of professional responsibility, he opens the door for a reasoning that modifies the perception of what appears wrong during his "representation."

The power of Creation lies in the artist's ability to design a new expressive, impactful and relevant content, in a reality that stubbornly closes it in a selfish, lonely self, without means of consolation.

Paganini And A Single String brings into view that unexpected situation in which the results can be quantified only through fireworks of acumen and creativity. In leadership, limits can always be pushed forward. Actually, true experience in leadership, victories and defeats on the background of unexpected challenges, is to be authentic in what you claim even when you are about to run out of credibility and value.

The limits of your own performance are not found, therefore, on the path of your progress in a certain direction or in a certain model of operation. In fact, you will encounter such limits only when you deviate from the normal way of producing results, heading towards situations for you are unprepared. Your enthusiastic vision about the possibilities of operation (through improvisation) should be imposed to the uncertain results that suggest the existence of certain inherent barriers that you must surpass.

*** Note:** http://www.visvacomplex.com/One_String_and_Paganini.html

Source: https://neculaifantanaru.com/en/paganini-and-one-string.html

Painting Is The Mirror Of The Creative Soul

On August 19, 2024

A world that the eye takes in chillingly becomes the background for a personal inner journey.

Sometimes I imagine that I am a creator of universes because my art transcends ordinary reality. Only in this way can I reach the divine essence of creation, *esa perfecta armonía de la existencia* , in a symphony of colors and forms. Hard to believe, isn't it? I still don't know for sure where the inspiration will take me, I don't even know if I will achieve the perfection I dreamed of, but I often see a lot of color in my future works, a lot of vivid blue, and already I feel myself touching the creative potential, not the limits imposed by the increasingly gloomy setting of the world.

In the barely perceptible silence of his workshop, where the shadows of memories mingle with the beatings of the present time, sits the master, his face beaten by the winds of the ages. His name was a timeless murmur, worn by the ages, wearing various masks: alchemist, physicist, magician. But in every existence, one thing remained unchanged: the unceasing search for knowledge, the unquenchable thirst to unravel the mysteries of the universe. In the end, this is also a gift from God: to know how to find the essence of what is hidden beyond appearances, beyond the forgotten veil of fruitful life.

On December 01, 2024, in a thousand centuries, of an endless cycle of reincarnation. I have always been someone else, but I have remained essentially the same." The right half of his face, marked by faces and symbols, recalls the mentors and rivalries that shaped his path, those transformative experiences that sculpted the essence of his being.

Leadership: How do you manage to provoke the viewer's conscious perception, when the visual perspective oscillates between concrete and abstract elements of your composition?

To the left of the room, as a kind of memento mori, a figure pushes a massive pendulum, in a continuous struggle with the measurement of time, refusing to yield to the predetermined order. This is the man from another life, when he mastered the forces of nature, seeking to turn lead into gold, reveal the secrets hidden in the stars, and defeat time itself. But the deepest transformation, the deepest spiritual leap, came not when he split the atom or when he summoned the spirits, but when he opened his heart to the divine. That life was the most beloved of all, for it was the life in which he met God.

Painter: "Why, Lord, are the world's colors so vibrant and mine so muted on the canvas?"

God: “You don't just paint colors, you paint emotions, hopes and pains. Your colors are reflections of your soul, and every shade tells a story.”

Painter: "But how can I capture your light in the darkness of the canvas?"

God: “Enlighten your heart, man. When you do this, your light will also shine through your colors.”

Painter: "And how can I see beyond what is seen?"

God: “Close your eyes and open your soul. That's where you'll find the answers you're looking for."

Leadership: Can the fusion of artistic vision and transcendental experience change your perception of time and reality, revealing unsuspected connections between the visible and the invisible?

I sit in the silence of the room, thoughtful and brooding, feeling my being vibrate with the echoes of past lives, as if I were a container of cosmic memory. Art transcends temporal boundaries, uniting the past with the present. The massive pendulum in front of me, as far as I can see it, seems to beat to the rhythm of the universe's heart, reminding me of the days when I thought I could control the very essence of time. How naive I was, thinking that power means dominating nature! How blind to true wisdom!

Yes, I look into the mirror of my soul and see the man I was, blinded by ambition and thirst for knowledge, so close to the divine and yet so far away. I still feel that burning desire to discover the secrets of the universe, to turn lead into gold, to hold the key to immortality. But now I understand, more than ever, that true alchemy does not take place in laboratory retorts, beyond the barriers of physics, but in the depths of my being.

Alchemy is a metaphor for inner and artistic transformation. Even now, I try to remember the exact moment when everything changed, when I stopped fighting the forces of nature and opened up to something bigger than myself. It was a moment of grace, a revelation not from the stars or books or chemical experiments, but from the depths of my heart. In that moment, I felt the divine presence, a love so vast that it dissolved every barrier between me and the universe. The viewer's eyes are invited to see beyond the immediate reality of my paintings, to see me as I am in a setting of eternity that God has created for my immortal soul.

Leadership encompasses the process of inner transfiguration, letting go of conflict with outer circumstances to facilitate openness to a more comprehensive and deeper perspective.

Painting is the mirror of the creative soul when the artist completely abandons himself to the creative process. And that's because in moments of total abandonment, the inner essence of the artist manifests itself freely on the canvas.

Now, in front of the pendulum that marks the inexorable passage of time, I realize that true victory lies not in conquering the world, but in finding your place in it. I feel like every beat of my heart is a silent prayer, a gratitude for the gift of life and consciousness, just as painting is a mirror of the creative soul.

I still wonder, how many others are wandering the path I left? How could I convey to them that true power is not in control, but in trustingly abandoning yourself to the divine mystery? The transformation of lead into gold metaphorizes the process of artistic creation.

Finally, I feel how each breath becomes an invitation to a deeper, more authentic existence, because each moment is an opportunity to transcend the limits of the ego and touch the divine. And in that acceptance, I finally find the peace and fulfillment I've always sought.

Source: https://neculaifantanaru.com/en/painting-is-the-mirror-of-the-creative-soul.html

Painting Must Be Seen Through A Single Window

On December 24, 2012

Every painter must try at least once to represent the splendor of nature on canvas, so that nature is a projection of his inner states.

Painting must be seen through a single window, as is the case with things made to look like the number 0: if you want to render a round ball high, you need to make it long, according to the same law, so that by standing behind it, it appears round. For this we must take into account the first eight parts into which the painting is divided: darkness, light, body, face, color, place, distance and proximity. Two more can be added to these: movement and stillness, because these are necessary to be depicted in the movements of the things imagined in the painting.

And, of course, the painting is divided into five parts. The parts of painting are five, namely: surface, shape, color, shadow and light, nearness and distance, or I could say: movement and enlargement, which are the two perspectives, as in the reduction of quantity or the reduction of precision of things seen in the distance, as and colors; and color is that which diminishes first, at equal distances, and that which lasts longer.

As for the two main parts into which the painting is divided, here they are. There are two main parts into which the painting is divided, namely: the contours that surround the imagined figures and that demand to be drawn. The second is the shadow. And the drawing has a very great merit, because it is not only in search of the things that can be seen in nature, but also of an endless number of others, which nature does not make. The drawing commands the sculptor, as well as all the manual arts, to carefully finish his embodiments, and although their number is endless, to show them in their perfect completion.

To this end, we will also conclude by showing that drawing is not only a human science, but a divinity in all the power of the word, a divinity that also manifests everything that God undeniably created.

Leadership: Can you relate the rendering of a phenomenon of nature to the fact that it previously had the value of sensations and states that defined man at the moment when he contemplated his image?

My opinion is not different from what Leonardo Da Vinci said above. The observer of an image, like an abstract painting (thanks to the flowers with petals that combine white with crimson-red), can only see the outside, but not the inside. Although, this is the most important characteristic of a masterpiece: the viewer of a painting must first of all feel the feelings of the painter, not contemplate the spectacle of nature (presented through an authentic coloring) through a permanent static attitude.

Every painter must try at least once to represent the splendor of nature on canvas, so that nature is not only a projection of his inner states, but also a projection of his own existence beyond infinite time and space. In vain does the painter attempt to draw the shape of things, in the most vivid colors, if the observer fails to penetrate the mystery of eternal things that unites him with God.

In the work of the painter, the description of the image of nature must be inseparable from his life. And the observer of the painting will find that it is not enough to know the states of the painter to be able to see the diversity of nature in colors. But if the observer directs his

attention to some previous states of the painter, he will find that he can safely foresee the unfolding of the phenomena of nature, since the painter's behavior appears reflected in the form of aggressive or calm colors.

If the painting is successful, the observer will connect the rendering of a natural phenomenon with the fact that it previously had the value of sensations and states that defined the artist at the time when he created the image. Thus, if the observer is not able to directly observe the inner part of the painter, he will not be able to predict the course of his existence, especially if he takes into account the previous values of what he can observe. The possibility is motivated by the correspondence between anticipation and reality.

In order to resize leadership and integrate it into the space of art, you have to argue that the leader himself is an artist who conquers the world with his paintings. An artist who knows how to capitalize on his symbolic potential, an artist who made a creed out of being the eternal mirror of nature.

Painting Must Be Seen Through A Single Window that provides a wider perspective on the inner world of the artist. This window must ensure, at the same time, a good view of the landscape, which, however, can degrade if it bears – by analogy – the consequences of the inner conflicts that the artist faces.

Inner conflicts occur when a part of you wants to believe one thing and another part of you is totally against that thing.

*** Notă:** Leonardo Da Vinci - *Tratat despre pictură*, Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/en/painting-must-be-seen-through-a-single-window.html

Pars Pro Toto

On March 13, 2016

Learn to capture the part that reflects a new dimension of the already-known, using that sequence of transformations that contribute to the maturing of the relationship between the particular and the general.

But more than that, Eisenstein uses the close-up and in a way similar with what poetry calls a synecdoche. It is the ability of film to recreate within the consciousness and feelings of viewers a whole through one of its parts. The entire representation of the medic Smirnov is in the detail of that pince-nez of his, remained hanging from a rope, after the uprising of the sailors.

*This detail has a greater emotional power than representing the doctor himself and his throwing overboard. Pars pro toto, the part acts here for a whole and is included in an ensemble in which, in turn, the likeness of the doctor is shown, in its particular, a general idea, the idea of the social class he is part of, the role of this class. And further, the uprising on the "Potemkin" is the part that reflects the entire revolution of 1905.**

Leadership: Can you create in the consciousness and feelings of people a WHOLE through one of the components of your artistic creation, so that the whole representation of the reality that you are about can be embodied in one single detail?

In the case of the most complex form of artistic production, also called an authentic creation through which a certain theme is imagined, analyzed and constructed, with great relevance to events more or less significant, there are two different systems that operate in series.

In the first system, called however for personal reasons "Extractor", more suggestive and concrete details are extracted from the perspective or experiences of certain personalities towards an illustration that goes from image towards a certain type of reality, sometimes in a deductive guise, breaking down into acts and deeds anything that falls under the incidence of an order of the primordial. Here are filled the gaps created by the shortage of information which the subject has, for deciphering, understanding, interpreting a new phenomenon, an isolated case.

The second system, called "Reactor", that for every image decomposed, different options of customization are used, includes the key elements perceived as being benchmarks for comparison with what exists outside of personality, through a series of transformations that contribute to the maturation of that segment of the relationship between the particular and the general.

For leadership to be labeled as a means of personal expression through the very participation to an original act of creation, susceptible on a certain level of depth and integration of the being to a certain reality, first you need to capture that part that reflects a new dimension of the already-known, a parallel one, which translates life or events in a different composition – an artistic one.

The whole representation of the reality you create can be contained in one single detail when the reasons of the theme chosen to be exposed highlight, particularly, a general idea.

Basically, the most relevant part that mirrors a particular aspect of the historical moment in Eisenstein's film is not given by that stormy period of revolution in which spirits and currents evolved in an unprecedented acceleration, vertiginously. But, above all, it is given by that vivid torch of the Revolution which, tragically, makes the connection between what happened in the souls of men and the event that has triggered profound and substantive transformations, making the image of the future be open to an attractive, up-to-date experience.

Pars Pro Toto is that part of overlooked reality that, containing all the steps of a story, fuels the entirety of what you want to transmit.

Film directors are the biggest modelers of the world, succeeding in creating within the consciousness and feelings of people a whole through a component part of their artistic creation.

The argument of a certain idea is an integer expressed in a complex manner, which can be placed between any "brackets", interposed in the attractions and challenges of the real or unreal world. The representation of that idea needs to be included in the significant detail of an event, of a character, or of a milestone.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/pars-pro-toto.html

Partners

On May 10, 2008

Page under construction

We apologize for any inconvenience. Please come back soon.

Source: https://neculaifantanaru.com/en/partners.html

People Are Haunting Me

On May 25, 2017

Start adopting a proper attitude towards the entire creation representatively called life, to bring it closer to receiving a work of art.

People. Good people, strengthened throughout the attempts to overcome any obstacles, achieving maximum results, boldness that is sometimes "paid" through an open attitude to loneliness. The people snatched out of the double-oscillating hourglass that gradually changes the phenomena of reality, which correspond to the aspirations of future fulfillment, in relation to the destination and functions that the resistances of a censoring force in the Self meet.

Through the craft of transcendence toward a state of inner balance, of ultimate spirituality and grace, they give in to the warmth of the environment throughout the length of an uplifting experience, from which the content of unusual experiences is composed.

The art of putting a breath of life into an inevitable desert, with its dunes full of restrictions of freedom, can be seen only through the mirror of a soul that is always lost for a minute or two. You miss it, as you miss the beauty of a sky-colored rose, the nebulous reveries of an active fantasy, driven by the circumstances of the science of the fullness of God's presence. Even when the longing falls victim to the sin of bearing with it the message of pain.

The people, positioned in the situation of Jean Valjean, shining between a nuance of the consequences of world injustice and the saturation of remembering the reason they were chosen by God. Over which years pass so easily. Demonstrating that you have to be really great to understand yourself.

Though very tried and exhausted by fate, like any soul rejuvenated by the aspirations of magnification, but guided by this infallible cornerstone of any misfortune, Jean Valjean saves a man trapped beneath the wagon. By doing so, he performs the supreme gesture, an act of piety, the true forgiveness that brings true deliverance to the burden of past mistakes, demonstrating how much the safety of consciousness contributes to the security of prosperity.

Leadership: Can you see your own image in someone else, against everything you lift up in a light that keeps you awake?

To live in an indisputable place – this being the escape, escaping the blindness of intimacy built in years of living in parallel, both from the bruises and the exile of a destiny seeking its healing, in the long silence that reveals hidden fears. Does this not mean that you are like a genius who has occasionally slips a word of spirit, and in this genius, in this imperial power that is considered to be of divine origin, which we so often refuse to know, does not the safety of the one who is valued by the testimony of a vision over time reflect – to which the infinite is attributed?

Remember little Cosette, a defenseless being, who sets the real and legitimate demands of human nature with a renewed breath of dreaming but deeply beaten in the circumstances of a world that has lost its compass. It is a parable of the condition of playing with fate.

She builds her future, the nerve of a new life, through a doll received in gift from an angel.

Then succeeding in escaping from the hell of a memory from which we do not have to remain loyal, a resuscitation of the genuine suffering endured only through the unwavering hope that one day everything will turn into peace, peace, joy.

The degree of perfection of man belongs to an existence that is prepared from the excess of an emotion that you would not even have thought yourself able of and from which you cannot escape.

Cyrano de Bergerac, with his Moon States and Sun States, reminds us that the stars are fixed, just as the laws and principles of the universe are unshaken, that is, worlds we do not see here because they are too small and because their loaned light could not reach us. But just as God could do the infinite world, if it is true that eternity is nothing but an endless time, and the infinite – a stretch without boundaries, so could the immortal soul of man.

And when I think of such an uplifting spirit, who always says YES to the universe, I remember the background voice from the end of "The Book Thief":

"I've seen a lot of things. I witnessed the worst disasters of the world and worked for the biggest villains. I have seen the wonders of the world. But it remains as I said. No one lives eternally. When I finally came to Liesel, I felt a selfish pleasure to know that she had lived 90 years. Her stories excited many. Some of them I met in passing. Max, whose friendship lasted almost as long as Liesel lived. Almost. In her last thoughts, she remembered all those whose way crossed with hers. Her three children. Her grandchildren. Her husband. Among them, as lanterns, were Hans and Rosa, her brother and the boy whose hair had always been the color of lemon.

I wanted to tell the book thief that she was among the few souls that made me wonder what it is like to live. But, finally, there were no words. Just peace. The only truth I really know is that people are haunting me."

Leadership is a decisive criterion of truth that you must never miss: You cannot live forever, just as you need to know that God is not everything. As one might say, the miracle is not to live forever; it is reflected in what you remain forever.

If I thought it appropriate to draw attention to this aspect of the human dimension, with its implications, I only did it to highlight those elements that are usually forgotten, or that many have not noticed. Based on the examples subjected to my own appreciation, I wanted to highlight the necessity of presenting the totality, inner purity, of the divine that dwells in the depths of every human being, manifesting progressively through the thoughtful forces of time and its effects: pain, mercy and supreme happiness.

In this way, it may be easier for us to adopt a proper attitude towards the entire creation representatively called life. Let us raise it intentionally and consciously in our eyes through a "flicker of light" on the pedestal of a golden dream, a wall of support and a child's smile to bring it closer to receiving a work of art. On the rhythm of a reading of the song: The color of love (by Yakuro).

Leadership means to reach an understanding of your purpose by agreement of the thoughtful forces of time and its effects: pain, mercy and supreme happiness.

People Are Haunting Me is a journey into the space of thinking offered by an incomprehensible world, near a color, a shape, a flavor similar to the seeds of a divine creation from which we must extract that power, that pure energy, from which we are what

we are. A star, chained into the body.

Source: https://neculaifantanaru.com/en/people-are-haunting-me.html

The Perfect Master Of Composition

On October 25, 2010

Consider obtaining high performances in order to avoid the lack of "glow" that can diminish the quality of your leadership.

The first thing which the Russian film director, Sergei Eisenstein, had asked the great composer Prokofiev with whom he collaborated in numerous movies, was the music for the sequence "The Oath of heroes" sequence that he wanted to be filmed on the base of music. Eisenstein had not concretized the way in which should be built the sequence. And for this time, the music performed by the great pianist did not please him.

Then Prokofiev got angry and declared loudly:

- I will never write music without "scraps" that is without drawings because only so I can follow all the nuances of the film director's thinking.

Leadership: Can you best represent your vision through the transfiguration power given to the artist, a real one, able to convert ambiguity into a functional and sustainable factor?

If your performances stand under the sign of a doubt, then your leadership value is also uncertain, and its duration of operation, and the way in which you transmit to others your beliefs, scale of values and feelings to which you link to them, is no longer certain.

In everything that you elaborate you must start from a very exact study of the reality of others, and their acceptability according to their ideal of professionalism that they carry out in themselves, and from their vision towards perfection. Your leadership must be the result of a severe process of deliberation of their essence, of their tendencies to "pimp up" their activities and results, without putting in doubt the ideal path that they want to follow.

From the production of that little incident, the working method of the two artists functioned perfectly, without differences of opinion. Since then, the collaboration always followed eight precise successive moments. First, Eisenstein showed him the montage sequence. Then, the sequence was clocked, after exposing his desire for music. He expressed in a plastic way these challenges:

- Behold, here must sound like someone would snatch the child from the arms of a mother ... (or) ... to make to be heard as you hit a bottle shutter.

Prokofiev always showed himself excited of such plastic indications. And once the frames the composition, were fixed with precision, on Eisenstein's taste, he composed the music that was part of the previously calculated network measures.

Leadership: Is there any debate regarding your creation about the meanings of art and visual representation (in the sense of realistic judgments) that the concept of dynamic efficiency serves?

We have to learn something from these two artists. Always, the work in a team must be carried out in a perfect harmony. Just as between the heartbeats and breathing there is a

correspondence, so there must be a correspondence between your level of thinking and of other the people, with whom you work, even if at first glance might not be obvious. And the creation you bring to life together must culminate in credibility, in creating a leader profile, or in what you are able to bring out of a simple mistake.

In order to avoid the lack of glow that can diminish the pure aspect of your leadership, you must consider obtaining high performances. The more your performance will shine in the eyes of others, the more they will become more aware of your own value, and will report more easily to your interests, your expectations, to your skills, and your results.

All that create can be identified in the leadership that you practice. Everything must be thoroughly and accurately deliberated in relation to the ability of expression and suggestion of each element that defines your style of work and management, in order to avoid the lack of some imprecise coordination between your perceptions and of others.

Just as a skilful painter performs compositions by handling colors, so you have to "handle" people, so that the collaboration between you and them to take place in an optimal way; you need to transmit your own thoughts, ideas and certainties, so as you transmit your willingness to help them develop, by focusing your efforts to an optimal accomplishment of the determined results, and of course considering the time factor.

The concept of dynamic efficiency has as its first consideration the capacity of artists to reinvent themselves through the "mix match" option, but also the common ability to produce from a simple error a topic of great interest.

At the same time, artists must critically perceive reality and extend it through the research and investigation side of the highest aspects of consciousness of a certain archetype of dedication, will and determination.

The Perfect Master Of Composition can be considered any leader who, based on his contributions to the smooth operation of his activities and of the other partners, manages to create a special feeling of stability at his workplace. Teamwork is a "composition" of efforts, analysis and achievements that a leader can shape at his own will. However, it must resonate with the reality of others, with the thoughts, feelings and their expectations; otherwise your contribution will be considered ineffective and will not be received properly.

Conclusion: If you want to be a perfect master of the "composition" called leadership, if you want to become that factor to which would refer all those around you, then you must make hard work, you have to be that example that should be followed by all, you need to get those professional performances to shine and to be followed by all.

Strengthen your relations of cooperation and determine that people to understand the importance and quality of their work - on which depends the whole team performance. Just as the tone makes the music, so in working with people you need to use the right tone, tact and tactics that would be understood and accepted by all.

Source: https://neculaifantanaru.com/en/perfect-master-of-composition.html

Perfect Silence

On December 13, 2015

Support the effort of understanding your reason of being, taking into account the immense value of self-forgetfulness.

The momentary perimeter of my consciousness was quite limited due to the density of unspoken thoughts. The bracelet of my identity I leave in your care ! Thoughts uplifted from the gloomy darkness of self-forgetfulness, like a thread of smoke from the house lost in the cold of winter, absorbing my raison d'être from its purest form. *"The most perfect silence is when there's no need of showing."*

The ration between the difference of potential applied to the ends of a conductor and the intensity of the current that passes through it is, by definition, the electrical resistance of that (passive) conductor. Admissible. It is easy for me to understand that everything flowed from this strange, but true law, including the power of forgetting myself, beyond everything that was temporary, from the outburst of an Ego that experiences its multi-dimensionality. *"Something is true when you see the same pictures from another point of view."*

Thoughts are the expression of a current that grows and becomes strong as you focus on an imaginary fact without interrupting you. I could easily imagine how things were against the multi-dimensionality of my distinct being, reluctant in recognizing the immense value of a breakage from the real when it came to me indulging into the madness of believing in something beyond myself: the fiction of living in a haze. *"The most perfect moment is when we just come from different circumstances."*

Eric, the hero of one of Herbert Franke's novels, tried to represent his own image, moving through the oversized rhizome, along with his impassible and alien to human kind companion. He would represent the deserted vastness of the Cosmos to himself and within it, the speck of dust of the star Heyse II. It was precisely there he was located, with his mission and helplessness. Something within him refused to consider this fantastic as being reality. But the truth was, without a doubt, true.

Leadership: Can you represent your own image in the name of a truth you experience in relation to the density of unspoken thoughts?

Famous writer, Ana Blandiana, had a clear thing in mind and she asked: *"Who among us could explain the beauty of this road through the mist, the beauty of obscure courage and the victory of each conquered step of the way?"*

Perhaps in the mind of the man hurried by time, in which are gathered regularly the thoughts that flatter visions and support aspirations of strengthening a new form of wisdom, slowly opens, in the mark of a significant image, the path to a much more interesting world. But one which belongs to the traps of a wandering, of a freezing of the self.

My thoughts seemed as unintelligible as a non-grungy diamond that awaits someone to discover its glare, beyond what I could know, whose value exceeded the horizons of realizable expectation. I know that I was trying to give a picture of what I could expect to see in the future, to reach the high heights that will not change with the passage of years, like when you want to discover in an invisible box those things that no one knows. But always something awakened me from the dream. It was the consciousness of not slipping too far into the utopia of a moment's exaltation, strange drunkenness of a short miscarriage.

Certainly, the truth we experienced in relation to the density of untold thoughts could be matched with a perspective of improving an ideal of solidarity between these two extreme units: the intelligence of turning reality into fantastic and the fantastic into reality.

We become birth givers confusion from a perceptual point of view, being subjected to investigations of our own image, when we place our trust in a new being, where the reception of the world unfolds on the basis of a set of thoughts that keeps that maintain the well-defined relationships between two characters. One who constantly judges himself and the other who finds himself in a world attached to the real one, called "Nowhere."

Leadership starts to take shape through the materialization of a vision that rekindles that struggle of the two characters, the harmonious intertwining of the two twin-dimensions (the episodes of the soul's life) influencing the way in which you redefine your style of being.

Leadership: Do you truly understand the essence of what it means to have an image and not have content as you focus your mind on a thought that tries to gain consistency?

When the momentary perimeter of your consciousness becomes limited enough due to the density of unspoken thoughts, producing that boundlessness of self-forgetfulness, meaning the identification with something in which you can lose yourself completely, you become a victim of your own explorations, a victim of your own way of thinking about the meaning of existence.

To create an image of what you are, of what troubles you, of what makes you cheerful or sad, without giving it a certain content and direction, is to lose yourself in a labyrinth of unnecessary ideas and elements germinated just for the sake of creating an attractive pot for fast-view audiences (to meet the demands of the quick viewing).

Leadership can keep its status as a configurator of your own becoming, making accessible the creation of mental representations of the most meaningful perspectives of reality, when you establish a new direction to follow in life.

The inner satisfaction confirmed by this new direction, bringing a sort of understanding of the moments of failure and of accepting any type of experience, is an essential factor in relation to personal success.

A thought that does not begin to gain consistency is a condition of self-forgetting during a reality that you can never meet in everyday life, one that cannot be conceptualized, which is not at all verisimilar. And a thought that draws consistency is the fruit of a fiction that turns you into the image of a world that inspires the search for true change.

Perfect Silence is the moment of maximum lucidity when you speak to yourself, you open the path towards a more critical approach to the experience of dreaming, meditation, and you realize that the only way of redefining yourself as a strong man is to change the direction of view, without being accused by someone else that you can not see anything but your own ascension in isolation.

*** Note:** Blank Jones feat. Bobo - Perfect Silence

Source: https://neculaifantanaru.com/en/perfect-silence.html

Perform Your Tasks Properly

On July 11, 2009

Keep moving on the route towards excellence, without diverging your "traffic" of efficiency to a wrong direction.

Buzz... buzz... buzz...

For about 10 minutes now, a fly has chaotically been fiddling right round me. I'm sitting at my desk, over my computer, spewing my mind into the last chapter of my latest book. Because of the buzz, that's getting more and more grating and annoying, I can't focus at all on my work. I decide it's time for me to seal the deal. I'm going to try and snap that devilish thing, if not, at least chase it out to the window, back to where it crept from. I'm focusing on that tiny little beast.

I'm hunting its abrupt fly, every twist, every "lay-over" next to my desk. Bang ! All of a sudden, the fly piles on right beside my printer. There's a fair-sized elbow room to get it. I roll up lightly, cat-walk style, avoiding spontaneous movement; I see it close by, right round the corner, that's unthinkable to miss it. Crack ! I hit it ! What a glorious fun, what a pleasure rushes through my veins for defeating my enemy. Enough with the buzz and the trouble, I can grapple my pen again. I've already wasted about a quarter of an hour with ruling it out.

I sit comfortably in my chair and I start to type. I feel livelier, more able-minded to pursue my work. It is quiet - a nice quiet, full of intimacy. And suddenly, in that silence, from somewhere close by, is heard again that awful noise. Buzz... buzz... buzz... another fly pierced through the window.

Leadership: Do you make the mistake of believing that you can keep the score of 2-0 in your favor in the game with the experience of evaluating the things that you focus on, without exceeding the limits of the detachment from yourself?

A leader extracts value from personal experience by evaluating the things he focuses on, but not from the perspective of satisfying his own needs, but from the perspective of understanding life. For him things are like paintings, under which something, an idea or a concept is hiding, in no way represent a return to attitudes that are typical of reactions that can be said to express physical or psychological constraints reflecting the factor of "limitation" in terms of orientation.

Concentration is a form of special attention and is the most important factor to achieve maximum results, fast and efficient in our work. If we want to achieve good results, then we must focus only on the tasks we have to meet, giving up the ability to see the things that interposed between what you have in the "dish" and your reaction to what is happening to you in this situation.

We have the power to choose the work on which we focus on, regardless of what happens around us, no matter who diverts us. We can choose to concentrate on primary things or to badly heed on frivolous, twelve-penny things. The main rule in our activity is to opt for always concentrating on the most important goal, despite the things that happen around us. We are the ones who decide how requisite is to achieve the goal we designed ourselves for, we are the ones to determine the one thing we have to lay our focus on in order to achieve our goal.

Leadership: Do you represent in a pattern of efficiency your natural tendency to visualize things: as a whole that fulfills your existence, or as part of a load that narrows your horizons?

Whenever you have to fulfill an important task and especially if you proposed or you were imposed a deadline, you need to focus quite right alone on it and not to allow bluffing around until you put it through vividly. Your evolution within the company you pertain to often depends on your ability to focus on one task you have to fulfill before the deadline. And in crisis situations, when various demands arise, you cannot afford to waste your time or not to proceed in a professional manner.

It is strange that many people do very much so - they always waste their time, always lose time chasing after flies, hoping that someone will finally betake their duties and fulfill them. Other people devise other ways of pottering, very obvious, like taking smoking or lunch frequent breaks.

What thoughts float through your head about the employee that takes a cigarette break every 10-20 minutes or that, all day long, from the moment he gets to work till he finishes his duty list, his brunt is to vanish himself to the shop across the road to get something to eat? You can't ditch those kinds of people (especially in public offices and public services) that fudge, ill-disposed and that, at the end of the day, they will advocate fiercely and with formal arguments that, in fact, they didn't enjoy enough time to accomplish their duties. Oh... so much sweating !

Leadership: How many expectations do you have of what surrounds you when you place yourself on a level of understanding and responsibility close to the context of a misunderstanding of your goal?

A misunderstanding of your goal resembles a fly hunt: you are entitled to catch them, but because their number is too big, it just so happens that most of them will escape.

Leaders have great expectations from their team members. They do not want under any circumstances be simply spectators in their team to carefully monitor "on edge" those who really give their best interest to work helping the company achieve its objectives. The team-members need to heavily endeavor in order to lighten the leader's burden, to bring their contribution to success of the company. They have to help him make the right decisions, come up with new ideas to improve the performances of the company.

Leaders are looking for serious and active people in their team that will make their contribution as more and more effectively as possible to the achievements of the company and that are willing to do what others refuse. You take delight to see how people you trustingly hand-picked to be part of your team are eager and impatient to put their talent, intelligence and dynamism to serve the company. And it's, indeed, a great joy to reward them for their hard work, for all the efforts they make in order to develop and streamline the activities within the company.

Leadership is the impossible you seek and find without running after supposed "equivalences" that lead you astray from the path of performance.

Conclusion: There's a huge difference between proficient people, the ones that are working to evolve professionally, and others, who don't show the slightest interest to do some good, efficient and strong work. What distinguishes qualified people from the crowd? Well, the first focus on achieving their goals, tasks and responsibilities that vest their position, the others "bend upon the flies". The latter will be expelled from the squad, while people with true

values will be better rewarded.

In order to make the step to excellence, learn how to be productive - do not divert your "traffic" to efficiency to a wrong direction.

Source: https://neculaifantanaru.com/en/perform-your-tasks-properly.html

Personal Color Of Master „Ego"

On September 11, 2011

Get closer to the ideal that you wear in yourself, without betraying your potential to be brilliant.

The famous Russian film director, Sergei Eisenstein, the "Father of Montage" as he was considered by the film critics, had collaborated with the famous pianist Prokofiev, whose main responsibility was to compose the soundtrack of his new film about the Civil War, entitled "Ivan, The Terrible".

Prokofiev was sometimes unhappy with the film scenes. Once, Eisenstein showed him a fragment of battle. The composer, looked twice at the passage, then shouted angry:

- Enough ! I don't feel any rhythm. That confuses me and I couldn't do anything !

Eisenstein explained to him that the passage in question was still to be retouched. Unsatisfied, Prokofiev asked him:

- First grind it and then show me ! *

Leadership: What relationships could you establish between the forms of representing the concept of "Brand" and the forms of communication of the initiative to review your own "favorite" image of the transfiguration of creation?

You arouse the admiration and recognition of people by what you are and by the value from yourself. This is the main criterion by which you are evaluated by others around you. Being a man of value, means first of all to have a high capacity for development of your creations and resources, and at the same time, to know to realize your "own production" by collaborating with those around you.

How could you accomplish something special, to give life to the desire in that you believe, to get closer to your aim, if what you do, it is not too clear not even to yourself, or it is not completely finished? First of all, grind the edges of the work on which you want to realize until you bring it to perfection, first, play your role well, then let the others to play their role as well.

The brand is what you fully finished after you lost partial or total control at certain stages of an experimental approach. It is in a report of direct proportionality promoting images of "favorite" of the transfiguration of creation when you manage to respect of validating term of the requests of content that do not reflect the conditions of "return".

Why do you call for help: to lose it or win it? Your weakness occurs just in the moment when you incline to yourself the balance of your hesitations. Moreover, when this happens, you betray your true potential, means that you have turned against you, against your own beliefs, desires and ideals, means you have left something that you care, and on which you have anchored your hope. You could not get closer to the ideal that you wear in yourself if you betray your potential to be brilliant.

The Creator reveals himself to the one who is willing to find him in a perpetual state of dissatisfaction. Whoever is willing to encompass all knowledge in an exciting adventure must automatically conduct reasonings of the type "me, and not them", through endless obstacles.

Leadership: Do you polish through your patience, discipline and intelligence the work you project to the rest of the world, or are you heading towards that part of the labyrinth in which everything you do stops?

Nothing is accomplished if you wander in a labyrinth created through a form of belonging to a space that seems immutable, if you tend to that part where all you do it stops. In this case, you aggravate and your situation, and of the other employees of yours. You cannot enlighten others through all the dilemmas that torment you, but you can find a connection and a match between what you intend to deliver and what in reality can be a justification of a phenomenon of cumulation of several perspective construction methods.

To retain your value, look at your performances as a harsh judge who correctly holds accounting for pros and cons, one who cannot be mistaken in interpreting certain situations, expressions or confusing images. One who devises and gives meaning to every detail that can betray uncertainty in the process of processing and integrating an alternative form of presenting information and the transferring of it between the various levels of art.

If the proofs of confusion in the expression of an image are convincing, then you will fall in your own eyes, and you will lose ground to others.

The work you project in front of the world is a fragment from a script called "an example of pretentiousness" that can be accepted as valid provided you customize it to the brand of a brand-name personality.

Personal color of master „Ego" is the expression of evaluation of your own potential, which only if you will properly exploit it, could get to the desired results. First of all, grind your potential by adding a personal color, and only then you will shine in your own being and in the eyes of others.

Just as good diagnoses lead to better therapies, even so, the development and full use of your own resources and capabilities lead to more solid and effective collaboration with others.

Conclusion: For you as a leader, it is important to know to get your correct self-assessment in order to evaluate properly the people around you, especially those with that you must work together to complete a common goal.

You always have to judge fairly and impartially your own "master", afterwards the other ones, trying first to improve yourself, and only after that to ask performance from them. In other words, do not expect from anyone more than you can give by yourself because everyone refers to you, the leader.

*** Note:** Ion Barna – *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/personal-color-of-master-ego.html

A Method That Yields Results

On March 16, 2009

Find the element that highlights your operating frequency in order to reap the benefits of a superior performance.

When Columbo investigates a case, no killer escapes. Yes, that it is. The cute detective Columbo, never failed when it came to detecting criminals and catching them. He had an almost brilliant intuition in quickly identifying the most relevant information and linking the details seemingly unimportant at first sight. However, the secret of his success was not only due to his intuition, but also to his very sophisticated method that he applied in the process of investigation.

To be sure that the murderer was the suspect whom he was investigating, Columbo had to check his reasoning.

For example, in one of the episodes, during the investigation, Columbo asks the supposed murderer to help him reconstruct how the crime was committed. Thus, on the reason that he does not like guns, Columbo gives a gun to the suspect and asks him to shoot a bullet in a brand-new sponge mattress in order to investigate whether the bullet it is shot identical to that found in the victim's body. The murderer suddenly panicked. And as Columbo anticipated, he tried to find an explanation of how the crime was made, demonstrating his innocence, *"You have the gun, the bullet, the document which identifies the owner. It is clear that I am not the murderer."*

Columbo often applied this method of intimidating the suspect. By giving him the murder gun, he watched carefully how he reacts, trying to justify himself for something he didn't do.

Leadership: Are you able to establish the truth and the source of your own authority, the same as other people assume the interior states during the continuous update of their identity?

The man's inclination towards that truth which makes him free with respect to his own being and to the effects his actions produce, not depending on any obligation assumed by his own will, is following the example of his nature - designed to check his representation errors.

You transmit what you represent. Man is, on the one hand, a universe rich in feelings, a whole defined by thought, but mostly an accumulation of updates of his evolution that helps to better measure the impact of circumstances allowing him to value his potential to the maximum.

In an attempt to express different aspects and manifestations considered important in a state of becoming which judges the moment's steps on the scale of values, where the emphasis is on seemingly unimportant details, leadership is achievable by means of investigating that reason delegated to discover the truth about man.

This truth is closely related to the circumstances that favor or disfavor its role within society or in certain circumstances. How do you relate to people who exercise their emotions, virtues and strength of mind?

Leadership: Can you turn yourself into a coherent WHOLE regarding the way in which you access a reality that hides under various "masks" the experiences of people and the deepest nuances of their motivation?

If you want to integrate in the size of a leadership corresponding to a raw, unfiltered of doubts human reality, but that actually lives largely by connecting to the interior states of people (it becomes a real challenge to interpret them), you must reach that evolutionary level of knowledge that enables you to know truths beyond their self-imposed breastplate.

And if people must decide with the help of their mind how to cultivate, train and proliferate feelings that have the potential to harm their ethics and image, the leader aims to bring them back to a reality they seem to have left forever.

This implies experiencing that consciousness that, surpassing the feeling, should urge people to fairness and integrity, pushing them to be present, identifiable and recognizable by a judgment which is rather related to a realistic philosophy within the moralistic approaches, rather than the "show" created by an escape from normality patterns.

Being able to establish the truth supporting human consciousness gives total power to the source of your own authority. A leader takes into account the principles on which it builds the real identity of people, trying to find himself in those bits of soul they offer.

Listen to the definition of identity that someone suggested on a website: *"Identity is what provides continuity of the inner life of man; it is the stable part, always identical with itself, of the human being, which is carried from one stage to another, second by second, throughout all life experiences and creates a coherent whole of a person."*

Leadership: Can many aspects of your own motivation be understood through the simple analysis of the abilities that accompany you on the road towards capitalizing on the reality perceived by filtering the experiences of others?

If you are passionate about geography, then you probably know that the landscape fragmentation density is the element of analysis that highlights the alternation frequency of the valley couloirs with the interfluvial surfaces. In relative terms, this density can be regarded as small, medium and large, by the simple observation of a topographical map. In case you need a higher precision, it is necessary to draw up a map of the horizontal fragmentation of the landscape based on calculating the ratio between the total length of the valley system (in km) and the surface, on which will be performed their measurement.

You will be incapable of reaping the fruits of a performance that would confer you some superiority over others, if you fail to fragment your attention. Or if you do not allow to your beliefs to be concerned with all the details that complete your personality. The more attention you pay to the mental map which allows you to completely change the perspective of approaching the functioning of the human being, the more you can better understand the beliefs that govern your mind.

You could also be a Columbo of your own thoughts, of your personality, if you pay attention to the details that make your judgment to be a more malleable process in the detection and elimination of your own "malfunctions". If you draw a map of your personality structure, the detective within you, will help you understand easier the impulses, the moral and social tendencies, and the way you are perceived by others - based on the report of the active and the passive within you, between your actions and your values, namely between the form of your ego and its truth content.

Is your leadership made up of a psychological intervention that takes into account numerous perspectives of approaching the functioning of the human being in relation to a reality that supports or denies the truths inscribed in a situation of the type: "trap"?

Source: https://neculaifantanaru.com/en/personal-development-a-method-that-will-yield-results.htm

A Small Coin For A Lost City

On January 26, 2012

Respect your commitments towards your potential of accomplishing what can be truly virtuous, reassessing the way in which you perceive your own being.

Do you remember the little boy, Nils Holgersson? Nils, the roguish, is transformed by a dwarf in a shrimp, in this way being bound to start a long journey across Sweden with a flock of wild geese.

In an unbelievably beautiful night, the stork Ermenrich and Nils have stopped on a deserted beach. While the stork was resting, Nils was walking on the abandoned beach. Suddenly, he stumbled against something hard. He leaned and saw in the sand a rusty small copper coin. Realizing that he had to deal with something valueless, he even has not thought to take it up and to put it in his pocket, but kicked it away.

Leadership: Is the manifestation of your value, based on the criteria for assessing reality, limited by the testimony of a life experience that happens in a moment that gets lost?

When he wanted to go further, remained stunned when he saw that at a few steps away was raising a long entrenchment with battlements and towers. He slipped under the gate and stepped into the unknown city. He never saw something like this before. Only stores with precious things, very presentable people, tall houses full of grandeur, frontispieces adorned with more and more crafted ornaments etc. Anywhere he would take a glance he saw only work and enthusiasm. It was the heaven on earth.

Nils scoured the city a good piece of time, but no one paid attention at him, especially because he was small as a finger. At one moment, he thought in himself: *"I will never be so rich to buy something of here."* And, suddenly, to the calling of this desire, more and more merchants have gathered around him. All of them were making him understand that they were claiming as a payment for any product only one coin. But, Nils had no money. Then, all the merchants began to cry with tears.

Moved by their pathetic condition, and remembering the small copper coin from the seashore, Nils scuttled away. He got out of the city's gate and headed directly toward the place where he discovered the coin. He found it immediately. However, when he had to go back to the town, he saw only the sea unceasingly billowing its waves.

Just as "knowing" is the act of the intelligent being, so too is "being sorry" the act of the being that has missed its purpose offered by fate in an equation of personal affirmation and capitalizing on the potential of exploring a new and unique life experience.

Leadership: Do you have the power of accepting to be an artificial person in a confrontation with the image of a world that only appears in certain contexts?

Every human being has the obligation to protect his own moral and spiritual code that describes and facilitates his way of "functioning" which defines his whole being, his importance and his characteristic personality. However, in the same time, every human being has the obligation to penetrate the reality, expressing an attitude of acceptance of what it is true. The human orientation towards a certain area of reality, the same that deepens his perspective on the way he can exercise his value – it is the one that gives beauty and

essence to his being.

When it comes to personal development or leadership, the emphasis is always put on your defining character trait. You can transform yourself into an "artificial" person, slowing down the process of evolution of your being by the lack of feelings and of the morality - or you can transform yourself into a person of high moral and spiritual qualities due to your desire of accomplishing what can be truly virtuous.

The real in this case is the compromise between your moral duty and will, between what should be done and what your conscience requires you to do. The personal development and self-knowledge begins with the honesty of your consciousness.

Leadership: Do you have a certain responsibility towards the "nothing" in you, by confronting "at some point in your life you could have achieved something that really matters"?

A world that only reveals itself in certain contexts symbolizes your openness to novelty, to adventure, to always learning something of what you knew nothing about beforehand, as a sort of responsibility in the face of a change to which you can only contribute through a widening of consciousness over the entire experience of "I am".

Being an artificial man, as a sort of mismatch between yourself and the surrounding unknown from the great picture of the world, means to renounce self-image (the totality of beliefs and conditionings of remembrances) that highlights your "personal legend".

The city was called Vineta. It was destined to have lot of joys, but because of the pride and luxury of which got ill its inhabitants, the city was cursed - drowned by a flood and sank into the sea. Once in a century, the city was rising from the seabed in all its glory and remained on the surface for one hour. If in all this time, it was finding a living being to buy something, the spell that swept the city would have been shattered, and the people from it could have lived and died like all humans.

Nils carried his hands to the eyes and began to cry bitterly. If he had on him that coin, no matter how small, he could have saved the old city.

Are you finding yourself in the Nils's hypostasis? Do you feel that your value has dropped to zero? Do you feel that in some point of your life, you could do something that really matters? Have you kicked your chance to be more than you are, to complete your fulfillment? What have you missed? What significance would have taken your life if you had acted under a just cause and of some noble feelings?

Leadership: Can you harness your inner essence to become a transformative presence, so that you move from mere existence to the role of destiny maker?

You can be more than a simple man in a certain moment of life; you can be a real creator of destinies. If you have a "small coin". It represents a step towards your own spiritual and emotional development, being in a certain sense, which commonly is called "background" - which is adding essence to every human being.

This "small coin" may appear as a sublime thought, as a positive decision or a solution, of good words, a sparkle of inspiration, or may be the strong manifestation of some beautiful and noble feelings. You can weigh your value by the way you are using it.

Do you have a certain responsibility towards the "nothingness" of you? Do you accept to be a nobody and nothing, and to never claim anything else from you?

Leadership is the fruit of experiences at the limit that individualize your journey through an increase of the need of knowing yourself at peace with the status of a man who does not shy away from being harsh when it comes to failures.

A small coin for a lost city highlights what you may become by yourself if you give importance to those "little things" that contribute to maximizing your potential of becoming "somebody".

Just as a doctor must not return his look from anomalies, but have to seek and understand them - and so you should not lose your hope about those situations where you have not raised your potential to the highest standards, but to re-evaluate your way, in which you perceive your own being - showing your willingness to change, eliminating all the obstacles that stand in the way of your spiritual development and self-discovery.

Respect your duties towards your potential of accomplish what can be truly virtuous, reassessing the way in which you perceive your own being.

*** Note:** Selma Lagerlof - *Nils Holgersson's wonderful journey through Sweden*, Ioan Creanga Publishing, 1990.

Source: https://neculaifantanaru.com/en/personal-development-a-small-coin-for-a-lost-city.html

Act Confidently And Efficiently

On March 15, 2009

Before you demonstrate a point of view to be adopted by other people, you must create a domino effect from the elements that practically hide reality.

A mysterious murder that took place on a cruise ship has sparked panic among the passengers. Although, all the clues led to one person, Detective Columbo was convinced that someone else was actually the murderer. It was someone so wily that managed to send everyone on a wrong track, and who knew to hide his traces very well. So, stubborn to God, Columbo continued his research: investigating the crime scene many times, and constituting many plausible scenarios, he put a lot of questions to all the passengers. Ultimately, he became a nuisance to the travelers who wanted to continue their entertainment !

Observing the trouble that Columbo produced everywhere around him, the captain of the ship has addressed to him on a very serious tone: *"Lieutenant, why are you stubborn to continue this investigation? The murderer was caught. Tomorrow, the competent authorities will take the appropriate action. I insist not to bother anymore the people on the ship ! "*

Do you think that the ship's captain managed to convince Columbo to stop the investigations? Well, he does not. Columbo continued his investigation, and in the end he discovered who the real murderer was.

Leadership: Have you taken it upon yourself to investigate a fact that seems unlikely by deepening an area of views expressed through an inadequately detailed description of reality?

Sometimes, leadership is dimensioned according to the following aspect: "When you always work according to certain reasons, and these reasons change, or when new ones intervene over the former ones, then your determination and action changes."

Thus, leadership has the value of perspicacity and customization, because you are tempted to split the thread in four and impose your point of view without the right to appeal, especially if it comes to escalating a truth that transcends logical reason.

If you are good at cars, then you know that the role of the Engine Control Unit (ECU) is to control the amount of fuel entering the combustion chambers. ECU receives these data from the sensors placed in the engine and uses as input parameters in the equations, which it has to solve in order to produce the output values that will control the motor control mechanisms: injectors, pumps, spark plugs.

The same is in your case. Your potential is given by that very active "sensor" within you, which measures the way your perceive the circumstances, the way you think, feel and act – which, if it is properly regulated and well-kept, increases the level of trust and efficiency, charging you with an impetus and an intense enthusiasm. This sensor grows the pressure of your potential depending of your type of personality, depending of your training and your willingness to get involved in the core of all the matters concerning your career.

In order to give a maximum efficiency in the activities that you carry on, you must increase the control over the functioning of your own evaluation "engine" of the configuration of a reality that you find foreign - which can guarantee you better performance and more power

to manifest your professional skills. Do you know how to adjust the detection and configuration sensor of a reality foreign to you?

Leadership: Can you produce a domino effect on the issues that lead to meaningful results, from a fact that seems to come out of the observations you just keep for yourself?

The domino effect involves touching a piece that engages other pieces in a continuous fall to the last. It is the cumulative effect produced when an event triggers a chain of similar events. This approach also requires you to have an overview of the actions, processes and things that are in a unitary and continuous process, as they identify the main resource of a future action.

Before you demonstrate a point of view to be adopted by other people, you must create a domino effect from the elements that practically hide reality.

For your impact with the excellence (in the field where you perform your activity) to produce in a fast and controllable pace, without affecting the essence of your value and the integrity of your operating system, you must adopt an attitude of a winner. You have to get involved in your own role of investigator. Namely, you have to transform yourself into a Columbo, to strengthen your ability to produce an effect of optimization of those processes which lead to positive results, not to false ones.

How do you get involved in making this role more efficient?

Your excellent ability in an area of activity and the attitude is forming the leverage that transmits the propellant energy necessary to achieve a superior performance. Before launching a career that opens yourself new perspectives, it is very important to build an attitude of investigator of facts and assumptions.

Leadership: Are you interested in the context of finding a "piece" that verifies the possibility of a controlled chain reaction by creating a private space that becomes the resource of a future action?

Probably, the motto of Columbo was always: *"I will never, never give up until I will not discover the truth."* This is the kind of mentality you must adopt when you face a difficult problem. You have to be very persistent, even stubborn in order to find the optimal solution. Moreover, if you are determined enough to go to the end despite all the obstacles that you encounter, you will surely find a solution that pleases you.

What would have happened if Columbo abandoned that complicated case and would have left the conclusion of the investigation in the care of the authorities? You guessed it. He would have lost his reputation. All his colleagues from work would not have trusted him anymore, and would not ask so often for his help. In other words, Columbo would have become a common police officer, a simple detective, from whom no one would have expected too much.

It is so embarrassing to lose your reputation, and others, less talented than you, to outrival you through sustained efforts. That is why it is important to keep your spirit alive and to be always in alert. Being always ready to act with determination in any situation, try to find more effective solutions before others. Maintain yourself on favorable positions. Be stubborn and persistent in your efforts in order to achieve the proposed objectives.

A private space that becomes the resource of a future action is the foundation of the

solution-based mentality, seeing a solution to each problem and a possibility in every impossibility. This mentality finds no support in the external reality, but only in the inner perception of the wider context of interpreting an essential part of the revelations incorporating the meanings of some apparent hints that overturn any verdicts.

The full dimension of the role that favors your detective reputation is given by the perception of the broader context of the hidden reality exploration area where "stopping" is not forbidden.

Source: https://neculaifantanaru.com/en/personal-development-act-efficiently-and-with-trust.html

Be The First To Make The Move

On October 09, 2009

Enhance your performance level, by enabling that useful option from your operating mode that allows you to get results with great effect.

They perished because they have not acted on time.

During an expedition to the Australian desert, a platoon consisting of 60 soldiers was attacked from all sides by the enemy. The commander has ordered the soldiers to take the fight position. Aligned in the shooting position and armed to the teeth, the soldiers were waiting with fear the order to attack from their commander.

One bullet fatally hit the commander just before ordering the attack. All the soldiers were slaughtered while waiting for the order.

The leader is not a picture that stays put in its own frame, looking somber and imposing a certain seriousness in interpretation. But rather, he is an image that stands behind a strategic transformation: from the status of a mortal to that of an idea that cannot be killed.

If you like to walk with the bike, then you know that the faster you are pedaling, the more stable you could maintain your balance. If you stand still your balance is seriously shaken.

To act effectively, often means to "pedal" as fast as possible. To act quickly is often more important than if you continue to create strategies, or if you expect the appropriate moment to emphasize yourself.

The Presence of a leader is directly related to the degree of focusing attention in the direction of risk analysis, with an equal intensity of consciousness directed at the exercising of his attributions through acts of courage and heroism.

Typically, the feeling of tension and the need for urgent action, can transform yourself into a real magnet for failure - because they fragment your performance capacity, by making you forget to concern about all the important details that can support you in the steps that you carry on.

This fragmentation of your own capacity has an impact on the way you function. However, it does not impede your progress, on the contrary, if it is positive can facilitate the appearance of success and the premises of a sustainable development. It is aimed to activate in your *modus operandi* that useful option that allows you to get results, which allows you to focus on conquering the virgin territories of your field.

Leadership: Do you make your presence felt by adopting a look that analyzes everything from the perspective of consequences that you anticipate in a risk-free manner?

Performance ability refers to all the fundamental human traits that are constant over time, with regard to scenes experienced through their approaches and understanding of their representation on the line of consciousness, being responsible for the stable patterns of

responses to the situations they could change in favor of a collective identity.

The fragmentation of your own abilities, which involves a certain representation of yourself on the basis of attributes specific to the collectivity in which you live, is a process of spontaneous breakage of the connection between the existence of reality and the perception of it, between what inspires you and what you produce, between what you see from behind the curtain and what is on stage.

These abilities, almost eliminated in advance in the process of planning your own course, are the following: the ability of making deductions regarding the content of communicating a prognosis, the ability of initiative, enterprising spirit, sense of responsibility, perseverance until the completion of the mission, the ability to think of problems from different perspectives, the ability to act when faced with change, the ability to anticipate the course of events.

Leadership: Are you aware that by the means necessary for the realization of the proposed objectives you can determine the manifestation of the authority of authenticity that can be persuaded even before it is clarified?

The idea of being always the first who "attacks" is the basic idea of the Japanese negotiator. In chess, the player who starts the game, the white, has always a greater advantage in that he has taken the first step, the first move. Furthermore, as I said a little earlier, in a battle, the army that starts to shoot the first should not let the enemy the opportunity to respond.

Likewise, at the speed test, the athlete who has the best start wins most of the times. A fraction of a second can make the difference between to be or not to be a champion. Moreover, if you do not know, many times the students that graduate with the highest scores manage to engage themselves in the famous companies, without even appearing to the interview. Only through a simple recommendation. Therefore, occupying the top positions, to be among the best, can offer you many advantages in time.

In any company the most valuable employees – who always come with new ideas, who are more active, who permanently involve themselves in solving problems are always appreciated by the managers. Therefore, they are better paid and are promoted faster in higher positions than those who are not sufficiently productive.

Learn to create that magic of predestination that will lead people to align to your convictions, ideals, and actions in a context of the type: "the only weight we do not feel, but we experience, is the air, glory and history."

Act effectively. "Pedal" as fast as possible. Be always one step ahead of others. Be always the first in the domain in which you work. Be the first to find the best solutions to the emerged problems. Decide today that you will become the most valuable person in the company.

If you do not want to diminish your uniqueness, enhance your performance level by enabling that useful option from your operating mode that allows you to achieve spontaneous and lasting results.

Source: https://neculaifantanaru.com/en/personal-development-be-the-first-to-make-the-move.html

Godly Perfection

On May 06, 2010

Create an overall picture over your own values, so you can accede more easily to a higher level of perfection.

"David" the most famous sculpture from history, together with the wonderful "Sistine Chapel" are living witnesses of the talent, with which was endowed their creator, an unmatched artist, illustrator, painter and sculptor in one place, a genius of imagination, of improvisation, of art - Michelangelo Buonarroti.

The question arises: how could one man, one heart and one soul, to go beyond the human condition and to rise above all with an amazing skill? Was really Michelangelo a human being or a god taking the aspect of a human being, as a testimony of divine existence and presence?

Fated to be almost a god. Michelangelo did not reach success in his youth, although ever since birth he was endowed with an extraordinary talent, but rather at the middle of his life, once with his improvement in the art of sculpture and drawing. His mission, which he alone has chosen, and set with determination, was to go beyond his rivals once and for all. However, could one artist to outrival all the others in mastery, refinement and originality?

The world, in order to truly believe in divinity must be a witness to its miracles. Just like Jesus, in front of all, resurrected people and made them well through his miraculous power, so and Michelangelo wanted to prove, in front of all the people, his creative and divine power, springing from his unsurpassed will to rise above the others by miracle, and to remain, if it were possible, immortal through his works.

Leadership: Can you affirm yourself on the world stage as an outward manifestation of a miraculous power by looking at it with while thinking of a subsequent accessing and coordination of your spiritual side?

The elements of leadership and the ones of personal development can be combined, modified so that they would be always in balance and harmony. Leadership requires you to position yourself higher in the rankings of values and to take a leading role in the service of creation. The personal development presumes to recognize the peculiarities of your own personality in order to improve your performance level and to transform yourself into a pretty capable type of person in providing qualitative results for those who analyze and monitor the trend of your progress.

By not recognizing your qualities or not getting the best out of them, it is like moving to another end of the world - no one but you know where you are. You are living a life independent of the other people of value; you distance yourself from the performance, of which you are able to give proof, and staying anonymous. Do you want this?

Are you preparing for a higher level of personal development? How do you intend to access this level? Have you prepared a personal profile to reflect your areas of interest? How do you evaluate your progress? Could many aspects of your own motivation be understood by simply analyzing your personality and the skills that accompany you on the road towards performance?

Leadership: Are you ready to reach the heights of greatness through a spiritualization of the image of your own value?

Absolutely right was the one who said: *"Michelangelo was perhaps the greatest architect, painter and sculptor in the history. With his infallible sense of proportion has set new standards in architecture."*

Yes, the great "Stone Lawgiver" reached the highest peaks of mastery, by accomplishing what perhaps only a handful of artists managed to do.

A spiritualization of the image of your own value is achieved when you deepen your mind in a direction wholly alien to the world you create, going from artistic to what an experience means that has itself as it's only guiding point, even in the remnants it inevitably leaves behind.

Are you a very determined visionary? Are you seduced by the idea of creating something completely new? Are you animated by the desire to be the best? Are you able to assume difficult challenges? What specifically grows your motivation? What is the image that you have about yourself? Is consistency a crucial part from the process of cultivating your own values and passions? Is the creative power one of the greatest gifts you have? Are you developing your skills according to your expectations?

The spiritual side of man is like a supreme consciousness: you first have to access it from outside your own entity that is contaminated with reality and then translate it into a creation that embodies perfection through a proximity to the divine.

P.S. The great works of art and the great achievements were not due to some supernatural forces, but to that inner impulse, that passion and inner desire to demonstrate that you can get closer to perfection. Moreover, achieving perfection implies a lot work, a lot of thinking, a lot of steadiness, however, the effort put in it never remains unexploited. Those who have almost reached perfection were not gods, but people with certain qualities that have worked a lot to reach the glory.

Source: https://neculaifantanaru.com/en/personal-development-godly-perfection.html

Invest In Excellence

On April 11, 2009

Highlight your abilities of a researcher before managing to bring out vivid gold from the resources of knowledge and intellectual strengths that you have.

People have tried to imagine how would look their future. What will be their financial situation, how will be their health, how much will they achieve their objectives, will be better or worse? It's something natural to think at your future, to hope that you will have something good in your life, to try to make things better, to look, to think, to calculate so that you turn only toward something better and to put yourself in a favorable light.

Isn't it? We always can imagine a happier future, brighter and healthier. But what are the real chances that the future to follow the path that we want?

Let's say you are a researcher in the domain of medicine who loves very much his job and he gives his best interest to support people with HIV. Day after day, years you have tried to find an efficient treatment for the people who have HIV. Unfortunately you didn't find anything concrete. All your attempts of finding a medicine failed.

And suddenly, one day, another tone, this time of success: *"I succeeded ! I found the cure ! "* And like this, in a moment, you become one of the most famous people in the world and extremely rich.

Leadership: Do you try to discover new means of perception of your own efficiency, by influencing the occurrence of certain revitalization effects of your deep zone?

Many individuals ignore their own value and are getting stuck without solution in the act of law, in the process of searching for those ways to improve their own performance, on the road towards excellence. For this reason, the ability to make a qualitative research among the factors that can guarantee the optimum level to create results, it is very required.

The true leader, and to the same extent, an artist with vision, is dominated by the concern for the transition to an innovative model of leadership. He attempts to pinpoint more clearly the unity and interaction of phenomena or structures of reality by extending some categories of predominant factors that can influence the occurrence of certain revitalization effects of his deep zone.

Through experiments, by adding new additional research hypotheses of the interaction modalities with his own realizations, trying to discover new means of perception of his own efficiency in terms of intellectual exercise, he can ensure an optimal functioning, without blockages and with a higher yield.

The coordination of these research activities, which may generate a positive impact on individual results and performance, following the gradual development of the ability to acquire competence elements that, when composed, may lead to a functional innovation in leadership, is a requirement for evolution. These elements are: the ability to see things from the perspective of winning opportunities and the ability to communicate your value content in the form you give to your aspirations.

And a continuing activity of seeking new opportunities for personal capitalization, largely depends on the methods of self-analysis and self-evaluation of the knowledge used in the creative process.

The depth area of your art of individualizing yourself, being the backdrop of the internal life from which emerge dreams and ideals, earns its peculiarity of being the quintessence of success when you emanate a special fascination for the significance of the curiosity with which you see the world.

In other words, if you want to live up to the claims of quality leadership, it is important to engage in an intense concern for knowing the world and its requirements. Think as high as possible and try to understand better the "resercher" within yourself. Meaning to develop your creative potential until you succeed, like an alchemist, to extract the living gold from your knowledge and intellectual strengths.

Do you want to feel that you have done something useful, something that matters? Do you want perfection? Do you want the work that you do to be important? Do you want to be known what you did?

If so, then create your own "research laboratory" in which to highlight all your qualities. The Laboratory is that place where you practice your skills, in which you are free to experiment, to find yourself. Is a tool meant to reinforce your development process, and to bring you closer to the career of your dreams.

Every person who "shines" in a field, has its own research laboratory of those generator forms of performance and quality - which directly influences his state of operation. Excellence is directly proportional to the results of self-knowledge and your intellectual achievement.

Leadership: Can you capitalize upon yourself through the ability to signify, meaning to notice and communicate a new sense of novelty to the Ego and to the World by referring to a direction that is being sought and "bought"?

Do you understand why some people get results beyond all expectations? Because they act instead of looking out the window. Excellent people do not expect to be dropped out from the clouds a gigantic safe full of money, but decide their performance through everything they do, by work, diligence and perseverance. Certainly, the failures do not bypass them less than to other people. However, for them all these obstacles represent a step towards success.

Without a doubt, the one who works more, and with a higher efficiency, that invests time in productive ideas - increases his chances of being brilliant. If you propose as a goal to be one of the best "players" in your field of activity, the probability of achieving your goals, of transforming your vision into reality is much higher. Unfortunately, the things will stay exactly the opposite, if you do not excel in anything.

Hence, invest in excellence, do your best to become exceptionally good from the professional point of view in the domain, in which you operate. Thus, the probability of achieving your objectives and having a brighter future is much higher.

Leadership: How do you see yourself in a knowledge called "discovery" or "the experience of being someone else"?

How do you increase your probability of achieving excellence? Highlight your abilities of a

researcher before managing to bring out vivid gold from the resources of knowledge and intellectual strengths that you have.

A direction that is being sought and "bought", finding support in a material and professional manner, reflects the means of exteriorizing the will made with the intention of creating a new perspective on the world through an impulse called "Knowing a completely different man".

Source: https://neculaifantanaru.com/en/personal-development-invest-in-excellence.html

Learn How To Share

On March 10, 2009

Be a model of efficiency in the art of leadership, by creating that special bond between people that would correspond to your standards of excellence.

Two teams of archaeologists went to Egypt with a single purpose: to discover the burial structure of the Egyptian people. Both teams owned some information such as the funerary structure was in an area, within a perimeter of 640 meters. However, both teams arrived at the same time on the spot and started arguing about which one is more entitled to carry out the excavations.

One of the archaeologists' chief of one of the team intervened and solved the problem.

- The perimeter is quite large and the Egyptian government has left us only two weeks to explore this piece of land. If we want to discover something in this short time, we will have to work together, and for that we must learn to share everything between us.

After all, the two teams of archaeologists shared their area of search, and both of them discovered interesting things.

Leadership: Can you amplify the potential to make things happen, according to the exchange value that an asset possesses at one time?

It can be said that there is a value of the type of "unity", even where apparently it would seem that it is not applicable, when unquestionably is triggered a resonance process leading to an amplification of the significance of the effects obtained by a joint effort and that can be quantified.

The potential to make things happen is a vision that gives new ideas the opportunity to shape and materialize through a synergistic action that draws attention by eliminating differences and discrepancies between people.

Thus, the exchange value that a volunteer asset possesses at one time can be attributed to the quality of people to not work against their will on the structure of a large project, taking into account that the utility of a common cause is what turns the model of group dynamics into a prospective result obligation and a reference value of the final "prize".

There where it is evident the unity of people-work, namely there where exists claims of honor, to make performance and the desire to build something sustainable (as in the teamwork all it is based on these three elements) there where it is accomplished an order of priorities and improvements, on which they should go together - encouraging the cooperation assurance must reach the highest potential, must be accomplished in a superior way, and to give a pronounced note of authenticity - that is to produce simultaneously an active power, an energy capable of ensuring productivity.

To fail in creating that special bond between people, so that they would develop according to your expectations and to evolve in order to be more optimal, so according to your standards of excellence, it is like trying to reach by bike a distant point by pedaling emptily. For reaching somewhere by bike you have to pedal, while the other people are following you.

Leadership: Does the link you create between people correspond to your excellence standards, taking into account the final cost of a benefit that gives no distinction between the investment value and the balance sheet value of non-material assets?

Winning it is a habit. Just like losing. It's up to you how you build your team. You can make friends and to face more easily any challenges, or you can impose to yourself an unconstructive attitude and to be intractable in doing everything by yourself. It is your choice.

Working with other people and showing them that you are interested to continue working with them, you gain their respect. By gaining their respect, you determine them to get involved with more energy and seriousness in the activities that you organize. This is the point where you have to bring people: to put soul into their work and to be proud of this. And, in case something goes wrong, do everything possible to avoid the disputes and seek a common solution.

The final price of a benefit that gives no distinction between the investment value and the balance sheet value of non-material assets is the pleasure of being part of a whole on which its component parts depend, a whole which without you may not function as well. You become the leader only through the ability to generate the phenomenon "all for one and one for all".

As a leader, your duty it is to establish a stronger bond between the team members, to create that cooperative attitude that would determine them to provide a work of quality, to be fully involved in achieving common objectives. Consequently, if you are the manager of a company and if you want to achieve the proposed objectives, you will have to found a team that would work effectively as a unitary whole.

Be a model of efficiency in the art of leadership, by creating that special bond between people that would correspond to your standards of excellence. Learn to contribute to the proper functioning of your team, by providing a complex infrastructure of leadership and excellent facilities of cooperation.

Leadership is what you gather together after you have finished a certain activity, which can be represented by a vector called the "feeling of immeasurable significance".

Source: https://neculaifantanaru.com/en/personal-development-learn-to-share.html

Test Your Skills

On March 04, 2009

Improve your professional performance, by outlining in a very convincing way the style of interpreting your role.

A theater actor gets on the stage and plays his role. His biggest desire is to capture the attention of the audience. After almost 50 minutes, when he gave all he had the best in him, the actor expects the public's reaction - which either applauds, or not. If the audience applauds enthusiastically means that the role he played was exceptional, if they are not supporting him, perhaps the actor did not resonate with them, hence, he did not offer them a very good show.

Even so, no matter how he played the role, the actor receives an immediate and direct reaction from the audience. Therefore, he knows exactly what effect had the interpretation, and will know what he has to change, what he must improve in his profession, so that the next time to play his role flawlessly.

Just as a seeker of pearls takes a deep breath before plunging into the water and exhales it all when he comes to the surface - and so you have to incubate in your leadership your consistent and deepened concern for each of the decisive stages of the interpretation of your own role, taking into account of your deepest and most valuable quality. That is, in simple words, to bring out to the surface all the best in you.

Leadership: Do you evaluate your performance by sending "synchronization signals" in the adjustment circuit of other people's expectations?

The thing that differentiates a valuable actor of an average actor is the fact that the first one tries to improve his performance by outlining in a very convincing way the style of interpreting his roles - always taking into account of the public reaction. For, in the end, the public is the one who decides the quality of his performance.

If the actor fails to capture the public's attention, if he does not stir in them that inner thirst to watch him until the end, then he should seriously reconsider his interpretive style.

The expressions of the results obtain not only through effort, but also through a continuous update process of abilities, and moreover through an analysis of the extent to which you accept others, plays the role of connection forces that act upon your validity. These expressions stand in close connection with the way you manage your interior and schedule yourself for success when you're crossed by the awareness shivers of the dependency you assume in relation to the reaction of your evaluators.

The synchronization signals represent manifestations of your performance, which carries the information that identifies you as a valuable person, and based on their amplitude you will get appreciations and follow.

Leadership: Can you keep your availability in a transition phase from a role of great meaning to a privileged means of openness to the vast field of appreciating the value that comes from itself?

The best results you can get, as an element of your power of persuasion, can be determined by abandoning your position of dependency to public impressions, that is, when your role on stage is not in contrast with reality.

The appreciation you lend to yourself is based on the degree of position to what motivates you on the inside, at a level of imagination and emotion, when you enter into dialogue with the public, which sometimes makes up the feeling of insufficiency of the abilities of interpreting the role in an experience of learning acceptance and self-esteem.

Validity is what you get as self-worth after playing your role, measuring your resonance with those around you beyond "applause".

And self-worth, related to the focusing of consciousness on the act that is done at a certain moment, that belief in one's own forces determined by the fulfillment of personal and professional achievements. It manifests itself as a causal relationship between attitude and emotions, meaning that what is provocative, easy or even relaxing for you, can become threatening or impossible to accomplish for others.

Only the results you get outside the stage are deciding your value. So do not expect to flatten out the world at once. It will be necessary to periodically test your skills and competencies, and depending on the reaction of those around you that assess you, you could establish at which level you are situating yourself.

It is difficult to believe that someone can get remarkable results if they are not doing their best in this sense, and if they do not periodically test their skills. Therefore, I believe that alike an actor you have to get the reaction of more people before advancing to the rank of a professional.

P.S. Do not forget that the professional training degree is based not only on theoretical knowledge, but also on practical exercise.

Walking the path towards the potential of leadership means to show the world that you are able to have a big role both at the moment of the maximum attention offered to you and at the moment when you feel unsatisfied by your performance.

Test your skills whenever you face new challenges in an attempt to continuously improve yourself beyond what you think you already know. For this reason, I want to state that true evolution comes from self-knowledge, in a way where experiences and failures become valuable lessons, due to a constant learning process, from which you draw your strength to move forward.

Source: https://neculaifantanaru.com/en/personal-development-test-your-skills.html

The Curse That Threatens You

On April 14, 2009

Being so passionate about surf, the champion put on his specific equipment of a real surfer, took his surfboard and bravely jumped into the water, with the thought of crossing the ocean. His greatest desire was to make a great deed and become famous.

The ocean was calm and clear, the waves were acceptable, the air temperature was positive, so he could advance without problems. But as he moved offshore, the ocean became more agitated, the waves were becoming higher, swifter and more turbulent, the wind was blowing with intensity from all sides. Despite the weather, which visibly worsened, he did not freeze, but kept going. It was not the first time surfing in such weather and, because he had experience, he believed that he could maintain the necessary balance he needed to cope with increasingly unpredictable waves.

Then, all of a sudden, everything changed. The storm that began, dramatically escalated, the surfer could not fight the waves anymore, he lost his balance, fell off the surfboard and did not have the strength to straighten up. He drowned on his journey to celebrity.

Leadership: Are you aware of your connection with everything that surrounds you when the intention of exteriorizing the manifestation of will comes into play?

All our ambitions can break down if we do not put soul in everything that we do. Whatever the type of activity that we perform, if we are very skilled and talented, we will come off winners. But when we rely on a single card, it is recommended to think twice before taking the decisive step.

Acquiring personal success is for some a mission against the clock – they want to reach the finish line as quickly as possible, but without taking into account the rules of the game or how dangerous it is. We do not live in a fair or less fait jungle, but in a world governed by rules, reason and principles that we have to respect. And if we do not take them into account, we will come off losers.

Externalizing the manifestation of will, to the style of venturing into the unknown, is usually done with the intention of demonstrating a point of view referring to the ability to accomplish a certain purpose.

But that when we think of such a display of courage take to the extreme, the psychic element of visual nature comes to mind: what does a man who masters self-control look like?

Most likely, such a man is limited only to outside impressions, looking at them with great interest. He is unruly, stubborn, defying, unresponsive, opposing foreign influences, guided only by the saying "if you don't take a risk, you don't win".

Leadership: Do you expose yourself to the danger of losing your discernment in the context in which a changing of attitude is the only constant of personal identification?

In the book *"Twilight thoughts"*, the writer Emil Cioran made an extraordinary statement: *"The curse is an immense challenge and it grows in strength as it heads towards the immeasurable."*

I think that the most experienced people in a field are more exposed to the danger of losing their judgment. And that is because they have too much confidence in themselves and their success, excluding any possibility of failure. Few manage to maintain their balance in the troubled waters they sometimes swim in. And the waves of misfortune anxiously wait to strike those filled with pride, who live in a world that does not distinguish between reality and fiction.

Many of them are delineated by the tendency to exteriorize reflections on their own experiences, especially during the process of forming a perspective of understanding the personal importance of moments of consciousness near the point of impact. They are those who do not take into account the warnings from events of maximum importance for their ascension.

Are you a pioneer? There are no unreliable companies, but only companies led by ineffective leaders, who make all decision on their own, without consulting with anyone and nor caring about anyone other than themselves and their own future. Such leaders are not pioneers for those around them or themselves. In fact, in a way, they sabotage their own career and life, to the delight of the other competitors in the market.

Willing to prove their "superiority", they take hasty decision without carefully consider the following step, and ultimately, they do not get anything, like the surfer who wanted to cross the ocean on a wooden board. And I repeat myself, saying it is irrational.

You cannot get anywhere without knowing that where you want to get there may be the end of the race whose only record is the violation of respect for life.

Conclusion: Try to avoid by any means falling into the curse of straightening to the unmeasured. The actions that we want to undertake must be the result of a clear and reliable study, weighting the gain and the loss. It is true that we cannot win if we do not take a chance, but if we risk rationally, we will have more chances to come off winners.

Source: https://neculaifantanaru.com/en/personal-development-the-curse-that-threatens-you.html

The Evening Star Of A Creator Shackled In The Chains Of Reality (II)

On July 06, 2012

Prove critical firmness in appreciating the forms and direction of self-development, without circumventing the authority called "the force of interpreting creation".

I completely sunk into the darkness of the "room with no windows" in the more and more powerful thrill of a creation that was increasingly reinforced its value, like a skyscraper growing constantly in height. In the warm and the comprehensive partnership of some deep feelings and judgments, of some theories, calculations, coherent arguments, many times empirical. My world, which I called objective, somehow resembled the theft of that painting that you take everywhere with you, but you never get a good look at it because your eyes always turn to other, more valuable paintings.

Absolutely incredible, but you can live with effective power even when the artistic ideal is missing or not found. However, within me lived the truth expressed by an old writer: "Man has always lived under his real condition, through an inversion of reality. He thus entered a nightmare, struggling with non-realities akin to tilting at windmills. To escape an impasse, man must find out only one thing: that he is a miracle."

This immaterial vibration, this pure constant pressure exercised under special laws by a strong electromagnetic force and becoming more and more comprehensive, had to manifest also in the material world. To shape the characters, physiognomies, to penetrate as a continuous current in the great whole of human nature, decisively influencing its existence. It was as if I were a creation that originated in the middle of a multidimensional universe, only if one could imagine a gigantic universe through the inversion of its laws, which acquires its specific character through a harmonious structure, corresponding to the needs of the human being for color and expression.

Human alchemy was as tempting as gold. Only that much harder to find out. Much harder to maintain. Much more difficult to be processed. It was an enigma that comprised all my feelings, which put me in contact with the world of symbols, always opening new doors, and new windows. It was unlocking the road to unsuspected passions, reviving me with every step. It was transposing me into a state from which I did not want to get out.

However, have I really understood its purpose? In the moments when I returned to the objective reality, another question was born: "Quo vadis, Domine?" Up till where I could deepen the self-knowledge and the knowledge of others, without falling in the extreme of disorder, confusion, illusion, and discouragement?

Leadership: Does the universe you relate to offer the opportunity to get acquainted with the artist himself and with his work, without limiting the possibilities of interpreting a creation that is at risk of failure?

The first chapter of the universe you relate to presents an inversion of the condition of man's existence as a human being, as a means of listening to the cry of creation to transform into personal duty that which happens with the world and to thus recognize that contribution that everyone can bring to its beauty. This universe represents that 100% authenticity that you choose to define you in a climate alien to the old expressions of life, highlighting the struggle you only have with yourself in acquiring a mediator between individual consciousness and the world.

You are convinced that you are wrong regarding what the universe leaves in its uniqueness, you criticize yourself, you add reproaches, you reflect on what you think you lack. However, at the same time, you let the flame of imagination guide you into creating something amazing in this darkness, changing the essence of all that you feel and think in a broader sense of the concept of aesthetic experience (form, color, structure, positioning), just as God modifies His world according to human standards.

The creation that you express with the help of what your own universe is trying to reveal to you is not a caricature of the world's disorder, but rather a kind of dream experience of your power of being one with God.

Only the one who appropriates the power to enter in the deepest bowels of human nature, only the one whose principles and values are not dictated by the limiting factors of an alienating reality - that owner of an individual reasoning, *l'homme avec une libre pensée* - will manifest a continuous tendency towards self-knowledge, by making from it a pillar of support for the leadership area. However ... up to certain limits.

In fact, the personal development and the ascension towards the high peaks of perfection, is the "Egg of Columbus" in the subtle area of leadership, on which primarily seeks to be based the self-knowledge, so necessary to every aspirant for the statute of a leader. Many are the mysteries of human nature, and they are difficult to decipher for the who does not to resort to self-knowledge.

In the high rock walls of the personality of everyone around you, there are small portions that can be shaped with your arsenal of resources, intellectual and emotional. However, for this you must turn yourself into a magician, into an alchemist, a discoverer of an unparalleled beauty of the human area, into a real thinker of the individual and general.

The "general" is what is revealed to you by comparison with the attributes that a particular philosophy attributes to the universe, while the "particular" is the conclusion you get to after translating into a concept the experiences experienced in this universe and later inserting them into real life context.

The Evening Star Of A Creator Shackled In The Chains Of Reality marks that self-seeking that ascends to higher spiritual aspirations, from which must be extracted the essence of a thinking up different types of laws referring to the quality of the image that you represent in the world by relating to a universe that is always played between the personal, the artistic, and the creative.

Source: https://neculaifantanaru.com/en/personal-development-the-evening-star-of-a-creator-shack

The Evening Star Of A Creator Shackled In The Chains Of Reality (I)

On July 06, 2012

Polish the diamond inside of you, so that you can give to your leadership a form as perfect as possible.

My inner world seemed to tick more and more strongly, sinister and inexplicable. A thought constantly haunted me in the rhythm of some intense palpitations, accompanied by the strangest feelings. I harbored at that unique spark of genius, of the superhuman, *optimum et maximum*. I was waiting for the spontaneous appearance of a complete Ego. Like an evening star shining on the nighttime sky showing me the north, the great ideal led me to refine the asperities of my thinking.

With the impeccable seriousness of a seeker of answers, I got into the adventure of detailed knowledge of an immaterial world, of an insufficiently known universe. A knowledge of consciences and souls that comprise a mass of different people. A knowledge, which presented unexpected fluctuations, giving rise to unsuspected forces that emerged seemingly from nothing.

It was an overwhelming work that could depart me from a reality limited by laws, clichés, dogmas, and prejudices. I was at the border between possible and impossible, between creation and evolution. A creator, whose creation is nourished by the warmth and light poured out of the most hidden mysteries of the world, life, and human nature. I could fabricate anytime other laws, to notice constantly new truths, to accept other points of view. I would like to build, like Einstein, the model of a pulsating universe, which would relax and contract as a huge heart. Would I succeed?

I had to polish my own knowledge, in order to increase the value of my own "Ego".

Leadership: Does the appreciation you give to reality depend on the degree of implication in your inner universe, beyond what you are ready to understand from it?

You cannot go through a development process which led to become a better leader, if you are a prisoner into a reality that limits you.

By stopping any reaction, any attempt to get involved in your own fulfillment, in the realization of that something that would motivate you and make you more dynamic – it is like going to a small provincial town in a foreign country, where you do not know anyone, being pursued by the thought that everyone could guess your every movement with a single regard. Basically, you are in the perimeter of a dead zone, where you cannot enjoy the privileges for personal advancement.

What contributes to completing a new conception of the reality that makes up the world of man is that categorical clarification of obsession that does not give him peace, agitating him and reassuring him, which becomes a struggle for the defense of values, beliefs and ideals.

This obsession, supported by the integrity and the great continuity of an attitude in the manifestation of truths that make you see life with other eyes, aligning your system of values to new points of expression and orientation, may contribute to triggering a new correction of image attributed to authenticity, or to distort any good initiative.

Leadership: Is the obsession of approaching the path of creation the center of your universe, beyond the ciphered form of the meaning you give to the term of "validity"?

Obsession is the beginning of the act of creation. It is something that constantly bothers you, an individualized support that is gained by successive additions, a protest against the subordination of aggressive external content, in order to define the normal accepted by the correspondence between the soul, reason, consciousness, and personality. It is a more advanced intellectual development that can see further into the future, being able to tense the spirit on the means necessary for obtaining a desired result, even if these means do not inspire pleasure by themselves. It is that certain something within you that does not let you give up, which anchors you and at the same time gives you wings to believe when all others doubt you.

You can give to your authenticity a form as perfect as possible, only if you polish the diamond inside of you. For only the one who ventures in all the mountain areas of himself, disconnecting from the distorted reality of the outer world, stuffy with all kinds of prejudices, will be able to "awaken" of sleeping that creative force appropriate to people amazing by their skills, and that can be proud of themselves.

I was on the verge of revealing and understanding a world governed by laws, and rational principles. Where the right to "life" and "death" was determined by the existence of a completely different reality, impressive by the way in which interacted the forces that composed it. A world, with a limited power of an abstract understanding, where the deepest secrets, dispersed by a reactionary force coming from within the human being and that was reflecting upon the universe, were the very condition of its existence.

The convergent action effect of the reality and fiction which ensures the veracity of a parallel world, under the pressure of a unique and totalizing change, the perfect form of a timeless dimension which tended to become perfect, could be lost if it was not enhanced by the relationship between art and science, between man and the spiritual plan, and their impact, in order to increase the intensity of the impact on life.

The validity of your universe variant is the size with which you can cross from one end to the other that portion of 100% fidelity in rendering a reality inadequately deciphered by others.

The evening star of a creator shackled in the chains of reality is the expression of the complete perfection, of the high fulfillment of the self that depends on the free will of you. You can become a very good leader, endowed with the ability to shape the characters. You can penetrate as a continuous current in the great whole of human nature, decisively influencing his existence, and you can give to your leadership a form as perfect as possible. But, only if you polish the "diamond" inside of you.

*** Note:** *optimum et maximum* – the best and the greatest (lat.).

Source: https://neculaifantanaru.com/en/personal-development-the-evening-star-of-a-creator-shack

The First And The Last Wanderer From The Desert Of Shadows

On July 12, 2012

Perfect your evolution, by placing your existence under the sign of Ego that defines and leads you to an ascending path.

I felt that something had to happen to the world that I created. Something, that could no longer be maintained, which could no longer be connected with my plans. Something, that could no longer be returned, which could no longer be recovered. Confused, I was willing to look for a revealing answer in all that continuous chaining of transformations, updates, extensions, conversions, which made possible my wandering in the labyrinth of existence that I heavily crossed it. All were the same and all were different. Strange and repetitive. Confusing and contradictory.

I felt complete stranger and lost, as a wanderer in the desert that seemed never to end up, in a torrid and dry land where no one survives. A desert of dense shadows that coldly enveloped all my senses, all my steps. My heart and soul. Which fully absorbed all my energies, all that I had positive in me, disturbing all my thoughts, one by one.

Just like a famous character of Dostoyevsky, I was about to break contact with the whole world, to get away from myself, to let everything go. And, as a man who categorically refuses any invitation from life, I was risking to retire myself in the solid shell of indifference, of the incomprehensible one. Of the weakness which puts you to silence.

Leadership: Do you accept the status of being "yourself" in creating the content of thought that inspires you, beyond what you can access with the help of a reality that insists on opposing you?

I felt locked in myself, as if my inner world was the victim of some vicious attacks from the part of an unseen and hostile force, with a huge capacity of influence. A force that had a shot down effect, by the more powerful blows, as if put on "repeat". And that could always be decisive. A malignant force, *un symptôme d'une maladie inconnue*, of which I could not find anything. A discreet presence, but disturbing. Real or imagined?

A long time ago, I closed this topic because I had no choice. However, I cannot hide in me, endlessly, as a coward, what I felt so intensely, good or bad. I cannot let myself be caught in the vortex of the most characteristic phenomenon in my life, without understanding it, without sharing it with others. I cannot promise to me a full life, without finding answer to my own inner unrest. Especially when "She" the single force, definitely dedicated to the interruption of my ascension, was coming back. Each time more particular. More threatening.

Implacable ! I was subjected to a steadfast and durable influence, as a slave of his own convictions, running away from a force that cannot leave him. The biggest part of me felt outraged. I was trying to hide my fear and emotions, pretending that nothing happened to me, that I do not see the truth. However she was there, steadfast, waiting with clenched teeth, surrounding me like a malefic nimbus that manifested its action even stronger on me. I was not supposed to know her, but I was forced to feel her. Almost close, more and more impetuous.

I should have to decide right from the start one thing: who's the boss? I? Or, the Force, which comprised me in a strange consolation, propelling me gently to the mystery of my existence? I was put in front of the alternation: either I or she.

Leadership: Are you the only access to who you truly are in a hypostasis from which is deducted the content of a life that is enclosed within itself?

You cannot lead others, and especially to teach those whom you lead to develop other leaders, if you fail to pass the test of maturity, "the transcending test". The existence awareness of the two sides of your being, successively and sometimes simultaneously, always creates confusion. As it clarifies the new way of thinking, of receiving the reality, as you explore different emotions, your existence will begin to change.

Leadership makes its "entry" into your life long before being properly a leader. During your evolution. When you deal with your Ego, with the inner world that defines you. There, where the meanders of your own evolution are very intricate, where the endless scope of your own thoughts and beliefs are unbalancing your existential balance when each of your feelings are misleading, only then starts the battle for self-knowledge.

Transcendence is possible as a widening of horizon, meaning extensively and in the direction of clarifying the depths of worlds in which you choose to introduce yourself through the power with which thoughts and emotions interact with an ideal beyond time.

Here you are confronted with the hypostasis of the superior man, the genius, who is constantly thirsty for that inherent knowledge, accumulated by the wise throughout the millennia, experiencing the drama of incompatibility with a person of a different inferior condition: you yourself, at a world level.

Leadership: Do you succeed in bringing out something from yourself that you did not thought was higher than the reason you initially limited yourself to?

It is said that the leader, the man who longs to be his own master, is the architect of his own experience. However, nobody ever mentioned that, first of all, the man aspiring to the status of a leader is most of the time a wanderer. An anonymous, in the long and often dark journey towards his own nature, towards his own inner development.

The rocky border of the existence that defines you as a person and as a leader can be pierced, especially if you find a "gap" through which you can get inside an Alter-Ego superior. That gap is the mirror of your consciousness, which must be out of the purest crystal, always remembering who you were, who you are, and whom you could become.

The connection with the whole world can destabilize, if you shy away of yourself, if you stay away of the flaming arrows of your own thoughts and feelings. And the second Ego, the singular force designed to permanently discontinue your ascent, will overwhelm you, destroying any of your privilege that you can use for personal advancement.

The existence awareness of another side, of the second Ego, successively and simultaneously, will create confusion at the beginning. The first Ego will encourage you by saying, and repeating, strengthening your belief that you can rise to the desired level of excellence. The second Ego as a discreet presence, but troubling, will put you under pressure, will put under lock any of your attempts to know yourself, by reminding you how unclear is to be yourself, causing you to lose your "coordinates".

What you can bring forth through introspection, as an attempt to look at yourself only from the perspective of the identity that only posterity can find fascinating, is the very condition of the existence of the superior man: to recognize yourself through the "Other You".

The First And The Last Wanderer From The Desert of Shadows is yourself, in the long and arduous journey towards balance, towards understanding your own Ego, of the past, the present, and the future of that Ego - that needs some coordinates to be defined. However, for this you will have to pass, like a wandering, through those watershed moments that will induce changes in the course of your life. This implies, inevitably, at some inwardly renunciations and transformations.

In football, the refinement of leading the ball and the seduction of passing find their standard assessment by the goals scored. Likewise, the knowledge of your own Ego and the personality pattern, in which you get to fit, find their balance standard in personal confidence that you acquire during "wanderings" on the sinuous road towards the mystery of your existence.

Perfect your evolution, by placing your existence under the sign of Ego that defines and leads you to an ascending path.

Conclusion: More or less, we are all self-analytical. Those with a developed analytical mind are better understanding the consequences of their own wanderings through the labyrinth of their lives, at the same time, drawing lessons from them.

For everyone the best friend will always remain their own Ego but at the same time the worst enemy. Both poles must work together, so that the man would have an ascending path. This thing is essential in leadership.

Source: https://neculaifantanaru.com/en/personal-development-the-first-and-the-last-wanderer-fron

The Fuel Of A Creator Who Restrains The Chaos

On July 02, 2012

Find the way towards the true essence of human being in order to enhance the depth and quality of your ego.

Two constants were reflecting imperiously into my life, without being able to separate them: what I am of what I can be. Like a passionate man of an unattainable ideal, I launched myself into an exciting and unbelievable adventure. In which, I had to face the unfathomable mysteries, indecipherable by the variety of meanings, which weave simultaneously, giving way to all sorts of interpretations. With much deeper horizons and significations than of the real world, rational, which I thought perfect, and in which arms I nestled all my hopes, all dreams, all vital resources.

Was it an absurd passion of madness?

I fall into a weak extreme, totally unfit to my human constitution, intellectual and emotional. A totally disagree with myself, between angels and demons that streaked with light and shadow my inner universe, was suddenly born, manifesting in the most acute form, forced, of some intangible aspirations. A law trial of a utopian ideal?

Something that does not have a specific purpose. Something that could not be confided, because it could not be explained. Something that was constantly defining, which was fading and lighted as a lamp. Here was the answer !

Something that formed, that changed, which gain another content giving life to other elements subject to external mechanical pressure, more intense, generating a continuous voltage, filtered with the opportunity to be adjusted within certain limits. Something that lived and died, as an engine that requires the adequate maintenance, a field of universal energy, which may limit or expand my ability to be someone else.

The expedition to explore the most inaccessible human areas began. A whole range of issues, nuances, reflections, relationship types, an unknown world through its shape and sizes, was opening up more and more in front of me. A world that lifts you up or gets you down, which can imprison and possess you in every moment, the faraway land of a higher reality, situated beyond any finite human understanding, was outlining at the horizon.

Honor to this non-speaking entity, the magic, which was opening, masterly, the boundaries of truth in front of my will !

Leadership: Does what is challenging for obtaining access to what no one knows have to ability of being accessed more easily as you modify your projection on the image that represents you?

The general tendency in leadership, this relevant science in terms of its influence, which concerns above all the human nature, is not towards differentiation, towards diversity, but rather towards homogeneity. You must unite all the parts of yourself that defines you, and brings them to a common denominator in order to be accepted by everyone.

It Is a categorical condemnation of leadership, of the concepts or idealistic goals that you

defend, to try to maximize or minimize the significance of manifestations of the interiority of an outside world, without knowing closely the major aspects of the reality which ensure a true and a fair image of the human being.

The magic of leadership, the brightly lit labyrinth of the most intense and sound rays of science to understand human beings, is based on a total agreement with yourself, with the explorer of you, into identifying and maintaining those mechanisms that trigger vital energies, carriers of unexpected values and virtues that are condensed under a latent form.

The process of awakening of conscience and values which remodels the human being is, in fact, the mandatory and necessary premise of an efficient development, decisive for outlining personal traits.

The image that represents you in a space with horizons and meanings much deeper than those of the real world, leaving self-power to express its will unhinged, is a departure from the rules of a rigid society, in search for expressions and revealing experiences with the purpose of redefining your personality.

Leadership: Does the appreciation you give you yourself depend on the degree of positioning to what is superior to common understanding, in the equation of the tendency of producing a new content of reality?

Something changed in me, as if I made a covenant uniting life with the universe. Two forces manifested themselves simultaneously, blending and balancing each other, like some colors of the rainbow that vibrated, and seemed like disjoining and mixing again into a perfect unity. A divine will and my will were merging together, exceeding any imagination, any limits of reason, becoming a single one, *une seule force de connexion*. I wonder how many emotions and events are crowded into so little time and space.

Just like Epimetheus that opening Pandora's Box, released all the evils within it, and then, frightened, hurrying to close up the cover, did not notice that the only thing left in the bottom of the box was "Hope" - I launched out in the higher spheres of human conception about the world, fostering a new understanding of the "assets" from which he is constituted, subjecting his existence to some specific norms. However, without realizing that the only thing to look at was the image, the overall picture of the entire rational area of the universe, in terms of self manifestations.

Pushed by the curious nature, I somehow managed to open the gate that connects with the Universe. However, I paid a high price. Without noticing, I felt into temptation. I started to transform myself more and more into a soldier of science, the exalted defender of alchemy, a Merlin obliged to unravel the significance of the fight between good and evil, to which was subjected the human being.

I suffered more and more of a heavy burden. I had to keep intact "Pandora's Box", to protect the most significant mysteries of the being, of life, and universe. As a creator who restrains the chaos. As a magician, a supporter of a superior way of thinking.

I was the sole author of my own destiny.

Leadership: How do you see overall picture of the area of understanding human nature from the need of being the sole author of his destiny?

Knowledge of people, the process, in which you have ventured as a leader, is essential in leadership. Their deep knowledge, their relationships, their individual and common motivations, involves a thorough analysis of human nature, a realistic and especially a prospective research, of this force of masses of people that can propel or can destabilize you, as a leader.

Just as the chemist patiently distills the ethereal substances from plants and flowers, so and you, to open the gate which is found at the border between you and other people, you must analyze the "painting", the overall picture of the entire human rational area, in terms of his manifestations. Then, to try changing the perceptions, which contribute to his formation, and hook them up to your beliefs.

Leadership must be reflected in the upper layers of the entity called "human being". Hence, to live up to the height of your potential as a leader, first cultivate a new understanding of the "assets" from which is constituted the human being, starting from the elements underpinning all its "construction".

Keep locked the Pandora's Box because once opened, the chaos will rule in all that you created as a leader, and the main pillar that supports your entire development will crumble.

Being the only author of man's destiny is to limit yourself to creating a world from which the words "THEM" or "THEIRS" disappear, replacing them with stimuli of the type: "I am the only content of reality to the likes of all."

The fuel of a creator who restrains the chaos reflects the personal position adopted towards the knowledge of people in real life. For advancing in leadership, you must stimulate the deep connections of a perfect self-knowledge, to highlight the strengths of those parts of self that constitute the unity of your being.

Find the way towards the true essence of human being in order to enhance the depth and quality of your ego.

Source: https://neculaifantanaru.com/en/personal-development-the-fuel-of-a-creator-who-restrains-

The Light From The Mysterious Depths Of Darkness

On July 24, 2012

Strengthen the bridge between self-knowledge and your potential, in order to perfect your identity.

Sometimes, in the middle of my active existence and animated by the most daring dreams, it produced a fissure. I was suddenly falling into a state of anxiety. I could not get rid of a deep conviction, carefully hidden: that everyone else around are superior to me. I considered myself a big nobody, a fiasco of divine authority, a man suspended by an oscillating ideal, sentenced to gather once again and again the wasted energies of a bygone world.

I shuddered, trembled; I turned my mind on all sides, walking from here to there like an addict, like a man out of mind, as I have received the terrifying commandment to become the slave of a strange passion that looked in all manners of ways to get me away from what I could really be.

My sense of inferiority was understandable, but so hard to bear as a boulder pressing my whole being. I was slipping down more and more up to self-disgust, like a helpless devoid of any leading idea and sense of direction. I was always the last to all, *le dernier des hommes*. I hugely despised myself. Held prisoner in a relatively narrow space, tied by the rope of the most exhausting trials. Like being punished for an action of that I was not guilty, I carried in vain the stone of my fate irony, each time heavier, like Sisyphus, ignoring crossing the same route, the same destiny.

Leadership: Do you understand the overall image of the area that forms from the need to be the sole author of a path that excludes any possibility of control from outside the "immediate"?

I still considered an inexplicable privilege that I could not sense anything of myself. I could not understand what was so brilliant in some people. How they succeeded, and I do not? I could not lie to myself. I could not pretend to be someone else, rivaling with others. The area in which I developed belonged to pain, fairly persistent, of not being part of the miracle called "meaning", without taking into account the qualities that I had not yet discovered within myself and which could have transformed me immediately into a dominant character.

I became much more aware of what I gained from these turns of my life - the contact with a form of understanding my Ego, more demanding, more incisive, more objective. The "immediate" was that form of breaking away from the past, so that I could be present in the consciousness of the moment of the experience of using favorable circumstances for change, without keeping in mind the traces of the impression I had experienced long ago.

In all those heavy moments, but useful, I had the opportunity to compare what I am, with the final result, what I could be. The finding was obvious: in the mysterious and dark depths of my own being, still, were to be found the necessary tools to produce the spark that could ignite the torch of the most incredible comebacks.

I had the sensation that the more I insisted to get closer to whom I can really be, with so much more I got away of myself. It was a kind of asymmetry between the two sides of me that enveloped my existence: Ego and Non-Ego, reality and pain, self-knowledge and perfection.

I came back on the right path, understanding that the two sides of me were inseparable, and complemented each other. I learned to know myself better. To reveal many wounds, but also many talents. Was it really the first step towards achieving perfection?

Leadership: Do you have to step away from yourself in order to create the perspective of a total recognition in a context such as "conquering your own individuality in relation to others" which is required to be reduced to a single constant called "image multiplication" ?

If you want to achieve something valuable, leadership can become your reliable aid. However, the success in leadership does not come all at once. It comes with small steps, as you rediscover yourself and come to maturity. And these two constants, subordinate to your character, are manifesting only when those «fissures» in your life appear. When you are slipping down more and more up to self-disgust. When you are filled with a sense of inferiority, which urge you to reflection.

Leadership is based on understanding your own defense system against the unseen enemy "conscience" which can accept or not your state of weakness induced by the diminution of your trust reserves. To step away from yourself in order to create the perspective of your own recognition in a context of the type "conquering of one's own individuality in relation to others", actually means to cancel any attempt of being the same man up to that point and realize that nothing will ever be the same.

The multiplication of personal image derives from the acceptance you give to the obligation of being yourself in a context of recognition that is late in manifesting itself. This means to capture yourself in the display of strength of two rival identities: one that is based on the opinions of others, and another that subverts any attempt of the past of making yourself one with it.

Leadership: Can what was challenging to gain access to it will be later be more easily accessed as your consciousness expands its perceptions towards a rise that does not know the monologue?

The future of leadership is born today from a deeper understanding of your own being and of the way you relate to your natural state of development. Therefore, it will look mostly the way you meet it, the way you configure it in the moments when the two parts of yourself are interrelated and influence each other. The first part leads you to blame yourself and to judge your Ego, to get away from yourself. The second one will jump to help you in times of unrest, when you will compare what you are, with the final result, which you could be.

Leo Tolstoy illustrated this point of view in his memoirs, by saying *"The most important event in the life of a man is when he becomes aware of his Ego; the consequences of this event may be the most beneficial or the most terrible ones."*

The genius of a man, who aspires to perfection, consists in the faculty to understand everything, to resolve all contradictions that occur in his life, between Ego and Alter-Ego. The monologue you must avoid at all costs is that lonely attempt to constantly excuse yourself from the accusations you bring to yourself by failing to turn two entities into one that will represent you anywhere.

By not becoming aware of your ego is like getting into a car that will not start, but nevertheless, you insist to put your seat belt. Basically, you are standing at a point where the meaning of your life does not get any response, still feeding you with the hope that you are safe, and you will ultimately succeed to head into what will be advantageous for you.

Do you find your safety in a utopian way of saving whenever you cannot dominate an inner conflict? Are you slipping down more and more up to self-disgust, like a helpless devoid of any leading ideas and sense of direction? Or, you insist more to get closer to who you can truly be?

Strengthen the bridge between self-knowledge and your potential in order to perfect your identity.

Identity is a constant of the type "total acceptance" inscribed in a context of recognition of personal value that arises with the passage from a small and superficial Ego to a solid and radiant self-consciousness.

The light from the mysterious depths of darkness brings into focus that essential part of the process of self-discovery and perfection which supports the affirmation of your identity.

Just as a writer always emphasizes the particularities of his characters, which he extracts from the objective reality, and projects them beyond normal in some sort of parallel universe, in the same way and you, to realize your strengths and own limitations, you must build up the particularities that highlights you, which you can extract only from the objective reality when you cannot get rid of some harmful beliefs.

Conclusion: To perfect yourself, you must know your potential, which can be achieved only through a deep self-knowledge. Do not try to turn into someone else. But, knowing your "heritage" that God gave you, increasing it through a crafted knowledge and perseverance, you can become that special man for whom you long to the heart.

Do not forget that in you is the force that will propel you forward, in your lies the spark of performance, and of all your achievements. Not knowing this force, not recognizing it, to pass with indifference or recklessness by it, is equivalent with your social collapse...

Source: https://neculaifantanaru.com/en/personal-development-the-light-from-the-mysterious-depth

The Principle Of Change

On January 28, 2010

If you are dissatisfied with reality, shape a different one. If you can't do that, shape yourself.

If you are an admirer of actor Robert De Niro, then you have surely seen the movie *"Stanley Iris (1989)"*. Iris, a widow with two children, tries to rebuild her life and live in a way that would make her well. It is not easy at all for her to manage on her own, and merely as a worker in a pastry shop, her wage was not enough for everything that she needed.

But everything changes when he meets Stanley, a cook. They become friends, but Stanley has a great flaw: he can't read and write. For this reason, he is fired and he must look for another job. He realizes that reality can't be changed. Without being able to read and write he will never get too far. Everywhere he will look for a job, he will be objected with the same thing, again and again: that he is illiterate.

Leadership: Do you express the intention of being a life lesson for tomorrow, finding that unique reasoning for being "COMPLETELY" at the center of a creation in which the nuances of your own character are imprinted?

Stanley is too rational not to realize that his life wastes away, that he sacrifices himself in vain, that the dream world that he so intensely and confidently covets for is getting farther and farther from him. Unhappy with the reality that he was struggling every day, not wanting to always bump into refusals and dismissals, he decides to change himself. So, one day, thanks to his infinite desire to live happily, turns to Iris, whom he asks for help. Iris gladly accepts to teach him how to read and write and, in the end, she really succeeds in teaching him.

However, Stanley, although he has always been illiterate, had one great passion: to learn things. Among other things, he invented a complicated mechanism to cool the cakes. And because he learned how to write and read, he could valorize his invention and sign a very good contract with a company, where he was quickly promoted. He was now living in a different reality, the one he always wanted - a reality where everything becomes possible.

The ending of the movie is sensational. Stanley returns to Iris, whom he owed everything and whom he got to love very much, asks her to marry him and proposes her to move in with him in his new house.

Leadership: Do you allow yourself the respite of supporting the aspiration of renewing self-perception by measuring your ability of being completely present and aware of what you are doing at any given time?

What a triumph for a man like Stanley, to accomplish the impossible. I wonder what was his most important feature. I would certainly say will. And the will to change nourished his dreams. The impulse to a different life, everything he did in order to change the road of his existence gave him green light in order to follow his dreams.

In other words, he learned to chose before he gathered in. He focused on the absolutely necessary things because he didn't have another possibility to change his way of living. He realized that the only way to change reality was to change himself. So he molded his

strategies and adapted to the new requirements, this being the only way to fulfill his goals.

Stanley is an excellent example of a person who did what he had to do in life. Driven to the core of his being by a burning desire to fulfill his dreams and deeply influenced by the love of Iris, he decided to put an end once and for all to the dull and painful life he was living.

Self-perception is based on the direct relationship established between the effort of giving a new meaning to life and the nature of intellectual or affection inclinations that push you to action.

The key moment when you become aware of the importance of renewing your self-perception, along with the return to consciousness of the need of giving a meaning to life, based on how you pay attention to the lessons offered by failures, occurs when you have the chance to acquire a new orientation through a gain (material or emotional).

Every man must take a moment in order to ponder upon where he is coming from and where is going. And if, after a careful analysis, the conclusion is that the direction is not the good one, the he must certainly change. And change always comes from inside, because in order to change the outside world, first of all, the solution is to change yourself.

Life is not always easy as every one of us would like it to be, but we could certainly make it better if we try to change ourselves.

Leadership: Do you wake up the echo of your own Ego so you can give a new direction to your life?

Just as a painter fascinated by the expressiveness of the athletic movement is able to seize the human body and his members in the trajectory from one point to another, where the photo instantly fails - and so you, in order to place your existence in another context, to give a new direction to your life, first you must wake up the echo of your own Ego. Meaning to eliminate any tendency of diminishing your own value, to be aware of your abilities, then to firmly set the goals that you want to follow, by seeking opportunities for development even where the others have failed.

Evaluate in a realistic way your position to the factors which could negatively influence your performance, reformulate your system of values by eliminating that oscillation between will, abandonment and doubt - as to regain your own being, then impose to your existence the trajectory towards the access to a new way of manifesting your potential.

Somebody once said that every person is reserved something better in this world if he molds his strategies by which he lives. He was right. It is absolutely necessary to carefully analyze our character and personality and find out what are our vulnerabilities and what are our qualities which can put us in a good light.

Only if we discard our weaknesses and develop our strengths will we manage to build a reality closer to our aspirations.

The change that destiny brings to you starts from the sincerity of your heart and always manifests itself morally through the conditions compatible with vision, innovation and the capitalization of knowledge.

The principle of change refers to deep inner transformation, from the moment we become aware of our unexplored potential, as evidence that personal evolution is possible at any time. Beyond all apparent limitations lies that burning desire for progress, which combined with unwavering determination, creates the idea of spiritual rebirth. So every step towards knowledge becomes a victory, becoming important for the discovery and fulfillment of one's own destiny.

Source: https://neculaifantanaru.com/en/personal-development-the-principle-of-change.html

The Seeds Of The Dead Sea

On March 15, 2011

Open your horizons all by yourself, showing your full commitment to your aspirations.

They say that seeds which don't germinate unless they are removed and made fructify in conditions beneficial to their development, lie in the mud of the Dead Sea. Likewise, there are unsuspected forces and unknown virtues within us until a given point, which are not enough or at all exploited. What could be the driving force to activate them?

Day and night, beings are born for the sweet pleasures of life. And also day and night, beings are born as if to be condemned by society. This is one of the messages of the movie *"Gattaca (1997)"*.

Vincent Freeman was one of those people whom society had harshly condemned. Since birth, specialists predicted that he would die somewhere in the age of 30. Myopic and unhealthy, Vincent stood no chance to build any successful career for himself. His attempts to employ in various companies have been in vain. Nobody wanted to hire him because he didn't have "a clean profile".

Your progress has another direction than: forward? But Vincent, despite all predictions, was a man with a strong spirit; it was something within him that nobody had noticed, and he had a great dream. He wanted to go into space, where only a handful of people could get – only those considered to be "superior". His desire to join the elite men grew from one day to another.

What a tremendous attitude ! Always perceiving things in a positive light, gathering all his courage and ambition, putting his imagination to the test, he eventually found a surprising way to get a job at Gattaca as a navigator, and eventually flew to space with the best.

Leadership: Do you validate your input of value in the general model of the motivation for change by making the effort to improve the construction of a universe from which you observe what is happening in your own world?

"You weren't born for it, and you know you do no good if you get out of your womb." What do you feel when you hear this almost every day, from everybody around you?

Vincent did not belong to that class of privileged minds, with strong beliefs, which is always right. He saw everything from the point of view of his desires, being certain that, if he ever believed the world, he would never reach too far. His input of value was represented by the state of resistance with which he answered the challenges and interests of a world that rejected him, but one that could be easily reconfigured through his transformation into a different man, under the guise of a champion.

The immense universe he built for himself, from which he looked only at what was happening in his own world, was symbolized by the attempt to dissimulate to the point of denial the form of his own inner suffering, the inability to ever get close to perfection in an unshakable reality.

Do you intend to follow your path as blazed by fate and not even try to resist it? If you want

to get to the top of champions, prepare to think and to act like Vincent.

It's too much for a person like you? The true test of your character doesn't consist in the walls that society raises too many times around you, but in your ability to knock them down. Strengthen your character, raise the bar of performance and never level it down.

Leadership: Can you construct a vision for yourself that evolves despite the beliefs and conceptions of others, starting from the premise that a picture that is erased from the foreground is easier to accept as being an expressive one?

Vincent's personality was composed of two parts: the foreground (the image of a man perfectly integrated in the patterns of perfection) and the secondary plan (the image of an introverted man who cannot recognize his weaknesses).

Relying on the idea that everything in sight is an expression of the Absolute Creator, but does not portray His true identity, Vincent exhibited his mastery of being himself, going through many experiences, knowing that before him stood people who would not have suffered him when finding out the truth.

Be yourself, express yourself, feel good in your skin no matter how many masks you wear or how many identities you undertake !

In order to give value to your person, you have to open your horizons all by yourself, showing your full commitment to your desires. You should never consider anything impossible to achieve.

Only the weak ones see everything through a black cloth. As time passed, Vincent's perspective on things changed. He made efforts to get to a distance from the negative beliefs of others, without being ashamed of himself or afraid of the circumstances.

Is your true value given by the purpose you undertake around a low self-image, but permanently perfected with a winning mentality?

The seeds of the Dead Sea designates your highest aspirations that cannot fulfill if you don't become a different person. As you progress to a status consistent with your level of aspirations, there will be a phase which I would call precursory: to open your horizons all by yourself and develop the confidence in yourself, showing your full commitment to your aspirations.

Release the seeds from the mud of the Dead Sea. Discover your qualities and your talents and learn how to use them in order to achieve your goals and to get out of the difficult situations you find yourself in. Always perceive things in a positive light, gather all your courage and ambition, put your imagination to the test and, eventually, you will find a surprising way to achieve your goals.

Source: https://neculaifantanaru.com/en/personal-development-the-seeds-of-the-dead-sea.html

The Tribute Paid To Life From The Heights Of The Eternal

On February 02, 2012

Show the superiority of your conscience, by removing the destructive influences of your own feelings' oscillations.

Once again, their eyes met at the party of her father, the great businessman Bill Parrish. Susan approaches Joe with that joy that an accomplished woman feels in front of her lover, keeping deep in her soul the image of their first meeting. Joe felt the touch of her eyes as if a butterfly would be settled on his skin, waking up in him all the emotions that he felt numbed by time.

- Remember that morning in the coffee shop, Joe? When you said: "What's wrong with taking care of a woman, who takes care of you?"

However, in her soul, it was like she begged him "Noble heart, high spirit, I am urging you, by the name of love that you've gave to me, remove by any sign, by some revelation, this drop of heavy doubt that I feel how it invades me ! "

- Did I say that? he asked with fear in his soul.

The sincerity that precedes the awakening of consciousness is a pale attempt to recognize your true purpose and identity where faith in a separate self cannot move on from being a curse to being a blessing.

For a moment, Joe fell on thoughts, as if that remnant of memory touched his innermost cords of existence, emphasizing his pain and increasing his sadness. You suddenly feel a tingling all over your body, springing from the depths of your own thinking, that vibe, that almost imperceptible sound, that quiver of clean conscience.

For the first time, he had to be honest with himself and to Susan. And, to tell her the truth. That he was eternal. But she only a mortal. Nevertheless, how would she react to find out the truth? Now she had time to quickly examine her judgment, to appeal to all her senses, to the only bit of excitement that for the first time in millenniums of existence, the goodness betrayed them.

In the end of the movie *"Meet Joe Black (1998)"* the Prince of Darkness, saddened by the Susan's feelings of love, resurrects the real Joe – thus bringing a tribute to life from the heights of the eternal, which he directly ruled.

Leadership: Can you manifest yourself through the need of feeling superior and dominating an individual, considering the contradiction that is created from what you where before and what gets lost within you?

Regardless of the circumstances, the clear conscience appears like a victory, sometimes after several stages of confrontation with yourself. And this victory is encountered enough rarely, generally only at the people that add meaning to their life, doing something that really matters for others.

The French philosopher Albert Camus wrote: *"The greatness of a faith is measured by its doubts."* Can you carry out something against some deep principles, against a consciousness that knows what is good? Do you doubt the accuracy of your faith? Do you prefer controlling and managing everything from a distance, surpassing any limits imposed by your image and your self-esteem, regardless of the circumstances?

By infringing your consciousness, leaving it to radiate impure feelings, which separates and creates uncertainties among those around you, it is like getting off at the wrong train station.

The journey towards the personal development you will do it by detour routes, you will explore unknown "territories" - feelings, emotions, feelings. And nobody will care to tell you where to get off. You need to figure out by yourself where you need to stop and how to feed your soul once arrived at the destination.

Only your conscience will tell you how it is better. However, the negative emotions will prevent you connect to your clear conscience, keeping your eyes closed, keeping them apart from the world that you can easily recognize as an ally and that can serve you as a bridge towards a higher level of self-knowledge.

Being honest with yourself in relation to the parameters of consciousness means expressing a truth that makes you special – in memory of what you where, before releasing yourself from a past that challenges you to constantly re-learn what the present moment means.

The tribute paid to life from the heights of the eternal expresses your ability to listen to the voice of your conscience, perceiving the inner state changes over a period of time.

As a leader, your concerns should gravitate, in particular, around the states of consciousness, or rather around your image and personality that reflect your own defects or qualities, of which you are aware or not.

If the negative feelings continue to take you over despite any attempts to escape of them, then your conscience will never be on your side and will never be reconciled with what you do.

To be filled with remorse means to have your mind wander on scenes lived in the past, in a brilliant environment, atoning for the mistake of having left your true identity for who you have become.

Just as the human body manages to maintain its temperature almost constant, even if the external environment suffers very significant variations of temperature - and so you, to keep your clear conscience, and for it to accept the truth of what you are, you need to keep constant the "quantity" of positive emotions that occurs in you along with overcoming your weaknesses - even if the environment in which you lead your existence influences your personality, even if your feelings suffer significant variations.

Show the superiority of your conscience, by removing the destructive influences of your own feelings' oscillations.

Source: https://neculaifantanaru.com/en/personal-development-the-tribute-paid-to-life-from-the-he

You Lost Sight Of It, Didn’t You?

On May 07, 2014

Turn your leadership into a reality check tool, without trying to reveal people's true value depending on your expectations.

If we see an oak tree leaning to one side, does that mean it does not have strong roots? This question, sparking a comfortable mood, reminds me of that old comedy, with "School for Thieves".

The instructor used to test from the very first day the prowess of his students. Every time he interviewed someone, he left a $50 bill on the table. He used to leave for a few minutes and, when returning, he would notice the bill was still there. "I'm sorry, you are not suitable for this job. You should have... You know what a real thief would have done, right?"

But, stupor ! The bill was still there. Each of the students had stolen something else from the table. One stole a pack of cigarettes, another, a flower from the vase and another, a lighter. So who rose to the bait?

At the final test, when each student had to prove his "qualities" in real life, the professor concluded that things will never happen as he wished. What we expect to happen will always happen differently.

Leadership: Does your experience allow to be placed in some strict parameters to accomplish, by a vision beyond the visible reality?

We build scenarios, establish strategies, test all kinds of judgments and draw conclusions about people, erroneous conclusions, while contributing to the widening of the disapproval current of those that, in case of leadership, dare to advance to a higher level of performance.

Why? Because we don't "feel" the truth, we can't see beyond what we expect people to do, beyond the rigor curtain to dominate a self-imposed reality.

When experience does not allow to be placed in some strict parameters to accomplish, by a vision beyond the visible reality, then the vision itself is shaky, not the experience.

From the first to your last intervention in the area of training and assessment of people, you can be traversed by a hostile spirit, an offensive style of leadership, being one of the main elements causing a certain frustration among people, causing them to draw into themselves and lower the bar of excessively high expectations.

Do not try at all costs to test a man, for his true value will not always come to light according to your expectations. The extraordinary is never obvious, never stands out a mile and is not the result of its own laws of building the desired reality. It is always where one does not look, where one would never even think.

Leadership: Is the experience that you measure through your acquired skills a form of submitting yourself to an external reality that dictates your own judgment and honor?

A vision beyond the visible reality usually belongs to a will that judges everything by achieving the correspondence between what corresponds to the ideal of perfection and what corresponds to an exigency of the difficult to achieve practical life, especially if it is arbitrary and contorted.

You lost sight of it, didn't you? Bring out that side of your experience that you ignore due to the strict coating covering the aspects of the vision that completes true reality.

Source: https://neculaifantanaru.com/en/personal-development-you-lost-sight-of-it-didn-t-you.html

Peyton Westlake

On June 29, 2016

Learn to connect to a noble cause, moving from its place the visible part of the reality you experience.

Ever since I began studying the fundamental notions of science, under the influence of the need of affirming myself and being unique in my own way, solely through the means of self-satisfaction, I seemed accompanied by the feeling that I live in another world. I felt tied to something that didn't naturally belong to me, something that did not yet exist, as if I had stumbled upon a landscape no painter could have imagined.

All this unceasing activity, like a disease of the intellect that you can't get rid of, of which only artists are struck by, a disease that explodes, pulverizes, spreads in the state of mind with the brilliance of phase transformations accompanied by diffusion, bearing in them symbols and chemical valences, was a form of departing myself from my suffering. From the shortages of identity occurred from not exploring in due time the line of personal records.

The secret of obtaining superior knowledge resides precisely in the noise of findings produces by the inquiring mind, from this annoying background sound, while meaningful, speculative, triggering a strong reaction in the subconscious, making you experience the transition towards another dimension, in the virtue of a virtue of universal balance.

You suddenly get to experience the film of a mysterious journey, undertaken directly between independent parts, in an isolated physical system where all forces work towards obtaining balance, uniformity, between algebraic equations, bring objects, incident rays, electromagnetic fields, in which is reflected the addition of stimulants that encourage the formation of a new mental construct.

I needed the artistic experience of a Rembrandt and the visionary knowledge of an Einstein to approach the ideal of perfection in every aspect of a utilitarian creation if I wanted my invention to work and therefore to be successful.

Leadership: Can you discover yourself, as an intellectual orientation, in the direction of a journey under the sign of personal worth where creation acquires meaningful valences in the only existence of the intention to produce a prestigious result?

The beauty of the art of being more than you are, the ability of soaring towards what is outside the condition of a prisoner in an unpredictable existence, consists of the unity between qualitative and quantitative, on which the informational vectors, in a variable measure, acting through a sort of bizarre effect that destroys its cause, facilitate your entry into a sort of revolution of the mind.

And there is only one way of testing this ability: embodying an absolutely brilliant role of which you never thought yourself capable of, a scientist, a Peyton Westlake, with a different identity. Personal value takes into account the inevitable consequences of past causes when you find that you have worked according to your will and experience and not forced by someone else, so when the most important reason for an effective and novel approach is not overcome by the role that others play it in your life.

Leadership is a continuation of the orientation of man towards a more stable version of

himself, linking the means of self-satisfaction with the information needful for transitioning towards a different stage of expansion of personal worth. In turn, personal worth has at its core that superior intelligence that presents the ability of perceiving, from a higher perspective, what you think you are capable of possessing and being.

Intelligence is an awakening of the abilities of surpassing personal limits, at a level of deep intuition and understanding. It cannot be reached exclusively through the means of self-satisfaction, but by participating to the process of forming conclusions, hypotheses, theories, by extracting and analyzing the findings from numerous sources of information.

The danger of intelligence, encountered only by the man who throws himself in the whirl of the all-encompassing, is that of believe that the reality he experiences is everything, and that through science he can transmit what is within himself. In all cases, man is responsible only when he has not worked willingly, or when he has worked in counter-responsibility, forced by an outside force to abdicate from any provisions and regulations.

And when the invention of a chemist hits the fate of a molecular charge, being pushed by a foreign mind, it means that he did not work according to reasons of reflection, judgment and reasoning, but from an impulse born out of the need to share his emotions with other people.

Leadership: Do you think that you have to form a certain complex of skills and abilities assigned to the important role you have in enriching a precious image of an order-mess transformation?

In order for intelligence to contribute to the development of personal value, first of all the possibility of a selection must be taken into account, of a choice of the characteristics of propagating information – needful for the acquisition of certain, very sought after, abilities, which can induce the feeling of a distinct, authentic identity. Therefore, you need to better weight the ensemble of successive-alternating elements that you can recognize and assume in the process of substantiating scientific concepts.

I read in a book of physics and optical problems the following: *"The image given by the converging lens acts as a virtual object for the diverging lens. Using the Gaussian formula of lenses, in the case of the diverging lens, for the situation in which the object is virtual, it is given that the converging lens forms the image in the image space of the diverging lens at a distance of 20/3 cm from it. Because the image given by the converging lens is formed in its image space, at a distance of 30 cm from it, we obtain the distance from the object to the converging lens equal to 60 cm."*

Discovering answers to certain questions, deducing all possible combinations and permutations between the options of filtering information, first starts with the pleasure of condensing into a painting, closely framed into a new theory, all the results of the various observations on a general background of suspicion.

Yet another one of the peculiarities of becoming is a third eye, which closely views the painting, perceives the elements that cannot be seen regularly and manages to connect you to a noble cause: that of moving from its place the visible part of the reality you experience.

The role that you have in the evolution of science can be represented by a precious image of an order-disorder transformation when the determination with which you can prove that you can build a reputation is achieved by developing the capacity to face unconventional professional situations, would be the formulation of a notion deriving new creative rules that do not attenuate their effects.

In the equation of science, order or disorder can be the catalyst of a forward step only if the possible combinations and permutations between the information filtering options you process are likely to materialize in a finished product following a maneuver that, in the opinion of others it either does not exist or does not work.

A noble cause promoted by the incessant activity of the intellect in the creative space can be exerted by moving the visible part of the reality that you are experiencing in comparison with someone more experienced in the field and escaping from that contest of circumstances leading to an outcome equal with rejection from others.

Peyton Westlake is the main hero from the film "Darkman (1990)". He not only symbolizes the struggle to find a new existential purpose that is marked by the same implacable determination, but at the same time symbolizes the finding of the elegance of intelligence which, although subtle, is distinguished easily and decisively.

This type of intelligence is, first of all, an assumption of a new reality that can only be accessed through the force and methods of science.

Source: https://neculaifantanaru.com/en/peyton-westlake.html

The Phenomenology Of Exceptionality

On February 17, 2015

Discover those indices of exceptionality which involves the affiliation to the status of a model to be followed, by pushing higher and higher those virtues that put you in touch with yourself.

An untying of enigmas shaped the line of opportunities hidden by reflection, by living and expression, crossed by an intense creative drunkenness that made me perceive the world differently. I was sailing through the secret meanings like a magic shadow before the growing phenomenon of inviolability between the consecutive lows and highs of the type of thoughts: "What would have happened if ..?" - backed by the oscillation between their aggregation on a particular area and put them on the physical plane.

All this excessive zeal, updated by progressive advancement of the penetrating thinking, without which the transition to a new experience could not be complete, established the basis for calculating some indexes of special perception. Aiming the incomprehensibility, involved in conscious and unconscious reactions of fulfilling a great number of functions for correcting the science. Type reactions A + NonA, subjected to some volume variations, were supporting the search and resizing any features that had not been revealed.

It was looming in my case the same relation developed by attachment appropriate to the old Pierre Munier from the work of Dumas, which identified his life with that of his child, that he felt he lived the same experience and could not conceive that he would even support a moment the loss or even his mere absence.

Everywhere I seemed to be accompanied by this spiritual reality full of meaning, full of substance, full of feelings, capable of selecting indices of exceptionality from the block of a universe of thoughts. With her help I could clarify and communicate my beliefs in a way that others would resonate until there was nothing left to conquer, no continent to discover, no idea to defend.

Leadership: Do you always let your feelings surface in an exaltation of what you can express at the highest level through a mirroring in "something more than yourself"?

Being a deep thinker means delving in a new self-discovery experience in the name of an approach to life built into the interaction with the meanings of events that make you meditate, ask yourself questions about various aspects of your experiences in different contexts. But so as to fill your soul with a knowledge doer of amazing things and new changes of perception towards the reality that'll push above all the most important virtues, such as curiosity and the appreciation of discoveries.

The whole work of the self hangs on the number and quality of those reflections that make it easier to achieve the goal: recognizing a personal value that confronts the time and the attempts of life. The way you think about yourself and your life, through the knowledge accumulated over time and along with the impulse of the feeling of belonging to a higher consciousness, creates the virtues of a strong personality capable of giving a new meaning to the reality that it represents.

The first virtue that puts you in touch with the significance of life is associated with the ability to discern between what puts you in the eyes of the world and what isolates you as a determinant of a cumulative spiritual state. The second virtue puts you in touch with

yourself, being associated with the idea of transforming existence into fiction from the perspective of a language experience. These two virtues, gathered in an emotional and psychological life, form the status: "a little more than yourself."

Leadership: Are you prepared to accept in your essence the reflection of a mirror in the forefront of life on the background of a reality that is devoid of the verisimilar, but expressing its explicit acceptance of the content of a priori thinking?

You can create premises for development of an exceptional leadership based on the existential process that depends entirely on your soul, by projecting with the imagination (beyond control) the surreal reflection of another life. To pass through an experience-type of virtual reality, sailing among its symbolic meanings, you win a smaller or greater amount of information and inspiration that later may identify you as a user of a product intellectually oriented towards the area of unique, of prototype.

Just like Alice in Wonderland, you'll be tempted to constantly look into a mirror, to the beyond, lying in the field of self-knowledge - at the crossroads between the consecutive lows and highs of the type of thoughts "What would have happened if ..?" and "Why would this happen?" This equates to the attempt of verifying your idealistic visions into a reality that persists to react by different rules, of the soul which start an open battle against reason.

The mirror reveals the different plans of accepted reality on the background of self-affirmation in what we call the search for an authentic sense of life. For example, if you look in a mirror, you don't see only yourself, you see what you expected to get from a life put under the sign of aesthetics, conjugated with the sense of good, beautiful, noble, confident - which confirms a reality more powerful than a dream.

Leadership: Can you endure the truth that can confirm the possibility of overcoming an identity crisis, demonstrating that the world beyond the mirror is the same as the one you are in?

Someone wrote at one point in an article of literary critique: "Alice, fascinated by the question of whether the world behind the mirror is the same as the one she is in, uses imagination to make the glass soft and then turn it into a kind of "mist", which makes it possible for the heroine to pass into the Mirror House. When leaving the mirror world, the heroine does not return on the same path, passing through the mirror but awakening from a diurnal dream."

No one can limit a being that bears in its essence the reflexion of a mirror located in the foreground of the stage called "life", aligned with the imagination of creating other worlds, of looking beyond what is actually present. We refer to the transition towards a new experience that might not be complete only by progressive advancement of the penetrating thinking that goes beyond external phenomena, establishing the basis for calculating the indices of special perception.

These indices, increasing the flexibility in approaching some new visions creates by untangling some limiting or restricting wires a particular state that fulfills you. You start to see yourself as a more complex being, not as you are, but as you can imagine. And these indices of exceptionality can be found only in the solid block of a universe of thoughts and exploited then as a primary source of learning, of assessment, of creation, of personal and professional redefinition.

The truth that can confirm your ability to overcome an identity crisis is built around the belief that everything you think can become reality. Understanding and listening to the self,

from the perspective of the wonderful structures of the "mirror" existence is a privilege of the sufficiently deep ones. First of all, leadership should have as a support the practice of the spiritual essence through the lens of science, then through the lens of consciousness to discover the meaning of a vision of the world in which you are moving every day.

The content of a priori thinking is formulated by the following idea:

Everything you think about yourself can be suggested at any time by a picture of reality you have not seen before, but one you accept as being a part of you.

The Phenomenology of Exceptionality refers to those daring searches beyond the rigors of reality, suited to the revealing expression of yourself, which outlines the representative side of your way of life. That is why I grant a high grade to the Internet user who called on a blog: *"Try to let your mind to understand your soul. When the soul understood the mind and the mind felt the soul then arises in you the new man, the man who wins."*

The exceptionality involves rising with your mind and soul at the size of the new man which defeats any limit. Or, better said, up to the human dimension that continues to go beyond reality with the new methods of reinventing the self and the identity.

Source: https://neculaifantanaru.com/en/phenomenology-of-exceptionality.html

The Phenomenology Of Imagination

On February 15, 2015

Report yourself to authenticity of storytelling in the light of subjective knowledge, by emphasizing experiences lived in the middle of the reality you are creating.

Hard to describe, such as the magnetic spectrum of a current carrying coil, my thinking seemed to be subjected to some forces of direction obtained from the equal relations between real and unreal. Its construction could not be detached from the edge suspended between wakefulness and dream. In fact, the thinking that helps me to express my beliefs and points of view has been transformed into a hard disk that seemed to store the secrets of the entire universe. Willy nilly, I managed the first insight into the imaginary world.

In the special order of the symmetrical elements found on the axis of a narrative construction, to my imagination is has been reserved the area of some antecedents with positive results, based on some conquests of epistemological fundamentals dissolved in the deepest secrets of an esoteric transcendental.

Things that are hard to understand are the key to a fantastic prose, but even so imagination has to sneak out of the fertile soil of reality. The art of writing is the fruit of the skill to select what is beautiful in nature, everything that remains in our memories, passing every idea through a process of symbolizing reality in a time become immortal.

My point of view can be found at the end of the novel "On the thread of the spider web of memory", written by Cella Serghi, as follows:

"When my novel Gențiane appeared, Camil Petrescu died. But how alive he was in my memories, how much he lived in the characters, in his work, and how well he knew that the existence of death compels us to give our lives a meaning, one which death he cannot take away."

Leadership: Are you willing to acquire an experimental knowledge of the course of the superior "Ego's" life, fabricating a reality in which nothing seems to be what it is, but in which everything communicates and reverberates?

"I am not that man" informed me the natured unconscious impulses, the aprioric forms of knowledge carried to extreme, in a dizzying zigzag produced by an unlimited magnetic force that guided the frequency waves of reality towards a new science. A science of the correlations and interdependencies between phenomena still unclear, through random thinking operations used in a state of self-reflexivity.

And when the man pushes aside the door of that vital parts of himself that requires resetting the identity with the creative imagination momentum, is like as if he passes through a kind of extended hypnosis, waves of light penetrate to different depths and creates that *virtual reality* - a present, in which the man forgets himself, forgets everything around him.

In the sleep caused by the state of the lyrical Ego, a hypnotized can answer the questions that do not have yet a scientifically proven answer. Clairvoyance begins to speak. The subject is transformed into a visionary of the provisional, into an exponent of the obscure superiority. The world becomes a reflection of a dream produced in another dream, an expression of the unity between the absolute truth and the relative truth, an embodiment of

an evolved *pensiero magico* that is no longer guided by attention, but is subjected to some subjective and affective factors.

A character of the writer Ion Moja, comprised by the same imagination with no sense of measure has left to break through the question: "Hey you, who do you think you are?" Except that for the lack of something to cling to, of someone within which to exist, he had to accept that he was wrong. Actually and ultimately, his imagination, like mine, was down to a purely experimental knowledge.

The life of the superior Ego can be identified and understood by analogy with a fictional work that has become reality, by the way you are open to experiencing a line of events without a final one, from which you choose as the reference model the one that suits you better. The higher ego is a state of continual transfiguration, a continuous fulfillment of your being through the knowledge given to you not only by the quality of witness of your time but also by the biographical encounter with various legendary figures.

Leadership: Do you support that special attitude of the intelligence that accompanies the sense of conscience to accomplish an untried experience?

A leading place in trying to improve the quality of creative thinking is the ability to delineate yourself from the immediate reality, relying on the imagination's reflection patterns. More specifically, you need to consider ensuring the experimental dimension of understanding about what cannot be perceived in the course of changing external circumstances. This understanding must open up to the representations of a virtual world, but correspond to the real understood as a source of inspiration, and less as a determination of a form of change.

The experimental dimension produces creative spark for forming or approaching an intuitive-perceptual vision useful to authenticity in rendering the idea of "artificial consistency" by replacing the logical thread of the unfolding of existential events with dependence on the "haphazard" factor that increases the significance of the story.

This dimension supports not only the act of creation, but rather the development of that new science of correlations and interdependencies between still unclear phenomena, through operations of thought used in a sort of self-induced state.

No wonder that the Romanian writer Rădulescu Motru said: *"The knowledge retained by memory has nothing of the universal panaceas value. To become helpful, they must be supported by a special attitude of intelligence of the one who receives them."*

He refers to that attitude of low profound understanding that can be corrected and straightened only by the result of some inner searching, accompanying the meaning of the conscience by the accomplishment of an untried experience.

A mutation of meanings in the very context of the situations described in terms of circumventing reality aligns with the efforts to train you and to form you as a visionary of those still unimaginable as an exponent of obscure but profound and reforming superiority.

The triggering factor of a story that catches the reader from the first to the last page is that dose of reality perceived as hyper-connected to a single immense structure called "artistic vision" - because it provides an increased degree of expressiveness to the significance of depth attributed to man's purpose in world.

The Phenomenology of Imagination is presented as a position held by the man who always wants to approach a new peak. He must possess and reinforce that natural sense of penetration to the essence of some new knowledge and new points of reflection through a "sleep" of reason, taking control over the forces of direction obtained by the equality of relationships between real and unreal.

The most important obstacle that you must pass over in the struggle for your better representation on the scale of assertion and value it is exactly you - in an attempt to substitute yourself to a mentality that crosses the fiction.

Can you support the development of authenticity by increasing the self-awareness through a process of subjectivity or even denial of the reality, through an act of indirect knowledge?

This initiative favors an understanding of what you really are beyond any expectations.

Source: https://neculaifantanaru.com/en/phenomenology-of-imagination.html

Pink - The Color Of Love

On May 27, 2018

Learn to recognize yourself from the perspective of a warm glow so that you will grow in the revival of a work that never dies.

Art is primarily color, an eternal dimension of the educated self in a culture of authentic beauty, the forefront of a long-thoughtful act of creation that reflects the way of thinking, feeling and understanding of life in the pursuit of a play of tones and nuances, lights and shadows, natural lines and curves. This is where it all started.

The understanding and explanation of immediate art, with all its concrete aspects closely linked to the existence of a God who continues his expansion of abandoned meanings despite all the nuances of optics, behaves as a force of expression that is difficult to separate from the whole sense of time. Few have the artist's ability to deepen himself in formulating a chromatic premise as the only inspiration of the Holy Spirit and to face sustainable cultural landmarks, because everything in him expresses the tendency to expand the most intense mirage.

Turning vision into action involves recognizing the value of contrasts, creating a balance between light and shadow.

Ever since I was a child I had understood that I am like a stranger on a mystical living background, neighboring the initiating plunge in a parallel and accelerating world, but protected from any anecdotal contamination from the visible part of a continent almost completely submerged in oblivion. Art, with its secrets full of the sensibility of the universe, is not at everyone's fingertips.

In a completely amazing way, I had to win my success in an atmosphere of strong, obscure contrast, modeled by a fairly convincing red light that treats the spectacle of a deeper, more hidden beauty of the soul. Something insignificant as a plastic construction, but which received immense proportions of rigor by using the principles of art as a reflection of a literary-artistic life of remarkable effervescence.

To perfectly recognize myself from the perspective of a warm, underground glow, into a bloody, uncultivated fund, vitaminized by deep meanings, which presents itself as a mosaic of greatness in front of pure aesthetic consciousness, was what in art is called: "The rebirth of a work that never died."

Leadership: Do you control your tendency to be considered a part of an abstract universe, reserving the privilege of a life seen as a correlation between some colors that focus their shine on an authentic image background?

The initiator of an artistic movement that will complete its essential features in the 21st century, provoking by its example the extension of an exclusive concept of educating the masses, in the style of Paracelsus, which let understood the universal message *"Hold on to knowledge until it falls madly in love with you"*, has mixed or fully fed with a cultural supplement, full of meanings and symbols, which are at the foundation of any plastic or literary construction.

I should have approached a splendid example of preserving intellectual charm as a result of

the contrasts between the supreme beauty of a graceful heart that always knows to be tender and the culmination of finite art by trying to symbolize the exposure space of a series of educated subjectivisms, full of consistency, as they appear in the attempts of the great artists to give birth to a new stream of sensation and thought.

Pale Pink and intense Red. The combination of these two nuances with values centered on the ideological background of a rather insistent expressionism is done by transfiguring the sensible into a superior, pure and harmonious spirituality. The most intense emotions are confused with the color of the blood flowing through a heart full of jasmine as a kind of law of nature that confirms the symbolic ambivalence of a temporal and immortal, sensible and intelligent macrocosm alike.

Leadership: Does the aesthetic with which you ennoble the vastness of the subject called "life" confirm the arguments about the emotional reactions that invite to contemplate an authentic artwork?

The very coordinates of thinking based on a background image superimposed on a crepuscular chromatic fairy tale in a fictional scenario dominated by the impulse to creative exploration can be associated with the artist's impossibility of knowing his emotional content in a sort of infinity column seen as an attribute of instrumental polychrome, in the form of an echo of serious philosophical resonances: Take a look around, don't you see what I have meant?

My master, close to the amazement that a strong light focused on the joints of an infinite universe in which deity is the supreme model, often repeats: *"In art, touching the heart of the pattern is for naught if you do not reveal the soul that complements yours."*

To represent the spectrum of the finest vibrational signals of joy or pain, oscillating from nerve to nerve in a hatching of chromaticity perfectly balanced with the deep meaning of each story itself, is to modify all the entities and dimensions of the most infinite universe you could imagine. But at the same time, you have to respect the secrets and the gift of the mirror, without giving up on your personal story.

The world of God has left in favor of art only its positive, and he who manages to use the raw material (which represents just as many metaphors and symbols) to compose a new chromaticity of the balanced relations of red-green complementarity, in the note of a dark-obscure soul characterized by the supremacy of forms inspired by nature, will become a force of expression and artistic value.

Leadership: Can you prolong your life through aesthetics that ennoble your ego, without turning your feelings into a color without flicker and without reflections?

The beauty that the artist inspires is a color that speaks about the infinite space of the universe suspended between dream and reality, which the inner eye identifies as a message of a materiality that gets spiritualized. And also through an artist who has gone around the world, the writer Mika Waltari better highlights the experiences a soul that enters the spiritual world and cannot escape goes through.

"Listen, stranger ! I fret alone to dare do what no one else yet did. The gods protect me, but I do not know if they really understand the despair I am dominated by in my attempt to showcase my unique traits in the world. Those who do not know the language of art, its size and monumental scale, are satisfied with its traditional forms and colors. That is why the world is full of skilled people, who enjoy success and have an easy life. But a true artist only compares himself to himself. No, I have no rival in this world ! I, Aruns of Tarquinia, compete

only with myself ! "

The constant expression of a deep, careful look that is lost in the light of the destiny of others is what constitutes and causes a thing, a reaction or a visual direction around an idea: it is easier to translate your story into images than to be yourself framed in a reality that goes beyond the borders of the everyday world.

An authentic image background resembles a color without a beginning and an end: it captivates and deceives you at the same time because it allows you to consider yourself an infinite creator, a small part of the earthly, visible and cognizable universe, but not the absolute master in the perfect plan of the macrocosm in which divinity is the supreme model.

Leadership is the content of a story that you can color as you want, but within the fixed boundaries of a subject that remains immortalized over time in a painting that cannot exceed its original size.

Pink - The Color Of Love is the expression of the emotional dimension of the color that I choose to represent "my own story" that has not been visible so far, at least not in the case of a painting signed with blood letters in the literary universe, in the lower left corner of the page in which the earth unites with the heavens: *Neculai Ioan Fântânaru.*

*** Note:** Yakuro - Pink (The Color Of Love)

Source: https://neculaifantanaru.com/en/pink-the-color-of-love.html

Place The Dream At My Feet So That I May Go With You Towards Reality

On May 23, 2021

Try to give meaning to a strictly individual intrapsychic experience, so that the impact of your creation is not limited to external observations on material reality.

So many times I have tried to come to terms with myself, to relate to certain decisions with positive potential that could have been taken without direct intervention on causes and effects of a subjective nature, whatever they may be. Just as many times I tried to traverse the field of knowledge like an artist of the brush who reconciles two parallel universes very well, insisting on the most delicate chromatic and ideational overlaps, given that I knew nothing about realism and surrealism.

The material world being reduced to color, visual perception and daydreaming, I paid more attention to the huge, deep, all-encompassing notion, which is the DREAM, the matter of a beginning of artistic path, an essential element of daydreaming and creation, the middle primordial transcendence of the concrete. Thus, I believe that the dream is characterized by an ineffable fusion of the creator's ego with the image of a transfigured reality, which can be considered – why not – the image of the Heavenly kingdom.

And I could never have imagined anything more difficult to achieve in all this *Vousernharus*, the need to establish a boundary between man's curiosity and his intrusion into the space of absolute subjectivity, than to make an art liberated from the pressure of the concrete.

It is rare when a Creator sees in a dream the imitation of a reality pierced by the imaginary of a landscape of memory, representing a scenario of a memorialist action that, for one reason or another, impresses us with the visibility of all those who are and are not.

Does this mean that I have paid so much attention to my soul that I feel and perceive a world beyond the familiar, characterized by an intensity that nullifies any concealment, but accepts any expressiveness?

Leadership: Do you understand your artistic approach as a continuous confessional exercise, in a sensitive and intense dialogue with a reality that has not yet taken place, but is waiting to happen?

Let me tell you what I dreamed: I dreamed of a world in which art depended strictly on the suggestiveness of a recurring metaphor, such as that dependent thinking unfolded in circles, and creative thinking in spirals. In this world I was a perfect painter who always had at his disposal the right canvas, brush or color to fulfill his artistic approach as a continuous confessional exercise, in a sensitive and intense dialogue with the universe. Seeing his sails, you immediately transposed yourself into a corner of heaven and were permeated with calm and peace of mind.

Even the dream to which the bibliography of a particular thought connects me is based on the belief in an unchanging and transcendent ideal of beauty, because it has occurred as a major mutation in the way the conclusions of encounters with myself are communicated in another dimension of reality.

The dream shows the coordinates of an improvised, avant-garde cerebral imagery, shows the increase of the contrast between appearance and essence, between the illustration of the soul

disposition of the man who trusts himself and the temporal perspective of watercolor painting reflections. An imagery not infrequently bold and daring...

The artistic approach is a method of improvisation in which the narrator and the characters work together, simultaneously, and in which reality and dream are so well intertwined that the reader fails to differentiate between them.

With a kind of hidden pride, with the indulgence of inexhaustible depth and mystery, I expressed in these lines a kind of summary of my passage into another reality, a mystical process which in art is called *Luisorethis*, or the "reconstruction of the visible into the invisible". It is as if I had assumed the privileges of a higher entity in another space, under the guise of a hero called the "spirit of cerebral observation", discreet and fine at the same time, to exist under the banner of the Illusions of a Fantastic World.

The dream is the creation of a screenwriting mind that wants to suggest or emphasize a certain message. To be in dialogue with the visible and to be invisible in the plan of a magician who wants to rule over the higher and lower worlds. This fact makes the difference between an expansive, damping stage of consciousness that does not support restraint, and a form of imagination pierced by the invisible of a special epic in which the emblematic destinies are projected on a background painted in warm tones.

The artistic approach is a migration from the plane of an extrinsic to an intrinsic orientation. It is the perimeter of an emblematic figure, automatically transposed into an original creation that never ends because everything the artist experiences is part of the plane of an image that tries through the sensible to penetrate the intelligible.

Place The Dream At My Feet So That I May Go With You Towards Reality is the motto of an artist who sees everything through a "spiritual lens", recognizing his faith by accepting the challenge of seeing himself from the perspective of a new dimension of expression, of reflection, beauty and "elevation".

Someone said this well in a blog post: *"When we go or are invited guests in the soul of an artist, we can be grateful that that man gathered his inner strength and chose to come before us, to expose them. In this way we can enjoy the expressiveness and beauty of his work and creation."*

Source: https://neculaifantanaru.com/en/place-the-dream-at-my-feet-so-that-i-may-go-with-you-to

Player And Gamer

On April 21, 2016

Demonstrate your superiority by extending your freedom of manifesting yourself in a framework whose content is at the intersection between creation, interpretation, and coordination.

I always knew what I wanted from myself, who or what awaited me in a fabulous part of the world. A world that seems to be taken from the game *League of Legends,* reviving that extra glow of a décor of an impressive realism, inspired from an aspect of a surreal life, even if at times everything would turn against me.

In this case, my attitude corresponded to a *player dropped into a battle arena,* being someone else entirely from who I was initially, assuming the role of a "Summoner", unseen, who controls a "champion" with unique abilities in battle against a team made up of other players or champions. To emphasize the superiority of the faculty of recognizing a living, more alert, more evolved reality, which other people would hardly be willing to accept, means to trust a man closer to the universe who accepts the challenge to rise to the height of a legend worthy of a Creator of parallel worlds.

The hazard can be admitted as a cause of occurrence of a challenge from which looking behind, looking forward are deducted, leaving only the spell of appearances, that drunkenness of the first steps in a parallel world, the sleepwalking happiness of an epic carpe diem for which no explicit permission exists, nor justification, but only *acceptance of a challenge.*

Leadership: Does the experience you attribute to your superiority in handling the revealing side of the hazard open the horizon of a broader theme about the interactions between intellectuality and power?

It seemed that I was remote controlled by a powerful computer. Basically, I had to execute well-established orders of an inventive user who, by using his own experiences and perceptions, would break any rules and any limits. For how long could I have followed the instructions of this final-user? How could I spark his interest so that he gives me another axis of orientation in the "game" project?

Me and My User. Player and Gamer. Together we formed a consciousness, a haunting presence, indispensable to a development that it seemed I had forgotten. And I would like for those who do not have the answers to admit it. The interaction between intellectuality and power has as support for the act of creation itself that idea of the future that can lead to a way of knowing the reality favored by the encounter with art, with dreams, with the future, with the impossible, with another variant of your own being.

We have not met to save the world from the toils of a time that increases its rate of leakage asymptotically to a close deadline, towards that *end of the world* predicted by many enlightened spirits, but rather to penetrate, as if in a dream, one in the space of the other. Until, in the silence of the sweet awakening, everything proved to be an alternative to life.

Leadership: Have you started to reap the fruits of the boundless ambition to be a kind of replica of yourself that pushes you farther and farther towards an "acceptance of a challenge"?

Anyone who wants to develop their superiority of imagination over reality, appropriating that total amount of information given by the sum of perceptions they experience uniquely, basically intervenes in the free game of a hero in line with or in opposition to his creator.

Creation and interpretation are two landmarks of leadership, symmetrical to feelings and the passion that accompany involvement in a relationship, which turn the owner of an advanced thinking, from a revealer of an assessment of this world, a harbinger of new forms of knowledge.

Accepting a challenge stems from the fact that the reality you perceive as true only lasts as a limit that no one can overcome, one that you can no longer endure, you no longer accept without providing additional capacity to imagine yourself in another less ordinary posture, such as that of a hero with prophetic qualities and supernatural powers.

Leadership: Can you apply a rule such as: "I became part of a world in which the creator and the created are mistaken for one another" around a vision drawn from the effects of a fiction set out to make you feel like more than you are?

To take possession of an acquired good – such as a reasoning situated above the definitions of facts, something that gains meaning only if you can see a different version of reality by accessing a foreign source of orientation, means to relate to a gamer that orders things differently.

The Gamer is your replica. He is your superiority. You are the representative of his individuality in a fabulous décor, highlighting that extra totality missing from the outside world. He is the adventurer who in his roots discovers a different facet of the world, finding his sufficiency in the contact with what you are at a subtler level. He is the friend next to which you want to be, even if you know that it is highly likely for him to disappear at some point. You are a winner or a loser as much as he is willing to coordinate you in the context of this maximum level reached in a game full of challenges.

Superiority, which leadership accepts as a stringent necessity, first targets that transition from player to gamer, breaking any rules and any limits of an individual's composition, so that he can develop that truly exceptional faculty of determining himself in the relationship with the elements of a Created Existence.

The perception of the space in which you project yourself, due to the need of manifesting yourself in relation to a different plane of being, dominating all dimensions of an intrinsic reality, is substituted to a private initiative of supervision and management.

Leadership requires you to always keep in mind that someone is above you, shining through what you experience, but especially through what you chose to believe is happening to you.

Only so can equality between creation and its creator be obtained, between examination and discovery. In this case, we can conclude that leadership is a synergistic act.

Player And Gamer highlights that stability of a whole, that uniqueness of the experience of extending the freedom of manifestation in the framework whose content is at the intersection between creation, interpretation, and coordination.

Source: https://neculaifantanaru.com/en/player-and-gamer.html

Playtime

On May 01, 2016

Keep in mind the permission of uniting with something greater than yourself, which can provide you through fine agreements the motivation of preparing yourself for new trends of expression.

I felt that I had become the object of observation of a foreign entity, located thousands of light years away, which always surprised me with something pleasant, like in an endless enlightening dream, acting on my cerebral atmosphere, whispering to me through the combined effect of vibrations and obscure magnetic waves. Somehow, I was assuming a secret no one knew: *"For you to become immortal and receive the power of God, becoming my equal, you need to let yourself be tuned with absolute precision."*

I had to learn to control the rhythm of this unique collaboration, once I had entrusted myself to a return to right, to a 90-degree transformation, even if curiosity mixed with fear, if the heart accelerating its beats as if after a strong emotion, assiduously pushed me to ask myself unanswerable questions. The obstacle I had to deal with in the pure forms of learning about myself, from the utterance of the un-hidden, was a kind of resemblance between the repetition and accumulation of different determinations, insofar as integrating lifelong learning into adulthood was part of understanding a new depth of usefulness.

I was left with the strange idea that I am followed by the same flux of strict requirements regarding my future ministry to a form of answer inscribed in the sphere of a fantastic experimental, nuanced with magical elements, and at the same time realistic, between the vibrating sounds of an illusion with a happy-ending in the life preceding death, chosen by an incognito director in accordance with the present of a PlayTime.

Leadership: Can the way in which you perceive your limits vis-à-vis the depth of a reality that wants itself to be a truth of your being capture the resemblance between what characterizes you essentially and what surpasses you (but fill you with admiration)?

A new power flowed in me, a feeling of release and unbounded gratitude. I was fiercely enveloped by that feeling of *High*, caught in a captivating game of lights and shadows, in an allegro pace, *faster than allegretto, but slower than presto,* embarked on an alert musical journey, of an extraordinary fluency, which urged both to meditation and a good mood, to initiative and dynamism.

From writer Ion Moja I heard a loud and clear "Yes", receiving the most adequate source of inspiration, the most beautiful gift but also the greatest challenge. But the key to the whole situation, through its uniqueness, was eventually found by watchmaker Hans Schultz, working for a while month without pause: during the day inventing bells with musical gifts, and by night putting them to the test every hour at the head of his much too gentle wife, to draw the necessary conclusions regarding the accuracy of both tone and the effect produced on human beings taken by surprise.

Taking someone by surprise is the result of a superior consciousness, which, meanwhile, has become a sort of continuous change of states, on the rhythms of sweet melodious paces, with the help of improvisation additions, for which you try to find a plausible explanation. In this regard, philosophy provides a key to understanding how I perceived my being: *"What surpasses a man is the very essence that he fails to escape, because the essence denotes the ability to express himself in a variety of means, but without implying that he is someone else."*

Leadership: Can you increase the chances of a certain type of consequence of being someone else, addressing personal development from the perspective of a conscience appreciated through the fine tunes of a dynamic experience?

Your trajectory in the equation of leadership can be represented in contact with a superior consciousness, which facilitates the transition from a highly-transited road to a less traveled one, but more evolved. It is an adequacy of a music to a poetic idea, the beauty of divine utterance, something that inspires you through fine tunes and the effects of listening, related to a beyond from yourself. Any revealer of ideas, any man of creation has discovered that listening is an art in which there is beauty and great understanding.

Maestro Eugen Doga said that: *"Music is a universal form of communication. The first thing God has made available was the flue through which he spoke to the world through musical means. The advantage of music is that we need no translation. Especially today when there are so many technical means, we can speak and it can be heard clearly even in space. Music, this spiritual support that penetrates directly into the heart of the listener, is a very powerful advantage of our times."*

Leadership is like music, a dynamic experience, which you must first serve and then discover its charm ! It is a power which, in turn, serves you and in which you must recognize yourself.

You can increase the chances of a certain type of consequence over the authenticity of expressing what music is transmitting to you, freeing your creative energies, only if you shape your contribution to personal development from the perspective of a superior consciousness.

The superior consciousness, which is considered unreachable and unknowable, transmits a certain mood in the scene called the world, in a song called life. It represents that voice of reason that, by constantly assessing you, forced to consume your freedom, maximizes your chances of discovery yourself in the image of uniting with The Great Everything.

One of the superior needs of man is that of belonging to The Great Everything, along with intuition – trust in what you feel ! , representing a value through the fact that you allow to be corrected, guided, tuned with absolute precision, 100% customized and adapted to the evolution requiring dynamism and action, meditation and a good mood.

Leadership is considering, first of all, the agreement of uniting with something greater than yourself, in the absence of any theories, laws, superstitions, which can supply you through fine agreements with an objective stimulus, that motivation of preparing you for new trends of expression, through a different approach of music and the act of creation. Music is what you feel within, what raises you, creates you better, when you engage in traversing new experiences of knowledge.

Someone very well said: *"music is a service to the people, a way for them to better know God, opening their souls through harmonies."*

In philosophy, the ability to identify with someone else has as its core correspondent the most profound confrontation of the human being with the entire evolution of the universe that pertains to how you recognize a higher being by integrating yourself into the lyrics and chords of a music that makes you entertain.

PlayTime is the beginning of a self-discovery through a different perspective, due to the

regularity and rhythmicity of a cosmic pendulum describing a route between two ends, forming a balance. The ability to hear the Voice of God and running towards it on the rhythms of a music experienced only through yourself, by connecting the world of creation with the real one. And the ability of reacting through isolation and detachment from any other background noise.

*** Note:** - Yanni - Playtime

Source: https://neculaifantanaru.com/en/playtime.html

Pleading For A Saint

On January 11, 2012

Prove your moral superiority in those extreme situations, in which you cannot highlight your emotional qualities.

Almost no one escaped. The whole village was decimated. There were no words to express the horror and revolt from the soul of the eight members of the commando's team led by the Lieutenant Waters. The rebels had executed in cold blood almost all the locals.

Ellis 'Zee' Pettigrew, one of the team members, had met the eyes of a woman who had just been violated and mutilated. This one shook slowly her head, trying to chant something, and he felt as that terrible feeling of fear enters him. He kept the woman's looking for a few moments, but afterwards, it was his turn to look elsewhere. He did not want to deal with that mixture of pain that he read in her eyes, for he knew what it transmitted to him: death.

He was disturbed, and even a bit disgusted by the obvious coldness and indifference of her murderer. Another team member had immobilized this rebel who had almost killed her with a bestial brutality.

- You bastard ! Look what you did, miserable ! grasping his neck with both hands, and leaning his head to the woman's body.

Mercy, compassion, generosity - the specific virtues of a human could not fulfill the mission at that moment. Feeling overwhelmed by a terrible hatred - for reasons that became very clear, Zee took his hunting knife from the belt. He should not have to understand, but to act. His jowl was clenched around an impenetrable decision. The anger against this murderer, this "animal" could not be stifled by anything. He forced the knife deep inside the belly of the one; turning it slowly, moving round it down, then up, for its tip to pierce his stomach and intestines.

Leadership: Are you struggling with the tendency to give up positive feelings in an "the ends justify the means" context that lasts indefinitely?

A "generous" gesture: killing without mercy a murderer, an evil character. However, this gesture, a conscious and deliberated restraint of the desire for revenge that Zee had felt, has produced a transformation in his soul. This cruel gesture has troubled all his inner. For a moment, he lost all that was greatest, generous, and humanitarian in him. He lost the strength to be human, by removing himself from faith, through the supreme violation of the law: do not murder.

A piece of him - that piece, which claimed his moral strength, which filled his soul with life that kept integral his own emotional nature - died along with the one that he had killed.

Positive feelings are a return to the beginnings of your ethical development, because you once again become flexible in thinking and feeling, concerned with taking heed of the touch of the painful weapon called "life lesson", whose strength you had known a bit earlier, preparing at the same time to follow the fight against the thirst for glory.

If at some point you are confronted with a negative image, completely different from what

you expected to see, then you must know that the way in which you use your predominant traits (compassion, forgiveness, the degree of self-control or sense of justice) reflects the spiritual gift you were endowed with: sensitivity and empathy.

As a leader, are you always applying the law, or you create your own law?

Each person has a moral duty that influences his existence and horizons. You cannot wash your hands like Pilate did with the blood of those killed, and the crime to remain unpunished. It remains a trace in your heart, a reminiscence of the past; you remain with the conscience loaded with condemnable crimes, blocking you to morally advance to what it is right.

Even so, who judged the guilty one? Who condemned him to death? Have been heard the depositions of the witnesses? Who were the jurors? Were they all agreed on the final verdict? And, finally, where were the judges that had to ensure the uniformity of interpretation and unitary application of the law through the prism of the human rights norms?

Ellis 'Zee' Pettigrew from the movie *"Tears of the Sun (2003)"* was the only judge, the only juror, he created the law, represented, and he had also applied it. The law of moral revenge.

Punishing the criminals it is the moral in a particular measure - but that does not turn you into a saint.

Leadership: Do you choose the guilt of not doing the right thing when "you must" can follow you all your life in the attempt of opposing the current?

You have no way to shine of glory; you have no way to raise your leadership on high pedestals when remorse produces in you a serious storm. For, you remain the slave of some narrow principles that have nothing in common with humanity and morality. You have to free yourself from any kind of guilt when it appears the first cloud, which darkens your conscience. Or, to find a good reason that would support your power and your moral value. You must fight against your own moral decay by all means.

Convictions and positive feelings are needed where many forget about them, or where they simply ignore them. In this case they are stuck without solution in the act of law, depreciating the conscience that defines their identity.

However, at immoral times, the probability that your judgment would remain properly fixed of those beliefs that are supporting the essence of your life will turn more and more towards zero.

In leadership, you must be strong and to defeat your own "death". You will be taken by surprise, you will be about to crack when you least expect it. For, sometimes you will be hit by the tendency to give up all your positive emotions, to replace them with the other negative ones. That it would lead to a cancellation of your personality, depriving yourself from all that is vital: love and faith in your neighbor, in relation to God, towards your own nature.

Before disapproving your own moral conduct (which consists of a complex and well-determined mixture between judgment and convictions) make an effort to be as objective as possible in evaluating your own moral development.

The revenge that saves you is a form of domination of that suffering that pushes you to overcome the measure of consciousness.

Pleading For A Saint designates that relentless effort to highlight your emotional qualities in difficult times - when you deviate from any ethical or moral principle, or as when you disconnect yourself from any emotional connection with the world around you.

All your deeds will be presented before a court - consciousness. In order to be declared "not guilty" and to heal your heart by any remorse and regrets, you will need to demonstrate the superiority of your consciousness in those extreme situations, in which you have not been able to highlight your emotional qualities.

Conclusion: Certainly, no one is a saint. No one is an impeccable being from ethical or moral point of view. However, you must conform yourself to a permanent process of self-education of your will, for not acting arbitrarily, or under the impulse of the moment. Furthermore, in any situation, no matter how much you are impressed by the reprehensible acts, you must prove moral probity.

Never forget that you are not a saint, and you will never be, and do not ever imagine that you are perfect, because God did not create duplicates.

Source: https://neculaifantanaru.com/en/pleading-for-a-saint.html

Please Represent Me In A Way That Is Easy For The Eye To Understand

On April 29, 2023

A seemingly simple act of observation can become, through intensity and dedication, a true work of living art, capable of influencing the perception and emotions of those around.

Iasi, the beating heart of Romania, was the theater of a running competition last week. On July 07, 2024, in the middle of a view capable of realizing a join between the artistic image and the competitive spirit, the real champion was already proclaimed: my sister, Oana Fântânaru.

In art, it is not the medal that makes you a champion, but the running style you adopt in terms of expressiveness, grace and elegance of movement. In her case, it was not a matter of physical superiority, but rather a matter of impeccable technical mastery, a kind of *Ethuraank Amophiseness Eknaenger* , an opening to the artistic universe, a place where every step becomes an aesthetic movement unfolding in a ballet of refinement. Running pursues the non-verbal expression of elegance, emotions and why not, human thoughts and turmoil through body language.

The passion with which a person engages in an activity can transcend the immediate goal, becoming a true expression of their identity and resilience. Gracefully, through a kind of fluid movement, Oana ran with the leaping steps of a feline, with an ardor that transcended the simplistic framework of the sports competition, manifesting itself as a pure expression of the plasticity of movement, a true show of passion and tenacity from a deep respect for the aesthetics that makes an artist shine.

Leadership: Can your efforts to express your inner vision become a manifestation of the individuality of a memorable event, thanks to the power of art to communicate deeply human states?

My eyes followed the one artistic model that conquered every gaze. My thoughts flew to that unique thrill, that ecstasy of the creator who, in a fit of genius, gives birth and form to his inner vision. With every hurried step, with every breath of air caught between her lips, Oana painted her own epic of determination, of the courage to transcend physical limitations in exchange for an aesthetic vision enjoyed by artists.

Her art, deeply subjective and personal, an expression of the free spirit, springs from the depths of the being unfettered by rules or external expectations, embodying the essence of creative freedom. In running, aesthetics is not just a simple visual preference, but rather a manifestation of the discipline and harmony of the body in motion. It is certain that Oana was not running for laurels or for the gold medal. Her goal was to celebrate the power of beauty, to decipher and interpret as an artist motor coordination brought to the stage of exceptional skill.

No other runner has achieved the feat of embodying a work of art. The uniqueness of her running style complements the artist's talent for painting, being a vibrant expression of the harmony between movement and expression, each element accentuating the beauty of the other.

Leadership: Can the message of an artistic experience transform your perception of the limits of reality, thus offering a new vision of ineffable experiences?

We observed the spontaneous expressiveness of her emotional states, rarely seen, discreet, reflected in the refined and graceful movements of the body. With great joy, in the mysterious agreement between sight and vision, I understood that abandonment does not find a place in her soul. Certainly, Oana is a force of nature, an eternal tumult that defies any obstacle, following the natural path that arises from the perfect knowledge of the contours of the body seen from all its angles. Her mission in this competition was to reveal to the whole world the ineffable beauty, to give a voice to the cryptic message of an artistic experience based on knowing the outline of the figure, above any limitations imposed by reality.

The idea I am heading towards was expressed more easily by a character of Erich Maria Remarque, from the novel "The Arc of Triumph":

"It's easy to shake your head and say you have to keep your sensibility despite the endless variations of an ever-changing world. But damn, it's not that easy. Because sensibility is born out of struggle, at just as beauty is born from humility. Added to this is the unconfessed fear that when the time comes, you will look broken, too red, too tired to walk with the others. Isn't this the reason why you sink into oblivion anything that can get on your nerves, abolishing it, definitively and unconsciously, with irony, sarcasm and even counter-sentimentality, with the escape into another human being, as an alternative to another self?"

Leadership: Is it possible to see in art a way to escape into another "I", using the temporary refuge as a means to explore and share unseen aspects of one's identity?

When I was observing Oana, I was actually seeing myself. My escape into an alternative "me" served as a form of detachment necessary to manage intense emotions. Therefore, transitioning to an alternate identity can provide a temporary refuge from overwhelming emotions. Through a process of otherness, I managed to understand my sister's artistic personality better than anyone, because we both have one thing in common: the intense passion for art.

The master of the beautiful soul is the mirror of the harmonious body. Therefore, art can be a way to explore alternative identities, allowing the artist to experience and express emotions through the lens of other beings, if it resonates deeply with the perspective adopted.

Through her art, through her running style, Oana offered everyone a lesson in building a model of expressing sensitivity, making up the perfect harmony through the simultaneous interweaving of well-matched parts, forced to merge into a single accord or in more many. He invited us to witness the triumph of art, the victory of the human spirit over unpolished limitations. Sure, her running model represented a statement of faith painted in sweat and passion, the aesthetic way of being artistic, which was written directly on the streets and in the images of the city of Ia?i.

The key quality of leadership is expressed in the following statement: "the perspective must match the eye of the beholder."

Please represent me in a way that is easy for the eye to understand, so that every time you think of me as the hero of a great event, you feel a twinge of admiration. Art encourages escape into another "I", facilitating a deeper understanding and expression of various emotional states.

Source: https://neculaifantanaru.com/en/please-represent-me-in-a-way-that-is-easy-for-the-eye-to-

Poor Leadership Quality

On April 01, 2009

Look beyond success to discover the path to inner balance.

Hernan Cortes remained governor of the land he had named New Spain, waiting for the king to elevate him to viceroyalty. He became extremely rich after the conquest of Mexico. The crown gave him gold and silver mines, cotton and sugar plantations, mills and land. He built a castle with towers at Cuernavaca and received the title of marquis. He liked to be called Don Hernando. His fame secured his marriage to Juana de Zuniga, a relative of the Duke of Bejar, one of the most influential people in Spain.

However, the scandals of the past marked the rest of his career. Full of restlessness, he devoted his whole life to the search for another Mexico and another Motecuhzoma. He squandered his wife's dowry in a useless exploration of the legendary Amazon. He spent his last years in Spain trying to solicit an audience with the king. He became a ridiculous and annoying old man, pulling on the sleeves of minor officials, complaining about the real or imaginary injustices that had been done to him.

Finally, after realizing that he would not receive the royal blessing, he decided to return to his beloved Mexico. He fell ill a few days before he set out on his journey, and died, alone and unhappy, at the age of sixty-two. Today, in Mexico, there is no statue of Cortes, no monument, no tomb. The curse of his first wife, Malinali Tenepal, followed him and his son beyond the grave: *"I curse you Cortes, you, our child and Mexico."*

Leadership: Do you control your tendency to attach value to deeds meant to remain in the depths of the world's memory, but which can be incriminated if they fall under the obligation to be a legal link with the course of the world?

The world will not stand still just because you have conquered a territory, or because you intend to conquer other territories. What matters is not the territory conquered, but rather what is happening in that territory. What attracts the world to a territory? Does it suggest a new approach to the course of the world, apart from a late expansion of an empire? Is territory an unfinished action that raises questions about the meanings of your behavior? Can the territory be transformed into a socio-economic whole, or into a continuous war?

Moreover, how can the individual transform his territory into a place of collective emancipation?

Hernan Cortes wanted to conquer new territories in an effort to assert his dominant personality, the spirit of leadership (of being invincible). But he did not have the vision to assert, to protect, to revitalize the cultural values of the society in which he lived. He saw the territory of Mexico as a piece of land from which wealth can be extracted, without taking into account the fact that the true wealth of a people lies in its values: equality for all, justice for all, freedom for all, raising life to the height of an ideal.

If the soul of a great man is the soul analysis of a people at some point, then Cortez lacked greatness because he failed to unite the glorious deed with the wise side of the self. In fact, Cortez was so conquered by glory and fame that he did not feel it fall into that self-forgetfulness, and the ethical form of regret manifested itself too late, more precisely when events began to set, when already he could no longer get out of that warm, final forgetfulness.

The leader's obligation to be a direct link with the course of the world is evidenced by the tense lucidity of the self to admit the imperfection of its being, being willing to take responsibility if not projected in time in the souls of those around him.

Poor Leadership Quality is seen in the way a man judges his self when glorious deeds outweigh his chances of being fit for that position, in terms of the relationships with the general conscience of the other people around him.

When man evaluates his chances of remaining at the forefront of people, he relates his personality to the general position of people towards the success of a goal that must not exceed the consciousness of national identity, the consciousness of belonging to a homogeneous cultural community.

* **Note:** Colin Falconer - Aztec

Source: https://neculaifantanaru.com/en/poor-leadership-quality.html

Pray, Believe, Enter Into Eternal Life !

On February 24, 2014

Create for yourself a clear conscience of the self and of becoming, building your reality on the concepts of meaning and value of existence.

The man was on the point of dying in despair. Death was an abyss to him. As he stood trembling on its mournful brink, he recoiled with horror. He was not sufficiently ignorant to be absolutely indifferent. His condemnation, which had been a profound shock, had, in a manner, broken through, here and there, that wall which separates us from the mystery of things, and which we call life. He gazed incessantly beyond this world through these fatal breaches, and beheld only darkness. The Bishop made him see light.

He passed the entire day with him, forgetful of food and sleep, praying to God for the soul of the condemned man, and praying the condemned man for his own. He told him the best truths, which are also the most simple. He was father, brother, friend; he was bishop only to bless. He taught him everything, encouraged and consoled him.

On the following day, when they came to fetch the unhappy wretch, the Bishop was still there. He followed him. He mounted the tumbril with him, he mounted the scaffold with him. The sufferer, who had been so gloomy and cast down on the preceding day, was radiant. He felt that his soul was reconciled, and he hoped in God. The Bishop embraced him, and at the moment when the knife was about to fall, he said to him:

'God raises from the dead him whom man slays; he whom his brothers have rejected finds his Father once more. Pray, believe, enter into eternal life: the Father is there.' *

Leadership: Do you manifest a certain discretion in interpreting human value when it's destabilized, on the background of a maximum tolerance to those who fell in the dark of ignorance of God?

When we relate to faith, then the intellect and reason are simply dethroned when faced with the combinations provided by sensations and intense experiences. Man no longer defines himself through the prism of worldly conception, the state of humility being categorically considered a state of degradation, belittlement, and alteration of human dignity. Instinctively, you wonder what is happening in the mind of a tormented consciousness, and realize with astonishment that he is no longer a convinced follower of discovering the wonders of the world, but that he is a slave to a life devoid of meaning, discipline, perspective, faith.

A reality which maybe I never carefully followed, vibrating in front of the whole human existence, contrary to the formal schemes of approaching its elements, is the discretion which always accompanies souls – the tormented and sensitive ones who need attention and the strong ones who know how to cast away the fears and sufferings of those around.

The discretion gives a certain emotional state. We're talking about the discretion in showing your feelings in front of others, only in intimacy. The discretion to interpret human value when it destabilizes or shrinks, which doesn't take away the power of reason. The discretion to force you opinion, to support it in front of those who compromised their honor, integrity and credibility. The discretion to be a poet of the resurrection of the spirit and to live the mood of others' "poetry", putting yourself in their shoes. A subtlety in trying to understand the deep feelings of the human being, especially the dark sides. Not an emotional manipulation.

Love of one's neighbor is not only visible from what you give, but from how you give it, just as faith is not only deduced from the presence of God in the details of life, but also from repentance, from prayer, from preaching, from the heart's deeds.

Leadership who must be applied in all areas of life derives from the complexity of the moods that the human being thirsty for feelings and expressing itself goes through, but also from the hypotheses it assumes by virtue of, or to the detriment of its qualities. The man who embraces leadership must not be seen as a humble servant of God, nor as a confessor of faith in times of difficulty, but as a man whose word is calm and sincere, and who pleases you with what his soul receives only from a spiritual world when the story of this life is coming to an end.

Leadership: Is your personality focused on that consciousness of a detached witness that gradually reveals the existence of a profound reality from which you can see the evidence of an Eternal Presence?

Do you take into consideration the "consciousness" factor in the exercise of influence, adjacent to the sense of resignation? When you want to influence through spirituality, you must first insinuate man's nakedness, feel the bitter taste of life in an attempt for you yourself to remain unchanged by his suffering. It is not enough to pray to God and show His love for forgiveness of sins, but you have to consider the lasting character of the change you impose.

All these make the mission you need to fulfill, considering it the highest among all the ways of exerting leadership, focusing on man's content, and have deep valences. It is that mission to direct you on the unmarked trails on the surface of the swamp called "suffering", in relation to your thinking and man's senses, taking into consideration the factor "conscience" in the process of exerting influence.

The possibility to reach into man's sensitive soul with the forces of rational thinking and feelings, more or less decisively for the way in which you shape your conception about world and life, absolutely necessary in the process of self-knowledge and development, opens, for leadership, new perspectives of understanding and approaching reality. This reality, based on the concepts of meaning and value of existence, can be used for creating a clear conscience of self and for trying to answer the question: *"Who and what am I?"*

Reflecting some strong feelings inside human nature, in all their graduality, but especially the warmth you communicate to the soul of those you support, is bestowed with an outline of luminosity, much more significant if you follow the way in which man evolves.

The living comfort of spirituality is felt by the intensification and assumption of an Eternal Presence when the story of life derives from a sense of resignation.

Pray, Believe, Enter Into Eternal Life ! is a call for finding the reason of repentance as radical change of the way of living and thinking. Even as pray of the most restless spiritual tension, don't forget you owe it to yourself to elevate your conscience to a level of awareness that allows you to see yourself as you really are, in the eyes of those who support you and have access to your inner power.

*** Note:** Victor Hugo - *Les Misérables*

Source: https://neculaifantanaru.com/en/pray-believe-enter-into-eternal-life.html

Preservation Of Culture

On April 04, 2008

Set up your own creative space that meets concrete existential requirements by distinguishing between "interior" and "exterior".

At the same time, the work for the film "Ivan" continues. In these monstrous days of war, director Sergei Eisenstein feels compelled to defend culture in parallel with the armed struggle against fascism. He is grieved by every new barbarism: the destruction of the incomparable medieval frescoes of Pskov and Novgorod, of the 18th century palaces and fountains of Leningrad, of the cathedrals near Moscow, of the Dnieper hydropower plant... He is terribly hurt by the sacrifice of human lives lost in the face of the German plague.

But at the same time, he thinks from the beginning of the days after the war, of the future of culture and art, which he is also called to provide by making any sacrifice to hasten his coming. The people of his nation are ready armed to the teeth with the experience of the past, and the torches in their hands, in the hands of those who wait for the light, must be clean and prepared for that moment when their art will begin to express the new word of life.

*However, his main task is to defend, preserve the culture. In August he completed his study of El Greco, wrote an English version of the study of Griffith and the history of montage in the various arts, and prepared an overview of the foreground idea throughout the history of the arts. **

Leadership: Did you intend to take an overview of the primary idea throughout the construction of an artistic image, as a way of dealing with the world by defining it in detail?

Whoever feels indebted to the whole world for defending culture, science or morality must prepare for that moment when his art will have to express the new word of life, that is, the renewal of the spirit of creativity that bears fruit in the direction of a visual essentialism and the intensification of a certain abstract qualities of the avant-garde of the present century. At the same time, we must understand that an indispensable side of human evolution is closely linked to a system of creations that meet concrete existential requirements.

The pleasure of the act of creation, being a better way of self-expression, but especially the complex act of self-examination by providing new points of view to the artistic craft, to the artistic current, to the artistic message, bring the practice of freedom of expression in the direction of a visual essentialism and the intensification of a certain abstract quality of art and its space of manifestation.

As for the work of creation, the "exterior" is what reflects reality, without distorting it, and the "interior" is what you experience in your reality through different artistic perspectives.

One can imagine man's affinity with the field of art only through the preservation of culture, that is, the action that the creative man performs towards progress, towards the sum of spiritual activities, towards human nature, towards the future of human thought.

And given that the objective world has an empirical aspect, it is important to evaluate as many creative ways as possible that work as a form of practical verification of a visual

image, so that you have a comprehensive overview of life, before focusing on the idea of "the foreground of a realism that transcends the immediate" (and that can acquire allegorical valences).

Wikipedia tells the definition of culture very well: "Culture is a legacy that is transmitted through specific communication codes – such as gestures or words, writing and the arts, media (press, radio, television), interactive media (the telephone). Gestures, rituals, theoretical knowledge, abstract norms, religion are all transmitted in the same way. Culture can be acquired through various forms of subjective memory (reflexes, words, images) but also through objective memory (objects, landscapes, books, numbers, rules)."

Facing the world by defining it in detail means going to the heart of things and the connections between them, using the combination of your knowledge, beliefs, feelings and experiences to give life to an image that captures the meeting point between natural and ideal.

The Preservation Of Culture responds to the existence of useful and indispensable creations for technological and social progress, configured in value through the transition from reality to vision, from imagination to truthful image, from necessity to modernity.

Source: https://neculaifantanaru.com/en/preservation-of-culture.html

Priests Are Obsolete, Science Is The New Religion

On January 06, 2017

New perspectives on life and the afterlife can only be conceived from the meeting of science and spirituality, not from the isolation of one from the other.

As I said before, in Giza there are three pyramids of the kings, including the Great Pyramid , and all three have small passages and empty rooms. Khafre's pyramid still had its top covered by the layer of limestone that had once provided the three structures with a perfectly smooth white surface and he licked it . They knew , probably, that we have salt prisms! Using the measuring instruments , I calculated that the Great Pyramid , when it reached a precise point, had a height of one hundred and forty- six meters , or more than thirty meters than the pointed tower of Amiens cathedral , the tallest in France . The Egyptians used only 203 rows of masonry to achieve this amazing height ime. The inclination of its side was fifty - one degrees , as much as was necessary to make its height and one - half its circumference equal to T , as well as the Fibonacci sequence described by Jomard .

Despite this strange coincidence, the purpose of the pyramids still eludes me . As works of art , they were sublime. In terms of utility , they seem meaningless . In front of me were buildings so smooth when they were built that no one could stand on them, with corridors difficult for people to walk through , leading to rooms that they wish they had never been used , and mathematics code that seemed hidden to everyone except a specialist .

Monge said the whole thing probably had something to do with religion.

Leadership: Does the shift from a belief based on place and time to universal scientific laws show your progress towards an objective understanding of the world?

- Five thousand years from now, will people understand the reason behind the construction of the Notre-Dame cathedral?

- Be careful that the priests do not find out that you said this.

- Priests are obsolete, science is the new religion. For the ancient Egyptians, religion was their science and magic an attempt to control what could not be understood. Mankind has progressed from a past in which each tribe and nation had its own set of gods to one in which many nations worshiped a single god. However, there are many faiths, each of which considers the other to be heretical. Now science is no longer based on faith, but on reason and experiment, and it is no longer centered on a nation, a pope or a king, but on universal law. It doesn't matter if you are Chinese or German, if you speak Arabic or Spanish: science is one. That is why he will triumph and that is why the Church instinctively feared Galileo. But this structure behind us was built by a special people with special beliefs, and we may never discover their reasoning because it is based on religious mysticism that we cannot understand. Deciphering the hieroglyphs could help us.

Leadership: Does your science provide a common language to understand nature, beyond beliefs and ideologies, guiding you in your search for universal truth?

In the context of scientific advancement, the boundaries between old and new become increasingly transparent, and the exchange of ideas between old beliefs and new theories

facilitates the emergence of a universal consciousness that embraces the recreation of the world in harmony with the universe itself. In an interconnected world, governed by reason and experiment, beliefs and ways of thinking are rewritten under the influence of universal principles, based on cause and effect, which promote equality between people as the essence of a synergistic life, such as accepting diversity, promoting tolerance and the formation of mutual respect, regardless of their national or linguistic origin.

I believe that this process can lead to the dilution of religious mysticism and the formation of a global perspective based on science, where creation becomes the main point of reference, but also to the recognition and valorization of social diversity, differences and individual skills.

Leadership: Are you exploring the possibility of a vision where the visual perception of religious symbols intertwines with scientific aspects, in a dialogue that transcends simple observation?

I could not disagree with this prediction -- I was , after all, a Franklin man -- and yet I had to I wonder why science , if it was universal , had not already swept everything before it . Why were people still religious ? Science was ingenious but cold , explanatory and , with all that, it does not give away answers to the biggest questions .

She answered the " how " but not the " why " and thus made people miss her . I suspected that the people of the future will really understand Notre - Dame, just as we now understand a Roman temple. And he revered and feared , probably in the same way . I told myself that the revolutionaries , in their rationalistic fervor , were losing sight of something, and what was missing was the heart or the soul . Did he have knowledge and place for something , or hope for the afterlife ?

Leadership: From the perspective of a visual and spatial understanding, what do you think the interaction between scientific rationalism and religious emotional experiences will look like in an age where balance is essential to receiving a big picture?

We thus understand that if for our contemporaries science and technology are to be agents of progress, they are called to restore in their quality of "progress" the harmonious functioning of a universe in which the hope and understanding of the human soul are not affected by existential dilemmas. Their role becomes that of inculcating the principle of universality into society and bringing the confused spirit of the fervent back to the middle path. However, the necessary condition for an effective relationship in the future, between science and the universe, is to first observe a fundamental similarity between what science can explain and what religious people receive as consolation.

Within this common similitude, the driving force necessary for change comes from the tension between the opposing principles of reason and worship, one of which operates and the other undergoes transformation. Further, the favorable condition for innovative activity, related to the expansion of knowledge of the world in the universe, is not the simple repetition of the known, but the mutual adaptation of old beliefs with new discoveries. New perspectives on life and the afterlife can only be conceived from the meeting of science and spirituality, not from the isolation of one from the other.

The scientist answers the 'how', but the spiritual search for the 'why' continues to fuel the human spirit."

Priests are obsolete, science is the new religion. Reflecting on the visibility and importance of the creations of the new world, science will have to embrace a spiritual dimension that

also responds to the needs of the soul. Convinced that the future may bring a reconciliation, do you imagine how the symmetry between science and faith could achieve a harmony through stylistic cursive, where each explains the world in its own unique way?

The Journey to Eternity is an expression of human aspirations to transcend the limits of time and space, combining art, mathematics and spirituality.

*** Note:** Dietrich, William - Napoleon's Pyramids , Nemira Publishing House, 2007

Source: https://neculaifantanaru.com/en/priests-are-obsolete-science-is-the-new-religion.html

Primus Inter Pares

On March 20, 2016

Maintain the production conditions of a referential thinking, touching up the ability of turning creative work into a commitment of strengthening the experience of learning high culture.

Eisenstein forbade his students to stop him in the hallway with questions asked privately: "I will solve all problems with the participation of everyone". His lessons were heated discussions, he would launch questions, the students all responded, discussed, disputed for different solutions, until the professor concluded. The noise of the discussion would then die out. The students had done another step towards thinking creatively.

In his programmatic statement, Eisenstein said clearly: The professor is no more than the *primus inter pares* – first among equals. The collective, and later on each of its individual members make their own way through the difficulties and torments of creative work, through the entire process of the creative formation, from the first slight glimmer of the theme, up to the decision if the buttons on the leather jacket of that last extra are fitting for the purposes of filming.

He demanded a full explanation in the thinking of his students:*"Do not say "I think that". Until you don't know, I don't even want to hear it." He asked that all students become, above all, men of culture. To think with their own mind. His lessons were fascinating.*

Leadership: Do you opt for the uninterrupted line of a solicitude achieved in a context of the type "Do not say you believe, first show that you know"?

The conditions for producing a referential thinking, touching up on the ability of turning creative work into a long-term moral duty, in a commitment of strengthening the experience of learning high culture, also refers to the differentiation of active and practical means, produced through a certain type of reaction. It is that reaction to the fascination a powerful psychological impact exerts that creates a context of the type "Do not say you believe, first show that you know."

The most prominent culture is the result of creative work, a habit of the mind to make its own way through the hardships and pains of an artful life full of change and pain, is a "think for yourself before consulting others" exposed to an impact assessment accompanying any measurement of performance.

Leadership is the interest you get from other people to achieve well-integrated performances in a vision (aesthetic) and in a gratitude towards the care that you manage to suggest a new style of approach to cultural ideals through the integration of individual knowledge in activities of creation. Leadership processes the aspiration of the initiated in a field towards the union with a scholarly form of knowledge, towards obtaining an expansion of the mechanisms of producing art and culture.

The most requested artist is a lesson of opening up to everything new to the cultural level by attracting as much as possible the interest of other art practitioners towards developing models for modernizing the style of designing a "Complete Work".

The first step taken in learning to think creatively, due to the ability of influx of information

in consciousness, in spirit, but especially in the appraising mentality, by extending the tendency towards the union between idea and stylistic ideal, is usually also associated with the ambition to complete a common project, a customized concept or a process that empowers you.

This step is always situated on the prominent regions of the sphere of identity, especially that part of you that reminds you that you are important when you think primordially with your own mind, and what you do matters to you first and foremost. Men of culture think with their own mind. A total work is a product of one's own mind, of free minds, not a puppet of the minds of others.

And the second characteristic of this first, but important step, is that, in contrast to the impression the experience of thinking on your own leaves between aspiration and motivation, remains appreciable that artistic side of you that determines you to see things from the perspective of relating to an absolute model of logic and resourcefulness.

Any measure of performance should highlight the search for the landmarks of sustainability in the originality of the act of creation and the satisfaction of building an educational atmosphere of culture in the spirit of deep artistic communion.

Primus Inter Pares is the man who solves problems with the participation of everyone, but having better points of view than others and a much broader culture.

In leadership, the hardships and the torments of creative work are characterized by the accessibility of producing the consideration that you must be "the first among equals". From here deducing that there needs to be a certain continuity in the assimilation of this knowledge that conditions your ability to understand and correctly use the information you receive from others and amplify from yourself.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/primus-inter-pares.html

Prisoner In One's Own Creation

On November 17, 2020

The holy word is a thoughtful and controlled artistic act through which the approach to the presence of the Supreme Creator is achieved, directly or indirectly.

I asked the pen to write about me so that I could know myself better by knowing my limits, knowing that only in this way would the world of creation develop a spherical motion on the coordinates of an ontology of cosmic consciousness. In fact, it will be easier for creation to develop its objectivity, awareness of real limits, knowing that the pen is the world of a universal consciousness in rectilinear motion, especially if it writes in the sphere of a theoretical philosophy about the ontological coordinates of an authentic being.

The pen is powerful when it governs matter and leads it, through sanctification and enlightenment, in the direction of an image of the heavens detached from the interpretations of the experience of receiving the creations afferent to a timeless universe. And if the planets come under the domination of Saturn or Neptune, equally when they represent the figure of a being who seems to be waiting for the face of fate, it means that the pen will have a more important word to say about me.

These considerations must also be taken into account for the existence of a brush that connects things to the fixed stars, establishing the correspondence between the image of a saint and the nature of the 8 planets. If this sensitive instrument makes everything so beautiful on the easel canvas, with the experimental character of an attempt to probe the inside of the "science about being", it does so to attenuate the rivalry with the pen. The nature of the one who will be the strongest of them will gain the greatest significance in all the events of my life.

I say this because if I correlated writing with one of the fixed stars, corresponding to my nature, then the brush will be inscribed, like a true princess Andromeda, in the symbol of an energetic being who seeks its highest order in a mystical journey through time and parallel spaces.

Leadership: Can you elaborate a clear-artistic vision which should be based on the echoes left of an image that you cannot forget, even if you only see it once?

Therefore, I know myself better because the pen has been given the task of ruling in heaven, above all astral bodies, but especially because it is the master of all my virtues. I know myself better because the brush, belonging to the Celestial Light, spreads its colored rays over the planets of my infinite identity, lending me thousands of appearances according to the reality in which reason, intelligence and the infinite consciousness of the universe are mirrored.

And if my words represent natural elements that an alchemist selects to elaborate the entire content of the Great Work, knowing that parts of the world are attracted to each other by a resemblance to the soul of nature, then I need only utter an invocation of the earth to heaven as to be able to explain the true meaning of the world from the divine point of view. For now, the work is unfinished, but certainly when it is ready, it will be the most famous in the cultural-artistic field.

For, yes, my pen acts through the natural power given by the subtleties and motivations of writing included in the study of spiritual life, as a solvent of the consciousness of belonging

to an Undivided Whole, just as the alchemist acts upon "Primordial Matter" in order to distinguish the soul from the body the essential of the non-essential, between "the work itself" and the "abstract phenomenon".

If you look closely, the pen's vision of things and of myself is a depiction of an extraordinary, precious, and rare moment when I make an astral projection of myself into another world to make the connection between the sacred and the poetic, between spirit and body.

Leadership: Can you load the image of a new dimension of your personality with details that maximize the effect of recognizing a new perspective of receiving reality constituted through the holy word?

Here, in this way, the natural elements can be attracted, as a prophetic call translated in the infinite prism of the saints, therefore of the consecrated artists: by the union between things, thoughts and phenomena, we are all touched by them at the level of knowledge through revelation. Or, the echo of the image that I can't forget, because it puts me at the center of an ancient artistic them: "The hand that moves the Stars", meets the obligatory condition of a spirit enlightened by sparkles of genius that has dedicated its entire existence to the universe called "Myself".

But the same elements can be rejected by the character of a guide of the crude gaze towards the least environmentally friendly part, towards the least visible part of the qualitative material, related to a substantial change of the distinct "voices in matter", difficult to transpose in a universal language. Or whose preliminary meanings have disappeared through disuse, maintenance, or neglect.

You have understood. The holy word is a thoughtful and controlled artistic act through which the approach to the presence of the Supreme Creator is achieved, directly or indirectly.

And it is not only the pen that connects the art of alchemy, the sky to the earth, the soul to matter. And the painter's brush can cast spells and charms, by calling the sun, the moon, the stars, the elements of nature to help hit in what it wants to accomplish, expressing itself through a magical language that gives life to a mutual dialogue between the visual image, the verbal or nonverbal part of things, and the leap into immediate reflection on every detail of the reduction to the essential. That is, reducing a color image to shades of a single color.

The key image of the artistic dimension of my personality can be identified with another version of Myself, the one I will be at another age, when the Creator of the Universe will call me to be one with Him.

My feelings and thoughts are not lost in the mists of time, but are translated morphologically into a completely different form, just as a painter's weapon always remains the color, especially if I consider a certain degree of comparison with what is called the "image-word".

Clearly, tenderly, without pretensions of exclusivity, I hope that my approach to art will be the visible and physical support of a memory that brings to all the common memory of a world once existing, but not in the field of a discussion about the meaning of the word "composition". I'm still looking for my inner meaning...

Prisoner In One's Own Creation is the attentive and meticulous artist, inclined to use the pen and the brush in order to produce a release from the handcuffs of thoughts that absorb the existence of a superior determination explained in terms of "similarity taken to a higher

level".

Yes, I would like to be the Creator of the Universe, maybe I am, but I'm not sure I can stand the lucidity alone, the judgment I have submitted to.

Source: https://neculaifantanaru.com/en/prisoner-in-one-own-creation.html

Prisoner In The Desert Of Science

On November 11, 2013

Look to comprise the universe of science without expanding your human exploration perimeter beyond the inadmissible borderline.

The precision of the measurement of a perimeter depends on the methods and instruments used, which are chosen based on the desired precision and the time associated with it. But when it comes to man, it's hard to estimate, exploit and understand the "field"; it's a challenge for anyone who plunges into the lands of science, the measurement of character's angles is also needed because they modify throughout the stages of life.

Science is the impact of technology on life, reality and power. Thus, the researcher can use in order to support his experiments one of the following methods. The determinist method, which has a negative impact over functional status. Or the deep method which sensitizes up to the borderline or even beyond it, increasing the conscience's pulsation.

Doctor Frederick Chilton picks the middle way: conditioning the main study subject by isolating him of any contact with the exterior world. A subtle terror which bypasses the Chinese drop through its simplicity, causing that inner necessity to communicate every thought or feeling. Loneliness produces supreme suffering. And it is filled only through dialogue.

The greatest temptation of a scientist is to be considered a miracle of nature through his very own experience of intervening in the natural course of the world, fort this being capable of giving up anything or any being that is of no use to him.

Doctor Chilton wants to make new discoveries, to bring new details about the complexity of the human factor. Under the control of his immense passion to research the man's hidden corners, he submits Hannibal Lecter to the repeated attempt to outdo himself in a very narrow frame. He wants, maybe, to recreate human nature based on the spectacular result of measuring a non-determinist system. And emit new theories. But in order to bring to light scientific treasures, Chilton has to completely dedicate himself to his crazy temptation of destabilizing the primary structure of his patient.

As the great erudite Richard Bentley wanted to use *"Principia"* in order to prove divine intervention in the course of things, Dr. Chilton wants to use the knowledge he acquired from observing Hannibal Lecter in order to prove a new dimension of human nature, subject to the balance disruption between reason and emotion. Then, he is left only with getting rid of his "guinea pig".

Leadership: Do you explore your inner world under the motto "Stay Alive", adding the "True" value to the underlying condition of your representation on the sinuous route of building a strong character?

But Hannibal Lecter, the old lab rat, resistant to any venom, always reacts unpredictably. Nobody can experiment his weaknesses, he doesn't give up in front of any hostile treatment. Nobody can stick a plastic nail in the steel carcass of his brilliant mind, no matter how flexible it would be. And that because the plans stored in his mind with countless control instructions and advanced update commands are hardly changeable.

In the case of Hannibal no personality deviations can be registered. And the search functions *"VLOOKUP"*, *HLOOKUP* and *"MATCH"*, at the level of thoughts, emotions and experiences, as investigative methods and detailed observance, are hardly accessible to a researcher.

Much less in the case of Doctor Frederick Chilton. Because his exuberant desire, that would require hundreds of hours of researches, can't overcome the altitude of thousands of attempts to re-project the human being's thoughts that Hannibal Lecter has already reached.

The highest level of success for Hannibal, with respect to his persuasion ability, is like an inaccessible mountain for most mountain climbers. And this Great Eyry that only very few psychologists can reach is, to say so, Doctor Chilton's inaccessible. This uncomfortable mountain climber, with no ropes, is completely neglected by the conqueror of the highest peaks.

There is a limit in the precision with which any measurement is made, according to the operator's skill. Especially when the latter misses the creation drive of the genius who, because of self-knowledge and deep experience doesn't need to isolate a foreign mind in order to comprise the universe of science.

Leadership: Do you experience professional fulfillment on more advanced "human subjects", especially when you are at the forefront of a phenomenon that is not direct, but mediated by a view over the "whole"?

The effect of using function and authority on an individual, especially on his extraordinary potential to provide new useful conclusive evidence, that are pertinent to the cause you serve (reaching perfection in leadership), is not consistent throughout its trajectory to the target during the entire evolutionary cycle.

Trying to develop a new way of thinking, exploring the human factor as a huge challenge, won't guarantee you a way out of the labyrinth of contradictions in which you will surely get lost.

Do you intend to use the knowledge you acquired from observing man, which is subject only to his own authority, in order to prove a new dimension of human nature? If yes, then firstly take into account *"the unpredictable",* the inaccurate map of the way in which he reacts.

Raw matter, the primordial substance of your whole research activity, *Man*, can produce an excess of conclusions which prove themselves hard to assimilate. Or he can create certain ambiguities which place you in an area of uncertainty. So, look to comprise the universe of science without expanding your human exploration perimeter beyond the admissible borderline.

Because it might be that in the wish to achieve professional fulfillment, making experiments on "human subjects" with a complicated structure as experience and model of thinking to get stuck in a routine of analysis and information grinding. An unforeseen dynamic of expansion towards some horizons as alluring as they are obscure and deceiving.

A view over the "whole" is formed by the temptation to conquer the highest peaks of science in terms of a psychological intervention on man in an attempt to turn him into a passive instrument in the hands of an Almighty God.

Prisoner In The Desert Of Science is what a leader becomes in his desire to reach special

performances digs his toes in the dissection of the "human factor" taken as individual entity. Thus loosing sight of the "human factor" as collective entity. Subsequently, instead of minimizing the risk of unwanted effects, he remains captive of a research that carries him further away from the initial purpose.

* **Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/prisoner-in-the-desert-of-science.html

Privacy Policy

On May 10, 2008

Effective date: July 21, 2018

Neculai Fantanaru operates the https://neculaifantanaru.com website (the "Service").

This page informs you of our policies regarding the collection, use, and disclosure of personal data when you use our Service and the choices you have associated with that data. This Privacy Policy for Neculai Fantanaru is powered by FreePrivacyPolicy.com.

We use your data to provide and improve the Service. By using the Service, you agree to the collection and use of information in accordance with this policy. Unless otherwise defined in this Privacy Policy, terms used in this Privacy Policy have the same meanings as in our Terms and Conditions, accessible from https://neculaifantanaru.com

We collect several different types of information for various purposes to provide and improve our Service to you.

While using our Service, we may ask you to provide us with certain personally identifiable information that can be used to contact or identify you ("Personal Data"). Personally identifiable information may include, but is not limited to:

Usage Data

We may also collect information how the Service is accessed and used ("Usage Data"). This Usage Data may include information such as your computer's Internet Protocol address (e.g. IP address), browser type, browser version, the pages of our Service that you visit, the time and date of your visit, the time spent on those pages, unique device identifiers and other diagnostic data.

We use cookies and similar tracking technologies to track the activity on our Service and hold certain information.

Cookies are files with small amount of data which may include an anonymous unique identifier. Cookies are sent to your browser from a website and stored on your device. Tracking technologies also used are beacons, tags, and scripts to collect and track information and to improve and analyze our Service.

You can instruct your browser to refuse all cookies or to indicate when a cookie is being sent. However, if you do not accept cookies, you may not be able to use some portions of our Service.

Examples of Cookies we use:

Neculai Fantanaru uses the collected data for various purposes:

Your information, including Personal Data, may be transferred to - and maintained on - computers located outside of your state, province, country or other governmental jurisdiction where the data protection laws may differ than those from your jurisdiction.

If you are located outside Romania and choose to provide information to us, please note that we transfer the data, including Personal Data, to Romania and process it there.

Your consent to this Privacy Policy followed by your submission of such information represents your agreement to that transfer.

Neculai Fantanaru will take all steps reasonably necessary to ensure that your data is treated securely and in accordance with this Privacy Policy and no transfer of your Personal Data will take place to an organization or a country unless there are adequate controls in place including the security of your data and other personal information.

Neculai Fantanaru may disclose your Personal Data in the good faith belief that such action is necessary to:

The security of your data is important to us, but remember that no method of transmission over the Internet, or method of electronic storage is 100% secure. While we strive to use commercially acceptable means to protect your Personal Data, we cannot guarantee its absolute security.

We may employ third party companies and individuals to facilitate our Service ("Service Providers"), to provide the Service on our behalf, to perform Service-related services or to assist us in analyzing how our Service is used.

These third parties have access to your Personal Data only to perform these tasks on our behalf and are obligated not to disclose or use it for any other purpose.

We may use third-party Service Providers to monitor and analyze the use of our Service.

Google Analytics

Google Analytics is a web analytics service offered by Google that tracks and reports website traffic. Google uses the data collected to track and monitor the use of our Service. This data is shared with other Google services. Google may use the collected data to contextualize and personalize the ads of its own advertising network.

You can opt-out of having made your activity on the Service available to Google Analytics by installing the Google Analytics opt-out browser add-on. The add-on prevents the Google Analytics JavaScript (ga.js, analytics.js, and dc.js) from sharing information with Google Analytics about visits activity.

For more information on the privacy practices of Google, please visit the Google Privacy & Terms web page: https://policies.google.com/privacy?hl=en

Our Service may contain links to other sites that are not operated by us. If you click on a third party link, you will be directed to that third party's site. We strongly advise you to review the Privacy Policy of every site you visit.

We have no control over and assume no responsibility for the content, privacy policies or practices of any third party sites or services.

We may update our Privacy Policy from time to time. We will notify you of any changes by posting the new Privacy Policy on this page.

We will let you know via email and/or a prominent notice on our Service, prior to the change becoming effective and update the "effective date" at the top of this Privacy Policy.

You are advised to review this Privacy Policy periodically for any changes. Changes to this Privacy Policy are effective when they are posted on this page.

If you have any questions about this Privacy Policy, please contact us:

Source: https://neculaifantanaru.com/en/privacy-policy.html

Prometheus Bound

On March 07, 2013

Learn to make the leap towards excellence, without submitting yourself to a much too strong tension of revelation.

I was in conflict with myself, an inflexible law of life that I could not make a fool out of. I didn't want to accept the fact that it can't be possible to live in a utopian world. My world, interconnected at a subtle level with my mind and my ability to observe, granting me a new and exciting way of exploring the mystery of what I truly was. A world made out of many distinct, but functionally interconnected systems, through an ambiguous surge of potential energy, during some transitional processes. Yet, they lead to indirect loss.

A man covered by a veritable collection of thoughts and questions, shaped by a tumultuous waterfall of complicated rules, that has a strong flow and produces tamed energy, needs only a momentarily impulse in order to create a whole world of own rules. It was the attempt to reversal a permanent process under construction, a broad spread of the always doubted imagination, a conducting wire that triples its length to the absurd.

Continual, I was aiming with my huge will over the whole the attempt to enjoy my own *"ego pride"* in a small paradise, in my particular world. Pouring, something in me unleashed all its fury, all its thirst for ruthlessness, for that aggressively-deep craving to possess knowledge, that fanatic ambition that finds details to be a particular sign, an isolated phenomenon.

Leadership: Does the work you relate to favor a meeting with a Creator of reality expressing his vision in the space of a relationship with the intention to be understood beyond the continuous practice of knowledge?

The man who searches for meaning is an artist of deduction that starts from a general premise to reach, in most cases, a particular conclusion. I was touched by a moment of maximum intensity, a coagulation of stimuli that triggered an adverse reaction, bringing to light less expected answers, the deepest fears and uncertainties. Who was I?

I got my appetite back for this beautiful madness called "creation". I shaped my masterpiece with that intensity of an electric current that crosses a circuit, going over the maximum admitted value, doubling the risk of self-destruction. Somehow, I felt that I had to make myself understood beyond the continuous practice of knowledge, through an image and that's it, a picture of the satisfaction of seeing myself accomplished on a creative, artistic plane, an image of a meaningful being fixed in a reality that is both openness and complex plurality.

The ability to create is the chance to evolve through imagination to a knowledge that preaches an experience made to completely shake what once was and to allow the restart of something else. Doubtful, without having certain logic, I tried to make the distinction between two types of entities: A and B in a one-on-one relation. I had to see beyond the wall that reached higher and higher along with the level of knowledge and ability. I treated everything with the slightly arrogant contempt of a philosopher's apprentice.

Leadership: Does the revelation that you can get through your creation have the merit of subjecting to the review to the role of an artist of a moment of lucidity in which everything is favorable to the emergence of an original art?

From the material he had at hand, clay, Prometheus, without listening to the Olympian gods, created the first inanimate and unconscious man, and then stole the divine fire to give life to his creation.

I worked harder with the clay of the reality I was shaping according to the levels of a careful observation of people and his existential psychology, without conforming to any norm, any pattern, and any current. But as Kant said: *"Have courage to use your own understanding"*.

I researched and reached a revelation: Eureka ! But I had to protect the secrets I claimed to be able to reveal. At any cost, assiduous, I had to obtain that positive reaction, I had to find out what exactly did that passage from essence to existence, through substance, meant; which could give meaning to my efforts of giving life to my own creation.

An original art connects what comes to light with the thing from which something comes to light, being the point of demarcation between what you think, what you say and what you do in a context of priority changes.

My body was touched by a thrill of enthusiasm, a wave of hesitation, moments of great intensity. Sometimes I felt like I could gladly give up my work, if that meant to risk not reaching any performance record. I know it was stupid, and that it meant to amputate that side of me, which can feel, argue and accumulate new stimuli, intensifying each stage of my evolution. Could I have left aside years and years of torment and hard work, of sleepless nights?

The role of fuses in an electric panel is that of interrupting the circuit when the intensity of the electric flow is well beyond the maximum admitted value.

Similarly, my role was that of an apprentice of my own Ego, of main respondent of my own transformation, with the task of installing the connection cables between my creation and my evolution – that could warrant my internal and professional freedom, but without exposing my potential to the major risk of being "torn", of losing its essence and value. I had to make the leap towards excellence without submitting myself to a much too strong tension.

My priority was not to finally experience a smart creation, but to turn the creation into a direction to follow towards my majestic detachment from the phenomenon of addiction to being like others.

Leadership: Can you improve your ability to forge an unrivaled work without subjecting it to the risk of self-destruction?

You find yourself in a permanent construction and reconstruction process. A broad spread of the always doubted imagination, a conducting wire that triples its length to the absurd, the bad luck of a perfect evolution and its sources can represent some abstract reference points, that can't bring something extra to your necessary, existential truth, your greatest deficiencies.

The consequence? You'll often reach moments of high tension, triggering an adverse reaction, bringing to light less likely answers, your deepest fears and uncertainties. Who are you, truly?

This is the essence of wisdom in the fight between you and leadership: the ability to shape your masterpiece without submitting it to the risk of self-destruction. You have to see beyond the wall that rises higher together with your knowledge and ability level. What lies

beyond this wall? What lies beyond the appetite for this beautiful madness called "creation"?

The courage to use your wisdom, *your own understanding*. Moreover, your capacity to manage the balance between gain and loss, between good and shallow functionality.

Research and you will reach revelation without being dominated by an imaginary, much too puzzling reality. Be the apprentice of your own Ego. Of that Ego that doesn't suppress itself willingly in contact with the strong stimuli of evolution through enhancing knowledge.

Learn to make the leap towards excellence without submitting yourself to much too strong tensions. Otherwise, you risk becoming a *"Prometheus Bound";* the suffering your courage caused you goes beyond the normal limits dictated by your will to overachieve, it will make you deeply regret. A moment of wandering towards absolute, for which you'll pay with horrible tortures.

Leadership is the revelation of a new identity that you mustn't necessarily consider as the starting point of a great creation of culture, but a variant of the self that shines through what you manage to trigger in terms of experiences, feelings, or emotions.

Prometheus Bound symbolizes the continuous transformation, determined by the attempt to delight your own *"ego pride"* in a small paradise, in your private world. That superior Ego, which strives very hard and relentlessly to turn you into someone else, removing you from yourself, making you feel you've reached too "high" in relation with the susceptibility level of your leadership potential.

Are you aware of the heights you can fly to?

Source: https://neculaifantanaru.com/en/prometheus-bound.html

How Do You Promote The Image Of Your Company?

On April 03, 2009

Start exploring your brand image, experimenting with a new challenge called "the beginning of a new world" or "the end of an old world".

Honolulu, where almost every man longs to go on holiday. If you were never there, you do not know what you have lost. It is Paradise on Earth, or at least that is what you will hear from those who have been there or who, in turn, have heard about this place. But how did Honolulu managed to become such a famous resort and so frequented by tourists from all over the world?

In a strange way, Honolulu does what all the stars in the world and companies that respect themselves do: it knows how to sell its image. And it does it well through radio, television and cinema. Commercials and advertisements that never cease to appear everywhere show dream places, such as beaches with white, fine sand, palm trees with beautiful flowers of different shapes and colors, hotels with swimming pools, restaurants, bars, pool bars, cafes etc., all maintained with great care. Heck, I have almost convinced you to spend your summer holiday in Honolulu, isn't that right?

Leadership: Can you capture the most appealing image of a whole that has received additional authentication from a different interpretation of its content?

Is not easy to develop a company and take it to on the crest of the wave, and therefore it cannot achieve success overnight. It takes a lot of hard work, perseverance, patience and sometimes a lot of money, but is worth all the effort. But sacrifices and work don't represent the great impediment, but the fact that you must cope with internal and external market and maintain yourself at the highest level.

Maintaining your company at the highest level is like waiting for the start of a marathon race. Until you hear the crack of the gun, in that moment of waiting, you take a look at the other competitors, trying to assess their abilities and limitations. You compare yourself with them and try to guess whether you are superior to them or not. But this very brief moment of personal counsel can turn into a fiasco. For you could annihilate your self-confidence, your positive attitude could diminish. And during the race, you will not be able to give your best.

It is here that stands out what we call performance. In order to carry forward your company, you must be a performer who never annihilates his self-confidence when measuring forces with others, when he is challenged his power to accept the final result, whatever it may be.

This is not just about marketing, but that strategic thinking, combined with the emotional plan; it's about the leadership model used and the situations where you are tempted to adopt an alternative style.

To capture the most appealing image of a whole that has received additional authentication from a different interpretation of its content, it is in fact to foresee the quality and facilities of an area of interest (tourism, entertainment, culture, product development, etc.) that does not need recurrent interventions to make it accessible for all pockets.

Your leadership must be very spontaneous, as well as comprehensive, not at all foggy nor directed only to minor details, for your victory is the spontaneous and exact reflection of the

inner image that you create during your process of evolution. Everything starts from the answer you give to the question:"*Who are you, in fact?*"

Do you cancel your self-confidence when you measure forces with others? Do you create a positive image of you, trying to reach the top position? How does your performance measure and what factors may impede your evolution? Are you a winner or a loser?

Leadership: Can you gain the recognition of an existing area of interest through the double effect of a reference value obtained by increasing the reputation of the promoted image over similar offers?

Offering high quality services and products, at competitive prices, to address a particular target, is only the first step you should do when you start the race. To be victorious, a company needs to know how to sell its image both at home and abroad. The better known, the stronger its brand, the higher its ranking on the market and the more profitable it becomes. A product or service is more stable on the financial market as more famous is the company's brand.

Naturally, the intention of any manager is to lead his company to the highest level, on a leadership position on the market in a given segment of activity, if possible. His company must maintain a very good relationship with customers, in order to promote a very favorable image. A very simple and effective way in this respect is to always resort to mass media and Internet, in order to popularize its services and products on the market and, at the same time, to remain permanently in the minds of as many people as possible.

The strength of a company does not reside only in the quality services it offers to customers, but also in the image it creates and permanently sells everywhere. For example, in Iasi, there are dozens of companies that perform professional services of Xerox copies, binding and typing. They all offer the same exceptional quality of services at a very low price, but only one of them holds the largest market share, and that is because it invests heavily in advertising and marketing campaigns. Wherever you go, you see a banner with the company's logo. Permanent local radio and television stations advertise them. That is what we call effective marketing !

You can increase the reputation of your image promoted to similar offers on the market through a great history of the goal and the experience gained in the field, but also by a visual way of defining the features of a phenomenon of the type of *accuracy to expectations*, entitled "beyond everything you have experienced so far."

Leadership means building a brand that inspires the target through the imaginary value of the image and actively promoting it in an event that changes history, imprinting a brand-new direction: The New World.

Conclusion: A company cannot reach a high level of development if it does not draw attention, if it does not know how to attract customers and make them loyal. That is why it is so important to create a strong image. Therefore, if you want your company to prosper, you must be as inventive as possible and involve yourself more in promoting its image.

Source: https://neculaifantanaru.com/en/promote-your-companys-image.html

The Proof Of The Greatness Of Leadership

On April 11, 2010

Find the connection point between what you are and what defines you, so that your leadership allows for an optimal highlight of the role you play in the lives of others.

Yesterday I read an article about a teacher who was awarded by King Juan Carlos of Spain. He was awarded the distinction for promoting the Spanish language, culture and civilization in Romania. And the Spanish Ambassador to Bucharest, Estanislao de Grandes Pascual, who organized the award ceremony at the opening of the 8th edition of the Spanish-language National School Theater Festival, said:

"Georgeta Vanțiu's whole life was, in fact, a battle for the promotion of the Spanish language and culture. In 1986, the communist authorities intended to give up the Spanish language in the curricula. This did not happen, thanks to the decision with which Mrs. Vanțiu supported programs, signed protests, and advocated, no matter what humiliations that would entail, to keep the subject in the education system.At the time, she was part of a cell of professionals enamored with Spanish culture, some of which are either no longer among us, or do not live in Romania any longer."

Leadership: Are you willing to go all out, strongly believing in your ability to initiate change and maintain it in difficult situations, without falling into contexts dominated by secondary aspects of the world you choose to believe in?

The keys to progress in leadership are: the courage not to become a prisoner of the system, the ability to initiate and maintain change in difficult situations, the ability to be flexible and work in diverse environments, the ability to distinguish fantasy from reality.

There is only one way to reject tomorrow: to not have it experienced in the souls of others, in harmony with them. In order for your ascent to occur quickly, you must take the first step worthy of consideration by other people: to give due importance to the role you assume, to combine it perfectly with that of the leader, anchoring it in the scenario of a new reality. You will have a colossal success only if you show solidarity, only if you manage to offer a truly innovative interpretation through a role full of substance, full of passion and energy.

Mrs. Georgeta Vanțiu showed an effective leadership meant to bring value – through passion, through enthusiasm, through her attempt and success to constantly maintain people's interest in a subject that was not accepted in the education system by the communist regime. She has shown, by exerting strength of character, that she is tailor-made for a role of great importance. I would say that she was a leader by her firm determination not to give up her initiative, by her skill and perfection in coming into contact with people – demonstrating a great ability to understand the importance of the human factor in the development of a society.

As a result, her well-performed role, which has had a major influence on thousands and even tens of thousands of people, was not devoid of praise from the "public" who are grateful for her beautiful performance. The distinction offered to her for the promotion of the Spanish language, culture and civilization in Romania, was not only an opportunity to recognize her leadership qualities, it was also proof of her own greatness.

Leadership: Does the moment you choose to make a change depend on the sacrifice you are willing to make to accept that you are in the phase of refusing a decision that marks

the moment of assuming the restriction of your own freedom?

Your personality must be defined as that of a man made for strong and complex roles, where there is no possibility to deviate from the decisions made. Leadership should not be like a circus show where people laugh out loud. But an authentic, real, serious one, full of emotions and feelings, adapted to your own vision – a show in which what seems impossible becomes possible.

Does the foundation of your leadership have a solid foundation? What beliefs does your leadership rely on? Is it based on the belief that other people's needs are a top priority? Is it based on the belief that you can work with them to change what is not working well, on the belief that you need to fill in the gaps in their professional lives?

What are the ways to your progress in leadership? Are you making progress in implementing those measures in your action plan that are best suited to people's needs and aspirations (and which can have the potential to drive their professional development)? Are you making progress in improving your interaction with them? Are you making progress in providing people with access to a greater diversity of resources that will facilitate their success?

How do you show that you fully understand the sublime meaning of your mission?

Every leader, like Mrs. Georgeta Vanțiu, needs time to climb the leadership ladder, a lot of things need to be done. But the most important thing is the mission you take on. Do you know how to demonstrate your greatness through your mission? Does your mission involve sacrifices? Does it narrow your horizons? Can the mission lead you to a professionalism in which you can respond in any situation? How does your mission help you reach a higher level? What's the one wrong thing you didn't notice? Does the mission help you to establish good relationships with other people?

Remember: If you do something and lose people's trust, your relationship with them can be severed in the blink of an eye.

The point of connection between what you are and what defines you is actually a way of looking at yourself as in a realistic mirror that reverses (from high to low) the way to identify with the hero you want to turn into.

The Proof Of Greatness In Leadership is the very power to face the danger of losing your freedom, in the event of the introduction of an action (based on common law) that may lead to a change in the way you redirect a potentially tragic outcome. To do this, you must allow yourself to voluntarily select how to deal with extreme situations.

*** Note: https://cutt.ly/5UNwA8d**

Source: https://neculaifantanaru.com/en/proof-of-the-greatness-of-leadership.html

Protect Your Company's Image

On March 19, 2009

Add a touch of vitality to your leadership, making sure that its constituent elements are achieved and maintained at the highest quality.

Once again, they made a lucky hit

Some robbers managed to deceive the vigilance of surveillance and alarm systems and to rob a bank. They managed to steal almost 300.000 LEI from the safe. All newspapers and TV stations speedily commented this incident, and police apparently did not track down the culprits.

When such an unsolved case appears on the front page of newspapers, the police's image has to suffer. How can there be organized crime, since the police are always on duty and fulfill their duties with great perseverance and care? "We will do our best", the police chiefs say, but unfortunately, you cannot really see tangible results. This is why the police are always criticized and blamed to be an ineffective institution.

Is your leadership a "succedaneum"?

Succedaneum, in medical language, is defined as a pharmaceutical product relatively efficient in terms of a specific disease, but which is not the most convenient to be prescribed. In other words, in default of the ideal pharmaceutical product, a "drug" is prescribed that presents less confidence – succedaneum.

It is necessary for us to be aware of this alternative, too: that of the managerial "succedaneums". As long as a company works erratically and does not get satisfactory results, there is no performance among its leadership. The problem is that hierarchy of its qualities and defects, more or less definite, and the order of their importance that managers forget to establish – so that they can implement effective measures for the final results to be as good as possible.

Just as a potter shapes the figure, molding the clay with confident gestures, stopping to finish every detail – so do you must harmoniously include in your leadership those policies that will not remain with "debts", making sure that its constitutive elements (integrity, competence, resistance to corruption, tenacity and efficiency) are fully achieved and maintained at the highest quality level. These elements emphasize the value and spontaneity of your leadership.

The image that your leadership determines is about configuring the perspective of what you want to hear about yourself without opposing a controversy created around what it produces in your absence.

A debt-free policy is a reflection of the balanced state of the institution or company you run, is your intention to convey a certain conception to emphasize the creation of value – that will generate confidence and solidarity.

Do you systematically follow the way that the constitutive elements of your leadership present themselves? Are you consistent in defending the principles that allow you to promote

the value of the institution you run? Or are you a weak manager, who relentlessly explains what goes wrong with the work, ensuring everyone it is not his fault?

Are integrity, competence, resistance to corruption, tenacity and efficiency the constitutive elements of your leadership?

Leadership: Is the area of your experience of accountability distinguished by a different framing of the deed that will always follow you?

In pursuit of the sensational or sometimes showing partial or distorted facts, newspapers and televisions do nothing but stain the image of certain institutions and organizations. Correct or not, true or false, people who see the news draw the conclusions and, little by little, they begin to lose confidence in the effectiveness of such institutions and companies.

We all judge things on the surface, by the way facts in mass media are presented to us, without knowing the reality itself. A company or institution constantly bombarded with criticism and words of reproach will not leave a very good impression and we will certainly avoid it.

Something must be done, but what? If managers care about the reputation and the image of the company they run, they must pay more attention to the services they promote and how they involve themselves in solving problems. That out of respect for customers who confide in them and always call their services.

Leadership is the stateliness given to you by the fact that you are able to accept the compromise between the ideal of serving a higher cause and the context you create for yourself to not be left with the accusatory traces of your deeds.

There is an old saying that says: "The fish gets rotten from the head down". The manager undoubtedly is to blame for the failure of an institution, who did not involve himself in time in solving the problems, who was not skillful enough to start a team of top professional, to effectively intervene in difficult situations and who was not able to take the necessary measures in advance. All these have resulted in an unappreciative public image, which had certainly led to failure. Nothing happens by chance, any cause has an effect and every effect has its cause.

A successful image attracts success. An institution or company should really be able to complete its mission and create itself a successful image. But a successful image does not appear by itself, but it is built over time, with effort from all employees.

Conclusion: an institution or a company that wants to be respected must promote an image as good as possible, meaning to prove that they deserve the trust of those relying on their services, by effectiveness and readiness.

Returning to the beginning of this article, Romanian police will be able to create a better image for themselves if they will win the fight against criminals and will focus their efforts on crime prevention. But for that, they must change their action methods, so that they protect more effectively the interests and needs of citizens and be able to solve problems in the shortest time.

How do we know if an institution or a company is successful? By their image.

Source: https://neculaifantanaru.com/en/protect-your-companys-image.html

Prove That You Are An Efficient Leader

On March 31, 2009

Enlighten your way towards excellence, without allowing the "ball" to get out from your area of responsibility.

Three people with a mask on, who had specialized equipment got through in a bank and managed to take two hundred thousand leys. The surveillance cameras surprised the moment when these three people hit the jackpot, but because they were wearing masks they were not identified.

The chief of police was determined to take immediate measures. He convoked all police officers and told them on a firm tone: *"Justice has to say its word. I want these burglars to be caught immediately and to respond in front of the law. Until the end of the week this case will be solved. Get to work ! "*

Leadership: Is there a need for a substantive review of the current results criteria that reflect a wider view of your impact in the area of the tangible?

How do you capitalize your leadership potential? Do you assume the responsibility of being a model of efficiency for the art of leading? Do you have another model to follow besides your own person? How do you react to what happens in your area of responsibility? Are you doing things right when you lead the others? Are you focusing only on results?

Just as human did not create computers for mediocre tasks, so your talent to be a practical person, to surprise and to change the negative side of things is not restricted by any rules or conditions. The tangible in leadership refers to the special circumstances you have to meet in choosing certain information and ignoring others, organizing them in some form of response to requests from the authority you represent in formulating new directions for implementing a course of action.

The criteria for the producing of results that reflect a broader vision of your impact in the area of the tangible are data of uniqueness, level of risk, reactions to events, the form of a response to the demands of a thorny situation, the destination you propose through direct channels or bypasses and the demands of the maximum obligations you claim from others.

Leadership: Do the results they got at the test called "justice must have its say" show that the fairness and transparency of your activities are the forms of response to an irrepressible human need: "the need to be someone else"?

Responsible attitude is the only possible approach. Once you have identified a problem, you must constitute and a belief system, through which to reject any attempt to avoid it, you must establish a strict delimitation of areas which you must treat through a prompt intervention, and which would intensify the performance of your efficiency.

If you are a football fan, then you probably know that all the balls from the gate's area belong to the goalkeeper. In leadership, the balls from your gaming area represents the values and beliefs that you have formed throughout life and that lead you towards excellence, but only with the obligatory condition to reflect the truth, to be based on integrity and honesty.

The fact that the chief of police really wanted to catch the criminals by the end of the week mobilized all officers to move quickly and to be more efficient. This is the kind of approach which people who are truly competent adopt and once they propose something, no one and nothing can stop them from achieving their goals. This is the type of approach that are adopting truly competent people who, once they have set an objective, no one and nothing can stop them to achieve it. And their courageous spirit draws the attention of everyone who is embraced of a powerful solidarity, unity, and who hurries to help without looking to receive praise and reward.

In a city that wants to be promoted there has to be no organized crime and can't be tolerated such actions like vandalism, burglaries, thefts in the street, sometimes at high hours with the whole world watching. The chief of police knew very well that overlooking or not taking the immediate measures of caching the lawbreakers can mean not only loosing his reputation, but also his job. In simple terms, who doesn't do his work, who doesn't get involved for real in solving the problems risk to make hurt himself.

The need to be someone else corresponds to the goals of the performance that you are addressing in view of a vision that has the right to appreciate the social importance of your work by identifying the minuses and pluses of some situations that are difficult to predict.

Are you treating problems before they became too big? It is clear that in the absence of some specialists who investigate the cases of robbery, things will move hard. The entire activity of finding, identification and catch fast the lawbreakers need a lot of work, skills, team spirit and initiative spirit. It's indeed hard, but not impossible; this is what detective Columbus would say. So, a little more optimism wouldn't spoil !

A police chief, who keeps the reputation of the institution he leads, must ensure that criminals will be caught in a short time, so they wouldn't encourage the other murderer's intentions. Why was so many banks and ATM robbed in the last period? It is clear that the thieves noticed quickly the inefficiency of police and saw in this a big advantage which they knew how to profit from. A weak point for someone creates an opportunity for others, or who is attentive notices immediate Arhile's heel.

The old saying "Who is in a hurry, quickly get tired" it's not valid in certain domains or areas of activity where the rules change or they are not respected. As a leader you have to be capable to take the initiative to solve the problems before they become too big and to make sure that the objectives you proposed are accomplished in a short time. In consequence, only if you will act with a lot of seriousness and you will find quick solutions to the most complex problems, you will have to win and you will be praised.

Enlighten your way towards excellence, without allowing the "ball" to get out from your area of responsibility.

An effective leader is not like a soccer player who dribbles many opponents while sprinting and covers the whole field to score. But rather he is like a goalkeeper who has to defend the shots of other players, keeping you in the game even when the game does not go as planned.

P.S. I hope the police will solve faster the difficult cases and will be a step forward ahead of the criminals and not the opposite. But everything depends on those who lead this institution. Are they efficient leaders?

Source: https://neculaifantanaru.com/en/prove-that-you-are-an-efficient-leader.html

Psychological Stimuli And The Balance Of Existence

On January 13, 2010

Authentic creation springs from an all-encompassing passion that transcends the boundaries of a single sphere and spills over into all of existence.

Lucian Blaga remarked that "Don Juan does not have a thousand small passions , but one virtual passion " . And, as if in a dialogue with this idea, Eisenstein notes: "Why should we admit Donjuanism only in love? Of course, they exist much more in all fields? And first of all precisely in those where things are related to such problems like success, appreciation, victories, just as clearly as in the field of love arenas.

The meditations from this period make the director Serghei Eisenstein recognize the psychological and emotional stimuli of his development, the exact path of the road he followed. Eisenstein tries, in an excruciating struggle to understand himself, to take stock of his existence. The life that slipped through his fingers, through which he walked like Peer Gynt through the swirl of dry leaves - his unfulfilled thoughts. And, without a doubt, the balance sheet, which includes many essential victories, reopens the pain of the many tragedies that he experienced and is experiencing even now, through the ban of "Ivan". And this time he tries to defeat death through irony.

Leadership: How do complex reactions in your brain affect the perception of "instances" in your creation, in a deep exposition of your own experiences?

Instances of a creation can be given by the characters, themes, or symbols that the director introduces into the narrative. They have the role of ensuring a continuous flow of stimuli at the level of the viewers' perception, maintaining their attention and emotion during the entire cinematic experience.

For this reason, the physiology of emotions involves a series of complex reactions regarding the characters in a film. They reflect the way director Eisenstein notes Don Juan's passion, not as a thousand little passions, but as one virtual passion. Basically, emotions are generated by chemical and electrical interactions in the brain, similar to the psychological and emotional stimuli that influenced the director Eisenstein in his development. Emotional reactions can have a significant impact on overall health, influencing not only success and appreciation in a particular field, but also victories and problems faced.

Just as prolonged stress can lead to health problems like hypertension, Eisenstein reflects on his life, taking stock of his existence like Peer Gynt. Understanding how unfulfilled emotions and thoughts affect the body can help develop more effective strategies for managing stress and improving mental and physical health. Aware of this, the director Eisenstein tries to heal his soul wounds caused by tragedies and prohibitions, using irony to face the symbolic death of his creations, as in the case of the film 'Ivan'."

The impulse that animates the creator's energy comes from a deep desire to transform dreams and emotions into tangible reality, thus generating works of art that transcend time and space.

Psychological stimuli and the balance of existence are linked by a single idea: the search for meaning in every lived experience. For this reason, art becomes an essential tool in exploring and understanding the depths of human existence, offering us insights and revealing hidden meanings in our most intimate and meaningful moments.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/psychological-stimuli-and-the-balance-of-existence.html

Absolute Devotion

On August 19, 2010

Focus your soul antennas to others, so that they attach more to you.

In the movie *"The Mummy – Tomb Of The Dragon Emperor (2008)"*, Evelyn and Rick O'Connell spouses are entrusted with an important mission: to go to China and to return *"The Eye Of Sangri La"* to the Shanghai Museum, where, according to the legend, it shows the way to The Pond of Eternal Life.

They perform their mission, managing to deliver to the museum that rare collection piece, but there, they were suddenly surrounded by General Yang and his people. He wanted to revive the Emperor Qin Shi Huang and his Terracotta Army at any cost.

Leadership: Can you discover yourself as an absolute value in the way you live your faith in the case of an inner motivation for the call to overcome any limitations?

General Yang, with an authority that leaves no room for compromise, summons Evelyn to read the inscription which was engraved on the *"Eye of Shangri La"*. If she had refused, her husband would have been killed.

Her entire body shook of sighs at the thought that she will lose forever the one who has always been beside her. She could not turn her back to a man so dear to her. But, deep down her soul, she felt a terrible fear, was haunted by a dark premonition that death watched them both closely. The situation they were in brought to her mind a terrible abyss of possibilities. Her soul was on the verge of despair.

She looked weary-hearted at Rick, as if she wanted to say: *"My soul and my body are entirely yours. I will never leave you."* The expression of her eyes was disturbing, like the look of a mother who sees her child seized by a serious illness. She was a loving wife, a human being with an intense spiritual life. No, she couldn't be so selfish with the one that was her companion and her best protector.

Rick startled when he saw Evelyn willingly throwing herself in front of the gun pointed at him. This perspective terrified him. He felt a tug at his heart strings, but he was equally worried. He still kept a serious expression his face, as their lives hanged by a thread.

Evelyn stood in front of the general, with a humble attitude. She was determined to read the inscription, from a sense of fear. Rick just stood there thinking for a moment, then, hiding his concern, showing a confident mine, told her on an affectionate tone: *"No, Evelyn, do not do that. They will kill me anyway."*

She knew her husband's voice timbre better than anyone – she knew he didn't really want to say that. But she couldn't take into account another possibility, but to read the inscription, with all the dread of that was to follow.

Everything she could make for him could be considered already done, including the personal sacrifice.

Devotion is the way to show yourself as being superior in the face of end-points – revealed as life lessons that harmonize the causes and effects derived from an inescapable situation.

She proved her absolute devotion to her husband. Rick and Evelyn had every reason to be anxious. General Yang treated them with superiority and with coolness, and didn't hesitate to give voice to contempt in the hardest way and in the most offensive terms. They could die or live, only if Evelyn read the inscription – but nothing was certain.

Everything was clear as crystal; Rick could not doubt the loyalty of Evelyn, which would have never lost affection for him. But, reading the inscription, she lit a flame in his soul. Without a doubt, such a person deserves an eternal gratitude, deserves to be rewarded for her devotion.

Leadership: Does your way of being an extraordinary man reside in the joy of recognizing yourself as the victor of a struggle with yourself in which your heart leaves its mark on the character of the person next to you?

If you devote your heart and soul to a person, she will answer with the same feeling. To be received deep inside people's hearts, you must show your absolute devotion to them, increasing their feeling of safety and trust about you. As people feel directly your degree of commitment and its nature – commitment that you take it to them only out of duty or fear of losing your position or commitment based on love and shared values. And if you don't prove to meet their expectations, you will be abandoned.

Your job, as a leader, is to be always there, next to people, among them, to support and help them in difficult moments. People see in you their salvation. There isn't enough for you to be their guide in everything, by giving to them clear orders and instructions in order to accomplish the tasks they were entrusted with. You must have an iron will, but a good soul, as well, to assure them of your friendship for them to be always grateful to you. So, you must treat them with kindness and understanding, to take care of them as if they were your own children, your own family. This will further tighten the connection between you and them. And together, you will become a greater force.

Conclusion: Working with people is the most difficult thing. This "material" called human is fragile, and therefore you must have a special care for how you behave with him. You must show ability to ensure cohesion of a group, to manage to turn a crowd of people in a real team.

Focus your soul antennas to others, so that they attach more to you. People devote their heart and soul to you only if you are devoted to them.

The leader's most powerful attribute is that he leaves his mark on the sharing of the emotions of others in order to differentiate between them and themselves.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-absolute-devotion.html

Charisma

On April 27, 2009

People will admire and follow you if you fit their ideal.

It's possible that the last attempt to prove the whole world that it's possible to get to the destination you proposed through your own strength, to be successful. I think that deserves all the respect the man who makes himself remarked and proves with this occasion to everybody that, yes, it is possible to achieve your goals, to fulfil your dreams if you put heart in what you do, if you work with seriousness and sense of responsibility, and if, from the very beginning, you take the commitment that you will not give up at what you proposed no matter how hard the way will be in a certain moment and how impossible will seem to pass through.

By the end the reward for the effort you made will be appropriate, you will start to see the results, you will feel like you're just one step away from the end of the race, winning the big trophy. Almost instantaneous you will become surrounded by different people, simple or stylish, younger or older, who wish to become like you, some heroes, some winners, some examples worthy to follow by everyone.

Leadership: Do you take what you are when you get a result that influences the decisions you made in the past, beyond the appearance of an objective reality?

If you watched the third part of the movie *"Rocky"*, then you certainly know what I mean. Rocky, played by the actor Sylvester Stallone, is preparing for the game against the arrogant Clubber Lang, for the title of champion. Just like before any important game, Rocky, very ambitious and determined to fulfil his dream with any price, starts his long, intense and extremely exhausting practices. Pushups, pullups, first in one hand then two hands, jumping rope, lifting weights and not least jogging.

Rocky was running on the empty streets from the poor neighbourhoods, places he was very familiar with. In a certain moment, one day, Rocky comes to attract after him hundreds or maybe thousands of fans who started running with him, and at the end of the race he is hugged and everyone starts to cheer up having the feeling that they are also winners.

Charisma is the way to see yourself through the eyes of others and to discover how they appreciate you from the immediate vicinity of an exit from the defeated position.

What are the chances to become an ideal leader? The chances are minimal if you fail to lead people in one direction in their favor, if not inspire confidence they need to succeed in everything they have proposed, if you don't make them enthusiastic and you don't transmit them a vision full of hope, clear and optimistic on a long-term. In a word, to become a good leader first you have to win people by your side, to determine them to follow you by pleasure, as they followed Rocky.

This means to have charisma, to attract people by your side by transmitting them the enthusiasm they need to achieve their goals. Through his determined attitude, his persistence and ambition, Rocky inspired people courage and confidence in their future, managing to win them on his side.

Everybody loves winners and take them as models worthy to follow because only they

inspire them to make great things, because they motivate them to continue to follow the direction of their dreams and never give up in front of difficulties of life.

Leadership: Is the way in which you accelerate your transformation based on the extremes of a moment at the center of the next moment?

The moment you make the spell of complete transformation and you get to the top is actually the center of the next moment, when you no longer forget where you go and the motivational lessons are no longer working. You become a name that is confused with the notion of the world, not with the notion of "one."

With certainty people will admire and will follow the one who fits their ideal, the one who help them grow in faith, which help them to develop their positive attitudes, their qualities and talents. This is why is so important to be full of charisma – always have a positive attitude, to convince those around you that you have a strong personality and to prove that you are worthy enough for them to follow you. Absolutely everyone will love you if you give them the courage and the push they need in uncertain times, if you encourage them to believe in success and if you help them act and think like winners.

Charisma is a quality that makes people feel and look like winners. All those people who decided to run with Rocky saw themselves, at least for a moment, winners. The spirit of competition, the wish to win, of becoming the best, got hold of their entire being, mobilizing each of them to give everything. A charismatic leader motivates people to move forward with more ambition and dedication.

Winning the "great trophy" is the result of a leadership whose stake is the pride of feeling special by the passion and determination that you have proven to dream and build a realizable ideal.

P.S. Wake in people's attitude and energetic spirit of a winner ! Support them and cheer them up when needed. Encourage them to stand up when they are down and they will love you for this.

This means to have charisma: to charm people, to make them love you and follow you with pleasure.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-charisma.html

Creativity

On January 08, 2009

Be open to a new way of thinking and basically to a new way of seeing things, to assure the optimum development of your leadership.

Imagine for one moment that you are sent to follow some special courses of secret agents at a school for espionage. Here you can learn first of all how you can discover if you are followed. At the end of the first semester, instead of a written exam, you are sent in Budapest, dressed just like the locals. Your mission consists in arriving at a certain hour at the fountain in downtown, surrounded by a beautiful park also escaping trackbacks, role that is given to another colleague of yours that you don't know.

Question: Do you think that you will succeed rid of the follower and will arrive at the fountain?

Even if your answer is: "Yes, I will succeed", be convinced that you will not. Why? Because it is not easy at all and, because nobody has to promote this test from the first attempt. This is the first lesson you have to learn in every spying school: "If you are not vigilant and perceptive, if you are not creative and you don't prove that you have imagination in critical moments, you will never accomplish the mission. Actually you are a dead man."

Therefore, in order to promote this test the second or the third time, you have to:

Leadership: Is the anticipation of a situation that you build in your mind when you expect a result directly proportional to the perspective of a logic from which the steps to solve a riddle must emerge?

I am convinced that you don't want to become a spy and to put your life in danger, isn't it? But it is very useful for you to think as a spy when solutions near at hand do not harmonize, to be willing to consider any idea, especially those seemingly ridiculous, and to never limit yourself to only one viewpoint. As a leader, it is imperative to develop a way of thinking different from the others and to learn how to anticipate all risks.

One thing is certain: if you want to achieve all your goals, and especially to become an efficient leader, you have to be creative in the domain you act. The truth is that you won't be able to accomplish any mission, complicated work task, important project or anything else you want to do and, also, you won't be able to find valid and fast solutions to solve problems that you will surely face in the future if you're not creative and perseverant enough. It takes effort and imagination to overcome all barriers that may prevent you from achieving your goals.

But just like a spy, you have to learn to stay sharp, to be attentive. Having a high level job in a company it's not as safe as it was in the past. Managers are looking for very competent people – capable to inspire the others, in theme with the news, determined and creative. In the present, technology develops very fast, changing is very risky and if you don't act when it is time and in the right manner, you risk to lose the position you have and to be replaced.

Leadership: Do you amplify your intention of being the result of deciphering some puzzles in everything that happens to you during the tendency to maximize the importance you give to leaving a boundless labyrinth?

And if you are a manager, it is very important to find innovative ways to overcome all obstacles that may occur, to learn to handle crisis situations, to know how to proceed when you wake up surrounded by all kinds of problems, which they are more complex, more strange, more pressing, so that you quickly get entirely rid of them. Will you really succeed getting rid of them, and reach the objectives set? You will promote the test of skills and acumen, or you will fail?

Please note that, no matter how much you work, how much you wish to make things work and how many sacrifices you will make, if you don't have the spirit of initiative and are not creative in the domain you act, you will never be able to get on top. To succeed in leadership you must be willing to follow without reserve the path of imagination and creativity.

And if you will not take risks, if you will not have enough presence of mind, a strong sense of creativity and great persuasion skills, you will not be able to manage crisis situations. Therefore, you will not be able to climb in the hierarchy.

The biggest risk you are subjected to in trying to show your vigilance is to keep yourself motivated by a way out of a labyrinth whose meaning eludes you.

Leaders are extremely talented in the domain they work. They know how to combine new ideas with old ideas, how to make connections between different things, how to make associations between opposite aspects or apparently incompatible of things. Leaders are always attentive at details, they analyze any kind of way of solving the problems and adopt rejected ideas or apparently without any mean.

If you want to become a perfect leader you need passion for what you do, persistence and especially creativity. How can you become creative? Through exercise. Try to find everyday solutions to the problems you have. Generating ideas, creativity and innovative spirit have to be close to the pulse of any successful organization.

The way you perceive yourself according to the requirements of a mission with no return is a labyrinth whose architect and prisoner you will keep on being for a long time if you fail to find the "exit" that sends you to the next level.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-creativity.html

Faith

On December 27, 2009

Overcome your limitations if you want to take the leap to the next level.

Often people who know their limits and weaknesses stay in one place, depressed and disappointed, ready to take a step back from any hardship life lays in their way. They don't have enough physical power and moral strength, they are afraid to react and therefore, instead of defying their fear, of trying to become more confident and more courageous, they accept their faith (whatever it is) and withdraw into their world.

I hope my words will not sound bad and threatening for those persons who don't like change, but prefer monotony, who don't take control over their lives, over their own decisions and who are not convinced that they will succeed to achieve their goals if they mobilize.

It is not a novelty what once was saying the writer Burke Hegdes: *"Heaven helps only the people who take action."* Faith means action. Means moving, doing something in order to fulfil your dreams, knowing that God will always be by your side and will guide your every step. Probably you remember that joke with the guy that prays God to help him win the lottery. And after an entire life lost with prayers, God says: "John, buy at least a ticket." Means, I will help you, but make at least a small effort.

The reality is unfortunately much crueler, when we think to the fact that some people don't make any effort to achieve their goals. Probably there is a mute battle in the soul of these disorientated people, too controversial battle between good and evil, but which represents only an unnatural attempt of justifying their own incapability, i.e. the lack of faith.

I'll try to give you below a good example illustrating the magical power of faith, hoping that you will listen to me until the end.

Leadership: Are you aware of your permanent connection with "All That You Are" in a dynamic of the potential to deform a reality, knowing very well that the truth is elsewhere?

Considered one of the best movies of 1997, "Gattaca" falls into the category of motivational movies, which draws the public attention on the fact that nothing is impossible. And other movies can enter this category: *"A Knight Tale", "Fighter in the Wind"* not to mention *"Neverending Story"*. Why are they called motivational?

For one reason, they stimulate us to take action. Namely, they make us to aspire to more, keep us plugged in, causing us to take a positive attitude, better orient us in choosing the paths to follow and to act with more impetus towards achieving the proposed goals. Personally I harbor a tremendous admiration for this kind of movies, and I don't think I'm the only one.

Vincent Freeman is one of the last people born naturally, not in the genetic laboratories. (The action of the movie takes place somewhere in the not too distant future). Since his birth, the specialists said that he will die at the age of 30 years old. Myopic and sickly, Vincent had no chance to make any career in a dynamic and professional company. But, since he was little, he had a single passion, planets, and his dream was to go in space. Even after he turns 17, his biggest dream was to go into space. He tried to get employed at some companies, but

nobody hired him because he didn't have a "clean profile".

Faith means to turn yourself into the glory of a shining torch when the limits of your own condition are clearly negotiated from the beginning by a full authority that restricts your manifestation in the world.

Vincent then realized that he needed "more than a landing to get into space". So he resorted to extreme measures. He had to outdo himself if he wanted to make the leap to a higher level. He had to do something more for himself. He had to confront his limits.

Through the help of a specialist in such cases, he managed to get hired in Gattaca as a navigator, which implied a lot of sacrifices. Every day he had to remove all his dead skin and his body hair to limit any suspicion; he put contact lens, change his identity with an ex-performance athlete (but who had all the characteristics of a "valid" person), not to mention the changing of fingerprints or increase in foot surgery. Finally, Vincent succeeds in accomplishing his dream.

Leadership: Are you prepared to discover the meaning of a life full of substance, constantly following a fiction that can turn you into the mirror of reality in a way that is more faithful to advancing to a higher level of evolution?

But a scene from the end of the movie I will never forget, and this is where I wanted to get. Between Vincent and his brother Anton (who had a clean profile) takes place a last swimming contest. Since they were little they were contesting, and who abandoned first and was returning to shore was considered defeated. It's not necessary to remind who were the healthier, the strongest and the apt between them.

But this time, Vincent won. Anton, who could barely stay at the surface of the water, asks Vincent: *"How do you do it? How did you make all of these?"* Like how could you, an invalid, to accomplish the impossible?

The fiction that turns you into the mirror of reality is a dream that deserves to be experienced fully, with the risk of sinking into a hole of despair and perdition.

Even if they were far from the shore, Vincent stops swimming and answers his brother: *"Do you wanna know how I did it? Do you really want to know? Look how I did it, Anton: I never saved anything for the swim back."*

Leadership: Does the image that you make of yourself refer to a condition of "IF..., THEN", judging everything you do following the urge "To become someone, you have to start by being nothing" ?

"I never saved anything for the swim back" is an affirmation that I hope will remain in the mind of the future leaders. As this is true faith, to not doubt any second of yourself and once you proposed to achieve a certain aim never saved anything for the "swim back".

"Straight ahead" is the motto of strong people who have the faith that they will be able to move the mountains. Are you sure that you can achieve your goals?

People, unable to make things move in their favour, wait to get the best from life suddenly, without making anything. Unfortunately, all of these unworthy expectations which are deep

rooted in their "dysfunctional minds" at changing never fulfil. It's not a surprise that the undecided attitude of these people gained a bad name which, in the opinion of some people, guarantees the failure of any kind of action.

Leadership is mirroring in a dream that is higher than you, stretching across a race in which you have to set the fastest lap.

What should happen so that these individuals change their way of thinking and approach to life?

More faith, this is probably the best answer to this question. Faith kindles that powerful flame, that intense and determined desire of victory which had shown all the great leaders. Without faith, the fire inside us will die at the first obstacle that we meet and it's not a surprise that no matter how much we would try to get over it, we won't. We'll even sink into the swamp of helplessness.

Probably Honore de Balzac was not wrong when he said: *"To become somebody, you must start by being nothin* g".

But I would add, you must have strong faith that one day, you will get where you have proposed, and this can be achieved only through action. What matters is your will to take action, having faith that you will succeed in everything you undertake. Overcome your limitations if you want to take the leap to the next level.

Faith is the measure of the sacrifice you are able to make to reach an as absurd goal as a fiction that only you can invent.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-faith.html

Greatness Of Soul

On October 17, 2010

In order to enjoy people's prestige and gratitude, it isn't enough to be good, you must be great.

In 1920, after the end of the war, the situation of prisoners around the world was more and more difficult, their fate was desperate. In ruined countries, typhus and starvation killed more and more people. The International Red Cross couldn't grant so much aid. Only the joint efforts of nations could save them.

The secretary of the League of Nations from that period, the experienced diplomat Noel Baker was firmly convinced that only one man was able to save the situation, a man who enjoyed the prestige and general gratitude for his organizational skills, energy, talent, but especially for the greatness of his soul. Entirely responsible for such high requirements was none other than the preeminent explorer and scientist Fridforf Nansen, who was known worldwide for his courage, honesty, generosity and magnanimity of soul which he had displayed many times.

- No ! Nansen responded. Soon I will turn 60; it's time for me to begin a peaceful life. The mission you entrust me will take a few years. It means that, during this time, I will have to quit my scientific work, give up the hope of a life with the family... Why dedicate my life to an issue that is foreign to me and which others seek to get rid of?

Leadership: Does the construction and evolution of your personality rely on the role you play in regulating the distinction between how to fulfill your purpose and the power to express your beliefs?

But a man with a big heart can't remain indifferent to the sufferings of others. Noel Baker insisted:

- The people's faith about to extinguished should be supported in the great family of peoples ... the league is the symbol of salvation. People's faith should be strengthened in this organization - an instrument of peace and mutual understanding. Humanity in suffering turns its eyes full of hope to you, Fridforf Nansen.

Convinced by the emphatic words of the diplomat and animated by the truth he expressed, Nansen agreed to take the helm of humanity in his hands. Dedication and enthusiasm for the good of humanity forced him to abandon his studies on marine and peace of mind that only his family can provide. Once again he had to fight to save people and humanity.

The truth that restarts your purpose in life is guided by the motto: "Are you good, are you merciful, are you great?"

The greatness of a leader doesn't mean personal happiness, but the happiness he shares with others. Not money, not fame, not power, but his good deeds deserve general appreciation. Putting himself in the service of humanity when the situation was very difficult, when nobody had the courage to take responsibility, when, in those moments of despair, everyone waited for help, but everything seemed without hope, and making everything he could to straighten things to a normal path, fighting lies, backbiting, intrigues and injustice which were coming down on millions of innocent people, Nansen was worthy of general gratitude.

Thanks to Nansen and only because of his actions and insistence, donations were finally gathered from people of all nationalities, from various social ranks, which were distributed with rigor and justice to hungry people. Never in all history had a man aroused such a strong echo in people's hearts. Surprising, isn't it, how much a man whose kindness knows no borders do can do. To enjoy people's prestige and gratitude it is not enough to be good, you must be great.

Leadership: Does the greatness of being someone mean finding answers to existential questions in accordance with the desire to create the expectation of a miracle on your part or on behalf of someone else?

Get down deep in your heart and analyze it. I tell you with pride, future leader that people will need you as long as they will live. Analyze the past and the present, try to guess the future, try to listen to your heart and see whether you're able to serve with dedication, with no hard feelings, cupidity or hesitation on those who really need your help. Only one second is enough to change doubt in the most unshakable certainty. If your heart does not refresh before any sense of union with others, it means that you don't feel anything alive in you; which means that you're not "great".

Nansen was a symbol of humanism. You can be the same if you do not stay indifferent to other people's fate. But if you're like one of those hypocrites who do nothing, but wait anxiously for others to show their gratitude and respect for him by the most ceremonious reverences. If you're one of those people who count their cards of "glorification", without taking into consideration the principles of human solidarity. If you're one of those who don't cherish and don't struggle to cultivate human values, like good, justice, altruism, honesty and, finally, if you're one of those who rest on the laurels of an unfair success, due to others, there's no doubt that people will begin to show their disapproval of you, for your deep disappointment. People will not entertain beautiful thoughts and hopes, but fear or disgust, and you will eventually lose in a deep oblivion...

Self-esteem is an ability acquired by working with one's own soul in the context of a general tendency to prefer some situations to others.

Conclusion: To enjoy the prestige and persistent appreciation of the people you should get involved wholeheartedly in achieving their needs and expectations. Sometimes, it takes only the power of word, which sometimes convinces faster than any other method.

P.S. Just as violence of "mind" externalizes through violent acts - the greatness of soul manifests by the power of persuasion of words, in order to achieve acts full of humanitarianism.

*** Note:** A. Talanov - *Nansen*, Youth Publishing House, 1961.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-greatness-of-soul.html

Inner Integrity

On June 09, 2011

Acknowledge and protect your most inspiring virtues, in order to ensure the full and outright evolution of your positive ego.

Everything in Kevin Lomax's life changed after he was recruited by the most powerful law firm in the world, "Milton, Chadwick Waters". Despite the fact that his mother was not agree, he accepted to provide his services of a professional lawyer to this company headed by none other than John Milton, a very powerful man with a very strange personality, which has aroused some suspicion since their first meeting.

If you saw the movie *"The Devil's Advocate (1997)"*, perhaps you remember the end. Milton proposes to Kevin to take over his company, promising that he will have everything in the world, but with a single price - to sell his soul. But Kevin was hiding virtues that Milton did not believe that he has them.

Examining the depth of his soul, studying carefully his conscience, feeling that he might commit the worst sin, Kevin, instead of receiving enthusiastically the proposal from Milton, instead of enjoying the honor of being at his company's management, refuses the offer. He cannot approve what is required, he cannot put his entire "being" on one card, but he finds himself forced - tragically disagree - to reject the generous offer and to keep the soul clean.

Here's a really beautiful act, indeed, I would say more, really great, worthy of a man with a special inner virtue.

Leadership: Do you encountered problems accessing the content of your own profile that benefits the hint of perception of good and evil from the perspective of an awareness-raising experience?

The movie *"The Devil's Advocate"* is a metaphor that brings out well the fundamental factors that define the "personality" of the individual, especially the leaders one. Before deciding what type of organization is right for you, you should have a clear idea of who you are as a person. For, the more you will find yourself above in the top of the elite people, the more you will be subjected to all sorts of trials that you'll be able to overcome only by responsibility, honesty, truth, justice, only through a full inner integrity.

Nothing should tempt and remove you from your true Ego. In leadership, but also in everyday life, your moral consistency is of utmost importance - whether you act according to your conscience. Every moment of your life is influenced by what you are, of the way you feel and think, of the way you relate to your own weaknesses and limitations. You must be as aware of your inspiring virtues and to protect them, to ensure the full and complete development of your positive ego.

You can successfully pass the litmus test of temptations and tests that afflict you, unless you are united with your most sincere feelings and your personality, only if you obey those good rules that you choose, the rules that will not allow you to fall prey to negative influences. Learn to stop yourself before pulling the trigger.

Leadership activates when your consciousness reflects in the confrontation between good and evil and materializes in assuming a loyalty commitment to the value you have when

you are given the chance to change something fundamental in your life.

Only if you fully assume the parable of a judgment built on the principle of confrontation between good and evil, you can achieve the full measure of your own capacities to deal with situations you have never experienced before.

As a leader, your greatest duty is to analyze in depth the beliefs that underlie on your own values. Sketch yourself a philosophy to be based on your inner integrity, respect for yourself, and your dedication to the principles that guides you. Everything will collapse if the things that you do, and that represents you, are moving away from your true spiritual roots.

Leadership: Do you welcome the idea of being a life lesson for tomorrow, finding that single reason to refrain from committing the sin called "self-oblivion"?

Imagine that one day you receive a letter from an unknown person. The letter sparks you the most vividly interest because it tells about a treasure. But, in the same time it has a secret that makes you think about you, or in connection to the person that wrote to you. It is impossible that those mysterious words, yet meaningful, do not bother your mind.

The letter ends with the following request: *"I left a treasure in your care. Always watch over it, and you will have no problem. Deign, please, my dear friend, to appreciate my sign full of affection and always remember me..."*

You want to fold the letter and put it somewhere away. But, however, you feel the need to read it and re-read it again because it tells about you and about a treasure. And above all because someone care and still care with all his soul for you.

Learn to take into account the voice of intuition and trust it. To forget about yourself is to burn the letter without keeping track of what exists within you.

Confirming your quality of being great means to allow for the identification of your own character deficiencies to be remedied by restoring the situation prior to committing a deed and redefining your condition as a supervisor of the treasure called "pure soul".

Inner integrity is like a letter that you feel the need to read and to constantly re-read it. It is an attribute that you must not ever forget it, is the only quality that validates your values. It tells you what you are inside, gives you the impetus to connect to your own ego and to your beliefs that coordinates you in taking important decisions. If it does not mean anything to you, it means you're neglecting your personality.

And, however I repeat to you again, future leader: Be cautious. Always direct your actions following sound principles and put more emphasis on your best virtues to live quietly, without any feeling of guilt. You have hidden a treasure in you - inner integrity - that can switch you to logic and a wise and healthy wisdom. All your wealth and your good depend on what it is in yourself and what happens there.

Being an effective leader is to maintain your vigilance awake, finding that middle ground that moderates excesses in favor of wisdom, between what is happening and how you react to what happens.

It was quite right the one who said that we are actors on the stage of life. We often interpret

roles which, strangely, do not coincide with what we are actually. We are like actors that to play well a role, need to forget themselves, and to enter the "skin" of the character that they embody.

Inner integrity refers to who you really are, not to what you want from people to see in you. One is to be yourself and act according to what you feel inside, another is to be someone other than who you are and cover with a layer of veneer your inner self. You cannot ignore the truth about you. You cannot display the integrity that is forever at odds with your true inner. Remember Kevin Lomax, in the end he had to give up the false integrity and to return to the standards dictated by his own conscience.

I agree with the one who said that *"integrity is not a switch that you close it or open it, depending on the circumstances that are convenient for you and from that you can benefit."* The inner integrity belongs by what you are when you face your own self. Are you true to your own self?

Conclusion: People are divided into two categories: people and not people, says an old adage. It is up to you which category you belong. The smoother and better path is when your ego does not conflict with what you are required. Therefore, you must always maintain your inner integrity and protect your interior virtues of having a peaceful and bright future, in perfect agreement with what you feel and what you are.

Direct your attention more to who you really are.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-inner-integrity.html

Insight Power

On April 07, 2011

Seek to penetrate into the thoughts of others in order to decipher their character.

Many drawings were conceived by the master in his modest painting workshop. Daily, I glanced at them trying not only to nourish myself with new colored ideas, but to understand better what is necessary to know, at least the essential elements of his art. The master was a man with an insatiable ambition which knew very well how to work, what techniques and what combinations should be used to confer his paintings a great power of emotion.

- It is not enough to be an artist to make art, you must become a good psychologist, he told me with a compelling and pleasant voice.

Then he showed me an old portrait of Rembrandt and added:

- Look closely at this portrait. Try to see it from 400 different angles. If you fail, then you will never understand art. And you'll never be a great artist.

Leadership: Do you try to substantially modify the way of perceiving content that is full of values by refusing to understand what messages you want to convey?

Natural considerations from such a penetrating spirit. But the thought that I must perceive a picture in 400 ways annihilated my desire to have an initiative no matter as small.

Afterwards the master told me the secret. The only way to see a portrait of a multitude of angles is to focus your attention on the image of that character and try to penetrate his mind, in his world of thoughts in order to decipher his character. Your thinking should not stop to penetrate what it is happening inside the model. In order to see a portrait of several angles you must first get a better depth image.

For example, in that portrait of Rembrandt, if on his face I read maturity, decisiveness, but also certain sadness, then the image was of the lonely man who knows he is not loved by anyone.

The real art of leadership is to explore the depths of the human world in the situation given by the measure of a mature artistic intelligence.

You're pretty good when it comes to penetrate the inner world of those around you? If you want to be an effective leader you need to influence people. And the only way to influence them is to understand the mysteries of the depths of their soul, to understand their concepts, emotional needs, meaning that they give to life, to understand their aspirations, to understand their sensitivities and preferences, and then to stimulate the positive side of their temperament.

Just as a painter is able to assimilate innovations that appear in the painting, to assimilate them and creatively apply to express a new vision - so you have to assimilate as much information from the inner world of the people around you, to investigate and to understand their way of thinking, and then to try displaying your own ideology.

Leadership: Can you find the essence that defines people by the integrative nature of a thought process whose rule of thumb is to break the pattern of response to certain external stimuli?

The famous philosopher Soren Kierkegaard said with competence: *"What every man is hiding in the privacy of his mental being is much richer than what may be seen from the outside, so the true man it is rather the one in itself, which does not manifest, while the one that is let known to us is mere a conventional creature."*

As a leader, if you can analyze people's feelings in these situations and to understand the deepest and the most delicate operating mechanism of everyone's mind, and if you are able to make some adjustments, then your path to success in leadership is absolute. Try to study people with the same subtlety in observation, with the same acumen that a painter proves when studying nature.

You will not be able to influence people if you fail to make adjustments in their process of thinking and to impose your own view. What is shocking is that there are many leaders who still believe strongly that the power of influence is only about charisma and personality. Wrong. Leadership is also a psychological game whereby you must find the most hidden intentions and realities of the people, and then to conquer them entirely.

Someone made the following statement: *"The character is the sum of the moral and mental qualities of an individual."* I think nothing is more true. Human nature that surrounds you is essential, and it belongs to their thinking process.

To change people's perceptions you will have to understand their process of thinking. The inability to see them clearly, to understand their inner world will diminish considerably your influence.

Can the essence that defines you be the subject of a superior artistic study whose impact needs to be conceptually grounded?

Conclusion: The power of insight is essential for a leader. Only knowing the people's psychology you can manage to influence and mobilize them, thus having good collaborators and supporters on the way to performance and victory.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-insight-power.html

Inspiration

On June 25, 2010

Open the channels of communication with others, providing evidence that your values and belief system is working properly.

A strong personality, with firm ambitions, a fighter driven by the desire to obtain remarkable results, a man who ceaselessly imposed itself in the challenges and tests life was the Italian origin navigator Christopher Columbus. This man, full of life, always rushed on the road of discoveries, living all the passionate emotions of a navigator. All of the great four travels he made all over the world enriched the geographic knowledge of the time with numerous islands, such as Tortugas, Martinica, Dominica, Maria Galante, Guadalupe, Montserrat, Santa Maria, Santa Cruz, Puerto Rico, Jamaica, the coasts of Honduras, the Mulata islands, the Darien gulf.

But what was the most helpful for the great navigator, what helped him overcome all the obstacles he had to face over the years was not only perseverance, but inspiration, as well. For always, a man motivated by high ideals, who tries to overcome his limits and live up to his claims cannot succeed only by being ambitious, determined and cunning. He needs another quality, far superior to all others. He must have intuition, he must be full of inspiration, ingenuity, inventiveness, creativity, in order to solve the problems he facing and overcome life's watershed moments.

Leadership: How do you highlight your experience as a result of an authentication error in the sense of maximum resistance to the dependency on the authority you designate?

The French writer Jules Verne tells in his book *„Christopher Columbus"* about an important event in the life of the illustrious navigator. Christopher Columbus was accused of injustice and cruelty towards the officers that he had sent home. They had really insinuated that he was trying to become independent of the king. Influenced by these unworthy statements, the Admiral, who wanted to keep his reputation and had a bold character, set out for Spain, wanting to justify himself as quickly as possible.

On June 12, 1496, Columbus entered the harbor of Cadiz in Spain, but this second return of his didn't enjoy the sympathy of the crowds at all. Instead of being enthusiastic about his arrival, the people regarded him with disgrace and hatred. Even his company men were against him, they were disappointed that they didn't bring with them the riches that he promised to find.

Only momentary inspiration saved Columbus from an early failure. He had to find a way to support his innocence, providing evidence that his values and convictions are the best. So, in order to prove his opponents that he was right, he argued with them hammer and tongs at the kings' court, using against them the weapon of irony. He proposed to them to make it so that an egg could stand in balance on one end. They didn't succeed. The, Columbus cracked the egg at one end and placed the egg on that side.

- You didn't think of this solution, he said to them. Well, everything is about thinking.

Inspiration means to unleash your creative power in the prospect of a difficult world that turns simple things into complicated things, from clear ideas to confusing ideas.

Inspiration is like an orchestra conductor – guiding you to be sure things are done properly,

gives guidance in real time and act when things get out of control. Inspiration is your teammate to help you make decisions in the most delicate issues. It has a positive impact on the attitude and confidence you approach every situation.

Just as a conductor brings different tools to provide a novel interpretation - so the inspiration focus all your ideas, thoughts and emotions all in one place, printing you a pulse of action. Inspiration is the creative inner force that directs your attention and thoughts to the best possible solutions, offers better alternative than the traditional problem solving approach.

Inspiration helped Columbus to quickly find a way to be the winner in this dispute, instigating all his rivals to believe in him. Inspiration dictated him to do what was necessary, and say what he had to say. Inspiration suddenly provided him in his consciousness the salvaging solution. Inspiration and will guide you towards effective communication with beneficial results.

Leadership is an unprecedented interpretation of the effects of a journey that should lead to your dependence on how you value yourself in the extremes of an unprecedented situation.

To effectively communicate your ideas to the people, especially to your opponents, and to change their beliefs, you need an inspiration of the moment, of that magical spark to enter their soul and to win their sympathy. If you cannot change people's thinking around, surprising him with a different point of view, you will never win them on your side.

Paraphrasing the writer Richard Cohen, being a leader is just like sitting on a rocking boat. You will eventually slip. You will start grabbing all sorts of things. You will fall. But there's always the challenge to stand up and try to continue.

Columbus understood the grave consequences that will arise if he doesn't prove his innocence, but he knew that he can control the situation. He answered the challenge that his opponents launched. The first thing he made was to think of whom he could change their opinions. And he succeeded. He found an innovating way to confront the cruel reality. Inspiration never left him because he was an open man, full of imagination, a cultivated and wise enough man.

Leadership: Is the whole image that you project through the power of the mind in full agreement with the image that you consume by multiplying the weight of your own decisions?

In my book, The master's touch" I mentioned the following thing: *"As a leader, you must think of a strategy with the aid of which you can win people over on your side, to make them to follow you voluntarily, even if, at first, they lack confidence in you and they are suspicious."* And the best strategy in this regard is to prove your skill in establishing, improving and maintaining relationships by using your inspiration and imagination, just like Columbus did.

As a leader, you must always seek new ways to make things work in your benefit and others, you must act promptly and efficiently, showing them that you are a man of future, meaning competent and intelligent.

Inspiration is that quality which can help the leader get out of the hardest situations, it is the one which comes from years of hard work and practice and, many times, it can prove to be the life buoy for one who is close to drowning.

And the character that makes a man worthy of being in the lead, based on the degree to which he approaches more or less the achievement of major goals is constantly remodeling after the following rule:

If there is at least one chance to be right about an information, it means that you are able to recognize the impact of an unexpected discovery on human relationships.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-inspiration.html

Intuition And Sharp Vision

On February 24, 2010

Control your thoughts, will and actions, placing them in an order which takes into account the impact it can have on your destiny.

Two exceptional leaders, cunning and capable, considered followers of progress were James Cook and Fernando Magellan. Travellers by destiny, by instinct, they both quarried, they both wandered, searched the world in a time when it had not yet been totally discovered. They both stood out hard, but forever, on the world stage. They both have shown, each in his own way that an idea, to have value and survive, must necessarily turn into action. But, at the same time, they both made the same fatal mistake, which decided their destiny, although they surely would have deserved a better fate, a longer life.

They both put their necks under the knife, in the true sense of the word. Confident in their capacity to succeed in everything they had planned, having made a multitude of successful expeditions, they went forward with enthusiasm to unknown islands, but without taking into consideration the threats coming from the natives. They were both killed savagely, one on the Sandwich Island and the other on the Mactan Island, each of them in lamentable fights with the natives, useless and disastrous fights they could have easily avoided.

Leadership: Are you the leader up to the end of the experience of living in a real-life environment augmented by the pressure of your own limits?

Their deaths, unforeseen and useless, clearly happened because of their lack of vision. Each of them neglected completely the most important characteristics of a leader: prudence and perspective vision. Magellan thought of the threat just as little as Cook did, and they both lost their lives in just as insignificant events. Both were killed by isolated indigenous peoples protesting against the inhuman acts to which their tribes had been subjected.

They had won over the elements of nature, they had gone through storms and they knew how to dominate people, but in the end, they were knocked down by a ridiculous "human bug" just when they least expected, immediately after they had fulfilled their objectives. Even though they were warned countless times not take on actions which, by their nature, would not be of major importance, the two leaders fell knowingly, like some suicides, into the face of death.

For those who do not possesses the will and whose pride always pushes him forward, without having any sharp vision on the various upcoming events, is not meant to reach the end of the race and enjoy everything the accomplished in his journey. Vision is crucial, and not just for setting objectives. It puts you on guard, prepares you for what lies ahead, identifying the mistakes which can prove to be fatal and keeping you away from them.

Being a true leader means seeing what is possible to happen within a limit of quantification of debt to the rationale of one's own deeds of power, representing the equivalent of the obligation to pay moral damages.

A true leader detects the problems before they occur. By adjusting, correcting and preventing the worsening of things, doing everything head on, he ensures that everything will stand out well. And people will follow and support him for the healthy reason contained by his ideas. Let's remember that the leader works as an example for those he leads. What he does, the people around him also try to do. His aims become their aims. His vision becomes their

vision, as well. Wherever he goes, and they are moving, in the direction of the best or the wrong, to success or failure. Vision is an image or a concept of the future, which, surely lies at the basis of the leader's plans and actions and which inspires and motivates its followers.

Both Magellan and Cook, unfortunately, hadn't been prepared for what it laid ahead. They were more prepared for the action itself, but not for its consequences. Acting under the urge of the moment, trying to impose their own will, focusing all their powers only for reaching their personal aims, they had failed. They lacked intuition and vision, which should have warned them about consequences. If they had been open-minded, more calculated, if they had been able to clearly see the situation in which there were, their lives would have had a different outcome.

Leadership: Do you effectively manage the impetus to evolve in accepting a high-performance and high-profile commitment, taking into account the process of delimiting the effects of moral damage?

Intuition and sharp vision are the system which guides you in life, not letting you astray from the right path. At the same time, they are the key elements of leadership. Without them, you cannot lead. Without them you cannot achieve your goals. Without them, you cannot reach the end of your journey. Almost certainly, intuition and sharp vision are the only ones which can help you see what might happen in the near and distant future, ensuring a greater consistency in thinking and giving you more possessed your own decisions.

If you don't focus on the future, you won't be able to correct or to prevent the worsening of things and you will probably wander like a sleepwalker. And, as a leader, you cannot afford to "see with your feet" as walking in darkness or not knowing when to stop.

The impulse of taking action and to evolve in order to achieve specific objectives, will take you on a long road, which you won't go until the end if you lack the ability to see "the trees before the forest". You need a sharp vision in order to fulfill your goals.

Leadership is the impetus of magnification that you must restrict from pleasures or whims, ultimately small, which lead you to the extreme and to pain.

If you are put on great deeds, you must be ready to control your impulses too, to abstain yourself from acting eagerly and do something reckless, which could knock over your plans. Direct your attention to the future, identify all obstacles before they appear, overcome them with great care and finish the projects you devoted yourself to heart and soul.

Control your thoughts, will and actions, placing them in an order which takes into account the impact it can have on you. Be confident in your ability to succeed in everything you set out to do, without forcing the limits that you yourself have set.

As a preventative means against the leap towards the immeasurable, it is advisable to consume only dreams and visions that do not exceed the well-guarded perimeter of your maneuvering possibilities in the most unexpected circumstances.

Leadership means recognizing your limits when circumstances require you to be more than you are capable of being.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-intuition-and-sharp-vision.html

Perseverance

On December 22, 2008

Continue to stay true to your beliefs and ideas to penetrate beyond the limits that others impose on you.

As a poor boy that has no friends, no toys, but has the Aladdin's lamp, Fernando Magellan has a thought, a great thought that he wants to see it being achieved at any cost. He wants to launch forth into seeking the strait that connects the Atlantic Ocean with the Pacific Ocean, a strait that even the most experienced navigators, such as Vespucci, Columbus, Cortez, Cabot or Juan Diaz de Solis couldn't find. What were the odds for him to find it, a crippled man, no longer in his youth, as poor as a church mouse, a solitary man with no family, friends or a place of his own?

According to his calculations, for such a journey, he needed three large ships, an experienced and well-trained crew and, most importantly, enough bread for at least six months. But where could he find the support he needed in order to carry forward with his necessities, if not from king Manoel?

Leadership: Can you be superior to the one you were yesterday by exploring the area of encompassing a self-image that synchronizes with the ideal of representing the virtue of believing in yourself?

For almost two years, Magellan tried to get a sponsorship, but no door from the countless doors leading to the king's audience room was opened for him. How cruel pain can feel a man when he sees himself constantly being drawn away from his great dream. But not Magellan, since he was a stubborn and tenacious man. All these hurtful rejections, even pungent I would say that he had to face out, had armed his decision even more. A man like himself cannot control his heartbeats. Once he set his mind to accomplishing a goal, he tries his best to achieve it.

Thirsty for his passionate interest, Magellan finally manages to find a sponsor in the person of the famous ship owner Christopher de Haro, a rich man who considered the action commercially promising. Finally ! Finally, after two years of running about left and right, trying to get a sponsorship from one or other, the chance arose. After years of honest, serious and straggling fray, not being able to find anyone whom to discuss with his weird and intricate plans, finally there was someone offering to help. But the hard part was far from being over.

Leadership: Is the meaning that you give to your journey due to an open attitude towards an endless search?

In front of a massive mission, only a particularly persevering man can impose himself. Tasks, struggles, responsibilities, they all fell upon Magellan. So much trouble, so much pain and such a struggle with the officers and traders in those five months before his long awaited departure, so many sleepless nights, such an anxiety ! It's a true touchstone to deal with almost everything on your own just because you lack a reliable friend beside you. Anyone would have been in Magelan's place would certainly have abandoned his dreams.

On 20 September 1519, Magelan, once again controlling all goods and cargo, after he inspected the supplies, after he made sure that everything was ready that no sail, rope or screw was missing (this meticulous he was in order to succeed), Magellan piped away, and the fleet left

the shore in search of the "el paso".

One year of endless searches followed. A year in which the crew rebelled against Magellan because of starvation, fatigue, and especially because the strait Magellan pretended to know the location of was nowhere to be found. But everybody bows down resignedly before a persevering man. Magellan succeeded in controlling his crew and, after having drifted for a long time, he finally succeeded in finding the strait.

Leadership: Do you stimulate your motivation to engage in the process of Brand activation in the midst of a triumph that produces an unavoidable consequence?

The brand is the source of a promise made in genuine form, which introduces an action to obtain an offer. The leader's brand is the way in which he is perceived and seen in the minds of those with whom he interacts, through the role and the actions he assumes in an unpredictable temporal horizon.

Magellan did not live to enjoy his success than a moment; since he was killed in an unhappy confrontation with the natives, on his road to home. But he proved that a man, no matter how poor, crippled or solitary, can achieve what the most famous and brave cannot achieve. He proved that a man can keep under his command an entire crew and any opposition. This is one true leader's fabric. If you are enough persistent and determined in your decisions and actions, you'll be able to reach any goal, no matter how impossible it seems to fulfill.

A leader made from a harder wood. He faced the cold, fatigue, hunger, and all unimaginable deprivation, rejection after rejection, years on end, but in spite all that, Magellan went further and further. Here's what it means to be persistent, this is what it means to commit enthusiastically to a noble goal and to get up from the anonymity of your existence.

In the face of all obstacles you can emerge triumphant if you are persistent and persevere with confidence in your steps. You cannot become a great leader if, filled with fear, you draw back from the storm waves. You can never reach your goals if you don't always go forward, if you're not always attached to the mission you've undertaken, if you don't follow up your ideas and if you don't have the courage to face any difficult situation.

Perseverance is what you promise to give to posterity in the struggle between yourself and the world around you, gaining your winning status through the epochal discovery at the end of a long journey that represents your name.

Conclusion: "Fight, search and never give up, but continue to be persevering" here's a motto for any leader who actually wants to achieve his goal. Continue to stay true to your beliefs and ideas to penetrate beyond the limits that others impose on you.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-perseverance.html

Power Of Persuasion

On April 06, 2011

Communicate to people your point of view in such an effective manner so that they will be convinced of its justness.

At least for the gymnast Dan Millman, all his life was limited to those 20 seconds in front of the referees that could give him the gold. A very good score did not please him; he wanted by all means the first place. But his dream was still far from becoming reality. He was not ready for the big trial. Ten months ago, he got seriously injured. Doctors were skeptical about him, and if they have not seen in him strong evidence to indicate that he is strong enough to compete then, they would not allowed him to participate in Olympics.

His coach was also very skeptical. Nobody gave big chances to Millman. Not even he himself was not sure chance of his success, although dogged by nature, relapsed seriously into training.

Leadership: Do you feel that you can be above yourself in the circumstances of a sensible resemblance between the content of the experiences you have experienced and the profile of a pattern of reason that determines your will on the grounds of its occurrence?

The ability to establish relationships highlights all your qualities. If you watched the movie *"The Peaceful Warrior (2006)"* then surely you remember the story. In Millman's life everything was changed after he met a mysterious stranger named Socrates (represented by the actor Nick Nolte). They began to meet more often. Among them has formed a good friendship. Socrates taught and trained him daily the things which in turn he had learned from his own experience of life. And thus was able to change him.

With a subtlety worthy of a great psychologist, Socrates seized deep into the Millman's psyche, suggesting and the ways to avoid falling into that mental state of limitation. One of the most valuable advices that he gave to him is worthy of note:

"I want you to cease in believing what others say and start to believe in you. Throw out the thrash, Dan. The thrash is anything that stands between you and the only thing that matters, the present moment. You'll be amazed at what you can do and how well you can do if you focus on the present moment. Only if you really concentrate on this, you can change the future."

Leadership means to determine a great extension of the experiences that you experience by summing the value you bear for those inferior to you.

As to influence people, you must first have a common view with them. Can you, even for a moment, to play the role of Socrates? Can you convince at least a single person around you to make things of it is not sure that can do?

To influence people you must be able to "get" first into their thoughts, to guess what's really going on inside them, then to awaken in them a new awareness, to provide a new understanding of things. And finding a common point of view is the first link which facilitates your access to them.

Just as the power of emotion to a painting is primarily due to the artist's spiritual vibration transmitted to the viewer - so the power of conviction of a leader is due to his access to other people, demonstrating all his full availability and willingness to support them emotionally and psychologically and to capture them by his side.

Leadership: Will the content of your character serve a higher purpose, beyond the process of supporting some revelations that you become addicted to in the penetration of spiritual things?

People need to feel on themselves the truth you express. Socrates said to Millman that people are afraid of what it is inside them. This was the first step toward a deeper understanding of things. It was the midway point, brief, but necessary for transition to the real stage, the most important of Millman's life - the stage where he can grow again, in which he can recover his lost confidence and demonstrate a greater commitment to his purpose.

Ultimately, Millman has finally convinced of the depth of Socrates's wisdom, putting into practice all his tips. He learned to focus his attention on his own abilities, rather than listen to others around him who gave him not too much chance of success. And finally he won the gold.

Your effectiveness as a leader is influenced by your ability to impose to others your view in such an effective manner so that they will be convinced of its justness. If people do not feel on themselves the truth you convey, then sooner or later they will leave you.

In leadership, it matters how you see yourself both from the perspective of reviewing attitudes towards understanding the essence of a reality, an experience, a thought, a feeling, and accepting their terms. And from the perspective of the significance they attribute to learning and motivation experiences.

Conclusion: A good leader must possess that power of persuasion with which to establish a common view with the people that he leads and to convince them that they are actually the basis of the present changes for a better future.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-power-of-persuasion.html

Resonance

On November 21, 2010

Skill of a leader becomes a mirror reflecting his relations with other people.

Since I ever first stepped in the master's workshop I have tried to be closer to him, to his philosophy, of his skillfully made works, hoping to find the most precious secrets of his art. He was the most spiritual man, the most educated as possible that I was ever given to know him.

For many years I stood near the master, during which, I put a lot of heart in what I did, and listening to his valuable guidance without which it would have been difficult to understand the art, I learned basic skills in technical drawing and painting, and I learned the most important values that have guided my life.

The really important thing is that, over time I adapted to the mentality of the master - I did not expect this. I realized later that I had many things in common with him in thought and feeling, talent, the passion and creativity, even if I was pushed by the great ambition to realize more beautiful paintings than him. We got to synchronize in thinking, in ideas, to harmonize even our views on what we intend to do - the topics we choose and to the color palette that we would apply, even in movements and in absolutely beautiful improvisation we had come to synchronize each other.

What can say ! I took almost everything from him –everything that lacked at me: the talent and the technique of work – I have not lacked for art attraction, but without those two ingredients I would not ever get to performance. I have got somehow emulated the style of his painting - still keeping an appreciable dose of originality. But somehow, what he did, I made instantly by myself - mixing colors in the same way, I sketched the drawing simultaneously with the same starting point on the canvas, while passing to the pencil drawing in the oil and finishing painting about the same time.

Leadership: Is the way in which you express your identity and ideals fully in line with the values of an experience transfer that guarantees an increased adaptability to the requirements of the greatness of being yourself?

Synergy arises when you connect with the right people.

Once you gain the trust of the people with whom you work also increases your enjoyment of being in charge and also your chances of success in achieving your intended purpose. Once they will take from you the guiding light, giving enormous power - qualities, concepts, beliefs, habits, respectively seeing your inner voice - will be motivated to work better, especially in your presence. They will have the feeling that they are free to express any feelings openly, free to express their talents, free to honestly and openly express their perceptions regarding certain things, free to express their pros and cons - being listened and encouraged. In this way they will always remain focused on main things, to those that really matter to you and for them.

The action of more people oriented in the same direction is called synergy. If you manage to connect with people personally, they will begin to synchronize with you in desires and aspirations; they will borrow from you and your attitude, your psychology, and will embrace your manner of working. They will get to be complementary with you - like those reflectors that synchronize so that when some left, others turn.

Leadership: Do you honor your obligation to be accessible by trusting the message of your own greatness from which you have to acknowledge the positive meaning of "limited training offers" as parts of a unitary whole?

A law of physics says: *"For two bodies that are in the same state of motion perception of one over another is influenced by time."* Great progresses of people occur especially in the leader's presence, in time, and only if they will be in full compliance with their goals and aspirations, only if they will share the sense of unity - taking a part of his personality. Perception of the leader as an effective individual, intelligent, with great practical qualities, with special spiritual virtues, facilitates the process of communicating with people, establishing that harmony so necessary in a team.

Only if you are like the people around you in as many aspects, only if you're always on the same wavelength with them you will enjoy the relationship you have with them. Therefore, as a leader, your job is to do everything possible to lend them some of your spirit and energy of your will, so that they will never be in disagreement with you or with your "work". Remember that to be successful in leadership you need to have in common with people the same way of seeing things and the same scale of values, what it is valuable and important for you and for them.

Leadership requires you to rise to a higher level in the consciousness of forming a unitary whole and to overcome your belonging to this whole.

Resonance is that quality of the leader resulting in the report with others. It means to be able to transmit your "vibrations" to your entire team, so that there is a synergy of actions and an effective collaboration. This resonance is the result of the leader's ability to intuit a special kind of working relationships within the team, of effective collaboration, etc. And this cunning of a leader is like a mirror reflecting his relationships with others.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-resonance.html

Responsibility

On December 17, 2008

Permanently assess your potential depending on the nature of duties you have and by the consequences that you must assume.

When a man reaches a very high position inevitably gets caught in the crossroads of several responsibilities, obligations and pressures, and in case of a failure it is the first to give an account that has not prevented the appearance of it. Always a leader must take full responsibility for any decision and action he takes, for the way he does his duty, for the results he obtains, for any problems and any mistakes.

Leadership: Do you perceive yourself as a nucleus of the set of interactions between your representative profile and the version of an operating error when you continue to evolve to your greatest potential?

Imagine for a moment that you are the captain of a cruise ship and you find yourself in a sea voyage. You're on deck and admire the view. It is quiet - a nice quiet, full of intimacy. And suddenly, in the silence you hear this noise, caused by collision with an iceberg. You feel like everything is shaking around you and you barely manage to catch the railing. All passengers are hustling, trampling to find a lifeline or to occupy a place in one of the lifeboats. As you have no time to lose, you order them to descend all the other sailors and boats to help all passengers to board.

But you're the last to leave ship. And you know that most of your debt is to make absolutely sure that all passengers are safe. Therefore, we need to hurry to check each car part to convince you that there are no somehow misled or injured passengers. You are sure that the ship could sink at any moment and that you could not escape alive, however you assume the risk. You got no choice. You know very well that if one passenger dies, only you are guilty of this tragedy. You and only you are solely responsible for what happens to the crew that you had been chosen to lead.

Leaders do not ever give back to the difficulties, yet more, they say that it is precisely in these difficult moments they act with more interest. They know what to do in emergency situations, know what risks are exposed, but intervene promptly and effectively when it comes to human lives. You're one of them?

Leadership: Does taking control imply accepting the idea that what you are and what you can become is the result of accepting a reality that you can come face to face to but cannot escape from?

You choose to be: Captain or passenger?

It is always fascinating to hear telling about a man that, although it is placed in an extremely complicated situation, he is acting with very much aplomb and confidence to deal it. Such a man finds enough energy when it comes to show interest in someone who needed it. Furthermore, his positive attitude passes on to others the courage to act in the same spirit with him to solve problems. He is captain, the only able to move things, the only one who knows the best what to do in emergency situations and who seek to better meet the obligations posed by its major role, and the only one who has the moral strength to assume the responsibility in case of disaster.

On the other hand, being a passenger is much easier. Why? For that passengers must not assume any responsibility. In fact, their only concern is to have more fun with friends, while the captain shall ensure every moment, with a keen eye on their safety. Furthermore, the passengers are not obliged to take quick and difficult decisions, are not forced to stay awake each night, are not obliged to assume responsibility for any failure to fulfill their duties.

Leadership: Is the ability to evaluate yourself in a rescuer's image directly or inversely proportional to how you prepare yourself to remove the momentum you have from various events?

Why does not anyone become the captain of a ship? Because not everyone has the courage to take responsibility in front of a possible failure. Because not everyone is able to face out the arduous tasks accrue to them. Because not everyone has the leadership skill. The lack of accountability is the reality that many refuse to see it.

Perhaps you have developed suitable leadership skills for the position you occupy, but if you're not sufficiently motivated to act with greater intent to benefit others in difficult situations, or if you are above all selfish and self-centered, then you cannot establish relationships with others and will never know the success.

Just as a painter proves able to use brightly the difficult themes of colours, and to recompose in his drawings the world viewed via colour way - so you have to prove yourself able to better play the role that you exercise, to respect the commitments you have assumed when you were appointed in the leading position, to impose for yourself some rules from which you will not ever deviate, and to blend all your principles, values and criteria that guide you to give a better yield in the activities that you carry out.

The ability of a leader to properly assess him is vital, is his greatest strength. Therefore, be objective. Look better within yourself; see if you are right for the respective job and if you get up in the real professionals. Permanently assess your potential depending on the nature of the duties you have and by the consequences that you must assume, to see if you are worthy to rise to the challenges imposed by the position you occupy.

Being a good ship captain means gathering the necessary points for a triumph that marked the ascendant route of the entire crew during the storm.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-responsibility.html

Spiritual Greatness

On December 23, 2010

Learn to observe and intelligently modify people's perceptions so that they can overcome more easily the difficult times of their lives.

It followed an almost complete moment of silence, interrupted only by the background noise of the helicopter and its sharp vibration. They looked at each other, between them floating a deep sense of empathy. The wounded soldier, freshly released from the Vietnamese camp, tried to communicate his impression to Colonel Cal Rhodes and tell him a kind and maybe sincere word:

- I'm very glad to see you... Your son, Frank, got very ill. I tried to help him...but...he died.

Upon hearing the crushing news, which he didn't want to believe possible, Colonel Cal Rhodes was seized from top to bottom by a tremor of pain. His grief was so great that it burned into his soul like a hot iron.

Leadership: Does your life experience coincide with the experience of turning the clock of hardship "forward" or "back"?

The soldier looked intensely into the Colonel's eyes, with a look that dispersed a deep emotion. He sadly nodded approbation. His eyes, filled with an overwhelming innocence, seemed to ask for mercy and forgiveness. Then, gathering all his courage and all the power of his heart, he told him with that immense sadness which he kept deep inside his heart:

- Your son saved my life that day... he saved my life...

Cal Rhodes seemed to have wanted to say something, but there was no point. He left his thought unfinished, unable to express his deep emotions of disappointment and suffering. The feeling of desolation suddenly invaded him. His entire world seemed to have crashed. He felt as if nothing made sense anymore. He burst into tears. He felt like a man who got out from a fairy-like illuminated room and suddenly found himself in a total darkness, from which he could not escape.

The importance of the magnificence of a memorable moment lies in the experience of being involved in it, not in the end result that it can guarantee.

Someone once said that weakness and strength always go hand in hand – The weakness of the lost vitality and the strength of the lost power. And what makes a man strong is his power to go further, choosing other goals and ideals in life that will turn the balance in his favor.

The end of the movie *"Uncommon Valor" (1983)* is particularly touching.

On the airport, when returning in the country, all the soldiers from the Laos camp were expected and embraced with great joy and tears in their eyes by their relatives. Cal Rhodes was expected only by his wife. She pressed his hands to her breast and kissed him fondly. She was glad to see him again and proud of him being able to save at least those prisoners,

and if their son wouldn't have fallen sick and died long before the rescue mission was initiated, perhaps he also would have been saved.

And her joy did wonders – she changed the Colonel's mood. Suddenly, all those strong and harmful emotions that he felt with all his heart and conscience – shock, anger and sadness – disappeared. They hugged with much love, kindness and joy in front of everybody. Their life was starting again, receiving a new meaning.

Helen Rhodes knew how to change intelligently the perception of her husband so as to overcome more easily that difficult moment in his life. She proved a high spiritual greatness.

The quality of your leadership is closely related to the mood you transmit to other people, even when you feel discouraged.

Someone who is in a difficult situation feels good only if a great man is by his side. Pure joy can rise only when his state of mind are in harmony with the other person's mood. Helen managed to change his husband mood because she had a great power of influence on him.

Sadness and bitterness can be overcome only if you have the certainty that someone, an honest person, full of hope and trust, can give joy back to you that special joy that comes from somewhere deep inside and makes it last. Nothing helps more in changing your mood that the certainty that somebody loves you. The innate optimism cannot deny a real suffering. Only a person with a great power to influence can remove your negative emotions, an empathetic person who truly understands your feelings.

To assume the decision to move forward involves strongly turning the key of your existential circumstances towards the past as if having the feeling that you are breaking the key.

Spiritual greatness has an overwhelming importance in human life, and therefore I didn't want to miss the opportunity to talk about this quality. As the spiritual greatness is the key element behind a character and a good and beautiful soul. It shows that overall vivacity of people – their inner need to manifest their emotions, to perceive those of others and then to change them. It's the definite proof that, deep within your soul, there is that huge grain of humanity, that spark that makes you different from other people and that makes you radiate pure hope and joy around you.

Just as ether fills the space between Heaven and Earth - so the spiritual greatness of the leader fills the gap between people's sadness and happiness, providing continuity in their lives. The corner stone of a leader's success is undoubtedly the most brilliant of his qualities: the spiritual greatness.

Conclusion: Spiritual greatness is the power that must always accompany you, especially in those situations, when you feel that everything is lost. It is the power of the soul that gives momentum to take the life from the beginning whenever you fall into the gap of despair.

A strong and tenacious character can overcome all alone critical situations, but the existence of a soul with him to support him and trust him, is that will propel and determine him to continue easier his way in the world.

*** Note:** Uncommon Valor [1983]

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-spiritual-greatness.html

Spiritual Sensitivity

On April 09, 2011

Look at the people with the eyes of your soul for your influence to be positive.

A wealthy merchant, but with a poor soul. That was the multimillionaire Edward Lewis, whose only concern was to make high-level business - to buy properties in bankruptcy and then to sell them at a much higher price. Very clever, refined, knowledgeable of the latest market trends, fully familiar with the intricate subtleties of the law and, above all, fond of power. But the situation was troubling his soul.

Although his business kept getting better, he seemed to sink more and more in sadness. But, arrived to Hollywood, he encounters Vivian Ward, a prostitute who still was different from all others of her kidney. She was very cute and had a great soul. For this reason, he hired her as a lady companion. The best decision of his life.

If you watched the movie *"Pretty Woman"* then you know the rest of the story. In that seven days they stand together, Vivian manages to instill in the Edward's soul a deep sense of calm and tranquility, prompting him to focus on the good aspects of his life, inoculating him that insatiable desire to love and to let be loved. From a cold man with no romantic manifestations, obsessed only of business and money, Edward Lewis is changing into another character, a sort of modern Prince Charming.

Leadership: Can you put an end to the conflict between what is seen and what is hidden, starting with the change of view that you address to yourself beyond the consciousness that conjugates the verb "the feel"?

What was the core generator of the Edward Lewis change?

Vivian marked Edward's career path, impelling him to resume his life, to believe again in love and to fight to maintain it. As a true lady, she knew how to enforce his feelings to the point that he did not have other way than to be fully devoted to her. So she illumined his way to understanding the true purpose of life, permanently removing him from the harmful effects caused by his profitable business, but unrighteous. He opened a new file in his life, clean, fairy, which has improved his state of mind.

The change occurred when Edward stopped to see people with the eyes that he saw the surrounding things. Vivian entered the scene of his life and offered quality to his transformation determining him to see people with the eyes of his soul.

Leadership: Does the image that you project in the world reconcile with the soul you place in the midst of the importance of your own examination?

Your state of mind expresses the way you behave and see the others. The way you see people, the way you perceive them determines your success or your failure in leadership. Look at the people with the eyes of your soul for your influence to be positive. But how do you deal with yourself in front of everybody?

Leadership primarily involves your relationship with others. And if your image is not in harmony with your soul, you will not ever be able to approach people. They will feel your

coldness and will become more reluctant about you. They would categorize you as an insensitive man, unaware of their needs and problems, and will follow you without joy, or worse, will leave you.

The image that you associate with the idea of the soul, not only does not alienate one another, but on the contrary, they constantly lend each other a hand to rely on each other in a continuous synergy. They are like two flowers that, in order to create value, must preserve their precious essence not in an impenetrable mystery, but in a charming, often subtle way. As on the outside, so within.

To distinguish the image created by reason from the image created by the soul, we have the right to say that it is of great significance for the process of remembrance of the personality facet that you present and which you master best. The duality of the two images is not, in any case, a merit of the consciousness of opening up to the world, because the way they intertwine and feed each other depends on the force of your intention to enter the game of maturity and attraction.

Leadership is the self-image you suggest to the need to feel the eternal comfort of a sweet gratitude.

Spiritual sensitivity is the key to a better communication with others, but primarily towards a better understanding of privacy. It marks your positive attitude in life, determines you to seek and to focus on what it is right and not on what it is wrong. Also, it indicates that you are a wonderful person with a rich spiritual life. Who would not follow such a person?

People will never feel connected to you if you lack the spiritual sensitivity. To establish relationships with others you must have a certain presence and a dignity worthy of attention and a role model - that of a great man with high moral values and with a great soul.

Can you turn yourself in such a person?

Conclusion: Often people are evaluated not only with the mind, but also with the soul. A leader who looks at the people and with the "eyes of the soul" with certainty will have a positive influence on them.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-spiritual-sensitivity.html

Spontaneity

On May 19, 2010

Increase your capacity for decision and action, for your leadership to gain more ground.

Only a man endowed with leadership skills, led by a powerful will which animates a well-planned strategy can consolidate his success by imposing his supremacy in front of his enemies. Only a man with a tremendous self-confidence, who has the courage to probing the unknown and to soar into the unforeseen dangers, can become invincible.

Such a man, never defeated by fatigue, never overwhelmed by fear, and who never give up to his beliefs, is ready to make any sacrifices in order to reach his goal. The importance of the stake animates him so hardly that he would be able to respond to any challenges, to take any risks with an uncommon tenacity. But what really characterizes such a man driven by a strong desire for success, almost pathological, is the fact that he acts quickly when he gets the opportunity to propel in a high position.

Leadership: Do you expect someone to validate your value without generating the feeling you expect to have after you reach your goals?

The power is gained at night.

Immediately after king Tutankhamen died, falling on the stairs, a messenger riding a horse left the palace, took the road to North, to Akhmim, galloping tantivy, in order to inform Ay of what happened. The simple title of vizier never satisfied old Ay, this ruthless heart, hungry for power, which is believed to have killed the king Semekhere and that would have kidnapped the queen Meritaton. So as soon as he received the news, through a sudden intuition, Ay, an active and ambitious character all the way, sent for three horses from the stables, the fastest and most resistive horses, then, without hesitating, he fearlessly rode his horse for ten hours, during night, with no moon, and went to the late king's palace.

Ay had to get there with all costs before his rival, general Horemheb that was a true fighter and strategist, with an extraordinary fortitude and an extremely pronounced sense of duty. More than surely, Horemheb, very likely that he was immediately notified of the death of King, would have commanded his troops, once he got to Thebes, to prevent Ay to enter the city.

But, although he was almost 60 years old, Ay, a former commander of the fight chariots, hadn't forgotten anything from the riding trainings. Thus, at dawn, he got to the palace in Thebes. The purpose of his visit was clear: to prepare to succeed Tutankhamen.

Leadership: Do you validate what you are prepared to sacrifice at a certain moment, focusing solely on the idea that you will make an enormous and significant leap across the steep descent of the road to fulfilling the chance of visibility in world history?

But not even now Ay cannot wait any longer. Every minute counted. He had to remove Horemheb from the royal council at any cost, in order to take away from him any power of decision. Thus, using his craftiness, acting like a complete actor, he succeeds in quickly winning over the queen Ankhensepamon on his side since she got the power after her husband died, by making her to believe that the great danger threatening the kingdom is coming from Horemheb, who yearned for the crown and if they get it would destroy the

dynastic succession order.

Ankhensepamon, sensing that general Horemheb would have never bother to take her as his wife, as he was a part of the royal family, quickly summons the royal council, where, with the agreement of the other members, she names Ay as regent – for the best interest of the kingdom. The scribe drafts the document, and then he enforces it with the royal seal and the seals of the council members.

Leadership: Can you highlight the experience of being unique by using a dose of the unexpected placed in an area of maximum visibility of the obtained results?

In 24 hours, the world changed its axis. The same day at noon, general Horemheb made his entrance. Escorted by four officers, he steadily entered the Great Hall, generating wonder and fear in the clerks. Of course, he didn't know anything about the meeting which had finished a few hours earlier. And he, like Ay, immediately asked to meet the royal council, which he was a part of, to be summoned.

But alas ! He is notified that the meeting has already ended and that he is no longer member of the council. The council had decided, with the agreement of all its members, the immediate appointment of his Highness, Ay, as regent of the kingdom.

So, how is that possible? the general wondered to himself, whom he could not believe what happened. Overnight everything crashes. Only then, at that moment of great importance, when everything was lost, he remembered the piece of advice hie counselor one gave him a long time ago: the power is conquered by night. His rival's nigh time chase proved to be faster than his.

Being spontaneous means going over that steep mountain that everyone else underestimates. Being spontaneous is to quickly take the best decisions to your advantage and act quickly to ensure your success.

Ay succeeded in lifting all the barriers possible in order to cut his rival's path, not because he was wiser or braver than him, but because he judged the situation very quickly, turning it on all sides, and acted immediately to ensure his success. One of the fundamental characteristics of complete leaders is the quickness with which they act adequately when the situation asks for it, without lingering, without wasting any second.

Although he was at a smaller distance from the kingdom than Ay, general Horemheb lost the greatest opportunity of his life because instead of gathering all his forces and quickly acting, he lost himself in all sorts of schemes and maneuvers for the next day. The lack of spontaneity, the slowness of his actions was the cause of his failure.

A complete leader, motivated by his aspirations, driven by an enormous hunger to achieve their goals, always proves, in any kinds of circumstances, a quick ability of analysis, synthesis and for a quick response. One who lacks these qualities cannot prove strength and wisdom, but weakness, indecision and hesitation.

Spontaneity is meant to create the conditions for the full utilization of your receptivity potential to the demands formulated by a single chance of finding your greatness in a single passing day.

The one who is not driven to jump as may times as necessary in the vortex of the most

difficult tasks, the one who is not consumed by an unmeasured will to do everything in his powers to reach his aims, does not have the qualities of a leader and will never be a winner. The experience of being unique during an unexpected action is tied more to the active, enterprising, adventurous, vivid, fast-moving characters that make quick decisions and seek to turn them immediately into deeds.

A leader who wastes too much time with preparing maneuvers, instead of being spontaneous and knowing how to surprise, may lose a battle. If he doesn't act quickly when he has a favorable occasion, he will be defeated by someone else, more ambitious and faster. Who is not fast enough to push the power button, emboldening himself, surprisingly bursts with a crazy impetus upon the desired target.

For a leader, spontaneity and promptness of action are essential in order not to fall from the race and not to be outdone by others, maybe less better, but faster than he is, who know how to take advantage of every opportunity in order to assert themselves.

But one must also take into account the fact that whoever acts without a previous careful and competent analysis of risks may also fail.

In leadership, everything depends on how your image is related to a victory designed to achieve a tactical objective as part of a long-term vision that really affects history in a practical and concrete way.

How you respond to the challenges that can place you in a situation of vulnerability, starting from the gravity of the circumstances and the moment you are in, can make you a hero, an impenetrable character, or, conversely, an unscrupulous opportunist who violates any humanity and justice.

*** Note:** Gerald Messadie - *Les Masques de Toutankhamon*, Nemira Publishing House, 2009.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-spontaneity.html

Desire For Self-Improvement

On January 07, 2010

You cannot mobilize the energies of other people and to arouse an intense passion for their work, if you yourself are not driven by the desire to achieve increasingly better results.

No veritable artist can live without creating. A single glance at the face of a man, either a child or an adult, can hold out for him the inspiration he needs in order to design a new painting. A mysterious force lies inside him, a creative power that never dies. For, he is never satisfied with less, with his accomplishments up to the present time, but he ardently struggles to improve himself and create something unprecedented. He struggles to exceed himself, to get better and better, so that he would stretch his own limits. His will to accomplish prodigy is so powerful that he threw himself at work with great passion, each time with more intensity, with that indescribable joy that only people inspired by the desire to achieve the impossible know it.

A true artist is always giving himself up to the deluge of the heart, that life-giving deluge. From every walk he takes, he returns with a theme he hastens to draw on paper. He is attracted by the beauty of things, in general. The flickering of fluttering leaves, chequered shades, the light, the swings of an unbalanced bicycle wheel, a drop of dew on a rose petal, a necklace around a neck, the delicate flight of a butterfly, the sadness of a statue, the shape of a wooden bench. Downright, the artist aches for quality and diversity.

He marks, with a magical velocity, all the ideas as they appear, one after another, no matter how resembling they might seem. But he later tries to find them another meaning. A completely different, unique, unimaginable meaning. Like, for example, a blend between stones and flowers. Or between sky and birds. Or between a human face and the ferocity of a wild creature. Delirious with his creation, he always tries to give things a personal complexion, to convey a message in every painting. A message that means something else every time and touches the blind side of the viewer.

Leadership: Do you value that part of art that exists in the process of artistic creation, by virtue of an interpretation of the essential moments that have marked the deepening of one's own vocation?

A true artist keeps on self-improving. He knows that the only way to rise above the others is to keep on refining himself. To push his talent even further. To gain more "brightness", more power, more confidence in his potential. That's why he never loses the audacity of trying new things, to see the world from another perspective. Ideas rush from everywhere.

New shapes blend, new colors interpenetrate. He discovers new techniques. The mysterious joy that lies inside him, to create, to find a new and special exposition to his ideas, nourishes his passion and provokes him to push his limits. He never stops from searching. Driven by that inner hope for ideal, specific to all masters, he daily puts his hand on brush and paints. Sometimes without cessation. Hours on end. For his inspiration emerges only when working.

What makes a leader to be exceptional is that huge desire, such as that of an artist, of the self-improvement, to always be better. A leader would never succeed in maintaining his position if he doesn't struggle with a lot of sacrifice, if he doesn't try, day after day, to progress and improve himself. For, who does not try to be more involved in achieving the goals of his career, into his personal and professional development, the one who doesn't always struggle to become even more creative, efficacious and useful in his actions, will be

tempted to give up.

Leadership means going beyond the limits of acceptable contour values, generating a concept of exploiting the accumulation of artistic expressions.

Nowadays, the one who aims to obtain great results simply can't afford to remain on a low level of performance. And he who aims to lead by the book must straight away prove he's a far better professional than all those whom they lead.

The contour values of your own importance, such as performance, principality, critical thinking, and ethics, are given by the way you present yourself to others and by what language you use – an artistic, creative language that emphasizes human emotion and cultural expression. The definition of the artistic expression can be extracted from the dictionary: it is the synthetic unit of the external manifestation of thought and feelings through words, gestures, colors, lines, sounds.

Companies need leaders who are willing to overcome their own limits. Therefore, a leader who aims to determine his subordinates to get better and better results in order for the company to bloom, must be driven by the desire of obtaining bigger and bigger performances. And, because he represents a role model for the rest, he mustn't be half bad in his attempts. In the conventions he turns to account, the rules he establishes, the decisions he resolves, the choices he makes.

Leadership: Do you raise your personal example to the rank of virtue which consists of the power and the courage to endure the permanent connection with "Everything You Are" in the midst of a creative experience approved under the reference value?

How could a leader to mobilize the energies of other people and to excite an intense passion for their work if he doesn't get himself driven by the desire to score better and better results? How could a leader incite, provoke, inspire and encourage people to improve themselves if he by himself, isn't very well prepared and very well aware with all the novelties of his domain?

Only through personal example, through the interest he manifests for his own person, his professionalism and his loyalty for the company or his employer, he will succeed to ascend in the hierarchy and maintain his position. So, first of all, a leader must educate himself in order to become what he claims to be: a very good professional. And a good professional knows that the only way to achieve high performances is to permanently evolve and self-overcome.

The reference value of a quality man is subtracted from the final value of the investment made in artistic representations that exceed the expectations of others.

The art you take in trying to make a masterpiece derives from interest in a passion whose intensity can give birth to a legend of perfection in a brand-new world.

Conclusion: Performance cannot be achieved without the desire of self-improvement. Performance can be gained only through work, creativity, perseverance and continuous improvement. It's essential for us to think it can be done and there's always place for more and to act to this effect. Self-complacency leads to stagnation and self-limitation that not only don't inure to anybody's benefit, but even at the expense of all.

The Ego's Penetration Force

On April 04, 2011

The more you know about people, the better you will be prepared to understand them.

In the book *"Every patient tells a story"*, Lisa Sanders highlights a very important aspect. Namely, that in medicine often what seems to be is what is not and does not seem to be !

Crystal Lessing was barely twenty years old. She was sound as a bell all her life. But in the day when she went to the dental office to remove her wisdom tooth, included in the bone, fell ill. She was tired. She had pain. Fever. Her health deteriorates so much that had to be admitted to emergency in intensive care at the great academic medical center on Long Island. She was pasty-faced. She seemed very weak. Her heart beat faster and faster. She was breathing faster than normal, despite the oxygen that was pumped into her nose. Kidneys did not work.

But no one knew the true cause of disease. The doctors have seen her, and nursed her with great seriousness and attention. But it was not clear to them whether the mystery of her illness would be resolved in time to save her life. Her medical sheet was filled with numbers which proved how sick she was. There were many anomalies.

Leadership: Do you label the experience of being aware of people's behavioral manifestations as a way of thinking that allows you to look at yourself from the angle of a particular sensibility?

Dr. Steven Walerstein, Head of Pharmacology of the hospital was called by emergency. But he did something else than the all other doctors have done. He hasn't read the girl's medical records. As he did not want to be influenced by the thinking of those who already saw her. Too often, in these difficult cases something was passed or misinterpreted.

Instead, he went to the patient's bed and presented himself to her and her mother, and asked the girl to tell the whole story all over again. When first the pain has occurred, what she exactly felt and in what place, etc. He had to put things together alone. After the reported events, doctor allowed himself to look into her record. He had to find an answer otherwise the girl would have died within days.

Walerstein stopped a moment to seek in her medical record a kind of thickly print in the chaos of figures and analysis. And then have noticed that the team that cared for the girl had not considered looking for a specific diagnostic analysis. This information was simply taken aside. He went immediately to the hospital library to check his intuition. Yes ! He was right. The girl suffered from Wilson's disease.

The tests for the respective disease were done again to the girl and indeed the results confirmed the Walerstein's suspicion. She was immediately transferred by helicopter to New York; finally she received an organ and survived.

Leadership: Are you looking to get into the minds of people to decipher their emotional states even when you are not prepared to understand the limits to which the consequences of your own observational errors occur?

If you want to know how works the leadership, then you need to know how "are working" people, what are their emotional states: their experiences, their attitudes, feelings and their thoughts. Just as a doctor thoroughly examines the patient's problem to make a correct diagnosis - so you must study the behavior and attitudes of the people, and analyze what happens in their mind and soul that you can anchor them to your side. You must prove that subtlety in the observation that penetration force of the human ego.

You show a growing interest for what feel people around you? Leadership failure is due to a multitude of false steps accumulated over time and lack of safety in the establishment of an objective and fair "diagnostic". Learn to take into account and other aspects than the ones you usually see, and especially, learn to listen to them.

The more you know about people, the better you will be prepared to understand them.

Leadership: Are you trying to get the whole story of a man at risk of establishing a diagnosis of involution that contrasts with the evolution of your own consciousness?

People are not all equally. Each is a distinct personality, a particularly "ego". You cannot just look at them and understand. To be able to influence them you need to listen to their "story" - and to try to infer what they can get excited, what motivates them, what are their aspirations and their failures, to understand how work their minds, which is the fuel that puts in motion the engine of their state of mind. And to make them understand how they can fully participate in their own "healing" following the steps you indicate.

Just as a physician must have a sound base of knowledge and a large enough experience to know how to interpret what patients say - so you have to have that penetration force into the inner world of others, in the mysteries of their universe, in their ego, in their conscience and to intuit what goes wrong. You cannot increase their other's value if you do not understand their value system. Remember that good diagnoses lead to better targeted therapies, with great chances of cure.

As a leader you must know how to listen, not only to ask questions and get answers. Just as a doctor listens to the patient so they can put things together, and finally to establish the correct diagnosis - so you should listen to people, to put emphasis on patience in time, to give them much attention, and freedom to express their reasons for not "working" properly.

Leadership is the place for intuitive thinking in a context of accepting the truths that are hard to understand. It is to anticipate the consequences of your own reactions to the challenging experiences of life by interpreting and appreciating the attentive attitude of other people.

Conclusion: A great leader must hold the art of listening to what people say. Knowing how to interpret objectively and impartially what you listen, giving you the opportunity to penetrate the depths of the ego, and learning the most about these egos you will be ready to understand them and will be able to act effectively.

*** Note:** Lisa Sanders - *Every patient tells a story*, Publishing House Trei, 2011.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-the-ego-s-penetration-force.html

Emotional Force

On July 21, 2010

Activate those inner forces through which to find the right path to the people's hearts.

Rick and Evelyn reached the oasis in the Ahm Shere desert, near the temple of Abu Simbel. They had to find their son at any cost and rescue him from the hands of the high priest Imhotep and his faithful servants. Only two of them, together with Jonathan and Ardeth Bay – the chieftain of a group of desert warriors, would have had almost no chances against the dozens of soldiers serving Imhotep.

Rightly thinking that they were fighting against more than one hundred well-armed men, knowing that the chances of victory were not on their side, Rick slowly got closer to his wife Evelyn. A good man, a warmhearted man, an adventurous explorer dedicated to his job, was then in her face, but pretty hopeless for the first time. Aware that Evelyn, already tired by the terrible emotions she had gone through, had fear in her heart, talked to her with a great warmth of heart, calmly, with a voice full of dignity, but in pain.

All fears and concerns had got ahold of their souls, sensing the danger just like before a terrible storm. Rick hesitated a little, as if it were hard for him to tell her that it could be their last moment together. Instead of telling her directly how much he loves her, how much she meant for him, how passionately he adored her, he gave her some last pieces of advice about how to shoot with the rifle, as he knew her free and assured character.

Leadership: Do you imagine the reality you are building through a message that invites you to verify a state of mind in which the unique essences of inner worlds intertwine?

Evelyn nodded approvingly at Rick's pieces of advice. With her eyes focused on him, she listened open-hearted the warm and emotional words coming from his lips. She felt a thrill pierce. A thought of hope burst for a moment in her soul. The power of this thought had accentuated so hardly that she almost cried. Rick kissed her tenderly, a kiss that almost meant "Goodbye ", and then, without a word, he disappeared in the oasis.

This entire moment turned into an inside force for Evelyn. With a tight heart, but deeply moved by her husband's gesture, she took the gun firmly in her hand and, driven by the impetus of the women seeking the true happiness in the man she loved, she prepared for battle.

If you watched the movie *"The Mummy Returns (2001)"*, you surely remember that Evelyn fought bravely, risking her life, succeeding in saving her son and husband.

The great power of a leader radiates from his being when the reality he experiences and expresses highlights the form in which he is revealed as a content of affection.

For the first time, the great power radiating from Rick's being got revealed – a power that shook seduced and dominated souls. For the first time, it manifested in himself the magical force that could mobilize somebody to be more ambitious. Who knows, if Rick hadn't taken Evelyn's interior pulse and hadn't lifted Evelyn's level of adrenaline, inciting that inner fierceness specific to a fearless warrior who fought to the death, maybe she would have become hopeless and wouldn't have given proof of that magnificent courage.

A true leader transforms the lives of everyone who is around him, appealing more to emotion than to reason. In fact, this is what his great power consisted in. Everywhere, unceasing, the super-energy of his being awakens in other people an unsuspected tension, excessively intense, in the form of attraction. The souls, bound in his spell power, are suddenly overtaken by a terrible devotion, listening blindly to his will.

A life full of trials, through the lessons learned from the experience of fascinating happenings, is the magical story in which two lives separated in time, but united in spirit intertwine.

It may be that people whom you lead to go through times of fear or doubt and, not having a tough interior, to decrease their interest for obtaining performances. It may also be possible to lose all their impetus and, instead of succeeding, to fail. In such moments, when their situation gets harder, your job, as a leader, is to give them strength, to make them feel strong and confident. You must take their inner pulse and start that emotion in them, that strange feeling in their heart that reveals their true value, their entire potential. If you succeed in doing that, it means that you have a huge emotional force.

Trying to lead a group of people not animated by any kind of enthusiasm is just as taking over the command of a battalion that didn't get over physical training. In order for people to try and reach their potential and accomplish something visible you must stimulate their ambition, making use of their emotions and feelings, not just reason. People can't become hyperactive if you don't convey that energy to succeed and, especially, if you judge them superficially. Rick helped Evelyn to channel her impetus by his emotional force, not by the "bandwidth"of thought.

Leadership is presented as the pillar of resistance when you are animated by the ambition of constantly assuming the responsibility of being yourself in a world that reflects the values you believe in.

Conclusion: Great leaders have that art of getting into people's souls, establishing connections which underlie at the basis of their manipulation, with the aim of activating those inner mobilizing forces with the aid by which them can overcome the critical moments that sometimes occur.

P.S. The team's ability to get over obstacles depends on the leader's emotional force.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-the-emotional-force.html

Lucidity And The Depth Of Reasoning

On March 04, 2011

Direct your leadership to virtue by showing you more concerned about the unseen side of human personality.

I mentioned in "Greatness of soul" that for a leader to enjoy the prestige and persistent appreciation of the people, he must have a big heart and involve himself with all his dedication and competence in meeting their expectations. But there is also a gray part in this situation.

The most important part of leadership it requires to know the people you lead, but especially to figure out the differences between them and their qualities. As a leader, you must own that power to capture the essential part of the people, their true natures, their characters – which is the column supporting the actions, ideas, skills and initiatives that they have. In this regard, the mind should serve to elucidate their true intentions and feelings, namely their true ability to adapt to your leadership.

Judging with great carefulness, wisdom and maturity all issues of concern to those around you in the light of your own values and perceptions about what is good and right, comparing their interests, aspirations, preferences and desires with your own principles and ideas, you will manage to achieve outstanding performances.

Leadership: Do you know to see with your mind's eye the truth beyond yourself, accepting it as an unseen part of who you really are?

Some time ago, I read an interesting thing about the romanian painter, Nicolae Grigorescu. Someone asked him how should be painted a portrait, and he answered first:

"Before beginning a portrait, look carefully, especially at the hands of the model. There are hands that don't resemble the figure. You can't do anything about it. There are hands who think, good, loving hands, which seem to caress the things they touch, but there are also wicked hands, which discontentedly perceive the world. I have seen very sad hands at an actor who only played comic roles. His hands couldn't lie... Everything has a more expressive side of it – the mystery of life lies within."

The leader has a hierarchy of values determined by a careful and objective thinking, which often constitutes one of his greatest strengths. To have a receptive mind, to know how to grasp the truth and to see the essence of the people, the way they think, whether they are or aren't affectionate and cooperative, trustworthy, and whether they agree with what you say and with your principles – this is what you need to give continuity to your leadership.

Give more depth to your reasoning in order to recognize the good people and cast off the wicked ones. Just as everything has a hidden side - so everyone has an unseen side – and there lies the mystery of their characters that you must discover, and then decide whether to accept it or not in your soul.

Leadership: Do you assume the experience of being aware of the depth of an invincible pain caused by the manifestation of the temptation you feel towards those you belong to?

I think that revealing for understanding the issues that I want to emphasize here is the story of Timon of Athens by William Shakespeare. You remember, of course that noble of Athens named Timon, whose generosity was unlimited. His endless wealth didn't even get to fill the coffers well, and he poured it much faster, giving it to all sorts of people, regardless of their status. His house was open to all sorts of people, and because of his open and wasteful nature, all hangers-on turned profit from him.

Finally, the reward was equal to the favors he granted. As he didn't foresee his misadventures and didn't avoid them because he didn't take heed to the warnings he received from his honest servant, Flavius, because he wasn't a wise man, who evaluated the facts because he didn't have an inquiring mind to capture the features of those around him, Timon wasted all his wealth, reached a desperate state, and people became indifferent to him.

I think the moral of the story is the following: the road from Paradise to Hell is paved with good intentions, but also with darkened minds. If you want your leadership to last in time, you must penetrate in people's minds and feelings and resist any temptations, pressures and influences on their part.

The quality of a rational man is achieved when you prepare your mind and soul to work together in favor of a world that does not even deserve the palm of an impulse to awaken it from drunkenness.

Lucidity and the depth of reasoning are qualities that give an added value to your leadership. To know how to see with your mind's eye, not only with your heart and soul, to seize the truth, the objective reality, to know how to see beyond appearances, to manage to decipher the mysteries of other's people character – all of them are the result of a very subtle and deep observation that you need to do.

A leader who obeys his heart, acting in the interest of others, on behalf of their feelings, thoughts and wishes, is covered with glory and full of praise. Consequently, being proud of himself, he will continue to show himself amiable to everyone. But there's also the reverse. Whoever proves to be excessively amiable to people's needs and does not hinder the urge to befriend them, will be perceived as a weak man. Proving to be too generous, he will become a victim.

Your leadership must denote a deep and healthy judgment. Be a profound observer of the human soul, identify people's moral qualities and see if they match your nature and principles.

Discernment is the sensation of alienation you feel about your own experiences when you manage to adopt those values that generate an expanded consciousness.

Are you enlivened by values such as principality, critical and ethical thinking, rational assumption of risks, or the courage to learn from your own experiences?

Conclusion: As a leader, you must have an objective thinking and show as much lucidity in evaluating people, both professionally, as well as in terms of their personality, aspirations, and especially it is useful to know the negative and hidden aspects of their nature.

These "hidden flaws" unknown or tolerated, will crumble, especially in critical situations, everything you built together with the rest of your work fellows, turning success into failure. Just as the story goes that you must choose the wheat from the cockle - so you, as a leader, must select your work fellows... by removing the "cockle".

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-the-lucidity-and-the-depth-of-reason

The Unyielding Will To Overpower

On January 14, 2010

Whenever you lower your standards, you will become vulnerable, and whenever you will find another better than you, with a stronger will, you will lose.

The one who has a great purpose and has the courage to launch out into the foamy waves and uncertain of hardships and life-tests, the one who, inspired by a high-aimed dream, bars all his ways to retreat and pitches, to the utmost of his power, into the unknown and unforeseeable, the one who, reasoned by the taste of victory, is well-grounded to take the bull by the horns and fight to the last breath that one will succeed with all his attempts. What defines a successful leader is that he always succeeds, with much proficiency and implacability, to surmount all perils, challenges and sorrows.

Through time, only a handful of people succeeded in distinguishing themselves among others, accomplishing what seemed impossible to realize. Fernando Magellan proved, for all generations to come that an idea, if carried on the wings of genius, is revealed to be, eventually, stronger than each and every element of nature. Genghis Khan proved that a simple shepherd who doesn't know how to write and read can outbalance in military skills the armies of the greatest kingdoms and that, at the same time, he is able to initiate a body of laws for fifty nations. Asoka, the first great ruler of India, proved that men can gain far more mealy-mouthed than giving orders. And Napoleon Bonaparte enforced the idea that, the one who establishes high goals for himself and is led by noble ideals can overcome his humble condition. And the examples may continue.

People with a will and an extraordinary toughness are able to transform into reality what for many is just an illusion. Their actions often surpass all the expectations. More than likely, their most important quality which they manifest in any circumstances and at any time is the firm will to defeat in the face of any challenges to overcome any hindrance and to triumph. Full of energy, fearless and led by an iron will, they manage to cover the ground from failure to success.

Leadership: Are you afraid to imagine the future of your relationship with the option that lives in your heart and increase its beats through a remote view that captures the peak moment of your strength of character?

You must have an amazing perseverance and a fearless willingness in order to rush, as Magellan did, into an expedition in which the chances of success are very small. You got to have an astounding courage, when you rush in a battle and sometimes fight even in the front line, like Napoleon Bonaparte or Genghis Khan. The journey towards the achievement of the "impossible" is, indeed, very hard and spiny. It is crowded, at every step, with challenges and dangers, full of hard luck, flat denials, delay, heavy croppers and failure. That's why only few people rush into walking that road. Only the truly brave, with a strong will to achieve their goals, will be able to "mark".

The path to glory lies only before those who are convinced that they can achieve what no one else can, who have the courage to start on a journey where the fair chance of success is minimum. Those slightly ambitions or shuffling, who are afraid to jump into the unknown and to assume risks, shall not struggle along such a journey, full of dangers and sore trials, where there's either no return journey, or there is only one, that's very hard to find. The great aims can be attained only by those having a brave will for achieving the victory, by those energetic, courageous, unyielding and tenacious.

A whole army driven by one will, that of their leader, can accomplish the impossible. Revealing a firm will, volition in his actions and courage without limits, Hannibal scored crushing victories against the Roman armies. He always respected the oath he made to his father when he was nine: *"I swear that I'll hate the Romans as long as I live"*.

Leadership: Is there any further processing of some authentic reasons for finding a way to trample the path of others, specifically designed to make your relationship with what becomes the final image easier necessary?

Hannibal knew, better than anyone, that lack of will is the biggest drawback for a true warrior. Only a tenacious leader, who knows no fear of anyone or anything and who possesses a strong patience, is able to encourage and embolden his warriors and win consecutive victories. he was a stupendous warrior, victorious in all his duels, used to initiate every attack. He used to always be the first of the equestrians and foot soldiers. He initiated the battle and returned last from the battlefield. No wonder that all Carthaginians worshiped him and his army's fame has spread worldwide.

A man with a strong will can only be defeated by another one with an even stronger will. Hannibal was a feared conqueror. He frightened Rome, which, for many years, was in a permanent state of shock. But, eventually, he was defeated by Scipio "the African" who had the strength to stand up against him and to fiercely oppose him. Just as Hannibal's only aim was to kneel down Rome, Scipio's only purpose was to defeat Hannibal. And, ever yet, when two great wills meet, just one gets to be the winner: the most unyielding and fearless, the most powerful one.

To measure your leadership, ask yourself if the balance between the requirements of the soul and the requirements of your level of motivation helps the final outcome of the struggle where the winner is your transition to a broken destiny.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-the-unyielding-will-to-overpower.htm

Trust

On December 21, 2008

Show people you are on their side and they will give you their trust.

On October 6, 1769, on the New Zealand shores was anchoring the famous captain James Cook. He had information that the natives of those parts are not exactly peaceful, but rather warriors and provocateurs. From the experience gained over the years, Cook knew that to avoid a conflict he had to turn the natives into very good friends, especially since he could not stay too long on that island and his crew badly needed supplies and rest.

Being aware that they must act quickly to avoid any instant attack, as stepping ashore Cook ordered to capture three natives, which he had made prisoners. But this captivity has proven to be a big celebration for them because they were served with many dishes and many gifts were made to them. After a few hours they have been "liberated". Seeing the gifts received by the three natives, the other natives hiding in the nearby forests give up their hostile attitude and agreed to consent with the Europeans".

In this way Captain Cook managed to avoid many incidents in his travels on the sea, and so explains why he remained in the memory of millions of people as one of the most skilled sailors in the world history.

Leadership: Does your triumph tend to increase its volume at every step in the sense of a concordance between your contribution to the shaping of your destiny and the idea of giving others access to the values of a new world?

Nothing is more important in leadership than your ability to understand human values and strengthen their trust in you. Identifying some things you have in common with them and achieving a better communication with them is the first condition to be met in order to establish relations of friendship and cooperation. If you want to be more influential, learn to develop and maintain healthy relationships with others, by giving as more credibility. To be trustworthy and fair in dealing with others is the most important characteristics of credibility.

People will trust only someone who will invest in their development. Captain Cook had no choice, but to win the trust of local people. How? Adopting a sociable and friendly attitude. Manifesting his intention to establish relations. Seeking a common ground for cooperation. By giving gifts, or items of the „new world" that they surely will love. His gesture of solidarity created among local people a variety of local pride. The easiest thing that you can build relationships is to awaken in people a sense of gratitude.

In order to establish connections you must focus on giving rather than receiving. If you are selfish you will not be able to create synergies, similarities and common points of interest to facilitate an effective collaboration. Remember, that just as on oil painting the light issues from colour - so in leadership, your influence issues from your ability to relate to others.

Leadership is the place where you end up when things are done as you like, assuming the whole image you transmit through a sense of gratitude.

Suspicion leads most people to stay away in a kind of unknown individuals who do not grow among them the sense of security and trust. The leader who makes too many plans for the future without taking into account the interests of others, risks to remain alone in time,

isolated from the rest of the world. And therefore would not be called a leader.

The place to start is represented by the needs and wishes of people. Orient yourself to them, acting in their behalf to open the door of establishing and maintaining an effective link between you and them. Communicate to them that you want to offer something valuable for them to see that you care about them. To develop and maintain people's confidence in you, make them understand that you focus on what they want. If they do not realize that you're on their side, then they will not be willing to start a cooperation with you.

To realize your triumph is to understand what is happening to you from the point of view of your evolution, seeking the basis of an absolutely unique perspective on your situation at the forefront of a glory that everyone expects from you to reinvent. Leaders do not lie on the laurels of a glory that they have attained at some point but rather continue to evolve to their greatest potential.

Trust is the authority you give to yourself by virtue of a glory that does not mean wealth or power, but rather a test of ambition to surpass yourself.

Source: https://neculaifantanaru.com/en/qualities-of-a-leader-trust.html

Quid Pro Quo

On February 06, 2011

Go beyond the limits of your leadership, finding that thing that defines life in the most positive ways.

The movie *"Leon - The Professional".* Briefly, as I stated in the previous articles, the movie presents the remarkable relationship between a professional killer - Leon and Mathilda, a girl who remained orphan. Due to the time spent together, between them it was created a strong connection based on trust and honesty.

At one point, Mathilda, told to Leon with an indignant voice:

- Leon, we do not do anything than work. You should take a break. Let's play a game. A nice game.

The girl's words left Leon a little bit confused. It was a change that definitely he was not used with. A professional killer as him, in principle he cannot descend to such an entertainment. But since he cherished a lot Mathilda, he accepted.

Leadership: Can you surpass the limits of your profession by supporting the idea of a change of roles between what places value on you and what isolates you?

Their game consisted in an exchange of roles. It was easy to confuse Leon with John Wayne or Clint Eastwood. Inwardly, watching the performance of Leon, Mathilda said to herself: *"It's hard to believe that this man is a killer, it's hard to believe he's so cruel."* Indeed, Leon was so funny by playing his new role, was so delightful to be around him. Only Mathilda knew both sides of him and loved him anyway. He was a very dear friend. They talked, laughed and danced.

That game removed from Leon's mind, at least for a short time, his black thoughts, removed the sadness that he had in his heart and the bitter taste of loneliness and self-forgetfulness of his soul. So he ignored the thought that it said that a real professional, a real killer, should always be realistic and not get a bit of fantasy in his life. He surpassed for a while the limits of his profession, and this was a really uplifting thing for him, to the silence his soul, for his happiness.

Are you looking to discover in all that is limited those human proportions that do not suffocate life?

True science of leadership, which is not limited to increasing motivation, it means to discover in everything that seems limited those human proportions that do not suffocate life and do not vary depending on that true illusion of emptying oneself in which man lives.

These proportions are closely related to the dimension of your action on moral value judgments that lead to a healthy conduct with the size of the constraints that limit the number of alternatives of preventing frivolous deeds, discovering and resolving resentment of any form, an overuse of empathy and of the feeling of guilt that burden the mind and soul.

To survive and thrive in your organization, you must be a real professional. That means to dedicate wholeheartedly to your work, your career, and to not deviate from the rules that you impose by your own, or that are required.

What about your personal life? Joy, happiness of life, when will you find them? The respect to your own life, to yourself, toward your inner feelings that comprise your entire being and give you a positive feeling – will you ever really enjoy them?

Leadership: Are you in agreement with what you have to do, choosing the continuity of a formula to agree on the price you have to pay to endure a new understanding of life?

First of all, retrieve yourself. To get to live that feeling that "you are alive" which only the contact with the world can give you, you must return to that attitude full of warmth, full of spirit, full of calm, acceptance and full of joy.

At the beginning of the story "The Little Prince" the French writer Antoine de Saint-Exupery had made a statement: *"All grown-ups were children first, but few remember it."*

Somewhere in the mysterious depths of your heart, don't you feel sometimes that you'd like to play another role? One less tiring, and why not, even less realistic?

Smile. Have fun more often. Sure you need a break, a relaxing of the mind. Go beyond the limits of your leadership, finding that thing that defines life in the most positive ways.

Is your leadership assured by the element that should be the catalyst of change in a version of life that, even if it does not go on, looks as if it does?

Did you know that the thing that kills people infected with cholera bacteria (Vibrio cholerae) is dehydration? They regurgitate and defecate until dying. Only one thing keeps them enough in life that can eliminate that bacterium: a solution composed of water, salt and sugar. But fresh water is the primarily healing element.

The quality leadership can be considered a healing element, only if "revives" you, only if allows you to combine the activities of business with your personal life, only if permits you be a happy man from all points of view. Tranquility and peace of mind are the elements that can be subjected to a powerful catalyst called "strong personality", but not tormented by tensions and excesses.

As leader of only one thing can keep you enough happy and fulfilled: maintaining friendly relations with other people.

In the life as a leader you must always give something for something. **Quid Pro Quo.** You have to give a little from both of them: you must give proof of professionalism as well as empathy toward the others. Ability to adapt to the life of the others depends on how you express your own life.

Your happiness as a leader will be given by the quality of the relationships that you will establish with others.

The moral feelings that make it possible to appreciate the facts are the beginning of the

image that your power of admissibility builds upon the actions of promoting the mentality responsible for the perception of inner trials and the behaviors they induce.

Conclusion: In leadership, in any position of responsibility, but also in ordinary cases, the work should be alternated with the periods of relaxation, with recreational hobbies and preferably with social activities. There are many examples of leaders who have excelled in other areas: for example: Bill Clinton was an excellent saxophone player; Vladimir Putin is a good pianist and a very good athlete, etc. For relaxation, has always been indicated active recreation where-through certain parts of the brain "are resting" while other areas that are left to stand idle for a long time are being enabled.

Source: https://neculaifantanaru.com/en/quid-pro-quo.html

Quo Vadis

On March 25, 2010

Strongly sustain your vision, without printing a rapid pace of development that prevents the proper orientation of human adaptation to the future.

There are only three big questions which people, from one generation to another, regardless of their social status, have put pretty often, and the answer to which is still unknown. Where do we come from? Why are we here? Where are we going to? From these three questions, the most important, the most widely circulated in the last period of time, is without doubt, Where are we going to?

However, I'm intrigued by another question: are we prepared to get to the place where we are being waited for?

Imagine for a moment that there would be only one man, endowed with a special vision, unique in its way, who would have the ability, mental power and the technology necessary to lead our steps and control our future. Would we follow his ideas and beliefs without hesitation? Would we accept from him to lead our destinies to progress, having the certainty that he is our only path to happiness? Alternatively, would we prevent him from fulfilling his vision, which overcomes the limits of current human imagination?

How useful are sometimes stories in finding answers. "The Clipper of the Clouds" by Jules Verne handles this subject in detail. The action takes place somewhere in the late 18th century. It is important to mention the fact that, at that time, the aerostats (hot-air-balloons) where the only means of air transportation.

Leadership: Do the steps of making your perspective of seeing things available to the people facilitate a division between what is necessary and what we are afraid of?

Robur, a 40 years-old engineer, who was not afraid of anyone or anything, succeeds in creating a perfect aircraft that defied the laws of mechanics, and that can fly around the world, passing through the layers of the atmosphere. Even so, such a revolutionary invention was considered impossible by the contracted minds of the scientists of those times, who proved to be disbelieving and even suspicious.

So, in order to prove everyone how far progress can go, that the future belongs only to flying machines, and that his aircraft is real and functional, Robur kidnapped two of the most influential people in America, Uncle Prudent and Phil Evans, the president and secretary of the Weldon Institute, took them aboard and went with them on a long journey.

Although the two of them were convinced during the few months of flight that the aircraft is real, much more stable than any balloon, much faster, much capacious, more comfortable, they still did not want to recognize the performances of this flying machine. Moreover, they insisted that the real flying machine is the balloon, and the future belongs only to it.

At the end of the story, Robur addressed before the citizens of the United States, who gathered in large numbers in order to assist at the inauguration of the newest balloon model *Go Ahead*, after he previously proved that his aircraft, the Albatross, is far more performing.

- Citizens of the United States, my experiment is finished; but my advice to those present is to be premature in nothing, not even in progress. It is evolution and not revolution that we should seek. In a word, we must not be before our time.... Nations are not yet fit for union. I go, then; and I take my secret with me. But it will not be lost to humanity. It will belong to you the day you are educated enough to profit by it and wise enough not to abuse it. Citizens of the United States, Good-bye !

Leadership is the quality of telling people what they want to hear so that they would all take the blame for not sharpening their understanding and thinking.

Can you impose people by force to accept your ideas, no matter how innovative they may be?

Robur's invention should have been glorious, a perfect triumph. It would have been the change that would have led people to progress and development. Unfortunately, no vision, even materialized, can be put to practice as long as the level of training and standard of the society does not accept it. Robur's vision, no matter how well argued had it been, by various ways, as it is real, was not accepted by the people with a level of knowledge inferior to his.

For this reason, in the end, he chooses to leave, taking with him the secret of his invention, without taking even one critical look behind, to the ungrateful people, being aware that he cannot make them to embrace the change, to understand things that they don't want to know, to explain them, even if they don't want to, a secret that they stubbornly refuse to have it revealed to them.

Science cannot go ahead the general level of training of the people, and Robur was basically a genius of engineering, a high spirit and, at the same time, pervasive, who dared to remove the veil of the present, he convinced himself of this great truth when he tried to support and argue his theory.

What a sad a role would he have played if he had tried to change the people's old way of thinking. He had insisted on supporting his points of view, keeping his illusions about people, that they will still be eager to understand science in many years from then on, technology – the certain reserve of the future; he would risk being considered a madman or, even worse, an impostor.

Leadership: Can you reach the highest beliefs and goals if the education level of those around is inferior to your level of knowledge?

When you know that there are people who don't agree with you, you cannot have success. It is useless to devote yourself to a calling which involves you totally, to the deepest levels of your being, in the actions that you carry on, the projects you develop and conduct, if those around you do not share your passion and prefer to live in a comfortable patience of time. First, it is necessary for people to have the power to change them, and to be able to choose a new perspective, to have the capacity to mobilize and look towards a new, wider, and a more ambitious horizon.

A large part of your work can be dedicated to trying to help people to evolve, to recognize the change. However, definitely, you will not have great chances of being accepted as their leader, even if you explain to them, even if you show them, and give them guidance, even if you reveal your grand vision to them, as long as their level of general knowledge is below your limit. Instead of your ideas rejoicing their hearts with happiness, they might get a feeling of repulsion and, instead of being admired for your laudable initiatives, for your noble intentions, you might be denigrated.

The gnoseological advancement of a man of the future belongs to the content of differing beliefs on how the world works, stored in a great cause for sometimes not worth fighting.

No leader, no matter how progressive and visionary he would be, no matter how many abilities he would have, cannot reach his objective if the level of training of those around him is inferior to his evolution level. If there is no wider general vision of those he leads and, of course, if he lacks individual motivations and a proper organizational climate, oriented towards progress, innovation and competition.

A leader who is not attentive to these aspects and easily sets an alert tone which prevents an adequate adaptation, will suffer a failure, in the best case, and, in extremis, could even be labeled as a madman.

Quo Vadis is the doubt that gives you a task that may prove to be a waste of time. It is the doubt that you finally reveal over your own reasons to believe things that are not necessary, but accidental. So, strongly sustain your vision, without printing a rapid pace of development that prevents the proper orientation of human adaptation to the future.

A scientist should develop the ability to see a change where human essence and truth of a new perspective merge and define each other.

Source: https://neculaifantanaru.com/en/quo-vadis.html

Radio Ga Ga

On July 30, 2015

Learn to move with the speed of the navigator in other production zones of science, finding the strength to integrate yourself in the acceptance without dust of "The Man of Time and Space."

My art did not always have a rectilinear development. It knew a period of slowdown due to the intransigent concepts of science, living in the face of the Lord's work, but blind to the soul, taking a truth value only in the interior of the parallelogram of forces of expression emerged atop the uppermost aspirations of performance under the virtue of creative impulses.

I sometimes considered myself defeated in this almost endless spin of scientific terms, played through artistic calculations based on message vectors. Tired, my mind was crossed by strong flows of ambiguous technical details carried in a dimensionless space in the great ocean of forgetfulness of self, in the dispelling of a soulless horizon. "You had your time, you had the power..."

Could someone engage in the strength and endurance test against the largest representative glimpse from the circuit travelled by current in space? Upon the genius, *the traveler from the future to himself, to here and now,* lays the ingrate task of soliciting an answer from time, that mumbles through the cogs of evolution, through meaningful events. The gigantic imaginative spirit sees itself forced to give real meaning to the disturbing real, to dependency of being connected to the challenges of life, bringing touch to its honor as a speeder. "So don't become some background noise / Who just don't know or just don't care."

With the extraordinary instinct of a *scientist,* Freddie Mercury, navigator of the skies, that revealing system locked into a *perpetuum mobile,* crossed by unsuspected energies, is no longer just a *transporter to an alternate universe,* but rather an existential state instantaneously substituted to the phenomenon of producing the seeds of a rebirth, of rediscovering oneself, through the reproductive organs of an extreme perfection. "We hardly need to use our ears / How music changes through the years."

Leadership: Can you gather all your forces and fling creation to the highest level of imagination, as to become a magnificent meaning between science, life and eternity?

Leadership best distinguishes itself from the highest levels of subjective knowledge, but sifts from the deepest levels of experience and objective understanding. He who has the power to integrate in the acceptance without dust of "The Man of Time and Space", to travel with the speed of the navigator in other zones of science production, but reflecting its brilliance in the important aspects of life: physically, emotionally, socially, spiritually, has all the chances of setting his purpose as a "superior" in the equation of eternity.

The music video Radio Ga Ga is brilliantly made. The leader, in terms of new art creators, represents an experiment whose outcome is that science echoes back to the whole universe, under the aegis of two entities: one of imagination and one "before sight."

The symbolic substratum of a fictitious work can be prepared by gently polishing distinct poetic views, overturning the fires of a *sui generis* world. More importantly, we now see that a fictional work of art illustrates only a single isolated event with symbolic representation in a field of a priori knowledge, a means of information present everywhere, to the extent that

time and space are much more profound and the feeling of existence is immensely enlarged.

Just as naturalist Lamarck advanced the idea that a clear distinction must be made between organic and inorganic, causing a different configuration on what is called matter, Freddie Mercury, this fierce composer, a true mystery, this magnificent meaning between science, life and eternity, gathers all its forces and flings creation to the highest level of imagination. "Let's hope you never leave old friend / Like all good things on you we depend."

Leadership: You are able to vary from one world to another, allowing everything that does not really exist belong to a world accessible only to the one who witnessed directly to its creation and disappearance?

Open one eye and look through the sky of the window in front of you, into the world of top innovative experiences, devices and technical means that encompass the portrait of the postmodern man. You will observe the horizon that precedes a major intersection, at which turning left is prohibited, but leaves a spot of light to the right, a vision called Radio Ga Ga. "Radio, what's new?"

Always an energetic entity located between heaven and earth, due to an impulse of a certain width that would overthrow the whole system of beliefs of a world in the making, unitary through its reality revealed in the formula of agglomeration of mundane or complex details, can create a bridge over all borders.

Look around, forward and back, to the future and into the past. Seek that divine form of solidarity with humanity. It is in everything and everywhere. Immerse yourself in its brilliant brain, in the energy of the vital universal force distributed throughout the whole timescale, through all sound waves of a certain frequency, and you will feel the entire weight of a fragmented existence. "So stick around 'cause we might miss you / When we grow tired of all this visual."

To vary from one world to another is similar to listening to the radio from several different and distant locations: the information is the same and propagates as fast, but it cannot always be confirmed as true or false, but only as a key element of a suggestive composition that drives the mind to new destinations.

Radio Ga Ga symbolizes the means of communication that can accompany potential consumers of science to another level of authority, in which the experience of creation reaches a peak that no longer justifies effective presence, but rather distinguishes itself by the echo sparked worldwide through an impulse that overthrows any system of beliefs.

Source: https://neculaifantanaru.com/en/radio-ga-ga.html

The Ray Of Light From The Kingdom Of Darkness

On October 23, 2010

Reveal the positive side of your personality, by projecting your true values and views on others.

- It should crumble away, because only then will collapse faster that wicked regime ! openly uttered a Serbian representative at Geneva, regarding the prisoners from Russia for which the great explorer and diplomat Fridtjof Nansen carried out all the steps to release them. It was clear that the European diplomats hated the Russian system.

However, Nansen, in whose veins flew the blood of a winner and hero, was nobody's fool, and threw again his lance. He transmitted a message intended to go directly to the heart of these people who followed the policy of the "backstairs":

- Can we allow winter to stifle forever the voices of those millions who cry out for our help? There's time, but we do not have much time to lose ! ... In the name of humanity, in the name of all that is pure and holy, I appeal to you, who yourselves have wives and children at home - think what it means to see women and children die of starvation. From this place I appeal to the governments, to the people of Europe, to the whole world, for help ! Hurry up, before it's too late for repentance !

Even if he was constantly accused by a good part of the global press of being a Bolshevik, a spy sold to Russians, Nansen finally received the long desired help.

During 1920 and 1921, Nansen has brought back to their homes a half million of prisoners, and snatched from the clutches of hunger several millions of people from Russia; in 1922 has led the exchange of a million Greco-Turkish refugees; in 1923 has provided the transport for the Bulgarian deportees in Thracia, and then the return of the three hundred thousand scattered Armenians. *

Leadership: Leadership: Does the major impact of the perception of life, reflected on a certain form of activity that the Ego charges as a "compromise" solution, occupy a special place among the dimensions of your faith?

The specialists or just ordinary football fans have always asked this question in order to clarify the option pro or con. For which option do you plead? Think well. For if you tip the balance only in favor of the football on goals, you can be accused by anyone that you align to the front of those who, regardless of the game quality, even practicing the foul play, are following just the victory at any cost and by any means.

Exactly in this situation was put Nansen. His choice tipped the balance in the favor of needy people, in this way stirring protests, anger, from those who had other guidelines, other priorities and other mentalities concerning the Russian lawless system.

His faith was not limited by the negative influence on the perception of the risk involved in personal involvement in an unfavorable war environment. He did not allow humanity to be a place of chaos, but showed openness and a positive attitude towards the mission, towards change, towards his own conscience and towards renewal, towards the possibility of cooperating with the political movement.

True faith is the voice of moral clarity in a time of war.

Leadership: For an image to become memorable, it must be seen and felt directly, without the unnecessary intermediation of a conditioning process !

And the option that people express concerning football, somewhat resembles with the choice that Nansen selected as being the most important in those days. In the consequence, he was criticized, bombarded with accusations, offended and ridiculed.

However, Nansen always proved he has a special character, coupled with a sense of ethics, values and desire to make better the life of those in need. The accusations that have always been brought to him have not affected his ruthless character. He continued the fight. Firstly, the fight with himself, oscillating around a certain point, depending on many influences to which he was submitted - the point where regrets gathered and joys no longer existed ... to a point where his good soul, disappointed, sad, lonely, defeated in the fight with the reason of others.

What is the effect of the leadership produced by you? Has it a long duration? Are you different of those incapable leaders who are content with the "honor" to deal with this hierarchy, and whose leadership only produces a "placebo" effect? Show others who you truly are. Put your soul to the test, until the righteous cause that you sustain and for which you struggle, will win.

The contextual influence on the perception of the message that is transmitted to the whole world can diagnose the nature of a leader: he never gives up the chance to fight and be strong, he never gives up the chance to show greatness.

And, one more thing to know: **The chance of being selected as a leader is equal for everyone.**

The Ray Of Light From The Kingdom Of Darkness is the only way through which you can get to the essence of what you truly are. Highlight the human side of your personality that opposes to any negative thinking which distracts you from your deepest values. Knowing of your own being is a constant battle with yourself, which you can win, only if you defend your own convictions and beliefs that support your role and strengthen your relationships with others.

Get to know yourself and you will be able to know the others. Self-knowledge and knowledge of others are the rays of light from the kingdom of darkness, dominated by indifference, carelessness, ignorance, malice and revenge.

Through the positivism of your personality, you will be able to dominate the positivism of others that should be adequately stimulated in order to become a "modus operandi" positive and permanent. Reveal the positive side of your personality, by projecting your true values and views on others.

Conclusion: All the people have different convictions and beliefs, and as they are less firm, as more they are manipulating, by tilting and adhering more quickly and easily by the side of one or another, so-called leader.

A true leader, with progressive ideas, endowed with a positivism in thinking, and which aims achievement of the objectives based on the respect of human dignity, will be able to direct

people easier in his favor and his ideas, by making to tip the balance by his side, against those who humiliate human ideals, who are not good at anything else than to hinder, by sabotaging and slowing the normal evolution to progress and prosperity.

* **Note:** Emil Ludwig - *The leaders of Europe*, Cugetarea Publishing, Bucharest, 1967.

Source: https://neculaifantanaru.com/en/ray-of-light-from-the-kingdom-of-darkness.html

The Reality And Its Imaginary Double

On April 28, 2014

Help others go beyond the clouds of confusion and know exactly who they are dealing with, by making an alibi that is fair to the credible everyday realism.

Everything seemed to be statistically quantified in my life, basically everything. Except that cumbersome need of attaching myself to the world of pure ideas, frequently covered by a fine crust of consciousness, whose possible maximum of abstraction I wasn't able to calculate, which could've kept me safe from the game of getting closer or farther away from the vicinity of phenomena challenging to science. It was as if I was part of a Stephen King script, I had to experience a reality that some consider superficial or prefer to ignore, while others experience it as a sword of Damocles, without them understanding the symbolism of its power, rendered in a particular way.

Confident, I became skillful in avoiding the ambiguities between the real and the imaginary, but at the same time, I was turning into a master of the scientific inadmissible. In a provider of complex algorithms to which only a short madness, only a utopia could ensure their implementation in a continuous manner. But, was it a correct one, I wonder?

Science is the double of a reality that surpasses the immediate of a life out of the current norm, which makes you feel invincible in the skin of a momentary character.

I didn't like to think of myself as a juggler of figures, largely basing my existence on the spot I'd situate myself on in statistical terms, overshadowed only by a false debate over the value of my identity. But rather as a puppet led by the resort of ideas of redefining science, through unexpected matchings or combinations.

For any other mentality, my entire science was like a ray of sunshine that slips through a crack in the rock. An estimate that could very well have been inaccurate, because it offered certain explanations concerning the variation of external scientific capital entries, from a source of understanding superior in depth, at a point where others did not fully agree.

Because this science made things much more complicated and harder to solve. Starting from this accumulation of concerns, mechanisms for generating random variables that could lose their coordinates through isolation, above me began to hang a threatening hunch that tented asymptotically towards certainty. Later turning into an attention that strengthened my steps towards reconstructing and reorienting reasoning.

My salvation was to hesitate at times, to get out of the sun, but to not give up on the dream, even if it seemed a utopia.

Leadership: Do your aspirations for an unbeatable ideal prove your guilt before the world in constructing a scenario in which you must compare an entity of thought by internalizing real actions, with a reflection of your reactions to the surrounding world?

Open matches, in which the teams of *"science"* and *"reality"* encounter frequently in the leader's work of art, lead to the impossibility of total formalization of a major formula of understanding and appreciating his science, ultra-advanced, manifested in the study of theories with a coercion or influence effect, that can return a true, positive value.

But precisely through this contradiction of ideas, dreams, opinions, expectations, horizons, which betray a different fundamental understanding of things, the scientist is somehow guilty of that "spot of light". Of a far too great an integration in leadership of new sources of scientific capital that are not in others' boundaries of understanding.

Therefore, each scientist has an obligation to redeem their "guilt" in front of their fans, proving a certain intelligence, a certain fingerprint of identification that attests to their quality, justifying the emergence of new elements of development, management and popularization of science. This intelligence is based on building a scenario in which you must compare an entity of thought by internalizing real actions, with a reflection of your reactions to the surrounding world.

Leadership: Do you take responsibility for ensuring the delivery of a finished product, from the perspective of what you're willing to go all the way without getting entangled in stakes too high?

A heroine of writer Anne Hebert said: *"Needless to deceive yourself. One day, The Reality And Its Imaginary Double will coincide. Confirming all fears. Abolishing any limit. Dispelling any alibi. Prohibiting any escape. You will be declared guilty before the world. You have to immediately get away from this weakness. To reduce the dream to silence, before it is too late. To shake it off good, in the light. To rid yourself of phantasms."*

It's a subtle warning, that you have an increased responsibility for ensuring the delivery of a finished product, of a real leadership, per the quality norms imposed by the limitations of others. It's so easy to dribble reality, but it is so hard for others to go beyond the clouds of confusion and know exactly who they are dealing with.

Because when you start to let yourself driven by the resort of ideas of redefining science, through unexpected matchings or combinations, you are always tempted to cheat, using your own mechanisms of generating random variables that can lose their coordinates through isolation, i.e. not understood by anyone. Be willing to complete an action without getting involved in too high stakes, meaning without making a science of consumption or a captivating but unrealistic gaming experience.

Science is a finite product, of high quality, only if you know how to turn it into a goal whose fulfillment does not imply a material gain. The big stake of the people is often the financial gain, but for an inspired creator the real gain is the possibility of the "product" to be useful to the evolution of the world.

Leadership: Do you ensure the application of the principle: "everything is possible however, in any amount, anywhere and with anyone", considering yourself one with the synthetic sum of some knowledge related to a certain research object?

The consequence is easy to deduce, you become like an actor certain of his reputation, who is entirely caught up in himself and only pretends to act with his scene partners. This dip in yourself, tacitly dialoguing with leadership in a purely scientific language, even if it arguably constitutes the highest creation of your genius, is highly likely to be cataloged firsthand as individualism, or vanity that wants to be flattered, but not appreciated, a vanity unconscious of the ridiculous it finds itself in.

It is wrong to apply personal criteria for the selection and use of knowledge, or put them in front of an unattainable ideal to others, because you end up turning into a ruler of the scientific inadmissible, a maker of ambiguities and complexities for which only a dream, only a utopia could bring fulfillment. And a utopia expressed the straying from diversity, reality,

the loss of any cohesion and application of the principle: *"everything is possible however, in any amount, anywhere and with anyone."*

In addition to the act of creation, the scientist relates to a single object of research: "Man and his symbols during the evolution of the world".

The great challenge of science is destined for an emancipation of thought from the perspective of the image you have about reality, by its ability to make visible the effects of an integration in a story whose action takes place in the decoration created by you.

The Reality And Its Imaginary Double aims at the integration of leadership in everyday life. It is nice to dream of stars and a blue sky, full of vibration, but you cannot reach them if you are inaccurate in relation to the facts, in relation with the accepted standard in terms of how others perceive your science.

For frail minds, to be independent can mean to be abnormal, and being abnormal often means being hated.

Source: https://neculaifantanaru.com/en/reality-and-its-imaginary-double.html

Receptive Leadership

On February 22, 2013

The scientist travels a path that can always remain captive in time, without getting lost in a nothingness of the inability to conceive the "supreme being".

Umberto Eco writes in his book "From the tree to the labyrinth", the following:

The labyrinth is a type of network in which any point can be connected to any other point. Any point of it can be linked to any other point, and the connection process is also a continuous process of correcting connections, its structure would always be different from what it was a moment earlier, and each time we would go through it by following different lines.

Thus, whoever travels through it must also learn to continuously correct the image he makes of himself, either this is a concrete image of a (local) section, or an orderly and hypothetical image of his global structure (impossible to know, both for synchronous and diachronic reasons).

A network is a tree plus endless corridors that connect its nodes to each other. The tree can become (multidimensionally) a polygon, a system of interconnected polygons, a huge mega-hedron. But this comparison is still misleading: a polygon has external boundaries, which the abstract network model does not have.

...These are the attributes in search of which we must go "to the point where, even if each of them has a wider extension than its own subject, all together have the same extension as the subject: and this will be the essence of the thing".

Leadership: Do you have the ability to integrate the potential of your essence into a new unity, by increasing receptivity to what comes from outside of you?

What you are looking for will eventually find you, provided that what you are about to assimilate (another type of information, another fantastic dose, a new amount of knowledge) will give you the opportunity to immediately overcome a tangled subjectivity. The mental image of what is outside of you can become a new reality, on the one hand virtual, which must be understood in a broader sense than you are willing to accept.

This reality is a mixture in varying amounts between the "truth" and the "projections" of your imagination. It is an important concept that could capitalize on what can be highlighted in the pros and cons of the idea of the superlative, meaning the absolute condition of dissimilarity.

Receptive leadership intervenes in the context of the evolution of science through the observations you make about everything, giving a new meaning to events, but especially through the relevant questions you ask about the nature of things and their conditions of existence, questions that have the potential to surprise everyone.

To integrate the potential of your essence into a new unity, by increasing the receptivity to what comes from outside you, means to get lost in a labyrinth that contains all the science of the world, whose way out you must discover through the details hidden in everything around.

It is that unity of knowledge that serves to bring as close as possible the experience of using details and circumstances from a changing objective reality, the imperative of "thinking in images" that leads to the deepening of methods to highlight the plausibility on which depends the very progress of a discipline.

Leadership: Can you provide a new revelation on the philosophy of science you serve, finding correlations between the visual perception of information transmission stimuli and the ability to produce something new in the field?

The essence of your determination to find new forms of interaction between science and intuition, between progress and innovation, includes a sequence of actions and positions in the face of what is called: "knowing how to customize events and changes with new meanings and connotations, depending on what intrigues you about them".

At another level of development and flexibility of thought, the superimposition of a virtual reality over a real environment, going beyond the realm of the possible and the evidence, creates the premises of an advanced power of knowledge and stimulation of reason. The power of being everything in a new landscape, at another time, in order to eliminate the conventional. This produces innovation, originality, revelation.

Revelation, composed of meanings attributed to created circumstances, particular representations of new forms of information, that is, to a subjective reality, is a way to bring to the surface things that you carry within you and of which you are not aware. Here, we refer to the infinite corridors of the labyrinth of knowledge that rests on the line of the idea that everything that does not exist can be imagined, and that what can be imagined can be transposed into a new linguistic, scientific, cultural universe.

The labyrinth is the result of systemic and complex approaches to the actions needed to ensure a good correlation between what is called the natural order and what can be called the "supernatural" order, between the celestial and the terrestrial origin. Something mystical, isn't it?

You can find the way out with the help of information transmission stimuli, such as comparisons, connotations, metaphors, analogies, which are influenced by the power of the visual – depending on the perception, in many respects, of space and surrounding elements.

To produce a novelty in the field means to represent in the plan of a higher expectation about life and about the world a surprising reality, in the form of creations, which can exist even when you are no more. The novelty is actually your unfinished story...

Receptive Leadership refers to the way you compose and expose a message from observing and knowing the world around you, but with the mention that you must live the experience of pushing your mind to its limits and forcing it to jump beyond the immediate known, towards a reality that proves to be more fascinating and overwhelming than any darkness.

Receptive leadership is also known as the "Labyrinth Test". And the supreme being who keeps under control all the mysteries of the labyrinth is the symbol of continuity in the evolution of science.

Source: https://neculaifantanaru.com/en/receptive-leadership.html

Reduction To Essence

On January 24, 2016

Think first of all of what you don't need to show to the world, so it becomes clear what exactly you do need to show.

In his work, Eisenstein see everything in gigantic, cosmic proportions and in relation to this is also what he himself calls "the inhumanity of the system of terrible images" (although this obsession of cruelty must also have a different explanation). He confesses that his interest in researching phenomena fades away as soon as things reach the threshold of the narrow stage of human development.

He is always somewhere, at the level of the wise spider. That is why, for example, the theme that always recurs in his work, that of revenge, is seen through a special lens: revenge is, quite simply, a reaction, like a partial annex of the general law of equality of action, like the resistance that dictates the movement of oscillation to the pendulum.

Eisenstein always seeks in his films the reduction to essence. He used to say jokingly that the director is obliged to think first of all of what he needs to not show, and then it will be clear for him what exactly he does need to show. Watching his films, we will notice – for example – a symbolic essentialization through the permanent presence of those three basic elements: water, fire, and earth. *

Leadership: Does your interest in researching phenomena fade away as soon as things reach the threshold of the narrow stage of development, from the perspective of an image that does not fit into a unique creation?

The one who manages to go through the entire evolution of the relationship between science and philosophy, technology and society, will address the theme of his own creation with a state of hate, hostility, or with an attitude of condemnation, which creates a thick wall between what he tries to capture and what he needs to prove. But the wall can transform into a mirror if you know what you need to address. The image that you objectively capture, in different aspects of your life, is the theme that will constantly return to your creation.

Leadership, oriented towards the representation of the expansion of an individual's uniqueness, must value the interest in researching phenomena of novelty, defined through the permanent presence of basic elements. And this interest must not fade away as soon as things reach the threshold of the narrow stage of development, meaning, to reach the exhaustion of possibilities of reconfiguring expectations concerning a reality that only you can understand. But rather, it must be continuously amplified by combining basic elements at a certain instance of context.

The main merit of a successful work belongs to the director for the fact that the system of beliefs, synthesized in a theme that wants itself to be the essence of an original idea, or of a certain reality desired into manifestation, ensures the achievement of a state of perfection that can help him capable of bearing the demands of demonstrability of personal theories and truths. Think first of all about what you shouldn't show to the world, and then you will find the main reason behind the theme that you should use around the image to be inserted in the minds of others.

If you want to become an excellent leader, learn to play the role of a director. First of all, think of what you don't need to show the world, eliminate all components of known reality,

so that you create a particular topic of discussion. At the same time, learn to see everything in gigantic proportions, meaning from a certain viewpoint, assigning each aspect a more pronounced personal meaning that you will constantly highlight.

Leadership is the meaning you attach to a creation whose main subject is not only freedom of expression, but especially the essentialization of an idea that takes shape after years and years, triggering a true phenomenon called: "an amplification of what is within you."

Reduction To Essence suggests that acquiring of clarity in addressing a specific topic of a screenplay, presented as a surprising finding.

An excellent director manages to show the world his reaction of the type "Only I know this" in the direction of what he wants to change, or in the direction of what the essence of all of his achievements represents, through a particular highlighting of his ideas and experiences.

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/reduction-to-essence.html

Reflections Of Truths Revealed In One Man

On February 11, 2023

What you see in yourself when you look at the world around you corresponds to the orientation you must center around a destiny marked by the exceptional.

Three great alchemists, apostles of the named Logos, lived several centuries apart, manifesting themselves as pendulums, each oscillating above the point of the other. No diplomas, certificates, transcripts or other documents have been discovered to show that any of them attended any school, although their names appear in the registers of certain institutions of higher learning.

1. Nicholas Flamel (author of The Philosopher's Stone)

2. Paracelsus (inventor of chemical remedies)

3. Fulcanelli (the one without an identity)

But the ancient prophecies of an Indian guru announced that, about a century and a half away from the third, the fourth alchemist would appear out of nowhere, a fearless d'Artagnan who would definitively complete the formula of the 4, the symbol of stability, reflecting the energies of the archangels. The latter, an ever-burning torch whose *mistica y eterna* identity will be revealed in due time, intimated that he knew the secret of that which causes heaven to unite with earth, God becoming one with Man. He said only this:

"I am infinity."

Leadership: Can that which makes you add value to your vision be circumscribed to a (hard-earned) destiny responsible for cultivating a perspective that goes beyond what you know about yourself?

Eternal rule, number four. All these four alchemists, Reyes de Reyes, Señores de Señores, were set apart from birth, were protected and bound together by a *Spiritus Sanctus Supremo*, and the great prophets of the hidden times wrote their names beforehand in a pink-white papyrus, called Rosa Ponselle. They will be known as mirrors of the truths revealed in one man, the Messiah, insofar as he will represent the objective identity of the universal and the particular.

And I am not here to reveal what is hidden behind the mega-absconded equations that only the initiates understand, nor am I talking about what will happen after the second coming of Christ, but only reminding the world of a mysterious vision designed as a network of mysterious and unsuspected connections.

Also on this line of prophecies are the texts of FWJ Schelling, from which it was worth extracting, *com precisio e cautela*, a short fragment that, moreover, ordinary readers can easily lose sight of:

"At well-balanced times, we expect the appearance of that grandiose spirit that would take philosophy out of its current misery, articulating again, in a brilliant vision, the great

members of a sumptuous edifice of thought. Philosophy will then find the road it took walked for centuries, leaving the paths and dead ends that the indigences of the age had pushed. Of course, we must be aware that for such an enterprise a truly brilliant mind is needed, which is capable of conjugating to the end the immense mass of information that humanity has accumulated in the meantime, and on top of that, to find answers to the great questions that the contemporary crisis has added to the traditional ones. That things are like this, that the intelligence of our century is periodically waiting for the Messiah, he sees precisely in the incoherence with which the subjects of any science are approached, the collective mentality failing to assimilate the eternal, luminous wisdom that gives stability to the love of God."

Leadership: Are you subject to the phenomenon of "mirroring in your own being", when what marks the entire course of your existence is given by the perception of an organic unit whose identity survives the passage of time?

This Messiah will carry out his work under the seal of a d'Artagnan who does not allow himself to be touched in the slightest by the sharpness of narrow thoughts, without spiritual background, especially in the case of a precarious interpretation of science. Because the infinite can only be contained with the help of science, and d'Artagnan is a visionary who rises above his petty self, reaching through boldness and thoughtfulness a real liberation of the intellect, managing to soar into the undisturbed empire of unlimited possibilities.

Yes, he is a visionary who propagates the idea of "permanent connection" between the four enduring pillars of spirituality: Mind, Body, Spirit and Truth, or Prayer, Perseverance, Contemplation and Service of the holy word.

Readers of Dumas should have realized that d'Artagnan was not an ordinary man, although his presence in any place, without striking a glance, was taken as an ordinary existence. But his stormy soul, led by a brilliant mind, was possessed by a divine aura. Although he always told himself that danger, and even death, was lurking everywhere, thinking about the different characters of those with whom he was going to fight, he began to see more clearly before him. In him was that unwavering substratum of determination, which his father's advice had planted in his heart: *"Don't avoid unexpected circumstances. Always benefit from your mistakes and those of others, and don't forget that he who hesitates for a moment can escape the luck that fate extends at that precise moment."*

Follow his example to become like him, because you never know what divine spirit is hidden in you.

Leadership: Is your vision more comprehensive as it combines, with insight worthy of a brilliant mind, reflexivity and transitivity?

Let's think about the two attributes of the vision that animated d'Artagnan along the way. The first attribute, reflexivity, represents the attention you must pay to the mysterious nature of the reality you experience through an existence that is not yours, but belongs to a protective God. And transitivity is a kind of relationship with some powerful spirits that watch over your destiny. You will acquire an exemplary value, drawn from *the Sign of the Four*, as soon as you borrow a meaning that transcends the limits of your individual existence.

Unfortunately, nowadays you bump into "musketeers" everywhere you turn, adventurers looking for the luck that the eventual discovery of a Holy Grail can offer. Everyone plunges into countless and complicated intrigues, threats and diplomacy, opportunities to assert themselves and impose themselves through the image, always taking shortcuts. But all these unmarked passes, hurried raids, sprinkled with many dodges, slits and tackles, are increasingly tying the threads of the understanding of the idea of "Unity in Divine grace".

While the real d'Artagnan, that Messiah long awaited by all, will be like a surprise, like an unexpected appearance and bringing hope just when the world will be closest to its total destruction, caused by the dark forces that defy the divine plan.

And this d'Artagnan, take him from where he is not. It is he, the most spirited of all, the youngest and most talented of the four, he will fight *em segredo* on a spiritual front borrowed from the ancients, a spiritual background passed through the fine sieve of a unique and primordial thought that manifests itself just like a thin summer wind: you don't feel it, you don't see it, but it spreads over a very large radius...

We can talk about leadership when you have to integrate several visions in one eye that sees more clearly and further than others. And a clairvoyant eye is supported by a sparkling mind that educates itself and mobilizes all its forces to access a higher spiritual level.

The Reflections Of Truths Revealed In One Man are those images which, depending on the angle from which they are viewed, may show similarities, but are by no means identical. d'Artagnan is a symbol that confirms this interpretation: the more your image will stand out from other similar images, the more personalized it will be.

Source: https://neculaifantanaru.com/en/reflections-of-truths-revealed-in-one-man.html

Reflections On Leadership

On March 23, 2008

Accept reality before you focus on the things you think you know.

Forget my opinion. Leadership excellence is only achieved if you accept change, freely and without coercion. It is like an urgent need of the present and the future. The world, the requirements, are constantly changing and so you need to be able to keep up with them. I mean, we have to be always willing to take the plunge toward self-motivation, towards the ideal, and originality, to change our mindset, and to keep pace with the world and the times.

It is useless to understand leadership if you do not know how to use its essence wisely. The essence of leadership is manifested by the decisions you make whenever you interact with other people, but also whenever you educate your own self, storing and analyzing the latest features of human nature. It is not for nothing that I have said many times in my seminars that the leader, before leading people and guiding them in a direction beneficial to both, must discover his own values, his own self, try to constantly fight his imperfections until he reaches the level where its results and performance improve.

Beyond self-knowledge, another characteristic of leaders is that they are constantly open to the new, obey the rules, and take only calculated risks. Be careful, it's about the "inside" rules, the circuit that these risks follow so that the leader's perfection is complete.

Let me add that the best leaders have a high degree of self-confidence, a confidence that is shaped by the cleansing and uniformity of their aspirations (giving voice to their feelings) – which often makes them more pleasant and more easily accepting of a failure or a contradictory opinion. Various studies have shown something important – an increased interest in their emotional and moral status, in the way they are seen, in the way they perceive themselves. An excellent leader, for example, will not want to have the most expensive car and the biggest house, but as many people as possible to follow him.

Leadership: Can the values your personality is proud of influence the decisions you need to make in order to make adjustments that can lead to incredible upheavals?

Values are important to the leaders of all companies in the world, from the smallest to the largest, being especially edifying. For example, as someone rightly points out, women managers tend to be altruistic, more conservative, and not infrequently base their business decisions on intuition. Men, on the other hand, are much more pragmatic, the immediate results concern them the most, they only talk about money, and they almost always put business before personal life – "this will make shareholders love leaders, but they have to be careful so that employees do not end up hating their leaders."

Your personal and professional value springs from the depths of your own being. By this I mean the extent of your confidence in what defines you, in our faith and will when you exercise your skills and test your skills. You can prevent the erosion of your potential by creating a positive impact on your actions.

To achieve excellence in leadership, to become a performer, seek to discover what works best for people, use your influence to inspire value in your organization. Your involvement in getting to know people is a positive thing. And I find that it is very good when you highlight, on any occasion, the values that are the object of your leadership, when you expose your concern for what defines you, for what you think, for what hurts or makes you happy.

The incredible ascension of a leader can mean the transition of man from imperfection to perfection, or the transition from an insignificant role to a very important one.

But at the same time, you need to focus on those errors of conscience, on those purely personal, irrational, emotional elements that have left their mark on the reality of your life (such as pain, sadness, hatred, fear, etc.) and remove feelings that can lead to emotional "paralysis". Once they flood your life, you can hardly change. Leadership is like an apple that needs to be beautiful on the outside, ripe and healthy on the inside – but an apple that does not dry out with the changing seasons and climate, and continues to bear fruit. This is possible only if the people around him take care of him and provide him with all the optimal fruiting conditions.

The question once asked by the great leadership expert, John Maxwell, is this: *"Are you compatible with the way you think about your organization and the way you lead?"*If the answer is no, don't even think about mentoring. For you to be excellent in leadership, you must be compatible with other people.

No training in this world will make you the kind of leader that people want and really need. Your endowment with those qualities accepted and desired by people requires employment. It takes time and effort on your part. The longer and harder your path to endowment, the longer it will bear fruit.

The role of a leader is to guide those who have chosen him. Based on a deep knowledge of human nature and especially of those he represents, he must know how to guide them on the best path to achieve the common goal, by unanimously accepted method (and in accordance with the requirements and standards imposed today).

A leader who wants to achieve excellence guides people on the same path to achieving performance and excellence, and definitely cannot be a... dissenter... but also not a commoner... (a man who today destroys what he made yesterday, and who repairs today what he will ruin tomorrow). Remember: It is useless to understand leadership if you do not know how to use its essence wisely.

Leadership aims to achieve a great goal, fulfilling the role of authority in situations where events are identified that prove the existence of incidents at the level of emergency management.

Reflections On Leadership can be extracted from any random event, from any situation that makes you think about how to intelligently manage the evolution of uncertain phenomena that can lead to an excessive loss of support from people.

Source: https://neculaifantanaru.com/en/reflections-on-leadership.html

Remember Me

On Octombrie 05, 2019

Learn how to relate yourself to a time of intense artistic experience, immortalizing it at a turning point in your relationship with a being that feels and imitates you in everything you create about it.

Whenever I am in the midst of roses, like a Harry Houdini among paintings, I feel like they are introduced to a story landscape, in memorable conversations between two similar characters, and yet as different as moral endowment, education and character. It is as if I am having an unimaginable experience in a world of sensations and the optical illusions spun around a unforgettable images, sober and at the same time full of sensitivity, in which two points, perceived separately, declare themselves united in one crossing of the history of art.

I agree with myself and take heed when thoughts capture the silence of a moment of affection and longing, *questo momento è un santo segreto,* that not everything I see is a bunch of organic matter collected in one form or another, at the same time something fleeting and pointless. There is also an aesthetic side in which the colors alter my perceptions of something existing outside of me, a dialogical monologue, a complex religious symbolism embodied in a suitable artistic form, an exquisite beauty that is enjoyed with the praise and admiration of all by constituting a point of reference: "The destiny of a transcendent reality".

This perception of the rose, in the privileged moments of my break from the world, facilitates the encounter with an Alter-Ego inspired by the immortal brilliance of an indestructible whole, the horizon of an irretrievable situational understanding enclosed in an extremely tight space. Often, even the roses diligently do their duty of freely transmitting, as a holy prayer, what words fail to: a good mental focus, peace of mind, a mental creation of Everything.

Leadership: Do you have the ability to materialize some ideas in a visual form that give meaning to a concept of the type *"believe in something more than you can see"*, immortalized through a factor of attraction that subtly convinces you to adopt it without having rejection reactions?

In a way, I forced myself to listen to the silence of the roses, with pleasure and delight, only through the mere fact of my presence among them, as when the painter admires the landscape and visualizes it as a matrix of sacred space and devotional action, experiencing it with all the intensity it is capable of, before immortalizing it in a decisive moment of its relationship with nature.

The painting, once completed, is a great surprise because you have to recognize a new aspect of what God wanted you to see from Him, through the diversity and grandeur of nature.

Remember Miranda Gray, the character in John Fowles' work. What she told the butterfly collector remains a defining emblem of the roses externalized by art, because they themselves feel as if they are a part of people's lives, *un ritiro dalle onde delle tentazioni del mondo*, as they are set with many predefined colors of nature, with feelings and thoughts that I find in myself, in support of my story:

It is madness, it is sinister, but a sort of relationship was created between us. We tease each other, an almost friendly situation. Partly because I feel so alone, away from the agitated world, I do it deliberately so as to force him to relax. A part of weakness, a part of deceit.

But there is another part, mysterious, that I cannot define. There can be no friendship, because I hate him, you prick the vein with some words of gray nuance even when not necessary. Maybe it's some kind of interest to his person. Because I know so much about him. And when you know someone well, you automatically feel closer to him. Even when you would like to see him on another planet."

Leadership: Can the object of your attention become the authentic version of a proactive type empathy through the plastic representation of a being who announces the discovery of a masterpiece of yours, so far unknown?

Attention focused on a splendor of nature is associated with the modification of an image of artistic value conceived in order to facilitate the extraction of information of interest for the construction of a sense attributed to the activity experienced through a character, through his conscience, following his thoughts and feelings. Whether as an emblem of purity and candor, or as an emblem of power in terms of imaginative or intellectual knowledge.

With much inspiration and passion, I know that I will be able to bring about a change of artistic mentality, *oltre ogni dubbio,* a lasting enrichment of the vision about the infinite creative resources of the human genius with a source of the power of expression of the language, only if the object of my attention will place an increasingly stronger mark on the need for diversity. He must also motivate other currents of opinion to embrace the aspects of revitalizing the aesthetic feeling towards nature.

Being proactive means being a man of the ideas of art impregnated in the mind and soul of the person who completes your experiences with a certain intensity. And the masterpiece of an artist consists in rendering the intensity of this experience as an expression of a symbiotic success between the visual and the conceptual, between nature and the contemporary man.

As I recognized my inclination to portray the beauty of roses, as the very fact of immortalizing a unique moment in my life, being able to be transposed into a story, I began to introduce in my pictures the content of meaning attributed to a life experience of impressive force and vigor, captured in images, as the writer Artur Silvestri does in the work "Perpetuum Mobile":

"Undiscovered music made him dream with his eyes wide open. It was something like a magic he had never tried before. He had begun to see landscapes, motionless scenes and unnamed faces – almost like photographs – that he had known before, perhaps long ago, even from his life perhaps. He seemed to be reliving concentrated moments, which had only happened to remind him of another time, sometime, in some random future, coming just now without having announced him."

The great secret of creation is experiencing the feeling of being ALIVE, detached from the words that remain imprinted in the minds of other people, only if you communicate them in time by artistic reflection of an object, of a landscape, of a painting, of a reality forgotten in our daily lives.

Words are the paths that my art also produce in view of a brilliant, completely inexplicable work, which nature calls Logos, the expression of God, His expression of Himself. At first it was the word, then the telling of a reality to which I am deeply subjective, giving great revelations about myself. Getaways from those found only in the poet's vision of nature, in the thoughts of peace, harmony, tranquility, inner love that I give to all those who want to be a permanent novelty in the landscape of art.

Remember Me is the urge of the rose expressed by the artist's personal perception of changes in mindset, thinking and attitude, made possible by his contact with a sensitivity of a structure other than that of the limits that push the expressionism of comparison, but rather that of a vibrant expressionism, with symbolic inserts, anchored in the reality of an event called *"La Creazione Incessante"*.

Source: https://neculaifantanaru.com/en/remember-me.html

Remember Who You Are

On February 20, 2015

Change your fundamental attitude that justifies the interest in formulating a new idea of reality, extending the authenticity of the experiences that are constantly trying to face the situations that bring you to the point where you become someone else.

There always arose a revelation when I was trying to emphasize the existence of the fiercest consistency in the struggle with the representations of life. It was a unique game to explore, a direction adjusted over time, a way of access to the closures of individuality. Somehow, I felt the need of a new standard of externalization, through the practice of interiorization. For this, I had to meet the requirement of rendering an experience of navigating through the fields of the past, born from the idea of the constitutive elements description of an animating bet *(event - stake - gain)*, by using the equations of suggestibility.

I found myself, as the daring Vikings who ventured into various expeditions of exploring unknown territories under the pressure of the acute need to lean my shoulders of uncertainty by the fragile delirium of joy procured with the effort of imagination. By a deep and affectionate remembrance, by an event that happened in the vicinity of my destiny, by some secret that warmed my soul like a ravishing melody that does not stop. However, I did not always respect the rhythms of self acceptance.

Once, in my rigorously formalized mind, inadequate to the character tinting focused on the interpretations of the past - carried out as an imperfect film, I dropped a question whose answer I struggled in vain to find out. I could see my own story through the partially reflecting mirror of the reason manifested by the empirical Ego, in a succession of endless images (reflections of the reality behind the appearance of life feelings) from the height of the consciousness, from the height of the word of thinking speaking to me in the chest through the heartbeats, under the leaden whip of the commandment: "Remember who you are ! "

Leadership: Does your horizon of knowledge and existence converge towards the transformation of a given reality, by analogy with an Ego that experiences the humility of constantly experiencing a true process of consciousness?

While the story about his twin brother who drowned in the trough, Mark Twain observes that: *"Nobody has ever knew who has drowned, me or my brother."* So well they were alike that no one could verify its authenticity. He was the only witness and his testimony was the only means of expressing the truth.

The opportunity to improve a situation, in which you fight with what we call classic Ego, even if the feelings are stronger than you, depends on the validity of the relationship between certainty and illusion, between reality and spirit. You are the only witness of situations that validate the authenticity of the experiences you experience in relation to an increasingly complex reality marked by acute fears or hidden joys.

A remembrance expressed by stimuli coming from the exemplarity of an experience of navigation through the fields of the past, from memories and reconstructions, revealing a reality in which does not interfere the error to depart from yourself through questions that are not answered, can trigger a deep desire of change and transformation on all levels.

Leadership, as a science, whose foundation is built, moves, staggers or falls depending on the

coordinates of the power manifestation to recognize you as an individual separate of the world, and who at the same time has an influence over the world, passes through the empirical stage, when you experience unforgettable emotions.

The results of exploring the analogy between knowledge and existence are rigorously calculated in the phase of self-change, but they can be interpreted and validated in the path of total acceptance of what you are when you become aware of what is happening in a reality that only accepts your truth.

Leadership, in this case, resembles a game like "travel and count" in which you need to drop the old identity that follows you with good and bad that you have shown in the past, into a finite existence. And to conceive a new representation of your understanding - in the light of what you have known over time by capturing the contrast between appearance and essence.

The appearance is given by the thoughts or the feelings full of regret, of sadness or deception on which you focus - that grow increasingly more the uncertainty in you, until finally are gathering and the explosion occurs. You lose your identity in the thread of your own memory, in the shadow of the memories you become suspicious towards your own power of comprehension.

At the opposite pole, the essence is what remains stable in you after you read between the lines of appearance. That is, once you enter the labyrinth of memories, instead of getting lost, you find certainties that bring peace of mind to the consciousness, restoring your inner tranquility.

The fundamental attitude that justifies the interest in formulating a new idea of reality belongs to the situation when you see yourself caught between the uncertainty of a change of image and the uncertainty of a changing world, and you have decided to choose the variant of truth that allows you to be yourself.

Remember Who You Are brings into attention the brand of the personal identity intended to be researched in order to reconsider your position towards your virtues or weaknesses. Let us not forget what was saying the blogger Lucian Radu Alexandru: *"Identity is what every being is at a time, being seen from the perspective of her own Existential Whole."*

Thus, tinting the character by interpreting the past, passing through the filter of thought, of feeling and of the system of values, those questions that satisfy the need for authenticity and deep knowledge, is necessary, because it facilitates the easier transition from the statute of a "loser" to the statute of a "winner". A defeated man has no power over what worries him; he cannot find the rhythm of his inner life in the social disorder.

To change your background attitude - from resignation to determination, expand your knowledge over what possesses you, on what has led you to the point where you are now. But not the emotions !

Source: https://neculaifantanaru.com/en/remember-who-you-are.html

Renunciation Beyond Creation

On November 08, 2015

Manifest your authority in the fight with yourself, focusing on the opposition between the apparent simplicity of producing a distinct creation and its ulterior complexity.

In a letter from Mexico, the director Sergei Eisenstein wrote to a friend: "You know very well that the spirit, the heart and... my fate are melodramatic." They are lines written on the 28th of December, 1931. His fate, however, becomes deeply tragic and, in a letter from after only four months, written on the 27th of January, 1932, after Sinclair gives the categorical disposal to stop filming, we read these disturbing lines:

"I give up everything. Everything, everything, everything – only to be given the opportunity to finish what, under the conditions of the most unimaginable hardship, I am not working on, but am fighting for... This is about, as we are all surely convinced, our best film. Something such as this cannot be destroyed... Terrible it is that people do not understand that the film is not a sausage that you can eat in full or just as well only three-quarters of its length...

Maybe a miracle happens though and I will be able to film the episode for which I'd give my heart's blood (and I don't say this ironically – you know my character very well). Help us... Such letters are not often written... In my situation man puts a bullet through his head. I'm surprised I'm not doing it actually ! Who knows – this could still happen ! All the possibilities exist and I could give up everything ! " *

Leadership: How do you perceive yourself in the face of the supreme court called "renunciation", in the limits of what you can experience and obtain through the act of creation which puts to the test your patience and ambition?

Deep down within the being that constantly refreshes its wounds caused by efforts that most often only produce a terrible fatigue; a flaccidity is manifested that remains hanging from some passing illusion. This is a syndrome of strong personalities, even if it seems hard to believe. In front of the act of creation, there is always a wall, called renunciation, a terrible struggle with the very possibility of being part of the story to which you gave an absolutely fantastic form, because few succeed in translating a story into a celebration of the authentic spirit of sacrifice, of loyalty to an ideal, manifested in the struggle for the victory of a dream, a vision, or a passion.

The very act of creation is a definition of the dedication, the involvement of the ambitious man in a project called "A chance of dignity". In the leavened thoughts in deployment polyhedron of the existence that prevents you from materializing a vision, as a weakness brought about by the blows of fate of your own powers, i.e. in the thoughts that strive to explain that psycho-emotional state that cries out that you have reached a place where nothing awaits you, we can distinguish two orientations.

One, represented by the sensation of opposition between the apparent simplicity of producing a distinct creation and its ulterior complexity, manifesting a relative independence from its content, which approximates you to a sort of barrier or border, marking the boundary between value and non-value. The other, represented through what happens to you when you feel you're stuck and cannot advance further, the ineffable existing here in its purest state, leads to a sort of accelerated degradation of self-image, of our own being, instead of discovering and developing it.

Leadership: Can you highlight the image of a destiny addressed as a consequence of a search that involves effort and uncertainty in the direction of a "self-consciousness" called to remind you that anything that tests you has an evolutionary purpose?

The power to know and understand yourself cannot be complete if in the discovery of alternatives from which effect states come from you don't, at the same time, follow these two orientations. Remember, the first characteristic of leadership – and for this we call it an integral part of a powerful style of combining the nuances of life with the efforts of creation – is that of accepting this "renunciation" in its essence as an annex of your personality.

And the confession *"All the possibilities exist and I could give up everything",* detached from the pain of not being able to reach the fulfillment of the "great work", cannot direct leadership towards the transformation established through the authority of engaging in effective decisions (not illusory ones) relating to matters of personal and professional life.

For despair, linked to the creation to which you cannot give a certain form, to which you cannot set a certain dimension and value, affects your style of thinking, of acting, of expressing yourself and exposing your ideas. In leadership, this is called reaching the resistance point from which you don't want to take an extra step. It means you being to immerse yourself in the area of personal obscurity.

Self-consciousness, which includes a set of other structures such as: knowledge, passion, will, imagination, is that deep-seated affection defined by the imperative of "I do not give up on what I have set out to do" only assumed by the artist who knows how turn the most difficult of attempts into a characteristic of spiritual maturity.

Renunciation Beyond Creation highlights that characteristic of the creator of living in a state of tension, anxiety and mistrust, resulting from the efforts of demonstrating his talent and value.

Few recognize as object of study this obscure area – that of renunciation. It being a form of manifesting yourself as an active factor in the process of redrawing the boundaries of your own world, offering new interpretations to your own being.

Susceptible to a truly relevant study in leadership, is the art of knowing yourself in the position of being defeated by your own efforts, later manifested in a form of being a winner – integrated in the consciousness of other people.

You can be a role model for other people if you manage to manifest your authority in the fight against yourself.

* **Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/renunciation-beyond-creation.html

Repent And Die !

On November 08, 2016

Start considering leadership as a moral force, outlining your sense of life as a form of excited emotionality for something that can relentlessly represent you.

Indeed, for an hour now, he had but a side of his misfortune in his sight and behold, suddenly another side came to mind, no less dire.

Towards his wife, he acted as an unyielding judge and even condemned her to death. And she, terrified, crushed by remorse, collapsed under the shame he called upon himself in the name of spotless virtue, she, the poor woman, weak and defenseless against an absolute and supreme power, maybe even in that very moment, was preparing to die !

An hour passed since her condemnation. It was without a doubt that she relived in her mind all of her crimes, she was asking for God's forgiveness – all criminals turn towards the heavens before death – while writing a letter begging forgiveness to her virtuous husband, forgiveness paid by death.

Villefort shrieked again in pain and fury. Alas – he groaned as he rolled upon the carriage's silk – this woman only became a criminal due to living by my side. I am the one infected of crime, me, me ! But she contracted crime such as you contract typhus, cholera, the plague ! And I am punishing her ! I dared say to her: "Repent and die ! " Me ! No ! No ! She will live ! She will follow me, we will both run away together, we will leave France, we will keep going forward, as long as the earth can endure us.

*I spoke of the scaffold ! Good Lord, how could I dare use that word ! For the scaffold awaits me as well ! We shall run away ! But I shall confess everything. Yes, I will tell her every day, humiliating myself, that I too have committed a crime... Alas ! The union of the tiger and the snake ! Eternal wife of a husband such as I ! ... She must live, my wretchedness must make hers fade away ! **

Leadership: Do you show your exclusive concern for the phenomenon of "remorse by delegation", expressing your gratitude for the relentless end of your own evolutionary cycle that supports itself with the unshakable testimony of the deeds that deserve their reward?

The starting point in the construction of a personality that changes the world, can be investigated and interpreted in any type of experimental science by integrating dynamics and the mental processes of man in a context of training and responsibility. Any such personality is based on a strong motivation: to live and think positively.

And man's stopping point, which may have as a moral the negative effect of an action served and manifested in excess, or an omission which in a moment created an imminent threat of harm over your own environment of training, must be considered as being a less finished version of "yourself."

A "yourself" that is associated with a weak content of positivity. A "yourself" that is a partaker of that state of waking consciousness, in which the "guilt" solvent is activated, enabling a form of ethical paralysis, that feeling of sad resignation in the face of an undesired reality. Guilt means mercy, it means a weak conscience, it means running away

from yourself in an attempt to find another reality in which to take refuge, knowing that you can always get lost in another area called "confession without surroundings".

The experience of being a judge and a defendant belongs to the man who consumes his existence through continual confessions related to his deeds, proving that he is not interested in knowing the truths of the world, but only in his relationship with himself.

The inadmissible end is always the result of "it's my fault", with a large dose of resentment at an individual level. What man tends to know about the whole world is directed to the center of his inner world, as it is in relation to the phenomena of the soul, to the product of his consciousness. So, his relation to the possible that he can bear in connection with his deeds, is the result of reaching a point where the mind must be accompanied by balance in order to move toward wisdom. Otherwise, man is compelled to no longer recognize himself, reawakening deep pains that will move him to tears, and moving further and further away from godliness.

The man that doesn't shape the meaning of his life as a complex experience of attachment, as a form of excited emotionality for something that has to relentlessly represent him, will always have accents of resignation after the wars lost with himself. Always will the man defeated by his own weaknesses start off actions as early as his youth that will, in excess and over the course of time be incriminated in the occurrence of unexpected events. He is prone to changes that can often be dramatic.

Leadership is emerging as a mental strength when permanent changes and the surrounded mess that constrains you into feeling weak and stuck in a nostalgic bewailing of losing epistemic self-control, emotional and moral, and yet choose to believe in something good, in greatness and the beauty of life.

Leadership is the tendency to enter the vein of existential meaning of the man who shapes his own existence, meaning sensations and moods, as it is located at the center of events: as a victim of chance or as an instrument of chance.

Repent And Die ! is the alarm signal suggesting that you are on your last journey: that of loneliness, vanity and perdition. Proof of repentance is valid when you have to go forward, as long as the earth can endure you to escape a guilt that must be immediately punished by the laws of the world.

The proof of your own narrow-mindedness and scarcity is justified when you only see one side of your misery and when, always and unexpectedly, a new side comes to mind, no less dire. And you are forced to violate the principles of equality.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957

Source: https://neculaifantanaru.com/en/repent-and-die.html

Return To Innocence

In December 17, 2017

Adjust your steps to place yourself within the sphere of the virtue of believing in yourself and of being capable of great deeds before the greatness of the creation of God.

I had arrived in a totally different geography of the present, in the mental approach of seeking new ways to overcome thresholds and steps, adapted to the circumstances of experiences of erasing the sin called "wandering", along the psyching and social life that seems to drive me mad, covered my hope of lasting continuity in redefining and improving my image in the world.

I wanted to be someone really brilliant, the founder of an immeasurable science, maybe in a future that seemed to me as imaginary as the previous lives that I once lived through God's eyes, yet I do not remember anything about them. The immense diversity of the sensitive eye that carefully scrutinizes the facts, the landmark of fine adjustments of the "Just believe in destiny" function, had their replica in the nuances imposed by the psychology of the art of being prepared for the chance of regaining the authenticity of faith, when it would appear.

The steady hand of fulfillments that obsessed me and ruled me with sadness at the same time, for the magic with which I assumed commitments greeted me during the period of belonging to the profound consciousness of the present time, was a certainty of the purpose of possessing a unique, grandiose value, called "Follow just your own way".

What seemed stranger to me, better integrated into the peaceful reality of a sunny world that makes you forget what you are currently experiencing, except for the condition referring to the financial situation, was that of constant and perfectly rigorous alternation between change and immutability that seemed to lead me to the idea of reversibility: *"That's not the beginning of the end."*

Leadership: Do you ensure a state of mind specific to an established nature, by the express definition of a notion of "circumstance" on which the decision to possess a unique value is based?

Here's how Romanian writer Artur Silveștri expresses this type of reversibility: "There are people writing on the water's edge, that is, where Time otherwise reveals its great mystery of the end without beginning. And they, like me, may once be understood, in a way, the natural soul that defines us as a kind of entelechy. *"Just look into your heart my friend, that will be the return to yourself."*

The culmination of a forward, which I was preparing in the depths, developed between the precise reproduction of the harsh reality and the hallucinations of my mind lost in the chaos of the impatience to prove my leap of renewing my faith, through the contempt of conformism and by practicing the relationship with the possibility of a provocative adventure, as a vision of my art. With its possible distortions.

Again, without betrayal of content-generating forms, life is revealed to me as a customized offer, more focused on cultivating the sense of superiority or domination, from the force of that interpretation of the impossible to be achieved by total abandonment in a madness of performances, not necessarily desired, but certainly, appreciable.

The unique value given to me by that part of life that seeks answers from any circumstance is characterized by a fragmentation of the totality of a set of representations and putting it in a frame of reference that requires you to believe in it to be convinced that has the potential and the power to accomplish a goal.

Leadership: Are you trying to find yourself at the forefront of the "Great Work" when you are the only one that does not fit in the surrounding imagery?

You are the only one that does not fit in the surrounding imagery when you commit yourself to an overcoming of personal value in the art of following your own way to achieving your true purpose.

What is art, the red stage of the Great Work, other than a match of circumstances that emphasize your uniqueness, yet another step closer to God, *be yourself don't hide,* identifying the means to successfully deal with the daily situations with which you are confronted, so you can learn more about yourself.

Don't care what people say, tirelessly whispered to me the consciousness with the weight of a rock collapsing into the sea, when you crash under the pressure of internal forces and try to rise from anonymity, when you are under the pressure of a higher power. It is about that consciousness of difference, that is, something related to the superior reality of the integration of divergent scenarios into a single model of perfection: God, followed by the representation of the totality of these differences throughout life. Just believe in destiny !

The forebodings, the controversy, the near-inescapable situations, the passions stemming from the vastness of nonsense that occupied my free time, the vital outbursts, the alternation between fatality and salvation all consolidated my destiny. I thought that if I considered my course as a reflection of the beliefs about myself, parallel, while giving myself the respite of an incursion into the lesson-filled past, I would be able to honor my commitments more easily to the purpose of being a creator and putting it into practice courageously and with style.

The greatness of God's creation is observed in the existence that man experiences through everything he can imagine that is possible to come true.

Return to Innocence symbolizes the image of the soul of a perfect man approaching God through the quintessence of a maximum customization of the course that he follows in order to be within the realm of virtue of believing in himself and of being capable of great deeds.

It is about that innocence of the Ego who imagines that his imaginations will be fulfilled, manifested by the healthy pleasure of experiencing the certainty of the proposed goal, overcoming the fear of "heights" through love for God.

*** Note:** Enigma - return-to-innocence

Source: https://neculaifantanaru.com/en/return-to-innocence.html

Return To Yourself

On March 22, 2016

Learn to embrace the acceptance of finding yourself in front of countless doors that no key would know how to open.

I had to find a plausible explanation regarding this long road, uncertain reaching, that only led to myself, as concrete as it is abstract. When, where, why, for what purpose does everything I observed in the stretches of a sea stretched and suddenly emerged in imagination happen, knowing that I have to return there, somewhere in time and space, as far away as possible from the rest of the world? To see if I find myself in what I once was?

Between something planned and something done there is a shift from closed to open, which lasts for who knows how long, a sort of going forward and dive in a time of which you feel the need to believe there exists a sort of truthful closeness. But time, for its language to be coherent, is indispensable to be associated and tied to intuitive and analogical thinking.

You, just like a star shinning stronger and stronger, as you pry into everything that stimulates your imagination, through the magic unity of doubts, ambiguities, and obscurities notched in the body of an eternal matter, one that you alone care for and unknown to anyone. When you believe that you can put yourself across things that exist around for real, although their outline is unclear, in the mysticism of a world recreated bookishly, would you try to abandon everything, absolutely everything, only to define for less than a second what is visible only with the eye of an occult philosophy?

Leadership: Can you replace the value obtained in one of the equations necessary for the defining of individuality, so as to obtain a second unknown of your own existential mathematics?

The most important equation in defining my individuality was quite complex: first I had to end a certain life experience that I was unable to sustain without the intervention of an abolished knowledge of the Universe, then I had to use at all stages of life to comes into a position of power from which I can ascend no more. Of course, with the risk of staying alone in a holographic internet where all human brains are connected to a central computer capable of feeding the same collective reality.

Ioannis Angelos, the last descendant of the Byzantine dynasty of the Angelos, tried to understand the reasoning of doctor Nicholas of Cusa: *"If on a point of a circle is constructed a straight tangent, and the radius increases more and more until it becomes infinite, the perimeter of the circle with merge with the straight. Therefore, the infinite, its boundlessness meets the finite, in our case, the circle with the bounded perimeter, and merges with it.*

Without realizing it, I found myself in the situation exerted by an excessive fascination that needed to be put in the rightful place, among the bowels of a monster – associated with mathematical thinking, embodying wisdom and endless intelligence, for which all the wonders of the world find a certain expression in the repeated proposals of thoughts, in their raw form, in the value of the partial pressure of a quantity from the arterial blood of a primary cosmic pulse. Was the universe trying to tell me something?

Parallel to the world of science, a superior force seemed to speak through me, without me realizing that all the power I thought I held was illusory. I was too young to grasp the acceptance of finding myself in front of countless doors that no key would know how to

open. The first unknown of my existential mathematics was the presence of a context of thought that served only a limited conception: "I had to know if I would keep the secrets of the location of a key belonging only to God".

The great challenge of science that leadership embraces is to embrace a very high teaching with the mind of another person in the vision of a world-maker who can be mistaken for God.

The finite of a moment of lucidity, dilated to excess by the hallucinatory fever of initiatives of finding answers to the great questions of my passing through the world, could not meet the infinite. The second unknown of my existential mathematics refers to the way of gathering all the clues from my blog testimonies written with the impetus of an artist of the passing world for the spread of supersensible knowledge so as to respond to a crazy idea: that I can, at any point, become an alternative option to the traditional view of the universe.

In order to integrate leadership in the concepts that have the power to change lives you must be open to an independent thinking capable of sustaining, in a certain sense of convergence, to a limit of an extreme of the dimension of rationality in a broadened horizon. Leadership means to trace firmly your advancing towards a new arrangement of what you try to believe in relation to everything that surrounds you, with everything it means to be a part of a larger equation.

To obtain the second unknown of your own existential mathematics is similar with the appearances of new spaces of confrontation with yourself, between an end and another beginning, knowing that you have to return there, somewhere in time and space, as far away as possible from the rest of the world, and see if you can find yourself in what you once were.

If you manage to find yourself unchanged from the way you are now, in the mysticism of a world recreated bookishly, when you feel that a superior force seems to speak through you, only then can you consider yourself qualified to be perceived as a starting point for a very necessary recovery of the purpose of the true art of leadership: that of suggesting a new beginning, a sort of intuitive perception of the whole that mostly deeply explains life, the world, human nature, and even the universe.

The ability to suggest a new beginning of thinking in a way of speaking of the universe in the plan of existence depends on how you value your knowledge in a context like: "convince yourself to believe in a Creator that's part of who you are".

Return To Yourself is the road travelled towards an initiation in the mysteries of your own being, so as to find a plausible explanation of the way in which you have to transform in someone else more powerful to embody boundless wisdom and intelligence.

Source: https://neculaifantanaru.com/en/return-to-yourself.html

Revelations of Secret Things: Our Enemies Within

On December 05, 2010

Inner enlightenment is a personal journey, unique to everyone, that cannot be rushed or imposed from the outside.

- Could I also receive the ineffable vision?

- It could be, but no one can know the inner ways of the other, not even himself, because only after a tireless search for yourself and your own spirit do you come to know yourself enough to begin to hope that you will be able to receive inner enlightenment. Through successive lives or in one life, through asceticism and the effort of meditation, we can, however, manage to get rid of our enemies within us, to drive away our tormentors.

- Can you tell me who I am?

Leadership: Have you ever experienced an epiphany where you felt like you were beginning to understand an ineffable vision that guides your self to transcendence?

- Who are your enemies? I can only name them to you, but that does not mean that you will have the strength to drive them away, to purify your soul. The first enemy is ignorance. The second is injustice, opposite to that Maat, which is not only equity towards yourself and towards others, but also everything that is likely to brake the smooth running of the world, to destroy the balance of things. The third is envy, for it harms us more than others; it gnaws at our heart, driving away the serenity of the soul. The fourth is malice, for it pushes us to do harm to others and gives birth to injustice. The fifth is treachery, for it uses lies and deceit, which are condemned by Maat.

The sixth is avarice, for it makes you live only to possess goods, so that you are ready for all betrayals, all crimes to satisfy so fatal a passion. The seventh is sensuality, because you no longer live except for the satisfaction of the senses, you only think about the pleasure that the union of the body with another body brings, without caring about your own dignity, without avoiding the harm that -you could do to others. The eighth is anger, for it casts the soul into the greatest turmoil, banishing all dominion of our will: being seized with a fury unworthy of a divinity, the distant goddess laid waste the Earth, sowing death and terror.

Leadership: Is your mind formed enough to be able to move forward on the path of knowledge, without being disturbed by feelings considered inferior or inappropriate to your nature?

- Can a god indulge in such human feelings, which seem unworthy of his nature?

- Of course, when this god is nothing but the creation of the human mind, when it has no reality outside of people's imagination. But perhaps you will discover for yourself that the gods that people worship are nothing but creations of their minds.

- Tell me more about this, because I was always told the opposite, that the gods created men.

- It is a great blasphemy and the fruit of an incredibly naive mind if you say that a god,

whoever he may be, created man in his own image, for such a god cannot have a real existence, he usurps the attributes of the god, who is totally different from both humans and animals, these being, all of them, creatures that emerged from the mists of time, following long maturations, long transformations. But your mind is not yet formed enough to go further on this path of knowledge. Let's move on to the ninth executioner of the soul: intemperance. For, like sensuality, which is an exaggerated need for pleasure, intemperance is an abuse of fermented drinks that leads to drunkenness, which causes us to lose all sense of ourselves and all control of our body and mind.

Leadership: How do you propose to continuously improve the understanding of the initial realities, overcoming the obstacles imposed by the subjective interpretation given to a limited knowledge?

The tenth is greed, because the abuse of food deforms the body and incites the soul to deepen even more in matter. The eleventh is temerity, for it inclines you to neglect all prudence - which is a great virtue - prompting you not only to risk the life of your body through criminal audacity, but also the life of your soul, through lack of measure and wisdom. It is a vice which any man destined to rule others must banish from his heart.

Finally, the twelfth is none other than error.

- I listened to you, said Neferu, but, while you brought a few brief details, regarding ten of these dangerous passions, you said nothing about ignorance, the first, and about error, the last.

- These, my son, you will find out later, down to the deepest realities. He learns, however, that ignorance is opposed to the knowledge of initial realities, the real essence of things, of the nature of the universe, and error is the false or flawed interpretation of this revelation of secret things. But for now I must confine myself to presenting these concepts to your understanding and meditation.

Wisdom consists in recognizing ignorance and striving to overcome it in order to avoid the mistakes of revelations undistorted by hidden truths.

Revelations of secret things refer to the enemies within us when we try to climb higher to the pinnacle of wisdom. Our guiding beacon is that bright sense of self-knowledge that lights our way in the darkness of doubt so that we can clearly distinguish between truth and illusion.

*** Note:** Rachet, Guy - Cheops and the conjuration of the Ibis , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/revelations-of-secret-things-our-enemies-within.html

Reward Or Punishment, I Receive My Destiny

On June 07, 2015

Seek to understand life in your entire wisdom and emotional manifestation, by relieving yourself of the fear that you lose something by allowing yourself to be what you truly are throughout it.

Upon hearing his voice that woke even the innermost fibers of his heart, Monte Cristo shuddered. His eyes met the girl's gaze and couldn't bear the glow.

- God ! God ! – said Monte Cristo – might it be true what you've let me wonder? Haydee, would you be happy if you wouldn't leave me?

- I am young – she answered gently – I love the life you've always made so pleasant for me, the life I thought I was dreaming, which you taught me how to live. And I'd hate to die...

- So, you love me? Monte Cristo felt his heart grow. He opened his arms, and Haydee rushed to his chest, shouting:

- Yes, I love you ! I love you, as I would a father, a brother, a husband ! I love you as I love my life, as I love God, for you are more beautiful, more kind and greater for me than all beings ! And, yes, I would die without you !

The tendency to reflect on your own spiritual life, on your psychic traits, on your own behavior and actions, appears with the finding of a news story that minimizes the position of power you've built for yourself.

The count awakened by a divine thrill, as if finding a secret over time, but almost immediately calms his sublime start to exemplify his delight. Various spiritual states pervade his consciousness. Its sublime sensitivity cannot be stopped by any power, rather it comes out when you master your tears from flowing when hearing good news:

- Then, let thy will be done, my sweet angel ! Answered the count. God has given me life and allowed me to defeat my enemies, God, I see all too clear that He does not want to place repentance at the end of my victory. I wanted to punish myself, but God wants to forgive me. Love me, Haydee ! Who knows, maybe your love will make me forget what I have to forget.

- What are you saying, my lord? asked Haydee.

*- I'm saying that one word of yours, Haydee, enlightened me more than twenty years of wisdom. I have but you in the world. Through you I feel bound to life, through you I can suffer, through you I can be happy... Have I glimpsed the truth, I wonder? He asked. God ! For what ! Reward or punishment, I receive my destiny. Come, Haydee, come ! ...*****

Leadership: Is the opening of the others to the version of your spiritual identity capable of printing a rebirth of the feeling will from which the instinctive factor of the feeling of power is formed?

Kindness and the depth of feelings always leaves room for rapprochement between people, increasing openness and responsiveness, often having as an effect the possibility of forcing a sustained effort of understanding of the traits of a different facet of life, except the situation where the "remodeling" of its route is more formal in nature.

The image that defines the quality of life will finally be whole depending on how you will interpret the leading role in its screenplay. You will be able to become a model for which the very reason of being is represented by the mix between happiness and suffering – two close regions that reflect "light" in a good capacity, only if you manage to get close to what cannot be understood with the mind, but rather only squeezed and emaciated with something else. With spiritual warmth.

In leadership, which makes room for an involvement in the life full of force and motivation, through the release from the fear that you lose something by allowing yourself to be what you truly are throughout it, are highlighted the contradictions and oscillations of your own being subjected to a blind law – based on happiness and suffering, soul and mind.

In fact, in leadership these need to combine and complete each other in the perspective of a fulfilled expectation, in your fill wisdom and emotional manifestation – which tend to exert, one to another, a collective function, in order to reduce harsh appreciations, or even negative ones, related to what you could've been, but never were.

Leadership is the sovereign trait of life, the accentuation of a positive affective state, from which emerges the condition of maximum power of the man who knows that the true lucky star appears as a recognition of unity in the world of duality.

Reward Or Punishment, I Receive My Destiny highlights the feeling of an involvement in the existence connected to someone else, through happiness or suffering, through conscience or emotional energy.

Always the most relevant experiences are tied to what you interpret in the version of personal defining, seen as a choreography of the moods caused by others, but experienced personally at the level of a lookout "light."

* **Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/reward-or-punishment-I-receive-my-destiny.html

Rhythm Of My Heart

On February 10, 2020

Learn to rediscover yourself in a hypostasis that you will remember with pleasure in the pure red of an immeasurable time.

I began to paint the rose, with finesse and great talent, *In The Rhythm of My Heart*, as I would paint myself in the vivid colors of a sublime meaning attributed to the remembrance of a life started from the very core of a non-figurative art that is perceived only through the openings of a Heideggerian metaphysics. A bright red is reserved for the tip of the petals, before they open in front of an eternal universe starting from a pure coincidence, or from a trivial resemblance to an inverted pyramid concentrated in the shape of a diamond.

The rose is the object of my observation, of my interpretation on the aesthetic level, as a kind of abstraction capable of symbolizing any possible object invested with the fervor of a holy soul. I have to sit still for hours, just like the object of my creation, knowing that we both have the power to experience the same dream from a time that relates exclusively to the phrase *"Let me still exist in another place"*, so as to keep that feeling of "self value" in a dual universe.

Perceptual comparison calls as an artistic basis, in a way that the metaphysicians would call *Asqachumensi*(gratitude to the makers of the Great Union), a process of drawing with the soul, so as to capture the double movement of the trajectory of a voice, a line, sensations of shape, light, temperature, all reinforced by means corresponding to art: figure, color and orientation in space. The great art of Kabbalah deals with the perception of the exteriorization of a mystical world similar to the one you live in feeling level, but in another space and in another form.

Leadership: Can you allow yourself to be guided by the accessibility of an emotional charge that comes from a truly imagined image of how the world can look in a higher artistic plane, so that you can recognize yourself in another hypostasis?

The wind blows lightly. The sun pleasantly warms the atmosphere of a poetic realism with symbolic accents. I feel the artist's brush as it sketches my soul, before the painting gains a beautiful shape, suited for me, concentrated in the eye of a diamond that shines through a metaphorical operator: "Where the ocean meets the sky". My master told me often as he mixed colors in a mix of physical effort and mystical quest: *"Play with science as you paint a soul, without ever having seen a painting before. That is the whole magic cabal ! "*

The last of the Kabbalists, in life and immortality, tries a new way of integrating into other worlds, on the chorus of an affective load, belonging to the divine plan: "Burning down the bridges of my memory".

Delicate as a runaway touch, recreated by an intense brushstroke movement – doubled on the trajectory of the whole parts difference, I feel transposed into another reality by strikingly resembling the figure of an Egyptian pharaoh that suggests royal power and beauty. Others look at me in the shape of a big teary eyed and candid Bamby. It depends on the angle in which the figure and the spatial orientation are maintained in the same state of mind, open for visual-conceptual research.

I am an unusual rose that often defines the experience of controlling the space between worlds, in the same way in which the artist integrates, with the divine soul and feeling, into

the main subject of his painting. The artist speaks, becomes a dialogue, becomes the binder of the worlds, a conditioned reflection of a higher order, forced to follow the course of the action of a "With the words I love you".

You can look at me as much as you want, but you will not be able to understand me with the ordinary eye of the mortal, but only through an activity analogous to the creation marked by the possibility of crossing the worlds.

Leadership: Is providing a safe and easy viewing experience for projecting an image that you can only see from a certain angle valuable by simulating the conditions for viewing a new format of reality?

You reach the recipe of creating a thing only when you understand its nature, the divine in harmony with the essence of man passed through the filter of matter. In fact, the significance of a rose can be recognized by the way in which the artist realizes the illusion of movement generated by his Alter-Ego in the form of divine spirit. And I don't know how it is done, but every time the artist tries to give me a new touch, always with the immense breath of an immortal god, I feel as if I am experiencing an illusion in a physical dimension that simply looks real to me.

Through all kinds of artistic representations, I often allow myself to combine the different elements that symbolize spiritual values: sacrifice, revelation, purity, majesty and distinction, randomly immortalized on the fine linen canvas, from various abstract forms to a gradation of brushes that gives the impression of three-dimensionality. The forms are united compositionally by a force mobilizer "Love may still be alive", but also visually interpreted as having only one meaning: *Elscogrellar*(imagining an unusual writing).

Light up my darkness ! The only condition for viewing another reality is to transform myself into a beautiful dream that repeats itself, into a higher plane from which to look at my life as if I were at the cinema.

I am an unusual rose because the red of a divine blood flows in me that demands externalization in ever more intense thoughts and experiences. While the world admires my appearance, but completely ignores the depth, the unifying force of the coherent figure used symbolically in a specific space, sheltered from other relationships or social interactions, the artist remembers his destiny on the stretch of canvas so revealing, dominated by the secret teaching of Papus:

"As in the invisible man circulate fluids and cells (blood and nervous fluids), active factors of the body, so in the Invisible Nature circulate forces and beings, active factors of the physical plane. The occultist who has found in man the existence of an astral body, factor and conservator of organic forms, does not stop in the study of Nature at the physio-chemical forces or at the results of evolution. He knows that these visible things are nothing more than the result of invisible principles for our senses."

Leadership: Do you manifest your sensitivity to the receiver's perception of his high mission as Creator, faithfully rendering your image seen through an analogy with the term "resurrection in another plane"?

The great science can only be perceived by the means of artistic expression in the field of a perfect means of analogy: "As in heaven, so on earth." In this case, the rose is personified in an artist who knows how to accurately reproduce the image of divinity obtained through a striking analogy with a spirit word: "With the words I love you".

Perhaps from the point of view of cabal, however, I am the equal of God, because I know how to be a rose painted with the soul of a genius artist, and because my soul knows very well how to make the transition into other worlds and other universes through artistic means. But today's world has forgotten the noble significance of art, because the world itself has lost the coordinates of its significance in the universe. Only artists can bring salvation and immortality to light. And if it had been determined before the providence, humanity could have never experienced the wonder of transformation.

The artist who knows how to reveal his sensitivity by integrating himself into the life of a rose, also knows that Jesus is a parable chosen with debate by the old Kabbalists. Son of God has risen from the dead because he knew how to turn, changing the composition of the solid spirit, and vice versa. Therefore, it is essentially about how you can integrate yourself into two similar worlds: through spirit, through deification, through salvation, through call to incarnation, reincarnation, resurrection and ascension into heaven.

The artist is the personification of a rose, being a receptacle for emotions that come from everywhere: from heaven, from the earth, from a piece of paper, from a transient form, from a spider's web, or from a sound wave. Picasso knew this best, before moving in time, before embedding himself in me. And I brought art back to the forefront of the highest science.

Leadership, from an artistic perspective, is sustained by the idea that an image can remain imprinted in the memory of the world and of time as long as its Creator departs from reality to go into the depths of a vast cosmology.

Rhythm Of My Heart is the consequence of the breathlessness that arises from the merging of two realities, different in substance and manifestation, the immediate and the long-lasting, in order to reach a common denominator called "artistic construction".

To love art means to look at God's wonderful creation with the eye of an artist capable of spontaneously capturing that actuality that has the chance to withstand the test of time.

*** Note:** Rod Steward - Rhythm of My Heart

Source: https://neculaifantanaru.com/en/rhythm-of-my-heart.html

Rich Man, Find The Poor Again

On December 14, 2014

Realize a return to what you were, before to regain your superiority in who you've become.

"My judgement now lacks the precise weighing of the past, because I revisit the past from the other end of the horizon. Indeed, the more I move forward, the past, similar to the landscape you cross, fades away as you depart. The same happens to me as it happens to the people that get hurt in their dreams: they see and feel their wound, but they do not remember when it happened.

Reborn man, rich full of oddities, man who sleeps with his eyes open, all powerful visionary, invincible millionaire, look again upon the fateful road of the miserable and starving life, again go through the paths in which destiny pushed you to, where misery drove you to and despair received you.

Too many diamonds, too much gold and too much happiness shine now in the waters in which Monte Cristo sees his past self through the deepest darkness, Édmond Dantes. Remember ! Remove the diamonds, smear the gold, wipe the rays. Rich man, find the poor again. Free man, find the prisoner again. You, the reborn, find the corpse again."

And having kept telling himself all this, Monte Cristo walked along Caisserie street. It was the same street where, twenty-four years before, he was taken by the silent and nocturnal guards. The houses with the cheerful and animated look were dark that night, silent and closed.

*- And yet, I am the same, murmured Monte Cristo. Only that it was dark that night and now it is broad daylight. The sun is the one that brightens and cheers all. **

Leadership: How magnificent is the image you are creating on the "experience" relationship to the experience of life, as expressed in an add-on of critical reflection on the interactions between Choice and Destiny?

Sometimes we have to take several steps back to see the big picture. Recognizing what we really are, grouping certain meanings of life brought into contact with a stronger Ego, can charge us with more motivation.

This too is a way of discovering our personality, strengths and weaknesses, but not a certainty of healing from the syndrome called "split personality" that can influence our path followed through life. A personality that wants to be different from others. And a personality that struggles with the fear of losing itself, of remaining trapped in a reality in which nothing makes sense.

The only way to achieve a high-level experience that will allow you to exceed yourself (the main ingredient of personal development), is to not let yourself be led by that filled consciousness that negatively fuels your mood, which permanently whispers you to stop in your tracks and slum it out under the blanked of a relative stability – of the abundance that doesn't spill its overflow.

A form of mental reflection of the objective world, characterized by a dry rationality and by the fear of your own identity, does not permit you to understand the imperfections, but rather exerts a bad influence over your performance indicators.

Psychologist Paul Slovic from the University of Oregon said: *"You need your feelings to check an analysis and you need an analysis to keep your feelings in check."*

Leadership: Are you willing to rethink your way of relating to yourself by using the "Load Extended" command so that the motivation with which you face the trials of life will know an upward trend?

Prior to contributing to the expansion of leadership, highlighted by your quality of not being noticed by others for various defects, remember how important it is to self-evaluate and correctly shape yourself, "clinging" to the past that tested you and brought you to this point. Differences, of course, appear between what is mainly achievable and what is not otherwise possible, but it is nonetheless a way to better find yourself within your own authenticity.

The command "Extended Load" allows jumping into a time of unpredictability, of mishaps you had to experience as if they were natural for future changes.

Crossing this oppressive space, returning to a time of a still undecided destiny, you will remember to live, to risk and to again bite with great appetite from those days life lays out for you. To live by that supreme hope of reconciliation with yourself, with the world and time, is a way of passing the harsh test of life trials and to push the limits of your own thinking towards the good you have to reach. This is a form of greatness that a leader must show.

The greatness that influences leadership is represented by the way of dealing with God in trying to resonate with that which defines you to the end of your life so that you do not force your destiny to take you where there is no need for you: towards regret and vanity.

Rich Man, Find The Poor Again is a metaphor that highlights that relationship between causality and effect, showing that man wasn't placed in the center of the world to easily look upon what happens around him, and also not to become complacent in that state of slavery of his own struggle, but rather to know himself.

Adding a word from philosophical doctrines, *"man must know himself to see what he knows and what he does not know, and then to thoroughly prepare to acquire knowledge, only thus hoping to become wise, so as to judge others as well."*

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, The Publishing House, 1957.

Source: https://neculaifantanaru.com/en/rich-man-find-the-poor-again.html

Romania Images From The Metropolitan Museum Iasi Underground Galleries

On April 24, 2020

The museum is the strongest arsenal with which a people defends its origin, identity and everything it inherited from its ancestors. (Iosif Sterca-Şuluțiu)

Picture 1

Picture 2

Picture 3

Picture 4

Picture 5

Picture 6

Picture 7

Picture 8

Picture 9

Picture 10

Picture 11

Picture 12

Picture 13

Picture 14

Picture 15

Picture 16

Picture 17

Picture 18

Picture 19

Picture 20

Picture 21

Source: https://neculaifantanaru.com/en/romania-images-from-the-metropolitan-museum-iasi-unde

Romulus' Victory

On April 21, 2009

Masterfully dose your leadership, to reach to people's consciousness and change them.

For the first time in their lives, Eliot and Romulus, father and son, are face to face, hating one another as poison. Romulus had carefully planned his every move. He sat down at a table, turned his head towards the old man and gazed at him, stubbornly fixing his eyes on the old man's wrinkled profile. He concentrated all his power into his stepfather's eyes, as if the fire of his eyes could make a hole in his skull.

All kinds of scenarios were invading Eliot's mind. To what extent is it possible for all his imagined scenarios to happen? To a little extent? Sometimes, it is useful to have a clear picture of the true disaster, because it can give you a clear image of the true disaster, the necessary confidence to take risks. The truth is that Romulus was used, being trained from early childhood in espionage activities and in all his dirty actions. But the worst thing was that he killed Remus, Romulus' brother and his second son.

Romulus still had him in front of his eyes, deliberately imitating all his gestures. Coherence, order and a source of motivation were behind this imitation of gestures, tics and silence. Eliot was discouraged and ready to give everything up. After all, he was a crazy old man who had forgotten his son. But he was still the head of CIA, being quite skilled and agile in thinking. He didn't want to let himself seized by panic. In an effort to control himself, he tried to imagine things in the best possible light. But he had no idea how evil and patient could Romulus be.

Finally, psychologically defeated by Romulus' attitude, Eliot stands up from the table and leaves the room. It was the first defeat in the life of a man devoid of feelings, who controlled his moods better than anyone, who was able to master complexity and confusion.

Leadership: Can identifying the need to be an influencer be a way of positioning your mind to engage thinking along the path of interrogation about human meaning in a trap of illusion?

Do you have the courage to enter a new field? In leadership, ups and downs aren't always the same thing. Those who contribute to your success, to the improvement of your leadership qualities can be just the ones taking you down.

In the movie "Brotherhood of the Rose (1989)", Romulus turned from a simple docile doer into a proficient initiator. His leadership potential wouldn't have had dynamic force if he hadn't created a lever that would increase the efficiency to a maximum. How did he manage to do that? Just as any leader who struggles to do something, he entered a new, difficult, but catching field. Using an appropriate persuasion strategy, he managed to make a good game, physically defeating his own stepfather, who was considered "the bottom pillar" of the CIA.

If the eyes are the mirror of the soul, then man will be responsible to the outside when his inner part will reflect the potential for a feeling of gratitude to someone or something. Therefore, your attitude of superiority can become an obsession transformed into a mask of the illusion of one's own thinking, if it does not have as a point of support the feeling of unity. This is exactly what happened to Eliot, even though he was the head of the CIA. His lack of affection easily led him into a realm of illusion in which he could dominate his feelings by detaching himself from anything, any person, or any situation.

Leadership: Are you able to consciously attempt to repress the feelings that have taken over your thoughts by casting an accusatory glance at a person who is the main subject of your life experiences?

The mistake, which turned out to be a blessing, belongs to Eliot. He produced the change of Romulus' leadership structure, by not observing the values that he, himself, grafted in his son. It's just like teaching someone the traffic rules, but not observing them yourself. In Eliot's case, it was like he would have injured Romulus on the crossing, thus waking up his consciousness.

What about you? Does someone need to wake you up to reality? Does someone have to dig you in the ribs, trip you and get you injured, for you to become conscious and aware of your potential?

One of your duties as a leader is to make an inventory of just this kind of qualities that infuse with your structure. You must learn to wisely dose your feelings and lucidity determined by reason. If you let yourself overwhelmed by emotions and manifest them all the time, it means you are a weak person, which might harm you on long term.

As a football player is characterized by motor agility and integration in the team game, so your leadership must be characterized by agility of thinking, spirit and conscience, as well as their handling, for you to integrate in their strategic game of your own character, which is specially built and rebuilt to achieve maximum effect on your areas of interest and to reach a greater area of influence.

Masterly dose your leadership, to reach to people's consciousness and change them.

Leadership results from your ability to share a self-management experience (self-awareness and self-control) in terms of the relationship between what sets you apart in the eyes of others and what you intend to communicate through non-verbal messages.

Romulus' Victory is nothing less than the victory of every man who aspires to become a leader. Everyone can change his own level of thinking and action. Only the decision to go to the limit of your potential will help you achieve a leadership level that others are unable to reach.

Conclusion: Any victory can become a failure, as every failure can turn into victory. This requires a constant analysis of your own structure, potential and, especially, the actual situation faced by an aspiring leader. It also requires learning from others' experience and mistakes, as well as applying some appropriate methods in unexpected situations. Therefore, a leader must feel when something goes wrong, to be in permanent alert in order to develop his ability of quick response.

Source: https://neculaifantanaru.com/en/romulus-victory.html

Roses Have A Background Experienced At Great Heights

On May 01, 2021

The Great Science is what you say to a rose, naturally, so that it feels abundantly endowed with the gift of speech.

It's as simple as talking to you, as simple as it is for me to talk to myself, without anyone around hearing us. And if I knew how to be simpler in expression, with more power in a writing without variety, then surely you would admire my words for their simplicity. I add a clarification here: for me you meant a friendship experienced at the majestic height of the eternity of art, which gives free reign to innocent youth, to the fulfilled dream of a colorful artist.

In this way, whether the hand moves away or closer to an object, the eyes always see it in the same light of an easy-care shrub, which if you embrace it with your mind, thought, voice, soul, you feel carried in a fairytale land in which summers last for decades, so where space and time acquire their own logic. Thus, the rose came to represent a continuation of my story over the centuries, but also the first step of exposing what I write.

As for the distant ones, nothing can limit the sight of what is close. The rose appeared out of nowhere in my life, as a desire arises from a bouquet of roses that charms you at first sight, or perhaps from a simple consideration of an isolated phenomenon, *da un semplice punto di vista visivo*, thanks to which I learned that the connection between the beauty of art and the so-called beauty of nature means to distinguish the difference between the initial image and that obtained by inspiration at every step.

Leadership: Does your creation express those things or ideas that speak to you about the act of perception of external reality, supported by the image as a representation of one Self in relation to the Other?

Me, myself and the "Double Delight" rose form a chain whose main link is the reflection of a deep reality in a mirror with illumination and zoom, of which art, the exercise of the spirit, the processes of changing reality, are just a reflection of an inner state or situation of inspiration. But this impression of authenticity, that everything is something natural, greater than greatness itself, varies proportionally with the distance between me and myself, between ideal and reality, because imagination decreases or increases in the same proportions.

It is just that. Self-consciousness escapes into oblivion and derision in the face of a Work that leaves you speechless, but which regenerates itself incessantly in the spiritual world through stretching, materiality and strong contrasts of color. More precisely, this Work is distinguished by the materiality of a reality that constructs its meaning outside the intrinsic meaning of life, from that matter of words that is of the same origin as the form of a particular creation.

And that is why the rose is the result of my words, entirely dedicated to art. Because thanks to it I saw a vast space from sight to vision, from sight to the desire to touch, from contemplation to empathy. In it, in this miniature universe, permeates everything that is truer and more alive in my being, the motive for performing an act of beauty, in connection with the triggering of an imaginative interpretation of the viewer that surprises us both with a reaction such as: *"Look for those things that speak to your heart."*

Leadership: Can the source of your creation be attached to the knowledge of a theme that

does not disappear in time, but evolves with the uniqueness of your model of visualization of a more comprehensive self-image?

Sometimes I discern in the existence of the rose, having a daily dialogue with it, as if by virtue of an "avant-garde conscious act", the will to crystallize a *Parexpriothyss*conception according to which the artist's attention should not be directed only to the permanent exercise of attitudes of responsibility towards nature and environment. But, especially, to the virtue of enriching one's vision by allowing intellectual access to the mechanisms of functioning of inner reality.

From the same sphere of meanings attributed to the reality that I discovered with the help of the rose, from which *Occulta Philosophia*feeds, is part of the theme of the novel "The Philosopher's Stone", written by Marquerite Yourcenar, when at some point we meet, in a completely transient manner, a rather interesting character:

"Man agreed to for there to be an opening for him of a happy or unhappy immortality for which he was directly responsible, but not to be surrounded everywhere by an eternal duration of which he was and at the same time was not part. It was Origen's error, the eternity of the soul, which led to indignation because it reduced the immediate adventure to nothing."

We are dealing here with that part of the soul which is, by its nature, attached to the knowledge of a theme which does not disappear in time, but evolves with the uniqueness of my model of visualizing an image of great art. It is, in particular, an image that captures the duration of an emerging state of mind, never quite tense, making the transition from virtual to real, and this state manages to materialize in an act of perception of the feeling of otherness.

Alterity means being someone you deserve to meet whenever you want to be alone, with yourself, in a way full of originality (and full of meaning).

Roses Have A Background Experienced At Great Heights if we think that each artist has his own world that represents the cognitive value of a creation meant to include, in its horizon of beauty and significance, the soul, to stir and delight it with echoes that last beyond the bounds of the moment.

Source: https://neculaifantanaru.com/en/roses-have-a-background-experienced-at-great-heights.htm

Rough Boy

On July 19, 2018

Increase the aesthetic value of the work you promote by referring to a fragment from the structure of the human spirit permeated by that expression of artistic receptivity capable of being a pure notion of a particular existence.

The visionary commitment I have pursued throughout my entire life, full of glory akin to a path upon which only pure spirits step, was that to not compromise with everything in the modernist world of art that represents the avalanche of kitsch or "second-hand" performances. *Gimme just a minute and I'll tell you why !*

Basically, I was faced with the addiction of being a story character trapped in the trap of the enchanting mirage of the second philosophy exposed to the deceptive verbiage of the theory, being stimulated only by that painter's preference for the abstraction of form, raising the color to the rank of "moral substance", carrier of the expression of the humane, introduces a certain fragility and suavity that says about him more than he would have desired.

There is a courage born only of pride, linked to that addiction to the context of a writing experience that marks the literary use of words as weapons of victory for an indisputable creed that would say: "Never retreat, not even for a moment ! "

Leadership: Does your creation subtly preserve the traces of vanity in a certain context of time and space, shaping a unique and impactful vision, rather than conquering by brute force?

Of course, the comparison and parallelism with a great conqueror, like Genghis Khan, is immediately imposed. While he was conquering territory by territory with his sword full of blood, the artist in me struck with such expressive force the great literature of the 21st century until the shields of defense of moralists became useless.

The extraordinary intellectual originality that distinguishes me from other artists, putting together the details of a hard and systematic work of imposing an *Art Nouveau* of a spiritual blessing, at the same time burdened by a spiritual mystery framed in a certain context of time and space, leaves to be seen an extremely emotional message affirmed with so much energy in its expressive purity: "I do not keep the traces of any minimal vanity in me."

I still needed to prove that I deserved the trust of the great titans of literature, to dare a passage of despair of harsh habits, even if I was afraid of my weaknesses in the style of expression. And I had to do it in the manner of a painter who conveys exactly what he sees, serving himself more arbitrarily of color just to express himself more strongly. *I am the one who can fade the heat, the one they all say just can't be beat.*

Leadership: Do you constantly update your artistic approach by analyzing the realities of the contemporary world through a syncretic journey that takes into account the fascination of an apparently exhaustive expression designed to extrapolate observations from the individual to the general?

When you try to express yourself in a literary fashion, but against the way of painting of the artist who is fertilized only by image, background, color, sensation and appearances to facilitate the process of understanding art, slowly, your credibility begins to bear a new name:

Kitsch or Debauchery. *Ain't got no rap, ain't got no line.*

Be a painter of great finesse before exemplarily choosing the words that can beat time in the writing space. The authenticity of writing is built with the technique of time by a watchmaker turning the spring and then letting the clock work alone.

I'm a rough boy. Inflexible on the right path of quality, I have gained the support of the untold truth of an unparalleled experience without making conformist concessions to the unusual communication of equivocal contents, but chosen as a means of finding distinct features of art, the miraculous findings of ancient understandings that go beyond the current ones.

Leadership: Does your art assert its power in purity of expression, using expressiveness to reach new horizons?

Images full of flavor, touched by the sensibility of a mystical spirituality of unique beauty, ready to take back the generous investment that evoked a real and fabulous world at the same time, could at any time materialize in a fragment of an illusion which will always remain a dream shattered by memories.

So, I have extended the notions of a high artistic education from my own findings and continuing to assign them connotations designed in the light of the outer world.

In the era of super-intelligent technology, moments of freedom, the moment of relaxation, the body full of sweat of a delicate and sentient creature always takes place on the easel's cloth. As the writing continues its journey beyond the window of the magician's modest cottage, exploring new frontiers of aesthetics in the spotlight, with more daring decoration and costumes.

Leadership: Can the meaning you give to an isolated element be correlated with other elements that from that moment constitute together with the first an ensemble called "form of domination masked under the appearance of improvisation"?

Once again, I have to wonder what happens to the soul of someone experiencing a certain experience in a new universe, when reason makes a too strict examination even from the "here" and "elsewhere" ideas from the distance of a comparison with some of the most impenetrable fantasy consumption rules.

I don't care how you look at me / Because I'm the one and you will see.

As the final retort of a dialogue between the passing existence of the mortal and the eternity of the universe, to which is added ecstasy in front of the cold heavens, the gigantic metaphysical, always renewing process of identity and alterity under the dome of beauty is justified by the need to encompass strong feelings of the lyrical ego, such as regret and the starting point, the place where I left, which I cannot forget and which I must always respect.

The hero of the novel "Lolita" said at one point: *"I have such masterfully embodied the tranquility of extreme despair, the silence of the morning before an outburst of insanity, that the Farlows have taken me to their home."*

If the way to expose an idea, a theory, a story, a matter that intrigues the world is related to

the root of things reinforced by the phrase "to establish a reality of another fact", then you will understand the syncretic foundations of my creation on the wavelength of a lyricism of another formula and depth that impresses through the refinement with which the facts, the world's states of affairs enter.

Through artistic spirit I have dominated my reactions and feelings, under the appearance of improvisations springing from a superior sense of beauty as a partitional value (expressing the idea of part of a whole or the whole of which a part was taken) and from a human flock which was not subject to restrictions on artistic experience.

In art, it is excluded the insertion of expressions that gather active sensations, encourage the "reflection that projects in infinity", but which do not sufficiently emphasize the value of certain border phenomena with other worlds and other realities.

Rough Boy is the expression of artistic receptivity capable of being a pure notion of private existence, because it calls for unbelievable comparisons in images and symbolic associations of high degree of credibility, sometimes a little exaggerated, but which can increase knowledge, intensify the feelings and introduce an extra of existence into an increasingly dynamic reality in the process of transforming a topic into a wider debate.

*** Note:** ZZ Top - Rough Boy

Source: https://neculaifantanaru.com/en/rough-boy.html

Run With Us

On November 06, 2016

Begin developing under the guidance of a tremendous power from which you can deduce not only the existence of the Supreme Being from yourself, but above all the truth that betrays your emotions and your true personality.

In the infinity of silence, are howling powerfully the voices of thoughts that come to my aid, their waves circling around the world, like circuits oscillating between positive and negative with their own frequency resonance, tuned to different, specific values of the hazard: *You can run with us ! We got everything you need !* After a careful examination of these voices, as in a painting full of symbols, hence the idea of beauty dialogues with myself, I realize that silence corresponds to the need to know myself through the relationship with art, with the character of a work that continues to seek their meaning between dream and reality.

Of course, in any artistic image you can distinguish a voice of the artist who calls you, who makes you jump, who braves through the centuries just to keep up with what makes you unique. I evolve between something above emotion and something above desire, something that cannot be named by what is happening within me when I scream my storms of anger at the boundary between the logical and fantastical, between what is real and what is a dream, without any subtle change occurring out of the blue. *Do not be afraid / You're not alone.*

Just as a weapon always gives a weak man self-assurance, as there is always a magical solution of affirmation for an inflamed heart in which the spirit of adventure reigns, so too exists a wavelength, perceived by the eyes as having only one color called fear, and verifies the relationship manifested in an attempt to be more than what you are: *Don't be afraid / Wipe that fear from your eyes ! / And if you feel you're going under / We'll be around.*

Leadership: Can the form that gives your creation a certain orientation be linked to the voice of your choice to be placed in a space of inspiration that experiences its untouched deep intimacy?

Fearful, I dive into a moment of metaphysical curiosity and try to rise to the surface fully charged with the echo of an encouraging voice – the echo of an adventure, as if, under the guidance of an immense power, I could have inferred the existence of the Supreme Being from within myself. Between fear, doubt and courage there is that "naivety", a relative of curiosity that always provides a lucrative direction to my own vitality, igniting all obsolete patterns to center my identity around a great purpose.

Art is the voice with which I tell my life story in a painting made by the Supreme Being within me, while another life flows in parallel much faster. I begin to think that there exists a greater originality of expression, a more receptive conductor in receiving enlivening energy, to occupy a more prominent place in the poetry of a state of mind, to the extent of my strenuous character. A kingdom that cannot be shaken, carefully built to the tone of the lyrics: *When you're behind closed doors / All alone by yourself / And you're longing inside / To be somebody else.*

In art, it is impossible to understand your experiences if, first of all, you do not experience your deep intimacy through the subjective experience of temporality or the encounter with the unmeasured, translated as a wonder in the face of your own inner tensions. The content of spiritual life is a peak of the artist's maturity creation. Do not be afraid to place yourself, at least apparently, at the forefront of the obscure infinite, *leaving shadows in the night,* as if endlessly hard on yourself, with what reality means. And you become aware of your

exaggerated feelings relative to certain times and situations, *cause there's still time... to change your mind.*

Leadership: Is your attitude, expressed through a connection with the development of the spirit of adventure, is it surpassed by the suggestion of an atmosphere that gives a distinctive note to your inner manifestation?

Humbert Humbert, Nabokov's hero from the novel "Lolita", tells his torments, desires, dreams, aspirations just as he knows them in order to get rid of them:

And I looked at her. I watched and understood clearly, as I know I'm going to die, that I loved her as I did not love anything I had ever seen or imagined on the ground, or I had hoped to meet elsewhere. Now she is nothing more than the faint breeze of the violet and the echo of the dead leaf of the nymph over which I have rolled over with such cries in the past. The echo on the edge of a vigorous passion that betrays itself, diluting into mist or melting into a chaos of mysticism.

But thank you God, I did not worship only this echo.

No method of human research, folded (in a first instance) on the means and possibilities of responding to various demands of control in the sphere of mental activity, by diverting emotions and the transformation from the negative to the positive, cannot be performed without the presence of a certain form of reciprocity, based on an external action.

Reciprocity is that constant need for self-finding that stretches between what you give out most from yourself to relate differently and constructively to the world around you, and what you learn from yourself when you do not hide your dependence to a burning and refined passion, to a particular state of energy.

Leadership: Can you relate to the beautiful in you by highlighting in art a word addressed to the content of the spiritual life of a Creator, referring to the power to materialize it in a unique work by interpreting your defining characteristic?

The mode of manifestation of each human being is the effect of the echo of an adventure, when it develops under the guidance of an immense power from which it can deduce not only the existence of the Supreme Being from itself, but above all, the truth that betrays its emotions and the true personality. Through the way you manifest yourself inwardly, the effect of the echo of inspirational power is produced, which guides the existence of an emotion in the joy of Creation experienced as a kind of liberation from everything that belongs to the surrounding world.

And leadership, along with the formation of a positive attitude, does not have as a top shelf note the close unity between the role and importance of this truth in the process of personality formation, but above all that side of curiosity that offers a lucrative direction to its own vitality, igniting all obsolete patterns in order to center your identity around a great purpose.

The Supreme Being, attributed to a character modeled between fear, doubt and courage, is the result of a perpetual search for causes and approaches of the limits of your power to turn yourself into what you want to be. After all, the beautiful in you can be brought to the forefront of art by a word addressed to the content of the spiritual life of a unique creator: "Intimacy" or the challenge of understanding yourself, of self-perfecting in the path of loneliness.

The atmosphere that gives a distinction to your way of manifestation, in which you experience the whims of the highest experiences, is dominated by the effective ways of directing your energy and attention to your future goal, which in turn helps your subconscious remain focused on the desired result.

The defining characteristic of a being that is self-perfecting from the perspective of its inner self is that it is considered, sometimes involuntarily, the interpreter of the intentions of the creative artist who tries to expand his point of view on the contemplation of his intellect.

Run With Us is the urge of consciousness and feeling of not giving up on what you really love, on what binds you to the past, on what you have in excess: the passion that chains you, the energy to feel at ease, to enjoy life, to reinvent yourself, to manifest yourself more confidently in any situation. In response to that echo of questions, transformed into a nest of despair, trapped in your heart, which helps you understand what suits you best to walk faithfully on the road of rebirth.

*** Note:** Lisa Lougheed - Run With Us (The Raccoons Theme Song)

Source: https://neculaifantanaru.com/en/run-with-us.html

Sadeness

On June 10, 2017

Consolidate your position as a facilitator of a memorable experience from the perspective of what you exist in an undefined space.

A ray of light, reflected by a crystal embedded in the upper part of the wall that holds me prisoner in the earthly space, not allowing me to show myself to the world as it is in the will of universal laws, warms my thoughts, crosses my spirit and clarifies what I need to do to make my feelings speak for me.

Significantly, I write in the prolongation of a previous metaphysical construction that allows me to rise up to the level of sublime knowledge, experimenting with the manifestation of my own pulses and experiences. I feel as an unshaken conviction spurs out of every word, always tied to another meaning from unfinished phrases. The awakening of the infinite Ego consciousness, more than the reflex of a wonderful dream, is kept away from the world.

It is like tasting a much larger mystery than the one reserved for the spectacle of a reality that constantly self-regenerates from the hidden meaning of an arbitrary metaphor. This brings with the novelty of random events, transformed into a subject with an occult, a dexterity that only the rebellious operation of curiosity requires for things not forbidden by all-knowing providence.

Always a work subjected to the unseen, the expression of the greatest degree of conscience's despair, *"The Virtue of Vice and The Vice of Virtue"* has its laws, conditions, principles, and its secret agents. It results from too many randomly combined actions and influences, too diverse to compose Georg Lukacs' empiricism, the construction of an original aesthetic vision, the coordinates of prospective, fluid, artistic thinking.

Leadership: Do you affirm your fidelity to what is gained by inspiration and revelation when you make the transition to another world?

I feel as everything moves with me, like a carousel that defies time through a slow, but continuous rotation, despite my will. And I fall asleep. Sleep creates a composition that is much quieter and easier to look at from the spirit of the universe's direction. A mystic of the beginnings of great books, from an undefined space-time.

The pen falls smoothly like the advent of a separation of life in the silence of a room where there is nothing else but a drop from the artist's soul, an extract of the passing condition in search of the last destination. Even during a sudden sleep, where the colors represent changes in the sense of vision affected by the light of a star, I am the servant of an endless lust to meet a new adventure.

Without my will I cross the PORTA MAGICA, driven by an invisible force. Darkness hides behind the curtain the sadness of a confidence in something that does not allow a direct approach: *"In nomine Christi, Amen ! "* I come to the shrouded land of Symbolism from the Renaissance era, in a place full of illustrious figures, statues as guardians in the night, as if you are coming face to face with the original sin to connect with the eternal. The same theme that governs the novel "The Mystery of the Cathedrals", which Fulcanelli deciphers up to a point.

The composition of portraits is characterized by a less unified character, followed by a doubt that asks me to explore them from the angle of a realistic epistemology and an evolutionary ontology. Everything is enveloped by the wisdom of the inscriptions, which contain a certain thirst for knowledge and expression, under a certain signature: DAT JVSTVS FRENCH SVPERBIS (The right man keeps the proud at bay).

The position of facilitator of a memorable experience, through the prism of what you exist in an undefined space, is characterized by the manifestation of the endless appetite to accept a new adventure. In which you can discover the depth of a higher vision by inventing your own concepts of a single reality.

Slowly, whispers to me the voice of a violin in the context of a story full of symbols: "*What is it that you seek? The rightness of wrong?*" What accompanies a boundless perplexity. I begin to understand the man who, ever since he was alive, has taken all necessary steps to hide his identity. He wanted to disappear from the face of science, and his stone work had only the elevated title of the Rosicrucianism.

I feel that something in me is severely lacking, that something unusual happens elsewhere than at the top of dream-minded thoughts. Then I suddenly wake up.

Great knowledge is a powerful potion of spiritual truth obtained through revelation, during a lucid dream: the fact that you dream and while the dream is happening you can control what is happening in it. With the only benefit of the teaching of the hermetic science, the gold of the wise: to make you unseen, to disappear from the foreground of the life of the world. And going deeper into the revealing light of a star with multiple meanings.

The true wealth that will accompany you forever is the knowledge you attach to a context of remembrance: remember by interpreting the deep meaning of a revelation produced in a state of altered consciousness.

Background music and the video for "Sadeness" always sparks my imagination, makes me fall asleep in a deep sleep and always wake up more meaningful and fuller of revelations, assembled and retained the gold of the wise after the proportion of light received from a time beyond this world.

*** Note:** Enigma - Sadeness

Source: https://neculaifantanaru.com/en/sadeness.html

Saltwater

On June 11, 2018

You will never appreciate a form of existence of perfection if you do not feed from the depths of its boundlessness.

Throughout my life I have made restless remarks about high dreams, great ambitions for an artist of the word and of eternal beauty, whose significance can only be given by the sea. This force of nature, full of a subtle poetry of movements of the waves, with the brilliance and framing of their sound, keeps its splendid splendor over the times of the Iliad and Odyssey.

The unending endlessness of the song of the sirens and the faded voice of the poet, a metaphor, seems to be capable of orchestrating the composition of many lives, of uniting worlds or of absorbing them in an endless abyss. One thought seems to whisper about love and faith through the mysterious appearance of an ineffable harmony that will be lived in the form of oceanic happiness: to go on a long journey that ticks as a destination the unread realms of the mythical universe.

Immersing myself in dreams, as the fine sand plunges into the vast sea, unknown and yet so familiar, I feel as if I am adopting a way of moving from one reality to another, a projection of perspective on the experience of circumscribing a line of contouring a spatial area, defining it out of a form of association imposed by the multitude of thoughts within a vibrant art.

For a moment that resembles eternity, a rebirth to something other than what was before, I am in possession of secrets gathered over the ancient times when living and thoughts merged into a single land.

Everything that perishes in me seems to revert from the creative force of the navigation experience into a virtual space, accepted by immortality as an old document, in the forms that only the sea song and the solos of the summer breeze know. The rise of a solemn love or the sunset of a torrid day are suggested in a synthetic, evanescent but charming manner in a composition made up of colorful spots, predominantly blue and green, opposite to the act of drawing new horizons of dream and hope.

Leadership: Are you turning to a new version of personal transformation, using the intense echoes of an endless WHOLE to capture images from that difficult to access part of a reality received only from an artistic standpoint?

When the artist contemplates the endlessness of the sea, immanent to the processes of perception of its depth reflected through comparisons and other figures of speech (the visual ability to perceive the size of each moment), it isolates the form and content of the entire universe as an existence separate from the background of the surrounding beauty's extension.

This is how for someone like me, caught in the gear of words whose effect of the surreal possesses an endless potential of expressiveness, the measure of understanding life resides in the vivid curiosity of those who sink into an abyss without end, and suddenly spring forth like a torrent in a creative expression. One is to observe a reality, another thing entirely to live in it.

The message so skillfully camouflaged by a sort of summary of the times brought by the waves into a transparent bottle of the rear-view mirror appears to me in the red light of the twilight and seems as clear as can be to me: I am far too small in world that is far too big. Only the painting, through its desire to recreate the materiality of the space modeled in the depths, goes to the ambitions of a theory of extending beyond the sound of the sea, where the aroma of distances is felt.

The sea both frightens you and offers you moments of sunshine, it offers you storms and wonderful oases of tranquility. The full knowledge of this wise colossus, unfolding its arms to the shore as if to test its resistance, grinding its edges anyway, is the example that for so many centuries the elders give to the young: never will you be able to evaluate a masterpiece if you do not contribute to its perfection, immortality and godliness.

Leadership: Do you try to prove your true creative power by remaining at the "finding" stage of full compatibility through the requirements of an eternal present that is updated by the most intense experiences?

For who knows how many times now I feel the strange need to walk in the footsteps of Ulysses or Dionysus, like wandering stars, listen to the flute of the sea, to be the wind blowing you further than your destiny allows, to venture beyond the patience of time. Just to impress in an unequivocal writing the idea of spiritual fluidity.

The sea has a single penetration formula that everyone feels, but only explorer Jacques-Yves Cousteau has found the right words to express it with such stylistic refinement: *"once she cast her spell, she keeps you in her grasp forever."*

As an ancient philosopher, the sea dominates me through moralizing teachings, talking to me from the outpouring of a pain that concerns me exclusively, from the extent of the symbolic relationships she can express as a means of language (configuration and expression) of the art of painting, the speculative game of consciousness on the limits of being. All these are sublimated in a seismic vibration that unleashes the high tension of the most complex experiences: dream and imagination.

She responds to the aspirations of simple hearts, but only to those who measured her abyss.

If I had to describe myself in a few "oceanic" terms, I would find myself lucky, moving the cursor of interpretation from the artistic towards the psychological, philosophical and existential. And I would attribute, with some trace of culpability, a divine right, representing the unquestionable qualities of an agitated reality, as a tribute to loneliness that thus acquires the creative and founding function: the right of succession to a content full of puzzles that can only be deciphered through an esoteric knowledge.

Leadership: Are you able to decipher your content full of feeling in one impact area of an endless stretch that overcomes all the adversities of a destiny that pursues you without your knowing?

With tender care, eager to clarify her feelings, the sea brings to my attention a small piece of Emperor Hadrian's vast inner speech who remembered his life with a stray, grave, ravaged air dominated by a moralizing passion:

"In the old days, when I was contemplating my own end, like a self-conscientious rudder, but trembling for the passengers and the load of the ship, I was bitterly telling myself that this memory would sink with me. The young being, embalmed with care within the depths of my

memory, seemed to me that it would have to perish a second time. But fear, so justifiable, subsided in part. I compensated that early death in what manner I could. An image, a reflex, a weak echo will last for at least a few centuries. As far as immortality is concerned, nothing more can be done."

The Sea seeks the formation of a reflexive spirit, pours out the meanders of an exemplary destiny for the alternative of death in a single sense immortalized in immortality, through a visual identity, through a sort of its abstract, austere essence, without corporality, possessing an endless potential of expressivity.

When I will have the opportunity again, I will certainly return to contemplate the eyes of an artist armed with the claims of a demiurge who takes the risk of turning painting into a space of purity of the creative act as a more direct communication between the sensibility of a world in full rebirth and the story of a repeating dream.

It has a quantity, it crosses the recurrent cycle of evaporations, clouds and rains, has warmth, has depth, hides an inestimable treasure, has a sanctifying power, has therapeutic effect, has a borderless experience, has a special ecology, has strength, sensitivity, charm, meaning. It has everything you need to turn you into a Ulysses endowed with the amazing quickness of the brush and the mind. And it still teaches you an important lesson of leadership:

You will never appreciate a form of existence of perfection if you do not feed from the depths of its boundlessness.

Saltwater suggests the content of a charming sea that sheds her blue at the same point, in her uninterrupted and unimpeded flow into a much larger ocean called Time, which the universe has always outlined, and mankind can barely understand it.

*** Note:** Chicane - Saltwater

Source: https://neculaifantanaru.com/en/saltwater.html

Sanctimoris

On July 19, 2013

Discover the unknown aspects of your being, so that you successfully go through the important stages of total and permanent becoming.

Again, in the peace of the night, I woke up. The voice came from an unexpected place. I heard the word *"Sanctimoris"* whispered again, and again, like a threat. A dark symbol of the profuseness that required being if not deciphered, at least reasonably explained. In a sense, I felt bound to something strange, an experience of real removal, as if an unfriendly spirit, barely released from the glass, urged me to approach a kind of barrier, apparently the frontier between earthly life and the later life.

This phenomenon had become a sort of dominant of my being, in relation with the unknown and unexplored aspects situated between the conscious and unconscious that progressed more and more towards a state of alert. Was it one of the components of a charade, whose sum up had to result in a new interpretation of the self?

Leadership: Does the inner voice become a mirror of the need to redefine your existence, carrying in your mind a new vision of what you could truly become, beyond the self-imposed limits of your limiting beliefs?

From the moment this infinite chain of whispers appeared in my mind, I couldn't live my life according to a schedule, calculated as before, but in a continuous denial of my individuality. In tandem with the countless misinterpretations that appeared around me, with everything that entered in my action. Almost daily, I suddenly heard at times this unique murmur, hard to understand, in which my whole authentic and discreet personality seemed to be focused.

In order to explain this discrepancy when it came to fitting in the reality, I admitted that the sudden voice, this passage to an extreme I couldn't understand, was a reaction to my own doubts regarding what I was living. These doubts stood in the way of my evolution.

Or it could have been the result of a chain of elementary rejection reactions that continued alone, one after the other. Like my body was controlled by a fine substance, a*messenger,* quickly transported to the brain, producing a modifying effect in my mind for around 20 minutes.

Leadership: Are you able to build a reality that resonates with your genuine Self without transforming the product of your understanding into a strict correspondence with the evolution of a dominant force that cannot be identified?

This unexpected spirit, the dominant force that awakened me at night to induce a sense of restlessness, the intangible part of my nature, seemed like the imagination of an extra being that once belonged to me, but one I lost by loyalty to the world's whims. Who allowed me to face them alone? It was almost impossible to understand the phenomenon, even if I went through its important stages, from its appearance until its disappearance. I had to start from the defining idea that depth and complexity played the role of a target that had to be reached.

And if I didn't allow intuition to go beyond the limits that reasonable explanations couldn't transcend, and reach the truth itself, they I could never have succeeded to focus on the

relation with myself and understand myself better.

The self, viewed from the perspective of an invisible creature, of a constantly lingering conscience, seems to me an approximation of a "guardian" or "hunter" type of entity, depending on how they respond to the fluxes and refluxes of life. The self is the hidden truth behind the appearances that you cannot overcome by vertigo, intelligence, cunning or direct opposition, but only through an open, accepting attitude about any deed that we have committed.

Leadership: Can you build a picture of existential assimilation that is due to belonging to a concealed reality, without putting yourself to the wall of that personality you are showing to the world?

All this confusion that rose questions, proving itself fatal for my present and future could have meaning as long as its opposite existed. And the real impact that the voice in my head had over me could have an only explanation, which was:

Searching for the self, an archetype of totality, can lead man towards the process that leads him to become a master of its own thought, granting the Ego a possibility to cope with new feelings and surpass itself.

Are you confronted with a phenomenon that becomes some kind of dominant of your being? Did an infinite chain of whispers creep into your mind? Do you live in a continuous denial of your individuality? Can your intuition penetrate beyond the limits that reasonable explanations can't transcend?

Leadership: Can you use shifting consciousness moments to access new perspectives and understandings about yourself and the world when your inner voice seems to contradict everything you've considered calculated and accurate in life?

Here's what fully confirms the development perspective. When your personality, intuition and capacity to face the impact of change guide your steps towards the true fortress of self-knowledge, towards everything that truly represents you, actually you enter into a superior and entrancing game. And in order to win it, you have to be aware that you're a player. Then, you have to evaluate the gains and risks, to know the rules and the consequences that can arise in case there is a big difference between the two.

Leadership intervenes in the performance of your own development when you transform from player into investigator, thus when you try to explain the discrepancy between you and the reality of the great game of life. It is then when you go from a belonging and an identity to another. Basically, in this important moment, you walk the road towards yourself in a reverse direction. You stop trying to be at peace with the reality you're used to, but make the necessary steps to fully know yourself.

This is actually the meaning of the "whispers" that penetrate all your being, giving you shivers on your back when they strangely transmit those inner vibrations that awaken the individual part of your nature and allow you to be aware of who you truly are.

Leadership: Do you begin to understand that the attitude to what you feel at a key moment of life can at the same time give you the opportunity to be honest with what you really are in a reality that only belongs to you?

The Marquis of Vauvenargues said at a certain point a very important thing that deserves to remain in the memory of every leader: *"Reason and emotion counsel and supplement each other. Whoever heeds only the one, and puts aside the other, recklessly deprives himself of a portion of the aid granted us for the regulation of our conduct."*

In order to be a good servant of leadership you must keep the help that was destined for you in order to lead yourself to excellence, living under a law that enforces the criterion that must be used for evaluating your own abilities and resources.

There is an art to managing one's own self and using time the time you grant to "whispers" to its fullest. They disconnect you from that continuous denial of your individuality, up to the point of enforcing and admitting who you truly are. Leadership becomes justified and valuable only when you manage yourself better, when you are used to entering in relation with your unexplored side, when you manage to eliminate doubts about what you are.

Among the main procedures used in analyzing one's own self and predictability, there is centralizing the necessary resources for producing change and discovering the necessary strengths to eliminate confusion between *"being"* and *"not being"*.

Success in leadership isn't the result of a succession of elementary "truth" rejection reactions, which continue alone, one after the other. But it is the result of a negotiation with yourself, when you're focused on the relation with yourself and to succeed in understanding yourself better.

Being honest with what you really are in a reality that only belongs to you means taking into account the way you influence yourself, the way you grow your inner character so as not to break the connection with what happens outside of yourself when you have to find a justification for your "subjectivity".

Sanctimoris is the key to a charade, whose understanding can ensure an ascending development. It represents a metaphor that takes your mind off its usual track and makes you ask yourself the fundamental questions that help you chase away the fog in front of your eyes and unravel who you truly are.

The better you know yourself and explore the unknown aspects of your Ego, the more your chances to turn for yourself are smaller. Through this deep self-knowledge you will be able to find out who you are, what you want to build and where you're headed. You will find your true calling and what you must bring into this world, from the status of leader.

Source: https://neculaifantanaru.com/en/sanctimoris.html

Say No To Extreme Methods

On February 21, 2009

Correct your position on the map that you are drawing up from what characterizes you, without fragmenting or distorting the reality of your own guidelines.

- I am the best ! I am the only one who managed this performance ! I had most of the achievements ! Only I was able to do that ! Nobody is like me ! I am unique ! Vote for me and you will not regret !

Are these the words of a really strong person, optimistic and self-confident?

Margaret Thatcher, the British Prime Minister between 1979 and 1990, knew the best what it means to be truly a strong person: *"Being powerful is like being a lady, if you have to tell people you are, you aren't."*

Leadership: Can you create a new set of landmarks in the image of a whole that intersects in its various fragments an act of free will that can determine the trajectory of your self-appreciating power?

Where it prevails the personal interest, prevails also the manipulation, while modesty and discretion are totally lacking. Out of desperation and for fear of losing the battle for power, some people, eager to obtain an important job, make an appeal to extreme methods in order to attract new supporters on their side. They throw grenades like: "You are everything to me. I will fulfill and your last wish. "Only to dispel any complaints about the way he assumed responsibility for his weak results.

At the end of the road they make a last attempt, a last desperate effort to exercise influence on voters and to save their reputation. Unfortunately, those leaders who come in such a situation – critical, by their way of reacting, probably they do not know or could not get people by their side in good time.

The cry of despair with which you are trying whole-heartedly to affirm your power is a whole that does not totalize, never unifies anything, suggesting only the doubt you face in trying to get closer to people. It can be as confusing as the non-recognition of a master's degree abroad because you are trying to gain a "formality" instead of deepening a certain ideology that answers the questions of others.

Leadership: Do you have sufficient evidence to demonstrate that the degree of justification of a belief, based on certain predictability criteria, is an indication of the truth with which a news story item can be reached?

A news story is what is happening to you, revealed at higher elevations, which strengthens your beliefs about a certain thing. A news story you plan to publish is like representing a map of the world: it has to be much too well defined in relation to mapping information.

To demonstrate that the degree of justification of a belief is an indication of the truth with which news story can be reached, you must have sufficient evidence to support a point of view and to make it known in the hope that you will change one's mind.

Someone said a great truth: *"Nor map does not appear out of the blue, they are made by someone to serve a particular purpose. If we manage to understand what that purpose is, we will make an important step towards understanding the map."*

In order to diminish any type of communication barriers between you and others, you must first create a map of your own ideals and visions that you have transformed into reality, and to use it as a form of alchemy between you and them. However, if you fragment the reality, if you neglect or limit those reference points, which lead to an understanding of the leadership model imposed by you, it means that your map is not good, or it is not updated, or it is not sufficiently finished.

Correct your position on the map that you are drawing up from what characterizes you, without fragmenting or distorting the reality of your own guidelines. Your map of leadership does not appear out of the blue, but it is based on some clear data, on some statistics taken from some studied aspects, on those elements that enhance or diminish the quality of your evolution, and which are revealing your true intentions.

Just as you create a map, by which to exert your influence, in the same way, the other people create a mental and spiritual map that reproduces the truth about you. You are limiting your leadership potential if you constrain people to pay attention on you, if you oblige them to orient on your map.

Leadership: Does your personality look good only on a highly detailed map that only you know and use?

The personality of a frustrated man always comes to the surface when his will manifests itself to the fullest through obsessive thoughts and an exaggerated preoccupation with his own person. Nobody can play endlessly a duplicitous role. No one can hide the truth forever. For the results verify the actions of a person, and are really convincing.

It is very difficult to obtain people's goodwill, admiration and their respect, if you are not a reliable, serious and intelligent person. That is what should know all the aspirants to high management functions in the state before submitting their candidature. To be efficient means to move quickly and to act in the support of people in time, for them to be able to form a good impression of you. The one, who hopes to avoid a catastrophe in the last moment, will intercept more only reject messages from others.

The whole world will always come back to the correct man, honest, who really did something good for his country, for his people. At elections will not be voted that candidate endowed with a great power of persuasion, but the one who had notable achievements.

Does your map differ greatly than the other people's map? Does it serve to the establishment of your true personality? Does the model of the map that you create or choose it can be accessible to others?

Think well to these things before making the first step towards failure, before uprising the "cry of despair".

A more detailed map is distinguished by an exaggerated customization of character when everything you want to highlight leads to a whole new, unexpected life path.

Source: https://neculaifantanaru.com/en/say-no-to-extreme-methods.html

Science And The Intangible

On January 11, 2015

Achieve an expansion of scientific knowledge, ensuring the continuous regeneration of the specific mentality of superiority.

Could I trust the creations of a nonexistent world, could I drift with my thoughts over human limits? Could I impose my beliefs, impelled by the uplifting force of reflections engaged in an imaginary transcendent that only a universal creator can assemble in a metaphysical plane? How could I, who believed myself to be guided by an unseen hand, as a thinker who doesn't limit himself to what he knows but to what he understands, dare to harmonize myself with the internal order of the universe without denying my existence?

It seemed that I was looking in a mirror, trying to define the universe through my image reflected in an infinity of angles, same as Dante Alighieri constructed the abyss within his mind, crafting the epos of specters. This equivalated with the fragmentation of my entire being in tiny pieces, possible only through integrating consciousness into a sort of super-consciousness that opened everything in front of me, revealing the truths on which whole matter edified upon. It meant accepting my membership to universality. Could someone understand the extent of the sacrifice I was making I wonder?

Alexandre Dumas caught his character one moment: *"Imagine that the supreme master, after creating the world, after fertilizing chaos, would have stopped at the third part of His work… And imagine that, after preparing everything, after leveling everything, after fertilizing everything, when the moment came to admire His work, God would've turned off the sun and cast the world away into eternal light."*

These words for me were a real watershed between two abysses – science and the intangible, two shores of land developing a field of propelling forces towards yet unconquered heights, my way and my destiny. Demoralized, I had realized once again that I found myself in the face of a complicated geometry whose significance eluded me, in the face of an incomprehensible embodiment. Unable to discern if it was a search of knowledge or of space and time. A real challenge in the realm of metaphysics.

Leadership: Can you develop a new direction of approaching science through a sacrifice of adjusting perceptions of existence, the world and reality, so that you become more than you could have imagined that you would ever become?

The highest knowledge anyone can possess, by exerting a will programmed to build a new approach of the truths about life, in a way in which its footprint over the world does not reduce, is acquired through the experience of being "whole", by escaping into the fantastic and the miraculous. Just as for a painter a color is not more useful than another, for the musician one sound than another, so too is the space that gives the scientist an obvious uniqueness included between the flow of thought, consciousness or subjective existence and the attempt to discern a meaning in any situation.

A certain type of infantilism kept constant, a slight madness installed in the interior of the borders of thought, *a must-see that becomes a must-have,* in direct dependence with the interest for a certain field as well as how it covers it, all this allows an for an easier crossing of the path towards leadership. A new approach to science is achieved through a sacrifice of adjusting perceptions of existence, which means extracting a much wider meaning from how you select, organize and interpret the information received from the environment with the help of the most intense experiences, the imagination, the intuition, the action and its

consequences.

Existence, viewed from the point of view of science, can be a form of manifestation of the relationships between experiences and events set in one idea, an effort to coordinate a multitude of explanations given to the process and dynamics of shared thought. And the intangible is the totality of what you have not yet assimilated at the level of knowledge to produce a change in expression through creation.

To the difficulty of approaching a science that meets the requirements of holding "deep truths", from the perspective of knowledge based on reformist beliefs, can be imprinted a direction of deepening existence and the world, created after a custom pattern. But only through a sacrifice of adjusting the perceptions of reality, only through continuous attempts of generating reflections vis-à-vis what it truly means "to be" in a certain segment of time.

Leadership: Can you maintain an attitude of superiority through an indispensable activity in the creative process so that the focus of your consciousness and existence goes to the ideal and the Absolute?

Leadership has as a distinction criteria from other fields of activity the consequences that occur from the beliefs of the individual, and through this assures the continuous regeneration in the future of the specific mentality of superiority, one of the *"Imagine that the supreme master"* type. Or the idea of superiority aims, through the construction of inspirational decorations and themes, to the crowning of a great complexity, that recognition of the past, of the present and the future dedicated to achieving an "all-in-one" ideal, bringing together diversity of reflections, research, thinking exercises, critical opinions, etc.

If you manage to upgrade yourself to the level of predictability of a thinker not limited to what he knows but to what he understands through "doubts", scouring deeper into the thick of certain particular aspects of reality, only then will you get close to the ideal perfection of the man that hastens his transformation from observer status to status of "superior thinking".

And only such a man can justify his *raison d'être*, assuming the consequences for appropriating certain untold truths, incorporating a variety of experiences and of new ways of thinking that befit him. Only such a man can place his potential of integration of consciousness into a sort of super-consciousness, serving the creation of a new identity. Only such a man will be able to make an important contribution to the development of the science of substantiating a link between existence and leadership.

The absolute is the highest form of knowledge aspired by an eager creator to share his perspective and vision of what can happen to him in a day in the life through the little inspiration from a reality that seems to not let itself be deciphered.

Science And The Intangible bring forward two sides of the formation of a man that aspires to a deeper knowledge. The first is the objective side, which is achieved through the intention of making contact with a superior power, supporting the opening of mentality towards a deeper understanding of the world, life and reality. The other is the subjective side, which pertains to the tendency of man towards individualization, towards the awareness of the true, creative self.

Source: https://neculaifantanaru.com/en/science-and-the-intangible.html

Science Builds Art

On February 11, 2016

Find new means of artistic expression, thinking up the work within the material you have.

I had a great need for a remedy for a separation between the concrete and the abstract, in the course of the interaction between revolutionary innovation and the expansion of an entity of thought-form to a "border" entity where the calls for new benchmarks of creation stopped. My talent couldn't become obvious through the joining of the two, even if they would bring new update perspectives in support of the permanence of my authority in the field of epistemology.

A first limitation of mine could be determined by the vivid colors and deep shadows, all linked randomly in a less close unity, which I tried implementing in a painting, without defining their features by association with certain states or situations. It was as if I had to train my imagination to recreate the life of objects that could no longer find their place in a universe without name, or simply forgotten in time because the painting seemed to capture only the details of a reality full of contrasts.

I didn't have to be a great drawer to show certain ideas, small glimpses of coherence, but for this I had to search for the right color for my conceptions, same as a sculptor thinks up his work within the material he has. I'd more often lose myself in the indistinct outline of random scribbles, born of imagination, but with claims of great art.

Leadership: Can the assessment of your creation be understood as a "validation" of the fairness of interpreting a content of thought that can be reduced to seeking realism or aesthetics governed by the reproduction of the details of a questionable reality?

In fact, my talent wasn't a special form of expression through the means of additions of processing scientific elements, wasn't linked neither to the correct placing of the various elements of artistic composition, but it was rather closely related with the vast applicability of the laws of observation that fueled new theories and concepts.

The content of thinking that favored me in making creations, as with an engineer who combines different data and material elements for building, lifting and supporting a bridge over a river, was not justified in explaining new phenomena, or in order to understand the explanations proposed by others, but to pursue different ideas in a harmonic whole. The interpretation of this content depended on the perception of certain events and literary characters that facilitated direct contact with original works of art.

French scholar Rene Descartes, of which is told has founded analytic geometry, tried to present a system of the world in which the entire universe, from the Sun and stars to human physiology – was a huge mechanism governed by mechanical laws. The result of his concerns was that he set the basis of new perspectives of dealing with the process of change, from which resulted new and serious challenges for me, from which I had much to gain.

Inspiration, often difficult to achieve, is a form of introducing yourself in the space of someone else above yourself, performing a number of qualitative observations with the help of which you try to answer personal questions.

But no matter how carefully you'd look at things in the whole of common concerns, you

could still register differences of views. And a presence that is completed with another presence knows that these differences represent only a few of the characteristics with added value of the way of approaching science and art.

Leadership: Can you ensure the handling of your own "Replies" in an attempt to deal with science through the means of cultivating the visibility of art?

It is easier to talk about change than to do it, which constitutes only one sort of feeble intention of fighting against a thought-form entity that wants to be revealed for an outside understanding – overall – of personal development.

Only when the thoughts start to get a certain form through the process of creation, depending on an influence that pushes you to leap more into knowledge, the switch from on approach to another can be made, especially in the case of a so-called relationship between "observation" and "experiment."

From a momentary scribble, new forms of expression can be formed, new forms of artistic expression. The "distinguishable" and "indistinguishable" that act upon the cumulation of experience in noticing aspects of detail, or of maximum generality, forming a more or less successful painting, are exclusively dependent on an operator called "complexity" that has its echo in the elements of objective perception.

The visibility of art can be achieved by combining ideas into imagination with all those aspects of the reality provided by the senses (a priori), along the line drawn by the path to recognizing a new intrinsic dimension of the human being.

Do you feel that a particular thing finds correspondence with your inner-motif, with your emotional flow, with the vision of a beginning? Leadership has as a development support an approach that explores the role of the individual in identifying those niches of interpreting visions, emotions and forming relationships between the conclusive landmarks of creation, which can generate understanding abilities of a high level.

Art, of which can be affirmed that it has the function of representing new compositions of image, becomes visible when others manage to connect to this image. It can indicate a concrete of the significance of your creation.

The ensemble of "Replies" shows the parallelism between the information obtained with the help of a representation of forms and information you can take up as being general truths. The latter can contribute both to the development of science and to the establishment of the foundation of a new system of thinking.

You can ensure the handling of your own "replies" in an attempt of dealing with science only if you manage to represent the reference elements of an image (the conclusive landmarks of your creation) in the space of a special knowledge, in the configuration of an emotional experience, or in the space of a new identity.

Leadership is the creative guiding point of representing a suggestive, powerful image that can be improved when looking for and combining the means to achieve a practical goal.

Science Builds Art when man thinks up his work within the material he has, or when he starts seeking and processing the material fitting to his conceptions following random scribbles. Science is closely connected with the applicability of the laws of observation that

fuel new theories and concepts.

Artistic expression is a process of invention and production of the new that gives the shape of the adventure called knowledge. Often times it represents a realization of the scribbles...

Source: https://neculaifantanaru.com/en/science-builds-art.html

Science Of The Absolute

On January 17, 2014

Extend your capacity of understanding the elements that control the development of the science that you serve, so that they can fulfill the performance requirements that define the quality of your evolution.

This science was more difficult than any other, perceived as a cumulation of contrasts between seen and unseen. Because it required to take into account the elements of some concepts, processes, laws and theories as possibilities of accepting the imaginary. All reunited under the shape of a profound and subtle reasoning that denied or rejected any fundamental principle accepted by everyone as definitive.

It was the science of the absolute, an innate and instinctive factor included in the formation of the feeling of boundlessness that can any time turn into the abyss. A journey to a lost space, almost incomprehensible, the more fascinating the experience of placing me between two different worlds, between two extremes that conditioned each other, the richer it became every day. Everything in my mind shaped in a very bizarre zigzag because the incompatibility haunches between what I knew, what I didn't know and what I was assuming.

The english physicist James Prescott Joule used to measure heat everywhere. Many years he had been measuring the heat produced by any kind of process: mechanic, electric or magnetic, in any imaginable environment.

The implications of his colossal work convinced me that was necessary an extension of my capacity to understand abstract notions, in order to bring together, in a broader frame, new properties of the substance that awaited its making. But to decipher the extraordinary complex mysteries of the transformation of elements as a result of the division of the tangible with the intangible, was more of a burden than a direct challenge.

Leadership: Can you change the pattern of relations with those around you so that you become acquainted with what is independent of any conditions and relationships, when you face a tense situation such as "you cannot get something from nothing"?

Every time I would come across a new experimental formula for multiplying the meaning of the notions I had been researching, a feeling of doubt would come over me. I felt trapped in a cycle of oscillations that was completely self-fuelling from a network of prohibitions like *tu ne peux pas obtenir quelque chose pour rien,* attracted in a genuine vortex of ambiguities, being unable to balance and absorb all the application requirements of the rules of science in an integrated and coherent way.

Somehow, I resembled a character from one of Dostoievski's novels that would dig deep inside the secret depths of his being in order to find God. And by that, the meaning of life.

Even if the different forms of measuring the actives of leadership don't have more than an intrinsic value – similar to the case of the challenge to explore the most special, the most distant or the most hidden areas of science, which are not exactly limited, but out of which you can extract the most precious mineral, the power of absolute understanding – they are designated to connect an unknown space to a known one.

The meaning of the notions we are researching, these assets that could be extracted, isolated

or reproduced from any type of event or situation, had the primary objective of effectively positioning the contents of my world of thought on an unquestionable level of value.

They were given by supported and promoted concepts, processes, laws and theories, reunited under the shape of a profound and subtle reasoning which could denied or rejected any fundamental principle accepted by anyone as completely irrevocable. But in order to produce exceptional results, these actives had to be "opened" so that they consume as many knowledge resources that, in turn, can be directed towards a more efficient management of the ascension towards perfection.

Leadership: Do you try to represent in a realistic form what you can perceive as perfect within the limits of soul-searching without defining the absolute that stops your development?

A superficial knowledge of leadership, due to the inefficient use of the resources that science has given you because the incompatibility haunches between what you know, what I don't know and what you are assuming, puts on a second plan the utility of what you do and what you transmit. One of the minimum requirements for promoting leadership is to balance and absorb all application requirements of perceptions and understandings at the level of cultivated science in an integrated and coherent way.

The absolute is what you try to create or believe independently of any conditions or relationships with all surrounding things. It is extracted from the representation of concrete things or exemplary events that have a correspondent in a creative attitude, which is downloaded into ideas, leading to a new representation of the relations between the particular and the general.

What are the traits of space in which all the objects of the exterior are gathered that can give meaning to your way of expressing a new reality? This space that is shaped on the fly is produced by its use as a material product and, especially, immaterial, never assured in its stability and durability, being "consumed" by its very users. It stretches between what is happening and what is not seen, thus suggesting a systematic link between what is perceived at a given moment and the subsequent perception.

Leadership: Are you encouraged to support the connection and dialogue between the inner world and the outside world, which leads to the formation of a new self-image in absolute independence from direct reality?

If you want a practical advantage in the fight with science, paint your points of view and your perspectives on grounds of the understanding power of a real product of creative thinking that would have a representation on the map of your evolution. A fading tendency to experiment everything related to a good management of the knowledge resources will create a certain distance between you and science. You will never be able to reach your maximum potential of professional success if you treat lightly the anchors that support the alternatives of remodeling science.

Building a mountain chain rich in minerals in the attempt to mold a New Man is actually your attempt to manifest your unlimited freedom of thought, in order to avoid becoming a prisoner of an unclear or detrimental orientation. The search for what you want to accumulate, to acquire or to manage scientifically speaking through crossing various abstract notions and integrating them in a broader frame can prove very difficult, but it's a favorable provision of development.

The tendency to experience both the seen and the unseen reveals a culture of searching for

answers to some questions that seem bizarre at first sight, often testing the most elementary sense of madness, but which become the symbol of a plea of originality for the need for uniqueness, renouncing the uniformity of concrete realities that became the synonym of normality.

As one person clearly states on a site: *"the concrete represents the unity of multiple determinations, traits or sides of objects, beings and phenomena or, in other words, unity in diversity, which is in fact the synthesis of a series of determinations."*

Science represents what must be acquired on your own by a phenomenological approach to the creative experience centered around observing those things, processes, particular circumstances that can result in judgments that do not have their source in experience, that is, a priori, but which allow some logical deductions with absolute validity.

The science of the absolute is the essential form of an ascendant path towards the highest peaks of performance. It means finding the "living water", that elixir of eternal youth and everlasting life that catches you and keeps you in a continuous process of adjusting your knowledge, towards ensuring a progress that gives a significant value to yourself.

Source: https://neculaifantanaru.com/en/science-of-the-absolute.html

The Science Place Within Leadership

On April 10, 2008

"Movement first attracts attention, and only afterwards do you think about what is moving."

Sergei Eisenstein had never learned drawing. He had begun to draw from a childhood impression: while waiting for the game to begin, engineer Afrosimov drew animal outlines with chalk on the dark blue canvas of the game table. Eisenstein was fascinated by the white arabesque of the line that was born before his eyes and that in its movement made dogs, deer, cats appear. The line moved along the invisible contour of an object which, by a miracle, thus gave existence on the table cloth. The dynamism of the line was a sensation that had fascinated him for years.

Engineer Afrosimov had inoculated him with the pleasure of drawing. Later, at the Polytechnic, the arid matter of analytical geometry acquired a special charm for the young student because it translated into the mysterious algebraic formulas precisely the movement of lines. The dynamism of "becoming", in opposition to the static, will fascinate him all his life, whether it is the movement of the line or the phenomena. It was a fascination with the genesis of things that has its origins here, in this early impression of drawing.

*He drew, as we know, a lot in his youth. Much and badly, because, abandoning the primary inspiration, he loaded the drawing with details under the influence of the Russian school of genre painting. School calligraphy by model never succeeded. His manner was that of linear drawing. Then, abandoning drawing, he remained passionate, in his first films, for the mathematical purity of editing in his movement. The taste for sequence appears later, and explains the strangeness of this delay, by the logic of Engels' thought: "movement first attracts attention, and only afterwards do you think about what is moving."****

Leadership: Can you trace the landmarks of an attractive vision if you look at them from that position where the total image of man turns out to be that of a creative entity that directly relates to the quality of being sensitive?

He who proves to be sensitive is the man with unsuspected spiritual and artistic values, the one who studies objects and their properties, applying the equally concrete procedure of the experiment to deepen the understanding of the theory and its application in the light of scientific discoveries. Such a man can enjoy a total work of art only if it contains all the landmarks of a change that preserves the background of the old rules of composition, and if the qualities of the work concern the image of a new, transfigured reality.

To enliven what the mind sees, to the satisfaction of the eye that embraces beauty and good taste, so that the things you accumulate, trying to concentrate them in works of art, seem less complicated than they appear at first glance. The eye slips into anything artistically perfectible, so much so that it sees a change in the world and serves its mind through a wide variety of knowledge. In this case, director Sergei Eisenstein becomes a kind of mirror of the world, a kind of light source, an archetypal image for the action of a creative force that causes astonishment and an unforgettable impression.

If painting represents color, the fruit of poetic imagination, a form of life that discovers its own identity, and is distinguished by the quality of recognizing beauty in all its forms, then Eisenstein harbors a rare dose of talent that surrounds his being with the quality of being sensitive.

He seems to live in the harmonious space conceived by an artist of plastic forms, who shares his vision according to the new currents imposed by the changing circumstances of society and budgetary possibilities, but with the amendment that he must be aware of what is beyond the visible shell of things, beyond the progress of the world, beyond words, images or silences.

We expand this point a little. When we say that "Movement first attracts attention, and only then do you think about what is moving", we think of an indispensable activity in the life of any artist who wants to maintain their beliefs, feelings, intensity, level of knowledge, on the positions of an original conception about the world, life and creation.

Leadership is the director's way of rendering the reality of a purely personal life experience with the help of beliefs and feelings that, generated by suggestion and image, can persist as a background of visual memory in the subconscious of those who have formed intellectually under the regime of subjectivity.

The total image of man proves to be that of a creative entity that relates directly to the quality of being sensitive, when his becoming as an artist is in opposition to the static of an opposing destiny, when he manifests his affection in his unique way of being, in the atmosphere of a life story from which you do not know what to expect. In this regard, the landmarks of an attractive vision are administered to a sensitive subject presented in a unique way. And regarding the application of the results of our discoveries, we mention the theme of the search for the sensible as an opportunity that can contribute to the aspirations of artistic intellectuals.

Science's Place Within Leadership is a result of artistic culture and directorial temperament, which has the power to individualize forms of artistic expression, to subject the whole imaginative material of the work to a personal stylistic foundation: "everything I create must first attract man's attention, then direct his thinking to what interests him most."

Source: https://neculaifantanaru.com/en/science-place-within-leadership.html

SEARCH

On May 10, 2008

Source: https://neculaifantanaru.com/en/search.html

The "Second-hand" Stylization In Cinematography

On December 15, 2012

For your creation to be authentic, it must present the surrounding nature as it was seen by the people of the era you are painting.

How can all this be in the setting, in the surrounding environment? It becomes necessary, of course, a stylization in this field as well. The problem of stylization consists in presenting the surrounding nature, as it was seen by the people of the era we are painting. Because there is a danger here: "second-hand" stylization. When the artist does not reproduce the way he directly perceives the nature of a historical epoch, he does not reproduce his own representation of the way nature was seen by his contemporaries, but uses the interpretation of another person... one creates in the manner of Roerich, another in the manner to Surikov.

Through all these thoughts Eisenstein raises general problems of historical film. So how should the problem of the historical landscape be solved? He finds the answer after a serious meditation: "The historical landscape is characterized by a peculiarity , namely : the feeling of its distance from the viewer. I think that this feeling of distance can it appears when the landscape preserves only the elements that can be seen from a distance , when the landscape does not include a large number of details and its generalized and generalizing tures ."

Leadership: Can the image you create work through its generalized features, keeping only the essentials that can be perceived from a distance?

Designing an authentic creation in cinematography involves a complex process of planning and styling. It is essential to keep in mind the representation of the surrounding nature of the era the artist is painting. Details are crucial, from the choice of scenographic elements to the distribution of spaces and ambience. A successful film not only optimizes the use of scenery, but also provides an aesthetic representation of the director's vision, reflecting a balance between authenticity and stylization.

The problem of stylization in film is to present nature as it was seen by the people of the time, avoiding the danger of "second-hand" stylization, when the artist uses the interpretation of others instead of creating his own representation. The landscape must act through its generalized and generalizing features, keeping only the essential elements that can be perceived from a distance. Thus, an authentic stylization of the landscape in the film can give the viewer a sense of distance and depth, capturing the visual essence of a historical era without getting lost in excessive detail.

Leadership: How does the balance between stylization and authenticity influence the viewer's visual perception in cinema, and how can a director optimize his creation to reflect this historical essence?

Leadership and cinematographic creation have one thing in common: the impactful image. Stylization is the process of adapting, modifying, or exaggerating certain aesthetic, visual, or narrative elements in a work of art to create a distinctive and unique effect. This process may involve using specific techniques of lighting, colors, shapes, sound, or composition to emphasize certain themes, evoke certain emotions, or impart a certain atmosphere. Stylization can transform reality into an idealized, symbolic or abstract version, contributing to the expressiveness and originality of a work.

The balance between stylization and authenticity in cinematography can influence the

viewer's visual perception by creating an atmosphere and aesthetic that is captivating and believable at the same time. An excess of stylization can destroy the believability of the story or the emotionality of the film, while a lack of stylization can lead to an interpretation that lacks innovation or visual impact.

To reflect this historical essence optimally, a director can rely on a deep understanding of the period or style he wishes to explore. Experimenting with modern cinematic techniques can bring a fresh and original take on a historical period or theme.

Also, working closely with the production team, including set designers, costume designers and cinematographers, is essential to ensure the film's aesthetic coherence and authenticity. Effectively communicating the message and emotions behind the styling and authenticity is therefore crucial to captivate and connect the audience. By finding a conscious balance between these two aspects, the director can create a deep and memorable cinematic experience.

A creator must explore different ways to give the viewer a sense of depth by authentically stylizing the setting, thus revealing the essence of an old image by juxtaposing new images.

Second-hand stylization in cinematography is the use and reinterpretation of visual and thematic elements taken from previous works, adapting them in a new context to create an original impact. Here, however, the question arises:

How can the detailed planning of the scenography and the distribution of spaces contribute to an ambience that highlights the director's vision, and how does he manage to preserve the authenticity of the era represented?

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/second-hand-stylization-in-cinematography.html

See Me Beyond What Can Be Seen

On December 1, 2021

The artist's seal is felt precisely in the way he chooses the parts of life that he depicts in the work which is all the more brilliant, the more one guesses beyond what is seen.

George Kopaliani - Feel my mind. This song is all about attitude, it's about the power of educating your mind when you deserve to discover about yourself what you've never discovered before. By and large, it is about RUNNING, a symbolic world, tried unparalleled in the line of refined burnings and inner distillations, sometimes managing to reveal the most refined feelings that nourish the soul in abundance. For, often, running is revealed by awakening, amplifying and gaining long-term control over the mental performance of which only a creator who has subjected the forms of artistic expression to a self-imposed rigor, exploiting the qualities of his own nature, can prove.

Feel my mind is listened to during a comfortable and balanced workout, but in an evening chiaroscuro, when you follow the call of the heart. It begins slowly, like a warming of the soul before the muscles, in the subtle plane of a moving interiority, sometimes inclined towards fable, which abandons itself to an intense action that requires the use of the body. Then in the middle, shortly after the 3rd minute, the dynamism starts, when you give everything you can. A warm voice in the background whispers to you tenderly, preventively, not to give up. At no cost, do not give up. Something gives you the strength to keep going, even if you feel like you can't.

Suddenly you get the impression that you are entering a cosmic corridor, you start resonating with the stars, full of life and very dreamy, you are no longer attentive to running, you are no longer attentive to the world around you, you no longer see anyone. You are alone with yourself, with the air of holiness of grand solitude, in the sweet envelopment of the feeling of spiritual uplift that passes in a fantastic flight through the mystery of the evening. Honest with yourself, with your soul, alone with the moon and the stars. And you start building a normal RUNNING rhythm. Something in the shadows, like a whisper coming from nowhere, sipping powers from the fountains of a free conscience, keeps whispering to you: DON'T GIVE UP !

And then a view opens up in your way, as if saved from an avatar. It's your world ! And no one understands your world, because it is the winged world, so rare, full of introspection, that of winners !

Leadership: Can the object of attention that may fall under your senses be imposed on you as a whole unit before researching its contents?

There is a soul in this song, reserved and at the same time energetic, beyond its organic structure, analyzed under the impulse of the intense life, of the immediate experience. Her melodic line, so sensitive, with great emotional vibration, caresses my soul with the same zeal with which a painter affirms his boundless love of life in a chromatic outburst radiating light and feelings. It is there, in the cold of the beginning of winter, behind the trembling leaf, behind the tense muscles, whispering deep and incomprehensible things, bringing the Largo-Allegro succession several times in the defeated moments of unexpected impulses.

The sound of Adagietto, shaped by the depths of cosmic becoming, lazily plunging into my own feelings to discover the most vivid analogy with the eternal works of the Holy Spirit, extends into the space between reality and imagination. I still run freely, dreamily, embracing in my thoughts and in my soul the whole vibration of an utterance by which the universal

being reveals itself as the world of the human being, and even of the divine being. When you run, the sound of the glory of infinity follows you, it does not give you peace, but it does not consume you either.

The expressive effect comes from the immediate juxtaposition of two contrasting musical states: one retains the greatness of the thoughts behind the spontaneous movements (materialized in an auditory image), and its pair echoes the *Tremolo individualized feelings*, said as if "whispered" in a compact frame of mind, of solidarity with an enlightening look at solitary passions.

There is something else that cannot be seen, and yet must be seen, or at least felt. Always a soul coordinated from the lowest to the highest sounds, turning into thousands and thousands of different sounds, becomes the center of the universe.

Leadership: Can you activate the image adjustment option in the form of an impressive confession of feelings, fully manifesting your willingness to become a single expressive entity contained in a single evocative setting?

Running is experienced as a struggle that you fight first with yourself. Do not count your steps, but listen to your soul, fill it with good will, orienting it towards the astral projections. A new world opens at every step, there, in the silence of the evening that has no other purpose than to whisper a syllable – either to bring down a mountain or to fly like a singing bird. And running is easy to bear, as a kind of spell of a universe totally different from the world of others, especially when the sound "solemnis", born as if from the silence of the earth, from the gravity of the cold air, activates the power of the creative spirit in the universal consciousness.

This is demonstrated by writer Alexandru Vlahuță when he told the story about painter Nicolae Grigorescu:

"A terrible struggle is his life. Every morning brings him new hope, and every evening is a new despair. Eternally dissatisfied with his work, shaving a cloth ten times, leaving and returning ten times in the same corner of nature, which always spoke something else of the great mystery, and he always asked, feeling that, beyond the lines and colors that are seen, there is something else that cannot be seen, and that still must be seen. It must. For this is the calling of an artist in the world – to make you see forever and ever what nature shows only once, in the flash of a moment, once, in all the incomprehensible and frightening eternity of time."

Well, where can the most emotion be found: in a painter's soul, or in a runner's soul? They both embark on the same long path of redemption: one with the easel in his arms, the other with the gold medal in his dream, one with his foot on the obstacle executing an impulse with the stretching of the joints, the other capturing and selecting what is characteristic in nature. But both look carefully, forward and downward, to balance the contrast between the imaginary and the perceptible, mediating the interference of the sacred man.

How gladly you return to where your soul is as an artist, well polished into a winning model. How much tension there is in a bold work that combines suppleness and sensitivity to the point where the tempo changes from Largo – into Animato, *per giocare con entusiasmo e spirito*, the acoustic character being thus prolonged as an echo with deep resonances beyond time and space, according to which "spirits living in different places and times think the same way, feel the same creative impulses, even communicate through unsuspected, transparent and evanescent channels".

I realized – Feel my mind – that whenever I return to Running, just as the artist returns to his canvas, composing colors and emotions, I will be deeply penetrated by the feeling of freedom that is offered to you by sincerity and fidelity, that feeling of "I would stay here, I don't want to go back." But that's not readily apparent, is it?

Leadership can be considered valid in the form of an impressive confession of feelings, a reflection on the inner universe that never conflicts with the outer reality.

See Me Beyond What Can Be Seen if you want to understand what can only be felt with your heart.

The runner has a soul, you cannot hear his cries, his sighs, you cannot hear his footsteps passing over obstacles, over lofty peaks, over lonely cliffs, occupying a scene subjected by lights and shadows. Often, without leaving a trace, but fitting into a single "Myself" frame, he steps victoriously towards an unexpected horizon, where he will create his world. You will not see him again, perhaps, in a flash, in all the immeasurable eternity of time.

Nicolae Iorga rightly said: *"The artist's seal is felt exactly in the way he chooses the parts of life that he depicts in the work which is all the more brilliant the more one guesses beyond what is seen."*

Source: https://neculaifantanaru.com/en/see-me-beyond-what-can-be-seen.html

See Me With Eyes Directed Towards Eternity

On July 07, 2023

The work of art is a visual message that resonates with the soul of those who discover it.

I'm at sea, fully enjoying the Greek coastline. I look around, with emotion, with admiration, with the insight of a Sherlock Holmes among paintings, as if I should find among the variety of images around me an infinitely small part of my personality. A distinct one that forges a new image of how the "extraordinary" in the everyday becomes a Shatiitusni Oridaass Etta Inevaenci , an expression of feelings born from an uplifting search for inner truth".

And what do I see? I see things everywhere, levers of inspiration, from simple multi-colored lounge chairs, to green palm trees that seem to have spread naturally. The sand changes color when the waves recede. The warm wind blows constantly, but in gentle gusts, and the water is an intense blue, as warm and pleasant as in any corner of the island. Of course, in all this amalgam of places, views, geometric shapes, attractions, contrasts, visual and sound languages, among which I have every chance to find the dreamlike state of an unforgettable sunset, I must strive not only to imitate nature, but so and surpass them as far as Creation is concerned.

Virtually everything before me appears in the radiance of a great spirit and character, a chosen tool of Creation designed to intensify the colorism in search of the light of vitality, as if I should plunge into a fantastic and apparently illusory world, a fragment of the hologram of heaven, just to increase the power of the supernatural in pictorial art. Ultimately, this is what it means to be a painter: I must explore the colorism of the supernatural in pictorial art, so as to transcend the known limits of reality and create a new and mystical dimension within a living, authentic painting.

Leadership: Does your vision have a content that pushes the concept of art towards the idea of "interpretive effort" aimed at finding out hidden meanings of the subject in the foreground?

Perhaps the sea, as I look at it with eyes full of wonder, wrapping my gaze in its dancing waves, is giving me an eye test. It's not for nothing that I feel exhausted trying to capture, in an instant formula, a punctual state, or to capture aesthetically the essence of the space that feeds boundless thoughts, stringing together constellations of possibilities. In fact, the artist in the horizon of the sea deepens, gets lost, finds himself, rejoices and sighs, thus releasing the valences of an unconventional creativity that paints with many unusual words.

The foundation on which this becomes possible depends on the totality of views concentrated in a single vision, a process of substitution or restriction subordinate to action and thought, expressing a content that pushes the concept of art towards the idea of "interpretive effort" aimed at finding out hidden meanings of the subject in the foreground. But the sight remains a mystery if I don't consider Andersen's words from the famous story "The Little Mermaid:"

- But why don't we also have immortal souls? asked the little princess sorrowfully to the old queen of the seas. I would gladly give my hundreds of years just to be a mortal for one day and have the hope that I too will know happiness in that wonderful world beyond the stars. Even if sometimes I feel happier than the mortals above. But even I will die one day, and like the foam of the sea, I will float on the surface of the sea without ever hearing the music of the waves again or seeing the beautiful flowers or their sun. Is there nothing I can do to get an immortal soul?

Leadership: Does your creation bring to the fore the hidden subtleties of the subject that concerns you at a deep level, and which is always wanted at the level of the comparison between reality and the imaginary?

I believe that the only way to enter the sphere of aesthetic experience, changing my perception of the surrounding world through seeing, visions, and interpreting the meanings of life from a call of the sea, is to bring to the fore the hidden subtleties of the subject that concerns me at a deep level, of the subject that is always wanted at the level of symbols and metaphors. Only such a subject could illustrate the specificity of spirituality: "the exploration of the deep dimensions of human existence that go beyond the material and rational aspects of life".

The work of art is a bridge between reality and dream, between seen and understood, especially if I relate to a story character who wants to become real in my reality. Actually, I think that's what an artist does. Like the work of art, seen as a form of transcendent communication through aesthetics and emotion, as a refuge for contemplation and introspection, the artist knows how to merge two apparently foreign worlds: a world that flourishes in imagination and a world that comes to life in reality.

Leadership: Can you give your creation a permanence that suggests "living the evoked moment", creating an affective safety in the sense of the permanence of the work of art that depicts reality as a story?

The artist who aspires to a certain permanence has another way of creating his affective security, obviously in the sense of the permanence of the work of art. Nothing is superfluous, everything is necessary. In order to reach beyond what he sees, without lowering art to the level of a banal imitation, he must find the window to the human essence, where reality and dream merge into a mysterious world where the story of the unseen and unheard is written.

So, the work of art is not only a spiritual journey through colors, shapes and textures, but also represents a sublime manifestation of the fragility and ephemerality of life, in contrast to the search for a higher dimension of the spirit.

The Little Mermaid knows that her image is not fleeting, but eternal, herself not limited to the mortal sphere, but transcending the boundaries of the immortals. In this sense, the artist's eye becomes a completely singular way of forming the correspondence between what is seen, stimulated by emotions, and what is possessed through this sight, being above all that is known through the senses and through the mind.

Focusing only on the unrepeatable quality of the way to form a bridge between reality and dream, the artist creates an image that is not constrained by the earthly, but transcendental, and this because he himself does not want to be imprisoned in the ephemeral, but free in eternity...

The form that leadership takes in the sense of Creation coincides with the image expressed by the artist in a journey through time and space, which reveals unexpected connections between the eternal present and the timeless moment.

See Me With Eyes Directed Towards Eternity so that you can meet me in the present moment from which you will never be able to detach yourself. This can be better understood in terms of creation that uses a story to express an experience meant to highlight the nobility of the human soul, the power of sacrifice and giving, sincerity and empathy.

Indeed, there are writers like Andersen, the Brothers Grimm, Charles Perrault, who left a hidden message in each of their works. Many children read their stories, but they read them too soon, without understanding their message. Only an artist who has reached the age of full artistic maturity knows how to see what goes unnoticed for others.

Source: https://neculaifantanaru.com/en/see-me-with-eyes-directed-towards-eternity.html

See Me With The Eyes Of The Senses

On June 21, 2023

Sight can influence the viewed element only if it contributes, directly, to the shaping of your experiences.

I was on vacation in Greece. Always beautiful, always welcoming, with spectacular landscapes, the Ionian Sea delighted my eyes so much that I could only look at it, without caring about time or exposure to the sun. And I looked at her with that serene look, directed inward, understanding my freedom, the state of mind coming as if from the painter's unitary consciousness, which manifests that mysterious connection between everything that means creation and detachment from everyday life.

It also has its great life, its special grace, just as the painter has the science of working on the palette, of obtaining the pigmentary qualities in advance through multiple mixtures. And I think that nothing matters more than seeing it again with the eyes of the mind and with a clear mind. I see her again with a vivid tone, to talk to her, to photograph her, to feel her breeze with that touch of the past that repeats itself, having an exemplary value for the present. To be so close to her that I can smell her, hear the sound of the waves rolling on the shore, feel the water caressing my feet as it wipes away my footprints on the sand.

Without realizing it, the painter's palette was enriched with particularly inspired, poetic means of expression, in terms of color and drawing, giving rise to the "always new" type effect produced by a creation extended to a new horizon. Moreover, by mixing the blue of the sea with the serenity of the artist's eyes according to all the rules of symmetry, a fact that leaves room for argumentation in a framework that allows free expression, I managed to translate on canvas an image meant to suggest a state of tranquility and peace. At last I was touched by the longing of a soul consolation: better to approach a visual combination of colors than to lose myself in a distant perspective.

Leadership: What you see can amplify the feeling of real in an area of memories that mirror that "expression of one thing through another"?

The sea has its smell, salty and clean, the breeze that blows bringing me into contact with dozens of substances that come from the organic matter of the sea. And the smell, having a concrete character because it starts from experience and remains in contact with it, amplifies the feeling of realness, controllability of the natural environment. You realize that painting has as a pivot for receiving emotions a phenomenon of living the experience of life, so it is also based on a science of the senses bathed in the light of the soul.

On the other hand, smell is a stabilizer of emotions, a particularly powerful factor for awakening memories, a trigger of memories more authentic than taste or hearing. So, the painter, regarding the chemistry of paints, must categorically combine the visual and olfactory senses in such a way that the brain oxygenates itself, protects itself against exhaustion. And if it is so, then the smell changes the painter's perception of the surrounding environment, changing the way he lays down the colors under the action of a feeling of otherness, turning into an incurable romantic who combines relaxation with the idea of purity, of communion with nature.

In this case, the possibilities of establishing an agreement between the colors of a quasi-figurative painting, carrying meaning, depicting the image of a revelatory rest, of a mystical state of mind, are unlimited and depend on the artist's sensitivity to smells, to the perception of colors in the case of an irresistible element. Definitely, the activity of the

senses must arouse his reason, challenge it. Through this challenge, reason remembers, while ideas always come from impressions, emotions, color expressions.

Leadership: Can the image to which your creation relates extend to a visual field that involves the exclusive experience of intense emotions during a time that is being relived?

Here, a purely contemplative attitude, enveloping a harmonious dynamism of the shades of the sea, is related to the way someone characterizes the painter Minu Movila, so that the comparison with me seems detached from the fragment of an existence from which nothing is missing, except a small detail that, placed as it should, can transform the feeling of freedom into a real jewel.

"The painter Minu Movila debates with the help of the structural precepts of the two-dimensional, angles, perspectives, plans, probing into the mysterious diary of the concrete. Finding solutions and leitmotifs in which the imagistic fragment is revealed, narrating visual terms, the experience and sensitivity of the artist to leave room for aesthetic interventions Minu Movila remains a romantic in which the direct involvement of the creative soul is constant, a fact that can be read especially in the chromatic modulations, which fold on technical and stylistic terms, potentiated in the right variants."

Through such a comparison, between me and him, between two artists similar in soul, the increased vision in the living fire of a memory of a lifetime deserves a careful analysis. The involvement of the soul in an act of creation, in a place where the artist thinks, imagines, restructures his experience mentally, must find its stylistic form in the use of a reality not yet experienced, above the ephemera of a moment suspended in the imaginary.

Being more than I think I am, I still wonder if I don't have the traits of a soulful artist, touched by an area in the visual field that can bring calm and soothing vibration to a space that expands with its mind, colors becoming the palette through which I can bring to life the permanent exposition of a complicated but simply beautiful theme: "The Immortal Longing".

To shape a positive and constructive reality, you have to pay attention to what you observe and how you interpret your perceptions, so that all the experiences you transmit emphasize the importance of the image you relate to.

See Me With The Eyes Of The Senses, with the longing of a heart swirling like the sea, and you will discover the depths and riches that our experiences together can offer. Remember those emotions that vibrate within you, immortalize them in a dream image, and let them envelop you in the warmth of a burning imagination.

Now you are an artist too.

Source: https://neculaifantanaru.com/en/see-me-with-the-eyes-of-the-senses.html

See Me With Your Mind’s Eyes Or With The Real Gaze

On June 27, 2022

Only by observing and immortalizing the apparently separate elements of reality can the artist reveal an ever more comprehensive understanding of the Whole.

Whoever has discovered the secret of great science, will also have infinity on his side. This can be seen easily, so easily, just by looking at an emerald-colored leaf, unique among other leaves on the same tree. Or if we carefully examine this leaf, with those eyes that retain the images and recognize the views, without confusing it with the simple representation of an image from nature, and if we grant it the property of the eye to see and distinguish the shapes of objects, their sizes and other details, we will find that it becomes a field for exploring the environment.

To look at this leaf as a book open to view, *une ligne directrice dans la réalisement du dessin*, is a process that is all the more complex as the perceptive background of the receiver is more developed, especially since it can be particularized in the aspect of constituting a background of emotional agreement that does not exert a pronounced inner pressure on the intellectual processes. In this context, let's think about the fact that a leaf is not only a means of exploring the visual field, but can be a rational, communicative and informational entity.

But what does a leaf see when it sits next to other leaves? What does a leaf see through the leaves next to it? What does a leaf see when it lets itself be carried on the wings of the wind? Above all, what does a leaf see when it looks around not with its eyes, but rather with its mind, with its ears, with its soul, filtering reality through the thoughts of an artist who uses the pictorial medium to create abstract representations of imaginary memories?

Leadership: Can you create visual content that targets representations of reality so that you learn new things about the meanings of the senses that have a major impact on what is happening around you?

I will start from the idea that the leaf itself constitutes a fact of visual memory in an image of spatio-temporal essence, performing an analysis of the impact on the environment on the data provided by the senses. The eyes never forget what remains in the soul, as a pale memory of what once was. And the artist knows this, that a leaf sees from a certain angle a person passing in front of it, while another leaf on the same tree sees what does not appear to the eyes of the other leaves, and every day other people pass by the tree full of leaves, and many other things are shown to the view differently. Is it not so?

Far be it from me to pretend to any analysis to dissect reality, recomposing an image and discussing it as a unitary whole. But, being aware that matter interacts through instantaneous forces from a distance, not just nearby, I will consider that a leaf also feels the energetic vibration of every color, every thing, every being that enters its visual field.

I'll say it another way. Matter interacts through a mystical vision, a vision that exceeds in all directions the angle of validity of the projection of a sequence of moving images. And if the leaf is made of the same matter from which the other elements of the world are composed, and if it addresses a single entity in the scene unfolded by the vision, then the immortalized subject can enter a world of mysteries, symbols and cosmic correspondences.

Leadership: Can you create a comprehensive picture from autonomous entities, so that it comes to life with the help of a view that brings together, in turn, other views?

Only the artist sees what others can barely glimpse, because only he knows how to see an image through the eyes of a leaf, especially if these eyes cover in the field of vision every aspect of a reality that needs to be described without any shadow of concealment. Of course, another view jumps to the aid of the artist's view, which brings together, in turn, other views. Only after this mental activity of ascertaining, understanding and judging some stimuli coming from the outside, with the help of sensory receptors, the artist has the opportunity to recompose the image and discuss it as a unitary whole.

I would like to try something new. I would like to discern the message of a leaf, to be the trigger of its vision, to adjust its positioning in space when it is carried by the wind, long before it feels the caress of the earth. Even if her face is contorted with pain, announcing with a torn voice that her soul hurts terribly leaving the branches of the tree and letting herself fall prey to the wind, she can more easily get close to the vision of the painter who knows how to reveal what others cannot see.

Moreover, I decided to expand my horizon of reality by trying to figure out what a cigarette butt dropped on the sidewalk, with a leaf touched by cold raindrops that the sun is trying to forget, is talking about. What is the stake of such communication, from the perspective of an observer of physical matter? Because, yes, I have the ability to evoke multiple associations and imaginative representations.

Basically, I am referring to a single eligible work to be constituted as a guarantee of the absolute and of my talent as an artist. I emphasize this because the artist sees only what he wishes to observe, transposing into the work only what is shown as an omnipresent entity in a dialogue about the hidden nature of communication between elements. Only thus, by observing and immortalizing the apparently separate elements of reality, can he reveal an ever more comprehensive understanding of the Whole.

In the field of leadership, we can introduce the variable „creation" if we manage to pay special attention to the artist's ability to detect with the sense of sight that reality among realities, and to transform it into a sensation perceived as an image.

While I was looking at a leaf with a feeling of sympathy, as if it were a work of God's creation, a voice from *off* sounded in my mind: "**See Me With Your Mind's Eyes Or WithThe Real Gaze** if you want to initiate yourself into the field of painting".

Whoever hears and obeys this inner voice, which is the most precious but made by nature, will find in it an excellent guide to the mastery of the art. Do not forget that the sense of sight, the instrument of the power to understand the aesthetic-ideatic relationship, represents the greatest treasure of the artist.

Source: https://neculaifantanaru.com/en/see-me-with-your-minds-eyes-or-with-the-real-gaze.html

See You Soon, Myself

On April 14, 2009

Rethink your orientation to your own self, so you can successfully cultivate mutually beneficial relationships.

Yesterday, I found this short story on the Internet:

"Once, there was a man who lost his axe; suspicions were heading to a neighbor. He followed the neighbor – obviously, he was the author. His look, the way he talked, his behavior... everything in him betrayed his guilt !

Soon after, the man found his axe in the garden. The next day, he saw his neighbor again; this time, his behavior didn't suggest that he could have done anything like that."

Leadership: Can you maximize the manifestation of a sensitivity to the perception of your conscious mind, simultaneously with the ability to turn your vision into an alternative reality?

Wisdom teaches us to put evil before good. When we lose our patience and sense of perspective, why do we blame someone we do not know very well, based on the assumption that he is "bad and negative"? Is it proof of wisdom and maturity of thought? Or is it proof of inefficiency/shallowness of thought?

To compete successfully to the test of inter-human relationships and gaining people's trust, you must first optimize your way of thinking and differentiate your emotions and feelings, which push you to go too far with your assumptions and suspicions. There is an element of truth in any mind, no matter how just or unjust it may be. However, you will not be able to achieve a remarkable progress in your personal or professional life if you use an approach (away from the objective reality) when it is not appropriate.

Leadership: Do you differentiate yourself from other people by a model like: initial-situation / transformation-final-situation, by acquiring a vision that contains the image of another side of your personality?

Just as any investment must maintain a certain margin of error, so your sense of analysis and understanding of issues must maintain its balance (not to be between hay and grass, meaning not too just or too unjust). Moreover, concerning people, it must be "repairable", meaning you can intervene in it before complications occur or before it is too late.

Our neighbor was not the author, but he could have been our friend. Such an observation is important because it means that you have focused your thinking in the right direction, it means that your attitude did not pull you down like a millstone. It means that you have not betrayed yourself or your sanity. When you judge someone wrong, you actually externalize your mediocrity and your shortcomings.

In order for your leadership to go well, give yourself something unique and invaluable: vision and visibility. You must see the beauty of the whole picture. Each analysis, each perspective that you adopt adds some additional details to the whole picture, thus building a complex and nuanced picture.

The ability to see things as a whole, without taking into account the current reality, is like trying to sell the solution to a certain problem, but without having enough evidence to convince your colleagues that there is a problem to overcome. The need to sell your idea for solving the problem begins here and now, with you. Or, more openly, the first problem that you have to overcome is yourself.

Acquiring a vision that contains the image of another side of your personality means seeing a situation from the point of view of what is not reprehensible in itself, maximizing your potential to observe and gain another perspective to see that things are not always as they appear.

See You Soon, Myself represents the regress that you register whenever you lose contact with reality, with your true self and with those around you – then, you are not really yourself, but rather that little part of your reasoning, used with little skill, which needs change.

What does your ability to solve a problem depend on? Do you have several back-up options to ensure the quality of your results? What do you think are the characteristics that people identify in you when you need to solve a problem? Are you able to concentrate on your own person before connecting to others? Do integrity and personal beliefs make your leadership seem believable?

Conclusion: In any circumstance, a leader must be himself, he cannot copy others and apply the methods of others, because circumstances are not identical. In inter-human relationships, in critical situations, there is not enough to find and nominate one guilty person or more, but based on the presumption of innocence, you must judiciously and objectively analyze the situation, the causes, find the weak spots of your leadership, and maybe even of your own person.

Rethink your orientation to your own self, so you can successfully cultivate mutually beneficial relationships.

Source: https://neculaifantanaru.com/en/see-you-soon-myself.html

Seeing Those Things Hidden Within The Deep

On December 09, 2014

Achieve the total transformation of the conception of who you are, relating to a deeper experience.

The memories I gathered were not without worth. I was capable of getting inspiration from life experience, imprecise in places, from the lessons full of teachings of the past whirling from high expectations, admitted by the fair consciousness that understandably awaited its transformation. No one could understand me. Somehow, I felt that I was swimming through the waves of a transgressive fiction, through the abandoned field of mysterious feelings from which meanings and various interpretations would trickle. The more I remembered, the more fascinating it seemed.

This experience synthesized as an index of my orientation in time, took on the transparent form of a different kind of explanation, revealing a liability based objectively on types reasoning that could get me close or distance me from myself. Explanations that could confuse that component of the conception of who I could've been, in relation with who I have become.

It was an almost inexplicable phenomenon, evolved in an unpredictable chemistry with the present, built as a set of conclusions with far too many coincidences, in a field of the reprogrammable hypothetical. Everything I tried to acquire from the past, at a consciousness level, seemed rather an extension of Kirchoff's law: *at any point in which many conductors meet, the sum of the intensities of the currents that come towards that point being equal to the sum of intensities that leave from that point.*

The present became an agent of the revelation filtered through the lens of randomness to which that unabated tension was applied that lay in the depths of hidden thoughts, trapped in the varied context of the past. A portion unbranched from a circuit of remembrance with multiple *ping* nodes, sending *echo request* messages to a *transmitter host* that analyzed events and corrected errors. I had to take into account the delay of answers reaching me.

Leadership: Do you need the understanding that behind each scenario of life are actually the undigested emotions of the past, on the line drawn by a consciousness that is no longer captive in the small world of the Ego?

What is the element that man cannot separate himself from, always carried deep within as an invaluable secret, as a foundation of character, as a scar of time in full knowledge of the effects of the impact with your own consciousness? Memories. Them prefigures any future configuration of a world that makes you forget all that "darkness" of experiences and thoughts full of constraints that have marked your existence in some way.

Memories are the result of life experiences that you have at one point checked as default to open up new horizons of self-knowledge, no matter the way to understand the relationship between what constitutes a high intellectual asset and what is said to be an exceptional innovation specific to the interpretation you give to reality.

Whoever tries to better position themselves in the field of experiencing a wonderful personal story of self-discovery and reinvent their sense of personal value must experience in a past tense the state called "alert mind". It is the state in which man tries to know something new, to answer the existential questions that have always troubled him, of which: "What does it

mean to live?"

In its turn, consciousness extracted from the quality of content and memory characteristics, can be considered as a carrier of indirect values, as a relevant support for the respective combination between character and self-acceptance that support leadership. Life experience, without this sort of consciousness, cannot present functions of correcting errors of personality, revealing themselves more or less on one of those steps of waiting that do not enrich functionality and do not open new horizons.

A consciousness that is no longer captive in the small world of the Ego is a breakthrough of creative energies, such as the vision and intellectual rebel force in an attempt to understand the contents of the coordinates of life that remain constant in a variety of interpretations.

Leadership: Do you manifest your willingness to place yourself in a "gate" type area with a previous existence that prefigures any future configuration of a world that wants to be autonomous?

Here it is appropriate to resort to a quote belonging to the lawyer specialized in economic disputes, Daniel R. Castro: *"Man has an endless desire of understanding why, so that he can attach a significance to events and appreciate their importance."*

This amalgam of knowledge, derived from a memorable past through the lens of memories, which continually haunt the heart, mind, thoughts, filling us with regrets or gratitude, can create a hotbed of instability in terms of emotions, but also a stable one in terms of tuning and accuracy of moving on to the next stages of development.

Leadership, taking as a reference the merit of your positioning on the timeline, by returning to what is your own, subjective, influenced by the story of your life, experiences a perspective which, in fact, comprises several phases of evolution. A phase of investigating deeds, a phase of vibration with what you believe is good and correct, and a phase of restart that permits the changing of limiting beliefs and unleashing true potential.

Leadership can only work best in a framework uncorrupted by the impact of previous experiences, in which the significant is not suffocated by the hidden spiritual struggles. In support of the completion of personality, analyzed with the purpose of identifying weaknesses that can be corrected, we must take into account the advice of the great scientist, Georges Cuvier: *"Do not let yourselves get carried away by the exterior. More important are those things hidden in the depths."*

To relate to a deeper experience requires you to analyze yourself from the perspective of those experiences that, being never forgotten, turn your reality into an exclusive painting that helps you look at life differently than it is, more interesting, more in keeping with the meaning you attribute to the notion of "revelation".

Seeing Those Things Hidden Within The Deep designates that light of thought and remembrance, from the sphere of understanding aspects less evident, but indicative of the complexity of their composition and of the improvement of your positioning in a context of life that is intertwined with other roles, mandatorily assumed, meant to maximize your leadership potential.

If you want to attach meaning to events that assail you and appreciate their importance, first achieve the total transformation of the concept of who you are, relating to a deeper experience, to an existential anterior that can generate new truths about yourself.

Source: https://neculaifantanaru.com/en/seeing-those-things-hidden-within-the-deep.html

Seek Me With The Eyes That See The Other Facet Of The World

On March 27, 2020

The prospect of a new attitude towards the totality of creation becomes dizzyingly broad if you have the ability to convert your latencies of spirituality into a world that puts the background before form.

I have thought of myself so many times, dreamily, near solemnity, with the pathos of creative zeal, as I would think of someone higher than myself, on a higher spiritual level than I could have imagined. Somehow, this meant discerning that content of precious, esoteric information from the memory of some famous alchemists, thinking that maybe this is my way of making the Great Work, with artistic, literary, but also spiritual application.

In this case, my thinking had to recognize, to adopt, to keep that cognitive pattern of other *litteratisque hominibus prestigious*, so that my image would be confused with the image of the alchemists in a reality that withstands the test of time. Only in this way could I have gained my double existence, with the prospect of an alchemical, celestial, timeless heritage. I also had to lucidly investigate the expression of a confusing mental condition: *"As in heaven, so on earth."*

And, perhaps, by incorporating into my own being the cognitive content of universal memory, I could have brought my image closer to the image of another side of science, and taking advantage of this opportunity to surpass myself, even to position myself with a step in front of other people?

Could the image of my being, being enlightened by an intellect agent responsible for the esoteric character of the Sanskrit language, penetrated only by the elite of the Kabbalists, could have fulfilled the function of primordial knowledge, *Quasentio Adhis,* or knowledge beyond eternity? Yes, it was possible, but only by crystallizing and encoding the meanings of the occult world, in words and verbal structures characteristic of people with a high level of training.

Leadership: Can the creation to which you dedicate time for reflection be the culmination of a total artistic masterpiece in which a single image can constitute the version of reality experienced through kinship with the symbols of the spiritual keys?

But to toil for the Great Work, to such an extent that my image acquires the meaning and personality of another image, beyond any imagination, was useless if we did not consider the two important spiritual keys. Only man who has gone through the hardships of creation can understand them, according to the meaning of the Laws of Aziluth:

"You have to give up this world to win the other."

"And he that shall endure unto the end shall be saved."

Newton spoke with Dee before contacting Flamel. All three made contact with the present, and called it the future, even though everything happened in the past. And from their meeting a star was born, itself the work of universal creation, which eternally illuminates the clear sky of a world situated in God's plan. A star converted into a fabulous image, visible only in the inner gaze of the creator. Many see it, but cannot understand it, and forget about it. Others understand it, but they can't see it, even if they imagine it.

The alchemist uses it as a robust reality, imperatively related to that "Be" of creation. He knows that no one can discover the Great Work, the magical encounter with the world of *Reflection in Quintessenza* through the inseparability of a historical-cultural organism, without working too hard on what is called the "Privileged Space of Divine Omnipresence". And this is because the phenomenon of transcendence does not really correspond to the reality strongly promoted in the guild of ordinary people, and because ordinary people do not want to believe in another reality.

Leadership: Does the content of your creation vary depending on the background of images that complete the profile of individuals able to share the same vision imprinted on the pattern of a story relived through a demiurgic experience?

And God has done another exceptional work, an unseen world, a world of angels. Newton, Dee and Flamel are kings in this world because they were saved, sanctified, on the grounds that they found a new understanding of man's relationship with space and action. They are immortal because they endured everything to the end, assuming the Sisyphean torment of creation and the demiurgic ambition of re-creation.

I took part in their meeting, under the auspices of God, of course, for only the Creator can arrange such a meeting. I couldn't believe it. I was the key to this meeting. I was even the subject of controversy of the excess of knowledge, in so far as I became intelligible in act by the light of the intellect of the agent *Arhexossief*. Perhaps also because of my qualities as a writer capable of understanding unimaginable things, or things heard in two or more ways of speaking, in order to be able to articulate and communicate clearly and coherently the truth of Scripture, here on earth as well as in heaven.

At this level, the image of the world in which I was spinning, from one reality to another, was like a trace of light left by the graceful passage of a poet's footsteps on the fine sand of a perishing language, but the spirit that transcends it cannot be reached by death. Honestly, penetratingly, evocatively, I shared through my manuscript, so precious, the accidental forms of expression or sensitive species of the original of an artistic masterpiece: colors, graphic line, symbols, perspective, wide viewing angles on reality, etc.

Since the image of the world became the image of a meeting of spiritual degree, for this was, in fact, an intellectual image interspersed with the assimilation of exceptional informational content, my very capacity to exist both in the extra-mental object and in the mind of a *Trio Intellectus*, it became a kind of orientation towards the glorification of my intercession as a partner of God.

I bow to the dignity and solemnity of the transition to eternal life, just as Newton, Dee, and Flamel bowed. All three are witnesses of my elevation to the rank of Creator, in a space with many levels of existence, as a participant in an event called *Reashmenthis Levhelyss*, or the glorification of heaven in the language of angels.

Leadership aims at the content of scientific, literary or artistic creation, displayed against the background of images that complete the pattern of a history relived through a spiritual and providential masterpiece such as: "I am The One Who Changes The Wonder of The World."

Seek Me With The Eyes That See The Other Faced Of The World if you want to understand the perspective of a new approach to knowledge, faced with the great test of the spirit of the times.

This precious, endless knowledge can be approached only by the encounter of the Creator

with his Creation, after long efforts to find the balance between mind, body and soul, in the face of the challenge of seeing the magic of augmented reality through a subtle language as a transcendence to another, ideal world.

Source: https://neculaifantanaru.com/en/seek-me-with-the-eyes-that-see-the-other-facet-of-the-wo

Self Control

On October 02, 2017

Before you believe something, you have to pretend that you believe it.

Night is my world, just as the sun is spring in my soul. Not only as a result of the effect of a contrast of shadow and light, from one moment to another or from one place to another, having their inspiration from the model of lives built around books and fresh ideas describing the complicated trajectory of the momentary feelings, more often than through the prism of reason. But as a request to confirm the captive thought in a real game: *"I'm living in the forest of my dream."*

Where the tangled spiritual life penetrates within the acceptance of the two masks: that of hidden life and of creation through the functions of the Infinite Spirit, which the imagination of a mysterious setting imposes on me as an experience of an assumed wandering, at last, something worthy by my complicated and passionate work, a new world is revealed, superior to the other unilateralist approaches.

Another night, another day goes by, and I'm still trapped in the Realm of Twilight, using the Inverse Spell of Forgetting Who I Am.

As an artist trapped in loneliness, laying marks of his tumultuousness in the unspotted spaces of this unknown world, to which both the appearance of the curtain and the weakness called *"I haven't got the will to try and fight"*, first interpretative until I manage to completely pierce and tear it apart, I include doubts about the solidity of the past, to that of the reality and consistency of the present.

Can art reveal the hidden meaning of an identity full of *dark and light,* dealing with talent and zeal the making of these heavenly lights – the sun and the moon, not necessarily the testimony of a troubled conscience under overcast skies? How long can I plunge into a darker mystery than ever, inside an enigma heavier than time, compared to the distribution of the chance of demonstrating that I can use to my advantage the experiment of being isolated in the shell of a blind faith? *"Before the morning comes, the story's told."*

Leadership: Do you adopt a neutral, intermediate position, between the defeated and the victor, when the uncertainty of reality hovers above you?

As for my refuge in the obscurity of the deepest mystery, as in the depths of an agonizing prison, or between the walls of conventions and prejudices that take the role of sentinel before a very vulnerable defense, I would like to be able to give the same reply from a scene in the Doctor Faustus novel: *"If you'd know the spirit of the bond between us, you'd know that my peace is not threatened, on the contrary, everything is based on calm and peace, a happiness settled and untouched."*

A neutral, intermediate position, between the defeated and the victor, of the one on whom the uncertainty of a reality overwhelmed by fears and phantasms hovers above, is the same as that in which you cut a piece of a film running in the negative in a dimly lit room: without eyes tearing, without anyone realizing what is happening, without anyone caring about these things.

The position you adopt in front of reality is a tour of the most intimate resorts of spiritual

life. Before you engage in overcoming the limits of resistance to the uncertainties that push you, you have to take part in this tour.

Through the effect of the commitment to achieve a tension-filled atmosphere inspired by the weakness called *the intelligence of the honest soul*, and on the other hand, extensive forms, purged by details, entered rigorously in the composition of a "Self Control" worn throughout life, serving to protect me from the abuse of any vanity lit atop a writerly décor, of great frustrations and resentments, I draw close to the craving of my poetic creation from the privileged place of artistic, high-spirited and intense anxiety.

Sometimes darkness – *You help me forget to play my role !*– is a fragment of time cut from a reconciliation with anguish, with which I am still in direct contact, a wonderful proximity to something unreal, but still possible, a scenario concocted by my brain and put in contradiction to the attraction towards recurring melancholy. A route traveled by the discovery of a dispositional symptom of life in a state of germination, of a defensive compulsion, of a reactional formation, continued with that state of blockage occurred as a result of a traumatic event.

Leadership: Are you able to realize at a level of perception that there is something beyond what you see?

Due to my contact with Adrian Leverkuhn in Thomas Mann's work, I came to reflect upon the complexity of the human condition, its limitations but also its possibilities to overcome them *on this night that will never go*:

"A work is made out of the artistic work with the purpose of creating appearance – and the question is whether in today's state of consciousness and our knowledge, the sense of truth, this game is allowed, if it's permissible intellectually, if it can still be taken seriously, if the work itself, as an autonomous imagination and harmonically organic, can stand in some legitimate relation with total uncertainty. Unless any appearance, even the most beautiful, in fact just the most beautiful, had not become a lie today."

Whenever you try to lock yourself into a darkness that is impenetrable, deep and mysterious as a door to a parallel universe where time flows backwards, like a question to which you do not get any answer, it happens that you relive excitingly that state of research that supports the generation of new theories or models starting from *"nothing matters"* and continuing with *"I never stop myself from wandering why."*

Everything that happens in a still frame from the film of reality represents the foundation of a lie you invent not so because you were forced, but because you wanted to believe it and, on whose behalf, you have let yourself be used. Lying can be combated by living the miracle of a new world by taking an identity of feeling established between the concept of "alterity" and "private space."

"I must believe in something, so I'll make myself believe it."

The miracle that helps you live is to believe in something that is hard to see or to further seek something that is very hard to find.

Self Control is the trait of releasing ownership of what appears to be the fatal trap of circumstances created by the sense of self-detachment. You are no longer yourself when you are questioning your skills, identity and beliefs.

If you want to overcome a moment of weakness, sometimes you have to believe in something that is not necessarily true. The same is true if you tend to go deep into a limitation of a spiritual, emotional and sometimes physical nature.

*** Note:** Laura Branigan - Self Control

Source: https://neculaifantanaru.com/en/self-control.html

Self-Image

On May 21, 2017

Be willing to see the truths revealed to you during your own definition, as compared to a picture whose author you do not know.

I began to see an unrelenting attitude toward life, with its ups and downs, like a man who looked too close to a painting, observing the details but losing the whole vision. The art I assumed was no longer a call to free expression in the depth of an intangible world, but only a self-preservation of the self-image that I was going through in the plans of the extreme of the role of a researcher.

As a fervent supporter of a new system of beliefs, as a promoter of the image that appeared to me on the screen of reality filling the quadrant of the world with glamorous additions, I became increasingly fanatical in my fixed idea that there was, however, a limited measure in the capacity of man to transcend the immediate concrete situation. And to live in terms of possibility. Art is probably subordinated to the image of an intimate universe; it is the image of a man who seeks the meaning of life by manifesting the freedom to explore his artistic values in the process of generating a reality that cultivates "news" rather than "fake".

Beyond the brilliant knowledge and firmness of reason justified only by the involvement in the transformation of my own values, there was only a rational decision, a personal escape from the hell of the life of facets that should have crushed me in the implacable going forward, at least as much as destiny and the detail of boldness can be reconciled. But of which sincerity always doubts.

So, the first truth that was suddenly revealed to me is this: you cannot fulfill an extraordinary destiny if you do not escape from the world around you, to give birth to an original art that owes nothing and does not conform to the usual models of world representation.

Leadership: Do you overcome the condition of the pioneer by resorting to a "You can't hide your own true" lucidity experience which strikes at the other force, of the image of a complex reality and a distinct individuality?

And since I dared to open a window to this silent convention, called Status Quo, based on tolerance and on the generous giving of the self, I had the merit of clarifying an aspect that, as I could not believe, now applies to the whole world. The elements around me that inspired me, stirred me and made me identify with an artist of the moment, were like beautiful and judicious scientific arguments presented that could support the momentum towards another choice that I knew was a possible chasm, an experience of lucidity "You can't hide your own true."

Full of content, my time acted on the psychology of living through the nerve of a sharp intelligence. And to the sensitivity to the novelty of a seeming emptiness rich in significance, eternally a flame of life, with all the glory and honor of a miracle that eventually happened to me, to which I was an eyewitness, belonged a trace of blood impregnated at the moment of a sublime force. Itself felt as yet another test of my investment on the path of a chemistry that stirred my imagination, a mystery being drawn from a thriller full of surprising revelations, deep in a verse of chemistry of attraction to everything that is superior and which cannot be explained through words.

A pioneer is a man who sinks into the depths of an intangible world, is a master of precision,

subtlety and complexity in the study of nature, art and science. Man's ability to accept the new psychology of the Ego, fueled by experiences that have the force of ordering the world, is influenced by the way to indirectly convey that motivation that urges anyone to overcome any form of self-enclosure.

The Unique and Random Functional Attribute of Creation is the content of lucidity you post in a reality in which sometimes you feel lost.

Austrian mathematician Ludwig Eduard Boltzmann knew that the labor of thought could be accompanied by intense suffering, that of not accepting a state of affairs under the conditions of the burden of existence. He was always complaining that he was beset by questions that were more and more meaningless, which had to be categorically rejected. Two interrogations unanswered came rushing in his mind, harassing him constantly: *"From what cause stems the law of cause and effect"* and *"Why, after all, I exist right now in a world that is not as I want it to be?"*

The most captivating man, an artist who is a forger of meanings, can show us through how he feels the activity of thinking based on the recommendations of his utility in a demonstrative lesson of approach, that of distance or differentiation from his destination status. In which the laws of deductibility of the basic aspects of life are provided according to the art of emancipation of the control act. Where everything appears to be photographed and you feel like spending hours on end wondering what's going on.

Leadership, compared to a painting whose author you do not know, can be complemented by the remnants of an existence in which you feel the pleasure of experiencing any situation with unrestrained perspective and unlimited power of acceptance of a sense of belonging to a whole composed of three truths.

The truth of a trained gaze, the truth of the transformations that you endure, and the truth of the perception that interferes with the symbiosis of reason and sentiment. They are subjected to the objectivity with which you present your "interventions" in the vanity of the world or in its beauties.

The activity of artistic thinking, related to the great metamorphosis of creation, is a spontaneous effect of depth, of the internalization of a rich experience of transcending the ordinary. It is the experience of a reality that enters into communion with man through a continuous transcendence "from you and beyond you".

Self-Image is a possible gap if you get too close to the edge of the moment in which you let yourself be carried away by inspiration to extract a disturbing truth. What doesn't defeat you makes you stronger, but at the same time it can force you to distance yourself from the way you feel you want to be.

Be mindful of what truths are revealed to you during your own definition ! A pioneer is never defined according to how he has decided to approach the emptiness of a fallen world, but how he approaches the abundance of a plurality of decisive and principal goals underlying a healthy development.

Destiny is a painting whose author you do not know, but to whom you can attribute a name, a depth and you can reset it to the size of your own consciousness and your own value in the world.

Source: https://neculaifantanaru.com/en/self-image.html

Self Leadership

On June 22, 2018

Before you rise to the forefront of people, learn to focus on the content of motivation that gives a meaning to your life within the framework of a work of art.

Life has set for me in its intriguing game a system of changes aimed at the destiny of an ever-straying world from the divine plan, as the chaotic events intensify against an increasingly hostile reality against which I began to fight with the pen of a genuine novelist writing history and the methods of a conceptual artist who sees the world painted in an expression of astonishment.

As an excellent chess player in a continuous exercise with himself, my life entrusts my first move to the unitary character of science, thus saving me from a wandering without a pre-set path within a theme of a nebulous consistency. Beyond all, I have enough spirit to immediately realize the truth expressed by a champion, that such a game is equivalent to leaving the primary, static and safe equilibrium state, in search of another equilibrium that is progressive, dynamic, uncertain.

Chess intertwines with art at the point where I have to obey stricter rules that I would not normally agree with. But because the order comes from above, from someone stronger than me, I can only say "Yes" to an unknown destiny.

Leadership: Are you eager to strive for ultimate knowledge, pushing the limits of self-sufficiency by venturing beyond what is known?

The wings of the angel in me, whirling to the highest and the most perfect, the thrust of the great knowledge, the tendency of the spirit to unleash the terrestrial pressure, illuminate the glory of a divine attention directed at the thirst of embracing an incursion in the midst of a world that still preserves the purity and the charm of nature little touched by man.

The color I give to my writings, the blood of Christ's sacrifice and that of the martyrs, love and fire of Pentecost, a nonverbal universal language that is intuitively used to go beyond any boundaries imposed by the human condition, is a wing of light, flying to the unknown, but especially to the wills ignored by the mortals of a defeated stronghold, called "self-sufficiency".

All these considerations are quite dangerous when claiming an effective word of mouth in the verse *"I, too, could be a noble"*, despite the unchanged transparency of energy that prevents the soul and mind from rising to the light. I try to ignore my belonging to the contrast of black and white on the blackboard of complete motionlessness, in the way I accept my fate, wandering idly in the footsteps of a renewal that I did not know I had longed for.

Leadership: Does the motivation that gives meaning to your life depend on your perception of the ability to accomplish a spiritual task as well as the value that you assign to this task?

Beyond participating in the dense life of things and phenomena, by projecting an aesthetic related to the theory and the promotion of a mysterious art, I became accustomed to ask at the end of each day four questions, upon which should reflect any erudite in the situation of giving meaning to his status as a refugee in a narrative, and at the same time imaginary

realm, in direct contact with all the times he belongs to by probing his depths:

1. How did I contribute to the development of science?

2. How did I contribute to the expansion of the universe?

3. Is the world moving in another direction because of what is happening in my mind?

4. What good reason would God have to make a star in the sky for me?

The price of hurtful memories served at the table of destiny, the trap of the images and projections that bind me to the future, spring from this enigma in which I live without realizing it, plus the paradigm shift from that of an instant type of revision to that of a continuous assessment.

True leadership is not a final move on the chessboard of life, but a conscious guidance to soulful fulfillment that frees the spirit from the constraints imposed by circumstances and allows it to thrive beyond limits.

The painting of the world in which dominate black and white on a chessboard that burns with impatience for someone or something to make the final move, the matte of a life with all its moments of balance, seems to be painted with the blood of an unknown artist who committed suicide right after he finished it, for lack of motivation. An original painting filled with content, the rarity with which one shows his independence from the clichés of a fading thinking – as a manifesto of freedom from things privative, inspires the idea of realizing an art of perverse intellectualism to sterilize the poetic mystery.

Perfection is the secret geometry of form and substance, in no case a randomly cast color over the length of a long life that does not find a form of total satisfaction, other than what you feel in search of a justification of the assumptions on which are based the projections of consciousness.

As you can see, the value of the spiritual task that I am addressing in the formation of leadership concepts depends, first of all, on the fulfillment of the soul that makes me feel that I have had an impact on this world. Afterwards, it depends on the hand of destiny that guides me to where I must be and to make the "work" of union with the prototype of a perfect human being.

Leadership: Can you propel yourself beyond the limits of the credible, studying the form and properties of a thought centered on the immortalization of the destiny of the creative man in a masterpiece of universal literature?

I am reading the preface of the book "The Flemish Painting", by Arturo Perez-Reverte, at this very moment: *"An art restorer finds a mysterious chessboard inscription on a painting of a 15th century Flemish painter. The surprising discovery drives a whole gallery of characters to embark on a risky adventure to unravel the enigma. But this is not an enigma: it is the key to a secret that could have changed the history of Europe. The chess moves mark, step by step, the success or failure of the investigation, always overlooked by the diabolical play of traps and ambiguities, attended not only by painting, but also by music, literature, history and mathematics."*

I believe there is a similarity between me and this book, through an uncertainty that throws me in a patch of doubt about the justification with which I confront my destiny expressed in the way of a painter to portray a different reality different from what is known by everyone. If I get deeper into a lifestyle that allows me to be comfy and numb, I cannot turn myself into a puzzle for others. This is also the life of creation, it is the symbol of a paradox: it must be consumed abundantly, but it never runs out.

Man's highest meaning on Earth is to attain perfection. Find the thing that you were born to do and carve it in the sky with the hand of a master. You are about to imagine that you are fully entering the Orient, deep into a dream like "One Thousand and One Nights" and become a prisoner in the depth of a poem written in color instead of words.

Leadership literature should not be dominated by theory, but by art-like sensitivity. This literary genre must exhibit a special predilection for the contrast or depth effect given by an image of man's power in the creative space, by virtue of which man feels enriched after the experience of the space of expression of art in the diversity of its forms and, above all, from the sense with which man is heading towards God through untiring activity.

The image that inspires you to make important changes in life is the fulfillment of an ascension to the heights of the pride of being superior to this world, whose shattering story charms generation after generation of readers.

Self Leadership is the exposure in a visual projection of a message, of an idea, for a period of time long enough for the world's brain to consciously record it as a sort of effect of the "forbidden fruit" temptation. It becomes all the more tempting that the rules of building a meaning given to life are presented as an enigma shrouded in a riddle.

Before you lead others, you have to realize that you are in the great experimental theater of life not only to be read by the rest of the world, but to play a volunteer role in carrying out a riddle called "the motivation of perfection", which the world must not give up on.

I have not always believed in myself, but now I believe with all my strength. Perfection has been given to me because I have made available to the universe a part of me that contemplates "how would it be if..." and always goes on with the plan until the very end.

Source: https://neculaifantanaru.com/en/self-leadership.html

Self-Raising Flower (II)

On April 23, 2021

Assume the reality you create, without detaching yourself from your own Self.

One man writes and another feels slumped on the pavement when he reads. But in all things there is a connection, and not all people see the same when viewing the same word. So, I think to myself: it's good to limit ourselves to just words. We often pass over in silence the fact that we find it difficult to accept each other, eventually we barely send each other a greeting, believing that everything belongs to the space outside the communication in order to be reconciled with ourselves.

Words are the fiery circle of self-confidence, the miracle of a healing that takes away any pain. Only nature is my best friend, especially when I write with the same hand that nature itself has endowed me with, hoping that in this way I will find my purpose in a space of meditation, silence and self-discovery. This closeness to myself becomes all the more necessary as writing acquires the objective proportions of the evolution of nature, sometimes spreading in unique prefigurations of various horizons, determined by the subjective motivation of supporting different ideas.

No wonder. I understood that life flows like the beating of the delicate wings of the butterfly, and my words cannot stop the natural course of nature. They can take flight like bees to a flower of freedom, or to a flower of purity loaded with pollen from stamens that, in time, will reach maturity. But not all people have reached maturity.

Leadership: Are you able to control your inner conflicts through dedication and order, thanks to an ability to interconnect with nature that can individualize your Creation?

It is not a legend that the flowers that live from the fruit of the earth are hot flowers that, like words, grow only out of love, out of true self-appreciation. There are cases when the butterfly has to let itself be guided by destiny and comes to rest only when it reaches the end of the road, other times it has to wait until the wings dry in order to fly.

But people who write, like people who read, do not all research the words that are eligible to ensure the cross-pollination of beautiful flowers meant to attract and, especially, to retain small living things. The fact that I manage to avoid any inner conflict, to lead the battle from the space of reality, even to produce a hyperbole of an identity corresponding to that of the space of physical reality, but on a spiritual level, is an artist's ability to imitate nature and create a strong illusion.

Each word can have a special, diaphanous, sublime smell, it can have a sweet and aromatic taste, only if you know how to associate it with the flowers from which honey is produced, not only those from which wreaths are woven in which the little creatures sneak in without being taken into account. The basis of my creation is the idea that any terrestrial reality bears in itself in the form of a force of nature rendered with the help of words. Easy to do at first glance, however I'm still looking for my words...

Leadership: Do you orient your bookish approaches towards the authenticity of a world built on the distinctions operated by the intellect and the emotional states coming from the expressions of a language based on visual perception?

One more thing. Words with multiple meanings. Their peculiarity is that they grow from the organs of succulent storage plants. Sometimes words like this emit a special scent, specific to the flowers visited by the female bee *Euglossa Cordata*, described in only one way: AWESOME. It is the beginning of a fabulous story that only children can embrace. And so, the words escape the onslaught of crooked judgments and innocent condemnations.

In fact, words fill with pollen only when they try to copulate with the flowers, or just by visiting the Anacamptis flowers whose pollination is provided by the bees that populate a colorful image. And the message of a painting that captures the flight of bees sounds something like this: "Beware of the sting of love ! "

How beautifully these words are chosen, how easily they combine to form a bouquet of flowers in which the scent of jasmine and the delicate freshness of the teardrop can be noticed.

Fortunately, we are different, otherwise it would be very boring. Peers, we understand them, we are not obliged to accept them, everyone resonates with what they look like. Understanding is more than acceptance, and if you accept you have a lot to do afterwards. Often people are more beautiful seen from a distance, just like the flight of butterflies, their success having the same lifespan as that of the queen bee. They feed on the book of words with one last drop of honey.

The very words you read here are sweetened with a rich and nourishing rosemary honey, but not everyone feels the taste of honey, just as not everyone feels the vibration of the words that contain me.

Leadership: Can you capture the particularity of an intellectual thinking focused on knowing the reality perceived as an act of the existence of words in a universe tempted by the pleasure of living images?

Nature has included me here as an indirect form of the relationship between spirituality, on the one hand, and matter and form, on the other. Looking at things this way, I end up asking myself questions that seem more and more lockable, words that bring to attention that predilection of a notorious character from the work of Marguerite Yourcenar for everything that is in perpetual change:

"From the universe of ideas, Zeno returned to the more opaque universe of the substance contained and delimited in a form. Crouched in a corner, in his room, he wasted his waking hours in the effort to acquire a fairer conception of the relations between things, or in unformulated meditations on nature, thus correcting that vice of thought which consists in grasping objects, in order to use them, or, on the contrary, of throwing them away without examining more closely the specific substance from which they are made."

In saying this I want to highlight a truth of the Great Knowledge: until man leads his words to probing the connection between the butterfly and the bee, considering their mode of communication to achieve a harmony of creation (which the Creator himself desires and will gradually establish it), nor will the various forms of the dialectical game appear as a necessity in the categories of beauty.

Great knowledge focuses on how to convey feelings or experiences, with the stipulation that anything seen can be an extension of a dream, a vision, a contemplation or a desire.

The great knowledge has as its first consideration the fact that everything can be interpreted

differently depending on the visual perception.

Self-Raising Flower is the beginning of an inner change that has its source in the cult of nature, such as earth, wind, water, sunlight, etc. We must learn to introduce into our inner world any element of nature with which to communicate directly, without a teacher and interpreters, but only with the soul. This is the true basis of alchemy that allows the progressive realization of the Great Hermetic Work.

Right now, dear reader, try to give up higher concepts in favor of a more thorough research on the self: what makes the flight of a butterfly influence your soul?

What determines the vibration of your soul knowing that, like a bee, you have to make 3,000 flights a day to bring 100g of water to the hive? How could you express these in just a few words that are closely related to Mother Nature?

Source: https://neculaifantanaru.com/en/self-raising-flower-II.html

Self-Raising Flower (I)

On April 20, 2021

The way you perceive the connection between art and creation is identical to the way you perceive the connection between science and the soul in the context of the requirements of a healthy environment.

I have always liked to write, to let myself be carried away by the rhythm of inexhaustible motivation, hoping that in this way I will find my peace, the discernment of poetic creativity, identical with the relationship between the sublime and the ephemeral. Probably, this is also a virtue, to have a rich inner life, just as is experienced by any brush artist who knows how to identify with what we aesthetically call "the beauty of a work of art".

Sometimes I wrote something for someone special, and even then, the more or less accidental joining of various categories of artistic forms led to the same point, to the agreement between interior and exterior, between intimate conviction and statement, between perception and vision. Because writing appears in the depths of my being as a kind of impulse given by divine enlightenment so that I can embrace the unlimited freedom of expression through artistic means, so as to more easily observe the close connection, or even the perceived identity between interpretive rigor and empirical clarity.

It was so interesting to find out that writing, no matter how varied it may manifest within an *Inserifamech*(the wise order of the great Creation), especially artistically, coincides with the intimate perception of a knowledge-based memory, as a result of researching competent people in any of the fields of science and life. Even more interesting than that is the interest I took in what concerned me, taking note of the urgent need to meet myself...

Can your leadership be interpreted from another perspective, that of a possible correspondence between the language of an inner calling and the outer language of symbols?

Indeed, most of the time I wrote just for myself, because no one is like me anymore. Rather, we remained the same as when we ran alone in the field in the summer, smelling the scent of colorful petals that, in turn, selected their cohabiting partners in the world of flying insects. The essential thing was for the pollen of the flowers to reach the stigma of other flowers, no matter how this natural beautification was fulfilled, and thus my words to acquire the character of the discovery of a random pollination.

The scientific explanation for this "distance to near" influence was to be given only later, when the mutual affinity of the insect and the plant would have reached an astonishing degree of empathy, and they could no longer live without each other. I leave it to you to decide what the mutual affinity of the insect and the plant symbolizes in the great book of Creation.

There were also cases when the understanding of nature and art, through the act of creation springing from the imitation of nature, somehow intuiting the fact that a creation that can be understood from every level of living things, from every movement of them, was made through a syntheses of the image circumscribed to a type of realism that demands multiple influences, from connectionism to symbolism.

All this was happening at a time of personal transformation, when I was beginning to weigh in on the contribution of nature to the formation of art. In this regard, I looked very much like

one of Marquise Yourcenar's characters who had set out in search of the philosopher's stone:

"For I had gone a long way in denying all values to see if anything could be said later on, in the way of decomposing all things, in order to look at them afterwards as they come together again on another plane or in another way."

Leadership: Are you ready to take the time to penetrate a wide variety of environmental conditions and offer a view that brings the outside to the inside, so as to capture the essence of the art that crowns the Work of Creation?

Nature is the mirror of an art that delicately directs its brush, in depth, towards the canvas of the life of some exceptional living miniatures (tender, energetic, curious creatures, also equally faithful to the act of creation). They are also a kind of guide, consolation or help. Relying on this observation, I can say that the writing itself repeats itself as a new specimen of the fruit of the earth, regaining its freedom, not without passing through the ring of flowers of a thorough knowledge of the "sensitive object".

At other times, writing is the possibility of being powerless, because any word is "colorless" like the discreet insect *Chrysopa Carnea*, which if not projected into the sky with a clear understanding, can inspire some fear in the one who sees it. I continue to write sincerely, in the field of aesthetics, in full accordance with the pleasant-smelling nectar of a wide range of flowers transformed into a dreamlike description of the struggle of desires and plans for the future, a mystical struggle that takes place only in my soul.

When we choose to find out the effect of words we should discern between the peace of feelings and the burning desire to be one with nature, the writer being not only the customs officer of the word, but also a condition of the presence of bees that collect pollen to make honey sweet and full of therapeutic virtues.

Or every word I write here repeats the same operation of pollination of the meanings of language enrichment, producing the fertilization of a special flower: *Euphorbia Milii*(Crown of Christ). Even the butterfly has in its buccal apparatus a cylindrical notch specially adapted for harvesting plant pollen, and if my words retain anything of its flight, that something is immediately the "Symbol of Metamorphosis." And the only way I can express the fluttering of the butterfly's wings as it flies from place to place is the sum of the following words: *Ars longa, vita brevis*. (Art is long, life is short).

So, here's the conclusion. Face to face with the splendors of nature, a writer must perceive the integral part of a dynamic, expressive art, which grows and changes and continuously expands its range of meanings, evolving towards new types of exposure of information from the game of metamorphoses.

The Great Work of The Great Creation is a constant interaction between ego and environment, sustained by science and soul. And the essence of the art that crowns the Work of Creation is the concept of plausibility, the non-transfigured imitation of nature and reality.

Self-Raising Flower highlights the beginning of a new form of manifestation of Creation between what happens in nature and what happens in myself. Eventually, I realized that what is happening in nature is happening in myself, nature itself being a reflection of my way of life. And what happens between the act of creation and the revelation of one's own psychological self highlights the comprehensive beginning of a new avant-garde.

Two requirements provide the environment for the completion of the act of creation: to find a logic in any movement in the middle of nature and to be the basis for the emergence of a systematizing criterion of the effects produced by any movement or phenomenon of nature.

Source: https://neculaifantanaru.com/en/self-raising-flower.html

Self Searching

On February 11, 2017

Understand your position towards what amounts to be considered "normal" in everything that is not a triumph of human value.

I do not believe that the dread for that island will ever completely leave me, most often it lies somewhere in the bottom of my heart, a simple distant cloud, a memory and vague suspicion. But there are moments when the tiny cloud spreads until it darkens the whole sky. Then, I look around at my smaller fellows. And I am terrified. I see harsh and animated faces, others dark or threatening, others changing, spurious. None to have the calm authority of a rational being. I feel as if the animal within them will have to emerge. That the degradation of all on the island will occur again, but on a larger scale.

*I know that this is just a figment of my imagination, that these appearances of men and women around me are truly men and women, forever, perfectly rational creatures, full of humanly desires and tender worries, freed from instincts, not being the slaves of any fantastical law – beings completely different from Animal-People. And yet, I run away from them, from their curious gazes, from their questions and support, and I wish to be far away from them. Alone. Only with God. **

Leadership: Do you try to prove to yourself that you are sincere in what you believe or do not believe, to prevent mental conflicts that fuel your alienation from everything and everyone?

Everything you imagine as a means of controlling the power to prevent the degradation of your own social condition, is processed at the height of the experience of being put in relationship with a reality that hurts and displeases you. A reality expressed through the fear of being equal to a value of man, exceeded by the requirements of a society in a continuous process of adjustment towards an unknown absolute, which doesn't highlight the purpose of your own creation and existentiality.

The great reward of virtue, the impulse to resist those transformations you do not wish for in your life, which contribute to gaining the authority of a rational-superior being, is the testing of the strength to accept the disappointment caused by attachment to what represents "the ideal man" in the sphere of the natural and normality.

The evolution of the one who experiences "disappointment" by isolating himself from others, abandoning himself repeatedly to divine will, has two forces as the basic resources. The depth of peace of mind and the depth of consciousness in which all things meet in that same unique reality that stimulates the momentum on the endless road of personal training.

Evolution in forming an autonomous personality means to recognize what is manifested within you by escaping from the reality which, by understanding it in its essence, you cannot accept.

Beyond the correctness of assessments made between the causes and effects of changes that contribute to the flow of life, is distinguished that permanent need of man to assume his own story in the context of the courage to follow his own path through the simple test of self searching.

Self Searching can be focused in the following message: understand your position to what amounts to be considered "normal" in everything that is not a triumph of human value. It is an isolated process, in no way a reason for pride, but yet, the only advantage for the absolutely necessary detachment of man from a world that eliminates humanity from man.

This is the essence of the novel "The Island of Dr. Moreau", written by H. G. Wells.

Source: https://neculaifantanaru.com/en/self-searching.html

Self-Training In Leadership - From Creation to Practice

On October 15, 2008

Create a self marked by power, a self that will develop and mature over time, without considering yourself more than a simple human.

I really liked the book The Egyptologist, written by Arthur Philips. Why did I like it? Because it is a great history lesson, full of lessons, which is still preserved today in the great field of leadership. The illustrations discussed in this book are not of impressive fidelity by the critical standards of Western art, nor are they who knows what typical of Egyptian art. And yet, how revolting they are !

Analysis: Despite my carefree childhood, the people I most admire in this world are self-made people, a description that seems to fit the king as well. By self-education I don't mean poor people who became rich. I understand, rather, those people who collected the fragments that were made available to them when they were abandoned or oppressed children. And then, through the bubbling, creative force of their own minds, they fashioned a powerful self.

These people create identities that bear absolutely no trace of their dark heritage, no trace of thoughtless parents or dusty childhood towns or wrongs committed against them, no trace of deprivation (of money, affection, food, friendship), absolutely no trace of the source material, but instead an aesthetic and practical creation, divine in its simplicity and perfection. Simplicity: everything comes from this single brain, no parental influence, no local tradition, nothing that does not come from the self-creating mind itself.

Leadership: Do you manifest your inner strength in the course of a self-transformation that limits the contact between what you were and what you have become, under the imprint of an evolution in which you establish your own competences?

Perfection: everything must be created, every attitude, every particularity, every belief and value and distinguished gesture. Nothing inherited can be tolerated from an intolerable past. And yet, paradoxical as our world is, these people are often not respected, while people like me - born with love, with guidance, with all kinds of advantages - are. I admire probably the most of his stanzas, Quatrain 24 (Fragments B C):

You can easily imagine the young man composing these lines not long after learning that he had become the king of Egypt. But how can you imagine him, other than leading a well-equipped army, with solid war chariots, numbering between 20,000-30,000 soldiers who obey only his orders? Can you imagine him mature and brave enough, but too inexperienced in life?

Leadership: Do you give up being satisfied with the superficial aspects of life and try to bring out the light within you, beyond the superiority with which you feed your pride of being an independent spirit?

To shape a reality that does not necessarily favor you, so without being under the empire of a native talent, pay attention to what amazes you around and try to form a clear perspective on the image you build of yourself in a context that allows you to express yourself freely. Clear perspective, an eminently visual, perceptible concept, helps you see things objectively and better understand the context in which you act.

Just as a painter focuses on detail and composition to create a coherent picture, so you must form a clear perspective on your vision and values so that you can direct your thinking and actions toward appropriate decisions that reflect not only what you are now, but also what you aspire to become in the future. Try to bring clarity and direction to the process of shaping reality, try to see beyond the superficial aspects of life, and try to bring out the light from within.

Knowing that every stage of development, from childhood to adulthood, involves a self-transformation in which the bubbling power of one's own mind plays a crucial role, beware of feeding your mind with ideas like "I am somebody because I was born someone", under the guise of unfocused vision.

Be true to yourself and then you can no longer be false to that "someone" you think you are. Stay as far away from the pride of trying to control your life and vulnerability, all by yourself, and especially stay away from the rebellion of thinking that you are above the rest of the world.

Leadership can become a center of strength only if you are able to rise by your own strength to the standard of "God", taking into account the fact that sometimes you have to give up pride to fight against your vain impotence.

Self-Training In Leadership - From Creation to Practice involves changing one's own person and is the result of a unique life experience, without the influence of parents, which shows that everything comes from you, from your inner strength and potential. The way you relate to the reality of the absence of parents helps you to be responsible for the simplicity and uniqueness of your thinking, and even if you develop under parental influence, in the end you will realize that everything comes from yourself, from your inner strength and potential.

Creation is what comes from within, from an unfathomable and inexpressible depth, and not from without, not from the need to overcome the disadvantages of life's hard lessons. While practice is what leads to the development of logical, analytical thinking and creativity, it is what brings results. Or, as someone once said, "Practice isn't what you do once you're good. It's what you do when you're great."

*** Note:** Arthur, Phillips - *Egiptologul*, Editura Polirom 2006.

Source: https://neculaifantanaru.com/en/self-training-in-leadership-from-creation-to-practice.html

Senianymo

On July 26, 2020

The beauty of art is to always know that you are painted with eyes that cannot be seen, but that can be seen in the background of a view from another world.

I am the mirage of a rose because I see myself reflected in a purer, livelier world, more inclined to good and beautiful, even if I am magnified and often distorted by the nostalgia of a pregnant, repetitive time. They are the power of the rose to be listened to, understood, adored, through the nobility of an artistic, eloquent and perennial authenticity. They are the unspoken history of a rose artistically doubled by the transition from the emotional space to the space of a literary event of great scope and visibility that presupposes, mainly, a concentration on interiority.

I am more than a man, I am a gift of nature, a worshiper of nature, an embodied spirit of nature. That is why, in art, it is so important to aim for the absolute, accepting the symbolic value of a periodic renewal. Because being a man of great refinement, and at the same time a product of nature, is the impeccable combination of imagination and color, between man's openness to the beautification of the soul, the cultivation of taste for the select and beautiful, and the purest sincerity.

I realized in time that painting is the product of nature judged in a human way, clothed in a human language with all its limitations and imperfections, but always rendered by a psychological color code. And the attitude of approaching the portrait in painting can be justified by man's relationship with himself, but also with nature, in an eternity of the feeling of closeness to the divine, of feelings expressed metaphorically, in an expressive way, towards the accuracy of a visual image.

Leadership: Can you engage in an imaginative process that reflects the conceptions, worries, and emotional concerns of the dreamer as part of an artistic endeavor open to the divine nature?

I think that only here, in the world of painting, in the technique of brushing, in this unwritten pact with the divinity, do I feel most at ease, other than I am in real life, with such a large share of the emotional in the decision to develop what is better in a story about the duality of the human soul. The work of an artist is the work created by a divine being after accepting the understanding of nature: eternal, unchanged, perfect.

It is a pride, not a chore to know yourself as uplifting through the expression of the art that throws in front of you the feeling of approaching each touch of the brush and its meticulous reading among impressionistic details. An even greater pride is to turn your art into the expression of an adventure of the soul passed through a mysterious memory of nature. If through death we become a kind of memory of nature, then through life we become the destiny of a painting that is always kept unaltered before the eyes of saints.

Ciò ha portato al suggerimento che tutti i miei ricordi sono fragili in natura.

It is an impulse of great significance. When I write about art, just as when I write about a rose that fascinates me to the point of adoration, making me relive another life, I delight in my image projected in a double space: of endless dreams and astral travels. Certainly, the whole knowledge to which the existence of the dream shaped by art connects me is an imaginative process that reflects the conceptions, worries and emotional concerns of the dreamer as part

of an artistic approach with openness to the divine nature.

Leadership: Are you ready to integrate into a world where you can be anything, as long as you take your art to the level of a snapshot of wisdom or an irresistible image?

Thanks to my resonance with the loving intelligence of nature, with its subtle energies, I feel worthy of a spiritual rejuvenation that the rose considers as the miracle of a special artistic expressiveness. The rose itself, as it is, splendid, candid, of landscape, introduces me as if in an artistic current defined by a serious color, in a style of abstract art of the kind of Rayonism, through which the Russian painter Mikhail Larionov proposed to suggest the fourth dimension in painting, to give the impression that the work is timeless and spatial, through a spiritualization of the visual image achieved by the technique of parallel and contrasting colored rays.

Thus I came to believe about myself, dealing with the problem of creation, that I am the author of a new consciousness related not only to the beauty of nature, but also to the theme of nature *Athempisyon*(an unwritten pact with divinity) captured by an exceptional comparison: I am more than a painter, I am what the painter forgot to draw about himself in a search for the other character that only the literary work can reproduce exactly. I am a visual image in painting because I manage to capture so vividly, eloquently, colorfully, an attempt to come to terms with life.

Sensitive, expressive, vibrant, the rose signals to me that it hears what I say to it, as through a bunch of pure thoughts, as long as I am ready to integrate in a world where I can be anything, in which any soul can fit on a spiritual plane. The divine part of a painter is the reflection of worlds somewhere between near and very far, between heavenly and earthly, between the human soul dimension and the luxury of flowering nature.

If the rose had been an artist of colors in an eternal, pure, instinctive, vibrant world, it would probably have warmly shook my hand like a creator of light suspended between dream and reality. And if the rose had been a writer, writing about life marked by fiction, then I probably would have been adapted to the psychology of a character who dies and returns to earth in a different state of being.

An irresistible image in leadership can appear as an irresistible image of creation divided between what contains you (the spiritual level) and what attracts you (say the horizon of an alternative world).

For that, you have to be an artist who always lives between here and there, between past and present, between space and time, between universal and particular, between life and death.

Senianymo – I gave this name to my rose, meaning the opening of man to the artistic life, because he is the only one who listens to my soul, thoughts, pain or joy, merging in him two forces: creation and divinity. He is the chosen species of the Creator, the symbol of my inner transformation, he is the image of God transposed into a profound lesson of rebirth, transcendence and flourishing reinvention.

I hear his message and then I pay attention to it even if it seems crazy or impossible to me.

Source: https://neculaifantanaru.com/en/senianymo.html

Set The World On Fire (II)

On January 08, 2019

If you do not know how to read a person's face very well, in any circumstance, you cannot expect to improve the image that others see in you when you translate into an impressionist painting.

Whenever I tried to create a new personal image in line with the strength of the most enthusiastic thoughts and aspirations, I ended up creating a new identity because of the increased loyalty to small creative activities. The transition to a particular personality is accomplished by a responsible assumption of the artist's condition, only through dialogue with the high purity vibration of the colours gathered from the luminous powder of a kaleidoscope of small, insignificant and ephemeral facts.

The only logic of understanding aesthetic resorts or reference points, enough to deepen the understanding of a connection to the things that looked at me or belonged to me, was associated mostly with the superior optimization of the contrast between the investigated subject and the easel of a psychedelic world. I understand that everything can be changed in me if I basically become aware of the creative act.

The power of an artist consists in the spell of vital and emotional movements, especially suitable for easel painting, which turns world chaos into a masterpiece full of symbols and allusions understood only by alchemy initiates, in the art of philosophy, in the nature of spirituality, in the art of reading faces.

If you do not know how to read a person's face very well, in any circumstance, you cannot expect to improve the image that others see in you when you translate into an impressionist painting.

The effect of art in leadership is the image of a mirror that has acquired life, embellishing the character of a situation to be able to stir emotions, to impress.

And yet, I felt that it was not enough to integrate myself in a vibrant image conceived in a distinctive pictorial space, associated with a quasi-figurative context, close to lyrical abstraction and expressionism. I also had to continuously store the impulses of an absolute intelligence, beyond the chosen theme.

The one who manages to forge from within the beauty of a metaphor, the description of a magical creature, the one who manages to give life and vision to a world in which reality and fiction intertwine to a higher extent, that is the one who achieves the image of reformer of an entire culture.

While retaining a certain image in mind as if it were a map of a future path, the artist closes his eyes and moves into a space of creation, reflection and dream, guided by memory towards alterity.

In my case, because everything seemed to be a mirror that grows stubbornly with the significant force of a new conception about God, about the impact of interactions on nature, the artistic expression of my talent had to highlight the beauty of a high intensity experience of the type: "I'll do anything to be the one ! "

Leadership: Can you engage in an exaltation of what you can express at the highest level through a conceptual plastic language so you become more than you have ever been?

If you do not take a step forward in a certain direction, no one else will do it. In this lies the beauty of a leader's power, at least that is the idea behind a spirit titan's thinking. He wants to master the universe, a symbol of courage, even if he is not in the middle of a Persian poem.

From the point of view of art that captivates through the irresistible attraction of mystery, fascinated by the mixture of hazard and necessity in shaping a mysterious depth, this prerequisite seems untouchable, unlikely if the art relies on the distinction between real and imaginary. I never believed in my own expressiveness to conceive an *art nouveau*, but I managed to create a new identity, that of an artist who can become an example for everyone by being able to capture that ineffable *quelque-chose* that marks the difference between the ÊTRE and AVOIR.

The most obvious expression of an incursion into the world of creative individuality is the magic of not letting yourself be defeated by appearances, or vice versa, letting appearances make the difference between a bold, revolutionary art and a trivial, pitiful garbage. And perhaps the only way to explore the depths of an image that wants to be able to incorporate and conjure matter with memory and self-consciousness is to think of yourself as a doppelganger, the protagonist of a universe without temporal-spatial measure.

Leadership: Are you ready to cross the huge fecundity of a vision based on artistic improvisation in order to bring an interpretation of boldness into an explosion of beauty?

Leaving modesty aside, because there is no such thing in leadership, I will most likely live eternally through images that only an exceptional artist can best perform in a subtle language as you would approach a God that suddenly shows up and then disappears mysteriously. One is a wonder !

The man who reveals his symbolic thinking, the way by which he interprets emotions, traits, desires, perceptions, his own character from an unprecedented creation full of beauty and force, is like an artist who amazes by his ability to reinvent himself by trying to give meaning to an idea or experience that he lived to its fullest: Set the world on fire !

Such a man does not evolve over time through a portrait of great chromatic value, but only by experiencing perfection as a fairly successful visual experience, in prolonging a dream of supreme sensitivity, inclined to the continuous dream. The artistic improvisation that dominates his talent, crossing the heights of a purity of great stylistic refinement and symbolic concentration, is identified with the tendency of synthesizing images that give hope and thrills as a powerful demonstration to the magnificence of nature.

Leadership: Can you compose an image to illustrate the story of an insane experience identified in terms of "your adventure with yourself"?

Practically, the ideas and things in which I believed, set apart from those that fascinated through a strange series of circumstances, were like explosions of pure, natural, unstudied creativity, raised from an inate curiosity, carefully compiling unexpected connections between domains or unrelated themes.

The effect of art in terms of energy, excellence, sophistication and beauty, enjoying an adventure of the artistic forces reunited in myself at maximum odds, was complemented by

the sense of make-believe or surrealism that I was conveying especially to the uninitiated. Challenges full of rational reasoning were aligned with the following ambition: "*I'll do anything to get what I want. Aim even higher. I'll do anything to be the one ! "*

The only consistent entities that honoured the art of being at the top of their own train of thoughts, emotions, awareness, opinions, all of which could be quantified in optimal conditions of time and space, sheltering the history of a life full of motion and adrenaline, made up the transfiguration of reality rendering the most truthful account of the impact of a customized picture, determined by a combination of artistic means.

A glimpse of white reappears to me every time I re-read Artur Silvestri. *"It seems to me that, in fact, there is a murky matter which, through endless rehearsal, strives to communicate with me and teach me something. Perhaps an impenetrable conclusion? Perhaps a thought without words? And who would have tried to tell me all this, in this enigmatic way that I had never seen since I could not speak anymore to the One who had taught me the voiceless art?"*

Leadership is a spiritual power to accept the reality behind a painting after listening to too many voices claiming it's fake.

Set The World On Fire is the representation of a real image, but one so well framed in the heart of an impressive fiction, whose multiple symbolic correspondences meet only on the territory of a fulminating personality able to make its way into the atmosphere of a particular world that belongs exclusively to highly acclaimed artists.

*** Note:** E-type - Set The World On Fire

Source: https://neculaifantanaru.com/en/set-the-world-on-fire-II.html

Set The World On Fire (I)

On January 07, 2019

Building a personal style of making art means constantly pursuing the proof of the existence of a Creator who can turn Himself into the mirror of the reality of those around us.

I tried to interpret life and reality through a personality that does not bother to be the prisoner of the highest wishes, one so thirsty for a fertile, superior knowledge, which implies the cultivation of the innovating spirit and the courtesy of becoming God myself. A dreamer who dreams himself to be a world-creator, modeled with the appearance of the hidden meaning and intent that a wizard possesses with a magic wand, who can do anything, especially master matter and order it to do anything.

At that time, I had no idea that there was a fine agreement between the facts that evolved from reality to symbol by the meaning attributed to the word "art", in which one might speculate a certain fascination for the imperative "I am the one and only".

You need a key to penetrate into the intimacy of a progressive thinker, one you would not know otherwise, so in a world tailored to the mind of a single Creator. In all I did, everything had to depend on me, the one who understands the artistic phenomenon of a protagonist from the fiction of the poet Torquato Tasso who wanted to create a unitary structural microcosm, seeking to turn the world into a support of unlimited existence. *"So I am what I am and what I feel cannot be wrong. This is the way that I feel and I'm coming on strong."*

Leadership: Do you dedicate yourself to the attempt to create a large-scale personality in order to achieve a breakthrough in the plane of art, creating a unique image of your creative Self through a high-performance self-portrait?

So, the key to my whole attempt to create a great personality, with its possible interpretations, was supposed to be a first form of temptation and enchantment, the dynamics of an artistic existence, a whole panoply of certain gestures, attitudes, forms of language, as in a Persian legend rendered with the help of a colorful image, full of meaning, full of continuity.

In order to achieve a breakthrough in the art of creating a unique image of the creating Ego through a self-portrait of great stature, it would have been interesting to first experience the idea of the holographic universe: to sit between two great mirrors and see how my image is multiplied to infinity. That gives us a new perspective. Only in this way can you get the strong feeling: "Only One is a Wonder" !

Leadership: Are you able to produce a visual impression through the excess of Ego so that you adjust the impact of the image that transforms the spectator into hostage due to the unique feelings and experiences that the combination of "mirror-magic" offers?

As for the image of this feeling of safety, the triumph of renewing an existing decoration by changing the usual color, I testify to you that after a great demonstration of brush strokes I managed to know a piece of the life of an exceptional artist and especially to have taken care of how I emphasize the qualities given to me by God.

Art is always close to how nature tells us: "Let the show begin ! " Only magic helped me surf

the wave of synchronicity between a question and the astral configuration of the moment when asked the question: "What happens if I look at myself in multiple mirrors simultaneously?"

In fact, the only topic I could find in the absence of an artistic truth or outside the laws of magic seemed to be the "Vitruvian Man" seen from the perspective of my double in a mirror reflecting only beauty and perfection, far different from Michael Ende's Magic Mirror, one of the magic gates I had to go through to recognize myself under the fascination of another identity. Surely the mirrors offer a lot of perspective, but they take away just as much content.

Leadership: Can you see your reflection in a mirror that heightens your perception of reality so that your artistic vision transfigures an ever-changing image?

The mirror-magic combination, whose basic function is to blend the optical values with the exaltation of the fantasy that allows you to transfigure reality and embody it in the most delightful images, intensifies the power of irradiation of currents or personalities seeking new ways of expression.

Undoubtedly, the feeling that anyone who tried to understand me was experiencing was the fascination of an infinity of coloristic combinations that contain more feeling than anyone can imagine. The Ego, conceived as a reflection of a vision situated in the midst of art and magic, was not a stand-alone entity, but rather an inexhaustible resource of interpretation of realities and viewpoints from a sensitive angle of the game of shadows and lights caught up in an image that changes forever.

Leadership is an unequaled art, a show of magic, improvisation and metaphors, supported only by a mind that never misses the agility of youth, a mind that strengthens its perception of performance, often examining its enlarged image in the mirror.

Leadership: The image you put into a perfect plasticity decoration can confirm the validity of a currency that we can attach to art: "unity in diversity"?

The feeling that never loses its intensity is the dream state that accompanies consciousness in front of a power that takes you forward to a different way of understanding the meaning of art and to appreciate the artist who convinces through the subtlety with which he manages the sign, the line, the mark, the color. He who knows how to cherish the color, enhancing his expressive force through the free movement of the brush is a wizard of the subtle means of conquering the world.

The microcosm is like a painting experienced by a viewer through the eyes of an artist whose story you can foresee, but cannot think of by reference to the value of the obligation of making it more beautiful.

Corresponding to the idea of a macrocosm, reflected in an Ego approaching the quality of leadership, pushing yourself into a position of a man who has reached the maximum of artistic expansion, the feeling gets an irresistible, explosive chromatic contrast between red and black, which leads to a resemblance to a deified mystic, or a power of a malevolent, seductive nature that dominates and subjugates matter.

For the one who understood the secrets of painting, while continuously repeating the question "where does action or movement start?", leadership becomes a sort of image that extends endlessly through the reflection of individual reflections of a human subject who

knows how to show the conflict between the inner and outer world, between depth and appearances, between Ego and Universe, so as not to exaggerate either with the pathetic nor with the ridiculous.

This was my belief, the feeling of not leaving things like that, but by giving them a grand effect in a space full of symmetry, full of vitality, full of significance and authenticity, which only an artist knows how to conceive through a representation of the connection with a unique plastic universe, through a vibrant chromatic vision and an impressive density of symbols.

"Unity in Diversity" is the motto of art that provides the widening of human experience in an artistic reference framework whose coordinates are comprised of microcosm and macrocosm.

Set The World On Fire reveals the form of a creation to place itself in an area where magic, the beauty of giving life to a vibrant atmosphere, and the feeling of being far more than you are intertwine, so that you can achieve the desired change in your life and that of others.

*** Note:** E-type - Set The World On Fire

Source: https://neculaifantanaru.com/en/set-the-world-on-fire.html

Shape And Transformation

On November 22, 2015

Continue your quest of defining a new understanding of the notion of "whole", assuming the articulation of the prime or ultimate meaning of creation.

Eisenstein's concept of film is guided by his concern for the study of the forms of bliss. This concern stemmed from the one for the pathetic. From the film "Potemkin" at least, the pathetic was still the purpose of his research. The pathetic can be reached, meditated the artist, through the sudden birth of all passions directed towards a single goal. But explosions don't happen every day and it's not possible for the same "Potemkin" to be remade concerning dozens of other similar riots.

His searches thus had to be directed differently. Towards the creation of the pathetic in relation to everyday life. Meaning polarization, in an anodyne fact, of all passions of men, of all of their hopes. Thus, the image, becoming the fixation of an ideal or of a paroxysm will be able to include bliss, the latter being the highlight of the ideal in cause. Thus, emerges the milk separator in "The Old and The New". It has no importance as an object, but rather only through what it signifies: a moment of transformations of consciousness, of the overturning of the peasants' life meanings.

Jean Mitry, with which Eisenstein spoke about this very thing, recalls as such the ideas presented by the filmmaker: *"to transform into pathetic what is not or does not appear to be, to reach bliss, to determine a sort of bliss through which the spectator – with his consciousness seemingly paralyzed – enters a state of immediate responsiveness and participates emotionally (and, hence, mentally) to the presented action. He dreamed of a kind of hypnosis through film..."****

Leadership: Is your preoccupation for achieving an artistic ideal subject to the understanding of the complexity of the "integrated whole" of a creation that gains its receptivity through the sudden birth of all passions directed to one purpose?

The process of developing and transforming value judgments that take place in a certain context of research leads to the birth of a work later dealt with objectively, whose deficiencies you manage to expose with the help of artistic reflections. Through this process one can find a junction between what delights you through the contemplation of the complexity of creation and what concerns you by connecting this creating to a higher meaning can be seen.

If spiritual teacher Osho was right when he said that bliss is the goal, and awareness is the path towards it, then creation becomes, by extrapolation, not only a motivational factor that gives meaning to the searches of surpassing yourself, but a sort of experience of using the means of expression that express your unique personality. And the artistic ideal of this personality resonates with the emotional expression of art vibrations as an instrument of expression of significance given to events and experiences that can profoundly shape a reality in time.

Above all, leadership consists of a suite of continuous attempts of finding those meanings of creating something that produce the state of responsiveness, by formulating completely different judgments on the shape and depth of the transmitted messages. In cinematography as well as in leadership, what you are conveying must capture a moment of transformation of consciousness, the overthrow of the meanings of life, which maintains people's receptivity to a particular subject, to their inner being, to a possible revelation, to certain spiritual aspects,

etc.

If what the great philosopher Kant said is true, the fact that a judgment is the idea that one thing is known for certain qualities or attributes, then the unmistakable fixation on the notion of "masterpiece" in the universe of creation is the image that you are projecting about a reality that is less known to the world, but which reveals itself clearly in the facts of the present life.

Leadership: Does the vision of the creation you are experiencing capture the memorable moment of each important event that consciousness receives as an attempt to find the meaning of life?

Leadership is subordinated to the understanding of the complexity of the "integrated whole" of a creature that gains receptivity through the sudden birth of all passions directed to one purpose: transforming each event into a memorable moment, an emotional pause, a moment of transformation of consciousness, of the overthrow of the meanings of life.

Leadership is subordinated to the understanding of the complexity of the "integrated whole". Therefore, the assessment of the dimension of producing meanings that facilitate the promotion of creation and a better understanding of the transmitted message is imposed.

To transform into pathetic what is not or does not appear to be, to reach bliss, to determine a sort of bliss through which the spectator – with his consciousness seemingly paralyzed – enters a state of immediate responsiveness and participates emotionally (and, hence, mentally) to the presented action – is an important means of valuing the essence of your own identity, transposed in creation, but in a way that no one expects.

To try and reconfigure a world that only you know, in the great equation of leadership, which corresponds to the overturning of meanings of the promoted creation, later becoming the fixation of an ideal, can be equivalated with arguing something that by its nature can never be demonstrated. Be mindful of what meanings you produce !

To direct an important event that consciousness will receive as an attempt to find the meaning of life is to highlight an image through which viewers can identify themselves as a priority in demonstrating their belonging to the completion of a new reality.

Shape And Transformation highlights the final result of the development of the artist's methods of determining new meanings of transfiguration of creation.

In what direction do you have to direct your searches to define a new understanding of the concept of "whole", or rather, a new understanding of understanding, one that articulates the prime or ultimate meaning of creation?

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/shape-and-transformation.html

Shards From The Reality Of A Misunderstood World

On December 31, 2016

Pretend to be blind, but never let yourself be hypnotized.

I had everything I needed to become a poet, except poetry. Another essence of the reality of the poem was love, which crossed like an incandescent thread all the corridors of this palace where the only rule was the game. The unification of forces of different orientations (reactions) manifested at the boundary between the real and the unreal, being almost insensible in an area of responsibility for well thought-out and well-done work. They were filming disparate sequences in which other decors always appeared.

Subject: God does not exist. I was the main character: Nicholas Urfe. The director was: Conchis, under the appearance of a Mephisto who demanded unfaithfulness. He said he could imagine how hard it was to play with him, because he did not have a technique to rely on if he did not get along with the game partners. I replied that when the partners agreed, everything went perfectly. In fact, it was just an occult practice, a form of hypnotism allowed in a realm of magic and costumed characters, in which his life became my life.

James Braid, who invented the term "hypnotism", argued that focusing attention is essential to creating the hypnotic trance. I did not have the right to any extravagance, I had to obey to Conchis's harshness, that of considering myself defeated by a reality invented by a creator who sparked a universal order in a poetics of masks, forgetting to install in it a balance of the eternal. The thought of a young aristocrat, bored, very common, altogether, without irony, like any Englishman in a normal situation, which I have always shown, has changed my mind.

Leadership: Are you ready to believe in a creator who consumes unique game experiences in order to give reality the nuance of an original self-expression that emphasizes the achievement of perfection through characters meant to portray a multiplicity of possible worlds?

Doctor Moreau's spectrum in Wells' work was also visible in every shadow of Conchis: "I might be wrong, but I have seen more than you in the models of the Creator of this world – for I have researched the laws in my own way, all my life, while you were collecting butterflies. And, I say to you, pleasure or pain have nothing to do with heaven or hell."

It can be seen that the world that Conchis had deliberately built to change my world, emphasizing the visibility of another version of reality, a kind of *Ecristroterhis*, or the peculiarity of wearing a mask in the beautification of a work of art, seemed to be extracted from the effort to reveal the depths of an experience that is both existential and fictional.

And one more thing: a blonde woman in a double role. And a brunette that expands her role through a negative formulation of "forgetting". The bishop is next to me played, following the capture of the queen, through which White hopes to take advantage of the long diagonal. The black king, a kind of perfection, something divine, above his characters, stood hidden behind a splendid charade, something that made sense through a complex collection of different types of masks. All contributing to an atmosphere of hallucination, trance in which things, entrances, surrealistic outings were occurring in which characters, gestures, music appeared and disappeared, without necessarily linking the elements of a construction.

Remarkable was the tact Conchis was capable of. His world was another face of the same character. And the world of other actors in the scene was the exploration of a single

character who portrayed a multiplicity of possible worlds. Many threads and processes in the background. A world built from the revelation of hard-to-reach data, for the simple fact that not everyone can penetrate to the depths of magic to exist as a simultaneous witness of the chessboard and a dream too bold to be fulfilled.

Even the queen's gambit (recovered by the transforming power of the modest pawn) was the genius move of a woman, unmatched by her beauty, which Conchis put in front of me to test my ability to concentrate. I escaped only through the actions of the madman, through the situation of the madman between magician and world, starting the other way around, always on the diagonal of an indestructible truth: *"no character exists if he does not find himself in another world, and no character escapes the metamorphosis it offers the spectator a new metaphysical universe, resulting from the sublimation of the characters into a reality of double mirrors".*

Leadership: How do you manage situations experienced by raising awareness of the momentum of a sense force opposite your essence, manifested at the existential level through a permanent change of the scenery of reality?

Who can find the last verse in the mind of a man lacking poetry? Who else can adapt to a world that hides the key to a poem revealed by: *"imaginary perception"*? Can you speak a language that holds a brilliant mind trapped in the chess game's trap, under the guise of a magician who follows you like a ruthless storm on your journey to change? There is no soul power that is not active in this process.

Alexander von Humboldt, who contributed to geography as a scientific discipline, said: *"Nothing in the intimate nature of man is so deep, so fine and so pervasive that it does not thrive in the realm of language and isn't fed by it."*

Eleftheria is a noble word in Greek. It means freedom. Conchis gave me the last blow: "If you forget this word, I will give you eight lives. If you remember it, you will be my prisoner forever."

Poetry is wisdom. The key is freedom. Masks are the exploration of life. And magic is love. The game is the permanent change of the decor. The hunter is me. And the spoil is you. The question is as follows: how long can you stand the great charade before releasing from it? There's only one way to find out: Play !

In all this crystal globe that functions as a German machine, used only for clairvoyance, where God is nowhere, it would fit as a revelation of what Aldous Huxley eventually wanted to make us understand: that people In "The Wonderful New World" do not suffer because they laugh instead of meditating, but because they do not know why they laugh and why they have ceased to meditate.

The application of masks, or the magic of using mirrors that distort reality, is the consequence of introducing a special order, a formula of compromise in the space between director and character, so as to arouse in viewers the curiosity to "scan" each scene in the show of an exalted imagination and to perceive it as an extension of a new vision of life, of the world.

Shards from the Reality of a Misunderstood World are often unbearable.

Leadership that is not much talked about, but which enters into the existential composition of the man who does not content himself with a passive role on the world stage, is actually

an extension of the rational understanding of why everything is not the way it is.

Leadership, in the great equation of the unknowns of this world, in which the idea of freedom remains only a hypothesis with a chance of success, a variant of the cause of the original chaos – in the sense that darkness can triumph through the richness of ambivalence and ambiguous images, is the struggle of those who manage to remove the obstacles preventing their fulfillment.

And the process of exploring leadership is similar to the world understanding process, defined as a "cognitive transmission, which can be mastered by the effect of the law that says: "Pretend to be blind, but never let yourself be hypnotized."

Source: https://neculaifantanaru.com/en/shards-from-the-reality-of-a-misunderstood-world.html

Shine Without Burning Out

On December 22, 2011

Help people to intensify their emotional power, by discovering the truth within themselves.

Yesterday, I watched again one of my favorite movies, *"Tears of the Sun (2003)"*. Lieutenant Waters together with his commando's team escorted Doctor Kendricks and the approximately 35 refugees to the point Alpha, on the border with Cameroon. The elite troops of General Mustafa Yakubu were after them. At one point, the doctor sits next to him. She looks at him with a certain wonder, as well as with admiration. She tells him with that warmth of heart that you never find when you are looking for it:

- You did a good thing that you have ignored the orders of your superiors, and you came back to save these poor people.

The lieutenant looked at her maintaining a mysterious silence. However, this unexpected silence, unimaginable, gave him the impression that there was much to say, but that some discretion prevented him from speaking. Even so, he plucks up his courage:

- I don't know how good I was. It's been so long since I haven't done ... a good thing, the right thing.

The lieutenant said these words as if something raised in him old regrets. For the first time, he really understood the man within him - a being full of love for everyone, and this love full of spirit, full of caring and wisdom that never found his place in nobody's heart, who challenged the fate almost with nonchalance, this love whose roots have powers of transformation, this love that makes good even the wicked ones – finally, woke up from hibernation. For the first time, the lieutenant truly felt his soul at peace.

Leadership: Are you capable of creating an emotional foundation from the analysis of the impact of a form of response to the perceptual conditions that a new type of consciousness implies??

The sculptors are choosing the most suitable rocks for their future works, rocks that are far from being perfect, but have visible defects and hidden defects. The sculptor's mastery will manage to annihilate only the visible defects, but not also the hidden ones.

When a leader wants to win people's trust, he must first notify their hidden defects and to annihilate them. Furthermore, for his initiative to be a success, he must choose those emotional resources, which have left mark on their character, and to capture exactly the right moment to make them accessible.

A great deed helped lieutenant Waters to better understand himself. He understood that the most important quality that he had always disregarded was compassion, and that everything was sitting in his power of changing himself. Nevertheless, only Doctor Kendricks somehow managed to bring to light that goodness, which filled also her heart.

His consciousness was renewed by the frontal exploration of an act that was not incriminated in any way, even if it was attracting his suspension from the position of leadership. It became

a consciousness freed by the previous tendencies towards violence, a consciousness safeguarded from the unconditional tendencies of alignment of the world with the principles of war, therefore one that manifests itself through the sharing of compassion, which does not mean cold ignorance, but rather an active promotion of good.

The perceptual conditions involved in such a consciousness are formed by reflecting reality in the essence of your being, as a sort of entry in a mirror that shows you not who you are, but who you could be in a crisis situation. What you understand in an event that does not go as you had wished, either marks you spiritually, or marks you for glorious deeds with the price of humiliating moral sufferings.

Leadership: Does your impetus towards maximizing success sustain the awareness of the fact that you belong to a faith with the a "notice before the final decision" value?

Are you capable of recreating an emotional foundation for those who have buried their feelings and emotions? Can you find the main ingredient that must be incorporated into your leadership so that, using your influence to enlighten people's consciences?

Just as a sculptor creates new and interesting models from pieces of stone, even so, a leader, who has built his leadership on some well-chosen values, must shape people according to his fundamental nature, after the positive side of his being. He must change their state of mind enfolding them with that beneficial vibration, with that moral power, with that healing energy, able to activate their inner system of beliefs, and to increase their motivation of changing themselves.

A true leader is not intended to mask and to cover the visible defects of people, but must be an *"artist of souls"* endowed with that energy, which would allow him to have a great influence on them. This leader shall be owed with the general idea of setting in order interiors, not of decorating exteriors.

A faith with a "notice before the final decision" value is revealed in the form of a valid warning in the situation in which you are determined to contradict a prognosis when the stake of the contradiction exceeds your perception of what happened. This caution comes from the consciousness in order to preserve the integrity of the Ego against the content full of "good" that erupts with force from a pure soul.

To safeguard yourself "sinless" from the world means daring to be part of an event full of undesired consequences that reinvents itself by putting together knowledge, perceptions, and beliefs that paint a new image of your own nature.

Shine without burning out expresses metaphorically that manpower, which continuously produce the energy needed for supplying the positive emotions and feelings of the emotional *"system"* of people. In order to raise your leadership to the rank of art, you must entertain the brilliance of people by aiming more towards the character that defines them, researching with a sensitivity of an artist their feelings, setting their *"composition"* of spiritual qualities - such as compassion, generosity and good conscience.

If you want to change people's beliefs, you have to use a more delicate molding, on several plans (emotionally and mentally, not just professionally) and also you must provide an inexhaustible source of stimuli that would fit perfectly in their emotional and cognitive system.

Are you capable of calibrating your leadership with this kind of energy, with that

extraordinary finesse of rendering to people their true nature? Are you helping people to increase their emotional power by discovering the truth within themselves?

Conclusion: In leadership, the Human Resources are having a special role. People are different in terms of thinking, concepts and methods of action. The role of a leader is to bring to the same common denominator all those who have chosen him. Of course, this is sometimes very difficult to achieve if there is not that kindness, goodness of mind, and that availability of both parties.

If a leader manages to combine harmoniously the *"spiritual modeling"* along with improving performances, he "will shine without being consumed".

Source: https://neculaifantanaru.com/en/shine-without-burning-out.html

Sight Always Has The Gratitude Of The Eyes

On March 13, 2023

What animates you is what you notice about yourself when your target is the expansion of reality to validate a remarkable creation.

And this time the weather was totally unfavorable: rain and sleet. Dropping out was a plausible alternative, it was a kind of cover necessary to withdraw from the responsibility I had assumed before the half-marathon, where I wanted to rank in a leading position. The most subtle nuances of the states of mind that tried me at that moment, especially the state of self-contemplation that seemed to try to migrate into a painting with a fabulous and real aspect, projected their power of affirmation into a bizarre and unsettling universe, making me feel as disoriented as the hero of a G. Wells novel:

"I was just a toy in the will of chance. I had, in myself, the absolute certainty that I was involved in a maturation process caused by the deepest self-knowledge that allowed me to propel my creation into a new horizon. Ma contained a strange conviction that, apart from the grotesqueness of the laws, forms and irregular phenomena of nature, I had before me the whole scale of human life in miniature, the whole play of instincts, reason and destiny in its simplest form."

Truly. What I experienced during the half-marathon, in miserable weather, was the creation of an artist competing with himself. I won't say that I was demoralized as long as this turn of the situation lasted, I won't say that I lost that artist's quality of seeing a world in colors beyond the temporality of obscurity, in the pale light of a dynamic, of a permanent transformation that revealed, as it were, the end sewn with the white thread of the improbable. I'll just say this: the mood of the runner in me was the reaction of the painter in front of a work of art, called abstractly: "a return to myself in a backwards world".

Leadership: Does the context in which you find yourself try to tell you something about a creation on the border between the inside and the outside, to the extent that you have to recover the steps taken in a wrong direction?

I told myself that everything will be fine, that everything comes and goes, even the slightest feeling of bitterness can turn into a game of colors and shapes that the brilliant artist arranges in a mosaic designed to increase expressiveness of the images that represent him, that steal him and hold him captive in their story, on the other side of the torrential rain. Which was not funny at all in that gray weather. Yes, I know that, I know very well that the very context I was in was trying to tell me something about a painting that invites creative activity, making me feel as if I had divided a drawing into dozens, hundreds other smaller designs. But I knew just as well that the painting is on the border between the interior and the exterior.

Not only that. Trying to recover countless steps taken in a wrong direction, with all the attributes of a feeling passed through a *Sartanopmys Sytlucsas Amhes*, a feeling that made me look at what is around with different eyes, I realized a long time ago how important it is to let everything go, to be as it was. And to focus only on the gray present, full of uncertainty, throwing myself rather into a tireless agitation where the unrestrained soul seemed to be detached from an echo of the fact that every aspect of the real world destroys everything but a painting in which the colors merge over the entire surface.

A painting that is not balanced creates a sense of unease, doesn't it? And it was in this painting that I integrated my existence to immortalize a moment extracted from the eternity

of a hidden inner universe, for which even a single moment means an Endlessness. It was like a kind of mental experiment, because the painting did not manage the organization of the visible in an imaginary capable of constantly helping me in difficult moments, and in this case my only way out of a setting full of mud, hops and puddles, was to let myself at the will of thoughts.

Leadership: Can you see yourself in the pose of an artist struggling to create a meaningful setting, to the point of changing the overall design of a larger abstract painting?

Seconds, unapproachable, precious minutes of my human time, dwindling before one's eyes, made me feel the color inside a brush that covers all types of painting. The rainy weather was to blame, which led me to accelerate only on the descent, not on the ascent. Obviously, I had confused the echoes of my own jerky, backwards, cold breathing, with the mixture of vapors coming from a mixture of paints and varnishes that nature seemed to illustrate in a living picture, especially in an artistic image that translated, maybe, a kind of inner battle that you can't get rid of too easily.

Of course, no observer has ever gone so far as to notice a runner like me in the pose of an artist struggling to create a meaningful, imaginative, generous setting that changes the overall design of a larger abstract painting. It was not for nothing that I thought of the possibility of giving up, betraying my own faith in a constant threat: abandonment.

Could the abandonment of an expanding universe have caused a disturbing expansion of my imaginary world? Because in art, as in running, there is a constant law: *"what animates you is what you notice in yourself when your target is the expansion of reality to validate a remarkable creation".*

Makes sense, doesn't it? The style in which I painted my way to the finish line is quite abstract, especially because I imagined and created under the power of momentary impressions, of the states I was passing through, letting the colors and the setting convey something of the image of the personality of an exceptional runner who knows how to evaluate his sensitivity before demonstrating the uniqueness of his athletic values.

If you want to be inspired exclusively by art, you have to face the challenge of deciding in which direction you should go, so that the image that represents you is close to your soul.

Sight Always Has The Gratitude Of The Eyes if I take into account the fact that the image that my soul unfolded throughout the half-marathon is the result of the vision of an exceptional artist, and an equally good athlete, who knows how to depict eternal beauty in any circumstance, the beautiful embraced by the feelings well hidden inside.

In fact, this is how things are in art: the natural emotion, aroused by a certain circumstance, does not pass into the work as such unless it is under the impetus of the challenge to give an unforgettable experience.

Source: https://neculaifantanaru.com/en/sight-always-has-the-gratitude-of-the-eyes.html

Sight Follows Its Eyes Wherever There Is A Figurative Image

On August 24, 2022

The eyes cannot always distinguish the shape necessary for an intuitive representation, but they can more easily tolerate the comprehensive meaning of an upright key figure.

My eyes have not yet forgotten to see the idealized aspects of the visible world, just as they have not forgotten to see the real or logical environment in which things are arranged in pictorial space, as vision improves from observation to observation, from generalization to generalization, with the help of a penetrating and unified vision.

And as the artist's eye perceives even the slightest alteration of the diamond's luster, as well as the smallest spot of color in an abstract painting, even a sliver of congealed light straying on the ground, I am quite willing to devote myself the attention of a much more difficult task: to feel by sight the beauty of a blade of grass. Just that, to feel, to see, to taste that technique of suggestion generating vague emotions, by observing this image full of sensitivity.

Fragile, soft and pleasing to the artistic eye, this blade of grass walks the line of truth, not imitation, and its spirit remains free. It is always caught in a vertical position, like a syringe needle that does not need to be sterilized with an insistent look in order to feel useful in someone's observation. His simple presence silences any tumult, any torrent of arguments and feelings. Looked at closely, stripped of its appearance, moving away from the sphere of chiaroscuro, it is preserved only in the sphere of a simple and banal coloring, a fact that reminds me of the scrutinizing gaze on a monument of contemplation when man rediscovers the world and finds himself, improbably modified in time.

Leadership: Can you improve your ability to grasp a whole and also register significant details by placing close-up elements in perceptual relation to the content of a partially figurative image?

Through twisted lines and reflected by the sunlight, regarding the activity of ensuring the transparency and uniformity of a diverse ANONYMITY, the eyes cannot distinguish the verisimilitude of an artistic effect, the form necessary for an intuitive representation, but they can more easily tolerate the comprehensive meaning of a figure key in direct correspondence with the vertical line within the plane geometry.

And this time, the ability to grasp a whole and at the same time to record the significant details, sometimes overestimating the proportion between imagination and the spark of a longing for the beauties of unspoiled nature, repeatedly changes my vision and engages it in a kind of interrogation or investigation, from far to near and back.

In a way I feel pursued by the artistic duty to see the blade of grass as a kind of eternal, living force, imbued with a mysticism whose beginning was Arab alchemy, a mysticism whose secret no one dares to penetrate. I am, am I not, the author of a painting that surpasses human works through subtle speculations. And, it can be seen that more and more I assume the strength to glimpse the beauty where no one expects to find it naturally.

After these considerations I can reduce the image of a blade of grass oriented to feeling, not to form, to that nobility of calmness, of health, of openness to the concerns of the Impressionists, more by means of light than of shadow. Possessing a superior power of expressing the real, far from the violent contrasts of other colors, hasty and strident, the

blade of grass can be attributed not only to the calm in its majesty, but also to that symbolic side that acquires a painting signed by Pablo Picasso.

Leadership: Can you penetrate through the sensible into the intelligible with the help of the projection of a horizon left at the mercy of geometry, but also of mirages chained by chromatic reveries?

With the depth given by the admiring stupor in a space reduced to a reverie of infinity, placing the elements from close-up in a perceptive relationship with the content of a partially figurative image, I will try through the sensible to penetrate into the intelligible, with the help of the projection of a horizon left to the will of geometry, but also of mirages chained by chromatic reveries.

Even if for some this painting seems lifeless, or not attracting anyone's attention, it is nevertheless designed in the sense of tranquility, as a kind of mandala that acts with the effect of psychotherapy, self-hypnosis, self-conversation. It is a kind of *Sondirthimia*, something is of a noble nature, determined by forms of an intellectual nature in this picture in which a ray of sunlight shines, descended from the sky, from the unseen but felt hand of the great God, it gives you good news: "All that is beautiful is actually a new visual way to organize ideas, to create connections and relationships between things".

At the same time, on the line drawn by the artist's eye due to sufficient visual stimulation, I must see in the field of grass the main elements of the beauty of mathematics: order, symmetry and determination, as they are expressed by Proclus in *"Commentaries on Euclid":*

"ORDER is found in the genesis of the secondary and the multiple from what is primordial and simple. For the following always depends on the antecedent and one has the value of principle, the other has the value of consequence from the highest assumptions. SYMMETRY is observed in the mutual agreement of the demonstrations. And DETERMINATION is observed in invariable and lasting ideas, because its knowledge is not constantly changing as it happens with simple opinions and with the perceptions of the senses, but it is always exposed through forms of intellectual existence. If beauty rests especially on these points, and mathematics acquires its profile precisely through this, then it is obvious that beauty can also be attributed to mathematics."

When leadership comes from the awareness of specific aspects of perception, concentrating in a small space the totality of the universe, only then the space of art (in which life or the cramp of it gathers) acquires autonomous virtues of expression and meaning.

Having said that, I conclude that what I consider to be pleasing to the sensitive eye of the artist, who wants to master reality, not modify or exploit it, is that perfect aesthetic solidarity when every point, every line and every individual form harmoniously integrates with the whole, creating the impression of totality.

The Sight Follows Its Eyes Wherever There Is A Figurative Image, proving that the role of the illustrator-artist is not that of a neutral observer of reality, but to assimilate the visuality of an unlimited set of shapes, colors, plastic elements, especially to express a visuality whose beauty is more difficult to discover, to turn it into a spiritual act.

The overarching meaning of an upright key figure is this: no matter how much I raise my vibration to the dimensional frequencies of the Earth, the gaze will not cease to oscillate between reality and fiction.

Sight Gives You A Way, But Only The Spirit Can Show You The Direction

On October 16, 2024

The place from which you look gives you a new perspective, only if you make that distant place a symbol of your unconquerable greatness.

In the moments when you feel you are being tested to your limits, that's when you find out how far you can go, and the mountain becomes the symbol of that inner call that challenges you to grow beyond what you thought possible. My sister, Oana Fântânaru, knows this best, when she experiences the freedom of running, with every opportunity to assert her inner strength. Every detail of the race, from the topography of the terrain to its heartbeat, becomes a piece in a puzzle of the universal connection, of the synergy between man and nature, the final image of which reveals the true nature of his existence.

Creation involves a constant dialogue between physical effort and spiritual understanding. At the last race, the 22 km half-marathon at "Curtea Domnească", Oana ran a long way ahead of many runners, reaching almost the top of the mountain alone, in a space of reconnection with herself, a space of a freedom impossible elsewhere. Dignity does not depend on where you are, but on the spirit with which you animate it. Something in it seemed to constantly attract his attention: *"Open your soul to the mysterious call of the mountain, understanding that every step on its paths becomes a revelation of self."*

In this context, creation is not only the act of making running an art, an "Atinursum Insumaton", a unique way of expression through movement, through the grace and constancy through which the sustained rhythm reveals the inner harmony, but it is the form in which the mind and the body comes together to express a message of oneness with nature. And if I were to give an artistic form to Oana's journey, as an artist would do when painting an ideal, I would say that beyond the canvas of fatigue, an unnoticed elegance emerges, because every movement expresses a unity with nature.

Leadership: Can your inner revelation be interpreted as a "window to greatness", considering that your gaze becomes an instrument of artistic perception of a second reality?

Oana's silence was more eloquent than any words she could have uttered, but her thoughts were telling her, assaulting her with a single deep, unexpected message, elevated to the sublime inner truth, of which only the heart seemed to be aware:

"I had something on my soul, something was grinding me deeply, as if the mountain was calling me to discover its secrets, every step on its paths becoming a silent dialogue between the effort of my body and the breathing of nature's soul. There, far from the other runners, in an almost sacred seclusion, my running was no longer just a physical act, but an inward journey, a subtle balance between grace and determination. At every turn, at every stone bypassed, it was as if I heard the call of the mountain, an ancient and mysterious call, whispering to me to open my heart, to let my thoughts flow freely, like a river winding through the rocks. In those moments, I was no longer just a runner, but felt like I had become part of a vibrant and living landscape, an extension of nature, as body and soul harmonized in a single breath, in a single revelation. "

All this fragment of soul expressed so clearly in words, through the voice of an artist whose grace is manifested in the field of running, immediately refers to a fragment of the "Portrait of the Emperor", described by the talented writer Wilhelm Hauff:

"Son," replied the general, "how can you be great in a department of knowledge greater than any other man of the century, without being a great man? Not a machine, not the body makes you great, but the spirit. Those forms the antiquated systems of Europe, conceived by wise men thousands of years ago, have collapsed because they were empty forms of spirit. Eyes unenlightened by the living spirit see only the surface of things, and the gaze becomes a window to greatness only when you use it to see beyond forms."

Leadership: Can nature become a unique setting, in which your body integrates perfectly, generating a figurative composition that combines grace with inner strength?

Oana's thoughts turned to her once more in those *momentos de triunfo* , when the top of the mountain revealed to her what her heart already knew, with the same clarity of an artist who, arriving in front of the white canvas, already sees the finished work:

"Arriving at the top of the mountain, I felt everything around me expand, letting my thoughts dissipate into the vastness of the horizon. The view was not just a landscape, but a reflection of my own journey, a silent symbol of the inner greatness I was discovering with every step. This summit was not a destination, but a confirmation that I had overcome the limits imposed by doubts and weaknesses. In that moment I understood that I was not there just to look down, but to transform the height into my own power, a manifestation of the indomitable spirit that refuses to be brought down."

The final time is the result of a complex process of synchronization between physical effort and inner motivation, where every movement is a reaction to the mental challenges of the race. And because the final time is also an expression of Oana's power to reinvent herself, in apparent isolation, then the manifestation of her spirit becomes a transforming force, a kind of revelation in motion. Therefore, true clarity of vision is not physical, but a result of your unconquered inner vision.

The manifestation of continuous determination harmonizes the physical pulse with the rhythm of the soul, transforming isolation into moving revelations of the spirit unbowed by external challenges. In this sense, leadership becomes a balancing act between vision, determination, and the ability to relentlessly propel yourself to great heights.

Sight gives you a way, but only the spirit can show you the direction when you are at the crossroads, in the idea that every choice defines who you become, correlated with the constant evolution of the self. Only in apparent isolation can you discover the true essence of life, finding your ultimate freedom through the silence of your thoughts, as an affirmation of your unconquered spirit in the face of challenges.

Source: https://neculaifantanaru.com/en/sight-gives-you-a-way-but-only-the-spirit-can-show-you-t

Sight Has So Much To Say To The Eyes

On April 24, 2023

The artist's eye looks through a frame and sees the world as it is, but, being as it is, it is actually otherwise.

Last night I read the Italian story "What the sun and the wind tell". My vision, open, rigorous, characterized by the imaginative process, used the stimuli necessary for a good cognitive work to discover what is undiscoverable in the real world, so that I myself become part of a miraculous *Asheravceda Uidem*, an exit *from* myself, a penetration beyond the boundaries of normality and objectivity.

No wonder my vision is still assaulted by the images of an unadulterated experience of expansion of the Self towards otherness, because suddenly I feel that I am another person.

Sublimely, reading the story ensured my place in the epic of a man transfigured by the revelation of his unconscious, lost in the dizzying destiny of "high flight" carried out in pursuit of the images of the soul, vibrating on the same wavelength as the work of a painter who tries to represent "the soul of things", their resonance, without falling into exaggeration. Shy, curious, with many hopes, such a painter creates the suggestion of a landscape ambience in the direct reflection of sunlight by the mirror of an imaginary which, wearing various forms, operating a selection of the convenient experience, establishes the presence of an a priori consciousness.

When the Sun saw that the Wind was at the top of the mountain, he ran to hide behind a cloud. But the Wind called him again, saying: "Sun, Sun, come here ! Both the greenery and the flowers miss you. Oh, don't be afraid of me. You know that I am good and gentle. However, the Sun didn't want to come out from behind the cloud. Then the Wind blew, drove the cloud away and revealed the beautiful face of the bright Sun.

Leadership: Does your vision preserve that acquired greatness of reduction to the essence, to which you give the meaning of revealing another side of existence, always denied?

Obviously, this account is clothed in the mantle of a particularly rich imagination. If the observer were forced to postulate some form of "memory" in the sap of a vivid imagination, and if this lukewarm memory were contained within the field of vision of a brilliant painter, then my contact with art would be an exit from time into a world about which I no longer know if it is real or a dream.

All I know is that my eyes often dream that they are painted in a fantastic picture where the dream itself becomes sight. In this way, another side of my existence, always denied during the transition from the real to the unreal, becomes nuanced: the possibility appears to experience the individual trajectories of the artists, to follow the diversity of media approached and to understand the meanings of an endless work.

I sense that sight has much more to say to my eyes, especially if the sun does not blind the dreaming eye, and especially if the sharp wind of early spring evenings does not carry my thoughts to cloudy distances where there is neither life nor death, but only an immense dark and cold chaos. After all, I would like to be a drop of light, a drop of immortality, or just a drop of ether, so that I can penetrate the space of a modern metaphysical vision that I can spread on the canvas with just the force of thought.

Leadership: Do you follow the model of symbolic representations whose image is preserved throughout a vision capable of materializing in a work of art?

When you paint on a tangible plane, then the size and shape of the brush are oriented to correspond to the perspective of the plane, with the mention that this plane represents the place where the "horizontal" world finds its meaning deep around a vertical world made up of entities of language and visions, engaged in quasi-manipulable "adventures".

This is why, reading the story of the Sun and the Wind, I recognized in myself the talent of the painter to highlight the character portrayed by projecting him in a uniform monochrome background, which traverses time.

I'll put it in simpler terms. What the eye mirrors in another universe, in a way full of flavor and sensitivity, derives from the expansion of the frontier that delimits reality from fiction, through a symbolic character who tries to make his very life a work of art. For this reason I am inclined to take the place of the sun and talk to the wind as if I were talking to an old friend, with much appreciation, with accuracy, with respect, throughout a vision that materializes in a painting.

Everywhere I could observe this distinct consistency in the joining of parts in direct relation, so far as they can be obtained by reading and reliving in the imagination a story that becomes reality. In fact, the artist who puts his eyes to the test to obtain the true "sight" in strong outlines of landscapes, characters or objects, all of which are on a neutral background, must first consider himself the master model of a symbolic representations in a moment of mirroring the real in the imaginary.

The great power of art requires entering into the intimacy of a world of which you have only a vague idea, focusing your vision on the ideal-real duality, where the appearance of an unfocused vision is complemented by imagination.

Modern leadership calls on such art to change the worldview.

Sight Has So Much To Say To The Eyes when it knows that it can encompass, artistically, a fabulous world from which the artist can only come out enchanted and changed. And the artist's eye looks through a frame and sees the world as it is, but, being as it is, it is actually different. It is a concentrated world, essentialized on the images of a world that deserves to stand the test of time in a landscape from a work of art.

Source: https://neculaifantanaru.com/en/sight-has-so-much-to-say-to-the-eyes.html

Sight Is Not Solely Satisfied With The Decor That Pleases The Eye

On September 03, 2022

In leadership, as in art, it is not just a question of seeing something with your eyes, but of feeling everything with the help of peripheral vision.

The sight of my eyes, as a defining element in an artistic creation whose main feature is authenticity, captures again and again, like a photograph brought to life in a much too hasty present, that reality that painters approach through a *stato d 'animo chiamato grandezza,* so that my own world seems to defy possible affinities with the challenges of a generation between experiment and entertainment. And how could the creation of a sensitive nature be stimulated other than by following carefully, with soul and mind, the destiny of minor or major transformations in the plane of the evolution of forms of visual expression.

I gaze into the distance as we speak. An unimaginable image, pleasing to the eye, with the blue sea shining like a bright carpet, which I find difficult to distinguish from the symbol of the fulfillment of an unusual dream: *Serintoyphia Cuseffer* , the dream of eternity from which you never wake up to die. And look how the sea appears to me: like the picture of a solitary and quiet life far from the everyday hustle and bustle of society. For others, it appears as a symbol of secular infinity, but also as a multilateral element that makes an abstract connection between the terrestrial and the cosmic plane, by the fact that it touches the horizon line that seems to separate the sky from the Earth's surface.

In turn, the dream created from the primordial sense itself (through which the shape, size, height and length of a private space, unoccupied by the profane decays of becoming are determined) tends to enclose me in a Bermuda triangle where things disappear without being able to find an explanation. It seems that I saw my dream kidnapped by another look, from another world, thrown into a vast work of the painter Jim Warren, and I realized that what is disappearing before my eyes is not only reality consumed by melancholy or adoration, but also the act of scholarly imitation of nature. I cannot copy something that is invisible to a view that judges everything by shape and color...

Leadership: Is it possible to define a more suggestive image by making a JOIN between an aesthetic view and a view of oneself, including the GROUP BY "unidirectional interaction" clause?

Behind the waves, at the other end of the view, is hidden an immense force of attraction: the wealth, beauty and great diversity of life forms that nature has created. Colorful fish and amazing coral reefs, all housed in a relatively small space of my being. I close my eyes and feel them, feel them in the center of my heart. But time will slowly erase them all and nothing will remain, just as the nature of sensations and visual acuity deteriorate as we age, and eventually all disappear from the field of immediate artistic utility.

It's not just about catching something with my eyes, it's about sensing with the help of peripheral vision which refers to the side vision of the eye, allowing me to see objects around me without having to turn my head or move my eyes. An attempt, otherwise, far too reckless. Somehow, the sea itself, with its sparkling waves in the light of the sky, eclipses my vision with its wonders that cannot always be captured in images, causing an expansion of my inner world, of the being in which struggles, with so much doubt, the depth of a metaphysical knowledge.

If there was no flight of imagination, opening the space of the depths of a world that arranges its course in the depths of man, then the viewer would be completely disoriented at

the sight of things spinning in all directions, brought by the waves to the shore, in the games of light and shadows that are tasked with highlighting freshly laid tracks of bizarre and disconcerting contours, tracing them with a finger to find out where they lead and why they were opened.

Aren't the eyes the ultimate validation of the depth of the spirit? Moreover, peripheral thinking means to perceive the reality that is revealed in front of you, only what exists in the foreground, this "now" so magical and full of possibilities, without losing your focus on the symbiosis between form and color in while adhering to a vision that at first seems to have a utopian character.

So, I can say that the one-way interaction between aesthetic and useful vision can be achieved by creating a double image: an image in which you yourself are reflected in everything that surrounds you, and an image in which everything looks different from reality. As an artist, you will have to form from this double image another image in which the colors are next to each other, but without combining with each other, just like in an impressionist painting.

Leadership: Can your vision, passed through the isolation of the Self from the world, be synchronized simultaneously with the reflection on an image that continues to persist in the subconscious?

And just as light directly influences darkness, so too the way I look at waves, through the act of recasting the ideal in the real, prompts me to initiate quite independently the representation of a form of comparison to the natural and artistic effects of colors. Especially the combination of blue and green. But can my vision, passed through the isolation of the self from the world, be synchronized simultaneously with the reflection on an image that continues to persist in the subconscious?

Look at how this inner universe is manifested in the character of Miranda, from a famous novel by John Fowles:

"Darkness, darkness and more darkness. Not only have I never had this feeling before, but I didn't even imagine it was possible. It's more than hate, more than despair. You can't hate what you can't touch. You can't even feel what most people consider despair. It is something beyond despair. It's as if I couldn't feel anything at all. I see, but I cannot feel. Oh God, if there is a God. I hate beyond hate."

Yes, as you can see, I like the sea. I look at it as I would an inner fire, a blaze that consumes my soul, but I don't always look at it with joy, inspiration and longing. Sometimes it happens that I look at her with pain and suffering, feeling how she is moving away from me, fading into a blue shadow on the distant horizon, like a kind of uncertainty of pictorial art. Yes, I see the sea, but I cannot always feel its happy mood for painting, even if it is the background image of my artistic model of the universe.

A view passed through the isolation of my Self from the world refers to that area of reality that has not yet been glimpsed, has not been brought out due to the fact that I am deeply rooted in a mixture of an "ideal difficult to translate into image" and that fluttering of the heart much stronger than the memory itself.

Sight Is Not Solely Satisfied With The Decor That Pleases The Eye, but must be stimulated by that inner strength and the assumption that is needed to recognize that you cannot fight with the shadow of things that cannot be seen in a colorful painting.

Remember ! Your life houses the most frequent images of your dreams, in a relatively small space that the mind can use in inner guidance as an artistic exercise, or as a heavenly privilege, or as a kind of symbolic transformer that changes all the information from the paradise of memories.

Source: https://neculaifantanaru.com/en/sight-is-not-solely-satisfied-with-the-decor-that-pleases-th

Sight Speaks Only In The Language Of The Eyes

On January 01, 2023

Only a creator of great visual sensitivity can dominate the chaos that results from a world that disappears and another that is established.

You only have to notice a blade of grass to produce an innovation of great proportions in any field, especially in medicine, physics, art, biology, chemistry. And precisely the so-called "learned" do not know how to notice a blade of grass, just as they are not aware of the basic principles or theories that unify all fields of biology: cell theory, gene theory, homeostasis and the theory of evolution. In other words, you look at the things around you in vain, if your gaze does not take into account those scientific data that explain and condition the phenomena of nature.

I do more than that. I look at the things around me with a lot of soul, they seem randomly arranged in an image made up of points, lines, shapes and various colors. And what gives the eye a moment's respite, without exercising any choice about the color background on which the shape of each thing is established, is the freedom to compose a detailed story based on a concrete image, but one that has the depth corresponding to a rich and at the same time independent spirit.

Thus an exceptional quality of the vigorous eye is established, for example, he may prefer the drawing as a real form within the painting, or he may prefer the chiaroscuro as a simple form of detachment from the events of the world. Above all, those who know all the secrets of art know how to talk about the gift of sight as the main function of the perception of particularity contained in the absolute, without including chiaroscuro in the sphere of continuous light.

A great artist can capture, for example, the vault of a sky that almost merges with the earth, or the blue of a sky that is no longer stained with yellow. Or a sky that, although blue, looks colorless, sunless. Or, a sky glow that can put out the stars. Or a blade of grass constituted as a fragment in a boundless universe. Or a blade of grass constituted as an Alter-Ego prisoner in a parallel universe, raised to the rank of symbol through the surrealist imaginary.

Leadership: Are you willing to accept the finite nature of your world when it appears to accept the authority of a higher nature that can only be mastered by the idea that "the whole is made up of isolated fragments"?

The harmonious impression given by the eyes, especially the brown ones (perhaps because they are the most beautiful eyes in the world), keeps the soul in the highest zone of subjectivity. Here, the detail must be given the right to complete a reality subject to change, based on the decorative dimension, so that the harmonious effect does not rely at all on the intensity of a fixed image, as I would have been tempted to rely, but on the quality of the composition to constitute a coherent whole capable of challenging me to discover myself while rediscovering the parallel space in which all the elements of nature are valued.

Yes. As the eternal basis of all vision, the artistic eye can prove its power to encompass the horizon line in the triple ratio of the light drawn from external reality that makes pictorial representation possible, even if it finds it difficult to capture the *Supreme Beauty* in "all that is mortal". In fact, the artistic eye attaches itself to the particular even in the smallest proportions of the form that each individual thing takes, making possible the idea that the whole is made up of isolated fragments of beauty that, if we know how to collect them, delight our being.

Not only that. Art is constantly asking for new characters with a strong Ego. Walking along this line, focusing my attention on the surrounding elements, the words of a character from a novel written by Alexandre Dumas echo in my mind: *"I will be strong, I will be what I want, I will dominate the chaos resulting from a world that disappears and another that is established."*

Leadership: Is the purpose of your creation that of validating isolated images of nature, as a distinct form of validating the duality between the sensible and the intelligible, on the way to establishing an autonomous universe?

If the eye is the catalyst for the representation of things illuminated excessively by the solar disk, without actually tending to the representation of the surrounding space (as is the landscape in the painting) then it will not be able to highlight the significance of what can be experienced by reality. Is it not that the mind, the more it tries to memorize more elements, looking at them with the eyes of an artist, ends up focusing on shapes and colors rather than on their availability to validate the duality between the sensible and the intelligible, starting from the premise that nature is basically unpredictable?

And if the purpose of the eye is fulfilled by the supreme purpose of color within the whole landscape, light itself becoming an active subject in modifying the form of things (in accumulations of reverberations of suggestiveness), then he will depend on so many random things that it will be difficult for him to capture that intensity of life, of emotion, which spills over the whole. And just like that, thanks to the eyes that observe everything, I myself managed to look at myself as an autonomous universe, located beyond the immediate perception of the real, and to consider myself as a revealer of the totalizing vision that illuminates the soul of the world and nature.

Of course, the eye needs a vision based on sensitivity, compassion, empathy, not just imagination. For this reason, to show how great the visual sensitivity is, you have to raise the surrounding things (and various elements of nature) to the rank of symbols with a greater importance than what is apparent at first glance. Each of them must represent emotions, explore weaknesses and feelings of fragility, having the destination of representing or transmitting a secret information...

Art is an exploration of the galaxy of symbols that emanate from seemingly mundane things. And the leadership is inspired by these symbols to create some background images that support "what is missing" from a global and subjective perspective.

Sight Speaks Only In The Language Of The Eyes when the eyes are overwhelmed by the feelings that accompany sight in the process of immortalizing an image that tries through the sensible to penetrate the intelligible. And if my eyes, willing to look at such an image for a long time, will reconstruct the effects of meaning manifested in the figurative plane, maybe I will succeed in creating another reality for myself again and again, artistically transfigured, imagined by spiritual energy.

Source: https://neculaifantanaru.com/en/sight-speaks-only-in-the-language-of-the-eyes.html

Sign Your Name Across My Heart

On October 23, 2019

Embellish your soul with the purest sincerity before accepting to be part of the reality of the artwork.

Everyone respects it as a place of God, this splendid garden full of roses, in which the time so rushed sometimes, like a constantly heard divine voice, has the value of nobility the reality of a painting painted with delicacy and romance. The only thing that matters now, through the use of plastic language elements, in intentional expressive representations, is that the rose chooses the right time to reveal some of the experience of its opening to the humanist horizon.

We started out as friends. The rose was there, in those depths of judgment, when the painter tried to probe the image of a little girl that kept crying and crying, without her tears reaching the heart of a parent, or hearing any good news. Making figurations by nature and imagined as alive, using elements of artistic language, often requires an exacerbation of a human trait, such as solidarity or compassion, in a symbolic representation of the soul descended into hell.

It was there, present in a moment of great intimidation, when the little girl grew up, she became beautiful, so natural, yet so closely united with the souvenirs of childhood, admiring herself in the innocence of an unparalleled skill: to express that something of a warm, but hurt and confused heart, like a stain of color on a gray canvas, feeling so alien to everything going on around her. Swept away by every stroke of the brush, that you would have said that she no longer knows what is the right path to the cosmic enigma that hovers over her existence, she has always kept a mark of delicacy in the field of manifestation of the spiritual experience, precious and hope-giving, which is called: liveliness.

She has before her an unfinished battle, begun long ago, *the symptoms are so deep*, and she will not find her peace until she gains that gentle, charming, embrace of the perfect artist who makes the joyful landscapes of her majestic, unfinished dream story.

Leadership: Can you obtain a suggestive picture of a topic with long-lasting impact through your life experiences, so that you can outline a new vision of reality through means of expression specific to artistic language?

Fortunately you have got someone who relies on you. When I write about her, disturbing and mysterious, with extracts from the leaves of the rose, I also think of that energetic little boy, a true troublemaker, who knew from then on that one day he would succeed in immortalizing the sensitivity of a mystical spirituality, of unique beauty, on his own painting board. It is a pleasure for the soul to know how to choose your art even before it is learned fully.

The dialogue directed on the topic of communication in artistic language communicates in some way the experience of the deep knowledge of the concept of presence-absence, conjugated with other symbolic elements, such as fir branches, the tree of life, the powerful motif of the golden flower, the solar rosette, the eye of Horus, *birds never look into the sun*, in the chromatic combination: red, green, yellow.

Time I'm sure will bring disappointments in so many things. But neither he, nor she, nor the Master, nor Margareta, nor after so much sealing away from souls within a fabulous life, are left swallowed up by the profound mystery of canceling consciousness by the pursuing and

pursuer hypostasis of the rose, in contrast to the sharp character of some long-ago days. Times full of tenderness of hugs that no one wanted to offer, to none of them.

We shared the emotions of the revision through the refinement of the drawing, a beautiful way by which we could heal the wounds of the past, *esprimendoci in modo naturale e suggestivo*, embodying one and the same thing, one being the double, the reflection of the other.

Leadership: Can you obtain a copy of supreme fidelity of a previous version of personality that can be noticed with a purely subjective construction, under the impression of an image seen from the angle of a signed reminder: *"Remain as you are..."*?

It seems to be the way. Destiny, the spiritual consistency of the rose, brought us together, ever since, when we were collecting dreams and hopes in our small universes, corners of nature away from the eyes of the world, often shattered by the prejudices and conventionalism acquired through living controlled by the effects of other realities.

It was a kind of wish that was to be fulfilled at any price, beyond any illusion, beyond any judgment about taste, beyond any dogma, in all the meanings of a possible symbolic world, but which emphasized the values of the human spirit and sensibility. In art, imagination matters more than the predictable.

Not understanding anything at first, imagining ourselves the same exiles in a hostile world, better said in a moment of vitriolic memory, concealed by false illusions, we timidly approached each other, after so bitter weather, with a kind of constraint, as if we were converted into a fiction that shatters the myth of childhood, the spectrum of insignificance seeking its cure in the symbolic representation of the virtue of belonging to an identical aesthetic orientation.

The rose is the same I who reflects on it, and you understand why, as a sort of identity argument against kitsch, as a kind of gateway to the fantasy world inside a delicate book, without opening it. The chromatic dominance of a reunion *On a peaceful day, Oh the light shines brighter*, can be noticed with a purely subjective construction, under the impression of an image seen from the angle of a Proustian type reminder: "Seek to remain as you are, always blurring the facts and your words with creative thinking."

Leadership: Does the content side of your personality reveal the strength to refer to those visual images in which the being revealed through the essence of a work of art engages in intensifying the connection with a past life?

The very image of those times, on which on which only the rose links its name, Nostalgic Artemis, makes you see, as in the light of a candle, the shadows of a love not experienced when its time was due, but later won by relaying on canvas the magnificent chromatic spectacle offered by the mysterious phenomenon called "Recovery", a balm for the soul.

All alone with you makes the butterflies in me arise, as the very fact that everything I cared for behind the words, full of colored spots thrown on a damp cloth, turned into the Tail of a Swallow, this butterfly so misunderstood and beautifully threatening that no one has the opportunity to immortalize in its true splendor.

I want you to be my baby. This image could be reached if, identifying the calm of a great and careless nature, we would take seriously the words of writer Dora Pavel, through the odyssey of returning to the world of an art restaurateur, as a poetic connection with an

Apollo of great emotions:

"There he had learned that re-painting means, above all, to curb your impulse to paint. It is important not to give the devitalized color a glow it never had, but to brighten it within the limits of its color. To represent your temperance with which the master applied paste on canvas once."

The rose, with a glance at the past, has the power to bind a hopeful promise to an avant-garde thought, along a long search, animated by the grace of highlighting the most beautiful qualities of understanding of art: patience, tenderness, spiritual unity, sincerity, likeness, dreams and attraction.

Leadership is the echo of the powerful encounter between the artist and his muse, opening up to the world as a delicate knock on the door of the heart that does not dare call us to set up a crystallized painting by juxtaposing two structures: the suspense around the subject and the expressiveness of a vision suggestively called "The Renewal of Man".

Sign Your Name Across My Heart marks the moment of a long-awaited reunion that holds the echo of a tear, of that hope that has not been lost, of that delicate beating at the door of the heart that does not contain calling us inside it through an eternal voice that seems to emphasize the speaking of a painting: *"Adorn your soul with the purest sincerity before accepting to be part of another reality, of the work of art."*

*** Note: Terence Trent D'Arby - Delicate**

Source: https://neculaifantanaru.com/en/sign-your-name-across-my-heart.html

Significant Words Spoken From The Perspective Of A Leaf (II)

On February 27, 2021

Change your beliefs that govern your inner universe, without stopping to experience the reality you have never seen before.

I told you in the previous article that while I was on my way home, a leaf lay before my feet, and it stopped there as if it had been attracted by a magnet stronger than the earth, because it did not move even after I kicked it. It stuck there, like a nail, so I didn't insist on moving it from its place. My thoughts were overwhelmed by a voice inside me that kept repeating, over and over: "Try not to be indifferent to the events that took you by surprise."

Another argument that can be invoked in favor of this interpretation of thoughts can be deduced from the very double structure of the leaf observation process: first that it exists as a kind of circularity in the dynamics of the relationship between spirit and nature, then that it exists as a kind of reversal of a situation in which the absurd is increasingly insinuated in everyday life.

It was a moment of double significance. For when the leaf suddenly lay before me, unwilling to move, not even in my attempt to kick it, I felt that I was experiencing the bitterness of voluntary exile in no man's land, in a gloomy and desolate landscape, accepted with the pride of that pure spirit which does not want to submit to either the stranger in me nor to the neighbor in me, which could have made me reach the heights of despair.

Although, the leaf brought me news about the extent to which internal needs are (or are not) met emotionally, spiritually, intellectually or socially.

Leadership: Can you distinguish the reflection of an image external to you in the form of subjective experience of the effects of the action of an impact stimulus from an environment that is not always predictable?

Is it time to for me to change I wonder? Will I be able to bear the fall of the leaf at my feet in the future as a distinct moment after creation, or as a harbinger?

The leaf looks fragile at first glance, you think you can crush it with a small gesture. However, it doesn't despair, it does not resist, does not play the victim, it doesn't show signs of the disease in which some seem absent from the surrounding reality. It allows itself to be influenced, not conquered. It lets itself be carried away by the wave of your behavior, it lets itself be studied, lets itself be lost in the thoughts of the one who looks at it, but it does not let itself be easily convinced by your attempts to appreciate reality.

The words of the writer Mesa Selimovic, from the novel "The Dervish and Death", catch my eye again:

"I walked from one darkness to another, neither form nor place, because I saw nothing and I was preoccupied only with myself, preoccupied with imaginations in which I was lost and what I could have recognized. I was changing the darkness, I knew that because I was moving, and because time was passing, even though I didn't feel it passing."

I, too, was troubled by that stoicism of the invincible attitude in the face of an imaginary

existential storm, for that ruined, trembling, but stubborn leaf in its determination not to move, inspired a single vision: the transformation of life in the scene of a work by Caravaggio. It inspired a lack of brilliance in that vivid and vibrant something of my becoming, as if I had been through it a few more times and had no other expectations from life.

Indeed, there is a restlessness that characterizes any creator who is never satisfied with his own work, an unpredictable reaction to the reception of a new facet of the mosaic of the vast experience of understanding another dimension of his being. A state of agitation, of turmoil, of restlessness. After all, I believe that some independent syndromes, with associations in everyday life, retain the swept shape of the leaf over a longer period of time.

Leadership: Are you ready to change the way you perceive every moment of your life by performing a self-examination that allows you to customize the shape of symmetry to something that you've overlooked?

One aspect is clear. The effect of educating my character results from the specificity of the situation I faced, nullifying my omniscient qualities, nullifying part of my happiness, part of my sadness, part of my dilemmas, so I never hoped to know myself as well as I thought.

In fact, I overlooked something: the essence of the consumed event, the imposing requirement of consciousness to create the inner representation of the outside. The leaf made me understand that any character can be represented by its association with a supposed maturation experience that does not lack dilemmas or disappointments, but also the idea that they are part of an experiment called doubt, inner helplessness or equivocal determinism.

Even then. I felt something in the specific context of a psychology of the creator who judges his mistakes in his own creation, isolating himself from the reality of those around him. Perhaps this fact is under the constraint of the relentless need to transpose myself into a representation of the anthropomorphized spirit of nature, in the form of an intense and plenary subjective experience that reflects my relationship with the world around me.

Rather, the leaf reflects a narrow world, which absorbs all the others. Contact with it doubled the light in an artist of metamorphoses, nullified my concern of not making any mistakes, and strengthened my efforts to straighten myself out. At the same time, the leaf has changed the intentions of a man who looks beyond the appearance of a known world, reversed the reality that his brain has built on oppositions to everything that is integrated within the boundaries of normalcy.

Therefore, the leaf is an anchor that holds time in place, it is a cut of my own image from one reality and then transposed into another reality. It is a tender and instructive foray through the life, story, career and soul of an artist. It is a symbol of regret, of restrictions of all kinds, which turns into a symbol of hope, because it showed me that I can be a different man than I was, with other perceptions about me, about life, about the passion to capture emotions from any trifle.

Leadership is the result of an accumulation of experiences from which you must enrich your soul, to draw some conclusions, meditating on what happens to them with that quality of the Creator to manifest within everything.

Significant Words Spoken From The Perspective Of A Leaf can be formed and linked by a reflection on the self that summarizes the essence of the teaching from which we must remember: nothing happens without a reason.

Significant Words Spoken From The Perspective Of A Leaf (I)

On February 25, 2021

Try to give meaning to an experience of life full of lessons, before extending your perspectives of existence for the benefit of a more accurate understanding of your evolution.

Whenever I walk around the city, especially at night, when the city is quieter basically, I notice the most interesting things that can be observed with the naked eye, in an analysis of the tendency of impenetrable shadows and mysteries. The silence itself is interesting, less when things stand out, but rather when the night admits its guilt of being a good counselor in the face of the glory of a clear moonlight.

And hence my reasoning for saying this, for if I were not to say it, it would mean keeping to myself the thought with which the night covers its darkness, with the inherent dynamics of a pendulum that oscillates between back and forth, between something that can be seen with the naked eye and something that spins continuously in my life, but always goes unnoticed in the silence of a clear moonlight.

And so, as I walked, a leaf lay before my feet, taking advantage of a moment when my mind was about to explode, when my thoughts ran like crazy in all directions. I don't know what wind put it there, because there were no trees in my immediate vicinity. And it stopped there, as if it had been drawn to a magnet stronger than the earth, because it didn't move even after I kicked it. It stuck there, like a nail, so I didn't insist on moving it from its place.

So too must be the case with people. Some appear in your life without your expecting of their presence, they are so small and insignificant, but they stand there like leaves to which you do not know how to respond, you do not even know how to approach them. But you can see that these leaves are far outdated, they have kept a bit of that autumn color that announces the possibility of their disintegration with the cooling of the weather.

Leadership: Is the tendency of your personality to attach knowledge value to random moments, with which you would agree to merge as "another person"?

Yes, we are all human, and at some point, each of us resembles a leaf in the lives of others. But no matter how much we appear as leaves to others, and no matter how much others appear as leaves to us, let us never forget that any leaf, even a completely dry one, can become a tool for understanding our own experiences and feelings.

Another thing. What you feel truly represents you is sometimes what you feel you've kicked with your foot, but hasn't budged. And what you feel presses and dominates you in a way that is hard to describe in words, may be the moment when you realize that something small and insignificant was much more stable and resilient than you.

And I had no choice, I felt like someone else entirely, probably resembling a blindfolded giant who stumbles on his own strength on the way to the answers to the question: "What am I and why do I do what it is that I do?"

Leadership: Can you bring about a significant improvement in self-perception as a result of managing a moment of maximum lucidity, when you realize that you have become a man of other worlds?

Therefore, let us reflect on every detail that life lays in our way, in order to discover ourselves as being more understanding of ourselves. That is why I understand the writer Mesa Selimovic too well when he wrote the following in the novel "The Dervish and Death":

"Easy. There is time for everything, I gave it to myself, and there will be appearances and testimonies on the thread of judgment, I will not avoid them, and I will finally be able to pronounce my own sentence, because this is about me and me alone. Suddenly the world became a mystery to me, and I to the world. We sat face to face and looked at each other in amazement, we no longer knew each other, we no longer understood each other."

Even the world of writers, like the world of artists, like the world of ordinary people, is sometimes concentrated in the universe of a leaf that is part of the category of landscape paintings that leaves you speechless, making you marvel at how many thoughts you need to invest in a single moment (given by an image treated broadly, figuratively) just to better understand your nature, reactions, physical, mental, emotional and spiritual level.

And if in a single moment of maximum lucidity, I myself became a man of other worlds, first artistically, then from a storytelling standpoint, finally living (by contemplating the sensible and the concrete), it is due to the fact that within me lies that power that no one else has: the power to recognize a lesson in life when I experience it simultaneously on several planes of my being. First of all, on a spiritual level and on a level of consciousness.

Your evolution in leadership is dependent on how you manage the moments that surprise you and urge you to change your self-perception.

The strongest self-perception is the result of your attitude and mentality that manifests itself in distinct behaviors and actions that depend on a random event constituted in a life lesson from which you come out wiser.

Significant Words Spoken From The Perspective Of A Leaf actually convey those fleeting moods or impressions connected to each other by dominant relationships between man and nature, with the specification that anything minor gets in your way actually manifests itself to make you more focused and more aware of the beautiful things around you, of the present time.

Source: https://neculaifantanaru.com/en/significant-words-spoken-from-the-perspective-of-a-leaf.ht

Silence Must Be Heard

On June 05, 2017

Express the greatness of your reason of being everything you particularly represent, venturing into an infinite exodus towards the grand heights of the spirit.

I was losing myself in the virtue of the moment of not being the same, imagining myself alone and belonging to no one in the face of the greatness of the idea of getting stuck on one stage of development of the human spirit. It was a peculiarity of the need to look for myself elsewhere, supported by exorbitant will to create the essence of a new existence, of which I am bound to even now by a non-consequential solidarity.

Always the way of seeing the world, toward which the essential difference between the artist's talent to play with ingredients arts and the meditation of the thinker to venture into an infinite exodus towards grand heights of the spirit tends to, beyond the limits of my own observations, accompanies the hidden of a unique meaning of life, as in a labyrinth without beginning or end.

Like a painter who with several brush strokes manages to portray the essences of a great complexity, I was living the experience of being gripped by something stronger than myself, something that people call God, interpreted with thirsty curiosity through a unique representation of omniscient providence, through the eye that keeps watch forever.

It was a kind of variant of the conversation I was having with myself, where everything came out of the lights of a time laid out on the cover of a novel of becoming, the formation of a new consciousness. A conversation in which instead of talking about what I already knew, I would cast myself into the ridiculous of forgetting who I am. *Pay attention, you're playing with fire !*

Leadership: Are you defined by a particular way of receiving yourself and understanding your creative potential through the viewfinder of a reason that has power over the plurality of worlds you choose to retreat in?

Silence is the greatness of reason that builds a philosophy indispensable to the experience of being someone else, beyond what you yourself feel that you are, which forces the rediscovery of yourself only within the framework of unprecedented knowledge springing from meditation on spiritual actions, callings from beyond the world and the ordinary mind, *no words just vibrations.*

I still continue to undo conversations with myself, hidden truths, to recall my remembrance weathered by time and not remain trapped in the "fantasy" area. Scientific research could identify within my brain some resonance phenomena leading to the activation of mechanisms of self-determination, an intense electrical activity of neurons responsible for coordinating inspiration towards the space of Revelation.

Silence is lost in the distance of a large sea and suddenly cropped up in imagination, swaying in the mirage of an inaccessible world and immersed in the territory filled with challenges of a subjective perception of reality and interpretations you give to events, on which you begin to know with a relative accuracy what to expect from yourself.

Leaning on the basis of *"diamonds will burn, friendly cards will turn"* I concluded that the

only authentic knowledge, the essence of spiritual maturity is the expression of a profound judgment of the self, materialized in a learning context. How much finesse to sneak a good idea in the content of a reason capable of continuous flexibility through a creative energy, as if before a painting that reveals its beauty only if you step away from it. *The time has come to learn, that silence...*

Silence is a non-verbal manifestation of a particular experience generated by the courage of a self-uttering that gives birth to a believable world outside of the world you experience.

No wonder the hero of the novel "Lolita" confessed his beliefs full of passion in relation to the modality of increasing his experience of the inner world, *cause silence has the right to be heard:*

"I always preferred the mental hygiene of "don't hear, don't see". Now when I am troubled with past events, trying to plead my cause, I remember that in circumstances such as that narrated before I would always adopt the method to not take into account the moods of the being I associated myself with. But at the same time, I tried to reassure my despicable Ego."

One glance directed at myself in an excess of curiosity, *back to the greatness of a time read through the lines of such a powerful representation of life*, preserves the creative force that opens the door to the secrets of infinite fulfillment. The same force underlying the depiction of a being that wouldn't be recognized in the world, but only in relation to what can be delivered through the soul, by exalting experiences that inspire, accompany and mobilize the cognitive approach.

Leadership can at any time join the response sprang from what you learn to be in a position of inaction. At a peak time of meditation. This position, which blocks the wounds of reality, requires good concentration on how you govern your individuality.

Silence Must Be Heard reveals that moment of infinite inspiration needed to create and transmit new contents of consciousness that contributes to the requirement to become aware of how you manage your life purpose and meaning.

Do you particularly represent a symbol of silence from which springs the meaning of another reality?

*** Note:** Enigma - Silence Must Be Heard

Source: https://neculaifantanaru.com/en/silence-must-be-heard.html

Silent Realms Of Power

On October 06, 2010

Measure well your own value, by fragmenting each element of your own personality and eliminating those factors that influence your character in a negative way.

A growing worship was accumulating around the Nizam who ruled with his brother, the Persian king Sharaman, following the principles of loyalty and brotherhood. But no one suspected that, in fact, Nizam was a man with no faith, eager for power, whose greatest desire was to be not only the king, but also the most powerful man in Persia.

Finding that in the holy city of Alamut there is a magic object, a sacred dagger - whose haft was filled with the legendary sand of time, and if throwing the sand can turn back time for changing events, Nizam, very old and wise, but knave, implemented the diabolical plan.

Leadership: Does looking for the meaning of life become a top priority when you give incessant attention to everything you think about when around a predestination that makes you irresponsible?

Most effective weapon. To succeed in leadership you must resort to the power of charm, of pure seduction, but sometimes have to resort to cunning or even "manipulation" of behind the scenes and discover constantly in people's minds, in the consciousness of the masses, to step into the world's soul and modify it to your will.

As any impostor, Nizam had the most interest to spread his influence in the widest circles, and especially to his three grandchildren, who were unsurpassed in bravery and courage, to increase his possibilities of success. He won their absolute confidence, printing in their hearts and minds a very clear image of him: as not only a wise man, but overly affectionate and protective. What he said remained true, what he did was always fair.

There was no difficult to deceive the vigilance of his grandchildren and also of the other Persians. He knew people like this: physically well-prepared, trained to fight, to react quickly and accurately, which scanned each face, watched every move and even sought danger.

The instinct and inclination to evil were cheating him only rarely. While he stayed with an eye on everyone, no one stayed with an eye on him. So he could take every precaution to pass as innocent after he killed his brother, King Sharaman, and after being put in danger a whole kingdom.

Leadership: Can you afford to destroy a world, as to rebuilds yours?

The value undertaken by the level of significance of the decision to reach others' expectations, correlated with the anticipation of any deviation from the normal, approaches the principle of subjective judgment in matters of faith. To be vertical means to lose your "insanity" to believe in a reality that only expresses mood changes, disorganized images and unbelievably ephemeral intruding thoughts.

No one noticed what was happening around them, excepting Prince Dastan. At the end of the movie *"Prince of Persia: The Sands of Time (2010)"*, Dastan, with the beautiful and brave princess Tamina, managed to "change time" and to prevent Nizam from reaching his stingy

purposes.

But the question that must be asked from the very beginning is: what would have happened if the Nizam's diabolical plans were implemented? A man who destroys a world would be capable of anything, including destroying universes, but it worth it? I don't know. But I firmly believe that a man who feeds his soul only with the burning desire to have absolute power, which cannot be determined to stop his evil plans, who believes more in material than in spiritual values, has always good reasons to do it.

If you could, would you destroy a world as to rebuilds yours? Or you have the power to accept your fate and let things take its natural course, even if it is not as you wanted?

Leadership: Does the subtlety with which you mask the strong tension of a past life coincide with your ability to manifest what you want in a state of uncertainty towards your own identity?

Power is in good hands when the one who leads is more loved than feared !

Someone said: *"Who serves on a bad man, beggar will remain."* Power, whether it is in the hands of an unscrupulous man, ambitious, ruthless and greedy, becomes a serious problem - because all people will suffer. A fearful man is capable of destroying not just a world, but an entire universe, and therefore, he will get the same answer: that no one will open their heart in front of him.

If, on the other hand, the leader is susceptible to people and their needs, then all will serve him with faith. There will be no riots, protests, complaints, and thus power of the leader will be safe.

Just as two heterogeneous elements like saltpetre and coal, mixed in proper proportions, are giving us the powder from which may result a huge explosive energy - so cooperation between people and their leader can give a more usable power than could have the leader by alone.

To manifest a concern for the seizing and maximizing of power, in a state of uncertainty towards your own identity, indicates that you are not sure what suits you and that you are not sure of what you claim you can do when you do not have access to the true values and virtues that you must represent.

On the silent lands of power, the things are not always pink, and there is no marking to indicate the true nature of those who want to lead and their maneuvers that they undertake to acquire and maintain power.

But "the silent land of power" is on quicksand, and those who enter this area and remains true to some principles and unhealthy ideals, unfair and unethical, using trickery, manipulation, indoctrination in order to create their own world, will never find their balance and no one will stretch a hand to help them. And the more they will struggle to achieve mean goals, the more they will sink faster...

Measure well your own value, by fragmenting each element of your own personality and eliminating those factors that influence your character in a negative way.

P.S. To hold the power by any means should not be the goal of any leader.

Source: https://neculaifantanaru.com/en/silent-realms-of-power.html

Sin Will Be The Rest Of Reason

On July 14, 2020

Show interest in grasping with your mind and soul the broad realm of knowledge based on the synchronization of "myself" with "myself more than myself".

Something in me demanded more of me than others, no matter how hard I resisted. It was a ruthless and unshakable command, but I didn't know where it came from and I didn't want to give up. So be it, I thought, let this be my science and thwart all my efforts. By comparison, any other sin I have committed or will commit is nothing but a ridiculous trifle, because I have not done too much harm to anyone by sinning. The sins of the flesh and the senses are nothing but the pleasure of forgetting. A dream of sin, a sleep from which I must wake up bitterly every time to find my guilt. Who knows, maybe the taste for books, the study of the Greek language, the interest in profane science, maybe even Homer and Plato represent for me the same desire to forget and are a more serious sin than the insignificant sins of the flesh and the senses.

*Sin is only a word, but for me, from now on, it will only mean the desperate desire to forget at least for a moment my highest knowledge, to forget God in me. Sin is the rest and sleep of the soul, just as the sleep of the body is its rest, because without it the body could not live, being bound to the finite world. That is why man, in his weakness and limitation, could not live without the rest of the soul. From now on, I will not blame anyone for my sins. Let all their sins be forgiven, that is the nature of man. For me, the rest of reason will be sin and sin will be the rest of reason, but the fact that I am aware of this makes me desperate and I will never have peace with myself again. **

Leadership: Are you able to find your inner peace through the experience of oscillating between the rest of reason and the sin of eating from the fruit of knowledge, so that you deserve to be the same you at all times?

From the above passage, taken from the book "Young Johannes" I learned one thing, that from sin to holiness there is only one step: knowledge. And here one can identify several kinds of knowledge, such as: self-knowledge, knowledge of good, knowledge based on observed facts, knowledge based on discernment (combined with praiseworthy thinking), knowledge based on self-evident data of experience, knowledge based on comparative observation, knowledge based on biblical revelation, knowledge based on emotional experience, which is then fully embedded in the emotional memory of your being.

Because of the knowledge that more and more people were interested in, some spread the idea of sin and subtly and cowardly inserted this into the Bible: "Believe and do not search". Whereas nowadays, knowledge has gained such momentum that people actually depend on technology much more than on the fear of the words preached to them from the pulpit. I understood this very well, and I understood it better than anyone, because knowledge is indeed the most powerful weapon, and whoever has it leads the whole world.

I, Fântânăru Neculai-Ioan, am one of those for whom knowledge will be fulfilled in concrete, not in abstract. I believe in God through the knowledge I have developed in my writings, with much discernment, with much soul, with much thought, so that I have come to consider myself a good connoisseur of concrete reality, perceiving and expressing spiritual feelings in this way.

My true knowledge is the result of the individual contemplation that the soul addresses to the world of Ideas in the doctrine of a Universal Deity, but also in the doctrine of an

individualistic consciousness, for the freedom demanded by the act of thought must bear fruit from everyone's effort to observe carefully, to invent, to discover, to make a better world with the help of what I have in me.

Leadership: In order to recognize yourself as a superior person, do you have to prove a knowledge that has the audacity not to recognize its limits?

Something in me demands more from me than others, due to the side of my creative compositional personality, and asks me to express my point of view on the observations I have collected from life experience, deepening more and more the soul side of human behavior, but also my relationship with God.

One word stops me from being my best: ignorance. Only the thoughts and scenarios I make between my two ears and my two eyes can increase my chances of finding myself in the pages of a life that contemplates itself at every moment and that in other lives sees only mirrors.

The very pages of the books I write abound in the charming presence of creative thinking, like a life born of a God who teaches me not to take seriously the sins attributed to me by the desire to know myself above all by knowledge. By comparison with faith, I identify as a righteous man, of great character, good at heart, and even this fact of describing myself highlights the fertile ground of self-knowledge.

Life born before the eyes of God is an infinite source of fullness obtained by virtue of knowledge. In order to know yourself as a superior man, you must prove a knowledge that has the audacity not to recognize its limits, putting in your center of attention the merit of inserting yourself into a world full of superheroes. At the same time, you must consider the merit of stirring yourself up through the introspection caused by that refined dissection of your soul and self seen as an inexhaustible source of creation and revelation.

If for a continuous validation of self-knowledge it is necessary to identify the means necessary for good observation (this is probably a basic component of emotional intelligence), then for the completion of large amounts of emotional and intellectual content there is the difficulty of extensibility of views which make up the essence of a new spirituality.

Leadership is the result of the knowledge you have gained through the power of "yourself" elevated to the relatively positive superlative: "I am always open to the new and I am always above my expectations."

And I believe one more thing. I believe that the essence of a new spirituality resonates with man's effort to make his knowledge an intense experience of the important events he goes through during his life, so that he is visible to all those who seek to differentiate themselves from what holds them captive: insecurity in finding people capable of overcoming their passions and ignorance.

Sin Will Be The Rest Of Reason for all those people who believe they can be better than others because of the knowledge taken from the lessons of ascension to absolute power. It is a great pity to know yourself above all, because everyone will look at you with envy and contempt, not necessarily with admiration. But your reason must triumph through the subtlety of erudition, through the subtlety of suggestion, through the subtlety of ideas, and at the same time it must bow to the faith which says: "Nothing is impossible."

* **Note:** Mika Waltari - *Young Ioannis*, Polirom Publishing House, 2020.

Sincerity Confesses All Its Thoughts

On April 22, 2002

Learn to manage your feelings by proving that you can follow your intuition in terms of their expression, with that sense of measure that underlies your realistic adaptation to a world where fragility meets fear.

It had happened that the love that had greeted her was exactly the one that matched her mood perfectly. It was a kind of adoration from afar, a silent contemplation, a deification of the unknown. Adolescence appeared before adolescence, the dream of the nights became a novel and remained a dream, the desired shadow was finally real, made flesh, still without a name, without a mistake, without a stain, without desires and without flaws. In a word, the distant lover who remained in the world of the ideal, a chimera that had taken on a form. Any other more real and close encounter would have frightened Cosette as she was half immersed in the murky mists of the monastery. He had, mixed up, all the fears of the child and all the fears of the nun. The air of the monastery, which she had soaked in for five years, slowly dissipated and made everything around her look unsafe. In her condition, she did not need a lover, but a vision. She began to adore Marius as something charming, bright, unnatural.

She smiled openly at him, for boundless innocence touches boundless coquetry.

She looked forward daily to the hour of the walk; She found Marius, felt exceedingly happy, and sincerely believed that she was confessing all his thoughts, saying to Jean Valjean:

- What a wonderful garden Luxembourg is !

Marius and Cosette were secretly wrapped around each other. They did not speak to each other, they did not greet each other, they did not know each other; they saw each other and lived thanks to the fact that they looked at each other, like stars in the sky, separated by millions of leagues.

*Little by little, Cosette became a woman, and she blossomed beautiful and in love, with the consciousness of her beauty and the ignorance of love. And on top of that she's chic, out of innocence.**

Leadership: Have you reached that maturity in which you fully appreciate what you have and thus are able to meet the conditions of opening your heart to external manifestations?

Before relating to the purpose of your life you must reach that maturity in which you begin to appreciate to the fullest what you have and thus be able to meet the conditions of opening the heart in the face of external manifestations that accompany the experience of feeling a deep connection with the spiritual world. To the extent of this, I must define spirituality as the openness of man's soul to *the affective structures* of the personality of those around him, which appear as essential emotional constituents of his character.

Of course, spirituality is found in any spiritual connection, in any manifestation of nature. Think of an animal, such as a dog. Have you noticed when he approaches you, wagging his tail, how he sniffs at you, how he waits to be petted when he jumps on your chest? The dog feels that you are a good man, you instinctively feel that he likes you, and you both rejoice.

Or when you paint a flower, how it opens its petals and shows *its* grace in your garden, shining under the caress of the sun's rays. Spirituality is found *in your freedom to experience color and brush,* under the influence of the feeling of brotherhood, of communion with nature. A flower is an accompaniment to your "*flowering" in an artistic image.* At the moment of creation, the connection between you and nature is created, a real delight, because you can outline and apply *your mirror* in a space proposed by you.

Thus, you feel the connection of the friendship between the giver and the gifted, you find your mirror in the soul of nature, and this mirror carries something divine because you see with an open soul a fairytale world, full of color.

Leadership: Have you reached that maturity in which you can fully appreciate what you have and thus are able to meet the conditions of opening your heart to external manifestations?

Before you relate to the purpose of your life you must reach that maturity in which you begin to fully appreciate what you have and thus are able to meet the conditions of open heart in the face of external manifestations that accompany the experience of feeling a deep connection with the spiritual world. To the extent of this, we must define spirituality as the openness of man's soul to the affective structures of the personality of those around him, which appear as essential emotional constituents of his character.

It must also be said that spirituality is found in every connection of the soul, in every manifestation of nature. Think of an animal, such as a dog. Have you noticed when he approaches you, wagging his tail, how he huddles next to you, how he waits to be caressed when he jumps on your chest? The dog feels that you are a good man, you instinctively feel like he likes you, and you both rejoice.

Or when you paint a flower, how it opens its petals and shows its grace in your garden, shining under the caress of the sun's rays. Spirituality is found in the artist's freedom to experience color and brush, under the influence of the feeling of brotherhood, of communion with nature. A flower is an accompaniment to your "flowering" in an artistic image. At the moment of creation, the connection between you and nature is created, a real delight, because you can outline and apply your mirror in a space proposed by you.

Thus, you feel the connection between the giver and the gifted. You find your mirror in the soul of nature, and this mirror carries something divine because you see with an open soul a fairytale world, full of color.

Leadership: Can you position yourself in all the feelings given to the closeness to someone or something, giving them generously as if a connection had been established between two totally separate worlds?

Through spirituality, man positions himself in all the feelings given to the approach to someone or something, feelings that he generously gives, as if a connection had been established between two totally separate worlds. And for this reason, the way we have to face and overcome the obstacles of life, with dignity and nobility of soul, for relief and comfort, is related to how feelings are generated or amplified by a realistic attitude, open to the feelings of others.

One more thing. Your external image and experiences may reflect the conditions of a mature relationship between reason and feeling, between sympathy and adversity, between poetry and reality, between dream and responsibility, between fulfillment and legend, but it depends on the maximum of your own originality to manifest as "a vision of feelings" from the

perspective of an expression of the call from a metaphysical, transcendent plane, through which the consciousness feels invested with the responsibility of an accomplishment in reality (exteriority).

When it comes to interpersonal, affective, and emotional relationships, spirituality is found in the depths of nostalgia and feelings of loss, or in your willingness to experience the depth of the feelings you nurture for someone. Spirituality is found in the richness of your heart and the tenderness of your way of thinking, dreaming of that love that can be only one, that can give you wings and meaning forever. And the opening of the heart in front of the other creates the necessary conditions to build a mutual trust.

True spirituality is the gateway to the soul in the light of a destiny that shines through credibility, through an experience of unity. And this experience of unity is completely aligned with the Creator in our being and in the universe of Creation.

Sincerity Confesses All Its Thoughts when it comes to life experiences, of hope and longing, of those who truly believe in the hand of destiny and in the motto: "Time solves everything".

A life lived in truth, through good and beautiful, through the sincerity of those who share and assume their daily experiences, must go through the hope of a permanent change of destiny, From chance to passion, from Creation and Creator.

Source: https://neculaifantanaru.com/en/sincerity-confesses-all-its-thoughts.html

Situational Leadership

On October 09, 2014

Attempt to combat the feeling of failure of the operation by the force of nature, putting at stake the ability to directly come to the fore in any situation.

The director Serghei Eisenstein will be proposed a novel adaptation of HG Wells' "War of the Worlds", project will be subsequently abandoned as too expensive. Negotiations are extended, but, because it is needed to obtain also Sovkino's agreement and the permission for Eisenstein to extend the stay beyond the borders of his homeland. Meanwhile Eisenstein also discusses about the material terms of the contract: Lasky wants only his cooperation, giving him a $ 500 weekly during the film subject is selected and then, from starting to produce it, $ 3,000 per week.

*But Eisenstein categorically refuses to accept any agreement without the participation of Tisse and Alexandrov, whose presence was not interesting for Lasky. His condition leads almost to the breaking negotiations until finally Paramount initially gives him $ 900 a week, and he will pay himself its cooperators. It is a lovely friendly solidarity. **

Leadership: Do you manifest your receptivity towards the demands of confirming a new content that you can only carry out by using an external source of content?

A leader will never accept to carry out a project, if that project is not designed as a mechanism with two speeds: a work of propagating arbitrary pulses (own judgment) and a regrouping of the forces of intervention for the optimization of response offers (judgment of others).

The situation when you are exposed to a set of orientations, with many feedback collections, stimulates receptiveness to the demands of confirming a new content that you can only carry out by using an external source of content. An external source of content can be a brilliant mind that goes beyond the appearance of things, a bearer of great values and qualities, a spirit of first-rank artistry, a unique example of virtuosity, a powerful writer or a man whose story impressed you enormously.

The situation in which you relate to a variety of experiences of partnership, exposed to the conditions of approval of certain amendments and supplements for a certain custom product, reflects not only a dependency on achievements entered on the line of an assumed ownership. But rather dependence on an external source of control of the way in which you evaluate yourself in the totality of a work from scratch to the completion stage.

Are you the owner of a knowledge that depends on the nature of its material, derived from experience and images that populate your senses and intelligence? Or are you the owner of a knowledge that depends on stimulation offered by feeding yourself with another vision?

Leadership: Can you give a more pronounced note of authenticity to your creative experience according to the qualities and evolution of a pattern of your status that has conquered the audience by the simplicity and charisma with which it approached the values in which it believes strongly?

The man who imposes respect through experience and knowledge always stands as the final decision prominent factor in victories in battles won with various situations of vocational

guidance. He gives a riposte to those who think they have the right to sabotage its authority.

The basic value of such a man, whose broad recognition status is based on the criterion "I know best what performance is", is not given by the usefulness of the vast knowledge he possesses, but also by the constant contribution of empathy and the determination he brings to the completion of a point of view that clarifies and supports its position on the influences around.

This is a kind of self-sustaining against the potential to change all of the other variables of interest by imposing new requirements, requests or rules, in favor of alliances that would guarantee independence to choose your own ways of achieving goals. The feeling of impaired functioning before aggressive factors of influence can be combated only through the force of character that commands respect, admiration, gratitude, professionalism.

Leadership is a demonstration of the difference between what you manage to plant in the hearts of the people around you and what they discover in you. All the time you pay the individual "insurance" contribution to professional progress in the account of your vision about world and business, in a way that does not violate anybody's rights, but that'll bring more freedom of action. This is the only way to rise above the condition of "limited".

A supreme proof of solidarity can be accepted as a sign that one that makes himself understood in terms of "I control the whole project" is about to recognize his value. How? To assimilate experiences from the exigency of restoring as soon as possible the full unity between what is given in an original manner (personal content) and the manner in which that something (that content) is presented in the form of other consciousnesses.

The content that gives value to your solidarity is related to what you manage to accomplish when others deviate from the course of your vision (jointly and mutually agreed), without diminishing the merits that have provided you with means of validation of creation representatively called: REPUTATION.

Situational Leadership is linked to leader's traits or abilities with respect to various stakeholders. It mainly concerns the professional development stages where you are involved, enrolling more in the form of direct steps to assert or through "third party contractors" to achieve common goals.

It is about managing different situations to which you are exposed throughout career, which could cause your professional independence, or rather, your dependence on a particular approach, a foreign way of thinking, or another authority.

In different business circumstances you can acquire a sense of belonging to a common cause, or a sense of belonging to the outer, authoritative, thinking, which puts beyond any control, selfishness and constraints. Often we do not realize and we wonder why things do not work.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/situational-leadership.html

Slave To His Own Rebellion

On February 14, 2011

What you are willing to see depends on what you are prepared to interpret with reference to your own expectations.

The Russian director, Sergei Eisenstein, made a categorical statement: *"To build cinema starting from the idea of cinematography and from abstract principles is barbarism and stupidity."*

It should also be added that the film "October" tries, in an original way, to compensate visually, in several cases, the absence of sound in the film. The echo of the cannon shot of the cruiser "Aurora" echoes through the halls of the Winter Palace, which are filmed by a rhythmic opening and closing of the diaphragm. Thus, the echo is "seen". As the noises of machine guns in the assault of the same palace are "seen", signaled by the corresponding movements of a crystal chandelier, violently shaken. In the latter case, it is obviously an associative equivalent (the shaking of the crystal directly evokes the noise), while in the former case, we are dealing with a graphic equivalent of the sound.

For all its obvious big misses, the film "October" remains an experience of great proportions. Eisenstein always thinks big. That's why his mistakes are also amazing: they take your breath away. Like a fearless Achilles in his iconoclastic fight against traditionalism, but also a strange Don Quixote, haunted by his own hallucinations, Eisenstein sometimes becomes a slave to his own rebellion.

Leadership: How do the expressive equivalents in your creation reveal the possibility of a purely visual message, so that the echo of "seen" is followed by the echo of the "as seen" image?

In the study of cinema, visual experiences propagate like sound waves, undergoing creative transformations and modulations. The cannon's echo and reverberation phenomena are translated into visual language through the bold pacing of the diaphragm, transforming the abstract energy of sound into palpable cinematic representations. Visual structures, such as the vibrating chandelier, become mediums for the transmission of absent sounds, in an experimental rebellion against technical limitations. Like a physicist studying sound waves, Eisenstein transforms these artistic hallucinations into graphic equivalents of acoustic reality. In this attempt to build a new form of expression, he overcomes the barriers of traditionalism, even if he sometimes becomes a slave to his own visual experiments.

As noted, Eisenstein categorically rejects the idea of building cinema on abstract principles, considering it nonsense, just as the psychology of perception explains that the lack of a stimulus can only be compensated for by concrete associations.

In the film "October", the director tries to compensate for the absence of sound with an original visual language: the echo of the cannon shot of the cruiser "Aurora" travels through the halls of the Winter Palace through a rhythmic opening and closing of the diaphragm, making the "echo" visible. The sound of assault machine guns is also visually transposed through the image of a violently shaking crystal chandelier, a graphic equivalent meant to evoke the absent sound.

Thus, Eisenstein creates a visual equivalent of auditory perception, trying to provide a unitary experience to the viewer. This ambitious approach, of adding visual dimensions to

compensate for missing sound, makes "October" an experience of impressive scope, but also one of stunning failure resulting from its iconoclastic and sometimes hallucinatory approach. Eisenstein thus becomes a prisoner of his own rebellion, oscillating between the role of a daring Achilles in the fight against traditionalism and a Don Quixote pursued by his artistic hallucinations.

Leadership means turning absence into creative presence. How do you transform apparent limitation into a triumph of the visual, where absence becomes presence and silence takes visible form in your creation?

the slave of his own rebellion who creates fascinating, but sometimes difficult to understand works by reference to his own standards and radical visions, resulting in both masterpieces and spectacular errors. I say this because in "October" you can see a combination of innovative genius and stylistic excess, with reference to the novel way of visually equating sound, in the idea that constant experimentation can sometimes exceed the limits of the viewer's comprehension.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/slave-to-his-own-rebellion.html

Slave To Love

On October 21, 2018

Concentrate your efforts on exploring a reality beyond immediate reach, directing your attention to contemplation of a painting centered on the fine-grained chromaticity of human existence available in its many aspects.

Any gesture of hers seems an invitation to read. Everything, in the precise lines of her delightful gaze, in the grace of her body's movements, seems confident in life, the result of wise choices. The eyes betray the most hidden thoughts, signs and symptoms of the presence of a gentle and quiet spirit, but who wants to keep in servitude, in the darkness of a living labyrinth, all those who live in an image of perfection. This is how the artistic form of an enlivening writing is born.

The expressionist phenomenon is infinitely more differentiated when updating an "expectation". Our encounter seems to be the response of her mind to a life situation she has not encountered before, an attempt to explore how emotion has shaped her artistic thinking, just like experiencing a play filled with the unexpected from which a masterpiece of drama can emerge. Delirium or exaltation?

A story that draws all eyes is a painting that can only be read from up close. Preponderantly creative, I am tempted to think of her as a limitless challenge, that of an irreversible falling in love, looking at her as from the reflection of a mirror without end and hidden things. But at the same time, I look at her with the fear with which the artist experiences a new combination of colors to enhance the effect of space.

In an act of deep creation, true influence lies in the ability to transform a simple decision into a masterpiece that reveals hidden truths.

The living impulse that asks to be exteriorized, based on the added value of a painting that wants itself discovered to the smallest detail, in the serene economy of tonal subtlety, denotes something mortgaged to the unknown, the mysterious, the enigmatic. She does not seem to be absorbed merely by the obsessive thought of some ardent passion, encouraged by the attachment to the particular way of dealing with a different story, in an aspect of the feelings embraced by the concept of aesthetic experience. Rather she seems to betray a weakness, an unusual attraction to the beautiful artistic that overcomes that relativity of the young girl's beauty.

Perhaps, in her mind full of desires, Proust's words concerning me torment: *"Your work turns out to be an infinitely more real thing than the rest, as a renewal of the world, as a surprise in the universe, offering that joy you experience when you see a work of your favorite painter that differs from what you know."*

Leadership: Can you successfully demonstrate that the reality increased by adding unpredictable elements can help you expand the story of an artistic creation without compromising the image of an emotion immortalized in all its splendor?

Thanks to you, especially to what my imagination invents in the target of all the gazed you give me with such sincerity, I reconstituted my name and life. Yes, from these letters, from this word pronounced in an English fashion: *"in private"*. No wonder my art tends to correlate with the increase in the concentration of hidden challenges that only a compiler of new universes is experiencing.

My efforts to probe a psychic that I will never really truly know, seem to be oriented towards a painting centered on the finely chromated chromaticity of human existence available in its many aspects, from loneliness to happiness, to rivalry of friendship, from low affinity to high.

Much more important is the soul that you have carefully read to me, looking at me as when you have to enrich the content of a pastel aesthetic with the very imaginary content of a nostalgic narrative, to make sense of a sensibility inspired by the faithful film of a possible but intangible reality.

Leadership: Do you have the ability to notice and capitalize on subtle details, avoiding the superficiality caused by inattention to the complexity of a deep content in an uninterrupted "present"?

I am not amazed because you have mastered an image, but because you have taken that image to the forefront of a universe that has emerged from nothing, that continues to expand.

For a moment, you turned your attention to the rustic landscape in my mother's painting, with small houses covered with snow, sprinkled here and there in the way of the one who traverses the wide plain into the persistent and infinite azure of a sky without clouds and without... pain. No, I did not paint it, but you would've wanted me to give it to you as a memory of a world that fascinates you, as a content representation of an area of knowledge thrilling in the heart of a dream creation.

There are poets of great virtuosity and plastic fantasy who do not seek to be just a memory but want to live in an eternal "today", in an uninterrupted "present" in which the colors, their contrasts and their bold combinations, create inspiration for all beings who come in contact with them.

Leadership: Can you vibrate with the pregnancy of an image filled with hidden meanings, having previously been exalted by participating in its visual content in the cause of a spiritual wound?

It is still hard for me, same as when we met daily, to accept a praise from her for the sake of flattery. Still, she lived an intense inner life, with fantasies and dreams of a rebellious poet who seems to want to revive that contrast of colors and forms unrecognizable to the reticent eye of the creation of an Art Nouveau. Nothing in the world could contradict her convictions surrounded only by the hidden truth behind appearances.

She wouldn't allow me the respite to feel full of energy, often suppressing my temptation to aspire to any glory I could capitalize upon through creation, obviously mocking me with every addition (with a hint of criticism) that she brought to the force of my imagination. When you want to search a drop of blood, first find out who stabs who with the knife. *I can hear your laughter. I can see your smile.*

She seemed to be overcome by a knowledge she could not bear. It was a kind of envy that drove her to make me feel inferior to her, a sorrow for her well-being, the more dangerous as from her would emerge an entire chain of circumstances that would worsen one-another. Here the limit of the impossible was drawn by a drop of irony at a time, a less honest appreciation, seeking to cancel my self-esteem from the emotional sphere of the word written with the stamp of the colors that flood spring. *You've got to know how the strong get weak.*

"Nicu, I hoped you would only be an artist of the beautiful, but you rather look like a

summary of the personal details you collect in a formula that does not tell the world the story of a sense-seeking imagination."

Leadership: In what category could you include, in extenso, the whole area of your artistic creation whose meaningful content refers implicitly to an act of transcendence and symbolizing of a moment that is never forgotten?

I have not seen her since that day, but she still lives in my memory. And I'm sure she's still silencing my inner vibe in the emotional sphere of my words that accompany the colors of a poetic art.

The beauty of a memory corresponds to the decipherment of a mystery found between the delicate fading of contrasts that seem to find peace under the grace of the expressiveness of a supersensible experience, making you wonder with that sweet reluctance of writer Anais Nin: *"How many times have we rebuilt the way from the beginning? Where is the beginning? The beginning of memory or the beginning of suffering..."*

If you are still reading these lines, dear reader, I feel obliged to tell you something. If you ever meet this young and beautiful girl whom I have sincerely spoken of to you as a good friend who knows how to listen to the story of a living artist, please tell her the following:

Tell her I'll be waiting in the usual place, with the tired and weary. There's no escape. We are too young to reason in the belief of a painting that came from an unknown sender. Your life will always be a perfect reflection of my state of mind and heart, and my true identity.

The image of a memory that is never lost is included in the category of a realism of soul essences, profoundly crafted by a literature capable of rising to the level of the sublime only by analogy with a Creator who never separates from His creation.

Slave To Love is the beginning of memory or the beginning of suffering, depending on the experience you are offered by the telling of a story with a deep, hard-to-reach subject, but which offers an intense relationship with your neighbor.

*** Note:** Bryan Ferry - Slave To Love

Source: https://neculaifantanaru.com/en/slave-to-love.html

Solar Wind

On June 03, 2018

Learn to create the environment necessary to reveal deep feelings, giving credibility and consistency to a reality that shapes you on the basis of a universal connection.

A hand from the shadows spreads the key to the only path in the dynamics of multiple caustics, just as the gods put before me the boundlessness of judgment. But not in the version of communication between planetary bodies by an energy system, and neither as an alternative destination to another level of knowledge, but as an interesting read that can be traveled in one clearly defined unit of time.

Without fail, I focus all my senses on this invisible arm, pierced by a boundless enigma interwoven between me and the text that the strength of immortality brings, projecting my depth on the page of a cosmic consciousness along with the signs of an original purity. Crossing the absurd? Real fiction? It is as if I were to propose a discovery of reality by myself, behind the concept of life after death, by using a combination of colors that does not talk about perfection but about the triumph of a sublime convenience between the need to overcome my own limits and the state of confusion of divided thoughts.

I am not all-knowing, but I can feel everything. Free in the totality of a spark of inspiration, to an image that wants itself to be real but it is actually not, I lay down my most expressive feelings regarding the effects of the world and that of darkness, as if hypnotized by the very spectacle of divine intervention. As with artists, they accept the reason for a despair of the nature of the spirit of interpreting the mysteries of the universe through chromatic contrasts that create depth and variety in an austere setting as a normality, situated at the boundary between dream and reality.

The colors that enlighten my destiny in God's eternity, as an infinity of cosmic essences moving continually in all directions are contained in the written form of an understanding that goes beyond any frontier of time and space in the great dictionary of figurative language. They seem to take care of the profound implications of a chiaroscuro that only Caravaggio could have seen without too much difficulty.

Leadership: Do you expose an important part of what you are on the continuous line of an original work of art, as you agree to be in competition with yourself?

As two hands together, text and painting mysteriously intertwine in a crazy game of hide and seek with life and death together, between the white of a paper converted into a confessor and the black as the tomb of a prophecy of centuries. The sensible basis of artistic construction, firmly supported by a play of close quality contrasts that give rise to tense rhythms, capable of suggesting emotional states and vital movements, fits the act of reporting the subject to a reality where nothing is as it was before.

The viewer of the painting whose essence is confused with the notion of gambling I insert in this unparalleled page, an essence that you have not yet guessed, seems left without an answer to a secular question: how do you have to interpret a labyrinth that constantly sets you new destinations, most of the time making you wander and you fail to reach any conclusion?

A window to another world is left open by the confession of a reflex of the true spiritual entity to which an artist's image belongs on the creative scene of a burst of surging emotion,

the division of a constant of infinity as a boundary of confidential scribblings. Inevitably, I accept to be in the face of a competition with myself as long as the immediate reality in which I believe with all my existence confirms the truths of a world that uncovers its boundlessness by constantly practicing the light and shadow mixing operation in a space of communication with God.

The truth seems more disorganized than ever. The landscape of dreams born of the chromatic palette of an impressionist style interwoven in front of the sky and the sunlight, which gives the feeling of a mystical encounter with God, falls within the fixed limits of a painting that is worthy of me alone.

Leadership: Do you do everything to convince the erudite spectator of the number one quality of your genius, giving him the opportunity to enjoy a painting in the absence of his "understanding"?

I would ask the forger of the "moon and sun States" without disturbing anything from the hazard of a matchless inspiration: Tell me honestly, is it conceivable that something can come out of nothing?

Cyrano De Bergerac's genius would answer me in writing with invisible ink on a white sheet like a spell that keeps you in place and does not frighten you: *"Between nothing and a simple atom there is such an endlessness that even the sharpest mind cannot penetrate it. To get out of this unexplained maze, you must admit that matter is eternal, as is God, and then there will be no need for us to admit a God, because the world could have existed without Him."*

The hand from the shadows withdraws its presence, but not before taking on the white garb of a page filled with thoughts turned to the tragedies of ancient missing libraries. Finally, here I separate myself from the contrast between appearance and essence, modeled by the chiaroscuro of a magic mirror in which I once again see my universe. My genius surpasses any expectations in that it leaves room for any interpretation when it comes to the visual perception of images, illusions of images and optical illusions that show that what is seen does not always coincide with reality.

Probably, I will never be able to reach the same God-like power, and the body of the angel in me is no exception even if it is immortalized in the universal literature under the immortal pen of Cyrano de Bergerac. But what is remarkable in this area of the painting that I have added to your experiences in the last 5 minutes is that no matter how much you try to give me a grade of "naivete", I'm sure that you will only find spiritual joy with Me. And nowhere else.

In a game of words in which the Moon actually covers the Sun's disc, as a spell of hiding parts of the universal table, perhaps deeper than it seems at first glance, the image of the great clock that will cease to tell the time. Then I will become the altar dedicated to an unnamed God.

The exceptional creator status is suggested within the image itself through a figurative aspect. He is at the same time both within the image and somewhere else, in the way in which the story is told.

Solar Wind is an expression that is well-grounded in the literature of a minority that does not decompose itself by the lack of a thorough and deep understanding of the work itself, combining the gray color of an unpredictable universe with no rules, with the white of a page written in the language of feelings and desires.

In this way, I have to quote the gracious words of a great scholar, named Wilhelm Hauff, whose echo crossed the enormous distances of the universe and returned to me, as to all immortals, for a microscopic fraction of the immensity of an astral second:

"I am merely a young man forced to make his way through the world with his quill. I belong to all, I belong to myself, but I do not belong to any school... I do not feel over me any master nor teacher to whom I owe obedience, apart from the eternal laws of good and beauty, to which they tend, even so, in an imperfect manner. I may not be able to keep the form away from the influence of time, but my spirit will remain immeasurable."

*** Note:** Stive Morgan - Solar Wind (part 2)

Source: https://neculaifantanaru.com/en/solar-wind.html

Some Lessons About Painting

On December 25, 2012

The vision that takes you out of the patterns is the creation that transforms from feeling to representation.

The painter who wants to enjoy honor must indeed study the haste and natural gestures made by people without thought and springing from the depths of their feeling — mark them on their sketch-book, and then, in their own time, use them, placing a man in the same way, to see how his limbs look in such an attitude. That thing or that face will have the most distinct and precise features, which will be nearest to the eye.

For this painter, putting her hand behind the apprentice, she draws a head seen close up with contoured brushstrokes, also obtaining rough and cruel features, know that you are mistaken, at any distance you will draw this face, wherever it is found, he will have to be well finished, although by removal their contours are lost. So try to paint in such a way that a smoky outline appears rather than harsh and contrasting contours and profiles.

It can therefore be said: for that work that the eye can approach, all the parts of the painting are completed in their details with the greatest diligence. Apart from this, the first ones are finished by the contour, pressed and smooth, and the furthest sinews also finished, but by darker contours — that is, more indistinct or, less pressed: as regards the most distant parts, observe one by one what was said above, that is: the less visible contours, then the limbs, and finally all that is less distinct in face and color.

Do you want to know how the first painting was? Well, the first painting emerged from a feature that surrounded the shadow of the man cast by the sun on the walls.

Leadership: Can the feeling that animates your vision materialize in an art totally different from the initial image where the art of abstraction dominates?

Leonardo Da Vinci was right when he wrote the lines above, specifying that what takes shape in a painting should not be distinguished as a protest against "distance", and should not diminish the reciprocity of feelings between the artist and the viewer of the painting. So, the vision that the painting conveys must prove a certain detachment from other interpretations, a certain continuity from the previous moment captured in the image, so the painting must reproduce that depth of distance characteristic of a landscape or an out-of-the-ordinary portrait, something abstract in bolder colors.

On about that I have to mention something else. The balance between art and painting, especially between brushwork and impregnation, is important if we want to understand the painters' vision from the perspective of those eyes that never sleep, because they are always dreaming of another reality. Now let's assume that pictorial art, seen as an activity of the eyes to perceive contours, images, shapes, particularities of the body, is constituted as a kind of transformation of a figure into another figure, starting from feeling to representation.

In this case, we must take as a starting point the attitude of the man, especially his face or body, because the eyes betray the emotions of the man, while the body betrays the thoughts, the essence of the desires of its owner. In a large number in the same painting, light colors make facial expression (through mimicry and the shape of facial features) convey positive moods, while dark colors convey authority, just as dark red makes you appear assertive or violent. On the other hand, in the painting, the human body presents the particularity of

abandoning the immediate reference to man, which is highlighted in that of "man's creation".

The art of abstraction, which accompanies leadership throughout the development of the vision, involves processing the concrete and transforming it into a new product that reflects three properties of a chromatic sensation: chromatic tone, saturation and brightness.

I say this because, just like in art, leadership must unite three main elements: the ability to deduce a general meaning from a few particular strings, the ability to reduce an object or another to a few essential features of it or of the group from which it is part, and the attempt to move your gaze from the outer reality to a so-called inner reality that has never been outlined.

A Few Lessons About Painting I want you to remember. First of all, as Edgar Degas said, in painting you have to give the impression of truth by means of false means.

Then, the painting must contain and convey the tenderness and emotion of positive feelings and must be "read" from left to right, not just from right to left, like a kind of diary, a kind of perpetual invitation to reminisce, as a kind of experiment, a thought exercise, a stimulus and an attempt to turn thought into an event, a force with potential for transformation and change.

Don't forget a valid leadership lesson in the field of art: by moving away, their "contours" are lost.

*** Note:** Leonardo Da Vinci - *Treatise on painting*, Meridiane Publishing House, 1971.

Source: https://neculaifantanaru.com/en/some-lessons-about-painting.html

Special Effects

On March 05, 2016

Learn to build a visual image of all the elements that make up a reality so that what you want to highlight is a huge synergy effect.

The collaboration between the two titans also continues during the synchronized recording of the music. Eisenstein passionately watches the painstaking and of maximum exigency of the composer. The recording is being done in a festive atmosphere. Prokofiev's music amazes and marvels Eisenstein.

Prokofiev works on the recording with an absorbing passion. He starts by inquiring about all the technical problems of the recording. He listens to all the noise-producing instruments the studio has available, including some of them in the score.

For example, for the fragment "The square", along five percussion instruments, there exists denoted in the orchestration also... the bathtub from Mosfilm. He notices the deformations the microphones produce. He solves the problem by using the defects of the apparatus to obtain original effects. Thus, he records the Teutonic trumpets very close to the microphone, amplifying the appearing deformities and this way obtaining a "gigantic dramatic effect". He seeks special effects also through the unusual distribution of instruments, through a "reversed" orchestration, inconceivable in the field of regular symphonic works.

*He attempts solutions – since then universally applied – by placing the orchestra in one studio and the choir in a different one, dosing them afterwards during recording, from the cabin, depending on the dramatic needs of the action.**

Leadership: Can you give your creation a content of authenticity so as to amaze the world through the "essence of thinking through contrasts" expressed in a form of accentuation of a detached and receptive state of mind to novelty?

The process of making a composition, whose outlines burst from the random "noises" produced by various cues (instruments, voices, the vibration of bodies in motion, etc.) is much more complicated, nuanced through a series of numerous associations, and refers to the entire scientific, emotion, visionary and creative reserve the director has at his disposal. This process reveals to us the essence of the phenomenon of "thinking through contrasts" – aiming at a carefully selection of auditory inputs, later assembled into a fanciful combination.

Each sound or mix of sounds, everything entering the perimeter of the map of am inventing mind, can be considered a type of "translator" that issues high level instructions in a code which, in order for it to be deciphered, requires an effort of unitary thinking. A good director anticipates the form that the essence of such a special effect order takes before promoting his version of reality through a microcosm of feelings, thoughts, and ideas.

Then, during materialization in different patterns of frequency, with the introduction of certain suggestions, the entire code transforms into a visual image: content and message.

A director whose mood is detached and receptive to novelty knows how to stage as eloquently as possible a scenario that highlights his relationship with a world much wider than the scene of an experiment in which viewers have to relate everything they see on screen with the environment, with other people, rules and meanings. The script should

emphasize the very nature of being the director, not only to move the hearts of the audience but to represent the reality of his own existence, his own mind, his own consciousness.

The essence of thinking through contrasts can be found in relation to the things, actions, conditions, events and attitudes that can always be changed according to the causes and effects that lead to changing the framework of representing knowledge that seeking to explain the world.

Only directors gifted with a very good ear for music can capture "extraordinary outputs" from random noises. They are the best at managing to optimize the flux of special effects corresponding to the conditions of perceiving deep and meaningful sounds from the totality of "noises", to validate the various elements of film screenplays.

What makes leadership a kind of cup with an increasingly more comprehensive volume, giving the impression that its own is endowed with supernatural powers, is related to the skill with which are localized and used the "defects of the apparatus to obtain original effects". Thanks to the defects, representing hidden treasures behind noises, echoes, interferences, confusion and distortions, under which is reunited the art of capturing subtle essences, anything and everything takes on a new identity, namely language and unity.

To be able to turn defects of apparatus into the leverage that can move the universe, this is what it means to be a director. To seek special effects through the unusual distribution of instruments, through a "reverse" orchestration, inconceivable in the field of regular symphonic works, this is what it means to be a composer. To be able to translate any defects through purity, serenity or brilliance, activating in people a certain state of mind, this is the quality of a leader.

To give your creation a content of authenticity means to assimilate the idea of "deformation" of the most appropriate medium through which communication is made, with a huge effect of complete realism - capable of putting on a good show.

Special Effects are the most important contribution a director can bring to the world through the apparatus, serving to enrich and add value to his vision.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/special-effects.html

Spiritual Intelligence

On January 29, 2017

Try to give life a higher meaning, acting in accordance with the experiencing of a present that decides its future through the will of an infinite power.

Caderousse was visibly losing his powers. The bastard Benedetto, who fatally wounded me, he will escape though, he groaned with his last breaths.

- No one will escape, I'm telling you. Like you, Benedetto will also receive his punishment. Like you, he carries deep within his being the seed of betrayal, as the snake carries its venom within it.

- Then, you will also be punished, said Caderousse. Because you have not done your duty as a priest. You should've stopped Benedetto from killing me.

- Me? Said Monte-Cristo with a smile that terrified the dying. Me, to prevent Benedetto from killing you, in the moment you struck your knife into the armor that covered my chest? Yes, maybe if I'd have found you humble and penitent, I wouldn't have let Benedetto kill you. But I saw you arrogant and with a bloodlust, and I let the will of God be fulfilled.

Leadership: What skills should we gain ourselves, or should we make others gain, so that the meaning we give to our own life takes precedence over God?

- I do not believe in God ! – howled Caderousse. And neither do you. You lie... you lie ! I will not repent. There is no God, there is no providence, there is only chance !

- But there is providence, and there is a God, said Monte-Cristo, shadowed by his priestly robe that hid his true identity. And the proof is that you are here, lying in despair, denying Him. Whereas I, untouched by the evil you wanted to inflict upon me, stand before you rich, happy, unharmed, and joining my hands together in the face of this God in which you try not to believe, however believing, in the bottom of your heart.

- Who are you, really, Father? I find that I have met you, once... Why do you let me die?

- Because nothing can save you now, Caderousse, for you are mortally wounded. If you could've been saved, I would've seen in this one last mercy of the Lord, and, I swear on my father's grave, I would've still tried to give you back your life and repentance. *

Leadership: Do you treat reality according to the unique way of seeing things practiced through a form of association with what you do not know, or through the lens of what you already do know?

Always the man who aims to reveal the truths that make up his existence sees himself in relation with all those unknown, of which he is not yet aware of, but to which contributed multiple and varied experiences. And only some of these are fundamental to his becoming. And perhaps that is why the significance of these truths on which human character is based, truths such as "I am not God" or "any evil is punished", have as a margin of appreciation the strength to resist temptations, responsibilities and trials adjacent to circumstances that often

prevented you from rising to the height of the potential of a good, soulful, righteous man.

The first unknown is God, whom we do not see, so we might think it does not exist. Another unknown is temperance, which we only take into account when we are in trouble. Another unknown is gratitude or remorse, which we do not give the correct interpretation due to lack of values, lack of thinking, lack of spiritual progress. Many of these unknowns, along with endless questions that seek their answers, represent potential "unfortunates" of relative experiences from the past, expressions of states that have come and gone after a moment of despair or wandering, which have isolated you or made you feel alone for the moment.

But other unknowns, imposed by the variety of protective and providential factors that have conditioned the appearance of exceptional life situations, which you would've have experienced otherwise, are revealed to you in the position of the man who apparently doesn't mean much in the general course of things, but who, from an intellectual standpoint, has the ability to penetrate into the ends of the universe. Where are you in this story?

The ability to rise over what you do not know, born out of the tendency to obey chaining that eventually leads towards that new, privileged state, called by some "spiritual revival", is fueled from the experience of a living that is simultaneously illumination and darkening.

If you treat reality according to the unique way of seeing things, practiced through a form of association with what you do not know, in situations caused by hazard, with a revealing potential, then you will benefit from the experience of exiting the normal accepted by the beliefs that accompany you. And you will experience a new reason: that of existing as an echo of a higher meaning of life. Otherwise, you will perceive yourself as being a victim of life's circumstances.

One of the basic faculties of the leader is that of spiritual intelligence through which he acts and harmonizes with all events (apparently chaotic, absurd) around a universal algebra. Here we perceive God as the savior of an imperfect world, so constantly subject to error, and this God leaves us free will to decide our own fate, but he who lacks faith will surely be lost in a labyrinth called "Chaos", because nothing in his life will acquire the coherence of a destiny capable of defying the inherent ephemerality.

This faculty resides from that continuity of experience suggested by faith, not of knowledge and not of "recommendations" of the moment, therefore, that of the experience that supports the intervention of a reasoning placed higher than your own beliefs in an existential-worldly context, where everything has its pay and reward, causes and effects.

Leadership is largely about controlling the skills you develop in the absence of divine intervention in your life, that is, by exercising free will at the level of what it means to be the true "yourself" in the circumstances of an unexpected ascent.

Spiritual Intelligence, according to the experiencing of a present that decides its future through the will of an infinite power, is assigned to the leader who evolves as a servant of Providence, who has turned faith into the cornerstone of his purpose and existence. Such a man will himself lead the "happening" by unreservedly accepting the force of an unlimited, superior intervention.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Publishing Youth, 1957.

Source: https://neculaifantanaru.com/en/spiritual-intelligence.html

Stars Communicate Only With Stars

On October 30, 2010

By exaggerating the importance of mobilizing moments and living in the present, we risk losing the true measure of performance and the virtues that underlie a meaningful existence.

Some individuals "finally" find a preoccupation, more or less conjunctural, but without really excelling in one direction or another. Or these individuals are somewhat like the 7-year-old kid who is very happy to receive a toy, such as a remote-controlled car. As soon as he gets his hands on it, he turns it around, examines it as a work of art, being a super okay alternative to the poor Lego set. Finally, the child experiences intensely the moment of a new beginning.

And the fun begins, a new horizon stretches forward, dreaming of a happy world in a whirlwind of gloomy realities. And just to see the owner of the car so happy, so proud of his toy, as if only he had access to the "unseen face" of a world descended from unattainable dreams. Sometimes he reveals the selfishness and possessiveness in him: "Don't touch my toy. It's mine and mine alone ! " Most of the time, he competes with other children, with other cars...

So, whole days, whole nights, whole weeks, whole months, the 7-year-old is so happy because he has finally discovered an interesting occupation, being so proud, so haughty, so delighted with his new acquisition in front of the other children who also have remote-controlled cars, maybe not as fast as his. The child is left with the car, but not with the knowledge of reaching great heights.

Leadership: Can you balance your energy to go forward permanently, but without letting yourself be guided by it, in such a way as to unleash your potential and maximize your performance in your continuous journey?

At some point in life, I suppose that's how all 7-year-olds are, trapped in a moment that life calls childhood. Only one detail is stubborn not to fit at all in the overall picture. Well, children are rarely attentive to the multitude of conditionings that determine the external reality, they experience the present moment without looking through the bars of reality. Few benefit from the amazing life experience that is subject to a grand destiny.

Children do not take into account that, in time, that car will break down or be thrown in a closet with other toys. They also do not take into account the fact that other more interesting games and activities will appear, such games you can play on your laptop, and as we well know, emotions manifest themselves differently from a certain age. That car is an act of spectacle, a sign of pride to be equal to other well-seen and well-positioned children, next to the scene called WOW (your play is a wow).

And in the end, that car doesn't bring them to any podium, it doesn't teach them anything about life, about all faces of life, it doesn't teach them about art-specific concepts, how science and techniques advance, and it doesn't guide their steps to make the right choices. Life does not teach them anything, until science takes them ahead, and instead of guiding their efforts towards the world of art and technology that in the future could place them on a podium of the great winners, they only limit themselves to experiencing the present moment, in all of its splendor.

Leadership: Does the image you build and display in the world depend on capturing moments that will soon come to pass, or on the amazing experience of reorganizing life from which you have no expectation of it taking you too far ahead?

Well, that's exactly the way it is with some people who think they excel in an activity. They are so happy that they have found a job, as a kind of toy, belonging only to them, something unique that they know how to relate to, to have something to be proud of, right? But, after all, they don't realize that they are just robots that light up like a toy, one that can be replaced with another toy. And how many of them end up creators at a toy factory? How many of them end up being high-performance electric car manufacturers at the Tesla factory?

And, ironically, the one who runs the Tesla car company may never have had a remote-controlled car as a child. Perhaps he was looking insistently at the starry sky after a football game his father took him to from time to time, and he was looking at the starry sky with the terrible prophecy of the astrologer who can predict the future of a car industry without even understanding the basics of mechanics.

The stars speak only with the souls of those who know how to look at them, to listen to them, to see their brightness, and they are closer to an invincible attitude in the face of existential storms. The bold and dreamy man is much more important than a source of fun. And he has the patience for the stars to guarantee his success. The true "Future Hero" is the one who identifies with the stars, the one who knows how to read in every little glow a fulfillment of his prophecy.

And, to get back to what I was saying. There are people who have "finally" found an occupation. This occupation may be their only toy to be proud of, but they may also never know how to drive a brand-new Tesla car that has just left a Tesla factory.

So, be careful what you are proud of, lest you remain a prisoner of a small, endangered world, while someone else becomes the doer of a global, cosmic world. Maybe, however, the stars communicate only with stars...

To reach a high level of leadership, you must benefit from an interweaving of God's plan with your determination to be firm in re-prioritizing things that are fleeting.

The Stars Communicate Only With Stars only when man realizes that he is favored by providence in anticipation of a future that deserves to be experienced only by the brightness of faith to find the truth hidden under the guise of things, or to change the appearance of things that neglect the meaning of the true "target" of life.

Source: https://neculaifantanaru.com/en/stars-communicate-only-with-stars.html

Stealing Time

On August 22, 2015

Make a commitment to give life to the hidden aspects of navigating in an undetermined direction, controlling the admissibility of returning to the starting point.

My youthful stage of life represented a strange copy of the one I was about to experience my future in, from a hidden tendency towards researching the analogy between the circuits of the real and unenterable, by agreement with the distribution of my energy of a traveler in the spectrum of finitude.

I was never sure about this déjà-vu phenomenon, of this feeling that I've already experience what had yet to happen, within the limits of a cause for emancipation, in accordance with the margin of error that I've abused – which, tentatively I had assumed fully eventually. "And I know I'm living out of line." I believe that the interest that awakens the memory of the past, the memory of a search for what I have been, which draws attention through the vivid colors of the sentimentality with which I experience every moment of the present, captures the revelation of another reality than that in which I participate through my everyday existence.

Unmistakably. I was influenced by that impetuosity of thought, under the double pressure of the self framed within the conditions of the anterior and the ulterior, through a detachment from the real. I was stirred by the insatiable thirst for self-knowledge of a kind of Francis Bacon in an attempt to create a theory about induction or a method of classification of sciences, only through that fascination for the areas yet unexplored of the humane subscribed to the arbitration of science. Moreover, I gave in to my inclination towards anticipation.

Basically, I was overwhelmed by the obvious pleasure of tasting the rest of privacy, thr hidden parts of my memory springing up as a necessity of thinking in a bright triumph: "I'm stealing time from my own life."

Leadership: Do you want to know the significance of your existence in the revelation of a past that stubbornly stops going by assigning it a certain priority in the context of a permanent confrontation with what is immediately there?

Important was the creation of the moment of tension that was measured in the void. I was entering a film that played out somewhere in front of me, in favor of a past that wanted itself extended in the consciousness of actuality, of the present I kept moving away from, of the future I didn't think of myself capable of reproducing. Without the obvious grief, I was being detached from myself, like a demon, like a fugitive spirit that only enters where it finds an opening for manifestation and expression, among the intellectuality that experiences the darkness and tries to rise to the light.

In a way, I found myself in the shoes of this fisherman from *2000 Leagues Under the Sea.* The man sank in the shallow part of the ocean holding his feet on a stone in the shape of a sugar loaf, tied with a boat rope. This was his only tool. Once at the bottom, at around five meters deep, he would fall to his knees and fill his bag with shells collected at random. Then he would climb up, empty his bang, pull up the rick and restarted the operation, which did not take more than 30 seconds.

Specifically, in my mind there was only one of those two alternatives: leaving or staying, going or turning back, outside the normal duration of time, "All the hours that God sends", in

a Spartan ignorance of any rational weaknesses – I relied on but one, in the moments in which to others they seemed to be exaggerations or fabrications.

Leadership: Do you put new foundation stones at the creation of a generic "living out of line" creation, performing a certain operation to capitalize on the self-remembrance experience that keeps track of your life?

Even now, my existence carries the significance of a query of the past from which I am trying to figure out what's going on with me on earth. It is a kind of attempt to give a voice to an understanding of the present where I cannot find my place, taking part in the pain, the dissatisfaction or the contradictions of a reality that has dominated me, marked me and loaded my soul, from which I must somehow go out more powerful, more complete, more purified.

Time is an open system of human training, monitoring its evolution from subjective to objective, or vice versa, which is a permanent exchange of data and information with the context in which it is located. As man moves from a lower level to a higher level of knowledge, the way in which he perceives the world and interprets life situations, based on the tendency to control what happens to him, changes absolutely. He begins to see things in the light of scientific concepts, and not only in the light of individual exposures to different factors of success or failure.

Putting new foundation stones at making a creation generically called *living out of line*, performing, like any system, a certain operation of capitalizing on the self-remembrance experience that follows you all your life, is to take over from your evolution those episodes that you enlighten, inspire, motivate, and adapt to a wider scenario that presumes to the extreme including a complete detachment of the way you are.

Leadership: Do you meditate on your overall significance as a form of travel in time by building a parallel present and re-evaluating a past known only partially due to the organization of memory in an archetypal approach?

When I say that leadership is also a tool for measuring time used with the purpose of building a richer identity, assessed through the formation of the self – framed in the conditions of the anterior and ulterior, actually I am trying to represent the idealistic landmarks that occur within the access to a new experience of using the phenomenon of "déjà-vu."

If you often cling to that sensation that you've already experienced something that hasn't happened yet, due to the insatiable thirst for knowledge, you are already one step closer to that potential of visionary that transforms you from a traveler in the spectrum of finitude into a manipulator of time. The more knowledge reaches deeper levels, the easier it is for you to manage to imagine the fantastic picture as being more real and, as someone said on a blog, the more your lifetime becomes extended.

Memory is based on an archetypal approach when you have the means to rebuild the past into a present that continues to be the subject of preferential examinations of various ways of defining the EGO caught between the adventure of pluri-perspectival knowledge and the grip of emotional challenges.

Leadership takes into account the commitment of man to give a total meaning to the hidden aspects of navigating towards an undetermined direction and returning to the starting point, in a past that he will never be able to separate because his roots are concentrated there.

Stealing Time highlights that existence of man outside of time, obtained through a knowledge of the "déjà-vu" type, born out of play, from exercised creation and imagination.

In order to give added value to leadership you must take into account the "back-and-forth" phenomenon: follow what appears when "it happens that you return", so that you do things better than "last time."

*** Note:** Above Beyond feat. Richard Bedford - Stealing Time

Source: https://neculaifantanaru.com/en/stealing-time.html

Stop For A Minute (II)

On May 14, 2018

Increase the depth of your art by imagining reality as a great concession to divine authority.

An incessant search for answers to the many questions surrounding the "quasi-figurative" context is rendered eternal in the mirror of an exceptional work, what is left to you, regarding a confession in the deepest realism transfigured through music in pictorial art, whose full reflection of all the mysteries of a time defying its laws, locked in a material density, is the most demanding alchemical knowledge.

Once again, you are tempted to assume a history of God's presence in the world of a stretched easel that awaits its infusion of colors.

Convincing arguments by association with the aesthetics of language subjected to subjectivity, mirrors in which the universe looks at itself from the height of healing sounds: the resonance, the rhythm, the melody, the harmony, the tone, the stamp, taken as the energy of acting of the most intense experiences, are finally included in the order of the optical and mentally-associative exploration of the work of art.

The color green is used to adjust the visual perception of the entire visibility space of consciousness' intentionality. Even you can try !

Authentic leadership involves a deep understanding of the ephemeral nature of life, orienting to essence, not just appearances, and preparing the vision for a destiny larger than immediate boundaries.

What follows is the magnitude of the alchemical elements: matter, space and time, absorbed by a possible representation of God's Eye. The conjunction of two unmeasured stars, *that secret down*, as a subtle artist would call the process of obtaining the color shades necessary for processing a memorable photo, is a testimony to Victor Hugo's words about the starry transfiguration of an ecstasy in agony, the heavenly breath of the air from heaven:

"Deep hearts, wise spirits, take life as God made it. It is a long trial, a preparation for an unknown destiny that is not understood. This true destiny begins with the first step inside the grave. Then it is revealed before the eyes and eternity can be glimpsed. Think of this word: eternity. But, until then, love and suffer, hope and contemplate. Woe to the one who loved naught but his body, shapes, appearances. Death will take everything away from him. Try to love souls, only this way will you find them again."

Leadership: Do you remember yourself at a moment of inspiration beyond the border between the boundless and the infinite, in an expression of your own identification with the divine plan?

I believe there is a distinct superiority in bringing to the world the rhythms, the images and the sensuality of a lost experience in the memory of the past. You better change your heart in time !

Remember yourself at a moment of inspiration beyond the border between the boundless and

the infinite, in an expression of your own identification with the divine plan that came from the art of the painter that you can intuitively create and create the vibrations of the most intense experiences in his paintings. Their direct expression, without appealing to the fireworks of effect, which become immortals of spirituality regarded as a confirmation of the unexpected discovery of a colossal idea, enhances the mystery of a reality that announces a sign of significance within the authenticity of the description of life.

You become the adept of the tonal equilibrium of organizing the configuration of an art stemming from the need for attention from the random – in relation to the rationality of a preference for the slow change of the pure, sensitive and attached visuals to the states of consciousness of the experiences of studying the outer world at the primary level. Influenced by the success of colors on the psychology of feelings, you find yourself in relations of range subtly harmonized as a dominance whose conceptual impact is conditioned by the symbolic function. I rely on your chance to know !

When a writing is gradually defined as self-expression, a conceptual interpretation underlying a new artistic stream, then the magical power of your entire work gets the character of a "tipping point" epidemic that causes major changes in the eternal logos. The divine is the world viewed from above, from a far point, but explored from below, from the depths of expression attributed to the attempt to render a reality from a logic that escapes common understanding. Where are you going to?

The musical arrangements that surround you from the dream dimension, accompanying the interface of a new version of the endless experience of infinity, is like an addictive drug, a graph that stretches over the wilderness, a passage cut from a dense matter, building the idea to formally define an objectual content.

Leadership: Is the effect inserted into your confessions such that it can identify the artist's intention of portraying the destiny of a long life accomplished by modulation of distant minor tones?

The electronic intro complements the energy of the play by referring to another facet of reality, from the artistic area of the meditative confession, to the beginning of a universal philosophy, to the constructions referring to the abstract and the existential conceptual, constituting the result of an empirical reaction in symbolic images.

The landscape of a moment suspended in infinity and an entity characterized by four attributes: height, duration, intensity and stamp. All seem to be detached from the art of the painter who imagines reality differently, as a great concession to divine authority, fulfilling a high metaphysical-idealistic tension in a great work in which the lyric shudders at the great questions of existence and knowledge.

You start to become aware of what you feel in the coordinates of an intrigue loaded with suspense, in the form of a story that flows smoothly, at the same time succeeding to be close to the spirit of legendary characters, almost reaching an intimate relationship with them, as if constituting the secret symbol of an affinity for romanticism: *You and I Could feel as once !*

The aesthetics of harmony loves to remain open to the painter's desire to place moment by moment, through his work, questions whose answer is hard to utter: What did you come to be now?

The depth leadership has at its disposal is aimed at the art of positively charging the expression of subjective content from the gaps of the faithful representation of the most beautiful clothing that the soul takes on, in the colors perceived by the eye of the perfect

artist.

Stop For A Minute and listen to the sound of the music pulsating in the rhythm of your dreams, feel the pure love, the impulse to accomplishment, the mystical shudder, the aesthetic emotion, *that sorrow in your life*, with which the artist records touches of chromatic and vocal nature, animated by the power to reinvent the language of the universe, and with it, the harsh reality of the world.

*** Note:** Sandra - Stop For A Minute

Source: https://neculaifantanaru.com/en/stop-for-a-minute-II.html

Stop For A Minute (I)

On May 08, 2018

The science of experiencing a song is made whole through man's ability to break away from the real to enliven the unreal a little.

A long sonic root is torn from the past and emerges as a spark of giant celestial fire mingled with the artist's various scriptures about origin, destiny and a reality that multiplies the images of a world seen only in white and red, of what is meant to be a comparison between the source of eternal life and the finitude of a work of art.

It spreads among the mirrors of universal memory as an echo of a vibrant masterpiece that astonishes the viewers and makes listeners think, in a promise made to eternity that is constantly beyond all that is ephemeral and fading: "What have you come to be, to be now?" Do you still wonder why the experience of listening born from an inner motivation that finds the ideal means of expression is important?

Chimeric, you hear a voice full of expressiveness in a cloud of star dust, colorful flashes of a tactile sense of rhythm, you meet without wanting a look of a much different world that touches you to the bottom of your heart that seems to want to say: "I'll be protecting you from what you run into." It scares you through the naturalness and authenticity with which a part of a privileged experience is hastily rendered, of a confession that helps you build your own truths in an artistic form that continues its overflow of pure passion. *You can believe that part of mine !*

The science of experiencing a song is a matter of man's ability to break away from the real to enliven the unreal a little. You know deeply that you have overcome the strand that allows you to achieve the ambitions of a long, captivating thought, an invitation to a mysterious journey into infinity, *that secret down*, perfectly blending the mastery and the skill of a relentless visionary alternation in a magnificent clarity of harmony between content and form, under the sign of what might be called "the impulse to inspiration".

Leadership: Do you consider that the most coherent approach to a theme from multiple perspectives would be to extend the significance of the quality and value concepts identified in the depth effects of the process of "seeing" separate from that of "understanding"?

Inexplicably, you feel like you are floating around mysterious lights that shine of pure happiness, like a continual transformation into an eternal world, towards the act of creating new horizons of time. Along the line of this area of imagination and poetic language, you find yourself in the form of a story that flows smoothly, while at the same time succeeding in being close to the spirit of characters in Borges' work, almost reaching an intimate relationship with them.

The auditory is seen to be potentially loaded with a double semantic overflow – one to enhance the expression of emotional content and another to reveal the expressive purity of dominant effects by intense and repeated modulations tailored to distant minor tones. Press Repeat and Open your eyes again to recognize yourself as being someone else in another story frame.

Locked in a certain material density, the variations born out of the prolongation of sounds in a text full of crafty words, crooked and inspired at the same time, are designed in such a way

that any of them can become the music of a movie. Each piece is a universe. Each music is an adventure fitting of a story.

The artist exposes the differences between seeing and looking, between perception and true archeology of the image, in a universe whose story is related to the chromaticity of a photo or the personalization of a video, applying uniform and gradual filters. He sees the final picture of a separate building to understand its role and its use in favor of the chosen theme.

First you compose the song (remembering a picture), then you write the lyrics.

When Michelangelo bought a white Carrara marble block abandoned after the failure of other sculptors, he visualized the model of a separate ideal man to assign him the biblical theme of David's victory.

"Seeing" means believing in the virtue of a fabulous achievement, while "understanding" means to decipher or reveal what is hidden beyond a general impression.

Leadership: Can you reveal the importance and originality of an image that moves freely around a "frozen" action over time, through the imagination that enlivens a vast curiosity about life?

And if all the sounds and frequencies are tightly bound in the universe, then the letters transposed into words form a galaxy, a form of organization of matter moving in space and time, when everything is strange. Every song plays, imaginary or real, a certain scene of life, the cause of a future nostalgia or future haunting, another decoration of the mind that seeks its meanings on the verge of refusing to see the truth given by God. *Try not to lose your own !*

It is said that the famous American engineer, Washington Roebling, suffered an accident immediately after the Brooklyn Bridge. Everyone thought he had renounced his work. Being disabled, all that remains for him is to follow with a telescope the progress made on the bridge's construction, from the last floor of the building he lived in.

Writer Paul Auster said of Roebling: *"The most remarkable thing was that the entire bridge was literally in his head: each piece was memorated down to the tiny pieces of steel and stone. And even if he never put his foot on the bridge, it was already inside him, as though, after so many years, that structure had grown somewhat inside his body."*

Every engineer hits a barrier that strongly supports his vision before building a bridge. Thus, every artist faces doubt. What do you prefer to know that you are: a creator of matter or an explicative model of its nature?

Leadership is given by the creator who believes in the virtue of a fabulous achievement, while revealing what is hidden beyond a general impression.

Stop For A Minute is a gentle effort to reflect on the composition of a theme that gives value to an image that many do not notice, or look at it without wondering what it expresses.

*** Note:** Sandra - Stop For A Minute

Source: https://neculaifantanaru.com/en/stop-for-a-minute.html

Strange Personality

On October 09, 2017

In confronting yourself, you can only be victorious if the truths you are reporting are not blurred by the acute sense of a guilty conscience.

I have everything in me, scattered, unanswered, from a knowledge that only God understands, which doctors could diagnose wrongly as a nervous system disorder that cries or screams of despair. A knowledge that the saints would take as self-condemnation, an idea that should not be encouraged, being dismissed from the outset as unfounded.

But one that artists, tried by the battle between lights and shadows, in which there is always a middle way to combine the two opposites, giving roundness to the figures, welcomes it with respect as valid in its own originality.

When you try to understand yourself, like an artist involved in a crazy project, taking on an existential and creative bet, recovering the questions and answers lost within you, you are loading your imagination and the reality of the presence of an obstacle called: bias. This explains the anxiety, the fever, the agitation of the soul.

A true leader, like a visionary architect, integrates into his vision the levels of manifestation of his thoughts to build a harmonious whole, refining every detail to its essence.

Vulnerable in the direction of natural imaginations, the measure of which goes beyond the neurotic disposition, in the direction of minimal resistance to nerves, unrelated to the gentle comparison between empirical and illusory reality, I feel with all the warmth that sweet show of the dream made by the lucidity of a fantastic mind. A small confession of a thought of the Creator, where the impossibility reigns, leaving his original replica footprints at all levels of manifestation.

Only a pencil trail achieves a sublime surprise of the state of chaos inside, where the struggle for an art oriented towards a construction of life begins and where resignation ends in the face of pure reason. Hidden identity that I take, stuffed in a trembling inside is an implicit self-condemnation to hell to see my little own limits, feeling like an orphan, alone in front of nothingness.

Leadership: Can you ensure the relevance of your own self-exploring experiences to clarify the meaning of confidentiality, as the message of your art will be deepened in the consciousness of a reasonable observer?

The unknown that is preparing the written word for a long time is the experience of a misdirected assumption, the starting line of a troubled race under a cloudy sky, a gesture of utopian performance with many meanings, an overwhelming search for the Mystery that will once again be revealing tensions, restlessness, negative impregnations, and blockages, like the depth of an agonizing gap.

Finally, here I am, the model of the consciousness charged with the power with which the Divine Force endowed me from birth, to my heart's content, but not according to the rules of coherent reason that guides you only after what the mind can explain.

To reason is added a coherent and well-defined vision for the future, modeling the rules explained with the help of art related to the Divine consciousness, the power of my creative power, starting from the heart and uniting with the mind so full of ideas, but not programming. Here I am, finally, endowed with the mind lusting for the gift of being elevated to the rank of a creative experience, but trapped in a blockage called "confidentiality", that is, the inability to give the world more than the heart can bring to the foreground of a spiritual awakening.

Confidentiality is a confession of an intense and profound life experience, by reference to a transcendent "esoteric", taking inspiration from a strong motivation coming from another level of reality. A level that can be produced profound changes moral, psychological, spiritual or intellectual in an imaginative interpretation, such as: *"I feel touched by a mystical shiver."*

Leadership: Do you want to have some pertinence for thinking promoted as an indulgence of the psyche and spirit in the middle of an art that finds its correspondence within a monologue of a particular existential poetics?

I have always considered the symbolism of the creation of the great writer Victor Hugo, who has always dedicated a monologue to the being absent or present in the great spiritual Whole, appealing to the conceptualized or oblivious emotions, a monologue about the poet's isolation in the world of his thoughts. I do not cease to deepen my thoughts as I would refer to the greatness of divine creation, adopting a technique of rendering the importance of art through a symbolism of surrounding things and, above all, through a surprising affective communication with the landscape of a scorching sun, a mountain peak, or a beautiful fairy tale.

A great writer is like a brilliant artist who, by dedicating his time to the formation of emotions in the uniqueness of color, must first isolate himself in a monologue addressed to posterity, far from the various objectified values that eliminate his presence from the whole new light of the ensemble of creation, destroying any communion with God. Color is the heroic struggle of a soul that can withstand all half measures.

Recognizing that next to man's right, or at least near it, is the right of the soul, Hugo has focused all his power of mind to the mysterious ways of the natural stages of the deepest existence, of good will, of spiritual life, of Providence, this long line is the only rhythm of its realities. In his opinion, at the core of every phenomenon there is always a law and a personality:

"Crushing fanaticism and the deep respect for infinity, that's what the law is following. Let us not limit ourselves to worship the tree of creation and to contemplate its huge branches full of stars. We have a duty: to process man's soul, to defend the mystery against miracles, to admire the incomprehensible and to reject the absurd, not to admit from what cannot be explained only what we need, to heal faith, to remove the superstitions of religion, to cleanse God of caterpillars."

Leadership: Are you able to judge yourself by the rhythm of thinking and the degree of understanding of each limitation that gives you its own power of appreciation of the interpretive art, along with "ingenium"?

If someone judged me only on the rhythm of thinking and the degree of understanding of each limitation, along with *ingenium,* and not after the doings of fidelity to the ideal equilibrium, accepted as a value in itself, autonomous, pleading for the imaginative freedom of the artist, he probably would feel worthy and free to create a law. To tie together "yes" and "no" as he likes. The yes of a good conscience toward God and the No of a lucid criticism, of a nonconformist mind.

But first he must have some pertinence for thinking promoted as an indulgence of psyche and spirit to judge good and evil, distinguishing them by what you witness on behalf of something greater than yourself. A pertinence that, in my opinion, everyone must try to experience in the face of truths revealed by this chapter of life, afferent to the level of artistic maturity: Destiny Coherence or *"To be nobody but yourself."*

The mistake that can constantly bring you down has as a defining characteristic the tendency to judge its own background "exception", raising it to the rank of cause. But without knowing, without having the patience of understanding, without passing through the filter of consciousness and psyche the aspects that push you to draw conclusions quickly. Here, we must remember the term "ingenium", denoting the immense talent of an artist, who has become a writer, who has the patience and duty to evaluate himself according to the monologue he builds around the perennial beauty of art.

The power of appreciation of the interpretive art lies in the expressiveness of the creation that you can raise to the rank of consciousness by the presence of the lyrical monologue addressed to a character that intrigues or fascinates you, reflected in the form of appeals to posterity.

According to Wikipedia, in the lyrical genre the artistic vision and transfiguration dominate, the author resorting to allusive and associative techniques, creating a universe of great suggestion force that addresses the reader's sensitivity.

Strange Personality has the meaning of a conclusion to what happens to you when you are placed in the difficulty to judge your own authenticity, limits, qualities, values, and reality. Your reaction against any below expectations can be either from indifference to an explosion of emotion overpowering one like "I am surely wrong" or simply "I cannot believe it."

In confronting yourself, you can only be victorious if the truths you are relating to are not blurred by the acute sense of consciousness.

*** Note:** Hi Profile - Strange Personality

Source: https://neculaifantanaru.com/en/strange-personality.html

Sun For Your Harvest

On March 13, 2010

Enhance your power of conviction, by conferring your leadership the meaning that others are envisioning.

The French writer George Sand was so overreached by the works of a German composer, that she hastily made an opera libretto for him.

But the musician didn't know a word of French, so that – being unable to feel his way in the text – put even the indications of direction (instructions) on the notes.

Thus, it happened that, at the end of the first act, the chorus of villagers sang, on the allegro of a German dance:

"The crowd exits through the back door,

The crowd exits through the back door…"

From that moment on, George Sand gave up music forever. [1]

Leadership: Do you practice accepting yourself while accessing a certain version of the others' requests?

Leadership applies like a consensus between what you say and think when you inspire a certain feeling, a certain attitude, suggesting a certain invitation towards what you perceive differently. Altogether, it involves a certain radical change of what you are, of the way in which you communicate a novelty. Is an art of the way in which you manage to accomplish a transformation of the concrete, reshaping yourself in the context of a reception block of what others expect of you.

A kind of confusion and uncertainty to access a certain version of the others' requests – hard to fulfill, that condition an important part of your professional success. Others' high pretenses are an extension of the way in which you present yourself and experience yourself in relation to what you can take upon yourself through knowledge, through authentic art consumption, but especially through control actions over the "uncertainty" that can attenuate the fear of failure.

Everything that represents you as an artistic human, crossing the training and transformation stages that produce a certain resonance in relation to others, a reciprocity that doesn't let anyone down in its expectations, should fit in a way to the "theme" submitted by others.

The theme targets the way in which you pass something on, a fast and simple way to give a professional aspect of your experience, but through which your way of thinking, your attitudes towards yourself and others are evaluated.

Openness through dialogue towards new horizons of perception, representation, and interpretation of reality must function as a combination between what represents you as an

"artist" and what the public accepts as being their equivalent. Self-acceptance is an undertaking of the mistake of not having proposed a viable alternative to the sense of depth of composition that you try to organize and value in an absolutely personal manner.

Leadership: Do you express your vision by taking into account the meaning that you give to your words, starting from the fact that every experience you live is an opening to accepting a way of being different?

Often, even people who don't know you are able to say a lot about you, based on simple observation. Your true leadership skills emerge when you publicly express your vision, opinions, ideas and feelings. Your success as a leader depends on how you manage to make yourself understood, attract others' attention, but especially if you are fully in line with what they want, with their reality, requirements and expectations.

Just like a child recites lines learned by heart, without knowing that the line is composed of words, that every word has a precise meaning, so some leaders express their vision, ideas and thoughts, without taking into account the meaning that they give to their experience, activities, words, messages they send in relation to people's expectations and needs.

The meaning you give to your words represents new possibilities of "modulating" the beautiful through correlations or convergences with your other values, such as creativity, communication, understanding, without turning them into redundant "assets".

Leadership: Can other people to penetrate the meanings and the modalities of expression of your art, inspired by a "line" of your own composition?

Leadership means to create a relationship for the benefit of both you and others. The way your leadership evolves depends on the way you make yourself understood and if you manage to convince people of your abilities. The way you express your points of view influences their perception of you and the manner they should organize their work.

Everything depends on the background with deep meaning that lies on your leadership. In other words, what people expect from you might be the exact opposite of what you offer to them. So, enhance your power of conviction by conferring your leadership the meaning that others are envisioning.

Add credibility to your leadership, trying to meet people's expectations, making them understand what your leadership expresses. So adapt to their reality before imposing them your own vision.

The verse of your own composition must suggest that exit from a frame of experience, without having to change your horizon and vision over the field in which you work.

Sun for your harvest serves to designate the leadership that promises quality and performance, the message of which does not digress backwards. If the meaning you give your vision will coincide with people's expectations and will be correct, undistorted and functional, then your leadership will bear fruit, flourish and develop harmoniously.

Just as flowers turn to the sun as it moves across the sky, so people will turn to you depending on what you offer to them and according to the perception of the meaning your leadership bears.

Conclusion: A professional leader expresses himself clearly, unambiguously and without leaving room for interpretation. It resembles a sun that fosters the growth and the development of living beings on Earth. They say that "we pick what we sow", meaning that we befall in vain of the sun, if the seeds are of inferior quality and they don't bear fruit. Therefore, the quality of the "harvest" depends both on the sun and... the seeds.

*** Note:** George Sbârcea – *Muza veselă*, Publishing House muzicală, 1972.

Source: https://neculaifantanaru.com/en/sun-for-your-harvest.html

The Supreme Guiding Of Leadership

On June 21, 2011

Give a mobilizing impetus to people, by expressing those feelings that correspond with your values and horizons.

On March 16, Akihito, the Emperor of Japan, in a televised speech described as "unprecedented". Reuters said he was extremely concerned by the nuclear crisis and urged people to help each other.

With a very sober mime, Akihito, aged 77 years, said that the problems at the Fukushima's plant nuclear reactors have been impossible to predict.

"I hope from the bottom of my heart that, hand in hand, people will treat each other with compassion and will overcome these difficult times ! " said the Emperor of Japan, who urged his fellow citizens not to lose hope. Akihito also said that he prays that every victim of the earthquake and tsunami could be saved." *****

Leadership: Do you tend to use the "guarding" function to the extreme, in the case of an exit from the partial limits of the right to act at your own will?

The attitude that the leader adopts towards what represents him as a hero and as a model of moral resistance, exerting a highly suggestive influence at the level of event, is filled with different echoes. These echoes reflect on his image", but also on the other links of his value's amplification chain as a source of positive thinking.

The role of initiator for an important cause that requires not only broad support, but also funds allotted to superiority, falls on the person who benefits from certain exclusivity in tracing the guidelines of high-society. He recognizes the importance of life and the way in which each of us can contribute to enhancing its quality, but first and foremost he must be able to defeat his own barriers, his own troubles with respect to setting himself apart of what others can't change.

Your intention to make a change begins and ends where you are conditioned to obedience and obedience. In such a situation, you can no longer act as you please, but by a sudden activation of emotional states such as anxiety, sadness or guilt, under the influence of situations that can make it easier for you to be locked into a defeated position.

Difficult times are the answer given to the honor of carrying to the end a duty that commands you to do a much more painful thing than to die, namely, to live with the pain of leaving behind what you have built.

Putting leadership in an objective and realistic light, conscious of his own duties, treating him as a personal matter and not as a significant mission, actually means to be conscious of yourself and of the acceptance of what you can control.

Be conscious of the possibilities that await ahead, but also of the limited time that you have available to change something which makes you responsible.

A leader has to be supported along his mission which requires bravery, big efforts, a lot of perseverance and causes him anxiety, worries and enough stress. So, it is compelled to align more in the direction of forces contrary to its own expectations. But out of which he can extract the benefits of an authentic emotion which, unexteriorized, would remain mute, making him see in a whole new light what he has lived until then. That happens only in moments of great pressure and great impact.

Using the "guarding" function to the extreme actually means to serve others or a great purpose when you're at a crossroads, without omitting your true responsibility towards your own self, towards your own conscience and intelligence, towards the action that conforms to them.

Leadership: Are you approaching the fulfillment of your purpose, reconsidering what defines you as a reaction to the confrontation with yourself?

Someone once said: *"I care what you think, but I care even more to believe in something and to organize your plans according to that thing."*

The Emperor Akihito put all his trust in his fellow citizens. They must believe in him more than ever, and to organize their plans and actions in response to his message. The unit was paramount priority at that time, on it depended the success of the whole process of rebuilding the country.

Just as scientists love science for the good part resulting from it and its practical applications for the benefit of humanity - so people will support you in your efforts for your character, for your morality, for your good side, for your decisions you make in their benefit and for their support. The message you send it is crucial to strengthen co-operation. You must communicate a feeling, an emotion, an idea that can be understood and accepted by others with complacency, with enthusiasm and faith, leading them to engage in an effective partnership and to align at the priorities that are really necessary.

At a time when the concern weighs on the whole nation, Akihito, Emperor of Japan, convinced the citizens not to lose hope.

His words were reactions of consciousness, designating virtues such as responsibility, justice, wisdom, compassion. But at the same time, they were a version of reality: "I refuse to regard myself as a helpless victim of fate." They had as an important element a fundamental renewal presented as a quality of self-image that meets certain expectations and which recommends it as a protagonist of the struggle for honor.

Leadership: Are you really worthy of what you have to do even when the background of your vision darkens under the effect of a constraint of integrity?

Even if you have doubts about success, you must always strive to find a "foothold" from which to cling and to argue it with interest in your efforts if you want people to be with you. Your mission as a leader is to your guide and to exploit your capabilities to the benefit of those around you. Give a mobilizing impetus to people by expressing those feelings that correspond with your values and horizons.

Imagine a runner being at the starting-block. He is ready for the sound of the gun, concentrated at maximum to the finish line located at one hundred meters away. He knows that only the top finishers are awarded. He knows that if he will lose a millisecond, will return home without medal. There should be no thoughts of doubt and to spurt rapidly to the sound

of gun.

In leadership things are just the same as at a hundred meters race. You have to orient your thinking, vision and vibration to the "finish line" getting in this way to the hearts of people, without wasting valuable time on doubts and fears. You must be guided by the sense of responsibility, fairness, by calling of your soul to fulfill a common goal.

Integrity means to be aligned with the highest moral values even when you face the risk of losing your authority.

Supreme guiding of leadership is the faith that you, as a leader, must instill to people, a belief that will help them morally to overcome difficult situations. It is the hope that you plant in people's hearts. But you have to analyze beliefs underlying on their values before instilling them trust and guiding them towards the serious way of their attempt.

*** Note:** http://forum.realitatea.net/archive/index.php/t-54548-p-9.html

Source: https://neculaifantanaru.com/en/supreme-guiding-of-leadership.html

Survival Mission

On March 11, 2009

Help people externalize things they hide in themselves, without falling under their power.

On New Year's Eve, a man was sitting in a bar, looking at his cup of drink. He was sitting like that for over half an hour, when a brawler truck driver comes near him, takes his drink and drinks it up.

The man starts crying, and the driver tells him:

- Come on now, I was just kidding. Calm down, I'll buy you another drink. I simply cannot stand to see a man crying.

- But that's not why I am crying. This is the worst day of my life. First, I overslept and got late to work. My boss got furious and fired me. When I left the building to get in my car, I discovered that it had been stolen. The police said they could not do anything. Having no choice, I took a taxi back home. After I got off the taxi, I realized that I forgot in it my wallet and my credit cards, but it was too late. I went into the house and, when I got into the bedroom, I found my wife in bed with the gardener. Eventually, I left home and entered this bar. And, just when I was thinking to end my life, you have appeared and have drunk my poison.

Leadership: Does the image with which you present yourself in the world change its angle of view as it passes from one person to another, without taking into account anything other than your own unavailability to attach yourself to something destined to change?

The goal of a leader is to lead people, and for that, he must produce a noticeable change in their lives. His impact is even greater as people's change is more significant. The biggest problem is that, if you do not know when and how to intervene in people's lives, you may have a surprise – to get a strong strike below the belt. Namely, instead of you changing them, they will end up changing you. You may suddenly wake up in a position of subordination, while others take full control over your destiny.

Do you let your guard down when you expand your influence? Do you want to get in the truck driver's place, which had alone "poisoned" himself because of his unexpected involvement in people's lives?

When you aim at the people's core, when you intervene in their lives, make sure to never let your guard down, to never turn into a victim of your own ridiculous excesses of interference into their lives. Before sending them your own vision, first strive to deeply understand their essence. You will fall under their power if the impact of your leadership does not precede a very good understanding of the feelings filling their lives.

Help people externalize things they hide in themselves, without falling under their power of influence. The viewing angle of your image corresponds to the plans of the people around you when what displays your personality (especially the physiognomy of your face) agrees with their aspiration, their status, their preferences for change.

Just as a doctor, who faces a patient whose disease he can't determine, reads avidly about it,

looking for reports of cases of other patients with similar symptoms – so you, when you deal with people whose feelings, thoughts, psychological conditions you can't determine or you haven't understood very well, must resist the desire to suddenly create an impact in their lives.

Try to restrain your urge to enter unexpectedly in people's lives, until you feel confident enough about what they are feeling.

The Survival Mission expresses metaphorically the dimension of your leadership. Having an impact in people's lives means knowing how to respond to their attack; you must conceal your intention, and on other occasions, you simply must not involve at all. Your leadership can turn into a threat even against you and can drain all your power if you follow those decisions that have an offensive character / with a boomerang effect.

Conclusion: Your superiority in leadership depends largely, on one side, on the leader's tact and tactics to establish relationships, on the other side, on people's "quality" concerning their level of understanding, receptivity to change and how much they are "anchored" in reality. The work of a leader in terms of adult education is sometimes very difficult. He must have appropriate methods to change their thinking and mentality. Any unexpected intervention can result in total failure.

Source: https://neculaifantanaru.com/en/survival-mission.html

Sustain People's Effort

On January 04, 2009

Try to exercise constant control over the reality you live with, so that the efforts to respond to its demands can reach the level of excellence.

More than a year and six months ago I have finished writing my first book. It's called *"Leadership for Dummies"*, and took me almost seven months to write it. I have never written a book or worked at a newspaper or magazine, so I had no experience in writing. That's why I offered a book to six persons, a book for each one, who were quite important persons, who I known and who where having high level jobs in different institutions and famous companies in Romania. I asked them to send me a feedback about the quality of the paper. I knew there were a lot of aspects that I had to improve, a lot of things that should be modified or things that should be added.

Do you know how many persons helped me?

None. That much they were disinterested in me, in my efforts and my realizations. My luck was that I had an intuition from the start that nobody would even bother with my paper and this is why I didn't even put too much hope in their help. But I had to convince myself that my intuition regarding human psychology is working well.

Leadership: Could you expand your horizons beyond what you think are your limits as to make known your personal value beyond the price you have to pay?

A lot of people are making a lot of effort to realize valuable things, and in the end they have to take at least one difficult decision. If you don't encourage them, if you don't sustain them moral when they most need you, you will never succeed in becoming a true leader. If you really want people to esteem you, you have to show them that you sincerely are interested in their faith, their career and their realisations.

Many years ago, the American philosopher William James was saying: *"The most profound principle of human nature is the thirst of being appreciated."* Appreciate people's efforts, sustain them when they doubt and wake their enthusiasm when they are desolated. If you want to create an enviable reputation and if you hope to become an efficient leader, you have to learn to be more generous with people, especially with those who believe in you and have the hope that you will help them.

The price I paid was to continue to find reasons for planting a tree where I think it is appropriate, not where every cottage has its own. The tree did not suddenly grow up a lot and did not make fruit almost in the early years. But it has developed strong roots that have given it strength and self-confidence when it has reached its height. It anchored me, giving me an edge and meaning of life.

Leadership: Are you able to think BIG in terms of a value obtained from nothing?

The true magic of a leap to a whole new level is to be able to think BIG from the point of view of a value obtained from nothing. You practically start with the end and then do everything you need to get to it. This principle is best expressed by writer Roger Dawson:

The Cadillac automobile company once made an ad worth seeing again even after one hundred years.

It began in black and white and showed a young man dressed in a golf suit in the 1930s, being the boy who gathered the balls in a very elegant and exclusive club. He gathered the golf clubs and put them in one among the first models of Cadillac. A voice offscreen said: "You'd known ever since that one day you will be driving a Cadillac."

Then the image suddenly became colorful and I saw the young man, who had grown up in the meantime, coming out of the same club in his bright, brand new Cadillac.

Your value is not given by the experience you are experiencing, namely the inability to overcome a gulf of favors you never gain, but the power to believe in the ability to build a staircase allow you to reach the heights you desire.

The second lesson you have to learn, if you want to step a stair up in your career is this: "Don't put all the eggs in one basket." As many times you confront a problem, a situation in which you need help, it is good to not count on the help from a single person, because you might have a surprise. This why it's important that in every situation to have prepared a plan B.

You probable know how things are in our country. Who hasn't high level relations or who hasn't enough money to appeal at a specialist, a step forward can be made with a lot of difficulty. With some rare exceptions it's possible that nobody will help you, so you have to manage yourself, without counting on the other people help. Don't forget that for the most talented leaders any problem can hide a new challenge. And the biggest challenge is to confront your problems with optimism and to get over them.

Leadership is the responsibility of assuming reluctance from those around you, believing that the reasons that push you forward are more important than the weights that pull you back.

Source: https://neculaifantanaru.com/en/sustain-peoples-effort.html

Sustainable Leadership

On September 28, 2015

Strive to constantly generate new frames from several angles, through a speculation of your own mind.

Eisenstein sees cinema not only as a continuation of theater, but as a denial of it. He enters cinema considering it as a yet nonexistent field. The great director would later recall:

"We came as Bedouins or seekers of gold to a place with unimaginably huge possibilities, from which only a small sector had just been developed. We have secured our tents and introduced within the camp our experiences in various fields. Intimate concerns, accidental profession from the past, un-assumed skills, unexpected eruditions – all of them were channeled towards building something that was yet to have written traditions, neither precise stylistic forms, and not even formulated demands."

*Later, this intolerance will burn out. We shall find, apart from a strong influence of theater in his cinematic art, even a late comeback to his first live: theater. And in his pedagogical work, he will declare: "The study of cinema must always begin with the study of theater."******

Leadership: Do you see the fusion between science and art as a continuation of the approach of experiencing new directions of orientation, or as a denial of any expressible content through visual effects?

The production capacity of new lines of montage, frequently encountered during the period of relating to an ideal that must be assumed and asserted, of course, in a form that later allows for substantial improvements, is an important trait of the director. The one who seeks and observes this trait in a man of great culture, will never object the stylistic procedures that take into account the true aspect of his work, but will calculate the information transmitted on an evaluation criteria plan of an experimental content resulting from events, attitudes, contrasting situations that create surprise of overlapping visual plans.

Denying expressible content through visual effects means not having memorable moments used as a showroom to produce novelty effects. And to experience new directions in film or theater is to continue a story from the moment prior to the experience you want to convey to the world – so you can always relive it.

Montage is a process of joining together several frames from as many angles as possible, dominated by complex themes of research completed in a product of reference – an excellent support of information gathered over time. But the informational material forming the content of various frames has in no way the claim of exhausting the issue, so ample, in the face of which are found the innovating initiatives of today. Because there will always be new means of transmitting experience and knowledge.

These frames are in fact targets that need to be reached, extensions of your intellectual and cultural horizon, encompassing the concept of the world and life that invites others to know you. They are answers to the questions you ask yourself, synthesized in your own vision.

Leadership: Can you support emotions with the support of an image representation that is not a rehearsal of a vision from a reality simulated by an exceptional screening?

The expressible content integrates everything you are willing to show to the world through your own vision. Who never reveals his vision in a way that will inspire, will never receive feedback, and thus, will fail to clarify his doubts concerning what he has accomplished, gained and achieved through knowledge and self-investigation.

But in leadership, vision must not be detached from within a reality simulated by an exceptional screening, but must fit into a logical, ingenious and plausible dialogue. Film is not a fixed landmark, and vision must not necessarily be something "dazzling" to the world. What counts is the emotion translated into an ideal image that meets the basic requirement to achieve a particular purpose.

Within these frames is inserted everything that comprises a reforming thinking, in the form of people, things, processes, ideas, situations, relations between different entities and so on and so forth. With respect to leadership, we can consider these frames as figments of the creative spirit, as patterns of cognition, interpretation, and presentation, of selection, an enhancing of directions of orientation directed towards gaining the skill of manipulating certain aspects of reality.

Without a doubt, some of the elements subjected to the discussion also involve other possibilities of interpretation than those found here.

A leader who views the fusion between science and art as a continuation of the approach of experiencing new directions of orientation, will discover or permanently generate new such frames, through a speculation of his own mind. Especially through a tight knitting of his own life with the subjective meanings he associates with the world and the entire society.

Leadership is the image you convey to the world as a result of the experiences of life with which you have enriched your emotions and the science with which you knew how to capitalize on their beauty.

Leadership becomes Sustainable through the frames produced by the artist through self-investigation. That is, when he channels all his intimate concerns, accidental professions from the past, un-assumed skills, unexpected eruditions – to build something original, a concept, a product, a unique active that can express his ideas, vision, and may continue throughout time.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/sustainable-leadership.html

Sweet Harmony

On January 25, 2016

Try to present yourself as a new world, through an intense process of interaction with a different knowledge.

If you promise to not mention this to anyone I will share a secret with you, the magic lamp of my own raison d'être, the essence of rediscovering that part of me that is eternal. For only through an unexpected confession, pushed outwards by the power of living mental imagines, arranged on the nodes of a different model of reception, can I get to meet myself in the corner of someone much more important. Is it right or wrong?

I turned myself into the priority of the world, what no longer represents a destination so to speak, because now the world became my priority, my abyss if I stand on the edge of a barrier with my eyes closed. Like a painter who seeks inspiration in a drawing full of accuracy and rigor, thus, without retouching, so does my personality seek its goal in creating a visual identity meant to deepen a complete experience of revealing a part of my being, yet unknown. I was like one of Stephen King's characters who goes beyond the limits of the imaginary universe, provided he simultaneously lives a different life, a spiritual one, deeper than he would be capable of.

Sometimes I imagine myself as a dusty library where the elders sit and read old manuscripts indefinitely, as far away from everything that presents itself as a straight line, without twists. Where the battle between myth and truth, developed on the support of an a priori knowledge for obtaining a self-reflexive victory, fuels the mirage of an unprecedented existential equation.

Thus, I manage to portray myself as a new world, a novel written through an intense process of being lost in another being, in an energy of the same frequency. No, it can't be wrong.

Leadership: Can you turn yourself into an image with a hint of a work of art by referring to a personality that stands out through the significance given to a world that is contoured inside, whole in its manifestation?

It is true that I don't like anyone digging inside of me and finding my truths, like a treasure hunter does, like Heinrich Schliemann, who in his search for gold discovered the traces of the legendary ancient Greek city of Troy. But certain phenomena whose effects can be neglected because of the lower frequencies, begin to manifest themselves increasingly stronger, positively influencing the perception of their importance.

I express my thoughts, desires, dreams about the mysticism of a communion with that consciousness of intellectual destiny attracted and devoured by the mirage of a glittering, imperial, forbidden world, as an opportunity to find some unexpected answers about myself. Not just empty words / For a week or two. An image with a hint of a work of art is like the existence of a well-proportioned inner fire, it has something in common with a reality that is beyond that perceived by other people, and is never consumed.

Interesting how Maurice Leblanc began one of his works: *"Have you ever thought of the original and unforeseen aspects from the link of certain beings that haven't known each other a day before, and who, for a few days, between the endless sky and the immense sea, will live life in its most intimate of chains, will face the wrath of the ocean together, the frightening assault of the waves and the sly calm of the quiet water?"*

A personality that stands out by the significance given to a world outlined in its entirety in manifestation, is an artist of the brush who reveals his knowledge by creating a reality different from everything experienced up to that point.

Leadership: Are you looking for a new self-content spread between the two extremes: "Spinning round and round" and "Made the same mistakes"?

To develop a new model of personality, that will meet the basic function of leadership – that of differentiation, you need to start from the correlation and parallelism between what you know and what you find out by exposing this knowledge. A sort of confession that ends with the deduction of new truths about yourself.

Whenever I tried to reconfigure my vision of what I am and what I will become, by compiling conclusions vis-à-vis the effects of the efforts of finding new truths about myself and applying them in a new experience, I basically made a comparison with someone else, with a different knowledge that could permanently update the quality of my thinking.

I feel a great restraint to accept anything from it, from this furious world that I image as a sort of ship driven by waves, against the will of the crew, in all directions. The Titanic is the metaphor of a room of history, suggesting the continuous cycle of the world caught between "Spinning round and round" and "Made the same mistakes."

Same with treasures. They are always hunted indifferent of where they are and how hard it is to get there, but they eventually end up being hidden again. It's a kind of running in circles, isn't it, a mistake repeated endlessly, because man fails to break away from what he cannot master, or fails to understand what can fulfill him. Let there be no doubt / We should sort things out.

The whole world, with its contrasting shadows, becomes an apparent convention between a sum of events, simple or hard, with the sole purpose of hiding the effects of a secret expressed through the relationship between the interesting and the authentic.

Man is interesting through his very composition, but only the course of his life lived through someone else is authentic. The wise prove to be weak and powerless in the face of this invaluable discovery that time hides under the mantle of the surprising, which is sometimes revealed by a writer and is shaped by life a thousand times over.

Leadership is the vision extracted from the effects of efforts to learn new truths about yourself, applied in an experience of the type: "we have become part of a world in which the creator and the created are mistaken for one another."

Sweet Harmony is a reflection of your inner order by relating to the knowledge of others. If you want to bring the revelation of a unique truth, try to portray yourself as a new world through an intense process of interaction with a different knowledge. We play a part in a greater scheme. Let's come together / Right now, oh yeah ! In sweet harmony !

*** Note:** Beloved - Sweet Harmony

Source: https://neculaifantanaru.com/en/sweet-harmony.html

Take A Good Look At What Your Eyes Are Saying

On April 16, 2020

Big ideas rarely sprout, and some even step on them, or simply pass by carelessly.

There is a special relationship between me and nature, two active presences influencing each other, as intense as the artist creates a painting about the beauty of nature on a canvas so delicate that you are almost afraid to touch it with hands untrained by the privileged means of art. For example, here I am now looking with much love, with much sense of soul, at this leaf full of life, in the shape of a heart, which a skilled painter would capture in the guise of a muse, a symbol of a periodic renewal, a product of a lyrical sensibilities.

And it speaks to me in a strange voice, like a mature man, and I listen to it intensely, with an artist's spirit, and we both get along wonderfully in a masterpiece by the creator called *Arynexisthes*, or the bait of a higher reality. Perhaps all this penetration of mine into nature, seen as an emotional engagement in a symbolized universe, is only the consequence of a play of light and shadow in a labyrinth of poetic crowds, in an indefinable and indescribable pluralism. Or maybe I'm a captive to a sui generis reality on the edge of reality in the realm of a dream called life.

The act of transferring the senses from an artist's eye to a look at nature, perceived in pictorial matter, is therefore an act of symbolic conversion in two directions: first I must capture such a profound and subtle reality in an astral second, so as to render it as a center of the universe, then I must channel my artistic vital force into the subtlety of a message with great power to evoke the outpouring of divine light in the ambiance of the mysterious sphere of force of planet Earth.

Leadership: How do you argue your belonging to the sphere of reality in the space of creation, in terms of the transfer of senses from an artist's eye to a view of nature?

At the same time, the leaf can be the expression of an art that draws its origin from the pilgrimages of a pearl, as small as it is precious, in a desert called "I feel so much less alone". Because no one knows how to recognize in it a true visual masterpiece and an ageless story that crosses space and time, symbolizing at the same time the strength that only the creator capable of carving the finest works has.

I feel so empty without its gaze that my gaze can lose its discipline: I would be unable to adapt to a crossroads of life. Our gaze denotes the tendency of the eyes to deviate more than necessary to the art of a new Deity. Even such superstitious beliefs reflect feelings, or awareness of the connection with the vision, with the power of faith invested in dialogue with the Creator of the world. It is the same power that someone said was not a simple book, but the very dynamic spirit that transforms the life of the whole world.

My leaf is preparing with much turmoil for whatever is entrusted to it, made to fly before the expressive eyes that owe their color, brown to green, precisely to the expression of a higher reality, something with a significance far superior to that which an ordinary man would attribute. And I entrust to it my fulfillment, my dream, my emotions, so that it may entrust to me a part of the meaning of the verb "to live" under the rule of a spiritual nature incorporated in the sketchbook of a genius artist.

And if my creation is a creation of nature that demands its right to representation on a fine cotton cloth, through an immortalization in eternity, then it remains to symbolize the

approach of my life in a calm, cheerful manner, with a strong expressiveness.

Leadership: Does the object of your gaze help you navigate the labyrinth of life in a way that gives value to your own creation, so as to determine a change in what represents you at the level of Superman?

I would like to be a small leaf, so that the wind of a late autumn evening will lead it in the way of a look that never forgets the beauty of a dream view. Perhaps a leaf similar to the one that inspired me, completing me with its generous spirit, with its emotional story, passed through the visual field of a doctor, such as the famous doctor Corneliu Duda from Târgu Mureș, who during first period used to write these lines on the board:

The very feeling of my heart receives the pulsation of such a lyrical pattern. Not everyone succeeds. For I noticed a leaf, and it noticed me, the way I look at it with wide eyes, full of feeling. And observing its mysterious form, which speaks to my heart, as the wind placed it at my feet, full of artistic message, I took it upon myself to pick it up and take it with me in a transcendental thought. My heart does not lack the voice to thank nature for such an encounter with my own symbolic transparency, which is the opportunity to step with my whole being into another world, maybe strange, maybe completely different from mine.

For a moment I talked to my leaf, as part of a dialogue between the Creator and his Work. A feeling full of trembling in my heart seized me, shaken and frightened by a possible exigency in the field of artistic creation, contradicted by something contrary to the natural: "Big ideas rarely sprout, and some even step on them, or simply pass by carelessly."

A superman is a creator who consumes visual and emotional experiences in order to give reality the nuance of an original self-expression, from figurative to literal: "you cannot feel that you step into another world without fulfilling the condition of imitating the miracle of nature".

Take A Good Look At What Your Eyes Are Saying if you want to capture the details of an entire world in a single expression of nature. Only by looking at yourself as a splendor of nature, with eyes that have no age, will you be able to complete the image of a world to which only creators have access. And as you open your eyes to the magnificent beauty of nature, another aspect of creation will stretch before you, synonymous with that spiritual content that you must take great care of if you want to get closer to the great work of the Creator.

Source: https://neculaifantanaru.com/en/take-a-good-look-at-what-your-eyes-are-saying.html

Take A Look At This Image And Include Yourself In It

On September 15, 2021

A sensitive experience aims to imprint an unforgettable memory that you will always want to refresh.

I won the half marathon on Saturday. Not from the point of view of the place we got in the ranking, nor as the protagonist of any big day show. I triumphed because I was with special people, I triumphed because my sister got an excellent, unexpected place, after only a year of training.

No runner took part in the competition for ordinary things, and I don't find anything special in that. But each one shone in their own way.

For example. An ordinary runner stopped and helped an elderly lady to her feet after she dislocated her leg after a nasty slip. Another runner made the most spectacular images, giving up a much better place in the standings. Another returned 4 km just to stay with his girlfriend (of which he didn't know had signed up). And I couldn't help but notice the way the last two competitors who reached the finish line were congratulated by the announcer, it was totally wonderful and motivational.

If each of the competitors triumphed through something, that something was the usual thing that seems so trivial that no one notices it. You see the champions on the podium, but the champions pass you by and don't even look after them. In this case, I triumphed precisely because I looked back, and I think I played a leading role in coordinating efforts to highlight the spectacular.

Leadership: Can you maximize your ability to understand the essential reality of sensitive experiences by capturing only what is relevant during an intense activity that generates unforgettable memories?

And if you will ever triumph over something, this is possible with the help of sight. Observe people, things, or events that cannot be "disguised". The photos are useless, because subsequent disguises can rob them of any value.

A runner who focuses only on getting a leading place on the podium will be seen as a passing and encouraging moment, as something that everyone can identify with. But he will not be perceived as a kind of release from the rigors of reality, nor as a consequence of constant mental activity, nor as an assumption of responsibility for one's own existential meaning.

And what could be more spectacular than making it useful to replace the desire to reach the awards podium with an unassailable discretion. It is about everyday micro-realism, illustrating the world of the banal concrete and the small events from which human life is made. You just have to look and discover those things that are not considered worthy of interest, possibly what is viewed with some skepticism.

Just as fingerprints cannot be removed with hot oil or reddish iron, because the epidermis recovers and reproduces all the characteristic points of fingerprints, so erasing truncated areas of an image has no effect, nor can it be limited to a certain message.

Relevant here is the essential reality of the sensitive experiences you go through, full of emotions and intense moments, which can enrich you spiritually and will help you become who you are in essence. It's not about those experiences that captivate you with a competitive spirit and chance, not the ones that help you broaden your horizons, not the ones that make you stronger, not the ones that inspire you to move on. But those experiences that convince you to see that you belong to the same realities as your soul.

Leadership: Can you get involved in leading events, without making important decisions and without changing their course, through the life experience highlighted in a rare image?

This is what only an artist does: he finds that beautifully packaged things do not link spectacular events. In record time, namely between two or more mundane situations, a change takes place, as a kind of extension of a photograph that captures the reality of the sensitive world seen through the eyes of an artist who does not lose sight of any detail of the image that it creates from fragments of memory (converging towards the same ideal of moving artistic beauty).

Yes. A point of movement is a throw of light on a horizon of mystery in which there must fit something other than images and actions, something other than objective reality, something other than the concrete element expressed at first sight.

Therefore, if I am an artist, it is because I know how to gather those real events from which I can learn something without having to take action. Therefore, this is what it means to be in charge of events without making important decisions, without changing their course.

An image that creates unforgettable memories can teach you to attach great importance to the reality that you do not hesitate to recreate by analogy with the symbol of the meeting between "inside" and "outside", expressed by *Estankandyr*, that faculty of supersensitive intuition to control the inner and outer world resorting to artistic strength and expressiveness, to impressionism.

An image can teach you to be in charge of events, without making important decisions and without changing their course, when what individualizes you indicates a snapshot that becomes "viral" around the world.

Look At This Image And Include Yourself In It through the intensity of the feelings it generates. For leadership to be included in this plan, the image must become a medium that invites the viewer to participate in a "game" of many visions and emotions. At the same time, the image must become a means of sensitive communication between viewers and an environment thus discovered, become close, known.

Source: https://neculaifantanaru.com/en/take-a-look-at-this-image-and-include-yourself-in-it.html

Tango To Evora

On June 23, 2017

The artistic way of life consists in the fact that in one single trait is represented to us alive and fully what, in its absence, could never be represented.

I am waiting for him in the strain of a silent silence, which for a painter could be the equivalent of the sublime. But he only appears in the sadness of a continuous deception, in the doubt of questions that, same as trees, break under the weight of their fruit. I want him, I admire him, I envy him. I try to remind him of the ardor of an artist looking for content, and he avoids me beyond the ingenuity of a time that seems to be stubborn to have no sense or direction.

Because he is dead and I have contributed to this dishonorable act for which the great lawmaker, God, accuses me without the mercy of a man who deserves a second chance. A tear is pounding on the cheek of the one to whom destiny dealt a heavy blow, suggesting that anguish never totally defeated, but which steals parts of me, making beauty be uninteresting.

The remorseful soul trying to say what my conscience whispers in the kinetics of an immense poetic world: *mea culpa,* by inclination of a journey in time seemingly lacking the geography of the heart. Thus, stopping myself, fearlessly, at a spiritual distance, when guilt turns its face to forgiveness – the worst love of all, stealing a little from the moment of depression, I cast a last decisive look on life.

Leadership: Do you build a new chance to correct your past by letting yourself get caught in the intimate core of an experience centered on thinking of the accused who recognizes his guilt?

The glass I hold in my hand, almost trembling, what seems at first sight a scenario weighed by my subconscious, belongs to a woman who could not defeat her pride, a compensatory model of the strange universe, more than that of Stephen Hawking, from which there is no initiative to take over.

I mumble the chorus of an area of unbearableness, the mischief that foolishness accepts as a trophy. The dry lips, untouched by the scent of a temptation, show the point of maximum altitude of the end. I close my eyes and try to cancel the effect that His forgetfulness has upon me. The eyes of the color of a leaf taken by the wind, almost endeared by the shame of the humility I subjected myself to, like the feeling of total helplessness, would like to symbolize the exteriorization of inner pain.

The clock is no longer showing the time of happiness, but it tightens my delicate hand like a moral vise.

Suffering is the doubt you are dealing with a remorse that can give a new meaning to your inner world.

A shadow falls on the table, enveloping rotten hopes with a warm thaw of enthusiasm. The stranger, who is no longer a foreigner in the next second, touches my hand, like a primordial addition, making me sigh. Why do I need to know you, when can I just feel you? Why do I feel you when I just want to watch you?

The music of the eye cancels the silence of the mind. The sublime component of my nature is exhausted by the long-awaited expectation and disappointed by an ego that turns immovably into the sky of an echoless love. What a shame that such inconsistency of content may be alongside such unnecessary perfection of dreaming towards "then and there". I smile. I'm glad you're resurrected, my dear.

Leadership: What is the meaning of self-expression on the general background of a context that forms the situation appropriate to the finesse of the feeling to recognize your dark side in the admiration manifested towards a pure conscience?

The amount of self-denial released through the reaction of annoyance suddenly gains a new turn, transforms into a form of energy, namely the energy of motion. Let's dance, Tango !

What demonic lusts unleashes in the thirst of breathing a new adventure ! The phrases of the resultant distance and the moment of the unexpected forces of pressure, both climb on the podium of the magnetization current. Forces change their meaning, attract through the magnetism of a sweet despair at the ends of an energy flux generator that indicates the position in time and space of the cause of a new throb in the soul.

Again, only his, touched and traversed by the thrill of a space where the sound of energy-filled music has not gone through for quite some time. If only I would remain the only desire in the pure soul of the artist who knows how to complement the fragmentary character of the moment, building from disparate traits an elegant totality.

I see him as a resurrected enemy of the dead, killed by my terrible vanity combined with jealousy, with the fierceness of sin of not believing in the art of a miracle. But this enemy is, after all, my husband. I kill him and I adore his unexpected resurrection. Only tango is sensitive to the truth of my life.

And in these meaningful rotations, which the artist's sensitivity masterfully places in tango, on the rhythms of an intense feeling, worthy of an impressive predestination, we see Belinski's law of creation:

The character, being the expression of an entire universe distinct of individuals, must be at the same time a certain individual, a whole, individual. Only with this condition can it become a typical figure, by reconciling these contraries. The artistic way of life consists in the fact that in one single trait it is represented to us alive and fully what, in its absence, could never be represented.

Is the feature that defines you the dualism that you propose between the reality marked by the inferior disappointment driven by the primal instincts, and the tenderness of the superior man led by understanding, maturity, lucidity and self-acceptance?

The ego needs to be approached in the sense of a shadow of consciousness when you fail to rise from your own pain. Or it can be approached in the sense of anchoring in an ardent passion to keep up the rhythm of the curiosity that makes you want to know and discover more about the one next to you.

Tango To Evora is the rhythm that lifts the cry of soul trepidations: "to suffer or die". Dance, as a form of manifestation of the private initiative to forget any annoyance, begins slowly with grace and aplomb, from amazement to pleasantly surprised. And there is a continued alert throughout the area of a remembrance of what my necessarily be directed towards the inside.

Ending the dance is sensational by giving up what the old man is, whom vanity and pride have condemned to failure, somewhere in the middle of nowhere.

*** Note:** Loreena McKennitt - Tango to Evora [CINEMATIC]

Source: https://neculaifantanaru.com/en/tango-to-evora.html

Taste Me Through Visual Impression (II)

On January 15, 2022

Enhance your self-image through predominant sensations, never forgetting what you were before becoming what you are now.

The man with a positive self-image is a true source of energy, being able to easily access his unlimited reserves of vitality through a projection of the self into someone else whom he greatly admires. But what does this state of energy give him other than that experience of taste which spreads a fresh odor which he adores first of all on himself?

In this sense, Orbit chewing gum is not only an auxiliary solution for maintaining oral hygiene, a miraculous food that should not be missing from our diet, but becomes the image of a telescope turned to everyone's self.

Orbit chewing gum is the fascination of a prominent taste, a spell that envelops you, distracts you and leaves you with the feeling that everything must be relived to the fullest. It is perhaps the surest way of seduction that, if you invest it with a certain reputation, you can always use it in the game of love. But maybe he needs a higher concentration of enticing smell to make you feel better next to someone you like so much that you'd like to see them again in a story you'd like to relive indefinitely.

Of course, the Orbit gum knows what is going on in my mind, feels that the true path of my heart is the heart, and that I am gifted with a special grace. Its taste is so sweet, so strong, that I can feel the aroma spreading throughout my body, it is fueled by an inner fire that causes discontinuity in the case of Deja Vu sensations that seem to happen more often as I give in to the will of an enjoyable activity, building a new version of the story my life has to tell. Which means that certain memories created in a level of consciousness, want to be relived...

Leadership: Can you present the image of a continuous reconstruction of your Self through sensations that have a limited character, them reflecting only the concrete features, directly accessible to the sense organs?

Nothing is lost in the memory of my senses, especially when my facial expression changes, my physiognomy resembling that of a chef who is impressed by his quick recipe and decided to use it on the next visit of friends. Of course, my preferences for freshness and flavor have changed with the change in perception of flavor, so I will try to choose a different range of Orbit gum in the future, just to experience a new feeling of freshness.

I notice a big difference from the "comfort" mode when I feel that someone is cleaning through my mouth (cavum oris) and throat. However, the Orbit chewing gum has no neurons to fend for itself, or to understand its role in the gateway to my entire body, even if it gives me a sense of freshness. The interesting part is that it becomes connected to me through a sense of pleasure that can be developed so that it becomes my second nature, to build a different image than the one I find myself in.

I want to say that the special significance of Orbit chewing gum must be attributed to the role of self-image companion, and not the other way around, as the custom has become, calling the image only to illustrate the impact between taste, aroma and smell. Rightly, the image of the man who has found a valuable ally for maintaining oral hygiene, somehow loses its original physiognomy as soon as it merges its language functions (gustatory, aromatic and

olfactory) with that unique note of differentiation that distorts the status of a superior being embellished with a life marked by meaning.

Leadership: Can you determine the degree of realism of a self-image presented through a sensory experience that acts directly on a double of yours loaded with expressive, synesthetic force?

So what does it mean to use Orbit chewing gum to get a new look? Well, when recording a new facial image, through the mechanical process of chewing, the degree of persistence of the image is taken into account based on the image captured when viewed normally, but towards an animated style. This is a degree of distortion of the human image, quite annoying in the process of chewing gum, which can diminish the impression of naturalness that emanates, for example, a news presenter ready to make sensations with a really enviable smile.

I wonder what it would be like to provide fertile ground (through the force of attraction) for a better connection with other people, without interpreting the conclusions I would draw from a physiognomic self-assessment. For every figure has a format, meaning, it is a producer of meanings. And does chewing gum not change those meanings? Do I have to be more open-minded to my instincts for nutrition, to that inexplicable feeling that makes me think I'm healthier and look much better if I chew Orbit without sugar?

An airy mouth area gives me the feeling of beauty, but also of protection. More like a delicious dessert, well-syrupy, light, 100% natural, Orbit chewing gum is a sweetener that, having no effect on blood sugar or insulin, does not leave that unpleasant "bitter aftertaste", but will neither help you get rid of the toxins accumulated in the body. By chewing, it loses its sweetening qualities or the teeth whitening effect, remaining to fulfill only the insignificant role – that of "decoration".

Of course, I still have to consider the plastic hypostases of Orbit gum, before and after it was chewed, to realize its aesthetic value and the contribution it makes to the transfiguration of my personality that transcends the "wisdom of temperate life", being more and more inclined towards the horizons of aesthetics.

Leadership is the self-image with which you have become accustomed to identifying yourself in a form analogous to the perception of a Brand with which you are in constant interaction.

One day I will understand why it is important to have a beautiful smile and a fresh breath, of course without bothering to change anything in my appearance. Because I want to take time back, and never forget what I was before what I am now. In a way, I think I'm the same person I've always been...

Taste Me Through Visual Impression if you really want to get to know me better. Or, rather, try to see me through the aesthetic fact that feeds my self-image, highlighting a need responsible for ensuring a healthy vision that will increase my satisfaction. My smile-feeding teeth are significantly cleaner and brighter since I opted for the sugar-free, Orbit flavored with blueberry.

Source: https://neculaifantanaru.com/en/taste-me-through-visual-impression-II.html

Taste Me Through Visual Impression (I)

On January 11, 2022

How you feel when you reach a certain state depends on the image you form of the quality of the object that arouses certain sensations, perceptions and emotions.

I bought a packet of blueberry-flavored Orbit chewing gum because it gives me a fresh, fragrant taste while guaranteeing fresh, pleasant-smelling breath. It is true that chewing gum generally does not provide a balanced supply of nutrients to prove that eating can improve physical or mental health, but I can say that Orbit triggers in me that feeling of good taste that would urge me to buy again.

It is more of a basic need, just like nutrition, for those like me who have completed an intensive and demanding training program. I have to feel fresh, to breathe in new air, to feel no pressure, no strain on my muscles or nerves, and that starts with the sensations I usually don't have, which relieves fatigue sustainably, even thinking deviates from routine.

Orbit chewing gum is, after all, a world enclosed in a human being, a way of referring to the pleasure of traversing a world that no one hates to a large extent. Not for nothing, I reserve the pleasure of being part of a world where I can do what I want without consequences. Sport, fun, breaking away from reality, are also becoming part of this world.

Therefore, Orbit chewing gum can provide the pleasure of deciphering the world in the way of the small – great chemist researcher, who discovers in a pleasant sensation the mechanism of taste that seriously manipulates an entire world by changing the perception of the quality of compounds in food: sugar or flavors, starch or various antioxidants.

Leadership: Can self-perception complement the insoluble details of an aging product, based on an experience of focusing on an exclusively subjective sensation?

At least for a short time, I say that I am part of a world that does not want to be changed, from which one cannot escape, a world that, although closed in modern and chic, must be judged only in terms of the sensation it brings to the common center, that is, the impression of relaxation, the impression of freshness and the "ventilation of the interior".

Orbit sends physiological signals to the body that something sweet and fragrant will enter the body, which is also a kind of attraction towards a product that does not require a prescription, beyond the well-being it causes in moments of relaxation. And what more could I want when I chew Orbit than to induce a state of balance and detachment, along with better control over physical reactions and emotions. How I wish this disposition would not come to pass !

As a result of this world, located in the area of natural taste and aroma, in which the Orbit gum is sovereign and rewards those who believe in it, occasioning a state of well-being, a state of inner peace, then, physical life (with blessings within me) begins to adorn the experiences of the outside world with the perception of a relaxation that disconnects me from gloomy days.

In the surrounding world there is often a diversity of associations between the senses and the things said to the senses, between various pleasures and tastes, but nothing compares to that interesting experience of satisfaction given by the relation between good taste and the

pleasant sensation of coolness and freshness.

Leadership: Can you highlight the background of a sensational image by amplifying your perception of the impression of authenticity that the experience of an unmistakable taste gives you?

Besides, since taste must be judged by the nature of the sensation it develops in the cortex and neocortex, even if it cannot be likened to the sensation I would have if I sipped from the "elixir of immortality", that ambrosia they speak of at feasts of the gods, however, it gives me the opportunity to delight in the perception of a less common dessert, but as fragrant and delicious as a sweet tart syrup (only not of a bright red color).

In the coordinates of my vision, the sovereignty of the taste given by Orbit chewing gum includes absolutely everything: the taste for adventure, the taste for energy at another level, or the taste for the refined, the unique, the beautiful. It would also be a taste for experiences that align with normal life, but may also include a taste for balanced behavior.

Now, I am no longer able to notice the presence of a diversity of sensations and tastes, in the attempt to achieve a synthetic image, but I am confronted with the memory of the ideas acquired from the perception of a refined experience. The taste of Orbit chewing gum is as towering as a vizier and as great as a sultan.

Indeed, my mouth has not forgotten the taste that annulled its dryness during the effort, and it still retains on the tongue the splendid story-like aroma, from a piece of *"1001 dark nights"*given by the memory of the boy, named Iasmin, whose mouth, the one with jeweled teeth and rosy tongue, uttered a sweet word that made you forget the sugar cane. He said that no taste is exactly the same as another.

I will wait until the taste goes away, until another taste catches me in its aromas. Then the seal of silence will fall on my lips, and I will cease to walk dreamily on long journeys.

Leadership has as a tangent point the manifestation of a sensation of pleasure conceived on the background of a knowledge experience that starts from a significant property of a thing and continues with the suggestive force of a symbolic image.

Taste Me Through Visual Impression if you want to understand the state that dominates me at different times. It is clear that I have in mind the special man who combines neural processes, sensations and perceptions, for the benefit of an exceptional monographer who seeks, in all the details of elementary feelings, a new formula for the application of self-knowledge.

Source: https://neculaifantanaru.com/en/taste-me-through-visual-impression.html

Teach Me To Die Painlessly

On April 17, 2013

Dare to look at you just the way you are, without letting yourself enslaved by energy consuming feelings.

Everything bares in itself the seed of another, good or bad, just as every feeling bares in itself something indispensable, from the Paradise or Inferno, resulting in a multitude of possible combinations. Thus, everything transmitted to you, induced, insinuated through subtle messages, lacking the power to challenge their veracity, interpreting them as your many thoughts and convictions, constantly reacts with your mind, giving birth to a new unfavorable psychic tension.

After-hours, in a full moment of reflection, Laura Quinn, full of indignation, anger, regret, grief, foreboding, is suddenly disturbed by the appearance of Mister Hobbs, *the office cleaner.* We are witnessing a scene that seems to be cut from the works of Baum, when little Dorothy magically wakes up high on top of a vortex and is carried miles and miles away, in a total darkness, living her worst nightmare.

"How was that saying? The last shall be the first, and the first shall be the latter. A bunch of nonsense. Luck favors only the bold." - Mr. Hobbs addresses her in a gentle voice. In the middle of a cyclone, the air is usually calmer, so Laura can take refuge in a less somber parallel reality, or at least that's what he is trying to convince her.

Leadership: Are you able to create the premises of a transparent decision-making process under the conditions of an individual responsibility, expressing yourself categorically against the tendency of choosing a later spiritual reward instead of an immediate one?

Unwillingly, a reckless, arrogant smile formed on Laura's lips. Her senses, these roses withered by bitterness and anger still save a tenderness ideal. And when her irresistible tenderness meets with her gentle nature, that imperceptible form of positive energy in herself can be guessed, the spontaneous creation of a chemical reaction that still produces heat, providing the necessary stimuli limit for life.

But at the same time, the hostile reality consumes her wholly. Each particle in her being is activated, the total number of molecules that totally exert their domination over the Man within her collide simultaneously and react abnormally. The resulting energy is channeled towards a bizarre purpose, opposite to the initial one, losing itself gradually, with antisocial consequences.

Her grey thoughts, so subtle that we could hardly decipher, seem to enter through minuscule teary gates: *Rather than reminding me of what I am, of what I have become without my will, rather than intensify these dark, overwhelming feelings that consume me and chain me in the arms of helplessness, better teach me to die painlessly. I had enough ! "*

This kind of thoughts that aren't revealed in front of other beings indicate the time between two crucial moments whose completely different meanings are deciphered only by angels. Energy torrents similar to light, but of different nature and necessary to involution, create irregularities in her actions. What's left behind – and only through their interception and interpretation – is a deep understanding of the Man within her, a relevant verification and validation of her emotions in contrast with those of others.

The poor woman barely utters a word, rather out of politeness, while a jolt of fear freezes the blood in her veins, depleting it of oxygen. Everything that keeps her alive, that inspires and motivates her to go further, is carried out under the dome of the present, filled only with a little hope dust.

Mister Hobbs leaves the room. Only now, the wild wounded swallow awakens from numbness, completely responsible for her evolution. Only now she realizes how disturbing sees herself. *

Leadership: Is the reality you derive from the constant course of daily details appropriate to the effect of the greatest importance of experiencing existence by revealing the Self in such a way as to prove the effectiveness of the individual deed that cannot be erased or canceled?

Do you have the power to challenge the veracity of the others' points of view? Does the reality you perceive as hostile consume you wholly? Do your senses still keep a tenderness ideal? Do you feel completely responsible of your evolution? Are you aware of how disturbing you regard yourself?

Each individual goes through a moment called *"Blacklight"*, consumer of energy in the secondary circuit of their existence. Then, it passes through a state of semi-anesthesia, some sort of vast and gloomy dissatisfaction, a slowing of thoughts. In the end, it may reach apathy, drowsiness, the sudden interruption of the clarity of thought, of its own image, determining indecision in actions.

A fight between destiny and the Man within you, whose ending isn't immediately visible, but expected to come, and whose echo resounds when you reach the last round: the moment you transfer in the present that intensity of feeling, that dizzying agony of suspense: *"to carry on or to give up?"*

When Laura searched her heart and mind for the motivator of the perpetrator who can create strong and motivating visions that can have important effects on the evolution of personal destiny, she always asked herself: "Can my acts be erased or canceled from the register of my own exasperation?"

We see leadership included here as a protection factor of the being that faces astounding life situations under the rule of the absolute necessity of being integrated in an existential "update", instead of being a leading actor in the dynamic of some internal cumulative causalities. The victim of some objective factors that she is clearly responsible of, can create a totally uninspired result that determines isolation, emotional and moral decay, the combinations between them could take a diagonal shape, that is a distinct inclination to dramatizing one's own life.

Before finding out where you are wrong as a leader you have to find out where you are wrong as a person, when the spine of your very own existence is incorrectly positioned. So your leadership comes into play when the results of these moods are allowed to teach you what you must change about yourself so that you get closer to the border with normalcy.

In order to reach your leader potential don't let these existential divagations aggravate, but try to prove your vitality. Dare to look at yourself the way you are, without letting yourself enslaved by energy consuming feelings.

Leadership: Can you control the tension of the delicate sensitivity of your deeds so that you can overcome the immediate effects of a guilty attitude and create the premises for

future revelatory benefits?

The complex of "weather" factors in your life activates either heat, rain, or draught. Joys, passing disdain, or sadness bordering depression. Homogeneous and constant components, or unstable and fluctuating components of a spiritual natural, that don't act equally to prevent any dangerous situations from arising.

This variety of factors that affects your functional area determines the change of your orientation, implicitly a new type of existential *gadget.* A psychology, which closely communicates with the leadership through which you can see how ready and resilient you are to the harsh conditions you will deal with in the great challenge of your evolution.

Your constitutive elements, your mood and your capacity to socialize may vary in relation with "weather changes", exerting with great results over leadership whose evolution curve is based on your passage from the shadows to the light.

Distinguishing good from harmful factors is difficult because it depends on the decisions you take when the storm is unleashed within you. You can tear from it, or you can let yourself be swallowed by it, carried away for miles in a total darkness, living your darkest nightmare.

A rewarding benefit is the advantage gained from a new concept of life, born out of joy and sadness, which can bring you the chance to challenge yourself to accept a reality that is stubborn to react to the rules of others.

Teach Me To Die Painlessly points out the reality perceived as hostile that consumes you wholly creating irregularities in your actions, being felt as an existential painful ending. It is absolutely necessary to be vigilant and prevent such moments by taking appropriate measures for yourself, so that the life ahead won't be so painful.

Whenever you're having a hard time, when you feel you are at the end of the road, don't ever give up on that tenderness ideal that fuels you, because it's the only impulse that can give you back the joy of living and can support your ascension.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/teach-me-to-die-painlessly.html

Tell me, have I thought of everything?

On March 28, 2008

Form a new perception of what it meant to be honest, without making yourself a kind of irresponsible person ready to throw everything overboard.

- So his recovery continues? And Mr. Samuel Gelb?

- Mr. Samuel Gelb believes that, for now, one cannot wish for anything better. He only fears for autumn.

- If he gets sick again in the fall, said Frdrique, we will be there and take care of him, both of us, in such a way that we will save him this time too, right?

- Yes, of course, answered the young man; if he only needs care to live, it means he is healthier than us.

- We'll take care of him. But why did we have to separate? asked Frdrique.

- Well, in this regard, he was completely right, the lover escapes.

- It's not true, it was wrong, she continued, and I was wrong to agree. I should not have parted with him, when he needed me to make him smile, to bring around him the gaiety that is half health. You can call me vain if you like, but I think your uncle needed someone young, some movement to refresh him, and I'm sure it would have done him good to be able to look at me. And then, I agreed to live here on the condition that I see him every day. But he did not keep his promise. He doesn't come even once a week. And they keep me locked up here under the pretext that I'm sick, while, on the contrary, I've never felt better. But this situation can no longer last. Starting today I made a decision.

Leadership: Is the means of proof in the process of recognizing one's own value, by one of the parties, constituted by the facts or circumstances on which the other party bases its claims or defenses?

- What decision? Lothario asks uneasily. I thought the plan was simple: you will see the rich count, even if he is sick or healthy, so that he will think you love him, and so the inheritance will go to you. This even if the human value is given by the ability to think beyond thinking, and to fall in love beyond love, because the rest are just price lists, as Octav Bibere said. And you must be aware that through a minimal gesture of involvement you can significantly contribute to the improvement of a person's life.

- Yes, I made a plan, continued Frdrique, and from now on, Mr. Count and I, even staying in different houses, if it pleases him, we will see each other every day. Listen, it's very simple: I will spend two days in a row there, having dinner in Paris, and on the third day, the Count will come to spend the day and have dinner here. In this way I will go to him twice, and he will see me every day without tiring too much. Did I plan well, tell me? Have I thought of everything?

- To all, except me, answered Lothario sullenly.

- Sure! I thought about you too, said the girl. According to my plan we will see each other more often. When the count comes to Enghien, you will accompany him. When I go to Paris, you will dine at your uncle's. Thus you will see me daily and not just for an hour on the run, but as much as you want; and don't tire yourself so much running on the roads.

- Yes, said Lothario, still sullen, I will win by walking less and I will only see you in public.

Leadership: Can you find a way to symbolically represent the inner world of the man you put in antithesis with "previous individuations", in order to improve his ability to respond to external demands?

The previous individualizations of man aim to reveal those emotions and convictions, visions and character traits that cause him to react in a certain way in a given case. And not only that. Determining the individualizations with the help of the beliefs that are the basis of the life scenario that the man constantly materializes in an exposition of reasons, with an undisguised verve, and the manner in which he reveals his emotions in a case of superiority (or inferiority), can to highlight certain character traits that make up his happiness or unhappiness.

And the external requirements are the influencing factors that contribute to the change in the decision-making process, representing the totality of the characteristics capable of defining and quantifying the achievement of the proposed goal. They are the premise of a concordance between the objective truth (not interpretive) and the exploration of the real world, between justice (as a concept of interhuman life) and judicial justice, enshrined in a definitive judicial decision.

The young woman began to laugh.

- Well, she said. If you are tired of traveling, and if you are not tired of talking face to face with the count, you will sometimes be allowed, if you prove wise for eight days, to come and take me from here or bring me in the evening, you on horseback, I in the carriage. Do you understand, my dear nephew? So it's going to be great?

And the naive child clapped her hands in delight. Then continue:

- You saw, maliciously jealous, that everything can be arranged and that you don't have to be afraid of women's opinions. what do you say You are pleased?

- You are incomparable, Lothario said happily.

Leadership aims at the true face of man that expresses feelings, anxieties, conflicts, through an overlap with the other face that he hides from the world's view, the meaning of which we can only decipher through a memory signed by Victor Hugo:

"The soul helps the body and sometimes even lifts it from the ground, being the only bird that carries its cage."

Tell me, have I thought of everything? Yes, Frdrique, you planned everything well, but you did not take into account two aspects of providence: everything can change at any time, and everything that does not contain affection does not last. Well said Gonzales: "A person is valuable when his words coincide with his actions." And, I would add something from

Einstein's memoirs: "If you want to understand a person, don't listen to his words, but rather observe his behavior."

*** Note:** Alexandre Dumas - *The Hand of Providence* , Alutus Publishing House, 1993

Source: https://neculaifantanaru.com/en/tell-me-have-i-thought-of-everything.html

Terms and Conditions

On May 10, 2008

Welcome. Thank you for your interest in neculaifantanaru.com. The intention of this site is to share public information, the best quality, all those interested to learn, improve or refine the knowledge of leadership. **NeculaiFantanaru.com** is constituted as a **Personal Brand** and as a **Intellectual Property** that opens, more than ever, the prospects for more extensive study in the field of leadership.

ATTENTION: This legal notice applies to the entire contents of the Website under the domain name www.neculaifantanaru.com and to any correspondence by e-mail between us and you. Please read these terms carefully before using the Website. Using the Website indicates that you accept these terms. If you do not accept these terms, do not use the Website.

For use in the best conditions of the site, we recommend that you carefully read the terms and conditions. www.neculaifantanaru.com reserves the right to make changes to these provisions without further notice. The latest version of the Terms and Conditions can be read online anytime by visiting the site.

LICENCE: All materials (including, but not limited to all articles, texts, images, logo and design) contained in this site are protected by the copyright laws and cannot be copied, distributed, transferred or published without the written consent of the author - Neculai Fantanaru. You are not allowed to modify, copy, distribute, transfer, publish, multiply or create something deriving from any information or services obtained from or by the site.

You cannot use the information on the site for commercial purposes, as they are meant only for personal, non-commercial purposes. For any questions or requests to use the materials on this website, please contact me.

Be respectful

Neculai Fantanaru reserves the right to remove any comment or user from my blog that violates the terms and conditions of use listed below.

Neculai Fantanaru invite you to submit comments or posts for consideration. He encourage you to say what is on your mind but without posting offensive content. Do not use obscene, racist, or sexually explicit language. Personal attacks are not permitted. Neculai Fantanaru reserve the right to remove submissions / comments that are abusive, hateful, or defame or insult anyone. Neculai Fantanaru also reserves the right to remove submissions that are off-topic. You are responsible for the content you post. You may not post any content that contains any computer viruses or any other code designed to disrupt, damage, or limit the functioning of the website.

Honor all copyright laws

Neculai Fantanaru does not offer any guarantee, direct or indirect, that the site will be suitable to your needs and requirements.

You may not post copyrighted material unless you have express permission to do so. This

includes, but is not limited to: text, photos, images, and screen shots. No part of this blog / website may be reproduced, duplicated, published, posted, distributed or used for commercial or other purposes, without written and express permission of the Mr. Neculai Fantanaru.

You may browse through this web site without restriction but you may not download information to support courses / workshops / seminars, conferences / speeches (public, private or mixed), or to achieve works / projects / programs, or for the achievement, production or distribution of programs, interviews, press materials, radio, etc., of any kind and in any form, without the express written permission of Mr. Neculai Fantanaru. (provided by Law 8/1996 and / or other laws).

Specifically, it is prohibited obtaining / acquisition of information on the website www.neculaifantanaru.com by another way than accessing web pages, such as attempts to obtain access passwords to unauthorized areas, or the execution of codes, executable programs or any such instruments in order to access information in ways not permitted by www.neculaifantanaru.com site structure.

You can download, save or print any portion of the site content solely for personal and non-commercial use, on condition to respect the copyrights and other property rules intact. You may not republish the content on any website, intranet and extranet or embed the information in another database or compilation. Any other use of the content is strictly prohibited.

Neculai Fantanaru will take the necessary measures to protect the access data, modification or unauthorized deletion. These include internal reviews of its data collection, storage and processing practices, as well as security measures to protect them.

You are prohibited from using the www.neculaifantanaru.com website to advertise, perform or promote any commercial solicitation of goods and/or services.

Warrant

You fully represent and warrant that all content you post is your original work in which you own the copyright, or have been granted permission to use and in no way violates or infringes on the copyright, registered trademark or intellectual property rights of a third party.

This Agreement constitutes the complete and exclusive understanding of the parties relative to the subject using www.neculaifantanaru.com and supersedes any other agreement, proposals, agreements, negotiations and discussions between the parties, written or oral. Continued use of the site will automatically be deemed as acceptance of amendments to the terms and conditions of use www.neculaifantanaru.com.

Governing Law

The rights and obligations of the parties, imposed by the present terms and conditions, as well as all legal effects produced by the current Agreement, will be interpreted and governed by the Romanian law in force. Any dispute having as object this Agreement shall be resolved in front of an arbitrator, and if the parties don't agree upon naming an arbitrator within 15 days from the notification of the said dispute, the Romanian courts of law, near the headquarters of NeculaiFantanaru.com, shall appoint one.

Information from the server's traffic report

When you visit www.neculaifantanaru.com, you reveal certain information about yourself, such as the IP address, the hour of the visit, the location from where you accessed the site. NeculaiFantanaru.com registers this information for a determined period of time with the purpose of recognizing the audience implication methods and its targeting. To this extent, external services for traffic analysis, such as those provided by Google Analytics, are being used.

Conclusion of Agreement

Neculai Fantanaru reserves the right to modify the content of this agreement at any time without personal notice to its users / visitors. Also Neculai Fantanaru reserves the right to terminate the provision of its services and any sort of activity at any time.

Suspension of access

NeculaiFantanaru.com can, without prior notification or formality and without explaining its attitude, suspend or block your access to the site content, or to a part of the said content.

Hacking attempts/unauthorized data access/modifying the pages' content on the web address NeculaiFantanaru.com is prohibited and punishable. In this case, we always notify the police, even if the person involved is a minor. By committing such offences, the responsible party faces a prison sentence or/and a fine.

Source: https://neculaifantanaru.com/en/terms-and-conditions.html

The 11 Laws Of Creation

On February 28, 2023

Direct your attention to what you focus on, without leaving the authority of your own vision.

I recently faced a certain inertia, a certain passivity in the nuance of the ideas necessary for a large work, something that made me close in on myself, making it more and more difficult for me to communicate what I feel or want. Practically, I was in a state of tension and nervous irritation, as if I had woken up face to face with another absolute: the passage into another dimension of my personality in which feeling, put in a state of communion with the irrational active, but "reasonably" disciplined, seemed somehow diluted by the obscure feeling of an unbearable offense.

Yes, writing is like a charade full of mysteries to the layman's eye, often being closely related to a state of weakness, a state of waiting for good ideas, equal to a state of melancholy or loneliness, that you risk closing in on yourself and to isolate yourself from everyone, you even end up fearing any relationships with people. Or, as someone said on a personal blog: *"I don't even want to know about daily occupations anymore. They all make an unpleasant impression on my nerves, which are already quite shaken. But no one shares my sadness."*

Memorize these laws. I wrote them primarily for myself, so that I would not be dominated and shaken by the sadness of the lack of inspiration that makes me very lonely in the moments of creation. I know it sounds absurd, but even a good creator goes through blank periods, when everything seems meaningless and directionless. I hope that these laws guide you to a "productive" solitude, not to a good-willed distancing from the shown titanic momentum.

Leadership: Does your creation manage to excite through a powerful moment, considering the finitude of a world closed between macrocosm and microcosm?

Being a perfect creator requires an effort hard to endure, like a terrible cold that eats your bones, enters your organs through every piece of skin left free and consumes all your energy. It is a struggle that only those with real spiritual potential can transform into strength, a long road that only exceptional marathoners travel – those who do not finish their race at the finish line.

Take note: what you write can be analogous to a closed world between macrocosm and microcosm, that is, between what others want and what you feel. Therefore, keeping a balance between what others think and want, and what you think and want to emphasize, is essential for finding a finality of the text that should be intuited and anticipated.

Leadership: Can the object of your creation camouflage itself in an "outside view" through the prism of the notion of affective similarity including denotation, connotation and symbol?

In the space and time of creation, where science mixes with the emotional plane, not only the divisions of the text or the author's remarks are revealed, but also the very intensity with which an out-of-the-ordinary action takes place, a random event that puts the whole human breath into mystery, then it is consumed in the plot of the story and in its moral significance. The speed of the lines and the presence of a climax can amplify the feeling of unreality, the unexpected lines, the lively and intelligent pantomime, the physiognomy and allure of the character being in a relationship of essential similarity.

Based on this similarity, as the writer Cotorcea Livia observes, the word can replace the gesture, and the gesture replaces the word, both of these signs being included in a character that, in its evolution, manifests itself as a word or as a mimic gesture, meaning it reduces to the seal (fundamental meaning) and develops this seal into connotations.

A landmark of prime importance in establishing the specificity of the written text, under the guidance of a thinking that thinks about itself, offers us the statement according to which the way you outline your ideas is born from displaying a clear, emotional, transformative intentionality, an intentionality of consciousness and truth oriented in the thing contemplated.

For example, an important piece of information, in its capacity as the subject of a statement, may implicitly contain an unusual occurrence and, by this, becomes the "eye" of a character. This event, as a poet who sees, can be seen and is seen writing, would specify, represents the stamp of the character and appears as a condition of his every action.

In order to capture leadership in its complexity and dynamism, you have to resort to a novel process of highlighting a wider personal experience, through a creation that interprets the vision of a new side of the expression "to bring added value".

The 11 Laws Of Creation are necessary for the creation of an original work that opens the way for people to the academic and intellectual world. They can be treated as a combination of the ambition to increase one's own value and social appreciation, to increase prestige, and the opportunity to describe a personal reality whose relevance is, in the overall picture, decisively major.

The display of a vast palette of reading levels, writing bears the stamp of an original creation, of a well-defined individuality, being felt as the display of a vast palette of culture levels. And all the writing, as a pretext of a stable intentionality, directed towards a sensible reality that would imagine an insensible one, becomes the basis of the supporting function of the narrator character, as well as the seeds of an organized, concise, precise plot.

They say that art is immortal, that through an artistic creation you earn your place in eternity. Therefore, the creation of a writer, as the narrative core of the real or symbolic text, must not be interrupted in its continuity by the unitary presence that the key character achieves, the presence sometimes marked by isolation, a fact that imposes the word and the silence between the words.

Source: https://neculaifantanaru.com/en/the-11-laws-of-creation.html

The Ability Test

On February 08, 2009

Adjust your attitude and practices adequately in relation to your own potential to create results, for your leadership to take shape.

During a trip on the Nile, Pharaoh Kheops wanted at all costs to test his sons' abilities to navigate and made them row. He told his sons: *"Who knows how to navigate a boat proves his ability to govern a country. Both require skills, steadfastness and firmness."*

The ability of leading people is similar to sailing a boat. No matter how trivial it may seem at first sight, sailing it is not at all that simple. If you walk for the first time in a boat, you could barely make it start, and then, more likely, you would spin around in a circle or you will move very slowly. However, with time, if you practice, if you learn how to use the rows and how to synchronize your arms' movements, you will be able to navigate in the proposed direction more easily.

If you are at the beginning of the road, and you do not know how to lead people in your chosen direction, probably you do not have the skills. Even so, you do not have to worry. It is normal at first to be unhandy. Be convinced that very few leaders have a born talent; most of them build their talent through time. Only by practicing day by day you will be able to develop the skills and the abilities of an effective leadership.

Leadership: Do you begin manifesting your inclination towards assuming the management of the "transfer of prerogatives" risk, due to the significant example of determinism created in various voluntary activities?

Just as a good helmsman stops his ship or makes it turn, in order to avoid dangerous whirlpools that the oarsmen do not sight - so the potential of your leadership, not to diminish, and that your influence to continue growing through the medium of others, you must first adjust your attitude adequately, to change what does not work and to be cautious. Manage well your inner resources and skills, coordinate better your practices so that to feel that you make progress. Remember that your progress contributes to the progress of others.

There is nothing easy, neither impossible. Obtaining a high level of performance requires a continuous and sustained effort. If you dedicate yourself permanently to study and professional development, in time you will develop the necessary abilities to work efficiently with people and to lead them. Certainly, you must prove the ability of winning people to your side. And you can acquire skills over time, through practice and exercise.

The transfer of prerogatives is due to the significant example of determinism created in various voluntary activities when you daringly advance on a path never before taken learning to keep your balance on as long a distance as possible. First, the balance between what it is worth for you to do and what you can do, then the balance between what you are and what you want to show to the world.

Determinism manifests itself in the conditions of the existence of a bond of causality between the actions you take in favor of someone and your appreciative judgements based on the knowledge and skills you have, between your tendencies of autonomy and the tendencies of calling upon someone else in situations in which you can make a decision yourself.

Or, as the dictionary says, determinism is a concept according to which causality identifies with necessity, excluding randomness.

The way in which you maintain your balance in any situation determines the value of the time you control through the will with which you approach a daring ascent, through the will with which you managed to surpass fear and obtain new performances.

The Ability Test begins with the experiencing of an event of the type "First Look", to which you take part in from a position of curiosity, and is finalized with the opportunity of an event of the type "Stay in Balance" to which you must declare yourself capable.

In short, leadership must be a dynamic process, based on motivation, and should not be transformed into a duplicate that is valid only on the current day of your "exmination". For your leadership to take shape and to have a long-term validity, you need to adjust your attitude and practices adequately to your own potential to produce results, even in the absence of examiners.

*** Note:** Guy Rachet - *Keops and The Great Piramid*, Publishing House Lucman, 2004.

Source: https://neculaifantanaru.com/en/the-ability-test.html

The Absolute Owner Of Art Without Borders

On July 20, 2014

Establish the type of knowledge that guides your motivation in scientific practice, constantly reviewing relations with the art you create.

Theatre, thought Eisenstein, enables man to fictionally crate heroic deeds, to be fictionally passionate about Romeo, to become wise with Faust, to escape all inner problems with the graceful help of Brandt, Rosmer or Hamlet. And the young director sparked up by going forward with his thoughts, noting that this fictional behavior offers a completely real pleasure to the viewer. They feel the hero, have the feeling of martyrdom and are overwhelmed by their own generosity...

Having reached Trubnaia square, Eisenstein stopped in his tracks, seized by hot flashes. Thoughts besieging him like a fever. *"What a terrible revelation ! What a horrible mechanism hides in this sacred art I'm serving ! It is not only a lie. Not only a scam. It is poison. A terrible, frightening, poison. Because, actually, if you can fictionally acquire pleasure, who will seek to find in actual achievements what you can get for free, without leaving the comfort of the theatre chair, from which you then get up with the feeling of absolute pleasure?"*

The one who would later become a great director, continued dazed on his way. And the picture glimpsed became a nightmare. *"I must kill this. Destroy ! "* And the thoughts race, run in a mad rush. Yes, destroy it. But who? He, a boy? He who hasn't as of yet found his place even on the buffer of the Express of artistic creation ! Then, a new thought sneaked into his mind. *"First I must master it. And then, destroy it. Learn the secrets of the art. Remove its waves. Master it. Become a master. Then tear its mask off, reveal it. A new phase of our relationships begins."* Relationships with art.

Leadership: Is your personality profile a result of a creation that "devours" its creator, even when you are abstracted from the experience lived through the troubles of an imperfect art?

What horrible mechanism hides in this art that a leader serves? Is this mechanism an application of the principle "the ends justify the means"? Is it an individual and finished creation, incorporated in a vision that is not consistent with the standard of evaluation its own results? Is it a combination of elements that possesses determined values and have the role of transmitting a "disease" of creation?

Before leadership can be reflected in practice, first you must master the art that ennobles your science and imposes your model of thinking. Then destroy it as to strip away its "waves", defects and imperfections.. And the reinvent it by introducing new values, after which presenting it in an indicative way, as being better than previous versions. Only so will you become a master in your field of activity.

But what happens if the art of discovering and promoting this "scientific product", following the use of a set of standards of creation, with unknown values for the elements sought in the middle of prejudices or challenges, does not bestow a greater power of understanding to others?

In this case, a certain monopolization of others' attention takes place by means that are oftentimes just levers of affirmation and promotion of your own thinking. This is a scam, a

terrible poison, because, in fact, it fictionally buys the pleasure of imposing your own laws, considering only you know the truth of your ideas, which you trumpet with such uninterrupted momentum.

Leadership: Can you cultivate the art of being different in a subtle, refined way, without exaggeration, in an environment where the manifestation of a state of mind directed towards progress is elevated to "symbolic" level?

In the struggle with the means of promoting his own thinking, the leader is the only one that his to suffer if he doesn't permanently revise his relationships with the art he promotes, if he doesn't show the truth that hides behind what he builds. Someone on a webpage specified well: *"When you will be able to say: I am behind what I represent, as a man... then you will be able to build."*

Leadership shouldn't be the result of a creation that "devours" its creator, indicating possible exhaustions of the waves of research, in confronting what some call "the experience of the impossible". And any attempt of taming it and modifying its truth is doomed to failure, especially if it expresses its quantitative aspect of the phenomenon of total ownership, which creates the feeling of absolute pleasure.

The manifestation of a state of mind directed towards progress is elevated to a "symbolic" level when viewed from the perspective of belonging to a personality that does not support the vulnerabilities of artistic forms, and it is necessary to adopt other practices and to introduce other criteria of appreciation of art.

The Absolute Owner Of Art Without Borders is the leader who succeeds in discovering that exceptional "perpetuum mobile", in a field that is in constant change, which can be beneficial and accepted by all. But at the same time, the leader's creation, with its forms of expression and its means of promotion, must not create the feeling of a treachery – because, in this case, it will bring only disappointment.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-absolute-owner-of-art-without-borders.html

The Abstract Triangle

On September 21, 2020

The longest story of Creation is the fulfillment of the science of being a science yourself.

Stories are beautiful, but people have forgotten about them. No one experiences them with intensity, no one reads them with all their heart, many have forgotten about them, or have not even heard of them. One such story is the "Never-ending Story". I was reading it in my first year of college, but I saw it being screened in the second grade. To this memorable story, different from all the others, can be attributed that experience of divinity in a mysterious dream, close to that experience of a life full of suspense and unknown, because it seems to be written by a hand that instinctively knows everything about the soul of free, dreaming, idealistic people.

And I still can't forget the three big, very difficult tests that the main character named Bastian had to go through: the Sphinx test, the Mirror test and the Luck test.

Courage was just the beginning; you always find courage everywhere. But afterwards, everyone failed...

Leadership: Your creation is the mirror of a higher reality, built on the idea: "Learn to separate your personal creative Divinity into the three persons of the Trinity"?

Throughout the book I tried to find the philosopher's stone called "trust", which Voltaire had once confused with "truth" in a quasi-figurative context. But finding the philosopher's stone was far too delicate an operation for one who was not spiritually ready to change. More important were those few secret keys of understanding, of great mystical charge, which no one could distinguish very well just by watching the film (which is true, exceptionally well done), but only by reading the book could you find them, and only if you knew where to focus your attention.

This is the difference between people. It is not about winners and losers, about religions or culture, about trust or truth. It is that some dreamed, searched, knew where to look and discovered the keys that helped them pass the three fatal tests with flying colors.

A true Kabbalist would have summed up the subject of the book thus: "Learn to separate your personal creative Divinity into the three persons of the Trinity."

Therefore, consider the Abstract Triangle that does not perish with the things created in this world. I prefer here to think about the fundamental book of a well-written literature, beyond tastes and currents, but also about the importance of a science about the soul that studies the deep reality of the universe of mental states, more comprehensive than the strictly physical universe. Bastian is just a common character for most readers, but for those initiated into the mysteries of knowledge, he is the mirror of a higher reality.

Leadership: How do you relate to living an enlightened life, in the conditions of validating a science considered as part of an existence that deserves to be narrated in another variant of exposing its content?

The sequence of words I have attached myself to, reading a meaningful story, hiding many

emotions, reveals to me a map that I look forward to traversing in order to find myself and to have confidence in my sacred power again. There are words that can heal, words that can soothe, words that can help. And all the words that draw my attention to the possibility of my existence in a book full of memories, full of emotions, full of esotericisms and distant places, have a magical power because they bring to the fore my spiritual fulfillment.

Words can provide interpretations of personal transformative experiences, and I try to interpret their conclusions from the point of view of a true storyteller who knows how to write a masterpiece through an interposed person (an authentic character). And the quality of being a Creator emanates from my attitude towards the effects of the science I cultivate, which can be labeled as an odyssey of the playful and imaginative spirit. Finally, I feel part of the words of a story that requires the use of heart and mind.

Leadership: Does your science ask you to stop being passive in a reality without perspectives, without claims of exclusivity, without dreams, learning to express yourself in terms of "journey"?

A word is a world, so close to another word, so to another world. Starting from this consideration, I learned to be a science myself, turning my life into a story that I would not want to end. I think that means loving science, ceasing to be passive in a reality without prospects, without claims of exclusivity, without dreams, and learning to express yourself in terms of a "journey" that begins and ends with an open vision of a reality ignored by all.

I say this because the longest story of Creation is the fulfillment of the science of being a science myself. The very science of storytelling is also a story, as long as the fulfillment of a dream that changes the future, when your presence is struck by a reality that says more than any word. This reality must offer the opportunity to discover another face of my own personality, a life of life without struggles, frustrations and frustrations, based on a way of knowing a supersensible reality, descending from the universal to the particular.

Leadership: Does the content of your life story have the power to validate a science whose poignancy is evident in the causality of the connection between what is expressed in words and what can be expressed through an internalization of words?

An existence worth telling in another variant of exposing its content is the expression of a profound transformation of reality in which the human condition is represented without too much consistency, in a broader reality, through a vision that brightens the horizon of pure ideas.

Here a special expression takes place, through words that can be internalized as something a priori deduced from the idea of the "Infinite Bosom of Duration", in the way that everything the mind truly conceives and believes, can become a natural reality within the different ways of reporting to time, science and life beyond the mirror.

I think that the story I find myself in the best is like an energetic imprint from the experience of life, whose uniqueness enhances its mystery. It can just as well be a form of improvement of existence, a form of spiritualization of an artist who feeds on the euphoria of creation. This is, in fact, a life full of enlightenment: it is the process of developing that sense of truth in your being that reacts to the causality of a story told with meaning, with mastery, through the defining experience of the duality between body and soul, between dream and reality.

The manifestation of leadership depends on the ability of man to express himself and to boldly support his views, as if it were the manifestation of the choice to experience life from the perspective of a story that retains its content indefinitely.

The Abstract Triangle comprises three different realities that make up the essence of an immortal story (by its very sublime content): a reality called the Spiritual World, a reality called Dream (or indivisible fullness in flowing motion) and a reality called Time. We must also consider a privileged aspect for the world to have access to the emotional sphere of the subject: to be ourselves a creation that has the courage to descend into the terrible game of incarnation.

The story goes on...

Source: https://neculaifantanaru.com/en/the-abstract-triangle.html

The Absurd Silence Of A Mute World

On April 13, 2016

Cultivate your will to carry further your aspirations of what you know about yourself, projecting that "hidden" which becomes active and plays a central role in your consciousness.

I was about to get into a potential space which was a sort of expanded time, a resource consumed to better advantage than the fact to prolong my existence within a framework without substance, in a simple landscape, foreign to me, such as Elada, where Faust was wandering in the frantic search of Elena. In my mind, everything had the appearance of a mystical experience as a kind of inverse realism of a world full of new sensational revelations attributed to a race through emotion because the artist in me used images to increase the visual impact of an electrifying language, unconstrained by conventions.

The Earth becomes a sphere of nobody into a strange universe if you do not decide to make from it a specific area of expertise. It is the new purgatory of an epistemic index from which you must extract wisely the essence of preparation for immortality, with the pleasure of experimenting the chemist who applies to substances a certain electrical tension in order to bring them in the position to react and emit energy.

This feeling of integration into the absurd silence of a mute world did not have anything guilty, nor crazy in itself. I wanted to have a word to say in ordaining things, I was feeling intensely that it was my duty to weigh the foundation, to put my signature on them, to become part of them that is not lost, but is transformed constantly into another chemical element, called *rhodium*, which lasts until death and beyond.

Regularly, everything was moving with me, within a transparent cube with the open top, through which I could interfere with higher energies, obscure forces, belonging to an unusual mood able to trigger the irreconcilable pain to be everywhere and nowhere in this strange world.

Leadership: How much do you mean in a way you have never thought it is possible, in terms of the appreciation you give to a new world that brings you closer to the authentic self?

The world of a man is the image of a reality that is so stubborn to become ideal because it always opens up beyond the horizons of imagination, at least as a possibility to experiencing a life experience defying time, space, the unknown. the image of this reality remains in the public eye because it seems to have the recipe of endless youth.

The effect of anchoring to something beyond your appreciation, by drawing the coordinate axes of leadership around the will to carry further your aspirations of what you know about yourself, towards the inaccessible, develops on the basis of inspirational force to find yourself into another plan or context. Imagine it, and then live it. Or live it as if you did not exist.

Leadership involves extending the concept about you into another existential context. This context could be a replica of the idea of "purgatory", a segment of a more complex epistemic index from which you must extract the essence of preparation for trying to perceive you under the form predestined to an ultimate truth: How much do you mean in a way you have never thought it is possible?

Concerning this, I would add the impetus of a plastic artist: *"This century is just search and miss for the truth. Do not be afraid that the truth will deceive you, but fear of the lie that your narrow-mindedness often take as truth."* Narrow-mindedness of the man is given by his stay into an existence which excludes the prospect of another existence.

Leadership: Can you make another type of existence based on the idea that any space is an immortal story and that any truth is a world full of mirrors that locks completely when they see each other?

Vision is the result of the creation that you experience in the "hidden" of a world that does not portray the reality of everyday life, but a deeper one, the transition to the ideal of a priori reason. This "hidden" becomes active and has a central role in your consciousness because it reflects another facet of your originality in other living conditions. In this context, the imagination (the twin sister of vision) is an embrace of the unknown captured in different hypostases, something inexhaustible, is the idea of a life that stretches over time, to something always new, intellectually stimulating.

It is like looking intro a mirror through another mirror reflecting an inverted image of the world, in this case the originality is to discover "in the labyrinth of the mirror" the eternity and meaning of the "telescope" turned to itself to look towards infinity. (Ion Deaconescu)

Also, you can discover the truth of your own illusions about yourself that would move you towards the life you believe or not you think you deserve. You can discover another side of some too well known things, because in this way, when you re-examine them from another angle and another time, you get to think into new directions. As in that immortal story in which an old man tries to buy youth through the things he has created, just to prove himself that he has control over reality.

Vision always prefers to reveal a truth that is lacking from the perspective of others. The man who intends to evaluate himself in complementarity with the things of a different world, self-introduces himself into a drawing by Gustave Dore, whose protagonist, Don Quijote, is trying to live up to the height of some dreams, braked by the inability, to materialize them and to demonstrate that he can decide by himself the directions in life.

Because it is not only to show things as they really are, but to make them foresee as they appear in your own world of visions.

It is impossible to express something real by imitating the external surface of things, especially when you cannot change the perception of them, on the idea of remaining the slave of your own screwy ideas, having the fate of all drunken spectacles in which the man is immersed without any ideal of truth.

Here is the revelation of my predestination into a total state of helplessness, which is to understand what is not usually said about the law of attraction of things. It does not generate only with the help of a "distance" applied by a specific rule, but you have to impose it by yourself through certain self-transformations into a sort of imaginary existence.

We can say that truth is a world full of mirrors that are completely blocked when they see each other, if the reality you are making turns out to be impossible, so the new world in which you believe and tend to integrate becomes just one symbol of escape from the daily.

The Absurd Silence of A Mute World highlights that disturbing uncertainty generated by the

possibility of defining a reality, in which the existence becomes a profound series of other imaginary experiences, causing the blockage or acceptance of some truths that would otherwise have been avoided.

Source: https://neculaifantanaru.com/en/the-absurd-silence-of-a-mute-world.html

The Ace In The Sleeve Law

On March 13, 2010

At the game table, a game cannot be considered lost as long as you have one last card.

One dream, one burning desire did Mehmed II have: to greatly surpass the deeds of his grandfather, Bayezid, and his father's, Murad, who have proved Europe for the first time the military supremacy of the Turkish nation. And, in order to prove his real qualities of a good leader, a fact that could have quickly propelled him among the most popular and loved sultans, decided to conquer at any cost Byzantium, the last jewel of the empire of Constantine Dragases (Constantine XI Palaiologos).

Blinded by ambition, greedy of power, he built an army of almost 150,000 soldiers, calling under arms all the valid men of all the four corners of the Ottoman Empire. But Byzantium, which had extraordinarily resistant circular outer defense walls, foreseen with crenels and openings, protected by ditches of water, guarded by massive square towers, cannot be easily conquered at all. No city in Europe was better and heavier defended as Byzantium; those massive blocks of stone had defied all known war machines. Ram hits and projectiles thrown by the most powerful mortars and cannons of that time were made useless in front of those abrupt walls. Besides, Constantine, knowing very well what Mehmed was planning, in spite his restless messages of peace, immediately asked the help of the Christian world in Europe.

Leadership: Have you practiced your skills in the experience of using "the happening of destiny" to overcome a great challenge, in trying to define yourself in terms of "a creator of a new world"?

For strong walls, strong cannons. Thanks to the most ingenious and experienced cannon founder in the world at that time, a Romanian called Orban, by Mehmed's orders, in a very short time, some huge cannons were built, with a very long range, the stone projectiles of which had the power to destroy walls from one strike. An entire army, an entire nation, for two months has carried 20-30 such colossi to Byzantium. The battle begins. Everyday, the walls are shaken by countless projectiles, the fortifications are made a riddle. The Byzantines suffer.

But hope never let itself be awaited for too long, as you can see it exactly when you most need it. Help from Europe appears. Four huge ships, well armed, carrying a pretty large crew, loaded with all sorts of supplies, succeed in entering the safe harbor of Byzantium. At this moment, Mehmed realizes that his chances begin to fall more and more. In the coming weeks and months, more and more help will come in the aid of Byzantium and he will face more and more obstacles and, who knows, maybe he won't be able to conquer the city any more, and his dream will only remain a dream.

Beyond the starting hands stands the unwavering willingness to give a fatal blow to the strict rules of history.

Leadership: Can the way you interpret the meaning of the world and of life influence the way in which you relate to an image of power that is led only by luck and only allows itself to be defeated by the miracle of a fact represented through a divine sign?

When the jackpot is huge, you either have good cards and control over them, and you go further, or, if not, you withdraw. And Mehmed knows how to interpret a miracle when it is precisely through the desperation of the inhabitants of the city of Byzantium to hide the

disaster they are in, through their desperation to find help in the great powers of Europe. But no one casts a merciful glance upon the one near death, no one raises his hand to save a relic, a ghost of the past. The divine sign only favors Him.

A powerful man, ambitious all the way, just like Mehmed, can be neither persuaded, nor intimidated by anyone or anything. Once he has set himself a goal, no matter how hard it would be to reach it, he doesn't quit easily, his attitude being ever more unshakeable, his will, ever more trenchant. For Mehmed, the bigger the jackpot, the greater the temptation to go further, the more he needs to risk everything precious for him, the more he hardens in order to win, even though the risks are too many and too high.

Controlled by ecstasy, just like a poker player who knows he's one cart short in order to win the game, Mehmed doesn't think that much and immediately and forcefully steps in. He must be the Creator of the New World, faithful to a purely materialistic, personal, therefore less religious vision, ready at any time to sacrifice himself for his ideal of superiority, thus giving a fatal blow to the strict rules of history that guaranteed Byzantine stability for a long period of time.

This is what characterizes the most feared leaders – they don't tend to overburden themselves with any kind of hesitations, they get straight to the action, aiming straight at the heart, off hand, with no hesitation, all his opponents, annihilating any trace of resistance.

Leadership: Is the foundation of your life distinguished by addressing issues related to success, facing your destiny, exceeding your own limits and succeeding in what you desire in a context of the type "Always remember your greatness"?

Check-Raise. There's nothing worse than wrongfully judging a fearless and capable man, a real player, who knows how to turn the result in his favor.

Mehmed knew he had only one chance to conquer Byzantium, only if the four Christian ships would be immediately destroyed and sunk down. But his fleet couldn't enter the bay directly, since the Genovese city Galata, the neutrality of which he had to respect, guarded the entrance. The Christian ships could only be attacked from the inside bay, located beyond the Genovese territory. How could have he brought the fleet to the interior waters?

While joy and hope filled the hearts of those under siege, Mehmed devised a plan of such fantastic daringness that it would fully deserve to have a place in the history of wars, next to the most courageous feats of Hannibal and Napoleon.

Greatness is man's chance to distinguish himself in history as a master in the field of the hazard, a master of the probability theory who has hidden a winning joker in his sleeve: "Be prepared to act without limits when the time has come to fulfill your destiny."

His genius plan, that of transporting his fleet, the hundreds of ships, over the highlands, and in to the bay, was perfectly put to practice and ended in success. In only one night, in less than 10 hours, seventy ships were carried from one sea to another, over mountains and valleys, through vineyards, fields and forests.

The next day at dawn, the Byzantines, who did not consider in their plans such and absurd and impossible idea, were stunned; they couldn't understand how the miracle happened.

It was only at that key moment that both players, Constantine and Mehmed, knew precisely

which of them would win the table – the one who played his last card best, the one who was the most considerate and efficient, the most cunning and nimble - that is Mehmed.

The winner is not the one who has the best cards, but the one who knows how to play best the last card !

Victory is not won by the one who has the best cards, but by the one who knows how to play very well the cards he holds in his hands. I think that the conquest of Byzantium by Mehmed confirms this.

Mehmed did not rely solely on chance and he risked, just like a professional poker player, since risk, doubled by tenacity and ingenuity, is the greatest advantage of a poker player. He had an ace in the hole, namely a genius idea of getting out of the standstill and a great strategy to apply it. Only thanks to his special maneuver at the very last moment did he manage to do what no one else hadn't – the conquest of Byzantium

Leadership means producing a colossal impact on your past work and rewriting history, in a test of the destiny of the Creator who plays his expansionist book at the level of glory and posterity.

With no doubt, a real leader doesn't want to know the bad taste of defeat, but only the ecstasy of victory. Tenacity and effort, the ability to respond quickly, cleverness and ingenuity are his most useful traits. But those who are not urged by a strong ambition and don't have a sharp mind won't be able to win the game called *Leadership.*

Having an ace in the hole means having the ability to analyze situations and quickly having the right answer, always have other alternatives, even though they appear to be crazy and impossible, have the cunningness and courage to apply them in spite the apparent obstacles. The ace in the hole is always the surprise element for opponents, so you must make sure that you always have it on hand.

*** Note:** Stefan Zweig - *Orele astrale ale omenirii*, Publishing House Muzicala, 1976.

Source: https://neculaifantanaru.com/en/the-ace-in-the-sleeve-law.html

The Act Of Seeing What Is Invisible To Others

On June 05, 2016

Dive into the universe of creation, proving that you are fully aware of your superiority.

I strongly possessed by an idea, a sort of thought fully justified in the picture of alternations between the position of creator and that of a substitute of an immense gap in what regards the interpretation of my life and work. Somehow, I had to adapt to the level of a vague emotions and intuitions, impossible to be expressed, like the authentic colors of a painting impossible to be perceived by eyes other than those of the artist.

Everything seemed to be weighed by the contradictions of a sublime consciousness of which art is alien. I could not fully admire the deep meaning, pretentious as a pampering through their diversity and quantity, of all things said through reflection, in various ways, through the natural counterweight to action, without which I couldn't even realize my full potential. Accidentally, I would reveal myself in the face of a random phenomenon, that of a match between a certain type of results and a certain type of values, without rushing to understand or stop it.

Does the hidden thought, that I have served, for more than necessary, an undisclosed tendency of the spirit, which would be final in the quantity of those details imperceptible to others, from my own existence, related to memories and personal reflections, giving birth to an incentive of compensation for achieving a profitable revealing harvest, did not somehow come from a slight protest against the possibility of getting used to decisions and situations that I could eventually be made guilty of ?

The man who succeeds, through the spirit of analysis and researching his own world, to appear as an authentic artist, more or less accessible, in the light of a greatness that implies the disadvantage of being a prisoner of the perseverance of getting close to those far away, that man will be forgiven his "mistake" of not remaining a superficial phenomenon in the course of the development of science.

Leadership: Does the emotion you experience at a time you choose to live for the founding of an aesthetic of authenticity plays an important role in the direction of assimilating new contact coordinates of your consciousness?

You can't not let yourself be carried away by the wave of plentitude, without which your inner endowment could not take on the shape of a healthy self-esteem, if you do not live a moment of contemplation and artistic creation. You cannot dive into the universe of creation, without which you cannot bring together all that is new in the storm of currents of thought, unless your manner of relating to the rest of the world proves that you are fully aware of your superiority. This is the essence of leadership artists practice.

Through the universe of creation is understood the totality of those thoughts and emotions which, gathered and merged through the agreement of the certainty of being someone else in another reality, materializes in testimonies that tell a new story about intrinsic aspects of man, promoting a new approach to the experience of reception of art.

People who work thoroughly to obtain an art based exclusively on creation, leaving aside the suffering implied by the constant use of ideas, hence the efforts of articulating and transforming reactions regarding life into an accomplished work, simply cannot help themselves but deeply share their achievements with others. Even if not equally.

The one who experiences *"the act of seeing what is invisible to others"*, fulfilling the operation of knowing and ordering concepts that undermine the authority of other artists, so by tackling any foreign representation of art, under its diverse manifestations, is part of the category of sublime spirits that tell their mind: "Go where you want, but seek approval from no one ! "

Awareness of superiority is an intransigent attitude that reflects the tendency of not revealing plans, needs, desires, fears, for the development of certain areas of leadership.

Leadership: Do you start to gain an identity from the factor of "inner endowment" by intensifying the trend of originality of intellectual creation concerning the unique form of the product called "character of contrast"?

Famous literary critic Sainte-Beuve had something important to say about the talent of people who always share their victories, going to their origin:

"Some, truly predestined also by divine essence, are born of their wealth, they are not at all concerned to increase it gradually in this life, but rather share it with profusion and with full hands, within their works. For their inner treasure is inexhaustible. They create, without caring and without realizing their means of creation. They do not bend over them at every hour of vigil, they do not turn their head at every moment to measure the path traveled and calculate what's left. But rather, they go on for days on end, without tiring and without ever being satisfied.

Mysterious changes occur within them, in the blood of their genius, at times transforming them. They bear these changes as laws, without any type of personal involvement, with it being any help to them artificially. They are akin to the man who doesn't rush the time of his hair going white, akin to the bird that doesn't rush the changing of feathers or to the tree and its change of leaves, depending on seasons. And, in doing so, after great inner laws and a powerful inner endowment, they come to imprint their strength in sublime, monumental works, of a real and stable order, under an apparent disorder like in nature, crossed by peaks and slopes."

The man who starts receiving an identity from the factor of "inner endowment" will only in rare cases ponder that side of the tendency towards absolute possession of the art he proposes. On the contrary, he will intensify his tendency of originality of intellectual creation concerning the unique form of the product called "character of contrast."

Such a character, not turning their head at every moment to measure the path traveled and calculate what is left, will always maintain their position between concrete and mystery, depending on the states they pass through – the bliss or frustration of an enclosed reality.

Without caring and without realizing his means of creation, he will include in his art what can be perceived by others. But never will this people be able to perceive his reality, the cause of his genius.

Inner endowment highlights a mix of qualities, emotions, beliefs, or life concepts that can fit into the "artistic value" criterion, leading to different individual configurations, and ultimately to the unanimous recognition of a large part of the human community.

Contact coordinates of the consciousness of a man experiencing the art world can amplify the quality of his creation by the power of the Supreme Self's reflection, but limited to a true reflection of what he is in fact, and not as he imagines when he scans his limitations and

repressions. These contact coordinates are: introspection, the need for individualization, cold gaze, journey in remembrance, reflection, sincerity, confession.

The most authentic side of the personality is revealed when you stay with yourself, that is, with your own world of ideas, and choose to rise to a higher level of consciousness by rethinking your image to be immortalized in memories that will tell your story.

Leadership is the work that demonstrates the beauty of a painting that is revealed to the inner gaze of man.

The Act Of Seeing What Is Invisible To Others refers to the hidden thought that you serve more than necessary an undisclosed tendency of spirit, which will be final in the quantity of those details imperceptible to others, from its own existence, of memories and personal reflections. Only in doing so, according to great inner laws and a powerful inner endowment, will you be able to imprint your force in sublime, monumental works.

Source: https://neculaifantanaru.com/en/the-act-of-seeing-what-is-invisible-to-others.html

The Actor's Performance And Directing Subtlety

On October 12, 2014

Stay true to your vision, edifying the creation that dominates the entire experience generated from the interactions with creative accents focused on a repeating presence.

Its various positions are rendered suddenly, one after another, without crossing between an attitude and the next, meaning almost the same as a series of separate characters would be presented, chosen by the camera – not based on the criteria of physical and spatial presence, but after the degree of increasing emotion during the same action. This counterpoint construction dominates the scene and subjects it to its rules. Therefore, director Serghei Eisenstein figures that the most important thing is everything, starting with the actor's play and ending with their folds of garments, to be penetrated equally by that unique and determining emotion that underlies the polyphony of the entire multilateral composition.

This is how the scene appears in Eisenstein's vision. When filming, his only concern is to master it, to stay true to this vision. "In that moment, the character Ivan appears to be absolutely alone with fate. Nothing happens. The terrible cameras record his every move, every trace of emotion on his cheek. From all corners of the stage, eyes watch over him, looking so that he doesn't exit the lens' field of view, the clarity area of the lens, from the area so laboriously illuminated or to not raise his voice over the send level set by the sound operator. "

*A purely technical concern therefore, the filmmaker obstinately pursues that his dream becomes reality. He is dictatorial with the interpreter precisely to not leave even a single trace slip through, one that wouldn't fit in this meticulous orchestration.****

Does your leadership materialize in a deeply creative operation, with extraordinary facets of multi-role, from which radiates the emotion before a vision that is transmitted to the deed?

Starting from the current state of knowledge in a field and continuing with the status of implementing new procedures for adjusting thinking, you can put into circulation certain points of view, highly specialized, which have the power to push people to new ways of behaving and reacting, completely conforming to the instructions of montage.

It is important that the vision with which you treat a subject empathizes with spiritual sensitivity, with the life story of those that never give up and decide their own fate.

In terms of movie, montage refers to the final stage in the work technique, which includes the selection of scenes, determining the order and definitive length of the sequences, sound mixing, according to the sequence indicated by the script and the director's artistic vision. In leadership, montage has the role of maximizing the impact you can have over every life experience, by enhancing efficiency in the act of creation so as to stimulate the motivation of people to build themselves a glorious destiny.

Montage represents a deeply creative operation, with extraordinary faces of multi-role, having the potential of inducing subjects not only moods and feelings, but also certain behaviors without them being aware of such a thing and without being able to resist. At the same time, the leader performs the role of director, observer, technician, supervisor who occasionally "retouches" the behaviors of those who want to play an important role in a truly impressive life story.

We can conclude that leadership practiced by a leader-director has the role of a "voltage generator" or "voltage stabilizer", depending on how much he calls upon others and how open people are to following his orders or instructions. Those who follow a leader must therefore fulfill two roles: that of a protagonist of a film story, meaning that of the protagonist of an act of heroism become legend, and that of a witness of a reality illustrated by the idea of the omnipotence of the destiny faced with an unseen Creator who simply forgot about the discouraging frame of life.

Leadership: Do you use the "master" function to check if you position yourself in the clarity area of a long-forgotten world, in a deliberate effort to acquire the idealism of a creator who is considered the absolute standard of truth?

Instead of focusing strictly on those factors, generators of outstanding performance, which can become vital for the construction of your expectations, a leader with directing valences is always running, as if through a never-ending abstract labyrinth, around the questions: *"Can I fit a particular situation or person into a plane of reference different than the common one?"* In a way, he is pursued by the feeling that it is from here that failure or success of creating a true reality will come from.

If you are not capable of perceiving what you've done, you alone bring proof of your incompetence, and implicitly admit that you're not living up to the height of the function you've been vested with. For this reason, leaders are often dictatorial with the "interpreters of their work", precisely to not let even a single inadequate nuance slip through in their meticulous orchestration. Leadership means to dominate almost the whole scene of transformations and subjecting it to your rules, to your truths.

The idealism of a creator who is considered the absolute standard of truth is tied to the nuances of a concrete historical reality that may have as a correspondent the transparent symbol of a continuous, never-ending present.

When you turn the facts on one side and another, adding small details, eliminating or nuancing others, everything takes on new meanings, a different dimension, a different logic. All of these reproduce at the leader's scale the aspiration towards something grand, the thirst of imposing himself and finding himself on the highest levels of the professional hierarchy, approaching that reasoning that justifies any decision from the perspective of the primary objective pursued.

For any director, history is a repeating present.

The "master" function checks if you position yourself in the clarity area of a forgotten world, of an overlooked history, and refers mainly to the existence of certain restrictions and constraints imposed by the increasingly accelerated dynamic of the creative process. You can build a creation that dominates the whole experience generated from the interactions with others only if you stay true to your vision and embed it at a *key-actions* and *key-results* level, even with the risk of opposition.

Leadership is the ability to present the vision of a palpable reality that experiences its eternity in favor of the existence of a Creator who simple forgot about the discouraging frame of life.

The Actor's Performance and Directing Subtlety highlights two entities opposite by their nature and yet two that cannot exist one without the other. The first is allowed to be exposed to any factor triggering of reactions of opposition, following a meticulous analysis, accompanied by firm and adequate touch ups. The second instance encourages professional

development, subject to strict monitoring and unusual pressure, but an effective one, which complies with the proportion between the level of competence, responsability and individual performance.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

The Actors Are Too Artificial

On December 27, 2015

Ensure your ascension towards the highest peaks of the pride of being superior, gaining autonomy over your own "show."

While in Paris, Russian director Eisenstein discusses the possibility of obtaining an order for making a film. He had arrived in the French capital at the invitation of one of the most important film production studios. But he cannot come to an agreement with the produces. He faces – and this time not as a joke as in the parody of La Sarraz – commercial cinema.

It is proposed to him that he make a "popular" film, with the condition of using a young actress in an attractive role. Eisenstein remains stunned, unable to answer with any logical argument, but rather with: *"But I do not use actors... Actors are too artificial ! "*

Accustomed to openly declare his concepts, he furiously receives the opposition of the produces: *"How can it be imagined that I will give up on my concepts? He shouts in outrage. Is my success in France not based entirely on illustrating these concepts?"*

Leadership: Do you yourself agree with what you can or cannot achieve in terms of the orientation background of the "I know I'm right" attitude provided by the profile of your image in the world?

Leadership shows episodes of ascension towards the highest peaks of the pride of being superior. In this case, the individual represents in the interest of his own achievements certain values from which he cannot deviate. And in order for leadership to be used in any situation, especially in the framework of changes of direction, it is imposed that two conditions are cumulatively respected, under the criterion: "I alone allow myself to what I can and cannot achieve ! "

The first condition in leadership is to not give up on the game of possession, somehow maintained by a conscience that sees and experiences absolute ideas – in interaction with creating a favorable perception towards yourself. The possession of a form of knowledge and thinking, acquired by stimulating the peculiar interest for interpreting facts, phenomena, and ideas, creating for yourself a unique role "over and over" in relation to others, without changing the repertoire of your assumptions and arguments.

The second condition is to ensure that the audience has the right to ascend in the name of an entity of the type "source of events", without engaging in a fight of opposition. In a certain way, you must be a mirror of the state of existing exactly in the center of the act of existing, according to the dynamic relationship between the process of creation and the power of fulfilling the purpose of creation.

The profile of a director's world image is illustrated by the "final decision" option for the formation of conceptions and the impulse of conceptual activities aimed at developing the scientific sphere.

In leadership, the "final decision" is the sign of an authority in innovation, equivalent to the fruit of a profound and rigorous knowledge experience that brings to the forefront the proof of freedom in thought, an original and bold style, a distinct personality, nonconformism and rich imagination.

The remark **"Actors Are Too Artificial"** denotes a sharp departure from the norms of an accentuated strictness regarding the acceptance and reception of forms of rendering reality through art. The messenger of an evolved vision is first of all a juggler of logical and well-founded arguments with which, with wisdom, he knows how to win autonomy over his own creative work. But especially over his own "Show."

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-actors-are-too-artificial.html

The Aesthetic In Red Of A Nameless Artist

On September 18, 2019

The true masterpiece of art is the result of what you create through a profound resemblance between what you feel and what you express from the height of a differentiated gaze, present in nature.

My life integrates into the world of roses chosen with great care, with love, to be immortalized, like enigmatic characters, on the fine canvas, full of bold colors, destined to the ideas of union with the entity generically called "Art Gallery". For its part, the life of roses resembles that of people predestined to great deeds, *scopritori di regni sconosciuti*, founders of new avant-garde currents, such as constructivism and surrealism. I love them, I honor them. I admire them for a long time, tirelessly, inexhaustibly, in the quiet silence with which I apply the color of the brush on the 80 x 120 cm canvas, constituting itself as a proof of execution of the large work, called suggestively: "Aesthetics".

My name does not say much, it is less important, less precise than it is the application of the bright-red color on the painting medium, as a beautiful and delightful dream that is not entirely mine, because it belongs to the revelation of a being that can be understood only by imagination and inspiration. How triumphant is the projection on the canvas of the rose, full of sensitivity and charm, *il testimone rappresentativo di un universo intimo,* when you try after a long and humble apprenticeship in the fascinating field of deciphering symbolism to restore the calm of a grand nature, full of beauty and mystery.

Even these words, chosen and shared with much aplomb, with much tenderness, seem to stand on the tip of the brush when painting *in ambienti naturali* a landscape of human emotions and experiences expressed in a plastic language, without experiencing a bitter disappointment as in the case of a wanderer in a ruined world. Rather, by virtue of an imposed theme, applying the color like a comfort of zephyr, gently pressing the tip of the brush, I obtain the confession of which the rose reminds: *"Per parlare di un argomento senza dubitare, devi avere nella tua anima la fede della passione."*

Leadership: Do you show affection in perceiving an authentic Ego in the form of a double image, in the description from the center of the vision you offer to the present from the aesthetic perspective of a feeling of brotherhood with nature?

My willingness to develop a new art, the supreme enhancement of an evolutionary process carried out around a particular species of roses that seems to seek its content in the colors of a red-yellow world, may coincide with the product of a careful writing, complex under the appearance of transparency, nuanced by the example of experiencing an incredible dream. Only when everything you create finds correspondence in the apparent fragility of a pure presence, always silent, but expressive, can you fulfill your most beautiful dream: to give soul to a character of aesthetic appearance.

It is enough to think of the novel "Exuvii" by the writer Simona Popescu, to introduce myself into the atmosphere of a perfect aesthetic experiment, having highlighted the language of nature's intelligence, according to which the color of an exotic plant speaks about certain feelings. Simona quotes Chinese writer Su Dongpo:

"In order to paint a bamboo, it must have grown in you. Only then, taking the brush and focusing your gaze, does the vision rise before your eyes. The vision must be captured immediately with the brush, because it can disappear just as quickly as the rabbit vanishes when the hunter approaches."

In order to obtain a vibrant and natural color that expresses the retrospective of a dynamic world, the intensity of the experiences gathered in a single composition must be increased. I look closely at the notes in my red notebook, journal of an unlimited deja-vu that becomes a kind of emotional-aesthetic archetype as the perspectives of closeness or depth of the literary phenomenon.

The writing based on symbolic figures, achieved by following the similarity between "the whole and the part", opens only in front of the higher spirits who know how to express (to the smallest detail) the sensitivity and elegance seen from the perspective of a magical universe, of the alterity of the artist's memory.

In this current reformatory context, I wonder what a psychologist would do with the references of strong emotional situations when building an Ego marked by a defining tendency, in the approaches of an experimental scientific aesthetic, based on physiology and sociology?

Leadership: Can you conceive your being for the sake of sustainability, so as to gain the expressive power of a plastic masterpiece whose features make the mysterious life of the soul visible?

The true vital essence of the rose is found in the violations of the accessible and the inaccessible, in all the cramps of the images captured during the reflections on a new artistic genre frame, which send to unnatural decompositions of my plan of existence, *posto sull'altare della realizzazione della volontà di Dio*. It is the point of magical interference through which one who lives for another space of art approaches a deeper understanding of life.

As can be seen, I am the creator of an art associated with the perception of the depth of visual elements, characterized by the duration involved by certain events that disappear as subtly as they appear. The visions are lost in a long and humble apprenticeship in the mastery of shadows and lights, of the art of logically constructing a painting according to the specific laws of the nobility and the sincerity of a message that crosses the dream of a final theory, *in grado di spiegare tutto*: "Nothing is too colorful as a whole."

The landscape in which I live, according to the determinations of a spatial-temporal ripple, can be received according to the stylistic quality of a visual artistic image, *con un valor único*, because everything depends on lighting, stabilization and interpretation of a representation in the mirror, along with information on the way of capturing a wide range of topics. This landscape develops through the eyes of a wild rose, striving to perceive it as a complete being, only to extract the aesthetic model of reference, the attribute of the Creator himself,*la forza trainante dell'evoluzione*, the determining cause of a matter of presence continues: "multiple existence, living through reflection."

It is from here that art begins, not from the nobility and the liveliness of human things, not from capturing objects in so many possibilities, dimensions, genres, artistic trends, but from a kind of recognition of the specificity of a state of sensitivity and harmony through association with the recognition of visual information constitutive of the written language, powerful and suggestive.

An artistic masterpiece is the result of an accumulation of overwhelming feelings, described by words of great value, which you never regret that you immortalized in a pretentious formulation.

At first, I was an onlooker, and then I undertook the short description of a rose. I reached the

feeling, the desire aroused, then the creation was born – followed by a caring message, but not necessarily a strong one. And finally, *assolutamente senza precedenti*, I assumed the true story of a masterpiece. Beyond the momentary experiences of the artist, deeper, warmer and more intense, from which the elixir of eternal youth is felt, there is that clarity of the lonely senses, something that purifies and leads us to serenity.

My name is not very important. Perhaps I will be forgotten as quickly as the roses shed their petals at the end of autumn, without my words to reach through reason, to reach the hearts of art lovers. You can never be sure that what you do instinctively, diligently, with no equal, is immortalized in a completely charming way in a transcendent picture.

But maybe someone will still remember me, even by chance, like a look back, which inspires us to go ahead, because the very image of the rose, dry and earthy, which we at times encounter in a dreary autumn landscape, directs us to the sensitive and speaking part of the soul that never loses its glory hidden within it.

I am one with my Ego, a part of the personality of the rose. A new attempt awaits me beyond the beauty of nature, *una meticolosa padronanza di un capolavoro,* a secret that waits for its release as the emotion that is not traded for fleeting things: to see deeply the red hue of the living legend, the extension of my personality from the story state, with eyes that death never closes...

The talent of an artist lies in the fact that it can represent the force of change towards a very deep perspective of the meaning of "love as a symbiosis between man and nature", when what emerges becomes a revelation of the spiritual world.

The Aesthetic In Red Of A Nameless Artist highlights, in the measure of emotion and feeling, that intimate connection between nature and the imaginary world of art which, deserving of a thorough knowledge, *una interpretación personalizada*, is capable of exceeding the status of what it "fleeting" means with a new perception on the representativeness and uniqueness of a mysterious presence: "Look at me, without me being there".

Source: https://neculaifantanaru.com/en/the-aesthetic-in-red-of-a-nameless-artist.html

The Eesthetic Of A Black And White Confession

On March 13, 2019

Be the discovery of what you mean in a life whose length seems impossible to judge impartially.

I would like to talk to you about that day when it seemed to me that the whole world is mine. I was taking my baccalaureate in the evening. You never knew what a tough climb every day of school meant for me, every year, what obstacle course with ever increasing obstacles I have overcome, taking my "maturity exam". We knew nothing of each other.

I was listening to the roar of the sea. I knew that I would always collapse upon life, like the sea collapses over the rocks, that I would carry within me all of its nostalgia and an eternal longing for freedom. Not even the sea is free, I tried to comfort myself. It is enclosed by shores. Maybe she's angry that she's lost her freedom. It is as if she slams her head to a wall, hitting the rocks and frothing at the mouth !

- Sure, writes Andre Maurois in his Memoirs, it is a great madness and almost always punished for you to come back and want to experience at forty everything you loved or enjoyed at twenty.

I have long gone beyond maturity and I do not want to relive everything I've ever loved. It would be a punishment. But to understand what I loved, what I experienced, and especially to understand myself...

Leadership: Are you caught up in a timeless problem that will only untangle itself through a change of vision of yourself, adjacent to the feeling that you can belong to a reality that exists beyond what you think your limitations are?

Do you fall in an uncertain dimension, filled with unpredictable? Does the frustrating feeling of the inexplicable surround you with a bitter layer of fragility and helplessness? Is your incontestable individuality accentuated by your contact to a new way of self-knowledge? Are you lost in a maze of clues and interconnections with other ways of life? Are your limits given by the lack of understanding of how you have to pay your debts to the values of life: sincerity and maturity?

Often leadership is like an unfinished creation, but with the power to bring new extremely important light on a certain stage of your evolution, when you start to revolve around your axis, in the alternation between the two situations: "to be the messenger of a wandering past" and "to be the echo of immortal story". The only art that leaves you speechless at a close look is a way to capture you in a hypostasis of total abandonment in a reality that gives you little or nothing of what you dream about. Often art is the privilege of a captive mind in a reality that has become stuck in its own limits.

Completely confused because of the circumstances you're going through, you no longer know if you're anchored or not in reality that fulfills you. You become completely motionless, without the strength to react, trapped in an unsure game of dualities and asphyxiated by the amalgam of elements that act around an only denominator: nostalgia. Like when you look at a beautiful painting and try to feel in the given landscape, but it creates your image of the world, the house, yourself. You are rushing to leave the form of the insular character of a humanized art, but with a very careful focus on details, with a stress on man "in his loneliness and intimacy".

Leadership: Can you leave behind the footprint of a destiny that pushes you terribly, making you exclaim with an innocent wonder: "I am the negation of this existence ! "

Do you manifest your melancholy through isolation from the rest of the world that has all the inconvenience of a war with yourself? Are you determined to relive certain moments in life at the price of a perfection that would have been sterile, or at the price of that humiliation that gives up pride and revenge, choosing love, miracle and goodwill?

Out of the actions that make you less efficient, compared with each other, isolation remains the most representative "monument" because it perpetuates the state of melancholy, the sensation of sensitivity followed by pressure and pain. Full abandonment in an incoherent universe that characterizes you more impetuously, induces a state of inner torment, an unpleasant sensation of belonging to something new, limitless. Is everything in you suddenly supported by a continuous curiosity of finding the truth: *"Who really am I*?"

Leadership: Do you avoid the danger of entering the "Sentimentalism" area throughout the functioning of your own consciousness, about what keeps you prisoner at a ZERO time faithfully reproduced by your mind in the way of fulfillment?

The expert in matters of leadership, John C. Maxwell advised: *"Prepare yourself for the key moments in the future and choose daily the appropriate attitudes."* A kind of warning, I would say, that signals the confrontation with ourselves that has to be overcome. Channeling the uncertainty state that takes over us at a certain moment in life towards a direction in agreement to your own values, in a better harmony with the truth of what really defines us.

Your entry into the "Sentimentalism" area is similar to the emergence of nostalgia for lost privileges in the search for the meaning of life, not only because you are subject to a reality that surpasses you and you cannot escape it, but because you are not ready to recognize your shadow, suffering and its meanings, and to bear the consequences.

And being a prisoner in a ZERO time reproduced by your mind in the way of fulfillment means to remain faithful to those memories that cause your suffering and do not let you propel yourself to the main dimensions of the meaning of life (spiritual and social). The recollection of deeply sensitive and afflictive moments, or disappointing experiences, would mean a double suffering: the one lived through the essence of self-ending and Proustian remembrance, with the deletion of any ties to previous engagements.

Leadership: Are you committed to claiming an identity that you cannot cope with, based on a life experience very close to materializing through a strong test of character that urges you to become more tolerant of yourself?

I think that for every man, the moment of reflection usually comes later, when he is already a prisoner of this transition state, that instantly produces an unimagined, unwanted, uncomprehending curiosity in such an atypical context. You begin to see yourself from the point of view of a painter who transposes the images created by a poet on the canvas, dare to redesign his whole life after communion altogether, not only in the light of the things he considers important, but through the passing pains that he cannot ignore.

And if the man doesn't truly analyze these states, processes and momentarily situations, leaving himself at their will, without any doubt it will remain in the "Sentimentalism" area. It'll turn to stone in a defensive position, instead of attacking, which will be reflected in a misunderstanding of his role and responsibility towards his own identity.

Your decisive insight is produced when you feel too isolated in a continuous status quo, when you spend time looking into yourself and judging your reactions. It's a clear sign that something eludes you.

Insight is a look at the essence of your nature that has been forgotten for too long in oblivion. It can be a mark of your divine calling from which you create a new reason to be. But it can also be a negative nuance of the self-evaluation process experienced by a mixture of affective or moral constraint. Insight is a truth about yourself that you only reach through revelation, aesthetics of self-discovery, and understanding of the inner world by finding a way to experience that greatness of soul that you will not find in anyone other than yourself.

The identity that leads you to success or failure occurs as a result of reliving an emotional event in the past that has not been suppressed to the present moment. It is the ascension that you must follow after you have judged with the thought of defeating yourself.

It's like you received a bunch of rejections from well-known people and you isolate yourself from fear of encountering new ones. But the curiosity of being a part of the mystery of life, the desire to revolt against the thoughts that almost crushing you, the necessity to stand against your of latency still have roots within you. Everything becomes extremely crowded in you. Until everything that you don't know melts in an anemic curiosity. Then it suddenly bursts out in a correct understanding of the way you should adopt.

As someone said: *"the more we delay the confrontation with ourselves, the more we lose precious time that we could have used living at full speed."* Often, the identity of man seems to be similar to the delicacy of a painter who captures in his creation a peculiar landscape of special significance, trying to convey to the viewer his mood experienced by contact with a reality in which it is very difficult for you to integrate, because it is philosophically rebellious and it symbolically sends its meaning to the ZERO point.

And I underline here. In leadership, a single, freely-conceived and personalized "product" is used: individual identity. It can inspire trust as the man changes his views and behavior through a certain decoding of feelings, through a revealing of life experiences accumulated over time,by extrapolation of some actual states.

It can be up to denying the self, which means assuming an identity that is no longer his, an identity that he no longer belongs to or that he can no longer deal with when he can no longer master the demons of the past, the spirit of truth behind his convictions, when he fails to put aside the veil of the illusion of being perfect in an imperfect world.

Thus, the individual is lost in a labyrinth of psychological games and uncertainty, in a dazzling vortex of backstage plays that enhance mistrust and the confusion between known and unknown. The efficiency of leadership mostly depends on the powerful will of a man to keep his flexibility and on a superior resistance to "corrosion and erosion", to the state of uncertainty.

The strongest test of character that makes you become more alert to what is happening around you and more tolerant towards yourself is to admit your suffering as a lesson of life as a necessary condition to increase your faith in a new beginning.

The Aesthetic Of A Black And White Confession highlights that stage of maturity when you can get new clues about yourself with an overview of things that have already happened, which you lack, which stimulates your affectivity and challenges you to reconsider your self-image.

Even if you feel saddened by grief, the hardships of the times, the nostalgia for a resignation that implicitly places you in the sphere of worlds long past, remember that famous Star Wars quote: *"The brightest light casts the darkest shadow."*

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

The Aesthetic Of An Impenetrable Confession

On March 01, 2018

Begin to perfect your art, imagining that there is no teacher in the world able to teach you.

I seemed to have been faced with an immediate imperative of life, as a sort of influence coming through the way of art: "Necessity knows no laws", especially in the face of a God who earnestly asks for patience in the realization of the Great Work, with the modesty of how the world has been designed and built.

Any protest derived from the act of creation by which I was trying to make known my doubts about the Christian principles revealed by modern science so as to ensure my autonomy of self-expression, finding myself in an imagined, biologically undefined world, was a kind of detachment from the particular stereotypes of the aesthetics announced by the reason for a journey into the beyond world. An aspect approachable following the transcendence of an Alter Ego in the projection of a lecture full of teachings.

In fact, I did not allow the sense and feeling of the imperative necessities of art, extremely changing under the power of affirmation of the symbol, from transmitting an imaginary world into a realistic coat to the essentialized field of an ideal significance, to be the expression of the fear generated by the outburst of the soul in front of the advance of some notions of the unpredictable game of the messages that needed to be promoted.

You cannot kidnap the moon to get to better know the sun without going into the development of the field of symbolic implications that gravitate around this necessary path from an interpretative point of view. With this example I touch, in fact, a second more general situation – that of the multiple combinations of inserting thinking in a dialectical confrontation on the same field of the incomprehensible upon which proceeds with his work the lucid initiator of a confessional aesthetic.

Leadership: Can the rationale for the existence of an artwork be found in your ability to bring authenticity to a reality unleashed by the impetus of a whisper promising a trip around the world?

Between discovering *primum vivere* from the field of ambiguities associated with things and to deduce from them the meanings not yet included in the raw material that embraces the symbol in the work of art, there is always a constraint of the type *coincidentia oppositorum*, thrown into the costume of the weather that is losing its seasons over the loneliness of the place called "self-knowledge".

Here, as in many other cases, I find no support in the notions and concepts of the great art-makers, no sparking from the elements of other creations, under any form of inspiration, but I was strictly feeding out of the fullness of an experience that had deepened over the years, being more animated by a "Basic Instinct" at the perceptual level.

The whisper I still address to the world, as a memory would pass between the stars, from a thousand years in the future, is a reversal of the usual logic in the territory of the predictable, a form of expression of imagination in a conceptual space that becomes convincing to the extent that no one attempts to combat my faith in a superior energy that governs my being.

It is not right, some critics would say, to squeeze out of the soul of living matter the artistic theme of the primary reflections on the fullness of the concept *"incontro divine"*, changed into gold with the blood of the idea of alchemy, responsible for a TRIUMPHANT CHARIOT, such as the painter squeezes paints from the tubes, to explore the hidden areas of the insanity of being God's equal within the limits of the reality captured in the expression of infinite time.

Leadership: Can you form a picture of someone by trying to face a certainty that you can doubt?

Reader, do you want to know and understand me as a man and as an explorer of the mysteries of the unspoken and unseen, between the illusion of reality and the reality of illusion, from the sincerity of my creative, proud, eloquent form, to the undying rhythm of the paint, to a sincerity of the appreciation of the "Flame of Yahweh" in cosmic manifestation, which for me becomes a science composed of the multiplication of a single anatomical fragment from an anthropomorphic chart meant to express the idea of continuity and permanence of a space superior to the existing one, perceived at a personal level?

Then notice that an opening to "something more", the imperious knowledge revolving around an abstract geometry, the maintaining of the balance towards the impulse of comparing some of the figurations of the sky with various sacred allegories, creating a truth from any confrontation with the realities of the unseen world before the body's death, through a strange cosmogonic coincidence, all of these are influences coming through the path of an endowment with the power of give life to matter in a way in which the universe expands: through chaos, reorganization and order, in an endless cycle.

Leadership: Have you built and refined your own tools to criticize a power beyond the understanding of the human mind by calling upon the concern for the intrinsic value of means of expression integrated in a vision without a physical identity?

In art, the MATERIAL dictates the METHOD. Thus, allow me to describe myself, by associating myself with a cosmological vision of creation, as a divine endowment with the melting power of prime matter at a temperature of veracity at the limit of the relationship between the strange and the miraculous, in a pure demonstration of sublimation of the materials from which the writer's universe is constructed.

For this reason, I often allow myself to paint a painting in the form of a basic motif of decorating the language, with overlapping expressions analogous to the rhythms of the exposure of my version of an artist whose living intertwines with the calmness and rigorous study of the forms, slightly pushed towards surrealism (which proclaims total freedom of expression).

Think of me as you might look at Paracelsus, who wrote much about the mysteries of the Kabbalah and the secrets of alchemy and natural magic. He confessed the following: *"I began to perfect my art by imagining that there was no teacher in the world able to teach me, and that I had to gather knowledge by myself for this purpose. The only book I studied was the book of Nature written by the finger of God."*

The merit of being an artist is due to the autonomy of self-expression. This means to constantly update your confessional approach, analyzing the realities of the changing world through a revealing journey that takes into account the effects of creation projected in the word of God.

The Aesthetic Of An Impenetrable Confession is a representation of the autonomous validity of expression through which you become the master of the universe, in which the sole

intercessor before God is the essence of the written word with the power with which the symbol grants it eternal life.

Source: https://neculaifantanaru.com/en/the-aesthetic-of-an-impenetrable-confession.html

The Aesthetic Of Excellence

On July 13, 2016

Dare to highlight what defines you, in relation to a world that seeks the guiding points of sustainability in the originality of the act of creation.

Tire yourself and enjoy yourself by copying the best works that you can find and come from the hands of master craftsmen. And if you are in a place where there were many good craftsmen, the better for you. But I give you some advice: keep an eye on and always choose the one who is the best and has the most fame. By following him daily, it would be unnatural not to learn something from his way of working, from his way of being.

Instead, if you begin copying this master's work today, tomorrow another's, you will not be able to learn anything either from one or the other, and you will end up, without wanting to, a man with a strange imagination, for every kind of work of a craftsman will harass your mind. Today you will want to do like this craftsman, tomorrow as the other one does, and you will never be able to copy either of them fully.

If you follow just one of them relentlessly, only a lack of cleverness would make not learn anything from it. And then it will happen to you – if nature endows you with any imagination – such that you get to have your own way of working, and that can only be good. Because your hand – your wisdom being accustomed to gathering flowers – would not know how to sow thorns. *

Leadership: How can you define your penetration into the heart of things and their course in relation to the feelings that surround you when you stand on the edge of the "stage" without being able to get involved in the show?

Does science cause a real scandal in your mind? Have you come to regret every moment that keeps you away from yourself? Can your psyche support the weight of expectations that you constantly generate? Are you under the ardent desire to escape from routine? Does the desire for absolute change becomes invaluable?

The aesthetic of excellence arises from the fact that your stance regarding the idea of change (compared to the evolution of art) is based on the premise that the safest guide you can have as the best direction you can follow the perfection you aspire to, is to gain a unique experience of the struggle that you carry with the practice of a continuous formation of character.

And the real test of character is to get yourself finished with your own way of doing things very well, meaningfully and with heart.

In art, it is not important to load your consciousness of formal symbols with which to master the impressions of the perception of the surrounding reality. But to learn the brush movements, the way colors and lines become forms and give life to an unparalleled work, using the succession of the "blossoming" of your vocation and personality, following the pattern of a mind that combines the principles of a clairvoyant knowledge with the idea of a resounding demonstration of a plastic virtuosity.

The potential to become a good professional depends largely on the efforts invested in studying those avalanches of ideas and revelations that can materialize in outstanding,

significant results in terms of the importance you give to the struggle with your own limits.

The entire body of an appropriate orientation in the environments of the trials that you face over a long period of self-evaluation depends on how you manage to define the penetration into the heart of things and their course in relation to the feelings that surround you when you stand on the edge of the "stage" without being able to get involved in the show.

The way you complete your work depends on how you can define the penetration into the heart of the things you want to communicate with the experiences you experience when you go on the path of perpetual renewal.

As for art, I can give a small indication: the higher the income from the analysis of other artists' work, the lower the "rest" that remains after paying for your learning activity is.

And I also believe that the artist defines his penetration into the heart of things he wants to communicate through creation as a demonstration of a unique concept (constantly developing) that links empirical consciousness to the rationale of an infinite mind. He is not a spectator who stands at the edge of the stage without being involved in the show but is a receptive for emotions and perceptions that come from everywhere.

The beauty of leadership is always given by the proximity of a lifetime experienced to the fullest by practicing an honorable profession, but especially by practicing a learning and application of knowledge to the extent that it does not cause fatigue. The best leaders in a field are constantly "revived" by the power of authentic creation in a time that gives them the profound and unique opportunity to receive, incorporate and integrate a new sovereign relationship with everything that life means.

When the inspiration flows change, gather or reduce, the leader does not change the functionality of his own work, his exploitation remaining at his own discretion, that is, a creative power superior to the others. He defines his penetration into the heart of things he wants to communicate through a spiritual renewal, in that he truly becomes himself by something that makes him happy and individualizes him as practical manifestations.

The originality of the act of creation consists in seeking a means of revelation and artistic knowledge through which to give life to an image of the "struggle within yourself" that inspires everyone to action.

The Aesthetic Of Excellence is achieved by comparing the style of making art of great creators with your vocation of working by yourself, to express your passions and skills, offering 100% of what you are. Are you ready to fight with yourself to achieve an unmistakable artistic ideal?

Ralph Waldo Emerson said it well:*"To be yourself in a world that constantly tries to shape you into something else is the greatest triumph."*

*** Note:** Cennino Cennini - *Trattato della Pittura*, Meridiane Publishing House, 1977.

Source: https://neculaifantanaru.com/en/the-aesthetic-of-excellence.html

The Aesthetics Of A Vision Springing From The Perception Of Taste

On April 05, 2022

What you see with the gift of vision is an indication of how you feel when you experience the pleasure of taste.

The first thing to note when chewing Orbit gum, in order to keep the sweet and aromatic taste as much as possible, is whether this phenomenon is occasional or regular. In what other moments of life, unique and unforgettable, can you enjoy something delicious, refreshing, without working on its preparation and, at the same time, to satisfy that pleasure of feeling good about yourself?

Those who claim to believe only in what their senses perceive are contradicted by the material reality they are currently experiencing, identifying with it. Because they believe what is happening to them, but they are not sure what they are feeling, because on the one hand chewing gum causes the production of an excessive amount of saliva, but also causes stress to the jaw, causes increased acidity, and causes gastritis. On the other hand, chewing gum, which delights with the richness of aromas and the complexity of taste, makes you take care of yourself more often, to care how you look, regardless of the day, to smell good and shine.

However, chewing gum blindly does not help you to be more discreet in the landscape these days, but it is proof of having a sharp aesthetic sense, which can be cultivated with the help of a guide of the art world, expressed by "Askuriathiss", this symbol of the sense of taste, style and sexuality of men, replacing almost any unnatural care of life.

And how ! You become more active and feel much better where you are. And if you focus on the deep interconnection between mind and body, which can be experienced directly through a direct attention to physical sensations, you will notice a pleasant visual phenomenon: everything seems to be more open around you, more friendly and participatory.

Leadership: Does your ability to visually transpose a perception resulting from the action of a taste stimulus materialize by superimposing the created image as an alternative form of self-expression?

At the same time, chewing Orbit gum, we are closer to noticing a sensory phenomenon in the decision made by a consumer, proving a rational behavior, subordinated to the principle of taste: this taste must be balanced, have an impact on the mental level and be a symbol of a carefree life. To get here, let's not forget that taste is a subtle attempt to bring botany into the kitchen, with an emphasis on consumer preferences for fruits or plants of a certain type, and of a certain color.

But what information does the taste of Orbit gum give us, as a symbol of a particular state of mind embodied in a vision that will later acquire the concrete form of an artistic idea? I say this considering that the taste must be a perfect combination of aroma and sweetness of peach, referring to the preferences of consumers for a certain food group (minerals and vitamins) that the body needs, being particularly important in terms of nutritious.

And not only that. Chewing Orbit gum, I realized I was someone else. Not only am I able to appreciate my aesthetic sense in the pursuit of the art of taste, but in this way, I can also propose an art of surrealism: "Dream plus reality." Because I could always create a painting with a high symbolic weight that would visually transposes my interest in rendering a human

face invested with an almost divine aesthetic.

Leadership: Can you identify as the possessor of a particular mood, embodied in a vision that will later acquire the concrete form of an artistic idea?

Taste brings an emphasis on aesthetics, doesn't it? And in the case of consumers, they can opt for a certain color palette of the connection between the food consumed and the appearance of a harmonious dentition. In other words, we are dealing with the happy encounter between a unique composition of refinement that delights the senses and a pattern of distribution of "natural" sensations.

And if we could imagine the color of the taste of Orbit gum, if the taste should be immortalized on a silk cloth by the transforming power of metaphor and the re-signification of lived experience, then I would translate it visually into a real and abstract plane at the same time, as is "Tutti Frutti", the famous work of art by artist Helen Frankenthaler. Do you know any other excellent taste transposed visually?

To put it another way. An experience visually transposed into a real plane and into an abstract plane, forms a broad image that sensitizes and provokes the viewer to connections with the self, easily found in different images. Of course. In order to be able to make the choice for superior quality and elegant taste, you must be able to appreciate the experience of a positive reaction to a certain product, so to go through the experience of a unique state of good will that favors an excellent state of health.

Leadership is a phenomenon related to aesthetics: what you admire in you is related to the unforgettable experience of taste that attracts you at first sight. Does the taste you love convey an overflowing attitude?

The Aesthetics Of A Vision Springing From The Perception Of Taste can be captured in the experience of creating a meaningful image whose possession is called memory. It is similar to the image of a face "contaminated" by the meanders of taste and sensitivity...

Source: https://neculaifantanaru.com/en/the-aesthetics-of-a-vision-springing-from-the-perception-c

The Aesthetics of An Astral Experience (II)

On April 10, 2018

Art is everywhere and nowhere, in everything and in nothing, for all eternity.

I am lost in the boundlessness of a memory of before you were born, before you found your time, before we met, according to the design of the understanding of this mysterious millennium framework, simply called: life.

That is why I have decided to try an experiment through which I would inject a little expressive hue to the picture that is no longer in an intuitive and perfunctory whole with your views, a metaphorical utterance, a touch allowed by God in the concrete form of the forms of reality, through the simplicity of the drawing in relation to the graphical condition of the letters made into words, from a sense, from a glimmer, from the infiniteness of a passage from one time to another.

To you, reader, I leave the most holy of my memory.

Sometimes I wish I did not have the ability to give birth to a kind of temporal reversibility mechanism, as an ideal means of serving the intentions of preparing for the victory of such struggles always belonging to the empire of the moment, a so-called system of turning back time, in the subtlety of unencumbered expansions of knowledge, its elements of power forming a Cosmos.

But maybe this is the very quality that corresponds to my purpose. I can traverse the magical content of the moments experimented with from the whole frame of my earthly passage into a new experience, following the exhortations and teachings of the artist who consecrates and defines his work, almost entirely, to the theme of a reality that is impossible to ignore.

Leadership: Will your experience in the immanent plan of life be translated into a plastic image that will improve the perception of a remarkable world through your presence in a new age of creation?

A permanent temptation of the natural, the corporealization of the symbolic diagram, the transformation of the visual concept into a plastic form, is connected to something so moving, in a sense that far exceeds any sentimentality, aiming at the most real and alive human feeling, as a special event: the eagerness to change the world.

My interest is especially directed at painter Dürer, to the feeling of joy that stirred his awareness of the perfection of the work "Martyrdom of the Ten Thousand". When I suggested imagining the king of Persia, Shapur I, in a frame full of that humanity who has the right to master the universe, Dürer has given me the understanding that the heroic feature of his model best resides from the painful and penetrating reflection of the great vicissitudes by which the rule of a king is being tested.

I would rather say that this work betrays its true psychological background, the agitated and nonconformist side of the artist's tragedy in tragic times, by skillfully marking the accents of the dramatic at the expense of monumentality.

If the concrete destiny of man is his creative assumption, then the formula of my authenticity

resides in an engaged attitude of an artist to interpret reality by the intensity of his experiences, competing with the vigor of interpretation by which he breathes an innovating breath.

Leadership: Do you take the decisive step by which your living presence in people's memories allows them to rise to the first stage of an aesthetic tendency by illustrating a historical subject that benefits you from the arbitrary perspective of an imposing and overwhelming reality?

Generally speaking, when I think of the content of the art written in the field of a universal memory, imagined by a lens of the evolution of contrasts between old and new, I have in mind a movement that repeats endlessly in an abundance of linear curves, a technical drawing, coupled with an intense plea for a redemption through art.

The painful harvesting of the artist I metamorphosed into is a living parable about the power of man who, despite the vicissitudes of life, does not break the beauty of a theme of mystical origin, from a surrealistic universe like that of Aquasixio.

I realize that I was happy only after the decisive moment passed, for only so could my words, replacing the true images, transmit across generations the peak episodes of history. I sometimes try to look back in hindsight and I see it as a movie that I cannot remember anymore, so that it will not have to amplify this state of nostalgia to infinity.

As I approach the likeness of God, I begin to understand that the only oasis of tranquility is the beauty of the human nature contemplated on the background of art.

Leadership: Can you confirm your perfect appearance in the echo of a memorable time so that you do not lose the depth of your participation in the mysterious cry of a single answer to eternity?

The Creator and his Shadow, its life and echoes, an a priori of formal imagination , later following his fulfillment through an act of creation, from a painter's activity to that of a writer, continuing indefinitely with the great themes of the universe and culminating in the glory of the talent of being unique in the memory of time.

Full of uncertainty, I feel like I cross another plan of reality, penetrated by an energy that tends to emerge as a form of remodeling the past, as I myself exist as a being open to an almost infinite horizon of possibilities. It is about the aesthetics of the joy of living in the memory of a past time and the aesthetic of the desire to win a reformer image in a progressive revelation of the self in the memory of the present.

The Etruscan of Mika Waltari, that Immortal Turms, linking every stone of life to events with the desire to remember them, is found in a special way in me, in a place of creative manifestations, which unleashes any rope that holds my soul captive in an eternal fear: to be rejected by the memory of a world that dies when I fail to relate to its concrete.

Only one answer leads me to eternity: I believe that my experience so far recommends me for the position of master with power of life and death over what is happening, in correlation with my own way of seeing the world in the immediate vicinity of a reference art which is able to overcome the limits of its own repetitiveness.

Is the art you practice distinguished by experiencing your presence in a world that ends

much too fast?

The Aesthetics Of An Astral Experience is the fruit of heaven and earth, of the written, seen and signed by a writer's ability to develop the idea of time in a completely different direction of philosophy, rather than otherwise being tempted to understand it. This direction says that art is everywhere and nowhere, in everything and in nothing, for all eternity.

Source: https://neculaifantanaru.com/en/the-aesthetics-of-an-astral-experience-II.html

The Aesthetics of An Astral Experience (I)

On April 07, 2018

Be prepared for a long journey around the world, seeking inspiring sources in others' style of building a "forward".

I have seen much in the long period of my life, to encompass the universe during an interruption of the clock, through its experimental, temporal and ephemeral character, but with great openness to observing history through the vigilant eye of a realistic artist. The gift of being everywhere, the need for steadiness and the deepening of almost forgotten reality, the values of a universal theme, translated into a distinct expressive autonomy perceived by the object to which it fulfills the spatial boundaries, are immanent to the processes of visual perception.

Dependence on a conception with specific limits, that of self-knowledge following the reflection of a mirror that magnifies every detail of life favorable to the creation of a work of great value, is the only way to communicate that something always beyond all possible attributes to the superlative, literary and aesthetic. Something I can only convey deeply and persistently to the ineffable murmur of a forgotten conversation with God.

Throughout history, we have permanently experienced these two forms of life, by themselves an authentic fervor stemming from the beliefs of an esthetician who can forever wipe away all the signs that time has left behind, but he does not do it because of the beauty of an ideal called simply: immortality. One that comes from the common fund of all the crazy events through which mankind has passed, evident from a sphere of perennial values, and a differential one that has been created on this basis.

And as reality has to be expressed in artistic terms, without which the expressive virtues of the line and the extent of the symbolic relations expressed as a means of language could not exist, then I can formulate it as follows: each element becomes stronger by contrast with another element.

Leadership: Do you take into account that state of being everywhere in the image chosen as the background of existence by expressly defining the notion of "circumstance" on which the values of universal constants are based?

I first met Master Rembrandt, a shy and silent man, under the dark canopy of the vanity of this world, trying to improve his chiaroscuro technique. He was "the only painter who could afford to mix the mud with the brightness of eyes, fire with ashes, or make the colors freshly shine." I have not stopped wondering how a man who has been troubled by so many worries and so much poverty has been able to bring more information and profoundness to shaping the historical image than King Solomon who was unparalleled in wealth and wisdom.

In the history of the Battle of Austerlitz, known as the Battle of the Three Emperors, one of Napoleon's greatest victories, I made myself noticed through the fierceness with which the look of the painter François Gérard wanted to achieve that unique fixed space-time frame, despite the dynamism of a nation in full extension, by immortalizing the reflexive, determined and visionary nature of a god in his unique magnificence.

My story continues as in 1001 nights, a slave took my hand and took me to a hall that was only adorned with beauty and lines and perfection, to "The Terrace of the Seraglio", where painter Jean-Leon Gerome captured the most vibrant moment of a forgotten era.

When you are caught in the living mirage of the universe, the only way to fix reality is the color that you attribute to the subject of a life that is a part of you.

Undoubtedly, I have lived a quite agitated previous life. I was there when the Achaeans were able to enter the besieged city, with the trickery of the Trojan horse, indiscriminately massacring the inhabitants of Troy and desecrating temples, a gesture that later drew the wrath of the gods. I did not miss the fall of Constantinople, when Sultan Mehmet declared that he was "the only law", and that God is not even able to disprove his power with the earthly people.

Perhaps I am one of those who, at all times, continued to live, because the universe always leaves behind a remnant of its mysterious boundlessness to scatter less than one hundredth of its mass into the conscience of mortals. However, no artist has been able to capture my presence over the centuries, even though my two constants – persistence and recurrence – extend to those written in the books of eternity.

Sometimes I feel like a sea of which I have understood only a wave, like the artist who is detached from the events of reality, immersing himself in a kind of *empty space* to imaginatively reconstruct a history, worldly passages towards a unique experience of knowledge which gives him the chance to reconstitute himself as a kind of "secret keeper" in the abyss of a time without time.

Only God has a resonance on the man lost in a world that eternally relives its past, like a ball spinning around its own axis, until He himself gets replaced by a man. But not by any man, by a grandiose artist of the sublime in the art of exploring new realms, seen as a prior totalization of experience in time and space.

The soul seems to be ruled by the same sense of predestination experienced by Mika Waltari's hero:

"I, Turms, the immortal, think it will be so. Even if what I wrote will disappear, even if the ink dissolves, even if the reed paper is broken, even if the languages in which I have written will be erased from the memory of the people, writing these words, I bound each stone of life to the happenings I want to remember. I will find myself when I return."

The need for steadfastness and deepening of spiritual reality is the experience that you experience at the moment of a departure from things worldly culminating in the closeness to things immortal.

The Aesthetics Of An Astral Experience is the testimony of a life dedicated to art, on two parallel planes – of creation by image and of writing by remembrance of secular, millenary information that we have come to forget.

The only possible experience, unlimited in infinite time and space, poured into a universal vibration, is the attempt to reconstruct history by ingeniously exploiting the relationship between imagination and reality, transposed into an image that turns the life of some into a truly immortal story.

Source: https://neculaifantanaru.com/en/the-aesthetics-of-an-astral-experience.html

The Aesthetics Of Duplication

On February 23, 2018

Try to set new reference criteria to the dimension of the creation you experience, capturing a different way of being of the same nature that defines you.

With every passing day I was seeing myself as someone else, I would have wanted myself to be someone else and, eventually, for there to be just me, an abstract construction, an "unreal" that allowed for the understanding of the fact that the real can only exist because it has something surreal within it, an astral revelation, a free spirit doubled by the temptation to project itself into the future.

This tireless, ever-changing process, the state of always being something else in the relationship between the hidden of an own world reaching its limits and the adventure of a mysterious calling towards a fulfillment that requests its absolute, was meant to unravel the mystery of reunited and sovereign virtues in a same space of purity called *"Naturalism Sui Generis".*

My inventive mind, under the diversity of artistic expressions and inexhaustible sources of information, pursued this strange being that arose not so much from the naturalism of the image of the highest degree of expressiveness attributed to the affective charge, but from the enigmatic association of two compatible artistic trends: symbolism and surrealism, making more than obvious the idea of cohesion in a single whole called: "The Violation of the Plausible."

Each level of creation constitutes a line in the cache of a trail from the depths of the hidden areas of madness, within the limits of reality captured in several hypostases. A line that, by drawing waveforms, is secretly in search of a relationship with the vision of a still unfinished composition, producing an echo of the unexpected around events and influences of the artistic communication environment.

The line helps experiences take on a material form, increased intensity, metamorphizing into other forms that acquire an identity through expression emanated in simultaneous double rotation: the symbol, which gives expressions an overflowing ambiguity, and a prefiguration of the outward manifestation of the being that transcends the limited personality.

Leadership: Do you consider the argumentative context in which you speak of yourself as an "artwork", further sketching the lines of an aesthetic concerned with self-stylization through the subjective modeling of the outer Universe?

With that being said, I get down to concluding: I was the index of an Ego belonging to a parallel entity that was in the art world, proposed by an outburst of the soul, framed between the lines of a possible interpretation of the imaginary universe, indefinitely biological. This entity evolved through the play of ambiguous metamorphoses of various faces and silhouettes that some of those who contemplated them would have given them a single note of style: unlimited hazard.

My main mistake, given by the forces of the sensuous that exerted an increasing pressure on the apparent, was to believe in an imaginary that does its utmost to replace the living, painfully deceiving reality. As if I had to discover the perspective of a new deified creature, symbolically represented in a manner that does not have to copy reality, but which gains its existence based on the principle of associations and surrealist correlations, by combining

perfectly veritable elements.

A true artwork is a result of the emotional load produced by the symbolic association of two opposite but compatible realities used to transcend limited personality.

Borges attributes the version of Hernandez's poem ("Tadeo Isidoro Cruz's Biography"), his own meaning. In the poem, soldier Cruz joins fugitive Martin Fierro, because he cannot commit the crime of killing a brave man. Thus, he returns to his own past. Finally, he sees his own face and the ending of the story gains the greatness of a revelation. There is a moment in every man's life: when we find out who we are: Cruz understand his destiny at this moment and contemplates, as in a mirror, his eternal face. Seeing Fierro's frightening face, he understands that "he was the other". [1]

The ceaseless contemplation of the supreme reality is a proof of the sensitivity with which you approach everything that surrounds you, imagining yourself carried by the murmur of matter in the momentum towards complexity, capturing another way of being of the same nature.

As a side note, this type of association with a "model entity", presented as a still life, has its precedent in the technique of cubist collage that casts doubt only on illusory realism, presenting beings and things in a manner in which they have not been perceived: through various elements and geometric figures, continuous or discontinuous lines, graphical signs, points of force and orientation outlines to denote the spatial depth

Beyond the subtlest covering of the meanings drawn from the tissue of a spiritual vision that allows us to experience the state of profound unity, there is an alchemy of the creative act like an Alter Ego that you are aware you can never separate yourself from.

Michelangelo created David as sort of his duplication in an eternal life, in an attempt to rise above the ephemeral. What better way to explore our complex personality than by transporting it into an alternative reality, in a parallel world?

The creative act is a sum of self-perceptions embodied in an expressive doubling of an individual experience that is rendered in the form of a message to the outside: "Earn your Eternity ! "

The Aesthetics Of Duplication addresses the space inherent in the creation from which the future materializes, related to the principle of symbolic association taken to a paroxysm of ambiguous situations by combining real elements with unreal ones, often using the technique of surrealist or cubist collage.

*** Note:** Jorge Luis Borges - *Complete Prose, vol 2*, Publishing House Polirom. 2006.

Source: https://neculaifantanaru.com/en/the-aesthetics-of-duplication.html

The Aesthetics Of Quality In Leadership

On April 12, 2013

Authentic creation consists not only in the effort you make to achieve your particular artistic style, but in the power of choosing how to make your work more efficient so that you reach your potential to reach a destiny worthy to follow.

Tire yourself and enjoy yourself by copying the best works that you can find and come from the hands of master craftsmen. And if you are in a place where there were many good craftsmen, the better for you. But I give you some advice: keep an eye on and always choose the one who is the best and has the most fame. By following him daily, it would be unnatural not to learn something from his way of working, from his way of being.

Instead, if you begin copying this master's work today, tomorrow another's, you will not be able to learn anything either from one or the other, and you will end up, without wanting to, a man with a strange imagination, for every kind of work of a craftsman will harass your mind. Today you will want to do like this craftsman, tomorrow as the other one does, and you will never be able to copy either of them fully.

If you follow just one of them relentlessly, only a lack of cleverness would make not learn anything from it. And then it will happen to you – if nature endows you with any imagination – such that you get to have your own way of working, and that can only be good. Because your hand – your wisdom being accustomed to gathering flowers – would not know how to sow thorns. *

Leadership: Do you defend the knowledge that gives you the freedom to customize an image against your own beliefs about the value you give to a creation that devours its creator?

Are you a "second-hand" artist? Are you a pseudo-alchemist trying to produce gold leadership without Ariadne's thread? Do you keep moving in a dark corridor? Are you limited by the "creative nothing"? Do you exaggerate any of your inclinations?

I have written about the fragment above before, but this time I want to highlight the idea of achieving perfection through a context favorable to the quality of creation, as a denigration of kitsch. Most of the time we do an unimportant work, we build an emotion-based charm to turn art into a particular event. At the same time, we focus more than we should on the central pieces that build an artistic ideal, but we omit the most important thing, namely the accessory of the background that ensures a complete image, with a note of splendor and originality.

A true artist is guided in his creative activity according to the idea that the greatness of a fulfillment is conditioned by the value of the content of ideas and feelings of the final image must be kept in a higher reality, one that stretches in space and time. On the other hand, a "second-hand" artist is guided by the idea that "what I do not know does not exist" or that "if no one is perfect, then neither the work should be perfect."

Only an in-depth analysis of the content of your work will highlight the difference between what is authentic and what is false. The fake is a creation that does not show the close connection between the artist and the spectator who longs for a completely different universe.

Do you have an achievement that can rise to the status of "work" ? Or do you limit yourself to be just a consumer who, like parasitic plants, suck their food, take it from the works of others ? Haven't you lost your sense of values?

A study on your own philosophy, a study on your own being seen from both outside and inside, will confirm your beliefs, will show the level you are at: beginner, intermediate or expert.

Before designing an artistic work, you need to make sure that its completion does not become your most feared enemy, and that your entire knowledge is not something that happens at random.

Where can the bright, saving light squirt from? Can you assign your level of knowledge a new functional form?

To customize an image against your own beliefs means to refer to an ideal of satiation in letting yourself be dominated by the greatness of a vision, but without having the ability to establish yourself as a central pillar of the vision. In this case, your knowledge is subject to weight limitations in exposing a theme that will withstand the passage of time.

And in order to assign to your level of knowledge a functional form, based on the revelations and ideas with which you deserve to dress your creation, first offer yourself fully to a personal enlightenment experience, such as transgressing the "immediate", to understand why reality has a dimension and a certain form in every part of life. If nature has given you as much as you can imagine, you will find a creative landmark in anything that looks like the lighting of a match.

When you relate to the act of creation you have to be careful not to choose things at random, but by passing them through the filter of an aesthetic of the bizarre, the feeling, the irregular, the astonishment as a spontaneous reaction to a reality that few anticipate.

How, for example, would you see yourself in the hypostasis of a rose to be described by the language of a being descending from God?

This explains the reason of an artist who unites the visual and the truth with the unexpected of a feeling that encompasses you when you are left without a reply, when you are left without possibilities of interpretation of the work exposed to reality.

A creation that devours its creator is similar to expressing language and artistic meaning in a way that does not facilitate the comprehension of the information and does not lead to keeping it in memory for a long time.

It's worth quoting here an Internet user: *"Everything you have to do is to transform yourself in an antenna, through which you can receive precisely that frequency wave which manifests the reality you have chosen and broadcast it, live it, be that reality that others see around themselves."*

The Aesthetics Of Quality In Leadership is similar to the aesthetics of quality in art: you must "play" with the mind of the one who discovered you, make him think that he will manage to align himself to a reality from which he has no escape because he is already a part from a "Touching Masterpieces" experience.

Quality in leadership, as in art, first of all means conforming to the requirements of a high standard of "thinking differently".

Source: https://neculaifantanaru.com/en/the-aesthetics-of-quality-in-leadership.html

The Affective Values Of Artists

On July 27, 2023

The way the painter expresses himself in the use of the brush technique serves as an argument to give his features a certain depth and subtlety in a theme that includes the most meaningful human emotions and experiences.

This fragment from Alexandru Vlahuță's book is emotional, because it has something magical, a special view, a place of a story where you get lost and find yourself at the same time, a well-individualized space maintained with that sensitivity of a painter who outlines the experiences with expressiveness, with emotion, with delicacy and subtlety.

Nicolae Grigorescu was, in his own way, very cold. Winter was whiter than the grave to him. He rents a workshop in Paris. He had collected, from so many travels, a lot of art things: old furniture from Normandy, tapestries, oriental fabrics, carpets, weapons, dishes, and, with his gift of enlivening things by the way he knew how to group them, harmonize them between themselves, he created an artistic interior, of peace and dream, where everything spoke softly, with a voice from another time.

The poet of peace, kindness and gentleness, the poet of light and the blue sky is called to sing the darkness and the storm of death, to find on his palette the colors for the most terrible sight that the still untamed wilderness of the human race can present. And there was no painter in the world who could have found them better than him. It seems that all his life he had done nothing but this. Along with the soldiers, facing death, he watched almost all the atrocities of the war, he understood who the real heroes were, and he devoted all the love and all the admiration of his soul to them; them, those dry and hearty peasants, who threw themselves frantically into the arms of death, they, above all, were immortalized in his powerful work - the most moving epic of the bravery of our nation. Yes. Those were his brothers.

And how they were alike him ! Good brothers, like him, putting their whole soul into what they were doing, working hard, fighting hard, sacrificing themselves, without any thought of reward, feeling at all times, over their destiny, a coming commandment further on. And he commands more fiercely than the one that the circumstances call for. Faced with the terrible tragedy of the war, a new painter was waking up in Grigorescu.

Leadership: Does your creation reflect those states given by situations or circumstances that shed light on the concrete content of your thinking and that impress a certain gravity, a certain character, a certain coloration and own meaning?

Affective values, through a psychological theme, therefore characterized by a free aesthetic consciousness, represent a category of values that show the emotional or affective state of a person in accordance with certain things, ideas, behaviors or circumstances. You must take these into account in order to be able to devote yourself fully, without obstacles, to the vocation that you enliven with talent and imagination, with artistic mastery, giving it life.

These values, rare and honest, may vary by artist, depending on the work allocated to the act of creation, reflecting the artist's preferences and subjective assessments of composition and balance. Positive or negative, unusual or unexpectedly broad, the affective values I will talk about next can influence the attitudes and behaviors of artists, especially if I take into account their preferences and subjective evaluations for the depth of perspectives they offer.

For example, if a painter attributes a positive affective value to his connection to art, the kinship between the brush and color, he will have a favorable attitude towards the environment and towards the theme addressed, seeking to spend more time in the middle of nature, than with friends. On the other hand, if he attributes a negative affective value to kitsch, to the falsity with which art is treated, then he will have a negative attitude towards lies, such as the images "on the packaging", and will thus avoid being surrounded by "advertisements".

Indeed, the affective values with which the artist is endowed can be influenced by the life experiences, the social environment, the education and the culture in which he grew up and with which he has interwoven his spiritual needs, they can also be the subject of change and evolution during his life (with whom he agrees to make a pact of great spiritual and divine closeness at the same time). In other words, affective values represent the subjective and emotional evaluations that the artist attributes to some aspects of his life, having a significant influence on the behavior and on the choices he makes to become more creative, more idealistic in terms of the capacity of art to bring positive change to the world.

Leadership: Can the image that your creation reflects fascinate viewers if your personal image itself preserves the traces of the emotional life prior to the subject transposed on the canvas?

A true painter can base his work and creations on a wide variety of affective values inclined towards the use of subtlety in painting, without which the risk of falling into gross caricature would have been enormous. Below are just a few examples of affective values that a painter may hold, in a majority percentage, although the importance and priorities of making works may vary from one artist to another, depending on experiences, interests and individual perspectives.

Aesthetic appreciation: A painter of great finesse especially appreciates the harmony and beauty arising from the act of creation. He seeks to produce unique works that appeal from an aesthetic point of view and that provide visual and emotional pleasure, especially through an overall environment dominated by tranquility and harmony.

Personal expression: The ability of the painter to express his emotions, thoughts and visions through the use of colors, shapes and composition, in a symbolism with hidden meanings, is perhaps the greatest value of his art. I say this because everything the painter has to share is made up of his most immediate experiences, wanderings and passions. In this way, the painter tries to convey his artistic identity and his authenticity in the works made as "novelty".

Emotional communication: A skilled painter succeeds in expressing intense feelings and causing affective reactions in the public, only if the personal image preserves the traces of the emotional life prior to the subject he is addressing. Often, he uses light, colors and other artistic elements to convey joy, sadness, melancholy or amazement, knowing that any interpretation of the painting requires complicity on the part of the viewer.

Exploration and experimentation: A painter can show exploration and experimentation in his art, meaning that he is able to take a surprising and open approach to the artistic process, seeking new directions, techniques, styles or themes. Wanting to expand his limits and discover new ways of expression, the painter must leave his comfort zone and explore new possibilities and ideas in his artistic works, so that he can more easily cross the dividing line between realistic, abstract and impressionist style.

Social and cultural impact: A painter of great finesse appreciates the ability of art to convey powerful messages and cause social change, especially when the message is repeated a great

number of times in his works. Through his creative work he seeks to address social, political or cultural issues and inspire reflection and awareness in his viewers, provided he does not soar too far in his "madness" to distant planets and worlds.

The sensitivity and the story of the place: Indeed, the ability to observe and represent moods in works that suggest a certain perspective on the transformation of man into an emotional mirror, into an aesthetic expression of the soul, interweaving the reality of faces in a symphony of colors. Moreover, the painter cultivates the sensitivity and ability to detach, know and understand the beauty of nature, not only the secret life of individuals, because man cannot fully understand himself without the connection with nature, especially in a painted story.

Empathy and fostering dialogue: An excellent artist seeks to bring out his capacity to feel and connect emotionally with others through an explicit affective attitude towards his expressive potential (through the possibilities of expressing his creativity, emotions, thoughts and personal vision in his artistic works).

Through the dialogue between vibrant and subtle colors, expressive lines and flowing forms, light effects and mysterious shadows, the painter seeks to convey deep emotions and provide an authentic emotional experience to his viewers, expressing his understanding and compassion for the human condition through the art of turning the mixture of pictorial elements into a captivating visual harmony.

Leadership represents that exchange of values between you and your creation, from which the interpretation of the work of art becomes a captivating journey in the world of sensations and emotions, but also a guide to introspection and self-discovery.

Affective Values have a major impact, either positive or negative, on the way the painter perceives himself, compared to the world around him. So, here I mean "self-perception" - the way the painter perceives himself and the world is a very complex aspect of the painter's psychology. It seems to be related to the attitude and motivation with which he insists on highlighting a subject meant to trouble the minds of the viewers.

In general, if you really believe that friendship is important to you, and that it should be an open circle towards all humanity to include all people as brothers, then you will seek to spend time with certain friends. And conversely, if you consider that lying has a negative affective value, so it cannot be incorporated into a picture by means of metaphor, then you will develop a negative attitude towards lying and towards lying people, and you will certainly avoid "lying" to reality in your creations.

Therefore, affective values represent a category of values that show the emotional or affective state of a person in relation to certain subjects, things, ideas, behaviors or circumstances, all of which are part of the arsenal of one's own free decision to communicate one's work to the public in an original way. These fairly pronounced values, realistic, devoted to a particular perspective, can vary depending on the person and reflect the painter's subjective preferences and evaluations for portraiture, illustrating strong emotions and inner connections between him and the subject.

*** Notă:** Alexandru Vlahuță - *Pictorul Nicolae Grigorescu*, Editura Tineretului, 1969

Source: https://neculaifantanaru.com/en/the-affective-values-of-artists.html

The Alarm Bell

On April 03, 2009

Increase substantially the source of your personal value, accessing those serious inner funds which support the balance of your own being.

Only Kevin Lomax was able to recognize this great truth: if the game played by himself differs from the game of others, then the risk of "injury" will increase considerably when he does not properly comply with the rules imposed by them.

In fact, Kevin was the newest employee at the law firm "Milton, Chadwick Waters", as well as the only one who has the great "honor" to get better acquainted with John Milton, its manager. The latter, like a magician used to exploit the credulity and naivety of those around him and taking advantage of their qualities, was carrying out his vile plan: that of exercising his negative influence on their souls, putting his mark on their entire existence.

If you watched the movie „*The Devil's Advocate (1997)*", then you certainly remember the most important and most difficult step that Kevin did to get rid of the negative influence of the "Devil", in the person of John Milton. He followed his true feelings, irrespective of his own needs and the status he acquired when he concluded the contract with Milton.

In other words, Kevin won the fight against the devil from a higher point of view, through a deliberate intellectual action: he chose to exist only in the plane of the absolute, that is, to cause a rupture in the continuity of his being, a rupture in the dimension of space-time, a rupture in the succession of credible events, and another rupture in the meaningful-significant order.

Leadership: Can you turn the struggle you are waging against the "force that rules you" into an act of self-affirmation, in which there is a real and an ideal side?

I think that the movie wants to emphasize a very important thing, namely that each of us has two options for shaping his own personality, good and evil, ethical or unethical. Our choice depends on many educational, cultural, social and other factors. But each of us takes the final decision, our conscience being the supreme judge.

Throughout our lives, we can slip on a dangerous slope, voluntarily or involuntarily leaving ourselves manipulated by others (the manipulation techniques being various), by petty interests, but each time, the supreme judge always wide-awake must ring the "alarm bell" and help us return to a self-imposed and freely-accepted normal state. If we slip on a dangerous slope, the climb back is not impossible, but sometimes it is very difficult. But it's never too late...

To meet all the specific qualities of a leader, you must always watch over your own inner universe, your own way of thinking, your own "arbitrator" – who can remove you from the game with your own destiny, your own being. Learn first to have patience with the spiritual things, follow your true feelings, aware of what is happening around you and the risks involved in aligning yourself to the practice of others, otherwise you risk hurting your own "self", which will hurt you very much.

To cause a rupture in the continuity of his being means to detach yourself from what once seemed so promising, to detach yourself from what others want for you, and to allow your

heart to calm down. On the other hand, to cause a rupture in the meaningful-significant order means not to give in to the pressure of evil on yourself, to fight against evil with the means of good, so that what individualizes you is what you expect to find in yourself when you have not yet healed your remaining "wounds": that sensitivity that tries to hide behind an imposed hardness.

The act of self-affirmation comprises a real and an ideal side. The real side is given by the way you expose yourself to a new situation from which you have to get out, to discover yourself, to surpass yourself and from which to spread a blessing. And the ideal side is given by what makes you live with a clear conscience; it is about the freedom to choose; it is what makes you a committed person.

The Alarm Bell is the decisive element which determines your success or failure personally and professionally. Its role is to "wake you up" when your orientation senses in professional life fall asleep or are deceived, and to warn you that it's time to distinguish good from bad and what you know from what you don't know about others around you.

Just as the tension measuring instrument controls the blood rate and pulses, so your interior defense mechanism against negative influences controls the pace of your life and the pulse of your leadership. In order to achieve the state of self-fulfillment, you need serious interior funds to support your balance, to substantially increase your potential as human being and as leader – the source of your personal value which, at the same time, must ensure you a high level of protection against your spiritual "corrosion".

Conclusion: A well-defined personality, which is based on ethical principles, will always have a sensible alarm system which will alert you whenever it will detect a danger of deviation from the right path. "The alarm bell" is formed concomitantly with our personality and it is directly related to the path that we consented to follow.

Source: https://neculaifantanaru.com/en/the-alarm-bell.html

The Alchemist (II)

On July 17, 2017

Target with your great will on the whole of yourself so that you gain the privilege of an advantageous positioning in the realm of the truths contained in the divine revelation.

Everything is constituted in an art with a three-fold appropriate proposition to three planes: body, spirit and matter, which through the dual nature of light and its various possibilities of expression in a figurative manner make possible both the dialogue between Heaven and Earth, as well as the transmutation through amalgamation with noble metals.

I am myself under the empire of art, that is, I myself constitute as an act of confession of an artistic believe: I believe in the destiny of my creation. Alchemy, under the pressure of a constant called *Experimentum Crucis,* is an action to eliminate the causes of any non-conformity between heaven and earth, between void and full, between the unique and universal, between fleeting and eternal, procured to me by the very moment and yearning desire to write. Having the privilege of an advantageous positioning in the realm of the truths contained in divine revelation.

Generally speaking, it is a determination that symbolically gathers all generic, theoretical and rhetorical positionalities, involving the refusal to separate the subject from the object and the search for analogies, rather than the causes of an action or state of fact. A legitimate way to acquire a name, a plus of knowledge and brilliance, arming me with the enthusiasm of a sublime feeling that ignites the secret fire from which eternity is born.

I can look in the light of sublime truth and accept myself as a small portion of reason that manifests in nature, imagining some of the creation of an artist who has proposed to paint the world in the vivid colors of precious stones and noble metals, of human stories, supported by a visual approach that communicates spectacularly to a meeting with the only meaning of all the illusions of this world: God.

Leadership: Do you manage to see the novelty that you are passionate about that has not ceased to be in your sight?

Even though I am being overused by that genius intuition that captures the causes of body movement through divine action, diverse in its effects and unique in the reason someone engages in such personal work, I think everything has the role of teaching me both many things... surprisingly... about myself still.

In my sight lies the truth of divine revelation, but it can also make the miracle of my own enlightenment unseen.

It's as if I discovered the key to an unexpected interpretation, the element favorable to the calcination of gold and silver, without translating the enigmatic texts of hermetic experimenters in terms of natural reproducible processes in the laboratory. The lucidity of the consequences of blind obedience to the test of fire, nourished from the fight with the dream, I leave to the account of the *Terrestrial Heaven* Treaty, interpreted in ten ways, which overlaps with claims of a priority in the completion of a new agreement.

Great knowledge is the way out of the labyrinth of reality's uncertainty by completing a new understanding of one's own person from the point of view of a higher order.

Particularly, I tend to think that I have something of the wealth of a person who feels where others think, which builds a sense where others believe that everything is definitive without eliminating universal causality. I calculate the molarity of a solution obtained by mixing the extracted gold ferment with the extracted silver ferment, just as a skillful hand of a physicist weighs all parts of the universe in a straight line, harmonizing exemplarily the laws of motion with the nature of bodies.

So, there is an understanding that continues in many respects mirroring the shards of a transparent globe that depicts the divine work. At the same time, they master all artistic means that can open up new horizons of interpretation and understanding of universal creation and human dimension, giving art-passionate people the opportunity to see the world from the point of view of the painter who stands in front of a rock portion, and exclaim with ardor: What a great wonder my work will be !

Leadership: Do you build a picture of "heavenly light" so that you can see yourself in everything that, without you, no one else can see?

Obviously, I'm pretty amazing at making facts and little things a hamper in the path of greatness of ideas, an immortalized gloss of crystalline waters, called *The Sacred Spring* creating freely and not imitatively, manufacturing gold first as symbolic, like geniuses who find their inspiration in the chaos of strange and fascinating encounters with divinity.

A miracle maker, who must also be an alchemist and a magician, must submerge himself in a timeless setting by building his aesthetics of nocturnal luminosity after the postulate that the microcosm of man contains the energies of the macrocosm, imparting to his creations the seal of authenticity both in terms of content and form.

Vissarion Grigorievici Belinski, founder of the aesthetic program of realism in Russian literature, observes:

"There are very few people who really possess the capacity of creative activity independent of their aptitude. They look at everything in a somewhat peculiar, original way, they see in everything just that which, without them, no one else can see, and after them, everyone else can see, and marvel that they did not see that thing before. These people are not at all cunning or strange: they understand everything simply, but their simple understanding seems to all, at first, very complicated, and sometimes ridiculous and absurd. But then it seems so simple that there is no fool who does not wonder how he didn't think about it himself – it's just that simple after all ! "

The heavenly light symbolizes the knowledge that you create, improvise, or paint in a context of multiplying the initiation sequence into a superior existence that you can give it a great sense even if it hides madness. But this madness is a product of alchemy that only artists have the skill to render in various forms, according to an untouchable ideal. An ideal of distinction. An ideal to change the world in an original way.

Alchemy requires you to look patiently for a new approach to the interaction of knowledge, faith, and truth, so as to reveal in them the message of a higher order.

The Alchemist is the artist that sees everything in a somewhat unique, original manner, and sees in everything all that, without him, no one else can see. And after him, everyone else can see it.

*** Note:** Enigma - The Alchemist

The Alchemist (I)

On July 15, 2017

Polish the form of creation that you support and show through a new reality in order to demonstrate the direct connection between what inspires you and what you represent as an artist.

I try my stylus full of invisible ink on one of the sheets of destiny, constituting the profound meaning and cause of a falling star. The beautiful in the art of giving different names to similar discoveries, attributes, or symbolic ones, from the nightmare of a chaotic world that the magic takes on, is committed and done by the power of the word to be guessed. The mercury which helps extract gold string is a *string* of the row of *"guessed Word."*

Instead of respecting a certain order that governs the laws of chemistry or physics, they continuously pursue the paradigm of the infinite springs from the hidden laws of art to build new points of reference, new methods of melting the sacred metal with the help of purified matter. Alchemy conquers and saturates the whole realm of my reality, in one part or another, of the ability to rise above the limits of the pact with a sort of hidden determination that reminds one of Hannibal: "Things that seem impossible become possible if you see them from a different perspective."

The rare beauty of the Divine, the triple finality of the Great Opera, you need to know how to see it where it does not exist, and its quest and effort to create offers the prospect of prolonging life. Or what is there beyond an absolutely new understanding of chiaroscuro, what comes from careful hermeneutics of the vibrations of the notion of secret? What exactly hides the power to see beyond appearances, other than the acute desire to merge with infinite space?

About what I noticed by the secret fire in an almost prophetic revelation, the universe would only have to replicate: "I do not commit myself to explain any breaking of symmetry between word and being, but admit the extremes of an agitated reality at the control points of the form of interpreting my role in a deep mystery."

Leadership: Does your predominant character stand by the suggestion of a permanent trust in an intrinsic, vital motivation that, although permanently flaming, retains its fascination potential?

The unfinished scale of so much irreversibly accumulated matter from the conclusions of careful analysis of an immense sum of consecutive moments, this first link of the chain that binds me to universal culture, supplements the linguistic substance with new elements such as the agglomeration of a multitude of meanings and the waiting time of making miracles.

Writing, judging by its profound range of characteristics, captures the inner, hidden and dark hopes of souls, and finally, all about the unseen currents of consciousness.

A visual representation of a moment, a perversion between the contradictions inherent to the human being that are excluded and at the same time conditional, a reflection on the world from the diversion of the "mysteries" of the universe. An immortalization of the charm or harmony that results not from the external finishing of a new linguistic construction, but from the inner living force instilled by the creative power of the divine.

Here is the splendor of an alchemy that tries its richness of meanings in continual calcination, manifesting its effects on the organic growth of the volume of differences more or less perceptible of conception and vision, as pastel colors, by virtue of seeking the perfection of merging myself with *the Great Whole.*

The validity of the signature that best represents you, from which you want to generate the true image of a still insufficiently degraded reality, corresponds to the motivation you have beyond the words you express in a code of abstract symbols.

With the enigma that the pursuit of perfection, as a desire to reach the impossible, as a means of access to immortality, which I could call the "the art of the unpredictable" cut from the extension of the duration of a chrysalid's flight, I can make an elixir of long life. They can produce that valueless, inferior and obscure transmutation of pure, noble and bright gold.

My motivation is the revolutionary change in how to perceive notions such as reality, space, time, matter, universe or God. Changing, more precisely, the rules of the game.

Leadership: Does your thought of gaining more reputation fall into the category of genius that uncovers a new reality under the action of a true belief, not yet suspected?

If you pay attention to a hidden thought, it grows more and more control over your mind, throwing yourself in a permanent confrontation with what exists inside a particular universe, between vanity and despair that the artist envelops in trying to determine the making of a masterpiece.

Thought, itself a part of universal creation, if exposed to the light of a superlevel, falls into the category of genius that uncovers a new reality under the action of a true faith, yet unknown, yet by no one suspected.

And so, between science and alchemy, haunted by the hidden thought of escape from the concrete of immediate reality, I entered into the skin of a character crafted by John Fowles. I approach a crossroads, a similar moment that modern novelists solve in a double system. I feel more and more caught between a past I know and an unknown future. From here comes the sensation that disturbs me, not to be my own master, to be a character in the song someone else writes.

From a famous alchemist in search of eternal youth, he bases his essence on the subject of an endless story that attests to the originality and authenticity of a higher "partner" who can feel, more than ever before, the fire of a new understanding, so that it touches the heart of anyone under the spell of the only repeat range to infinity: spiritual growth.

Leadership is a path of the relationship between understanding and conviction that transforms into that experience of being someone else, expressing your relationship with the genius of a great masterpiece.

The Alchemist refers to the form of creation that you support and show through a new reality or through a fictitious force introduced formally into the magic of reality, so as to prove a direct link between what inspires you and what you are as an artist.

*** Note:** Enigma - The Alchemist

Source: https://neculaifantanaru.com/en/the-alchemist.html

The Alchemy Of Living Matter

On April 15, 2009

Develop a science that is supported by the high pillars of understanding the depth of the connections between things so that you can win the race between what is revealed through reflection and what is found through experimentation.

Have you ever tried to water flowers using only distilled water? I have read about experiences of this kind made by a German named von Herzeele by the end of the past century, then re-launched after the 1950s by Professor Pierre Baranger, the head of the organic chemistry department of the Polytechnic School of Paris.

What idea ! I put some seeds to germinate in a cuvette in which there were only sulfur and distilled water crystals, and in another cuvette, I put the same kind of seeds, but in the soil watered with ordinary water. Interestingly, sulfur seeds did not only germinate, but although we only watered them with distilled water all the time, they had grown. And just wait till you see what I did with them.

After the little plants have grown a bit, I took them out of both cuvettes and burned them separately. That's what we biologists do, so we can find out through fine analysis what chemical elements each plant contains. Well, we found exactly the same chemicals specific to the species in each other.

*From here it can be concluded that the plants in the first cuvette, although fed only with sulfur and distilled-mineralized water, have produced the necessary chemical elements themselves. Plants are real atomic micro-factories, in which, through low energy transmutations, they produce in the most discrete way the chemical elements they need. **

Leadership: Leadership: Do you only limit yourself to the qualitative transformations of matter, without trying to explain the unusual outcomes to be subject to explanatory hypothesis?

The matter that forms the subject of science consists of all natural or artificial means that contribute to the functioning of a particular organ or the way in which one phenomenon occurs or another. In any segment of nature, where the bodies are connected through a mistaken process called "confusion", the scholar has to make his entrance through a more innovative method of tracing the gear in which a principle or concept resides, going beyond immediate situation.

The famous American inventor, Thomas Edison said:*"I didn't fail. I discovered 10.000 ways that don't work."* Even if leadership focuses more on those personality traits that constitute an advantage in the world of business and leadership, this doesn't mean it misses the scientific training part, which can validate new approaches and new views on different aspects of the world or life.

These aspects contribute to the evaluation of your own functionality from the perspective of a thought that is actually involved in the event of revealing a new attitude to the creation of the world.

Don't settle only with admiring the face of leadership that received the most exposure to the highest scientific level, thought the iron lattice of the fence symbolizing the inability to

explore new knowledge frontiers. Try to unite different parts of space and time in order to get a phenomenon of constructive interference, important for the actual analysis of a wider reality. Try to make brilliant proof of a creative practice that enriches the culture and understanding of the world. Try to use the event that will bring together several ideas in a continuous evolution and expansion that they will form the theoretical background of sustainable development.

Leadership: Are you represented by an extremely wide field of far-sighted viewing, consistent with maintaining a comfortable reflection zone for near-sighted viewing?

The most promising perspective of ascension are conditioned and maintained only by adopting a new distinct and particular way of "being" in contexts that test your patience, your true enterprising courage, convictions and resistance in front of what is unknown. The qualitative transformations of matter can be an enigma that is revealed to us in the last scene of the act of enunciating new theories, related to the fact that the given image of the world becomes through thinking permeated by increasingly daring and quirky concepts and ideas.

You will be able to clear out the rooms of leadership connected to the network of supplying and distributing innovative ideas that promote your professional independence and career advancement, only if you set your goal to explore and promote scientific and rational thought that will thereafter attract the interest of a wide circle of specialists in the field.

Of course, as far as the actual size of the self-assessment resources that you have available and their spread in the area of expertise, in contact with the universe of a favorable context of creation, does not exceed the maximum size of development accepted by living in imaginary.

A far-sighted view opts for the explicit consecration of a finding which, imposed by deduction and prior regulation of the sampling, can be the object of a transmutation of elements into each other. It must be compatible with maintaining a comfortable reflection area for near-sighted viewing by the spirit of reasoning and logical demonstration that forces you to draw a conclusion about a particular effect on the basis of knowing the actual cause.

Science requires you to create a different perspective of looking at the environment, taking into account the distance at which things happen to perfectly link and that is close to their exposure to the trial-by-fire of doubt.

The Alchemy Of Living Matter singularizes the existence of a practice involving the awareness of a form of intervention in the course of nature and the extension of a certain right over a territory which, for most individuals, is subject to various restrictions, causing anxiety.

But for others, the same territory suggests the unlimited, an enigma that is hardly described as a possibility to discover new combinations of rules, forms, effects, methods, conditions and factors that can generate new views on the complexity and understanding of the world.

* **Note:** Gheorghiță, Florin - *The Questions Of Science*, Albatros Publishing House, 1988.

Source: https://neculaifantanaru.com/en/the-alchemy-of-living-matter.html

The All-encompassing Spheres Of Human Nature

On April 13, 2014

Keep your distance from the complex and overwhelming world of "exile", setting a mystical and profound relationship with the deepest of feelings of a meticulously sized life.

Jean Valjean had never loved anyone. For twenty years, he was alone in the world. He'd never been a father, lover, husband or friend. In prison, he was nasty, crabby, chaste, ignorant and savage. The heart of this old convict was righteous. His sister and her children had left only a faded, distant memory, which ended up almost entirely dissipated. He'd did everything in his power to find them again and, failing to do so, he'd forgotten them. Such was human nature. The other dubious feelings of youth, if he'd ever had one, had crumbled.

In turn, Cosette herself became someone else, without even realizing, the poor thing. As all children, akin to the young sprouts of life, that cling to anything, she tried to love. She failed. Everyone had rejected her: The Thenardians, their children and other children. Nothing and no-one wanted to hear anything from her ever again. It is sad that we must say it, as we have done so before: at eight years of age, she had a cold heart. And the fault was not hers. It wasn't the ability to love she lacked, but, alas, propitious circumstances.

Fate had merged these two uprooted existences, set apart by age and similar through misery and engaged them with its all-encompassing power. Indeed, one surpassed the other. By instinct, Cosette searched for a father, such as, by instinct, Jean Valjean wanted a child. Their meeting meant a reunion.

*From the moment, these two souls met, they have realized that they cannot live without each other.**

Leadership: Can you turn your back to the wall that surrounds you incessantly, considering the deep understanding of a vision and a state of mind that helps you to pay close attention to the gift of life?

While a part of your life is engaged in the act of separation from the world, whose content is determined by weakening the will to settle claims of its own higher self, which is required to be followed strictly, another part (that of leadership which includes medium and long term vision), helps you better enrich your personality through the relationship with what you expect to offer and get from others.

Vision is the possible scenario of a meeting with yourself in an environment in which the genesis of your thinking gives birth to a model of association with the beauty of an experience of attachment to a powerful motivating force. By extension, the gift of life is mainly related to the vibration of the intersection of two pure consciousnesses in the same single reality.

Whoever said that *"Everything you offer, reflects the consciousness from which you offer"* was not only right on one account, but on many. Firstly, because the pursuit of lucidity and tenderness determines a specific vulnerability, above all agreements in life, delaying access to the unseen world, preventing you to slip into the abyss of negation or ignoring the true values. And then, because thinking based on convictions explicitly elicits a certain type of protection, a sort of inner power springing from the depths of your being that offers you the confidence that all is not lost, manifesting itself outwardly.

Thus, consciousness is a symbol of aspiration and thought that, like a magnetic globe that attracts all metal objects around it, harmonizes all positive and negative elements of man, and then transforms them into manifestations adapted to the realities of the time. Consciousness, based on instinct, made up of insights and forms of knowledge, changes that strange component of the human spirit in the period of transition towards a developed stage, towards a different kind of personality. One open to any material, moral or sentimental challenge.

The best way to understand the value of the position you take in regard to the positive sense of your evolution is to explore a retrieval between the two existences. Creating the new man, by casting away the old one, has at stake the chance of a retrieval in a conjoint plan with another entity of the same nature.

Can you turn your back to a wall that surrounds you incessantly? You cannot. But you can accept it and utilize it as a new way of evolving, turning it into a casemate, a strong support that can separate you from the complex and overwhelming world of "exile". Emphasizing the contrasts of heights and depths, between questions and answers, between mind and heart, can cause an unfavorable destabilization.

Exile is a harsh reality, widespread in the area of leadership, little known, but even more surprising, revealing the unseen human side. He can recognize the reality of his own soul only after the "pain" and "suffering" elements have come to pass.

Leadership has as a source of nourishment that hypostasis of consciousness that experiences the whole of a life that does not differ qualitatively from the segments that make it up: the greatness of the soul and the strength of character, filtered through the process of forming the "New Man".

The All-Encompassing Spheres Of Human Nature reveal those changes that may occur in our consciousness as a change of vision about ourselves, causing different forms of action, impacting our present and future and that of everyone else. It represents a retrieval of the higher self between two existences.

*** Note:** Victor Hugo - Les Misérables (First Chapter - Waterloo);

Source: https://neculaifantanaru.com/en/the-all-encompassing-spheres-of-human-nature.html

The Alpinism Law

On February 08, 2010

Don't try to climb up a steep slope, without making sure someone experienced is holding your rope.

Life is short and fragile, and Peter knew it very well. Because of an avalanche his sister Annie, together with other two alpinists, were left stranded under an ice foot on K2 Mountain in Himalaya. Not letting himself succumbs to sadness and melancholy, he decided to go out after them. But the idea of climbing 8000 meters on a distempered weather with below-zero temperatures meant pure suicide. Up there, you don't get to die, you're already dead.

Peter, being himself a climber, immediately put up a rescue team of five people, with the help of whom he go out looking for the missing persons. The greatest problem was that he didn't know exactly the place where the three had disappeared. So they had to go together through ice and rocks. And because none of them knew quite well the mountains, the odds were very low.

Leadership: Do you assume an identity that will allow you to access a new form of trust, without questioning the validity of your mission?

Everybody is ready to take action, but not everybody is ready to become a leader.

Identity is what makes you different from other people. But not just any identity that differentiates itself through courage, responsibility, creativity, as a result of experience gained during long trials, can provide a framework in which most of the collective action situations develop. But only an identity which, in addition to all the attributes of a good positioning in the midst of the toughest challenges, manages to manifest through a vivid feeling of belonging to the hero condition and expresses itself through the rescue chances that it represents.

If you watched the movie *"Vertical Limit (2000)"*, then you definitely remember that their rescue, their main help, their right-hand man – the one whom the entire action was based upon, was none other than Montgomery Wick.

He was a fine climber, but a little bit old, to say the truth, but he had done many escalades through time. He had saved people in the mountains on various occasions, being the only climber who knew very well the trails, the only one able to decide, think, and distinguish between the good and the bad, in order for this rescue not to become a real failure. His strong look and stature, his remarkable competences scored along a very long career, made him look like a real fighter, a true survivor, a professional and the only provider of hope. They all listened keenly and followed him, without oppugn his validity.

You can check your leadership level when you manage to distinguish between the rescue chances you represent and the precious energy you are wasting when trying to move mountains.

Every team's achievements and failures are the direct results of the leader's actions. Montgomery Wick weighted out Peter's obligations, even saving his life twice. At the same time, he mobilized the entire team, splitting it into groups of two so that the search would become easier and more accurate, he was the one establishing a certain order, he was the

one setting up the team's tempo, encouraging each and every one to seriously involve himself into the action.

Peter, although being a very brave man and having a scarce resolution, wasn't a climber of Montgomery Wick's size. His decision of searching for his sister manifested from the beginning in a determined and impulsive way, he was so determined to find her that he wouldn't have stopped before reaching his goal, he wouldn't cease from troubling till he would have accomplished his objective, and he would have eagerly with a great courage into the most risky actions.

But, unfortunately, this unyielding will, this wild bravery which defines the monomaniacs, would have driven him in the jaws of death - at the very most he would have lounged away his precious time fighting the wind mills, like Don Quixote.

Leadership: Is the testimony of the power to accept your mission failure a cause of limited access to a superior form of perception of personal vulnerability that occurs in overcoming difficult experiences?

He couldn't have carried out the life saving mission, not because he wouldn't have devoted body and soul, but because he lacked the necessary experience in order to undertake some campaigns and especially because, as I previously said, he didn't know the trails, which was vital. He was eager to start the action, but not to complete it. He would have failed if it weren't for Montgomery Wick.

How do you perceive yourself as a result of the personal vulnerability that manifests itself in overcoming difficult experiences: as a limited man or as a determinant factor of credibility?

Leadership is your openness to what you deserve to get from life when everything you want is to be in the lead, without knowing that a much longer and harder race than you could imagine is waiting for you.

P.S. Sometimes, information isn't enough if there isn't a great experience. That's why the adage *"If you wish good advice, consult an old man"*, expresses a frequent reality, even considering younger leaders.

Source: https://neculaifantanaru.com/en/the-alpinism-law.html

The Ambiguous Corridor Of Orientation

On October 20, 2010

Accept reality before concentrating on things you just think you know.

Leadership: Do you focus on people's realities before focusing on your needs? Or do you focus on what you don't know you can find out?

In the best relationships with other people, you must focus on what they have to offer, not on what you want to get from them. Reality is often times misleading, it diminishes your ability to focus on obvious things which lie ahead of you – which only other people know well. In other words, first develop your ability to believe in their potential by adapting to the reality they created, and then analyze how much trust you can grant them so that they accept your own orientations and directions.

The binder that connects you to other people is like a two way corridor – a way that leads to the truth that their thinking and actions are based on (dictating the tempo in which they develop), and a way leading to the heart of your reality – which sometimes stands in the way of accessing the truth that they perceive and transmit.

Not perceiving the judgment and points of view of other people is just like fading away into a shadow as you go forward on an unknown corridor and don't know what to expect. In the end, you only get to not getting the logic of the events.

One of the most important things that you must do when you interact with other people is to get closer to that reality that places you close to the roots of their leadership. Just like a camera must convince with a constant image quality, you must observe the people's potential to generate your expectations in order to convince by that constant quality of yours to discover the essence of their understanding.

Leadership means to accept the reality that gives meaning and benefits to people, before focusing on the things you think you know about their business, in dealing with cases such as: "too small to be considered."

The Ambiguous Corridor Of Orientation brings to focus the perception you must shape so that it reflects both your reality and other's realities. When you'll get to perceiving "in advance', that is to intuitively guess the things you don't know about people and their actions, then you will be able to trust in your knowledge of leadership.

Conclusion: No matter how good a leader is, the performance of his leadership depends on the people surrounding him. By searching for the meaning of their concepts and actions, by finding out what motivates or demotivates them in accepting the new direction and methods needed for attaining the common goal – you shall not wander in obscurity, but you will find the adequate way to implement your leadership.

Source: https://neculaifantanaru.com/en/the-ambiguous-corridor-of-orientation.html

The Anatomy Of An Art

On October 28, 2010

Express your authority against the art that you master, by marking your difference of style through a continuation of your own creation.

Henri Matisse, one of the three artists who had contributed to the development of fine arts in the first decades of the 20th century, wrote at one time to the great Romanian painter Theodor Pallady: "In a painting, the color is male."

At which the Romanian painter answered him, "Conversely, the color is a feminine element of the painting; it needs the support of the drawing, while this could be by itself ! "

For Matisse, the color intensity meant a predominant element and a goal. However, Pallady, on the contrary, has not ever allowed the color to reach the target of exaltation. More than this, the color, although it played an important role in his creation, has always remained a secondary element for him. While Matisse's style was based mainly on the brutal strength of color contrasts, the Pallady's style was known by the calm of his compositional harmonies. *

Leadership: Does the style that defines the authenticity of your creation match the value you attach to content that is not capable of meaning through its very nature?

A skillful leader always marks his style through the way in which he expresses his solidarity and attachment to his own "creation", to his own performance without reclining to a style that is not convenient to him, which does not define the values and principles by which he guides his life. He uses his abilities in order to get closer as much as possible to the model of leadership that he represents, maintaining that smooth and uninterrupted continuity that allows him to become a master of the means, of the possibilities offered by his art, by exceeding his individual performances.

Art, for a leader, is a general rehearsal of his own understanding, of what represents his reality, how it evolves, by trying to mold after his own evaluation criteria, after his own pace of evolution, after his own ideas, his own laws determined by his degree of education and training, according to his own intellectual capabilities, after his own interests and character traits.

Leadership is a subtle art to those who truly understand its core. The best leaders do not create an art without a deep sense, without a clear doctrine. Just like the great artists, leaders notify the shape in which magnificently shines an idea, in which outlines a vision, always identifying and reviewing its essence until they get that clear, much-desired image of their success.

Is the dominant element of your creation in accordance with the role you assume – that of an artist who rises to the challenge of assuming a vision superimposed on the reality of others?

Just as a film director has the responsibility to think first of all that should not appear in his films, so you, as the art that you create to have a sense and become a reality, an useful and attractive reality, you have the responsibility to think first of all that should not appear in it framework. You should carefully consider the net and easily detectable influence that your art is having upon others, redirecting your attention, thoughts and interests to their needs, by

ensuring a leadership of a good quality oriented in the same direction with them.

An art with content without essence or without form is like an unplugged phone, means a breaking with your own value and even with reality. If you want to shine in the eyes of others, if you want that your art to be useful to others and to be appreciated by them, you have to develop those qualities which distinguish you from others, and that would strengthen your solid and reliable image of your leadership.

A vision that is superimposed on the reality of other people has as its first constituent the point of view of the form and content that you transmit, so that you are not "a dark spot over a lighter one."

The Anatomy Of An Art designates that intrinsic and profound structure of your leadership by which you express your feelings, views, style and personality. If a good part of your leadership style is common to the concept about leadership of others, means that the art you have created and practiced, has achieved its purpose, it means that is authentic and gets to most of the people.

Conclusion: It is said that style makes man. And this thing differentiates some people from other ones. The style of a leader it is recognized from his way of being, from the way he builds his own system of values, his image, by the way he exercises his authority, by the manner he uses his own energies, in which direction he turns them. So that appears the reciprocal: man makes style.

In order to arouse the interest of others, adopt a style without borrowing elements, without discontinuities, and freely accepted by yourself, proving that you are an authority in this area.

Express your authority against the art that you master, by marking your difference of style through a continuation of your own creation.

*** Note:** Arta Plastică Magazine, Year 3, 1956

Source: https://neculaifantanaru.com/en/the-anatomy-of-an-art.html

The Angel Shackled In The Chains Of Causality

On March 31, 2013

Analyze and decide the perfection of your Ego, by promoting those values that are absolutely necessary to your own discovery and development.

An only law, supreme and fundamental, now rules and decides the path to follow in the life or Laura Quinn, determined by twilight, by the striking contrast between lights and shadows. And Mr. Hobbs had been the opportunity that served in the spirit of this law and pulled her out of numbness by giving her a meaning, an affixation according with the requirements of the given situation.

Two harsh souls connected through a law that assumes a special purpose, drawn together by unbreakable bounds, they can be at the same time on the edge of a deep gorge, but they will never succeed clinging on the same branch at the last moment. A purely moral implication is transformed into a certainty that is – ironically – called, let's say "relativity", something that comes and makes you open your eyes, start looking at the world through an enchanted glass, then passes by and fades out like a crystal surrounded by the shadow of the night.

Oh, really? Is that what you're gonna do, eh? After all these years clawing your way up, laughing at men's jokes, subservient, neglecting your opportunities, giving up on love, no time for the simple, the decent. Doing all the dirty work, you're really going to throw all that away just to spite me?

Laura is torn apart by a heartbreaking doubt, same as that controversial character from Victor Hugo's novels: do a good deed and surrender, risking a life in prison or keep quiet and live all his life tormented by his conscience? Enter Hell and become an angel or stay in Paradise and become a demon?

Leadership: Do you allow yourself the privilege of being a broader sphere of action than originally proposed towards an authentic change that turns your most prominent quality into a surrogate of expressing the potential of being more powerful?

Almost as raising those biblical words - *"dirige ton cœur dans la bonne voie"* - at the rank of supreme moral instance, Mr. Hobbs seems to impose upon Laura a revelation that gives both vigor and courage. He asks for the approval of his decision with well-shaped arguments. But, actually, Laura takes a huge step over this decision, some sort of emotional and psychical deliverance movement, stepping away completely from her sphere of action.

Twilight is obtained in Laura's life with black and white values, and in Mr. Hobbs's life with weathered colors upwards towards light and downwards towards darkness. So, twilight is integrated in their present full of both frustration and regrets, throwing them in an uncertain future.

To receive from Mr. Hobbs the instructions in order to know how to react in relation to the given situation, or to bring the truth to light, this threshold at the gates of Heaven and endanger her future? These are now the nuances reveal her most striking quality. An angel rebels and becomes human.

In both of the characters' hourglass of existence, each particle takes the speed of light. But only within Laura there is a sense of helplessness and uncertainty tossing and turning

strongly. Only she radiates these sinister, confused, desperate sounds that cry reproachfully with their last trace of faith: "Help ! "

For only she knows the secret battles between demons and angels that she stoically and sadly carries. Its most prominent quality is to be tough and fair in business, but very soft in terms of personal expectations, thus finding in Mr. Hobbs a surrogate of expressing the potential of being strong on both sides. *

Leadership: Is your best determination that of being the primary subject of the reality of others, valid for everything that in one way or another exists as a manifestation of force that can obtain obedience from weakness or cowardice?

Does your life seem basically governed by the same law? Who is the one called to discover the significance of this law? Do you see the world through an enchanted glass? What do you prefer: enter Hell and become an angel or stay in Paradise and become a demon? Is twilight an integrated in your present?

More often than ever, leadership proves to be a time of stumbling. Among the fuels used as raw material in the personal development process, the first place is occupied by unitary vision – given by your new conception regarding the world and life, in light of that supreme law which you can revoke before it's too late.

This law is a result of the interaction between factors that take part to the development of the mediation process between the constancies that you introduce in your existence: white and black, victim or criminal, good or bad. It is hidden in every aspirant to a different status (in the case of Laura Quinn), being justified through an argument that opposes the decision that have effects which can improve or worsen the human quality.

When an angel prays, a lily flower is added in life's bouquet. The law resumes itself to a single fundamental condition that could ensure a superior score for you: don't forget who you are, don't unplug yourself from the emotional part, sensitive to suggestions. In other words, the consequences of your unveiled and closely studied actions must be well understood by others, but they must be as you want them.

Laura Quinn's moral strength resembles the broken wing of an angel: she is powerless to face the situation, having to adapt to the reality founded by Mr. Hobbs, and at the same time brings him comfort and hope to raise the quality of his personal life.

Leadership: Can you outline the grandiose painting of a decisive transition to a better and more powerful "someone else" without knowing how to see it from behind the scenes?

At the same time the law has to underline all your most striking qualities, to project onto yourself another image – that of an angel, of a human being that can be forgiven. Of course, with the price of some pains, difficulties, of a sincere repentance, of feelings that approach very much to the state of a mature man – that knows himself and accepts himself from a higher perspective, that never estranges from truth.

This approach, which you must keep in mind in order to accede to a deeper transformation of your being, can be approximated through the saying: *"When an angel prays, a lily flower is added in life's bouquet ! "* That means that when you recognize your true values, everything in your life takes a personalized nuance, new dimensions and intensities shaped by your strength of character.

This way, your leadership aspires to become a grand painting of a decisive transition that materializes itself in a close to the ideal alter-ego, which helps you defeat your number one enemy with his own weapons: yourself. Victory comes with adjustments made after each blow that you apply to yourself when you want to dominate the Man within you.

In this form, leadership is not "cheap", and your existence, projecting on others a living light, a quantity of positive feelings, will never devoid itself of content. Everything you decide to do, to be, to accept or to reject, all that you demand from yourself, all that you even indirectly transmit is part of a "relativity" that brings you closer or pulls you away from others, from a "twilight" of weathered colors upwards towards the light and downwards towards darkness.

You choose the nuances that reveal your most striking quality. Through the way in which you react towards a given situation, bringing the truth to light, this threshold at the gates of Heaven, you can equally improve both present and future. But for this, it is necessary to overcome the inherent obstacles of your maturity process.

Seeing a painting from behind the scenes means having the courage to be yourself as deeply as possible and to accept yourself as you are beyond what is happening to you without falling into a state of complete apathy and becoming a man distant from the realities of the world you are part of.

The angel shackled in the chains of causality highlights the human factor often missing in your transformation process, which is the way that gives expressivity to a form of communication and exteriorization of the Ego.

Analyze and decide the perfection of your Ego, by promoting those values that are absolutely necessary to your own discovery and development.

*** Note:** *Flawless (2007)*;

Source: https://neculaifantanaru.com/en/the-angel-shackled-in-the-chains-of-causality.html

The Anxiety Of The Mind That Triggers Transformation

On September 19, 2013

Focus on a transformation vision, so that you pass the difficult test that tries your active elements, with respect to safety and self-trust.

A flickering fire keeps Catherine Martin alive. She is the victim of a compromising experimental situation, from the point of view of the psychic demands she has to respond to. She's the protagonist of a difficult test that tries her active elements, with respect to safety and self-trust. Her nervous batteries are chaotically charged, while the flexibility and ductility of her character are compromised.

There is a precedent in this regard, that would terrify her so much. She had taken the decision to display a heroic behavior and not give up in front of the worst negative pressures that now lead to a nervous breakdown, inhibiting the self-defense impulses and initiatives, attracting it towards introversion and anxiety. Her mood stimulates the untamed potential of climbing the intangible mountain of the chain that surveys over the functional area, the Thought of Death.

Entrapped in a hostile space, in the middle of the thickest despair, where it's almost as if decay and the sensation of being someone else had settled in, Catherine gives up for good the feeling that in Buffalo Bill's soul there is a shard of goodness. Soon, he will kill her !

Leadership: Do you submit to an attempt to take control of the entire experience of using your feelings of belonging to a new personality testing environment in how you choose to respond to the pain you feel in the interaction set by the compromise of your own identity with the world?

There is an activation of the transformation substance, of intrinsic nature, that almost drives her away from her instincts. Her big horrified eyes, her troubled face, her clenched muscles, her shaking hands, everything is an eloquent witness to her heated fight with the impossible, with patience and determination in a continuous stage of heavy tension.

The operation that prevents and treats human mind – subject to a systematic torture, directly triggered by exterior pressures that determine bad mood and irritability oscillations – is called transformation. This transformation leaves behind a psychic and emotional corpse and resurrects the substance, which potentially diffuses the high-frequency pulsations that recompose the stimulatory source of unsuspected energies.

Faith is resurrected. The body function gradually goes back to normal. This desperate being shakes off anxiety. It overcomes the limited resistance moods. The inner pulsation, which activates and rushes all reaction instincts, also determines an unexpected action drive. The force of passionate calling towards a new functional stage, towards a stage of supreme consciousness, is manifested by finding a redeeming solution. Thus, the ship of faith turns to a different direction, which favors the overcoming of the crisis.

Leadership: Do you include the phenomena that become an obstacle in a new environment of existence by completely removing the reality that you have become accustomed to or are you going to force your limits to find out what you are really capable of?

The art of knowing the manifestations of human nature, fully exploring them in man's insides

in order o discover the material of the supposedly basic convictions that limit or amplify his moods, could be defined, rightfully speaking, as "luxury". A deep matter connected with knowing the human being subject to the effects of his instincts and inner forces. An aspect, which unfortunately is ignored more and more. Because not everyone has access to it, as it is not profitable, materially speaking.

But it could be an investment that protects leadership from its still unfinished elements, which in full development of an action, can damage the individual's safety.

As a hard to reproduce art, non-transmissible, leadership takes on a new dimension, which would be highly appreciated in the future. At the moment it's just under-fueled with new kinds of thinking and action. It becomes a model of analysis, a screen that unlocks the internal temporary factors of man's personality, which only evolutionist psychology applies in its attempts to understand the design of human mind.

In the final and most vulnerable state, that fully polishes your accomplishment of becoming a leader, going through the blocking and rebuilding stage, rummaging through the introspection a critical event brings up, leadership can be approached only directly.

In the position of selecting the qualities and deficits comprised in the inner frame, shaped with optimistic dimensions that ensure a superior resistance for requests of any kind, you are forced to shift your attention from feelings, to the duty towards your existence when it's endangered by foreign forces.

Leadership: Are you able to put a new pair of glasses on your mind without taking on a reflexive reaction or without creating an ego that deters you from your quality of a "product of reality"?

Leadership takes on an important role when you give your mind a new pair of glasses and you try to win in an ambiguous situation that triggers the war with yourself. If you become the protagonist of a difficult test that tries your active elements, with respect to safety and self-trust (and I wish weak characters won't have to go through this kind of experiences), it means that all the qualities that could contribute to preserving the safety zone, by regulating the psyche and mood, are real and dominant.

The newly installed tensions, which reduce the output of your personality's flexibility and ductility structural characteristics, can't be defeated or substituted by a decision that dodges reality at any time and at any rate. Because that would ignore the quality of the material you're made of. That's why, an activation of the transformation substance, of intrinsic nature, that triggers the fighting instincts, is absolutely necessary in order to become a true leader.

The difficulties regarding psychical translocation towards a reference point, such as faith and self-trust, don't ensure an efficient action drive, a wall against the weakness to fight all the way. So you are set back by your own inability. In this case, leadership is calculated based on the minimum probability to win. And this means you allowed the substitution of leadership with a weak distribution of your excellence values towards exclusion, or even cancellation.

You become stronger as the possibilities to support an experience without horizon or to eliminate the bond with the feeling of inability are higher. If you want to finalize in good conditions the passage to a broader territory of self-control, focus on a transforming vision, so that you pass the difficult test that tries your active elements, with respect to safety and self-trust.

Leadership approach gets close to what you choose to be when you struggle with the impossible, with patience and will, in a continuous state of pressing tension, around an ego that tends to convince you of your quality of a "product of reality".

The reflexive reaction that urges you to follow a new existential path is a method of removing the side-effects produced by an acute reality by finding new reasons to explore a world that is too harsh for the life you have at your disposal to find out what miracles and mysteries it is hiding.

Your change begins with his determination to reconsider your reality in terms of a release from the storm of your own emotions, from the trap of a life lived in suffering, feeding your conscience with the following compromise: "I accept that I have fallen into a pit, but I will never accept to remain there ! "

The anxiety of the mind that triggers transformation is nothing else but the mobility of intrinsic forces in critical, overwhelming and inhibiting situations, which block every action. The characteristic of people with a strong psychic, of exceptional leaders, is to quickly and efficiently counteract this anxiety, which as it gets deeper and extends on a longer period of time, could even endanger the individual's life.

*** Note:** The Silence of the Lambs (1991)

The Apparently Chaotic Line Of The Genesis Of The Art Work

On October 30, 2014

Learn to dominate everything you try to project onto others, optimizing the foundation of meaning and analogies that your knowledge and authenticity supports.

Parallel to the idea of the subject – which will be outlined in a straight line, the film "Ivan the Terrible" is born out of the most unexpected parts. The genesis of the opera follows a seemingly chaotic line, in which appear, successively, simultaneously, elements of the imagination or ideas it will illustrate, when disparate fragments of the hero's life, when an intuition about the actor's play or the music or the light tonality of a scene, when the sensorial perception of a piece of assembly and instantly the vision of a corner of the scene for a completely different scene.

Ideas, intuitions, visions appear disorderly, episodically, beginning with a fragment at the end of the future film, followed immediately by a prologue, then suddenly a scene in the middle of the story.

*Fantasy plays on all the instruments of an orchestra existing only in the artist's inner universe: "You represent a scene to yourself as a living phenomenon of life, the other one you play, the third one you heart, the fourth one you see under the aspect of the frame, the fifth one you perceive as a system of montage joints, the sixth – as a chaos of light spots." **

Leadership: Can the search for authenticity be attributed to a new renewal of the form of expression of the creative act?

One of the conditions for achieving a high level of science, close to the subjective expectations projected on personal creation, is the active involvement in the realization of "novelty" through the simultaneous interaction with its elements of content. The notions of "form" and "matter", complementing and improving the final result, give way to the functions and structures of perception and comprehension that give the expression of thought a deeper character, but at the same time, a more accessible one.

In this way, we refer to a type of reasoning in which the general is deduced from the particular – individual information, in an unbroken flow, waiting to be ordered in a unitary unit. A kind of continuation of creation, from a pre-significant chaos to the elements with a substantial substrate, to the extent that you are motivated differently – that is, rewarded with new understandings that mold the new interpretations of a compositional nature.

Finding a new form of expression for the act of creation, which implies an unmistakable visual impact, is to tastefully combine the images projected behind the high-volume scene of information from an original story fragment, so as to finalize the highlighting of a singular idea.

Only in the midst of chaos can successively identify the elements, ideas, analogies between concepts and theories, which their advanced model of thought inspires and accepts. Similarly, intuitions and visions appear disorderly, episodically, starting with a certain incoherence of thoughts and logic but also abounding with new landmarks, perspectives, options and features, in a continuous process of removing the elements of exaggeration or hypothetical ones.

No one can cure the self-worth remedy brought by total art, inscribed in a continuous intuition-based orientation – built on elements of imagination or ideas, from disparate fragments of personal life. It is rather a search for yourself, the authenticity of the background, a new renewal of the form of expression of the creative act and a new way of understanding art through a spectacular plunge into chaos.

Fantasy means to penetrate underneath each phenomenon of life, focused on disparate fragments of random information, and from it, to forge a new form of expression.

The underneath – the deepest part of each experience, each blend of thoughts, each subject of interest and study, conceals new aspects of approach, just as a lot of ingredients hide behind each recipe.

Leadership, following a process of knowledge and self-knowledge that goes from simple to complex, can be divided into two major stages: in the first we deal with the universe dominated by a mechanics of substitution of truly banal elements, alongside one dominated by producing results. Then we are dealing with a universe dominated by routine, complementary parameters that are closing the way to theorize.

Ideas, intuitions, visions appearing disorderly or episodically, always on the boundary between information and the ridiculous because not everything can be done and not everything can be modeled in the same way to materialize into a piece of art, gain the valences of a "décor", not intended to be shared unless they are influenced by the ingredients of a story already in progress.

The advice of an internet user must be taken into account: "Be honest and firm in your convictions, do not expect others to respect your ideas if they do not earn their merit of being remembered and transformed into a message. But, most importantly, always be open to the possibility of being wrong.

The authenticity of the creative act resides in the details life offers you seen under the guise of a framework, and thus, perceived as a system of editing cuts.

The Apparently Chaotic Line Of The Genesis Of The Art Work is aimed at continuous searches for exceptional compositional elements, an integral part of the creative process, and play them in an intelligible form underlying a model of performing leadership.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-apparently-chaotic-line-of-the-genesis-of-the-work.htm

The Appearance That Kills The Higher Souls

On January 20, 2015

Impose yourself through the power of beliefs that you keep running so you can find a purpose in interpreting life.

Monte Cristo came out with his soul deeply saddened from the house he left Mercedes in, which, considering all probabilities, he would never see again. Since Edouard's death there has been a great change in him. At the height of vengeance, on the low and tumbling slope where he had climbed, he saw the gulf of doubt on the other side of the ridge. Moreover: the conversation with Mercedes had awakened so many memories in his heart that these memories themselves needed to be defeated.

A man with of Monte Cristo's nature could not long float in the melancholy that can make ordinary minds live, giving them an appearance of originality, but killing their higher souls. The Count said to himself that since he had come close to scolding himself, a mistake had to have been made in his calculations.

"I do not look at the past well, and I suppose I'm not as dearly mistaken. How – he continued – could it be that my purpose was reckless? Had I taken a wrong path for ten years? An hour would be enough to prove to the supreme architect that the work of all his hopes was, if not impossible, at least ungodly?

*I do not want to get used to this idea. It could drive me insane."******

Leadership: Are you testing the superiority or inferiority of your position on the zero line in the area of a sum of self-reflections?

In relation to existence, leadership can be the result of self-knowledge that results from the research of positive or negative facts, administering the unmistakable unity of man produced in the moments experienced each day, integrating the essence of his need to ensure a direction to follow.

Unlike other sciences, leadership, in relation to complex reality, passes through the state of decline of human authority – when it encounters natural deeds and constraints of the consequences during the process of change.

You have to remain strong during the transition to another type of man, even if it involves a deepening in both the supersensible, stoically striding the field of doubts and despairs, especially when the past catches up to you, pressing down upon you with unpredictable forces.

Identifying the path on which you need to advance, in the conditions of self-vulnerability that can degenerate into a total renunciation of the meaning of one's own being, is the really slow reforming process – but it is the confirmation test of your superiority.

Leadership: Does the vision that predominates in your control area create a sense of uselessness, determined by the idea that nothing is steady over time?

Modifying the meanings assigned to life situations in which you react helplessly, without the awareness of your own choices and without the ability to change the course of things beyond the deceptive appearances of reality, is the starting point of self-reflection – which also falls on leadership, because it tests the superiority or the inferiority of your position to the zero line.

The zero line is the reference period where the deviations from the rigors of life experiences, value adjustments, or tolerance of consciousness predominate. On the length of this line depends your becoming, assigning a major sense to your experiences, strengthening the sense of self-worth, and finding a certain purpose in the interpretation of life.

A leader imposes himself by the power of the convictions he conquers in the long struggle with his own limits, weaknesses, and failures, in an attempt to prove himself better and more valuable. Through its content of qualities, his thinking and attitude towards life, a hero of the struggle with life is at the same time the expression of actualized sensitivity that shapes him so that he behaves more comprehensively and more tolerant towards his fellow men.

Reflection is the force with which the intensity of an experience returns to you, after it has mercilessly struck in the consciousness of a fickle destiny.

The Appearance That Kills The Higher Souls highlights that uncertainty in "defense" when you try to impose your authority during the journey through life. In your own experiences will often infiltrate demotivating feelings or convictions, but they are meant to permanently polish and reveal more and more of what you can be. A man of great character.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-appearance-that-kills-the-higher-souls.html

The Architect Of Destinies

On February 20, 2009

Conceive the functionality and the facets of changes, so that the contribution that you bring to leadership would be maximum.

An unfortunate event can change the course of a human life.

In 1955, a black woman was arrested because she did not want to stand in from the place "reserved for whites" in a bus in Montgomey. This incident was the final straw. That was the moment when Martin Luther King Jr. decided to get involved at any price in the fight for gaining freedom and human rights for black people and for combating racial discrimination. Following the example of his hero, Mahatma Gandhi, Martin Luther King Jr. started the battle.

Finally, after having reached his goal, he told people that supported him, shortly after he was assassinated: *"I had been to the mountain top, and saw the Promised Land."*

Finally, the aspirations of those he devoted his best years were accomplished.

The leader is not just a poor builder who put another brick to the foundation, but the architect who puts the building roof.

Intelligent, and very thirsty for freedom, having, of course, a perspective view concerning the problems black people were facing, Martin Luther King Jr. met the hopes of people. Furthermore, despite the many problems he faced, he managed to imprint them a firm attitude in front of all injustices they suffered.

He came up with great energy, and a tremendous boom in front of people, and has projected a different future for them. His constant efforts, which reflected a deep and warm love for people, for their freedom and dignity, had a wide echo among black people that answered to his call to fight for the acquisition of equal rights with other people.

Martin Luther King Jr. was not just a simple man who tried to bring his contribution to the change that the entire black population expected. No, he did not only put his stamp on the changes, but he designed the functionality and the facets of changes, and for that he was loved and respected.

Reaching a high level of knowledge, understanding life profoundly, dominated by a pronounced divine spirit, he assumed the role of architect and host of change. He raised the question of racism on a higher level than his predecessors had done, though seized by the sadness concerning the sad perspectives that awaited him in that troubled period for him and his people.

Leadership: Can you reconsider your stance on a decisive decision that forces you to resurrect your capacity to deliver a new perspective to address events in a present of deceived expectations?

Martin Luther King Jr.'s position on the decisive decision to defend the rights of black people was at first expressed as a juror, the transformed into a hard-to-replace man. He has reset his

ability to deliver a new perspective of approaching events into a present of expectations deceived by a sort of divine hocus-pocus that transformed him into a superhero endowed with saving powers.

It is not possible to reach the top of the hierarchical ladder if you don't dare to do something about it, if you let things as they are instead of changing them, or if you don't get enough involved in solving the problems that others are facing. Everywhere, you meet people who need help to cope with problems. If you want to reach a higher level of performance, then get out from the personal comfort zone, and do your best to open the door to a better life.

Many people throw their eyes up, asking God's help, but they remain unmoved, without doing anything, until someone has the courage to get involved in their lives mobilizing them in a certain direction. Dreams and aspirations for the better do not always help people to mobilize, but a dynamic leader, decided and persuasive will achieve this. If you want people to follow you, then set as your aim to constantly support them. The success of people always depends on their leader, so do not disappoint them.

The leader is an architect who deals only with "great works" providing their exact solution for building them as soon as possible after an original self-image and well put together.

Leadership is a surpassing of the limits imposed by a boundless belief, whose first hypostasis is the violation of regulations that invalidates a majority vote and allows it to repeat itself in a favorable round.

The architect of destinies is the one who gets involved in helping people (understanding and externalizing correctly their wishes) and leads them, following certain steps, towards a different future, better than the one which foreshadows in the present, looking for the most reward of his inner satisfaction.

However, you need to have courage and spirit of initiative to fight for the good of the ones who have chosen you for these precise qualities. Moreover, you must instill, in your turn, courage and perseverance among those around you, and that's because you chose to be *"the architect of destinies"*.

Conceive the functionality and the facets of changes, so that the contribution that you bring to leadership would be maximum.

Source: https://neculaifantanaru.com/en/the-architect-of-destinies.html

The Art Creator's Principle

On November 10, 2014

Determine the reality that enters the light cone of investigating the theme you propose to address, measuring the value of the peculiar's existence in the whole.

What is most important: formality in observing historical details, or the precision in deciphering the events, their meaning with the actual resonance? How should these people who lived centuries ago be presented: hieratically stylized in the sense of plastic works of the period, with icon gestures, dictated involuntary by the costumes of weather? How can contact with these people so distant and so close to us be created? What is the attitude towards this "saint", the brilliant leader of armies? How should the Nevski character be portrayed: exalted in glory, or descended to his gown and slippers?

*The great director finds the solution to these questions in making the film. Historical interpretation is made through the point of view of the present, of the actuality of the theme. Essential for Sergei Eisenstein is the clarity of the theme, the verbal sobriety of the film. The people the film is going to tell you about are, in fact, the same as us. As for the heroes of the past, we can equally discuss them, we do not feel the need to overwhelm the heroes of the past, nor to rise to the top of our feet to appear at the same height with them.**

Leadership: How do you portray the vision of man so that he conforms to the patterns of an individual conception of the work?

With a view to a direct association between the ways of enhancing the creative content requirements and the technical realization of a new innovation platform that contributes to the most nuanced contextualization of scientific and intellectual productions, we must first return the value of human existence to the transformation phenomenon of art.

How should the vision of man be presented in such a way that he conforms to the patterns of an individual conception of the work, where originality must authentically intervene?

Well, the vision, but also the dedication necessary to materialize it in a representative form of approach to novelty, giving rise to a certain niche of a subject, must start from the combination, design, and integration in various proportions of spectacular elements.

To attract the gazes of people around you from the point of view of an artist, allowing for the reunion of the virtues of an experimenter, of an investigator of the real and the imaginary, at the border with fiction, actually means to confront them in an interpretation that serves an advanced theory, an idea or tendency that highlights the intention of infiniteness in infinity, as when the painter always mixes the paints differently, starting off from the base tone, to get another hue and pattern.

And man, substantially altered for the experience of overcoming the exile condition within his own limits, interfering with the creation, as a "complex artist", can bring the art creator a certain amount of subjectivity in appreciating the degree of expansion of the impact area. But also, a dose of objectivity in assessing the degree of achievement of performance criteria and objectives.

Leadership: How do you assess and interpret the value of human personality in the face of the transformation phenomenon of art?

The personality whose activity is relevant in the context of the process of leadership development is shaped beyond the screen of stylistic non-conformism based on the attraction of rules and detachment from the norms, amazed by the variety of creative themes that broaden the horizons of knowledge.

In leadership, as well as in directorial art, the value of man as well as the manner of conceiving the personality traits integrated in a certain experience have an important share in determining the trend of expressing and affirming their own autonomy in relation to the ideal of art – through creation, by means of constructed models.

As a leader-artist, the theme you are treating and personalizing, supported by the meanings attributed to human value, must reflect – as much as possible – a conceptual approach to creation that can be understood both in a subjective and objective sense.

The dominant note encompassing all the transformations of the elements of producing significance, highlighting the differences and the approaches between what you know and what you get from the perspective of the reconsidered concepts, is finding, within the framework of new situations, reference values that can support the transition towards a different type of orientation – one focused on constructive interpretations of human personality.

The interpretation you give to your personality from an artist's perspective presents itself as an open structure of compensatory features that shows you not only how to better understand the world, but also how vast the size of what you still don't know about yourself is.

Can you determine the boundaries of your "objective" knowledge, also showing the fact that your nature itself cannot be known?

The Art Creator's Principle aims at establishing connections between multiple reference models, located in a current of development authenticity, which enters the structure of creation involving people – represented in various forms.

To measure the value of the existence of the individual in the whole is to find, on the basis of deep knowledge, the characteristic elements of uniqueness, constitutive of a goal of superiority in creation, transmitted through specific modalities of a performing leadership that rely on the past, but concern the present and the future. To find uniqueness in diversity, this is true performance.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-art-creators-principle.html

The Art Focused Around A Single Drop Of Blood

On January 19, 2021

Create a universe that reflects your inner search, so that you can highlight the deep features of a work of art.

Yesterday I donated blood for someone dear, so dear, that I would donate once more. And there was silence in the room, a disturbing silence, as if I along with myself had to take an examination of reciprocity in a space of dual existence, in an attempt to transcend the "biological-corporeal substrate" from the ontology of a work of art. If I had researched a part of myself then, through the way biochemical processes take place in cellular structures, I might have noticed the rhythm of the great universe preserved in a spiritual moment that can be discovered through the long contemplation of a plant, such as the rose.

As my blood flowed from my veins at a rapid rate, an intoxicating fluid of emotion turned into an artistic, invigorating fluid, resembling the collagen of an endogenous synthesis that produces mutations in the biological structure of a larger world, but dominated by the image of silence. Instantly, I thought of a rose that, slipped among other flowers, of other species, seeks its meaning in a healthy human body, not in an amalgam of traveling souls. This is the dream of poets and philosophers.

Transformational leadership harnesses the artistic potential of the experience of intellectual exploration, giving meaning to a higher mission, such as achieving perfection.

Only a sting can wake you from a deep slumber.

Indeed, I felt vulnerable. To recover from my half-asleep state, I needed a locomotor and metabolic stimulus to perceive the feeling of another sense, specific to living in parallel worlds, in a higher imaginary world, dominated by a "reversed order of simultaneity". Or, perhaps, did I need to standardize a model of attachment to a metaphysis of self-transcendence?

The rose, when alone in the sacred hour of dusk, is clothed in the purple veil of a huge heart that beats by absorbing the warmth of a soul in which you find yourself even when you are far away. Indeed, my creation is an embodiment of thoughts transposed into living, concrete symbols, expressing an obvious reality in a sublime moment of pride and gratitude.

Leadership: Does your creation aim at how life should be lived precisely in view of the contact between soul and idea, in the context of a programmed or random cause that continues to manifest and exacerbate?

My blood was dripping from my veins, so reminiscent of the light of dusk. For a moment I imagined that I was a painter with views of other worlds, charged with the sight of a soul beyond time. Colors appeared everywhere, but only one pierced my soul with the memories of a mystical journey the size of a paint brush. A dark red, like Sagrantino wine, triggered in me a huge passion, a centrifugal reaction, something like: "I believe in something that needs to be created new".

The desire to see myself go further, to continue my journey in this setting of silence at the intersection of soul and body, led me to the category of unique orders in the portfolio of artists. Long ago, the artist Mircea Sin told the story of a young man who came to him with

the elaborate drawing of a heart with arteries, which he wanted to give to his girlfriend. The boy wanted to specify that he also wants the heart to be of use and to be able to drink from it. "It was very complicated, like a photo, and it's harder to do something like that", the glassmaker said.

The artistic challenge consists in giving meaning to an abstract ideal, even in a world that prioritizes the biological and the concrete.

Sometimes, in order to rediscover our true nature and a deeper feeling, more present in the pneumatic envelope of the rational soul, we have to give meaning even to an unfeasible challenge. Ioan Mititelu's words fit very well in art: *"You have to answer with the biological of a world that cares so much about the biological, unable to sacrifice a part of the concrete for an idea."*

Even after my perfusion was removed, very effectively, without pain, I could feel the blood continuing to flow with the same ease and freedom as life itself, with the same intensity with which the artist stimulates the intensity of a rose's bloom by coloring it in very nuanced shades.

A single drop of blood, lost in an instant, was enough to startle me from my numbness. And never in my life have I encountered such a drop of blood, so clear, so warm, so quintessential, that in a single moment made me feel that I belong to an open universe that wants me, puts me in value, as vulnerable as I am.

The expression of a vivid feeling, coagulated around artistic spontaneity, gathers its sincerity in the immediate vicinity of the shedding of even a single drop of blood.

As in art, leadership appears as a way of communicating a being's feeling: to be reconciled with everything you feel and to be able to creatively express everything you see, even when you feel vulnerable.

The Art Focused Around A Single Drop of Blood confirms the sensitivity of the artist who manages to obtain a piece of vision, to give a different shape and a different meaning to the moments captured in an isolated interiority, in an endless simplicity of feeling.

In fact, my entire work of art, constituted as a way of expression (through metaphors, symbols, personifications), is determined by reference to the landmarks that the inner world needs to evolve spiritually: feeling, vision, message of art, fantasy, the push towards ideal and originality.

Source: https://neculaifantanaru.com/en/the-art-focused-around-a-single-drop-of-blood.html

The Art Of Alchemy In Aesthetic Vision

On December 22, 2019

An artist with a desire for immortality knows how to match his life in the parables of the spirit of nature.

I am not just any rose, but a bearer of the spirit of nature associated with a name: Double Delight. My true life, with the most intense experiences manifested in Misujaryan (the deep mystery of the active dream), began with the *Death of Adam*, when the artist conceived from the sensitive matter of the poetic, through the kind of alchemy, the expressive reference of spacious knowledge in the unity of the mystery of a time travel.

Those who write "Aleph" on Murano glass tombs, or those who are constantly searching for treasures under the influence of the planets, or those who see Universal Nature in the form of a coiled reptile, understood nothing. The spiritual side of true alchemy, the dimension of an idea possessed by the spirit of gifted thinking, the equivalent of 100% pure gold is to know how to become a rose, or at least, a part of me.

Leadership: Can creation become a metaphysics of nature, whereby you discover the essence of the sublime behind a "realistic" scenario?

From the perspective of the power of giving life to the still and silent things, I was saved from the ignorance of the world precisely by this beautifully in love artist, embodied by *il sogno dell'armonia,* who knew how to assimilate me into the art of sublime flourish with the help of genuine encompassed amazement in the spirit of a structural order. I consider myself happy because it was in the power of this young dreamer, untouched by the bite of entropy, to preface a metaphysical form of nature in an inspiration of spontaneous complexity. A great wonder from a foreigner in the practices accepted by the old Kabbalists.

The privileged artist *nel primo grado dell'essenza divin* is discovered behind the "realistic" scenario, in the case of effective employment in the universe experienced through the amazing joining of complementary worlds. The effort to probe a potential external environment, by carefully and diligently selecting the desired reality, without being satisfied with the distanced living that can be offered by the aesthetic participation in the performance offered by a symbolically deciphered painting, places my Creator in the plane of traditional metaphysics: "Who are we? Where do we come from? Where are we headed?"

Leadership: Can you make the transition from "formalism" to "interpretation" through an act of symbolic conversion in two ways: the image that looks differently in other worlds and the image that rotates around the same axis?

I was once a man like all other people, a mere ordinary mortal, but the world did not perceive me or understand anything that I represented in the spiritual values of true faith. The simplest meanings began to wear the most diverse shades of red. The metamorphosis instinct has been increasingly intensely debated and conceptualized in *Quinta Essentia*. Thus, we entered into another world, identified in the Tiphereth, the image of a splendor of nature rendered in the form of the figure 9, provided with buds treated like celestial hemispheres in the earthly variant.

Oh, how much nostalgia in the memory of color explosions. In art, to be like the admiration for the performance of an unmatched and unparalleled beauty, it is similar to the testimony *of Constantin's real cross in flames*, with the mention that any model can be reshaped

according to needs. Of course, my pictorial image will tell you something other than focusing on the *Holy Tree* perceived with narrative virtues in the hereditary nature of the operation of ennobling the Holy Spirit (through the transmutation of the universal passive substance).

As you can see, an image is constructed by giving it an exact measure of interpretation through the idea of de-doubling, by the space-time neighborhood and by the differentiated positioning.

I exposed myself to the measure of time, according to Platonic thoughts such as this: "measure and proportion go hand in hand with beauty and virtue", in trying to find the quick way of learning and ascending the feeling of the *Mirror of Rain in Ancient Times*. For centuries, as a bridge between the worlds, I have been mentioned in the writings of Ptolemy or in the secret codes introduced by Patriarch Abraham in "Sefer Yetzira". I have also trodden on the sandy strata of Caliph Al-Raid's kingdom from the outskirts of the West, only to be offered as a dream adhesion to the story of the 1001 nights.

But also, every time, with sage and truffle, I found myself in a constant reminder of what is missing from people's lives: the fruitful cult of metamorphosis.

Leadership: Does the creation to which you give a new look, enriching "perceived content" with "imagined content", enhance the hidden, intrinsic utterance of stylistic means of transmitting the revelations of a dual being?

I have a request for you, because I do not want to confuse you with inexhaustible expressions IN CUGERO, or by embracing the known with the unknown. Before understanding me through the eyes of an artist, that so often distort the copy of things offered by perceptions, please attempt to see me as a common mortal, one who will remain in your hearts forever.

You will not understand me by the dynamics of archaic representations. Not when you hold a book and read discerningly the novels of Quentin's childhood, referring to different networks for the maintenance of*walking trees*. The hybridization of a rose cannot be understood neither by the act of "watching" of the spectator seated solemnly in front of the screen, nor by the fidelity shown to the Aristotelian and Thomistic teachings, nor by the experience of the discovery *of Dinesh's Amulet.*

Leadership: How do you manage to probe the potential of the external environment, going beyond mere aesthetic participation to achieve authentic living?

Only through the greatness of Bastian's heart in "Never-ending Story", which did not allow itself to be dominated by human opinions and complicated reasonings, will you be able to live my life, know my history, save me from oblivion, and harmonize your instinctive being with the spiritual:

"Once – while I was much younger, I asked during our religion course whether the Lord Jesus also had needs like any ordinary man, considering that he used to eat and drink like an ordinary man. The entire class burst into laughter and the religion teacher reprimanded me for "indecent behavior". There I received no answer. It was not my intention to behave indecently. Probably, such things are much too insignificant and devoid of importance to be mention in stories."

The rose is not a world full of symbols, but rather is the superior spirit of the artist captured in his own portrait, painted in the name of the memory. To know how to blossom under the

influence of the one who elevated you to the rank of masterpiece, being much more delightful when you are remembered by reproducing an attraction point in the background of the genuine image, means being drawn into the orbit of a logic capable of giving another meaning to individuality.

Leadership: Do you know how to value the "image-perception" through the fundamental characteristic of the Creator, related to the realization of complex forms of expression with an accentuated potential of extension to "the vision beyond yourself"?

The rose puts my soul to the test, just as gold tests the nature of inferior bodies to mix with the Bloodstone in the cosmic order indicated by Saturn's transit through Sagittarius. I don't know why you continue to believe in a reality so hard to decipher, *dori me*. Perhaps it is the complementary form of acquiring a correspondence with the spirit of a perennial plant, with ascendant in the ninth zodiacal sign, in the sense of a special communication with a thinking being placed in a system of ontological determinations of creation.

Maybe it is just a way to replace myself with one of the many and various actions of an alchemical nature, using Hermes' instruments. Perhaps it is a way of manifesting myself inventively by dissolving Numhesya's power in the root of Para Atar. Or, maybe I understood the hidden and elementary language of the universe better than anyone.

Quite rightly, my favorite rose, Double Delight, is part of the beauty category that contains a metaphor of choice: the *circle of fire of the spiritual literate*. I am nothing but his breathlessness, his transposition into encrypted language, but always sincere, pure, free, liberating, coherent only for those who believe in another life, with eyes open to all the serene countries of the Soul of the World. We will see each other again when we merge our destinies.

The artistic vision is intended to capture a reality beyond yourself, presented through a comparison included in a metaphorically meaningful image.

The Art Of Alchemy In Artistic Vision is due to a writing in which the truth and the imagination have been confined to that single body giving detail, from the side of an image that contains to produce pulsations at the level of (artistic) experience beyond the production of life, beyond the curtain of time, beyond what we know, beyond matter.

Source: https://neculaifantanaru.com/en/the-art-of-alchemy-in-aesthetic-vision.html

The Artist And His Art

On March 12, 2016

Take on a big role, first by manifesting your option of turning into someone else.

I found myself at the imaginary crossroads of two complementary, essential axes, under the aspect of the mysterious order of a world whose true heroes never die, positioning myself like a circle with wavy rays above the horizontal plane, with positive rates, of the excessive motivational intensity. What for others would have represented only a fictional scenario of using a wide range of contrasts between different perspectives of making a literary-artistic work was for me a deepening in a way of knowing that risked becoming a prison for me.

The attempt to defy the presence of the conscious factors by addressing the comparison between science and art, the steadfastness in the restlessness with which I would charge my momentum towards undetermined heights, this impeccable accumulator of what I wanted to forget about without regret, integrated me into a film script that only Stanley Kubrick could be able to direct. Everything revolved under the naive dangers of the operator called "Myself", a reflection of the experience based on the experience gained from identifying with an artist who deeply reflects on his Work before making it known in the world.

My whole thought was sooner an axis on which was represented the embodiment of an anonymous character, concealing his real identity behind a mask in which the intermediary link, the action transmitted to the soul of the role, determined the overall solidity of a cause-effect relationship that never was and never will be present again. Could any understand the importance of this mask for my future art?

The art composed by a screenwriter is the expression of a selection of thoughts that succeed in imposing themselves on the background of agreements between a finely detailed picture and a justified metaphor that signifies the idea of a release from the chains of appearances.

But in the creative process of scenic experience there are not only bridges to the heavens, to the castles of life, to art and knowledge, intangible for the spectators, as much as there are bridges to the beauty of the game of hide and seek. I was hiding, and I would also lose myself. What is important is that I managed to find myself, always in a different formula, in a new apparition, in a book, in a tear of pain, in an image of the future, in a combination of things in a context different from the act of writing.

I'd say I was lining up on the composition axis of a movement towards infinity, like in the light game of a fantastic mirage, in which the great universal conductor, the soul, constantly seeking its way towards the magic of a labyrinthic underground, managed to break through into the depths of satisfaction towards a different way of understanding the world. No one, not even Shakespeare could have created such a precisely outlined character, with art, in the relentless dynamic of the challenge called *"To be someone else."*

Leadership: Can you re-compose the parts of a whole to create a new quality from which to manifest your artistic expression?

An artistic expression must not be closely related to a very revealing, rich, neat, expressive, glamorous language, but rather to contain that part of your personality that is the most trustworthy, most appropriate and most well-developed, which makes you unique in your own way and distinguishes you from all others.

The artistic is an emanation of poetic grace, an emanation of a universal consciousness, an emanation of the spirit of creativity that you must stimulate through zealous, metaphoric, mysterious, full of emotion words. Sometimes it leads to a series of symbolic fixations in the human microcosm, at times it creates a space of the magnitude of the momentum to still untouched heights, and can often be assimilated by the idea of "separation from the world of yesterday."

The famous Russian director, whom I have mentioned countless times, Sergei Eisenstein, reached the application of the "close-up method", starting from the fascination of a phenomenon: by recreating the parts of a whole, a new quality of it can be created. Hocus Pocus, who was I in this close-up of the equation of a system of orthogonal axes?

The artist's experience and the inner world of the play called "Interview with myself". No one understands who you are, based on actions, facts, feelings, this leading to what could be called *"Behind every great artist there's a great improvisation".* Thus, everything is under the horizontal of a fictional profile, headed towards the pole of a rotation of image in which is permanently introduced a new content.

Leadership: Do you consider yourself such a good actor in your own stage to assure a separation of reality from the details of a world that is at the limit of the choice between controlled aleatoric and narrative improvisation?

Dominant in leadership is at times the conscious ability of perceiving a unique facet of reality, but one which could portray me in a reverse aspect, in the expansion of an individuality passed through the crossing between what can be seen and what cannot be seen. A sort of Empty-Full which could tests my ability of attributing to self-experience, through a process of *feeling-thinking-doing,* a deeper meaning, later manifesting itself in the real event.

I was concerned with knowing how to approach moments of wandering in the orthogonal projection between the axes of an out-of-the-box reality, this made me into a sort of *seeker of knowledge about the self.* Because the man who conceals his real identity behind a mask, the man who fuels the presents of the conscious factor by addressing the comparison between science and art, the man who hides in order to find himself in a game of hide and seek, can understand his importance differently in the equation of the art of accepting himself and of becoming sure of himself.

Leadership: To what extent do you create your identity through role-playing, turning improvisation into a link that unites reality and artistic vision?

The greatest leaders of the time were first of all actors on their own stage. First you put on the mask, then you shape your character, then you act it out, and at the end, you leave a door open towards to the wonderful heights of your knowledge. This is the "intermediate link", the action transmitted to the soul of your role, determining the overall solidity of a cause-effect relationship that never was and never will be.

Behind every great artist there's a great improvisation. No one can learn and take on a great role without first manifesting their option of turning into someone else. Through a game that always pushes you to surpassing your self-image and your limits, you will be able to recreate the separate parts of a whole in order to create a new quality of it.

Ensuring a separation of reality from the details of a world that lies at the limit of choosing between controlled aleatoric and narrative improvisation means creating a totally new identity by invoking the importance of the role you play in a context of a wider storyline.

The only thing that can make the difference between an extraordinary and an ordinary reality is the test of the symbiosis between the scene that you consider as defining for your character and the story you tell about your Ego.

The Artist And His Art is the man who hides, loses himself, and manages to find himself again, always in a different formula, a new apparition, a new book, in a tear of pain, in an image of the future, in a combination of things conducted in a different context. For an artist, his own personality becomes a film script – a kind of silly world, mad and blind, but from which he can learn much more about himself.

What matters is you take and transmit only what is good from it.

Source: https://neculaifantanaru.com/en/the-artist-and-his-art.html

The Artist And The Beginnings Of His Art

On July 13, 2021

Whoever does not know how to look deeply into a flower and extract the essence of a symbol meant to be the subject of a painting detached from imagination, will never be able to accept the reality of an experience of self-knowledge.

I always make a stop in this place: a greenhouse full of flowers, full of alluring smells, of calls, of vivid colors. It is definitely a natural space dedicated to aesthetics. And only my garden knows what it wants from this place, it wants a comparison with a similar model of mutualism, in terms of the content of an image in which any flower smiles happily at the sight of her portrait illustrated on canvas. I am an artist, because any flower that delights my sight immediately becomes a projection of reality on the canvas of creation.

Sometimes I go out in the garden just to remember the tranquility of that greenhouse where the flowers grow faster, blending with other plants and where the most vivid colors predominate. I never thought that a greenhouse so full of flowers would beautify my garden one day, with species born in a space full of diversity, with a contrasting chromatic effect.

Artistic creation is defined by the ability to bring a new and exciting vision, like a return to a place never seen.

And here I am again in the place where my garden got its first rose, the first lily, the first geranium or the first daffodil years ago. Order doesn't matter anymore. But the very fact that something in my garden is part of that wonderful greenhouse, much more interesting than any visit to Dubai, makes me think that I have a chic flower shop, defined by style and elegance, whose work of art can only catch the eye of the painter who properly appreciates the aesthetics of light meant to dominate Paradise. This also distinguishes between "poetry" and "nature".

I'm expected to be an artist myself, aren't I? Because I knew how to gather from a single greenhouse only those flowers from which the composition of the image that beautifies my garden was created. Not for nothing, the essence of the symbol of a rose is the very effect it will have on those who look at it: "A return to a place never seen".

Leadership: Can you find yourself in a variant of the reason for reviewing a visual experience in which a new image of Reality appears, depending on the state you generate within a thematic space such as: "The House of Nature"?

Have you noticed how an artist is formed? One is formed by joining flowers of contrasting colors, sizes or shapes, suggesting beauty, purity, light, life. Their characteristic is the fluidity of the composition that forms the subject of the painting, the open horizon, the lively rhythm of the birth of ideas and their exposition in front of a spectator who sees himself in the center of the world around him. Whoever does not know how to look deeply into a flower and extract the essence of a symbol meant to be the subject of a painting detached from the imagination, will never be able to accept the reality of an experience of self-knowledge.

The next time you visit a greenhouse, knowing you are much closer to art, you may think of my wonderful, well-kept garden, admired by passers-by, where the flowers seem to compete in their charming fragrance and multicolored colors. I don't know why I think so, but my garden is much more enchanting than any greenhouse. Because here in my garden, I can be myself. I feel good, I feel at ease. With only the care of color arrangements in mind.

In a variant of this approach to art, a new image of man living in the middle of nature appears and is seen as an important part of it, as he is portrayed by the writer Gheorghe Schwartz in the novel "The Wizard Apprentice":

"It felt to me that I was extremely tired that day. I was expecting something, I'm not sure what exactly. Something very strange was happening to me. Sometimes – maybe due to fatigue – I have the feeling that everything is happening outside of me, that I play no role in what's happening around me. I look then without thinking about the beauties around me, but reason fragmented into thousands of sparks sparkles in surprising judgments, unrelated to each other. I was and at the same time wasn't myself: I saw them all, I found the strangest comparisons and, in the meantime, I looked at myself like someone else, participating as a spectator in my own show. I could see everything, but I didn't notice anything that would have such a mood-enhancing effect, or at least nothing striking."

Have you noticed why an artist is more than a fan of colorful flowers, able to find comparisons between symbols and reality? Because, regardless of the state he has in when utilizing symbolism in art, he looks at himself as someone else, participating as a spectator in his own show (which can be seen from the flowering of the garden).

Visual experience is the perception you form of what excites you when what attracts you is what you admire about yourself through resemblance or comparison to the soul of nature.

The visual experience in which a new image of Reality appears is closely related to the perception you have about the world around you when you are the only witness to the evolution of a theme called: "Personalization of a variety of emotions experienced through comparison."

The Artist And The Beginnings Of His Art refer to the reality of a self-knowledge experience in which the possibility to access a high level of spirituality depends on how you use the true spectacle of nature to perform a personal exploration in order to promote an authentic Creation.

Source: https://neculaifantanaru.com/en/the-artist-and-the-beginnings-of-his-art.html

The Artist and The Triumph Of His Art

On May 06, 2017

Assume your fidelity to what is gained through inspiration when you only see yourself accentuated by the feeling of sublime and the rest is no longer seen.

Things had gone mad, they went completely mad as if in a bold painting of an incomprehensible artist that began with a few inspirational splashes. I wanted to capture them in a certain order, in a one second image to modify their parameters before creating too much variation between external determinations, but I didn't manage to get to the end line of normality.

Because I myself, caught in the whirlwind of wandering, in front of the most fantastic theorems of chemistry, which I am not usually sure I would be able to endure, I was the one who painted the world as he wished, limited by the opportunity to meditate on his own survival. Here is an interesting line from a novel written by John Fowles: *"When the narrative is based on missed opportunities, you can be sure a bad script will come out."*

Constrained by unfavorable circumstances, I began to use my imagination in terms of its connection with objective reality, just as the artist forgets to look elsewhere than in the eyes of the model he draws, immediately capturing the line of a secondary topside that forms to the right of a "multi_match" query to explore other searches similar to an "output" of a reference model.

The need to find a common pattern between reality and the appearance of things difficult to accept, from where the splendor of an art that deserves a thorough knowledge, the configuration induced by an expressive culture, compelled me to draw an analogy between seemingly irrelevant events and assumptions whose achievements did not seem impossible. In order to succeed a tormented victory over science that studies the laws of artistic creation I had to go, in many ways, against individual searches.

Leadership: Do you transform your capabilities and evolving conditions into the premises of an art that gradually departs from the purpose of its creator?

The status you fill when serving as a symbol of the being that aspires to overcome the condition of seeing the world in a certain way, confronting the challenge called "Stay In The Unique Work of Art", is sometimes a deformation of the image of the world you have in your consciousness. Of course, you can refer to art as a game of survival in the face of things that make you pay attention to another dimension of reality, one based on the convention of narration addressed to someone other than the creator himself, and that's because everything you say and think about yourself is the means of delimiting yourself from the routine manifestations of life.

Having access to the values that guide you in life, such as faith, individual freedom or the courage to act, means to sometimes resort to excessive accentuation of features that either slip into the sublime or reflect with a changed sign – into the ridiculous. The art to which you must relate, in terms of freedom to think in images, in terms of story and narrator, remaining true to the ambition to perform in writing, tends to emphasize the sublime of a confession that truly communicates the substance of one's own beings.

Does your perception of reality extend to the depths of your being?

You can, for example, take into account the high-definition image of the "go forward" type that you are making haste on at the very first moment of the reception to identify it as representative. Here, the features of the image indicate an open color, the inner part of the person, such as consciousness, compromise, and knowledge. Or, on the contrary, you get to consider a *blurred* image that is pronounced for some features with maximum psychological expressiveness, such as introversion, depression, hostility.

When you are an artist you are confronted not only with the easel and emotions, but with the story of a dreamer who only by imagining the worst possible world will be able to turn it into a better one.

In his works, Rembrandt did not describe nature, but the inner world of man. He psychologized the pattern, discovering in the traits of his face the depth in which he alone ventured to look. Here's what it means to fix your attention in a mirror of your own image as an alternate universe, and to measure your identity according to what the face wants and what only the face knows, everything starting from both an instinctual and intuitive act.

To transform your capabilities and evolving conditions into the premises of an art that gradually departs from the purpose of its creator is to use your imagination only in terms of the connection with the objective reality and to lose sight of that reflection of the mirror that you are, along with your character and features.

The best artists consider themselves to be the projection of a mirror image: first they are impressed by what they see, invaded by a whole sense of uniqueness, and then they feel they have to keep a moment of solemnity. Throughout this time, a form of personal power becomes real in their minds that becomes real as the relationship with themselves becomes more prominent.

Leadership is the unique value of the "authentic" work of art that is based on locating the essence of man in the conditions of using an alternative rendering of reality, as a continuity of the experience of being someone else, in the form of an author who continues to intrigue his readers.

The Artist and the Triumph of His Art are two sides of a mirror that makes you dizzy.

In leadership you have the obligation to be more than what you think you are. It means to assume your fidelity to what is gained by inspiration when you only see yourself accentuated by the sublime feeling and the rest is no longer seen.

Source: https://neculaifantanaru.com/en/the-artist-and-the-triumph-of-his-art.html

The Artist's Eyes Are Subordinated To Affective Values

On June 15, 2023

The perceived element tends to manifest itself in your reality, often through a transfiguring perception of it.

If the eye knows how to see, then the mind can grasp the concrete, and the heart is refreshed like a flower that feeds on light. Especially when I am on vacation at the seaside, relaxed, in a good mood, refreshed by the feeling of a mysterious harmony between depth and purity, then the mind works best, because the eye no longer tries to observe, but really admires, recognizes the pure beauty in the painting a world reborn from light. The affective values attributed to the place where I am, confronting them with a restricted expressive element, such as peace or fulfillment, hide behind an image full of meaning *Atalyente Dimielasarr Esotrenthis*, a moment of self-discovery, of faith, of memories.

I see the sea, I hear the sound of the waves in a place where details matter, and I feel the salty smell of water that seems to replace the air, which instantly relaxes you, eliminating tension, irritability and restlessness, at least in the short term. And this helps me form a broader picture in approaching the artistic phenomenon, because painting is not only drawing and color, vision and perspective, but represents the extension of a sense strongly connected to life.

If my eyes are subordinated to the affective values that the place where I am builds, without feeling any tension release as the brain gets used to visualizing images that encourage relaxation, then the creative process takes place spontaneously and automatically.

And what are affective values? What do they represent in a moment of receiving an impression that changes the movements of the soul, similar to the construction of a poem that finds, above all, the combustion necessary to burn within itself?

Leadership: Do you use the image of figures that become metaphors, to feed your self permeated by the need to express an emotional state?

Affective values are the pillars of recalling an amazing number of very deep sensations and therefore, they are related to the existence of synesthesia, that is, the simultaneous perception of a set of auditory, visual, olfactory elements. Besides that, the affective values, ferried in a certain spiritual density, so without remaining closed in the tiring rigor of an ordinary thought, belong to the manifestation of the Brush-Ink couple, associated with the vital breaths Yin-Yang.

Of course, it's not just about abstractions, benchmarks with general "value", indices that represent the level of consciousness, emotional and psychic development. In particular, the affective values are the result of the awareness of that serene, reconciled state of mind, permeated as if by the mystery of eternal things that surrounds the artist.

Let me list some affective values found in an artist: purity, idealization, appreciation, introspection, fulfillment, satisfaction, attachment, enlightenment, delicacy, exaltation, dedication.

All this eases my need for complete rest, prolonged by the sea in a soothing ambience, enriched with the relaxing experience of viewing an enchanting sunset, a sphere of light

colored in a splendid red-orange, projected on the plane of a horizon that transforms any painting into a closed universe, perfect and self-sufficient.

I still wonder if nature has not created this moment of sweet respiro especially for me, so that I can more easily enter into communion with the divinity, so that I can turn the present into a timeless space of bliss and serenity, in a unique design where memories will come alive again.

Leadership: Can the image on which you focus your attention highlight the existence of synesthesia in a natural setting that remains unaffected by the passage of time?

Indeed, the eyes perceive the observable image in a time horizon close to it, passing horizontally through a path that goes up to the "first common superior" and then back down to the plane of real retrospection of authentic experiences. However, the sensation of a "persistent but discreet smell" can provide a framework that transmits feelings. The smell of the sea respects my emotional values, it does not withdraw from me the feeling of soulful fulfillment that characterized the well-known painter Nicolae Grigorescu, in the view of the writer Alexandru Vlahuta:

"Grigorescu did not seek to solve problems, nor to preach. After all, he did not seek anything. From the multitude of soothing moments, from the multitude of impressions, from the fecund powers of his life, a part of himself, a cleaner, more luminous, more worthy of the realm of poetry. This, and only this, became painting."

Even now I remember the sea, with its strong waves, it seemed endless when I watched it from the shore. But since I could not see the space beyond the edge of the observable horizon, I could not know whether the size of the image that was attracting my attention, in its totality, was finite or exhaustible. The sea breeze, the salty smell, the relaxation and the days of rest on the beach, were the assets that brought me to the present state. Be that as it may, every day spent at the seaside was a moment of rediscovery, of unique emotions, of return and, last but not least, of memories.

There are some special moments that deserve to be kept for a long time not only in memory, but also in color...

I still wonder: why did my eyes look at the sea with such affection, forgetting anything and everything? Because the sea also looked at me with the same affection, and from her look I understood that she felt the same. As if, looking at me, she wanted to forget all the vanity of this world. Looking at her longingly, she said something to me before I left, but so that only I could hear:

- On that fine sand that washes away with one breath, only one man, an artist endowed with aesthetic power, left visible, irreplaceable traces. I took the tracks back, just to be sure that he will return to me, and then he will reveal to me what purity, perfection, eternity, peace is, associating them with the image of other colors.

Leadership has in its composition the soul's need to transcend, to contemplate the spiritual beauty, and to integrate into a whole all the moments that are realized through creation.

The Artist's Eyes Are Subordinate To Affective Values if you consider the following aspect: you have to go through all the "impermanent" moods if you want to truly experience a sublime moment. These eyes know how to see, as in clear water, everything that comes to

the surface with passion, beyond any honest reasoning, in an artistic image: that inner light that connects you to everything and brings you inner peace, that ecstasy of the soul drunk with freedom.

This inner light will also shine on the outside, in a painting made in water colors.

Source: https://neculaifantanaru.com/en/the-artist-eyes-are-subordinated-to-affective-values.html

The Artists Eyes Give The Moment Something Of Eternity

On May 04, 2023

What you see in real time is what you experience when you find your soul's place in memory.

At last week's half marathon, I noticed something interesting. A personal trainer was running alongside his student, a he and a she, and they ran slowly, without separating from each other, as if they were part of a painting framed by the theme: "Impulse Control". Obviously, the purpose of running together was not to aim for a place on the podium, a position provided with a stable soul resistor, of self-giving and hard work, but more important was for the personal trainer to determine "the trajectory of a system that tends towards a state of equilibrium".

So the subject had to be de-stressed, without any extreme deflection, so that it was stable in the central position of running in a straight line.

With a deep, unalterable feeling, I looked at them without my eyes distracting from them. The atmosphere had exerted its pressure on the emotional background of the individuals, from where they could only escape through a "derivative of zero", a status attributed to stability in any direction, in varied terrain, in various postures and positioning of the mind in relation to the body.

Leadership: Do you have to see a close-up picture to distinguish between "immediate action" and distant action?

As I said, the student ran side by side with the coach. Something of one was a part of the other, as if a mixture of rare spirits had taken place in a picture of long ago. It was the immortalization of an auspicious moment in a kind of pure, expressionist painting, of great compositional force, which the artist perceives with different eyes, in a different way, with the senses of an infusion of tranquility, in an extraordinary carousel of symbols and meanings deep. And when they ran, motivated, with the impossibility of putting a limit to their moods, when they strained their muscles only to half their capacity, my eyes could glimpse from time to time a quiet, steadfast, pure self-giving.

They say that every hero has his weak point, this is true. I still wonder who was the hero: the trainee, or the trainer? However, the coach only did what I would have done in his place, he practiced the benchmark of comparison, that *"stand by me, without being intimidating and intimidated by one another"*, representing a pretext for expressing the feeling of satisfaction, trying to conveys a special peace of mind, superior to the usual. Maybe that's why my eyes were calm, because there was a calmness in their gaze, a peace you can't find anymore, which reached me.

Of course, my eyes knew this truth, and they knew it too well: good communication depends on the art of listening. Look how a single look knows how to listen, depending on the circumstances, to a generalized state. He is silent and listens, like a good advisor, to the voice of their gaze, and in the voice the astonishment of an artist who has managed to conquer the unknown, just as at the sight of something delightful but unexpected, without him actively campaigning for the impressionist style, takes shape.

What was there in their running but a way of expressing a feeling of strong affection, born of kinship, admiration for the hero who does not let you down, for the artist who tames all

expressions with rare stylistic art?

Leadership: Does the image you refer to remove from indifference the need to escape into a parallel reality where everyone tends to portray themselves as heroes?

As a rule, for a runner, the half-marathon becomes the ideal setting to dialogue with himself, just like a painter who cannot distance himself from his work, choosing to see and amplify the beauty within himself in a stirring universe, very rich in color and varied. Specific to the character of a runner is that short and crazy burst of emotion, when he detaches himself from the style imposed by the outside, removing from indifference the need to escape into a parallel reality in which everyone tends to portray himself as Miltiades.

Everything that comes from the heart, with an amazing inner strength, triggers an alert magical thread, masterfully built around a symbolism as old as the world: that of spirituality manifested poignantly in an exaltation of supreme heroism, worthy of a true veneration. Touching, captivating, noble, the half-marathon was the reason for my persistence to capture an unforgettable image, a form of non-verbal communication that contains a message, a representation of a concrete reality that contains information about its real object, having a status of an independent painting.

Leadership: Can you capture an image in which "everything connects with everything", through the prism of a spiritual perception, independent of long and short film?

This is how things are in art: the painter sees what another only feels, or glimpses, but does not see. Especially, here, a fragment from the book "Egyptologist" by Arthur Philips, when the main character confesses his belonging to an experience beyond time, comes very well:

"I live for millions of years while you only live tonight, someone once told me as he floated away. Millions of years? Don't you want to be interested and join me for millions of years? Can you imagine that we two, man and woman, enter into eternity together, two bodies fused for millions of years?"

Every time I will be present at a half-marathon, confronting the images that flash before my eyes, I will try to capture the vastness of a moment plucked from eternity, through the expressive intensity of a restricted element, capable of expressing comprehensive meanings. Because every time my sensitive eyes, inclined to see upwards and outwards, but especially in the intimacy of a collective exaltation, bodily and soulful, will be willing to believe in a perception of a spiritual order, independent of long and short film, called: "abandonment in the expression of a strong and confident spirit".

The vision that leadership makes available must be a special expressive means, able to reproduce a feeling of consubstantiality with the universe, justifying the correspondence with the spiritual leap through art.

The Artist's Eyes Give The Moment Something Of Eternity every time a soulful event takes place. It is clear that the image that my eyes immortalized then, in the middle of the contest, remains an enigma, because, is it not, everything is connected with everything. I would have loved to spend an eternity watching it.

Or, as someone well said, I will try every time to collect happy moments in a cup of memory, and on the celestial paths to run with my longing...

Source: https://neculaifantanaru.com/en/the-artist-eyes-give-the-moment-something-of-eternity.htm

The Artist Of A Life That Assumes Immortality

On July 10, 2019

Learn to create the environment necessary to reveal your deep feelings, giving credibility and consistency to the time you dedicate to the image of The Other.

I try to relate my perception of the world to the maturity of a life experienced with both ups and downs, conceived in the nostalgia and dream of a red rose, Double Delight, seen as a character with a Kafkaesque interior structure. Constrained by the way in which art is received in a context favorable to creation, I feel more and more attracted, more enveloped by the mystery of this connection that I would most certainly like to tell you.

The connection to art is seen at the level of excellence in transforming a moment of return of the spirit of innovation into a story that is constantly weaving at the level of life-duration of a rose that experiences, gloriously, every second as if it should carry out an eternal project. There is a soul in this rose, beyond form, color, perfume, freshness, manifesting itself actively in the message of a more comprehensive reality than any other writing style, than any major religion of the world, than any experience of beauty and visuality.

Regarding the real mirroring of nature's life in my spirit, I feel like wandering in a labyrinth whose exit is vaguely indicated by strange signs, most often ignored by the strength of memories that guide every man to a better world, a world confirmed by viewing an image that is supposed to be important and positive for the realization of the idea of "eternity".

The need to unburden myself aims to conceptualize and model the image of "Another", too little taken into account by the rest of the world, but always present in my soul. Apparently, in front of eternity, my rose can produce any metamorphosis, resists any relationship with the world, with its things, with any hidden thoughts, with the feelings of a heart that continues to beat into a supreme being, always above the others, with any possible association that would induce the view that the hazard may influence the terms of the transition from ephemeral to meaning.

Leadership: Can you integrate yourself into an image superimposed on the original, highlighting on an echo vibration of the creative process that connection formed between the "I actually cannot forget what I feel" and the embrace of a particular fact?

The idea of eternity is given to the artistic valences of a perfect work that an Absolute Creator, in a wide brush stroke, using only a few tones of color, manages to rush into another world, in another space-time, in another room of memory. The umbrellas and lights that art feels connected, the experience of exploring symbolic projections, the promise of alterity, the revelation of remote connections, all become a kind of enigmatic reality, in which each thing is its very opposite, suspended between real, imaginary and plausible.

The rose is the emblem of a passage from something to someone else, from something entirely unknown to something that constitutes the essence of a meaningful life. The artist, as a black-and-white rehearsal of the same obsessive themes, clarifies his first feelings by highlighting, in embracing a *fatto particolare*, that state of "nonfinito", the suspension between plausible and real, between natural and mysterious.

Somehow, I feel the whole lavishness of the rose in the face of time, trying to be satisfied with the image of a passing world through the voice of the Egyptian Sinuhe that Mika Waltari captures in the splendor of a troubled history:

"I actually cannot forget what I feel. So, I see myself on a paved road, one I know not where it leads, but I stay on it for as long as I do with my mind full of dust and empty emotions, full of passionate memories. My heart is tired because of telling the story, which made me live my life for the second time. My body is labored. I long for eternal rest. Maybe I'm not happy, but I'm not unhappy because of my loneliness. Maybe I was lonely and farther away from people when I lived among them, because I saw their deeds and understood the vanity of their deeds. All the deeds of men are vain."

The embrace of a particular fact resonates with the production of a reality variant of the type: "an experiencing of an event that is remembered", camouflaged as a learning experience.

In this case, art replaces a concept of the human being in the ensemble of deep resorts of a state of mind which no one can claim as being transient, in the direction of materializing personal reflections that illuminate certain creases of the personality of the artist captured in the hypostasis of a contemplator of society, of life, of his own virtues.

Leadership: Can you value your personality in a symbolic or realistic space, bringing to the forefront of vibration of life a reminder of your transition from a reflexive experience to a sensual experience?

Eternity is a road you travel with the brush on a cloth foreign to the role in your life, but one you familiarize with the nuances of a reality intended to capture each time the imperative of conscience: "do not forget yourself in another version". The rose, captured in the hypothesis of a creator who bows to the moment of association with another character, following the artistic content of a less-known creation, will leave you a "reminder" long embedded in the mind.

In order to understand the language of the rose, the purpose that it assigns to itself in a world researched only by the eyes of an artist, I used the classic convention of rendering the perspective of a human being, creating a sense of similarity – "I have been here before, I have ended up like this before" – as a guideline for the printing of a sustainable style of inspiration for a "naturally" planted existence, in a certain spontaneity of sensibility, creating revealing shapes.

I have endured the torment of transcending a reality compromised by the representation of a passing world, whose meanings are made to serve, under the sign of faith and reason, a work that demands the incarnation of life in harmony with nature. Because life looks different at the heart of a "Double Delight" rose, and I saw her like no one else, confessing to her that it is compatible with the life of an artist who bravely stepped into a new realm, with seductive aspirations, while admitting that his work will never be done.

Leadership: Can you form a distinct personality in the general direction of a life that contemplates itself at every moment and in which the background becomes the "majority trend" in directing creation towards a new interpretation?

The time measured in centuries that my rose has known along a bookish road is revealed as an example of the life of an esthetician who innovates the act of creation through a monologue that I myself, so preoccupied with beauty, am experiencing with so much power in the pages of the novel "Exuvii" by the writer Simona Popescu:

"It is tot past time, lost time, that you are looking for – for nothing has passed, nothing is lost, but a sense in this tangle of which you feed and which breaks you. It is the unity of a being – old and new, a kind of bloomed human coral, younger and older. No, not the time

lost, but the parallel time, anxious as a dream that is and is not yours entirely, which is and is not true. And which continues its work. It is not from memories you're made out of – the passive, ornamental, consoling and funeral memory – not from vestiges. You do not have a history. The absolute (and abstract) present, as abstract and present is the time petrified in the ancient conglomerate that carries in its womb sediment and marine shells."

The creation that always honors the interpretation captures that spirit of time whose original organic expression is given by the visualization of the memories that appear near a life that resembles another that you have once been tied to when life seems to contemplate a reality that you cannot leave.

As far as the work of an artist is concerned, which cannot be wiped out by the passage of time, we can say that the background (the thrill of life) becomes a "majority trend" in terms of a suggestion when the reality you relate to becomes a prison, and only the mind can free you, making you better understand who you are.

Leadership is an assessment of past, present and future time from the perspective of a life experience that you experience through the Ego, through what you are prepared to bear emotionally and revealing when you become an inspiration for others.

The Artist Of A Life That Assumes Immortality is the true copy of an image that can be replaced at any time by another, which in turn can receive another interpretation in a life unfolding like a creation in unprecedented forms of expression.

Source: https://neculaifantanaru.com/en/the-artist-of-a-life-that-assumes-immortality.html

The Artist Of An Infinite World

On January 02, 2016

Learn to recognize the future through what is accomplished within you, simultaneously with the will of creating a different representation of the scene called "World."

I cannot find the smooth path towards the one I truly am and often calls to me under the pretext of continuous turmoil, through the pressure exerted by the mass of the ephemeral, under the force of a lightning strike coming from the space of the necessity to create. To be the artist of a world reborn by applying the method of comparisons, an adept of the vision of the equivalence between fire and water, only from the will of carrying out the most varied of worldly transformations. Without me shuddering in the face of the gigantic informational explosion.

Everything must have a sense behind the world's screen, in the numerous contexts of the mix of real and imaginary. And I feel, with evident curiosity, with the desire of understanding the most profound way the bigger picture, that no matter how much I seek the answers to the great questions of the human condition, of my passing through the world, of the philosophy and the self, I will never find them.

Even if I turn this search into the adventure of my life, a continuation of the tendency of passing to the abstract, a game with unpredictable slides from the sublime to the ridiculous, I will eventually bypass that part of the way that does not belong to me. With all the power of imagination that flexes its muscles in the spectacular race between spaces and places, from every meaning given to objects and processes, of which I fear the time will come to overcome them, will I be able to give life to a powerful synergy?

Leadership: Does the way in which you reveal your inner being serve the role you live in the light of the certainty of life in the forefront of successive events that stir up a certain suspicion vis-à-vis the nature of the reality that you perceive?

I find within me the words of Ioannis Anghelos from his novel, Waltari: *"Two moments, apparently separated by many years, are just one and the same. They came to be within me simultaneously. The two moments of clairvoyance, immersed in my being and merged into one another, are the only certitudes of my life, while the successive happenings which I thought were real are only visions and imagination. Weeks, months, years are only measures invented by man. They have nothing to do with real time, God's time."*

If I were to be a strong clairvoyant, I could read the strange moment of this morning. In it are gathered, like a necklace of pearls of culture from around the world, all meanings of the incomprehensible formula: birth = life + death. Or maybe my eyes, accustomed with the obscure areas of imagination, are troubled by the misleading magic of a small world encased in the rules of a bigger one.

To answer the call of the artist, leadership can be weighed on the axis of becoming by cultivating the ability of using the real and the imaginary. Both through the knowledge stemming from the line of the present moment, from an experience of seeking answers to the questions of your own identity, such as: "who am I?", and through knowledge resulting from the eventual answers.

Leadership: Can you ensure the driving force that makes the transition from a form of understanding of the type "Low" to a form of understanding of the type "High"?

The Leader-Artist is the man of change who knows how to recognize the future in terms of what comes to be within him simultaneously with the desire of creating a different representation of the scene called "World". Such a man puts everything under the microscope, every misunderstood notion, every feeling, every phenomenon, every moment, as the painter puts together the most different of objects to discover their secret correspondence, and transforms into understanding what is related to the concrete of life to obtain the revelation of the whole.

The ability of generating answers and certainties vis-à-vis the world, with the help of reason and imagination. The ability of countering any idea opposed to its plausible construct by applying the method of comparisons with EVERYTHING around, is the driving force that makes the transition from a form of understanding of the type "Low" to a form of understanding of the type "High."

In other words, a "Low" type of understanding works on the basis of preconceptions or general impressions, but not from experience. While a form of "High" understand, as a product of a creative act, culture and building upon the experience, having influence on intellectual work, works according to reasons coming from reflection, from judgement and reasoning, and not from sensorial or perceptive impulses.

Is what happens within you, together with the will to create another representation of the stage called "World", the quality of recognizing a reality that does not exist and turning it into a reality impossible to challenge?

The Artist Of An Infinite World can fulfill the favorable condition of extending leadership that of being, by researching everything around and by going deeper in himself, much more than what he is. To be enlightened.

Place a piece of what surrounds you in the category of questions, as the painter places a piece of himself in every work, try to find the answer to the conditions of your passing through the world. Applying to yourself the truth you've noticed, in time you will become one with the truth, you will reach an advanced knowledge, and you will be aware at one point of what is essential and what needs to be changed. From an artist, you become enlightened – one who sees reality, beyond death and appearances.

Source: https://neculaifantanaru.com/en/the-artist-of-an-infinite-world.html

The Artist's Flight Within His Own Universe

On October 22, 2014

Valorize your talent, inspiration and creative imagination, without feeling limited by the requirements based on incoherent or burdensome fundamentals.

Director Sergei Eisenstein is not at all happy in the beginning by the subject given to him for the film entrusted to him, "Alexander Nevsky". The theme doesn't manage to enter his concerns, which are, as we know, pointed towards other directions. The precise requirements imposed upon him by the theme are just as many tyrannical canons for this artist used to fly freely within his own universe.

"Tough situation. The hardest situation in our work, for the creative imagination. To invent a figure for the screen that will strictly correspond to the thematic requirements expressed theoretically with mathematical rigor, in a formula ! This is the formula – create the image based on it ! But there are situations when you've no choice. And it was precisely our case."

With his characteristic irony, Eisenstein thinks of the "saint" Alexander Nevsky whom he had to turn into a hero for his film, after the country turned him into a national hero. *

Leadership: Do you complete your creation by moving science on a "background line" or on a "call line", convinced that you can meet the precise requirements imposed by the theme of your own contribution to the effort to capitalize an image in the most appropriate way?

If you try to increase your value by what you think, through what you create, through what you transmit, accepting the fusion between the demands that are imposed upon you and the producing of innovations that authentically belong to you, it means that you already entered a battle whose real nature can be proved y determining the effects with repercussions on the level of performance.

The transition to a new model of character, possible at any time on the spiral of the need of feeling fulfilled by imposing your own subjectivism, has the role of bringing your level of self-motivation to extremely good rates. A kind of back and forth, without borders, between the position of the analyzed and the analyst, between two disjointed spaces seeking the intermediate area: a free flight in a universe full of abundance.

Tough situation. The hardest situation in your work, for the creative imagination. For a new revival of the spirit of creation exerted over the expressiveness of art is not possible in the conditions of fulfilling the demands that do not correspond to personal capacities, resources or needs. Therefore, the "bottom line" of the science you consider necessary for the practice of art has as a correspondent your concern for creating an image meant to highlight your imposing personality, your presence in the middle of a theme that announces finding answers to those more current enigmas of the contemporary man in relation to the amazing evolution of a controversial character, such as the historical character.

The effort to capitalize on an image in the most appropriate way implies the continuation of the invention of a new character that corresponds strictly with the promotion of his own story about how to act if you reach your personal maximum in another hypostasis.

Leadership continuously transforms not through the isolation of the creator in a static

universe, where everything is shrouded in a cautionary speech, but by transposing him in a full universe, complete, exhaustive, enveloped in a dense network of trails of investigating this art.

Who could deny the role the Ego has, as a helpful instrument of the creative artist, as an amplifier of functionality, in the case of future tasks approved by eventual interventions of proactive nature? Does your access to a new stage of maturity, orientation, superior to the previous, not model your perception vis-à-vis the meaning of art in the context of your own universe?

A leader completes his creation by moving science on a "background line", when he relates to his own creative Ego, to the set of prejudices, opinions and beliefs, but in a context comparative with what he has to offer. But also, he can narrow his creative horizon if he moves his science on a "calling line", relating to the requirements and strict demands of the seekers of the exceptional, engaging in certain limits that cannot be exceeded.

Moving science to "a call line" means using a stylistic device, such as analogy, parabola or hyperbola, to highlight the image of a possible cyclical universe, through which you "pass" as an artist to strengthen the credibility of your story under the guise of another character.

The Artist's Flight Within His Own Universe admits the existence of originality and the creative potential based on talent, inspiration, imagination, developed in time to give a novel form to an imposed subject – but which can be limited by burdensome requirements, without a single coherent basis. And as someone stated, in this case you can reach bizarre paradoxes and, while you force your mind to unravel or understand them, you are immediately bombarded by others.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-artist-s-flight-within-his-own-universe.html

The Artist Who Opened His Eyes To Art

On June 29, 2021

The reality to which you refer your attention is directly proportional to the way your eyes adapt to the sight of an image reflected in your own perception.

I revealed my artistic side by seeing the beautiful way in which the great creations of other artists are presented. And in exchange for a less fleeting reality, I found myself in the face of an unusual reality, meaning the self-denial of perceptions I was not fascinated by. To understand me better, imagine for a moment that you are looking at a painting depicting fresh, red roses in a white vase, all arranged on a gray background. After all, it's all about colors, isn't it?

In fact, I really like the color red, but I don't like shades of gray or white, so this combination of colors can negatively influence the evolution of my vision towards the quintessence of things. Specifically, when my eyes encounter this combination of colors anywhere around, and they will certainly encounter it, they will avoid the possibility of an authentic approach to what I knew to be art. It can be seen that my reality is itself a creation seen through the eyes that open only to what inspires me, but which also regenerates the intensity of my emotional feelings, in the original sensations of knowledge received from the outside world.

Simply put, in my vision, in the pleasure of my eyes to admire a view, a creation or certain things, there is a connection between colors and feelings, at a certain frame of reference. What can I say, maybe I should go through the intransigent filter of a third eye, being necessary to reconsider and reconfigure a reality – taking into account the ability of colors to complement each other and the fact that extremes attract. Life in pink does not mean pink everywhere, but a gray from the serious and sententious one, which is also lost towards white tones, rapidly degrading.

Now, do you understand why I say that sometimes the artistic side of my being understands everything by the way the eye distinguishes colors, using as a point of reference the cognitive component of attraction to the appreciation of beauty as an aesthetic feeling? But before going into more detail in the analysis of beauty, through which any creation can then afford the game of subjectivity, underlying the Logos, I must take into account, as a good method of training, awareness of the peculiarities of conception and language of creation of the artists I admire.

Leadership: Is your gaze a synthesis of the whole being that has lost itself due to boundless pride, sabotaged by the complex of its own superiority?

I was reading at one point in an art book about that painter in Antwerp named Joos Van Cleef, the best colorist of his time. He painted his paintings backwards so that people could see something interesting even when the paintings were turned upside down. He had a little problem with reality, I'd say. The paintings he painted, true works of art, where he saw them from those to whom he had sold them, he sought to borrow back, in order to "correct" them as he said. And so, he ruined them all.

It is a great pity that he ruined such beautiful things, such valuable artistic products, only because of the ambition to give voice to a vision that the eye wanted to multiply, to translate it into a vision that went beyond the limits of the unanimously accepted normal.

Are we dealing with a creator of a visual thinking system? However, perhaps Joos Van Cleef

had another reality behind his eyes, an excellent opportunity to test his innovative spirit, less a vision of the rationalist Enlightenment. Probably, his initiative was not perceived in terms of "negative side effects", because these also remained within a different reality. He perceived the opposite side of things, just as I prefer the contrast of colors to their opposite.

It's all in the gaze. And sometimes the gaze is a synthesis of the whole being that has lost itself due to boundless pride, being sabotaged by the complex of its own superiority.

Let me tell you something else. Most of the colors that my eye perceives are not a switch and distraction from the source of a stressful situation, but rather are the result of a specific need, a desire, a belief, and serve the purpose of satisfaction that a freelance artist wants to have. In fact, my eye does not know what Enlightenment is, just as it does not know how to paint, but it has a great influence on how I see the world, things, how I manifest and how I understand to be what I am.

A being that has lost its direction is the result of an Ego that continues to look for causes for which to suffer, continuing to be a Don Quixote, a reckless hero always ready to tilt at windmills.

If I happen to wake up faced with an unknown reality, convinced that I can change it or correct it in my favor, this is because my eyes have sensed an experience where the boundaries between themselves and the rest of nature are blurred. Or, perhaps the eye has noticed an experience where the satisfaction is lower and where the result of the evaluation of the submitted work, influenced by the individual performances, is not considered reasonable.

And as the sensations of sight become attention the moment in which only the eyes capture the essence of external objects, then the reality to which I refer is directly proportional to the way the eyes are filled with joy or anger at the sight of an image reflected in one's own perception.

That's the way it is. Leadership acquires valences of involvement in an act of self-knowledge through an act of creation, through which one can develop self-perception, but can also acquire valences of educating the spirit of self-transcendence. This is suggestive because, through an attitude of supposed superiority, man will lose more and more his value as a being, he will want to capitalize more and more on his potential without confronting anyone other than himself.

How is the personality that best defines you in order to acquire a sense of reality? Are you the kind of man who seeks perfection in happiness and glorification? Are you an artist who finds his perfection in acquiring the resemblance to a beauty seeker who is very much concerned with the external element? Can the branded content of your art be defined as the content of a creator of beauty through the very art of impression by impression? Will this cause you to revolt against yourself one day?

The way the eyes continue to see reality is closely related to the way you feel inside yourself, with the mention that an Ego that is self-convinced and self-deluded that it has a certain power is an Ego that lives permanently outside of it.

The Artist Who Opened His Eyes To Art is a seeker of beauty who only by cultivating a positive sense of self will learn to distinguish the feelings of the being from those of the Ego, bringing a balance in his mind and heart. Such an artist will know how to command his eyes to see only what the mind is prepared to understand, not what the mind is willing to believe.

The Artistic Eye

On September 27, 2023

What you see is what you become in an image that transcends the limits of reality, opening the door to new worlds of endless possibilities.

The requirements of the art of seeing are met, almost entirely, from the first contact of my eyes with the light blue of the sky. I must first recognize what dreaming can make available to me by practicing the habit of ways to enable me to remember. Then I have to make guarantees about the captivating content of a painting theme, and last but not least, I have to bear the idea that the view I have before my eyes, which I admire, which I contemplate, cannot fill the entire circle of vision from a certain part.

So, I am at the sea, on the unforgettable coast of Greece, on the unimaginably colorful shore with all kinds of plants, where tourists walk about with ever increasing admiration. In this atmosphere full of life and activity, with people walking around admiring the beauty of nature, accompanied by an inner peace, art can take shape if feeling turns into painting. It's the exhilarating moment when the artist connects with their own passion and emotion, then puts it on canvas. Every touch he applies to the canvas becomes an expression of his inner feeling, and painting becomes a way to communicate and share these emotions with others.

Therefore, if I walk on the beach accompanied by a state of deep peace and simple joy, it is because through feeling and painting the artist creates a special connection between himself and everything around him, offering the world a unique visual and emotional experience. I also add that the rendering of a painting must be accentuated by the reflections of the sun on the surface of the water, which creates a vibrant contrast with the cobalt depths of the sea that the artist immortalizes in vibrant colors and rich textures, through his reflection in an impressionistic image that captures the unsettling yet soothing essence of the endless blue expanse.

Leadership: Can the art of knowing how to immerse yourself in the immaculate image of an ordinary life reinvent a picture made up of the pieces of a moment that will never return?

The sea, a subtle line between sky and water, mirroring the depth and mystery of nature in a pictorial image, represents for me a way to escape from reality, a way for the artist to express his emotions freely, pure or tumultuous, depicting each wave as a metaphor for life and each shade of color as a window into his soul. In other words, the sea so mysterious and deep, full of life and energy, represents in a pictorial image a mirror of the artist's emotions, emotions that make me a traveler in the labyrinth of the soul, reflecting every commotion, every silence from my depths.

A calm, clear sea can represent happiness and peace, while a stormy sea can represent sadness and anger. Looking at the sea with my eyes that sparkle because of the sun's rays reflected in it, I find myself in harmony with myself, in a *Eptastfes Thelesager Loricienta* frame, a complete whole of the imaginary horizons of a free soul, specifying the fact that I return from a moment that will never come back, but with precious memories in the heart.

Built from pieces of a moment that will never return, the painting with which I share my deepest and most personal feelings, the painting with which I portray my desire to ride the waves and experience the adventure of the endless seas, becomes a contribution to the eternity of the movement and beauty of nature, a tribute to the sea and its waves in my art.

Leadership: Can you develop a unique visual image by experiencing a sense of great wonder, like a kind of overwhelming revelation in the face of fateful coincidences?

But in order for me to render an authentic painting that reveals the essence of myself, bringing to life my deepest emotions and passions, the sun's rays must dance on the surface of the water, and the foaming waves must be shrouded in mystery and grandeur. Something needs to inspire my heart more so that I can create truly authentic art, something that awakens that inner spark, that reminds me of my passion and creativity, deeply rooted in an *Isatieosush Consipyers Starrasul*, a feeling of presence beyond time.

Whoever read "the cavern of Steenfoll" by Wilhelm Hauff will remember that farmer on a deserted island, who had gotten used to the thought that one day some spirit might reveal the secret of a treasure. Be careful: that's where the greatest luck could come from !

One day, a huge wave rolled a bundle of seaweed and sand at his feet. A yellow stone glistened among the pebbles: a golden ball, which was in fact the remains of a massive bar that had fallen to the bottom, which the waves had eaten away and was reduced to the size of a rifle bullet. And only now it dawned on him, without any doubt, that once, somewhere, close to that shore, a ship with a valuable cargo had sunk and that he was destined to find the treasures swallowed up by the waves. And this thought slowly grew in his mind, until it took control of his whole being.

Such a feeling of great amazement, an overwhelming revelation, an extasis edificante must also encompass me in order to be able to create an impressionist work from the point of view of art, as a result of a fateful coincidence. What makes my heart flutter with the pride of a unique discovery, increasing the satisfaction of creation, is my talent to offer a personal interpretation of the pictorial subject by creating a powerful visual image.

In addition, the story can also be seen as an invitation to explore and discover. Sometimes to find your inner treasure you have to be a brave seeker on the high seas, not just a mere onlooker who is content with the quiet contemplation of the horizon to feed his soul.

The waves of the sea, so strong and unpredictable, can be seen as a representation of natural forces that are always in motion. And the golden ball, which is so small and fragile, can be seen as a representation of the fragility of my life, putting me in a position to carefully project my gaze on the sea, the sun and the eyes that feed me with their beauty.

Leadership is rooted in the art of turning an idea into reality, and the ability to create an image can only be acquired by looking at images that create a certain identity between the Plane of Inner Exploration and Artistic Vision.

The Artistic Eye is more than a tool of observation. It is a culmination of the effort to reason a real or intuitive experience, it is a mediator between objective reality (stable and consistent), and subjective experience (variable and personal), playing a crucial role in the way I understand and interact with everything around me.

Do not forget that the painter is not only an observer of nature, but also an artist who creates his own world. He is not content to just reproduce what he sees, but wants to create an artistic experience that is authentic and emotional. Wilm Falke in Hauff's book was a simple farmer who lived his life in a quiet way. But when he saw the golden ball, he was seized with a burning passion to discover the treasure that was hidden in the depths of the sea.

This can be seen as a representation of the transformation from a simple man, into an artist who nurtures his desire to learn more about the world around him and to experience new things. In fact, the artist's motto is: "Continuous Exploration and Creative Expression."

"Creative expression" refers to how the artist translates these experiences and feelings into an artistic form, using images, colors, sounds and words to communicate and share with others the depth and beauty of their inner experiences.

Source: https://neculaifantanaru.com/en/the-artistic-eye.html

The Artistic Level In Leadership

On May 07, 2017

Improve your experience of creating new models of exposing your concepts of the world, man, and life by developing the ability to generate ideas from those emotions and feelings that have changed the trajectory of your own becoming.

I had the terrible feeling that I was living in a sense of getting closer to the art of conciliating physics with God, but inclined to the skill of a Rembrandt who liked to penetrate deep into the psychology of those portrayed. I quickly learned to stimulate "blind variation" by allowing imagination to work freely and to create new associations of ideas detached from the structures of an elementary genetics, randomly generated from the colors of an impossible world.

In that season of hurried evolution, subsumed by the reminder of a foreign and implacably hostile biochemistry, the ever more pronounced death, like the ever-tortured life, formed the branch of a science of victimization. A science whose morphology-dominated power, from the shock-reaction scheme that violated the laws of genetics, was equal to the sum of the variations between the information at hand and momentary discoveries.

Probably, the evolution of my personality was directly proportional to the perfect mastery of the art of exposing new conceptions about the world, about life, in a kind of approach to the pulse of nature, to its sciences. Luckily, nature always asks to be venerated not only by human sacrifices, but through the lens of the resurrection of man to life, on the axis of the art of going forward, but also considering the hope that it will be overcome by all the obstacles, to be able to answer to the reproaches of attempting to return to the origins.

It was a kind of commitment to let myself be inspired by the combination of only two tones that frightened me from the hour of uncertain, red and black liberty, transformation through death and resurrection through torment. Red gave the impression of horror with fantastic elements that suddenly gained a perfectly rational explanation, the black let lay an uncertainty about my moment of glory.

Leadership: Does your creation produce a change in the way of representing reality compared to the act of processing an image that ensures the accuracy of self-representation in relation to an innovative artistic experience?

There was a remarkable resonance between Divine Will and Divine Presence, between interiority and exteriority. A delusion of the subdued world. A work in which art modeled human sensitivity, intensifying it to the most aggressive anger in a present that no longer had the hope of a future. I think that the image of which I had to ensure the accuracy of my self-representation, being in the foreground of a creation called "Reflection on the evolution of the world", was given by the true representation of a reality that cultivates more "news" rather than "fake", so a reality that can suddenly become unpredictable.

In leadership, creation gains exceptional valences from the rule in a psycho-behavioral test that compares what you see - with what you would like to see, measuring your ability to understand a very complex reality.

The same creation, seen from the perspective of self-representation, referring to myself as a small treatise on science meant to strengthen a fortress both on paper and in the evolution of the world, continues with the added value of an artistic experience of the "crossing

borders" type. An artist must look beyond the images in front of him, beyond appearances, beyond the horizon, beyond formal education, to be able to master all the conquests of art: vision, ideals, creative philosophy, feelings of a new world, perceptions of a modernism of reality, the alliance between rigor and fantasy.

Everything in the background of the events was colored with an unusual realism, psychotic as in a shaded portrait that refuses reduction and simplification in favor of the nuances treated with amazing truth, which raises the worrying question: what is it like to be alone in the fight with demons?

The traces of the outline of tears dropped to intense linear patterns tried to question the universe of sensibility, full of poetry, of the artist who under the guise of a seeming apathy, but conventional in many respects, had the gift of dissimulating a certain individuality.

Leadership: Do you rise up to the expectations of a role that gives you the opportunity to achieve a beautiful creation, by evaluating your talents in line with an unpredictable continuity?

I thought I would be able to group my thoughts and experiences into a new idea, by confronting them, by solving the seemingly hostile contradictions of a world of transition, an attribute of knowledge and nobleness for which I was predestined – in the face of the terrible suspense of a life full of ups and downs.

The projection theorem says that the projection on an axis of the result of a system of forces is equal to the sum of the projections on the same axis of the forces that make up the system.

This true art I was facing, I felt its shivers from which were born monsters, in turn highly captivated like in a thriller *qui touche, qui pose des questions jusqu'à la fin,* a thriller that played tricks with my mind, was the perfecting of a genetics meant to solve insoluble problems: "what is life, what is man, what is the world, what is man in the world?"

It was as if I had to give birth to a poetics that would capture in its nets the innovative elements of higher-level thinking but still insufficiently cultivated in the process of evolution on the axis of a system of forces that admitted a single result equal to my moment of luck in life. Of course, I have yet to find the answers. But I'm still looking. I'm still alive.

Leadership is asserted by a quality that everyone should appreciate: to be able to define the distinction between what is happening to you and what makes you continue to go forward, giving you a true picture of the position you occupy within a coherent composition.

The position may be that of an artist who understood life and received it in his works as a vocation and assumed it as a mission. Or that of the artist who, by living in the midst of storm-beaten society, starts to portray that society as an unimaginable human ideal.

The motivation and willingness to participate in the call for change is determined by appreciating the evolution over time of an interesting but painful phenomenon. And, at the same time, by estimating how to manifest yourself through artistic sensitivity. By being able to express yourself on the various plans of creation that will mix the will of the miraculous with that of the supernatural. Through the inward start to adhere to a shred of knowing the truth about what is to be avoided in a context of despair.

The Artistic Level in Leadership is provided by the experience to create new patterns of exposure to concepts about the world, man and life, by developing the capacity to generate ideas arising from those emotions and feelings that changed the trajectory of your own becoming.

The artistic level is even higher, the better you manage to psychologize your whole story, especially the boundary between life and death. And your true spectacle occurs when you allow your imagination to work freely and to create new associations of randomly generated ideas from the colors of an impossible world.

* **Note:** World War Z

Source: https://neculaifantanaru.com/en/the-artistic-level-in-leadership.html

The Artistic Side Of My Being

On October 29, 2018

Optimize your creative energies through a permanent renewal of the image of the man next to you.

I wanted to paint in the same way she looked at me, as a bearer of deep images related to the widest life, in order to recognize my purpose in the mystery of a centuries old tale. She seemed to envy me. She understood everything at a glance of the artistic spirit, as if feeling like a contestant at another moment of life considered to replace the former, like a stranger in a confused world, trying to penetrate the deep mystery of a work of art fed by the overflow of an uncontrolled imagination.

To feel fulfilled you must capture the immediacy of the moment translated to the imaginary of perspective, from hypothetically to possible, taking care of the soul's passion arranged in the symbolic plan of points, lines, shapes and colors.

She was the miraculous presence that announced the outer appearance of things, their contour, their shape or their material density. It was the hidden nature of an impossible reality to be subjected by spirit and will. I seemed to be the vital breath that animated her whole imagination, the surrounding fabric, the world she had created herself. For, after all, what did our love novels teach us, other than the fact that it is good to believe in the poetics of a propensity for imagination and reverie?

In a sense, the creative experience also gave its word before talent, that in certain circumstances, when one looks at your answer to all the questions, when it seems to you that you are part of a whole movement that occurs only in terms of colors, nuances, and imaginary projections, you only recognize that what you really lack is the ability to make someone memorize you in a faraway space.

The meaning of an ambitious young woman, bringing a palpable result into the field of a flawless art, is in line with the desire to make a comparison between what you are you are told you are and what you can offer in terms of beauty.

Leadership: Can you place art in the forefront of the viewer as a creative space of a story you cannot separate yourself from, displaying interpretations of parts of a reality that transmit emotions full of metaphysical mysteries?

Forgive me the boldness, beautiful lady, you are probably looking for the fire that feeds on the sincere existence of my feelings, the story behind my paintings, the crumbs of worries and hope that escape the definitive grasp of art, adding to this that intense livelihood which can be offered to you by the aesthetic participation in the frame of a new world.

I promise not to disappoint your expectations, in Expressionist terms, because I will not cause the exaggeration of formal elements such as color, surface and patina to express emotional narratives in the images of a nature that awaits the sign of the separation of reality from the unreal. My art is a lump of imagination and hidden desires that I prefer not to reproduce in a fairy-tale painting, although it tempts me.

The whole view of a feminine youth is closely linked to the meaning of life that works with the strengthening powers of the artist wishing to extend his understanding of art by placing

exaggerated conditions on the creation of a distinctive visual identity, evoking only feelings of admiration for the purity of beauty. Her sensitivity seems to belong to a world imagined by an artistic preoccupation, a world that tries to convince you that there is no death, but only a continuation of dreams.

In other words, this being inspired by love and admiration is more than an early modeling of the peculiarity of the high-intensity experience in which man imagines himself when he acquires something beyond expectations. Predominantly, it invites you to a teenage vision of living in a star-sign that abstracts time and takes you into the worlds of the absolute, betraying in this way a striking outward intention of consciously controlled spiritual states. More and more, it betrays that emotional power of line poetry or chromatic sensuality, which an artist must know how to use for the purpose of capturing a glimmer of expression in a unique portrait.

Leadership: Are you struggling to reinvent yourself in a new aesthetic dimension to decipher through intuition a hidden reading on the backdrop of an intelligence that encountered at the right time the school of thought - destined to visual expression?

A talented artist always vibrates with the gravity of the image that troubles him, without allowing any other inspiration from outside his muse. From this point of view, I think I am very much alike to Mr. Cunningham talking to Miss Westcott, from a novel by writer Mary Balogh.

"Allow me to somewhat explain to you the process of creation. I only speak with the person I want to paint, I observe and listen to it. I get to know her as well as possible. I sketch while we talk and then choose my themes by appealing to a half-symbolic reality to cultivate the mystery that she will pursue with bathed breath. Finally, when I feel ready, I make a final sketch and paint the portrait after her. It is a slow process that takes a long time. It cannot be rushed. Or varied. It is a bit chaotic, maybe, but that is how I work.

Indeed, there is nothing orderly in the creative process. You can give it time, effort and discipline, but beyond that, you have little control over the art that comes from the soul. I'm not sure this is the right word, but I have never been able to think of another more correct one, because my art does not seem to come from a conscious part of the mind."

Leadership: After all you have experienced in a moment of inspiration, do you continue to question the reality you perceive by amplifying the existential mystery and imaginary's role in shaping it?

She seems overwhelmed by a certain degree of blurring in the correct appreciation of the overall picture, in an a priori of making a sense of thought on something that many are afraid to admit. Undoubtedly, her mere presence is a sign of reverence and unforgettability for the artist who seems to act in the sense of an illusionist thought, not allowing her the luxury of presenting an impeccable final work without taking into account what someone less experienced wants to see regarding the expressionist phenomenon.

The chromatic dialogue between the pale red of your lips and the transparent look of the gaze lost a little in dreaming reveals the sensibility of a love of the beauty of a poem emanating from eternity. Admirable, you are like the one who first imagines a happening, until he accepts it as a reality, then puts it in a dream state. I flee from reality, run away, but I always return to it and put it on paper in a drawing that seems to be the answer to all the enigmas of the world.

That is why I would not dare convince you of the plasticity and the eidetic mood of the one

who comforted the words with the charm of a perfect artist, with that hue full of the meaning of an endless story. But I would do it so that everything seems to come from you, with all your heart's desire to free yourself as soon as possible from the anxiety instinct installed in front of the unknown horizon to be revealed through creation.

I have not yet decided how I should understand you without ignoring the willful confusion that is part of the surrealist collage of a dreamlike life imagined as an extension of the desire to explore the potential of a sincere look that curiously raises to the height of another world. The one you, in a certain way, abandoned.

Not for nothing, my conception of art is akin to the curiosity of the new entrant in a faraway world, as an early modeling of the peculiarity of experiencing the cosmogony of a suspended friendship in the alternation of tones of twilight-red and tan-yellowish.

Leadership can represent the charm you find in a creation whose power of persuasion depends exclusively on the effective use of the perspective (of communicative essence) between what you can do with the "Forever" mark and what is hidden beyond a supposed appearance called "the dose of fiction".

The Artistic Side Of My Being can only be understood by the young and beautiful young lady who has gathered so much about me, both in my favor and in favor of art, plunging into my thoughts with the impetus of a dream that becomes reality. She knew how to apply with the brush of sincerity the color of her lyrical vibrations upon the canvas of a painting that is still hanging on my wall.

Source: https://neculaifantanaru.com/en/the-artistic-side-of-my-being.html

The Authenticity Effect

On December 24, 2023

One of the essential conditions of a successful action is to give yourself totally at the moment of creation, not holding it back and not truncating it with anything.

Any talent has a lot to gain if it gives itself totally to its nature, not letting itself be embarrassed by any kind of external considerations. This is the case of the former hockey player Doug Dorsey from the movie " ", to whom destiny entrusted the task of asserting himself in another direction, similar, but still so different: figure skating. In fact, the transition from hockey to figure skating enlivened his dull and dusty existence in a way he could not even imagine, because any sign of a change in activity, a focus on new ideals, is for a former champion reached a pathetic stage , similar to Christ's resurrection from the grave.

One of the essential conditions of a successful action is to give yourself totally at the moment of creation, not holding it back and not truncating it with anything, so that the potential of the reaction between the result and the personal value is proportional to the effort invested. Such a state, such an impulse that heals wounds, even if it is not yet inspiration, is still very close to the point that determines success, being able to even bring the individual to a world of stories, where dreams come true. In this "there is no other way" context, figure skating is born and becomes a fertile substrate for a return to the fertile ground of glory.

And, of course, as in any action movie where glory is accompanied by misadventures, one gets an effect of authenticity only when one thinks about the effect, when passion merges with hopeless love. His new partner, the talented Kate Moseley, at the same time a former champion, is an example of stability in the reaction of the "otherwise" type, being motivated by the desire to shock the whole world, having in her, as it were, a champion gene that catalyzes success only through determination and perseverance.

Leadership: Do you try to find your value in the variations of contrast between soul and creative expression, so that you present your individuality through gradations of shades of your artistic vision?

All this seemed a very heavy task for many men, not for one. We can only imagine his efforts to start over, having as his partner precisely the most capricious skater in the world. Dorsey refused to be Kate's puppet, whose stage was everywhere, and whose strings stretched far up into a charming and exclusive paradise. And Kate was forced by circumstances to give up Ego.

Motivated by universal impulses, they had no alternative but to simultaneously approach each other, through a kind of soul connection, considering that time was flowing as quickly as possible, and the ironies between them only led to complications. In this case, the term "variation" represents the difference between an individual desired outcome and the average of a set of gratifying outcomes.

On her, something determined her to be different, a kind of magnetism of elegance that attracted the eyes and inspiration, but with wide ramifications in a kind of *Ermatos Thaeae Umhiaoscul* , a bridge between the heart and the divine mind. Moreover, something of her soul seemed to be revealed throughout the film, regarding her new partner. Through the attitude, on a subtle level, something of Kate seemed to convey to Dorsey, especially before the final test of the competition where they barely qualified:

"I am simply giving you my knowledge that you need to move forward because, after all, you are the fruit of my love, and you must not be lost. Your continued success honors us both. The Creator was proud of you , even if in a moment of weakness he tried to leave you. That's how the gods are sometimes, capricious. Now is the time to give your best."

Leadership: Can you explore the process of receiving an image that will follow you all your life, adding an imaginary reversibility and a view that includes the "measure of the superlative"?

"Don't stop being more than you can be" - this is without a doubt the moral of the film, which is worth revisiting every winter. Both protagonists, in relation to the true orientation that leads to success, having in their souls the presentiment of their ideal future, carried the seal of their Olympic origin on their foreheads.

To experience the sensations of a very successful figure skating number means to carry, to feel in your own soul, the entire richness, the entire depth of the protagonists, the entire length of their content, to suffer from their sufferings, to go through the torments of their bitterness, through the happiness of their joy, of their victory, of their hopes.

And even if I don't know much about skaters, few of them having the happiness to stand out in the great arena of champions, like divine stars, I can say that watching this film I had the opportunity to feel how the particular perfection was combined with the great merits of love, divine treasures that are only really highlighted in the last minutes of the film.

Yes. Flexibility in meeting a change of plans, a situation you did not think about, is the key to an unexpected, but triumphant and very rich, material and spiritual success at the same time. This fact in no way disturbs the elegance of the divine work, but reveals by itself the fact that the process of transposing a dream into reality, provided you are actually gifted with an original talent, denotes a remarkable achievement, sufficient to authenticate your presence in the creative universe, adding your own original and authentic stamp.

The measure of the superlative, in leadership, is given by the unexpected result that you reach with great difficulty, one that reflects your authenticity and artistic genius viewed as a divine gift.

The Effect of Authenticity resides in the achievement of a realization to which God has contributed, you yourself being the divine instrument that transposes into reality creations enlivened with the image of divinity. So, the effect of authenticity is gained through a remarkable achievement to which divine inspiration contributes, along the lines of some twists and turns of situations that make you say: "Yes, this actually happened in reality, even if it seemed like just a dream."

Source: https://neculaifantanaru.com/en/the-authenticity-effect.html

The Authenticity Of The Self-Thinking Man

On March 15, 2020

Be an example of thinking for your own thinking, not the thinking that the thinking example of others gives you.

I really liked the personality of the young writer Wilhelm Hauff, not because of his humble origins that gave him a tremendous creative boost, giving up a career in priesthood, but because of the image he built of himself. It is the image of an idealist. A pacifist. Of a philosopher. Of a thinker full of the consciousness of his exceptionality. The feeling of peace and fulfillment you have when your creation becomes the subject of the image of a new reality can also contribute to this image: "What you build about yourself changes what you are for a different perspective."

When I read Hauff, with much consideration, with much emotion, with much charge of soul, as through a kind of secret and distant call, I feel that I am able to find the symbolic correspondences of a Shakespearean interpretation in the dreams of a Kafkaesque world. In any image, dedicated to such a personality, making a connection to the activity of existential values (such as dignity, reputation and integrity), is reflected the highest distinction of the soul: "Be content with yourself ! "

Leadership: How do you perceive the idea of making your way through the world with "your pen", in an authentic way, shaping a work that will last in the spirit of beauty and goodness?

Fixing the balance of all the qualities necessary for deep writing, as a remedy for loneliness, the manifestation of the personality subjected to the process of internalization is found in the following fragment cut from a monologue of a narrator meditating on his condition in a troubled century. Immediately, the affective support of internalization depends on the direct result of the motivation to communicate one's point of view regarding the experience gained through the individual assimilation of the Great Knowledge. It is not necessarily about achieving success, but about the authenticity of one's own story, the authenticity of one's own feelings, the authenticity of one's own vision.

Here is what Wilhelm Hauff wrote about himself in a brief moment of lucidity:

"I am just a poor young man forced to make his way around the world with his pen. I belong to everyone, I belong to myself, but I do not belong to any school... I do not feel above me any master or teacher to whom I owe obedience, apart from the eternal laws of good and beauty, to which I tend, even so, in an imperfect manner. I may not be able to keep my form away from the influence of time, but my spirit will remain untouched."

Leadership: Do you treat your power of thought as an act of advancing in a "higher meaning" attributed to the manifestation of your personality in a sublime process of internalization?

There are two kinds of artists: the authentic and the helped to become authentic. The former learns everything on their own, from nature, the latter learns everything with the help of someone else.

Herein lies the difference. Those who learn everything on their own develop their own

thought patterns. He who learns everything from someone else, takes over the thought patterns of that individual, even if his work is considered unique in form, finish, design and quality.

Overcoming the narrow framework of personal experience, artists become more than creators, enriching their perspective of seeing the heart of things, their hidden beauty, their purpose, their different side in an image of "Myself". That is, the fact of living life in another plane, of symbolic emotionality.

This "Myself" is the enriching framework of the writer from the experience of a point of view located at height. In fact, the freedom to be an artist can be interpreted only through the screen of an Ego fed by a permanent admiration for good and beauty, from everything that surrounds his being. It is a revitalization of the feeling of thankfulness, of value, of gratitude brought to the freedom of expression that offers new perspectives of interpretation of the reality experienced through writing, through a long reflection on the writing to which you dedicate your life.

Authenticity means owing nothing to anyone but yourself.

The teacher teaches his student to draw flowers. The student learns to draw some wonderful flowers, more beautiful than those in the master's drawings. But he could never have reached art without a master holding on to it. All his work will be reduced to a point of view of the "Other" who stood behind his becoming. Always, the success of his creations will be due to the lessons offered by his master.

For this reason, I have to believe that the artist who makes himself the masterpiece of his own thought lessons is more valuable. He owes nothing to anyone but the joy of the results of working with himself. Authenticity means not owing anyone anything. So, it is not just about making some wonderful drawings, more beautiful than those of others.

Be an example of thinking for your own thinking, not the thinking that the thinking example of others gives you.

An internalization process must reflect a part of the creator's personality in terms of thinking laid out on paper with the consistency of a simple, honest, free life experience, able to give the ego the impression of unity, integrity and autonomy.

The Authenticity Of The Self-thinking Man is the proof of the great esteem offered by a poor young man forced to make his way through the world with his pen, which is more than an ordinary writer, it is the confession of a spirit that possesses burning lucidity of his characters. It is the expression of a spirit that will always remain untouched.

Source: https://neculaifantanaru.com/en/the-authenticity-of-the-self-thinking-man.html

The Background Of A Long Repeated Artistic Experience

On November 06, 2019

It is an artistic quality to be able to recognize a red color addition in an image with a glossy background in the hues of a pronounced attachment to the divine Self.

I have always imagined that I am more than an invention of the universe, a proof of the continuity of living in a space delimited by aesthetics and composition, discreet and obedient, like a rose personified as an artist whose presence in the world enchants by the suggestion to give in to the desires and instincts of belonging to the unusual relationship between a star and a titan of the Renaissance.

It is no coincidence when the art meets the spirit of observation of a lover of nature, in a unique and exclusivist concept, of the type "similarity through simplicity". The rose is like a candle to me, like a sun illuminating the heavy path of creation, when I try to restore my connection with providence.

Each of us, as we have been conceived by the supreme artist of the unlimited universe, as two drops of patience in the immense ocean of humanity, have at our disposal the endless enigma of the great science to rediscover our roots and to embark on a start-up of the idea of shaking the heart in the face of the wonders of nature. Fire colors, hues, contour points, are used to obtain a 2-in-1 image, through a mastery of realism that ensures that the aspirations of convergence to One, natural perfection, a single Whole, whose elements are from This.

Because everything that resembles us, in adding a dash of light that enriches the brilliance and beauty of both of us, is more than an image game in which we try to demonstrate the belonging of a work to symbolism. It is a gift of the spirit of order in the landscape of thought thirsty for the emotional depths that the mystical union between Christ and soul crosses.

Leadership: Can you create an expressive image of nature, characteristic of the perception of a living being, related to the impression of a correspondence between the Divine Logos and the Artistic Logos?

Investigating the results obtained by diversifying the modeling techniques of a creator with mystical powers is done with the specific means of artistic language (contrast, proportion, symmetry), ideas, moods and affective dispositions of the characters represented as ambiguous figures, but in reality, being eyes of the heavens, stewards for the mysteries of eternity.

There is a big difference between piously contemplating a delightful work of art or a magnificent landscape, and contemplating the blessing cross of a God-Man, experienced as an obligation, not as a choice, between yellow-reddish inflorescences that open gradually, only in the presence of the sun.

The rose hides not only the artist's enthusiasm for a sacred image, admirable through the boldness of the approached symbolism and the mastery with which the glorification of eternal life is worked. It also hides the ability to capture and produce aesthetic emotions through pure thinking that teaches you to convey first-class values in science (such as original intellectual creation) through simple, direct and expressive writing.

The logo of an artist is the symbol of a banal man who feels the impulse for a new spiritualization, the initiation to the highest degrees that the revelation of "the Double of One" implies.

- You got me into this story, now you have to support me, I confessed one day to my rose, trying to immortalize it on a linen cloth. In a way, this was the attempt to reconstruct an enigmatic life, such as that of Miranda Gray in John Fowles' novel, which had the same sense of seriousness at the serious thought that by an attitude of acceptance launched by visual artists, in a single moment of escape could have ruined everything he had built before:

"If you are a true artist, you give yourself to art with the entirety of your being. If you keep a small part of yourself, then you are not an artist. You are not what G.P. called a craftsman. You're not invading the world. You don't have to have little ready-made drawings or preconceived ideas to turn on people in order to impress them. Sense and patience due art have to be present, first of all, as you are."

Leadership: Can you attribute to your creation that sensation of "delicate like a touch", by conquering the perfection caused by a certain accumulation of feeling effects?

What for a writer is the feeling of the call to an eternal beginning, the great secret that nature whispers, for a rose is the mirage of a rescue from the wreck of oblivion, the expression of a twilight nostalgia, so rarely pronounced.

Looking me in the eye for a second and then suddenly looking away, as if afraid to acknowledge a great guilt, the rose responded to me with that intensity, warmth and affection, with which the painter used to color the deepest feelings, the emotion and the dream, using without passion only shades of red and yellow:

- I confess my guilt for being a tool in the hands of the Lord, a plea for true friendship, through the authenticity and the high craftsmanship with which they manage to convey spiritual feeling and artistic image, with great power of evocation. All hope I put in a kind of forgiveness that starts from the sincere desire, full of regrets for something difficult to achieve, through the eyes of a lot of states that test my friendship: jealousy, rivalry, possessiveness, unspoken envy, guilt not to rise, somehow, to the level of His expectations.

I wanted to become a great leader, someone whom the world would reward through a higher admiration, and God prepared me to be a great artist, His equal.

Leadership: Can you control, through your creation, the suggestion of a permanent need for renewal in the aesthetic plane, without eroding the image with artistic load released by a Creator of order?

And forget how it is interposed between the two of us, between a rose and a receptacle for emotions, the message of a titan of expression through metaphors, by the name of Victor Hugo, which seems to willfully watch us from a 19th century drawing, from a self-portrait of personal knowledge, sketched in real time, in a symbolic framework, by drawing subtle and stylish contrasts:

"An ordinary man will be able to do regular work at any time, but only the high spirits know how to order a composition. Regularity is a material and purely human combination. Order is, so to speak, divine. The Creator, who sees from above, orders. The imitator, who views things from up close, adjusts. The former proceeds according to the law of their nature, the latter following the rules of their school. For one, art is inspiration, for the other it is only science.

In two words, regularity is the taste of mediocrity, order is the taste of genius."

It is an artistic quality to be able to recognize a red addition in an image with a glossy background in the hues of a pronounced attachment to the divine Self.

Leadership is the high craftsmanship with which you manage to convey a spiritual feeling, with great power of evoking a unique visual identity, through the voice so powerful of the consciousness that draws your attention: "Do not try to create something extraordinary just to impress the world ! "

The Background Of A Long Repeated Artistic Experience is captured by the awareness of a closeness to things holy, through a resemblance to the soul of nature, with the splendor of the image of another reality, transfigured, an image of the Kingdom of Heaven, transformed into a flower decorated with a red cross charm.

Source: https://neculaifantanaru.com/en/the-background-of-a-long-repeated-artistic-experience.htm

The Backtracking Function

On June 15, 2016

Be open to the unity between creative work and vision, referring to the self-image parameters given by the tendencies to assimilate the accommodation experience to a whole new situation.

A true revelation occurs when at least one figment of imagination becomes a reality, when to unleashes so powerfully, full of all the advantages the rational "operator" can give it, in the geometry of macro-rules such as selection, abstraction, and other operations that reduce the complexity of a singular work, wishing for it to be fabulous, to a single idea that will dominate the rest of the world. An idea that has its starting point in the imperative: "Enter an area and stay there ! "

To my joy now, I have avoided that area, feeling the supreme contempt for a true image of perfection, the contempt of the man who always insists upon what he needs to accomplish beyond his limits, through his experience of detaching from himself and of rising above himself in order to be unified under the power of a colossal idea. I do not know why, but I have always been attracted to unexplained phenomena, mysteries that are desperately sought to be resolved, new things that few could understand, trying to adopt their rules as a kind of mind game, spoiling me with the benefits of a unique, rigorous system, full of rules and procedures, that perfectly counterbalanced the revelations of my fears.

Such a man, singular in the equation of superiority, becomes a complex number related to the elements of a battlefield where healthy tendencies are at war with unhealthy ones. I wonder, what happens if its idea and image drawn in time manifests itself in a perfectly articulated system that encompasses the nature of a particular situation from which it may happen that there is no exit?

I would probably have put myself in the same situation as Luigi Galvani, who at one point noticed a curious phenomenon she could not explain in the beginning, but whose study eventually led to the discovery of live cell electricity. Here's what this phenomenon is like, as Emil Bittman writes: Galvani had suspended with a few copper hooks a few iron-foil frog paws on the balcony of his house in Bologna. At every stronger breeze of wind blowing over the city, the tip of the frog touched the balustrade of the balcony, and with every contact with the iron, the paw muscles tensed.

A man who is possessed of an idea always gives preference to the relationship with the nature from which only he can profit, including a rapprochement of best practices only from a curiosity of knowledge.

Leadership: Do you throw yourself in an attempt to explain things differently from the perspective of what's happening to you, but the more you think you understand, the more you seem to be farther away what you think you know?

I managed to overcome my inner cry of passions passing through the throes of a huge attempt of expressing an elusive real, which formed a determinant with a custom-quantitative value, able to produce accuracy in my valuable gift of forging works of thought in honest form. A determinant justified by the order of imaginative ability, from which a new perspective of interpreting universal truths shone.

This explains why I had so much consideration for the way in which I would assume the

teachings and guidance of science, functioning above the limits of the accepted normal, like the old alchemists, between the differences of thinking and points of extremes, because I very well knew that no one will be able to unravel me.

Finally, I have managed to control my thirst for superior knowledge, developed with the most important means of reason, away from the world, along with meeting the most disturbing difficulties of learning and developing the hidden. I was permeated by the feeling of a definite regaining of my vital values, such as balance and discretion, the two expressions of my inner power that were worthy of primacy, forming a sort of stem of personality.

Leadership: Do you opt to place yourself between the differences of being yourself negative and yourself positive, so as to form a new concept of "all in one"?

Do you like games? Nova is a Terran Ghost that was supposed to appear in the canceled Shooter called StarCraft: Ghost. Instead, Nova Covert Ops, the first mission pack for StarCraft 2, does not incorporate elements from Ghost. Christ Sigaty, executive producer for StarCraft 2, said that this expansion "will focus on a story that is much more... intimate and gloomy. We have focused so much on the galactic conflict and on the galactic story. We would like to explore something much closer to us." *

One of the obstacles that prevent you from capitalizing on the fruits of leadership is aimed at the attempt of exploring something close to you, focusing on the expansion of a reality, of an existence whose main reference point does not incorporate elements that make up the highest essence of your being.

Leadership, open to the unity between the work of creation and vision, where the perspective of positive transformation is based on the link between balance and discretion, must be reflected not from the position of a prisoner of its own world, but from the perspective of a man that rediscovers himself through the fire of doubts, searches, and observations that lead to the healing of any passions.

The way you relate to the hypostases in which you experience the privileged space of creation mirrors the way in which you assume the confessing duty of portraying a desolate reality that causes another.

How do you perceive yourself between the creator's hypostasis that exists through Himself, which has all the perfections, which is absolute, and that of the discoverer who only acknowledges his mistakes when they turn into a blessing? Are you a unique reference value for what should be able to compensate for any error and any deviation from the path through which you are trying to achieve a goal?

The way in which you assimilate the teachings and guidance of science, relative to searching for a form of understanding of an experience from the angle of distancing one's self from the tendency of dominating the world, through the idea of entering an area and staying there, depends heavily on the availability of living between differences of thought and points of extremes, knowing that no one will ever unravel you.

If you opt to place yourself between the differences of being yourself negatively or yourself positively, so as to form a new concept of "all in one" that aims to develop the quality of your access to a new version of personality, you will be able to promote a character, an image and a reasoning that stems from the recognition of an alteration resulted from the deep precariousness of highly advanced knowledge.

This makes you into a leader who knows how to manage his moods and knows how to lead under the pressure of his own weaknesses, under the pressure of his own (esoteric) obsessions, under the pressure of his own errors of decision, relative to the elements of a battlefield where healthy tendencies are at war with unhealthy ones.

To enter a non-resistance area and to stay there is to abandon the old beliefs that have turned out to be bankrupt in time, for a different belief that burns only in your heart as a confirmation of the curiosity of the one who has the certainty that there are many things to say about a proposed issue.

The Backtracking Function targets the search of that reasoning that starts from the recognition of an alteration resulting from the deep precariousness of highly advances knowledge, making possible the "delivery" of personal characteristics: the power of overcoming habits or the power of defeating your biggest temptations. Such as the temptation of leaping, through the continuous increasing of knowledge, towards the immeasurable.

*** Note:** StarCraft 2

Source: https://neculaifantanaru.com/en/the-backtracking-function.html

The Beautiful Unknown Woman Hides Her Secrets Under Seven Waves

On June 06, 2014

Involve yourself directly in releasing any pattern of science perception, gathering together all those unalterable virtues you need to remove the defects harming your value.

Eisenstein begins to "blunt" the art methods. He had a study consistency. But now, he feels that the study of mathematics and Japanese hieroglyphs was useless. A little while later, he would understand its advantages. But he does no realize that his current method of study is the result of years of scientific education. He diligently studies the art theory. He begins work systematically, like an engineer, but he soon remains baffled. With every approach of the art essence, he sees that "the beautiful unknown woman hides her secrets under seven waives. An ocean of muslin."

The frontal attack fails. *"It is common knowledge that a sword cannot cut a feather pillow... It can only be cut with the edge of a bent blade, from an oriental scimitar... The scimitar's curve symbolizes the long detour route that you need to follow in order to dissect the secrets hidden under the muslin ocean... There is no problem ! We are young. We have time, the future is ours ! First, it follows the path of study through creation. He notes amused that, in this case, the 'grinding' period may be immediately useful."* *

Leadership: How reduced or how enhanced your personality would be if you were the equal of a superior science?

Being the equal to a superior science, when we claim that it helps us define the significant spatial cutout to symbolically represent a definite image, concept or product, is to choose from the multitude of patterns, styles, trends, that which you real need in order to obtain the essence of a dynamic of the living, the essence of an artistic chemistry that manages to transcend time and other worldly obstacles.

An art critic could show the injustice committed and how much reduced the personality of an artist would be, who wants to be the equal of a superior science, though not giving full importance to that important chapter of his research and intellectual development activity.

But for a good practitioner of leadership science, directly involved in the release of any innovation and inspiration patterns made over time, overruling, out of a principled despise, this major production of arrangements out of which immeasurable benefits can be drawn, is equivalent to a fall in an inferior state of mind.

Leadership, in its possible ascent in relation to art and scientific research, gathers together all hidden secrets, all exploitation forms of creative resources in perfect harmony with those unalterable virtues that man needs to eliminate defects harming his value. Of course, without besoiling or destroying the truss frame of the entire compound from the study of production and representation processes of new forms of "swords".

Art is a way of recognizing yourself and especially of assuming yourself as a particular creator who, by using a material called "symbol" and integrating a multiplicity of interpretations, manages to actually introduce a new qualitative goal.

In leadership, the sword is the powerful tool to determine the character of what is conventional and also appropriate to ensure coherence between "general" and "particular",

between "systematic" and "unsystematic", splitting in two the "all-inclusive". And here, it is worth mentioning a quote belonging to Victor Hugo: *"A gun is nothing in itself, it exists only through the hand that wields it."*

Unlike the scimitar's curve, which symbolizes in art the long workaround that one must follow to dissect the hidden secrets under the "muslin ocean", the sword symbolizes in leadership, at the same time, the way out of the social convention patterns that connects you with others aspiring to a higher professional status, but who do not have the same inclinations, the same desire for affirmation, the same tendency towards deepening knowledge and promoting it into society.

And having little price of the desire for affirmation means overlooking one of the ways through which your genius is revealed, in his immense complexity, but especially in his immense capacity to customize the background of science.

The essence of art is to build an idea starting from what is behind the attempt to give it a new interpretation in concordance with the truth.

The beautiful unknown woman hides her secrets under seven waves designates that science acquired only through experience coupled with sound knowledge and practices continuously used, but especially with the desire to surpass and affirm oneself and to get out of anonymity.

*** Note:** Ion Barna –*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-beautiful-unknown-woman-hides-her-secrets-under-se

The Beetle

On November 21, 2023

You can integrate into an environment conducive to your aspirations, only if the image with which you present your true value is appropriate to that environment.

I will now tell you the story of a survivor who ended up as if by reverse psychology in an unknown but easy to explore environment - "the university". It is about a treasure discoverer who wades into a mire full of impurity, mud and an unbearable stench, through which he advances very easily only by canceling any virtues, any spiritual norms, any ethical standards.

The weather and the terrain were advantages for this ordinary individual, important resources that he knew how to use well, certainly having other accomplices, of the same subspecies. So, this is how you could get into a mire where there are interests, underneath, compromises, an environment in which a beetle cannot get stuck at all, precisely because its limbs are equipped with perils that help it move on swampy surfaces, wet, and at the same time slippery.

This obscure individual was received as a guest of honor in the fertile framework of a vast vegetable kingdom, without crawling at all on compacted earth, without encountering any pesticide to kill him. It would be said that the earth vibrated in the climate conducive to its development. He himself, a kind of sovereign of the microbial biodiversity, integrated himself wonderfully into an environment that provided him with sufficient food, water and shelter, without having any special merit for this blessed heavenly manna. In a well-kept garden there is room for seemingly harmless insects, right?

Who notices the existence of a small universe, hidden under the leaf of an autumn seedling? This precocious life form, native to the earth sign, symbolizing adaptability, stepped into academia with the same caution as a newcomer explores an unknown garden. Like a "surprise visitor," he brought with him his own breeding aspirations, wanting to thrive in this new habitat until he reached the stage of "King of Cultivated Insects."

Leadership: Do you adopt an "outside-in" perspective that emphasizes personal responsibility and ethical freedom, being open to all that represents "image transformed by reflection into model"?

At one of the seminars, the new teacher, dressed in a four-pin suit, unfolds his life story, speaking briefly about his humble beginnings. As if leaving mysterious seeds in the soil of a fertile garden, he began to share his knowledge and experiences that, at first, seemed to be unique and interesting. Like a cockroach's egg capsules, the information it shared could not be easily assimilated or replaced by others.

But he took his mouth in advance, as if his humble past had pushed him from behind to free himself from the burden of an exhausting weight. The little polyphagous pest that should by no means be ignored, related a fact of essential importance, *a secreto muy personal* , a certain event from his life that had to be kept in a safe with the most complex code. When it comes to information security, insects cannot be neglected.

He confessed in good faith that he faced difficulties in adapting to the academic garden, just like any new visitor to an unfamiliar place, full of vegetation. First he became a teacher, then he had to choose the discipline he was going to teach. Arriving on this agricultural land,

ready to work, he flirted with several disciplines, but none of them were to his liking, so he took a specialized course where he obtained a diploma that allowed him to specialize in another field which was not listed on the "available" list of fertile land.

Leadership: Are you called to initiate a new profession by exploring otherness through overlapping images, only to later specialize in the nuances of a unique visual expression?

Here, the question is asked full of the shine of the clean face: first you become a teacher, and then you specialize in a field to practice? How come this? I mean, they put a bunch of different subjects in front of you, and you choose to teach any of them, without knowing any of them?

Well, this well-received and welcome visitor to the land of diversified agriculture, *Leptinotarsa Decemlineata* , an insect species that is frequently found in "culture" environments in Romania, has discreetly stepped into the university garden, a fact that illustrates an initial adaptation process. But it also highlights the difficulties he encountered in fulfilling his role effectively. However, you want to live instinctively in a favorable atmosphere in vain, if you do not value your ability to hide the "dirt" with which you are covered, the mud in which you wallow every day.

So, in the academic context, it is essential not only to manage the place where the beetle "hides" its mess, but also the way in which it is managed, because where it leaves its eggs, in a kind of silk cradle, stuck to the underside of a loose leaf, there the larvae will develop, which must also go through a process of development and growth to reach the adult stage. Of course, this intruder must disguise himself as a ladybug, something colorful and pleasing to the eye, with positive symbolic connotations, so as to gain positive recognition. It then typically opens its elytra, spreads its hind wings, and flies to freedom.

Leadership: Are you taking advantage of your connections to fill a role for which you are not ready, thus risking to turn this opportunity into a visual illusion with potential repercussions in the compositional balance of your image?

More jokingly, more seriously, let's see what charges can be brought against the individual who first became a teacher, and only later took courses that would allow him to practice in a field he knew nothing about.

Usurpation of office: The individual occupied a position for which he was not qualified, taking advantage of his relations and other accomplices. This may be considered a form of fraud, which may have legal consequences.

Imposture: The individual obtained a teaching position without meeting the necessary conditions, namely the knowledge and skills necessary to teach an academic discipline. Most likely, the individual lied on their resume, where they stated that they have knowledge in a certain field.

Fraud: The individual has misled students and the institution of higher education by posing as a qualified teacher.

Favoritism: If an individual received special favors in the hiring process, or was favored over other candidates, they may be accused of favoritism.

Professional incompetence: Considering that he did not have solid knowledge in the

respective field, it is understood that he was not prepared to perform his duties as a teacher, a fact that would have led to the teaching of erroneous or outdated information, or to the creation of an atmosphere of disinterest in among the students. And the fact that he divulged the secret of his arrival can be considered as evidence of neglect or negligence. Big mistake !

Negligence in the selection process: If the educational institution did not carry out a proper assessment of the individual's qualifications before hiring or promoting him, it can be accused of negligence in the selection process. It is known that Romanian universities are number 1 in the world in terms of "muddy" individuals who become professors overnight.

Conflict of interest: If someone from the management of the institution has a personal or business relationship with the individual in question, and has influenced the hiring process in his favor, then it may be a conflict of interest.

Abuse of position: If the individual obtained contracts with various companies through his position as a teacher, this may be evidence that he used his position for personal gain.

Depending on the available evidence, the individual may be charged with one or more of these crimes. If found guilty, he may face prison terms or other criminal penalties. And even if he is not found guilty, after so many years, surely God knows everything. And that's enough...

Leadership manifests itself as a kind of recognition of the image that your creation reflects, from which you must eliminate imitation and miming of some continuities in the process of asserting originality.

The beetle remains a beetle regardless of the environment in which it manifests itself, regardless of the visual setting in which it is found, just as a corrupt man does not change his nature wherever he is.

This kind of "living woman" has no inclination towards creation, discovery, invention, but only towards tricks, tricks, betrayals, intrigues, flattering words, unscrupulous manipulations, secret plans. Absolutely nothing spiritual, nothing close to the divine resides in his soul, in his mind, in his consciousness. It all boils down to profitable aspirations.

Source: https://neculaifantanaru.com/en/the-beetle.html

The Beggar Who Gives Alms

On April 09, 2014

Find the motivation that can get you to be what you really are, for the evolution of your spiritual background to not be stopped or temporarily halted.

They live with great prudence, making a little fire every day, as very distressed people. Jean Valjean didn't replace any of the furniture he found there at first: he only had a full door made in place of the windowed door for Cosette's little room. No one could guess that, in fact, he was the same wealthy Monsieur Madeleine, who concealed his identity. And returned to that lower part of man that he actually was. The modesty untapped by the passing of years was asking to be recovered.

He continued wearing his yellow waistcoat, black trousers and worn hat. People on the street thought he was poor. It happened at times that a merciful woman would turn around and give him alms. Jean Valjean received and bowed to the ground. Other times he happened upon some wretch who was begging. Then, he looked around so no one could see him, approached the beggar stealthily and sneaked a coin in his hand, often even a silver coin, and then rushed away from him. This thing could bring him inconvenience. In the neighborhood people started to know him as the "beggar who gives alms". *

Leadership: Are you a distinct case of negotiation between an insurer and an insured, from the perspective of experiencing a hurtful humility in front of a dramatic situation that helps you to evolve spiritually and to save your soul?

Every leader, driven by the urge of changing his lifestyle, to finding an *equilibrio* between functionality and context, between inner power and the responsibilities of his function, is a distinct case of negotiation between an insurer and an insured, due to be treated as such as a theme whose solution lies within human consciousness, not outside of it.

On the one hand, you ensure the necessary independence for yourself, on the other hand you acquire a new outlook on life. The insurer is synonymous with the reckless feeling of an implacable destiny, while the insured can be correlated with the permanent struggle against the reality of a fallen world, dominated by suffering and materialism, or by the struggle of memory against forgetting.

To evolve spiritually towards a higher consciousness, to a greater degree of wisdom, is to show your generosity in the situation of a remorse that can give new meaning to your inner world.

And not just that, you still need to show your generosity in front of a retrospective look at what has been given to you, to hear, even in the absence of arguments that do not identify the legal branch, no uncontradictable logic. Faith is the meditation on a past that pursues you as a curse, from which you must draw conclusions in the sense of those sustained by a fresh, renewed consciousness, from which you must learn what mercy means, what it means to be gentle, sincere, loving, honest, a peacemaker.

To reach yourself, at times fighting even against the wish for power and glory, discovering in the mathematics of the abstract world you're experiencing, guided by its own equations, rather a problem of affection than of logic, under the influence of the means of ensuring a balance between internal and external. This is more than a caress, bringer of pure thoughts, it is rather an absolutely conquering way to play your feelings to others.

From the science of harnessing the virtues that surround you as an aura of self-confidence, to the art of accepting yourself among others as a guest among hosts, the uninterrupted recognition of beauty plays an important role in the manner of better developing and defining yourself, of discovering new things about others, about the world. Leadership becomes a masterpiece whose composition, inspired perhaps by a summary of the past, shows man in the fullness of his background qualities. Of the greatness that is given to others to admire of him moment by moment and even support it.

Leadership: Is the situation in which your superiority is born a rapid improvement in the experience of accessing the variable "check your perceptions about what life is meant to be in a miraculous way" that you place at the disposal of the soul of the world?

It is not enough to live according to the harsh laws of leadership, you must also sprinkle a little peace on the inside and outside of your being. Life symbolized in a miraculous way can be perceived as a triumph against all the shortcomings, sins and passions of the world, a triumph that encompasses you when you follow the trail of the past that haunts you and you want to forget it so that you resonate and identify yourself with the one who can suffer, not just the one who overcomes.

As the brain is programmed to absorb any model or structure of reality that it observes and investigates, so too is man, subject to the norms regarding the quality of leadership, programmed to hook up for a long period of time to the network of spiritual energy that develops in perfect harmony with life and the surrounding environment.

Essential elements of leadership are the sparkles of wisdom from the experience of a life where suffering has often overwhelmed the moments of happiness.

The great writer, Victor Hugo, urged: *"Let us take down the old plaster that hides the façade of the house. There are no other rules nor models."*

To fulfill the conditions of the art of leadership, casting over the nakedness of your beings the veil of feelings that have nothing to do with science, but with your manifestations in the context of the society that casts you at a level of resonance compatible with the human dimension of existential commitments, you must get closes and close to what you really are. TO the man that finds wisdom and gains deep understanding of the fact that something other than the material part completes him and brings him balance. The book of life can be opened without keys, with a simple scanning of the being.

Leadership is the gratitude of experiencing an experience of suffering on the verge of a situation where you feel too inclined to the superiority of your position, or when you feel bound or too dependent on the perfect form of a life that truly deserves to be lived.

The Beggar Who Gives Alms refers to the specifically human aspects of leadership, dominated by specific laws. Leadership must be "clothed" with humanism, as in all other fields, relying mainly on the unwritten law: to give, not only to ask.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/the-beggar-who-gives-alms.html

The Beginning Of Any Change Is The First Cause

On December 22, 2021

Try to validate a decision taken from a unique perspective of the phenomenon of "circumstantial resonance", in an attempt to recognize in you the source of a new form of consciousness.

I saw a cat crossing the crosswalk, and I could only study it with stone eyes, let alone watch over it with the unceasing call of divine mercy. It seemed a decision taken from an unprecedented perspective of the phenomenon of madness: the proud selfish little girl assumed the prolongation of the state in which the judgments arising from the senses do not even correspond at all. The cars stopped, others bypassed it, none of which mattered much at that moment of balance. The animal walked slowly, elegantly, without knowing what the risk or danger was, somehow imagining itself as an unforgettable moment in a space of infinity, as the hero of an unparalleled adventure.

Surely it is mad courage, devoid of rebukes of conscience, unconsciousness in the face of relentless death. The cat might as well have waited at the traffic light, but it wanted to be the first to cross a horizon of events that can only be seen in Hollywood movies, as if experiencing that tendency of the human ego to be wild, to be a creator of new worlds, a TIME-TRAVELER. Immediately, it must be taken into account that the cat is just a lone predator that surprises by attacking the mouse and the sparrow, without thinking for a moment that it could be in danger by crossing two lanes.

Obviously, the cat did not wait for the color green, did not want to reconsider its decision, but seemed to play the king in an absolute safe position on a chessboard that responds exactly to the instructions given by an irrational exuberance. Because, as someone said: *"Waiting means adding moments to moments, squeezing them so that space-time is compressed, to remain in the deep self the illusion of its dilation in the short respite together with an illusion that sometimes seems so real."*

Leadership: Can the result of your decision be interpreted as a relentless unfolding of the outside world, analyzed by a confused interiority?

At the sight of this suspenseful scene, I felt like a prisoner trapped in a time trap determined by a destiny of transcendence (lived involuntarily), trapped in a moving circle with a blinding ray taken to the causal point of a decision taken under pressure, conjunctural and without perspective. What is certain is that I could not undo the effect of an analgesic arising from the difference between desire and reality. There intervened the correspondence between a black dream, lived with open eyes, and living a life without limits expressed by an extreme mobilization, by an effort of the moment to overcome time and space of the dimension called "a super-factor of personality".

For this solitary presence in the middle of the street, life meant "me first", not others. In no case did its soul ache for what it was trying to do. But if the animal is generally denied rationality, *negar el papel que tiene en el proceso de conocer la realidad*, and especially because it does not take into account the feeling of being a victim, then man can be forgiven for his sin of forgetting one's purpose of being rational in case he manifests his will to cross the road with a single direction of circulation: the sense of finality close to that of the final cause.

In any case, we are all cats at some point when we cross the street. But we must realize the value of that certain "something out of the ordinary" to explain the true meaning of the life

we live: finding a reason not to fall victim to our own recklessness and exaggeration. This, of course, in the implicit intention not to become a target of more intense moments, not to consider ourselves as an annex for the conscious cultivation of the ephemeral in a world of doubt and insecurity.

Leadership: Can you take responsibility for an identity that brings together the experience of a life from another life, in an attempt to rediscover the "negative" of the being who incarnates in a game of duplication?

Certainly, my negative was embodied in a game of duplication, when I felt that I was part of the life of another being endowed with a different genetic configuration. The negative indicates the confrontation with that side of the interiority not expressed in words or orally. I fell silent instantly. And then the restraint of subjective aspirations, their removal from the path of relative normalcy, was the beginning of my fall into a state of paranoia in which I forgot to analyze my own mistakes, my own motivations, my own feelings, and to observe those of others.

It was a state of stillness, loss of hope, a demobilizing pressure as in the face of inevitable death, the syndrome being followed by a feeling of guilt. Those who want to know exactly what was going on in my soul can study the story "Buried Alive" by Edgar Allan Poe, especially when the inner grinding of the main character takes place as a relentless unfolding of the outside world:

"I tried to shout. But in my endeavor my lips and dry tongue moved convulsively, and no voice came out of my cavernous chest, which, pressed as if by the weight of a fallen mountain above it, panted and throbbed alongside my heart, at every hard and heavy breath. In this effort to make a cry, wanting to open my mouth, I noticed that my jaws are tied, as is customary for the dead..."

To better understand what "circumstantial resonance" is, you must consider that "transcendence" of interiority by its coincidence with exteriority, because what you experience through the temporary feeling of doubling can be passed through the filter of a life experience lived on the border between what is meant to happen and what is possible, but not necessarily.

The broader dimension of my identity, as a psychology of duplication, is equivalent to living a life behind another life that sometimes loses its compass to find it in the form of an affective predisposition capable of amplifying or diminishing the cooperation between chance and free will.

That's how I came to consider myself a loser, the main subject of a bad thought, because I resigned myself to a difficult situation believing that I have to get used to living with it. So, only by the simple unfolding of an event that aroused my full interest, only by recognizing a prophetic dimension of conjunctural synchronism, I was on the verge of changing the course of my life – by a resignation to the destiny that only does what it wants anyway, by giving up will, by accepting to be what the outside dictates me to be.

Or, to recognize in myself the source of a new form of consciousness means to analyze each life experience as a shield against the shameless incursion of the outside on the intimacy of the inside. This awareness is partly explained by the perception of a discrepancy between what I think I can do in someone else's place and what I can do to overcome a self-centered mindset.

The Beginning Of Any Change Is The First Cause when the "first cause" highlights the

situation in which the Higher Self (or subjective mindset) has separated from me and reincarnated in another animating vehicle, in another being, in another reality. If you noticed well, before I changed, there was a change in the current line of events, a change that I perceived as an extremely important responsibility towards a hurried and emancipated being, similar to me, but much more able to teach me life lessons.

Source: https://neculaifantanaru.com/en/the-beginning-of-any-change-is-the-first-cause.html

The Being Whose Essence Is The Infinite

On April 18, 2014

The leader is like an actor on stage who must be both a character and a narrator.

What terrible mistake did I make when I employed myself into practicing the most solemn ways of thinking, fueled by the game of approaching and distancing yourself from the fascinating world of science, symbolically woven through letters and lines, around the measured value of the concentration of the artificial and the natural, the personal and the impersonal? Had I let myself be influenced by the mystical force of the subconscious, to which the conscious mind gave shape to, transmitting suggestions to it based on your lived experiences?

In what extraordinary mistake was I cast into when I hoped to offer my knowledge gained with ample work as food to the mostly experimental science, instead of the intensity of living, of the peculiar emotion that akin to the river which flows into a sea without tides, knows only a part of what constitutes the core of an existential approach?

If the characteristics of a vector quantity are the valued measure and orientation, by orientation meaning direction and meaning of size, then I was, symbolically speaking, only a position vector, i.e. an oriented line segment, with origins in the origin of a system of Cartesian coordinates that cannot be solved. Can anyone limit a being that carries within its essence the infinite, but that sees itself torn and scattered from the reality of its own existence?

I would've wanted to be a benchmark against which the undeniable quality of life can be measured and set, or rather the owner of the absolute truth for the benefit of manifestation and transformation of consciousness, able to live in a complete different world, tailored after my own heart, opposing any interference that may deviate from my course of action determined by the requirements of beauty and humanity.

Maybe I should've been given the authority of creator of meanings, but I think I wouldn't have known what to do with it. I would rather have wanted to be a benchmark of existence based on using inner resources, a body animated by warm rays of light, not a dividing line between dream and reality. From where the power to enlighten my way had to have come?

Leadership: Can you call yourself the sovereign of in-depth continuity of your inner life, depriving yourself of the copyrights of exploiting that "conventional" of story that meets the need to overcome the opposing appearances?

Leadership is like a story from which each draws their own conclusions, but also the direction to follow, which we often do not even believe in because it contains a lot of morality, a lot of new information, suspense, mystery, but also a dose of selfishness. Sometimes this story is dramatized more and more, thus gaining weight and complexity.

Enumerating the two landmarks in the ever-larger string of observations concerning the relationship between life and reality, such as freedom of thought and freedom of expression of beliefs, we can say that man is a sovereign of continuity through one of the two major functions of himself, *"fast forward"* or *"rewind".* The former has a clearly defined share in assessing an uncertain evolution and the latter tends towards an obsolete state, altering core values.

We confirm this from the fact that the writer may can not be alienated by the world he finds himself in, showing himself indifferent towards all that is beautiful and human. He is able to measure perceptions that create emotions, at the same time with the experiences that induce a trance state, from which the images of the great script will then be released. Or, just as well, the writer can be *a self-model of attachment* towards the evolution of a profession that exercises its prerogatives on the border between unlimited knowledge and the maximizing of potential for the dissemination of ideas through the production of scientific fuel.

He can be a man whose soul closely resembles a puzzle easily represented on the map of life, the pieces being found in the way he is involved in renewing it.

Leadership: Are you linked to trying to replace the "infinite that keeps your life in a vacuum" trying to justify the story you title "In dialogue with MY SHADOW"?

Two instances attract in the writer's field: the intelligent word which, if placed properly, can tangle or untangle the thread of the story; and the need for a possible change in content and style that can give the writer a sense of strangeness or a feeling of unreality (acting as a sweet poison) that inevitably continues to exert secret influence on his life.

The leader is like an actor on stage who must be both a character and a narrator, a reference point for life and a reference point for science, developing within the game of reciprocity a certain autonomy in collecting private funds of the "index" type, which stores values that seem most important. Some guide his behavior and way of thinking, others determine the quality of his moods, his faith, his actions and relationships that he has with the reality of his own existence.

If you want to live in a completely different world, tailored to your heart's content, which opposes any interference that could deviate you from the course of action established by the demands of the beautiful and the humane, then set your leadership inwardly when you play a huge role on the stage of life. Writing is the first step towards that reflection on the meaning of life, coming from the presence of an artist of language imaginings that wants to interrogate the way the world is made, how everything works so closely with his state of mind.

But can you, maybe, do this – one hundred percent – without losing, for even a second, the connection with the desire for ascension that pants within you the aspiration towards conquering a different world, of the infinite that maintains your life in vacuum? Your soul feels the need for a merger with the infinite that you constantly create from your account of a man addicted to a reality that self-transforms?

Life in the void is an as of yet unwritten story awaiting its narrator. And the infinite that keeps life in the void is the time, the state of expectation of an inspirational spark that may or may not come from higher people who could enhance their artistic abilities according to the outer and inner realities.

A story that you title "In dialogue with MY SHADOW" takes into account man's fundamental need to express himself as he is, to rediscover himself, to detach himself from the world through a living transfiguring emotion.

This emotion may range from an approach to the temporality of inner life, to the representation of the timelessness of a pleasant conversation with one's own consciousness, as well as an elaborate metaphorical construction.

The Being Whose Essence Is The Infinite is the protagonist of a stunning tale of hope, faith and the miracle of life, which only knows the monologue of a man alone but empowered with horizons that are much greater than things ephemeral of this world, caused by the emergence of much more different realities than anticipated.

Source: https://neculaifantanaru.com/en/the-being-whose-essence-is-the-infinite.html

The Big Charade

On March 25, 2010

Leadership is the art of penetrating the inner world of others, to guide outer transformations through a deep understanding of their feelings and emotions.

In the books written by J.K. Rowling, there is this character Dumbledore, being portrayed as an old sage with a deep understanding of human nature. He can read the thoughts and emotions of those around him, often anticipating future events. In fact, Dumbledore doesn't just give advice; he subtly manipulates events to guide those he loves to the right path. For example, she hides the truth about Harry's past to protect him from pain.

Every man is an unraveled charade. Therefore, you must endow yourself with the gift of the second view, that of a wizard and visionary, of the man who cannot avoid in any way the whole complexity of feelings and emotions that others live. So that you can adjust any change in their inner world, which precedes their outer change. As a man endowed with the skillful description of the feelings of others, you will manage to adjust any change in their personalities filled with ups and downs.

The stages preceding the whole process of human psychical and inner change succeed in a natural, almost identical order. Regardless of type, size and form of leadership you practice. But constantly, just as an editor who identically renders the events, struggling hard not to add anything, no fake elements to his story, you must respect the condition of objectivity which, I repeat, excludes the delusion caused by a false or superficial knowledge.

Leadership regularizes the complexity of inner feelings, through a vision that anticipates and harmonizes inner changes.

This long process of "unraveling the big charade" helps him quickly calculate his area of influence, nesting easier among barren and moving, gentle or steep hills of human soul (which, for most, it is questionable).

But not all rivers flowing into the sea form a fluvial system. Not all actions have immediate effects, not all leaders who pour their ideals, principles, values into the holy grail, full of unexpected of every human type, can amplify leadership.

It is your merit of being notified that people need you, of your resources of knowledge, of your ability to plant in their existence the seeds of some values that would complete their personality and to fulfill them on as many plans as possible.

However, for your leadership to take shape, for your influence to be effective, you must rely on yourself, on your way to conquering the "magic" just as the football game relies on applying tactics. Furthermore, last but not least, you should be able to delineate your reality to that dynamic reality, in a latent state or manifested by other people.

Mastery in leadership is reflected in the ability to create an ecosystem where each individual can discover and manifest their maximum potential, thereby contributing to a larger vision of progress.

By building an awareness campaign of your own capabilities, the management of that

attitude that keeps you in touch with yourself, and then with the other people, must be part of the objectives of all your guidelines.

A doctor, by subjective symptoms, sometimes vaguely defined, determines on the basis of some objective criteria and based on some adequate reasoning the cause of the disease and the probable limit the patient's life. In the same way, the leader as to integrate more easily in other people's reality, as to make way through the finest and thinnest branches of their existence, and to be able to produce the complete change, or even partial, must point out the light of a reasoning that would serve as a reference standard of his mastery to lead and to handle any situation with maximum results.

Depending on their acceptance or refusal to grant their confidence to you, whether to provide to you or not all resources necessary for their development, you will be able to highlight your real qualities of a leader. Remember that those who completed their leadership, those who managed to climb the lofty heights of the human soul, and then had the courage to descend into the most hidden depths of the true character that defines the moral essence of human, only those attracted enough "white balls". Only those understood how it is created, how it is controlled the "magic".

The concept underlying the implementation of "magic" is based on the experience of recognizing you as being dependent on the desire to exteriorize your inner feelings.

The great charade is about deciphering the true nature of man. This, especially when we encounter difficulties in deeply understanding the experiences of others, because without this understanding, any attempt to guide their external transformations remains superficial.

The cold statistics of the finest emotions, the strong will to collect and transmit the finest subtleties, all the triggering emotional elements, mental, psychological - from the smallest gesture, from the slightest fraction of a moral idea, up to the liveliest feelings of gratitude, of communion and fidelity - all this creative stages, of unchaining the human potential - are indispensable to leaders.

The true human nature cannot be tested, nor easily or indifferently viewed like in a mirror, as a final aim. And its knowing, its evolution in time, in the long period of formation must be simultaneous with the very act of becoming itself. The moment it heightens the wings of cleverness and assiduity to the high sky of accomplishment. Or the moment it denies its high values and gets lost behind a hopeless horizon, like smoke in rags of clouds.

In the case of leadership, we will always have to deal with the "gift of second sight", that is, even if we do not feel fully prepared to comply with the demands of the situation, we will not be able to bypass the full complexity of feelings and emotions that others experience.

Source: https://neculaifantanaru.com/en/the-big-charade.html

The Black Cobra

On December 12, 2013

Build a vision about the Man you portray which would depend on the result of reason and on the full awareness of the consequences of negative character manifestations that you can not combat.

"My daughter, Catherine, is very gentle and kind. Talk to her and you will see. You have the power. You can do it. I know you can feel love and compassion. You have the chance to show the entire world that you can be as merciful as you are strong, that you are good enough to treat Catherine better than the world treated you. You have the power. Please."

Convincing, the voice of Senator Ruth Martin sends and inoculates an improvised feeling, based on the idea that kindness is the path towards good, towards getting healthy, towards redemption. This prevailing emotion must accelerate a temporary paralysis, to numb the nervous terminations and maintain the stability of positive elements which Buffalo Bill needs as anchors. Thus, she tries to reduce the negative consequences of psychic instability which strongly influence his evolution.

Agent FBI, Clarice Starling immediately observes the intention behind the voice: *"Jesus, she's smart, she's really smart. He repeats her name. If Buffalo Bill will look at Catherine as a person and not as an object, he's going to have a hard time killing her."*

Leadership: Can you gain access to a new depth of feelings that can help you become more generous without falling into the trap of a pseudo-effect of "silence" in which man worships himself in God's stead?

But will the impossible become possible? Like a volcano sunken for a long time in a deep sleep, will Buffalo Bill let his positive Ego to show itself openly, through a good deed? Or will he lash out with even more violence out of the inertia inoculated by the spiritual weight of these calculated and determinist words?

In order for that dark individual to cast atone his sins with the help of a *contritio*, through a complete repentance, is not enough to be fully taken over by that tension fueled with soothing, undiluted positive energy. The affection behind these words must rush in his blood and influence his blood flow like a regulator. And in a second, it should provide that purified fuel which ignites his sensitivity, ensuring an even temperature of his manifestation.

Mentally, Buffalo Bill fights with a black cobra, with the venomous influence of his own arguments, but he lacks the balance parameter. He can't reach that state of complete stability corresponding to a normal social functionality. He knows he can be a good and generous man, but he refuses this luxury with obstinacy, because the venom he carries in his genes is too concentrated. Still, he keeps his firm and cold attitude, without bearing the weight of any remorse, without blinking at the sight of Senator Ruth Martin's face.

The Black Cobra is an animal that tries to hypnotize its prey, penetrate into the depths of its soul, and if it fails, it must at least feel that liberating pleasure that is at the same time the purest, the most exalting and the most intense, coming from contemplating a transformation of the essence of man (manifested through a look of worry and pain).

Leadership: Are you trapped in the imprisonment of vices, in the face of an exacerbation

of vanity that, in the vicinity of absolute power, feels honored to continue its work?

A live demonstration of the man's unsuspected resources, established, as paradoxically as it would seem, at a psychological and spiritual level, and it reflects the amazing power of the mind. And sometimes, the length reached by crossing the windings of a narrow road, by taking small decisions, to a position considered as being unattackable in the short run, but without no survival chances in the long run.

What makes us deepen our leadership with more sense of accountability is the constant "to be" of the man who demonstrates his qualities and true potential by giving up his dependence on the challenges that challenge his vanity. Based on wrong, even aberrant reasoning, you are tempted to denigrate or deny unanimously accepted values.

All these indirect connection movements to a different type of vision, by a self-kept image which sends shivers instead of inspiring respect, make the passage to a conflicting mentality, less directed towards dialogue and cooperation. Finally, the spell triggered by the way in which man interprets reality and relates to it, makes a lot easier the transfer of self-accreditation in the area of cold, emotionless thinking.

Vanity has the primary effect of maintaining a state of expectation or non-involvement in a critical situation in which you have an obligation to intervene, especially if you are responsible for its consequences. Irreparable, man achieves some kind of a resistance against possible external influences and destruction, but on the other hand it shows a moral superficiality that takes over his whole being, overturning those arguments which can't support his social and professional evolution.

By alternating his nature, by adopting a sick reality, man, caught in the chain of events leading to enclosing vices within himself (those absurd outbursts which Jung described as characteristic to the psychical infection of our time), points his life towards suffering, anxiety and lastly, to emptiness.

Leadership: Do you take into consideration the reference of a spiritual orientation when you become immune to the "pain" that people around you face, according to your intentions to be vulnerable to the feeling that is passed back to you?

The man who takes seriously his role as promoter of changing mentalities can't move from a conflicting mentality to one directed towards dialogue and cooperation – if it is not first powered with concentrated, reassuring positive energy. He can become indestructible from a moral point of view only if he survives all transformation processes, both individually, as well as collectively.

A denial of his own nature, by installing some overtly extended mental blocks or emotional indispositions, announces the beginning of annihilating his identity, a destruction of his own being, both psychologically and socially.

Carl Gustav Jung, the founding father of analytic psychology, observed man within psychological treatment. The personality and identity crises occurring within a continuous self-observation and self-correction process, inevitably lead to confronting the patient with his shadow, with that dark half of his soul that he discarded by projections or depictions of deniable positivities and negativities that could be denied in turn. Basically, man can be influenced by alternative personality states that create the premises of an inadequate argument.

To take into consideration the reference of spiritual guidance, means to get rid of all the vices you harbor within you, so that you don't turn into the slave of urges and feelings that haven't been shaped enough by education, culture, experience and understanding reality, which could trigger evil around you. This guiding point is represented by that incorruptible part of conscience that opposes ignorance, malevolence or deliberate act of abuse of power, certifying the innocence of the path you follow in life.

The only way to achieve the balance parameter that you need so much in order to clearly draw the path you need to follow, and in order to be convinced that the future is in good hands, is to fight the "black cobra", with the venomous influence of own arguments and perceptions.

Is the main reason for the failure of your leadership due to you not recognizing your manifestations of selfishness, intimidation and vanity that accompany abuses of power capable of restricting other people's right to choose?

The Black Cobra aims at that spiteful and tendentious Alter-Ego, which negatively influences thoughts, arguments and ways of action. We all are a combination of white and black, of good and bad, the percentage between them depending on those two parameters that could be reset at any time: the power to expose one's self to new experiences and challenges and the way in which we react to them.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-black-cobra.html

The Black Curtain Of A Hidden Weakness

On July 20, 2012

Carefully polish your own aspirations, as to better position in relation to yourself.

The idea that began to take shape in my mind was that I would manage to escape. To leave the suffocating and antipathetic state that I reached, proper to a traveler who crosses a land full of obstacles. I didn't have such strength of thinking as Spinoza, Kant and Locke that would indicate a road in the confusion that still continues to indulge many philosophers, whose prime rib is that real spark of the dream unharmed by the attainment of a vision of bliss on the world. So I was willing to accept any kind of provocation from the coldness of the mind.

It was obvious that in that moment I was not myself. I was not more a wanderer, *un solitaire sur les royaumes de l'objectivité*, a convict to a certain fate, to a final judgment that kills the spirit and enslaves the mind. But, a philosopher searching diligently for the field of unknown. Have I managed to cheat easily the fate?

I was following the punishment of a crime, like a character from "1001 ghosts" of Al. Dumas. And if it was true that I committed the crime of which I accused myself, this leap towards the correct self-assessment would be a sin. The terrifying "crime" was the one to serve a different purpose, more brilliant, more sophisticated, and more meaningful than it would have been able to make someone like me, a stranger into the world of illustrious, of artists.

Beyond the borders of my conscience, was outlining a viewpoint that emerged almost out of nothing. As if I was suddenly enveloped in darkness and in all this sinister darkness would have appear a beneficial light that mysteriously transmitted to me: "You can be somebody else."

Leadership: Can you live from what you do not know about yourself, allowing yourself to be penetrated by the solemnity that is due a finale belonging to the necessity of stimulating duality "artist-magician"?

I was living out of what I did not know about myself, that is, I was allowing myself to fall prey to the fantasy of breaking free from rules, breaking free from mediocrity, self-introducing myself into the "laboratory" of the great writers of literature and science, with the observation that the boundary between literature and science was often artificial. Almost hopelessly, I had launched myself into an outpouring of intelligence and charm, on a space-time route to an impossible purpose: to be an integral part of an experience encapsulated in mystical writings.

I tasted the quivering pleasure, the spicy drunkenness, intense of a total transformation. I longed for experiencing it again and again. I gathered my entire will, all courage to start the movie script, like a man who throws himself again and again in the stormy waves of a devouring obsession just to relive that stimulant sense of transformation.

The script "The Magician" my first incursion into the sphere of my inner world, the instrument of formation of a different type of personality, one hidden under the precious cover of a total renewal, was to be a much harder attempt than I have imagined. How tempting could be this story, this incredible option of perfection?

The art of being someone else is how to value your precious talent of verisimilitude, manipulating the magic of making an illusion of yourself in the most beautiful way possible, making you forget that you are reading from your own unique reading experience.

Regardless of the script and its impact, I launched myself in a completely different kind of understanding the world, life, and universe. I felt more freely, less subjected to erosion. I removed the black curtain of my hidden weakness: of wanting to find out what I wish I did not know. I became someone else. Totally foreign to those who knew me. The magician made the connection between ordinary man and the artist of an infinite world, a world where once integrated I could look beyond the appearances of so-called normality.

I could play a character quite close to what I was in reality. With thirsty curiosity I descended up to the deeper areas of my passion, from where sprang impetuous and determined all ideas, all ideals, all my virtues, where all forms of knowledge were combining and merged into an absolute mastery. And, just like a chemist experimenting with new chemical reactions, combining various elements, I managed to develop the key element, the essence that could maximize my creative ability.

What I wanted was closely interwoven with what I was. What I did not know about myself was closely intertwined with the reality that imagination created. The artist-magician duality brought to the forefront the capacity to turn an absence into a presence, rendering a state of reality as plastic as possible, that is by placing an emphasis on things that depend only on me to be illuminated, manifested in various forms of existence and infinite in time and space.

Leadership: Can you measure the force of your thinking according to the adventure of losing yourself in the world of the characters of a story about the spectacle of everyday life, so you can benefit from the image of the ideal of being someone else?

One of the fastest ways to shape your personality is to train your Ego for accepting the change. The way you highlight your qualities, especially your power to intervene in the evolution of things, reflects that part of you, that positive momentum that you unlock when you want to surpass yourself. Consequently, concern yourself more of the nature of your being.

Just as the fashion shows follow to create a novel of shape and color, raised at the rank of art, based on a good knowledge of trends in "Haute Couture" and the public expectations – in the same way, leadership is based on a better knowledge of yourself in relation to the stimulation and boosting the development capacity of the optimal level of performance, but also on the expectations of others.

You become someone else only when you manage to play a character quite close to what you really are, and of what others expect from you. The adventure of seeing yourself as the character in a book or a movie will bring you closer to a new dimension of your personality, one approachable through the human image that can be separated from the old landmarks and the old reality.

Being someone else means perceiving yourself as compared to bringing someone into a more representative, primordial image, in a completely different background, with diverse ambience, to face the challenge of being part of a story script that has all the chances to become real.

Are you devoting yourself to the "awful crime" to serve a different purpose, more brilliant, more sophisticated, more meaningful than you would have been able to accomplish? Do you

have the courage to investigate diligently, like a philosopher, for the field of unknown? Or, you prefer to remain a wanderer, a convict to a certain fate, to a final judgment that kills the spirit and enslaves the mind? It depends on you and your choice.

Leadership is a unique masterpiece variant called *"It will hurt a little"*, which comes with a comprehensive view of what it means to be someone else, close to the obsession of the artist looking for untapped territories, unknown worlds, as of yet undetected human dimensions.

The Black Curtain Of A Hidden Weakness expresses the reason, the implacable force of mind and thought, which prevents you see what you lack to be you, which is essential in defining a wider horizon. Highlight the force that seeks to hide your head characteristics towards you and others.

Do you remember the *Little Prince* from the work of Antoine de Saint Exupery? He said: *"I've always loved the desert. You sit down on a sand dune. You see nothing. You hear nothing. And yet something shines in his silence. That makes the desert beautiful because it hides a well somewhere... "*

Leadership dissolves itself; the boundaries between knowledge, perception and reality become permeable if you do not know yourself well enough. By starting the exploration of your own Ego is like looking for a well in the desert. You can understand the "mystery of shining" only if you intervene in your evolution process, but without "distorting" the final target of yours and others.

Only if your searches are based on concrete elements detected with specific "tools" - mental or material, you can find the source of knowledge and the subsequent way of progress.

Carefully polish your own aspirations, as to better position in relation to yourself.

Source: https://neculaifantanaru.com/en/the-black-curtain-of-a-hidden-weakness.html

The Black Second Of The Passing Time

On June 24, 2013

Moderate your need to acquire the highest knowledge, so that you avoid that conflict with yourself that can take you on the edge of a sad ending.

Johann Friedrich Böttger was an alchemist, chemist and German inventor. He was the one who invented the porcelain of Saxony, leading to the founding of an industry that has become traditional in Europe. However, his fate was unexpectedly deceptive. Here's what we learn about the famous alchemist from the writer M. Solomon in the book "Lights in Retort":

On January 23rd, 1710, Frederick Augustus, King of Poland, signs a decree establishing a porcelain factory, whose income would contribute to improving Saxony's financial situation, severely shaken by the invasion of Carol XII of Sweden. The decree confers special rights on eminent people who are involved in the production of white porcelain.

But Böttger is in custody under the threat of death penalty for a hypothetical scam. He serves the king only to gain his freedom. Thus, encouraged by the success of his discovery, the alchemist moves to new trials. He is haunted by the thought of finding a clay with the same vitrification properties, but white. And he succeeds.

The King is very pleased with Böttger's work, who, in turn, feels within his right to demand his release. But Frederick Augustus does not want to get rid of a man of such value, he always imputes a hypothetical guilt, or a debt or various mistakes. Böttger did not know how to make gold, but knew how to make porcelain. And this secret had to be kept.

Böttger remained the king's prisoner all his life. At age 35, in 1719, he dies a poor man, tormented by his desire for freedom, ruined by the alcoholism which pushed him to his tragic fate. After Böttger's death, the king continued to collect revenue coming from the manufacturing in Meissen.

Leadership: Can you improve your ability to respond effectively to less predictable life situations so you can get a clearer view of the "conditioning-sacrifice" relationship?

In understanding the dependency between developing social and culturally-professional life, I don't hesitate to warn, and even to reproach someone with a much too rich vision on the relation conditioning-sacrifice. This kind of a man walks on the most advanced line, which happens to be the thinnest, self-reducing himself to the prototype of a modern human, of the discoverer, of a scientist who can stoically go against any emotional drawbacks.

The essence of his life can get lost in the essence of time, for satisfying his noble desire to know, to pierce through the secrets of things, in the center of the great conquests in the backstage of science. In all this time of searching the unknown truths, his spiritual and emotional force can gradually fade. A crown of laurels that hardly ever withers and leaves deep marks his being, all the more because the knowledge of accepting who you are is covered by the knowledge of living in harmony with a self-imposed reality.

Every time you try to escape the routine you're used to, in the attempt to develop your leadership potential, you find yourself in front of the opponent's gate: logic and reason. After you have superbly passed all the opponents, you want to open the score. Your reason of being and your own identity suddenly change. And everything you do gravitates around your

new moment to score a success. But they can be in contradiction with everyone else's reason. You are happy, but at the same time, someone loses – your Ego.

Leadership: Do your discoveries force you to contribute to creating a new image of yourself as an addict to a significant life-saving "cost" in terms of validating a single possible option to justify non-capping decisions?

The enormous mistake made by Böttger was that the result of his experiences came to the ear of powerful people without proposing a contract to the extent of his discovery. And not only that, he was "taken" from the plane of normal life because he claimed he could get gold by translating brass, an attitude that at the time was just a delusion. Practically, he lacked the ability to perceive the value of his discovery.

And when he discovered the porcelain formula, which cost almost as much as his weight in gold, it was too late to change something. His image of the world had gained the aura of a gladiator cast into the arena by a system he can no longer stop, and the only "cost" of his life's maintenance was merely his affirmation in history, he's entering a legendary status.

The Ego is the measure of your own lack of knowledge and your own ignorance, contributing to the validation of a single possible justification for not limiting your decision: "Be special by not making yourself known too early", otherwise you risk becoming a prisoner of a time when "they all want to take advantage of you".

The more the Ego pushes you to be prouder of yourself, from the very first discoveries, the more you have to keep away from the eyes of the world. Otherwise you risk not being able to separate yourself from other people more capable and more powerful than you, who will know how to take advantage of you.

Leadership: What can be the measure of your own happiness at the height of prosperity if you cannot enjoy the benefits of an investment that you have gained in time through an internal reconfiguration effort?

Consequently, the fire is out of control. You enter this temporary loop; you're suffocated by a bunch of difficult questions, paradoxes, ambiguities and deviations between meaning and direction. Misunderstandings of causes and effects. This rises an unjustified fear similar to the question *"who could save me?",* which reduces your activation energy and orientation reaction.

And leadership, thus, limits its quality, because you can't detach from that part of yourself that commands to throw yourself in an endless battle. A fight in which knowledge can always make you knockout, because you will never fully comprise it.

Moderate your need to acquire the highest knowledge, so that you avoid that conflict with yourself that can take you on the edge of a sad ending. The personal reconfiguration effort requires you to evaluate your chances of success in a certain direction, so as to not contradict the image you expect to see in case of failure.

The first law of alchemy is related to how you use your ability to perceive the value of your discoveries so that you do not get converted into the prisoner of your limitation in the various aspects of life.

The Black Second Of The Passing Time brings forward that moment in the life of someone

who wants to become an exceptional leader, which determines him to find answers to absolutely all the unknowns in his and others' evolution, dissecting the past, the present and the future. Of course, throwing a glance in the past means to remember the important mistakes of others in order not repeat them in your life.

Source: https://neculaifantanaru.com/en/the-black-second-of-the-passing-time.html

The Blackbird's Song

On September 17, 2012

Personalize your road towards yourself, until you manage to unravel the darkest mysteries of the real part that characterizes you.

Like a man overwhelmed by a mysterious feeling, tempted by an unknown phenomenon of which I cannot disembarrass, I felt myself lost in a world torn by contradictions, *un monde de nulle part,* that I did not know and which I could not master. I pleaded in favor of a deep consciousness existence, mystical, as if coming from another realm, from a different dimension, from an immeasurably space, from an Avalon.

Probably I was going through a trance of routine. Something was repeating like a pattern, like an obsessive refrain, ironically, with all sorts of connotations, generating a great mix of exaggerations and falsehoods laced with erroneous conclusions, which conveyed a special emotional charge. Like a phenomenon of ectoplasm: something seemed to dwell in me, emanating a certain vibration. A kind of force, an intense feeling, a so rare self-awareness, a crucial virtue that could raise me or it could rather make me knock out at any time. I did not believe in the wisdom of the "Man" from me. I looked tired, with discharged batteries.

What it was happening, was more than the appearance of new states of consciousness, was a decisive and triggering factor, the deep burden of sweeping and unhindered emotion, which died, taking the place of a lesson of life. The evolution put face to face with the revolution of individual responsibility. The overwhelming anguish of an entire world, of a continuously changing whole, of a life lived mostly through the eyes of a passerby who notices the other side of the world, marked by a steadiness that for some people is hard to imagine.

Leadership: Do you lose yourself in a world torn by contradictions that you cannot master, in an attempt to shape another perspective on your life in the form of a state of mind that is "the beginning of the release of all contradictions" ?

Once with each entry in "trance" with every great breakdown of a deep knowledge form, were taking shape other unanswered questions. The reason was letting itself be touched, almost defeated by the void passion of my own spontaneous dilemmas and contradictions. The essence of my own existence being conditioned by another way of interpreting the reality. Only one contradiction put my thought and feelings to the test: that I could observe the unseen part of a world, without knowing it so well.

And only the reality that triggering "song" of positive changes, for wider visions, whose composition was more or less like anyone else, and whose strong message woke me of trance, made me feel good with myself, and to give new meanings to life. More real, more comprehensive, less private. The song, reflecting my mood, was the conclusion of a whole life from another point of view.

It was something in my transformation, similar to the anguish of a bird locked in a cage, and that bumps stubbornly on the bars until managing to regain the sky. A blackbird can regain her freedom only through her song.

Leadership: Do you follow a certain path to reach your nature, turning yourself into a passerby who notices the other side of his world?

Steve Farber, a former vice-president of the company Tom Peters affirmed that the true leadership consists in returning to some simple principles that have been overlooked in the context of the existence of something different from ourselves and beyond us.

Furthermore, I would add with all confidence that the lessons of life you receive in confrontation with yourself represent the first step towards achieving a sustainable construction of a world that you do not know, but you feel and hope for it.

A leader is like a passerby, who observes the other side of his world, comparing it with the world around him. The leadership bends down, therefore, with equal interest to people, as an indivisible amount of features and values that he can learn by himself, through self-observation, by practicing a self-control of his manifestations.

In leadership, the evolutionary unit is the "Man" which in his turn represents the concentrated force of a deep knowledge, perfect, causative, existentially assumed, appropriate for his progress.

We may know what it means happiness or sadness, we tasted the laughter and the cry, but we still do not know too much about the primary resorts, the most subtle ones of our own being. We are what we are at the end of a series of events. And, leadership is rather the last point of our own ascension. But also the biggest obstacle.

Leadership: Do you endure the consequence of key questions that cause impactful answers and generate change, thus contributing to your transformation from a man confused by numerous contradictions into a representative example of the convergences between parts of the whole?

After more than three centuries, Francis Bacon highlighted that the truth arises more easily from errors than from confusion. I agree with this. For an error of your own perspective, discovered in time, can be remedied by resetting your own way of being. While a confusion can result in a continuous state of tension, of total perplexity, like in a hypnotic trance, in which the conscious control of your actions is considerably diminished.

All progresses are opened to people, except one, which, like constantly disadvantage or aggravate them: the transition from simple to complex. The truth about who you are, and who you can become, arises when you connect to your own nature, when you free yourself from the cage of uncertainties that surround your prospects. And, above all, if you do not get lost in a world torn by contradictions. Here, I refer to an evolution that faces the revolution of individual responsibility.

The whole to which are subordinated all impactful actions over your search results, troubles and dreams, has as a reference value the subjective appreciation of the circumstances that form the content of your life.

Leadership: What is the "chorus" that you feel constantly in your life, on the road to excellence, so that you can prove your belonging to the existence of a multiple self, both episodically and narratively, these two hypostases of the self not in any way being a report of opposition, but of complementarity?

We are increasingly interested in trends and developments in technology, in the factors influencing our business of tomorrow than in ourselves. We should come back, is not it, to a series of simple principles that have been disregarded in the context of a fierce competition in the business world. For example, the principle of the multiple self, which says: "To live as if

you were someone else is the same as when you build a new world that serves only you."

Do you let yourself tempted by an "unknown" of whom you cannot get rid? Do you feel like getting lost in a world torn by contradictions that you cannot master? How do you interpret your own reality? In what way your reality conditions the essence of your own personality? Do you continue mobilizing that real part of you, or you continue to feed your desires or needs to a "false ego" of a "truncated ego"?

What "song" characterizes you? How can you adjust the song in order to get the refrain? What is the "refrain" that you constantly feel in your life, on your road towards excellence? Do you unconsciously obey yourself to some rules that transform your freedom of "being" in a closed area? What effect exercises your own way of being over the leadership that you practice?

A self that looks at the world around it as a look at a unique way of expressing itself, through which it transmits emotion to the surrounding world and at the same time calms its soul, is a self released from the overwhelming burden of doubt about its own worth.

The Blackbird's Song is a revealing metaphor signifying the idea of liberation from the cage of appearances and uncertainties concerning the nature of your personality. The freedom to escape is rare, sometimes impossible. However, the refusal to recognize the key, and to open the door to a different kind of "being" will lead you to a perpetual ruin, and can always make knock-out of your evolution as a "man" not only as "leader".

Personalize your road towards yourself, until you manage to unravel the darkest mysteries of the real part that characterizes you.

Source: https://neculaifantanaru.com/en/the-blackbirds-song.html

The Blessed Tranquility After A Chaotic Fever

On May 10, 2013

Avoid the alternatives for "to be", which could jeopardize the sense of your real identity, eliminating the unnatural of your inner fulfillment.

Two gentlemen take Laura Quinn's and lead her to the immense deposit of diamonds. And it suddenly happens ! A thrill ! Stupefaction ! Anxiety ! Fright ! It stops immediately. She can barely breathe. She looks around. To her left and to her right, a total chaos, as if the place was crossed by a true tornado. All the boxes were empty; the diamonds were nowhere to be seen. They completely disappeared !

And still, this sad, unexpected sight lures Laura through a curiosity that incites her senses, impatiently wishing to vibrate, awakening in her the instinct of finding a mystery.

You can read her true mood on her face, that *signalement* of ecstasy, but also of profound deception, of surprise, of agony, of the impossible. All her thoughts race in her mental sphere, shuddering thoughts that can't be shaped into words. These very different feelings suddenly invade her overheated brain, creating a state of artificial, chaotic fever that rises gradually. The true personality alternations happen instantaneously.

Leadership: Does your presence in search of a better world determine you to wonder what else you have left from condensing experiences that have hurt you more than you could have sustained?

Laura falls in an uncertain dimension, full of unpredictable, feeling more and more uncomfortable. Dark thoughts pulsate at her temples with the power of a typhoon, generating a state of despair. A fantastic irritation of the nerves that attack the muscles, leading to temporary paralysis. Through an unstable chemical combination, the elements that generate the tension state are arranged in a different order, enhancing the probability of side effects occurrence.

She becomes trapped in a suffocating silence. A kind o mysterious power that we don't know about, turns to stone her every cell, making her tumble in an agonizing cascade of energy – equal to a power surge that can't ensure a basic potential able to open the junction between the *"True"* and *"False"* areas.

Basically, Laura enters that horrible state of uncertainty, due to a great enigma. How could this happen? A word harshly lingers in her mind: How? How? How?

All the internal gathering of defining elements automatically rebels through a form of communication and relating, needing a certain decoding, a disclosure, a presentation of some actual states. Everything becomes very crowded in Laura. Everything strange to her knowledge generates an abnormal curiosity.

Leadership: Do you have to coexist with your defects and qualities so you can appreciate all your good parts, taking into account that state of consciousness generated by your own values?

Oh, if I were able to pierce into this unquenched curiosity and fully control it ! This mystery

of all mysteries that lives and seems to mock me, that has me as its main character. To feel connected to it, to tame it and finally to order it !

I do not know what my eyes see, what my conscience whispers to me, what my heart begs me to find out. I am very small, I get lost in a maze of clues and inter-connections, in a dazzling vortex of backstage plays. I am thrown in a puzzle of psychological games and permanent uncertainty. I tremble because of the impatience, uncertainty and worry. To find the truth ! Come on, show yourself ! Show yourself, you coward, parasite, people scarecrow ! Let's talk ! Where are you? I planned the robbery, how can you of all things deceive me, truth?

The perfume of the inexplicable surrounds Laura as a bitter layer of fragility and helplessness. But who should she be angry with? Her incontestable individuality is completed and accentuated by her contact with this way of feeling, with this new quadrant of the unlikelihood that discloses her inner mechanics, the splendid duality between void and matter, between *known* and *unknown,* between true and false.

A sparrow left itself prey to the unforeseeable, exposing itself to some thwarting currents. It experienced uncertainty, risk and its darkest fears. O complete confusion separated it from the two main constancies: *"to be"* and *"not to be"*. Her values remain thin as endless pins. Lying, falsity, and worry are experienced as failures that question the personal consecration of God, transformed into an ambiguous attitude toward what is happening to her, in an attitude that is not condemned by a mute abandon.

Leadership: Do you find yourself in a compelling attitude of an exemplary life experience that repeats itself to the illusion that you represent the trophy of a farewell moment from what you have done before?

The uncanniness of your inner perfection confirms the presence of spiritual pain in the midst of unexpected events, causing you to continue to trust yourself in a prediction like "if it is not white, then it is black". The only strength that Laurel has left is ambition, she works and deals with a certain thing she wants to accomplish without making a theory out of everything.

Talking about leadership in these circumstances, of futility, of inner void and despair, is similar to trying to define happiness through very poor words in expressing its essence. I have to take into account the state that man experiences when he felt that his happiness is not shared by his other half: consciousness.

Like Laura Quinn, you may feel a prisoner in your own life, perhaps due to wrong choices, finding the only way to escape belonging to a series of values that are not necessarily Christian, but which are necessary for a kind of excuse "I was stupid that I did not accept to change in time". However, after you've gone through everything you've been through, you've learned to rid yourself of thoughts that are running continuously, to be more aware of what you are doing.

But do not fall under the illusion that you represent the trophy of a farewell moment from what you have done before, because you will never forget what changed you, just as you will never forget how it all began.

Leadership is what you feel you can sacrifice on a spiritual level without compromising that state of consciousness generated by the achievement of values of great significance in what progress is in life and in the profession: opening up to novelty, tolerance and responsibility.

The Blessed Tranquility After A Chaotic Fever describes that complex state of *"being"*, which has to be reinstated; the essential condition of bettering the being, challenged by a disorganized delirium of feelings, produced by a mistaken perception of a certain situation or of one's own Ego.

If you want to understand yourself, avoid the alternatives of *"being"* that could jeopardize the meaning of your real identity. Eliminate the unnatural from your inner fulfillment.

As cells are the vital parts of life, so are the various, multiple, complex aspects of the stressful situation you're in, vital parts of the course of your self-knowledge and evolution process towards a conscious leadership.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-blessed-tranquility-after-a-chaotic-fever.html

The Bloody Red Tip Of The Bullet That Puts An End

On March 03, 2012

Strictly control your system of values, by making it unbeatable in front of the passing emotions.

The new world of Kevin Lomax began to take shape. The oldest one was almost completely destroyed. Time was beating as an enormous heart of God, enlarging and contracting. The beautiful Christabella Andreoli, whose seductive power was so eloquent, drops her dress. Kevin looked with relish at her naked and heated body asking for its "rights" - while the Devil himself, in the person of the multimillionaire John Milton, was enjoying this stage of his son's initiation, into the world of sin.

- Hey, after two minutes you will forget Mary Ann, whispered Christabella looking eagerly into his eyes. She approached her voluptuous lips to his, kissed him with the most perfect passion, then twisted her body on the altar table, intensifying the flavor of her sensuality, motivating skillfully and earnestly the desire to be touched and completely given to his being.

Leadership: Is the hard part of the meaning you give to life the "paradoxical courage" of giving up on yourself in favor of the outcome suggested to you by faith?

And, suddenly, on hearing his wife's name, Kevin hid the following thought in his heart: "Yes, I want you, Christabella when you are just a fantasy in my head. But I'm a man who terribly loves his wife, besides this, I still feel an immense tenderness for her, even if she no longer exists."

It was only a need, a need of the body, but that could not overcome the need of the soul. The same chains, the wonderful chains of love, entered into his flesh. The desire's clouds were thinning, vanished just like they came. Kevin sank into the tranche of his own mind. He was feeling like everything around him was moving in a reverse order, as if something had exploded into his being.

The end of the movie *"The Devil's Advocate (1997)"* is brilliant by the message that it transmits. Kevin, seized by the biggest guilt, felt a distant pain, which occurs in another dimension, and that he was supposed to receive. He took out the gun from his waist. Pulled the trigger. The bullet penetrated his head and got out fast on the other side, evacuating a large amount of blood from the open wound. The red tip of blood outlining the way towards the end of his being.

A sacrifice for the salvation of the soul. This gesture must come from the depths of the soul. Love does not get tired, does not disappear. But, saves and convicts the soul. The bullet has brought his salvation. His soul was freed from sin, bringing him back to the life full of candor along with his wife, Mary Ann.

Leadership: Do you have to take a stand against building a destiny depleted of content, pointing your attention towards the loss you feel when you are included in a plan higher than your level of expectations?

A true leader secures his means of outlining his qualities and making them known, by orienting his decisions in the direction of the emotions and his deep feelings. Can you

recognize the dough from which is made the leader, by watching how he reduces or increases his brilliance of the soul? He can conquer the highest peaks of leadership only through a new and full understanding of his essence, by rendering the positive side of his being in all its intensity - by adjusting the strong contrasts between appearance and reality, maintaining a the right balance of judgment, without accepting too much indulgence.

Your development as a leader must start with establishing and mastering of a scale of values and promoting your own values that would stimulate your personal progress and would maintain your spiritual balance.

Just as the blood volume is inextricably linked to the blood composition, so "the metabolism" of your leadership, which reduces or emphasizes your negative personality traits, determining the reactions towards actions - is inextricably linked to basic needs of your soul. In other words, your emotional stability may be shaken at the impact with a certain outside "aggression" if it is not based on real values strongly rooted in you.

The test of character begins by accepting the fact that you represent more than what is destined for you to become in a moment of fate in which you are forced to experience self-sacrifice.

Are you ready to become a martyr or saint?

The adoption of an attitude that does not guarantee the obtaining of a positive emotional reaction is like a small fissure in a dike that can turn into a bigger breach through which the water gushes with an increasing force.

Almost in the same way, your transit to third values that are not in accordance with your faith and does not motivate your existence, will create a "fissure" in your leadership from which will gush only dissenting judgments and unprofitable action, and even of suicide.

The supreme testimony of faith is an instinctive act of self-sacrifice from which emerges the soul's salvation.

The bloody red tip of the bullet that puts an end, aims the adoption of that attitude that must highlight your most valuable qualities, such as "soul warmth" and "moral duty". At the same time, expresses the moment when you come back to the high steps of the scale of your values, demonstrating your ability to be firstly, your own leader.

Strictly control your system of values, by making it unbeatable in front of the passing emotions.

Source: https://neculaifantanaru.com/en/the-bloody-red-tip-of-the-bullet-that-puts-an-end.html

The Book Between Borges And Hauff (II)

On February 14, 2021

What forms the most chosen knowledge is the essence of an a priori experience that you always encounter in yourself.

Sometimes I feel that I have become someone else, someone deeply interested in the possibility of renewing a spatial horizon of knowledge, according to the value of truth attributed to a universal consciousness equal to the infinite dimension of the Creator's work. And if I feel deeper affinities with the passion for reading, for writing, for creation, saying essential things, so creating something beautiful, it is because I managed to relate to Borges' writing universe that expanded and was guided by the time zone of a parallel universe in which Wilhelm Hauff is the ultimate reality.

As a result, my life written in a book of prose is the summary of the books of the two mystics explained in a single book that no other book in any library in the world contains. There is a desert belief in the secret books of the two mystics, and which my book nuances wonderfully, with contemporary accents, with an imaginative softness, by replacing one identity with another identity.

I am sure that no desert contains more sand than you find in the tales of Wilhelm Hauff that Borges spoke in Arabic with the desert wind, with the specification that every grain of sand present in the expanse of their desert is a consequence and a continuation to my book, a rediscovery of myself in a past life, or a rebirth of myself in a future life.

And if I were to recite my life in Hauff's universe, of which Borges is a part, I would find myself in the legend of the famous traveler who wrote his name on the sand of time.

Leadership: Do you have the ability to influence the direction and pace of change of a "search you own self in the end of a new beginning" function as a consequence of your ability to change the micro and macro universe of an Alter-Ego?

At other times, it will happen that you feel that you are someone else, as it often happens to me, full of relevance, in the context of the causal model of reality, when I read Borges. And, like any true writer who speaks to mysticism and especially to scientists, I feel that Borges' ideas belong to Hauff's ideas, and that Hauff's own ideas are the fruit of the formation of a mind the size of Borges.

And when you will feel this, and this will surely happen to you if you read the books of the two writers, you may be able to get into the mind of the one who is now writing these lines without which you could not be you, but you would be a another that always follows a new cycle of incarnation and metamorphosis. Who knows, maybe one day you will understand the *Mystery of the Incarnated Word.*

Leadership: Can changing the way you look at a situation change the way you perceive and understand it, as you relate to a moment that does not belong to you, but resides in you?

You will become desert, you will become sand, you will become easy to shape into compact forms of pure poetry, in association with a high degree of independence in a cyclical, non-stationary universe, and you will return to the point where you started. You will make

the transition from micro to macro, each time re-energized, purer, so that you can understand and recognize that the identity of the soul never dies, but is always transposed into words, feelings, images, numbers or colors.

This is true both for you and for those who have activated in their memory the function of searching for the following passage from another book of the desert, written by another scholar named Mika Waltari:

"I still don't know why I lived. Finishing this last book, I'm even more puzzled than when I started writing. Writing has been a comfort all these years, in which I have had only the sea before my eyes. I saw it red and black; I saw it green during the day, I saw it white at night. I saw it blue sometimes, on hot days, bluer than blue stones and I'm already tired of looking at it. The sea is too big, too scary and a man can look at it all his life without getting bored, because it is always different. Just looking at it, he becomes sad and starts getting dizzy. I feel my heart sink into a bottomless pit as I look out to sea.

The desert is like the sea, it is always present in my thoughts, in my soul, being the symbol that will continue to give me confidence, in another view of life."

You have understood my point of view, dear reader, of which I am also a part. For so far, I have told you all about the great knowledge, or the *Great Universal Work,* as some call it. As you may well realize, the micro and macro universe of an Alter-Ego includes that form of incarnation and metamorphosis that can last indefinitely, but also that short story of a moment of insight (which incorporates reflection, emotional intelligence, self-awareness and motivation) experienced through an identification with your own reversible nature.

Leadership is a structure of depth related to the miraculous interweaving between the fascination for the story invented by the human mind and its real existence subject to a revision of the image that represents it in another hypostasis.

The Book Between Borges And Hauff is the path you take from identity to otherness, with the specification that who you are and who you will be does not say much about you, but about your unconditional adherence to a universe that seems ruled by chance, so, inevitably, absurd. This universe is not related to direct experience of reality, but to an a priori date.

Source: https://neculaifantanaru.com/en/the-book-between-borges-and-hauff-II.html

The Book Between Borges And Hauff (I)

On February 12, 2021

The story of a creation of great universal scope is the expression of an artistic manifestation that promotes the idea of an art created according to already existing models, in accordance with the experience of being what you are not, even if in reality you are someone else.

I have often imagined myself to be a lively, telling, and thoughtful book, written in first person with the language of art springing from the emotional attitude of creation secretly and inexplicably. And, knowing that no book tells a more beautiful story than a character who experiences his story in the real world, I decided to imagine an endless world, perfect by the equivalence between living an a priori reality and its true image, indicated by the tension of a fulminating otherness.

The very fact that I am a book without a name, from an endless world, says a lot about an artist whose horizon is different from those of the artists of his generation. For if my mind were one book, and my soul another book, then the world would have two books that tell the same story differently. And if I were a sum of stories written in a single book, maybe someone would still find a new book in each story that promises to recreate another world. Endless. Immeasurable. Artistic. Sparkling. Out of the ordinary.

And you, dear reader, of which I am a part, please consider the following. Every new book you read with insufficient attention, being anchored as if in a unitary background of the universe that evolves only through creation and originality, imagine that it is part of that unique book that instructs your soul to make a distinct description of itself.

And even if you read more books, written by other authors, if you don't really live the life of the characters in this unique book, then you will never feel the spell of endless stories. I think, in fact, it's important not to read a lot of books, but to learn to integrate into the story of the character in your favorite book.

Leadership: How do you justify your choice to live an authentic way of being through the relationship that is established between the privileged moment of reflection about yourself and the possibility of expressing the mirrored feelings in a world identical to yours?

Reading this book about myself, you will meet Wilhelm Hauff and Jorge Luis Borges, under the same star that lit my way at a time when I had lost my compass and drifted, the universe being my witness to how difficult it was for me to become a Creator on the shaken background of reflection on reality that has reached a layer of Cartesian, spectacular, excessive intelligence.

Everything is favorable to the level of depth. Over time, in terms of what is considered an experience I can only know a priori, I learned from Hauff how to be Borges, because my feelings were increasingly embedded in the immortal characters of a reality prudently revealed from the perspective of multiple lives of the soul that predominates over matter.

After many years of artistic writing, with a miraculous significance, with that dose of intimacy that should remain secret or accessible only to creators, I have become mature enough to understand that a journey into a great desert never ends. And if I will always be part of Hauff's soul, because Borges made me love each of the 1001 nights immensely, it is

because my life seems to work according to the principle of multiple lives that are found only in the area of a seemingly endless desert.

Leadership: Could you create a vivid painting without looking at a picture, but just rendering what you see with your mind's eye, so that you feel that there are more similar patterns of thinking in you?

And so much did I find my soul in the stories of Hauff and Borges, and so much did I travel with them in the desert area, that I felt like a single grain of sand sifting through the hourglass of time is a body from the breath of a universal experience and boundless freedom. The soul is also a story, but it deserves to be retold only by doubling it in another dimension.

Even now, through myself, in this other life that shines in other lives, in these lines written with soul, with feeling, with the warmth of the desert, lives the same Hauff perpetuated in reality visible only to the eye of the true sage and clairvoyant named Borges. Thus I justify my choice to live authentically, through the written reply I give to a life lived in another life.

As you can see, I always remember Borges in my book, because he reminds me of Hauff, and because Hauff reminds me of the desert I crossed disguised as Borges' characters. Yes. I imagined I was Borges as I read Hauff. But I became Hauff because my philosophy was endowed with Borges' thinking.

Starting from this, I myself will be Hauff thanks to the moving sands and the desert wind that buried Borges' huge library, but kept the golden words in perpetuity: "Time must wait".

Leadership is the thinking that you personalize by suggesting a reality in which you manifest your superiority as spirit, as body, as energy, as attitude, but so that you want to know more about yourself.

The Book Between Borges And Hauff opens a new perspective on a reality that you are obliged to analyze with the meticulousness of an Alter Ego, so that in the future you can promote the thinking of a new ontology of "difference" in trying to be someone else.

Source: https://neculaifantanaru.com/en/the-book-between-borges-and-hauff.html

The Book In The Park

On May 02, 2024

Everything has a more expressive side, and that is the secret of his life.

There are things hidden in the depths of my eyes that dare not confess anything to me, but I would like to ask them to reveal themselves to me. Let them reveal themselves to me without reluctance, without shadow, without hesitation, sharing their truth with me with absolute sincerity. Because that's how things are: simple, but confused, unforeseen or unforeseeable, beyond that *Ulaeassio Sahtos Athesancha* , an open window to the artistic universe, meant as if to absorb the colors and shapes beyond the limits of the canvas.

As I wandered through the park, quiet, dreamy, I noticed something strange on a bench partially hidden in a shadowy corner. It was an old book, a thing overlooked by the other passers-by, *uma eternidade de solidao se estendeu diante de mim* , with a worn cover and pages yellowed by time. It had no name written on it, no indication of author or title. Piqued my curiosity, along the lines of a symbolic visual representation, something pushed me to pick it up, open it, flip through its pages, like a painter exploring colors on his palette in search of divine inspiration.

The experience of discovering something new, even in unexpected places, often awakens curiosity and inspiration, similar to how an artist searches for his muse. Like a strange call, my eyes were bewitched by this old book, lost and forgotten on a park bench, its weather-yellowed pages testifying to the merciless passage of time. It was as if I had to recreate the oldest painting in a museum, so as to restore that forgotten story and bring it to life again in the light of the present. Somehow, I felt like I was connecting with the past in a deep way and carrying its story inside me, like a keeper of lost memories, ready to bring them back to life through words and imagination.

Leadership: Is the inner struggle you wage daily essentially a balancing act between seeing and not seeing, in a constant search for something that, though invisible, must be seen?

Many pages, many lines were missing, but on the first page I looked at, which was actually page number 21, the following words of the author were written somewhere in the middle, words written with soul, with skill, with nostalgia, with sincerity to one who does not hide his thoughts behind words, but still cloaks them in mystery:

" An ancient struggle was his life . Every morning it brought him a new hope , and every evening a new despair , like a kind of alternation between light and in the dark. The eternally dumbfounded by his work , laughing at the ten times he objects , leaves and returns ten times to the same corner of nature , who always told him something different from the great mystery, and he always asked , feeling that beyond the visible lines and colors , there is something that cannot be seen, and which still needs to be seen . Must. That this is the calling of an artist in the world - to make you see forever and ever what nature shows only once , in the flash of a moment , once , in all the incomprehensible and terrifying eternity of time . "

By some accident, I reread these words several times, once again and once again, in a figurative context, but in such a way as to grasp in my soul the obvious emotion of a traveler through untold worlds. An expression of wealth simplified, synthesized, reduced to its essence, pierced my imagination with a kind of transcendental clarity, making every word vibrate in my heart like a divine echo. Lost objects, found in unexpected places, can have

their own story, invisible but full of meaning.

Leadership: Does a serendipitous discovery lead you to a deeper appreciation of how each moment you live in the present extends beyond what your reflection in someone else's past reflects?

No name, no author guarded its worn cover. Only a deep mystery pushed me to open it, to feel it with the hands of a painter, as if I had been called by an invisible force to explore the hidden secrets of a parallel universe. In it, I found scattered fragments, unfinished lines, hurried sketches, each page, torn or not, a window into the soul of an artist who once poured his heart and thoughts there - but did not throw them away, as negligence, but gave them eternal life, as an echo of immortality in the soul of one who knows how to see beyond appearances.

Immediately, I realized that each word was a thread in a much larger fabric, a web of artistic experiences stretching across the boundaries of time and space.

I followed the clues left by this soul on paper, each leading me to unknown corners of the artistic world, hidden symbols, unforeseen metaphors, teaching me about the beauty of life's complexity. This incident of the found thing, not only took me through unexpected corners of the artist's soul, but opened my heart and mind to the understanding that every object, every person, every moment has a story to tell, and sometimes, the biggest treasures are hidden in the most unexpected and mundane places.

If you find an old book, don't throw it away, because in it can hide a good, generous soul, who knew that one day it will be read by someone like him, someone who will understand and value his message. And it will take him further.

Leadership: In the moments of final revelation do you feel that you become part of a continuous dialogue with the past seen through the prism of a reality that transcends the immediate?

I googled the words, found them. I found both the book and the writer. I remembered reading it a long time ago and I'm sorry I didn't recognize it from the start. And, also then, I came across other words that seemed to make me reflect more deeply on the earlier words:

"If you have put in a verse a tremor of your heart, let it you know that , even in a thousand years, whoever reads it will feel the beat of your heart in his heart . If you didn't put anything, what do you want to be there? It 's the same with a painting."

Further, the journey through the lost words of this book, found entirely on Google, made me realize that this book was not just a lost object, but a deliberate gift, a message in a bottle thrown into the sea of time, meant to unite wandering souls. . In a revealing ending, I was invited to add my own fragment to this legacy, before allowing it to continue its journey, to be discovered by the next explorer of life.

This episode of discovery not only took me through the unexpected twists and turns of art and life, but opened my heart and mind, teaching me that every object, every person, every moment carries within itself a story worth telling, and the treasures the most precious are often those hidden in the most mundane places, right in front of eyes that don't see them.

Like art, authentic expression of feeling in leadership maintains its resonance and value,

standing the test of time and inspiring generations. And every experience, visual or personal, is an opportunity to learn and pass on the values and meanings captured.

The book in the park is actually the object of a view that, although exposed to apparent uncertainty, manages to retain its mystery. Just as every sight feeds the eyes with its distinct beauty, making every heart flutter, so every object, person or moment carries a valuable lesson worth exploring and sharing.

*** Note:** Alexandru, Vlahuta - Painter Nicolae Grigorescu , Editura Tineretului, 1969

Source: https://neculaifantanaru.com/en/the-book-in-the-park.html

The Book Of Books

On August 27, 2020

I don't need inspiration from other books. I am my total inspiration.

I have a book and a pencil in front of me. They both have each other. But my eyes see rather the hidden meaning of the book than the pencil annotations on the book, largely because my eyes react independently to the ways in which the object and the artistic process are received, based on the relationship between author and work.

What I see is what the book lets me see, and what I grasp with my mind, soul, light and truth, is what the pencil indicates to me as a priority for the perception of an image that is always read differently, at each reading.

Repeated experiences of writing and reading have brought me to the realization that I am traversed by a mysterious fluid, invisible, spiritual, undiluted in time, which is in a movement of flow compared to the horizontal imaginary journey of a world built of words.

I don't need too many words to describe the book or the pencil. I only need one word: vision. And, yes, I am a visionary because I read in a book what I am now writing with a pencil, without being included as a character in that book.

There is a connection between the brush and the pen that can be found in the way of sending a letter, more a letter in which you find moods, moods and states that go up and down in the vein of thoughts. Their work is always unpredictable, as is the destination, the feelings we rise to by reading or watching do not always have a reason, the story sometimes ends before we end the thread of imagination, but the colors always belong to each other. And, of course, the creator is a magician who often makes a journey between the need for diversity and agitation, between memories and dreams, some stringent, others too clear.

Everything becomes complicated and extremely simple. The imagination is like a telegram sent from the room of the one who combines writing with painting as if he were pressing a button, sometimes he remains frozen in the tension of creation. In the same way, reality is always different, sometimes in blurred planes, sometimes as if it were detached from a window whose glass seems familiar to us, sometimes pink, sometimes blue and often has a color that we do not know how to we read very well.

Yes, that's how it is. The Creator, in his act, wants to agree with you, even if you are a fleeting presence, even if life is ephemeral. Troubles and struggles, through what they create, for an artist, the pen and the brush are like a cleansing, a release, he puts all things perfect through talent above words, above sunset and sunrise... (Ioana Sarah).

Know how to see, even if you do not believe. Know how to believe, even if you do not see. And distinguish the signs at the same time with the first flashes of intuition. Look closely at the stars, look closely at the leaves, and try to find similarities in one way or another.

The signs are never better shown than on quiet days, when apparently nothing special is happening. Be very careful about everything around you. Pay attention to how the wind blows, pay attention to the flight of birds and pay attention to the shape and light of the moon.

Especially, learn to know what to do with what you know. Don't forget God when you see or when you don't see. Evil never changes.

When each individual writes, it is as if they were part of a novel in which the characters are not known, as proof he sees and does not believe, or believes without seeing. Writing is a kind of postman who sometimes reaches the door of the human soul, other times walks in detours, as when it snows heavily and the paths get snowed in. We sometimes slip into writing as if we were running down the stairs, so that we arrive at an otherwise unscheduled and not expected meeting. Yes, writing is like a silence when autumn leaves fall, every moment being watched by God, it is like a mother turning off the light when everyone is home. (Ioana Sarah)

I met someone who ran well. Then I met someone else who ran even better. Then I met someone who was not running at all, was sitting on a bench, quietly, and looking into the distance.

Another day I sat down on a bench. I saw an artist who painted wonderfully. Then I noticed other artists who painted much better than the first. But I'm a runner.

Here is the understanding I give to tonight's thought. No matter what I emphasize, form and content are not always on the same plane. I will learn to be penetrated by a perfect match between part and whole.

I'm listening to a superb song. I've been listening to it since I was little. I will also listen to it in my old age. I will always listen to it, because it reminds me of me, of the past, of the present. And even though I will always listen to it, I will do it differently, just as I am over time. Different.

The song has par excellence the character of a moving whole, vibrant and invigorating, especially if I am the key to a whole universe. And, I know, without this song the universe would have been different, because I am no longer the same.

Only because of this fact I am still looking for myself, hoping to find myself in those musical notes carried by a soul predestined to a special destiny. The way I see the world depends on the kind of content that makes me feel myself, the one I currently am.

The song still mesmerizes me... and the universe still encourages me to get carried away.

I'm watching the night. I'm in the dark. The moon is something small and bright that wants to receive me in its world, but it also leaves me at the sign of the first cloud, giving me the blessing of a hope in the rebirth of a high consciousness. But the autumn night does not care about the light, rather it prefers that state of numbness of the senses, of the spirit, of the sensitivity, to ensure a forgetfulness of oneself and others.

The light of the moon becomes an alliance against darkness and loneliness, a kind of square parenthesis placed next to two vertical points: the bending of the senses and the disturbance of sensitivity due to the illusion of being separated from the whole, separated from the rest of the world, but close to the sacred. It would be said that my breath in the darkness of the night is the rebirth of a feeling called nostalgia, the integral, uncensored version of a thought from another border, from another experience specific to my youth. Of course, that's another story.

So, I am in the middle, between the dense darkness and a part of the story of a light that makes me believe that anything is possible. It is not about the courage to shine in the dark, but about the fact that my spirit is drawn to the denial of an origin that should be discovered. A complicated thing whose meanings I still strive to understand.

The moon still hides in the night when a being seems to seek its own foundations in an enlightenment of the soul. I am no longer myself; I am the one who finds myself outside of everyone.

I read at least one hour every morning. I read non-stop. I warm my mind, or perhaps my mind demands that I be the proof of human endeavor to know the Great All of the world in terms of duality: between content and form, between hidden dream and concrete reality.

And if I read, and read daily, well, this is obvious in the field of art, where every page becomes more than a page, it becomes a stage preceding alchemy, mastering the language written in fiery letters in the vocabulary of a universal language, recording in writing of an observation concerning a certain universal grammar which could constitute a kind of common ground of all languages.

I decided to see and constantly render a well-organized whole, with a pulsation of life story, between truth and challenge. So, here's how I get to the same result: I repeat a certain operation on several lines of code spread in the world of words, and I realize that the only code that matters is, par excellence, the mirage of a possible horizon, but perceived only by the heart.

The artist's eye is the heart of a place full of mysteries, and the artist is a man who deciphers mysteries in steps of words.

I ran about 8 km at the stadium tonight, I especially kept my vitality. In the end I took some pictures with my running friends. Somehow, I felt trapped between two worlds, between no and yes. At first, I was myself, locked in my world, then they were themselves, locked in their world.

I could not help noticing the difference between us, although the difference was a small progress in terms of the accuracy of the actions initiated, the training a little different, but just as intense.

In my world there was the obligatory condition of a spirit enlightened by the ideals of art, which seemed to have programmed a mission to be fulfilled, in search of a perspective of creation or innovation. Or in the world of others, it seemed to be done only to evaluate athletic performance in a context of knowledge sharing and provide practical and relevant examples.

Here's what I understood tonight. An artist always thinks like an artist even when he practices sports, at the same time with the act of having an attitude of loyalty and performance. So, even when you're running, don't forget that you're an artist whose practice ranges from philosophy to leadership roles.

I was in the botanical garden a little earlier. The sun casted a pleasant glow over everything, almost as pleasant as summer. I took about 3 pictures, after which my phone's battery ran out. Overall, it was a meeting with myself, with the sun, with nature, everywhere a slight autumn yellowing.

And I walked, I admired, and I breathed fresh air. Many people. But a strange silence spread all around, as a constraint and a limitation, as if no one was allowed to converse. Just looking was mandatory. The rays of the sun passed through every thought, through every look, through every heart eager to receive energy.

If everywhere the feeling of spiritual satisfaction predominated, a reconciliation with the self, this was due to the artistic intellect and the taste for beauty that sent their sensitive threads to the specific constitution of each thing or each being.

Sometimes the art of being a nice person occurs as a connection between what you feel when you don't run to get attention and what you think about yourself when it becomes possible to be lonely in the crowd.

In the short time left until the end of the year, so much will change in science. You just have to know what to change.

In the short time left, no one knows what will change, humanity is still stuttering, what to change becomes difficult if everything was blown up. There was a good saying; a smart man throws a stone into the water and ten fools can't get it out. Everyone can believe anything and dream away, the statements are in words, and to change reality you need facts, especially since the good deeds are undertaken by the strong, the others are just like when you go to the park and out of immense love you feed the doves....

Every day, regardless of the moment, humanity reads and assimilates new information, otherwise books would no longer be sold and if they were not sold, everyone would write for the relatives who would read. Which would be a kind of "alms" to which you call relatives and acquaintances. In the field of art there are still literary works, writings that enjoy many appreciations, awards and so on... I'm not talking about paintings, but they are also valuable in terms of those who buy them, otherwise a person can die peacefully with many unappreciated works...

What everyone does personally and in the quiet of their home has something to do with art. Art is also when you wash the dishes, knowing that within this activity certain guiding motives dominate, corresponding to the different values of efficiency. Maybe art is when you exhibit or sell works and people step on their feet to buy or see them, it's like when you print books and they sell, people are still looking for them... But at the same time, art depends on the number of people who remember you even after you died: Eminescu, Brâncuși, Nichita, Labiș, Enescu, Grigorescu, Sadoveanu... it would take me until dawn to enumerate all of them... what we simple people do is feed the soul, no matter how much we would struggle ! (Ioana Sarah)

There are two kinds of people:

Those who live only to live, and those who live for the intensity of living transposed into the reality of a fabulous universe.

Some bring change into the world, others never find meaning in the world. Some honor their claim to scientific status too little, others perfect the vision of the universe.

And every time you think you've fooled a world, remember that you didn't know the mystery of the mysteries of the universe.

And every time someone else does the work for you, know that he has a huge gain in understanding the universe.

There are key people who draw the lines of change, and there are people without any God who do not even know how to face their own ignorance.

There are people who live only for luxury, wealth and stability, but they cannot comprehend the vastness of the sky. Only angels have cheap wings, but their wings are always stretched out to the kingdom of heaven

I ran this morning, from 9 o'clock. Through the forest, on the hills. It was a wonderful route, about 12 km. I ran next to other runners, most of us knowing each other very well, especially after so many workouts together. Also, many runners were missing from our group.

It was a normal day for running, the mud seemed very slippery in places, the frost was also prevalent, everything was wet. But the sun winked at us at every step. From 2 degrees the temperature rose to 7 degrees in just an hour and a half. We all felt great, just like when we climbed the mountain in compact groups in the summer.

And here's what I learned this time. Everything comes naturally. Physical strength, endurance, being able to run many kilometers upstream, the will not to give up, these are just a necessary minimum that preserves the opportunity to be part of an unforgettable atmosphere.

Sometimes you lose yourself in your effort to be yourself, absorbing in the direction of your own system of values a deep experience, which originally involves that feeling of the heart to recognize another, distinct, in each of the others. What stands out here is the capacity of consciousness to be sovereign to a collective, living Memory, meant to carry forward a sense of continuity, of the endless beginning.

The message and the image say it all, the only thing remaining is for each one to pass the written thought through the prism of his own understanding.

I walked through the park; I always do that. It was not only peaceful tonight, there was also a kind of peace of mind whose existence I had never known before, suggesting a certain way of my consciousness to open itself to a more restrained world, more withdrawn from the vibration generated by the hustle and bustle of the city. And I continued to walk, slowly, dreamily, thoughtfully, doing everything from an assumption of the condition of the one who dedicated his existence to the universe called "Myself".

I thought of nothing but the silence so eloquent, so solitary, so penetrating, that at one point I thought I was part of a certain section of the "Moonlight Sonata", a strange parallel world, resembling a hypnotic trance. It seemed to me that I was hearing a slow, faint song, with some comforting lyrics, yet so foreign to my personality.

Late autumn spoke to me through the way I looked around: breaking a little from my understanding, because I tried to perceive an emotion that would transpose me to another world, without feeling the emotion of a special moment. The moment to live fully here and now.

I did understand one thing, though. The possibility of immersing myself in the emotion of an experience of silence, in a quiet park, lets the objectivity of a clear and honest vision of human nature dominate. A man cannot know himself better until he meets his natural

complement in a form of communication with himself.

Silence is the only intonation expression of the self.

I prefer to be myself, especially when I run, knowing that what makes me a better athlete is the insistence not to present myself in the false position of a person without a strong character. And so, I have long given up certain guiding motives, corresponding to the values of great attraction, with claims of exclusivity, which could highlight too much my sporting qualities.

I'm not a speedster, nor a symbol of endurance in marathon running. The moments in which they appear quite transparent, free to feel at ease, in the bosom of which ordinary life catches the eye only in the pattern of a form of self-expression experienced with the power of artistic sight, are unique through my spiritual faculty of writing, of finding myself in a single story. My story.

Or the pattern of a soul projection that becomes the image of a defining dimension of my personality, is repeated when I run. Only when I remember myself, the one who can restrain one's self, the one who rests mentally by accepting the status of a model of humble thinking.

One error, however, lurks at every step, an unfounded creation, a naturalness devoid of any suggestive force, to any act of self-evolution: that I will never be able to choose for myself the moment when I will become someone else.

Perfection is the value of man who suppresses his tendencies to differentiate.

I try to forget what I don't have to remember. Memories themselves are sometimes a burden, much harder to bear than the possibility of no longer being unique. For it all comes down to the need to forget that I have not always been who I am now, worrying about the importance given to a search for what I have always wanted to become.

An isolated soul faculty, because I have assumed many failures, chimeras, distrust, unclear self-image, unrealistic attitude. Even now my soul makes the agreement between then and now that distinguishes the deep intuition of a cause of emancipation, affirmation, superior patience. No wonder so many times I have made too few appreciative judgments about what is beautiful about me, the world, the universe.

The deep struggle with myself was the pride of controlling my destiny when my soul was ignited by the desire to see that "more special" something in people other than myself.

Probably the ways of seeing that something we look at daily are offered to us by the choice of a version of a self-observation in which the soul is not well enough baked to emerge from the thick fog of confusion... in the light of a never-ending age.

And if you told man to change, he still wouldn't change, ever. Not even change changes man, but rather puts him in another world, in a nebula that has nothing to do with reality.

Such is the man who has no God, he is unchanged, unchanging, and, of course, considerably devoid of character. In this case, it may be nicer to listen to the advice of Marcus Aurelius:

"Nothing is more shameful than the friendship of the wolf: above all else, beware of it."

I always look ahead, but sometimes I forget to look closely, considering that everything that distance has to say is more useful than what proximity has to say. In the case of the original Ego, the situation is completely different. I am perfectly right to analyze myself from a neutral point of view, that is, without the influence of any stabilized view around me, because I do not put pressure on the feeling of belonging to someone.

This thinking is very justified, even emancipated from the rule of the vital sphere of the idea of authentic contact with myself. The self cannot predominantly reach all corners of the world, towards the views of an external authority, in a vast production of perspectives, but it is always recognized close to the depth of a moment experienced through the innocence of unitary orientation.

The self has the quality of being alone. I have to support my state of definition of the experience whose intensity gives value to existence, summarizing my being to its original depth.

I drink hot mint tea at the first infusion. Not only do I drink it, I enjoy it with all my being, as if I were introducing into the body a mysterious cure that promises eternal life. This whole process can designate a certain overlap between the miracle of youth and the devitalization of the end, a chain of simple thoughts between the superior force of the enduring and a momentary reaction against the ephemeral.

Somehow, here and now, I feel immortal. Only tea is to blame, because it shows me that it still retains a character of permanence, an orientation in the sense of sustainability and timelessness, better expressed by an excellent mood, an increased level of energy and a more restful sleep.

Yes, from time to time, even the immortals rest the fatigue of living longer and longer in the present.

But in connection with this I must emphasize something special: the power of tea has no unitary connection with everlasting youth, but relates to an existence that is still rehabilitated by sipping a conversation with myself.

Therefore, tea acquaints me with a profound aspect of the world in which I revolve: everything that manifests itself in agreement with myself must necessarily be immersed in the absorption of an experience that is not similar to another.

Tea makes me feel the experience of a reality that transcends what is transient and that moves only what is not seen.

I was coming back from a run. Many leaves had fallen on the boulevard, many of them torn by the footsteps of passers-by. I picked up a new leaf, looked at it intently, but not through the eyes of an artist, but rather through the eyes of an ordinary man who does not try to discover a hidden meaning in anything around him.

And I looked at the leaf as I walked, quietly, with endless pity, without communicating in any way, without knowing the reasons for the gentleness in our eyes. Somehow, I felt like I was entering the underground of a slowly but inevitably decaying world. And the leaf, as good as it was to people, looked at me with naked eyes, as if it saw in me its own emptiness,

disintegration.

And then I understood the message of nature. In everything that deepens my thoughts lies an appearance, something that is different from what it seems at first sight, an appearance that tells me "come on, open up to me, feel my presence in nothingness".

For a moment I interrupted the circuit of my soul in the universe and floated in a gross ignorance of reality, in a soft and lazy entanglement of senses and reason.

Yes, I too am an appearance of the leaves possible to be perceived only through a look of nature thrown on the limits of what is human, on the existential drifts of what is human.

The leaves fall in autumn and are always just as beautiful, reality has subtitles and always fulfills something in our lives, the leaves fall as if in a pleasant silence all the time, some rise when they are trampled as if they were abysses. They look like each other just like dewdrops, you don't have to be an artist to look, the artist lives forever and is unmatched, the rest of us are passing through life. (Ioana Sarah)

I ran about 10 km tonight. But I ran as if I had not run, proving that I am a bridge over the time of an interview given to my soul to be always the same, steadfast in its spiritual communion with God. And this is because in the depths of my nature, of my thoughts, of my feelings, there is that understanding of the writer with the reader.

For all that you have done for me, you, wonderful soul in the most secret caress of a memorable time, I owe you a thousand unimaginable words, but at the same time I owe you an explanation: I want to strengthen my sense of belonging to something greater than myself.

In the world of soul essences, the miracle of making meaning and being coincide, the agreement between form and content, the taste for the independence of a free life, dominate.

This is where understanding lies. No matter how much I tried to run, as well as possible and over long distances, as in any case, whatever form I would give to situations of maximum concentration, the beauty that unties my words still follows my steps towards an unknown target. I am a runner who chooses his words well before impelling his Ego to believe in the impossible.

And the logic of the runner is nothing but the faithful expression of the principle of identity, that is, of agreement with oneself in an open, unhidden way, in an infinity without which life would make no sense. I will always run so that I never leave. To never look. To never be indebted to the rarity of finding the right path to enlightenment.

I will never be discouraged on the road to absolute perfection as a man and as a spirit. I will always run alongside my spirit.

I listen to ENIGMA, because in the middle is something that has always surprised me, inspired me, offered me that something I have always been looking for: a meaning where meaning has suddenly become absent.

More than anything, and always, I resonated with this spiritual project. Another Romanian was the initiator of the Enigma project, another creator, another unsurpassed talent...

I sit in a chair, looking around at everything in my room, including those that cannot be seen with the naked eye, my gaze not being altered by the superficiality of an image-governed world. This is also a kind of comfort, because I can adjust the real and transparent mixture between banality and nobility - in my compensatory dialogue with the inspiration of great poetic and artistic character.

Somehow, I want to feel that I am rising to nobility, not descending to banality. But the chair holds me in one place, like a prisoner of the absurd or of my own devastating anxieties, without being able to advance with my gaze and thought except to the imperishable, which are not seen. And yet, the shape of things rendered through the colors and meanings they have, by combining patterns and sizes, convey a message from ancient times: everything can be arranged and rearranged, in one way or another.

With the obvious predominance of the individualized aspect by the practical sense of a designer, to acquire a new thing means to get rid of another. Should I give up my chair or everything else around me to rethink the way I live, especially the way I perceive the artistic phenomenon?

Clearly. I have to admit my subjectivity. Although everything is aging, dusting and falling apart, I carry in my mind, until exhaustion, the same image of the narrator who, constantly in search of the absolute, exaggerates with too much text the relative and the particular, the apparent and the conjunctural.

Source: https://neculaifantanaru.com/en/the-book-of-books.html

The Book Of Creation

On October 23, 2020

Whoever understands the meanings of art and the language of science, understands God's way of thinking.

Sometimes the pen with which I make annotations directly on the book seems to me to write alone. It seems to contribute to my awakening from the reality of the book in which I integrate my soul. It seems to be the common denominator between expression and content. An artist like me identifies with all the tools of his work, and assimilates them as a true creed, then integrates them into the secrets of his self.

The pen and the brush form a whole that contains body and soul, uniting life and death through their magic to create an unparalleled work of art, beyond time and space. What makes the pen express itself through the control of the constructive imagination, forgetting everything that has been said before it, is the very experience of seeing the brush that begins to move based on light, even if the intensity with which it applies colors is from pale to bright red.

Of course, the pen can write freely, invigoratingly, sensitively, in the name of art and the artist, but first he must go on, standing tall for as long as possible without fear of falling. His writing will be perfected during the period when the brush will fulfill its second youth, through discretion and wisdom, considering itself close to the sacred ones, being able to take over the movement of the brush and turn it into a form of concretization of language and highlighting the literary expression that survives too high views.

In the celestial world, both the pen and the brush send rays of light in the form of spirit, influencing the stars from the first to the last page of the story. The artist uses both as an act of honoring God, to perfect his reality without denying himself, but doubling as a being.

I am an exceptional artist because the pen whispered to the brush what to paint, and the brush painted a hand that writes alone, black on white, that I am the subject of the rationality of creation.

The pen asks the brush not to take into account the patterns of a language of classical perfection and rigor, but to highlight the features of the hand that easily leads his writing to universality. The brush took advantage of this opportunity to say that if the pen had been in the foreground of the painting, contained in the hand that writes about the plurality of worlds, then art would have been easier to digest.

Or the pen was not correctly informed by the brush's suggestions to give writing a greater accuracy in the philosophy of art and aesthetic experience, apart from any divine intervention, so as to easily do what was necessary for a painting to gain life through the words experienced in the presence of Creation (springing from effort and soul, from legend and truth).

And so, the artist, the young man who described the landscapes of other worlds in the book of worlds, no longer accurately assessed the pen's ability to transfer imagination to paper and document the invisible in other words, but continued to paint an endless, two-sided mirror as if his hand were the one wielding the brush in the great illusion of reality.

I know that the pen will never claim to belong to the brush, but it will certainly pass on what the brush had to express in vivid and inviting colors.

This is what it means to be an artist, to be able able to treat the brush as the author of a secret manuscript that describes, step by step, the path of existential and artistic truth, and to treat the pen as a manifestation of the acrylic spirit that is expressed only on the easel through the divine way of creating shapes and images.

The nature of the knowledge that an artist demonstrates is in accordance with his degree of reception of the "sensitive beauty" specific to a rose, and this is due to the sensible way of being the angel who knows another angel.

The artist can know the "sensitive beauty" the most, and can make the rose known and loved the most, the more he resembles an angel in nature.

So, materiality must be excluded from the area of aesthetic criteria, by invoking the senses and the mystical thrill, the alterity that cultivates the idea of the artist's fulfillment in his responsible relationship with the beings of nature, in a divine universe.

To capture the connection between a rose and spirituality, a mediator was used, namely a symbol full of deep understanding, the Sign of the Cross.

In turn, the cross being formed by two lines arranged perpendicularly, intersects the field of art and culture at the point where spirituality and painting become a literary composition.

Can a straight line drawn from the representations of art intersect another straight line drawn from a vision of colors at the point where the symbol becomes an experience in revelation?

If so, then I think of myself as a visionary of the spirit of independence in thought, who traverses with a brush through the whole idea of Creation, beyond words and images.

Art is received by the sentient man in accordance with the way of being spiritual. The intention of the senses to take shape through divine intervention requires a special feeling, related to the composition of a delicate painting with the help of a brush full of charm and imagination, which defies the laws of time and space.

Therefore, in order to become an artist, you must be connected with what is sensitive and has the capacity to be captured in a painting whose peculiarity consists in the identity and spiritual resurrection of a mystical thought.

He who feels must be perceived as the essence of an object perceived by the senses, just as only a saint perceives the presence of angels.

When I see something colorful, I perceive the color with the particular reason of a painter who walks his sight through the gardens of heaven. The painter compares the fabulous features in the portraits of his characters with the feelings of a sensitive conscience, just as the reason that God has placed in us compares universal intentions.

The mastery of the painter can be felt through the quality of colors essentially perceived by another sense, that of communion with sacred things, as happens when you see something

that can always be seen differently.

I have always imagined that I am a hero of words, able to favor a special artistic vision. The answer of my pen is immediately necessary to the visionary imagination, but at the same time it is shrouded in mystery, because it often resembles a brush that, by mixing color stains, acquires the equivalence of the means of expression of poetry or plasticity (composition, valuation, stylization, generalization, and so on).

The pen must ensure the pictorial transposition of what could have been expressed just as well with the brush strongly influenced by the appearance of a thing in progress rather than that of a finished object.

The force of my vision is modeled in another space, beyond accessible, or accessible only to the gaze that meets at a polyvalent level with a mystical reality. My pen knows this and condenses its mystery of writing beyond ordinary comprehension, but in such a way as to capture the true nature of my being, here and beyond.

Thus, I manage to translate myself into a sacred, parabolic, allegorical writing, foldable on an artistic reality, giving the pen the importance due to a brush that, bypassing the universal laws, opens in the eye of consciousness beyond me, beyond this world. My words are the ink of a life that is not written on paper.

There is a way of writing by which the soul of the pen can be united with the soul of another sensitive body, such as the brush, to which it can administer a real, living, immaterial or spiritual and immortal substance.

In addition, the virtue of this soul is diffused outwards, through a formation of powerful symbols with the help of the UNIVERSAL FLUID, that is, through the act of creation, with the help of the brush. The soul cannot be attracted by matter to give life to a form of exteriorization of artistic beauty, if the pen does not contain the generative virtues of a masterpiece: chromatic chords, expressiveness of plastic language, meanings giving unity, clarity and fluency.

So, if I thought of myself as a pen that runs through the tip of the brush a thread of story, I would probably find it appropriate to analyze my condition as Creator in terms of ambition to exploit the virtues of a highly refined technique: that of creating depth where all the events of life are decanted and all its ideals are projected.

You can't play with science without being yourself an enchanted pen transposed into a colorful, visionary brush that generates the fantastical.

Probably the most remarkable and characteristic manifestation of my art is the acquisition of the pen to feel the brushstrokes in forms of expression of surrealism, conceived as a juxtaposition of two distant realities united to create a new reality.

The visionary effectiveness that enhances the initial powers of the artistic imagination is given by the power of a big brush to highlight the elegance of a brush that masterfully treats the expressions of my soul in an infinite number of universes.

My pen possesses an awareness that I have rarely met before, it possesses an evolved spirit which, if I succeed in mastering it, I will be able to penetrate deeper into the heart of the universe, just as a navigator has a well-calibrated compass at hand and rushes more and

more out to sea to discover new shores.

The complementary instrument to the pen is the brush with which the artist moves in the world of oil colors, also having a pure, lucid and subtle spirit, able to complete a lucid vision, an image of space exposed chronologically as science evolves. And the pen and the brush, both so twinned by an artistic language, can make the pure blood of the heart flow into rivers of purple only if they are directed by the "hand that leads chance" to universality. At the same time, they cultivate the taste for visual culture, imposing the tendency towards the monumental and grandiose.

I think that's where I find myself. Like the enchanted candle in the holy chamber of the alchemists, the well-formed eye of the pen sheds its ray of light on a mysterious parchment, anointed with the pure blood of the heart, and at the same time the brush being possessed by the spirit of an artist of sacred writing, will influence the rays reflected on the surface of the easel as, at the same time, the means of expression of the divine soul.

I go even further with this reasoning, saying that the artist takes possession of the soul of the pen to enchant the inventing minds with that incessant flow of blood – burning in demiurgic words, but at the same time the artist delights with the force of the brush to give sensitivity to the commotion his soul is making, as in the case of magic, the crystalline rays of a crystal globe penetrate the hearts of those who understood the art of charm and incantations.

I am not just a unique artist by expressing the space and the way I give life to ideas. I am a pen thirsty for truth, accompanied by a brush inseparable from the strong essences of the artistic imagination. They are a ray of the solar spiritual being accompanied by the light coming from the antithesis of the natural worlds and the man-made ones.

I read at least one hour every morning.

I have learned that every morning is another essential page of a life whose subject is knowledge.

The requirements of a beautiful writing are given by the sense of taste for the art universe that the pen awakens with its uniform breath, a taste that we find in the tactical sense of the brush that cultivates the interest for visual culture.

He who has noticed well, in literature, as in painting, the hand that discreetly paints the space of the story is the same hand that gives the pen the characteristic of the living to transform endlessly, pushing creation further, and gives the brush that fragile serenity of vision with which he meticulously draws his miraculous passing life.

When the pen warms the substance of its unique expression, through imagination, and the brush arches its divine movement on the surface of the easel, then the hand that coordinates them both, depending on how the intermediate environment is affected, has the quality of crossing the space of two artistic realities: the expressiveness of the artistic language and the creative transmission of some emotions.

Of course, a sensitive object does not change the hand that uses it, but it is always touched by a hand sensitive to the vibrations of a deep and very nuanced feeling.

Conclusion: A cold hand will always react in a material way in contact with cold objects, and

a sensitive hand will act as a spiritual anesthetic in contact with fragile, sensitive, artistic objects.

To define surrealism, you have to build the image of an artist from the future of a work of art that moves the present with the plasticity of a spontaneous feeling of Deja-Vu.

The future, subordinated to the analysis of the expression of images signed by a virtual reality, moves the work of art of the present towards the plasticity of an authentic expression, metaphorizing in a score of epic memory.

If you can, build your image from the sense of freedom that surrealism gives, thinking of your memory as a combination of all the predominant artistic elements in a time that unfolds continuously, like a wheel of existence in the Ring of the Universe.

An entire personal promotion strategy is a construction of the image of the present made by an artist of the future.

The present is made from the personal promotion of an artist who builds the image of the future from the directing movements of the plasticity of his paintings.

There are so many people who have discovered the sacred things only with the help of their eyes, but have not been able to dominate them with the spirit. Others always pass by carelessly, and most do not know what to do with them.

Holy things are too holy even for the saints who sanctify the icons.

The fundamental property of a pen is this: by any touch of the sheet of paper it can shape at least one word. And the fundamental property of a brush is to highlight with the help of color the essential elements of an image.

Basically, it is useless to know how to use the word if you do not know how to link the color to a vision or a memory, so as to touch the subject of a Creation full of story and mystery.

Likewise, the talent of a writer intersects with the talent of a painter to the point where the pen can mimic a brush in the sense that each word can hide a feeling or can retain the monopoly of a color that he feels is consistent in promoting an image.

Let's try to draw with various words a rose whose colors surpass in meaning the legibility of a well-written, relevant and precious content.

In this case, the wording must equal the softness of the brush, through the tenderness and sensitivity of the sensitive hand of an artist who rekindles the divine spark inside and seeks harmony in lyricism, in the mystery of nature.

So, we can say that drawing is a word that the artist expresses in the form of color with the help of the brush.

To be an artist means to paint everything in words, taking into account the fact that any word is the expression of a form of devotion to fluency, originality, inspiration, specific to a

personality that has become a symbol of an assumption of nature "sub specie interioritatis".

My pen seems to be driven by my visionary and polyvalent imagination towards forms of expression that herald the image of the "Renaissance" in a new, flourishing world. And if this happens at the suggestion of the graceful brush, which aims to model an image from another world, in a futuristic space, it means that we have fulfilled a Christian duty.

Probably, the symbolism of a good Christian is the quality of the pen to be transposed into a brush that can give a lot of color in a clearly surreal composition.

A connoisseur knows how to unite an object with the matter of a body, just as the painter knows how to unite color with the deep expression of a true feeling. As such, in art, the natural way of being of an object must be understood as a physical way of being of a form.

To know how to receive a form immaterially means to put the feeling in a color that does not change the state of use of the object (or its state of rest), but makes it different.

I wake up every morning at the same time. I don't know why this is happening, I never set the alarm. I think it's the sun that lights up my room with a smile so wide that it fills me with energy. Then I start reading, and I don't get out of bed until I read for at least an hour.

I conclude: it is important to be enlightened in order to wake up, and you must be awake before you are a learned person.

I learned from books that I don't have to read much to write well.

More important than reading a lot is writing as much as possible.

The talented artist will never be a product of the teaching brought by the school, but will rather be a product of creative work.

Two spirits dwell in me. The first is characterized by the tendency towards unity, the other is characterized by the tendency towards multiplicity. The first is reason, the other is life. The first calms down, the other stirs.

As far as art is concerned, even if this is how alterity is achieved, I believe that I am the common expression of the two spirits, that is, they are nothing but two clearly opposite conceptions of a spiritual being on a magnificent journey called the "Science of Living Through the Other".

There is a very obvious connection between me and the bringing of art to life, so obvious that the style I have adopted re-edits the intimate features of the Renaissance.

The Renaissance itself is largely connected with the persistence with which my spirit surfaces in different eras, wearing various forms of visual expression.

My style retains a permanent specific character.

See beauty in a universe of stars that deserves its place in the book of a life full of meaning.

The book of life deserves 5 stars if it considers the conceptualization of natural beauty.

My writing speaks about a charming character who lives in two worlds, that of Hauff and that of Andersen.

Writing itself traverses these worlds, from mirror to reflection, and does not stop until it finds its balance between the Philosopher's Stone and the Secret Doctrine, so that the newly shaped character seems to have the quality of a creator embraced by the bliss of the Renaissance.

I am identical with the impulses that lead to what is called in art: "Imperceptible Beauty" and "Expansive Reflection".

I'm reading a book written by John Grisham. The important thing is for the world to remain loyal to the way I describe it. I'm a brilliant director.

I will write a book with famous quotes. First quote: Celebrity is the sum of the words that make up my name. Do I still need to introduce myself?

I am reading a story written with a divine soul. Words begin to be part of me, of my story, even if my life is different from the life of the one in the story.

The words are to blame. They are hypostases of the manifestation of my spirit in the matter of a simultaneous universe that applies to the ALL ONE and to the Unique ALL IN ALL.

The existence of my creation is so insistently demanded by science that I call it "Light", from a spiritual standpoint. Therefore, art, like science, manifests itself in everything that is differentiated by the purification done in spirit of Eternal Cause.

Only the keen eye of a clairvoyant sees light where the normal eye perceives only darkness.

You learn something new from people every day, and you are never determined what to do with what you have learned from them.

You better let everything be lost, so that you don't get lost in order to satisfy your curiosity.

A connoisseur knows why a thing can have one form or another, different from its original form. The way in which this can be interpreted, from the empirical point of view of the knower, depends on his quality of being simultaneously in six complementary dimensions: in heaven and on earth, in matter and illusion, in art and in the artistic mentality.

The connoisseur can traverse the substance of the object in the same way that the brush crosses each point of the canvas, with different colors, from one side to the other of the frame. The connoisseur considers how to be the intellect of that object himself.

A connoisseur has acquired the knowledge necessary to change the form of things, all the

more so since he knows how to observe in detail the difference between their "essence" and "nature". In fact, the parallel between the knower and things must be made simultaneously with the distinction between "essence" and "nature".

I am a connoisseur because my essence is in the nature of things that change their form due to the object of thought that I produce myself.

Each character in my work has the symbol of a spiritual attribute, which resides in the periodic appearance of man in two distinct worlds. An earthly one, that of the rose, and an artistic one, that of the artist.

The experience of the soul unites them both, and unites them through the concept of writing and thinking, interpreted as a visionary movement, crystallized in a separate science that touches all existences.

The pen with which we take notes or write, sometimes saves us, for the simple fact that after writing beautifully we ourselves shine in front of us. In writing we reread our own reflection in thoughts. Maybe the things I never exposed are like a wood-burning stove and, being dark, pictures are drawn on the ceiling, the quinces are sitting on the window and waiting to be tasted. Everything smells like memories when we write...

It's easy to read in general, some people read on the street, for the simple reason: why have a bad memory in your free time and a good one when you borrow books? We explore the time depending on the situation, it is a postcard that we send daily, especially in the morning...

Every day you become better and more valuable. Much better and more valuable than you ever thought you would become.

Every day we all become simpler and more accessible, the good words we receive are like love letters, we never have the strength to do without them...

A flower says a lot through its perfume, and if you don't smell the perfume, it doesn't mean that you don't like the flower... but just that its beauty is so attractive, that sometimes you forget to look inside it.

Small steps, one today, another tomorrow, can turn into a huge step in 15 years. The skilled man is the one who took a huge step with the help of small steps.

Vanity is a tree with too many multicolored leaves, but with fragile roots.

Learn to grow with strong roots, rather than colorful.

My art is a chapter independent of the genres of beauty, in that everything that seems beautiful to others is for me just a strain on the feeling of total freedom that leads to the quality of being a Creator.

It is no less true that my art defines itself as an "expression of the self" loaded with the potential to reveal a world transfigured into a work of art.

The quality of being a Creator emanates from your attitude towards the effects of science.

The longest story of Creation is the fulfillment of the science of being a science yourself.

You cannot broaden your horizons of knowledge without looking at the world as a bee that produces honey from nectar.

Look at yourself as a flower would look at you: through the eyes of a bee.

At first there was chaos. Things were beginning to connect, but in a rather twisted and even strange way. Then the order followed. Things began to be arranged, measured, and interpreted in such a way that they made sense.

I think that the final form of artistic writing results, in fact, from the various nuances of grace with which you make things come to light out of darkness.

Every morning is like the snow that falls at night when we sleep. We wake up and every day we step on a new day like we would on snow, sometimes the wind blows and snow spreads in front of us, other times it's like reading the best book in town, possibly bought from an antique shop. On that day, maybe someone reads a weather newspaper on a train. Maybe he doesn't know how to get off the train to look like it's in a short story written by Balzac (he was asleep at 6 o'clock, woke up at 12 o'clock at night and then wrote for the remaining 18 hours).

Don't wait until everything is perfect. It's like buying a lottery ticket and putting all your hopes into Sunday's draw.
Waiting for everything to be perfect is like stepping forward with your right foot. Buying a lottery ticket is like writing a letter that you never send, luck at gambling is blind luck, to have it you don't need it...

A tip for all children: learn as best you can. But at least one of those who will not learn anything at school, will reach above all.

I wish upon all students that just started school that none of them learns how I "learned". However, I would be interested in the single one that resembles me.

It's not worth fighting in a war that doesn't deserve its victory.

It is better to obtain a victory without fighting at all.

There are great people who know what they want even when they have nothing.
And there are people out of nowhere who don't know what they want, even when they have everything.

I reflect every morning on yesterday. What did I lose sight of? Why did this happen, and not otherwise? What is the measure of the things I valued? Etc...

This is the process of true thinking: do not give up what you did yesterday, even if today becomes tomorrow. Realize this truth: nothing remains unchanged, or in the same state.

A catalyst for reflection could be this: what you see now you will never forget.

A star sets because it is no longer able to illuminate.
The universe prefers intensities in order to better understand its depths.

A crumbling castle is like a lost soul: you can't know why they both retreat into oblivion, but you can feel the deep meaning of their solidarity.

Surrealism is the freedom of expression that the creator gives himself, although it is on the border between the inner world and the outer world, it cannot be marked exactly, but it seems so real. It's truly real if you start seeing it as imaginary. (Ioana Sarah)

The brush and the pen come to life in a room inhabited by a man who is always unhappy to the point of confusion, everything that the creator shows on the outside is like writing an epistle. Whoever creates something is like paying for his own pleasure. And the ink with which someone writes and the colors of one who paints are a kind of balance, otherwise the seasons would be hard to bear. (Ioana Sarah)

A cold hand is like a theatrical performance. Sometimes the pen is powerless and sad, as if projecting the sky when the clouds are gathered and it is going to rain. And the brush is like a faint postcard in which women's voices are heard. The hand is a terrible impatience that for the creator, if he didn't have it, would be the smallest thing... it would be like a letter sent on Saturday when people are not at work... (Ioana Sarah)

Some people understood that 2 + 2 = 4. But they did not understand why, first of all, it was 1 + 1 = 2. And they didn't understand the rest of the math behind physics and chemistry.

Some people understand a lot and don't feel as much, some know from math that there are only 4 seasons and they invent the fifth one in an autumn when the sun's rays draw shadows on the walls through the leaves that do not come off the branches so easily, some bloom frozen as a demonstration against a law of physics about gravitational attraction. Last but not least, some people understand chemistry from words and pass it on in feelings, feelings that mathematics does not talk about. (Ioana Sarah)

The pen when it starts to leave marks on the paper has a special clarity. It builds everything with the care of one who carves wood, framing in mystical connections special letters that lead to the birth of words, then shines through objectivity. While the brush is like an exterior author, it has a liking, if I may say so, for colors. Both the pen and the brush thus combine everything that a creator can give, as if he were an aesthetic reality taken to the absolute, as if he were a sky full of clouds waiting to rain.

The artist, however, has his clumsiness, whether he expresses himself with the help of a brush or pen, he expresses himself through subjectivity, he possesses everything with romance, he discerns the obscurities of the soul, ascending through creation somewhere above them. He is a contemplative and always has a fear, whether or not existence must be rendered with a critical sense. (Ioana Sarah)

Whether we use the pen or the brush, the artist's temperament manifests itself in an appropriate plan, thus being caught romantic or enthusiastic, rudimentary or utopian, always serious, depending on the times he experiences. The artist driven by a real and generous attitude, turning work into an ideal. Everything acquires an immense significance; he uses the spirit of discernment by establishing a graduation of the events that thus become values. The one who creates with a pen or brush does a job as if he were building. From his work all

sorts of teachings unfold one by one. He becomes a master, with a remarkable finesse of symbol. The present becomes too small as if one were seeking refuge in the past...

The creator is put in a position to think seriously about all the hardships of life, thus seeking answers with serious solemnity. Sensitivity exists in a way that forces you to react to all of this from the outside. (Ioana Sarah)

Source: https://neculaifantanaru.com/en/the-book-of-creation.html

The Book of Sand

On August 28, 2020

Do not try to be different than you are, because anything different does not bear the fruit of one who remains the same.

Dear reader, I wrote these lines for you, with a lot of feeling, with a lot of sincerity, but also with imagination, as if I had written for myself only about myself, pointing to a man transposed into a multitude of souls, foreign to him... and yet none like him. I wrapped the lines in a sand book, full of words as penetrating as the sun's rays, as a continuation of the volume of the famous Jorge Luis Borges.

Every year, when I get to Mamaia, on the Romanian coast, I step on the sand so full of shells that have probably been in a pile of other dead shells for a long time. Only children pay attention to them. I listen to what the waves, the wind and the seagulls have to say, with the hope that I will be a little wiser at least with a second of amazement and understanding to the vastness of a sea that stretches forever, and that devours some for a harsher reality. You will notice that my eyes run to a sky colored in red or orange, so endless as in a book full of dreams about the lessons of life seen all the time on the other side of the sea.

Maybe you will find yourself in my thoughts, maybe you will find yourself in the free spirit of the dialogue between sand and sea, a dialogue that a painting artist has with his Ego, and so maybe you will feel free from the nets of the outside world and the worries of all kinds. They are not thoughts about leadership, as you might want to find in a chest full of business ideas, but about the life on which a certain science bases its entire scaffolding of reasoning. It is the science of being yourself a battlefield for two terrible opponents: the man and the photographer. It is the science of being a good listener of the turmoil of the sea, with the feeling that you have arrived there, in a place where regrets, tears, are full of echoes of the past, repeated like a sad call: *"Where are you? Don't leave ! "*

And even if you don't reach the sea and you don't touch the sand I'm stepping on right now, and you don't feel the breeze of a memory, the square in the beautiful summer, or the breeze of a whisper that promises you love and self-peace, I'm sure all my thoughts, set forth below with the echo of a centuries-old history, will reach you and caress your soul as Borges did in his "Sand Book".

Far be it from me to approach a subjectivist point of view, and in this way relativism. On the contrary, I believe that thoughts, in general, have a transferable validity: they always start from a grain of sand and reach an increasingly transparent sea as you get to know the breeze, the secrets, the tenderness, or even the pain.

I do not think that a writer like Borges intended to reduce subjectivity to a mere passive mirror of the objective world. Even the sun, when it warms the sand and softens the waves, does not reduce its size whenever a cloud tries to capture its heat, but only when it sets. For me, Borges is the sand mirrored by the sun, seen deep enough in a crystalline sea that finds its solemnity in the view of the sunset.

Leadership: Can you build an admirable vision of everything around you, in nature, and at the same time regain power over your entire life?

It is so easy for me to write about art that writing considers me its outer Self.

The art of writing is a painting made up only of words that do not stop missing you.

The beauty that acquaints you with the deep aspect of art is given by the feeling of an intense experience to which nature worships the sublime peace.

All the meanings of this world are the meanings of lives illuminated by the same sun.

And if you tried to drag your understanding to the light of the sun, you might understand life as a pride of light to creep into everyone's eyes.

The beauty of a rose is rendered by the color that the artist spreads on the canvas with his brush.

The most precious easel on which you can lay the vivid colors of roses is a manifesto of freedom of expression through well-felt words.

The fundamental feature of a work of art is to fully maintain the validity of your depth in your absence.

A portrait painted in the middle of nature is a work of art in which the whole agreement between yourself and the variety in unity is manifested.

I enjoyed a cold Cooler, and I feel trapped between sea and ice cream. Cooler is now in my body, it's part of me.

As it seems to me, the kind of form depends on the kind of content. The object described by me is a way to express myself more easily.

A spacious land boat with a small mast. Looks good. Sometimes a man takes a selfie with her. Maybe he imagines that he has Columbus' miniature ship with him, and that he has discovered a new continent after a long journey.

Of course, this is thought-provoking. The intimacy of any dreamy soul is reflected in the fragments of time dominated and stopped instead by great conquerors.

We need the temptation of time stopped instead to sail further and further, with the spirit, to the glory of greatness.

The actions of the sea can be animated by various waves. They are admirable even when you build sand castles on the shore, insofar as you refer to the criterion of a "Solid Whole"

It doesn't matter how durable or fragile your castle is, it matters what you do to make the waves of the sea part of your story.

It's so easy to read the people who have nothing but white pages in their lives.

Some lives claim the contents of a book that was never written.

The sand is not carried away by the waves of the sea, it always remains close to the shore.

The scientist believes in miracles, but he has nerves of steel.

No matter how strong the closeness between me and the sea, only the distance highlights our common sides.

I'm trying to feel the deck chair I'm lying on. It certainly feels me, and it feels everything inside me, every vibration, every gesture, my breath, my heartbeat.

Creation is a mixture or fusion of the animated object and the artist's satisfaction to relate to the world of thoughts inside a microcosm.

I gather a few small shells from the sand, place them next to the book I enjoy reading, looking at them as missing pages that I have to fill in with my points of view.

A writer is not content only to extract the essentiality of different fragments from a living reality, he tends to assemble them in the space of an imagined objectivity.

The hotel where I am staying is yellow. The sun best reflects yellow.

The sand on the beach is gray. And it doesn't care about its color or the color of the hotel I'm staying at. It only knows this: "The hotel is made of me, and of the sea water."

When you look at something, do not turn your attention to the objective side of beauty. Rather, turn your attention to its subjective interiority.

My sandals were filled with sand. But the wind did not blow at all, nor did the children play with the sand, nor did I throw sand at them. It seems like an enigma worthy of Sherlock Holmes.

It is clear, therefore, in this case I am dealing with the tendency to see everything through the prism of the truth: I seek to detach the sides through which it attaches itself to other phenomena.

An ant climbs on my foot, among the grains of sand that cover me, as if searching for the secret corridor that leads to another world. I think the brave little girl relates to the action in the movie "Prince of Persia (The sands of time)".

Only a fiction artist can capture a given objective and at the same time reflect on subjectivity.

A wealthier old man next to my restaurant table was very excited last night because he was found negative on a repeat of the coronavirus test.

The man who does not relate to science is happy to have gained a few more days of life. The scientist rejoices that he has succeeded in prolonging his life in immortality through science.

Only the painter can enliven the image of the sea with the artistic representation of his legend.

The sea cannot always give the portrait that the artist makes of himself.

But the artist can enliven its image with that loving state updated in every moment by his presence.

If the sand is made of the matter of the celestial bodies, by which all things are described and signified, then its defiance will remove any evidence of the celestial origin.

The perfection of the sea is observed in the fineness that generates the texture of the sand.

And the sand is all the finer as its fineness reminds of the transparency of the sea.

The sea must not be sought in the material nature of the sand, but in the fineness that governs its nature.

To do so many things with the little you have, just as the hours pass in an hourglass filled with so little sand.

While the sand shows us what the sea brings, the sea shows us what the sand lacks.

So is the man who seeks himself. What it lacks is that quality of sand to be one with the sea.

In front of the sea that embraces the sand, and in front of the sand that beautifies the sea, I feel a certain pleasure, not because I relate them to me, but because they are as they are.

And how different I am, than to my liking.

The phone battery discharges exactly when I intend to take my most expressive selfie.

There is an identity relationship here between subjectivity and objectivity. What I hope will turn out wonderful, does not necessarily have to come out wonderful, but maybe, through a miracle. A wonderful miracle.

A lady walks among the sunbeds, constantly repeating: "we have seashells, stars".

It's true, her shells and stars are bigger and more beautiful than the small and chipped ones around me, through the sand.

The essential difference, from which reside the other differences, is the way in which the intrinsic meaning of time is constituted, which modifies them all until it makes them unrecognizable.

I'm reading a book about the "logic of beauty". The wind ruffles my pages.

I have to find a correspondence between thinking and the experience of losing sight of a page. This is the beauty of discerning a lost reality.

Science is always where art is, just as the sea is always where sand is.

I feel at ease. I am not out in the middle of a sea that is only rarely clear, but out in the middle of a sand that has lost its hourglass.

Every approach to myself is the part of a sea that penetrates the land.

I notice a man arranging his airbed in all possible ways, depending on the sun.

The sea looks at it as the sand feels: with the doubt that makes it difficult for us to live on a land that orbits the sun.

Wait until chance smiles upon you.

Wait until the sea recedes its waves.

Long life is like a wave that keeps hitting the shore: it is lived continuously by the force of a nebulous and relentless destiny.

There are people who will never commit sins. The church is their religion, the bible is their creed. God's word is a harsh law.

Like when you put your foot in the sea water. You feel very cold at first, the waves make you shiver. But as you advance under the scorching sun, the sea water gets warmer, even inviting you to bathe. And the adventure continues...

I sometimes thought I was the hot summer sand. I thought I was the sea in the storm at the beginning of winter. I imagined that it is the poetry of the blood that makes the heart beat strongly in the rhythm of romance.

If I think about it, no imagination can be hidden in a chest, and then the chest will be thrown in the middle of the sea, and the sea will bring it to shore, and the sand will keep it intact just for you.

Because it seems to the imagination that someone will pay special attention to them, like a real treasure, not knowing how much they drift or how much they dry themselves inconsolable on land.

If you think you are in control of a situation, try to swim out to sea.

Do you think chance is on your side? Then a dolphin is waiting to save you.

Do you really believe in God? Then say your last prayer.

Last night I saw a ragged, dirty guy, poor man. If, however, you looked at him more closely, with curious eyes that know how to see in the dark, you might have noticed the two big rings on his left hand, and about three more rings on his right hand.

The sea always retreats when it reaches the shore, it does not advance too far, for who knows what treasures more valuable than hers can be found on land. Treasures hidden from view, belonging to such poor beings.

I remember what was written at the entrance of an Asian restaurant, Genghis Khan's quote:

"If you had not committed such great sins, God would not have sent such a punishment upon you."

When you look for something, some divine particles move much faster and farther than your thoughts, in some directions helpful for the discovery of an answer.

They do not find the answer in your stead, but they lead you to an area where you can choose the answer from several possible variants, taken at random.

These divine particles provide you with some keys that you must prove to several padlocks before you can find the right one.

I asked the sea to wash me with the fineness with which the sand caresses me.

Eventually I will still have to use the towel, not to wipe myself with sand or water, but to remember their fine caress.

Beautiful is not the sublime of experiencing the spell of the sea, sublime is the spell of the sea that guarantees a timeless existence.

The sea cannot eliminate the term ‘beauty' to replace it with the term memory, but it can accept itself as a sublime aspiration towards the image of our life through which we pass from one shore to another.

I don't know what VIP was celebrating his birthday last night at a restaurant on the beach. Special guests, special moments, enthusiasm, fireworks, etc.

In the morning I watched the sea touch the sand. And it touched it as if you were touching a velvet flower, there were no waves, there was no wind, but only a mysterious silence, a fragile warmth.

I understood then that the mornings remind me of myself, and the nights remind me of the moments when the sand and the sea failed to extinguish from their hearts the longing for peace.

I've met people everywhere who know all that can be known. I also met a lot of people who know nothing.

The sea looks at the sand without impoverishing the giver, and cannot give him what he has already received.

The sea cannot count the grains of sand, but it can feel its warmth, its deep longings, its impulse to search for the beauty of the story, as if it had always known it.

I have met so many people, and I have always known that I am between the sea and the sand.

He who does not have the audacity to draw with his senses some rational lines from the sky to the depths of the sea, lacks the prudence to think in terms of depth and horizon.

The sea is an exhibition of the idea of beauty, because it contains the image of sand described with artistic finesse.

What you expose through an artistic idea is what you render by amplifying the harmony between the unchanging and the persistent.

Sand is the science of encompassing the depths of the sea, just as aesthetics is a science of beauty.

The sand speaks to me in the voice with which the sea expresses itself: my unsurpassed beauty is natural and artistic at the same time.

Because the artist can experience the harmony between silence and the hot explosion of life, and can include it in the image of a single age.

If you start a book and don't finish it, it's like turning the hourglass before all the sand flows to the end.

You will find the mystery of the book in the last grain of sand that did not flow, and that only your time stopped in its place.

If Borges searched for the sand to reach the sea, I found the sand as an extension of the sea.

Borges finally found the sand as a memory of the sea, wrapped it in sweet words and turned it into a book.

I found the sand as soft as the sea breeze, I wrapped it in the cup of such expressive hands, I made him feel their caress, their delicate smell and their warmth, which flooded him and drove his senses mad.

Borges would envy me for my artful words, I still envy him because he managed to turn the sea into such fine sand.

A warm nature remains warm. A cold nature remains cold.

The sea remains the sea. The sand remains sand.

The nights and days spent on the seaside are like the sea and the sand: it invites you to total delight and relaxation.

Make yourself a watch, but don't show me the time. Or show me the time, but tell me your cogs aren't oiled

Whoever can turn sand into stones can also turn the sea into dew.

As warm as the sea water is, it suits you to swim ahead.

So is the soul. The more it is in a comfort zone, the more it longs for freedom.

If you want to find out something interesting about sand, read Borges.

If you want to understand Borges, first read what I have to say about sand.

I'm looking at a guy's T-shirt. And I say to myself: for a fiction writer the most spectacular thing is to not believe in ghosts. But to be a Phantom.

I'm sitting under a big umbrella. The umbrella sits on endless sand, protecting me from the scorching sun.

I would like my stay at sea to not end. I feel safe from old age.

Ask the sand if it has wisdom. Ask the sea if it has wisdom.

Then you answer in their place.

That is wisdom.

If God changes your plans, it is to learn not to trust yourself more than Him.

Watch the moon make the waves rise at night. But in the morning, the sun calms the waves, because the sun is stronger than the moon.

The result of the will of the sea waves is the stubbornness of the shore to protect its sands.

When you make your plans, do it with all your heart. Otherwise God will change them for you rightly.

Watch the sea swell its waves. But all the waves subside as they hit the shore.

When I look around, I choose anything at random.

I ask the sand if everything around it belongs to it. It tells me that everything belongs to the sea.

I ask the sea, and it says that everything around belongs to the sand.

Understand me, if you can, between the sand and the sea, and look at me as a matter of chance.

In this way you will be able to accept the possibility of the unusual in the experience of a Christian artist.

If I were to write about sand every day, and if the sea would read my writings, then my pen would seem as mysterious and fascinating as a character out of a novel.

When you write about sand you have to imagine that you are the sea.

When you want to make sense of your words, you have to imagine the sea as an accumulation of sand.

"And I will open my voice and my soul before your infinity," replied the sand.

If I were to listen to a shell, I would probably hear the echo of the distance between the sea and its memory.

Memories are shells that always tell you about something that was part of your life.

Sandy words are emotions melted by the sun's rays.

Emotions should not be expressed in words, but in warm touches.

I look at the sea. A boat is moving further and further away from the shore. The sand asks me why I look at the sea in the distance, if it is so close to me.

I replied: Because someone who always wants to be seen is deprived of that starting of the mind to follow the path of self-liberation.

The art of being sand is created from the silence of a mind that has not known the temptation of the waves.

People who do not have the courage are the traitors of tomorrow.

The sea envies the sand because only it is useful in an hourglass, so it stops on the shore for it to get really hot.

I will return to the depths of your thoughts only if you give the sand a chance to walk barefoot in a boundless sea.

Sand and sea are always softened by heat.

If you want to feel the waves of the sea on your skin, don't wait until you dry completely on the sand.

The message of the sea is like that whisper of forgetfulness that the wind addresses to the sand: remain unchanged.

The sand waits for the sea with open arms to cool it, and the sea barely touches it, because it immediately retreats to the open sea.

In the same way, the distance creates new horizons and reunites fragments forgotten by time. Time brings the sand and the sea closer, but more by remembering the desire to support each other.

Infinity is found in a simple grain of sand. Because each grain sits next to the other grains, it forms the sand, which is next to the sea, and from their fusion castles are made.

The castles are imposing, because they remind me of sand and water, because without them they could not have existed either. That is why castles are so rarely built on the shore, precisely because the sea does not turn them back into sand.

Because the sea does not like anyone to abuse its sands.

I notice a man watching the sea from the shore, but not entering it.

Maybe the sea also observes him, but it doesn't observe me as I observe it. And that's why many of us are good observers, but we keep our distance between horizons and landmarks.

Be careful. Watch constantly. Today's joy can stop tomorrow's unhappiness.

Even the sea, when it hits the shore, does not think of the sand castles on the shore. That is why it is said that the sea is cold and the sand is warm. And that's why the sea is often troubled, because it hurts a lot when people prefer warm sand to cold stretches, without limits and without landmarks.

If you do not accept the chance when she smiles at you, then you will have to fight hard to regain it.

The sea will not be as welcoming as the sand, especially if the sand is not satisfied with the blue of the sea, nor with the horizon of dream memories, nor with the sunsets, nor with the castles on the shore.

The power of your words will turn against your courage, just as the sea recedes into the sea and the beaches rise.

Choose your words well before you test your strength of mind, taking into account that the sea rises above the sand, but it cannot fully comprehend it, and that is why it returns to the sea.

The sea does not know the depths of the human soul, but it longs for souls lost in oblivion.

Sincerity and courage are the conditions of God's forgiveness.

The sea never forgets the shore, because the sand shelters the deep silence of the souls lost in it.

Heaven always leads your steps where his will is, and where it is best for you.

Do not try to abandon the heat of the sand for the cold of the sea.

The sand fixes in the knowing spirit the signs of a time that can be understood only by the infinity of small mass particles.

If in spiritual things the sand is made up of the sea, then there is an understanding between silence and storm.

Look with your soul for the traces of time left on the expanse of sand.

Even if the sand forgets the souls that the sea brought to the shore.

The sand knows that the time will never be right to house everything.

It shelters everything without thinking about time.

Try to perceive the power of time according to the ability of an hourglass to encompass an unlimited number of grains of sand.

Man does everything by himself, believing everything will happen according to his will. But forgets that above the earth is the will of Heaven, and any forgetfulness will be rewarded with new life lessons.

So too the steps on the sand. They leave no traces for the next day, just because you want to leave a mark.

And if you don't understand this beforehand, you will only understand when time has passed.

Lucky people attract luck just as bad luck attracts bad luck, just as sand attracts the sea, but it can't keep up.

Happy people go to church and come back happy. Unhappy people go to church, they come back unhappy, but with the hope of a future happiness.

And the desert doesn't change its sand just because you took a trip to the pyramids and saw the Sphinx.

Likewise, people do not change their nature just because they have been to church or visited the pyramids. And heaven knows this better than anyone.

Sand teaches you how to gain the solar power of all things, by dividing matter into particles as small as possible.

If you could gather all the sun's rays into a single grain of sand, and it would turn into excruciating heat, then you would know how to reduce the elements of one order to the elements of another order.

The sand has a quality that is very reminiscent of the soul: it is burning and malleable at the same time.

To make an altar of the soul from the molded forms of sand.

The sand and the sea bring people very close together, or separate them for good.

Be a sea full of story, not a sand full of dust.

Strengthen your spirit with a single glance in the direction of a desert that never ends its sand.

Stick your ear to the sand and you will listen to the silence of the empty desert.

A glance at the brightness of the sea is the connection between a verse full of emotions and the power of values to love the sand.

The sand, the scorching sun, reminds me of the most important lesson of the desert:

"The last mystery is courage."

Any other shortcut won't get you anywhere. The desert doesn't care about words...

The sand teaches you that you know nothing about life. You don't even know how to leave a trail. The wind will cover it the next day.

Only the sand remains forever. And the sea.

The sand denotes a certain peace, a consent of the mind. It listens to everything without retaliating.

Calm your mind before you open your mouth. Be sand before being a tumultuous sea.

Every grain of sand is lifted by the wind, so don't imagine that you have control over events, or over chance.

The desert, look at it as an image of your virtue of being part of a boundless world full of secrets.

The sand cannot ignore the power of the fineness of vulnerable points of the soul hosted by the memory of time.

You cannot comprehend the immensity of the desert, but you can delight your mind and spirit by looking at it as an image of the virtue of enduring everything gently.

He who is inspired by the infinity of the desert will turn himself into sand.

Every night a shooting star goes out and often no one notices.

A single pebble can start an avalanche.

A single flutter of a butterfly's wings can cause a hurricane on the other side of the globe.

One word, said at a time, can decisively change the trajectory of any destiny.

Something completely insignificant can always become decisive. That's how the universe works. Learn to pay attention to small thoughts that can influence big deeds.

A look captured by the brightness of the sea reflected by the sun is the connection between a verse full of emotions and the power of the waves to fall in love with the sand.

The words that express the brightness of my sand are more mysterious and finer than the sand on the seabed.

One day I will write a sand book, calmer than Borges' troubled version.

Strengthen your artist spirit by simply looking at the expanse of a sea that penetrates the interior of the land.

An artist's eyes look at every grain of sand with the eyes they see in the depths of their hearts.

The sand contains a natural life that is given to it by the sun. The change in its texture converges in other types of energies, just as the rays are reflected in thousands of directions.

The sand has a quality that is very reminiscent of the soul: it is burning and malleable at the same time.

Sand teaches you how to prove solar power over all things, by dividing matter into as small

of particles as possible.

An artist of the word seeks with his soul the traces of the sand left on the bottom of the sea.

The penetrating gaze of time perceives the expanse of the sea more deeply.

To prove that it is possible to reach an agreement between sand and sun, so that from their union the symbolic moment of igniting a flame emerges.

To pursue the touch of the sand with the voice of a poet and to transform it into a poetry of the time honored by the greatness and freedom of the desert.

The most subtle spirit of dreaming is manifested by simply touching the sand with the tenacity to overcome the harshness of the desert.

The language of the sand sifted through the prime meaning of the word "dreaming" has the great virtue of communicating to you through sublime words the desire for a new knowledge.

I understood why the sand accepts to be trampled, because it wants to be completed by vivid and strong soul sensibilities.

A positive mood is an extension of the hot sand you step on without fear of being burned.

Seek to present yourself before God as imperfect, even if what sustains your power to become a saint is perfection.

God is perfection spread in imperfection, beyond the perfection given by the power to transform man into a saint.

A seagull is constantly looking at me. Does it see me as prey? Does it see me as a fish? A big fish on land? Let's be honest, A magnificent feast !

Of course, any comparison has its own logic. Nothing around us can constitute a completely isolated and independent entity, but it is always linked to a truth that is part of the understanding of each of us.

I look at the sand. I try to visually cover each grain of sand separately. I try to name each of them. I'm trying to assign them a number. I try to differentiate them through an expression of kindness, courage and determination. Why is one more beautiful than the other?

I think that the sand imposes itself as a whole, which means an initial whole and a totalization of fragments full of correspondence between what you observe and what you deduce from your observations. I deduce that I am a grain of sand, only if I separate from it.

The intimacy of a soul is reflected in the fragments of time that spring from places where no one has yet stepped. People have the gift of disturbing the waters they pass, just like an innocent child throwing a stone at the water in the summer just to see how many times the stone is saved before it reaches the depths: a kind of curiosity that leads nowhere.

The best books can be found at the antique shop, for only 1 RON. And even if a few interested people read them, very few would really understand them.

Because a book must not only be read, it must always be reinvented, with a different vision.

The best books are different for each. The best books leave you with some states that you can't otherwise experience, you find yourself in them, you read about people who seem to be just like you that are experiencing events, they are the only ones who teach you without making observations, like true friends. The most beautiful books are chosen by each according to what one wants to read without hierarchizing people into those who understand everything, more or less. The most beautiful ones suit everyone and not everyone equally... so too is the case with the most beautiful people. (Ioana Sarah)

The Book of Sand, written by me, but reminiscent of Borges, is synonymous with the notion of aesthetic value: everything that is beautiful can only be valued over time. And as any time has its course, as God has ordained, it turns out that the price you give to the beauty around you is directly proportional to what you see daily on a sand that never gets wet, always dry by your own strength on nature. And you can be a part of the universe, because you can be a grain of sand that is part of the celestial bodies through which all things are described and meant.

Someone said it well: *"To see the world in a grain of sand, heaven in a flower, to hold infinity in your palm, and to live eternity in an hour. This is life ! "*

Source: https://neculaifantanaru.com/en/the-book-of-sand.html

The Borders Of The Estranged From The Sunset's Mysteries

On October 04, 2012

Impose yourself in front of others without getting away from the concrete reality that you share with them.

His name was Carson Wells. He loved his job, because it was bringing good money. He loved his life because money were very good in maintaining it. He loved his own way of being, without violence, though endowed with the creative vision of the artist, who does not manifest than within the limits of his own creations, combined with the compulsory civic attitude of an intellectual. At first glance, you would not have said he was a bounty hunter, *a spéculateur*, a serious device that perfectly answered the purpose for which it was built, a flame that was extinguishing or illuminating according to the pace in which he got the contracts.

And, suddenly, the deadly steps of a shadow were booking place behind him. The sweating seized him like a suffering terrified by the thought of death. He sensed the scourge. But, it was too late. Uh, if he had guessed it, if he had seized it with one second earlier. The one with the poisoned blood, with the soul embittered, already caught him in the spider web.

Like a dark knight without fear and without sin, he could not remove for the last time the half- broken sword, for hitting deadly the opponent, even with the stump. He had to obey fate.

Leadership: Do you have the ingenuity needed to overcome an impasse from a cause which does not pertain to you, under the conditions of a separation from the factor called "Own Field"?

Two hunters, two torches, two borders separated only by a fine fence of piety: Carson and Chigurh. We are witnessing a paradox: on the one hand, a kind of inner force of support, springing from faith, from a definite sense of righteousness, complemented by its opposite, the reaction force coming from outside, from an inhuman being.

As if they were suddenly smelled the trace of that sinister border, the mysterious sunset that encounters relentlessly every moribund, Carson gathered all his courage and makes a last attempt to save his life:

- You do not have to do that, Chigurh. I'm just a simple speculator. I'll pay you. I give you all the money, and we go our separate ways...

But a cold-blooded creature cannot be persuaded too easily.

- You know what will happen now, Carson, right? You should acknowledge your situation. It would be worthy of you, Chigurh said with the gun pointed at him ... Let me ask you something, Carson. If the rule that you followed brought you here, to what it was good? *

Leadership: Do you neglect the importance of the situation that marks your existence when you think in terms of inherent traits?

The exam of your own possibilities of coping with a situation is given when someone enters the "field" of your own philosophy and involves you in a case that does not necessarily pertain to you so much as it does to the hazard. To separate yourself from your own field means to become someone else's universe, to be at the service of another human being, to be important through what defines him in relation to the world.

The man, a rational being, acts under and in accordance with his thinking, education and his concepts developed over time. The action is based on some logic, and is determined by a rational thinking / or not, which can generate a beneficial force, or a force that will act to its own detriment.

All people who contribute to your transformation through unique experiences are more or less trapped in your area of interest and responsibility by the thinking that they "get" from you that they adopt and impose, in their turn, to others.

Because you, through leadership, dispose of that inner strength, springing from a categorical sense of ability to change things, a flame that is enkindled for all, whose intensity reflects the one you are in reality.

Inherent features such as determination, creativity and flexibility are outlined by the importance of situations that mark your existence. They are comparative benchmarks, always won and judged by others.

However, this force is always amplified or diminished by its opposite, a kind of reaction force coming from outside, from other people, from other causes, from another "constants of "to be"" seeking to impose by force on the border that separates you, trying to preach their own rules, their own way of thinking and action.

Just as it is in the wave's nature to want getting over itself, in the same way it is in the nature of the opposing force to want getting over your force, to penetrate everything, to make itself heard, and listened like a superior being that somehow supervises the choices of all others around.

Understanding what you experience can be granted by the acceptance of engaging with someone in the unknown of a situation, whether direct consequences are significant for the course of your life.

At the border between success and failure in leadership lies the opposite force that can alter your ability to remain faithful to the principles of the scales of values that you have joined.

Do you give to the others the opportunity to appreciate your true value? What is the price that you pay in order to keep alive the interest of others? Do you feel overwhelmed by a sense of helplessness due to the force of reaction coming from outside of your own circle of excellence? Do you assume the risk of being misinterpreted their reality? Do you plead in favor a reality, without knowing what to expect?

The borders of the estranged from the sunset's mysteries bring into focus the consequence of finding out a new reality, of another way of thinking that opposes your aspirations.

Trying to connect to the reality of those people who cannot tolerate very well the idea of an equality, of some principles, and values that would become afterwards moral standards and of quality, trying to harmonize with them mentally and emotionally through an attitude of

friendship and cooperation, is most of the times equivalent to failure.

In leadership, it is all about the freedom of others to judge you in comparison with them, and to classify you consequently, justice / the injustice being accomplished through a broad vision and reflection towards their welfare.

In other words, instead of the spectacular meeting process between two opposing forces, with different views, in the formation of a stable area of leadership, it is more prudent to give priority to the criteria of loyalty and solidarity. To be a good leader does not depend only about you, but also about the ability of others to read you, to limit yourself by giving a new meaning to your vision and principles.

Are you trying to connect to the reality of the people who cannot tolerate very well the idea of equality, of some common principles and values? How? Do you know what to expect?

Find the answer to this question before reinventing yourself: *"If the philosophy you follow in life will leads you to a dead end, what was it good for?"*

Conclusion: Be always one step ahead of others. Develop your ability to predict, within the limits of human reason, the future with all that may bring with it, good or bad. Be vigilant and give ear to the voice of the crowd, and especially of your enemies - because only in this way you can counteract that discouraging force standing in the shadow of every leader.

Impose yourself in front of others without getting away from the concrete reality that you share with them.

Source: https://neculaifantanaru.com/en/the-borders-of-the-estranged-from-the-sunsets-mysteries.h

The Brain In Which Flickers An Idea

On September 25, 2014

Take advantage of the opportunity that is given to you for coming back to creativity, inspiring the others respect towards your defining authority.

Instead of all his projects, Eisenstein is entrusted with making a movie on which he did not ever think about it. Moreover, he did not dream of it. There was a historical film about the Russians unity, inflamed by patriotic feelings, which under the command of Knyaz Alexander Nevsky, win, in the thirteenth century, the Teutonic armies, turned on conquering their land.

Therefore, the major political purpose of such a movie in 1937, on the eve of the war, it is obvious. The fact that it is entrusted to Eisenstein, proves the appreciation which he still enjoys. Perhaps, not so much as an opportunity which is given to the artist to come back to creation, as well as the lucidity of those who knew him closely, and who actually know that such a major purpose can be best served - and perhaps with the highest international authority – by Sergei Eisenstein.

*For some reason or another, he is entrusted with the historical movie with evident and strong actual resonances, whose hero will declare conclusively, in the end: "Go tell all in foreign lands that Russia lives ! Those who come to us in peace will be welcome as a guest. But those who come to us sword in hand will die by the sword ! On that Russia stands and forever will we stand ! " **

Leadership: Is it your science established by variations in the composition of creation which introduce through themselves new values of reference?

When it comes about leadership, in its possible ascent hanging over those involved in the field, we should not limit ourselves to the notion of information or communication, or to the forms of power, will and wisdom, which subsist in the man through his creative, moral and spiritual dimension. There are different styles of leadership, just as there are different types of reception of the value and rejection of the kitsch. And every style or creation, if it is not canceled by "wrong updates" has a slightly superior function.

We still try to make our way around the particular conception according to which, leadership, the essence of a creation rewarded by recognition, fame and glory, possesses some kind of unity, due to which we can talk about an awareness of the value of work, and of the responsibility in generating new opportunities for affirmation. A kind of definitive intervention, provided by the deep and sincere inner opening before a genuine vision, on the function of the agent of change and trust, which is based on building new and necessary forms of authority.

For a moment, we distance ourselves of this hypothesis, emphasizing the dimension of creation and the appreciation enjoyed by the holder of talents, assuming that leadership is a kind of threshold over which you must pass, gathering all your knowledge and inspiration in order to urge for lucidity. Here, we refer to the lucidity of those who know you closely, and who still know that such a major goal of giving value to leadership through creation can be served best only if you represent by yourself this creation.

The reference value of an artist is the indicator of a positive effect of the entrustment of a project or a service that some entity wants to send, considered indispensable for achieving a higher purpose. This reference value, with the substrate trend towards unity between idea and

image, between form and substance, contributing to the completion of any work of art, derives from the value your previous results have.

You cannot be evaluated against a reference value if you do not adjust the relevance of your creative experience to the realism and objectivity with which you estimate yourself.

The people who are at the forefront of innovation in leadership, encouraged by the authority of positive evaluation of public benefit tenderers, will decisively internalize the favorable appreciations on their efforts of self-promotion accepting with conviction the strength of success which they will reproduce in other situations too.

In other words, your science is established by variations in the composition of creation that you transmit and integrate into a new formula profitable for everyone: *"We can do great things if we are committed to them."* Creation is a search involving effort and uncertainty, but it introduces new benchmarks for reforming leadership by assessing its content by independent "examiners".

How do you ensure the competence for approval of a project which you consider ambitious with an important degree of originality? Through a convincing message full of hope? Through the effect of a subtle finale of an intrigue where the "director's" intervention is felt? Through the effect of general recognition? Through the effect of a new commitment? Through the effect of a later event?

Leadership is to show the world all the power of the talent you possess to the effect of a later event.

The brain in which flickers an idea highlights the authority, based solely on a high consciousness, but also on a knowledge that can be transmitted and that would be able to pass the difficult evaluation to which it is constantly subjected. Moreover, it highlights that ability developed over time through a sustained effort, to create values unanimously recognized, which becoming reference points for ensuring some better approaches in leadership, are adopted and further transmitted.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-brain-in-which-flickers-an-idea.html

The Builder's Law

On March 15, 2010

A leader cannot build a better world if he's not determined to constantly aid to its edifice.

Where there is injustice, lie or disagreement, you will find Zorro. This is the message of the movie *"The Legend of Zorro (2005)"*, a film which you might have watched with the same pleasure as I did.

At a given point, at the beginning of the movie, after he fulfills the mission he alone committed to, that of recovering the box with the votes of the citizens in San Mateo from a gang of villains, Zorro returns to his family.

Signora Elena de la Vega, happy that her husband accomplished his mission, his final mission, as he recently promised, proposes to take their son Joaquin on a trip to Spain and then to New York.

Zorro thinks for a while, gives a sigh and, then, he finally says:

- No. The people still need me. It is not yet the time to leave them.

And, as always, as it happens in real life, as well, when the husband makes a promise and doesn't keep it, the disgruntled wife gives him an ultimatum. This time, a very serious one:

- If you go out that door, you won't sleep here for the night. In other words, if Zorro doesn't keep his promise, she will leave him. What eventually happened.

However, at the end of the movie, after both of them go through many endeavors and through many dangers, they get married again, and Elena agrees that every time the people will need Zorro he will go help it. And she is proud of it.

Leadership: Are you characterized by a lively feeling of belonging to a whole of the manifestation of love of the total freedom of belonging to a higher ideal?

Do you have the determination to constantly fulfill a duty? The most important task of a leader is to manifest his love as a distinct part of the total freedom to belong to a higher ideal, such as: "I go in the way of a common-law action."

Once a leader has a vision, he must also have the power to fulfill it. He cannot build a world without moving, without making an effort, nurturing only nice and clear thoughts. No, he must be involved until the end. The main feature of a real leader is the fact that he has the ability to take his mission to an end.

People had absolute trust in Zorro's help, and he, being fully aware of it, refused to limit his own potential. He could have retired from "activity" for good, he could have started looking for some relief for himself and move to California definitively. And because he was a Don, namely a wealthy man, he wouldn't lack anything.

But what would have come of the people, the town, their hopes? Who would have helped them? Who else would have dared, another Zorro, endanger his life for them, fight for justice and truth with such passion?

In leadership, proof of the existence of a common-law action creates a whole whose result means more than the sum of its component parts.

And this whole is incremented with a segment of emancipation of reason, understood as the ability to dominate tension contexts, upon receiving each form of violation of human dignity.

So, instead of withering uselessly like a plant in the shade, he once again gathered all his energy and devoted himself to a great cause. Like any responsible man, who cannot separate from the real world, he fully gained control over what lied in his subconscious and, passioned by his great goal, namely regaining the people their freedom, he accelerated his own potential, mobilizing himself towards accomplishing the things that were truly important.

And his wife was much happier in the end for having a brave and determined husband, who succeeds in accomplishing great things, worthy of being praised.

Leadership: How is your score of importance affected when you move from the moral knowledge of common sense to the conscious development of radical behavior that escapes the two limits?

You can't call yourself a leader if you don't take over whenever it is necessary. He who does nothing but wait and wait, feeling the hours passing by him, dissipates and gets older by the day. On the other hand, he who has an open mind and ambition broils with a childish impatience to fight for an ideal, reason for which he always rushes in the middle of the action.

An important part of the art of leadership requires knowing what you want and constantly dedicating yourself to that.

You can't call yourself a leader if you don't take control with all the strength of your soul and you don't participate in the action whenever you are needed. Or if you are not determined enough to systematically contribute to accomplishing the proposed goal. In order to win other people's acceptance, you must shape the world around you. And if you let everything to fate, especially when people depend on you and rely on your help, you will destroy, you will discard or abandon any relationship you have with them.

The importance of leadership in human life lies in the force of keeping consciousness clean and in supporting a clear idea of how to manage life. These are the two limits that often times alter the mood and the perception of the role you play in the dynamics of personal development, the dynamics of relationships and the dynamics of your own representation on the world stage. Limits that support the shift from the moral knowledge of common sense to that of a radical knowledge.

The Builder is the man driven by the eventual satisfaction that springs from keeping his word and from the specificity of the moral obligation of gratitude he owes to the world continuously, in the gesture of unconditionally sharing his own legendary adventure.

Conclusion: You can't build anything on good intentions and ideas, but only involving personally, as often as possible, acting with even more abnegation. You won't build anything

and you won't accomplish anything if you hide in the shadow of convenience, waiting for others to eventually do something in your favor, as well.

Source: https://neculaifantanaru.com/en/the-builder-law.html

The Burning Ecstasy Of The Solitary Man

On March 03, 2013

Constantly reassess your values and beliefs so as to prevent externalizing your predominantly negative inner states.

Everyone knows what diamond is, a piece of coal processed by heat and time – in millions of years. But it might as well be the result of exceeding your own limits or, conversely, a small core of old-fashioned personal vanity, an undeclared attachment of Ego shattered by the bitterness of life, an Ego that evolves to extreme agitation.

"You'd be surprised how long it takes to give 100 million pounds. It took me 40 years to do that. Today I gave the last penny... Except for this jewelry you held in your hand. A diamond, an extraordinary piece, 168 carats, 58 sides, very rare. I stole it from the company where I worked. I've kept it for rainy days... Or maybe... Maybe it's the last bit of vanity I have left."

This passion for experimentation, willingness to suspend any balance – moral and spiritual, draws Laura Quinn near a burning state, a boisterous ecstasy. An unknown, active and purifying emotion, intense during intimate moments, like an aggressive force of attraction that leads to breaking the crystal itself, the great touchstone of one's values into more and more disparate and insignificant fragments.

Although productive and insightful, everything inside it slowly and surely grinds, changes into a sad and introvert person, despite its high aspirations.

Leadership: Are you climbing on the heights of repentance, or descending to the chasms of vanity amid the attempt to surpass yourself that turns experiencing long-lasting suffering into a greater understanding of life experiences?

If Beethoven complained of his deafness, Byron, of his short leg, Rousseau, of his bladder infection, Laura Quinn experiences as if purposely, excitingly and stimulating the very special feelings of her disorder. She does not look hard to heal, like a patient fighting against his illness, but more like a patient who ignores his illness, like a paralytic who comforts with this implausible, yet true idea: acceptance of pain.

As an unmerited gift of destiny, Laura Quinn accepts with endless zeal her illness. A vice that, excessive and silent, haunts and degrades her more and more as human. Vanity ! She does not attempt by repentance to uncover the problem of her own nature, her bold and unyielding passions, such as ambition, avarice, greed, but rather cares for the meaning such a recuperating act has: the exaggerated belief in her own abilities pointed towards what she possesses, not towards what she offers.

What is the result of exceeding your own limits? Between the present and the future of leadership, does it slowly weave that undeclared attachment of an Ego shook by the bitterness of life? Does everything inside you grinds slowly, but surely? Do you comfort yourself with the implausible, yet true idea of self-acceptance in relation to a sense of disappointment? Does an excessive flaw haunts and degrades you more and more as human being?

Leadership: What is the importance of integrating your life experiences into a type of defensive personal attitude that implies that you are very self-satisfied against any

practices associated with an increased level of guilt?

To win the big competition with ourselves on the way to performance and fullness, we must be aware of what this mobilizing, but expensive energy represents, often performing a questionable, deceptive, intriguing function, that cannot be defined by chemical formulas and neither directly measured. The presence of an unexplained force becomes increasingly threatening, imprinting or applying leadership, through various forms, another trajectory, curvilinear or descendant.

And how can this energy be obtained and used in a free, but poor and marginal way, but by a totally unexpected reversal of inner poles. By shaking the Ego. By combining inner conflicts, emotions awakened by a custom ring, from which arises a new experience, a false, but well-rounded image of a rather isolated man, distracted by the absurdity of that moment, preceding the thunderbolt of emptiness.

The result is, undoubtedly, poor. Sometimes, in extreme cases, violent or brutal, negatively influencing attitude, the way we look those around us, the way we spend our inner resources, our feelings, emotions and convictions, values. The most common reaction is the loss of one's own personality, sometimes irreparable, the exclusion of those coordinates of human development, specific to leadership.

Only you decide how much you let yourself be driven by this energy. Being aware of this energy, negative in its essence, means being in constant connection with yourself, with the entire range of values, with your entire being, with who you really are. This makes your personality an extension of the capacity to regain your composure and, also, making leadership a legitimacy of the power of "being".

The main point which characterizes the personality of the leader is the "torment" of going through all the extreme stages of life without losing in any one of them.

The Belgian writer Marguerite Yourcenar wrote: *"I often think that people are characterized by an extreme position, their heroism consisting in remaining there throughout their life."*

What do you chose? To fall, to live and to suffer in the precipice of vanity and despair? Or to get up atop of repentance and betterment?

This moment, the duality between darkness and light, between *"to be"* and *"not to be"* an orderly man, is given by the great confrontation: losing or winning your own being. The law of physics are equivalent to human laws. The force exerted by one body to another, a series of feelings to other feelings, is a complex process that leads to the formation of the laws of your existence. As a result, you tend to get stuck, maybe even for a lifetime, in an extreme position, in one point that becomes fixed, a heavy burden, awry distributed in its own existence.

It is the fight against your "disease", on the front of your unmanageable emotions and beliefs, formed in time, giving you the right to place yourself sometimes sideways towards the dominant mainstream in leadership or in your personal and social life, strengthening or destabilizing your feelings and your attachment to the present and the future.

A strong mind, a strong character, a noble soul give just a little lift, a small step forward, but not a decisive one, does not represent something safe, which takes a dramatic and happy turn. It is only a small segment of the complex chain of change. If the road initially selected is no more according to current expectations, then things may take a turn to restriction or,

worse, depression.

The higher your aspirations, the more life will make you slip; you will always lead a life in the middle line. If you want to develop your leadership, first give meaning to your life: constantly reassess your values and beliefs so as to prevent externalizing your predominantly negative inner states.

Do not linger in any one of the extreme positions you are going through life. Listen to your heart and remorse, they will show you the path you need to take.

Vanity means not destroying the last thing you have left, that is, the memory of what you once were.

The Burning Ecstasy Of The Solitary Man marks the moment of transition to the final stage of your journey: a free and painful fall in the precipice of vanity and despair, or a climb atop repentance and betterment. What do you chose?

Just as a painter does not see color only as an ornament, but refers to an expression of the model's emotions, so the choice you make towards achieving fullness should not be regarded as a simple act, but as a necessary expense, an investment to face time.

Show who you really are !

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-burning-ecstasy-of-the-solitary-man.html

The Central Problem Of Audio-visual Editing

On July 15, 2010

Leadership in directing is demonstrated by the ability to use time pressure as a catalyst for creative decisions, adjusting the structure and intensity of scenes according to key moments.

The central problem of audio-visual editing still remains to be solved. The deadline hurries the master Eisenstein. Three times so far he had to bring it back during production (apart from the substantial reduction by shooting the battle in the middle of summer). This fiendish rhythm tires him beyond measure. It was hellish work, he will comment after finishing the film, which exhausted him so much that, months after the premiere, he still cannot concentrate on his usual theoretical work.

How he would now like to be able to experience quietly, with method and control, so many thoughts and desires accumulated during years of meditation on sound cinema! But the film has to be finished by November 7. The deadline cannot be postponed in any way. Hence the painful renunciations: a whole scene, the one on the bridge over the Volchov, painstakingly filmed, is now simply thrown away - to Eisenstein's great regret - because the rush does not allow its completion. He envisions a new tragedy: the abandonment of all his ideas regarding audio-visual editing, impossible to achieve without much respite, without numerous attempts at the editing table. Then, at this moment, he is lucky enough to meet the special qualities of Sergei Prokofiev.

Leadership: Can you demonstrate your ability to adapt initial planning to production realities without sacrificing narrative quality?

The incompatibility or insufficient compatibility of many scenes in audio-visual montage limits their use in cases of high narrative complexity. Under these conditions, it is necessary to resort to complex techniques – for example, experimenting with rhythm, to facilitate narrative coherence. Especially since, in order to achieve a complete narrative, several types of montage are sometimes used, each of which has satisfying effects in sequences where the others would create creative obsessions.

Practice has shown that there is no perfectly inert term of achievement, in the sense that time always influences the creative process. The director's ideas, except for those of structure and non-polar scenes, are more or less influenced by the nature of time pressure, judging by the fact that creative decisions change under pressure. In general, in an emergency situation, scenes corresponding to deep meditations are shifted to less intense moments, and those corresponding to dynamic actions are shifted to more intense moments, compared to the situation in the initial planning (when ideas were free).

Leadership: Can you demonstrate your ability to maintain narrative coherence in situations of high complexity while avoiding creative obsessions?

There are also usually changes in the intensity and duration of scenes in an effort to maximize impact in limited time.

A number of theories have been developed that try to link these changes to the nature of the creative process, more precisely to its macroscopic characteristics – the director's focus and the clarity of his vision, both of which are crucial factors in the creative process. The relationships obtained for changes in scene intensity and duration are very complicated, but

we can briefly present them here as equations of creativity under pressure.

Just as solvents influence molecular vibrations, the pressure of time influences the rhythm and structure of the film, which is how unexpected creative solutions are born. Also, the painful abandonment of certain scenes, such as the one on the bridge over Volchov, are similar to the changes in molecular structure caused by solvents, especially since they can lead to a beneficial reconfiguration of the whole. Finally, the meeting with Sergei Prokofiev can be seen as the discovery of a perfect "solvent", capable of harmonizing the audio- visual elements even under limited time conditions, thus allowing the realization of a complex and innovative audio-visual montage.

Leadership in cinematic editing involves the ability to overcome incompatibilities between scenes through a flexible process of "associative editing" to maintain narrative coherence.

The surgical procedure requires meticulous planning and precision, similar to solving the central problem of audio-visual editing. The doctor, like a master, must have full control over every aspect of the intervention. During surgery, the medical team must follow a strict pace to minimize risks, just as the lead time speeds up production. After the intervention, the patient needs time to recover quietly, undisturbed, reflecting the desire to experiment quietly and methodically.

Experimentation and adjustments are crucial to long-term success, just as thoughts and desires accumulated over years of sound cinema meditation are essential. Every decision must be taken very carefully, even if sometimes, despite intense efforts, painful sacrifices are required. These are essential to ensure the best possible result, similarly to the removal of the scene on the bridge over the Volchov, regretted by the master Eisenstein. Thus, in this complex procedure, there are tragedies and regrets, but also the good fortune of meeting the special qualities of a valuable collaborator.

The essence of leadership in cinematography is the ability to adapt creative vision to temporal constraints, restructuring scenes according to the intensity of key moments to maintain emotional and narrative coherence.

The central problem of audio-visual editing is that the perfect synchronization between sound and image takes time and experimentation, following a meticulous process until the moment the film is completely finished. I say this because the rush of production inevitably affects the quality of the editing, which is meant to strengthen the atmosphere and emotion, especially in terms of impact on the audience.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-central-problem-of-audio-visual-editing.html

The Charm Of Life

On October 09, 2009

Return to yourself, for the reality to resonate around you as you want.

The lyrics of an old song, elaborated by many writers, sounds like this: *"Since the time of Ra, the old days go and new ones come and replace them. Every morning, the sun rises and every night, it hides at dusk. Men conceive, women give birth, and every chest breathes fresh air. But all those who were born, all to the last of them, go to the place bestowed upon man."*

We do not know precisely the place we are going to, we do not know it, but maybe we can guess it a little, but there is a great shadow of a doubt – because the future is uncertain and difficult to predict. We cannot know for certain what tomorrow will bring, we cannot know if we will get a pleasant surprise or, on the contrary, if we will be get by luck, as it happens to many. I do not want to sound pessimistic or melancholic, but of the dice of destiny of each one of us were thrown and the games have been made, we cannot change anything. We are straightening like a bullet, directly, unfailingly and precisely to the fated place.

Leadership: Do you resort to the proper exploration and integration of life challenges and requirements in a new empirical template to determine how to represent a personalized route in relation to any time?

In other words, the life of every man is a book with as many pages as the days he has to live; We can read every day the previous pages, from day one, but we cannot read the following pages, which belong to the future. Overall, this book has chapters the titles of which are "preformed", and what we fill those chapters with largely depends to us, to the way we approach the content of that chapter and the circumstances. What do you fill the chapters of your book with?

Is it true that all is vanity in this world, that people's thoughts are changing? Let's briefly analyze the facts. We find out daily news about what happens in the world and what do we see?

Today, some people have fun, enjoy themselves and aspire to distant horizons. The next day, the same people become sad and pessimistic, overly busy with work and, filled with worry and unrest, they can no longer afford the luxury to live high. Today, some people become allies, they form a redoubtable, strong, almost perfect tandem and fight to achieve the same ideal. The next day, the same people break the alliance, slur each other, arguing to tears and invectives. They either reconcile or argue. Friends today, foes tomorrow. Friends again the day after tomorrow. Enemies the next day. And so on.

The cruel and cowardly man, the mother who finds her son's killer, the mistress who plans betrayal while caressing, the thief who gets away with it etc. And so on, as always. Some are honest, others are dishonest. Today, it is sunny for some, tomorrow it becomes cloudy and depressing for others. Today, some are having a rough time, tomorrow, they feel extraordinarily well. The wheel spins dateless, constantly in circles – the same events, sorrows and joys, the same human comedy in which only the actors change, the scenario remains the same. Leadership is a team game, but in the human comedy, many prefer to play individually, as it suits them, without regard to any rules or principles.

Leadership: Can you define a new "LOSSLESS" image module template to serve as an example in the "review content worthy of being remembered"?

This is the world we live in, be it good or bad, just or unjust, convenient or not. The Polish writer Boleslaw Prus said that the world is like rivers and mountains: *"A river, as long as it flows in a single direction, seems dead; but when it goes to the left or to the right, it becomes charming. The same with the mountains: if they were all the same height, they would be boring, but this way, their peaks of different heights and their deep valleys delights you."*

Try not to let your heart be troubled by bag, ugly and harmful things happening in the world, but try to live as you please and according to the means you have available. Life is our greatest gift. Try to spend each day with joy, chase away your worries and cheer up. Enlighten your face and look with admiration at things around you. Enjoy the moments of happiness that you live and share with the loved ones. Try to taste the charm of life...

The "LOSSLESS" image captures everything that the experience of life has brought to you as a promise to explore emotions and how they can affect you personally or professionally. Not just regrets and notes of hope that remain like old bruises, talking about the decisions taken along the way, but as an effect of what you are able to accomplish in a reality that is both open unity and complex plurality.

Return to yourself, for the reality to resonate around you as you want.

To determine the representation of a personalized route in relation to any time means to develop a form of commitment to what life expects from you even when you cannot offer it the act of acceptance in what it behaves as an aspiration toward expansion or extinction.

Source: https://neculaifantanaru.com/en/the-charm-of-life.html

The Charming Pulse Of Life

On March 08, 2011

Increase your credibility with those you interact with, building your leadership on a consistent spiritual background.

The 169th issue of *Careers* magazine briefly reveals the story of the dentist Roland Hermann, in a more than challenging place: that of a man who would travel to the very end of the world, accepting the afferent risks, only to serve a noble cause.

Amazon, Nepal, Chad, Bolivia, and Guyana are some of the places where the tireless Romanian doctor went for a single purpose: to give a helping hand to the people with a very low standard of living. The most important thing that Roland learned in these volunteer projects was to cherish life, respect people and be with them in difficult times. The desire to devote himself to others, to see them healthy and happy is the only joy that will always warm his soul.

After reading about his merits and his work, I can say that Roland Hermann is an admirable person because he adds a lot of meaning to his profession and to his own life, keeping intact his spiritual and moral background, which connects him to other people.

Leadership: Is your belonging to a trend of consolidation of the level of representativeness a condition of its ascension to the highest dignity of the name you bear?

For reasons concerning the specific of society's evolution at this time, the capital factor and its supplementation tend more and more to acquire that "exclusive excellence", which supports the ideals stemming from the heart. Cooperation, mutual aid, volunteering and good example must be the basic resources of your image in the world..

Therefore, the knowledge on understanding the fundamental principles of leadership are increasingly assimilated as rules of regulating people's life, solidarity appearing increasingly frequent in various business or personal development areas.

Freedom to perfect through others, to adopt a kind of thinking and a code of conduct liable to the protection of your brand turns you – not into a spectator or a stranger – but into a special hero, an integrate being, a man of virtue. Unlike the "snow man" trying to impose respect only in cold times, waiting for everyone to admire him without doing absolutely nothing.

Precisely from this evolutionary parallelism, at the interference between responsibility and ease in spirit and action, the human inclination toward leadership clearly emerges, taking note also of the rules by which it develops. From this fundamental specificity, all other features that turn an individual into a unique human being ensue, advancing under the species of the full involvement in the relief campaign at a higher level of understanding of self.

The name you bear has as its first center of gravity that trend of gratitude towards what comes from a direction where it does not matter when and where you are, but how you feel during an examination from the viewpoint of the observers you interact with.

The lack of clearly defined moral principles, ethical neutrality, together with the exacerbated individualism, developed in a manner that does not honor anyone causes the individual to strengthen their inner character structure under "a thick layer of snow", which resists any action directed towards the unique and definitive meaning of excellence.

A trend that can be seen as a burst of will, with inconsistent effects and no clear symptom, but susceptible to adverse reactions. And these effects intersect and conflict with those structures of thought and action that move away from that threshold of absolute recognition, but unfounded on a credible and sufficient factual support.

A snow flake is formed from the combination of many ice crystals, but that does not turn it into a diamond.

Leadership is an amazing adventure in search of new realms of art, whose flavor is tasted only by travelers who accept the responsibility to shape their character – searching through their unique way of being, through their tendency of appreciation, the acceptance of society that does not claim ignorance.

The extent of your leadership is provided by the way you focus on your ideals during a continuous slalom on the border between the events of life and the performance of controlling them?

The preparation to create a positive and healthy relationship starts with your involvement in supporting a noble cause. Trying to see the world through the filter of a special sensitivity concerning people's needs and requirements, listening to that voice in your head that incessantly whispers you not to remain indifferent to their sufferings, you will maintain under control their perception concerning your ability to influence them.

In order to influence people, you must occupy a place in their heart, and you will be able to do so only monopolizing each and every one of them with unique feelings of affection.

"Not everything that counts can be counted, and not everything that can be counted counts", Albert Einstein once said.

In leadership only one thing counts and can be counted, at the same time: credibility. One is credible only if endowed with that feature of the people inspired by a high patriotism, showing a genuine interest in others.

Just like a painter seeks to emphasize through light and shadow the individuality of each object in space, just as well, you, as a leader, must seek to emphasize through your leadership the individuality of your special character, in virtue of that noble feeling that lies stress on your inner beauty.

The performance of controlling an event depends on the way in which you present yourself in a situation in which you can act freely even when you have something to lose.

As someone well said: *"If you have something important to lose that you cannot regain, yes, then you have reason to doubt whether or not to make an unexpected step in life."*

The charming pulse of life is given by your spiritual background that always keeps you alive, which is always present somewhere deep inside your being and urges you to stand up

and not cross your arms when someone needs help.

Your leadership will gain a positive meaning, you will enhance your credibility towards those you interact with and you will always be loved only if the pulse of your life will always harden. Accelerate the pulse of your life, involving yourself in supporting a noble cause that will bring you moral satisfaction and that would be worthy of all people's respect and support.

Conclusion: A quality leadership is not self-imposed by the desire to ascend socially, but it rises from deep inside one's soul, as a result of the desire to help those in difficulty or those unable to have a conjunct and effective way of action. Thus, you increase your credibility in front of those you interact with, being the only way to accelerate your charming pulse of your own life, and therefore acquiring satisfaction in everything you do.

Source: https://neculaifantanaru.com/en/the-charming-pulse-of-life.html

The Chess Game

On June 28, 2010

Increases the strength of your character, by constantly keeping your balance mentally and morally impeccable.

April 2, 1520. No other ship has ever reached such a Southern point as Fernando Magellan's fleet. He, knowing his fleet could only reach fertile tropical regions after several months, takes a decision against the wishes of his crew members on the five ships. He orders that the daily food ratio be significantly reduced, and the food be strongly guarded.

The opening phase. That was a fantastic courage. Right here, at the end of the world, to harden the crew that you've already subjugated so many months under the toughest conditions, in search of a chimera. People didn't seem at all willing to accept such a constraint, aware that at least a quarter of them will have to die for the triumph of this commander tenacious till absurd, suffering from hunger, cold, fatigue and hardship.

Undoubtedly, the guilt of this dangerous situation was entirely Magellan's, who didn't know (never knew) the way to the strait he has promised to find. And he couldn't tell the truth: "I left myself confused by false reports and have guided you on a wrong journey." Consequently, Magellan's captains (Gaspar Quesada, Luis de Mendoza and Antonio de Coca) decided to rebel, because there wasn't only their own lives at stakes, but also that also that of the crew put under their command by the king's order.

Leadership: Near your goal do you neglect the fear of not dirtying your image by recognizing a mistake or asking for forgiveness under the pressure of the need to make a quick and unpopular decision?

A move forbidden by regulation. The three captains knew that they had to have power on their side in order to defeat such a temerarious enemy as Magellan. Therefore, they had to act firmly.

After all the lights were turned off, the five ships deepened in the darkness of that long winter night. Nobody could see a thing in the heavy darkness and could hear a thing because of the angry waves bouncing on the broadsides of ships. At that moment, a boat full of armed sailors, including the three captains, slowly disengaged of one of the ships and imperceptibly approached the ship *San Antonio.*

Double blow. The plan was very well thought out, executed without fail. No night watchman being on San Antonio, the aggressors could climb on board with rope ladders, taking control of the ship. All the Portuguese on board were put in chains: therefore, Magellan's most faithful disciples were knocked out.

In the morning, a boat with five sailors approached Magellan's ship. They handed Magellan a letter through which Gaspar Quesada, one of the three rebel captains, communicated him that three out of the five boats were now under his command, and if he wants to continue his journey, he must meet all of his demands.

Leadership: Is the power of your authenticity to deny the gravity of the immediate reality subordinated to the desire to fulfill your goals to the end, with the risk of misjudging a rule that has been unanimously accepted and recognized by others?

Chess to the king. Magellan couldn't believe that San Antonio fell overnight into the hands of the rebels. He was taken by surprise. He immediately realized the greatness of the danger. Apart from the insignificant ship Santiago, all the other three had been taken by the rebels: San Antonio, Conception and Victoria. The game seemed to be lost.

Magellan was left with two alternatives: to surrender, that is to reach a deal with the Spanish captains and accept all their proposals, or the second alternative, to create a threat to force the opponent to abandon the game. In both situations, he must take the risk of ignoring the basic rule of a captain: resolving conflicts. However, he resorts to a middle ground. He has to gain the credibility of suggesting the adoption of an alternative approach, always speculating the conflicts of interest that arise in the situation.

Like an experienced chess player, Magellan quickly assesses the new situation, weighting in a relatively short time the two alternatives, and then he chooses the better of the two: he will attempt a counterattack against the enemy, a decisive riposte that would paralyze the rebels. But he doesn't starts to attack impulsively, but undertakes something extremely dangerous. If the rebels attacked in the darkness of the night, he would do everything in the light of day, right under their eyes.

The only accessory that awakens the feeling of pride and decides the nature of your character is the eventual satisfaction that springs from not keeping your word, to gaining the power of effectively organizing yourself.

A professional chess player often uses the pawn in order to destroy the protecting device of the enemy. The pawns, though they have the lowest potential on the chessboard, can create a decisive threat, provided that each of their steps be well balanced.

First, Magellan retains the sailors who brought him the letter and confiscate their boat. Then, he embarks on it six reliable men and sends them not to San Antonio, but to Victoria, in order to deliver a letter to the third rebel commander, Luis de Mendoza. No suspicion arouses in the minds of the rebels who watch as this tiny ship approaches their ship. Because how could five people attack a ship loaded with nearly sixty well-armed soldiers?

Leadership: Do you take into consideration the potential impact of detailed viewing procedures of exiting an impasse, guided by the idea that people act blindly to fulfill an order in the conduct of actions?

Once they board the ship, all the rebels surround them. Nobody cares to mount guard. Luis de Mendoza reads the letter from Magellan, in which he's asked for a meeting. But while he was reading, from the second ship that Magellan sent, which nobody noticed, almost twenty well-armed people climbed on board, behind the rebels. Luis de Mendoza is immediately killed by one of the five messengers, and the rebels are ordered to surrender.

The trick in the chess psychology is simply a surprise. If you know to surprise, the game is won. Magellan's plan succeeded. The score of three to two was back again in his favour, thus restoring his supremacy.

The higher the tension created around the holding of power, the greater the interest shown to represent a perspective of supremacy.

The king is the most important piece; the fate of the entire game depends on his situations. *Victoria* being captured, Magellan has regained his supremacy. He punished the instigators and continued his road. Eventually, it was found that his measure, that of reducing the food

ratio, saved the fleet. And more than that, Magellan fulfilled his promise: he found the strait that communicates between the two oceans, the Atlantic and the Pacific.

Sometimes, in order to win, you must be astute and use tricks. But, for that, you must possess knowledge of strategy and tactics. Magellan proved through his "game" that he's innovative, finding unexpected solutions that gave him the opportunity to win "the game" even if he was in disadvantage, even if his opponent didn't play fair.

The style of presenting an argument in front of a victory can be considered the expression of a sui-generis status meant to distinguish between the passing forms of the most important events and the rational fund of the right to uproot and destroy the power that does not work in a spirit of solidarity to you.

A leader must have a complete training and possess a proper mental state. Also, like a chess player, the leader must always maintain his mental and moral perfectly balanced, especially when challenged. And, above all, he must have developed the sense of real danger, which is to anticipate it and be able to find quick solutions to counteract it.

The leader must have developed the sense of real danger. In critical situations, he must quickly find alternative ways and methods to annihilate any harmful elements from the final goal. Like a chess player, he must find appropriate solutions for the situation created by the enemy. Sometimes, in order to win, you must know how to make use of tricks.

Leadership means growing by reinvesting what you earn after you've lost almost everything.

*** Note:** Stefan Zweig - *Magellan*, Youth Publishing House, 1955.

Source: https://neculaifantanaru.com/en/the-chess-game.html

The Chimera Principle

On April 10, 2010

Don't you think you are a leader if you get to lead people.

The people who are wise are always very calculated in thinking and action, take good decisions and are very careful in everything they do. But I, dare I say, didn't prove to be very wise that day.

I was in the mountains with my friends. We had organized a paintball game in the woods. We split up in two teams, teams that had no leaders. So I, with an indescribable joy, driven by an insatiable thirst for adventure and a formidable desire for sensational, self-proclaimed myself leader in the team I was appointed in after the draw. "Follow me", I said in my mind, and my burning heart repeated that I would be able to push my team to victory.

But right from the first moment, after the action started, I made the unforgivable mistake. Without thinking, without having the patience and taking the most advantageous decision, inflamed with a state of exultation beyond compare, as nobody and nothing could have scared me, I burst fiercely the first in the middle of the battle, right when the enemy dispersed. Thus, I completely ignored the most important rule of war: during battle, especially in a moment of danger, the leader of the army must be protected. He must stand behind the front line, not go in the first line of attack, as the battle plan was in his mind.

First target, first hit. Well, because of that feeling of selfish joy, I drove myself to failure. For two minutes, I was shrouded by a rain of paint balls. I was lucky enough not to be hit by all of them. Until my teammates fired back, who were, at that moment, at about ten meters behind me, I was the preferred and perfect target of the opponents.

Not for a second have I thought something like that could happen to me, I had a false sense of security. And because of my failing judgment, my team lost. For nothing have I considered myself suited to be a leader, since the results were very weak, under any expectations. All my teammates, who, first, might have given me their trust, more ore less, were disappointed by my performance in the end.

Leadership: Does the need to create and maintain a decision-making autonomy cause a permanent tension between the maximum dimension of authenticity and the maximum predestination dimension?

My position as a leader wasn't precisely recognized. Vested with my loyalty towards the other team mates and instinct with the firm belief that I would be the man of the day, I only took advice from myself and nobody else in as how to proceed, this was the first wrong step. Then I started the attack with a rebel spirit, just like a kamikaze in a suicide mission who pitches with all his power, all his speed, his entire being and, for everybody's surprise, directly to the strong points of the enemy.

But I didn't make any convention with the members of my team and I didn't present them any plan of action, as I should have normally done and, therefore, my position as a leader wasn't previously, precisely and undeniably, recognized, as it was only tacitly accepted. In eloquent and truly sincere words, nobody on my team ever requested my support and I tried to come to their aid from my own initiative, putting my will at a pretty harsh test.

Two dimensions characterize leadership. The maximum magnitude of the value you give yourself through the condition of authenticity, obtained through a position of wisdom. And it is as dangerous as the maximum magnitude of the predestination value that you attribute to it through the thrill you are relying on in moments of maximum emotional strain.

The first dimension helps you feel and think up deep and complex things before you make a compromise or sacrifice, but does not confer you the possibility of feeling "divine", of feeling at ease, of unleashing your overflowing energy, of unleashing your critical side capable of committing acts of great courage.

The second dimension, which keeps you hooked up to the last letter of the never-before-seen makes you think you're alone, like a hero trying to defeat a system that appears to be stronger than him. In this case your presence is more than enough to face your demons. It enables you to doubt the possibility of making a mistake, the ability to browse and experience the side of a world that belongs to you entirely.

Leadership: Is being a step ahead of other people an investment eligible under the value you give yourself in a "Virtual Word" or a collective attachment?

Being authentic means expressing yourself as a winner by the image you project in the outcome terms of material, cognitive, and emotional attitude type, and not in terms of "Who should I fight to show my courage". It means to connect with what is expressed in the manifesto that we sustain every creation or any action, expressed as such: "I am like you" and not "I am you."

As a leader, you are responsible for your actions and decisions. Being one step ahead of people doesn't make you a leader. You cannot make people to follow you and help you fulfill your vision, by their own will, giving their full trust if, by wanting to be on a dominant position, you are the first to stumble when facing an obstacle.

On the contrary, you will be overshadowed by a deep sorrow because you haven't met the expectations and then they will feel the same for having lost. If you give them right from the start the support and devotion, either you care a lot for them and wish them as many successes as possible, either because you are driven only by your interest, either because a ridiculous, immense pride makes you insist on gaining the victory with any price - you will be able to win their respect, their attachment and, thus, you will be very certain that they will contribute to achieving the goal you have proposed. But they will follow you open-heartedly only if you lead them to victory.

Leadership reflects the attitude of accepting a forerunner position by giving up the quality of unique authority, not by increasing the teaser that "sells" an image.

A team without a leader is alone, powerless. Who will its members get the help they expect with so much impatience, happiness, ardor, if you alone put yourself in danger in the most critical moments and fail?

If you are a manager and because of your wrong, emotion, desire, subjectivism driven and not rational decisions, the company gets to go bankrupt, all the employees will lose their moral and financial support. Instead of being seen as their only protector, their only support, a sure guide, worthy of being followed, you will seem to them as a useless burden, a rushed hero because of whom the entire company will suffer.

So, you have no reason to call yourself a leader. If you don't give people real reasons to trust

you, you'll be just a person with good intentions, under no circumstance a giver of hope.

A leader must be recognized by those on his team by his preceding acts. Calling yourself a leader, even if you are one step ahead of the others, proves an absolute trust in your forces, which results from a subjective, superficial overrating, which will inevitably lead you to failure.

P.S. A leader without a team is the same as the team without a leader.

Source: https://neculaifantanaru.com/en/the-chimera-principle.html

The Chromatic Of Astral Composition

On April 26, 2018

Show your theories of art in the visual projection of a message or idea for a long enough time in front of destiny so that they may be recorded in immortality.

It seems to me that I am living from a reflex of the extension of the context of life, in an illusion of immortality that sees itself untouched by the admiration that embraced me at the height of a state of communion with something outside of me, something immaterial that revolves around the axis of a strange but natural phenomenology.

Suddenly implacable, virtual reality is turning its back, abandoning itself in the ether, the supreme criterion of an interpretation in the mirror of revolting time, to be contemplated in a gentle and quiet wind, making me understand how long it may be that what reinforces, subliming the color of emotion, can suddenly disappear just like an anonymous artist from another era.

The instinctive factor of the unique and total sentiment that overcomes time through multiple angles in which the argument of vibrant color and unlimited matching options can be explored in the context of completing a picture of great refinement in a dementia of disillusionment called "The thirst for infinity" is a predetermined correlation between the ray of light thrown over past things and the perception of the glorification of the historical pattern of artistic currents.

My art has as a rhyme the symbol of color in the universality of a creator of great altitude, not in the way it is perceived as a visual sensation by contemporaries who access its magic, but especially in the way in which the principles and importance of using color in the generation of psychological effects and the values of luminosity reflected in an endless work called history, in the spirituality of some generations that succeeded in a continuous becoming.

The highest, subtle and most representative result of art is the struggle to reconstruct an essentially historical moment from the overwhelming image of fiction that has become reality.

Leadership: Is your effort to reconstitute a certain past found in the art of setting up a fictional universe from a plan of reality where the contrast between two opposing aspects defines the extension of a new sense?

And seeing as how reality must be expressed in artistic terms, without which the most intense experiences, reduced to the state of passing dreams, can in no way translate into action, I am compelled to adopt an attitude of maximizing the gratuitousness and the contemplativeness of art, and the spirit of self-observation, which, as a rule, dominates the space of authentic creation that rules its own world.

The Three Ages of Man is one of the masterpieces of Master Tiziano Vecellio, which inspires great amazement through a vivid color code. I asked him why he preferred to render sensitivity and purity through open colors, and Tiziano, smiling for the first time in his life, replied: "Despite the cold dominance of the most pure and subtle blue-green with green reflexes, the presence of red and yellowish tones, merged in a mellow, lyrical light, creates a calm harmony of intense vitality."

I then understood that the chromatic structure of his work aimed at identifying the world built by a poet, compared to the real world. The past of an artist's life is the prolongation of an idea into eternity. And the contrast between two opposing aspects – persistence and change – that facilitates understanding of concepts and the balance of composition, defines the extension of a new sense called: the road of destiny.

Leadership: Do you try to give a conventional definition of the emotional role you play in the power of destiny for a period when the compensations of your hard work do not keep up with the expansion of small events in the great history?

Despite the limitations imposed upon me by the living art of the overwhelming present, that cannot deny the past that I still idealize as a standard of welfare and inner peace, near the edge of unanswered questions, I managed to take my creation to a level of confrontation with the destiny of long-forgotten heroes, even if their world was quickly headed to an inevitable sunset.

A strange slumber of the drawing represents me at all times, seemingly possible to associate with the journey of a *l'esprit de finesse* into a virtual reality, as a confrontation of fate broken from films, with the limits of an unconceivable world, losing myself in the embrace of a graphic fabric always supervised by revelations of pure, truly eternal and immutable subjectivity.

Little by little, I am wandering on the path of destiny, to the deep understanding of a whole called "fleeing to another realm" where I can heal the wounds of my soul received from the battles I passed through without, a safe diagnosis, without supervision, without treatment, in the thematic universe of Finnish literature, in which Mika Waltari would have a hard word to say: "My destiny still has many lives to bear before sharing the divine food with the gods."

I would like to tell you more about the Lade Naval Battle, because I cannot even figure out how I have escaped alive from the indescribable chaos from which detached the desperate screams of those who died. Few still remember her history. When Dionysius' skill turned into an impossible victory, just as my passage through the loop of time, he exclaimed with an indescribable joy: "If I had a hundred ships like this, and if they were only manned by men of Phocaea, I could conquer all the seas of the world."

The happiness of a commander, like that of painters, comes from a fine perception of ridiculous that the end always has a new beginning.

I would have liked to recreate the whole course of the battle in only one color, but my time, in the name of I don't know what art principle that eludes my grasp. I signify that I still live in *illo tempore*, in the illusion of the eternal return to what was at the beginning, in connection with the resumption of the world as a restart of Creation.

The Chromatic Of Astral Composition suggested by me through the raw greens of nature, in contrast to the red brick of the ruins and the inimitable blue that turns to gray, that has the gift of giving the warriors a ghostly air, captures the sense of a world that successively changes its décor, each time according to the style and approach of an artist who puts himself at the service of the art subtly called: rebirth in immortality.

Source: https://neculaifantanaru.com/en/the-chromatic-of-astral-composition.html

The Cinematic Form Of A Monologue

On January 01, 2009

The visual articulation of thought can expand the limits of human expression.

In his notes, the Russian director, Sergei Eisenstein, writes: "Joyce is a colossus. He considers Joyce, as M. Seton remembers, the only living writer who broke the walls of literary tradition, who created new forms to express the process interior of thought and emotion. At the same time, he believes that Joyce was the one who "developed the figurative line of Japanese hieroglyphics". , a modest, funny man, dedicated exclusively to work.

The two artists talk for a long time, Eisenstein's visits are repeated. Joyce reads him pages from his works that Eisenstein, now, in reading the author, understands better. He talks a lot about "the inner monologue whose example in Ulysses had excited the young director by revealing the unfolding of events simultaneously with the particular way in which these events pass through consciousness and feeling, that is, the associations and emotions of one of the main characters", by Leopold Bloom .

Joyce is very interested in Eisenstein's thoughts and projects regarding the inner monologue. For five years, the director has been preoccupied with the cinematic form of such a monologue, its editing form. He was convinced that only the sound film could reproduce all the phases, all the specifics of the course of thought. That's why the film will continue what Joyce had brought to a climax in literature.

Leadership: Can you perceive and interpret the complexity of a character's thought to create a visual equivalent of inner monologue in a manner that mimics the uninterrupted stream of consciousness?

The visual metaphor in the cinematic form of a monologue can function as a visual equivalent of the inner monologue, staging the particular way in which events pass through a character's consciousness and feeling. The directors, using editing and sound film techniques, bring before the viewers the thoughts, associations and emotions of the characters in a manner that mimics the uninterrupted stream of consciousness, as Joyce did in literature. This process is not limited to a direct representation of ideas, but involves the creation of a dialogue between the viewer and the film, where the complexity of the train of thought is explored in an intuitive and deeply personal manner.

Leadership: Do you allow yourself to explore the otherness of a character through your creation, reflecting on how it renders the uninterrupted flow of your consciousness?

The cinematic editing of a monologue can be seen as the visual equivalent of the inner monologue, orchestrating how events and emotions are experienced through the character's consciousness. In the context of sound film, directors and editors use montage to reconstruct the complexity of the train of thought, as Joyce explored in literature through the narrative structuring of "Ulysses".

This is not just a merging of frames, but an art of story structuring that allows the viewer to navigate through the deep layers of the character's emotions and associations, creating a deep dialogue between the viewer and the film's narrative. Thus, film becomes a medium in which the cinematic form assumes the role of continuing the exploration of human thought, similar to the development of the figurative line of Japanese hieroglyphs mentioned by Joyce.

In cinematography, leadership involves orchestrating the dialogue between you and your creation, highlighting the complexity of thinking of a key character who can play your part in certain circumstances.

The cinematic form of a monologue highlights the idea that when you experience otherness through cinema, you can discover a new form of visual empathy, thus stimulating your ability to play a certain role in certain circumstances.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-cinematic-form-of-a-monologue.html

The Circle That Closes All Paths

On April 02, 2008

It adds immense significance to your leadership, without losing sight of the perfect human ideal that other people carry in their souls.

I want to start this article by talking about a historical moment that has the famous Russian general Alexander Suvorov at the center of the action. The precious victories at Trebia, Novi, and Cassano had extinguished the enthusiasm of his army. The vanguard no longer wanted to go to France. Suvorov addressed his soldiers, but no one listened. Everything seemed lost. Not if he had used any powerful means to bring the rebels back into subjection.

Suvorov took eight sergeants and ordered them to dig a pit. After 10 minutes the pit was ready, much to the amazement of the entire army that gathered in a circle, climbing the two hillsides along the road.

Then Suvorov dismounted, broke his sword, and threw it into the pit; he tore off his epaulets, one by one, and threw them into the pit; then he took the decorations that covered his chest and threw them over his sword and epaulets. At last, undressing to his skin, he lay down in the pit himself, shouting aloud:

- Cover me with earth and leave your general here ! You are no longer my children; I am no longer your parent; there is nothing left for me but to die !

At these words, spoken in such a loud voice that they had been heard by the whole army, the Russian soldiers leaped into the pit weeping, and lifted the general into their arms, begging him to forgive them and lead them into battle against the enemy.

- That's more like it ! Suvorov shouted. "I recognize my children." Against the enemy ! Against the enemy !

Leadership: Is your position based on a persuasive power that reflects your fear of losing something that is important to you, especially if you are unsure of how others around you feel?

A leader never gives up his position. When you want to strengthen your relationships with those you lead, never give up your position. Suvorov did not give up his position. But he persuaded his soldiers to believe in him, convinced them by the power of suggestion, by his will, that his position was the key to success in that difficult time.

A leader who does not rely on his persuasive power, who does not know how to maintain his position, is like a racing driver in the competition of his life, whose car runs out of fuel. Once you have built relationships with people and moved to a higher level of performance, never give up or neglect those relationships.

Leadership is like a circle that closes all the other people's paths – the paths stemming from the center or outskirts, and vice versa. I say this because the only way to win people over to your side is to dispel any confusion about your way of achieving your goals and correct them, by your will, by faith, by the power of persuasion and suggestion, by highlighting their potential – in one direction, the one you want.

The indicator towards a path to be followed is the personal example that best reflects your leadership position. You need to be a role model for people, to give them a better understanding of the essence of your leadership. And I believe that your attitude towards people's opinions, expectations and perspectives determines their attachment to you. If you let people gain ground in front of your leadership, it means that your level of influence is superficial. It adds immense significance to your leadership, without losing sight of the perfect human ideal that other people carry in their souls.

Leadership: Do people react bravely to the dynamics of your own deterministic nature reflected in historical consciousness, or are you like a "wheel that spins alone" on the unpredictable path that opens before you?

How do you guide people in the direction you choose? What steps should you take to positively influence their direction of travel? (How can you influence their development prospects? Remember that the element that has the biggest impact on your performance is the level of leadership you have in relation to each person. That's why I ask you: how do people react to the change imposed by you?

You can't be accepted as a leader if people don't understand you, can you? People cannot give you a minimum of confidence if you do not have some roots in their existence, in their will, in their judgment, in their behavior, if your vision does not correspond to the values that guide them on the path to performance and success. Thus, judge well the values that guide people before you take the step that brings you closer to them.

Give your leadership a chance if you want to keep your position longer. To do this, you need to enter into the inner world of other people, to approach them morally and emotionally, to read their deepest feelings, showing them the significance of the mission, its importance, and the reasons why they need to keep getting involved with increasing momentum. Your attitude and ability to adapt to each situation is the key to the whole process of polishing your leadership.

Leadership is what makes you feel strong and followed by other people, when the time of history feeds on your decision making.

The Circle That Closes All Paths actually reveals the mobilization of other people for action, for good results, for a reality in which life is no longer limited to "surviving", but to contributing to the achievement of a great goal capable of making history. All who follow the leader faithfully (to the end) close the circle of trust on which the leader relies, feeling compelled to act in the name of a cause that often removes the punishable nature of an act.

Source: https://neculaifantanaru.com/en/the-circle-that-closes-all-paths.html

The Circle

On March 21, 2016

Learn to represent yourself in a context of your concrete shape of self-expression, throughout time, in the relationship between the fundamental identity units "Origins and Consequences."

I did everything in my power to keep away from the eyes of the world this personal side, like a quiet and discreet alchemist, not divulging to anyone the results of my life experiences, between the history of a moment of loneliness and the searing thirst for eternity. Without in fact realizing that the limits of reality (which I called "the realm of thoughts") were what defined me and in their absence, there was but an empty space left, a mystical product of imagination, a place with no escape from the deep coma called life.

Man has only one distinct, circular DNA molecule, a close union of carbon, hydrogen and oxygen, combined with living energy, going in the direction of what is called the soul, an illusion perpetuated only by the faith in something that rises above the earth and up towards infinity. Behold my personal side: a counter-sense in which everything is read backwards, from the ephemeral towards the eternal, depending on the various states of the Ego.

Leadership is the boundary between what is given to you to experience by the power of thoughts and what is given to you to accept as a compromise from the tension of the struggle between the noble character of the facts of life and the awareness of an essential fragility in handling reality.

Faithful to myself, the soul wrestled with destiny, occasioning the meeting between *"something different in each one now"* and *"I will always belong to a different moment"*. This blind assassin of the passing towards fullness, towards the eternal adventure of seeking the freedom of performing the secret link with life through the power of the Unexplained, allowed me, with true essence, the concomitant measuring of everything the world stands for. With the full belief in something that goes off and turns back on by itself, I walked in the found footsteps of the mysterious and precious matter manifested ever since the Origins up to Consequences.

Sometimes, everything went dark before my eyes and I had to evade the light of day, and then, the unpredictable would happen. Magic, strictly selective, performed its command duties. Fatigue, melancholy, desires, hesitations, all spilled out in my head like a tornado full of memories and bewildering sensations, at the same time seething in a passion of the dream, of euphoria, of love, which, with a little courage, I could master, but in the way in which the alchemist finds matter and prepares it for sacrifice.

After all, what is it you want of me, you who best yield any principle and ended material of all that is known?

Leadership: Do you limit yourself only to the controlling of the attitude that expresses itself in ways more or less significant, or to the part of content that you plan to show to the world?

Doctor Nicholas of Cusa, from the work of the finnish writer Mika Waltari, wanted to demonstrate that the bounded and unbounded world, the finite and infinite meet. He started off with a mathematical example. If within a circle is inscribed a polygon, whose number of sides increases more and more, until it reaches an infinite number of sides, so small that they

lack almost any size, then the polygon will touch with the circle in all points and will become a circle.

This is how the idea behind my reason for reformulating the coordinates of thinking about my status as a "creator of thoughts in an endless story" could be expressed. My mad passion for shaping my personal side, through a fifth element, associated between the moment of eternity I was experiencing and the calming of the longing for an uplifting space to which I could belong for a long time, now worthy of "the infinite", was a clear proof that I started to see the world from the perspective of a nonlinear approach of phenomena and processes.

The part of content that I have tried to display in the world by the power to transpose the most abstract thoughts into words, noticing that part of reality that often remains inaccessible to others, captures that obsessive search for the authenticity and completeness of my being that wants to be lucid in every moment of its existence. I have learned to relate to what I do, to what I see in myself, to what I have in my track record, to what I am blessed with, much more than what happens in my life or that can mark me in any way.

Leadership: Do you plan your thoughts well in order to form an authentic vision of your own person so that you gain access to a different perception of the temporality of an elevated consciousness?

I was circumscribed to a circle that revolved endlessly around its own center, repeating for eternity. Without my realizing it, something disputed its supremacy over me. The All-encompassing or the Insignificant?

The authentic vision of my own person, subjected to some test of respect for what motivated me internally, was implicitly confirmed by the experimental madness of a silence that was counted as the response of my mind to the life situations I was facing daily. In fact, I was beginning to think of myself as a character who plays his role in the narrated world of a text meant to convey a subtle message, belonging to the writer Ioan Romoșa: *"The greatness of man lies in the despair of his lucidity accepted and exceeded by his very lucidity."*

In this case, the sphere of your own functionality is not only limited to controlling the attitude that expresses itself in ways more or less significant to change the reality, usually called personalization the experience of managing the thoughts, but especially to the part of content you plan to show to the world, in the relationship between the fundamental identity units "Origins and Consequences."

The origin represents the point where you look around and don't know where you are, being confused by the lack of experience in representing order in thoughts and actions. And consequences are the result of the attempt to fit the depiction of the man steadfast in his difficult purpose, with the risk of heading towards the reality of a time that little by little empties itself of your future.

The temporality of an elevated consciousness is emphasized by the subjectivity with which man has become accustomed to observing his thoughts.

He tends to share his story, emotions, anytime or with anyone, specifying that what liberates him from any tension and really motivates him is that supreme being who passes through intermediate states towards its perfect, absolute, thinking and manifestation form.

The Circle highlights the repetition of all those obsessive thoughts man runs continuously in the background, this modeling his hidden side, until it becomes the center of all his natural

powers.

The function of authenticity, independent of any source of representation of man in a context of his concrete shape throughout time, needs a support platform that can make him be more in control of his own beliefs and, automatically, to guarantee him a certain long-term coverage.

You are the host of your own beliefs, placing yourself on a certain level of consciousness correspondent with that personal side that others cannot see. Leadership emerges from the way in which you perceive life and the world, right in front of you. What is important is the way in which you see yourself depending on the various states of the Ego, between the history of a moment of loneliness and the searing thirst for eternity.

Source: https://neculaifantanaru.com/en/the-circle.html

The Clumsy Weaver Does Not Match The Warp Threads Evenly

On December 21, 2012

The more you try to force your will on others, the more you will find that things do NOT go your way.

Finally, I, Samuel Gelb, begin to have bad luck. Nothing works for me anymore. I have never had to deal with things so rebellious and so difficult to submit to the human will. Genius himself is powerless. The three beings I wanted to master escape me simultaneously. At this hour, Olympia is surely on her way, carrying my projects in her luggage. As for Julius, his appearance under a false name in the Carbonari organization, half provoked by myself, is perhaps against my will, definitively condemned, and the Prussian ambassador passes through a real danger of death, long before the time and occasion which my mind had established.

I'm ahead of Julius, I'm behind Frederique. Here comes an intruder to challenge me before I have taken my defensive measures. I didn't want to ask her for a wife before I had the strength and wealth that could make up for what I lack in youth and physical appearance. I toiled for her without telling her, and while I was preparing for her a better and happier fate, a fool who did nothing for her, who was simply born with all that I strive to conquer by intelligence and my bravery, a child, came in and perhaps stole all my hope, all my joy, all my dream. Like a clumsy weaver, I did not match the threads of the warp equally, losing sight of one side to work on another, and behold, the cloth breaks in the most precious place.

Samuel got up full of hostile thoughts, took a few steps across the desk and went to the mirror, staring at himself, eye to eye. Had I really resigned myself? He thought to himself with a kind of fierce anger and hatred. How will you proceed in order to recover the lost time on the one hand and on the other hand to curb the too hasty time? Try to make a quick decision. If not, think about it, here's what threatens you: Julius can die at any moment, struck by the dagger of some Carbonaro, or suddenly fall due to exhaustion. As it stands, all the fortune would go to Lothario. Then, there would be only one way left to have a part of the inheritance: marry Frederique to the heir, and rely, in order to live, on the generosity of the man and the gratitude of the woman.

Leadership: How do you proceed to recover the lost time on the one hand and on the other hand to curb the too hasty time, so that your will is fulfilled by itself?

Death and curse ! he exclaimed, striding across the office. That was all I needed to end up like this: to end up at the mercy of a housekeeper. Therefore, the intelligence, the courage, the bravery, the disregard of human and divine laws, and on the other hand all the care that I gave to this precious being, all the tenderness and all the devotion that I showed to him, let everything come to an end in such an infamous way? Shall I eat the crumbs they would care to throw at me?

No, I'm not going to get bogged down in this vile denouement. I will fight. But perhaps I am exaggerating the danger, and I am anxious as if I had proof that Frederique is in love with this young man. How stupid ! I only saw him for a quarter of an hour. It is too proud a thread to cling to the neck of the first comer. She certainly doesn't love him. If he loves me? He knows me, he sees me every day, he intuits me, maybe.

Does the leadership you use arise in the circumstance where, for one reason or another, you become a kind of scientist of the mind, but also a kind of "stab" in the heart of others?

And so the conclusion that arises from this stage of private life, among people who weave intrigues and create anxiety around themselves, is this: when your will rises above the expectations of others, then the will itself acquires fear and aggression. You will be ready for anything, so that Your will is fulfilled through you and in all your actions, so that you end up wanting nothing more than to experience that unique sensation that only a quality fantasy can offer – the achievement of the impossible "as if through magic"?

In fact, leadership acquires a tinge of gray through the prism of the disappointment that the denouement of the intrigues you weave and the traps you lay along the story called "life", a story that you can dictate, you can influence to your will, but you cannot change its trajectory by falsifying reality.

In this case you will end up like that hero who, through a breach in his "reality", reaches the all-powerful condition of the writer of lives, whose entire knowledge becomes derisive as he denies his qualities, comparing them to those of his characters. This also depends on individuality and psyche.

The Clumsy Weaver Does Not Match The Warp Threads Evenly, and because of this he falls into his own trap: he himself becomes the victim of his own warps, because he turns into a space of complete anxiety, an emotional burden that produces stress, damaging health.

*** Note:** Dumas, Alexandre - *The Hand of Providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/the-clumsy-weaver-does-not-match-the-warp-threads-even

The Collector Of Paintings

On January 04, 2012

Integrate into your leadership a plus of greatness, reinforcing everything that it is essential at you.

Towards the end of the movie *"Pretty Woman (1990,)"* the multimillionaire, Edward Lewis, whose only "gift" were the impossible relations, proposes to Vivian Ward (the lady companion that he had paid to spend the week with him) to stay one more night. But, why would she accept this proposal? Why to continue making illusions? Anyway, they must separate forever. So, she rejects his proposal:

- Look Edward, you've made to me a very good offer. And, a few months ago I would have accepted it, no problem. But, now everything is different and you have changed that. And you cannot change it back. I want more...

While making her luggage, Vivian seemed to say in her mind: *"Yes, I want more ! Because I love you ! Because you are to me more beautiful, better and greater than all human beings ! I would like to share all my life the happiness with you. Only with you. I do not want to lose you, but I know that I have to destroy the supreme moments of happiness that you have offered me, that God gave me in the exchange for my endless prayers."*

But, it was just a moment. I must be strong and to make this step. And, to forget about you, your generosity and your good taste - that flooded my whole being; to forget all the anger, to forget myself, to forget all that life has allowed me while I was yours - yes, yours and only yours; do not longer tie my heart of any hope, to forget that for a moment I felt myself as the most beautiful and the most admired woman in the world, to forget that you were everything to me, and to permanently delete yourself from my wish list. And, to turn again to what I was before, a poor prostitute, and to return to a life without emotions, without feelings, without content."

Leadership: Do you allow yourself the time necessary to strengthen your self-image belonging to a total loneliness that incessantly cries out to consciousness to renounce the pride of not owing anything to anyone?

A leader manifests all his interest towards leadership if his achievements and successes reflect the more comprehensively his own competencies. In the light of what he really is and what he will become, he puts all qualities, all resources, all knowledge in the service of a type of leadership that promote his welfare first.

The multimillionaire Edward Lewis was such a leader. He practiced a realistic leadership based on prudent policies, on efficiency, on leadership principles, and on strategies, on pragmatic approaches and forecasts - on the way he actually was, typical to a true businessman. However, for this no one has ever awarded his values !

For, when it comes to values, Lewis was alike an excellent builder, which builds up a lot of buildings, but who never finds time to consolidate his own house. He integrated in his leadership only those values that supported his optimal management performance, but these values did not have the right vibration in order to respond to certain circumstances by emotions. In simple words, he had no sentimental ideal.

The pride of not owing anything to anyone, along with the excessive care of your own image, outlines the outlook of a strong passion for what your duty of loyalty to the career requires, under the power of the need to be at the forefront of public attention. Thus, you are forced to put a lower price on that region of influence that is out of sight and that comes under the power of living in the state of acceptance of the spiritual-moral values that make you an exceptional being.

To feel the subtle taste of spiritual-moral values, such as harmony, devotion, generosity, understanding, patience, is to make life an open lesson full of teachings about what can happen when the precaution or balance principle is overlooked.

Leadership: Can you obtain a positive result from the investigation of your own nature in the content of a "page" you left?

As a leader, Lewis would have to put the foundation to his emotional structure, to reestablish properly his own spiritual experiences, emphasizing his own characteristic feelings. This investigation and gradual evaluation of his nature would have helped him to approach closely the leadership of quality - which incorporates some emotional elements with an especial potential.

Does your values worth getting the prize? Are you capable, through your leadership, to comprise the human intensity and dimension? Can you perceive the other people's inner impulse - just as a doctor perceives, by tactile sensations, the blood or the muscular pressure of the patients?

I do not think you will be able to establish and maintain relations with other people unless you will not gather together all your inner emotional forces that can act positively on them. If you isolate them, if you ignore them, you will not be able to lay bridges between your aspirations and theirs – you will remain only an avaricious collector among his paintings, looking straight at them with an insatiable lust all the time. In this way, it will open in your own destiny that threatening abyss that will separate you from all that is really essential in a leader: strength of mind.

If one day you suffer from boredom, when your good days are no more than an "invention of a mind freed of attachments", or if you are characterized by perpetual dissatisfaction and a constant quest to achieve new dimensions in performance, then make an effort and mimic an hourglass: learn to measure the passage of time with every turn of the page of life. A page that you just left.

The first step towards a radical change is to accept that the "rational" with which you measure all around you is very limited in the face of the possibilities of capitalizing on them.

The collector of paintings highlights your strong points and your weak points. It depends on how much you attach to the "art" that you admire and where you invest your values. Does the art that defines you, reflects more your managerial or emotional qualities?

Are you treating people as if they were paintings with different value? Or, as if they were some very valuable paintings that enchant and warm your soul? Or, you intended to be so avaricious that to treat them as if they were some pictures that do not express anything?

The soul's guiding mark of the "collector" Edward Lewis was Vivian. Do you need a "guiding mark" that would cultivate respect for your moral values, on which is supported the

leadership of quality?

Extremely right was the one who said: *"The only enemy of reason is you yourself. To be rational, you must win the battle with yourself."*

Conclusion: A leader should harmoniously combine "the technical elements" of leadership with elements related to emotional issues that arise as a result of human relationships. A leader who lacks greatness is nothing but a collector of "selves" whose value he does not know and does not put them in value. By thinking purely technically, do not bring any benefit to you, but valuing Human Resources you can continue what you have started, and success will be by your side.

Source: https://neculaifantanaru.com/en/the-collector-of-paintings.html

The Collector Of Secrets

On July 04, 2010

Be above and beyond than those you lead, using your most powerful side of your leadership.

I like to perform. Magic. Ever since I was a child, I studied the art of using the scene, I learned the secret of catching the public's attention, as well as the way to enter its graces, with a show unique for its set and costumes, chosen with much inspiration, sometimes terrifying, authentic and very expressive. Especially, by the very good illusions, meant to amplify the mystery and curiosity of every spectator.

This is how I managed to get to the top of the hierarchy in my profession, just by an excellent presentation. When people watch my show, they are simply blinded by what they see, they are astonished by the impressive illusions I perform with such a great skillfulness. The power. It became reality.

I am a mysterious man, and the secrets are an intrinsic part of my activity. Many people want to know them. Even other magicians. However, the secrets are things you must look for and find them out. They are things that you have to twist on all sides, if you want to succeed in copying them.

Leadership: Do you get hindered by the clues that stand in front of you, because you got used to seeing them with the corner of your eye?

You need a great power in order to see beyond the illusions, to a deeper truth, which you may or may not understand. You need a great power of concentration in order to understand the mechanism of illusions, a mechanism which is, actually, one of my best-kept secrets. And like any other talented magician, who respects his trade, I will never reveal my secrets.

Sometimes I feel that I am the holder of a special power - the unlimited resources of magic, of darkness and light, able to convert all to my advantage, anything trivial in pure energy. Maybe because a lot of people struggles to find out how I create my illusions, and only I know the answer.

People start getting hindered by the clues in front of them because they are used to seeing them with the corner of their eye, or, to be exact, they are not even paying attention to the trick behind my image. Obviously, my advantage is that I have always known to keep a certain inaccessibility based on a forced interpretation of a representation of the real and whole type, an absolute that manifests itself through the virtue of being a good wielder of hypnotizing clichés.

Leadership: Does your model of discretion take into account the fact that in order to be identifiable, the phenomenon of "power" needs to be perceived through the evolution of its forms of regularity?

People start making more and more statements about my terrible "powers". However, I will continue concealing everything from everybody, I will be silent. I will continue to play my part as a wizard, hiding my secrets and letting the others die of curiosity. For nothing in the world I will not reveal my vulnerable side. Thus, I will always be above everybody else, and I will impress them with my craftiness.

With my secrets, I will be able to conquer the world. Like a real artist, I will devote myself to the art of illusionism with all my being. I will be able to fascinate people forever, pleasing them with my special gift and, and just like a defiant boy eager to launch into battle, I will ignore all their feelings.

But for that I must always transform myself into another being, to always get another look, to always create other formulas, other situations, to generate constantly other metaphors, to embody always other characters, to create ever new axioms for my power of influence and persuasion to never disappear. I will keep my secrets very well. I will keep them, and then I will abuse them with regularity. I will use them for my personal ideal. I like to feel they have what they lack completely to others: the shine.

Leadership: Can you change what you really think about yourself and the reality you are moving in by following the orderly existence of a rupture of the emotions you promote?

At my last show, I had observed, or I had imagined that I had observed, a vague tension in the attitude of some spectators, as if, in their minds, there was an unwanted, but bothersome, thought. I had the feeling that they wanted to learn what was in my soul, to forcefully rip the secrets I did not want to share with anybody. But it was not that.

How blind and ignorant I had been until then. I was rather paying more attention to obtaining spectacular results and less on how people feel. The reality was different, that not everybody adored my illusions. I cannot escape this truth, I cannot hide from it. My secrets have no value if the world does not adore my show.

Leadership: Do the situations you go traverse through the obligation of not divulging the content of your own creation correspond to the underlying state of the world you're in when you see the reflection of your own imperfection?

Just like a magician, a man who wants control of the situation focuses on two things: first, to hide their secrets so that people do not lose interest in him. Second, to collect as many secrets, so that the power of influence to grow, and so his "representations" to be more successful.

This is the great truth that nobody recognizes that everyone fails to mention: the leaders are, from a certain point of view, magicians. Absolutely all leaders have their secrets well kept. And to know how to make better use of their secrets, the more successful "performance" that they claim. A leader without secrets is like a chicken that does not egg, and "chuckles" of helplessness.

The sole thought which obsesses a leader is for him not to remain alone, not followed by anyone. Can someone say that it is not so? Therefore, his noble intention is for things to be done efficiently and well.

There is a risk that the leader, just like any magician, he fears: that his show be brought to the point imagined by him as the highest point, but the spectators to be unimpressed, clapping their hands with no enthusiasm. And this is an alarm signal. It means that his efficiency started to fade away.

A magician's world is the measuring unit of information that remains hidden.

The underlying state of this world, when he sees the reflection of his own imperfection, is the

indicator of a crisis situation that coincides with the difficulty to concentrate, the retreat within one's self, emotionally walling in, avoidance of friendly activities, and social isolation.

Conclusion: Every professional, just like every leader, has his secrets, secrets, which are, actually, the fruit of his work and experience of years on end and, of course, there is no reason for these secrets to be shared to others. However, it can be said that they are the "power" of the leader, and it is desired at any cost to others who will never give up to "take" this power, even on unorthodox ways or means.

The secrets are actually the most effective structure of leadership; it constitutes the most powerful side of a leader. If you want to be more important than all, and to keep your power of influence, transform your leadership in a real show using your knowledge and skills in a constructive way.

P.S. Leaders are genuine collectors of secrets that they should keep fiercely and to use them effectively.

Source: https://neculaifantanaru.com/en/the-collector-of-secrets.html

The Collector of Souls

On April 11, 2010

Reinforce the field of your own greatness, so as to connect yourself to the reality of beliefs of those around you.

Spring came quickly. *Fram*, which reached 83°20' North latitude, was now surrounded by large stretches of ice. Nansen, the captain of the ship, whose desire for years was to try to reach the North Pole on sledges pulled by dogs, called one night the entire crew in order to notify them of the importance of the new mission which he had to accomplish at all costs, by the name of science. They all listened to him tensely. After making his plan known in detail, Nansen announced that only one person can go in that journey with him. Even so, who could that person be?

As, all twelve subordinates who fervently loved and respected him, volunteered.

Nevertheless, having decided long before, Nansen made the following announcement:

- I thought about taking Johansen as a companion in my journey, the man fits in all respects. He's an excellent skier and unequaled in terms of resistance.

Then, Nansen's sharp look, which had the power to convey to anyone an important dose of courage, went towards Johansen, whom he prevented:

- Before you decide to rush into such a mission, you must think well, Johansen ! Weight things a day or two, and only then give me your final answer.

But, Nansen hardly finished his words when Johansen, considering a great honor to be chosen to go on the journey, he replied eagerly:

- No need to think twice, captain, I will follow you anywhere !

Leadership: At your call, are people worthy of the honor of your presence?

A man whose sole preoccupation is to please and serve you is a soul you perfectly master. However, a man who has included you in his generous soul, you owe it to cherish it and directing it toward fulfillment of common desires.

It rarely happens, the writer Alexandre Dumas noticed one day, for a thing ardently desired not be ardently defended by those lingering for it.

The indescribable joy which animated Johansen was more eloquent than any words, and doubled by an exuberant optimism regarding the future, encouraged him to courageously rush into an adventure in which he risked dying at any time, killed by polar bears, frost or starvation. Nansen couldn't find a better companion because in the ski expedition to the North Pole, Johansen proved to be very helpful.

Quickly accepting Nansen's proposal, without taking second thoughts, Johansen wanted to show him that he wanted with all his soul to be his indispensable help, his right hand, his most reliable man, thus expressing his special admiration and respect that he nourished for him. Johansen awaited this moment with great anxiety and pride, the decisive moment when he could prove his loyalty.

Leadership is the call to adventure emanated by the man enlivened by the unique determination to fight to the end for the materialization of an insane idea.

How could he not be seized by strong emotions when, from a very experienced crew, from so many courageous people who were ready to undergo everything for their leader, only one of them, him, Johansen, was chosen to be Nansen's companion in this journey? Only one thing can increase esteem and respect of people for their leader, namely the honor of being beside him in a very important moment.

I wonder what strange influence would bring people in the state of accepting to rush into the unknown, even towards death, with a tremendous passion? As, when you find yourself for nights, days and months in an isolated land, thrown into nothingness, you can get seized by a terrible fear of which you cannot escape once you contemplate the endless surroundings of glaciers and snow. However, a mysterious force pushed Johansen to participate in this unprecedented mission, the one of reaching in two the North Pole on skis.

Leadership: Do you create your chance to be closer to that "plus one" that adapts to what you are and do you feel the terms and conscience possibility of a consciousness based on the experience of years spent in the course of missions?

I found the need for an alternative to the leadership style approached, through which people can realize the strong character of their leader, only on mature and very realistic people, who can make extreme turns in any kind of circumstances.

There is no age, limits or deadlines to jump into the void, into the unknown, but there is only the opening in front of our own greatness, while allowing others to raise to a new consciousness of unconditional, free and pure "to be", to balance out any inequality of status. Consciousness is "the tool" that gives people whom you lead an overview of their own attachment and relationship forces, the only one allowing or forbidding them to position themselves in the same direction of travel with you.

Are people guided by that tool that indicate "forward" or "backward"?

Before moving in a new direction reinforce the field of your own greatness, so as to connect yourself to the reality of beliefs of those around you.

When you try to establish an unforeseen record, you must take into account the guiding potential of the action plans that underlie each and every one of your counter-candidates.

The unmeasured admiration that people feel for their leader determines them to muster up all their courage and follow him all the way through with an unstoppable enthusiasm. Johansen never forgot the sublime courage Nansen proved when he was the first to cross Greenland on skis, a rough country, unexplored until that moment, setting up an unusual record. He never forgot that Nansen won big competitions twelve years in a row, that he was a world champion in speed skating, being covered with glory and honor.

Undoubtedly, Johansen would have been able to die for Nansen, his gratitude felt such an urge to break out, and that's why he accepted without hesitation to follow him in the long and dangerous journey towards the North Pole. For a man, whose worth being well-known by everybody, which acquired such a brilliant reputation can't be only a man gifted with great qualities, a strong man who can overcome any barrier, who can overcome any limits.

The Collector of Souls is the leader who attracts near him only those people interested in the same world as he is, a world of finalities and expected effects.

A leader must carefully choose his "aid" or "aids", which can be achieved only through an extensive knowledge, a permanent collaboration and implicitly through knowing the egos with a strong personality that surrounds him. Therefore, the leader must be a genuine "collector of souls" by carefully selecting and recruiting people and their deep knowledge.

And the more people will be attracted to the leader's personality, his ideas and plans, the more the leader will have a greater influence upon them and the more they will better mobilize in order to achieve common goals.

*** Note:** A. Talanov - *Nansen*, Youth Publishing House, 1961.

The Color Of An Exceptional Visual Representation

On March 14, 2022

The artist who gives consistency to his themes of reflection emphasizes that sensitivity projected on the stable self, which does not change regardless of reality.

A color can be dominant in a painting when it is used more as a way to communicate and share something in my field of sensitivity, maybe something in the universe of my madness. But this warm, simple, finely differentiating color is not important to draw attention to detail: the skill, imagination, creativity with which I was endowed to elevate an image to the heights of artistic greatness, but to move away from what the experimenter of ideas calls "errors in indicating the possibility of knowledge".

There was always something missing from my search: contact with myself, with the force of expression, deep contact with that sentimental energy that can release its power by sharing a transfiguration of the soul. And that was because I was just a landscape experimenter working hard in the open air, endowed with the most sensitive part of a poor soul, but I wasn't a thoroughbred explorer who practiced the arts of transparency in an all-encompassing metaphor.

As for color, as it is expressed in the field of my expressionist-abstract compositions, it admirably folds on the sensitivity and receptivity shown to the feelings of others, according to a *Shatapsettian Synnem*(a first encounter of the intellect with the Great Light). It is enough to reproduce it in the light of the evocation of a moment like "Who would have thought?" to complete an experience of self-individualization.

A man will never be able to call himself an artist without finding his own color that complements his beauty and emphasizes, for example, the strong character traits with which nature has generously rewarded him.

Leadership: Can you highlight the expression of your ideal self in the relative form of a creation experienced in the "hidden" of a world that depicts reality by capturing the non-material essence of a perfect creator?

As a visible reflection of the sun on the earth, the color of amber gives me visibility in the space of reflection of a formula of emancipation in terms of style of expression. It is precisely because of this style that I have tried, so many times, to stand out through subtle brushstrokes and vibrated chromatic games. What Simona Popescu wrote in the novel "Exuvii" comes as a kind of completion of this color, synonymous with the emotion of the expression that my face expresses in the field of the image of an artist who has a special talent and can plastically express what can be done through art:

"I could hear the color, and it sounded like rustling. I was spreading over the green, I was a strand of dark green over the pale green velvet like a caterpillar. I was a thread that was being crocheted by an aunt in a woolen jacket. I was the thread and I was curling up. A lacer, some needles turned me into a thick pattern or a lace foam. And so on..."

Likewise, in the center of the image inscribed in my creation, which I describe in the quietest, most vibrant and bright words, is that sensitivity with which the chromatic values and the dialogue between things and the soul are harmonized. How can I penetrate the deep meaning of my individuality reflected in a stylized image of the reunion with myself, if I do not know how to reproduce the color of a visual representation overflowing with concreteness, of the

flow of life from the surface of a troubled soul?

The non-material essence of a perfect creator proceeds from the development of a visual representation in the foreground of which is the embodiment of his soul, captured by the addition of colors that maintain their intensity over time.

And leadership has the same quality as the colors in my creation: it is of great purity, even when mixed with various fragments of my particular life.

The Color Of An Exceptional Visual Representation, designated by the expression of the ideal self, can be characterized by: hue (chromatic ambiance specific to a painting), brightness (intensity) and saturation (purity).

Here I am referring to a tone-on-tone technique that does not take into account the intermediate shading in which one character or another of my creations is located, but rather takes into account the need to facilitate a visual representation where the real is completely exposed by unnecessary ornaments, as is the essence of a single-colored object (for example, a green leaf).

This technique emphasizes the sensitivity that affects the stable self, which does not change regardless of reality.

Source: https://neculaifantanaru.com/en/the-color-of-an-exceptional-visual-representation.html

The Complete Picture Of Reputation

On January 27, 2009

Invest carefully in the engine of your excellence, so that you can guarantee its functioning at the best parameters.

To whom are you appealing first when you get sick? To the doctor, obviously. However, not to any doctor who provides consultations, is not it? But, to a doctor who can really indicate your way of healing. The fame enjoyed by the doctor and the confidence in its specialized knowledge is, in fact, what it makes you appeal at him.

A good doctor should not ever make mistakes, should not ever provide an inappropriate treatment because, by committing an error, loses his reputation and diminishes the trust that people have in him.

What is your favorite chewing gum? Perhaps, Orbit, is not it? But why did you choose Orbit and not another chewing gum? Most likely because Orbit offers you an increased protection against caries compared with other types of chewing gum. The confidence in the quality of the product and the guarantee that you will never have caries determined you to invest money in it.

The respect and care for each customer has made the great company Wrigley to reach a market share of 96% of the chewing gum segment, of which 65% only with the brand Orbit. If, they would not put on first place the human health, Wrigley could not never ever become a truly great company, and could ever be able to create a better reputation than of the other competitors on the market.

Leadership: Does the preference you develop for a sum of attributes and tangible features, gathered in an identifiable form, offer the possibility of maintaining a certain degree of autonomy in your area of affirmation?

The ascension that you impose upon yourself by bringing together all the resources and know-how that allows exploration of a particular market segment harmonizes with what you offer better than others through a 100% continuous service.

I could give you many examples, from various areas, where some products or some services offered by certain people or certain companies are more popular and more preferred than others. Nevertheless, I would not do it because I would probably fill some good pages.

I can only say: to be appreciated you must have an unusual power of attracting many supporters around them, and to be able to build an enviable reputation. You must have a strong power of conviction, an extraordinary capacity to solve problems, to inspire confidence for others to appeal to your help.

Ascension in any field must be seen from the perspective of the construction and use of a machine, beyond the "age" it goes out of warranty: it needs a special type of wheel that never gets replaced. The wheel suggests the perpetual motion that no one can measure and manage at the same time, is an invention that helps you make progress towards changing the world.

Leadership: Do you need to evaluate the usefulness of a certain approach to see if what you are transmitting seems to match the difference between value and attitude?

Moreover, you have to create an enviable reputation if you want to make known on the market your products or services. However, the reputation is not built in a natural way, without moving any finger. You cannot expect to succeed in a field, and to form a sound name if you do not win the people's confidence, if you do not get a greater credibility in the eyes of all.

Attitude is the reaction and position of individuals over what they see in an advertisement. The value of a product is what the ad is trying to sell by suggesting a strong emotion in which the stupor and fragility of the present moment is intertwined with the revelation of a gained time, or with the resizing of privileged moments left only in memory.

My opinion with regard to marketing is that value must be produced as much as possible by the exteriorization of attitude. A sophisticated attitude denotes the certainty of delivering a qualitative product.

In marketing it is a saying: *"The customers know you better than you know yourself"*. Your professional knowledge and the quality of the services that you provide influence in good your reputation. It is a sign of respect and admiration when people appeal to your help/ services, therefore, you should not ever disappoint them. You could say that you are an excellent specialist in the area in which you perform your activity, only when you will win the competition and when you will attain that enviable reputation, especially acknowledged by those from your branch.

Your reputation is like an engine that starts once you get positioned in the relationship with people. Moreover, this engine, designed specifically for your professional development, is a major consumer of reliability and security - and it is not allowed to stop once put in operation.

Invest carefully in the engine of your excellence so that you can guarantee its functioning at the best parameters.

Leadership is what you leave behind after you have assured your customers the guarantee of a quality and affordable product called: "FORWARD".

Source: https://neculaifantanaru.com/en/the-complete-picture-of-reputation.html

The Composer's Ability To Penetrate The Essence Of The Cinematic Image

On April 17, 2012

Creative approaches in exploring emotional sensitivity allow the director to create a visual expression that enriches the cinematic experience.

And then, yes, yes, this composer, the most cerebral of contemporary composers, has a heart, and a hot one at that. His wife told how much sensitivity was hidden in this extremely impressionable artist, to what extent reading this book could lead him to identify with her characters, suffering together with them, often with tears in his eyes. And in those difficult years, Ehrenburg remembers, the composer was sad, even gloomy, telling him once: "Now you have to work . Only work ! This is the refuge..."

Eisenstein values him in the highest degree. He sees in his compositions the laconic and precise style of Stendhal, which...can only be compared to Stendhal. He is fascinated by the composer's ability to penetrate the essence of the cinematic image. It is a phenomenon that he is trying to understand, to penetrate its secret, its mechanism. And he is amused by the coincidence of the bewilderment of his driver who declared to him one day: " Now I understand how films are made. That's all I know about . I do n't understand one thing : I don't understand how Sergheevici writes music. I don't understand that."

Leadership: Can you slip the subtle imprint of your vision into every frame of your work, attuning images from visual stimuli to the wavelength of your character?

Although the cinematographic phenomenon has for a long time suggested the idea of obtaining images that can be preserved in the memory of time, although, as technology develops and the "production" of films is perfected, the need to invent a process that it allows the actual recording of the "sensibility" of the director, not just the characters. The innovative procedures in the film offer new possibilities for the transmission of the director's emotions, so that the images of the different scenes in the film, encouraging through the transmitted message, are obtained through less intense colors, with the exclusion of black and white as much as possible.

Together with the strong development of the natural sciences, the science of cinematography also develops. The director selects the elements and gives them a new, harmonized face on the wavelength of his character. Just as every painter leaves a small personal signature in the corner of the painting, but which can only be perceived with the trained eye of an expert, so the director sneaks his subtle imprint in every frame, leaving his signature through fine details and well-thought-out aesthetic decisions .

Leadership: Does your foray into the wonderland of the imaginary allow you to harmonize the images of life with the sensibility of your own personality, to bring out the essence of a profound visual experience?

Thus, in his year of glory, the director Serghei Eisenstein highlights and researches the property of some chemical substances to change their color under the action of light. In the end, he manages to introduce numerous scenic effects into cinematography, with the help of a method of exploring his sensibility, namely through a rich theme anchored in the works of the Russian forefathers, for whom he had a special esteem. Capturing the director's sensibility brings an authentic dimension to the films.

At the same time, he explored the sensibility of his own personality through cinematography,

through an analytical foray into the wonderland of the imaginary, making his own imagination a tool for deep and innovative visual storytelling. The director's research and innovations were later taken up by other filmmakers; they focused on color changes under the action of harmonizing illumination and on bringing into contact "light" sensitized character models with the help of chromatic effects, such as color filters or special exposure techniques. The images obtained in these ways seemed to be imbued with a visual sophistication that offered a special cinematic experience.

The visual expression of sensibility substantially enriches the emotional experience, only if the final creation highlights a visual theme that resonates with the audience.

The composer's ability to penetrate the essence of the cinematic image refers to his sensitivity to capture emotional subtleties through music or stage effects that primarily reflect his own personality. Creative approaches to exploring emotions lead to remarkable visual innovations. Obviously, visual expression requires a creative approach to effectively communicate the desired emotions.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-composer-ability-to-penetrate-the-essence-of-the-cine

The Compositional Effects Of Advanced Science

On July 05, 2014

Identify the composition of all the old and new scientific elements in their organic whole so as to get the desired meaning effects.

Montage reaches its full effect through the composite feeling of all those elements in their organic whole. In order to do this, director Eisenstein intensifies the content of every "harmonic resonator". Actually, the sequence was also the resonance of an impression from his childhood, when he assisted in the sweltering summer of 1914, to the procession of the consecration of the church of Staraya Russa. This vivid impression constituted the basis for his procession in the movie "Old and New."

Or another simpler example: the mowing race scene. The various frames of the montage contain a single motion from one part of the frame to the other. *"And I laughed when I saw the most sensitive spectators swaying from side to side, increasingly faster, as frames were shortened. The effect was the same as that of a fanfare running a simple march."*

The concept of the great directors filming comes forward from a text of his collaborator's, Tisse, who sums it up like so: *"Our goal is to achieve artistic and technical effects through completely new methods, filming reality with simplicity."******

Leadership: Do you encounter limiting resistance of what you can and can't do during the implementation of a "default" type of approach which produces novelty effects in the setting of a directing exam?

What meaning can a genuine creation have that is itself the result of an association between distinct elements corresponding to one pole of reference? In leadership, uniting elements can lead to something more than its component parts, constituting from the perspective of the necessary conditions of an appropriate montage, the keystone of a phase of transition to a more advanced stage of science finishing.

The effect you want to get from your audience is related to the perception of the reality reflected by the image of the essence of a directing element. Some directing elements can be represented by: exchanges of replicas, scenic movement, compulsory musical element, framing of actors in a certain context, clothing, rapid orientation in a certain direction, etc.

You cannot naturally build, with simplicity, an image of a unity of science, especially at the peak of knowledge, if its old and new elements don't remove the deficiencies and disadvantages of the discontinuity between them. This discontinuity, the passing from one field of application to another, by association, may result in the emergence of limiting resistances of what you can and cannot do, which produces a sort of confusion in defining and using a new "default" type of approach.

A "default" type of approach is a very important step for the evolution of leadership, a representation of a conceptual framework on three levels: principles, strategies and methods that can provide continuously and without variations a clear understanding of what you transmit by means of your vision and experience. Your creation is precisely the equivalent of what you transmit and the attached meaning, relying heavily on feedback from others.

Can your leadership fall into a matrix of meanings which bring into focus a more

consistent scientific meaning?

In leadership, the quality term has a broader meaning comprising a technical side, strictly linked to the characteristics of the "product" of development and the impact you promote. And the value of this product is represented by the applied elements of reference, which give essence, influence and a certain meaning to follow in its realization.

Authority in the field, in practicing science, you can get when the ration between old and new elements is appropriate, so when they do not behave as antagonistic and competing. Which means that the most commonly used element has the tendency to reject the weakest.

Montage is an important step in achieving a scientific construction, but also a practice that causes a re-composition of the conceptual landscape, putting in the relationship between ideas and research, in the sphere of using the constituting elements, certain effects of meaning.

Leadership can fit into a matrix of meanings which bring to the fore a more consistent scientific meaning, only if your conceptions vis-à-vis "creation", used in the context of affirmation of a new philosophy, can be considered relevant for the training of others.

A more consistent scientific meaning attributed to personal creation can be replayed by the sum of the meanings of the component elements of a montage that allows sudden shifting from one frame to another, but in such a way as to ensure cohesion between absolute truth and relative truth.

The Compositional Effects Of Advanced Science are the consequences of well-constructed reasoning that is borne by your uniqueness in the field of leadership. They aim to develop leadership from core components established by predecessors, which must be harmoniously combined with modern and current ones, while giving it a personal touch that makes it unique and dazzling, worthy of being appreciated.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-compositional-effects-of-advanced-science.html

The Conditionings Of Leadership

On March 30, 2017

Man's reason to demonstrate his right to existence is fulfilled when he assigns a higher purpose where there is only consequence.

Everything within me asked for a truthful answer, a guiding comparison between a world visible on a wide spectrum of medicine and a world invisible through the unclear spectrum of a biological phenomenon, worthy of science-fiction, called Zombies, with increasingly sophisticated and diverse threats that enormously complicated my life. This, to the extent in which I could not manifest my skepticism for the strange events, superior to the distinction between good and evil.

Death was represented all around me and it was a consequence of the inability to interpret an accumulation of errors and collateral effects.

You could say that the deepest essence that kept me in a constant state of alert, as a mysterious fluid traveling through the effect of alternative pulsations to which I was subjected, born out of pretending to be a geneticist, was a new reality of the relationship of experience-modelling of the contexts of spreading the virus – a condition necessary for the progress of knowledge. All of this cost me an emotional imbalance that still persists.

Here is a valuable clue. My main quality, that of a man surpassing his limits through a victory over the harming potential of reality, was that of closing myself within me, into an immense trunk of loneliness. Surely, my chance of surviving a battle without victory from which the winners have no way of escaping, was an answer to the recommendation of an echo that blurred the state of weakness and helplessness. As if to spite any violent attacks of the virus, maintained by the silence of doubts that prevented any heroic reaction.

In a relatively short time, I have reached a state of force, passing through the troubling questions raised before me by the evolution of medicine and the prodigious development of the virus. This could be achieved only by consecrating myself in a positive role. Something that constantly stirred my interest in manifesting the inability to resist an unknown that was the future itself, akin to Arsène Lupine trying to break free from the grip of an unfavorable fate. Something that kept insisting to convince me of my own value by loaning trinkets.

Leadership: Are you so full of adrenaline that you attack the aesthetic purpose of life in order to assign it a higher purpose?

I have attacked the aesthetic purpose of a life full of joy through a prevalence of the experience of belonging to a world that fails, in order to assign it a higher purpose: that of performing a miracle. Thus, I myself had to serve not as a plausible explanation of the constantly uncertain phenomena, independent of my will, but rather as a logic that fit perfectly in the equation of the necessity of saying "NO" to any previous experience of death.

Especially, I proved a leadership focused on the aspect of experience that resonates simultaneously in both mysteries, life and death, anywhere I would go to and no matter what would happen to me. In this regard, the true measure of leadership was the strength of facing a higher force that everyone neglected, and one which only I have used in order to amplify my ability to adapt to new situations: survival.

Only a master of unexpected twists, only a single winning number through so many fatalistic consequences of an alleged apocalypse, only a unique global project could impose itself decisively. Only a unique system of information, given by the difference between the determinant dynamic of the conditions of viral spreading and the baseline of the conditions of outbreak containment, could somehow appease the insistencies of evil to rule the chaos of the world.

The work of a true artist of navigation through the ocean of emotions and unknown falls, beyond the abstract, into the structures of the final state of accepting a positive role in the gigantic mutation of experiences brought forth by the life-death connection.

French metaphysician Dom Deschamps refused the idea of a qualifiable God, to whom he had substituted the void as an immanence pf the Universal Whole. In my reality, the model of neutralizing the virus as a unique means of incubation could not be seen. And this especially since everything was subjected to a force whose effect was identical with that of the void: an infectious form of manifestation around a dimension that could not be detected endoscopically or radiologically.

I believe life and death are not expressions of belonging to a divine order, but rather expressions of a mysterious and immeasurable energy that governs the entire food chain of a new power. And maybe this power must be accepted, respected, recognized as a unique approach to the pathology called hate, antipathy, aversion to ignorance and mediocrity.

The Conditionings Of Leadership are given by the degree of man's perfection in the atmosphere of times that stretch his patience to the limits of experimental knowledge, and by the reason of man to demonstrate his right to existence in the face of the contrast between the uncertainty of passing life and the active, stimulating element.

The degree of man's perfection belongs only to an existence that proves itself to be full of uncertainties, lurked by terrible dangers, but adventurous. And the reason of man to demonstrate his right to existence is fulfilled when he assigns himself a higher purpose where there is only consequence.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-conditionings-of-leadership.html

The Confession Of A Feeling That Leaves You Speechless

On January 03, 2021

Develop your soul's ability to perceive immaterial things, so as to broaden the horizons of a creation that impresses through the reality of an existence beyond being.

There are moments when I feel that I am in full harmony with nature, more precisely with the expression of a rich range of feelings that the *Double Delight* rose infuses in me, so naturally united with me through everything imaginable, but legitimate in an artistic creation.

I can't hide my astonishment at the sight of this image of beauty, it never fails to go out of style, but I face the impatience to be patient, which rather turns into obsession, possessiveness, compulsion. This form of life to which I have bound myself with divine grace, fragrant with the perfume of the spheres of natural extracts that guarantee a strong effect of delight of the senses and the mind, a kind of characteristic feature of affective phenomenality, develops and strengthens by the artist working together with that awareness of the spiritual charge which often, with a shade of discreet light, faces me with the great mysteries of the experience of ideation.

The rose is only the instrument of an approach to faith, perceived as a miracle of spontaneous creation, free, of remarkable originality, used for the transcendence of my own nature, or as a transcendence of man to God and a descent of God in matter. So, I have to look inside the rose for the answer to the question: "who am I and what do I want from art", being mastered by the potential of a prospective gaze directed towards the soul phenomena of divine revelation, nourished by the soul substance of the earth.

A "must see" quickly becomes a "must have", but with the blessed reference to Frank Herbert's novel "Dune", where it is written in black and white: *"The person who experiences greatness must have a feeling for the myth he is in."*

Leadership: Can you consider your creation as a phenomenality of the spirit contemplating an image of divine revelation, while situating yourself on a level from which the object of contemplation can be projected only into the abstract?

As the artist's admiration for nature turns into an obsession, for that means denying his interest in the great struggles of life, the true value of wisdom beyond the Ego, he becomes another person, less sociable, but able to discover a number of precious secrets. The symbol of the rose is such a secret, which I knowingly assume as a duty to the work of God.

After all, it is a feeling of one's own being in the affirmation of the will to shape an image of the divine nature, by correspondence with the image of a person embodied in a delicate flower, but also imposing, blooming to the desert of a thousand and one nights and reaching the sublime in a semiotic perspective of Umberto Eco. She disappeared on a mission to save the holy word from the biblical corpus, but returned to the attention of the painter Jean-Baptiste Robie even before he rediscovered his spirituality and faith.

The wilderness will rejoice and blossom like a rose. Hence the faculty of the soul that perceives aspects of the immaterial world outside the plastic experience acquired in art activities.

For, I constantly feel the presence of something different from me, more imposing and

refined, abstract from any causal relationship corresponding to reality, something to which I know how to react only through the predominance of an external phenomenon that acts from an inner necessity. A rose can be so amazing that no photograph knows how to do it justice as long as it does not forget its care to be deified.

Leadership: Does your creation process that level of art at which the "object of contemplation" includes the awareness of a higher world, since you could project it as a subject of a composition that embodies the idea of immortality?

I did well to surround myself with the universe of flowers through an interpretation of the symbols that precede the playful dimension of the drawing. At the sublime moment of admiring the rose, in the context of the metaphysics with which, in intimacy, I delight my soul, senses, gaze, mind, contributes the quality of the painter to try to imagine reality differently than it seems at first sight, in an exercise of combining the composition of still life with the portrait of a conversion to Divinity.

Here I must consider the memorable saying of an extraordinary story, as said by John Fowles in the novel "The Caterpillar":

"I had accidentally bought the pencil and watercolor portrait of a young woman. It did not have the painter's signature, but in one corner was an ink sketch which, it seems, said in Italian – July 16, 1683. The precise dating satisfied me at first as much as the drawing itself, which is, in fact, nothing out of the ordinary.

However, something in the long face of the long-lost young woman, something in her eyes, an inexplicable living presence, a refusal of death, had slowly become to obsess me. It is quite possible that this very refusal of death has linked the real woman to another whom I have admired for a long time and who appears later in the story."

Rightly so. If in everything around me there is a voice that does not use words to express its hidden feelings, if in everything that drives me exists the possibility of uniting beauty with the truth beyond words, and if there are at least a few words to control my thoughts and feelings when unexpected circumstances come upon me, these words will be heard only by the vibrations of an inner voice: *"The history of art is seasoned with the unexpected, with the belief in immortality."*

This is how strong the rose symbol is...

A composition that embodies the idea of immortality must complete the understanding of reality imagined as a passage between two worlds that are essentially opposite, but this union gives rise to a gigantic universe.

Source: https://neculaifantanaru.com/en/the-confession-of-a-feeling-that-leaves-you-speechless.htm

The Confession Of A Look That Listens To Its Eyes

On January 07, 2024

My eyes, already quite sensitive to light, decided to play a little with their skills as a passionate photographer and with the beauty of nature, just to get something special, an *Inthaeilodhis Amaliess Ompusisthe* , a kind of form of recognition of details for fulfillment a spectacular view. With their power to focus on the present moment, the eyes dared to capture the dynamics of life, the horizon of a painting in which the flow of waves is captured in an infinite ebb and flow of color and form, so that the brilliant artist, myself, succeeds to clothe my ideas with new means of expression, with style and plastic argument.

I'm walking on the Turkish coast. Next, my gaze follows things as in a mirror, the retina absorbing only their light parts against the open background of my perception, so that I can create the illusion of a third dimension that I reveal. Perhaps it is given to me to try to discern meanings outside of material existence, so that things, beyond the sphere of direct vision, are treated as a symbol of mystery, that subtle veil that covers ordinary understanding and encourages exploration beyond what is possible observe and measure directly.

It is the call of the artist to search for hidden meanings, unseen connections and depths that the ordinary mind can only glimpse along the line of a philosophical path that, among the worries, disappointments and vanities of the world, seeks a safe refuge inside the soul. Thus, mystery, an imaginary simultaneity that manifests itself in the form of the space on which art paints, can dwell in the simple details of life, transforming them into symbols of a deeper and more complex reality.

Leadership: Can your perception of things become a source of soul salvation, exploring the sublime in the cause of an all-encompassing vision by establishing the distinction between reality and interpretation?

Nor should we fall into the trap of thinking that the eyes can explain the beautiful by means of comparisons or by means of some empirical psychology treated in an Enlightenment manner as in the time of Heidegger or Kant. The eyes will never need any clarification regarding the aesthetic configuration of the surrounding things, for it is enough for them to see in their absolute ideality the pure imitation of nature. I say this because the eyes themselves are particular ideas intuited in real form, receiving within themselves the "Totality", the entire divine character.

The implication of philosophy in art is obvious. Precisely for this reason, the idea of the artistic gaze of the eyes refers to the novel "The Name of the Rose" written by Umberto Eco:

It can be said, then, that the art of looking is the ability to place things in a subjective manner, along the lines of an ephemeral request to decode an eternal reality (or a reality created by something that is eternal), by means of metaphor and comparison. Often an eternal Universe is confused with a Creator of worlds if the writing about the spirit that accompanies things (impermanent in the memory it leaves behind) becomes more than a reflection of the heart, but a reflection of the divinity.

Leadership: Can your creation, which the understanding of reality shapes, instill in the surrounding things an effect of perpetuity so as to give them "a life without death"?

But to create the illusion of a third dimension in visual art and to reveal it, myself a lover of

contrasts, I often use techniques such as perspective, tonal contrast, overlapping objects and effects of size and scale to guide the viewer's eye by using directional lines. And by creating the right frame, using colors and details to highlight foreground subjects, I especially contribute to the perception of depth and volume in my work related to the reality of things.

For example. The general view of things on a seashell beach is that they are natural and fixed entities determined by natural factors. However, artists who have better visual-spatial skills, as well as mathematical skills, feel very differently captivated by the things around them because, as models for painting, they have a distinct shape and size, each with a different story to tell. .

Therefore things, being in pure light, in the open air, undisturbed by any reflection, are not inside a closed space, and the colors influence each other, destroying the volumes. This is probably what Leonardo da Vinci meant when he said: *"every body sends its image into the surrounding air"*.

In the end, I can say that I, as a viewer thirsty for the wonders of things, feel honored to witness these beauties and can experience a deep feeling as a participant in the artistic picture of nature. Like any artist, I look at this landscape with gratitude and admiration, *Etielvie Athlessirin Larumor* , as an invitation to introspection, meditation and self-knowledge, letting myself be carried away by the magic of art and its power to transform ephemeral moments into eternal memories. By some accident, I understood that what makes things the expression of art is my very (divine) power to animate them.

Regarding the wonders of the things we focus our attention on, the leader can experience that deep feeling that the Creator, looking around with gratitude and admiration, is reflected in a great artistic picture of nature.

As for me, if I am to add one last detail, in a way I feel connected to things by a shared secret, as an accomplice to them, that they become the authentic expression of my inner being and the ability to transpose emotions in tangible forms.

Source: https://neculaifantanaru.com/en/the-confession-of-a-look-that-listens-to-its-eyes.html

The Confession

On March 05, 2015

Look towards the past and towards the logic of the happened, so that you can be successful in your jump over the gulf that separates the world of appearances of loyalty from the world of the role assumed with lucidity.

- No, I do not blame you, Edmond, nu, I do not hate you, my friend ! I blame and hate myself ! So wicked I am ! Mercedes cried closing her hands and raising towards the sky. I was punished. I had faith, love, innocence, all three angelic graces and, worthless me, I doubted God. I left you to die... Was I not to save my husband, no matter how guilty he was? And yet, Lord, I helped give death to him through my cowardly lack of feeling, through my contempt, needing to reminded myself that it was because of me he became a perjurer and a traitor !

Monte Cristo stepped forward and held out his hand silently.

- No, said Mercedes, withdrawing her hand gently, don't touch me. I was the guiltiest of all. All the others were impelled by hatred, greed, selfishness, only I behaved with such cowardice. They wanted to, I was afraid. Don't touch me Edmond. You're thinking of comforting me with words, I feel it. Don't say it to me: keep for another. I am not worthy of it. Behold... (she fully uncovered her face). Behold, suffering has bleached my hair, my eyes shed so many tears that they are surrounded by dark circles and my forehead is furrowed.

You, on the contrary, Edmond, you're still young, still beautiful, still proud. And that is because you have kept your faith, because you had strength, because you trusted God and God supported and defended you. I was a coward, I disowned my love and God abandoned me, and here I am ! *

Leadership: Do you judge the facts according to an outlook in which you can emerge as an achievement after which you can put a point, in the conditions of a duality between your natural nature and your forced nature, which is a consequence of your fall in an outdated sentimentality?

It is always necessary for a rupture to intervene, a tearing from the bottom for people to show their true face. The value of man can reside from overcoming a difficulty situation, but behind, the memory will always remain, that unseen but palpable emptiness, that only a new self-consciousness in agreement with a new life perspective can fill up.

And the perspective that puts life in the foreground resembles a return to old love: you represent the pain of your heart by stimulating the interest in the dialogue between what has raised you up to a point and what can make you stronger by overcoming that point. From this angle, leadership obtains a reference value for the evaluation of a life lesson: you cannot remain trapped in a nostalgic past without assuming the risk of compromising yourself through a behavior that agrees with the fatigue of "living by virtue of inertia."

A certain integrity of the act, of the consequences and motives that can determine new decisions, beyond what convention between a personality with the role of a "Trojan Horse" and another personality with a "Flamenco" (delusion) effect can signify, is the key in the great confrontation between what attracts you (but tears you apart), and what drives you away (but redeems you).

There in the corner of the convention between these two personalities, a perfect merger between causality and fact exists, that tolerance and temperance cannot shake the precariousness left standing.

Leadership: Do you begin to put yourself in the forefront of your life without realizing the impact of the remembrance of a special experience that tasted the moral defeat of consciousness?

He who wants to be successful in the jump over the gulf that separates the two worlds, one of appearances of loyalty and the other of the role assumed with lucidity and responsibility, must look towards the past and towards the logic of the happened that cannot be turned back.

The happened is the context in which the rupture occurs, in which a fatigue on an emotional or mental order can be felt, characterized by low expectations regarding human evolution – as long as the truth that leads to the so-called proof of his weakness isn't considered relative, but rather continually dwells in the soul of the betrayed and the disowned. The incriminating act against which there is no suspicion, gives the truth, even if it hurts and even if it stirs the soul, the strength to work in consciousness.

Regarding leadership, the significance of the gesture of involvement that induces unique added value is taken into account, but also requires a wider reflection, which can be painful, for the materialization of the need of finding yourself, of knowing your strong points and your weaknesses, making things move around you once again.

If you understood leadership, then you know that it isn't really possible to be present in two places at once: in a time in which you'd done something to someone's liking, in an attempt to shape them, without getting any result, so a time where you don't belong. And a time in which you nicely set within this man's heart baggage a shining crystal that reflects your own reality.

Paraphrasing what Scottish evangelist Oswald Chambers said, it should be noted: *"Learn to distinguish between what isolates you – protecting you from others, and what keeps you elevated – separating you from them."*

Consciousness is manifested as a superior will when you have to decide with the power of remembering what happiness means for you and live in tune with your inner voice without turning the "finding yourself again" mark into the reflection of a dirty mirror.

The Confession highlights the facts when you become conscious of the highest truth, one you can accept and remain steadfast in its presence. Or you can mask it a bit, so it will not play your cards in one hand, or even hide it completely, risking to end up a victim.

If you want leadership to not tend towards decline, always remain what you were before the deed, before urging your reasoning to find the arguments through which you can favour its prescription. Do not delay the trial of a cause until the prescription of the deed, you risk becoming the victim of your own benevolence or of your own faulty vision.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-confession.html

The Confessions Of A Colorful Look

On August 04, 2020

The eyes that widen their gaze towards the sphere of the divine are the object of inspiration of an artist who expands his field of creation in all directions.

I write to calm my soul in a conversation with the enchanted landscapes of nature, with the flowers, with the grass, with the gentle sun, with the gentle wind, with the clear sky, with the spring stones. All this proves fragile at the meeting of art with science, in the presence of a carefully outlined strong concept of freedom, expressed by the term *Pritemisunyach*(the most wonderful bliss that man can feel). The personification of every splendor of nature, the analysis of creation itself, the desire to find myself in a realistic composition available in a diverse range of colors, made the creative spontaneity of my life a reference point for the landmarks of a fascinating existence.

At other times, I wanted to know myself differently than I am, to feel different than fantastic, to recognize myself in a double-faced mirror, being next to the silence that composes (in honor of nature) the most beautiful poems, thus leaving art my possibility to be felt on a spiritual level, in a wonderful work of Creation. In other words, I wanted to change the ordinary from the extraordinary into a landscape full of lyricism, shaped by sweet dreams, that would carry my imagination to unsuspected heights, beyond the limits of the power to understand life.

I saw from afar what I had to see up close, because I saw with different eyes than I did in the past, with my eyes fixed on the painter's work and the image made up of the pictorial layer. This special painter seemed to want to embody the captivating power of high feeling in a natural immortality of the soul. I do not yet know whether my gaze is so keen as to perceive the difference between the foray into the world of art and the foray into the mysteries of nature, since the difference is so small between a convincing victory of beauty in the world haunted by artificial intelligence and the miracle of a divine message which needs to be protected.

Leadership: Can you assume the destiny of a creation that remains unaltered in the context of a manifestation of the immutable self, so as to make your art the expression of an adventure of the soul passed through a mysterious memory of nature?

The rose to my right looks at me as a witness to my feelings of appreciation for the whole of another life. It gives voice to my thoughts and emotions. Something in me conforms to its artistic and spiritual side. It always tests the other side of me, as if it wanted to establish man's eternal identity with himself in the kingdom of a universe that transcends anyone's imagination. Somehow, it has a great prestige in front of the artistic work, of the listener, of the spectator, of the creator who smooths with the thought and with the soul, then with each movement of the brush, the human meaning of the sacred.

And my interaction with the rose is reciprocal between two bodies. The human body is transformed into the body of Christ, while the artistic is combined with the "White Property of the Blood of Atonement." Perhaps I myself am a divine body, because my soul is divine, and because nature combines with my art in a divine plan: *Elestoracthiss* (the spiritual communion of man with God).

The transformation of the body of Christ on an artistic plane, through a poetic perception of nature, hence the communion between Self and Other, makes the purpose of my life take on the meaning of a creation that appears sublime in the statement of expression of aesthetics

that provides that mystical effect of renewal, rebirth, that state of inner revelation in which we discover that we can be someone else.

Long ago, a part of the rose's soul was reflected in me, that part being meant to soothe my body, my pains, to temper my lust for greatness, luxury and power. Something in the light of my eyes was assimilated by the rays of its spiritual power to transcend and transfigure reality.

The artist is a saint because he takes his creation to the level of timeless art, both physically and spiritually. He lives in two close worlds, resonating on a soul level, as if he were living a moment of absolute freedom in an unlimited space.

The man touched by divine grace is an artist, a creator to whom the merits of our Savior Jesus Christ are attributed or imputed, who through symbolism acquire the meaning of "nobility", "exaltation", "superiority", "eminence", "elevation", "power". The rose gives the artist the power to express himself with enthusiasm, with talent, with a pronounced refinement, comparable to the power of Jesus to perform miracles in the name of a science that takes over the properties of the science of nature.

Only through art can I feel the call of the rose, and at the same time feel absolute, divine. It is an endless journey in search of another world, in which a prayer containing the word "resemblance" seems to be brewing. Surely, right was the man who said: *"Authentic art transposes us almost instantly into a divine plane, producing in our consciousness a state of universalization and unification, thus discovering full of delight the divine splendors."*

I learned that it is difficult to understand art, especially since it translates through symbol, through the incarnation of human nature into a red rose, the color of blood. And if what I have learned has helped me transform into someone else with divine powers, it is because I have listened carefully to the voice of spiritual art that often whispers to me: "*Build an admirable vision of all that is in nature, while regaining control of your entire life."*

The starting point of a demonstration of extraordinary artistic skills is what you feel you are at the level of a consciousness that is revealed by revealing the specific horizon of the divine spirit.

The Confessions Of A Colorful Gaze bring together all your ideas and knowledge of art passed through the filter of a symbolism that begins with the wonderful world of nature and continues with the bringing of Christ and His teaching in the midst of a unique perspective of understanding and dualistic reinterpretation of Creation.

Source: https://neculaifantanaru.com/en/the-confessions-of-a-colorful-look.html

The Confidence Of A Master

On April 15, 2009

Imprint your leadership a particularly expressive character through your power to coordinate the factors contributing to your own development.

When building the Théâtre des Champs-Élysées in Paris, the great sculptor Bourdelle was not just the sculptor-decorator, but he was also responsible for the general idea of the facade and the interior design. Only for the facade of the theater, Bourdelle made 17 designs and finally found the clearest solution, organically combining smooth, calm surfaces, in regular rhythm, with carved reliefs.

The marble tiles, which portray Apollo and the muses as eternal poetic allusions, were carved in large, composed plans, in perfect accord with the spirit of modern architecture. Bourdelle said: *"The wall itself must appear animated in some places, in a determined order, by taking human form."******

Leadership: Is your creation evolving towards a model based on a comprehensive approach, in the event of obtaining a visual performance that will hardly be surpassed?

Your true value, as a leader, is given by your role in creating and promoting your own leadership style, your own approach to "the façade and the interior" of your own personality, without impurities, which increase your level of performance and influence. You again are responsible for building your own model for strengthening your control position, and for examining ways to strengthen your own ability to form skills necessary for performing tasks in a more efficient manner.

Just as a painter creates valuable work by the depth of observation based on reality, so you can stand above others, giving your leadership a form through which to emphasize your experience. On great sculptors, especially Bourdelle, everything had to be translated into a form through which they hallmarked their own style. It's the same story with leadership, which evolves through the form it receives after you, in advance, have shaped and polished your character.

You can stand above others if you successfully combine "shape" and "functionality", meaning if you combine character with skills.

Understanding the priorities and processes that improve your performance are critical elements of success in leadership. The strength of concentrating your energy towards the dimension of Artistic Creation is manifested mainly during the act of creating your own value, intelligent and comprehensive, when you take a step closer to perfection. In order to get closer to excellence, focus your thinking and actions explicitly to the elements (related to the influence of values and your own character) that don't work at optimum parameters.

A visual performance that can hardly be surpassed is actually aimed at that part of your creation that is under the sign of passion for excellence, through the interest shown in establishing the causal links of design ideas accumulated over time.

What leads to the proliferation of explored ideas? What leads to the avoidance of overly specific ideas and harms the creative process? What triggers the process of updating innate ideas? What leads to the crystallization of ideas and facilitates decision-making? What leads

to the concentration of ideas and the achievement of results?

The Safety Of A Master is what guides you and helps you to get to the point where you can say: "I am excellent." But, for that, just as a painter, you must create harmony among all your strengths and weaknesses, between all the elements constituting your leadership, until you get a flawless final form.

Have you discovered the true benefits of the effects your leadership has? What are the limits that define your style? What do the characteristics of your leadership have in common? Is "form" a vital necessity your leadership depends on? Have you clearly defined those areas of risk, those concepts that do not work?

Imprint your leadership a particularly expressive character through your power to coordinate the factors contributing to your own development.

Conclusion: In leadership, as well, the harmonious mix between form and content leads to the success wanted by the leader. In leadership, lack of safety, oscillations, babble merely reduce the leader's value, role and power of coordination. Any dissonance and oscillation will be charged.

***** Adina Nanu – Bourdelle, Editura Meridiane, București, 1971.

Source: https://neculaifantanaru.com/en/the-confidence-of-a-master.html

The Consistent Foam Of The Colored Sea

On September 29, 2014

Learn to "see" and "feel" what you think about, expressing in the elements of creation all that these forces include throughout the process of individualization.

At Eisenstein, the passion for color in the movie remains for all his life. "Color: pure sonority, bright, loud. When did I fall in love with it? Where? I become glum when I don't see shining on my table, one next to the other, the blue pencil and the yellow one, or when green striped, red pillow is not on the blue couch. When my variegated robe is not here to blindly shine... And how happy I am when the Filipino striped ribbon twists across the Uzbek bed cover. Or when the Mongolian embroidered drawing stretches across the purple background of the wall so precisely painted by the Mexican emblem, of white paper, of the Day of the Dead and by the other dark mask with its wounds bleeding, wandering here, unexpectedly from far away, from the semi-ritualistic world of the Mexican Indians."

From all this foam of the color sea and of the ocean of bloody cruelty will be born, superbly, the character from the movie "Ivan the Terrible."

*The great director, Serghei Eisenstein said at one point: "You must see and feel what you think. To feel and control your thoughts. You have to be consistent and secure them within memory and senses. And you must do all this at the same time." *****

Leadership: What value can a creation attain that is itself the result of an agreement coordinated by a reforming reality?

Sense is a restorer of pure vision, while thoughts are an important part of your inner wisdom. As a factor of progress for the establishment of the optimum application of creation in leadership, your individuality can be completed by improving the quality and standards of "color" to a high level of approach of your condition as creator. Provided you investigate the possible combinations that can be made from this deep material called "The Self" in relation to surrounding objects. For a creator, color is the reflection of the self that helps with the establishing of personal identity.

In leadership, the term "creation" can be assigned a TRUE value when the means of expressing a message, concept, or artistic idea presents a certain visual attraction or openness to novelty. It is the case of rendering a reality that has come out of the amorphous and fully experiences the experience of maximum diversity in an exemplary unity.

When we associate the two terms, leadership and creation, we can refer to an intuitive navigation in a real bringer of satisfaction, referral of new ways of thinking through the senses and thought, through direct reflection. A form of recognition and appreciation to inspiration, by communicating with what can be seen, felt and heard – or with what lies beyond the material, with what is superior within you and around you. A way of converting a pattern of thought, different and customized, in a form in which the duality of subject and object is central, can turn you into a consistent tester of science and reason, such as *"I am a different person than when I am in my comfort zone."*

Leadership: Do you facilitate the understanding of the assumption of intelligence to extend to the highest levels of creation, to find a more concise expression in the added value you have to bring in the depth area that amazes through its simplicity?

Well, as a means of domination and manipulation of science that precedes vision, entry into this state of expansion of reason, by connecting to new systems of reference, merely makes it unilateral or reduces the response of outsiders, to the great challenges of reality that is hidden in different structures of consciousness. In perception, sensorial, in a more comprehensive understanding.

Leaders who have reached a level of intellectual maturity necessary for acceding to a higher form of knowledge can this phenomenon of evolution: *"a dissolution of meaning into a real that is beyond signification."*

In the absence of a reference point as a source of inspiration from which true knowledge stems from, without an "objective" interpretation of the perception vis-à-vis that which you are trying to create, these "intuitive illuminations" will not be part of the potential of leadership, but rather part of its routine. Leadership develops only when you try to find something a bit different, in your incursions into a horizon of interpreting a reality that exceeds, let's say, rational knowledge.

Your creation can take on an immense value depending on how you utilize thoughts and senses in a special context of relevancy of what you seek to understand, to discover and render.

To facilitate the understanding of the assumption of intelligence to expand to the highest levels of creation means to realize that your entire ability to achieve the desired result is due to the fixation in the memory of the spectator of that feeling of belonging to a space that seems immutable. Like making a reality-inspired movie: you perform the whole action and you know you cannot change the script and the character from who's perspective you see the movie.

A more concise expression in the added value that you have to bring in the depth area that amazes through its simplicity can be achieved by maximizing the creative experience that eliminates "maximum sophistication" with surprise elements.

The Consistent Foam Of The Colored Sea is an indirect form of expression that places its stamp on all your creation as a leader. It is the consequence of a whirlwind of thoughts, sensations and emotions, well targeted, integrated and balanced into a type of art that, requiring a lot of patience, shows things differently from what they appear in reality. This can turn you into the subject and object of your own work.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-consistent-foam-of-the-colored-sea.html

The Consuming Fire In The Creation Workshop

On July 14, 2013

Schedule your activities to capitalize leadership so that you avoid the effects of the knowledge addiction which can modify the engine of your entire development.

I had reached a stage where everything had become foreign, estranged from me. Including knowledge. As if my spirit of observation together with logical thinking had been fixed on some immovable pillars for a long time and forever forgotten. I was trying really hard to recover my capacity to fully use my faculties, my eternal vice, finding novelty in a delicately divided manner, but which had a high rigidity.

The disoriented man is a creation of the universe that does not reach its purpose for which it was conceived, like a small natural satellite that offers nothing to the evolution of the earth. Every time I managed to motivate myself, every time I persistently sniffed a new idea under the action of a concentrated force, using the method of the finite, appropriate element which triggered creation, another reaction product would come into play. A formation of abnormal clichés and false reasons. And thus, a new crisis would set.

The model which generated new conclusions and innovative ideas that had to allow a more accurate processing of the highest volume of information would "break" just like an overheated steam pipe after a long operation period. Maybe because I always exaggerated the meaning of the discoveries science threw my way? What logic did these Herculean efforts have for me to reinstate everything that seemed destroyed?

Leadership: Do you take into consideration the essential tendency of an artist who reveals himself within you as a way to interact with a concept synonymous with "everything that exists", independent of your will to be part of an endless universe?

Only if I could relive everything, could I transcribe exactly the stages I went through. My "getting better" was a roulette game with 50% chances to win, and my situation looked more likely with a small novel that could have been effortlessly turned into a spectacular drama. I felt vulnerable, impatient and clumsy, naked, without any shield of my personality. A severe disconnection from the savory addiction to search, to replenish knowledge and crystallize a particular science.

My wish to be once again a shaper of the matter, my significantly increasing the values of the research parameters, seemed to have deep roots. And it was undoubtedly self-imposed. My requests to find new ways of making science more efficient were defined through a lower frequency and a higher amplitude, or by a higher frequency and lower amplitude. Unable to do anything to fight mental overload, I was caught in an unstable relation: at one end there was deep thought, at the other dilemma and chaos.

I limped for a long while without having any visible wound. This austerity period was part of another initiation stage in the perfect art of narrative, the most complex, in need of more support. It forced me to rehabilitate, to overcome a certain weakness, which I considered to be at its peak. And it forced me to commence an inner work.

I refueled the fire of the deep. And I learned to reap the benefits of temporary inner defeat and failure. The endless universe I related myself to was tightly bound to the active and continuous exploration of surrounding things that fed my imagination, as a parable of self-exploration, of finding one's self, and of the meaning of life.

Leadership: Into what kind of a person does science turn you when you try to take control over it, in terms of what shapes you exclusively as an artist meant to offer openness to the idea of an "unlimited universe"?

Are you at a stage when everything becomes foreign to you? Are you trying hard to acquire the ability to fully use your creative faculties? Do you exaggerate the meaning of the discoveries science throws your way? Do you feel vulnerable, clumsy, naked, without any shield of your personality?

Every time you get to the point of admitting who you truly are and what you can do with your knowledge, a crisis is triggered. It consists of a series of reproaches, tormenting thoughts that weigh incessantly over your way of being, bringing to light relatively forced reactions. A painful confrontation with your own negativity that modifies the engine of your whole development. You get into that tunnel of uncertainty, when it seems to you that everything you've discovered can not be true.

In these moment, accusations of being untruthful to your initiative spirit and to your openness towards everything new, will float over your messy professional scene without getting a final solution. Reducing from the very beginning your chances of success in what you set to accomplish.

When you try to take control of science you turn into a literary character who confesses in a sometimes graceful and sometimes traumatized exercise, but always problematic to the sincerity to himself, admitting that the end of the world he shares is in God's hands.

An artist meant to provide openness to the idea of an "unlimited universe" the prisoner of an impregnable labyrinth that can only be explored in solitary silence, without any guides other than those you succeed in getting closer from an unseen plane.

Defending leadership and its functional principles based on excellence in a certain field, against any intervention which limits your abilities and faculties to create new exceptional results, we think we could eliminate a blatant contradiction between your evolution and your being.

With only one condition: to project a new mobility structure, a new way of answering in front of your own disappointments. Science is not just a main gain; it can also be a great threat for your own functionality. Because for achieving efficient results, it is necessary to have a good coordination of all your efforts in a certain direction in relation with understanding and developing your science.

So, not necessarily "the decisive attack" against great knowledge, with the purpose of efficiently exerting your control over leadership will end with a gain for your identity. Moreover, positional accomplishment by favorable simplifications of the dimensioning efforts of science which would ensure an appropriate protection against any regression or stagnation of your progress.

Leadership: Do you let yourself trapped by an overdoses of knowledge, especially in the situation where the universe you are reporting suggests even the suppression of your attempt to become someone else?

"Define your personal success", the international leadership expert John Maxwell once advised. But first of all, or at the same time, wouldn't it be appropriate to define your failure on more plans? Wouldn't it be more appropriate to develop a particular style to approach

tense situations that you are exposed to due to a hunger for research, and accept the inevitable?

Unfulfilling objectives and the lack of performance could be due precisely to overload, the severe connection to the savory addiction of searching new formulae, new profitable possibilities to use and promote personal science. Trying to become someone else through the excess of knowledge, by referring to an infinite universe, often resembles the attempt to move a mountain that shakes and risks collapsing over you because you are not yet ready to support its extent.

Your aspirations and abilities must not force you to adopt a way of life different from a normal person, or to relate to a reality that others cannot swallow and even deny. Science must not make you accept the chains of other people - helpless to rise above the condition called "banality", but neither to make you a prisoner of unbearable behavior.

The creation workshop is part of every man's nature as a manifestation of the wish to explore new knowledge horizons. To successfully support the transformation towards what you want to become, a man whose accomplished science can offer all the aces he needs in order to achieve excellence in leadership, means to reply to the requests of finding new ways of making development and training activities more efficient. Without letting yourself caught in that subtle trap of knowledge "overdose".

The exact and necessary quantity of information should be processed in the creation workshop so that the balance between risks and benefits would be constant.

Leadership is the creation of the universe which includes the scientist, the aspirer for divinity, the one who understands Victor Yugo's words: "an additional condition in a being alters the being in its entirety."

The Consuming Fire In The Creation Workshop describes that crisis which can arise as a result of personal development stimuli which instead of being motivating, lead to stagnation. And as any other fire, they transform everything into ashes.

Just as a Phoenix bird you can be reborn from your own ashes, but it's more cautious to avoid crisis situation by an appropriate dosage of the thirst for knowledge.

Source: https://neculaifantanaru.com/en/the-consuming-fire-in-the-creation-workshop.html

The Content Of Leadership

On April 13, 2008

Live the role you take on, without detaching yourself from your own Self.

Everything Paracelsus said was true, I could see it all with my own eyes. But I must confess that this new way of healing was completely foreign to me. I remember a young prince of our Court, Viscount de Gaunt, the brother of the Prince of Episuoy, from a very tall noble house, he was so sick with gout that he sat on one side only, tormented and deformed by pain.

Butler then took my hand and asked me:

- Do you want me to heal that young man? I will heal him for your sake.

I then explained that the situation is a little more complicated, because the young nobleman is very stubborn and would rather die before taking any cure.

- Be it his will, he replied, I want nothing more than for him to touch this little stone with his tongue every morning. After three weeks he has to wash his painful wounds with his own urine, after which he will be healed and will be able to walk healthily. Go to him and tell him all this.

Then, gladly, I returned to Brussels and told the prince everything, and he replied:

- Go and tell Butler that if he heals me, I'll give him everything he wants. Ask him what his price is and I will pay.

When I told Butler the next day, he was very angry and said:

*- Your prince is crazy or mindless, which is why I will never help him – I do not need his money and I am not inferior to him. **

Leadership: Can you overcome the need to position yourself above others, to compare yourself to them, and to wait for them or certain outside events to satisfy your pride in being accomplished in something?

Your way of feeling superior or inferior depends on the level of other people's life experience and how they show a willingness to share it with you, taking into account that form of their consciousness needed to truly know and practice modesty and the nobility of heart. And the only external entity that influences you positively or negatively, which we can categorize as "restricted access to both realms of thought", is given by the attempts of others to change you by force.

Let's take a doctor as an example. He who heals a man does so not only because he has some specialized knowledge in a difficult field to master, but because he sees things quite differently from other people, from the level of life experience – to the level of thoughts. Whoever wants to change people's perception of his deeds must first consider the decision to

approach the source of a long-lasting achievement, such as "healings or miracles".

Every decision you make is a contribution to the development of the world, affecting the course of events, so in the middle of any situation is a decision that surprises by what you do, feelings, emotions, deep states, but also by what you imagine, discover and highlight (a completely new living reality).

When a doctor heals a patient, first of all he esteems himself and appreciates himself to the true value, because he who serves a heavy profession also serves himself as a spiritual-soul being, as one who is infinite in himself, as a triumph of an order of things, a world in which the components flow from each other in a fabric of interdependencies.

From this point of view, the pride of having perfected yourself in something is distinguished by the operation of knowledge that you carry out in the process of exercising influence, so that what you have as a potential to have quality information to reach everyone's knowledge through a variety of actions, perspectives and manifestations of will.

The role of a leader is to coexist as an attitude and as a willingness to change things within the same picture, leading to a unification of different elements (feeling, knowledge and effort, time, costs and quality), through a subtle chain of events.

The Content of Leadership is given by these elements different in nature, position or role, but which together form a whole called "HORIZON", thanks to which one can reach, by force of circumstances, a superior and deep understanding of the world, especially the perception of the notion of "Value of one's own Self".

*** Note:** Barrett, Francis - *The Magus*, Esoteris Publishing House, 2008

Source: https://neculaifantanaru.com/en/the-content-of-leadership.html

The Continuity Between "knowing" And "feeling"

On October 17, 2011

Discover the essence of your own being, by passing your feelings through the spiritual filter of the other people.

Once again, I will make reference to the new movie *"Meet Joe Black (1998)"* in order to prove up to the hilt something important.

Susan Parrish, daughter of the billionaire William Parrish, looking at Joe Black with that disarming innocence of a person that does not know his fellow, confesses him with a deep insecurity:

- I love a man whom I do not know who is he, or where he goes, or ... You're someone else... I'm afraid, Joe.

- Are you afraid of what you could find? You should not be ... It does not matter who I am.

However, deep down in her soul she knew that Joe is not telling the truth. Because he felt a wave of bitterness in his voice, as an endless pain, void of any energy, of any spiritual charge.

Looking at her with pain in his eyes, feeling her inner unrest, Joe replied to her with a mournful voice, as if it were his last words:

- I promise ... I promise you, Susan, that you will always have what you have found in that cafe.

At the end of the movie, the Prince of Darkness, in the person of Joe Black, leaves this world, but not before fulfilling his promise: brings back to life the real Joe, the one that Susan had met at the café, and of whom she had fallen in love enormously.

Leadership: Is the value of personal image given by the aesthetics of building an authentic attachment to the answer to your quest for something other than what you deserve?

Without doubt the truth about you is reflected in your own attitude, which in its turn is dictated by your own conscience. The realization that you are not sure of your skills and that you are worried about the consequences that you might attract upon you if you do not prove yourself to please others, or if the decisions that you take contradict your own beliefs – are externalizing through the uncertainty that is perceived by those around you.

A person that always penetrates in the lives of others under a different appearance, in the end loses his quality, disowns his essence. His feelings, even if they are intense, are becoming contradictory in the light of other people. It is like continually chasing through life, without really living it, without reaping the rewards of maturity, without acquiring the best virtues, thus losing your coordinates by which can be understood your own existence. The fruits of your "wandering" will prove to be sorrowful.

Your true personality is like a nappe of water that is getting thinner as time goes on, as people get to know you better, until it disappears. If you want your leadership to be in harmony with their values and desires, try to get closer to the reason why they accept you in their circle - otherwise you risk that your connection with them to evaporate.

The aesthetics of building an attachment to someone without being able to neglect a previous moment of recovering something that was lost at some point is subordinated to the willingness to engage in a sublime duet between meaning and acceptance that is spectacularly announced through the setting in which you place your "story".

Leadership: Is there a concordance between your attitude and your true spiritual background from the point of view of reality which is nothing else but a conformity of fiction?

Just as between the heartbeats and breathing, there is a clearly defined concordance, so there must be concordance between your attitude and your real spiritual background upon which is based your conscience.

We are all carriers of individual features. A character that goes through - the same way, but always in another aspect – he risks losing credibility for the whole life. If your features do not coincide with the values of those around you, or if your nature contradicts your thinking and beliefs, then you are attempting to lose your trust capital that they give to you.

Just as the body supports and mobilizes by itself in order to "fight off" with its disease, so and you, as to accelerate your personal evolution you need to know to "fight off" with your existing susceptible system, with the unhealthy values and negative personality traits that can affect your relationships with others.

Explore your whole being, and meditate well upon it. Firstly, strive to find in you what you are looking in the others. Discover the essence of your own being, by passing your feelings through the spiritual filter of the other people.

The essence of your being is the difficult part of the merit of being accepted by others as a totally different version of reality instead of the one you want to keep for yourself.

The continuity between "knowing" and "feeling" highlights people's ability to evolve through the prism of their own perceptions, both from the mental and emotional point of view. There always will be continuity between what you know about the other people, and what you feel for them. On the report that is established between these two entities depends the way in which they will connect to you.

Conclusion: Knowledge of people is a process based on an algorithm established and implemented voluntary or involuntary by each of us. For a leader, is very important to know the people with whom he works, and must have special abilities in this regard. Of course, this "work" it is easier if the process of knowledge has started with himself, reaching "to feel" and then "to know" with certainty what goes wrong, or what does not match.

The development of this 7th sense will contribute in improving the knowledge and ameliorating interpersonal relations.

Source: https://neculaifantanaru.com/en/the-continuity-between-knowing-and-feeling.html

The Continuity Formula Of Leadership

On January 17, 2016

Learn to become an authentic force of progress in the space of staging a great role, ennobling you with the magic of a unique experience.

I was full of desire of moving forward at my own pace, in the singularity of a voice often turned into whisper, coming from somewhere, I don't know where from, but I was about to clear it up eventually. As one of those who embrace from the very first moment the path offered before them, known only by God, because everything has an ambiguous meaning, suspecting along it a fascinating and at the same time strange world.

Categorically. I was heading to a meeting with myself seen from the perspective of a test of consciousness to allow the fine distinction between what I was experiencing through life experience and what I was experiencing through the feeling of communion with another being, full of contradictions, full of mysteries, full of ghostly energies. In samples of short duration, as is the sprint on the distances started from a failure and ended with great joy, I could fill my void full of doubt that I carried within me, that void so necessary for victory, a completely new defiance in the darkness of the moment tumbling at my feet.

The world is constantly changing its batteries, dynamism becomes the touchstone of true characters, demanding endless divisions between winners and losers. When everything seems like a calling, you suddenly find yourself trapped in a vortex of surprising situations, explosions of contradictory feelings, from a conscience of fear to one of victory. God is near you, cradles you in a state of intense debasement, He is there in those hours of *non sai più cosa credere*, being heard only by a soft, quiet voice, not through the physical senses, but through the touch of the heart and of the mind: "One day you will understand everything."

Leadership: How do you experience that reality of your being that you want to emphasize in a context of uncertainty that has never been experienced before, depending on being in contact with someone else who is on the ground of the true observation of life?

At all times I was clinging to something insignificant so that I could follow the steps that a strange destiny seemed to lead me through with a strong and constant voice, neglecting the sight of a full twinning of all things and phenomena around. It was as if I had to recognize myself as a stranger to myself in a known territory, only because it seemed to me that I did not quite master the essence of reality (to accept a spiritual and prophetic vision of things), that I could not rely on it, that I cannot get along with anyone, unable to reconcile with what is happening on the stage of life.

In my deep sincerity, taken to the limit of the unassailable obsession of being different – it's driving me crazy, in the understanding and worry that stemmed from the strict momentum of a warlike attitude, I often introduced the idea of equivalence of the various types of assessing a broad spectrum of options and strategies of moving forward to a reality that does not get stuck within its own limits. The motivation to continue to experience a changed state of mind, excessive concern for various things or aspects of life, for day to day, ordinary or minor issues, was in fact an effort to think about how to get deeper into what it means to be myself in a world that is constantly trying to shape me into something else.

From everything that adds up and is subtracted from a guidance of seeing the whole picture, from the unspoken words of a rebellion of the pride that governs as it wishes the "reinvent yourself" impulses, equal to the sum of heat exchanges given off by feelings and passions, revolutionizing the very concept of vital force, a new being is born.

A being more miraculous in its existence than the first. The fair solution to an outfitting with certain limits, it seems to be that it has to be sought in the meaning of an alternative: to sit in a corner of the world and wait for someone else to surpass me. Which is, useless to say, something that is simply not my style.

Leadership: Do you continue to move forward in the direction of undetermined results, through a series of converging representations of yourself which determines the development of a reason such as: "the value you attach to assuming a strong role is favorable to the creation of a story that is written by itself" ?

To be able to turn leadership into a pedestal on which you can assume a change of your way of thinking, a lesson necessary for development, you must try to rebuild the road that every man of great character has walked when they felt a powerful impulse to explore their inner world, in order to bring to light the mysteries that lie locked away within its depths, serving them faithfully.

Firdtjof Nansen has won his glory of being first in great contests, skiing and speed skating, where he had won for 12 years in a row. The sport however did not overshadow his other, fairly broad aspirations. But when he was about to pick the road he would follow in life, he felt somewhat disoriented. He wanted a military career, he wanted to study medicine, and later decided on zoology. Eventually, he became a great scholar, and not just a great explorer. He mange to make history and put himself in the service of mankind, like no other, thanks to his own motto: "Keep moving forward ! "

Developing a reason through which you can recognize the worth of others, trying to assimilate those inner forces that are oriented towards magnificent results from the outer world, is necessary to determine the tendency of assuming a powerful role and interpreting it in a "story" of success. A story that you would say writes itself, because it starts from something seemingly accidental, without too much significance, and turns into something completely unexpected, grandiose, innovative.

Inspiration stemming from the study of a role-model, taking on all the pains, torments, hopes, and joys during his attempts of winning the title of champion, transform into a space of expansion, turning your mind and soul into a compass of reinvention and becoming.

A convergent representation of yourself during the development of an existence often based on constraints, rather than joys, is obtained through the idea of exiting the limiting patterns.

This idea can be presented in the following way: "You can only gain the measure of your value by confronting feared situations or the most prosaic of deeds."

People aspiring to be conquerors manage to put into perfect agreement with their models those experiences, attitudes, aspirations, feelings, horizons, by treating them as they would, as sources of income, as long term investments. They not only master their hearts with the magic of electrifying stories, they do not let themselves lured by the magic of a plunge into a realism that is but a simple frame of the Story, they also try to ennoble themselves with the magic of a unique experience.

To continue to move forward in the direction of undetermined results, through a series of converging representations of yourself, means to never say "I do not act in this great role", whatever that role may be in the production of your life. But rather to make use of all qualities extracted from the steps and teachings drawn from the lives of others, in order to reach your own greatness, to build your own legend.

Have you assigned yourself a name in the space of a bestseller field?

The leader assumes a strong role as a contributor to changing the world through the motto of the writer Ioan Romoșan: "You can only have dignity in the face of death by knowing that the life you've lived served a purpose."

The Continuity Formula Of Leadership can be extracted from the equation "Me + The rest of the world", where the "Me" represents, regardless of the assumed role, that deterministic instance available only in its uniqueness, constantly present in the evolution of the world.

And "Them" representing a veritable adventure, a journey into the past or present, through the multitude of knowledge, intentions, actions, and consequences, made after much hesitation and swinging between contradictory feelings, in which is reflected the theme of durable development and competitiveness.

Competitiveness is the engine of evolution. Without competition, performance cannot be obtained. And nothing can be more appropriate for the image of the leader than to be ranked first.

Source: https://neculaifantanaru.com/en/the-continuity-formula-of-leadership.html

The Continuity Of The Work Of Art

On October 09, 2021

The message that an artist emphasizes in his personal work is the ideal hypostasis of a vast expanse that includes the space between himself and the components of the surrounding world.

I'm at the seaside. I have at hand all the reasons that push me to transform a dream image into a message of the soul, where the image is given by an unlimited number of longitudinally arranged points, projected on a pictorial plane, barely wanting to be caught by the artist's gaze. who knows how to complete the fragmentary character of the moment. In this image, which the artist calls *Ritrovhanyn*, the matter contained in the nature of things, we recognize the sand that I am going to color in a different style from how I usually color.

Every grain of sand, like every star in the sky, is a memory of a hope, or a winding road unfolding in a court represented by the conscious self, all unfolding in the space of a delightful island. In fact, the sand lazily introduces me into the space of complete freedom, as can be seen, into the space of a modern metaphysical vision. And it is precisely in these arguments that a version of transgressive art is presented, ignoring or despising the truth that it can never be ruled out.

Right now, I am thinking of the image of an Odysseus who would have the chance to return to Ithaca provided he believes that the island is in one's self and he can discover it. This is exactly what the sand reminds me of in its commitment to art, *immaginando ciò che non possiamo copiare*, in search of abstract wisdom or pursuing spiritual ideals: it reminds me that I must look for myself in a close but seemingly unreal place to remove, in a drawing with many different shades, but still so similar.

Leadership: Does your creation consist of the overlapping of two worlds represented in different ways, but leaving the possibility of either their simultaneous reception or their relationship with your self?

I gaze into the distance, without blinking, looking for that peace that I do not always find in myself, towards those who privilege written expression. I try to build an elegant totality from disparate elements. The sand goes well with the shells, one without the other could not imagine the beach in Mamaia. Two inseparable but distinct worlds. Thus, matter and form are in the highest degree inseparable under the influence of their representation in the sphere of the reality that I observe.

It is a merit to know this. The shape must be equally affected by the side of the contents contained in an isolated phenomenon, such as the algae that the waves bring to shore just from the sea, after a storm. So, what do we need to highlight in order to succeed in an artistic construction?

First of all, we must consider the sea as the "First Cause", because it contains matter: sand, shells and algae. Then we have to pass the sand, the shells and the algae on a human level, on the level of "thinkers" coming from different ages of history. We must also consider the present moment of an inner life's experience, and not the past of the connection with Causality.

Therefore, I am urged to believe that he who has not known this delirium of the search for the connection between spirit and matter, will always lack something of the understanding of

art. Because being an artist means seeing the sand in relation to the shells, so that the sea encompasses both of them in a given time whose romantic scent runs smoothly through the century to me with that continuity of feelings and reception of a work of art.

Leadership is close to art, in the sense that everything you see around it means, in fact, focusing on a single aspect and generalizing it through metonymy.

And if metonymy is a figure of speech that consists in replacing one term with another with which it is in a relationship of continuity, then the idea of art can relate more to the opposite unity, that of the embodiment of the particular in the universal. Thus, my creation becomes the symbol of a world that is fulfilled by relating to another type of existence, one based on the two defining elements of art: duality and the continuous present.

The Continuity Of The Work Of Art is observed in any element of nature that completes another, then another, and another, through a complementarity that particularizes the identity profile of mentality in which lives the artist within me. Therefore, the artist lives through what he particularizes as an identity projection in the process of observing the complementary elements that complete that material creation based on the use of the most flexible forces of the spirit: imagination and incorporation of imagination in the composition of living matter.

Don't forget to fill your mind with artistic sense.

Source: https://neculaifantanaru.com/en/the-continuity-of-the-work-of-art.html

The Continuous Oscillation Of Pendulums

On February 10, 2013

Perfect your evolution, without giving a false interpretation to self-knowledge.

Once, I used to suddenly wake up at night, almost panicked, and troubled by the thought of finding someone or something. Space. Silence. Stillness. Even I did not know too well what was this overwhelming and vague *memento* of engaging in a reality that can only be conquered by imagination, which does not cease to amaze. A thought, illuminating like lighting for a moment, without hesitation in shape, then extinguishing in a strange way, finding a living echo in my mind disturbed by the illusion of a dream.

And this ambivalent thought, the summarization of my ever increasing demands, the connector adapted to be attached around a battery charged with neutral stimuli, was preparing its big hit: pushing my limits to the point agony. Any attempt to find out the meaning of life in a moment of wandering, the weakness of one's own will, is doomed to a retreat into exile, to an inner turmoil that would drive anyone mad.

There was a deep change in my mind. I was entering the gray area of ambiguity. At which point, it was as if nothing was happening, but something was increasing in intensity. A paralysis, seconded by an intense tension at the point of encounter with the unknown. Who did I measure my forces with?

I had no target, I wasn't pursuing any result, but I was launching like an arrow from atoo tightly bow, away from myself. I was blinded by a mysterious call, a vibration of something or someone that darkened my logic.

I cannot argue with the truth once expressed by an anonymous writer: *"Some people get on a fast train, but even they do not know very well where they are going. They grope back and forth, until they wake up; then, they start over, until they lose themselves for good."*

Leadership: Are you able to oppose a particular experience that marks you through its realism, where the feelings embrace unpredictable forms and manifestations of your attachment to the beliefs you consciously respect?

I also had climbed on that fast train *al paso del momento*, not knowing what I was looking for, not being able to cause a change or separating myself from my perceptions of "void". My reason was strangled by a strange paradox: I was letting myself be dominated by other coordinates, not knowing what laybeneath them. A contradiction had born in me between the "area" of my conscience and the variety of other consciences, a contradiction between what I wanted and what I could do.

I no longer knew what is true and what is illusion. The superior conviction I consciously respected was that that I couldn't simultaneously experience two different worlds, that of the dream and of reality. Just like Kant, I came to have the passion of tireless searches. I continually questioned the inherent causes which make phenomena possible. But if Kant continually exceeded the limits he thought entitled to set in a determined time of his research, the analysis of these thoughts directed towards my essence inhibited me.

The prototype of a genuine and compulsory experience that interfered or interacted with a private space of lucid thought, of hidden self-knowledge. Finding answers in an unlimited

complexity was the source of my anxiety.

I was seeing a diffuse light through some gray curtains. I reached out and tried to push them away. A sort of new conscience anchored inside me, with lots of wheels and springs compelled me, pushed "back" my present conscience. And it wanted to evolve to the maximum possible limit, inoculating me some values, but also a huge sense of guilt.

When are two pendulums going to return to their original position? When are two consciences, two intellects going to get along? How much longer will they collate in my mind? Until when will they put pressure on my personality?

Leadership: What interpretation can you attribute to self-knowledge attached to a psychological state whose representation is no longer concerned with factual details, events, but rather their forging in a grave ambiance?

Do you get on a train without knowing where you're headed? Do you let yourself be blinded by a mysterious call, a vibration of something or someone that is clouding your logic? Do you give priority or exaggerate the value of a single element participating in the alchemy of your own being? Do you turn into an avid seeker of certainty and uncertainty? Do you get away from yourself?

Much of your evolution is the result of exploring new vital knowledge that does not seduce you with much color, but gives you the certainty of an "awakening" from the numbness of a perpetual state of expectation, dissatisfaction, due to uncertainty in being able to distinguish the "real" from the "imaginary".

Self-knowledge is the result of overcoming your limits in fighting demons when you are facing pressing imperatives of reality that change the significance you give to life.

Personally, I give a single interpretation of self-knowledge attached to a psychological state in whose representation I am no longer interested in factual details, events, but in their shaping in a grave ambiance: that that the threatening experience of the sentiment of the uncontrollable and that of helplessness decides the true capacity of my character to change radically.

The power of being different is expressly aimed at the ability of character to change under the influence of a situation radically changed by the image that your reason creates in a bounded reality.

This is when your understanding breaks away and you enter the gray area of ambiguity – the amplification factor of self-instability. This is the critical time in your development as future leader that I call "neglect of vital-stimulatory function", the critical lucidity in relation to acceptance.

Thus, your horizons, instead of clarifying and expanding, they get ever closer to the zero-point, to that inner void,where no matter how much you spread new meanings, interpretations, lights and feelings, they do not reach a common denominator, they cannot touch. You come to find yourself in the position of the traveler who gets on a fast train,even he not knowing too well where he is going. You grope back and forth, until you wake up; then, you start over, until you lose yourself for good.

There is always place for ineffable, for mystery, for an unknown quantity hard to solve in the

equation thoroughly built: *self-knowledge-harmonization-evolution*. For that, you must separate yourself from your perceptions of "void". Do not let you reason be strangled by coordinates required, but establish yourself other coordinates in accordance with the present requirements and those of your ability.

Letting reality overcome you is the testimony of a particular experience of the "fantastic" type, which has become a source of concern for all those who are trying to reconcile with the burden of a living without worries and without challenges.

The Continuous Oscilation Of Pendulums designates the revolt of the two consciences you must separate for your leadership to increase – that knowledge of light, wchich unceassantly guides you like a star, and that knowledge of darkness, which takes over your horizons, giving the impression that there is no escape, that you are somehow alone with yourself, with your anxieties and fears.

Adopt a new vision of yourself and your conscience, a new, bright vision, ridding yourself of negative emotions generated by fear of change. The world, as Darwin said, will belong to those adaptable, but also receptive to present and future requirements.

Perfect your evolution, without giving a false interpretation to self-knowledge.

Source: https://neculaifantanaru.com/en/the-continuous-oscillation-of-pendulums.html

The Continuous Rebirth In The Ultimate Work of Living

On May 15, 2024

What you perceive as "real" may be the mere surface of an illusory world designed to prepare you for higher knowledge.

The experience I had recently was truly astonishing, a kind of *Erisyoacyk Amoselion*, a bridge between mind, body and soul, through which an external world flowed unimpeded into me. I am still searching for its deeper meaning.

When I woke up this morning, the objects I found next to me, a mask, a clock and a rose, were clues that reality and dream are more closely connected than it seems at first glance. The theater mask on the bedside table made me think of the roles I played in life, against my will, Prospero, Hamlet, Timon or Macbeth, and the fleeting desire to hide my true face under various masks. Could the dream, my living in another reality, be a call to open my eyes to the hidden possibilities and unexplored experiences of this life?

The story of my dream is the story of the secrets I lived through. It was as if I tried to escape from a memory without the present or, on the contrary, to join a process of seeing a half of me, conditioned by art to illuminate my soul through an obvious tendency to intensify the dialogue between real and unreal. The better a magician protects his secrets, the more mundane they turn out to be. The scene, of course, had developed around me, thanks to my alleged ability to be in two places at the same time.

But the most intriguing object in the dream, referring to the objects discovered near me, was an abstract painting, whose vibrant colors and nebulous forms seemed to lead me to an increasingly acute perception of the infinite. That moving blue expanse, stagnant in its movement, valid only through the free expressiveness that the painting offered me, was in an unstable balance, somewhere between the informal and the figurative, between the abstract and the concrete.

Leadership: The discovery that "what you see is not what it really is" invites you to ask how much of what you know is actually filtered through illusions?

As a result, faced with the ultimate demonstration of the impossible, I oscillate between the two identities of the painting, both strikingly appealing to me. One that truly belonged to me, the other that pushes to madness, that permanent state of somnambulism, through which life, with its forms of manifestation, registers its suite of endless variations. The unstable balance in a work of art can mirror the inner tensions of the observer.

I closed my eyes again. Not a word. Nothing explicit. I felt like I was in an empty, silent room where God, wearing a black hooded Halloween cape, revealed his mysterious presence in a moving, fluid painting that flowed like the time in the works of Salvador Dali. It was like some kind of profound spiritual revelation, a connection to the divine beyond ordinary forms, as something made me step out of ordinary patterns of perception and experience an altered state of consciousness, a mysterious fusion with reality beyond appearances.

Abandoning limited consciousness is the path to enlightenment.

When I opened my eyes, the sensation had remained so strong that I thought I myself had melted into a landscape as fluid as time, from Dali's paintings. Unsettling and unsettling, I felt

as if objective reality had dissolved, the boundaries between me and the outside world becoming blurred, and my perception completely distorted and surreal. However, a feeling of loneliness had overwhelmed me, as if I had separated from this world, just to know God, and once I found him, it immediately disappeared. Abstract art challenges you to find meaning and order in apparent chaos.

Leadership: Could you perceive an image that leads to a subjective estimation of reality, borrowing symbolic elements capable of building an organic creative being with an infinite diversity of embodiments?

The magician in Christopher Priest's novel confessed part of the secret of illusionism:

"At the base of the mystery are three , possibly four of the six fundamental categories of illusions: the Russian disappears , then the Russian disappears in another part , somehow it seemed to have been an element of transfer, and all had been done in apparent defiance of the laws of nature. A disappearance on the stage is relatively easy to prepare , by placing mirrors or half - mirrors , the use of light, the use of canvases or the black flocks, and so on . The appearance in another place is usually a matter of pre-placing an object or a faithful copy of it. Or, if it is a person , the placement a convincing double of the person concerned. The combination of these two effects produces the third; in its disorder, the audience believes that it has witnessed the defiance of the laws of nature."

Just a dream artist. God gave me the dream to fulfill my reality. I'm still thinking, if my dream was not the exquisite presentation of a stage illusion, good enough to make me know myself better under the aspect of a Delirium, a Synaesthesia, which unites the past and the present in a special way .

Father and son both learn the disturbing truth: "what we see is not what it really is". One merges with the other, until both become one - a single merged consciousness, where the boundaries between identities blur completely. They pass unconsciously from one to the other, without even knowing whether this transfer is made in one direction or the other.

The moment when God intervenes in the dream suggests the transition from creation to revelation.

The painting caught the life of the dream and became a reality. Suddenly, and without any threshold, she introduced me into this infinity of illusions generated by the creative force of the mind itself, at a moment when God said: "Enough". And, wiping the sweat from his brow, He invited me to step further on the path to the infinite, on the condition that I abandon myself to his vision, and I soon began to appreciate, at its true value, the quality involved in this loss - or regaining - of consciousness.

In the end, I was able to deeply understand the meaning of this inexplicable experience. Here it is: *"The uniting of identities into a single consciousness can symbolize the integration of divergent aspects of the self."*

In leadership you will always run into this harsh law: "Be prepared to temporarily lose your usual benchmarks in order to gain a higher knowledge."

This higher knowledge is achieved by integrating and reconciling the divergent aspects of the self into a unified consciousness so as to gain a deeper and more comprehensive insight into reality and one's own being.

The Continuous Rebirth In The Ultimate Work of Living symbolizes the transcendence of limitations and the constant evolution of the being towards higher levels of understanding and awareness. Dreams can function as a theater of the mind, staging complex illusions that reveal deep truths. So here is the one truth that inspired me to write this article:

"The more you want to know about yourself and the world, the more you must dream, for dreams are portals to the unexplored depths of being and the universe ."

Source: https://neculaifantanaru.com/en/the-continuous-rebirth-in-the-ultimate-work-of-living.html

The Convulsion Of A Supreme Conscience

On September 30, 2013

Always reason and live in the spirit of dialogue with yourself, so as to ensure the development of positive moral values that do not turn a Self into a unity of Multiplicity.

Everything gets a whole new meaning in a somber parallel universe where paradox lingers as a replacement of the unacceptable, which has become a referential parameter in the case of a heartless being, with a sober conscience. Compromising, the resultant of two concurrent forces, good and evil, irreparably transform into one sole dominant force contrary to the pure science that doesn't accept the demotion to an inferior step.

Machiavellic, this force that opposes every humanitarian feeling, any moral principle, any noble reflection, supports the quick update of reaction elements in the process of distorting reality and mental support. Without struggle, it stimulates the apparition of a total, extreme dynamism. It increases the body temperature to a certain value, then it oscillates around this value, tensing the muscles and speeding up blood pressure.

The thoughts of Hannibal Lecter don't emit warning signals; they create the appearance of a normalcy, a stable state. He finds his escape in the camp of his army, in his subtle, but lethal stinging scorpion senses, qualities, imagination, reason and reflexes. He would mercilessly kill any being standing in front of his liberty or who tries to enter his diabolical mind.

Leadership: Can you discover all the facets of your personality around a vision drawn from the effects of trying to find out new truths about yourself so that you can completely change the image you see of yourself?

Weird enough, Hannibal seems to live in a convulsion of intense concentration over himself, frequently re-projecting the complex structure of his mind's intelligence supported by connection cables to a continuous high energy source. We could say of him that he suffers from multiple personality, a kind of experience of approaching a dehumanized Alter Ego, because his mind consumes three kinds of images: an image of a fragile man, an image of a continuous reconstruction of the self, an image of a sick person and an image of a gifted personality.

At times, he seems trapped in the power of an adverse state, an uncontrollable thought, emerging from the grip of conscience like a loose torpedo. You'd say he reacts and lives in the spirit of the dialogue with himself, with the defining entity of his character. Which cancels the whole effort and power of the spirit to be aware of the positive values. Just like an automobile that rushes illegally on the road, this somber entity focuses its range on an inappropriate axis for the moral infrastructure's complete rehabilitation.

But even the monster can be overcome by the fear of that terrible feeling, sharp as a guillotine blade. It somehow seems dominated by the warm flicker of light that still persists in his conscience, by the living thoughts, which connect him to everything human within him. The exterior blends with the interior, where everything seems to evolve in a continuous agony.

When will I leave in complete peace with myself, with the peaceful conscience of a virtuous and clean man, beloved by God?

Leadership: Are you in contrast to an Ego subjected to external pressures, in correspondence with a life perspective that takes into account the need to define an identity that blends with another identity?

A complex configuration of human personality, compared to quality leadership that benefits from the advantage to be closer to a deeper area, which hasn't yet been fully exploited and maturely directed, can be seen in the future from the point of view of self-experiences. Man, subject to his own reason, more likely matured based on a production of strong stimuli and some relentless challenges, plays his part as lever for a sustainable personal development. Or on the contrary, for an involution of the self.

The leader doesn't have to be a man in opposition to his self, taken by the flux and reflux of a world that comes and a world that goes. This thing reflects the lack of belonging to a solid conscience, to a healthy Ego, thus the lack of inner conflicts. If man doesn't know which way to go in order to safely and efficiently pass to a better perspective, not to a territory haunted by the ghost of nothingness, of emptiness and of non-value, then the results gathered by developing leadership, performed simultaneously with the real application of measures for preserving identity, will change into something worse and will remain below the profitability limit imposed by leadership.

An identity that blends with another identity is the extended nature of a thought that revolves around one, moving away from the self and at the same time approaching it, is the fruit of the experience of being the same man, but under another aspect, under another behavior or privileged position. Opening or closing the self in a different reality, in a somber parallel universe where paradox lingers, as a replacement of the unacceptable, which has become a referential parameter, becomes more of a problem than a solution, an expectation full of uncertainties, a viable option for change. But not for personal benefit.

Leadership: How do you position yourself in a context like *"If you go deep into yourself, you will reach your nothingness ! "*, in relation to a vision that goes beyond the feeling of an acute intellectual extremity?

Not letting yourself get carried away by the wave of self-oblivion, analyzing the absolutely important consequences of drafting a new agreement with yourself which grants you the capacity of becoming the major shareholder of a invigorating intellectual becoming, which creates and doesn't destroy the meaning of life and responsible freedom, you will avoid to be caught under the power of an adverse state. Of the uncontrollable thoughts, negatively loaded, emerging from the grip of a conscience altered by various limiting factors.

To always reason and live in the spirit of the dialogue with yourself, namely to try and overcome the blockages (between you and people or experiences) following the moral implications of your acts, you will be able, to a certain extent, to ensure an increase in your positive moral values. Which in turn contribute to a peace with yourself, helping you to leave with the pacified conscience of a virtuous man who knows to correctly regulate "the temperature" of his mind in those negative circumstances that don't really serve his spiritual needs.

Someone used to say: *"If you venture deep within yourself, you will reach your nothingness."* This indicates man's inflexibility and stagnation in a critical point. Subject to a routine of thinking, which continuously searches for the confrontation with a bothersome and unwanted reality, he is forced to redefine more accurately and nuanced the relationship with himself.

Have you reached the stage in which you feel that you can't reconcile with yourself? Do you have the courage to venture deep within yourself, to follow the revolutionary and evolutionary implications of your own nature, to avoid that fall in the emptiness of your

being?

A vision that goes beyond the feeling of an acute intellectual extremity is a mental image between the formation of a very high self-esteem and the need to represent, at will, an authority and a strong sense of superiority.

The Convulsion Of A Supreme Conscience designates that power that streams from within ourselves, generated by a positive thinking which knows the exact limits of the unanimously accepted normalcy. It means a regrouping of "armed forces" in view of a decisive attack over the chaos that has emerged in us or outside of us.

* **Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-convulsion-of-a-supreme-conscience.html

The Convulsions Of A World In A State of Eternal Change

On April 10, 2018

Dare to be what truly defines you when you are not someone else.

The world I was experiencing, thanks to Camil, seemed suspicious, strident, immoral. The women in the midst of which he lived at times wore honorable labels, and yet they were for sale. And there were buyers. At what price? That was the only question and what made them different. Prices varied not according to the woman's beauty, but according to their possibilities to resist the needs of life. I did not understand his scruples, this writer so seductive through the spell of his artistic use of words, through the spell of his own being that caused an abrupt rhythm in my daily life.

Camil was not surprised by the passion I put in everything I was saying, the big words and the conviction that I was always right. I wanted to impress him, but I had to recognize all the indifference he showed to his inferiors, to me who wanted to be like him, in the depths of my heart, for I almost idolized and copied much of his thoughts. I wanted to be like him, like a god who speaks words of silver, which no one can fight against by any use of reason borrowed from experience.

My life became more and more exciting. Hard to believe, but I was getting deeper into a reality that rises above any shortcomings, above any concepts of good and evil, above any examinations of consciousness, thereby demonstrating that the sum of my values was fraught with the poor powder of extreme vanity, hypocrisy and vain instincts, benefiting from that privilege discretion as sweet as a luminous and seductive scent with a persistent odor that lasts. *

Leadership: Are you prepared to assimilate the idea of "a painful weakness" with the uppermost floor of an image that triggers the feeling of an invincible power?

It is exactly Camil's case. Convinced that he carries within him the energy of an atom, and that once this energy is released, the world will turn 180 degrees, he was too lucid to take on obligations that he could not cope with and leave me stranded. Too selfish to give up on me, too jealous to leave the path free for someone else.

Yes, I also wanted a life seen from above with the most intense concerns, but I was rather living it from the depths, from the deepest abyss. Something forcing me to go further, but without knowing where. Certainly, I was overcome by the same sense of discomfort and anxiety that Tolstoy described in his Journal. *"I almost physically felt the mad immorality of the luxury of the powerful and the rich, the poverty and the oppression of the poor. I suffer almost because of the consciousness of participating in this madness and this evil."*

And I think the same thing that Jean Garnier was saying about his former student and friend fits me just as good: *"Albert Camus was not mistaken on the values of his own powers; he was by way of a very rare exception the exact judge of his value. Instead, he had to make himself be recognized by others. And his starting position was so humble that he had to affirm himself with the risk of being crushed."*

Leadership: Is the only way to keep a position of authority that of gaining control over what it means to be a messenger of an inexorable destiny without God?

Keeping your authority in the face of life's trials is a way to maintain yourself or find your place in an extremely tough world. It means to deal with a life that shows its back to you, resembling a form of attachment to the effect of a psychological operation to keep your calm in any situation, with patience of steel. And if you feel abandoned by God when your destiny tests you and you do not know what to do, you can leave the misleading impression that you have a vision that goes beyond life, like driving a car in a clear direction, but you do not know where to park it.

Camil, Cella Serghi's character, is not only guilty of the inability to detach himself from his attachment to the pleasures of life. Not only did the unique writer's talent blur all horizons, but his true unhappiness lies in the splendor of which no one found a cure in the midst of all events that assaulted him tumultuously. He knows perfectly how to conceal his spiritual pain, he can convince everyone that the meaning of life is the power to be fulfilled by unmeasured desires, but fails to annihilate his pride to act as a high-ranking man, a personality far above his tag.

In turn, Cella Serghi turns her personality into a statement of uniqueness on the basis of the link between being above everyone and the psychosocial impact of the pain of not being understood by anyone. In fact, its uniqueness resembles the image of God that permits unjust things and deeds, forgiving any sin that would favor a person to the detriment of another, which is revealed in the harmony of everything that exists. But this God expects more from her than she can endure. HE expects her to give up that Alter Ego that almost replaces her entire being standing at the edge of the universe.

Leadership: Are you aware of the true measure of your soul before taking the fulfillment of others as a model, by reference to the trajectory of a destiny that prematurely outlines its finality?

Being a messenger of an inexorable destiny without God means to think of yourself as a winner in a race with the world, but in which you cannot test your limits because you are under the challenge of facing your own fears and regrets. This would be equivalent to your reporting to the trajectory of a destiny that prematurely outlines its purpose, that is, you are no longer able to justify the essence of your own manifestation, but you are the prisoner of anxieties and doubts that grind you to exhaustion, to erosion, to indifference, to disgust.

Never be more than you can handle at an elite level, otherwise you risk getting lost in the whirlwind of worldly vanity, and in this vortex remains no room for any high feeling. This finding comes from the intention of keeping the word "humanism" untouched by the effects of the peak experiences and the conditioning imposed on you by the example of others' fulfillment.

The thinking of the leader is the thinking of the being that allocates time to balance itself in its personal life, always ready to maintain itself in the authenticity of a confession, ambitious to better discourse what can make entry into a reality that stumbles in its own limits, or in one that grasps increasingly bolder wings concerning the will of the Lord.

To be educated in the spirit of greater responsibility to the voice of consciousness is to answer the challenge of thinking who you really are when you feel that you are someone else.

The Convulsions Of A World In A State Of Eternal Change affirm the importance of a feeling motivated by the ephemeralness of a life that brings you both up and down, "goading you", with the conviction that you can be God, but at the same time you can be one of His judgements that culminates with the birth of the tragedy of life.

* **Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-convulsions-of-a-world-in-a-state-of-eternal-change.ht

The Core Of Leadership

On April 14, 2020

What you think and believe about yourself is what separates knowledge from information.

The famous alchemist Van Helmont was talking at one point about a stone he saw and had, which cured all diseases, including the plague. Here is what he said about it when he had to save the lives of important people. Especially since the same stone ended up in the hands of a skilled man named Butler, and it saved many people from death.

There was once a certain Irishman, whose name was Butler, who lived in the time of James, King of England. Butler was a prisoner of Vilvoorde Castle, and there he took pity on a certain Baillius, a Franciscan monk and well-known preacher in those lands, who was also imprisoned there. The latter had a very strong infection on one of his arms.

One afternoon, when the monk could no longer bear the pain and despair, Butler touched with a small stone, light and soft, with a very low hardness, a tablespoon of almond milk. He then sent someone to take the medicine to the monk, giving precise instructions for the liquor to be taken within an hour at most. After that time had passed, to the great surprise of the patient, his infection healed. The next morning, after hearing this, I set out for Vilvoorde to witness Butler's great deeds, with whom I became close friends. Shortly afterwards, I saw a poor old woman who had been working with an unbearable headache since she was sixteen. She was healed in my presence.

Butler soaked the same small stone in a tablespoon of olive oil, then wiped it with his own tongue. He then poured the small spoonful of oil into a bottle of oil. He then told the woman to rub her head with just a drop of that oil. In this way, she was immediately healed. Witnessing this incident, I was stunned, and he, smiling, said to me:

*- My dear friend, if you do not come to this part, where you will be able to cure all diseases with a single cure, you will always remain in your young beginnings, no matter how old you become.**

Leadership: Do you have the ability to open the horizons of unlimited progress in knowledge from the perspective of metaphysics, so that you will always remain in your young beginnings, no matter how old you become?

There are two kinds of knowledgeable people. Those who understood the underbelly of the Great Knowledge, managing to express its essence in a purely metaphysical language, meaning that it is perceived only by those initiated in the field (a small number of individuals). And those who understood how to emphasize the essence of the Great Knowledge through simple formulations that emanate a kind of warmth of soul, with a scent of inspiration, as when you constantly listen to a rhythmic song, cheerful or sensual, without memorizing its lyrics. Their work touches your soul.

Whereas the true connoisseur is the one who combines elegantly, simply, spiritually, both ways of approaching the Great Knowledge – making it not only accessible, but truly noble. And then there are the "smart ones", those who understood everything, but who all their lives did not create anything in the name of Science (waiting for others to do everything for them). These are the most useless people for the world and for progress. And you meet an old man who all his life did not understand what Creation is, but who identifies with wisdom. It's really hilarious, isn't it?

Usually, the horizons of a progress in knowledge, related to metaphysics, sets the expectation that one sees the reality beyond the world that one believes to be singular in nature. We realize that there is also a world of stones, born of the desire to rediscover nature, to know closely some effects and causes rarely observed by anyone. He who finds a cure for a disease with help of a rare stone is a man who constantly seeks, through each action taken, the miracle of a work of God in its midst.

To always remain in your young beginnings, no matter how old you become, means to take as a model of spiritual value the dynamic aspect of a continuous evolution. It means to obtain the desired results by reinventing yourself as a model of your own infinite possibility of reconstructing reality and manifesting thought into matter.

If we refer to knowledge, through an identification with the world of things, then the stone suggests (according to an internet user) strength and safety, elegance and classic, rustic or modern refinement. In addition to its unique appearance, natural stone (especially decorative stone) is a durable and extremely resistant material to many external factors, including temperature changes.

So, knowledge is a real pillar of stability in terms of man's ability to understand the meaning and connection of phenomena, so that he knows how to use any element of nature, any law of nature to strengthen his ability to experience certain close-call situations and give them a certain meaning.

Knowledge is desirable only if it prolongs youth, not old age, ensuring man's ability to analyze the elements of nature and to transform reality. By making thinking more flexible, knowledge creates a predisposition for a certain field of activity. In this regard, to be a witness to the great deeds of another means to be an observer who measures his knowledge from the perspective of the relationship between youth and old age, on the horizon of a cold objectivity, which belongs only to him.

If we consider the naiveté of human nature, which imagines that it can exceed its limits, reaching the impossible, we agree with those acts of glory, with those acts of creation, with those colossal discoveries that have influenced the evolution of mankind, not totally but partially, yet certainly decisively. Evolution certainly achieves results in the "salvation" of mankind, with those facts of great practical importance, influenced by the glory of a generation of people who would transcend their age through assumed freedom and openness to the new, studying and penetrating the mysterious depths of nature and its regeneration.

What separates knowledge from information is a better order of truths that transcend the limits of human reason, which we can know only through the revelation of God.

Leadership means broadening a person's horizons in his or her eternity so that what surrounds nature surrounds the transcendence of a new birth, that is, the desire to escape from a mechanized daily time, to be consistent with the certainty of making the spiritual, timeless world triumph in front of the material world.

The Core Of Leadership in accordance with the general picture of the world, of the place and role of man in this world, is the way in which knowledge can be applied to change the state of things, or to influence the course of events on the world stage.

A leader is a deep connoisseur of the mystical mysteries concerning the constraint to which the revealing state of fact of the being that can become the object of knowledge is subjected.

* **Note:** Barrett, Francis - *The Magus*, Esoteris Publishing House, 2008

Source: https://neculaifantanaru.com/en/the-core-of-leadership.html

The Cornerstone Of Magic

On April 04, 2017

Align yourself with what you can control, not with what you avoid doing.

I am Gerry Lane, a scientist, and I need to find out the origin of the virus that has filled the world with a new species of predator, one called Zombies. Something more real and much more terrifying than in the movies. How was I so unlucky that I myself would turn out to be the Joker in an attempt to win the thrilling game with life on death's terms? And yet, as in the hope of an extraordinary moment, I feel as if I have discovered in a mysterious ancient tomb a well-preserved mosaic that, provoking the mind to an endless duel between research and imagination, is a measure to combat the ruthless questions that do not find their answers.

Where the eye captures the essential, a sad and shadowy picture depicts the seemingly limited condition of a new turn of thought and a return to an earlier stage of localization and manifestation of the virus – one that reveals its "symbolic" and "secret" weakness of immuno-compromised individuals or those who go through an acute traumatic episode.

I cannot figure out exactly how the virus carries its presence in the blood, but I have noticed that it is bypassing the sick as the river is bypassing a rock. A painting in the existence of which I did not want to believe, but in which I integrated myself abundantly.

In no case do I want to turn myself into a creature that goes beyond the limits of reason, even if reason drives me into making a grand act within the limits of an acceptable probability of survival. But as a painter, a synthetic spirit seeks the essence, form and volume in space – through a visual reflection, so too my consciousness and my spirit of an evaluator of nature phenomena feel obliged to standardize or reject everything that is "different" in compiling a reaction pattern of the virus.

Leadership: Do you have the ability to open yourself to an exciting experience, without getting lost in its background conditions, taking into account the "enigma" factor that makes reality fantastic in a world full of unanswered questions?

The real cornerstone of magic is in fact the cornerstone of the evolution of the world, of knowledge, of all things, which make a troubled existence of contradictions and tensions, unable to be maintained only at the normal level, to be marked by an "imperfect work of nature" which must be accepted as a challenge to resume the game of the world in another way.

Here we must take into account the power of man to distinguish between good and evil, but especially, we can refer to the book written by Alice Roberts, "The great chance of existence", which highlights that ability of man to probe his past and his life in general by the very careful observation of the processes present in his own being, and, succeeding in discovering himself, he also discovers the myriads of his connections with the non-human world to which he is deeply connected like his ancestors.

Undoubtedly, the quality of the man aspiring to a net supremacy status is distinguished by the maturity of the interpretation of the experience that recommends him for a role of action in the shadow of a perfect enigma – one that incites you to discover it as only yours, to reach the objectivity of a knowledge that goes beyond the limits of one's own belief. And magic persists stubbornly: is man what he seems to be, or is he what he can become by

eliminating what he is able to endure?

How does a magician manage to levitate? There are seven headlights. An invisible rope. Two side-by-side marine mirrors. A well-defined chapter of chemical pathology. A treasure chest. A cup full of God's wrath and one filled with the miracle of life. And a hypothesis about the beginning of rebirth in the form of a beautiful and captivating storyline of scientific rediscovery.

Gather all this in such a way that their result really gives you One, the kinetic momentum of a whole causal chain. If the painting made by you is true, it will be understood without logical reasoning. Find the secret behind the magic before you master it and use it according to its purpose.

Magic is an experience of the struggle with death, from which life springs in an inexhaustible manner. It aligns itself with what you can control, not with what you avoid doing. It means to dare to throw yourself into the unknown, in the gaps of a mysterious power, and there, floating over the abysses, to get caught tightly by the hand of God. Magic is close to faith, but above it. It is not psychologically localizable, but a way to look and go beyond the limits of reason, pushing yourself to a grand act.

Trusting in the miracle of going beyond the limits of existence is an attempt to grasp the ungraspable within the boundaries of your own form of authority. It is to surprise the essence of a sad and shadowy painting that mirrors the condition of a new twist in thought, making it a provocative revelation of the type: "Everything that happens to me is part of the chain of illusion created by the mind."

Leadership is the world in which you live with the fear of losing your power, that power that is exercised under the dependence of being present in a problematic situation in which the solution can only come through the empirical methods of science.

The Cornerstone Of Magic that turns the science of man into a reality of an unusual power is the ability to open yourself to an exciting experience without getting lost under its basic conditions. These conditions result from what happens when you begin to experience the pain of your own inability to overcome the limits and prejudices specific to the adverse consequences of this unique experience.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-cornerstone-of-magic.html

The Correct Measuring Of Excellence

On April 06, 2009

It is unjust for your excellence to be questioned, as long as you are not put in a position to prove what you are able to give.

The narrow academic routine, which prevailed at that time in official education, pressed heavily on the shoulders of young sculptor Antoine Bourdelle, whose personality was formed and who was learned to work independently. As he himself noticed, most of those who obtained the coveted awards, ensuring their promotion, didn't know how to shape correctly a nose, a mouth or an ear.

Bourdelle left the institute of fine arts, where he was the second admitted at the admittance examination, looking forward for his way in life. He said: *"I don't have the time. At 30, I will have proven myself. My work is in the street, in life."*

How do you inflame your excellence? I noted earlier that understanding the priorities and processes that cause your decisions are critical elements of your success. The strength of your focus is the thinking concentrated in form, not only on content, which needs to focus on the present, on the things that you can control, on speeding your own training.

Bourdelle would have wanted to carve huge cathedrals, just as medieval artisans, not only to model human faces, as art teachers would had required him. He also mentioned: *"Art is the entire universe recreated into one man."*

Leadership: Can you recreate your entire universe without changing its content, so that the art you are trying to highlight does not limit your potential to accomplish what can be truly virtuous?

The sound starting point in this respect is the disposal of "garbage", of absolutely any element, any kind of thinking – imposed by others, which restricts your potential and that have no relevance to the development of your abilities. To generate change in you from a lower to a higher level, you must increase your efficiency and your productivity.

Productivity is like a remote control toy, which you can handle just as long as you power it with batteries. The difference between an independent craftsman (just as Bourdelle dreamed to become) and one who works by the pattern of others is that that first is always self-powering his own potential and value, while the second is powered by others up to a point in his own evolution. The first provides alone the basis of his own evolution, while the second must first strive to match the value that others confer to him, even if their ideas and vision differs significantly from his.

Just as business innovators must ensure that the benefits specific to the brand that they develop are not inconsistent, peripheral or relevant for only a small portion of customers – so you must section on your own the true knowledge, differentiate what is important of what is not, truth from fake. Clarify your ideas and validate your assumptions regarding the beneficial or harmful effects of your evolution through the influence of other "masters", before following them.

To accomplish what can be truly virtuous is to turn your thinking into an art whose main direction is to establish a universe whose meaning is attached to the measure of the

things you can accomplish on your own.

The Correct Measuring Of Excellence can be performed by one reference system: yourself. To create a solid foundation for your performance, you must first prove responsibility for the choices you make: to follow others and let yourself influenced by their own style models (so to follow the path suggested by them) or to follow the path that fulfills you and which is proposed by your instinct – the way of personal self-development. In order to achieve the highest levels of craftsmanship, you alone must create your own art.

It is unjust for your excellence to be questioned, as long as you are not put in a position to prove what you are able to give.

Conclusion: In any field, excellence is achieved in time. It is very difficult to obtain that unanimous recognition of a leader's "artistic" abilities. Obviously, that external evaluation is based on actual facts that must be proved. It depends on the leader's tenacity and power to demonstrate his excellence, on the evaluators to "correctly measure excellence" and on the general concept of society at a given time. In leadership, as well, "separating the wheat from the chaff" will be made at a certain time and will prove who deserves to be awarded excellence.

* **Note:** Adina Nanu – *Bourdelle*, Editura Meridiane, București, 1971.

Source: https://neculaifantanaru.com/en/the-correct-measuring-of-excellence.html

The Countdown

On September 02, 2010

Check out how develops your area of responsibility, by detecting the emotional, mental and behavioral condition of people in decisive moments.

They surpassed so many dangers, they crossed the seas and oceans, yet they had not found a trace of Captain Grant. Their courage was put to sore trials, they had passed through all the emotions of waiting, but they were all now filled with hopelessness, especially Mary and Robert, the Captain's children.

Lord Glenarvan himself was leading the expedition, who was aware they came again to a deadlock in their search. Once again, the map that guided them in their journey, led them on a wrong route, which he himself had recommended. Once again, they had failed. However, having a great enthusiasm, of which only the true adventurers give proof, being confident in the success of the mission that he had prepared by himself, and which he promised to fulfill, he addressed to his small crew:

- We must have confidence, my friends ! Let's have confidence ! Captain Grant is not here, with us, but we are sure we will find him.

Those words were enough to restore hope and good humor to the passengers on the ship Duncan.

Leadership: Do you maintain with dignity the ability to foresee the prospect of success through the eyes of the leader?

During that long journey, all the crew members on Duncan continued to see everything from the perspective of success, through the eyes of Lord Glenarvan, going where he wanted, stopping only where he wanted to, and admitting all that he said. And that is because Lord Glenarvan was clever enough to always give them a drop of confidence and energy, especially in difficult times, causing them to take an active and constructive behavior. His entire attitude shows that he was a strong man, both physically and mentally.

In leadership, there is no victory by resignation !

The only way to reach your goals is to urge people to participate in their achievement, and your first priority in this regard must be improving their work efficiency and enhancing their development potential. Nevertheless, when they reach a new situation or when they are in a great difficulty, or when they seem to beat time, people start having doubts and reservations about your effectiveness as a leader and your leadership ability, and you become a mediocre and weak person in their eyes, whom they no longer have respect for.

People can't courageously follow the will of the man who is not capable of leading them effectively in a direction favorable to them. And in this case, it can even happen that their entire kindness and interest fall so dramatically, that they may begin to have a hostile attitude towards him. In leadership, you either assume your role as a leader and you fulfill your mission, or you are discredited.

Leaders understand the moral of the Scottish proverb: "*You can never be bound by a promise*

made recklessly." Lord Glenarvan's promise was rooted so deeply in the mind and soul of his crew that everything they made issued from it. They many times rushed into the unknown, putting their lives in danger – in the spirit, of course, of finding Captain Grant. And every time, his promise with the value of commitment represented a reason strong enough to follow him.

Ten, nine, eight, seven...

When the signs of a possible crisis, with everything it implies, are increasingly visible, people's state of mind becomes more and more unpredictable, reaching indignation and revolt. The patience of everyone on the ship Duncan was put into pressure when, after months of travel, they had reached exactly the coast of South America, without finding any trace which would indicate the place where Captain Grant could be found.

In that moment, desperate and frustrating, Lord Glenarvan could hardly appease the spirits. He still succeeded through his words full of hope and his tone full of courage and ardor, but it was probably for the last time. Because from that moment on, all his crew members has "started" the countdown. If they failed to track the captain as soon as possible, the last bit of confidence they granted him would totally disappear. And, therefore, the relationship between them would be altered forever.

You can't let people stay too much in stand-by !

People can't encourage themselves all alone. As a leader, you can't expect them to fill with courage and propel themselves forward. Your task is to encourage and help them reach their potential, by giving them the energy to move forward when they stop because of an error. However, you can't let people stay too much in "stand-by", because they are big consumers of hope. You can't be either overly optimistic and say: "We will wait as long as it is needed."

People, with all their beliefs, fall into your mission up to a point. Because, absolutely, there is a limit till where they are willing to follow you, the point where the countdown reaches 0. Then, they decide whether it is worth to confide in you and follow you further or leave you for good. They will ask themselves questions like: Where does this guy lead us to? Is it worth to follow him? Will we be safe with him? Then, they will firmly choose the most convenient option.

Conclusion: From the moment you became a leader, the countdown starts. It is up to you when it reaches 0, this point meaning victory or failure.

Throughout the "road", especially in critical situations, you are the mobilizing factor that maintains the enthusiasm, hope and the proactive attitude of the team. Even in the moments when you have lost your hope, do not externalize yourself in front of the team, but inspire them trust, and, at the same time, strive to find solutions in order to overstep the crisis.

Check out how develops your area of responsibility, by detecting the emotional, mental and behavioral condition of people in decisive moments.

*** Note:** Jules Verne -*Children of Captain Grant*, Ed Herra, 2003.

Source: https://neculaifantanaru.com/en/the-countdown.html

The Creation Of An Uncompromising Revolutionary Art

On June 15, 2014

Propose yourself to insert a systemic thinking and perfected in leadership, through finding and applying the unique process for approaching the revolutionary themes.

Therefore, Eisenstein intends, at a first vision, some precise targets. Among these is included the attempt of a frontal attack against the bourgeois film and its influences for creating an "uncompromising revolutionary art" in the film area. Then the artist intends to introduce the materialist-dialectical thinking in the film, to find a cinematic equivalent to it, to "bring in relation the mutual indissoluble" the dialectic and the cinematography means of expression.

The attempt is definitely audacious, it foreshadows, in fact, his future clearer ideas about the intellectual film. Eisenstein intends, in fact, finding the unique formal process for approaching the revolutionary themes. "The strike", as the other films in the series, was to explain the revolutionary "technique of the fight". Eisenstein pursues the cinematic exposure of an idea. The theme does not have to acquire a highlighted expression in the form of a story that would transfer the idea in the field of the fable, to make it understandable. The theme followed to be communicated directly. **

Leadership: Can you realize a distribution of knowledge and innovation within the territory of a science that dares to put across the trends of the moment?

The greatest achievement of an artist and the step forward made by him, without considering the subjectivity of a certain age, we see in the fact that always the things and the charm of his form are revealed with a spiritual independence that allows reference to the phenomena of the outer world. The artist does not depend on the element he strives with so much energy to develop in the exposure of his work by placing the sound, light and darkness at its center, but by creating the immediate ability to receive the impressions of reality and to reproduce them through fantasy in artistic images.

Leadership is based on the elements and the laws of a vast science, focusing on the appropriate knowledge of the preliminary observations which require some modifications of thinking depending on how you manage your creative resources for overcoming and dominance the "impossible". That is why the great artists of the change focuses on finding new forms of expression of the ideals, daring in terms of the vision which cut in the plane of the world a single perspective of the future world and its configuration, in the context of the current complexity.

The perfect expression of a new art is a long history of finding the unprecedented formal process to tackle a revolutionary theme !

Art is a mix of combinations, means of analysis and creation, most often established individually, ie coming from a single creator who mediates the transition from a new formula of finding research topics that meet the needs of the progress, to a formula of quality assurance and improvement of a "proper good" of the finished product.

That is why the exposure of an idea it is an absolute condition of the tabulation of a new construction of thought. A condition of approaching, providing and popularizing a revolutionary theme of compounding art.

The tendencies of the moment are the emphasis on everything that is natural, according to the emotional factor of keeping up with the feeling of immediate satisfaction that is given up in exchange for a future hope for a new variant of reality. If your science dares to get past these trends of the moment, then your theme probably will not take the form of a story, not the form of a confrontation between freedom of conscience and the need for social cohesion.

Leadership: Do you contribute to the development of your art by definition by defining a superior form of autonomy specific to the area of creation?

The most interesting side of leadership that allows to submit, in the own concept, the empire of a science rich in content (given by the character of the vision productions, where more matching puzzles of the means of expression are resolved), are focused exclusively on the accumulation of ideals, rules and principles generally accepted, on the definition of a new form of autonomy specific to the creative space.

This space facilitates your catalyzed access to a higher level of knowledge; it creates the tools with which to encapsulate the sum of qualities and skills acquired through learning and by applying what you have learned, through the assimilation of new intellectual skills, but especially through continuing trials to assign value to your discoveries.

And their own creative products must be endowed with a number of exemplary qualities in order to be considered adaptive or innovative. Expression of certain themes of thinking through the experiences, forms and principles of building the means of expression, are used to render the valuable content of a discovery. Of a "work of art".

Do you concern yourself permanently on developing those themes of fundamental nature that show a good potential to provide original results?

Autonomy in art is the means to give life to a theme that does not suffer from any constraints or boundaries, having the possibility of being above any moral.

The creation of an uncompromising revolutionary art take into account the appearance of some new artists and some forces of change specific to any type of leadership, in the stage when science is gaining momentum. And the responsibility to "personalize" it becomes a blessing, because the effort that it involves brings with it the joy to connect you to the energy of a creative act sprung up from the passion for learning. For exploring new frontiers of using the knowledge.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-creation-of-an-uncompromising-revolutionary-art.html

The Creation Of Man In His Complexity

On May 14, 2014

Direct your thinking towards superior development goals, departing yourself from that uniformity in thought that limits your visionary status.

Something unknown moved silently in the shadows, like a current flowing in one direction and then in another. Whose intensity increased and decreased, producing visible effects. Then it reversed, it rose and decreased again, so that the cycle can repeat itself for quite a while. It was the soul of a man caught between existence and non-existence, a unification between subjectivity and objectivity that went beyond my understanding, gravely prejudicing my status.

Was this startling vision only one thing, the effect of uneven distribution of a current that crossed the massive conductor, isolated in the enclosed space: consciousness? This inconvenient witness in me seemed to warn me of an illogical fact, devoid of usual bases, revealing something from the mystical world of fantasy, exerting a sense of great subtlety.

I myself was the creation of this unusual occurrence, of the total being, animated by the living voice of expression through images. The obscure origin of good and evil, of the ineffable and of the depth that avoids being mistaken with interiority. A little more than the endless cycle of interactions with the unusual I was experiencing by knowing the usual. An exaggerated pride that if were it not to find an expression in reality, surged in the imaginary side.

This representation, both real and unreal, was brought close to consciousness by the unconscious, establishing and causing a sort of hallucinatory fascination that justified the vision of a high revelation – belonging exclusively to that part of the mind that allowed the possibility of penetrating and understanding my complexity.

Leadership: Do you ensure the usefulness of your revealing thinking for the development of your own identity, as if from a scenario whose director subjectively experiences a reality that can at any point get tangled within its own limits?

The usefulness of revealing thinking to the development of one's own identity can be manifested by the way in which reality is determined as a sharing of a genius creation that has evolved from the realistic bill of expression of inspirational themes to the gradual decipherment of the meanings of a mysterious parable.

This creation can only be exploited by people authorized by you through the craving of the story that you sneak into their souls.

I think, without committing an exaggeration, considering the evolution of the process of renewal of your engagement in the way of constructing reality, that if you don't foresee an escape from the normal, if you are not animated by an emergence from the humane usual, then you will not be able to ensure yourself the utility of thinking for the use of developing your own identity. This thinking is mainly based on revelations concerning the hidden aspects of your personality, on the experience of your own feelings, on various forms of self-knowledge experimentally verified.

A reality that can get tangled within its own limits at any time corresponds to the

representation of a world of which, when you try to describe it differently, you feel that you are not part of.

Your position within the sphere of the normal, marked essentially by a pale intellectual glow or by an aging force of processing the real that can no longer ensure the stimulation of the activity of creation, breaks that ingenuity that enables you to integrate in a broader and more advanced world to explore.

It is the world of the Self that gathers its waters, climbing towards new springs, of a self that experiences itself subjectively. The power of the mental to enter the game of a new form of expression of what you experience with such intensity, through which you improve your capacity of innovation in the field of science, in an attempt to gain access to new fundamental truths about life.

A visionary is a man who creates his reality by taking into account the "conclusion" of a reflection on one's own life, missions and becoming, in a wider and more interesting storytelling context that announces a new way of seeing the world.

Leadership: Do you make room for the unusual to slip in and install itself in the perimeter of your own interiority, considering the vision of a high revelation as a way of being of the outside world?

Leadership shouldn't make room for the unusual to slip in and install itself in the perimeter of your own interiority, swallowing with indifference the steps of your transformation towards a higher status, consistent with the level of aspirations. More strikingly, leadership becomes the manifestation of a force of penetrating the complexity of man, which determines the end of a cycle of interactions with the unusual, experienced by knowing the usual. In the future, leadership will transpose into reality the mixture of past and present, banal and unique.

The unusual can be considered a figment of the mind that has all chances to become reality, and when it is set in the perimeter of your own interiority, you become part of a story that is fascinating from one end to the other. The new man should be "filled" with that self-value that best folds to a more complex reality, made up of the exciting variants of the usual and the unusual that can support the passage to a higher level of consciousness. And subsequently, to a higher level of innovation in science.

As someone very well specified on a web page, *"The man of the Third Millennium must have the necessary knowledge that can ensure him that mobility, flexibility of thought and ingenuity that ultimately lead to the creation of indisputable values, sustainable in any field of activity."*

The vision of a high revelation can be seen as a way of being part of the outside world when the reality you have imagined becomes a copy of an image that is capable of excitement by its power of attraction and motivating action.

The Creation Of Man In His Complexity aims at that ability of the leader, subjected to a strict self-assessment, of creating something new, but supported by objective realities. Something that implies primarily a mobility of thinking in the sense of adopting and rapidly applying the "unknown", by individual intellectual work, with the purpose of shaping an identity that can transmit the idea of new.

Source: https://neculaifantanaru.com/en/the-creation-of-man-in-his-complexity.html

The Creative Act Of Reinventing

On January 05, 2015

Strive to turn leadership into a space of creative reinventing, by soliciting the madness of believing in something higher than the limits of reason.

Seconded by the light thread of critical consciousness, my mind headed towards the great questions of time, through the rigorous processing of an inexact value of the likelihood of Deja-Vu effects. Especially through the method of observations of "transfer of reflections". That same naive madness to which I hitched on during the time I tried to work out the optimal routes of certain energy portals from the future, existed through creative impulses that triggered the sequences of images of an inescapable reality, in an explosive game of complementary contrasts.

It could be said that we opted between the revelation of new evidence and the revelation of a new concealment, trying to introduce a class of algorithms for approximating the time in a scripting language with a syntax simplified to the maximum. So as to decrease the unpredictability and nonsense of any attempt of understanding what knowledge considered to be inexplicable, to not leave any trace of doubt. Time became the representation of a system of reference that possessed the property of opposing the variations of transit factors of the impulse called "life".

I read somewhere that in 1572, Danish astronomer Tycho Brahe discovered a supernova over one of the small stars of the W. shaped constellation, Cassiopeia. This nova, called Tyco's star, rapidly acquired more and more light that it started shining brighter than all the other stars and planets at night and then it became visible during the day too, until it began to fade.

If I wanted to touch the untouchable of reinventing the way of producing knowledge, I had to be the ray of thought of a unitary ideal that connects thoughts and knowledge with respect to the shaping of existence. But without becoming a prisoner of my own creation.

Leadership: Do you enter the game of self-reinventing through the courage to fight something that seems almost impossible to understand and conceive?

Romanian philosopher, C. Rădulescu Motru once said: *"The scientist stands out from the ignorant through the activity he carries out in the systematization of experience. The ignorant receives this experience in a passive way, but the scientist transforms it deliberately. In other words, in the consciousness of the methods employed, and not in the results, does the regenerative power that knowledge has upon man lay."*

Regarding leadership, in order to face an ever more dynamic process of development, to perceive differently the change and its specific effects (often times debilitating), it is necessary to focus on an experience of judgment brilliantly systematized and on the processing effort of what is part of your cognitive universe. The power of adapting the imaginary to the conditions of accessible reality through the usual methods of experimental and logical science must exist in your consciousness.

Something impossible to understand and accomplish can only correspond to a world of imagination that builds a virtual space from which you can observe everything without being noticed, from which you cannot go any further. The scientist enters this space, sees the moment or a small circle around this moment, integrates himself into a new image of man and society, then returns in the immediate vicinity of reality with a vision that goes from up

to down, not the other way around.

Leadership is a science of thought and accomplishment imposing itself through the succession of revelations. And if you want to turn this science into a space of creative reinventing, opposite to every form of conventionalism, then you have to enter the game of self-reinventing through the courage of fighting something that seems almost impossible to understand and conceive. Sooner by soliciting the madness of believing in something higher than the limits of reason.

Every supporting piece of the power structure that defines you, through inductive reasoning, through observations of "transfer of reflections", it becomes a declaration of originality and self-confidence in a world in which competition is becoming increasingly fierce.

Can you represent yourself as a feature of the philosophy of evolution of science from the perspective of a vision that gains in persuasion only through the imaginative substrate?

The power of creation is very likely to fade in the face of sincere dedication, especially if the artist fails to materialize the revelation of new evidence or new concealments.

These two constants of integration in scientific research – evidence and concealments – blamed on an accumulation of information obtained from the analysis of coordinates defining new principles, concepts or terms, have a certain weight on the effectiveness of manifestation of a new culture of thinking. We refer to a culture that does not inhibit the creation of a new generation that can inspire a real trend in the field.

Faster development of innovative images of reality, leaving room for a greater level of diversity and complexity of the production of individualized creations, may increase awareness of the role of leadership – because of the fact that it leaves way for reflections and thoughts to manifest freely. Communicating the value of personal communication can be achieved by the communication of a thinking of the unthinking, weaving the meanings of an abstract art, reduced or absent in the great equation of the development of a higher culture.

Reinventing yourself is the result of the experience of interpreting the message of revelations brought about by the act of creation into an affirmation of the vital impulse, desire and thirst to give meaning to a complex reality.

The Creative Act of Reinventing is closely connected with the method of "transfer of reflections" type of observations through which you assume the exploitation of science in the name of an ideology of renewal, which in turn launches an approach or proposes an unusual point of view.

Source: https://neculaifantanaru.com/en/the-creative-act-of-reinventing.html

The Creative Aura

On June 09, 2014

Raise your leadership to the rank of art, by suggesting people to choose and accept that color-giving energy that would unlock their potential.

I have met her when I was a student in the first year, on the end of the first semester. She was a student, like me, only to another faculty. Very intelligent, cultivated, not the type of girl full of she and hypocritical, which I have enjoyed and also appeased me. She was also very beautiful, medium-statured, with the figure of a child, sweet and playful brown eyes, thin brown eyebrows, arched, fine nose, a bit sharp, slightly fleshy lips and a look full of mystery. Without makeup, being dresses modest but elegant. She seemed devoid of flaws. And how much youth was in her smile. However, she was still inspiring a certain maturity.

I've seen her too seldom to say that I know her well enough. Nevertheless, the first time I saw her in the university library, I realized that she was superior to me in several respects. I carefully watched her, she has not noticed and because of this she has not notified herself about it. She was right in the desk before me. Something aroused a lot my interest. She was writing something. I did not know what. She stood over her copybook. It seemed to me that she was hiding something. As if she had created a small territory encircled by invisible barriers, in which she was retreating. Because she seemed so absorbed in what she wrote, I bent my gaze on her copybook, hoping to glimpse the mystery. Have I done something that cannot be forgiven? I do not think so.

She was living in the world of imagination, was writing a poem. A love poem. Her words were matching so easy, made sense, had rhyme and sometimes became beautiful expressions. She was not repeating herself. The metaphors that she intelligently planted among the short verses conducted me to unseen spaces, in a fairytale world: with brave knights, beautiful princesses, fairies and goblins. It was a genuine creation, but the theme was similar to that of *"A Midsummer Night's Dream"* by William Shakespeare.

Leadership: Are you able to acquire the defining understanding of what you are in an exercise of admiration for a remarkable figure, illuminated by the revelation of the essence of art that is spiritually assimilated by an act of visual interrogation?

I was watching carefully as she wrote. Something was holding my eyes targeted over her. I do not know what. An unseen, mysterious force. Oh, what a girl ! I felt that if I would stay longer around her and I will be able to be like her, creative, spontaneous, inventive, unique and extraordinary. I wanted to know what went through her head and thoughts, to know how were coming her ideas, how she managed to write so beautifully, so fast and so well. Just as a writer once said, a young girl is a born teacher and you can always learn something from her.

In that moment, with a lot of enthusiasm and a crazy appetite, I wanted to learn from her to write. But, not writing poems, but to be creative, to have ideas, for my mind to run faster and faster, knowing that only creative people manage to go far. In that moment, such like from a stream that has dried up a long time, was overflowing in me an unrestrained creative joy. Three words sounded more and more loudly in my ears, more often: knowledge, inventiveness, success. Successful people have the advantage that they are intelligent, ingenious, quickly find ideas and know how to build something from scratch.

I never talked to anyone about that day when I became a writer. Unfortunately, I have not kept in touch with her although we have understood each other very well. We have not seen each other for a long time. For nearly six years. I remember only a few things about her. I

would like very much to see her again. She knows that I have written several books. She found out recently. I suspect that she is still surprised. Probably she wonders how I managed it. Will she ever find my secret?

Leadership: Do you have to respect a way of expressing a sense of closeness to someone, allowing you to experiment with the creation called "the compromise of accepting another version of reality"?

My attempt to express my potential was as if I would choose a color that transformed me completely ! It was the color that highlighted the useful part from me, just as a painter is served by certain tones and shades to highlight certain features of the model. It was a color that accelerated my whole process of change, increasing my performance, like absorbing any nuances that did not fit my values and beliefs.

My characteristic "color" has been a way of expressing my own feelings. And thanks to Maria that gave me the creative spirit that I needed for showing my skills.

Can you suggest people to choose that "color" that they would consider it part of their being? That color, which may cause them experiences, states, feelings, which would have a positive effect on their psyche, leading to their total transformation? Does your color have the personality of an artist who assumes reality after a model of thought that inspires only by the testimony of his presence?

Raise your leadership to the rank of art, by suggesting people to choose and accept that color-giving energy that would unlock their potential.

Leadership: Can you express what you are in a pure, authentic and powerful way, intensely appealing to the instinctive factor of the sense of mystery that keeps an entire world in suspense to the last moment of life?

A moment in the life of a person can become decisive. For me, that moment was when I met Her. If she were not been the one who would give me the spirit needed to take action, perhaps now things would have been far different. In my heart, I thank her for the influence she had on me. The mystery she scatters around, her unique charm, warm smile and wit, had convinced me to want to get to another level, to get more involved in my career, to be better in terms of professional, more persistent, and not least more creative. Since then, it has not passed a day without writing something, without putting my imagination on the line.

Romanian writer, Cristian Ţurcanu, observes: *"The presence of mystery is what gives wings and inspiration to inquiring minds. The mystery's presence and the need to elucidate it is what drives the mind to deepen knowledge and acquire a whole series of qualities. Mystery is that which fascinates, gives depth and savor to any perception. The mystery awakens within us unprecedented dimensions and makes life really interesting. Driving away mystery from our lives is like exiling ourselves in a desert area. If, as you are learning more and more, you realize that you know less and less, it means that mystery is present in your life, and the soul grows freely."*

The purpose of a leader is to determine people to believe in him and follow him. He must be a role-model. He must have a power of transformation. He must give people the source of energy and the creative spirit that they need in order to become better and more efficient. He must give them the inspiration that they need.

If people will give all their best of them and will achieve results beyond any expectations it

means that they were led by a very good leader. And if they will equate with their leader, then their success will increase significantly.

To accept a new version of reality means accepting to permanently live with the consequence of adopting a form of power that has been created on the background of unmeasured admiration for someone or something.

The Creative Aura is 50% inspiration and 50% perspiration. Between dreaming to achieve something and to put your dream into practice is a big difference. You should always well-evaluate your potential and your possibilities of achievement, the basis from which you start, to be sure that you follow a good path towards the individual accomplishment.

Source: https://neculaifantanaru.com/en/the-creative-aura.html

The Creator Of Illusions

On November 17, 2009

Increase your power of persuasion and influence, without falling into the trap of illusions that you create.

I carefully keep in my bookcase a very old book, the strong palm fiber wrapping of which it is sewn with a red line. I cherish it deeply. It is my only connection with its author, a man who will remain forever in the heart of every person who was present at one of his shows, in the weakness and strength in each of them. I know little about him. Because he never told anything about himself or about his past. Furthermore, he discouraged every attempt of incursion in his life. I did not even manage to find his name, there are only a few who know him, because he wanted and knew how to keep his entire existence a secret.

Through the mystery surrounding him, he distinguishes from everybody, and I think that is what makes him memorable. Nevertheless, I, being the only one having a remembrance from him, know how he would like people to call him: *"The creator of illusions"*.

Lights were switched off in the hall. At the left and at the right of the scene, on some small pedestals, four torches were burning with a white-orange flame. The scene seemed to be empty. Silence still reigned over. Then, on the background, a strange music started to play slowly. Almost at order, the drums that increased suspense started to echo. Furthermore, suddenly, HE appeared from nowhere. A Venetian style mask, beautifully elaborated, was hiding his face. The black hooded cape and his black suit, which maintained the mystery, gave him an air of nobility.

The show started. He slowly lifted up in the air. I was mesmerized by the way he flew his cape from the left to the right, as if the cape was helping him to rise. Everything started to feel unreal. He was different from all the other illusionists I had seen on TV. His person seemed to me composed of two distinct parts: one visible part, the other one invisible, probably because of the dark that reigned over the hall. I could not realize if his fine performance was really hiding magic or cheatery. He sometimes appeared, sometimes disappeared. However, he was playing his part flawlessly. He certainly saw through me and the other spectators, he knew what we were thinking, and knew how to act. I somehow felt in the middle of the most amazing phantasmagoria of an original illusionist. He was passing over an emotion and an extra-special feeling.

During the entire show I was very attentive. I was hoping, probably like all the other spectators, to discover his tricks. I was not satisfied with the gestures and manoeuvres he was performing, I felt the need to explain myself, to discover what lies behind them. However, my attempts failed. All his secrets, all the illusions he created in that two hours of show will never be known by anyone. Only by HIM – The Creator of Illusions.

Leadership: Do you block or unblock people's potential to reproduce an experience that does not forgive even the smallest error?

The notion of "illusion", the blind trust in an authority with enforcement of an advanced science, has different contents from one system of thought to another. Here are just a few of the most common senses that leadership acquires when subject to requirements of form and substance.

First, early abandonment of real identity separating the two types of content: one that

disturbs through its enigmatic character, and one accessible, which impresses and attracts. In this case, the space for the act of transmitting an inspiring and mobilizing message, maximizing the passion for performance, is separated by an invisible barrier from the space of balance that gives meaning to the simplifying approach of the "mysteries'" understanding and exploitation process – i.e. the higher thinking that articulates on a reality difficult to justify, on the axis of a highly sophisticated science.

Then, the gap between people's potential to reproduce an experience that does not forgive even the smallest leaks and the results they can generate from the impact with an explosion of associations, comparisons, equivalents, analogies and valuable feedback, be it positive or negative, necessary to critical mirroring preceding the stage of evolution.

Leadership: Do you set an original relationship, but which does not work by virtue of a coherent self-image?

When it comes to illusion, we think about leaving our comfort zone and entering a supernatural area without a simple analysis of how scarce resources are allocated to achieve a particular unit of "product", whose value people can use abundantly. Let's remember that leadership is a product of science, ethics, culture and practice.

The guidance type of ordinary individuals, depending on the quality of the product offered by the leader after beginning and ending the show named *"I am what I am not"* or *"I know what you don't know"* appears as a form of professional failure, leading slowly, but surely, to anxiety. It's a kind of betrayal, a cancelation of reciprocity principles.

Basically, common people, or bystanders, are "crushed" by the authority of a higher, difficult to assess entity. They will internalize without comments an original relationship, but which does not work under the virtue of one's own success image. They will accept with conviction the "fatality" of failure and will weirdly reproduce it in situations that require the awareness of others' needs.

Leadership: Does the miracle of creation experienced by people around you find its most striking expression in the form that establishes a false profound revelation of your world?

The great secret of an illusionist is that he can deflect public attention, after previously having established a connection with his spectators. Just like some modern poets manage to seize ten connotations with a single symbol, he succeeds in redirecting the audience's attention with a single move. I managed to understand why everything goes so well in a successful illusion show. Because the illusionist is a perfectionist. Nothing would turn up perfect if he did not struggle to make everything perfect. It is not that easy to go from one technique to another. It is not that easy to cast spectators off a concrete, objective world into a world of illusions.

Illusionism involves a great number of materials, team work and a huge effort. Everything that can be embodied and seized through human senses must be modified in such a way that it cannot be perceived any longer.

In this kind of a show, everything must seem real. Everything has to be convincing. It must be clear. So clear that the mystery would become even bigger. Even if the spectators are trying to find a plausible explanation, it should not be found. Observing is not a matter of choice. The public should not perceive reality, but something that does not exist. The reality is complemented by various sounds, smells, feelings or even physical elements, for the illusionist to succeed in detracting the spectators' attention and perceptions. It is not about making tricks, but getting the audience along elsewhere, in order to suspend their beliefs.

Self-image is how you see yourself in an absolute and immutable reality, inaccessible to rational knowledge, in which everything you emanate and emit returns back to you.

Leadership: Can you claim to grow as "an artist of the stage" without daring to compare what you still have to learn from what works, rather than from what fails?

Illusionists are also people. They have fears, passions, desires and ideals. However, they developed some knowledge and abilities that common people do not possess.

Leaders, just like illusionists have developed some knowledge and abilities that few have. And they know how to use them very well in order to ensure their rise and to impose their supremacy. Even so, the biggest mistake a leader can make is that of leading people to a wrong direction, after redirecting their attention, by imposing his personal reality.

There is nothing wrong about imitating an illusionist, in getting into people's heads and captivating their attention, on the contrary, it is advisable for a leader to always arouse their interest. However, people cannot be nourished with "vain illusions". That is the most important thing a leader must pay respect to.

Although a leader is endowed with an unusual illusionist talent, he cannot abuse his position in order to perform tricks. Leadership, even if implies influencing people, it is not an illusionism show for the leader to maintain the illusion of fantasy. A great leader cannot afford to play the *"hocus-pocus"* when people's lives are at stake. And he cannot rely on optical illusions created by his gestures' ability and velocity, by his hands' perspicacity.

The creator of illusions is the artist who through his whole imagination and dexterity consecrates himself to those things that life and soul poured into it. He is not the man who keeps the secrets of his activity only for personal success out of reasons of selfishness, but rather the man who makes the hidden truths a unique game, an act of control, a matter unpredictable and of powerful emotion which can extract a new perspective approach to art and a new perspective of affirmation.

Leadership, as well-stated someone, is a process through which a person establishes a goal or a direction for one or more persons and causes them to proficiently act together in order to achieve them.

A leader who is not able to distinguish reality from illusion will waste his credibility in time. And if the "show" he performs does not meet people's expectations, his career might turn into a real fiasco.

Conclusion: A leader must start from the existing objective elements, to conceive concrete, feasible strategies and approach methods, for only thus he will attract supporters. Furthermore, if those he co-opts will discover that he only possesses a trivial stick called *"the magic wand"*, the so-called leader will soon smash deplorably, completely abandoned. Disappointed, he will feel like a straw floating on turbid waters.

Increase your power of persuasion and influence, without falling into the trap of illusions that you create.

Source: https://neculaifantanaru.com/en/the-creator-of-illusions.html

The Creator Of Parallel Worlds

On October 13, 2020

It is enough to go through a story with life, about life, to find an infinite pleasure in the act of sublimely living another life.

I found my spiritual duplication in a symbol associated with perfection, knowing that what is seen with the naked eye is the image of an escape into another world, seen and felt more intensely at the intertextual level, as Immutable Unity. The rose, because it is best associated with the art of transfiguring and spiritualizing creation in its entirety, told me at one point: *"I come from a time when there was no need for a pen to learn a clearer understanding of an entire action, but only of a brush cut from the primary reflex of the unique essence."*

Of course, the virtue of being closer to the pure state of the Creator must not be absent from the union of artistic expression with the way of organizing the plastic composition. Red + yellow = Orange. And the pen with which I write these words, as well as the brush with which I paint the reality of my world, are just instruments located in the same plane, of artistic construction. The distance from one to the other can be measured with the help of a word that denotes the quality of the brush to spread the color on a higher plane in relation to the descriptive one.

If we want to find this word and translate it into an artistic construction, we must first use the pen and the brush for the same purpose: to measure the length and width of the rose flower, placed in a unifying circle whose circumference is everywhere and whose center is nowhere. I found this word alive, autonomous, invigorating, calling it *Axisturenthis*, translated "life beyond the mirror of this world", and I added a finding: any change I would make in time, it could be correlated always with the double state of a person, to live and be one with the Creator of the Universal Order.

Leadership: Does an adequate relationship to the wholeness of the creation you are going through spiritually make you recognize the image of the "New Man" in terms of the correspondence between expressiveness and abstraction?

I think I know myself quite well, and the rose confirms my level of knowledge when it bends its stem in front of me, referring to the fact that I would express my feelings in words anyway, they will be a manifestation of the divine plan. I am an artist because that one word that totally defines me, by style and good taste, by the state of emotion I create, is detached from the "art behind art", and only the color of the brush can equal the readability of the content on which I transmit and intertwine with the *Primary Reflex of the One Essence.*

Therefore, the creation of an artist is the word written with a pen from Adam, in the form of an allegory, composed in the amazing manner of a brush to spread the color on a higher plane in relation to the descriptive, and to highlight it spiritually by triggering the inner pulse and capturing it in an artistic form.

In this respect, the interior is legitimate in an artistic creation only if it pivots around a higher plane of existence of matter, in a world of words in whose descriptive structure the brush and pen stand out in relation to their magical form of generating always new interpretations of man's relationship with nature.

The same two brushes make the artistic writing pass through a divine plan, bearing the mark of the rose, located in the immediate vicinity of the correspondence between the arts – the

plastic and the literary. In this way, I will try to define "the integrity of creation" as a meeting of two wills (science and art), a combination of free thought and the subtlety of the generous but non-abusive interpretation of an image that can harmoniously shape your soul.

The act of manifesting expressiveness is exercised in a frame of mind that brings together the subject and the artist, making them integrate into art and the "Created Image", like the connection between a character of the narrated world and a character of subjective feelings.

Therefore, expressiveness is the expression of a subjective position towards certain visual-plastic entities, while abstraction, inextricably linked to language, is a simplification of the complex reality by modeling the symbols and their meanings.

Quite naturally, the fundamental property of placing two brushes in the image given by the painter of nature, is to indicate to the pen the plane of the relationship between two characters: a character of the narrated world and a character of subjective feelings related to the experience of uniting creation with God. In the same way, the continuous exercise of writing made through an artistic approach, related to the duality of an abstract dimension, reminds me of what Jorge Luis Borges said about the Argentine poet Evaristo Carriego:

"While Carriego was immersed in thoughts of great importance, worthy of being remembered, something happened. Anything. Something we will not be able to recover, something whose meaning we know, but we do not know its form, something usual and ordinary and unsurprising until then, which revealed to Carriego that the universe (which is given to us in its entirety at any moment, in any place, not only in the works of Dumas) was also there, in that present circumstance, in Palermo, 1904.

A heartbreaking guitar chord, an irregular string of short houses seen out the window. Enter such a house, here are the gods, Heraclitus of Ephesus told those who found him warming themselves by the fire in the kitchen.

Sometimes it occurs to me that any human life, however tangled and rich, consists in reality of a single moment; the moment when man realizes once and for all who he is."

To understand the act of creation in the vision of the Enlightenment, we must first recognize ourselves as creators of a world in which any life, intertwined with other lives, is a correspondence between reality and the representation of the act of painting a story that has become (afterwards) reality.

The Creator Of Parallel Worlds knows that it is enough to go through a story with life, about life, to find infinite pleasure in the act of living another life. To call yourself Creator, you must define and draw the reality of your reflection in another world in which life, like other lives beyond the experience of art that elevates you to the absolute, is a revealing metaphor that signifies the idea of metaphysical knowledge.

Source: https://neculaifantanaru.com/en/the-creator-of-parallel-worlds.html

The Creator Possessed By The Idea Of His Masterpiece

On September 20, 2014

Conceive a creation that would draw sap from the primary flow of the basic ideas that guide you, so as to take hold of what defines you.

Eisenstein talks – for the moment, in general - about the joy of having at hand a very good script, he is conquered by its simplicity, and declares that his movie will be one about children and adults, for adults and children. However, the one who knows his antecedents, cannot be deceived by the linearity of this start.

His movies, becoming complicated constructions, always meet in their course a fiercely increased arborescence, however, organically, from the substance of the initial idea. It is like the plant eruption in the tropical Mexico, the luxuriant multitude of ideas flooding the whole area of creation, by drawing sap from the primary flow of the basic idea. There is always in the creation of Eisenstein this violent explosion of inspiration, which takes hold on everything, it amplifies in waterfalls, a thought calling dozens more, into a chain reaction, apparently unrestrained, and almost universal, but which is ordered rigorously on the guidelines of a precise mathematical conception of some rigorous pursued perennial preoccupations.

*The stranger is the phenomenon, if we know - and we know it ! - That this creator, as if exclusively possessed by the idea of the movie, has always the power - and the need - to follow alongside any other ideas, different: theoretical abstractions, or just other movie projects.**

Leadership: Are you served by the linearity of a start that focuses more on trying to develop a so-called "professional autonomy"?

If you try to make a way alongside the irreproachable concept, according to which the leadership possesses a certain kind of unity, based not only on knowledge, but also on the responsibility to be just yourself in everything you do and think, at any time of the ascension process, you will encounter a series of questions and fears. For always the decision to build a masterpiece of art, put in the service of progress, involves some explosive violence of inspiration, which takes hold on everything you are trying to highlight.

And precisely due to this aspect, often tested in practice, we can talk about leadership as about a need to shape art by the experimental classification of what you commit into a new form of perceiving what you want to offer. Moreover, especially of what it is relevant in applying the thinking. We distance ourselves a bit of this hypothesis and we assume that art is a kind of "restoration" of the man, meeting a different vision, which shows devotion to what it defines, taking hold on what initially appears a burst of joy and life.

The start that you give into leadership development is provided by the joy of having at hand a more simple and consistent way to build up new standards of style and performance. The simplicity is a real explosion of joy. However, this start cannot be activated before fulfilling the basic condition: Defending the professional autonomy against mediocrity (that you can defeat only with the undeniable value of a scientific thinking).

The idea that gives orientation to creation is an emanation of inspiration which is manifested in the form of a pulse that covers the distance from the theoretical abstractions to the forms of artistic expression of wonder towards everything you have

achieved.

The leader is a creator, as if exclusively possessed by the idea of his creation, always having the power and the need to follow alongside any other ideas, different: theoretical abstractions, or just other research projects. If things stay like this, then the question arises: Helps him the art to intercept and understand the more comprehensive patterns of vocational adjustment to new requirements of personal transformation?

In general, I think so, but not in the way involving the act of creation and the personal appreciation. There is always in this act an explosive violence of inspiration, which takes hold on everything, including what we call "art". In this case, the leadership becomes a complicated construction, knowing always some variation in the configuration of its structure.

The leadership is focused on trying to develop in yourself a thinking that goes beyond the traditional thinking, by the act of creation, by the force of scientific creation taken until a definitive result for what you become.

The need to follow in parallel ideas other than your own denotes openness to knowledge, a certain sophistication of tastes for the new, a welcome thirst for expression, a certain amount of interest in what others think. You cannot mix two different meanings without getting a third meaning much closer to inventing an art of interpretation and transformation.

Professional autonomy is given by the very power of creation to exist and to produce effects on the guidelines of a precise mathematical conception of perennially and rigorously pursued preoccupations such as those artistic, ideological, and cultural.

Is what defines you the vision of a creation that is rich and is based in relation to the duration, actions and results of your innovation?

The creator possessed by the idea of his masterpiece is the leader, who brings on the professional level something completely personal with the power to overcome himself, creatively multiplying his spheres of knowledge.

If you want your leadership to get a broader value and meaning, if you want to take hold of what defines you, then conceive a creation to draw sap from the primary flow of the basic ideas that guide you. These ideas represent the leap from the extensive to the intensive phase that requires changing the pattern of thinking and the manner in which you express your vision.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-creator-possessed-by-the-idea-of-his-masterpiece.html

The Crime Hidden Within Eligibility

On February 13, 2013

Give your leadership a unique content, so that it corresponds to a clear and easy applicable prediction.

My creation was almost born from the vacuum, was kneaded in illusions and errors, just out of need to give a strong boost to my development. It was the result of an excessive approach, which sometimes defied all logic, all reasoning. Supported by resettable certainties, pervaded by an hardly accessible content for all those *simplicem plebem.*

The signal of exclusivity. The need to generate new and more nuanced perceptions, ensuring and evolution and its resorts – well focused for the prefiguration of a sustainable future. Thoughts. Preferences. Fixations. Own rules. Designed to reveal hidden truths, to spread some unexpected and absolute realities, to build a different horizon – in favor of promoting another kind of leadership.

When you try to give life to an idea, out of nothing, you can happen to cling to the things that are really important throughout a lifetime. And this comprehensive creation, this integrator of authenticity, the spring of my will to redefine a perspective of accelerated change, was acting as a factor that conditioned the development of elusive phenomena. Phenomena hidden under the mask of normality, which tended to corrupt even the noblest consciences, creating at times some kind of unbalance.

No one and nothing could prevent me to promise that this research, my young creation, will change the world.

Leadership: Where do you find yourself in relation to the idea of a special creation that has laboriously made a reputation of itself for being prone to a lot of other possible variants that you can only attribute to the hazard?

One child boasts that he witnessed a murder. A few hours later, this child dies. At first glance, it seems to be just a strange coincidence, the irony of fate, an isolated case. But as well, some minds would think that it is a demonic intervention, a conspiracy of evil. A terrible misfortune, a game of chance, a natural phenomenon? An exaggeration, an obvious reality that escapes our control?

And there are a lot of other possible options that we can assign the incident.

"It's not so easy now to determine what is true and what is not ! ", would note with regret even detective Hercule Poirot, rubbing his moustache.

And so my whole creation. Like an arrow, it seemed to be crossed from one end to the other of a blend of sense and nonsense – abstract thought, but they could also be brilliant. Putting to the test the patience and the power of understanting of even the most enlightened minds.

These minds virtually witnessed a globalization phenomenon of certain sensitive items of knowledge, of an innovation of which you could doubt, of an "artistic construct" with many question marks. Very few people could realize the true significance that the content of my creation reflected.

The hazard that determines you to place yourself in a continuous beginning of scientific research, in order to create something from scratch, is the measure of the feeling of being caught by the surprises of a large event.

Because indeed, it was "a crime", an offense to aesthetics and refinement, because I attributed a too complex and subtle meaningto my creation. I gave it a pure coloratura that enriched, combined alchemicaly with my own structure, my conscience and the values that I promoted, supported and implemented in my actions. Solely by my lead, freely, but in a very rebellious and condensed way.

I did not know where I was going if I did a comparison, an analogy, a concordance with the influence of the outside that completely surrounded me. However, I was tempted by the mystery of what lies beyond the limits of life, the mystery of what there is beyond the appearances of material existence, beyond the appearances of an eternal normality, the fact of allowing myself to get lost and then found in a labyrinth of unnecessary elements, the deformed mirrors, a labyrinth of wandering from which you can only release yourself through imagination.

Yes, imagination is a black square in blinding whiteness, the only means of filling a hole with symbols and suggestion. Where there is nothing, something can be added, an interpretation can be attributed. And something still comes out of the magician's hat. The surprise of a big event is given by the magician's power to perform extraordinary operations, that of managing to dazzle the public, to break them away from reality for a little bit, so that afterwards to offer clear evidence regarding the different aspects of reality.

As a capacitor connected to a direct current source, the horizon of my own knowledge was connected to the positive terminal of a creation, the resultant of which allowed the confirmation of a prediction, resulting from a lot of other possibilities.

Leadership: What is the nature of your "crime" vis-à-vis the recognition of a creature started from scratch and finished with the approval of a power that no one has and only you can control?

Is your work crossed from one end to the other of a mixture of sense and nonsense? Is it an integrator of authenticity? Is it a completion that raises many questions? Is it supported by resettable certainties, pervaded by an easy accessable and digestible content?

The nature of my "crime" in the space of creation refers to the attempt to give meaning to unintelligible events, my mistake lies in not paying attention to the message of the universe that says: "no one is allowed to change the structure of matter, the predetermined order of things, no one should embrace the intelligence of matter." I violated a grave law of the universe, but I was absolved of any blame because of the courage of measuring my forces with a superior entity, which in turn also made me divine.

A perfect leadership appears to others as a genuine revelation – in order of urgency and complexity, as unit distinguishing itself from all others, as a way of expression and openness to new, as a way of asserting your individuality. Such an "integrator of authenticity" naturally becomes a transmittable code – designed to attract as many supporters, a continuous test to check your functionality and your level of reporting to their demands and requirements, helping you to clarify the "representations" of the essence of your knowledge.

These representations of your own values and belief system, extensive differentiation or mediation processes between concept and perception, come to your help to make the evolution of your creation more visible. For a perfect fit of your knowledge in the "concrete"

of the understanding ability of your supporters. Therefore, it is necessary to monitor their understanding ability, and at the same time, to give a boost to adjust your ability to relate, communicate and convey the so-called "adhesive knowledge".

The power that no one has and only you can control is the imagination of an answer to the question: "are you able to allow yourself to be caught up in the adventure of wandering in an endless labyrinth where any sense is lost?"

The Crime Hidden Within Eligibility highlights the risk that you expose your work to during its activation and promotion on a large scale among your supporters – but also the general public. You can always be held accountable for the possibility of being incomprehensible, just as Don Quixote has experienced the drama of being misunderstood, of being ridiculed.

The idea of "crime" solves one of the issues that leadership aestheticians often subject to attention. The crime of which you can make yourself responsible in this whole process of promoting leadership is "immanence absolutization", if I can call it that way, by means of concepts, truths, meanings, revelations which, unsurprisingly in this mixer of knowledge and competitiveness consumption, cannot be dwelling in the mind and soul of those around you.

Do you commit a cultural, ideological or intellectual crime? Is it easy to determine what is true and what is not in the leadership that you promote?

Always be receptive to others' ability to assimilate your knowledge. Fight for promoting your leadership, but shoot only with convincing guns, specific to their level of understanding.

Give your leadership a unique content, so that it corresponds to a clear and easy applicable prediction.

Source: https://neculaifantanaru.com/en/the-crime-hidden-within-eligibility.html

The Cross Will Help Us Triumph

On March 04, 2009

Use your skill to capitalize on the concrete conditions of exerting a decisive influence on the world, until your story reaches the essence of a reality that deserves to be reflected in the memory of time.

- They came here hoping to destroy us. Yet again we overwhelmed numerically.

Cortes raised his voice.

- But just think for how many times we've been faced with the same situation in the past months. Did we not we fight an equally frightening force on the Tabasco River? And did we not triumph? Remember the Texcaltecs and the cannons and cavalry that Narvaez was waiting for us with at Cempoallan !

Cortes paused for a moment.

- We have always triumphed because we are not ordinary people or soldiers. Now you can all proudly say that you are Cortes' soldiers. In the years to come, ballads will be composed that will sing of our bravery. Because not only your courage, but also your skill in handling weapons, sets you apart from ordinary mortals. Remember that you have been chosen by God Himself to march under His banner.

Leadership: Are you influenced by the tendency to assign value to an event that is uncertain regarding the implementation of a plan, but which is effective in conveying a motivational message?

To strengthen his words, Cortes raised the blue-and-white flag, which had once fluttered on the mast of his ship.

- The cross will help us triumph ! And now I would like to tell you one more thing: remember that you are at an advantage as long as you have the strength to fight. These Mexicans do not want to kill you, but to take you prisoners for their pagan rituals and that is why they are more vulnerable. As you know very well, they will not fight as a united army, but individually. Today you will not be dealing with a united army, but with individuals. Today you will not be dealing with a battle, but with a series of duels. I believe God will give you the strength to resist. Stick the swords directly at the target, do not turn them blindly over your head, so as not to expose yourself to their sticks and knives.

Cortes stopped, waiting for his words to take effect on his soldiers.

- In the centuries to come, when people write the history of the world, we will occupy a glorious chapter ! They will speak of this day until the end of the world and you will be remembered as heroes. Therefore, gentlemen, let us prepare and face the enemy. When I give you the signal, we will attack and win !

Leadership: Are you ready to experience a sense of belonging to a WHOLE, integrating your self-knowledge in a context of unhindered action and acceptance of consequences?

The category of leadership attributed to the burden of approaching a conflict zone can be defined as a kind of enlivening of a person motivated by obtaining the approval of others to achieve an important goal. The moment of approaching a conflict zone, but with possible material or spiritual benefits, can determine the leader to transgress (through the consciousness of belonging to a fulminating historical event) all the obstacles of space and time.

So, in order to complete the physiognomy of this important phenomenon of great spiritual force, through which the leader assumes the task of writing a new page of history, we must look at things not only from great heights or far reaches, but also from great depths.

How does Cortes feel when he knows that history will be written by the hand of a hero who, in the presence of the materiality of a human body, will become immortal through the power of his decisive deeds? And what does he feel can be attributed to a consciousness that systematically relies on individuality, or the Whole?

The whole that defines leadership is the sum of all the forces that act in unison to accomplish a goal meant to change the destiny of the world.

Cortes feels that deep connection with each of his soldiers, as Jesus did with his disciples, and if he can't ignore that fatality of the end of the road, at least he can successfully make his way to the point where history turns into a true legend.

Therefore, operating with the very concept of "fatality", and trying to investigate the evolution of man from within, "from the depths", intuiting the feeling he inspires and has towards life, we can offer the revelation of the inner genesis of the original phenomenon of the expression: "identification in a context of renunciation of individualism".

Often the man who wants to commit heroic deeds because of a powerful experience that exceeds the threshold of ordinary experience, is a man who raises his own person to the rank of ideal, that ideal of glory and greatness that intoxicates you with despair and unconsciousness. But at other times, the man, seized by a restless ardor to achieve something great, is good enough to support the feelings of identification with the group, asserting his superiority (with splendid consistency) over a basic rule of victory: *"The first and greatest victory is to defeat yourself."*

The essence of the reality that deserves to be reflected in the memory of time is the following: a deed that does not impress by its greatness, so that does not have the necessary scope to involve all human, natural and divine forces to change the destiny of the world, will never last as a posthumous mirror of its initiator.

The Cross Will Help Us Triumph if we are determined enough to accomplish a goal to which the world itself and God are obliged to accept it as a change of the world for the benefit of its progress.

* **Note:** Colin Falconer - Aztec

Source: https://neculaifantanaru.com/en/the-cross-will-help-us-triumph.html

The Crystalline Edifice Of Alchemy

On August 18, 2013

Handle well the strings supporting science, so as to reach without repercussions the maximum point of your transformative power.

To evolve towards the inaccessible purity, to the crystalline edifice of alchemy, the so fascinating microcosm where the philosopher's stone was found, I had to put into practice the motto by which functionality and motricity constantly self-sustain to the maximum, reaching that unique tension generating and modifying matter, and creating a clear reality.

It was just a blossom of thought rapidly spreading information from entrance to exit, at the present time, and an exploitation of the access link of the future. So neither the information from the coordinates of the future was impossible to extract. That information was, indeed, the first element from the basis of my knowledge, which, if well-structured and placed on a*rotationis-retexamus* type network, could have provided new elements about certain processes and phenomena underlying alchemy.

Unlike other alchemists, who had to implement the motto *"obscurum per obscurius, ignotum per ignotis"* in order to evolve towards the inaccessible purity, I had already reached the maximum point of matter's transformative power. I had managed to eliminate the excess of energy allowing matter to behave and act in a certain way, keeping constant the percentage of stable substances assumption. In the state of composition, the matter tended to participate in rapid reactions, releasing heat, which took place in the solid phase of coordination compounds.

The mysterious ways of alchemy disagreed, often losing the primary revelation that led to developing an accurate map, hiding the entrance to the secret place where the philosopher's stone was. I had imagined the map by the same extraction patterns of uranium from quarries and from underground.

Leadership: Does your perception of the science you represent dependent upon the "beauty and usefulness" of your own universe of thinking that knows how to be special through a spectacular salvation from the embarrassing circumstances of the whole of knowledge?

I left the inaccessible after believing that I mastered this art. But I could not limit my newly acquired teaching only at alchemical practice. Many times I would have had to pass under the overstrained strings of secrets from one bank of science to the other, risking to hang my flagpoles and not recognize the unique characteristics of truth stripped of all illusion, and to reach the maximum point of disgust towards myself.

If the fire of knowledge got out of control, he could consume much of everything that I had understood. As a result, the photolysis of live water, chemically transformed into palpable powder, under the effect of a natural pulverization, should have been fast enough to reduce to level 3, on a scale of 1 to 5, in order to prevent the spread of fire.

Even alchemists are small, vulnerable and seem to have no significance to the Great Work. The amazing potential of their power of extraction of the essence from the philosopher's stone, unrefined in open fire, can be lost if the strings on which the alchemy's crystalline edifice is raised are overstrained.

Leadership: How much can you expand your selection and balance of creative resources without triggering a delusion in the forefront of a consciousness that wants to be free and evolved?

Can you train your mind by exploiting the access link to the future? Can science supply you with new elements about specific processes or phenomena underlying your evolution? When exactly do you think that you will perfectly master the art of leadership?

Given the lack of access to valuable information sources, useful for outlining a comprehensive science, beyond any beliefs and limitations, you can appeal to superior values of creation to which you obey. The selection and balancing operations of your available creative resources, analyzing the "up and down" effects that may reduce the value of leadership, indicate situations when you are faced with choices than cannot be quickly converted into results.

But as long as there is the "inaccessible", the awareness of the incomplete character of your science, there cannot exist anything harmful. On the contrary, it can result into a simulation of the creative consumption by crediting new and more selective information, not only referring to leadership development in relation to what is new and what is produced in the material plane, but especially to its highly complex structural composition, so to the number of rigorously delimited steps, traversed in order to reach the construction of another content, namely to facilitate decisions that lead to its achievement.

Leadership: Can your science be subjected to transformation through a set of relationships and conditions that turn its feelings and experiences into a strange mixture of logic and creativity in the symbolic construction of reality?

A usable measure of leadership content, by modifying or adding new settings related to the creative mechanism, is the rapid spread of information forward, from entrance to exit. At this stage, "the blossom of thinking" occurs, with the ability to distinguish each direction to follow, to concentrate all available resources and exploit new opportunities. So the information is, indeed, the first element of knowledge that, if it is well-structured and placed on a certain level of development, can create the adequate conditions for creation.

Your science may be subject to transformation by a set of relations and conditions, resulting in the implementation or in the failure to implement leadership only if it turns into a "threat", aiming to intimidate or endanger what you have created. A successful art work, as leadership should be, having certain effects of expansion or contraction, with the ability to cancel each other, must fall into certain patterns of thinking, shared as outcome, and encourage the spread of certain ideas.

In order to acquire mastery in the art of leadership, limit your newly acquired teaching only to a deep practice, validated by science and adopted by all types of individuals. If you try to pass under the overstrained strings of secrets from one bank of science to the other, you risk hanging your flagpoles and not recognizing the unique characteristics of truth stripped of all illusion. And if the fire of knowledge gets out of control, it could consume much of everything that you have created. Do you want to reach the maximum point of disgust towards yourself?

Leadership is the whole of knowledge that builds your desired reality through the effects of coincidence and overlapping of some theories or atrophying your subjectivity if someone does not let you take a little of each and do those steps YOURSELF to transfigure reality.

The Crystalline Edifice Of Alchemy, so fragile and illusory, defines that small area where the leader takes refuge, alone with his science and philosophy, to discover "the philosopher's stone", with which, like a magician, will be able to give answers and act appropriately in al problem-situations.

The tendency to persist or to choose the path to such an area, which is inaccessible to the majority, can be dangerous for leaders who fail to master "The Great Work". This foray into the heart of science can destroy like a sand castle all that they have created.

Source: https://neculaifantanaru.com/en/the-crystalline-edifice-of-alchemy.html

The Dark Shadow Of The Occasional Demon

On December 18, 2013

Place on a higher pedestal the ability to understand yourself, so that you maintain the internal cohesion of your defining structure.

Everything was so intricate, dense as a globular cloud that once it invades your mind, impedes you from thinking clearly and fully appreciating your own thoughts. Gloomy, pierced in the bottom of your being by that feeling of domination that the conscious refuses, but can't fight, I was clinging to some misleading appearances. To that changing minus that I couldn't understand, that I couldn't accept, making me to unreadily join a demonic delirium.

In this one-to-one relationship between disorientation and dizziness, which opened the way to the individual phenomenon of self-loss, the local sizes of the tolerance field harmoniously oscillated with the same pulsation, but with different initial phases. I had to make a distinction between those two perpendicular directions: a cause generative direction and an effect generative direction. And to clarify the authority and responsibility relations that I had with my defining entity.

I didn't realize back then that, similarly to Faust, sold to the Devil, I was searching for impossible things. The Philosopher's Stone of integration in a new structure of becoming, the potential cure of this disintegration tendency of the internal cohesion between my constitutive elements, was just a transitory measure in order to install a relaxing and calming mood. The pressure between reason and despair remained constant; it didn't reach critical levels, nor dropped to the normal accepted level.

Leadership: Do you continue to live through what you have always been, denying what you are in a struggle with the deceptive appearances of a reality that stubbornly resists you?

Completely aware of what was happening to me, I retreated in my own disappointment, in the shadow of a demon, the creation of my own desperate mind, materialized in an intense self-displeasure. It became more and more impossible to cling to something, to an experience, to a reality, to a conviction, to a momentarily inspiration that offers me support in the doubts abyss created by my own thoughts and perceptions.

The reality experienced through the accumulation of question marks beyond natural urges to look at things differently than I thought I knew, and from where this attempt to resist misleading appearances, lies in the shadow of a certain kind of soul deformation such as "A life that lost its focus". It was a kind of weight in the darkness of an immense sadness, a convergence of inner fractures with the great fractures of preferences for finding untapped realms, with which my sensitivity tried to potentiate the intrinsic value of each thing examined in a wider context.

In order to become more self-assured, to reach for the heights of the ability to understand myself, to unite my strengths and values in a wholeness that makes it possible to centrally coordinate all the protection and command functions, I had to explore and discover new approaches of my inner world.

The direction of the interaction resultant with various overwhelming moods had to be identical with the direction of my own personality's component forces. The resultant had to be balance.

Leadership: Do you continue to remain anchored in a deaf displeasure, without changing its effect, or are you ambitious to embrace the immense incidence of being yourself in the exercise of subjective temporality?

Man's guiding light, the biggest trial of character and aptitude that wields personality, often conflicts with the individual phenomenon of losing one's self, which manifests through a constant tension and discomfort feeling, through the lack of value and interest towards the surrounding world. This is the moment when uncertainty is triggered, when man retreats from his activity, annulling his will agreement. His Ego is another, a stranger, an indifferent unknown.

Man's reality, arising from an immense conglomerate of motives, fears, fulfillments or refusals, is supported by these character innovation efforts with the purpose of facilitating access to discovering a beneficial and fertile field for life quality continuation. A limitless tendency towards self-knowledge, but also a materialization of the initiative regarding the apparition, in time, of a new way to perceive life experience; it can mean an enormous advantage for a human functional system that wishes to be improved.

Leadership takes on a new dimension given by taking into consideration the factor called "routine", transformed into a real drudgery at the existential level by individuals who can't project in their thought area a support system. The stability of a direction focused, not on abstract, but on a tangible that "takes a fearless bite" of reality, can provide sufficient pertinent motivations and justifications regarding its discernment, stability and evolutionary level.

Leadership: Do you focus on what is important to surround yourself by looking at things from a number of possible alternatives, without showing your hidden powers in a hostile wasteland?

To continue living by examining things from a range of possible alternatives without showing your hidden powers in a hostile wasteland means accepting the terms of using a reality that extends beyond your understanding without thinking what people around you say.

The way a man acts or thinks can change in time, based on the nature of his internal processes that occur during the disorientation stage. Leadership will be of little efficiency in this case. Man can self-destruct if he can't clarify his authority and responsibility relations with his defining entity, determining structural affinities between various ways of investigation and reflection upon reality, in which case, between what he is, what he thinks he is and what he has become.

Experience doesn't always help you predict very clearly the apparition of these feelings and moods, determined by an accidental reality that can't give clarity and coherence to the inner world. It's as if you wanted to be the first one that shows his hidden powers in a hostile desert, semi-arid, and percutaneous enough for your way of life. If you don't want to get lost in an unfriendly existential decorum, *place on a higher pedestal the ability to understand yourself, so that you maintain the internal cohesion of your defining structure.*

Leadership has no chance to expand if the man's mind is hosted in an unfriendly and unconditional decorum. He can't survive to all analysis and decision processes; he can't allow human performance being evaluated, because everything is so intricate in this stage of self-negation. If you are planning to get involved in leadership, you will certainly experience new roles and responsibilities, but also new feelings, new manifestation trends.

The man who shows his hidden powers in a hostile wasteland is the same maker of worlds

that investigates all aspects of reality by thinking about his life experience that repeatedly confirms that nothing is everything it seems to be and what seems to be nothing else than an image of your own subjectivity.

The dark shadow of the occasional demon describes that internal imbalance situation following a discrepancy, be it only temporary, between the defining structure of man and his capacity to understand some unpredictable and unanticipated situations.

Source: https://neculaifantanaru.com/en/the-dark-shadow-of-the-occasional-demon.html

The Dead End Of Brilliant Minds

On February 25, 2013

Use your work experience as a lever for the transformation that defines you, by giving meaning and harmoniously unifying your whole potential of producing original creation resources.

I had been playing with the idea of writing a little book about writing for a year or more at that time, but had held back because I didn't trust my own motivations—why did I want to write about writing? What made me think I had anything worth saying?

The easy answer is that someone who has sold as many books of fiction as I have must have something worthwhile to say about writing it, but the easy answer isn't always the truth. Colonel Sanders sold a hell of a lot of fried chicken, but I'm not sure anyone wants to know how he made it.

If I was going to be presumptuous enough to tell people how to write, I felt there had to be a better reason than my popular success. Put another way, I didn't want to write a book, even a short one like this, that would leave me feeling like either a literary gasbag or a transcendental asshole. There are enough of those books—and those writers—on the market already, thanks. *

Leadership: Is it time to revise your approach towards constituting an intellectual "consummation" experience, so to take your masterpiece to a point where you can control the reality that surrounds you?

If you do not have the necessary artistic means to carry out a certain task under the burden of the combinations and the constructions of the so called progress characterized through gathering knowledge, if you have no personal experience in identifying the value that you bring to your masterpiece, then leadership won't become an investment with a high profitability potential.

An expenditure of "compromise" representing an advanced resource consumed in the present in order to obtain future events is absolutely essential to reaching a better perspective with respect to implementing a certain orientation towards productivity and results. It is about the compromise with the reality of the other people that you are willing to represent through a masterpiece that highlights the idea of "alternative nonconformism" belonging to a brilliant mind that amazes the world by what it can do, but also by the way it is followed.

Probably, this is the most important ingredient necessary to build a high-quality foundation, a strong direction of the new leadership within an intense creation effort that will help you obtain a better reference between satisfaction and motivation. The transformation that defines a leader is inscribed in the attempt to give his masterpiece a meaning of "being ahead", "being above", that everything he does confirms a bright mind, subtlety in shaping reality, meticulous in putting things together to create as fairy-tale of a décor as possible.

The masterpiece of an artist can be an alternative to a world cloned after real life, it can be closely linked to the progressive acquisition of an increasingly complex knowledge, it can be a manifestation of a form of intelligence, of a skill, of a trick, it can be closely linked to the experience in handling information, experience working with brands in many fields of activity, etc. What is important is what you emphasize through what you express, through the form you give to your personal creation.

In leadership, the consumption experience is equivalent to the elaboration of the authentic version of a masterpiece that can be "reactivated and updated" at any time to support that interpretation of the reality that becomes the frame of motivation and action of other people.

To know how to use yourself and your work experience as a lever for the transformation that defines you, that corresponds to your dynamic by giving meaning and harmoniously unifying your whole potential of producing original creation resources.For that find a better motivation than that of winning over the audience. Revise your approach of building an intellectual "consummation" experience.

Truly. You can go even further with your choice. Recreating and reusing the past of your work experience together with your transformation experience will be only some of the factors that determine the difference between motivation and lack of motivation. There are totally different experience areas, whose exploitation you start from the moment you engage in a new process of making the most of your own potential or making the most of your intellectual property. Actually, I think that we all tend towards making the most of things in fast and multiple ways.

To take your masterpiece to a point where you can control the reality that surrounds you means to apply to your knowledge that characteristic that people need most: the motivation to use its meaning to satisfy their ambitions to reformulate the world. And to promote their own qualities.

The Dead End Of A Brilliant Mind brings forward that lack of motivation for doing something new professionally speaking, that follows every performer in their evolution. Up to a point where they either completely loose interest, or they gather their strength for a new fight on the open front of personal progress.

* **Note:** Stephen King - *On writing*. Editura Nemira, 2007.

Source: https://neculaifantanaru.com/en/the-dead-end-of-brilliant-minds.html

The Decisive Pass Towards Mastery

On October 14, 2010

Raise people above their own limits, encouraging them to perfect their mastery.

Antoine Bourdelle was one of the most influential sculptors of all times. His works, famous all over the world, appreciated worldwide, have become over time a real reference point for all those who wanted to excel in sculpture.

Nevertheless, what few knows is that Bourdelle was a perfect teacher. He felt obliged to transmit to his students the spirit of his messages. Considering that it is essential the formation of their own personality, he warned them from the beginning to avoid the easy imitation: *"It would mean to betray you if I'll tell you: follow me. My path, my torch, are not yours." And kept telling: "suspect the formulas".*

Leadership: Can you filter through your individuality the entire material of direct experience, as well as the suggestions from the source of your creation, in a context that provides a lot of information about your performance?

In order to determine what need people around you, you must objectively look for their good and poor points – the good points indicate the direction towards which they must move, what they can become, while their weaknesses, once you found them, indicate you what you have to do, what measures to take in order to get closer to their potential performance.

Do you feel obliged to transmit to people your own dexterity level for the development of their leadership? Do you consider it is essential the formation of each of their own personality? If yes, then your task is to assess their potential, and then to try optimizing their qualities and performance, by heading their steps toward a successful career.

The source of their affinities must be searched in time, since their first contact with your "art", and as they deepen their knowledge, vision and principles that you promote, with a curiosity always supplied, never drained, the more they will develop their qualities and the more you will grow up in their eyes.

As a leader, you need to give people suggestions from the content of your experience, so that the performance of your individuality can be passed by them through the filter of information that can promote the development of their creation.

In football, the "Czech street" represents the decisive pass, made in the area of completion, between the opponents, and can be easily transformed into a goal by the one who got it. In leadership, the "decisive pass" that can be transformed into a great success, is given by the influence that they receive from you, is given by the perspective that you can offer regarding the manner in which they must think and act, it is given by the fluidity of your skills and qualities, by your ability to communicate with them, and by imposing your own high standard, without restricting their right to freely express their guidelines.

Hence, their education in a particular way, by giving them a certain perspective, in the idea of building a career, should be based on establishing an agreement, of a solid partnership between you and them, which would prove particularly beneficial for both sides.

The content of a creation that aims to stimulate the act of creation among other people must provide an experience of self-knowledge, but also an unforgettable experience related to a certain event. Moreover, the content of a creation must provide a delightful view of a certain life situation that serves as a means of expressing a scientific idea.

A true leader is always ready to reveal details about the results of his work, drawing on a life experience that serves as a means of identifying and expressing his own conceptions of what it means to be a Creator.

The Decisive Pass Towards Mastery it is the stage that marks your success or your failure as a leader. It is the stage that helps you see where are people in relation to your vision and your values, and where they head to your prompting. Your approaches, your attempt to change people's optics on leadership, it is the "decisive pass" towards enhancing their performance and their level of influence.

Just as the goal remains without doubt the concrete reward of the football game, victory being the supreme coronation of the efforts made by the 11 teammates - even so, joining of the other people to your art, undoubtedly remain the concrete reward of your efforts to optimize their way of thinking and of using their own resources, which ensures your success and performance.

Conclusion: The performance in leadership it is evaluated by the results obtained by the team, and achievement of the intended purpose. The performance of a leader it is measured by the individual performance of each person in the team. Therefore, a leader must be involved and sometimes enormously work for the development of a corporate culture, because in vain he has his own high standards if they are not consistent with those of the team members, and if he detaches from what they considered to be normal, he risks generating misunderstandings and a strong adversity from their side ... in this case, it is all over with the performance.

Evaluation of individual performances, identifying the strengths and weaknesses of each individual, identifying the training needs and professional development, the identification of potential performance, applying a motivating remuneration system (if, the remuneration system it is determined by other factors than performance, and if it is uniform for all, the evaluation would be already useless, and the motivation would also disappear) and last but not least, communication, finding adequate bridges of communication in order to obtain mastery in the team.

Source: https://neculaifantanaru.com/en/the-decisive-pass-towards-mastery.html

The Deep Shades Of The Being Ruled By The Immensity Of Judgment

On May 03, 2014

Give your science the possibility to build around creative reason, experiencing that expansion of your perception about yourself, which does not precede duplication.

The evolution of my science was possible only through a double and continuous back and forth movement, like a balance between the harsh reality beyond appearances and the imaginative projection of unclarified conjunctures, imposed by steps towards a time of rediscovering my identity, in which there was no space and no matter, but only a benchmark for the readjustments of the minuses and pluses of my knowledge.

It was a kind of transition from subjectivity to objectivity, and vice versa, from objectivity to subjectivity. It was a complicated process of removing my limits, opening new perspectives for understanding and relating to my own person.

But in this forward and return movement to a point of maximum expansion of my own conscience, the speed of connections shutter with new status entities varied in time in a predetermined manner. I felt somehow trapped in my own person, as if I had abandoned myself to a beautiful delirium, going from derisory to immensity, blurring my reason to react against a domination refusing to determine. Maybe I should have tried to push reason beyond itself.

Undoubtedly, I became particularly skilful in formulating ambiguities between reality and imaginary, relying on depth effects of creations stemming from self-revelations, necessary for life experience and leadership, in those difficult battles between the infinite and the finite, between reality and conscience.

The infinite that encompassed my essence, with all its lights and shadows, which became a purely relative judgment, and the finite of a significant life, that filled in an inspired manner the gap of thoughts, contrary to the conditions of a scientific capital reallocation, with new depth shades, which highlighted my real personality.

Leadership: Have you become part of a finite virtue acquired by refusing to place yourself in the service of a rule that refuses to determine itself?

Great science, as part of some sort of human connection to the outside, namely with his surroundings, against creation of facts, but also spiritual fruitfulness, is also defined by a series of other elements. First of all, it is a system of comprehension of a higher self-consciousness, which is hard to influence and accessible only to a limited part of humanity, only to insiders, as it can't be "cloned" to an industrial scale in order to be plentiful.

The great science has the function to support the reason to react against a domination that refuses to determine. This domination is given by the ambiguity of your own interpretation of the concept of "identity".

The conscience to reject this foreign force, that keeps you trapped in an innovative thinking, beyond material aspects, oriented to your full knowledge of man and the world, claims a certain share of contribution to the acquisition of a particular virtue. That virtue of "finite", of temperance on your relationship with the great science, with that forward and return

movement to a point of maximum expansion: perfection.

Identity is an active, affective, and cognitive process of self-representation in a hazard of reality, associated with the subjective feeling of permanence, which allows the person to perceive life as an experience that has continuity and unity in a frame of originality.

Leadership: Does the development of your personality become possible only by abstaining from an excessive consumption of science, in accordance with a reality that makes accepting a supreme reasoning a projection of your imaginations?

Striving to achieve perfection turns man into an automaton, slave of a mechanism with unlimited existence in terms of generating new scientific foundations, built around a higher reason, admitting that lengthy improper conduct to make something forceful, somewhat artificially, into a life of compromise and sacrifice. This effort violates the basic principle of moderation: **abstain yourself from the excessive consumption of science.**

The great writer Paulo Coelho was right when he said: *"Stop being who you were and turn into who you are".* If your scientific development becomes possible only through a double back and forth movement, like a balance between the harsh reality beyond appearances and your imaginative projection of the conjuncture of life, you get to turn, paradoxically, into a "marginal" for others.

Even if, at the same time, you learn to know yourself very well, people will learn about you, but don't get to know you.

The marginal, the duplicated man belongs to two worlds, of science and life – but he tends more towards the first one. This gives the complexity and richness of unlimited creative power. Basically, such an individual deletes any question about himself, for inside him there is no space, nor matter, but only variable effects of transition from subjectivity to objectivity, and vice versa, from objectivity to subjectivity.

The marginal is a source of unique and very valuable intellectual income, continuously feeding with creative power, but not with spiritual power, hovering outside the moral scale, leaving social manners.

If you want your leadership not to get caught in a two-fronts war, of self and selfishness, give the opportunity to your science to build around the creative reason, experiencing that expansion of perception of yourself that does not precede duplication.

Duplication aims in this case to multiply self-worth by capturing excess knowledge, not by regularly renewing reality for a better discernment of essence from randomness. Duplication is the state in which you see yourself as someone else, you want yourself to be someone else, and, ultimately, only you will remain, an "unreal".

The deep shades of the being ruled by the immensity of judgment concerns that perfection of self-knowledge, coupled with the real "MySelf", and the possibilities for action in an ever-changing external environment regarding aspects of human factor.

Source: https://neculaifantanaru.com/en/the-deep-shades-of-the-being-ruled-by-the-immensity-of-

The Deeply Renewing Character Of Leadership

On July 28, 2014

Use practical and unlimited montage possibilities, so you get to finding and defining new means of creating leadership.

Once you remove the general rules of drama from the director's arsenal, the content is expressed directly. That is why the script is missing and the method of creation is moving from the theme, right to the montage sheet. Eisenstein does not propose a film that will illustrate, through a story, the significance of the strike. He wants, with the expressive means of art, to answer the question: what is a strike, how is it organized, what are its prerequisites, its course, its effects? Hence the need for a lack of fabrication, of individualized characters, them being replaced with personified notions: the organizer, the worker, the spy, the foreman, and so on and so forth… And also from here, the necessity of metaphorical montage.

*Through the purposes, he proposes to himself, director Eisenstein projects himself implicitly in the core, in the essence of the problems of montage. This explains the deeply renewing character of Eisensteinian montage. So is explained how Eisenstein came to finding and defining the essential means of modern film. **

Leadership: Can you project into the core of what the universe of your own creation represents to make your evolution known from the point of view of the significance you assign to the artistic expression?

The leader-creator has a clear role in the context of approaching science, in that it manages to build the vivid picture of a universe of infinite variety. He implicitly projects himself in the core of what this universe represents in order to make his evolution known. And who tries to reach the core of what is wrong with the vision exposed by a leader, regarding such a universe, constituting in the world of art a sort of functional reason, making it more individualized, will surely encounter a logic and mechanisms difficult to understand.

We cannot speak of leadership if we do not offer food for the science on which it rests, placing it in the context of an orientation that is, essentially, in relation to everything that was accepted as the norm of transitioning towards a superior level of visualizing a reality that hides a story. The creative work of an artist, distinguishing between authenticity and kitsch, is the clearest demonstration of the need to ensure stable sources of power and control to better accelerate development and the process of change.

The form creation takes is given by the montage you achieve. The montage involves the sequential assembly of separate components of information, images, perspectives and experiences. It is a way to show off your coordination capacities and those of producing innovative elements, activities specific to undertaken research and knowledge dissemination. Without a quality montage that will raise the level of efficiency in solving the three fundamental problems of leadership: how, what and for whom do you produce science, you will not be able to prove your value and your professionalism.

Artistic expression is a revelation of performing art, a revelation of a personal truth transposed into a story, it is a combination of ideas transposed into an image consisting of facts, feelings and interpretations. It can have the meaning that the director gives to the reality that he himself experiences through emotions, by different real causes and effects.

Can the form your creation takes be processed in a way in which science can ensure a new

usage value for leadership?

The identity of the structure of several models of representing knowledge used in scientific research is reduced to a succession of detail elements. These are formed in an undetermined unity of time in relation with the landmarks of the existence of authentic forms of creation, contributing to promoting a new style of art.

The details and working procedures, depending on the premises of a new direction of evolution of science and on the effects of a new line of trend, are part of a personal expedition of searching for a deeper meaning of what you transmit, by engaging in a game of selecting information and the way you process it.

Leadership appears as a complex of intuitions and possibilities of exploring a particular reality, based primarily on the experience in working with elements of creation that have continuity and unity in the field of produced effects.

Your creation can be processed in a way in which science can ensure a new usage value for leadership, only if you manage to identify a way of using the expressive means for the construction in the present of a *"perfect future"*. Winning independence in shaping science is possible through the renewing character of what you achieved with the help of new standpoints in terms of defining new directions and perspectives of thinking and feeling.

A new value of use for leadership is the process of reaching a higher reality by replacing with personalized notions all the precise images and facts that can more accurately reflect the intentions of a director: to portray a dream world, where everything becomes possible.

The Deeply Renewing Character Of Leadership results from the means of creation, transposed into practice, used in the process of conquering the segment occupied by the production of new models of scientific research, accepted and considered as added value to a different style of interacting with new levels of performance.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-deeply-renewing-character-of-leadership.html

The Deja Vu Principle

On November 21, 2014

Bring new evidence in support of what you have become, by remembering who you really are.

I found myself in a rationally unacceptable phenomenon, that of recoverable time, as a reminder of who I really was when I was surrounded by what I was not. Willingly, by practicing introspection, I had engaged in exploring a hidden, unmeasured, intimidating truth that surpassed me in its vastness and complexity. What was immortal in me could conceal another reality, subject to improbability, even imaginative.

Everything was revealed by a strange reversal of optics, like a magical mirror, at the level of a hallucinatory subjectivism, as if written by Stephen King. It appeared as if I was suspended in a space of extended consciousness beyond myself, driven only by that blindness of intelligence without feeling. As if I had tried to revive long-forgotten visions in a reality that stubbornly acted upon unknown rules – a superior one, sustaining itself by unifying the three congruent circles: inconsistencies, paradoxes, and illusions.

And this pre-update of self-knowledge led to the extreme, as a centrifugal force that freed me almost entirely from the grip of the handcuffs of the unimaginable past, continued with imaginary improvements and solved the small leaks for the bugs in the "alpha" versions of the reality drastically anchored in the frameworks of a changing mindset.

Here begins the beauty of self-understanding – I was always caught in the repetitive play of matching with a certain type of role that could be approached from several angles on several existential sides. In this aspect there was, in my life, another Me. Because I was going through another extension of myself, through a Deja vu that made me feel like I was living someone else's life.

Leadership: Can you build a "Select" in the dynamics of the past that returns the "True" logical value under conditions of the present?

I think that in this residual state of thoughts and actions that we have undertaken in the past, framing new time functions in the specificity of the consciousness that gives shape to a lost reality, the fusion between essence and appearance occurs. That is, what defines you permanently and what defines you when you disregard what you have become, taking more into account the image of what you have been.

The living proof of what you have become, by providing other answers to the question, "Who are you?", may actually be unconscious rehearsals of what you once were, processing and developing within logic – held by the thinking put in favor of coordinating existence – a valid or invalid reasoning. That is, a reasoning favorable to the placement of personality in a context of alignment to a model of being completely new to the old one, thus in the conditions of a plurality of identities that provide room for maneuvering the ways of re-assessment, rediscovery and reinvention.

The past is the messenger of essential truths, of reference values that have not precisely outlined themselves over time and have not grown uniformly with the experience of life. Some sort of clues left behind that can lead you to another area of knowledge, because in the past you are reliving fundamental moments of your own exceptionality – claiming your totality. Moments placed into the light with no interruptions, having truth as a guide, pieces

of what you think, emotions and states, having their finality in the opportunity to form yourself continuously and to get in touch with a sum of qualities that you should not miss when you want to become a leader.

In a field such as leadership, subject to changes of progress or regress in any direction, the obligation to start looking for what you once were can distribute you into a new role that makes you feel that you are living the life of someone you could've been. This, in the conditions of an existence affected by that reality that infuses spirit in self-image, in everything you do, through the distribution of what is subtle, seemingly small and insignificant, in another structure and in a vision of an ensemble with additional and more advanced features and nuances.

The beauty of self-understanding can be labeled as a reminder of the destiny that awaits you when going further is an update of the reason with which you'd want to meet yourself in a time other than the one unravelling now.

The Déjà Vu Principle aims at that recognizability of what you were and what you are, in everything you achieve, maintaining the upward trend of performance coupled with innovative ways of deepening your own identity.

Your leadership activity has to go beyond this position of an interpreter of the past to prepare for the present and the future. So that your belonging to what is called the "mainstream" of the thought you expose should have as a priority the assurance of a proper role in the relationship between background and context, of what you have overlooked and what you are able to realize in the reality you experience.

Source: https://neculaifantanaru.com/en/the-deja-vu-principle.html

The Delicate Shadow Behind Leadership

On August 29, 2013

Use your understanding of human nature by taking as reference, with wisdom and moderation, the axis of your influence.

Hannibal Lecter is an equality between two latent psychological expressions: an animal behavior and a highly calculated thinking. You don't need to create anything, just to accept everything in this subtle ecuation of invisibility of the concentrated electrifying means of the mind. Where, so unusually, an only unknown can be selected, put into a new background and transformed into a capital sentence: the reflex act, the automatic response to interaction with a certain humanist content.

The strength of the extasy of using the supreme level of understand human nature absorbs greedy, like a sponge, any trace of sensibility and sentimentalism. An individual experience, a subtle shiver, a rutheless thought, a negative emotion in real time, a strong mental anchor, they are all concentrated in a polyhedron of forces where any face has the property of activating strong vibrations, awakening the hidden and extreme part of the nature of the one who constantly supplements his energies.

The priercing force's momentum when it breaches through the mental shield, disassembling the protection of the subject, that was kept through emitting a surging flow of high-frequency is repeated now too, in a strange manner, prooving to be disastrous.

Leadership: Do you consider yourself necessary for the transition to an "impossible absolute" due to the words loaded with the power to reveal the true meanings of a strong emotion?

If you have an opposite force acting on a shattered mind, what is the condition for that mind to act in balance, within normal parameters?

Like a stock jobber that triggers the explosion of the great hit he has been carefully planning, Hannibal Lecter interrupts every self-control and reason conducting circuit of the human mind, amplifying the frequency of the energy field that exercises a paralyzing and irreversible action. He considers himself necessary for the transition to an "impossible absolute" when he succeeds in gaining the full trust of the man beside him, negatively influencing him through the suffering he inoculates through an image that contains enough information to shock to the point of horror.

Lecter catches the fugitive moment when he can lead someone to downfall. Exactly the moment when Miggs, locked in the next cell, is about to shatter, based on the continuous tension he has cleverly generated through suggestion. Miggs has to defeat some opposite action forces, but he can't oppose his downfall, he can't react along the correction, control and punishment axis where Lecter's verbal interventions are based.

The news travels fast. Miggs is dead. He swallowed his tongue little before dawn. Lecter suggested him that, or those are the hospital's director, Dr. Frederick Chilton's assumptions. The night guard heard Lecter slowly talking to Miggs. He said something, but the night guard couldn't hear exactly what it was. Miggs cried for a while, and then stopped. Forever.

Nobody knows how Hannibal Lecter managed to convince Miggs to commit this gesture. But

just like Peyrade, the informant of Balzac's novel, muffled the door ring after midnight, so that nobody would know who's visiting him, so did Hannibal Lecter, starting with the first moment when he talked to Miggs, activated his primal instincts, thus instantly annulling his resistance force field, without him noticing what's really going on.

Leadership: Can you eliminate the secondary factors that have at their core rejection forces?

We can examine an important quantity of complex "supplements" that support the efficiency of leadership, starting with the influence that the leader has over the ordinary individual who's being monitored, analyzed and controlled.

Influence, that always menaces to extend it "clinging" and "leaping forward" effects, being selectable, configurable and achievable at any decision level, becomes the only battle fought on enemy territory. Its coordinates, fully deciphered by the most talented of leaders and its sphere of coverage, applicability and action creates around leadership a certain potentiality that tends to accomplish itself up to perfection.

The secondary factors that can interfere in the evolution of leadership have at their core rejection forces between the leader and ordinary individuals and they manifest constantly through mentality, attitude and behavior changes, controllable or incontrollable, generated willfully or by constraint. These factors are related, predominantly, to those convictions or limitative ways thinking that can arise in the process of analysis and evaluation: related to the intimate, social and professional life of individuals.

In turn, these convictions or limitative ways of thinking can be gradually modified or changed provided there is a sturdy influence and a wise approach promoted through superior quality values; and only if they're not enclosed in the circumstances inadequate for the final purpose, which is balancing the potential.

In leadership, the opposite action forces must be eliminated before they put too big of a pressure in the area of similarities and common thinking patterns, before they produce an irrecoverable rupture.

Leadership: Can you balance the two factors of equality, without becoming a constant of the attitude of protest against one's self that extends the capacity to be receptive to others' suggestions?

The perspectives of expanding leadership towards excellence in the future world need to be deeply understood, starting first of all from the acknowledgement that there is a stable and durable balance between the influencing and gain possibilities.

By using the level of understanding of human nature without taking as reference, with wisdom and moderation, the axis of your influence – *"the personal power of infiltrating and invading"*, you will disassembe the protection component of leadership, that only by creating a 100% compatibility of thought, can oppose "the downfall" of the others that are your referents.

The impossibility of identifying, understand or healing certain mental patterns, or on the contrary redimensioning or disassembling them, is deeply rooted in a volume of changing dimensions, depending on the individual leadership performances and on the value of the persuasion "coefficient". At the same time, it depends on the power of suggestion of the leader, and also on the level of the masses' sugestibility.

You can set the balance between the two factors of equality: an equality of your own beliefs and values, eliminating that equality between mentality and different purposes, but only if you succeed to eliminate the hidden and extreme part of your nature.

Leadership is not a system of objects able to produce satisfaction simply by gazing upon them, or that can be moved so as it completes the desired design. It's more of an incursion into a foreign space, initially unknown, where by introducing control rutines at our "internal frontieres", there should be an exception. And the element of empathy has to be valued more than the element of persuasion.

The hidden and extremist part of human nature is revealed when the suffering of not being recognized by others manifests itself as a refuge of lack of empathy or as a crescendo of despair of considering yourself an invincible power.

The Delicate Shadow Behind Leadership is that special capacity of the leader to influence the masses by using his persuasion and suggestion abilities, supported by more or less real elements.

The leader, the "inductor" of suggestion, needs to have a suggestion "catcher" (the masses of people). His success is dependant greatly on the suggestion *inductor-acceptor* relation. Of course, suggestion can be used for evil or good purposes, it can be positive or negative. But history proved that the great leaders that used suggestions for evil purposes, more or less personal, ended in a regretable fashion sooner rather than later, or they have stepped through "the backdoor" of history as negative examples.

Consequently, be careful how and to what extent you use suggestion.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-delicate-shadow-behind-leadership.html

The Delicate Touch From Behind Bars

On August 21, 2013

Measure your force of influence, without driving the forces of everyone else beyond their resistance limits.

The frightful creature, locked up so it can't get away, had the power to hypnotize its victims, of drawing them with its demonic force until their mental resistance limit, in a circle whose barriers can never be crossed. Like it were marked through an unknown and uncontrollable magic, which has the power to control elements, people and their emotions and moods.

Still, in this very moment, FBI agent, Clarice Starling, no longer looks at Hannibal Lecter like she did at the beginning, with a mixture of fascination and fear. But with a hungry look, with the desire to use him, to take the file with all the information about the serial killer, known as Buffalo Bill. But Hannibal continuously tests the young student's will and nerves.

Clarice is disconcerted. In tears, she can barely find her words. She finds the power to beg him one more time: *"Please, tell me his name doctor ! Please ! "*

This stationary position into nothingness is becoming exasperating, more likely triggering a mental experience which revolves around an unbalance value. The molecules that absorb regenerative energy, improving blood flow to the brain, are suddenly blocked. As if an oxidized substance would have deposited on the arteries, depriving the brain of essential and necessary nutrients in a moment of maximum activity. Clarice turns to stone.

Leadership: Can you assume the destiny of a being that does not manifest itself in the soul, except in the form of a perceived danger as assuming a mission that can give it the opportunity to capitalize on its potential in a graceful evolution?

The law enforcements barely manage to make her come to her senses and escort her towards the exit of the room where the monster's cage was situated. When suddenly, from behind bars, Hannibal insists: *"There's your file, Clarice ! "* The woman breaks loose from the policemen, comes closer to the monster's cage and reaches her hand for the file he gives her from behind bars.

And in that moment, it happens ! Such a delicate and meaningful touch ! A hyper-sensitization of the senses occurs, one that doesn't lead to a certain conditioning, but it determines the alignment process between two realities. Two totally different characters unite in a decisive second, developing an extremely intense force. For the first time, the product of two opposite energies vibrates and resonates on the same frequency.

Hannibal's well-calculated touch, this self-containment together with great spontaneity, this presence which guarantees closeness to a human, could it be the sign of the self's rebellion? Or one of his weaknesses that gives birth to countless possibilities to reinvent himself? Or an error fully explicable at a psychological level and even plausible for a human being that perceives things with finesse.

Leadership: Is your space of maneuvering beyond the limit of subtlety in expressing your power and authority, in the sense of the extraordinary feeling of pride in bearing in your soul the compassion for the pain in others' souls?

The pain of Clarice's soul was not closely related to the possibility of an FBI failure, but to the image of the victim subject to the cruelty of the killer, known as Buffalo Bill. She had to hurry, she had to find him in any way before he killed his victim. And Hannibal Lecter was the only one who could help, the information needed to catch the murderer was in that file.

Clarice had the pain, Hannibal had the cure for the pain, but at the same time he was overwhelmed by the desire to feel the rumbling of a breath of despair, he wanted to touch a human being full of emotions to find himself in another person. When he touched Clarice's hand a sort of merging of two distinct worlds into one, the good and the evil in a small universe, an ideal psychological security space which for the time was unknown in its essence, was created.

Let's build a new sphere of understanding the way leadership works beyond the ordinary limits of human mind, from the manifestations that individuals generate, condemn or judge.

Here, this is not about any aggression or deviation from the rules, coming by part of the leader that calls forth the superiority of his science in order to exert his influence, starting prior to the idea that every identifiable thing can later be determined and pinned down. But it's about the possibility to destroy, with the help of various "surrounding" and intimidation maneuvers, up to a certain level, o hard to detect human being, especially to recognize those certain key characteristics that elude classical evaluation attempts.

The leader's whole maneuver space will be placed beyond the limit of subtlety in the way of manifesting his power and authority, only when he will succeed in precisely identifying the capacities human nature hides in various moments.

Unlike a development strategy, which gradually meets conditions for increasing efficiency and productivity, the leader has to be able, through some moves, to make use of an objective superiority that doesn't give in to even the slightest doubt. And also, he should be able to put others in a favorable position to unite with him.

Leadership: At what level of depth are the two distinct parts of your universe associated with the refinement of a composer trying to reach all the emotional sides of being?

I believe that mostly in the future, a cunning leader will make use of the help coming from different representations of individual patterns, comparable with his pattern of being, together with other international means, in order to easily be able to test the limits they want and can compare to.

Putting the psychological profile of individuals in the foreground, and comparing it with his profile, thus by merging common characteristics, the leader can determine the alignment between two realities. Thus, two opposing energies can resonate, which means that all those who keep the same kind of simultaneous thinking will easily succeed to achieve great changes.

Leaders with the capacity to appreciate human "content" can't be doubted, having a particular interest in the analysis performed on the individual profile, they will easily be able to obtain "spontaneous" answers and results from others. Therefore, the meaningful association between the two distinct parts: *leader-common individual* can encourage a greater openness achieved at a normalcy level around an unconditional and carefree mentality, directed towards involvement and action.

The two distinct parts of your universe, good and evil, can associate at depths in describing

certain regularities or preferences in the manifestation of human character through a high affinity of feelings towards unfavorable events experienced with great intensity.

The refinement of a composer who attempts to touch all the emotional sides of the being can be seen in the psychological details harmoniously blended into a space specially designed to make memorable events that sustain the philosophical and sociological life of the great explorers of human consciousness.

The Delicate Touch From Behind Bars highlights the synchronization between different human typologies, similar, yet different. The unification of beneficial energies into a sole one with a giant motivational force. If you want your relation with people to be perfect, measure your force of influence, without driving the forces of everyone else beyond their resistance limits.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-delicate-touch-from-behind-bars.html

The Delight Of The Gaze Stemming From The Direction Of Stellar Light

On August 14, 2021

A clairvoyant eye is not always a fleeing eye, but one that sees from afar what is quite close.

I was just walking lazily on the boulevard, when, suddenly, I came across some of my friends from the Iași Athletics group. It was the "after the sunset" training, because today is said to be a special night. The night of the Perseids. Indeed, I regret that we could not be together, united by the sport that we love so much, but I thought that an equally good option is a welcome break after so many half marathons in which I participated in the last few weeks.

It's still a special night. I didn't see shooting stars, but I did see small lights that formed a kind of filament vaguely interrupted by the space between two seconds that you calculate as you go, while you are overwhelmed by the inevitability of a familiar dynamic. And even if I had seen the shooting stars, detached from a legend of the Greeks who worshiped everything that came from the universe of the gods, they still would not have had as much strength and intensity as the fairytale lights that illuminated my path.

Logical. I grew up in the lights, which in terms of the symbolic message it suggests, directs me to adopt a more natural aesthetic of the world around me. It is an art to run, just as it is a miracle to shine, but the great challenge is to be one of those lights that open the way to another galaxy, immortal and fascinating, figuratively called "harmonious equality". A complex and mysterious harmonious equality.

Leadership: Can you define a landmark of the authenticity of the image you immortalize in the most beautiful frames, so as to highlight a new approach to art?

I think that an important value of life that we must know to cherish, as much as the projection of lucky stars that appear in the shadow of the highest mountains in the world, but also in the shadow of the loneliest valleys, one of those things that gives value to the desire to shine beyond the circumstances of life, is EQUALITY.

No one shines brighter than the other in a galaxy full of stars. Everyone shines as brightly as they should, in a certain way, so that from certain angles everyone can create a dream or a vision. An emotion, a story, a memory...

Lift up your eyes to the heavens, and looks as if through the stars' eyes towards earth ! This is a landmark of the authenticity of the image that I will try from now on to immortalize in the most beautiful frames, highlighting a reality that does not necessarily have to be expressed in concepts, but a reality that awakens the power to give life to an image, keeping alive the flame of an inexhaustible passion for art.

If happiness is born of love, the gaze directed to the stars is born of the desire of the eyes to adapt to darkness. And if the work of art is born as an improvisation of stories to small scenes that investigate the relationship between things and people, and if it lives and develops during its execution, this nature ensures the fullness of expressive rigor precisely because the gaze towards beauty is illuminated by the same natural radiance as a star in the infinity of space.

That is right. On this warm, peaceful night, I did not run through the light that blows in the

wind in the dynamics of a running session, but I caught a snippet of reality that is visible to the eye in the form of a bunch of rays, gathered at one point which is called the "vanishing point". The closer an object is, the larger it will look compared to a distant object.

Is your leadership guided by the visual impact of an image that you seek to replace with another, through the soul's extraordinary property of looking beyond the immediate reality?

That's why my friends' training gained a special shine, better than a meeting with the stars, because their night run aroused in me something I hadn't felt in a long time: the fantastic desire to become, for example, a phenomenon of reflection of light fluxes of the same intensity as the stars. So let us abandon selfishness, our gaze to ourselves, and turn our gaze to those stars that can serve as indicators, reminding us that light always pierces darkness.

Why do I say that? Because running with friends is like the gleam of a star that lights up somewhere far away, whose photographic image is as punctual as a star, but whose nature is not necessarily stellar, but acts intensely on the work of an artist, as a challenge, as a playful activity – ideal for developing creativity.

Because any step in running, directly proportional to the apparent magnitude of a star moving towards the Earth, can shine in the night sky, as inside me, a kingdom of happiness, an unforgettable story at the stage of immortality. To watch a night run means to specialize in a special technique of observation and analysis of memories that never "go out".

Do not forget that an image with runners has the power to charge you with the burning desire to always triumph, awakening especially the power of the collective mind of those who embrace the ideals of unity, solidarity, but also harmony between "background" and "form".

To look beyond the immediate reality means to see from afar, in a completely different light, which can only be explained by the collaboration between "a guiding beacon through the fog of the unknown" and "the projection of an artistic vision".

The Delight Of The Gaze Stemming From The Direction Of Stellar Light can be easily seen on the face of an enthusiastic artist who looks at himself with the same adoration and delight as a star whose light continues to shine forever in the solar system.

The same star will continue to shine forever in the heart of the artist, in his memories, in his creations, whenever he looks beyond the outside of people, looking for their real, intrinsic values. Remember that a clairvoyant eye is not always a fleeing eye, but one that sees from afar what is quite close.

Source: https://neculaifantanaru.com/en/the-delight-of-the-gaze-stemming-from-the-direction-of-st

The Depth Of A Superior Understanding

On May 10, 2016

Seek within you all resources necessary for the development of the force of action, always looking behind you.

I knew that I had to forget or retain, what awaited me from the perspective of a precise conception of my own being, analyzing things more thoroughly, placing within a safe place, in a drawer of the heart that could be kept ajar in need. I knew, as a painter knows how to pick his models, how to select all those points of interest, the crumbs of knowledge assimilated through experimentation, pushed to the manifestation of a certain shape. These could be resized by following a trail of identity and unity.

I had to make sure they fit the image I wanted erased from memory.

Oddly, it was the same image I wanted to project into the future, in its entire complexity, with all its continuities and contradictions, through the power of the reason of a seeker of new worlds, even if the flows of the currents of good mood were modified according to the perspective I was about to take.

To understand the theories or hypotheses of an artist who thinks about the vision inspired by an update of reality, you must use imagination to create a fabulous image.

Leadership: Can you cultivate a self-image that gradually derives from the subjective, conscious and synthetic reflection of the Ego placed in the concrete situation of concealing the thoughts from which reality feeds?

All is fleeting in the world. The desolate image of this truth is reflected in the profound examination of the present life that art uses as a lever to highlight the glow of a moralizing mystery. The man in which consciousness works constantly, the determinant of any resistance of an a priori order, enveloping itself in this secret as a character who can no longer leave the story in which he was been integrated, always draws benefits from it. The secret suggests the idea of seeking yourself where you cannot find anything, or where you can find out everything.

This mystery of the perception of surrounding things, of everything that is happening to you, may consider the idea of looking for yourself where you cannot find anything, or where you can find out everything through a vision of universal unity.

And the key to a carefully hidden mystery can be a moralizing story when it comes to authentically connecting to the reality of the existence of a work called "information", to its representation as a "landscape" whose poetic charm is extracted from a film decoration. It is moralizing because it teaches you to look differently, as a whole, as a being who enters more plans to construct the image of the world, not only physically but also spiritually, energetically.

At the end of the day I accessed all experiences gathered in a heap in the mind, from imagination to loneliness, combining them sporadically and finding them a place in the interior of explanations that would not take into account the truths of the known maxim: *"In all affairs, let us consider the end"*. Trying to reconcile things that were irreconcilable, I could strengthen the resolve of always fulfilling a different plan of stimulating my availability to

recognize myself and discover myself within the totality of my defects and qualities.

Leadership: Do you know how to appreciate the art of a desolate image, without undergoing a transformation in how you use things fleeting?

When you look back to discover what already exists within you (the power to forget, to forgive, to endure) you expect to hear the call, the unique voice of the heart which will resonate strongly in future circumstances through the action of reason capable of shaping a new identity. Art is the result of a wider view outside of yourself with the intention of becoming aware of a new way of perceiving your own emotions and understanding your tendencies without suffering any disappointment from possible image changes.

To undergo a transformation in how you use things fleeting means to relinquish what you are while your life casts a mystery look on the shadowy genes of profound reflection perspectives. Do not forget that everything that happened to you is borne by the very precious revelation that needs an external manifestation.

Here, the art I am trying to highlight is compatible with the vision of the world at a point of the experience of existing as a being wishing to reach a relationship with the discoverer hypostasis of an alternative reality without taking into account the limits that are imposed by the symbolic force of details that in time can become more and more marginal.

Leadership: Have you reached the phase of recognizing yourself and identifying yourself to a great extent with those beliefs that support the link between your previous experiences and expectations, in correspondence with "that loneliness that drives you crazy"?

Leadership is the merit of the initiative of building yourself around your own Ego subjected to a solicitation of the type *"finding connections between your previous experiences and expectations"*, because your representativeness (from the angle of a wider perspective on the world) occurs after you've gathered and assumed the courage to recognize yourself in the totality of your defects and qualities.

One of the conditions of art is to not create a false, misleading image of what is happening within you. I make here a parallel with a great personality in the history of the world. What helped famous Tyllerand find himself profoundly, permanently trying to discover a new spring of power at the root of every defeat, was the imperious need to note his own experiences in the secret of moments of solitude.

Since his early youth, he would consult his Ego, asking himself various questions. For example: on what grounds did his parents cast him away from their home and didn't love him? On what principles did they base these actions? What moral, what religion or what interest dictated them such a behavior? What human value could be held by a religion and moral that allowed for such a cruel injustice as this one, who he was a victim of?

As Jean Orieux could characterize him: *"Cardinal Tyllerand, the magician who made all the games of the world, mastered them, subjugated them with an unprecedented naturalness, surpassing master Bonaparte by a lot in cleverness, had a particularly extensive culture. But above all, he was a penetrating mind, speculative, and proved great skill in his actions. He was famous for his broad views, possessing more than anyone else the superior qualities of the man of genius."*

The one who experiences *"that loneliness that drives you crazy"* is in fact a seeker of truth

who wants to benefit from the light of intelligence, the virtue of bearing in silence and with hope the mistakes of each day, the only one capable to get stronger after each challenge. The ascension leadership embraces is the length of a step forward made by the man who challenges the limits of his consciousness, seeking to discover what hidden meaning life has and its role within it.

Friedrich Nietzsche well said: *"Life means to constantly turn into light and flame everything we are and everything we meet"* during the course of each day. A man of self-transformations, comprising within the borders of his consciousness the concepts of "good and evil" in order to accede in the horizon of full understanding, gets close to that greatness that fate and all other outstanding qualities of brilliance made by sublime spirits.

Identifying yourself to a great extent with those beliefs that support the connection between your experiences and your previous expectations means reflecting on what made you become someone else's value of thinking to get deeper into the concreteness of things, your realism.

Are you led by the belief that any image that you maintain with perseverance and trust can become dependent on the creation and propagation of a new form of art? And is the art you are trying to highlight compatible with the vision of the world at a point of experience of existing as a being wishing to reach a relationship with the discoverer hypostasis of an alternative reality?

The Depth Of A Superior Understanding is not reached through the simplicity of viewing everything innocently, but rather by taking up the courage of recognizing yourself in the totality of your defects and qualities.

A man can reach the phase of recognizing himself and identifying himself to a great extent with the beliefs that support healthy behaviors, with those "Yes" and "No's" of consciousness, only if he always looks back to discover what already exists within himself – the power to forget, forgive, and endure.

He secretly awaits to hear the calling, the unique voice of the heart, which you resonate strongly in future circumstances through the action of the reason that shapes a new reality.

Source: https://neculaifantanaru.com/en/the-depth-of-a-superior-understanding.html

The Depth Of The Human Existential Universe

On June 27, 2012

The way, in which you lift up the man or bring him down, depends on the way in which the externalized reality is filtered by your consciousness.

I was amazed on how far was taking me my road, tortuous, but creative, releasing of any enchainment, interpretable by the alternating percentage between subjectivity and objectivity, between real and unreal. Two constant, whose source of knowledge, for my later development, became more and more obsessive, more ample, and louder.

As if I had made a cross-dimensional journey, stepping into a parallel universe, based on the cause and effect, of which only science, comprehensive, that was beyond the physical possibilities of any scientist, could help me escape. To go back, like a wandering son, loaded by a powerful "magnetism", to the harsh reality of life, to myself, to the depth of my being.

A world apart was fertilizing like a potential energy, as being influenced of some thoughts and feelings, electrifying by their manifestations, requiring a certain harmony, a certain balance to my soul. Revealing and transforming, they were slipping easily, like a gentle steam, in the most hidden corners of my consciousness, gaining more and more ground.

Leadership: Do you seek to demonstrate the possibility of going from the real to the unknown, with various situational nuances, covering in part the mechanisms of thinking with the danger of exaggerations flattening the separate elements of the background you place your image on?

The most significant human mysteries, of the feelings conditioned by objective circumstances, could be perceived only if I reached that level of understanding the true dimensions of his existence, that uplifting power of a thinking consumed by the great questions of the universe.

It was me, the one who was changed. The tenacious man, who after long search and many failures, after many internal disputes and many bitter disappointments, analysis and complex tests, managed to identify the primary element that was underlying alchemy, but also the method underlying the implementation of illusions. Have I turned into a magician? The founder of a superior entity that could easily influence the human existence? Have I really had found that *"Lapis philosophorum"?*

Was it everything enlarged, exaggerated by a fertile imagination? I was wondering unsure, measuring like a seeker of treasures, the importance of my discovery. In fact, it was just me and I, the magician and the man, two extremes, which although manifested concomitantly, were mutually excluding each other. Warring myself with the expectation, time, anxiety, and routine, without filling with anything that emptiness in the corner of my pride as an explorer. Was it a penalty kick, *une tentative de pénalité*, given by destiny for a "backward", for my probable regress?

So unpredictable and pretentious was the magic.

Leadership: Do you get caught up in the beauty of the complexity of the background on which the surrealist experience you have acquired to maintain the illusion you do not see takes place?

Leadership is based on a formula, a simple philosophy, the most comprehensive form of its development, supported by all true leaders: *"The way, in which you lift up the man or bring him down, depends on the way in which the externalized reality is filtered by your consciousness."* About this, I widely discussed in my previous webinar.

The way you perceive reality determines how you perceive your image. Therefore, you should start from this correct premise that the man can be shaped, influenced, if his existence is placed under the influence of some "electrifying" thoughts and feelings which creates a new controlling entity: the magic.

To succeed in identifying the primary element underlying leadership, first find the main and decisive factor of understanding the magic that amazes and gives a good image to a complex artist. Follow the path of knowledge based on the verisimilitude, justifying the quality attributed to the thought of profoundly changing the situation known before it, the values, the attributes of an idea.

Climb to the dominant area of human character, which houses the most important mysteries of the being and of its life, through a celebration of the inexplicable. Examine the human traits with the powerful magnifying glass of your own virtues, looking up into the depths of his being, every angle, every corner made of emotions, requiring a certain balance to his existence - this is the highest mission of the leader.

And this is, in fact, the main indicator which must be considered. With the high power of concentration of an aeronaut, the genuine leader carefully crawls all the "expansion" of human nature, all regions of reason and of the feelings unexplored by anyone. But, at the same time, it underlines the magic of the moment of recognizing itself within a different identity, profoundly illustrating the faulty saying: "Verweile doch ! " (Moment, stay !)

He knows how to take advantage, and even to direct the breeze that blows from the most inaccessible peaks, harsher and more barren of the human psyche, so that to dispel the fumes of personal incompleteness or of self-devaluation in the bright rays of a sunshine. The development and implementation of a moral renewal on any surface covered with the "mist" from the human world – that's the total success in leadership !

The illusion you do not see is what happens to you ass the eyes of the world are fixed to what you have made them believe: that you have forgotten who you really are and that you are lost in another reality.

The depth of the human existential universe brings into the field of attention the result of a conscious targeting of the intellectual effort, emotional and creative of the leader towards unraveling the biggest mysteries of the world: "human being", and also the most important question of all time: "What is the meaning of his existence?".

Just as an archaeologist reconstructs a full epoch after the discovered style of construction, so do you, to understand the human dimension, you must start from the correct premises that underlie human existence, to admit the existence of those weaknesses which undermine the development in his way towards perfection, to identify, analyze them with that "divine organ": heart, and then try to correct or to eliminate them.

Do not you have twinges of consciousness; does your soul hurts when you realize that you, or people around you are unable to reach a certain stage of "evolution"? Have you done something wrong? Did you forget something? Have you missed your mission?

Conclusion: The leader must know that he acts on an unstable and constantly changing ground. The ground consists of people, who are distinct individuals, and who together represent a force that acts synergistically, or not with him.

On quicksand you cannot build anything. Therefore, the leader has the role to find the perfect binder to strengthen the "ground". This goal can be achieved only by deep knowledge of people and their inner universe, as well as finding ways and appropriate methods to lift them up, and not to bring them down.

Source: https://neculaifantanaru.com/en/the-depth-of-the-human-existential-universe.html

The Depths Of The Soul

On October 15, 2010

People will be willing to accept you as leader as long as they will perceive you as a man approached to their soul.

At the end of the movie "Prince*of Persia - The Sands of Time"*, there is a dialogue between the princess of Alamut, Tamina, and the Prince of Persia, Dastan, who followed to marry so that the two nations to be closely linked not only by neighborhood and friendship relations.

- How can I trust the man who pierced the walls of my town? the princess asked Dastan, earnestly looking at him, surveying with a constant attention like, trying to decipher his intentions.

Dastan's look was calm and even brilliant. Looking deep into her eyes, filled with an inexpressible joy, he replied with that warmth of heart that will not ever find when you are looking for:

- I begin to think I'm no longer the same person who has pierced them.

Leadership: Are you experiencing the main features of a difficult, and yet, ultimately fulfilling road of an ideal created with an unwavering faith in a victory that ensures your return from a feeling of "deja-vu"?

In his voice vibrated a certainty, a conviction, and an energy, which alarmed the princess. Looking at him astonished, excited, Tamina exclaimed cautiously:

- It's a short period for a person to change so much.

- Perhaps, answered Dastan, who undoubtedly remembered all the events lived with her.

- It looks like you discovered something Prince... a new spiritual consciousness.

- A destiny, he replies in a voice full of quiet.

And then it was as if time has stood still. These words lit the fire in the heart of Princess. She looked at Dastan with an expression of tenderness that seems like love, the voice of her heart was completely happy and had promised only joy and fulfillment. An almost superhuman serenity seemed to enshroud them both as a halo. Their blood felt the same ardors.

Leadership: Does the inspiration to accomplish a great destiny stem from your total acceptance of a reality called "coincidenta oppositorum" in the act of retrieving the self from which you have always fled?

One of the secrets of leadership is that you do not need to understand one thing to feel it. There are times when people feel instinctively, but cannot express in words. I just know. I

understand instantly how things really are. Perhaps the reason or conscious may fail, but heart will never betray them.

Princess Tamina examined Prince Dastan only by eyes, she did not judge the facts, but she felt his nature, soul, in his warm and tender eyes. Watching the glimpse from his eyes, she understood. She was immediately engulfed in a kind of respectful and mute admiration. As she could look to the depths of his soul, and saw the true face, his true nature, his true "ego". She would never be valued that union if not "seen" the soul of Prince, what he thought in his mind and what he felt for her.

As a leader, you must take a journey: a journey towards yourself, that will help you know in detail the personality and the beliefs that you have, and to consider your choices that you will have to make. Look at you with the eyes of your soul, and then shape your potential after your own beliefs, criteria and ideas. Seek to be as you see yourself. Give voice to the reality through what you are, what you think, what you feel, and what you want. The leadership is strengthened by developing your emotional intelligence.

Coincidenta oppositorum, a philosophical and religious concept that signifies the "coincidence of opposites", applies in the situation where two people with completely different convictions, through a twist of fate, come to share the same experiences, the same values, to possess similar knowledge and to think through each other's thoughts at every next step.

And to find your self from which you have always fled is similar to buying a map that helps you shorten your way to the final destination even when you're about to give up on your journey.

Leadership: Do you practice the application of freedom in alternation when you are about to feel something you do not want to feel?

Leadership is the product of your contribution to perpetuating a correct and clear understanding of the experience to connect with others. The way in which you manifest yourself in their eyes, ensuring the ratio between natural and forced, says a thing or two about your refinement, about the depth of your own reality – where you see yourself as an entirely different person, giving criteria to classify the dispersed elements in your personal climate.

In this regard, leadership isn't only about a future filled with aspirations that you can see through the mind power of controlling reality, but it's also about the present where you find yourself as a spirit, leaving your mark on improving those contrasting aspects that have a significant impact on the conscience. The conscience of being the bearer of a unique destiny – the destiny of your own functioning in relation with a high significance level.

The definition of what places you in a higher "illumination" configuration and transformation, at a conscious level, towards a new dimension of who you truly are is given by the French author Marguerite Yourcenar in one of her books:

"We all practice applying the liberty in alternation: emotions, ideas, preoccupations, at any moment they must be able to interrupt themselves and start all over again. The certainty to be able to chase them away or call them back like slaves that deprive us of any tyrannical tendency, untying ourselves of the feeling of any restraint."

Everything that relates with your personality and convictions, either distancing you of what you usually include in the sphere of your own greatness, or drawing you closer to what fuels

your happiness, is reflected in this "liberty in alternation", that must be practiced as a role-play.

It points to the expectations, attitudes and strategies of the individual for his approach in a changing climate, in a game full of interruptions and replays that always fully represent his own thoughts and feelings. And in this case leadership can be considered the result of a hard work with the self, accompanied by a leap in the future, a cantonation in the past and a coming back to the present.

To feel something that you don't want to feel is to admit that what you were doing before you failed was not what you wanted, or that what is happening to you is an amplification of the previously crystalized feelings of abandonment.

Many leaders are showing a growing concern towards achieving results, placing less value on the human side. They are looking to simply push people in the right direction, directly or indirectly forcing them to line on their own beliefs and values. But they do not understand that to change people you need to intervene in their behavior, in the minds and especially their hearts. People feel who you are, and if they do not see you as a person able to express genuine feelings of care and compassion, as a long-term partner, but perceive you as a master, then it will never create a spiritual bond between you and them.

Just as the blood supply towards tissues depends primarily on the amount of blood that the heart pumps, namely on the cardiac output - so achieving an emotional maturity, which is absolutely necessary to establish and maintain on long term the relationships with the people around, depends primarily on the positive contribution that your leadership has in the increasing of people's ability of relating to you, and of the "quantity" of patience you should impose to yourself in order to find their value, their true nature and their true characteristics.

Sometimes, if you want to change something that doesn't work in your life you must be aware and recognize that what you need to experience is someone else's creation.

The Depths Of The Soul are hard to penetrate, especially for those who do not know the answer to what is happening to them all along the sinuous path of a destiny from which one cannot escape, not matter what.

It's very important for a leader to be perceived by the people who elected him as their ally, a person close to them, which will drive them like a guide on the best ways. Sometimes his soul (his true nature) is not known until after long collaborations and sometimes can only be guessed. But once discovered, people's behavior will be favorable to leader, or will take a bad turn which will create a huge gap between them, placing them in antagonistic positions, harmful to both sides.

How does your leadership contribute to the increasing of your people's ability of relating to you?

Source: https://neculaifantanaru.com/en/the-depths-of-the-soul.html

The Deserted Islands Of Understanding

On August 12, 2013

Ensure the evolution of your leadership towards new horizons, without directing your power of understanding the science to extremes that reach beyond the unanimously accepted normalcy limits.

I came across a multitude of islands, one of Jules Verne's heroes confessed, sown by a whimsical hand, large or small, the majority barely jutting out of the waters and so low that, sometimes, the smallest tide was enough to fully cover them.

The islands represented the symbol of a diversity of landmarks, well established on the map of my visions and ideals, between the checkpoints of complete knowledge, above any understanding. These contact surfaces, big and small compared with the size of my Self, indicators of a stagnation in the deep area of some idealistic experiences, expressed the connection between various processes that kept constant, presenting a maximum of stability towards the perturbing factors that generated strange thoughts.

Thoughts that seemed to repeat endlessly in a real visual journal of long gone times. Thoughts that rose me above the ordinary and introduced me to projection areas that alternated generally accepted perceptions about space and time.

A being's spiritual territory is an exercise of invading a lesser known island. I was looking for a sign, supported by an infinite multitude of more or less relative truths that could have settled a connection between answers and questions. But the murky waters I was bathing in at that time, maybe the most important experience of my life, couldn't be covered with anything but the highest layers of the psyche in relation to science.

Leadership: Does the meaning of your life amount to an incessant exploration of the horizon between acquiring a new self-consciousness and the experience of managing a knowledge oriented towards changing perceptions of what you relive with your memories?

Practically all my intellectual force, in extreme efficiency conditions, was being grinded or became inactive after a few cycles of use, just like a chemical reaction, which donated the energy that determines transport processes in an anti-entropic meaning. My thought system stopped exhibiting an ideal behavior. The islands seemed to expand towards the edges which exceeded my acceptation dimensions, creating the effect of chain negative reaction.

I was standing in front of a rediscovery of my essence of being, as I have never seen it before. I couldn't not notice that the radical innovations I was generating, especially the inaccessible I referred to, produced a certain distortion in the analysis or interpretation of the combinations of absurd and chaotic ideas. I had to sift through the chaos of my travelling thoughts towards new destinations, in search of a glimmer of honest clarity. Where was I in relation to myself?

The islands had to interfere with the truth aspiration, which included any interpretation. And this involved only one thing: to stop doubting the arbitrary character of my life experience in relation to understanding my thought structure. I had to find a logic in everything I did, no matter how hidden it was. And a fluency in my mind, my thoughts and my ideas. Otherwise, the situation would have become unbearable.

My memories still relate to these isles that shape my perceptions of what is important to learn new about myself in the face of a different reality, one that exists beyond what I think I can recognize at first glance. The science that I feel able to understand, the existential determination of the knowledge still connected with the interpretations of a literary life, can be gained by approaching an idea that connects the whole world to me.

Leadership: Do you stop at the gates of an unconquered fortress, or continue to offer new interpretations of your life experiences to landmarks that are placed in less accessible areas?

Do thoughts lift you higher than the ordinary? Are you in search of a sign, supported by an infinite multitude of more or less relative truths? Could the murky waters where you bathe be covered by anything else but the highest layers of the psyche in relation to science?

In terms of science and life that can become superfluous in front of the actions whose permanent protagonist is you, the winner you can obtain from contributing to these two challenges pragmatically and responsibly approached, meant to determine a good operation, don't need to present them as an object meant to replace true leadership. But as a product of thinking beyond traditional patterns, which achieves the making of a visionary conception about the evolution of the relation between leadership and the unpredictable results of knowledge, in connection with your Self.

To stop at the gates of a fortress yet unconquered, but one of colossal significance, means to contradict the verisimilar, the immediate, perceptible reality, by determining a very low probability of securing a new self-image.

In the absence of even the most frail perspective renewal that can enhance the chances of growing the profit you can get from your "accessibility", you will set on your road towards excellence in reverse. The landmarks well established on the map of your visions and ideal act impeccably and will gradually extend to the limit where they could become uncontrollable.

And then leadership will give in, or will register a minimum of stability towards the perturbing factors of an inappropriate supply with approaches that don't bring the expected results.

Leadership: Can you extend the interpretations you give to reality by becoming aware of self-acceptance and the right to exist as you are before an unknown horizon?

An unfamiliar horizon is an island that you have not deepened but deserves all your attention, being probably located in the vicinity of that side of science to have truths about the essential nature of things and phenomena. That means being able to get rid of the conformism of society and to work beyond prejudice.

Two intermediate moves with uncertain perspectives can lead to a configuration modification or invalidation of your operational system. The first, reaching an attraction and unification between thought and knowledge, in the sense of an ascension towards superior ways of understanding leadership through a better framing of the landmarks on the map of own visions and ideals. The second, creating a bridge between the control points of perfect knowledge, in contrast with the opposite force of any possibility of self-assertion.

These two moves can lock or unlock the access paths towards the science's unconquered fortress gates, which always has its place at the top of leadership. The gates open and

enhance the innovative capacities, disturbed by the aspiration towards height and perfection, slightly distorting the truth you know about you and that can't always align with the openness towards change.

Just as a good conversation implies a balance between listening and speaking, so the connection between your evolutionary process and the perceptions about yourself throughout the production of new approaches and idea transformations must remain constant. Otherwise, your intellectual force, with maximum efficiency, will be grinded or become inactive after a few cycles of use.

Unanimously accepted limits of normality are given by those aspects of reality that can be seen and cannot replace aspects of unreality.

Ensuring the evolution of leadership towards new horizons means to enrich yourself with new interpretations of your life and learning experiences, filtered through a sense of understanding of reality that others do not know how to exploit and extract from it what is valuable.

The deserted islands of understanding are those areas insufficiently known and researched whose exploration is hindered or limited by current knowledge. Persistence in these areas leads to a stagnation in leadership and eventually furthering away the originally proposed terminus point. And in the end to the decadence of leadership.

Source: https://neculaifantanaru.com/en/the-deserted-islands-of-understanding.html

The Devil's Servant

On June 10, 2010

Examine well your convictions that you form about the one who leads you, by giving them an order which will take into account the impact that they could have on you.

The pacifists' principle says that you should never harm other people. But the devil doesn't take into account morals and ethics, which humans are so fond of. He judges people by some very rigorous criteria, which only he knows, treating them according to his interests.

Do you remember the movie "*The Mummy - Tomb Of The Dragon Emperor (2008)*"? General Yang always hoped to bring back to life emperor Han, the only one who could reinstall order in the chaos in his country and, then, he could become his right hand. And he succeeded. Awaking the sleeping one, his dream became true. All he had to do was to prove his absolute loyalty to HIM.

Leadership: Can you create a new reality of your life with a "duplicate content" of the type THE VERY BEST, without feeling that you've put a part of you in it?

Many are called, but few are chosen. The devil never can carry out the plan without the help of some loyal servants. Even he needs support. But the hardest thing in the world is to find his perfect servant, who enthusiastically will devote himself body and soul, day and night to his ideal. The perfect servant must be fit for everything. Imperfection, doubt, mistake are considered weaknesses.

His old general, general Ming had betrayed him that is why emperor Han had some difficulties in trusting the new contender for such a high rank. However, he accepted that Yang be his general because he had resurrected him from the dead. That proved his loyalty. Such a man doesn't need a resume, he mustn't be tested, evaluated, monitored, go through trials and receive grades any more. With no doubt, he is the right man; he is decisive, has the mind of an explorer and proves confidence in himself.

Leadership: Is your importance measured by the mission that you assume in an effort without success, but which has the potential to meet the standard of proof of an ungraspable greatness?

Hatred that lies in an unshakable heart cannot be concealed forever. Emperor Han, who had the sole objective of becoming the ruler of the world, could never have quenched his hate towards his enemies, all the people who would never have wanted and who would never have accepted to obey him.

Emperor Han, brought back to life after 2000 years, could not forget his old thought of conquering the world, but on the contrary, he was even more determined to reach his goal, especially that both him and his army were condemned to suffer a torturing death.

By the fact that not even after his death, emperor Han never abandoned the mission he himself had assumed, he became a fearful leader.

Leadership: Can you open a promising perspective of reconnecting to a supreme entity, gaining confidence in the context of a change of origin?

Whoever follows his leader devotedly, shares the same fate with him. Whoever serves the devil cannot break free of him. This is also the case of general Yang. It's madness. It's grim, but there was a sort of relationship between them, a mysterious relationship and I cannot give it a name. But under no circumstance can it be called friendship because the devil never has friends, he only has servants.

His immense ambition to serve his master and his confidence that he would win, added to the confidence in his own strength, gave general Yang a powerful impetus, a courage relating only to madness or genius, but which lead him to damnation. He was very ambitious, but in his rush to succeed in everything that he had set forth, he judged superficially. And paid for his mistake. He should have thought better before rushing into such an adventure together with the devil.

The origin of a man dwells in his freedom, but in leadership, too much freedom as to what regards rules gives rise to antipathy because it ultimately leads to a lack of coherence in achieving objectives and instability in what regards the decision-making autonomy. This origin of man must use another variant of acquiring a privileged status, namely through symbolic equivalence: "to go one's way".

Basically, General Yang had to claim only the "display" value of a supreme power, and not its personal use version.

Leadership: Do you assess as objectively as possible the tendency to be oriented towards tasks without acting against image representations that are often simultaneous with another coordinated representation?

Just as a leader must have the ability to assess his people, so also those who choose a leader has to evaluate him with special attention. It rarely happens for a leader to have other intentions than the ones declared to his team and to deceive the team's confidence or to guide it to an end point, other than the initial one, and even to failure.

Do you have the ability to sense the truth about the nature of the one you accept to lead you? Have you somehow made a wrong impression about him?

You enter a new field just for the sake of serving someone? Do you recognize the importance of selecting the right leader? How can you recognize the true leader?

Your success depends, on a proper sense own, largely on your ability to choose. Examine well your convictions that you form about the one who leads you, by giving them an order which will take into account the impact that they could have on you. Think twice before choosing your leader.

The representation of an image of superiority is, in most cases, simultaneous with another coordinated representation: a multiplication of a self that projects the other in itself.

The Devil's Servant is the man who cannot rise above the spiritual condition of the preacher of a frightening belief.

Source: https://neculaifantanaru.com/en/the-devils-servant.html

The Difficult Target From The Box Of The Accused

On October 12, 2012

The way you face the reality that others intend to impose on you, is the result of the transformation process that brings you face to face with yourself.

It was something totally unexpected. The woman shuddered at the sight of the assassin, as if she would be touched with a red iron, because she felt a terrible thrill passing through whole her body, incinerating all her hope, all the power hidden in the subconscious, all the unmanifested feelings.

Her innocence and his justice intertwined with a dizzying will and determination. As if between the two of them would have been a unique parallel, direct and disturbing: her weakness, her education in the spirit of the church - and his instinct of a killer, to which is added his role as an intermediary link between the "procedural exceptions and defenses background" between a pure acceptance and renunciation of principles.

The poor woman was aware that her hour has come. She unwillingly became a target. The moment arrived when she has to be put to the test. Her heart ached. For a moment, she felt transported into another world, of the defeated, of the exiled, of the ones taken out of the laws' defense. She caught a propitious moment, and looked into the eyes of the killer, pondering it all. It was impossible to escape. From all the parts were watching the iron laws of justice. She was in a box of the accused.

Leadership: Is the lesson given to you by the hazard that of having the ability to diminish the potential of a danger before it hits?

O realitate impusă cu scopul de a deturna opțiunile individului. Seized by a sense of rebellion, of culpability, so deeply rooted that no logic, and no reason could not ever annihilate it, the woman gathered all the courage of her heart and said:

- You have no reason to hurt me...

- No, but I gave my word, replied the assassin. Your husband had the chance to save you. But, he used you in trying to save himself.

- You should not do this, said the woman with a voice of an angel.

As a superior man, as a merciful judge who grants a last chance to the one condemned to death, Anton Chigurh throws up a coin twenty-five cents, catches it, and tells her:

- Okay, that's all I can do for you. Choose.

- No ! I will not choose ! categorically replied the woman with a striking courage, worthy of a warrior. The coin has nothing to say. *

Leadership: Can you analyze yourself from the perspective of a self-evident understanding by experiencing that sense of distance from suffering that has very little connection with

the present, but makes you think that you belong to something or someone?

Someone well-remarked: *"The reality that you live is the mirror reflecting everything inside you: compassion, hope, humanity, solidarity, positive thoughts, forgiveness, inner peace, confidence and faith."*

If this reality, in which you find yourself it is stolen, modified according to the will of others, subject to some different criteria than those which should prevail, then it will produce a trigger in your way of being.

Instead of evolving towards a higher level of your consciousness, with which to resonate 100%, so towards a deep understanding of the essence from whom you are molded, you will be anchored as a rusty wreck in an enclosed space, not ventilated, in which the "nothingness" will take roots. A flow of an abnormal change process, forced, which sometimes significantly exceeds that form of reality that you claimed it over the years.

The leadership may prove useless, devoid of substance, if it reduces the degree of strength and protection in the collision with an opposite pole. It can turn into an agent of a rupture with yourself and with the nature which it creates, with the resources, which it puts you on hand in order to keep your status as a man of great character.

A kind of sabotage from outside, from the unpredictable direction of an elite led by other principles, unhealthy, and in the other terms that are not characteristic to it, which do not honors the most basic values.

Leadership: Can you face the uncertainty of a final result by a deviation from the general rule according to which throughout your life you pay more and more for what you receive than for what you give.

Do you unwillingly become a target of the reality of others? How do you manifest your personality at the contact with another reality? Do you feel transported to another world, of the defeated ones? Are you in the box of the accused? How can you maintain your stability in the conflict between the accusers and defenders?

You cannot be a great man, if you continue endlessly to stay small in the eyes of others, if you let yourself caught, like a snowball rolling continuously in various situations, in which you find it difficult to act.

If the source of values that feeds your beliefs It stops functioning, your way towards achieving perfection will break down and will continue to slide until any intervention, and any major manifestation of your will no longer be useful.

Leadership: Can you face the reality that others intend to impose upon you in a world where nothing seems to be what it is and where anything, absolutely anything, can happen?

To confront the reality that others are trying to impose on you is like collecting mirrors, neutral surfaces against which you can look weak or strong in order to see yourself reflected. It is an attempt to reveal without restraint your fidelity towards your own identity, a form of manifestation of the purest side of your Ego, which constantly watches over you, especially in the harsh conditions.

For your development to be as healthy as possible try to follow carefully the red thread of the events that challenge you, independent of your reason, that unsettle you and involve you in a risky game. Try to foresee what does not fit in any way with your searches and do not let yourself be captured by the strange force of the hazard and coincidences that make it so that, at a given time, each to be close to each other, looking for or just intersecting without his will.

Beyond your values and beliefs that you create by building relationships, since this is a constant process, any prospects that make you understand the true essence of your own personality, must be at any moment and under all conditions, possible.

The precarious reasoning that allows for the existence of the factor called "resignation" interferes with what you find needs to be changed in the world starting with what happens to you in a way that sees beyond the limitations of immediate reality and the danger of the facts that spread out before you in your life.

The difficult target from the box of the accused is the man who, depending on the hazard, is condemned without his will to change his destiny. He goes from one stage of acceptance to one of survival !

Are you ready to start an assessment of the reality that you live, when you are under the influence of the ones estranged of the sound principles of leadership? The boundary between accepting their reality or rejecting it, being anyway extremely fragile.

To accept the reality that others are trying to impose on you, always requires an assessment of your own principles, feelings and modalities of action. Do you accept turning into a gravedigger of the reality that you live, or to become its architect?

As a leader, you must be in compliance with reality, but also to yourself - that unitary whole (composed of ideas, concepts, principles and feelings) strengthened over time. Accepting a reality imposed, in disagreement with what you are, can send you into the box of the accused. Be faithful to your principles and your Ego, be yourself an impartial judge of what you are, and you will prove your innocence and fidelity towards you, and towards the people, who have invested their trust in you.

The way you face the reality that others intend to impose on you, is the result of the transformation process that brings you face to face with yourself.

*** Note:** No Country for Old Men (2007

Source: https://neculaifantanaru.com/en/the-difficult-target-from-the-box-of-the-accused.html

The Direction Of Leadership

On July 03, 2016

Find the essence of understanding the image that amazes you by its unexpected intrigue, accepting as a landmark the reality that is "outside" your expectations.

I'd made an imperious obligation of knowing such things that only the suggestion of some revelations – with the role of "take heed" – could determine their importance, at the crossroads of options my future depended on. In an image that very much corresponded with that reality where the victory over the attempts of interpreting certain situations, individual and collective actions resounded, in an attempt to find a guiding thread between the struggle of life and the admiration for high moral virtues.

Such a reality could remain integrated at an elementary level of consciousness with the risk of diluting into a reprehensible passivity, like a sort of punishment of my revealing concerns, being evaluated in accordance with the ability of recognizing the emotions of others and the ability to react to them. The advanced conception of the world, extracting the precious ores of the perspective of seeing everything through the eyes of an artist who makes his religion from the refusal of the accomplished act, to melt it to the crucible of memory that coagulates meanings shared by large groups of people could be the supreme expression of my mentality and art.

In addition, fairly advanced in terms of ideas, feelings, and acts of thought that tested my ability to foresee any variable of the "painting" type, which included the appearance of certain answers and theories under the action of random forces, of which only a mind full of expectations up to refusal is capable of grasping, I had myself sat numerous times between the way of seeing the world and the way of acting within its limits.

Thus, a continuous tissue was formed in the interior of my literary journey, from the sensation of sight in the conditions of penetrating a mystery, of descending in the open depths in creation, by relating with the most mysterious depths of man, up to the sensation of being a participant in the creation of the content of a new approach to leadership.

But always a new approach requires, through the variety and magnitude of situations, a relentless dynamic of life and the characters within it, forces of movement that try to oppose change or accept it without opposition.

Leadership: Do you qualify in the phases of the training of the type *"guide your own exploration of the world around you, to what you can do with it", so to produce an essentialized vision comprised between what is happening to you and what you find that actually is hiding from you?*

A fragment of the book *Children of the Wind* by Jorge Icaza highlights the reality of those things I tried to understand, those important pieces necessary for the completion of the "painting" I had to polish well before giving them a certain color in my works.

"One summer afternoon, the almighty priest of Guagraloma was called to give the Holy Communion to a dying man. But in his way, was the devil. A group of mestizos had made a circle around an exciting cockfight, laughing and making catches. What difference does a dying man make when a profitable game and a compelling stake intervene?

After a while, amidst shouts and comments at the end of the fight, a child emerged, crying and panting because of the hard ascent. Approaching the priest, he said: "He died ! He died, Father ! " It is understood that he died, who says this? He received two blows to the head like bullets ! answered the priest, trembling with emotion.

No, no, he died of fever, in his shack. All had abandoned him... Now he needs nothing... He needs no one, sighed the boy deeply. And only in that moment it was easy for him to discover in the sweet and obsequious smile of the priest the cunning greed, unscrupulous."

Within each man of the cloth hides a wizard, and it is easily understandable that good or evil hangs, as Schopenhauer said, especially from what is and what happens within him.

And the painting a writer interested in capturing the humane outlines, working on the living portraits inspired from reality, what we admire in the depth and perspective of the image that his text highlights, is the way of capturing that special something inside of man that comes out when the reality "outside" of his expectations has a large influence on him.

Leadership: What have you at hand to control the emotion of discovering fragments of truths from life's experiences, interacting with the image of a new version of reality that automatically introduces you to a cause that does not remove the character and the consequences of the deed?

The reality "outside" of expectations, created by the most atypical characters, captures all those circumstances of high impact that sustain or paralyze the emotion of discovering new truths or fragments of truths, stemming from life experiences, from the impressions of others and that produce pleasure or displeasure, desire or repulsion, sympathy or antipathy.

Therefore, we have to choose between believing that the understanding of leadership, based on accepting the differences between good and evil produced by the recognition of the true human potential is in the phases of the training of the type *"guide your own exploration of the world around you, to what you can do with it".* And the fact that the fruits of life, as we understand and desire it, are those parts we can control and those we can accept as being normal, are at the crossroads between greatness and villainy.

To guide your own exploration of the surrounding world towards what you can do with it means to get close to a clear understanding of the truths that hide behind appearances and opt for the facet of the essence of what remains within you after you have accepted everything.

The essence of understanding leadership is similar to the process of acquiring the most penetrative writing: is revealed by going through a difficulty and troubling path.

First you must endure for a long time the consequence of manifesting an event external to your being, whose effects increase the possibility of producing a wide range of experiences. Then, you must accept it within the reality of your existence as a landmark for determining your dominant position: that of a moderator of a severe general image, that of a revealer of a more nuanced meaning of the world or that of a man who stoically bears that pressure of revelations that are not consistent with the set of values followed and promoted worldwide.

The only thing you have at your fingertips to control the emotion of discovering some awkward or confusing truths from the experiences of life is that moderate motivation to become aware of the other contexts and values in your life that favor a new trajectory of spiritual ascension.

Spiritual ascension seeks only to manifest the good and the choice to remain faithful to beliefs based on humbleness, tolerance, self-giving, and love for man and humanity.

The Direction Of Leadership is given by the course you followed after passing the crossroads between the way of seeing the world and the way of acting within its limits, between the truths found independently of your own will and the accepting of a reality assessed in accordance with the ability of recognizing the emotions of others and the ability of reacting to them.

Source: https://neculaifantanaru.com/en/the-direction-of-leadership.html

The Direction The Leader Is Heading Towards

On April 09, 2010

What you represent to yourself is far more important than what you represent to everyone else.

Master Chan Xiatang told Huoan:

People's talent and skills are, of course, great or not, because these things cannot be learned. For example, those who have a small piece of paper cannot pack large items. Those with short ropes cannot draw water from a deep well. An owl can catch a louse and see a hair at night, but when the sun rises, its rays irritate the owl's eyes so much that it cannot see a hill. It seems that talent and skills have been divided.(Thomas Cleary - Zen Lessons)

This story teaches us that each person corresponds to a model of internal representation, corresponds to a certain pattern of active genes that make them unique in certain circumstances. Just as each artistic genre corresponds to a certain way of expression, in multiple aspects: composition, vocabulary, syntax, style figures.

The secret is in you, the leader. Just as fire, earth, air and water form the four elements of nature – so too do solidarity, empathy, responsibility and mutual respect ensure the cohesion of the team, of the people who have accepted you as their leader and who follow you in the direction you choose. These are the "parts" you need to connect in order for your leadership to work well.

Imagine trying to find a match between four pieces in a puzzle. What are you looking for to decide if they fit or not? You must first keep in mind that each of these four pieces must intertwine, serve each other, fit like a glove in the "context" of this puzzle. Each element must evolve through the prism of the four factors: knowledge, affectivity, intelligence and will, to eventually form a single unitary whole.

The premise of leadership success lies in the harmony of its fundamental components, which I have mentioned. In addition, no one will be able to become a performer by building their leadership on a disharmonious combination of its constituent elements.

Leadership: Does your transformation into a very self-confident person correspond to a model of internal representation that can improve your experience of accepting yourself as an autonomous individual?

The leadership model that deserves to have an influence on people must be based on content, on the relationship of resemblance and understanding between your profile and their profile, between the characteristics that best represent you and those that interest them. When you move to a higher level of leadership, it becomes important for your skills to be validated by others. Or, as a well-known leadership expert puts it, each step of development involves further development as part of leadership capacity.

Fighting alone means tilting at windmills. That is why you must have reliable allies to achieve "victory" for the benefit of all. How do you gain allies? The secret is in you, the leader. It exists, but it must be found and you must know how to listen, for it often cries out: "Here I am."

The secret lies in what defines you, in what gives you authenticity and integrates you into the circle of people looking in the same direction. It is given by that element of you that dominates the existence of your leadership and that can bring to others benefits of any kind – a use, a constructive value. It is that something, that energy, that emotional force, that power of influence that you have to use in your favor, but in such a way that those around you reach their maximum potential.

The secret is found only by those who have learned and know how to play Chess or Bridge, and not by those who specialize in poker or, worse, by those who would limit themselves to "Pig". Leadership is a smart "game" and it can't be played by just anyone – it's a team game with multiple winners.

Leadership: Does the ability to evaluate yourself begin to take shape in the light of your position of "apparent power" that turns you into a circumstantial, unbearable case of liability?

What is your position on promoting relationships with other people: Striker or Defender?

When I speak of leadership, I start from the idea of progress, of ascending to the top step of the pyramid of values, to which brave people will always aspire. But in order for this ascension to take place without any inhibitory factor, without the slightest degradation of your own potential, it is necessary to develop human relationships. Ascension is nothing more than a combination of self-imposed development and experience gained over time, to which I would add the passion and enthusiasm for your work and position, but especially for the exceptional potential of people. For without them you cannot progress.

What attitude do you take towards human relations? Do you reject any form of relating to people? Do you attack any thinking that does not correspond to yours, restricting any individual or collective initiative to intervene in your leadership? Or do you defend and encourage the evolution of people through constant focused actions to develop their resources? In order to move from "amateurism" to "professionalism" you must develop your passion for human development, to build effective collaborative relationships.

Can you score a goal from a closed angle?

Just as in football, the game of defense is, by definition, only collective, so is leadership, adding that your efficiency in getting things done and the ability to work with other people are always limited. It's as if you want to score from a closed angle: only a few can do that. If those leadership qualities that you have do not guarantee your success in establishing and maintaining relationships, then they are ineffective.

Can you express your vision in such a way as to make people act in its spirit? How do you interact with people? What is the price of your progress? Are people willing to pay that price? Do you control your expectations? Is your leadership a low-risk, high-profit opportunity for people? Do your decisions meet people's expectations, or are they against human nature?

Can you find the connection point between what you are and the goals you are pursuing, so that your leadership allows an optimal highlight of the role you play in a circumstantial position?

How do you position yourself towards your goals?

The direction in which the leader is heading is also the direction in which the people are heading. Mrs. Georgeta Vanțiu, about whom I told you in another article, had a real battle to promote the Spanish language and culture. She was successful because countless people, eager to learn the Spanish language and culture, came together around her vision and ideals. She has achieved her goal by creating a learning environment that others have accepted. It was not her ability to attract people that was the ace up her sleeve, but the choice she made and the attitude she adopted and promoted. If people are willing to choose your path, then they will adopt the same attitude as you – and you will not encounter too many obstacles along the way.

As I have said many times before, people and the leader must form a strong and professional team that will work efficiently and correctly, with seriousness and responsibility, and that will be able to consistently achieve remarkable results. For this, it is especially important that team members, who have a well-established role, help each other whenever needed; to have a lot of trust in each other, to share the same visions and to be devoted and motivated to the ultimate goal.

Nothing can be achieved, nothing can work properly, no progress is possible and everything will remain unchanged if one or more team members do not work at full capacity. Everyone must produce something useful, bring their contribution to the smooth running of the company and be very diligent, very serious and responsible in solving the problems related to their competence.

The functioning of leadership is based on teamwork, loyalty to those you work with, enthusiasm and passion for the activity you carry out, competence, efficiency , and last but not least unity and fairness. This means that all the members of the team work together to find solutions, and work on equal footing, not less for some and more for others, not having someone standing idle while others break their backs working.

"One for all and all for one", the famous motto of the musketeers can also be applied in leadership, which implies cohesion, mutual help based on a unity of thought and action. The role of the leader is to determine the emergence of this unity of thought and action.

Leadership is the position you hold as an autonomous agent in those situations where the ultimate goal is not to perform meaningfully and effectively in difficult times, but to demonstrate the truth of all your perceptions and thoughts in the most unexpected ways.

The Direction The Leader Is Heading Towards must, first of all, be the direction of accessing the level of the Integrated Self and the level of the Higher Self. So learn to work toward self-affirmation and self-fulfillment before positioning yourself in a particular relationship with the world.

Source: https://neculaifantanaru.com/en/the-direction-the-leader-is-heading-towards.html

The Director Adapts His Editing To The Music, According To A Special Mechanism

On April 22, 2012

Finding the perfect match between the image and a "higher revelation" requires a clear knowledge of the available visual material.

Prokofiev considers Eisenstein a fine musician precisely because he notices the symphonic character of his montage constructions, the nuanced understanding of the musical phenomenon. Eisenstein, who on many occasions noted his lack of skill in music, nevertheless once wrote: "I think that it is only by chance that I am not a composer. Because nothing interests me more than compositional problems".

The composer takes into account the musical opinions of the director, it happens that he redoes the music of a fragment six times and when he once introduces some previously composed themes, he then redoes the music at the request of Eisenstein who "didn't let old horseshoes sneak up on him ."

When Prokofiev begins, the director adapts his montage to the music, according to a special mechanism. First of all, he has to imagine very vividly, to see clearly all the plastic material available for that scene. Then he has to look for the perfect coincidence between a precise image and a certain fragment of the music.

He looks for the coincidence between the "invoice of the object or the landscape" with the time of a musical passage, an intimate consonance that cannot be rationally explained, between a musical fragment and a fragment from the image. It is not so simple, because at this stage the fragments of images are in chaos and their ordering, according to the precise structure of the music, pushes him to jump from one end of the film to the other, to guess which juxtaposition of fragments will correspond a certain musical phrase.

Leadership: How can your work become a visual interpretation of the ideas and emotions expressed in a realistic composition, providing an integrated view of the story that inspires you?

The text highlights the complexity of the process of synchronizing the music with the filmed image. Eisenstein was a perfectionist who wanted an absolute match between the two artistic elements. Their collaboration demonstrates the power of art to transcend boundaries and create works of unique beauty. The text provides valuable insight into the artistic relationship between Prokofiev and Eisenstein, highlighting the mutual respect, artistic exigency, and collaborative spirit that defined this fruitful collaboration.

Music represents "a higher revelation", if we consider the director's work as a visual interpretation of emotions and ideas expressed through sound.

Prokofiev considers Eisenstein a fine musician precisely because he notes the symphonic character of his montage constructions and the nuanced understanding of the musical phenomenon. The relationship between music and image has been a topic of debate among composers and directors for decades. In essence, the symphonic structure of a musical work can be compared to the editing of a film: the organization of themes, harmonies, musical phrases and pauses reflect the movement between scenes and the rhythm of the story.

Leadership: How can you reposition your artistic vision to integrate the aspiration for a perfect match between the precise image and what resonates in people's souls?

In creating a perfect consonance between music and image, the composer seeks a fine balance between melodic structure and visual expression. When Prokofiev begins, then Eisenstein adapts his montage to the music, according to a special mechanism. First, he must imagine very vividly, see clearly all the plastic material available for that scene. Then they have to look for the perfect match between a precise image and a certain piece of music.

In this phase, the fragments of images are in chaos and their ordering, according to the precise structure of the music, pushes him to jump from one end of the film to the other, to guess which juxtaposition of fragments will correspond to a certain musical phrase. However, such an ideal juxtaposition is not always easy to achieve, as film 'musical editing' can be a complex process and often requires repeated reinterpretations to find the perfect match."

An exceptional director must know how to reflect in his own creation the process of ordering visual fragments in accordance with what resonates in people's souls.

The director adapts his montage to the music, according to a special mechanism, taking into account the visual image and the emotion that resonates in the souls of those watching. He also combines sounds and rhythm with visual sequences to create a harmonious and immersive experience for the audience.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-director-adapts-his-editing-to-the-music-according-to-

The Director And The Magician

On November 09, 2012

Diminish the vulnerability of your protagonist position in the show of life, by performing thorough researches that will result in strengthening the positive aspects characterizing the "Man" within you.

I harbored in my subconscious an abnormal attraction for the strange things, devoid of significance, but revealing and bearing significance through the very way I relate to them. I always had the feeling that something else is sharing my life with me, a constant presence, which sent me messages through a permanent non-verbal communication. An effect with a revealing potential of a confrontation between two human types, two protagonists in the tightly-closed spectacle of life: I and He, *The Director And The Magician.*

A transition from one state to another. As a kind of exchange of souls that should work easily and smoothly. Without guessing that all this chapter of my life, all this gear in which coupled the two halves that composed my personality, this *va-et-vient continu*, would turn into a race, where I estranged more and more of myself.

I got it as the prince from the oriental tale, who, breaking seal after seal from the locked doors, finds more and more jewelries and gems, piled up in every room. And, greedier, he takes them by turns, impatient to reach the last one. The spectacle of his life was that of always being in search of something to echo inside him, to make him happy, something to express his inner ills and torments, but he could not discipline his mind to accept the appreciations of a life focused on the relationship with God.

My excesses were more and more of a "selective", fantastic, mystical nature. Forced by an unprecedented intensity, I walked towards the headquarters of a higher authority, of an agnostic consciousness, sinful by the fact that buried or reinvented all my principles and values. My position towards myself, towards my guidance, towards reality, towards society and the world was ambiguous, extremely shaky, dominated by a foreign influence.

Leadership: Can you take yourself as an example in the construction of the quality of life in order to crystallize a consciousness whose long agony is to separate the individual experience from the experience of a profound conversion to the authenticity and validity of a non-possessive approach?

The magician was caught in a continuous game of mirrors that always reflected a different personality. A strange game that set in motion - in a great way - all the fibers of boldness, strengthening all the too convenient excuses, which justified the lack of the traits' continuity that characterized the "Man" within him.

He was so obsessed with his art, of the pure acting, consisting in an exchange of identities, faces and different roles. He was not as concerned about his performance on stage, as more of the one resulting from his "live" interpenetration with ordinary people, the small spectators. Insomuch that became perfectly master on his means to impose himself through a disguised form.

The positivity he showed was that he was not willing to enter into the conflict of life consciously and to solve it through a work of purifying the most precious feelings and values of life, but was interested only in the fascination they given by magic tricks and effects. Conscience dictated a single thing: "be as good as you can be in what you do, without

undertaking the risk of choosing what you represent as a man broken by the force of life."

He simply forgot any other human preoccupation. He literally forgot that life could also offer him and other pleasures than the material or professional ones, to intercept the most extensive and complex viewpoints. Like a precious object thrown into the sea, the magician deepened his thoughts into a more and more vulnerable reality.

Leadership: Do you follow a path that reflects your higher self, or one that reflects your inferior self?

His self, detached from one of the constants of the experience of belonging to a mysterious underground world that will never disappear because it successfully illustrates one of the oldest crafts, that of finding, inventing and reinventing motives to put that part of latent creation into operation, giving hope, creating a meaning, is actually the final stage of authentic success.

A higher self, because it recognizes its perfection in discovering new means of expressing itself beyond any human comprehension. Not a lower self that sustains the predestination of a proud man who knows all the answers but has no answer – a sad experience of the failure and the fragility of the human condition.

And exactly this extreme volatilization of his constant of "to be" determines him to use tendentiously his masks. Everything was spinning mainly around a certain mask, binding a freestanding identity. A white mask, cold as the polar ice, built amid the self-forgetfulness, of ignoring the need to periodically review the conditions that currently prevented him to make a change of 90 degrees. Only this mask held him prisoner in the deep and absolute darkness of his rationality. Of the rationality, trapped in the carousel of a continuous confrontation.

Was this undeniable contribution of the mask, of this panacea, to show that there may be a psychology and a physiognomy of a new state?

Leadership: Can you climb a rock without being as tough as it is in the case of establishing an identity that opposes sustainability in terms of "vulnerable reality"?

The human purpose that embraces the leadership's science just as much as the personal development, should not be just to rise to a high level of functionality, but rather to plumb that understanding which misses him. Identifying the formula of transformation and assignation of his own identity coordinates, based on the intellectual, emotional, behavioral, and professional constants, which fulfill the purpose of his existence, he could really bring down his invisible opponent.

The invisible opponent, that Ego, which is exhibited in another one multiplied, that good-"directed" Alter-Ego becomes a constant presence, which dictates him new rules, stopping his functioning and estranging him from the true values and principles. An identity that opposes sustainability in the field of "limited causation" is a reflection of the experience of being part of a scenario whose protagonist lives surrounded by the mirage of a reality purified by the concrete, likely only in the face of the ability to maintain a lush atmosphere.

A redundancy of a functional potential, an accumulation of ideas, meanings, tendencies, accepting another "half" damaging your true identity. Resulting in a negative combination between sustainability and evolution, a slight cutting of your way of being, a desynchronization, and an incorrect arrangement of the reasons behind your actions.

A departure from your way of being that gets you closer, without having to suspect, to a higher authority, to an Alter Ego which always whispers, and orders you to be someone else. And this self-removal is similar to climbing a mountain.

You are climbing on the slope of a cliff to admire a stunning landscape; you are covered by the spell of another temporal horizon. You feel magnificent and powerful. But that does not mean you are a "piece of cliff" it does not necessarily mean that you have a more mature and solid thinking.

It just means that you have reached a level where you abandon some ideas in favor of some new others. It means that you deepen your thoughts into a reality that may become more and more vulnerable by the fact that the new horizon moves you away from whom you were, restricting your old horizons.

Leadership: Do you allow yourself to be the "man beyond the mask" in the presence of a reality that can be included in a creation full of contrasts, so that you turn the grace of your vocation into an art of reinventing your existence?

To keep that *"spiritus purus subtilissimus"* which crosses like a creative and universal effluvium the eternal of his being, here, this is the true greatness !

To find the long-sought bridge that completes the two structures defining your existence: Ego and Alter-Ego, and to obey only to that person, who literally can offer you and other pleasures than the material and professional ones, just as your condition to be what you are up to the end, here, this is the real accomplishment, the one that rises you and dissipates any mask !

As regards the "masks" selected for inclusion in the essence of a personality, they emphasize the authority of those who wear them. And, represent, in the leadership's case, except the study of interpretations that we confer to certain situations, the reproduction of some parts or even of the whole of the "Man". Either *per se*, either in the form of some chapters from his existence with a wider grip on all that is happening around him, but with an effect of blurring the reality.

Leadership is the reality you turn to as you express your appreciation for everything that means "constructive approaches" and what you represent in a frame full of characters clustered around the excesses of the image that prove to be something other than what the world believes they are.

What is your position towards yourself, towards your guidance, towards reality, towards society and the world? Is it ambiguous, extremely shaky, dominated by foreign influence, by another way of "to be"?

The study of the "magician" with all his peculiarities, as a man and as a leader, was specifically conceived for the human side of leadership. And his masks reflect, in the present study, a vulnerable position of the man, put in front of the transition towards maturity towards accepting his condition of "to be".

Are you letting yourself caught in a continuous game of mirrors always reflecting a different personality? Are you moving away more and more move of yourself? Are you imposing your personality through a disguised form?

Diminish the vulnerability of your position by performing thorough researches that will result in strengthening the positive aspects characterizing the "Man" within you.

The positive aspect that characterizes "The Man in You" is that everything you want to achieve through magic gives you the opportunity to observe indelibly, how you manifest yourself in different situations, and thus realize what is the boundary between personality changes which are brought on by a memorable career full of challenges and controversial decisions.

The Director And The Magician are two faces of the same mask behind which some stubbornly find themselves, their reality depending only on the option of "twisting" to refusal, sometimes called "genius", expressed in many dimensions that are very difficult to comprehend.

Source: https://neculaifantanaru.com/en/the-director-and-the-magician.html

The Director Of Scientific Production

On June 10, 2014

Be firm in your intentions to approach leadership, perfectly clarifying your vision of the means to produce science.

"Strike" should have been the theme of the fifth movie. The first vision of "Strike" was, in fact, a translation of his ideas applied to the stage, in this new art of film. Apparently, Sergei Eisenstein played with the movie. He seemed to create an artistic entertainment that he practiced as if with a childish frenzy. But, in fact, "Strike" was a serious attempt. It seems incomprehensible how this director, a recent student of polytechnic school, a man with an unusual curiosity for anything in his path, realized a movie and composed a clipping before knowing the technical means at his disposal.

The only explanation remains that of an Eisenstein firm in his artistic intentions, with ideas as clear as possible, with a "first vision" of the movie perfectly clear, so an artist interested only in subsidiary by the purely practical and technical manner of realizing ideas. This explains also the fact that, often, he claimed seemingly impossible technical solutions, but then realized, however, when the technical factors understood the artistic purpose. *

Leadership: Can you break the invisible walls of the shortcomings created by the impossible demands of the approaches to the creation that overlap with the current directions of science?

The source of the constant innovation potential of ideas is built on the wavelength of curiosity, so man can manifest his curiosity in two broad directions: towards what is called the "rational practice of the relation between effort and reward" or towards what it becomes in time that obtains certain results.

These tell us how much we are prone to accumulate new frustrations, from errors and contradictions, and how much satisfaction we get comparable to our expectations.

The quality of creative work, added to the whole scale of perceptions, judgments, techniques and motivations fitting to the modalities of generating the "unique" value, of another make than is obtained by translating the results through technology transfer, has as a first purpose an incentive for curiosity, but we still have to note here, instinctively, especially their desire to discover a new vision.

And this systematic curiosity, refined over an entire career, struggling to find a good price to stay in the space destined for creating new patterns and new benchmarks, which allow the distinction between "professional" zone and "personal" zone, is always required to be increased, despite all the risks that involves a beginner's position in the technique.

The shortcomings generated by the impossible demands of the approach to creation in relation to the requirements of practice relate in particular to how you try to evaluate your entire activity over time depending on how ideas and visions are concretized: through visual images, metaphors with special penetration, the ability to tell a history, inner sensibility, the special technique of showing real things, etc.

Inability to reach the maximum point of innovation, contained within a science expanding its horizons, is much more favorable to compromise, showing the installation of a downward

trend to materialize ideas in subsidiary. The compromise between the tendency to put your personal Ego into action and the desire to act according to the collective and social Ego is a desideratum that you must accomplish.

Can your science configure the creation trajectories of a superior leadership?

The standards of excellence that you develop have as a support the basic ties between different intensities accumulated between "unusual curiosity for anything in your path" and "the realization of ideas in the subsidiary", involved in the process of generating value uniquely added to the tendency to claim a certain to create a certain manner of creation.

Failure at the professional accomplishment exam is decisive through the wrong maneuvers of installing and repositioning the creation at the level of authenticity. And the implementation of ideas to use and promote science in reality, with original solutions to your taste and to other devourers of novelty automatically includes leadership in the equation of developing new theories and methods to approach science. This science deals with the identification, localization and configuration of trajectories for creating by expanding the leader's consciousness and ability to experience different realities.

The ability to experience both your inner world and especially a world that can ultimately impose seemingly unnatural constraints on the composition of "inserts" outside the unanimously accepted science gives you the chance to reinvent yourself.

Otherwise, we can even speak of a cognitive type failure, which considers the non-achievement of performance targets, and a non-cognitive type failure, which considers your inadaptation to the demands of a much too high science. You must always insert new values, perspectives, concepts and ideas that lead to a new set of leadership meanings, in order to turn yourself into an artist of escape from the universally accepted norms and standards.

An artist interested only in subsidiary by the purely practical, technical way to realize ideas, even if he claims seemingly impossible technical solutions, will be able to give life to an authentic creation, which will have open access to a new source of renewable energy as he perfects his technical means of building his visions.

Higher Leadership takes highlights of science reflected in an "artistic work" when your creation claims to be able to capitalize on some seemingly impossible compositional techniques.

The director of scientific production is the leader that, through a deep knowledge of what is expected of him, becomes a real vector of change, a founder of an effective leadership, based on his own analysis, interpretation, clarification and suggestive character. Leadership must be a unique, customized creation, with a different style of looking at things and creating new scientific approaches.

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-director-of-scientific-production.html

The Director's Amusement

On January 22, 2016

Strive to obtain more clarity over what you achieve by making a leap outside the value fed from the individual accumulation of knowledge.

Russian composer Dmitry Kabalevsky who visits Prokofiev these days notes: *"What amazed me more in this rational and extremely precise method of work was the fact that the framing in the canvas of measurements with its dramatic and psychological accents precisely placed would in no way disturb his freedom of creative thinking. He writes the film music just as inspired and with the same passion with which he would write his own compositions in which he remained an absolute master without any restriction."*

Once the music was done, Prokofiev would play it on the piano for Eisenstein, following the image on the screen and he himself singing the part of the choir, but badly, to the director's amusement. Thus, the music recorded for trial is followed alongside the image and, if they coincide perfectly, Prokofiev writes down the orchestral sheet music. Finally, after careful rehearsals with the orchestra, the music is recorded. As with the occasion of collaborating on the historic film "Alexander Nevsky", Eisenstein still assists during these recordings. And, just as back then, he remains enchanted. *****

Leadership: Does the exemplary echo of others' actions reflect on your TRUE or FALSE value, considering the ability of the art to return to you in an unexpected, miraculous way?

Art is reflected in what you create differently from the usual expectations that you have from others. One is to create in order to help someone, another is to create in order to reach a level of excellence that you aspire to.

The various forms of support, recognized in leadership as a sort of appreciation and affection, contribute to the satisfaction of necessities of functional order of the man who wants to climb the highest steps of intellectual greatness. But this does not necessarily provide you with satisfaction in doing things that naturally bring you a state of well-being, a satisfaction in overcoming a reputation, in cherishing and serving the art you have mastered early on.

The continuation of various forms of support in stimulating a passion for a scientific discipline in which creation is the main strength leads to an increase in the productivity of meaningful forces. Or, conversely, to a decline in the importance of different states of mind – such as happiness, joy, worry, and sadness, revealing the fragility of becoming, the internal conflicts the individual faces.

Art returns to you in an unexpected, almost miraculous way, only if you give up being the victim of the tastes of other people, because the origin of the tricky character of pretentious art (as is usually accentuated by the avant-garde of a generation with attitude) lies in the pleasure of knowing that your real merits will not spread against you.

An artist does not portray his art in order to appease someone, so as not to cause an adverse reaction, but by the way of the feelings that dominate him, that is, as it is most enjoyable to not lose the beauty of his own impressions of his works.

Leadership: Do you see yourself compelled to reduce the impact and meaningful forces of

your creative demarches under the primordial impulse to be a causal agent, to experience the will of those who set the framework for a major change in mentality?

The meaningful forces of your creative demarches, based on certain probing of the area of representativeness, can represent those mutual relations between the signals of the type "support" received by others. No wonder the effect installed after the beginning of the stage of applying knowledge, comprised of the processes of stimulus-response, has as an option that of checking the exuberant state of mind of confidence and positivity that plays an important role in the freedom of creative thinking.

Leadership, directed towards the representation of authentic models of thinking, meets during the course of evolution that form of manifestation of a good mood that allows for a leap outside the value fed by the individual accumulation of knowledge.

The individual, enchanted by this unexpected series of inspiration induced in a pleasant ambient, through a creative stimulation accentuated through a different carrier of values, can act towards a growing trend of return value, uninhibited by the change of experience.

Freedom of creative thinking is the innate organic substance of temperament that guides based on the dictum "I organize, I win".

The exemplary echo of support actions of others is reflected on your TRUE value if you manage to understand your attitude towards what you practice, gaining more clarity on what you want to achieve.

Or it is reflected upon you in the FALSE value if you give up on the experience of a magical journey that opens before you towards a different type of "music", which doesn't fit into conventional patterns, whose finality must be your own reinvention.

To reduce impact forces and significance of your creative approaches under the primary impulse to experience the will of those who set a major change of mentality is to generate the idea that separates action from feeling.

And the idea that separates action from feeling, complemented by a harmonious and eloquent plastic expressiveness, is remarked by the artist's disposition to react contrary to the impressions and conceptions of others. The idea in art is not to be original or different, but to be reconciled with yourself and with what you do.

The Director's Amusement is the result of a synergy directed towards an essentialization of a style of thinking, of a state or of a situation, which can awaken the joy of being more effective in professional activity. Even if that means giving up what you think people want you to be.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-director-s-amusement.html

The Director Struggles With The Material Of The Film That Has Not Even Been Born Yet

On July 05, 2010

An artist's sketches are the seeds of future creation, just waiting for the right context to unfold in all their glory.

Sketches, drawings... Transcripts of thoughts, the attempt to capture and preserve the images that assault the imagination. Eisenstein frantically writes down these thoughts that flow disorderly, with the fear of losing them: on notebooks, on strips torn from envelopes, on the back of telegrams, announcements, invitations. His notes and drawings completely cover these sheets and pieces of paper. Eisenstein struggles with the material of the film that was not even born yet. These drawings record thoughts.

Sometimes it materializes an imprecise first impression, the intuition of a scene from the future scenario. Other times they try to predict the future behavior of a performer. Sometimes it represents the sensation that a scene must give birth to, other times it seeks the most effective way of interweaving the curve of a vault with a dark silhouette. Often embodied in scenes redone and changed as many as twenty times, they foreshadow the film through an idea of setting, movement, atmosphere, or perhaps even just an element of set or make-up.

"In intention, these drawings are no more (but no less) than those Japanese paper toys which, thrown into warm water, unfold into stems, leaves and flowers of fantastic and surprising shapes."

The materialization of first impressions and intuitions for future scenes involves a constant struggle with the material of the still unborn film, each sketch being a step towards the realization of the vision.

The creative process of a film often begins with vague intuitions, sketched on pieces of paper, which then evolve into scenes, frames and set elements.

A film director's sketches and drawings are like the intimate diary of an explorer mapping unknown lands of the imagination. These visual transcripts of thoughts represent the frantic attempt to capture and preserve the fleeting images that assail the creative consciousness before they dissipate into nothingness. Eisenstein, with the chill of a man possessed of visions, jots down these tumultuous and disordered thoughts on any available surface: worn notebooks, torn strips of envelopes, lines of telegrams, ephemeral announcements or mundane invitations. The disparate sheets and pieces of paper quickly become palimpsests completely covered with feverish notes and nervous sketches, testimonies of the titanic struggle the filmmaker has with the still-informative material of the film to be born.

In this case, Eisenstein's drawings are more than simple graphic exercises; they are a living record of his creative process. Sometimes they materialize a diffuse first impression, a vague intuition of a scene in the future scenario - like a seed that contains within itself the entire structure of the tree it will become. At other times, his sketches attempt to predict and shape the behavior of a performer, like a demiurge sculpting the character of his fictional characters. In certain cases, the drawing represents the sensation that a scene must create in the viewer, a kind of emotional score translated into lines and shadows. Or perhaps the director is obsessively searching for the most effective way to intersect the curve of an architectural vault with the dark silhouette of a character, orchestrating a visual dialogue between the set and the actors.

The artistic work of a filmmaker requires knowing how to transform sketches and rough drawings into concrete elements of the film, foreshadowing frames, movements and atmospheres.

Often these preliminary sketches turn into scenes redone and changed countless times in an iterative process of continuous refinement. They foreshadow the film through a multitude of ideas regarding the composition of the frame, the choreography of the movement, the texture of the atmosphere or even seemingly minor details of the set or make-up. Let's not forget that the creative process is a continuous struggle with the chaotic flow of ideas, and artists develop unique methods to capture and materialize these fleeting thoughts.

Each visual element is dissected, analyzed and reconfigured with the meticulousness of a Swiss watchmaker bent on the fine mechanisms of time. "In intention," reflects Eisenstein, "these drawings are no more (but no less) than those Japanese paper toys." The comparison with Japanese origami is revealing: thrown into the hot water of the creative process, his rudimentary sketches unravel and metamorphose into complex structures - robust narrative stems, leaves of rich symbolism and flowers with fantastic forms of cinematic expression, all intertwining in a work of art that defies expectations and surprises with its depth.

One who explores various aspects of the film, from the behavior of the performers to the intersection of architectural lines with the silhouettes of the characters, must first establish a clear vision of the narrative to ensure coherence and artistic unity.

A true director must create a detailed conceptual framework to integrate each element in order to emphasize the desired atmosphere and message, and also understand the emotional context of each scene so that they can steer all elements in the same artistic direction.

The director wrestles with the material of the not-yet-born film every time he imagines a scene or sequence, furthering the idea that imagination precedes artistic materialization, from which the authentic creative process flows. Preferring a certain visual approach, the director will know how to adapt his vision, considering that each element must support the desired atmosphere, in the form of an organic cinematic construction.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-director-struggles-with-the-material-of-the-film-that-h

The Director With 20 Heads

On October 16, 2014

Analyze the connection between perception and reality, defining for yourself a style of leadership with continuous highlighting trends of the specific aspects of your personality.

It all started out as a joke. In 1928, the institute was located in the building of the former restaurant "Iar". The student classroom from the first class of directing was the former hall of mirrors. The bell had run and the students eagerly awaited their professor whom they knew only from photos. The door opened and the professor entered. The multiple mirrors reflected Eisenstein's close-up countless times. The professor smiled: "You are truly lucky: as you can see, you'll not have only one teacher, but a bunch ! "

Later, Eisenstein was called the "director with 20 heads". This time, however, it was not merely an allusion to the game of mirrors, but to his method of teaching: the professor thought his classes along with the minds of his 20 students. ***

Leadership: Must your transformation be understood as a lesson that your own self transmits to you in the equation of a superiority that decides how you convey a certain concept?

An artist who knows how to turn artistic creation into a self-transformation is a director who knows how to stage the episode of a spectacular intervention in the reality of the surrounding world, through an exciting story of courage, determination and compromise. The limits of performance development, respecting the share of experience points that influence how you present yourself to others, require to be overcome by the challenge of, at times, finding yourself in the position of being someone else, in the most exciting and uplifting dimensions of a multiplied reality.

This type of reality that occurs in leadership through a sort of broad introspection that allows you to see mistakes and errors, enabling approaches to personal identity from different angles, are taken at different levels, depending on the close-up you find yourself in.

The close-up represents the sum of partial identities, therefore, something that doesn't follow the patterns and current norms of representations, having the tendency of accentuating, of comparing and battling between themselves to obtain an indicator of measuring the degree of variability of professional ascension. It is perhaps the most widely used framework of voluntary relation to the essential element of your authority and, more specifically, to a new hierarchy of values that defines your relationships with others.

You can build the concept of becoming a totally different man presented in terms of a special teaching that encourages the rest of the world to practice it only if the idea of your value is an extension of one's own personality into a more widely used concept of the "close-up" term.

The close-up that validates you as a director-artist is the dimension of the theme called "memory" that you expose in front of a majority able to self-declare as belonging to a reality that continues to reinvent itself.

This memory should not be judged by the active manifestation of the personal freedom to think, feel and act according to individual needs, inclinations, interests, capabilities and

possibilities, but by how you prove your added value – the fact of being more than an effect or a cause, but a whole of more manifestations, activities, phenomena and events meant to mark a certain superiority.

Memory is the ultimate term of a long evolution, of a vast experience of life, work, culture and creativity, which validates itself as a whole that has included within it an endless string of events and values.

Your transformation must be understood as a form of eliminating identities that disguise themselves or as a lesson your own self transmits to you to remind you of who you truly are in the field of a self-analysis, of self-credibility. Bot also in the field of a deep relationship with everything you do not yet know about yourself or with what you want to be going into resonance with others.

A leader constantly strengthens his capacity to value things, to be their measure.

Leadership is a vast field in which the man who imposes himself with authority in front of others must be very well understood. But individual perception is always different. Seeking to understand how your ideas are perceives by others, you get to imagine yourself in their place, relying on a good knowledge of human reason, in close correlation with each and everyone's education and way of thinking.

This helps you make a clear distinction between the way in which you are understood and the acceptance conditioned by the posture imposed by the authority recognized by others. It is a way of discovering yourself in the face of what is evident or in the face of what you make others believe.

The lesson your own self transmits to you in the equation of superiority is that you can become more than just a thinking entity, you can become a whole with more successes, on many levels, only if you realize that the opinions of others do not matter at all, or when you realize that what you have to offer them is more than what they are willing to offer you.

The Director With 20 Heads highlights how leadership is reflected in the consciousness of others, but also a way of self-control to keep your identity intact. Depending on the reality you discover in the thinking of others you will be able to construct new approaches of personal and professional development. And especially through an objective appreciation of your position of "monopoly" over other forms of leadership and training, not only through knowledge and reflection on human nature.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-director-with-20-heads.html

The Directorial Intervention

On December 30, 2015

Learn to express existence from the "core of the real", highlighting all those characteristics that can serve as an argument for a different approach of the researched subject.

"The Strike" would be a link of a chain, one of the movies from the series "Towards Dictatorship". The series was to comprise eight films, starting with the theme of introducing illegal literature over the border and up to that of deportations and then of escapes. The strike was to be the theme of the fifth film.

*Though it began with the making of this series, at Sergei Eisenstein's proposal, because it was the most out of all for the masses and the most fruitful. From the outset, the three characteristics of the future film were decided: to present the generalized image of a strike and not a specific historic strike. TO not have individual heroes, but rather to contain the confrontation of the collective of workers with the group of capitalists and their servants. To be a film composed after the method of the montage of attractions. **

Leadership: Can you present to the world the finished work of a particular reality through a painting that extends beyond the frame of analysis and evaluation of the expressive content of the character you play out in a unique way?

The director, the creative man, well knowing the extremely favorable conditions for the development of culture and art, especially focuses on certain aspects of real life that are sometimes related to the hidden part of the world, or of its representative part. But before displaying his achievements in a new way of making a film, for the world to know him and appreciate his depth and gift on making any image a memorable one, he stops and looks behind on what he accomplished.

The finished work of a particular reality is in fact an act of conscious preservation of the memory of a past event that the director experiences as a living reflection that characterizes his knowledge, thus taking over the role of the narrator-hero of his story. Adequate dosing of the content of ideas to the expressiveness of the image makes the character it uniquely renders acquire the meaning of a long-awaited fulfillment: to be himself a decision-maker in a world where the limit is only given by imagination.

What does existence from "the core of the real" actually express that he integrally played in his montage? Slowly, with a real reforming desire, he checks if he truly understood the real message and if he highlighted in consequence all those visions, special things, motives, characteristics, that can serve as an argument for a different approach of the researched theme. Is an eventual review and update of the respective argument necessary?

What justifies the decision, the claim to the right of intervention in the case of making the film, are the living descriptions the director inserts and condenses periodically in the script, and later in the montage. They are used to define the compositional trajectory in what concerns the credibility he gives to the sources of information on which the value of what he tried to highlight is founded upon.

The expressive content of the character that the director uniquely portrays defines the trajectory of an event experienced as a personal experience that must be shared and oriented in the direction of a new artistic philosophy, the one that produces long lasting

effects in the consciousness of the world he imagines as being his.

The Directorial Intervention is exercised only at the level of identifying meanings yet unsaid or unfinished scenically, extracted from the support of additional information collected during all the steps of completing the work – offering a certain image over the relationship between time, facts, world, place and the surrounding reality.

Leadership is an effect of a context of reception. To present the image of a world by means of a painting that extends beyond the frame of analysis, actually means to put back the information you have in a context with modified priority in which people can find a familiarity and a feeling of belonging to a space they've mastered and from which they seem to have always been a part of.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-directorial-intervention.html

The Distance In The Eyes That Seek Closeness

On August 28, 2021

To outline a vision for yourself is to support a cross-perception: of a falsely perceived event, with the truth that you will only come to know later.

A dot appears in front of my eyes in the distance. It is a man at sea, of which I can't tell if he's swimming or drowning. And as I do not notice any lifeguard or any lifeboat, I would say that the most appropriate and wisest thing is for the man to move his arms and legs, otherwise no prayer will bring him back to shore. Unless he intends to swim to Bulgaria. You never know...

The intelligible character that this observation can have cannot deprive it at all of the following truth: when you look closely at what is happening around you, you realize that everything manifests as a whole, and the whole itself can be the prerogative of a single individual.

Wilhelm Hauff said it well, it is easier to write about what you see, than to imagine an interesting fact that you can then integrate into a story. But Wilhelm Hauff did not write about art, nor the sea.

For to speak of art and the sea means to capture their common element, the organic matter from which everything is born: the idea of infinity and the relation to destiny, by virtue of reality. Everything is matter in infinity, especially when we talk about the birth of a reality that involves relating to an idea entered the artistic field, by virtue of a vision plan that reveals a unique destiny.

For any destiny belongs, first of all to a symbolic framework, and in the other case to the whole figure. At other times, in art you have to capture the totality of the real by a corresponding modification of the particularity that an imaginary representation gives.

Leadership: Could your vision invite a clear perception of a causal relationship if it possessed a degree of coherence superior to reality?

When man reaches the sea, either swimming or being pushed by the sea currents, he is governed by the need to be in the center of attention, precisely in order to be saved in case of danger. It is no longer an ordinary element, but a very important fact. It is no longer a silent and contextual language, but a body of persuasion that almost ostentatiously reveals its presence.

In art, this can be translated as follows: where there is an empty space, nature fills it. Where we notice only the visible part of an action without perspective, the very deep expression of a great expectation suddenly appears. An excessive expectation, in nothing at all. This explains the fact that when we talk about causality, we are talking about a reality that cannot simply be stopped, but a reality that can transform man from any kind of circumstances.

So, in this case, we could have two parallel, intertwined lives trapped in each other: a professional swimmer and a man on the verge of drowning. We can also have two equivalent environments: an environment of courage in the fight against water, or an environment of despair and desolation. It depends on your claim to turn a relative into an absolute, which

has a significant share in art.

Suddenly, an event becomes significant because deep at sea the "individual" who is becoming more and more noticeable, predominates by eluding everything that is vast and unlimited. So, in art, the surprising element is given by that point which becomes much more important than the whole. The finite becomes more important than the infinite.

Immediately, if you want to call yourself an artist, you have to find a way to symbolize one through the other.

And if you want to understand leadership through the prism of art, you need to develop a vision that contributes to a deeper understanding of a situation for which there is no spontaneous interest.

The Distance In The Eyes That Seek Closeness refers to that measure of sight that you usually expect from an artist who can approach any dimension of creation, merging the elements that animate the being, poetry and photography. Through this way of seeing, he has the possibility to look beyond matter, of what is believed to be "banality", highlighting a new form of expression – artistic creation.

Or, as the writer Mircea Opriță rightly said, for this you have to discover new meanings of the vague fragments of reality, with a consistency almost painfully denied by the fact that nothing is linked in a complete image or in a series of coherent representations.

Source: https://neculaifantanaru.com/en/the-distance-in-the-eyes-that-seek-closeness.html

The Distinct Horizons Of Transformative Understanding

On February 26, 2014

Fully assume the role of a mentor in the research project called "Myself", by using the prediction equation for a model of thinking comprised between curiosity and subtlety.

I was living the sensation of a vertical fall, into an extreme of relentless interpretations and deformations of personal reality. Unquestionably, I was put in a tight spot, represented by an unclear and incoherent prediction equation of a model of thinking, comprised between curiosity and subtlety. A sort of intangible invasion of my space of intellectual excellency produced by a novel stratagem, as of yet inexperienced. It was hard to imagine what the resort of resulting viewpoints was, for and against, which were to be undertaken wholly within the research project called "Myself".

Like characters from Hauff's work, immune to the real, reluctant to show themselves in the view of the entire world and start gaining significance only when they lose control over the management of everything inside and outside their area of origin. I somehow situated myself at the boundary between recognizing the way in which I could "travel" towards what is inside of me and connecting to the components of a reality inseparable from its very purpose.

The model of thinking contained between curiosity and subtlety feeds from the formation of a critical and self-critical spirit about the realities contained in the memories of a life that is repeated in other times and other dimensions.

Fiction is the reality perceived by a comparison with the characters of a world that is constantly changing. That was my great idea: to unify the horizon of a primary understanding, whose aspects emerge as being a trigger of originality for the metaphysical of a fictive character, beyond experience, in the realm of visionary constructions. Beyond the horizon of the rational understanding of my unmistakable, true nature, is projected the spiritual journey into the boundlessness of a story where anything can happen.

Definitely, it was what could be translated as *"nothing is lost, everything is transformed"*. An excessive stress of assuming an uncertain responsibility, going beyond my power of understanding, as a sea of flames that drowned everything in smoke.

My life resembled Gulliver's trip to Laputa in certain places, everything was made up of a science detached from reality, far too bold visions, too chimeric plans, but where the light of a new beginning on the road to the phenomenology of thought was seen. Unprecedented. A partial melting of the living core was taking place, the inborn unconscious that had to be joined with consciousness in several elements, then joining them into a superior unity.

Leadership: Do you engage in a purely fictional adventure that breaks down the deep meaning of your being, detached from a story that keeps the vein of excellence as a subject of knowledge independent of any real or possible experience?

The indicator of the degree of understanding and mastering the way in which you perceive yourself is set when a "reading" operation of reality meets the beginning of a new model of thinking.

Leadership does not place you on field, firm and battered by a science that renounces imagination and the audacity to expand your horizons, through an experimental equation of

discovering new interpretations of reality, through representations that substitutes the usual ones, and even toppling them. But rather gives you a great feeling of accomplishment and makes you become aware of those patterns of thinking that hold you back, in a stationary position in an unmarked intersection. In which the new elements of exploring a new area of evolution and forming of abilities, with the help of cognitive intelligence and perceptual experience, do not have right of way.

Leadership rests on a *"transformation"* type operation at a level of self-perception by relating to a model of thinking, comprised between curiosity and subtlety. What you represent in a challenging world is often hidden in the fiction of turning your life into a story, to let certain characters represent you, with the intention of abolishing the rules and conventions of a far too standardized society.

Often individuals who aspire to an extension of their area of intellectual excellence do not meet the "Yield" sign and have right of way over those who meet the "Stop" sign. Especially when trying to double its considerations over the elements of knowledge that complete their personality, image, style of leadership, experience, enhancing the baggage of understanding an assumed reality. And being aware of this in a broader context of perceptions and representations of objective nature.

Leadership is the image of a reality that can be made possible on the background of a fiction meant to represent the future, taking as a landmark a character that is built throughout the narrative as a metaphor of the change that is needed in life.

The writer with the broadest vision over the tendencies of man to relate to the constant elements of a future reality, forerunner of science fiction literature, Jules Verne, confessed: *"If you have water and fire and your disposal you can prepare something other than what you'd usually eat."*

Regarded as a metaphor, this statement reflects the willingness to link needs and consequences, producing a new composition, a reference point on the map of perceptions about yourself in relation to reality.

The harmony of certain elements of interpreting reality can have a strong effect of stimulating the production of landmarks and points of view that could contribute to changing the perception of leadership. The depth of a mind that thinks freely, sometimes in abstract schemes, which won through experience, through the process of the attempt of assimilating certain information and knowledge, can be accomplished when man tries to untangle the hidden background of his being.

Only by resorting to a purely explanatory science, which can define your guidelines, using the prediction equation of a model of thinking, comprised between curiosity and subtlety, only then will you be able to take on the role of a mentor in the research project called "Myself".

The knowledge that gives you the freedom to customize your vision is based on the comparison of the fiction of an inalienable identity to the perception of a reality that stubbornly stifles you, or on the contrary, that continues to bore you.

This knowledge lies on several levels: a metaphor that can be transformed into a face of truth, a meditation on the birth process of a literary work, and the intrigue of an outspoken existential experience.

The Distinct Horizons Of Transformational Understanding constitute the dividing line between the visible part of the sphere of thinking completely attached to life experience passed through a well-calculated narrative construction, and the invisible part of the sphere of thinking encapsulated in rules and rigorous norms, which always impose congruence of compatibility with objective reality.

As a leader, you must make use of that ability that allows you to adapt to the constantly changing reality. Which implies existence and the development of a flexible and malleable personality, anchored in a fiction that can control the future.

Myself is the character of a life story that impressed you and you want to share it through a unique experience of experiencing reality through a surrealness.

Source: https://neculaifantanaru.com/en/the-distinct-horizons-of-transformative-understanding.html

The Divine Breath in Human Creation

On December 06, 2024

The true value of a creator is measured by his ability to breathe eternal life into his work.

Dusty Springfield – In private. Watch and listen to the video. You will notice what it means to be over 50 years old and have a superb voice, simplistic stage play and a lot of enthusiasm, completed with that timbre that seems to caress the air, lifting it into an invisible embrace. Her voice makes its way among the notes, like a golden thread woven among the shadows of an old canvas, each vibration illuminating a forgotten story. And with the grace of an eternal spirit, the artist's melody becomes testimony that there once was a living art, pulsating with what the ancients called "youth without age".

Perhaps, some people remain unforgettable in the soul of the world, others go and disappear, leaving nothing behind them, nothing beautiful, nothing lasting, nothing full of life. That's how things are. A world that ignores its past loses its compass for the future, becoming incapable of creating anything lasting.

Yes, there was a time when people put their soul into everything they did, good music was composed, and everything was full of life, full of the imperishable beauty of creation. Years have passed, not long, not an eternity, only about 25 years. But now, everything has changed. There is no longer that sacred vibration where human talent meets divine inspiration, an "Alithismail Ankh Onnavs", that deep mystery, the echo of a time when art was more than entertainment.

Leadership: Can you transform the imperfection of the raw material into a pure testimony of your dedication to that which reflects the essence of your soul?

Now everything seems counterfeit, not even reinvented, but just clumsily placed on the worn scales of the original. More than ever, people today expect everything to be handed to them, without the slightest initiative. They all claim to be great geniuses, they have graduated from 2 or 3 faculties, all are eminent, yet none of their real brilliance is visible. On every road you can find examples of packaging without content.

The truth is that people no longer create on a deep level, because they have lost the last bit of divinity, beyond the daily noise and superficiality.

And whoever does not fight for an ideal, and does not reveal a talent, becomes irrelevant to an entire world. This is what the past teaches us, which, with such negligence, we have failed to value. Unfortunately, the reality is much worse. The present is no longer the refuge of the soul, preserving the idea of "creation for God", with chances to achieve the perfection of a divine work. But only an empty, dry and cold echo, which the evening wind carries over the shadows of the past and never returns.

Leadership: How can the pursuit of artistic perfection become a form of active prayer, transforming creation into an uninterrupted dialogue with the divine?

Do you know what Michelangelo was doing a few days before he passed away? He was retouching, for the umpteenth time, a minor detail of the famous "Pietà Rondanini", to which he could not restore perfection. Even unfinished, as unfinished as it remained, this work can be admired today at the Castello Sforzesco in Milan, Italy. Well, this is how a masterpiece is

created: working from morning to evening, days and even nights, just to retouch a few centimeters of marble that did not come out perfectly. A meticulousness that lasts until the last drop of sweat.

More than five hundred years have passed since then, many wars have shaken the world, many empires have collapsed. The result? His work remained intact, authentic, alive, preserved as a pure creation, dedicated entirely to God. I think that this is what spirituality actually means: only what you put your soul into is preserved forever in the world's memory as a sign of the talent to give yourself to that divine sparkle, received from God.

Leadership: Is the perfection of your creative act a harmony that reflects the sparkle of the divinity within you, when you put your entire being at the service of a higher ideal?

And us? We, those of a present hardened in superficiality, what have we learned from those times? Probably, almost nothing. You cannot learn permanent lessons from temporary people. The question is not rhetorical, but tragically current. Too few open their souls to creation anymore, too few struggle with the raw material of life to extract a masterpiece from it. Everything has become a shiny, but empty package. We have lost our taste for truth, for hard work, for total dedication.

And all the wars, which we classify as inevitable conflicts, are not a fruit of the accident of materialism, but a punishment from God, because people have sold their souls in exchange for superficiality, guided especially by the motto: "You only have one life, so live it to the fullest!".

But the spiritual side is more important than money, than ephemeral satisfactions. Only what you leave behind, in the name of eternity, is what the ancients faithfully transmitted beyond time, to the glory of God.

The sanctity of the work comes from the effort put in. And in a world where time measures everything in units of profit, there are still echoes of an era when art was a prayer, and creation - an act of communion with the divine. Those small proofs of authentic sacrifice, creations lost over the centuries, are immortal, for God has spared only what comes from the soul. I am sure that God makes his presence felt only where the soul deposits every drop of sweat.

Leadership is manifested by the ability to transform talent into a sacred mission, making each creative act a bridge between the temporal and the eternal.

The Divine Breath in Human Work reveals to us that true creation transcends time and ego, becoming a living prayer that connects the human with the divine, the temporal with the eternal. I ask you, man: is your passage through the world transfigured into a work dedicated to divinity, in these days when everything is done overnight, and prestige is achieved just as quickly?

I wonder, what remains, when the music dies down? What remains, however, is what Dusty, Michelangelo and others have shown us: only what we carry in our souls can withstand time. Only through a creation that has become a masterpiece will some of the persistent ones carry forward God's supreme law: "I am."

Source: https://neculaifantanaru.com/en/the-divine-breath-in-human-creation.html

The Divine Interpreter

On October 23, 2010

Open the way towards fulfilling your role, by connecting yourself to the souls of the people through your own perception about leadership.

In that beautiful summer day, the master received me in his workshop with an inexpressible joy. He had in mind to make a very beautiful work, and along with it, to improve his image in the eyes of the finest brush lovers, and to raise his art to the highest peaks.

Bearing deep inside him the ideal image of beauty, the master wanted to achieve, by that time, a painting called "Nymph of Fontainebleau" which would embody simultaneously the beauty of the three goddesses – Ceres, Diana and Erigona. He inspired himself from the famous sculpture of Benvenuto Cellini, with the same title, but he wanted to render the ideal of feminine beauty in his vision and manner.

Observing how delicate, and with how much skill he polished every single detail, I asked him why that work was so important to him – because, he obviously had an unnatural passion, an enthusiasm that almost reached frenzy, he worked with an unreasonable eagerness, as if he was connected to a power generator, which hurried his pulse and accelerated his senses. He told me with his sweet and vigorous voice:

- Nicu, the thing that inspires and steels me is just my call to art, to the perfection of my work. My biggest wish is that by the work that I create, to fulfill what I feel that is my destiny.

Leadership: Do you feel the call to an ideal form of art that allows you to experience what is going on in shaping your destiny?

The master has connected to me through his own perceptions of art in which he believed, by planting in my heart that something unique and beautiful, that feeling of admiration and closeness to his ideas, his attitude towards his expectations, that special respect, honest, open, friendly for the well-done work, for the way he was using his talent. How do you connect to those around you?

A man who has learned the art of leadership feels the call to an ideal form of uplifting art, primarily associated with a particular way of seeing, creating and building a relationship between man and the support of art – to look, to understand and to create realities. He directs his spirit and all forces toward a new vision, towards a new perception of the world, of things, of life, expressing his openness to an original and creative thinking - which is the most valuable quality specific to a genuine artist - and consciously, with the admirable strength of spirit, he is dedicating with all his soul and mind to the work he performs, by putting permanent energy in order to be close to perfection.

An uplifting art is a way of finding yourself, of answers, of noble causes, of purpose searching, and of the desire to experience what is usually invisible to the common eye. It allows you to experience what is reflected in the shaping of destiny, the way your life flows in every moment of inspiration and commitment, when you help distinguish between the authentic value of your creation and the depth of your character.

The destiny of man is akin to the art made by a painter: it has a use in this world as long as

it gives you a strong spiritual gratitude and for as long as someone remembers you.

Leadership: Your art feels good only when your work is complete?

The leader, just like a painter, puts his art into practice, considering always his duty: to do what is right and good, in such a way that his "work" would be perfect. He connects to people's souls through his "work", through his art that springs from within him and, which inspires respect and trust.

Not the leader's own interests urge him to fulfill what people expect from him, but that he is deeply aware that he lives for a noble cause that will be welcomed by people, certainly feeling that everything he does is unique, that nobody can do things more deeply and effectively than him.

Leadership is everything, art and creation. It means to merge with the soul of the world through your work. Even so, it is slippery, it is damn slippery. Because, paraphrasing the famous writer Stephen King, art comes from a creative imagination that works hard and feels good only when your work is complete. However, for your work to take shape, for your intentions to materialize, you must arrange yourself in an amazing way, in detail, winged by inspiration, everything related to your ability.

That is, in simple words, to do true wonders with the skill of your hands, through creative imagination, thoughts, feelings or actions. You must reproduce the splendor of your work with such precision and grace, so that people cannot stop showing their satisfaction. So, consider your mind and soul in order to achieve a high ideal of artistic manifestation.

The Great Work whose perfection you must find is a genuine increase in the value of things around you using an approach that goes beyond the present boundaries of reality.

The interpreter of divine is the one who, putting his art into practice, manages to give voice through his "work", his own soul, the feelings he lives, his own ideas, visions and concepts.

Many times, the leader plays the role of an artist who, using the skill he was endowed, possessed by a deep and strong passion for leadership, notifies the need for improvement, devoting himself whole-heartedly to its achievement.

This is the highest and the most real power of a leader.

Source: https://neculaifantanaru.com/en/the-divine-interpreter.html

The DNA Of Your Leadership

On March 14, 2009

Concentrate your attention to your own character structure for keeping in safe your own system of values and aspirations.

There was no danger than the evil which he caused by himself. When he realized this, Kevin Lomax was about to resign in the posture of a man tempted in every way. He was the main culprit of his moral and spiritual decay. He knew he was not able to master a situation in that he was in. The impact of sudden changes that he had suffered was so deeply, that he had no time to react in any way. Problems undermined his will to meet the challenges of his work and forced him to give up his personal life.

All he knew, was different now, all he felt, was questioned. Not everyday things, but important things, like the raison d'être. It was strange, how he had left himself so easily involved in the various complications of these people who ran the company that hired him. He felt like a mouse caught in a race with no chance of escape, in the race full of challenges and dangers that John Milton, the manager of the company, by himself, framed him. The interaction between the two realities - his, and Milton's, was harder to bear.

Although, the confidence in his own mind was shaken, Kevin still had a deep vision on his own "ego", which was the center of his existence. He was at the crossroads between two realities: one was of Milton's and his associates, the other, was his one. He had to free all by himself, and as quickly from the bondage imposed on him, he had to separate with all that was connected with them, by using his own internal mechanism of "self-defense".

Leadership: In order to weigh your Ego, do you have to experience the fact that yes, you can bear the consequences without suffering because of a leap forward for which you haven't taken responsibility beforehand?

Can you walk on high wire? If you remember the movie "*The Devil's Advocate (1997)*" then you know that the dropping of Kevin Lomax from the clutches of "evil" was due to his skill of understanding and overcoming all forms of coercion of Milton, who wanted at all costs to induce him to give up his values based on a solid foundation and to adopt his own rules of action or thinking.

Your power of leading starts and ends with what you think about yourself, and it is conditioned on how you approach and control the influence of others. Trying to fight with foreign influences, it is like walking on the high wire. If you have doubts about yourself, you can always unbalance both physically and emotionally, and to decay, first, in front of your own self, and of the principles by which you have guided your life. The "command line" that guides your leadership development will shrink so much, will become so fragile if you do not weigh well your forces and balance, that you will sabotage by yourself and will fail.

To suffer because of a leap forward for which you haven't taken responsibility beforehand actually involves acknowledging that you are an easy-to-manipulate person who, even if advancing toward a lofty goal desired by others, is not able to support himself as he should, and is unable to resist and completely clear his mind of foreign thoughts. Just as the human body has a defense mechanism against bacteria, so you must have a defense mechanism, well-formed, against the leadership based on a "dirty" ethic of those with corrupt interests.

Leadership is the result of an Ego devoid of plurality that does not jeopardize the status

quo of man, taking into account the fact that what man is already in himself arises in his soul before he can be detached from his master.

The DNA Of Leadership emphasizes your ability to support your „internal" progress. It is the cornerstone that supports your moral and spiritual progress. As a leader, you will always have to fight with a negative force that can push you back, or if you know how to approach it, and if you get to master it, can push you forward.

Conclusion: It depends on your DNA, that is your personality structure to permanently maintain your inner balance, and to comply with external challenges and negative influences of others that want you as an instrument easy to handle in order to achieve illegally benefits. In leadership, any oscillation, any deviation from the normal accepted by society, at some point has adverse consequences.

Source: https://neculaifantanaru.com/en/the-dna-of-your-leadership.html

The Dominating Voice Of The Living

On April 12, 2017

Explore your inner world under the slogan "Stay Alive", adding the "True" value to the underlying condition of your representation on the sinuous route of character formation and definition.

I'm Gerry Lane, a scientist and researcher on the biological side of life. I kept saying that the reason for my anxiety will at some point leave the thought of trying to define, with more or less successful logic, a "Stay Alive" function with predictive power, indirectly determined by countless variables of action given by hazard – between contestation and intuition.

However, during various varieties of conflicts between environmental challenges and threats to my safety, I cross the worlds of secrets to exceptional, endless and dangerous circumstances, such as time itself, upon which no certainty imposed itself as a just solution, at least where I went, I noticed a pattern of latency of the virus according to certain health parameters.

During this contest of chance, endured only by the heroes of Mike Hassel, moved by a mysterious grandeur of hope for the glory of a supreme danger, reflected the words of Mark Twain: *"I can teach anyone to get what he wants from life. The problem is that I cannot find anyone who knows what he wants from life."*

Words placed on a single level of understanding of the world that exists only in comparison with the golden glow of perspicacity under the causal relationship between the deed of the one obliged to repair and the reward of the one destined to endure. A shine that surely diminished as I turned my eyes to my own perception of the theory of maneuvering the appearance of reality – which could only be analyzed and described in a noetic way.

Leadership: Do you focus your attention on research into the appearance of reality that is a benchmark for equality between what defines you and what you expect to happen to you?

I thought that the crunchy reality I was living is just part of a nightmare. It just seemed like a bad dream, but the dream didn't end, unfortunately. Why did you cross my path, so much deception and error, when you could have spared me any psychotic touch in which, like a mystery in the discrete tab of madness, you find the harmful effects of despairing the mind about the very existence of the self in an obsessive guiding idea: "Am I no longer myself?"

Everywhere, infected people, transformed into zombies. Only me, no. How could I, fundamentally similar and yet different from other people, even though everything seemed to have passed through the filter of subjectivity or artistic sensitivity that organized the essential and primordial forms of nature's creation, how could I have dragged myself into such a sin of untangling complex situations?

What a terrible deception from the voice that, by breaking the silence of my heart, screamed in despair at me to be quiet, not to panic, that everything will be all right, the voice that has always remained alive within me, which comforted me, troubled me, ravished me.

The same ordinary and unknown voice, detached from a novel by Mesa Selimovic, which I had not even noticed before. "Perhaps because it was heard in dead silence, perhaps because

she was not afraid, or because she feared, or because she addressed me with pity, with courage."

The experiment of adapting to the adversities of life is a test of the perspicacity of the causality between the deed of the one who is obliged to fix the trail of his own questions and the reward of the one destined to endure the answers.

Your position on the appearance of reality can be a reflection of what you have in the course of everything that happens to you, when everything that seems to you more important than you at a certain point, comes at a second level. The appearance that reality gives in the context of a pandemic is closely related to the position you take in the face of the ambiguous course of events, so during a moment attributed to chance, because what happens to you at a given time seems important in terms of recreating past events. You need to start from the first sign of people's pre-alert, then continue with the first sign of attention, to the minimal reaction generated by visualizing a new behavior.

Appearance, something that is different from what it seems at first glance, helps create that state in which you are degraded from the condition of fighter to a level of "despair". Or, on the contrary, where you are advanced to the hero condition if you turn unfavorable circumstances into an inspiration of the creator seemingly given by divinity.

In leadership, the definition of the value man can be derived from the cartesian product of the relationship between the impetus of his conscience (the voice of the soul) and the often-painful attempt to revise his beliefs that guide his actions towards greater openness to the future.

Leadership is the attempt to give a correct answer to a "pass or fail" test when life gives you the chance to be directly involved in a certain segment of events occasioned by a certain fact.

The Dominating Voice of the Living is the urge to victory and glory under the "Stay Alive" slogan to which is added the "True" value of the background condition of your representation in the full on the sinuous path of developing and defining character.

One of the most important leadership skills is to find those individuals who do not know what they want from life, then teach them to get a revealing picture of their condition of beings who can rise above destiny without you being elected in advance as a guide.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-dominating-voice-of-the-living.html

The Double Of A Look That Tries To Better See Itself

On February 15, 2022

The difference is there, alterity is built. This is the first postulate on which the science of enhanced, individualized expressiveness in art is based.

The approach of my creation starts from the premise that the optimal form of constituting an individuality with exponential function, which is at the intersection between symmetry and surrealism, could be satisfied only by recapitulating an experience worthy of a story, under the title "Fictitious Reality". It is about remembering who I really am so that I can continue to create my own life experience at a higher level of awareness of the contiguity between what is evoked and what is perceived.

After all, this is also a literary performance.

This can only happen when the form and the visual image appear completely changed in a timeless space of being "everywhere and nowhere", as an uninterrupted adventure in the private space of an artist who reveals himself as a glance thrown over the course of history and which claims to reach the level of omniscience through a long life experience.

Of course, such an artist would not want to leave an appearance that would change the whole course of his life, but would become a character with divine powers, full of virtue, as is Prospero (from Shakespeare's play), having the power to lead with a way of divinely experiencing the plot of a series of unforeseen events. He uses spells, schemes and manipulations that all work in tandem as part of his grand plan to achieve "Single Causality" status.

Leadership: Can you achieve greater self-acceptance by fulfilling an exceptional role expressed in a double sense, as a very important part of the process of creating a hero who tries the impossible without the need for presentation?

From the point of view of the change of form and image that characterizes me in the case of playing a character with a decisive attitude, a demiurgic court with a human appearance, so in a progressive rather than static sense, I managed to define myself as a set of behaviors, voices, costumes, acrobatics, feelings in which the natural often meets the supernatural, in various stage movements, appearances and disappearances in smoke and flames.

All this, defined as such, has often been transfigured by the personality of the Creator, being arranged in an articulated set of images giving connotations on subsequent interpretations.

Obviously, they all have the role of complex decoration in the presence of a famous creator of masks and costumes, to glorify an idea, an event, a legendary hero, keeping his distance throughout the show through a structural invisibility, a double character, neither visible nor invisible, or at the same time visible and invisible.

Let us not forget that a magician with the valence of a physicist categorizes reality by determining the set of all molecules that can factually react with it.

Who can establish an order here, if not the brilliant artist who defined his mission and vocation – that of awakening in himself and those around him the mystical notion of a hero

touched by titanic status and hubris (the classical, wide-spread image of a superhuman-like hero), yet having the power to recognize his true identity hidden behind masks, behind his dual personality. The climax is reached when the magician begins to confuse his disguise with his true identity.

Leadership: Can you project your self-image into a state of remarkable stability, even when you begin to confuse your disguise with your true identity?

In the movie script I wrote years ago, I was saying that a magician is being trained under the pressure of events. He transforms, loses his true being, dissolves his identity, eliminates his own weaknesses, breaks any barriers – and then disappears completely, suddenly appearing in a new hypostasis – followed in turn by other hypostases. First, he's a chemist, then a healer, sometimes a sage, sometimes a physicist. Always involved in a process of actions and reactions, of rejections and attractions, of eliminations and coordination, in a world of magical symbols and filters created by himself. From all the elements thus associated, a new complex is formed, a completely different human type.

Whether it is my recognition in a double of mine, if we take into account a special force, *Visergeranth*(my presence in the "image of the other"), due to the experience of communication through false indexes, facial expressions, posture and gestures precisely coded, we have in front the process of recognizing a finely differentiating otherness on which the symbolic dimension of separate, distinct identity is based. Even if everything happens "in the mist", the magician accepts his divinity, claiming his consciousness as a means of artistic expression, thus gaining his position as a "miracle man".

I would not have expected the unfolding of the frames at the end, beyond which the aesthetic cannot go beyond the real, from the interweaving of some plans that I thought were already gone, to the reappearance of some characters that I felt were more important. But this is only true if I take into account a decisive power which accentuates the dynamism of the image, without it knowing the laws of motion and remodeling, as *actus imperfecti.*

A closer look at the image that makes you stand out from the crowd reveals the gap between the visual interpretation of an entertainment experience, and the reality that is gradually revealed through its chiaroscuro effects.

The Double Of A Look That Tries To Better See Itself is so familiar to the artist who creates two images in one, with the precise purpose of giving a style note to your performances. The difference is there, alterity is built. This is the first postulate on which the science of enhanced, individualized expressiveness in art is based.

Source: https://neculaifantanaru.com/en/the-double-of-a-look-that-tries-to-better-see-itself.html

The Double Vision Of The Eyes From Which Stems Inspiration

On October 12, 2022

Try to paint a picture of the present you are in, knowing that what you see depends only on what you expect to see.

The sea taught me to look at the sand as part of its vastness. Applying this aspect to the case of science, generally presented as an expansion of the infinite into the finite, where the grains of sand cannot be counted, and where the waves cannot be reduced in number, I conclude that ideally the parts that connect to eternity, of what is truly whole, depend on the simultaneous existence, in absolute value, of all image elements arranged in the time interval allocated to an absolute frame of reference: the present.

Here, and only now, I have to use the FREEZE procedure (freezing the image), according to the chosen viewing angle, in order to distinguish the parts that are not presented separately from the whole and, thus, to avoid the conflict that the three-dimensional illusion produces in a flat surface, far too wide.

I am also often surprised that I am struck by a 3D augmented scene, I am pierced by a sensation coming from somewhere other than here, which I would like to retain on the retina of my memory for its unique and unrepeatable value. For whenever I look at the surface of the sea, this mystical space, suggesting the value of silence, I feel as if I am entering a world beyond my sphere of experience, unable to make any change in a reality that offers more than a virtual mirage. Yes, it is an incomplete reality. Nevertheless, it gives the viewer the opportunity to imagine various ways to complete a cyclical narrative, full of vigor and captivating, about visionaries whose zeal and imagination compete with the great discoveries of current science.

Leadership: Can you form a new model of reality when you reconstruct a single image from the perception of two flat and different images coming from each eye?

My eyes are still caught between the overlays of two transformative images: one called *Syternathis* (the manifestation of adoration for the miracle of reality) and the other called *Terrsenauthis* (the background of a memory that never forgets), each of them establishing the identity of another dimension of the creation that responds in a deeper way to the idea formulated by the writer Mario Vargas Llosa: *"Fiction is not life lived, but another life invented with materials provided by the first life and without which real life would be more sordid and poorer than it is."*

And I still know my eyes so well, and in my soul they scan my horizons, as in stories, with the effective intensity of a flashing light equal to the intensity of a fixed light, that I manage to support the maintenance of cognitive function and optimal vision. I am convinced of this, because in this way I can easily explore, in my own way, the deep truths of a world that seems to absorb me into it, but never sinks.

With the intensity of experiencing a moment of immersion in the unreal, expanding the sphere of light around a cosmic field of energy that interacts with everything that exists around, I assume an inspiration embroidered on the edge of the ultimate truth: *"what I see depends on what I am expecting to see."*

Leadership: Can you create a visual representation that communicates those emotions expressed by viewing two separate or superimposed images of the same moment of

reflection?

And when I look at the sea, dreamily and nostalgically, I think about what would happen if the wind of a late autumn evening took the sand and carried it to serene distances where there is no life, and no death, but only immense chaos dark and cold. How could the dreamer be caught in the spell of the sea from the very first pages of his unfinished novel, how could he feel every emotion of the protagonist who seems to have known him for a lifetime, himself being his own creation?

I have no doubt that what further strengthens my claim to authenticity is precisely the "double vision", that is, the visualization of two separate or superimposed images of the same moment of reflection, when only one should be seen. Me and the creator, the director and the character-narrator of the same novel.

In this case, the images I encounter, the ones that strike me or move me, can be side by side, one above the other or a combination of the two. An image of the sea breaking its waves on the fine sand of a wonderful beach, the waves biting the beach sand, carrying it out to sea. And an image in which I am closely connected to nature, where the longing for a new world, in the sublime of a momentary demonstration, is personified by the flight of sand grains carried by the wind with the passage of time, the memories surrounding me like seagulls that take flight towards infinity.

Declaring leadership in the space of creation is achieved through an image in which you are emotionally involved, with the mention that what is seen in the image, and to which a source of memories is associated, is a description of what is in your power to reinvent.

Can you reinvent the story of your life by appealing to the suggestive power of an image?

The Double Vision Of The Eyes From Which Stems Inspiration is closely related to two images captured simultaneously, but perceived differently: one that makes you lose yourself for good minutes in a beautiful dream, and another that is achieved "here and now", in the conditions the action of stimuli and objects on the sense organs.

In the Quran, there is a paragraph that caught my attention recently: *"God kept a man dead for a hundred years, then resurrected him and questioned him. How long did you lay there? And the man answered: A day, or even less."*

I know just as well how it is with time and the space in which I spent my time. At one point I dreamed that I was running on the deserted sand, surrounded only by the sea, with a very vast horizon in front of me. I couldn't tell if the sea or the sand would end. Then I woke up from the dream. And even to this day I have not stopped remembering this dream in which I wandered for hours without waking up. A dream that sometimes an artist creates, and life crushes him a thousand times...

Source: https://neculaifantanaru.com/en/the-double-vision-of-the-eyes-from-which-stems-inspiratio

The Doubt Principle

On February 01, 2010

Never doubt the leader's intentions if don't even know them yet.

Sometime, in a few years, I'll wish to remember the important things that I have learned over the years in my life. That is why I write these words very passionately. Because time and life erase a lot of things from one's memory, but what I write will always remain vivid here, on the World Wide Web. However, I don't write only for myself, but for you, my readers, who are eager to learn new information on leadership which you will apply, eager to improve your performances and abilities, as well. I hope from the bottom of my heart this will be useful for you, now and in the future.

A long time ago, I found a book which, first of all, I would consider it "necessary". It meant a lot for me, as it taught me a lot of things. It was also the first historical book that I ever read and, at the same time, a beautiful lesson of leadership. It is called *"Hannibal ante portas"* and the author, in case you haven't heard of him (I hadn't heard about him myself, at that time), is called Slavomir Nastasijevic. In this article, I shall focus on a certain paragraph of this splendid book.

Leadership: Is giving a sense of learning to the lessons that come from inside the experience of your personality an expression of the belief that everything that inspires you will happen?

The victory won in the battle at lake Trasimenus against the Roman consul Flaminius was total. The Carthaginian army, lead by Hannibal, got a lot of weapons and several Italic prisoners. According to war rules, they would be killed or turned into slaves. But, on this occasion, things were completely different.

For the first time, Hannibal addressed to the prisoners:

- Italic people, Hannibal didn't come to Italy to enslave you... You were made prisoners by my warriors in the battles in which the Romans pushed you, but I don't consider you as my enemies, I mean to do you no harm and I decided to give you freedom... Go to your homes and tell everyone: Hannibal didn't come to Italy to enslave it, but to free it from the reign of the Romans, hated all over the world !

Then he ordered that all slaves be released, their shackles removed and be given supplies for three days.

The slaves hustled, pushed each other aside, hugged one another, some cried of joy or laughed as if they were crazy. But Hannibal's decision confounded all the Carthaginian captains, who started to mumble and frown. It was unprecedented. "Only a madman could release more than three thousand prisoners", they all said to themselves.

Performance in leadership falls under the conditions of a "road in progress" adequately signaled with the priority indicator to what is coming from the opposite sense when peoples' reactions are siding with beliefs that must not be questioned.

Colontai, one of Hannibal's most valuable captains, gritting his teeth, asked him:

- Why would you offer them freedom?

And Sivas, another captain, added:

- What will we tell our warriors when they'll hear about this?

Hannibal laughed and told them:

- Be silent... In their lands, everyone will tell of our nobility, which is the real way of confusing the enemy. After we conquer Rome and all of Italy, you may take as many slaves you wish.

All the captains loudly agreed to Hannibal's decision.

Leadership: Must your vision of what you're able of carrying out comply with an experience of personal power that moves you closer to the tendency of believing yourself to be invincible?

Don't judge the leader's decisions if you don't know what his intentions are. Only a skillful leader can win one victory after another. And only a skillful leader can always muster up his men at a maximum, in order to achieve his proposed goals.

Hannibal was such a leader. All the battles he won were due to his ability not to oversee any detail. Cunning, very confident and studious, Hannibal studied in good time all the aspects related to battles, he thought in advance all the strategies, knowing that his ultimate goal, the conquest of Rome, is not easy at all to achieve. He knew from his father, Hamilcar Barcas, that the only way to avoid a fiasco was to conceive in advance all his opponents' moves, understanding their psychology and tactics - to annihilate their strong points and never act hazardously. His superiority in regard to applying military tactics saved him many times from defeats and any type of uprising of his soldiers.

At their turn, the Puns lead by Hannibal, tens of thousands of warriors, were never reticent, on the contrary, they recognized him as perfect leader and followed him to death, strictly obeying his orders. They always accepted his orders because they knew he was right, as he was tried in battle and very elevated, at the same time, he understood the aspects related to winning a battle much better and he knew what to do in any circumstance.

The crowning persuasiveness is the result of the final confrontation between what appears to others as hard to believe and what is believed through delineation from what constitutes a momentary impression.

Even if they don't know his intentions, people have no reasons to judge the actions of the one leading them, except if he previously proved to be unskilled or ignorant. And an excellent leader knows how to convince people not to judge his intentions. Doubt, suspicion, lack of trust in a leader are in his disadvantage. It is an alarm signal when people come to doubt his decisions, a signal that cannot be ignored and which can push him away from them.

The finnish writer, Mika Waltari, once said that people are like the water flowing from one vessel to another, passively taking the shape of the vessel in which it was poured. Generally, people comply with and openly admit to the righteousness of a leader who always leads

them to victory. But if he doesn't prove decisiveness, trust in his own forces, competence, fortitude, will and courage it is almost a certainty that people will have some doubts in regard to his intentions.

P.S. If the leader is very skillful, always listen to him. Never doubt his intentions if you don't even know what they are, because you only spread doubt, dissension and insubordination. You should rather try and understand his strategy.

Source: https://neculaifantanaru.com/en/the-doubt-principle.html

The Drawer Of Parallel Realities

On December 30, 2014

Assume yourself a realistic position to transmit revelations, based on your capacity of perceiving the added value of your own experience.

IT was undoubtedly a fruitful philosophy, a mysterious episode in the ambiguous game of the expanded imaginary, a cohesion between sense and nonsense through which I could think of another world. A universe built after the laws of a n extensive reason, determined by the enduring dependence between deformation and the deforming force of the contextual space in which objects and beings were placed. Enhancing the energies released from their interactions. Even if they appeared unreal, distant, artificial, colorless, lifeless.

The innovation of ineluctable thoughts, as a cut in the limits of reason that wanted to be the holder of irrefutable truths, was based primarily on the influences of the catalysts of refining self-standing matter. Strange. Everything gained a sort of dense materiality, which filled that void of significance called *self-knowledge* and created the entire chain of dependencies. Suggesting the liberating movement of a part of me that urged me to understand and get close to what the alchemists called "the total fusion of the spiritual with the material".

The order in which my hypotheses on the content of reference of scientific theories based on prediction were chained, due to the great complexity of the phenomena of cohesion between ideas and the way of transposing them into image, in which I found the living force of cosmic fraternity, could be modified only by balancing multiple levels of fiction. They overlapped and multiplied ingeniously like sunrays blend with those of distant sunsets, giving birth to a new perspective, a new reality.

I had that strange feeling that I was expecting something to happen to me. Implicitly, I was troubled by that part of self-worth that came from a high perception of the spiritual, or rather, from the dead end of a marginal perception of a new reality. I didn't even know how to best express myself. But of one thing I was completely sure: *"Things existed. Their realization was within me, same as my own realization was within them."*

Can you integrate within the sphere of leadership the differences and similarities between visions coming from two different fields: of the philosophy of science and of self-consciousness?

In leadership, very important for the investigation and understanding of the process of perceiving added value through a subjective representation of reality, is the art of exploring fictions and utopias – pertaining to the particular man. And a more correct appreciation of the complexity of the man focused on thinking up the future can be done by examining his philosophy, produced by the fusion between science and foresight.

The stimulating challenges are offered by the very backbone of imaginative thinking, to create a context of manifesting your own personality and ending with reflecting that personality in choosing future developments. The philosophy of science is based on the relationship between what you find relevant about a coherent set of notions, ideas, theories and doctrines, reflections specialized in thinking, and what you think of a certain reality above the world, or which is often ignored.

Authority in leadership can be usually attributed to a single "owner", creator of new theories and concepts, endowed with the ability of substantiating things and reality itself, in different

contexts, based on his individual nature. Conscience urges you to accept a certain reality, you being its creator, when your Ego becomes the most exposed part of its definitive configuration.

We refer to the man who knows how to customize his science by the laws of an extended reason, capable of transforming living matter into an explanatory principle of all things – a scholar who has overcome any barriers in order to be himself, a man capable of filling this void of significance, called self-knowledge, and create an entire chain of dependencies between the rules of modeling reality, which we usually call experience.

Leadership: Can you develop your understanding of a particular thought by analyzing its formal features, without distinguishing between facts, rational data, and value interpretations?

Someone said in an article on the internet: *"There is a science of an ordinary type, by the exact knowledge of things. And there is one of a higher type, by knowing them in their idea, meaning not only an exact knowledge, but also a true one."*

The leader of the future will be shaped not only by surpassing a limit of knowledge, by collecting information directly from the area of the proposed objective, but rather by matching the probabilities of self-surpassing, attributed to the individual experience of forming, almost unlimited, giving a meaning to his life beyond existence itself.

He will want to reach a new understanding, a higher one, one of the revelations of consciousness, of the truths thought of by himself, through the subjective power of perceiving reality differently, of seizing alternatives at the nature of reality that he wants to experience and transmit boldly.

Things must be chained, compared, separate until they gain a new outline, they must be shaped and fitted with meanings that come to life. A life that signifies your own surpassing. This will be the essence of sustainable development.

And this development requires you to integrate within the sphere of leadership the differences and similarities between the visions stemming from two different fields: of the philosophy of science and of self-awareness. They are determined and act reciprocally through the relationships established by vision, by balancing multiple levels of fiction.

By gaining experience, conscience is able to align an art and a science that, together, can explore the spiritual horizon of the individual until observing a distinct reality – so that later on it can be assessed in terms of its dynamism and complexity, according to its requirements and its supporters.

A reflection from which stems a new reality regards the Ego's work of acquiring the highest knowledge specific to that experience of finding the meaning of an imaginative projection that is the revelation of a sublime world.

The Drawer Of Parallel Realities may be the leader who wants to reach a new understanding, a higher one, revelations of conscience, truths thought of by himself. Such a man, who uses the full power of experience to surpass himself, is always guided by the rule: *"Things exist. Their realization is within me, same as my own realization is within them."*

Source: https://neculaifantanaru.com/en/the-drawer-of-parallel-realities.html

The Dream Of Nicolas Flamel And The Prophetic Message Of The Angel

On January 02, 2010

The idea is this: to distinguish yourself from others through a kind of magic, through a kind of code of hidden knowledge.

One night, Nicolas Flamel, creator of the Philosopher's Stone, had a dream. But was it a dream, or just an apparition seen when he was barely asleep, a palpable manifestation of destiny? The heavens had opened to let a luminous spirit descend to earth. An angel with a bright face was at the foot of the bed; its white wings filled the room and occupied all the space. The Seraphim opened his arms. He was holding a book with a shiny brass cover. His warm voice, with a sublime timbre, focused in a message with strong emotional impact:

- Look at this book, Nicolas. It seems unknown to you, like to all other people. But one day you will see in it what only you must see and you will know what no one else knows.

Nicolas reached out to take the enigmatic book, but the shape disappeared into a cloud that soon dissipated. A few days later, Nicolas Flamel was in his study, as usual bent over the work table. He was a poor copyist who sold copies of old books to kings and students. He had read many books in his life.

Suddenly, the copyist looked up and saw in front of him a man whom he had not heard enter. The visitor's face looked sunburned, his clothes were dusty from the road, and he looked exhausted. Nicolas looked at him kindly. It was obvious that the man did not understand French at all. He looked fearfully around him and then, calmly, he opened his bag and took out, very carefully, a rectangular object, wrapped in strips of cloth, made of a fine and rare papyrus. He slowly opened the strips of cloth and revealed a book, which he wanted to sell to anyone who would give him two guilders.

Nicolas felt like passing out with emotion. The book... and this connection... he had seen them before... Everything had been shown to him in the dream he had the night before. The angel had handed him the same book !

Leadership: Can the image that captures your mind in search of faith in God transform into a satisfying and stable sense of self, capable of escaping the tyrannical orbit of social determinism?

And from that moment, everything changed. A poor copyist became one of the greatest alchemists of all time. And the richest of all. And the most famous of all. This, because those born under a lucky sign have real esoteric experiences, from another world, revelations and moments in which they feel special. It is not just about some isolated material discoveries that arouse their interest and the need to know more about the field of some science. But it is about a revelation that brings them the opportunity to get closer to spirituality and to perceive life from another, much higher angle.

Practically, Nicolas Flamel also benefited from another help, a lucky mystical sign, with the appearance of the angel, who unexpectedly communicated to him the motto of spirituality: "Holier, more precious, brighter". Probably, Nicolas Flamel then asked himself the most urgent question: if even the angels, who are so pure and clean, want to become even better, and more wonderful, and are continually perfecting themselves, then what am I waiting for?

Certainly, the circumstances, the events we encounter are a revelation of being, a confirmation of our way of thinking. And the appearance of the angel denotes the whole essence of a man's spirit and his way of judging a cause or a certain undertaking, only in that situation in which he discovers his divine side (which he never imagined he had). Sometimes man does not have enough clarity and skill to carry forward a dream, a relationship with the divine nature, and then he cannot gain a new existence or find the way to pass into another dimension or state of the world.

The idea is this: to distinguish yourself from others through a kind of magic, through a kind of code of hidden knowledge.

In spirituality, the dream is the only way to communicate with God, a kind of overestimation of the importance of energies, experiences, sensations, perceptions that the creative part (talent and erudition) marked by a certain predestination, by a certain inevitability, denies the danger of "going astray" and accepts the position of intermediary between earth and sky, or as a kind of intermediary between an unavoidable unconscious and a confessed awareness. One thing is certain: the spirit accepts your position as "God's messenger" on the basis of supreme intimacy.

Leadership is equivalent to discovering small things that can become very important. What you don't think is possible to fulfill, becomes possible when you develop a great sense of spiritual fulfillment.

The Dream Of Nicolas Flamel And The Prophetic Message Of The Angel say one and the same thing: that the religious feeling, derived from an esoteric dream, is a feeling capable of developing a "holistic" intelligence. Someone said it well, that the dream is an inner crossroads where all the commotion of life resounds.

Spiritually mature people would be said to have grown up in environments where they were allowed to explore and express their natural drive toward the divine, long enough to develop a strong sense of self and a mature identity, distinct from other people. Of course, it is rare to meet a mystic who reveals his secrets by means of a metaphor-symbol of the artistic imaginary, as a kind of work of the divine spirit, because as a rule they keep silent about things that should not be said.

* **Nota:** Gerard, Majax - *Magicienii* , Editura RAO, 1993.

Source: https://neculaifantanaru.com/en/the-dream-of-nicolas-flamel-and-the-prophetic-message-of

The Dream, Producer Of A Narrative Feature Film

On May 28, 2021

The narrative that guides your vision can take shape when the logic of the dream stemming from the painting meets the logic of the dream stemming from the word.

I placed my being in an unusual narrative context, in order to metaphorically capture the creative process of a true artistic image: the reproduction of real life in a dimension of omnipotent illusion and the mirage of the high towards which the evolution of a new form of consciousness tends. This fact is associated with the emergence of a new mentality, more attentive to the aspects related to the rendering of reality beyond illusion, beyond the visual horizon, beyond the dimensions measured in space-time.

It's as if I had taken refuge in a dream in which the protagonist is an artist of the brush, taken out of oblivion, able to reproduce that contrast between "life" and "lifeless" in a colorful picture.

Whereas the placing of my being "outside" the visible field of diurnal consciousness, its rational projection in a dream and its dissipation in the infinite imaginary, as a metaphysics capable of meeting a certainty similar to that of science, totally changed my conception of the truth of deceptive appearances. It is clear that my whole being, its correspondent in terms of a spiritual consciousness of change, goes into more detail in the analysis of a process of otherness called *Uphasetsirah*(the realization of the *Oneness*of the Self in that part of the invisible world).

Leadership: Can the image from your depth become a space of transformation, where the contrast between life and non-life takes on new expressive valences?

Exactly. Thus took place that revelation which changed my life, and whose light shines in the depths of a soul caught in the snares of art, determined to seek its way on that area of the image which is constantly nourished by the constituted structures of the visible world and the invisible world. And, realizing the dream state in which the world is magical, especially after an unseen force hardly allowed me to achieve the transcendence beyond physical space, I placed my being in an absolute, unlimited measure of the brightness of the image which I project unto the outside world.

Indeed, the dream is an incentive for the mind of an insightful artist who wants to take advantage of an effect identical to that of the chiaroscuro, which only literature or painting can reveal. So, I take refuge in a dream transposed on the canvas while neglecting the rest...

Leadership: Does the image you generate according to determining the perspectives of approaching reality strictly depend on the suggestiveness of a visionary manifestation of the imagination that you can assume in the form of a narrative?

My creation is the very dream that I share with you as a secret, or as a certainty. And the fabulous story of an ontological vision is the creation of a dreamer who gives up reality to follow a fantastic, but extremely spectacular world, because it is the world of his own Self.

What I mean is that my dream, as it is: small in description, but fascinating in its extent and diversity, seems to be part of the content of another dream, of which awakening is nothing but a reserve option. The dream urges me to set in motion the imaginary, and eventually, to

achieve the impossible.

And in the dream appeared to me a man who dreamed himself part of a dream that was repeated continuously, and repeated, and repeated until the man decided to draw or paint a representation of what is happening in his soul. As a kind of Hocus Pocus in which death defeats life by creating a powerful virtual self, by activating a "narrative self" that does not respect the real chronology.

I think this is what the writer Jorge Luis Borges was referring to when he ended his story about a famous magician:

"At the dawn of a morning devoid of birds' chirping, the magician saw a concentric fire heating up along the walls. For a moment he thought of taking refuge in the waters of the river, but then he realized that death was coming to crown his old age and save him from the turmoil of life. He headed for the flames. But they did not tear his body, but comforted and covered him, without heat or burning. With relief, humility, horror, he understood that he, too, was a mere appearance, as it was another that had created him in his dreams."

Leadership: Does the narrative that gives meaning to your creation gain its primacy over the classical and impersonal exposure of the work of art, highlighting the relationship between what actually happens and the suggestiveness of an image that can improve your vision?

When it comes to reality, one thing is certain: we cannot ask for material accomplishments unless we consider what is revealed to us through dreams, through symbols, through synchronicities and coincidences. And what appears to be a mere appearance in the world of reality may actually be the magic spark of a dream from which you can never wake up.

Obvious. I could easily continue my monologue in a dream that could last indefinitely. and no less to assume a certain kind of knowledge and initiation into the adventure of seeking the Self. Just as the artist manages through abstract painting to convey certain messages to the viewers, to create different emotional states, in the same way I could give shape to a splendid narrative content in a frame of memory, thus activating almost incomparably some forgotten contents of life.

Have you noticed that my narrative can take shape when the logic of the dream in the painting meets the logic of the dream in the word?

In a space where certain anxieties are expressed, here the artist manages to suggest the density of matter without resorting to pasty loads, aggressive scratches or excessive accumulations of opposition to reality, but successfully combining the delicate tones of watercolor with real explosions of color. So, the dream attracts the world's attention by the way I reflect my intellectual dynamics in the mirror of spaces that induce that touch of art and culture in the intimate setting of a flow of symbolic images.

One more thing. The dream in which I immerse my soul, thoughts and emotions, is not a meaningless set of fantastic images that appear in connection with the weakening of the role of consciousness, but rather is a means of transcending the limits of my rational thinking, appreciated as an intellectual act that captures the relationship between what is seen and what is hidden from the gaze that is completely ignorant of art.

From the perspective of a creator, the narrative is a temporal-spatial way of exposing a work of art on a private land: of a dream that is hidden by its manifest content. Or, rather,

the narrative is the exposition of an artistic image within a reality that transcends the known area of time and space.

The Dream, Producer Of A Narrative Feature Film is the means of an artist to highlight on the canvas the vibrations of the feeling of "Deja-Vu" that reflects the combination of what he experiences and what he feels as lasting memories.

Don't forget that the fabulous image that improves your vision is the very image of an artist who can assimilate dozens of personalities in terms of several overlapping realities.

Source: https://neculaifantanaru.com/en/the-dream-producer-of-a-narrative-feature-film.html

The Dreams Of An Old Man Trapped In The Fight With The Destiny

On September 24, 2012

Learn to adopt that attitude of the type "I woke up" based on a major responsibility to the effects of the states you experience before an implacable destiny.

Ed Tom Bell. He wanted to escape from that oppressive, dark and nameless feeling from his depth, to take away the dense and endless mist of despair due to the events of the last period, which surrounded him like a cocoon that delayed to open up.

He felt locked in a tight and empty space, the dramatic center of a life lived like a total defeat. And that desert, completely foreign, so black, so authoritarian, harmful in dealing with life, characteristic only to the man that throws himself with all enthusiasm in front of the unknown, waiting for his denouement, retained him more and more strongly.

He seemed to feel the need for a place to retire, where to rest ... forever and ever.

Someone said old age was an expression of destiny, because when you are old you realize whether or not you had any purpose.

Leadership: Can you fulfill your purpose by counteracting the effects of a destiny that constantly shouts "Faster"?

At the end of the movie *"No Country for Old Men (2007)"*, the main character, Sheriff Ed Tom Bell (played by Tommy Lee Jones), is having a short conversation with his wife, Loretta.

It seemed to him that he fully entered the vague delirium preceding the other unknown called death. His whole being, it seemed, for the first time, a shadow. He does not look at all with the man who embodied the ideal contained in the word "brave". He becomes vulnerable to life, in front of the human condition, as the last redoubt of fighting with himself. A grapple with destiny, the Jacob's brawl with the angel, the first contact of a simple person along with another dimension.

"I had two dreams, he said to Loretta. Both of them with my father. Weird. I'm older now than he ever was by 20 years. So, in a sense, he's the younger man.

Anyway, the first one I don't remember too well, but it was about meeting my father in town, somewhere, and he give me some money. I think I lost it.

Second one, it was like we was both back in older times. And I was a-horseback, going through the mountains of a night. Going through this pass in the mountains. It was cold, and there was snow on the ground. And he rode past me and kept on going, never said nothing going by, just rode on past. He had his blanket wrapped around him and his head down. When he rode past, I seen he was carrying fire in a horn, the way people used to do, and I... I could see the horn from the light inside of it, 'bout the color of the moon. And, in the dream, I knew that he was...going on ahead. He was fixin' to make a fire somewhere out there in all that dark and cold. And I knew that whenever I got there, he'd be there.

And then I woke up."

Leadership: Are you ready to experience the effects of taking decisions to adapt to changing the product life on an affective background dimmed by a vulnerable destiny?

It is natural and absolutely necessary to look with interest and curiosity every interpretation given to leadership, to have a vision of perspective upon it, and to measure our forces when we get involved in its "game" because the future is uncertain and sometimes not outlined.

An emotional background blurred by a vulnerable destiny produces a distancing from oneself, not accepting as a premise of success any compromise between what your character pushes you to do and what you have to do to avoid total defeat. A "YES" you must pay to destiny represents a "No" that you say to life without any expectation of exhaustivity.

Leadership must spring from us, to be convincing, requiring a form of returning to virtue, and to strengthen from our own convictions. And, we must keep critical lucidity on us in relation to acceptance (transformed into beliefs) of our own model of evaluation and development.

How do you manage your perceptions of leadership? By the will of the vulnerable destiny or by the self-esteem contained in the word "courageous"? By analyzing a dream with an unpleasant prediction in which you find out that someone else will get ahead of you? Or through a special form of sensitivity that you can liken to a spiritual awakening?

The purpose that evolution predestines you for in the gear of a complicated psychological determinism is a manifestation of the attitude between the moment of experiencing a close to the limit situation and the frozen atmosphere of dreaming.

To protect yourself from the Ed Tom Bel syndrome, you need to adopt that "I woke up" attitude based on a major responsibility for the effects produced by the states we feel in the face of an implacable destiny.

This is the individual attitude underlying the composition of leadership, to everything that happens to us, to what we see as a great challenge, the chain of events, to which we ourselves are the protagonists.

Leadership: Is the main purpose of your existence to become aware of how you use your time as a survival resource so that your goal will be that definition and persistence of character that excludes external influences?

Few leaders, passed by the age of youth, manage to keep afloat when the ship of their own Ego, of their ally or their silent enemy, is swinging on the huge, insecure and boundless open sea of a new identity.

Most people increasingly forward towards sunset. And when this "ship of the constancy of to be" is sinking nobody wants them, nobody longer accepts them. They repel by themselves. And refuses to wear the diving suit, to prepare for an unforgettable adventure, arguing for a genuine solidarity towards more stable values. They are not concerned anymore for their own development, shaping the raw material left in them, just as the artist shapes his painting using the color for it to gain volume.

But they annihilate their leader role strengthening that union between "old age" and "depression", this being the only factor that can bring them closer to the reality of dreams left somewhat far.

Leadership: How do you take care of a being that you do not have to hurt, when destiny closes the door in your face and you do not have the strength to open it?

A leader can always raise stakes if he copes with events. If he protects his vulnerability in front of life, before his condition of "to be" as a last redoubt of fighting with himself. Continuing to swim, swim, and swim even during storms is a sine qua non condition to achieve greatness in leadership, and to protect your image as man of character.

To maintain your "constancy of to be" is like a being responsible for someone that you do not have to hurt, of an old man found out at the moment when he needs to put order into his life, into his thoughts, fears and to take courage, to continue the good course, to move towards other horizons, to some well-defined targets.

Do you have the will to get rid of that obscure and nameless feeling from your depth? How do you overcome your feeling of guilt, oppressive, surrounding you on all sides? Do you throw yourself with all the enthusiasm in front of the unknown struggling to have a dignified status? Do you see yourself in the position of the man, who embodies the ideal included in the word "brave"? Do you let yourself beaten in front of life, in front of the human condition, as a last redoubt of fighting with yourself?

Leadership is the answer you give to life when destiny gives you less than you can offer back.

The Dreams Of An Old Man Trapped In The Fight With The Destiny means the result of a thorough and realistic approach of the leader's human nature put into disorienting situations of life. Live your life going forward and you will start to better understand it by looking behind. Face up to the last moment the waves created by your powers.

The reliable performance and the true performer are born from victories obtained in times of trial, when you emerge victorious despite the obstacles appeared or raised by others in your way, when you can say, like a skilled shooter *"hit point, shoot point."*

And when you reach the sunset - inherent to everyone, you can say to you and to others "mission accomplished"

Source: https://neculaifantanaru.com/en/the-dreams-of-an-old-man-trapped-in-the-fight-with-the-d

The Dynamism Of Becoming, In Opposition With The Static

On April 05, 2008

The final effect of Creation is the secret fund of an artist's soul in a continuous evolution.

Sergei Eisenstein had never learned drawing. He had begun to draw from a childhood impression: while waiting for the game to begin, engineer Afrosimov drew animal outlines with chalk on the dark blue canvas of the game table. Eisenstein was fascinated by the white arabesque of the line that was born before his eyes and that in its movement made dogs, deer, cats appear. The line moved along the invisible contour of an object which, by a miracle, thus gave existence on the table cloth. The dynamism of the line was a sensation that had fascinated him for years.

Engineer Afrosimov had inoculated him with the pleasure of drawing. Later, at the Polytechnic, the arid matter of analytical geometry acquired a special charm for the young student because it translated into the mysterious algebraic formulas precisely the movement of lines. The dynamism of "becoming", in opposition to the static, will fascinate him all his life, whether it is the movement of the line or the phenomena. It was a fascination with the genesis of things that has its origins here, in this early impression of drawing.

He drew, as we know, a lot in his youth. Much and badly, because, abandoning the primary inspiration, he loaded the drawing with details under the influence of the Russian school of genre painting. School calligraphy by model never succeeded. His manner was that of linear drawing. Then, abandoning drawing, he remained passionate, in his first films, for the mathematical purity of editing in his movement. The taste for sequence appears later, and explains the strangeness of this delay, by the logic of Engels' thought: "movement first attracts attention, and only afterwards do you think about what is moving." *

Leadership: Is the whole aesthetic and comparative conception of the creator in you formulated at the intersection of irreducible oppositions?

Man's confrontation with the universe of creation continues in the pleasure of giving rise to new aspects of a technical nature, and these seem to "freeze" in an illusion, especially in terms of fascination with the genesis of things that originate in the case of editing. In fact, the montage brings together certain pictorial, graphic, photographic (independent) images to obtain a set of visual effects, scenography, especially situations meant to delight the eyes and brain of each spectator, in a special style.

If only that were the case, then the artist would avoid the tragic condition of not having a history, of not being able to develop his personality, of not seeing his ideas transposed into a reality that is as true as possible, but at the same time progressive. His soul and artistic dynamism, combining ideas and visions in an authentic and overwhelming approach, must respond to the laws of a world beyond the horizon imposed by the shortcomings of a responsible profession (or the shortcomings of an era in which only creation could fill some gaps in the body of society).

Leadership: Can you create visions full of artistic substratum that have practical and spiritual utility at the same time, harnessing the ability to bring to life a deep soul reaction?

But the creation of a director the size of Sergei Eisenstein is not made up of ideas that need words to be published in a regular weekly column in "Time News", but is itself a movement of

a certain kind, in which ideas and the visions, technical elements, and purely rational elements of the spiritual reaction seem to be struck by the temperature of the environment, falling in a fantastic manner, under the regime of a number of different variants of concept, joints, and chiaroscuro effects.

Taken into account, through analysis and comparison, these visions full of artistic substratum are theoretical or practical, meaning they assume a practical and spiritual utility at the same time. Ideas, whether theoretical or practical, even poetic, are ignored by critics because they involve the active intellect.

Or the whole aesthetic and comparative conception of the creator in you is formulated at the intersection of irreducible oppositions: first you have to open a subject that interests you, and only then you have to think about why and how it attracts the attention of others.

The secret fund of an artist's soul in a continuous evolution relates to the pleasure of creation to generate forms of expression in the field of art, but especially to the spiritual pleasure of opening new horizons of creation from which we can extract the essence of a directorial conception (only by force of interpretation and directing act).

The Dynamism Of Becoming, In Opposition With The Static brings into question that need for total change, which begins with the way the artist thinks, feels and performs (in images, sounds, emotions) the creative act of a work of art.

And for a director, the change starts from the way he makes a story out of images, and his becoming as a total artist must take into account the force of action that must be exerted to change a mood that generates cultural creativity.

Source: https://neculaifantanaru.com/en/the-dynamism-of-becoming-in-opposition-with-the-static.h

The Echo Of A Dream That Strictly Imitates Reality

On March 22, 2021

The fabulous story of a vision is the creation of a dreamer who gives up reality to follow a fantastic, but extremely spectacular world, because it is the world of his own Self.

I close my eyes and go to bed, with the mention that nothing but a beautiful dream can wake me, able to be repeated in reality. It is a moment of lucid thinking, but also cold in a certain way, because I feel like a prisoner of a space where value judgments cannot be restricted. Or the outer world is not consumed in this space, only I consume my chimeras in the space I have available in another present, from a parallel universe.

And precisely in completing this progressive dream, with the repetition of real-life experiences, I fall into a valuable summary of the subject that can trigger a rupture of relationship with the *Simvehebrew* phenomenon, a new determination of something that exists outside of thinking, more chosen if thought is described and defined from the silent angles of the universe.

I know that only through the act of falling asleep, thinking of a thing springing from a duality of the self reflected in reality, will I be able to cross that space of vision that asserts its value regardless of its material, metaphysical or comparative support. And in my meaningful dream, so well hidden in myself, it seemed that I woke up to reality, but something told me that I was still sleeping soundly, but I was sleeping without being manipulated by a possible reflection in the consciousness of a destiny emanated from eternity.

Leadership: Does the image in which you find yourself best give the impression of a dream that takes you in many directions, but in reality, does not yield even for a moment to the separation from the outside world?

The mind still seems to be focused on recognizing the main moment when materiality asserts itself fully and in art, through which the transition from message to emotion, from emotion to the fragile fabric of a personal life story takes place. While the message of the dream, enveloping me in the velvety mantle of deep sleep, focuses on recognizing art as the main bridge to fulfilling the ideal of a mind capable of triggering the emotions of an authentic discovery in literary or artistic creation.

However, in this deep, restful, regenerating sleep, something happens. It rather resembles a confusion. For I feel myself as being someone other than who I usually am, perceiving myself only in the echo of a life of which, perhaps, only the memory will remain. However, I feel calm inside of me. I don't feel any anxiety for anyone to come to my aid. Everything is quiet here. The image I made here is an escape of the self into someone else identical to me, but from a parallel universe.

"Who am I? I don't know who I am. In the hollow of my hands I gather the shadow that drips from people's eyelids to enhance the night with it, but now I have no hands, and people no longer have eyelids where darkness and dream gather. I'm always awake..."

Leadership: Can your identity image be built according to the relationship that is established between the outside world and the inner world, with the mention that what can wake you from the dream is the appropriation of a creation that belongs to someone else?

And what do you know? Night after night I start dreaming about how I sleep in reality, more than what I could experience in reality with the help of the dream. The same happens with the lucidity of a painter who paints very well with his involvement in the course of the Universe. His creation produces changes in the energy field of a spirit that gradually takes control of its being. Somehow, he sees himself from a point on the side or above his bed, and that means that he is above the plane of reality, and that the dream is his own creation.

Deep down, it hurts that I will have to part with the dream in which reality seemed to me just an illusion I had learned to live with. Sometimes I am disturbed by the impression that all this has happened with the agreement of a Deja-Vu metamorphosed into an Einsteinian cosmos, full of gigantic sources of energy, which can only be understood in terms of relativity.

Rather, I seem to be an illustration of a great act of hypnosis and visual seduction, loving more the resting space between two separate planes of existence, just as a writer's labyrinthine memory rests in the space between those words that make up his memories.

Let's imagine that my awakening happened suddenly, canceling out any story dreamed of by an artist who attaches himself to a representation of reality in which he seems to manifest with a kind of narrative instinct, as a reflection of the brain mechanism, or as a personal product of intelligence directly related to a spiritual, ductile and prospective background. To not be human, but just to project another man's dream. What a mind-boggling discovery !

The creation of an artist is the vision of the authentic and fulfilled human being in the plane of a world that he finds only by dreaming himself as being part of a dream from which he wakes up to be completely different, as another person.

So, my creation is the alternative way of approaching the plan of a world in which I take refuge whenever the exterior intersects the interior in the mirror of a life that cannot be matched in literature by other writers. And this, due to the authenticity with which they manage to render the perspective of the depth of the self as part of a huge whole.

The Echo Of A Dream That Strictly Imitates Reality suggests the true strength of an artist: to translate the reality of the world (perceived in a refined symbolism) into the form of a dream in which you can get lost if you are not willing to be one with your true self.

Source: https://neculaifantanaru.com/en/the-echo-of-a-dream-that-strictly-imitates-reality.html

The Echo Of A Virtue Lost In A Metaphor Of Human Destiny

On February 16, 2013

Every great deed has the taste of a distance you would like to reach. And not just to get to a place unseen by anyone, but to make it worthy of being perceived as an act of great faith.

The Magellan Strait has become completely superfluous. Its fate is definitely sealed. It has only a historical significance. It is reduced to a simple geographical notion. The much sought after pass has not become the crossing for thousands and thousands of ships. The shortest and fastest way to India and Spain did not increase its wealth, nor did Europe become stronger as a result of this discovery. Of all the living parts of the world, the coasts between Patagonia and Tierra del Fuego are still among the poorest and most deserted corners of the earth.

But in the light of history, practical utility never determines the moral value of an act. Only he who enhances mankind's knowledge of itself, who develops his consciousness and his creative powers, is the only one who truly enriches him, for all ages. In this sense, however, Magellan's deed surpasses all the great deeds of his day. And what is a special glory to us, which adds a new radiance to Magellan's glory, is that – unlike most leaders – he did not sacrifice thousands and hundreds of thousands of people for his idea, but only his own life. Through this truly heroic self-sacrifice, the splendid audacity of the five ships so small, so weak and lonely in the vastness of the seas, and yet daring to embark on the sacred war of mankind against the Unknown, will forever be forgotten.

Leadership: Can you grow under the guidance of a "forward coming from afar", but not from the indefinable space of a distance, but from the unfathomable depths of a fabulous yet real time?

And he will remain unforgettable himself, he who was the first to dare turn this idea into action, the most daring of all: around the world – the final stage of which is accomplished by the last of his ships. For, finally knowing the measure of the circumference of the earth, in vain sought for a millennium, all mankind acquires for the first time a new measure of its powers. Conquering more and more space, penetrating further and further into the infinity of the Universe, it increases its courage and joy in fighting, thus becoming aware of its own greatness.

A man always achieves the maximum possible only when his deed becomes exemplary. And in this respect Magellan's example — his almost forgotten deed — has proved for all time that an idea, if carried by the wings of genius, if always carried and determined before a passion, is ultimately stronger than all elements of nature. His great deed showed that one man, with his short and fleeting life, could turn into a reality and an immortal truth what had been only a desire, only a dream for hundreds of generations.

Leadership: Can you convey the image of a distance towards which you will probably go without interruption, looking for an absolute that you thought was hidden in an "invisible reality"?

Like a divine work, Magellan's great deed revealed another face of secular thought, orienting his valid and enduring endeavor toward the fulfillment of a unique dream, of great spiritual resolution, but seen not as a reason to replace known reality – so as whole generations have regarded it — but as the language of a hermeneutics of the divine message. But for this language to become the target of other great doers, the dream should not be interpreted as a

"metaphor" of a path full of obstacles and suffering towards salvation, synonymous with Moses' journey through the wilderness, but is meant to strike a balance between a committed commitment and the goal pursued, giving back to the world the fullness of a divine plan.

So we must not see the great deed as an implicit metaphor. For this balance between the basis of an assumed commitment and the goal pursued must be deciphered in the deep plane of the great fulfillments of human dreams, in which this language of a hermeneutics of the divine message is an original phenomenon of creative expression and outlining a way of life capable of reflecting the true nature of the leader.

An invisible reality is the de facto representation of a dream that goes on, with small but sure steps, thanks to God. Only in the great deeds of creation or revelation can one read the "praise" of the Lord. Suggestions for supporting the interpretation of this divine "praise" are provided by the symbolic philosophy of moral self-improvement, which, arguing that the relationship between self and divine is the prototype of the symbolic relationship between what you think is important to you and what God thinks is important to take the world to another level. So let's look at the great deed as a new intellectual and spiritual relationship of man to the space of a new way of thinking about excellence.

And, to paraphrase someone: It does not matter to advance in the world of metaphysics, in a world that is built primarily through, or dominated by, the notion of substantiality and causality. But only the retreat into the original phenomenon of the expression "I have come to be someone" gives us here the key to faith strengthened by deeds.

Leadership is the image of a distance that few will probably ever go to, on the grounds that what binds faith and the very ambitious goal, on both sides, is represented in the form of a promise made by God only to those previously chosen to fulfill a holy work.

The Echo Of A Virtue Lost In A Metaphor Of Human Destiny is a shortening effect to a very long regular delay, especially if that virtue is called "honor". No doubt we can meet and know God only from the depths of a soul thirsting for success and miracles. From this level of approach to Magellan's history, we can imagine his deed as a long and endless confirmation of God's relentless destiny.

*** Note:** Stefan, Zweig - *Magellan*, Tineretului Publishing House, 1955.

Source: https://neculaifantanaru.com/en/the-echo-of-a-virtue-lost-in-a-metaphor-of-human-destiny

The Echo Of Influence

On October 29, 2010

A skilful leader takes over the foreign influences and incorporates them into a whole new vision.

The famous writer Stephen King recalls in his book, "On Writing: A Memoir of the Craft", something that happened many years ago, about the English director Sir Alfred Hitchcock.

Not long after he finished the movie " *Psycho* ", Alfred Hitchcock held a screening for some friends. They were very impressed and declared him an ace of suspense. Alma Reville, the director's wife, remained silent until they all said their opinion, then she said firmly: *"You can't send it in the world as it is."*

A staggering silence spread, except Hitchcock himself, who only asked her why not. *"Because*, the wife replied, *Janet Leight swallows when she was supposed to be dead."*

Leadership: Is your idea a challenge whose response is an authentic message when you try to send a link to a misleading news story in the world?

Alma Reville was absolutely right in her observation. Hitchcock did not resist, because his wife showed him one of the flaws that he had committed. In fact, his main support was Alma, who was not only a critic with keen eyes that was not impressed at all with her husband's reputation of "master of suspense", but she was also a very good advisor and an excellent collaborator, also endowed with an amazing creative capacity and a remarkable sense of observation. When Hitchcock said he wanted to fly, Alma, always attentive to details and more inclined to concrete and practical things, or better said to reality, brought him down to earth every time: *"First, eat your food."*

It is said that art is an endless recycling process. You create, rebuild, throw, and this cycle repeats itself endlessly. However, for you to evolve in your undertaking, to cultivate your talent and fructify it at a higher level and, especially, to be able to create your unique style, absolutely out of the box, you need a lot more than perseverance, effort and dedication to your job, you need more than great desire to learn new things.

You must have an open and attentive mind to all possibilities. You must have a kind heart that would always see beyond its own prejudices, perceptions and beliefs. You need to be flexible, to adopt the opinions of those around you, as well. Do you accepts influences of those around him with an open mind?

A news story with deceptive content is a demonstration of the causal connection between the connoisseur and the known subject that amazes through originality but does not give all the answers to your questions.

Hitchcock restored several scenarios and corrected many mistakes that he missed at first, thanks to the healthy suggestions that he received from his wife, Alma, and perhaps from other of his collaborators working in television. Moreover, only so, he could visibly cultivate his mastery. Being a strong personality, gifted with clarity and an open heart, he joined others in the process of concretion of his ideas, to make the change for better and very good. Here is what it means a leadership of quality.

A flexible mind it is a mind ready to build the future. How much and how well you use the help of others will influence your level of success. In other words, your success is largely attributable to the influence of others, because you cannot increase your value if you trust only in your vision and if you are not open to opinions and suggestions of those around you.

Leadership: Is the idea you create in your mind when watching a film the story itself or the way it is formulated and referred to the term of "precedent" that captures the essential?

Remember the old saying: *"If you always look under the same rocks, you always see the same thing."* In leadership, if you do not stay open to a diversity of points of view and perspectives, you cannot evolve in your career, achieve mastery and, consequently, you will always be at a lower level. If you are a skilled leader, sometimes you will be able to separate yourself from your own opinions, to free your mind in order for it to see and accept the alternatives.

I hope with all my heart that you are not one of those people that exude a friendly and smiling air, but, which hide their pride smoldering in their souls, who see only one reality and form their own visions of truth, but which can be completely distorted.

A skilful leader takes over and incorporates foreign influences into a whole new vision, while a weak leader deliberately keeps his abhorrent opinions, his illusions, his mistaken beliefs deeply rooted in his own being, and does not show the slightest sign that he wants to change. Such a man is condemned to always make mistakes because, often, despite his friendly and helpful air, he does not admit any influence on his professional activities from anyone. So, he will never have anyone to tell him: "you are unzipped", before coming that way into the public eye."

Early co-optation and consulting are bringing long-term benefits. And early involvement of other individuals in your work will make them feel that they have also invested something personal in that idea, that they have contributed to a successful future source, which will give them a feeling of friendship for you and will increase their confidence in your company.

The precedent that captures the essence to be conveyed to greatly differentiate a perceived idea of a forced or less inspired idea has the sphere of detail that, taken together, have an important role in restoring the image of a world that plays a decisive role in the process of total transformation at the big "picture" level.

Leadership means to surprise the suspense in a greater proportion, through the intrusion of the miracle or the unexpected into the destiny of the characters.

Conclusion: The idea of progress also presumes to take over and process the opinions and suggestions of others (of course, the positive and beneficial ones), the result materializing in a "finished product", greatly superior, with outstanding performance. This product is actually the echo of betaken foreign influences. The influence of other people reflects in the leader's personality, in his ideas and way of thinking, and respectively in the quality of the "finished product".

P.S. Inaccessibility, denial of various opinions, other trends, most often equates with persevering in error.

*** Note:** Stephen King - *On writing.* Editura Nemira, 2007.

Source: https://neculaifantanaru.com/en/the-echo-of-influence.html

The Echo Of The Voice That Cries Mercy

On December 09, 2013

Find a ratio between authority and vulnerability, in order to determine easier the character constant of someone.

God isn't present when your heart's not into it. A connection with the divinity is eternal, but the possibility of a saving intervention doesn't seem valid in the case of a man who is overwhelmed by the sheer force of the blows the intense faith has given him, of worries and terrible tensions same as a deep wound that never seems to close. And the healing time of an injury can be reduced only if it continuously pours sensibility and sincerity as a result of solemn prayers.

The words of Alexandre Dumas: *"Humane mercifulness knows no limits, but humane forgiveness knows its measure."* can be easily applied in the case of Senator Ruth Martin, in the demo stage of her vulnerability. Everyone follows closely, live on TV, her request to free her daughter, on the grounds of the indisputable right to live. A unique experience of an affectionate being, supported by refined thought. Maternal protection directed against the risks, a protection that the assassin feels, but does he have the power to quench his tendencies?

Leadership is about letting go of control to discover true power through compassion and sacrifice.

The shallow heartbeats transmit vibrations in the sound box of voice. The voice is a center of irradiation for the deepest, most ardent of feelings. And if we try to set a ratio between accentuating our inner noise and the variations of "exit pressure", which we sense in the inflexions of the voice, we can establish the character constancy of someone.

"My daughter, Catherine is very kind and good. Talk to her and you will see. Have the strength. You can do it. I know you can feel love and compassion. You have a chance to show the whole world that you can be as merciful as you are strong, that you are better than to treat Catherine as the world has treated you. Have the strength. Please.

The heartbeats are associated with the amplifications of the waves of generosity on the curve of psychical pressures. Sublime yet also disturbing, this shaky voice takes emotions to a higher level, towards the top of the pyramid of worries, favoring the loss of self-control and the inner void. And this resignation gesture, the significant step towards rediscovering spiritual value by removing the weapon of authority under the influence of a broken heart that trembles and shivers more and more, becomes the check point of her whole being. A *self-abandonment*, an intellectual and emotional representation of a strategy unimagined by any leader.

Leadership: Can you put your soul in restoring the future of others in the demo stage of your vulnerability, without becoming a prisoner of a horizon of beliefs that only belongs to initiatives to accept extreme compassion and self-sacrifice?

Only thought a hyper-protective attitude made up of obligation and restraint that prepares the outbreak of a personality crisis, can we prove the uniqueness of someone, given by the configuration of all the aspects of "internal control". This process of combining and harmonizing reason with faith, beyond the competencies and the experience accumulated in a leading position, it has a fundamental importance for leadership based on improving the

decision-making process.

Beyond the experience of suffering that determines a silent withdrawal in one's own shell, but not in a creative way, there's always a transformation. A refinement of critical thinking that generated the fundamental question that someone haunted by worries always asks himself: *"Where is redemption?"* arising as a powerful prayer meant to help him in his future trials. And that leads to identifying a new action approach, to developing new possibilities of understanding our own capacities and limits.

Moments of loss of self-control and inner emptiness can lead to the rediscovery of deep spiritual values.

The demo stage of your vulnerability is the moment you are about to take an important step by abandonment in the face of a moral dilemma, hesitating between committing an injustice (the constraint of another's will that denies your will) and doing a stunning act, as great as possible, but at the cost of altering self-image.

You can become a prisoner of a horizon of beliefs that belongs exclusively to initiatives to accept extreme compassion and self-sacrifice when your image no longer presents an evolution, but is rather a simple presentation of the various possible connections between good and hard. When beliefs like *"everything revolves around me"* decrease in intensity and are replaced by others like *"I am not smart enough to figure out what's going on"* means that leadership is projecting inward, turning into a kind of feeling of lack of personal value.

The wisdom behind leadership can be summarized as follows: Learn to change what you think about yourself when you are firmly convinced that what is happening to you is part of what you have never thought could happen to you.

Someone confessed on a webpage: *"It's very easy to throw stones, especially when you took them from the edifice that you have built. It's harder to take these living stones and place them back into the walls so that the edifice starts growing."*

By applying it to leadership, this well put observation points to the authenticity of man by his refusal to accept what he's living. The edifice means a new restrictive approach in the chaos of life, in the most significant transformation moments, marking the entrance in the extremely interesting scene of giving new dimensions to inner reality. And the stones meaning the most negative effect, creating the possibility of a chain reaction of panic and confusion, work as an impediment for the man to station in that area of full trust that can spread a mobilizing influence over the others.

Trying to put your heart into rebuilding the future of others in the demo state of your vulnerability is the touchstone that unmasks the useable, the highest self, the true inner man, the gift of God that communicates directly with the compartments of the heart. A *self-abandonment*, an intellectual and emotional representation of a strategy any leader won't be able to imagine.

Leadership: Are you demoted from the rank of first sergeant for the platoon called "Authority" because of what you feel when you come into contact with the version of a sacrifice that becomes your own reason later?

Fight with the most horrible events and have the strength to go through the drama of losing your own identity brings critics to the sincerity of one's own mirroring in the deepest creases of the conscience. An echo spread as a wave, tranquilized with a lot of pessimism that

repeats itself endlessly in your mind producing a constant unrest. If it could only stop !

And falling in the extreme in which you are unable to objectively judge the situations and you are no longer the first sergeant of the platoon called "Authority" has a fundamental meaning through the fact that it destroys your renown and separates you from the efficiency you want to achieve by placing yourself in the rows of *chance and random encounters.*

The version of a sacrifice that becomes your very own reason later is based on the personality traits gained by a voluntary renunciation of something precious to you for the benefit of someone who allows you to assume that conscience of belonging to a common fate.

The Echo Of The Voice That Cries Mercy points out the "ricochet" of this inner transformation in the conditions in which you prove the objective impossibility of achieving an authentic evaluation in the dynamic sphere of major events in your life. Also, it means not to ask for mercy as long as you're not willing to grant mercy. You can't ask without giving. And you give only when you reconsider your position towards people and towards yourself.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-echo-of-the-voice-that-cries-mercy.html

The Effect Of Scientific Construction

On June 24, 2014

Manifest your intentions of adopting a new line of performance by integrating leadership in that creation of added value that wants itself permanently anchored in the present.

In a lesser known article, published in June 1926 in Berlin, director Eisenstein wrote: "My artistic principle was and continues to be: not intuitive creation, but rather rationalist construction, constructivism of active elements. The effect needs to be calculated and analyzed beforehand, this is the most important... I myself am neither sentimental, nor bloody, nor too lyrical, as I am reproached in Germany.

*But all these elements are well known to me and I know you must only amplify them with enough skill in order to obtain the necessary effect and create maximum tension. This is, I believe, a strictly mathematical thing and has nothing in common with the revelation of the creative genius. Nor do you need more spirit for this than for designing a steel construction. **

Leadership: Have your intentions of escaping the "superficial" trap of practicing a creation that proclaims its autonomy by rejecting the revelation of the creative genius been achieved?

Leadership easily integrates itself in the context of identity construction, receiving from art – from its subtle reality – a certain dose of order and structure, an increase of added value, but also a certainty for the owner of its novelty elements. Only he who reaches the spontaneous-creative fullness of his being, leaving the calling of uniting art with scientific revolution, tangent with the domain of thought, has the possibility of saving himself, as an artist, from the dissolving influence of the "superficial."

The superficial, as a means of shrinking and closing your position of supporting art, prevents you from penetrating the mystery of higher knowledge, forcing you to give up on intuitive creation, on rationalist construction, constructivism of active elements that guarantee peak scientific results. The superficial is a powerful force of self insufficiency, born from the misunderstanding of the investigated art phenomenon, relying on a certain amount of compromise of the effects of perspective of various forms of creation.

A creation proclaims its autonomy by rejecting the revelation of the creative genius when its effect reaches the maximum tension of a broad vision based on feelings that do not subdue you.

By isolating the superficial, the two factors of scientific production – research and construction of the active elements of the process of assimilation, setting and reinforcing of knowledge, of the relations of knowing truths, of the techniques of intellectual labor, become more powerful and more favorable for your manifestations of independence. In practicing creation, these manifestations include both the intentions of adopting a new line of performance, as well as the intentions of reorganizing the compositional elements that enhance the understanding of the model of construction of leadership and the methods of applying it thereof.

In the creation process, the effect has to be calculated and analyzed before obtaining a result, this being the most important step in providing a visually attractive content. But in order to obtain the effect, all elements of novelty and actuality in the field must be well known to

you and amplified with enough skill. We refer here to the effect of the creative act, merging art with the revolutionary reality hidden within the momentum for progress, individualization and promotion of personal science.

Leadership should not act as an independent entity, but rather as a dynamic entity fully integrated in that creation of added value that wills itself be permanently anchored in the present.

A creation of added value that is constantly anchored in the present is a form of expressing yourself and making yourself understood through the production of revelations that are wanted through the direct experience of reality.

The Effect Of Scientific Construction targets that efficiency of the creative act by taking into account the elements of novelty and actuality in the field that are factors of support for a potential rise in performance. The creation of a leadership based on solid principles and scientific constitutive elements, continuously anchored in the realizations of the present, is a means of enhancing personal value.

* **Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-effect-of-scientific-construction.html

The Elements Merge Into A Coherent Image

On November 6, 2011

An exceptional artist sifts through the fragmented sensations to create a connection between what is factual and what becomes symbolic.

The Russian director, Sergei Eisenstein, digs hard in his memory to bring back to the surface the string of elements characteristic of the street. But the perception of the street does not yet exist, because the elements remain disparate, not forming a unity. Only in the second phase do they merge into a complete image. Only then, says Eisenstein, does he remember the street. By carefully observing this process in your own consciousness, the association of elements starts spontaneously. He notes that the phenomenon is identical in the case of artistic creation. The evocation of the street follows the same mechanism by which, in the creative process, the unique, whole and meaningful image is born from its disparate elements. In both cases, the same law governs how the particular reaches, through the whole, our consciousness and feelings.

Every detail is preserved in memory and sensations, as part of a whole. Eisenstein continues his reflection: in practical life, but also in the process of remembering, it is important to get over the first phase as quickly as possible in order to reach the evocation of the whole. In art, however, the emphasis changes. In order to achieve its goal, the work of art follows exactly this process of sedimentation of images in the consciousness of the viewers.

Thus, the method of image elaboration must re-create that process by which, in life, new images are formed in the consciousness and senses of man. As a conclusion, Eisenstein believes that an artist who wants to express an image through factual representations should follow the same process, similar to how memorizing the streets of New York makes the transition from fragments to the whole.

Leadership: What impact does fragmented perception have on the formation of a unified image, when the artistic process becomes a catalyst for fusing them into a meaningful expression?

Eisenstein rummages hard in his memory, trying to gradually extract the characteristic details of the street, a process similar to the stage of sensory perception, in which the brain initially stores information piecemeal. At first, the elements of the street remain disparate, without forming a unitary image. Only in the second phase, they merge, gradually rebuilding into a coherent whole. At this moment, says Eisenstein, he remembers the street, carefully observing how the whole picture is born from its individual elements. As in the process of recall in neuroscience, every detail contributes to the formation of a complex and sedimented memory in consciousness.

Eisenstein extends this observation to artistic creation: in art, this process of sedimentation of images must be deliberately recreated in order to influence the consciousness of the viewers. In practical life, the goal is to get to the big picture quickly, but in art, fragmentary details play an essential role, allowing the viewer to experience the process by which an image is formed and fixed in memory. Thus, Eisenstein claims that an artist who wants to express a powerful image should proceed as in recalling the streets of New York, aiming to create a sedimented experience, where the details come together to form a memorable whole.

The process of artistic creation begins with disparate elements floating in the medium of memory, like particles in the water of a lake. Gradually, they sediment in successive layers of consciousness, under the action of the creative process. Initially, the representations remain

separate in perception, but through processes of artistic fusion, they consolidate into a meaningful and whole image. In practical life this sedimentation must be rapid, but in art, as in the formation of sedimentary rocks, the process is deliberately slowed down. The artist digs through the layers of sensations, aiming to re-create in the viewer's consciousness that gradual transformation from disparate factual elements into a new unitary structure. This artistic sedimentation thus becomes fundamental in the formation of images, where the particular and the whole merge into a distinct evocation, just as individual particles transform into the solid rock of creative expression.

Leadership facilitates the transition from speculative separation to experiential unity, promoting a dynamic synthesis between abstraction and emotional vitality.

Elements merge into a coherent and expressive image when disparate particularities are integrated into a unitary whole. This process reflects the natural mechanism of perception and memory, in that the whole acquires meaning only through the organic connection of the details. I say this because Eisenstein emphasizes the importance of the process of sedimentation and synthesis of images in the consciousness of the viewers, every time he creates a work of art that seeks to evoke authentic experiences. Starting from the belief that art must recreate the natural processes of image formation in the human mind, Eisenstein offers a model by which art becomes profound and effective, capturing the essence of transforming fragments into memorable symbols.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-elements-merge-into-a-coherent-image.html

The Elite Of Evolved Minds

On June 01, 2016

Learn to give your thinking the depth of the experience of centuries, borrowing the essence of your chosen traits to those that are deprived of them.

I consistently walked towards an unknown world, without a landmark, as Columbus would head straight towards an undiscovered continent, but I was far less equipped than the famous conquistador, without a compass, without a rudder, and without a divider, feeling that everything would end in a shipwreck. I very much wanted to know a different culture, to give a different color to the mind, an introduction to what I was about to become: an extension of the infinite.

Daydreaming about the amazing proximity to something softer, less hardened by time and fixed ideas, as competent painters constantly seek new models through researching mystical revelations, not through the comparison with what others already managed to do, I could open the story of a short madness. Same as how Salvador Dali did it. I was a man of broad mind.

Plunged towards the virtuality of a self-renewal, towards an existence easily justified in terms of the consciousness that showed itself as being a divine grace, I sought to acquire an uplifting intelligence that was not subscribed to that dogma belonging to minds vulnerable to the condition of searching the world far and wide. I knew that I always had to seek within me the answers to the questions I didn't know, but all that was inspiration came from the old conquistadors.

Columbus represented the courage of opening new doors to a world through posterity, not a pale imitation of a useless action of sustaining and promoting an amusing idea. Salvador Dali represented the art of imagining to see beyond the mirror of reality.

In the equation of the reaction between the aspiration to the absolute and the possibility of surpassing your actual condition, where that continuous and constant form of communication between the two resounds, a new function of access to the representation of a new wave of avant-garde is established, called "the degree of membership to the elite of evolved minds".

Leadership: How do you relate to the experience of transforming the reality with which you come into contact and capitalizing on those discovered, so as to give your thoughts the depth of centuries-old experience?

In his old age, when the health of Prince Tyllerand never improved due to painful inflammation of the eyes, his sole concern remained that of knowledge. Although the illness prevented him from browsing the books in his library, the Lady of Coigny would tell us the following about him: *"He would touch the books, put them back, he would leave them only to take them again, he would investigate them as if they were alive and this exercise, giving his thinking the depth of the experience of centuries, borrowed the writings and elegance of which their authors were often deprived."*

Sometimes, everything related to the conditions of validating a form of exercising the ability of serving as a model of inspiration results from the way in which you manifest your discretion – this is the best part of the courage of surpassing yourself through education. To give your thinking the depth of the centuries-old experience means to relate your thinking to the acts of greatness of the forefathers who have shown a spirit of sacrifice, courage, ability

to dream with open eyes, qualities that can be taken as examples to follow. It means closing in on the story of a question: how can you live a life that can be the scene of a discussion between Christopher Columbus and Salvador Dali?

Often, I myself was referring to the experience of transforming reality into a process of revelation, to see beyond the immediate of an inauthentic subjectivity, beyond exploring a jumble of confused choices, through a kind of exercise of admiration for precursors of new ways of approaching the artistic vision.

Leadership: Do you get involved in creating a revelation that transforms aspirations into reality, as a way of illustrating the depth of feeling that is not easy to understand in your inspirational model?

The role of men of genius, often perceived as being inactive or incapable of externalizing, uniting us around some ideal that transcends the concrete, is that of being the main landmark of an intellectual tension that puts at its center of attention not so much the inclination to increasing pluralism in thought as much as obtaining the revelation of a phenomenon of relevance.

You resonate with others not through your actions, not through creation or its messages transmitted directly or indirectly, not through the means of a character you highlight. But through the induction of a state of mind to a certain frequency of reflection, through your very nature – offering a vaster experience of self-realization at a level of mastery, constructing a unique, seductive identity.

Greatness in leadership, originating in establishing a revelation that transforms aspirations into reality, is an illustration of the depth of feeling what is not easily understood in your model of inspiration, but rather guessed, interpreting the message of its actions. Revelation is the promise of what you become in a synchronicity of your life with someone else, at the level of inspiration in grabbing a chiseled form of thought.

Just as an established literary historian, when facts are rare, strives to supplement them with cautious assumptions and legitimate inductions of a wise criticism, so too does the man who follows a certain model of inspiration must borrow from him those subtle traits that only show up in time, and which will supplement his lack of experience.

Such a model of inspiration incorporates everything in one, everything that is best within you, everything you accumulate at a certain level of thinking.

Leadership: Can you establish the priority of running a program of the type *"I find myself in a past-future story",* in order to create a unique originality in the midst of all banal imitations revolving around your personality?

The program of the type *"I find myself in a moment of alternate past-future story"* addresses especially to the minds that give their thinking the depth of the experience of centuries, borrowing the essence of their traits to those that are deprived of them. Even through the memories left behind by them, through their experiences and stories, the essence always has something to say.

On the other hand, imitation is a form of sincere appreciation of someone, but which doesn't show the tendency of progress, doesn't show the tendency of placing yourself higher than that initial model or even of aligning yourself to its essence. The only trivial imitation that can be done around a striking personality, very educated and so well anchored in the chosen

culture sphere, is that form of flattery attributed to the well-trained professional artist, but who is never seduced by the variant of a new reality.

Imitation is a superficial form of evaluation of an individual, not taking into account those discrete portions from his existence that frames his greatness. It highlights its ideas, but not their benefits. Imitation re-highlights man's past, without linking to it those feelings you cherish.

Leadership is the history of your presence in a certain place, in a certain time, in a certain environment, when life began to seem to you a discovery of a hard, fantastic, difficult to manage reality that you had to manage that you had to assume on your own and overcome it through penetrating intelligence.

The Elite of Evolved Minds includes all of those individuals who identify with the old pioneers, having the same worldly impact, functioning in the same style of thinking and action – as a tribute to the phenomenon of resonance, but also as a launching pad towards other unexplored corners of the world.

Source: https://neculaifantanaru.com/en/the-elite-of-evolved-minds.html

The Emergency Procedure

On April 23, 2010

Maximize Your level of self-acceptance and motivation in playing a key role through what makes you suffer if you do not live up to your role.

As a medical practitioner, a profession which requires many obligations and a high level of training, you can never be certain what the future holds for you. Many problems can suddenly appear, making you go beyond your standard thinking, to adapt to very different and complex situations. And to think like a man of action who, with the whole ardor of his heart, with a particular enthusiasm, but also relying on his intuition and profound knowledge, hurries to fulfill his appointed objectives.

As a general practitioner, you must be certain that your abilities, your attitude, will, ability of quick reaction, wit spirit towards yourself and others will be put to the test in very tricky situations, in truly extraordinary circumstances.

Leadership: Does the way in which you serve a goal of unity between consciousness and commitment to social responsibility, come to demonstrate the greatness that you are experiencing by cultivating the feeling of guilt?

Let's take the example of a poolside, where there are several swimming pools for kids and adults. You're one of the three doctors from the Emergency Health Service (which, obviously, must fulfill working conditions), within the Ambulance Service. You mustn't always be alert at the activity within the swimming pools, because this comes within the purview of the lifeguards, but it's imperative for you to act when accidents happen. Toy must be a responsible person, capable to make quick and firm decisions.

And let's suppose that, one day, when your other two work fellows are out for lunch, you're notified that something terrible happened at the last swimming pool. While you're quickly moving towards the appointed place, you hear screams and you notice there is a livid and lifeless child lying on the sand and everybody stares at him and does nothing. You immediately arrive at the place of the accident. What do you do next?

The greatness you experience by cultivating your feeling of guilt can be seen in the way you react when you are accused of certain things or deeds: you feel your soul shatter from what happened but consider with all your being that you have done everything you could do to correct the situation.

Indeed, it would be normal for you to intervene with cardiopulmonary resuscitation procedures, and only afterwards to examine the causes that lead to the induction of the tragedy. The causes can be multiple: cardiac arrest, hypoglycemia, spasmophilia, stroke, etc. But it would be a terrible mistake which can cost the life of the patient for you not to quickly intervene with cardiopulmonary resuscitation procedures and to lose precious time with your doubts. First of all, you must intervene and do your best, with temerity and a lot of attention, and you must understand that the life of the patient is in your hands. But, and this is where I wanted to get at, the most important thing is for you to respect the specific procedure set up for these cases.

Your ability as a doctor can be proved only in such cases, when a critical accident takes place and you have to intervene. You try in vain to cure a patient if you don't know and observe the procedure you have to follow in case of an emergency, and if you don't display a

lot of alertness, intelligence and audacity.

When you know the procedure, you do what you have to do in such a critical circumstance. As for the patient's fortune, it lies in your own hands.

Leadership: Do you follow your own story that conquers everyone's hearts in an episode of "The Power of Destiny" that astonishes the intensity of your feelings towards the person you have chosen a different path for?

It is critical that every medical unit clearly specifies the procedure in case of receiving medical emergencies, so that the doctors can promptly step in and immediately take the appropriate measures. First of all, the emergency procedure involves the therapy needed to support vital functions (respiratory, circulation, neuro-vegetative tonus, nervous system activities, excretion, etc). Subsequently, after the vital functions of the patient have been stabilized, investigations can be requested in order to orient the doctor to a diagnosis and etiological therapy.

Introduction and compliance to an emergency procedure in medical units. When the doctor on duty receives a medical emergency, such as a patient with cardiac arrest, he must previously know the respective specific emergency procedure in order to apply it. What would be imperative: for the doctor to take a specimen for the test or to apply the measures necessary for the patient to get back his cardiac function?

And so I take the liberty to ask another question: the doctor should act on his own account or he should call for other doctors' help? The responses to these questions must be included into the emergency procedure that any hospital should set up for itself. And I find it important to mention the fact that any emergency procedure first of all needs to have defined the term of medical emergency.

Leadership: Does your desire to be necessary in a key situation outweigh the consequences of your willingness to accept taking an important role from the perspective of what you are willing to lose in case of failure?

Once the emergency procedure is set up, it must absolutely be known by all the doctors on duty. In case of failure, if the patient dies, by considering every situation apart, the causes which brought down this unhappy ending, causes which can depend on the patient, the doctor or the flaws of the procedure itself can be concluded. And the analysis is indispensable in order to constantly improve the medical activity.

In leadership a logical sequence of activities and actions must exist, according to the importance of their effects. There is a gradual importance of the actions you must undertake, you cannot act only by following your instinct and relying upon the confidence in yourself. You must follow a certain regulation, you cannot go your own way and do what you think it's best. And, above all, as a leader, you must have prodigious organizational skills, a well-aimed decisional ability, in order to achieve the intended effects.

To be responsible for someone's fate is like relishing a much too cold ice-cream: you do not have to take responsibility yourself in the event of health problems, but you have to be able to endure the cause and intensity of the pain that will affect your entire life.

P.S. When confronted with a critical situation, you don't have the time to think and ask yourself: "What do I do now?", but you must establish your priorities, as well as the logical sequence of the activities indispensable for removing this unwanted situation. Indeed,

written procedures are recommended in critical situations.

Source: https://neculaifantanaru.com/en/the-emergency-procedure.html

The Empirical Part Of Knowledge

On July 20, 2021

Try to achieve a delimitation of the "unwritten" norms of the use of technology, extending the notion of "credible" to past events that have a meaning beyond their act of adoption.

Yesterday I was looking for some applications like "mp3 Cutter". Of course, I looked it up on GooglePlay first. And while testing different applications, I remember accessing a free trial application with ads. And at one point there was an advertisement on some electronic circuits, an interesting way of promotion, but without any connection with music. And, because I used to be passionate about the field, I clicked. Nothing happened, it was a blind page. The application abruptly closed.

And that's how I got to the story on Facebook with a Romanian song, with a Balkan rhythm, where the artist gave to the whole world his immeasurable "talent". I just noticed that it popped up in my story feed. I deleted the post immediately, even though it was too late. People had already seen what I had in the story. Indeed, it would be very reassuring to listen to a Balkan song, if you were to like the genre... But I prefer a Haddaway.

And here's what I want to say, to better put it:

The distinction between what is seen and what is credible is made according to two main criteria: the source of information and the way the brain processes information – moving from one idea to another instead of thinking linearly.

No, you are not fooled by technology, but you must be prepared to know it even when it has a minor role in your life. This is a lesson the past has taught me countless times.

Leadership: What happened to you unexpectedly is what you will be able to use in terms of knowledge, so that you know how to approach the things that happen to you from a different perspective?

Really. I don't know how a meaningless, rhythmless song came to be in my story feed, just because I clicked on an advertisement. This is what it means to have your phone driven by technology, while you're still unaware of the danger behind said technology. Maybe Facebook doesn't know how many "miracles" can be done with its help, without i9t realizing, without being able to prevent certain outside influences.

In this context, it is not necessary to follow the normal landmarks of the Internet, meaning the landmarks of a change that keeps the background of the old rules of normalcy. But I have to pay attention to the clever, unwritten rules that are generally valid when it comes to evaluating and testing an information system, and which are still legislated. And my few landmarks, but each of enormous weight, will always be tolerance, reason, morality and conscience.

However, that feeling of superiority is probably maintained even when you are fooled by technology. In fact, many people who are fooled by technology are becoming more and more confident in their technological capabilities, hoping that they, in turn, can use any "trick" for the benefit of science that they must learn more and more – the way it can do certain hard to accept things.

I say all this because it is not the first time that technology takes precedence over the knowledge I have, but each time I have tried to learn the mechanism behind the technology and use it to gain a better understanding of the stages of the evolution of the method of scientific knowledge.

The superiority of the man who embraces science lies in the fact that what he is entitled to approve or reject at the level of novelty includes his previous experience in managing challenges such as "keep only those things that carry meaning beyond their sheer enactment".

The Empirical Part Of Knowledge refers to the actual activity of research and manipulation of information (which can be extracted from various web tools) so that for the adoption of decisions related to measuring personal performance to be considered only significant data of the process coordinated and led by the ability to resist disappointment.

This is what a man who loves technology thinks, even when he has been fooled by it: *"What has happened to me without my expecting it is what I will be able to use at a level of knowledge, in order to know how to approach things that happen to me from a different perspective."*

Source: https://neculaifantanaru.com/en/the-empirical-part-of-knowledge.html

The Endless Story Of An Artist In An Astral Projection

On September 24, 2018

Try to think of a pure aesthetic of personal experience, transforming yourself through a visual message into a universal consciousness.

I feel dragged by the flow of a high energy hidden in a dream of possible eternity, a world completely different from the world of mortals, and I cannot do anything to make time stand still for too long. The most valuable thing I have at hand is the end of a lifetime, or something close to it, caused by the plastic creation of an image that is meant to be able to incorporate and conjugate universal matter with memory and self-consciousness.

It is a certain end, a means to relate to the horizon of time as a temporal suspension of divine laws, the basis of the work of a mysterious universe that does not allow the luxury of letting mortals have full understanding of it.

Eternity is the re-living of life from other hypostases. The gods have decided to rewrite the plot of my story with other illustrations and other destinations, as in a literary fiction masterpiece, beyond the dimension of a nostalgic assumption. Beyond the momentum of the feelings of finesse, the unexpected thrill and the passing beauty experienced by an artist who thinks tall and feels profound.

Most actions and reactions, led by the primordial element called "feeling", far above reason, could have caused a crack in the monolithic structure of the narrative that always appears to me at another age. There has been no change in the rationale of the universe.

The great chance to understand the universe can be achieved by putting in writing a fantastic world by my temporary fitting in the uninterrupted imagination of a real world. Of course, this is all an illusion, an acceptance of the challenge to be part of a unique experiment, to tour the labyrinth of an extended dream that puts you ahead of a sublime expressiveness.

Leadership: Can you be a creation eased by a spiritual alibi that emerges from the impact with an ephemeral existence, opened to the time of providing a customization of image that takes the form of a determination of fate?

The year 1567. The moon could barely be glimpsed, as through a fog. The room was filled with a penetrating oil smell. Titian s painting was supposed to perform a reversal of the words in the picture. Self-Portrait seemed imagined from the words "old age full of dignity". The presence of the brush was the element that gave legitimacy to its status as the fundamental landmark of painting without artificiality.

What makes a painting a true poetry is the very angelic image of a man passed though the context of a belief system inaccessible to ordinary mortals, worthy by the revelation of eternal life through the incarnation in temporality.

It would have been truly sad to be in the place of Titian, to touch the perfection of the nostalgia of an impossible world, but I wanted to spend a moment with him only to convey my greetings, the congratulations of the universe. A poetic ingenuity can dominate the act of communication with the spiritual powers of the universe only if the atmosphere and expressiveness of the painting meet the requirements of a literary work.

His imagination was a living tissue that constantly rebuilt itself from every part of the whole called "My World", accidentally decided at the core of the composition, ensuring the dimensions of creation with the subjectivism of a certainty assumed by the use of knowledge coming from another Universe.

With great admiration, I watched him as a privileged example of glory that reflected upon the whole world, so much warmth and emotional sensation was between him and his self-portrait, sincere and closer to my soul than the unhealthy and untold aspirations of the beauties of life.

I looked not only at Self-Portrait, but also at the sketches and ruptures of previous attempts. There was such bitterness in them, disgusted with the inability to achieve perfection. The subject was well embedded in the formula of a poetic prose experienced only in the first person, yet seemed to reveal the meaning of an art open to interpretation.

The destiny of the artist, immortalized by the means of art in strenuous colors, in a space filled with historical and emotional load, seemed to be a predestination to salvation, not to perdition.

Leadership: Can you think of yourself as a double of yourself by emphasizing the effect of multiplying the self-image in a time and space appropriate to the preferences of thinking of a pure aesthetic?

With great joy, I gave him my opinion about the moralizing interpretation translated by the visual of a static viewer. I had no way of knowing what decisive effect my small intervention in his space of reflection would have. The visual certainty themed by him contained a state of immense satisfaction, as when you accept your advanced age and allow yourself to render the charisma of an existence that results in a particular prestige in the face of the ineluctable forces of time.

Titian was surprised by my point of view, all the more so as I realized he perceived me as a loosening of an enigma he had not been able to solve in his time. An unknown in the great equation of a freedom of expression that takes into account holy unwritten rules and which was offered as a privilege to the sacrifice to consider old age only chronologically as an empty variable.

Old age, in the midst of sadness, is a rarity of great value, having its charm springing out of the vitality of a faith-conditioned art from the stinging heat of an ageless story traversed by the explosive force of the profound nuances of black and rich brown. From this we conclude that it is not enough to imagine art only as a model of an exemplary man, but it is more important to go through the great adventure of releasing the individual from the context that is burdening him.

Thinking up a pure aesthetic means to transform yourself with colors, shapes and the relationships between them, so through visual message, a story, a dream, a universal consciousness.

Leadership: Can you change the intense impression of an episode already experienced in terms of a "contributing effect" without being forced by certain deadlines to be stopped in your tracks in an existential pattern that means only survival?

The face of his portrait, illuminated by pale colors, radiates a certain inner warmth with the challenges of the teachings of life, forming the harmony of the soul of an artist who has

achieved the purpose of his endeavors. But there is still a certain rigor in his apparent gentleness that seems to indicate a certain priority in the use of time, a certain inclination to compromise, to loneliness, to the dark colors of life.

His words, remaining in history, will save him from any appearances: *"It is not bright colors but good drawing that makes figures beautiful."*

I asked for a moment lasting as a dream, and the universe gave me an eternity. With a contributory effect, I entered a world that revealed its secrets to immortality as I advanced into the game of suggestions of reality framed in a painting that carries its viewers through the labyrinths of a mind free of the "sin" of exclusive entertainment.

Far from regret, I understood and admired the splendor of the art of a perfect man. It is the calm before death, provided in terms of reference to a boundless universe.

The Triumph of Leadership is the praise of a remarkable personality that lasts only a moment, but remains forever.

The Endless Story Of An Artist In An Astral Projection captures the artist's peaceful silence that has overcome the passage of time through the measure of a space traversed from depth to grandeur.

Before leaving his studio, Titian told me something that will go down in history: *"Painting done under pressure by artists without the necessary talent can only give rise to formlessness, as painting is a profession that requires peace of mind."*

Source: https://neculaifantanaru.com/en/the-endless-story-of-an-artist-in-an-astral-projection.html

The Enigma Of A Destiny That Repeats Itself In Another Version

On June 24, 2019

Learn to look at things of the present time by embracing with a clearer and more ready look the wide view that a certain distance opens for the eye.

The image of the rose in the forefront of characterizing a controversial character arose from an artistic need. It was an attempt to defy the reality overlaid with the symbols of the daily that the short history of my life began to become the expression of the composition of a work whose spectacular equation could have summed up the formation of an aesthetic ideal, such as "mimesis", the imitation of nature.

The deepest need to make art occasionally serves the service of a worthy model of worship. It was a strong desire I had for a long time, a great way of cultivating a cult language, full of images and color, a sort of next level in the dynamic reports between the author and the receiver, which the aesthetically relevant elements *in a dipinto soprattutto enigmatico* were at the disposal of time, forever.

In relation to nature, the character I imagined through the feeling of amazement, as in front of a picture exhibited in an international art exhibition, seemed to sneak away from the secrets of a well-grounded land, a mixture of reality and illusion, passable and eternal.

The experience of endearing an alterity is part of the magical world of the rose, just as the mirror imagined by writer Almeida Faria gives the Portuguese king Dom Sebastiao a portrait opposite to the one that was already imagined by historians, but connected to a repeating destiny. As for me, whenever I am in the presence of the rose, the creation of nature that pushes the artistic initiative to the idea of formulating an expression of the perfection of the spirit, I feel like caught in the dream world of a Borges character composed of two twisted images of the same history, between Martin Fierro and Tadeo Isidoro Cruz.

Leadership: Does the creation that elevates you above the self possess a narrative thread and identity that is discovered as the sources of inspiration of an author who always reveals another face are assimilated?

When you try to paint a picture from scattered words, through comparisons and metaphors that send to other worlds and other realities, it often happens that you recognize in yourself the testimonies of an enigmatic influence of other times, as if in another life you were someone else, more worthy to remember. Thus, in order to understand the nature of the rose, it must be based on the psychology of other characters and other authors, such as Daniel Quinn, and continued with the profound ego of his author, Paul Auster, who questioned the experience of living by resemblance, through space-time contiguity:

"For whatever is seen or said, even the most vague, the most trivial thing may be related to the unfolding of a storyline in which you are captured by the greatness of facts, decorations and experiences that have the splendor of pages from 1001 nights, but organized in a pattern known to the readers of detective novels."

Okay, but why is it important to reveal another face to another character, if the same thinking and the same being is in the middle? Probably for the same reason that roses bloom more than once in the same summer, they change their nuances, they often lose their buds, but they do not lose their qualities, beauty and supremacy among the other flowers, and they do not diminish their manifestation of will, to perpetuate through adaptation.

Therefore, the creative test I propose this time consists in reproducing a character that faithfully corresponds to the reference provided by a reality that penetrates the reader's soul as a comparison between what you see to someone else or something and what you expect from yourself to get through a revealing experience that will make you acquainted with a new You.

The creation that raises above your self resembles the opportunity to find yourself in a literary description when you indulge in a series of different hypostases, of which only one is used as an occasion to reflect everything in the nature of your personality.

Thus, the rose is the object of personal epoch reminders that arose from a small dose of naivety to dream with eyes wide opened of the world experienced and told by a character who is mistaken with his author. Memories of another reality, another place and time, the possibility of returning to a previous version of existence, are saving refuge in the face of the danger of losing yourself in your own image when you decided to join an experience transformation induced by an emotional state or a subjective attitude.

If I were to enclose the significance of the rose in a general picture, being helped by that inclination of a painter who highlights the character portraited by projecting him in a uniform monochrome background, I would probably be able to portray the outline of a person who lives simultaneously with a double identity: one that wants to be separate and unique in relation to the others, and one that is woven by rediscovering the mysteries of a labyrinth in the "palaces of the word".

It is not the time to pass your spirit and thought through the effort of symbolic treatment of the reasons to turn the rose into the key character of my life as a special sign of the effort to build an imaginary reality. What I want to convey to you, leading to the plasticity of the idea of interactivity in artistic creation, is that the only way to illustrate the image of an immutable identity is to find yourself in a reality that rarely lets you lose from memory where you are and who you are, in a description worthy of an epic of the spirit of a writer who does not stop the narrative thread and does not conflict with it.

A writer's self, described by the symbol of the rose, must be regarded as a story whose authenticity can be proved by several protagonists, each of whom committed to writing their part of experience to an odyssey of spirit and wisdom in seeking and learning of their own purpose in the world.

In this context, here is the role of the rose: to highlight the existence of an artist who knows how to exceptionally express a creative and suggestive mood and make it singular in the way that Daniel Quinn reserves the right to conceal his assumed condition of an exceptional writer under the appearance of a mysterious character that jumps from one role to another, in other times, other voices and other echoes. At some point he confessed his confused thoughts:

"Of course, I have for a long time stopped thinking of myself as a real being. If I still live in the world, I only do it from a certain distance through an imaginary person. The very nature of my books implies this."

Although Quinn had allowed himself to disappear between the boundaries of a strange and hermetic life, his character (Max Work) continued to live in the world of others, and the more Quinn appeared to dissolve, the more persistent became Work's presence in that world.

The rose, viewed from the perspective of a well-hidden secret, adds to the play of my words the meaning of putting you in the place of someone living through oneself, through spirit, by

image and symbol, an existence always in a *ciclo continuo*, made up of two turned images of the same reality.

It is the symbol of a part of my soul that always reaches someone who resembles me, but it can also be the symbol of many individuals who manifest themselves as one, as Don Quixote, who was destined for the great dangers and deeds to revive the knights of "the Round Table".

Leadership must be recognized by man's ability to perpetuate himself by multiplication just as from a single high stem of a rose always flourishes other buds, each with its own elegance and nuances.

But this multiplication is not to be conceived in just any way, but in the form of an original model of existence and growth, subtracted by unwavering spiritual principles. This model is also to be provided with a number of features designed to make it to perpetuate the image that everything that is thriving is based on a memory capable of constantly updating significant moments of human time.

The Enigma Of A Destiny That Repeats Itself In Another Version captures the area of manifestation of alterity that cultivates the idea of fulfilling the individual in his relationship with someone else, equally passionate about art, but from other times and other places. The true enigma of human durability and value can be elucidated only by looking back into the past, to the experiences and achievements of artists who have subjectively perceived the important events of their lives.

Last but not least, I think my rose is attributed to Alexandru Vlahuță's statement regarding the painter Nicolae Grigorescu:

"What was for the other world, what news he said to universal art and how he said them, and because he said it in a different way than others – this will be fully explained by those who, looking back, to the things of our time, will be able to embrace a clearer look, in any case more prepared, the wide view that a certain distance opens for the eye."

Source: https://neculaifantanaru.com/en/the-enigma-of-a-destiny-that-repeats-itself-in-another-ver

The Equal Reins Of The Two Stallions

On November 06, 2014

Try to assimilate a thought that can be applied in the transformation experience of the "whole", by going the reverse way of natural creation.

An authentic artist, Sergei Eisenstein, however, throws himself into the subject's experience, trying to acquire it, to go the reverse way of natural creation. He approaches the subject with effort, but with the sincerity of the artist, with artistic probity, that is. He accepts the situation and seeks to cope with it. We are witnessing insane torment; we know the usual way of his creation. Now, things are the other way around: "the enunciation of the imperative has preceded the natural development of the scene, usually routinely initiated by the inner necessity, the inner impulse which, avoiding the formula, immediately tends to the ready-made imaging form."

The usual method of creation must therefore be abandoned. Hence that extreme difficulty, unique to his creation so far. The solution? You have to feel it out, to try it (the way tailors do) to play this gamble of supply and demand that you gain by yourself when you keep the equal weight of the two stallions – logical thinking and imagination – that you allow to sprint together towards the same common goal: the proper figurative representation of the whole. *****

Leadership: Can you get out of the monotony of imperfection by developing the ability to communicate a certain philosophy of thinking?

The backwards road of creation, according to the professional skills of a director, annihilates the feeling of his own insufficiency, of impotence, and limitation, paving the way for the acquisition of a higher virtue: that of giving meaning to an "intelligence capable of learning from experience".

The one born with predispositions for art, to be able to perceive a new sensation of clarity and motivation, calls out to the figurative representation of reality, predicting the expression of the essence of things, of the dynamism of form, thus uniting the sensible with the spiritual.

More precisely, the reverse way of creation designates the process of building a new philosophy placed in the midst of art's evolution, from which progressively transpire reflexivity and perfection, being regarded as a source of inspiration in discovering new patterns of thought. It refers to the artist's role of escaping the monotony of imperfection which is a state of waiting, a sort of stopping in an area in which imagination tires and reality loses its outlines more and more, becoming evanescent, confusing.

Leadership: Do you follow the usual way of creation by assigning a new formula to its previous existence?

The ability to communicate through art a certain philosophy of thought through originality, depth, but also through a certain emotional load cannot lead to the neglect of what we know by common methods of creation. But, compared to other forms of art practice that leaves no freedom of expression and improvisation, it brings changes to the skillful means of articulating the power of seeing the perfect in the imperfect, which is not based on either the senses or the reason, but rather exclusively on logic and imagination.

A kind of prolongation of the state of mind that leads to the testing of the requirements of style, quality and tendencies, without neglecting the specific object of crafty knowledge that implies convincing the excellence that in order to really get value from what you create, a certain autonomy is required, even if relative, of a certain finesse in representing the model of thought.

For a harmonious blending between the knowledge, interpretation and presentation of art in a more comprehensible but also compelling form, for a varied audience in which natural and realism combines in a universe of very rich imagination, is still based on a sense of logic and of preparation.

To follow the typical path of creation by assigning a new formula to its former existence is to move away from the point where you can no longer provide a major value by fixing your personal footprint in the memory of the world. Thus, we are dealing with a revival of our own spirit, a primordial criterion in activating a model of art as an unlimited repetition of certain patterns belonging to the past, as a natural continuation of accumulated experience.

Leadership: Are you reluctant to use an "input resistance" of high or low value?

Concerning the connection of art to leadership, focusing only on that more comprehensive concept of logic that contributes to ensuring the objectivity and correctness of the results obtained by the act of creation, we directly support the existence of a reciprocal relationship between two objects: one of thinking, the other of experiences, used concurrently.

But used in such a way that the conclusion drawn by the evaluators, depending on the effect of what can be considered significant and aesthetic, confirms the creator's orientation towards the culture of quality, naturalness in the expression of ideas, perhaps even transparency, but especially towards a culture of innovation and perfection.

"The entry resistance" of high or low input used in leadership in the complex process of renewal of creation corresponds to the form of judging any aspect from the perspective of the science located between rational and imaginary, preventing you from producing an authentic transmission of art, and from the perspective of interiority located beyond the limits of others' understanding, which makes it difficult to transmit your own teachings.

Resistance is a measure of the interaction forces between elements of conception and sense attributed to creation that can occur during the remodeling process of your own thinking, integrating in a stable way in the configuration of a new model of what you want to transmit.

To attribute a thinking to yourself that can be applied in the transformation experience of "the whole" means to dispose not only of a sum of ideas and reference values with which to make comparisons and positions in relation to the self and the world through creation. But it means that they have a practical applicability in real life.

Art is the path from philosophy to creation to the very roots of the phenomenon called "gamble of supply and demand" in the sense of creating an attitude of the spirit that projects its own glow upon the world.

The Equal Reins Of The Two Stallions concern both operations of maintaining the ability to create: logical thinking and imagination.

Leadership is not a projection of the imaginary that stimulates the evolution that the mind of

man creates to escape from self-imposed reality. It requires a certain logic in those judgments that generate actions directed to the restoration, maintenance, or development of a certain mentality, of a certain aspect of personality. It gives you some coordinates and guides you to a new experience of self-expression.

* **Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-equal-reins-of-the-two-stallions.html

The Equation Of Superiority

On August 26, 2013

Learn to control the main elements of the leadership's construction, so that your complex science doesn't trigger fissures in the man's functional structure.

Unfortunately, it's impenetrable, too sophisticated to react to standardized tests. It gives the impression of a rigid thought structure of great dimensions, immobilized in the forked chains of a massive conglomeration of strange elements that discontinuously travel in the abstract reality surrounding them. We would take this man as a dark and mysterious mixture of qualities, but the composition is a cold one made of the material of a merciless judgment, but to which any logic from the field of psychology would give credence.

Dr. Hannibal Lecter reaches high enough levels of human understanding. The highly concentrated and well-oriented energy he absorbs from those around him, from the information he skillfully extracts from their life, is big enough to trigger a Big Bang. Similar to an electric shock, it interrupts their normal performance and evolution rhythm, influencing them and bowing their will on a closed axis that only he can connect and reconnect to.

The chained reactions of this active process of settling chaos in people's minds, through a dissociation of each one's personality dimension, by performing a 180 degrees turn of their capacity to perceive complexity – they present certain particularities based on the structure, model and material each one of them is made from.

Leadership: Is the maximum measure of your competencies based on the experiences of participating in a new stage of enhancing the relevance of the "impenetrable" concept in a context of the complexity of personal identity?

In this entire equation of superiority, the first place is granted to doctor Hannibal Lecter. He controls all the possibilities to calculate and change moves in an order that creates discontinuity between thought and feeling, in the hierarchy of physical and emotional closeness to the human being and their rupture from themselves.

A locomotive mechanic must signal with the locomotive's whistle any time he starts moving the wagons. But Hannibal doesn't give any warning. He manipulates the locomotive of persuasion without telling his companions where he's heading, and he intentionally causes derailments.

Two concurrent forces unite through a delicate connection, then repel by different intentions. On one hand, the man that seems to possess the highest science, who seems to have reached the peak of human knowledge. On the other hand, there's his opposite, the man that possesses the necessary qualities to endow that complex knowledge and reaching the peak. In both cases there are more or less hidden thoughts, motivations and purposes.

The strong contrast between the two concurrent forces shows that it's never too late to see life differently and rediscover yourself. You never find out more about yourself, than when someone gives your life another meaning by means of a set of triggering factors.

Leadership: Can you counteract the negative effects of superiority in the coordinates of a philosophy that strives to advance up to the limits of human reason?

In order to have a more conclusive picture regarding the leadership's expansion possibilities in the future, which means it should be selectable and easily maneuverable as form of adaptation and development, starting from the new leader's realities, with his horizon created by accumulating silence, it is necessary to proceed to a retrial of the relationship between Ego and the limits of human reason. These limits are attained when you no longer distinguish between good and evil, believing that both contribute to the continuing transformations of science, life, and society.

Such a leader, able to possess the highest science, able to exert his control, fueled by the temptation to be unique and to reach the peak of human knowledge, will confront, first of all, himself. Any element used in building and expanding the control territory will be deemed disappointing, similar to a black ball, if he's not perfectly opposable and if he doesn't occasion an ample incursion in the human universe. This incursion can limit the supporters' options and block them in a state of inertia, which makes up the ideal stand for supporting the leader's superiority.

It's hard to say how and by what means the negative effects of "superiority" will be counteracted in the future, or those of the complex science of persuasion related with leadership through objectives, tactics and methods of action. It's certain that no measures, no relation between the two parts: *leader-supporters,* sometimes criticized by various specialists, won't contribute to diminishing the leader's desire to truly prove his potential and to thank his strong and active Ego.

That is why accomplishing a profile, a psychological portrait that would allow an in depth analysis of the leader's personality becomes useless in these conditions. Because his ego and the relation to "superiority" practically cross paths and combine until they reach an exceptional fusion. A whole, which comprises the absolute value of leadership, adding up, by favorable simplifications, any type of gain. But especially, proportional accomplishment.

Does the strength of your leadership depend on the position of the supporting force of your limits, while you continue to move the shadow of life forwards and backwards?

The shadow of life, encompassing the consequences of your hidden thoughts, can be customized by the talent you manage, unnoticed, to provoke a contradiction between your own perceptions and the signals you receive from others.

Your ego, becoming safer and more thirsty for power and laurels, succumbs to the development of your personality? The leader takes control over all the possibilities to calculate and change the intimidation moves, in an order that creates a discontinuity between thought and feeling, which could have as result a division of the values and ideals of the human being, which could be hard to mend.

We could recognize in the leader, in a friendly, just and realistic attitude, aside the direct echoes of the reality of his limitations and approaches, values and orientations, some indirect echoes. These remind us of the gain funds and opportunities that he could accomplish if he manages to take advantage, in a constructive way, of the involvement of people in common actions, setting your superiority by adopting a set of well defined factors that don't stand in the way of your development and evolution.

If you want to qualify in the final stage of excellence, learn to control the main elements of the leadership's construction so that your complex science doesn't trigger fissures in the man's functional structure.

The position of the supportive force of your limits is given by what you are able to face in

terms of consciousness when putting science into the benefit of psychoanalysis and theologies very sensitive to the existentialist dimension.

The Equation of Superiority includes the two types of leaders. A positive one who uses his science, knowledge and actions to bring benefits to everyone, his thoughts being in agreement with his actions. And the other one, who uses his knowledge and methods in order to disorient and create a true chaos in people's minds. If the latter is attentively scrutinized, his hidden thoughts, which serve his Ego and intentions, are discovered.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-equation-of-superiority.html

The Essence Of Leadership

On August 23, 2010

Not everything that is around you can give contour and a bright shade to your leadership.

I will always carry in my soul and in my mind that unique moment that I spent in the company of the master. I carried a great affection for him, as usually reserved for a parent. In turn, the master carried a boundless love for me ever since I was a child.

It was evening. After a frugal dinner, the master has retired in his "sanctuary", the holy shrine – as he liked to name his room of creation. I followed him with a sense of excitement. I knew what was going to happen: a new lesson.

Through his passion, the master painted many paintings – and all reflected his talent, wealth of knowledge, wisdom and experience. It seemed to me that only he could give me the inspiration and creativity I needed in order to become a great artist.

The master turned his attention to one of his paintings, remained unmoved for a moment, admiring it with a special sensitivity, as if he wanted to distinguish something strange, or as if some memories suddenly invaded his mind. A moment of silence followed, while he meditated to put his thoughts in order. I was observing his gestures. He seemed calm, and his eyes were clear. Then, smiling with nostalgia, said to me:

- Nicu, the artist is a man who sees, who forwards his vision. He is able to graft in the minds of others the most compelling images transposed on canvas with such finesse and precision that they seem alive. It is impossible to doubt of them.

Leadership: Do you practice enforcing your own leading part in the intrinsic-extrinsic alternation?

Leadership finds support in that complementary option of the creation process whose parameters correspond to the management requirements of own resources, so that the results would be significantly improved. It also finds meaning in the importance you grant to your own leading part, to your soul, and to your mind, with respect to what is beyond of what could be directly seen or experimented.

What you are trying to achieve is a certainty you can't doubt, a direct manifestation of your own thoughts and inspirations, enhancing the acknowledgement of those sides of you that you neglect, you enhance, or you repress. Parallel sides that you never thought you had, originate at the top of your imaginative thinking, with the gift of modifying some aspects connected to your individual activity in a new context.

Personal and professional evolution achieved as a direct manifestation of a creative individuality, framed by the combinations rational-irrational and objective-subjective, doesn't focus only on the intent of achieving a broader intellectual autonomy, nor does it constitute an extension of a good practice model. Evolution gives estimation for your approach in a changing reality. And this evolution can be seen as a parameter of the function "value" that never loses its intrinsic or extrinsic determinism, becoming more able to extend through constructive particularities.

Practicing the enforcement of your own leading side in the intrinsic-extrinsic alternation means to see what you achieve with the help of self-conscience. It means connecting to the reality beyond you, namely to everything that you perceive through the power of your creative intention related to the divine, a possibility of communicating with the Intellect of the Creation Spirit.

In these circumstances the leader could be considered the result of a hard self-analyze work, of introspection and finding one's self, accompanied by a leap towards the future, towards what it means to be an illuminated man, not only a creator. That is a man that manages to venture outside his own interior dimension, towards a superior reason.

The leader does not "paint"what he sees, but what he thinks

Unlike a great painter, who can reproduce an image that he imprinted in his mind with an extraordinary skill, reproducing so accurately the finest details, a leader, although he resembles an artist in many ways, never reproduces in his "work" what he sees, but, above all, what he thinks. A skilled leader knows that all that glitters is not gold; that not everything which is projected it is also attainable. In leadership, you must think, analyze and assess everything very carefully.

A leader cannot get himself caught of what he sees like a painter, because reality can be quite different, can be changing, and that is why it cannot be expressed or captured in a "painting". If the leader does not form a complex picture of everything around him well-grounded into reality, then he could never propose himself any attainable objectives.

Leadership: Is the integrating vision of contents of reality you access adequate for the image of a whole that you cannot control called "destination"?

Do you capture just the landscape? Leaders have the problem of deformation. They do not exactly reproduce in their plans what they see, they sometimes impovise, because everything can change. However, they neither distort reality; otherwise they overlook what is really important.

I remember the statement once made by the motivational author, Stephen Covey: "*A leader is the person who climbs the highest tree, he carefully studies the landscape, and screams at the top of his lungs: "This is not our jungle.*"

This statement reinforces my point of view. Often, the way you perceive things around you separates success from failure. As a leader, if you do not focus your efforts in the right direction, you will not be able to make any progress; moreover, you will fail in any of your endeavors. For your performances to be better, concentrate on what matters the most, not capturing only the "landscape". Because not everything around you can give contour and a bright shade to your leadership.

Do you focus your visions and efforts towards achieving the proposed goals? To whom is favorable your vision? Do people notice and appreciate your vision? Trying to achieve something without moving in the right direction is like making a painting with a magnificent image, but which will never be sold.

The destination to which a leader usually stops is formed when he begins to see everything only in the present through the perspective of the aesthetic, of the beauty he finds in skilled performances. The same happens when he overlooks an important part of what is happening to him because he is largely stuck in a high level of diversity. Or when immersed in a virtual

universe trying to "produce" something that has wide search.

In leadership, the vision that has to reflect the image of reality must not be suggestive and according to the destination set by the evolution of your artistic sensibility.

The essence of leadership is much like the essence of art and a painting which impresses through its used technique, imagination and innovative ideas, accessibility and profitability. The same way and in leadership, beginning from an existent background, the plan, the ways and the means for action must „impress", so that they would be accepted and possible to realize with as low investment as possible, and to ensure maximum benefits.

Source: https://neculaifantanaru.com/en/the-essence-of-leadership.html

The Essence Of The Work Of Art

On August 22, 2023

Only if you know how to look at the unseen can you reveal the hidden secrets of reality.

For an artist, painting is not only a form of expression, but also a form of freedom dedicated to the vision thirsty for beauty and depth. I say this while admiring the fairy-tale landscape, full of light and warmth, which prompts me to dream, an act of pure imagination, the most important activity of the mind, as long as it brings into reality useful ideas, popularizing my creation .

The things around me do not mean much if they are not filtered through the ability of the eyes to focus on the retina the delightful image of a palette of varied, vivid and lasting colors that transform a blank canvas into a masterpiece full of life and expression. That white canvas of the sea, the sand and the island on which I am, becomes a real work of art within the painting that I cultivate with great talent and skill, in images drawn from the depths of the brush with the gift of creative work. Process so rare nowadays, continuous and complex process that requires passion and dedication.

And there is no painter in the world who does not pay a price for this vision capable of moving hearts and souls, located on the fragile boundary between observation and invention. This price being conditioned by every second of waiting for the dream moment that, piercing reality like a ray of light, makes every kind of memory blossom, as in a paradise of all freedoms.

Leadership: Can you resize a perceived image in the absence of an artistic process, yet suggestively portray the spirit of a living subject of creative metamorphosis?

I look around. The eyes capture an endless palette of colors, each shade, each pattern, each meaning representing a window into the inner world of the artist who represents me, where feelings and thoughts come to life on a canvas full of evocative force through color and composition, giving birth to a universe vibrant and full of hidden meanings. Even in this case, the merit of painting exactly after nature, putting on the color palette the most enigmatic view of a state of fragility, with which I receive every small change that appears, belongs entirely to the practiced vision that knows how to capture the beauty of the world in -a color palette and turn every moment into a work of art.

I look, but cannot think of that which cannot be known. There is no artistic process here, just a form of feeding my ego through this honest confession.

Obvious. To give my confession a certain meaning, as if it would produce a chain reaction that can change the course of my entire life, now that the eyes succeed in the performance of integrating their gaze into the vast landscape of the outside world, and to idealize a masterful moment as a light step on the foot in a universe of imagination, this is what the act of developing visual perception teaches me springing from the absolute height of a cloudless sky to which I devote my entire attention.

And the present answers me with the voice of a John Fowles hero:

"I look at everything around me, while I think about tomorrow, about the future. And, yes, I can make quite realistic assumptions. Especially about God, because the supreme creator is

very intelligent, he is everywhere, no I see it, but how do I know it, because I don't understand it, who it is, or what it's like. So I think God must be very intelligent be much more intelligent than I. He gives me no hints, no certainty, no reasons. In fact, if I were to pray to God, I would never show myself. Let him avoid my gaze. And if he did show himself, I would know that he is not God, but only a liar."

Leadership: How do you evaluate the relevance of your creation if you are represented by an image that roots in your meditative mind the connection with the divine and with your own being?

When an artist gazes at the horizon line, meditatively and spiritually, he often sees himself with the eyes of an unknown but perfect God, who penetrates deep into the mystery of his inner being, revealing the meaning of a stop frame in time: "all that I live is influenced, perceived and fulfilled by an image that provokes the feeling of communion between the known and the unknown".

And art, in this sense, denotes a kind of impersonal construction, because you feel that you are the creator of what transcends reality and reveals beauty beyond words. But in fact, someone else guides your hands when you draw with the brush on the canvas, giving life to a new and unexplored world.

And if I use an image that meditatively merges my presence with the divine dimension, to reveal the essence of the work of art, *Atinsphorn Upyserabbas Onyoirtus* , the depth of reality obtained by striving for an authentic experience that reveals the will of the hidden Divinities, this happens because in painting I must reveal and bring to light the hidden divinity in every shade and form.

There are often layers of meanings and meanings well hidden beneath the visible surface. Moreover, if both God and the painter are involved in the process of revelation and expression, I ask myself the question: the things around me exist for me to grasp them with my gaze and find new meanings, or in fact my vision embodies the contemplative Self which explores the divine mystery in the colors and forms brought to life through art?

Even if it is not always obvious at first sight, a transcendent manifestation is present in every element pierced by the artistic sphere by a grace, by a voice, by a miracle that has no equal in all Creation. And even if I feel that my brush is guided by something higher, without my will being able to oppose an infinite force, I still manage to reach a real depth in my creation because I connect with my own emotions, experiences and authentic thoughts.

The essence of the work of art must be understood as the identity between the plane of the Ego and that of the mystery in the "substance of creation" from which springs life beyond death. Man lives eternally through the creation that God instilled in his time.

An artist can feel connected to a higher source of creativity only when creating works of art. In this perspective, the artist is not only a creator of art, but becomes a divine, God-like figure through his creation.

The essence of the work of art is related to the connection with the divinity, when the depth of your thoughts and experiences becomes a window to the mystery and sacredness of existence. Or when you become, by grace and virtue, like God whose creations, revealing themselves as transcendent works of art, find their unique place in the harmonious whole of the universe.

And the creative metamorphosis, which I mentioned earlier, refers to a kind of likeness of the artist to God, who confesses his experiences through creation. The artist himself becomes God if he has the potential to touch and express deep and universal truths through his ability to create and express himself. In fact, the artist, by expressing his unique feelings, emotions and vision, transcends his own humanity and attains a level of consciousness and expression that is almost divine.

Source: https://neculaifantanaru.com/en/the-essence-of-the-work-of-art.html

The Essence Of What Is Seen Beyond The Seen

On August 06, 2024

The focus of the gaze on the distant horizon oscillates between the effort of will and the deterministic vision of triumph, beyond the immediate obstacles.

For a runner, every race becomes a test of initiation into the mysteries of existence, where perseverance guides him to fulfillment, even when the road seems lost. Better said, in the pursuit of performance we become artists of our own destiny, painting the picture of our life with every step we take. And here, the eyes, having nothing to cling to, allow the gaze to peer into the interior of this thrilling, inner and transformative game, so that the race becomes twofold: an exercise in observing reality on a mountain route, not easy, and a transcendent flight into the realm of imagination to each one.

Today, August 4, 2024, I witnessed a "Xenthoria Ulmivent", a fusion between physical reality and spiritual transcendence, at the Teioasa marathon, an experience that will remain engraved in the fiber of my being as a kind of revelation of the truth hidden in the effort . A symbiosis of emotions, perseverance and unexpected surprises accompanied me throughout the whole race, like a composition by Kandinsky, where every element found its place in a game of colors and shapes. Each step of the race painted a new shade on the canvas of personal experience.

Leadership: Does your reaction at the moment of victory reflect inner enlightenment, between seemingly random events and the ecstatic vision of triumph?

As I ran, and I ran like an artist in search of pure inspiration, I felt each step bring me closer to my goal, but the Great Architect of the Universe had some challenges in store for me. At some point, caught in my rhythm, I realized that I had lost my way, straying from the right path, according to a revelation hidden in the effort: *"The path to victory is not always linear"* . For almost a kilometer, more than I would have imagined, I ran the wrong way, like a modern Odysseus in search of his own Ithaca. In that moment, like a beacon in the night, I heard a voice that became the pivot of my understanding of the race: "Hey, you're going the wrong way!" It was Elena, a mentor of knowledge on the trails, a leading runner, able to get me back on track.

The unexpected surprises of the race reflect the unpredictability of life itself. With my heart beating to the frenetic pace of existence and adrenaline fueling my determination, I got back on track, back with that unwavering determination, thinking that every obstacle is an opportunity for growth. Even though the lost time could have been a millstone, I didn't give in to despair, I didn't get demoralized, no, I didn't try to give up. On the contrary, a mysterious energy, *comme une force qui va* , propelled me forward with that unbridled passion of an artist whose vision transcends boundaries, beyond any physical obstacle.

Revelations gained through intense effort reshape self-perception. However, the surprise was overwhelming as I began to overtake competitor after competitor, each additional step becoming a victory over self-imposed limitations. Visual clarity intensifies with the deepening of the flow state. In that moment, despite any obstacle, I understood that running is not just a physical competition, but a metaphor for life itself, where every obstacle becomes an opportunity for growth. In this case, the visual perception of colors and shapes in nature is intensified, reminiscent of Kandinsky's art.

Leadership: How do you experience the congruence between intense physical effort, spiritual quest and perception of your own existence, exploring the subtle

interconnections between visual experience and the wonder of self-transcendence?

The main character in the novel "The Geographer's Library", written by Jon Fashman, was none other than an anonymous alchemy seeker named Omar Iblis. At night, Omar Iblis trained his memory: he gathered a handful of stones and a handful of dry beans behind the house, stretched his arms in front of him, let the stones and beans fall, stared at them for a while, prepared dinner and , after eating, he drew the pattern made up of the fallen stones and grains.

Both Omar Iblis, in his solitude, conquering chaos by creating patterns, and I, in my exhaustion, conquering the finnish line, shared the same desire to discover an underlying order in the seemingly randomness of life, a meaning capable of transcending chaos everyday and provide a sense of unity and fulfillment. We both seemed to be searching for a connection between our actions and a larger meaning of existence. Of course, the finish line loomed on the horizon like a promise of fulfillment, simultaneously distant and tangible.

The inner and outer gaze merge to create a unifying visual experience. In the final moments of the race, I felt the universe align in perfect synchronicity, like a Dali painting where time and space merge. With one last effort, I crossed the threshold between effort and triumph, and euphoria washed over me like a purifying wave.

Leadership has, in this sense, only one direction to follow: "The inner and the outer look converge in a unifying vision of reality, when the intense experience of the marathon crystallizes the essence of the search for meaning of personal evolution."

The finish line symbolizes reaching a higher understanding of existence. And individual actions gain meaning in the larger context of personal experience of self-transcendence.

The essence of what is seen beyond the seen captures the patterns of perfection hidden in effort and movement. And if I became Omar Iblis, it is because I discovered in running that personal alchemy that transforms physical effort into spiritual wisdom and artistic experience

Like Omar, who found order in the random patterns of stones and grains, I found meaning in the rhythm of my steps and the ever-changing landscape of the race. This experience has become my own "Geographer's Library", an inner map of self-discovery and transcendence, drawn on the sinuous curve of life, where every kilometer traveled is a new page in the story of my personal evolution.

And, indeed, the artist in me came to life in the midst of physical effort. After all, I am an artist because I managed to turn the experience of running into a living canvas of existence, where each step became a brushstroke on the canvas of my life.

Source: https://neculaifantanaru.com/en/the-essence-of-what-is-seen-beyond-the-seen.html

The Evolutionary Path Of An Artist’s Soul

On January 11, 2013

Get involved in the very substance of your creation as a sign of a fierce struggle to assert those values of existence that turn you into a sensational talent.

The man who leaves the blacksmith's trade in order to get into the guild of talented artists, working with the brush, is the restricted version of an astral treatise called "meeting with destiny".

I believe that this is the essence of the life of the one who had a longer dialogue with the universe, even before he became the shine of a star. Perhaps, however, this is also the message of the book "The Book of Painters" by Mander, from which I printed this short fragment:

Quinten Matsijs, painter from Antwerp, says:

Leadership: Have you learned to consider a creation that does not cease to renew its perspective of development through the composition of an ordinary image in time to look at what exists beyond it?

This explanation of Quinten's art, or the moment of the passing of an ordinary worker to the exercise of a distinguished profession, by the fact that it is worthy of a man to rise above his condition, makes art exert a beneficial influence on the importance the artist's devotion must have to that reminder of his beginnings. Supported by the memory of his past, so well reflected in the substance of his creation, the artist must rise above the social conventions of the century in which he lives, above his humble condition, to win the devotion of an art dedicated to human dignity under all its facets.

A man devoted first and foremost to art, in the same mind, enhances me by the possibility of his passing from one environment to another, or from one status to another, finds his inspiration piece not in his profession, but in the heart of his art, which is nothing more than a strong desire to discover the importance of aesthetics in the beauty of another person, spiritually identical to him.

You may be wondering, where does this idyll full of candor and beauty begin to evolve slowly, in proportion to its adaptation to a new world that opens its doors to art?

It starts from his inclination towards art and his aesthetic sense, basically, starting from an analysis of how he relates to the beauty of the being to whom he can entrust the mysteries of his soul, for preservation. Thus, the artist's talent is not just justified in the power to overcome his humble condition, because many have experienced the same kind of situation and have failed to change, but in the strong desire to please the heart that radiates beauty.

Leadership, from the perspective of the human being from one condition to another, is the example of a life freed from the pain of her past, insofar as life acquires the meaning of a creation that never ceases to amaze.

In this regard, let's not forget what Adriana Ivonne Marinescu said: *"The image of a creation takes the form of the leader, the nation, the unity and the ideal order, usually put under the*

protection of Providence."

The Evolutionary Path Of An Artist's Soul opens in front of the man who knows how to turn his condition into a launching ramp to the peaks of art, to the fusion of aesthetics and values, through the prism of the price needed to be paid: abandoning old beliefs, old activities, old customs, towards a great ideal.

The ideal of identifying with the ideal profile of another person who can complement your personality.

Source: https://neculaifantanaru.com/en/the-evolutionary-path-of-an-artist-soul.html

The Exhausting Odyssey Of The Man Who Hastens His Transformation

On December 22, 2012

Keep your strong position towards "the claims" of your own transformation without diverting your attention from its effects.

A sort of serious and almost alienating severity seized me at certain times, and it was unusually frustrating to come to terms with the idea that it will always be the same. Was I following to be punished by my own pain, so open and intense, always directed toward other searches?

What a horror ! Darkness, then the sudden flash of an artificial light in the place where I asked myself all sorts of questions, was significantly hindering my vision towards my own being. Sometimes I thought that if I loaded myself with innumerable forms of thinking, with which my life intersected all my beliefs, endeavors and values, at least in the appearance I had to respond to the lamentations and repeated requests to formulate an individual view of any situation in which I was involved, I will be able to define a new direction for action.

I was pleading in favor of the existence of an absolute separation, the forced transition from one medium form of knowledge into another, much superior, marking the final stage of my maturation that occurred subtly, almost without realizing it. I was involved in a continuous learning activity and acquirement of the most advanced and efficient features, mechanisms of knowledge. Fine adjustments, but complicated, imposed by the changes that occurred in my own being.

As a vehicle able to increase for five, for ten times the speed known and accepted by science, I was hoping to reach instantly the desired destination, where everything was accelerating as long as I pressed the clutch pedal of my own transformation, through the controlled development of the science that I acquired for myself.

There where the questions without answer ceased to repeat endlessly. In their place, coming out those grand ideas that do not rust in the dust of time. But which, as the waves of during and after the storm, were crashing angry by the unclear side of my being, causing even more confusion.

Leadership: Is your position on the complex reality of life that of the observer who sees from a great distance the detail of the differentiating piece meant to indicate a new direction of knowledge?

An observer, who would be studied me carefully, would be seen unhooking from me, beyond this limit of unauthorized knowledge that diligently was trying me, of the thinking that was supposed to remain anchored in reality – the invincible tendency towards perfection. My pad towards success, the strong need to be more than a simple man, more than an odd numbers of destiny.

To become free, powerful, as a testimony over time, worthy to take part among the great illustrious in the alchemy, such as Bötger, Philaletes, Trevisan and Paracelsus.

But for that I have to activate that*modus operandi*, to move to a different medium, to risk immersing into another reality, through a review of the consequences and effects caused by my transformation. Without knowing that alchemy is not a cryptography for deciphering, but

a gift from God, an infinitely complex thing which is not limited to learning, but to transform what you have acquired through learning.

It was evident, indeed, that I could not sit idly by trying by all means, to ensure my uplifting transformation. I had to maintain my strong position towards "the claims" of my own transformation. To see the fire of limitation extinguishing so quickly, and the success replacing it, without any denial. Probably, the only differentiating piece that could indicate a new direction of my knowledge, so that I would give a positively highlighted meaning to life was the tendency to position myself, generally, at a level far superior to what was happening around me.

Leadership: Do you ensure your personal transformation of life from the angle of what is lost through depth, or from the perspective of what develops through generalization?

Leadership development involves transformation, *une renaissance dans la vérité*, being a spontaneous process, but also controlled of those components that help you reach maturity, and avoid critical situations. But this transformation process can pull you down like a wreck at the bottom of the ocean, if you do not understand its meaning, if you do not dedicate yourself with the devotion of your own "awakening".

Just as in chess, the knight can jump two squares at once, and even in two opposite directions, but cannot move forward twice at the same time, so defeating any limits, any automatisms of thinking that are not favorable to you, or that do not go anywhere, inhibiting or blocking your development, may create a "two-step jump" over the cap.

But this leap towards the great performance cannot occur more than once, vital and decisive. For the man who does not rely on both wings of his transformation, could never fly towards new destinations, in the best case he will arrive late in the place where the desire to be someone else will not favor him anymore.

This development that can accelerate or paralyze your transformation can be seen as a return to your own identity, meaning to finally find yourself. It is a possibility of receiving situations that do not meet your expectations, or that are not fully understood, in order not to complicate your mechanisms and complexities of your new becoming.

To look at life from the angle of what is lost through depth means to forget about what presses and troubles you, connected to everything around you, and to return to what you left behind before the change took place. On the other hand, looking at life from the perspective of what develops through generalization means seeing a single negative event as an endless model of success. Can you?

Transformation in leadership is accomplished under the sign of intellect, consciousness and personal values resulting from the interaction with the whole that you cannot change but can capture its meanings knowing that they can sometimes be lost, unable to fully reach anyone.

The Exhausting Odyssey Of The Man Who Hastens His Transformation highlights the lack of human capacity to manage voluntarily his resources and actions into a useful direction, bringing coherence to his existence, and at the same time, excellence in leadership.

Are you developing in a controlled way the science that you assimilate? Are your efforts to hasten your transformation always directed towards other searches? What are the questions that you face during your transformation? Do they cause more confusion? Do you keep your

thinking anchored into reality? Are you dealing with the idea that it will always be the same?

Keep your strong position towards "the claims" of your own transformation without diverting your attention from its effects.

Source: https://neculaifantanaru.com/en/the-exhausting-odyssey-of-the-man-who-hastens-his-trans

The Experience Of The Divine Mystery

On February 19, 2012

The fight with the inner adversary that shackles you all your life becomes the goal of the creation that keeps the imprint of its owner over time and periods.

Any decent child, Serghei Eisenstein paradoxically remarked, destroys objects, opens the bellies of dolls or dismantles watches to see what is inside them. Unlike these "good" kids, I was a bad kid, precisely because I didn't do any of this. This is probably why I had to become a director.

And that's because the so-called good children exhaust their insatiable curiosity, primitive cruelty and aggressive assertion during that period. Unconsummated then, these tendencies erupt later. In place of the dismantled clock appears the passion for researching the mechanism of creation, the destruction of objects is replaced by irreverence for authority.

The question then arose: "How am I inferior to others?" And the unconfessed assertion: "not everything is done by the gods". But this rebellion that gave rise to the need to assert oneself did not come together with youth. It accompanied him all his life. It is not surprising that, once he became a director, the entire period of creation of the film "Ivan" is a period of struggle, more precisely "the fight with the ghost", as he himself testified, the struggle to free himself from a phenomenon that once aroused him, springing from an outside force. The fight with the inner adversary that shackles Eisenstein all his life often becomes the goal of creation, born from personal inner calculation.

Leadership: Can you function in the relative form of creation that you experience in the "hiddenness" of a world that depicts vicarious reality, by capturing the non-material essence of a perfect creator?

The divine essential is the result of the fight with the "ghost", symbolizing the extent of a conflict we have with ourselves in the field of a science that seeks the essence of man, and the way we deal with it. It is man's struggle against nature that becomes a symbol of knowledge, a metaphysical symbol. In other words, the essential divine is the force outside you that you must submit to your own control, under the guidance of a *Rayahuas Esqueryo Usharphys*, assumption of creation in your own divine being, in no case mixing with the particular elements of a destiny perceived as insignificant.

Envied by many, Eisenstein was trying to penetrate the secrets of a science that pursues truth and justice, that is, a science that, taking shape especially towards the end of the century that has just ended, still has a lot to say for the understanding of the complex world that surrounds us. Being a director does not only mean discovering life and putting it on the screen, but must be relevant in inventing new artistic currents, causing a reaction of determinism among people and the society we live in, a reaction of revolt against the formalism of commercial shows.

The divine essential is the inner fulfillment due to an act of shaping an archetypal, magical consciousness that "wakes up from the sleep of death." Undoubtedly, man's influence on the world arises from the contact of a receiver of messages from the unknown dimensions of the Universe – with that sublime action of controlling matter, a fact that does not contradict the views of a creator whose divine nature is suggested by the noun "magician".

At the visible end of the decision process is the triple seal of a magician who, achieving

the impossible, suddenly sees himself doubled by the consequence of a causal chain of which he was predestined to be a part.

The non-material essence of a perfect creator is the reflection of one's own life experience in a vision that firmly dominates the whole. Traversing the presence-absence of the all-encompassing performance space of being authentic in whatever role you tackle. With certainty, the life story of the director Eisenstein, becoming a testimony of the achievement of a Promethean activity, corresponding to unexpected objectives, had to pass the temporary barricade of a superficial society to meet the basis of a lasting victory.

Of course, the creation you experience in the "hiddenness" of a world that depicts indirect reality depends on the circumstances in which chance intervened to hide the refusal of causes, a fact that allows you to have your own autonomy. Where you've never had any inclinations, that's exactly where your talent might be hiding. Your weakness could be your strength, which in Eisenstein's case proved to be the job of the magician from which the bunny emerges.

And let's not forget one thing. The one who performs miracles is the magician who aspires to the highest perfection in a certain science. And this magician, symbolizing enlightenment, intellect, endless knowledge, knows how to make full use of the "Keys of Enoch", having at the same time the power to provoke or control certain natural phenomena, just like Prospero, the Duke of Milan, the protagonist of the play "The Tempest" by Shakespeare. And the magician always carries a triple seal: that of an actor, screenwriter and also a director.

Leadership: Do you direct your energies towards the assumption of a creation in your own divine being, making the reality that surrounds you the perspective of a consciousness that has traveled the road to the level of the concept of "Cause of Causes"?

Some of those people who had no inclination to study end up being the staunchest defenders of science, but also aces in various fields. And most of those who studied like crazy all the time (even as small children), continuing with studies abroad, they do not manage to move their thinking in the light of science. It simply bypasses its divine essence, the relationship between intellectual pursuits and spiritual experience.

More precisely, what is the divine essence? It is the limited space available to you for any "remedial" intervention in the course of the world, in the context of the union between a vision centered on the past, because "everything comes from there", and the perspective centered on a divine-human spiritual communion, which transcends time and space.

All the more likely, the divine space designates the mystical state that influences the perception of a reality whose only meaning is the vivid and convincing image of a possible new beginning, an own creation starting from the image of a life that embodies a call to keep hope and faith.

And look, that's the way things have always been, and they'll never change. According to this consideration, the greatest influence on which all the virtues are built, all the parties involved in the process of change, usually remains hidden. And not only that. In leadership, the "Cause of Mystical Causes", *Mystica Mysterium do Santosis*, is constituted as a reaction to the pressure of external influence, constraints, limits or circumstances that no one can foresee.

Leadership goes beyond the intention phase, visible in an artistic creation, and asserts itself as the structure of a life experience that clearly shows that people grow and are formed among people, but only some of them, those who step discreetly between the fantastic and the magical, they end up being transformers of reality.

At least one of them, Sergei Eisenstein, was a translator of the divine plan into earthly human reality.

The Experience Of The Divine Mystery permeates the work of a creator of new worlds, seen through the projection screen of fascinating images that, forming a coherent whole, come to life, enrich the soul and invite you to rediscover a world full of color.

The question arises: how does one get from the status of a completely ordinary man to the status of a titan of cinema? Here is the divine secret, an unwritten law that governs the life of those who soar towards the blue heights of the sky, dotted here and there by a few white clouds.

Can you bravely soar to the heights of the pure, inspiring, beneficent air of noble ideas, like an eagle that rightfully claims its crests as its own?

*** Note:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/en/the-experience-of-the-divine-mystery.html

The Expression Of Leadership

On October 18, 2010

Explore well the deeper side of your leadership, for his final expression to reveal your true quality.

The French painter Henri Matisse once said in one of his older articles: *"What I aim, above all, is expression. For me expression does not arise in the passion that explodes in a face, or that affirm itself in a violent gesture. It is in the entire disposition of my painting. The place that bodies occupy, the empty spaces around them, the proportions, all these play their parts ... For this I need to put order in my ideas. The relation between the tones will be set so that will sustain them instead of alleviating them. A new color combination would follow the first and will summarize the whole my representation."*

Leadership: Is the way you understand the connection between art and creation a reflection of your qualities measured by a deepening of the sense of usefulness and fulfillment at the level of "consequence of discipleship"?

An artist of great value, a skillful painter pays attention to the gaps that he finds in certain areas of concentration of increasingly important resources for creative activity, constantly concerning of those "gaps" from his system of thinking that cannot be filled only with a better understanding of the principles on which are based his ideas. He bases his relationship with other people through an efficient regulation of his own inner mechanism of functioning, based on an event, a story, a memory, an apprenticeship that eventually led him to become a master painter.

Just like a painter, a leader establishes his relationship between the "tones" that stimulate creativity and his own inspiration, which marks his change and evolution - so that they would support his vision, objectives and strategies - those tones that, also fit with his own qualifications, performance, internal vibration, and his own intentions. The tones that stimulate a leader's creativity are: imagination, the ability to improvise, the ability to look for alternatives, the ability to think logically and anticipatively, the ability to coordinate, intuition, the ability to represent the surrounding reality, etc.

The apprenticeship you receive, as well as the apprenticeship you offer to other aspirants to the status of great performers, is a form of learning through practice whose ultimate goal is to achieve very precise individual and collective skills, derived from the profile of personality formation. to each. Or, in order for a disciple to be ready to surpass his master, he must be thirsty for learning and not know what the fear of error is, especially in a context of sedimentation and decantation of impressions, analyzes, evaluations, good practices, etc.

Leadership: Can you record the last touches of your creation in the memory of a present that keeps pace with the future and leaves no one behind, so that the nature of your art is perceived as a trend of innovation of its time?

A leader distinguishes from the other aspirants at greatness by accomplishing things that very few are capable, he distinguishes by the leadership based on a sound judgment, on a correct assessment of his own activities and responsibilities (which he freely accepted and unrestricted by anyone) of which he is needed to give proof. And in his spirit of discipline, research and initiative, which tends towards what we call professionalism, to what represents him, and to what is unlimited in terms of his own evolution - always manifests something original which shapes and highlights his personality.

In football, a coach must mostly have what is commonly called "the clinical eye". That is, he must know what it is the effort-limit of his players, consequently what and how much he must require from them.

For your leadership not to lose value over time, you must develop by your own that "clinical eye" in order to allow establishing precisely the limit that you can achieve. The expression of your leadership is given on the way in which you calibrate your efforts, without being influenced by any tendency from outside, in order to keep your performances. In your sense of balance and harmony are recognized your temperament and behavioral characteristics.

The last retouching of your creation must sum up the totality of your representation, as an artist, on the path of a high aesthetic exigency, on the path of a continuous improvement of the working conditions. In fact, the final retouching of your creation must include the description of your personality during a period of exposure, conservation and preservation of the artistic heritage of the modern world.

The Expression Of Leadership is measured by the results obtained in order to achieve the ultimate goal (perfection) and relies largely on the coordination of the team activity, on the establishment of some limits of performance and action, on interpersonal cooperation, etc.., elements largely related, firstly, on the leader, and in the second place of those from his team.

Conclusion: The expression of leadership is like a painting displayed in an exhibition – as a final work is admired by all, is impressive by its harmony, color and perspective. Is the painting where the author has managed to harmoniously combine the component elements, by the means of those whom he selected as "producers" of canvas, paints and brushes, of solvents and emulsifiers, frame, etc.., and even of those who admitted his work to be exposed.

Source: https://neculaifantanaru.com/en/the-expression-of-leadership.html

The Expression Of The Quality Of Being A Learned Person

On July 21, 2018

Try to see teachings as a thing that must always be improved so that you fit into that category of leaders who interweave their existence with all of its resulting values.

Writer Thomas Cleary, says the following in *Zen Lessons*:

Many monks I know do not regard teachings as something that must always be improved. I'm afraid the monasteries will diminish the importance of this. My late teacher Yangqi used to say that when those above and those below are not concerned with this, the greatest misfortune befalls the assimilation of knowledge.

In the past, while I was living alone in the library of the Guizong Monastery and studying scriptures and history, many of these careless men passed by my eyes. The books were very old, they were worn out, but every time I opened a book I had the feeling of making a new discovery.

If I take these things into account, then deepening my knowledge without moving away from people resembles my account.

Leadership: Are you ready to capitalize on your self-transformation through an unmistakable tendency towards perfection that makes designing a new route to follow an indispensable teaching of life?

An indispensable teaching of life, trying to express your state of being useful to a cause that embraces everything and involves all your fellow men, connected with practicing a meditation that helps you get your mind out of trouble, is an overlapping of philosophical concepts with the beliefs of one's own conscience. Or this overlap justifies that giving up everything that is not indispensable to good development must be done in terms of a discovery that cancels out the old understandings or rules that you have built your motivation for change.

Your transformation takes place when they "share fists and feet" the science of being someone else, and the science to know how to rise to the claims of your new becoming. Your ability to become a better leader depends on the balance between the two sciences, and on the way you configure your vision on the reality that you have acquired in search of the meaning and the nonsense of life.

The resulting values of life are: the ability to understand its price, the power to withstand its attempts and your ability to interpret its experiences.

The obligations, needs, interests, plans, rules, preferences that ceaselessly renew your striving for perfection, all this clutter of variables that decide your functioning, all this tangle of constants that appear in the equation of your transformation, should be considered only under their positive aspect.

Because they can become as strong as the bars of a cage in which you get to feel trapped, defeated and miserable. And thus, may cause a transformation in your way of being, but a difficult separation, an alienation of which really characterizes you, and which you considered

until then the certainty of your life.

Transforming your perception of anything can lead to a change of reality, continuously fed from different experiences of understanding, is only achieved if you withdraw your attention from what you do not want to manifest through prejudice, attitude, conformance, exaggerated morality, taboos, and choose to remain an observer of the smallest inflections around the totality that allows you to explain the necessity of existence.

The teaching that influences leadership is the authority you exercise on what it means to live through the power of the feeling that you have made a discovery capable of changing perceptions of what is happening to you, of what surrounds you, of what is good and what is bad.

The Expression Of The Quality Of Being A Learned Person is based on the modeling effect of meditation and uninterrupted contemplation on ordinary or forgotten things in order to address the relevant aspects of reality based on pluralism and diversity that gives you the opportunity to broaden your perceptions of what a learning event can bring you.

Source: https://neculaifantanaru.com/en/the-expression-of-the-quality-of-being-a-learned-person.ht

The Expressiveness Of Montage

On October 18, 2015

Give new values and new qualities to your creative operations by extending them from the sphere of action into that of significance.

American director D. W. Griffith seems to have been the first to understand the way in which certain film techniques could be used to create an expressive language, enhancing mood and tension. Griffith used, for the first time, consciously and wisely, the parallel montage of two converging actions. This, he had discovered the expressiveness of montage. But he stopped at this point.

*Eisenstein, however, will go further. He will understand that, through their confrontation, two images give birth to a new notion. And we will meet, for instance, the altered image of the repression of a strike and that of the slaughter of cattle in a slaughterhouse, which together, thus joined, will express not two disparate facts, but the idea of tsarist police savagery. Eisenstein will broaden the scope of parallel montage found in Griffith's works, giving it new values, new qualities through, what he would say, extending it from the sphere of action into that of significance.**

Leadership: Are you able to capture a new nuance of expressiveness by producing a new product that express the idea of the identity of your own creation?

Leadership can capture that valuable spark of artistic intelligence (specific to brilliance), the power of realizing what research means, the strive to achieve something with difficulty and tenacity. It can be calculated to the extent to which a certain performance is achieved in using several different procedures of comparison between notions, real phenomena and the harmonization with different principles.

We use genius as a leverage appropriate not only to fulfill the duty of showing a powerful ambition, but rather, to the extent in which science and technique gain daily unprecedented victories, like a magic wand that, if it touches you, it is as if you suddenly know everything. Images that give rise to different notions must capture the truths of some facts or moments that have taken place, revealed by putting together the most relevant details and leaving the rest at the discretion of the viewers.

Expressiveness is the essence of a creation inspired by reality, fueled with the ease with which you communicate an idea by penetrating into the heart of an action meant to cause the interlocutor not only to imagine or to construct a mental image in the mind, but to translate it into practice, to find the means and resources of translation in fact.

And a new nuance of expressiveness is achieved when the image that you render by idea, or metaphorically revealed, becomes more credible than reality. The mastery of a director is included in the sum of the frames he captures in a series of moments that enrich the personal experience of the spectators.

Leadership: Are you able to experience a new meaning of concepts that you assimilate by confronting two or more images of the same subject expressing separate facts?

Leaders always go further in their search for new scientific conquests, carrying in their own manner of interpreting an image a divided lot of expansive elements (facts or hypotheses).

These elements, made off of the convergence of several sources of information, broaden the sphere of knowledge and, through this it reveals the basic characteristic of directorial individuality: the interest in giving a new quality to the relationship between reality and artistic representation.

The new meaning attributed to notions or to certain aspects of reality (wished to be highlighted through language), gives the outline of a certain style, of a certain structure of interest. This outline is obtained following an intervention of an individualizing order. You will only be able to experience a new meaning of concepts only by confronting two or more images of the same subject that expresses separate facts.

Any director treats reality as a mass of parallel universes in continuous multiplication, so that the images to which he gives life through the fine fabric of the individual make reference to evolution in rendering an effect of montage (shifting from one frame to another).

By confronting two or more images, a new notion is obtained that artistically highlights the hidden essence of a certain phenomenon of magnitude (as is the case of the clinical death metaphor that opens the vision of "plays of shadows" that hit the window of the mind designed to split reality from dream).

An image projected by the filming camera can be credible if it focuses on a series of moments and frames representing the unique experiences you are trying to experience at maximum intensity, with the specification that the effects are deeper and lasting due to what they manage to trigger in your brain.

The Expressiveness Of Montage captures the essence of creation that artists "direct". To grow in what you transmit is to manage to capture a new nuance of expressiveness, through producing a producing that expresses the idea of identity of your own creation. Leadership often leaves its mark on the way in which you dose what you transmit.

This product, which your informational culture must finalize, must be revealed through its extension from the sphere of action into that of significance. Meaning to admit a certain interaction with reality and, at the same time, an idealized intervention upon it.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-expressiveness-of-montage.html

The External Manifestation Of An Awakening To Life (II)

On October 19, 2013

Learn to take into account what benefits you towards a rapid ascension, freeing yourself of what brings you down and move on to that fulfillment that tells you that what you do is good.

After completing the mission God had entrusted to him, after the revenge – this little divine lever had allowed him to overcome all the obstacles, the count began to doubt himself for the first time. Had he the right to make so much justice, more unexpected than befitting of a well-thought-out judgment? Had he the right to wear the mask of a higher being and see beyond it?

Returning home, Monte Cristo met Maximilien walking through the Champs-Elysees dwelling, silent as a shadow waiting for the moment fixed by God to re-enter the grave.

- Get ready, Maximilien – he said with a smile. Tomorrow we leave Paris.

- You have nothing else to do here? Morrel asked.

- No, replied Monte Cristo. And God willing, let what I have done not be too much.

Leadership: Do you diligently adhere to what adds value to your steps without assuming the wisdom of distinguishing the highest power of God from that vibrant whisper of consciousness that will continue to vibrate for a long time in your soul?

If fate diverges from the initially set plan, generating unsuspected detours, then man can gradually regain his defining elements only if he's touched by the grace that gives a soul to truth, only by emblazoning character, in hopes of extending his inner strength over him and the others.

In this case, leadership can be compared to an eagle flying high, to a rediscovery of the winner within man himself, who had the magical power to make a journey full of lessons and attempts into the unknown world. This world can be extrapolated only by the spiritually strong ones, willing to take the chances of searching themselves.

Leadership has as its main pillar an inner world an inner world governed by the heights of science and wisdom, built on pillars whose structure tests the limits of being, thought, patience and imagination. Power and authority. They mustn't become some instruments in the hands of a performer, or a play around the central axis fixed at both ends: to be equal to God or to be only His tool.

Leadership: Can you consolidate your knowledge without pain and remorse, so that the destiny God has prepared for you will resonate with the ability of consciousness to discover the essence of a world that experiences a single event simultaneously?

You can't reach the peak if you lack inner vitality. Destroying the resistance wall on two parallel directions: the moral compass and spiritual map, floating in that sphere of pain he didn't understand, but that seemingly was part of a divine play, determined Edmond Dantes,

alias the Count of Monte Cristo, to strictly redirect his long-term strength and strategy to other, higher targets.

Sincerely living the conflict between two identities, two different personalities, between two ways of looking at the world and life situations, he places leadership under an only guiding star: depth and sincerity. They form the characteristic of a mature mentality, directed towards involvement, responsibility and openness.

If you want to understand leadership, you have to first go through the unexpected twists of fate. And to find, on your own, the path of "awakening" to life. You can't climb to the top if you lack inner vitality, if the interaction between positive and negative elements doesn't act on a fixed point: change. Rebirth. The final break between successive accumulation of pain, exhaustion, compromise, sacrifice and hardship.

Turn yourself into a strong model of faith, by readjusting your life around the wounds which you must accept as existential realities contained in an unseen plan, even if they are hard to understand and often difficult to accept. Relate to a moment of "being" based on the reconstruction of the inner relation of values and feelings that have in their center the reflection of a deep and profound knowledge.

Through the essence of a world that simultaneously experiences a single event is understood the moral under whose empire the human nature seeks to preserve the vitality of consciousness, without this being changed by the remembrance of certain episodes from past experiences.

The whole sphere of consciousness hangs on trying to spot a precise moment in your evolution that can be fatal if it does not become a premise of forgiveness.

The External Manifestation Of An Awakening To Life is the chance you get to start over again, even if you have to bear remorse and pain, being hopeful that everything that happened to you was part of the divine plan you did not foresee and from which you could not deviate.

*** Note:** Alexandre Dumas - *Count of Monte Cristo*, Publisher Tineretului, 1957.

Source: https://neculaifantanaru.com/en/the-external-manifestation-of-an-awakening-to-life-II.html

The External Manifestation Of An Awakening To Life (I)

On October 19, 2013

Turn yourself into a strong model of faith, by readjusting your life around the wounds you acknowledge as bridges to leadership.

Tell the angel who will watch over your future destiny, Morrel, to pray sometimes for a man, who like Satan thought himself for an instant equal to God, but who now acknowledges with Christian humility that God alone possesses supreme power and infinite wisdom. Perhaps those prayers may soften the remorse he feels in his heart.

As for you, Morrel, this is the secret of my conduct towards you. There is neither happiness nor misery in the world; there is only the comparison of one state with another, nothing more. He who has felt the deepest grief is best able to experience supreme happiness. We must have felt what it is to die, Morrel, that we may appreciate the enjoyments of living.

Live, then, and be happy, beloved children of my heart, and never forget that until the day when God shall deign to reveal the future to man, all human wisdom is summed up in these two words, - "Wait and hope ! "

Leadership: Do you diligently adhere to what you add to your experience in a non-honest way so as to bring about the beginning of a new world from the perspective of what makes you relinquish the regrets of the past?

Such experience appeared as if from nowhere, tiring repentance, remembering the unforgettable voice of desperation, must surely acquire the value of an instructive example. Man adds value and understands his experience in a non-genuine manner when he feels morally responsible to the world, to all that surrounds him, knowing exactly what he has to do in the virtue of this responsibility. He becomes involved in abandoning the past for one reason: to impose the superiority of maturity on youth.

The man who weighed everything in the dark, by a fierce blow of fate, the man inside whom tensions generating strong despairs, waves of disbelief, holes in identity were born, had the power to move on. This way he could appreciate true happiness. Everything he experienced, everything he carried with that stubbornness that nothing can dissolve and that you don't see anywhere else, was triggered for the first time as a reaction to the demands of the soul. The man revealed his undying pain, uncovering the values and qualities he acquired from it.

The soul of the man who was robbed and devoid of every feeling, like a tomb covered with a hard gravestone, opened through a rotation movement of destiny. And once with caressing the first ray of sun, this man discovered his power. He was reborn and ascended towards the heights of the absolute.

Only a sharp mind and a measured instinctual force could have distinguished the positive values of this soul whose essence is reflected in the lines of poet Robert Service: *"He had the heart of a Viking and the faith of a child."*

This image, of a man passed his youth, but vested by God with great insight (by breaking contact with external reality and by excessively living an internal life), makes us think about an eagle whose painful wounds were healed, who soars on the highest skies.

Leadership: Can you assure a guarantee of your authenticity when approaching the destiny of an artist that turns out to be a series of enumerations of facts and reflective attitudes to life's questions?

An artist does not take into account the intrinsic condition of art, namely the experiencing and understanding of suffering. It is revealed as a series of enumerations of reflective facts and attitudes to the questions of life, such as:

How can you love yourself more? What do you want to embody? What do you run the most from in life? On which limitative beliefs do you cling to? Are you satisfied with less than you deserve? Where do you live now – in the past, in the future or in the present? Can you become a different person for others?

Edmond Dantes' wish to reach a superior existence level determined an increased resistance against despair, doubling hope. The main ingredients for the total inner change reaction, the number of moles for each mental and spiritual substance that contained the acceleration agent of development processes, gave birth to a new guiding light. To an endless, newly found spiritual strength. As a counterweight for the pain, pessimism and deaf resignation that invaded his soul - typical to self-knowledge and acquiring wisdom.

Evaluating man's personality and the spiritual structure it's made of, placed in a circle of attraction forcers that extends its diameter through a consistent focalization over silent senses and thoughts, doesn't ensure a meaningful recognition of its value or its responsibility in case of failure.

From this point of view leadership loses its glow, it gets a faded tone; it becomes a weak investigation factor of man's authority. It can no longer provide major clues regarding the existence of some values that would favor man's total transformation in a superior entity that can work autonomously.

The image shaped by your inner change is revealed as a set of similarities, analogies between the real-life phenomena and their emotional correspondence. It is included in the plan of an intelligent being who exercises his will not according to the beliefs and experiences of the past, but according to the ease with which he forgives his mistakes, his wounds and his soul.

The External Manifestation Of An Awakening To Life brings forward that self-definition, which gives a different meaning to life. But also coming back to the initial flagpoles set whenever fate doesn't comply with the original plan.

Just like a Phoenix, can you be reborn from your own ashes?

*** Note:** Alexandre Dumas - *Count of Monte Cristo*, Publisher Tineretului, 1957.

Source: https://neculaifantanaru.com/en/the-external-manifestation-of-an-awakening-to-life.html

The Eye Follows The Purity Reflected In The Representations Of Nature

On August 14, 2022

What you feel in the particular form of the pleasure of admiring depends on how you contemplate a simple product of nature until it becomes a work of art.

One day I will finish writing the "Treatise on the Eye", a volume of over 2,000 pages containing just as many ways of seeing a single blade of grass. Yes, a common blade of grass. And if in the modern world this subject of the distinct look is highlighted less and less, having its own individuality, so that almost any possibility of highlighting the idea of "fragility in temporality", excluding the subjective interpretation, has been lost, I will add a good part of reflection and imaginary restlessness as to reinvent a whole science – such as that part of optics about the propagation of light in interaction with material media.

On this favorable ground of vision not direct, but mediated by the work of divine grace, spread in all parts and belonging in a way and form to each individual, but especially to the chosen spirits, only the manifestation of an artist's soul that aspires to communicate *nel linguaggio della pittura naturalistica*, can reconstruct the pattern of meaning of a single blade of grass like a labyrinth in which you get lost at your pleasure, without fear of getting lost.

Revelatory and directly responsible for ensuring a meticulous view, joining the artistic emotion with the current feeling of a metaphysical fullness, the artistic eye always asks itself the question: how to contemplate a minor photographic detail, so as to widen the space of sensitivity? Let's take this into account in order to understand the vision of the artist's eye.

The blade of grass in front of me, such a body that is in complete identity with the light, with the heat and with the moisture in the atmosphere, cannot be reduced to indifference, because otherwise the pictorial landscapes would be devoid of soulful content. The very greenish color of the blade of grass appears as a force of attraction to the eye, as an amplification of vision in the direction of an inner psychology, and even if it does not reflect the light like a concave mirror, at least it allows the light to pass through it like through a unique stained glass window, remaining alive and active in the image of a heterogeneous optical environment.

Leadership: Are you able to assert your passion for uniqueness in a large figurative composition whose "dominant chromatic" captures the vastness of feeling through the expressive intensity of a derisory element?

At this very moment the artist in me relies on the fact that he has in front of him a double image reflected in the field of a visual symmetry: between the shapes and the colors that beautify the space. At the same time, the artist in me sees both the light and the blade of grass, two distinct presences that merge perfectly, framed in an anticipated, comparative space, expressed through meanings arranged simultaneously in a *Zavisforsys Ulttras* (the force of the spirit integrated into the very style of the drawing). Only he who has cultivated within himself the sense of analogy, only he who has successfully combined the logical sense of image with form, will reach the ultimate beauty.

In one far superior respect, both inseparable sides of the artistic vision – ideal and real – even if we see them given separately, yet they coexist in the same image, in the same two bodies: one earthly, the other heavenly. The blade of grass and sunlight, as prismatic phenomena, are by no means in opposition. That is, they do not oppose in polarity between cold and warm colors. And this is precisely what is necessary to establish the coordinates of

a painting in which the colors merge over the entire surface, to the extent that the forms are understood, that is, they derive from the method of comparison which is based on the application of the method of reduction to unity.

So a single blade of grass in the middle of the lawn can be established in identity by sunlight, remaining perfectly green in its absolute simplicity, as long as it is perceived as a passive figure in the intimate harmony between nature and art, or as long as it expresses by comprehensive meanings a story transposed in an emotional note. Only in this way does the artist in me manage to translate a single vision into art: by trying to accurately capture the elements of reality, but in such a way as to replace the status of "receptacle for emotions that come from everywhere" with the status of an infinite creator.

Leadership: Can you bring out the passion of a life lived through creation, in order to obtain an overall effect of the inner reality peeled from appearance, independent of the model of the gaze that can adjust the meaning of the aesthetic vision?

I realized that my eye, in a perceptive relationship with the aesthetic delight of the viewer, manages to traverse the space of metaphorical richness specific to cultured creation. Look carefully ! Look at the blade of grass investing it with that aesthetic attitude that is characterized as a state of inner peace, a state of supreme moral and intellectual relaxation that takes you to the most imponderable areas of spirituality. Moreover, it would not be possible to approach it aesthetically except by perceiving it as the manifestation of spirit in matter, *Identhimevah Reshiantiss*, projection of an artistic sensibility expressed in a value and confessional sense, related to calmness, tenderness and soul balance.

The artist's eye must endure the same implacable laws as any emotional expression, and the first law is this: "what you feel in the particular form of the pleasure of admiring, depends on how you contemplate a simple product of nature until it becomes a poem or a painting ". After all, only a simple contemplator of nature, trying to know the meaning of a single blade of grass, could penetrate into his life as he would into the soul of man. And what would he find there, in the interval of space that separates and unites at the same time, in a perceptive relationship, the work of nature with the viewer? He would find the very depth of an infinite world.

So, through a single blade of grass we could identify expressiveness in communion with the sublime of nature, at least to clarify intuitively and logically, by imagination or by intellect, the dominant tendency to restrict the word beautiful to the aesthetic value of charming. Here I summarize the famous phrase: "art has the function of revealing a mysterious hidden corner, masked by everyday banality".

The focus is on the content. For the blade of grass to appear perfectly in a picture of sustained artistic activity, for it to be able to give value to the vivid, intense, vibrant color worthy of the original of an emerald green, there must first be the possibility of recognizing it as a defining element in the maximum plane of emotion, with the measure of the eye that follows the purity reflected even in the derisive representations of nature.

When leadership comes from the depths of art, bearing the signs of individuality and fragility, it is loaded with that boost of depth that gives the prestige of looking closely, that acuity of the look that perceives the "miracle" with a predilection where you would least expect it.

The Eye Follows The Purity Reflected In The Representations Of Nature when the artist finds advantageous motivations in a generous environment in which BEAUTY, under all compositional aspects, constitutes an essential and major coordinate of existence, reflecting in the environment of a life dedicated to knowledge, in the concern of establishing an

aesthetic universe.

Source: https://neculaifantanaru.com/en/the-eye-follows-the-purity-reflected-in-the-representations

The Eye Is Captive In The Perfect Mirroring Of Reality

On August 09, 2024

The eye looking into a clear mirror witnesses a more accurate reality, influencing how it perceives the depth of existence.

An injury during the half marathon is like an artist's stroke caught in the middle of an intense creation. The unexpected fall on rough terrain forced my sister, Oana Fântânaru, to stop and reassess her physical and mental state. In addition to missing an essential marker and getting lost, the physical pain triggered an inner struggle with his own limits and a strong desire to carry on. As if the art of suffering found its expression in every painful step of the race, and the color of pain and the tones of sacrifice joined forces to create a work of perseverance.

If you could have read his mind in that moment of wandering, if you had access to the vision that is facilitated by introducing suffering into a competitive frame of mind, you would have discovered a labyrinth of conflicting emotions, each turn revealing a new facet of his tireless spirit. Her steps, once firm and determined, now carried the weight of doubt, a kind of oppressive uncertainty, an Edreseerlyn Uvisidasa, but in the depths of her soul still burned the unquenchable flame of determination, *esa voluntad inquebrantable de seguir adelante* . Each jerky breath was a struggle between the fear of failure and the burning desire to overcome his limits, a game of contrasts that defined his essence, also one with the artistic transcendence of the search for perfection.

Artistic creation is an ongoing inner struggle, as each act of creation involves overcoming fears, doubts, and imperfections, transforming them into something authentic and valuable. In her eyes, the mirror of a tumultuous soul, reflected not only the panic of the moment, but also the kaleidoscope of experiences that had shaped her—each grueling workout, each small victory, each defeat that had made her stronger. Her mind, a maelstrom of thoughts and strategies, frantically searched for solutions, demonstrating a resilience that transcended the simple act of running. He told himself with that fierce determination of the painter, that all that mattered was to keep creating, to follow his vision, beyond any obstacle or pain.

Leadership: In the face of the unknown "sui generis" can you bring out the essence of your soul, to create a masterpiece that transcends all limitations?

There, in the middle of the unknown, she was discovering her true nature - not just as a runner, but as a fearless spirit, ready to face any obstacle. Art goes where the courage to explore the unknown and transform fear into power becomes essential, revealing the true essence of the creative spirit. Each beat of his heart was a silent affirmation of the will to persevere, a declaration of war against self-imposed limitations. In that lost moment, she was not just a lost competitor, but the very personification of the human struggle against adversity, a living testament to the spirit's ability to rise above circumstance.

"I am more than I thought," she concludes, feeling this new understanding fill her every cell. "I was like a creator of my own destiny, an explorer of the unknown, a spirit that rises above all adversity. Rather, I felt a strange duality within me: strength and vulnerability coexisted like a kind of subtle dance, creating a fragile balance. With heart-wrenching, deep and unsettling, I was aware that my struggle was not a temporary one, not some kind of singular battle, but an ongoing journey of self-discovery the unknown, once feared, this enigmatic demon, was now becoming the fertile ground on which I cultivated my true inner strength.

To show how she lives running, with what fervor, passion, grip, having the feeling that there

is a closeness to the real for which the artistic work is only a means of authentic expression of her inner essence? Before, it had really been about her special ways of mingling with nature, arguing that only in running you can externalize your passions. Only those inspired by the mountain? You burn and burn to exhaustion, close your eyes and fall apart—in pain, in pleasure. So, he wanted to suggest the paroxysm she could reach in this "survival game" practiced in the "mountain" contests she often participated in.

Leadership: In the face of adversity, does your art become a catalyst for deep introspection, revealing the limits of the creative spirit?

Isn't it also the "sui generis" form in which Oana gave herself to freedom, regardless of the conditions, I mean in the face of obstacles, it doesn't matter in what form?

"Running really gives me unsuspected possibilities. Sometimes, I like to think that I am not an empty soul, not an inert vessel, but a painter full of colors in the thoughts laid on the canvas of the surrounding reality, making alchemy from every interwoven feeling with the freedom to choose the setting I live in. Isn't it the prerogative of a free spirit that, while running, when you vibrate with energy and determination and hope, the route at once tightens your every fiber and glues your spirit to the earth and the tangible reality of the effort? And that without being obliged to fight back in any way? Yes, it's just me with the art of going through obstacles in any case, I am the protagonist of a painting full of nuances and contrasts. Without feeling offended, without having to cut off relations with myself. Not everyone gives me the same opportunity to accept ambiguous, if not unequivocal, obstacles in the absence of a trail companion, without having to justify myself, so as not to spoil the inner balance?"

Julien Eymard, in his extensive work entitled "The theme of the mirror" in French poetry, distinguished two great periods: the Middle Ages, when the metal mirror had the dimensions of the human face, and Romanticism, when the glass mirror acquired human stature. The author of the study also discovered some coincidences that led him to question whether the glass technique contributed to the orientation of classical poetry towards accuracy and clarity. Between the two eras of assiduous cultivation of the mirror theme there was an interval of three "classical" centuries in which the mirror is reflected in French literature only in the short period of the Baroque.

In the mirror, sight becomes a bridge between the outside world and the self. Therefore, the more intensely a runner explores his inner path, the more the experience becomes akin to the transformation of the mirror from a mere reflective object into a symbol of literary introspection, just as Eymard describes the evolution of the mirror in poetry. As for the race, Oana achieved a formidable 2nd place on the podium, even if the injury kept her in place for a short period of time.

Leadership is about turning temporary injury into a step to the podium, reflecting the ability to evolve from a mere reflective object into a symbol of introspection and formidable performance.

The eye is captive to the perfect mirroring of reality when the mind fails to see beyond the surface, remaining captive to what is visible without exploring the hidden depths of experience. Therefore, true vision comes from the ability to look beyond appearances, discover hidden meanings, and transform simple reflections into a deep understanding of reality.

To create the deep connection with yourself, you must cultivate the ability to turn the mirror view into a bridge between the outside world and the self, deeply exploring the path taken to create an experience that reflects the symbolic evolution of introspection.

Source: https://neculaifantanaru.com/en/the-eye-is-captive-in-the-perfect-mirroring-of-reality.html

The Eye Is More Sensitive To The Blue Of The Clear Sky

On May 27, 2022

What you say about yourself can revise the essence of art in a different perspective.

I realized that, by looking carefully at the sky-blue color, and not being able to resist its tempting call, I can become something other than a simple admirer of beauty. All this, while this color appears before my eyes like a photograph brought to life in a present full of vitality. When I arrived in front of it, admiring it like a work of art, I was suddenly enveloped by the conviction "believe in something more powerful than myself", although I couldn't quite understand why.

Color is a means of seducing beautiful eyes that seem to be mirrored in a mystical aura, in a numerous series of manifestations: language, art, morals, all grasped with the spirit (from the most ignorant to the most evolved) of a force of poetic internalization. That's a good one, how can I make it look at me in the same way I look at it, with candor, with eyes full of understanding, with serenity in my soul, without going through the mathematics of my experiences, without thinking of it as an intimate confession, *una obra compleja que va más allá de la mera afirmación de la fe*, in which something reveals to me in a measured, almost impersonal tone, the limits of daring to encompass the infinite?

Does the sky blue color teach me to master the universal dynamism? Does it teach me the modifications that supposedly inanimate objects impose on each other? Can it give my instinct a plastic consciousness? I don't know what to say, not at this moment, or rather I'm not ready to know it well enough. But what I already understood, or I think I understood quite well, confessed or not, through a barely felt desire to create a transcendental state of freedom beyond "birth and death", is that virtue of it to indicate the aspiration towards purity.

Leadership: Does your creation have the merit of communicating that uplifting experience that the soul feels at the sight of an image that represents the subject of a vision directed to the eye of the observer?

To capture a color in its pure state, alive and penetrating, I have to leave aside everything that can be attractive and disturbing about it. It's like when I mix it with other colors to create new and novel shades, but without loading them with too much light or shadow. Only in this way will I be able to express my feelings, or illustrate certain states in painting. Indeed, the color sky blue can be cheerful, gentle, it must never be sad or full of pain, for that would be to argue with myself, to assign blame, an attitude that is foreign to me.

Please tell me about yourself, I said to the color in a moment of deep philosophizing. And it spoke to me as if from the depths of the sky, in such a warm tone, as you only meet with pure artists. It told me that sometimes it reflects in the tears of memories that no one claims anymore, or in the tears of desolate sufferings. Other times, with a measured power of attraction, it hides in the smile of some poems that have to do with observed things, with the sky or the sea, or it is found in the nostalgia of lost states, in the nostalgia of beginnings that tied us closely to certain places.

Nor will I force you to remember me differently than I am. I will not impose a precise meaning on you, I will not attribute to you the intention of the painter to define himself, to give an answer to the question: who am I really? I just told you that I don't know you well enough to recognize you as a merit, the merit of embalming time, giving my obligation to paint a high mission: that your open tone be the predominant force in a painting.

Leadership: Does the visual experience you have refer to the perception and correlation of the images you see with both eyes, even if they are slightly different in meaning and content?

Sky blue. At first sight, you attract me with your heavenly nature, with the sensitivity of a rarely encountered poetics, a fact that supports the search for appropriate conversation topics. But then I feel like I'm caught in a rip current and I can't seem to swim in it. To the same extent, we have something in common, although we are not identical: we love summer, we like the sea and the canopy of the sky.

My dear color, a boundless sky blue. I like you, I accept you, I glorify you like a fragrant flower, as it is so called: "Don't forget me" (Myosotis). I don't necessarily perceive you as a dematerialized reality and charged with sacredness, nor do I intend to use you as the background of a dystopian world, because that would remind me of that character who dreamed of being a great artist, living in an apparently ideal world, but without color, in which everyone seemed to play other roles both on and off the stage. What else could I do to be the silent reformer of your thoughts?

To tell you the truth, I wouldn't even want my eyes to look like yours, because I would look very different from the rest of the world. Therefore, I claim that I will not submit to your will to consider me your subject, through beauty and frailty. I like my brown eyes much more, and I'm not ashamed to say it, but they really are the most beautiful eyes in the world.

Sooner or later, each of us will know this bitter truth. It's part of the reality of this life that, at some point, when you're still looking for yourself and can't find yourself, you see something delightful where you don't agree with yourself, where you're not validated.

In leadership, we must always take into account that thing that has the "Wow" effect, that is: it can be perceived by the senses, it can be put into words, it can change, it can generate overwhelming emotions and create a memorable experience.

As the painter has color at hand to generate emotions and create moods, so too the leader must have at hand the power to make connections between different things, to perceive accurately their depth and meaning, and to see their unitary whole as a reflection of his own person.

The Eye Is More Sensitive To The Blue Of The Clear Sky whenever I have to talk about myself, as an artist capable of awakening an emotion in the heart of the viewer, and whose works speak for themselves. Do not forget that the essence of art is to generate beautiful emotions and create a memorable experience. And I always do this when I resort to figures of speech, such as comparison or analogy.

Source: https://neculaifantanaru.com/en/the-eye-is-more-sensitive-to-the-blue-of-the-clear-sky.htm

The Eye Is Not Satisfied With The Mind Of The One Who Sees

On September 01, 2022

Only to the extent that the particular is transformed into the universal, the real becomes in the eyes of the beholder closer to the visual image with which his memories are associated.

In the world of art, one cannot conceive an image without having a good view of the horizon. And I, especially when I am interested in the evolution of forms of visual expression, capture this horizon as a point of connection between the creation of nature and the perspective of a permanent reality. For example, I look at the ocean, its vastness, as far as my eyes can take in. I notice that each wave, from the perspective of a unitary approach, behaves completely independently of the other potencies of nature, in each wave dissolving the purest reason, everything that subtly wanders in the sphere of the concrete.

Having their origin in eternal matter, thus including everything, without withdrawing into particular spheres of perception, the waves reach the most limitless of all arts: symbolism. So the task of the artist is to realize the construction of the particular forms of art, comprising the pure form of wave motions and the pattern of reason that resides in them, only to represent other forms of the things themselves through the intuitive character of his thinking. Hard to do that, isn't it?

Look how beautifully the horizon opens before me, and yet, how much the measure of my distance from the sea is accentuated. In contrast, if my eye looks between the waves, that is, between the light and the reflected object, then the blue color can go down to emerald green, while any darker color arises from a simple increase in opacification. But if I reduce the waves to absolute indifference, thus neglecting the ocean, looking only at the sand whose universal is the particular undistorted by the illusion of reality, then the only force of attraction will be the sunlight that helps the artist in me more easily control the chiaroscuro effect or the effect of imitation.

Leadership: Can you establish a proper relationship between the object of visual perception and its affective background, starting from the idea that what is in the plane of content can also become form?

At the height of the demands of my art, you can see the sea, gorgeous in the sunlight. But the eye, mostly tired of the effect produced by light, can no longer be accompanied by the sensation of brilliance produced by the flashes of waves, but tends to create in places, from free fragments, a kind of illusion where the idea of light fades. Unfortunately. Only to the extent that the particular is transformed into the universal, the real becomes in the eyes of the beholder closer to the image of the waves. So it can't be distinguished as negation, can it?

I think it is easier to understand this if I start from the principle that "what is in the plane of content (in essence) can in turn become form. In turn, each wave, in the plane of form, has an identity absolute, the forms of the unity of all waves being established as absolute in the plane of artistic content, if we consider the symbol they contain. Moreover, in their particularity, as particular forms of expression, the waves become their own symbol, a subjectivity enclosed in itself, an example of the impact of a mature artistic act, full of truth and emotional.

And how beautifully the waves ripple on a sea embraced by the glints of the sun ! The idea itself is to capture the waves of the ocean with imaginative eyes that study colors in a world

of the figurative transfigured into feelings, and to see the full embodiment of subjectivity in objectivity, as they take the form of surreal images that swallow reality, something that exists in things themselves, a fact from which a conclusion can be drawn: nothing is outside of time, everything is more about form than colors.

Leadership: Can you find the explanation of a visual-comparative phenomenon, by imagining an image capable of becoming the direct cause of a river on the beautiful understood as an expression of the idea of "full of soul"?

Further. In order to construct the artistic form corresponding to the waves, where the creation is always absolute *nel lontano piano* , I must encompass the sunlight in its real unity. Here, reality dissolves into ideality, in the entirety of a gaze that knows how to separate the sheen of water into several distinct surfaces, through an Eludyarecta Aspyhiss, the background of a memory that never forgets. Especially since the hotter the sun is within my gaze, the more the waves appear to me as individual beings, initially ignored by the rest of the world. I say this because each wave has its own unique personality, different from another.

Obviously, it is impossible to follow the waves under all aspects, referring to art, therefore explaining a visual-comparative phenomenon that refers to the way in which we perceive the effect of two adjacent colors on each other. But my nature is inclined towards comparison, a decisive thing to establish a new attitude towards the act of creation, or precisely when the horizon added to my gaze is deeply kneaded by the too full of virtualities that eagerly await their fulfillment.

Knowing how many comparisons have been made in relation to waves, with all that they contain significant for the gaze, and considering the fact that art configures itself at the level of form, where things only come together relatively in the sphere of subjectivity, the question arises how should an image be imagined that would become the immediate cause of an obsession with beauty.

Leadership: Can you refer to an image dependent on the inclusion of a sense of unity in an undefined "sometime" without becoming a prisoner of a gradually fading horizon?

And what is beauty? It is a permanent longing for what cannot be forgotten. Not a cloud in the sky, not a breeze, only the smooth and transparent sea, visible from the distance at which the eye, in a natural sequence of views, remains with a retrospective counter-control, as if waiting for a wider understanding from another sphere of life.

When the horizon of my gaze is deeply disturbed by the too full of a nature captured with the superior understanding of forms and colors, then the exploration of the motivation facing my self takes on a nostalgic air, the contemplative character of a landscape as vague as myself, a passing towards the spiritual of a mind that devours its peace, dissolving as if in isolated-transitory whims.

Exactly as in the case of Miranda from a novel by John Fowles: *"I look at my face and watch it move as if it belonged to someone else. I look at myself until I can't anymore, and so I have to close my eyes. Although, only my eyes keep me company now, as their sight plays tricks on me, allowing me to see a more real being than I've ever been. I sit in absolute silence, with the reflection of my own image, in a kind of mysterious communication. Like in a trance."*

Driven by an extrapolation of the aesthetic attitude towards reality and towards the act of self-reflection, leadership becomes like the horizon line modified according to the place where I am, the spiritual height of this place, its story.

Let yourself be fascinated by the story of this unique place before you find yourself in a story of the soul.

The Eye Is Not Satisfied With The Mind Of The One Who Sees, but needs an image that immediately becomes viral in the space of memories, just as it needs a longer period to go from near to distant vision. Combining the image with the space of memories makes art become a strongly emotional projection on raw reality, on the relationship between what is present and what is absent.

Source: https://neculaifantanaru.com/en/the-eye-is-not-satisfied-with-the-mind-of-the-one-who-se

The Eye Sees Only What The Soul Wants To See

On February 24, 2023

The path your present follows depends on how you measure the burden of your soul.

Saturday, I participated in the half-marathon in Cluj-Napoca. Next to me, almost shoulder to shoulder, a young runner, very well rated, guided me along the entire route, especially through the places not marked by the organizers. Our meeting represented the absolute form of an "entre deux" (between Self and Other) that defines, so perfectly, the space and time in which the Universe "arranged" for two exceptional runners to meet, on the same wavelength.

A rainy weather. There was a lot of mud, making the ground slippery. We helped each other when it came to steep slopes and difficult climbs, dangerous curves, but also smooth roads.

Yes, I faced all the challenges, but until a moment of crossroads. We had covered the distance of 18.7 km, and we reached a steep valley, very slippery, with many paths. Having a bigger step than hers, and thanks to the immeasurable momentum, I succeeded in a much faster descent, reaching the illusory free will of an environment that does not impose constraints, experiencing a horizon of reality from the space of books full of deeds of bravery.

Leadership: Does your vision of yourself and the persistence with which you aim to translate some images into facts lead to a segmentation of the continuum of a background limitation?

And so I got lost among the unknown and unmarked paths, this fact representing a spiral deeply wrapped in the abyss of self-finitude, a segmentation of the continuum of a background limitation. Or rather, entering a kind of background of unfriendly nature, I disowned my self-eye, as a demented atheist disowns his faith, until I realized that, in fact, nature showed me a side of me that I have always neglected, and that I can no longer hide.

The steep and slippery valley took me to a highway. Yes, I was lost. But my colleague, nowhere, although I was still transfixed by the vision of a "halfway" meeting. I didn't hear anything, I didn't see any movement in the forest. It was impossible to turn back, the mud and the slippery hill did not allow me to return. Intuition told me to run forward, not to stop, not to get cold, to catch up with the time lost in an ambiguous wandering. Finally, I reached the finish line.

But my colleague, nowhere. Where was she? Was she still running through the woods? More and more runners were arriving at the finish line, but I couldn't see her. Half an hour, an hour, two hours, she still didn't show up. The "tragic" feeling was by no means excluded by the vision of an accident, a gloomy scenario, but it was also not confused with the truce made between nature and human will. The combination of the vision and the tragic seemed to be more fully operated in a gloomy engraving by Ion Panaitescu, with the title "Letea Forest", which accentuates the chiaroscuro of an entrance into a setting too strange to be remembered.

Leadership: Can you maintain full awareness of your soul essence if you construct an image whose reality can only be rendered by a double comparison?

My participation in this scenario was complete, according to an exceedingly disturbing expectation. As for the fundamental limitation I was facing, continuously and without any

spark of hope lighting up in my heart oppressed by the burden of guilt I attributed to myself, this constituted a denial of my soul essence, in the sense that what I it troubled me enormously, discouraged me completely, demobilized me, overwhelmed me, hardened me.

A double comparison put my soul to the test: the way I felt at the beginning and during the race, VERSUS the way I felt now. The runner's disappearance was a total mystery.

From a comfortable inner soul, suddenly a restless spirit is born. My mind was assailed with anxieties and questions, testing my faith springing from an *Espersuthar Certrhis Serchomis*, the awareness of a soul wound, the vibration of a positive emotion of the "host" soul. It was a gloomy picture, a fact that tortured my imagination with all kinds of possibilities. It was the same state of silent suffering that a character in the novel Daniel Martin, written by John Fowles, addressed:

"I wanted to hear her voice, and her voice to remind me of a simpler, less oppressive present. Somehow, to draw an unprejudiced parallel between prevention and finding the consequences. That must have been my great dilemma: the fear of not once more seeing my own feelings and judgments deceived. As if the feelings I had attributed to her, and my own feelings had taken on contradictory forms by virtue of a double comparison: on the one hand I was tempted by the mystery, on the other I was too tense, touched by an unknown guilt. Yet I saw a resemblance there, at that moment, between the two separate experiences, hers and mine. Strange, like an invisible hand, reaching out and yet soothing me."

Leadership: Does the image that breaks your heart make you ignore the finitude of your self because of a chiaroscuro that more strongly than ever suggests "freezing" in an acute present?

The possibility of conjugation with the tragic feeling, like a bullet just out of the barrel, existed in my mind and made its way into an image that I had never imagined as real. Or was it just a trick that life uses to chloroform clean consciences, those that refuse to close their eyes to attempts to unify all contrasts on a unitary axiomatic foundation? I say this because my very face had become a mask of suffering and regret, oriented towards the guilt of not having been strong enough to quell my ambition to always be ahead.

Remorse is a deadly poison to the soul, especially if the soul is not comforted by good news. And I, myself being the alternative of a world where the story seems forbidden, I, the one for whom a single heart knocked at the door of consciousness, leaving room for it to enter the prayer addressed to the guardian angel, causing a small bleeding at the spirit level, yes, I reproached myself for not being sufficiently prudent.

No one knew what was happening in my soul, because no one sees what the soul experiences in a chiaroscuro that suggests more meaningfully than ever the "freezing" in an acute present.

The runner's friends had already notified the competition organizers of her strange and unexpected disappearance. In the end, I understood that she got lost like me, on the other side of the freeway that led to the center of the city. She reached her relatives safely. Two days have passed since then. I haven't heard anything from her. But I still got a message this morning, the palpable present appearing before me again, making me feel the vibration of a distant but unforgettable emotion: *"I'm sorry we didn't cross the finish line together. We'll see each other again at the competition in April."*

The finitude of the self is a detachment from your previous positive versions, an annulment of the attachment to the past, to the exterior, the course of your present no longer having those creative virtues whose summation represents a beautiful character.

The Eye Sees Only What The Soul Wants To See when you are in the ambiguous situation of choosing between what is known as opposed to what is unknown, or between the reproach that conscience brings you and the real sharing of feelings.

Don't forget: The path your present follows depends on how you measure your soul's burden.

Source: https://neculaifantanaru.com/en/the-eye-sees-only-what-the-soul-wants-to-see.html

The Eye With Which The Gaze Pursues Itself

On December 28, 2021

By observing nature, its processes, and the emotions it arouses within one's self, man learns to observe himself.

I returned home last night after a short getaway to the mountains. Just as I entered the courtyard, in the semi-darkness outside, I was greeted by the scribbled and crowded buds of a rose bent to the ground by the weight of the snow. They could only be a mystery that I could not comprehend in all its complexity, because they seemed to tell me about the dependence on sensations and states from the 'tree' of any life that intersects with mine.

And there was something so sad about their appearance, a chill of the soul conceived in the image and likeness of the man who looked at them, carrying a kind of intense antipathy to the incredibly gray sky. They looked as if they were the realistic reflection in the mirror of my inner life, intersected with the life of the painter who knows nothing but admiration for the height of expression, but overlooks those abstract entities whose senses can be ignited.

And there was something else that turned my gaze to them, I don't know what sense of appreciation that inevitably links art to the concept of responsibility. For a moment, I tried to overcome the artist's protective attitude towards his own creation, to revise my strict attitude towards a reason for doubt, without renouncing the exacerbated attributes of the self that wanted to overlook a rarity, a whim of nature. As a result, I got a personification of nature in a being that got stuck in tears and colorless smiles...

Leadership: Can your feelings become forms of self-expression, through experiences of spiritual fusion aimed at expressing a caring attitude toward the symbols of nature?

Rose buds never think of what a painting has to say, but they don't seem to shudder at the feeling of my heart trembling in the face of an atmosphere saturated with worldly, egotistical, and selfish attributes. They are overwhelmed by the weight of the snow, feeling defeated, hurt, forgotten, overwhelmed by contradictory feelings in which the ugliness of their unpleasant appearance, hard to capture in words, plays a key role in defining forms of expression of emotions, such as sadness, fear, anger, grief, anxiety, despair, or irritability.

Therefore, the emotions extracted from a desolate, touching, pathetic appearance, which show a certain interconnection between "sfumato" and "chiaroscuro", between the layer of reality and that of the memory of piety and prayer, evoked by symbols, can become forms of self-expression. Observing nature, the emotions it wears in the moods of the rose, suspended at the border between white and gray, the artist manages to create hyper-realistic portraits, so honest and emotional, immobilized in the space of themes such as "My Values".

The rose is the symbol of my inner transformation, it is the symbol of the creators of new worlds, it is the symbol of an assumption of nature of the species *interioritatis.*

"The ugliness of their appearance will revive the form of an impossible separation from myself", the artist says to himself when no emotion runs through his heart, or when no experience of God's presence crosses the threshold of his existence. But at a glance at my appearance, you may think that I am a Christian, with all my appearance that defies any sociological construct, any attempt to fit patterns, any rule of time.

In fact, this means marking a symbol with strong emotions: *"To admire your soul in sorrow, as if you were catching a desert rose in the middle of an oasis that, in fact, does not exist."*

Leadership: Can your creation reveal that sentimental emotional memory that held back and captured everything that ever happened in an essential resemblance to the soul of nature?

The rose. Looking at it, just looking at it, you are amazed by the unspeakable simplicity of the composition, enjoying especially the passion that breathes from all that monumental canvas on which the painting will be rendered, giving way to another lasting aesthetic expression. Thus begins a new creative stage in the life of a great artist. With the gaze...

Honorably, faithfully, I realized that between the artist and the rose, between me and the model of a figure laden with gravity and sadness (and in which signs of suffering can be discerned), there is only one resemblance: we see each other, but we do not shine.

Somehow, my gaze turns to the specifics of the sensation of depth, by juxtaposing the spots of color and using cold and warm colors. In this case, the rose provides inspiration to one of the concrete ways of relating between the creator and the man endowed with the quality of being a speaker, through an *Asterversindo*, the great force of simplicity by which the degree of expressiveness of the image painted with a combination of white-gray associates the act of reflecting humanistic ideals.

The moment I look at it intently, with admiration, with warm eyes, in the immensity of the creative absolute, I say that this rose has given me a real life lesson: that you never know yourself better than when you are put down.

The rose is completely different from itself, from the one that was once so familiar to me. A kind of rare shyness, unusual in its nature, seems to control itself, feeling as if overwhelmed by a presentiment whose motive, as yet, I cannot discern. And it tells me with that rare, hidden, silent look you meet at any painter who has forgotten his true center of the eternal being: *"Sadness is the expression of the purest sincerity that has ever adorned the soul of a Christian."*

The great work of Creation aims at the spiritual fusion of the human being with the incarnation of a soul of nature. It unites with leadership when the artist experiences the feelings of a self-discovery in an image whose symbol can be translated as: wisdom and understanding.

The Eye With Which The Gaze Pursues Itself ensures the passage of deep emotions along an image that tries through the sensitive to penetrate the intelligible. For example, the expression of sight that is manifested by the tears of the eyes, refers to that act of educating sensitivity – authentically transposed into an artistic construction that depicts the most hidden part of the life of the human spirit included in the higher, divine plan.

Source: https://neculaifantanaru.com/en/the-eye-with-which-the-gaze-pursues-itself.html

The Eyes Always Follow The Call Of Sight

On January 16, 2023

The further you see, the deeper you look into yourself.

Art is a return to nature, in an authentic and elegant way, as in a kind of continuous trance in which symbols dance in their chaos through an image that hardly reveals its secrets, mysteries. Even more than that, considering that *Casenuvis Excertyy Abbasitual*, the mystery and the absolute captured in an image of amazing beauty, art is a return to emotion in the communication of a message that surprises again and again: "I am experiencing a return to the essence of what I am: half man, half spirit".

No one would believe me, but I recognized my artistic side looking out over the Black Sea, at the beginning or end of the day, not knowing where the sky ends and where the sea begins. For example, I looked at everything with the measure of the eye that does not change its image on the retina, that does not let itself be defeated by the routine of a perfect morning or by the conditions of extremely low light, corresponding to a night without a moon in the sky. And, so many times, I felt like I was in a movie in reverse, how lost experiences are catching up with me...

And if I shall return here, summer after summer, every time the sun sends its burning rays from the vault of heaven, and if I shall only remember myself absorbing all the charms of romance in the light of a boundless vision, it is because the fact that a horizon of incomprehension is always active here, in the context of the human-nature relationship. And in the context of desire and passion, nothing is more emotional than the vigorous realism of the image that reveals itself. Those who want to discover this horizon in themselves are welcome alongside me.

Leadership: Can your creation be treated as a kind of meta-image – the image of an image, in such a way that your visual area reconstitutes the permanence of an experience approached in a superior way?

I look, I color images, and I can't get enough. The sand is carried far from the shore in a horizon of creation where direct observation and intellectual processing are concurrent and inseparable, as a kind of empowerment of sight to encompass not only a wider space, but also a time of life vibrant and lived adventurously. The waves always offer you great views that delight your eyes and poeticize your senses, and the wind and waves are always on the side of skilled sailors.

To quantify the impact of the relationship between sea and sand on the influence my visual direction has on the art of activating emotions, I will consider the point of view of a character in H.G. Wells' work:

"Thousands of nebulous, meaningless thoughts swirled through my head. I repeated the experience over and over in my mind. With my fevered brain, I dreamed that things around me were falling apart, disappearing in the mist, becoming invisible, until everything, even the ground beneath legs, begins to consume. One thought dwelt in my brain: my work must be carried to the end ! I was still possessed by my fixed idea. And I must do it soon."

In the same way, I reflect my experiences and express my gratitude towards the visual representation of the most special project in my life so far: to voluntarily enroll myself on the slope of an eternal return, in the curve of a never-the-same repetition, in the loop of an

eternal present, always new and forever the same. And even if the things around me fall apart, get lost in the fog, become invisible, longing (the consequence of affective memory) remains alive forever in me. It stays awake, always growing.

Leadership: Taking as a model a true artistic theme, can you build a coherent, stable and consistent image, as it appears between two infinities?

The sea stretches further and further until it approaches the consistency of wet sand near a distant and untouchable shore. Moreover, taking as a model a true artistic theme, *Un brandello in un universo sconfinato*, I myself begin to be part of the image of the sea, as it appears contained between two infinities: "the sublime to the superlative" and "an extension of emotions beyond time".

I think that in art, the finite can be represented by means of a view far removed from the real, but arranged in the present tense, in that it appears in no other way than being itself placed in a transparent environment of the full freedom of the spirit, in the dimension of the artistic sublime, where nothing is fleeting, but remains forever in memory.

And when this happens, when everything seems fascinating as in a dream painting, I am faced with a kind of intensity of my inner image, a kind of intuitive prescience of a message without messengers. My heart is pounding. I tell myself that there is no point in waiting any longer in a place that seems frozen in time. So I try to forget about myself, the sea, the sand, the waves, the breeze that caresses my cheeks and cools me down.

Slowly, slowly, I turn my gaze elsewhere, but my eyes insistently ask me, my heart orders me without letting its feelings come to the surface: "Don't move away from what you feel. You can't run away from yourself, leaving behind the memories !"

Leadership occurs when the image that inspires you and that will make you say "Wow, how cool", helps you to express your feelings in a creative way through the following reasoning: "the further you see, the more you see deep inside you."

The Eyes Always Follow The Call Of Sight when you are looking for an image of permanence, of a strange experience of an artistic consciousness. And how do I see myself? I see myself with the eyes of a painter who transforms everything he sees into a story picture. In fact, every day spent on the Black Sea coast becomes a memory immortalized in another painting, with another story.

Source: https://neculaifantanaru.com/en/the-eyes-always-follow-the-call-of-sight.html

The Eyes Are An Authentic Testimony Of The Creative Endeavour

On March 26, 2023

What you look at with insistence is the thing with which you identify your emotions on multiple planes of perception.

I'm looking at a surrealist drawing right now. It depicts the face of a woman, rendered with great expressiveness in red, green and purple colors, originating from the imagination of an artist who, in the center of his spontaneous look at reality, found a new form of expression of the symbolic vision. So the artist's drawing, for the simple pleasure of looking, expresses through a momentary and subjective vision the reality of a vision derived from finding a form of imagination which, without being in danger of ever being exhausted, is so, so, so real, alive, current in the light of a surrealist approach.

Will it be an autofiction in the form of a surreal exploration of memory? And does she retain anything intact from the memories thus reiterated? And if the pure sign of the image, the means of elaborating and communicating significant information, is elevated to the rank of symbol through the imaginary of the woman, then the thing with which I identify on multiple levels of perception (especially those of metaphorical reference) is a portion of the real world susceptible to be assimilated in the name of a revealed continuity that the stylistic rigor advertises.

First, my higher personality is reflected on the plane of symbolic reality, in an indefinite succession of other worlds, without memory of the previous one. The woman's face looks a lot like a kind of Mona Lisa of postmodern times, totally different from the original, but similar because of the eyes that look at you from every angle. And on the second plane, the a priori memory of a feeling of bliss, closeness of soul and the feeling of being something special, as a result of the transposition of a sensation of illusion, mystery and metaphysical energy, on the plane of another sensation, of naturalness and captivating casualness, persists.

Leadership: Can the thing on which you focus your attention be perceived through a visual representation that is real as long as it is assumed in the imaginary of a world "beyond" you?

Therefore, the necessary condition for the sublime in art is not the absence of the form of knowledge (sensible) of the image focused in the lens of the eye, as it is perceived by a creator who simply throws himself, in complete safety, on the wings of the things that he alone built. More important is the ability to sift the truth of fabrication at a glance, so that the eyes themselves are an authentic testimony of the creative endeavor, beyond any passing from observation to generalization.

Even the drawing looks at me insistently, just as I look at it, because its eyes are hidden in the memory of the soul of the one who created it. Obviously, there is also that invention of the arbitrariness from which visibly emanates the thematic diversity, new vibrations of the sensitive soul, especially the light of a new reason, due to the eternal action of the act of absolute knowledge. In this case, the active eye has done its duty as a correct translator of reality, and, being endowed by nature with a rich spirit of observation, it cannot overlook the immense error connected with the perception of things that do not exist in reality.

That's how it is. I try to enter with my soul a natural and at the same time surrealistic painting, belonging to a revealing reality, described in the imaginary of an alternative memory, suggested, intuited, but which is not very well understood, because it highlights the idea that the future exists only for an illusory present. It is as if I were investigating the

mysteries of a world "on its last legs", almost ready to be perceived with the eyes of the sublime as a kind of *Anonarona Restys Artomodus*, living through artistic representation, an opening to the mystery of self-knowledge and the possibility of living in the light of a higher knowledge.

Leadership: Do you manage to reproduce a self-image faithful to an archetypal reality, be it illusory, based on the consideration that "leaving from one place, you arrive at another"?

Yes, looking at the drawing with that light of the soul that penetrates the mysteries of a masterpiece, the female form between symbol and representation, I feel that pleasant rigor, of the perfectly finished detail. And this rigor, which makes it difficult to accept the idea of "perfection in utopia", presented in a dream image as a kind of integral exercise for the brain, becomes a constructive moment of the form of artistic expression, a relationship of symmetry with the self's intention to know a higher ideal of beauty, putting in first place the idea of reinterpretation and reconstruction of reality.

And by constantly looking at the drawing, absorbing the beauty of the woman's face, thus starting in search of a wider horizon of artistic expression, I remember what Alexandre Dumas said in "The Three Musketeers":

"Nothing makes time pass so quickly, and nothing shortens the path you travel, as a thought that absorbs the whole being of the thinker. All the surrounding breath is like a sleep, and the thought like a dream. Thanks to this thought which is together with you, time loses its measure and space its distances. You leave from one place, you arrive at another, that's all. From the entire journey, nothing remains in your mind but a chaotic fog, in which thousands of unclear incarnations disappear: views and memories."

And that's why I'm attracted to the drawing, different from other vague incarnations: because when I look at the woman's face, gentle, all smiles, with eyes that treat sensitivity beyond a wave of shyness, I experience every second as a miracle. However, I look at the woman's face, as a kind of penetration into the depth of an unknown space, I feel in any of her looks that she gives everything to the depth of the symbolic horizon. And if I dared to understand her better, as the artist tried to reproduce her in his reality, and if she could confess her thoughts, she would say only this: "The eyes that look at me are the eyes that reflect the beauty of divine creation."

In leadership, as in art, the ability to see a thing that makes you think about something, beyond the impression the thing itself makes on your senses, is important.

The Eyes Are An Authentic Testimony Of The Creative Approach because they capture two realities that always intersect: a reality that marks the depths of the beholder's soul, therefore perceived with the help of the senses, passed through sensitivity. And a reality that, precisely because it uses the symbol, the comparison, often the abstract, has the gift of purifying and uplifting the viewer spiritually. Let's not forget that the act of creation means, first of all, the transposition of the future self into the present self.

Try to translate yourself into what you feel when you look at a drawing and identify yourself with these feelings. Can you?

Source: https://neculaifantanaru.com/en/the-eyes-are-an-authentic-testimony-of-the-creative-ende

The Eyes Capture Moments That Become Turning Points In Personal Reflection

On November 18, 2024

Focusing on a seemingly minor gesture can reveal the hidden shadows of consciousness, especially if the lights and shadows that the eyes capture help shape the real essence of the world.

In the search for absolute victory, there are moments when destiny puts in your way all kinds of trials that transcend sports performance, turning the race into a mirror of your own consciousness. I look to the mountain horizon as the moral drama unfolds before my eyes. In the stillness of the morning, I notice how another runner, one of the most admired for his astonishing performances, injects something into his thigh, hidden behind a car in the semi-deserted parking lot. I don't know what it is, but the shock of discovering this freezes my breath, turning the cold mountain air into a heavy burden.

It was as if the entire universe had come into focus in a moment of painful clarity, a kind of 'Aieaasid Ymphiaedrese', a moral revelation that transcended the boundaries of the accepted normal. The image of this athlete-light, suddenly turned into a shadow, awakens in me a whirlwind of contradictory emotions. On the one hand, appearances can be deceiving; on the other hand, I think I don't know what health problems he might have. It may be a necessary medical procedure related to diabetes or other conditions. However, I can't help but wonder if this is illegal steroid use. I then watch as he arranges his equipment with precise gestures, seemingly unfazed by the weight of his dark secret. I don't know if it's good or bad; I'm just saying that I didn't expect such a moment.

Instantly, a new word is born in my soul: "truthful" - the one who carries the burden of the unspoken truth, like a guardian of sports ethics who watches in silence. Being relatively close to him, having become an involuntary witness of this scene, I feel how the responsibility of this newly discovered role presses on my shoulders with its moral weight. I understand that in sports you are required to take vitamins and other supplements because the physical demands of the mountain are extremely intense every time you compete, trying to push your limits. It is indeed advisable to supplement properly, but there is also that old saying: "measure by measure".

Leadership: How do you turn the moment you discover the painful truth into an opportunity to demonstrate that integrity and compassion can coexist in the spirit of genuine competition?

Every unnoticed gesture of others can become a catalyst for introspection. Especially since beyond any appearance lies a hidden truth. I say this in the conditions where the moral conscience guides my steps, decisions, thoughts, through a kind of tacit understanding, without resorting to hasty judgments. In the end, this too is a kind of ethical challenge, a test of character that makes me wonder where the line between justice and compassion lies. This moral dilemma reminds me of a disturbing passage in Dostoevsky's Crime and Punishment:

"There is no more distressing situation than when a moral man discovers the only truth valid for him, namely, that he is compelled to do evil in order to produce good. The whole world then becomes a problem. You have to be very strong and very integrity not to give in to the temptation to do the lesser evil to avoid the greater evil."

These words seem to come alive before my eyes, lighting the way to a deeper understanding. Although, I still wonder if I'm judging too harshly. No, it's not just about what my eyes catch at unexpected moments, so that they become silent witnesses, so-called uninvolved,

indifferent, neutral. Rather, it is about how I can transform the moral understanding, so that the eyes can easily navigate through the complexity of bizarre events, knowing that thoughtless actions can destroy destinies, even if they temporarily constitute an artificial incentive for mountain races. Of course, the mirror of consciousness reflects better than any podium the true value of man, but also of the victory achieved (in one way or another).

Once again, I feel the ancestral wisdom of the mountain whispering to me: "La montagna non tradisce mai" - the mountain never betrays. Only we mortals are constantly caught between conflicting loyalties and principles.

Leadership: In moments when you alone carry the burden of a truth that can change the perspectives of competitors, how do you maintain the balance between justice and compassion?

En el silencio del amanecer , the footsteps lead me to the shadow of the runner pierced by the intensity of my vision. His gaze meets mine, witnessing them, and for a split second, the veil of supreme illusion rises between us. It is a kind of mystical game of fate, where every move could change the trajectory of understanding from the material plane to the plane of revelation.

This meeting of the eyes reminds me of an old Japanese story about a samurai who, discovering that his master was using forbidden techniques, chose to give him the chance to retire with honor rather than publicly denounce him. The master, impressed by the disciple's compassion, admitted his mistake and later became a teacher of martial arts ethics. Certainly, any look around can reveal a story that defies appearances, some hidden truths inviting us to reflect on the boundaries between judgment and compassion.

Basically, the universe is giving me the same choice now. In my warm but firm voice, I share with the runner what I have seen and, more importantly, what I feel. "Is everything ok? Can I help you with something?" I don't accuse him, I don't judge him - I offer him a bridge to rehabilitation, a way back to the pure essence of sport. Maybe I misunderstood. For beyond appearances, each person carries the burden of invisible struggles, and eye contact with an ambiguous action can transform the perception of that person.

Leadership: How can a simple hidden gesture become the gateway to a deeper understanding of human nature in the context of competitive pressure, simultaneously with the responsibility to protect the values of one's spiritual self?

The secrets of ultimate balance manifest in the most unexpected ways, don't they? During our discussion, I notice how the stiffness in his posture gradually melts away. Silent tears run down his cheeks as he reveals to me the constant pressure he lived under, the fear of failure, the obsession with performance at all costs. It was about supplements with a quick effect of soothing muscle pains, as a result of some spinal conditions, nothing else. More precisely, he had administered an injectable solution, "Neuromultivit" from Lannacher, which mainly contains three vitamins from the vitamin B complex: vitamins B1, B6 and B12. He showed me the ampoule box and I remembered the name.

What the eyes see is sometimes only the beginning of a deeper discovery. Contemplating this transformation, I understand that the ultimate victory is not measured in medals or records. It is measured in the moments when we choose to be human, when we speak the truth, when we extend a hand to the fallen, when we offer a chance at moral rehabilitation, or when we choose to understand instead of judge. This moment becomes not just a lesson about sports, but a lesson about life itself.

Looking towards the peaks of the mountains that surround us, I realize that here, in this sacred space of nature, something more valuable than any trophy was born – the understanding that true greatness lies in the ability to see beyond appearances and choose the path of compassion was born.

Leadership manifests itself in the ability to transform moments of crisis into opportunities for collective growth, where victory is no longer about being first, but about being whole and inspiring positive transformation in others.

The two most important values of the spiritual self are: integrity and compassion.

The eyes capture moments that become turning points in personal reflection , especially when you notice unspoken suffering, from which arises the need for genuine empathy. When the truth becomes a burden, how do you choose between silence and justice?

The answer lies in that subtle zone where compassion meets principle, where we understand that each soul carries its own struggles. It is the moment when we realize that the greatest act of courage is not to point the finger at someone else's mistake, but to give them the support they need to find their way back to authenticity.

Source: https://neculaifantanaru.com/en/the-eyes-capture-moments-that-become-turning-points-in-

The Eyes Eagerly Search For The Essence Of Authentic Living

On August 04, 2022

Learn to set in motion the active process of understanding "who you were, who you are, and who you will be" at a time when you cannot hide from yourself, nor can you keep your distance from what affects you.

Dusk was not visible on the horizon. In the eyes of the runners one could feel, spreading like a wave, a kind of muted oppressiveness, without rules, a kind of emptiness polished with discretion, a new beginning that you wish no one knew about, an amplification through a calming effect of the battle fought – each only with himself. Although there was something heavenly, clouds full of steam, lightning full of power, a little rain of that kind, everything was mixed with something earthly, but not with the creative fire, not with the cry of victory, but with the sense of caution which, however, seemed to be an acute one.

And this shaky state, tormented by the forecast of unstable weather, whose "modus operandi" was based on subliminal thoughts caused by the pressure of a discomfort produced by excessive humidity, did not really show signs of passing quickly. I should have introduced myself to the illustrations of a book that comes to life as thoughts begin to be colored, and perhaps only then will my self-image be the light of others' eyes.

The severity of feeling, that was it. Fighting the last resistance of the forces within, *Disfurethis-Asprintyr*, the gift of separating what is truly important from what you know for sure is being forgotten, with all the negatives. This fight could make reality swing between the blue pill and the red pill, just like in the movie Matrix. The first pill denotes the illusion of a horizon only half visible, under a vast black sky full of clouds. The other pill denotes the revelation of a truth we possess but are unaware of.

Leadership: Can you find your long-dreamed-of glory through the force of fire directed at yourself, in a specific way of "individualized totality" that you only see in the intense experience of a special moment?

What I could clearly see in all the runners was the explanation of a phenomenon that everyone avoids, *Datisporthis*, a moment when we learn the truth proven by reality, when we can no longer hide or hide it. Namely, that everything varies depending on the circumstances and the results. No runner felt at ease, for no one seemed to belong to himself, but to the conditions which the miserable weather had already decided before the start of the marathon.

Even the smallest change in nature, the smallest ray of sunshine, would have brought joy and hope to everyone's soul, increasing the chances that the victory would be quick and complete. But it was not to be. The weather seemed harsher and harsher, like a slowly releasing, punishing whip. And precisely this reversal of plans belongs to the runners' originality: through their own intense experiences, with each difficult ascent and descent, they learn to conquer life.

In reality, each runner represents an "individualized whole" because each has his own emotional filter with which he perceives the world around him and that, in fact, the world is a projection of his own ideals, visions, thoughts, abilities.

Leadership: Can you maintain yourself in the highest form at the end of a struggle that took place within you and which represents the projection of your own possibilities of experiencing the situations in which you find yourself as a "deep identity"?

A deep identity is an active process of understanding "who you were, who you are and who you will be" at a time when you cannot hide from yourself, nor can you keep a distance from what affects you.

Just like in art, where the finesse of the drawing emerges from the chromatic effects and from the motto of the suggested theme, such as: "Lucid intuitions, deep in the soul", in the same way the Running contest is usually related to the notion of *Surodinnoah Sterres* (the attempt to overcome all barriers) through the belonging of the soul to the finesse of a luminous sensitivity, difficult to signal in the moment before the start.

And where does sensitivity come from in some athletic bodies? It arises from the feeling of arriving at that place where the sun shines intensely, regardless of the weather: on the podium steps. In fact, when I talk about sensitivity, this spiritual horizon that our soul feels in solidarity, I think of the words of Stefan Zweig: *"Everyone commits acts that exceed their will, only to reach the extreme limit of their feelings."*

What constitutes the impetus of their actions appears to me somewhat clear, not only because they tried to prove at least to themselves what they are: an avalanche of emotions and turmoil, but because they somehow tried to revive that glorious and secular tradition of sportsmanship from us in the country, just as an artist with a colorful soul revives any old garment through painting.

Important in leadership is what you feel when you manage to reach that deep space within you that recommends you as "a memory that passes from one generation to another".

The Eyes Eagerly Search For The Essence Of Authentic Living when the runner experiences a new perspective of approaching the finish line under the irrepressible impulse of recalling significant moments from which a high-impact story is concluded.

Predominantly here is the much-dreamed-of glory of a runner who is not only concerned with crossing the finish line, in first place, but with perpetuating his success in the memory of the old days.

Source: https://neculaifantanaru.com/en/the-eyes-eagerly-search-for-the-essence-of-authentic-livin

The Eyes Express Their Admiration For The Seen And Unseen

On October 28, 2022

You will not be able to discover the greatness of an ideal horizon, without perceiving the "shaking" of an image projected in the memory of a cyclical time.

To capture the most spectacular images of the sea, you need a camera that can offer as many pixels as possible in an image. But you need something else to enrich the universe of art: you need to create the premise of a futuristic world that is governed by a strict order. Seeking to clarify this, along with the promise that I will not change too much my perception of any present event, to which is added the connotation of a state of adoration, but also regret for the irreversible passage of time, my gaze took the place of the gaze of a enlightener whose creative reason can transgress the temptations of poetic artifices.

The image of the sea, capturing not only simple moments, but many details, can be found in the eye-opening sequence towards the scope of a singular artistic representation, a message, an idea, such as the existence of a futuristic world governed by a strictly visual order, at the same time broadening the horizon of a gaze whose imagination is always turned on to superstitions, to belief in the supernatural. Everything I experience, momentary passions or long imaginary obsessions, the situations I pass by, even the thrill of crossing a gap in reality, all are lost behind a skeptical and indifferent look that seems to want to encompass in one moment what can be lost in a too busy setting.

And yet, something unspoken, confusing, unexpected, but somehow essential, a feeling that constantly accompanies me beyond the sight of my eyes, turns my reality upside down. That's why the image in front of my eyes seems to "tremble", as if it were projected in the memory of a cyclical time in which the sea becomes a mirror that is always current and outside of time.

And this fact is due to the alternative balancing option of some distinct visual elements (shadow of objects, overlap of images), which are not necessarily meant to beautify the horizon, each having a slightly different shade of the same basic color, but which nevertheless seem to continue a world view. And this vision requires you to understand it, to feel it, to experience it on the stage of your own life, as an active spectator, experiencing different roles – from painter to scenographer, and from observer to artist.

Leadership: Can the aesthetic perception of the images generated by the visual acuity of your eyes manifest itself through the action of finding an ideal horizon in which the profile of a vast work can be seen?

Do you see how beautiful her face is when she tenderly mirrors her shining eyes in the colors of the clear summer sky? Very often, her eyes denote the typical characteristics of a relaxing color, but they can also be variants of the fundamental nocturnal color, which seems to have an important role on the viewer in the aesthetics of the world in constant transformation, just as the painting on the mirror conveys power and gives the viewer an active role, who thus has the opportunity to be part of a work of art.

Yes, the sea is beautiful, because its captivating eyes, which I love and want next to me every day, shining with freedom above the waves, do not stop seeing my own reality.

Then I see her again with the eyes of my soul, kind, merciful and full of love, for days on end, with the risk of sinking into melancholy, into that pious, holy melancholy, which seems

to awaken the sight of a great temple, full of legends, fallen into ruins. And whenever I remember the waves of the sea and the aromas that smell clean, the white sand that makes the sea seem clear, I realize that I am more fragile than the sand that it washes away with a breath. The very process of remembering is the fruit of an authentic, living and natural feeling, the artistic embodiment of a high ideal, not a simple artistic photograph of the occasion.

Well, the man whose fundamental vision is based on aspiration and desire for the reintegration of difference into unity, will know how to see a grain of sand in a single wave, starting from any individual subject. He will count every wave, like every grain of sand, as one and the same, one with all in the absolute plane. On this occasion, the revelation of a new beauty admired in this soothing proximity to the sea, which the Surrealists call *Esthesis Inisth Argostich* (beauty as a chance encounter), is due to the mixture of the aesthetic interpretation of a dreamy, nostalgic, glamorous image, and the visual power exacerbated by vivid, intense, vibrant colors that give life to art through flashes of light.

Leadership: Does your creation express a ratio of proportionality between the effects of two opposite phenomena that highlight the length of mathematical reasoning: "decrease – increase"?

There is another way to clarify this causal relationship between sea and sky, between sand dunes and ocean waves, especially if we compare two different sciences, such as mathematics and music. Mathematics cannot renounce what is real and will always represent only what is ideal in space. While music, viewed as a manifestation of the spirit, also has a real extension, but it is subordinated more to reflection, to inclusion in the artistic plane, thus profiling itself as something particular and, as such, can be taken up in the plane of the universal. And even if painting is an art of fine taste, depending on light and chiaroscuro, it is entirely ideal if it is constituted as an object of open reflection, or as a language of the spirit manifested through images and through the succession of ideas.

In this case, my judgment will have to reach where the sea meets the caress of the sun, as an artistic exposition of the infinite in the finite. And hearing, as a form of perception of the voice whispered by the voice of a nymph, through the perception of signals from the environment, being a sense located above the spirit of observation, offers the possibility to receive and interpret the waves of the sea waves in perfect silence, especially the way they vibrate when they hit the shore, humming the majestic hymn of freedom, of immortality, a hymn of reconciliation with the blows of destiny.

Is it not so? Unlike sight, where finitude or difference appears only as an allegory of the infinite, hearing now appears as an increase in visual acuity. Hear the song of the sea better as you see deeper into the horizon. But for that you have to adopt a flexible attitude towards the flow of life, a fact that makes an artist manifest his personality in real time, in his compositional ideas, trying to find himself in a unique painting inspired by real events. He must feel the emotion from that time, the sensations that are born in himself, to build an unforgettable moment.

In this case, realism comes to anticipate the superior ideal unity of the artist, who is the "beautiful visionary" in the sphere of the multiple moments of admiration of the sea, while it crosses distant borders...

An artistic creation can have the length of mathematical reasoning: "decrease – increase" only if the constituent elements of your visual experiences follow the path established by the idea: between the finite and the infinite there is always a field of undefined extent.

Nor do I believe that there is proportion or gradation between the finite and the infinite.

There is an absolute pause, a leap over the space of the dispute between light and darkness, between life and death...

The Eyes Express Their Admiration For The Seen And Unseen when the artist is able to capture both the depth of a space stranger than one would think, but free as the sea is, as well as the extent of a horizon within which something can suddenly appear surprising.

Source: https://neculaifantanaru.com/en/the-eyes-express-their-admiration-for-the-seen-and-unsee

The Eyes Filter Reality According To The Inner Artistic Vision

On August 02, 2024

The visual focus alternates between near and far, reflecting the intensity of inner experience that oscillates between immediate effort and the big picture.

I feel an intense sense of freedom as I run downhill, leaving behind all the worries and stress of everyday life. The feeling of freedom in a runner, during the mountain competition, becomes a "Kinetic Azenthopia", a state of grace in motion, a kind of kinetic ecstasy, in an approach on the line of becoming. It's just me, the mountain and the path I follow among nature's obstacles, illuminated by the strongest spotlights of glory, marked by that creative euphoria that I share fully with the artist in me. This freedom turns into an art of movement, from the extension of an inner vision, where each step becomes a brush that paints on the canvas of my reality.

Somehow, I understand that I will not be able to make authentic art if I do not have enough lucidity, if I am not endowed with all the authenticity of thought and temperament typical of a creator in whom the curiosity of the search for truth tends to balance with the deep need to express the soul the atmosphere through which it passes. Of course, this is not the memory of a specific episode, but a relentless reflection on my power to transcend physical and mental limits, *una especie de meditación existential en movimiento* . Without obsessing over everything that can happen when reason loses control, along the way I became a Jackson Pollock of my own existence, sprinkling the canvas of reality with energy, or rather I chanted an "Ankh Onnubbal" - an eternal call to overcome self.

What you see when you look at yourself with the eyes of an artist is what the body demonstrates as an expression of indomitable will. My struggle with knee-deep mud, contrasted with the purity of inner suction, was the lightning that ignited the entire drawing of my canvas. While the ragged shape of the runner's "suit" recalls an expressionist background, an emotional explosion of colors and abstract shapes that reflect the inner state of the artist, where physical reality merges with my inner experience. My eyes were free to look at the black spots on my feet, triggering in me a kind of artistic revelation of the "beauty in imperfection" type, but my spirit remained dominated by the values of perseverance and self-improvement.

Leadership: Can the intensity of a unique sensation become for you a proof of the existence of a work of art, so that the experience of running turns into a living metaphor of the creative process?

On this arduous route, I was able to give the feelings (charged in the face of a unique event) the power to form a symbolic pictorial correspondent in my spirit. At the same time, the effort of my soul was not only to produce adrenaline, by facing the physical challenges of the race, but to achieve a state of grace in the midst of chaos, also one with artistic transcendence. The runner thus becomes a kind of seeker of the physical determinism that regulates the phenomenon of beauty in art, a good connoisseur of the relationship between sensation and energy, a result of the actualization of organic energy in the face of external challenges. In the end, the intensity of a unique sensation - that of transcendence through effort - becomes the bond that unites the runner, the artist and the viewer in a trinity of pure aesthetic experience.

And you, the viewer, in what marathon of the spirit are you engaged in? What obstacles shape your path to your own existential masterpiece?

It is obvious. I felt irresistibly drawn to the theme of "running," which even now reflects a mirror of my inner emotions, through the prism of effort and perseverance. For their part, the other runners, with their nerves stretched to the limit, seemed fleeting shadows, a projection of of the duality of the human being, as they struggled between the physical limitations and the aspirations of the spirit. But only the artist distinguished himself from the crowd of competitors, because he saw the beauty in the struggle itself being in perfect harmony with nature, with the cosmic rhythm of existence, making every step a stroke on the canvas of life. His love for adventure, for discovery, made him look beyond the finish line to the endless horizon of affirmation possibilities. and creative.

The process of self-transcendence consoles and elevates the creative spirit. The writer Liviu Rusu was right when he said: *"The work of art is therefore the work of the will. Through the creative act the artist affirms his will to overcome the primitive aspect of his nature. The greater his effort, the more the Ego feels consoled and Hence the stubbornness of the artist not to back down in the face of the difficulties on his way. On the contrary, the difficulties stimulate his will, they put it to the test. Therefore, the artist's will is hardened in the fire of trials, allowing him to create masterpieces out of suffering."*

Leadership: Do you believe that your artistic approach is in the service of aesthetics, coming from the place where you found your true essence and authenticity?

The clarity with which the eyes are rendered contrasts with the diffuse background, emphasizing mental focus. Nothing could corrupt that youthful passion, that relentless desire to explore difficult terrain. Most certainly, my elan was an invitation to live the present, to cultivate an art that evokes reality in its most immediate forms, even if what I was experiencing exceeded the limits of the ordinary. What higher satisfaction could there be for an athlete than to be an ambassador of freedom, to contribute to the consecration of youth by personal example? What makes spirit overcome matter? Why is the will emerging as the supreme force?

In particular, the reflections in the eyes capture the essence of the environment, contextualizing the effort made. If I sit back and think about it, my work was a lesson in vitality, a demonstration of the strength of the human spirit to transcend any limit, in a gray setting that somewhat amplifies the inner colors. Or, rather, it was a chronicle about the courage not to be afraid, about the continuous struggle with the self and the elements of nature. This approach put in the service of aesthetics, came from that place where I found my true essence and authenticity, because art and life are inextricably intertwined.

I leave this moment in abeyance and open a parenthesis. Wasn't the race complicated because of the difficult course, because of the unseen potential of the runners? That failed attempt, embarrassing, caricature of effort in the mud? Why did we make this compromise? I had been warned, my conscience repeated it. To humble my own doubts? To feel my superiority over obstacles? Something in me left the impression that deep inside I had made my situation difficult, confused my steps, to prove that I could move with apparent harmony in the face of chaos. I still want to believe that this fight was a path to transcendence...

The efforts you feel when you dedicate yourself to leadership are subordinated to the situation where your superiority becomes imperative at the moment of creation.

Even in the most difficult moments, when you feel too tired to redouble your efforts, be prepared to fill a painting with the most expressive and lively touches.

The eyes filter reality according to the inner artistic vision when the gaze captures details unnoticed by others. I say this because understanding the subtleties of the outer world depends on the depth of our thoughts.

Source: https://neculaifantanaru.com/en/the-eyes-filter-reality-according-to-the-inner-artistic-visio

The Eyes Full Of Art Of A Life-Giving Rose

On May 14, 2020

You are a master in the mastery of art only if you have been given authority over the world of creation.

I was in the garden, trying to fight the good thoughts of those who are always watching over me. The roses, their green leaves, the fresh sprouted buds. I imagined that I was surrounded by living beings, detached from the very poetry of nature, from its unknown things, from its senses full of mystery, full of sea and wind, with which my reality and that of the whole world are delivered, in a beautiful story of the current state of things.

And I also know that in all this splendid garden, which was rather a cumulation of my attempts to define myself, but also to redefine myself, a single voice was always echoed in my thoughts, a sensitive voice full of compassion, full of expressiveness, which seemed to stir up the personal quality of a living being, repeating to me loudly: "A happy man is a skilled gardener."

Somehow, I think I was a kind of exception in the beautiful world of art, thinking of myself as the echo of a free entry into the space of nature, in a fabulous landscape, more like in a painting by Joachim Patenier, because everything that existed in my garden was an exception, like any other subjective equivalence. They were all pencil notes done with a master's pen, then outlined with a fine brush, full of life-giving colors in another plane of the staging of the universal Creation.

Perhaps, however, I am still an exception, being present in these well-crafted, well-felt lines, as the author of some thoughts transposed in a work of art, in a symbolized universe, through an effort to deepen the meaning given to the mystical word: *Misarenkthiss*, or the turn of the road that takes you to heaven. And if the art of my own existence resides in the conception of a universe suspended between dream and reality, the meaning of which is interpreted in the word "Sky", then it is justified as a whim of the gardener to be himself the reflection of nature in the consciousness of the world.

Leadership: Can the exceptional nature of your art be included in finalizing the shape of an allegory projected in a perfectly transparent image, with a message indicator: "Nothing changes without you changing"?

This is how we got from a garden full of roses, to a universe full of matter and radiation, full of stars and galaxies, full of spiritual and artistic significance. In the same way that Paracelsus explained to his disciple the mystery of the rose in the universal*: "If you were to throw this rose into the embers, you might think that the flames had completely consumed it and that the ashes were real. I tell you that the rose is eternal and that only its appearance can change. One word would be enough for you, then, to have it in front of your eyes again, under a different identity, in a different form."*

I suppose that a world that avoids at all costs the evocation of a story from a dream of nature, and that does not behave like an explosion of colors and intoxicating scents, in the month of May, is the very world of an ordinary mortal for whom everything is merely in a state of transience. Everything is possible only in the space of a Creator of universes, where the painter is a writer, and where the writer is a painter, both being compatible with the existence of an immortal alchemist, like Paracelsus, who knows how to cross worlds, space, time, being able to and preserves existence in a certain destiny, in every element of nature.

Paracelsus lives as a miracle of nature in the world of a pure rose, rare, very pleasing in appearance, cared for by a gardener as skilled as he is in alchemy. Also in the same world, of the repeated processes of distillation, crystallization, sublimation, evaporation, essential in the research of chemistry, in the global circuit of transfigured matter, one can see the existence of a skilled painter who knows how to considerably beautify the existence of a rose presented as symbols and seen as part of an inner space. But, also here, one can see the existence of a writer who knows how to give the symbol a characteristic image of the living man, a new name and a new appearance.

I'm not Paracelsus, but he's not like me either, because he can't talk about me the way I can talk about him as if about a rose that looks gorgeous and never withers. However, we both understood roses, their purity, their tenderness, he through the atomistic conception of matter and biological transmutation, I through the prism of art that often incorporates a reflection of ageless beauty, of a double personality in one person, in relation to the level of reflection of a shooting star that lasts a fraction of a second, but delights the eye every year.

Leadership: Does the image effect you imprint on your Creation take precedence over the effect of "synchronicity" marked by emphasizing your devotion to a reality approached from the perspective of an imaginary universe?

Together forever, and perhaps together we will change the dimensions of the world, of science, of art and of beauty. The rose, its leaves and buds form the essence of my being, the same essence that makes a painter an alchemist, and a writer a Creator of pure, living, evolutionary art, so that it integrates into the expressive equation of nature's perfection that part of a living being which exists before it came into the world, which dwells in the physical body during mortal life, and which exists after death, beyond the boundaries of the worlds.

The rose changes the color of its leaves, as its buds sprout with every whisper my heart tells me, with the pride of the most vital of meanings of my existence: *Esyallestrum*, representing a spiritual motivation applied in the experience of the art of representing the destiny of a flower on the path of the unity between language and thought, making it viable in the destiny of a man who is more than a man, he is an artist immersed in the adventures of alchemy, in its secrets, in the symbolism of the synchronicity between the harmony of nature and the universe.

I do not know if my rose, with its leaves and buds so vivid, so tender, so elegant, will be able to be visualized by you with the same gaze with which I supervise the sensitive field of art, developing a different way of thinking, without contradicting various theories, hypotheses or views previously expressed by other artists. I don't even know if the rose understands me, as I understand it, with that extremely sensitive, calm, patient sense of modeling, which is somewhat akin to the art of a musical symphony, or the art of a deep reader of the human soul.

All I know is that a meticulously painted rose delights your eyes and calms your soul. And I am a splendid, human, universal rose, and this is because my soul longs to be a Creator invested by nature with a supreme right: the power to continually access other worlds.

The possessor of a mysterious inner universe is the creator of a universe suspended between dream and reality, whose act of greatness consists in that reaction of the brain which correlates life experiences with the sensitivity to perceive the beautiful, the sublime in nature, and to cultivate it in the fertile fields of art.

The Eyes Full Of Art Of A Life-Giving Rose are the mirror of the soul of a skilled Creator who knows how to make his life rosy according to the artistic excellence of adorning a certain reality with the emotion transmitted by the trembling of a metaphor, the trembling of an

embodied adult mind in a beautiful body of nature.

Source: https://neculaifantanaru.com/en/the-eyes-full-of-art-of-a-life-giving-rose.html

The Eyes Mirror The States Of My Soul

On April 28, 2023

The perspective must match the eye viewing the scene.

I was my sister's supporter last Sunday, at the half-marathon contest in Iași. Many participants, perfect weather. A fact that limits to the pure visualization of an alternative reality, the condensation in color of unforgettable experiences, line and form, of a whole cosmos of sensations, with their spiritual echo always kept in memory. The atmosphere had exerted pressure on the emotional background of the participants, from where they could only escape through an *Esterenaet Ossets*, a vivid transition through several poses: from the pose of "receiver of cheers" to the pose of "value criterion".

Out of the over a thousand competitors, my sister ranked in the first 5 positions in the women's finalists, representing a well-deserved symbol of the active lifestyle, just as the medal represented a symbol of victory over her. I believe that some are predestined to be winners, entities of positive energy, while others are predestined to be part of society's daily routine, vibrating on the same wavelength as the restlessness of insipid choices.

With real interest, through an addition of rare animation, I looked at my sister as a painter looks at his painting: with the expression of an *alegria de viver* that excludes any gravity, of an aesthetic consciousness capable of appealing and communicating with all the means of beauty, by the way it manifests itself as a metalanguage of the senses and emotions.

I looked at her with eyes that know how to see beyond the bounds of the finite, with the fulfillment of a living perceptive act, initiating at every step an encounter with the miraculous. There was something in her eyes, something silent, patient, a magic that seeped beyond every touch of the canvas. And she seemed to know all this, looking at them from above, with the calmness of a man who knows well his way to the artistic act from the moment of running, which is the comprehensive approach of an obvious autonomous will.

Leadership: Can you draw attention to the need to value a state of mind by sharing your vision of a sensitive and ever-present image that embodies the archetype of a hero?

Categorically, running has to do with the feeling of beauty, manifesting itself as a way of expressing the suppleness of the body that youth is used to, orienting, from case to case, towards the admiration of an honest, wise and alluring life that challenges you to adventure without realizing it. A kind of subtle curiosity could be read on my sister's face, the faithful reflection of a consciousness that becomes aware of itself only through the turn that events take, to which artists are grateful through the form of subjective experience that the mood awakens.

Was it perfect diplomacy or flawless skill?

The meaning of beauty is different from that of desire, because beauty is the sincerity with which you approach what you do, related to the connection of all personal experiences. While the desire is the challenge to raise the bar for a new prize, the challenge to go beyond usual seeing, the mind continuing to "work" with its own artistic vision. And on this account, my sister increased her joy of rediscovering the simplicity of beauty starting from the very moment when, being one step ahead of the other competitors, she reduced her feeling of fatigue through a synchronous connection of body and soul, without one forgoing and the other following.

In those rewarding moments, with the sweat of one's brow, she felt a deep, almost unreal calling, and she had the feeling that she was running inside another person's body, like a painter who extracts their identity from matter, form, sometimes theme and the message conveyed in his own work. Rather, I think it was a kind of attempt to escape from a negative emotional state, to reach a neutral or desired emotional state, to which is added the challenge of engaging in something new and surprising, a break in rhythm on the last two kilometers that left her looking and dreaming of a well-deserved place on the podium.

Leadership: Can you place at the center of your vision the determinism of creating a symbolic image, so as to concentrate in a single model of memory the totality of the universe you are creating?

Look how she runs, and she runs harder and harder, more and more artistically, without showing signs of fatigue, comparable to the flight of a ballerina over the darkness of middle age. Everything happened as if she had to retouch a work of art that has in the foreground the features of the body, the lines of the limbs which, always the same, can bend, but can never change. So much so that, painted on a holy image, they can be worshiped on the altars of the image of power.

The reception of a nerve impulse suddenly generated a muscular contraction, which caused the release of muscular energy, a flash of the spirit in the light of a flame seen only by me. I think this perfectly fits the observation made by Leonardo da Vinci: *"In the art of painting the most important thing is matching the movements with the intentions in the mind of the model, such as desire, motivation, good mood, pride and perseverance."*

In running, performance athletes manifest themselves as a way of artistic expression, through a kind of event symbolism, because they are not only heroes of a "work" that requires speed in execution, but rather represent windows open to the enlightenment of souls, towards understanding and experiencing an immense satisfaction in relation to the environment, towards becoming "in perspective".

And my sister, like an artist skilled in the nuances of an effective training, the nuances of a true passion for performance, matched with a determination dilated towards extra sensibility, immediately understood from what strong material the canvas of a future painting is cut.

The breath of perseverance is an indivisible unity of body, mind and soul, dependent on art. And the artist, showing that on the migration route of the imaginary from the sacred to the human, the young spirit preserves its vocation to soar with great leaps towards always other heroic feats, does not alienate the thought of adding a small detail to the great canvas on which he outlines his vision, causing an expansion of imaginary worlds. He concentrates in a single pattern of memory the totality of the universe he creates.

Leadership is the vision with which you invest your soul in the midst of events that, awakening the emotion of a significant moment, make you feel like a hero transformed into an artist.

The Eyes Mirror The States Of My Soul when I watch the events in which the hero of the picture that fully characterizes me finds himself in. Not for nothing, when I watch a running competition, the only concern of my eyes is to capture the artistry behind the human, with the help of which the active or spontaneous character of a large-scale phenomenon is highlighted, in a colorful drawing.

Isn't art beautiful, for someone that knows art?

The Eyes Of The Spirit Open To A Larger Reality

On August 21, 2024

Cultivating awareness of your impact on the world requires a constant practice of empathy and reflection that art facilitates.

Thus remains the artist, a traveler between backgrounds of reality and dream, an alchemist of his own destiny who divides his existence between two worlds: the visible and the invisible. In his studio, where light filters through dusty windows, he writes the story of eternity, and he writes it as if he were deciphering the mysteries of the universe, seeking an answer that may never come. But hope and faith in the divine keep him anchored in transcendent reality, immersed in a mystical dialogue with the universe, in an endless love and adoration for the life in which he saw God.

The perspective expands, simultaneously encompassing the microcosm and the macrocosm. For in all his lives, lived through the purifying knowledge of "chance," the most profound transformation did not come when he split the atom or invoked the spirits, but when he made a sacred pact with that Opposite of the infinite that precedes the Exclusive Work of God.

It was a life of mystery and revelation, in which the deepest mysteries of his soul were illuminated, remade in the retort of elevated consciousness, through a kind of "Uriyaanna Olaul Tiharonsus," revelation of that spiritual plane of the unseen world. Always, like cosmic windows, the eyes of the spirit open to a vaster and deeper reality, according to the divine laws of creation, when consciousness transcends the limits of the ego.

Leadership: To what extent do you feel that your soul not only looks, but also recognizes itself in every aspect of creation, so that this recognition becomes a form of mystical union with the divine?

Until In the end, I came to the conclusion that my art is an excerpt from Physical Optics: "When we look in a mirror, our brain interprets what it sees as if it were dealing with a real universe, that is, mentally rotating what it sees 180 degrees around the Y axis. Which is almost correct, except that our brain does not know how to take into account the fact that it is working with an inverted image on the Z axis. If it knew this too, it would have to perform, also mentally, an inversion of the rotated image on the X axis. The result would be to bring the image from the mirror (imaginary universe) back into the real universe."

That's right. The more intensely I look into the mirror of my soul, the more complex the mental process of interpreting reality becomes, risking confusing the imaginary universe with the real one. This intense look into the mirror of the soul is not only an act of introspection, related to individual consciousness, but also a gateway to the divine perception of creation, modeled after the model of cosmic perfection. For as I deepen this contemplation, aiming for that mystical union with the divine, my eyes transform into true cosmic windows that facilitate the transcendence of the boundaries between the observer and the observed. Through them, the soul not only looks, but also recognizes itself in every aspect of God's creation.

And if the eyes become windows through which the divine contemplates creation and recognizes itself in it, with reference to the primordial essence of consciousness, then the entire existence becomes a mirror of the divine. That is why I look into the mirror of my soul, that is why I peer into the depths of my own being, because I see an expanding universe, a cosmic canvas on which time flows fluidly like in Dali's paintings. Let it be said, I feel how

each beat of my heart paints a new shade of existence, a reality that bends and contorts under the weight of divine understanding.

I wonder, am I the instrument through which God manifests his infinite creativity?

Leadership: Are you preparing to transpose the ineffable into the tangible through your art, accepting the inevitability of destiny that positions you as a mediator between the divine and the material?

In every line I draw, I discover echoes of lives lived and yet unlived. Thus, I feel how my consciousness expands beyond the usual boundaries, reaching spheres of creation that my mind cannot yet fully comprehend. I wonder how I, such a small being, can be the bearer of such vast visions? How can I, beyond human limitations, give life to a painting that reflects the divine in all its splendor? How can I live the sensitive work of a sincere confession directed towards the essence of the creative universe?

The dominant white in my future creations calls me as a promise of infinity, of boundless potential, having no other meaning than that which divine inspiration itself constitutes. But with this call, which I so often invoke, and which art itself demands, I also feel a subtle fear growing within me, a kind of creative anxiety, a kind of vertigo of infinite possibilities. Will I be able to give shape to this overwhelming potential? How will I be able to transpose the ineffable into the tangible? Or will I lose myself in the immensity of my own vision?

The artist's eyes become instruments for translating intangible visions into visible forms. Thus, I feel simultaneously creator and creation, a fragile vessel for divine ideas, from which the beauty of the universe pours out. Moreover, I try to maintain my balance on this tightrope between inspiration and fear, between creative ecstasy and the burden of artistic responsibility, anchored in a constant dialogue between the past and the present.

And yet, in this whirlwind of creation, I ask myself who I really am: the artist or the work of art?

The creative act becomes a bridge between the finite and the infinite, where the artist confronts the vastness of divine potential, trying to translate the ineffable into tangible forms, in a continuous struggle with human limitations and the anxiety generated by unlimited possibilities.

The eyes of the spirit open to a larger reality when consciousness transcends the limits of ordinary perception. In fact, the eyes of the spirit, like ultra-sensitive cosmic telescopes, open to a wider reality when consciousness transcends the limits of the "observable universe" of ordinary perception. In this sense, art means the revelation of the invisible, identifying with the profound essence of existence.

The profound essence of existence in this context can be understood as that fundamental reality that transcends ordinary perception, revealing itself only through art as a kind of mirror of the inner universe.

Source: https://neculaifantanaru.com/en/the-eyes-of-the-spirit-open-to-a-larger-reality.html

The Eyes Of Truth

On July 07, 2017

Be ready to reveal all the qualities that have been polished by the results of your experiences under the engraving of a symbol of Creation.

My life was on a stormy road, as if reflected in the breaking on the rocks of the waves of the sea or in the snowy expanse of the rockiest of mountains, close to the perfection of constructing an intrigue from which any writer could have developed a true adventure, a madness of victory over time spent in another context. I was a dynamic and thrilling adaptation of a story that surpasses film, of course, lacking the illusion of love.

Everything seemed to be detached from a novel in which the main character looks to confess himself to destiny, and fate answers: "You played your role well, but you forgot that I am the director."

Beyond the remembrance of an original life is the beauty of the soul who knew how to value it under a code of access to another reality, one made by an optical "tool" that forms real images, a symbol of faith, spirit and eternity.

A writer creates his own narrative universe, which then respects it as such, or dynamites it in one way or another. But only the Eye, directed only to the glory of God, sometimes more full of night than of day – as in a surrealist work by Igor Morski, can see the finest details, perceive order in the agglomeration or disorder of my path to heightened heights.

Leadership: Is your main way of understanding your purpose that of bringing the idea of an "Eye" into your life that draws you inside of a forceful character?

Ever since I had certain signs that my future would be settled slowly, quite well, without the pretense of revealing myself as available in search of a well-thought-out answer to the question: "What will most likely happen?"

And the Eye, this amount of divine authority that only great deeds encompass and promulgate, used to an active intellectual presence, was prepared for any new idea, ready to consider it and appreciate it from the very first time of viewing the clock. Under the reflection of an infinite mystery, I was making a surreal journey at the end of which there would be an explosive encounter, and a discovery.

Personal development, closely related to how you get by when you are surrounded by an ocean impossible to traverse, recreates the portrait of a great force character, accomplished not by repeated failures in times of failure, nor by the freedom to fly over the ditches ahead. But through the revelation and the state of soul contained in the meaning of a symbol of the meaning of life.

I have always felt the call to the extent that I have been forbidden, a warning against the great truths of Creation, and the satisfaction of a free rule, fired in a space that has nothing to do with this world. The fact that an artist could have glanced at the theme of the miracle of the making of man.

In the realm of ideas, as in life, the new one spreads rather slowly, in the way the artist

transforms the unmistakable into a picture expressing emotion, the proof of the measure of being led by a force whose extrinsic origin does not notice it. Because in front of him there is always a gorgeous decoration, whose immenseness cannot be expressed by words, but only by senses, colors, nuances, sensations and expressions.

Leadership: Does your predominant character stand out by gaining a permanent trust in an intrinsic bond with a symbol of Creation that shows that man can connect with the Universe?

I felt that elemental contrast of perspectives, colors, views and principles, called Mega Contrast, *turned into the delirious fantasies of the mind raging against the dying of the light.* There is no doubt that the Eye, on the same wavelength, altered its refraction power, spreading its presence within me, but with a hint of a whim.

Its spiritual strength gradually penetrating deeper and deeper into the different situations of my life for the importance given to the values of the optical paths of the various rays that followed me everywhere is on a map whose millenary impression feeds the soul but forces the brain to ask for information regarding the divine mystery.

When life awakened my puzzlement, when I almost consumed all of my strength, I felt the existence of light, I took over from an invisible energy wave that I only sensed through senses, states, feelings, feelings, and cannot be rationally explained.

I would hit something similar to the sensitivity of the artist who interprets the features of the model either by his own taste or by the claims attributed to the illegal entry into an imaginary of the pre-scientific concepts. It was a new form of response to esoteric stimuli, something that I have always longed for, a pretense from the bottom, but a climb to the infinite, called the right of kings.

The right of kings is that fragment of the leadership symphony reproduced by a gradual process of self-belief that what you believe is real and that what is happening to you is too good to be true.

I wanted to be an extension of the Eye, the great sorcerer behind the curtain, an enigma as long as it is not a generally valid one, but it is spreading its rays in infinite space, battering the whole earth in its omnipotent light. I wanted to add from the depths of my experiences the effect, the divine mystery, for which everything seems different.

At the end of the film "Now You See Me 2" , the magician Thaddeus Bradley lights a candle: "Seeing is believing, but is this the truth?"

It depends on your point of view. There is only one thing I think: eye for an eye. It's your game, play it the way it suits you. When you will reveal all the strengths, all the qualities that have been polished by the results of your experiences, and you will surely do that, I will be there waiting for you. Because, heed my words, you will receive what is destined to you, for there is only one thing I believe in: A higher purpose.

The game that the real leader handles best is a version of the story that involves that minimal shimmering voice of consciousness that tends to react according to supernatural influence.

The Eyes Of Truth is that property of the mind and soul that you cannot break, one which no

one knows about and one you end up not getting enough of in the moment you know that without it, you would not be so convinced by your own powers.

Deep within you, you know that you are addicted to something higher and unlimited that protects, guides, teaches you many things, and forces you to apply yourself at an advanced level. Until one day when you will be ready to part of the "Eye."

*** Note:** Enigma - The Eyes Of Truth

Source: https://neculaifantanaru.com/en/the-eyes-of-truth.html

The Eyes Paint More Than A Thousand Words

On December 07, 2021

Only an artist well acquainted with himself has the power to borrow from nature the gentle charm of a language that transforms the visual into feeling.

I need only gaze upon the sea, and she at me, to understand why an artist's eyes see only the ideal that appears as real, and even more real than the so-called real. Calm, tender, innocent, poetry-gatherer and beautiful, the eyes paint more than a thousand words when they capture the image of a morning at the seaside, as an excellent means of conditioning the clairvoyant system from which the relevance of the creative experience can result.

The sea always catches my eye, as if she were the eyes of an artist whose belief is simple:*„To paint with bathed breath, beyond rules and techniques."* And I still gaze at her in amazement, at the memory of a past life, from an unwritten time in a living clock, in color, in a dream, while the sunlight mirrors her smile in the glow of her waves.

Of course. I wink while gazing at her intensely, with the sensitivity of the artist's soul, optically sipping from the primordial sources of art that echo of the character portrayed in the image of Poseidon, the only one who can command the storm when divine power is embodied in him. To the invisible world, of the „converging lens" type, in which the regrets of not being a god are bathed, I recognize its depths, as if I were crossing a true spiritual void, living as if more and more only for me, for spirit, in the ambiance of dreamlike feelings.

Leadership: How long are you ready to maintain a certain level of intuitive feeling in favor of a broad artistic vision that can give consistency to your creation?

Perhaps, however, the absolute master of the sea is a meditative spirit oriented towards loneliness, interspersed in the tidal flow of a silent but fierce language, in any case artistic, by transmitting the emotion provoked by the most famous steps of peace of mind. I have counted those steps hundreds of times trying to keep my mind occupied, but my gentle and humble soul knew and still knows: there is no parting for us. And just as many times, the sea whispered to me in a languid voice, as if they wanted to make me part of a way of turning a blind eye: *„Try to understand me, and don't ask me the impossible. Don't look at me with the reproach that this is all about reason."*

No sea is better portrayed in painting than the memory of Deja Vu sensations. I just have to look at the sea in any season to meet again with eyes that never look, the same eye that, in an incomprehensible way, dominate my artistic spirit. Of what importance are the waves, as long as I'm one with the sea? Not in the sense that the intellect or feeling believes in the reality of sensible things, vast and deep, but in the sense that the sea sees me as a shell brought by the sea currents to the shore.

And this shell full of mysteries, illuminated by a holy halo, installed in an artistic genre, is collected by a well-differentiated painter and well clarified with himself, in a certain requirement of the palette. He knows how to metamorphose it into a flute meant to perform the same arpeggios for a long time. A flute that desperately craves a solo...

Leadership: Do you dare to touch the line of an infinite horizon that has firmly drawn the meaning of a visionary demonstration of the „multi-sided picture"?

Especially this relationship between sea and man, between vastness and depth, between the fixed point and the echo that disappears in the ether, between the fixed painting and a moving moment, must be taken into account by any artist who knows how to see in his subject, in the one who loves him unspeakably, the state of ascension to the sublime. Thus, the memory of my sensations is not only immense, but also detached from those that are uttered only in secret, mastered by the pathos of a passing madness: to have come to terms with a god of waters and oceans, only to fill my inner universe with the stylized design of a relaxing seascape that gives life to a new vision of reality.

I say this, on the one hand, because the sublime is the sea seen as a work that is gaining momentum, not being strictly limited by imagination or feeling, but because it can receive the whole divine character if we consider it to be a whole: in artistic solemnity is contained what is contained in God.

Suddenly, three entities are observed in the foreground: the sea, the artist and divinity, and whoever looks at this painting from another angle could notice a single doubling of the world view through an elastic force of colors that highlights the plastic „expressiveness". Here, then, is the essence of the artist: the power to borrow from the sea, with its vastness and depth, the gentle charm of a language that transforms the visual into feeling.

On the other hand, if I were to regard the sea as the supreme archetype of poetry, music, or painting, without seeing it as the prototype of wisdom and divine force, without dissolving it into absolute identity, then I must keep in mind that no artist expresses his painting as a waltz of rhythmic words, but as a language reduced to its very essence: dialogue, communion, inter-animation and inter-penetration.

Leadership is the power to penetrate the universe of a creation whose result allows the confirmation of a different vision of personal reality, from a multitude of other possibilities of rendering an optical image.

The Eyes Paint More Than A Thousand Words when it comes to intuiting a reality that is not seen, but felt through a visual construction. We have in mind that whenever we refer to an image that awakens a special memory, the desire to have a certain experience again, to be there, we must refer to an artistic composition that presupposes the existence of two different themes: nature, and a discreet, fantastic, moving presence called Eternity.

Source: https://neculaifantanaru.com/en/the-eyes-paint-more-than-a-thousand-words.html

The Eyes Possess A Superior Power Of Expressing The Real

On August 19, 2022

What you see does not need to be explained to fulfill the need for clarity necessary to enter the wonderful world of Creation.

Before a blade of grass, thin and tender, I must bow respectfully, just as I would bow before an artistic personality of the stature of Leonardo Da Vinci, promising to give greater importance to the objective content to which viewers react. The sight does not belong entirely to me, it is not a small universe, a spatiality whose depth is strictly related to me, but also belongs to the other viewers, and I will not seek to criticize the art that the eyes of the world honor through the ratio of colors.

And if this blade of grass is based on the natural and artistic effects of an emerald green capable of attracting my attention repeatedly, in a modern art that encompasses everything that remains on my retina and in my mind, assimilating more or less the identity of sunlight in himself, then he will highlight a new vision related to perception: "what you see does not need to be explained to fulfill the need for clarity necessary to enter the wonderful world of Creation".

Being a great admirer of the aesthetics of nature, I would suggest an analogy of the blade of grass with a perfect artist, similar to the point of view of Pablo Picasso: *"the artist is a receptacle for emotions that come from everywhere: from the sky, from the earth, from a piece of paper, from a passing form, from a spider's web".*

Moreover, looking at this blade of grass with the shining eyes of immortality, with the depth given by the admiring stupor, I let myself be surprised by the depth of contemplation and sensitivity that widens the space of my living in a psychic act of merging with the universe.

Leadership: Are you able to resort to examining a subject decorated with multiple meanings by selecting an abstract element intended to be an image of the creative Self?

It is as if I am among those who possess the "unseen key" with which one enters the eternal green paradise of symbolism, where a single insignificant point in the universal plane can join the points of a new story, heard as if once, long ago, in a representation of the creation of the universe at the beginning of each cosmic cycle.

In a history of theories about art, where the artist is concerned with the quality of the impression his work produces, I would give the blade of grass the connotation of "ambrosia of the gods", recalling the archetypal times of beginnings, Greek mythology, the gods from Olympus, who watched over the destinies of mortals. Here, the creative Self manifests itself in the special sensitivity of the perception of nature and the fusion of man with nature, with the cosmic. In other words, the creative Self manifests powerfully in the impression with which you choose yourself at first sight when you admire an expressive model of fragility as a wonderful and special creature in the eyes of the gods.

Even the gods vent their emotions in art. Suddenly, I realized that it is not enough to look at this blade of grass with eyes that never lie, to immortalize it in a photographic frame, at various times of the day, to prove to myself that nature is that which gives me emotional fullness every day. Quietly, humbly, he bows before the viewer endowed with a sense open to universality, knowing himself exposed to a visual stimulus as in front of a creator who not only created the universe in which we live, but keeps it alive even today.

Leadership: Is the image you project externally based on an observation based on the "model exposure" of what is perceived with the depth required by the very realization of an artistic effect?

This little blade of grass that is often swayed by a brief summer breeze, *una sensibilità al di sopra delle parole,* is comparable to the life of that ex-convict in the novel "The Mysteries of Paris", named Chourineur, who lived on broken scraps and was satisfied like this, without taking into account anything, without taking into account the emotions and experience that he leaves behind.

But that unfortunate man could not help himself, while the deep and holy destiny of the blade of grass entrusts to art not only the lightness of life, but also the function of evoking great spiritual joys, because when you admire the emerald-green whose dominant wavelength is sandwiched between empathy and sympathy, only then is the idealization of nature perfectly imitated, and you feel that you can overcome life's shortcomings and difficulties.

Here, the artistic effect consists in the fact that the focus on the blade of grass and the way I sought for the blade of grass to relate to my vision, creates that image that delights the viewer with a unique emotional content. In turn, the viewer's view of the "unique way of being" of the blade of grass, by confronting the problem of depth, can express the relationship between what a man displays and what he is in reality. But I will talk about that in the next article...

This is why leadership becomes deep in meaning: because it is constituted as a unique view separated from the rest of the world, with reference to a centering of consciousness in the space of a "miniature" version of the human research subject.

The Eyes Possess A Superior Power Of Expressing The Real when the life of the self is treated by comparison with an element of nature, with a tender blade of grass, whose misunderstood call here is called in one word: idealization. The unexpected and always striking way in which this blade of grass appears to you, immediately makes you think of the conditions of life: mutual listening, empathy, understanding of thoughts, pursuit of vocation, as they are expressed by the writer Alexandru Vlahuță:

"The painter has, in broad terms, the culture of his art, which he clarified for himself, little by little. But he sees and understands a lot of things, which the books do not know how to tell, which only years and years of deep observation and patient work help you dig up and bring to light from your own soul."

Source: https://neculaifantanaru.com/en/the-eyes-possess-a-superior-power-of-expressing-the-real.

The Eyes Reflect The Gaze That Explores The Search For Identity

On October 06, 2023

What you perceive through the lens of art is the mirror of inner consciousness that challenges you to navigate a certain direction through the human-technological duality.

Arriving again at the Ionian Sea, on the beach full of memories, I feel the sun gently caress my face, like the soft touch of a rose petal. This time, I feel that I am a model of feeling and vision integrated into a true artistic canvas, a crowning effort to rationalize a fascinating experience, each element of nature being created by the hand of a talented painter who adopts realistic accents after abandoning the canons classics.

Inclined to the use of subtlety in painting, I find myself among the images of a sunrise that slowly transitions from dark to light, among the colors of an interesting sunset that delights the gaze and makes the eyes fill with wonder, with the intention of rendering nature as a sensational phenomenon of beauty, a kind of *Zazhaphio Asph Senthiseph*, a triumph of the artistic spirit that tends towards the sublime absolute. And only now, in this atmosphere of lights and shadows that change their dynamics, almost becoming a kind of visual symphony, a kind of play of contrasts in a dynamic painting, I am certain that I will be able to really gather myself and excel as painter in the interpretation of reality.

Perhaps the beauty or tranquility of the scene where I synchronize my feelings, making them pure through the contrast of colors, offers me a form of comfort, inspiration or even an answer to questions that I have had so many times in my life, without having considered myself an artist. In such a moment, I could feel aligned with myself and the surrounding universe, enhanced by the reflections of a visual poetics that transcends reality making it sublime. Once again I say: what I see depends on what makes me reflect on the human condition and the meaning of existence.

Leadership: Can you find an emotional or spiritual connection with a particular moment in your vision spectrum if you are moved by futuristic images crossing your consciousness?

In a memorable scene from the movie "Terminator 2", John Connor tries to teach the Terminator (T-800) to be more "human". John tells him not to kill people and tries to teach him human expressions and behaviors. Basically, he's trying to turn a machine into something that can appreciate the value of life and the complexity of human emotions. This moment raises the question of whether a machine, no matter how advanced, can truly learn to be human. It is a reflection on the nature of humanity and what makes us truly human.

Likewise, the concept of humanity and the search for identity is explored in art. In the case of an artist of my size, who walks on the beach trying to immortalize every sunrise and every sunset, I try to understand the human identity that defines me. Contemplating sunsets and sunrises, which are often seen as symbols of the cyclical nature of life, I came to the conclusion that what makes me human is the ability to connect with nature and understand the cycle of life and death.

In a painting, this would be rendered through a kind of complex symbolism that captures the human essence and transcends the limits of ordinary consciousness.

John Connor was a man trying to teach a machine. In my case, the self-discovery of the artist who tries to understand himself takes shape, be it emotions, consciousness, creativity or the ability to connect with nature, with the world around. Automatically, the scene in "Terminator

2" confronted me with the idea that I can convey and express my emotions under the aspects of a painting, looking at things around me through the external actions of a cyborg who is learning to be human.

Leadership: Can you express your emotions and experiences in the aspects of a painting, looking at things around you through the outward actions of an empathic cyborg, just as an artist paints?

Therefore, the artist who walks on the seashore is already human, seeking through art to understand the essence of nature and his humanity. He can use the time spent contemplating sunsets and sunrises to find inspiration and meaning, connecting with himself and the entire universe captured in images that evoke deep feelings. During this process, I was able to examine questions similar to those raised by John Connor: "What makes me truly human?" or "What matters most to humanity?"

Essential to me in my relationship with John Connor is the ongoing dialogue between human complexity and the organic simplicity of nature, a dialogue that is constantly shaping and redefining me. What matters most to me in relation to the common good and empathy for others is how art can serve as a universal language for understanding and cohesion. It is the image through which art helps me communicate values, emotions and perspectives that could bring people closer together.

Art is a way to convey and express beauty, emotions and experiences of approaching beauty in all its aspects, looking at surrounding things, people, external phenomena and actions, the appropriate proportion of which guarantees the perfect illustration of reality. And indeed, an artist like myself is more than a painter who captures these aspects in images, creating paintings that can provoke a wide range of feelings and reactions in the viewer. It is a potentiator of beauty seen with the eyes of the mind, through the feeling springing from companionship with the elements of nature that pulsate alertly, in fine Renaissance chords, even beyond the rigors of reality.

To excel as a painter in a painting of emotion and color is to capture the complexity and diversity of the human experience, just as the Terminator tries to understand and assimilate the complexity of human behavior and emotions. It is an effort to transcend mechanical or technical limits to reach a deeper level of understanding and sensitivity. And the sunset and sunrise are witnesses to the passage of time, ephemeral images that capture the complexity and beauty of existence. These two natural spectacles stand as landmarks in an ever-changing world, giving me the opportunity to reflect on my meaning within this vast picture of life

In this context, leadership involves transforming an emotionless machine into an entity capable of empathy and awareness of human nature, which corresponds to the idea of moving from a robotic to a human status. It illustrates the human potential to evolve and become more empathetic, through the awareness and development of the ability to feel and understand more deeply the feelings and needs of those around, including the relationship with advanced technology.

So leadership, in the context of artificial intelligence, aims at the human side of an artist who, navigating the intersection of technology and creativity, manages to illustrate the duality of life as a kind of dance of light and shadows, in which every note of technology and every nuance of humanity they complement each other to create a complex and fascinating harmony in a work of art.

So, the great human enigma from an artist's perspective is related to the interaction between technology and humanity, especially the way it influences artistic perception and expression.

In this sense, the artist might be fascinated by the duality between machine and man, similar to the duality between light and dark present in sunsets and sunrises.

The Eyes Reflect The Gaze That Explores The Search For Identity as I try to transform what I see into a deep and personal experience. In this sense, the painter could explore questions such as: "What defines me as a human being when technology becomes increasingly sophisticated and enters my emotional sphere?", or "How can I render in my art this complexity of human nature, caught between biology and technology?"

Through art, a painter can try to unravel this enigma, much like how John Connor tries to humanize a war machine. Paintings of sunsets and sunrises could symbolize complex experiences, inner conflicts, and the inherent beauty of the human condition.

Always and everywhere, sunset and sunrise are visual metaphors for the cycle of life and the continuous transformation of human emotion and consciousness. They represent moments of transition, crossroads where light and darkness, knowledge and ignorance, meet and intertwine. As a painter, rendering these moments means capturing the essence of what it means to be human, with all the complexities and contradictions that come with it.

Source: https://neculaifantanaru.com/en/the-eyes-reflect-the-gaze-that-explores-the-search-for-ide

The Eyes See Only What Sight Offers Them

On June 20, 2022

Whatever exerts an influence from the outside imposes a certain intensity on the sensibility in the field of open reflection.

I got closer to myself, more than usual, when the waves of the ocean came closer to the shore, becoming shallower and shallower, appearing friendly. In the spirit of welcome transparency, I stepped barefoot into the ocean water, calm, measured, unseen, despite the fact that I was just a speck of sand in a vast and limitless space. Paying attention to what I was saying, the waves seemed to hear the echo of my heartbeat, with the same acuity of the gaze of a sorcerer who penetrates deeper and deeper into your being before submitting to a hypnotic treatment.

And if I got closer to myself, without betraying my heart that whispered to me with a trembling voice "you only have this dream once in your life", with the mention that the waves looked at me with clear eyes, but somehow suspect, this was due to the impressive view we got of the ocean. It seemed to me that I was no longer so small and insignificant, like a poor grain of sand, but that I was finally part of a magical infinity that does not circularly close in on itself, but withdraws from the ontological expanse to leave a place for the separate being.

When you look at the world from an infinite universe that you have inside you, everything changes, acquiring a wonderful shade of symbol, an element of communication that expresses contents with ideal meaning.

Leadership: Can your creation represent you in order to identify the impact that a reality "independent of the knowing subject" has on the need to outline a horizon related to sensitivity?

The waves of the ocean cannot be calmed without the warmth of the sun. And I cannot be part of an infinity of distances if I do not recognize myself as the cause and principle of an infinite universe that contains countless worlds, filtered through the gentle light of the sun. This happens especially if I don't create the impression of infinity that fits on a sheet of paper complete with a simpler version of a sandcastle. Sensitivity winks at me in the name of creation, because it is my connection to the infinite.

Besides, I realized that no matter how many waves would rock at my feet, their eyes fixed on the sky as if they were afraid of forgetting something in the vastness of the world, oh yes, their thematic center would have to be necessarily framed at my "eye level" as an artist who knows how to filter the light at the same time and create a mysterious effect of otherness, a fascinating effect of "painting within a painting".

Let me tell you something else. If the sun is just a bright spot on a dark background, as is well known, then the waves without luster will not be able to impress at all with the quality of a pleasing image to the eye, because all beauty in art is produced with the help of light. So, it is important to recognize that the waves cannot provide an artistic orientation based strictly on aesthetics if the light space is seen against a dark background (a cold opposition), thus cannot be considered as an "original phenomenon" through which colors are produced.

Leadership: Can you form in your mind an image that is to be transposed into a plane of alterity, and at the same time represent the actualization of a completed reality with a

"painting in a painting" effect?

Furthermore. The waves are by no means to be imagined as having pre-existing colors, the blue-green emerging everywhere as a fertile zone of creation, nor as the revelation of some sacred reality, but rather as thematic content by producing colors as soon as the sunlight is fully correlated with the number one requirement imposed by sight: whatever exerts an influence from the outside imposes a certain intensity on the sensibility in the field of open reflection.

Therefore, the waves and the light, represented in the plane of the universal as the ideal unit of length of the creative impulse that breaks into what is real, will behave as photosensitive structures in the eyes of the beholder, not just as points of reflection. And if the artistic form takes as its symbol the ideal unity through the opposition between light and chiaroscuro, within the gaze, then art can serve to represent a vision that is not naive about reality and that is no longer under the threat of solipsism.

And as painting is especially based on the unity of the opposite, not merely on the formation of the multitude within the unity, it follows that everything that is changeable about the space in which the eye reflects its color, together with the objects of its representation, may constitute the very difference instituted by painter between ideal and real. Of course, in a perfect painting, painted with mastery in the choice of colors, the waves must have a meaning quite independently of the chiaroscuro ratio, especially if we consider the meaning of the symbol.

In leadership, you must cultivate a "distanced" view of yourself in order to better understand that what can provide you with a mental and emotional refresh is the very tendency to break away from the everyday, from what you know.

The Eyes See Only What Sight Offers Them whenever you try to transpose yourself into a painter whose vision looks, participatively, beyond all appearances, to that distance that the perspective gives in a painting.

How beautiful is the distance ! And how sublimely it is expressed in creation as a mysterious muse, poetico quodam instinctu, in whose adoration I tend to mirror myself sometimes, excessively...

Source: https://neculaifantanaru.com/en/the-eyes-see-only-what-sight-offers-them.html

The Eyes See Only What The Mind Is Prepared To Understand

On Septembrie 22, 2021

When you make a choice, make it so that you reconcile the mind with the soul, reason with wisdom, to find the way to your true SELF.

I'm having lunch with friends before the long-awaited mountain half marathon that will take place tomorrow. We cooked, we opened the bottle of wine, we enjoyed a meal together. The wine has had its effect, I am cheerful and lucid, as you can see. Tomorrow, waking up at 7 o'clock. Of course, we'll be playing Catan until midnight.

But while everyone is waiting for tomorrow, and while tomorrow is left to wait, no one pays attention to the discovery that attracts the attention of one person: Myself. Everyone is waiting for a fight, a motivational form of self-affirmation, a competition that does not arouse any interest in me. My focus on getting a place on the podium, a fact adjacent to a whole that makes me strong and achieve what I set out to do, takes second place when the horizon does not see the reconciliation of the soul with the mind, the reconciliation with the fire of glory, with the start towards maturation, making the agreement between them.

So, together with my friends, I discovered a deeper meaning of life, not that of a winner, but that of "wonderful fulfillment", that satisfaction that you feel when you are deeply connected to minds that despite any pragmatic calculation know how to preserve the cohesion of an already existing whole and individualizes it in relation to other groups. The joy I feel because I did not miss the chance to talk interesting things with my friends, is enormous.

Leadership: Can you reconcile your soul with the possibility of insufficient motor experience, without feeling in retrospect the disappointment of having achieved a passing success?

On that quiet evening with my friends, before the day of the competition, I reflected better on the difference between a time of emotion and performance, and a time of transformation that comes from within my being. In the middle was that festive experience of an honest, lively, flexible sociability, that experience of a simple, restful happiness that completes the consciousness of a new beginning of the road.

Running is not the story of my destiny, it is not the effect of a predetermined destiny, but only a passion that accentuates feelings that warm the soul and give new powers. I think that the drive towards a better destiny must not be diverted by a momentary passion that in the long run leads nowhere, at least in terms of a lasting meaning of life that opens up countless possibilities. Even starting in a hurry in thoughts can be the disadvantage of the idea of individual destiny that does not share the destiny of others.

Is it not so? It is difficult to reconcile the soul with the mind, illusions with reality, destiny with one's own conscience. And, more than that, I think it's impossible to make good decisions when you have unrealistic expectations. I think that the way you live in your body, the way you reconcile your soul with the world are things that recommend you, much more than a title won by virtue of a competitive framework that wants to reach the landmarks of a passing success.

Leadership: How do you define the time of becoming that your being goes through, in the sense of an individual path of the self that expands to a wider scope?

Relevant here is the fact that I discovered with a glass of wine a virtually impossible mission. It is the equivalent of the discovery that Alphonse Bertillon, assistant clerk at the Paris police headquarters, made in 1880. Profile and front photography of all people, to create a unique identity for each.

I allowed myself to believe that a glass of wine (Busuioacă de Bohotin) served with friends is like a kind of unforgettable photo. During tomorrow's race, we'll see each other again. We will not compete. And I think now, after dinner, I've already won the first battle.

I will no longer follow with interest the experiences of others on the mountain, not even mine. Running is a challenge, a photo that generates dynamism, tension. And, as a follower of exact thinking, I will not use a magnifying glass or any chemical reagent to judge the footprints of those around me.

I'll do something else. To the amazement of the others, I will try not to arouse any interest in the competition tomorrow. My friends will remain unanswered. I will be a thief: I will give back what I am obliged to give. With all my imperfections, I will give back from the experience I gained, because I was not born learned either.

And my experience in running is a great discovery: **a man who compares himself to others is always a man who confronts himself, without being able to stop what he is doing.** He is no longer a free man; he is a prisoner of the ambition to be above all.

So, I will give back from what I do with pleasure. I will give back what passes, what is rightfully mine, what was offered to me by the nature of circumstances: I will give up the desire to be victorious. What will remain is the lived experience, the friendship between the runners.

Consequently, the time of becoming that my being will go through tomorrow could be defined as a chain of unitary sequences, a chain of small sketches with scenery, which I will be able to admire retrospectively as a story of full maturation, of assuming present and self-discovery.

A discoverer is a man who captures with his eyes a polished image of the soul: the moment when he puts others in the foreground, without remembering that he is a strong man, more plentiful and more powerful than all.

The Eyes See Only What The Mind Is Prepared To Understand when the important things you focus on are passed through the filter of lucidity and maturity, with the restraint of the ambition to push your limits and see yourself victorious.

The real winner is the runner who has understood that what matters most in a competition is to be at peace with yourself, to feel that you are with everyone else, rather than to be the center of their attention.

Source: https://neculaifantanaru.com/en/the-eyes-see-only-what-the-mind-is-prepared-to-understa

The Eyes See Only What They Are Ready To See

On September 05, 2021

A true artist knows how to create an image that in the distance seems identical to the one nearby.

A man is running on the beach, but not so close to the shore. The sun shines on his path, the sand warms his feet, the sea does not cool his feet. This man feels the sand full of shells, sees the sea to his right, hears the waves, the whistling of the summer wind, and I suppose he lives with the present in his sphere of ambitious thoughts.

The sea is in the same place. The same sand, the same shells. But the tracks of the runner's footsteps, no matter how pressed, are erased as fast as the wind blows. And what's left? The memory of a sensational image? The wonderful interweaving of living elements: the footsteps, the sand, the shells, the sea, the wind, the gaze fixed on the horizon? Or, is it just the illusion of a time flowing in a story context?

I don't really think we can separate the individual from this living whole without destroying the cohesion of the whole. So we have to look at this picture differently. Let's say, that a great creature moves in a background that is permanently the same, but the way it is emphasized may be different, its meanings may differ, and the immediate consequence may consist in an exceptional performance, renewal and entry into a new stage of life, which dominates a fabulous show.

At the same time, we must consider a simple performance of the isolated personality that has consecrated its entire existence to the service of a moment of reflection present within a temporal flow of spiritual energies which, being assimilated by the soul, changes its structure.

Leadership: Does the perspective that your creation offers consider the induction of the feeling of renewal of one's own self, with the help of a fragmentary experience corresponding to a strongly controlled image from the outside?

The running that the person practiced could designate the occasion of a moment of existential grace, in no case a serious moment of physical wandering. In this case the individual represents an extension, a temporary fragment close to the divine spirit, an *Eritelynzta*(a living example of renewal of one's own self), but which offers the opportunity to reminisce about episodes from his small existence and to reunite with the one he once was.

And in the same way we must look at the attributes of an artistic subject capable of provoking interest: through a kind of intense experience of the present moment, converted into a suggestive and realistic image. It is the expression of a subjective perception of time oriented towards eternity through the permanent commemoration of a present that works from the inertia of the past.

In another case, the image of the runner, debated in many forms of systemic wisdom, is the personification of a feeling in its own dynamism and its transposition into a spiritual dimension, because through sport one can respond well to the hardships and sufferings that man faces.

Leadership: Have you learned to obtain the attributes of an artistic subject capable of provoking interest: through a kind of intense experience of the present moment, converted

into a suggestive and realistic image?

Any element must be somehow resized, superlatively put in the following equation: what meets the dynamism is a suite of relevant emotions that evoke memorable events. Whoever lives by attachment to the object of desire or thought, has existed and will truly exist through what he inspires. He who lives by what he does lives by himself. And what is in motion remains unchanged in a background that suggests an unlimited, Edenic space.

The next time you see a man running on the beach, consider it an infinite possibility to form new relationships with other elements from another background.

The runner is significant because he represents a universal in the plane of the particular. Especially because it is the same great creature who now writes these words not only for himself, but to create an image that in the distance seems identical to the one nearby. I'm sure you noticed. I was first of all a runner who later wrote about him as if he had before his eyes the image of another man whom he was to represent in a quick drawing.

As an artist, I became the author of a unique creation, based on the excellent possibility of being what I feel and what I think, as a reaction to what comes from the outside, being only the brain's reaction to what the eyes see and sometimes, it's hard to understand why it's happening...

Here, we distinguish two attributes of an artistic subject capable of provoking interest: the manifestation of a personal way of integrating a new image in the surrounding reality, and the manifestation of a greater receptivity to the interpretation of a form of alterity that I emphatically call: "The Other".

In leadership, a suggestive and realistic image is the equivalent of perceiving a double of your own being: one seen through an active culture of movement, and one seen through an outside eye that follows its every movement.

The Eyes See Only What They Are Ready To See when the artist tries to capture a reality that, viewed from any point, would always prove identical with his own. A true artist will never try to capture the distance of a dream or a new horizon, without first mastering the reality near his own being.

Source: https://neculaifantanaru.com/en/the-eyes-see-only-what-they-are-ready-to-see.html

The Eyes See The World, The Heart Feels It Deep Down

On September 04, 2024

Art is a form of transposing personal trials and triumphs into a visual image.

The painter was sitting in front of an old easel, the wood of which bore the imprint of years gone by. It was like a kind of silent witness of the past. In her soul, a small cyst, the result of a slight, badly scarred wound, made its presence felt. It was a latent pain that only surfaced every once in a while when some unexpected event made her bump into memories. He wasn't looking for a solution, he didn't want a cure. He had accepted that pain as a part of himself, a reminder of a past story, which, perhaps, he no longer wanted to forget.

Brush in hand, eyes fixed on the immaculate canvas in front of her, she explores the contours of any imperfection due mainly to focusing on the pain, not the final image that is about to come to life in the painting. From time to time, with a hesitant and uninspired movement, he finds that the background of the painting still reverberates with echoes of the past through a kind of "Inytatis Onnaccit Atensadeios", a hidden pain that persists through memories and trembling emotions. Is it the result of a stain of intense color, applied with blind passion and allowed to dry too quickly? Slowly, with great care, she seeks to erase this mistake from the canvas, sensing that only her hand can remove this imprint of personal history.

Her sad but soulful gaze scans the surface of the painting with that mixture of curiosity and melancholy, amazed to discover the layers of pigment accumulated over time. Focusing on the details of the painting reveals inner truths. She had forgotten that there was an earlier version of herself buried beneath the recent layers. Why did he choose to revisit this unfinished work? An unknown hope guided his hand to the brush. With each touch, she compresses time, rewinding the film of life, as if she could rewrite the story of her past. In a way, he hopes that through this magic of art he will be able to relive the original moment of creation, when passion and pain came together in perfect symbiosis on canvas.

Leadership: Are you able to accept change in your work, bearing in mind that this acceptance implies an intrinsic relationship between your original vision and the inevitable maturation of the perspective from which you view the world?

The novel "The Muralist", written by BA Shapiro, is like an image of this little painter that I tried to evoke in words. Alizée Benoit, *um promissor artista jedeu nascido em França* , working on a mural late one night, reflects on her artistic mission:

"Every line, every color is a silent protest, a cry against injustice. I don't just paint for myself, but for everyone who doesn't have a voice."

For Alizée, art is an act of resistance, a means by which she can express her revolt against oppression and injustice. She is aware that her work has a greater meaning than mere aesthetics.

Disappointed, she realizes that the woman in the portrait has evolved. She is no longer the fragile muse of old, but a mature presence with well-defined contours and complex nuances. Irritated by this inevitable transformation, the painter feels the thirst to revive the original intensity of the work. By what miraculous intuition did he decide to return to this painting? Rummaging through the layers of paint, like the cold ashes of a long-extinguished fire, he hopes to find that primordial spark that will reignite the flame of creation. Is it possible for the subtle phosphorescence of a refined composition to match the raw brilliance of the first

inspiration?

The retina's sensitivity to hues and textures facilitates a deep connection with the artwork. With each carefully applied touch, the painter recalibrates her vision, rediscovering the original purity of her artistic concept, now enriched by experience and technical mastery. Thus, the portrait becomes a mirror of her evolution as an artist and as a woman, capturing the essence of her transformation in one timeless image: "I am what I have become."

Leadership: Can you return to the original intensity of your creation, bearing in mind that this return involves an exploration of the subtle connection between the representation of an inner transformation and your actual maturation?

I believe that every line and color in her work represents a "sediment" of silent protest, deposited layer by layer, compacting over time into a "sedimentary rock" of artistic resistance against its own turmoil. This transformation captures not only the evolution of the subject in the painting, but also the maturation of the artist herself. I believe that art itself is a kind of manifesto of the soul, and if I had been in her place, if I had projected myself beyond the canvas of the painting, I would probably have discovered a world where pain and beauty coexist in a balance perfect.

Come to think of it, Alizée's desire to revive the original intensity of the work is like a geologist digging through layers of rock, looking for fossils of primordial life. She hopes to find that "primordial spark" buried deep in the artistic "sediments" of the canvas, like a rare gem hidden in the depths of the earth, to extract from the pain the lost beauty and meaning of her original creation. In fact, this symbiosis of pain and passion in creation reflects the duality of his experience of living and painting simultaneously, turning suffering into art, and art into healing.

Each carefully applied touch is like a new geological formation, recalibrating the artistic landscape of the canvas. Thus, the portrait, the sincerity of her soul transposed onto the surface of the canvas, becomes a "geological map" of her evolution as an artist, with different "layers of emotion and experience" representing distinct periods of her development. The strokes of the brush rewrite personal narratives, and art, the only escape from the labyrinth of deep-rooted suffering, that oasis of free expression, becomes a mirror of his inner transformation.

Leadership resembles an artistic process, where layers of experience and suffering form a map of personal evolution, reflecting both authenticity and creative release from self-imposed mental constraints.

The eyes see the world, the heart feels it deep down every time it opens its doors to emotion. Perhaps the painter, becoming herself the subject of her painting, will remove her soul pain through a creative explosion, through a pictorial metamorphosis. Inner vision guides the creative hand to the point where the nuances and textures of the work will reveal stages of self-discovery.

Source: https://neculaifantanaru.com/en/the-eyes-see-the-world-the-heart-feels-it-deep-down.html

The Eyes See What The Colors Dictate

On June 15, 2022

What you see around can be perceived as an artistic reaction to the emotions you experience most often through the process of comparison between feeling and the creative condition.

As an instrument of reflection and intuition, in the real plane of a metaphorical image that reveals ideas and feelings, the eyes cannot deny that any artistic form that's out of the ordinary represents, in turn, the whole course of art in terms of changing modes of perception. And only to the extent that the four components of the picture are relevant in the painting: color, drawing, light and chiaroscuro, the artist will be able to achieve a real expansion of the creative space outside the representation of various ideas, feelings or situations.

All these can always be traversed along and across, and sometimes across the board in shapes and colors, taken qualitatively in isolation, wrapped in metaphors and symbols. For this reason I cannot abandon art, deciding to see everything around me as a theory of color and contrast which states that "it's easy to paint anything brighter when it's in the sun", unless some sacred sign that appeared unexpectedly in the sky will make my perception of what is happening around me vulnerable.

Of course, in order to highlight the significance of the four particular components that underlie the creation of any painting, simultaneously with their meeting and joint action in an all-encompassing whole, I will have to briefly indicate the absolute significance of each one. The drawing can be perceived as a projection of the artist's vision in space or in a plane. The color is given by the intensity with which a form, a reinterpretable construction or a figment of the imagination is presented. Light shows reality in a fabulous way. And chiaroscuro is the contrast between light and shadow.

Leadership: Can you provide an image of how to fulfill the role of Creator, considering that everything in its content can in turn become a form or essence?

To re-melt any of these components within the painting, as a difference in the display of reality, in such a way that they are not mutually exclusive, therefore assigning them a particular importance in the so-called "anatomy of artistic knowledge", would practically mean to represent the forms of things as patterns of manifestation of the soul, not as decorative objects floating in the sea of my consciousness. They should also be seen quite independently of the other potencies of nature. At the same time, I must consider the fact that all that is in the content can become a form or essence in turn.

Yes, it is very difficult to guess color after color, from the proximity of the vision that does not manifest inside you, and not to miss the right shade even once. It is even more difficult to penetrate into the depths of the artist's soul, full of mysteries, and to realize that there is another combination of colors that suffers enormously if it is not highlighted at the moment when the eyes, full of suffering, perceive some lack of contrast in low light conditions. Therefore, not only the colors, but also the soul must pass the fiery test of analysis, observation, change, transformation.

Let me be more explicit. The content of an image acquires that form of "representation of beauty" when it is displayed in a painting of great chromatic beauty, the artist focusing on a subject that is never exhausted. At the same time, the content of the image can acquire that essence of a holy gravity that floats over the fierce spell of consciousness, when the artist

convincingly reproduces the spiritual world, taking as a point of reference the most sublime aspirations towards the universalization of the experience of beauty. Such an artist becomes a free being, not being affected in any way by the reality he conceives in his creations.

Leadership: Can you perfect your creation through lifelike image quality, imparting a rich spiritual content to your natural propensity for sensitivity?

What I often see appearing or disappearing, and which due to its transitory nature creates the idea of illusion, has nothing to do with reality itself, but rather with those colors that cause suffering. Because what I see in most things is just a chain of causes and effects that colors in particular produce when my mental and emotional state cannot stop the suffering. Of course, the color highlights the power of my sensitivity to resonate to sincerity, to generosity, to love, so that the miracle of this world unites my creative essence with divine grace. How do you resonate with the wonders of the world?

For example, I see a color that I like, but I cannot reproduce in the image (painting) exactly that shade that stirred my senses. And I'm not Buddha, I can't go up to the origins of suffering, then walk the opposite way and finally show the "Way of Liberation". But if I could introduce that color into a participation in the divine nature, liken it to the triumph of the particular spirit over the universal, and if I could subtly filter the light that determines the color perceived by the eye so as to create amazing ambiences, then perhaps I would end up increasing my interest in the art of simultaneity which spiritually gives enlightenment.

The quality of an image depends on the intensity of the dominant color that remains unchanged over time. But color is not always a release from a negative feeling that happened in reality, it can also be an alternative to black. I must have it alive in my mind, in any kind of combination of nuances, simultaneously with the eyes of the spirit that must not be directed in another direction (of the nature of things that are used in a whole). What's more, I have to introduce this color into the minimal dimension of the isolated word, as in an enigmatic poem, so as to create the sensation of the mystical and the occult.

In the leadership formation process, we must accept the reality that the artist's eye depicts in an image whose sensibility vibrates at the call of divine grace.

The Eyes See What The Colors Dictate when you pleasantly catch a similarity between your emotional states and the external reality of the world. What you see around can be perceived as an artistic reaction to the world you live in, with the mention that reality is associated with the ability of the eyes to focus exclusively on the creator of beauty face to face with divinity.

Source: https://neculaifantanaru.com/en/the-eyes-see-what-the-colors-dictate.html

The Eyes See What The Soul Is Able To Feel

On March 31, 2023

The perspective from which you look forms your perception, and perception forms your experience in relation to the perceived element.

I look at a painting hanging on a plaster wall, in a white, completely empty room. Still looking at it according to laws that seem to break the optics, I feel that the painting looks at me with the same steadfast expression, through the eyes of the painter who made it long ago, through the continuation of the existence of a soul that never dies. Isn't that awesome? The painting itself looks at me through an affinity of style, through the emotion that I give birth to, so through a specific transfer that occurs between art and the viewer, through an addition of rare, unfettered enlivenment, received through the play of the brush, through the grace of colors, which reveals my identification with a certain spiritual reality, during a moment meant to last an eternity.

It has something more than any other artistic creation, a special life, an intensity of colors not found in ordinary life, an enlivening that makes me "alive", even if I, the visitor, am an unexpected guest. Looking at it as a window to another world, inspired by an eye that perfects its vision through the relationship between credibility and incredibility in a hypnotic reality, in which there is dream, there is imagination, I feel how something fills me with the sweetness of longing for confession. So I continue to say what I feel.

I know I'll never see it again, so I need to see it well now, more than ever. A new world leaves itself open and invites a journey beyond appearances, open to the affective dimension of my existence. Now this renewed tendency caught by my eyes, springing from the consciousness of the meaning of an image that is reflected in the perception of my entire vision, reflected endlessly as if it were perpetuated between parallel mirrors, ensures my freedom from the constraints of a daily life assumed to be too stiff.

Leadership: Can you unleash your emotions at the sight of a decorative object, so as to transform a neutral space into a space of potentiality?

And just like that, I begin to resonate with a decorative object that refreshes an almost empty, sterile and cold space. Keen to look is the man who looks through one eye (of the soul) at the image that softens him, hypnotizes him with a "beyond the real" and transposes him into a playful dream where every mystery seems natural. Somehow, a visual background accompanies my movements in a realm of imagination where anything is possible, especially the reciprocity between a subject that cannot be exhausted and the sensitivity of a temporary suspension in a moment that lasts forever, against the background of the infinite reversibility between an object that makes felt its presence and the visibility space of art.

And by still looking at this particular painting, as if I were looking with bewilderment at a star in a dream that begins and ends at the same point, I feel that I experience the same distant intimacy as the heroine of the novel Exuvii, that "I see you without seeing me", derived from the need to escape from a self-imposed captivity:

"I had that strange sensation that I was looking at myself from the outside as I look at myself in a dream, thinking that I was a kind of spirit, a kind of lucid air, quite different from the one who sleeps in a shell of flesh. In hollows the body discovers itself, but here, in this almost empty space, a space devoid of landmarks that only those who learn to choose enter, techniques of silence, of running away from people are experienced. Here it is not the brain that tells the story, rather the body that remembers, listening directly to his ideas."

The decor means everything, that authentic intimacy without which the dream would not find its canvas, as neither the words their veil nor the soul its life. Through the eyes of a viewer entering a completely white space, the painting can be perceived from a perspective of deviation from reality. But this is exactly what makes an artist get closer to art: he manages to unshackle his emotions that encouraged him to create, transforming a neutral, banal space into a space of potentiality, a space of endless possibilities of expression. And every single element in this space is at first an illusion, then emotion, and finally reality.

Leadership: Can you represent an object in its absoluteness, extracting it from temporality, so as to conceive it separately from the whole?

In the same way, the painting that must represent an object or another in its absoluteness, extracting it through the drawing from temporality, will be conceived separately from the whole, with the thought of the life experience gained on a discrete background of color. For the artist finds his artistic expression by avoiding what is visible or superfluous.

And when the past intertwines with the continuous present, in the artist's attempt to find his obsession that inspires him to create, it is very possible that the wonderful way of communication with the outer universe *Tarevissthesis*, has the function of "infinite mirroring *in* a semi-transparent landscape" that intensifies the spectacular realism between the temptations of the fantastic and mystical psychology.

For example, in the case of a self-portrait, taking the artist's figure as a model, the force of expression will be much greater, making the bones appear more prominent than the small folds of the skin, and the tendons of the muscles (the most elastic tissues) will stand out more prominent than active or resting muscles. And even if this is how beauty is distinguished almost entirely, based on the relationship between sight and reaction to what we see, then the artist succeeds in bringing out the real character, or the surprising hiddenness of man at the intersection of experience and experiment.

To an even greater extent, for the representation of the hidden soul behind a sober figure, all facts and modeling actions intuited at the same time, extracted from temporality, will be taken into account, avoiding what is accidental and superfluous. Nothing should be embarrassing to the representation of such a face, considering that in every part of the human body it is frankly revealed, that in a splendid picture, the hero of a glorious deed. And, therefore, one must intuit by sight, by perception, and by intuition, to what deed his character served, and with what temperament he was endowed by nature.

Art participates in leadership development. I say this remembering that perception is what you look at, and perspective is where you look from.

The Eyes See What The Soul Is Able To Feel when you are trapped in a neutral space where even the illusion you think you are experiencing becomes reality. Because this private space itself becomes a projection in the sense of identity, a unique way of manifesting the relationships that the individual establishes with himself. You feel something wherever you are, with yourself. And every thing around, no matter how trivial, becomes a sign of the reflection of the other You.

As writer Cătălin Manea well said: *"The perspective from which you look, forms your perception, and perception forms your experience in relation to the perceived element."*

Source: https://neculaifantanaru.com/en/the-eyes-see-what-the-soul-is-able-to-feel.html

The Eyes Show You Everything That The Soul Experiences

On March 02, 2023

What you see when you look at the outside reflects the inner space that increases the contrast of the reality from which the outside is fed.

There was a lot of mud, the weather was very cloudy, sleet was expected. I didn't rebel against the expectations I had about the weather, I didn't hide my disbelief, I didn't detach myself from my own self, but I silently accepted a situation that I wasn't mentally prepared for before the running competition. Important is the image that my eyes caught a few minutes before the start, a representation of the alternative reality showing the same athletes, subdued and calm, but eager to start an honest adventure, without any constraint.

My possible inner drama can be manifested in the way I render now, only through the gray color of the weather, the feeling of the irremediable infiltration of a chiaroscuro space from which the light has been consumed, in a kind of abstract watercolor background capable of facilitating an escape from the hiding of a world, which is not the reality of everyday life. Now, more than ever, I realize the truth that any man can take the risk of a thrilling adventure, but rarely can man triumph over a self that is unable to manifest itself with such force as to block any kind of change.

One could feel the wet and viscous coolness of an aerial "glue", from which you do not detach too easily, penetrating you little by little, consuming you completely, starting all the rush and all the rush of young blood towards the unique meaning of a feeling much too intense, an emotion shackled somewhere deep that drains you of vitality. It was the tragic infiltration of the black in the light of a very narrow stirring space, from beyond the "crust of reality", where devastating passions and doubts bubble up, extracted as if from an abstract, unreal, apocalyptic canvas painting.

Leadership: Can you give a new form to the feelings that remained captive in an image viewed retroactively, so as to amplify the importance of the moment that moved you the most?

Stoic, attuned to the voice of nature, I occupy a safe place in the middle of the painting, like a torch in the middle of the storm, as if waiting to unleash the hell felt only at the level of emotions and thoughts. In fact, the reality in the space of my self, representing the hidden truth, invisible to ordinary sight, became bearable through a kind of mixed vapor of mercy and patience. I knew that I had to risk an escape from a setting that is difficult to admit, a setting that is soulfully related to nature that always surpasses itself, one the artist thinks of down to the smallest details to create the unique atmosphere.

Along the same lines of thought, Ion Frunzetti observes in his criticisms that: *"in Rembrandt's art there is a constant ebb and flow of the line upon itself, an oscillation of the brush strokes that separates the shaded part from the lighted part of the form. Considered reduced on the plane, does not this shape of the clear spot in the picture mean, an ignoble remnant from its incessant tearing, by the claws of the spots of darkness? Do we not discover in it a fleeting existence destined to crumble under the attacks of the shadow's greed? Do we not feel absorbed by her, by the tentacles of darkness?"*

Here is my attempt to escape from a stormy, mysterious chiaroscuro, truly worthy of a painting by Rembrandt, a chiaroscuro that unceasingly coalesces and dissolves in the field of extremely strong tension, passing through my heart like a thick fog, as strong as blood from an open wound. Rather than a struggle with myself, it was a kind of latent antagonism

between instinct and will, a gradual and unresisting occupation of an adverse "domain", as art is seen as domination in its pure state. Thus, I found myself between two extremes, as in any running contest held in unfavorable weather.

Leadership: Can you see yourself as you are beyond what you think about yourself, consistent with the emotional and aesthetic evaluation of a work of art in which you reflect your feelings?

The work of art reflects the experiences of that artist who exposes his vision of an often overlooked reality. Reality itself, with its subjective experiences, is exposed in art by mirroring the vision in a vision that becomes ambition.

Yes. The hardest thing is to find yourself artistically in a running competition, as a whole, like a little DaVinci capable of awakening an emotion in the heart of the viewer. You lose track of a harmonious, definitive, static enlightenment, only to find it in the fog, in the form of a thin tear on your cheek, and finally you reach a place close enough to the work of art that you manage to see yourself differently, more accurately, from another perspective, that of aesthetic experiences.

An aesthetic experience means, in the realist context, that a person has quite remarkable features that the observer can experience when they are in a similar place. It is something related to the senses you receive when you experience a living reality, capable of suggesting through a continuous metamorphosis that prolonged, linear temporality, constituting the meaning of a state of downright surprising firmness, in all your vulnerability.

Leadership: Is the hidden living triggered by a representative event the result of the study of sensitivity or the senses experienced in the form of your fascination in front of a creation that never ceases to amaze?

Practically, the aesthetic experience highlights that sensitive reality expressed by the degree of intensity of the beautiful that is released by the awareness of one's own thoughts and actions transposed in a certain area of art. And this aesthetic experience, divulged through the expressiveness of the image in which I incorporated my feeling, will, intuition and emotion, stands out now through an original creative trajectory, fully manifested, that of an unfalsified internalization that is externalized as an act of confession, of revealing the sensitivity of the athlete and the artist, alike.

If I can say it differently, aesthetic living aims at the possibility of continuous renewal of one's own consciousness and personal attitude towards life, in the space of a creation where universal feelings find their eternal meaning in precise outlines. And immediately, the aesthetic experience captures that intimate, and sometimes painful, relationship that you have with yourself, through a continuous relationship to light and color.

Aesthetic living itself is the result of the study of sensitivity or the senses experienced in the form of your fascination in front of a creation that never ceases to amaze, considering the composition of an image that supports you regardless of what you want to convey. Equally, this aesthetic experience, highlighted as a sensibility articulated on the subtle levels of color tones, without being alien to the negation and gloomy melancholy of a moment left in the memory, springs from the human need to express the relationship between Self and World.

In leadership, man's tendency to decipher can be captured in relation to the expressiveness of the image in which he has incorporated his feeling, will, intuition and emotion, so that he draws inspiration from the two extremes: a rebellion against his expectations and tacit acceptance of a situation for which he is not mentally prepared.

The Eyes Show You Everything That The Soul Experiences on the plane of two contrasting realities: a reality in which the soul's experiences keep you captive in an image viewed retroactively, and a reality of aesthetic experiences that push you to another level and into another form of art.

Only the attraction for the highest beauty, expressible through feelings, can be captured by an unforgettable image. And these feelings that vibrated in me then, striking, unsuspected, flooding me in a certain moment and context, ended up moving the viewer of the final photo. It was the beginning of turning myself into an unforgettable creation...

Source: https://neculaifantanaru.com/en/the-eyes-show-you-everything-that-the-soul-experiences.h

The Eyes That See Will Open At One Point

On May 27, 2023

Art does not represent the visible, it is the power to make visible the continuity between body and soul, in a marathon of emotions.

I ran with my friends in the field of rapeseed, and I ran with bathed breath, with an open heart, as if I had followed in the footsteps of a painter who set out to portray life and its beauty as faithfully as possible, amazing in a way. For the first time after a long time, after a kind of break between two alternatives: abandonment and mobility, I felt and tasted that childlike freedom, that philosophical concept whose meaning is "the absence of constraints", a fact that makes it possible to obtain the spaces of autonomy, openness to the world and new experiences (unforgettable).

And what a festive air all the memories of that wonderful day have, captured on a light-colored canvas by the painter of an impressionist painting. A painting full of vivid colors, bringing positive energy, meant to remind me of the joy of living. Obviously, the external impact can only be determined by the consciousness of one's own value, instilled by that force of renewal that is always active, especially by that pure spontaneity that only the painter can see when he uses value and chromatic accents in order to dynamize the plastic rhythm and chromatic vibrations.

And I ran, and ran, for almost a whole day. Each of us has experienced a moment of intense peace, yielding to the temptation to use time as an enchanted mountain, a space without beginning and end, wanting to transform it from infinity into something more tangible and finite, beyond the comforting purpose of an *Etacecituben Vorgeneh Hugahanat*, the intrinsic part of an always bright present. It was as if we were part of an ambitious project to restore the work of a perfect painter who, totally identifying with impressionism, awakening a feeling of amazement, esteem, pride and nostalgia at the same time, chose to see, to amplify the beauty and light in people, in all surrounding things.

Leadership: Can you integrate yourself into a painting that marks the debut of abstract art, convincing the viewer that there is depth where in fact there are only appearances?

There was a vivid yellow everywhere, surrounding us like a bright ring with an irregular outline, symbolically represented in a painting that perfectly conveys the sense of integrity and brightness of the visual perception of nature. It was an escape from a world that promises only indifference and obscurity, a moving abandonment in a free and vast space, according to the style of an art that captures life from a completely different light. In fact, everything happened in correlation with the revelation of another world, of a mysterious order, of a space-time continuum that, once glimpsed, can hardly be forgotten. Just like in an Eliade opera.

I felt that I existed, that I lived in a kind of duality between the narrator and the protagonist, because there were those artist's eyes that were waiting to suddenly transport me to another space, in a rift of reality opened between two distinct worlds, of which one is the memorized story, and the other is the resonance box of the echoes of an entire generation of young artists. I think we were all artists in an outdoor painting, in the moment of impressionistic explosion, succeeds in convincing the viewer that there is depth where in fact there are only appearances.

The unique individual in himself means a hundred thousand to others, that is, in the eyes of others he sees only himself, reconciled with the idea of freedom on the model of

permissiveness, distinguishing himself in a picture in which the others remain closed, waiting for him to set the tone. In that moment of great joy, which everyone was waiting for with great impatience, running through the field of rapeseed was the proof that there is a depth inside me that houses a fragment of a huge painting, a miniature world that wants its whole, worthy of a spirit of great harmony.

Leadership: Do you know how to see in a physical activity that close connection with art, as an opening of the perspective towards a "stop frame" in time?

I don't know why, but running beat time, at least it seemed to me that time went crazy. No one was focusing on running at a moderate pace for long distances, no one was focusing on breathing, on rhythm, flexibility, correct movement. Instead, everyone seemed to be gaining experience in the field of outdoor painting, because everyone seemed to see in the surrounding yellow a source of expressive effects, a window to harmony with self and other, a visual area that allows the display of favorable attitudes for the act of creating a painting addressed to connoisseurs.

That's how it is. The exercise of sight is subject to a creative force that does not act blindly, calling nature to refreshment, but comes from the beauty you have in your soul, which immediately delights you with all the colors of nature, as it looks exclusively at living itself, a fact that matters of the dynamics of the perceptual act. Pay attention to the meaning of my words because here, my eyes come alive again with small colorful details that enlighten me, my heart warms and beats again at the sight of places that brighten my day. All the better. I continued to run without stress, and I did so until the end. It turned out well.

After all, running includes central and peripheral vision. Conceived in the realization of a Self Universe, the very act of my seeing seemed charged with the simplicity of the canvases of the painter Rogier of Brugge, of which the writer Carel van Mander said "*were worthy of attention and appreciation, because to do something on such a large scale, you have to be a good drawer and a clever man. Otherwise what on a small scale might easily become a successful work, on a large scale may fail.*"

Leadership pushes even further the parallelism between art and a physical activity that strengthens character (and produces joy), if we take into account the upper limit of skills transformed into creative talent.

And art does not represent the visible, but is the power to make visible the continuity between body and soul.

The Eyes That See Will Be Opened At One Point. I say this because no one knew how to see in a mundane running experience that close connection with art, filtered through a painter's canvas, as an opening of the perspective towards a "stop frame" in time.

It is not easy to be an artist, and only very few truly understand art, just as there are many runners who fail to integrate into a wider, surrealist horizon.

Source: https://neculaifantanaru.com/en/the-eyes-that-see-will-open-at-one-point.html

The Facts Speak For Themselves

On February 03, 2009

Improve your leadership ability, by equipping your potential with those "alert pieces" that can keep you alive.

In the movie *"The Great Escape (1963)"* MacDonald (played by the actor Gordon Jackson), has instructed the encampment's runaways – namely, how should they react if, after the escape, the German officers would identify them at the control points.

- Keep in mind very well ! Do not speak English. Speak only German and only what I have taught you. The German officers will use a trick to verify your identity. More than likely they will ask something in English. Whatever it is you do not answer anything. Pretend yourself that you do not know English.

Towards the end of the movie, MacDonald with another runaway, manage to get close to the border with Spain. However, when they had to enter the bus that should have pass them the border, are stopped by two German officers that require passports. After a short conversation in German, and after they have checked their documents, which seemed to be fine, one of the German officers uses the trick: "Good luck".

Happy to have escaped so easily of the control, MacDonald replied to the officer while boarding on the bus: "Thank you". Suddenly, he realizes the mistake made, but it too late. He had already fallen into the trap.

But the facts are more precious than words.

A moment of inattention has cost him life ! Precisely he, MacDonald, the one who instructed the runaways on how to proceed in order to escape, warning them not speaking in no way in English, fell into the trap. How do you explain this thing? Well, MacDonald was a good teacher for the other prisoners, he knew to instruct them, to guide and to put on guard, but when it came time to put into practice what he taught others to do, he simply forgot his own advices.

Leadership: Do you get involved in something going on outside of your own choices by not having the idea of customizing events?

Are you leaving your guard down even when you have to make the big step? This scene from the movie is useful to remind us how vulnerable we are when you leave our guard down, and when we do not respect the principles of which we are headed. Frankly speaking, many leaders become seriously ill from this disease of "forgetfulness" if I can call it like that.

Someone said that the premise of the circumstances' impact on human attitudes and options cannot be questioned. In such a case, we may consider to be ampler the configuration of actions and deeds subject to assumed utility, but also to self-value transferred in the space of events and circumstances over which man can interfere.

We must not consider individual conscience as the basis for everything that goes around, with complete confidence in favorable decisional factors. Let's not make from our personal goals a total abandonment in the hands of Divine Providence. But to focus our attention on correcting errors during our rush to a new beginning, as an extension of existential

construction.

The events you organize can be customized by taking on a multiplayer role, in which teams are made, relationships are formed, and a feeling of adherence to a "story" that deserves to be lived to the fullest is generated. At the same time, they can be customized with "circumstantial" roles where your position becomes unstable due to imprecise direction and weak "off-road" skills.

Leadership: Do you accept a request of intervention in the event of an extreme situation, but without validating your dependency on controlling the situation?

To customize events means to assign to your actions a value of the type "separation from the initial context of approaching the problem", meaning, to accept a request of intervention in the case of an extreme situation, but without validating your dependency on controlling said situation.

The dependency of maintaining control of a situation, this term that suggests that nothing can work "without it", creates a constraint towards the mission you are called upon to fulfill. And through this constraint of the type "Finish what you start", you are re-conquering a world only partly congruent with your adaptive needs. You start depending on what you do not know awaits you, anchoring your actions near what it means to survive by using as few resources as possible.

Leadership occurs when you back into something invisible and you push with all of your strength into something happening outside of your own choices. When you let yourself feel overwhelmed by the strange, ill-intentioned sensation, experienced by your skill to properly articulate yourself in a context, by which is directly or indirectly made the error to omit the essential. It means to grant "autonomy" to the small territory of uncertainty in the absence of an observer to fix reality or create a new one.

There can be no question of the "judge's" burden to make capital decisions as long as you can see nothing but immense confusion and you cannot *undo* the previous situation.

To experience leadership from a better angle of approach, you must advance in the crowded "traffic" of situation changes, get to the initial observation point, where alarm signals are pulled in case of side-slip, and select integration rhythms of safety sensors in case of something "unexpected".

Leadership: Do you reap the fruits of your endeavors to adapt to a circumstantial role, to the extent in which you have drawn lessons from the representations of your position towards the impact of events?

Are you listening in the car that kind of music that makes you vibrate? If so, then you are probably familiar with that powerful feeling, in that rush of adrenaline when listening to certain tracks, you press the gas pedal and feel that you are your absolute master. This is the moment when, not being blocked by any other machine, you can maximally release your potential.

Your capacity of focusing yourself on what it is important to do, is like a song that makes you press the gas pedal of your potential when you are put in alertness. If you get stuck when you have to you press the gas pedal, your leadership will never catch a great getaway.

Your success in all that you enterprise, will not be influenced insomuch by the ability of preparing yourself thoroughly, but more on the way you are acting, on the way you are relating your practical potential on the level of knowledge that you have gained. Your real training begins with the knowledge that you assimilate, but the test of your perfection ends with what you know to do with them when you have to put them into practice.

If I think about the movie *"The Great Escape (1963)"* I consider that of all the runaways, MacDonald was the weakest link. Even if he understood very well to instruct the people, he was the only one who failed the "practice test". He failed the test of his perfection !

Put in time on the move your own functioning system, otherwise you risk waking up with unpleasant surprises. Always equip your potential with a well-developed practical sense - with those "alert pieces" that can keep you alive.

Does your position's representation towards the impact of events have as a starting point an escape from a situation of insecurity, and a boomerang effect as a finite point?

Conclusion: Be careful on how you are directing people and what advises you give them, because if what you tell them does not resonate with what you do, you may lose your credibility and you risk to not be followed by anyone.

Source: https://neculaifantanaru.com/en/the-facts-speak-for-themselves.html

The Fascinating Part Behind Leadership

On March 12, 2020

The content of spiritual life is a peak of the artist's coming of age creation.

I often walk through the Palas bookstore. I browse books from different fields. I prefer fiction. And fiction does not need secret expressions and codes to at least earn the merit of being browsed, or even deepened by those whose curiosity is quite high. I learned one important thing, often ignored by many writers. The beauty of a book is not in the secret language, as is the case with the Da Vinci code, or the esoteric methods of Kabbalistic information, in fact the artistic language is the beginning of a creation that must be outlined as a lesson in maturity. It teaches you to be more lucid, more open-minded. Better. Wiser.

When I was a student, I read Prus' "Pharaoh", then Mika Waltari's "The Egyptian", then Wilbur Smith's "The Magician". Especially books about ancient Egypt, such as those written by Gerald Massadie. But I also reread "Ulysses" by James Joyce and "The Name of the Rose" by Umberto Eco. I felt like a pharaoh from an Egypt found in another phase of evolution, permanently at altitude in terms of the way the world works, then I was under the magic of an adorable cliché: "god-God" that still makes me to feel connected to the nature of space-time content. At one point I was a slave who became king. However, I got stuck at a certain point, namely when the Pharaoh becomes the slave of a magic that is visible only in terms of a "game of confusion".

I learned one thing. In vain did you understand the secret language, so secret that many do not even realize it if they read the Bible 100 times. What really matters is the triumph of the final lesson, or the conclusion. More than anything, the story matters. Its depth. Its simplicity full of depth. Its relevance. The fantastic. Morality. In the face of such language, due to its hidden effects, from symbolism to craft, it is possible that reading acquires the sense of image autonomy and mutual relationship between it and the referent, the image being the enlarged version of your Ego, while the referent is the projection of your Ego into a new reality.

Leadership: How fascinating is the prospect of looking at life experiences in terms of the suggestive capacity of artistic creation to convert the latencies of worldview into the scene of a character writing his own novel?

When I read John Fowles, or Victor Hugo, or Alexandre Dumas, I identified with the main character, I experienced the same emotions full of tenderness, I felt the same pain or joy as his. Mystery. Love. Teaching. Challenge. At other times I felt that I was touching things I knew I would leave, but which I would never forget. Because they remained there, pleasing to my soul, deeply imprinted in my conscience, and because my soul likes, loves, admires their depth immensely.

So here is the secret of beautiful writing, of fiction full of simplicity: to know how to incite the reader, not to try to bring him back to the center of an interpretive issue. The path the character traverses, which you can know from the back of a solemn temple, is more important than any secret writing. For secret writing lacks emotion, it often lacks storytelling. And the story is everything. Or at least, the life behind the story is what really matters.

Life beats film, beats any story, because life is the transposition of a story into a film in which the viewer believes himself to be the main character, in order to personalize the main character as he pleases. This is also magic, a way of delighting the sight to which many a times something seems to be one thing, and other times it seems futile.

Leadership: Is the perspective with which you look at your fascinating life experience left to your ability to convert your latencies of expressiveness into a creation that unfolds horizontally?

Be the story you read about others. Be the writer who writes the story. Be the writing without which the story could not exist. Learn to be yourself, learning from the lives of others how to be a story. That's all. A creation that unfolds horizontally is the straight path you follow, evolving from the confessions of a fictional character, to understanding the way of living a life that surpasses the story.

The latencies of expressiveness are given by the power of your soul to connect to everything that means "unique and accidental event", by the mastery of the art of probing more deeply the various psychologies, so that the radius of creation that measures the representation as such of the final masterpiece acquires the characteristic of wisdom. Let us not forget the definition given by someone on the internet, "expressiveness is the linguistic representation of imagination and affectivity".

That is my only wisdom. That's all I learned from all the good books. And I'm glad I read and experienced only the excellent ones. And I am glad that I understood the wisdom, so seldom acquired only by reading and writing, by the fact that I knew how to distinguish between quality and kitsch, between a plea for the natural and a compilation of incisive visions.

And due to the fact that everything I read that was good could be contained in a single book, such as "Duma Key" by Stephen King, as an explanation for the writing creation, I feel obliged to consider myself the main measure of evaluation, judgment and appreciation of some findings with which one can understand the "cognitive surplus" element in philosophy. The wise man is the content of the book he has in his soul, following his advice as a look at his own writings.

Leadership, in the vision of a writer, represents a step in the spiritual ascent of the world recognized by gaining a new understanding of knowledge that starts from the experience of life (condensed in a format of expressiveness) and continues with the story of a story character who raises life at the level of the masterpiece of creation.

The Fascinating Part Behind Leadership is the aspiration of your creation to express itself in one word, "STORY", related to the following lesson of maturity: you cannot be the guardian of high wisdom until you imitate the best character in the book that concerns you in a special way.

Source: https://neculaifantanaru.com/en/the-fascinating-part-behind-leadership.html

The Fatal Gates Of The Consciousness

On March 12, 2012

Fortify the foundation of your leadership, by establishing a concordance between your attitude and your true spiritual background on which underlies your conscience.

The movie *"Tears of the Sun (2003)".* The commando teams led by Lt. Waters together with more than 40 locals were going to the withdrawal area Alpha, on the border with Nigeria. Nevertheless, a tragic incident occurs - one of those fatal moments that the destiny creates in its incomprehensible course and decides, in one stroke, the human fate. Suddenly, they are attacked from all sides. Michael 'Slo', one of the team members is seriously injured.

- I should not be like this, boss. It should not have happened ... addressing to Waters'. And, with the last forces, seemed to add the words that the shot firer chief, Francois de Louviers-Maurevel told them at one time to King Charles IX: "My life is in your hands, do what you want with it."Leave me here to save yours.

Leadership: Can you penetrate the truth of your own self and accept it with the conviction that everything that happens to you is a challenge meant to prepare you for an all-encompassing perception of reality?

These words could be accepted by some without remorse, but not by Waters, who was responsible for the safety of his team - the words had two meanings: one of accepting the sacrifice to save the others, the other one accusing, because it reminded him, constantly, of his ethics and professionalism.

In his devotion, beyond corrupt, Waters hold a deep respect and deep gratitude. He enveloped 'Slo' with a look full of understanding, and then squeezed his hand. On his face was reading the inner disorder. Like a terrible storm crowded in his soul, opening in this way the fatal doors of his consciousness.

Waters should have penetrated the truth of his own self. And to accept it. A sincere *"I'm sorry. It's my fault"* - could not redeem his mistake and could not absolve him of the moral consequences. The death of 'Slo' touched the most sensitive chord of his conscience, and his behavior was in agreement with his spiritual background, on which underlies his conscience.

The toughest reality that took shape for lieutenant Waters in such a moment is that he has to assume his choices and not let himself be influenced by events, regardless of the mood and health of those that are to blame for having followed him in a dangerous mission.

Leadership: Do you accept the truth of the conscience through an agreement conditioned by the confession of the mistakes and overcoming them?

I address you one question, future leader, and think well because its solution is needful for you. Is there any sin that can be forgiven to you - a sin so great and so serious that no one would dare to forgive, not even yourself, and not even God? What I suggest you is nothing but a general test which is related to your general state of consciousness.

Do you accept the truth of the conscience through an agreement conditioned by the confession of the mistakes and overcoming them? Or by assuming and fixing them? Or you

accept to be the prisoner of a moral and spiritual crisis?

The consciousness is the foundation of the leadership, it is the one that marks the significant difference between the Ego assessed as a result of moral or emotional constraint, and the ideal Ego, to which every leader aspires, the latter being a projection of a positive self image. The challenge in your case as a leader is to initiate the change and to facilitate the development of your own being, even when your moral authority does not guarantee your success.

Just as a poison can be fatal and to the one that prepares it, even so, could be diminished the quality of a leader if he lets his conscience handy to the compromise between fulfilling his moral ideals and emphasizing the negative convictions, which are thinning the emotions' wall of defense that guarantees its operation at an optimal level. With what convictions do you fill up your consciousness when you combine in an unbalanced way your values and beliefs?

Someone said that the consciousness of death helps us better understand life. Likewise, we should plant in the garden of our mind the awareness of the mistakes and its consequences to better understand the leadership and to avoid a possible conviction of our own personality, of the inability to live up to the level imposed by our and others' moral expectations. The history shows us that the leadership development is based on the existence of the mistakes, more or less serious, on their recognition, but also on their ways of preventing and correcting.

Leadership: Can you create a clear vision for yourself of the values you want to transmit in relation to a perception of spiritual troubles that are apparently lacking in depth?

Plutarch, that famous writer, compared the gifts of nature with some wonderful flowers, but temporary, while he considered the virtue as a beneficial herb, with an everlasting fragrance and healing the wounds without fail.

Do you consider that you have to take attitude towards the degradation process of your conscience? I believe that the substance of your leadership should not to be sought only within your being, as it is stated so often, but equally in your way of assessing, externalizing and transmitting your feelings.

At the emotional healing and the development of your consciousness you will gradually come, by sincerely and joyfully planting seeds in the hearts of people, leaving them to bear fruit and flourish there, but at the same time, conscientiously taking care of protecting your own moral code.

The virtue, in this case, means to choose what is right, from what is wrong, not to focus your emotions and your consciousness on the mistakes that cannot be avoided. The virtue can heal your moral wounds if you integrate into your leadership that range of values typical to your process of evolution, not of involution - values that lead to a fuller understanding of your true spiritual background, on which underlies your conscience, by suppressing the defects that can lead to your negative transformation, and encouraging you to adopt a healthy attitude, or at least more optimistic, and a more deliberate behavior.

Spiritual troubles, apparently lacking in depth, can be understood as being a result of going through the blows of life, at different stages of the career, which amplify your pain but not the cause of its occurrence.

The consciousness that invokes virtues has as a symptom a passing pain, not one that lasts.

The fatal gates of the consciousness marks the way you relate to your inner state, the way your control your emotions in difficult situations. It highlight your good parts that you do not take into consideration because of the unfavorable circumstances - which reduces your state of mind and your self esteem, impeding you to channel your inner strength to a positive state. And, as someone stated, the character is given precisely by the way you react in front of the unfavorable circumstances.

In leadership, it is essential to recognize your mistakes, to beware of not repeating them, to assume the consequences and to develop your consciousness - to guard it against the negative emotions, but also against the "attack" of non-values.

Source: https://neculaifantanaru.com/en/the-fatal-gates-of-the-consciousness.html

The Fatal Solidarity, Whose Punishment Flings Its Condemned

On December 10, 2012

Play the role that fits you best, without deviating from the path that is beneficial for your development and of the others around you.

Someone said that life is woven of various threads, the good one being along with the bad one. What about a character in the skin of another character, or a soldier entering the rank of the enemy? Who of these two human types, of these two personalities united by a simple stitch, by an irony of fate, was the good one, and who was the bad one? Llewelyn Moss or Carson Wells?

An unfortunate event, or better said, the fate had rushed with a loaded gun on the two protagonists, regardless of how they acted, putting them face to face, as though together, they could glimpse the mysterious aspects of an alchemy. However, the boundaries between these two natives living under the sign of unpredictability, of these two continents with a past and very different point of view, were separated by an ocean that they could not pass it.

And this ocean, frightening and cruel, to all those who ventured on its scope, which must be crossed at any cost as quickly as possible, lifted up its waves higher and higher above the two ones, without any sign or any glimmer of hope that it will appease too soon. This turbulent ocean was Anton Chigurh.

Why should not we show us stronger, why should not we conclude an alliance in order to drain this ocean of any kind of force? Carson Wells gave to understand this to Llewelyn Moss. I suppose this is not the future that you've imagined when you set your eyes on the money, isn't it Moss? Let's share them, and I will help you survive the storm.

The interdependence and interconnectivity between the two ones, between these two human systems under pressure, each of them under the responsibility of the other one, seemed to strengthen as a result of clotting a strictly necessary solidarity.

Leadership: Are you prepared to shape yourself as a man of value from the position emerged from the duel: "Two against One" or from the duel: "One against the world"?

But a ship, no matter how solid it would be conceived, can always be struck on the larboard, risking to sink if the crew fails to stop quickly the leak through which the water rushes. At least until it reaches the nearest land.

Like some hunters, who are tracing the hunting, both condemned to the fusion, the two brave rowers start - but on their own - an investigation to track down Anton Chigurh, the merciless assassin. Submitting for this purpose a huge effort in horrendous conditions - survival becoming the heaviest burden.

By themselves in a continuous whirl with negative consequences, of seeking and punishment, Llewelyn Moss and Carson Wells are soundly shaken, then thrown down terribly. Definitively. Deathly.

Like a strange blow of fate, as a consequence of the two ones wicked solidarity in trying to rise to a higher level, as a harsh punishment for having the audacity to put equality into two

unequal forces as a way of being in the world and to react to unforeseen situations, Anton Chigurh managed to attract the luck by his side. Thus, earning the right to access, triumphant, the opportunity to fully integrate the human group that knows only evil, and so often the victory.

Leadership: Do you shape your character in accordance with the characteristics of feelings you represent by going through a process of harmonization with the decisions of a justice of questionable billing?

For your leadership to be improved you must go through a process of transformation. But not a process of degradation. Not that process which, from a poorly refined instinct, without the participation of the ambition or of the truly remarkable will, Llewelyn Moss and Carson Wells went through it in haste.

That false collaboration between them that made huge leaps through the fog, the artificial solidarity that had in its equipment only selfishness, stubbornness, lack of principles, refusal to change, greed, indifference and possessiveness, it costed them their lives.

But always when two are fighting, the third wins. The only winner was exactly the assassin, Anton Chigurh, who took advantage of the lack of close collaboration between the two ones. He managed to move to the next level of excellence (but in relation to the Evil forces) because he backed the access to their world, because he found a place on edge of the abyss, in which it was obvious that they will tumble at one moment.

Leadership is a reaction of mitigating the transitory effects towards a status of autonomy (that of not depending on anyone), when you force the detachment from the immediate circumstances that arise when two fight and the third wins.

Comparing a human type with another, studying the rivalry between them, leads to a new aspect of the individual. A connector, which sets a good relationship with an Alter-Ego, helping to produce a different kind of being.

With the safety of a clockwork mechanism, Anton coupled the power sockets of the excellence with those functional qualities governing leadership, as well as with the effects of the past actions, to a more special gasket - steadfastness and the strength of principle. Reconsidering the fund of skills as a unifying element of a vast change. An alternative to bypass the danger by keeping the ball in the air through successive blows.

I am not defending any of the character, good or bad, but I confine myself strictly to the lessons concerning leadership that can be drawn from the way in which the action took place, and how it were presented the characters in the movie "No Country for Old Men (2007)"

Leadership: Have you become the prisoner of a world that you cannot perceive instead of serving a certain circumstance to strengthen your position of superiority over what is about to represent you in a role of great power?

Going all costs before towards achieving excellence, without detecting and annihilating that worn cell from the structure of the "Man" within you, the dusty feature, covered by a dense accumulation of steep values, addictions, and practices foreign to your way of being , it is like being the prisoner of a world that you cannot perceive.

You lose yourself in labyrinths, avoiding the straight road. You despise your own sense of

orientation through an absence of response to any factor of stability. You become less and less concerned about yourself; at the same time, you cannot imagine at all that someone else might really need you.

And the problem can become even more complicated than that. You are tricked by your own "justice" that creates you a false impression. A mixture of shyness, panic and aggression that separates you from yourself, from the area where you want to reach. A type of Carson Wells or Llewelyn Moss, who ceaselessly attack each other by a false solidarity. A separation of the role that suits you best. A weak trend of improving the relationship between the partners. A partnership placed under a protective shell, but in fact difficult and hostile.

Or the leadership that directs seriously all its resources towards the human dimension, it is primarily a matter of time and fairness. A way to test your ability to not limit yourself to the standards of a world foreign of the true leadership, in which the gap between you and the others is deepening more and more, in which you are always surrounded by another role, and in which you appreciate the others after a code of dishonor or putting them into question.

The only circumstance that helps you to strengthen your position of superiority over what is about to represent you in a role of great force occurs when you are forced to act differently than your conscience dictates or when you are able to see something good in a person that you cannot stand.

The fatal solidarity, whose punishment flings its condemned shows what happen when you break any connection with the leadership of quality by the absence or inadequacy of a sound and lasting solidarity.

Just as a football player needs to lay under contribution not only his physical resources, but also the intellectual ones, so and you, not to become the victim of a negligence commited due to forgetfulness of self, you must put your qualities of a "Man" in the service of your progress and of the others around you.

Play the role that fits you best, without deviating from the path that is beneficial for your development and of the others around you.

Source: https://neculaifantanaru.com/en/the-fatal-solidarity-whose-punishment-flings-its-condemne

The Feeling Of Being Reduced To Essences

On April 09, 2008

You have to feed on the essence of an artistic affirmation perspective in order to understand the value of the creation that best represents you in terms of a clean-artistic vision.

The lines and colors are shaped, transformed during the crossing of Mexico. The hardness of the lines and the harshness of the colors soften to the south. The cruelty of the central plateau is attenuated. In the north, red birds do not eat their prey as soon as they kill it, but stick their beetle or worm on top of a leaf and wait, in order to devour it, to be dried by the heat of the sun. There the horses are driven to crush with their hooves the tests of the rebellious pawns after they have been buried in the scorching ground. There is a world of cruelty. To the south, the sharp maguey leaf becomes lacy and turns into the curls of the vines. The bright color gives way to shades of green. Cruelty dissolves into indifference.

*That "day-dreaming", that thirst for daytime semi-drowsiness, continues to remain for director Sergei Eisenstein a means of perceiving the environment, bringing into consciousness strange visions, metamorphoses of reality. In this paradise of graphic art, the artist begins to draw. A lot, an enormous amount. Records what he sees. Then, overcoming this first phase, through the abstracted, intellectualized line, the drawing captures a very sensual relationship, at the same time delusional, between human figures in unusual situations. The feeling of genesis of the world that he experiences everywhere, during his stay in Mexico, this feeling of reduction to essences, to the primary elements, is probably also the basis of the essentialized thinking about the life-death relationship.**

Leadership: Does the act of assimilating the artistic means necessary to cultivate your creation fall within the essence of some perspectives but also limits of receiving the visual-artistic message, taking into account what you need to know at the abstract level?

Developing the capacity to receive the visual-artistic message is the first task that a director must fulfill, knowing that the variety of the complex in which the notions, expressions and meanings that support and promote a modernist artistic current are rooted, depends on the content it provides to spectators. In his screenplays, the director not only captures human figures in unusual situations, through successive metamorphoses of reality, reflecting the horizons of an impressive creation through vastness, diversity and depth, he rather captures the relationship between the nature of thought and the organization of human experience data.

And what is this artistic message, expressed through images, other than the result of using the intrinsic effects of art emotionally and mentally, being consonant with major themes of reflection, including the harmonious relationship between man and nature. Or, as someone said on a website: *"The artistic message is that ideational aura in which the author dresses his work to make its content a vehicle to the soul and spirit of the receiver."*

Here we see two perspectives of the artistic message: the consciousness of the vision and the metamorphosis of reality by returning to myth and legend, that is, by overcoming the spatio-temporal coordinates. And as limits we capture, in an accessible plan of visibility, the inability to focus on understanding the role of subjective experience and the invalidity of a progress in terms of harmony between the setting and the atmosphere, between the characters and their motivations.

Therefore, it is necessary to take into account the artistic message, finding the harmony

between sound and image, when we place ourselves in a plane much closer to the viewer than the characters are in reality.

What you need to know at an abstract level for your vision to encompass the meanings of an image or countless moving images (as in the case of movies) is how you can approach the shapes and attitudes of a human figure through a means of perceiving the environment. In this case you can use an artistic process through which, based on common features, two terms are joined, in order to highlight the first.

As for the art of directing, more important than the images extracted from the experience of life is the story in which life stores all the images around a personality that has ceased to be a promise and has become a certainty.

The Feeling Of Being Reduced To Essences is distinguished by the relationship between what we see and what we want to see at the level of an authentic creation that evolves through a message with artistic content: *"What you express in a compressed way (reactions, emotions and states) is what gives nature a level of knowledge through images."*

Take into account the essence of an artistic affirmation perspective so that you can understand the value of the creation that best represents you in terms of a clean-artistic vision. Remember: an artistic affirmation perspective has as a novelty support the essentialization of an idea that is to be transmitted through the images made both visually and technically. And a clean-artistic vision is an image you can't look at, even if you see it only once, possible to be modeled at any time by the way a photographer thinks.

Source: https://neculaifantanaru.com/en/the-feeling-of-being-reduced-to-essences.html

The Feeling Of Reduction To Primary Elements

On December 19, 2012

Creation involves a search for the fundamental core, the basic elements and principles that are at the origin of a phenomenon, process or complex creation, so as to provide a deep understanding of subtleties and hidden meanings.

Lines and colors are shaped, transformed during the journey through Mexico. The hardness of the lines and the harshness of the colors soften towards the south. The cruelty of the central plateau is softened. In the north, the red birds do not eat their prey as soon as they kill it, but stick the beetle or the worm in the top of a leaf and wait, in order to devour it, to be dried by the heat of the sun. There the horses are driven to crush the testicles of the rebellious peons with their hooves after they have been buried in the burning earth. There is a world of cruelty. Towards the south, the pointed leaf of the maguey laces and turns into the curls of vines. The bright color gives way to green tones. Cruelty dissolves into indifference.

That "day-dreaming", that thirst for diurnal semi-somnolence, continues to remain for Eisenstein a means of perceiving the environment, bringing to consciousness strange visions, metamorphoses of reality. In this "paradise of graphic art" the artist begins to draw. Very, very much. Record what you see. Then, going beyond this first phase, through the abstracted, intellectualized line, the drawing captures a very sensual, at the same time delirious relationship between human figures in unusual situations.

The feeling of the genesis of the world that he tries all the time in Mexico, this feeling of reduction to essences, to primary elements, is probably also at the base of the essentialized thinking about the life-death relationship.

Leadership: Can you develop a holistic view of things, starting from the essences to be able to then integrate the multiplicity of aspects and details into a coherent and profound whole?

In the cultural landscape of any region, lines and colors morph and transform, reflecting not just geographical but emotional changes. This is what the director needs to make a masterpiece. The harshness and cruelty of the north, where even the leaves witness violence, gradually transforms into the maguey of the south, where the metamorphoses of reality become frequent. This process is similar to an allergic skin reaction, where visible changes are responses to external stimuli, with each region reacting differently, similar to individual sensitivity to allergens.

A cinematic creation stimulates introspection, awareness and understanding of fundamental relationships such as those between life and death, because in art there is often a tendency to explore and convey essences of the human condition, deep existential themes related to the cycle of life, death, suffering, love, etc. Through cinematic techniques such as symbolism, visual metaphors, powerful images, art can provoke introspection and deep reflection on the great existential questions of the human being.

Leadership: Can you make the effort to discover and understand the depth, roots, sources or substrates from which a reality springs, beyond its immediate appearances?

Authentic art tends to convey universal and intimate truths about human nature, forcing us to confront the fundamental turmoil and questions that define our experience on this earth. Stories and characters in films can reflect and explore the boundary conditions of existence

such as death, suffering, sacrifice, etc., leading the viewer to meditations on the meaning and value of life.

A talented director, captivated by this "paradise of graphic art", expresses his feelings and perceptions through drawings, using an abstracted line to capture sensual and delirious relationships between forms. It reflects the genesis of the world and the dynamics of the life-death relationship. The artist identifies and utilizes cultural elements that can minimize emotional dissonance and maximize artistic expression, thereby enhancing the perception and appreciation of his work in various contexts.

Leadership facilitates an "essentialized" thinking, focused on the basic elements and principles, the generative nuclei from which the whole derives.

Moreover, this sense of reduction to primary elements provides a more comprehensive view of the genesis, origins, and primordial processes underlying complex phenomena or creations.

The Feeling Of Reduction To Primary Elements represents the effort to discover and understand the roots, sources or substrates from which a reality springs, beyond its immediate appearances. It is a gateway to basic truths and meanings, to the meaning-generating cores of a work, thought, or complex human experience. It is an attempt to simplify, to reduce to pure forms or expressions, to essentialize creation by eliminating excess and preserving what is truly defining.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-feeling-of-reduction-to-primary-elements.html

The Feelings Of An Artist Fascinated By The Meticulousness Of His Passion

On September 29, 2019

Learn to look at the world through what you have inside you, because only in this way can you see the reality of your own vision of the world, in its essence.

The rose. An eternal model of sensitivity, *un mediatore tra il regno celeste e il mondo terreno*. In his attitude and figure there is stillness and grace, a proof of clarity in adapting the view from light to darkness, breathing an air of ancient nobility, of sincerity, as if it should revisit its past in the present of a history that must not be allowed to repeat itself, but only shared by the magical power of art.

Its life is the story of a world made to live discreetly, through style, *sottigliezza estetic*, which slowly extinguishes to start another, just as suggestive, whose prophets are not always of good artistic faith.

I speak first of all about roses in the technique of using the brush because they teach me to understand myself in a way that I have never done before, without feeling the urgent need to be understood by other people. After all, this is also a way of revitalizing the aesthetic feeling towards the nature which, within the scope of my own personality meant to ensure the uninterrupted, *connotativo e sacro,* of modern art, can be translated by increasing the interest towards the representations of a consciousness that has broken out of the turmoil of the time in which he lives.

I cannot hide a smile from the beginning when I think that everything I have managed to recover from the high voltage of experiencing a moment of maximum sensitivity, by cutting a sublime image from a perfectly clean and polished decoration with the need to talk about myself, a pure, spontaneous configuration, evoking the physiognomy of something capable of symbolizing the radiant energy of a well-known artist, has as a correspondent the need to communicate a very accessible aesthetic content, which enchants the sight, the mind and the soul of the viewer.

Leadership: Can you project the clarity of an image into an artistic perspective onto the world around you, in relation to the composition of an aesthetic that gives rise to a particular catharsis feeling?

Part of the life of the rose I dedicate to the passion of living fully in joy, comparable to a reflection of my inner state in a simpler, quiet and profound universe, to which only few have access. As if, together, we were a being with a purity of particular invoice. Therefore, one would say that my world is a reflection of life experiences lived under the aegis of a sustained artistic activity, under the aegis of a living, unmistakable approach to what is meant by "the oldest known figurative work".

But at the same time, the art of extending the meaning of the rose, of clarifying the particularly profound significance of an expectation that marks its existence, makes me enter the skin of Miranda Gray, the character in John Fowles' "The Collector", which is captured in the "work" of an entomology artist:

"I need to climb the stairs again and open the workshop door. Seeing him at the work table, looking over my shoulder, as if he hadn't been bothered by whoever came in. To see him standing there, his smile barely outlined, looking at me with those eyes that understand everything so quickly. But it's useless. I think of the price before you paint the picture, aware

that I must be the model of a new art that echoes a state of ingenuity, the abandonment of any artistic fabric."

The rose creates the conditions for deepening an art of the intimate modification of the being, as a reflected extension of the self in the true light of a disturbing and mysterious presence, dominating the destinies of all those longing for art, for symbolism, for strong sensations. I smiled at him, as I smile at an artist who knows no boundaries, struggling with all my might to claim that I like everything about him. He gave no sign that he might disappear from the avant-garde current in the near future.

His mere presence immediately acts on me soothingly and positively, like the purity you can find in dealing with a sensitive subject, to the inner power given to you by the contact with nature.

Leadership: Can you form an affordable vision through a life experience between something that feels eternal and an ephemeral moment, without breaking away from the object of your creation?

The rose. I describe it as the end of an endangered art in today's society: the art of ennobling a culture of the present by negotiating with history, and creating the feeling of stability, spiritual connection, belonging to a higher purpose, in search of an atemporal ambient beauty. I feel the intoxicating smell, I feel the emotion, *un elemento importante nell'esperienza artistica*, placing the breath of popularity in the level of sensations and instincts that a colorist of great virtuosity, an artist caught in the throes of an overwhelming passion, can never suppress. Just like seeing a person who is very attractive.

To turn art into a kind of aesthetic delight means to model a lesser-known reality through the form, color and movement described by the tenderness of a flower, a butterfly, a beauty that overcomes any sense of wickedness. So here I am, interpreting the role of a painter who controls the most cheerful color through spirit and reason to capture the moment when the rose crosses its own path, graceful and noble, elegant and romantic as a poem addressed to the stars, for an exceptional recognition attributed only to a perfect being.

What Miranda Gray told the butterfly collector remains, in the full glow of roses, a learning and edifying experience: *"When you draw an object, you see it come to life, and when you photograph it, it dies."*

The real value of a painting is a recognition of the rose in the glamorous being that shines of life, beyond appearance and color, provided it is not immortalized in an ephemeral moment.

A diverse range of feelings from pain to comfort, from acceptance to contestation and then again to recognition, dominates the work to which the artist devotes another page of his book of life. The astonishment of everything that means "surreal" becomes an axis of knowledge, more a clairvoyant judgment than a lucid intuition, which I assume as a journey into a universe created by nature harmoniously, revealed by symbol and portrayed as a sensitive and immortal character.

The Feelings Of An Artist Fascinated By The Meticulousness Of His Passion (such as peace of mind, serenity, joy) are closely related to the feeling of identifying with a wonder of nature – to live with it as if you were looking in a mirror that does not reflect images, but superimposes ideals of beauty over facts of life, culture, spirituality, artistic orientation, always refreshing and long lasting.

The passion of an artist, without however joining in a current of sociological thinking, consists in the unlimited description of a deeper image, a total sincerity, part of nature, part of the human being, hidden in the dynamics of life. His meticulousness, meaning that he is quite adept at choosing every part of the whole image, which he can often change by changing the color filter, background and objects attached to it, must be approached as an unwritten law of artistic evolution. The painters are the keepers of an ancient, sacred art, which few can comprehend in its true depth.

Source: https://neculaifantanaru.com/en/the-feelings-of-an-artist-fascinated-by-the-meticulousness

The Feelings Of Living Characters Are Born From The Evocation Of Events

On July 10, 2010

Leadership in directing is based on the ability to transform abstract ideas into vibrant and engaging visuals, evoking authentic characters and emotions that deeply enrich the story and script.

Once assimilated by the director through all his pores, the entire work that this script represented will allow him to make his film moving casually in the revolutionary world that he was painting, inventing facts, non-existent episodes in the script, but in perfect accordance with the atmosphere of 1905. Eisenstein wrote that only in this way can the bushy and at the same time laconic scenario be understood - which, as we found, many of commentators on his work have otherwise never succeeded - the way he created his film. "Only by relying on this work was the director able to mark with simple sequence numbers such scenes as "the cruiser passes by the fleet without firing", or "a tarpaulin separates those to be executed from the others".

To the great surprise of the cinema historian, the director was thus able to transform, during the casting, the short phrases of the script into unexpected and thrilling scenes. Thus the letters of the script became images, but the real emotional charge was not contained in the summary notes, but in our feelings. Following the evocation of the events, living characters were born from these feelings.

Improvisation in directing requires a deep understanding of the script, in order to then use your freedom to invent new episodes and scenes that perfectly align with the atmosphere you want to create.

In the field of cinematographic creation, Eisenstein recommended exploring the script from the depths of consciousness in emotions. To determine the deviations of authenticity and narrative coherence of the film scenes, he used parallel plane sequences, from experience and imagination. In this case, the pacing error could also be checked with sets of four parallel scenes in different temporal domains of the narrative, such as past, present, future, and universal.

To increase interpretive accuracy, a director can build a partially digitized cinematic cue system so that each frame can be analyzed in relation to the whole. In the director's mental image, the emotional indicators are read on the scale of intensity values, graded on the narrative background, because emotion is the foundation of the cinematic experience. Above all, the degrees of emotion on the narrative scale, a digitized scale constituted by a mechanism with montage sequences that were interconnected by means of a fluid script. The rendering of reality through the cinematic image was done in sequences where the number of meanings appeared completely. The hundreds of emotions were read on the scale of a mental dial, next to the landmark of authenticity on the graduated scale of historical reality.

The process of cinematic evocation involves combining the laconic script with the emotions and experiences of the creator, to transform the written words into unforgettable images.

Due to the 'in extension' arrangement of landmarks, the parallel error between fiction and reality was eliminated, knowing that each frame contributes to the overall narrative. The montage scale was actually an interpolator for the levels of significance assigned to each sequence. It should be noted that the precision of creation could not be increased by achieving a finer scale of details, but by raising the precision of execution of the montage

and the scale on the emotional dial.

The historical authenticity dial comparator could reach quite high values in case of accurate historical reconstruction. On Eisenstein's creative drum, only the whole values, that is, the hundredths of emotion, were to be read, not the intervals in the divisions of reality. Thus, during casting, the director could transform the short phrases of the script into unexpected and exciting scenes, creating vivid images from the skeleton of the script, where the genuine emotional charge was not contained in the summary notes, but in his feelings and artistic vision.

Creating a film is not just about following the script to the letter, but also adding genuine emotional charge so that the characters become alive and memorable.

From the evocation of events, the feelings of living characters are born naturally, especially since each emotion is experienced intensely, on the principle that art reflects life in its most authentic forms. For this reason, the director was able to adapt the scenes, knowing that every detail contributes to authenticity, thus shaping a deep and captivating story.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-feelings-of-living-characters-are-born-from-the-evocat

The Fiction Of The Man Who Becomes Aware Of Himself

On December 14, 2014

Find the courage and determination of reinventing yourself, probing the possible facets of an impossible direction.

My creative power placed me in the reality of a timeline called eternity, from the point of view of a polyvalent (critical, algorithmic, lateral) thinking that now boasts with the fact that "it lived by its word". I had found the means of being a universe in itself. I was afraid of the power these revelations had over this extraordinary creation, the steps man follows on his ascension to God, this model of convergence between two separate developments: one of contrasts and one of paradoxes.

In all this mess of the mind enthralled by the work of thoughts, I was seconded by the deep emotion of the medic that is forced to fight against death, wherever he finds it. You have to die in order to be born in a different way. If you want to test your limits in other dimensions, if you want to snatch the eternal ornaments from the hand of God, for that infinite knowledge understood as an eternal process of resembling omnipotence. Who could have saved me from the danger of reinventing?

Secretly, in my mind that prepared to cross the area of freedom of expression of quirky thoughts, the words of Alexandre Dumas rung out: *"Above you, you see, is an always clear sky full of stars, an expanse of azure where at every step God raises up a gold dust, and every atom is a universe."* According to Epicurus, atoms need to be unchangeable and unique, because otherwise, if division would continue infinitely, then everything would collapse into nothingness. And then from this nothingness everything would occur again, something which is, impossible.

Only by probing the possible facets of an impossible direction, in the presence of a *Quick Connection* time that I perceived as being infinite, as a dimension of individual knowledge seen as a measure of change, I could reach that height of an approach focused on performing development.

Leadership: How do you approach the accelerated crossing of a time that is constructed almost exclusively on its abandonment, by approaching a creation that exceeds the power of encompassing the ordinary mind?

The creation I kept showing that I was fully capable of was nothing more than a support for the propagation of a vision that might have affected history in a practical and concrete way if I had the ability to stop in a dream to examine what happens without moving, without changing anything. It is a kind of simulation of a reality beyond every experience of the world, beyond the gears of the visible world, so all that we have sung and attributed to a poetic value has to pass through a memorable experience of "escaping into a new identity".

The consumption of augmented reality can be the beginning of innovative tailoring of visions that complement each other by the accelerated crossing of a time that is constructed almost exclusively on its abandonment. To abandon something familiar, following a different path of defining yourself and broadening your horizons, means to accept change. Or, in other words, a time that is built upon its abandonment is a way of encompassing the universe of a new world without taking its boundaries into account.

Basically, you live in a present time that continues to advance slowly, but not entirely,

without taking into account something you can never return to. To abandon the present time doesn't mean to cancel it out or to ignore it, but rather only to experience it in a completely different way, in a context favorable to the affirmation of values of perspective that you don't feel yet.

Because an oversizing of the content of experience in what concerns using reality and customizing it with new expectations that later become, by their amplification, impulses for designing the fulfillment of a new role at the height of a new self-consciousness takes place.

In leadership, fiction contributes to the formation of a vision beyond time, beyond the immediate reality, beyond the view, through the evolution of the creation that even represents your image of the promoter of "immortal aspirations."

To test your limits in other dimensions, which leads to the formation of the belief that possibilities of expression are innumerable, involves finding the creative energy with which to fill out that emptiness within you that facilitates self-correction, transformation and which gives meaning to existence.

For leadership to operate without major disruption you must better find yourself in your own authenticity, meaning to function by thinking of the content of value that you wish to access and deliver through a creation that is a combination of Shakespeare's "Dream of a Summer Night" and John Fowles' "Magus".

To better understand what I mean, remember the Nobel Laureate Ernest Hemingway. He abandoned journalism, well done and well rewarded, encouraged by the belief that his stories are excellent and that he would find an editor to publish them. And, indeed, deliberately dropping it helped him become first a professional of short prose and later a great novelist.

His aspiration to grow as a complex human being, to be more than just a journalist, to become a great name for literature, is an immortal treasure because the world will always seek to discover the same form of reinventing itself through the spirit, through innovation, through the superior play of intelligence, and to reunite around an idea that urges us to evaluate our inner strength to be able to regenerate more enthusiastic and more energetic.

The "death" of the old way of doing things, departing from the conventions of present time that forces you to keep certain deductions and limits leads to that glory of "resurrection", to the creation of the new man. Switching from the normal assumed by a limited consciousness, manifested by a high degree of value growth.

Evaluate your inner strength to know if you are the master or slave of destiny !

Fiction is an a priori foundation in order to be able to know by intuition what extends indefinitely the scope of motivation of the instinct to oppose the old beliefs and to promote a mentality that can really make the difference between a trivial image and one worthy of all the admiration of those around.

The Fiction Of The Man Who Becomes Aware Of Himself highlights the possible facets of a direction seemingly impossible to follow, by the force of intelligence and the willingness to accede a higher level of consciousness, being the only way of reinventing yourself.

Any stimulus of intelligence beyond measure is a threat to limitative conscience, especially when realistic traditional conventions and the demands of veracity of the evidence brought

in support of new theories, hypotheses, perspectives and visions that establish the preconditions for a less common creation are undermined.

Do you prefer to remain anchored in a limitative consciousness instead of experiment a pilot approach of excellent in promoting innovation?

Source: https://neculaifantanaru.com/en/the-fiction-of-the-man-who-becomes-aware-of-himself.htm

The Fierce Embrace Of The Devil

On August 31, 2010

Increase your leadership power, without becoming a prisoner of your own passions.

Qin Shi Huang Di was a brilliant strategist. He conquered all of China, which even today bears his name. Even so, how did he get the most powerful and feared man in the world at that time? Nothing simpler: keeping humanity "in chess", as well as always guiding himself by the principle: *"The end justifies the means"*.

His empire had to be eternal. He defeated kingdom after kingdom by the force of arms. All prisoners were executed. He didn't admit his orders to be discussed. Everything, even the interests of those who supported him, had to be subordinated to his. Obsessed by the idea to reach his goals at any cost, he always acted mercilessly and unforgiving.

For a man who has the passion of power and glory, but especially that of power, people's lives have no price. Fearful of what people think about his mean and inhumane actions and decisions, Qin Shi Huang Di found a reason to execute 460 scholars, a crime that, above others, lodged in the memory of his people. Hundreds of thousands of people suffered in order to build the emperor a giant mausoleum, an underground palace guarded by an army of terracotta, and a huge wall designed to provide defense to his kingdom.

Leadership: Do you correctly assess the level of experience in judging the character of a superior destiny that assumes a long history, in the light of a natural detachment from the situation in which you are entitled to consider yourself as the victim of a fatal stumble?

Certainly, the devil's best friend is the man who, only if he manages to win by his side can reach his goal. However, once you're under his supreme power, he has the right over the life and death of each and everyone, because the devil never accepts defeat. Once you get into hell, once you're caught in his demonic claws, you can't do anything – You're trapped like in a spider web, which is woven more and more around you, and you're held prisoner like in a hypnotic trance.

The one who imagined that kindness ruled the world was terribly wrong. The Emperor Qin Shi Huang Di became the embodiment of people's fears. He manifested in his actions with all his power and his wickedness. Even so, besides the fact that he was very stubborn, he had a very great power of persuasion.

The people who served the king's interests were entitled to consider themselves the victim of a fatal stumble, because their minds did not filter the smooth running of events through special spiritual richness, through permanent tendencies of high moral value, but rather through a lack of respect for the rules and laws of life in society.

They could not lucidly judge the character of their ruler precisely because their reason for living was not based on truth, teaching, the principle of equal rights, but on the historical syndrome of standing with its head bowed like a doomed person.

Leadership: Can you extract from your life those meanings attributed to the relationship between what is revealed to you as an unquestionable reality and what is revealed to you as far more comprehensive than what the image of an unlimited power can offer you?

I wonder why a man would give his life, with such a big joy, for his leader. Firstly, the leader must fully correspond to his expectations. And a Don Juan of the darkness can twist people's minds with a supposedly healthy reasoning and coherence in thought that they, without being seized by a doubt, immersed in a state of general euphoria, to be ready to give their lives for him.

It's true, in order to handle people, you should be able to penetrate inside them, to freeze their souls so deeply that they are no longer able to properly discern between good and evil. And by his power and art, the devil always manages to achieve this performance. His mental omnipotence troubles so much the good discernment of his servants that they devoted to him body and soul, are signing their own death sentence.

Leadership: Are you able to experience that "divinity" within you, without becoming the slave of that image of the power that breaks the pressure of your own devouring energy, released by a destiny without escape?

The man who lets himself be led by a tyrant is a humble witness to events that he cannot control, because he is not willing to attribute to life the meaning of "glory", that glory gained through a set of free and fair choices, through an elevation of their spiritual force, not in a certain way to refer to someone stronger and with vision. Most weak people serve a self-imposed authority, gained through a spirit of service to certain ideals of enslavement.

Once fallen under the devil's domination, human's life hangs by a thread. However, his future depends on people as well. For he uses people as a support he can freely lean against. For this reason, he can't choose total indifference towards them, by adopting a constructive attitude, he makes sure they will meet some of his certain needs and only then, when they are no longer needed, he gets rid of them. For the good running of his business is influenced only by results, which depend on the performance of his subjects. And the demoralization of people, the lack of productivity and proactivity are the most significant risk factors.

Leadership: Is your inner voice pushing you toward deep inner evolution, transforming you into a stronger, more authentic version of yourself beyond what you thought were your limits?

An evil genius must be killed or locked in a coffer, or you must determine him to accept his hostile fate and resign himself. Nevertheless, the extraordinary power of Emperor Qin Shi Huang Di, his demonic power over souls was too big. There were no cells or walls to stop him. People could only delude themselves, thinking that he is mortal, and some day, they will be able to escape from that hell.

A cold-hearted being and reckless in his passion, always lacking measure, ruled by overstrung feelings, cannot foster strong positive feelings for someone, but selfish or unfair, which will ultimately lead him to failure. The Emperor Qin Shi Huang Di was supposed to be eternal. However, he ended in chaos. Furthermore, he died after he swallowed a pill of mercury, which was supposed to extend his life. Death was the enemy that he feared a lifetime, and which he could not defeat.

Leadership is the aspiration to know an experience of a life without fighting, bitterness and frustration that are draining your energy, with the specification that the will to overcome a passion is the only tool of self-expression that controls its sorrow or suffering.

In leadership you simply must make a slip towards legend possible, by the heroic act of discarding the self that anticipates its lack of fulfillment.

The Fierce Embrace Of The Devil is accepted only by people without faith in a meaning of life, those who would rather accept to be led than to lead their own destiny on the path that fulfils dreams.

In leadership, you cannot succeed based on the principle "The end justifies the means" and you cannot lead with a tyrannical policy because you will end up badly. To value the power without caring for those around you, to sacrifice everything, including people, means to turn away from the notion of leader (who is elected), and to become a tyrant (who is required by force), drawing the dispraise of those around you who, sooner or later, will remove you from the lead.

Increase your leadership power, but without becoming a prisoner of your own passions.

Source: https://neculaifantanaru.com/en/the-fierce-embrace-of-the-devil.html

The Fiery Screams Of The Lambs

On September 11, 2013

Act based on the most profound control structures that maximize your influence, in order to understand deeper the origins and evolution of man.

- Early, still dark. I heard a strange noise. Some kind of screaming, like a child's voice.

- What did you do? Asks Hannibal Lecter. This man, sure of himself, this harsh system whose functioning laws include and are derived from the unwritten laws of life, continuously strives to obtain a deeper understanding of the phenomena that act upon the most hidden and most basic senses. Provoking them in the most unusual ways. As if trying to write a new limited validity law.

- I went downstairs. I crept up into the barn. I was so scared to look inside, but I had to.

- And what did you see, Clarice? What did you see? calls the threatening voice behind bars, as if it were governed by a maximal force that is situated almost completely beyond the scientists' power of comprehension.

Leadership: Does the work of your great reasoning constitute a demonstration of the need to create a lesser awareness of the feelings of others in a favorable context of affirmation of beliefs that motivate you to belong to a single controlling entity?

- Lambs. They were screaming. I tried to free them. I opened the gate to their pen. They just stood there, confused. They wouldn't run. I took one lamb and I ran away as fast as I could. I don't know [where]. I didn't have any food, any water, and it was very cold. It was very cold. I thought... I thought if I could save just one... but he was so heavy. He was so heavy.

- You still wake up sometimes, don't you? Wake up in the dark, and hear the screaming of the lambs? And you think if you save poor Catherine you can make them stop, don't you? You think if Catherine lives, you won't wake up in the dark ever again to that awful screaming of the lambs.

We sense in the tension that Lecter generates and continuously maintains with the same intensity, similar to an integrated action regulator, the diligent try to uncover new evidence, shocking details, overwhelming proof, and new insights into the understanding of the reality experienced by Clarice at a certain point.

He maintains at elevated peaks the relevant principles to travel the road towards a new "awakening". He comes back with subtlety to the implicit function of manipulating the signal "of light", that was broadcasted through an invisible network cable that gives energy to the various states of mind, pushing them towards the breaking point, uncovering new details about Clarice's origins and evolution.

A single controlling entity seems to motivate Hannibal to understand the subtext of people's feelings, disguised in an air of moral superiority, namely: the philosophical depth of the value of their lives. His science does not come out of the strain of man's active forces, but from the original reality of nature that man has to accept and fill it meaning.

Leadership: Do the forms of the validation process of your own person generated by objectifying certain aspects of existence with which you fought with work well?

In order to determine the leader's area of influence between some fixed coordinates that would allow knowing and evaluating the potential of all people that were subjected to the implacable force of their own enslaving, emphasized against certain negative reactions, it is necessary to respect a certain form of "opening" and "development" of your own self's validation process in front of them.

Having at their foundation a certain severity and a certain control, these forms of opening and development, given the fact that the influence's transmission environment isn't accessible in order to guarantee a closeness and a consolidation of their relations, simultaneously continuing to be unpredictable and extremely burdening, actually represents a sum of the deepest moods or manifestations inspired by certain experiences that have a positive or negative power of transformation.

That is why supporting these competency structures that allow the efficient counteracting of negative effects, based on a careful, balanced and progressive approach, but also on the principles of complementarity and on mutual support, depend on the will to make a real change in an individual's life.

A more pretentious approach of the "pressure" force is, thus, imposed, so having as goal a deeper exploration of an individual for a more detailed understanding of his origins and evolution, of course through discarding certain suspicions that would jeopardize his knowledge and research.

Leadership: Do you belong to a single form of answer to the question: "how can you govern a life from the philosophical perspective of the value it can bring you"?

There are many favorable initiatives for the chances of maximizing efficiency and using persuasion that we can't always maintain and consolidate within an only direction of influence. But we install them on the small screen of leadership and we screen them in any spontaneity moment by making moves that can get the interlocutor off to a bad start.

That's why the diligent attempt to bring to light new evidence, shocking details, overwhelming proof, and new hidden sides of the clear understanding the reality, become auxiliary tools in order to ease the navigation through the twists and turns of the human psyche and of the concise. It's a highly important procedure, a genuine act of domination, a sparkle that enters an enclosed, shadowed and burdensome space, its main goal being the conscious yielding of an inner intensely consciousness state, through triggering a certain sensibility and straining it as much as possible.

You can't force a man to conform to your own will without first establishing a relation with him. Any intelligent mind that tries to sincerely and fully understand the human psyche in its whole, as being relevant for forming and developing a set of interaction abilities, has to support his development in light of two fully compatible coordinates. A credibility coordinate and a control coordinate. They have to allow an individual to manifest himself in the state that was generated for him in a direct way.

If you can't include in the resistance structure of an individual the signal "of light", as an additional force, if you can't give energy to your moods, pushing them towards the critical point, then you won't be able to reveal the most intricate details about it that would build you and image beyond the intellectual and professional harshness.

If you aspire so much towards an efficient leadership, then act based on your deepest control structures that maximize your influence, so that you have a better understanding of the evolution and origins of man.

You will be able to govern the understanding of life from the philosophical point of view of the value it can bring you only by alleviating the strain of active forces that condition the manifestations and the ability of men to be different.

The use of new methods of investigating human nature can result from the explanatory nature of a science that is bound to use a complex of procedures to observe the phenomenology according to which man cannot confiscate his freedom of opening himself to you, calling upon suggestive, metaphorical techniques, of strengthening self-image and self-acceptance.

The fiery screams of the lambs are those events that occur throughout an individual's life with a major impact on their psyche and that break in great measure their previous evolution.

Uncovering and annihilating the effects of these events that often produces a block, a break even in the voluntary actions imposed by the present realities, needs special methods of knowing and influencing the human psyche, having as purpose a better cooperation with the leader in order to achieve a common goal.

*** Note:** *Flawless (2007)*;

Source: https://neculaifantanaru.com/en/the-fiery-screams-of-the-lambs.html

The Fight For "To Be"or "Not To Be"

On March 11, 2011

Convince people of your value, without altering "the music" you are trying to introduce.

The writer George Sbarcea was relating that in a musical theatre in the country was held the audition, in a restricted circle, of an original work written by a young master. During one break, an older conductor made the author the following observation:

- Just so you know, master, you are a terrible shooter !

- How come? the musician bewildered.

- Well, you see: the music that you wrote should have addressed, in your intention, to the hearts of the listeners, and behold, it hurts their ears !

Leadership: Is the effect of an attitude and mentality oriented towards quality by the opportune identification of new valences of expression in the center of the attention you receive from those around?

As it is vital for any organization to create an environment to attract leaders, so it is vital for any leader to create an ideal environment for human performance, based on trust and collaboration, in which they would work efficiently and truly feel that they want to belong to that organization and be led by him. The "whole" of your leadership can convey a special mood?

In other words, the leadership must coincide to people's preferences and expectations. If leadership doesn't form a whole that would convey a special mood, a strong empathy, a burning desire, an achievable dream, then he will never be able to firmly express his points of view, his will and his own beliefs.

Expressiveness, as an important aspect of the creative process is applicable to the way of conveying ideas and feelings forcefully, adapting them to your traits that you want to highlight. Being a "bad guy" is equivalent to trying to value your originality without assigning the role of the active creator that gives the world the ability to focus on what is important.

Can you give your leadership a pleasant "melodic line"?

Just like a musician touches his audience through his music, thus creating a feeling of tranquility, calm and liveliness, so you, as a leader, must touch people's souls with the virtues lying inside your soul, through your own "composition". Try to get to people, making them understand what your leadership expresses, adapting yourself to their reality. Then, their whole attitude will change, and you will be higher and higher in results.

A melodious line is a combination of the sounds of different instruments and voices which, through their height, length and sequence must form a formidable composition that delights and stimulates hearing. But with small corrections. It is part of the cycle of the "What does this imply?" phenomenon, also allowing for the discovery of small imperfections, gaps and

limits, at times misleading the listener.

The harmony you have to offer by combining creation and interpretation with the art of improvisation, in a very interesting way, must be profiled on the delivery of a strong and persuasive call to action, allowing for the discovery of the other facet of your personality: one based on emotions and their manifestation.

Convince people of your value, without altering the reality that you're trying to present. Give you leadership a pleasant "melodic line", which would harmonize perfectly with the thoughts, emotions and personal feelings of those that you lead, without deviating too much from their beliefs.

Be mindful of the focus you place on the music you compose, for not just any rhythm and not just any frequency has the same effect on the mind and emotions of the listeners.

The notion of being an "artist" does not mean to create and control everything on your own, rather, it means to adjust the volume and music you listen to by letting it lead you towards new answers and new results.

The fight "to be" or "not to be" meeting people's expectations is taking place inside you whenever you compose a new "partition" – which, if it doesn't sound good, will remove everybody. Little by little, your work will be removed, scattered and turned into chaos if your "partition" doesn't invade people's souls and close them to you.

The results of an effective leadership depend on both the leader, who also has the role to help develop an organizational culture by choosing the right tone to create "the music" accepted by everyone, and the collective that surrounds the leader, which must be receptive to new things, perceive undistorted that music, and especially be able to adapt.

The fight for « to be » or « not to be » depends on the two components – the leader and the collective. If there is good timing, then collaboration becomes effective, and the battle is won. Otherwise, sooner or later, both the leader and the collective get lost.

Source: https://neculaifantanaru.com/en/the-fight-for-to-be-or-not-to-be.html

The Fight Of Doubts Against The Beliefs

On July 19, 2010

Earn the people's trust vote, by ensuring a balance between their deepest emotions and the surrounding reality.

An unexpected scene has happened in the patient's room, locked up so carefully. Valentine has left alone. Fever seized her over again. She was continually pervaded by the same thoughts and premonitions that she would die. For almost ten days, her health condition was more and more worrying.

Suddenly, she seemed to hear a strange rustle. From behind the door appeared a human face. However, nothing could surprise her in her condition. She was aware that all the phantoms that surrounded her were due to the delirium. Because of the fever, she was fully accustomed to these fantasies. He remembered that the best way to make go away these annoying phantoms was to drink the medicine.

Leadership: Can you give a new meaning to your own creation, assuming your role as an unconditional protector following the formula: "Be seen without arousing suspicion"?

Valentine stretched her hand to take the glass from the crystal bowl, where she knew it was. However, during this time the phantom made another two steps towards the bed, faster, and took the glass before the girl could touch it. The phantom watched the drink as if it wanted to see how transparent and clear it was.

- Don't scream and don't be afraid, the Count of Monte Cristo told her. Don't keep not even in the bottom of your heart any glimmer of suspicion or any shade of anxiety.

Valentine did not know what to say. She was afraid of the phantom's voice that was a reality.

- Listen carefully. For four days I'm watching over you and protecting you. I've stayed hidden behind the door every night. I saw the people who came to you, the food prepared for you, and the drinks that were given to you. When the drinks seemed dangerous to me, I emptied your glass and replaced the poison with a beneficial drink, able to flow life through your veins instead of the death that was meant for you.

The most valuable creation of a wizard is the mystery with which he can envelop everything in an attempt to change pre-established events. He has the power to rise above the laws of destiny, in an obvious attitude of waiting for the right moment to impose his state of power, represented by the vision he proposes about life.

Leadership: Do you call upon the most careful judgment that you are capable of to surround what happens to you in a context of direct interaction with all that exists in a broader horizon of significance?

The time of the murderers. The pendulums struck midnight. The Count of Monte Cristo knew what was going to happen so he quickly told the girl before hiding behind the library:

- Don't make any gesture Valentine, don't utter a word. He must think you're asleep.

Otherwise, he will kill you before I could come to help you.

The door handle grated, and the door swung in the hinge. The floor creaked on the other side of the room. Somebody was approaching her. Trembling, anxious, with a heart seized by an unspeakable horror, Valentine pulled herself together and pretended to be asleep. However, when she heard the unknown person pouring the drops of poison in her glass, she dared to half-open her eyes. The woman, the murderer, was exactly Mrs. Villefort, her stepmother.

The significance you assign to events that occur during your life is anchored in the vicinity of far-reaching effects of the exchange between what you can keep good in your inner world and your outer world, without fueling it with the suffering of the impossibility of determining a new judgment based on the cause.

Leadership: Do you dare bring to light what really defines you, in an attempt to present yourself to the world as a reflection of forecasting events that unfold before you?

There are two types of people: those who want to kill, and those who want to save, those who want to make evil and those who wish good. To which category do you belong?

The Count of Monte Cristo saved Valentine from death Valentine, by watching over her like a guardian angel. Only he could save her and only he saved her. He knew how to foresee all the plots, guessing all the movements of his enemies.

What do all the great leaders have in common? They have the power to foresee the events, to analyze and to approach them in a pragmatic and realistic manner, in a more appropriate manner of the future challenges. However, this is not all. They are able to convince people that they are on their side, breaking all their doubts.

At first, Valentine had doubts about her savior, but they were quickly dispelled. His strong presence removed the distrust that he initially inspired to her by his mysterious appearance.

With his great power of penetration, the Count understood everything that was happening in the soul of the girl, but he found the proper method to turn on a light of hope in her heart, causing her to believe in his loyalty. Having the Count beside her, Valentine could sleep with the confidence of an angel lying at the God's feet.

What defines a wizard is that he cannot fix the path that unites the emotion springing from truth with the image springing from a vision extended beyond the limit of the real.

Deep emotions can ignore the reality, while the reality could freeze any emotion.

In leadership, it matters to be a trust factor not only from the professional point of view and behaviorally, but also from the emotional and spiritual point of view.

You must ensure a balance between the people's deepest emotions and the surrounding reality. That is to prevent their feelings to gain ground towards the reality, and at the same time, to make sure that the reality does not put too deep mark on their emotions.

Leadership: Can you ensure a balance between reality and sentiment, in spite of some disarmingly harsh appearances that in fact hide a hard to unravel mystery?

Leadership has to do with the capacity of building quality relationships with people. In order to inspire a strong sense of safety to Valentine, the Count had to take a side in order to convince her of his power, and to determine her to keep a positive attitude. And only the tenacity and courage were his allies in this endeavor. At the same time, he had to read what was going on deep inside the girl's heart, and to remove any doubt about his person.

The leader plays an important role in people's life, the role of the savior. Moreover, his courage is undoubtedly contagious. However, in front of many eyes, the leader may seem cold, and this coldness can be taken as an expression of hostility, stirring fear and mistrust. Contrariwise, a proactive attitude and a persuasive language can influence people in good, and they will give a better efficiency.

If you if will anticipate, and if you will manage to counteract the negative effects of the events that occur over people or over vulnerable groups, your leadership will gain ground.

The last fight of doubts against beliefs is given when you try to reveal a hidden reality behind some appearances of normality.

Conclusion: If you want to have success in leadership, you have to do two things above all else: to remove any doubt that people may have on your ability to lead, and make sure that you are recognized as a major resource of confidence.

Earn the people's trust vote, by ensuring a balance between their deepest emotions and the surrounding reality.

Source: https://neculaifantanaru.com/en/the-fight-of-doubts-against-beliefs.html

The Figments Of A Mind Where Art Abounds

On January 09, 2015

Position yourself in the concrete plan of discoveries, adjusting the meaning of realities beyond life experience.

I felt that I was near a great discovery, sown from the overflow of a revealing load. The small syntax fireworks of the "While" construction, from the expansion procedure of the horizon of projecting images beyond the prison bars of reality, were successfully saving me from almost any mess. Yet, at one point I realized that the equation whose unknown was the "argument of duration", in the virtue of which were defined the exceptions from the field of logic, became increasingly more uncertain due to the unpredictability of its effects.

Like a meticulous collector of dangerous temptations, squeezed in a discreet place where they could unleash their sweet poison at will, I was drawn by the dizzying vortex of symbols that could give meaning to life experiences lived fully. Tempting, I clung to an apparent strangeness, determined by a full sum of objective factors, but at the same time marked by the sum of the forces of reaction of the thinking model unrestricted by any limitation.

I saw myself more and more in a way that eluded others. Somehow, I found myself in the position of the Caliph Harun Al-Rashid who, regularly caught in insomnias, wandered alone through the shadows of Sarai looking for his beautiful robes that, once found, he would caress with the purest of words. But the day wiped away the words of the night.

And the same happened with my amazing discovery. It had to be examined as a sort of convention of the modality of exposing reality, one with a reverse causality, therefore, one that would not lead to the nude of appearances. But I had to be careful when I attempted to share it with others. For such a creative art, *une drôle de façon de l'expérience,* could lose its impact the more I tried to unify the finite reasons of creation with the fictions uncorrupted by any finality.

Leadership: Does your experience of drawing new realities validate the completely extraordinary applicability if discoveries embedded in a distant horizon of time?

Finality is an essential characteristic in leadership, involving a set of correlations between the value of expression, freedom of thought, connotations of fabricated ideas and the content of truth you generate. This entire set depends on a certain conception of philosophy, formed around the basic elements of life in the middle of which lies the human subject, which you most propagate over any formula of change.

Leadership is a consequence of what is called "idealistic intelligence", played out through the creation found at the border between life and fiction. Which, in turn, is reinforced through the meaning attributed to the culture of discovering a new way of understanding the world, of giving it color, of personalizing it with a new interpretation. And if you want to test the limits of your thinking's acceptability, share your vision of the world with others.

The experience of drawing a reality beyond the ordinary, in which the argument of duration is a result of its extension and implementation, is considered to be inevitable. And because the conditions of exposing finalities can always be rewritten, this experience becomes an adventure of the spirit – from perception to self-awareness, and from reason to revelation. And it validates the completely extraordinary applicability of discoveries embedded in a distant horizon of time by unifying the finite reasons of creation with the fictions

uncorrupted by any finality.

Knowledge that springs from the encounter with reality beyond the experience of life, through contact with the creative power, in the guise of a surreal combination of old and new, real and imaginary, can prove the surpassing of your limits of development.

If you want leadership to have sufficient poignancy to brand development, position yourself in the concrete plan of discoveries, adjusting the meaning of these realities beyond life experience – meaning, close to a higher reason of creation, able to produce a radical transformation of the world.

The experience that blends all the elements of the reality from which the space of a new discovery is formed abounds in that creative force of the talent of seeing yourself as a story-maker that deserves to be at the heart of a new concept called: "Follow Me ! "

The Figments Of A Mind Where Art Abounds highlights those fragments of thoughts, moods and life experiences, finalized in an act of creation that brings new interpretations in which can be found images and aspects of a world in constant transformation. If you manage to expand your horizons, through creation and conscience, then you will be able to say that you've begun making "art".

Source: https://neculaifantanaru.com/en/the-figments-of-a-mind-where-art-abounds.html

The Final From The Realm Of Exploration

On May 14, 2012

Make proof of your own greatness, without getting lost in the labyrinth of a personality with extremely low empathetic endowments.

The movie *"Meet Joe Black (1998)"*. The last dinner together with all the family members, with only a few days before the long-expected event: the anniversary party of the great businessman Bill Parrish.

Nevertheless, Bill was the only one at the table that seemed not at all enthusiastic about the event. This man ordered in all and everything, he controls even in the moments of relaxation, in the family, every nerve on his face. On his imposing figure, forged like from an alloy resistant to changes, reflecting the perfect combination of two human types, identical by the strength that spread around - of the scientist, which do not defy any laws, and of the judge, which sanction without pity the slightest mistake - you cannot glimpse any smile.

Leadership: Are you about to develop a selfish and despicable mentality in an attempt to hide your vulnerabilities and protect yourself from further disruptions?

The eldest daughter, Allison, prepared the mini-cake, and he, the only man whom she truly admired, did not want to taste not even a slice of it. Like someone would have stuck with the power of a single thought every gesture, every thrill of his heart, decisively crumbling every trace of feeling. The poor woman, the unfortunate victim of an overwhelming indifference, exhausted by the inner storms that were rising up all her being, draws the sunglasses on her saddened eyes, hoping to hide the tears that flow freely like a river of living water from which emanates all her power, and to which no one dares to touch.

- "The goddamn party ! " Did you hear that? He does not care at all ! Why did I do this? I'm trying to throw the party for the century only in two days for my father, and he doesn't care about ! "He does not give a shit ! " She exclaimed firmly.

Just as Sigmund Freud has failed not only his academic career, but also the medical practice by his opposition to the mechanical method of neurology, in the same way the great Bill Parrish, precisely as a mathematician in all his plans, authoritative in all levels of his spiritual life, was about to lose the last frost of common sense, the last shred of respect for all that meant "we" in the bosom of his family - by his careless attitude towards his daughter's endeavors.

Leadership: Are you getting lost in the labyrinth of a personality with extremely low empathetic endowments?

A leader, who has the power to produce the change, and who produces it with that frenzy of the discoverer, captures completely material manifestations, the less apparent ones, of the inner world, moral and spiritual of those around - but first, he loads by himself, fully, relentlessly, the moral and spiritual batteries that feed his existence.

Just as a writer sneaks into the beings of his own thousands of characters, and gets lost in the labyrinth of their existence, living their lives, in the same way, a man as to get closer to excellence in the art of leadership must first communicate his emotions in a positive way, to recognize both of him and of the other ones - without losing himself in the labyrinth of a

personality with extremely low empathetic endowments.

Personality can be a proud indulgence, almost despicable to the unknown ones that block you in your decisions, or it may be the essence of a reality from which you cannot escape. It depends on how you respond to unexpected action and the unexpected shape of any reference value.

Suddenly, the man with a heart of stone, the man uncrossed of any emotion - or perhaps, by an impure one, unfiltered by rational and moral, he, who crossed the crisis of "ingratitude" - opens his heart to a single agreement of will. Sesame, open up ! In the eyes of the great Bill Parrish, before so cold, in a moment arises, like to an order the spark of understanding, sparkling like a diamond. He felt, like as the sun gently caresses the earth, his whole creature renewed by excitement and positive energy.

But who? Who stirred up the little room of his soul? Who, what, with what force has repaired to him the major defect of the heart, making it to pump again, continually, soothing, a huge amount of liberating emotions, with very high vibrations, such as joy, love, reason, acceptance?

Bill accomplishes the miracle: takes a slice of cake, tastes it with that pleasure of the man who finds and sips the healing fluid of the unknown disease that affects him, slowly closes his eyes, and breathes deeply, feeling as if the cure is making instantly its effect - then, Eureka ! How good is the cake ! And what beneficial reaction is having the medicine that sweetens the human nature ! For in the next moment, Allison thrills of joy, wipes her tears, appeases his troubled soul; then his gesture is welcomed and followed by the other family members, who dare to taste from the same wonderful cake, from the same type of living essence.

Leadership: Do you suppress your aspirations to virtue by seeking at any cost a moment of disconnection from what your life had been before?

If you do not want to limit yourself only to the status of leader, but being a man of quality, then do everything possible to not get sick from the disease "from yourself run ". Assume full responsibility for all the emotions which silently limit your performance. These transmissible emotions, that you live in along with other people, are trying you at every step, at any age, attacks you in the most critical circumstances, by hindering your power of empathizing, and making harder the crossing of your optimum way towards excellence.

Self-fleeing, far from the limitations of the ignorance to the world around us, is a strain of instinctive experience of new experiences, a strain that does not succumb to any attraction. It is formed when you fail to optimize the possibilities of addressing and affirming your autonomy as a man of great intellectual finesse.

Are you effective in the areas that you need to endow? Trying to wake up the echoes of your own Ego, without finding the answer to the question: *"Why I am not compatible by the way of thinking and feeling with the other people?"* It is like you would like to heal the diseases of the soul strictly on the medication way, without previously applying any spiritual therapy.

If you stand against the reality that makes you be as you are, just like a smart computer that performs well its counting, trying to cling at all costs, in a selfish way, to an approach which does not define you, disagreeing yourself to the deep human side of you that touches and excites the others around, then the boundaries between the leadership and your life will become permeable.

Virtue is the quality of staying at the height of your own greatness even when you descend to the level of a consuming experience.

The final from the realm of exploration designates that launch pad for yourself, for your Ego that is constantly hitting by your refusal, like to a wall built of indifference, of unconsciousness, shallowness, or from an unhealthy sort of numbness - to comply yourself with the most precious emotions and feelings, to go forward faithfully on the way towards greatness. Explore your Self before making changes to the spiritual complement of the other people.

An artist would say that it is not important the picture from the wall, but the whole environment, the range of positive or negative experiences of your consciousness that shapes your personality – because exactly the consciousness, this cornerstone of the leadership, loads your interior space with the beneficial fluid of the change and your spiritual development, dictating how and what to do, to behave, say, to love or hate - what specifically you should bring to light, and what to keep hidden.

Make proof of your own greatness, without getting lost in the labyrinth of a personality with extremely low empathetic endowments.

Source: https://neculaifantanaru.com/en/the-final-from-the-realm-of-exploration.html

The Final Stage Of Weakness

On November 22, 2013

Maintain the balance of your whole being by identifying the roots of personality variations modified by strong inner vibrations.

In front of a good man, people raise their hat respectfully and without any suspicion. But nobody suspects that this kind, isolated man is more haunted, more oppressed and more at risk than a beast. He wears the stigma of existential shocks, an immense inner fire, which frequently cancels the balance of his mental sector.

A momentarily insanity, or a strong unexpected drive aren't the characteristics of this peaceful man. They belong to an evil power concentrated in doses of ruthless courage. An exhilaration feeling of personality throws this poor amateur towards another existential dimension, towards metamorphosis and violence, like a projectile precisely launched by a catapult on the fertile land of transformation. And satisfying incandescent wishes fueled by acutely felt electrifying sensations hurts his ethic-moral character.

The destructive power of the catapult is felt in the peak moments of "falling in love" with one's self, of passionate joy that bursts from the depths with poorly regulated pressure. Only then, the mentally ill can use his inner vibration to acquire a state of spiritual wholeness. At the same time, the transforming mechanism is regulated around an oscillator that fluctuates over normal values, coupled to an only source of renewable energy: the paranoid obsession to adopt a different appearance.

Leadership: Can you create an Ego different from the "product of a harsh reality", placing yourself in a position of flexibility to the moods that trouble you, but also urges you to do a good deed?

The man with double personality, the only one who tires his ambitions, overworking his body, almost always displays a reserved and modest attitude. As if he'd keep for himself an immense secret that nobody should discover. It's a reality. Jack Gordon, alias Buffalo Bill, must have been fueled by an underground fire that remained hidden until the end. It gave him a kind of insane, quasi-sexual, unstoppable ecstasy that makes the differences between the two opposite beings.

Countless internal backgrounds can't regulate the life-giving pendulum that oscillates with different amplitudes around its two axes: feminity and masculinity. Because of this, his orientation and capacity to adapt to any surroundings are measured mainly based on the periodical processes of toggling on the inner tensions that trigger the energy flux necessary to fuel personal ambitions.

Just like knight Gaudin de Sainte-Croix discovered the toxic venom that could kill only through its smell, Buffalo Bill discovers the thing that unites him with spiritual wholeness by activating a secret stake, an additional option that reshapes his affective needs and "left" inclinations. If Saint-Croix dies because of the venom, in the middle of his experiments, for Buffalo Bill emotional and psychic instability bring him to a dead end, when he can no longer identify with himself.

Leadership: Are you aware you're being pushed towards abnormality in your searches for personal fulfillment, according to what keeps you from being truly virtuous?

Do you draw your fuel from an underground fire that remains hidden until the end? Do you feel that insane, uncontrollable ecstasy that drives you away from who you truly are and takes you to a turbulent area?

The first duty of a leader is to protect his functional territory. So that in the deepest phase of his evolution, he doesn't fall prey to those unbearable extremes, which he ambitiously manifests. When human nature can't be controlled through the influence of negative thoughts, he can no longer subject himself to the "quality" category. This should concern him. Thus, what is being defined as leadership, suddenly takes on a new meaning, an irrational color with a very narrow efficiency palette, which works only on certain approaches.

An inner world built on unhappiness, seized by a loud unearthliness, which acts outside its self-imposed limits, and which seems so real that suffocates you, represents, I would say, the main cause of the inability to counteract irrationality. In earnest, countless differences and impediments, appearances and realities stand in the way of one's own study of the leading potential that finds support on a solid attribute of knowing the self and human nature. Of knowing the laws that rule our life and the extremes we fall prey to.

As a leader, you supervise the balance between good and bad. You can lean the balance towards the normalcy of comprising life at its limit or towards abnormally, with its abundance of lacks and needs. If you're aware of the abnormally you're driven to in your searches towards self-fulfillment, it means that you have taken into account the configuration of all those life aspects that please you or displease you.

To truly be a virtuous man means to honor what you receive from life, but in such a way that when days become difficult or unbearable to realize that these are precisely the references of the experiences that will make you evolve and transform into what you will be in the future.

Leadership: Do you choose to actually change your nature, reason, concept, and state of mind, resonating with the reason for the change you take when you have to take into account the defining elements of the orientations towards new ideals for the decent assurance of your existence?

In his book *"Hocus Pocus"*, Kurt Vonnegut wrote: *"Another flaw that is part of human character is the fact that he wants to build, but nobody wants to do maintenance work."*

You can ascend on the highest step of weakness by turning yourself into a pillar of involution, building a personality damaged by the countless inner drawbacks. Or you can ascend the steps of self-respect, putting aside the physic and emotional exhaustion tendency, turning yourself into a strong character that fights with his limits and faults.

The fluctuating evolution between progression and regression is caused by the balance disturbance between the defining elements of any of your orientations, with a significant impact from an evolutionary point of view. According to the configuration of your personality and according to your dominant wishes, you can bring, above anything else, a new tendency in the passage from intention to action.

Be careful which dominant side you release along your evolution. Regulate in good time the life-giving pendulum, which oscillates with different amplitudes around your personality. If you bow to some directives coming from outside the limits of the power zone, you will be able to put out that immense inner fire that frequently annuls your balance. Keep experimenting only with your positive dominant side by trying to offer value in new and unique ways.

Maintain the balance of your whole being by identifying the roots of personality variations modified by strong inner vibrations. Don't forget that your orientation and adaptation system is measured at any time, mostly based on the periodical process of toggling on the inner tensions that trigger the energy flux necessary to fuel personal ambitions.

The affiliation of your state of mind to the development of personality can be seen in the way you express the need to assume your fullness of soul in a situation where you are compelled to fight even against yourself in the space of a reality beyond your ability to understand.

The final stage of weakness points out the moment when your own decision-maker is so hurt, that he directs himself towards a negative side of personality.

As any man, you are a mixture of good and evil in different percentages. Ideally, the good should dominate, or at least balance evil. Only your inner decision-maker sets the side on which the balance leans. He is an ensemble of judiciously combined components, earned through education, culture and behavior.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-final-stage-of-weakness.html

The Fire Of A Star

On December 19, 2015

Learn to maintain the status of a superior being, giving a meaning to the world you don't observe.

I cannot find the way towards what I yet don't know, with respect to what remains after I'm gone, sooner a bright star supporting an entire planetary system than a grain of sand lost in a desert with oasis. But nothing is lost, nothing is gained, everything is transformed. Just like in alchemy, you must first leave the temporary body in order to later obtain enlightenment or the Supreme Truth of the Fire Earth.

With the permission of relative time, whose energy propagates from the past to the future, I have reached the stage of intense focus on detecting a forgotten end of the world, in the face of an intelligent development, as if a physicist tries to demonstrate new laws of reflection and refraction of light with the help of undiscovered principles. It was so that I have kept contact with an inner reason which, spacing out, gives meaning to a blind existence.

No man exists that's not inspired by that certain something, universal fluid, spirit, soul, as there is no book that doesn't give imagination free reign. Everything requires unpacking and installing into a continuous explorer that leads to evolution. And what is evolution if not science, the great passing towards the infinite, this informational prominence related to time, space, life and death, demanding a special alchemy of extraction, with the help of living water, through the action of pure fire?

Should I follow the signs of my own evanescence, as Robinson tried in vain to see the foreign footsteps as his own? No. I cannot risk being in the position of a disoriented man, as a monument of ignorance to all the greatness of divine creation on Earth, only out of the pleasure of scattering into a void of nonexistence alike a black hole. I must face the man within me who says "I'm lost in the beating of the storm."

Leadership: Can you detach yourself from the astral context of the moment, to serve as the fire of a star with the force of irradiation in the likeness of what you experience as a "whole unit" and what you deepen by perceiving an evanescent surrealness?

The way of maintaining a parallel order of reality, plausible enough to give a certain mystical hint, somehow between the oneiric and vision, can be centered on language and the freedom of expression that the new certified status gives you through "story". Thus, you begin to compare yourself with the consciousness of a man moving in real worlds, but at different times and in miraculous realities.

The opportunity of facing the experience of transformation into a visionary of evolution, accessing those functions of consciousness that establish the difference between perception of reality and reality itself, appears when you come to consider yourself a wanderer between worlds, stuck between the hundreds of thoughts that bother you in any speck of time.

In the great dimension of Creation, which the alchemists call the *Prima Trimurni Divina*, this experience of crossing the worlds through dream, vision or through metaphor, establishes the correspondence with another way of perceiving reality and the world, in a game of appearances. This means, as the writer George Banu observed, to perceive through a person's eyes a world whose primordial existence condition is precisely the cultivation of this *entre-deux*, simultaneous belonging to the real and the fictional.

What the creator experiences in a unitary way is belonging to a form of thinking of "the world concentrated in a fictional scenario" as a source of identity confusion, because his self begins to be fulfilled in another reality called: "I can be anyone I want."

A wanderer between worlds is characterized in essence through that he seeks to discover something other than himself. He opens the door to a rational action over what constitutes an indication of the temporal frame in which are produced the decisive phenomena of meaning and depending on which he can distance himself from.

A small advantage of those who understand leadership is that unique approach that self-places the subject in a neutral place. The individual is aware of what is happening around him, but only as a result of those wanderings included in a transition of the type "dissolve". A phenomenon of denial of personality is produced – which traps him in the world of an imagined virtual space, he becomes the owner of a state of detachment towards the elements generators of "clouds and chaos."

To break away from the astral context of the moment, to serve as the fire of a star is the metaphorical construction that expresses distancing from your initial condition. The condition of being "drowned" in the world.

Leadership: Does the way you unleash your creative vision affect the reality of your relationship with yourself, in light of the fact that EVERYTHING you experience through the temporary feeling of dual identity can be changed in one direction?

Spiritual father Mooji of Jamaica advised his supporters: *"Live as if you did not exist. Look around. Look at these clouds for example. Alike are our whims. You wake up and you don't know if it will be a cloudy or sunny day. The same is our life, our past. And yet... there is something not caught in all this. You always look, you see the sky. You say: "Now, it will rain". The farmer rejoices, but not the man on holiday.*

For the sky, everything is all the same. Only the empty man says: "The weather is okay like this". And thus, his mind is never depressed.

The man's mind says: "Oh, the sky is very dark, very grim." But the sky does not know this. It doesn't give much attention to human feelings and thoughts. When man is distracted by a cloud, it is then he loses himself. Only to an advanced being can you say: Live as if you do not exist."

A sense of temporary identity can be modified in one direction only when the reality you are building is based on a motto, the active referent of mystical knowledge: "Live as if you were existing in another world."

The Fire Of A Star is the power of man of not burning out after the always changing shape of the clouds in his life. Leaders know how to distract themselves from the obsessive routine. They know that a man is free when he doesn't trouble himself with pretentious things, when his attention is distracted from the discomfort of the congestion of events.

Sometimes you have to be empty inside, so as not to stay locked on the outside.

Source: https://neculaifantanaru.com/en/the-fire-of-a-star.html

The Fire Of The Mind

On August 24, 2013

Keep perfecting your perception of the people around you, so that you manage to open, without forcing it, that closed door, which nobody can reach.

The fire of the mind is never too big as long as it lets you savor the sensation of well-controlled trust with sufficient intensity to produce a certain change. The fire never dies as long as it fills you with that self-wholeness that you can fully experience without being concerned about consequences. The fire of the mind could accidentally light, but in any way it lit, it's a chance to show its power.

Dr Hannibal Lecter figured out immediately, from a single phrase, from a single voice inflection, from the careful reflection on a random matter, or only from a mere gesture and mimic evaluation that relentless part from the FBI trainee, Clarice Starling. He manages to open, without forcing it, that closed door of her past that nobody could reach.

His arguments seem very well grounded. And his persistence to penetrate the wall of her past grows, continuing and perfecting his perception about her personal feelings. The unconventional fuel that fuels his intuition, used to short-circuit thoughts and produce a continuous effect of closure, is different based on her capacity to answer.

Clarice, this sensitive heart that gives Hannibal certain convictions, but also a great desire to bend over the mind for knowledge, is in turn seduced by his psychologist qualities. And that is why he becomes a captivating company.

Leadership: Can you perfect your art of maintaining your authenticity by using the "victory-greatness" ensemble from which to transcend your superiority into circumstantial intuition, seeking the momentary use of subtle suggestion?

Hannibal carries the garland based specifically on the moods and emotions that Clarice can not bear to exteriorize. Complicating her spiritual structure by emitting an energy corresponding to a high-intensity frequency, fueled by a certain negative tension that practically enhances her feelings of frustration, fury and discontent. Holding the supremacy of thought because of her purity, Hannibal steps alone without any kind of effort in her personal domain.

His greatness, as evidence of victory over the human mind and soul, consists in the fact that he succeeds in creating dependence on his guidance, his power and his grace to mirror the typical image of a detective whose intuition (doubled by vast knowledge) does not fail in the field of conclusive judgments in absolute terms. He does not suggest to Clarice a specific action that may serve as a sign of recognizing of her qualities as a very subtle psychologist, but suggests a way she will follow to value her potential, attitudes and behaviors, but especially the positive and negative experiences she had.

The phenomenal psychiatrist knows how to transform a "light stimulus" into a regular and compromising "electric stimulus" with the help of a time cell he often refers to. Clarice is caught in a block of regenerative thoughts of light and darkness, as in an electric field produced by the intensity between two different lugs, which determines an alternative flow with continuous elements, thus establishing a formidable research subject. But being permanently subject to calculi, suggestions and sensitizing procedures, everything within her gets deranged.

The ray of light so roughly achieved perishes. The nerves of the woman submitted to a "welcome" treatment are stretched even further. The chain propagation of some disturbances in her being system, enhancing her stage of discomfort, determine a reduction of her investigator performances, a decrease in her efficiency. Under the action of a suggestion force, Hannibal transmits a series of vibrations that mainly act on the sensitive areas of her existence, as flashes and warnings directed towards her origin.

Leadership: Can you evolve through experiences you had at the boundary between what corresponds to reality and what opposes the attempt to falsify it?

Pushing man to a certain limit, to exasperation, is a trigger of the feeling of helplessness, it is the true response of the ordinary individual to an impenetrable and non-assimilable force. This force implies in itself a rather harsh structure of thought, rather than that isolated detachment of endless thoughts in the context of the cult of "supremacy".

Clarice saw in that circumstance an uncriticized acceptance of an unusual situation, of an individual case that had as finality determining the future necessary actions for finding a ferocious criminal. While for Hannibal, she became, if not an information unity, a personality that needed to be researched as an exercise for the mind and thought through dialogue. Having a relative power, she is taken by surprise by the patterns of complexity of knowledge.

Clarice has to evolve through experiences lived at the boundary between what corresponds to reality and what opposes Hannibal's attempt to falsify it by adding suspense, unforeseen, powerful, intriguing and spectacular twists of the situation, so by using the true quality specific to a thriller. Through this, leadership traverses the distance from vision to reality, which people are constrained to make clear through an individualized psychological test: how long can you resist what you do not like to accept as being hard to bear?

Wishing to discuss, even briefly, about the perspectives of leadership expansion in the world of tomorrow, we can't avoid taking into account an individual's moods, strongly determined, conventionally or unconventionally by a strong persuasion force.

Not few people understand by leadership at the present time a conventional code of rules that would be strongly implemented at every decision making level. The majority seem to perceive leadership as an own existence of entities valid only in some well-determined conditions, so not as a thinking patterns, but as a series of preset orders and their access in certain circumstances that have as purpose winning in every possible way. But they eliminate the essential.

Under what conditions can your leadership be reduced to the psychological dimension so that you can work on the battlefield with the shortcomings of your own nature?

Just like in a game of chess, the key elements at the base of leadership are tempo and playing with force, ignoring the "threat". But in the conditions in which "the power game" acquires a certain value, strongly determined by the moods of both individuals and the leader, leadership is reduced to a psychological nature matter, within a *"Acceptability-Uncertainty"* relation.

Who carries the garland in this case? Of course, the one who holds supremacy in thought. Usually, that part that easily and quickly induces those stages and emotions that the opponent can't stand.

So, the complexity of psychological creation that no one can oppose brings with itself,

inevitably, a multitude of apparent paradoxes, dilemmas, nuances and games, which strip the mind naked. But, the mind limited up to a certain step of understanding considers them rude or far-fetched, or abstract in a strict and uncontroverted way.

At another level of conscience and understanding they become clear, natural because some people's understanding is pretty extended, presenting a certain complexity and another vision that has substance and can give particularity and identity to the individual. But at a leadership level, this war: *"Acceptability-Uncertainty"* has to end with a rematch always. The actions have to favor the opponent as well, otherwise you are confronted with the situation when you must find an opponent in yourself and forcefully lose.

Keep perfecting your perception of the people around you, so that you manage to open, without forcing it, that closed door, which nobody can reach. The door to their soul. And once opened, don't lock it back through games of perception and role. The shortcomings of your own nature are given by the inability to attach yourself emotionally to others and the inability to be happy for their success.

People will be prepared to respond to your attempts to influence them if the information you provide as a way of psychological intervention lies between their desire to self-indulge and your determination to give up control.

The Fire Of The Mind signals that knowledge capacity of those around you, so that they respond favorably to your actions determined by ideas and thoughts that can be induced through persuasion. "You" and "They" have to operate as a continuous tandem in order to touch some common goals and in this tandem there shouldn't be any loser.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-fire-of-the-mind.html

The Firm Impulse Towards Evolution Of The Fundamental-Dubitative Being

On December 27, 2012

Define the "Man" within you throughout the process of transformation, without falling from the height of your own vision over what you are.

I was almost to fall from the height of my own vision on what I was. I sighed worried. If I gave up to the firm but irrational impulse that invariably assaulted me in the short transition of that hours, I would have risked a penalty, an injury, a forced collapse into nothingness. I tried an elevation of my being into something I could not be. Like a dry branch under the weight of a huge will, I was directly breaking my graceful flight toward excellence.

Being distracted by an almost obsessively thought, continually rising in my brain like a column of infinite, putting his imprint on my own soul, I dared to walk a path that was never followed by anyone. In a sphere of obscurity, into the deepest abyss uncharted by anyone, in the place where I hoped to find the answer to my own searches.

Damn. I would not feel regret for putting the foot where no one stepped. But I went too far with speculations, with assumptions, with my researches, much too chaotic, like the man, who soars in the deep mud of a swamp and, on the verge of drowning, clings to everything that it seems to him can keep to the surface. Without too much chance of success.

Resizing a mysterious understanding of my whole life could have made it possible to change the trajectory of my becoming an artist who paints a broad vision, but without being capable of a truly remarkable achievement. I was ashamed of a metaphysical interventionism that could not obtain mobilizing and stimulating valences on my own state of mind.

Leadership: Does the verdict you put on your current feelings makes you come to the limit of your ability to respond with "YES" to the demands of an escape from the faces of clashing thoughts that keep you from knowing your life story?

The story of my life was bolstered by the secondary reflex of a thinking that bravely overcame a day's projections. I seemed detached from a novel by Stephen Crane, a soldier lost on a battlefield, crushed by a parallel sense, an option like: *"yes, I will do this"* or *"no, it would be better not to try".* A whole blaze of the vital feeling, of worldly anxiety, basically indefinable.

Clearly, like a fundamental-dubitative being, always hunted by doubts and anxieties, I was blinded by the increasing light of my selfishness to conquer always something else, to chase after the increasing performance, continuing to widen my sphere of existence, to put everything into question. Significant, I was attracted by an irresistible force, impelled by the urgent need to respond to the questions that haunted me.

I saw far into the darkness, in the attempt to progress higher, lit only by my inner world, dynamized by the brightest parts of my vision. Determined by the intuition, by my higher knowledges, I ran towards something that did not suit me. Searching, like a magician in a top hat, a new content, a new breakthrough of the impossible.

This constant in change of my life, a little unusual, became a source of anxiety. I involuntarily manifested, then increasingly antagonistic my own inability to penetrate the impossible, through a sabotage of my own personality. Everything swirled around me with a

dizzying speed. I felt a deep anger against my own will, in the desperate attempt to rediscover myself.

Leadership: How do you define yourself during the evolving process of trying to keep your mind constantly challenged by the illusion of a self-contained false self?

Are you running after increasing performance? Do you keep widening your sphere of existence putting everything into question? Are you facing a choice like*"yes, I will do this"* or *"no, it would be better not to try "?* Are you trying to evolve continuously through a breakdown of the impossible? Do you find a last resort of force through a desperate attempt to discover yourself? Are you starting a tedious and a sterile search of "false knowledges" that cannot satisfy than only for a moment your evolution?

Talking about the man and his continuing desire for change, this trajectory included in his existence that takes a substantial part of his functionality, means above all recognizing his constitutive report with his efforts to "recover" himself. This recovery, the clear recognition of his real progress, of the decision manifested around his own feelings and experiences, is based on the truth revealed by the great French philosopher Denis Diderot. He stated:

"To say that man is a compound of strength and weakness, light and darkness, smallness and greatness, is not to indict him, it is to define him."

The ability to maximize your leadership depends on how you define yourself, as a man, throughout the process of evolution. You are your own "Creator", a pivotal component of self-knowledge that you should not disregard it as a five coin money that fell near a ditch, on a deserted street.

Leadership: Are you tempted to retire in the "Refuge in which there are no mirrors", about the inclination of the mind to deny itself when it comes to over-contemplating the immediate realities that direct the aspects of life?

Regarding this word - "Creator" - so common, with so many meanings; it is preferable to have a certain filter that would not allow a reversion to the status produced in a messy way, but to a revitalization of its own resources and energies. A deviation from a *"to be"* to a *"to become"* more prominently developed in a particular direction. But, a direction that does not takes the appearance of a fight with the windmills - an attempt to evolve permanently, blinded by the increasing light of selfishness of always conquering something else.

It is like, breaking contact with the daily life; you would find a refuge designed to self-knowledge. But, a refuge, a dark closet, where there are no mirrors, where you are not allowed to look at yourself. Everything spins in your mind, thoughts are going crazy, probably more stressed than the usual, but in a direction opposite the reality.

Just as reading a book is not enough to produce a change in life, so the lack of a "reflection" on your potential narrows totally your horizons, being unable to produce a trigger, an awakening, a disconnection from the too pronounced tendency towards development, towards the inauspicious evolution.

That means to fall from the height of your own vision over what you are. You create to yourself a singular thinking and that one seen in the wrong way, only with the "eyes" of imagination, a pillar on which is based the entire structure of your psyche, but that does not have any stability. Because it lacks substance, truth, maintaining a caution; a shining star, close to you and very researched.

Come on, stop for a moment and be a "Man". A man who does not lack mirror. Always look at it. What does it reflects? Is it another man from the one I know?

Is it the time to put your identity into question? How do you define the "Man" within you and what it is reflected in his exterior? Is it the man within you a "conductor" of strength or weakness? A source of light or darkness? Do you give evidence of "smallness of mind" or of grandeur in the whirl of evidences towards achieving excellence?

Leadership approached in terms of "refuge in which there are no mirrors" is in line with the idea that man's power or weakness can always be closed in a very limited existential space that shakes through the tragedy of a living at the limit of supportability.

The Firm Impulse Towards Evolution Of The Fundamental-Dubitative Being means the strong spark that sets in motion the change, but a change to the detriment of "Man" that wants himself entirely rational, researching his own knowledge before using it.

Just as hemoglobin binds to oxygen and provides blood the red color, so the man who knows how to clearly define the character in the mirror, can give a higher degree of credibility to his own vision, providing more quality material to support the sustainable development - that very strong color of moderation, of discernment, balance, and self-control, the tendency towards analysis and depth, which plays a key-role in his personal evolution.

Source: https://neculaifantanaru.com/en/the-firm-impulse-towards-evolution-of-the-fundamental-du

The First Chapter Of Leadership

On March 24, 2009

You may influence for the better the way that others perceive you, only if you come for their spiritual and moral ideals.

I wish that in this article to relate you an important aspect of the movie „*The Law of the Desert (1991)*". Tom Burton, a former CIA agent, had to infiltrate in the oasis of Beni-Zaire from Sahara desert, and to recapture Robert Sanders, the son of an influential business woman Catherine Sanders.

With this object, Tom has posed as an arm dealer, and together with James Ross, one of his team members has appeared before the powerful Emir Beni-Zaire. They had to choose words carefully. One wrong word could have cost the lives of both.

- Noble Prince of Draa, we do trade in arms. We sell to the best buyers, in Chad, Mali, and in the ancient land of Songhai empire. If we would hide this from you, we would insult your wisdom. However, we do not sell to those without flag or without faith, such as Zeralds...

On hearing these words, Amir, looking at them all over, changed his whole attitude. He radiated amplitude, calm nobility, a solemn elegance, indeed unmatched. Something told him that Tom and James were not ordinary traffickers, unscrupulous, soulless, which were not interested in who buy from them. Nevertheless, they respected a certain ethical, an honor of them, and even a plurality of values uplifted to the distinction of a cult; they still had a code that kept of faith and order.

Leadership: Is your potential to achieve your goals limited by the results you got that have a conclusive impact on the accumulation of evidence regarding your integrity?

You will always witness a negotiation that claims to be for the benefit of cunning, but also for the benefit of negotiations that can turn diplomacy into a real art. You may influence for the better the way that others perceive you, only if you come for their spiritual and moral ideals. Tom and James have proven this.

Winning the confidence of the leader is always a process of negotiation. You will take part in a "negotiation" whenever you will express your desire to join the circle of friends of the leader, or his team. For this negotiation to take place and be successful, you must support the leader's thoughts, and he must treat you as if you would act in good faith. In other words, the leader must understand your position (within your thoughts, principles and morality), to compare with his, and finally to accept it or not.

A character from a work of the writer Mika Waltari said: "Blow well to scatter the chaff and keep only the best grains". It was a way of telling that not all people are trustworthy, and that only the best should be chosen and kept.

Leadership: Could your work under the auspices of a single "I'm the same" entity be expanded by including an investigative role on what you can achieve when you catch someone's attention, but don't have high expectations of it?

Proof of your integrity is obtained through the knowledge that others seek in you and that

you propose as the main purpose of your life. But at the same time, cunning demands the same kind of guarantee. So, what makes the difference between integrity and cunning? Well, the difference is the closeness between the past and the present that people perceive as a symbol of common efforts to achieve a certain goal.

Your obligation as a leader is to weigh people. To filter their feelings and emotions in terms of rationality, considering your personal values, in which you believe, and that you respect. Likewise, did the powerful Emir Beni-Zaire.

Just as the ultimate goal of a photographer is to ensure its images a true exposure in front of an audience that will ask themselves: "Why?" – Just so and your ultimate goal should be the one to increase and to ensure the quality of relationships with other people, but not before knowing them, not before asking yourself: "Why?"

You cannot accept people around you if you do not understand them, is not it? You cannot give them a minimum of trust if they do not have some influence on your heart, if their vision does not correspond to the values by which you guide in your life. First, judge on the value of people before making up the step to a higher level of association.

Leadership is the agreement between what you are able to accomplish and what you can gladly keep in your soul when you are subjected to trying to access other people's areas of interest.

The First Chapter Of Leadership it is the basis on which could be built a relationship. Moreover, the process of establishing relationships is not always carried out very quickly. First, there is "opening" here you can talk about continuous communication, but subtle, coded, where each one rather observes at the other one what lies behind their words. If the leader predicts the complete features of the other one, and if he will be satisfied with his qualities, only then could produce an association.

In leadership, first you need to know to cognize people, which involve the development of the relations of collaboration and permanent socialization. Learn to observe people's behavior, their attitude and at the same time, learn to interpret their facial expressions, gestures, words and even their silences. Be open to them, receptive to their ideas because in your turn to be worthy of their trust.

You can influence the way you are perceived by others, only if you come for their spiritual and moral ideals.

Source: https://neculaifantanaru.com/en/the-first-chapter-of-leadership.html

The First Determinant Of Leadership

On May 19, 2017

Stimulate your motivation to surpass yourself, finding that component of your self-image that you can cross into the plans of the extremes that shake you.

It was more than my capturing in the chains of previously experienced perceptions, whether it is to analyze the fertilization of my thinking in the all-encompassing whole of a waking state – accompanied by a justification of isolation from the real world. Undoubtedly, *my beta testing* the tendency to interpret experiences of life only in terms of strength will be an attempt to situate me in the state of final deception, towards introducing the limits of hope that kept on shrinking..

It was something beyond the meaning of knowledge that underpinned the consciousness of my time to find a motivation for existence, a psychology of the way to the alternative of freedom without constraints, something beyond the limits of the possibility of infinitely varied knowledge of a science fiction that employs man on a dark path of isolation. It was a gray shade of the way to make changes over which there were certain eternal, steady laws, which were subject to certain restrictions of access applied in a nightmare that is repeated throughout.

In this case, leadership was an acceptance of the willingness to guide me towards an unforgettable adventure, to a great way to live by the subtlety of the psychology to surprise, at the same time, both the general and the particular aspect of the human being inscribed in the ensemble of an ending world.

I, Gerry Lane, a very atypical scientist, was not sure that the virus that terrified the world, turning any man into a zombie, could have a definitive cure. There was only one thing I was sure of: I had to have enough energy to swing at will between a reason based on a logical thread and a reason based on natural phenomena and on partial rational deductions extracted from natural phenomena.

Leadership: Can you dare to imagine the future of your relationship with yourself and communicate it to the world through the way you live your life in the face of an atypical natural phenomenon that is growing faster?

Being caught within the limits of a simple logic, nothing complicated for the genius of staying in the body of the art of survival, with a wide spread in the construction of the apparatus of my own intellectual hegemony, I began to make my destiny so that I feel that I live my life in the most useful way, just as a talented sculptor can emphasize, in composition and color, the deep, human content with a lot of verve.

The forces that pushed the world into cycles of unpredictability of life, change of things, and the laws of science during an authentic, unprecedented individual emancipation constituted elements of a mechanical language, accomplished by welding with the perceptions of value that defined me by a distinct role, at the temperature of such a self-responsibility seriously committed to reality. My future seemed to be an eventual succession within an atypical phenomenon that cannot be explained by conventional science.

Far from me, the lack of motivation from the very beginning of a perpetual exile in the private space of an authentic phenomenology: *"That's what I am"*. The expression of the state of imprisonment, the silence of an art camp viewed from the angle of the pressure of contact

between the real plane and a crushing concreteness and that of the lessons it sent to the world was expressed by the color of the extremes to which I was subjected. An extreme of the interpretation of the mood to fulfill the worldly duties and an extreme of patience from the perspective of time.

The meaning you give to superior attitude (of a hero) is a part of the experimental psychology produced on the way to the border crossing point between what isolates you and what inspires you.

It was the time of the desert journey, the time to choose between good and evil, the possibility of accepting a defeat, and the possibility of assuming it with that dilemma with which Jean Valjean, the character of Hugo, strengthened on the path of good in the struggle with the darkness of the wickedness of the world that continually denigrated it.

The first component of the self-image that deserves to be crossed in the plans of the extremes that shake you is the attitude of showing yourself in any situation better than the one you are in. Gery Lane is the hero who finds his destiny by surviving a phenomenon called "That's what I have in a world that tries to hide in the dark", and who manages to keep events in check by fighting against the forces of nature. And in this context leadership is the responsibility that Gery assumes as a survivor in a world subject to death.

And the sense of authenticity that promotes *"That's what I am",* which I had many times the opportunity to speak of, expresses the belief that even the destination you're headed is the radiance of life that complies with an immeasurable ruminations and superior attitudes. Not always life, through its ups and downs, is the one that is arranged according to the interpretation you give it, qualified as more or less precise, more or less imperative.

Leadership is the heroic attitude you have in the face of that colossal change that can turn you into a worthless object with which destiny, having become ruthless, cynically plays.

The First Determinant of Leadership is the situation in which you place yourself in when you promote the sense of authenticity in terms of a retrospective of the entire process, derived from the great unknown of endless battles accepted as a necessary evil. A cultivated, deepened struggle built on the pillars of delusion, confusion, pride, conscience, or freedom of action.

Sometimes assuming the opportunity to experience a completely different world in the story your destiny creates is a component of the self-image that you are crossing into the extremes that give you a certain vision, and not necessarily a happy one about life.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-first-determinant-of-leadership.html

The First Function Of Leadership Culture

On July 17, 2016

Seek where no one seeks and find where you least expect it.

Eisenstein began his work on the movie script, together with Agadjanova, through serious research on which they were helped by the counselors of the documentary commission. Articles, documents, testimonies of participants are at the basis of this research job. The script condensed a gigantic factual material. The action started off during the Russo-Japanese War and ended with the repression of the revolution, taking place in Moscow, Leningrad, Odessa, Sevastopol, Tiflis. The script, written during the summer, often synthesized in two lines important events.

*Seemingly impossible to be regarded as a starting point for the making of a film, the script actually contained the whole preparation work for the movie, of historical research and, we could say, emotional research. It tried to capture the dynamic nature and the rhythm of the era, the relations between events and the mood of the historical period it was depicting. **

Leadership: Can you produce a true revelation, finding those minimum and maximum references that help your motives of constructing the assembly of creation?

"The work should hold the power to reveal itself", Romanian painter Soring Ilfoveanu used to say a long time ago. But for it to be revealed, announcing a new facet of art – creating uniqueness, in the architecture so firmly constructed of a vigorous piece of art, the artist must first capture all the sources and references that correspond wholly to the necessities of producing a model of vision and artistic interpretation.

Continuing the series started during the final touch projects of certain ideas, sketches and types of experiences, making the introduction of a new line of art and thought possible, and suggesting the inclination towards certain perspectives and towards a certain level of evolutional preferences, leadership can rise to the height of its potential to use all the means of producing performance quality.

In other words, the man who rises to the height of his potential for individual creative transformation, manifesting his dynamism with regards to the act of birth-making of creation, comes under the researching job basis to condense gigantic material of supporting and molding of its theoretical and practical content.

This, in leadership, is called extending your intervention over those constants dependent on one another, with a symmetrical distribution around the *forward,* which is geared towards overcoming the starting point.

The starting point is the beginning of a very hard to achieve approach, as satisfactory as it is difficult, which aims to identify new sources and references of inspiration for identifying ideas.

Before a good idea starts to gain value, you must assure a way of making a revelation whole and its path of transmission.

The revelation, in leadership, is the result of discovering those unique ways of creating (an

addiction of realizations), through research focused on understanding and emotions, using as a pillar of making things whole, the relations between more sources of background of which measurements are determined separately.

Minimum and maximum references are helpful information, sometimes opposite, which contribute to making those phenomena, events, ideas, concepts, insufficiently discerned, whole, but which allow estimate the way of projecting themselves into the possible, in the infinite space which opens up between creation and the world.

The first function of leadership culture has as objective the production of a revelation, based on scientific methods, of original knowledge.

And the revelation, which in turn explores and transforms itself in creation, is based more often than not on the principle: *"seek where no one seeks and find where you least expect it."*

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-first-function-of-leadership-culture.html

The First Law Of Science In The Spiritual Plan

On February 06, 2022

We cannot know things as they are, but only as they appear to us.

I spoke in the previous article about the great inventor Alfred Nobel, to whom the whole subject always listened when trying to make a new (much improved) version of dynamite. He was spared any accident while working with the most explosive substances, although millions of people die each year from dynamite.

To some extent, without encountering any difficulty, if I were to measure my inventive abilities through the experience of facing death, how to change a constant representation of the conquest of science on a unitary axiomatic trajectory, then I would probably stumble across an overlooked side, an exception, something I wouldn't have thought I could do. Is it just a matter of faith and inner strength?

However, I am a self-taught inventor, and in this way, I am entitled to accept the way in which my inventions fall into the category of things one does not speak of, but are rather left to imagination. Without exception, working with matter can turn into a relationship between what I project as intention, and the effectiveness of the protection that nature provides me with a single purpose: to broaden the valences of "miracle" beyond visible matter.

Leadership: Can you see yourself inside a version of imaginary events without having to measure your own confrontation with the representation of the truth around the vision you create?

The relationship with myself is a bridge to the miracle of science, a resizing of the image that allows me to reproduce something, to give a replica of the real, but at the same time it is a confrontation between what I consider to be old and the desire for progress. This creates the premises for a constant and visible evolution, which broadens the horizon of knowledge of living nature (as a whole of impact events) and the essence of unseen things.

In this sense, death is no longer seen as a natural fact in the book of life, but as one of the coordinates of a magic that is also a game of sublime guessing, unfolding and connecting with me through an exercise of the imaginary and the dream of crossing the boundaries of human possibilities. Nature cannot be satisfied to add an extra real complicity with the Creator, except by recapitulating my own experience of duplication, so in fictitious form.

"Things are going the way I wanted", said the wizard Prospero in a Shakespeare play at one point. His bold plan had turned into a death-defying commitment. Moreover, he could see everything, but without being seen. The spirit named Ariel, who was also invisible to any human eye except Prospero's, ashamed of looking ungrateful, always obeyed the commands of his creator.

Here the unique features of the law that moves things are highlighted: in order to be stretched, matter must be a force of penetration, expansion, and resistance. Then we have a means of direct knowledge of reality, which only our own soul offers us. And the sensitive activity of the soul, guided by perfect virtue, is the bridge from the spiritual to the material.

Leadership: Do you identify your ability to distinguish between the imaginary and the real by maximizing the interpolation of an image that can only be obtained by rejecting it?

Rather, as the initiator of a vision of the unimaginable, I can apply any law of physics to adjust the size of such a worldly change in a subjective way. And this is because matter has that quality of forming the bridge from the spiritual realm to the physical world. In particular, I like Fermat's principle to apply it against the background of the miraculous: *"The time in which light travels the geometric path 's' in any environment is equal to the time in which light would travel the path "l" in a vacuum."*

The long search ended in a completely unexpected way. The visionary became a creator, not just any creator. First, I was Alfred Nobel, then I was Prospero, and finally I became the image of the two. I miraculously escaped any misfortune, whenever I played with danger, and I always had the spirit of heavenly phenomena on my side, which I knew how to decipher in time with the help of nature. Moreover, the wrath of nature came upon all who wanted to harm me.

No, I do not consider myself a Creator just because I have been influenced in the process of describing images by what the senses perceived on contact with the "described object". But because, beyond the limits of the visible, we discreetly introduced, here and there, step by step, elements of chance, of improvisation, but also a series of miraculous-hyperbolic algorithms and their extensions in a game of expressiveness.

However, if I were to consider myself an exponentially expanding model of the universe, and if my thinking were projected into the unknown chemistry of matter, in addition to any other immanent law, I would probably casually fit into the tendency to pass from an obscure perception to a clearer one, so from imperfect to a higher degree of perfection.

What binds a Creator to the whole universe of his creation, in the dimension of leadership, is that part of the vision which he uses when he turns his attention to those who see themselves only through a game of contrasting duplication, in the same figurative structure, a fabulous image and a symbolic one.

The First Law Of Science In The Spiritual Plan has as its starting point the following point of view: We cannot know things as they are in themselves, but only as they appear to us. I have a serious reason to say this. I have a book at home that I read all the time, without being able to stop. I feel the need to live in its world without forcing my gaze, because it has that special quality of knowing beforehand to put in its pages all the moments of my life.

Source: https://neculaifantanaru.com/en/the-first-law-of-science-in-the-spiritual-plan.html

The First Meaning Of The Abyss

On August 29, 2014

Perform a correct configuration of the existential parameters, identifying a vision that matches your own individuality.

I never set anything specific in mind, in the anxious expectations of the impact called "the first meaning of the abyss". Why would I? I was not a special being, a king in his own kingdom, but I was always looking for something new. Something that could recreate itself out of the imaginary, from beyond the unknown, but at the same time, resembling normality as much as possible.

It was a necessary stage in the evolution of my universe, through the perception of an indescribable reality. The expansion of a dimension different from the one set in my subconscious. It was translated through an inner change, born out of the experience in the work with matter resurrected from the ashes of a dying star – my secret impulse, the intensity of my protection in an already present future.

Confident, I was penetrated by the idea that it would be thrilling, but it was not so. I hadn't the slightest idea of how it should look like or how I was supposed to proceed in order to obtain something palpable, something communicable, which could be expressed in words. My inner life was full of thoughts, one more sophisticated than the other, more energetic, more easily manageable under the shadow of reality that wasn't caused by some unknown force. But was rather due to the one in error.

I wish I never knew that the great science can transform the parameters of the power of constructing *"on-off"* alternations, from high to low voltage, from low intensity to high tension. And vice versa. I find, however, that this was interesting. The creation, which life with its many challenges raised before me, was an ambiguous phenomenon to which I was a helpless witness. I seemed devoured by mysterious echoes, caused by the concrete of life and its orientation towards the abstract.

Leadership: Do you have the power to go deep into the bosom of a reality that goes beyond the borders of the admissible, under the influence of a force of redefining the fundamentals of self-development?

Everything that is materialized in the possibility of expressing thoughts, moods, has as a first landmark the individual's authenticity. Resorting to strengthening his position as a supporter of a particular vision, in the sense that the positive effect of the power of expressing his own individuality has, by expanding the existential dimension, the future leader can amplify his field of research. This way, he provides extremely adequate conditions to deepen the relationships between science, experience and the world that governs him.

There are different ways to exercise your leadership, just as there are different ways to perceive reality, verifying and validating the reasoning by which you can rethink your existence. And each has a slightly specialized function, through which inner change is achieved, controlling the trends of searching for novelty in the imaginary and especially in the imaginary represented by the forms of accepting what you truly are.

You want to find something, yes, that's true, something that identifies with your vision, something that suits your own individuality and highlights what you think. A possibility of adjusting the current of "inadmissible" by modifying the force of creation. And this actually

means that your inner life is filled with thoughts, one more sophisticated than the other, more energetic, more easily manageable under the shadow of reality that isn't caused by some unknown force.

A reality that goes beyond the limits of admittance is a complex operation of thought by extracting from a complex of traits of an event or phenomenon certain defining characteristics for self-perception and identity in relation to others.

But until you feel somewhat "facing the accomplished deed", until you reach the level of fruitfulness of your own person and of experience in leadership, you must eliminate any error that might invalidate your self-awareness, the identity implied by the affiliation to a new real.

Before rushing through the meanders of a judgment that doesn't follow the usual norms, changing the rules of leadership, perform a correct configuration of the existential parameters, identifying a vision that matches your own individuality.

You risk going deeper in error if you always try to create out of the imaginary new structures of landmarks for redefining your own self and your own role in the process of transitioning from a stagnant phase of development to a progressive one. Thus, leadership will gain a new, unwanted meaning, of supremacy in the sphere of creation and unreality, instead of balance and harmony in the sphere of life and concrete reality.

The influence of a force to redefine the fundamentals of self-development can be seen in the perception that you have of the "ineffable" of a creation that you can bestow on a God beyond your understanding. It materializes in an inward change that encourages, in turn, the confirmation of a new revelation about the reality of life manifested in the variety of your own emotions, needs, insights, searches and failures.

A vision that fits your own individuality is built on the pillars of a hidden reality beyond what is seen, but which can be perceived by contemplating the most obvious things, by carefully contemplating change, by contemplating thoughts born of the experiences of real life.

The First Meaning Of The Abyss refers to that system of self-control set up by each leader, which must dominate both in his existential parameters and in his own vision, the force of creation and his inner life, until achieving the proposed goal.

The abyss is a place full of mystery, full of imagination, in which you have unlimited access, but which doesn't guarantee your victory in the fight against yourself, with what you become in the great equation of life. What meaning will your leadership gain in the case of a defeat?

Source: https://neculaifantanaru.com/en/the-first-meaning-of-the-abyss.html

The First Part Of Leadership

On January 18, 2013

Exercise your power to be the master of events that move you from the comfort zone, without anchoring yourself to a compromise of character that does not correspond to the balanced vision of a path forward.

During high school I read the novel "Hannibal Ante Portas" written by Slavomir Nastasijevic, being a necessary creation in the library of a leader, around the need to learn with the chosen teaching of the great fighters. In fact, one would say that the greatest fear of a warrior is the power to relate to a creation that brings inspiration and wisdom full of chosen teachings.

And the Roman armed units were described. Fat men, stuffed, equipped with heavy and sophisticated equipment, who barely had the power to ride horses. A man who struggles with his own physical weight can hardly justify his position in the field of experience of fighting against others, no matter how sophisticated his weapons may be.

On the other hand, Hannibal's units, weak, uneducated, equipped with small arms, without much military training, but very good athletes. A change of vision does not require heavy weapons to materialize in a spectacular move.

And when a fight was fought between life and death, although the Romans had the advantage of 3 against 1, almost all were massacred in a short time. They had no strength, no agility, in fact, they did not even have the strength to get off the horse to help the wounded.

And look, this is because those who have a lot are so easily defeated by those who have almost nothing, precisely because they have everything... except the power to fight.

Leadership: Is it possible that during your next stages of education, consistent and decisive, you can take a step forward towards building an image of yourself that will produce significant changes to that image?

If you want to be a winner, be wary of being among those who have everything, among those equipped with sophisticated tools, because the strongest character is won only through combat, and the fight has only one reproach: he lacks the best weapons. For a weapon to take the form of a vision and to materialize in a spectacular move (from a change of situation), like a trophy obtained through great efforts, its use must be complemented by a serious practice, by manifesting an emotional reaction in behavior, in various aspects and specific situations.

The best weapon of a leader is the quality of the character of being mature, resilient and wise, determining an attitude more attuned to the achievement of certain goals, taking the place to the right of the image of a swordsman who, with a single sword, must overcome opponents without removing their sword from the sheath. Therefore, character is a weapon that should not only be used physically, but especially spiritually, that is, by creating a very powerful self-image that is projected externally as a true tsunami.

When we think of a feared weapon, we think of an image of the fighter who often conditions his disposition due to its stable or unstable structure. The image can capture a totality of the psychic and moral traits of the individual endowed with wisdom, manifested in his behavior

and actions, in his attitudes and position towards others, only if it depicts an unusual event, but which has no serious consequences.

Character is the image that depicts you as a fighter by spirit and attitude, not necessarily as a fighter holding a sharp sword in your hand.

Leadership: Is the image with which you enrich your personality a product of many controllable variables, related to your orientation towards transforming your vision into a reality that does not require sacrifice?

Let us take another example.

Who moves their arms and legs more and with more determination: the one who is about to drown or the one who is fishing calmly in a boat?

The same is true of the latter who have nothing, but who come to rule the whole world: they move their arms and legs more than all others who have everything.

Blessed are the latter or those who have nothing, for they will be the first and the ones who rule the earth.

I'm able to draw a conclusion. The less you have, the more you want. The more you want, the more you do. Little by little is achieved.

Therefore, the first controllable variant of your personalities, the seed that underlies the great achievements, is the very spiritual state you feel when you crave or aspire to something. The second variant, as a natural consequence of evolving trends, a feature clearly positive that you have to use in your favor is that force of resistance you must show in those unfortunate moments of life.

By constantly calling on the attitude that screams "I can become much more than I am", as a continuous evaluation of your achievements that resist the tendencies of anxiety or uncertainty, you will be able to cross the roads of life without feeling hurt or exploited by the circumstances and vicissitudes of life.

The motto of the leaders is this: "I will survive with the need to control my world, without fear of experiencing major changes, to materialize the vision of an escape from the movies, to attribute to me how to be a reality that always escapes others."

The First Part Of Leadership captures the connection between character and attitude, expressed through the three identifiers: vision, desire and ability to make sacrifices. The winning character bears the imprint of an attitude full of dignity, self-control, understanding, being invested as if by nature with the capacity to increase the desire to fulfill a vision that gives coherence and meaning to sacrifices, faith and bold facts.

Source: https://neculaifantanaru.com/en/the-first-part-of-leadership.html

The First Place

On May 04, 2010

Demonstrate your greatness, by adjusting your potential for leadership according to your ability to understand and control the feelings of others.

A few months ago I was visiting an old colleague from high school. Seeing him again was fantastic, full of stories of all kinds. Even so, while we talked, telling stories, bringing back old memories, I also paid attention to the *"Flour game"* that his kids played with some other kids, a total of six souls very determined to win. Instinctively, I stopped my look directly on them, following the development of the game.

First, they filled a big cup of flour, they pressed it well, then they dumped it on a plate and put a coin on it. Each of them cut very carefully a piece, in the order they established at the ballots, so that the coin would not crumble. The last one in the race, Matei, who could be clearly seen as the most ambitious among all, won, by eliminating his competitors one by one.

Leadership: Do you exert a constant control over the reality you live in by strengthening your efforts to respond to the affective demands of others so that they can achieve a remarkable level of excellence?

A competition was over, a battle was decided. I followed the little winner with my eyes, with the same feeling of joy, which invades the spectators of a boxing gala, when their favorite fighter wins the great match. However, contrary to any expectations, I could read on his face regret, maybe the regret that, by achieving the victory, the other kids who lost will not appreciate him just as much or, even worse, will want to draw away from him.

He was the only winner of the *"Flour game"* a thing which, on one hand, I think brought him a great deal of satisfaction, of course, because he had that something, which makes the difference between people, that vivid and active spirit, very competitive, specific to the people activated by a strong desire to prove their worth in the confrontation with the bravest adversaries; and, on the other hand, brought him a great deal of sadness, a deep and heavy sadness.

I am sure that he was thinking, in his little wisdom, to share his prize with the other kids. He seemed invaded by a strong desire to support them, to manifest his interest and affectiveness towards them, to reward them somehow by slightly maneuvering the situation. He wanted to attract his friends' sympathy, or, I would rather say, all their gratitude, thus removing any sign of dispraise or envy.

Even so, the prize he won, a little 50 cents coin, how would he share with the others? Moreover, if he would be able to share with the others, will this supreme humanity gesture replace the eventual feelings of envy or even anger of his friends? Maybe if they played again and, leaving his pride aside, would lose, would the situation change by anything?

Unfortunately, I had to leave, I do not know how Matei acted, but it would have been really helpful to find out.

Leadership: Do you try to build a promising perspective of connecting to the experiences of others by recognizing superiority that contradicts its essence beyond what can be seen?

The deepest desire of a determined man, driven by high ideals, is to be on top. He displays a prominent trait of character: to distinguish himself. Always projecting himself above all others, such a man can succeed if he stays unyielding in his will, to achieve the goals he sets, and to rise above everybody, to outclass them, dominate them. But for how long?

Probably hidden deep under the layers of consciousness, his instinct drove Matei to divert his attention towards his friends' feelings. He proved maturity in thought when, putting himself in his friends' position, looked at himself with different eyes.

This is called empathy: to be preoccupied by the thoughts and feelings of other people, putting yourself in their place, trying to think like them. Only this is how you can understand those around you. If you cannot enter people's minds and find out what they think, if you do not conceive their intentions, especially in important moments, then you are not meant to lead them. For he who does not have the ability to understand those around him will never be able to communicate with them.

What is your most prominent character trait? Does your instinct urging you to direct attention to the feelings of the less competitive than you? Are you proving maturity in thinking? Are you looking at yourself through the eyes of others? Can you predict their intentions? Do you think you deserve to be in their head? What is the hardest decision that you have to take when you win, and what is the hardest one you should take when you lose? Can you control their reaction when they lose?

Leadership is the superiority you gain by contributing to the manifestation of a consciousness gained from the recognition of a victory that does not disclose or permanently challenge its individualistic dimension.

The first place is not always the most comfortable and quiet place, but it is the most desired. However, the question arises, why did some people get on the first place, winning the laurels of victory, and others have not got them. The explanation is simple, the latter either having involved less or not at all for the first place, or they lacked competition experience, or they were not persevering enough. It is interesting, though, that the latter are also, many times, those who envy, denigrate or, even worse, sabotage the one who got on the first place.

No matter what empathy would manifest the one on the first place, especially if he got there by playing fair and proving fair-play towards others, he must not forget: „life is a struggle, so fight". No matter how bitter the defeated one would be, especially if the game was fair, he should not forget that he got that way because he was better and, all the same, he should not forget that: "life is a struggle, so fight". Because in any competition, whatever the nature of it, there are only winners and losers.

Show your greatness, by adjusting your potential for leadership depending on your ability to understand and control the feelings of others.

Source: https://neculaifantanaru.com/en/the-first-place.html

The First Threshold Of Leadership

On July 10, 2011

Strengthens people's confidence in your leading potential, by restoring the bedrock of their beliefs and feelings.

Bob Spangler was the owner of one Pacific island, he knew it better than anyone. He firmly believed that his hotel built on a firm rock, could save all tourists from the terrible volcano which began to erupt. He has addressed to the scared people:

- Listen to me ! Here is what we need, right here. Believe me, this hotel was built to last. It is built on firm rock. And I advise you to stay. It's your only chance. Do not panic because of distrustful and fearful people.

Hank Anderson, a drilling foreman, convinced that volcanic eruptions and lava will destroy the whole hotel, and all the people there will die, he got out in front of the people and, with a lot of courage and confidence urged to leave the island, that is to follow him in quick.

- Mark my words. Lava continues to come on this side. You will all die if you stay here. Who wants to go with me to equip immediately, and to get into cars.

Leadership: What is the consequence of the psychological impact of the event that provokes you to exceed your limits when it comes to vulnerable people/places that you cannot integrate into your individual path?

If you have not seen the movie *"When Time Ran Out (1980)"* hereis how things went. After that Hank has addressed to the people, the majority has revolted against him. Very few followed him because "he was not an expert" and, especially, for he failed above all to save his own work team.

The terrible event was that all who remained in the hotel were swallowed by the volcano. The only ones who escaped were those who answered the Hank's appeal.

To gain authority to the people, you must restore the bedrock of their beliefs, you should inspire them a strong feeling of solidarity that would cover any imperfections, and to increase the measure of your skills, providing convincing arguments in supporting your opinions and decisions.

Just as a musical experience can be missed if the musician is focused on himself and not on music, so the wave that can propel you ahead of people may be missed if they do not continue to focus on you all their inner resources that produce their gratitude and attachment.

Leadership is a factor of psychological impact producing consequences according to people's beliefs and emotions. To make people to answer your appeal, to awaken in them that sense of inner contentment, which gives place for setting esteem and mutual respect, to motivate them to put all their trust in you - then you must remove from their consciousness that intense feeling of insecurity and uncertainty and to replace it with one of unity and trust.

Leadership: Does the presence of your points of view in any place and in any deed represent the certainty of achieving goals even when reality does not provide you with any kind of control valve in the art of compromise?

In the demanding space of solidarity, which leans towards a successive force fusion, all emotions, knowledge and contradictions accurately concentrate in a mix of pragmatism, idealism and justice. Their only value is to facilitate the unconditional acceptance of a greater centralization and to better weld this union, whose purpose is leadership.

But if most of individual traits, if the collective mind remains altered despite all supportive measures that predominantly act on the basis of common interests, then the presence of leadership can no longer represent a certainty of achieving an objective.

The change of people's general perception of reality, generated in an amazing way by leadership, can be assigned a value of unity only if there is an agreement of all forces participating in a cooperative action. But if people's beliefs based on rumors or a narrow research have as sole result the leader's inability to formulate courses of action in a problematic context in which a decision must be made quickly, then they put above all the high percentage of doubt, being driven by the sense of rivalry.

Leadership: Do you want to put others ahead of your personal interests, but retaining your own needs is a denial of your own person in a hypostasis that you cannot escape?

Pale reflections of declined evidence. For as pain shows how fast the wound is healing, so preconceptions about the leader's "brand" show how much an invested value produces expected results or how much certain choices deliver the desired results. A single miscalculation on the leader's value, the fundamental inner need of people to align to general belief prevents them to unlock from their dilemmas.

"What do others say?", *"What does the majority think?"* (and very rarely *"What do I think?"*) remain the same main reasons by which man seeks to subordinate to the "right", i.e. a higher logic, predetermined in the terms of a shaky vision, focused on security, but objectionable.

Therefore, I tend to believe that solidarity flourishes rather in the vicinity of certain situations, of a secure future, which does not baffle the leader's role. If the personal feeling would be greater, if man would focus more on his own thinking and less on the herd instinct, the spread of solidarity probably wouldn't face big problems.

A denial of one's own person in a situation you cannot escape from occurs when the risk to which you expose yourself is maximum and you feel that you are no longer yourself, but a beginning of the impending outcome caused by the course of events.

The first threshold of leadership sets your defining position in people's lives. It is the most important threshold of your progress, and the hardest to reach, by which you should provide a great connection between people's beliefs and your expectations. If you fail to establish a full concordance between the actual level of confidence that people give to you and your ability to influence their beliefs, then you could never lead them to follow you (especially in difficult situations). To get ahead of the others you must create a sense of security in their soul.

Conclusion: To win the trust of most people you must restore the bedrock of their beliefs and feelings. Your skills and experience demonstrated in relation with them are convincing arguments as your history on how to solve difficult situations, when you overcame the

skepticism of some and the ill will of others.

However, look-out, always to lean on the evidence, to have accurate information from experts in the field where you do not have control and especially to have a capacity to foresee the imminent danger that can result in loss of lives. To venture, using arguments that do not have a sound basis, risking lives for the sake of your pride and your personal interests, is a misstep that will cost you much.

Source: https://neculaifantanaru.com/en/the-first-threshold-of-leadership.html

The Flame Of A Candle Held By An Invisible Hand

On March 02, 2014

Extend your knowledge territory, without getting too attacked to the properties of the reality you identify with.

Led by an amazing drive, I tried to focus all the forces of my intelligence towards a return to the essential that had escaped my sight, to the making up of my own philosophic vision, based only on life experience. But which suffered small alterations under the influence of the various usage conditions of reason. I had to take care while processing every individual request in order to ensure a balanced exchange of coordinates between the reference systems of my molar and intellectual authority.

It was clear that this way of seeing and understanding myself under the aspect of a careful analysis and of an option to extend my basic viability, which any man who felt responsible for his own training is forced to do from time to time, always said the same thing: *"Do I really understand what I look for in order to fill the void created by an insufficient configuration of the usage parameters of superior thinking processes?"*

I am was surely electrified by that artificial and abstract thinking of a scientist, that the Romanian esthete Ion Ianosi described as stopping the continuous move in its tracks, separating the inseparable parts of the whole, dissecting and penetrating the depths that don't appear in front of him directly, depths which should be understood through the mediating and somewhat mortifying effort of reason.

The man who does not discover from the experience of his own experiences a new theory or a new concept of originality in the field of scientific creation certainly does not possess the clairvoyance of destiny that pushes him to be more than he is.

The stubbornness to overcome any limit. The exploration of depths regarding the scientific field. The methodic erudition rich in precise and pretentious results, like a spring of live water where you drink from and can't get enough. The stimulation of an independent and investigative thinking. All these things prepared my pieces for the solid support that sustained and promoted leadership.

The fault was all mine. Because I had lost my essential. Because I became attached to the properties of a reality burdened by some superior intellectual aspirations with which I started to identify. Because I forgot to be aware of all the good parts and bad parts which, like regions tormented, ransacked by random natural phenomena, made life worth living.

Leadership: Have you enabled the option of extending your substantive validity resulting from the suggestion of a fine intuition of the final work you dedicated your entire life to?

Do you think you can take part in a titanic battle and come back with no traumas from the lands of intellectual overload and moral and emotional worries? Are you the successor of values which help your grow in a spiritual direction, guiding your life towards the lands of a thinking which produces a fundamental change in the way you approach reality?

The right to use and promote leadership brings with itself the responsibility of opening a new creative horizon in human understanding, as a kind of extension option to extend your basic viability and finding an antidote for the feel of unease which might accompany your

existence. Can you make peace with yourself against an evolutionary tendency which intensely overexerts your intellectual capacity?

The final work you dedicated your entire life to is the result of the effort with which you have perfected your means of expression in order to communicate truths about yourself, about existence, about the world, conceived in the form of universally valid laws.

The imagination that complements your prejudices or virtues, in the unpredictable abundance of the situations in which the deformation or overshadowing of a fragment of daily life is applied, thus making a comparison with the real, corresponds to the manifestation of your desires to first bring into the consciousness of your own faith the change of direction the flow of events.

If you choose to totally change your vision about what worries you, or more likely, about what happens beyond the reality that controls you, cleaning your thinking of all its conditionalities and claims to have a supernatural character, you won't be able to experience a rhythmic growth of existential beauty. But you will risk remaining suspended in the void, finding support only in the true miracle of the laws of balance, in what really matters for you.

The ability to understand and promote leadership, acquired by controlling the impulses which could impair your existence, keeping you away from the danger of an intellectual creation that would lose its zest over time, is based on the strictly human phenomenon called awareness. To realise the change you make through yourself due to an innovative concept. And only because of this process you can better evaluate your own experiences and emotions. As well as the experiences of others, learning from them.

Leadership: Does the imagination that complements your virtues of creating a new life-building work correspond to the manifestation of your hidden need to feel superior to a new beginning in the world?

In "The Rationale of Verse (1843)", the American writer Edgar Allan Poe wrote the following: *"Let us examine a crystal. We are at once interested by the equality between the sides and between the angles of one of its faces: the equality of the sides pleases us; that of the angles doubles the pleasure."*

If you choose to research and keep walking on the path of creating an imaginary which opens new horizons to the most advanced knowledge, to enter on the path of understanding a largely disputed scientific field, you will grow attacked to the properties of a reality burdened by some superior intellectual aspirations with which you will surely start to identify.

And thus, you become just like the flame of a candle held by an invisible hand. You reach a certain perfection, in relation to the experimental results, imposed by a force which makes an obtuse angle with the reference axis a what is unanimously accepted, imposed as a unique essential options to be taken into account: the joy of living.

Maybe this angle doubles the pleasure to interact with a dynamically generated space through a knowledge which devours any informational resource. But bettering the "sides" of leadership is the basis of your identity construction, which interacts with the values, with the way you interpret your personality on the field of present and future reality, in perfect harmony with your existential beliefs and principles.

To feel superior to a new beginning of the world is to perfect your imagination towards

the inexhaustible, multiplying the forms of perception and expression of reality with new truths that can be capitalized in real life.

The Flame Of A Candle Held By An Invisible Hand highlights this theme of not having to explain to your own conscience, which doesn't want any authority in any specialized field. And which must be educated so that it doesn't turn into *a stranger* for the joyful experience nurturing you. Do not stray from yourself, no matter how fascinating your ability to reinvent the world !

Source: https://neculaifantanaru.com/en/the-flame-of-a-candle-held-by-an-invisible-hand.html

The Flaming Tripod From Which The Priestess Utters Her Oracles

On January 18, 2010

Only the desire to deserve the praises that are brought to you strengthens your virtue, and those that are brought to the spirit, value and beauty, contribute to increase them. (Francois de la Rochefoucauld)

- Well, on the contrary, said Olympia. The theater is the pedestal, it is the fiery tripod from where the priestess utters her oracles in front of the crowds and pours on them the divine grace that devours her. You, however, want me to get off the tripod and crawl on the ground. You want me to extinguish the flame of divinity in my soul, so that I can become a woman again.

- I don't want that, answered Lord Drummond with a pathos unusual for to the phlegmatic Englishman, I don't want you to extinguish the flame of divinity. I just want her to burn only for me. I want to be the sole possessor of these heavenly gifts that you spread; I don't want to share them with anyone. Ah ! I beseech you, Olympia, do not make fun of yourself, and do not take away any hopes of the bizarre passion that I feel when around you. Don't punish me for loving you otherwise than one would a woman. Let us reflect, if I loved you with a common love, what would I have gained, when you are colder and purer than a marble? Did you not answer no to all the declarations and all the requests that your beauty and genius deserved?

All the efforts, all the insistences, all the efforts, all the attempts to conquer you, were they not in vain? Well, since you don't want to be loved like a common woman, let me love you differently. You were born to understand a heart like mine, to satisfy my thirst as an artist, you who live only for art, priestess of music, for whom the Opera is a monastery and who never had other passions than for the embodiment of great roles and others lovers than Mozart and Cimarosa. In the name of Rossini, understand me and fulfill my wish ! Your genius, your soul, your voice, give it to me only. In return, you will have everything you want from me, wealth, name, even life. Oh ! If you would want to get married ! Being my wife, you would be forced to listen to me and sacrifice to me this terrible rival, which you prefer, the theater !

Lord Drummond spoke with such a convincing accent that Olympia had involuntarily become emotional.

- My lord, she said, you are almost as touching as you are absurd. My power to move people is greater than your power to have me only for yourself. Therefore, I will refuse to please you and I will never be a prisoner of the selfishness that you show. Goodbye !

Leadership: Are you able to commit an unforgivable act and not realize the prejudicial character of its consequences, manifesting the need for a radical restructuring of the fundamental ideas about the nature of the reality you perceive?

If someone thought it appropriate to lay down with tender words in the human soul the few moments of a rather empty and insignificant life, it means that he thought himself worthy of a deed that presents the danger of creating considerable barriers to the process of awareness of emotions. In this case, elegance and refinement present the danger of being used in kitsch combinations by people with a questionable aesthetic education.

As for the form of emotions (emotions being the ones that maintain the unity of the Self), if it is considered that they are imperfect, then it is much better that they do not manifest

themselves, so emotions must be hidden until he comes to look for them and find the one to whom the treasure in the temple of the soul was meant. And, further, I would add that an emotion that is not felt as a whole by a great force of attraction, to the extent that feelings are basically sensations, does not appear until after you feel open to new experiences of knowledge, of living and action. It sounds quite strange, but it is so !

Leadership: Do you give yourself a small chance to accept your authentic self even when the thought, idea, intention and nature of reality is the basis of choosing an alternative to how you use reasoning to draw conclusions?

People usually do not want to give a ridiculous form to the emotions they create around them, and if there are mistakes on their part, only then do they try to weigh every word they say. Then follows the persistent request to take into account a triple desire, namely, that nothing of what they experience, of what they feel, should change, because it is the only possibility to accept themselves, to believe that they are loved. However, from what they do, as soon as their practices leave the accepted normal patterns, with their injustice, at that moment the responsibility of the mistakes concerns only them.

Memorable is this confession of the sense of responsibility with which Lord Drummond's words were tempered before entering Olympia's good graces, whence his right not to make concessions of any kind to preserve the privileges of a man of great character or to defend its territory of influence. And, then, Olympia's warning about her mistakes in approaching reality, stemming from the fear of not altering the relationship between them, of not spoiling a certain pattern of conduct, designates a geometry of discernment and self-expression, imagined as the only one that must bear and keep the mark of rigorous thinking and emotional modeling.

Leadership is a satisfactory understanding of the connection between thoughts, emotions and deeds, able to consciously direct bodily, verbal and moral actions, towards the transmission of a message worthy of Plato: "Ugly deeds are followed by shame as a sanction; to beautiful ones, a zeal for honor."

The Fiery Tripod From Which The Priestess Utters Her Oracles denotes that personality who wants to convey a message: *"My power to move people is greater than your power to have me only for yourself. Therefore, I will refuse to please you and I will never be a prisoner of the selfishness you show."*

Well said Francois de la Rochefoucauld: *"Only the desire to deserve the praises that are brought to you strengthens your virtue, and those that are brought to the spirit, value and beauty, contribute to increase them."*

*** Note:** Dumas, Alexandre - *The Hand of Providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/the-flaming-tripod-from-which-the-priestess-utters-her-ora

The Flashing Of A Mind Inclined Towards The Infinite

On January 14, 2015

Distribute your knowledge as power, setting a new direction of addressing man and the world in relation to science.

I was advancing towards an invisible target, included in the typical of the relationship of determinism between breaking the rules admitted by consciousness and the excess of reason that entrusted me with its own forces. Without being too sure of what I could discover. As strange as it sounds, the consequences of my entry into a cycle type of *loop* from which I could not escape, individualized me as a rigid mathematical axiom. Reason served me more at measuring the inductions of trance, that state of passive awareness pointed inwardly, associated with a powerful involvement in imagined events.

The german philosopher Friedrich Wilhelm Joseph Schelling, who promised a new direction of addressing man and the world in relation to developing science, said: *"The Promethean man does not recognize the concrete real as it was built by God, but rather seeks to give shape to reality in his own likeness, to live as a sovereign and obstinate in an ideal dream world, i.e. in an artificial world."*

No wonder that I have stimulated new curiosities for myself before understanding more about science dealing with the study of dreams and reality, perceived as a simultaneous experience and recalling "Alice's Adventures in Wonderland", when the young nineteen-year-old goes to another world, and there she embarks on an extraordinary journey to clarify her future.

The only form of power that characterized my approach to finding a new reason for existence was the vision of creating a new version of the 21st century by remembrance of a world that transcends the concrete creation of reality.

An invisible target is akin to penetration into a dream that is not happening, but which continues to intrigue you through the incredible balance of the radiating imagination and the tremulous truth that could hide it.

The infinite bound by the finite that could give me an idea of what I could understand and did not understand about this world was defined by the curiosity with which I wanted to guess how Alice's reason for entering and inspecting Wonderland, and her joy to look into herself with a depth as never seen before would end.

I knew all too well that on the counter of elements that traces this artificial world a certain path to follow was determined. Transposing me mentally in the space of a coveted ideality, which explained itself subjectively, down to the immeasurable darkness of time, I mainly chased that line of questions without answer that could offer credibility to this world.

As if I allowed my curious spirit to explore everything outwardly, towards the higher echelons of a multiverse shaped by a universal wave of the type of expansion-contraction, with that ingenuity of the Supreme Creator who manages to give life to the relationships between elements. To produce with the power of my mind the flashing of an illumination happened in the long experience of assumed wandering into a space devoid of any other perceptible presence. Now that's a challenge.

Without realizing it, I myself become the extension of a troubled mind that shaped new

fictions at the shelter of dream space. A parallel plane of existence, but whose metaphysical dimension was decisive for establishing scientific theories.

Leadership: Can you provide the conditions for abolishing referential restrictions of the world through an extension of the way of making science, taking into account the revelation of a new identity: who am I really?

If you want to raise your science to a superior level and perceive the reality hiding behind the day to day world, or that which is beyond direct experience, then distribute your knowledge as power. The power to create new revelations, the power to surface new truths that you cannot acquire directly by means of pure practical reason, but rather by exploring an artificial world, of a reality beyond the visible, beyond the limitations and conditions imposed by your own mind over experience.

There will come a time when the unknown will become known, and the known will become so commonplace that will not even spark interest. You must be the man of the future capable to regulate the few exceptions from this rule, reconsidering a certain way to go. To do science is to make certain findings, to have a broader vision, to create a discovery, to create something, and to do all this at the level of "the ability to see the world as God sees it" through a multitude of worlds, each more appealing and mysterious than the other.

The referential restrictions of the world are given by the interpretations you give to reality, for example, the fact that everything that draws you at some point ends by suddenly disgusting you, or the fact that everything that makes your life more beautiful can disrupt your understanding of it or of the fact that any discovery introduces you into the territory of the unknown.

Leadership is characterized by the accurate representation of reality, in the virtue of an algorithm of reacting to events and discoveries of life, being determined by understanding, by interpretation and application of a judgment, of a theory based on the anticipation and foresight. But will rely primarily on reconfiguration, redefinition and adaptation of the world to other realities.

The revelation of a new identity: "who am I really?" occurs when the discovery you make about the world appears according to your manner of controlling and intervening on the reality that you never feel like leaving.

It's about the reality of an unconditional existence by the scorched and dusty clichés that artificially determine your life.

The Flashing Of A Mind Inclined Towards The Infinite highlights the radical shift in the way of thinking and perceiving the world, in the context of the dynamics of progress, which can bring you that extra value that you need to reach the stage of director and screenwriter in this age of mixtures of realities.

Whenever you intend to relate to change, whenever you try to mentally transpose yourself in the space of a coveted ideality, remember what writer Mădălina Virginia Antonescu said: *"In this age of fragments of life and appearance, reality is combined with non-reality, leading to confusion, and people create their own virtual spaces, where they reign after their own rules."*

Source: https://neculaifantanaru.com/en/the-flashing-of-a-mind-inclined-towards-the-infinite.html

The Flight Of The Hawk

On February 12, 2010

Expand your horizons beyond your limits, acting unitary and in harmony with your own ideas, aspirations and beliefs.

Endowed with a fantastic sense of orientation, aware of their powers, leaders start their journey towards the fulfillment of their goals with great courage and enthusiasm, constantly having difficulties to overcome. However, they never beat a retreat. And they are never influenced in their decisions by anyone or anything, but they run along, fearlessly, constantly looking out for their moment of glory. And when their target rises on the horizon, they set about like hawks, forcefully and quickly, on it.

For tenacious and determined, serious and hardworking people, there is only one direction, one path to follow, always forward ! Always forward ! That is why they succeed in taking advantage of the opportunities that come in their life that is why they always succeed in reaching their goals.

Leadership: Do your actions coincide in the form of a controversial situation and a commitment that goes beyond trying to manipulate a reality that is not exactly known?

A year before he succeeded in crossing Greenland by skis, starting from the most inaccessible coast; Fridtjof Nansen published his plan in various magazines. All previous explorers had failed, but he had the unyielding faith that he would succeed. His plan has raised many comments from the distrustful and suspicious opponents of the expedition who wanted to show him by all means that it is almost impossible to accomplish, and that would better have a retreat plan.

You cannot fly if you don't flap your wings. Nansen answered confidently to those who tried to discourage him: *„The retreat path is a dangerous obstacle for whoever wishes to fulfill his goal, because for the fulfillment of the goal you must give everything that you can, not waste precious time, looking back, when all you have to do is look forward."*

Leadership: How well and to what extent can you control the direction of going within the normal limits of the ratio between what is prime in itself and what is prime for you?

Measure your forces before starting off on an unprecedented journey. What is prime in itself, that reality that you cannot accept as a guarantee of the duty to continue what you've started well, has as a first considerate in all actions a trait of the situation that is modified through man's free will.

And what is prime for you is related to that culture of compromise made with the conviction that you will overcome what is happening to you as a useful lesson of life.

Ambitious leaders know how to put themselves forward until the end of their choices. With the admirable philosophy of the man who doesn't believe anything to be impossible, as long as he pulsates with enthusiasm and courage, making everything with passion, Nansen listened to his inner being and started, by his own "wings", the journey which nobody gave too many hopes. What for many people seemed to be a reason for unrest, a clear suicide attempt, for him, the one with hunter spirit and great will to win, it was only a challenge, a chance to know the world and measure his strengths.

Being a man of unyielding will, who looks at danger like at an opponent in a duel, Nansen assessed all the chances he had, he calculated in advance all the situations, which will be put, and went on to meet the danger, cutting all his ways of retreat. Fully aware of the risk he exposed himself to, he went ahead motivated by sincere belief that he will succeed and thus will spread the news about him in a way to make him memorable.

The reason for a long journey seen as a permanent condition of freedom of thought and action has as a background that feature of life that changes with the end of your comfort zone.

Nansen possessed the art of leadership, always controlling the direction he went on, growing up slowly but steady to his own greatness. He had a lot of courage, but besides courage, he also had a compelling tenacity and will, he was like a force nothing could stand in his way. He concentrated at maximum at what he had to do, proving that, through will, everything is possible. And not only that. He constantly set new goals, heading to new destinations, thus experiencing new challenges and new difficulties. Here is the material of which is made a strong leader.

The flight of the hawk

If Nansen still lived, he probably would have given us the following advice: *"Open your wings and fly to fulfill your goals. Don't fear anything. Be brave to fly as high as possible after you learn how to flap your wings. And just like a flock of migrant birds which follow their most experienced sister and which flies the first, ahead of others, you will become a guide for those you lead."*

If you want your leadership to get value, learn from Nansen: expand your horizons beyond your limits, acting unitary and in harmony with your own ideas, aspirations and beliefs.

Source: https://neculaifantanaru.com/en/the-flight-of-the-hawk.html

The Flight Towards Height Of The Bird With Broken Wings

On January 01, 2013

Rise towards the dominant area of the "Man" within you, in order to hold the full-control over others around you.

He had nothing more precious in this world than a husband, and this husband had nothing more precious in this world than her, the woman of his dreams. However, between these two similar beings, to which any poet of genius would worship all his odes, between these two loving people, devoted, which would seek, expect, deserve each other until the end of the world, had intervened relentlessly the misfortune. As usual, the source of trouble, the spark that stirs the destroying fire in people's lives, money.

And only for this unfortunate price - the consequence of a bad choice, Llewelyn Moss had to answer before their rightful owners, from the mafia world. Let us confine ourselves by saying that his life was in great danger.

In a café, the eyes of Carla Moss stopped before this image of hope: the sheriff Ed Tom Bell, a brave old man. There are spells, miracles that can awake the faith even when God is incomprehensible. Tom Bell seemed to be the long-awaited miracle. And the presence of this solitary angel was announcing heaven, the release of worries, relieving of any anxieties.

For hours and days, maybe weeks on end, had reigned in her soul - so kind, so gentle and loving, that state of tension, heavy as an autumn haze, almost unbearable, which can be compared only with the unbridled free fall of a bird with broken wings, before the fatal impact with the ground.

Like the poor Lusa, transformed by the wizard Kașnur into an owl and sentenced to life in loneliness, poor Carla Moss had to overcome the limits imposed by her own gloomy thoughts and feelings, by her own transformation which did not give any sense, no longer unified harmoniously her whole being. He just needed a single word to break the curse of her painful fate, and to regain her spiritual freedom. But exactly that magic word had faded from her mind and soul.

Leadership: Is the state in which you judge a certain moment of your life, being isolated from the reality around you, under the coercion of the implacable necessity of living in a representation of the denial of any distinction of value between the role and delusion of your background?

The only thing supposed to be true and steadfast, impossible to change, was her *will* - this Sesame of the transformation, the magic word that could open to her, the helpless, the cliffs behind which could be glimpsed, friendly the prospect of a change.

"I am the only one who can help you, who can save your husband." Tom Bell told herwith asincere determination that brought her a kind of relief,the touch of the holy wind of change.

And this magic word of the will, fallen like a premonitory thunder from the height of the sky, *"I can"* the sign of redemption, this simple word, but valuable, as if endowed with the unusual power to breathe life into even a marble statue, it was enough for the appearance of Carla Moss, poorly and sad, scared of the blackest nightmare, to acquire a healthy aspect, bright and filled with life.

An escape from hell, *un voyage dans la lumière*, a transposition into another reality, alleviating sufferings and curing soul, had the miraculous power to banish from the unfortunate woman, at least temporarily, any inner storm. This woman's background consists of a peaceful pro-life manifesto, shaped over the freedom to choose, the enthusiasm with which she accepted the notion of "love", in no way included the pain of an event requiring immediate attention.

Leadership: Do you treat everything in the terms of a single parameter that results in the meaning of a particular trend reversal moment in the overall picture?

Leadership development is based primarily on a process of change and orientation from the inside to the outside. Anything you can do to enhance what connects you to other people around you, helps you know yourself better and to be constantly in touch with yourself. Once this priority becomes the first nature for you, in your life will happen an amazing thing: you will regain control.

You are accusing yourself of a retrograde mentality if you show yourself tough and intransigent toward others just as that character from a novel by Jown Fowles, whose consciousness has ordered to tell his former partner: *"I studied, examined and tested you, I've used you and I've learned from you, it was pleasant and interesting, but now I want to go."*

Do you possess the sense of relativity of things, of loss, of adventure? Are you treating everything in terms of a single parameter – the present animated by diversity? For such an approach is not in accordance with the essential requirements of leadership, but only with the terms of a functional present, contorted and myopic.

Leadership: Do you have the most important premise for capitalizing on your own qualities, taking into account the will to be someone else?

To hold control over what you are, over what you feel and over the reactions in the following moments, means first of all to dispose of the most important prerequisite for the refinement of your own qualities. And only these qualities, well-finished and sieved through judgments and emotions, can confer an aura of humanism to leadership - those qualities, embedded in the inner structure of Sheriff Ed Tom Bell: cohesion, coherence, uniformity in feelings.

The only thing that must be true and steadfast, impossible to change, is the will to be someone else, a core of mobilization and impetus to manage the situation: *"I can"*- this Sesame of the transformation that can remove the cliffs behind which hides friendly, the bright outline of your personality.

Are you a person, who has the gift of transmitting hope and reliance in the hearts of people around you; are you a symbol of human values? Remember that you are the long-awaited miracle of your transformation that is proven only if will change the world around you.

Leadership: Are you what you are due to what you can be in a situation where the notion of "reality" has the connotation of social degradation and the return to the anonymity of the inability to reinvent yourself?

The role that you assume, as a leader, involves an essential reference to that entity, called your own Ego, or better said to the possibility to be someone powerful - that cannot be managed than only through reason and realism, but also through a close cooperation of your qualities and abilities of a "Man" who can change the emotional states of others around you.

Are you a great man, with a deep inclination to do good, or one that protects the inner center of his universe by not recognizing the events that can bear you on the verge of fatality?

A prolonged sprint towards the great performance, towards the finish line. A constant and well-dosed struggle in efforts and positive reactions, the basic ingredients of your own becoming, which have the appropriation to reveal another horizon, another real value to which to aspire, as a first necessary frame of your existence – of your real nature, of your authentic being.

In this respect, it deserves attention the statement made by the German poet and writer, Heinrich Heine: *"Each particular man is a world that is born and dies along with him."*

This "world" is nothing but the product of a deep change, the essence of your own becoming, and the result of attempting to rise above your own mediocrity. Not like a man that is categorizing his fellows, but rather as a man, who seeks to take out all the best of them - that unpolished diamond which is part of their nature, and which can be translated as: *"I am what I am due to what I can be."*

However, there where the meanders of the facts are particularly intricate, there where the values are hidden deep and difficult to remove, where the appearances are uncertain, the mirror of your mood states should be of the purest crystal, shining strongly, helping you to overcome limitations or blockages of any kind.

Leadership addresses the need to reconcile yourself with all the dimensions of life and reality that exist simultaneously, condition each other, allowing you to recognize the difference between what you feel about someone and what motivates you to endure the experiences of your weaknesses and the freedom to choose.

The Flight Towards Height Of The Bird With Broken Wings prefigures an attempt to rise above the pain, above your thoughts and emotions, a regaining of freedom only through a full-joining, with all your being, by the chance of change, induced by others. It designates the continuous battle, despite the impasses and adverse events, towards the peak of the desired performance.

To be able to hold the full-control over others around you, you have to climb towards the dominant area of the "Human" within you. Take away the hard shell that surrounds the perimeter of your being, and see who you really are. Remove the core from you.

You could be an *"angel descended from heaven"* or *"a bird with broken wings in free fall"*. Or, at worst, you could be an unseen character, who observes the all how they put on stage the show called *"existence"* without taking part in its display, and without getting involved, without making any effort - a passive man which like a star loses his shine, and leads his existence, fully anonymous.

*** Note:** "No Country for Old Men (2007)"

*** Note:** *Lusa* – the character in the work of Wilhelm Hauff, the daughter of the Indian maharajah. Transformed by the wizard Kașnur into an owl. The curse could be broke, only if would be found someone, unhindered, to take her as a wife. And only the caliph Rashid from Baghdad, transformed in his turn in the owl, broke the curse: "Yes" I want you to be my wife.

The Fluid Principle Of Concealed Science

On August 25, 2018

You cannot direct a whole world in a new direction of evolution unless you change the major coordinates of the science that you place your personal image on.

I have always been preoccupied with the deep meanings of things, their most surprising properties, trying to put them in a wider perspective to prove my expressive autonomy in unrivaled art. Like the great chemists, I have found a formula of integration into the configuration of a boundless world, a mysterious territory that radically changes the concept of identity, a high place where you exist only through erudition, clairvoyance, interpretative competence, inscrutable spirit, profundity and refinement.

The invisible matter, fermented in the conditions given by the active complex of epistemological elements, the controlled dynamics of a reflexivity that demands the need for intellectual rigor and emotional coherence, which is meant to be constructive by mixing divine things with natural things, sacred with what is profane, all of these are the "red activity" of completing an artistic search.

Of course, you will ask me if I have drawn lessons from the examples of others in the sense of devoting myself to untiring and all-encompassing supervision of the sources of other thoughts, or how I have managed to preserve my ability to look at everything through the glasses of subjectivity despite the color of time, the feeling of the existence of a great absence or of passing pleasures.

I can tell you that the influence of the surrounding world, the pressure of social constraints in the so-called moral consciousness, manifests in particular on reactions in the state of unacceptability of the too far-sighted views on the relations between life, creation and story, which sometimes prove to be illusions with no core in the use of means of literary expression.

In other words, if you trust in the opinions of others, you will not be able to imagine life without them, so you will remain captive in their reality, you will experience the experience of their journey without using your own reason, intuition and experience, to assert your individuality and to move away from contemporary conformism.

Leadership: Do you integrate your life experience into the core knowledge of the WHOLE by capitalizing on the relationship between the anticipation of a new direction of art and the realities of a world diagnosed with the Ego's rising dependence syndrome?

As is often the case, especially given the tendency to make science understandable to all, in order to make it popular, even if the effect of methodical pressures on the textual plan becomes sensitive to the reactions resulting from the breakdown of the asset "FIRST SIGHT" I constantly hit the realities of the same world you are exploring and looking for new forms and ideas.

But I cannot accept the terrible imaginings of too general theories, the shriveled shadows fluttering on the surface of the memory space of the time elapsed from the trinity, along with the already exhausted possibility of the events that occurred in the logical sequence of a text dropped backwards into the avant-garde literature.

In the immediate vicinity of the most desirable teachings, as useful as it is hard to learn, all the sacrifices afflicted with stoicism resemble the aesthetic fixation of a story in the minds of men. A process explained by changing the complex structure, which determines the decrease or increase of the decomposition reaction of the already-created, meaning that of the constitutive components of a cognoscible reality.

Just like the ancient alchemists who have started to establish a philosophy of narrative form and formula, making numerous experiments on the distillation of fermented plaque, reaching to the strengthening of the covalent bond between the reactive intermediaries of life and the emotional intensifiers, I have succeeded in taking shelter under the authority of an artist who unlimitedly extends his concepts of intelligence and creativity.

My ego is in everything I write and is never overwhelmed by the nuances of a true passion for transforming the sand from the golden hourglass.

Leadership: Can you ensure the accessibility of a copyrighted work through an interrogation on the meaning of your own personality validated by the occasions of being at the center of a triumphant avant-garde?

A good friend, an IT professional, praised me this morning for innovation in the context of this changing world. He clearly told me, but in a way that only artists can convey, in the immediate vicinity of a speech expressing the taste for beauty, quality and originality:

- Nicu, you have reached such a high level that everyone has come to envy you. With your web application launched under your personal brand: www.neculaifantanaru.com, you have demonstrated sufficient capacity to implement all the benefits of technology in terms of programming language, design and content. The only question that deserves attention is this: where are you willing to venture into the search for new dimensions of the cognitive act?

How did you manage to learn so many things and apply them so well without the help of anyone?

Like a chemist trying to determine the solid particle motion calculation in the different forms of the substance, you knew how to use the most chosen 21st century science like nobody else, combining the programming languages: html, php, java, with design rules, SEO, CSS, data analysis, content marketing, text processing and so on and so forth. You knew how to combine them cautiously, without pride. You are also considered a master in the use of the "Regex" syntax. In fact, your app has been around the world and it is becoming more accessible every day by tens of thousands of users each month.

And not just that. You have proved an almost divine skill, but show a fine taste of beauty as only artists are capable. Certainly, you were the best student the Alexandru Ioan Cuza University has ever had, since it was established up to this day. But you were an autodidact, a book luminary who had the holy thirst for embracing the artistic ideas of: "depth of space", "consciousness as a state of matter", "living nature" or "illusion of reality".

Leadership: Do you lean on the meaning of your perceived existence as particular information that highlights the essence of an encyclopedic validation?

With great mastery, with patience and intuition, you have outgrown all your colleagues, all generations before you, and there is no teacher to prove more skill in using science, information technology, branding, marketing, storytelling, etc. And now, in the 21st century, the notion of "Leadership" has become unanimously synonymous with your personal brand:

"Neculai Fântânaru".

It's a fair pride, not arrogance on your part. An important requirement from your conscience, the essence of metaphysically valid thinking through which you give the others a bit of you, the primordial landmark of an understanding that begins with *"I know what I can do"* and goes on with *"I have the means"* which links the opportunity to proceed, on your own, to reevaluate some varied aspects of poetic work.

You knew how to charm the world with the grace of your eloquence, because of the scholarly-writer's preoccupations, the talent that was given to the engineering work in the field of computer science, the most sincere erudition you put in the service of cordiality, the need to understand what is beyond the usual understanding that the whole activity of all teachers fades away from your visibility in the world due to the Internet.

You have certainly been favored by the encyclopedic knowledge assimilated throughout life, contributing to the formation of a multilaterally developed personality.

Let us not forget that the science to which your name relates, the directions of an overly delicious and troubling culture, like a lantern illuminating in the darkness of a confused and complex world, is entrusted hopefully to the idea of "imprinting" in collective memory of a novel way of encompassing and advancing a prodigious doctrine.

While some are propagandizing the reputation of an institution for personal interest, without having any other lever to make themselves known, you have become known all over the world through your personal brand. When people want to know news from the field of leadership, they do not search the internet for a certain university, a certain faculty, a certain professor. They only search for "Neculai Fântânaru".

Your name, synonymous with the great science of leadership, has become more important and more known worldwide than any university. That's why your value is really BIG. Most likely, the meaning of your existence is equivalent to an uninterrupted exploration of thinking between awareness of self-worth and evolution-oriented knowledge management experience.

Leadership is that "Big Picture" that responds to the "So What" of a Brand that synthesizes in a deep and powerful spirit the essence of a science without boundaries, but one that is hard to master.

The Fluid Principle Of Concealed Science applies only to a branding process that falls between two major coordinates: the self-image, compatible with the authority of an artist who unlimitedly extends his concepts of intelligence and creativity, and the highest teaching extracted from what you live through a revolutionary art.

Source: https://neculaifantanaru.com/en/the-fluid-principle-of-concealed-science.html

The Flux’s Source Of Pure Substance

On July 21, 2013

Use all your actives and all the needed resources for developing science, so that you never fall pray to abjection and regress.

A very important factor that has contributed to the perpetuation of my scientific line was the fear of falling prey to abjection and regress, a form of abandon holding me back because I could not turn this emotion into a constructive one. Innovation kept me in a permanent strain, mobilizing all my attention, forcing me to use all my actives and my immediate inspiration and creativity resources in a crescendo of inner feelings, of emotional interrogations.

But innovation, the finite element that could be experimentally determined based on the systematic observation of transformation, both in unity and balance, of codes and symbols, no matter their field of use, is based mainly on the relations settled between two or more entities. My mind couldn't keep up with other obligations, because I was dividing my attention in nearly equal percentages between the entities that I struggled to come to meet and control.

Similar to the hero of a well-known novel, I was focusing my sight on two close things, and then I would notice the common characteristics with the same flowing gesture, without ever stopping. At first, the equivalences between these two entities weren't rising to my expectations. And initially, the struggle to find similarities raised a huge doubt. But interpreting details in terms of observational selection and confusion between correlation and causality often gave birth to ideas and theories in eager rivalry interesting.

Leadership: Are you committed to being loyal to yourself and building a relationship that supports truth in a demonstration of the need to assert a science that will later be called "metaphysics"?

Maybe out of need for adrenaline, or out of the unusual curiosity of trying something new, maybe out of the tendency to make comparisons and objective evaluations, I always managed to make a step forward. It wasn't a considerable effort that came from a freely assumed obligation, but a commitment in the long run. A start-ups accelerator, the source of a pure, eternal and incorruptible substance flux that permanently integrated new particles of vital substance – essential to maintaining the optimum level of simulating creativity.

I needed some time to find the thread in the labyrinth of the interpretative thinking's steps, according to the analogical and contiguous relations, because no Ariadne had given it to me. Thus, I managed to understand science and the importance of its experimental side.

And science is nothing else but the fruit of a mental effort in order to achieve an understanding of the relation in countless hypotheses, calculi, suppositions, approximations and estimations, uncertainties, preconceptions, equivalencies, augmentations, extensions, extrapolations, probabilities – and their respective combinations.

The metaphysics that began to crystallize on the horizon was a sort of ground for the empirical reality that we observe from the affective point of view, designated by the concept of being part of a totality of a being enclosed within itself through a reiteration of experiences, giving me the foundations and causes of establishing a truth called "the coherence of the complexity of being someone else".

Does your leadership meet the eligibility conditions of the excellence created from a sort of a multifaceted mindset in which the affective and the cognitive work together to create an artistic work?

What is the most important factor that contributes to the perpetuation of you scientific line? Does innovation keep you in a permanent strain? Does the tendency of making comparisons and objective evaluations help you make a step forward towards the experimental side of science?

One of the conclusions I have gradually reached, given the facts of a compelling consolidations of those "knowledge sectors" found in my area of potential, and that could closely interest as an act of inspired closeness, of understanding and accepting the results of one's own research, is that only a category of individuals are able to reach an advanced level of insight into leadership.

In order for leadership to fulfill the eligibility requirements of mastery, the individual has to execute the basic operations and obtain some viable results – from putting into practice that knowledge. Only by training your thinking, by staking your curiosity, you will achieve the two essential requirements of your development: creating superiority in a certain aspect or in a constructive approach and perpetuating your scientific line until reaching a point when it will be able to transcend any obstacles.

Under these conditions, building your own start-ups accelerator becomes a necessity, a determinant factor in this pretentious evolution that deserves being fully savored and fructified. The start-ups accelerator has to permanently integrate new particles of vital "substance" for the synthesis of the elements that will encompass the foundation of creating and maintaining one's own value. It doesn't represent anything else but a generation process for new ideas, their development or refinement, so that leadership becomes better defined and much more sophisticated.

The artistic work that arose from a sort of multilateral thinking, in which the affective and the cognitive collaborated superbly, was my connection to a new dimension of science characterized primarily by trying to fit the nature of my being in the conceptual patterns offered by assessing reality at a new level: trying to make science more tangible, to give it a more human touch.

Leadership: Can you ensure your full value by transforming scientific matter into a different formulation once you venture into making a new version of the application commonly called "human being"?

Someone said that self-education makes a man be what he can be. Exactly. The true thinkers and practitioners of leadership are, for that matter, deeply united in their educational steps, being concerned with equal intensity of finding a higher meaning of their own potential. Their efforts are pointed especially towards strengthening the knowledge sectors that could ensure them a full value, through sensitive and pretentious methods of transforming matter that can stimulate progress in the field.

So, innovation keeps them in a permanent strain, mobilizing all their attention, forcing them to use all their actives and their immediate inspiration and creativity resources in order to find new provision sources for their own knowledge capital, necessary to the maximization of the expected results.

The transformation of scientific matter into a human immanence could have provided me with the value of a man who can make the impossible possible, one who can think at a

higher level through a more significant proportion of the emotional self.

A fulfillment based on exploring what is happening to you is a mystical journey of spiritual ascension into the realm of truth in the vicinity of a world that makes you feel like you are someone else.

The flux's source of pure substance is nothing else but the result of the individual work undergone by the leader, who, throughout time, enriched his knowledge by using the experience of his predecessors and contemporaries, as well as his own experiences. The result was to give birth to an inedited, intelligible "substance" with practical applications that can be transmitted to others because it's unanimously understood and accepted.

If you want to be a leader whose professionalism is doubtful, then use all your actives and resources necessary to developing your science to lead. Don't fall prey to abjection and regress.

Source: https://neculaifantanaru.com/en/the-flux-s-source-of-pure-substance.html

The Force Of Redefining Personal Identity

On August 27, 2014

Take a giant step towards a new science, placing yourself under the influence of the force of redefining the horizons of a higher reality.

I stood in front of a path leading towards a new science. I owed everything to alternative practice in the area of researching the fundamentals of "creative intelligence", of which, now, I could only affirm but one thing: he who wisely appropriates this science becomes himself a sphere of the transforming work of God into the world

Still, I must confess that at first, science was not exactly my main concern. It was merely a process of searching for something yet undefined. One could say that I only loved science from a particular purpose. That of detaching myself a bit from a world full of hypocritical patterns, of the so-called "herd", resisting the feeling of belonging to an empty space, devoid of personality. Undoubtedly, I was dominated by the same founded motivation with which a painter seeks the plasticity of the expression of an idea he wishes expressed.

It was a sort of a burden of a mind subjected to a heightened tension, asking of itself to be assumed, and somehow eliminated, before its potential for expansion moved towards negative values. A suffering due to which I discovered myself as being different from what I was, deep in the bosom of an entity that extends beyond the boundaries of the admissible, under the influence of a force of redefining personal identity. I tended to believe, with due respect to any mediator of science, that within my own mind, a true ocean was hidden, subjected to the tides and agitated by periodic storms. I felt that I was collapsing in turbulent waves.

Unconventionally, I have entered the functional block of unlimited thought, which fascinated through its rarely meth depth, through the complexity of its approaches, updated and designed in the manner in which science was supported by the power of imagination. Incurable, bias had often laid traps for me during this risky expansion of my individuality, being tempted to frame this puzzled phenomenon into many categories of manifestations that seemed secondary. Such as: "the abuse of power."

Leadership: Do you support the acceleration and capitalization of scientific results towards a new consciousness that links the variable of a single transformation into the reality that is revealed to you as a question addressed to itself?

The progress you achieve in the area of leadership is proportional to the time you invest in rethinking your personal identity, supporting the acceleration and exploitation of scientific results towards the direction of a new consciousness. It is that elevated consciousness of man that researches his self, through the perpetual kneading of the intelligence placed in service to creation, finding its unitary doing only under the halo of imagination.

Only through a process of searching for something still undefined, as if you fill a void inside of you, can you realized that breaking of habit of thinking that, in turn, particularly cancels any attempt to put behind everything related to pragmatic realism.

One question is required to be asked without delay: what is your preoccupation as a leader that can fuse your sense of belonging to something broader than the world you are in? The man who tends to perfection, the leader of the present and the future, taking into account the probability of losing himself into an impersonal absolute, will be forced to other methods of

self-assessment as well – but especially to a supple acceptance of that "something else", so categorically denied by the paragraphs of science.

A scientific result that changes the horizons of understanding the world is the expression of an unlimited thought, loaded by imagination with new meanings of understanding over the situations through which you pass, from which lies the force of interpretation of the answer to the question: up to which point can you leap with an idea without feeling in any way cut off by the fixed rules of an assumed obligation?

A result can be considered "scientific" because it first indicates what kind of facts should be gathered to make a finding, then because it only looks at the frame in which the solution is to be sought.

Leadership: Do you express your attachment to that area of self-seeking that only gives you fulfillment if the struggle between imagination and rationality is taken in the name of a superior being?

An entire ocean will unravel, in its infinite greatness, in front of the rest of your life. A number of pluses and minuses will offset the lack of a possibility of expanding the production capabilities of a new platform of knowledge. But at the same time, will have to lead a fierce battle between fantasy and rationality in modern thought.

If you want to turn science into a basis for leadership development, over the course of your life, do not limit yourself to passing beyond unanimously accepted thinking, but first try to express your attachment to that area of self-search that confers fulfillment. Try to express your identity through the constant persistence of the modeling and settings in the future versions of personal creation. Only so will you gain the status of "reformer."

Find and strengthen your identitary power, for only it gives you the strength to survive the changes that others have imposed, or that you yourself impose. This power is primarily aimed at winning the trophy at the border between the imaginary and the real, open to a new way of approaching the relationship between what you are able to morally bear by your attachment to a new reality and what are you able to become by describing this reality framed in the parameters of the feeling of belonging to something "higher".

The horizon of a higher reality can only be attained by expanding depth in analyzing the phenomenon of life from the point of view of an intelligence that encountered the school of thought at the right time, always feeding on "something else" in the vicinity of a creation that, incontestably, leaves no one indifferent.

The status of a higher being can be won through the privileged attention that you give to the sense of belonging to something larger than the world you are in.

The Force Of Redefining Personal Identity reflects the tendency to detach yourself from the anonymous mass, having the ability to create something unique, memorable and accepted – am expression of a desire for self-improvement – advancing through innovative thinking to the highest peaks of progress. And the power of creative intelligence that refers to reaching that individuality created with and through the science of intelligent management, impacting those who follow you in achieving a common goal.

The best teacher in leadership is life experience, much more important in shaping personality than professional experience.

Source: https://neculaifantanaru.com/en/the-force-of-redefining-personal-identity.html

The Forgotten Holiness Of Small Things

On March 18, 2021

Great works impress not only by their unity, but by the banality with which they manage to open themselves to the sharpest eyes.

Yesterday I stopped at one of the antique shops on Lăpușneanu Street, a fact that I consider a gram of common sense for any mind that opens to the mystery of *Varkishes*, the Gift of the Gods, the source of Higher Wisdom. As always, in a corner of the antique shop was placed an older cardboard box containing only books at the price of 1 RON.

But be careful ! PAY CLOSE ATTENTION: it matters how the information is transmitted, how the information is linked to matter, how the information is simplified, how the information is produced in an experiment that designates the exact opposite of the probability of occurrence of this event. Brilliantly structured, brilliantly written !

Here you will find everything you need to understand the true chords of stylistic analysis. You have levers. You have anchors. You have identifiers. You have references. Delimiters. Substitutes. Landmarks. Everything that is necessary for the act of artistic creation. And everyone overlooks this book. And no one reads it... And I'm not telling you what it's called, what it looks like, or who wrote it, just to learn to pay attention to the (seemingly) trivial things that go unnoticed by many. The author is unknown... and will remain unknown.

Leadership: Can the aftermath of your discovery reflect your being in every little detail of a form of thinking located at the level of the "Too Far To Be Saved" concept?

In fact, there are a lot of people who look without seeing what is not very visible anyway, and if it were seen, they would still not see or understand what is hiding the sight of true faith. This phenomenon under the influence of banalities is called ignorance, that continuity of neglect in the face of the value of a polished diamond waiting to be discovered, but no one discovers it.

That's the way it is. The most valuable people in your life, the ones who really matter, are not the top ranked CEOs or VIPs. But it is precisely those who understand and succeed in making the connection between necessity and chance.

In fact, some people have their deep line of sight of the essential under the polymorphic appearance of an inter-world at the crossroads between science and art, being endowed with that ability of painters to make an x-ray of the essential within the work of art. And they go with an invincible consistency on this line, being in full accordance with the laws of a Platonic mysticism, which means that they have a special logic in terms of appreciating the exteriority of things and the background of things that redefine the relationship with chance.

Truly. Books are like people: you can't read them all unless you feel them somewhere inside, if there's something subtle to them that attracts you. Or, in another case, the most valuable man in your life, the real superhero, might be just that unknown guy pulling your sleeve a few seconds before you get hit by a car. Rest assured that Mihai Bendeac will never save you from drowning, Andra Măruță will never help you, and the true values of your cognitive system will never be identified by Smiley in your place.

And, indeed, the most important lessons about life, about creation, about the universe, you

will learn from ordinary things, from ordinary people who, like ordinary books, almost always go unnoticed, but appear suddenly in the key moments of your life.

Whereas the interior of these books, if you come to grasp it with the force of the mind, you will feel that it also reads you through the force of universal attraction. It captures you through a constant of spiritual light (the soul enslaved to the bonds of matter that ignores the boundaries of space and time), appealing to the subtlety with which the artist immortalizes his most mysterious impressions, giving his work the value of intimate confessions that become eternal in existence, at the same time, in infinity.

Leadership: Can you avoid a degradation in the character of a revelation about yourself by putting yourself in front of an abstract reality that you can recognize when you meet it with your eyes, but can you feel it as being what you have always lacked?

This is the rare cosmogony of books: they are constantly written, constantly rethought, constantly poured in the direction of understanding small and large things, constituting the inherent logic of a theory springing from an internal (or universal) coherence. It's an older idea that I should insist on. Just as many times, man flees after eternity and does not find it precisely because eternity consists in keeping organized and easily accessible the little things that the world ignores.

We're talking about the great victory of the small things, not taken into account by the big people. It is about the forgotten holiness of the little things that gives the comprehensive and correct image of the "Great Work". Holiness meaning that selection of things, of events, of life experiences that you do not want to part with and that become in time a reflection of your personality in the movement of a free, expressive, authentic universe.

The same observation was noticed by the art critic Victor Ieronim Stoichiță, being founded by the medieval tradition represented by Vincențiu Beauvais which complicated things with the usual ease of the time:

"Especially in those days, attention was directed to the original sin which will always have three causes, namely: ignorance, greed, weakness. To these react three divine forces: *sapientia*(intellectual force), *virtus*(moral force) and *necessitas*(practical force) These correspond to three human activities: science (theory), ethics (practice) and art (mechanics)."

Here is the meaning of this remark: any existential cause corresponds to a force that reacts with the same intensity, and to any intellectual activity corresponds an action of training, information, formation and acquisition of knowledge. And if we succeed in bridging the two deterministic patterns of orientation in the world (existential causes and intellectual activities), we may be able to move forward with an invincible ambition to find and understand sacred things.

A visionary directs his existential approaches towards the authenticity of a world built in those works of knowledge that are not valued directly, but through a kind of intuition of the incidental.

The Forgotten Holiness Of Small Things lies behind the connection between necessity and chance, a fact that some completely deny, and still others are far from the time when everything will be much easier to understand and accept.

Significant fact. Without a gram of lucid foray into a new world, the wisdom that feeds the feeling of the being (unchanged by the effects of modern life) will never fold into a box of

vain minds that do not devote time to personal development.

Source: https://neculaifantanaru.com/en/the-forgotten-holiness-of-small-things.html

The Foundation Of A Future Orientation

On March 04, 2012

Nature is far ahead of man, and we must understand that understanding it requires a certain effort to become aware of our position in relation to what might be called "the landmark of a new direction of evolution."

One day, 18 albatrosses were captured on a lost island in the vastness of the Pacific, Midway. Taken to various places, the nearest place to Midway was 2,000 km away, the furthest 7,000 km, they were released. They all arrived home in just a few days, the one left at the farthest point covering the distance with an average of 510 km per day. A performance obtained every year, under normal conditions. Albatrosses roam the Pacific Ocean all winter and then return to the same island, in the same place where they build their nest, less than a meter and a half from the old one.

*How do they orient themselves? Experiments and birds caught on various islands in the Pacific or Atlantic have removed one of the hypotheses that ground landmarks played a key role. In the 1960s, the so-called astronomical theory was adopted as a compliment. According to some authors, the major element was the solar arc, the apparent trajectory of the sun. Weren't bird guidance systems more accurate and finer than the most successful electronic devices?**

Leadership: Can you choose a good orientation toward research and knowledge of nature, and be honest in that orientation when you turn your knowledge into a stage of spiritual perfection?

When we talk about evolution, we refer to the landmark of a new position in the sphere of human knowledge, so that man can produce a new version of the vision regarding not only the value of one's personality, but rather the value of the experience of knowing the world.

In fact, man's positioning in the process of observing the particular phenomena of the world, highlights the version of the evolutionary personality in an orientation based on another landmark, namely his ability to act to adapt to changes in the relationship with the world and with the universe occasioned by the personalization of the creative process. Rather, it is about positioning man in the face of the experience of modeling the thinking he proposes to the world.

The spiritual is closely linked to an evolutionary creative thinking, it is an optimal interaction between what you are able to discover and what you are eager to become. So, let us rely on science and creativity to offer life, the world and the universe, those memorable and useful experiences of discovering the wonders of nature.

A creator progresses by constantly improving his orientation. The fact that someone has discovered how birds guide themselves, creating future aircraft guidance systems according to their flight model, is a fact that designates the tendency of humanity to get out of a circle imposed by the observance of self-imposed limits, inertia and obscurantism.

Vision is produced by a wide field of knowledge regarding the observation and comparison of the various forms of regulation of nature, by the forms of interpretation of the environment. And the value of creation is closely linked to a vision that promotes the long-term redirection of knowledge, strengthening faith in a new beginning, in a new way of conceiving the philosophy that completes the world and obtains it as a Universe. If a person suffers from

the "compulsion to not support the practices of the field of creation", of course he will not be able to observe the changes that nature endures over time.

The stage of spiritual perfection is destined for the optimal interaction between what you are able to discover and what you are eager to become, so as to accomplish the divine will to complete what nature could only render incompletely.

*** Note:** Catinca Muscan - *The Hours of Prometheus*, Albatros Publishing House, 1986.

Source: https://neculaifantanaru.com/en/the-foundation-of-a-future-orientation.html

The Foundation Of Leadership

On April 04, 2019

Take time to discern reality and your own thoughts to increase your level of self-acceptance and motivation.

I still look at your photograph whenever I'm alone. Tell me, to which realities or fictions within you, to which image within me responds this suave face with only dream and feeling, only emotion, interiorization and pathos? And of course, that is how Camil saw me sometimes. I think this constant current is called thinking.

I think of the present as if I were living in the past, with that pain that makes me totally forget the reality of the age that I managed at some point to fight through the universe of dreams, focusing on the aspirations of self-satisfaction that had become the supreme criterion of my existence. Once passed, the moment has no way of returning. I was wrong. I still feel myself trapped in a novel by Andre Maurois, as if he writes about me: "Ah, I only wanted to isolate myself to read, write, to live the life of a writer, which I can inhabit with the characters of my imagination."

But back then I understood nothing of the life of a writer, especially when he is desperate that he cannot isolate himself, exasperated that he cannot devote himself to philosophy.

*Writers love their freedom; they love their craft. Maybe they need more love, more models... what seems to be the source of the most terrible despair. I am always sad, but this can only be seen at times, captive in a life of condemnation. Yes, I want to write a book. Just one. About me. And maybe about happiness. About people who want to be happy. I did not find out why. But I hope that by writing I will understand and maybe I will get a better understanding of myself.*****

Leadership: Can you prove your belonging to a creation that you have acquired during your own life experiences, in correspondence with representing a previously formed image about how to get closer to what really matters to you?

The decision to write is the first step towards self-knowledge, because everything you tell about yourself gets the outline of a creation based on a rich experience, straightforward and long-lasting. It is a process of reflection on your experiences, saying to yourself: "This is how I see myself even when I do not agree with everything I have experienced."

Affiliation to an act of creation such as writing deepens the relationship between what happens to you and how you interpret every aspect of your being. The first reality of self-awareness, in accepting a particularity of content residing from the production of states of emotional silence, becomes for an exceptional being an adaptable concept of personal reinvention.

It means that you are captive in a space of accumulations of questions and uncertainties, in a present undefined by perceptions, but you manage to give a spiritual meaning to the beliefs that lead you to suffering. Here, leadership, for which emotions do not have to be eliminated because they help guide and direct behavior, gains a self-control valence, a source of power to master one's destructive impulses and adaptation to a changing situation.

Writing expresses the hope of a mental relaxation, an acceptance of everything that means

life from the perspective of a lucidity that can no longer tolerate emotional drifting. What you write about what you feel is the image of a changing world, even if you do not always take part in its events. And the ability to continually improve yourself is related to this form of knowledge resulting from conflicting representations of the possible and impossible to bear, which alternate between what isolates you and what inspires you.

To focus on a previously formed image about how to be closer to what really matters to you means to pursue an overall view of the most important areas of your life that have determined you to be genuine.

People who have reached the highest stages of perfection know that the fruit of enlightenment can occur most often through meditation. Or through the creative act that takes place in this state of awareness directed inwardly, when you submit to a different reality (a sort of process of understanding emotions that overwhelm you), supported only by the relationships between information and completely different explanations.

Dimitrie Alexandru Sturdza, Romania's Prime Minister between 1895 – 1909, once said a very important thing: *"Man must constantly feel himself living in the middle of time in which he exerts his action, discerning the possible from the impossible, the feasible from what is unfeasible for the moment in which he lives."*

But this moment, in the midst of which reality does it best fit in order to represent a true turning point? In a reality experienced effectively or in an imagined reality? For both the first one, as well as the second one, are used by the great sages to store preferences vis-à-vis their inner peculiarities, vis-à-vis what is true or false, vis-à-vis what is intangible, vis-à-vis what they can achieve or show to the surrounding world.

The emergence of a high self-esteem occurs when you identify yourself with the image of a creation that takes the form of a revelation about life that is attributed to events loaded with much more emotion than you are able to express in words.

If you sprinkle in what you try to represent a few grams of uncertainty, the assumption could be made that, regardless of what the present moment contains, you can give birth to new revelations about yourself. You will be able to find new perspectives and meanings of life, a new order, a new beginning formulation, more suitable and beneficial for your development if you surpass the limit of immediate knowledge, learning to see yourself from the absence of what you are.

Absence is a passing to a different level of consciousness, to a different level of understanding and perceiving the complexity of your own dimension. Both in the living reality, as well as in the imagine reality at any point you can perform a search that will return new landmarks for personal development, and new perspectives of the world.

Leadership is the product of your ability to see reality as revealed by thinking specifically tailored to guide you in actions that sometimes appear to be of little importance, but which are loaded with much pride, with much dignity and with much spiritual warmth.

This Is The Foundation Of Leadership: to learn to understand better from the prism of what is happening to you, through the looking-glass of memory, consciousness, joy, or existential anxiety, because you will always keep in touch with that reality of the inner existence that you cannot deny, cannot avoid, and one you have the obligation of enduring by accepting certain compromises.

The only motivation that makes you move forward with your head held high after experiencing the ups and downs of life is to teach others how to look at the thread of life from another perspective.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-foundation-of-leadership.html

The Foundations Of The Architecture Of Becoming

On January 03, 2014

Develop your awareness of situating yourself above others, projecting yourself above what you think you are.

Any good child, paradoxically stated Eisenstein, breaks objects, loosens dolls' bellies or disassembles clocks to see what is inside them. Unlike these "good" kids, I was a bad child, precisely because I had done nothing of the sort. Perhaps, this is precisely why I had to become a director.

*And this is because the so-called well-behaved children exhaust, within that period, the restlessness of curiosity, primitive cruelty and aggressive assertion. Unconsumed then, these tendencies erupt later. Instead of the disassembled clock appears the passion for researching the mechanism of creation, damaging objects is replaced with irreverence for authority.**

Leadership: Do you fulfill the conditions of forming a new intellectual authority by accelerating the expansion of consciousness, setting the place of a "view beyond sight" on the scale of a more comprehensive reality than you can perceive at first glance?

Leadership can be associated with a way of delineating yourself from the narrow world of those without outstanding merits, through a new enhancing of self-awareness, projected over the circumstances of triggering the need of surpassing your existential and intellectual inertia. Consciousness is the measure of the truth that you acknowledge about yourself as compared to the evaluations and performances of others on the scale of a merit-based respect hierarchy, on the scale of a rarely available career, from where authenticity and personal becoming into the community's system of values transpires.

A simple, well-used use of knowledge does not prove that you have avoided the threat to the essence of your nature, your authentic being, because no matter how creative you are, no matter how creative you present yourself before the world up to a certain point, it is quite possible that you will not be able to pass the threshold of "self-sufficiency". The identity you will address, as a product of interaction with the reasoning that craves to bring light to all that is falsely presented by others, through the distinction between the models of innovation that favors your leadership qualities the most, is in fact a perpetual seeking of the self that begins with hoarding knowledge and transforming it into a product of creation.

A view beyond a first glance has, as a basic consideration, a kind of intuitive understanding of changes at a macro-existential level. A truly valuable person is distinguished by the ability to see through human actions and to discover hidden motifs and meanings of a path that might profit from its essential characteristics of a modest career beginning.

The merit of triumph in any field is due to the skill of enduring that "pause" that exists between the tendency to not pay attention to the reasons of being among other people and the opportunity to discover your talent at a time that takes you by surprise.

You cannot open any window to a new horizon, by introducing during the search of a new identity the idea of materializing prominent thoughts, if your curiosity doesn't reach a warning level.

You will be able to regain your direction of travel and development only in the degree of

understanding of what you really are, starting from the first steps towards performance. But especially depending on what the product of interiority represents, which irradiates everything you are in your deepest truth. The product of interiority is a combination of positive factors of lasting effects over the restoration of the mental and emotional balance that allows you to move forward in life.

The parameters that fix or define your identity, essential in designing new constructive forms and structures of getting ahead, are in constant evolution and transformation, indirectly determined by that personal painting of achievements that goes into play the moment a set of conditions is met. The first condition is to recognize the urgency of being on point in what regards understanding of the scientific foundation that supports you on your journey towards excellence. The second condition is to stay away from the effect of negative thinking, such as "What is broken cannot be fixed."

To develop your awareness of situating yourself above others, viewing the relationship of utility between what you choose to become and what you have become by making decisions that influence the existential route, means to believe in your true essence and, by merging with it, valuing your qualities and knowledge in your field of interest.

Leadership is the merit that you attach in a significant way to the process of evolution that begins with what you do not like and finishes with what we call "enlightenment".

The Foundations Of The Architecture Of Becoming are the reference elements that contribute to your way of being, through a differentiation of the constructivism and ingenuity made available for supporting the decision of changing the rules of determining the personal value that doesn't work. In order to find your true purpose in the world, first filter your practice of life by developing all traits or characteristics, constant over time.

These fundamentals are: disinterest shown for normality and the greatness of shining in a special combination of intuition and intelligence.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-foundations-of-the-architecture-of-becoming.html

The Fruit From The Tree Of Knowledge

On August 15, 2013

Create new bridges between leadership and science, so as to be the master of a complex mind and free thinking.

"God's Angel told me in my dream that if I wanted to acquire the perfect science as I had always wanted, I must climb in the world of the Moon, where I would find, in front of Adam's Paradise, the Tree of Knowledge. And as soon as I will taste its fruit, my soul will be dominated by all the truths that a being is capable of."

Countless of times I had the occasion to search deeper within the meaning of these words, whose interpretation I knew best. Of course, my point of view was supported by well-grounded and well-balanced arguments. This important part of the dream of the great philosopher Cyrano de Bergerac, as a supplement for the immune system of my scientific thinking, completed the matter crystallization process out of which alchemy was born and spread its wings.

It is uncontested that this kind of thinking focused on meanings and sub-meanings that require deciphering, that must be measured before placing it in the total amount of positive development processes, requires a certain superiority in knowledge. That I had frequently tried to access, approach, and promote better than anyone else. And if I wanted to tie the relation with science, I had to keep in mind the essential elements of keeping constant the creation and usage conditions for the Work's primary matter.

A certain prudence in dividing matter according to the rules of weights and philosophical measures was required. Or, as my master would say, a certain measure in the ratio between philosophical ideas versus practical reality was required. It was hard to understand myself that way. For a long time, this routine of encrypted thinking, with metaphoric and symbolic connotations, remained uncontrolled. It dominated me. Then, I understood everything.

Leadership: Can you capitalize on your experience of knowledge by extracting the logical conclusions from the fundamental truths that you know can always be endowed with a meaning different from the regular one, without betraying an intention to exteriorize spiritual states?

The truths that I refused to believe before, those truths that could have been covered by clarity and understood only by the scientific mind, were somewhat staggered, seeming hard to digest at first glance. Between truths there was always a new coordinative bond, accomplished by interlocking evidence, conclusions and learnings that participated to my training and accomplishment.

That is why, schematically speaking, this coordinative connection, which represented the particular case of a covalent connection could represent itself symbolically through three delicate flowers united by an arrow, a combination of luck and effort. It started from the *donor* meaning to the *acceptor* meaning, expanding towards the mature point of interpretation and complexity in a figurative space.

I reaped the fruit from the Tree of Knowledge. I poured over it a spoon of pure moon essence and five drops of sunrays. In the newly brewed composition I added 10 grams of stardust. Then, after around 20 minutes of cooling at a constant temperature to ensure the viability of the agent that determined the amplification of the network's stability, I tasted the magic

concoction with an insatiable savory I wasn't used to.

Suddenly, my soul started to be dominated by all the truths a human being is capable of. I learned to offer some imaginary perspectives that very few could ever transform into reality. But I couldn't give anyone the chance to read my deep soul, made of the same contorted matter of the whole called "Parallel Universe", because it would mean to reveal the hidden truth behind appearances.

Leadership: Is it worth to be known for the privileged illustration of thinking that strives to reveal everything a priori, to refuse any prejudice, to turn the subject's consciousness into the measure of its experience?

Do you see yourself in need to find a deeper meaning for new approaches in order to set new fundaments for your science? Do you feel de need for a supplement for the immune system of your thinking? Do you frequently try to access, to approach and to promote better than anyone else certain superiority in knowledge?

The science of leadership I often referred to in my articles and papers has as object, among others, the simultaneous understanding of well-coagulated chains, in all their complexity, between the causes and effects generated before or after introducing new ways of improving performance.

The causes can ensure the premises for representing an advanced control structure of thought and action processes through a *thought-warning* that helps the leader to clarify his standing towards excellence.

While effects can create prerequisites for a more objective reality, imposing a new direction of development and making visible the opening power of the leader, the same effects are also the exclusive prerogative of the only force that allows the considerable reduction or amplification of a leader's value: the science.

Leadership: Did you reach the limit science sets for you, or do you continue to be its tenant in the event of approaching a more flexible view of the late status of the discovered work?

A late-discovered work is a sum of your perceptions of the world that you otherwise imagine, a significant testimony of the limits to which "deformation" can lead to for the purpose of rendering an experience, reality, idea or image as expressive as possible, which can have more value than the direct one.

The value of a leader stands not as much in his tangible results, but in imagining new analytic processes in order to develop and consolidate science, supporting his points of view in any circumstance likely to raise justified doubts. He can reach the limit science imposes only when he can't fulfill his two essential conditions: imposing superiority in his area of influence and approaching a new way to elicit interest towards his activity among his supporters.

Or he can continue to be a "tenant" of science as long as he is stationary in the routine of an uncontrolled, tense thought, in order to create higher rates of deduction and reasoning that can be clearly comprised and understood only by the brightest minds. Consolidating science, new information and knowledge brings with itself a series of contradictions and paradoxes that make him hesitant and indecisive.

At the opposite pole, processing a big quantity of ideas and truths that come from his own knowledge, he will be able to get closer to a certain maturity, which translates through the wisdom to take efficient decisions, consolidating thus his position as expert.

Leadership: Can you ensure a sustainable convergence of the elements useful to knowledge towards maximum professional efficiency, without extracting the essence of a repeating image?

So, when you expand your science and start to get a broader vision of what it represents, it may happen that your mind can only contain, through knowledge resources sharing, your most valuable creations and the necessary information for configuring a new connection with leadership. But at the same time, science is your only ally that can teach you how to offer some imaginary perspectives that few could ever transform into reality.

If you want to remain the master of a complex mind and a clear thinking, perfecting your intellectual capacities as superior knowledge, try to create new bridges between leadership and science so that you ensure a sustainable convergence towards the maximum professional efficiency (the main indicator which evaluates the performance of exposing yourself to the world through a refinement and improvement of information you make available).

The essence of a repeating image can be identified with coded information on the structural, phenomenological and functional characteristics of the knowledge process made from several levels of significance, these being attached to: associations between different points of view, metaphorical substitutions, interpretations that transcend the immediate meaning or conclusions that untangle the "wires" of argumentation.

The Fruit From The Tree of Knowledge symbolizes the fruit of detailed knowledge, of individual and collective research in leadership, harmoniously combined over years of practical experience.

Source: https://neculaifantanaru.com/en/the-fruit-from-the-tree-of-knowledge.html

The Fulfillment Of A Historical Wish, Beyond The Cinematic Formula

On January 21, 2011

An authentic creation can become a tool of integrated knowledge, restoring emotional vitality to thought, if it is in tune with the historical need for the synthesis of emotion and reason.

The image-feeling-thesis trajectory was, therefore, possible. The Russian director, Sergei Eisenstein saw in this, beyond a cinematic formula, the fulfillment of a historical wish. In the ancient days of magic, he said, science was both an element of emotion and an element of collective knowledge. With dualism, he added, things separated in speculative philosophy: pure abstraction on the one hand, and pure emotional element on the other. What needed to be done at that moment, he concluded, was a new synthesis, analogous to the first one, of the emotional element with the intellectual one. And only the film can operate this synthesis, returning to the intellectual element its vital, emotional sources.

Leadership: How does the image-feeling-thesis trajectory in your work resonate with the nature of the primordial synthesis between emotion and knowledge, reflecting on the continuity between magic and science?

In Eisenstein's view, the image-feeling-thesis trajectory in the film represents a possible way to achieve a necessary synthesis, just as cognitive psychology recognizes the importance of integrating emotion and reason. He sees in this trajectory not only a cinematic formula, but also the fulfillment of a historical need. In ancient times, in the age of magic, science was a collective element, combining emotion and knowledge. With the development of speculative philosophy, they separated: on the one hand, rational abstraction, on the other, pure emotion.

What is required now, Eisenstein concludes, is a new synthesis, similar to the primordial one, which brings together the emotional and intellectual elements. Cinematic art thus becomes a unique means of knowledge, restoring emotional vitality to the intellectual dimension. In this way, the film becomes a tool of integrated knowledge, in which thinking and feeling are once again united, forming a new collective perception.

In cinematic reactions, the separate elements of image and feeling come together under the action of the catalyst film to form a new and vital thesis. The process involves both emotional transformations and complex intellectual exchanges, going beyond the speculative dualism of classical philosophy. Like a chemical catalyst, the art of film facilitates this ancient synthesis without losing its essence, allowing the fusion of the abstract and the purely emotional, which would otherwise remain separate. This method of cinematic reunification represents an evolution from the primordial collective knowledge, where magic and science naturally coexisted. Film thus operates as a catalytic agent in the process of transforming the separate elements of human experience, restoring emotional vitality to the intellectual abstract and cognitive depth to pure living.

Leadership facilitates the convergence between the intellectual and emotional dimensions of the creative experience, promoting a holistic understanding in connection with the dynamics of social change.

The fulfillment of a historical desire, beyond the cinematic formula, is achieved by organically combining emotion with reason, so that abstract thinking regains a living dimension accessible to the general public. Eisenstein emphasized the importance of the synthesis between these two fundamental dimensions of human existence, believing that cinematographic art has a unique ability to recreate this lost unity. The consequence of this

fact is that the film becomes not only an artistic medium, but also a tool for deep knowledge of the world and oneself.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-fulfillment-of-a-historical-wish-beyond-the-cinematic-f

The Function Of Art In Leadership Development

On Februarie 03, 2014

Redefine your art of maneuvering science, highlighting the development of a new thinking that doesn't show differences between what you build and what you convey.

Avid of knowledge, Eisenstein worked intensely. He began staging one of Platnev's plays. The frantic desire of expressing himself through new images, by new means, led here to novel solutions, all of which were, in fact, a new step towards cinema. The young scenographer aimed to create a certain relationship between man and his environment, explaining the loneliness of the individual crushed by the metropolis. For this he had to express the overwhelming dynamics of the big city.

Eisenstein had an idea that amused him: to use movable sceneries tied to people. The actors move on roller skates and at the same time carry their piece of the city. The solution of joining man with his environment was influenced by cubism, by Picasso. But the resolve was entirely original.

The four legs of two bankers wore the façade of a scholarship covered with two top-hats, a policeman was simply crossed by the movement on the streets, a part of the costumes glowed of mobile lights in perspective, other characters only had giant lips visible above them...

*All of these moved frantically, crisscrossed, disappeared and reappeared. They were cinematographic formulas, film elements that tried to adapt to the stubbornness of theatrical scenes. Eisenstein used here, before scripture, the cinematic language of backgrounds, chaining, overpressure. It was only in the film "The Strike" that he capitalized consciously on these means of filmic expression. **

Leadership: For what purpose and in what quantity do you use the stable parts of the mechanism of "scenery combinations" that is hidden in the art you serve, to get a new image of the facts that led to the production of a major event?

The director deals with the formation of a new region of development through a redefined art, through a new type of representing the multiple variables of redefining his role in the activity of individualizing the characters and the situations in which they are put. On this field the virtues and superior values of intellectuality and his determinism rise. He cannot create a certain relationship with his development environment, up to the using the means of expression in the construction of new and innovative scientific projects, without collecting resources (images, sceneries and their personalization methods) from the vicinity of the human connection with the environment in which they are located.

A combination of scenery is an immediate reflection of the director's feelings and thoughts in the direction of outlining an overall image meant to portray reality as accurately as possible, taking into account the conditions to which the characters are subjected by the nature of their intelligence and the soul they show through their deeds. At the same time, a combination of scenery is the process of creating a distinct living environment, in which different characters can manifest as being an integral part of the director's personality in a controversial chain of events.

So, the director must also be a good event organizer in an echo of the facts that determine another perception of the world, its mysteries, understanding of what is happening to us and

the purpose for which we exist in a way and not in another. In the art that the director serves, hide not only role reversals, spectacular stage effects, chromatic experiments or an abundance of costumes, but especially that harmless vitality that he wants to experience through indirect participation in certain events, that passion to be at the forefront of a fight that in reality he cannot win.

Obtaining a new image of the facts that lead to the production of a great event means using the status you have, that of a forger of realities, to express your point of view towards what you consider to be "the naked truth" camouflaged in a thing that can be assigned a certain moment in time and a unique location in space, in relation to a reference system.

The Function Of Art In Leadership Development is to express with the help of image and imagination, in an exploration of the extraordinary, the need to tick off a presence that manifests itself as a form of relieving social pressures, as a form of culture dedicated to elites.

This function is determined by the use of higher standards of thought, such as: "The good man is morally unaltered by the major acts of a destructive civilization" or "No character is the despot to which all others are subordinated or sacrificed."

Leadership is a component of using the mechanisms of establishing a new visual identity, based in particular on the relationship between scenery and characters.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-function-of-art-in-leadership-development.html

The Future Brightened By A Light Spell

On April 05, 2014

Experience the inner strength in the context of a change of attitude, using the realities of the present.

At the crack of dawn, Cosette started laughing, talking and singing. The children, same as the birds, sung their morning song. She who had never known tenderness and affection, had engaged in a new life.

Jean Valjean saw that she never left during the day. Each evening, when it got dark outside, he went for a walk for an hour or two, sometimes alone but oftentimes together with Cosette, on the side-alleys of the most deserted avenues and entered churches, during nightfall. He walked holding her hand and telling her loving words. Cosette was very happy.

He started educating her. Sometimes, when having Cosette break words into syllables, he remembered that, in prison, he learned to read with the intention of doing evil. And these intentions now changed into the desire of educating a child. And then, the old convict smiled, with an angelic wandering smile.

To educate her and let her play – to this had all Jean Valjean's life come down to. He watched for hours as she dressed her doll and listened to her chirping. Henceforth life seemed worth living, people seemed to him good and just. In his mind, he no longer chided anyone for anything. He could discern a future, as a parent, brightened by Cosette as by a light spell.

Leadership: Can you process past experiences and then save them in a context of permissiveness, without becoming a slave to personal affirmation tendencies?

It is so costly to know yourself, to penetrate within yourself, deep within the heard that trembles, fears, shudders with every lash of life's whip, at every breeze of a possible change, in search of a miracle beyond your meaning as a man to the rest of the world. And to remain that which even the divine laws, gathered in the form of small joys that we give to one another, entails them without halt throughout the course of life.

What brings you to the moment of truth against yourself, at a point in which inner change becomes possible, turning into reality the activation of that clause of leadership which restricts or cancels your right of entering the lives of others, is that moment of the present that processes past experiences and then saves them into a different context, one of permissiveness and moral values. Especially when freedom of consciousness is not buried by the benefit of that cold and uncomfortable "sponsor", called selfishness.

Permissiveness is the gift of the intellectual man to manifest himself with a special sensitivity to the context that generated his emotional support and the soul's satisfaction, in which there is an impulse to do new and valuable things. It is a predisposition that makes man more vulnerable to some outside pressures or suggestions, especially to the effects of changes stemming from negative experiences.

A man who tastes the fruits of permissiveness relinquishes your personal affirmation tendencies. Instinctively, he no longer accepts the role of a leader who does not accept compromises because it is caused by the attitude of the soul in which he seeks to seize new

mental elements in the light circle of consciousness. The interest waking him is only conditioned by the present circumstances, it is no longer a distant interest, conditioned by future provisions.

Leadership: Do you have the power to remodel the events of your life on a more "premium" content, from a cause that removes the character and nature of the facts whose importance lies precisely in independence from a broad set of manifestations in response to an emotional stimulus?

All events in your life are branded by a mature heart and mind, reshaped into a more "premium" and exclusive content, more or less stable, in the tumultuous expectations that intersect differently, transformed into little clouds that later disappear somewhere high up. Leaving you alone with whatever you will find on your life's journey, with yourself, with the feeling that you can be more than a leader. That you can be a better man.

Feelings that move to the center of your being, given that they have nothing to do with what you expect, are based on the experience of a reality that constantly haunts you. They are mashed together from that imponderable alloy with which all the great daring people of the world are endowed with: kindness, care and responsibility. And these three main "brands" of the leader have as sole "parent" self-consciousness.

This top feeling, close to that simplicity of the grand which fills the personality and enriches it with every throb of time, performs a function of auto-suggestion and appreciation, ineffably dominated by the peaks of the highest joy of being someone else, completely different from how you were.

But this feeling also carries out the function of directing attention towards a new palette of trends in the position of being a leader. The connecting link between who you were, who you are and who will be is given by experiencing new situations in the context of the change of attitude determined by higher feelings.

Remodeling the happenings of your life on a more "premium" content means embodying your spirit to achieve a desired result, even when the means that inspire you with the pleasure of being at a great height is not being used as a substitute for a heroic deed.

Your true value is not measured by the heroic deeds committed, but by the heroism of assuming the condition of a being that lives in the joy of expanding the warmth of loving gentleness over those who make it more hopeful.

The Future Brightened by a Light Spell signifies improving the means of action that occur parallel to the development of higher feelings and awareness of what you want to be and mean to all those whom you lead.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/the-future-brightened-by-a-light-spell.html

The Future of Education: Artificial Intelligence or the Disappearance of Traditional Teachers?

On March 24, 2024

All that comprises the mind has as its ultimate identity the deep understanding of reality beyond the ephemeral present.

What I see is what the soul urges me to highlight in words. And I see how, day by day, technology is advancing rapidly, more and more people are choosing Artificial Intelligence instead of going to college. At least in Romania, our faculties are populated by figures who seem anchored in an outdated academic era. Most of the teachers, old men and women, are completely out of date. As they come, so they go, like leaves in the wind. They retire, one by one, without leaving behind any digital footprint, without visible contributions to the development of knowledge. No blogs, no books, no creations, no discoveries, no personal ideas, no original content released online.

How can you call yourself a university professor, and for more than 25 years, since we have the Internet, you, professor, have no online content at all? This passivity, *uno stato di resistenza al cambiamento* , undermines the very essence of the role of educator. It is as if you should appear before people with a white flag, ask for "peace", lead them through dialogue and understanding, forgetting that the battle was won by the wisdom and knowledge they have already gained from other side.

Doubt surrounds you about the liveliness of the present when it comes to these so-called "university professors", people of nothing, who lack the creation before inspiration.

Leadership: Can you bring your intellectual contribution in the context of knowledge transmission, pursuing the relevance of discernment in your own creation?

The old teacher I am referring to has left this world, as if he had never existed. The Internet knows nothing of him, the present does not recognize him as an active participant in technological progress, science does not evoke him as an outstanding researcher. It was just an example of a renegade politician who screamed like a desperado in class, threatened students like "none of you will pass the exam if you upset me", wrote on the blackboard without anyone understanding anything. He was investigated in a criminal case, he also had other irregularities at the Fisc, and so on...

I mean, bottomless stuff. Nothing makes you turn your gaze towards such an "Unknown Figure", and the eyes, increasingly happy to see a magical future on the horizon, do not want to witness any drama, any kind of reconciliation with a past full of shortcomings. Only vague memories of confusing hours and unfounded authority remain.

I wonder if such teachers will still find a place in the world of the future, where Artificial Intelligence has already become a much more effective educator. ChatGPT doesn't argue with you, doesn't give you bad grades, doesn't let you correct, instead it helps you learn for real, and get the best results.

I still wonder what inspired thinker proclaimed the reconciliation of antagonisms as the theme of philosophy. At least the children have the courage to express their thoughts through blogs, as much as they learned in primary classes, as much as the call of science enlivens them, but something moves them forward. On the other hand, it's amazing how Romanian

teachers, *le nostre grandi personalita* , can teach for decades without offering the world anything but poorly structured courses and outdated attitudes.

Discernment is the ability to distinguish right from wrong, truth from falsehood, important from unimportant.

Leadership: Can you place value on science that makes no significant contribution to progress but manages to pass itself off as plausible through manipulation of academia?

Even to this day, teachers in Romania have not understood the importance of the Internet and innovation. In fact, everything moves on the Internet, but these money-hungry individuals do not move anything, anywhere. **Some backwards !** How can you call yourself a university professor when you don't create, you don't share anything online, you don't leave behind even a trace of intellectual contribution? This seems, unfortunately, to be a common feature of many teachers in Romania. It's no wonder that their prestige has dropped to zero, and society will probably find alternative ways to obtain and spread knowledge through Artificial Intelligence, which is clearly superior in terms of teaching knowledge and transmitting knowledge.

In the age of the Internet, children show more courage in expression than those who should inspire them. Strange, isn't it? It is paradoxical for a teacher to go through decades of career without having any trace of a relevant contribution in the advancement of progress. These people didn't create anything, they didn't discover anything, they didn't invent anything, they just shared some information that you can find all over the internet. Parrots, and that's it!

I mean, what are we talking about here? Man's goal is to create, to free himself from all constraints, to make a better world, if not for himself, at least for those who will follow. Innovation is the only way to a better world.

Leadership: Can the true value that inspires you bring a future orientation that facilitates more effective self-taught learning alternatives that steer the world toward a path of continuous progress and innovation?

Wilhelm Hauff, one of the world's greatest writers, testified in a moment of silence and peace, what exactly makes him feel great and free:

"I'm a poor young man forced to make his way through the world with his feather. I belong to everyone, I belong to myself , but I don't belong to any school . I don't feel above I have no master or teacher to whom I owe obedience , apart from the eternal laws of the good and the beautiful, towards which I tend, even here and there , in an infrequent manner I may not be able to in a form far from the influence of time, but my spirit will remain non - Goethean , non-Tieckean, non-Schlegelean and nem sluit ."

We notice that talented and diligent people learn by themselves, they don't need teachers. Especially when you have access to the right resources and technologies, then there is a chance to become more than just an autodidact, but an explorer, a pioneer in your own field. The future of education will be Artificial Intelligence, meaning the disappearance of traditional teachers.

While technology advances, it is anticipated that many teachers will be replaced by more efficient alternatives, where Artificial Intelligence has already started to play an essential role: both as a personal learning assistant and as an accelerator of technological progress. There is no more need for impostors who suck money from poor students. Basically, the real value of

a teacher is not only in the possession of knowledge, but in the ability to disseminate it, to participate in the evolution of thought in his field. While, in Romania, too many seem stuck in an archaic paradigm of authority lacking substance.

No teacher is a saint, not even close. They are all one water and one earth! As they come, so they go. There is another saying that the world keeps repeating: "May God forgive him". However, the sad truth for many is that God does not forgive! And just as the individual left the world impoverished of content, without orientation towards the future, so will be the due reward...

Leadership shines not so much through science, but through the "resurrection of old age" that brings the wisdom and experience accumulated over time. What you have done for science must reflect what you have learned and how you have developed personally and professionally.

The future of education: Artificial Intelligence or the demise of traditional teachers? The only answer to this question can be given by people who analyze Internet trends, and who understand that the only way to evolve is to creatively integrate technology and adapt to change.

IMPORTANT: Do your research before you rate your teachers. If the teacher does not have a blog, if he does not have unique and quality online content, you can be sure that you are dealing with a retard, an impostor, a misfit, a parrot, but in no case is he an opener of roads.

Source: https://neculaifantanaru.com/en/the-future-of-education-artificial-intelligence-or-the-disapp

The Future Of Rationality From The Science Outposts

On January 03, 2015

Be dynamic in coming up with your own experience and points of view in the development of science, polishing the forms of energy used to produce new truths.

My concerns went far beyond the borders of the science to which I dedicated myself to with that understanding of a chemist that analyzes the whole before breaking it down into small fragments. Small rings from the universe of incandescent imagination were concretized by the reactions that arose from a succession of stages of dematerialization of the flows of information. It was a sort of extension of the fantasy-mental territory, dependent on certain mutual equivalences between energy and information, obtained by interconnecting a plurality of viewpoints after a certain structure.

I was the follower of a philosophy that, from beyond the rationalist speculation I was conducting indirectly, such that only by identifying the number Pi from a complicated puzzle could I offer the self-meaning of the analyzed system of coordinates, also reflected the complexity of the existence of another world. Same as Columbus sought Paradise and discovered the New World, so too did I, seeking the secret of constant transformations in matter, seemed to have discovered something far more important: the ability to adapt the energy of producing scientific knowledge to a supreme consciousness.

This thought of converting matter in a universe tailored after the mind of a cybernetic explorer, in which the centers of the chain of constituents are consumed and regenerated continuously, fascinated me in a certain way. It reminded me of the experiences made in 1889 by German physicists J. Elster and Hans Friedrich Geitel, which proved the existence of an unknown ionizing agent in the atmosphere. It was later found that the ionizing agent was an extraterrestrial radiation capable of crossing the atmosphere.

Idealist, I was possessed by the living conviction that the result of my work was itself a form of energy that could only take place if all the conditions of approaching the imaginary were fulfilled. Was it finding of common sense or a proposal of an experiment meant to test my creative ability? Or was it not the projection of a dream fed by the mysterious rapids of opaque worlds, which surpass the power of understanding the thinking of other people?

Leadership: Can you develop your ability of adapting the energy of producing scientific knowledge to a supreme consciousness, using the "Zoom" function of thinking?

The "Zoom" function of thinking, supplementing the resources of imagination that really broaden your horizon and vision of the world, can be redirected towards a purpose of evolution that allows you access to a new consciousness. This consciousness, by means of the complex formation of understanding values, gives you the proximity to an identity that refuses the concrete of ideas and accepts their abstract by revealing new truths from the ensemble of a distinct reality.

In my case, the "Zoom" function of thought established a connection between the depth of the ideas and experiences characteristic of Quentin Tarantino's films and the visionary experiences set in a context of transformation of the information on which my attention was based. To reveal the hidden truths behind appearances, which I wanted to bring to light, experienced with their intensity, I had to first draw a line between the projection of a poetic of the image that we set from the distance of another world and the projection of a fulfilled dream.

Supervising dynamics in building new points of view, the way in which you image reality, the way in which you promote ideas, depends a great deal on the energy of thoughts you accumulate through the cohesion of the meanings attributed to the examined concepts and its sphere of formation. Meanings that, in turn, by the degree of novelty and complexity, can be achieved by extending the fantasy-mental territory, dependent on certain reciprocal equivalences between energy and information.

Scientific knowledge can be derived from the conclusions drawn from an existence in the face of the results of the evolution of humanity in general or from the "leap to the conclusions" that the vision of another model of reality raises. Above all, it can arise from interpreting the conclusions formulated on the basis of anticipating phenomena or understanding their performance.

Leadership: Can you demonstrate an essential distinction of the image that the soul creates from the image imagined by reason, taking into account the relationship established between the symbolic, the real and the material?

Leadership is not reduced to "scoring goals" in a field in which the stakes are working effectively with people, setting expected results and performances for each and everyone. The leader of the future must absolutely be a cultivator of truths and scientific perspectives, capable of reassessing his experiments and doubts, not only certitudes, and this in order to show cognitive complexity. Only those who will overturn conformist certainties will exit the sweet sleep of mediocrity.

Romanian philosopher, C. Rădulescu Motru wrote: *"Scientific Truth must be considered as a form of energy that the human soul, in its tendency to adapt to the external environment, pursues it along its many other forms of energy."*

Thus, seeking the secret of constant "matter" transformation, you can discover something much more important: the capacity to adapt the energy of producing scientific knowledge to a supreme consciousness. What is this energy, other than a form of manifestation of matter in motion, as somebody said. Is what you assimilate through knowledge transformed into a universal language that can faithfully express nature's essence?

The form of energy you use to produce new truths, that will place you above all others that do not know the significance and power of science, offering the advantage of being easily transformed, has an effect over the experience of assuming the consciousness of achieving the durability of a progressive vision.

The essential distinction of the image that the soul creates from the image imagined by reason, taking into account the relationship established between the symbolic, the real and the material, is the duration, the quality, the variety and the quantity of the information obtained through the interconnection of a multitude of points of view which is not the majority opinion of a society, but only the particular perspective of a world that is in an area very close to that of a dream.

The existence of a rationality that transcends the material plan is linked to the science you acquire from the creation of a reality very close to the dream, which few can imagine, much less can understand, and most will not recognize as valid.

The Future Of Rationality From The Science Outposts reveals the continuity of that reality that allows the idea of progress. A creative leader bases their superiority on that consciousness of differences, i.e. on a pattern of thinking related to the reality of integrating certain alternative forms of energy.

The Future

On March 16, 2018

Be a choice of the variant you want to accept as true, even if the truth is only finished in an aspect of the world chosen as a symbolic landmark.

My art arises from the need to feel that I live in another time, in another place, as more and more soul states vary through the consciousness of an artist seeking new ways of expanding his horizons in search of perfection 3.0. Living is a way of writing by representing a different meaning than the one imagined by the thoughts of an anonymous, which I have not sought myself, as the painter seeks inspiration between the reflex of the outward world spectacle and the continuation of the adventure called illusion, in a poetic Matrix from which once you have entered there is no way to escape.

Art can go from a figurative intent, a pattern of pure frequency with which dreams relate to what I experience or shall experience, then in the course of creation (represented as an expression of an intrinsic semiconductor) it converts through abstraction and styling, in a rich mystery, in a desire to encompass and assimilate the exterior. I'd like to raise it to the combustion temperature of a more magnificent ideal than Don Quixote ever imagined on the road of fantastic adventures.

Everything in this art must be conceived as absolute as a supreme mystery of communion between God and man, that in the end I can consider myself the most significant part of an endless universe, as if imagined as a pure configuration freed from the task of representing a theme compared to the fonts of another theme, involving the merger of the beauty of science and the ecstatic nature of spirituality.

It is a kind of reflection of what is happening inside and outside, revealed as a surrealistic attraction, as a seal of paradoxical knowledge, but also as a signal of a gallant freedom in expressing other points of view than those established as "official".

Leadership: Do you satisfy your need of recognizing your merits of openness towards the NOVELTY of a plastic expression, considered an effort of formal imagination, in a tribute to the intelligence of being one with everything?

Here I give as primordial clue the words in the preface of Dan Brown' "Lost Symbol": *"Living in a world without becoming aware of its meaning is like wandering in a large library without touching any book"*, to which I would add the imperative of a continual renewal in the spirit of my mind: "Do not play with the sin of turning knowledge into a labyrinth in which you easily lose yourself, moving through a space with free paths and thick walls towards a destination without a term of expression".

In any case, I speak of establishing the identity of an art space using a constructive expression scheme that arranges it into an agglomeration of expressions and data, suggestions and nuances, interconnected by compact gateways. A plastic language is a metaphorical language, one escaping the norm, close to an art dedicated exclusively to a restricted audience of readers who can appreciate the new tendencies with which I am trying to impose my vision of knowledge.

When I say that a curved line suggests the curvature of a hill, it means that it is the equivalent of a life experience that doesn't lose its unity in the unfathomable depth of Godhood, seen with an eye of water and one of fire in a significant spatial cutaway: as on

Earth, so in Heaven.

Having the intelligence of being one with everything means to have available all the deep meanings that emerge from the empire of appearances, in the attempt to rise to essences.

Now, I realize the limitation and dependence the self-consciousness that is found to be in relation to a reality disguised in fiction, called the "novel", as a cosmic energy transfer achieved at times when there is a temporal communication between what I consider to be "finite" and what I consider to be an "alternative" to reject what could never be fully revealed.

Appearances are those modes of expression that highlight the private dimension of my personality, small crumbs of truth, some time fragments from which is fueled the eternity of my soul in a symbolic universe, a universe of every-changing literary forms.

The universe is what I do not know about myself when I integrate myself into the center of an idea that gains its charm as long as it does not necessarily impose itself as the ultimate and most important meaning from the point of view of the future. It does maintain its totality and exponentiality by developing an integrated vision of the particularly complex phenomenon represented by the use of symbols, faithful to the spatial and material properties of unusual objects in the high heavens and on different continents, with the risk that the overall picture becomes illusorily-descriptive.

The essence is what I extract from an a priori and seemingly irrational substrate, subsequently transformed and filtered into a personal style called "Big Bang", adapted to the idea of change, as a sort of "Escape from the Matrix". It determines the meaning or artistic shape of my words, as a projection of the freedom of expression in a very high degree of ample, intrinsic, poetic, and literal valences, as an extension of the possibilities of creation perceived more and more by other creators as being "undeserved privileges".

Leadership: Can you praise the art of living in a space of knowledge that grows as you move forward into a reality that cannot be defined for someone who does not have it?

The character in the film "The Matrix", called Neo, has the possibility to choose between two pills recommended to him by the god of dreams, Morpheus: a blue pill to stay in the colorful world of illusions and a red pill to pass into the terrible catacombs of reality. Terrible, but real.

I wish that the eventual oblivion of old differences with reality, identifying itself with the wonderful red pill, would at the same time be a liberation of my conscience from all the potential deeds of a drifting world, towards the future of an art that I do not consider to be in decline, resting in a setting full of originality.

The first leap of thoughts that esoterically prefigures the project of the birth of forms of creation has as a dominant variable the choosing of a boundary that separates two adjacent spaces, finalized by a single unit of expression: "waking up from the hypnosis of the forbidden" or "the release from the deceits of the finite".

Therefore, I am a choice of the first variant I wish to accept as being real, even if the truth only presents itself as being finite in an aspect of the world that poets choose as a symbolic landmark.

Art, as a silence before Creation, which can only be spoken of through hypotheses, allusion,

symbolism, must redefine the absent gap events by shaping the spirit awoken by the pure astonishment of the necessity of being Neo.

I feel like I'm projected into a universe where space is much denser, and time is much faster than in my world, from which I cannot return. A voice off-stage seems to whisper to me: "You can never leave a place in which you don't know what you're dealing with yet."

Exiting the Matrix is the reality with which you identify in the construction of a universe whose symbolic guiding point is made up of two conjugated values: the tendency of showing a different facet of the world and the liberty of expressing any idea through any artistic means.

The Future is the way to harmonize with *Everything Around You* through an expression that makes it possible to use the "red pill" again – another way of making art by discovering truths, later transformed into symbols, unbearable for minds that are not strong enough to possess them.

I have earned my *Escape from the Matrix* as I wandered through a "Labyrinth of the Sacred Text", whose secret is learned in time, whose meaning escapes, whose end is not known where it leads, but once reached, I have understood that I myself am its author.

Try to see the future, not the past !

*** Note:** Suntree - The Future

Source: https://neculaifantanaru.com/en/the-future.html

The Gain of Leadership

On November 17, 2018

The most important creation of any man is the dream of a life that has a future, linked to a memory that will forever appreciate it.

Around the time of the 6th grade I have seen the film Léon: The Professional (1994). This was when I learned the first lesson of leadership. You need a whole army of special forces to fight against one PROFESSIONAL. But only the soul of a child will be able to face his power and ease his way.

Mathilda, this soul full of sorrow and yet full of manhood, this inventive power of new rules and challenges, what aspirations hide behind the impetuous vengeance that raises all its senses, imagination and freedom to choose? What does this spirit of adrenaline and excitement recognize when it becomes a direct participant in the events Léon approaches through cold thinking, without God?

The obsession that reverberates into the consciousness of this character corresponds to a sentimental value, such as friendship. But it also corresponds to an acute drama, full of vivid detail, colored somberly and exact, which puts face to face the excitement of a soul impressed by the white from black, the beautiful from the ugly, with the whirl of all kinds of choices and the responsibilities that flow from them.

In moments of lucidity, Mathilda recognizes the failure of a favorable destiny, which she eludes because of the meaning she gives to a reality full of contrasts: *"Is life always this hard, or is it just when you're a kid?"* It does not retreat into the securing space of utopia, as if it were an observer of artifacts articulated in fiction and poetry but into the mystery of a psychological labyrinth from which you can only come out when you make a final decision, the great challenge of suffering is found in a kind of testimony of the "underground man".

Life can best be judged from a man's perspective influenced by an intense attraction, by his youthful ideal, even if his youth has been shaken by the limitations of a world that has not opened the fullness of communion with God.

On the other hand, Léon becomes unstable when he is deep in the darkness of rules. And this fortress is hard to conquer, a real fighting weapon without a permit in front of civic and moral laws... what does he regret when faced with the magnificence of a power other than the physical, the magnitude of the healing possibilities of any emotional wound? What is he remorseful of without guilt?

If we were to read Leon's thoughts, directly associated with the painter's ability to immortalize a unique moment in man's life, to block in time what is pregnant in front of him, a sensation, a fact, a state of mind, we would learn:

I can only regret that I wanted to give up the mediocrity of an unbearable life. I am not remorseful for killing in cold blood, but I am remorseful that I have not experienced through and for others what I had to experience through and for myself. Is Mathilda a miracle that I should keep whole, righteous, or does she deserve to be loved by me as an inner scepter that ennobles me and distinguishes me from the rest of the world?

"You're not going to lose me. You've given me a taste for life. I want you to be happy. I want

to sleep in a bed, have roots. And you'll never be alone again, Mathilda."

Leadership: Do you recognize the failure of a destiny above yourself, having that psychological legitimacy of the loser who feels superior simply because he overcomes his passions through the supportability of a wound healing in a tear?

What would have happened to Léon's human totality if his inner essence had not been influenced by that "completely different" of a new point of orientation? How much would he have pressed for a mediocre, gray life that he would live in the wilderness, if he had not had the energy to give up that old way of thinking? Would he still struggle for the freedom to be in the service of another, to live the passion of serving for the sake of a more sublime salvation than the healing of an incurable disease?

Remorse is the beginning of a path you take with the fear of not being prepared for the change of significance you give to life. If the object or cause of deep-seated anxiety is a psychic phenomenon at the level of self-consciousness, then the orientation you make during your journey caused by sensations, emotions and perceptions may have the character of a subjective confession that absolves you of any fault, freeing yourself from the accumulated tensions.

When you have a desert full of bramble before you, as a psychic fact conditioned by the lack of a motivation of surpassing yourself, you end up with a predetermined destiny, one that cannot be changed. You feel like a hostage kept in a weak predisposition towards dreaming, bound by a manifest state of vulnerability to a threat called "self-unbearability."

Here, life gains repetitive accents for a particular situation that you cannot give an answer to, but it especially gains accents of indignation over the spiritual decisions that could have taken you in an advantageous direction.

Léon is a peculiar psychological phenomenon, an exciting story of a romantic aura destiny, a warm praise for her gentleness and the patience to resist the forgetfulness of the syndrome of agitated life.

He escapes from the desolate mediocrity so temporally contorted and confesses his secretly lived life through the eyes of a child growing up in the middle arid of his typology. In an imaginary conversation with this character full of contradictions, whose vitality is given by all his dangerous actions, we could find out about the possibility of leaving a tough, cold-blooded condition, to the advantage of an image that impresses by its similarity to the guardian heaven, the supreme step of existence in the good that once touched by the soul can no longer be forsaken.

Leadership: Is your creation individualized primarily through the power to incorporate distinct meanings into ordinary life, promoting an improvement in the performance of being someone else to whom you really are?

It would be said that the man built by the most serious sins, covered with the spider web of criminality, whose invisible – but powerful – threads immobilize his prey with only one sting of decency and modesty, wants to escape from this tumultuous existence with the help of forgotten promises and unfulfilled dreams, through a secret gate called: gentleness, sensitivity, purity of childhood.

In the end, man's creation (good or bad) is the dream of a life that has a future, linked to a memory that will forever appreciate it as an impeccable polished diamond that pulses energy

and harmony through its glow.

A treatable soul wound, a single form of manifestation of pure consciousness, a tear full of compassion flowing on the cheek full of remorse of this genuine Hitman, pours into a pure spiritual essence: *"You know, about my money – maybe I could give a little to someone, you know, to help out."*

This voice of his inner feelings does not make us think of a bored resignation of a failed man, of sadness without a horizon, of one who plunges into an existence without a beginning and without cause. But urges us to heed a clean prayer, a prayer of struggle against passions: "Lord. Harness my will and teach me to pray, to hope, to believe, to endure, to love and to forgive."

The leitmotif of his life is no longer the desert, the sign of the prophecy in the wilderness, but the fear of not being the work of a cobra tamer, of this Mathilda who shines exactly from the venom of his deaf assassin's activity. Suddenly, the beast in him no longer shows its fangs, the snake can be amiable, compromising, a fun, honorable, altruistic lover. Here is what it means to know love: to let yourself be taken by the wave of a sense that knows the comfort of a sweet gratitude, but does not yet know the hotness of dramatic troubles.

Well-known entrepreneur E. Joseph Cossman made the observation: *"Our business in life is not to get ahead of others, but to get ahead of ourselves."*

How can you surpass yourself? Trying to give the shape of thoughts that hit you at any moment, like the blacksmith who knocks the iron red from the fire. Give them a certain meaning, mobilizing to capitalize on those parts of yourself that are latent. Every moment, be aware of who you really are !

Leadership is the feeling you experience when someone answers your prayers of repentance with proper force and in an appropriate time: "You are better than you feel you can be."

The Gain Of Leadership is achieved with your day-to-day transformation, is due to the improvements that every decisive transition period of your life brings. And this gain can go to waste if you do not create an "automatic fire-fighting system" that provides space and the ability to dodge any rigid thinking patterns. The gain of Leadership promotes improving the performance of being someone else to whom you really are.

Establish a way of "being" that regulates your content of interest: "The Man in You" – Your Ego, which, as we have seen, cannot easily be expressed in any kind of situation, but also a mechanism for responding to social pressures may lose its coordinates through isolation.

Leadership is exercised permanently on the well-personalized territory of man, on his dynamic destiny, whose evolutionary curve originates in the impulse to choose, to love. Let's believe and dream !

Source: https://neculaifantanaru.com/en/the-gain-of-leadership.html

The Gained Time In The Slipping To The Past

On October 22, 2010

Review your convictions about who you really are, searching for traces of your inner nature in your own life.

After years in which, with a boundless enthusiasm he dedicated his life to the cinema, the great Russian director Sergei Eisenstein, is hospitalized. A myocardial infarct. However, the illness did not break him down. Once again his fantastic vitality overcomes the crisis.

In the Kremlin hospital, bedridden, condemned to inactivity, the master meditates on the things around him, about his life. Now, he will be able to understand it. "When life is over, it remains only a postscript. Now I can do whatever I want." He asks bringing books in the hospital, reads a lot. He decides to write a useful postscript: to write his memoirs, under this impetus, he begins to write memories. "But, will anybody need them except me?"

"Well I can confess now: I did not understand anything. Nor life. Neither myself. Neither the forty-eight years lived by me. Nothing, perhaps only one thing. That I went through life in a hurry. That I have not looked nor in the right nor in the left… My attention was always stopped on the moment. As if I would hurry somewhere. As if I had not wanted to be late. As if I wanted to get there. As if I wanted to race further. All slipped through my fingers ! I did not know to snatch it, to keep it …"

Leadership: Are you trying to better understand life by meditating on the things around you, that is, under the urge to write your memories, knowing that what you are looking for can only be found within you?

Leadership involves not only rights and obligations, not only a good training and a good coordination of those from your subordination of. But, above all, means to set the limits of your own values by which you align your life in relation with the level of your consciousness. Only by truly understanding the life and judging with a lot of discernment the role that you have chosen by yourself to play in the world, you will be able to fully understand yourself.

Sergei Eisenstein better realized who he really is, managing to make a sense of his life, only to the end of his career, only when disease bedridden him. Leadership can also be a tool for measuring your own capacity, needs, desires, discontents and frustration, because after them you cut up your path in life, the other people relating to you, and following the same path that you follow.

Your special way of judging life, your own feelings, to enjoy it, the way you lead yourself in complicated circumstances that succeed over time in your favor or against you, let you realize what you do in order to have a clear understanding of yourself, and also helps you realize all the time to what extent your actions affect the lives of others.

Leadership: Is your image in the sight of the world a means of strengthening your Ego so that you can cope with the compromise you would be willing to make to regain the inner powers you have lost or forgotten?

The course of your life can carry out like a computer that turns off and on by itself, just as you schedule it. However, your leadership does not follow the commands that you give it, if you do not find and do not control all those things that give meaning to your life.

As a leader, you must first of all, to be the sculptor of your own being, and then to try shaping the other people by your will. Even so, if you are continuously racing through life without stopping your attention to the moment, what sense will have your life? How to turn yourself, in a more sentient human being, more vibrant than others, if you do not properly define your purpose, values, principles, if you do not cultivate that personality, defined by nobility, if you do not develop that individuality which would ensure the acceptance and support of others?

Just as a film director combines the sound, color and image in order to create a cinematic masterpiece - and so you should combine in a harmoniously way a wider range of emotions, desires, motivations, constructive efforts and achievements to give a purpose to your life, and to better understand who you really are. Review your convictions about who you really are, searching for traces of your inner nature in your own life.

The compromise that a leader makes with himself is to better understand himself through the prism of what he represents as the creation of a mind that tries to understand the springs of the phenomenon called: "Self-reflection".

A leader especially explores himself, within a creative process, both through self-reflection, solitary introspection, and during the various activities he carries out (especially the deterministic activities for which he manifests a special calling).

The Gained Time In The Slipping To The Past symbolizes the self-knowledge that you have to cross in order to "rejoin" with you, to get acquainted with who you really are. If you do not recognize the psychological and emotional stimuli of your development, you could not ever follow the best way to the total success, and certainly you will not be a safe guide to others around you.

Conclusion: By researching your past - analyzing your capabilities and limitations, failures and victories, as well as the clearly setting of the place that you want to fill, and that you have achieved in relation to others - you can foresee your future developments and perspectives that are opening in front of you.

In the train of life, you need to decide which place you want to occupy, in the coach of the first class or second class - cheaper, more accessible but uncomfortable? Would you like taking the driver's place or simply passenger waiting to reach his destination without any effort? At each stop, you have to evaluate yourself, because once reached the destination terminus; it is too late to do this.

*** Note:** Ion Barna - *Eisenstein*, Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-gained-time-in-the-slipping-to-the-past.html

The Game Of Life

On September 24, 2009

Turn your life into a game to acquire wisdom and experience, rewriting the laws it is built upon.

A child's dream: *"I wish I could play for ever, no matter the game, just to play"*. Games free us from stress, give us energy, make us feel special, younger, often more dreamy-minded and more trustful in the future we build with our own hands. What would children do without games? What would grown-ups do?

All of us, although we refuse to openly admit it, we love games, fun, cheerfulness. We see an action movie – a concentrated cat-and-mouse game. We see a comedy – a comic game that comedians perform. And, adage: everybody acts. Self-willed or not, we all become part of the game of life, even if we observe the rules or not. However, there are two questions that cannot be avoided: What is the stake? and Are we going to be all winners?

Years ago, during college, I often used to meet my classmates and my best friends on the week-ends. If the day was warm and beautiful, we used to play ping-pong, tennis or football, if the day was cold and foul, we used to stay indoors and play cards or Monopoly.

Once, while we were playing, my friend's niece stared at us from the arm chair in the left of the room, stone-steel. She had an open, voluminous, black-brown book in boards in her arms. At a gaze, one could see the author and the name of the work: *"Jules Verne – The fur country"*. Even so, she was not reading at all. She could not bend upon her book because of us. Because, how could you read a book when, all around you, a full crowd of people is having fun with an interesting and interactive game? Like any other kid, she wanted to take part of the game, not to feel as captive as in a bird cage, uninvolved in the show of the game.

She was gazing at us: every move we were making, the way we were rolling the dice, moving the pawns, dealing the money, the chips, what we were talking, what we were saying, how we were amusing ourselves. You could read astonishment on her face, as well as an indescribable joy, like when you are waiting in line to get ice-cream, but, deep inside, I think she felt sad. She was by-passed by everybody. She would have liked to play along, roll the dice, cash the money.

In her green-blue eyes, you could easily read the words: *"I would like to play along with you, guys, please, challenge me, too, to enter the game. Please, I'm so begging you..."*

Leadership: Do you behave contrary to the compromise of submitting yourself to a harsh judgment what is considered to be the effect of a lasting disproportion between the value gained by capturing one's attention and the result of the listening experience?

Just as a parent must always educate his children of the lessons he has learned by himself, thus passing knowledge from generation to generation and to become wiser - so the leader needs to effectively discipline his emotions, thinking and practices from the lessons learned from others, and the more he will practice his ability of understanding, the more beautiful he would shape his character, and by that more will grow the value of his leadership.

Each of us can have a lesser or greater influence on others. Sometimes, we do not even

realize the importance of our actions, the way we have fun or perform our activities. However, people contemplate us, studying us curious, close by or from a distance, willingly or not.

Are people convinced or impressed by your "playing"? If so, do you encourage them to participate? Do you know how to evaluate their feelings and desires? Are you particularly focusing yourself on providing indicators that would continually develop your evolution? Is attitude your key factor that makes people to join your game? Do you think you need to rethink your orientation to people? What do you think is the first step you should do in this regard?

Capturing someone's attention is the beginning of the process of animation, while the result of the listening experience is associated with the emergence of a form of response to the satisfaction of an emotional need.

To behave contrary to the compromise of submitting yourself to a harsh judgment what is considered to be the effect of a lasting disproportion between the value gained by capturing one's attention and the result of the listening experience is to record your presence in people's lives without convincing yourself of your purpose among them.

Leadership: Do you try to produce liveliness through everything you do, when you do not know what decision to take in the context of knowledge transfer?

At home, at work, on the football ground, outside on a walk, everywhere or almost all over around us, there are eyes that inspect all our moves. If the way we perform our activities is interactive, helpful and dynamic, if it creates trust, earnestness, joy and animation, everyone around us, will care to join us, to enter our "game".

Hence, if we want to create a positive impact on other people's lives, then we have to struggle on producing liveliness and enthusiasm through our activities, through our passions, through our self-devotion and our struggle towards the field in which we activate, by trying to spread joy and happiness around us.

As a leader you must possess the ability to create trust and to vivify people around you. You cannot lead a team, to guide it towards the achievement of some clear and precise goals if you are not able to animate its members, to stimulate them, to give them the spirit they certainly need in order to implement your plans.

Through the transfer of knowledge and wisdom, especially to the younger generation, which is an essential part of learning, as well as the exercise of any of the functions of the intellect, it can get to some sort of reversal of roles that creates a comfortable mood of good mood. The listener becomes a pole of information, and the connoisseur becomes the effect of a state of grace and reflection on the inner being.

Not knowing what decision to take in the context of knowledge transfer is similar to being an explorer of oceans who has never finished his journey. The decision to promote an understanding is not the same as the understanding man gains of his inner world. Does this understanding allow man to no longer fear what he feels inside? Does it prove the lack of reality of beliefs about himself that make him suffer?

The liveliness you produce must be as stable as the promotion of knowledge that reveals you in others.

Conclusion: Life is a game that sometimes makes you smile, sometimes makes you sad, has written and unwritten rules which you have the duty to investigate, to accept, to upgrade or even change them if it doesn't suit you. Is a game in which the participation is compulsory if you do not want to be labeled as abnormal and put into a parallel world, like that of the sick people. Is a game from which you occasionally win or lose, but from which you acquire wisdom and experience - these being the great benefits of the game of life.

Source: https://neculaifantanaru.com/en/the-game-of-life.html

The Garden Of The Bishop Myriel

On April 29, 2014

Get your life in order so that you can better understand the true face of your nature.

Mister Myriel's inner life was filled with the same thoughts he had in his public life. For who could see it up close, the willful poverty in which the Digne bishop lived in would've been a serious and delightful show. Like all elders, and most thinkers, he had little sleep. His slumber was short and deep. He was very busy otherwise.

The time he had left after all the countless occupations, functions and breviary, he gave firstly to the needy, the sic and the afflicted. And the time left after this, he would give to work. He worked the ground in his garden, read or wrote. He had but one word for both ways he had of working. He called it "gardening."

He gladly stood there for an hour or two, cutting, weeding, and making a hole in the ground here and there, in which he put seeds. He didn't study plants, he loved flowers. He had great respect for scholars, but had even more respect for the ignorant, and without ever deviating from these norms of respect, he sprinkled his furrows with a green painted sprinkler every summer evening.

*"The soul is a garden", bishop Myriel would often say.**

Leadership: Do you let yourself be guided by the existential model of support: the genuine inner man, in such a way as to give meaning to the moments of relaxation that make you appreciate the quality and values of life?

The effects of an intellectual or spiritual becoming exist mainly due to moments of pondering over the essence of your own being and your relationship with the world, often materialized under the aspect of the meaning you give to life. This, in a scenario in which you imagine yourself truly content with what is happening to you, with what you have and what you hold dear, simply being guided by a responsible force that you can control: the force of the genuine inner man.

This man, somewhat superior, placed ever higher that the consciousness which permits you to access the different levels of reality in which you exist, plays its role perfectly as a protector, teacher, advocate, counselor, sage, always maintaining itself in a realistic position from which he can observe, clarify and correctly fix the images, influences, and experiences from which your whole reality is formed.

In order to master the state of great spiritual charge of the inner man and to strengthen his steps to the heights of what is important to you, you must first learn to look at yourself under the impression of a feeling or in order to awake a philosophy over the fragility of life.

The inner man is not the creation of an intelligent being that you are responsible for following everywhere, but it is the exercise of the natural function of the soul that scrutinizes the meaning of life, indicating the direction of the spiritual goals that forces you to become aware of the present you are reporting and to experience it in an authentic, harmonious and fulfilling manner.

Leadership: Is your basic attitude a plea for the formulation of a new philosophy of nature capable of deriving your entire existence from the manifestation of a spiritual principle?

Read Marcus Aurelius. He said: *"When the things that surround you constrain you, cause you to struggle, then return quickly to yourself and do not get out of the rhythm more than necessary. For with the continual return to harmony, you will gain more mastery over it. Distance yourself from the Imperial Court. Turn to philosophy often and find peace and quiet in it, because things and people in the yard distract you from the true search for happiness and the sense of life."*

Seeing leadership under the guise of intrinsic value, taking into account the temptation of requesting access to a form of knowledge which doesn't derive from the logic of renewal, but from the perception and immediate acceptance of coherence in present experiences and accomplished changes, we can infer a certain reality.

This reality, though far away from becoming an illusion in the mind of the man that is consumed by things which are not worthwhile, with thoughts repeating endlessly, not synchronizing itself with the totality of his experiences, but with everything that is contrary to the experiences he had, takes shape into a medium of certain vibration, of an "impulse" type. Which not only brings moments of joy and excitement, loosening the link between chaos and harmony, between rigor and virtuosity, but it creates and identity for himself based on a moral and intellectual satisfaction.

You can get your life in order only if you better understand the true face of your nature from the experience of day to day life, ignoring the presence of negative aspects. Leadership that inspires manifests itself in a framework of existence dominated by the indispensable authority of imposing yourself in the face of surrounding events, being at the same time penetrated by the pleasure of enjoying yourself.

Remember Jesus Christ who regularly retired in the Gethsemane garden. The great philosophy of nature, through a retreat away from agitation and daily stress, is to free yourself from the unpleasant feelings of life's events, in freeing yourself from the resentments and frustrations that you have, from external influences, by the passions that falsify your nature. All these renunciations are necessary to achieve true freedom, freedom of thought, spirit and purity.

The first spiritual principle of a leader can be formulated as follows: "If you manage to endure your own person for a lifetime, then you can perceive others as an extension of your own person."

The Garden Of The Bishop Myriel brings forth that relationship man has with his own traits, his own thoughts, expressed or not, within a framework of existence that identifies those realities constructed around all the possibilities of knowledge and understanding of the self.

* **Note:** Victor Hugo - *Les Miserables*

Source: https://neculaifantanaru.com/en/the-garden-of-the-bishop-myriel.html

The Gate Of The Great Puzzle (II)

On April 15, 2013

Underlie your science consistent with your evolution, so that your individuality as a whole can manifest at any time.

Everything orbited around a particular, sensational illusion. The magician woke up every day mobilized by the creative fuel of his mind and preparation, an intimate connection being established between his way of thinking and being. A strong flow of moving images, a flow of thoughts that pass from one to another, penetrates to the depths of his being, developed and pushed outwards, materialized in a wave of inspiration that had to be exploited in the optimal way.

The magician straightened his unique virtues of his science towards the foundation of the work he consecrated his true magic to, the closeness to the fixed point, which established the rules of observation and interpretation of his new composition. He had to play his last card in an attempt to create a great enigma.

A covalent bound, formed by pairs of electrons, revolved around two cores: *"why?"* and *"how?"*, establishing a single molecular configuration: *"when?"*. Continuing this reasoning, the magician could find the source of a new illusion through a new interpretation of reality that governed the relations between particular, absolute and universal. A fundamental progress towards complete control of his great work through a sort of effort, research where each of his previous methods of magic, taken individually, contributed.

Leadership: How do you view yourself from the perspective of a creation that never ceases to amaze by the lucidity of the central character, to highlight the reason for the preference for a manipulative practice?

And only this illusion, singular and appropriate, could introduce a new standard in his interpretative art, allowing him to think while working with his soul and respecting the principles of magic, to create new rules adapted to the realities of the moment, offering the public maximum performance.

The illusion, the unfathomable mystery that was at the basis of the show, was part of that fundamental category: *disappear – appear elsewhere*, easily accomplished by placing mirrors, using the world, distracting the attention and "defying the laws of nature". But combining the effects, which in turn produced other causes and effects in a true linkage, consist of a temporary disruption in the normal operating schedule of magic.

The magician reached the second gate, which was more difficult to pass than the first. And in this gate stood a tiny and rusty key that arbitrarily appeared and disappeared. A few seconds passed between its appearance and disappearance. This was the key to the mystery that enveloped the relationship between illusion and reality perceived by the public.

Leadership: Can you put all your trust in the huge thinking mechanism on "back roads" to facilitate a connection with your person to another level of reality?

Where is the key clue that can help you get out of the area crossed by uncertainty and fears about your progress? Does you evolution revolve around a new, sensational illusion? A rhythmic connection is established between your way of thinking and being? The effects of

your work in turn produce other causes and effects? Can you open the second gate?

The changes you make to your work towards improving and optimizing it experience an extraordinary development especially when stepping on the red carpet of your training field. Only now you can prove your superior capability and cognitive ability, by realizing that "more is more", putting your entire hope in pushing the giant thinking mechanism to new roads.

This is the engine of your new way of being, which allows you to easily pass from "junior" to "senior" level. All routes of knowledge start from this level. The transition from minimum to maximum is limited only by the route you operate to and is done according to your ability to create new rules adapted to the realities of the moment, which allow you to learn what you need in order to "shine" in your work.

Another level of reality is an adventure of rediscovering magic in the form of a gripping story, which teaches you to see things from the perspective of the means of heeding a relatively educated middle class. Pushing. Leadership, in this case, is characterized by the production of stimulating elements, triggering new development approaches both personally and professionally, decorated in the spirit of perfection with the finest compositions and innovations.

Using efficiently the creative fuel that your mind and training provide you, through a research effort, you will manage to mobilize your potential, overcome your blockages and discover new standards in the art of expressing your individuality.

Leadership: Do you support an area where continuous improvement becomes a main goal for the personality of an artist who when always looking for himself, always discovers himself to be another, in his works?

The rhythmic relationship established between your way of thinking and being during the transition to higher levels of mastery, determines how your personality, talent and skill can promote your interest to acquire science and discover yourself, not at all negligible in the context of this stage, but also for the accumulation of knowledge on the fundamental aspect of a framework for future reference, where there are no invisible keys.

Do you support the area where refinement continues to be a primary goal, or do you expect to discover the key to unlocking the door to understanding your own worth? And what are the values of a magician, other than: courage, authenticity, excellence, responsibility, professionalism, agility, diversity, freedom of expression, all approached in an interactive way.

As a conductor pays attention to every instrument in the orchestra, you must distinguish any element of instability, which can induce a different perception on managing the quality of your operating process. An artist who always discovers another in his works is a mediator of unlimited power, he is on the line that divides two worlds: the real world and the world of all possibilities.

Gaining the image that honors magic is a triumph of artistic moments of excellence, of the man prepared to research, to know and to master the ever unfathomable secrets of the world in which the fantastic has never become grotesque, tragic, dark.

The Gate Of The Great Puzzle designates, in this context, the completion of an investigation, of a thorough study on your functional system. It's a starting point for a better research of

your science, designed to enhance your individuality, a need to express your potential to its true value over the process of perfection.

Accomplishment in leadership, as in any other field, starts with the area of the first gate and ends with the area of the second gate. The distance between gates corresponds to a free area that should be reserved for your own development, to a space of inspiration and creativity that constantly reinvents itself. This may direct, optimally improved, to defining or redefining your personal style.

Underlie your science consistent with your evolution, so that your individuality as a whole can manifest at any time.

Source: https://neculaifantanaru.com/en/the-gate-of-the-great-puzzle-II.html

The Gate Of The Great Puzzle (I)

On April 14, 2013

Establish a strong connection between your way of thinking and being, so that you resonate better with yourself until acquiring a complete identity.

I left for the Gate of the Great Puzzle, the isolated, wild and virgin place, splashed by many shadows of doubt. But without a plan, having at my disposal no real clue that would lead to the accurate identification of this undefined area on any map.

I heard from reliable sources of this controversial *espace temporairement*, being rather a point of separation from the tumultuous world, where you sometimes remain without guiding marks, when you feel you no longer resonate with yourself. It goes without saying that I was going through a moment of confusion, trying to figure out how I can overcome it. I felt that I belong nowhere. I experienced the emptiness, the nothingness.

The Gate of the Great Puzzle was at the intersection between what is possible and what is not, between what is hidden and what is revealed, the first part of a well-designed game, with many unknowns. Once in front of it, there was no turning back, there was just you and yourself. You were competing with yourself.

I identified myself with that double-character of Michael Ende, who was at the crossroads. On the one hand, heavy with nostalgia for a forever lost time, and on the other hand, filled with happiness, the immense power of hope and the mysterious grandeur of faith.

Leadership: Are you able to experience the application of two image effects simultaneously to the same character who goes through a moment of doubt about what he knows about himself in a story called "No way out"?

I lived mostly alone in my mind, without even having any guarantee that I was interpreting correctly what my unstoppable thoughts revealed to me, and they transmitted simultaneously contradictory impulses to my central nervous system. Good luck, you bold one !

But any interpretation was hard to admit in the mosaic of this intricate stage of my life. For a star that shines every night on the clear sky of fantasy is likely to become extinguished right away, exploding and leaving behind a huge void. Two image effects could be applied to the character in which, of course, I was completely present: the reflection of a distant world and the reflection of an absence that hurts. These created the illusion of a false heavenly expectation, nothing but the "sad heaven".

Suppose that I managed to get to the Gate of the Great Puzzle and pass beyond it. Then it will appear the second gate.

Leadership: How do you interpret what your thoughts reveal in the plan of a reconstruction of a subjective experiment, in which the NEW MAN is trying to find his identity by questioning his beliefs about himself?

Someone on a webpage said it well:*"To learn to know yourself, to be able to question your life positions, values, visions, to remain open-minded about the challenges that are turning your cognitive universe to other dimensions is fascinating."*

We will try this time to line up leadership with other sciences, such as philosophy, psychology and sociology, which allow the knowledge of Man, with his entire range of qualities and relationships necessary to his evolution in time, but without spicing him with too much "salt and pepper".

So, by gradually contrasting the true chains that keep Man prisoner at different times, this time we aim to highlight through leadership his true identity in relation to his own interpretation and willingness to identify himself with his inner being. Or, more simply, with his own mission. How else than by following trends that he himself adopts when conditioned to rediscover, choose and collect tiny nuggets extracted from his personal mine and using them to activate his motivational engine.

The renowned expert in sales staff training, John Fuhrman, expressed very well this trend that Man adopts on the road to self-knowledge. He said: *"When we are enthusiastic, we want to go forward without respite, in order to reach our destination as soon as possible. If we have a predominant fear of the unknown, we often look for ways to avoid the situation. But whatever the context, our strongest emotions are those that guide our steps towards the direction we will eventually move."*

Well, this is how leadership slowly arises, by maturely accepting the unknown on the way to the most uncertain destination: your own self. Be all that you can be, regardless of the context in which you are and where the change occurs, following your most powerful emotions. Even if you don't have any guarantee that you correctly interpret what your thoughts reveal at the crossroads, when you feel devoid of landmarks, guide yourself by the immense power of hope, the mysterious grandeur of faith.

With no concrete clue at your disposal leading to the precise identification of your destination, you will be conditioned to accept yourself, you will discover who you really are and you will respect every piece of you – before you fully commit to leading other people. Your spiritual mobility, freed from any dogmatism that enchains and is hostile to efficient evolution, will be exercised with great power on leadership.

Leadership: Is what sets your story apart from other confessions about the image of a new world, the gratitude for an Alter Ego stronger than your personality?

As for me, I think we were experiencing a world in which things, beings, desires, meanings and words are associated with each other differently than usual. Somehow, I seemed to experience the experiences of an alter-ego that records longings, desires, dreams, words, major despair, revealing different facets of reality, so an alter ego that analyzed me in situations that endangered my spiritual harmony – a fact that was a necessity for my status as a writer.

Are you going through a difficult time? Do you feel that you belong nowhere? Do you experience emptiness, nothingness? Do you correctly interpret what your thoughts reveal to you?

The real source of "tension" that can remove you from the verge of rout when you feel isolated, confused and without guiding marks, when you feel you no longer resonate with yourself, is the functional-structural deepening or input-state-output type of deepening.

Meaning to deeply investigate the cause and the effect of your own vulnerability, triggered by internal limitations – when you fail to overpass the prejudices that you experience, you do not understand them and cannot assign them a certain meaning. Everything that you assimilate in these tense moments transposes you into a state of dissatisfaction, which will

evaporate simultaneous with the start of maturity and self-knowledge.

In order to "endure" leadership you need to take into account the exploitation of that vulnerability triggered by internal constraints, through which what fascinates you can pull you down, or through what presents you to the world as a story character can turn into a novel by itself.

The Gate of the Great Puzzle designates your transition to endurance and durability, which could have never taken place unless you have gone through the process of ageing. It is the stage of understanding the reality you live in, not marginal as a spectator, but as an active and heavily involved participant, of the Man inside you in the process of development and improvement – which leads to acquiring a complete identity.

Establish a strong connection between your way of thinking and being, so that you resonate better with yourself until acquiring a complete identity.

Source: https://neculaifantanaru.com/en/the-gate-of-the-great-puzzle.html

The Gates Of Memories Through Which Early Impressions Burst Untimely

On July 07, 2010

A visionary leader in cinematography knows how to use the flow of memories to enrich the inner world of his work, creating deep connections between past and present.

Before revealing a few autobiographical features of the work - there are obviously more, but their exhaustive deciphering is still impossible for us now - I would invoke two general arguments. Researching Eisenstein's drawings from the period of work on "Ivan", I found that, during this time, the artist left open the gates of memories through which early impressions burst in untimely. For example, on November 28, 1942, in the midst of "Ivan's" creation, his consciousness is literally flooded with childhood memories. All those drawings of clowns, friends or masters of his thoughts are laid on paper on the same day. It is also the day when a portrait of Ivan the Terrible appears on another sheet, or a sketch for the procession sequence at Svoboda Alexandrovskaia. Also in 1942, drawings were born with his "grandfather" or, simply, some memory from New York. And on October 17 of the same year, he begins to write his memoirs.

In 1944, also during the creation of "Ivan", therefore, the pencil lays down various memories from the trip to the West, from Mexico, in the space of two days. Then, a little later, an allegory of "fear". These drawings are only a testimony to the extent to which, parallel to the making of the film, the flow of memories irrigates the inner world of the artist. Then, secondly, there is a direct testimony: "It is precisely in the script "Ivan the Terrible" that the author's self-apology is somehow hidden...

The scenario shows that a sum of childhood impressions contributes to the formation of a useful social or historical process, when the emotional complex created by these impressions coincides, on the level of feelings, with what an adult must do on the line of rational and voluntary actions. In other words, a series of strong impressions from childhood and the feelings that accompany them ... determine that passionate and emotional shade of the deeds that will have to be undertaken in the future ... by the adult Ivan.

Leadership emphasizes and emphasizes the ability to integrate personal experiences and childhood memories into the creative process, reflecting personal experiences in a larger social and historical context.

"In creating a cinematic work, directors combine autobiographical and fictional elements to create harmonious narratives, against the background of general arguments that support the emotional veracity of the story. Especially since the layering of emotional details creates a rich texture that invites multiple readings and interpretations. The process of adding successive layers reflects the organic and evolutionary nature of the creative act.The creative process begins with a detailed analysis of the script, taking taking into account the autobiographical features and early impressions of the creator, where memories are the primary element through which the authenticity of the narrative is built.Thus, preliminary drawings are essential at this stage, allowing the visualization of the overall concept of the film and reflecting the flow of inspiration that irrigates the inner world of the artist.

As the creation progresses using figures of speech, especially metaphors and symbols, layers of emotional detail are added, including the selection of childhood memories, the design of key scenes and the placement of symbolic elements such as: clocks, mirrors and familiar landscapes. Familiar landscapes serve as emotional anchors, connecting the work to the audience's universal experiences. Each decision is influenced by aesthetic and functional principles, based on a clearly defined vision, creating a cinematic composition that develops organically, reflecting the social and historical process of the narrative. This approach allows

the director to build his self-apology within the work, where the emotional complex created by strong childhood impressions coincides with the rational and voluntary actions of adult characters, determining the passionate and emotional nuance of the facts that will be presented in the film.

The bottom line is that a careful blending of autobiographical and fictional elements can create a profound and engaging cinematic work. The process of adding successive layers reflects the organic and evolving nature of the creative act.

The artist's early memories irrigate his creation, opening new perspectives on characters and events and adding a subtle autobiographical layer that enriches the work.

The growth of memories in the creative process is a complex phenomenon that involves a series of psychological processes that take place in various conditions of the emotional environment. Childhood impressions, like photosynthesis, are essential for the development of an artistic work. The internal structure of consciousness, including the arrangement of autobiographical themes and the distribution of feelings, influences the efficiency of this process. The study of Eisenstein's drawings provides crucial information about the evolution and adaptation of his emotions to different creative conditions.

The artist uses various techniques, including allegory and memoir, to understand the composition and function of the work. In this context, the flow of memories, like the cellular arrangement in plants, creates a passionate and emotional undertone that shapes the narrative. Strong impressions from childhood, such as drawings of clowns and friends, contribute to the formation of a useful social or historical process, when the emotional complex created by these impressions coincides with what an adult must do along the lines of rational and voluntary actions. Thus, the actions undertaken in the future by the adult Ivan are strongly influenced by the feelings and impressions of childhood.

An effective artistic leader knows how to use the emotional complex created by childhood memories to give a passionate and emotional nuance to present facts and decisions.

The gates of memories through which early impressions burst open unexpectedly when the creative context activates deep emotional connections, because these impressions lend authenticity to the artistic process in that they help shape an authentic and emotional narrative.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-gates-of-memories-through-which-early-impressions-b

The Gaze Gives Meaning To The Penetrating Eyes

On January 26, 2024

The sight persists if you do not cease to look at nature in a particular way, without foreign eyes influencing it from your art.

Straight lines are monsters, said Delacroix a long time ago, and if so then I will avoid drawing a straight line along the things that the artist's eye encompasses, almost regularly, but will isolate them in an invisible space, in the center of a convex, impalpable lens that distorts them and makes them surreal. Indeed, it is something surreal to see, to feel, to express a vision of things through a kind of Tahtre Talutra Uncupatysat , living the moment in an imaginative plane, so that things seem fantastic from a separate dimension.

In this phase of the creation I will not try to suggest the depth of all things by their static nature, like an abandoned coastal lighthouse, or by their dynamic nature, like a fan that gives the scene a strange impression of oscillation. Nor will I attempt to express depth through a chiaroscuro that illuminates and shadows. Instead, I will try to render in neutral colors the feeling of calm, schematizing where the complex world of my thoughts that harmoniously intertwine, as in an endless story, experienced only by me.

I say this because only I can express what my eyes observe, only I can render artistically what inspires my gaze focused on subtle details. That's why I carefully placed an inscription in the center of my composition: "the sight persists if you do not stop looking at nature in a certain way, without foreign eyes from your art influencing it." At the same time, through the prism of a scheme conceived with the spontaneity of vision, and especially if I change my optics regarding the cultivation of perception and the immediate interpretation of the real, I will manage to form the unique background of a surrealist painting where the colors will be spread over wide surfaces, creating a distinct and expressive visual landscape.

Leadership: Can you capture the present moment in a vibrant image, parallel to visible reality, so as to create a picture capable of provoking a wide range of feelings and reactions in the viewer?

I'm on the seafront of Dubai, in Pearl Jumeirah to be exact. As I gaze into the distance, participating in all that is external to me, the horizon line stretches before my eyes in perfect elegance, while the waves of the sea harmonize with the blue sky by their constant and rhythmic movement, the sky itself being a source of escape from everyday banality. At the same time, the color of the water delicately mixes with the shades of the sand, forming a vibrant and lively painting, with a canvas whose subject is quite special in that it puts the experience of impressionism at the center of attention.

As the fine sand slips between my toes, like water through a cloth to separate itself from solid particles or foreign bodies, the eye is drawn to a few seashells that seem to have been delicately carved out of a wonderful dream. By capturing this moment in a vibrant image, parallel to visible reality, I will be able to create paintings capable of provoking a wide range of feelings and reactions in the viewer. This means capturing and expressively reflecting the essence and atmosphere of the present moment in a photograph, or in a pictorial image, with the consent of art to transcend reality and transform into a creative form what is perceived.

Obvious. The painter in me would take every detail of this seascape, beyond the blues vibrating in the light, the flecks of gold flashing, and turn it into a remarkable work in which the thick, fleeting strokes flow, meander and swirl as if they would benefit from a self-contained life, an endless hustle and bustle. He would use fine brushwork and vibrant

colors, often found in oil and acrylic painting, to render the glint of the sun and the playful reflections of the water while capturing the essence of each wave, their size and energy, capturing their movement in a unique way , through sensitive brush strokes that give life to this landscape.

Leadership: Can you capture the visual aspect from the causal dimension of a work that belongs to nature, so that the experience of emotions does not become captive in a painting because of the vulnerability to reveal them?

But art is not only about the visual aspect contained in the causal dimension of a work that belongs to nature, with God's permission, but also about experiencing emotions (like the sight of oceanic beauties) that can become captive in a painting due to the vulnerability of the artist, shaking of an inexplicable joy, yearning to achieve something unprecedented. As is the case with that female character of Dumas, from the novel "The Hand of Providence", who at one point reveals her artistic side:

"There is only the space between us , and I tried to put the infinite in it: art. The idea of perfection captured me and created a separate universe for me and above the real world. I have not forgotten you, but now I had a soft and melancholy feeling for you, as at the memory of a dear being. It seemed to me that you had died . Yes, by some strange effect of the immortality of art , it seemed to me that you who lived in the middle of the world, of celebrations and pleasures had died, and I, who only existed through art , who was isolated from everything and above all, I, who no longer had emotions or interest , except for chimerical persons and imaginary sufferings , was alive."

This is about visual expressiveness: you try to translate the emotions, energy and character of the moment into the image. So you have to use techniques like composition, colors and light to highlight important aspects that your heart feels deeply.

Watching the waves of the sea struggle in my field of vision to stand out, and feeling the light breeze trying to create an effect of reality, my heart beats faster and my soul fills with joy and peace as when you retreat into a contemplation that transforms the work of art into a deep and personal experience. In these deep moments, bringing valuable experiences, I feel connected to the essence of life and the creative force of nature, especially from the point of view of a positive force produced by a pictorial technique based on the dilution of colors with water, which leads to downright poetic results. All I have to do now is decide what exactly I have the power to change with a single look, and not just any look, but one that redefines the whole perspective, bringing new possibilities and meanings to light.

The process of crafting a vision involves the ability to capture and convey the essence of a moment in an unforgettable image, while respecting the power of art to transcend and interpret reality in a unique and subjective way.

The Gaze Gives Meaning To The Penetrating Eyes as they open their gate to the depths of the soul, capturing everything around with that penetrating gaze that discovers the essence beyond appearances. A person with vision has the ability to see beyond the ordinary and find innovative ways to approach any theme and any subject, similar to how the eyes can discover subtle details in art or reinterpret reality in a unique way.

Source: https://neculaifantanaru.com/en/the-gaze-gives-meaning-to-the-penetrating-eyes.html

The Gaze Of A Man Lost In His Own Reflection

On January 30, 2021

Everything that takes over you in reality, in the palpable, is seen when you are permanently aware of your own image reflected in the mirror.

I looked at myself in a mirror a long time ago, and I saw my face reflected in another mirror, a much different one, but similar to the one in which I looked at my face another time. And it, captivating, more and more faithful, that mirror became more and more transformed into the face in which I reflected my joys and sorrows, and in which the artist embraces his creation. It was a mirror in a 3D version, its reflection invading my three-dimensional space and the time when the Universe "arranged" to meet me on the same wavelength.

And in that very mirror, in all that space that the universe energetically occupies in the form of photons and temperature, there was an intrinsic expansion that changed the scale of space itself, and I became one with the image of a galaxy in space. But what is meant by this? What does it mean to see myself from a three-dimensional point of view, I who live in a dimension of consciousness beyond time and space, I who have so many times looked at my life perspective, consciously, through a kind of spiritualization of the small universe from which, by the age of twenty-five, I had not emerged at all?

This is what exalted my soul, what delighted my senses. To distance myself from this world, to escape through a kind of quantum, random tunnel, to pass into a parallel universe, through some kind of space-time gates, and to become the reflection of the image of a bright star that looks like a normal eye, just that its functions are superior in the constellation of Gemini.

Or, maybe it was a black hole, whose existence has not been scientifically proven, and which I imagined as a region in space-time with a gravitational force so great that, even if I would have been reduced to nothing, so that I could exist as a reflection of someone who was once Someone Important…

Leadership: Can you build and assume an image that captures reality as it unfolds, and at the same time get an image that repeats itself many times, in many ways?

The basic idea is that anything that could have happened in my past actually happened in a parallel universe, and my reflection in a mirror made it possible for me to move at the maximum possible speed in that universe. That is, the way my time, that of the mirror, has elapsed, must be correlated with what happened in the Universe, during the time that elapsed in the real world of the one who looked in the mirror, only to find that it is the same, and yet different from himself.

And if I looked at myself in a certain way, as the painter does when he establishes his self-portrait as a recognizable pattern, a mark of mystery beyond appearances, it was to be perceived differently than if I had been viewed from the same perspective. No wonder I became an expert in the theory of the existence of parallel universes, a compass in orienting my personality through the mirage of consequences beyond me, given that my involvement in the game of *"make a mirror in the Unity of immanence and transcendence"* includes the underlying unity of the universe.

It was not an ordinary mirror, but one capable of obtaining another reflection through reflection, like the game of mirrors from a reading from which I was able to extract a

character characterized by a noble soul, and whom Alice in Wonderland accidentally discovered within herself, by reflecting herself in a compact mirror, with several stages of brightness, which involved several game worlds.

Indeed, reflecting in that special mirror, I hoped to access a portal to a parallel dimension, justified by the creation of an ideal that transcends the present, and in which the artist looks at his work with immortal eyes. *"Who in the world am I? Ah, that's the great puzzle."* Perhaps if I multiplied my existence in other worlds, in another section of the same divine plan, I would be able to multiply indefinitely in a universe of existential units.

Leadership: Are you able to build a world of your own by filtering the image that, by passing through your own soul, gives rise to a dual entity capable of serving a rapidly expanding segment of reality?

No wonder then that what I saw in the mirror is different from what I looked at myself, thinking that everything that reflects me in the concave reality of a human nature (of a depth and a vivacity as is rarely produced at a small scale by the reflection of the universe), is a well-structured self-image in the direction of a virtual life. And I think that's where it all started, with my installation in a game of mirrors that puts two strangers face to face: one who would like to know the other, and one who knows the other, but doesn't know himself.

Because the temptation of the mystery beyond appearances, the ruling class of my mind accompanied by temporal and spatial coordinates, so imposed by external forces, requires a sensitive approach and a weighted selection of what can be represented in the imagination, much less to what can be perceived. And if I understood something from the point of view of mirrors, although in some situations the internalization of new reflections can become a means of conformity and manipulation, it is that I cannot contradict my un-reflected self.

And if I were to look again in the same mirror, with the same eyes with which I looked in other mirrors, hoping to see myself different, or at least the same, but a little more intensely illuminated by a special symbolism, by the unearthly, constant gleam of a single glow, and if I were to stand next to a large mirror called "parity symmetry", then I would really differ from the one which I realized I resemble to a full extent, but it is never the same.

As Alice said in the Land of Mirrors: *"If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it is not. And conversely, what is, would not be, and what would not be will be. See?"*

The great revelation of my creation is a mediation between all the experiences of life lived in reality, but available in a separate space, proposed as boundless.

The Gaze Of A Man Lost In His Own Reflection is directed towards two concomitant images of the same man. A man like me would have the same eye on cosmic proportions if seen in the light of the utmost sincerity as a projection of the inexorable will that created or wrote the world.

Or as one Borges character put it: *"The story of my life is a reflection of who I was as I wrote it."*

Source: https://neculaifantanaru.com/en/the-gaze-of-a-man-lost-in-his-own-reflection.html

The Gaze Of Eyes That Understood The Secret Of Sight

On July 06, 2021

Learn to differentiate between what comes from within you in the form of reflection, and the result of interacting with an outside element.

My eyes stare at the way a mosquito rotates chaotically around the flowers, as if it can't find its place in such a spacious garden. Perhaps her field of vision has access to a more synthetic vision, with a rhythmically articulated compositional structure, similar to the painter's eye that captures every detail of a great art image. The space that the mosquito wants to traverse, surrounded by colors, so generous, orderly, I try to imagine as a double process of comparison between the Renaissance and the beginnings of the Enlightenment, to unravel the enigmatic content of a scriptural alchemy, in a Panorama world.

The fly also has a free spirit, just like the artist's, wanting to overcome any captivity, wanting to shine among the colors of a garden in which roses rule until late autumn. Every painter started his career at the "fly" level, because its eyes must learn to observe the world, first of all, from a thorough analysis, extremely solidly documented, with a very clear logical thread.

That is how things stand when talking about art. Before you start giving an interpretation from effect to cause, focusing on the possibility of formulating new compositional schemes, you need to reach a very good understanding of the environment from which come the most creative and impactful attributes of the incident.

Leadership: Can you represent your vision in the best possible way through the power of transfiguration given to the artist, a real one, able to convert a living image into an aesthetic factor?

The fly. This personification of nature did not return to life in the form of a Merlin from the legend of the Grail, the legend of an imaginative and generous intellectual, but seems to be rather related to the "Obsession of Primary Unity" that dominated Michelangelo's entire existence. The great artist said that: *"Everything around, in essence, presence or fiction, the painter first has in mind, then passes them into his hands, and they are indeed able to form a harmony embraced by sight, as reality itself."*

It is not in vain that the fly flies, flies, flies, flutters around every flower in my garden, because it also wants to be caught as a living witness of the action and as a living example of creation, of the painter's dedication to capturing the spectacle of nature.

Wait and see. The mosquito is part of a painting that shows the evolution of a phenomenon of combining several art forms over a long period of time. Not for nothing, I try to associate his undulating, silent, simple flight with a certain pattern of personality traits present in that painter who, at one point, declared: *"I am... a blotch of color."*

Rather, the fly is a pole of personality traits, relational to the sensory and intuitive, functions that collect information from the external environment, through perception. The extrovert focuses on the outside world, and of course the mosquito takes its energy from the defining moments of the first sensory experiences made with the unusual smell of flowers.

An artist's vision is supported by his ability to find themes and plastic expressions full of vitality, by noticing a change in the typology of the order that reason discovers at any

random moment.

Hit by the resemblance to a painter, whom he began to discover through systematic visual training, thus achieving an improvement in contrast sensitivity, the fly flies, flies, flies, and sees everything in an objective way, in a variant of perspective, in the proportions of the balance given by the bright, vivid shades of perception, contemplation and relation to the Great All.

It is not about that balance of "human geography" created with effort and passion, but about that balance of perfection acquired through a special technique: the representation of the surrounding elements on a natural scale, 1:1.

If I had the sight of the fly, then I would see things clearer, more nuanced, more objective, or maybe more intense. I think that it also wants to be captured in its essence, as the main character of an event immortalized in various paintings. Just like that, let's think of a fly that would like to see the world in watercolor colors. And in this case, wouldn't an experimental study of its personality traits reveal that serene transfiguration of the artist (his sentimental state) into a poetic imaginary with a refined chromaticism?

At an unexpected moment I noticed something interesting. The fly's gaze changes in the brightness of the background on which the painter creates a new image of his fantasy. And there are several possibilities to represent such a view in the pictorial space: from the point of view of the diversity of virtual dialogues with imaginary characters, or from the point of view of the symbolic message that the adoption of a reality suggests to us. I pretended not to see it) represented by the communion variously expressed between man, nature and the living.

Leadership is the way your vision of reality evolves in a context of meanings attributed to the connection between what is seen and what is read, between what is observed and reported, between what is outside of you and what comes from within you in the form of reflection.

The Gaze Eyes That Understood The Mystery Of Sight refers to the way in which the artist finds correspondences between vision and reflection, so that what he expresses through ideas and suggestions is an extension of the experience of discovering the world and, implicitly, the Self.

Source: https://neculaifantanaru.com/en/the-gaze-of-eyes-that-understood-the-secret-of-sight.html

The Gaze Of The Eyes Illuminated By The Advantage Of An Advanced View

On August 17, 2021

The eyes that know how to see reality in "duality" are the testimony of a change of identity between a reference model of the act of creation and the phenomenon of mirroring in a look as lively as your own.

My eyes do not tire at all when I read from the work of Wilhelm Hauff, especially as my gaze moves from one symbol to another, with the same discretion with which the writer himself lived in his stories through the characters and events of his mind. And the eyes, touched by the image of a dream world, are mechanically directed to the portrayal of a fullness of the deified creature they see and in which only those endowed with the native gift of listening to the thoughts and emotions of an imaginary being believe.

More than that. My eyes, with a direct view of the mind and soul of Hauff's characters, call for the attention of a transforming world in *"The Story of the Ghost Ship"*or *"Cold Heart"*, with a content high above vain disputes, petty interests, and fleeting passions he discovers as a palette of distinct shades, satisfying the human need to access the transcendent, surviving between Struggle and Amen.

I would have liked to be at least a hidden presence in Hauff's stories, such as "The Little Glass Man" or "The Man in the Red Cloak", so that my spirit would withstand any metamorphosis and reach as far as possible with everything that makes up the essence of a new beginning of the road in the adventure of life. I would have liked to be endowed with the wisdom of Musfata and the luck of Caliph the Stork, to be able to fly around the world only with a pair of silk conduits, but more than anything I would have wanted to live that chain of wonderful events that Heaven bequeaths only fairy tales.

It is not in vain that I project my thoughts into this reality, of Wilhelm Hauff, it is not in vain that the look in my eyes captures only a part of the reality of a charade artist, because my attention is divided between two dream worlds, taken out from the pressure of the concrete, reminding me of a previous life, dedicated to the seventh art: the beauty of being one with all things, that is, the "double" succeeded by my transposition into a modified state of consciousness.

Leadership: Are you ready to assign to your vision a template for visualizing the experience of being someone else, in a way that allows you to change your perception of the world after applying the template?

Learn that I have begun to show some interest in Hauff's work, precisely because a spirit that recognizes itself as identical in another remains faithful to the themes that define the Universe: erudition, dream, metamorphosis, abstract symmetries, reflections in mirrors, part and whole, the finite and the infinite, death and immortality. All this leads to the urgent need to postulate eternal return. It is the sound of a distant echo discovered among the landmarks of artistic performance in the individual destiny of directors.

Wilhelm Hauff was concerned with the primordial, obsessive becoming of the ordinary man in some random space — but identical with the power of the spirit, with the ever-renewing decision to force a character to carve out another fate. It can be seen that Hauff was endowed with the power to convert a tragic event into a joyful one, or a poetic message into a proper linguistic form which implies, at the same time, an attitude of the speaker and an objective reference.

I also think that green was Wilhelm Hauff's favorite color, with which he struck the most in his characters, because green symbolizes life, growth, rebirth and eternity, while also representing the color of the vegetation that surrounds us everywhere.

Of course, there are enough readers who are entitled not to give credibility to his fairy tales, especially since in each fairy tale there is something of the essence of his own being, a being always attracted by his own depths, and less by the heights of a creation where something can be seen. more than anyone expects. It is not the place where we are that matters, but the place where the gaze of our eyes turns its attention: to the rising of a star, or to the shape of a leaf in the light hiss of a gust of wind. This is where the art of creation begins...

Leadership: Is the meaning you give to a creation important to your faith in a transcendent time, of a perpetual permanence dominated by the symbol of alterity?

Everyone is entitled to try and challenge Wilhelm Hauff's creation. But the words expressed by his soul in the "Portrait of the Emperor" will forever remain a constellation of literary-artistic experiments, an adornment of grace which God has promised to give to all who ask him to learn the mysteries of the Great Science (entrance to a metaphysical world, superior, beyond space and time, beyond life and death).

"Everyone is entitled to do so, and I can only mourn this man, not overlook a fact: his path on this earth has not followed the path set out. But the world will remember him with other feelings. The elders of the earth do not seem to have learned much from him, perhaps rather the little ones. He made his way as uplifting as Alexander, he followed Caesar, the world thanked him as Hannibal, on that rock he lived like Seneca, and his last days were worthy of a Socrates."

And if you read these words a thousand and one times, you would still not realize that faint trace of the steps taken to return to God, inscribed in the infinite space of the Universe, which some discover only by looking very carefully. Remember that the meaning you give to a creation is important for the belief in a great goal or for the belief in a transcendent time, of a perpetual permanence dominated by the enigmatic word "Mutabor" (symbol of alterity and dream).

The vision you have of leadership is the same as eyesight pointed towards a double of yourself.

This does not necessarily mean living something similar to the experiences of someone else's life, but to correctly perceive the reality of someone else that only by telling it from your point of view do you have the chance to become one with it. I do not say this in vain, because I lived, for a few moments, in the reality determined by the truth of someone else, no less real than mine.

The Gaze Of The Eyes Illuminated By The Advantage Of An Advanced View belongs to artists who can reproduce the brilliance and expressiveness of the personality traits of their characters through a double reflection: a reflection of the inner world and a reflection of reality that transcends what is transient.

Source: https://neculaifantanaru.com/en/the-gaze-of-the-eyes-illuminated-by-the-advantage-of-an-

The Gaze Selects What The Soul Seeks

On July 22, 2024

The visual perception of the external world mirrors the depth and complexity of the observer's inner landscape.

In a garden full of life, a midge frantically searches for its place, with that inexhaustible determination of small beings. But he is looking for his place just as the artist, in his becoming, seeks through his senses to know and understand the world. Its chaotic flight, like the trajectory of an electron in an atom in a state of maximum energy, perfectly illustrates the theory of chaos in complex systems, but at the same time it denotes, just like in art, that harmony hidden in the apparent disorder. Each seemingly random movement of the fly is part of a larger pattern, invisible to the unobserved eye - just like the destinies of people in the great tapestry of existence.

Flowers, in their chromatic diversity, represent the full spectrum of my emotions: red roses - unbridled passion; yellow daisies - the simple joy of life; purple tulips - the mystery of the unknown. This garden is not just a botanical ecosystem, but *a verdadero mandala de mi psyche* , where every petal and every leaf has its precise place in the great earthly design. Eye perspective directly influences the interpretation and emotional response to stimuli.

After all, what is more important, other than knowing that the work that your eyes bring to life, *Alethesira Icnusemut Ulgarorium* , is the expression of a world created for the pleasure of the imagination, a testimony of your inner beauty and confidence spread around through the eyes of to say what his soul desires. Because of this, perhaps, the main objective of the image in which I frame my soul is related to the research and full exploitation of the constructive potential of colors that the artistic gift of existing in a world without borders gives me, where imagination merges with the reality.

Leadership: Can you focus on a single perspective by the way your eyes maintain a precise and clear view as the distance to the object being viewed shrinks?

Musculita, in her "Azenthopia Floralis" (that state of existential anxiety produced in front of the overwhelming beauty of the world), is like a modern Ulysses, sailing on the sea of uncertainty, looking for an Ithaca of the meaning of life, but also an indispensable condition for creation: " *Peripheral vision captures the essence of the whole, so that the details merge into a holistic view of reality.*"

Her frantic flight, seen from above, seems to draw Lorenz's equations, which are the basis of chaos theory, reminding me that from apparent chaos the most sublime order can be born. Of course, in the cosmic dance of existence, every beat of a wing can unleash a hurricane of meaning. Therefore, the midge, with its ancient wisdom, also plays the role of a Socrates of the garden, provoking a dragonfly to a maieutics of the self:

- What are you looking for, little one? What do you seek so fiercely in this whirlwind of existence?

The dragonfly's answer mirrors the fundamental dilemma of quantum physics - Heisenberg's uncertainty principle:

- I don't know exactly what I'm looking for. Maybe a place to rest, or maybe just find

something I haven't discovered yet.

The more precisely the dragonfly tried to define its position in life, the more unclear its inner impulse became, and the more abstract and ineffable its art appeared.

In this moment of "artheosia", the fusion between art and epiphany, the fly realized that, like quantum particles, it exists simultaneously in all possible states until the moment of "observation" or self-awareness. The entire garden becomes a quantum field of infinite possibilities. Visually, the world turns into personal experience. Basically, what you see when you look inside is what art reveals on the outside.

Leadership: What is your role as an "observer" in the transformation of artistic potential into a concrete work, knowing that the perception you choose later influences the surrounding reality?

Aren't people, in their artistic, harmonious, meaningful essence, like this quantum fly, existing simultaneously in multiple states of consciousness until the moment of self-observation? Isn't their feverish search for the meaning of life, beyond the ephemera of the present moment, the macroscopic equivalent of Bohr's principle of complementarity, where the clarity of one aspect of our existence inevitably obscures others? And doesn't art serve as a bridge between these seemingly contradictory states, just as simplicity often hides depth?

Nature serves as a mirror for human introspection and self-analysis. Finally, the fly finds its resting place on a daisy, in a moment of instant enlightenment. This seemingly simple choice, but like a morphine for the mind trained to notice what is hidden as a message behind reality, is actually the result of a complex existential algorithm, similar to the one used by nature itself in the process of natural selection. Musculita had unknowingly discovered the principle of minimum action in analytical mechanics, choosing the optimal path through the maze of possibilities.

Leadership: How does the idea of simultaneity of possible states of mind, up to the moment of observation of a contemplative gaze, manifest itself in the various interpretations of your artistic work?

The story of the fly thus becomes a quantum parable of the human condition, a fractal dance between determinism and free will. It reminds us all of the words of Werner Heisenberg:

"The first glass of wine we drink for thirst, the second for pleasure, the third for insolence, and the rest without number."

So we too, in our search for the meaning of life, begin with necessity, continue with curiosity, and reach transcendence, only to discover that the answer has always been within ourselves, like an existential QR code hidden in our soul's DNA. And you, reader, in which equation of your existence resides the unknown variable of creative inspiration? What quantum principle governs the flight of your thoughts in the garden of infinite possibilities of artistic rendering of inner reality?

Where does your mind fly in the garden of life, when you seek the essence of the creative experience?

The way to understand leadership is similar to the way a fly flies: seemingly chaotic, but with a precise goal in mind. And to understand art you have to be everywhere, and at the

same time focus on every detail.

The gaze selects what the soul seeks when the longing for beauty and harmony becomes an existential need, like the fly's need to merge with the pulsating rhythm of the surrounding nature, to discover the nectar hidden in the heart of flowers, or to find a place to rest in the vast garden of the world. Do not forget that the eyes are windows through which the soul explores the universe of nature.

Source: https://neculaifantanaru.com/en/the-gaze-selects-what-the-soul-seeks.html

The Gaze That Is Mirrored In The Eye That Captures The Immediate

On March 18, 2020

In order for the entire creation of your mind to take an expressive form, first learn to look carefully at a moving image.

A leaf, full of iridescence, undulates its shape in the spring wind. It falls slowly, in the sublime of a moment's demonstration, then rises again, in the sublime of an artistic act. Because it is seen through the eyes of an artist, whose gaze encompasses everything that the leaf gives birth to in a photographic imagination, he having the power to move in the horizon of creation any drop of color.

Velvety, soft, tender. I see it as if I saw myself flying with angel wings in a renaissance painting. The leaf also has a name, *Marhessyl*, or "the one that flies towards the west".

That's all you need to turn yourself into a masterpiece. A leaf. To feel it is a great thing; to make others feel it, this is the attribute of the artist to be the means of transposing beauty into matter. You would capture the charm, you would admire the shape in the wind, in the golden rays of the sun, it is a testimony of the sublime dialogue between the depth of the look I dreamed of and the respite to enrich my soul in places where I never set foot.

Finally, the freedom to look is the reason for the eye to tell its vision about what art means, about what it means to be a visual narrator.

I met another leaf, enchanted by the spell of a magician, stirred by the magical words of an enlightenment, very close to the evolution of an adventurous soul in a world full of masks, beyond words. I still don't know if she was aware of how I perceived her: as a simple female figure, of noble elegance, in the sea of people passing through my left and right. Or as an illusion. Or as an acting challenge to which I had to respond positively, trying to imitate her commotion, swinging her from side to side. Or as a discreet, unostentatious participation in a dance of passion.

I still don't know if she saw me with the eyes with which I saw her, but I know that my gaze was reflected in her colors, green and red, suitable for the "make-up" of her eyes.

Leadership: Are you able to manifest your artistic skills using that positioning of the gaze in the middle of nature, on an active presence in the organization of creation, in order to offer a vision that imposes the purity and simplicity of things?

To realize the value of a man who acts according to the plan of nature, towards the purpose of Creation and the return to the Creator, ask him about a leaf that has just come off the branch. And to make a leaf enter the space of your heart, the moment you can look at it as through a canvas painted in multiple colors, here's how to approach it. From several perspectives:

- If you are a painter and do not know how to turn a leaf into a picture full of harmony, it means that you do not know how to see the beauty of nature, and you probably do not know anything about the psychology of colors.

- If you are a doctor, and you do not know how to observe a leaf well, especially its

peculiarities at different times, it means that you do not know much about the disease that your patients suffer from.

- If you are a mechanic and do not know how to see in the movement of the leaf taken by the wind a new use of the engine, it means that you lack vision.

- If you are a composer and fail to synchronize your musical notes, amplify or reduce the sound effects after the endless shades of rust of the leaf that falls on the calm mirror of the water of a lake, it means that you lack the flair to merge several techniques of mastering, mixing.

- If you are a director and you can't boost the play of images created by the various movements of the leaf taken by the spring wind, it means that you lack the flair to return the audience's perception from "the need to know" to "the beauty of knowing".

For the whole creation of your mind to take an expressive form, first learn to look carefully at a leaf, learn to penetrate its existence, its form, inside its cells, then lift it into the air only with the power of thought and take it to where it can become the center of admiration for a masterpiece.

You can make leadership the culmination of creation when the object of your attention is between the obvious and the subtle, provided you consider it as the center of admiration for a masterpiece.

The Gaze That Is Mirrored In The Eye That Captures The Immediate measures the distance between the obvious and the subtle, by the fact that everything you include in an image can have valences for personalizing reality, from materialism to idealism.

Source: https://neculaifantanaru.com/en/the-gaze-that-is-mirrored-in-the-eye-that-captures-the-im

The General Indicator Of Performance

On April 07, 2009

When you become able to manage your reactions, thoughts and attitude, then you are ready to approach others in an effective manner.

A friend of mine told me a joke, which reads:

A lodger was yelling at his janitor:

- Come here quickly, my mother-in-law wants to throw herself out the window !

- And why do you need me?

- She cannot open the window.

Leadership: Can you yourself be the antithesis of what others think, provided you believe that what you set out to do needs no further obligation or change?

To position yourself better in inter-human relationships, you must direct yourself to that feasible area in terms of results that you get when you connect with them. What differentiates an excellent leader from a mediocre one is exactly that availability to raise to the level of competence regarding the coordination process of his emotions, to strengthen those bonds that unite him with others.

However, some leaders resemble that lodger – they find it difficult to make a connection with people they dislike and they ruin even more an already complicated situation, attracting others in their approach. They put their leadership in a bad position, by positioning in an area where their negative qualities and values are directly exposed. Such leaders never start from the question: "How can you make sure that you don't separate yourself from other people?", before operating their capacity to raise their level of competence.

Just as a model of camera may have advantages over other models on the market thanks to its better and more constant performance measurable throughout the ISO range – so the model of your leadership may have advantages over the model generated by other leaders, thanks to your better and more constant performances in inter-human relationships.

Leadership: Do you think that the process of capturing the emotion felt when making a decision is the main factor that helps you see the situation from another angle, even if it means enduring your ignorance and your own guilt?

To be yourself in antithesis to what other people think means to evaluate your life and decisions according to the events that you think are taking place in a certain way, not to convince them of the correctness of your arguments about the need of formulating a new idea about reality.

Your leadership model can be translated by the way you relate to those around you. This model does not bring you any benefit if you don't fulfill your potential through them.

Limiting your leadership potential by failure to observe a code of ethics, by restricting those perceptions and healthy thinking positively affects people – it is like going to a game of chess with a baseball bat. However, you will not be able to win any "match" just because you will not even be received in the contest.

Leadership is a contest in which people are the stake - you can win them on your side if you turn them into game partners, not opponents. In leadership, you are the only opponent. You can declare yourself defeated if people draw away from you. When you become able to manage your reactions, thoughts and attitude, then you are ready to approach others in an effective manner. Do you limit yourself to the chessboard or the baseball bat?

Leadership is about how you know yourself when you are influenced by the decisions of others, given that what makes you stronger is your ability to guide other people's behavior.

The General Indicator Of Performance is given by your close collaboration with people. It is given by that combination of values and principles by which you guide yourself in order to accept others as they are and get them as close as possible to you. Is your leadership model a magnet for other people? Or is it a baseball bat in a game of chess? Do you have to revise your model?

Conclusion: The general indicator of a leader's performance is reflected in the feedback received from his team in terms of quality of work, cooperation and mutual assistance, as well as in terms of aligning to the required standards.

Source: https://neculaifantanaru.com/en/the-general-indicator-of-performance.html

The Genesis Of The Idea Of Intellectual Film

On January 02, 2009

The creative process often develops by involuntarily returning to early impressions, which can trigger significant breakthroughs in works of art.

But at the base of this artistic solution was still a memory of childhood, the period to which the genesis of the idea of the intellectual film must be traced. Unconsciously, intuitively, director Eisenstein discovered the mentioned solution by recreating an impression from his childhood in relation to Daumier's caricatures. He had then known the graphic variations around the pear that symbolized Louis-Philippe. From the portrait of the monarch, one reached, through reduction to the essential limits, up to the graph of the peerage.

Now, after more than two decades, Eisenstein discovered the unconscious connection between Philippe's pear and what he had done in "October". Because the essence of his artistic method was the following: with the means of montage, he created a sequence of images in the extremes of which were a splendid baroque deity and a primitive idol. The editing suite merged the two seemingly disparate images, joining them.

Leadership: How could a visual narrative influence your perception of reality, giving you a new understanding of the relationships between different forms of expression?

The caricature was born. The cinematic image expressed, plastically, therefore, an abstract theme: the grotesque identity between the Christian cult and the primitive divinity, the emptiness that hides behind the worshiped idols. Experience, the impression from childhood was the involuntary trigger of the genesis mechanism of a unique artistic solution. Involuntary and not calculated, because Eisenstein did not realize this parentage until after the film was made.

From the "montage of attractions", a purely emotional effect, it now reaches "intellectual attraction". He also writes a manifesto in this regard, entitled "Perspectives", which does not appear, however. "October" includes all the variety of such an intellectual montage. The metaphor is presented in the most different formulas.

Leadership: How would you perceive a work of art that, by reducing forms to their essentials, gives you a framework to explore the complexity and diversity of human experiences?

The intuitive process of abstraction in modern art, exemplified by Daumier's works, resonates strongly with Eisenstein's directorial methodology. By reducing the forms to the essential limits, the artist opens new paths for interpretation, similar to how Eisenstein merged disparate images in "October" - from baroque deity to primitive idol. This montage sequence of images not only simplifies the narrative, but also underscores the genesis of the idea of intellectual film, connecting seemingly unrelated historical and cultural moments into a new aesthetic synthesis that explores human and historical complexity, like Eisenstein's childhood memory of his caricatures Daumier deeply influenced the graphic variations of Louis-Philippe's portrait.

Caricature was born, a phenomenon whose depth resonated throughout the entire spectrum of the cinematic image. This expressed, through its plasticity, an abstract theme: the grotesque identity between the Christian cult divinity and the primitive ones, revealing the emptiness that was hidden behind the worshiped idols. Thus, childhood experience and memories

became an involuntary catalyst of the genesis mechanism of an original artistic solution. This was not a calculated act, for Eisenstein did not realize this parentage until after the film was made, illustrating how cinematic space, as an extension of personal and collective space, continually shapes and reconfigures our perceptions and sensibilities.

Leadership: Could each character you create be seen as a manifestation of an inner struggle where your soul confronts and ultimately expresses its complexities through art?

Cinematic caricature was a manifestation of the inner life of the artist, inferior to his native creative potential, full of contradictory possibilities. As in the case of every human being, where even gender identity, with all its apparent signs, only later acquires a clear definition, the cinematic image expresses this inner struggle. Through Eisenstein's caricature, this "bio-psychological drop" turns into an original artistic solution, where the Christian cult divinity is represented in a grotesque, almost idolatrous form, thus demystifying the worshiped idols.

The directorial experience, initially involuntary, served as a trigger for this deep introspection. The gradual personalization of his cinematic theme represents a unitary selection, a forced convergence of many contradictory elements, such as atavism, heredity, environment, and education, all cooperating to eliminate the original, fecund chaos. In this process, the centripetal elements are stimulated, while the centrifugal ones are inhibited.

In the end, man, and especially the artist, manages to overcome this chaos. His secret soul remembers all these internal struggles, and thus life fecundates in its chaotic plasma characters that illustrate an abstract but deeply personal theme. From this fertilization, not only the characters are born, but also the unique artistic solutions of his film.

The personalization of leadership may reflect a maturation of artistic thought, moving from confusion to clarity through the theme of a work of art.

The genesis of the intellectual film appears as a complex process that combines elements of the artist's memories, experiences and intuitions. By reinterpreting childhood memories, Eisenstein manages to create a connection between the artistic symbols of the past and his innovative methods of the present.

Drawing inspiration from Daumier's caricatures and the image of the monarch Louis-Philippe transformed into a pear, Eisenstein applies the principle of montage to juxtapose contrasting images, from the baroque deity to the primitive idol. This juxtaposition of disparate but complementary images allows him to express complex and abstract ideas, bringing to life a profound and innovative artistic vision.

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-genesis-of-the-idea-of-intellectual-film.html

The Genius Of His Own Mind

On May 25, 2016

Conserve your strengths as a knower to the reference temperature of your index of "awareness", initializing a unique reconciliation of all contrasts that are reabsorbed into a single unit.

As I got to know more things that represented and inspired me, with a trace of satisfaction, the more I found out that I knew less about myself, realizing that so often the credible and relative connect to a network isolated from the world. Especially in this state of impartial reflection on what turns out to be inaccurate, a masterpiece of looking into an endless mirror, a symbol of the shortcoming of living through the quibbling of question marks is installed.

Behind the analogy with this relationship between two different planes of reference there is absolutely nothing, no instantaneous power of some existential side that can easily lead to a state of harmony, but to a sort of background evolution that defeated the small or big predispositions to being bohemian. Each new step was only a unique reconciliation of all contrasts that were reabsorbed into a single unit.

The doubts and approximations entailed by the attempt to establish myself in the peculiarities of a perspective optimized through the prevention of major defects of my being, its ups and downs, defined according to the relationship between positive and negative, were relative. Especially if I would have to generalize the notion of complex power.

The conservation of my powers of a knower to the reference temperature of my index of "awareness", through so many means of adapting to a life full of meaning, under the blows of sincerity that often preferred to hurt rather than be silent, was the first step towards gaining a calm and focused mind.

Leadership: Are you prepared to get involved in the event of revealing a new sense of existentiality, the discovery of a solitary world transposed into a foreign world set to face the consequences of a self-evident image through the confessional and emotional tone?

With time, I would come to realize that the mind that automatically gave me symbolic compensations for every hidden challenge, illusions of mad, mischievous fools, played the role of a game of imaginary content, a game of cat and mouse where we did not know who was following who. My genius has excelled in my enjoyment of life in terms of the need to engage in a trap game without becoming the prisoner of the unwritten rules of an entire enigma, near a less transient reality.

I agree with the one who said: the more you are more than nothing, the more you feel the loneliness of the matter you're made out of. Truly, I have paid for the optimization of a transformation that indicated a power reactive to the terminals of the meaning things had for me, equal to power's way of being aware of their threat to life. But without personally seeing the benefits of a higher self-expression, freer and more complete.

Also, I understand very well what Miranda Grey from work of Fowels meant, when she tried to describe Clegg. *"Anything that is asked of him to pay for without him personally seeing what he's spending his money on seemed suspicious to him. He trusts no world other than the one he experiences and sees. He is the true prisoner. In his present, narrow, and repulsive world."*

When you try to restore that part of you that desperately tries to see things from another perspective, sometimes wanting you to look at them, knowing that somewhere in the middle is the truth, that subtle matter that you can model through the will of being tied to a state that cannot be kept under control, only then do you start to feel separated from the world.

Leadership: Can you define the unique center of a new being, for which the "power" catalyst to become explicable in your essentiality?

Your trajectory in the equation of evolution can be represented in contact with the ineffable areas of your being, which make the transition from a road less travelled to one of high transit. The more you feel the loneliness of the matter you're made out of, the more intense you experience a dominating feeling, such as that of existence in relation to identity and otherness, the more your immense projection of images of a world in which people aspire to serenity shores is revealed.

Your representativeness at a level of a measure of the strength to face loneliness, which can be associated with abandon, can be proof of your development along a major axis. This value axis encompasses the need to recognize yourself tied to the essentiality of an emancipated identity and of a strong solidarity, which is what you cannot find in the outside world.

Essentiality is a path to other realities, stemming from the combining of elements of value extracted from the fight with yourself, from conversations and counseling with yourself, for the raising of a new entity of the type Form-Thought that allows for the perfect adaptation to any orientation on the terminal area of maturity.

The unique center of a new being is projected on the structure of the sincerity with which you face various emotions, which accompany your transformation into a different man, willing to not let himself defeated by anything or anyone, feeling free in the face of consciousness to separate himself from the rest of the world. Through this we understand that it is not enough to find out as much about yourself as possible, according to the relationship between positive and negative, from the need to recuperate yourself, to make yourself whole again, to feel somewhat "grandiose", but rather it is more important to not consume yourself in an attempt to reconcile with yourself, with your past, with your mistakes. You risk not being able to trust any world other than the one you experience and see.

The one who experiences *"that loneliness that no-one knows"* addresses the hidden corners of leadership, closely linked to the social-human condition, from a double aspect.

The first aspect concerns the impossibility of adapting to a world in which imprisonment becomes his only quality that recommends itself to authentic self-knowledge, nothing else existing outside of it. The other concerns the establishment of a direction of the ideal compatibility between the common being and the genius of his own mind, able to cover an extremely high dose of plentitude obtained from the desire of seeing things from the perspective of a complex definition of essentiality.

Genius is the quality of a man who knows how to integrate himself into a world he does not understand, without making himself the only survivor in a deserted island.

The Genius Of His Own Mind is the one who experiences a unique reconciliation with all contrasts that are reabsorbed into a single unit. He is a symbol of the role played by the man who reveals himself in a double aspect: that of a result of adapting to the imprisonment of his own world. And that of a facilitator of a new attitude in the face of life that results from the position take in the face of the power to manifest himself through what it means to be... vulnerable.

Source: https://neculaifantanaru.com/en/the-genius-of-his-own-mind.html

The Gifted Leader

On March 15, 2017

Be able to refresh your mortal condition, qualifying yourself in the first final of a long series of certitudes stemming from scavenging the mysteries woven around unexpected events.

I am Gerry Lane, an intuitive evolutionist, a chemist by the curiosity with which I address the unexpected results of experiments strictly related to genetic mutations, a humanist through moral and spiritual structure, always having respect for everything that can be called an exact science. Thanks to me, penetrating with a rare instinct of a researcher all areas of unknown dangers, the evil of this world faces an approachable adversary which it is obligated to defeat in order to maintain distance from a new chapter of medicine.

Survival, my struggle against contracting the virus, is the first final in a long series of certitudes stemming from scavenging the mysteries woven around unexpected events. The difficulty part is seeing the crumbs as clues. What I thought I had seen – the most brutal aspect of the virus, can prove to be the very chink in the armor.

My poetry applied to a defensive medicine, psychological, and yet Christian, based on the merciful love of the one afflicted, has its own genetic universe, uniting many cells and even more afflictions into a unique event with a unique finale. And my condition of an artist in finding the foundation offered by the enigmatic lyrics of nature, for only nature has a cure for any grave illness and any severe affliction, resides in the speed with which the virus propagates, this magnificent example of creating a connection with the causes of neurodegenerative disorders of the illness that affects the other connections of the central nervous system.

Leadership: Can the appropriate conclusions from broadening your horizons of knowledge transpire in the image of a true force of nature, by association with the life expectancy that the positive interpretation of a role of heavy and harsh responsibility estimates for you?

I wonder, from a point of view strictly related to my physical and mental abilities, what is the direction in which I am going if I could explain the connection between complex afflictions of the contaminated subjects and the deadly disease due to these misleading bacteria, this invasive cancer?

Even from this moment I am lamenting my passion for detecting genetic errors from alternations of painful moments and the negative effects of nature phenomena, which create the deep need of raising the chances of living according to all the harsh laws of science. I will not be a witness to the end of the world, nor will I resort to accusation, I will not admit to being a messenger of those transpired. I will play the role of an interpreted of the language of nature's signs.

To understand the nature of the phenomenon is to explain it. I would be tempted to believe that natural selection kept me as an additional control system of the longevity of this world and of life expectancy. Maybe, I am the Legend. And, perhaps, the role of great responsibility that belongs to me, as a survivor, as a scientist, is to be myself stronger than what can enslave me: the cowardice of letting myself be caught up in keeping appearances alive.

Leadership: Is your attitude towards what you have to accomplish through a phase of

forcing the limits of proficiency required to be diagnosed by announcing what you leave behind?

The essence of an authentic life, by consciously assuming the importance of maintaining its verticality, even if it involves a defiance of the order of a world based on secondary realities, is characterized by a predominance of emotions of the type *"I will do everything in my power on the basis of what I am compelled to change."*

In the nature of this power of assuming a clear position of responsibility presents itself, in fact, the very structure of conception of a megastructure of faith benefiting from the miracle of revealing a new meaning of existence and of a new status in the world.

The great challenge of knowledge, leaving aside the interpretation of various scientific truths, can be assesses as you manage to protect and expand the nature of what sets you apart through what you leave behind as a discovery.

And what you leave behind, focusing on building a great power of resonance through your own existence, is a reflection of the experience of finding new ways of telling everyone of the "miracle" of a new beginning.

The most advanced knowledge, largely dominated by the belief in something that can be formulated through an additional control of longevity, especially if an elixir of immortality is to be found, can be identified with the man who manages to turn himself from a hostage of survival into a master of survival.

Before measuring your evolution in leadership, try to survive the ambition to surpass yourself in the face of a miracle that defies the rules of science, from which the revelation of an unsuspected reality triumphs.

The Gifted Leader is a model of rethinking the mortal condition in an evolutionary framework that outlines the "miracle" of survival.

One of the high-level leadership features is to refresh your mortal condition by proclaiming the miracle of survival until this condition becomes an indispensable element of revealing yourself to others as a movement of thought that renews and regenerates life expectancy.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-gifted-leader.html

The Glow Of A Sensation Of Reawakening

On December 17, 2016

Develop yourself as a consequence of observation taken beyond obvious findings so as to reach the consciousness of a new dimension.

I moved easily from one stage to another, when everything was losing its meaning, like the form of some enigmas no longer aroused suspicion, telling myself so many times, in a constant search of every drop of change, that other questions awaited me, other answers, at my next passing from a block of "analysis" based on the transformation of hidden causes. Nothing in the meaning of the things I was deepening, in the riddles I was trying to unravel, seemed to be limited in my consciousness in terms of the things around me, which seemed to urge me to adopt an attitude of withdrawal, *la disponibilità di essere vulnerabili*, and pretend I don't see, hear or care.

He who once tasted the fretting pleasure of virtual journeys into a space of abundance of color, forms, and strong subjects, who tasted the spicy drunkenness, foaming of such a foolish escape from the real, he is the one who burns from the desire of always experiencing it again, acting with integrity on a system of personal redefining.

What I observed around me, carefully but also with a certain dose of uncertainty, the things that assailed me through their very wide variety, was directly proportional to the entry into a kind of fiction of John Fowles, full of masks, complicated sets and dozens of different poses. Basically, I was experiencing the sensation of a fantastic trip to a familiar land, but without knowing where to start, what to start once I reached my destination.

I was just like that girl, Rachel, from the movie "The Girl on the Train" who goes every morning on the same train to a known destination. She always sees the same things, she remembers others, and her life seems devoid of any joy, no expectation makes her heart beat faster. Her life seems bland, an endless drama. Until one day she sees something that shocks her. Everything changes and Rachel has the chance to take part in the lives she has observed only from the sidelines.

Leadership: Does the experience you have by traveling the distance from one point to another have as its main determinant the promise of a particular revelation, such as: "I am someone other than I am in reality"?

And, suddenly, everything changes, things take on a meaning, life begins to be lived with bathed breath. To paraphrase a great writer, such a man throws himself again and again into the foamy, fiery waves of devouring anguish, only to relive that "charming sense of self-importance", this golden drunkenness that replaces and surpasses a thousand times over all vulgar stimulants, alcohol, and nicotine.

In fact, it was a process of personal reforming by exercising forces of interaction with a sort of state of completeness, the feeling of endless imagination, along several corridors, with a character of deification in relation to the accessories of a time that doesn't take charity. From here it would start the increasingly comprehensive drafting of a sublime character, of a portrait full of authenticity that could honor the ideal dimension of a new consciousness.

The feeling that everything was true and revealing, as if in a sort of reality born out of an untamed force, the feeling of being something, of having done something important that attracts all this light of ineluctable rationality into a place presumed to be infallible, when

between the last degree of perfection and the first degree of doubt it is impossible to make a direct calculation, it seemed to reveal something to me. Something with symbolic, bookish, and magical connotations.

However, I would like to not be taken by surprise by such a feeling, for when you try to be more than you are, slowly but surely you begin to drift away even from the shore of revelation and you start diving into someone other than yourself.

Leadership: Can you engage in a process of personal reforming by exerting forces of interaction with a sort of perfect state from which a new consciousness can grow?

In the famous novel "The Magician", writer John Fowles compares this feeling that I was also experiencing with a star found not closer, but in a state of isolation, like when viewed through a telescope:

"The star was not part of a constellation, it floated alone in a black and blue space, in a void. I remember how I saw the star on a globe of white light, which produces and absorbs the space in which it is found, me being at the other end, suspended in a space of darkness. I watched the star, the star watched me. We were in equal positions, in balance, two equal dimensions, if one can speak of the consciousness of a certain dimension. It seemed to have lasted for a while, I don't know how long. Two bodies suspended in the same way, opposed in the same way, devoid of meaning and effect. The feelings of beauty, moral, divine, of geometry were replaced by the feeling of situation as any animal perceives it."

He who knows and feels nature and the charm of revelations, which sometimes have symbolic consequences throughout life, often lets himself moved here and there in the journeys of his successive existential torments, leaving the alleys of ordinary forms of experience. He constantly seeks an answer to his troubling existential questions through the extension of a way of identifying with an ideal image, an image he would like to achieve or pretend it to be the hope, wisdom, and understanding beyond the obvious and the physical.

Before defining leadership, exclusively dependent on the objective elements of perception of the reality you compose and present there needs to be an attempt to define the concept of an image of which you could say: behold, this I could only see by diving into a certain state, into a different role, into a place in which I can find myself and help me overcome my failures.

The man who experiences the possibility of observing everything from the perspective of exploring an image from a different angle, applied to a symbolic constant, will always plead for the existence of a different, spiritual dimension, fuller of meaning, beyond that of the usually perceived world.

And the man who takes his thinking to a higher level is the one who forms and imposes as a consequence of observation taken beyond the usual findings, managing thusly to reach the consciousness of a new dimension. A dimension of what you are that results from the content of an act of individual living.

And such an act of living evolves based on what you perceive in comparison with something that exists through the things you follow, through the aspects that feed your inspiration.

The Glow Of A Sensation Of Reawakening highlights that boundlessness of feelings belonging to the man who wants to continue his knowledge beyond what appearance is at a certain point. Thus, it is initiated the increasingly ample outlining of a sublime character, a

portrait full of authenticity that can honor the ideal dimension of a new consciousness.

Source: https://neculaifantanaru.com/en/the-glow-of-a-sensation-of-reawakening.html

The Glow Of The Void In Listening

On December 23, 2016

Your true greatness begins where words end.

I woke up suddenly in total darkness, in the state of concealing those things committed in a disallowed manner of total freedom. My psychology no longer that of a straight line, of one path, it deepened, branched off in a profound act of probing, conceptually and creatively, as every universe branches out within new universes when a quantum measurement is made.

Everything is allowed in a world that only belongs to you, but the supreme entity of this inner world, *Uroshtyam*, is perceived only by entering the spiritual realm. Writer Simona Popescu most probably found herself in the same situation as me when expressing her thoughts in the novel Exuvii: *"There are intellectual cries, cries that come from a delicate marrow. This is what I call Flesh. I do not separate thinking from life. With every vibration of the tongue, I go all the way back to my own thoughts within the flesh."*

My world seemed to be the memory of another world. I was experiencing the ecstasy of a knowledge determined by the presence of an existential fear in the face of the cry of triumph of darkness with which my eyes had accustomed in an attempt to explore a virtual world. Vibrant in this entire act of revelation of the self in an inert medium, cold as a tomb without end, in a case of anxiety, was that unity in diversity, in the use of the faculty of the reason of finding, after the analysis and investigation of the fact, the answers to the question: Could I unlock a perspective of the impossible I wonder?

Leadership: Can you live in the memory of another world by always feeding the Self with continuously other thoughts that continue to face realities that need to be renamed in order to be accepted as objective?

In the center of gravity of concealing those that were given to me to be discovered in the background of contradictions, in the noise of nonexistence that insistently asked for its rights, everything enrolling in a dimension of interiority and the land of immediacy was the very fact of concealing the will as a reflex of the inability to conceive an action. That unproductive drunkenness of waiting, of longing for a miracle. Of the absurd hope that, at any moment, something unexpectedly good would happen to me.

The darkness was becoming darker, on the extension of the hours of insomnia, of strenuous stops in a refusal given to action. The withdrawal into solitude, the feeling of being trapped, imposed, but also desired, on the path of wandering ghosts in the shaky waves of a revolutionary thinking. A relationship experienced with nothingness. This was also one of the thoughts that had to feed the world of the novel "Exuvii", at least to some extent, because like the writer Simona Popescu, I was experiencing the difficulty of a world full of possibilities, with infinite directions from which I had to choose, under the constant pressure of the imperative to be supported by the illusion.

Tension always rises when you enter a state of total expectation, silent, when you basically wait to see what follows, trusting in the feeling of a moral compensation, to know how to deal with the situation conditioned by that ineffable mystery of I AM. My reality was to be renamed within the limits of the interpretation of another world: *"I am one of the thin carcasses left behind by the butterflies when they come out of the pupae, one of the shrunken shells of the creatures that, growing up, are completely transformed."*

Leadership: Can you gain a deeper understanding of what you are through the experience lived through a manifestation of the inability to escape the perimeter of the void?

I crossed the worlds until I came to face a broader identity, meant to give me more prestige. The butterflies continued their thinking in the hypothesis of a more complex artist. Total transformation. Here is the state of confusion experienced by Urfé Nicholas, John Fowles' hero, in the solitude of the darkness that tried to swallow him, around the spell of a magician that tested his patience, beliefs, and prejudices:

"Then, the tension rise. I was in a sort of expectancy. I was waiting, waiting for something. I did not know if it were to be heard, seen, or otherwise. I knew it was coming, and I tried to discover its coming. It felt that I could no longer perceive any star. Perhaps the magic made me close my eyes. There was only the void. I remember two words that Conchis probably said: glowing, listening. The glow of the void in listening, darkness, and waiting... And this sensation seemed to last forever."

The release from any constraint, from any form of limitation is in fact a journey in search of an answer towards reaching creative perfection, grounded in an answer to the question: Could I unlock a perspective of the impossible I wonder?

For the impossible, tempered by the idea of philosophy according to which *"Your true greatness begins where words end"*, is a coming of a sensation of intense fear that is accompanied by that "Voice of Conscience" able to trigger the running in the psyche of a realistic version of representing yourself on the axis of self-surpassing.

The leader who leads through the potential of wise knowledge of the human being and life is a man who experiences, in unique moments of deep emotion and meaning, always a new side of himself, representing himself as an expression of inner struggle, a consequence of the torments he's been through, his very unity in agreement with the psychology of "waiting in the dark", in the conditions of the void.

The process of building an Ego that wants to grow all the time and unmeasured rests with the writer's remarkable gift of capturing very well the space and time in which he lives, in the authenticity of a world that remains extremely topical even after a certain period has passed since the crossing.

The Glow Of The Void In Listening is a parable of waiting that ends with the evolution of man. This waiting, for the departure of one's origin, of goals and entourages, is not only a manifestation of the lucid presence of the rational over imagination, but rather a merging with the supreme Ego, with what is unlimited, ineffable, divine.

Complete freedom is the result of concealment, departure from the known world, in a period of waiting, analysis, and psychological analysis, having as a specific the discovery of a measure of human dimension in expressing the unity of self.

And this unity of self, this immense confidence in the possibilities of knowledge that succeed the unknown, the void, darkness, waiting, represents in fact that bright column from the very essence of human spirit.

Source: https://neculaifantanaru.com/en/the-glow-of-the-void-in-listening.html

The Goal Of Our Fight For Immortality Is The Freedom Of Mankind

On January 03, 2017

Life and death are linked in a continuous game, where immortality is achieved by contributing to social evolution.

The basic theme of the movie "Que viva Mexico" is: life, death, immortality. Own, older thoughts are mixed here with those born from the atmosphere of Mexico. The artist poses the problem of death and immortality. Biologically we are mortal. Immortality can only be achieved through our contribution to social activity. We are one of those who pass the baton of evolution from the previous generation to the next. "The goal of our fight for immortality, of the people who passed through the volcano of the socialist revolution - thinks Eisenstein - is the freedom of mankind".

The thoughts provoked by the bullfights, which symbolized and metaphorized the general idea in their concreteness, are now reborn in the artist's thinking with another force, in other dimensions. Now takes place the genesis of this guiding thread that orders all the impressions in these worlds, transforming the swirl of sensations into a precise unfolding of the theme. In the gestation of the work, not only the multitude of perceived facts is mirrored, but the very dynamics of the creation process.

This uplifting path to a new life, to new ideas is no longer a simple compositional formula, but the theme itself in the form of a vivid, plastic image, born of countless faces, images, events, customs, festivities, happenings, in which the gods of life and those of death cross their paths. It is a game of life and death here, a contest between life and death.

Leadership: Can you bring out the essence of your soul and create a work that transcends the borders of nations, illustrating freedom as a catalyst for evolution?

Why should we consider human rights? Why should we prioritize the freedom of nations or individuals instead of viewing the world as one unitary organism? Many people ask the question of life and death, immortality. They believe that we are biologically mortal, but immortality can only be achieved by our contribution to social activity, passing the baton of evolution from the previous generation to the next. The goal of our struggle for immortality, of people who have passed through the volcano of socialist revolution, is the freedom of humanity.

As we move through history, we can see the genesis of such a future, ordering the impressions of the past into a coherent line. The thoughts provoked by the bullfights, which symbolized and metaphorized the general idea in their concreteness, are now reborn in the artist's thinking with another force, in other dimensions. Now takes place the genesis of this leading thread which orders all the impressions in these worlds, which turns the swirl of sensations into a precise unfolding of theme. The creative process of mankind is reflected in the dynamics of this process. In the gestation of the work, not only the multitude of perceived facts is mirrored, but the very dynamics of the creative process.

This uplifting path to a new life, to new ideas is no longer a simple compositional formula, but the theme itself in the form of a living, plastic image, born of countless faces, images, events, customs, festivities, happenings, in which the gods of life and the dead cross paths. It is a game of life and death here, a race between life and death. However, the question remains: are we capable of transcending our biological selves and achieving immortality, or are we destined to remain essentially mortal?

Always when an artist refers to leadership, he takes into account the following aspect: "The multitude of facts perceived in the unfolding of the work reveals the genesis of an ordered future through the dynamics of the creative process."

Can the virtue of the struggle against the social order become a powerful symbol in your work, offering a vision of human freedom that transcends mortal limits? How can the artist's thinking bring to light the relevance of the struggle for immortality through his creation, forcefully reborn to other dimensions of existence?

The goal of our fight for immortality is the freedom of mankind, especially in the case of artists who put their heart and soul into their work. Can the dynamics of humanity's creative process bring out the virtues of the artist who transforms the swirl of sensations into a precise unfolding of the chosen theme? How can humanity's creative process reveal the guiding thread that orders all the impressions of the past in a coherent line toward a future of human freedom?

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-goal-of-our-fight-for-immortality-is-the-freedom-of-m

The Golden Apple

On August 08, 2017

Everything you mean in God's plan is a struggle with yourself, out of which the winner is science.

It was a sort of symptom of almost total isolation, from which I could not escape. A phenomenon as difficult to understand as the judgment of God, an area in which I could not evolve except by the measure of the chance of demonstrating that I could use the traps of anxiety, any pain, any emotion, any weakness to my advantage. Of which I had so much to learn and experience, especially the mental state of resistance for the widest possible life.

The passion for understanding this experiment worthy of a complex psychologist, and especially an original psychologist, was an expression of the thirst for knowledge, the same an artist experiences in search of an individualized impression on the relationship between model and attitude, between humanity and artistic value. That's how the Man in the sky wanted, so to speak, to turn your back to the world to recognize the great confidence that you have in yourself and which only science can potentiate.

I believed that God's great plans, created after a code of high difficulty, were modelled after the conception of an art restorer who follows the pattern of thinking operating systems such as analysis, synthesis, comparison, abstraction, and concretization. But equally well they could be the expression of a determinism that acts predominantly and selectively in the intellect, materializing in the raw material of the Great Work.

This experiment of the being who educates the psyche to adapt to new realities reminiscent of the description that Albert the Great made for himself:

"An alchemist must live away from the world in a special house built by himself with the mastery and skill of a mason, where there must be at least one secret room dedicated exclusively to sublimations, solutions and distillations. He will live in solitude, being isolated from the rest of the people, until the completion of the Great Work. He must be patient and persevering until his constellations are favorable. and, finally, he will avoid any contact with the princes and the rulers."

Leadership: Is the effort to appreciate your level of knowledge a cut-off in the segment of a long search and focused on the work of a work that adequately reveals your inner profile?

The novelty effect in the unforgiving black and white of a time forgetting its pride in leaking in the sense of the chance of living an unspoken life in a continuous crisis of expression was a form of structured observation, an intensive laboratory of several consecutive days, *dans ma chamber... qui est un endroit calme et loin de tout le monde.*

With an increased sensitivity to things that are still unknown, unpredictable and difficult to access, I have come to behave as an experiment of a laborious intelligence upon which only hidden thoughts, doubts, fears are reflected in a mirror that deforms them and accentuates them much more.

I thought I would recognize myself superior to what I was, beyond what I once knew was possible, as a character who breaks out of the story world to share the real world of his

adventures.

The Alchemist is an artist in self-knowledge and God in the perspective of a long-term evaluation of the effect of discovering a new world. This discovery is made by consistently reaching the resistance state during the consistent application of the experimental method of knowledge.

An artist of substance and consequence is in constant confrontation with the aesthetics of a black-and-white confession, from which the compromise made in order to preserve its own resistance formula: the consistent application of the experimental method for finding hidden truths to which No one would have thought. It is a result of the peak moment of self-confrontation when you assess the impact of knowledge consumption in order to achieve a new life philosophy.

An incursion into a deeper area of the psyche is a play of detail with the ending ensemble that ends by moving you aesthetically, proving once again that love for what is revealed to you sublimely, in a context of the type *"Lost In Your Own Abyss"*, is a struggle of unending restlessness that makes you listen to one voice. Listen to this vice, it will always utter new truths !

The liberation brought about by the removal from the rest of the world is a cultivation in man of the divine beauty, the likeness to Him, to whom the great victories of science can be attributed.

Having a whole collection of memories and life lessons at your disposal, thousands of experiences and unforgettable moments, to solve a bunch of nuisances, philosophical and identity bugs, I build a new vision for myself of the reality with which I am still in direct contact, although its consciousness seems rather ephemeral. Completely opposite in comparison to the task of a painter that resides precisely in overcoming the timeless frame of the portrait, to make it dynamic, forcing him to live in time.

If I think about it, I was still an artist, through the fact that I was the embodiment of a huge sum of consecutive moments, combined in a struggle with a self that does not let itself be understood, does not let up, in a temporary setting of spiritual essence. In this way, I have noted with pleasure the coincidence of the fact non-conformism, the constant passion and thirst for originality are the forms of expression of the meaning of life.

The true masterpiece of creation is the attachment to the canvas of a most complex and unlimited life experience, which reveals in an exceptional way the inner profile of the one portrayed.

In an attempt to obtain the upside-down image of the soul, with the help of elements given by the deep meanings of reflections and meditations, along with the escape into a vague and paradoxical space of a difficult reality to express in the primary phase, I managed to build a certain figure drawn between spirituality, art, science, and intelligence.

A psychological portrait of an Alchemist who understood that the background – self search, the phase in which take place the "digestion", ripening, regeneration of inner powers, in fact the prime matter of the most complex of experiences, analysed carefully under the microscope of consciousness and the pre-felt by the eye of the artist – is the only pure science that corresponds with the upper part of the Great Work.

The Golden Apple is a continuation of the thinking: "Everything you mean in God's plan is a

struggle with yourself from which science is victorious."

The only source of everything that exists, the only secret that alchemists fear to reveal and feel obliged to preserve in the general context of the transformations they experience and suffer, such as metals subjected to very high temperatures is... the struggle.

Source: https://neculaifantanaru.com/en/the-golden-apple.html

The Golden Lever Of Leadership

On December 21, 2010

Determined people to realize your inner sense of power, so that they to be able to optimize more effectively the resources necessary to carry out the activities - in accordance with your goals.

Everything began on that late summer night. Colonel Cal Rhodes felt a strange anxiety that thrilled him. He could not sleep, because the living image of his son obsessed him. He could not accept that he died. A small fleck of hope still remained within him, and he could not remove it. He still believed that his son lived, because, after the war in Vietnam, the authorities declared him as being missed in action and not dead. Filled with fear and with a concealed terror, he had to go looking for him without fail and delay.

Since that night, Cal Rhodes was seized by a single thought, which turned into the biggest goal of his life: to save his son from the concentration camp in Laos, since he had received the information that he could find there the last survivors of the war. Even so, he could not achieve his purpose by himself. So he got in touch with the former brothers-in-arms of his son and, with much difficulty, he managed to convince them to give up their peaceful lives for a final rescue mission, but which was extremely dangerous at the same time.

Leadership: Do you hold on to a mission through which others can be aware of the source of your inner power, starting from the premise that feeling is a way to recognize the interaction between remorse, doubt, and synergy?

Cal Rhodes had to hold on this mission, which he alone had planned. His desire intensified by the fear that his son could have been tortured and even killed, determined him to plan carefully the strategy in order to achieve his goal. With a boundless enthusiasm that could break any barriers, Cal trained and prepared the six comrades to face high- risk situations. They formed a close friendship. The sweet taste of this association was due also to the fact that everyone had to share the same vision, the same goal and the same enthusiasm.

Cal Rhodes felt both hate and anger against those who kidnapped his son, but also the pride of becoming his savior. This gave him a certain prestige, strengthened his dignity as a commander and developed the talent of leadership. The six comrades got to have a great confidence in him, trusting his abilities to lead a team. Their cooperation was more than agreeable, because it was made under a moral obligation – they were all convinced by Cal that his son's rescue was a very serious reason for teamwork.

For having believed fiercely in his leadership, Cal has won the trust of the six comrades. They were aware of his inner sense of power to lead (exceeding their personal limits, imposing his will only to find son lost in the mission) - and driven by the momentum of the soul, were mobilized better never to help in that huge task which had taken on him.

Inner power is the result of thoughts that always cross your mind in a format of the type "I will never forget the wounds inflicted upon me", inspired from the reality of the transition from the production of a tragedy up to the triumph of a life that's been found again.

Leadership: Can you build an influence such as "emotional persuasion" to cause that constant reference called synergy?

Let's not forget that this act of bravery – initiating an extremely difficult rescue mission – indicates a young mind, although Cal Rhodes was an old man past retirement, with full awareness of the eventual and future risks. Although he was old, he was the kind of guy who knew how to proceed and solve every single problem. There is nothing which can prevent him or force him back from what he has planned to do. His son had to be saved at any cost.

If you watched the movie *"Uncommon Valor"* (1983), you know that the mission was only partially successful, because the team led by Colonel Cal Rhodes managed to save only some of the prisoners, with the cost of losing two of its members, while his son had died long before they got there.

However, it is worth remembering from the movie that unity of thought and action that was created between the Colonel and the six comrades, a strong synergy based on sharing a common vision and understanding, a synergy based on courage, justice, respect, integrity and efficiency.

Just as a painter always takes into account the structure of shape and color in order to optimize the quality of the image, you also must consider the spiritual calling towards accomplishing an almost impossible mission to perfect the means of strengthening life with new possibilities of personal development.

Emotional persuasion has as an effect the impulse of the feeling of communicating a reality that cancels out the burdening drama of an incursion into the past.

The golden lever of leadership is the inner mechanism that gives you the propelling force necessary for achieving a higher level; it represents that great spiritual urge through which you can rise above people by your own; it is that unbreakable faith in yourself through which you can overcome any limit and barriers in order to achieve your goals; it is the essence which sets in motion the appropriate power for your actions; it is the most effective way by which you can increase the value of your leadership.

The great Greek scientist Archimedes said: "Give me a place to stand and I will move the Earth". Like any lever, "the golden lever of leadership" must also have a place to stand. And this place to stand is nothing but the team united around you, which you must train and develop in order to achieve a common goal.

The golden lever of leadership designates the ensemble where several forces act: the inner impulse of the leader, as well as his competences, abilities and skills, both his and his team's, at which we add their collaboration, cooperation and cohesion.

Have you built such a lever for yourself?

Source: https://neculaifantanaru.com/en/the-golden-lever-of-leadership.html

The Golden Mentor

On April 16, 2009

Guide people to what's best and brightest in them, by focusing more on their spiritual map.

A movie about which I have talked before is *"Gattaca (1997)"*. There is a scene, right at the beginning, which stuck well in my mind.

The story of the movie takes place in the not-too-distant future, in which the specialists could find out in just a few seconds, the exact time and cause of death of a newly born baby. And to Vincent has been predicted that he would die at the age of 30 years because of his weakened heart.

The boy's mother, lying on the hospital bed, waited impatiently and with great emotions, the doctors' verdict. After the doctors gave her the verdict, notifying her of Vincent's life expectancy, she still looked at her baby with a happy and affectionate expression on her face, and, very confident, not letting herself discouraged, exclaimed with pride and a spiritual delicacy: *"I know he will do everything. You will do something, Vincent."*

She was thinking: *"I know you can. I know you'll be somebody. You'll be able to do something important with your life, no matter what the specialists say."*

Undoubtedly, Vincent's mother had more confidence in him than in the genetics specialists. Furthermore, her confidence became reality in time. Vincent made it, eventually, although he was not meant for that world, although no one gave him any chance of becoming a pilot to Gattaca and fly in the outer space.

Leadership: Have you decided that you want to experience the miracle of an impossible world to give meaning to the tendency of perceiving that you only exist in the minds of those who reinvent your own story?

Affection granted to those around, to which are closely tied the ambition, will, and commitment to yourself, has as a finality the need to remember only the landmarks that lift you in their eyes.

Empathy lies not necessarily in your care to fit some form of generosity or a dose of exceptionalism to a reality that can be denied. But rather in your tendencies of placing in a proper position the relationship of a vulnerability of man with the state of being gifted and that of fascination he feels when he discovers the wonders of the world, so as to not induce nefarious changes within the latter.

"I know you can, I know you will do something". These simple words, but full of life and of hope, full of desire and faith told by a person truly interested in you, make you feel better, stronger, to be more confident in your future, more creative, more willing and motivated to be a part of the show of life.

Being convinced of her good intentions, you will not hang in yourself, you will not fill yourself with sadness but, more than certainly, you will become a new man. Even so, you can very easily be demotivated by someone who tells you with conviction that you do not have

the potential necessary to produce results, that you have a limited perspective on your field of activity or criticizing you with every occasion.

Do you bear the mark of a unitary and consistent personality in its tendencies to prevent and combat any other unfavorable factors that manifest themselves during the attempt of others to self-indulge?

To reinvent a story means to produce a new version of reality available only in the shape and content of the message that you can integrate directly into the background of an emotional manifestation that predisposes man to dreaming.

I strongly believe that very few managers, respectively leaders, are able to flawlessly play the role of loving and caring mother, who would always be there for people with a great heart, with hope, with a sincere and accentuated preoccupation, which would do everything possible in order to determine them to choose the best path to evolution. People's paths cannot be guided by more than one person with strong will, with an optimistic vision on life, on present and future, who knows how to read deep in the hearts of people, allowing them to catch a glimpse of faith.

Only a strong impetus, a healthy, intense blow of life and an excellent morale can help you overcome any obstacle, even if that hot blood owned by winners does not run through you, even if you lack the attitude specific to superior people. Your attitude may be subject to a change if you have around you, near you, as often as you feel the need, a person who, putting all his hopes in you, trusting in your potential, encourages you and gives you a certain dose of courage and imagination.

Leadership: Is the imprint of your spirit of a man capable of sublime resonances visible everywhere in the tendency to take any emotion and turn it into a new landmark and impulse for life?

Life must be glorious, a complete triumph, under no circumstance a difficult or unpromising *"score"*, and if you do not have on your side someone who, through words of eulogy, through periodical encouragements would make you confident that you are able to take over the initiative every time necessary, and that you are able to handle any situation, you will not be able to rise above all expectations.

Just as the blood circulation is concentrated on the heart rather than the liver - and so you, as a leader, you should focus more on the inner beauty of people, on their spiritual map, on their qualities and skills, rather than on their willingness to gather around you.

Help people breathe, not to stifle !

How good it would be if any company would have in its leadership a protective and loving "mother", worthy of being listened to and followed, who would give people a certain peace of heart, a mother who would not prevent weak minds to build a strong future, who would help people instead of shoving them, who would give them trust, and they, relying on this trust, to forget about all their fears, to leave behind their unhealthy thoughts and feelings, and to approach life with a great enthusiasm, just like Vincent did.

The impetus for life is essentially instilling a sense of belonging to a space defined by a value system based on a promise and a certainty to stick to.

You will always be evaluated according to your ability to identify with a reality in which you can act, experience, evaluate and decide on the consequences that make you responsible.

Every human owns a map which highlights their most precious values. You only have to understand very well their map and then to give them some precise coordinates to thank them spiritually and that would open a broader horizon to them. Guide people to what's best and brightest in them, by focusing more on their spiritual map.

Conclusion: Of course, it is very important to have a mentor, even a spiritual one, who would support you and lift your morale at least in hard times, just as it is equally true the fact that, sometimes, time does not pass in your favor and you are obliged to get palpable results quickly, which, of course, is the best impulse for you.

Source: https://neculaifantanaru.com/en/the-golden-mentor.html

The Golden Ratio OR The Divine Proportion

On February 11, 2009

Mathematics represents the universal language of humanity, with the help of which we can understand God. (Dana-Georgiana FLOREA)

I know this equation, it is characteristic of segments divided in the ratio of the golden ratio. And now, let's draw the conclusion: in the meridian triangle of Cheops' pyramid, the hypotenuse is in the golden ratio with the smallest of the legs. This is the triangle that bears the name of the Egyptian triangle. But the golden section is also included in the dimensions of the king's chamber, located inside the pyramid, which is reached through a corridor that communicates with the outside through an opening in one of the outer walls, located about 14 meters above the ground. The dimensions of this parallelepipedal room are the base – being a double square (with sides 1 and 2), and the height equal to half of the diagonal of this rectangle.

Who, and when, it was discovered that if two segments of a figure are in the ratio of the golden ratio, that figure makes an entirely different impression from others in which this division is not considered, will never be known, for it is a good handed down from prehistory. Assumptions exist and we will discuss them later. It is certain that the pyramid of Cheops, and others in which this ratio was respected, imposes through its grandeur, through the harmony and solidity of the form. Many wondered if she would make the same impression if she were taller or flatter. The sympathizers of the golden ratio, however, claim that its perfect proportionality is due only to this ratio, which got the name of the golden ratio or golden number from Leonardo da Vinci – and has kept it ever since.

Luca Pacioli wrote a whole book about this subject and entitled it "Divine Proportion", and his friend Leonardo da Vinci put aside the dozens of plans and tasks he had, just to make the necessary drawings for this book. That, in the 15th century, and in the 20th century, Matila Ghyka published several books on this subject, one even titled *The Golden Number*. Then, the golden ratio appears as a mathematical element that intervenes in the expression of beauty in art. And, there is a third reason: we will have so many other issues to discuss that I don't think we will have time to return to this one, if we don't decide to say everything we have to say now !

Leadership: Is the content rendered by the image of your creation perceived as a scientific obligation for the development of a link between man and the Universe?

- You specified well, sir: we will only say what we know about the golden ratio, because there will be a lot more that we don't know !

- And among those we know, we will have to mention those who do not recognize any merit in the golden ratio ! Among them is Benedetto Croce, I think you have read about this too?

- Could he not have done it? Don't I have the memories of the past so that I don't know what would await me if I skipped some important line from a book taken from you? And if we are going to discuss the gold standard, then we have to start with the Greeks, because they said it directly, most likely after importing it from the Egyptians. It preoccupied the Pythagoreans a lot, then Plato and, of course, Euclid, with whom I prefer to start, to present it first from a strictly geometric point of view. In *Elements*, it is mentioned for the first time in problem 11 of the second Book, in this form: "Let a given line be cut, in such a way that the rectangle contained by the whole line and one of the segments is equal to the square of the remaining segment". First, let me specify that the Greek mathematicians used the term "line" with the

meaning of "line segment", then that this problem is an example of solving, geometrically, a quadratic equation. The method used, known as "application of areas", leads to the determination of point C on the segment AB, so as to realize the required relationship (fig. 6). Denoting AB a and AC x, then a (ax) = xz.

It seems that in Book Two this problem serves as an introduction to problem 30 from Book VI, which is formulated as follows: "Let a given finite straight line be cut according to an extreme and average ratio". Here, in Book VI, there is also the definition that was not introduced in Book II: "A straight line is said to be cut according to an extreme and mean ratio when, as the whole to the larger segment, so the greatest to the least". Here is the golden section which for Euclid and the other Greek geometers had the name of dividing a segment into mean and extreme ratio.

- In truth, the construction of regular convex or stellate polygons with 5, 10 and any even multiple of 5 sides is based on the golden section, and this was the work of the Pythagoreans. These constructions are found in Book IV of Euclid's Elements, starting with the 11th sentence, or rather even with the problem in the 10th sentence: "Let an isosceles triangle be constructed having each of the angles from double base of the remainder". This problem, which is solved by applying the division of a segment in the golden section, is then used in the following constructions. In V. Marian's Commentary it is clearly stated that these sentences, like the entire Book IV, "are a discovery of the Pythagoreans". And further: "The Pythagorean origin of the construction of the side of the pentagon also emerges from the fact that the recognition sign of the Pythagoreans was the star pentagon (pentagram)... It even seems that the choice of the pentagram was made precisely to remind this important discovery".

Leadership: Can you create another vision of the way in which the compositional experimentation of the idea of "primordiality of creation" is desired through an intensification of the manifestations of life?

- Admiration is an understatement, I think they adored it, especially if we think about the fact that the golden section can be built with a ruler and compass.

- You are right, for the Greek mathematicians this argument weighs heavily, or the golden ratio is, first of all, a proportional average, therefore, it can be constructed with a ruler and a compass. And, effectively, how would the operation be carried out?

- It is not difficult to understand that this property of the segments found in the golden section, to transmit their properties to each other endlessly, delighted the Greek mathematicians, and stunned Luca Pacioli to such an extent that it made him attribute a divine origin to this proportion ! It seems to be a harmony that is transmitted from one segment to another, like a permanence of life !

- But that is how it is in reality, because the golden number also expresses one of the manifestations of life: the law of organic growth, which Leonardo Fibonacci established at the beginning of the 13th century. The problem, which has since become famous, entitled the house rabbits, is in the twelfth chapter of the Book of the Abacus. Given its charm, I would read it right after the original:

"How many pairs of house rabbits are born in a year, from a single pair of rabbits? To find out how many pairs of rabbits are born in a year, someone placed a pair of rabbits in a walled area, knowing that after a month, a pair of rabbits gives birth to another pair, and rabbits begin to give birth to offspring at the age of one month. Since the first pair gives offspring in the first month, the pair doubles, and in this month two pairs are obtained, of which one pair, namely the first, will have offspring in the following month, so that in the

second month there will be three pairs; of these in the following month two pairs will have offspring so that, in the third month, two more pairs of rabbits are born, and the number of pairs of rabbits in this month is five. Among them, three pairs will have offspring in the same month, and the number of rabbits in the fourth month will be eight. Among them, five pairs will give rise to five other pairs, which added to the eight other pairs form in the fifth month thirteen pairs.

Thus, Leonardo Fibonacci found that there is a numerical law by which a property of living matter can be expressed, namely, in the form of a string of whole numbers: 1, 1, 2, 3, 5, 8, 13, ... which has the property that each term of the string, starting from the third, is the sum of the two previous terms: (1) 2=1+1; Or 3=2+1; ...13=8+5. This string, double additive, bears the name of the discoverer, the "Fibonacci string" or the "law of organic growth".

The primordiality of Creation refers to the act of establishing a point of support, such as a mathematical calculation, with the help of which you can determine a similarity between "that which is above" and "that which is below", between the manifestations of life and the behavior of the universe.

The Golden Ratio OR The Divine Proportion highlights the mathematical means by which a solution can be determined that intervenes in the expression of beauty in art, and not only that. Also, as Pythagoras claimed, the whole universe is mathematically ordered and everything can be expressed by numbers. And in 1989, the legendary physicist John Archibald Wheeler suggested that the Universe is fundamentally mathematical and can be seen as made up of information.

*** Note:** Câmpan, Florica - Povestiri cu proporții și simetrii, Editura Albatros, 1985.

Source: https://neculaifantanaru.com/en/the-golden-ratio-or-the-divine-proportion.html

The Good Soul From The Kingdom Of Darkness

On March 16, 2009

Establish a connection with people's hearts, without hiding who you really are.

Bill Parrish, founder and president of Parrish Communications Corporation, was a man whose character can deeply impress everyone, a very educated man, well-informed and with a rich life experience. He had to use all his strengths to exercise influence on Joe Black, that was in love with his daughter, Susan, and whom he wanted to take with him in the kingdom of darkness.

In order that his point of view to influence Joe's decision, Bill had to prove to him that he is right. He told Joe:

- You can take whatever you want because it pleases you. But that's not love. It's aimless infatuation which, for the moment, you feel like indulging - it's missing everything that matters. Trust, responsibility, taking the weight for your choices and feelings, and spending the rest of your life living up to them. And above all, not hurting the object of your love.

You say you love my daughter, but you don't know what love is. She "loves" you; she doesn't know who you are. Susan went for that poor son of a bitch whose body you took. But she does not know who you really are.

Does she love you? Who are you? Did you tell her who you are? Does she know here she's going? Why do not you tell her? Try. See what happens.

Leadership: Can you insert an image into an emotional message so that the message is part of an inner rational determination that is consistent with objectivity?

Do you remember the movie „Meet Joe Black (1998)"? Immediately, after that Bill stopped talking, Joe Black's attitude has changed. He was ridden by presentiments. While he reflected at the words of Bill, the darkest thoughts haunted his mind, starting to grind him. A light broke in his mind, while in his heart was insisting disorder. Suddenly, he realized that his existence had become empty, so empty that it appears to no longer make sense.

If there was any doubt about his individuality, all Susan's confidence in him would be wasted. For a pure soul, perfect, how could she accept as a partner the "Prince of Darkness" by himself? At the end of the movie, Joe Black gives up Susan, realizing that she could never accept him in her life if she would have found out who he really is.

In order to establish strong links based on mutual understanding and trust means to fill in the hearts of people the place that you must have it, that you deserve and which you consider correct. Their perception of you must be not only good, but also according to their personality, to their own values, their own expectations, and with their own ideals. As a leader, you must manage to close in the hearts of people the feeling of a favorable agreement to eliminate the possibility of any conflict. They should feel a total safety, an absolute peace, in order to make common cause with you.

Do not give people the opportunity to meet you, is to raise an insurmountable obstacle between you and them. Do not turn your leadership into an insurmountable fortification. For,

the one who builds up before him an insurmountable fortification, cuts all ties with others around him. Continue your way to the hearts of people in a confident way, leaving place for their right to know you, and their attempt to get closer to you, to attach to you for what you really are.

To insert an image into an emotional message is to impose the particular, in which you incarnate as a "projection of sensitivity", where there is no positive reaction to change.

The Good Soul From The Kingdom Of Darkness symbolizes that good part of yourself that you have not managed to show other people around you, despite the benevolent intentions. In vain, you want to establish links if you fail to fit in the well-defined pattern of others. In order to bridge the gap between you and the others, it is necessary for your inner beauty to be shown to good advantage, and to comply with their own beliefs and desires.

Just as the manual focus on digital cameras can be best achieved by handling the rubber ring on the lens – in the same way developing your relations with others can be best occurred by "handling" their own experiences and inner aspirations, removing their doubts, behaving according to their own feelings and focusing yourself on their convictions. Establish a connection with people's hearts, without hiding who you really are.

Conclusion: Knowledge of people is very important to be able to lead them on the right track. Let yourself be known by others, be open, and do not hide behind some lies about your person.

In vain, you have a good heart if it is hidden in the "kingdom of darkness". Mutual knowledge generates links between people, underlying on effective cooperation and mutual assistance. Do not turn your own self into an insurmountable fortification, as in this way you will remove people from you. Be open, be honest and fair, and you will have the support of people, support that any leader has great need.

Source: https://neculaifantanaru.com/en/the-good-soul-from-the-kingdom-of-darkness.html

The Grace Of Living Under The Mark Of Art

On July 09, 2018

Evaluate objectively how you use your knowledge so that your work will restore with the means of artistic perfection the confidence in a new era of aesthetic evolution.

Science is a painting experienced at maximum intensity, a consistent infusion of creativity belonging to different levels of experience. Sometimes it is a fervor, tension and excitement, mostly derived from the tension of dramas and conflicts of real existence. What I experience in between the visualization of aspects and details, admitting that the hazard alone has created everything I see around, resembles a living dialogue between the three primary colors: red, yellow and blue. But at the same time, it means to accept the almighty role of chance and the need to preserve biological diversity in the evolution of life.

In artistic language, I notice the same refined note of complementary tones, through allusions and postmodernist references, between transparency and poetry, between the primordial reason of existence and the instinctual determination of writing, maintained in the state of maximum brilliance and saturation. Demonstrative, I am building that energetic symbiosis that is absolutely necessary in order to intensify the irradiation force of the word full of core, written with much grace, with much talent and with great dedication, dominated by that tendency of rapprochement between the power to embrace the universe and the power to exalt the feeling of life.

A brilliant mind never refuses to conquer a negotiation with time in an alternative space, reflection and dream. It experiences an ambivalence determined by an epistemology of depths, so it does not decline its belonging to the artistic conduct of an esthetician who knows how to turn any idea into a composition, every banal object in such perfect qualities that they seem human. Artistic science, by investing the color with the radiant energy of the inner life, is related to the ratio of symbolic forces, emotions and emotional qualities that cannot leave the viewer indifferent.

Whoever stretches out a trembling hand, detached from the theme of a painting by Salvador Dali, whom the persistence of memory always carries with other meanings, will be touched by that magical emotion called ATTRACTION, by that glittering genius characteristic of unforgettable compositions which impresses with a thrill of wonder in front of the essential things otherwise seen and treated.

Leadership: Do you demonstrate your competence to carry on a continuous activity as a motivational factor in the artistic education process that determines your willingness to return to the "formidable" position?

In the most passionate art, which only the philosophy of pure ideas raises to the quintessence of innovative sciences, there is a unanimous opinion, a hint of truth justified, a law valid until the end of the world, trivial to theories of change. That if you have not mastered the secrets of any art until 35 years of age, if you have not finished your own style of creation and chromatic harmony, and if you have not made a major change in a particular science by recalculating your coordinates from one pole to another, then you will certainly never succeed in doing it. You're just a dilettante !

In this case, as is demanded by the rigor of technical execution that does not sigh and doesn't roll its eyes when faced with artistic splendor, you have to distinguish between the influences of certain thoughts and the material testimonies of science, in the great equation of a highly refined inspirational intellectualism.

You will never be delighted to know a man who holds any important function or position in society if you know that his whole life has been a great ZERO in science, the art bypassing him with a stubbornness almost incomprehensible, with a short turn to a great dead-end, called: apathy.

The formidable position is attributed to the artist who knows that the work no longer belongs to him if he had dedicated it to science, becoming an emanation of inspiration that gives the world the opportunity to discover the deep levels of his being. What does your name resonate with: a public function or a great scientific breakthrough on the higher aims of art?

Leadership: Do you understand your self-realization as a form of enrichment, styling, or spirituality obtained from a creative effort that leads to an original derivative work?

If you put yourself in the place of the author of this article, trying to look at the future of the technical civilization and the future of artistic education, then you will probably gaze over the lines of writing in eternal ink as if you were trying to predict their reactions. Immediately following this action replaced by artistic contemplation, the feeling that you are forming a superior entity of human condition by shaping all external forms into new artistic content.

Your mind will encounter things hanging from the walls of the houses opened for sale, surrounded by a staggering number of lines, shapes, chosen decorative combinations, vivid colors, pastels, and dark tones. They mark the nuances of future forms of expression. With time you will try to establish a boundary between kitsch and true art.

The most inspired writing captures the art of perfection of a world that can be made up of every little thing that comes to your way, just as pearls are formed from a grain of sand inside an oyster.

Leadership: Are you ready to accomplish something that exists in the germination stage of your natural endowment that tends to update new perspectives potential resonance?

I was just reading an article about Sir Tim Berners-Lee, nicknamed "the father of the internet". He did not hold an important public function in society, but the present and the future of the world depended on him at the age of 34 when he invented the World Wide Web. Practically, he was more important to changing the technology and form of society than all the presidents of the world's great states.

As for art, I read somewhere that Leonardo da Vinci educated himself to learn to read the handwriting of nature, which can be seen everywhere: in wings, in egg shells, in clouds, snow, ice, crystals and other random combinations. He used this understanding to find new ideas and solutions to problems. He could probably get ideas from the shoe of a messenger.

Both one and the other, in a similar way, have touched the same sensitive line of creative power born out of the curiosities of the world of science and the environment. See? The whole world and all the progress of society, in a dialogue with a God that is revealed only by faith, that is, through the wisdom of experience and of the individual study, actually relies on the creativity of artists and scientists who have reached The Holy Grail by their own power.

Without them, we would probably have been so far behind, at the "story skeleton" stage of a universal night that never had a dawn for the progress of mankind.

Personally, I attach great respect to artists and scientists, in no case to individuals who hold

various public functions. Because only from the first I really did learn to fundamentally change a whole society.

Leadership touched by the influences of art can only generate the change of an entire society if it reflects the positive and constructive attitude of the foundation that creates prerequisites for updating new motivations of learning based on the perception of creative immanence, not theory.

The Grace Of Living Under The Mark Of Art is a part of a formula that genuinely expresses the call to the heights of the great human ideals toward giving birth to new, innovative and lively impulses such as: "Enjoy every little thing and appreciate it to its true value, that is what makes the big difference ! "

The evolution of aesthetics begins with an exciting description of the way you approach things from the perspective of elating to the value of the artistic act, the consumption of uniqueness and the reduced reality to a metaphorical correspondent.

Source: https://neculaifantanaru.com/en/the-grace-of-living-under-the-mark-of-art.html

The Great Challenge Of Leadership

On August 11, 2018

Try to introduce a new measure of reality without departing from the role you play in supporting the emancipation of an alternative sphere of influence.

I was a full-face idealist, always looking for new and interesting things, lost in a completely puerile vision and directed in the completely opposite direction of what reality represents. In a way, I seemed to be framed in an artist's creative space guilty of refusing to accept the obvious.

Like Hamlet's somewhat reversed figure, but still a slave of feelings that brought only torment and endless troubles over my life, I began to see the world through the eyes of a magician who invokes the spirit of immense power, but fails to make him disappear.

So, I was captivated by my own suffering from an artist's imagination of recreating a world, but one seen from the perspective of a magician or risk or an alchemist, somewhere between life and disappearance. It was a sweet suffering, reflected only on the screen of consciousness, one that develops the most useful and most sought-after abilities in a man: the lucidity to delimit myself from the rest of the world and the ability to make shows on the stage through the content of disturbing strangeness, offering the experience of living a wide spectrum of sensations.

I invite you now to the opening a wonderful show. There are 40 cool guys on stage, crammed in a fairly tight space, and exclaim with enthusiasm all together: "We, the actors, we're doing the games ! "

Then, from nowhere, an unknown person appears, but with a genius strategy, worthy of a magician. In one second, he moves the spectators' attention in the other direction, leaving the actors with their mouths agape in the middle of the scene.

Leadership: Can you exploit the interpretative aspects of your role through that exemplary existence experienced through the intercession of a spell that spills out any power of opposition?

If you have not yet figured out, I prefer magic instead of acting, however much suffering is involved in doing so. The sad separation from the other artists defeated by the miraculous power of suggestion, hypnotic, worthy of a true showman.

One truth is imposed here with all the evidence: there is a surrealistic man who has no limits to the associations of compositional elements and gives a total freedom of expression. He is not a certain artist, in this case the kind of expiration that can hardly convince the public, but it is the spectrum of a power of unique creation through its sustained vigor and its amazing multilateralism.

I would like to conceive my leadership as an unprecedented visit to the universe of an intellectual of the visual, leaving the image of a supernatural and timeless being to manifest itself. Spectators could detect my presence, but only in the absence of the image that truly represents me. They could interfere with me only through a "Who's there?", the question Hamlet starts with, which will not fully gain its meaning until it is resumed by Horatio: "What are you?"

Leadership: Do you reserve the right to judge your own performance according to the image of the reality of a form of art that changes its approach according to the rules of an exceptional performance?

The beauty and importance of magic lies in the fact that you do not have to give anyone explanations about your initiatives, even if everyone tries to explain the mystery of your appearance and disappearance. Involuntarily, the spectators will cast their eyes on those who are immediately on the other side of the stage, where the great challenge lies, where they hide the form of a parabola broken like a universal labyrinth.

I realize by writing these lines that I have already convinced you to form a picture of me. But none of you really know who I am, how I look, and where I am. I will protect my secrecy with obsessive meticulousness as a truce in the technique of assembling a secondary event, enhancing the mystery of a magical power that is projected into your memory as an acknowledgment of an impossible reality.

Is it not absurd to claim that an imaginary existence could be a real existence? For there is little talk of imagining an easy method to conceive of a particular reality and to establish a convenient difference, but to know what is the reality from which the role of man in the mystery horizon descends.

Magic in leadership has as a main advantage the freedom to decide whether to preserve or not an existence between "who's there" and "who are you", concretized in a picture that fills the imagination, reproducing the reality of a superior power.

The Great Challenge Of Leadership is to reveal your true identity by letting things evolve over time without being hasty, precipitated, or restless because of the less visible way to make yourself known (as author of a creation that can handle the plan of an "artistic" reality).

Source: https://neculaifantanaru.com/en/the-great-challenge-of-leadership.html

The Great Composition Of Experiencing Through Sight

On May 09, 2021

What you experience through your creation is what you see in yourself as following the natural passage into nature.

The entirety of my art consists of seeing the unseen. And if what is precious and in sight is not always easily observed, going into more detail in the analysis of a creation of nature, unique in delicacy and finesse, well this is due to the false view of the problem of beauty, which I could never ignore.

Simultaneously with the vibrant, colorful view, the point of view, completely true, of the catalytic notion of attention "Senzavisandhy" is established, that is, a true mastery in imitating Mother Nature, which I must take into account when caught under the effect of art, that is, outside time and finite space.

For me, beauty is the expression of a look cast on an embodied spirit of nature, such as the rose "Double Delight", that look with which you begin to understand everything, which the painter calls *Vissorthute*and which the sculptor calls *Atissdivheva*, meaning one and the same thing: transposing the physical aspect into a reflection of my inner universe.

Just look at this rose, admire its beauty. Observe it through the eyes of the artist, with that sensitivity of nature that allows you to more intensely experience the feeling of harmony, of reconciliation with yourself and with everything around you. He seems to radiate that incomparable spark destined by the spell of art that transforms any dominant point of view into a free frame of form and line.

Leadership: Is the way you understand the connection between art and creation a reflection of your inner state in the consciousness of a reality external to the human spirit?

For a moment, the rose disappeared from my sight. He is probably endowed by nature with the power to be invisible. What does this mean? Perhaps art fulfills functions other than the ability to observe, being at the same time related to the sense of interiority (most considered by creators), passing over the immediate reality in the form of a superior reality. Unlike the ideal sense of distance, through which we acquire a superficial summary of reality.

When an element of nature disappears from sight, only then does the sphere of our interiority widen, because we no longer limit ourselves to the material part, but to the spiritual part. This explains the fact that I always respected the rose's desire to remain invisible and I never imagined that it would have any particular reason to hide from my curious eyes.

By learning the art of remaining invisible, hidden in the other 180 degrees that people cannot perceive visually, he was able to turn his absence into a way to influence the viewer's perception, not just to be aesthetically pleasing, but to be felt spiritually in a retreat, far from the world.

And a key teaching of great knowledge is to educate your actions so that you remain invisible, omitted from the world view, like a rose that closes its petals during the night, and then opens and gives rise to many, more intense sensations during the day. Everything we know about the eyes, we must also know about their sight, because what pleases the sight

are eyes full of knowledge.

When I look at the rose, free, stoic, full of a good hidden scent, I try to look at the world through the sincere eyes of a painter who boldly redraws his life. But when the rose is hidden in the darkness of a word that does not feel its purpose, in the darkness of a mind that does not long for knowledge, in the darkness of a lonely and faithless world, then your eyes open long enough to further seek in yourself the answer to the old question: "Who am I really?"

Leadership: Does this reshaping of self-perception transposed into a symbol of fidelity to knowledge require the transfiguration of your mind into the recognition of creation from the perspective of its spiritual foundation?

Look at something you can't look at, and try to capture what can't be captured. You will find yourself in my universe, so far removed from other universes, worthy only of a cautious gaze that seeks its true measure in the depths of an infinite silence, of a confession left speechless.

Take a good look at what you see, and even if you don't see anything, at least do it as if you were seeing. I'm always like a novel in which I am the main character. Sometimes I have no pity for myself, I get lost in oblivion, other times I show some indulgence in understanding that forgetting is not allowed to a Christian. And even if from all this naturalism a drama is born, something still brings me closer to art.

Yes. I talk to myself as if I'm going through a narrow gate. In all of them there is a decantation of feelings, as in a purification of emotions that shapes the representation of a finality of nature in the form of a rose, a finality that is in a subjective relationship with my faculty of knowing an embodied spirit of nature.

And if you still cannot see me, catching my eyes fixed on the sky, the moon and the sun, then it is better that you do not see me at all or never, so that my silence does not reach you, nor does it return to me.

That's how it is. At some point, we all look at the universe of creation, we all want to go through life like a rose through the darkness of night, unseen and yet present in a large-scale event, in the guise of a fantastic character passing from one reality to another, from one mind to another, from one scene to another, from one incarnation to another, from a relaxed atmosphere into a unique exhibition.

I chose a very sonorous word related to this experience: *Quinthaoss*, meaning the unconscious sense of the feeling of "I AM", without a doubt.

The spiritual foundation of a creation is given mainly by an uplifting feeling: "I am part of a whole that has been divided into equal parts, and of which the rose represents the unit of measure of the soul in solidarity with the divine being."

The Great Composition Of Experiencing Through Sight is a way of communication and relationship between an emotional activator and a surrealist of a classical nature. "I think we'll get along great", the rose said to me. It is clear that its whole being does not emanate indifference...

So, when I talk about the consciousness of a reality external to the human spirit, I have in mind an excellent example of empathy and sensitivity that nature provides me to reflect my

personality, different states, whims, self, mood...

Source: https://neculaifantanaru.com/en/the-great-composition-of-experiencing-through-sight.html

The Great Kingdom

On January 15, 2017

Float straight ahead to meet what fulfills you and gives you a meaning.

I always had a strong sense of predestination, the kind that represents you to the maximum point of absolute value, accompanied by an eternal quest – from temptation to outcome – of what I didn't know how to fulfill, but to which I looked forward to facing. I couldn't go on believing in chance, especially because many things in my life seemed to exceed the measure of coincidences between the development of events and the scenarios so often imagined. It was the case for me to experience a new image, a new approach to the concept: *"Go forward in the future, and never go back ! "*

The certainty of my existence, which I hunted so frantically over the years, and the meaning I tried to give to this certainty, was due to the consciousness of a certain superiority, in the form of dreams, which managed to return in my own responsibility of acting without fear and without blemish, such as the blood returning to the heart through the veins, circulating without any obstacle.

In the context of the life of the one who knows and composes everything, of the master of the alchemy that composes and decomposes within his magical crucible the elements found in a state of fusion, was given first of all the test of the ambition of leading an expedition that will stay in the memory of time for a long time.

The expedition, the separation from the world, made by all the rules of a compromise signed with myself, the belief in an impersonal creator God in the time of my refuge in a state of contradiction, without knowing where to focus my efforts, it was the beginning of a refusal granted to the temporary, the duty of remaining unchanged in the face of a round mirror *that reflects the true visage of the perpetually youthful protagonist.* Only the journey *into the unknown of darkness* managed to mature me.

Mirror, mirror, on the wall ! Who's the overpowered playable character inside the vortex core of Life?

Leadership: Are you ready to defeat what you had to discover on your own, as the coincidences between the unfolding of events and the scenarios so often imagined by your mind and hidden inside your being?

I never thought I would see myself crossing the path full of ridicule of Don Quixote, towards the great dream, catapulted into a world of stories where everything becomes plausible and authentic, encountering the shock of the experience of decisions full of daring, as an acrobat who jumps without a safety net in the virtue of adverse consequences. Fighting with unrealities the like of mills, going through the depiction of a fallen angel, an agent of resentment and negation, I managed to mobilize even my last breath of tiredness, because even suffering has meaning through the fact that it can be endured.

To accept the particularism of only what is allowed, forced to pay attention to the distance that separates the king from the subject, *without the strength of nerve which forms a hero.* To endure the fluctuations of the tension of the inner voice, which repeated to me over and over that the world hides only illusions, in correlation with their frequency of vibration, without seeking to listen to the sound of time that passes through matter. This is what it meant "to defeat what I had to discover on my own ! "

It was increasingly irritable the presence of the shocks of my weakness towards the receptors of those human laws that resulted in finding the contradictions of a thinking that tried, involuntarily, to defend the purity of a new part of life. All the ups and downs, destiny mounted for me in parallel with the effort of giving them meaning, without the possibility of offsetting the fastest variations of power – the power of a virtuous living, in terms of morals that double any valuable or specific act, deepening the significance of the superior manifestation of will.

The world is flat anyway, I thought. Later I found that it is round, same as the mirror that reflected me.

Leadership is part of facing a double exposure: first, you expose yourself to an experience that could complicate your vision of the world and then you expose yourself to a freefall where you should be stronger.

Leadership: Are you ambitious enough to take the present into the memory of the future, under the sign of the glory of being more than a transient being?

Imagine a man without a bright future, *an unknown being,* but one who discovers, at around midlife, the power to change the future through the responsible exercising of will. Look at Magellan, limping and stumbling over, and yet showing the world that the daring deed is accomplished through the constant pursuit of an ideal inscribed in the slogan *"You either succeed or you die".* And look at Columbus, existing only through desire, crossing the Atlantic Ocean, following a chimera which seemed to never materialize.

As a brilliant painter manages to create a masterpiece out of nothing, so too have they given the purpose of their search a meaning engraved on the granite of world history, something noble, a short whisper in the silence of eternity: the glory of discovery !

And let us not forget how the famous writer, Stefan Zweig, characterized powerful ambitions: *"In the depths of a great soul lives unflinching the restless spirit of research. If ever a thought possessed such a man, if it obsesses him to the last fiber of his thinking and his feeling, then within him is produced an endless inner fever. A living thought never wants to live and lose itself in a single mortal being. It demands space, world, liberty. Therefore, for it ticks the clock in which its vital idea tries to storm from the inside out, as a splinter in a finger infected with pus, as a baby in a mother's body, as the fruit ripped of its shell. A man endowed with passion and pride will not bare eventually for him alone to think of his vital idea. Irresistibly, he will eventually have to ask for everyone to share it with him."*

Leadership is a demonstration of an idea of who you are in terms of what you can accomplish that everyone shares with you.

And remember the words of the Lord, that for 2000 years cross the hearts of great discoverers: *"If you want to reach the Great Kingdom, abandon everything and follow me ! "* Because, really, you must start off on a long expedition, fiercely face it in order to obtain total victory in the battle with "the devil of fear" and hold on tight to what you want take forward. This is the privilege of Angels, to exist in both dimensions: that of life and death, in the face of any experience.

The Great Kingdom is a direct consequence of a successful expedition. It is the equivalent to the great revelation you reach only through Promethean efforts, it is the symbol of the ambition of a colossus in facing a threatening and unknown world.

It corresponds to the Grail found by Percival, this forgotten gem that encompasses the very best in man, a form of absolute, the divine fire, the role of the unit of measurement you have to offer to the universe. It is the result of a profound search in the aspect of life satisfaction, which brings you close to the fulfilment you always dreamed about. It is the symbol of the externalization of the manifestation of will, made with the intention of creating, modifying or extinguishing the relations with the world. Having an echo towards the characteristics of inborn human qualities, but passed under the projecting wing of the moment that is born and lost at the same time in the "mists of time."

The merit of every great discoverer, in any field, is that he has the courage to depart from the world and start off on a journey in the middle of an unexplored ocean. And every such conqueror of new territories, under the empire of the strong ambition of distinguishing himself through steadiness, will be permanently inspired in his journey by the words of grace that Queen Isabella gave to Christopher Columbus before his last expedition, decisive:

"Float straight ahead, and if the land you seek doesn't not yet exist, be sure that God will create it on purpose to reward your courage."

Source: https://neculaifantanaru.com/en/the-great-kingdom.html

The Great Questions Of Leadership

On January 21, 2017

Customize your image in the world with the logo of a purpose whose importance you can only understand through the difficulty with which God allows Himself to be found.

I felt the sudden urge to ask myself this question, in a context of negotiation with myself, and more confusing than a simple request for information "What is to be done?" of that smart man, but disoriented, doctor Stephen Vincent Strange, who had to save the world through the mysteries of magic and supernatural power, of which he was not yet fully aware that they exist.

From the initial compromise of the said and unsaid, everything enrolling into a dimension of magic where I was but a stranger, too much for my reason, too true to happen, surfaced a unique product, a mentality of self-assurance, manifested tendentiously in a construct strictly authentic and incredible: "Determinism." The look I carefully took on some delicate, pretentious things, which seemed extremely important to me at the time, but which in the end did not last long in the dimension of time, gave me the satisfaction that I was part of the symbolic "unknowns" of a Creator who restrains chaos.

One by one, all the doors I had closed throughout my life, have left themselves ajar due to the accessibility of that form of keeping myself the same, everywhere and anytime, in the state that was provided for me, between two contrary requirements: one of God and one of the universal value that needed to be respected, and the other of the unconditional in the worldly action of an Unseen Order.

Leadership: Do you have the ability to rise above the level of understanding of the things and times you are contemporary with, so as to change your status from a mere mortal to a Creator who thinks of everything when he is part of Him in the uniqueness of every surrounding thing?

To have magic, the wand I entered in possession of due to the proximity to the nerve of a supreme and unseen intelligence, had to be used with the secret formula of "push everything beyond limits" to the will of a dizzying, but well controlled game of the hazard. The same magic, distinguished by an additional verification of the limits that I had to overcome with the help of a supernatural power, so by a research of nature and the aims towards which it tends, as a reflection of divine beauty, had to move any understanding of the reality of the present and transpose me to a higher plane, from where I look at my life as if I were at the cinema. Not with the gaze of a spectator, rather with that of a director.

Almost inconceivable, like I never would've guess would happen, the meeting with a wise and very powerful wizard, known as The Ancient One, over which hovered the mystery of a hidden reality and the relationships with the divine, made possible that continuous and perfectly manageable combustion, necessary for the production of new differences in the quality of my life and of others.

Tensions and efforts representing the hidden forces of nature and of the phenomena of the world, underlying beliefs and practices of an alleged secret "eternal philosophy" – derived from the spiritual alchemy of space and time, were represented in a relation of causality with everything that, during life, was identified as an obligation or prohibition. Practically, everything around me was part of a secret consciousness to which I could only have access if I saw myself as the Supreme Creator, especially if the understanding of each thing involved a certain power of suggestion, a current of underground meanings, however indefinite.

The condition of the undefeated accepted by the power of a universal algebra, tamed by the magic of laws that even today I do not fully understand, was finally recognized as an "active hope". But with the price of my freedom.

Leadership: Do you fulfill your purpose centered on the exceptional destiny of a superhero, transforming you in the one the is revealed to you through the name "Am I what I am beyond the rules of the world?"

Doctor Stephen Vincent Strange gave himself body and soul to the action of transforming the forces of rejection and attraction unfolded between mankind and the universe, in an excess of vitality, itself becoming the space of an inner tearing that never heals, in the presence of other more bitter dives of life, in a game of masks, of energies, of events prophesized and written long before they come to pass.

In all this *gioco stupefacente* coded to itself, a self-mystification, between what it felt and what was revealed through inserts of elements apparently fantastical, through the opening of the heavens in the face of exiting time, was formed the noble alchemy of the spiritual creation culminating by achieving a new profile of its identity, Alpha and Omega: "I am what I am, beyond the rules of the world and existence."

A necessary condition for examining the empirical validity of theories in leadership, about man and society in relation to any context and metaphysical content, with implications in the evolution and meaning of existence, is to be able to exist through the reasoning of fulfilling a role that no one will ever be able to occupy: that of a promoter of universal determinism and ordering of events.

Being a creator means to experience the sensation of a fantastic world as a form of self-induced suggestion in which you guide your own thoughts towards the conception of all that exists around you.

To be accompanied by the feeling that you are connected clearly to a world that exists outside of you, by extending the shelf life of a superhero, means to manifest the feeling of being hooked up to a superior source of energy, to Universal Consciousness.

And the strengthening of the Higher Self, with the toughest of laws, in the highest spheres of reason that grant you access to a different reality, is a stage personalized with the logo of your own purpose whose important you can only understand by the difficulty with which God allows Himself to be found.

The profile of the superhero reported to the nature of the universe and the character of life, can be made through preliminary questions: **"How do you see the world with the eyes of a God?"** and **"How can you regain the power concentrated on the hands of a powerful opposition, in the context of an Unseen Order?"**

The action following the answer to these questions is the consequence of the reaction through which you demonstrate the proximity to the nerve of a supreme and unseen intelligence. This being possible to delimitate by using the secret formula of "Push everything beyond limits, beyond every other role you have, beyond any change in things, beyond all additions that the mysteries of the world can bring."

You be the determinant of the order in which these changes occur.

The Great Questions Of Leadership, defeating laws now widely accepted, of the world and existence, are headed towards an imminent explosion:

1. Will you ever become aware of yourself based on the truth behind the reality that exists outside of you?

2. Will you be able to bear that version of your divine originality, beyond the origin of your physical temporal line?

3. Can you exist so long as you bear a name that is not limited to the world of material things?

4. Do you act only because others act, or do you act as a determinant for the action of others?

*** Note:** Doctor Strange

Source: https://neculaifantanaru.com/en/the-great-questions-of-leadership.html

The Great Science Behind Knowledge

On March 14, 2014

Continue growing the production quota for your units of leadership, when attempting to give a new orientation to knowledge.

Who takes a tube filled with hydrogen and inserts into it a lit match or candle, will observe that the hydrogen ignites and burns with a pale blue flame, and the match and candle burn out.

For a scientist, such an experience could not constitute an enigmatic phenomenon. For me, however, the findings of this experiment didn't offer me the privilege of being completely my own master over my intellectual curiosity. It was an agony of intelligence, a mess of meanings. Because everything boiled down to how I interpreted the experiment, and not so much its practical side.

Science means turning information into action after reflecting on its long-lasting effects. The orientation of the distribution system of the senses resulting from the adjustments of experiments, theories, hypotheses and ideas expressed by the other scientists, focused on creating new forms of thinking that can guarantee the installation of new faculties of research, didn't have to ignite or provoke shocks in the evolution of the most important factor of analysis: the human resource.

To give science another direction is to turn your attention to a new way of addressing the relationship between what man and his outward action are.

Incessantly, probing the essential thinking of scientists through the random selection and critical analysis of the results of their experiments, without detaching myself from the unanimously agreed upon system of thinking, I tried to present new explanations and introduce new concepts that later would be generally accepted in the scientific world. In fact, everything I tried to relay in writing, within the framework of literature, through excellence, of syntax, referred to the commission of creative works made up of memorable patterns to be followed by all those who wanted to embrace the profession of scholar.

But I could not accomplish this without knowing that *"How?"* and that *"Why?"* fundamentals in the attempt of giving knowledge a new orientation. I could supplement the profound motivation that gave meaning to my evolution, only capitalizing on the discoveries of other *scientists.* The ability to influence a series of processes associated with scientific breakthroughs, those taking steps toward the future, was closely related to the capacity to express in abstract terms the results obtained from empirical observations.

Leadership: Can your manner of clarifying the role of a science modify in depth the manner of discovering a new approach of personal power but also of power at the level of the entire world?

The act of progressing in the discoverer role, in the classical understanding of leadership as being a science exclusively quantitative, but also qualitative, provides the advantages of an acquired status, not awarded, which adds some weight to the autonomy of a person and to intellectual comfort. The personal power of a discoverer relates to his ability to understand abstract concepts, to look far into the future, to extract information from any field, to highlight the smallest details of objects and phenomena, due to the need to relate to an exclusive thinking model.

In fact, the whole world benefits from a discoverer, because he argues in favor of approaching an experimental creation method that he wants shared through his success story. Or, as I like to believe, a successful story is the novel of a creation in which a new universe is born, a world with strong real-action adventure features.

The method of forming an open mind which cannot live in the present, but constantly "runs" towards the future, has the prime characteristic of flexibility, i.e. the possibility of adapting to each and every plan of investment in the knowledge production system. A system that aims to optimize individual functioning through a proper maintenance of research. Everything the leader invests in his scientific work comes to the aid of the vision he proposes for change.

As a leader, you can provide a permanent connection between the contributions to the advancement of science and the payment obligations to the budget of leadership, whose income used in practice is moving towards "Private", i.e. to your area of interest, only if you try to give knowledge a new orientation. And the result of this orientation depends only on usefulness and knowledge of those *"How?"* and *"Why?"* fundamental to the creation's form of control, that arouse your intellectual curiosity.

Can you provide a permanent connection between the contributions to the progress of science and payment obligations to the budget of leadership, as a way to search for answers to questions that trigger intellectual curiosity?

The budget of leadership includes not only the deep convictions of man, but also all those arbitrary contrivances of his mind that rationally and systematically analyze the so-called areas of inspiration, very disputed between the candidates to the trophy of excellence, approved or disapproved as an attempt to prevent decline.

Only a profound motivation can give meaning to your evolution, by trying to give knowledge a new orientation. This can be achieved by using the discoveries of other professionals in the area. Leadership, fueled by the knowledge of the essential changes that take place in the orientation and structure of science itself that you cultivate, can be studied and contextualized only together with the tendency of receiving and following others' way of thinking, without succumbing to their demands.

In this case, **the units of leadership** are given by that solid knowledge acquired from the account of the creative and research experiences that answers the fundamental questions of nature: *"How?"* and *"Why?"*. They play the role of prerequisites in applying transformational leadership, characterized mainly by the existence of the unique vision over development directions.

Science is the way to make yourself useful to the world by means of teachings extracted from the experiences that have opened your mind and overturned your prejudices.

The Great Science Behind Knowledge designates the particular way of maintaining an efficient leadership based on those *features of content* of knowledge, produced by other researchers in the field. Deep knowledge of the past and present that offer possibilities of foreshadowing the future, are necessary to address science in a creative and practical manner.

Source: https://neculaifantanaru.com/en/the-great-science-behind-knowledge.html

The Great Science Of Inquisitive Minds

On July 18, 2013

Have a good control of the matter leadership is made of, setting new bridges with the main elements that stand at the foundation of implementing the Grand Science.

I had to think of something, and at the same time think of his opposite. O dark moon on top of which there was a strange and intense lit sun. So, a comparison. That was the only way to act over matter and shape it for the most various purposes. Matter was like a differential type 1 system, but with more equations, that only science could bring to their final and complete form, as acceptable as possible.

Exclusively, I was handling everything that meant gadget and information exchange, necessary for developing the experiments at the foundation of elaborating new control formulae of the Grand Science. I had the sensation that I had won my authority to control the matter that existed around me.

The formulae were some sort of checkpoints strictly directed in one way, which helped the stability of some new bridges with the main elements that stood at the foundation of implementing the Grand Science. Their use needed advanced work knowledge with much more assembly and description languages. Out of which the most used was the language of logical schematics and pseudo-codes.

Modifying them on primary directions fit perfectly in the ideal, which generated new notions and truths with the help of which I could change the principles and definitions provided in the previous information processing version. Meanwhile, the strict delimitation between two or more notions, surprising the differences between them, shaped up in a transformation code of the coordinates that determined the apparition and operation of a new thought system based on multiple relations with various knowledge fields.

The main element underlying science is the effect of a comparison that constitutes the extension of a new concept that the Ego could use to assert itself as an autonomous unity of reflection and theoretical construction.

I managed to acquire the mental pattern of the one who managed to reach several peaks. I won my madness through the amusement shown towards funny, multiple and various shapes that the deliberate amortization of thoughts in relation to information produced.

At the same time, I learned how to coagulate and ensure the solidarity of formulae that could ensure a more efficient integration of information in a cognitive pattern that could facilitate innovation. But in a shape that could be absorbed only by inquisitive minds.

Leadership: Can you act on matter and shape it for more diverse purposes, taking into account the strictly individual aspect of the blockage that science creates?

Can you think of something, and at the same time of its opposite? Does modifying knowledge on primary directions fit perfectly in the ideal that generates new notions and truths?

What catches our eye in order to be able to show how leadership operates, from the perspective of man's capacity to discover himself, is the strictly individual aspect of the

barrier science creates. Especially when science, for a better achievement of the essential that defines man, can't bring its final product to an operational, acceptable, final shape: easing the preparation and guaranteeing the deep integration of experiences and the type of thought in a certain context that would bring an advantage to leadership.

Practically, the blockage created by science is related to how you reflect on major themes in your life without considering the negative effect of using them in a unitary form of representing reality or expressing ideas and states of fact.

Choosing a leadership style that represents you and transforming it in optimal alternatives, in an efficient *call-to-action,* is at the same time a difficult task, but also an interesting concern. An important reference point in choosing implicitly and explicitly a style that proves what you can accomplish with help from the science you acquired over the years, is "the matter" what you have to shape for the most various purposes.

Matter is a condensed state of information, data, ideas, strategies and connection schematics with other knowledge previously acquired. Of the notions you assimilate or develop in relation to other research points that you can obtain only through experiments. But you have to know how to use them in a conventional manner, fit for creating a type of autonomy that drives you to accomplish your vocation and to see your own leadership style.

That's why modifying knowledge on primary directions has to fit perfectly in the standard accepted by other people and necessary for understanding, able to generate new truths, new sustainable ideas, new approaches, new trends, new perspectives, new initiatives.

Leadership: Can you take a giant step towards a new science, placing yourself under the influence of the force of redefining your personal identity resulting from the suggestion of a reality too complex for an authentic understanding?

The American writer Kurt Vonnegut wrote in a fiction novel a very important thing that I couldn't forget: *"Contrary to our huge brains and libraries filled with books, nobody can ask us to understand absolutely everything."*

Therefore, an overload of slightly misunderstood notions will determine the apparition of a "much too full" effect, an insistent signaling of a confusion of values, of antagonist reports between the two "contracting" sides: science and leadership.

The answers to the questions raised by science can develop the insufficient training of an individual to handle matter, or, maybe, science is much too sophisticated for his understanding level. That's why it becomes stressing to regulate in such a manner the reports between the two "contracting" sides, that the effort is justified and the effects and visible and beneficial.

If you want to have the mental pattern of the one who can climb numerous peaks, then struggle to control matter, setting new bridges with the main elements that stand at the foundation of implementing the Grand Science.

The matter you have to master is the information you can use to indicate a comparison between one thing and its opposite, in order to give life to an innovative concept.

The Grand Science Of Inquisitive Minds isn't genetically determined, but it's acquired in time through a permanent training of one's neurons – the small grey cells of our brain. The

training we're subject to implies assimilating new knowledge, in small progressive dosage. And in parallel with an age-appropriate neuropsychic development, we have to expand our analysis and synthesis functions, but also the capacity to understand and generalize.

We must keep in mind that every overload caused by the great volume of knowledge and notions, assimilated in a short period of time, doesn't usually have beneficial effects.

Source: https://neculaifantanaru.com/en/the-great-science-of-inquisitive-minds.html

The Great Secret (II)

On June 30, 2013

Expand your searches to discover the key elements that determine your knowledge, without straying from your own real identity.

Of course. We aspire to a knowledge of pure nonexistence, which could have ended before reaching the high peaks of maturity. It was more of a fumble in a perpetual roundabout, at points reaching discordant notes that crowded and created a cluster of braided light beams, imprecise meanings and subtexts that baffled my mind. Often forcing me to start everything all over again, same as those people that while trying their best to control what they transmit to others, get suddenly lost in a haze, and are forced to change their approach.

But, at the same time, with the revelation of the mysteries that the not fully substantiated knowledge, placed in the context of a sophisticated process of innovation, would recognize them as defining elements for the existence of the secret, giving everything an unreal meaning. Everything seemed upside down in a tangled underground, clogged by insignificant, invisible little parts, of shapes and shadows of different intensities. An underground of a darkening of a broad spectrum of visions and values.

The Great Secret was drawing away from the essence which it symbolized, the more I approached it. I could not explain the phenomenon itself, up to this day remaining largely unresolved. The concentration of pure essence, given by the equation of the double representation of the elements that tied the possible to the impossible, would split in half if the freshly conquered territory of the secret was not to be stabilized. And I was, quite obviously, lured by the call of the new, of sensationalism.

Leadership: Do you get defensive in what regards a separation from yourself when completing knowledge and crystallizing a particular structure of understanding a surprising mystery has as a symptom your enclosing in a private "hell"?

The Great Secret consisted most importantly of the impressive intensity of the relationships that united different points and forces of interaction, of attraction or rejection, predominant in the construction of new products of reaction. New truths, new values, new meanings, new questions, in a form finely divided, on account of some incomplete and inaccurate findings that seemed to avoid a plausible and logical explanation. New symbols that The Great Secret exploited in order to send a message, or part of a message without a time limit.

As detective Auguste Dupin used to say: *"An identification of the thinker's intellect, with that of his opponent."* I and the Great Secret. I was responsible for the panoply of means that knowledge was providing for the concepts behind the type of configuration behind the secret, which did not meet my expectations completely. Instinctively, inside of me dwelled a hidden pride, a dangerous desire that, however, would not prepare me for the terrible shock.

But no mystery can be elucidated without a self-sacrifice that goes so far as to give up your own prejudices, allowing yourself to be invaded by increasingly more intense and harder to manage emotions. Like that man who isolated himself in front of a world he could not change, I risked finding myself, unthinkingly, in that circle of contradictions that prevented me from taking a glimpse of the true clearing of my own identity.

A separation from myself was the consequence of finding out the truth behind the secret, because not all freedom releases you, because the most intense efforts exhaust you and bring

you closer to the thoughts that give you feelings of worry or fear. The great secret is also the force that demands you the most intellectually and emotionally in a context of experiences that are hard to overlook, making you become the slave of your own vanity, the prisoner of your own pains during creation.

Leadership: Can you withstand a check given by your own becoming that makes you not know exactly who you are, where you came from and where you are heading when your excess of intelligence exceeds a certain limit?

Are you lured by the call of novelty, of sensationalism? Do you give signs of wandering in a perpetual roundabout? Does everything take on a surreal sense? Do you feel like you're getting lost in a dark underground? Are you at risk of finding yourself, unthinkably, in a circle of contradictions?

The great secret pushes you violently into a context of defending your own identity that finds itself forced to make an important choice: either to be left anchored in a lawless territory, specific to a creative mind, or immerse in lack of care or, God forbid, in all kinds of vices, turning itself into a contempt for life from a natural exercise of wisdom. Here leadership is done by giving up any claim for damages resulting from injury to one's own integrity and individual performance.

One of the methods used to correct eventual defects or abnormalities, minor or major, of leadership is to change the type of configuration of your knowledge, boldly depicting a new order in the relationship between limitation and excess. Following which changing the strategy of achieving performance would not force the achievement of a high level no matter the cost.

The science of a secrets handler must constitute the moment of a strain of mind to discover new possibilities and connections between different information, under no circumstances must it impair the ability of an experience to give doubts to the significance of existence.

In order for leadership to gain a competitive advantage over other models of leadership, thanks to the knowledge you embrace, you must show that you can hold your own becoming "in check". Which means to limit your access to the knowledge that is not consistent with the performance criteria, in defense of your own identity.

Do not stray away from the essence, as you approach the intersection with the opposites of intellectual matter. At this intersection you are not allowed to stop, but to give priority to the movement of frameworks, from *"dark"* to *"light",* namely to detach yourself from that whirlwind of disordered yet lateral thinking, that seems to keep following you and keeps holding you back.

Leadership: Do you attribute to yourself a knowledge that does not deal with the relationships between cause and effect, taking into account the superiority achieved through the idea of stimulating the mind to achieve great things?

To explain the difference between leadership and knowledge, in the sense that the negative effect of their combination can be counter to the desired goal – achieving excellence, without taking into account the multiplicity of concrete determinations in the real chaining of some ideas or innovative changes, we must first take into account any potentially successful move that could help achieve superiority in personal development.

Such a move would mean placing knowledge in the context of an innovation process, without straying away from the essence of durability and stability that can help you get the desired result. Of course, you have to be extremely sensitive and cautious to the wave of visions that go beyond the threshold of imagination, so beyond what the possible and the natural can indulge. Otherwise you risk finding yourself, unthinkably, in that circle of contradictions that prevent you from taking a glimpse of the real clearing of your own identity.

Creation is a great thing, like a secret you find it hard to tell. Attributing to yourself a knowledge that does not deal with the relationships between cause and effect, thus one that could seriously jeopardize the positive effect of your evolution, but also the effect of your own option concerning the way in which you understood sustaining your points of view, can be considered not only a loss of *tempo*, but rather the prime factor that leads to failure.

If you don't want the leadership to deteriorate, then expand your searches in order to discover the key elements that determine your knowledge, without straying from your own real identity. Elements such as vision and unitary approach, imagination, fantasy, artistic means, the realities of the mind, the conception that presides over the construction of the image, can very well be applied in a variety of reconstructions and interpretations that bring to light a new concept of leadership.

Leadership is the science you acquire to show everything about yourself and your realities, different than in a traditional way, that the meaning you give to your creation is that of "perfection" or of "high elitist culture".

The Great Secret consists of completing your path towards excellence in leadership, without straying from the *terminus point* that you set for yourself. It means not to wander on paths through the thicket of collateral paths that could stray you from yourself and your self-set goal, fully consistent with who you are and with those you represent.

Source: https://neculaifantanaru.com/en/the-great-secret-II.html

The Great Secret (I)

On June 28, 2013

Prove your capacity to fully control the "superior", so that the authenticity of your science is validated and wholesomely accepted.

I was getting closed and closed to the Great Secret, prioritizing that new distinct and particular shape of the unperceivable. The possibility to comprise in a whole outburst of thought that unnoticeable and profuse unity of creation, in a single available formula, with more application options, didn't seem possible. Was it, maybe, necessary to make up everything and start from scratch? Or to shape an already existent idea?

Under the action of some catalysts for combustion of elements, the speed of chemical reactions can greatly increase. The Great Secret, connected to the fundamental concept of transition between two different forces, associated with matter that becomes light, perfectly purified and reduced to a mercurial substance has to undergo a sublimation process that had as result the written word. Be very careful not to evaporate it and lose its ineffable character !

If everything went well, it should have been really simple. My objective wasn't just to understand and learn the source code, but also to possess it, to wholesomely dominate it with the specific superiority of illuminated and visionary spirits that turn the pages of time lightly. But, in a certain way I reserved my right to act according to the inexorable laws and principles that establish the Great Secret. And to act upon them. But without becoming the slave of an attempt to integrate strange into reality.

Leadership: Can you show that the interpretation that you give to your personal Creation has as a correspondent a feature or an important role in your becoming as an artist of an infinite world that transforms through you and because of you?

The personal creation of an artist is the fusion between what is revealed by the vastness of the application of knowledge and the need for one's own philosophy of life to give meaning to the things that surround you. I should have kept that in mind at all costs. Because the probability to discover myself wholly and to evolve towards something superior, the quintessence of the force behind success, the essential, most precious active of a transformation of essence, that's never lost, was directly proportional and influenced by the mastery of defending the secret.

It was a fact, something that was truly happening. It is of no importance that it was only the product of imagination, a fleeting moment that we have experienced a priori under the influence of the feverish brain. The only thing that mattered was the attempt to somehow explain the inexplicable. And thus, touch perfection. This was equivalent to the penetration into a world of fantasy and information that contributed to the act of creation, to the shaping of a parallel and plausible reality, of which chemistry and physics represented only a beginning of specialized thinking.

After deciphering the code, which wasn't precisely a Scrabble game for children, the Great Secret had to be set to play only those key aspects that could bring me an advantage, deriving from a singular perspective of the approach to transcendental knowledge, objective and complete.

The key feature of an artist is contained in the summary of a novel written by Umberto Eco:

"The inquisitive spirit knows, finds, sees (therein) similarities between distant things." In fact, infinitely extending an original interpretation that seems to specifically apply to some subtle and secret meanings, was my unprofessed wish. It represented the conquest of my future triumph in art, the reward of a maximum satisfaction directly or indirectly produced by possession and the Great Secret's utility.

Leadership: Does your guiding mechanism towards excellence come in congruence with the construction of your science seen as a major sense of existence that pervades knowledge centered on "what is hidden" and knowledge centered on the revelation of a world that you did not think possible?

Do you grant priority to that new distinct and particular shape of the unperceivable? Are you enslaved by a new attempt to integrate strange into reality? Is it needed to make up everything and start from scratch? Or to shape an already existent idea?

In order to reach a superior leadership level, first of all you need to bring your science to the appropriate level, and why not, to an unknown level up to that point. The force to tend towards full development and then towards excellence assaults the thick walls of uncertainty that incarcerate your potential to open new directions of thinking. This is the force that fascinates and attracts, stimulating any future leader towards true knowledge and power.

A higher level of leadership is achieved by producing a revelation about man, about the truths that condition him to relate to the general framework of a particular world, so that he portrays the image of a complex and sophisticated creation that wants to spread a life story which you cannot detach yourself from.

Just as double chess happens when the revealing figurine makes a chess move in its turn, so is awakening a new way of "being" discovered through its own value, in the journey towards the triumph of knowledge, which occasions the transition towards excellence, a promising debut in the long evolutionary arena.

In order for your identity and raison d'être to be found and fully exploited, firstly you must redirect your efforts towards achieving as wholesomely as possible and at the same time as reliable as possible, a certain "superiority" concerning the ability to navigate through the crossroads of knowledge. That inexhaustible knowledge necessary to deal with the effects produced by the slow factors of evolution that accumulate over time.

The creator who takes his work to another level is the artist of a fabulous imagination on the basis of which certain "extended moments of true self" are possible in a vision of conceiving the reality of everyday life in the symbolic form of a mysterious reality.

International leadership expert, John Maxwell, wrote in one of his books: *"I have learned how to focus my attention on the main thing, and that changed my life the most."*

One can notice this necessity of the leaders to lean on a stable support, to lean on a solid wall, much like a rock. This is the "main thing" – the Great Secret – the science you need to take into consideration at any price. Because the probability to discover yourself and to evolve towards something superior, the quintessence behind success, the essential, most valuable active, which is never lost, but is directly proportional and influenced by the level of your knowledge.

The transition between old and new, the structure of science that we need to develop further in all directions, creating the original, painting a new reality, providing a clear and consistent

guidance for a future development of leadership, must be unambiguous.

The extended moments of true self point out that part of life in which all experience is met in the way you approach the theme of philosophical, systematic and original creation from the perspective of what is not observable at first glance.

This is the initial stage, which prepares you for moving to the next stage of the evaluation process, which is favorable to you, and allows you the full access to the "source code" of your creation.

Trying to explain the unexplainable, reviewing the understanding based on study and reflection, inventing some answers, forming an unbreakable alliance with a precise foundation of interpretations and easy arguments, are some of the ways science could become more popular. Of course, they cause the easier building of a new thought production unit that will replace the old one, which has become much too tight and rigid.

If you want the authenticity of your science to be validated and fully accepted by others, you have to first prove your capacity to fully control the reality they live on every day. That means getting closer and closer each day of the Great Secret, prioritizing those new particular and distinct shapes that report to the highest science, which applies to leadership.

Leadership is the reality to which you relate through the force of genius when you try to test your potential to be creative, being convinced that any ideas and concepts of life can be formulated in a different way.

The Great Secret refers to continuous self-improvement and continuous enrichment of your knowledge, of the strategies to put the latter into practice. They all contribute to the creation and consolidation of the leadership's material support.

Source: https://neculaifantanaru.com/en/the-great-secret.html

The great tragedy of the 21st century, especially in Romania

On July 19, 2023

Discover and experience what it really means to be "advanced", reflecting on what you value as abilities, not as deficiencies or lacks.

Tried accessing BARD (Google's version of ChatGPT) today. And, at this moment, out of the 180 countries that have access to this very advanced application, Romania has no right of access. The last country in the world remained, as usual, Romania.

https://lnkd.in/dN-faRKG

Every time Google releases a new and very good application based on the introduction of a new concept, there are at least 180 countries that are given direct access to it. And Romania, not only is in the last position, but is not even taken into account when it comes to the latest technologies.

I'm wodering why? What is our country full of educated and talented people, workers, and with faith in the good God, if no one pays attention to us? The Romanians also have a lot of PhD students, they all go to church, they all have internet. Romania has a lot of award-winning students and a lot of so-called eminent students, many with studies abroad. However, our country is so far from the West, more precisely we are at the level of the "last wagon". Why ?

Leadership: Are you guided by a sense of urgency due to a focus on the future, in an attempt to rise above the limited vision that today's society promotes?

I will tell you one of the reasons. First of all, corruption at all levels: disinterested people and, above all, very poorly trained in their field of activity. Not to mention that Romania is the last country in terms of information added on the Internet. In fact, Romanians are used to taking as much as possible from others, they absorb everything like a sponge, but they never give anything in return.

In all developed countries, almost all students, businessmen, teachers have a website with a blog. Post new stuff daily. The amount of information is enormous and it is not limited to news from the press, the West goes much further than that.

While in Romania, all those who occupy important positions are smart, they all have diplomas and doctorates, but they have no idea what a BLOG is. If you take any prize winner, any student, any teacher, any cultured, intelligent person with so much experience in the field, you will see that 99% do not know what to show, they do not know what to say in a blog.

Leadership: Can you observe and understand social reality in all its complexity without producing a false sense of security in your ability to solve problems?

The education system is full of upstarts, greedy individuals who did not enter higher education institutions out of passion, but for the benefits. Such individuals will never emphasize the provision and propagation of personal information, derived from creative work, because they have no idea what creation is !

But we have plagiarists with the cart, i.e. "researchers", individuals who collect information from google, mix it up and throw it into a work called Bachelor's, Master's or Doctorate. Only last year, 2022, seven Ministers of Education were accused or proven to be plagiarists, out of the 24 who held the position after the Revolution. No one investigates the other ministers, the other teachers, because 99% would be accused of plagiarism, and that really does not look good.

As the saying goes, the fish at the head spoils. Referring to himself, man values himself as a moral being whose goal is to achieve virtue. But the question arises: did the leaders of our country understand what virtue is?

And Google and the other large corporations in the world that develop the Internet, have very accurate statistics regarding Romania. Romanians fool each other in vain, because no one fools the Internet. Especially if nothing can be seen of you on the internet...

Leadership: Can you call for introspection and a reconsideration of how you relate to these fundamental aspects of society without compromising your moral and ethical integrity?

The great tragedy of the 21st century, especially in Romania, is that 99% of the so-called "professionals" do not have a website, they do not have a personal blog. We have had the internet for 25 years. However, you enter a college, in any college, 99% of the professors failed to gather some ideas from their experience related to how a personal blog can be developed. They have no idea what to show, they have no idea what to say, they have no idea what is going on with their lives. Doctoral students and post-doctoral students. Stacks and relationships. Only parrots and parrots have perched in all kinds of positions, but rarely find a creator with advanced ideas.

Wouldn't it be a shame, in the age of the Internet, for you, so-called specialists, not to be able to say a few things from your experience in the field? Do you really not notice anything around you changing?

If you think you're a professional, but you don't have a personal website/blog now, in the 21st century, you can go to bed, because you don't exist on the Internet anyway, and you don't represent anything to the world of science either.

And do you know why I say these words, with such bitterness in my soul? Because I want our country to stop being the last wagon in Europe. Only old men and women are in charge of the country, in charge of state institutions. They are the same people, completely outdated, exhausted, completely out of touch with reality. False teachers, false apostles, false prophets, hypocrites to the core. Thanks to such individuals, our wonderful country is decades behind what is happening in other developed countries.

Our hope is that, from one year to the next, more and more darkness falls over our elderly (heroes): some retire and are completely forgotten by society, others go to another world, as obsolete as they obsoleted this too...

A leader must be attentive not only to the visible aspects, but also to those hidden or ignored by society. He can bring these aspects to light and make them visible to the general public, only through his own contribution to shaping a comprehensive vision of sustainable development.

Indeed, the role of the leader in studying these aspects of wide public interest is not to

observe, interpret and communicate social reality in all its complexity, as a creator who works with fragments of everyday reality does. Rather, he must contribute to a better understanding of the world he lives in and to its change for the better.

The great tragedy of the 21st century, especially in Romania, is that "really knowledgeable and advanced" people in various fields do not reach the important positions that could help them change the (wrong) direction in which the country is heading. So, before reaching to occupy an important place in a public institution, you are advised to follow this exhortation:

Discover and experience what it really means to be "advanced", reflecting on what you value as abilities, not as deficiencies or lacks. At the same time, it reflects on how these values influence the progress of society.

Source: https://neculaifantanaru.com/en/the-great-tragedy-of-the-21st-century-especially-in-romani

The Guardian Of The Stormy Soul

On June 15, 2010

Enhance the quality level of your results by exploiting your own ressources, which have the particularity to produce positive effects.

Yesterday evening, I played ping-pong with one of my best friends, Razvan. After one hour, when we were tied at sets, we got to the decisive set, the one establishing whom would be the best.

We were tied again, 20 to 20. The one winning the advantages would be winner. But that, I must confess, was the moment I really started to worry, the moment I was afraid not to make any mistake. A shiver filled my body from head to toe, a shiver of fear and restlessness filled my entire soul. It seemed as I had always known that I would get here, to be tied, and that I would lose. It was almost impossible for me to concentrate, the thought that I would be a loser couldn't leave me at rest. This thought would scourge my pride and put at stake all my forces.

Before serving his ball, Razvan took a very suggestive look at me, fully exaggerated, but in which you could see self confidence. It made me quiver. His winner attitude seemed to tell me: You will see that I will defeat you !

How eager was my soul to receive this challenge. It was almost as if I was in a duel with an adversary against whom I stood no chance. I felt like a safe target in front of my opponent's gun.

Although I was sunk in a sort of deaf despair, I had the courage to look Razvan straight in the eye, hoping to make him believe that I wasn't afraid. I smiled tacitly. But that didn't change my feelings. My nature was numb, I was lacking power and will. And as I had foreseen, I lost.

Leadership: Can you rid yourself of what you know you cannot prove to be a certainty that you will regain a steady vertical position of what is perceived as a threat to your own power?

There is a Boogeyman in everybody. Just that it doesn't hide under the bed or in the closet, as we used to imagine when we were children, but inside us, in our minds and hearts. Your soul hears you and listens to you.

For me, the Boogeyman was the fear of failure, the fear that I wouldn't be a winner and that my pride would be hurt. And my heart approved everything that I had asked of it. That inner induration which filled me completely, suddenly, right in the last moment, cannot be but the result of the agreement that I had sealed with my heart. My heart dictated my mind and my mind held total control over me.

Failure is not a certainty, nor a success, what matters greatly is the space between them, the underlying assumption that everything that happens to you is a reflection of what you think about yourself. The requirements for evaluating a high-performance potential depend on how much you value in a match that does not compromise its end through the invasion of a subconscious state, an underestimation of personal skills.

The emptiness effect that weakens you, as a kind of captivity from which you cannot escape, captures the premise of inferiority that causes you to adhere to what seems to be the decisive decisions of others and therefore to behave according to them and to become one with the fact that produces the feeling of helplessness.

Leadership: Do you look ahead to the unseen adversary who tends to lead your subconscious without taking the consistency of your claim to receive a different viewpoint on the impact of a possible excessive guilt?

The subconscious takes over the conscious. I was afraid that I would lose and I didn't escape what I feared most. What I was thinking had the power to become reality, my reality. A reality which affected me completely. The deep fear filling me made everything shiver inside me. And retreating, I played bad until the end. This inner conflict decreased my power to fight, made nothing but decrease the power of my will.

In the end, it was the fight with myself, with an invisible adversary: my inner self, which, instead of encouraging me and giving me more hope when I most needed it, left me. Razvan shattered the confidence in my forces, giving me that proud look which was downright proving self confidence. I wish I had a lucky talisman around my neck, an Auryn, which I could touch and instantly feel how the entire courage I needed projects into my heart, filling it completely. But I had nothing, beside my soul, which was of no help at all.

The depreciation of one's own value implies a feeling of excessive guilt coming from a self-image that anyone can perceive as a crumbling perversion between ecstasy and agony, not as a declared enemy that will continue to strike.

One thing helps people, in certain situations, to evolve to a better reality: thinking positively in regards to their expectations. They can fill themselves with energy only by regaining their self confidence. Every time, those who don't control their emotions prove uncertainty in their actions. Sometimes, even if they are at despair, it is good to continue believing in victory, with a blind determination and not take into consideration the fear in your heart. Easy said, but difficult to do, isn't it?

After that painful defeat, I took a second thought, I consulted my inner voice and I found the answer. Everything I need in order to be more confident in the future is practice. Practice is the only remedy for improving self confidence. The more often I will play ping-pong, with as many opponents as possible, the better I will grow and the more I will be more confident in my own strength.

Personal power reveals that relationship of just forces established between a domination that hides itself and a domination that remains constant despite the claim of being treated as a superpower, and without losing its weaknesses.

The Guardian Of The Stormy Soul can only be our inner "self", the great arbiter who can also be tricked sometimes by appearances and who cannot demobilize when facing the opponent.

What can we do? It is essential to boost self confidence by gaining vast experience, which is obtained by permanent exercise, correct self-evaluation of performances, as well as continuous improvement.

Enhance the quality level of your results by exploiting your own ressources, which have the particularity to produce positive effects.

The Guide Of The Wanderers (II)

On June 03, 2010

Transmit to people the testimony of what you are, optimizing your actions according to your own dominant mode of orientation.

As not to ruin our plan and not taking any moment to think, Vlad, the team leader, took a brave decision: *"I'll go to them and lead them on the good path. In 25 minutes I'll be back. Wait for me right here and rest on a while because we have a lot more to climb."* Then, hastily, he went following the three strays.

Well, what happened afterwards seems to be taken out of the adventure movies. We did not have any choice, so we waited. However, we waited a lot, an hour or so, and Vlad did not show up. Seeing that he does not show up, we decided to return on the path on which we came. And what do you know? We got lost, as well, on one of the paths leading down the mountain. Luckily for us, a small group of tourists, lead by an authorized guide, was going down the mountain and, thus, they helped us get to the pension.

Nevertheless, what happened to Vlad and our other three friends? As they were not at the pension when we got there and only later, in the evening, we saw them again. Well, Vlad has caught the other three, but Maria, one of the two girls, sprained her foot, so that their little group came down slower and in a longer time than estimated by Vlad. When he returned to the place where he had left us, he could not find us anymore, since we took the initiative to come down all by ourselves.

Leadership: Can you impose your limits on a quest for self-indulgence, without giving priority to a direction of affirmation of the values that do not define you?

We could not get to the destination we wanted because Vlad, our guide, in whom we put all our trust, behaved like a novice, and has allowed leakages. He lacked the organizational capacity. He could not take a stand in front of us, meaning the entire group because he has not had a well-developed plan with alternatives and rapid-response measures in case of unforeseen things that would occur, a plan which had to be brought to our attention.

First of all, Vlad should have warned us right from the beginning of any problems that may arise, and to ensure him that no danger threatens us. Then, he obviously had to assess our capabilities and personal skills. An authorized guide, thus with real experience, would have first evaluated our physical capacities, our states of health and knowledge regarding mountain climbing and previous experience. As when you are climbing a mountain, every step can turn into a decisive step, and one thing not taken into consideration can jeopardize the entire trip. So whoever cannot face the mountain should not be on the mountain.

Vlad's values – such as solidarity, commitment and responsibility, did not make good with the strong beliefs that defined him by the impossibility of looking ahead to the pressures of undesirable events, convictions such as: "I do not have sufficient experience and I am under the impression that I react with feelings that others do not possess."

Leadership: Do you value the lived and assumed experience as subject of critic reflection?

A first argument for the downfall of the influence sphere because of the alliance with a purpose that wants to be predictable (but marked by a degree of indirect contesting) and the

accumulation of fundamental errors that are either not taken into consideration, or they're interpreted and processed at a conscious level, is that this kind of accumulation pushes the man away from what he was before, transforming him in somebody else.

These thought errors regard the constituency of momentarily reality where you discover yourself totally different, you're lost and you can no longer comply with your orientation requirements. I read somewhere on the Internet that the American psychologist attributed these thought errors to some "dead angles" to those stumbles of the mind when a man's qualities become his worst defects.

The shift from superficial implication to active participation in the decision making process by determining the transfer function of error and removing its cause is part of the extension phase of personal horizons. These are executed through the "shifting" alone of the leader's authority towards a smaller radius trajectory. We are strictly speaking about a new orientation, in an ambiguous situation imposed by the filters of intuition that accentuates the lived and assumed experience as subject of critic reflection, from the perspective of one's own values and motivations.

Just as the industrial worker of an assembly line doesn't have control over the finite product, for which he creates only a fragmented execution – neither does the initiator of a new approach for various "errors" present a credibility guarantee in proposing solutions and solving them if he can move on from accumulating abilities to accumulating new thinking and behavioral customs, followed by practicing and applying them in ambiguous situations.

Critical reflection is the process by which you explain your mistakes in the form of remorse that pursues you in the context of a low degree of ensuring the integrity of making difficult decisions.

A man who emphasizes his lived and assumed experience, as a subject of critical reflection, takes as a landmark a pre-planning of those events that may have the greatest impact and which are most likely to occur.

A wandering "light" can only stray from the path and make everybody get lost. In vain, you are a scout capable of discovering unbeaten tracks, who does not get defeated by dangers or hardships, if you are not capable of imposing yourself in front of people showing that you are the most important piece, taking the right decisions, assuming consequences and making yourself respected.

How could people keep their trust in you if, instead of safely leading them to the destination, you made them get lost at least one time?

A guide has the role of leading the team to the destination in conditions of maximum safety. This desideratum can be reached only when there is a competent, capable leader, experienced in the field, as well as in working with people, with a special ability to analyze people, with a plan of action very well conceived, with a special ability to foresee the unforeseen and to act quickly and efficiently.

On the other hand, the role of the team is not to be underestimated. A very good leader with a weak, unprofessional, divided team is just like a very good team with no leader. In both situations, the result is none other than a total fiasco.

Leadership is the integrity that pursues you even when you're "offline" in times of doubt, having as a resulting variable the experience of always being "online" in the change you

can bring.

The Guide Of The Wanderers is the man who denies his role of coordinator of an action following an emergency situation. Transmit to people the testimony of what you are, optimizing your actions according to your own dominant mode of orientation. In other words, the way in which you function is determined by how well you show off your potential, on the way you coordinate every decision, and the way you guide your actions.

Source: https://neculaifantanaru.com/en/the-guide-of-the-wanderers-II.html

The Guide Of The Wanderers (I)

On June 03, 2010

Ensure the validity conditions of the experience of self-overcoming, by evaluating your role limits, duties and responsibilities in the context of managing the challenges.

Many years ago, namely in the first year of college, I was with some friends on a trip in the Fagaras Mountains. I will never forget the first day we climbed the mountain.

The climbing was held under the leadership of Vlad, one of the locals, which was used to such excursions. He had climbed several times some of the mountain peaks in Romania. It could be seen by his strong arms and vigorous legs that he was an experienced and capable mountain climber. With no doubt, he was that kind of man who is full of vitality, who would not draw back for any obstacle, and we were determined to follow him. We could rely on him.

Leadership: Do you satisfy your pride of belonging to a role of "decisive decision" in the extremity of an area of vulnerability that makes a minor event gain the amplitude of a reflection in something more than yourself?

Unforeseen things overturn big plans. After about three hours of climbing upwards, we were barely at half the distance we had to walk. Suddenly, the girlfriend of one of the boys huffily exclaimed: "I can't do this anymore. My feet hurt. I want to go back". Two other people in the group, the girl's boyfriend and his sister shared the same wish, to go back.

For the rest of us were eager to continue climbing, Vlad agreed for the three to go back, on the condition that they strictly follow the markings on the tree barks, indicating the return route. Said and done. We continued on our road, hoping that the three of them will return safely to the pension.

After a quarter of an hour, being on a side of the mountain, we watched down and saw our three friends on a path, but which clearly does not lead to the pension. We shouted at them, but they could not hear us clearly because the echo distorted our voices. We tried calling them on their cell phones, but we did not have any signal. What was there to be done?

I felt like I was tied up with a body rope and someone was pulling me back, I could no longer neglect the fact that somewhere I had also lost touch of the idea of having contact with someone. I felt guilty of the situation I was in, of the inability to act. Within me reflected the spirit of solidarity that had as a destination that attraction towards the forbidden, the forcing of limits without ever truly experiencing them, the tendency to act on your own without the certainty of a direction.

Leadership: Do you adopt a firm position of updating your version of performance, conditioning the maintenance of the "True" function of your personal value?

Leadership is always the first option given to experience that is in tune with the necessity to relate to actual situations, in the context of *"Lose Yourself"* or *"Losing your access to the privileges of a new functionality",* seen as some sort of training and evaluation proof.

As such, among the temper and mood uncertainties that hover over the viability prospects of your performance version, under the aspect of an increased responsibility within a

hard-to-accept situation, some approximations of your self-imposed "True" or "False" values sneaks in.

Our plea for the necessity and possibility of maintaining the "True" function of personal value, in order to eliminate these causative chains that have their origin in a momentarily decision, with a deeply moralizing meaning, starts, paradoxically, not from analyzing the *"Locked in your own excuse"* phenomenon, different from everything preceding it,.

But from the significant quality of your leader performance and its corrections in the validation conditions of the experience of being face-to-face with yourself, encompassed within the norms and constraints of becoming. It's an experience that does nothing else but to reflect the existent profound affinity between the fundamental manifestation patterns of the spirit, and the fundamental patterns of implementing your personal power.

The performance version you adopt in a "constraint" type of situation, when you are about to give up on a certain initiative due to the confusing state, is under the measure of the finality of a lack of perspective that keeps you demotivated to the changes you need to make in order to become someone else.

The disadvantage of loss in a certain control measure over what you must do in a certain constraint context, shedding a new light over the "either-or" certainty, is a decrease in Self-dynamic that affects the performance of others. An experience beyond the death of the psychological form of personality transposed in an organic fear or distorted perception over the actual situation, consciously, but pessimistically lived, which constantly feeds with itself.

In these conditions, taking over the initiative that leadership assumes is no longer a purpose in itself, but only a necessary and adequate means for those that are torn up between visible weakness and firmly asserting one's will.

Conditioning the maintenance of the "True" function of personal value through transgressing the role limitations means to process the experiences to interact with the self and the others until you can fully control the pragmatic aspects that grant more support to your authority pattern.

Leadership is the authority with which you allow yourself to remain free and open to any kind of challenges, without thinking that someone else could have done it better than you.

The Guide of Lost Souls isn't only the companion that shows the right path, but probably, an extension of the spiritual manifestation pattern of the leader that discovers himself in the attempt to positively mobilize both in the case of success and failure. An important condition of a realistic effective cost for ensuring some abilities that, allowing the optimal development of the training-evaluation process, recommend you as the ideal candidate for a position that needs collaboration and compromises.

Source: https://neculaifantanaru.com/en/the-guide-of-the-wanderers.html

The Hallucinations Of A Brain Endowed With The Attributes Of Perfection

On April 26, 2014

Appropriate the elements of a perfect science, without clearing an imaginary path in a world that many consider to be untouchable.

An unexpected reality then sprang forward, bizarre like a revelation that cannot explain your existence, abandoning you before you can fully comprehend it, casting doubt over my old pursuits dedicated to intellectual commitment. Something inexplicable projected me into an unusual imaginary, an imaginary that absorbed with its own nuances in my own embodiment the real and the unreal, forming a structure of images whose purpose will be the creation or enlargement of certain harmonious blends between art and science.

It was merely an observation, a regret and at the same time a satisfaction that oscillated indefinitely between two extremes, one of closing and one of opening the exchanges of beliefs that announced that curious return over my origin. Something that would make me renounce all my memories, thoughts, my reason to live, by adopting a provocative madness, but one with meaning.

And this fine meaning, which itself speaks louder than words, going beyond the borders of space and time, was best expressed by one of Frank Herbert's characters: *"It is normal to fear that which we do not understand."*

Leadership: Do you put all your trust in your ability to correctly interpret the message of a reality that detaches itself from the verisimilar, but which has the power to penetrate the wisdom and meaning of a mind that hallucinates?

This was the big madness, the ecstasy of the lyrical ego, a new installation of a beloved creation from the great universal repertoire, the reflection of a imagined world started from imaginary to unpaved areas of the existential road. To let myself get carried away, as a raft caught in a gyratory movement, on the wings of a moment of loss and seeking, somewhere I've never been before, where the pain of straying away from the unreal mixes with the longing of approaching the real.

Yes, like Jorj X. McKie, I was living that sensation of penetrating a mystery that opens the depths of a horizon in which a concretization of an inner prediction takes place, or rather, of an abstract idea: *"It was something almost palpable. If I'd let even a single pulsation slip through from what was happening to me, the consequences could've been incalculably tragic, not only for me, but for an entire world."*

The message of a reality that detaches itself from the verisimilar, as an occasion of a creation under the real art of matching words, is that no matter how much you try to link a new world to a profound mystery, in which few things are concrete and clear, you will eventually have to accept the existence of a mystery that you cannot penetrate.

The wisdom and significance of a hallucinating mind, imagining a subjectivity capable of telling its own appearance and recompositing, in the past and future, inside and out, to the state in which it becomes itself a prisoner of a too complex reality, has as support the mastery of combining everything you feel, want and think, which makes you overcome suffering and win the comfort of a journey into a world that strives to make a difference and transforms you into someone else. Into a limitless Creator.

Leadership: Is your freedom of appropriating the elements of a perfect science conditioned by reactions of thinking about oneself, closely related to what fascinates you?

Regarding the reality created, we need to consider the possibility of highlighting the quality of what is not alterable, but rather admissible, i.e. of the revelation of those parts of your being that science hasn't repressed, provides the prerequisites of acquiring new impulses of mystical deepness. In studying the most advanced methods to outdo yourself as an individual, to become a leader, one must take into account the reaction of self-thinking within this created reality, that is, the way in which you perceive the world and things differently.

The creator's thinking of himself can be closely related to the ability to see a reality by reference to God, or by the revelation of a spiritual union with the harmony of the universe and the "inner numbers" of a life that is still unreachable in its true mysteries. Also, the creator's thinking can be closely related to the hypostasis of a magician who wants to dominate public attention through enigmas, magical tricks and riddles of all kinds.

In this case, your Ego, generated by a certain stage of development of the "production" of understandings based on experience, but especially on those connections with the imaginary, meant to offer science and research a certain level of quality and a high degree of authenticity, begins to define you entirely, like a stain that covers every part of you.

Can you turn leadership into a journey into the universe of a mind from another universe, a mind that perceives "reality" as fantasy and experiences its fantasy with frenzy, as a reality?

The creator's thinking is the chance to introduce yourself in a space where it is easy to allow yourself to be enchanted by an atypical landscape, by a character who as complex as he is, is as direct and thorough in its existence, in an introspective journey. When you expose your knowledge in a game of confusion of information and perspectives, it is very likely that you are struggling with the certainty of a new fact, of a new beginning, of the triumph of guessing on logic.

In turn, your thinking takes on other values, ensuring the premises for additional investments of achieving a so-called "madness", something inexplicable that projects you into an unusual imaginary, absorbing naturally in your own embodiment the real and the unreal, being a structure of images that aims to create or enlarge harmonious combinations between art and science.

Anytime you can make yourself an explorer of horizons that grub an imaginary path into a world many consider to be untouchable. It is normal, in this case, for people to perceive you as a man with two faces and to not trust you, because they fear what they do not understand. Because your superiority, extrapolated from the association of scientific thought with refined needs, often indicates the inferiority of their intelligence.

Sometimes, to lead creation to another level through a visionary breath, through a deployment of imagination in large spaces, through a rare synthesis capacity, is to live in a world of appearances in which nothing is what it seems to be.

The Hallucinations Of A Brain Endowed With The Attributes Of Perfection suggests the construction of a new reality, paving the way towards a wellspring of inspiration and vision, but only acquires value for satisfying your own curiosity and awareness.

These "functions" of your own uniqueness, which process large amounts of imaginative material, don't create a bridge towards human and social leadership, it only satisfies that demanding and sophisticated clientele willing to acquire a *scientific product* that meets all criteria of defining new components of reality.

Source: https://neculaifantanaru.com/en/the-hallucinations-of-a-brain-endowed-with-the-attributes-

The Handler Of Souls

On February 15, 2010

Direct with precision people's emotions, so that they perceive your leadership characteristics at a higher intensity.

There are days that will remain forever imprinted in your memory. I will remember for a long time, very clearly and enjoyably, that beautiful day of my childhood. I was about 13 years old, I was on the summer holiday, and my friends had convinced me to accompany them to an illusionism show which, I tell you with all my sincerity, fascinated me like no other. Let me tell you briefly the most successful representation of the great illusionist.

The magician took off his black cloak and put it down. He called his assistant, a pretty tall, skinny and agile young girl, covered her eyes with a scarf, so that she could not see a thing, and then he asked her to lie down on the specially-prepared table. The magician closed the table in a certain way, making a box out of it. It could be seen only her head, hands and edge of her feet.

Somewhere behind the scene, in the shadows, you could see the silhouette of a man whose dark face was impossible to distinguish. He appeared after a few moments, bringing six very sharp steel swords. The magician took one of the swords and raised it above his head with its top down.

Leadership: Are you confronted with a reality to which you are part of only when the unity between the idea of a glimpse of the experience and the image behind what you communicate about yourself reigns?

As you can easily understand, this act aroused a strong sense of curiosity in us, the audience. Our wish to see the most bizarre situations became true. Very nervous, we were ready for what was about to happen. I realized by looking at the magician, understanding the silence broken by his nervous traits, that something strange was happening in him. Probably, he was very nervous or perhaps that is what he wanted to make us believe.

The magician stood unyielding, triumphant, like an angel of evil, with the sword raised above his head and the box containing his assistant. After a long pause, with force and unyielding determination, he stuck the sword in one of the specially built holes in the box. The tip of his sword seemed to go through the body of the girl and came out on the other side of the box. However, the girl, facing us, smiled, without giving way to the slightest emotion, and waved her hands as if nothing had happened. We, those in the audience, on the contrary, were all trembling.

In a very short time, the other five swords were stuck in the box and, apparently, in the girl's body, without her suffering the slightest wound. Then, the girl was released from the box. We all applauded. It was a spectacular illusionism show. Moreover, when you are not used to seeing such a show, it can create strong emotions in you.

You experience authenticity when you accept a challenge, but it is given by the image you assume in secret, behind what you communicate about yourself.

The key to an illusionist's success lies in the art of making a show, in the power and dexterity of his hands, in the way he builds his illusions and the ability they are staged in.

Only if he succeeds in creating a tenseness, emotion and suggestibility atmosphere, people will be able to enjoy the mysteries he creates. The people's interest in watching the show is even greater as the illusions created by him are better performed.

Dominant, trustful, determined to win, having a very good understanding of the human nature and possessing the techniques on which optic, acoustic and psychological illusions are based upon, the illusionists manage to create unforgettable shows, inducing the audience a state of inhibition that affects the perception of reality. Are you half artist, half master?

Making use of their personal charm, taking a curious and playful attitude at the same time, and using methods that only they know in order to deceive people, they surely manage to attract everybody on their side. They always find a way to obtain what they want, creating that electrifying atmosphere of mystery and miracle. In popular terms, they have the cookie that you will not find anywhere and from which people want to eat avidly.

Leadership: Do you take the risk of listening to your instinct and accepting a challenge without limiting yourself to the role of promoter of the enigmas you feel you are made up of?

The one who is truly interested in developing his leadership abilities can learn a lot of things from an illusionist, especially how to draw and keep the people's attention. And that is because the illusionists are the only ones who manage every time to catch the people's interest and emotions, setting at an emotional level a direct and powerful connection with them by visual contact, making them live everything at a higher intensity.

Illusionists completely dominate the situation, the connection with people, precisely directing their attention, perceptions, emotions, thoughts as they wish and where they wish, towards the reality that they create. They are the world's best manipulators, the only ones always able to control and coordinate people by their own will.

In order to reach the maximum level of success in leadership, you must raise your level of efficiency, to meet people's needs, to respond as effectively their desires, making everything necessary in order to get the desired results.

To accept a challenge without limiting yourself to the role of promoter of enigmas is to redefine how you are perceived as the sole content of the highest knowledge, when the real cause of this lies in the precise distinction between "miracle" and "imposture."

Just like a talented illusionist, by perfectly delivering his act, gets in people's minds and incites their interest, more and more - so do you, as a leader, you must communicate your vision to others, put your mark on them, making them understand that you are a very creative thinker, that you think only of their future and the organization's future, imposing your ideas, beliefs, visions and points of view, giving your leadership an electrifying shade, beyond what seems impossible, enjoying them with your "magic".

If people are not efficient, means that you have failed to impose your own model of leadership, it means you failed to capture their attention and make yourself heard, and then you have not been able to target accurately the emotions so that they perceive your leadership characteristics at a higher intensity.

A talented leader resembles in many respects with an illusionist, but he should not be confused with one of them. The profession of an illusionist is trickery, and, as a leader, you cannot lead people on a wrong path, because, if you do so, you will eventually be abandoned.

Leadership is the magic number that conquers not through suspense and well-crafted effects, but with admirable naturalness with which you show your dominance and unrestrained ambition to provide dynamic sensations in an unforgettable atmosphere.

The Handler Of Souls, in the good meaning of the word, is the one who manages to bring people together around him and lead them in the direction chosen by him, always catching their attention, keeping their interest awake for a long time, and they, being aware of their place and role in the great machinery, to work perfectly in order to achieve the intended purpose.

Direct with precision people's emotions, so that they perceive your leadership characteristics at a higher intensity.

Source: https://neculaifantanaru.com/en/the-handler-of-souls.html

The Hardest Part Is Seeing Whats Right In Front Of You

On March 17, 2023

The way you see things is not the way they are, but the way you are, in fact.

I carefully look at my ergonomic chair before sitting down at my desk. What would it think of me if it had sensations and emotions involved in the laws of sensitivity? As a rule, these dispositions are found especially in painters, and felt as a grace, as an uncreated divine energy. And the eyes cannot depict people's thoughts by means of figures or things, only a handful of artists manage to do this by following the concept: "the object visually represented in a coherent image means something other than what it really is".

Okay, I'm sitting in the chair. But immediately my gaze goes to the painting on the wall in front of the office. Another thing that willingly fills my eyes with the beauty of a spring landscape, giving way to experiences that took place a long time ago, remaining only mine. I let these experiences manifest themselves as intermediate spirits, in the excitement that seems to prompt me to carefully investigate the nature and depths of everything that surrounds me.

As can be seen, impressions caused by things, but especially thoughts about sensations characterized by depth, which can be more difficult to explain in words, are the source of ideas that make an artist a good observer of the surrounding things, even when other activities distract them.

Obviously, the realism that I show through a way of being, through an exuberant state of mind and through a lot of words, linking the meaning of each thought to some external thing, I came to evaluate my vision according to the principle: "The way I see things is not the way they are, but the way I really am."

Leadership: Does the work you focus on bring new experiences of visual representation through a predominance of emotions over reality produced by the oscillation between symbol and meaning?

I ask myself a question: to what extent does the eye need sight to be able to penetrate the reality of a picture based on symbolic meanings and in the middle of which, through vague relations with psychology, various games on the stage of life are suggested?

To a lesser or greater degree, according to the image whose object not only signifies the idea, but is itself. Without losing its meaning, the image of the eye is a symbolic image in that it materializes both in mirroring and in reality, but above all independently from a subjective point of view.

Obviously, what is repeated in the vision of the artist's eye, acquiring the significance of a symbolic image and becoming a form of expression of the idea of "isolated fact", is precisely that wonderful possibility of discovering something extremely deep in a reality capable of representing the forms of a higher world that intends to be the imprint of the absolute. For both the chair and the painting, as an immediate result of the action of the stimuli on the sense organs, are each accompanied by a mood and a generous affective coloration, making my passion for art remain constant and accentuate more and more that *Wasotelas Otasojiteyi Relatheanek,* the beautiful embraced by inner feelings.

Oops, I missed that. I never thought the eye could be sentimental. For as I admired everything around me, my gaze seemed to require me to turn my head towards certain points of real interest which I could not overlook. In vain I strove to control my eyes, in vain I tried to forget the things that leaped into my eyes. Something demanded of me, a strange power urged me to remember that I watched with great curiosity, like a contest between great visionaries, the dozens or hundreds of demonstrations that beauty lays before those who recognize good taste when it appears in their way.

Leadership: Can your creative spirit grasp the things around you as particular cases of intervention of logic in a "dynamism that preserves its sensitivity"?

In Othello, the famous play of Shakespeare, there are two admirable scenes in which Iago injects the Moor with all the poison of jealousy, out of hatred, because he promoted Cassio to the rank of lieutenant, although he had not distinguished himself by any feat of arms. By committing this crime, subjugating Othello's soul with ferocious skill, Iago proceeds in such a way as to leave the impression that he is doing him a favor, and Othello thanks him by passionately striking him with the dagger he gives.

In this scene, the dagger is the thing that particularly attracted my attention, representing a symbol of the harder moments and even of a dark part of the human soul, having a moral problem in sight. Therefore, what the thing expresses, through the symbol, is precisely what decisively determines my attitude towards art, perceived not as a blinding luminosity that destroys the historical individual, but as a much more immediate reality that bears the consequences of an acute and invasive experience.

Shakespeare was an artist sensitive to everything that happens around him, because he knew how to transform experiences into symbols, obviously with the help of things. It is not by chance that the subtle eye of the artist, even if it appears as independent, a fact that belongs only to an appearance of normality, represents the unity of mood that the power of light to animate beings and things produces in itself. But the subtlety of the eye is, at the same time, a consequence of the struggle that light has with shadow.

The idea is the following. The more the eye leans towards color, in the spectrum of a particular light projected vertically on the canvas, the more its direct possessor is animated by the desire to ecstasy, crossing the border of physical reality. So he can give a special meaning to the picture of the world. But the more your eye leans toward the depth of the symbols brought forth from the darkness of suffering and inner struggle, the easier it is to adjust your vision to the area of reactions, emotions, and senses.

This time the leadership, under the sign of the mode of reporting to the image, takes control of the connection between things and emotions, specifying that what you see up close will not always be open to the view from a distance.

In this case, the image in which you mirror yourself is a description of the thing around you, even in front of you !

Is it not so? It seems surprising that the eyes could invoke psychic agitation alongside other elements arranged in harmony, to such an extent that the artistic spirit encompasses them together as some particular cases of intervention of logic in a "dynamism that preserves its sensitivity". Often things are dominated by a certain dynamism in which antagonistic relationships are less visible, which gives them a more pronounced aspect of materiality.

The Hardest Part Is Seeing What's Right In Front Of You. I say this because many times we see, but we do not realize the value of what we see. Or, as someone well said, the detail is

the one that enriches the moment, the one that can change the world: and it finds its origin only inside us, then it is reflected outside in the form of things.

Source: https://neculaifantanaru.com/en/the-hardest-part-is-seeing-what-is-right-in-front-of-you.ht

The Harrowing Cry Of The Mystery That Sheds Its Labyrinths

On February 19, 2017

Be a seeker of the meaning of your own mystery, expressing your purpose and needs through an "angel".

I looked apprehensively around me, burdened by the silence of the night's embrace. I looked in the direction of a match of inspiration in the rich tapestry of a unique experience, on the establishment of an obsession that faced the giant heights of greatness. With great difficulty, I have understood how much the correlation between shock and motivation, message and communication is worth. I recognized myself as being someone else in darkness' embrace, in this perfect non-action according to certain universal laws, a bit different, more inspired rather by the fictive universe of a game of something unknown.

I know that nobody would want the fears of another when he has those of himself in wait. I know that I will no longer have to live a unique experience with shock, measurable only due to the reduction of clarity, to which corresponds the temptation of entering the fight of the Ego, that of retreating to the secondary plane of a multiple subject with different deadlines for completion.

Especially, I do not wish upon anyone to try such a temptation of expressiveness under the sign of an exteriority that exceeds man through the power of imagination. Conditioning him to a perpetual reflection of a lesson of sleeplessness, as a form of manifestation of somnambulism, specific to the internet era, in order to fulfill the unusual roles of the need to overcome the harrowing cry of the mystery that sheds its labyrinths.

Leadership: Can you discern the particular significance of the process of awareness of your inner thoughts and states, conferred by your belonging to another reality, superior to the contingent, non-essential one, to which the other beings belong?

Of all the arts of thinking, meditation in darkness did not resist the classification of its content in the narrow headings of the profile of a *Révélateur des vérités,* in the moment of reference of a full moon. It is apparent that I was attracted by something ghostly, mysterious, and full of energy, full of legend, which seemed to be created in another world, which conjugated the activity of forces and the capabilities of the living man.

I was experiencing that moment as if someone would have made their presence felt near me, the more unreal the more concrete, with the role of an enhancer of blood circulation, a sort of flash of a universal language of feelings and reason, something that elevated me above my own theories and thrashed me in the magic fire of otherworldly understandings, conducted quietly, in the name of a superstition.

If I had transposed myself for a moment into a character of the writer Colin Falconer, from the novel "Aztec", these words would probably have reached my ears, motivated by a reality that can never be exhausted: *"Someone once told me life is just a dream and lasts only for a moment. All our fears are like the shadows cast on the wall by a child's hand. We have to let ourselves be guided by our hearts. In the end, nothing matters anyway."*

Leadership: Do you intensify your drive to create a New Man, through a reflection produced in the virtue of a customized obsession?

One night, Nicolas Flamel, the creator of the Philosopher's Stone, had a dream. The sky had opened to let a bright spirit descend down to earth. The angel held a book with a bright brass cover. Its warm voice, with a sublime timbre, focused on a message with a strong emotional impact:

- Gaze upon this book, Nicolas. It seems unknown to you, as it is to others. But one day, you will see within it what you must see and you will know what no other knows...

A shadow is always something rare, but rarer it is to turn it into a light source. Without it you wouldn't explore the power through which the intellect sees itself. Without it you wouldn't be able to gaze upon unknown distances, you would experience unique feelings as burdens or feelings of plentitude, in the absence of a clear representation of what membership to the space of a miracle means which itself, in turn, breathes a certain air: the filled with adrenaline mirage of a liberating utopia.

Human personality is part of the command structures of a psychological experience. It requires to be addressed as a distinct unit between traits of temperament, found in an unbreakable bond with the situation you're in, and hallucinatory experiences that decisively give birth to that feeling of a possible wholeness and perfection, in the presence of an imagined force or of an enigmatic phenomenon.

To connect to such a force, to such a phenomenon, to an energy of high vibration, means to give a new and full of meaning storyline to your existence. To follow such a storyline, correlated with the tendency of being dependent on a pressing need of conception of the self, means to simulate the complexity of a development phase in the form of a construction of fantasy.

The New Man is a creation of the mind, a form of fantasy from which you never want to detach yourself, conditioning yourself to a perpetual reflection vis-à-vis the way you can contribute to changing the reality of the world around you.

If you want to chisel your way of thinking and broaden your vision of yourself, then be a seeker of the meaning of your own mystery. Play your role in the customized obsession of an identity that best fits a model of fantasy that has never before been approached, but one which leads to an increase in the importance of your value as a filmmaker. Direct your profile well and turn yourself into your favorite dream. Express your purpose and needs through an "angel".

The New Man is called to give to the notion of "psychological experience" the meaning due to the representation of the knowledge of a being who, exposing himself to the contrast between appearance and essence, wants to keep our hope awake and strengthen the courage of freedom to think beyond the limits of this world.

The Harrowing Cry Of The Mystery That Sheds Its Labyrinths is that measure of the type of psychological nuance that uses the speculation of finding an answer to the question: *"What must you see in order to find out what no other knows?"*

Let your mind escape into a chimeric universe. Let yourself be drawn into a feverish vortex with the power of a revealing dream. And when you will be ready, an angel will reveal itself to you.

Source: https://neculaifantanaru.com/en/the-harrowing-cry-of-the-mystery-that-sheds-its-labyrinths

The Harsh Law Of The Elders (II)

On January 04, 2013

Find the right way to express your winning attitude without losing your sense of finitude.

Almost everything changes and disappears in this fierce storm at the crossroads of time. Only one person remains, always at the same point, in all the actions that he carries out, and with all the beliefs that he has: Tom Bell. And the assassin, Anton Chigurh, continues to kill and is not to be found.

The whole world seems to be collapsing, it is clear that life in those places meant more and more a fast way towards death. Bell remains, and consistently continues to draw new horizons to his ambition. Only he, due to his refined responsible attitude and his bravery to be entirely worthy of his call, of his job, seems to gets along with his destiny.

He was always clinging to another chimera, to a new very fine thread of hope. He does not want to quit. An infinite shudder crosses his being. He was whipping his demon more and more to remind him about his purpose, to give the necessary impetus for victory. However, he could not catch Chigurh; he is always left behind, more and more behind him.

Leadership: Do you maintain your vision, even in the face of impending defeat, accepting that you cannot control reality?

The old age does not pull the faith from him, like tearing from the calendar the sheet of the passed day; on the contrary, strengthens his goals, and hardens his will to achieve them. But until when? Until the demon by itself will favor to leave his body.

As if out of respect for his immense will, the fate threw him, but out of pity, a bait, one clue - and that one confusing, but just to separate him further from the true reality. The reality, which barely in the end, he fully accepted it. Defeat. Recognition of helplessness. Abandoning the false identity. The death of the hero inside him. Returning to that universal value: the measure.

"I always knew you must be willing to die to do your duty. However, I do not want to risk anymore, and to meet something I do not understand. I am overwhelmed. "

Leadership: Is it time to free yourself from your opponent by defining a test variable to represent you in a realistic picture of yourself?

The French writer, Anatole France, pulled a warning signal for today's and tomorrow's leaders: *"The elders hold too much on their ideas. Therefore, the natives from Fiji Islands kill their parents as they get older. In this way, they facilitate the course of evolution."*

Do you have the wisdom to take the decision of renunciation? Can you restrain your impulses and excesses, or you continue to whip the devil within you to achieve the impossible? Are you feeding with the illusion that you could go back to the status of a hero that you were? How do you assess your progress - by sorrows and disappointments that are racing around you?

The opponent within you is the illusion of achieving a success that will strengthen your authority when you are past your prime. The evolve does not mean to devalue your identity through a boundless enthusiasm towards the sensational successes. But, it means to rediscover yourself, to really open up towards change, to be wiser. A road that has its purpose, even if this means abandoning all the others. The road of withdrawal, the acceptance of truth: *"I do not wanna risk anymore, and to meet something I do not understand. I am overwhelmed."*

Even retreat is a virtue. And as a variable of testing the reasoning that stands behind the real motive of avoiding action with negative consequences, restraint becomes a sort of identifier of your own resources to stay on the world stage or in the backstage. Retreating is the free expression of the truth that frees you from any pressure, from any hesitation, from any psychic pressure that can force you worse into the terrible things that would happen to you before.

Leadership is a well-deserved retreat from the superior world of the absolute ideal, from which you gain the image of your own physical and moral constitution.

Leadership: What happens when you shoot a few bullets in your own image?

Paraphrasing a famous writer, to keep yourself hanging by the illusion of perfection, through a forced tension of your potential is like you shoot a few bullets in your own image reflected in the mirror: in this case it disappears only the threatening image, but not your opponent, who continues to lie in wait within you.

The seductive momentum towards the new heights, all your impulses towards the actions that apparently lead to success, but actually narrow or amplify the horizon up to the absurd, preventing your steps, outlines that reflection opposite to the true direction that you must follow. That mirror reflection, which may contrast with your personality if you were not what you have already accepted to become - a slave of the "demon".

The factor that helps you to prevent an eventual wandering – that fine disconnection from the reality, the element that comes to essentially define your identity, is the control, the temperance of the demon within you, this triumph over your own limits.

Confront the demon within you, without keeping yourself anchored in the illusion of the evolution that he persistently imposes to you. In leadership, the winning attitude sometimes occurs through a retreat from the "hallway of champions" to make way for honor and self-esteem to place itself on the pedestal of triumph.

The image you take in a phase of life seen from the perspective of fatality suggests your desire to escape from reality and to take refuge in a world that is constantly trying to make you become someone more than you are capable of being.

The Harsh Law Of The Elders can be enunciated as follows: "Find the right way to express your winning attitude without losing your sense of finesse."

*** Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-harsh-law-of-the-elders-II.html

The Harsh Law Of The Elders (I)

On January 04, 2013

Confront the demon within you, without keeping yourself anchored in the illusion of the evolution that he persistently imposes to you.

He was in a perpetual delirium. Among all the illusions that could be born in the brain of this old sheriff from Desert Aire, the most ridiculous was the ambition not to abandon his purpose. A light of immortality, an odyssey of the spirit towered over the relativity and contingency of fatal occurrences that were smacking the banal everyday life.

His name was Ed Tom Bell. The purpose of his life, more and more fierce, more oppressive, more enslaving, became quite clear as the events had acquired proportions: the capture and the arrest of Anton Chigurh, the ruthless assassin, this cursed ghost, a sort of Hector Barbossa, who spread fear in only with the name, and which the darkness hid it very well in the boat of fatality.

However, catching a ghost and untangling the mystery that surrounded it, it was not an easy task for Tom Bell. His thoughts, increasingly haunted by this inhuman form of existence, who appeared and disappeared, always in a different place, feeding itself only with innocent blood, were revolting against his own laws, his harsh law that just hatched from his conscience, and still have not tensed his muscles. When it would be fully approved?

The struggle with the Demon. Tormented by the thought that maintained the flame of his insistence, the sheriff Tom Bell left himself grabbed by the demon of hope and confidence, and threw himself with all the energy into the unknown. A flight towards absolute that always ends in the same way - a new victim, a new victory of the "ghost". And he imagined that would succeed eventually the impossible, to catch it.

Anton Chigurh is always undiscoverable. Tom Bell follows again the demon from him, remains in position, and continues the tracking. Nevertheless, like a cruelty of fate, more and more people are killed, more and more old people. Was it a kind of warning given to his own weakness? Was it the signal of an involution?

Leadership: is your ambition to evolve based on a philosophy centered solely on the idea: "Did I turn the darkness of my life into an impossible mission?"

Are you possessed by the demon of excess? Are you falling into the trap of a false identity? How much should change the events for you to adapt to reality? Are you throwing yourself into the unknown and continue to wander into a reckless race for "ghosts"? Are you facing a self-imposed Alter Ego? Are you following the demon within you, do you continue a chase in vain that distorts your perception about the possibilities of change and over your own role?

An uninspired decision, centered exclusively on the idea, "I turned the darkness of my life into an impossible mission", is to continue to draw new horizons of your ambition even when you are moving in the opposite direction to your evolution. The potential of the form of being constantly in a self-assessment situation and the potential of the form to meet the demands of a consciousness that wants to face the world depends on the facet of self-reliance.

Self-dependency is the reflection of the image of a subjective reality that arises from the

conception that the world has been created according to the patterns of destiny, everything relating to time. It is the equivalent of selecting a creed that constantly pulses the challenge of its own ability to cope with the demands of a great role. Therefore, in creating self-dependency, you tend to feed yourself constantly with illusions of self-reliance, self-pacing, and self-promotion, trying to accede where your chances are not favorable.

Leadership is the result of a firm choice that corresponds to a two-stage scenario: first you analyze the reasons why you would fit a major role, then revert back to your normal course. Otherwise you will bear the consequences of your vulnerability in the face of the unforeseen and that of paradoxes.

This option can bring an added value to your basic characteristics, or can activate that part of you, that "demon" - a different kind of Ego that may distort your perception towards reality, and on what you are capable of doing.

A disagreement between *"to be"* and *"not to be"* too old for a new experience, can go too far, up to antagonism between reality and illusion. It's a state of degradation of the identity granted to you due to the place, function, roles, and the status that lies to you in the society - but that does not honor leadership.

To have confidence in you is the path towards the ultimate success, and anyone can combine courage, integrity, ability and ambition to change the events by his own example. However, to qualify yourself for the status of a leader, you must avoid the effect of "too busy" over your area of development. The undesirable effect of melting your own relational individuality, whose first reality it is to constantly keep you in check.

I think the following saying refers to the too high expectations of each leader overtaken by his limits: *"If you change your position towards the sun, it does not mean that the world spins around you."*

Abstain yourself at reaping the rewards of your own demon that requires you stubbornly to be more than your limits allow you.

Abstain yourself in broadening your horizons beyond the border with the balance. Do not change your position towards the highest parts of leadership, the only valid ones, deeply embedded in the human-socio-professional field, and that can be identified and described by a single effort of virtue *"to be abstinent from the excess of being in whatever you undertake"*

Is it the moment to retire from the professional life? Do you keep trying to adapt yourself to a hostile environment, regardless of the consequences that entails your refusal?

Sheriff Tom Bell is the materialization of a metaphor that can be understood as follows: we are all driven by an invisible force to lay a path full of successes, but that does not mean to be totally in agreement with it.

When you try to pursue your life's goal and, with it, acquire a new understanding of things, remember that what can break you is the skill of your will to function according to the rules conditioned by events that you cannot prevent from happening.

The harsh law of the elders expresses the following reality the more you get older, even if your will is strong, the yield decreases. And so the lofty goals, towards which you aspire, cannot be accomplished anymore. In this context, you must know when to put the point. And

if you want to take it over again, you must choose your appropriate way.

Are you adopting a stereotypical and egocentric behavior, in those circumstances that you cannot control? Are you always staying in the same point, in all the approaches that you carry out, and with all the beliefs that you have?

*** Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-harsh-law-of-the-elders.html

The Healers

On February 17, 2010

Provide continuity to your leadership, ordering your practices into a mosaic to form an accurate picture of performance.

The last patient was a little girl of only 10 years old, accompanied by her mother. She was complaining of chest pains and in the heart area. She was breathing heavily, coughing and choking from time to time. She could not sleep all night. Her mother was very worried, thought she has tuberculosis.

The little girl laid down on the bed at the doctor's request. Impatiently, she orderly and nervously waited for the doctor's verdict.

The doctor examined her carefully at a glance and then slowly touched her chest with his right hand.

- Does it hurt over here?

- No.

Then the doctor moved his hand a little lower, to her stomach.

- How about here?

- Yes, said the little girl starting to cry and with a shaking voice.

The doctor put on his stethoscope and listened to her heart and lungs. Finally, he gave the verdict. The girl had nothing wrong with her heart or lungs, but the pain came from colitis and spread towards her thorax, causing respiratory problems and coughing. The doctor gave her a simple treatment which proved to be effective.

Leadership: Do you confirm your participation in a "cause of pain" event through an attitude of understanding the side-effects caused by a greater vulnerability to the factor: "am I the only one who can fill this gap?"

Trying to make the company work in such harsh times resembles a lot with a doctor's attempt to offer a patient the suitable treatment, more or less complex, and then to follow his evolution until complete healing. The more skillful and closer to people you are, the more you will be able to find a suitable treatment, so that they would regain their performances, and the company would regain and maintain its "health".

As a leader, the company's destiny rests in your hands. Even if its chances of survival are minimal, even if nobody believes in a miracle any more, you must try your best to find the best solution in order to save it. However, the first step in this direction it is obviously the careful and competent consultation. Being able to see what the company "suffers from", to notice the details and establish its staff situation, and then, depending on the symptoms, the gravity of the illness, to give the appropriate treatment.

A cause of pain that can feed another moving hypostasis is the opportunity of finding yourself again in a similar situation in which the one next to you was put when you feel that you have to act in some way, but the context forces you to let things follow their course without being able to change anything.

Just as diagnosis is the most important component of the activity carried on doctors, so determining their ability to organize and carry out an action necessary to achieve a performance is the most important component of your leadership and your efficiency mainly reflects that leader. The best leaders heal their organizations from their problems by indicating the most effective treatments.

Placing on a high position doesn't ensure your full success. You only gain success only if you are able to take the company to a front level and keep it there. The people depend on you, on your dexterity and ability to lead, and they put all their hopes in you. If you are not always attentive and careful with them, always prepared to give them a helping hand, always very professional, if you don't take care of them and the company at all times, and if you are not always focused on the objective, you will not have such great performances. As a leader, you must be able to make a change in every person at the level of the entire organization, so it would increase its powers.

The gap that only you are able to fill so that people can figure out what the appropriate "cards" are for them is the effect of manifesting the sense of guilt that gains significance when you are willing to get involved in their struggle, but you cannot win.

With what do you fill this gap? With the transformation of a defeat into a victory !

Do you try to raise the leadership to its true greatness by accepting and using a kitsch?

Leadership, old-established in international vocabulary, designates exactly a science built on fair and sufficiently clarified intentions, that have a well-defined purpose in the concrete framework of existence of the individual or the company, and reinforces on facts concerning the jurisdiction of he who engages voluntarily in the fight against „the disease" that causes a low rate of professional success.

Kitsch, the substitute for art, which has become a real threat to leadership instead of the genuine art of loving the experience in the field (which gives man the chance to bring significant contribution to the life of the company), can produce up to a certain point – to the uninitiated – a feeling somewhat similar to that specific to the original.

It leads to a strange situation, when reporting leadership to the true art is made in the light of an extract of surrogates, which only alienate him from his true purpose and understanding. Resorting to performance evaluation criteria, unfit to true science, which promises only what can be achieved, notwithstanding the competence of those who lead.

A disturbing confusion of values takes place in the relationship between believing and knowing, between understanding and interpreting. And the inconsistency in interfering on the existing problems and solving them based on the aspects observed in practice becomes alarming. Therefore, the checks over the fulfillment of duties specific to a certain position and the appreciation of the true value of the leader become so necessary.

Experts can be found today in the position to assess the functional status of a company using intuition or at random, an obscure production of diagnoses, solutions and procedures set out in a general form. In fact, the surrogate is a placebo effect product, consumed and

managed without a prior "consultation", in the absence of the genuine product.

But leadership cannot be raised to his true greatness by accepting and using kitsch, be it good or bad, an imitation of kitsch itself.

Leadership is the exception you need to point out to a report on your attitude towards life that confirms the rule: "you only have one chance to make a first impression with your erudition."

Try to always experience the challenge of transforming a man's existence, without failing to choose the best option to maximize the impetus to continue the path towards change.

Conclusion: All the practices and methods that you use, together, are forming a mosaic image that defines your overall leadership, respectively of your efficiency. The more you manage to prescribe recipes for "recovery" that have long-term positive effects, the more grows and the level of your performance, and even more you will improve your relationships with others.

Provide continuity to your leadership, ordering your practices into a mosaic to form an accurate picture of performance.

Source: https://neculaifantanaru.com/en/the-healers.html

The Healing Force Of The Soul

On April 26, 2015

Identify new ways of transmitting the revelation you own, imposing the meaning given to it by your soul.

- Did you truly believe that I could console myself? Asked Maximilien, bitterly looking at the count.

- Listen – said Monte Cristo – understand my words well, Maximilien ! When I ask if you have consoled yourself, I speak to you as a man for which human hearts hold no secrets. Come now, Maximilien, let us descend together to the bottom of your heart and investigate. Situations exist that people can feel instinctively, but they cannot discuss them with their minds.

Do you still feel the burning impatience of the pain that makes you jump up and down same as the lion bit by a mosquito? Do you feel the same searing thirst that is only quenched in the grave? Are you still the prey of the idealizing of self-pity that flings the living outside of life, in search of death? Or do you only feel the carelesness of those tired nerves, the boredom that stifles the ray of hope that wishes to shine? Do you feel, I wonder, the loss of memory, bringing about the impotence of tears?

*Dear friend, if this is what you feel, if you cannot cry, if you feel your numb heart dead, if you have no strength other than that of God, if you have no eyes but for the heavens, then, my friend, let us leave aside the words too tight for the meaning that our soul gives us. **

Leadership: Can you find a good use of the potential to control what people see in you, by calling on the strange game of association between the tremendous aspects of life and the memorable images of patience faced with seemingly inescapable situations?

The process of maturation and of consolidation of personality, involving advantages of increasing emotional information for a better reception of the message you transmit, in the sense of an intervention that can support your way of being, the performance, objectives, ideas and their making, can be distinguished by a less usual characteristic, uncommon.

Namely, the control of reality supported by the power of the soul to assimilate it, produces or transmits a state, an emotion, a message that can be directly or indirectly dressed up into a meaning that sits between hope, doubt and revelation.

The famous writer, Stefan Zweig, wrote about the founder of Christian Science, Mary Baker-Eddy: *"She observed that indisputable truth that any imaginary representation of a feeling, therefore of a pain, contains in itself the tendency of transforming itself into reality and that, therefore, a preventive suggestion removes the fear of getting sick which is as dangerous as the disease itself."*

The meaning you give to your soul and transmit to others, rather by supporting with humility a revelation that doesn't need evidence to realize a new image of reality, turns you into a man adaptable to life, to its circumstances, to the context in which people live, develop and are fulfilled.

The consolation effect fills you up with emotional states that you did not suspect you could experience, justifying the pain you feel when you think someone has something that belongs to you, especially that spark of intelligence, kindness, and wisdom that come from the mind and heart in respect for the values of life.

And the only suggestion that you will receive from someone truly experienced in the algorithm of life, from a truly impressive spirit, is to find a refuge in the face of the difficulties and contradictions of your personality, instead of worldly vanities, in the place of numerous passing adventures.

Leadership: Can you be yourself in a world that constantly tries to mold you into something other than what you are prepared to accept as a restructuring phenomenon of your inner world as compared to the plausible interpretation of reality that you cannot deny?

When you want to help a man first you have to open his interest to the meanings of a higher revelation. Revelation requires self-disclosure, a disclosure of your will or of a superior entity, as an initiative towards a representation of certain points of view, alternative and motivated vis-a-vis the way in which the aspects of life should be interpreted. To mutual benefit.

If you have embedded within you the ability to believe in something superior, bending your reasoning to the most favorable approach in what regards fulfillment and gracious force that nothing evil can penetrate, then you will fall prey to the "idealization of self-pity that flings the living outside of life, in the pursuit of death". Letting yourself be influenced by a superior spirit means believing in a reality that cannot be denied, one that at any time can turn into an inner dynamism force almost to shake up any understanding of life.

The most poignant leadership bears the mark of that mentality based on the recognition of the "unseen" spirit that a superior entity – providence – offers in the darkest situations of life. Providence is the answer you give to life when you are led by a superior understanding of the necessary renunciations in order to achieve effective and outstanding results over time.

Finding a new order for the great answers of life, which God prepared before you merged with them and understood them even in the pale light of pain, as a glimpse of certain truths progressively revealed by subjecting reason and consciousness to the will of the heart, is necessary for a good use of your potential of controlling what people see in you.

What people need to see in you is not "the gaze up to the heavens" that is required by the most powerful faith, but what makes you feel alive when the meaning that you give to your soul causes a reaction of pushing the limits, of the type: "I am more than what I am."

The Healing Force Of The Soul is won by the momentum given to the virtue of behaving disciplined amid the disorder of life. If you manage this performance, which involves a series of compromises, but especially a large dose of belief in something good, only then will you be able to get other "souls" closer to a state that can be motivated by faith in a superior entity.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-healing-force-of-the-soul.html

The Heart Feels What The Eyes Hesitate To Recognize

On August 28, 2024

A gesture of complete generosity can be accompanied by a final symbol of vanity, preserved as a reminiscence of the human desire to protect a part of oneself.

Laura Quinn, from the movie "Flawless (2007)", was face to face with a reality that seemed to end its cycle. Her story, so well hidden under the veil of silence, was about to be revealed in an unexpected way. The reporter, attentive and eager to find out the truth, delved deeply into the story of her life. And so, in that moment of unexpected confession, the words flowed without stopping. Something in the reporter's soul seemed to break slowly, under the weight of the untold stories.

Silence then fell between the two of us, a moment suspended in time with no exit. I could see Laura leaning forward slightly, like a silent witness to an unspoken confession, searching my eyes for answers that she too dared not utter. The question was there, like a subtle shadow in her gaze, but nevertheless it only intensified the silence, deepened the space between the words, made the fragility of the moment awkward. It was a silent, almost palpable curiosity, a kind of unspoken tension that paradoxically said more than any articulate question would, causing me to lose myself in a fuzzy confusion.

"Excuse me, but I have to know. What happened to the money? Did they get to Mr. Hobbs?"

Leadership: Can the truth you attach to your face as protection become a barrier between the total openness of your soul and the unspoken struggle you carry in silence?

In moments of deep confession, silence and gaze can communicate truths more powerful than words, revealing unexpected vulnerabilities. Laura paused for a second, staring out the window that looked out onto the bustling city, as if reflecting on a truth only she knew. A kind of deaf struggle was going on in her, *Emensuz Anaanacest* , she lived a kind of inner contrasts that consumed her in silence, always swinging between unspeakable desires and fears. Something in her seemed to be breaking, oscillating between the strength to move on and the fear of exposing herself completely to her own conscience.

"Mr Hobbs... well, we never spoke. But I received a letter from a bank in Switzerland informing me that an amount has been deposited into an account in my name. More precisely, the sum of one hundred million pounds. All the money. And, only from there, my real story begins."

In a simple and unpretentious gesture, Laura handed a manuscript to the reporter, this gesture representing a total opening of the soul, a kind of bridge beyond appearances.

"Your article is about successful women, isn't it? I give you this manuscript with all my notes, about my life. I hope you are inspired and I hope you can inspire others. You can contact me if you want. My details are on the back."

Leadership: Can your inner world expand to a new level of awareness of lived experiences, in a moment of revelation where vulnerability becomes a bridge between past and present?

With a meaningful silence, the reporter slowly unfolded the manuscript, like a painter

delicately caressing his canvas, the pages seeming to sigh under the weight of time. When the pages opened, slowly and mysteriously, he noticed a short personal note from Laura, written in a trembling hand, as if engraved in the watermark of the paper. The silence had become a living presence, filling the surrounding air with an unexpected gravity. That note, lost among the words, seemed to reveal a sliver of soul, a gem of vulnerability, a confession hidden between the lines, and her heart beat in sync with each letter, as if she had discovered, for the first time, a secret world, not only Laura's, but also her world.

This fragment of soul, laid out on paper with such vulnerability, became the mirror of my own questions and turmoil, in the extension of an *introspección profundis* . I wondered anxiously, how many of my own secrets could be read between the lines of my articles, how many unspoken emotions I was hiding? How many of my own fears and hopes are echoed in the words I write? In that moment of revelation, I realized that I had discovered more than just a personal note. I had found a key to understanding human nature in all its complexity, a bridge between past and present, between myself and others. And in this discovery, I could feel my own inner world expanding, becoming richer, deeper, and more mysterious than ever.

"I didn't mean for it to happen, but the burden of Hobbs' money sent me in another direction. I discovered the world and through it I discovered myself. You'd be surprised how long it takes you to give away £100 million. It took me 40 years to do that. And only today I donated the last penny for charitable purposes, especially in the field of science, in medical research. I'm finally free. It's a remarkable world out there..."

Leadership: Do you feel your own inner world expand when you explore the lives of others, as vanity becomes the virtue of expressing your own vulnerability?

At the end of the last page, the words came off the paper with the force of a question addressed not to the mind, but to the soul of the one who read them: "*You will be a giver, or a taker?*" Will you be a giver or a taker?

I felt like this question was not only for me, but for every soul who would have reached this point in the manuscript. Faced with these words, anyone would have been forced to confront their own essence, their own balance between generosity and selfishness, between light and shadow. Laura, however, did not stop there, no, she could not leave the past behind, deny it like an artist forgets his first sketch. I could see her walking away from me, with a faint smile on her lips, continuing as if to herself an almost whispered confession.

Sometimes a seemingly small thing can represent all that we really are: *"We gave it all. Except for that jewel you held in your hand, so rare and valuable." I saved this one for rainy days. Or maybe... maybe it's the last shred of vanity I have left."*

In these words was hidden not only the story of a life dedicated to the transformation of the world, but also the inner struggle of a woman who, in the end, had managed to find her peace. When all is gone, eyes still follow what's left safe. It's a story about courage, introspection, and the choices that define us. In the end, all that remains in the soul are the traces of those uncertain choices, small fragments of emotions, and the echoes of fulfilled or lost dreams, which we have avoided admitting even to ourselves.

Leadership explores the finesse of human choices, fusing between sacrifice and preservation, in search of an inner peace that transcends the struggle between light and dark. More specifically, leadership evokes the inner struggle of one who, faced with his own choices, finds the courage to transform the world starting with himself.

The heart feels what the eyes hesitate to recognize , hiding the truth under the veil of

uncertainty. Thus the soul remains caught between desire and denial, seeking solace in uncertain silence.

Source: https://neculaifantanaru.com/en/the-heart-feels-what-the-eyes-hesitate-to-recognize.html

The Heart's Impulse

On October 11, 2010

Keep intact your relationship with people, revealing them that detail of your character due to which they would accept your leadership.

I feel tempted – and I cannot resist the temptation to speak to you again, in this serene time of full autumn, about the famous character Count of Monte Cristo, from the famous eponym novel, written by Alexandre Dumas.

After the Count reached his goal – revenging on those who sent him to prison, where he was abandoned for many years – he decided to share his riches to his only friends, Maximilien and Valentine, and to restore Haydee's freedom, the daughter of the ruler Ali Pasa, whose life he saved, but who was a slave.

With an inquietude that he vainly tried to hide, Monte Cristo asked Valentine to take care of Haydee, for he shall go away, and she shall remain alone in the world.

Leadership: What delimits you and defines you as a personality must be lost in order to live an authentic experience of identification with someone else?

The time for the great attempt. Hearing this, Haydee, whose presence the Count did not feel at that moment, turned pale. She untied her diaphanous hands, as virgins do before God and, with tears in her voice, she said:

- Ok, your orders will be fulfilled, master. I am your slave and I will listen to you. I'll forget even your name and I'll be happy. Then, she took a step back and got ready to go.

Hearing that woeful voice, which touched the most secret string of his heart, Monte Cristo shuddered. His eyes met the girl's look, and he could not bear what he saw in her eyes.

- Jesus Christ ! – Said Monte Cristo – so it may be true what you left me guess? Haydee, you would be happy if I didn't leave you?

- I'm young – she replied gently – I love the life you always made so enjoyable for me. And I would regret to die... Yes, I would die, my lord, I would die if you leave me. Then, rushing to his chest, she cried – Yes, I love you ! I love you like I would love my father, my brother, my husband ! I love you like I love my life, how I love God, because you are nicer, better and greater than all beings for me !

Leadership: Are the search results of an existential sense the sole assessment criterion of your value?

He was right, the one who said: *"What delimits and defines you as a person must be lost in order to live an authentic experience of identification with someone else"*. Always remember you as you were before you merged with the role of another character !

Most often, in the appreciation of a man's reference value, his search results of an existential

sense are the sole assessment criterion. But this value is often distorted by the reality subject to tortuous conjunctures, to a mix of factors and situations aligned on the axis of consciousness independent of the inner world representations, in fine tune with discontinuances, oscillations and alternations between *"to be"* and *"not to be"*.

But there are complex situations or twists, where partial or total success to get possession of an appreciation or loyalty evidence can be considered a valuable unconditioned income. That if the leader, as well as his supporters, give importance and value to spiritual, emotional and intellectual maturation amid an accumulation of daunting experiences.

Leaders, no matter their state and field of activity, are always conditioned by the amount of "light" in the deeper layers of their soul, constantly accompanied by the need to develop stable emotional bonds, motivated by the sense of unconditional belonging to family first and then to community, living life experiences that have the power of positive transformation.

It is very possible that they better understand the world precisely through these personalization or depersonalization phenomena, which will again and again put them in different situations until they learn healthy life lessons: forgiveness, giving up selfishness, releasing old wounds, relational healing, positive impact, gratitude and tolerance.

Your belonging to a broader understanding of reciprocity can be made by fulfilling the purpose of your existential nature and by abandoning the longing for what is above you.

Above you is an effort to overcome what hurts you, what ails you, what makes you distance yourself from the true values, what makes you hate yourself or what makes you plan a revenge.

These life lessons should be accepted as a normal fact, not necessarily as fundamental truths, but as a form of gain with better or worse results, required to life's exam or admission in management. Small grades are always clear evidence that the leader's positive transformation has not occurred or is not yet completed. And society gives great importance to the results of his evolution, hence the subjective character in certain situations, of success or failure in leadership.

The time that Monte Cristo wasted into a feverish desire for personal revenge, was replaced by one that was going to elapse "beyond the footlights" in the universe where he finds out his natural purpose, the one he coveted so much for in his youth, with someone apparently destined for his happy future.

Haydee's love made him forget what he had to. A single word of hers enlightened him more than all those years of wisdom acquired with Abbe Faria. Through her, he could feel connected to life again, through her, he could be happy again. The heart's impulse gave him another ideal realm, replacing his conceptions about life.

Leadership: Are you confronted with the existence tendency to overcome conventional boundaries imposed by strict definitions of the idea of seeing everything in terms of the humiliation you feel about everything that happens to you?

You can never penetrate the great mystery of leadership if you act against your own feelings. In spite of all your accomplishments, even if you have conquered your spectators, becoming one of their favorites, if you will not establish a lasting connection between you and them, you will destroy the bridge that you must pass by yourself. Then, do not leave these feelings

fade, but often put them before the role you have to play.

Imagine that hundreds, thousands of people love you. They smile, their eyes sparkle, you brought joy into their souls. They want you, you belong to them. They enable you to regain your past and build a great future, getting excited with those shades of an active sensitiveness. Moreover, they inspire you the same gratitude and inner peace you inspired to them. That is the definite proof that they were blinded by the light irradiated from your seductive personality.

Your ability to lead is seen in the emotional reactions of the other people around you. Do you feel that your presence is part of them, and that is their half? Are you loved due to your sensitive nature, due to your receptive spirit, because of your beautiful manners of behaving, because of your particular charm of your genius, or due to the impulse of your heart?

Leadership captures the way you relate to what is happening so that the final gratitude will replace the original humility.

The heart's impulse is that heart-stirring fire which represents you, which always accompanies you and affects your existence on all levels, personal, social, and professional. It is the time for the great attempt, when you establish a lasting connection with those around you. It is that something that engraves forever in other people's souls. It is the detail of your character, because of which they want to stay around you and even lean on you.

The heart's impulse must sometimes precede the urge of the mind, in order for you to penetrate the great mystery of leadership, acting in accordance with what your heart dictates.

*** Note:** Alexandre Dumas - *The count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-hearts-impulse.html

The Heights Of Success

On December 02, 2024

Looking towards a wider horizon reveals a new meaning of personal victory.

I have always wanted to be a winner, and my sister, Oana Fântânaru, managed to achieve this goal for me. Every alert step, every sustained effort of Oana on the mountain paths becomes a "Nexoris Temporal Eternix" – a point of convergence between personal effort and collective impact, so that every perseverance, every challenge becomes an opportunity to display one's spiritual identity, revealing the determination of a true champion.

Watching her run, as an artist wields a brush to create a masterpiece, I am reminded of the words of Saint-Exupéry: *"If you want to build a ship, do not start by gathering people to chop wood and divide tasks, but awaken in them a desire for the vast and endless sea."*

In light of this wisdom, I see how each half marathon won by Oana becomes more than a personal victory transposed into collective inspiration. Rather, it becomes a symbol of the possibility of transcending human limits, by corresponding with the desire for self-improvement. Because the greatness of a champion is reflected in how much he can lift others alongside him.

Leadership: Can the victories achieved contribute to redefining your greatness, confirming that inner peace is a more powerful force than any demonstration of physical strength?

With the spirit of a fearless warrior, she transforms each race into a lesson in overcoming limits and inspiring others, just as a painter transforms emotion into art, rendering a masterpiece in tireless strokes. Not to mention her impeccable running style – *l'arte di superare i limiti* – which makes every victory an expression of her own creation, a celebration of overcoming inner barriers.

For this reason, I believe that unity is needed, following the motto "all for one and one for all", to understand that, in fact, Oana, looking beyond the sporting results, is experiencing a kind of continuous revelation, a kind of spiritual call towards collective fulfillment. Yes, that's right. Transforming a simple race into collective inspiration is an act of spiritual creation.

Leadership: To what extent do you manage to transform personal success into a catalyst for the evolution of others, making your victory a manifestation of the will to master your limits?

With each personal victory, the tireless spirit of the champion ignites the spark of transformation in the souls of those around him. And the sacred space of competition, this *teatro dell'autotrascendenza,* a place where visibility and control intertwine with collective energy, becomes the silent witness of this transformation. Like a painting by Joseph Mallord Turner, where light pierces the fog to reveal the essence of the landscape, each race reveals the true nature of victory, but more than that, it offers a touch of transcendence to the art of overcoming ordinary limits, which Oana's singular creation transforms into collective inspiration.

What is Oana's creation? In the ability to transform each step into a living testimony of the power of her vibrant spirit, where personal effort becomes a catalyst for the evolution of the entire sports community in Romania. So, it is vital to understand that authentic success

transcends the simple measurement of time or distance. Always, looking at the peaks that surround us, we, all runners, realize that in this sacred space of nature something more valuable than any champion's trophy was born: the understanding that "true greatness lies in the ability to lift others with you."

This painting is all the more interesting because its idea came from Napoleon himself. It is said that David wanted to paint him as a hero with a sword in his hand, on the battlefield. Bonaparte, however, uttered the memorable words: *"No! Battles are not won with the sword. I want to be painted quietly, on a wild horse."*

Leadership: Can your effort be perceived as a figurative creation that values the testimony of a life lived with authenticity, thus becoming a visual representation of expressive greatness?

Greatness is not in the battles won, but in the calmness with which you master your limits, transforming challenges into moments of grace that lift those around you. Or rather, only when you witness authentic greatness, do you discover that true power lies not in personal victories, but in the ability to master calm in the face of challenges and inspire others.

Isn't Oana doing justice to the spirit of the example set by Napoleon, by understanding the essence of greatness: that it is not demonstrations of strength that create heroes, but the power to remain master of oneself in the face of challenges, and to lift others through her example of transforming each trial into a valuable lesson for others?

Just as the calmness of a leader on a restless horse speaks louder than any triumphal speech, the mountain runner inspires the world not through the noise of victory, but through the modesty and calm with which she faces the trail. The mountains become witnesses to an inner struggle that, once won, reflects on the sporting community. In this sense, greatness becomes an act of collective creation. Whether you master the strength of a ferocious animal or your own fears, it is the impact on others that counts. And, as a true leader, the runner leaves a legacy that transcends time or podiums.

True greatness is not measured in noisy victories, but in the calmness with which you dominate difficult situations, thus recognizing yourself as a teacher of your own path.

The Heights of Success are measured in the echoes of the changes you inspire. Especially when considering all of Oana's remarkable achievements, I have come to the conclusion that her determination reflects an unwavering will, by correlating it with the positive impact on other runners, that everything she undertakes becomes an example of excellence and inspiration. The power of a unified vision always surpasses the value of an individual achievement.

The eyes that follow a mountain runner see more than movement – they see a story, even more than that, a celebration of the indomitable spirit and the connection with nature. And I am sincerely moved by the echo that my sister's performance arouses in the souls of runners, and I still believe that the power of her example will continue to change many destinies.

In this meeting space between the individual and the collective, between performance and inspiration, Oana demonstrates every time that authentic victory has echoes far beyond the finish line. Each race always becomes a story of transcendence and transformation, where the measurable result is intertwined with the immeasurable impact on the running community in Romania.

Source: https://neculaifantanaru.com/en/the-heights-of-success.html

The Heir Of A Large Fortune

On June 21, 2015

Obey a solid check of the validity of a man of great character by using the power of thinking that survives "death."

- Now I understand why you wanted to meet me here, on this desolate island, in the middle of an ocean, in this underground palace, in this tomb even a pharaoh would wish for: because I am dear to you, right Count? Because you love me enough to give me one of the deaths you spoke to me of earlier, a death without agony, a death that would allow me to go off uttering Valentine's name and holding your hand.

- Listen, Maximilien – adds the Count aloud, I see that your pain is endless. And yet, you still believe in God and do not want to let your soul perish.

- Count, he replied sadly, you know all too well that my soul is no longer mine.

*- Listen, Maximilien, Monte Cristo continues, you know that I have no relative in the world. I have gotten used to seeing you as my own son; in order to save my son, I would sacrifice my life and more-so, my fortune. I mean to say that you think of death because you do not know the joys of life a great fortune offers you. Maximilien, almost everything I have I give unto thee. With such a fortune, you will be able to reach all that you desire. Are you ambitious? All careers will be open to you. Move the world, change your face, do foolish things if you must, but live ! **

Leadership: Do you separate yourself from the shearing depth of experiences, looking for the extreme limits of spirituality that never ceases to engage life in an authentic story meant to highlight your degree of understanding the mysteries of a superior intelligence?

The phenomenon of "Torn Depth" causes a placing of man in relation with the self that criticizes and punishes, very close to that state of indifference capable of distance him from the aspirations for a freedom of thought which urges good by word and deed. Reflected unto others, this phenomenon imprints that idea to reject everything that could confirm the individual as being invested with superior connotations.

Leadership is the image of self-control resulting from the struggle against prejudices, passions, limitations, motions, grievances that blur your vision and beliefs. Often, man has to go through despair, pain, and embarrassment to reach a higher level of confidence, respect and self-esteem, so that the temperament can change radically by exercising self-control and verticality, by exercising the abstinence from counteracting a phenomenon that happens anyway.

Man reaches a consciousness based on representations of reality that meet his expectations as he proceeds towards learning and power, towards maturity and fulfillment. Spirituality contributes to determining in the individual a particular way of reacting to thoughts and feelings as a means of adapting to the social and moralizing conditions of existence. Spirituality actually means accepting the challenge of new life experiences, without conditioning your consciousness to enter into a definitive impasse.

But the freedom of the man awoken from the state of confusion, of the man who is reborn out of a temporary decline, always seeks extreme limits: fulfilled life or rapid death. Truth be

told, only when it is manifested as a reaction to what man experiences and to what happens around, as an essential component of an active attitude in what regards what is inspiring, but especially to what he must represent in the great equation of existence.

Leadership: Do you try to impose your own beliefs on a situation that you feel you do not master, according to your way of perceiving the expected denouement?

When you think the end is near, it's because of the beliefs that sabotage you. The writer of Romanian origin Lungu Laura (alias Alexia McGray) was right when she said:

"Life is a carousel you get in and wait for what will follow. You look when you're up and you wish to always be there. Then suddenly, the carousel falls and it's hard to be down on the edge of the abyss. You ask that you always be up, because you are not the one driving the carousel, the carousel is driving you. This is the life that sets its games before you appear, and you are but a mere participant in the game."

Any denouement can be postponed by a drop of divine help, just as any action has a reaction. Life is the direction of "yourself" in a whirlwind that can destroy you, and whoever you expect less will help you get up.

This "Yourself", subjected to a solid check of the validity of a man of great character, perceived as one direction to follow by experiencing the freedom to act in accordance with the realities of life, becomes the symbol of a polarity which confers to the spiritual attitude a note of challenge to existence. This polarity can be expressed in two ways:

The first, that of the tragic consciousness that knows the meaning of total failure and the need for self-denial, in which the meaning of suffering is known through a vulnerability of the mind and of the soul. The second, that of becoming of a destiny of greatness which encompasses the entire being, focusing within itself the revivalist potential of trust in the future.

Leadership is the result of thinking that survives "death", allowing man to know and take on the joys allowed by the experiencing of faith and a truly uplifting experience. Before man is put into the state of feeling the usefulness of life, someone must teach him its rules, without neglecting the very kernel of rational theory according to which minor changes, carefully designed and intelligently implemented can trigger major consequences.

Life seen through leadership can be defined by the following motto: "Move the world, change its face, do foolish things if you must, but live ! "

The Heir Of A Large Fortune is the individual who, by swimming through the deepest waters of inner life, facing the most decisive circumstances, comes to achieve what he believed was no longer possible: the miracle of being someone else.

This is the whole secret of becoming, testified Alexandre Dumas in his famous novel: *"There is no happiness, nor misery in the world. There is only the comparison of a state with another and that is all. Only the one who has felt the worst misfortune is able to feel the greatest happiness. To realize how good it is to live, you must have wanted to die."*

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-heir-of-a-large-fortune.html

The Hidden Side Of Leadership

On January 26, 2017

Examine your life through a subtle selection of meaningful happenings, at the opening of which often shake the awareness and perception of the deep truths of your being.

- You say you believe in God? Asked Caderousse, gravely injured. For me, God does not exist !

- If I would've had the misfortune to believe up until now, answered Monte Cristo, I would believe now, watching you suffer to death !

Listen, the Abbot said to him, reaching with his hand for the wounded as if he'd want to command faith to him: this is what He did for you. This God you refuse to recognize in the last moment of your life: He has given you health, power, steady work, and even friends. Finally, he has given you life, as man should have it for him to be kind, with the peace and consciousness of fulfilling his natural desires. Instead of using God's gifts, so rarely given by Him fully, here is what you have done: you have let your fall prey to sloth, envy, pride, drunkenness, and in your drunkenness, you have betrayed one of your closest friends.

- Such a strange priest you are, those of you who despair the dying instead of consoling them !

- Listen – continued Monte Cristo – when you have betrayed your friend, God began not hitting you, but warning you !

A second unexpected wealth came down from the heavens upon you, you have once again found your money and peace, you could've recommenced living the life you dream about. And then, outlaw, then you have again begun to anger God. You became greedier, more arrogant, more selfish, and more without spirit. "I do not have enough", you'd tell yourself, when in fact you had more than you had ever had, and you have committed a third transgression, senseless, inexcusable. And God endured you no longer and punished you. *

Leadership: Do you have to generate a superior understanding from within the cause of your states of "blindness" and not from outside of secondary conditionings, in order to recognize yourself close to the nature of God?

The man who examines his life through a subtle selection of significant happenings, at the opening towards what often shakes consciousness and perception of deep truths of his being, has neither as a support of self-assessment the gift of a clearer vision, nor the gift of an extremely intuitive mind, inclined towards research. Perhaps the whole story of life must be examined as a significant selection of subtle facts and events, of which man's consciousness may or may not resist, through an opening of the soul to the high and bright ones that come from God, but man often leaves no room for painful truths about himself to come to light. Thus, he is guilty of hypocrisy.

Complementing the picture of a life that finalizes its experiences and ends the struggle of a state of wakefulness or rebellion from facing all challenges, this man sees himself compelled to project his spiritual complexity over what forms the object of a background, universal judgment. Which is not devoid of, naturally, the fear of punishment, the conscience of committed sins. And the conscience, necessarily, means to accept the inevitability of a

face-to-face confrontation with God's justice.

Always the man who aims to reveal the truths he's made out of, sees himself put in relation to what comes from the outside, to what is brought to his consciousness, to what is reminded of him in his moments of doubt, for him to become the protagonist of a new beginning or of a troubling finale. To recognize yourself close to the nature of God means to accept that everything you do with everything that happens to you is a test of your own inner strength, of your own credibility, of your own soul, in the face of a destiny that first imposes suffering, then joy.

Leadership: Do the events you take part in represent the interactions of an oversized Ego with an exceptional way of living, measured independently of a consciousness that starts from the potential of a phenomenon of depth?

And one of the features of the realism of a man who probes his truths resides in the sum of two instances of the model of transitioning to a new reality:

An instance called *"Guide",* stemming from the conjuncture of events with a taste of remorse, which help him exhaust the possibilities proposed by the integration into a sad scenario. And an instance called *"Navigator"* which contains a reference of what needs to happen for man to understand the true value of what is desired to be corrected through direct and immediate experience.

The validity of your power to build a significant life, which prevents possible disharmonies in the shaping of personality, is outlined from the necessity of assuming your own experiences in the form of a recap. And, further, we can speak of a phenomenon of depth perceptible at the level of the vulnerable side of the personality if everything a man does has the effect of a distance from communion with God or even a rupture of this communion.

Just as Napoleon Bonaparte would do, get used to recapping important events at the end of the day, and think of what exactly constituted an exception to the rule, a coincidence, a divine intervention, a warning or a feeling ! Can you find a meaningful correlation between all of these?

Well, Napoleon did not consider any sign, his ego being oversized by a lazy, Corsican pride, and he came to recognize at the end of his life, through the pain suffered in loneliness, that there is a God who does not forgive the deviations from sacred laws.

Leadership: Do you resonate with what is called "guilt" that allows you an attitude of respect for the value that depends on the agreement of faith in a Higher Power, or are you limited to ideas like "the shutter pulled does not let light in"?

This type of self-exploration, caused by contradictions between the good and the bad, which cross the infinite stretches of meaningful existential sequences from the past, puts into function that freedom of the spirit to push man into a certain conjecture. And makes him able to constitute himself as a basis for his liability in the exclusive conditions of aspirations of ascension above daily living, contained in the narrow edges of needs and concerns.

Just as allergies pass, but do not completely heal, so too do years pass, but the somewhat disturbing feeling of an action happened long ago returns. The Ego itself doesn't forgive the facts and the fundamentals that generated them.

The experience of guilt, of the lack of merit to life, of resentment, the unimaginable weight of abandonment, these are some of the signals telling you that you relate to an experience that happened to contain the saying: *"Give man the mind of back then, namely, that final wisdom before something happens."*

The man who approaches perfection is the one who experiences "living in awakening." So try to understand the reasons behind your actions, even if you are not prepared to face the truths about yourself. The One above watches, and does not forgive.

The Hidden Side Of Leadership sees the shape of your own existence that turns against the foundation you built yourself upon. Make a step forward towards strengthening the power to act like a responsible man, not as a sheep that doesn't resist the one who shears it.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Publishing Youth, 1957.

Source: https://neculaifantanaru.com/en/the-hidden-side-of-leadership.html

The Highest Level Of Leadership

On December 15, 2016

Proceed in constructing a perfect art, achieving a mix between the experience of ecstasy and the requirements of everything around.

A cosmic silence, born from the integration of man in the landscape, in nature, in the strange life of this country. Once alone with nature, an unusual sensation of self-dissolution in nature embraces you, one of merging with it, perfect harmony. The sensation of the most sublime joy of ecstasy is born. The ecstasy whose laws were the object of so many feverish research, so many meticulous calculations of the artist. Now, however, it has become a concrete sensation. So, the initial thoughts about film are toppled.

He only finds cinema exciting in the measure in which it is a small experimental universe. There will have to be a period of purification, of complete transformation of cinema in which no stone will be left unturned from our dear decedent works. What is around here is much more interesting, incomparably more exciting than any type of cinema. He no longer finds the problem of montage interesting. That of sound even less.

*Now, having reached the core of ecstasy, Eisenstein does, however, have an allergic reaction to cinema. "Still, as conscientious as I have worked here I have never worked before." Now, the unique and so coveted voluptuousness of experiencing a harmony and inner unity is born. **

Leadership: Do you recognize the role of a category of forces required in capturing the essential nature of an experience lived through everything that surrounds you, so to bring the creation to the level of timeless art?

Ecstasy is the path, not without meaning, crossed by a man full of knowledge on the surface of a reality of a supreme order, one which we call the invisible plentitude in flowing movement, after he has traversed the vastness of an experience that broadened his consciousness and refined his sensibility. Here It can be see the uniqueness of creation carried to the level of timeless art: by the fact that what you experience through the thing you believe in fulfills you without justifying yourself, without having the other things.

A man who experiences ecstasy, the man penetrated by a content of the sublime, no matter how crazy the sensation of being surrounded by everything good, beautiful, inspirational, artistic is, lives like a true creator according to the rules of a life and an art that means continuity. An art marked by meticulous calculations, by ever more suggestive colors, which gain a certain symbolism, up to the construction of a true arsenal of "fantasy" elements with a landmark value for the shaping of the new.

The man faced with such an arsenal of elements, corresponds in turn to a whole called "infinity", being able to attribute his work subjected to a unitary concept – an uplifting destiny, full of magnetism and virtuosity. He acquires an unusual power, like a shining star, getting closer to the perfection of the one who loves and borrows terms from his own operating conditions, in the authority of an absolute transcendence.

The personality revolving around leadership is that which, by connecting to everything around, manages to create an experimental universe, always expanding, formed out of a dimension of experiences that beg to be shared, out of the dimension of a way of life full of meaning and out of the dimension of a broader theme of creation.

The construction of art, same as the greatness of man, resembles a newer form of leadership, which I call "Inside-Out". Meaning something that happens inside of you, in relation to the exterior that pulls your gaze and bewitches you fully. And to surpass the limit of experimental knowledge, by relating to what you feel in the context of a certain type of answer to what happens around you, is a masterpiece of the sublime.

The forces that contribute to capturing the essential nature of an experience lived exclusively through everything that surrounds you consist in the unity between idea and image, in which is blended a harmony of emotions, thus integrating man into a landscape of the unusual that constantly reinvents itself.

Inside-out is the inner quality of man transferred in value and spirit in the form of a creation that suggests the perfect harmony between nature and feeling. Or the evaluation of the quality of a creation focused on the requirements of "everything around", meaning that by depending on the features of each model of inspiration, is done in the same way, by the value and inner transfer (in the great book of nature) of a sensitive perception of a counterfeit reality.

The true fulfillment of creation is obtained by experiencing a harmony and inner unity through communion with the life of nature, with its elements, with its forces, with its values, so as to include the NOVELTY of a way of thinking in a theme of great daring, of great visibility, of great interest.

The Highest Level Of Leadership can be achieved only by the man who perceive creation by deepening the understanding of the contexts of exploring the new that depend on the harmonization between the experience of ecstasy and the requirements of everything around.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-highest-level-of-leadership.html

The Highest Peaks Of Appreciation In Art

On October 27, 2014

Come with precise ideas on the work you intend to bring to life in order to find the most expressive form of uniqueness.

Sergei Eisenstein starts shooting with precise ideas on the work to be done with a clear vision. It is his first sound film and he seems to want to apply the products of the whole theoretical meditation in recent years. Although he starts without sound equipment - it should have appeared only in Kharkov – he shoots all the time taking into account the sound solutions of each scene.

He explained his collaborators: "During the montage this episode will be treated the same way as a composer works on a run on the voices. The material we shoot now is just one of those voices. Most will be used for rear projections and transparency, while close-ups will create a second voice in the foreground ... The third and fourth voice (or theme or reason) are the sound - sound and words."

*The whole audio-visual construction of the film - and every shooting follows it - is intentionally making a sound film become an expression of specific artistic form and the psychological expression of reality. Likewise, towards finding the most expressive form, the sets are built: sometimes within exaggerated perspective lines, sometimes stylized with metaphorical intentions.**

Leadership: Do you start at achieving an "update setup" with some subjective elements that confer originality to the treatment of reference composition?

The content of the art expands not because of what results from the mixture or combination of several forms of creation, but because of what more original thinking has to offer, relative to an axis of the resultant of forces acting simultaneously: a structure force, a transformation one, continuity force and valuation force. And capitalizing on artistic potential is not just an objectivity-associated form that provides certainties, it is also a form derived from the subjectivity of what "significant" is, from the activation of what can be played in another form and from the acceptance of what we call the imaginary projections.

Total art, designed to combine new contrasts of the forms of expression that admit a linear approach of relations between concepts and notions, under the effect of parallel inspirations intersecting in the stable reference point of creation, require a certain freedom of spirit - supported somehow by searching the absolute. It claims, in particular, a certain independence in the face of a reality that does not hear and speak, but always opens further, against appearances (damaging perception of what "improvement" means) before becoming permanent.

In this case the "update setup" is an accentuation of the trend of associating the innovations, which pushes forward the boundaries of what can be achieved through science, sometimes by exaggerating the perspective of looking at things - between intuitive and logical. This setup defines and shapes your creative work, helping to generate expectations and predictions of items of expressivity by adding a mix of innovations that facilitate the discovery of the rigorously designed laws, correlations and relations between meanings and forms.

The creation that becomes a psychological expression of reality stems from the fact that the separate elements placed in relation amortize the space inherent to the formation of

an image that tries to answer the question: "How did it get to this?"

Starting to achieve an "update setup" with some subjective elements that confer originality of treating reference composition actually means trying to express an idea suite adjusting its effects by doing research on how it can be enhanced and exploited at its maximum. In short, it means easily adding extra value to your creation because of the rarity and uniqueness provided by thinking that seeks for itself, which introspects, always formulating new findings and interpretations.

Finding the form of expression of personal identity, through the idea linking productively two distinct worlds of art - vision and interpretation - by deliberately exploring theoretical trends, starts where the intention is manifested not only as a lost connection between thoughts and questions, but as the essence and structure of a work that is required to be investigated before it is shared.

The appreciation owed to you is a plus of respect for what your authentic essence means in exercising the act of creation, even in the absence of defining elements of the final "form" of the work.

The Highest Peaks of Appreciation in Art dominate everything you try to project on others, everything you try to convey through creation, in order to meet the clearly defined and recognized self-imposed performance criteria. Appreciation is a form of respect for what you do based on what you are.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-highest-peaks-of-appreciation-in-art.html

The Holy Eye Of Paracelsus

On December 20, 2021

Any gaze, even if lost, can be restored by a single consideration: "feeling knows everything before actual thought takes place".

When you walk alone, strongly anchored in the spiritual, you begin to notice everything around you more leisurely. Only then do you reflect best on life, on yourself, on God. And as you walk alone, especially in the evening, when the lights in your room look like miniature silver stars, even if the sky wears its gray cape and doesn't allow any conversation, you realize how important it is to have a mindset based on feelings, "on intangible assets", so on what you have, not on what you lack.

And what exactly do you have that is so precious? You have a vision that drives the operations of thought, capturing the real nature of things, as this nature is designed by God for humanity and progress. A view based on science, first of all, but also a view strongly inclined to the supreme heights of art, because that means true spirituality: *"to rediscover yourself through the act of seeing things differently than they seem."*

And as I walk alone, reflecting on what sets one thing apart from another, I come to find out what sets me apart from other people, without trying to draw attention to the various superficial conceptions of the nature of unexplored spaces of artistic manifestation which give the impression of incomprehensible depths, or give the impression of smaller or larger miracles, which defy the laws of nature.

Leadership: Can you look more clearly at yourself and what influences your relationships with things around you, through a stated affinity of thinking that goes beyond appearance – to essence?

Like white butterflies coming from another world, the lights still surround me on all sides, soft and preventive, as the darkness of the night grows more and more, but without deepening in my soul. Somehow, I feel protected by a clear thinking that fulfills the condition of purity: to look with your inquisitive eyes through the eyes of God, very clearly and in the finality of being. Because any gaze, even if lost, can be restored by a single consideration: "feeling knows everything before actual thought takes place."

The famous alchemist, Paracelsus, took into account the feeling aroused by this supreme condition, saying*: "And this which you must take heed of is of a great magnitude: that there is nothing in heaven and on earth that is not in man. And God, which is in heaven, is in man."*

This means that the sky, even cloudy, is not devoid of that artistic tendency, deep in the consciousness and soul of man, manifested in the world of creation by researching the expressive values of shapes and colors, the line and the point from which everything is made.

So whatever you see, by investigating and researching the nature of everything around you, tell yourself right away: what makes it more special, what makes it indispensable to the mind, what makes it the best choice for the soul? What high purpose does this have in the eyes of the Creator?

Leadership: Have you developed an attitude of awareness of the things that are required

to be penetrated by an orientation of the gaze from the edges to the center, for the sake of a realistic and spiritual order?

If the rule of mind does not belong to you, and if it is not researched in the bosom of Nature, imagining that there is no teacher in the world to teach you, then you will fail in trying to draw a path in the dimension of the sacred. And the sacred, only art reveals it through the creation and discoveries of science that only your own mind, included in the spirit of matter, can cling to without letting go.

Research things well, even those that cannot be seen, bit by bit, far above those that can be seen from a distance. And so the mind, being in favor of artistic investigations, without any kind of artificiality continuously felt, will seek to decipher and understand the divine origin of creation in the composition of all matter. And emotional language must become the instrument of a deep imagination.

Whoever succeeds in perfecting his science only by studying Nature, making his imagination the only religion, no matter how difficult it may be, will only give the key to the full understanding of the Creator. In the end, the man shaped by the artistic act arrives in front of a gaze that looks primarily at him, after which it also looks at itself.

Everything around is art and science, discovery and creation, and darkness best highlights light. Illustrative here is the fact that the clairvoyant eye sees well in both light and darkness. And it sees things that are not the same, although they are very similar. Therefore, man has the freedom to separate things from the whole, to consent to what is happening to him, and he can return to the whole after separating from it, by the fascinating quality of the gaze of capturing the reverse more than the averse of things.

In art, leadership promotes the development of the vision that can be obtained by trying to see the nature of one's being, but also the image of the Creator, in everything around.

The Holy Eye Of Paracelsus refers to that sense of sight directed toward things that really matter to an extended conscience for the judgment of the things we use every day when we open our minds to the study of sacred science. This science is closely related to the art of seeing the nature of one's being, but also the image of the Creator, in everything around.

Man who does not study art as a connoisseur will never understand the ins and outs of creation from the impenetrable mysteries of things, as they are rooted in God's thinking.

Source: https://neculaifantanaru.com/en/the-holy-eye-of-paracelsus.html

The Honesty Principle

On January 22, 2010

Don't ask from people more than you are asking from yourself.

I strongly believe that everything happens for a purpose. Being intelligent creatures, we have the power and it's our duty to learn something from each and every one of our experiences, pleasant or not, entertaining or discouraging. And if everything recurs in life, that means we haven't learned a thing from the lessons we were supposed to learn. That's why I believe that people can progress only if they want to. Otherwise, there will be nothing new under the sun.

Last week, I met a special man. I call him special because, in some way, he doesn't resemble anyone else. And, especially, because he taught me a valuable lesson that I'm sure I will find useful in the future.

I was in a gym, playing football with my friends, some of them with which I had been colleague at the same football club years ago. The gym was pretty large and modern. We had a nice game. But one of the three teams didn't play that well. It was obvious. It's no wonder the players' passes didn't bond, because they were random. They were losing many balls, they didn't run at all, they didn't help each other, but played individually. There was no connection. Their game was evolving on the wrong lines.

The moment we took a break, sitting on the bench next to Andrei, the captain of the team, I couldn't help but ask him: *"Andrei, why don't you talk with the boys of your team to make them concentrate more on the game? Don't you see you're getting nowhere? You never played so weak like you did today."*

In the answer I received is only praise: *"Nicu, these boys played by my side for years. We know each other well. They also trust me, like I trust them. But if I don't play well, they notice and they don't struggle to better me. Don't you see that I also play like a rag today? That's why I can't ask them more than I ask from myself. When I'll perform a fine game and I won't lose that easily so many passes, only then I could lay claims to them. Otherwise, I can't do that. How could they follow me if I'm the one playing the weakest of all?"*

Leadership: Do you honor yourself as a winner in a performance test by trusting your authority's reply to a message such as "Failed Authentication"?

The results of a team depend on its leader's efforts. That day, Andrei taught me an important lesson that many refuse to learn: when the leader "plays" weakly, the rest of the team immediately abandons the race. But, moreover, that a leader can't criticize or judge the members of his team and can't lay claims on them while he can't fulfill his duty flawlessly.

The authority of a leader fails considerably, causing a disadvantage of image that does not cancel itself when his reaction to the pressure of a party is directed to another facet of his nature – manifested by the duality of the will to want to change something pertaining to yourself and the instinct to support a greater cause. In other words, a failed authentication takes place in an image experience through which the leader reaches a level of interiorization that shakes his old beliefs and principles from their roots, being called upon to have a partial behavior towards himself.

There are many leaders, and now I'm talking in general, who aren't that sincere and honest

like Andrei is. They ask from people more than asking from themselves. Is this normal? Of course, I do realize that some who have leadership positions have the authority to intervene and implement various changes, to impose rules, to take decisions and demand the subordinates to obey them in order to achieve their goals.

But I find it an outrageous lack of professionalism to demand from people something beyond what you're capable to offer yourself. An absolute lack of fair-play. A total absence of respect to the members of the team who struggle to make a good work, who do their best in order to achieve better results.

Leadership: Are you hurt by the instinct to relate how you perceive your role and what you assume when you alienate yourself from the chance of making a difference in team results?

To form a certain conviction of your non-acceptance as a whole of emotions and tensions, then to act according to it, is to become a man known under the cover of a seeming comedian, not under a cover of aspiration towards performance and perfection. Solemn is only the one who wants to be, in all respects, pretentious with the performance he is proud of.

And who gets anchored in a man wounded by the instinct of linking the way he sees his role and what he assumes when he is alienated from the chance of making a difference in the team's result by taking care of managing the emotions lived through firm commitments, will remain in a constant state of dissatisfaction until he abandons any relationship with will.

The duty of a leader is to be close to people, to give them a hand at need, to reward each of them according to their performance. But if he doesn't struggle at all, if he doesn't care for the team's results and doesn't involve himself into supporting and developing the team, then the subordinates, at their turn, won't have concrete reasons to be interested either. And if the leader challenges people more than he does with himself, then they'll label him as being "inadequate" and they'll come to replace the leader.

Leadership is the chance to make a difference in the team's result, without letting yourself be guided by the background circumstances created by an act of renunciation, leniency or mercy.

P.S. If you want to achieve your goals, you always have to keep in mind the competences of the team and not to ask from people more than you are asking from yourself.

Source: https://neculaifantanaru.com/en/the-honesty-principle.html

The Honey Drop Fable

On April 19, 2020

Try to determine the measure of your character, without making it the main reason for the occurrence of uninsured events of adequate moral coverage.

*- A hunter returning from a hunt stopped to buy a jar of honey. As he poured the honey into the jar, the merchant dropped a drop. A fly came and sat there. From the edge of the roof, a bird came and grabbed it. The merchant's cat saw it and threw itself at it, but the hunter's dog also threw itself at the cat and killed it with its fangs. Angry, the merchant threw the stone at the hunter, who hit him in the head and killed him. To avenge him, the hunter's family attacked the merchant's house and killed his family, robbing the shop. Then all the villagers encamped on the hunter's parents, and the two villages eventually found themselves at war. Believe me, once he has made a decision, the cunning man always finds the drop of honey to start the quarrel.**

Leadership: How do you evaluate your experience of using reason as unfolding events that imply an immediate need, correlating them with the interaction between what is observed and what is expected to happen?

Writer Mika Waltari said it well: *"He who makes the first step must also undertake a second one. The first step is the most difficult and, when the moment comes, reasons for war will not be absent."* In particular, the connection between what is happening outside of you and what is happening in your mind is possible to manage, but only with the agreement of the balance between emotional control and allowing for the free expression of emotions in a healthy way.

It is not a question of the fact that a fire can start from a small spark, but it must be taken into account that the events take place according to man's capacity to bear his reason in his "falls".

Through the simple use of one's own reason, in order to avoid the production of dangerous "sparks", the distinction between "knowing" and "solving" is most clearly seen, being embodied, as an ideal, only by the Stoic sage. In the cold light of reason, to turn a fact on all sides and define it in the toxic substance of events, in the tendentious chaining of other actions in your life, in their tangled and serious becoming, one can see your true character.

Between what is observed and what is expected to happen is the experience of self-contouring in accordance with the role that the "unforeseen" can play in carrying out actions to achieve the right balance between what is known and what is hidden.

The man who has a right character differentiates between what is seen at first sight and what actually happens behind appearances, behind the curtain. Even if he cannot find the way or the opportunity to suppress in time a reaction that can have the opposite effect, sometimes produced in the form of a warning, he still intensifies his attempt to resist the freedom of self-expression in the face of the darkness of the minds in which light has not penetrated.

To put it another way. The right man subtly turns into an attempt to show that he is right, not opposing the event that has already taken place, but relying on the faculty of reason to formulate arguments oriented in the field of an inverted intentionality: the evil thing happened because someone went on the opposite lane and there he collided with a car traveling in the opposite direction. In other words, try not to intersect with something just because you intend to win something.

Leadership is the event that has already taken place, from which two conclusions can be drawn: "Never be interested in lost causes, meaning those in which no one else wants to get involved" and "never intersect with someone who shows too much interest for himself".

The Honey Drop Fable can help us identify the measure of a leader's character, which is given by his ability to be flexible. A leader knows that he must turn a complicated situation into a promising beginning, in order to correspond to certain requirements or a certain context. Moreover, the advice of the English writer Daniel Defoe must be heeded: *"The highest degree of human wisdom is to know how to adapt your character to the circumstances and keep your soul calm despite the storm outside."*

*** Note:** Mika Waltari - *Young Ioannis*, Polirom Publishing House, 2020

Source: https://neculaifantanaru.com/en/the-honey-drop-fable.html

The Horizon Of A Gaze That Retains Its Expressiveness

On May 22, 2020

That he surpassed not only everyone, but also himself...

To understand a part of what the complexity of a remarkable work means, through the eyes of a writer whose vision outlines an entire symbolic world, and to become enlightened in this world, this is the true measure of a look thrown feverishly into the whirlpool of art. I understood everything, because I am an enlightened, a creator of surreal images, accustomed to the gaze of an eye that observes everything from the height of an integrative vision in the field of fine arts, *un frammento del sogno di un momento senza pari,* where nothing is the same as in the previous version.

Here is the sight of a special writer, the unique project of an enlightened, in the grandeur of a world full of skillful, suggestive, invigorating words, beating in the heart of an art book: it begins with a leaf so warm to look at, so graceful in a snapshot of random observations, entered under the incidence of art and science, so that it is confused with the explosion of colors offered by the easel of a fragile eternity capable of giving the impression of an "intangible" plan of the Universal Essence.

A look beyond imagination. It begins with a leaf left over from autumn, and continues with the petal of a dear, charming, quiet rose, which comes to life in a timeless story, so close to the stories of Scheherazade, full of teachings, leaving you enveloped in absolutely delightful scents, as if pulled straight out of a thousand and one nights.

Both the leaf, so pleasing to the eye, and the rose petal, so in love with the sun, are part of the recreated atmosphere of a world that the writer's imagination and sensitivity continually shape in the deep plane of practicing a memorable art: *Elassfenthil*, or manifestation of the affective soul in the concrete of a universal reality.

Leadership: Can you stimulate the development of a spiritual creation that is "above the turmoil", where there is no clear image of yourself, in an attempt to go beyond the accepted boundaries of art?

But it wasn't always like that. For a long time, I did not know how to see, I did not know how, I could not extract from the essence of a look thrown "from here to there" the sublime message of a work of art: background, content, meaning. I didn't always know how to write, I didn't know how to connect even the simplest conversation with angels, with the wind, with flowers, with everything that the charm of nature had in store for me, and maybe that's why my eyes were so sad, tired, discouraged, just like seeing a photo that you feel is missing something special: life.

The leaves were just colorful polka dots that I literally stepped on, just to fill them with mud, or to gather them together with the rake before setting them on fire to breathe in the pleasant smoke of the autumn fire. And the roses smelled nice, and that's it. I was probably just as insignificant as I considered them to be.

I never listened to their voice, I never saw their true spiritual face, because my eyes lacked the depth so necessary for the development of emotional, chromatic, literary sensitivity, meant to manifest between the temptations of another world, where the eyes of the soul can follow a small part of the plan of another reality. The compromise I endured daily, the primordial chaos of a remnant of respect for the feeling of communion with nature, was the

processing of Serbian information, without special significance, arranged in a background that said nothing, that did not highlight the memorable plasticity of a living, un-improvised world. I was numb and blind at the same time.

I assume that the eyes that do not see the affective element in everything around them are the same eyes that do not perceive the difference between lucidity and expressiveness.

Leadership: How does your mind and soul react to the sight of a brilliant creation accompanied by an image whose message you have to discover, to unravel its story in the great transfiguration of art?

Nothing in my leaf betrays any emotion, yet it exists as the mystery of all things. Next to it, the red rose cannot build the ideal work of the creative god, hence the causes of happiness or unhappiness, of harmony or intimate discord between the viewer and the object of the gaze. However, the appearance of the rose causes the representation of a phenomenon considered pleasant, called *painting in the words*, by means of fine movements of the artist which in his mind are precious stones, flowing waters, or whirlwinds.

I confess. My only bridge with art, with representations of nature through images, paintings, stories, dreams and emotions, before learning about this world as a life lived in another life, in another space and another time, was the novel "The Egyptian", written by Mika Waltari. If it were not for this book, also founded by the will of nature, with the acceptance of the higher spirits who always earn another life, other new lives, other bodies, other missions, mediating the understanding between the worlds, you probably would not have come to read my works.

Neither the leaves, nor the roses, nor the wind led me to its pages, but only that mystery of nature which lies hidden in the souls of the saints, foretells great confessions, and which makes an ordinary man, without standing out in any way, transform almost imperceptibly into a legendary *En Soph* invested with the power to write in the universal voice. I did not reach this book, nature gave it to me as inspiration when the heart of the right time beat for me, and I beat the impossible.

Transfiguration is, according to the dictionary, a process specific to the creative process by which the elements of external reality, filtered by the vision of the imagination and the power of expression of the artist, are transformed into a new reality. In this case, I have risen to the level of a creator who can give life to an otherness in a literary condition.

Leadership: Does the aesthetic of your creation broaden its horizon beyond the art world, to the sphere of a life detached as if from the imaginary reversibility of all the world's histories?

And this universal voice that taught me the language of nature, to cherish a leaf as much as a rose, to raise the wind like a paper kite, to turn everything around into something more than it is, in a spiritual context, superior and unadulterated, it has brought me even now, towards the reconsolidation of an affective memory, the precious words from the heart of a book, which someday, if not today, someone will open:

"All these books are written by me, Sinuhe, the Egyptian, just for me. Not for the gods, not for other people, not for my name to be kept for eternity. I wrote them only for my poor heart full of bitterness and sadness.

I keep these books carefully, and the wise Muti sewed for each book a durable palm-fiber cover. All these books will be put in a silver box, the silver box will be put in a hardwood

box, the hardwood box in a copper box, as the books of the god Thoth were once guarded to be kept and were thrown into the Nile.

I don't know if Muti will be able to put the books in my grave without the guards seeing her, but this does not trouble me. Because I, Sinuhe, am only a man, I have lived in every man who lived before me and I will live in every man who will live after me."

So, between me and the little leaf, just as between me and the rose petal, as well as between me and the desert wind, a book full of lessons was interposed, written with a pen, with magic and openness, with the same sensitivity with which the leaf, taken by the wind, turned into a rose petal which, in turn, ignited the spark of inspiration in the emanation of a character (self) located in different evolutionary phases.

The purity of a vast creation can be acquired only by the subjectivity of the artist, sensitive and empathetic, who knows how to look beyond the history of art, beyond the space of a single body, to open the gates of a story world that never ends.

The Horizon Of A Gaze That Retains Its Expressiveness is open to the reading of an authentic creation, sometimes remembered by the destiny of a double personality: one that manifests itself through the written word and one that manifests itself through an eternal spirit.

I, Neculai Fântânaru, embrace the spiritual destiny of Sinuhe, the image of the union of the soul with the resurrected body of one who could see at will all the histories of the worlds, according to the script written by a hand of an artist who sees, feels, deepening again and again under the copper cloak of nature prone to take on the outline of a story with metaphorical interpretation.

Please, stay by my side throughout the boundlessness of time...

Source: https://neculaifantanaru.com/en/the-horizon-of-a-gaze-that-retains-its-expressiveness.html

The Horizon Of A Winged Vision

On November 12, 2009

On June 26, 1963, the U.S. President John Fitzgerald Kennedy was visiting Berlin. A crowd of 120,000 Berliners gathered in front of the Schöneberg Rathaus (City Hall) to hear President Kennedy speech. They began gathering in the square long before he was due to arrive, and when he finally appeared on the podium they gave him an ovation of several minutes.

Kennedy started his speech by saying: "Freedom has many difficulties and democracy is not perfect, but we have never had to put a wall up to keep our people in." In an impassioned speech, the President told them West Berlin was a symbol of freedom in a world threatened by the Cold War. In the end, he uttered the following words, which got famous: "All free men, wherever they may live, are citizens of Berlin, and therefore, as a free man, I take pride in the words, 'Ich bin ein Berliner.'"

Kennedy was the man who made unforgettable the day of June 26th. His speech was punctuated throughout by cheers of approval. Expressing support for the people of the Western enclave in East Germany, he managed to shape their consciousness and generate those values that would help them maintain their motivations. Practically, Kennedy transmitted a new message, a call towards conditioning, towards freedom - thus towards the authentic spiritual growth, individual to each person apart.

Leadership: Do you strive to create a climate conducive to cultivating your vision by rhetorically appealing to the authority of that virtue of humanity manifested in the form of a deterministic relationship between "overwhelming" and "unforgettable"?

People will accept and follow you only if your philosophy is similar with theirs. It will be difficult to influence those whose beliefs and values are very different from yours. That is why is so important to direct people's beliefs concerning the need to change the mentality that would serve as a "purificatory" of positive energy – that would clarify their thoughts and fulfill their hopes. For this you must use in a positive way your power of persuasion.

Just as at digital cameras, the already registered images can be edited, so the people's mentality and the emotions, on which they support their existence and undertakings - can be easily "edited" if you manage to induce them certain emotions, if you manage to prove them, by giving the appropriate arguments that you are "one of them', that you are made from the same dough - that you have the same affinities, moral values and objectives. By addressing yourself to the spirit of the people, you will beautify their thinking; you will help them regain faith in their potential to recover, to heal themselves of any wounds caused by the past.

I want you to address the following questions:

1. Are you giving your best to create a favorable climate for cultivating your vision? (meaning a warm and positive climate, full of confidence, which is based on fundamental values that underpin your leadership?)

2. Is it the time to lean more carefully on the way, in which you can shape people? This thing means to use those qualities that transmit energy and a new breath of hope that would contribute to the renewal, at changing people's mentality. These qualities can ensure excellence to you, and they cannot be materialized without passion, knowledge, courage, and mastering the art of working with people.

3. How do you use your qualities in order to offer a new horizon to the people?

This question must point out the introspection process, by which you analyze your beliefs and traits that highlight these beliefs.

Leadership: Do you build your influence on an ideal that arouses people's desire to pursue a higher calling but goes beyond their choices in terms of their ability to identify with an ideal?

The role of a leader is very similar to that of the host. A host must be nice with all the guests who cross her threshold. She must inspire a comforting feeling, to be able to see something good in everyone, to perceive the essence of each guest and do not ever make comparisons; to intervene in the dialogue between two interlocutors where it is necessary, and sometimes to reconcile the divergent points of view.

The leader, in a similar way, must be able to perceive the potential of those that surrounds him, otherwise, he will fail to induce those constructive and positive emotions, with which to influence their attitude, to control their way of thinking and actions. The leader builds his influence on a single ideal: emotion, emotion, emotion at any cost. People need to see how much you love them before accepting your views and decisions. The emotions represent that ray of light that you have to perceive, is a way towards the inside of every being.

Where it is heading your leadership?

Before reading the rest of the sections of this seminar, whose purpose is the presentation and understanding the changes brought by the leadership, I have to ask you the following question: "Where do you want to be headed your leadership?"

If you find it difficult to glimpse the way that will follow your leadership development, it means that you have not yet created and structured a system of supporting all the people around you, it means that you lack determination in taking those decisions that influence their subsequent evolution, it means that you have not realized the importance of cooperation and mutual support. That is why, I want to mention that in order to raise your level of influence, and you must discern and customize the way towards yourself. Everything starts from you, this is what Kennedy has managed to highlight by his presence and by his surprisingly balanced and emotional speech.

Leadership: Is the most difficult decision you can make to follow the evolution of a vision that keeps pace with current realities, but does not justify your self-ambition to abandon yourself in the arms of a dream?

The leader must perceive himself and objectively judge his own beliefs before asking from others to follow and support him. In every leader endowed with the skill to understand the hidden motivations of the other people, there is that huge thirst of continuous search for their roots and their own values - for only their correct measurement, appreciation and respect for them – inspires his activities and decisions. In fact, must exist in him an immense desire for self-discovery, lest they disregard the great truths of the art of leadership.

Three basic pillars: values, integrity, attitude

For verifying the validity of your leadership, look objectively your good and weak points. The good points indicate the direction towards which you need to direct yourself when you

relieve yourself of any conformism that significantly affects your morale, preventing you to see beyond what you are, and of what you can be. The bad points, highlight the negative assessment that people give to you, they are closely related to the inability of capturing the essence of leadership, which rely on those three pillars: values, integrity, attitude. For making the leap towards excellence, help people to overcome their weaknesses, to overcome all the barriers imposed by an unhealthy thinking and make in such a way that to get them closer to achieving their potential.

Have you created and structured a support system for the all around you? Do you objectively judge your own beliefs before asking from others to follow you?

Just as a mountain climber must be able to watch a mountain peak in order to see how to conquer it, so and you, for developing your leadership according to your expectations, first you need to revive the spirit of the people, that is looking forward for opening a new horizon before them, much wider, which would help them overcome the difficult times through which they have passed, to give them power and strength to go on.

Leadership: Could your transparency in providing a vibrant vision be the deciding factor in turning their intention to work with you into reality?

Is it the time of great confusion? The pursuit for glory, without expressing your leadership in an original way - by appealing more and more to emotions, it is like getting out the sun from the solar system. Basically, your entire leadership would turn into a big vacuum, in a big "incomprehensible". This is the time of great confusion; it is perhaps the drama of the leadership, or even the beginning of an "end". Are you orienting your leadership towards darkness – by raising the desire of glory above all else, or towards light – by using your emotions in order to serve people and for enlivening their existence? Are you, or not on the good way towards excellence?

Therefore, to cancel the appearance of any failure in terms of leadership, evaluate constantly your progress. Remove any confusion related to the limits beyond which you cannot pass.

How do you perceive your own being?

By the power of well-chosen words, you can influence the thinking and the mentality of those around you. However, the words also express your own level, of the mentality, education and of the values that you promote. Nevertheless, at the same time, the words reveal the horizon on which are placed your ideals, on which are profiling your values.

The horizon that you project, express and share to the other people is one of the pillars on which underlies the entire structure of your psyche, by opening or, conversely, closing your gate to the high standard of excellence, to which every leader wants to access. The horizon is influenced by your little corner of the world, where you are comparing with yourself and depending on the perception of your own being you share it with the others. Therefore, before making the change of others, ask yourself:

Depending on what qualities do you outline your horizon? How do you perceive your own being?

Leadership refers to the human urge to set aside a smaller ideal in order to pursue another ideal that is more important but more difficult to achieve.

The Horizon Of A Winged Vision is set by that man who constantly evaluates his progress and who manages to eliminate any confusion about his own limits. Such a man looks objectively at his strengths and weaknesses, and decides to focus on his ability to change the reality of others.

Source: https://neculaifantanaru.com/en/the-horizon-of-a-winged-vision.html

The Horizon Of An Advanced Mind

On February 09, 2016

Be the key to your searches, manifesting your tendency of making analogies between the truths of experience and the truths revealed by navigating in a variety of self-discoveries.

I manifested a boundless trust in something that conveyed a different view of things. The impulse of renewing my thinking could only be expanded by developing the capacity of knowing an unlimited horizon of references, comprising the world seen through the eyes of an artist who refuses to blindly obey conventional prejudices, in an attempt of connecting with the Creative Energy.

Here intertwined the most influential landmarks of the "Next Level" concept, extremely rich in artistic arguments by the fact that in everything I was trying to do I was confronted with more images illustrating a world full of personalized content, an openness to deeper exploration of the language of the soul, the mind, the human spirit. And the horizon, hidden from the world, I would open randomly like a window that doesn't exist and has no license for construction, but has a single code of activation specified: "Think Back". How different and wonderful everything looks !

The famous Italian writer, Umberto Eco, seemed to share the same desire to find the depth of things when he said: *"The Great Science, remaining hidden to many, preserves its prestige and strength."*

The experience of the life experienced by the writer through a higher self-discovery, in new and complex situations that we can conclude that it is the result of solid knowledge accumulation in various fields, finds its correspondent in the more in-depth research of the past that still hides many fragments or facets that are waiting to be discovered and capitalized.

So too, considering that there can be no art without works, no knowledge of progress, or a faith without God, I have given my consent to the rigor of exclusivity of filling anything with meaning, no matter how trivial it is, or to put together a theory of culture and interpretation from a few small things.

Leadership: Are you able to give a note of certainty to the events experienced at a given moment and to a certain intensity, as your understanding of Who You Really Are is more extended?

I obtained the activation code to understand things via an event in Alexander the Great's life. He was gifted several wonderful glass vessels, which were said to have faced the great events of time. He loved the gift immensely, especially for the history they hid. However, he broke the vessels. Why? Just because, he answered, because I'd hate to lose them. In time, they would all break anyone, one by one, and I would be sadder than I am now.

The horizon of all the knowledge that my whole life was connected to was born like from the desire of not being in trend with anything other than my twists of perspective, through the dynamism with which I constructed unlimited meanings, which another would not understand, but would suit them like a deaf man. I would get a result, however, expected only by the reasons that experienced the feeling of a history that can be guessed even when it gets lost.

The understanding of who I really was seemed more and more extended to the extent that things, facing the great events of time, could be considered miracles of existence. I had to provide a bit of radioactivity for my brain, which could have, at any time, given new meanings to the area called Art, difficult to access for many simple people. The art of seeing things through the lens of time, evolution, and the lessons we have to draw from the existential examples of the world's great rulers and artists.

Confessional as I am, I say everything now all the way. I prefer to test certain subjects approached through a certain amount of confusion, and the result can be seen on the screen of a different reality.

Leadership: Can you establish new priority directions of thinking in the context of a "Think Back" that makes the transition to a "Next Level"?

Establishing the development steps of the level of leadership, through the various stages of discovering new horizons of understanding things, consists of seeking the answers to the conclusion that you are the key to your searches for illumination. Everything becomes a sort of demonstration of the possibilities of defining certain directions of priority of thinking in the context of a "Think Back". You shine through what you learn from yourself on your own.

Think Back is how you reach yourself through a superior understanding of things you include in your life under the pretext of the need to belong to a time that has elapsed. You can give new meanings to an area difficult to access for many (the art of thinking through yourself) only if you manage to extract from yourself those lessons, that information and those points of view, referring to what you've done and what you were in relation to the world. After which you have to process them to build a special status: that of a man who doesn't remain trapped in a fragment that keeps repeating itself.

"Next Level" is your debut in a role in a feature length production whose dimensions depend on the need of projecting a new type of purpose in the world for yourself. But, at the same time, it depends on a new concept of being that is manifested through the tendency of making new analogies between the truths of experience and the truths revealed by navigating in a variety of self-discoveries.

The horizon is an image of what never climbs down from my true being in everyday existence, but rather gets colored in making a journey towards infinity, searching through the chaos of wandering travels in the search of a flicker of meaning. And, not finding one, I resort to various analogies with situations from a parallel world, with the works of other authors, with history long forgotten.

The lines of my horizon need not be altered by any obstacle, towards whose possession I tend with a zeal impossible to hold back, which, however, makes me wonder: "Will you be a giver or a taker?" I must be careful with what I fill this horizon, so others do not lose themselves permanently within it.

Leadership can have a personalized content for different time perspectives and approaches that fill it with things capable of giving your life a sense of belonging to a science that is "experienced" in order to be truly understood.

The Horizon Of An Advanced Mind opens up with the transformation of man in another stage of existence, through the very saps of inspiration offered by the analogy between his experience and the history he has behind him.

Source: https://neculaifantanaru.com/en/the-horizon-of-an-advanced-mind.html

The Hour Of A Lost World

On March 01, 2017

Learn to capture the reality beyond your own reason, imposed by the verdict of an entity before human consciousness that supports the right to free will.

Mercedes burst into tears. Her woman heart broke in the face of the memories. Monte Cristo took her hand and kissed it respectfully. But she felt his kiss is cold, like kissing the marble hand of the statue of a saint.

- There exist predestined lives, whose future can be crushed by one mistake, she continues. I thought you were dead and would I should have died too, for what use did it have for me to forever mourn you? Only to turn a thirty-nine-year-old woman into a fifty-year-old one, and that's all. I have denied my love, and as all deniers, I bring misfortune to all those around me.

- No, Mercedes – said Monte Cristo – no ! You have to think more highly of yourself. You are a noble and holy woman and you have disarmed me with your suffering. But behind me, unseen, unknown, angry, is God. I was but his envoy, he used me as a weapon to draw evil out and did not want to stop the lightning I had cast. I take God as my witness, at whose feet I prostrate every day for ten years now, I take Him as a witness that I have sacrificed my life and with it I have also sacrificed all the plans we had.

I say this to you with pride, Mercedes, that God needed me, and I have lived. Search the past, search the present, try to guess the future and see if I am a tool, a work of an invisible intelligence. Pray to the Lord, who holds people's lives in His hands, to remove the death around me. For as the surrounding reality serves the great poets as a model of ideal creations, so too does the full force of His wrath serve a higher purpose than myself, taller than some life lessons that can better cope with the real course of the world.

The clock strikes the hour of a lost world of everything that was our great love. And even if our fate was decided forever, for us to separate, do not forget that He wants you to understand and to discuss His power. This is why He has given us free will. *****

Leadership: Do you highlight your purpose of life within the composition of the ensemble of reality whose significance is found by observing a series of facts and distinct happenings that demonstrate your compliance with the requirements of an unseen order?

By summarizing all the above, said by writer Alexandre Dumas, we understand that the mind and soul are the tools of an unseen intelligence, always constant in what it imposes, that in addition, is superior to that force that we ourselves are and the one that often tends to get twisted in a direction contrary to our internal structure. And the human soul, perceived as a tool of an invisible order, being much more important than a mind in accordance with the truths of life, can be imposed as the existence of a higher force that changes the direction of destiny to another personality, to other social circumstances.

In other words, we are led, without our will, through a series of physical, emotional and spiritual processes, as in the play of light of a fantastic mirage, towards the path of the art of living through self-giving and sacrifice painted on the canvas of a work which suggestively shows the theme or content of a "judicial" decree beyond our understanding.

Solidarity with this form of leadership, superior to the knowledge I acquired through a flash

of feelings, through a living and active faith, through a virtuous life and the fulfillment of what ought to be followed, is a cause of the expansion of our consciousness to where we can discover increasingly more about how the world is shaped. To the point where the tendency to judge things is canceled, in which the implication into a cause to our liking can throw us.

The possibility of making up a leading force, superior and stable, is based on the proper positioning of a comprehensive vision, of an image of impact and of a life content, in the sense of a transformation affecting the source of all human actions from what causes a certain experience to what causes a certain consequence.

Leadership: Can the example of guiding your destiny intervene in the interpretation of a "Superior Force" that is required in the context of the expansion of your consciousness to the point where you can discover more and more about how an entire world is shaped?

The true value of high quality leadership, by participating in the formation of a whole system of representing a reality seen through a state of the soul, is a reminder of the point where the affirmation of the human will to "set the world straight" and play an important role in shaping it becomes the condition of making a higher order.

In order to achieve the unity between the essential fundamental of the world and carrying out an absolute superiority, one has to highlight his purpose in the composition of the ensemble of a reality whose significance is revealed by the parallel observation of a series of facts and distinct happenings that demonstrate his compliance with the requirements of an unseen order.

An order which, first of all, ask for an act of faith from man, an act of trust in a reality that exceeds the powers of reason, beyond the limits imposed by life experience.

The fulfillment of a man's destiny is required to be accomplished by the truthfulness of a world influenced by a superior force whose victory, which establishes balance in everything and everything, is given (in an unseen order) by the observance of an imperative law: "You reap what you sow."

May God help you, based on your soul !

The Hour of a Lost World is when you recognize yourself as being weak in the face of an infinite universal intelligence built into the living of life, of which you have only explored a small part in a bizarre chain of coincidences. Highlight that reality above your reason, imposed by the verdict of an entity before human consciousness that supports your right to free will only by influencing your life content and the supposed priorities of it.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-hour-of-a-lost-world.html

The Hour Of The Last Sin

On August 23, 2011

Open your own way to performance and success, without disconnecting your protective field against negative influences.

John Milton. Aware that his law firm „Milton, Chadwick Waters" could not develop if they will not develop the leaders within it, decided to find a "successor". And, the most appropriate, the most able to take a position so high in this top company was Kevin Lomax - a very ambitious young man.

Milton instructs Kevin, teaches him all the ins and outs of the lawyer's profession, by helping understand the necessary changes that he needs to do in order to achieve the expected high performance.

In spite of that, Kevin in the new ring that he was spinning, no longer felt safe. Although he seemed to move more and more from the professional point of view, emotionally, he fell increasingly. He has disjoined of his conscience, of those solid principles which fall within the perceptions about him and people around him, about life and reality.

A change has produced within him. Nobody could comprehend his tenseness that almost exhausted and separated him from the old beliefs and attitudes. He fought with an unseen force, and did not want to give up. For, he expected more from himself.

Can you remember the movie *"The Devil's Advocate (1997)"?* Kevin refused to get inside „the devil" and decided to follow the call of the heart, to return to his true values and beliefs. He did not want to have on with all the dirty and devilish things. That meant his release from his own incarceration.

Leadership: Do you fulfill the attributions of fully depicting the dependence between the discontinuity that characterizes the phenomenon of expansion of the inclination towards diligence and the intensity of the phenomenon called "spiritual transfiguration"?

A diligence worthy of a good cause passed through the filter of adhering to the most realistic version of the role you are forced to deploy in the closed space of the necessity of affirming yourself. How? By appealing to the facts which fall within the criteria of good and evil, building only what can endure, creating only for pleasure, the pleasure of going beyond self-imposed borders.

The need to assert yourself is often a confined space because it is carried out only under outside supervision, within the terms of giving the guarantee of performance in an account meant for someone else.

Everything is permissible for the good ones, less the sin. Sin is the act that alienates you from your own clear conscience, that conscience fighting for something noble, which is based on truth and honesty that feels, thinks and defend yourself in whatever you do. If you do not listen to your inner voice, you will never find peace of heart, you will sink into the sin to change yourself to the will of others.

The phenomenon of spiritual transfiguration is applied in the case of overcoming yourself,

when you give up on conforming to rules that do not characterize you, imposed by a rigid authority in what regards your efforts of building the foundations of a fulfilled life.

Thinking and sensitivity to what's happening to you must always be in a waking state. They are called upon to embody THE NEW MAN as perfectly as possible only if they are adapted to a new concept of your role in the world – which forces you to always be more evolved than others in terms of the costs you are willing to endure in the case of a loss of faith.

Leadership: Do you practice a philosophy based on gaining spiritual power by denying a state of fact expressed through an interrogation that expresses a sense of helplessness: "Are you witnessing the suicide of your own patient"?

If you do not start from the consideration that your moral and spiritual health is the most important pawn in the prevention and controlling the landslides to the bleak zone of leadership that someone may attract you, it means that you are a nature that cannot impose itself, a being that is easy to separate from the values that he had built his life, from the values which opened his own way to performance and success.

Your inner structure is the one that makes the difference between "light and darkness" between sin and virtue. Your self is like a patient of whom you need to take good care, but that first of all you must understand and accept him as a friend. Then, you must maintain your stability, and prevent him from slipping into that infectious disease, which is called "negative influence" which is transmitted mainly by the emotional and rational way, which is contrary to ethics and morals but, which brings prosperity for the present.

To obey a negative influence is to be witness to your own patient's suicide – your self. If your inner potential is "infected" of the excess of negative influence of others, you will destabilize your values that guide your path in life. In leadership, all it increases and diminishes depending on your tolerance to the influence of others.

Deliverance from the bondage of sin resembles the deliverance from the willful imprisonment in which you have been cast almost despairingly: first, you choose an inevitable destiny living the experience of noncompliance, then you find your point in the world anticipating the need for a change of heart.

The hour of the last sin designates the moment when you decided to get away from your true values and beliefs, when you stubbornly deny your essence and transform yourself into someone else, at the urging and insistence of others. The biggest sin you can do as a future leader, is to accept deliberately those negative influences by those who put themselves in the service of petty and obscure purposes.

Just as the blood, that although you do not feel it, is all for you, because of it you can live and breathe - so your inner essence, even if you do not feel it, is all for you, because of it you can increase or diminish your protecting field against negative influences.

Conclusion: There will always be people who are not driven by the best intentions, people who want to obtain only material benefits regardless of the paths followed. They use all means to attract by their side the ones weak in character, whose beliefs are not fixed, namely those who have not activated their "protective field".

Create a field that protects you against negative influences which you will not disable at any price, even if around you are acting people driven by the apparent good intentions. Remember that hell is also paved with good intentions...

Source: https://neculaifantanaru.com/en/the-hour-of-the-last-sin.html

The Human Side Of Leadership

On November 20, 2018

Restrain your feeling of deep sorrow that you feel before consciousness, do not allow yourself to be led by it !

My name is Cella Serghi. I will have to talk about myself, with the detachment given to me by years that have passed since then. It is now said that I was disturbingly beautiful. I think it is an exaggeration. I never thought I was beautiful. And precisely because I was insecure about my physique, dissatisfied, I was so chic, I was preoccupied to be liked. And I managed, because I was alive, anxious, vibrating like a leaf to the lightest breeze, permeable to all that life is.

Preoccupied to be liked, desiring a great reciprocated love, but life had denied me just what I was looking for. I had the anxiety of Cinderella when she lost her shoe. Maybe I was looking for my magic shoe, maybe for my childhood, maybe for myself, maybe a different fate than that which is usually accepted by women. Maybe I resembled no one, because it seemed to me that I always had to start over from the beginning and everything had to start with me.

I do not know how I understood, or felt, that only by doing something unusual, I would be myself. But I was looking, I was looking for myself... It was a search that kept me in a constant state of wake, in an anxiety that I was conveying, as if I was stopping and wondering where to go and everyone felt they could be a possible guide and approached me. But I, as in the game where someone guides you to find the hidden object, saying only "cold", "hot", "warm", "hot" (as you get close or stray away), I was looking for the "fire".

Leadership: Can you crush the gear of time without an apparent essence in which you have become just a simple wheel, always having a certain perspective upon yourself: you yourself within a world that denies and asserts itself both at the same time?

Do you have the courage to fight against that factor that stifles you in a state of denial of small and great joys? Do you feel abandoned in a world full of unrealistic expectations or too high in relation to your chances of satisfying them? Are you filled with poor and gloomy feelings that fully dominate you? What is the nature of the links that are established between your defining elements? Do you abandon the most precious values, everything you think is the reason for new choices? What is the only component in the system that defines you as a human, which can react in a unit of time, on a particular path?

Great American tycoon Warren Edward Buffett said: *"The price is what you pay. Value is what you get."* These words contain a wealth of meanings, but also a meaning that covers the whole essence of our existence.

A world that denies and affirms itself both at the same time is an encyclopedia of vanity that blurs the existence of all who live in the realm of a story that is hard to accept, one you will probably never meet again, but will find it many times in memories. Remember that in one of your dreams, in which you have founded a new world with a symbolic role of chasing out any regrets and pains, a character you have not immediately recognized, but has marked you by the fact that you have realized you have destroyed the possibilities of becoming a definitive substitute for reality.

And a time without apparent essence is an interruption of a life full of ideals. At one point, in your dream, where you have established a true kingdom of glory, a measureless glimmer, you

have come upon an old man who has been burdened for years trying to pass of as a teenager. This old man seemed to have assumed for many years the role of welcoming strangers, being sadder as he so desperately wanted to be noticed.

The feeling you experience in the silence of a retrospect look at life can be a proof of the virtue of believing in yourself, or a consequence of the tendency to resign yourself. Living the complex illusion of a frequently encountered reality that surrounds you and keeps you in a state of uncertainty, bumping into the un-probable abyss of despair, ignoring the essence of life and the primordial purpose of the ego (to increase the perception of personal value).

This is usually the price you pay fully, the consequence of establishing relationships with other individuals, of another case, which did not have the content corresponding to your own aspirations.

A man endowed with the virtue of self-esteem overcomes his inability to react to any kind of disappointment through the exercise of confronting the image of a world that is revealed only under certain conditions of observation of life lessons that motivate him to better understand the path to follow.

Personal value, which often results in a total inconsistency between the asking price and the cost (what you want to get from life and what you are willing to pay to obtain it) is reflected in other indicators, in the level of professional performance you register – relative to your level of involvement in your personal life. This value reaches the zero threshold if the ratio is not continuity, but rupture.

The most experienced people do not find their brilliance where the sun shines, but where the dark nights reign, when the stars are lit and the stars in the sky are admired – they point the way to true self-understanding.

Like Cella Serghi, the people endowed with the virtue of completing themselves after a difficult attempt put the essence of their existence at the forefront. If you do not want to fall into despair and get stuck in a denial of reality, if you do not want to turn into an idle robot, if you do not want to fall into a compromising and lamentable extreme, if you do not want to be tormented by the tendency to become locked inside yourself, then strive to crush the gear of time without apparent essence in which you have become just a simple wheel.

Strive to remove, to free yourself, to prevent those circumstances in which the shortcomings, the aspirations show their true face. Break the bonds that keep you in captivity, which could definitively disqualify you from the race to the great prize: fullness. The most important lesson of life you have to learn from yourself is the following: "seek to understand your personal needs without deepening in the anxiousness of Cinderella who lost her shoe."

Leadership: Do you allocate time for your personal development in a one-on-one relationship of the inner world and the struggle with the outside world, without assuming the privilege of living in a space that shelters only the past of an illusion?

The importance of the path you are pursuing towards excellence, with all its add-ons, such as the ability to self-identify or identify with something that captivates and makes you special, is closely related to the relationships you establish with other people, especially professionally.

The importance of these relationships is not negligible in the slightest, because they determine the experiences you are going through. Inner conflicts are a loophole of insecurity,

the most sensitive part of your entire process of functioning and existence.

A space that shelters only the past of an illusion can be an attraction that limits your personal freedoms or fidelity to a belief that is no longer of use to you. The situation in which you are a prisoner, actively, as a personal insecurity factor, accelerates your expansion to the limit, finding its outcome in the great wave of change. It all depends on your perception of what life means, on what the assimilation of a way of being means, solid and healthy.

The one-on-one relationship between the inner world and the struggle with the outside world is given by the simultaneous command of your "frequencies of agreement", that is, the way in which you structure your meaning of life in relations with other people. These pulse-like frequencies that put you in touch with yourself, are sending warning messages about any changes or personality changes resulting because of others.

Do you sustain a professional change that affects your personal life? What are the pros and cons that the agreement frequencies command you to heed?

Leadership is the opening to a spiritual plenary life that begins with: "I will have to talk about myself with the detachment given to me by the years that have passed since" and continue with the search for an ideal of essentialization of the present moment of life, meant to keep you in a constant state of wakefulness to the changing flow of the world.

The Human Side Of Leadership captures the expectations of a world that is hitting the nostalgia of a spiritual or emotional resignation, deaf and revolted at the same time because of some purposes of life that will never be the same again.

The primordial condition of the man concerned with the Ego and his reputation is not to accept defeat by the limits of one's own power or perspective, but to endure the exaggeration with which it follows the tendency to isolate itself from everything.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

The Humble Performer Of His Difficult Mission

On October 31, 2013

Keep your leadership under control, accentuating the inner state, as well as the difference of the facts you unfold.

Up on a pile of hope the tormented soul of an innocent being watches, it looks as if it broke out from the world where dreams can easily come true. He is terrified by every twitch in his fibers, by every unfiltered thought that goes through the lenses of determination, which change their properties and become smokey as the request for "a life insurance" drops.

Catherine is the prisoner of Buffalo Bill, thrown into a dark and terrible dungeon, underground. Because in the very deep hole, in the furnace of fears that decreases the temperature of human possibilities to feel themselves, there is no expiration date for wishes and passions. In tense situations, thoughts don't respect the transparency standards of the being whose value system is turned upside down.

Catherine Martin looks in a fixed point, maybe the point of revelation that she had become almost unaccustomed with. Is she looking for a mirror in search of her own image? What should she see? What should she feel when she sees the human remains? The morbid visions, striking as a strong shock felt all the way to the bone, take over her liveliness. But they don't blow away the breathe that God put in her warrior soul.

Matter vibrates in the hands of the Creator. In a second of lucidity, as if produced by divine providence, Catherine goes from one extreme to the other. Suddenly, a succession of emotions warmly intertwine with the dearest memories, giving birth to a multitude of new beauties and glitters. Hope replaces disappointment. The man reborn out of pain, out of immense divine love, the man invested with new reforming strengths can't ask his court of judges to admit the resignation of that Myself recharged with new spiritual gifts.

Leadership: Can you develop an attitude and acceptance of what is happening, under the belief that all you live and experience requires validation by trying to know yourself better in a different way?

The harmonious structure resulting from this interior firmness in the battle for faith goes into *a high-power* cycle. Like an energy wave, the Ego intensely propagates new norms and apirations, new control points in the way captive's way of *"being"*. The reactions to reduce toxic agents, such as fear, uncertainty, restlessness, lament, frustration, depression, are coupled with establishing new free radicals. And annihilated by new combat formations. The interior energy, which triggers new feelings and attitudes is activated in stages, avoiding the turbulences that its sudden release might produce.

There is no place for a free man together with a tyrannical attitude. In herself, Catherine, subject to the strongest emotions, has taken a decision. A capital one. But the release requires abolishing darkness, requires an effort just as huge as the rehabilitation process. She has to stand up to the most profound negative moods of her being and fight against them.

The heart doesn't accept to be silenced and to be attributed the inanimate harshness of a stone. But shouts with all its strength, with all the energy of the unpredictable illumination entailed in such circumstance. Waking up all the fibers that take part in the confrontation between present and future, between to ways of measuring life that are in full opposition.

"I will bear everything, I will walk down that immense hallway of questions without answer, that underground hallway of anxiety. Until I will be victorious ! "

And, with the extreme fervor produced by this thought, with that decision that could facilitate any upgrade of the interior configuration, Catherine decisively strikes in the weakness of the opposing fate that almost never accepts deviations from the rule. She begins to get to know herself better in a different way, in a state of utmost challenge, when she must definitively close the boundary of his "mother's child" and stand alone in battle, at the level of a Papillon who chooses to escape from a hopeless place.

Leadership: Do you respect the personal space through which you relate to yourself more than to the outside, with the cost of experiencing the situation where, as much as you try to fight, you can't say that you have outdone yourself?

What limits man to being strictly a passive entity, unable to oppose an external authority and which has the merit of being investigated as connected to leadership, is precisely that side of his personality, of other tens of sides. In which the supreme "I" begs for forgiveness. Especially when this authority, similarly to an aggressor who disturbs the individual's safety can't be silenced, can be brought to zero. Or at least to an acceptable controllable value.

To prove true strength and resolution when faced with your opponent, who keeps advancing, becomes the basis of sustainable development of your entire being. The basis for creating any vision of the world in the attempt to be aware of and to beautify life experience.

Catherine tries to cope with the circumstances of her destiny, she tries to prevent Buffalo Bill's plans from happening, puts her intelligence and cunning on the table, but she still does not seem to be able to outdo herself. She fails. Why?

Because she cannot give up the state of weakness of her nature, because she cannot get the recognition of others, because courage is nothing without power, because having something means nothing without luck, because looking in a mirror is meaningless if you do not see yourself as someone else, because your skills are for naught if you lack perspective, because you having a good message is worthless if you cannot package it right, because having a higher education is useless if you lack street smarts.

Leadership: Do you use your consciousness as a shield in interacting with the outside world, conforming to a situation that consumes you a lot or trying to make possible that thing you believe you cannot do?

The poet and Lebanese philosopher Kahlil Gibran mentioned a very wise aspect: *"In order to get through the trials of life, we must respect that personal space through which we relate with ourselves and not with others."* It is a progressive formula which can't be abandoned so easily, a way of expressing the agreement with the attitude that individualizes you in the ambiguous situations when weakness meets power.

In a game of chess, the opposition is the situation when two kings face each other on a rank or file, with only one square in-between them. In the case of leadership, the opposition is a situation when you are face to face with yourself with only a minimum or maximum accepted distance from your evolution potential. And from the potential of breaking ties with the rhythms of life that take control over you.

Ensuring a maximum efficiency of your own being in order to be fully prepared to take on the interior battle with your system of values, intensely developing those norms and

aspirations, new control points in the way of "being", becomes absolutely necessary. Only in this way can a new perspective be drawn on one's own person and on others.

You will never be able to leave "the opposition" if you are at a disadvantage because of a complex of inadaptation to the "shocks" that life produces so often. And leadership will not be able to benefit from the advantage of being close to the wide area of future development. So arm yourself with that determination that could facilitate any upgrade of the interior configuration and strike in the weakness of the opposing fate that almost never accepts deviations from the rule.

Consciousness is the point where you feel self-satisfied and strong in the face of a difficult attempt, although you are sorry that this has happened to you.

The Humble Performer Of His Difficult Mission is the man who understood its mission and does everything he can in order to fulfill it. This implies a permanent interior battle against those negative demobilizing interior reactions.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-humble-performer-of-his-difficult-mission.html

The Husafell Stone

On March 06, 2009

Strive to grow in yourself, then lay stress on your talent to ensure your leadership a broader and more solid foundation.

Abraham Lincoln (1809-1865) was the sixteenth President of the United States. Although he takes the credit for the abolition of slavery, Lincoln led the bloodiest war in American history not to correct a historical injustice, but to support a historical principle, that of unity of a nation.

But what rarely anyone mentions are the steps that Lincoln had to climb in order to create his fame – his own startling story that travelled round the world. He came from a modest family. He was born in a little wooden cottage. But being self-taught, he perfected his knowledge and developed his personality. After becoming a lawyer, he chose the path of politics, entering as a member of the Whig party in the legislative room of Illinois (1834-1841), then in the Congress (1847-1849), where he also proposed a law conditioning the gradual and compensated emancipation of the slaves.

Finally, he joined the new Republican Party, acquiring national fame, after the election race in 1858 for occupying the position of Senator, when he discussed the issue of slavery against the candidate from the Democratic Party, Stephen A. Douglas.

Leadership: Would it be better to express your intention to analyze an experimental discovery – relational with the increased possibility of rooting on the formation of the concept such as: "being aware of one's own value"?

The Husafell Stone is one of the most ancient demonstrations of strength, speed and resistance, in which athletes must carry a trapezoidal stone on their chest (weighting between 150 kg – 180 kg), the assessment being made on two criteria:

- the speed which the stone is carried with on a certain distance in the shortest time possible.

- the resistance with which the athlete must carry the stone until he drops it, measuring the distance covered.

If I were to measure the time that Lincoln invested in himself, the time he invested in his research to be able to rise from anonymity, to emphasize his leadership (with boldness and perseverance) and to become a defender of human rights and freedoms, I would say it's a combination between the two heats: speed and strength, amid a tense context.

Lincoln's ascent to the bold destination that he established in his mind since he was a child ("One day, I will become president ! ") and which made him memorable was due to his personal interest, based on personal beliefs. That uphill – that all great men must overcome, is like a stone that very few can lift. Its weight pushes on the shoulders of every aspirant to a successful career, but only the truly powerful – morally and spiritually, have the chance to qualify to the finals for the title of leader. In leadership, the Husafell Stone is the test that you give before your own belief, that either you pass it or lose it, and the results of which should leave no room for interpretation.

Being aware of one's own value has as its main support the resistance you show in a situation where the causality of your own will (never conceived otherwise than under the idea of freedom) is elevated to the rank of absolute, meaning it cannot deviate from the commitments you undertook on your own behalf.

Before you decide to change something in the lives of others, set a goal and a clear vision of exactly what you want and achieve it without hesitation, mistakes and constraints of any nature. But be sure that something will oppose your plans: the ascent that you have to pass and which will change the course of things, if you are not tough enough, persistent and open-minded. And if you don't have a high resistance in a subconscious level which doesn't block your own development and transformation that you desire, you risk getting away from you goal and even crack.

Your resistance breaks little by little? You should focus on the great task that you have in front of you, which you alone have set for yourself, and become more devoted to the cause which you have shown your ultimate dedication to. Strive to grow in yourself, taking a firm stand in supporting your own aspirations, completing your mission, then lay stress on your talent to ensure your leadership a broader and more solid foundation.

Just as a painter must know how to use colors to render the space and perspective, how to combine them to render the final image, how to choose them to create a particular state – so and you, must know how to use your own potential in order to be all that you can be, how to combine your skills to cultivate and value them, how to bring out from your own inner riches the skills to achieve the best performance.

Leadership denotes a permanently self-conscious attitude that is seen only in the most unexpected life experiences you have wisely overcome, without falling into the impasse of not being able to make a decision to move to a higher level of personal power.

Do not fall into the trap of judging your own ideas, because you have no way of knowing if they are either good or bad.

Husafell's Stone is the test of your life to measure your desire and ability to achieve your goals (without which your personality could not dominate others). It is precisely by virtue of this that the importance given to dreams and the time you invest in yourself is placed so that, one day, you will reach the place where destiny awaits you.

Conclusion: Develop the qualities and skills to strengthen your position in front of people and to give you dominance over them, by your vision supported by convincing arguments, by proving the ways to follow, by properly assessing the consequences and by proving the advantages and even the disadvantages, those being the important accents in leadership. They are supported by those qualities developed over time through continuous training of thought, through knowledge achieved, through continuously practiced tenacity and through resistance to the effort of fighting every "parasitic" intervention, which aims to push you away from your intended purpose.

Source: https://neculaifantanaru.com/en/the-husafell-stone.html

The Idea Of Composition

On February 27, 2016

Cast a light on the process of creation, developing a greater ability of perceiving truths manifested in day to day life.

This idea of the composition in terms of time was older, we know it. It was however fertilized and reanimated a few months back through lectures of the readings of English writer J.B. Priestley that gave birth to thoughts about composition in time. First Priestley's lecture – the charm of the fine mobility of his fantasy, and then, obsessively turns within my brain a verse from "Macbeth."

The connection of times has opened, associations from current life, of course, from the funds of emotional reserves accumulate and unfulfilled in Mexico, and then, those seen here, in Uzbekistan… Thus, is born the idea of composition of the film "Fergana Canal". Of course – we repeat it – the process is much more complicated, more nuanced, the associations much more numerous and referring to the entire cultural and emotional reserve. However, the detection of even a few of them casts a light on the process of creation.

These elements are obviously not crucial, but they do however have the role of stimuli. Even Eisenstein says it about Priestley's plays, of which he had recently read and meditated upon:

*"They are interesting here, because they have probably helped with the clearing of the field around the theme of time in the exact moment I encountered the problem of time in the script about the Fergana Channel. For too long have these things been thought of and spread, he confesses elsewhere, that under Priestley's influence they could not burst. And if we look at Priestley's case as an example, he will clear it all up for us, through multiplication and from here, generalization, yet another hidden fold of the problem we pursue."******

Leadership: Can you develop a point of view on a contemporary topic by discovering the compositional solutions of a key factor coming from the sphere of direct and immediate personal experience?

An unlimited personal resource of the artist is his very own fund of managing those noticed along a winding line, according to the research through which the learning of work techniques, life lessons, new methods of using knowledge takes place, in an attempt to capture the essential beyond the limit of the visible.

Leadership impresses through the charm of the fine mobility of fantasy of the artist. The creative man participates in the process of giving reality from those seen and felt that give exhortation to the mind towards the seeing of things unseen.

Through the assimilating of information and a constructive approach to learning, in whose menus we find genuine "germs" for obtaining an aesthetic of production and representation, is always reflected a new theme to be addressed, a film script, which leads to a different level of experience.

Unseen things usually play out in a restricted environment, but sometimes they can be met with the soul and mind in various journeys in the world, through contact with great men. Wherever you are, wherever you find yourself, wherever you feel connected to important events, where "clues" can always be found, elements at times decisive with the role of stimuli,

that lead to multiplication and from here to the generalization of results and notions springing from a broad inductive base (by following the passing from effects to causes.)

The key factors of transformations that lead to the discovery of compositional solutions to certain experiences previously processed in themes and scenarios are findings, associations, and comparisons with current life that establish the format of original ideas and lessons. They can be represented by the constant "Time", sometimes taking the form of a mental picture, sometimes revealing a hidden cut of a problem, etc.

The aesthetics of the representation of a new vision from the sphere of direct and immediate personal experience, in contrast to the unknown of long journeys through the universe of non-material creation, refers to the originality of improvisation with which you encounter a thinking whose wealth can be embraced in an original concept depicted in a work art.

The Idea Of Composition belongs to the man who knows to always trust "a new beginning", having within his administration the rich cultural and emotional reserve collected over time. Be mindful of how you relate to those seen in the places you pass through, but especially to those unseen, knowing that what is lost usually contains a great part of a truth that can propose a new perspective on the relationship between the power of creation and knowledge.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-idea-of-composition.html

The Idea Of The Intellectual Film

On March 5, 2011

The editing process and reflection on the "intellectual film" can redefine the traditional boundaries of cinema, providing a platform for deep philosophical ideas.

Although the film enjoyed success abroad - in Germany, for example, it was selected as the best film of 1928 - "October" did not have the resonance that "Potemkin" had known anywhere. However, "October" and, later, Eisenstein's theoretical studies on film, exported the idea of "intellectual film" to the whole world, causing a wide and resounding echo everywhere.

Still while working on "October" - during the editing period - Eisenstein thinks further. If the intellectual film is possible, then even the system of notions in Marx's "Capital" can be transposed to the screen. This would have been a film about the method of dialectics, which was supposed to develop - as a cinematic language - what existed embryonically in "October".

In this direction Eisenstein believed that the theme of the cinema of the future lies: in the philosophical region. But before he could start this film, he thought a year or a year and a half of preparation was necessary. In this direction the land was totally virgin, a tabula rasa. He saw the urgent need for a lengthy preliminary investigation, in order not to risk compromising a theme of such importance. Eisenstein perceived this work as the "Magnitogorsk of cinema" - a thorough construction that would have laid the foundations of a new kind of cinematic language.

Leadership: To what extent can your creation open new perspectives on translating complex theoretical ideas into an engaging visual format?

The process of cinematic exploration of intellectual film requires rigorous methodology and extensive training. Before translating the dialectical system of "Capital" to the screen, the virgin terrain of this theme had to be studied through complex philosophical investigations. Each layer of cinematic language can hide significant structures that must be methodically developed to avoid compromising the potential of such a theme.

Exploring these uncharted territories of filmic expression requires constant adaptation of research methods, evoking echoes throughout the world of cinema. However, like a geologist painstakingly preparing his exploration of unknown territory, Eisenstein plans this intellectual work as a systematic mapping of a new artistic continent.

Although "October" did not have the same impact as "Potemkin", Eisenstein's film and theoretical studies exported the idea of "intellectual film", which opened up new artistic directions. During the editing of "October", Eisenstein began to contemplate new possibilities, believing that if the intellectual film was feasible, then even the complex concepts of Marx's "Capital" could be translated to the screen.

For Eisenstein, this project represented a scientific exploration of virgin cinematic terrain, a true "tabula rasa". As a pioneering researcher, he considered essential a prior period of rigorous investigation, necessary to construct an innovative cinematic language. The "Magnitogorsk of Cinema" symbolized Eisenstein's large-scale effort to create a platform for philosophical and dialectical ideas, thus laying the groundwork for future thematics in the "philosophical region" of cinema.

Intellectual creation involves the opening of new artistic directions, manifested in relation to the effort to transform the visual language into a vehicle for the exploration of abstract ideas.

The idea of "intellectual film" was born from the desire to translate abstract concepts into powerful cinematic images, according to Eisenstein's vision of the artistic potential of montage. This entails a "synthesis between symbol and idea", turning film into a vehicle for philosophical thought, using visual and emotional associations. Through this approach, cinematic language can become profound and innovative, redefining the limits of artistic expression.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-idea-of-the-intellectual-film.html

The Ideal Candidate For Leadership

On February 23, 2013

Your propensity for leadership is determined by the attitude of a protector and mentor you manifest towards others.

In support of this statement, which I have very often expressed in both my books and my articles on leadership, with a very serious conviction and firmness, there is a particularly interesting happening in *Pretty Woman*, which I find as one of the most conclusive leadership lessons.

The end of the film is a full of lessons, a reflection of a general view, I believe. Having spent a full week with the controversial businessman Edward Lewis, and having, thanks to him, had penetrated the most exclusive salons of the high society, prostitute Vivian Ward, conquered by the paradise of the new world she had penetrated, decided to change her life – to continue her studies and to build a career.

Vivian is talking to her friend, Kit De Luca, who also was a prostitute, hoping she could persuade her to abandon that "job" without a future, and go with her to San Francisco to find a real job and change their lifestyle, that is, their way of thinking and attitude. But Kit is not open to change, not everyone embraces the chance of improving life.

Vivian fails to convince her, because Kit's convictions were well-rooted and cemented, so unshakeable. However, the fact that she has tried to change her convictions is a proof of great appreciation, respect, and profound sensitivity to her problems and shortcomings. And at the same time, she shows indisputable proof of her enviable inner beauty, for which her very own kind and loving soul stands witness.

Leadership: Are you in the midst of the experience of being unbeatable in the face of a demonstration of attitude that begins with a reflection on an independent desire for others and continues with the predestination of leaving something behind?

Paraphrasing the great Romanian writer Octavian Goga, I say that the leader is the man who filters the sufferings and problems of people through his soul, then turns them into an alarm sound.

Leadership is the alarm signal that reminds people of the need for change, it is the alarm signal with which you try to prepare others for the risks posed by an unhealthy mentality. Vivian left behind the proof that any woman can look like a princess, that every man has a lucky star that guides their steps in life, and this star (as a victory of light over darkness, of good over evil) is represented by the perfect moment of allowing a new horizon to manifest in its existence.

As a leader, you have to focus on the minds and feelings of people, seeking to defend, even under tremendous conditions, their dignity, freedom and happiness, proposing everything they can sustain in their personal and career life, urging them to action, and acting tenaciously and responsibly to promote their interests.

It is a terrible illusion to think that leadership is reduced only to occupy an important position. It means to despise your mission, efficiency and possibilities. For a high-class leadership is distinguished, first and foremost, by the high spirituality you show. In turn,

spirituality is a form of giving yourself up to a great cause when you abandon yourself to a person other than yourself because of the way you distance yourself from an unfortunate life context meant to solicit your limits.

Trying to be useful first and foremost, struggling to fulfill people's dreams, imposing yourself through that inner nobility that manifests itself through the ability to truly look interested in their values, their hopes, their future, you will undoubtedly become a pathfinder.

Leadership: How important is how you react to what's happening to you as you are compelled to go on the same line in terms of profitability?

Kit turned away from Vivian's path because she was thinking about everything in terms of profitability, but especially because she did not know how to react to what life throws in her way in an unexpected manner. She appreciates her life on the basis of passing things, without crystallizing her preferences as a reflection of an ideal world, thus betting on a certain amount of indifference to the great hopes, to the norms imposed by society in order to be able to devote herself to inner development.

On the other hand, Vivian is an escalation of confrontation with her own limits, the miracle by which all the reproaches of a consciousness that strives to reason before fantasy are replaced. Vivian is not a change of perspective of one's own life, she is not the result of a world of perfection and spiritual purity, but rather she represents the predestination to leave something behind, a lesson of life that we best find in the novel "The Name of the Rose" by the writer "Umberto Eco":

"I have to confess the misfortune of a world that wrinkles. Young people do not want to learn anything, science is in decline, the world is walking on its head, some blind people are leading other blind people and making them crash in the abyss. I learned from my master the desire to learn and the understanding of the true path, which is preserved even when the path is twisted."

There is a certain rigor in the outer appearance of Vivian's life, because she does not see in the world the active manifestation of a fundamental, temporary and irreversible need, she does not recommended herself as an ally of a reality that has lost every trace of life, but manages to give an interpretation of the events that happen to her, which transforms her into an ally of a healthy heart that has approached another heart that beats tirelessly, tumultuously. She met Edward Lewis, who is not just anyone, rather a saver of a life lived randomly.

The predestination tool is the chance you give yourself to test your limits in a situation where profitability falls under the assessment of the degree of "inner development" adjacent to the feeling of accountability to your fate: "I do not know why, but I want to do this".

The Ideal Candidate For Leadership can also be you. And it can be anyone who wants and tries to change something for the better in the lives of others. Give people that genuine, consistent spiritual food to change their attitude and your leadership level will grow. Your understanding of the need to be better with those around you, and the attempt to bring others on the right path will turn into a magnet that will attract more and more supporters.

But you have to have the necessary inclinations and especially the desire to be a mentor for people, a defender of their rights and, at the same time, a modeler of their mentality – in order to improve their lives and the achievement of their ideals.

Source: https://neculaifantanaru.com/en/the-ideal-candidate-for-leadership.html

The Illusionist, Who Lurks From The Unknown The Extensions Of His Science (II)

On December 02, 2012

Change the context of reality which you impose upon yourself as a standard of genuine self-knowledge, without deviating from the path of a variant of accountability that guides perfection.

I was involved in research beyond my limits. An intellectual chivalrous contest between two constants, between knowledge and its applicability, between the meaning of knowledge and updating your possibilities of "to be" a contest where I had to be very careful. For I could be tempted to pursue an ideal far too high for my ability to attain it. And, following constantly this ideal, to realize that I actually entered an unknown realm, warmed by the purest knowledge, but still so complicated.

The man, who keeps deliberately to be someone else, to be more than he is, to outdo himself, the man, who puts his knowledge for the benefit of his perfection can reach, from an excess of inspiration, of energy and able to go beyond reality. The converse being as valid, only such a man can achieve maximum potential of maturity and responsibility. Into what category are you falling?

Just as during cell division the chromatin is organized in the form of chromosomes, so the man who fully devotes himself towards reaching his perfection - through the continuous development of ideas, and through enhancing the effectiveness of his thinking process, by renewing his power to fully devote himself, may end up channeling his energies around an empty space. A separation of his Ego. A door closing for the total success.

Leadership: Do you engage in an exploration of your inner world through a constant inspiration that forces you to coexist with the effects of a rushed ascension?

This was the critical point of my knowledge - to go further than I was originally scheduled to arrive, to climb a mountain until it falters and collapses. Or to reach the top of it, leaving the others behind me, having in front of me only uncertainty.

This was the point where I realized that I was limited by an absolute phenomenon, only to a single option: the uncertainty. And this half unknown territory, terribly crammed with abstractions, lies on the border that separates reality from illusion, when you simply get lost in the labyrinth of science, of life, search, creation, inspiration, and of the endless thoughts - with all their additions. Perfection cannot be achieved, unless you succeed to pass this boundary, or to see beyond it. And to become what you really are.

Inspiration is a product of the thoughts you create in a context that changes rapidly and often denies your deeds through words. The man who freely and uninhibitedly lays out his inspiration gets to deny himself by negating what is finite, followed by a negation of reality, becoming the only survivor of a story written by himself.

A rushed ascension, which is the fruit of a continual inspiration leading to saturation, is an attempt to keep your ego high and to create a higher self-image when in reality your intentions are as such to cause a deep and mysterious resonance, strongly marked, in your spirit.

Right in the act of perfection, in the sense of the absolute precision measures, which deserve to be taken for a more accurate assessment of your own knowledge, the uncertainty can be determined if you do not follow faithfully the thread of your becoming, real, under all appearances. You become confused, and you end up not distinguishing anymore reality from illusion, moving away from your destination, deviating from your mission, on the long way towards "absoluteness".

Leadership: Do you focus your whole energy of perfection in a "Remember what you really know" to ensure the understanding of the content of a journey that is meant to be relevant through the echo produced on another level of consciousness?

Perfection is an act of de-doubling: you become someone else by your approach from different perspectives of reality that you combine according to your own visions of the world, feelings and imagination. A new man is a shadow of an old pattern of thought, or a light of judgment that affirms or denies anything about a particular subject.

Do you always compare yourself with a human type that does not want change around him and in him? Are all your resources put at stake in a constant search for something new? Have you reached a level at which you abandon some ideas in favor of some newer ones? Do you discover that as long you evolve, in fact, you know nothing about you? Do you feel that everything turns against you? Are you disobeying more and more your own being, through an increase of knowledge?

Consciousness is what remains after you have redefined your identity. And the echo produced at another level of consciousness is a product of changing dominant thoughts towards a reality that exists beyond what you think is reality.

Whoever loses himself in the darkness of thoughts reaches a reality close to the imagined reality, which is equivalent to a statement of passivity or an act of defeat in the face of his own confusion.

Leadership can be assimilated by almost anyone, with a single condition, which perhaps only the Greek philosopher Plato expressed it very clearly: *"The biggest part of your training is to remember what you already know."* And I would add here, *"what you already know"* is given by a continuous accumulation of values and knowledge assimilated over time, while being determined of everything that changes incessantly around you.

Everything that exists around you changes incessantly, and has a strong echo in your entire way of being. And only if you have that kind of mood of the man who would bet everything on one card, of the man who buries all bridges behind him in order to rebuild them more lasting on long term, you will be able to get up to a higher level of leadership.

In other case, you will remain an unknown person, a simple man, who occasionally feeds with the illusion of a grand future. And the one who clings to any illusion, using all sorts of tricks in order to get hold of the land required for his raising at a high level, will never reach that landmark of favorable orientation. But, will always occupy a secondary role in an improvised playlet, cut off from the truth promoted by the art of leadership.

The potential that takes you out of the routine is the symbolic universe in which you dwell and feel yourself, about what is real or false in all this movement of thoughts towards one or the other, to objects, things or to your vital concerns.

The illusionist who lurks upon the stretches of his science from the unknown is the man

who is a master of his own thoughts, one who can raise his knowledge to a higher level without losing too much in the space of a virtual reality.

Source: https://neculaifantanaru.com/en/the-illusionist-who-lurks-from-the-unknown-the-extensions

The Illusionist, Who Lurks From The Unknown The Extensions Of His Science (I)

On December 02, 2012

Increase the knowledge and understanding of the "man" within you, without going beyond the boundaries of what you are experiencing from the perspective of what you can not encompass.

Everything that exists around me changes incessantly, but imperceptibly, and almost without my knowledge, as an unnatural emanation of vapors, in a kind of spiral of time fixed by the sides of a magical force called "double overflow of forms from original chaos". The clogged sounds of knowledge and self-knowledge made themselves heard, but accompanied by the echoes of doubt. I was at an impasse that could lead to a considerable decrease in the value that I assigned to me, without hesitation, in understanding life and accepting the reality.

How it was possible that any one fellow, subject to a constant pressure, feeding himself only with the illusion of a dream, a stranger, who hurries to bring out to the surface from the darkest corners of the reality his true purpose - to confound, to compare himself at a distance of only a few "counterattacks" with another human type, with a passionate player of the reality, with a magician who transforms his magic in a unique way?

Should I, perhaps, conclude that I had reached the result of my own excess of transfiguration, and that all were in fact only one and the same thing, a separatism of my own limits? Was the man within me beyond any mask? Or, was clinging to any illusion, using all sorts of tricks?

Leadership: Can you be a model of a consciousness that is its own object of research, discovering within yourself those mechanisms of checks and balances that help you discover a different reflexivity?

All sorts of well-defined ideas that we abandon in favor of other inconsistencies. All of the convincing resources put at stake in a constant search for something new. But, for something unpredictable. For something improbable. A magnetic battery around which was lined in bunches all the resources, all the creative effluvia, the more subtle ones, dotted with the finest set of qualities. But that was discharged more and more through their own energy consumption.

As a man who learned so much, discovering the more I advanced in my study more and more secrets, I was convinced that I will never know anything. That, in fact, everything was returning against me, like a ricocheted bullet. For I disobeyed more and more my being, through an increase of knowledge. A symbolic search of something incomprehensible, the fight around a convoluted truth. The exclusive exploitation of an understanding, opposite to my own thinking that must be concluded.

I felt placed in the middle of heaven and earth, framed into a certain category of reality - nuanced only at the level of science. *Un coureur poussé des nouvelles epreuves*. Being limited by an unknown phenomenon, only to a single option: the uncertainty.

Reflexivity is the ability to analyze your own thoughts, emotions, professional practices, or situations that you are going through in order to turn them into a response to the great dilemmas of life.

And one of the biggest dilemmas of life, starting from the analysis of one's own person, is the following: "Why does man continue to construct, invent, diversify, seek something, that something that, if you ask him, he will not know how to define?"

Leadership: Does your evolution still have many steps to make before it reaches its structure to redefine the essence of your determination in an approach called: "personal balancing"?

The spark was lit, suddenly and unexpectedly, like an eruption of thoughts into a more or less distant future. Nothing could stop the man, under the path breaker forces, to defeat his illusions in the mist of becoming, denser. And harsher. There where nothing can be seen, but where dwell all the answers, and are accounted all the secrets. There where everything changes, but above all it is weighed.

I had come to report myself on some concepts that were as foreign for me as the chromosomes could be for Tolstoy. I felt proud and troubled at the same time, like the one passing the bridge of scientific research in order to penetrate into an unknown land, warmed by the purest knowledge, but still so complicated.

It was all about how well I handled the stick which brought wealth to the mind, contained in the imperative: "Weigh the forces well" !

Personal balancing is a quench of the impulse whose intensity gives value to existence, summarizing the being in its original depth, meaning an indulgence of how you use knowledge to facilitate that understanding that helps you see the wisdom behind the pain.

What causes your pain of not organizing chaos to create a new world? Is your inability to move on to action, in an attempt to give the impression of more transparency to a meaningful universe to blame?

Weigh well your forces, lest it just might seem to you that you have all the resources of motivation, inspiration and imagination, and when you face the great challenge of the unknown and uncertainty, discover that it was just a false impression.

Is the perception of your reality verified from the perspective of what you know you do not understand, insofar as everything you try to encompass is limited by the value you give to fulfillment and evolution based on exploring your own thoughts and experiences?

The illusionist who lurks from the unknown the extenses of his science brings to the fore that total change of the man who, by manipulating in a more sophisticated way the science and the knowledge, he comes creating and assuming duties beyond his powers. Moving away slightly of the reality, and after that increasingly more, he ends up isolated in a world of illusions. A world that can falter and even fall like a mountain.

Are you falling into a certain category of the reality - only nuanced at the level of science? Are the limitations of your own knowledge given by exactly this uncertainty knocking on the door of your life, wondering: *"Who you actually are?"*. Do this uncertainty highlights the lack of your ability to analyze the things objectively before coming to a firm decision, before finding out how the things really are?

Increase the knowledge and understanding of the "man" within you, without going beyond the boundaries of what you are experiencing from the perspective of what you can not

encompass.

Source: https://neculaifantanaru.com/en/the-illusionist-who-lurks-from-the-unknown-the-extensions

The Illusions Of A Brain Emerged From Nothingness

On July 06, 2015

Place yourself in the position of a navigator in the space of knowledge, without turning leadership into an introverted field.

Everything constituted as a staging of an unnamed reality in a universe that could not be computed by science, but only by the inner voice of an artist who evaluates his work, needing to confirm that his taste for the depth and mystery of his interiority is perfect. In a sense, I felt like I should have made a great discovery, a step forward in finding habitable celestial bodies, a new record in the field of space research, by resonating in listening to a wide range of sounds such as those of the heart.

The greatest clarity of the conviction of a relativist observer is that there are no innate ideas, but only a force that triggers certain mental processes. The thought rushed without being able to on the main ideas, small flashes of intuition and imagination condensed into a short-lasting material in which time, taking itself at times equal to zero, was justified by the fact that it behaved like a conversation with a stranger, later on gaining the value of a feeling.

I felt disoriented, as if I had to explain up to a certain point the existence of an ocean found thirty leagues below the surface of the globe. The thought was an integral part of a sensible universe, a mirage of a false Ego. Or, rather, an illusion of something presented in various forms, a mirror of a reality equal to the sum of forces of interaction between the profound and the sensational. The property of a phenomenon of depending on momentary actions, a bait of the desire of piercing the hidden. They all promised to interpret a new resonance in the spectrum of a revealing composition.

Leadership: Does the activation of your creator side rest on the uniqueness of the ability to overcome the time you have lived as a witness of a reality that cannot transfigure the human person except in the space of a discovery of his own nature?

The nature of my own personality was, in the nature of my thoughts, concentric. Thus, I was able to open my heart and mind to understand in depth the nature of my own reality and my relationship with the Universe.

Time became a double of thought, a set of neuronal connections created in high-speed by a mind that asks itself – not only a mind that seeks, in agreement with the convention "beginning-end": *it is never too late or too early, it is when it should be.*

Or in the case of certain distributions of tasks of its functions of access into a perimeter that fulfilled the versatility of an alternative universe. In an area which, often, was different from all others, regardless of measures, standards and rules, focusing and dilating based on circumstances, time was calculated based on "back-and-forth" variables. I wonder how stable this circuit was always renewed by answers and revelations?

The thought, same as the soul has two eyes, someone said, one sees time, the other is turned towards eternity. The materialization of thought depends somewhat on the power of man of penetrating the untold and of dominating nothingness, acknowledging the fact that his potential of probing is unlimited.

Leadership: Do you position yourself in a different region of space called "Yourself" in accordance with the convention of "beginning-end" from the impetus of thoughts stemming from a mysterious creator fluid that flows continuously in terms of interpreting reality?

What fascinates through the means through which the projections of thoughts manage to fulfill a purpose often fixed with anticipation, is the modality of triggering a new representation of the space called "yourself", without confusing the purpose with the cause. This space connects what you imagine and what you are experiencing in a reality that far exceeds what is unanimously accepted.

The reality that guides you in life is often synonymous with sabotaging thoughts, with the delicate aspects of your personality, which for a creator means to build yourself a second nature, above the nature already given by the Creator. This second nature is different depending on how you perceive the truth about the world you are living in, and how you manage to discover your landmarks of real use in life.

Judging by how man uses his intention of enrolling at any price in the order of the imaginary, can leadership be considered a placement of knowledge in a world in which its availability is an impediment?

If so, then leadership becomes a field closed within itself, as an increasingly weak echo in the masses, but with a greater orientation towards what the aspirant imagines of superiority, turning this science into a real art of abstraction, leading (eventually) to certain types or forms of presentation and representation of knowledge. But also with a guidance on how it positions itself to the act of thinking that goes beyond the nomenclature of moral themes, identity, philosophically accepted as benchmarks of setting social limits.

Leadership: Is it possible to acquire a new conception of the world without the very acquisition of this concept already being a personal interpretation of an image far removed from the truth?

The transformation of thought, the placing of man in the position of a navigator in the space of knowledge by using the power offered by small flashes of intuition and imagination, develops successfully within the framework of leadership a superiority, though, somewhat indirectly, but which may have a correspondence in what regards self-image. Man becomes superior through the unique conception he makes about the world after the interpretation he gives himself in a context of redefining reality.

A picture situated far from the truth is a catch of reality that does not agree with thoughts on one aspect: it is never too late or too early to recognize yourself as someone other than what you have been to a certain point in life.

Romanian philosopher, C. Rădulescu Motru said at one point: *"Scientific truths sown in the intelligence of people are unproductive. They do not have within them the ability to be transformed into practical values. They change nothing from the usual routine."*

In order for the truths to be accepted, you must discover them on your own and then become fully aware of them. Therefore, placing yourself in a different region of the space called "yourself" in accordance with the convention of "beginning-end" from the impetus of thoughts, on the warm level of imagination, in the various directions of experimental results, is a way of differentiating yourself from others, of recognizing yourself as being someone else, it is a way of feeling free to know everything that others do not understand.

Thus, you will not be able to live by knowing other people. But will they be able to be enlightened through what you have assimilated individually?

The interpretation you give to each thing is a meeting of thoughts and reality that can omit the usual analysis of the possibilities of the world to reveal itself as a valve of supporting existence in a universe without a beginning and an end.

The Illusions Of A Brain Emerged From Nothingness highlights that side of man in danger of obtaining more or less than it is due by probing the unknown to which corresponds the imaginary, depending on the amount of knowledge adapted to personal requirements and demands, but susceptible to being transferable to others.

Source: https://neculaifantanaru.com/en/the-illusions-of-a-brain-emerged-from-nothingness.html

The Image Obtained By The Senses In A True Image

On January 23, 2022

When we perceive a figure, we interpret it consciously or unconsciously, it representing the form of a content and being the visible form of its content.

Everything we taste, sweet or fragrant, is part of us. Even if the taste differs from case to case, we must enjoy the pleasure of feeling as intensely as possible that distinct aroma of eucalyptus or mint, mixed with good mood. For example, the Orbit chewing gum used immediately after the meal, by any type of taste we attribute to it, we share something of the intention with which we try to obtain an authentic taste without losing flavor, invigorating in this way the digestion of food consumed during the meal.

Without the hope that I will lose a few more pounds, I am used to chewing Orbit gum, with flavor, with the intense expression of an emotional feeling, only for one reason: it gives me the feeling that my teeth are finer and cleaner. And, by stimulating the nerve endings in my mouth, giving me the feeling that my mouth is colder than usual, Orbit gum unconditionally keeps that wave of serenity that many would like to touch in an attempt to have a harmonious physiognomy.

Right now, I have a serenity on my face that even the most skilled painter could hardly have rendered in vivid colors, because the artists themselves are very interested in studying physiognomies that are very well individualized, despite the naive treatment. In fact, a state of serenity gathers the opinions of many regarding the ideal beauty, while the painter perceives that high degree of immaculate white of chewing gum, correlated with the crystalline white of the teeth, as an expression of purity, untouchable, being also a representation of cleanliness and light.

Leadership: Can everything you enjoy savoring describe the depth of aesthetic perception that turns an everyday experience into a source of emphasis on the senses capable of creating unique emotions?

Worthy of all attention is the artistic side of what I want to know better. Therefore, I try to examine an Orbit pill on all sides, even if I do not have all the information about how to maintain its elastic consistency. Without making any effort, I realize that I am part of the privileged role it plays in people's lives: it has the role of enhancing the feeling of satisfaction. Simply the generosity of perceptions and sensations with which Orbit chewing gum entitles me, full of echoes of great artistic accuracy, can only be altered by the complex phenomena of life.

Indeed, wanting to honor me with a surprise, Orbit gum wears gallantly, as an actress would proudly behave when she does not seek the help of a make-up artist to mask the lines around her mouth. For example, the broken line shows anxiety, hardness, tension. And that's because the Orbit gum has a minimalist shape, is flexible, but difficult to represent on a canvas, and also difficult to translate into a sincere drawing if we perceive it as a characteristic of a troubled and defeated figure seeking relief, rest, or a comfort in a deterministic belief.

In art you have to understand the operation by which a given geometric figure corresponds to another figure, much more alive and closer to the rules of contemporary art, along with its spatial orientation or that of the environment. Alternatively, by going through an intrinsic freshness, by a characteristic movement of the mouth, accompanied by a specific, unarticulated sound, you can get the feeling of calm, or, conversely, that feeling of

abandonment that detaches you from the real world when you go through difficult moments. But in the end, you struggle and fight with the moods you have to overcome.

Leadership: Can you connect directly to the object of your creation through a process of resemblance used in the process of revealing a common property present in both an image and the object in question?

At other times, when I chew Orbit gum, my smile seems fake, forced, distilled with unobtrusive cheerfulness, sketching a barely perceptible grimace. In this case, I think I look like that movie character named Arthur Fleck, aka JOKER, an individual ignored by society, with an unpredictable and fascinating personality who can't be included in any stereotype. What is achieved through the process of resemblance is an extensive study of a character despised by society who becomes a moralizing story.

More than that. Talking to myself as I chew Orbit gum, I feel like an artist is coloring my thoughts a pale red, but covered in a high degree of white. Probably the artist, measuring from the eyes the roundness of the cheeks, intuiting my desire to enjoy the sweetness and aroma of mint, tries to build an emotional trigger by subjecting the reality generated by the interaction of three factors: modeling, modulation (obtaining color transparency) and hatching (artistic process due to which the illusion of the volume of objects through different effects can be reproduced in painting).

So I look at how the artist knew how to encode meaning in a work of art. I simply formed myself as a pictorial model by the way my face looks, as it completely defines me, and the shape of my lips, the corners of my mouth greatly influence the appearance and expression. However, most often, Orbit chewing gum has become an increasingly popular occupation, and this activity can be practiced even by people who have no talent for painting.

The ideal of a creation that culminates in an idea of "art" is formed by the connection made between the way you perceive the referential "INSIDE" by resemblance to a trigger called "Representative Sense" that gives you the most frequent pleasures.

The Image Obtained By The Senses In A True Image is in fact an opportunity to explore the self, to search for a distinct identity. In this way, I would like to mention a piece of advice found on the Internet: *"Use your senses as fully as possible when imagining the desired reality. Try to touch it, taste it, smell it and hear it in your imagination, not just visualize it."*

Source: https://neculaifantanaru.com/en/the-image-obtained-by-the-senses-in-a-true-image.html

The Image Of The Rose From The Height Of An Ageless Age

On June 01, 2020

A creation is total only when man reserves the metaphysical significance of a destiny that passes the test of time.

I look at this rose with candor, with chosen consideration, with the gentle eyes of a story painter, as I would move among the paintings of a distant history reconstructed by the snapshot of a moment of wandering extracted from the command of an alien, imaginary time that will never belong to me. Or at least not really. For nothing resembles its beauty, so close to the reproduction of a living, modern picture, with a landscape springing from another life, from another story, from a source of the fabulous that includes a grandiose destiny, an unforeseen journey full of mysteries and a vocation full of naturalness.

I look at him in amazement, in admiration, through the power of the word *Nassegientyum*(the word of God in the light of an eternal torch), in an attempt to comprehend the victorious temperament of a nobleman set on an almost insane search for a new wonder of the world during an endless flight above the desert. I notice the white sand, so fine, but full of sadness, which for millions of years contains in each of its grains a martyr's soul, but also a part of the whole of a mystery known only to the ancient Kabbalists. Nothing changes over time, they all come and go, but the desert remains the same. The Pyramid of Khufu, the Sphinx and the Song of the Harpist engraved in the stone tomb of King Antef II, are still a place of honor in the memory of the present.

So many times I have tried to forget who I am, to forget who I was, just to live through a rose, to give everything for it, "prime matter", the key to immortality, but I cannot realize it in the light of a modern vision, rather only by dominating the atmosphere of another world contained as if in a painting by Valerie Anne Kelly. It refers to other times, to other experiences, to other places in the desert, because that is where its kind comes from, with thorns and prestige.

But no one knows why roses exist and what their end is in a creation that is not based on the obsession with originality, but on visualization and attention to the alleged "reality".

Leadership: Does your significance in the world begin to acquire a sense of fulfillment, of accomplishment, of a whole, by increasing the tendency to receive the message contained in a destiny that transcends time, space and history?

The rose, something more than a history, has a unique meaning in the world, a special emphasis on the reputation of being impeccable, because it clearly reveals the power of those Egyptians whom Herodotus called "the most religious people". I am glad that because of him, and according to the depths of my soul, with the body I clothe with solar force, I no longer have to think of life or death, as both designate the fulfillment of a creation that deliberately mixes the register of the miraculous with that of the supernatural.

"Follow your desire and do good to yourself, as long as you live", the artist's voice of this passing world whispers to me secretly, in the context of the manifestation of a higher reality. And like any Egyptian who respects what is written in the book of Kohelet, the rose – enlivened by the frankness of a Boccaccio and the naturalness of an explorer of universal topos, continues to tell me its purpose in the world: *"I have blessed those who died in ancient times, more than the living who are now alive."*

But no one returns to the desert just to listen to the confessions of a sensitive, wise destiny, chained by the god Ra in a personification of desire, but also of supreme elegance, or in a personification of legendary figures. For no one knows my past, no one tries to look at me with the eyes of an artist, no one animates me with more sensitivity than the one who has lived more lives, knowing himself caught between several worlds.

That is why it is better for my destiny to be foreign to the wisdom of this world, for it is better to reveal myself behind an impenetrable enigma, elucidated only by the ancient Kabbalists, and which hides depths full of pain, full of joy, than to give this existence an unusual meaning.

Leadership: Do all your thoughts form the image of a creation that has common points in representing the conception of the world and life in the composition of a bookish destiny?

Even if I listened to the words of Imhotep or the words of the skillful narrator Herdedef, I could not overlook the fears of people who betray their souls just to get good food. I couldn't help but notice the color of the sky in the west when, after a war, everything was bathed in blood. I have seen animals feed on the meat of other animals, worms that live on other organisms, how plants change according to the season.

The painter encompasses them all in a vivid picture, with the brush of a ray of light which, passing from one medium to another, makes everything precious, blends perfectly and acquires a unitary, deeper meaning. And the same brush, considering the decipherment of the symbolic substratum of a work with spiritual content, is contradicted by something contrary to the natural, being immediately disturbed by the effort to deepen the meaning of the term *Sycretexhium,* summing up the promise of a purely imaginary, illusory happiness.

The universe has chosen its gods. One of the gods hid his identity under the cloak of an earthly king, the king outlined the image of a sage, and the sage dared to become a true miracle of nature. Only the saints know that this is the secret of the Great Work. And I am more than a saint, I am a Creator who has surpassed himself to receive what the universe has and can offer him: a star in the sky and the much-coveted immortality.

The most spectacular phase of leadership is a journey through time, it means following in the footsteps of the legendary destiny of the man who managed to survive an age without old age due to the understanding of things that cannot be interpreted before they happen.

My involvement in the process of "reconstituting" the image of a rose from a height of an ageless age is best revealed in an excerpt from the novel Pharaoh, written by Boleslaw Prus:

"Dress as beautifully as you can and do not allow your heart to grieve. For this is the life of man. Pleasures are like peaks, and sufferings like precipice valleys, and only altogether make up life, which is like the ragged chain of the Libyan mountains, which we look at with admiration. The man whose heart no longer beats not only does not grieve over the grief of another, but also does not enjoy his own life, however beautiful it may be.

What good is the beauty of life then, if you redeem it with pain and tears of blood? Priest Pentuer asks the astrologer Menes.

The night was getting darker. Menes wrapped himself in his cloak and replied:

- Whenever such thoughts overwhelm you, go to one of our temples and look at the walls

adorned with faces of people, animals, trees, rivers and stars like those in the world in which we live. To the uneducated man, these paintings are priceless, and perhaps many have wondered what they are for and why so much work is wasted on making them. But the sage approaches with holiness and, embracing them with his eyes, reads in them the history of ancient times and the mysteries of wisdom."

This is my wisdom: Everything is repeated, but in a different version, and it will be repeated until the number of people born on earth equals the number of angels who once fell from paradise. Angels, or the embodied spirits of nature.

The Image Of The Rose From The Height of An Ageless Age is the image of a man who was able to produce an effective engagement in a symbolized universe, to discover himself behind the realistic scenario of a story destiny that was not interrupted by the vicissitudes of history.

Source: https://neculaifantanaru.com/en/the-image-of-the-rose-from-the-height-of-an-ageless-age.h

The Image That Quite Clearly Depicts The Teachings Of Occultism

On September 28, 2022

A true leader knows how to create an image that up-close looks identical to the one from afar, without ending up identifying too much with the image he projects to the rest of the world.

Let me tell you what I saw again today in a book written by Papus. He wrote that man considers himself the sole creator and sole judge of his destiny, being free to act as he pleases in the circle of his fatality, just as a passenger can act in a steamship as he pleases in his compartment. God can no longer be pointed out as an accomplice to human error, any more than the captain of the ship is responsible for the fantasies of the passengers he carries forward.

But, read on, and you will find that God, as it appears at first sight, is the totality of all that exists, and man is subject to a change that he cannot control. Here is the picture which shows quite clearly the teachings of Occultism in regards to this problem of change caused by an unsuspected force.

A steamship is launched on the vast Ocean and floats towards the endpoint set by the term of the journey. Everything the ship contains is driven forward. And yet everyone is free to organize their compartment as they like. Everyone is free to go up on deck to contemplate the infinite, or go down to the bottom of the hold.

Forward progress is made every day for the whole mass of people. But each individuality is free to act as they please within the circle of action they are given to share. All classes are there on that ship, from the poor emigrant who sleeps in a sack to the rich Yankee who occupies a luxury compartment. And the speed is the same for all, be they rich, poor, great or small, all will reach the end of the journey at the same time.

Leadership: Can you outline the ideal image of a present that decides its future, in an attempt to analyze what happens in the relationship between a content that is called "will of power" and a compelling content that is not seen?

An unconscious machine operating according to strict laws sets the whole system in motion. A blind force (steam) channeled into metal tubes and organs, generated by a special factor (heat) animates the entire machine. One will, which dominates the organic machine together with the passenger assemblage, governs everything: the captain. Indifferent to the particular action of each passenger, the captain, eyes fixed on the target to be reached, hand on the rudder, leads the immense organism to the term of the journey, giving his orders to the army of intelligences that obey him.

But the captain does not directly command the propeller that sets the ship in motion, he has no immediate effect except on the rudder. Thus the Universe can be compared to a huge steamship, where the one we call God holds the helm. Nature is the machine synthesized in the propeller that sets the whole system in motion according to strict laws, and humans are the Passengers. The captain does not intervene in the details of the driving machinery (image of nature), or in the occupations of the passengers. He circumferentially governs the overall system. He has nothing to do with what happens inside the compartments.

Progress exists, generally, for the whole system, but each human being is absolutely free in the circle of his own fatality. Whether they want it or not, regardless of their will, whatever

they have in their head and soul, whatever plans they have, all the passengers are heading in one direction. But not so much in the direction that the captain commands, but in the direction that the stormy sea decides: the heavy waves, the hard rocks, the ocean currents, the capricious weather. As you can see, the captain himself, together with his vessel, are two fragile entities totally subject to the forces of nature.

Of course, the understanding of this fact is much more complicated than it seems at first sight, although if we were to fit into a single picture everything that provides us as an example of everyday reality, we will find that we are powerless to follow a certain fixed path as we wanted. Or we follow a path that we believe is valid, and all we find is a dead end, an illusion, only to have to go back the way we came, retrace our steps, and try another approach. And so on... until our will happens to please the Divine Nature.

Leadership: Can you generate a certain manifestation of power where the feelings, thoughts and memory of an event are completely circumscribed to that past event, so that fragments of it are no longer automatically reproduced in other situations?

Shakespeare knew this well when he told about how Prospero directed all the elements of nature with a cosmic will. People try to make their way in life, not suspecting that there is another higher and truly unique knowledge that has a great influence on them.

Having some powerful spirits under his command, but obedient to his will, Prospero could by their means command the winds and waves of the sea. At his command, the spirits stirred up a violent storm, in the midst of which a ship was trying to stay afloat in the struggle with the wild waves of the sea that every moment threatened to swallow it. Prospero showed his daughter this beautiful ship, which he told her was full of living things. "Oh, my dear father", said she, "if by thy art thou hast raised this fearful tempest, pity their sad plight. See ! The vessel will be dashed to pieces. Poor souls ! they will all perish. If I had power, I would sink the sea under the earth, rather than the beautiful ship be destroyed, with all the precious souls within it."

What conclusion do we draw from this? Man conducts his life to such an extent that what happens in it appears as if it happens completely in him. His experiences, as vivid and varied as possible, are approached either in the memory of the event in its entirety, or they are circumscribed to that past event, so that fragments of it are no longer automatically produced in other situations. My objection to this is that man takes the Work of God as a discrete collection of events, and this in accordance with the word "introversion" which stutters into a deep vision of existence.

But God's science is so subtle that it sometimes gets confused with nature, and man takes nature as something that needs no help to function or exist. But what God leaves out of understanding, mainly, is the content of the relationship between leader and subordinate, and only by successfully fulfilling the role of leader can certain advantages be ensured to subordinates. Is it not so?

Leadership: Are you able to change your way of acting when you understand the primordial cause that led to a certain manifestation of will attributed to conditioning based on a priori premises?

Let's say that God is the personalized and well-determined content, that of pure a priori knowledge, a content that cannot be seen, and to which people refer with difficulties in understanding. It is the image of a permanent Self to which the ephemeral consequences of various situations gradually submit. Although it is not perfectly understood how exactly this "Primordial Consciousness" mediates these events and connections between facts, things and experiences, without which nothing would be possible, one thing is certain: it is impossible to

perceive an insignificant thing, like a whisper in the storm, when you are isolated from your life context, without asking yourself why a trivial situation has a strange "I don't understand" effect.

You cannot only be a spectator of life. You are the subject of life, *um passado absorvido em um presente que busca seu futuro* , but you are also the promoter of your own vision of an invisible hand that guides things. Without being put in a state of trial you will not realize that there is a direct relationship between the meaning of an event and the affective reaction to it.

You do this by substituting for your immediate life experience a temporal interpretation in which your "true worth" is inevitably compromised by a strange presence that does not avoid you, watching absently at everything that happens to you, but changes everything that you set out to do. And if you try to forget what happened to you, moving away as much as possible from the event that happened, directing your thoughts elsewhere, suddenly you find yourself in the middle of the storm. In such a situation, don't be afraid to turn back from the road, because the weather can take you by surprise anyway (even if you want to find consolation in the thought that it can't get any worse).

In leadership, the conviction that you have to act to achieve your goal justifies the reason for eventual success, but it does not provide any future certainty, because success will always depend on random external phenomena, not only on your own actions.

Be willing to act by accepting this idea ! Use your intellectual capacities to the maximum to get a clear idea about the above points.

The Image That Quite Clearly Depicts The Teachings Of Occultism is the image of a ship whose main route becomes the bypass route that passes through several stages: stagnation (losing much of the importance it had), and correction (to prevent any opposition, any actions contrary to the divine will).

Be flexible and adaptable in the steps taken to achieve the proposed goal. Things will always take a different turn than you planned, just so you understand that everything depends only on God. By this, He demonstrates His unseen, unimaginable and inexplicable power.

P.S. In an age of unbelief, God demonstrates the truth of His Word through science.

Source: https://neculaifantanaru.com/en/the-image-that-quite-clearly-depicts-the-teachings-of-occu

The Image With Which The Eye Widens Its Horizon

On August 11, 2023

The ability to look at an image in an artistic or profound way cannot be developed in any other way than by observing and analyzing the images in which you find yourself reflected by the "other you".

When I look around, the interesting thing is that I can see everything, even the hidden meanings of things, or the hidden faces of people, more easily intuiting the causal links between deterioration and progress. And one can see how absurd it is to change a view or a cause, handcuffing reality in an alleged insularity that includes only the imagined form of a concrete knowledge, taken to an area forbidden to anyone's access to divine supremacy. People, as well as things, are from the point of view of the artist's eyes, islands that sink, disappear in the sea under the light of the burning sun, without being found. Only in God's eyes is everything found.

I am, as we speak, watching a man jogging, trying to conserve his vitality and energy with his every step, in perfect harmony with the rhythm of his pulse and the fleeting flight of his thoughts. He has a deep, expressive look, which can be immortalized in a painting by Grigorescu, as a Universe within a Multi-universe, because in his eyes are reflected the serenity of a pure world, the mystery and the incomprehensible beauty of the surrounding landscape. As I keep looking at him with unwavering curiosity, as if I wanted to penetrate his secret world and reveal his hidden thoughts, I see myself enjoying life, contemplating this life in all its deep and complex nuances, in all its ephemeral splendor.

Without a doubt, this man is an artist, because I knew how to see an artist in him, even if he was just another man among other people on the beach. In his mental landscape, where it becomes necessary to approach credibility, and not photograph reality, I get lost as in a labyrinth full of contrasts, memories and dreams, where every color, every shade, is an opening to another world. The artist himself becomes, through mirroring in his work, my guide through these captivating and magical worlds, and with each glance cast on their imaginary canvas, my memories and dreams come alive.

Leadership: Can the image to which you give a figurative representation stimulate your clairvoyance while also facilitating your inner visualization?

I'm on an unreal beautiful, isolated island with millions of milk-white pebbles. The Ionian Sea in western Greece is pure nature, wilderness, where turquoise dominates first and foremost. Obviously, sight helps me grasp this isolated world, which hides unknown stories, in a theme that encompasses nature in all its splendor, with the risk of losing the sense of orientation in a time of no return.

In this way, I pretend that I need a new frame to paint a barely visible scene, the meeting between a painter and a god. It is the vision of the artist who, seeking the solitude and tranquility of the islands to cultivate his imagination and to bring his creations to life, manages to reveal a subtle presence hidden in every piece of creation.

Man became another man, because his gaze included another similar gaze, capable of penetrating the meanings of art. But still, it is a different look through the colors and shapes he discovers in every sunrise, in every grain of sand, like a memory of the time spent in a living, impressionistic painting.

And if I have seen someone who looks like me, living in a perfectly reflected form in my mind, it is because my very creation is a game of constant substitution in which I explore multiple identities and perspectives to reveal the deep layers of my self.

Leadership: Can you create a visual image highlighting the contrast between two figurative entities silently collaborating to become one introspective manifestation?

Again, my eyes catch the appearance of another man on the beach. And their gaze is similar, they are both artists because of their eyes directed towards the same points of interest, seeming to see the same things. However, I can't figure out if the two of them are different, or if it's just one in two poses at the same time: viewer and creator. After all, all my life I have done nothing but turn life into fiction, as if there was always another person watching me, a divine presence, a god, a creator who sees beyond appearances what remains unnoticed.

I also encountered such a coincidence in John Fowles' novel:

"After all, what was I? I was nothing but the sum of my many wanderings. The Freudian jargon of the trial made me smile, but all my life all I did was turn life into fiction, refusing to face reality. I had always behaved as if there was another person watching me, listening to me, and giving me good or bad marks -- for everything I did. A god. Or a novelist to whom I turned, and I was his character, able to doing exactly what he had to in order to please, vulnerable to his insults, able to adapt to whatever he thought the novelist-god wanted.

I myself have created this variety of super-ego, like a leech. I myself have nurtured it, and because of it I have always been unable to act freely. It had been my defense system, but soon enough it had become my own tyrant. And now, I realized, but it was too late. I sat on the shore and waited for the dawn to break over the gray sea..."

Leadership highlights ideas related to perspective, unique interpretation, and reality transformation. To create something unique you have to see beyond appearances, highlighting the contrast between two people: one who metamorphoses into an artist, and another who gives his creation a divine presence.

The Image With Which The Eye Widens Its Horizon can only be truly understood in the context of other artistic forms, such as painting, literature, visual expression which, intertwining every nuance of the landscape and experiences, share the essence of every aspect of life and nature. Remember that the art of creating images can only be acquired by looking at images.

Source: https://neculaifantanaru.com/en/the-image-with-which-the-eye-widens-its-horizon.html

The Imaginary Of A World Beyond Us

On October 03, 2020

Only the privilege of being a Creator can give meaning to a life lived at a time when you must link the image of a vertical-spiritual aspiration with the image of a brilliant creation.

I began to write about myself as being in another world, to give the replica of a life from another life, with that revelation impossible to specify, which I tried to intuit artistically, with the brush and a knife for painting. I had to create reliefs and impasto, worthy of a sui generis, constructive surrealism. Of course, I relied entirely on the symbolic and suggestive force of vibrant images, corresponding to the words written through the game of chance, in the spirit of finesse and in the fragility of a genuinely lived emotion.

For this, I took as a dual model of existence, as a crossing point in another world, the image of a *Double Delight* rose, and such a futuristic technique of exploiting the worlds, is undoubtedly influenced by a writing of living, which belongs entirely to the next moment, revising every time what has been acquired by revelation and enlightenment.

And any revelation that has as a point of reference the passage of feelings through the succession of colors and the possibilities of personalizing a special world, with many lights, but especially through the use of point, line and shape, must be worthy of man and God, as to be at least comprehensible symbolically.

Leadership: Can your creation be interpreted as a part of the soul of nature, having as a point of reference the image of the human factor revealed as a replica of a life from another life?

I can't stop the colors from flickering and playing on top of each other, even at the moment of visual possession of a color theme called *Exludasherr*, meaning the movement of planes far from the nearest one to evoke an unseen spatial structure. But I can resize an art world with a writing that, starting from the rose, can reach the very Milky Way in which I get lost and find myself at the same time.

Probably, the divine that characterizes an artist's zeal for as much perfection as possible, can be likened to choosing a color that is not limited to the concept of *Exludasherr*, but would best reflect the pure spirit of the reconstruction of the astral plane. The rose itself is the mirror of an artist in the astral plane, an imitation of the creator in a divine frame, in a dream of the dream book, on the sublime territory of an easel which, since the Renaissance, has become the main form of pictorial representation.

In the same way, the symbol of connecting worlds beyond me or beyond the external reality, must imitate an enigmatic and fascinating character, so that the rules imposed by the writing of numbers and years, related to the writing destined by an invisible hand that puts things, shapes and colors in a certain order. I think that the Creator himself looks at me with eyes that really see the relationship of identity between subjectivity and objectivity, but he does not oppose the writing traveled with that quality of the writer to create the unpredictable, to objectively describe an unknown reality.

This is the discovery of the divine, in the spiritual property of the rose to influence writing and to serve as a promise of a brush to define a new reality.

The rose is part of my writing, because its purity is found (as a first-rate artistic tool) in the use of the right key for access to the Divine Self, individually. Whatever words I write with the magic pen, they contain the charm with which a brush can color the symbol of the divine, as well as of the human, nature and the universe in its immensity.

And the true manifestation of the divine has as a landmark the image of the human factor revealed as the replica of a life from another life, from another world, from another reality.

Yes, there are words that belong to the pen, through a creative expression with the help of the rose, just as there are words that belong to the brush, no matter what color we use to create a certain brightness specific to an acrylic painting, like Randy Burns' masterpiece. We also know that any artistic writing measures the finesse with which the Creator uses the brush to obtain a light effect, using the highest resonant frequency of a crystal globe in which are inscribed all the secrets of the world, the genetic codes of plants and animals.

Let us look at leadership through a unique, divine privilege: that of expressing the creative act of a Creator through a type of approach that speaks to aesthetic experience, and perhaps thus we will understand the personality of an artist who molds his reality from an accessible appearance.

The Imaginary Of A World Beyond Us is revealed by the meaning that the artist gives to life lived at a time when he must link the image of a vertical-spiritual aspiration with the image of a brilliant creation.

The climax of the creative process is reached when living a spiritual life is reflected in the image of a parallel world, shaped by the aspiration to penetrate the mysteries of the universe, starting from the idea that any body of nature is a reflection of a heavenly body, and that any reality is mirrored in multiplicity.

Source: https://neculaifantanaru.com/en/the-imaginary-of-a-world-beyond-us.html

The Imaginative Universe Of Boundless Creation

On November 23, 2020

Man is more than a mind and a body, and by reuniting with the spiritual dimension the echo of his self is majorly transformed into a work of creation.

I try to translate into painting the words of an inner universe that I cannot explain by word of mouth, but only by the emotion with which I want to represent the framework of a deeper reality, closer to the obvious predominance of a quiet sky, with the decipherment of the logic of a law that regulates the form that the artist's agreement must take with the essence of the purposes of existence. I'm about to succeed.

All the time the brush speaks to me through colors, indicating to me the essential features that underlie existence, forming a harmonious unity: space, time, order, determination, all ranging from recreation to spiritual. From a certain point of view, the brush is a release and freedom at the same time, because it leaves me room for reflection, it helps me relax, calm down, while handling it finely, gracefully, with that freedom that goes from the frank expression of feelings of belonging to an overlapping universe, it is my form of communication with the eye of an imaginary form of expression, from fantastic to abstract.

Art highlights the unity of the multiplicity of reality in which the act of creation frames me. No wonder. Driven by a certain metaphysical disposition, I came to believe that they are just the written transposition of a universe that has identity in the mind and soul of a painter who dresses his canvas with the imaginary form of a geometry visible only in the mystical, spiritual way. The words hardly express the dimension of the things I believe in, but rather show the dimension of an inner epic that will never consume its possibilities of interpretation.

Leadership: Is the demiurgic creation of your self oriented towards a new variant and stylistic tendency, approaching in its theme a reinterpretation of the messages of art that are twinned with the religious?

It would be said that the work of the brush is the work of enlightening souls and free thoughts, reminding me that I have not seen for a long time a flower of paradise, the sky in the storm, or that "beyond the stars" that trembles to fly above a lifetime. In art, the image rendered in writing or through the pictorial layer of the canvas, can reflect an exclusively symbolic language, closely related to the religious part of the lyric. Art does things in a sensitive way, it shapes dreams in the way of an ideal of reporting to the universe, that of the purity of existence and movement of bodies, of the plurality of visions, of the simultaneous display of all existential virtualities and small everyday beauties.

By the celestial virtue conferred on me by the blessing of a full alchemical sanctification, with the passage to microconglomerates and sporadic concretions of active metaphors, a sanctification as solitary as it is eloquent, I have succeeded in producing a new pattern of transmitting ancient teachings to another level of expressiveness. Even astrologically, both the brush and the pen can develop some purely theoretical aspects, having a wider duality, that between the intellectual and the affective element, one being expressed through the eyes, the other through words.

The demiurgic creation of my self is a manifestation of the emotional instinct poured into artistic forms of free expression of feelings (of a high expressiveness), which indicate an immutable presence through grace and logos. In this case, the stylistic tendency that influences my creation coincides with my desire to be recognized and appreciated for what it

is, to discover myself better, not to run away from myself, and to use usefully everything I have discovered to remake the harmony of the literary-artistic universe.

Leadership: Can you explain the reason for the search for the self in itself by the way of being of art that is achieved through works or actions with well-thought-out aesthetic meanings?

Who knows, maybe I myself am the work of beautifying through words an Ego that is believed to be above the illusion of a meaningful world, above the earthly and heavenly, without humbly standing before the altar of silence, in the empire of signs without meaning and symbols without a revealing correspondent, difficult to decipher anyway.

And if I engage in a skillful game of practicing writing, full of lyricism, from the instinct of self-exploration, as a prophetic call over time, it is because I am trying to reveal, at least in part, the fruit of an act of creation spontaneously triggered by the mysteries of spirituality.

With this being said, I am an artist through the power of the drops of wisdom shed in the memory of time, by choosing the meanings of words heard by someone whose eyes know how to look closely at an intellectual creation and recognize, receive that reality of my inner existence that resonates with the frequency of universal consciousness.

I am an artist of emotions unfolded in the empire of a sky that is only a dream, in the empire of a butterfly filled with many colors, which captures a lyrical world through fragility and zeal. In its light, free flight, untouched by unforgiving passions, the butterfly somehow managed to reach the clouds, to reach the sky. Eventually, I managed to reach the sublime of his flight by simply touching a canvas with a brush. The pen is the witness of this artistic animation.

The reason for the search for the self in itself can be to give meaning to a spiritual dimension that has its origin in the act of creation that begins with the attention directed towards listening to the inside of an overflow of existential geography.

The Imaginative Universe Of Boundless Creation captures the main characteristic of the self that is reflected in the eternal work of creation, being a transposition of thoughts and feelings into a symbiosis of space and time in which I assumed the duty to be the link between mind and spirit.

At the same time, they are the link between personal codes and those of the literary text, they are the link between matter and the conceptual substance of symbolic origin. I am the voice of the universe because I knew how to introduce myself to the universal of a world contained precisely in an immeasurable model of expressions and words.

Source: https://neculaifantanaru.com/en/the-imaginative-universe-of-boundless-creation.html

The Immense Error Of Richard Wagner

On July 03, 2014

Dedicate yourself fully to a remarkable art, without depreciating your knowledge or drowning it into a lack of meaning.

According to Nietzsche, the composer Richard Wagner started out with an immense error... he devoted himself recklessly, but with good faith, to an art with the most revolting of structure, namely to that art form that sees its purpose only in "pulling success from the public", using every artistic means destined for this purpose. It is on this very path however that Wagner came to be aware of his mistake, to the awareness of the sterility of this path and its lack of meaning, because he realized, in the desperation stemming from the recognized mistake, the lying essence of modern success, of the modern public, of the entire modern art.

*The feeling of disappointment and repentance led Richard Wagner to the awareness of the intermediary stage of his spiritual development. The stage which Nietzsche designates, unlike the former and the latter, in two words: "Wagner became a revolutionary of society."****

Leadership: What meaning can you give to an individual existence that is itself the result of the effects of "slow motion" in a space of art in which the form, the background and the meaning intersect in a barometer of public interest?

By increasing the knowledge capital, which unites elements of old and new to form others more evolved, into an array of matured ideas, of innovations fueled by that same source of revelations, is trying to actually support a position of authority in what regards performance in achieving scientific creations. Art is not just a privilege to unite your feelings in one place, but it is more of a privilege to see new perspectives of spiritual development that give you a certain social status.

And the man who cannot distinguish clearly between science and pseudo-science, neglecting any implementation of experience, which should start with extensive research and the formulation of new constructive conclusions, will suffer defeat precisely because of the limits of the science he loves. In him the feeling of disappointment and repentance will settle, if their views are invalidated by others and if their values become restrictions for different areas or thought patterns.

An artist's mistake may consist in forgetting his calling to direct, guide, and influence the knowledge he proves in establishing conceptual distinctions in favor of the desire to amaze. Reaching your fault awareness, awareness of the sterility of this path of development and its lack of meaning, in the desperation stemming from the recognized mistake, is the consequence of a lack of perspective or of an under appreciation of personal creation.

In terms of leadership, the "slow motion" effect refers precisely to this slowing, on its own initiative, of the pace of development due to imbalances in reversing the conditions of exploitation of already existing science – in favor of obtaining as many "applauses" as possible. The man who knows his own limits only invests time in a new form of interaction with the public as a way to understand himself, to self-evaluate by comparison with the public's reaction.

Therefore, the development of new methods of creation is a requirement of the evolution of art, but at the same time presupposes a standstill pending a reaction from the public. And it is more important to achieve a version of how to rethink and reform your own version of

being smart and brilliant than to raise the value of your own image in the eyes of others.

Leadership: Do you value or eliminate the errors of exploration of new forms of innovation based on the hope of providing the general public a full picture of the "reaction-counter-reaction" phenomenon?

Often these artisans of scientific compositions, instead of basing their creations on the research data obtained, start out with great errors of exploration of new forms of innovation, uncertain and burdensome trials, setbacks, stops, in a field that does not ensure a guaranteed scientific intake.

They dedicated themselves, in good faith, to an art that has its purpose only in obtaining artistic and technical effects by completely new means, often combining reality with the fantastical. And this doesn't only make them "revolutionaries" but also propagandists, whose stake is the pride of being in control, of being superior, of achieving maximum success.

Innovation must not be an instrument to control news for the general public, but it is rather a demonstration of virtue in requiring you to do works of a certain standard offered only by the one who guarantees the assurance of an ideal aspiration that is purely scientific and cultural.

A great disorientation, a lack of meaning of the process of self-improvement, are the negative factors that determine or influence the strength characteristics of the personality of the leader, of his reason to look at all the "faces" of science in an objective or subjective manner. Leadership intervenes into this equation of effects, of their causes and risks, which can depreciate science or drown it into a lack of meaning, if its user falls prey to anxiety. He who cares more for his pride than his conscience, makes a grave mistake, eventually coming to hate himself.

The "stimulus-response" phenomenon aims at assessing the artist's ability to properly manage the balance between what he exposes to the world (as a culture and education entity) and what he must accept as "disappointment" when he denies merit due to his tendency to amaze.

The Great Error Of Richard Wagner concerns the possibility of making a mistake and failing in a field such as leadership, if the followed purpose is only temporary success, without bringing a significant and revolutionary contribution, worthy of being adopted and followed, to the renewal of a vision that meets people's preoccupations for art.

* **Note:** I. Davidov - *Arta și elita*, Editura Univers, 1973.

Source: https://neculaifantanaru.com/en/the-immense-error-of-richard-wagner.html

The Imminence Of A Higher Revelation

On December 07, 2014

Examine the means of sustaining the future of assuming a new status, by substantiating the delivery options of reality.

Only that closed space between the eternal and the ephemeral, itself a sum of contrasts, harmoniously combining the real with the unreal like meteors that burn to light the universe, can modify its consistency in the subjective dimension of interpretation, through the direct action of the laws of the unpredictable. I didn't quite know what to tie myself to so that I could glimpse a new reason of existence.

Abstract laws, that I myself established with the momentum of creative imagination, particularly fertile, through the way of wording unanswered questions, but from which a singular direction was born – of an insightful understanding, placed in the service of an irresistible intellectual temptation. I seemed to be virused by the ravages of an ever growing madness, like a man who forgets of his fleeting condition in this world.

Naturally, in order to spin all those invisible wheels that made the subtle mechanism of creation transform thought into reality, through associations between multiple distinct concepts, I had to probe the limits of the referential fantasy, undermining the conventions of reason which rest only on certainties. Guiding myself, I had to take into account the direction of the triggering current of the differential when summing up the meeting fictional forces, in a logical circuit that used appropriate combinations of And-Or-No type gates.

It is said that Nicolas Flames saw an angel in his sleep holding a beautifully adorned book, in which a dedication written by Abraham the Jew of the Jewish people was noted. The angel said to the future alchemist: *"Behold this book from which you can understand nothing. For many others like yourself it will remain incomprehensible. But one day you will see that which no one else could ever see."*

When you try to force a revelation higher than all wisdom and creation which beg to be used at their true value in order to be transmitted over the centuries, it is essential to see what does not yet exist.

Leadership: Can you master the art of a creator who has undertaken his contradictions by melting them into a Self that, far from being abstract, plasticizes itself through united associations with the matter of a new understanding of madness?

Resorting to the future form of the experience of using knowledge, seen as a bearer of a higher revelation, anticipating the continuation of the transforming process of reality in a way that can polish your identity and way of thinking, is one of the conditions needed to be met so that leadership can reach the threshold of the absolute and be able to compete with the area fitted with the potential of redefining and reinventing themselves.

The fair reward to an ever extending madness may result in very high yield productivity, providing added value to your potential to turn into an agent of change. A sort of conscious and interpretable process of unique construction sustained logically, sustainable and accessible to your needs of adapting to the new requests of performance raised at the level of genius.

Madness seems to be not the kind of widening of the Ego dimension by assimilation of the contents concealed in the unconscious, which are brought to light by participation in the spectacle of a surprising alternative to reality. It also has a role to play as a generator of ideas and correlative themes to the promise of an exit from the "Matrix", with an improvement in view from angles other than those required by the criteria of objectivity.

Accepting the existence of a fascination of madness from which any interrogation and the multitude of responses arise, we must accept, as well as the incursions into a possible eclectic imagination, a certain conditioning: we become attentive only to what responds to the needs of our nature. But at the same time, we can speak of maintaining consciousness in the patterns of another reality, alternatively or parallel, as a kind of unity of science to be the only way to decipher the complexity of the world.

Leadership: Can you introduce new configuration parameters in the "safe" system of your knowledge, based on the determined value of the extended projection of reason?

Which far exceeds even the most refined way of human understanding, that art of processing revelations, can become a catalyst of producing the future, a catalyst for a more complex identity, by highlighting the relationship between advanced knowledge and abstract intelligence. Or more specifically, the relationship between the idea that becomes representative on the physical plane and its means of sustaining a future of lucid assumption of a new status, by substantiating the delivery options of reality.

Here leadership indicates something other than an advanced process of thinking through which the characteristics of exceeded limits are identified by the force of a knowledge born out of imagination. It indicates that perception of separation between the source and center of the reality that represents you and the proximity to a reality that can only be known scientifically, more a priori. It indicates that intimate understanding of your role as a leader in the context of a model of *advancement,* placed under the control of intuitive reasoning, achieving through this new meanings of self-discovery and self-cultivation.

Introducing new configuration parameters in the "safe" system of your knowledge, based on the determined value of the extended projection of reasoning, is tantamount to sketching a new picture of reality, turned with one eye towards something new from the future, without negatively affecting your way of processing information, maximally using all those traits of intellect that, being truly useful to development, can turn you into an example of exceptionality.

The revelation of the "madness" that keeps you agitated is similar to the immersion in an imaginary that places the Ego in the context of an intrigue loaded with matter, a reason that is made safer and higher by the support it receives from the belief in the existence of another reality.

The Imminence of a Higher Revelation highlights the attempt to escape from a confusing present, lacking perspective. It's an excuse to conveniently make the connection between knowledge, wisdom and creation to shape the future – a fact which supports your potential of transforming into an agent of change.

Source: https://neculaifantanaru.com/en/the-imminence-of-a-higher-revelation.html

The Impenetrable From A Time Without Orbits

On March 16, 2014

Evaluate your leadership potential from the perspective of the side effects of the science you own, so that you go beyond the boundaries of your own being.

To my astonishment, a stubborn fact remains inexplicable and I couldn't figure it out no matter what I did. A simple question could not find its answer, intensely creating a feeling of absurdity, a complementary interdependence between reason and instinct, between reality and imagination. After everything I tried to build for a life time, after everything I tried to explain through my own scientific recipe, the question still lingered. With a continuous negative impact.

Everything was closing within me, significantly, in the anxiety that the fervor and madness, gathered together in a single hour of rest, were fertilized by the arbitrary findings of the overwrought mind that lost contact with the reality of the soul, somehow attached to the heavy world of scientific accumulations from which it felt it had to flee.

I felt inferior in the face of a presumed rival, in the face of a strange fact, unexpected, pondering all the No's that cleaved any presumed answer, for reason and logic had disappeared around me altogether. As if I had to probe the depth of an ocean with a rope at the end of which a granite boulder was attached. I couldn't reach the bottom and I could only, with great difficulty, pull the weight back, without understanding anything from what I was to understand.

And the question so simple, so natural as any other, constantly hit my brain, creating the effect of a gong that pierces time, producing a high-frequency vibration, a disturbing resonance that begged to be experimentally verified. Bewildered, the mind stopped giving my any scientific explanation. For between the information carrying wave and the power of deduction capable to use the before mentioned information, a certain saturation pressure was being produced.

Leadership: Can you build a compelling picture of the relationship between life and fidelity to experience high vibration consciousness that keeps you in suspense, as can be expressed in a context such as "I'm lost in my own world"?

So how do you measure your daily experiences? Is it time to point the spotlight at your worthy "rival", at the meanings you attribute to your work? Do they create an intense feeling of absurdity that constantly haunts you, warning you about excessive accumulation of ideas that can transform into frustrations?

The writers who through their experiences have come to give life meaning, can discern beyond the reality invisible to others, one which they host within their thoughts, dealing equally with the things they love and those they fear.

And this reality, understood and capitalized through knowledge, over an indefinite period of time, in the sense of satisfying needs of self-realization, can only be perceived in a certain way. And can answer many questions whose fine coating dissipates slowly over the long revelations that help them better know themselves.

One of the attributes of this kind of life experience, when you are faced with a strange fact,

unexpected, then reason and logic seem to completely disappear around you, is the feeling that your own consciousness has extended beyond the boundaries of the Ego. This is the moment in which unrest settles in, the one that stops you from reaching your potential, lowering the yield and productivity of your work. The moment you reach the stage of stagnation, dangerous for the development of leadership, and begin to make useless efforts, because you no longer see the progress that you've gotten used to in the beginning.

Leadership: Must you have an understanding of the reality sought in the logic of an interrogative horizon to build a self-revealing model capable of highlighting the mechanisms of measuring the distressing feelings?

An interrogative horizon aims to continually spot what you wrongly think about yourself. It is the way to demonstrate that you are motivated and interested in changing the life experience factors with a certain amount of unknown that always leads to a new attitude of astonishment in the face of a world we have forgotten that we carry in us: the realm of fantasy.

The Romanian writer Lucian Blaga remarked well: *"The sense of reality has been given us to guide us, but also to make our wonder possible in the face of reality's unbelievability."*

Is it necessary to focus your cognitive efforts towards new identities of self-expression? Is it necessary to hastily head towards a harmonization with yourself?

The question needing resolve comes from an experience derived from the interaction with the new conquests of the science of leadership. And it represents the signal of an incomprehensible mess that can complete turn upside down your whole very well established experience in the field in which you believe you know everything.

What lie is within a truth?

This question launches the idea of reformulating all conceptions of high-level practice of science that claim a systematic and comprehensive research, in the sense of determining the efficiency level of your abilities, with the ultimate goal of revealing the connection between introspection and self-evaluation. This connection can create harmony or, conversely, disharmony with your own being.

The measure of the distress that affects you is given by the factor of separation between what contains you in excess (a state of uncertainty on your individuality) and what rejects you from the space of a reality that you fail to master.

Are you driven by a thinking too convoluted to be able to handle the higher level of the understanding of existence?

The Impenetrable From A Time Without Orbits expresses that possible stagnation in the upward evolution of a leader, caused by the inefficiency of actions generated by the mind unprepared for the key questions science places in its hands, limiting them to the areas that he does not understand.

Source: https://neculaifantanaru.com/en/the-impenetrable-from-a-time-without-orbits.html

The Impenetrable Mystery Of Fate's Ponderings

On April 11, 2014

Adjust man's moral and spiritual height with great precision, to cancel his status as a weak player.

It's only a personal opinion here. But to say everything we think, we believe that Jean Valjean, in the mood he was in when he started to love Cosette, needed this refreshment to not stray from the path of good again. He had the opportunity to see human wickedness and the misery of society in many aspects, fragmented aspects and which, undoubtedly, only showed one part of the truth. Other sorrows overcame him. Disgust and fatigue again laid hold of him.

*Who knows whether Jean Valjean was about to lose courage and collapse again? He loved and felt strong again. Alas, not even he was more sure of himself than Cosette ! He offered her his support, and she gave him her strength. Through him, she managed to make her way in life. Through her, he managed to remain a good man. He guided her steps. She brightened his days. Oh, divine and impenetrable mystery of fate's ponderings ! **

Leadership: What kind of person would you be if you didn't know the shadow of life, referring to a of differentiating yourself from your old personality model through the effect of a special event due to destiny?

Cold reconstitution of the "lost" world that man faced, of these troubled times that required complicated and painful choices, in terms of uniqueness, but especially of the resistance only the soul can measure, in an unspoken record, but both assumed and accepted, reinforces the present and exalts it. Jean Valjean's destiny suited the encounter of a so-called villain with the soul of an innocent child, which determined the force of the action to allow things to happen based on a higher reason, that reason of being able to interpret the past through a plus of meaning in a glorious present.

Leadership aims at changing oneself in a framework of rejecting any guilt or tension, motivating that unquenchable thirst to control the reality of a new approach to life. It is a reflection of our moral and spiritual height, maximum or minimum of man, due to separating from the past, to which he can get in the stage of evolution.

Leadership is a central nucleus, made of imperfect matter, which will become energy, coming towards you from other directions. A light energy that makes you open yourself to life after having gone through many trials and experiences. For it is very had to get attached to a mode of "being" to motivate yourself, after your thinking has been altered by a position of inferiority, by the status of the weak "player" that you believed you were on the playing field of life.

What kind of man would you be if you didn't know the shadow of life, the history of the past? For only because of it can you see things as they are, as a whole, more in depth, more advanced than if you don't accept your concern for it.

And this shadow, felt through its direct effects that it spreads over the whole horizontal line of life, blowing over your own nature and over your own reality with the strength of a hurricane for which no barriers exist, only consequences, leads to total dependence on another variable, such as attachment to a special person. Which, in turn, generates a superior power, a clearer vision, covered with gentleness and light, which overlaps your initial duties

and goals.

Leadership: Can you reform yourself through energy transfer at the level of change of the whole state of mind in a context like "Remind yourself in all those things that weren't supposed to happen"?

But who can demonstrate his quality and originality of the model of leadership through the opportunity presented to the player to take on an active role in the script of life?

Just when you're about to lose your courage and crash forever, something or someone puts you on your feet, becoming the master of the form embodied within you, the spark of genius that gives meaning to your new identity. It reforms your relationship with life under other terms, in the immediate vicinity of leadership that truly develops the collaborative spirit.

This means that you have reformed after the negotiation between a partial agreement with life, based on an oppressive past, and one totally connected to the present that you live through a "transfer of energy" towards something or someone, that brings you fulfillment.

Leadership captures that reason of the existence of being able to interpret the past correctly, in the light of the fact that you are able to forget that you were once able to do something beyond your dignity and conscience.

Man has the moral right to reform, to rectify himself, even when his only guilt is due to the fate that prevents happiness from achieving its purpose.

The Impenetrable Mystery Of Fate's Ponderings reflects that form of knowledge beyond understanding, only with an accumulation of trends, contained in specific cases, produced without the help of reason, but only in a spiritual way, which develops the sense of joy that completes man and his reality.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/the-impenetrable-mystery-of-fate-s-ponderings.html

The Impenetrable Of Dante's Inferno

On March 01, 2014

Establish a better relationship with yourself in an imaginary reality that will help you become more aware of your mental endowments.

I have always imagined that I am one step ahead of time, thinking ahead of any physical size, making the most of all my existing resources on a land that is part of a dream about God. But somehow, I was struck by the uncertainty of an impossible reality. I reached the position of Professor Otto Lidenbrock of Jules Verne's work that attempted to deepen and strengthen his knowledge of the dark underworld, always deviating from the natural forward direction chosen by his companions. Living the restlessness and wandering, always waiting, always delayed.

Was it not Aristotle who said that in the belly of the earth, lead and all other ordinary materials eventually turn to gold? SO, I had to fight the impossible, woven into a unique conglomerate of doubt, true and false clues, concentrated around a quantity of unsuspected resources of knowledge. Meaning the definitive end of the link touched tangentially with the unexplored reality that continuously spilled its drops of mystery, as it was forming. Thoughts of this kind consumed me constantly.

The only reality that held me captive in a kind of image of a primordial universe, as in a kind of trance, was that I was seeing myself in a completely unknown place, but endowed with many magical virtues, a generator of wonders, of special laws and rules, of eternities stuck in immutable archetypes. This reality, one that you cannot avoid in a permanent quest to model time, in order to discover many other truths about life, is projected above anything enigmatic in a "then" that has ceased to be "now".

Leadership: Does your access to a new form of truth involve a substantial investment in the possibility of making a comparison between what you encounter with the influence of an enigmatic character and what is beyond your preconceived ideas?

I felt that, in one leap, I had turned back on the timeline with many centuries, increasing the ambitions related to the known of unknowns, like a scientist that, armed with increasingly effective research methods, succeed in penetrating beyond the appearance of objects and phenomena, sensing properties and connections often unapparent. It is strange how some people manage to rise above the coexisting phenomena of the real world only through a continuous exercise of imagination and living shared through the clear and sharp conscience, processed through the filter of a bookish memory of the best quality.

Inexorably, my curiosity of investigating the impenetrable of *Dante's Inferno* deepened, but with the firm measure of my own beliefs and prejudices. While the intensity of the thinking I was consuming in the attempt of acceding to the elements of novelty that were struggling awry in the chiaroscuro of a world abusively dispossessed by its properties and concentrations, creating the optical illusion of a subtended space, could be measured starting from absolute zero.

The truthfulness given to a great idea about the human essence lies in what you are capable of representing in the plane of a higher expectation from life, from the perspective of an inspiring vision. I was no longer just an anonymous passer through the world, the strange image of a being living through automatisms, the expression of a retained, discrete personality. But rather the reflection of the entire knowledge of a universe full of mysteries that the other researchers in the field tried with great difficulty to observe and, as much as

they could, understand it.

Leadership: Can you clarify the useful meanings for maximizing the quality of what you want to convey, by referring to a creation of great scope that you have forged in order to set the rules for a new way of approaching a change of perspective?

When you feel close to a reality of a higher order, opener of new perspectives, whose shadow falls freely upon the whiteness of the fragile intention of assimilating new knowledge and experiences, things seem less striking, they no longer penetrate within you as deeply, losing a lot of their steadiness. And it is gratifying to look like you're clearing up what was only meant to be cleared up partially or not at all.

Whenever you reach a new level of knowledge by accessing a set of information that could lead to a change of perspective, you think: *"I will not accept to go back to the old battlefront with what I had ingrained in me, in my mind. I will defect."*

And, indeed, not only are you under the impression that you are teleporting into a world that seems unreal because you find out certain hidden aspects, unravel certain unknowns, gain access to certain revelations that elude even the most knowledgeable researchers in the field at first sight. Moreover, you attribute a certain ability of analysis and self-analysis to yourself, treating information in a constructive way and focused on questions, using analyzers of the "If-Then-Else" type. Discerning the meanings of complex correlations and offering useful explanations for maximizing the quality of what you want to convey.

Setting the rules for a new way of approaching a change of perspective means adapting to the requirements of a reality that, no matter how much you want to be aware of it, no matter how you try to avoid it, you still lose your "head" in it.

As a leader, you must develop your ability to discern precisely the sense that you seek to communicate, quantifying and reproducing the complexity of reality. And to play it faithfully without questioning the validity of the assumptions and arguments that you build in order to introduce a new way of thinking. A creation of great scope includes the reasons for why you are willing to take the measure of the things you value when you want to set the rules for a new way of approaching a change of perspective.

Thoroughly examine what you really are, the unknowns that are part of your own Ego, to discern the useful meanings of maximizing leadership quality. By better knowing yourself, unraveling the unseen aspects of what you are and of what you want to become, you will be able to crystallize your motivations and intentions in correlation with the reality in which you live and with the others' system of thinking.

Leadership means giving the image of an objective reality that gives the impression of novelty, even if it is just a figment of your imagination.

The Impenetrable Of Dante's Inferno symbolizes that aspects of relating with yourself, in an imaginary reality that helps you become more aware of your mental endowments. From the instinctive desire of possessing a better capacity of discerning and correctly interpreting the reality you experience, with ease and maximum results. Which is important to present and openly impose to others.

Source: https://neculaifantanaru.com/en/the-impenetrable-of-dante-s-inferno.html

The Imperceptible Cry Of A Heart Possessed By The Spirits Of A Desolate World (II)

On January 10, 2014

Focus on what makes you special, pleading for the assumption of what happens to you in a reality that escapes the full understanding of the moment.

Instead of bursting into an uncontrolled reaction of anger, Marie increases her powers of understanding Jason, fighting fiercely to defeat his phobias and to convince him of the veracity of her feelings – she never casts him away from her. Moreover, she goes against the apparent dangerous elements of his nature, getting to know him based on two essential aspects of his – patience and strength of character, which are predicted at a deep level.

Jason refuses to remember the past, but predicts a good chunk of what had happened to him before the tragic accident.

The chemistry catches you and won't let go. Marie puts all her emotions into play. The convergence radius of the series of untouched inner powers moves towards the pillar of Bourne's identity, reaching that fragile element constituted by low self-confidence. Her influence tends not only towards creating a mixture of moods and feelings around which he can gravitate, but to obtain a solid inner stability through intensity. And this intensity needs to be fueled by the most subtle of vibrations that can instantaneously trigger a reaction of solidarity, that chemistry that catches you and won't let go.

"I'm fighting for my life ! For our lives ! You can think and feel, Jason ! Come on, think ! Feel ! Feel now ! Look at me and tell me you looked within yourself and you know without a doubt that you are an assassin. If you can't, then stay with me and let me help you. And love me ! For God's sake, love me, Jason ! "

The heart of the woman immediately sounds the alarm when the flames of despair taken all the way to paroxysm rise above the weaknesses of the man next to her. Only now the intermediary dimension of her nature – the will of acumen – can be taken into consideration, measuring new values.

Your reaction to events you cannot control depends on how you relate to the suffering that others feel in your presence.

The version of what makes a man special is a continuation of the reaction he has in the face of a reality that escapes the full understanding of the moment. To realize this moment means letting yourself get carried away through a whole experience of the senses, emotions, thoughts, which seem to be more vivid in the equation of the reaction of decomposing a reality of factors of rejection or attraction.

Who wants to know the true measure of his abilities of accelerating the development of those around him is invited to gaze upon a stage in which souls, completely different from one another, evolve in the complexity of a world recreated as a unified whole. The whole of a mindset that resides in the vivid tones of a part of the need of sharing, communicating and expressing their feelings: *"I fight for my life ! For our lives ! "*

There have always been profound communications and creative collaborations between

consciousness and reality, between senses and reason, between functionality and harmony, between the two constants *"to struggle"* and *"to stop the pain"*– and the duty of the leader is to sprinkle them with plenty of enthusiasm and living conviction.

Leadership: Does your spiritual wealth rise to the justification created by the projection of a feeling of "being under pressure", under the constraint of a self-image that others regard as the test of an unusual sensibility?

How many efforts, how much enthusiasm must man show in the understanding of the most hidden of things about the self, before evaluating others and putting himself in their place? This is the question on which depends the intersecting of leadership with the reality lived by the individual, often perceived in an intangible way.

He who wants to assess leadership, through the perspective of an analysis of man's personalization tendencies, must pursue the acknowledged existence of real proportions of transmission of peculiarities from his functional structure. Just as the capacity of opening up to an ulterior truth that will be able to explain the meaning of life, or the capacity of trusting a different consciousness and obeying it.

The self-image is the reflection of what you convey to others by your way of being, through words and gestures, when they see you as a better version of themselves.

To singlehandedly decipher the map of man, entering the world full of meanings and emotions that establish his rule of functioning, is the first step towards discovering that reality of a surprising complexity, comparable to an ergonomic light bulb that flashes until it reaches the optimum temperature, after which it stabilizes and works under normal operating parameters.

Capturing those intensities, feelings lived with sincerity and expressed casually by man throughout your whole incursion into the psychology of his personality (hard to describe because it constantly changes) you will be able to move the double inner resource that gives color to his life and at the same time leads him to a professional triumph.

This resource, on the one hand offers man confirmation of the direction of development. On the other hand it enables man to bring to fulfilment, through all that he lives and feels, as natural as flowers and trees bloom in spring, that ideal harmony that can guide him on the winding paths of the ever challenging existence.

The sensitivity of a leader is measured by the self-sacrifice made in the name of other important life requirements, namely the experience of experiencing the suffering of others as a stage necessary to become a stronger person.

The Imperceptible Cry of The Heart Possessed by The Spirits of A Desolate World signifies that imperious desire, doubled by a strong will to induce benefic changes in the way of thinking and acting of mankind, in pursuit of common ideals.

He was right, the one who said: *"Self-identity is reduced to a story that you always feel the need to say in your mind: Me and my story – in moments of lucidity."*

To perceive the cry for help of man subjected to the effect of loss of self-identity, put into play all your feelings and try to generate an emotional reaction to invigorate his mood.

* **Note:** The Bourne Identity (1988)

Source: https://neculaifantanaru.com/en/the-imperceptible-cry-of-a-heart-possessed-by-the-spirits-

The Imperceptible Cry Of A Heart Possessed By The Spirits Of A Desolate World (I)

On January 10, 2014

Carefully explore the unknown within man, in order to find that inner world within him that can give free rein to his individuality's reunification.

"Who the hell do you think you are?" shouts Marie Jacques with an anxious voice, struck by thousands of feelings, stinging like fine needles, firmly planted in the rustling body. But can they unblock the latent energy circuits that operate in disharmony within the man she loves?

"I am a man who kills people for money. Governments want me dead. Canadians want me dead. And so does Carlos. Think about that ! " answers Jason Bourne, disoriented by an uncertain past, full of error and darkness, where none can enter anymore, not even himself. So many efforts, so much determination he pots into understanding the hidden things about himself.

But the determined woman has within the pocket of her heart a map of the man, a world full of meanings and emotions, along with its operating rule. Only she knows love in its most noble form, the pure part of it, infinite, which requires sacrifice and mercy. Only the woman who is truly loving can perceive the high-pitched cry of a soul that battles darkness, and the spirits of a desolate world. Only she holds the key to Bourne's inner transformation. But in order for his transformation to be complete and fully lived with all the senses, with all conviction, the vital source of all energies, hopes and aspirations, directed with precision, must generate a positive reaction.

All these forces of intervention that can balance the soul of a man casted by the past into a confusing space, impossible to control, are found within herself, in strict proportions, beneficial ones. They can neutralize flammable agents, any outburst, any anxiety, any sadness, any misgiving and any pain, only if it moves the inner resource – the strength of his soul.

Leadership: Can you prove the value of your emotional intelligence at a defining moment of life that fits into your evolution as a painful simulation of an expanding tragedy?

The emotional intelligence Marie Jacques proved was the ability to make a correlation between what she knew about Jason Bourne's life and what was left forbidden to find out in a moment of distress without letting herself be intimidated by the effects of a possible tragedy. So, emotional intelligence is closely linked to the decision you are about to take with a life-threatening risk when everything you experience in the middle of events has a great echo in another person's soul.

At one of the webinars I said that, in order to understand leadership, you have to step farther and farther into the garden full of spiritual temptations, to follow the evolution of future seeds of human transformation, to provide greater understanding of false values, to recognize what gives color to inclinations, to sprinkle a lot of light over existential anxieties. To observe the existing differences in the way a personality is formed, to decode the energy that allows the development of self-consciousness. To properly treat every part of the inner resources that shape human manifestation conditions, those that are or that are not felt.

After that you have to take a shovel and dig as many evenly spaced holes as possible so as

not to overlap the two tendencies independent in principle, of isolation or integration. And in each of these holes pour in abundance, with a strong motivation, many senses and meanings. So that, amid the intensive work with your own beliefs, you can stabilize the soil surface which adversely affects fertility of the resources necessary to the rentability of the moral capital of social relationships.

And this is possible only through an intense action of renewing the most relevant and useful characteristics of becoming human, preventing the erosion of personal liberties of thought, feeling and acting according to self needs, inclinations, self-interests that play an essential role in the efficient managing of his whole functioning potential.

Who wants to understand leadership by exploring a broader human psychology, which is measured often by sharing pain or joy, must self-address that profound identification of the man with a specific cause, which doesn't necessarily have an end, remaining a solitary outburst.

Who wants to develop a leadership that relies on the high pillars of deep human knowledge, must embark on a search for the identity that says: *"Do not worship a reality from which vision and your influence over it was omitted."*

The Imperceptible Cry of A Heart Possessed by The Spirits of a Desolate World is that manifestation of pain caused by a wandering that leads man to wrong assessments of the situations he finds himself in and over the potential of assuming his own identity.

*** Note:** The Bourne Identity (1988)

Source: https://neculaifantanaru.com/en/the-imperceptible-cry-of-a-heart-possessed-by-the-spirits-

The Implicit Advantages Of A Nonconformist Mind

On July 11, 2014

Ensure the quality demanded by the high standards of a new form of individualization of scientific construction, following the assimilation process of concrete reality.

Eisenstein really tried to make a real American film in America. In order to know New York life, the director moves to the noisiest street in the city, in a hotel on Broadway. From here he starts exploring the city. As usual, he perceives the surrounding reality not only with his mind, but with all of senses. He opens up all the antennas and only then he lucidly filters the acquired sensations.

He follows street movement. At first sight, to him everyone seems focused on their own things, on multiple and urgent concerns that create that intense pace. He follows people's feet on the street. This pace appears to be hectic. He then moves his gaze to their faces and with astonishment discovers great concern, a marked anxiety. He focuses on the eyes of the passerby's: in them he deciphers uncertainty. A montage, thus, involuntary, but expressive: feet-face-eyes. And thus, he senses the contradiction of a world.

*Following the assimilation process of an unprecedented reality, discovered by Eisenstein, we can see another mechanism of the rational transformation of sensations. They are the cases in which immediate experience becomes the mobile of a theoretical meditation over certain unprecedented aspects.**

Leadership: Can you explore the conceptual dimension of an art that has many constraints, stemming from objective reality which keeps you in the area of observing the surrounding world?

Immediate experience is not just the mobile of a theoretical meditation, but is also a great investigative tool in achieving scientific constructions through which we can ensure a better correlation between different models of perception of matter and methods of valuing future innovative elements. And these elements are likely to apply in what regards the fulfillment of any conceptual shortcomings.

In simpler words, you cannot create a new concept or a new installation of elements required to start a broader science if your experience does not prove the existence of new aspects, not captured by others, but that reflect a concrete reality. The experience of observing the surrounding world resembles an artist's attempt to create a wonderful work of various cultural materials and ensembles with a symbolic load, without waiting for material gain immediately, but only focusing on what gives it a note of novelty and multiple importance.

To ensure the required quality of the high standards of a new form of individualization of the scientific construct, filtering lucid tendencies, images, impulses, emotions or thoughts of a world outside your control, is to explore the conceptual dimensions of an art that has many constraints, stemming from objective reality.

Putting your whole creation above what reality reflects, maintained by the sensitivities of a modern lucidity that places thinking into a special, high sphere, you will be able to more easily approach what is essential in the formation of a new style of leadership.

Leadership: Do the means of investigation that underlie your science, equally serve to

strengthen the link between experience, discovery, application and modeling?

At what level and how must you act and what means must you use in order for this whole called "Man" to not suffer due to the inability of adapting to the new?

The creative elements of added value, appropriate to a context of self-discovery and development, should be chose carefully, inventoried and brought to homogeneity. This is so that your power of analysis and the means of investigation underlying your science, to serve in equal measure to strengthen the link between experience, discovery and applicability of new concepts and modeling of a new mode of action.

Leadership is the result of a broader understanding over the applicability of new thought patterns, coordinated by a constant adaptation to the requirements and needs of science. And this understanding oscillates between two fronts. First, the duty to gain valuable experience from the perception of the external world. Second, the need to transform the various facets of this world in a powerful experimental arsenal and implement an experimental montage for a prototype of a "system of direction" within the manifestation of a new dimension of consciousness.

Knowing the world by observing and perceiving its course coincides with the attempt to define a new science based on the relationship between everything surrounding you in relation to the mutual existence of things to one another through a promise to guarantee the ability to produce new perspectives of handling creation.

The Implicit Advantages Of A Nonconformist Mind bring to the fore those aspects unexplored and sometimes not captured, related to the impact on people, the requirements to implement new outstanding modes of actions, consistent with the standards imposed by the present day, but echoing into the future of tomorrow.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-implicit-advantages-of-a-nonconformist-mind.html

The Importance Of A Leader's Vision

On December 22, 2012

Express your vision, so that to induce people acting into its spirit.

I want to start this article with reference to an old joke.

A ship flounders.

A passenger is approaching while swimming to the captain and asks him:

- Captain, how much we have to swim to the nearest land?

- Three miles - answers the captain.

- In which direction?

- Downwards !

Leadership: Can you determine your attitude to be consistent with a vision that moves the meaning of events "from the top down" without giving definitive and all-encompassing explanations of what is not working?

The joke that I told you highlights very well not only the leader's attitude, but also his vision. Establishing the vision depends on your leadership's fund of responsibility.

Some uncertainty in establishing the vision, which depends on your leadership's fund of responsibility, the lack of strong contrasts between your personality and the flair that you have developed over the years, as well as the indifference towards the intensity of the feelings of those around you, are the sign of a reduction in your level of thinking and approach to the delicate situations (or rather difficult) with which you are facing.

Just as the doctor makes some specialized blood tests to his patient in order to find out exactly the disease from which he suffers, so you - must start in the search of your own hidden capacities, and then develop them, to fully exploit them, and finally to use them in order to achieve the proposed objectives.

Do you set up the direction to be followed straight ahead or downwards?

Leadership is given by the distance that separates you from the land, not by the depths of the ocean.

Someone said that a relationship is like a ship that goes out to sea. While the leadership, I would add, is given by the distance that separates you from the land, not by the depths of the ocean, setting up your direction to be followed - straight ahead, not downwards, but neither upwards - towards the "sunset". The accentuated shades that compose your leadership

and that are an extension of your attitude and personality helps you act on the virtue of all you feel, of all you believe that is under those beliefs that help you achieve your true potential.

Do you integrate awkwardly those initiatives worthy of an "underdeveloped" leadership?

A leader who integrates awkwardly, in the term of his planned or spontaneous actions, those initiatives worthy of an underdeveloped leadership – namely those initiatives that do not meet sufficient moral and spiritual support, that leader is not called to lead. He will never succeed to apply the networks used by the real masters in the art of influence, namely those who master the science of leadership with an amazing ability.

The vision is based on the convictions that we have acquired during the life, which limits or gives us strength, which supports or pulls us down, which motivates or demotivates us. The vision is the one that sets the tone in terms of leadership and personal development; it helps us achieve our true potential, allowing us to grow in a steady and natural pace, through the maximum efficiency of our own internal resources and mechanisms.

Leadership: Is risky thinking the "distance" that separates you from other people, even if you are not ready to activate your courage in difficult situations?

1. What distance separates you away from the other people? 2. Through what exactly is making noticed this distance, what does it indicate? Does it indicate your inability to see the horizon from the distance, and your incapacity to indicate the best direction? Is this distance indicating how poorly you are connecting to people?

3. Does your attitude help you act by virtue of what you feel, of what you believe, or is one of resignation, which obviously will have a negative turn? 4. By virtue of what convictions you build and impose your influence?

I want you to know that depending on your answers to these questions you will be able to measure your leadership. Obviously, it will take some time to reflect, but the answers are very, very important.

Leadership: Do you allow your beliefs to be influenced by the behavior of others because you can't consciously control the process they go through?

Therefore, leadership acquires a fundamental importance through the intensity of emotions, of the human feelings, which consolidates our vision. If I would made a comparison, for your better understanding of the vision’s importance is, well, I would say that vision is like a “mailbox” - always announcing us of something related to the direction we follow in our lives, in our business, and in our social and professional relationships.

According to the messages contained by this mailbox, we will better shape our own identity, our own qualities, prioritizing our actions for building the near and far future.

Are you looking at a door without having the courage to open it?

How is that possible to practice a leadership by looking at a door without having the courage to open it? For, yes, that door is nothing but the vision that meets you when you start the road. If your leadership is below the minimum limit of your own capacities of orientation, so

if the vision with which you fill up your performance does not match the true reality, and if it does not denote more eloquently the beliefs, principles, and the ideology that you sustain and promote, then you will always situate yourself away from your proposed objectives. You will remain nothing more than a traveler who is in a constant search, which wanders from one station to another.

Leadership: Is it your intention to convey a vision that does not highlight your faith in a reality that requires many compromises?

A vision which is intended to be efficient raises your morale, and does not pull you downwards. Have it ever happened to you having a vision where you see yourself?

I think that is not useless to dwell on this point of view and to analyze if it can be supported in the case where the vision it is not clear or well-defined, or if it cannot come within the state of need that people have to take into account. It is not in the intention of the leader to convey a vision that does not highlight very-well the great belief that he has in it, because it would be risky and almost ridiculous, this thing being able to darken his performance. Hence, from this angle, it is necessary to stop and judge and the leadership practiced by the leader. And what we find?

A vision, which is intended to be efficient, raises your morale, and does not pull you downwards. Hence, it is up to your duty as a leader, or as a future leader, to strive in improving your image about you and your leadership, for reinvigorating the people around you and raising their expectations, inoculating in them constant hope.

Leadership means allowing compromises to manifest in a reality that urges alertness and caution, on all dimensions of the personality-building activity that can push you forward.

The Importance Of A Leader's Vision can be seen in the critical moments, when he must quickly make a decision approving the cancellation of the "resignation" that can be seen in the evasive behavior of people.

Source: https://neculaifantanaru.com/en/the-importance-of-a-leaders-vision.html

The Importance Of Leadership

On July 15, 2016

Confer relevance to leadership due to the method of inserting an image into a context-message which can be modified using the option Reduce/Enlarge.

The film is made thoroughly. Except for the pivotal unity of the characters found in the foreground, the rest of the figures are always grouped in a deliberate symmetrical order, or, rather blatantly asymmetrical. Director and film critic Jean Miltry gives an example in this sense: if a tower is found in the foreground and three steps in the background, then there will be three characters in the tower and one on the steps.

*The grouping of characters always follows a linear graphical trajectory or a geometric figure. Miltry and Gaston Bounoure even distinguish geometric figures precisely corresponding to certain feelings or mental states: aggressiveness, defense, authority... These artistic compositions are always created for the purpose of a more intense significance of the content shown. The making of a film is not a free game. **

Leadership: Do you explore experimental combinations in order to create the immortalizing moment of a unique reality from the plastic composition of a collage built around a single noble idea?

As you discover which are the forms of manifestation of a continuous resource's content, of information or image, of promoting a concept or an idea that triggers the key sequences of an amazing production, you begin your own exploration of experimental combinations.

Only one noble idea places the director on the crossroads between modern innovation and the appreciated traditional show: treating the characters based on the comparison with the behavior of the surrounding elements, which leads to effects such as: explosions, fires, collisions, background or foreground changes, etc.

These experimental combinations are the result of a creative thinking based on a subtle form of spatial arrangement of the reference elements of an image: the background, the foreground and middle-ground, whose produced effects determine the focus, the visual impact, the immortalizing moment of a unique reality.

The artistic composition of a collage is a processed reproduction of the outer world by the combination of the surrounding elements which must act according to the principle of "harmony", the principle of "symmetry" or according to the principle of "mirroring".

Due to the positioning in the area of experimental combinations, following the interesting formula that *"if a tower is found in the foreground and three steps in the background, then there will be three characters in the tower and one on the steps"*, you may resort not only to that part of the theory of producing new presentational themes of a distinct subject, but rather a way of reconstructing an image from fragments, from several pieces. This procedure – a sort of editing – aims to the assessment of the capacity of visual perception.

Regarding leadership, similarly, you cannot restore an image out of composing parts after a model, without giving it a certain shape or certain points of reference. The more the reference points are grouped around an axis, some closer and some farther away, the stronger the connection is and the visual intensity increases.

Leadership is a unique format of representing the production called "reality" thanks to the way of approaching various expressed themes in the image crafted by the director. And it is relevant due to the method of inserting an image in a context-message which can be modified using the option Reduce/Enlarge.

The way in which the visual perception of an image is achieved is related to the grouping of the characters in a certain typology and in a certain situation, as well as the selection of the expressions that outline their character traits, in order to achieve a deeper understanding of the latent content of a real life scenario.

The importance of leadership is given by the image the director crafts and projects unto the world, formed from individual elements. He who takes part in the "Leadership" construction becomes conditioned to forge a unique vision due to the existing image on the entirety of its display surface, erupting in a combination of elements in the foreground and in the distance.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-importance-of-leadership.html

The Importance Of The Human Factor

On April 01, 2009

Learn to make the right choices at key times, so you do not have to expose yourself to the consequences of the outcome that you cannot ignore.

It hadn't been raining for two years; the Nile's waters were almost drought out. The consequences of the drought were very severe: there were no grain, there was no food. The people who were working at the construction of the pyramid were more and more tired; they were suffering because of the starvation and were announcing a rebellion. The worker's messengers said to the Majesty that they will not work anymore, because they are too weak to handle the big stones.

"We will all have patience" was the pharaoh answer. Even though he wanted so much that the great pyramid to be finished as fast as it could, Keops decided that people should stop working until it rained. Then, he opened the royal treasure and sold a lot of jewels in order to buy grains from Canaan and Kharu. He also sacrificed some of the temple and royal domain cattle's so that he could ensure the food needs of the population.

Leadership: Do you accept your tendency to dominate a world according to the level of price acceptability that you set regarding the perceptions of quality influenced by the values on which the Personal Brand is built?

The more a man has, the more he wants. This adage carries a grain of truth, but it does not come true for everybody. Keops was a powerful pharaoh, good and correct who cherished the human being. Putting the people above everything, even above his greatest dream - the dream to build an enormous pyramid, to last for centuries, Keops commanded to stop working until the Nile's waters will rise again. Thus, what mattered to him, first of all, were the people, so that it won't shy of a thing and that it would rise in the world.

Unlike other leaders, who fallowed their interests, Keops got involved in the internal problems of his country, paying a special attention to develop the human and economic factor. In order to win his people by his side, he was concerned about the way people are living. And in case of a crisis, he had the power to sell even from his part of treasure in the use of his people. With certainty, Keops represents a worthy example to follow for all the managers, politicians and presidents from the whole world.

Keops' price of quality perceptions influenced by the values upon which he had built his personal "Brand" was due to his concern with all the transformations his country had undergone, the utility with which he acted for a common cause, the rarity with which he was willing to make some oases appear in the desert. Above all, the price was given by the financial equivalent of the resources spent on the timely purchase of the food.

Leadership: Can you conclude a compromise between what is seen, what is not foreseen, and all the things projected by a reality that you will not escape by ignoring it?

If you don't consider the human factor, it's unlikely that you obtain fast and efficient results. One of the reasons because a lot of companies don't manage to climb the top is because managers don't communicate efficiently with the employees and they don't manage to build a performant way of working. Instead of determining the employees to have a cooperative attitude, stimulating them in building a career, some managers trace some targets and give orders without thinking at the needs, the pretences and the aspirations of their employees.

The fact that certain work skills can tire the people doesn't affect at all some managers, who many times ask for the impossible and they are also displeased that the employees are not productive, are not interested and they are very little involved in the company activities.

People are active part of any company, and the managers have to count on their strong points to obtain good results. Also, people represents the most important source of increasing the profitability of a company and without it, the company could not function. It's clear why the most dynamic companies in the world give so much importance to the human factor and make all that is possible to form a professional team, who will be able to accomplish with devotion and responsibility the tasks they were given.

The responsibility with which you authentically define your Personal Brand depends on the skills you assume in unexpected situations that require insight, the making of quick decisions, a quick adaptation to difficult circumstances, prolonged effort and a speech worthy of a high status.

In conclusion: Leading a company has to stand on the human factor, to assure favourable working conditions, offering employees the possibility to remark themselves and to progress in their career based on their achievements.

Taking care about the people needs and maximizing their value are the most important aspects that a manager should have in mind, otherwise he will fail.

*** Note:** Guy Rachet - *Keops and Great Pyramid*, Editura Lucman, 2004.

Source: https://neculaifantanaru.com/en/the-importance-of-the-human-factor.html

The Impostor

On December 18, 2023

How you perceive your self-image determines the value you place on your personal qualities.

During the defense of the bachelor's thesis, related to the language of new technologies, the people in the room suddenly hear an additional question addressed to the student in question, a question from a completely different field, with no connection to the topic discussed. It is a question from the artistic field, just like the next question, both questions being related to a certain painter and a certain current of painting. You may be wondering how the young lady knew how to answer so accurately, as if she had studied art for years at the Academy of Arts in Verona, and now she had defended her thesis in the field of painting.

In fact, the look hidden under the smoked glasses of the great teacher, fiercely directed at the other teachers in the commission, instantly reduces everyone to silence, to a gloomy and oppressive state. His blinding, hypnotizing, calculated look cuts through all other looks with a single blow, in an instant it renders impossible any potential critical voice, any moral observation. All the other members of the commission sit with their heads bowed, obedient, submissive before the master.

Leadership: Do you face a picture of reality where the horizon line separates courage from fear, just as contrast and gradations of hue in an artistic composition mark the difference between the visual image and its interpretation?

Through his smoky glasses, a laser beam flashes, cleaving and hard as a sword of fire, awakening a terrible horror in the eyes of those who have the courage to look at the Sphinx. And even if this guardian of hidden things can't see well with one eye, the electrical activity of his brain being used as an analytical tool in scanning the various units of value, well, the other eye is a veritable spring of force, a tension raised above 100V, being able to induce electrical activity in the neurons of those who try to react to contact with the modulated beam of his intent. When you target the opponent with the laser beam, if you hit them, they lose points or "die".

The teacher approves the answers with a single movement of the head, a sign that the student has a special general culture. Anyone have anything to comment on? The areas touched by the laser beam lose their electrical charges. Just like in the movie Horror Express, whoever dares to look into the devil's red eyes, risks having his eyes turned inside out, turning the uniform color of a deathly white. This authoritarian professor, the titan of vision beyond physical death, the beast with ten horns and seven heads, manages to frighten his colleagues on the licensing board so much that no one has the courage to intervene. No one opposes looking beyond the novelty of the experience.

Leadership: Can you increase your self-worth in the case of a success that is due to someone else's potential to manifest their authority?

The brain can create electrical impulses to transmit signals. Everyone present in the room immediately realized one thing: to any other question in the artistic field, even the most trivial question, the student would not have been able to answer. In other words, the majority immediately intuited that the questions had been "arranged" in advance, in a way similar to the way light stimuli or rhythmic variations of potential can reveal the secrets of the electrical activity of the nervous system of the questioned subject, so that it is revealed his vast knowledge. Without any comments, the student deserves a 10 (with congratulations).

Does anyone have the courage to challenge the great teacher's last word?

Just as in the neurological field, where brain biocurrents and potential oscillations play a crucial role, there are also subtle signals in this context, impulses that revealed the depth of the student's knowledge. As with the brain's potential oscillations, even the simplest questions could provide important clues about the student's accumulated knowledge, as the electrical rhythms of her brain could be recorded through facial expressions that indicated confident anticipation.

It was well seen that the student knew from the very beginning even the order of the questions that would be addressed to her, this spontaneous emotional activity presenting electrical phenomena triggered by the stimulation of internal and external sensitive receptors, proving great precision in expressing the answers.

Leadership: Can you express your inner states in front of an authoritative presence, in a closed and powerful space that you cannot control, so that you do not feel vulnerable?

Everything is under the sign of severity. With the professor, the exams are very difficult, the license must be worked with godly efforts if you want a good grade. Specially designed, written along the lines of a security structure, this fascist system based on the exploitation of stupidity and discrimination, is intended to cause students to add as much goodwill as possible to the pocket of severity, in order to become worthy of the esteem of the one who decides the final grade.

And only in this way, only if the light streams meet positive convergence points, then everything can become easier. In fact, it is a real honor to be under the guidance of the professor, because if you have proven yourself to be "illuminated" by the continuous light of a vision hidden under the curtain of neural polarization, a phenomenon known as the *extended electrical potential in the synaptic network* , then and only then will you gain deep understanding in the trigger area of success.

Leadership: How does the symmetry between you and your ideals help to create a sense of credibility capable of reinforcing the image of a beginning that lasts indefinitely?

For all of the above to be credible, a truth-triggering event must have occurred. Well, about a week after defending her bachelor's thesis, the eminent student, like many other laureates, takes part in an underground party, in the student dormitories. Cheerful beyond measure, with a lot of physical energy, she allows herself to be caught in the spell of another student, thus forming a special connection, fleeting - but unforgettable, according to the model of "a stormy night spent in two".

These two souls with similar heart structures, presenting a wave of continuous contact, with small repetitive oscillations of a thermal nature, then know their most hidden secrets. Drunk, without any inhibitions, the girl reveals to her new boyfriend how she managed to get a 10 in her bachelor's degree. More precisely, the way the money circulated, through an intermediary, and how it ended up in the professor's piggy bank. Nicknamed "The Chiorul", this obnoxious man with smoky glasses orchestrated everything perfectly. According to her, all she had to do was learn by heart the answers to the questions that were delivered to her in advance, like on a tray.

And, of course, her one-night stand told her other friends. And that's how everything was found out. But nobody said anything...

Who knows what to see, sees! That's how it is with all grade 10 students, former nerds from high school, their only way to stand out is the final average, the grade generating Magna Cum Laude. They would be willing to sell their car, their house, anything just to get a 10. And like any meritorious student, like any nerd, they all get lost early in the fog of time without leaving anything behind.

Leadership: Are the apologetics you make of your various postures presented in a ratio of apparent contrariety to the real picture that your own actions and behaviors reflect?

Let's go back to Mr. Professor, the crow, the one with the smokey glasses. Easy to recognize, if not by his face, at least by the omniscience he tries to show wherever he is. The former nerd born in a border village, where there wasn't even a country road, look what he does when he gets to the city. Like a true Mephistopheles, he implements his plan smeared with the antifreeze of vicissitudes, focused on derivations with high and sharp waves of gratitude: he appears to the world as omniscient. Wherever he is, when he meets someone, he resorts to the same trick every time: he directs the dialogue with the interlocutor towards the field of art, displaying here and there all kinds of information learned by heart from various art books.

Sly as a true criminal, he shows every passer-by that he has a fine mind, a mind inclined to the deepest and subtlest aspects. It's a ruse that works every time, and that propels him higher and higher on the hierarchical ladder. It is also through the parrot talent that he becomes a university professor, and from here he fools the other colleagues with his vast knowledge, obviously a knowledge that actually represents a superficial imitation, the justification of a supposed intelligence, because the nerd has only one quality: he memorizes everything and repeats the word in a word, everything he browsed through other books.

He has no creative capacity at all, he has nothing to do with inventors, discoverers, artists. In this case, in order to break into society, not to be just a no-name boy from the country, the parrot carefully uses his only quality, without anyone suspecting anything. Evrika! The plan goes great, everyone falls into this prankster's trap.

And when you reach a high position, when you start parroting in front of everyone something from all fields, and medicine, and accounting, and art, and politics, etc., then you become a person, stupid people start doing you all kinds of favors , feeling inferior in terms of knowledge. Everywhere else there are bowed heads, others deceived, willing to write books in the teacher's place, to do the work in his place, he only putting his signature on the work of others. He gives the final grade, that's all. Where the money comes, there he also becomes an expert overnight, of course by the same trick specific to the parrot, a trick that always works for fools.

Leadership: Does the way you acquire value reflect the inner state with which your experience of revealing yourself is more limited than your true identity?

But the crow does not know how to see the consequences of his actions. Because there is no truth that does not come to light, and no impostor escapes divine punishment. The place which divine judgment has reserved for you, all-knowing, is as dim as the smoky glasses behind which you kept your dark vision. You only knew how to see the darkness, propagate and disperse it through a prism due to progressive refraction, but you did not let the light penetrate this world. You always wore horse glasses...

What direction did you give to the grade 10 student, and to others whom you illegally propelled to the top of the grade 10 pyramid? It is the direction of fraud, the material direction of deception, with which you also managed to climb the hierarchical steps. Basically, this is the message that your students, especially the "exclusive" graduates, left the

faculty with: to succeed, you have to work hard. This is how the false teacher ends his career: you have to bribe the world to get ahead, and you have to pretend to be knowledgeable, even if you have nothing valuable in you.

Too bad, professor, that you never understood the message that famous photographer Bill Jay used to convey:

"The most precious gift that a teacher can give a student is a resource to use, not an authority to obey. The teacher should be a storehouse of alternatives, directions, attitudes. The teacher shows with the finger to the moon. The student must learn to look at the moon and not at the finger."

Your perception as a shaping entity must influence your appreciation of your ability to create value in a fragment of reality that reflects the direction of truth, not the direction of falsehood.

The Impostor is the one who wants to appear to be someone else than he really is, resorting to less honorable means to assert himself, in order to arrogate to himself some non-existent merits.

Teacher, all-knowing! Before you pass on to the dark and eternal, and that will happen very soon, here is the final message from God himself: you have no business among the stars, just as you have no business among the truly enlightened minds of this world . Your place belongs in the dark, among other crooks and upstarts. Born in the unseen shadow, you left the world in the same dark veil, and to this mysterious darkness you will return.

Source: https://neculaifantanaru.com/en/the-impostor.html

The Imprisonment And Release Of My Soul

On January 25, 2021

You must have the maturity to accept a personal defeat in order to realize that your desire to be superior to the rest of the world only keeps you captive in a cage.

It is a discussion with a friend on the running track, at the end of today's training. And everything I said in those few minutes, which seemed to pass so quickly, reminded me of an emotional film, with an even more emotional ending. The film is entitled Flawless (2007). Of course, this is not about just any discussion, nor about a discussion on the subject of any psychological "specific" of friendship, but about the chance to mature, to let myself be carried away by the wave of the possibility of accepting another point of view on human nature.

And he repeated to me, once again, and again: "Nicu, leave the past behind, and don't compete with anyone. And don't let the past overwhelm you, just for the fact that the present doesn't run away with your pride of not forgetting that fragment of momentum, of great vibration that once determined you to go forward... and never stop."

Same as in the film Flawless (2007), you could see a part of the feeling of the man who cannot forget his past, and cannot get rid of it in any way, even if he wanted to find in himself an escape from exceptional prison of the mind and of the soul, control entities of the human being put to the test.

Similarly, the end of the film is a part of me, because everything in me resonates with that sensitive but unseen part of the soul of a man who has defeated his destiny, but could not forget that little illusion, quicksand, which is called... the present.

Leadership is a consequence of your affinity for the superiority of the spirit, at a time when the fall of the image you have built over time is proclaimed to be more than certain.

And because my friend advised me to leave the past behind, and to try and not prioritize the competitive spirit, I suddenly entered the space of the film, when in the end the heroine unloads all her hidden feelings, many of them long gone under the protection of anonymity.

Somehow, one step away from hiding from the past, the heroine chooses to look as she really was, freely revealing her feelings. And her so emotional words, full of simplicity, with which the film ends, are perhaps the memories of the feeling that my mind can never leave:

"I never intended this to happen, but the new game of life sent me in a different direction. I discovered the world and through it, I discovered myself. And just today... today I gave away the last penny of my fortune. I'm free at last.

Except... except for that jewel that you held in your hand. That I've been saving for a rainy day.

Or perhaps... or perhaps it's the last little piece of vanity that I have left."

Leadership: An exaggerated belief in one's own abilities expresses concern for the image you project on the outside, but can it challenge the perspective of the experience of living

with limitations and blockages?

And in that brief moment of reflection, when someone spoke to me like a brother, he being a late traveler knocking at the gate of the human soul, I felt freed from the prison of pride of being different in trying to show that to the whole world. There is nothing more deceptive than the desire to be unique, and I know that this came to me very naturally, both objectively and subjectively.

Just as Papillon, after countless attempts to escape from the Cayenne prison, finally managed to escape from prison and, once in France, made public the conditions and draconian treatment he underwent, so did I after countless attempts to improve myself and to reach the highest level of competence, according to my merits and my very rigorous training, came in one moment to understand that in fact not everyone applies the same rule in interpersonal relationships and that, probably, something else is expected of me. I felt I had to announce my change before the world changed me.

I had to have the maturity to accept a personal defeat in order to realize that my desire to be superior to the rest of the world only kept me captive in a cage, in a state of revolt.

There must be no rivalry or competitive thinking in friendship. Often, the reason for a man's disgrace may be his refusal to accept a greater tolerance of the unanimous normal "shine" accepted by the majority. In leadership, normalcy is a favorable long-term state, while superiority may be a favorable short-term option, but one that cannot guarantee that things will not change for your partners, or that they will stay with you.

In fact, you never know what personality you're talking about when talking to a professional. Because at some point the professional realizes that his privileged status is not exactly what he wants, and he changes his mind. He even runs away from his own shadow, from a past that burdens him and hinders his personal social evolution. Here comes another stage in the becoming of his being in which nostalgia arises and he begins to live from "the old-fashioned perfume of other time", he begins to bear more and more with difficulty the loneliness of the experience of being different from others. And only here does he understand leadership.

Strong leadership takes into account the perspective of the experience of living by correspondence with the being from the emotional support model required by the specific realities of humanity, so it deprioritizes the experience of living through the model of success that a performer aspires to.

The Imprisonment And Release Of My Soul depend on how I manage to combine performance and superiority with the lessons of humanity and life that I have often learned too late.

Leadership is an exercise in developing self-acceptance and self-esteem in the sense of a significant majority, in the sense of a world in which social reward is not an offer of personal value, but a consequence of your affinity for the superiority of the spirit, at a time when the fall of the image you have built over time is proclaimed to be more than certain.

Source: https://neculaifantanaru.com/en/the-imprisonment-and-release-of-my-soul.html

The Indeterminate Character Of The Genius

On May 31, 2014

Allow people to define you based not only on your exceptional performance, but rather based on how you channel your "vibrations" into their lives.

Some people were surprised by his appearance: a large, disproportioned head, or his unusually reedy voice. Others were hypnotized from the first meeting with the director. The cinema critic Leon Moussinac describes his first meeting with Sergei Mihailovici Eisenstein, whose personality "ransacked" him completely: *"He dominated you physically and intellectually at the same time. Physically, by the mobility of his face and hands, by the power of the bust on which the massive volume of his head was inserted, by the glow of the energy and intelligence emanated by his whole person."*

Eisenstein was well aware of his huge value, of his genius, being the same artist who created the strongest work in the history of cinema and whom Picasso's words would rightly fit: *"Impressionists wanted to portray the world as they saw it. It does not appeal to me. I want to portray the world as I perceive it."*

Asked on the first impression made on him by Eisenstein, the American film historian Jay Leyda said: *"I was afraid. Eisenstein resembled Jupiter, a wrathful god. He was always trying to impress, as if he wanted to test you. Which, of course, upset everyone. But Eisenstein's attitude was only a mask. If you survived it, everything would go well with him, and despite his very complicated character, he was a wonderful man and teacher."* *

Leadership: Can you eliminate the drawbacks of being a role model built on the idea that you don't have to be perfect?

Is it possible for a man of extremes, both promising and disappointing, to exist? A man providing synchronizing pulses of Ego's functions with negative valences, which can also be structured and projected on a brighter background?

It is an improved version of the man with high aspirations, as are those who never ask for anything, but know how to get everything, moving whatever happens around them, of the man partly using an automatic driving system, directly influenced by the exceptional features that allow individualizing or establishing his uniqueness.

Such a man understands when something is wrong and does not immediately activate the "emergency brake", but lets other people define him based not only on his exceptional performances, but rather based on how he channels his "vibrations" in their lives.

These vibrations are nothing but a manifestation of the spirit, caused by the load of current beliefs at different times in life, an overcoming of one's own limits by creating a superior intelligence, nurtured by culture, leaving other people speechless.

Leadership: Are you an innovation or a loophole of the final "version" of the same individual who can be entrusted with being a symbol of the challenger spirit?

In my study of the human dimension, fighting the incompatibility suggested by some people between the different versions of the same individual, penetrating into the deep layers of his

being, I pursue the constant formation of his ability resources and his originality in promoting certain concepts regarding the construction of science.

And what do I find on an ever larger scale? That such an artist, who lives the day to day life under the successive discoveries of thoughts assailing him, can only be sympathetic with those continuously contributing to his progress, increasing his science.

Leadership means managing to impress people without testing them or them testing you. That, if you can. This is the mastery to arouse interest, to get close to others, creating a consensus, not conditioning, inviting people to know you even when you are harshly judged, even when you are not on top of the mountain, even when you accompany yourself in the changing process.

The innovation of your final version is an effort to relate to the added value that is felt in the overall look that your reputation gets. And to link yourself to a lapse of your final version means to accept your tendency to limit yourself to the essence of your being: that of remaining an artist who has understood life and captured it in his creations, but who does not turn away from making art out of the way others see him.

Liquid water, placed in an environment with a temperature lower than 0 degrees Celsius solidifies, turning into crystalline form. So a clever man who is placed even in a malevolent and hostile environment manages to gain the advantage of being the ideal recommendation for a strong leadership, creating a certain mood and good-humor only through his competence and performance resources – acting as a lever for creating influence, but also for maintaining the power balance between these two poles: uniqueness and group membership.

The impression you give to others should be directly proportional to the value you attribute to yourself in a context of the type: "I live and guide myself after the qualities I am perfectly aware I possess."

The indeterminate character of the genius highlights the side of your inner life that can keep your mind clear and open, safeguarding it as much as possible against the experience of the inability to understand the surrounding reality. Uniqueness helps you distinguish yourself in a world of diversity, causing you to be a role model for those around you, even if their attitude towards you is like "we will see".

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-indeterminate-character-of-the-genius.html

The Indicator Set On Slow Or Fast

On March 19, 2011

People will reconsider their attitude towards your leadership, if you reconsider your attitude towards their values.

People will never follow you if you don't have a good relationship with them and if you don't exert a positive influence on them. And the advantage of being on top can turn into a big disadvantage if you don't prevent the eventual adverse reactions that may occur as a result of a general dissatisfaction due to your inefficient actions or decisions.

Lieutenant Waters in the movie „*Tears of the sun (2003)*" forgot for a while that leadership begins and ends with who's in charge, and the one who disregards people's values will be despised. His mission of safely escorting Dr. Kendricks from the International Red Cross to the Alpha retirement area got complicated when, at her insistence, he accepted to take more Nigerian refugees. The elite troops of General Mustafa Yakubu were following their track, only a few kilometers away, and these refugees were "a burden much too heavy" for him and the other members of the SWAT team.

There was distrust and reluctance between the refugees and Waters from the very beginning, their attitude toward him being closed and hostile. Between their souls and his, it doesn't seem to be a single bridge over the gap.

Leadership: Is the most difficult part of the need to be accepted the "paradoxical commitment" of giving up on yourself to the use of the meaning you give to the experience of being inferior to anyone else?

Everything changed when one of the refugees saved Lieutenant Water's life. Moreover, on the serpentines, Waters realized that the contempt he showed toward them doubled their feeling of despair and bitterness. And precisely for this reason, they didn't truthfully listen to his orders and demands.

So, in order to increase his power of influence, he changed his approach. He adopted a positive attitude to their values – respect, appreciation, solidarity, patience, honor, dignity – which they deeply cherished. What does the attitude of other people indicate to you?

In a brief moment of lucidity, Waters no longer looked at himself as being a "rock" placed above people, but rather as a subject to the cause they served: equality. They were all engaged in the same struggle, because together they created a majority that wants to impose the law of the majority. He tasted the experience of being inferior to refugees only when he realized how much he owes to the fact that he was saved, how little he was in the face of a possible fatal outcome and how much his life depends on each one of them !

Leadership: Is the value of your image given by the need to build an authentic attachment to the answer of seeking your own meaning in the consciousness of a total adversity between Instinct and Reason?

Do not change the whole system, but give it a little life ! Instinct is something animalistic, based on a set of genetic rules predetermined by evolutionary adaptation, that is, the need to survive. Reason, which distinguishes man from animal, is a force that tends towards unity, and is based on the sensitive experience it intervenes to correct the mistakes of the senses.

Waters didn't treat the refugees like some "packages" that messed up his plans and which he could dispense with at any time, but as human beings, as some trusted companions, as equals, friends, engaging to take care of them and do everything possible to safely escort all of them to their destination. In turn, they changed their attitude – they collaborated with him and the other members of the SWAT team and became more active, sociable and involved.

You have to change, as Calipso said to Telemac, if you want your leadership to gain a positive sense.

For that the concrete form, in which will be the leadership carried out in the future, to be easily shaped in order to well worth your defining elements, especially the ability to react to the thoughts and feelings of others in spontaneous situations, you must remedy your ability to react to stimuli such as: internal discomfort, pain, suffering, disappointment - that you feel quite strong in certain circumstances. These are signals that discourages you to execute those behaviors generators of uncertainties and failures.

The position you assume in the midst of adverse events is an attempt to capture the image of an identity that is often emotionally involved in the behavior of a suffering person.

Not the assurance of the confirmation of your position is important in the consolidation process of the leadership, but the courageous communication, fairness, the simply twist of the key to people's hearts - left at disposal of your authority. The requirement that you impose to yourself. The awareness and polishing that supreme inner force, around which gravitates a reason, a sensitivity, a large aperture - focused against all the forms of resistance, gained by your nature in limiting circumstances, harsh, harmful, oppressive. A war cry, a suggestive call to ministry, aimed at finding those parts of you, sustainable and friendly, gone a long time ago.

The horizon of expectations, with which you look the future of your professional career, is like a computer that needs a little refreshment to function at an optimal level. For your professional survival, you do not have to change all the "system" (consisting of those two processes that communicate constantly: motivation and performance) but only to give it some life ! To have installed correctly all "drivers" and updated daily - the consciousness, values, attitude, and behavior.

As a leader, you will also have to escort the ones that you enjoy less to their destination

As a leader, you assume a difficult task. Often, you will also have to escort to destination the ones that you enjoy less, the ones that slow down your rhythm and momentum towards achieving your objectives. You don't have any other option if you're a man with a noble soul, whose feelings towards other people remained pure and strong.

Do you always want to change people as you please? Make them match your pattern? They are as they are, some individualities. They aren't some children, slaves or puppets that you can manipulate as you wish, to your heart's desire, by your own criteria and rules. They are themselves, some individuals with particular convictions, well rooted, which you can change only with tact, skill and calm. You will be able to influence them only if you reconsider your attitude toward their values.

If you don't build a bridge to connect with people around you, they will be reluctant to your points of view, to any agreement and suggestion. And your way will become more difficult.

Your duty as a leader is that of recognizing your own level of "survival" in an area in which people do not dare to judge you, but they make you understand where you are wrong.

The indicator set on Slow or Fast offers you the chance to choose the best way for your professional success. As a leader, you can hurry in order to reach your goals, thus neglecting the values, principles, ideals and beliefs of those who follow you, or you can make an acceptable detour and delay a little the process of achieving your objectives, reconsidering your attitude toward their values.

If you choose "Fast", it means that your intention is to lead people despite their own will, without giving them the opportunity to connect spontaneously to your leadership. They will live in a state of total anxiety and will seem to be pretty worried. They won't be too confident in your abilities to lead them.

If you choose "Slow", you will be able to easier exert your influence on them. You will treat them with consideration, admiration and respect – which will strengthen your relationship with them. You will never forget about their feelings and you will never neglect your role.

Conclusion: The leader has to contribute to the development of an appropriate organizational culture. The rhythm adopted by the leader largely depends on the collective and the existing level of the organizational culture and the people's professionalism and proficiency.

A brisk start on "the short way" might be a failure if the collective doesn't "match" this way of action. That's why a leader must know, depending on the people he leads, what tactics to approach and what rhythm and paths to follow.

A leader must be familiar with "the Human Resources" that he has available.

Source: https://neculaifantanaru.com/en/the-indicator-set-on-slow-or-fast.html

The Ineffable Vision, or the Revelation of Truth and Supreme Reality

On January 13, 2010

Inner illumination is an echo of universal unity, reflecting the connection between the divine and the self.

- Will this inner illumination, which should make me an akh, necessarily be given to me or does it depend on the will of the god? Neferu asked.

- God's will is your will. For you are a part of the whole, of that whole which is the perfect form of the god, in its visible and invisible aspects. God is what you see around you, what your senses perceive, it is Egypt and other nations, it is the world with everything that lives, it is the sky of fixed stars and wandering stars, but it is also invisible, the space you cannot see with your eyes and which nevertheless exists and separates our world from all those worlds which are, each, stars perceived by our eyes and stars which you cannot see, either because they are too far from us, or because our sight does not manages to capture their light.

And there is what was before creation, before Ta-tenen existed, as well as what will be after, when the visible universe will transform, will disappear in space and time, for space is vaster than the worlds which it contains and time transcends the universe at the moment you see it both in the past - which, for him, still exists - and in the future, which, for him, already exists. You must know that time and space form a whole, that one cannot exist without the other, because without space the world could not spread, and without time, it could not move. Because every movement requires a moment and every moment is a particle of time.

Leadership: Do you discern the vibrant contrast between light and shadow, like a mirroring of life and death, that challenges you to introspect?

- Everything you tell me seems very difficult to understand, said Neferu, sighing, amazed by such words.

- Only through meditation will you be able to begin to understand the deep meaning of my words. For I myself understood only a few things before long practicing meditation on all the elements of thought proposed by my teachers. Then one day, after many austerities, much work, many days and months, and years spent searching for what is within me and outside me, I received the ineffable vision, I saw the light without fire, the light without the sun, eternal light, I came out of myself, left my corporeal shell and took an immortal body of light, then returned to myself, having had the revelation of the truth, of the supreme reality, that which men do not know , generally, only after they have been purified by a series of multiple deaths and repeated lives.

- Could I also receive the ineffable vision?

- It could be, but no one can know the inner ways of the other, not even himself, because only after a tireless search for yourself and your own spirit do you come to know yourself enough to begin to hope that you will be able to receive inner enlightenment. Through successive lives or in one life, through asceticism and the effort of meditation, we can, however, manage to get rid of our enemies within us, to drive away our tormentors.

Leadership: Reflecting on your own revelatory experiences, have you been able to strike a

balance between repeated life-inspired feelings and current perception in a visual and imaginative representation of yourself?

Meditation, therefore, is a composition of forces that lead either to fulfillment, or to abolition, or to a kind of blocking in an "other reality" type of existence. The founding and unmaking force of your Self, which I call self-knowledge, is in balance if you manage to evade the daily routine, so that reality is not simply a "middle ground between two abysses", but is the very place of that universal balance, the understanding of your world beyond the understanding of the whole world.

It is about the tendency to put all your vibrations into an equation and constitute them into a unique vision, through a kind of "search for the truth within yourself". So, balancing between the limited and the unlimited, you will be able to experience a deep inner peace, which helps you to know yourself better.

With this vision of the real - balance between clarity and vision - your great becoming will receive acceptance through a kind of awareness of the evolving nature of your ego and its structure. This way you will be able to better understand the connection between what makes you special and what makes you better understand the connection between body and mind. So, it is an ontological balance between two different, yet close impressions, and, as such, your posture is no longer that of a "wanderer", but of a "rediscoverer of inner strength", that is, you have found your balance, motivation and strength to move on.

Leadership: On your path to inner enlightenment, how do you harness patience, dedication, and meditation as essential tools in self-discovery?

The ineffable vision question is profound and shines a spotlight on a journey that is uniquely yours and deeply personal. This exploration of self, of the desire to receive inner enlightenment, is an adventure you undertake not only with your mind, but also with your soul. Are you ready to soar down this path?

Think of relentless self-searching as an expedition into the unknown, where each step brings you closer to your inner truth. It is a process that requires patience, dedication and, above all, a burning desire for self-improvement. It's not an easy journey, but its beauty lies in the challenges you face and how they transform you.

Understanding that no one can truly know the inner ways of another, or even one's own self, without deep introspection is essential. This emphasizes the uniqueness of your spiritual journey. Every life experience, be it successive lives or the journey in this life, adds layers to the complexity of your being. Asceticism and meditation are powerful tools in this quest, enabling you to connect to deeper levels of your consciousness.

Leadership: Have you ever thought that every moment of revelation is actually a reconnection with yourself, in a constant search for understanding reality from a spiritual journey?

Confronting your inner "enemies", your fears and doubts, is an integral part of this process. By defeating them, you open your way to spiritual freedom. But remember, this battle is not one that ends quickly. It is a constant struggle for understanding and acceptance, where each victory brings you closer to enlightenment.

Inner enlightenment is thus a great ideal, a state of grace to which you ceaselessly aspire. It is the ineffable vision you seek, but the path to achieving it is itself a revelation. As you

delve into the exploration of your own being, you discover not only the limits but also the endless possibilities of your spirit.

I encourage you to view every moment of introspection as an opportunity for growth. Every thought, every emotion you explore builds and defines you. In this quest, you are never alone. Even though the journey is yours and yours alone, the universe weaves its thread alongside you, subtly guiding you towards the enlightenment you aspire to.

So, dare to continue on this path with an open heart and a curious mind. What you will discover about yourself may be more miraculous than any promised ineffable vision.

The revelation that motivates you to become someone else accepts as its criterion of validity the unbridled possibility of the self to attain spiritual enlightenment.

The ineffable vision, or the revelation of ultimate truth and reality, denotes that stage of understanding and self-acceptance through which you gain the courage to be someone else. Therefore, a deep self-understanding and acceptance of one's reality are essential in the journey towards spiritual enlightenment, providing the courage necessary for personal transformation.

* **Note:** Rachet, Guy - Cheops and the conjuration of the Ibis , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/the-ineffable-vision-or-the-revelation-of-truth-and-suprem

The Infinity Of A Hidden World

On October 23, 2016

Be yourself, enhancing your ability to make visible the effects of an ever-expanding image that frees and at the same time imposes itself through its power of suggestion.

My thinking followed the natural development of the age, putting an end to any interaction with the elements of a prosaic reality, as the creation of a meaningful life. Everything is still written with artist's letter, but in the order of an individual valorizing emancipation, of thought interpreted through the ability to make visible the effects of an ever more complete image, which frees and at the same time imposes itself through its power of suggestion.

I preserve many of the demands of this development, due to an extraordinary intensity of cinema-thinking, through images that are erased whenever I want, by perfecting the frames of origin in a "Future Heroes" scene and dedicated exclusively to a world made after my own liking. The artist is a creator of scenarios brought together in an art of three-dimensional representation of images, in a time of precious words, thus becoming a manipulator of the fictional worlds, for the sake of imaginative thinking.

Of course, there are presences and absences with the extraordinary intensity that only the thought and human action tend to have in their highest expression, memory, language, but also other psychic processes such as affection, will, motivation, attention. The artist's image is closely related to a category of thinking that lies between concrete and abstract, between real and ideal, between sensible and intelligible, so that the image can be given the merit of being absolute, that is, by resembling the experience of the Creator to unleash their fantasy through a full release of constraints and conventions.

Leadership: Can you identify your personal image with that of a Creator who is constantly reinventing himself through excellent visual thinking, assuming that an image must be the contribution of an artistic act to the surprise of a new horizon of expectation?

I write because I know how to turn writing into the expression of the idealism of a creator who simply forgot about the discouraging framework of the life he experiences and rose above all through knowledge. The ability to write through an idealism of knowledge, close to the quality of my life, gives me a certain prestige, a great value before all the other values that the world takes into account, without being forced to turn creation into the expression of megalomania or egocentrism.

But not all are moved before the consequences of an inner and perspective evolution, as it is the inclination of writing to create a positive image of the personal brand. I say this while watching the presentations of Romanian trainers / speakers held at a recent event. I find it surprising that most people do not know what a LEAD is and therefore do not know how to use it, and that they also have something else in common:

Almost everyone is part of the "John Maxwell" team.

And I ask myself: do you have to be part of one team or another to really have something to say? Have you never thought you could be infinitely more valuable than a whole team?

When you will think like this, then you will be truly valuable and you will not sell the image of a stranger ! You will start promoting your image and that of Romania ! You will begin to

be a leader !

Be Romanian, not Australian, not American, not French, not Russian, not the representative of another nation. Be better than everyone ! And, first of all, be the fruit of your individual development !

Leadership: Do you consider the prospect of an empowering individual emancipation that elevates the act of creation to the rank of image and then you can orient yourself when you choose the style of interpretation of your own alternative to be innovative?

You can ensure the centered location of the existential areas in a motto "be better than everyone else", only if your writing is proof of a determined attitude and a profound thinking that can be detached today to go through centuries of history full of approaches of life and creation.

The truth, expressed by the old priest Menes, the best connoisseur of the stars in Egypt, and the skillful craftsman of Boleslaw Prus' novel, "The Pharaoh" remains eternal:

"All these are small things. The younger Pharaohs grow old, and the people had not once a seventh day for rest, they also had land. Ah, if only that would've changed ! But how many dynasties and how many priests have wandered for three thousand years into Egypt, how many cities, and how many temples have not been turned to ruins, how many earthly petitions did not come up !

All things have changed except for one: two and two make four, the triangle is half the rectangle, the moon can cover the sunlight, and boiling water can throw a stone into the air.

In this pernicious world, that which endures and remains is only wisdom. Woe to him who, for things that pass like clouds, leaves what is eternal ! His heart will never find its peace, and his consciousness will lean like the breeze in the middle of the storm."

Wisdom, distinguishing itself by the attitude with which you come up with innovative thinking, is the sum of all the small things whose value you elevate to the rank of law that resists eternity.

What you learn from life, processing and developing the logic of harmony, plenitude, imaginative materialization, is just as important as what you learn from others, noting that the relationship between you and them – which confirms the progress of knowledge through taking finalities into account – does not answer the question: "What came first, the chicken or the egg?"

Do you depend on other people or do other people depend on you? For there are two kinds of people: those who make themselves noticed by learning from their own experience (the authentic ones), and those who make themselves noticed by extracting lessons from the experience of others (those who weaken their individuality). Those who illuminate through self-seeking, and those who illuminate because of the fire started by others.

We constantly oscillate between the tendency to be ourselves and the tendency to be like others, no matter how difficult the efforts are to delimit the scope of science. But what is required as an indispensable premise of personal analysis and assessment, in contrast to what others think, without exhausting the experiential approach to the proposed goal, is the ability to make visible the effects of an ever more complete image that frees and at the same

time imposes itself through its power of suggestion.

And often this image, which corresponds to a wisdom-based evolution, is the effect of the following phrase: "do not forsake what is eternal for thing which are passing."

Eternity is the valorizing cognitive human force, highlighting the acceptance of the difference between you and the others, what you know from them and what you feel you are prepared to learn by yourself, amid the dominance of the causes that define existence.

Eternity is the positive pole of a space in which life gets a much wider sense when the heart finds its peace. It is a state of consciousness in which man experiences himself as a unique and creative being. It is the result of the fierce struggle to describe and understand the nature of your own creation... beyond the shadow or light of other people.

Eternity is **The Infinity Of A World Hidden**... and found again. It is the deepening of the moment with existence, it is a form of all the phenomena of the senses. It is a system of reference for any meaningful human approach in the plan of thought formulated differently.

Someone said that the Sun has for billions of years been an indelible celestial body in space. It is different from other stars, not because it is the strongest light, not because it has large dimensions and is in the middle of the solar system, not because it defies the laws of time, not because it is the center of universal knowledge and universal power. But because it is necessary for life.

And if every atom in my body was once part of a star, I would like that star to be the Sun.

Source: https://neculaifantanaru.com/en/the-infinity-of-a-hidden-world.html

The Infinity Of Mr. Hobbs

On February 20, 2013

Drive your own reality and that of others in the desired direction, without functioning as an eternal victim of conscience.

Mr. Hobbs was a simple *office cleaner*, but he worked in one of the largest global corporations, led by the world's most astute tycoons, who conducted their business in the colossal diamond industry. Fate wasn'ttoo kind to him. His past followed him everywhere. However, his conscience could not deny that, though old, he was looking brave ahead – but with the pride of that harsh and vengeful spirit of the firm and unshakable Mefisto. Did the angel turned into a demon?

A keen eye can easily notice, following the orderly, but disturbing existence of this old man – as part of a scientific analysis carried to the extreme – the multiple convulsions in his internal circuit, points of maximum voltage that estrange evermore from his true nature, values of elements that give rise to a strange friction.

What is his true motivation? What is the nature of these electrons that intermittently collide in his inner forum?

Well-mounted in the stand of his existence, each sensor generates a different current, always indicating another tension, ever more abnormal, evolving as a whole, as a coordinated response of a great variety of emotional disadvantages, inaccurately oscillating between two values: "plus" and "minus" – which can be assigned to a single variable: Revenge !

Leadership: Are you able to develop an attitude of superiority to what happens to you while you are on the road of life by designing a horizon drawn from the boundlessness of a feeling hanging on a thick thread called "deserved reward"?

And how will you do that? It was supposed to be a solo operation, but it turned into a rare duet, a compact unit with more power. Like a poacher on the hunt, Mr. Hobbs wakes up next to a wounded lioness, takes care of her, they both set the same target and proceed with the attack. Their reward, if left with a victory, meant acquiring a wealth with no end.

In other words, his desire for revenge against corporate managers is doubled by Laura Quinn – who is also torn by sorrow, pain and fatigue, and driven by the same impetuous desire. They both want to submit the dragons to this treatment, developing a special technique to prepare the battlefield, stimulating their intellect beyond anything one can imagine.

- Do you want to enter the corporate vault and steal the diamonds? You can't be serious ! How will you manage that?

- Only I know... and dare, Mr. Hobbs replied, as if quoting the ambitious Eugène de Rastignac, from Balzac's work.

- And how do you plan to find out the safe combination?

- That's where you step in, Mrs. Quinn.

Their ambition is reinforced by the test they simultaneously submit their own power and will to. Ultimately, their plan hits its target. Their revenge takes effect from its first application.

But we will never forget the dialogue between Mr. Hobbs and Laura Quinn at the end of the movie *"Flawless (2007)".* This combination of united forces, whose trajectories, intersecting, challenged their characters:

- Do you think it was worth doing all this for your cause, Mr. Hobbs?

- Oh, yes ! I would even spend a hundred lives in prison for my cause. Maybe one day, you will understand, Mrs. Quinn.

Leadership: Can you set yourself up as a way of facilitating a complex decision-making process, so that you can perfectly reproduce the beginning of a new world from the perspective of what is going to happen?

Are you a hunter who hunts himself? Do you look forward with the pride of a harsh and vengeful spirit? Which are the maximum voltage points that remove you more and more from your true nature? What is your true motivation and what effect does it have on others? What is the nature of those electrons that intermittently collide in your inner forum?

The place of leadership, its ownership and exploitation in the world of tomorrow through your own thinking and your own system of operation implies a preference or a certain inncer appreciation in the context of increasing the tolerance level of harmful actions, frustrations and uncertainties, ambiguity and risk.

The hassle, maybe justified, but extremely tough sometimes, with far-reaching impact in your existence, can degenerate into visible tears only when the dreaded "disease" has grown so much, that it can hardly be cured.

This disease is nothing but the manifestation of a reality that you have never really wanted. That manifestation of will, by which you force yourself to become a dodgy leadership prototype, a *device* that does not promise much, which seeks only to accelerate tension – increasing your own pulse and completely disabling the pulse of others.

Like two electrons intermittently colliding in your inner forum, these two pulses rather offer clues to your weakness, a limit to your own helplessness, an impoverishment of your own nature – that lead, under the influence of their own laws, to a strong impairment of the ability to perform a positive change in your own consciousness. You become your own stalker, a hunter who hunts himself, a poacher who falls into his own trap.

Leadership: How dark is the infinite that you carry in yourself from the point of view of a seemingly impossible project that has a very strong social message: "Get up and talk about the unspoken"?

Mr. Hobbs managed to save Laura Quinn from a physical and emotional exhaustion, but with a price – carrying her along a bleak affair, a huge risk, a regression in other plans of her personality.

But let's ask ourselves with a certain amount of concern: Did Mr. Hobbs managed to save himself? Or did he just comforted his feeling of revenge? For he has functioned as an eternal

victim of consciousness – by always invoking the past, perceiving everything by fulfilling a goal that incessantly devoured his soul.

Behind this question, we can discern the limit of his own character, his new status in society – a conditioned causality. He lives on with the conscience of his moral command – liberating or destructive?

The French writer Victor Hugo noted with sadness: *"What a solemn thing is this infinity which every man bears within him, and which he measures with despair against the caprices of his brain and the actions of his life ! "*

Leadership is tiring and complex. My belief is that you will be able to embrace this science only if you manage to take responsibility for this "infinity" that you bear within you, which may also reflect its effects on those around you.

Measure your will and deeds, drive your own reality and that of others in the desired direction, without functioning as an eternal victim of this ambiguous and reverse infinity – "conscience", which can cause more harm than good, more anxiety than joy –for you and others.

"Get up and talk about the unspoken" is the message that you can pull from a life of fulfillment by freeing yourself from the pain caused by a world that has shown itself to be more and more oppressive.

The unspoken are the crumbs of soul that are not peppered by ignorance and the eternal "Nothing new under the sun", but those who are glide outwardly empowered with the hopes or pains of others, impressing through the superior entity of a life that has been found to be the ideal way to materialize in a vision without frontiers.

The infinity of Mr. Hobbs symbolizes faith, hope, the emotional flame that can hardly be kept in check by this constant, of becoming or degeneration, called conscience.

Source: https://neculaifantanaru.com/en/the-infinity-of-mr-hobbs.html

The Initiate

On February 08, 2010

Give the guarantee of a high level of performance, by providing solid evidence to prove the quality of your own functioning and long-term evolution.

The young Prince Ramses, willing to affirm himself, asked his father to name him the captain of the Memphis army. The great Ramses the XII-th, knowing from his own experience how difficult and risky it is to lead only one army corps at such a young age, said he will fulfill his wish only if he proves of being capable of exercising such a position. Simply put, the young Ramses was about to be the subject to a really serious test, the aim of which was his initiation in the art of leadership. That was to be his test of fire that absolutely he had to pass, otherwise he would not be able to become captain, and later pharaoh.

With an army of ten thousand soldiers, prepared for battle, endowed with war machines and everything necessary for an expedition, Ramses had to move to the East, near the city Pi-Bailos. At the same time, Nitager, the head of the army guarding the gates of Egypt from the attack of the Asian peoples, had to go against Ramses.

The movement of the troops commanded by Ramses himself, it was made on a strategic route. Although Nitager had set him a trap, he and his army succeeded in getting out of the trouble thanks to his calculated courage and to his unsuspected skill in choosing the strategy, his extraordinary vivacity and energy, his resourceful spirit.

Because he gained momentum against Nitager, because he managed to gather his entire army and align it in battle positions, awaiting the enemy, Ramses was declared the winner. How big his joy was on the day when he was named commander of the Memphis army ! Now, the path to glory stretches in front of him.

Leadership: How skillful do you look in a SPLIT situation between the momentum of honoring the brilliance of a more lasting vision than your deeds and the privilege of translating the lessons of your deeds into an expression of the intention of making the great step toward glory?

Prince Ramses' wish was that his father, the great pharaoh Ramses the XII-th to initiate him in battle craft, in the activities specific to leading a country. Obviously, it was extremely difficult for someone of his age, not having any kind of previous experience, to go on a mission which had minimum chances of success. How could have he accomplished something that only people of great experience could accomplish? Could he pit himself against an experienced commander, such as Nitager? Could he pass this test of fire which only a few people passed?

Well, yes, it was possible. And that because, certainly, his father, the pharaoh Ramses the XII-th had prepared him mentally in good time, he told him to spend as much time as possible among soldiers, he taught him not to be afraid, to be determined at all times. He always gave him precious advice related to the actions he should make in certain situations, constantly warning him of the risks he may expose.

He had instructed him to follow some strict rules so that, in the future, when he would be the leader of his country, he would be able to command with ambition and wisdom. Never would the great pharaoh have sent his sole heir in a mission that risky, if he had not had a previous mental and physical training, and especially if he had no confidence that he can

succeed.

Leadership: Do you have the ability to examine your life facts about the use of the hero image so as to fundamentally change the value of what you represent from a conceptual point of view?

The power lies in the hands of the pharaoh, he has the will, he must also have the skills. The great pharaoh Ramses the XII-th initiated his son in due time the secrets of leadership, teaching him to make good use of his innate qualities, in order to be his successor. And only by testing him, he could realize whether he would be ready or not to face the future challenges.

In his turn, Prince Ramses, courageous and confident in himself, motivated by his father's ambitious goals, driven by the will to make himself noticed, eager to face challenges that others find difficult and intimidating and relying on advices received over time, passed the test with great éclat, proving that he would be fitted to command an entire army and to be his father's successor.

Ramses offered the guarantee of a high level of performance, making proof of his own "functioning" and long-term evolution. He represented the core of a concept that can be defined as follows: *"Time must be pushed beyond the boundaries of the temporary so that you can deal with the mysterious challenges of fate."*

To examine your life's facts about using the image of a hero is to maximize your personal skills by using the test results as a lever to validate the undisputable proofs of an a priori knowledge in an attempt to cross the transition spheres of ascension from the condition of "marginal" to that of an "exception to the rule".

The value you get on the journey of leadership depends on the task you initiate and which you end up with, without being experienced enough in the field but tenacious enough to produce a complementary effect of individualism approaches that compensate for the persistence of an underground of a strategic nature.

Conclusion: At one point, there is a crossroad in a man's life when he must decide where to go and, of course, what field to be initiated in. Once the decision is taken, he must be receptive and interested, for, otherwise, he would fail. Nobody will be able to excel in a field if he is not able, open and does not have the will to excel in that field.

Starting to initiate in a field, and then abandon it, means you are like a straw floating on high waters, going where the wind blows, means that you are satisfied with the crumbles that life and change give you, instead of grabbing the greater share. The choice is yours !

Give the guarantee of a high level of performance, by providing solid evidence to prove the quality of your own functioning and long-term evolution.

*** Note:** Boleslaw Prus - *Pharaoh*, Editura pentru literatura universala, 1961.

Source: https://neculaifantanaru.com/en/the-initiate.html

The Inner Gaze Transcends Physical Visual Boundaries

On September 09, 2024

Every step you take on your way can turn into a revelation of self, if in your ascent you find a deep dialogue with nature.

In the green labyrinth of the mountains, where time loses its consistency and space becomes more and more ethereal, my sister, Oana Fântânaru, makes her way not only through forests and rocks, but also through the layers of her own consciousness. Mountain running, for her, is not just a sport, but a "Xenthoria Ulmivent", a miraculous fusion between physical effort and spiritual transcendence, where every breath becomes a silent prayer addressed to the unknown gods of nature. She does not perceive running only as an act of simple physical effort; it is, rather, an endless dialogue between her and nature, a secret language of steps that brings her closer to her true essence.

In the mysterious process of running, each step becomes a note in the universal symphony of self-discovery. It's as if the mountain itself is calling her to spiritual ascent, every winding path, every steep slope, a line from an ancestral poem about courage and perseverance. As if every rock, every exposed root is a silent teacher, offering lessons in poise and determination. Of course, in every movement, Oana feels that stirring of the ground under her feet, as if the entire being of the earth is reaching out to receive her, to guide her, to show her the way to a higher knowledge.

And when her speed triples, manifesting in her that unsuspected inner strength, a mysterious smile suddenly blooms on her face, for overcoming barriers is not only a physical achievement, but a sweet break from all mental limitation, a kind of ecstatic transcendence. Quick steps free the soul from constraints. Each step, faster and faster, becomes a form of liberation, a deep breath of the soul that shakes off invisible fears, the shadows of old doubts. Most likely, running, through Oana's eyes, is more than a competition, it is a journey towards oneself, a victory of the spirit over the imperfections she perceives as temporary illusions.

Leadership: Can the will with which you face a difficult course become a visual revelation of personal effort, shaping itself like a living painting in accordance with an artist's vision?

"El ritmo del corazón se sincroniza con el latido de la montaña," the rarefied air of the heights whispers as if Oana finds her way through the vertical labyrinth of nature. As he progresses, the sense of belonging to the natural universe is amplified, just as a painter's sense of inspiration is amplified when he finds the perfect balance between technique and emotion. Psychologically, every moment lived among the woods and rocks becomes a testimony of his inner resistance, that boundless force which, like an unseen spring, pours forth from the depths of his being. This inner breath that guides her is an "invigoration" with sacred valences, a silent call to a higher goal, to that perfection impossible to describe in words, but so tangible in the experience of transcendence through effort.

The first criterion in art is authenticity. The difference between a cheap painting and a very expensive one is primarily authenticity. For example, a Monet painting will be worth much more than a copy. Authentic painting is easily recognized; often analyzes are also done before determining whether or not this point from the long list of criteria passes.

In Oana's case, authenticity is not just a state, but a perpetual process, where each training session is like a piece of art - it cannot be replicated, only experienced. Just as a close

analysis of a Monet reveals the originality of every detail, so the subtle transformations in Oana's rhythm and perseverance give rise to a vivid picture of her own evolution, comparable to "The Persistence of Memory", where time melts and reality bends under the weight effort and personal will.

Rapid adaptation of vision to environmental changes reflects mental flexibility. It is essential to understand that, for Oana, training optimization is not only a matter of sports technique, but an "Epedysasis Harrexhium", an eternal call to overcome oneself, that unique chance to continuously reinvent oneself. Of course, each adjustment in his routine is like a brush on the canvas of existence, thus proving that a personal masterpiece can be achieved if each effort is imbued with passion and authenticity.

Leadership: Can you turn every terrain challenge you traverse into an opportunity for inner growth, seeing beyond the physical obstacle to the spiritual lesson that life has to offer?

When Oana's speed triples, it is as if a culmination has been reached, a perfect alignment between personal effort and the cosmic rhythm of the universe. Thus, the boundaries between body, mind and spirit dissolve, leaving room for an expanded consciousness to encompass not just the route, but her entire existence. Because of this, I consider her weekly running workouts to be meditations in motion, a sacred union of strength and mental clarity. A kind of running yoga, where each inhale brings the primordial energy of the hills into her being, each exhale releasing all traces of doubt and fear. In these moments, Oana no longer runs on the mountain, but becomes the mountain itself – steadfast, eternal, full of secrets hidden in every fold of the rock and in every trembling leaf.

In this context, I remember the words of Henry David Thoreau from the novel "Walden": *"I went into the woods because I wanted to live deliberately, to face only the essential facts of life and see if I could not learn what it had to teach me ."* Like Thoreau in search of the essential, Oana finds in every mountain race an opportunity to distill the essence of her own existence, every drop of sweat becoming a pearl of wisdom.

The expanded field of vision while running is a broadening of perspective on life, in the version of a connection with God. Or rather, in her quest for perfection in running, Oana discovered that the real race is within her, where every victory over her own limits is a victory over the entire universe. The visual perception of speed amplifies the feeling of transcendence, doesn't it, Oana? Each step forward is a deep breath of your spirit, to the point where you feel the release of tension, when you feel that ease of mind that brings you peace.

Leadership: Are you able to transform spiritual victories into exceptional bodily performances, thereby creating a work of art of living art that transcends the immediate?

Running means opening your eyes to new inner horizons. At the last competition, "Trail la Cabană", Oana won a new 1st place in the hardest race, 25 km. Another personal record. And the path to the records was lit not only by personal ambition, but by an invisible inner flame that seems to burn with the intensity of a newborn star. This mystical energy, springing from the depths of his being, is not just fuel for his muscles, but a transformative force that reconfigures his entire existence. After all, spiritual victories are manifested through exceptional bodily performances.

In each race, Oana feels herself connecting with the invisible forces of nature, becoming a channel through which the primordial energy of the earth manifests. And he manifests himself as a painter in action, creating a masterpiece. Every step is an affirmation of life in the rhythm of art, every breath is a communion with the essence of the universe. Only in these

moments of grace does time lose its linearity, becoming a perfect circle where past, present and future merge into one eternal moment of pure existence.

If I had to give a meaning to leadership, I would offer the following quote: *"Open your soul to the infinite pace and amplitude of running, understanding that each step is a gateway to unknown dimensions of your being."*

The inner gaze transcends physical visual limits when the effort of running becomes meditation in motion. I say this because determination overcomes the perception of external obstacles, especially as the course becomes increasingly demanding, as the focused mind transcends apparent physical limitations.

Source: https://neculaifantanaru.com/en/the-inner-gaze-transcends-physical-visual-boundaries.html

The Inspiring Effluvia Of A Free Mind

On March 12, 2014

Prove to yourself that you are a valuable person by focusing on the way others appreciate you.

I was reading these lines on the internet about a protester from Kiev. Volodymyr Parasiuk, aged 26, gave a powerful speech Friday night before the Euromaidan and the Ukrainians now believe that the words of that young man convinced Viktor Yanukovych to flee the city.

With Vitali Klitschko, the boxing heavyweight world champion looking over his shoulder, the 26-year-old native of Lviv climbed on a stage in Independence Square in Kiev and denounced the agreement reached by foreign ministers of Poland, France and Germany with Viktor Yanukovych, warning them that "they are shaking hands with a murderer."

In a strong and emotional speech, the young man announced that no one would be waiting for the expected elections set for December 2014. Yanukovych should leave town before morning or face the consequences, warned the young man Friday evening. Yanukovych left Kiev shortly thereafter. *

Leadership: Are you your own reference to what it means to get out of an scenario lived with emotion, at the crossroads of options for arranging events that transpire regardless of your will?

The way in which you exercise your qualities, especially your power of influence established by the relationship with the only honest supervisor – the public, reflects that part of you, that negative or positive impulse that you impose upon yourself when you want to obtain the change of others. The power of influence is based on that agreement that dwells upon your personality renovation by the force of presence and the *live* testimony related to those deeds, facts, circumstances, of which you learned of directly. But you can find yourself excluded from the circle of trust, no matter the majority of votes you have.

Sharing the opinion of other people vis-à-vis the current realities and future prospects, sensing the assumptions on which they build budget ideals in the much larger circle of their possibilities of materialization, with progress of aspirations and sometimes with depths of regret, you do nothing more than help both parties. For them, you determine them to believe that life can be changed, and for you, you manage to have a powerful impact on them.

Thus, you are your own reference to what it means to get out of an scenario lived with great struggle and emotion. A scenario in which you are not the one who chooses the setting of the world, but you can interpret it based on your own horizons of expectation, based on the judgement and conscience you possess and want to transmit.

Leadership: Do you catch yourself in the struggle with making a decision based exclusively on the processing of facts of reality, setting a deadline for what you can do through the human side of the hero who represents you?

Think about what you would do if you would get to argue with people on the "upwards-downwards" approach – you are able to determine the urgent needs of their area of interest, but you are not able to determine the only reason for why you chose to be at their side. But the worst is to not know in which category you fit in.

Are you one of those contributors to change that pay taxes to leadership by exercising certain pressures of affective and moral order over others? Are you maybe one of those people that only craves Likes?

Or are you one of those leaders that focus on the way in which others appreciate them, showing a serious and confident attitude over the reparation of that construction malfunction of a "high traffic road" cause by an ineffective and obtuse leadership?

A prisoner in the struggle to make a decision based exclusively on the processing of the facts of reality is a hero who has learned to overcome the risks and pains, enduring the consequences of reality, finding a soul balm in the face of truth that does not allow it to be silent. And an obtuse leadership only takes into account the stakes of the exposed truths, but not their revelation that can produce the inner revival.

The human side of the hero who represents you may have as an essence the purpose-based thinking when he projects what should be tomorrow in a setting of values that are imposed only on the basis of the truth approached in a consensus of public opinion.

The Inspiring Effluvia Of A Free Mind highlights that ability of the leader to emit an enormous amount of "vibration" of motivational, moral, spiritual and rational order, designed to directly stimulate the active participation of people in a comprehensive process of change.

*** Note:** http://adevarul.ro/international/europa/omul-l-a-dat-jos-ianukovici-protestatar

Source: https://neculaifantanaru.com/en/the-inspiring-effluvia-of-a-free-mind.html

The Intangible Treasury Of The Finest Senses

On June 20, 2012

Perfect the knowledge of your own ego your own self by contemplating thoughts born of true experiences that only in appearance seem to be the same as yours.

It seemed to be a secret law of my life, terrible by its provisions, but applicable and tacitly accepted by my ego. Each time the road that I was taking led me beyond the long-sought mysteries, old and significant of the soul's alchemy, opening realms, which spontaneously I had never dared to break them.

A whole world, new, hard to understand in terms of the two types of relationships: direct and indirect, and of the two links: temporal and causal, was born. A world more and more alert, fuller by issuing the finest impulses, by generating very high frequency waves by a totalizing transmitter. That was connecting to the network tangled of perceptions, representations, relationships and reactions, which were manifesting almost simultaneously. I could not remove them, not even stop from their speed. I was trapped in high voltage cables of an inexhaustible source of energy. And irresistible.

It was a world that was not meant to be real, like the one of Par Lagerkvist. In which, I had to experience a little of all, to check what would become and where it might lead. It was a kind of workshop, a field of experience, in which new characters constantly wove threads of a new reality. They gain new rights, new features, and new states of mind that characterized the proper mode of a real person. I came to know myself better. More and more intrigues, backstage games, suspense, tangled threads were clarifying, turning into a long feature script, more or less optimistic. Into a *"The neverending story"*.

Stephen King or Marion Zimmer Bradley would have envied me beyond measure, trying to imagine something beyond their knowledge. Like some simple mortals who try to imagine the Universe.

Leadership: Does the opportunity to explore new areas of information processing that you have at your disposal allow you to distinguish aspects that redefine the value of elements of the type "introspective rationality" in building a new reality?

Just as the Wizard of Oz, with a pair of scissors cut a small square hole in the left of the Tin Man's chest, placing inside a tiny silk heart, I attached a "distinguishing mark" for each character to which I assigned unique qualities, transcendental, superior, by offering a complex role in the mosaic of changes, interactions, connections with the past, present and future.

With a single effort of imagination, I awoke all the senses that put in motion the installation called "life". With a single touch of magic wand, I gave a new form to their ego, an extra life, and of energy. A bizarre way to create a world. With one condition: to be vigilant.

I was heading into immeasurable, as a man desiring to enjoy his eyes and soul with the most magnificent panoramic views of a city lost and never seen by thousands of years, comes to do almost anything.

Introspective rationality results from exposing one's own experiences to different experiences of encompassing within acts of creation many special things from several angles. In other words, what you are trying to discover about yourself must be a

projection of the imagination that can change the reality you are going to experience.

With the boldness of the most skilled mountain climber, I turned on the great ascension towards a higher dimension - the alchemy of the soul, the purest form of matter transformation from which is constituted the human being, the factory of the most exquisite persuasive preparations, the intangible treasury of the finest senses, the highest peak of the mastery to be yourself.

I wanted to acquire a more detailed knowledge; more nuanced of the human nature, to get a possession of the most hidden resources, by the discernment, even temporarily, of the mechanisms which determine the human individuality. Nevertheless, without letting myself at their will, without plunging too deep into their darkness. I did not want to lose myself so much in them, as to be transformed by them.

However, leadership implies transformation. And the alchemy of the soul, the hardest to get bastion, the most coveted, through which wants to be turned all of the human ego, was the only means by which could be achieved this rapid transformation. Even, it was hardly applicable.

Leadership: Can you cast a look upon your life from a great height so that you decipher the meaning of an evolution determined by the intensity with which you correlate the means of expression of an image that is meant to be framed in an "Open Space" type area?

Leadership, the real engine of performance, not that "commercial activity" of implementing a temporary change just to quickly ensure a certain high position, prioritize the existence of an objective reality regarding the human ego. For everything he invent, all that gives him some expressiveness, a certain authority, is projected and reflected in the representations it makes about life, reported to a palpable reality. However, in a greater or lesser extent also in the ego of those which are led.

What I want to say, in simpler words, is that leadership cultivates a certain kind of values , an entire horizon of perspectives, perceptions, representations, relationships and reactions, allowing your own development. The art of self-discovery implies to understand that the opposition between what is profound and what is not, between what you are and what you want to be. And this is discovered, is learned, and is used only with the consent of your own self.

In the act of knowledge, in this kind of backbone that continually supports your leadership, whose extremities are soundly fixed to the personality that defines you, the self most reliable fulfills the reality for which you were programmed to manage and coordinate.

Leadership becomes "cheap" when the self performs an unnecessary function, like a digital camera clogged by many setting, which do not have a purpose. For the self develops its own individuality, acquiring a certain form, on the extent of your personal striving, towards perfection.

Open Space is a distinct process of information processing and use that focuses on expanding perceptions of reality transposed into a work of art called "the soul of the world", from which a new being emerges.

The untouchable treasury of the finest senses is the inner heritage of each of us, which we acquired, earned and increased our whole life, and which can provide a special aura to our leadership.

A performing leadership depends not only of the leader, but also of other people. It depends on the inner heritage of everyone. Discover and rediscover the man and his own self, and at some point you might say: *"Ecce Homo"*.

And so you can easily sort people into three categories: those that help you and develop together with you, the indifferent and inadaptable ones, and those who do not want or cannot change themselves and pull you down.

Source: https://neculaifantanaru.com/en/the-intangible-treasury-of-the-finest-senses.html

The Intense Echo Beyond Death

On October 27, 2013

Turn On the engine equipped with an autonomous filter of intuition, in order to achieve that powerful thinking that goes beyond reason.

In the face of a corpse everything becomes ridiculous. Especially if the rotational axis of the thoughts passes through the center of gravity of an opposing force, that has something to say. But one that can be perceived only by a mind in which a new property manifests itself: thinking beyond reason.

Clarice Starling surprisingly observes – a result of an attention stemming from a priori experience – that something can still be found in the corpse's mouth. And this something asks to be uncovered, searched to the last crevice of the being sheltering the mighty fortress of truth enclosed by thick walls. Does she suspect anything, or is it just her imagination?

Thus, she is trapped in a narrow area of control, in which the contact points with reality are just tangential, intersecting only on the evolved territory of a profound mind. This is what is killing Clarice. And, at the same time, gives her life. To start a blind search for a support surface to match some puzzle pieces.

In an instant, Clarice changes the rules of the hide and seek game she was involved in during the investigation. Enticed, she wanders through an underground labyrinth, a huge and endless one, beyond the realm of death, with the unwavering determination of a chemist who makes his experiments in a rigorous manner.

Leadership: Can you highlight the image of a totality of homogeneous elements that form the meaning of a correlation between what you know, what is seen and the novelty discovered as a consequence of life situations that require certain knowledge and skills?

You could say this lifeless body, found in a state of putrefaction, generates a force of immeasurable energy that is contained in the segment of time that can open the gates of the soul. Or rather, those gates of perception that lead to the depths of the subconscious. It seems to emit invisible radiation that is absorbed by Clarice's hunter of echoes instinct.

This body, rigid and inert, offers some clues that need to be pursued and investigated, new secrets, new details and aspects of how the crime was committed. As if being provided with special transmitters whose waves are intercepted by the finest senses. At an instinctive level, Clarice puts it all together.

Two forces interact, attracting each other like magnets – a force coming from the depths and a force of feeling that picks up the diffused signal from the intermediary discharge circuit of the life giving energy. At a subconscious level, between Clarice and the body without a heartbeat a communication beyond death takes place, an invisible bond that modifies the state of some of the elements of her way of thinking.

Leadership: Can you capitalize on the experience you have gained in years of professional activity in a "I demand Justice" context, whose causality echoes at a fixed point where an order can begin?

Of all the cops in the room, only she, Clarice, has developed such a sense of observation. It seems that she is the only one placed near the emissions stemming from the inert body, small particles of energy that propagate undetectably in the form of rays in all directions. Only she perceives the low frequency pulses designed to penetrate only a warm heart with a strong will.

This freak event does not seem too crazy. For, indeed, the coroner's photo does not capture the frames in a lively way. That which is untangled, the thread of the whole ordeal, only the inner voice can fix.

The deafening roar of the spirit greatly frightens Clarice's heart: *"I demand justice ! "* An echo whose processing pushes the mind's power to extremes, making it possible to detect those elements and strong clues, necessary to catch the criminal. A single fixed point of Clarice's professional evolution, from where an order of superior logic can begin, can give reality (experienced through coercion) a new meaning: that any novelty in terms of facts and life situations may leave room for a compensation of strength and personal assertion.

Leadership: Do you understand that the undertaking of what you are experiencing through professional considerations may have the consistency of a psychological phenomenon called "a defining moment of life"?

Clarice experiences a defining moment of life that is tumultuous, deployed in her consciousness as a kind of echo beyond death, which opens another perspective on the events that she considers of major importance to the case. She suspects that the deceased was a close friend of Buffalo Bill's murderer, and not just that, but that he was part of a larger experiment that is still in full swing.

Leadership enters the field of primordial Human Resources – patience, understanding and acumen, to help him internalize beliefs like *"I am capable"*. And to acquire skills which ultimately guarantee excellence in making decisions aiming to put together tangible and credible truths, in order to set up a new vision.

And this focus on the essences and not on the contraries, this vision springing from a microcosm of thoughts and feelings that turns the interest and attention towards a higher level of knowledge and understanding, depends on the dividing line between what man believes to be "normal" and "abnormal". Between what happens in one respect and something that cannot happen.

Leadership can be imposed as a prospective solution for the rehabilitation of the infrastructure of thought and action, not as an option that buries the truth or limits the potential in achieving professional perfection.

Depending on the way in which the leader responds to the observations determined by the omission of some facts that negatively influenced the course of events, reviewed under a lot of aspects, he will be able to apply new thinking to the design and functionality of leadership. Customized and modified to meet the desired end: the power to overcome oneself.

Leadership: Can the truths of life that you extract from a known fact to establish an unknown fact be formulated when it is too late to matter?

In order to recognize an indisputable truth, you must have a fine lever, a fact that has happened and has every chance of repeating itself.

In Clarice's case, the truth that eluded her every time is able to bring important information, but that can no longer change the past, it cannot resurrect the dead. She realizes this, and conscience repeats it as a Chinese gong, that what matters is not just the capture of the murderer, but the prayer for the dead (victims ill-treated with bestiality) that would relieve her of any sadness and give her the strength to release herself from the memories of their image.

A force coming from the depths and a force of feeling – are the two key points of the guidance infrastructure of the leader, built more under a convention of fundamental objectives of its research and the unpredictable effects that they have on the assessment of the situation itself.

In order to dismantle that limited thinking that stems from observations and premises that everyone agrees with, not having a background formed by individual sensations and complex and extremely refined perceptions, he must direct his attention sequentially towards an aspect that is ignored or neglected. And then to correct it.

Search well, future leader ! Search between the two rivers that cross their streams between truth and doubt. Go on the search of deep satisfaction that can calm your curiosity; that can ease your unbearable weight of obligations undertaken with great courage.

Turn on the engine equipped with the filter of the finest intuition and engage yourself in the insane match between the points of view too little grounded. Do not settle for the reality that the pillar of support of research indicates. Change the rules for the hide and seek game you are involved in during the course of your own evolutionary journey.

Leadership is a defining moment of your life, corresponding to phases of development where emotional or behavioral stimuli are dependent on strong connections with those you could not help.

The Intense Echo Beyond Death highlights the necessity of researching the elements seemingly insignificant for a limited thinking. And to address them in a particular way, obtaining clues that others cannot find.

A counsel for you, future leader: research and dwell upon, but do so without losing the essence of things.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-intense-echo-beyond-death.html

The Interdependency Principle

On May 29, 2010

When a person betrays the leader's trust, he also notches his confidence in his ability to lead.

In 2008, the laboratory of a great hospital decided to get certification. Because the technical manager has already been appointed, the hospital management had to assign a reliable person to be the QMR (Quality Management Responsible). A tough choice, because such a position requires professionalism, perseverance and verticality. From the small collective of specialists with higher studies in the laboratory, one person, Bogdan M., volunteered for this position which requires time and competence. The technical manager, as well as the hospital management, accepted.

Although in the previous years there were some differences of opinion between the technical management and Bogdan M., they still started drafting the general procedures. With the aid of a consultant specialized in this field, until the end of 2008, more than half of the procedures were drafted.

But in 2009, because of the financial restrictions in the entire hospital, set by higher forums, the consultancy for the credit was stopped. Not having any other choice, the technical management of the laboratory decided to implement the already drafted general procedures and which were possible with large financial investment from the hospital.

Things are usually judged by their consequences. Just when the laboratory was confronted with the greatest problem, the technical manager saw Bogdan M.'s opposition, who would, under any circumstance, not want to get involved in the certification process. Immediately after having realized that the tasks at hand have multiplied and became harder, he quit his position.

If he had stopped there, he would not have made that much of a harm. But he didn't stop there and incited the personnel against the technical manager, he destabilized the fragile balance in the laboratory, even getting to make difficulties for the technical manager., the consequence being the inability to continue the certification process, as well as the creation of a negative opinion among the laboratory collective in regard to the certification and this QMR position, which was refused by everybody.

Leadership: Are you constrained by the need of the continuity of commitments assumed to place yourself significantly below the standard of your own expression: "What was a gain I counted as a loss of measure"?

Confident people reveal themselves in uncertain conditions. What could the cause of this spiritual oddity determining the man with an important position to get free of any obligations and refuse to take the responsibilities he has when the situation becomes critical and, furthermore, rebel against the very helping hand, with no regrets?

Probably the lack of experience, professionalism, inability to find solutions to tough problems in critical moments, added to falsity and hypocrisy. When a man promises you honesty, but he rewards you dishonestly, when he promises loyalty, but rewards you with adversity by creating difficulties, inciting great hatred among everybody against you, you have no choice: you either quit your position, or get rid of him.

The idea of complementarity, solidarity and the feeling of unity totally lacks the people who are not pleased with a secondary role or who don't have the strength to take responsibility for their own decisions or actions in the case of an eventual turn of events. Such a man, no matter how much respect he would get, he will disappoint you with no remorse exactly when you most need him. In this case, as well, the weight that must be carried, heavy like the entire world, you will have to lift it up and carry it all the way all by yourself.

The measure of your value is lost when you want to demonstrate your value progressively in a context of confrontation with an opposition that challenges your true Self. That self that rationally encompasses only when you start consuming yourself in order to accomplish your mission.

Leadership is grounded as a reaction to the transition to a new maturity stage when the authentic in what you want to represent does not express an attitude of denial to what goes beyond your limits.

The autonomy given by the personal example does not match the definitions given to the pride in case of a change of situation. It hits a barrier called lack of experience that stops you from communicating naturally with others, a barrier you fortify with your views of who is right and who is wrong at the point where you are guilty of everything.

When there is malevolence, grudge, carelessness, hypertrophied vanity, success cannot be obtained. If, for one reason or another, a member of your team starts to make difficulties for you with an incredible fierceness, with the utmost rancor... small stitches, but many and with no stopping... you cannot but feel the chill of disaster through your entire body, you feel being pulled down, that life leaves you and, as a result, you lose your energy and confidence in your own strength.

You wish they couldn't influence you, you wish you made him stop, but if he continues and doesn't stop until he sees you forceless, what can you do? Well, in this case, you have but two choices: you either resign or continue doing by yourself everything, which is very difficult.

Before understanding leadership, you have to go through the most difficult part of the accused's experience: to assume a guilt for which you first punish yourself, subconsciously and morally.

As a leader, you must prove unprecedented tenacity in following your goal. But without trustworthy people, you will never be able to get too far. You must trust in them, deep inside your being, rely on their words and on their support at need. But, at the same time, you must prepare yourself spiritually for new battles, Because not always things will be so well as you imagine, and the real human nature doesn't let itself discovered that easy. Some people may cause stagnation and not progress.

P.S. A leader's success totally depends on the quality of the people he leads.

Source: https://neculaifantanaru.com/en/the-interdependency-principle.html

The Internalization Of A Creative Experience

On September 25, 2020

You must always keep in mind a certain intrinsic linearity of the visual before exploring the spirituality of your own nature in a space of creation.

The creation is the result of a work from which you have to gain moods of immortalized places and elements, or it is like a long sleeve that you always pull up to the elbow to get a different look. Creation is an hourglass in which you put sand and someone must always turn it, but in time, so as not to lose his symbolic body. Of course, in order to come to understand all this you have to know how to look in the right direction, and this is like seeing a rare bird flying in the sky, it flies and everything seems created by an architect, as if someone were urged to float between heaven and earth.

Yes, creation and God bring together all the qualities of a being whose sensitizing dimension is always active, defined by purity, candor and light, and the criticisms in this direction are sometimes sharp, sometimes conscientious. We can't make a hierarchy about it; we should be either harsh or clairvoyant. What we prefer to know about creation is as a development of the seasons of the soul. Physical movement is an elementary expression of life, it results in an inner dynamism as a capturing of healthy living.

Creation is silent before it becomes famous, sometimes it is silent because no one notices its value. All silences have something in common, they are a kind of revolt of images that, although we do not want to, always appear in our minds... some silences annul, others suggest, and others make us live a poetic life.

Yes, silence is an unwritten book, but pawned, and the creation also awaits its poetry, just as the poet seeks his most sublime words to describe the world in which he retired. We notice that in all the painted paintings there is a pronounced, sensitive, tender exuberance, full of mystery and metaphors, like a poem, sometimes it strangles the fine tastes, sometimes it produces frenzy. Here, too, there is a softening of life, as a purification of the lines of force of the poetic language that gains in elegance through a finesse of the taste for artistic writing, from which BEAUTY results. Of course, the creator is not a puppet from which words flow, it is rather like a window through which today you see something and tomorrow nothing.

Leadership: Does your creative experience give you the certainty that the place that contains your degree of spirituality determines the organization of the perception regarding the reflection of your personality in other personalities?

From creation you can go further, to perfection, the latter being like a value note sent in white: it depends on who values you, how decisive and effective it is. But, more often, the creation can manifest itself as a color that catches your eye only if it is executed technically and if it is a beautiful and modern interpretation of future trends in art. And the perfection that is reached is just a lively description of the length and consistency of the color, sometimes it is the real state of the beloved artist, other times it is hard to believe, all related to situations at different times.

Remember the famous English painter William Blake. He manifested himself as a dreamer and visionary as a child: he once saw a tree full of angels; later, in the cathedral of Westminster, the ancient kings of England appeared to him, and until his old age he was surrounded by creatures from the world of imagination, in a mystical illusion. He was not deprived of the chance to learn from his own pictorial experience, and he learned that everything that can be seen in the creative space is a reflection of his personality in other personalities, which in art

can crystallize as a kind of finding the correspondences between Self and Super-Ego, or between Matter and Spirit.

In my opinion, there is no doubt that God would not exist without art and creation, I admit this aspect as a fairly solid basis. I have often felt that someone or something has taken me from the sun and secured me a place in the shade, thus being put in the guise of an artist working according to the so-called intuition – he knows how suddenly and unexpectedly a form invented by him begins to displease him, as Kandinsky said.

Yes, we live in God's arms if we have Him in us and it is not difficult to accept empathy, kindness, faith, acceptance, unwritten laws – even in shadowy conditions, they all empower us as human beings if we feel the artistic in nature, and God's warm soul in the sun's rays.

In terms of spirituality, my personality as a writer can become the reflection of another personality when my self is developed or aspires to develop at the level of an artist who feeds on the euphoria of creation and manages to turn his creation into the expression of a divine will.

Being an artist yourself is not about boldness or courage. Do you know how different people can behave in different life situations? Nothing in art is harsh with anyone, people live, succeed in life, only death and nonsense do not change. Art is always taken to another level, while creation is revealed as a coherent speech of God with people. Therefore, man is a jewel of precious stone if it reaches the right hands, if it is finished with the right tools.

It is no less true that any creation is always explained by lines and colors, by imagination and originality. What's the point of telling me that you see yourself as an artist and that, somehow, you lack art? It's your problem how you see yourself in front of the easel. Maybe you're just living, and life sometimes seems like an unopened letter.

The Internalization Of A Creative Experience is a consequence of man's ability to use a part of his senses, feelings, thoughts, to contribute to universal harmony and to reach that exaltation of the idea of human perfection. Art means creation, man means interiority, and any creation is manifested through the interiority we are dealing with in the context of the correspondence between Self and Super-Ego, or between Matter and Spirit.

From all this I wanted to highlight the BEAUTIFUL, but not any beauty, rather that beauty of the fictional, of the feeling that I am part of another existence, much more lavish and more provocative than a normal man can imagine.

Source: https://neculaifantanaru.com/en/the-internalization-of-a-creative-experience.html

The Internalization Of A Spiritual Experience

On October 07, 2020

An artist in the use of symbolic representations needs an afterlife to be able to explore and understand his distinct dreams in almost divine terms.

If someone had told me, in a dream of divine inspiration, that one day I would embrace the highest knowledge, *santa conoscenza d'altri tempi*, even at the moment of possessing a secret that gives meaning to my life, maybe I would have thought of myself as a saint. And if the same someone had transposed himself into a talking rose, symbolizing the attribute in which the Creator is revealed, then perhaps my perpetual becoming would have been written like the 1001 Nights: with that continuity of sand grains that reorganizes constantly the dune architecture of an oriental story.

Now I am sure that this was the hand of chance, to which it is enough to refer in writing or painting, with pen or brush, as if I were trying to see the effects of the Flower of Life drawn in comparison with the printed symbol of Vitruvian Man. Everything was revealed in a dream to the one whose light would pass undivided, through UNITY, in the mystical narrative of the adventure of a soul on its way to the completion of an overall picture of phenomenal reality. And this soul is sensitive to the dominant and innovative tendencies of art, because it has obtained all the appreciation of the Creator even before entering this world.

Science is the result of the meeting between the artistic object and the artist, under the mantle of sanctifying a painting that has become emblematic.

I readily admit this. Like any dreamer who has been struck by a passion for art, I believe that I carry in me the spirit of another dreamer who encourages a passion for science. No wonder the origin of the words written by me with an enchanted pen is found in one of the points of the theme *"El Por Siempre Ahora"* that the artist displays in proportions, volumes and color, to outline a suggestive portrait of the saints from the discipline of sensitivity and imagination by reason.

Leadership: What does your creation express from the height of a gaze that indulges in the requirement to reveal certain sides of reality in the spirit of a "symbiotic" perspective?

If the artist's brush does not link these points with a light color, then the writer's words will have spiritual emptiness and provide negative meanings, and the writer's vision will be lost in vain. Therefore, the pen and the brush are complementary to a theme of revitalizing art with new themes of expression, but only if they have a common origin: "The unseen hand that controls chance."

Why am I so sure that this is the true understanding of my sense of being in the middle of the artistic avant-garde of the present moment? Because whoever looks carefully at my writing, as only the brush can comprehend its coefficient of value, its dynamic aspect and its authentic character, will be able to capture the measure of an exceptional creation stretched over centuries as a perpetual becoming of the artistic phenomenon. The easel is proud of my art, just as I am proud of God's Grace to penetrate His action into an entire Universe.

In the case of an adjustable, comprehensive easel, stretched with the measure of classical painting, so necessary to render an art of dream life, in a *cosmografia del minor mondo*, I consider that any brush that encompasses it from one end to the other starts from the tip of an enchanted pen, full of mysterious whispers translated into verbal mysteries, which writes

in another dimension.

Yes, the dream prophesied to me the victory of the sciences, *In nomine Patris et Filii, Spiritus Sancti*, obtained first by the force of the pure word, deeply meaningful, strongly spoken, placed in the space of beauty in the form of a vision of nature and man of a great beauty and plastic nobility. No wonder my creation expresses that relative state of concordance between experiencing and living a union of the soul with God through polyvalent artistic grace.

Leadership: Does the knowledge that favors the evolution of your art manifest itself visibly in the sense that, by living a direct experience of the mystery of God, man recognizes himself as the image of a distinct reality?

The reason for why my pen rejects certain parts of literature and approves others of the art of painting, is to clarify and draw attention to the fact that any brush, touching the easel with divine mastery, is found in the form of Axis Mundi, mediating contact with the Heavens and with eternal life. Especially the brush, governing and strongly influencing the artistic field, can permeate in the memory of time a new conception and thinking, just as the pen succeeds in literature.

In the case of writing, my passion leads me to Mesa Selimovic's writing, built in honor of a story experience, in such a way that I feel lost in the thoughts of the young dervish Ahmed Nurudin, in a moment of wandering:

"I threw myself blindly, with delight and passion, into combating the mysticism of Ibn-Areba, realizing, perhaps for the first time, that the heavens and mysteries of the universe, the mysteries of death and being are the most suitable realm in which you can refuge from earthly worries. If they did not exist, they would have to be invented as a shelter. Or, in the verses of Ibn-Areba it is said that only the elect, only the few, are given to know the divine wisdom."

And what do I have left, reading these? It remains for me to know what I can comprehend with the brush on the easel, conversing more with the brush, as well as with the easel, on the same subject: extracting words and expressions from the painting technique I have in the work. Given the combined action of several agents, including the "fast pace of execution", it is necessary to visibly expand the understanding of the meaning of symbols using as a decoding tool a pen whose property is to purify ideas, strengthen, capture and introduce the energy of the Absolute in the aura of a perfect artist.

The brush also opens in front of the soul of the pen, capturing in color, discreetly, that moment of feeling that I would like to keep forever, bringing to attention the technique of geometrizing a divine face. I know that I can't be caught in any image by anyone you might want to look for in the world, but that's the way it is with a great writing artist: it only gives his pen a chance to build a real image, from thoughts, words, silences, and their paradoxical way of later joining the Father in the divine act of producing other Sons.

A man who recognizes himself as the image of a distinct reality is an artist who associates the elements of visual expression (point, line, color, shape, plane) with living a direct experience of the mystery of God, from which he learned the virtue of uniting "an existence with an essence".

The Internalization Of A Spiritual Experience focuses on the aspect of uniqueness represented by the connection formed between a cognitive, elementary activity, which creates symbols, and the intensity of the soul connection between two worlds: a world of

writing and a world of infinite possibilities and ways of artistic expression.

Source: https://neculaifantanaru.com/en/the-internalization-of-a-spiritual-experience.html

Interpretation Of Dreams

On December 01, 2013

Whoever believes in dreams had better watch reality first and then dream again.

Anhat came to him early in the morning to lead him to the Great Soothsayer. Asked if he had had a peaceful or restless sleep, if the god had inspired him, Cheops told him honestly what he had dreamed. In this way, he was forced to confess his love for this girl. Perhaps he could or should have concealed his secret passion from Anhaf, but since he had been appointed his spiritual guide, the one who was to accompany him on the way to the knowledge of the god, to guide him through the labyrinth, Cheops he did not imagine that he could hide from her the reality of his thoughts, starting the collaboration with lies or simple negligence. In the House of Life he had been instilled with the feeling that even the omission of a truth was an offense to Maat, considered cheating.

- Cheops, master, Imhotep's son then said to him, if you dreamed of this girl, it means that this is what the god wanted. Surely it was a sign from him. But in order to know if such a love is something good or something bad, you must also see what her behavior was in your dream. Did he seem to reciprocate your love? How did he treat you?

Leadership: Do you think that a vague experience in which the outline of reality fades in front of an intangible phenomenon reflects your unfulfilled desire to see the future more clearly through an unexpected revelation?

- Things are very vague to me now. But I remember that I wanted several times to kiss her, to hold her in my arms, but I couldn't, every time she was hiding or, rather, she was just a cloud, an intangible thing, after which I saw her again far away , although I thought she was stuck to me.

- I am not good at interpreting dreams, but we will be able to present your dream to the Great Soothsayer, as well as to the priest who interprets the god's dreams. I see that Hathor the Golden One has put love for this girl in your heart; however, the fact that, in your dream, he hid himself, that you only managed to catch a cloud in your arms, this announces a worrying sign. However, I feel that if you decide to make her the second mistress of your possessions, no one will be able to stop you.

- Only one person could do it: my father. He is the king.

Leadership: Are you trying to decipher how moral criteria become visual outlines of truths, even if they appear in an ambiguous and diffuse way?

A visionary tries to base essential knowledge on moral criteria and self-evident truths, even if it seems rather ambiguous. Vague things are the hardest to decipher. However, the obvious truths are due to cultural relativism and the psychology of the masses of people, gullible most of the time in the face of any "evidence". In fact, every sign in our life must be interpreted sincerely to discover a truth related to the divine will, but at the same time, we must be aware of the pitfalls of our subjective interpretation.

And the examples can continue in the same sense, a fact that illustrates, contrary to any opinions, the existence of a fundamental requirement, of a general principle of rationality, which transcends the various known barriers and generates the opening of the path to

knowledge. Acknowledging a deep feeling can be a necessary step in aligning with the cosmic order, but at the same time it can be a trap of the mystical order, because true knowledge is based on discernment and reason.

Leadership: Can your aspiration to reveal a principled rationality shape a new imaginative representation of reality despite the barriers imposed by cultural relativism and the visual perception of the often impressionable masses?

Transparency in the relationship with spirit guides is crucial for personal evolution. Nowadays, the soothsayer is no longer the man who interprets dreams, but the visionary who knows how to see beyond the limits, a mentor who guides his team towards new horizons, managing to put many ideas into practice because he never thinks about failure.

Therefore, the decision to "clone" some dreams, just to transform reality, seems to be an irrational act because it is carried out arbitrarily, without assuming any important merit. In this case, the principle of rationality that gives dreams only a mediocre importance, even if it does not guarantee the moral success of your actions, can still indicate those situations in which you can no longer act with full knowledge of the cause.

The immediate conclusion in this case is that you cannot decide to make a change unless you know what you are doing. Whoever believes in dreams had better watch reality first and then dream again.

Leadership can represent a vision of truth if it maintains a delicate balance between clear expression and visibility hidden in the shadows of relativism.

The interpretation of dreams refers to the interpretation and understanding of their meaning in the context of your life, related to a phenomenon of knowledge that has the following saying: "Reality is the power by which knowledge is constituted."

*** Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/the-interpretation-of-cheops-dreams.html

The Intervenient's Handcraft Mark

On May 01, 2013

Try to anticipate the reactions that depend on people's sensitivity, so that you can intervene in the expansion of their evolution.

No feeling, no emotion, no thought rustles so strongly in the retort of Laura Quinn's existence in order to reduce her resentments and frustrations. For the first time, the typhoon of change tries to rip her from the state of indecision where she had been laying for a while. The relation in which her functionality state is comprised can be written as: contempt + negative stimuli = adverse reaction.

The truth that saddens man is the suffering he cannot accept as an utter absurd fatality. The news Mr. Hobbs delivers, that she could get fired, throw a sharper look in the shadows that hide the truth, revealing that imbalance, the black flag of her own emptiness. The decomposing speed reaction of inanimate matter, acting over the activation energy of the intrinsic conductor is accelerated. In a moment, the wall that shapes her personality starts shaking.

Laura receives with obvious inconvenience the news that the leaders of the company are planning to fire her. There's something caving in inside her, like a foreign body had gotten hold of her, the white cells being incapable to fight with the viral aggression. Indecision aggravates her mental state. Her heart acknowledges despair. The self control she's trying so hard to preserve, like a sterile drape on a deep open wound can't be kept under control any longer. The burden of an artificially maintained dignity slips from her shoulders. The gavel in her heart nervously intensifies its beat. The gong, which announces the coming of a crisis, sounds scarier still.

A chemical system maintains its constant volume until a burn reaction is produced. Laura can't hide her hate, amplified by the troubling news she received. Tormented, the small tyrant inside her, who has a hold over everything, can't contain himself. He erupts with a maximum effect, on one hand paralyzing, on the other hand irritating and disturbing. *"How do you know all this about me? How could you?"*

Leadership: Does the whole measure of your value focus on building an original image of yourself, expressed through the consciousness of a spiritual tumult containing a high spiritual thought?

At this point we don't recognize Laura as a perfect entity anymore, but more like a being made out of flesh, blood and nerves, created for pain and revenge. All protest, distrust and *awareness* forms awaken inside of her, and the energy of her entire being vertiginously consumes. Her A+B characteristic constants, self-love and self-respect seem to lose themselves.

"I only want to help you. I am the only one you can trust. And you are the only one I can rely on. Our future is at stake." says Mr. Hobbs – the person who braids the hairs of the present and future, the person who understands the most significant particularities of her being, the expansion laws of her evolution, with the same self-assurance of a chemist who sets the laws of time expansion for chemical reactions.

Her restless thinking, but at the same time subjected to a high spiritual force, has to do with a sort of escape from a sad and deserted life, continuing to warn her: "Be much more than

you are now, be more open to alternatives and reveal yourself as a defense act against any suffering."

A high spiritual consciousness is the cover of a determined and unwavering personality that manages to make certain things possible by self-updating the mentality to the possibilities of the future.

Leadership: Can you experience everything from the amazement of the victory of a thinking focused on the analysis of destiny, in which the Ego reveals itself as an attempt to balance the relationship between what is offered to you and what you can take yourself?

Daring to act over her with a different reaction force of the same size and direction, but with opposite meaning, Mr. Hobbs raises a great psychical and emotional edifice, incomparable with any other construction in her existential structure. For Laura to interact with the functional group that's still free within herself, untouched by the beam of absolute restlessness, he's trying to drastically reduce the psychical suspension conditioned by the conversion of her being from the *true* to the *false* value.

In the middle there's the deepest, inner voice that whispers Laura, showing her there is a middle way. Now more than ever, she needs to escape the immutable state that torments her, before her soul precipitates in the darkest pits of the unreachable. To totally transform the excessive X-reactant that during her angriness reaction tends to deplete her resources. To adapt to new antigenic stimuli and through the antibodies it produces to defend herself from her own decisions and negative thoughts. Don't do anything rash.

Step forward, Laura ! Step without any hesitation on the road towards happiness and complete joy ! The victory of her thinking of destiny has as a landmark the contestation of any regret for the deeds to come, the absence of any excuses, of any scruples. But at the same time, when Mr. Hobbs offers a helping hand to change her course of destiny, she accepts any risk, being aware that acting alone, or without stepping on the flames of a sure-footed idea, no one can guarantee it a certain stability necessary for the performance of sustaining herself financially.

Leadership: Can you turn the purpose of your personal development into the guarantee of a spiritual provision that contains a spiritual thought, expectation and hope, in accordance with the relationship between consequences and punishment?

Changing a man depends mostly on the leadership the intervenient applies. By adding some foreign elements and retouches, he can gently modify the characteristics of the alloys man's made of, decreasing his resistance only by a few. Like professional speaker John Fuhrman confessed: *"a successful leadership comes from the availability to make something incomplete or incoherent in the beginning, to suffer the consequences, then to adjust and restart – until everything works out well."*

So, the intervenient has to see man not as a self-standing, moody and dominant being, neither as an inventory object given into use for his acquisition price, but as a being formed by a multitude of qualities that need to be brought to light.

He can clear his own doubts regarding his capacities to produce change; he can prove the vulnerability of his hopes in relation to the formative role of practiced leadership, when it is proven that, actually, people don't reject its incursion into their lives.

Laura Quinn needed Mr. Hobbs to build another life for herself, another future. Her spiritual provision contained a spiritual thought, expectation and hope, in accordance with the relationship between consequences and punishment: "The effort of man to measure the strength of his character consists in overcoming the moment when regret leaves a heavy footprint on his life."

The real test of man's will to change is the life he lives between doubt and regret, with the reasoning that the only absolute of his evolution is the motive of an act he can only gain from.

The intervenient's handcraft mark has premium expectations because it's harder to bankrupt it. Represent the emblem of the most cunning leader, being a value that can't be "copied" or "stolen" by competitors, an additional characteristic that helps him understand the most significant particularities of a person and the development laws of his evolution.

In order for you to intervene in the development of someone's evolution, try to anticipate the reactions dependant on their stability. Strive to totally transform the excessive X reactant, which during its negative reactions tends to deplete all their resources. Try to act over people with a different force of reaction equal in size and direction but with an opposite meaning, so that you lift a great psychical and emotional edifice, incomparable with any other construction of their existential structure.

*** Note:** "*Flawless (2007)*"

Source: https://neculaifantanaru.com/en/the-intervenient-s-handcraft-mark.html

The Intimacy Of The Soul That Transpires In The Cinematographic Scene

On July 19, 2010

Artistic leadership in cinematography involves the ability to navigate the dual forces of good and evil, transforming these internal struggles into a complex and profound visual narrative capable of resonating with audiences.

"Trying to transpose myself during the many rehearsals and filming of Ivan's embarrassing emotions, I could not shake off the feeling of physical discomfort, which made me indisposed to the highest degree."

But, going further, we note another statement of the director Sergei Eisenstein, which once again reveals to us a soulful intimacy that transpires, which is expressed through this scene. The perception of "good" and "bad" was of great importance in his childhood and led later, in obviously much more complex, more convoluted forms, to terrible internal struggles. And now, here: "these two readings proceed on an antiphon, on two voices... As a text, they seem to continue each other, but with all the external similarity between tone and tempo, between the manner of reading and rhythm, the dramatic orientation of the two readings is diametrically opposed. It is no coincidence that one of them is spoken by the fiercest enemy ... and the other by the most devoted friend."

This inner struggle of the two readings represents, as it were, the inner struggle "for the soul", and one of them, one of the readings, urges the tsar's soul to despair, gloom and death, and the other, to action and life. And, related to this, there is also in "Ivan the Terrible", as in Eisenstein's other films, the permanent theme of revenge, which always returns with the same obsessive regularity, crossing his creation from the films "Strike" and "Potemkin ", through "Que viva Mexico", to "Ivan the Terrible".

A visionary leader in cinematography knows how to orchestrate conflicting "voices" in the narrative, creating a dramatic tension that reflects deep inner conflicts.

One of the fundamental concepts in cinematography, which is important to reflect on, is the understanding of the inner struggle of heroes, that is, characters. This involves the study of emotions and their perceptions of right and wrong, which can be influenced by life experiences, to which the film only gives us brief indications, small fragments. Thus, filmmakers often use detailed psychological analysis and philosophical concepts to explore different aspects of personality and assess their interactions, similar to how Eisenstein explores the complexity of emotions in his films such as Ivan the Terrible.

Variability in tone and tempo of emotional responses is crucial to ensure effective characterisation. Because of this, Eisenstein manipulated the tone and tempo of scenes very well to create dramatic effect. In the editing process, parallel techniques are often used to compare different scenarios and to facilitate the development of a plane reflecting the reality on which the characters' lives are built. This approach allows a deep understanding of the inner struggle of the characters, also reflected in Eisenstein's creation, such as the case of Ivan, where the strongest emotions are presented with an obsessive regularity, but also in films such as "Strike" and "Potemkin", until to "Que viva Mexico".

The unique directorial style is manifested by the ability to express soul intimacies in cinematic scenes, transforming personal experiences into universal art.

The formation of emotions in the creative process is a complex phenomenon that involves

psychological and artistic interactions in various conditions of transposition and perception. Sensations can crystallize through the precipitation of ideas from the subconscious or the transformation of other artistic impressions. The internal structure of the creation is determined by the arrangement of themes and motifs, which influence the dramatic and aesthetic properties of the work.

The study of the soulful intimacy of the creator provides crucial information about his personal history and the processes that shaped his artistic vision. Critics use various techniques, including analysis of recurring themes and interpretation of symbols, to examine the composition and structure of the work. In this context, the internal struggle between good and evil, like the chemical interactions in the formation of minerals, creates dramatic tensions that shape the narrative.

The thematic obsession, such as that of revenge in Eisenstein's work, can be seen as a recurring crystalline structure throughout his work, reflecting the inner pressures and 'geological' conditions of his life experience. This thematic regularity, akin to repetitive mineralogical formations, provides a key to understanding the depth and complexity of the creator's artistic vision.

The guiding thread that runs through the artist's entire creation, which simultaneously urges action and life, must emphasize the deep connection between personal emotions and the artistic message.

The soulful intimacy that transpires in the cinematic scene relates to the inner struggles of the protagonist, as these conflicts are essential to understanding the character's motivations, on the principle that the inner drama is the authentic source of the outer actions. I say this in the sense that the revelation of deep emotions creates a strong connection with the viewers, from which the emotional impact of the work on the audience is derived.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-intimacy-of-the-soul-that-transpires-in-the-cinematogr

The Intimate Mechanism Of Creation

On December 31, 2015

Take on that approach of the value that takes dominance in a process of discovery, without exhausting the premises of a major investment in what remains eternal.

In his journals, Eisenstein also gives us a key to enter the mechanism of his thinking, the intimacy in which his works are born. We note how varied, how mobile this intimate mechanism of creation is. How many apparent contradictions, different hypotheses he knew not and will know not about ! How many revealing details are lost from a lack of documents. How many others, seemingly harmless, like a walk-through New York or a visit to Sing Sing, can open new windows to this universe we follow.

Eisenstein knows it and writes about it in connection with the methods of a biography of creation: *"Anecdotal details, surprises or apparent accidents must not detract from the basic recognized principles of an artistic work. Such natural details of creative biographies give a feeling of life to the described process of creation. There cannot be, certainly not, an abstract schematic, here, in the case of a process of creation pulsing with blood." ****

Leadership: With what guiding agent does the functioning key of your mechanism of thinking revolve in contact with, so that the creation you experience can reach the revelation of a double, never tried feeling?

The functioning key of the mechanism of a sophisticated thinking, ensuring the transformations that take place under the impulse of making an exceptional work, a new introduction in the field of science, revolves in contact with the guiding agent: the feeling of an inner life, at the crossroads between who you were and who you will be.

The key does not open at just any time, but in time, with toil and genius, gaining its significance only within the framework of a triple relationship, whose elements are: the awareness of being part of a larger coverage, the power to go further in an unknown direction, and the ability to use yourself to answer the calling of an artist.

So, we are dealing with the revelation of a double feeling, one never before experienced, one of astonishment and satisfaction, or of pride and wonder, when your work gains the value of a work of art, not a burdensome and repetitive task. A feeling about attaining a sense of identity in the passage of time, a kind of unity, a form of existence of a diversity that results from the consideration of several things as one.

The feeling of life that initiates the creative process can be embodied in a basic principle of artistic work only if it becomes so intense that it is perceived as a gain of the imaginative faculties, as an opportunity to develop the means of expression and skills. of aesthetic communication, as a model of dialogue of the elements of plastic language coherent and well harmonized in an original concept.

The feelings of life that characterize an artist, through whose work he gives his own beats of the heart, are: simplicity, delicacy, the inclination towards humility, compassion, imaginative force. They must not lose their hold on a revealing experience capable of causing personal change, as Stephen King's novels or Alfred Hitchcock's films often offer.

A high coverage is given by that approach of the value that takes dominance in a process of

discovery, under the influence of a vivid impression of real, the sensation of stepping, as if by a miracle, beyond the screen, without exhausting the premises of a major investment in what remains eternal. And for the reproduction of a subject of research to be successful, the positive image of what you try to suggest must focus on the "retina" of the existence of a deterministic world.

In turn, this world, bound to the intimate mechanism of creation, can be the expression of apparent contradictions, different hypotheses concerning evolution. And what can open new windows towards the mystic unity of this world are anecdotal details, surprises or apparent accidents. These can give a feeling of life to the described process of creation.

The discovery of the artistic path, from the character to the event, must ensure a maximum of human experience (from the collective to the most intimate social aspects), in order to provide an adequacy of the artistic means to the visual specificity of the addressed subject.

The Intimate Mechanism Of Creation represents the interaction between the background effects of discovering a new world and introducing it within the field of science, in contact with the guiding agent: the feeling of an inner life. This feeling is at the basis of artistic work.

* **Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-intimate-mechanism-of-creation.html

The Invisible Fire From A Soul Possessed By Greatness

On March 23, 2014

Leave a free path for the affirmation of your value and uniqueness, intervening on the capacity of expanding consciousness that gives transparency to internal and external movements.

The Last Legion of the French army was nothing more than a handful of men, deprived of ammunition, and was commanded by the unknown officer named Cambronne. An English General calls out: *"Brave Frenchmen, surrender ! "* Cambronne seeks a word, as one would seek a sword. He feels within him a foam and that foam is the word. Then, supported by an eruptive inner force, responds to the Englishmen: *"Merde ! "*

Thus, among all these giants exists a titan: Cambronne. To give this answer to catastrophe, to say this to destiny, to say this word and then die. What could be more glorious ! Because wishing death means to truly die. And it is not this man's fault that he, although shot, survived.

The man who won the battle of Waterloo is not the vanquished Napoleon, it is not Wellington who gave in at four o'clock and was desperate at five, it is not Blucher who didn't even fight. The man who won the battle of Waterloo is Pierre Cambronne.

*In that fatal minute, the spirit of great days penetrated this unknown man. To strike with such a word the thunder that kills you is to win. To sum up a victory in one supreme, difficult to utter word, to lose ground and keep history, to have on your side those who laugh after the slaughter, is incommensurable. It is an insult to thunder. It is of a greatness worthy of Aeschylus. This is what it means to be a winner.****

Leadership: What indicators do you use in analyzing that impact variable on the account of the uniqueness of the one that leads you to the highest degree of soul value, to keep in mind the whole history of the world as a "Work of Freedom"?

Your own system of values and statuses, starting from the components of consciousness that complete the box of the performance of being indispensable in the middle of things, updating the accumulated or faded capacities in direct relation with the existential environment, often stabilizes to the formula of *"defender within"*.

For leadership to revive in a sparkling form, you need to make room for the development of the state you're in, favorable to collective consciousness, with the risk of becoming a victim of circumstances, a minister of programmed death, a remnant of an end. Or you can be the master of your own destiny, a great historical figure, only if you have greatness on your side - the highest degree of soul value.

When you stoically endure fatality, respecting the self condition sine qua non "Keep moving forward", you do not think of the one thousand consequences you could have, not for the glorious deeds that will be criticized and judged objectively by history itself, the grand court of mankind, but for your principal qualities of leadership which stand in your power of being completely authentic.

To make yourself be remembered by the entire history of the world as a "Work of Freedom" means to take on your spiritual duty of confessing your faith in an ideal after

the fatal fall into disgrace or disuse.

Leadership is not an incident, a farce you play on yourself in the middle of great events, but rather the summary of a representation of status of complete acceptance of your being around fury, fears and limitations. It is greatness born out of the thunder of the heart which, striking the great transformer of consciousness, produces a certain form of energy that gives value to your own being.

What history calls us to evoke those facts, words, events that turned men into history of a nation, sparking the interest of a large circle of followers of leadership for the thorough and systematic study of the major variables through which the immediate or enlarged environment influences the evolution of personality, is not aimed at chance, pure accident, but at individual merits.

It is the aftermath of the fight, of heroism, passion, power and dynamic actions, directed towards the future that exists within the very man standing before it, setting a direction that fulfills the legitimate hopes and ambitions of an entire people.

The indicators used in the analysis of that impact variable from the account of the leader's uniqueness, applied as standards in the practice of science supported by conscience, are: *the feeling of personal identity and the measure in which it is perceived by others.*

Leadership is a condition of validation of the promise of freedom in the authentic act of offering your life in the name of an inner truth that is revealed only at a certain moment, when you know you have arrived where you need to be and feel compelled to fulfill your destiny.

The Invisible Fire From A Soul Possessed By Greatness highlights that mobilizing force, dependent on the material from which the unknown man is fabricated from, that transforms him into a true leader.

Be prepared for unplanned events. Leave free way for the affirmation of your value and uniqueness, intervening on the capacity of expanding consciousness that gives transparency to internal and external movements.

*** Note:** Victor Hugo - Les Miserables (First Book - Waterloo);

Source: https://neculaifantanaru.com/en/the-invisible-fire-from-a-soul-possessed-by-greatness.html

The Invisible, Which The Common Mind Cannot Perceive

On November 01, 2010

You can change the way you perceive the world and reality only if you understand that everything that surrounds you, including matter that seems inert, is animated by divinity.

- If I understood your thinking correctly, you want to make me understand that not only the gods are emanations of the primordial god, being manifestations in different forms of the creator of the worlds, but the entire universe, everything that surrounds us, the inert matter itself, all are divine, are the particles of divinity?

- Exactly. But he learns that nothing is inert, not even matter, for it is only an appearance. These elements which surround us and are the constituent parts of the visible world - the earth, the water, the air, the fixed and movable stars, the moon and the sun, whose nature seems to us to be the same as that of fire, all these elements are animated by an inner life , of a movement that we cannot perceive, but which is real. As for the gods who appear to our eyes in human or animal forms or, rather, whom we represent in these special forms, they are only some representative symbols of an ultimate reality of things, a reality that remains invisible to our eyes, hiding- both our physical perceptions and our minds.

Leadership: Can you imagine what it would be like to live a life with the awareness that beyond material reality there is an invisible and eternal divine background, so that you extend your reality into your own consciousness?

In this are the ultimate realities that symbolize the name of Amon, the hidden one, the Invisible One, which the common spirit cannot perceive. why this "nave" placed at the end of this hall, mystical representation of the world, is empty.

- Do you mean that it is empty because the god, the Hidden One, cannot manifest itself to our eyes?

- He is the invisible essence of things, while Thoth, under his two aspects, which you can discover on your right and on your left, symbolizes the sensible manifestation of the infinite and eternal god.

- How can god be infinite and eternal since you made me understand that time and space are just illusions, to which our experience as living and mortal beings lends a false reality? We, as living beings, have only a precarious existence in a world which, through its various and converging movements, nocturnal, diurnal and annual, forms a kind of threads that constitute the fabric of time. Because that's what I understood from your explanations.

Leadership: Can you grasp the essence of those realities that escape common understanding, such as the infinite and the eternal, thus providing insight into the world beyond the limits of human perception?

- You understood well and your conclusions are justified. This is the reason why when they use the terms infinite and eternal, as attributes of god, you cannot appreciate their true measure, you must take them, as some esoteric terms, whose real meaning escapes our understanding. They are not things that are transmitted from master to disciple, but mysterious realities, which can never be sensed except by the spirit, by that inner illumination that makes us ahu, those incorporeal, timeless and luminous beings into which

we transform after that I have passed the gates of death, the last limits of all initiation.

But about this I must be silent, for you have not received the indispensable knowledge that will enable you to cross this mysterious threshold. For now, the knowledge acquired in my company and which you will be able to deepen by reading the second book of Thoth, which I will entrust to you now, is enough for you. You will stay with her for another month in this temple, two months if you wish, and if you feel the need, even longer, to meditate and deepen the teachings you received in Heliopolis and here.

You will be able to perceive yourself as "sensible manifestation" only by exploring the ways in which the divine is reflected in the material world. Only a messenger of faith can facilitate such profound knowledge and provide a window into the hidden dimensions of existence, transcending the limits of human understanding.

The invisible, which the common mind cannot perceive, highlights the ultimate reality of existence that transcends our limited perceptions, urging us to a continuous exploration of life's mysteries. It is important to explore the ways in which the divine is reflected in the material world, even if a deep understanding of the divine requires the recognition that its essence is not limited to what can be directly perceived.

* **Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/the-invisible-which-the-common-mind-cannot-perceive.htm

The Irreplaceable Forwarder Of Honors

On October 07, 2010

Your value is given by the extent to which you raise others to a high level.

The famous French sculptor, Antoine Bourdelle, proved to be an exceptional teacher. Everybody admired his sculptures, listened to his advice, received lessons from him, following all his indications with admiration and respect.

Bourdelle, who was full of artistic ideas, urged young people to concentration and reflective study. He often said to them before they proceeded to work:

- Before acting manually, contemplate the model; create in your mind through analysis the built image that you will sculpt or paint with your hands.

Leadership: Can you form in your mind, by analyzing a deterministic model of cause and effect, the image from which you can forge a reality of a relationship between perception and representation?

To make yourself agreeable, you should let those around you learn what only you know, giving whole-heartedly your talent, generously donating of your resources for their success – a help really arisen both from your heart and your reason. They must find a reliable man in you, faithful to the cult of gratitude and friendship, eager to turn his knowledge into their benefit, and not at all greedy in sharing his fame with them. Are you an active participant in their formation?

Is there a sincere desire to improve others in you? Are you happy to be able to contribute? In order to be an example for others, you should firstly give full value to your vigorous talent to fit into their world, their work, contributing to the total transformation of their perceptions about what art, respectively leadership is. Take a look within yourself. Where do you stand, in relation to them? Will you find certain "anomalies" in the way others look at you?

In any case, art is the easiest way to build a strong image. Art conveys a complex message, presenting itself as a symbol of finesse and consistency. Before you are useful to people, learn to be useful to art, because only art suddenly conquers the world. Just as football is played on goals, leadership focuses on collaboration, in the true spirit of fair-play and "is played" on that field where people can win with you through a consistent and intelligent effort, and each common, well-coordinated, balanced and universally applicable approach means another step towards success.

To form in your mind, through the analysis of a deterministic cause-effect model, the image from which you can make a reality of the relationship between perception and representation, means to attribute a suggestive characterization based on a work belonging to art.

The ability to relate with others is like a building where different impressions are built and which can collapse if they don't impress by utility, accessibility and performance. Just as disciples enrich from day to day their souls with new impressions about the art of their mentor (if he reveals with great enthusiasm from the secrets of the painting that he practices, as well as from his experience), so the people you surround yourself with can count on you only if they come to believe first in the leadership that you practice, only if each of them

gets to say: "One day, I will be like him."

The famous American writer C. Maxwell has emphasized very well this truth: *"Trust is the only important factor in building personal and professional relationships. It unites followers to leaders."*

Do you intend to make accessible to others at least some of the secrets of your art? Or do you destroy the climate of trust, hiding from people information that would help them to develop and become as good as you are? Do you shrink into yourself? Or do you offer to others the key to transformation, to absolute performance found within you, within the wealth of your knowledge and the profound originality of thought? The science of leadership can't function unless you actively develop the trust of others in you.

Your value is given by the extent to which you raise others to a high level. But the value can also be given by the extent to which you express your conception of art, showing your mastery in giving birth to an amazing creation.

Leadership is the easy way to build a suggestive comparison with the help and justification of a creation that fits the theme: "You must constantly remind yourself of yourself in a picture".

The Irreplaceable Forwarder Of Honors can be you, if you anticipate the needs of improvement of others and if you contribute to promoting and maintaining them to an optimal level of development. If they expand their knowledge to an advanced level and visibly improve their skills, then you will get open-stage congratulations and honors.

Conclusion: Each individual has built during his lifetime a scale of values, in accordance with his education, culture and professionalism. These scales are not identical. One who considers himself the top of his scale may correspond to only half of other person's scale and even at the bottom of a leader's scale, and in relation to the "standard scale", everyone to be below its peak.

The purpose in leadership is to get as high as possible on the standard scale, based on improving human relations, from the identification of training needs to strengthening relations of collaboration – for all to improve and ascend higher in comparison with the standard.

Source: https://neculaifantanaru.com/en/the-irreplaceable-forwarder-of-honors.html

The Isolation Of The Researcher In The Leadership Marathon

On July 11, 2013

Ensure your science a basic place in aiding leadership, so that it could be included in the ample thinking reconstruction context of other people.

I couldn't run from my obligation to find new answering options to some questions that apparently had no answer. I was scanning the crowd of known or unknown variables, making it possible to find answers in a gently divided shape, by means of a systematic approach. This brought for me more than anything else a certain peace, a special feeling, that wonderful sensation, Eureka, when you discover something new, exclusive, with a major impact.

The interpretation I gave to the unknowns that gravitated around a single point of view was extremely profound, like an incomprehensible mystery in the guise of a metaphor that encapsulated an incontestable truth. I had to be always careful about the apparition of significance games that admitted an in depth deciphering, combining and grouping them in a certain creation, in a multiple language, full of subtleties that had to be reshaped, interpreted, and then transmitted in a conventional style.

A transformation of the original in a new creation, placed in a different context. I didn't want to miss the occasion to enrich the structure of language with new symbols, added to the initial reaction mix, filtered by small concentrations at the level of abstract concepts.

The most stimulating experience you are experiencing with science is based on the positive nuance of a world understood by the subtlety of its interpretations.

Leadership, the attempt to exteriorize what was truly in the midst of a knowledge that is essentially accomplished by creation, was to be the source of a cause-and-effect relationship between the use of words as anchors for learning experience and the use of benchmarks of comparison and classification of different interpretations of mathematical notions for discovering properties or rules of multiplicity of the meanings of my writings.

In the first general answer pattern, pointing out the closeness between two estranged meanings, an instable intermediate combination between the X catalyst and one of the reagents was formed. Through the reaction of the intermediary combination with the other reagent the reaction product was formed and the catalyst was regenerating. And in certain conditions, this catalyst created a new layer of deep meanings that we lose sight of many times.

Leadership: When your Creation acquires the possibility of becoming the Creator, do you risk becoming a distinct being separate from Him?

Just as a story makes sense based on the personal interpretation of its basic elements, so is the knowledge we obtain following inductive methods given special connotation when we take into consideration the ambiguities and contradictions that we can't explain.

My whole creation focused on the answers I could get following the launch of the question: "How close am I to the kingdom of God?" Momentarily, I understood that I was closer to things than I was to God, to building than to the Builder, to knowledge than to wisdom (which is more a form of manifestation of God on an emotional, behavioral, intellectual level).

With the help of science I set the boundaries between real and surreal, in a space without coordinates. Basically I was rethinking the world and setting it in a system specially designed, so that to maximally optimize the construction process of some high knowledge ideals. The meanings degenerated in a chorus of arbitrary symbols that estranged laymen from the truth that dwelled inside language, conceived and transmitted as a philosophy.

I was still far from God, for even though I had gained much knowledge and much desire for creativity, I still could not communicate with Him, with the universe, I could not turn matter into vital energy (like that physicist who managed to turn the sun's rays into electrical energy). Behind creation there is a whole philosophy, as behind the knowledge there must be the attempt of the intellect to lay the foundation of the world.

As far as I'm concerned, there is a certain "shame" connected to the developed language, which impedes me from building and multiplying meanings in new contexts. Because I was afraid that these could trigger envy among experts and controversies among mystics. To be generally accepted, the composition of language had to be uniform, and to connect in a whole, guaranteeing the shaping up of a of a more complex and well-understood perspective about the unknown reality.

Leadership: Does your control over creative elements lead to the accumulation of experiences that give you a certain degree of wisdom in relation to what makes you feel that you are living from the height of a self-proclaimed all-knower?

I seemed to be taken over by an overwhelming feeling. Because in order to demonstrate the arguments and proper theories, extracting the resemblances and differences from all points of view, regarding everything connected to understanding the "ambiguous", it needed the meanings with the same importance, but apparently in contradiction with the known reality to embody in turn a vision of language present in my creation.

Famous writer Umberto Eco begins his novel "Foucault's Pendulum" with some words extracted from "De oculta philosophia", which seem to test the authority of science and techniques based on the support of the highest knowledge:

"Only for you, sons of doctrine and teaching, I wrote this work. Peruse this book carefully, concentrate on that intention that I have sprinkled and slipped into several places. What I left to remain hidden in a place I showed in another, so that it could be understood by your wisdom."

I, myself, occupied a central place in my creation, and my vision had to exteriorize itself through an adequate language, fully understood. My wisdom could be defined in agreement with the strengthening of the belief that everything I manage to assimilate through the processes of knowledge can lead to a high degree of acceptance and tolerance of the need to be pragmatic about the cost of failure, to be honest with myself the moment when creation no longer submits to the creator and takes possession of it.

Science is the material of thought, it is the way you can understand God who made heaven and earth (with all the laws that support it), it is ammunition to fight against any threat to his ideals. Science is the fruit of a creation hidden from curious eyes, but it occasionally enters the soul of people who are prepared to understand its significance and miracle.

Leadership is the work that is so costly which you use to interpret a world that is distinguished by a rare scientific discovery and unites with God through the learning from the philosophy of the experience you give to other people.

The isolation of the researcher in the leadership marathon appears when there is a discrepancy between the advanced thinking of a leader and the capacity to understand crowds that either have a scarce education level, or the language communication is scarce.

In both situations, failure will appear on the horizon and the leader will be isolated in his own "ivory tower" where nobody dares to enter.

Source: https://neculaifantanaru.com/en/the-isolation-of-the-researcher-in-the-leadership-marathon

The Journey Beyond You

On March 15, 2009

Learn to have control over the future, not putting into question your sense of orientation.

He no longer expected help from nowhere, knew that nobody could not extend a hand to him, that he had no relatives or friends or strangers, as if he was condemned to be alone. Between him and the other ones was an empty litter. It did not sound like reconciliation with fate; it was just accepting the situation as it was.

It was following to pave the way for a new life; he could not be filled with a thrill over this important step. He felt that had a little choice. The perspective overwhelmed and thrilled him. He had never been so isolated from others until then, and had never been confronted with unknown things. However, he should discover on his own all aspects of his future.

There was no landmark, nothing to help him find the way to his great dream: the one to fly in space. He was living in an unknown present, and full of pitfalls, but in a way that aroused emotion, not in one to make him feel threatened in any way. However, his instinct, on which he relied so much, cautioned him to be prudent.

Leadership: Do the disadvantages that disarm you when you try to enter a success story give you the opportunity to express your soul in a unique and spectacular way, to do things that you thought were unattainable?

If you watched the movie „*Gattaca (1997)*" perhaps you remember about Vincent Freeman whose travel, slow and sinuous, to fulfill dreams helped him find himself. Despite his disability, he realized that he was much better than all the other aspiring for space flight. At the end of the movie, Vincent confessed with great faith: *"I was as good as any and better than most."*

Someone said: *"Before becoming a great man, you must first become a man."* That is, before becoming a man of value, learn to find you, to find the best in you, especially your ability to take risks and responsibilities. Trust in yourself comes from the total trust in what you think you are that is fueled by beliefs root-bound in the subconscious.

To express your soul in a unique and spectacular way means not to question what is fundamental to you: the way you feel in the presence of a vision that Divine Providence has inspired in you.

In the depths of the mind of Vincent, there was the idea that he must succeed, even if he was gaining momentum in an unknown direction. He had not a clear picture of what he will find in his journey. However, somehow he managed to find what he wanted. His success was due to his skill to overcome difficulties, and to make things to spin at his will. He challenged the ability to act together and in harmony with all his resources to create a future for him. He created opportunities by himself of that he had absolute need to succeed. He learned to have control over the future, not putting into question his sense of orientation.

If you want to head to your highest point of perfection as a leader, you must first put to the test your ability to control your own destiny with absolute confidence in the future. This is the ultimate test that the great leaders of all time, from Hannibal to Napoleon Bonaparte and to Bill Gates, have had in the past. This journey that has the effect of recognizing your own

abilities, it is the foundation on which is based your future. It represents a big step toward maturity. How can you lead others, if you do not know, which is the best way that you should follow by yourself?

Vision is what comes to you in the form of chance, in relation to an image of the perfection that you build in relation to Providence.

Journey Beyond You designates the passage to the highest level of self-improvement. It is the only way by which you can recognize the value of your own individuality, and your own ability to promote yourself, in time, in the midst of "elite" Remember what I said in the last article: You may fell by yourself, or you may ascend by yourself" What do you choose?

If you are familiar with Nikon Coolpix P7000 camera, then you should know that you can set Auto-ISO to a maximum value, only by adjusting manually the white balance by using the color temperature.

Similarly, it is with your ability to control future. You have to set the guidance system to your chosen destination, adjusting your balance of confidence and ambition through your personal beliefs and values that determines your performance. Moreover, just as someone stated on a blog on the Internet, it is important to realize and accept that to achieve far-reaching plans it takes determination, patience and concentration of creative potential in the respective direction.

Conclusion: Journey beyond you it is actually the way to self-improvement of every human, especially a leader. The desire and the consistently operation towards continuous improvement and achieving the proposed goals, represents a modality of detaining control over your future. You must have permanent confidence in your forces, to persevere, to fight for your future, and especially do not ever give up. This thing will allow you to occupy a leading position in the scale of values.

Source: https://neculaifantanaru.com/en/the-journey-beyond-you.html

The Key Moment Of The Director

On January 09, 2017

Be consistent in assessing the control you exercise over art, determining within the consciousness of others a set of ideas due to which your work can be led to emotional finality.

"The Strike" was born out of his theatrical experiences and still wore their mark. This first cinematographic work reflects, as in a mirror – by inverting – the production of the "Gas Masks". But the film gets tangled in the wreckage of an excessive theatricality which was foreign to Eisenstein. However, from the specific concerns of the theatrical staging from *"The Gulf", "Listen, Moscow ! ", "Gas Masks"* was born a new notion: the *mise-en-cadre.*

"The Strike" marks the beginning of Eisensteinian montage. At its core, at this stage, it is thought that combining two images gives rise to an idea, unique, the whole being created thusly being superior to the sum of the two constituent elements. Montage consists for Eisenstein, in the creation, through the relationship of two images, of a nervous shock (provided, of course, with the dramatic sense of the action), in order to determine within the consciousness of the viewer an idea, and then, a set of ideas due to which the work can be led to the emotional or dialectic finality.

Eisenstein discovers a whole new mathematics and physics of generating emotion. Starting this impressive work of research of his own creation, which he will continue until the end of his life, Eisenstein discovers the intimate laws of the artwork. From now on, aesthetic thinking will go parallel with creation, becoming, in constant alternation, both its explicitness and often its engine. *

Leadership: Do you shine through everything you have that is unique, surprising and innovative before reaching a revelation that has as its first determinant the aesthetic thinking placed in parallel with the creation of a new image on the reality analyzed by the artist's ideal?

When you seek to generate new emotions through the means of research work of your own creation, on which you can count on in the process of acquiring new information and knowledge, you inevitably reach a surprising finding, an unexpected conclusion. Emotions, viewed through the prism of research work, are those that undoubtedly support the intimate laws of creation, being superior by the intensity with which it fuels man's momentum towards great goals.

This proves, in the context of strengthening the role of a guide in seeking new forms and means of directorial expression, your main consistency in daring to try new things in the triangle of moments stolen by the lens, which you experience through an uninterrupted continuity of the narrative thread. The research work of creation, in parallel with aesthetic thinking, must give rise to an image that represents you as the main landmark of a new type of opening to an immediate reality that seems to have been specially formed to ensure a fulminating result in matter of reception of the theatrical performance, so as to ensure an unwavering conviction about the uplifting role of art.

Montage, at the same time, is a consequence of developing notions, concepts, ideas derived from using those findings that have an experimental character and do not respect the traditional construction procedures. Which implies a certain degree of reporting to the act of rendering a scene in particular or repeatedly.

And the director who is consistent in assessing "the control he exercises over art", honors leadership in that he determines within the consciousness of viewers an idea and then a set of ideas due to which the work can be led to emotional finality.

That wellspring of "superior whole", performed by expanding a notion that can become the precise foreshadowing of a key moment, is in fact an effect of the continuous inclusion of experiencing a work of art, an image of an event in the plane of reality, in the context of personal experience – in deciding what you want to convey.

The true work of art is the result of shaping an emotional finality, born from a surprising finding, from an unexpected conclusion. And to experience the work of art means to endure the state of preparing and waiting for inspiration, it means to shine through everything that is unique, surprising and innovative about you before reaching a revelation.

Emotional finality, as a pale spark become a huge fire, is the success of creating a unique image, customized, with direct effects to the understood possible attributed to the notion of "inner listening and transformation". It is the uppermost point of a development that reinforces the version of that model of spiritual experience obtained through the consistency of the manifestation of imagination and creativity.

The Key Moment of The Director is associated with expanding notions stemming from increasing consistency in daring to try out new things in the construction of montage, which culminates through an unexpected conclusion. This conclusion is the guiding force of inspiration towards designing a new vision.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-key-moment-of-the-director.html

The Key Testimony Of A Mysterious Art

On June 17, 2018

A convex mirror placed in the center of artistic composition can make all traces of clutter disappear behind a beautiful facade.

I have learned a lot of skills in a myriad of fields, but only while there is a mystery to unravel in a real process of exploring the space of another world. Like an artist of dreams and fiction, I imagined that I was just playing with an intuitive puzzle, an indicator of the solidity of building a labyrinth that matched the realities of soul, culminating in a charming wandering through the areas of painting.

This equated with the assumption of the condition of the one who devoted all his attention, skill and existence to creating a universe in continuous expansion.

It was as if I had to discover a concept derived from molecular genetics as a result of a chance that tries to succeed with that "something" waiting to come out at the right time. The life-changing challenges we attribute to symbolic value in an exceptional translation of a work identified by researcher Michael Finkenthal with the secret destiny of humanity, presenting an opaque, esoteric character despite a "nebulous" logic in argumentation that incites reflection.

To establish yourself as a science of leadership, it is necessary to step beyond the certainties of the tangible world, learning to masterfully manipulate the complex puzzle of reality.

A man who fails to lay the foundations of a science can never be himself as a science. I still wonder if in organizing the missing parts of this puzzle we have to look for the genetic differences between every aspect of creation and the Creator, opening up new perspectives in evolutionism. Hazard is, from this point of view, a determining factor in convincing me of the value of a reality that does not belong to this world.

Slowly, I close the door behind me and step on the steep path of a strange feeling: I exist only in the image of a charmed mirror, obtained by using and manipulating a conceptual universe exclusively dominated by instinct.

Now I wonder, with the endless desire of creation of the painter who uses chromatic modulation in his works, if I have not rushed to generalize the few certainties that I had, starting from the hard to capture mystery that dwells in the fires of an image, of apparent fidelity.

Leadership: Do you try to give your form of expression accents of the "effect of a game of suspense" without arguing the specific viewpoints of the aestheticians that give the lecture the authenticity of a great discovery?

The concentrated fluid of pure, true science, in which I believe with all my being, flows through an orifice given in a higher time than another in another imaginary universe than the one represented by a white, chromatic background of a median portion with a gray background, like a shadow that is only collected from the stars.

Always an enigmatic being, a writer full of force, an artist crowned with spectacularism, fits his knowledge in a labyrinth verified and tried by a real, external space attached to the symbolic space of a work with hermeneutical depth, in the atmosphere of a contest of circumstances which raises many questions about an existence that awaits its resorption within the cosmic.

Even in passing, we have reached the point of maximum illumination in which the artist uses the shadow, the dark play of the white-gray-black colors in manifold forms of cosmic matter, illustrating the contrast between recurrence and difference as a means of viewing the sacred throughout its entire work.

Successful leadership is a unique creation that combines the vision of your own evolution with the instinctive desire to discover the verisimilitude of the truths hidden in your inner universe.

A convex mirror placed in the center of artistic composition, in terms of running a retrospective of life to learn from the past, well placed in a microcosm of objects, attitudes and relationships, stated or implied, makes any sign of disorder disappear behind a beautiful facade.

You cannot give your form of expression accents of "the effect of a game of suspense" without arguing the specific views of the aestheticians that give the lecture the authenticity of a great discovery.

Loaded with symbolic meanings coming from a superior intelligence but sensible in every moment of thoughtful and profound reading, forcing me to "continue burning", appearing to be a challenge embraced only by the chosen spirits, the painting I outline here and now seems to be the victim of a misleading vision, the sacred manifesting itself through an attitude hostile to superhuman principles.

Thus, we violated the rule of proportionality between forces and deformations of logical constructions such as explanation, analogy, and deduction. However, the representation of the substance-subject concept seems real.

Leadership: The authenticity of your work contains an expression of the "contest of circumstances" type which is very meaningful and explanatory for the idea: "I define myself as a space of mystery and as a place of dream revelation".

A mind stemming from universal memory, known as the author of "Les Misérables", said that the only paths that open to despair in the dark are tempting. Here is questioned a whole investigation concerning the pictorial representation of the sacred.

At the same time, the artist in me starts studying color from understanding the mechanism of visual perception as a fundamental moment of human existence and expression, having as experimental character that labyrinth of the imaginary in which man is lost among so many mirror games, offering an enchanted, picturesque universe, space of emotional effusions, but also of mystery.

I know that I am at the disposal of an argument that seeks to rationally justify feelings remaining active in an area of the real that is not accepted as a design hypothesis. And an artistic leader engaged in exploring the subtlest side of the significance of darkness knows how to draw up a whole list of challenges in a dialogue that does not have an "a priori" established plan, but which is structured as it advances in discussion.

The expression of an artistic-literary culture and spiritual affiliation to something more magnificent than the sea, the sky or the mountain is the hand that pushes the cradle of a history that turns into a votive picture, facilitating the living in the universe of a story about a genius idea. The most versatile detail of the anatomy of a painting resides precisely in the power of reflection of a combination of two or more secondary colors, from which a primary originates: the conviction of an interesting experience.

True science is based on remembrance, starting from the realm of the story that deserves to be understood and rediscovered, inducing the sensation of entering a space of mystery that offers cherishing and immortality, to the purity of a work of art that is not judged by its logic or argumentation but by the resonance it produces in the consciousness of others.

The Key Testimony Of A Mysterious Art is the very form of expression, energizing and liberating, which you define and use as a variant of concept to develop a new vision that makes you not only an art-inspired artist, but also a leader of the science of personal development.

Source: https://neculaifantanaru.com/en/the-key-testimony-of-a-mysterious-art.html

The Key That Opens All Doors

On January 11, 2010

Transmit to people what you have in mind and soul, without reducing the content of truth on which is based the authentic leadership.

The beautiful words that are uttered by someone are like pleasant sounds in the ears of people. They have an unbelievably great value, and often succeed to influence their mind and decisions.

On an improvised stage, the candidate for presidency is fast approaching the microphone in order to keep the last speech. He is fretting his mind, weighs one thought in all manners: how could he revive people's confidence as quickly as possible, of the future voters. In order to impose his authority, for his idealistic message to be understood and taken into account, it is imperative to reach the most sensitive chord of the human soul. A final meeting with them is certainly an opportunity for inspiration. For only in decisive moments, when he had to bring into play all the resources of his being, he becomes more creative and original. Only now, in the last moment, when everyone are all attention on his words, he gets that unique inspiration that warms his heart and motivates him to make a completely and totally exceptional speech.

The truth, sometimes painful, is like a boomerang, and may turn against the one who knows it. Aware of this thing, the candidate for presidency cannot afford to say false things or too "commercial" but things as reliable as accurate and as practicable as possible. Even so naturally without diminishing his personality, and his chances of being elected. His message, in order to electrify the crowd, must be the one of the fulfilled facts.

Leadership: Do you justify your decisions or choices by virtue of a reason that gains its attribute of dominance by validating the "Call to faith"?

Only one thing can save the candidate for presidency from defeat: to provoke in time a trigger on people's thinking. To show them what are the great features that are hidden in him: absolute determination, iron will, undaunted courage, but above all faith. And, suddenly all his forces are gathering in a real vital energy: *"I am a God-fearing man."*

This statement made in an artistic way, with the voice drowned in tears, with a look into the sky and one in the ground, reaches the hearts of most people, deeply implanted in their souls, being sensitized, moved in a very special manner.

Such a statement, which always has rating, does not force the candidate on anything, and opens to him all doors. Hence, this exculpates him from all sin, he is absolved of any guilt, prompting people to believe that nothing bad is in his soul, that everything he does is for their benefit, and - most important – for the glory of God . Without a doubt, in the minds of most people, the one who lives in fear of God must be necessarily honest, hardworking, ambitious, generous, honest and innocent. It is God, who will guide his steps and will lead him, and so he - the new leader - will achieve the impossible.

Any way of seducing people is, at turning points, lawful and justified. With that lightning genius who bursts into the middle of a danger of death, the leader builds his plan. A plan that should not fail. A plan, by which he would try winning the trust and goodwill of all. And, fortunately, is not so hard to build. Because people trust more in the words of one who claims to live in fear of God, than what is actually hidden and unknown to anyone. That's

right, people can be easily won if the driver is enough skilled and calls for faith.

Leadership: What you are transmitting fundaments a „game mind" that rises a whole mountain of prejudice about your characteristics?

The tight connection, existent between the level of experience and the structure of the Rating privileges assembly – for whose accomplishment you can use ideas streaming from your quintessence, from the forms of conscience that your own decision system maintains and strengthens through communication – it appears in its clearest and most poignant way where attention is at its highest, where there is a search for the authenticity effect.

The leadership level grows according to the tendency to mask this authenticity effect in the benefit of personal image, sending people certain information – that is later on transformed into mood.

In a deep analysis of the authenticity's progression, which places information in emotions and feelings, a few of its fundamental "parts" are well highlighted, illustrating, in the demonstration of an orientation towards leadership, that exact side of morality from the personal value registries – through which the capacities to redefine the perception standards of sent information are distinguished. These fundamental parts represent unexplored areas of you, which intertwine and consolidate each other under the impact of a rich thinking that tends to prove its long-acclaimed superiority.

No matter how the things looked in other circumstances, the leader-followers interdependency itself, by means of the sent information, paradoxically highlights a certain intelligence of the emotions out of which some taste reflections, impulses, values, motivations. These are benchmarks for learning from the leader's experience and for valorizing a thinking or vision that fundaments the adept's convictions in time.

Failure or success in leadership appears as being generated by differences between the information you diffuse and the attitude of those who absorb information.

Someone gave an advice on the web: *„Think that everything you send, as information, fundaments a „game mind" that rises or collapses a whole mountain of prejudice about your characteristics."*

Through speech you activate the "cookies", those suspicions or confirmations fragments – used by individuals to store information about you, managing them in the context of their own consciences, lives and personal interests.

Leadership: In what half of the field you are found out?

Every skilful leader has learned to pretend himself. To be cunning like a fox. To play theater. And to tell again and again what people like to hear, whether it is true or not, whether he believes in what he says or not. The trust is built over time, but can be gained quickly if the leader is creating a good reputation, always invoking the name of God, and appealing to values such as truth, fairness, and honor. Only in this way he can do sensitize people, and can win them by his side.

Just as a football player cannot be penalized for offside when he is found in his own half of the field, so you cannot be penalized by the people if your leadership is found in the area of truth, which they realize and accept it.

On the other hand, if you are caught offside, even if you scored a goal and raised the crowd of joy, all your chances to raise in the leading position will be canceled, and you will be punished with a red card that will remove you permanently from the game called leadership.

Transmit to people what you have in mind and soul, without reducing the content of truth on which is based the authentic leadership.

The key that opens all doors is actually the way, by which a future leader comes to determine people to elect and support him. It is not a key that fits to all the categories of people, but must be constantly "adjusted" according to the educational level and even of the prejudices of the concerned categories.

Source: https://neculaifantanaru.com/en/the-key-which-opens-all-the-doors.html

The King And His Creation

On July 16, 2015

Turn leadership into the most valuable creation, letting yourself led by the alternating moods through which you can showcase the hidden parts of your understanding of life.

I myself would fall prey to inner fires, and yet I was afraid to fight against them, seized by a kind of fleeting madness, like wanderers through infinity, in the unpredictability of the evolutionary process of an existential sense search. The alternation of moods based on which I managed to highlight the hidden parts of my understanding of life and transpose them in a garden full of burning flowers was strange, to pulse the surprise like a mild breeze where the straight current of integral truths would get interrupted.

Literature became a path towards a beyond that called with necessity the deep meaning of my nature, contributing to the transposition of the truths concealed in a high-level language, often metaphorically, in a science that proved to be more and more as a genuine instrument of maturation.

The oven in which the smoldering fragile bones of science and the scented wood of the course of life burned in, the combustion of all remnants of thoughts free after the harvesting of new imaginary evidence, later distillated in beliefs, even if at times an explosion would burst and before me a new grand attraction rose, made my power crystallize, in text, into a diamond. I was the king of a kingdom made up of infinite treasures.

The creation of a thinking that relates to the universe of life, referring to the understanding of a detached and receptive state of mind, aims at choosing a story decoration that provokes an "Amazing ! " feeling.

But literature has a thousand bent swords, and just as many deaths and resurrections. Even if you could glimpse the abyss at the horizon, a lack of inspiration, and I was battered by the feeling of giving up, a voice screamed within me whose hissings gave a certain force, revealing to me a glimpse of world history:

Henry III of Navarre, pursued by archer assassins, said with fear in his heart: "*You believe that I will ever be king again, me, a fugitive?*

Florentine Rene, artisan of perfumes, replied: *"Behold, sire, showing the king a visible star, shining, behind a dark cloud – it is not I who says this, but her."*

Leadership: Can you demonstrate the great meaning of your achievements in the sphere of knowledge, by expanding your hidden dimension to the side of a sense of absolute power and control of reality?

When you know how to orderly use everything that is scattered in disarray, when the inner cry seems to get answered by all the elements of meaning through which subjectivity is realized, in the case of the creative process a certain approximation to superiority through the broadening of the content of the "interest" notion can be seen.

You become more interested in what represents you as an artist, as a measure of those processes of creation that launch the theme, so realistic, so complex and yet so sensible,

which the majority do not master: LIFE.

And through the steadfast perseverance in committing the work conceived after the model of life experience, through which thinking draws its lifeblood, reflecting it in the expressive force of the talent of being, within possible measure that chemistry, that fusion between calling and turmoil that fuels your transformation into a "king" is created.

You become the king of creation when you resist all "deaths" and "resurrections" caused by the lesson of life from which you not only learn how to find the main ideas, but also from which you realize how much more you still have to learn.

Leadership, with the possibilities of applying its laws as fairly as possible in the development of science and man, means to instill your personal creation with an entirely original vision and make it unique placing into it your own knowledge of life.

Therefore, to demonstrate the great meaning of your achievements in the sphere of knowledge, by expanding your hidden dimension, must not result inly in a story that surpasses life, but rather in an overview that lets you better understand its dimensions. Life is a star at which can hardly look away from, and you are its creator.

Experiencing a feeling of absolute power and control of reality can be manifested through an awareness of the relationship between what you represent in the creative plan to change the meaning of life and what you are prepared to learn about yourself in an artistic act, subtle, such as the arrangement of words in a world of writing.

The King And His Creation highlights the degree of acceptance of a style of thinking and reflection on what you've gained through the trials of life, transposed into your own version of being that honors the sense of openness to the highest stage of creation. But, as someone on a web page said, any artistic act starts from experiences, because creation is a way of a being to confront limits, destiny.

Source: https://neculaifantanaru.com/en/the-king-and-his-creation.html

The King In Check

On May 12, 2016

Consider the possibility of moving in any direction a single square, but one that will have meaning in a lesson of self-assessment and self-appreciation.

What immense power of suggestion lay dormant, ever since, inside my brain, in that conductor of energy put in contact with all that defined me on the basis of an understanding of cooperation between certainty and expectation? What kind of unchaining of the mind could introduce essentiality, the idea of total cohabitation of two entities so similar and yet so different, between me and the projection of an absolute superiority?

What property of the matter of transfiguration, through the form and change of a constant potential of reference, could be measured by association with a field of knowledge that varied periodically in time? In what multitude of values of real variable could develop a new clarity, a new projection of the future, towards my benefit, without influencing the final outcome of a few years of life full of intuitive, not just real experiences?

The power to talk to myself, always curious, in an excellent *exercitium mentale,* without the mediation of any vision with a constant potential of determination, always finding myself as being that of before, some *incognus* before knowing, was the result of an absurd game against me. It was the confirmation of the availability of accommodating myself in the face of great or small challenges that my ability of placing myself in the unlimited space of the psyche involved.

Leadership: Are you affected by the reception of a reality with clear metaphysical features in which you can find possible points of congruence with an obsession that leads you to reflection in composing a game that infinitely explores its possibilities of expression?

And this complexity of immersion within myself, of which was capable of surpassing only a master of chess, like Kasparov, like Karpov, it offered me the chance to meet myself in a memorable match with a *homo obscurissimus*. Thus, it was justified my placing along an imitation of the dimension of reality, in the virtue that everywhere operated a sort of causal chaining that diluted my essence in a composition of new forces, making it easier to understand.

I was manifesting the same mindset of Dr. B from Stefan Zweig's work, violently jerked from the accepted normal, having nothing other than this absurd game, called chess. Something inside of me wanted to prove its justice and I only had to combat the other one within me.

The only game to infinitely explores its possibilities of expression, through a forced interpretation of the real winning situation, had as a main stake the double attack: first I would find a good reason to reproach a certain guilt, then I would look for an excuse because the best way to evaluate my true value escaped me.

It was a sort of bewildering obsession that not only attacked my brain, not only the psyche necessary for the perfection of a winning status, in a phase of confusion preceded by lucidity, seemed to be rather an effort of the spirit in the likes of an experience at the limit of the paranormal, but rather maintained me within the narrow limits of an invariable square.

Ah, Check ! Sorry, but there was no such thing, I was defended by a bishop.

Leadership: Are you at the point where it begins and ends that unique action of putting all contrasts into motion, whose sole representative is the stalemate?

Leadership, in the phase of oversupply of revealing information, over which only individual beings focus their attention, those who experience the cold thrill of the unbearable *"Who The Hell Am I?"*, has as a first coverage area that power of incursion in a game with a double profile: a profile that use a "King" piece, and a profile that use a "Bishop" piece. Two contrasts that attract and repel each other at the same time.

The King symbolizes the battle of man with existence, his positive version, wanting to conquer his inner cries of passions far away from the world, dominated by the exponential tendency of escaping from the real, but at the same time, attached to a continuous and sufficient challenge to battle against himself.

The Bishop, proving to be often the only obvious solution, is man's slip into dementia. It is the mental condition that the inacceptable deviations of personal experiences create in every moment of life, pushing him to not think clearly. At the same time, the Bishop can represent the determinant of that state of vigil that allows you to focus on the reference points of your own being that are not developed enough to ensure a moral and emotional balance, optimum and safe.

Leadership in terms of "pawn against the king" has the meaning of an initiatory path to that self-knowledge revealed by the consciousness of the choice of eliminating the ego that demands its right to be the best, and only to preserve the state of inner peace, whether you are experiencing success or failure.

A stalemate is also considered when the King is not in check, but any move he'd make would put him in check. The man who intends to dominate his character and win ground in the process of self-discovery, which he will be forced to face anyway, to connect to a new area of manifestation, will always try to find that defining constant that cancels the ability of the Bishop to check.

The meaning of a discovery close to that height of wisdom that conditions an improving of the state of mind, tirelessly requests that "something" of yours in a meta-world, on the black and white squares of creative anticipations, from where that unique action of setting in motion all contrasts begins or ends, whose sole representative is reconciliation, stalemate, as a term of a deeper meaning.

To keep leadership's own state of mind that calls to an attitude of superiority, means to make peace with who you could've been when you thought and acted as if you were someone else.

The mathematical and strategic brain of the great game, the most powerful catalyst of the psychic power sphere, is responsible, in this regard, for the spectacle of a key combination of moves, being the subject of accepting the validation of a logic of the type *"move in any direction only one square, but one that will have meaning in a lesson of assessment and self-appreciation."*

The King In Check occurs when you try to combat your alter-ego in an excellent *exercitium mentale*, without the mediation of any vision with a constant potential for determination, finding yourself to be the same as before, some *incognus* before knowing. It is the result of an absurd game against your own being. It is the confirmation of the availability of accommodating yourself in the face of great or small challenges implied by the ability of placing yourself in the unlimited space of the psyche.

The Knower Of Mysteries And The Master Of Labyrinths

On November 14, 2013

Try to look from a different perspective at the mission of your inner discoverer, so you can rise to a new understanding of the relation between leadership and science.

Unleashed thoughts filled my lucid mind and my conscious became a branch of complex experiences. Everything faded before my eyes, the living testimony of a deep disorientation, which triggered powerful and scary hallucinations, deforming the reality's image. Because an unsupervised part of myself, a new character of my mind rose unhindered so high in the spheres of transfiguration and illumination that I could have encompass all of this Earth's existent laws.

I fulfilled my transformation in a liberty space, through a crossing beyond powerlessness. By adopting a new distinct and particular way of *"being",* which reached beyond unfamiliar contexts. As if all these demons in my head, trapped in a vision beyond intellect, made real through vivid pictures of an unavoidable future, would have been tied by an invisible force that paralyzed my will to understand what was going on.

Exiting the labyrinth is made with Ariadne's thread, symbolizing a keen mind and artistic spirit, even if you feel abandoned by the world, struck or wronged by a reality beyond your understanding.

In a certain way, I became the prisoner of my own illusions, who knows why this is good or what is wrong, any cognitive or perceptive error representing a communication problem between the desire to transgress the conventional and the narrative skills of a contrasting fragment from life lived in the depth of a writer who isolates himself in anonymity.

Unmistakably, this secret of the unpredictable always surrounded me, perturbing my mind, suspending it in a fortified reality. Its inclusion in the labyrinth of contraries, embracing the unknown, recreating the thought that had the magic of exploring the unconscious and setting free the fixed rules, put me in difficulty. Because I started to discover the phenomena I had carelessly overlooked. Undoubtedly, the adventure I had set on, that of knowing and exploring the subtle energy of approximations, blinded my eyes – unused to the contrasting elements that distracted my attention.

Leadership: Do you strengthen your understanding of yourself within a knowledge that develops by constructing the concept of "a narrator who elucidates mysteries in the horizon of seeking an intelligible world"?

Between what I had expected from a great experience and what that experience really meant, there was a reverse connection, a huge breakwater that cut the road whose end I could not see.

Two entities were found in a *one-to-one* optional relation at both ends of the wire that tied me to a new aspect of my science. More precisely, an identifiable entity only in the field of fantasy. And an entity whose distinct and independent existence, including, its suggestive expression, was beyond any constraint or contestation of the present. Oh, God, what was I given to endure?

The car of my mind was moving towards a private, unconventional space. Like the *normans*

that, lost in the fog, lead their phantom ships to the endless nights in the hyperborean worlds, always navigating towards the sunset, discovering islands and unknown lands. And in this private space, giving voice to the unanimous feeling of communion with the future through the possible, all elements gathered together and focused on what truly mattered.

Probably the phenomenon, amazingly new, haunted me only because I had wanted to reach the essence of esoteric knowledge. Thus, to accede at the status of a phenomenal man. And the thirst to mentally place me in an inaccessible future, in a space of subtle matter that only scientists could animate, projecting me in infinity, was the sign of a satisfaction after the huge development efforts were acknowledged.

But if it's true what someone said, that from a weak disability comes the need to transfigure and the emergence of a phantasmal imaginary, then I was the product of a delayed reaction of the disorientation triggered by the hidden shape of an internal tension, generated by the desperate attempt to push myself to a superior evolutionary level.

Leadership: Can you separate the constitutive elements of the relation between the two entities that generate the whole of your evolution, without deepening into a narrative frame in which the main thread of the action is replaced by all the wires of a complex intrigue?

Considering that leadership can be identified with the activity to assure a new way of personal storytelling, with the relevance criteria application to the production of "accessories" necessary for the imminent quality leap towards the reception of the new horizons of thinking, we may be able to undress any reason that isn't lit by the sparkle of the perfection of a scenario that conditions the understanding of life. Moreover, by the satisfaction triggered after recognizing the huge self-development efforts.

Deepening yourself into a narrative framework where the main thread of action is replaced by all the wires of a complex intrigue it means to reveal from a whole set of interpretative elements that the only option of rendering a concrete reality that allows readers to better focus on the phenomenon "A life that finds its focus".

But what lingers in the sense of such ingenuity movement, in the sense of *back-and-forth* tendencies, relativized, towards a block of knowledge that isn't so close to the Triumph Arc of excellence in scientific research?

Well, promoting the growth of the usage percentage in unfamiliar contexts, to some visions beyond intellect, made real through vivid pictures of an unavoidable future. This is the essential part in the process of reaching a satisfying reality, efficiently ensuring a kind of progress.

Leadership: Do you follow the main thread of an action that is woven around the hero of a script that allows itself to be recognized as someone else's question: "Is that subject not too abstract and too banal?"

Any absolute accomplishment encompasses in itself the total amount of combining possibilities of real and imaginary elements, exploited in order to support own hypotheses and research activities. By applying only the mechanism of the option to have a broad professional horizon, building the ramifications of a tree of the future, an image used especially when you try to reproduce in reality an new thought pattern, you will be able to dominate any scientific hardships that fundamentally come from the two essential major premises: *"can"* and *"can't"*.

Two entities generate "the whole" of your evolution. One of the processing of complex information, the other perfectly finishes the knowledge surface that continuously reduces your limitations.

If you separate the constitutive elements of the relationship between them, so if you put science under the mark of particularity and ambiguity, then you'll never succeed to reach beyond yourself and convince yourself that going forward is the right direction. Do you always want to experience new challenges and put in the equation of research the same trivialities?

The main thread of an action that is woven around the hero of a writing of great originality twists around the science of creating a reality transformed into an unexpected intrigue that lures you to go through to the end.

The action is determined by the storyline of the story as a source of inspiration for the reformist understanding of a distinct mentality.

The Knower Of Mysteries And The Master Of Labyrinths are two faces of the narrator who has the courage to soar to experiences establishing an intrigue involving a series of adventures and emotional moments, weaving all those valuable and unknown elements that turn he himself into a story.

Try to look from a different angle at this mission of the researcher in you. Let yourself dominated by the ability to accede to a new understanding of things, of the relation between leadership and science.

Only someone who navigates in the private space of subtle matter could be able to create the indirect foundation of an infrastructure that allows the exploitation of particularity and conserves the individual independence and existence of those created for leadership's development.

Source: https://neculaifantanaru.com/en/the-knower-of-mysteries-and-the-master-of-labyrinths.htm

The Knowing Being Whose Reflex Is Becoming

On October 10, 2013

Scan the whole structure of your orientation forces in order to discover the guidelines that could have a positive influence over your professional level.

Death doesn't have much waiting left. Invisible, this suspended body regulates all its liability functions entrusted by nature and waits for a sign to take action. It announces its presence silently as it receives the necessary space to unleash unpredictable and compromising forces that accelerate their supreme will vectors in the direction assigned by destiny.

But even death starts to doubt, a lack of continuity in its projects, in the leading act, a premature failure of the operating system when the human mind retakes its focus and remains constant in its results, in the vicinity of a spiritual and spontaneous surface.

Leadership: Do you project your goals on the basis of authentic reality, based on the individual experience of previous knowledge, by your own understanding and by the interpretation of your own being that someone else proposes?

Hannibal Lecter gives no conclusive clue about catching the murderer, just bits and pieces of flashbacks and questions with ambiguous answers, impracticable mental and emotional roads.

Accordingly, Clarice Starling must use her mind, scan her whole structure of orientation forces and grant them certain acceleration towards a fixed target. With one try, she has to bring her active elements to a perfect stage, controlled by intuition, sensibility and conscience. Unprecedently, to achieve a change of substances and energy in her action environment.

The FBI draws a map of the committed crimes. In the surroundings, somewhere there, all alone, Buffalo Bill is hiding. Clarice, hurry up ! Poor Catherine's life depends only on the agility of your mind. Time is running out !

Just as an archaeologist grants certain finesse to the movement of his hands and body in order to dig out a priceless object, Clarice schedules her mental decoder and diligently looks for the appropriate channel at the number of the region where she could find some obvious answers, tracking at first the application pattern of a systemic algorithm. Her mind creates new judgment reflexes; it assumes other valences, which encompass reality.

Clarice has a difficult and ambitious task ahead: to invent a general orientation scheme, thanks to which, she might discover the guidelines that could influence the destiny of poor Catherine, kidnapped and sequestered by Buffalo Bill. But in order to reach her aims, Clarice has to introduce a unique reasoning in the evolution of her orientation construction.

Basically, she is on a mission to discover, behind becoming a professional, a being who knows the human psyche, whose reflex is this exact becoming.

Leadership: Does the prospect of what drives you towards achieving results pushes you to be completely different, against your will to simply recognize a certain reality?

Clarice overlooks a single aspect in this complex search for clues: she does not realize that

someone else has actually programmed her whole mentality, that in fact she is forced by Hannibal to become someone else, a psychological product with much deeper qualities.

Practically, she engages in a difficult approach against her will to simply recognize a certain reality: that in fact she is a guinea pig who cannot make decisions by herself, but always waits to be given support in the search for information, a certain frame of reference (intellectual, emotional) to help her follow the right path of clues and discoveries.

Based on what criteria do we prefer an „industrial" way of thinking, that generates poor and subjective perspectives, instead of a way to approach a knowledge well-grounded in the rough material of a judgment that awakens and maintains interest for research activities developed for the benefit of becoming, requiring the same practical considerations?

Leaders' advancement towards a superior professional level, due to the large scale production of judgments, calculations and logical mechanisms is very pretentious. We reach a situation where we achieve different estimations, assumptions and scenarios about the nature of research, meant to satisfy a one and only hypothesis. Thus, a certain ascending evolution of leadership is registered, although small in comparison with true evolution.

In this case, it turns out insufficient to discover complex and multiple guidelines that could majorly influence the existence of a man subject to a negative foreign influence, having within its boundaries a continuous rush of clues and suspicions.

Leadership: When confronted with a life test, do you allow yourself to get carried away by the tendency to position yourself, generally, at a level far below your own pretense of being "privileged" in a particular science?

Two ways of thinking are defining for developing leadership. Rational and analytic thinking, corresponding to the evaluation of research results, which lead to reaching a moral and social target. And the thinking that grants certain acceleration to its own leadership potential, but corresponds less to a productive becoming towards something higher, towards an excellent self-knowledge. Between the two, the first usually wins.

The option to generate value, behind becoming professional, is achieved according to somewhat strict criteria, according to certain stability models in the practice of leadership, according to certain rational rules and certain arguments. Having as objective a deeper knowledge of human nature and its transformation, even after the interpreting type of the orientation scheme is achieved based on the judgment reflexes that must separate the leader from a stoned analysis and knowledge system.

Leadership implies a consequent monitoring of consequences that hypotheses and conclusions, and obvious or uncertain answers have at a professional level. By sustainably covering a profound way of introspection and awareness, but also thanks to a coordinated intuitive vision, sensibility, robust scenarios and unique reasoning that influences research, you have to bring your active elements to a perfect stage, in order to trigger the becoming process.

This becoming is reflected in your results. And it depends on how much of the human psyche you know.

Leadership is the experience you get through autosuggestion, or a personality transfer that is not available to everyone, noting that you must not turn into an experiment for someone else.

The Knowing Being Whose Reflex Is Becoming points out the road a leader has to cover in order to achieve the expected performances. This road, that is expected to have an ascending trend, is inimitable and it's build in time. It can have a course full of obstacles and detours. Or it can be straight, depending on the leader's previous knowledge, abilities and experience. It isn't built according to arithmetic formulae, but it always involves elements belonging to the unique and personal development fund.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-knowing-being-whose-reflex-is-becoming.html

The Labyrinth Of Darkness

On December 01, 2011

Bring your contribution to the development of the people's character, by stimulating the exteriorization of their inner being.

Do you remember that emotional scene from the movie *"Meet Joe Black (1998)"?* Susan takes Joe to her father's library. She tells him, pointing with her hand to an older clock:

- When I was little, my mother used to say that you could set your heart by this clock.

- Could you? He asks.

Joe smiled at her with sympathy. He had the impression that understands what was in her soul, but literally, he did not suspect not half as much. He felt that his emotions are increasing. Around a few seconds, he examined her in silence. He had not ever been until then so isolated from what he knows, had not ever confronted with such an impact of unknown feelings. In his mind dwelt an impenetrable darkness.

At her turn, Susan did not have any reference point, nothing that would help her distinguish reality from illusion, which would help her perceive the feelings of the Joe's soul. It was strange, enigmatic, scary, but in a way that aroused emotion, not in one that would make her feel threatened in some way. The effect of darkness on her sense of "orientation" became of secondary importance.

She does not need to understand everything about his essence. The sole impact of this fundamental step - closeness to him, the desire to give herself to him, despite the fact that she could not penetrate the unknown of him – it was enough to arouse his interest. She looked at him with that hope, joy, faith, spiritual contentment that only a pure heart knows it.

Susan seemed to read Joe's thoughts: *"I don't know life; I don't know that feeling that gives you amazing thrills, which is called love."* However, she seemed to say: *"Don't worry about this. One day you'll understand. "*

Leadership: Your destiny is predetermined by the expression of the soul's gratitude which must be given the greatest freedom of interpretation?

If we say that leadership involves some modeling of interpersonal relationship experience, then we allude to a multiplication of direct and subjective means of transmission of appreciation, recognition, approach, attachment, satisfaction and confidence. These small power systems with positive energy, but also with a certain amount of appeal, which cancels any possibility of compromising credibility, can be diversely multiplied.

We can think, for instance, not only about the personal value transfer impulses, generated by life and spirituality pattern, but also about initiating spiritual experiences where destiny is predetermined by the contentment of mind. A considerable baggage of such experiences becomes available to individual choice of a new state of life, lived in joy and gratitude.

He who wants to contribute to a sustainable leadership does not take refuge in a closed

universe, where there is no possibility to engage in interpersonal relationships, based on loyalty and understanding, but something more than that. He becomes a combination of attitudes and states of expressing human need and solidarity, feeling and intelligence giving him power to convey, understand and assimilate emotions – all dosed accurately, depending on life experience, after a random scenario.

Before you give yourself a freedom to interpret your soul's satisfaction, at least comfortable, you have to find a direct connection between what happens to you and the causes that caused the events that marked you.

Or we can think, for example, about the modeled stimulation of human factor, probing in vast deposits, still unexplored by those directly participating in the identity formation and development process, which takes place in a permanent dynamic throughout life.

Leaders are very close to this kind of experiences. They always move towards this horizon of understanding and spiritual fulfillment, full of interest and momentum to combat any form of "opposition". They do not change direction and move towards a direction where people without emotional baggage abandon, wanting to end up with an entire attempt to form a convenient reality, supported by finesse, sincerity and affection.

Leadership: Do you run away from something you do not know in the hope of freeing yourself from the old monsters who have consecrated you to a vocation which is achieved by pushing the self beyond the accepted limits of consciousness?

Those who run away from something they do not know will never be able to rise to the standards of motivation and spiritual contentment imposed by a momentary state that passes with great haste.

The soul of a human is made from small pieces of feelings, of thoughts, desires, emotions and values. And your duty as a leader with a great power of understanding is to unite all these fragments in order to reveal the pure pattern of everyone. Nevertheless, for this you must seek the principle after which you can connect these fragments. This is at your fingertips.

Just as vitamin D it is produced in the body through the action of sunlight on the skin, so you will be able to increase the effect of resonance of your leadership according to your ability of connecting states of mind, by plugging them to that switch that lights up in people the light of change and becoming, of revitalizing their lives.

You could instill more easily the people's confidence people in you, if you put emphasis on their spiritual content, if you help them discern what they really are. For this you need to capture the best aspects that would excite their interest, to look deep within their being, especially from the angle of your contribution to their "recovery".

The motivation of an unpredictable transformation is what surprises you in a short moment of doubt and lures you to tread on roads you do not understand, but that fundamentally change you because you experience them through the way you share them.

On what you lay emphasis in leadership? Are you running away of something you do not know in people? Do you lack that desire of penetrating their entire spiritual labyrinth in search of their true identity? Can you set your heart by the clock of their emotions and, implicitly by their entire way of being? Is there a very important aspect of your relationship with people that you overlook?

The labyrinth of darkness is your chance to connect to other people, to integrate yourself into their world.

The true human nature is like a dark labyrinth, shaded by many feelings and emotions – you must penetrate into it, to banish all doubts, then to choose and direct the positive feelings toward a source of light. The more you know about his essence, the more you understand his true spiritual content, the faster you will find the best path.

Conclusion: In leadership, you are working with people and for people. They are different in education, culture, character and behavior, at the same time they are different by the ways of externalizing their feelings.

In order to make them your allies, you need to know including the hidden ones "*inside an impenetrable shell.*" Starting from their careful observation and up to knowing their true nature, you have to get over a dark labyrinth. However, armed with patience, perseverance, appropriate means of communication you will get to know their feelings and ideals, you will succeed in mobilizing them in order to achieve the common goal, which is light at the end of the labyrinth.

Source: https://neculaifantanaru.com/en/the-labyrinth-of-darkness.html

The Last Confession Of An Assassin

On February 21, 2012

Optimize your emotional personality, by focusing the antennas of your soul towards the inner depths of the other people.

The past was mingled with the future and there was nothing else besides that last moment that the greedy time could not snatch it without leaving a trace - the moment when God gives you from his plenitude of good will one last chance to confess your thoughts and hidden feelings.

The bullet went through Leon, but did not kill him immediately. Stansfield, the corrupt cop, cold-blooded approaches his victim, finally pinned on the ground. The two killers were face to face.

Suddenly, the memories returned alive in the mind of Leon and he saw again the image of Mathilde - more beautiful, more charming from all his memories. For the first time in his life of an assassin, there was something bigger and more ambitious than the crime. It was the sensation of the clean conscience. Love, its thrilling story, opened the secret depths of his being - because once, a judgment of God forced him to fall in love.

Leadership: Is the hard part of the denouement predicted to you by destiny the "paradoxical courage" of giving up on yourself in the use of the meaning you give to life?

The essence of the last words. Stansfield has bowed over the exhausted and the full of blood body of his victim. Then Leon, with his last powers, removed the safety pin from one of the grenades attached to his vest and put it in the hand of his rival. Then he told him in one breath, with all the humility from his heart: "This is for Mathilda ! "

He said these last words as if he wanted to reveal the content of his soul, to wash his sins, as if he wanted to absolve himself of all the crimes committed, by his awful guilt before dissipating from this world.

As if the soul of Mathilda had thrilled into his consciousness and, filled with a pure love to this little being, who had made a place in his life, pushed by the most pious thoughts, by the warmest feelings, to avenge the death of her parents murdered by Stansfield, by making in this way a service for her. This was his only good deed in a lifetime - to kill another criminal out of consideration for his dear being. Through a genuine act of conscience, Evil defeats Evil. BOOM !

Leadership: Did your reality become an unwanted experience, to which only the opposite manifestation of your personality can resist?

If you want to add meaning to your life, first add meaning to the world revealed to you by your attachment to someone or something. For approaching the principles of the art of leadership, you must always remain yourself – deep in the way of thinking, honorable deep down in your soul, which is to love intensely your being, with and all the attributes and qualities of an image of a "The Other" too little taken into account.

The opposite manifestation of your personality, through the forced creation of a parallel

reality, is achieved through the permanent pressure exerted on you by the obligation of placing yourself first in someone else's life, or vice versa, to place someone else first in your life.

If are not glimpsing nowhere in your being those beneficial emotions, which aggregated to give value to your existence, guiding you towards a better way, if you are not animated by the ideal of self-knowledge, then your leadership will lose expressiveness and reliability. In another train of thoughts, you will become blind and insensitive to what is going on within you and around you.

Just as the kidney eliminates substances, which are no longer useful to the human body, thus participating in the detoxification process, so and you, in order to ensure the spiritual foundation of your being, you must obey your leadership to a process of "detoxification" - that is to eliminate those personality traits that harm your Ego.

To thrive when you get to the steep slope of a height does not offer the amplitude of vision, first seek to surpass yourself by returning to those feelings that draw attention to the inability of recovering the memories of a past that stubbornly ceases to pass.

Leadership: Can you manifest your personality in an environment devoid of an echo, without forgetting about everything that is inside of you?

An environment devoid of an echo is a space in which you feel both at home and alienated, without anyone fueling it with life passion in the patience of the present moment. It is a closed space where emotions exist, yet are never brought to light. It symbolizes forgetting yourself in the hands of the will of a Providence that gives meaning to life only when you make out of love the point of reference of the center called "deviation from the ordinary".

Do you remember the poem "Manfred" by George Gordon Byron? The spirits are offering Manfred certain advantages, but the Byronic hero remains at the only thing that he wants, forgetting: *"This is all I ask, not to forget all that is in me."*

Precisely what did Leon, the hero of the movie *"Leon - The Professional (1994)"* – has not forgotten all that was best in him in the last moment of his life. Mathilda has contributed to the return of his human feelings, by inducing him the capacity to express those feelings, which had the force of ordering his inner world.

How do you fortify the personality of those around you? Do you manage to make from a person a better human being, by enriching and completing his intense feelings, and humanizing the essence of his nature? Do you have the capacity to express feelings that can induce to others the same or similar feelings?

Do you manage to imprint in people's consciousness, by the means of your leadership, those three pulses of human becoming: the spiritual ideal, the ideal of reason and the ideal of knowledge?

Be everything you can be, no matter the context you find yourself in and in which change takes place, following your strongest feelings.

The last confession of an assassin highlights the element that explains and makes us understand the soul of the one close to us, putting us forward, in a concrete way, the sensitivity and the emotional state that dominates his thoughts and actions, that is his

spiritual existence, of which these thoughts and emotions are dependent.

Are you the owner of that extraordinary power of penetration of the individual human ego?

This force is mainly the result of a special consideration for those who do not know their true Ego, for any vibrant feeling and for how this feeling it is externalized.

Accept the equality. Look at the people without prejudices, without hatred, but with the passion of a skillful leader concerned mainly with the human nature, cognitive or behavioral. Optimize your emotional personality, by focusing the antennas of your soul towards the inner depths of the other people.

Conclusion: It is said that the heart knows ways that the mind does not suspects. Understanding people, knowing their innermost secrets of the soul, you can direct them, by speculating those hidden qualities, of which even they are not aware, in favor of achieving the excellence.

Source: https://neculaifantanaru.com/en/the-last-confession-of-an-assassin.html

The Last Hundred Meters

On January 12, 2009

Prevent the erosion process of your potential, by creating a positive impact on your actions.

Being the best, to reach the top position is not exactly the easiest thing to do. At the stamina test, the athletes who are always on the first places on the podium are those who are truly determined to win. I mean those who act with more intensity, with more desire and giving everything especially in the last moment, at the end of the race. Just like at the stamina test, high level performers increase the speed exactly on the last hundred meters on their way to excellence.

Before reaching the summit of success, top performers had to confront a lot of obstacles and went through a lot of attempts which have not resulted so well. But for them this was the stamina test, the big training which leads them to success.

Leadership: Can you add value to the role you undertake, constantly claiming that you are someone other than you really are?

Our personal and professional value flows from the depth of our own being. By this, I mean the extent that gain our trust, faith and will when we exercise our competencies. We can prevent the erosion process of our potential (which ensures that differentiating note that we need in order to function effectively) by creating a positive impact on our actions.

The analysis of the map of our being comes to help us, allowing us to find out the weakening of our own powers of resistance and persistence (which give force and brilliance to our potential) and to eliminate those extreme situations, in which we cannot highlight our qualities. Such a map is called the "map of depth" because it fragments every element of personality, eliminating those factors that influence the character in a negative way and impede your most efficient functioning.

Therefore, for a more accurate assessment of those parameters that do not lead to the optimizing of your functioning, it is needed for you to resort to the analysis of a special map, in which are rendered the differences between attitude, character, talent and intelligence. Do you know how to orient yourself on this map? Do you know where to direct your attention and energy so that your performance to grow and to achieve your goals?

To constantly claim to be someone else means to assume an identity that is not sufficient for itself but is rather defined by the relationships with the trophies of the victory gained by identifying a direction of action placed in the middle of the "unexpected".

Just as the flu is caused by a virus, not by low temperatures, so the decrease of your potential it is due to the erosion of your value creation leverage, not necessarily of your poor professional capacity and performance. This lever has an "arch" that pushes you forward, which helps you do some jumps in your own development - only if you define your attitude towards life, towards those qualities that you really need, towards their effectiveness in practice and the compatibility with their own skills.

Count Zeppelin has remained in the history of conquering the air, not so much by the famous discovery – the flying airship – but by imposing a creed that echoes around eternity:

"Defeated is only the one who thinks he is ! "

Failure exists only for those who give up in the last hundred meters. Like the gypsy at shore, they drown even when they are very close to the goal they have established. As a consequence, everything they did, everything they have been through was in vain. Everything was hard work without meaningless. And I'm not referring to the lazy people and lacking in ambition, but those who work hard and capable of much more, who really had the desire to affirm, but who didn't have the needed "strenght" to reach final, to achieve the intended goals.

The role a leader assumes is like the good star of the discoverers that emerges when you experience the whole unity of life in the very unity of the mission God Himself has set for you.

Winners are noticed on the last hundred meters. Winners go on even when they think no power. Nothing brings them down; nothing makes their rhythm slow no matter how hard the situation would be at a time. They are so stubborn and firm in their decision, to win, to succeed in any circumstances that they are willing to do many efforts. Therefore, in their case, success has nothing to do with destiny, but with a determination to be winners. And winners know that the result of their last efforts is noticed at the end of the course, on the last hundred meters.

Prevent the erosion process of your potential, by creating a positive impact on your actions.

Source: https://neculaifantanaru.com/en/the-last-hundred-meters.html

The Last Memory From The Land Of Sight With Eyes Of Immortality

On April 22, 2020

The great work of creation is the result of nature's need to be dominated by the superiority of the spirit of observation and by the living sensitivity of the artist enchanted by the beauty that does not drain along with life.

Two images collided in my head, full of charm, full of color, full of emotion, as if they were part of the creation of a painter who could not expose his canvases painted in time with great care and much soul, thus losing the chance to be understood in all the splendor of his genius.

The first image, of a leaf that chases, chases and chases again to that relentless call of a possible time only in a fairytale landscape, included in a dream full of magic. The second image is the artistic description of a May rose, freshly blossomed, prepared for a unique adventure in a landscape of rare beauty, where time seems to have stood still.

If I had not been the prisoner of my mind that belongs to a dream about the great representations of art, because the dream is also an embodiment of my mind filled with the symbolic charge that only nature can understand, I would certainly have directed my mind more and looking at a life beyond the spell of a divine comfort. Because nature, with all its elements, sublime by creating the taste of beauty and grandeur, gave power to my eyes to look at what no one can see, guess or discover, turning reality into a dream full of sublime images.

And behold, the leaf of the dream comes out of my mind slowly, with much compassion, with much impetus, and is seen through the small meanings of the associations between faith and science, between creation and creator. It doesn't take long for my eyes to reconcile with a view detached from Simona Popescu's Exuviile, capturing a raging green that stretches in uneven characters further: *"Nothing is nobler than the single gaze that connects two hearts with one look."*

Leadership: Does your creation have that unique quality of observation and that power of the eye to penetrate the depths of a reality that provides visual content based on the idea of aspiration to the heights of a spiritual world?

And here the leaf reminds me of myself, of my face, admired in the splendor of the trajectory of a truly visionary artist, in another state of nature. I think that in the depths of its soul it cared for me a lot, because it revolved around me like around infinity, hoping to enjoy the delight of my eyes in the space of a superior transparency of memory, so as to produce a doubling of the being in a new unit. It also felt that it was being pushed by an unseen force to acquaint me with a special way of discovering art in the life of the Creator.

My horizon becomes the transparency of a superior infinity charged with the charm of the memory of my being, in a dream caught by the eyes that never tire of looking at the great metamorphosis of Creation, in which I myself am the ferment, the emblematic generator of an infinite semiosis of metaphors that value elements of the visual alphabet.

My eyes understand the words of the leaf through visual language, so that the painter can capture a special psychological moment in the life of the model, right on the line of an exacerbation of artistic coordination. I want so much to be part of its shape and color that I feel that something of the divinity of nature, of its greatness, is synchronized with the

beating of my heart.

Therefore, the idea of aspiration to the heights of a spiritual world comes from the synchronization of the act of creation with that particularity of nature to be in permanent dialogue with its own image through an enlightened understanding, a mystical experience.

Leadership: Can you enrich visually perceived content with imagined content enhanced by the hidden, intrinsic utterance of the means of expression?

I understood why the leaf lets me touch it without disturbing it, as if bowing its head to the joy of being part of my universe, accepting my touch without overlapping with the reality of a creator who restrains chaos, leaving me to extract the images myself artistic from what is seen in its depth. Because it also experiences an immense joy, that of not being forgotten, lost in the sight of an art of an indescribable splendor and sensitivity, which only the artist can discover in a story full of colors and charm.

The chromatic chords, the contrast between light and shadow, the personification of a concrete impression, the memory of reaching an external form of nature, the form of receiving beauty in a setting full of fantasy and flavor, make their presence felt through the moods that, when gathered together, give rise to spiritual energy meant to maintain a sensitive personality. Am I the symbol of a being of nature that no one understands and perceives as an archetype of human sensibility?

I was the leaf that fell on the shoulder of Emperor Maxentius before he drowned in the Tiber in the battle of Milvian Bridge. This makes me believe that I belong to a descendant of kings, the magic of my touch, tender and invigorating, being his last memory from the Land of Sight with Eyes of Immortality. Time, nature, the wind, led me in the path of the gaze that never forgets the beauty of a world lost in a bizarre and confusing mixture of history, ideas, languages and dialects.

And only you, the One who writes in the universal voice, have the right to place me somewhere in a Dalí landscape, with liquefied clocks in the foreground. And if I am the endless Creator of the Universe, the only one able to speak to nature, to turn into a leaf so that it can be the main witness to all the important moments of history, and to which no one has answered with the right look, then to me it is time to say these words, which I hope will not be in vain:

A gaze that endures and passes the test of time is the manifestation of the power of the eye to see in every being a ray of light, and in every element of nature a being full of glory and greatness.

The Last Memory In The Land Of Sight With Eyes Of Immortality was when I met a leaf, or rather, when the leaf appeared in my field of vision to be immortalized as a world under the spell of an endless story.

I look up with a dream of mysterious longing for a loved one and look into the colorful eyes that embrace the greatness of nature. You're right, nature answers me, your eyes are so dear to me that I will never miss them.

Source: https://neculaifantanaru.com/en/the-last-memory-from-the-land-of-sight-with-eyes-of-imm

The Last Ray Of Light In The Dark Hell

On March 06, 2011

Come back to yourself, so that you can relate to what others feel about you.

She suddenly realized that she was facing the biggest test of her life and she didn't really know how to cope with it. The people's law, the masked ones from the SWAT troops, grabbed her on the corridor that led to her apartment, where "her foster-parent", Leon, the professional killer, was in. One of the men put his hand to her mouth and asked her in a tone that inspired only fear.

- Is he alone ? Does he expect you ? Is there a code or a way of knocking at the door for him to know it's you?

Mathilda quickly understood what other misfortunes she should await. "Leon will die if I don't help him somehow", she told to herself. This thought threw her into a boundless despair; she oscillated for a second. It was impossible for her not to give heed to the voice that frightened her soul. Therefore, calling for help all her power, all the courage of her heart, showed the man a (fake) code that she allegedly use for Leon to recognize her.

Leadership: Can you accomplish your modeling traits with the contribution of all those items that you complete in the culmination of your existence?

She didn't remain insensitive to his influences. Through her loving gesture of that turning point, Mathilda gave proof of her valuable traits that she had, like humanism, mercy, compassion and loyalty. Without a doubt, she was for Leon that kind of friend that you're sure you'll always find, inspired by the desire to be useful and help you at any time.

If you watched the movie *"Leon – The professional"*, you know that only Mathilda managed to enlighten Leon's soul, being close to him in all difficult moments. And that's because he had the power to make her like him and believe in him; he had the power to bring forth in her the desire to understand him, accept him in her life and conceive affection for him.

To be perfect in your being is to attract in your life the admiration of compromised people that gives you a different alternative to living. And the highlight of your existence is when moral consciousness and sensitivity develops fully, allowing you to assume full responsibility for your actions and for the way you make your willingness to revive the shadowy world that inoculated to you by the fear of being rejected by others known.

Leadership: Do you exercise authority over men by a continuous validation of inner value that they possess in a high degree of strength of enduring a hard life?

The man with leadership qualities has the ability to expand the evolving conception of the possibilities of building a virtuous lifestyle, based on a form of self-transmission to individuals relating to him, he isn't a bore bringing anything good. And by this, I think a function to represent a new perspective, which attracts new experiences and attitudes, triggered in stages, avoiding any inconvenience of constructing a new direction, is fulfilled also by leadership if the leader's authority is not undermined.

In this regard, of a new beginning, a new approach wanting to be superior, combining respect

for life efficiency with sincerity and affection, it could be argued that leadership serves widening man's moral, emotional and behavioral "repertoire" – as a factor of becoming.

The leader makes possible the intersection of several alternative forms of future actions, aiming a greater thoroughness of what his authority means and how it is exercised over people, by a continuous validation of their inner value.

Therefore, leadership probably serves the adaptive function in times of accelerated transformation, such as for instance that of impact with a difficult mentality, within whose limits a new vision cannot fit.

It is what I call "a transfer function" of the model of representing world and life, differently dealing the new conception of the relationship between the appearance and disappearance of a new conscience, felt like a blessing, a time invariant.

Leaders with a huge amount of warmth manage to produce these key factors of human experience, providing significant evidence of support with which they can generate a new light on people's lives. In this regard, we can say that leaders are part of the society's "guidance system". No wonder they work diligently in this respect, because they are often perceived as sources of light shining amid the world darkness.

Leadership: Do you put emphasis on "who you really are" in a continuous chain link that binds you to an "I" that is perhaps the hardest thing to define?

The criterion by which leadership can be considered good or not is given by the extent to which it expresses in a new and personal form your feelings for others. Regardless of your final goal, you should always emphasize your real self. Come back to yourself so that you can relate to what others feel for you.

Just as the image of a painter is formed by the reaction of his senses towards the model - so the people's perception about you is formed by the reaction of their perceptions towards the plus of humanity you manifest towards them. If you want the reaction of those around you to be a positive one, don't ever overlook the human element in everyday life and the importance of your inner voice, which helps you express your affection for others and cries for you to do the good think, expected by all.

The ability to build and maintain healthy relationships is determinant for the way people will relate to you in difficult moments.

Even if Leon seemed like a man who failed to get along with anyone, his heart widely opened for Mathilda, just as the flower opens its petals in the sun. You can determine the appearance of mutual trust if you interact with people and only if you physically fulfill them.

And especially if your Ego places you where it has the greatest chance of being noticed, enchanting a situation where attitude and emotional state relate to the identification of a pattern of behavior and a vision of the world whose existential values and paradigmatic reality can be recognized as being emblematic, defining and representative.

The last ray of light in the dark hell is the voice in your head you must give heed to in difficult moments. This voice tells you : « Be kind and help ». It's that inner voice that emphasizes all the best in you and illuminates your soul and your life.

Do you obey this voice? Or you find it very hard to believe in it?

The most skillful leaders make much of people's ability to express their emotions and feelings in the most beautiful ways, during the darkest hours.

Source: https://neculaifantanaru.com/en/the-last-ray-of-light-in-the-dark-hell.html

The Last Refuge Of A Nonconformist Mind

On October 20, 2021

The existence of an artist can be captured only by comparison with the imposing silence that gives final decisions, but can be understood by entering a hectic world.

I really liked this movie when I was a kid, Once Upon A Time In The West (1968).The final scene is a memorable one, and is played "very slowly, very slowly." It's not about two fearless gunmen testing the edge of their lives with a single bullet, from a proximity that doesn't seem to know distance.These are not old accounts that had to be "settled" now or never.One being haunted by the pain of the distant past, the other being haunted (imperceptibly) by his own equal.

But it is about that moment of monumental silence, when each seeks the gaze of the other, in a single second the whole past unfolds, and suddenly the inevitable happens: man is no longer the maker of his own destiny, but becomes the prisoner of his own failure, from which he can only be freed by death. This moment is haunted by a flawless calm.

Man's character is often manifested by a longing that is put to the test during life, a deep longing that comes not only from his heart, but resounds like a battle cry on the horizon of various and unexpected events. This, until the decisive moment when that peace of mind, undisturbed by thoughts, reminds him of what he has become.

Have you become a new Self, the trophy of a decisive battle, the trophy of an "intransigence" beyond good and evil, or, perhaps, the last refuge of a nonconformist mind?

Leadership: Can you achieve your causal integration in a competition for apparent supremacy, by optimizing the relationship between cause and effect, between the beginning and the fulfillment of an act of control?

As a humble and modest soldier, but devoted to a noble cause, the gunman is not afraid of the first drop of blood that serves his devotion mentally and physically, and in the depths of his interest in firearms is not the slightest bitterness, maybe just a little emotional pain associated with loss, disappointment, grief, injustice.

But the other gunman isn't inferior either. Far from condemning the ambition that we can appreciate in any fearless man, he seems to have the double advantage of discretion: he has the quality of keeping a secret, of being reserved in attitude, words and deeds. Through an intimidating *Urtysnepajdú*, the crazy vibration of a world in agony, he refuses to become the helpless victim of a meaningless world, which he resists with irony and mockery, displaying a sly smile on his face.

But is it not in the essential interest of the cause itself that its most ardent servants have a greater share in a vulnerability meant to lose the horizon of opportunities than other activities? Or would it be better not to sacrifice your freedom, but also yourself, under the pretext of selflessness that makes you put any dreams in parentheses?

- The merit of discretion ! that's all. The only thing you know well, as a gunman, but you can't divulge, even if only the face could tell the truth, is that kind of pressure, the need to fit into a certain pattern of strong people, active and energetic, who know they can do anything, and also know that nothing is accidental on this earth. Yes, it is a kind of intimidating pressure

that you have to use in your favor, and it is not just about looking impassively, but also doing a lot of harm if necessary. It's not just about "making things look good", it's also about the reward you receive after the end result.

The artist of an agitated world discovers himself through the discretion he manifests in an urgent situation in which the possibility of producing something captivating is maintained.

He is an artist because he promotes a state of mind that reflects the essence of the human soul, present everywhere and in everything: that of escaping from reality in order to venture with heroes in unknown worlds. In fact, this is what makes an artist: he starts from elements of reality to outline an imaginary universe, shaped by his vision.

The Last Refuge Of A Nonconformist Mind is the story of an artist who boldly redesigned his life, building his character from the various moods that his models try to take from the plane of objective reality. He calls himself an artist because his work corresponds to reality, but at the same time it offers an evocative image of a lost world.

Source: https://neculaifantanaru.com/en/the-last-refuge-of-a-nonconformist-mind.html

The Last Status Of A Convict

On April 08, 2012

Maximize your potential of relating to the people around you, without breaking the continuous line of your own greatness.

Through the '90s the *"Lionheart"* made a great impact among the lovers of action movies. In short, Lyon Gaultier deserts from the Foreign Legion and reaches the United States of America. He finds his brother between life and death and his wife without the money needed to heal her husband and to take care of her child. For helping her, he gets involved in illegal fighting, at the urging and under the guidance of Joshua, with which he binds a close friendship.

Towards the end of the movie, Lyon is having as his ultimate adversary, Attila, a tremendous fighter with an impressive stature, who had never been defeated. Lyon, despite all efforts, could not cope with him. Being posted twice to the floor, he looked finally defeated.

All seemed lost, especially since Joshua dispelled any of his hope, by saying to him:

- Lyon, does not worth ! Stay the hell off ! That dude's gonna kill you ! I made a business, we will share everything as I promised ... Lyon, listen to me, I bet everything on Attila !

And these imposing words, painful, this shocking news - perceived by Lyon more as an offense somehow against his performances - coming from the one who owed his whole trust, loyalty and obedience, have had the opposite effect, by stimulating his internal energy and his physical resources.

A scream came from the bottom of the heart "NOOOO" has triggered in Lyon that anger, the reaction of refusing any restraints. Accumulating in a single moment a hatred, a huge thirst to win, as would be absorbed all the energy and all possible Human Resources, Lyon has raised for the third time from the floor and applies the coup de grace to Attila, followed by other several decisive blows. The great titanium was defeated.

Access to the most painful realities is conditioned by how you perceive defeat on the scale of your own limits, and depending on how you define your victory in a vaguely defined self-image.

If you cannot get close to a complete defeat, you will not be able to figure out its value. Because defeat preaches the proud exchange of one belief with another, giving birth to a completely autonomous mind and feeling, not only removed from God, but even excluding Him.

It may happen that in assessing your own leadership model to orient yourself after some values , ideals or principles that may not meet properly your status or of the other people, and thus to omit the "signaling points" which indicates your position towards them.

These signaling points are nothing but a succession of feelings, reactions, decisions, thoughts, experiences - interrelated, which optimizes your process of transformation in its entirety, being more a deterministic process - that conditions your access to the inner realities of other people.

Leadership: Do you demonstrate the opposite of a good by the result of a selfish bet?

The convict waits for his sentence. After the fight against Attila, the two friends Lyon (the winner), and Joshua (who bet against him), meet face to face. And only in this moment of supreme honesty and hard test for both - of inner reconciliation for Joshua, of forgiveness and understanding for Lyon - can the best be seen the proper depth of leadership, like a constant of development and transformation of the human character.

Joshua's face lost his touch expression and become sad, as if a higher authority would be found him guilty and convicted of high treason. Leaving his eyes with that slowness characteristic to people who hide their dark thoughts, overwhelmed by a speechless remorse, burned like the same guilt that Judah had to himself after he betrayed Christ, plucking up his heart, he said to Lyon, who was watching him with excitement:

- Indeed you have a big heart, Lionheart. Do not lose it, because you will never regain it.

And these last words were pronounced so softly, so shy, that Lyon seemed moved. In the moment when Joshua, overwhelmed with shame, wanted to move away, Lyon, in tears, laid his hand on his shoulder and hugged him as the best friend, absolving him of any guilt. What charges can he really bring? Because Joshua proceeded without faith, but in the spirit of friendship after all; for if he had really lost, his only gain would come from the wrong bet.

Leadership: Do you test the potential of transforming the duty of reviewing attitudes towards others through a statement of guilt, indifference or regret?

The convict was not denied, but forgiven and still accepted as the best friend. Here is the true essence of the man who embraces the leadership, calling for reconciliation, even when the others disappoint him by the lack of loyalty and commitment, who manages to expose their emotional side.

Victor Hugo and Honoré de Balzac, said at one point: *"You must go down deeper when it comes to the depth of a wound."*

We must understand that people are great only because of their inner value, and not due to the position they may occupy by chance. It is the evidence of true greatness of succeeding to connect to the emotional resources of those who despised your faith and to remedy any inconsistency between your feelings and theirs. The failure or the success in leadership does not depend on extrinsic causes, but to what it is in our being by itself.

Maximize your potential of relating to people around you, without breaking the continuous line of your own greatness.

Being tolerant means looking at things from the psychological perspective of the potential of transforming a conflict situation into a gratitude to the truths of a higher reality that is revealed to you. For example, the fact that you can prove the opposite of a good by the result of an egoistic bet.

The last status of a convicted reveals the position which holds an individual in your leadership and the way he manages to make peace with himself when he reveals the true face and his true values.

In guiding people, you must orient yourself by the way they act, but also by the decisive factors who have contributed to their transformation. Just as a writer transmits his feelings in words, so do you, transmit what you really are by calling for leadership, to the depth of your own feelings - and more precisely to the dose of greatness that points out your evolution.

The leadership can be promoted and optimized only by that category of individuals, who are willing to accept compromises in delicate situations. Namely, by those who stop any kind of pride and resentment, by grouping their forces, experiences, and values around some well-defined principles and approaches, so that they could fit in the dimension of a high-quality leadership.

Source: https://neculaifantanaru.com/en/the-last-status-of-a-convict.html

The Last Word In The Hour Of Death

On April 05, 2010

Open your own way to performance and success, not removing yourself from the values that your leadership potential builds upon.

February 8, 1587, Fotheringhay Castle. Mary Stuart walks slowly, peacefully, armed with the three weapons of faith: a golden crucifix which she carries around her neck, the gemmy rosary at her girdle and an ivory cross which she holds firmly in her hand, into the large hall where the execution will take place. Her own execution. She will be submitted to a sore trial in this very day. Nothing can save her now; nothing can get her back on the throne. She is no longer hallowed, loved, or admired, she no longer has friends; she can no longer hang not even to a thread of hope.

God bears witness that she is completely innocent. However, she cannot object under any circumstance, she cannot change the judges' conviction, she cannot call anybody to her help, and she cannot do anything else. Who could approve her when everybody is against her, when everybody hates her guts, and would be happy not to see her queen anymore? Who could love her after losing two kingdoms, after stepping the black path of murder, burying two spouses, and after, because of a merciless lover of no principles, count Bothwell, the only man she ever loved and who she enthusiastically followed to the bitter end, bloody battles were fought and so many people died? Furthermore, who could do her justice where there is none, but just a boundless desire for power and control?

However, until the last moment, she cherished her royal majesty. In front of the scaffold, before dropping to her knees, before the priest finished his preach, Mary Stuart kissed the crucifix, made the sign of the cross and said her last words: *"Into thy hands, O, Lord, I commend my spirit, as I stand here, on this cross, and spare my sins. Amen."* Then, she kneeled down; the axe fell down with all its weight and force and, with it, perished the breath of the one who was queen since 6 days old. Finally, Mary Stuart no longer matters, she is forgotten...

Leadership: Is the tense role that you assume actually a variant of role conflict that appears at the level of the same status?

All leaders think on a large scale, fly high and approach their goals with great courage and tenacity. With the vision they have and which, for that matter, breath into everyone around them, they plan step by step, with a pretty large sense of responsibility, the course specific for the actions they will carry on. Even so, fortunately or not, and history abundantly proves it, as well, only those who are aggressive, competitive, controlled by a formidable ambition and animated by the desire of always being on the top of the pyramid of power will be able to dominate the political scene of a country until the last moment.

Only the wishes unyielding in difficult circumstances, with strong leading tendencies, governed by the desire of supremacy, will manage to fight against any plot or betrayal, and, valorously and continually fighting, will manage to win any battle and keep their position on the top of the pyramid.

A too noble, but weak heart. Mary Stuart had the power, being honored with the title of queen right from the first days of her life, but she lacked the essential qualities of a strong leader: courage, carefulness, resolution and an iron will – that develops over time, but she undoubtedly lacked that unmeasured urge specific to tenacious, arduous and unyielding leaders, who know to impose their will and interests, and who act without having to think too

much. Moreover, she departed herself from the values and builds potential value of a good leader: integrity, solidarity, justice, morality and sense of duty.

The role conflict occurs when you assume a position which can only be accepted with the price of leaving it. You start to feel alienated by the world in which you developed, you feel overwhelmed by the huge responsibility of everything that happens to you, a situation culminating in the humble hiding within yourself caused by the shame of judgement and what others say.

Charm, beauty and elegance have brought the queen only a brief moment of glory, she knew how to draw people's attention with her gracefully and womanly appearances, but she did not know how to control "the ball on her own court", though, for a long time, she had truly devoted and wise councilors. Moreover, countless times, from many parts, she received clear signals and she was given precious advice, all in her support, for so she could direct her steps into the right direction. However, her mistake was that she always tried to build her future figuring that, being the queen, she was entitled to everything and she would be safe for any kind of trouble. And this, slowly led her to the scaffold, to perdition. Whoever bets everything on one number has more chances to lose than to win.

Leadership: Do you choose to be a leader or a puppet from the angle of a power that conceals its true nature in the long run?

The most effective leader is the one intelligent enough to surround himself with valuable people, a team of professionals he can always rely on, especially in difficult moments, that would provide important information and support optimal, so keep it away from any would be harmful in any way the image or career, so there are not "get caught" or worse, never to be trampled.

A leader who thinks he can succeed to achieve his goals with nothing more than puppets around him makes a bitter mistake. A puppet is only fitted for other people's use, she never dares, not give proof that the creative impulse, which can prompt it to act from its own initiative. It needs to subordinate, to serve, being manipulated at the same time. It can be on the winner's side, but never, under any circumstance, can be a winner by itself.

The power that conceals its true nature in the long run is a lost battle against yourself, creating thought patterns based on remorse, nostalgia, despair, doubts about the ethics of committed deeds, making it harder for you to perform as you please.

Although Mary Stuart was a queen, she was a terrific puppet in the hands of the cunning count of Bothwell, her concubine, who had greater interests than she could have ever imagined. In fact, all the problems of the queen arose because of this Don Juan, this never-failing seducer, having the formidable ability to discover human weaknesses; that, invaded by a single desire, motivate by a single purpose – that of seizing the power - pushed her to commit the greatest crimes.

Furthermore, Mary Stuart, dominated by that special feeling which only the people chained by one love; a never failing love, which urges to be fulfilled, completely devoted herself to him, she gave in to him with all her being, serving him with a vivid loyalty, with devotion and passion, until the last moment.

Before addressing leadership, try to relate to the level of experience that you, as of yet, do not possess – the experience of being a queen for a day, the last day of your life.

Can you endure the experience of being engulfed by something stronger than you? How do you treat the inability of being engulfed by the limits of sensibility?

Even so, love without reason takes people into the wrong direction. Just like any other tragic love story, both, husband and wife (as yes, they got married), had a terrible end: first, him, then, her, by their sins, as a punishment to all the murders and crimes they committed.

Both the puppeteer and the puppet finally shared the same grim destiny: a quick, but horrifying death, and only one thing warmed their souls in that last moment, one thought, a last word: "Amen".

The Last Word In The Hour of Death is actually a warning you need to consider when you place yourself on the seat of the kingdom: judgment is without mercy for the one who loses his character.

Source: https://neculaifantanaru.com/en/the-last-word-at-the-hour-of-death.html

The Laureate Of The Medal Of Honor

On October 20, 2010

Highlight the strong consistency of your character, adopting the natural attitude of the "Man" that meets the standards of excellence imposed by others.

The movie "*Uncommon Valor (1983)*" tells the story of a group of Vietnam veterans who come together to save a former fellow who was taken prisoner, and he was also the son of retired colonel, Cal Thodes, who supported the entire operation. Before starting the mission, they are installed in a base where training begins. Daily trainings, which were very hard and complex, were supervised by Kevin Scott, former officer of the American Navy, who knew the latest training techniques and was a really passionate and a connoisseur of weapons.

Day after day, the will, determination and hope of the small group were weakened. Kevin Scott was asking way too much of them. The situation became very tense, and he had no idea that, sooner or later, his men's energy would vanish.

Leadership: Is the "denial" with which you try to fill the gap between what you are already capable of doing and what you are not yet ready to do alone tolerated?

What happens when you do not create a sense of unity within the team?

At one point, while carrying some heavy logs, one of them, Major Johnson, gave up. It wasn't supposed to happen like that. Not this way. Not when they were only a few days until the start of the operation. His desolation was expressed in his whole attitude. He could not face more training. His intense look, directed at Kevin, was filled with a terrible hatred.

To set a good example to others, Kevin grabbed the log and tried to take it further. But then, the unexpected happened. The most imposing and massive of his fellows, Sailor, also filled with a boundless hatred, eager to shed all his bitterness, suddenly rushed upon Kevin and beat him to a mummy.

Sailor did not feel any pain, no regret or shame, no feeling of guilt for the lesson he taught Kevin. An inner voice seemed to say, while watching his "leader" fell to the ground: *"I feel nothing for him, in some way or another, except I want nothing to do with him anymore"*.

The denial implied by a management function can be explained by the refusal to admit something that is inconsistent with your views, maximizing the amount of errors that result from rewarding the lack of discipline or by inappropriately conditioning the rules that must be observed.

Leadership: Can you express your personality to the extent that your actions and decisions coincide with the exploitation of the line of action on a compromised debt?

Change or you will be changed. Nothing inspires more confidence and security to people than a leader who knows how to change his attitude.

After that violent conflict, after that sever lesson received with intense cold, Kevin changed his entire concept of leadership. He became a different person, a man who understood twice:

he understood from people's attitude and behavior their intentions, thoughts and opinions, their limits and principles and how much he can push it. He understood which are the resources and the most effective ways to motivate people and how to maintain a balance between his own interest and that of them.

People see your involvement in ordinary activities as being very important. As a leader, you are their safe pipeline to an inexhaustible, fresh and lively resource of energy. Use all your resources, find an effective way to get people do what you want, but without forcing them to push their limits.

What limits? I would say that depends on every individual. If you're that kind of leader who, very self-reliant, always says to himself, without guessing people's mood: *"I'll make them seriously work and make them creak in their shoes"*, and if you'll take reckless, drastic decisions, then your motivation will be pretty weak. A cold, resulting from doubt and an inability combined with fear will gradually begin to penetrate in the core of people's feelings, and eventually, you will be left with a perfect indifference.

A compromised debt is a recognition that you do not fully deserve, mainly due to the wrong effects to get an agreement of understanding through a lack of control over the way you treat people. Their actions have no impact on what is happening to them, for which they feel helpless, depressed and apathetic – or, worse, they begin to enact deeds of hatred and revenge.

Leadership: Sometimes, you are obliged to behave not as you are, but as others force you to?

If you have a fierce nature, ready to catch fire at any moment, whose behavior is lacking any sense, you will never be able to feel people's emotion, which is expressed through their language and behavior and exhibit: understanding, respect, cooperation, tolerance, solidarity.

If you're that kind of man, you're obliged to behave not as you are, not as you think is best, but as others force you to. As such, it is necessary for you to adopt the natural attitude of a leader who greatly respects his subordinates, to do everything with much kindness and not to behave with them like they were the meanest people, but to keep untouched your sense of honor, always show people respect and love, but without abandoning your task.

One is for people to obey orders and another is for them to follow your example. Don't forget that the leader is like a diamond in the mines from people's heart.

Leadership: Can you bring people to the threshold of getting closer to what singles you, without modifying their pattern of thinking?

Your power to change will induce change in others' behavior and mentality, beneficial for both sides for an effective leadership and a fruitful collaboration. If you adopt a rigid attitude, if you develop some performances that exceed the team's ability, you will arouse hate, weakness and feelings of worthlessness and even revenge.

When you feel these feelings arousing, when you understand that the team's ability is overwhelmed by the demands imposed on them, you have to immediately "change your tune", otherwise you will only lose. The most effective way to motivate people to follow you is to change your attitude towards them.

Do not forget a single moment that you are a man among other men. A person who guides people in a certain direction, but who, in his turn is guided by them. Therefore, you must be a man of quality, not a nobody. You are "validated" as a leader according to pluses or minuses provided by others, only if you manage to achieve the standards of excellence imposed by them.

To bring people to the threshold of getting closer to what singles you, without modifying their pattern of thinking, requires you to continually reconsider, to constantly reveal your attitudes of any kind, inner or outer, to evaluate your limits, perceptions, values and find out who you really are through the experience of not being able to make a decision by yourself without their consent.

You will never be able to mark your presence in people's lives, without walking the roads walked by them.

The Medal of Honor is a symbol of people's respect to you. It's a symbol of their appreciation, which has practical consequences in your future activities. It is, perhaps, the highest proof of their gratitude for your efficiency, for your qualities as a leader – a leader who has the power to change his thoughts and attitude whenever he goes astray.

The laureate of the Medal of Honor can be even you.

Source: https://neculaifantanaru.com/en/the-laureate-of-the-medal-of-honor.html

The Law Between The Extremes Of Self

On November 11, 2024

The degree to which you manage to navigate between the contrasts of the self and express an authentic vision, combining freedom of expression with the discipline of form, defines the essence of the path taken.

Running on mountain ridges is a journey between limits, each conquered peak inevitably calling for descent. For my sister, Oana Fântânaru, mountain running is a vivid metaphor for the duality of existence, as each extreme finds its balance in its opposite. In the rhythm of her steps, each ascent paves the way for a descent, as if each victory demanded its own humiliation.

But, at the same time, this journey is a construction of an intimate space, a kind of "proximity of the possible", which marks the edge of personal limits, but also a space of pure artistic expression, which marks the transcendence of physical limits. Each climb represents an attempt to "Afiryhs Etfqiuaj", a concept that symbolizes the deep fusion between ascent, introspection and artistic expression, where Oana feels one with the mountain slope, her spirit finding its echo in the eternal rhythm of the art of transforming effort into grace.

The artistic act, for a runner, is an expression of strength to transcend physical limits, by merging effort with grace. Running thus becomes a measure of its strength and vulnerability, and the ascent, this art in motion, is a drawing that raises, with each step, a line on the mountain canvas. When Oana reaches the top of the mountain, only then is the continuous sculpture of the spirit revealed, shaping her in the rhythm of her own evolution, redefining her limits. In this context, the rise of Oana becomes the symbol of a position obtained with difficulty, which can be lost in a moment of inattention.

Leadership: Are the characteristics of your artistic experience causally determined, or finalist, in the sense that the goal pursued must take the form of a vision that provides direction and coherence to the entire path traveled?

Oana said at one point: *"I feel that I live between two extremes, in a permanent tension, like a creation of a painter who juggles light and shadow, forming a fragile balance. For this reason the state of presence of my being in space artistic, representing the balance between strength and fragility, makes me believe that art and running are inseparable. And if I feel a tremendous call to the heights, it is because of the vision that encompasses my spirit in a form of attachment to the purity of nature, with the specification that each step becomes an expression of this deep connection."*

I noticed something else. Because there is another extreme, more difficult to face, in that it tests the inner limits, which implies the acceptance of vulnerability. It is about an inevitable duality between rise and fall, between the two extremes of each trial, like a "doubled world." *Comme un éclair dans la nuit de l'âme* , each climb becomes a flash of consciousness, an opening both to oneself and to the outside.

For Oana, the mountain is a scene where the balance between physical and inner strength becomes vital. At every step, she finds a foothold, a moment of stillness, where she hears her heart beating with the deep rhythm of the mountain. But at the same time, she feels the tension of contrasts, because doubling means crossing a fragile space between effort and relinquishment, beyond the usual limits of resistance, beyond any control she can impose on herself.

Leadership: How can you transform the polarities of life into a journey of deep and lasting balance, recognizing the transitory nature of each elevation?

Likewise, Thomas Mann's novel The Enchanted Mountain reminds me, at every turn, of climbing as a form of contemplation. In those moments, I realize that ascension is not just a simple physical movement – it is a process of profound transformation. Each peak becomes a shrine of introspection, and the descent is a lesson in acceptance, a kind of serene resignation, in the form of a return to oneself. Like a "Yosseber Hiersadne", a fleeting moment of clarity, the climb reveals to me a whole philosophy of balance. It's not just about reaching the top, it's about understanding that I must leave it humbly, recognizing the ephemerality of each rise.

An appropriate passage from Thomas Mann's novel The Enchanted Mountain, which expresses the idea of inner transformation through the experience of ascension and introspection, is this:

Like a drawing in contrasts, this mountain experience is a fragile balance between lights and shadows, between extremes in balance. Or, as Oana herself said well: *"Climbing these steep roads showed me that the appreciation of the ascent becomes all the more profound as soon as I accept the challenge of the descent, especially since here I can learn the true measure of strength. After all, running is a perpetual journey of understanding that both the peak and the valley are parts of the same landscape.I define myself by both because the height gives me purpose and the valley reminds me to stay anchored in deeper truths."*

In running you find your balance, a kind of "proximity of extremes" in which you define your place in the universe of movement. With each climb you discover your limits, but also the depths of your descent. It is like a "balancing canvas" that keeps you between the two extremes , shaping you like a work of art based on the contrast between light and shadow. In this journey, you can find your own form of leadership – a leadership of accepting that both peaks and valleys, both ups and downs are necessary for your self to be fulfilled through transformation.

So the success of a blazing course is measured by the degree to which your running form and your determination merge into a unified whole, reflecting a balance between freedom and discipline. From this point of view, the essence of the traveled path can be defined as a journey towards authenticity, adjacent to a harmony between extremes, by contrast with the limitations imposed by conventional thinking.

Leadership manifests itself when you turn the extremes of life into an exercise in balance, recognizing that every climb requires also accepting the descent.

Does your self reflect the essence of a balance born of contrast? How do you manage to maintain the perfect balance between the ambition to reach new heights and the wisdom to respect the inner rhythm?

The law between the Extremes of the Self applies to the search for authenticity, excluding any attempt at superficial compromise, especially on an artistic level. What you feel, what you experience, what you see during the journey becomes a lesson of self-knowledge, from which you constantly learn, beyond the limits imposed by the outside. My sister, Oana Fântânaru, champion of mountain half-marathons in Romania so many times, reminds us all that true power lies in embracing both extremes, finding the essence of balance between them.

In this approach, the "Law between the Extremes of Self" becomes an invitation to discover

ourselves and navigate gracefully between the polarities of our being, finding the dynamic balance between will and vulnerability, between ambition and art. This applies both to the mountain runner, who faces his own limits and searches for his inner strength, and to the artist, who juggles between chaos and refinement to create an authentic work. Through this balance, the creative potential of each is manifested, showing that true mastery comes from combining contrasts into a unitary expression, in which the self asserts itself freely and harmoniously.

How can you integrate the lesson of the mountain into your life - that every ascent requires a descent to achieve true balance?

Source: https://neculaifantanaru.com/en/the-law-between-the-extremes-of-self.html

The Law Of Attachment

On September 23, 2010

Attach yourself to people who can make you a better man, and you will find permanently emotional support in them.

A scene from the movie "*The Count of Monte Cristo (2002)*", which I saw again last night, has remained strongly stuck in my mind. The Count remains alone with Jacopo, his faithful companion, in his golden chariot, after he denies Mercedes, his former girlfriend. He grabs him by the coat, looks him in the eye and says to him, with the determination of the man that nobody and nothing can deviate from his goal:

- If you intend one more time to interfere with my business, I promise, I swear I'll kill you.

Jacopo did not react. He looks at the Count with bitterness. He understood the words hat betrayed a bad conscience, knowing well what is happening in his soul. Then he says to him, unable to control his emotion:

- You have a fortune, a beautiful woman who loves you. Take the money, the woman and live your life. Forget about this plan of revenge. Take what you have won... I am still your companion. I swore I will protect you and I intend to keep my promise, even if I have to protect you from yourself.

Leadership: Do you count on what's running in your background for your merit to be recognized of having given an original interpretation to the role you have in securing a dominant position?

The dominant position you adopt in an unequal exchange of opinions and impressions, based on the optimization of the experience-knowledge relationship, allows the evaluation of a starting point of a vision between the feedback you send in order to observe what it is that you actually need to change the feedback you receive so you do not forget to reflect on what you did not expect to see in yourself.

In your background runs a command of the type: *"I shouldn't listen to anyone"* or a command of the type: *"I need to know the truth that can free me from myself ! "?*

A heart enchained by other people opens only to a true friend. The Count of Monte Cristo, although he was always surrounded by the society people, he only trusted in one man, Jacopo. His words, said with good intentions, pierced his heart of steel, chasing sorrow and that bitter taste of vengeance and suffering from his soul.

Is your level of leadership continued by responding to the feedback received, from which the immediate recognition of your authority to act in the name of your own truth derives?

Your level of leadership can imply an interpretation of an exploratory conclusion based on facts and hypotheses from which derives either the immediate recognition of your authority to act in the name of your own truth or the challenge to your ability to meet the requirements of a role of a guarantor of change.

Only a true friend takes part wholeheartedly to your misfortune and is at your disposal for any of your needs. Only a being that you placed higher than any other human beings can manage, using all possible means, to give meaning to your life.

The famous Abbe Prevost was quite right when he said: "*Nothing is more admirable and doesn't value virtue more than the trust with which you knock at the gate of a man's heart, whose honest character you know.*"

Jacopo's Christian impetus, or maybe his gentle compassion, or his convincing advice attenuated the Count's thoughts of revenge, refreshed a little his frigid heart, causing that sense of emptiness and pain he was seized to the bone to disappear. Jacopo's warm words had a notable influence in the Count's life who, at the end of the movie, reconciled with Mercedes and got back to his life after the original ordinance.

Personal development is based on the virtue of not becoming the decisive criterion of truth that does not save you from the glory of vanity – defined as the sum of all regrets and enemy intentions.

The attachment to someone you hold dear broadens your horizon and gives you back your optimism. Everything in leadership is closely related to your relationship with other people. The most valuable evidence of a true friend is the warmth of his feelings. Jacopo's constant presence near him, as well as his love for Mercedes, removed the Count's hostile intentions. The Count had great need of this man, who gave him a valuable advice at the right time, a last resource of life, healing the wounds of his soul.

The attachment for someone springs from deep inside you and amplifies your aura that protects you of yourself and the obstacles of life. Nothing can stop you change but yourself, but a friend who cares for you and which you feel attached to can read deep inside your soul and can give you that undefined impulse you badly need to strengthen your spirit and enlighten your life perspective.

Leadership is the temperament you show in the midst of tumultuous feelings, approached from the standpoint of availability to react against everything that is inconsistent with your highest values, beliefs and aspirations.

Conclusion: The leader is a man with thoughts and feelings, as well. And, just like any man, he needs emotional support and listened to, needs to share his anxieties, fears and hopes to someone.

Who should be most fit to play this role? Certainly, only a true friend. And, as a great Romanian doctor said, *"If you found a true friend, you should keep his soul with steel hooks."*

Source: https://neculaifantanaru.com/en/the-law-of-attachment.html

The Law Of Biased Judgment

On March 10, 2010

When the team loses, the one who suffers is the leader, even if he's not always guilty.

In my opinion, the best Romanian football coach of all times is Victor Piturca. He trained two of the three biggest Romanian football teams, Steaua Bucharest and Universitatea Craiova. He trained the national team for 62 matches, scoring many victories. He succeeded in qualifying with the Romanian team at the European Championship in the years 2000 and 2008. He is, beyond doubt, a true role model for others, he is one of those coaches who know what button to push in order to become admired and praised.

But when it comes to leadership, nothing is certain. Last year, in 2009, the Executive Committee of FRF decided to cease the collaboration with coach Victor Piturca, the latter being removed because of the weak results the Romanian National Team scored at the World Cup, being replaced by Razvan Lucescu.

In a way, I was expecting for him to be removed and I can say I feel sorry for him. Beyond doubt, Piturca was and still is a great coach. But, unfortunately, the failure of the Romanian football team turned up to be a killer for him. He would have escaped all the accusations brought against him with great difficulty. Because when you start doing something, you must fulfill it earnestly and get exceptional results. You can't numb people with the hypnotic of promise, any explanation being utterly futile.

Leadership: Are you studying your successful path in a mirror through which the Creator looks at himself?

What are the credible benefits of your leadership? Are the benefits of materializing the idea that the key to success is always to expand what you have done?

In leadership, the creator is a permanent standard of how man has to manage his decision-making processes beyond the flux and reflux moments of his journey. He represents his triumph even after the moment of his ascension, by the merit of regaining his self-esteem and the motivation to feel useful in comparison to the results obtained along the way.

The fact is that people respect and admire you as long as you meet their expectations, you offer them your best, you make sure of their success or you bring forth enough advantages they could obtain having you as their leader. They support and love you because they think you have the courage and you are capable of coping with all challenges of your high position.

Leadership is the effect of an intense color (updated as an inner experience) from an imperfect image.

They all struggle abreast, hoping you'll gain solid results. But if they lose, in that moment of crisis, blind anger, they'll totally forget what you did for them, all the success they owe you, all your prior struggle for the commonwealth. And they don't give you another chance.

Did Piturca deserve his "punishment" for the failure of the national team? I don't think so, players share a great part of the guilt, as well. Actually, from the moment the match begins,

the chance depends largely on the players' will and talent. And if, during a decisive match, one or another hits the post or has the bad luck to score an own goal, is the coach to blame? You always need a great amount of chance in football.

Leadership: Do you have the power to go against the current to show the public what you are hiding in yours, not what you see in the image that others create about you?

Arm your heart to face the truth. In leadership, you are seldomly entitled to a rematch. You rarely enjoy the opportunity to prove your innocence and that you were overcharged. In leadership, you can be praised in a flash by those surrounding you, and the next thing you know, they are also those bringing you down till the deepest darkness.

It's no use to be ambitious, talented, motivated and having the energy to lead a team, if the team loses - its members being disappointed of their failure will blame you because you were the one leading them. And because you couldn't make the team win, although you possessed the authority to take decisions, to institute strategies, to make the needful changes, to criticize, organize, judge and decide body and soul, of your own, what's best for the team, you are the one who must pay.

Therefore, they will accumulate all the possible arguments in order to start the judgment - their judgment - whose aim is to quickly dethrone you from the leading of the team. And you can't object. Unfortunately, you can't fight the weakness of human nature, you can't convince people they are doing a huge mistake while you had absolute freedom in taking your own decisions, in choosing the players and in the way you trained them, and they followed and listened to you dutifully.

Leadership: Are you prepared for the quest that awaits you in case you lose in the context in which the psychology of your responsibility to the image that you acquire depends on how you express your commitment to the values of a certain parameter of interest?

Before becoming a leader, you must prepare yourself for the heat in case you lose. When the stakes are high, there are but winners and losers. If you don't want to be at feud with others, if you don't want to awaken a dire fury inside people, if you don't want to be removed, then you must display the energy indispensable to a leader, the stiffness and will to carry out his duties. Only if you insist on the results and you always score victories you can save your congeniality with people.

Your abilities don't turn you into a champion. You are a champion only when you gain the admiration and the respect of people for good. You can score a fulminate success, but at a certain point you can come to a standstill and fail. If you want to the utmost extent to maintain yourself in a high position, you must do your best not to fail. Because a high position involves a lot of responsibility and the moment you gain it you'll always be on the razor edge. It will all be wonderful till the first failure when, ten to one, your position will tumble down.

The values of the risk parameter of your interest in a particular field correspond to the way you anchor yourself to the feeling of respect for the accusations brought to you in case of failure. In football you have no right to blame the audience for your team's performance. The audience only requires victory. Therefore, the "tense" opinion of your audience about your team's performance is a risk parameter that should not be overlooked when evaluating decision factors on revising your coaching status.

The attitude of self-esteem is given by the ability to accept and understand other people in the natural rhythm of your interest in maintaining the unity of the team you form and

value.

Conclusion: Mostly, people judge others according to the solid results of their work, largely involving a partial ingredient. On second thoughts, things may seem different. That's way a qualified and careful reassessment and even a check analysis are periodically suggested. It would be ideal for the leader himself to initiate this assessment and he should without fail make a self assessment, because as an anonymous poet said:

„You haven't been a God and you'll never be.

And don't you ever think that you are perfect,

Because God has not created duplicity."

Source: https://neculaifantanaru.com/en/the-law-of-biased-judgment.html

The Law Of Dominance

On December 19, 2010

The more you keep the ball moving in the opposite playing field, the more pronounced your influence will be.

Blessed be the day you swore that you will reach your goals. Blessed be the moment when you armed yourself with will, perseverance and hope, in order for you to carry out your plans. But even so, you will never have any guarantee of success in your plans. And here's why:

In the movie « *Forever Mine (1999)* », the main character, Alan Ripley, falls in love with Ella Brice, the wife of the renowned politician Mark Brice, an extraordinary attractive woman, with a remarkable soul. Mark, a corrupt and nefarious man, finds out about their affair and, out of jealousy and envy, plans Alan's assassination. So said, so done. Only that Alan wasn't killed, but was badly injured – which Mark and his associates didn't' know.

Years passed by. Meanwhile, Alan, with the help of his good friend, Javier, created a new identity and became a successful banker (Manuel Esquema), having business relationships with top-notch people. Finding out about the problems Mark Brice was facing with, for whom he bear a huge hatred on his soul, he decided that this is the most fortunate moment to get revenge. But his desire for revenge, ambition and hope weren't at all the decisive factor for his success. He must surprise his adversary and create for himself as many real opportunities to "score".

Leadership: Is your need to compose the consciousness of hidden intentions contained in an exact framing of dependence on demonstrating your priority in a game of reconciliation with your own nature?

The nature of man from the point of view of the decision-making process turns out to be often a falsification of the reasons for why the conditions for significant changes are fulfilled. It is not directly responsible for the peace of mind or the storm of life lived at the highest tension, by accepting the consciousness of realizing an act of duty, but it does have an instinct of survival and creative power.

Nothing gets you closer to success in leadership, rather than the immense power you exert over the others, but especially over you enemies. The slightest indiscretion can lead you to failure. So it becomes imperative that, through the strategies you adopt, you gain time on your side and prove that you're always in control of the situation. this is the power of the dominant game.

A valuable soccer team manages to dominate a game ever since the first half – and it is the only way it can quickly defeat the enemy. Alan had thus proceeded. That's why the power of his influence quickly expanded in Mark Brice's business circle, managing to ruin all his plans and relationships.

The game that Alan played was an unexpected one, based both on intuition and strategy, the same game that great football teams usually play: the defensive game, fought with intelligence, not only with speed, in half of the opposing team. He showed both prudence and ability, managing very well since the first moment he got in touch with Mark Brice and allegedly offered to help him. He didn't let himself become fascinated by his own powers and didn't lost sight of his priority, not even for a single moment.

Leadership: In what position do you find yourself when your nature unleashes without trammels, from the point of view of the necessity to appeal to the reality of the facts that happen because no one asks you to account for them?

When the nature of your being is unleashed in a long line of challenges, trials, adverse effects of influence and manipulation, constituting a violation of the golden rules of consciousness, it means that you have become what you have never wanted to be: an incomprehensible reality from which you can only save yourself by hiding. Or by running away and resisting.

You can't advance and win a match if you hold the ball in your own playing field. I used the story from the movie « *Forever Mine* » to offer you a vivid picture of a pretty serious leadership law – *"The more you keep the ball moving in the opposite playing field, the more pronounced your influence will be*."

The best leaders know that the only way to maintain and expand their power of influence is to dominate any "match" as long as possible. And when I say leadership, I don't refer only to sports and to the business environment, but to all fields of activity, because there is and it will always be a real competition.

Reality is always preferable: you can't be in an advantageous position if you play in retreat, just as a football team can't win any match if it only keeps the ball in its own playing field. You must advance into the middle of the game and create opportunities for you to score.

The question is the following: when you advance into the adversary field, do you find yourself in a position of deviation from the essence of your own consciousness or in a position of constructing intelligence?

The true value of leadership is achieved when you no longer have to demonstrate that you are strong enough to give a real picture of the explosion of intelligence.

For your leadership to have value, you must have a dominant influence over other people. Or, in other words, it means "to keep the ball in the opposite playing field as long as possible". And the supremacy in leadership means winning as many possible matches against as many possible opponents. It's hard to do that and it is quite dangerous sometimes.

In leadership, you must learn to know your opponents and you potential enemies, because you will always have them, too, not only friends and supporters. This is possible only through a careful observation of those around you, who you always interrelate with. Vigilance will keep you out of trouble.

Before being in line with the science of leadership, ask yourself the following question:

Do you understand the purpose you seek to achieve from the point of view of the need to favour an intellectual position that can not give you protection emotionally?

The Law Of Dominance refers to your ability to keep your enemies in "check" before giving them a decisive "check mate". But without altering your true nature, your nature and human qualities that make other people appreciate, enjoy and admire you.

Source: https://neculaifantanaru.com/en/the-law-of-dominance.html

The Law Of Far Seeing

On December 18, 2021

Stay with yourself, even when you feel distant from yourself.

Nighttime. It's not so cold outside, the wind blows gently, a cold draft can be felt. You return home, lazy, your eyes wide open to a sky covered with a thick curtain of clouds, in a setting dominated by the presence of the moon, so hidden. Walking is good food for the mind, an enigmatic exposure to what makes you feel vulnerable, but included in an absolutely unpredictable, exciting journey. In the window of an antique shop, a trivial book pops into your eye. One color, red, but with dark writing. You approach slowly, as if you want to understand something, just a bit. An inscription in black ink on the back of a mystical book states the following:

"Faith is a bright star that helps the researcher unravel the mysteries of nature. You must seek your center of gravity in God and build your trust in a divine, sincere, pure, and strong faith, and remain faithful to it wholeheartedly and with all your soul, with all your mind, and with all your mind. If you have such faith, wisdom will not hide its truth from you, but will reveal to you its works in an unusual but credible and comforting way."(Paracelsus)

Night strolls are wonderful. Quiet. Lots of lights and lights ...

Leadership: Does your determinative character become significant in the way you relate to another essence of your own being projected into another time and another space, to which the intelligence of a metaphor creator is directed?

The light stroll is like a profound revelation of what happens to you when you don't know what's wrong with you, maybe when you feel paralyzed by a fear of a circumstance you have to face. The night accentuates the air of illusions of any kind, in any way you would feed them with flashes of imagination. Somehow, he would like you to be a small star on the huge celestial vault, a small glow in a huge constellation, so that all the changes on this earth do not reach you.

Imagine a symbol to draw with one eye and then the other. You know that you are that symbol, which the night walk transforms into an astral, spiritual, or energetic body, beyond the physical body. Or, maybe the tricks of the eye make you drunk with the pride of knowing you are too broad in your orientation...

Therefore, the stroll can be interpreted as an adventure of an astral traveler, if and only if you feed your mind with those hidden in the focus of an astrological observer who captures and highlights for the ordinary mortal, the configuration of a self that makes the connection with God. And if the evening stroll is a symbol, highlighting the image of a self that realizes a unique and coherent connection between body and mind, then God's place is in the middle: in the way the heart feels things that the eyes cannot see and knows that which the mind cannot comprehend.

"Only a man penetrated by the serenity of the universe can become a visionary."

The night stroll is the moment when a man is sent into the astral and automatically becomes a spirit-carrying specter, wrapped in soul, leaving the mind free and floating in the magical world of symbolism. Or in the material world, the science of seeing the hermeneutic

characteristics of the relationship between the astral and the ephemeral is of no use to man in terms of well-being, normalcy. And even if the only thing necessary is to know oneself, man will always seek to see only what is dictated by the rhythm of earthly events, so fleeting.

Here the walk has reached the point where it can be said that the world revolves around a naive person who still believes in what he sees. And without knowing it, without wondering why, he sees only what the stars wrote to him in the sky, but dictated to him on earth: be with yourself, even when you feel far away from yourself.

Leadership is achieved through the moment when you appear as someone else from the unique perspective of the trajectory of a creation: as a visionary who, knowing how to create the unexpected, makes of himself a transcendence of time and space.

Or, as the poet John Alexander rightly put it: *"Only a man penetrated by the serenity of the universe can become a visionary."*

The Law Of Far Seeing highlights the thinking of the visionary who knows how to ennoble a relevant moment in his life in the conquering forms of Creation and Transformation. What matters here is how you relate to another essence of your own being projected into another time and another space, to which the intelligence of a Creator called to animate a mortal body is directed...

Source: https://neculaifantanaru.com/en/the-law-of-far-seeing.html

The Law Of Healing

On April 08, 2010

Be a person of great character by placing your own practices in the area of an event meant to enter the consciousness of people as a critical point that can be avoided.

I don't regret being that day in the wrong place because, right there, I fortunately learned a valuable lesson. But am I doing the right thing by telling you what strange thing happened to me? I think so, because that particular episode is not one of those better to be leave unnoticed.

I was in a hospital with one of my best classmates from college. We were waiting for someone. I had the feeling I was going to spend my entire day there, in the waiting room. And, all of a sudden, while I was taking thought, I heard the scream of a man coming from the next room, the scream of an agonizing man, a despairing scream as though it was coming from the bottom of his soul: "You would better let me die ! "

I thought the patient was about to die, pushed by his own will. Suddenly, dozens of questions assaulted me, and I think my colleague and all the others there, as well. Dozens of questions crossed my mind, but I was unable to find any answer.

Then, a complete silence spread in the room, as if the patient had died, and his last words yelled on a tone which, I must admit, scared the hell out of me and sounded more like a warning: "Run for you lives".

Leadership: Can you reconsider your attitude to the meaning of life by formulating a condition of belonging to an experience such as "exposure to a situation in which you fear for your level of anxiety", so that you reserve the right not to be subjected to an automatic decision of a significant character?

A half hour elapsed in waiting, a terrifying wait during which I could only imagine the worst scenarios, then the door opened. The doctor, seized by a state of inner peace, stepped out the room and looked with his eyes for a certain person.

In that very moment, a middle aged lady, too deeply inspired with the ardor of faith, but her heart beating ripping her chest, immediately got up. The state she was in was casting a gloom over me and everybody around.

- I prayed to God from the bottom of my heart for the last two hours. Please, tell me, how is my husband?

The doctor, noticing the tumult of the woman, feeling her blood frothing in her veins, hurried to answer her, in order not to overshadow even more the terror he felt deep inside her:

- You have nothing to worry about. Your husband is now out of danger. Tomorrow, he will be able to return home.

I honestly confess you I have never before seen a happier person. The waiting was the most dire for the lady's heart, and every second hit her like a plumb hammer. But when she got the

news that her husband was fine, that he was completely cured, everything inside her came back to life. The meaning of her life seemed obvious: she wanted to live her happiness with her husband.

I managed to reserve the right not to throw myself in the face of an automatic decision of a significant character, so I did not give a harsh and unfavorable (moral) verdict to this situation, I did not label the term "hospital care" with ill will, by the fact that I highlighted for consciousness the virtue of not putting my finger on the wound, the virtue of achieving an agreement between sensitivity and the reason of not drawing conclusions before having all the answers.

Leadership: Do you adopt a position of fragility with regard to the impact of possible external "shocks", under the domination of differences in interpreting a result that can be expressed in two ways: as a cry of despair, or as a gesture of influence?

The most difficult thing for a doctor is to set the correct diagnosis of the patient and to define the illness he suffers of. And once this thing is done, it's essential to give the appropriate treatment. The doctor must consult the patient, to detect the particularities of the disease related to the patients, because there is no pain without cause. He can give the impression of fragility regarding the quality and professionalism of the care services he provides if he issues an alert response in the face of uncertain situations. This fact can be perceived as a kind of cry of despair of the man who is about to permanently escape the torture of painful thoughts. In medicine, this is not allowed.

On whom do all of the patient's hopes rely on? On whom does a sick person puts his hopes in? Obviously, on the doctor's efficiency. The role of the doctor, his most important and most difficult at once mission is to do his best in order to cure the patient and not comfort him with words. No man suffering from a very serious illness and seized by an atrocious pain gets to recover neither completely, nor partially only by being comforted by the thought he will grow better.

At the same time, the result offered by the doctor regarding the health status of his patients can be perceived as a gesture of influence if it is expressed as an uncertainty regarding the diagnosis or the treatment, because thus he puts himself in the hypothesis of a "major event", dominating the situation through an increase in the state of confusion, of waiting, of tension. It is a psychological test. At this point people are becoming more and more anxious, expecting a positive response, but in this waiting state full of emotions they would be capable of doing anything to make the good news reach their ears. It is a struggle between the "God" power of the doctor and the sensitivity of ordinary people.

A patient is truly happy only when he gets to enjoy health again, not when the doctor inspirits him with positive thoughts. You're trying in vain to encourage a patient who suffers atrocious pain; he won't feel better thanks to your words full of optimism and hope. When a patient tells the doctor: "You would better let me die", it's out of doubt that he suffers such tremendous pain that you either get him well or you don't. Encouraging the patient in his most critical moments doesn't impact a spectacular effect of complete recovery. However, we mustn't minimize the power of words which often have a complementary effect to therapy.

Leadership: Do you have the power to create the feeling of obligation to the course of an event that is becoming more pressing, considering all the possible complications of a "moment of truth"?

The role of a leader, his most important and at the same time his most difficult mission is to also do his best in order to completely "cure" the living of people, and not to comfort them with confident and optimistic words, not only to grant them happiness instead of the despair,

with which they are seized with.

People follow the individual who has the ability to handle intangible things, the one capable of looking deep inside them, of feeling what they are feeling and the one who succeeds to give them back their happiness. Only the one able to cure people, both in body and mind, offering them moral and material support, can truly win their admiration, respect and trust. And as I already said scores of times, doctors are by far the only ones who have the biggest influence on people of all ages, all nations from everywhere.

If I had to imagine the ideal leader, he would doubtlessly be like a doctor. A doctor who can figure out what is the people's performance ability, their state of health and the factors which exert influence upon them. A doctor capable to keep people out of any kind of disease or affection (stress, fatigue, idleness, dissatisfaction, anxiety, nervousness, and so on), and to render their vitality. I also believe that the ideal leader must possess a remarkable analytical ability and dispose of the appropriate methods of "therapy", including "verbal therapy" as a complementary means.

If you take a look on recent history, you will see people like Bill Gates, John D. Rockefeller, Thomas Edison and Michael Dell filling the top of the best "doctors". They became financial giants, building fabulous empires, "healing" as far as possible the lives of people.

Madonna, the uncontested queen of pop music, is intensively involved in acts of charity oriented towards the poor areas of Africa. Thanks to her, many people are healthier and enjoy a better life. I don't think Madonna finished Med school, but she certainly has healing abilities, because, through her constant involvement in helping people, she saved many sick people from death and improved the life of many Africans.

The moment of truth is synonymous with that force of character obtained only by the experience of seeing the suffering of others as an opportunity to display your moral side of personality, advanced knowledge in a field, the task of carrying yourself with much affection, and the capacity to discern situations by exercising authentic discernment.

The Law Of Healing is revealed only to those who know how to heal the human soul before healing the wounds of the body, considering as the first means of comparison that imperative of becoming: "Never take as an affront to your own beliefs what is presented to you as the only option in a fragile context of great significance."

Source: https://neculaifantanaru.com/en/the-law-of-healing.html

The Law Of Influence

On March 17, 2010

You will be ready to lead only when you have the power to see beautifully colored horizons in the eyes with which you read your diary alone.

Curiosity has always been in my nature. Out of curiosity I started to write, to research, to learn as many things as possible about the science of leadership and to devote myself to the development of the people around me. I started on this road on the wrong foot, making many mistakes, but it was worth the effort, and now I believe that this road is beginning to be more and more easier.

I write and I will always write. I don't write in order to praise someone, I don't write in order to flatter someone or out of the desire to generate more traffic on the website. I write in order to know myself better, but maybe some day my words, the messages I convey and scatter through the simple words and phrases will get to mean something for someone. Maybe my words will be covered in the thick dust of time. But maybe they will make someone curious. And if they will stay on many people's minds and will have the power to inspire them, make them discover and use their potential at a maximum, I will truly be happy.

This was the first test I alone decided to give myself. The test of influence. Depending on the results obtained, putting in balance the number of positive and negative feedbacks I receive from my readers, I will know the level I'm at, which, in fact, is the measure of my influence. Influence must be measured before determining its quality.

Leadership: Are you trying to access the desired destination through the attractiveness you inspire to others, or through the attractiveness that you create in the struggle with what it means to capitalize on your passion?

I don't intend to attend a master's program nor a PhD program in order for my professional training to be taken seriously. Ultimately, if they would be of any help, they would only help me. And just like a great writer noticed, man can learn a lot, but learning doesn't mean having knowledge. Beside that, no diploma in the world will make a person with influence and not that many a door will open for me. But if I improve enough and share with others what I know, what I think, what I believe, through the internet, both me and others will have something to gain.

Leadership is a team game, a game which everyone must win. If I would think only of myself, confidently miming interest and concern, I could have a short term influence and I would ultimately be marked as "spam", just like more and more politicians, who use a lot of techniques in order to trick people.

But as far as literature is concerned, there is an exception to the rule: you can win by yourself the notoriety available only to an artist who knows how to combine words to give life to a masterpiece. The eventual satisfaction of a writer does not arise from the feeling that what he expresses bears the name of a miracle, but from the miracle with which he tunes all his feelings when his words bloom and change reality.

He is driven by the power with which he believes in something beyond understanding, as a positive experience of uniting with One as evidenced by the power with which he can open his heart and mind. In fact, he lives on the idea that all accumulated knowledge belongs not to himself, but to all, and that his destiny depends on the preferences of those who use them

to come to union with One.

The peak of influence is reached when the idea of linking sentiment and action is materialized in a written act incorporating the decision to revolutionize the existence of those who read faithfully.

This is why I write, always trying to add clear, quality and as useful as possible information, so that everything I know, all the knowledge I gained in time will reach everyone's ears. I cannot keep at the bottom of my being something that for others would be really useful. And I will always be as honest as possible, without trying to cut a dash only for wanting to be remarked.

The capitalization of passion is accomplished with that magnificent exaltation of the discovery of an expression that captures the charm of an intense friendship. A friendship that gives birth to an obligation to transmit new authenticity in interpreting the role of a facilitator of memorable experiences.

Leadership: Are you willing to accept all the angles of approaching the materialization of your thoughts in order to find the perfect technique to strengthen people's guidance in the difficult way of ascension?

The angles of approach to thought materialization are the spaces between the notions you use in order to increase your representativeness in relation to the general collectivity.

Martin Luther King Jr. was a Baptist priest who wished from all his heart the fulfillment of the biblical principles of life and freedom. He understood that the Americans were lucky to have been born in that great country and that there is no other nation like it in the world. This is what he said in his speech on 28 August 1963, on the occasion of the march on Washington:

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character."

These words are pure gold. They inspired all the color population in America. Only a man with strong convictions, who has a dream and completely devotes himself to fulfilling it can speak some words with such great influence. Only a man motivated to fulfill his ideal and who looks for ways to build bridges between people can guide them on the difficult road of upswing. Martin Luther King Jr. was certainly a leader with an incredible power of influence.

Leadership is a top supplier of production and storage space for the "enchanting" effects of a prophetic speech.

Whom and how do you make your influence? First of all, leadership requires influence and not everyone has a high enough ability to make an influence. In real life, the higher the position a man takes in society, the higher his level of influence.

What would you like more: to rule or to be ruled? If your greatest ambition is to be in a dominant position, then extend your level of influence. Your success will greatly depend on the success of the people you lead. Your influence will be the greatest if their success will be the greatest.

Just like a teacher is always judged by the results of his pupils, you will also be judged by

the results obtained by the people you lead.

If you hold a leadership position, don't forget that the problems people have to deal with are always your problems, as well. You won't be able to have a positive influence over people if you don't get involved in solving the problems they have to deal with, leaving everything to chance, thinking that it is only their job to solve them.

The only written act that can confirm the variant of a new self-consciousness is characterized by the process of composing an image that colors the canvas of the possibility of the reality of self-denial, showing something beyond being, different from being.

Influence is what you manage to change in your person after you re-read your own book: you begin to center your power to believe in a virtual reality which is made possible by the chance to belong to a world that follows to the end.

It is a real art to know how to make yourself listened to and be followed by the people around you. But you can obtain this only by hard work and sometimes taking difficult roads. Feedback from people will help you to assess yourself and to continuously improve your relationships with them.

How do you measure your influence? How are you labeled by other people? Is your influence of short or long term? How do you build bridges between people? Do you have strong convictions? Are you devoting yourself completely to the fulfillment of an ideal?

Source: https://neculaifantanaru.com/en/the-law-of-influence.html

The Law Of Limited Ascension

On June 08, 2010

Any ascension has its limit. The one not knowing the limit of his ascension shall collapse.

The strongest man is always driven by a single thought, because all the power he possess, the energy, intelligence and will, are used in one direction alone which he follows with holiness.

Qin Shi Huang was such a man. Since the age of 13, when he took over the throne, he had a single ambition: to bring glory to his kingdom and to unify China. At the age of 29, he decided to put his plan into practice, his lifetime obsession, that of becoming the absolute ruler. He could achieve his plan only by the force of weapons. Kingdom after kingdom, his armies destroyed everything in their way. Nobody could fight against his powerful will. And the one who tried resisting befell a terrible fate.

Leadership: Do you show the valuable side of your personality after you realize that the one who has incommensurable power feels a continuous need to enhance it?

In the year 221 B.C., Qin Shi Huang becomes the absolute ruler of China. His power seems unlimited. He rules over millions of people. He is the king of everything, till Heaven. But the one who has an overly high power always feels the need to increase it. Qin Shi Huang cannot be content with his possessions, with earthly power, but like any man greedy of power, he wants more, always more. And what can mean more, can be more valuable, above all power which nobody can resist, but one: the power of being immortal? As an emperor, he feels he is entitled to the powers and the immortality of the gods.

Therefore, he needs to confront one more enemy, but an enemy he fears more than anything: death itself. He has so much to do in a single life, why losing it like any other mortal? So he starts a vast campaign, in search of the secret of eternal life. Because he is decided to spend whatever it may cost in order to fool death, he invests a fortune in all sorts of alchemists from all over the empire, one more sophisticated than the other, with various personal recipes who promise him the elixir of life together with other spells beyond imagination, meant to offer him immortality.

Leadership: Are you in a position to be part of an agreement placed in a guilt context guided by the premise that the possessor of something is always haunted by the fear of losing what he possesses?

One single thought consumes the emperor: the life-giving cure, the magical fluid which can make him immortal. He cannot think of anything else. He perseveres in his search for years. But his health starts deteriorating because of stress, anger, anxiety which continuously torture him, and with all liquors from the so-called alchemists, nothing can stop his aging.

Just like a sick man on his deathbed, whose heath condition becomes crankier, the emperor, physically tired, still hopes for a miracle. Any illness, pain or suffering can be cured if he finds the elixir in time !

Leadership: Do you support yourself in the struggle with the destiny of your own work on the argument that when you start falling into a well, you cannot climb back up?

The patient being in the terminal stage of his illness has a last chance of being saved. One of the alchemists who come to see the emperor, or maybe one of his doctors, gives him a mysterious liquid which can surely cure him: the mercury (a highly toxic substance). Several grams carefully administrated can guarantee immortality to the patient. So the emperor, anxiously, full of hope, swallows some pills containing the fluid meant to make him immortal. And, ironically, he dies.

A leader's work is not built on estimating the vulnerability of his own forces in the face of the road he builds for himself, but on the background of the change in self-consciousness that affects the assumption of his role in society. The wise words proves to be true again: "You cannot escape what you fear most." You cannot fight destiny. It will catch up to you, no matter what you do. In front of unavoidable death, people often fool themselves with the most impossible thoughts and hopes, but just as nobody can stop night to fall, no man can escape the implacable destiny.

Leadership: What is the limit to which you can accede by the accepted means of power and glory, taking into account the variant of self-image that does not follow criteria other than "superlative value"?

A brilliant strategist, ambitious all the way through, Qin Shi Huang conquered all of China, which bears his name up to our days. An extraordinary desire of life laid in his heart, which was intensified by a great desire to have power and glory that he wanted to keep on satisfying. But after so many conquests, he fell into a deep state of depression. Because when a man possesses something very precious, he is always haunted by the fear of losing his possessions. And nothing is sadder for such a man than the feeling that death will separate him from his dreams.

Throughout his life, the emperor got all that he wanted, power, wealth and glory. But all these didn't make him freer, but on the contrary, they handcuffed him. He became the prisoner of his inability to obtain more than could have - just like a climber who, after much struggle, reaches the top of the highest mountain, and absorbed by the amazing view which appears in front of his eyes, doesn't want to dismount anymore, but to rise even higher. But there is no such thing as higher ! But the emperor, trying to achieve immortality, wanted to overcome human limits, which is impossible, and *"the elixirs of eternal life"* had only helped him to collapse sooner. Indeed, when a strong desire blinds a man, nobody can open his eyes anymore.

Every climb has its hill, that's what emperor Qin Shi Huang didn't want to accept on any terms. From the moment he started to fed himself with the illusion that he can fool destiny, embittering to live forever, everything changed. And the road to failure was growing even shorter.

The limit to which you can accede by the accepted means of power and glory is given by the point where the consciousness of a falling from a height and the acceptance of a reality that exists beyond what you think is reality meet.

Conclusion: Everyone have their limits. And every intelligent man knows his limits, and when he realizes he reached the maximum limit, he is content with his achievements. Lingering and acting in order to surpass some possible limits won't attract benefits, but will cause his quick decline, and even collapse.

Source: https://neculaifantanaru.com/en/the-law-of-limited-ascension.html

The Law Of Limited Trust

On June 08, 2010

When there is even one dishonest man in the team, you lose all of your confidence in the team.

I've always liked sports. And my favorite sport was, undoubtedly, football. But I also practiced contact sports, six years of wrestling and almost two years of Taekwondo. And like everyone who lives in the mirage of his own desires, I wanted to become a great champion.

At the beginning of the 10th grade, I attended the National Taekwondo Championship in Bucharest. I was very ambitious and confident in myself, but I must confess that I had no experience in terms of martial arts competitions. I would have certainly done well at any wrestling contest, but that was it, I was practicing martial arts at the time and I had to prove what I was capable of.

Leadership: Do you build a steady foundation of ascension to the fulfillment of the ideal of unity, without taking into account the effects of placing your own being in a "Extend Your Guarantee" context?

I remember very well that I won the first fight, but lost the second. Therefore, I can say I didn't perform very well, but I indulged myself with the fact that, for an average martial practitioner, I did pretty well.

My guarantee of quality was the loyalty statement in the service of the team and the obligation to fully represent my character, temperament, mood in relation to the advantage of victory or the bitter taste of defeat.

But the thing that I would never forget is what happened at the end of the championship. I must say that I forgot my kimono at home, and the coach was nice and gave me his in order to get into the competition. Well, after my last fight, that in which I was defeated, I asked the coach to let me take his kimono at home, to wash it and bring it clean to him at the first training. He agreed.

But when I got home, to my amazement, the kimono was no longer in the sports bag. It was only then that I realized it was stolen. Buy by whom? Well, I don't know, but definitely one of my colleagues from the club was responsible, because only they had access to my bag from the stand assigned to our team at the competition. Full of regret, my mind was consuming with black thoughts and my conscience was seized by a deep sense of dissatisfaction because I had too much confidence in my colleagues, and one or maybe more of them have cheated it.

Leadership: At what point in your evolution from the affinity of assertive tendencies are you willing to be forgiving without obeying an order that violates your rights and the option of honor?

When you are part of a team, you believe in it. But up to a limit. Until your chance of assertion begins to line up with some misguided trends of integration and growth within the team.

I didn't try to discover the truth at that time, to ring the changes, to ask questions and try to find answers, the fact was consumed. So at the first training of the week that followed, I paid the equivalent of the kimono to the coach, because it was my responsibility to take care of it. But then, after a brief conversation with the coach, when I explained him how it all happened (but he did not want to believe in any way that one of his older students was guilty), we agreed that I should move to another club. My place was not there.

This incident was the turning point of my life and taught me one thing: nothing can please me when, joining a team from which I expect to be effective, united, organized, competitive, I discover that, in fact, I can't count on anyone. Because it always happens for a man who steals once and is not caught, to steal the second time around. So rather than begin and suspect everybody, I would better look for another team, a team based on principles of collegiality, unity and dignity.

Leadership, maintaining the color of a creative anticipation of other realities, retains the option of withdrawing from an agreement that contains only "final chapters".

Who doesn't have great confidence in his own team cannot "work" at full capacity. It I'd stayed at that club, I should have always been wide-awake, always looking out for an unseen enemy.

Just like a spectator who witnesses the presentation of a trick, knowing from the beginning that he will be fooled, he creates some psychic protection devices, trying to observe the moment when the illusionist cheats him - I should have created a psychological shield to protect me from the unforeseen moment when I should be cheated. And that would have been stressful and tiring. Or I should have taken an attitude of polite neutrality, which is to quietly come and leave the training, without having too many relationships with anyone, thing that would have created other problems, because nobody tolerates eccentric people. And if I had left time to pass, hoping things would improve, I would have been terribly wrong.

Later, after about a year, at another competition, I learned how everything happened. One of my colleagues took my kimono and sold it for a golden ring to another martial artist from another club in the country. Therefore, it was proved that my suspicions were founded. So I took the right decisions when moving to another club.

Leadership: Can your level of honor be restored by the great contribution of promoting the values that have defined the mission of putting you at the top of others' preferences?

The values I have been trying to promote starting with my integration into the team have been the willingness to agree to believe in a sport that suits me as a state of mind, the willingness to accept thinking in the spirit of an ideal of cooperation and the fairness of accepting any compromise in sight.

A lasting, united and ambitious team is born out of comradeship and friendship and is carefully preserved. If even one of your colleagues is unfair, and especially if you don't know which is that one, you eventually arrive to consider everyone else guilty, which lowers your confidence in yourself, because you get to feel alone, surrounded only by false people. A team comprising only one dishonest man is a team the standard of which is not common sense, so which is not based on integrity and respect.

And the leader of such a team, where there is at least one black sheep, and who doesn't take action, means that he doesn't know well enough the people in his team or that he accepts them with all their flaws - and, in this case, he is likely to be manipulated and even compromised on their account.

Trust is the unit of measure of the level of expectation you relate to a person when the feelings you nurture for them are reciprocal.

Conclusion: A team is strong when it relies on collaborative relationships, honesty, fairness and fair-play. The leader is the one responsible for cultivating these relationships, both by his personal example and by the measures he takes to keep them.

A leader who accepts ethical violations and doesn't promptly punish them is actually the accomplice to the one who violates the ethical principles, which should govern a team. This negative element in the team, unauthorized at the right time, will continue to "sabotage" the team.

Source: https://neculaifantanaru.com/en/the-law-of-limited-trust.html

The Law Of Mutual Service

On August 26, 2010

To develop a Brand of great impact, you need to help people capitalize on their potential by identifying a common denominator.

As I mentioned in the previous article, *The principle of accelerated development*, the Google Translate tool is currently the best and most popular translation tool. This tool, which improved visibly in the past few years, is mainly based on openness and closeness between people.

Google redesigned its customer orientation, providing better services than other competitors (yahoo, Bing, msn, etc) and continues to innovate. The strategy of Google development turned in a direction that satisfies general interests of people. Offering them this free translation tool, which has strongly developed in the past few years, the people at Google ensured that their business will not record any decline. Therefore, Google stands out unlike other competitors in terms of performance, because it meets people's needs, increasing their efficiency and productivity with tools and services which are constantly improving.

Leadership: Is what exactly conveys the values behind your brand and its visual identity the story of an unforgettable or suppressed experience?

The durability of Google corporation's success depends on its ability to offer unique services. And, without doubt, one of the main pillars of its business became lately the free translation tool, Google Translate. With this tool, Google expects that the basic needs of those who browse the Internet be assured - Respectivelly the online translation of sites and web articles in any language, as soon as possible.

Regarding the Google Translate tool, Google's strategy was to involve users in improving it. In other words, Google offers you quality services, but it also expects for you to help improving these services. People need to understand the benefits of such a service and then involve as much as possible, increasing their efficiency and productivity, in order to ensure it a continuous improvement.

The story of the success that Google has today is the story of an unforgettable or supressed experience because the main roles of those who are part of it have been and can be interpreted by other actors than those who have become famous as a result of development of this web concept.

The actors are not just the people who say memorable lines, rather they are those entities that populate the system, those players who play a role in advancing, influencing or managing the processes of integrating new knowledge and notions, new beliefs, new values, new experiences.

You can't develop a process all alone. You must work with a lot of people. You need Google Translate, but Google Translate needs you as well, in order to develop. Without this mutual and supported service, nothing lasting and efficient can be built. And a low effort brings minimal results.

Leadership: Is the image of the concept that you are developing by investing in a source code to choose and display in real-time valuable information, an illustration of the reality

that you experience in the vision of an artist who outwardly expresses his interiority?

Google Translate, like the cell phone and the mobile phone network, created a new category of benefits, enabling users to communicate freely. And, indirectly, by adding texts and their own translation, they help each other. When someone translates a text from a foreign language, and the translation is not done perfectly, he has the possibility to help correct that translation.

The time you dedicate to help improve Google Translate tool is an investment, both for you and for the Google Corporation. When you offer, both you and the one receiving it gain. It's not at all a waste of time and energy to bring your contribution to the development of a tool or process which, after all, helps you as well. Adopting a constructive approach, interacting with other users by correcting or adding new translations, you earn an extra credit and, besides, you have the satisfaction that you have contributed for everybody's good.

The artist who outwardly expresses his interiority is the actor in a play played in public who does not let himself by driven by the belief "I have talent", but rather keeps working, just as much, as keen on detail, aware that any short sequence he films catalyzes the public's attention.

Google became a world leader through its innovative ideas with great practical implications. This was possible with the help of specalists not only in computer science, but also with a great creativity, who thought this system so as to involve as many people, bringing their contribution to its development and improvement. Google largely "speculated" the wish of those people who want to bring voluntarily their contribution and help others unconditionally. It's a good thing that such people exist !

The common denominator that people need to identify in order to realize that their potential lies in the effort they are prepared to submit when the goal is not to reach a destination, but to make it a benchmark on the map of the criteria of appreciation of quality services.

Conclusion: Mutual service is a prerequisite to underpin progress. This mutual service is needed in leadership, as well. A leader, however good he may be, without the help and support from the team or "the senior hierarchies", can't achieve its goals to the benefit of all.

Source: https://neculaifantanaru.com/en/the-law-of-mutual-service.html

The Law Of Ordering Spontaneity

On October 20, 2023

Any event that occurs by chance has the chance to spontaneously form a new order.

Each person, each brain has a certain peculiarity. It is not necessarily something hereditary, but rather something that develops over time, through experiences or observations, influencing the way you perceive and appreciate sources of information and knowledge. Even if you don't keep the memory of another life stored in your spirit, even if you don't have any kind of map in your head that allows you to know the point of departure and the point of arrival, I am sure that the universe treats every person equally, in depending on the three spiritual constants: faith, patience, perseverance.

You may think that you have no skills, that you are good at nothing, absolutely nothing, you are just a nobody. But at some point, by chance, a cell in your brain will encounter a stray cell in the surrounding space. And then a connection will be made at the neuronal level, a synapse, the place of communication between two neurons or between a neuron and another cell. The genetic code will be rewritten, the instinct not being written in this code.

Or maybe the saving cell itself will "invent" a coincidental phenomenon through which the lucky "happening" will occur. And if the "happening" occurs, then all the surrounding minds, the most brilliant, will not be able to understand the mechanism of your thinking which, starting from a single particularity, could move an entire world.

From that moment, all your intellectual capacities will reflect a superior intelligence, an *Uthemish-Isfithes*, an intellectual potential and special cognitive abilities, this being in harmony with the genesis in the bible where we read that God proceeded to create man in his own image. Even if you do not have the advantages of other people, the universe works according to the rules of equality giving favorable circumstances, following the following rule: "every event that occurs by chance has a chance to spontaneously form a new order".

Leadership: Can you build an image of your faith through visual metaphor, without representing it figuratively, by inciting the viewer to imagine?

I remember the movie "Rain Man" (1988). Raymond, who was a misfit, an autistic, no one paid attention to him, he didn't know how to handle himself, he was a nuisance to everyone. But at one point, his brother takes him to a casino. And here something completely miraculous happens. Only at this moment, completely unexpectedly, the click occurs. Out of nowhere, Raymond's wheels start turning, he suddenly sees the winning cards, he understands the game mechanism with superior intelligence. And he starts winning big at Blackjack, so much, until he gets kicked out of the casino. He doesn't cheat, but in his mind he sees the winning combinations of cards that no one else could see.

Well, that's what happens when that unique feature of your brain meets the environment that can stimulate it.

No one in the world will outdo you, and everyone will be effectively speechless. All the so-called "brilliant" minds will never understand how a single man, banal, without a future, could make such impossible calculations and connections.

Leadership: Can you experience the greatness of your own existence, as if the miraculous

would intervene at every seemingly trivial moment?

The miraculous intervenes in the life of every man who believes in miracles. That's it. To believe, to be patient, and to never give up. And one day God will show himself to you through a trivial incident. And yet, so rare are these instances when God shows himself to someone. Maybe you must have been the last one after all. Because the story of Jesus is a prophetic parable that repeats itself in every generation: *"The most humble becomes the strongest, the dead revives in the spirit, what is apparently impossible becomes reality."*

A parable with unreal, fantastic elements, but which becomes a parable of patience, of dedication in these times dominated by selfishness and the model of "smart boys" who destroy SYSTEMIC HARMONY. A parable that is meant to keep us awake to the duty of living permanently in Christ.

Those who do not have Christ in their souls quickly achieve some success, but they will never know the divine, such as the genius of creation and the greatness of the universe. In fact, genius, the divine spark, consists in the extraordinary ability to think, create and produce in a way that exceeds the ordinary limitations of human knowledge and imagination.

Leadership explores the potential of transforming the ordinary man into an outstanding leader, based on the idea that anything can be achieved if the man is anchored to his inner resources and trust in his own ability to bring to light latent talents and abilities.

The Law of Ordering Spontaneity refers to the fact that sometimes seemingly random events can lead to miraculous moments and the manifestation of remarkable abilities in people who, at first glance, might be underestimated or ignored. This law suggests that there is an untapped potential within each individual that can be released spontaneously, bringing a new order to their lives.

Sometimes events, although they may seem chaotic or unforeseen, can have an ordering or organizing effect in the individual's life in the sense of a positive evolution.

Certainly, people with exceptional abilities have formed a unique perspective on the world, having the ability to see things that others cannot see and to understand things that others cannot understand. This increases their confidence in the possibility of miracles.

In particular, divine manifestation emphasizes the rarity of certain occurrences and the idea that, despite obstacles or difficulties, there is the potential for miracles or transformation, bearing in mind that seemingly random events can help create a new kind of order or structure in one's life. Only spirituality has as its central aspect the healing and transforming power of faith and humility in the face of adversity

Source: https://neculaifantanaru.com/en/the-law-of-ordering-spontaneity.html

The Law Of Refined Perception

On August 25, 2024

The trained eye can detect hidden meanings in seemingly insignificant details.

Passing through the Galala neighborhood, I was attracted by a simple but meaningful inscription drawn on one of the ends of the bridge that guards the small neighborhood: *"Bridge of Love: Petronel and Evelina."*

The writing, engraved with a black marker, carried a deeper story than it appeared at first glance, a mysterious call of the unseen, a kind of daily revelation hidden deep in the hearts of those who daily passed by this statement. The search for meaning in life often manifests itself through creative or unconventional gestures.

I don't know why I think this, I don't know how to rationally explain it, I can only intuit a sliver of the hidden mystery. For those simple, small words, written with a black marker, seemed to carry on their shoulders the burden of a story older and deeper than it would appear at first glance, suggesting that eternity of feeling from the extension of an intertwined destiny. The story stretches like a subtle network, woven into the hearts of those who pass by this anonymous testimony of love, becoming an invisible bridge between those who love and those who keep silent.

Leadership: Can you leave an imprint of your soul in a captivating visual representation, trying to preserve for eternity the echo of your feelings in a world that is fast passing you by?

I asked myself then, carefully looking at the writing: can such an inscription, the snapshot of a simple and ephemeral moment, acquire the greatness of a work of art capable of defying time? Can the lightning impact of a revelation turn into an "Epedysasis Harrexhium", an eternal call to self-transcendence? Can anyone, in front of such an inscription, feel that thrill of immortality that only genuine art can bring to the collective consciousness?

And when we think about the impact of such a revelation, don't we imagine that, like a meticulous painting by the hand of a master, every detail becomes a touch of eternity?

There, on the bridge, in that fleeting moment, I felt the pulse of a teenager who, caught in the nets of first love, tries to steal from the flow of time a piece of eternity. The "Bridge of Love" was no longer just a string of words engraved in passing, but became the discreet expression of a universal aspiration: the desire to keep alive, even in such a simple gesture, the echo of a feeling. With every glance at that inscription, the young man wanted the world to remember him and his love for Evelina, a thin thread of light between the present and eternity. "Bridge of Love" is not just a spontaneous title, but a discreet call to immortality, *comme un pont entre le visible et l'invisible.*

Leadership: How does your artistic expression influence the bridge between your inner reality and the outer world, bearing in mind that simple gestures hide deep truths?

The inner eye of creation can discern dimensions that transcend ordinary perception. The more I looked at that inscription, the clearer it became to me the truth it was trying to communicate: a fragment of life caught in a fleeting moment. It was as if those words had the power to crystallize the entire experience of a young man searching for a place in the world,

like a Kandinsky painting where every dot and line takes on a cosmic meaning. Or, as in the fragment from the novel "Foucault's Pendulum" written by Umberto Eco:

"Creation is a process of divine inhalation and exhalation, like a restless breath or the action of calves. Try to create something out of nothing. It is a once-in-a-lifetime thing. Oh God, to blow the world as you blow into a glass globe, it needs to contract in itself, to receive the breath, and then it emits the long luminous hiss of the ten sefirot. For this it is necessary that the lights of the Sephiroth to be collected in some receptacles capable of withstanding their radiance."

Leadership: Can your intense feelings motivate unusual actions, while inner sight provides deep "insights" into human nature and the universe?

With each passing day, with each glance at that inscription I realize one thing. The boy sought to convey a piece of his soul, hoping that the universe would remember him and his love for Evelina. Or maybe the cries of hearts wounded by the passage of time are hidden in the silence of symbols. Whatever the truth, it is essential to understand that this seemingly simple act is actually a manifestation of the revelation of the intangible mystery.

The inscription left by the boy for Evelina thus becomes a creation similar to a divine breath, an attempt to capture eternity in an ephemeral moment. As God concentrates all his energy in the ten sefirot, that simple engraving, tiny words, carries in them the weight of a whole inner world, an intense and fragile light. Like the divine foals in "Foucault's Pendulum", the boy gathered within himself the strength to express his love and, in a burst of inspiration, left this imprint, hoping to withstand the passage of time.

A feeling, even caught between a few lines, can become a bridge between the transient and the eternal, between the artist and the viewer. Isn't that right?

God breathed, and light was made. Perhaps this "Bridge of Love" will be just a passing drawing for some, but for those able to see beyond appearances, it will represent a window to a world full of undisclosed hopes, dreams and desires. And you, reader, what invisible bridges are you building between your reality and the infinity of possibilities?

Leadership derives from the desire to transform the ephemeral into an enduring creation rooted in deep spirituality and motivation.

The Law of Refined Perception refers to the ability to decipher the subtle meanings around us, giving every detail a deep meaning that goes beyond the ordinary interpretation of reality. So for perception to become a tool of deep understanding, we must be willing to open our minds and hearts to the truths hidden in seemingly insignificant details.

The deeper I contemplate those words, the clearer the truth they are trying to convey becomes clear: a moment suspended between oblivion and the burning desire to remain alive in memory. That inscription, drawn carelessly but with passion, was like a piece of a young man's soul trying to shout to the world about the fire that burned his heart.

Source: https://neculaifantanaru.com/en/the-law-of-refined-perception.html

The Law Of Safe Shelter

On March 05, 2011

The one who does not develop the sense of congruence in people's consciousness, will never find a well protected shelter in their hearts.

I always associate the concept of leadership to life events or situations, to some stories or characters, moments, actions or experiences once lived by other people. Hence it is that, wanting to expand my knowledge and understanding of what it means to be a leader, I reread yesterday the biography of the famous Irish writer Oscar Wilde, whose works traveled around the world.

Wilde was a much respected person in the high society, a person whose influence was exerted on all those whom he came in contact with, winning their sympathy with his fine manners and his elegant personality. His works have been admired, he won many literary awards. At the age of 30, he became so popular, that all the London circles had heard the name "Wilde". People's attitude toward him was very positive, so he got to call himself "The king of life" or "The symbol of arts and culture of his time".

But the genius who boasted his own ingenuity finally loses his fortune and reputation. Accused of immorality, "The king of life" has fallen into disgrace as easily as he previously won everybody's sympathy. Success provoked him too much, the inner joy he felt while fulfilling his desires one by one, increasingly pushed him to the bottom of the abyss. Because of his exaggerated individualism and selfishness, which he displayed more and more often, people got away from him more and more.

During his imprisonment, Wilde gave birth to his last creation, "De profundis" (The voice deep within), in which he recognized, tormented by a vicious inner war: *"Tired of being on the heights, I deliberately went to the depths in the search for new sensations. I grew careless regarding the lives of others. I took pleasure where it pleased me, and passed on. I was no longer the captain of my soul; I allowed pleasure to dominate me. I ended in horrible disgrace."*

Deficient leadership is very similar to a large, one storey house, but where the sun doesn't penetrate more than a few times a year, and only two human beings live in it: you and yourself. It's like you were in an isolated land, at night, thrown away from the world.

Quality leadership isn't a house with a single tenant. Success or failure largely depends on your ability to build strong relationships with others and maintain them well-conditioned. Quality leadership means to host others in your soul, to project into their consciousness a feeling of perfect fit for you, at your turn, to find a well-protected shelter in their soul. Only the warm friendship that binds you to other people will give value to your leadership.

Leadership: Do you manifest yourself as an echo that spreads a state of reconciliation with the soul in trying to experience the essence of your own consciousness?

Just as a painter masterly observes the natural attitude of its models, alike, people easily see your characteristic features, your inclinations, the feeling you nourish for life, them and your own person. Anchor your thinking in a way to understand people's feelings, perspectives and values, providing a valid and serious example.

A thinking based on the denial of the principles of others will turn you into an absolute individualist: You will no longer be interested in the opinion of others and you will treat everybody with indifference, as Oscar Wilde did. What a waste for virtue !

The conceptions that you make about your role in society, your attitude towards yourself and others around you, the goal appropriate for you to have and the means to realize it draw you away from or near to others. In the absence of a thinking based on sound principles, as the principle of honor, mutual respect and trust, in the absence of common values with those of others, your success, as a leader, is impossible to achieve.

Leadership is the focus on creating and externalizing experiences that do not exceed others' power to join them.

Being a determinant factor of dignity means to charge yourself with the value of the intelligence to convey to all the people you meet that "here" in the present and "there" in the future you are ready to accept the causes and effects of faulty feelings that are not allowed to exist outside of you.

Conclusion: Those who bear in their souls the sense of congruence, especially with their leader, will line up with him, will break the ranks and thus "create" a safe shelter for all, one which will withstand major storms.

Transform your leadership in a shelter for the benefit of both you and the rest of the world.

Source: https://neculaifantanaru.com/en/the-law-of-safe-shelter.html

The Law Of Science Fiction

On November 23, 2014

Make a distinction between fiction and reality, focusing on the dominant element that imposes new standards of exigency in approving the criteria for assessing your identity.

Undoubtedly, I was headed for somewhere undefined. Towards a beginning of the road that continues up to the confluence of two distinct worlds, marked by the relativization of truth and the multiplicity of consciousness. A world of invisible shadows and one of isolated signs revealing an inner look. They far exceeded the limited power of understanding direct knowledge, propelling me to a new opportunity to approach the phenomenon of ambiguity – both in relation to myself and especially in relation to the entity called space-time.

Was everything just in my imagination? Was it a tangled game of my own creation, a trick I had played on myself? The worlds were not worlds, but silent spaces, forgotten by the meanders of the intellectual abstract – which meant a knowledge without rest, whose relationship with existence corresponded to a living reality sublimed in time.

I had explored them because I wanted to change them before they changed me. And even if that was the case, it was a mere chance. Chance and its consequences. Everything was turned back, like a mirror overlaid on top of another mirror – but still standing. Though its position was set in void, in the various fields of virtuality. I think I was rather doing science fiction than science.

Galileo Galilei, with his looking glass equipped with lenses of only a few centimeters in diameter, saw in 1612 an unknown star near the planet Jupiter. A star which actually did not exist, but which probably was the planet Neptune at that time in conjunction with Jupiter. Galileo was not aware of what he had discovered, and so the planet Neptune was only acknowledged later.

I was not going to get caught in the trap of doubts and feel disappointed by the lack of power to make the difference between fiction and reality. But only later I understand: you cannot believe in a new world unless you honor its invitation to be discovered and accepted as true.

Leadership: Can you ensure your navigation between fiction and reality in such a way that the specifics of an "inferior" science convert to the "superior" type?

There is darkness and light in everything we try to unravel, as a validation of our ability to analyze from many possible angles what others do not know, do not see or do not understand. Darkness encompasses everything, light reveals everything. Whoever thinks he knows himself well, always finds something new and different in him. But at the same time he can starts doubting himself. A kind of paradox of becoming needing to be balanced, focusing on the dominant element that imposes new standards of exigency in approving the criteria for assessing identity, beliefs and the abilities of perception and knowledge.

And this dominant element, associated with subjective experiences, while deserving of being correlated with the present and the future within an inner space and its possibilities to emerge through the indisputable power of chained thoughts, flowing one after the other, spread in any direction, must have a non-null origin value.

That is, not to be eliminated by the accelerated development of science, to prevent the revelation of an immense reality, to present the guarantee – by lighting a new light in man – that the understanding of certain ideas presupposes from the outset the existence of a pile of truth which can be probed through fiction.

A "lower" type of science reflects the tendency towards superficiality in addressing a reality full of uncertainties, which implies a constraint on your ability to deepen yourself in the adventure of your being.

On the other hand, a "superior" type of science, which helps you define the significant spatial cutaway in order to represent yourself symbolically in a particular way, takes as a standard an emergency of discovery of rediscovery of the Ego in the purity of intentions of expressing a universal reasoning through analogies with phenomena and actions of ordinary life.

Leadership: Do you keep a constant balance between the careful observation of reality and the imposition of a helpful imagination that invites you to go through new leads of interpreting what it means to be a significant "event"?

Fiction is the beginning of a process of differentiation of science that never ends, a depth of intellect that certainly exceeds the line of the unanimously accepted norm. But which provides leadership with a superior approach to traditional concepts in relation to a doctrine, as to what you can reserve for your future; a consistent way of accessing a reality after building a part of it; an alignment between beliefs that limit you and those that set your orientation points by the force of the creative view.

Leadership can advance to a profound reconsideration of the prospects of ascension to "superiority" only by the power of controlling your thoughts. Or, better said, pushing the thought forward to a reconsideration of the foundation and essence of the horizons of knowledge and excessive expectations, by interpreting reality. To overcome the limit of your rational and pragmatic condition through a mixture of ingenuity, novelty and boldness that is out of the ordinary depends entirely on the scientific nutrient you consume.

Ensuring your navigation between fiction and reality means continuing to function in the sphere of a higher ideal even if it seems untouchable to others. That would really put you in the forefront, with the risk of being incomprehensible. For being a significant "event" in the constant presence of fiction means losing your marks and waking up into a reality that you do not understand and cannot accept as being possible.

And the one who tries to understand a superior entity first needs to convert the "inferior" type of science to the "superior" type, that is, to connect to depth levels that go beyond the limit of perception that most have. Which means to become captive himself between reality and fiction. He would be a *Master of Creation* able to implement visions inspired by his own self, through the relationship between space, time and matter.

Confirming your identity in a wider space means to transpose yourself in an experiment called fiction from which you will draw conclusions that will help you see the utility of those visions that can keep reality in balance.

The Law Of Science Fiction is aimed at that "slip in a direction that's beyond control". But it invariably brings the joy of an advanced form of knowledge that helps you realize the importance of thoughts in materializing the vision.

What distinguishes you from others is the vision – the art of seeing invisible things, then

accepting them as true, connecting them to reality, and capitalizing on them in your favor in leadership. And that can put you in the position of redefining your identity.

Source: https://neculaifantanaru.com/en/the-law-of-science-fiction.html

The Law Of Sight That Is Not Lost

On November 28, 2022

The closer the object of the gaze is, the more the perception of its importance is reduced to experiences and feelings.

The chair on which I am sitting right now at my desk, the same chair that my artistic sensibility has so often perceived as a work of art, an animated reality with which I have forged a lasting friendship, was not only intended as a stand-alone structure, but as the singularity of a pragmatic theme that invites you to a labyrinthine journey where you feel that you are entering into a dialogue with the space and matter from which the works of the great Creation come.

Encompassing it with the vision that comes and goes, in contradiction to any scientific representation, I realize that I approach respectfully, shyly, patiently, the primordial condition of art: the construction of an honest vision that inspires a story.

To become its friend, the best *confessor*, now that friendship is dearer than gold and less pure than a living color, now that you shrug in answer to all that the eye sees but does not feel, and yet pretend that I have reached that threshold of thought in which my imagination focuses only on the animating content, without discovering its mysterious world depicted in a memory communicated beyond words, is similar to capturing the mirage of a desolate world in which the artist confused with his own creation.

And if I somehow changed the color of the background of my vision, then the object of my gaze would seem as significant as a pictorial portrait that weighs in the weight of time the despair, the doubt, the desolation of a completely unpredictable existence. Yes, it is something emotional, a soul connection between the two of us, especially between the object of the gaze and the object of evaluation of a blind but sensitive world, whose continuum is not made up of recurring characters or narrative threads, but rather is compatible with the evolution of a state of spirit, of an idea, of a context of mutual tolerance where fun and good will are in their element.

Leadership: Is your creation based on the notion of affective simultaneity between a Self that transcends the diversity of material objects and a Self that transcends reality in the mind of the observer?

This is how far the object of my gaze brought me, how much this chair imposed itself on my artistic spirit, with that magnetic force, similar to a perpetuum mobile, giving simultaneity in an inertial field of reference, constant in time, which has both influence as well as memory. I still do not realize whether, seeing him with his eyes subject to the rules of combining colors and the insatiable mixing of contrary principles, under the cover of beauty, he does not somehow lack the two abysses: life without death and the creative effect accentuated in a symbolic art.

And if I were to describe him in the strongest colors, as a prisoner of the obsession for beauty, *a pensiero prevalente che richiede attenzione e che provoca un lavoro mentale prolungato*, approaching any theme from the perspective of his own sensations and perceptions, then probably I would find the mirroring of the style of interpretation of reality in the source of the satisfaction of pretending to paint only what I see, without seeing what is important to see.

Situated as if beyond the present, in a space of creation, reflection and dreaming, the chair weighs on my memory of the past, ever since I saw it years ago at a "Mobilo Expo", and the coincidence is too striking, too revealing to banish the idea of a perspective frame for the drawings and paintings inspired by the desire to create an alternative user profile of subjective reality. It would seem that he feels my mental states beyond the manifestations of creation, claiming his place as the hero in a novel by Paul Auster:

It is the idea of being there, of being between the four walls, of breathing the same air as the writer who sees in him an artist before he actually becomes an artist. From now on, he tells himself, whatever happens will influence everything else. At some point someone will knock on the door. The artist will approach me, taking the place of the writer, and suddenly all distances will be erased, the thing and the thought becoming one and the same. Anything, but not to interrupt the flow of words on a canvas whose reading takes the form of a decipherment, for in this way the rest of his being can enjoy the freedom to look around the room, to observe the observable, to think, without diverting his attention from an identity full of: "I am worthless".

Leadership: Does your creation make it possible to perceive the "thing" seen as having multiple parts or determinations, in accordance with that part of the soul that it lacks?

Durable, recognized by the existence of a singularity too often despised, confirmed by the reality of a vision that does not deceive its eyes when a stable and predictable construction must be perceived, my office chair expects from me an attention called *Prelinahveh Gandattva* (an expression of solidarity towards style and form, allied with the feeling of inner illumination) so that it can be placed in the foreground of a creation that should not be overlooked. Therefore, I feel grateful that I made a common thing into a form of connection with my inner world, without betraying my instinct to actually sip from the snapshots of reality, searching, finding, choosing, uniting all the forces of art in a single vision: *Interserenza Acetothysion*, that "nothing" can remain hidden.

Dear chair, more than you think you are, you represent that part of a character full of feeling, which is felt only through text and actions. I owe you these lines, to the feeling you released through the mind-soul connection, a feeling reflected in the form of a subjective, own and unique experience. No, I have not overlooked your presence just like the distracted and careless crowd, just like those ordinary people who pose as omniscient but who cannot reach spiritual heights through creative activities. Please keep this in mind, and increase my comfort when I work in the office.

And you, dear reader, if you haven't seen what's inside the chair you sit on daily, if you haven't felt what it feels like when the dawn disturbs your senses, if you haven't looked at it as a work of art recomposed in permanence from emotions, if you did not offer it the part of the soul that it lacks, that part of the soul that you put in a few words to which the emotions give wings like Prometheus, then you probably did not understand that matter is energy transformed into something tangible, physical.

So, I urge you to look at everything you interact with, the same way I look at my office chair: as an attempt to overcome the figurative-non-figurative dilemma.

The transition from vision to creation can take into account the idea that leadership is a form of connection with your inner world, starting from the observation of something seemingly insignificant, but which facilitates the contouring of the self-image and the image of the world, making the image that you promote to be commensurate with the feeling that crosses and metamorphoses every artist.

The Law Of Sight That Is Not Lost refers to the artist's ability to perceive a reality that the

eye cannot escape from, that reality contained in the dimension of things about which feeling and fantasy always have something new to say.

Source: https://neculaifantanaru.com/en/the-law-of-sight-that-is-not-lost.html

The Law Of Soul Mates Located In The Astral Plane

On June 24, 2020

Souls that have the same vibration or the same astral antiquity are identical or have an intimate connection with each other.

Everything around me bears the subtle influence of an artist's gaze, perhaps greater than any monument and any mountain peak by the very permanence of his works, an artist who promotes the idea of an art created according to life patterns available in the pattern of a story full of meaning and a visionary coherence. Once again, I feel the need to provide an answer to my soul, so pushed towards the mirage of another world, in an initiatory journey of the imaginary, regarding what all the creative forces of nature speak, its expressions being contained in a secret language accessed only with the uncorrupted soul of a child.

Of course, my so finely weighed observations, related to artistic representations and productions, concern the broadening of the horizon of a spiritual content noticeable only through *Estuanprithes*, an attribute of the enlightening effects of free minds engaged in the book of my destiny, in the reason of my creations, as otherwise than by the drawing of a beautiful thought that finds at the right time the chosen rhyme in a word that includes all the imaginary forms of the relationship between man and nature. And this word, *Estuanprithes,* denotes the approach of a destiny torn from the loneliness of immortality, behind the whole work of God.

The world of freedom and art, here I open my soul, my mouth, my horizons, to respond to another soul, contained by the face of a rose so fine, so great at first glance, which I can, at this very moment, seem to touch and feel all its purity, radiance, naturalness, inside me. And its eyes, contained in an effect of mirror, of illumination, of great pictoriality, like pearls reminiscent of the splendor of sea or ocean waters, steal my heart and thought, sucking my words like multicolored whispers taken from a world of dreams.

Art is not a spiritual satisfaction unless the painter faithfully depicts the details of a sensational capture taken from the beauties of nature, in the form of an immortal story. Here is the essential mystery that is always the source of true art: to be the designer of the universe in the image of an earthly world.

Leadership: Does your creation result from the original intentionality of the ego that tirelessly scrutinizes its condition of "self-definition" integrated into the essential mystery, to decipher the meaning of a high spirituality and to express it in a concrete, lasting form of living?

If my soul listens to a rose, *delicato come una farfalla*, and if its heart agrees with me, that our conversations may appease any fury of nature, then it will be happy because it has been given a name, and because everything else which abounds in the masterpieces of art derives from here. From a name that symbolizes my great thoughts, the emotions of a memory in shapes, lines and colors.

That's right, the happiness of an artist comes from the existence of a flower that lives in its place another reality, in a parallel world.

A higher artistic plan, revealing itself even when the drawing is made quickly, spontaneously, with the sole purpose of faithfully recording a certain image, allows the assumption of an experience of otherness born from the agreement with the pure forms of beauty, sensitivity,

being, by correlating with other expressive means of rendering an equivocal reality.

Here I enlivened the rose with a lot of imagination, with the help of vibrant colors – red and yellow, and it enlivened me with its frankness and naturalness, with that speech of a pharaoh who wrote on his emerald tablet: *"It is appropriate that my soul may make my life pleasant in the land of the setting sun."*

Souls that have the same vibration or the same astral antiquity, are identical or have an intimate connection between them, uniform on any plane of life – spiritual, physical, mental, emotional, familial, but also on any plane of human history. No wonder the relationship between me and the rose "Double Delight", the dialogue started from the symbolism of symmetrical hearts that pours around this balm of guiding souls, spiritually evolved, is an unbeatable combination of a form of subjective expression, a process of creative imagination, and a powerful source of artistic inspiration, strengthened especially by current astral energy.

Leadership: Does the unique attribute of the art you practice perfectly attract the idea of the existence of an inner court, of an Absolute Self that realizes a unique and coherent connection between a sharp mind and a soul with divine potential?

The artist takes his creation to the level of art by outlining a rose that comes to life in another world, in a completely new dimension, he being a visionary of fantasy, of the astral realms and of sacred art. And I am a special artist, author of the work *"Parole derivate dall'ascolto di un misterioso sussurro"*, because everything I have accomplished in earthly life, and which was previously planned by an astral force, empathizes with the symbol of an assumption of nature under the species "interioritatis".

In turn, the rose symbolizes the destiny of the enlightened man, determined in the astral world even before he is born, to change something in the purpose of the earthly world. Let the man who has something to change, change it. Let the man who has nothing to change, himself change, and change for the better. And the rose, listen to me when I tell you, is happy when someone recognizes its origin, depths, symbols, perfectly attracting the idea of the existence of an inner court, of an Absolute Self, of a spiritual life captured in the reproduction of a plein-air painting, in the spell of another time, in a god's eye surrounded by rays of light.

And I am glad when I speak of the rose as the face of a Uomo Dell'Universo, handsome, of great sensitivity, so sincere, endowed with the science of all the appearances of nature. It is, perhaps, the same joy with which the writer Mary Balogh analyzes her characters from the perspective of attachment to the freedom of artistic creation:

"Inspiration had to be above all else. The artist had learned this in the last ten years. And now he felt inspired. He saw every being as it was and how it was to appear on the canvas, and he could not paint it fast enough so as not to lose that spark in him that saw all its beauty. How to capture the light, the hope and the vulnerability on the canvas, without losing the delicate balance between them and without giving in to the temptation to paint only the everyday aspect – in her case, a very nice being."

A concrete, lasting form of living in the vicinity of art can be represented by rendering the beauty of a friendship experienced in the light of holy words, between the graceful body of nature and an artist of time simultaneously.

The Law Of Soul Mates Located In The Astral Plane prioritizes the intimate connection established between the spiritual nature of an artist's existence created in the image of God expressed by the delicacy of an image that persists in the idea of generating a state of

understanding and universal acceptance of the message: *"The soul of great holiness and purity opens its own horizons to the discovery of other worlds."*

As for the unique attribute of my art, here it is, please remember it as the brilliance of a diamond that springs from within: it is the perfection of knowledge from the perspective of an extensive science – the science of nature.

Source: https://neculaifantanaru.com/en/the-law-of-soul-mates-located-in-the-astral-plane.html

The Law Of Supremacy

On November 19, 2010

Be the master of your whole little world before being the master of the whole world.

The Count of Monte Cristo, thanks to the wisdom gained from abbot Faria during the thirteen years when he was imprisoned, he managed then not only to build a strong image and a sound name thanks to his skill, but to rise above all, exercising his influence in society, in the economic field, social and especially in the political sphere.

Fervently wanting to reach the main goal - to punish with a vengeance on those who threw him in prison without mercy - he changed many destinies left adrift. Monte Cristo has become a person of influence so great that one of his gestures, one word can change a life.

But eventually, after he managed to "solve" all problems of the soul, only then the Count realized that the world is full of sublime whom he had built with much craft, it was not a perfect world, was by no means a world to express his true values, a world that would not heal his remorse which gave him no peace. He wrote a farewell letter to his good friend, Maximillien:

"Tell the angel who will watch over your life, Maximillien, to pray sometimes for a man who, like Satan, thought a moment equal to God and then recognized that - with all the humility of a Christian - that supreme power and wisdom is only in the hands of almighty God. The prayers of your beloved Valentine maybe will sweeten the remorse's that he bears at the bottom of his soul."

Leadership: Do you concern for your own world before changing other worlds?

Words full of lessons and reflections of the Count of Monte Cristo, where you can feel the impulses, memories, pain made me remember what once said the great English writer Aldous Huxley: *"There's only one corner of the universe that you can be sure you can improve, and that is really your own person."*

If you detach from your own world, your own "inner rampart" that protects you from negative factors to fight your way through uncharted territories, with the sole purpose of satisfying personal interests based on emotion, you venture to go in the same situation like that of Monte Cristo - to fall into a deep feeling of guilt.

Your way towards the freedom of being better is an attempt to position thinking and ideals in a context of exploring the possibilities of repairing what happened caused by the pride of believing yourself to be God.

To overcome remorse, instead of living with it, is proof of the validity of progress based on a decrease in dependence on affirmation of superiority, on a culture of forgetfulness and forgiveness that highlights a profound spiritual and moral rise.

As a leader, be confident that you will take a personal struggle with what is true and what you want to be in the world's eyes. You will often be in a position to choose: between being a victim - a victim of your own - and being a man of character who knows how to cope with all the emotions, fears and concerns that arises in life, and all the desires that can hurt his

heart. Something within you must be so strong that any event cannot mentally break you down.

Can you represent your leadership as a means of determining the future that the very force of the feelings of forgiveness and gratitude reserved for you after communing with God?

A man with a weak mind insists with ferocity only on reaching a goal, supporting with strength and pride his own views, opinions by arguments that cannot be neglected. But because of how he interprets things and situations might be tempted to believe that his world is the only one that exists. And this is a deceptive victory; the negative effects will be seen later.

Leadership: Are you your own biggest enemy?

Muhammad was quite right when he said: *"The strongest man is the one who wins the battle with himself."* This is a great truth. You can soar to the heights, you can conquer the peaks, but you can crash into the darkest depths if you do not conquer the battle with yourself.

The fortunate to meet happiness will be smaller. Your world will fall apart if you do not gather strength, if you do not arm yourselves with patience, understanding, courage, willpower and, above all with wisdom - against blows that can make life getting lost in your world to another - without them it's like a big surf where pirates freely roam without taking drastic measures to get your defense.

The inclination towards the craft of polishing your character has as its basis the merit of man's victory against vanity when there is a progressive accentuation of dependence on superiority.

The law of supremacy refers to the ability and capacity of the leader to rule over his "world" in its immediate vicinity, including the one by himself - and only after she "works" at full capacity, he can aspire to other peaks. I mean, first of all, the leader needs to be the master of his little world, before being the master of the whole world.

*** Note:** Alexandre Dumas - *The count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-law-of-supremacy.html

The Law Of Temporal Experience

On November 26, 2014

Find the significance of a science that fulfills the function of superiority in an attempt to give meaning to an untrained experience.

I wanted to divide every assumption on the functioning of a separate world in new terms of representation, to break down everything into small fragments that highlight less obvious aspects of the relationship between science and understanding. A key finding due to existential reflections, before clarifying the notions of art to modify the leakage of time, was needed to define the unit of measure of the amount of information that had to be processed to verify an experimental hypothesis.

The result, rich in representations of complex perceptions subjected to distorted effects of unanimously accepted truths, serving as an element of comparison between two completely opposing structures of thought, but with the same purpose, could have easily eliminated the inappropriate evolution of the factor called objectivity. One thing useful to matter and its ability to gather in quasi-independent units, but also to interact with each other, creating a new space-time configuration that made sense of an untrained experience was directly related to my roots.

Consciously, I was exposing myself to the risk of remaining captive in absolute subjectivity. Incessantly, I was overwhelmed by an inexplicable feeling, as if I was marching through the white wand of the absence of any form of life, isolated in a non-material field that extended to infinity. Time had originated in me, its constant being a continuous journey to the realm of profound understanding.

During this haze of reflections from which the future was taking shape, one which I felt existed and one which grows exponentially, kept ringing in my mind the words of Scottish poet of the 17th century, William Drumond: *"If you complain that there will be a time in which you will not be, why do you not also regret that there was a time when you were not, and also that you are not as old as this enlivening Planet of Time? That will be after us, which, long before we existed, was."*

Leadership: Can you develop an original version of self-experience through proper use of time in other periods?

All evidence of the whole vision of the world and its reality outside the normal length of time that elapses while pressing the trigger of madness, when you jump into the imaginary, in the name of an irreducible superiority, based on the idea of "accessibility" in an expanded thinking space. Time, devoted to accessing reference benchmarks such as the trend of development in a framework for creative fulfillment and enhancement of the potential of knowledge becomes part of reality in its own imaginary universe.

To understand leadership in terms of access to a higher level of knowledge, hard to quantify, but necessary to being part of a scientific component revealing new depths and meanings, we must start from the premise that truth is relative and interpretable. Subjectivity versus objectivity. What you believe shapes a changing reality, valuing it through an agreement related to complex reasoning, others may believe the opposite – that reality is a mere shadow of feelings and sensations experienced.

Information not available to all, in a way that the various past experiences influence the

interpretation of the world today, come together to give rise to what you have unconsciously always sought. A new "Yourself" used as self-awareness that seems to fill an entire universe and gives it meaning.

But can this universe function in your absence? In this case, leadership becomes a means of representation of a higher reality, for it is no longer reduced to the experiences of your relationship with others or how you perceive the world around you, but to examine scientific, occult experiences.

Leadership: Can you ensure a correct understanding of the distinction between what is essential and important, of what is secondary and minor, in a journey of reflecting on the role of an experience experienced through a counter-definition of reality?

An original version of self-experience is sometimes accomplished by a rejection of ideas that can be labeled as being utopic, which will turn against you, just like a boomerang you have thrown out of naivete. But the utopias are very real and very present in your life all the time succeeding, truly, in highlighting those high ideals that broaden horizons in so many ways that you have never imagined.

The starting point of what will be materialized in a higher form of approach to focus your orientation for future extreme innovation, addressing the need to express creativity through the art of fragmenting all aspects less obvious of the relationship between science and utopia, no matter their nature, can be amplified by the activity of thinking remaining uninfluenced by the test of effective reality.

A counter-definition of reality is accomplished through an assumption of ideas that do not know hindrances and are not limited by a certain restraint from public opinion, to the extent in which the image you build of yourself has as a prime argument that need for transcendence, to give a meaning that will surpass the "Ego" of existence and the identity conflicts of the thinking being that claims its presence in the world of imagination.

A thinking that rethinks itself is the ground of man's self-modelling in a world of imagining ideas and visions, guided by a subjectivity which in turns is a bearer of meaning and value, in which everything is changing, but at the same time close to a power of creation that stretches its threads everywhere in reality.

The Law Of Temporal Experience is aimed at trying to develop an original version of self-experience, related to creation, through appropriate use of time in other periods. Meaning thereby that you transpose yourself in another being's situation, from the past or future and to understand it through your own ideas, imagination, especially from a paradoxical perspective: the more dependent you are on superior science, the more you are addicted to the key of space-time relationship.

And leadership can become a science of the absolute, a product of existential time that exists in the consciousness of a genius, considering the value of the parameters of knowledge that must be maintained between the limits imposed by the "subjective" and the "objective."

Source: https://neculaifantanaru.com/en/the-law-of-temporal-experience.html

The Law Of The All-Encompassing Moment

On July 17, 2021

"He who has looked at the present has looked at all things: those that have happened in the impenetrable past, and those that will happen in the future." (Marcus Aurelius)

I sit in the sun, on the grass, in the mountains. In front of me is the hotel I return to every year. The grass knows all too well my habit of finding myself in the midst of nature, but the hotel doesn't know that. The hotel wants me inside, which makes me feel like a captive, just like when you can't escape from a place where time is running out, people are alike, and there's no starting point towards self-satisfaction. However, my soul leads me to the hill behind the hotel, where the vivid colors combine with the smell of the mountains, next to which flows a spring.

Nature invites me to approach its purity, its secrets, its color palette, with peace and a lot of light. Maybe it's better to sit in the sun, feeling the green grass transpose me to the old land of heroes, Avalon, so trying to experience something forgotten not only by me, but by the whole civilization. The wonderful grass, full of wild flowers, so fine to the touch, being a part of this lost totality, never changes its appearance.

But no one thinks of the grass full of happy flowers, no one is aware of its power that makes you recognize yourself as being the same across the rigors of time.

As can be seen, I recognized myself in a legend that has its origins in ancient times. I recognized in the presence of the blades of grass the very presence of symbolism, that drive to the scent of legendary times and I came to fully appreciate the dimensions and meanings of a myth in which Camelot of Avalon is the very hotel that now paints my horizon.

Even the colors of nature have withstood the rigors of time. And they are the same, immortal. Did Knight Lancelot think the same in his moments of solace?

Leadership: Is the acceptance of a succession of feelings, sensations and thoughts a model according to which you form the image of a previous duration and a later duration?

We will not find self-satisfaction in a place full of people, where everything is similar in need and aspiration. Rather, I think we get to know it if we feel the satisfaction of fulfilling a unique moment in our lives, which we imagined coming from another life, from other times, from the places where we would like to stay. After all, perhaps the true feeling of self-satisfaction is that we existed in a time before time.

It is better to be the irremediable prisoner of self-satisfaction, devoid of any contact with people's daily routine, than to betray the memory of one's own greatness obtained in another time, in another life. Therefore, I prefer a miracle that arose from the imagination of a positioning in the high sphere of a time-defying vision.

Yes, I am the same Lancelot knight who, in years and years, will be recognized as a Jedi knight, under the guise of a Luke Skywalker. As long as I live, nature will help me to increase my inner strength, to overcome my self-doubt, letting myself be guided by a memory that persists through a kind of warm, settled, airy state.

Happiness can also be achieved through simple, seemingly minor things that you can do every day, at any time when you sit alone on the pleasant-smelling grass. Equally, the reunion of the self is a drop from a place where the sensations of banality are blurred, taken out from the pressure of the concrete, these being discerned by the memory left by the idea of the space you traverse in time, through discretion and wisdom, just to get to the same place in which you were once a knight or a king.

The great revelation of the self consists in the recollection of a moment beyond which I cannot imagine others, so that it may seem to you that the place of your rediscovery comprises eternity.

We must discover the analogy, not the identity of the countless individual destinies that have left their mark on time, if we want to be aware of what Jorge Luis Borges long ago expressed in a single idea: *"The physical universe has stopped because one man has reconnected with nature and its very essence, in a course without time and without clock."*

And, I allow myself another crossing of the knowledge of nature and the universe, taking into account what Marcus Aurelius had to say: *"Even if the years of your life were three thousand or ten times three thousand, remember that no one loses a life other than the one they currently live, and neither does one live a life other than the one they lose. The longest term and the shortest term are therefore equal. Remember that all things rotate and rotate in the same orbits again, and that it is the same for the viewer whether he sees them for a century, or two, or indefinitely."*

Here is the conclusion: The man who fails to imagine anything beyond the space he discovers around him, not believing that there is another, is a man who does not recognize the immensity of another sphere: the Meta-Universe.

The great revelation of the self encompasses the meaning and emotion behind a gaze directed to a moment when what surprises you is your transformation into a person who knows how to move from a stagnant present to a lasting present.

The Law Of The All-Encompassing Moment emphasizes the need to capture a reality that from another angle might seem an opportunity to escape to another world, completely different from real life. Are you a person who recomposes, recreates the past, selecting, sometimes adding fictions that he thinks are real, true?

And since we got to this point, here are some words that go straight to my heart, someone shared them on a web page:

"Sometimes, we feel that that magical atmosphere that we all remember from childhood fairy tales and that made our world more beautiful, has disappeared from our lives. However, from time to time, we need to relive that sublime feeling, to let ourselves be carried on the wings of imagination in a place where everything is possible. And, above all, to open our eyes to the world around us, because the great mysteries are always hidden from us, in our current state, in the feeling of being one with nature. It's up to us to figure it out."

Source: https://neculaifantanaru.com/en/the-law-of-the-all-encompassing-moment.html

The Law Of The Art Within The Broad Horizon Of Science

On July 31, 2018

Unleash your artistic side and free your imagination by creating an existence that is lost in the unlimited moment from which a great revelation can arise at any point.

The only form of long-term human resistance is the ability to create, a pendulum between several complementary colors, viewed from the point of view of belonging to the artistic conduct of a painter, reminds us more of the unique way of rethinking the limits of a symbolic world. It touches the ceiling of the absolute through the words and breaths of the soul, and there is the danger of confusing the universally-valid with the universally-known.

I will only ever understand the notion of predestination of the treasures of the universe through the living plasma of the words that encompass and express an "outside" from within the being. Whoever tries to relate to me, as painters do when they choose their inspirational models, by a kind of value equivalence, will first have to replace intellectual knowledge with intense experience of being close to sacred mysteries.

Being in the possession of a knowledge that no one can penetrate with their minds alone, but through the mechanism of action of a passion coming from a lover of beauty, as a personal witness of the scenes captured "in a stylized never-ending story" between the artwork and that part of life experienced with open eyes, I was telling myself that I would never escape the trap of the most advanced aspirations. And I haven't.

Undoubtedly, I learned a lot from the impressionists, not only visually, of the application of principles producing eclectic effects, but rather in the form of an intellectualism of the wider view of the universe that can be contained only by the means of the Great Science, the ups and downs of a suite of visionary concepts that grow under the idea of Living Art. The expression used to reach the sensitive strings of the *corazon*, its mysterious vibration, introduces the absolute value of seeing beyond illusion, through the power of reason to liberate the concept of "reflection" from the inevitable limitations of an inexhaustible life experience.

Before me, painters like Rembrandt, Delacroix, or writers such as Hugo or Dumas, referred to the dimensions of art as an act of communicating a knowledge derived from personal experience on the occasion of using certain hypostases of the spirit by reuniting with THE PRIME MATTER, symbolizing faith in God and in the living forces of creation.

Leadership: Can you maximize the value of uniqueness you give from the position of an active participant in the development of an unequaled art that promotes intense livelihood by getting closer to the unseen secrets of life experience?

The subtle art of understanding things holy is the branch of science that deals with identifying, locating, defining and knowing the trajectory called "vibration", expressive purity, with which the experience of life is impregnated. And to play with science is similar to build your own Lego city. So, you still need to form your thinking of an engineer endowed with the spirit of morality, good sense, taste for beauty and respect for nature.

Then everything is so easy and engaging at the same time to embrace the vivid dialogue of primordial colors with the passionate fervor of the real existence conflicts, investing by contemplating any object with that lasting quality of cosmic conjunctions. But so easy ! And yet, only a handful of people can manage that.

Science responds to you as you want, as a relationship of symbolic forces, emotions and emotional qualities. No matter how you arrange the pieces, in what order you want, even in your sleep, in the middle of your dreams, if you are an engineer something beautiful always comes to light. And if you have an angel wing in your soul, you can give a poetic aura to your entire creation.

If you see on the sidewalk a tiny leaf from the tree and you do not know how to make it a new concept of dwelling, then you cannot call yourself an engineer. An engineer manages to always project endlessly, from nothing, a true masterpiece. But only the painter gives it a little life when he experiences the achievement of immenseness, enlightenment, through that power of suggestion, full of affection, compassion, purity.

Order science to obey your will, as if you were its master, the one who gives it life, that is Diderot's greatness. To support the sensible basis of pictorial construction on a play of interactions between emotional states and atypical life situations, it is the sensibility of being authentic that distinguishes Tiziano Vecellio.

Leadership: Do you permanently update your artistic approach by analyzing the realities of the contemporary world through a visual journey that takes into account the past and is projected in the future?

Science and art have as a common element the full-fledged correspondence traced by an apparent resemblance, from Diderot's writings to Fulcanelli's famous works, to the zigzags of a literature that knows oscillations or exaggerations through art as an instrument of investigation of reality. They reveal a thought centered on the logos, the existence of unlimited possibilities of analogy, where God's intervention seems necessary when it is necessary to consolidate the truth from the diversity of a world full of sensations and appearances.

By means of a visual path that takes into account the past and is projected in the future, the approach to a new dimension of perception of aesthetics and depth in relation to the spirit of the epoch is achieved, by combining the new with the old in a manner of elegance and good taste.

Victor Hugo, master of the passions that bind man to God's Spirit, ended his spirited moral reckoning on the very last page of the novel Les Misérables: *"I do what I can, I suffer from universal suffering and I am trying to relieve it. I have only the weak powers of a man and I cry to others: Help me ! "*

The Titans write history when they meditate, but they recognize their depressing powerless that expects its revitalization in a companionship with a strong partner. Sometimes I do not know much about the expression of the different states of mind that characterize my inspirational models, just as it happens with a book before I go read it, some distance away from the conquest of new terms of high expressivity. But it is better than to always cry for help.

And I am surprised to realize that the vision in terms of a color dialogue is not at all what I imagined at first sight, hence the quirk of an unexpected coherence and enviable lucidity. At the same time, I am aware that my part of the story is to be seen as an overwhelming presence of occult content, but I must assume my belonging to an artistic approach that can forever change the perception of the power of transforming matter based on the evolutionary model of the universe.

In art, the synchronicity between manifestation and expression is accomplished by your

finding in regards to what you feel, admitted exclusively as a kind of ambulatory library, in those creative moments traveled through faith, in a special relationship between Life and Universe.

The Law Of The Art Within The Broad Horizon Of Science could be as follows: adjust your vision according to the confessions your life contains in terms of an armistice signed with the destiny whose script is written with the matter and energies of the universe.

Source: https://neculaifantanaru.com/en/the-law-of-the-art-within-the-broad-horizon-of-science.htm

The Law Of The Man In The Storm

On November 18, 2012

Do not throw yourself in the spumous waves of the performance, without assessing in advance the intensity of the storm, which can disturb your character and your personality.

There is no mystery, which could not be unraveled by the strong waves, enormous, and hardly combated of the truth. Events may facilitate and pave the way towards highlighting the personality. Or, conversely, may temporarily overshadow this personality. However, seeking and accepting the truth, mystery, this impassable territory, is unraveled.

I was heading towards the professional success as an actor that relies solely on his art to disguise himself in order to better enter into the skin of the other characters. I was caught in my own trap, much tighter and tougher than I could have imagined. However, an exhilarating race, oriented somehow towards performance. Thrown between two large oceans: *"to be"* and *"not to be"*. Caught in the middle of an existential storm that did not promise anything sure.

I thought that the power of rising myself above the condition of a passer through the world and becoming much more than I was, could be stored in a kind of special batteries for to be available at my request and used at any time. Therefore, to enable the defeat of any boundaries, as well as the intact preservation of the identity - that seemed to rust in the decisive moments.

Leadership: How do you define your reality as long as you try to remain distinctive through the absolute uniqueness of the freedom to be yourself around a belief that dominates your thinking?

More specifically, I was in front of an unknown fact. Between an absolute of the real and an absolute of the fiction - against a cunning enemy that probably no one was suspecting him. Like a hero of Jules Verne, I was engaged in a struggle with an unseen force. An invisible hand was following me everywhere, threatening me with the sword well-propped in the middle of my reality, cutting all my roads in the intention to align myself to some "extremist" convictions, opposing all my concepts about life and its purpose. Without being able to riposte. Without anyone could intervene.

Everything was carried out on the real plan, like a concern that absorbed me completely. An incomplete awakening in the middle of the decline, but an awakening of which I took account. The only persuasion that dominated my thinking, in correspondence with the skill of the will to function according to the norm of the talent and of the creative spirit, was that everything could end with the success of the idea of free-will in front the predestination of belonging to a world that fails to rebuild itself. A world seen as an expression of an incomplete vision of what success or failure represents.

Living in the world of my own values, I was in fact stubbornly trying to live in an isolated world, driven by uncertainty. Could I have tried tricking it, try a maneuver to get away from this limit of my perspective, this pitfall of confusion, whatever it may have been? I do not know, I do not believe. I could not; I did not have the courage to risk drowning myself into uncertainty. In that continuous confusion that first spins until you do know where you are; then shakes you soundly, from here to there, on the spot, until you do not know anymore who you are.

I risked to lose myself definitely, to let myself be exploited by the force of uncertainty. I was

caught in the middle of the storm. I was sinking little by little, among the deceptive waves of life. I manufactured my invincible mentality by the lack of responsiveness. I doubted myself. This was the truth.

Leadership: Are you prepared to deepen yourself in the twitching of a sense of overcoming limitations so as to identify yourself with the main values of a man who adjusts his direction by how things anchor in another reality?

As far as I am concerned, the values that guided me to understand the phenomenon I was experiencing through a continuous quest for questions and answers were totally different from those of others: I coveted only things that were not easy to get, and set aside those known by everyone else.

The road of self-knowledge is essential in leadership. It starts from the point where you are and ends up where you want to be. Assuming an identity that honors you by what you are, what you do, the way you present yourself before the highest court - your conscience. And consciousness means filtering all things with your inner acceptance before you act and see what reaction you get from life.

Self-knowledge is like a road that opens other roads. However, just as well, could mean a lost war with yourself, preventing you to complete yourself, making you to feel limited in a certain area or a certain part of your life.

Only the favorable events can occasion you the enhancement of your most precious good, your personality, which is formed and noticed precisely in the moment of smooth transition, but sometimes hard and painful, from an existential state to another, by assuming the courage to be vulnerable or imperfect.

The true light that connects you to the value of life is the consequence of the final confrontation between the decision to abandon yourself to a desolate feeling of frustration and the power to rise above and beyond limits of any kind.

One of the things that you learn and accept during the course of the leadership's process is that the power to rise yourself above the condition of being an effect of a cause and to change things around in order to get as high as you can, is set by the will to free yourself from the scenarios of a struggle with unseen force. By identifying and assuming mistakes. You will always remember the mistakes that you made, but that has propelled you towards a constructive and a higher becoming.

In this respect, it is important to remember the point of view of the expert in leadership, John Maxwell: "I still feel the sting of the very painful things that I've learned when I try to pass them on to you. Yet, I'm also encouraged because I'm glad to recognize that I am wiser today than I was in years past."

The human character and personality that embraces the science of leadership, it is formed by going forward, but always looking back, at the mistakes you have committed in the fight with yourself.

Leadership: Do you offer a unique value to the life resulting from interpreting an unknown fact during the assessment of self-consciousness?

Self-consciousness in the mysterious picture of life is revealed with the recognition of those

values of meaning that make you proud and honor you, such as continuity, originality and permanent renewal, from which you have to choose only your choice of truth. Do you attach a sense of ascension or descent to your journey? You find out the truth when you come to give yourself the particularity of functioning by recognizing and accepting your own limitations and mistakes.

The only unknown fact that you have to sketch out through thoughts, attitudes, and skillful approaches, through lines of great sensitivity, drawn out angrily, in that constant whirlwind that first turns you until you do not know where you are, is the freedom to be yourself and defeat yourself.

In leadership, it is not enough to be high enough to shine, but you must shine from the perspective of what you cannot do, through the observation that you are not who you thought you were, just as the sun shines when it is covered by clouds.

And to some and others of those who respond to the call of leadership, and to the debutantes and artists, they deserve all the gratitude of the corresponding composition of the action plans and personal development needs. Especially, for the kindness and promptness with which, they expressed their willingness to contribute to the composition of a "sketch" of the future leadership.

In their possession is the essence of different viewpoints and prospective attitudes regarding leadership, which constitutes the basis of an edifice that reflects their personality. Under the form of those raw impulses of acting, of becoming increasingly perfect, they stimulate their imagination, desire, will, thoughts, and emotions - maintaining them in distinct positions throughout the process of development.

Only those willing to take seriously the construction and maintenance of this edifice, and to deal with the leadership's future, will come to set on foot that whole, called *Success.*

The success or failure of a person depends on what he imagines to be in a reality that is no longer perceived as a whole, but as separate fragments of his personality.

The Law Of The Man In The Storm shows off the position of the man towards himself, the responsibility to consecrate himself towards a development that can propel him forward, towards success, only through an analysis of the sacrifices and efforts imposed by overcoming the obstacles. Only by investing the character with the most beautiful traits, someone can get close to perfection.

Are you standing in front of a cunning adversary, "the Man within you"? Can you lunge, by trying a maneuver of removing yourself, whatever would be that, of what did not define you, of what is toxic for your becoming?

Are you manufacturing your invincible mentality by the lack of responsiveness before the mistakes you make throughout the period of probation of your character? What are the parts of your personality that remained immature, by making impossible your development?

Source: https://neculaifantanaru.com/en/the-law-of-the-man-in-the-storm.html

The Law Of The Unique Personality

On November 26, 2012

Trace the coordinates of your own identity, without substituting yourself to another personality.

I was in front of some truths that no one suspected them, feeding my spirit, expectations, with the false impression created by a bunch of unrevealed thoughts. Simple innovations, units, based on a unique center of depth to see, to seek and find what is not said in words or can not be explained rationally, pertaining to another reality.

An inner door, locked with many large bars, separated me by another space, another man, by another way of being, by a different purpose. As if I had consistently pleased the requirements of a new consciousness, the premise of a new becoming, build from a tough layer of knowledge, like a scientific and cultural establishment, functioning under the authority of a supreme council.

The words of Alexandre Dumas came back to my mind, smoothly and calculated, raising a doubt accompanied by an inner tremor, felt so powerful that the delicate strain of my creative energies, sometimes painful, persisted for several minutes:

"Investigate the past, investigate the present, try to predict the future, and look if not by chance you are a tool". The tool of a force created by an Alter-Ego, only some fragments of images and thoughts that go crazy. Be careful not to get away from yourself, be careful not to get lost in someone else's personality.

However, the gearbox of the conscience, which was intended to amplify the reality, seemed cut out of the landscape.

Leadership: Do you attribute a unique value to your situation in the context of an Alter-Ego comprised of what isolates you and what draws you close to your secret springs of motivation?

I turned more and more into a magician, but into a Wilhelm Storitz with a sharp sword that could penetrate any material body, just as easily as in every heart. With every drop of blood, every tissue, every cell, an invisible force was imposing itself more and more, triggering questions waiting for answers. *Un dernier spasme de la défaite*. A deep wound that could be healed only in great secrecy.

My secret motivation, from a long line of unanswered searches, was to get to know myself by studying a different world, by approaching a new theme in psychology, by assimilating a more complex and ambiguous identity, one in which darkness is given legitimacy in the order of existence instead of being denied in favor of burdensome perfection.

A new personality, a different way of being, a Wilhelm Storitz possessing all the complexity of passions, feelings and human beliefs. A person loaded with mystery and the holder of some long-buried secrets – the secrets of a mysterious state, invisible, but suffocating like a tightly-screwed cordon around a curtain.

A wave of blood was gushing coldly and cutting, while another one warm and precious

receded suddenly like the ocean's water, leaving behind a wet beach. An acute sense of reality, the measured pride of my character's metamorphosis.

The same whisper, fierce and seething like a drop of whiskey in the desert, pushed backward "Investigate ! Investigate ! Investigate." Just like an invisible body that starts to regain its physical form, appearing in the supreme convulsions of becoming. In somehow definite pleasure, by making place in every nerve of my body. A new reality. The last deadline in order to meet my unseen enemy: myself.

Leadership: Do you connecting yourself to the two terminals of your personality to induce yourself a direction towards Good or Evil??

There is one thing more difficult than changing yourself, and this is the bet made with you – of not changing yourself.

A reorientation, the possibility of a renaissance, a revival of your most beneficial and important qualities, by an impulse of the will, the development of a creative energy through a renewal of the "Man" within you, all these are just some filaments that measure on a single wire that magnetic bobbin, which if it is not interrupted can give a higher impetus to the leadership.

Even so, a simple source, such as a battery, has two terminals, one positive and the other one negative, between them existing a difference of potential. You cannot be relaxed and tense at the same time; you cannot go forward with stubbornness and determination, repeating the same mistake, always hoping to get a different result – a positive one.

Before reaching the destination, before embracing the leadership, you must connect the two terminals of your personality *"to make yourself unseen"* and *"to show you in the light of reality"* through a more comprehensive and a more open circuit. So that would rise a new current, based on a bolder, and a more progressive configuration, such as *"I am who I am supposed to be"* or *"I'll do what I was supposed to do"* from the point with a lower potential, to the one with a higher potential.

When you are unseen, your orientation changes for the worst, because you gather within yourself truths from an adversarial experience that rejects inclusion and social condition, disorienting your entire psychic structure. You begin to see an intransigent attitude similar to the man who relates to God, maintaining his true identity in a security and alert context or in a threat and intimidation context.

The leadership, from the first until the last impulse to get up to the height, needs a great potential that could make a change. First of all, it is necessary the piercing of that isolator, which prevents your ability to be what you are supposed to be. An escape from the reality that does not suit you, hostile, injurious, or that does not fulfill you enough.

Leadership: Can you detect your "Wilhelm Storitz" syndrome only when your valuable content ends below the expectations that the inability to be a reflex of greatness justify?

Once you create a fabulous world through the merit of transforming yourself into someone else because of the power to make yourself unseen, beyond the aspects that could be improved at the level of building a great character, you will have to plead your beliefs in greed, arrogance, lack of respect, persecution and hostility.

The barrier in the way of the creative energy transfer that can undeniably highlight your leadership qualities is given by the estrangement of yourself. A common phenomenon that occurs in the cases of discharges with positive energy, and laden with negative energy. Be careful not to get lost in someone else's personality !

Investigate ! Investigate ! Investigate ! Investigate the past, investigate the present, try to predict the future and look if not by chance you are the creation of an Alter-Ego. Examine yourself very well, and look if not by chance begin to appear some discordant notes between *"the one you are"* and *"the one you are not supposed to be".*

An unseen opponent, you yourself, changed at 180 degrees. A Wilhelm Storitz who, possessing all the complexity of passions, feelings and human beliefs, can take over all your conscious, by transforming you into the person that you never wanted to be, into the personality that does not honor a leadership of quality.

Do you find yourself in front of some contradictory truths of your true nature? Through your actions, through your system of values, through the thoughts that you gather, are you transforming yourself into another personality - created by an Alter Ego? Are you dressing the robe of a personality, which negatively marks your leadership? Can you pass that last deadline in order to meet your unseen enemy: you yourself?

What do you do when you wake up stuck in the elevator, without knowing when and how you will get out of there?

To substitute yourself to another personality it is like waking up stuck in the elevator, without knowing when and how you will get out of there. You can only wait for the arrival of some help, or you can suffer a fatal reaction.

Or, you can initiate your own rescue, giving away the curtain of vulnerability and distributing yourself into a superhero role, in which you must give all of yourself. A role, in which the power to be yourself, discovering your full characteristics and assuming everything you do, is the most important advantage to get rid of the influence of an Alter-Ego, thus defeating the symptoms of *"Wilhelm Storitz"* syndrome.

The law of the unique personality highlights the uncertainty that you feel when you are at the point of turning yourself into someone else. In leadership, you do not have to change your personality, but you must shape it, to refine it in order to be as close to an ideal whose coordinates are widely accepted.

At the same time, highlights the feeling of guilt towards yourself, towards your weakness - that you are not who you are supposed to be, that you understand things differently than they are in reality, and that you look at everything with less lucidity. Nevertheless, all this new press, replacing the old one, all this amalgam of energies and vibrations directed elsewhere, takes place in a private framework. Everything depends on you, to equip this framework with a kind of stronger "to be" that does not succumb to the influences and pressures, alien of the leadership of quality.

Trace the coordinates of your own identity, without substituting yourself to another personality.

Source: https://neculaifantanaru.com/en/the-law-of-the-unique-personality.html

The Law Of The Whole Reduced To One

On September 19, 2023

Realizing that you are part of a larger whole can give you a sense of connection with something bigger than yourself.

Every time I arrive at the seaside, the sensation is the same: I experience the intense feeling of "new beginning", ShaUrtho, and the strange sensation of unreality, a detachment from things and a withdrawal into a supposed mystical communion with the divinity, that something flows as if from me, starting from the chest and reaching the limbs, is one that I have not experienced in any other context. With certainty, every detail that sight can encompass is the work of God, before I give it a special meaning through drawing or painting.

Only because of the perspective in the real plane of diversity in unity, taking into account all that is necessary for the sublime to manifest itself as "una belleza que no existe en proporciones, sino en correspondence con el alma y su resonance con el universo", the artist succeeds to give exclusively aesthetic meaning to the image with which his eye broadens its horizon. Painting is essentially the art of observing, enjoying the right moment, capturing a moment in a split second. With every single thing your sight captures, with every experience you have in every memory, you paint your own canvas of reality, thought by thought, choice by choice.

The steps with which I tread the sand, the steps with which I leave behind a sign of my presence, a story about myself, the imprint of an ephemeral work of art on the sand of the coast, where the sea and the sun become muse and inspiration, testify to my journey through time and space. They shape my destiny through a kind of Inthensiodios Aspras, a moment that will never return, and weave the story of my life in the same way that the painter interprets the world around him, full of sensitivity and compassion, as a way to see beauty in the world, even in the most unexpected places.

Leadership: How is the inner struggle that you have to overcome, in order to highlight the connection between the soul and its image on the outside, reflected?

In the movie "Swimming Upstream" that I recently re-watched, there was a scene where Tony Fingleton is swimming alone in the pool after an altercation with his father. This scene is deeply symbolic and reflects Tony's desire to escape the harsh reality of his life. Water is a refuge for Tony, a place where he can retreat and feel free, unconstrained by his problems. And I think that from an artistic point of view this scene, shot in a way that accentuates Tony's loneliness and isolation, also expresses the essence of his existence through the beauty and purity of water, true sources of renewal at the level of self. They help him connect with the world around him and find meaning in life.

The same thing happens to me when I'm at the seaside: the sea is not only a splendid summer landscape, full of infinite blue, where the sky embraces the depths, but it becomes a space of reflection and introspection, a space of identity between the soul and its reflections in the outer world, where every thought and emotion meets the pure essence of my being. The waves of the sea, like Tony's thoughts and emotions, come and go, bringing with them memories, hopes and dreams, making the rendering of a painting accentuated by the waves crashing against the swimmer's body, symbolizing the interaction between man and nature, but also the introspective search for its essence.

Art is like waves, sometimes strong and scary, sometimes delicate and soothing.

Just as Tony finds peace in the pool, I find it in the vastness of the sea, where every wave seems to whisper unheard stories to me, peace that calms the soul and mind, contrasting with the hustle and bustle of everyday life, which gives me a new perspective on life. Tony is an artist who experiences through feeling and thinking, not necessarily through will and ambition, introspection and the labyrinth of human interiority as captured in a painting like "The growing wave in Pourville" by Claude Monet, in the contrast between cold colors and warm ones. The wave is a strong and unpredictable force, and the sky is calm and clear, a contrast that creates a visual tension amplified by the fact that the wave is closer to the viewer than the sky.

Leadership: Can appreciating the present and the idea that you are part of a greater whole enhance your connection with yourself and give you a sense of a higher meaning of existence?

An artist may use the image of a swirling sea to represent a period of inner turmoil. In terms of the scene in the film, water was Tony's tool of expression, and swimming was his creative process. Man must be calm even when the sea is rough. He painted his own canvas of memories and emotions, coloring that moment of internalization with unique shades of life, namely: ephemerality, or the contrast between calm and storm, freedom and connection with nature. Indeed, waves come and go, each unique in form and movement. Therefore, this constant flow creates the idea of transience and renewal.

Appreciating the present is but a revision of the idea of the fleeting moment, part of a greater whole, for each wave, though fleeting, contributes to the rhythm and essence of the sea as a whole. Or the idea of being part of a greater whole, resonating with the image reflected by a deep sensation, mainly refers to the feeling of connection with something greater than ourselves, such as the universe or the life force of nature. This may denote a clear spiritual value, a spiritual kinship with the Florentine artists of the early Renaissance who were guided by the idea of "homo universalis", which is basically man perceived as a microcosm in relation to the macrocosm, seeing in man a reflection of the universe and divinity.

As for me, about the sea, about the waves and about swimming, about the sun that illuminates my moments of introspection, towards the deepening of the connection with myself, I can say that I am part of an image that is not imprisoned in the ephemeral, but free in eternity. The fact that the overall image I created is related to the artistic area, giving it a special value as an instrument of expression and communication of the idea of "transcendence and interconnection with nature", underlines the power of my art to evoke and to communicate transformations of the soul in the context of a reaction to external challenges and stimuli. Whether it's major life events, meaningful encounters, or simple everyday moments, they can trigger a series of inner changes.

As an expression of self-improvement aspirations, leadership focuses on those moments of internalization that catalyze personal growth in the context of a reaction to external challenges and stimuli.

Art, in its many forms, can capture these moments of introspection and response, reflecting the struggles, joys, and revelations that come with them. In this way, art provides us with a mirror in which we can see our own reactions and thus better understand the emotional and spiritual complexity of the human experience. Finally, when the last brush is put down and the last color dries on the canvas, there remains an unexpected cry rising to us - a complete work of art, a story told in color and form, a vast chapter in the evolution of the human spirit: exploration and self-knowledge.

The Law Of The Whole Narrowed To One refers to man's ability to connect to the vitality of nature by harmonizing with his inner self, where introspection becomes the bridge between

individual consciousness and the universality of existence.

Source: https://neculaifantanaru.com/en/the-law-of-the-whole-reduced-to-one.html

The Law Of Those Called Upon To Recreate Life

On April 16, 2017

Try to attain perfection without departing from the responsibility that must be assumed by refusing the condition of an ephemeral being and by becoming a "judge of life."

I had the impression that these people, through the action of the ruthless virus, behaving like computer programs that overturned any ad blocker by suggesting a naturalist fatality that pressed on the destiny of a tumultuous agony were serious mistakes in manifesting the fierce will of nature that wanted revenge at all costs.

The privilege of the richness and diversity of nature, a phenomenon of cannibalization as a symbol of rebirth in the heart of a cruel game, dealt with by an unknown factor, was to combine life with death. Brilliant biological evolution !

In this picture of fatality, the predominant fruit of genetics was indirectly a tributary of the much-challenged river of existence. It reminded me of those wonderful verses from the beginning of the Ecclesiastes, from which I selected only the words: "The vanity of vanities" due to general chaos, which, paradoxically, seemed to me to be revealing and refreshing.

Instead of accepting a stupid animal fatalism, to die in pain just to reach a wildlife imposed by the boundaries of advanced genetics, a Zombie, a performing hybrid in a pestilence of terror, it was better to follow Nietzsche's advice: *"The one who has a reason to live for can endure almost anything."*

And not only to endure the terror, to understand it, but to create from it the elementary conditions of a new life, more active moments of initiation, freer, to control it by means specific to the theory of evolution towards the Mendelian laws of genetics. Nothing and no one prevents me from promising to transform the world, electrified as a current descended from the space of an abstract mystic from contact with various bearers of the virus, demonstrating that in the depths of life there is an intense revolutionary activity.

Leadership: Do you impress to fulfill the purpose of life by moving from a state of acceptance of a fatalistic vision to a position of genuine curiosity in seeing who you really are?

With obvious attention, I realize that within me there is a fondness of malice, a cruelty of intellectual and realistic-naturalist taste if you want, an absolute immorality committed for purely Machiavellian reasons. But, at the same time, there was also a fear of a fatal contamination. They made me want to punish any mistakes, any deviation from the normal, unanimously accepted by the golden rules of medicine. Could I have abandoned my search for a cure just to enjoy the sight of death?

If I wanted to pass the experimental examination of genetics, untouched as a God by the great fate of nature I was witnessing with astonishment and interest, with the soul unconquered by the great fast of a biochemistry that had gone mad, I had to conform to a strange message, derived from the boldness of prohibited sciences: *"Qualcosa è absolutamente non vero."*

One of the aspirations of the scientist, in the view of the great doctor Constantin Maximilian, is to create life. *"To control it, to become a demiurge of a universe – the genetic universe –*

happened by chance, started on unknown roads to the boundaries of danger and necessity, in a continuous game, without seemingly steady rules, it seems to me the most tremendous responsibility that must be assumed. We, an animal species deeply anchored in the history of the Earth, want to overcome the animal condition to become the judges of life."

One way to understand what life is trying to communicate is to design a new version of yourself in the context of the endeavor to head off on unknown roads without abandoning the search for a high ideal of perfection.

Creating a "shield" from the science of observing and applying the laws of life and exploring the self in the context of the reflection movement on the immediate reality is the best way to protect against the demands of reason based on discrimination that strengthens the individualistic dimension of one's own being.

The leader must be, first and foremost, the brilliant representative of humanism, starting from the motto: Man wishes to know all that can be known; this, let us research, seek, learn, know, attain perfection... without departing from the responsibility that must be assumed by refusing the condition of being ephemeral and by acquiring the status of a "judge of life."

Who are you really? Are you a man who endures terror in order to expand his research into new conditions sustaining life? Are you a man who judges life through the exploration of the surrounding nature that demonstrates its superiority? Are you a man who promises to turn the world into a balance of life, emboldened by the anticipation of the ultimate end? Or are you a man studying the effects of his evolutionary experiences in a mirror through which the Creator looks at himself?

The interpretation you give to events that happen to you reflects the level of supportability you tolerate in search of a life that can turn you either into a winner or a conqueror.

The Law Of Those Called Upon To Recreate Life can be defined according to the answer to the above questions. It applies to those who, with one sense of duty to science, a pretentious one, and by the obsession to record everything that is happening in the midst of the storms of life, try to make a final judgment that will raise them to the rank of Creator.

They should, however, recall that at the helm of their ship is someone much stronger. God.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-law-of-those-called-upon-to-recreate-life.html

The Law Of Value

On March 03, 2010

The more a player registers more performances, the more his own value and the one of the team he's a part of grows; and the more players a team has, the more its authority grows.

One of my passions was football. During college, I played almost every day with my class mates. We all had the same vision and will to get involved and because we were pretty good, we soon made up a stable team. We met on the playing field of the Faculty of Sport and, hour after hour, often till late afternoon, we played against different teams.

Of all, George Hahui, currently the football coach of a team in the USA, stood out the most; he was the best striker I have ever known. He scored consecutive goals, with his head, his foot, from penalty shots, one better than the other cross passes and goal passes, he made fast and fantastic dribblings, and, thanks to him, the match became a veritable show. He made the running of the team, he ruled the matches, he set the strategies, he was the captain.

In less than a semester, many schoolfellows had heard of him. Sometime, one evening, one of our PE Teachers, seeing him play, asked him if he wanted to enter the academic football championship. He accepted without taking too much thought. When he gave us the good news, he didn't omit pointing out: *"We must keep up seriously with our trainings. We had our fun till now, but, as of tomorrow, we're all going to start playing better, giving a taste of our quality."*

The one who proudly shows his attraction to what represents a style of transition between present needs and values open to the future will always be willing to demonstrate that he is the best model to follow.

From that moment on, everything changed. The intense training George was supervising was pretty hard and tiresome, but we got into our strides. When the academic championship started, out of the dozens of teams registered, ours wasn't twice-told. But with every match we won, our fame kept growing. We all played to the best of our abilities, everybody admired our dynamic and well-regulated game style. We were definitely the team with the highest chances to win the title before the finals; its value had enormously increased.

Unfortunately, we lost at the penalty shootout. We came out second place. The opposing team was very well organized, with many valuable players as well, but technically we were more endowed than them.

The benchmark of leadership is given by the player who scores the most goals even when he starts out in smaller teams.

Success is not an accident, nor a matter of luck. It's not a miracle or a goal, but a consequence. If we wouldn't have had George on our team, whose talent we all appreciated, if he wouldn't have encouraged and prepared us for victory, we certainly hadn't qualified insomuch as for the quarter finals. George was the key-player, he started the whole thing. He proved more than once his competence on the playing field, he grew in favor of everybody, he soon became famous, which determined the PE Teacher to suggest him to enter his team in the championship.

It was certainly his talent and performances that allowed us to ascend so close to the title. He

formed the team, gave us hope and the needed training, supported and inspired us, improved our potential and encouraged us till the last moment, knowing that merely every player's impulse, desire and talent brings up a team's amazing success. We also struggled hard to evolve and to come to the same level as his. And our team, which wasn't twice-told at the start of the championship, ultimately became the most appreciated, with a dominating and well-defined game style, having very valuable players.

Leadership: Can you raise your attitude to what you have to do through a delimitation from the ideal of perfection?

A leader who likes to do his job as well as possible and wants to achieve success at any cost, to gather around him efficient and utterly reasoned people, and then he helps them evolve. He acknowledges the abilities of those he leads, he sets the tempo of the team, and just like a sailor, he looks for the less difficult way in order to reach the final destination.

Past all doubt, a winning team has a leader who sets things in motion. The more gifted the leader, the more the members of his team will be gifted. The more valuable he is, the more so becomes the team. And the more valuable his team is, the more its authority increases.

Perfection in football does not necessarily mean to score the most goals, but to hit the ball with so much power as to break down any negative feeling the team is going through.

Conclusion: Value is hard to achieve when there's no will of improvement and one indulges oneself in mediocrity or even impassivity, when instead of being competitive and *"coming to the fore"* we indulge ourselves in playing the invisible, remaining unknown, hiding behind others better than us. And especially the value is hard to achieve when there's no one setting things in motion, through his vision shared with others and through his personal example.

Source: https://neculaifantanaru.com/en/the-law-of-value.html

The Law That God Has Placed In My Life

On November 16, 2023

What you feel reflects what you discover when you look deep into your soul and ask yourself if you are ready to become the reflection of the divinity within you.

Perhaps God wanted to put my spirit to a new test, to see if it would purify itself or not. This being the purpose for which throughout my life I developed certain soul qualities, such as compassion and forgiveness. I realized that in order to convince God of my qualities, passed through a comprehensive purification, a reconversion of the senses to the deep essence, I must first be convinced myself that my deeds, everything I did unhindered, without any interference from outside influences or religious dogmas, were and are in full accord with His will.

And if a spirit like mine, free and cheerful, directly corresponding to the astral plane, is charged with two kinds of electricity: the will to win and the will to excel (which endures over time), to which is added discipline and concentration for the achievement of the objectives, then the vast territory of my faith will have as a form of manifestation a kind of divine predestination, an *Icenach Haoserhis Uheontus* , which makes the success acquired in this world a sign of the fact that I am among the chosen ones.

Endowed with a negative and a positive electrical fluid, my earth spirit must be predominantly charged with passion and enthusiasm to fuel creativity and inspiration on the wavelength of imperishable harmony by uniting a sense of inner peace with a good deed.

Leadership: Do you have an aura so strong that you experience that feeling of openness and deep connection with the universe, similar to what evolved man attributes to the astral body?

It happened recently in my life when I helped a friend in need: more than a listener I became a valuable ally in dealing with difficult times. Attentive, I listened with empathy, through my identification with a crystal that stimulates abilities such as courage, strength and determination. Feeling that I had been able to bring some peace and relief to his soul, I experienced a depth of satisfaction and inner peace, as if God himself approved and blessed this act of compassion and help.

Of course, in order to produce a positive electrical discharge from the heavenly area to the earthly world, so that I become aware of the presence of God in me, to be reconciled with all the consequences of my deeds, to feel that sensation of happiness that the evolved man attributes to the body astral, I first had to believe in the quality of a medium: to communicate with the spiritual world and to transmit messages and information from it.

Leadership: Do you need to experience special moments of introspection that trigger in you a feeling of closeness with the divinity, through a kind of mirroring of the other in you?

It is interesting that at the beginning I wanted to ignore any communication, any attempt to approach a "restless" person, a process that could have disturbed my Status Quo, the current state of balance, calm and serenity. However, within the great cosmic current, I had to be marked by a certain life experience that would trigger in me a feeling of closeness with the divinity.

When you listen to a "lost" man, you yourself begin to wander through thoughts that do not belong to you, but which reach the universe and find their own resonance there, contributing to its energy and vibration. In the deepest way, if you have a strong aura, your thoughts could respond to God's indication by the appearance of spiritual hearing: *"look at yourself as if you were looking at a reflection of the other in you."*

In heaven, as on earth, the nature of man and the immortality of the soul accompany him who, like a protective genius, continues to guide and influence spiritual and material evolution, ensuring that all the world progresses on its path, a path of release from any resentment or guilt.

Leadership: Can you act selflessly, manifesting your spirit and reflecting the noble soul of your double in the subtle world of energies and consciousnesses beyond the physical plane?

Other times, to act selflessly to bring forgiveness and reconciliation is to understand the power of spiritual likeness, felt in a different circumstance or context, where the connection between two souls is revealed in an entirely new and meaningful way. A kind of release of resentment, leaving the past behind and helping to heal relationships with generosity and compassion. Just like in the case of the great leader Ben-Hur:

Ben-Hur, a rich Jew wrongfully accused, becomes a slave in the Roman Empire. He is saved by Messala, his former friend who sent him into captivity, a tragic exile, full of suffering. Initially he wants revenge, but then he understands that forgiveness is the way to peace. When they meet again, Ben-Hur forgives Messala, demonstrating the nobility of his soul. This story symbolizes the quest for spiritual development through forgiveness and purification of the soul.

The path to liberation from other people's suffering is to practice compassion and empathy, to act altruistically as a form of manifestation of the spirit, experiencing the constant presence of your double as a mirror of your own noble soul, as a reflection in the subtle world of energies and consciousnesses beyond the physical plane, where spiritual forces, entities and experiences interact.

Leadership: Can you find yourself in a contrast of experiences, where you carried the other's light and he carried your darkness, in a game of destiny that revealed the depth of your spiritual connection?

In another life, you were him, and he was you. In another circumstance you carried his burden, and he carried your burden, in a play of fate that revealed the depth of your spiritual connection. In another perspective, you were his image, and he was your image. In a contrast of experiences, you carried his light, and he carried your darkness, in a belief system that values the connection between two worlds.

In a state of free spirit and wandering through the space of a divine dialogue, unseen but intuitive, you will see how at a certain moment of awareness of your "doubling" you will make efforts to reach a high goal, another level of spiritual experience, as and when you touch a crucifix when an oath is taken: a deep spiritual union and an unwavering bond in the search for truth and ascension. Basically, you become the mirror of the one next to you if you become aware of the depth and connection between your souls, reflecting on similarities and differences, and in this continuous process you learn to grow and evolve together within the same spiritual connection.

Therefore, the reflection of divinity in you is explained by the ability to synchronize your

thoughts and emotions with the divine flow of harmony and compassion, which frees your heart from the burdens of resentment, allowing you to live in peace, in a light of the understanding of good and of the evil that guides you both: you who could be him, and he who can always be you.

This connects you to divinity and your spiritual essence. What you see in yourself has as a lever the potential to live in harmony with the influences of foreign thoughts, but still felt as part of your spiritual experience?

Leadership, referring to the astral plane where the spirit is found, is guided by the following rule: "what you see in yourself is what is reflected in you, a reflection of your consciousness".

The law that God has placed in my life can be nuanced like this: *"The feelings you have at the gates of another can help you to strengthen the reflection of divinity in you."*

In other words, that which harbors deep within you is amplified by feeling, by experiencing a sense of connection with the divine, a fact associated with your reflection in a spirit of understanding and compassion, which allows you to share your inner light with others and to you connect with the divine essence of every being.

Source: https://neculaifantanaru.com/en/the-law-that-god-has-placed-in-my-life.html

The Laws Found In The Incandescence Of Creation

On June 14, 2014

Be consistent in developing and promoting science, so that people correctly estimate the value of art that deserves a thorough knowledge.

Eisenstein indulged in the assertion of the rigorously scientific construction of his works. The realization period study of the film "Potemkin" proves the spontaneity of the great director's creation, as well as his cold and lucid analysis. In 1937, V. Visnevska writes with a certain indignation to Eisenstein:

"I saw this analysis and it made me sick: there were mathematical proportions and much more. But the sequence itself was made ardently, passionately and enthusiastically. It was summer in the summer. It was passion for the sea and the subject, it was youth, and the city vibrated reliving the events... And then... the analysis – the cold analysis: you can give a key neither to us nor to anyone else..."

But the key existed. Eisenstein has created not only a specific work of art, but by it, general laws of cinema. The subsequent scientific analysis is only the discovery of these laws found in the incandescence of creation. Acts, we will see, contradict malicious opinions of those who saw Eisenstein not as a pathetic artist, but as a skilful engineer, who build his movie with the ruler and with abstract formulas composed in advance... Let us thus address to facts. *

Leadership: Is the relevance of your leadership given by the character of your scientific creations endowed with a number of exemplary attributes?

Professional orientation aimed at finding new forms of art manifestation have not become obsolete or increasingly unlikely following structural transformations that have marked the evolution of society in the last decades. On the contrary, they have as reference point a man's experience in relation to the progress and rigor of his science, correctly acquired through experimentation and research.

And the principles of this science form the foundation of power to draw aside the veil covering the future and the main condition of all obligations to reveal the secrets of "magic" formulas, which can lead to a new appreciation of original art or an architecture of agreement with the fundamental lines of creative thinking that no imitation can offer.

Leadership becomes, in the light of this architecture that opens to welcome "novelty", combining with the whole framework of interpretation and judgments arising inside a prolific mind, an integrator of the authenticity of events that integrates into the criteria of a profound aesthetics, and at the same time idealistic.

Before deciding on the leader's quality, people estimate the value of an art that deserves a thorough knowledge. This art can have as a support model the repetitions of certain fragments of current events, inscribed in the plan of expression that we attribute to the value taken by the correlation between idea and image in the interest of constructing an organic articulation of man with the world.

Does your leadership offer the possibility of including personal creation among support elements of an art that leaves traces?

But the key exists, and this fact is recognized repeatedly by the followers of progress. The most important artists create not only a specific work of art, but also general laws of an art fighting to survive long, bearing in it the germs of perception towards value and the consequences of thinking towards a parallel orientation. Subsequent scientific analysis is only the discovery of these laws found in the incandescence of creation.

Leadership provides the possibility of including personal creation among support elements of an art that leaves traces, generating huge territories of applicability, through which other professionals can realize the value of scientific additions that speed up the process of forming a principled and more active and innovative thinking, hence the contingency man-art-society.

The production of *sine qua non* elements has the main role in your professional development, in order to elaborate rules and tendencies of science enforcement in a unique leadership framework by rethinking those exceptions to the rules imposed by the forerunners and creators of its foundation.

As a continuator of progress, you have the role to make theoretical and applied research useful, wholly or partially based on the experiences of the other founders of science, in order to endow your leadership with new trends and, especially, with a number of exemplary qualities.

An art that leave traces offers us the suggestion or equivalence of a prototype of thinking that remains anchored in an evolutionary path that is of interest through the exemplary attributes of predicting, organizing, commanding, coordinating, and controlling the impact that events have had on you.

The laws found in the incandescence of creation highlight the leader's effort to develop the field underlying science as a generally accepted and worth following art model. People should follow and continue the same vision as the creator of the actual science.

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-laws-found-in-the-incandescence-of-creation.html

The Leader's Secret

On November 29, 2009

Leadership must find such a huge echo in your soul, that it radiates an intense glow around you.

In 1971, someone claimed firmly: *"John Lennon never fails."* Edison Arantes do Nascimento's football coach never worried: *"Pele will surely score a goal in the first half."* It is a well-known fact that Jim Carey, nowadays considered the best comedian in the world, managed from early childhood to make everyone laugh with great ease, and Christina Aguilera – the little girl with a high voice - started her career in music at the age of nine and was successful beyond all expectations.

Of course, you wonder what all these four different people had in common. Well, they always managed to succeed from the first try. While thousands of musicians practiced for months to compose a single song, John Lennon released an entire album, and almost every song composed and song by him reached the first spot in music charts. Many football players failed to score a single goal during an entire season, while Pele scored in almost every match and even from the first half. Jim Carey did not have to struggle much to make people smile – his nature did it for him, and what can I say about Christina Aguilera – her voice did it all.

In short, all these people who had a crazy success and who continue to overshadow us with their outstanding results and their glow discovered their talent they were gifted with. This is why they manage to connect so easily to the public. They find easy what others find hard. They achieve in a month what others fail to realize in a year. They discovered in time their true potential and learned to use it. And the world loves them for it.

How realistic is leadership in your areas of influence in the context of the accumulation of a set of values and conceptions of the attitudes and actions required by the rules of a ranking in the first position?

As a leader, you must show that leadership is realistic, not subjective, in your s areas of influence. You can say with reason that there is realism in your leadership only if it allows for that knowledge to stand out, that expression of your potential which arises from the act of introspection and self-assessment of your own abilities.

Leadership is an art that expresses your most precious qualities. Your strong character, your efforts and your passions characterize it – it must find such a huge echo in your soul, that it radiates an intense glow around you.

Leadership is not a science based on calculations, analysis and probability, it is not a science that uses methods and techniques, it does not move on qualitative information – but an art, a work of sensibility, taste, style, seeking a certain naturalism that occurs only when you emphasize your highest potential.

Leadership it is closely related to your inner structure and tends to certain objectivity. It is not a logical approach, but a call to that depth of your conscience that says: "Yes" or "No" when you fail to focus well your attention to whom you really are, when you tend to deflect from the perception of reality.

Ranking in the first position is the expression of a constructive attitude to the model of

decision that demands a certain habit of functioning in terms of self-determination, of imperative value: fight or give up.

Leadership creates a stable and constant connection between you and other people. If you reject your own inclinations and ambitions, if you do not turn to good account your maximum potential, if you talents do not stand out, you will fail to build relationships with other people.

You will never be able to master the art of leadership, you will never feel fully happy and fulfilled if you do not try to discover what makes your potential "tick", if you do not discover in which field you excel. What do you do best? What makes your potential "tick"?

The potential of your activity sphere is like a mirror: the way you look and show your results reveals that power of passion for improving performance.

What Mark Fisher, the author of the famous work "The Instant Millionaire", said is very true: *"Successful people are driven by the passion in their hearts. They are romantics, whether it is art or business. They join the action because of the joy they feel for what they do and because of their desire to discover new products or services, to take new risks, to face new challenges."*

This is **The Leaders' Secret:** they do exactly what they know best and therefore they easily establish links with others. John Lennon, Pele, Jim Carey, Christina Aguilera confirm this truth. Does your leadership have an effect of "glow"?

The art of leadership begins with the identification of what you want to achieve as a result of your involvement in a certain activity and is continued with increasing the potential value for success.

To become a leader in a certain field, consider only the thing that you do best. If you are talented in a certain direction, then your leadership will not encounter too many difficulties.

How can you produce an intense "glow" around your leadership? Do you have a particular talent? Discover it and use it to the maximum – this is the secret in leadership.

Source: https://neculaifantanaru.com/en/the-leaders-secret.html

The Leadership Horologe

On December 17, 2010

The initiator character of leadership is nothing more than a distinct reflection of how you function in case of overcoming the limits and conditions of life.

A man who has enjoyed a tremendous popularity in the last 20 years is the American writer and director Stephen King. He did, if I may so express myself, an amazing job, writing over one hundred fantastic novels full of connotations, most of them becoming very loved and appreciated by readers around the world.

But at a certain point, says Stephen King in the introduction of his novel, *"The Gunslinger"* (the first volume of the series *"The Dark Tower"*), that he went through a difficult moment - when he was hit by a car. He escaped with life only by a miracle. Thus, he was forced to interrupt his work for a while, which displeased him.

However, in 2001 – when he began to feel better, Stephen decided to carry out Roland's adventure (the main character of the series). He put everything aside and started writing the last three volumes. He honestly confessed what he felt deep inside: *"I did this not so much for my readers, as for myself ".*

Leadership: Do you exploit any situation for your own perfection between the benefit of a partisan vision of addressing a certain limit and the benefit of possessing a state of mind?

In some extent, Stephen King saw himself as a hero – that hero whom he gave birth to in many of his novels, a hero whom no one and nobody could stop his boom to the highest peaks. And inside this hero, there was a voice, like a whisper or a close breath, something alive and full of grace, which always inspired him optimism and confidence, supported him with interest and called his attention when he made a mistake or when he was about to forget his passion.

Stephen always has a passion for writing and reading, he had imagination, delicacy, ideas, he was endowed with all qualities and virtues of a true writer. Since the first moment when he started writing, during school, literature has become a passion for him, which he maintained all of his life. Because of writing, where he skillfully blended his vision and his creative ideas, he felt his whole life ennobled. His unforgettable words: *"I did this mostly for myself"* carry great weight. You can feel in them the writer's desire to carry out with his work; you can feel the passion, force and energy that characterize him.

The validity term of the personal perspective on the experience perceived as dangerous and painful is replaced by the expiry date of the solitary detention in the area of that reality that urges you to escape from what you wear in the soul.

The virtue of maintaining what you built is an extension of the term of life to the need to strengthen that perception of yourself that reaches the latent content of the dream.

Perfection is in you. Just like a sculptor carves his statues in stone, at leisure carving in it quiet and immortal forms, so does Stephen King create his novels, always creating new scenarios and fantasies. And so you will be able to prove your mastery in the field you are passionate about.

To get to the top of the hierarchy in your profession, you must strive to become a Stephen King; you must do everything with passion and professionalism, and not so much for the people requiring it, but especially for yourself. If you cannot find any pleasure in your work and you don't find yourself full of enthusiasm, then people will have great expectations from you in vain – you will surely disappoint them.

Leadership: Does the self-image that you offer to others contribute to the awareness of your feelings of belonging to a prolonged living condition that allows you to respect your commitments to what you cannot escape?

Enda Larkin, executive of HTC Consulting, mentioned: *"The cornerstone of the leader's way of thinking means having a real desire to lead and being prepared to translate this commitment every day. It is built on passion, self-confidence and full harmony with human nature."* Nice !

A leader improves his limits by improving his performance. Stephen King would never have reached the top of science fiction and fantasy fiction novel writers if he hadn't persisted in enthusiastically running up the walks of professional life. He was able to evolve because he always "worked" at full capacity, even in the difficult moments of his life. He was and still is rising to it in everything he does, because he always claims more of himself.

And, especially, because he has a certain responsibility towards himself, a certain moral obligation (he feels he always must give more) which, once broken, will affect his career.

Leadership is the sacrifice you assume on the road to excellence, whose significance can only be elucidated by the reconstruction of a world that is about to be lost or a dream on its way to becoming reality.

The Leadership Horologe marks every second of your professional development in time so, therefore, it also marks your image in the world. But the leadership horologe will shut off if your work begins to dissolve and be ineffective. The clock that indicates your level of performance will work and last as long as you firmly impose your ideas and your vision, and especially as long as you are willing to proceed with your career.

Excellence in leadership is difficult to obtain, and if you have a different opinion, then you're terribly wrong. To get to the top of leadership, you must climb the mandatory professional stairs, work with dedication and passion, tenacity and enthusiasm, and take a commitment to yourself not to give up or surrender to failures and difficulties but, at the same time, not to get overly enthusiastic when being successful, because success can be momentary.

Conclusion: Through your work and the experience you gained during this whole time (Including when working with people – who can be your friends or feared enemies), you can achieve the maximum of your potential.

Leadership is nothing more than the distinct reflection of the way you act and evolve.

Source: https://neculaifantanaru.com/en/the-leadership-horologe.html

The Leadership Of Santa Claus

On October 16, 2010

Allow other people to focus as fast as possible on you, in order to accomplish your goals as easily as possible.

The craftsman had sold all his toys and was returning home. At the city limit, he stopped to look at a window. He knew that there lived a poor family and wondered what toys had the children in that house received.

Three kids were dreaming out loud:

- If we had a lead soldier, only one, it would be enough for us...

- We would play together and we would never argue for it. The old man knew that he didn't have any other toys, but he would have liked to give them at least on. But what a miracle ! There was a lead soldier, he didn't know how, on the bottom of his bag. And thus, the three poor brother's dream became true.

On his way home, the old man thought to himself: *"I would like to make so many toys, so that I can give one to every child in the world, especially to poor children, who don't have someone to buy anything for them"*. And walking like that and thinking, he saw in the snow a wounded deer. The old man tied it's wound with whatever he had at hand and helped it get up.

What you want to receive from life is the natural consequence of what happens to you when you are willing to do a deed that molds to your values from the very beginning.

Then, the fragile creature talked to him with a clear, childlike voice:

- Now I see you have a good heart. Your wish will come true.

All of o sudden, a magic sleigh appeared, carried by some wonderful reindeers. He was taken into a snowy land where a little house, with lighted windows was waiting for him. A multitude of elves, just like in the stories, greeted him happily.

The elves were industrious and crafty, ready to get to work. Materials were abundant, because, nobody knew how, but it always multiplied and never ran out. And the old and witty craftsman lead the elves and together they made toys, always in larger numbers and more beautiful – for every child in the world, the toy they wanted.

The Christmas Evening is the night when the children's dreams come true. The next day, in the Christmas morning, around the Christmas tree, their joy is endless. None of us was forgotten. And just like the holiday is known, the kids called him Santa Claus it remained as such until today. *

Can the tendency to create a "legend" of your own leadership patterns meet certain needs or expectations of people, especially if their demands on the effectiveness of your

practices will always increase?

Just like the story of Santa Claus is always catchy, situating in that key-segment that almost all businesses still study and seriously promote – by using a campaign for raising awareness regarding the importance of your leadership, you will vertiginously improve your ability to relate to other people. The tendency to create a "legend" from your own leadership patterns can fulfill certain needs or expectations among people, especially that their expectations regarding the effectiveness of the practices you apply will always grow.

The correct, profound and ample understanding of your leadership is the key that opens the gate to people's appreciation. But first of all, you must level the ground that suits you best in order to win people over on your side, you must fit in that area by which you can totally control your area of influence. You can fundamentally mark the quality of your impact only if people will be aware of the values that your leadership rests upon and if they would give any undeniable importance to it – just like the coming of Santa Claus is mandatory in order for the children to be thrilled.

Allow other people to connect to you as soon as possible, in order to accomplish your goals as easily as possible. But in order to connect to you, they must consider the importance of your leadership. Ask yourself: what is the pattern of leadership that can meet certain needs or expectations of people? Can your leadership be a "Everyone gets a gift" pattern, or a "believe in something more than miracles" pattern?

Leadership: Does the meaning you give to your expectations depend on how you want your image to look in a context of increasing commitments to what you can control when you know your level of self-motivation?

The leadership you practice will always represent the subject of pragmatic, spiritual research, but also a relevant criteria for the evaluation of your impact – just like Santa Claus' benevolence is evaluated by children by the gifts he brings them. Of course, it is not enough to wish for the development of a myth in a certain direction, in order for your leadership to be accomplished as easily as possible, especially if the respective evolution would contradict the reality. But the major impact that an awareness raising campaign would have on the results is decisive for your success.

You can create a legend by which your leadership can receive a special significance, loved by everyone? Can you impose by it a feeling of holiday which can generate an atmosphere full of joy?

Such a practice is exactly the opposite of the dominant way of thinking in leadership, but it just might be the needed strategy in order to rise to a higher level, based on the necessary difference. I encourage you to at least consider this option.

Is your leadership unanimously accepted? Our dear Santa Claus, the old man with white long hair and beard, with red clothes and a bag full of gifts is a unanimously accepted leader, never contested, even though he has a rule: what goes around, comes around. He is a leader, he has no competition, everybody accepts him just the way he is. From his origins up to this day, he was and is waited for with joy by people from all over the Earth. One must ask, why is he so persistent in time and accepted by the entire world? Almost all countries adopted him as such or equivalents.

What is the meaning of your leadership? Does it mean prosperity and authority? Do you gradually increase your means of influence, fully profiting from the acceptance of people to enter their souls? Do you keep up with their needs and expectations? Are you an

unanimously accepted leader?

Leadership is the meaning you give to a good deed done with the intention of self-assessing your qualities in a different form of focus in the present moment, when everything around you is so firmly anchored in a new worldview.

Spirit or faith? Nobody revolts against the decisions of **Santa Claus**, nobody denies him, nobody strikes because of him, nobody asks for his replacement – even though he is not as giving with all people, bringing consistent gifts only to rich people and cheaper ones to the poor; or he won't bring anything material, but only hope for the suffering.

Why does Santa Claus makes the most of us better, more analytical with ourselves and the most of us he helps to find better ways towards prosperity in the following year?

Spirit or faith, the leadership of Santa Claus can be a model for everybody.

***** http://craciunul.blogspot.com/2007/12/poveste-luimos-craciun.html

Source: https://neculaifantanaru.com/en/the-leadership-of-santa-claus.html

The Leadership Play

On December 05, 2010

Leadership is a play you need to understand very well, to penetrate its essence, and to create the end in the way you want.

Often, telling you about the famous character, The Count of Monte Cristo, I felt that would be much easier or you to understand the real human side of leadership. As only certain thing that stands in the way of achieving the desired performance is your own interior "design" - that integrates your true identity and your true potential to create results.

After escaping from the dreaded Castle d'If, and after finding the amazing treasures of Cardinal Spada, Edmond Dantes has created a new identity buying the title of Count. His only thought was to punish his perpetrators and to help his old friends. The performance that he gave to everyone in the role of the Count of Monte Cristo was effective enough to open for him new horizons and new opportunities for achieving goals. His success was complete.

Leadership: Are you part of the chameleon artists category that can assume extremely different identities according to the décor that gives the impulse to put on the wishlist the price of liberation from the past?

Edmond managed through a rare skill to give life both to a comprehensive character, the more perfect, and also to a charming "show" with prime. He played with an unparalleled virtuosity an extremely credible role, of a filthy rich man, always appeared dressed in a cleverly designed outfit - that of a magician, who gave the prestige, as well as an aura of power, of an authentic leader dominating the world.

An impressive performance, a good idea, a well thought scenario, as only a perfect director can make it, the formula for a qualitative leadership and a presentation of big days. This is the formula for a qualitative leadership.

Only a man of great intellectually abilities can portray with a great realistic force and at a level of high art a unique character by his complexity, moving the "public" by the innocence and simplicity. Only a perfect artist can give a realistic interpretation of the character that plays and cause a sensation.

A journey full of the power and glory of God has as its essence the testing of the painful sensitivity to the irreconcilable forces of time that shatter dreams and the character of a role constituted according to the reactions and expectations of others who, like in tragedy and drama, turn life into a sum of incredible contortions.

Without a thought-driven process, sometimes at high psychological tension, there can be no overcoming of life experience based on the history of painful wounds. Just as without being creative and expansive, you cannot reach relatively easy goals, which, responding to the soul, are active extensions of the prisoner's condition of the past, forced to redefine its own identity repeatedly.

Inspiration, the only direct feeling that contains the consecration of an important role according to the reactions and expectations of others, is not a happy gift of nature, but a rich inheritance of those creative merits that do not provide for holiness, but justify you to receive guidance from the Lord, harsh within the limits of a correct severity.

The thoughts of vengeance taken all the way, sometimes the only forms of interpretation of the divine punishment to committing iniquity and transgression, make you the worthy and legal master of this, often casual, heritage.

Concerning the Count of Monte Cristo, artistic craftsmanship, originality and actor's image played a fundamental role in resetting the relationship between the scene and the backstage, while affirming that reality of the divine embrace, the firm conviction of the existence of an unexpected and superior power. In their absence, all his purpose would have been lost, it would have been wasted.

It is clear that only by combining the contradictions between the attributes of action, permissive attributed to God, the authentic artist is formed.

Leadership: Can you compose a big role and masterfully interpret it in a life scenario that has every chance of proving to be true only if it tests your ability to "feel" at what page you are on in a novel full of intrigues and mysteries?

Dare to take the first step worthy of being taken into account by other people: compose a big role in that to blend perfectly with that of the leader and to anchor it in your script. You will have a huge success only if you give proof of fantasy, if you succeed an authentic innovative interpretation by a full role of substance, full of passion and energy.

Demonstrate, releasing force of character, that you are tailored to a very important role. And try capsizing the entire concept of leadership - be a magician ! Be a magician who by his skill and theatrical accomplishment gives proof of great creative capacity in his role. So do not lack the favorable appreciations from the "public" grateful for your beautiful performance.

Leadership is the role you take with the will of the Lord, whose only scenario is written with that "trace" of pain left somewhere in a corner of memory and with that reward of the soul's victory over evil.

Your personality will be defined as that of an artist of great sensitivity, made for powerful and complex roles, where there is no possibility to flaunt. Your leadership should not resemble to a circus where people laugh out loud. But one authentic, real, serious, full of emotions and feelings, adapted to your own vision - a show that what seems impossible becomes possible.

A leader has to make a big role in any circumstance. He never does figuration. You cannot take a leader and put him to interpret the role of a servant to bring a tray and serve without losing any of it. The servant is only figurative, but can never play the role of a leader.

It is said that once King Charles IX asked Catherine de Medicis, after the night of St. Bartholomew: *"How do you think I played my little role?"*

The same I ask you: How did you play your own role? Have you succeeded in interpreting with an unparalleled virtuosity the leadership role in the "play" that you created by yourself? If not, leave for the future this role and give it to another one truly gifted.

A chameleonic artist is the man who knows how to turn his life into a painting in which each color finds its correspondent in the thinking of being superior to others through the refinement and backstage subtleties but also through the manifestation of the aspiration in a dream that he can talk about over the years.

The Leadership Play is an explosive combination of masks, events, trials, emotions, and life lessons that you need to know how to assemble and dominate so that you build the perfect character of a spiritual confession of emotional sincerity.

If you aspire to the title of leader, you need to know from the start that a tremendous job expects you in a "play" where you should held permanent headlines, a play written and directed by you which final is anticipated by you, but is in favor of all. Depends on you the quality of your performace and the benefit you provide.

Source: https://neculaifantanaru.com/en/the-leadership-play.html

The Leadership Score

On May 21, 2010

Enter the corridor of champions, by adjusting your potential to the optimum value.

Yesterday afternoon, I enjoyed the visit of a family friend, who is a manager at one of the largest consulting companies in Romania. I invited him to play ping pong with me because I heard he was a huge addict of this sport in his youth. Could I try my strength against him in the game-style and tactical schemes?

After we exchanged a few balls, I realized that I was better than him. I said to him with a slight tinge of regret that I did not want to play for scores, lest he felt offended in case he might lose. However, he, with a smile that showed that he was very confident in himself, looking at me with a thoughtful expression and, at the same time, I think, full of admiration, immediately answered me with great joy:

- Nicu, I can't enjoy myself only with exchanging balls with you. I'm only interested in the final score. Since, I was little, I was dominated by the spirit of competition, the desire to throw myself in the battle and fight, and, in order to prove to myself that I am able of so much more, I always played for scores with everybody. Besides, I can't even play well if I don't play for scores; I play with inattention, carelessly, without being urged by anything.

A brief moment of silence followed, a silence which he again interrupted:

- Nicu, I like the results. I want to see results. Regardless of the game, regardless if I lose or win, I want to see results. Even if I lose, eventually this is a result as well, but good to reflect on. I can't ambition myself and do my best if I don't really have anyone to compete with.

Saying this, he wanted me to understand that the final score is very important to him. The final score makes the difference between winners and losers. The final score encourages people to win.

Leadership: Do you try to ensure yourself of a position of inferiority or superiority in relation to yourself, depending on the result of the difference between "acquired value" and "the pressure of trying"?

The area of contention between what is innate and what is acquired, between what you own and why you fight to get more from yourself in situations where you are not confident, involves a touch of distinction, setting a standard that helps you identify, prioritize and manage perception differences of what it means "to be better".

In these conditions, the presence of leadership is felt even more than ever. This explains why leadership is insistently claimed today as necessary presence not only in competitions conducted by professionals, but also outside of them, so "at home", to ensure the desire for personal affirmation and expression.

An unmistakable dimension, related to interpersonal trends, is that position (of inferiority or superiority), with a dominant note of interest for what remains to be discovered: the quality of personal performances.

Sometimes the view that you build and adopt in relation to others around you by eloquence in expressing the value of what you feel for a particular achievement can be qualified as a desperate gesture or act of courage in the conditions in which you must accept and follow certain rules in a game called: *"Do not be upset, brother ! "*

In addition, you need to make an objective analysis of your winning potential by the quality of the free regime performance, from a desire to prove your potential when you contribute to a genuine process of redefining what it means to be good.

That is, given that you have come to some performance in shaping or building a form of power that originates in your need to produce a new type of resource that can change your inner state. The great challenge is not to make sure that you are better than others at any time, but to regain that part of you that deserves to be supported and promoted.

The value you have gained over time in the context of various attempts to overcome certain records, which in fact are attempts to overcome the human condition, recommends you as a better candidate than others to win the winning position. But what will always pull you down like a boulder thrown into the sea is the pressure of trying you exert when you have to adjudicate your victory laurels.

As a leader, the real test you can be subjected to is to see victory as a trivial kind of happiness that you cannot experience, to use it as an old coat put on the hanger, which you would neither throw away nor wear it.

Leaders always play for scores. When you play with someone by score you adjust your potential to the optimal value - the result can raise you, or can descend you in your own eyes. Only then you prove yourself what you can, only then you prove your real respect for your leadership, and only then emerges that real confidence that you have in you. Only then, you make progress.

Do you amplify your potential, or you decrease it to the value of rest? What exactly gives value to your leadership?

It is difficult or even impossible to be a leader, "a seed", if you confine yourself only for exchanging balls with each one. In order to reach the top of the hierarchy, and to maintain there, you must be prepared to play for scores with everybody, but especially with the most tenacious enemies.

People who never get to be "a seed" are those who do not play for scores, and are reluctant to participate in competitions. Thus, they show hesitation and uncertainty, they are definitely not worthy to enter "the corridor of the champions".

A leader must be a tenacious player, iron willed, dominated by that crazy desire to fight in order to obtain the first place. Only the one, whose single aim is to win, will be able to get involved with more dedication to the game, and to rise above others.

Leadership: Do you undertake the consequence of winning based on the "Only results count" clause or based on a screenshot called "Once upon a time"?

Just as the buildings are depreciating, just as the cars become worn, just as systems expire - so your potential decreases if it remains in its current form. Do you improve your potential by improving your skills, or you keep it to the normal limit?

Leaders want to achieve results, that is why they systematically focus on the "game" they play. Is it possible to be a leader without being interested in the results? The answer is NO. Leaders analyze their potential according to the results obtained from them and from those obtained by other "competitors". Those who are not interested in the results are moving away step by step from the "corridor of champions."

Making a winning screenshot called "Once upon a time" so there is no longer any conflict between you and what is happening in your life, or between what you can achieve and what is tormenting you, is similar to asking *"How can I live authentically?"*

It is like climbing with confidence in something or in keeping with personal values, but without straining the rope around the middle.

And yet it is possible, especially when you present yourself as something you are not. When what ties you to a strong man is an unmerited victory, obtained by mistake or by luck. Or when what fulfills you is not near you. When what rejoiced you before, gives you no emotion. When what has fascinated you for so many years, must take another form.

The most necessary form undertaken by full victory is the life you gain through the experience called "race" or "battle".

The leadership score is closely linked to the stake of the "game" and the stake is nothing but the success achieved before other competitors of the market. There where it is not a stake, there can't be a fight, respectively a competition. "The game" is considered to be finished when one of the competitors has achieved the goal pursued by all others, and the final score shows which is the position of each competitor.

Losing does not always mean a failure. By analyzing and correcting the causes of failure, bringing improvements and innovations, the score can be changed in your favor, and from a beaten to become a winner.

Source: https://neculaifantanaru.com/en/the-leadership-score.html

The Leadership Vacuum

On June 01, 2010

Give life to a useful leadership, which would contain depths, without reproducing the reality of others in your own interest.

I still remember clearly the day when the master took me to a painting exhibition with sales, of some local artists, an exhibition, he said, was worth visiting under all aspects. I even took my camera, hoping that I would see one or more interesting paintings, hoping to make pictures of them and, then, at home, to try to reproduce them in pencil.

For, many times, my master warned me: *"To become an excellent painter, you must first learn to reproduce in pencil any image. If you cannot draw very well in pencil a sky, a tree, a human face, you will never get to be an exceptional painter."* The master took a severe look at my camera, but he didn't say anything.

We walked about twenty minutes, during which I admired a lot of paintings with great pleasure. However, suddenly, while walking, my eyes stopped on a painting at my right, in a well-lit corner. The painting, very funny, full of color, extraordinarily well shaped and clear as a photo, featured a very young, very beautiful woman, dressed by the Italian fashion. Probably, the painter, whose name I don't remember, took inspiration from the famous work *"The woman with the pearl"* of the famous French portrait painter Jean Baptiste Camille Corot, but I must confess that I found the young woman in his painting a lot better than the one made by the famous French painter.

As soon as I saw the painting, I fell in love with it. I immediately took out my camera from my dry-bag (I was allowed to take pictures), but just when I wanted to take the first photo, the master stopped me with a flashing gesture: No !

He looked straight into my eyes for a second, then he added with a tone that admitted no reply:

"Nicu, when you draw an object, you can see it become alive, but when you take pictures of it, it dies. Don't take any pictures, try and imprint the image in your memory ! Trying to reproduce out of your memory the image you saw and enhancing it, you will have your personal contribution and, at the same time, you will also put your spirit into the work you perform."

Leadership: Do you have an emotional experience to share by means of an entity that comes to life or one that dies?

Sharing an emotional experience by means of an entity that comes to life or one that dies, from the striving towards the unity of idea and shape, means to expose a part of your personality, to become transparent, to allow people to know you.

It means to know yourself in what is deepest in you, to treasure yourself in what you have most secret and authentic, which implies absolute confidence and a strong connection with what animates you as a spiritual ideal, a connection to what you will be, at some point, in the lives of others.

I thank my master for everything he did for me, the lesson he taught me that day. He told me:

"Whenever you start a painting, start everything from scratch. First, by making contours, hatching, then work at the shadows and only in the end color everything. And as you color, you'll see how the painting comes to life. For when you create something by your own hand, you have the satisfaction of having made it by yourself, that it is part of your soul, while a picture is nothing more than something automatic, reproducing a momentary reality."

To create something with your own hands is the way to show yourself faithful to a vision that implies an optimal combination between that perfect form of life that wants to perfect itself and the concession of a part of your being.

The master was quite right. A picture of the painting would not have been more than a faithful copy of the original, and I would not have had any contribution to making it. I could never have enjoyed a picture, while, if I would have had enough patience, skills and I would have tried to make the painting myself, I would have really treasured it. Taking a picture of it would have meant getting everything done, and if I get everything ready, I would have no satisfaction, the satisfaction of the work I made, that I was able to do something with my own hands.

Someone once remarked: *"Worthy is not the man who knows where the treasure lies, but the one who works and brings it to light."* The time spent for your work makes it so precious. Only if you do something with an extraordinary ardor, with a special impetus of the soul, enthusiastically and optimistically, you will be truly pleased by yourself, by the work which came to life from your desire to create something extraordinary.

Only a person who, after a lot of searching, a lot of unsuccessful trials, toil and swat, finds the treasure can truly enjoy it, not the one who has not moved any finger, who never made any effort to obtain it.

Leadership: Do you warm your soul with an unfaithful copy to the original from someone who brought to light a work of art and turned it into a "background" of his own purpose and his own meaning in the world?

What would happen if at the leadership of a company would be appointed, only on the basis of references or recommendations, an ordinary individual that did not ascend all the professional steps, who is not endowed with a great sence of leadership, which has no extensive knowledge of leadership, or who has no inclination for such a qualification?

Well, I doubt that such a man will ever succeed in winning over the people on his side, making a merit in the trust he proves in them. I doubt he will ever start that type of magnetic force to make himself loved and admired by the people around him. I doubt that he will be able to revive in people the spirit of solidarity, and I am almost certain that he will only be an obnoxious man who will ruin everything, who, otherwise, will not even bother to fulfill with a maximum of responsibility and conscientiously all his duties.

Why? Because he lacks the background. Because he has never created something by his hand starting from zero. Because he didn't give life to a useful leadership, which contain depths, to be part of his soul, that would open his horizons, which involved him as much and give a bright sheen of his own model of thought, of attitude and professional conduct.

The meaning you give yourself in the world can be formulated depending on the reality

captured during the presence of a stimulus that can be: a person, a natural phenomenon, or a unique situation that allows for the undertaking of a new identity.

And such a man, who does not get to surface his true potential, who does not thoroughly understand his mission, it will miss the continuity, it will miss the spirit of good householder, sense of initiative and, most importantly, perseverance - and probably more serious than that, it will reproduce the reality of others in his own interest without building a minimum level of skills and competencies.

A true leader creates something for himself and wants to leave behind him several accomplishments. However, he has the satisfaction of the work he has done. While, if he "passes the baton" the person taking it might not have the same satisfaction as he does because he hasn't made any effort, and he can only have the satisfaction to continue the leader's work.

And everything the leader built in years can crumble in a moment if the one following him in the leadership doesn't prove to be at least the same skillful. Because they say that, anything obtained easily is lost. When a man is given significant powers, but doesn't know how to use it, he is not meant to stay a long time on the top.

The stimulus that triggers a culture of leadership is that fraction of a dialogue between an artist and his creation whose particular aspect is "the drawing comes to life."

The vacuum of leadership appears when "drawing" is not your greatest talent. That is when the leader's position is taken by a man with no inclination and ability to lead or when, for various reasons, more or less founded, the leader is changed in a short period of time.

Give life to a useful leadership, which would contain depths, without reproducing the reality of others in your own interest.

Source: https://neculaifantanaru.com/en/the-leadership-vacuum.html

The Leap Of Science Towards A More Important World

On April 04, 2020

Be an example of thinking for the spread of science, so that science becomes a state of mind through which to protect yourself against any discouraging influences of old dogmas.

Now as I write this article, the world is locked in total chaos due to a pandemic called Covid-19. The Pope of Rome urged the world to have faith, beautiful words, but only half comforting. In Italy, only yesterday there were about 800 deaths. The death toll is likely to rise tomorrow. And that's because faith is misunderstood. Faith does not mean going to church, making a cross, lighting candles, and praying to divinity. As proof, churches have closed, and the Corona Virus is spreading faster and faster around the world. And if you think about it, there is only one way out: SCIENCE, finding an antidote.

Please pray that scientists find an antidote, a vaccine. Have faith that they will find it. Faith means science. It is the only escape. The church has become a real source of infection. In Italy, not even priests enter churches... or are already saying their last prayer. Why are they so afraid? Because they are also aware that the virus does not forgive anyone at all, because the virus itself is a mystery of nature, and every year other new viruses are discovered. More and more, which scientists were unaware of, and more and more afraid of.

Nature is much stronger than man, even if man tries to imitate the forces of nature. Only science can bring equality between the mind of man and the force of nature.

Did God have to send a virus for us to understand that science is above the church? Giordano Bruno transmitted this just before he died, being condemned and burned at the stake for his pantheistic conception, according to which divinity and nature are identical. He died at the behest of Cardinal Bellarmino, who did not accept his point of view. His death is revenge. This year Easter is compromised, there are only 9 days until the celebration of the Resurrection of the Lord, and Italy recorded over 16,000 deaths in a single month. So far, it is the highest number of deaths in the world.

Leadership: Is your way of perceiving reality firmly grasped in terms of the expression "science is the only escape", but unrealistic in terms of the perception of a slowdown in the trend called "dogmatic position"?

With the spread of the pandemic, humanity will learn not to look at everything in terms of money, consumer goods or excessive fun. Few people now leave their homes, malls are closed, flights are canceled. There is only one way of recreation left: the INTERNET.

Now, more than ever, people will begin to use the information and technology provided by the World Wide Web. Even 5th graders have built blogs that their teachers read regularly. We all become addicted to the internet. Perhaps it is a means by which nature wants to unite more than ever all the minds of men in one place. Every mind has access to another mind, to many other minds, or to all minds.

The eyes will begin to notice the values of true faith such as creativity, temperance and peace. We will SHARE the productions of our minds, little by little. A thought, an idea, a feeling, a memory. Over time, the focus will be on information and technology, as the eyes will no longer be blurred due to a lack of perspective and progress. The gaze will be immortalized on the image of a large intellectual construction, as a universal sphere, in which

all the resources of knowledge are gathered. The eyes will see only what the information wants to provide them from the millions of existing sources in different variants. It is the beginning of a new era.

The elderly are dying more and more during this period, precisely so that the young people have open ground to change the old mentality for good.

Whoever seeks wealth will lose it. So start looking closely around you. Whoever manages to fully manifest his potential and give the world the fruits of his creation, will gain a fortune. The wide-open eyes may encompass an atypical reality, but only the penetrating gaze can identify an order and architecture in this reality.

The Church will almost completely lose its influence over minds everywhere, it already seems to have abandoned its dogmatic position in a number of matters of faith. Mankind will be free to express itself without the consent of the great representatives of the church. Science will pass into the hypostasis of the "new religion". We will not pray incessantly in churches, but we will focus more and more on discovery, creation and art. The world will look much different, but much healthier. The enlightened spirits who have been assiduously persecuted by the Inquisition will finally be avenged, they will be proud of the new world order.

True Faith is a state of mind in open accord with the norms of a sensibility animated by the pursuit of absolute ideality that believes in the power and miracle of science, both as a way to counterbalance false beliefs and as a way of thinking that puts you in touch with absolutely everything.

The Leap Of Science Towards A More Important World is a way of expressing spirituality by developing a way of thinking that puts you in contact with absolutely everything around you, with nature, with its principles, with divinity, through the way you relate to the new technological trends and evolutionary standards.

Source: https://neculaifantanaru.com/en/the-leap-of-science-towards-a-more-important-world.html

The Life Cycle Of Leadership

On January 24, 2013

Try to capture the deeper essence of what you represent in a particular character structure so that you can reveal the pieces that make up the puzzle of your exceptionality.

Please read the following story carefully, as if it were your life story from which you draw the story of your becoming a man of great character. To get rid of any misinterpretation (or decoding) that the meaning of this story can provide, the protagonist of which is between art and utility, we must take into account the isolation of the "vicious" or "mild" factors that we are often tempted to associate with failure.

"In the middle of a beautiful city, there was a museum laid with beautiful marble tiles and with a huge marble statue as a part of the display. Many people from all over the world visited the museum every day and admired the beautifully crafted statue. One night, the marble tiles started talking to the marble statue.

Marble Tile: Yes ! I do, that is why i feel it is even more unfair. Both of us were born from the same cave and yet the world treats us so differently now. This is so unfair !

Marble Statue: Yes you are right my brother. But, do you still remember the day when the sculptor tried to work on you but you resisted his tools.

Marble Tiles: Yes, I despise that guy. How could he use those nasty tools on me.

Marble Statue: Well, Since you resisted his tools he couldn't work on you. When he decided to give up on you, he started working on me instead. I knew at once that i would be something different and unique after his efforts. I bore all the painful tools he used on me and allowed him craft me as he wanted !

Marble Tiles: But those tools were so painful.

Marble Statue: My brother, there is a price for everything in life. Since, you decided to resist and gave up half way, you can't blame anybody who steps on you now."

Leadership: Can you develop your tendency to be different from other people so that the experience that sets you apart as a "celebrity" can cope with the shaping and modeling of a valuable work of art?

The task of determining the right size for a certain virtue and placing a new work of art at the center of a well-meaning philosophy of life can sometimes seem daunting in the case of a man who does not know himself to be a creator or artist. By virtue of understanding those fundamentals of character that determine, to a large extent, the formation of a balanced personality, we will be able to more easily bring to light the human inclination towards success and celebrity.

We cannot refer to any man as we refer to an artist, looking for certain exceptional traits, unless we turn that man into a servant of God (or a tool of providence) meant to extend his

freedom of manifestation in a restricted framework of receiving divine grace, more precisely following a harsh, but educational life experience.

When we think of man as an artist, we have to consider how he is willing to relate to God, because what makes a man a microcosm, the measure of all things and the image of God, depends on how the wisdom of facts crystallizes in the mind and soul, without putting their beliefs into theories.

To know God is to know yourself when you are subject to the test of character, without defending a state of fact that expresses a great degree of deviation from the ordinary.

Thus, the need to fully understand the message of the "Statue of marble" has as a consideration the need to believe in God and to spread his grandiose wisdom, which is based on the proof of character. It's not the pain that man must endure to some extent, taking contact with the will of a divine intervention, not about strength or perseverance, but it is about how you perceive that: *"to where should I evolve so that I can build my strong and noble character?"*

Someone wrote this well someone on a webpage: *"Character content is expressed in a multitude of character traits: discipline, self-control or character orientation (the person's ability to select external, natural or socio-cultural influences, and to respond to them through behavioral attitudinal reactions."*

The tendency to be different from other people depends on how you build your character in what regard's God's intention to turn you into a work of art, or at least make you realize how you can rise above the whole world with honor, dignity and pride.

Basically, nobility makes common cause with the "living water" of God, with that cleansing of the character through perseverance and consistency led to a level of perfection that will receive the praise of "Well done, my subject". The desire to fully understand God comes from the series of your efforts to live above defeat.

Leadership aims at fulfilling the ideal of "Serving Above Yourself" by adopting a formula of profound lucidity that is used by man of great character to equate his qualities with those of the Creator: "Always look to the power of God and you will forget about your weaknesses."

The Life Cycle Of Leadership takes place from the moment you realize that you cannot rise above yourself, at the level of "Artwork", and your only chance is to test yourself the faith that believes that God exists and that He is the One who rewards.

*** Note:** The Marble Statue

Source: https://neculaifantanaru.com/en/the-life-cycle-of-leadership.html

The Life Of An Old Man Put In The Service Of Emptiness

On September 30, 2012

The way you approach the reality of other people, can raise or demolish your inner world.

A scene from the movie *"No Country for Old Men (2007)"*. Anton Chigurh, the cold-blooded killer, stops at a gas station, somewhere in the middle of the desert. He was the kind of man who has not aimed for a certain morality, but believed in an arrangement of all things in this world; a malefic force, a wanderer who threatens to condemn everyone to damnation. He had the tendency to treat people with an authority whom all received pretty badly.

In a polite manner, the old man from the counter, while calculating the price of gasoline, tries to carry a conversation with Chigurh, the foreigner. A fatal mistake. Such like a character of Victor Hugo, no special future seemed to await him. No bud of ambition, not longer dared to blossom in his shadow. He voluntarily has dug his grave.

Chigurh got out from his pocket a coin of twenty-five cents and threw it up, making it to spin in the cold and bluish glare of the fluorescent lamp from above. He caught it and dropped it on the back of the forearm.

"Choose, he said."

As a man caught in the trapping of an inexorable fate, the old man replied anxiously:

"I did not put anything at stake."

"Yes, you put it. You put your life at stake. Only that you do not realize it."

"There's no logic what you say, mister."

"Choose ! "

How impatient is death ! The old man put in front of an existential process. A confrontation between denial and acceptance, between death and life, between lucklessness and chance. A decisive response to the climate of insecurity in which he woke up suddenly. As if all the forces of destiny would have united against him.*Credo in parem !*

What an incomprehensible confusion, like a tangled network of cables connected to their own generator. Like if he was asked to willingly carry a huge cross on his back, a struggle, probably established for a long time with himself, the emptiness of a single roll of the dice. How much mind it takes for a man to put his life in such a way in the service of emptiness?

"Alright. Heads then."

Leadership: Did you question the distinction between "free will" and "the terrible promontory of thought"?

The way you contribute to the understanding of reality outlines that loop of responsibility that surrounds you, isolate you and pulls you to a state of perfect peace through detachment from the turmoil of the world. Or, conversely, it pulls you to a state of self-alienation, respectively, to not be able to see yourself as you thought you knew yourself.

At the moment of a different life experience you become more conscious of that Ego that experiences the fullness of sensitivity, weakness and indecision, which means the aspiration of the human spirit towards what is true, good and beautiful. Ego, which in its turn highlights your qualities, beliefs, mental and emotional structure.

Or, as someone said, you are the creator of your own reality, by the thoughts that you put together in order to form the overall picture, which after, through observation, you physically materialize it.

Freedom of the will may prompt us to believe that the end of our existence as free beings, endowed with conscience, will come as the years pass, once with the decision to separate us from our beliefs in favor of accepting the decisions of others, more authoritarian and better administrators of the campaign of transforming the objective reality. Through everything that we are and do in the transition towards a more responsible stage of maturation, through our reason and our emotions, we become more aware of our impact on what surrounds us and what we get in return from others.

Free will occurs when we become aware of our thoughts and keep them under control. It is responsible for what we create in our reality when we decide the choice of action.

Victor Hugo said beautiful in the thrilling study about Shakespeare: *"Every man has in him his Patmos. He is free to go or not along that frightful promontory of thought, from whose summit the depths of darkness are visible."*

In this case "the frightful promontory of thought from whose summit the depths of darkness are visible" refers precisely to the restriction of the freedom of will. It is the break between our inner and outer world for the benefit of someone else. It is the distrust that arises from our own beliefs, which limits our freedom of choice, limits us and turns us into the absolute slaves of a foreign and too invasive reality. It is the result of a struggle, probably established for a long time with ourselves. The emptiness of a single throw of the dice. A confrontation between denial and acceptance, between lucklessness and chance.

How much mind we need to put in this way our life in the service life of emptiness?

Leadership: Are you being asked to bear a blame that does not belong to you?

We catch ourselves in our own trap, misled by that state to feel defeated, destroyed, and lost like a blind eagle looking for his prey. Like a release of souls, of mentalities, attitudes, at the command of a supreme authority. The consequence of a decisive response to the climate of insecurity in which we woke up suddenly. As if all the forces of destiny would have united against us, we move away from the right track in favor of something else, wrong and unsafe - a departure from the freedom to be who we actually are.

To connect with the reality of people who cannot tolerate very well the idea of equality, harmonizing with them at the psychic and emotional level through a defeated attitude, it is as if someone would ask to carry a fault that does not belong to us, and to live with it forever. A fault that automatically isolates us, restricting all our rights and freedoms, imposing us other laws, other rights and other debts.

The main difficulty of the man subjected to doubt is to reach some safer conclusions in terms of supporting your solidarity towards a stronger reasoning that knows to capitalize upon itself in relation to its reference attributes and to use them for its own purposes.

To mount the promontory of consciousness full of regret and guilt means to approach the part of yourself that is still hurt by the number one aggressor: accepting to be a limited being.

Trying to get closer to a higher level of consciousness is an endless journey in search of inner truth, the highest virtues that make you a survivor of the phenomenon called "free will" or a master of the mental game.

The life of an old man put in the service of emptiness designates the dark side of reality, which guides us along the transformations that we experience. A kind of response to what happens when we accept that the outside world to dominate our inner world, in the matrix of the hazard.

God created us as little as possible, someone said. Freedom, this power of being the guide, this faculty of the merit, wants that the man to recover by himself ... by maximizing his abilities to be what he actually is, under the umbrella of the freedom of the will.

The way you approach the reality of other people, can raise or demolish your inner world.

Source: https://neculaifantanaru.com/en/the-life-of-an-old-man-put-in-the-service-of-emptiness.htm

The Limitative Surface Of The Shadow Cone

On September 27, 2013

Create a new judgment platform, so that you get out of the shadow cone thrown over your mind.

Not only the mind can stimulate a person's renewal, the heart also can. It truly rouses, disturbing every crumble of the energy distributed in intensive series of consecutive pluses, exciting the consistency substance that provokes the senses and powers them alternatively, hurrying the primary process of self-activation.

And the unquenched Ego, this semiconductor of great sensibility can't operate in the absence of a powerful source of revitalized energy. Foreign blood, intense and spicy, sought with hungry careful eyes, awakens the deepest and most ferocious instincts, unleashing them with that treacherous satisfaction of the self-assured wolf that attracts its pray in a hidden place.

Of course, there's something savage in Hannibal Lecter, an animal thirst that dwells deep inside its soul for so much time. And that waits impatiently to burst, like a secondary reaction to a primary affliction.

I wonder how deep one must sink cold-bloodedly into someone else's mind, as though it descended from a higher, more scientific world in order to understand it? On the bottom of what obscure abysses, contradictions and doubts does his true self rest and from what distance must his diabolic plans be revealed, in order to keep safe?

Leadership: Are you prepared to make yourself a test of the force of chance by placing yourself under the influence of the force of redefining the personal identity resulting from the suggestion of a hidden reality?

A simple mission is transformed in a dangerous adventure, uniting two neighboring structures: power and weakness. Deceit and truth. Acceptation and damage. Because nothing in Hannibal's attitude alarms the two police officers, absolutely nothing is shaped as certainty, not a single nerve, not a single emotion. Only an exemplary self-control. The risk possibility is totally cancelled. But the secondary reactions flow inevitably after an orientate-determinant schematic.

The two supervisors, like two good hens walking with their bellies full through their hen-run, don't suspect that the wolf's heart beats regularly, delivering an abundant blood flow for the body. They let themselves carried away on the wave of ignorance and unawareness. They don't know that the reforming processes of matter, which differs from conscience, of a restless matter, depending on different interactions and relations between the entities of character, they suddenly rush through Hannibal's mind.

They have to come out as fast as possible from the shadow cone that the master of persuasion, the depositary of all human knowledge threw over their minds. They need to free themselves spontaneously from the somber perimeter. To somehow detach from this limitative surface through a better awareness of the situation they're into and the threatening danger. To destroy the energy directly proportional with the quantity of offensive, indistinguishable stimuli that gradually cancel the senses and reason.

But, amazingly enough, they accept to be absorbed by the shadow; they prefer to sink deeper

and deeper in the muddy waters of psychological dominance.

Do you "check mate" the very veracity of leadership derived from your predictability on the outcome of actions that can increase the flexibility of your autonomy of will and decision?

As authentic and replicated art, and from another point of view, as art of persuasion, leadership proves to be impetuously necessary when trying to bring a plus of objectivity and safety in matters connected to control and human actions and moods regulation, that seem to be reserved for the initiates in the field.

But, an overload with the capacities of inducing adverse reactions, sensitizing the individuals, thus a growth of the domination expansion that annuls any possibility to optimally react, can place the credibility and correctness of leadership in a "chess mate" situation.

Leadership, in relation to other sciences, such as psychology or philosophy, approached from an innovative perspective, must be able to set with the help of advanced knowledge and through resonance, a deeper approach to the "disarming" reality and its support.

Each kind of art, someone said, has its own principles and rules and makes a Universe in itself. And this Universe, that can be translated through an exaggerated individuality, fully representing more and more leaders and accepted with no hesitation, sometimes even paroxysm. If it clashes with reality it often creates sparks, that do nothing else but break the trust and reputation threshold of one's own "brand".

"Check mating" the very veracity of leadership is similar to trying to exalt your Ego up to becoming God, maintaining the appearance of a struggle taken to finality with the impossible adversities of a hypostasis of guilt.

Of course, it's an instinct of every leader, that dwells deep inside its soul and that can hardly wait to burst free. Namely, the jump towards a new increase in value. The progress towards a more advanced operating stage, setting him free from the torment of his powerlessness, which involves a restriction in scope.

Hannibal Lecter was not interested in the consequences of his actions, but in deciding to subordinate morality itself to a psychological test.

The unbridled Ego, the semiconductor of great sensibility that can't operate in the absence of a power source of revitalized energy, insists to prove its superiority, thus benefitting from the "advantage" of stepping away from the correctness principles of leadership. Guilt is heavily installed in the chemistry of consciousness when something from within you, under the power of the instinct of domination and vanity, orders you to deliberately commit an incalculable act.

How deep should you sink into a leader's mind to understand him? On the bottom of what obscure abysses, contradictions and doubts, does his true self rest and from what distance must his uncertain plans be revealed, in order to keep safe?

Leadership: Can you set yourself up as a complementary trend of your autonomy and as a reaction to its "abusive" situation that forces you to choose between a compromise and the struggle against an Ego that demands everything?

When contact with leadership is made by facilitating its entrance in the human universe, there seem to appear a series of situations in which normal individuals have no defense against. Helpless in front of the influence that corners them, they go through a judgment complex; they are hit by the incapacity to rise above resistance. Like they were constraint to execute a court order that conflicts with one's own convictions. But they can't react. The major influence, ingenuously fit within their judgment errors, triggers a wave of weakness, a closure in one's self. The defensive territory is restricted. They let themselves carried away on the wave of ignorance and unawareness.

There is a trace of stability, more difficult to notice at first sight, which the meeting with leadership doesn't unconditionally ensure. Just as no one can go to the theater or to a concert in a beach outfit, neither can an individual trapped in the area of a shadow cone shape a unitary perspective of reality. He can't allow "the unformed vision" to experience the approaches in which "the pieces" combine and intertwine with each other, which determines their perfect functionality.

The measure of the power to be a profoundly moral person is about the compromise between the experience you experience through thoughts and deeds that dominate your mind, and the experience you consider tragic when it is experienced by "someone else" because of you.

The Limitative Surface Of The Shadow Cone points out the possibility of the human mind to enter into a more or less wide shadow cone. This happens when we lower our guard, reduce vigilance, or simply aren't ready to face some critical unforeseen situations. Or, on the contrary when we consider ourselves unbeatable.

The shadow cone can be drastically reduced by developing our own conscience, through a rational thinking that directs the individual towards maintaining a long-standing situation within normal limits, removing the chaos created by the narrow-minded or malevolent. Developing the quick response capacities through efficient actions, developing perspicacity, vigilance, thought mobility and creating "an armed experience" annihilates any shadow cone one might fall into.

Source: https://neculaifantanaru.com/en/the-limitative-surface-of-a-shadow-cone.html

The Limits Of A Wanderer In The Sphere Of Darkness

On September 21, 2012

Perfect your personality through a closer approximation to those elements of a benefic reality that confer depth and growth to your leadership.

The darkness wrapped me slowly and unexpectedly, like a ghost, like a constant of my life that resonated only by the value that I assigned to it, heating my feelings, putting to test the skeptical and the visionary side of my nature.

A mysterious voice seemed to start from a bottomless depth, whispering to me in a penetrating way, under the form of an echo: *"Come here ... sit next to me ... contribute to my existence ! "* I felt it close, unhindered, superior, as a starting point into a new adventure of knowledge, as a judge ready to deliver a verdict, but also as a loving father, whose love for his child is unconditional.

I guessed that something was abiding close to me, an entity that cannot be uniquely identified by its attributes, drawing me in her own race, stretched with a decision that could not be tamed.

Being pushed towards a deeper understanding, as if I doubted the reasoning, substituting it with the magic, I was sniffing the trace of a long-lost territory. I became by myself a possible-lost territory. A human being, caught in a game that plays with the forms of knowledge and becoming, *un voyageur à d'autres sphères.*

Leadership: Is all of your psychic, spiritual, and emotional load from the time of a deepening in your most secret thoughts organized within the content of a variable of the "landmark" type?

As an artist, who centralizes ideas of the science of time in the images created by himself, I was keeping my energy alive, exploiting myself so cruelly, in the things that I wanted to valorize, but that I do not control. I was subject to a process of evolution towards an unsuspected dimension, establishing secret and mathematical relationships between things, without understanding, however, how to apply and how to maintain these relationships. In a moment, when the premises and conclusion, either true or false, were becoming very complex.

However, the light is off when you do not expect. I wanted to do something to get out of that state, not to hide from myself. There is no sense to suffer in silence, to strive for an innermost thing that is beyond understanding and to merge with it in the dense fog of darkness.

I was misguiding by myself because I profiled myself on a sea in the storm, pushed into a deeper contemplation of a virtual existence, instead of understanding the limitations of my own world. I had to reinvent myself. To calm the overwhelming anxiety of my entire universe. To recognize that essential, real, constant, and deep part inside me. To force my maturity. To hasten my transformation.

I had to grind my way of approaching the "darkness" in order to understand the "light".

The mark which I clung to in those moments full of spiritual confusion and agitation was

given by the transition from the level of being absorbed by myself (the defect of closing in my own world of thoughts, ideas and emotions) to the context of virtues that pay off and lead to perfection. The virtue of bringing before the mind some nuances that no other tool, beyond words, can bring forth, the virtue of the administration of new creative principles in literature, were two of the scattered parts of my personality.

Leadership: Do the Terms and Conditions of Use of the reference "benchmarks" suffer a change by the provisions of the present that develop the way you approach the part of yourself that is hiding?

The present from which is developing the future of your personality may also include this phenomenon of "exploitation" of an existence created by the darkness of the mind, of your own uncertainties and ambiguities, if this it can be called like this, which dominates your skills in the concrete or possible interaction with the skeptical and visionary side of your nature. An operation in which sprout defining development options based on the findings disclosure ulterior motive beyond all desires, emotions and your thoughts, progressing towards assuming a new role and a new type of relationship with reality.

A remorse role in which you have to make up for some mistakes, believing that you owe it to your own conscience to ask yourself where you've gone too boldly, with your will, with your consent. Or a role of satisfaction with all manifestations and gestures full of endearment and meaning of passion from the feeling of being grateful for helping fulfill a difficult task that called for the best in you.

The type of relationship you want to define between the two diametrically opposite roles depends on how you respond to the provisions of the place of a rather sad past if you only relate to those things you want to capitalize upon, but you do not control.

The annihilation of the hypostases and the undesirable effects of personality must begin with the annihilation of that part of you, of that reasoning that is clouding your reality. You can add tremendous value to your potential, you can pave the way for a deeper understanding of what you are behind the scenes of your own existential adventure, if you understand your reactions and do not hide from yourself.

The state of mind in which you related with the experience of every moment results from the intersection of all subjective perspectives through which you view reality. And a reality that leaves you disarmed inside determines the value your level of significance of behavior in personal autonomy gains, which can become oppositional or of the type of a psychosocial crisis.

Leadership: The value of your character diminishes with each attempt of yours to tend towards "An innermost thing that is beyond understanding"?

Just as a "writer loses with every dream told one reader" so your character's value will diminish with every attempt to tend towards "an innermost thing that is beyond understanding" towards a false form of manifesting your potential, hanging up like a thistle of an immature reasoning that serves you improperly.

You will become a possible "lost territory" in which abounds the rational rejects, superficiality, the endless chain of suspicions, assumptions, and confusions of interpreting the reality.

Are you rushing your "transformation? Are you sniffing the trace of a long-lost territory? Are

you forcing your maturation launching yourself into an adventure of a causative knowledge? Do you understand the limits of your own world? Do you recognize the essential, constant, and deep part inside you that guides you towards "light" towards a better understanding of what lies behind those real "discontinuities" of personality?

The Russian writer, Leo Tolstoy was quite right, when he said: *"Everyone thinks of changing the world, but no one thinks of changing himself ! "*

Continue to grow and define your personality, and do this without ceasing. However, remember that the way you approach reality can raise or demolish your inner world.

The effect of a personality who shares its experience of becoming in an "unheard", but persistent rhythm, can be attributed to an adventure of knowledge that begins with increasing the frequency of thoughts of investigating reality by ambiguating the real-virtual boundary and continues with the change of vision on the self.

The Limits Of A Wanderer In The Sphere Of Darkness refer to that process of assessment of your own existence, of your own identity, but also to the limits of "internal research".

To seek, to fight, not to find, even so we should never deviate from reality. This truth that we need to recognize in our lives refers to the process of self-discovery and self-evaluation both of our positive or negative parts. Maintaining permanently a balance in everything we do and think, should be our goal to not fall in the sphere of pathology.

Perfect your personality through a closer approximation to those elements of a benefic reality that confer depth and growth to your leadership.

Source: https://neculaifantanaru.com/en/the-limits-of-a-wanderer-in-the-sphere-of-darkness.html

The Lively Background Of The Painting

On March 30, 2010

Fit in an appropriate background to give value to the understanding you give yourself in particular.

When I rejoined the great artist, a little while ago, I realized that, although he was very old, he still had a young heart, full of joy. He painted, as if he were overwhelmed by an extraordinary feeling, the portrait of a simple man. He seemed more pleased with himself, more rested, more poetic, I could say.

I saw how dedicated he still was to his work, touched by some state of euphoria, full of imagination to the slightest of details, full of warmth in his heart. The obvious obliges me to admit that he has more than innate talent; he has a peerless love for painting and beauty. He was an original that doesn't create his works like other artists.

Not being able to resist his innate aesthetic sense, looking to be totally satisfied by the quality of his work, he made his own art, a personal style, according to his own vision, more expressive, more varied, more compact, more heart-stirring than that of many. He is so complete that, even now, those who look at his paintings have the tendency to sit and admire them for a long time.

At one point, I addressed him a question, only out of curiosity:

- What makes a painting to be valuable?

Leadership: Does the privilege of composing the subject of a painting that transmits a powerful emotion have as its essence an understanding of who you really are in a reality that replaces your own appreciation?

The master waited for a little, he looked up at me and told me with some smile on his lips:

- For a painting to be valuable, it must have the appearance of reality and, instantly, to convey a certain message through its main subject. This is, in fact, the most important thing: for a painting to be well-made and appreciated by art critics, the painter must bring out the main subject. In general, the painting must impress those who look at it.

Then, after a short pause, he continued:

- As you can see, Nicu, my subject is this simple man, with his flaws and qualities, which leads a normal life. Even so, in order to reveal him, I also had to decorate the background of the painting, the flower garden, the clear sky, the sun rays, and to create a color contrast between the subject and the background. I would not have had to emphasize the main subject, if I would not frame it in a proper background. So, I feel like I'm part of a reality that's a lot more than I expected.

Leadership: Can you change the dimension of your own identity mingling the ideal and the experimental into a new visionary consistency?

Edgar Allan Poe wrote at one point: *„Pure imagination chooses from beauty or deformity only elements that can seamlessly combine, which were not combined up to that point. The result, as a general rule, is composed of the beautiful or the sublime, to the extent that the beautiful and the sublime are part of combined elements."*

For leadership to catch a well-defined shape, to be real and accessible to a wide „audience", first your must create the necessary conditions for an objective and comprehensive analysis of the genius manifestation form, by trying to reach to the height of perfection, by reflecting in a truthful way your „bright" parts, combining them into a single unit that would form the „sublime".

In the modernist painting of leadership, in this colorful universe whose elements, the beautiful and the sublime, once highlighted, can create the premises of framing into a specific style, there is a serious dose of subjectivity and exaggeration. They can unify the ideal and the experimental into a new visionary consistence, making the main subject more believable: the man, or rather, the presence of an intellectual attitude increasingly blurred in the life's landscape full of contrasts.

Think about the fact that you can calmly tackle your own exaggerations or errors made in the fire of creation, but not everyone can carry on your life visions.

Leadership: Without an adequate background you cannot be the main subject of the "painting" !

Here's an important thing: in order to become a successful leader, you first need to fit into an adequate"background". The background, which strongly reflects the transformations you go through, the professionalism you prove, the qualities you have, it is represented by the organization that you belong, by the people you lead, and can change its position and shape in time, depending on the practices you promote.

If you have nobody or nothing in the background, you won't be able to shine, to stand out in relief like a true leader. Moreover, if nobody follows you, then you are just a background character, and somebody else is the main character, not you.

A leader cannot exist without his organization and his people. If you are limited by your incapacity to interact with the others, or if you try to do everything by yourself, then, sure thing, your leadership has no value. How can you be above others if you are not surrounded by anyone? How could you climb in the hierarchy of your career so that you would have a better position if you don't win people by your side, and you don't convince them to follow you? Without an adequate background, you cannot be the main subject of the "painting".

Hence, in order to make yourself noticed and to get to the top, you have to form a team and focus on what you can accomplish together. However, do everything you have to in order to become better, and to be above others through the effects you have on them, through the intensity you influence their lives, their present and their future.

Every artist lives in a "reality" that he penetrates with his subjectivity without ever forgetting that the beauty of the painting depends on the admiration he instinctively gives himself.

The Background Of The Painting is what represents you in a privileged space of exposing your understanding of yourself. You cannot be a leader if you have nobody to lead and guide, or if you are not recognized as such. Furthermore, if you do not know instinctively to

fit in an "adequate background" then you will lose value.

Source: https://neculaifantanaru.com/en/the-lively-background-of-the-painting.html

The Lord Of The Destinies

On February 14, 2009

Focus on the essential of your leadership to be able to perceive the difference between what you imagine that you are and what you really are.

While crossing the sea, has sparked such a powerful storm, with thunders and lightning, that all the people from the ship's board, including Alonso, the king of Napoli, were seized by fear. Alonso still tried to encourage the sailors and handle the boat as well as possible. The fact was that nobody paid attention at him, because he was not at all familiar with handling such boats.

The captain of the crew, aware that the presence of the king on board of the ship, would only confuse things, shouted at him:

- Get out of here ! Silence ! Get down to the cabins, otherwise, you will give a helping hand to the storm ! If you cannot stop the storm, please leave ! Don't hinder things here.

Leadership: Do you favor the choice of a role that contains an opposition between what you do not want to happen to you and what happens to you to know what your power is?

- Well, well, buddy, slow down. Don't forget who's on board, Gonzalo, the old and the faithful counselor of the king, warned the captain of the crew.

Hearing this, the chief of the crew replied:

- I don't care about anybody more than about myself. I will slow down only when the sea slows down, as well. Go away ! Like the waves would care about the word of the "king" ! To the cabins ! Silence ! Stop molesting us !

If you read *"The Tempest"* by Shakespeare, you know that the king was forced to get down to his cabin. In the end, the ship has stranded on a desert island, but all the crew survived. The chief of the crew has shown a strong determination in that decisive moment, and an outstanding professional attitude. He unleashed his potential of leading by giving clear, precise and useful orders to sailors, with a great determination and efficiency.

Leadership: Many times, the key person is the solitary hero who keeps the helm !

In leadership, experience is irreplaceable. The king of Napoli was not able to command the ship because he did not have any kind of experience in this area. How could he appease the furious and unbridled sea, when seeing the thunderbolts, he was the first who lost his hope? Believing that any effort is futile and fearing for his own life, King Alonso listened to the advice of the captain and quickly retreated to his cabin, leaving him at the helm.

A true captain always remains with his crew, leading all actions in accordance with the situations arising. The ship can be veiled by the storm, can be carried by the waves in all directions, with no mercy, but the duty of the captain is to remain on board, and to make everything he can to avoid the sinking of the ship.

If you want to pass the bridge of the flow of events in the forefront of reality and the perception of a role for which you were born, it is more important to help create a pretext/context of intervention from *"outside"* the area of influence of the King (the supreme leader).

In leadership, we must see the development of the intelligence to use the material substance of events, conjunctions, and advantages of contradictory soul movements that cross the echoes of a struggle of orientation, survival, and domination instincts. But, more importantly, we must allow a radical reconfiguration of feelings in favor of a logic that aims to create personal value.

Leadership: Can you define the concept of "performance probability" as a measure of the chance of producing a decisive event that has an impact on your confidence in taking what you started even further?

The chief of the crew has raised to the height of his reputation of a leader being able to face danger with that inner enthusiasm, lively and uplifting, with that impetuous enthusiasm that only really determined people have it, while the king remained in the shadows.

Just as a painter possesses that complex of psycho-physical characteristics due to which he is able to perceive the difference between what he does and what he feels, so do you, in order to bring your leadership to the strongest form, you must possess that objective and fair spirit of self-assessment in order to be able to perceive the difference between what you imagine that you are and what you really are - a leader, a hero, or a just poor lonely?

By taking part in a large-scale action that you do not know how to end, you serve the reason to deny the guarantee of a long-awaited result from which derives an impeccable character. If you penetrate into the future of a positive outcome, quite different from your expectations, as a measure of your leadership potential, it still does not mean that this future will meet your demand and will give you what you asked to live with the true value you feel you have.

But it means that you have seen that there is no way out of a situation with great consequences, just as there is no way out of indecision. The only thing that remains to be checked is an overvalued concept in the experiences of life: the concordance between beliefs and behavior, without letting us subdue the dangerous form of illusion that the man in whom the majesty of a king mirrors.

Leadership is the quality of a lonely hero from which the destiny of a king is fed.

Do you possess a potential for leadership, even if you were not appointed to a very high leadership position - as a crew chief? Or, are you a leader known as King Alonso, but without clear guidance and sense of responsibility? Are you are a servant in the realm of others' proficiency?

Think better on you. What is the reality?

Conclusion: Just like a captain leaving the ship last, after he gave all of his interest to avoid its sinking, so do you, as a leader, must be able to cope with dangers, which can occur at any time – to face it, meaning to give precise and firm orders, to hide your fear, which can seize you, and to know how to take risks. And especially, not to spare any effort, because you are often "the lord of the destinies", the one who decides the success or defeat, life or death.

Focus on the essential of your leadership, to be able to perceive the difference between what you imagine that you are and what you really are.

Source: https://neculaifantanaru.com/en/the-lord-of-the-destinies.html

The Lost Trace Of A Unique Path Amidst Astral Stretches

On September 15, 2018

Be able to ensure your visibility in the way you put your mark on the world, constituting yourself as a result of an event that is happening right now or has already happened.

My journey in time continued as when everything seemed to be detached from a magical remembrance, as far away as the stars, from a picture of the shaping of a path in the past of an unmoved historical memory, from a whisper of light upon which night had settled, or from a glance of the Creator comprised of the nostalgia of a past world.

It was not an ordinary journey, a mysterious urge to find out the purpose of a world accessible only to a narrative description, as is the case for banal writers looking for a miraculous subject. Rather, it was the discovery of an earnest aspiration to the clairvoyance of thought, to the echo of an unpredictable grandness of old. Every passing moment can at any point become the testimony of an immortal story.

I will not ask for anything from myself, nothing but the desire to understand the promise of an art to save the artist from the sphere of the phenomenal, transformed into the bizarre, from the only thing that is never present in his dreams: the finite character of the world in which he lives. The much-desired journey, opening new gates of perception of the artistic and proliferation of the aesthetic, stops at a moment from the eternity of the fate hidden behind a single name: Albrecht Dürer.

It is the victory that relies on the profound and intense experience of a work of art, a fragment of beauty and unmistakable harmony in the motion of the axis of the Earth, similar to that of a quill, to the destination of a particular sympathy I only wear to the living things only with the memory of their light, without ever leaving them.

Leadership: Have you ever tried to escape the patterns of a regular account of past events without wishing to show another facet of an image that mirrors the entire universe contained in one moment?

1496. I arrived near Durer, as the Persian poet Abu Nuwas reached caliph Hārūn al-Rashīd, just by chance, through a change in the cosmic order through a disregard of the fulfillment of the signs of the times. In that full moon night, I wondered, with the freedom that the distance from the world and the closeness to the stars gave me, if I could abandon my pioneering duties in exploring space to fit the present moment that passes so fast.

In the candle's light, the complex, so contradictory universe of the artist who barely sketched the "Portrait of Friedrich the Wise" was reflected more acutely. Attained by the breath of the Renaissance, Durer tried to render with a careless elegance a somber visage, but full of sparkle of light, to give the look of the image of a personality led not by religious beliefs, but rather by his conviction as a guarantor of protecting the state law.

I am sure that my unpopular presence inspired him to outline with tact and craftsmanship, from a touch of color, a psychological profile of firmness and vitality, a promoter of balance and indulgence, while at the same time bringing a spiritual perspective on wisdom always reincarnated in every generation. The moment I met him was characterized by an intense introspective focus that could be accessed at any of his portraits.

The portraits had become voices of the universe, the intimate components of an imagined space without boundaries. Because of me, Durer understood that the only way to determine the chosen features of an astral character is to try to bring about a new cosmogony by placing the sun in the interplanetary space or to claim the right to master the universe through the image of humanity in a vast expanse of ruins, things, and worlds.

Leadership: Can you think of yourself as exploring an enigma that has contradicted the world's most enlightened minds for hundreds of years, without reducing your credibility and image to anything that fades away in any passing moment?

Everything. In the imprecise lines, in the grace of the movements with which the colors spread only by the warm light of the candles, there was hope, trust in life. He would say that he wanted to innovate an image for eternity, an image that allowed him to confront the world in a time of creative accumulation, a time of overwhelming changes to the face, of shocking revelations that seemed to be repeated every century.

I stood beside him, motionless, as a model of wisdom that continues to last over the ages, mirroring the clairvoyance of mysteries elucidated by no-one other than himself. Somehow, I inspired him to experience the consuming desire for uniqueness and self-indulgence through the projection of his spiritual portraits. Durer had become more than a painter, he had become the firm consciousness of the artistic individuality that mirrors the thematic complexity of a universe without a temporo-spatial measure.

What stems from natural drive is always done with love. I had to give him the impression of being free in any creative gesture, with universal reference. And yet, I could not help but ask myself questions about the questions he was probably asking himself about me as he looked at me with hopelessly stifled hopes, burning prayers about something that can only exist as a consequence to something else.

An exploration of an enigma that cannot be fully elucidated begins with an image of the overthrow of the natural. I felt he was concealing something from me, a drive to revolt in everything he did, a glimpse of the beautiful structure of truth instead of broken-down errors, in order to encompass a reality for which only fiction or nonfiction are insufficient. But I did not insist to open his secrets, I allowed him get lost in the unknowns of my presence.

Leadership: Can you justify the credibility circumstances of delivering your art as a potentiator of expressiveness of a high-intensity image without linking your destiny to the external circumstances of a memorable event?

When the portrait was finished, exposed in front of an open window, I was no longer there. Time did not allow me to break the solemnity of my historical moment. The universe needed me elsewhere. But my stay was sufficient, for an astral moment, enough to induce to the master the idea that his life and his destiny had something divine, that his every gesture and deed were coming from God.

He continued to look up to the skies every night. That is because he continued to know everything, see everything, hear everything we talked together, because my presence remained forever etched in his heart and memory.

A few centuries later, in a night full of stars, I was surprised by a rudimentary easel, a man who reminded me of the painter I was delighted with in Nuremberg. In all aspects of art knowledge, he resembled Durer. In a mess of the house, he sat on a chest and spoke in a whisper with someone who looked more like an uncertain, unshaped portrait, colored in a conservative style.

Then, noticing my presence, he began to worry. He felt me, but as the universe makes its presence known, through a creative momentum amplified by the appearance of a momentary inspiration. Since then, his talent had made a considerable leap. The world will remember him as the author of 600 paintings, 300 engravings and over 2000 drawings. His name is Rembrandt.

And I have not yet finished my journey. The stars still shine in the night, every moment an artist looks for his originality and expression. I will always be present next to the one who calls the hazard to help with his artistic development. I will remain the secret fund of the cosmic memory that is left to the imagination and the power of expression of the one who attempts to transfigure historical art matter, opposing the amorphous.

Leadership is the presence that man assumes in a frame of reporting in time when he himself becomes the circumstance and event that marks the decisive moment of meeting a destiny with the grace of laying the deepest expression of creativity in the area of spirituality.

The Lost Trace Of A Unique Path Amidst Astral Stretches highlights man's ability to form himself as an integral part of the universe when the contribution he brings to its expansion is represented by the impact he has on world history over time.

Source: https://neculaifantanaru.com/en/the-lost-trace-of-a-unique-path-amidst-astral-stretches.htm

The Lyricism Of The Artist's Vision

On October 19, 2014

Optimize your contribution to the creation of new models of inspiration, to outline in a realistic way the dimension of the personality you are willing to show to the world.

In January 1941, Serghei Eisenstein lays a few drawings to paper: his own visions of mythological figures. We have before us four drawings in the same series: Apollo, Dionysus, Poseidon and a faun. Each character has something in their hand: a lizard, a thyrsus, a mermaid, a flute. Characteristic is the lyricism of the artist's vision, the ethereal quality of the figures captured on paper. There are four bodies of adolescents (even Poseidon has the body of an adolescent and only a beard, but this too colored, marks his presence), four figures of an unusual transparency, one of melancholia, another candid, a third one ironic-meditative... the Mermaid from the hands of the candid Poseidon, has the look of an evil whore, while the lizard takes on its elegant-graceful lines of its body those of Apollo that holds her in his hand.

A legendary world, stripped of mystery and any trace of force or brutality, dominated by pure air, transparent, that the characters have. The drawings are dated 25th of January. The next day, Eisenstein sketches the first lines of his famous film scrip "Ivan the Terrible". That great Ivan who, like his previous works, is so violently colored by cruelty. *

Leadership: Is the present and future strength of your creation found in its character of reversibility, considering the total and complete presence of a character who is included as an omnipresent protagonist in a major theme?

The present and especially future force of a creation, which man can use to implement views on a particular subject, is found in its character of reversibility. That is, the director can combine several figures, situations, visions, decorations, scenes, all united in a single unit, and always promoted in another form, so that the message transmitted is understood only by those who have the quality of being a catalyst for change.

Nothing is lost, everything is transformed, combining itself in different ways, especially in terms of choice, probing and sizing all the constituting components of the process of creation. Everything returns and reinterprets in a changing context, gaining relevance as soon as new methods of representing identity by means of perceptual and conceptual additions are born.

But let us not forget that these transformation of the self, of image, of identity, can serve as instruments of measuring advanced finesse and sensitivity, in the continuous updating of forms of expression and autonomy, allowing the detection of varied stylistic phenomena. That assessment and capitalizing on the experience of working with the superior self feels them vigorously.

The remarkable creation of a director resides from the vision with which a character whose actions and traits produce echoes in the present of a conscience ready to rethink the meaning of life.

A revealing aspect of the program *"be exactly as the need for transformation asks of you"* is, for instance, the way in which you communicate with what is beyond you. Near a world flooded by new feelings and representations. With all shades, vibrations, in which the calls of a new reality resound differently. Thus, the echo of the claims of establishing a sort of supremacy of reason by means of identity updates that have an impact on the way in which

you project your "improvements" on your skills as an initiator of novelty can be received.

Inspiration occurs when trying to reorient your own becoming through a creation that has as supporting base the dimension of personality that you are willing to show the world. The one who demonstrates a perfect mastery of the method of updating himself through resignification, i.e. through references relevant to other identities, in the grand problem of relevance of the finished product – a new representation of man of himself, can always demonstrate his superiority in supporting new models of leadership.

A ubiquitous protagonist in a major theme is a complex, powerful character, defined from several perspectives, but in such a way as to validate the status of "an example of a reality that will never be erased from the memory of the world."

The major theme of a creation that honors leadership is the acceptance of a written character destiny through a comparison between what is happening to you and what you are willing to change in reality to give a new meaning to life.

The Lyricism Of The Artist's Vision highlights the link between chosen models of inspiration and the aspects of your personality that you are willing to show to the world so you can make yourself understood in a different sense than the common, usual one. It represents the content of what you try to communicate and induce through inspiration, without expert mentoring that can have completely opposite effects, to reach that perfection of leadership of expressing yourself and placing your messages by redefining your own being, your own reality and your own creativity.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-lyricism-of-the-artist-s-vision.html

The Madness Of Knowledge In The Space Of Extended Reality

On January 16, 2015

Focus on reaching a certain stage of the process of refining and processing knowledge, strengthening your ability of suggesting authentic formulas for existence.

I didn't know all the relationships between existence and nonexistence. It seemed to me that nothingness was only an irreversible effect of extending an illusion, like that of space-time. And that it is made up of true unwritten laws. I could remain framed in the geometry of a world explored strictly scientifically, through the force of interpreting various types of concepts, situations, processes, and of the way in which I maximized the relationships between entities unobservable directly, conceived in the coordinates of a fantastic universe.

An act of consciousness beyond space and time. I was making an experiment that depended on reaching a certain stage of the process of processing the knowledge based on subjective beliefs, integrating certain entities of meaning in the space of my existence, through reduced analysis – beautiful-ugly, good-bad, love-hate. But especially by the combined use of the beliefs unaligned to the wave fields of the truths of the world. Nonconformist, I caught the phenomena that appeared daily before my eyes, succeeding and repeating itself without pause, as the rotation of moons around planets.

When an artist wants to experience that freedom of any unprofitable state, he takes as an inspirational character a person identified with the history of a world that preserves its identity and meaning in a wondrous space, wonderful illusions of new questions from other lives and other universes.

The great insanity of knowledge is to identify yourself with a character who has a world of his own, one you try to understand and create or recreate in a space of self-communication through the word of an almighty creator.

In the examples used for the manifestation of creation there is always a deviation from the spatial framework marked by the vertical and horizontal of a world dominated by two complementary powers: symbolism and universalism. If at first these truths I reached were proven to be pure speculation, simple curiosities that were utterly useless, a back-and-forth of lights and shadows, they later transformed into certainties that opened the gate of answers to the guiding question of German philosopher Martin Heidegger: "What is existence?"

In Cervantes' novel, the realistic and practical man, Sancho Panza, tries to cure Don Quixote of his madness. The idea was to put a mirror in front of his madness, to record each of his absurd and ridiculous illusions, so he can plainly see inside his own inner world and not allow any external factor to obscure the truth.

But Don Quixote's mind refuses to see with clarity the "obvious" and understand the transforming valence of his personality. However, he manages to perceive things more clearly than anyone around him, because he disregarded the mental clichés that clouded the judgment of others.

Leadership: Do you broaden the horizons of science by satisfying the aspiration of the extensive exploitation of discoveries that direct the existence into a framework of creation that pauses where the world usually ends it?

Science is what remains after you have justified your invasion of private life by the forces of a vision that borders on madness. Supporting a vision is a process that can be based on defining unknown truths, showing the world from a promising perspective. But, at the same time, it is a way of strengthening your capacity of suggesting authentic formulas to existence, which in turn creates all other forces.

My whole artistic approach aims at the activity of a creation that pauses where the world usually ends it, with a sense of poetry, combining fiction and reality in a story that goes beyond the immediate spectacle of life and projects a touching light over the most derisory of deeds. Vision gives an insight into the degree of incorporating science into a unique framework, in which leadership can manifest itself as a mental force of penetration and perception of a collection of truths that can change the way in which people see existence, the world and their place in it.

In fact, my madness was that I was living two completely separate lives: one in which science changed the way I was thinking about the world and one of a story in which I was the main character of a series of unwanted interactions of a reality with unpredictable effects. The discoveries can serve as a shining example of the power of doing science, even if the notions with which you operate, depending on the subjective interpretations attributed to reality, are as such constituted so as to offer existence a simplified fundamental meaning, unmarked by the positive or negative assessment of those around.

Here I refer to a type of leadership that can be fulfilled only if you progress on the path of the *"Artificial Existence Form"* experiment, aiming at building a reality that can be capitalized into a multitude of fictions in relation to several points of view. A creation that pauses where the world usually ends it is a whole of many elements such as imagination, composition, language, interpretation, chromatics, stylistic, perspective, message, which only a story succeeds in reproducing it best outside the life recognized as such through practice.

Is your leadership built on the science of questions that find their answers in the "sparkle of madness", as opposed to drawing new coordinates of humanist bills at the center of a fiction that must be taken as a reality?

The sparkle of madness, which has become a kind of attempt to render a strong emotion that reveals itself only in the practice of better positioning of thought in a direction of creation, can be perceived as a struggle between two distinct personalities: one who wants to change the world, another who wants to be part of a world that does not follow the rules of reality. It is like you are part of a story whose character is rising from mystery with an extraordinary force to immortalize a full, true existence.

This type of leadership, built on the science of questions that find their answers in the "spark of madness", is a form of self-employment in the act of defining and promoting a new reality constituted from true unwritten laws. That is, forged by integrating certain entities of meaning in the space of existence.

We resist the habit of mixing false conclusions with correct ones. We will say that leadership is based on producing revelations experienced and expressed by the individual who possesses a mind absorbing of new meanings and premises, subjected to a logical reasoning (meaning a correct one), resulting in something that contradicts the reality that others see. The leader is the individual who succeeds in perceiving things more clearly than anyone else around him, because he disregards the mental clichés that cloud the judgment of others.

He who tries to establish a new reality, a new tab of existence which can have more meaning, used as a substitute for an improvement of the act of scientific knowledge, by exploiting and recovering the unknown and the non-explicit, will be able to pave the way towards

promoting a new definition of leadership.

A fiction that must be taken as a reality is an existence whose solemnity can be sustained, interestingly, depending on the act of creation to which you owe it to give it a note of "madness" through the very vision communicated through a self-portrait made from the perspective of an omniscient narrator.

The Madness Of Knowledge In The Space Of Extended Reality aims at that experience of creating a new reasoning that leads to the articulation of new points of view on existence that can condition the balance of the individual with the world. Man can master reality, world and existence only as he gets to know them scientifically. And only by the combined use of beliefs unaligned to the "wave fields" of universally accepted truths.

Source: https://neculaifantanaru.com/en/the-madness-of-knowledge-in-the-space-of-extended-reali

The Madness Of Perfectly Achievable Requirements

On April 24, 2014

Establish the standard value you bring specifically and exclusively to science, so that the convergence effect towards yourself will be a visible and constructive one.

I hoped to find within me the very promise of that sublime virtue, under the form of the particular tendency of combination and association between the functions of the points of contact of a deeper reality. In which the supporting surface of the support-creation ensemble, determined by measurements of time in explicable and inexplicable phenomena, did not represent a risk for the imagination. Madness is man's demand to concomitantly reply to numerous requirements, without investigating the set of ideas that form the limiting framework of his whole thinking and experience of the world.

Something pushed me away from the strict routine of metaphysical thinking that I owed to a plethora of architects of the creative revolution, forming a new base of scientific support. The quintessences that trap within them all that means realistic standard, something that withheld me from enjoying the experience of supreme consciousness.

Basically, I was working with a lifetime's work of research that only the impossible of an eternal miracle made it more mysterious and powerful, due to the care of the incredibly tried life of a character trapped in a square of transformations beyond limits, not understanding the rehearsals and their sources of being. In the most ingenious way possible, I struggled to put another brick to my future plans in what regards the creation of an alternative thinking, formed from other, ever increasingly interconnected thoughts.

Leadership: Can you impose yourself as an unexpected consequence of developing more sophisticated reasoning models without falling into the trap of giving assumptions and approximations that can be abandoned in the space of an abstract representation of reality?

Rather, I think I was trying to resurrect a way of thinking that has been dead for thousands of years, without going through the trouble of reflecting on what I myself represent as an inventor of new forms of thinking. I felt somewhat embarrassed, uncomfortable in the presence of random thoughts, as if I had to cut down a tree with a blunt scythe. As if I had to create a new reality out of the nothingness of a black hole, a last hope that will surpass any imagination simply by accessing an already past literature.

In the volume "The wisdom of the ancients", famous philosopher Francis Bacon asked a single pertinent question: *"When you put forward a simple body of light and truth, what use is there in placing in each corner small pale combatant lights? Why, when doubts are destroyed, stir up and somehow give rise to other doubts through resolve itself?"*

The sadness that becomes a state of mind is justified only by the weight of defining a new reality through the prism of what man deduces from the laws of life, complicating them with assumptions that are not true. In this equation, I was gripped by that madness that marks the need of a new experience of knowledge that is very difficult to achieve, according to the general criteria of individualizing the manner of making art.

Leadership: Is the effect of convergence toward yourself realized by means that allow you to achieve real or imaginary virtues?

Man cannot be truly helped to surpass himself unless he is able to know his individual way of developing. In this regard, important role is played by the feeling of waking up from a deep sleep, that sort of liberation towards an aspired model of personality, with aspirations above its possibilities of progress, guided by the belief that he will be able to accede without stop from the essential and prestigious roles from his area of activity.

Leadership is formed and develops in a game of verifying the potential of surpassing yourself. But this effect of convergence towards yourself, towards what you do, towards your direction of development considered natural, to gauge the value you bring specifically and exclusively to the science you represent, must be pursued and achieved by means that allow you to achieve real virtues, not imaginary ones. Reaching values not able to be understood before, by living and feeling – only these can lift your being from an *"Inferior Man"* to a *"Superior Man."*

If you try to draw up a new base of scientific support, reviving a way of thinking that's been dead for thousands of years, without going through the trouble of reflecting on what you represent as an inventor of new ways of thinking, would mean to assemble a race car from various random parts.

This process of composition and organization, from pieces, of a scientific structure that helps you get as close as possible to great personal realizations, to test your limits, to discover yourself, challenging you to go beyond the border of palpable reality. And discover a new world.

But doesn't allow you to go beyond the walls of the imaginary prisons built over time in the process of adapting to a real that you cannot fully control. That, besides the fact that it restricts your access to the existential patterns and to the conditions of everyday living.

Leadership: Is the experience of seeing within yourself opposed by an experience that contradicts it?

Obviously, you can find motivation in your efforts to apply excessive force to overthrow the habit of thinking in the past, in the specifics of an identity in "balance" which you can carry in the relationship with the role you need to play in the game of verifying the potential of surpassing yourself, whose end you do not know. But I can neither be a guide for madness.

The experience of seeing inside of yourself, a part of the act of self-knowledge, is opposed by another experience that contradicts it, that of diversity of ideas and visions, when you become a prisoner in a square of transformations beyond limits, not understanding the repetitions and their sources of being, struggling to lay another brick for your future plans in what regards the creation of alternative thinking.

The image of reality focused on the experience of looking into yourself is the truth that returns to you after you have previously imparted a less expected, less predictable direction to reason.

The Madness Of Perfectly Achievable Requirements aim at the apparently untouchable developmental aspects of leadership. But when you passionately want something, when you want to contribute to this vast area and find the means of reaching the highest peaks of performance, madness turns into something grand and unforgettable.

Source: https://neculaifantanaru.com/en/the-madness-of-perfectly-achievable-requirements.html

The Magic Fluid Of A Mysterious Alchemy

On June 26, 2011

Inspirit moral force to people by awaking in them those emotions that would bring forward their qualities.

In the previous article we talked about Dr. Jacques Mérey which managed in about four years to heal little Eva, who suffered from idiocy. However, the great transformation of the girl occurred in an unexpected moment, just when Jacques was about to lose confidence.

Hope, the long awaited, has cornered in the soul of the doctor when he brought home a mirror. As, for the first time the poor girl, until then, neglectful about her person, was seized by a feeling of joy. In the moment when looking in the mirror, from her mouth, which until then had brought only vague and hoarse sounds, to hear something completely new, understandable but inarticulately, consisting of two syllables: "Be...elle...".

Namely: *"Je suis belle ! "* (I'm beautiful !). *

For the first time in her life, little Eva has found a quality in her, but what a quality ! One crucial, which will stimulate all other senses, a quality that will track all her life and that will make her very happy.

Do you represent in particular a symbol of triumph over the manifestation of the sentiment of futility, from which the meaning of another reality originates?

The doctor was convinced he had discovered the philosopher's stone. Eva could do well. As, for a human with a single quality, but that it appreciates in particular, will always show willingness to engage in his own development.

He had to instill in the girl the desire to dream, had to stimulate her appetite for life, to develop curiosity in her heart, had to awaken moral feelings, to teach her the words to express thoughts, and to convey subtle intelligence of the creative human spirit, to teach her to show interest for things surrounding her. But how?

On the first day, he took a velvet coat in the closet and urged Eve to touch it, to walk slowly her hands over the fine material. In the next few days, he led her into the garden, showed her the flowers so that she would begin to feel and absorb all the smells. After a few weeks, he taught her to play piano. Then, taught her to read and write. Then, taught her more foreign languages. Then, he offered to her the works of the German and English poets whom she really wanted to understand.

Thus, Eva learned to appreciate world through the senses, developed her romantic nature, learned to be full of affection and love. That is she learned to develop all her feminine traits worthy of a princess of paradise.

Leadership: Do you have the strength to rise above something "unfathomable", by supporting and including the unfathomable in your being?

The purpose of a leader isn't to amaze by presenting a reality, which the majority can

identify with, but to achieve, by experimental knowledge, by adopting a certain behavior, that transcending towards "There" where individuals manifest inability to self-understanding, evaluate and improve themselves in the small transactions with the moment and faith.

The unfathomable is something you can't find an explanation for, but you belong to in a certain way, perceived only with your senses, in a spiritual experience. It is something that overwhelms you, burdens you, but forces you to do something about it, to get involved in "its work" and to offer it another alternative to manifest itself. It's something beyond the immediate experience, something you can only feel, few understand it and accept it, you should extract out of it little by little, choosing the option "it's a true news story".

A man of a great spiritual refinement rises above that something "unfathomable", by supporting and including the unfathomable in his being, becoming that measure of magic healing which embraces, like some sort of "Good morning" in a corner of paradise, everything that people experience in the equation of a consumed relationship with life.

In every area, but especially in leadership, the combination of elements can lead to something more than its constituents. Leadership, by anticipating trends of human development or regression, by a summary or detailed sketch of their inner life, treats the cause of their stability or instability, the functional or non-functional version of their manifestation on the stage of passions, feelings and hopes in an expression of their uniqueness and value.

Just as a flower, to survive and to grow harmoniously you must give water, light and sun - so the people, to become more competitive, they need help to develop harmoniously all their qualities. As a leader, you must have the power and desire to penetrate into their hearts, to reach the fibers that make up their entire emotional structure and to generate that fine, intense impulse that would energize them and make them want to become better. A true leader possesses all means able to transform people.

Leadership: Can you cure an illness without knowing a whole range of symptoms?

When it comes to transforming people in good you have to show the same interest, the same ingenuity, the same presence of spirit, the same acuity of mind, the same initiatives as Dr. Jacques Mérey. You have to find those deep spiritual states making up the human being and to generate that mobilizing impulse to awaken people's curiosity, the desire to involve, the desire to create, to think and to improve continuously current performances.

However, for that you should place yourself in a psychological way in relation to them, to cause that intense emotional effect that to remove any complex, any concern, whereby to put forward their potential, values, personality, skill and renewing spirit.

But you? Can you find that unique quality of people that would give them energy and mood necessary for their development? Can you help them find those leverage points by which to charge their soul batteries soul and to awaken in them that feeling of power, of cheerfulness, that motivating attitude, stimulating, full of inspiration?

Just as to cure an illness, it is often needed to know a range of symptoms - so to strengthen ties with other people it is needed to know a number of features of exteriorization of their feelings. You must exercise that influence on them that would bring them to the point that they would feel the need to fulfill themselves morally and professionally through knowledge. Do not forget that moral force which defines the powers of the individual is given by the evolution.

To externalize your own feelings is equivalent to making a mental representation of something truly non-existent, which must first be created within you, then saved into the continuity of an Ego full of confusion that finds its liberation in God's work.

The magic fluid of a mysterious alchemy is the will that you exert on others for their personal and professional development. It is ingenuity and presence of mind to identify that unique quality that lies within them and that you can turn into a great advantage of them. There is no human who does not have a single quality. As a leader, you must endeavor to find exactly that quality and to empathize it. Be persistent, use your imagination, skill, to find the true value of people surrounding you.

Just as a painter continues to feed his art from amazement, always renewed, to nature and life - so you must feed your own happiness from the desire to be useful, focusing exclusively on your work to help people to overcome their weaknesses and to improve their skills.

* **Note:** Alexandre Dumas - *The mysterious doctor*, Cartea Romaneasca Publishing, 1973.

Source: https://neculaifantanaru.com/en/the-magic-fluid-of-a-mysterious-alchemy.html

The Magic Formula Of A Free Soul

On February 05, 2011

The more the leader's beliefs are deeply rooted, the more his ability decreases to broaden his horizons and human relations.

A sequence from the movie *"Leon - The Professional (1994)"*caught my attention in particular. If you remember well, Leon – the killer valued in a particular way a small plant in a pot which he leave on the window sill. He took care of it daily, taking with him anywhere he moved. That plant brought him little peace of mind and softened his life.

At one point, while watering the plant, smiling and gracious, Leon says to Mathilde - the girl that he had saved from death and that he "adopted":

- This plant is my best friend. It's always happy and doesn't ask questions. It's like me, see? It has no roots.

Mathilda hesitated a longer moment, thinking better over the words of Leon, and then responded with a weak smile:

- If you really love it, take it in the middle of a park, to make roots.

Leadership: Are you returning to the example of a life lived in spiritual values, because the way you understand the world leave traces in yourself?

Since a child Leon was trained to kill, the secret missions, and basically antisocial, was accompanying him everywhere, continuously, so removing him from other people, of love, compassion and true happiness. Always standing in the wings, hidden from the eyes of others, failing to communicate with people, he could not realize the true value of life. He never had made new plans, he never gone searching for meaning in life. His world was not a world full of dreams in which, always with hope, always with serenity, always with faith and desire for life to seek happiness and find it. But it was a dull world, hidden, and he was the robot that only responded to commands.

I think that the words of the famous writer Danielle Steel from the novel "Loving" which I reread it recently, render quite well the thoughts of Leon:

"My soul, so old, so empty, it is afraid of me, of my life, until my dreams, shiny new, will start again, in a different landscape, in another game, finally aware of what they know, of what they think, of what I am and I feel..."

Maybe we should think well through the words of Danielle Steel, respectively to Leon's thoughts, and instead of seeing the world through the prism of resignation, to start in the pursuit of happiness.

Leadership: Are you a number that divides in itself, or a number that varies depending on another number?

I have said countless times that leadership is based on the saying: "Man isn't a number in life that divides in itself, but a number that can be raised to "n", as long as it varies depending on another number." The question is: Can you find out the absolute value of the number that repeats itself?

By this, I am trying to point out that a person who pays attention to any clues that could uncover their true character, learning to look at the scanning and managing tasks of the self as some objective tasks that they need to face, counting on their true deeds and their consequences; they will be able to self-condition themselves consciously.

To condition your psychological answer *"I can"* to the sound of the alarm *"I will be what I want to be"*, as a consequence of the results of your own evaluation, means to be at peace with yourself and to coordinate your existence so as to accept yourself with good and bad parts, without forging the data of the situation.

You shouldn't understand that you're not allowed to enjoy the results of your determination (to change and transform your life) that you easily consider self-explanatory. But everything takes on a different importance after you realize that the hardest way to reach self-love, or the "normal" status, is to think about yourself as a sinner, unable to forgive the sins of your past.

It is essential to perceive, through a thought process that resides in the analysis of counter-arguments, with the purpose of uncovering the truth, to open up for yourself, not for the world around you. Nobody can offer you a maximum of certainty regarding your spiritual base, your relations and bonds with others. That is why, the great interest shown for your life experiences, in different states, as you live them, constitute a major aspect for a harmonious development and for understanding the dominant role or the dependency on others.

A repeating number is a representation of the amount of action you want to get involved in, starting from that magical lever that triggers a reaction to the important events that appear before you. The absolute value of this number is given by the relationship between the objective and the subjective with which you perceive your suitability in the determinism equation that leaves room for free action, unconstrained by norms, rules, and principles in which you do not believe.

Leadership: Do you isolate yourself in your own universe, thinking that you will be able to find yourself, thus neutralizing a potential opposition from others ?

To do something against your wishes and aspirations is, certainly, to isolate yourself in your own universe. And if that happens, then you could not appease either with the inner world of other people.

Mathilda helped Leon to see another side of things, helped him understand what is joy, what is good because her way of seeing the world was not as limited as his way. She changed his beliefs and values, changed his habits and direction in life. She helped him to find and develop his true "roots". Leadership begins with a change of attitude.

With the plants, it is the same as to people. Eventually their roots rot if not water. Similarly, people who do not develop new horizons and new human connection end up by closing in themselves, by separating involuntarily of other people. A plant, sparingly watered will be more vigorous, as a grown man in the spirit of a life full of joy and contentment will broaden his horizons.

Leadership: Does your state of mind transcend common reality, able to live in other dimensions of the convergence of content that you receive from the surrounding space?

All the beliefs and feelings that you're forming it will create the life you will lead with all the daily circumstances. The more your beliefs are deeply rooted, the more decreases your ability to broaden your horizons and human relations.

You have a personality, a soul, an "ego" that makes you unique. You can change your own life as well as the others if you remain open to diverse viewpoints and perspectives. Detach yourself from the beliefs that "pull" you back, detach yourself from the thoughts, feelings and unhealthy values and principles, to free your mind to see and accept alternatives.

The content you receive from other people, such as the transmission of total affection or the amplification of the motivation to live with the awareness that you have a goal to accomplish, must resonate with the multitude of decisions that occur under randomness.

On the other hand, the content you receive from the surrounding space refers to the materiality of extremely diverse objects: from the transparency of crystal, to the hardness of metal, and the fragility of the dandelion puff. And one of the dimensions of this content can be the intensity with which you get attached to one thing and evolve alongside it.

But, as someone said on the internet, the problem arises when you get attached to something more than to those you love. Or chasing after possessions day and night, instead of stopping for a moment and appreciating how valuable and unique your life is.

The motivation to be someone else is based on what you get from life when you always wake up in the midst of things that shape you.

The Magic Formula Of A Free Soul is given by your opening towards other people. Your leadership is still far away from reaching that level of quality that best reflects your strongest values, if you do not adapt to the environment of others, if you do not experiment new ideas and new options that you have available. To widen your horizons and human relations, by all means you need to change your beliefs and reconsider your values and concepts.

Everyone is free to think as he wants, is independent in thought and in action. But he also must be in line with the thinking of others, with the possibilities of action, but also with the existing legislation at a time. The isolation in the own universe, the non-acceptance of a new way of thinking and the lack of a broad horizon are unfavorable for the leader. And to act outside the law because of the rigidity in thinking attracts harsh penalties.

What would be the magic formula of a free soul? Nobody can accurately define it. The fact is that the leader, as other people, must strive to create something great in his life. This can be achieved only if everyone is armed with a healthy thinking, if everyone is open to a broader horizon

A perspective vision, an effective communication, open, an action within the legal limits of generally accepted or even required, will allow you to develop your "roots" increasing your vigor and even your authority.

Source: https://neculaifantanaru.com/en/the-magic-formula-of-a-free-soul.html

The Magic Of Leadership

On November 09, 2010

Transform your leadership in a masterpiece, in order to remain forever hang in people's minds and soul.

Some memories are too vivid, too clear, and awake too many forgotten feelings. No, you can't lock them in a heavy box and then throw it in a well – you hear it splash, and then it disappears. Some memories do not disappear, never die, but remain deeply imprinted in our memory.

One painting – depicting a field of flowers of all colors, in the foreground having a bright purple lotus flower – says a lot about the painter who painted it. This picture reminds me of him, my master whose talent proved to be remarkable. The painting, which brings out his talent for combining colors, leads me to the past, when I used to stay with him for hours and listen to him speak so beautifully, sometimes touchingly, about the mystery of art and of the great secret of painting. This painting, the execution of which was very thorough, reminds me of the ease and grace with which the master used to move the brush on the canvas tight on the easel, revealing his passion for painting, risen from deep inside.

There is no forgetting. When I look at this splendid painting, I think of the past, I hear his words, the advice he gave me, trying to show me the path to the true knowledge of art. Talking with him, or rather listening to him talking, always with deepness and full of enthusiasm, watching him painting as striving to develop his senses, I penetrated many of the secrets of art. From him, I learned about the method of the shadow of figures projected on a wall or a screen, which was used by the ancient Egyptian ceramic artists.

Leadership: Your spirit moves freely among the people devoted to your "creation" ?

An artist's work is his life. You cannot detach completely from him, from his work, from the art he created. When you look at one of his paintings, you find yourself deeply excited, you keep quiet and respect. The artist surrounds you with his presence, which you cannot see, but which you can feel deep inside you, you feel it like being part of you.

To one man, one man on this earth, exactly to him, who felt an infinite passion for art, only to him, of all people, I owe my knowledge. Many, too many years I sat around the master. And I enjoyed a lot of affection from him. Often, when he talked to me about his knowledge, he looked at me kindly and told me: *"Nicu, the more original a work is, the more it reaches perfection."* His mastery was unmistakable. I realize this every time I look at his painting.

A consummate leader is a vivid and continuous presence in people's minds and souls. He resembles a painter who, even when not around you, has a great influence on you. Or, he's like a writer who stays in your mind long after you closed the book and put it back on the bookshelf. His spirit moves freely among the people devoted to his "creation".

Leadership: Can you reach a climax through the mastery of representing with skill what is most important from an expressive point of view in an unforgettable, living way?

Only one who has the ambition of a great and original style can manifest a particular interest in spiritual things. Only such a man can penetrate the great mystery of art and give expression to the highest ideals, values and principles, through his work. Only such a man,

crossed by an intense passion, highly trained, gifted with a keen sense of professionalism and tending to perfection, can have a substantial contribution to creating a quality work, a work that would remain forever alive.

A true leader makes from his leadership a masterpiece, which focuses on Father-Son relationship. Leadership is like a painting that remains imprinted in the minds of people the more it is better realized and more beautiful. And it can be elevated at the rank of art only if the two entities - *mentor and disciple* – meet, intertwine and complement each other, only if these two entities are in a relationship of "part - whole".

Have you found someone highly trained, which would join you in your journey towards performance, and with whom you can form a whole? By achieving its full potential, is it creating a foundation, a synergy, from which and you could reach your potential?

You reach a climax through the mastery of skillfully representing what is most important from an expressive point of view in an unforgettable, living way, when your artwork creates its main consequence in the power to move hearts and in the right to pretend the belonging to an entity of an associative type with the personality you admire.

The climax of the path towards understanding art is represented by what you begin to appreciate when you have to experience the sensation of a direct contact with the great artists that serve the idea of "a Living Artwork".

The magic of leadership is nothing but what a quality leadership leave in people's minds and souls, even after the leader is gone, but having completed his mission, reaching his goals. It's a great performance for someone's leadership to remain imprinted in people's minds and souls, which indicates that it probably was of the best quality, which means it was not only good, but very good and worth following.

It would be absurd, and it is impossible for people to have a good opinion of you and accept your essence – your interest and your values – unless you don't master the *magic of leadership*.

Transform your leadership in a masterpiece, in order to remain forever hang in people's minds and soul.

Source: https://neculaifantanaru.com/en/the-magic-of-leadership.html

The Magic Of The Sorcerer (II)

On August 03, 2009

Highlight your skill of shaping characters, by adjusting your leadership potential according to your virtues.

There was a mysterious line in everything that happened on the island, which no one could understand, everything was driven by a strong, unseen hand, that of a sorcerer. No soul on the ship had suspected that that old, quiet, gray man, who lost his youth, was an exceptional human being who would amaze everybody with his great wisdom and which, using his magical powers, as he pleased, would condemn the guilty to terrifying ordeals. The past has been avenged.

Prospero managed to attract his two enemies into the trap, dominating and controlling them through his hidden power, subjecting them to tortures until they have repented of the injustice they made to him. With tears in their eyes and words full of grief and real regret, they have finally confessed sincere remorse and begged for forgiveness.

If you read *"The Tempest"*, a play by Shakespeare, then you know that there was a happy end. Prospero reconciled with his enemies, returned to his native country and took possession of the dukedom.

Prospero has shown his brilliant leadership abilities through his power of shaping the human character according to his will, by using his virtues gained through faith and knowledge

Leadership: Do you have the power to detach yourself from the self-imposed artificiality that brings with itself an escape from the past?

For Prospero, the self-imposed artificial was an imitation of the power of nature impregnated with magical nuances, which he had integrated in a process of expansion of his own personality, beyond the barriers of the conventional. On the line of addiction to giving everything around a plausible explanation through a creator figure with clairvoyant capabilities, he managed to leave the past behind, being at the same time absorbed by a single possible motivation: vengeance.

We can indicate the trajectory of leadership starting from the idea of a relative knowledge of the investigated human Universe, or moreover from the parallel between the expected objectives and results that participate in the personality expansion process towards an uncontested supremacy.

On the bases of common characteristics for some identity processes, which have been developed in contact with a complex reality about which the common human doesn't hold information and for which he is constrained (by the uncanny evolution of things) to quickly assemble for himself a deformed image, we can determine the impact force that hides in itself the seed of a new order.

Leadership: Do you have to make the plausible become real before the real and the unreal are separated by the freedom of association with a superhuman fact?

In the context of the first production form of efficiency, managing the personality expressing

resources, we can distinguish a kind of association between science and virtues, which makes the passage from the real truth that releases of any constraints and prejudice, to the truth revealed by a series of external factors that could come to light against you.

The second form of producing efficiency, calculated through a handful of decisive factors integrated in the area of the intellect that longs for the absolute, can ensure, on the long term, your inclusion in a domination status, modifying the meaning of the horizon that you can encompass only from a certain altitude.

From there on, we reach the conclusion that the evolution process towards a higher plan, which supposes a certain degree of wisdom and knowledge accumulation, is possible when the matter of plausible hypotheses is avoided. Through this procedure your true identity can be unveiled, overturning any kind of value that you promoted through exceptional diversions and through the power of inducing the impression of a chaos, or a rigid determinism, dominated by incomprehensible aspects that make almost impossible others' freedom of manifesting.

Leadership: Do you manifest your fascination for what dominates you, going on the premise that all surrounding elements correctly play a role in achieving the desired purpose?

A leadership that wavers between extremes is the result of the succession of more stages of refining the influence forms that, in contact with reality, don't detach from the self-imposed artificiality that takes the place of real values, bringing with itself that stiffness in perceiving other points of view, the lack of generosity, or purely dominant attitudes.

It depends on the impulse of your own nature to open up and choose to be confident in a superior Alter Ego, despite the past suffering and injustice, keeping at bay any reality that contradicts the convictions supported by a wall of pure value-generating ideality.

Power is what magic offers to you. A skillful leader shall ensure that all the elements around him play correctly their role in order to achieve the intended purpose. Do you have the power of shaping the human character after your will? What are the virtues that you need in order to facilitate this transformation?

What dominates a man found in a leap towards perfection is the very principle of his own person that he must respect and overcome: "Beware of losing yourself within yourself in order to win outside of yourself."

If a man had the gift of prophecy and knew all the mysteries and any knowledge, he would know how to run things by his own will. He would know how to attract souls, dominate them through knowledge, initiative, creativity, authority and persuasion. And, intoxicated with the feeling of his mission, he would annihilate the will of all everyone, asking them to listen in the name of his mission and the achievement of the most daring demands.

Through this increase of power, the influence of his personality would increase every day, unmeasured, it could assert his immense authority over all. And the one who would dare to doubt his powers, couldn't be worthy of HIM - The Sorcerer - the most powerful man in the world, a perfect leader, whom everyone obeys.

Leadership: Can you take on a role above the temporal form of existence, imposing upon all your manifestations a point of view that is a form of gratitude towards God?

To be a man everyone would follow, you must be one of those exceptional beings, full of resources, a Prospero, a man seized by the sense of justice, fairness and truth and having the skill to lead things, to touch and see unseen things.

to take care of all in order to make sure that all elements will play their role properly in achieving the intended purpose.

As a leader, you must also be a benefactor, a judge and a teacher at the same time. Certainly, nothing is more urgent in critical moments than to act firmly and wisely, in order to succeed overall change.

The one who lacks efficiency, the firmness to discipline, punish or fire people who do not comply with professional ethics and deontology, will never be able to impose themselves in front of them, therefore, he won't be called a leader, but a tool manipulated by those around him.

People shouldn't see you neither as something fallen from superior, invisible worlds - so something uplifting, a God, nor as a rag leader who never dares to impose himself.

To attribute yourself a characteristic of a superior man means to validate that experience of subjecting the world in a reality beyond their understanding, as being a complete manifestation of the nature of a supernatural Creator.

Conclusion: Being looked at from the outside, some leaders (the most skilled ones) seem to resemble sorcerers, because they accomplish everything they design to, having performances recognized by all those around them. But secret of an effective leadership does not lie in the "Magic of the sorcerer", but in a constant work, unceasing documentation in order to improve professional performances, know the human nature, the personal professional performances of working fellows, as well as their qualities and flaws, especially when it comes to respecting the truth.

Highlight your skill of shaping characters, by adjusting your leadership potential according to your virtues.

Source: https://neculaifantanaru.com/en/the-magic-of-the-sorcerer-II.html

The Magic Of The Sorcerer (I)

On August 03, 2009

Get involved in the magical act of individual transformation, in the virtue of a well-determined reasoning that allows you to personalize what you really are.

Prospero was the Duke of Milan, but because he loved silence and solid study, wishing to enrich his mind, he gave the affairs in charge of his younger brother, named Antonio, in which he had an unshakable confidence. Alone, leaving aside the worldly pursuits, buried between his books, he never saw his brother's plots against him, who deliberately wanted to be considered a real Duke.

Antonio succeeded with the help of King of Naples - Alonso, a powerful prince, to take possession of the duchy of Prospero.

Prospero, with his daughter, Miranda, were forced to climb a small vessel without ropes, canvas or masts, and were left to die at sea. Their luck was that a senior at court, Gonzalo, who was very kind-hearted, secretly left them food, clothes and the books of witching teachings, which Prospero loved most, on the ship.

Leadership: What exactly fulfills you if you let people guess that you are the manifestation of a power beyond any understanding?

Long after they were thrown by waves on the shore of a deserted island, Prospero's biggest delight was to teach Miranda, revealing her more than any princess could have learned from the most skilled masters. But not only that. But by the power of his knowledge - because he managed to penetrate all the mysteries of the world - Prospero freed Ariel, a spirit who had been imprisoned in a tree and subjected to terrible tortures by the direful witch Sycorax.

Spirits like Ariel remained unseen for any human being, except Prospero who, endowed with the gift of forecasting, found that the most tenacious and fierce of his enemies, Antonio and Alonso, were on a journey at sea. Then, he commanded to Ariel to stir such a terrible storm that the ship would cast away on the island he had arrived too.

Ever since its lifetime, a human being changes into a myth, a prophetical, superhuman character. Anything is possible for a sorcerer who has the power to command natural phenomena, who managed to penetrate all the mysteries of the world, who has developed the gift of materializing worlds and the ability to concretize any proposed goal. Prospero decided to use his magic science in order to punish his enemies for all the wrongs they had commited.

Leadership: Do you turn to the subterfuges of the science of "conversion" with the purpose to renew your own identity?

Someone aware of the subterfuges of the science of "conversion" with the purpose to renew his own identity by accrediting the additional parameters of a certain world that he can attach to for the sake of touching a perfection ideal, has to clearly distinguish between two reasonings.

The first reasoning, molded on a visionary and multidirectional thinking, tries the main

explanation of the actual world, but by assembling it in a certain manner, going beyond the horizon of experience or reason. The second reasoning, with major and minor premises, connects to the events that happen in an imaginary world after its establishment is accepted as an aspiration towards greatness, towards the perfection of all perfections. This world is intoxicating through the vibrations it produces, because – paradoxically – you feel and act as a superior being.

Leadership is sympathetic to your orientation in a particular reference system, whose goal is the magical act of individual transformation. Not so much on the grounds of the gained experience, but by virtue of a well-determined reasoning that allows your orientation in a broad field of possibilities of understanding and personalizing what you really are.

So by virtue of a reasoning that observes, analyses and deeply understands the phenomenon of two superposed identities in their most intimate details, but also in the entirety of their existence. Everything is relative in leadership, and what you have uncovered (an interiority that becomes true reality or an interiority that completely rejects reality) is a continuous struggle of reasoning, especially in your position as a superior being.

The magical act of personal transformation aims at achieving a unique perfection, found at the heart of events, which not only creates an illusory happiness, but rather absorb the meaningful reason of understanding full power from the perspective of a God.

The enthusiasm for new conquests of high peaks, when patience is the performing unity of every mystery, constitutes proof that this way of declaring yourself unique (repaying yourself through an advanced knowledge and through a mysterious dignity that can serve as tool for a complex geniality) is a phenomenon of shaping leading experience that can be controlled.

The Magic of the Wizard points out the phenomenon of dual identity, the oscillation between the kind of reasoning you choose to act and think in the position of a superior being.

The significant force necessary for ensuring the total control of a defining identity is built on the experience of being yourself in a world that continuously struggles to transform you into something else. This, in relation to the experience of being yourself in another superior self, taking over the gift to exert your reasoning faculties through an unpredictable subjectivism – equivalent to replacing the real present through another present, the imaginary.

Source: https://neculaifantanaru.com/en/the-magic-of-the-sorcerer.html

The Magic Secret Of Mastery

On July 11, 2010

Rise up to the height of your potential, joining you in your leadership and entering the atmosphere in harmony with it.

The day was ending. The drawing in which I tried to depict the image of a famous Hollywood actress was not bad, but it definitely lacked expressiveness. The woman in the drawing did not emanate an irresistible beauty, like the one in the picture I inspired myself from, but she seemed rather lifeless. She lacked that spark, that "something" special, which makes you dwell your eyes upon her, which makes you feel that she is alive, which makes you scream out loud "Wow ! " I was deeply disappointed with myself, with my lack of professionalism.

The master was looking at me with deep and great indulgence. His eyes seemed to tell me "you still have so much to learn."

- Master, why didn't my picture turn out well? I asked him on a determined and penetrating voice.

The master paused, as if he hesitated to reveal a secret that he had kept until then only for himself. He poured his scented, green tea into a glass, by the Oriental custom, he dissolved in it two cubes of sugar and sipped a few drops, savoring the drink with an indescribable joy. Then, his lips uttered rarely, with perfect calmness, the following words:

- Nick, you paint without feeling anything for your work. Nevertheless, the painting has a life of its own, and you must relate your soul to its soul. In order for your picture to be well done, to come alive, you must transpose yourself into the other world, that of the painting, in its landscape and the characters it renders. If you want to achieve perfection, you must integrate into the atmosphere of the painting and get in harmony with it.

Leadership: Do you constantly remain in pursuit of an ideal of perfection in the light of your intention of exploring the depth of a self-evident course of art as a totality of a work of art?

Leadership is optimized by going from the hard work of gathering construction material for creating an exceptional image, with the purpose of making it known in the frames of a believable realism, to creating a masterpiece of clarity and insight. Leadership, just like art, systematizes its selection criteria for "expression" based on the decorum of the inner world that you translate into a vision.

What makes up your inner world decor, the beauty to convey an idea in an artistic manner and having a concept behind it is proof of the worthiness to carry a certain feeling through more plans. A requested plan in order to disclose the unfathomable dimension of the creation by trying to reveal what you can't express into word. And a requested plan in order to disclose that dimension called imagination or dream, determining the apparition of constructive emotions.

The potential to manifest authenticity in art is based on the coupling reaction between the two plans.

In order to realize what you have never realized before, you must do something you did not make before. You must become someone else, something you never were. You must become a master. And for this, you must increase your value, enhancing the quality of the work you create. You must make that daring leap over the realm of your reason, and start perceiving with your soul beyond what you create. When you paint, you must feel you are a part of the drawing, you must transpose yourself into the atmosphere created by the picture.

The greatest painters have eagerly strained their powers into an unmeasured intellectual, but especially spiritual effort, in order to manage to reach the eternal mystery of perfection. It is not enough to paint in order for your painting to be alive, you must try and transpose yourself into the atmosphere of the painting with all your senses, and with your mind and soul, to try to feel the way are feeling the characters from the work you create.

This focus on the reality expressed so beautifully by the "soul experiences" is the driving force of making a successful painting.

Leadership: Are you sure you can taste the wonderful experience of feeling embedded in the fullness of a force that rises from the depths of a faithful copy of yours, without remaining the prisoner of an obsessive idea?

Undoubtedly, the great secret of a successful creation is to own a superior execution technique, as well as the art of personal integration into the atmosphere of the painting.

The success of a leader depends on the quality and quantity of his results, implicitly of the team he leads. Everything that can prevent him from leading his team towards success, everything that may limit his actions, reduces the depth and the quality of his "work". And the work of a leader is nothing but the entire activity he develops in full harmony with himself, with the spirit and his personality, in order to achieve his goal.

Just like the key to make a very good painting is to have the ability to transpose yourself into your own creation, just the same the key to succeed in leadership means to have the ability to transpose yourself into the atmosphere of the "work" you create.

How could a leader to fulfill people's expectations and mobilize their energies if he is not able to transpose himself into the spiritual depths of the leadership he creates? Everything the leader creates largely determines his success or his failure. If he fails to get into that state, which helps him see things differently and establish a special relationship with them, then he will not prove maximum efficiency in what he undertakes.

Rise up to the height of your potential, joining you in your leadership and entering the atmosphere in harmony with it. A true leader relates his soul to the soul of his „creation".

The prisoner of an obsessive idea is the man who knows how to integrate his personality into a valuable work of art, but cannot detach himself from the image that really represents him.

Conclusion: As a leader, you must struggle to relate your soul to that of your "work". Only if you manage to transpose yourself into your work, and you will do everything with tireless passion, only then and you will have full control over what you create.

Just like in painting, there is mastery, an art in leadership, in the absence of which the chances of success decrease significantly and the proposed target becomes difficult to

achieve. However, this mastery is achieved only after years and years of work.

Source: https://neculaifantanaru.com/en/the-magic-secret-of-mastery.html

The Magic Wand Of Jacques Merey

On April 13, 2009

Show your interest in people by highlighting their personality.

Someone announced Jacques Merey, who was at that moment at the command of the small battalion, that one of the soldiers who had fought under his command, wants to entrust him some various precious objects, and did not want to give them to someone else. It seems that the Corporal had found a bag of gold coins and precious rings. After the strict military laws, all this would accrue to the Commander, which was Jacques Merey.

However, Jacques Merey, was not the kind of man to want to get rich quickly on the battlefield, and decided to hand over that bag, with everything in it to General Dumouriez that will transmit it to the true beneficiary that is the Prince's wife who was defeated in the battle.

Even so, do you know what exactly did Jacques Merey to irrevocably win the trust and respect of the Corporal? He appointed right him to go to General Dumouriez, and to hand over the bag, as to not diminish the merits in front of his comrades. Here is a gesture of moral authority that only a true leader, a deep man, could make it.

Leadership: Can you get people to change their perspective on a viable opportunity and project a noble meaning to them against the background of the great events of life?

You cannot consider a man to be an object, assigning almost with disregard the role of a perfect passivity, as a man that should not have anything to say, nothing to ask, nothing to do than blindly following your orders. You must let him feel he is responsible. You have to let him "breathe" in order to rebuild the confidence in him and in his potential; you must guide him to act by himself in order to highlight his own personality.

You cannot have a bigger impact on people if you do not let flow that influx of trust from you to them. The real process of human transformation always takes place in time, through deeds and actions that you initiate both in their personal benefit and the benefit of you. Furthermore, this process of transformation is like a circle in which they must seek, by turns, all the things needed for their own methods of knowledge and developing their capacities, all those marks that would help them to define better their personality and individuality.

In leadership, things are the same as in medicine. The head purpose of the leadership science it is to strive not to put itself authoritatively across the natural evolution of people, but to renew their arsenal of values underlying on their whole individual existence, strengthening their will to act by their own forces at times of limit.

Leadership is the rich life experience that stands in the way of the tendency of people to consider themselves humble and insignificant, directing your attention only to what is sublime in people who begin to behave exemplary.

The Magic Wand Of Jacques Merey is the attitude that brings a change in people's lives, giving them the pride of being unique and unmatched. The famous Austrian writer Stefan Zweig confessed in one of his novels: *"Every human medicine should strive - and this is its head purpose - not to put itself authoritatively across the natural evolution, but only to strengthen the curing will in case of illness."*

Each leader has a "magic wand" an incredible resource that he is using over time to strengthen his leadership. It is that source of moral support, the stimulation which he gives to other people, by assigning them a significant role in his own "leadership scenario" that he directs.

Conclusion: The Magic Wand Of Jacques Merey it is that capacity and power of a leader to influence in good the concepts and mentality of the people and their methods of action that must be in accordance with a particular ethical behavior based on justice and humanitarianism.

Source: https://neculaifantanaru.com/en/the-magic-wand-of-jacques-merey.html

The Magician (II)

On November 16, 2010

Interpret your role in great mystery, so as to transform yourself from a insignificant person into one with great leadership qualities.

Often when I went out with my friends, I liked to get lost in the crowd, to be gone without no one realizing it, to make myself invisible by hiding for a short time in the most solitary places, streets or walking through short streets, unpaved, unnamed, then, suddenly coming back beside them. I did everything with great discretion to avoid any inconvenience.

I had everything planned. I knew what I wanted, and I knew how to manipulate it - I arranged them so well, so that it would be only in my advantage. Sometimes I was losing hours trying to guess the route for the next day, of course planning every step with discretion. Often, to get the right plan, even I was suggesting the route that we had to go through; in this way, providing myself a way to disappear without much difficulty.

It is strange how much I could change a situation, considering how little counted my absence to friends, for a few moments. The very inspiring and original way I acted, the calculated way I planned every detail, no matter how small, from which begin the entire operation until its completion, all this made me feel proud, satisfied from a certain point of view, made me feel creative and skillful.

I felt that I was beyond myself; I felt differently than others, I felt that I was somehow above them. For I discovered the secret of transformation - could become "invisible" for a short time - and that was a big achievement...for a future magician.

Leadership: Can you interpret a role of association with the novelty of an approach based on confidentiality, which is in relation to the role of a "final user" of an unreal authority?

Then silence. There was no movement; there was no noise that would betray the presence of someone on semi-dark stage. On the faces of spectators, especially those in the front rows were littered anxiety and tension. Only the magician sat idly somewhere in a corner of the scene, in shadow, regarding on all that dough from the soul of the audience, which gave rise knowingly, proceeding as a master who knows what to do every time.

The show reached its culmination. The magician had become invisible, turned into an invisible being, a ghost that although nobody could see it somehow does not cease to exist. He could see everything, but nobody could see him, even no one because he directed his "disappearance" with great discretion. He was right there in front of spectators, wrapped in a shadow that does not miss anything. Gone in a totally sensational way, hiding in the most secluded spot, and now he had to recur.

Everything must be done in great secrecy, with great caution to avoid any inconvenience. It was a matter of time, of the readiness of mind, not just the body. However, for a magician, everything is very well calculated, and each stage of performance is meticulously prepared, to the most viewers it seemed a mystery. One eye can see better than many.

Leadership: Before you get to play a big role, start to give life to a character !

And you can be a great man, a magician, or a leader, if you can differentiate yourself from other people around you, and if you find a formula that propels you in front of them. Nevertheless, for this you must arrange things so well that it is only in your advantage, strategically planning every move. That depends on intuition and foresight, properly is related to clear and deliberate understanding of the actions that are needed to entrepreneurs to build your own character to represent you and to develop it to the point at which it could offer more value to the world.

Leadership is like a magic show: directing and presenting by yourself (even if you have a very good team behind you), emphasizing your own creations, your own ideas and scenarios – the show that can impress and excite people at different levels, depending on the *"miracles"* that you produce.

As a leader, you starred in your own *"magic show"*, a role that can be positive or negative, good or unbearable, creative or less creative. Even so, if you do not impress with a higher interpretative level both in terms of quality and professionalism, and if you do not have the ability to create miracles, you will not be able to give your leadership a higher value and you cannot get up to the height of your role.

Leadership: Can your background skills ensure you a significant advantage in relation to the using of the means of artistic expression considered a variant of a conflict of role?

If you're not ready for a big role, you are wrong ! If most people do not see in you a future leader, show them that your eyes see much better than theirs. Create your own character and your own show – an event that will mark a step upward in your career.

Your background skills and qualities (those which are not displayed in public or integrality, that can only be interpreted subjectively and vaguely understood by others) will ensure you an advantage over others without having their same training. Nevertheless, you have to be inspired and original, creative and skillful and have a desire to overtake yourself. You must learn by yourself to manipulate things – to arrange them so well so that it would be only to your advantage.

A leader puts into practice his skills and competencies, strongly influencing things. And is considered appreciated by *"the interpretative level"* he comes to.

Leadership has the same ingredients as a magic show – differ only the purpose and the place where they merge. Between leadership and a magic show, there is not too much difference, having in common one thing which definitely unites them: the miracle of a presence full of vigor, originality, optimism and positive energy, inspiration, a captivating presence by the way he plays.

The means of artistic expression can be considered a variant of a conflict of role when the creative process that highlights the nature of the individual in the form of a certain identity, along with a strong subject, does not correspond to a performance that ensures the control of the situation or of the person in question that maintains the atmosphere of the show.

How complex is the magic you produce that it can be controlled without side effects at the depth of your personality traits and destiny?

Conclusion: It is said that in every soldier kitbag is laying a marshal baton. By analogy, can be understood that anyone can turn from an insignificant person into one with great leadership qualities, and we can witness at the miracle of appearance of a presence full of

sap, the occurrence of a particular character to set things in motion on the best road to achieve goals.

Source: https://neculaifantanaru.com/en/the-magician-II.html

The Magician (III)

On January 04, 2011

Once you own the technique of playing a part, you will always be able to profit from your craft.

Magic was the only thing I understood very well from the beginning. It happened more than ten years ago, when I watched the cartoon "Sport Billy". I had never heard of Harry Houdini or David Copperfield. Even so, Sport Billy surpassed both in terms of the art of using their resources as a means of influence and control. His "ammunition" consisted in a magic bag, from which he took out all sorts of things, each more interesting and surprising than the other, which helped him in the most difficult moments.

The man I am today, full of secrets, possessed by enormous aspirations, was born then, the moment that I felt what magic can do, when I felt that I am able to take a special place in people's minds if I have the appropriate "tool".

I would become a slave of my passion: the magic, the inclination towards a sincere recognition of forces claimed by a catalyst generically called: the total moment to question what you believe. Since then I have always used it.

Leadership: Are you congruent with what you transmit through illusion when the relevance of your position towards the absolute is at its maximum?

The matchless director of the show. The magician entered the scene with the bag full of poisonous reptiles, and the show began. He started to twist the snakes, the biggest and the small ones. Any of the five reptiles inspired a terrible fear in the audience, which watched the game with anxiety and fear. Then, with a bell that uttered a sharp and a very annoying sound, the magician provoked the snakes.

At one point, the biggest snake rushed to the smallest one, and bites it, and then he swallowed it. It was like the famous scene from the Bible, when Moses' snake swallowed the snakes of the other magicians. The magician grabbed it by its tail with one hand, and with the other one he gently took it by its neck, in a certain way, that the snake opened its mouth wide. Then, the magician took out from the reptile's mouth a green-blue scarf, forcefully threw it up, and it gently floated down. When it reached the stage floor, it instantly transformed into a dove, which suddenly took flight.

The miracle occurred. The audience applauded with admiration. The Absolute was touched by the ecstasy with which they were conquered by a new temptation. The relevance of my position towards the absolute was at its maximum when I realized that I was dependent on the relationship *"high tension – response"* that the spectators experienced individually, each, in turn, passing through these moments of suspense and spectacular twists.

Leadership: Do you constantly experience the consequence of separating yourself from "Who you are beyond what you think you really are"?

Do you know your role and your limits of competence? A magician's main merit is that he knows how to interpret his role with an exquisite craftsmanship, with an amazing consistency, and with a remarkable authenticity. The secret of the magic show consists in the depth with which he approaches every performance of magic, directing the attention of the

audience with his attitude, his reactions, to something specific.

Just as a magician quickly breaks the ice, making his viewers sit breathless, then get up and applaud his magic number, just like a painter defines objects by color, providing a gradual loss of contours, just like a story helps viewers empathize with the characters - so does the leader, in his "leadership show" stand out both by the depth of his ideas, but also by a perfect mastery in painting his character.

The consequence of separating yourself from "Who you are beyond what you think you really are?" is a return to the identity that has consecrated you as an individual artist – one who created a unique artwork whose value resides in the expression of the creative activity, not an improvisation of great effect that prolongs the psychic-emotional manipulation of all those who are unsuspecting, the state of trance in which the human being is disconnected from the rational.

The leader is the one who builds "the leadership show" he is the director, screenwriter, producer and performer. He must offer a quality show that is acceptable to his creative qualities.

"The leadership show" is important for a leader's performance, for the level of interpreting his role. If he fails to project into reality people's general wishes and to keep their interest alive, if he doesn't perfectly play his role, with a stunning maturity, demonstrating special interpretative qualities, then his performance won't last long, and the viewers will keep themselves from attending his next performances.

What represents you as an artist of the stage is not the performance with which you perform the role of the magician, but rather the magic to create a subject of analysis: *"What does this mean to you?"* which sparks the curiosity and participative side of people.

Once you own the technique of interpreting a role, you will always be able of taking advantage of your craft. Just as a magician, once he learned the secrets of magic, he uses them again and again in his performances, all over the world - so the leader, once he learns the way of playing his role, he can play it anywhere and anytime. Consider this, if you want to succeed in leadership.

You're an artist, too. You have ideas and skills adequate enough for you to play the role of a "magician". In leadership, the magic with which you play your part can bring you the success you hoped for. For your abilities to be publicly applauded, you must inspire the show sensation to people. Transform yourself into a strong personality, into a director able to polarize the audience interest. Direct a play where you can skillfully play a big role. Prepare a scene where you can shine. And try to profit as much as you can from your craft.

Conclusion: Leadership can sometimes provide a memorable performance. This can be done by a leader, who has adequate skills, abilities and competences, which has the permanent desire to accomplish his art. Once he owns the "technique" of interpreting the role that he imposed himself to play in the "leadership show" he could always benefit from his craft, and he will be publicly applauded.

Source: https://neculaifantanaru.com/en/the-magician-III.html

The Magician (iv)

On March 23, 2011

Develop those special skills in order to motivate others to see things as you want.

One day, when I was 12, I went in the backyard of my house. I laid on the very fine and soft grass. I dozed off. And suddenly, on my left, a strange noise caught my attention. In only five steps from me, near the fence, I noticed a bag filled with something. I was less concerned about its content, but rather how it got there. I could swear that it was not there ten minutes early. But there was absolutely no one around to be thrown over the fence.

And then I understood. The bag was there before, only I just have not noticed it. The significance of this thing hit me like a thunderbolt. In a moment I discerned a great truth. What has become one of my biggest secret: the idea of illusion is more important than the illusion itself.

The magic was even true. And I have "learned" how to practice it. I have discovered the key. That was merely a subterfuge, a metaphor to which many magicians had appealed. Like that Coleridge's fantasy. A man is dreaming that pervades the heaven and as evidence is given a flower. When he wakes up, the flower is next to him.

The magic is the fantasy or illusion specially created under the impulse of the moment and which becomes apparently reality.

Leadership: Do you succeed in manifesting yourself under the impulse of a false identity in a role play, sometimes at the limit of interpretations that acquire the value of truth?

The twilight falls. The lights had decreased a bit in intensity. The magician had made again his appearance on the stage. He sat before a wooden table that extended on half of the scene's length. Then, he invited a spectator from the audience to join him. Undoubtedly it was the culmination of the performance.

The young spectator at the instigation of the magician had lain on the table. In a moment they hold peace. The magician was approaching him with resolute steps. The boy kept silence felting like a wave of pride, mixed with fear, was embracing him, at the thought that he lies in the center of a total focus.

The magician leaned slightly his head to him as if he had listened carefully to something. Then, slowly, with careful movements of a surgeon removed from a magical box a powder and gave him to smell it. He fastened his eyes with an unnatural glow on a point somewhere above the boy's head and framed some strange words. It was something wizardly in his eyes: something deceptively pushing you to think, to think of magic, to things about you read only in books.

It was a fantasy. The boy felt that he was part of a game. The magician succeeded. He charmed him. Literally. He surrounded him with a hypnotic power until he could no longer move. In an instant, the boy dozed off.

When he woke up from the spell, the magician thanked him for his help and sent him back to his place in the audience. When he reached there the boy stared in awe. On his place was a

flower, the same flower which appeared in the dream, while he was asleep.

Truth is the reality that you cannot deny.

Can you tell where leadership begins and ends when reality ends and illusion begins?

The man devoted to his own creation, playing with distinction the repertoire of some less known areas to the general public, is particularly receptive to the attempts of renewing the ranges of emotions that he transmits. In the show that he leads, finds the strength and courage to stimulate the boldest experiences, which if not always lead to the real heights of mastership to shape the reality, have the merit of sincere search for sensational, started from the desire to change a status of things or the mood of the audience.

Leadership starts from there where the artist promotes his "disappearance" and continues there where he determines his "appearance". Leadership ends when things cease to surprise its viewers.

When examining how it works your leadership, have you ever wonder if others see things from your point of view?

To manage to establish a relationship on an emotional level with other people, for networking to be much easier, better and healthier at all the levels, you must convince them that the leadership starts and ends with you. They must feel they are a part of your game, in which, in turn, they have an important role. Literally they have to feel charmed by the image of the game, by its importance, by the thoroughness with which it was done and to wish to attend it, and finally, to be pleasantly surprised of the obtained performances.

Leadership means being willing to use every advantage you have, any stratagem and any way to focus on others. Only then you will they be able to reach them.

Just as a magician realizes in the uttermost his magic numbers and involving the audience in his play and astonishing them with his illusions - so a leader, to win them credibility of people, must throw an absolute bridge with them, involving them carefully in his "show". But for this, the leader needs to cultivate some special personal qualities and use them to persuade people to be influenced by him. He needs to develop those special skills that would lead them to see things as he wants.

Can you create the appearance of a magic with your spell power?

Spell power is related to what you transmit through the illusion called "transfer of personality" when the public strongly watches over you?

The real purpose of a leader is to conclude an unwritten agreement with others regarding the adoption of a common perspective to meet their expectations. Just as a painter sensitizes his viewers through his paintings by creating the impression of natural, so the leader needs to sensitize the people around him by his special qualities and his "spell power" - by creating the appearance of a magic.

You are inventive, innovative, spectacular and especially convincing. That must be people's opinion about you if you want that your "show" of leadership to be considered a complete success. As a leader you must be able to get in people's minds and send them something new

to surprise them and that will exceed all their expectations.

Conclusion: The "magic" of a leader lies in his power to convince other people and to get their cooperation in order to achieve that future beneficial to all. In leadership, like a magic show, the effects can be spectacular, but behind these effects stands a colossal working of human resources.

Source: https://neculaifantanaru.com/en/the-magician-IV.html

The Magician (v)

On March 27, 2011

Performance in leadership is given by what it is beyond you.

We try to see the good side of things, but deep in my heart I was hiding a secret fear. That, I could not succeed to transform myself into an invisible entity.

One of the things that remained in my mind from the beginning of my initiation into magic was that a true artist knows how to direct perfectly his own death, then to "resurrect" and continue his show. This would be and the fundamental test of my completion as a magician - artist, writer and producer in the same time.

I had to disappear, no longer exist, to teleport myself from one place to another, to create a feeling of maximum intensity. Then, to reappear suddenly out of nowhere. For this, I needed to change the perception of reality. I had to create the sensation of an inexplicable phenomenon, of a magical and imponderable universe, of a certain type of energy, which is transforming, which may cross the barriers of time and space. And to continue to exist beyond the boundaries set by humans.

But for this I had to break all the rules of physics and nature. And of life, too.

Leadership: Do you think you can only play a role through what it wants to mean in a context of recognition of one's own value that translates into a mask of the higher self?

The curtain rises. The lights which gave color to the stage color became red as rubies. The show started. The magician had just appeared. He was dressed only in black. He wore a mask to hide his true identity.

When he reached in the middle of the stage, the magician made some strange signs with his hands, then pulled out a bag a handful of pebbles, slightly biggish, and threw it on his left and right. The stones rained with a staccato patter, hypnotic on the wooden floor of the stage, thus weakening the viewer's vigilance. The vibrations and sounds that they emitted were generating of confusion and contradictions: not conveyed a clear message that anyone could catch it, but were distracting public attention from the secret maneuvers.

And everything happened at one time. The magician was not there. He evaporated. Simply. The audiences did not know what to think. They could not distinguish anything. For a second they remained paralyzed. Such an improbable thing it could only be the work of a master of magic.

It was like a game of hide and seek, or more, the hoodmanblind. You turn your head and look in all directions until you lose your own coordinates. Everything gets double and even triple effect. It was a situation hard to follow. The audience did not know what to think. Nobody could see him. The magician could be anywhere on the scene, and nobody knows where.

Recognition of personal value has the main effect of establishing relationships between what is happening within your own "playing field" and what your model to follow supports.

This recognition translates into a mask of the higher self when you approach a performance where "the rules of the game" are clear to everyone, a performance that testifies to the inner power that faces the entire world that could, at any moment, come crashing down upon it.

Can you confer a brighter tint to the leadership by the materialization of your inner world?

I think that's the nature of things as being a leader to be a dominant person, reliable, on which to rely, someone who always should sit at the helm. But that's not enough. A leader must have the ability to manipulate people's emotions and impulses. And more than that, he must have the ability to handle and his own "character" in a constructive and beneficial direction. Also, need to know how to handle his trumps, forces, either higher or lower, in the desired direction, direction that will not cause confusion and contradictions in people's minds, but to arouse their interest.

You will not be able to give a light tint to your leadership if you do not materialize your inner world dominated by thoughts, ideas, feelings, which you create by yourself. Ignore your secret fear from the depths of your heart and do not doubt in your powers. Try to direct perfectly your own "leadership show" Transform yourself in that special person that you want to be with your trumps, your training and the experience that you acquired in time.

The fundamental test of your accomplishment as a leader is to defeat the man behind the magician who makes you leave the show with many questions, that transposes you to another world where everything is possible but unpredictable.

You must challenge this man to take the first step to have the impression that it is his merit to go as far as possible with the talent of bringing the world into the unreal, but then, to interrupt him by tracking the reaching of the state of sensitivity, harmony and illumination that will urge him to step away from the desire to make an impression, the greed to rule the world and feast from the lack of knowledge the others show.

Uunlike the magic show, you should keep in mind that leadership is not a game of hide and seek, or more, the hoodmanblind. For, in the end would be that exactly you to lose your own coordinates and to go in the wrong direction.

On the sea of your fate you should handle the ship with a perfect sense of balance and measure. Do not try to deny what is obvious, and do not try to turn everything into a fiction. But try to present everything in a proper and positive light, without breaking the rules and laws of society and of the leadership.

Performance in leadership is given by what it is beyond you. And beyond you, there are people who follow your performance, and if this does not evoke their emotions and empathy means that you have not played well your role and that the message you sent has not been fully understood. And in this case you need to rethink your strategy of their conviction. Just as a painter enriches the content of his images with new themes - you need to enrich your leadership with new approaches.

It is a real "magic" to reach the peaks of performance together with the people, which means that they have agreed to accompany you, sharing the same values, ideas, principles.

Source: https://neculaifantanaru.com/en/the-magician-V.html

The Magician (vi)

On March 29, 2011

Look out to penetrate deeper into the minds and hearts of the people, for your leadership to get higher quality valences.

My sister thought of me as a magician. She hoped that one day I will achieve a true miracle or something like that. Only she knew how obsessive I hid my secrets, just how sacredly I kept them only for me, just how seriously I approached them. She knew that I acquired the awareness of a new reality and that I learned to use unexceptionably of those hidden forces of the universe to show to the world unsuspected aspects.

The magic seemed to me challenging, had a particularly effect, an amazing power of persuasion. It was not limited to a certain perspective; I could any time give it a special interpretation, metaphorical, esoteric, more nuanced and richer in meaning. It was like a game of logic, cleverness and hard action, although at first glance seemed simple. It was like a domino game that uses multiple sets of pieces, you arrange them in a certain order and succession, and once an item drops and the other ones collapse one after another.

Magic cause chain reactions, may generate controllable or uncontrollable results. You must be a professional, you need to master well its constituent elements so you can achieve and distribute the best defined illusions and tricks.

Leadership: Does the promoting of your image address a target that distinguishes from the background, with the purpose of causing an impulse or an indirect acceleration of the request for a new "production" of your own?

In the dusk of the hall in the middle of the stage, the show reached its climax. The girl was lying on a table about four feet. He was not scared, but had emotions, and the emotions were influenced by the close presence of the magician who gloated over her trying to bring her in a state of relaxation and confidence. She was troubled by the air of quiet mystery. It seemed that the magician looks at her in some way, as he had wanted to reveal something, a powerful secret, a part of his mystery.

This exchange of glances continued a time. A look with no smile, but hypnotic, one to the other. And, suddenly, everything was bathing in the dark. It was as a separate entity established somehow its residence in her brain and led her to think that she dreams. Her obvious obligation was to accept the dream, just as accepting the fact that she was born. She felt like in the center of a moving circle, which grew on forever, always moving away. All around was like a beautiful song that sounded clear and sweet that you listen again and again until it engulfs your mind and soul.

The girl was under the power of magical forces, of the magician's work, unable to act according to her will. His seemingly supernatural power once again said its word. He was a matchless master of persuasion, of mysteries and ambiguities, of suspense and of the actions dosage in crescendo, of improvisation and metamorphosis.

I think it is unnecessary to add that at the end of that beautiful magic number, the audience was deeply impressed by his performance. The target that distinguished from the background has been the subject of interest that people have sought, the total dose of the theatricality brought about by the growth of suspense and unpredictability, the ability to hide details in the secondary windows of the scene.

The production the magician puts to stage is an artistic work that best defines the concept of "visual representation" of succession of symbols and experiences that produce effects in the consciousness of spectators. While complex transformations, hallucinatory effects or moments of revelation are elements that ensure the interaction between different identities, an interaction in which no one can be certain of the reality of others.

People say "Yes" to your reality?

A true leader is like a magician: manages to create an atmosphere where people will say "Yes", in which they comply with his laws and principles, and to approve unanimously his influence. A competent leader has the environment and the tools in succeeding to carry out the ideas, tasks and plans. His "show" touches the climax only when he manages to control people's emotions and feelings, making them feel at ease.

Can you confer to your leadership an interpretation that strongly shape your identity?

We all think in terms of emotions and feelings. Our mind always relates to what we feel towards a person, compared to one thing or the circumstances in which we are found. What we think and how we react in a given situation depends on what is in our soul, depends on how we perceive the world around. If we feel safe, our mind will create to us a positive image and will signal that everything is okay, will create a state of good feeling, of recreation and amplitude.

Just as flowers need nutrients to grow and to withstand the weather - so people need a good vacant mood to be effective.

Can you pass to them that mental and emotional state of good? Can you transmit to them that state of complete safety and control?

If you want people to say "Yes" to your reality and to accept it fully, you must penetrate into their consciousness, to change their perceptions and behavior, attitudes, expectations, emotions, thoughts, and to open new horizons to them. You can advise them to accept you in their universe, only if you have an amazing power of persuasion. Look out to penetrate deeper into their mind and soul, for your leadership to get higher quality valences.

People are like flowers, if you do not pay attention to them, they will not "flourish" and will never come to "fruition". You must be a professional; you must control well the constitutive elements of your leadership that you can get the best performance.

The best leaders achieve true miracles under the power of a "magical force". The faith in their potential gives them power. They are not limited to a certain perspective, but always confer to their leadership a special interpretation, more nuanced and richer in meaning. In this lies their magic.

Being a skillful magician means to propose to yourself the assumption of hidden meanings to which people have access only by memorizing those unique moments of illusionism that continue to exist even after the show has ended.

All seemingly are related to a miracle, but the miracle often scares. If people feel trapped in a hostile environment that does not agree with them, if they feel that the role you play is null of sincerity, depth and intensity, it means that your leadership is worthless. If you do not manage to enthuse them, to motivate them to participate in your "game", then definitively

give up the "show", because you may risk being labeled as a master of disinformation.

Leadership is made up of dominoes, where one wrong move or one unstable "piece" can cause a chain reaction. If the results you get are not favorable to you and other people, or if your vision is not compatible with theirs, or if your attitude is wrong, then everything you've built can collapse piece by piece.

Source: https://neculaifantanaru.com/en/the-magician-VI.html

The Magician (I)

On April 17, 2010

Manage people's expectations with maximum efficiency, without systematically applying the principles of magic.

A great ambition truly devoured my heart; I wanted to become a magician. Consequently, whenever I went to the movies with my friends, I would disappear. Simply and with no reason. Everything happened very quickly. One moment I was beside them and the next I would disappear.

I used to walk through the movie theater, without being noticed, without awakening suspicions, as if all would be locked into a deep sleep, or as if they were hypnotized, lifeless – they seemed so deepened in trance. Nobody came to look for me, because nobody knew that I disappeared, because everybody believed I was in my seat – always the one at the end. And especially because they were all absorbed by the action of the movie. I learned to hide in the shadow, to use the dark and become an unseen... human being.

Nobody could imagine how many efforts I made to become "invisible". My maneuvers, the steps I made, the measures I took – they matched a burning, young soul. I once even managed to brush off of the movie theater, go home, change my clothes, return at the end of the movie and retake my seat. Nobody noticed the change. These things which are too subtle often go unnoticed.

My friends did not know a lot of things. All sorts of strange things, most of them hard to explain – this made them feel even more unreal. But not for me, because I was their creator.

Leadership: Can your background skills ensure you a significant advantage in relation to a dimension of the variation that has a parallel evolution with the transformation of the concept of "totality"?

There was a moment of silence, during which the spectators watched with eyes filled with uncertainty the stage shrouded in fog. Curls of smoke climbed into the air, gray and perfect, everything was quiet, and yet there was a subtle, mysterious, slippery movement. A small, red ball rolled, banging on the stage floor, thus increasing the mystery and curiosity of the public. It was a sign, a warning. Something was going to happen. But everything had to be different from everything the spectators had imagined.

The magician was there, on stage, right in front of the spectators. But nobody could see him. Because everyone's attention was focused on the ball, because all eyes continued to seek a certain spot of the scene. But also because there was a lot of fog and more shadows were somehow created in all that fog. And only one was the magician's.

It was the exactly same principle that he long ago used in the movie theater, only this time the public attention was focused to a spot he wanted, associated with the scene folded in mist. The magician could move from side to side of the stage, miraculously, without being observed, he could change his clothes, quickly make his montages, freely apply his tricks – While people's attention was distracted.

Totality is what enters my field of action, a chaining of things known, "mounted" according to the rules of a complex show, with the content decorations, sounds, smells, costumes,

characters, special effects and gestures spiced with gestures and role playing, incredible arrangements, which enter the unique composition of the image of performance.

Leadership: Have you reached the level of 100% performance so you can consider yourself: "The Master of the show"?

The leader is an amazing person, who succeeds with remarkable ease to break into people's minds. His power is so visible in everybody's eyes that they all perceive him as a magician. But he has this repressed will to impose himself to others. And he is enviable in this matter.

People look with an expression of perfect adoration at the one who, picking up all the feelings raised on their faces, guesses all the wishes and aspirations and manages to meet them. But for that, he, the leader, must act in accordance with his own responsabilities and could not at all be uncertain or confusing, like a magician.

Ideally, a successful organization must have a leader capable to understand people, to simultaneously manage their expectations, to bring them up to the point where the question: *"Is this real?"* disappears from their minds. But it is hard to imagine someone would get to this level without being a magician, at the same time, because only a magician is able to best distinguish the real from the unreal.

Performance is what you get after the show ends. You can get applause or criticism based on the amount of the effect of amazement you generate.

Leadership: Do you increase the responsiveness of people while taking into account the laws of "appearance and disappearance" that you propose as an absolute model to follow?

People are easy to influence if their attentions is distracted. In every illusionism show, the spectators understand and not really what is happening; they are bewildered by the mysterious atmosphere created by the magician. In fact, what the magician does is to juggle with multiple simultaneous tasks – the stage play, the interpretation of lines with great persuasion and calm, etc, in order to compel people to accept his own reality.

But there is a basic rule in magic, as in leadership: never conflict with people. As a leader, or as a magician, if you break this rule, you will fail. Therefore, you have to do all in your power for the show you perform to turn out well. If you're a magician or an unexperienced leader, the show will go wrong.

Taking positions based on the power of domination has as its fueling source the laws of appearance and disappearance that you propose as an absolute model to follow. Disappearance is what prolongs through what goes on in the background. Appearance – what is seen and experience, or what remains after illusions have dissipated and truths have been found out.

Conclusion: Leadership is a show that you organize alone, on your responsibility and ability. But it is a semblance of magic. Reality resembles leadership: you can't systematically apply "the principles of magic" – to divert people's attention and deceive them.

People's attention and insight can be diminished for a limited time, and when they "discover" your tricks... you can say goodbye to your leadership.

Source: https://neculaifantanaru.com/en/the-magician.html

The Magician's Dance (II)

On April 13, 2010

Maintain yourself at the height of your own performances, enhancing as much as possible that part of your potential to be superior to others and to your own being.

The steps start to fly on the rhythms of the song. Proving that he is a weak and clumsy character, Diego manages to get out from the sight of the ruthless colonel Huerta, making him to believe that he is the one leading the dance, following his tempo and letting him take the initiative. Then, undeniably proving an exemplary psychological craft, he dresses his character with a sort of magical aura, strengthening his authority by the mystery's suggestion. Becomes: Zorro.

Dressed all in black, like a hero of Alexandre Dumas, and hiding his face behind a mask, he guides his steps towards another type of dance, a dance which magnetizes heaps of people, a passionate, fast and fascinating dance, played with ample and dashing movements, with ups and downs, breaking of rhythm, a dance defined by vigor and agility, which raises tension among spectators and accentuates its strong temper.

What a boom, what a frenetic enthusiasm ! The faith in the magic of his character, in his power to fascinate, becomes some sort of achievement, of blessing, and he is seen like a saint, the long- awaited savior. When he, Zorro, turns up, the grateful people, with pride and respect, cease all their activities just to admire the show he offers. Nobody ever achieved success so quickly and startlingly. Everybody is, with one voice and decidedly, for their savior.

Leadership: Can you give a deeper meaning to your actions by accepting the fact that someone else's image represents more than your abilities?

Only one man contemplates from a distance, with immovable distrust, all this magic tumult: Colonel Huerta. Who is Zorro? Who is this dangerous apparition? Who has the courage to enlighten people's mind? What triggers this savior, whipped from his bed like a winged angel, above all dangers? But – fierce fatality ! Zorro is the governor himself, the sad and lonely buffoon, always consumed of his own inability to manifest his will.

Overwhelmed by anger after learning the truth, eager as people when are led by their own interests, Huerta tries to kill Zorro in order to prove his supremacy once and for all. The scene evolves in front of all the local people. This last dance, in which the forces of good battle against the forces of evil, will decide the winner. The battle heats up. And, in the end, good triumphs.

To give a deeper meaning to your actions, once you went through all the stages of assessing previously attained results, means to introduce a differentiation in terms of emotional experiences between the hypothesis of resorting to a fictitious identity of a famous man and the fraudulent use of the identity of another person, only to build yourself a positive self-image.

Does your leadership negatively oscillate between exploring your potential of being superior and the confrontation with yourself?

Throwing forward a whole arsenal of moves, techniques and positions in an exceptional

dance and theater representation, in order to get the best results, reveals both the defect that can ruin you (the addiction of being in the foreground) and the quality that can enrich you (the addiction of feeling valuable).

Leadership is negatively affected by your performance when determinism-like events become uncontrollable, they sneak up on you and you must let yourself be overwhelmed by the fact that what can stop you from your thrill is nothing other than the fear of "what others could say" if they would find out who you truly are.

If you don't want leadership to negatively oscillate between exploring your potential of being superior and the confrontation with yourself, then personalize your inner guide by breaking the link between your superior and your inferior self. The first brings you up, but also brings you down; the second only admits reason and does not ensure you the participation in the show to promote your own value.

It's a certainty. Without having a high-profile supporter, such as the power to resist an authority that refuses to align to your beliefs, the act itself – the dance among the fortresses of attention, among hard to reach goals and objectives, obligations and performances armored by great value, you will become just a facilitator of accession to the loneliness of high altitude.

However, by improvising your own laws of building the scene of the show on the dance steps of appearances and effects of shadow, that you are directly responsible of, you will be able to ensure yourself protection against your own weaknesses.

Leadership: Does the desire to Zoom on your becoming come from the area of guiding representations of restrictive principles, even under conditions of "low visibility"?

Leadership is not a dance for two people being in the same position as enemies. Two leaders cannot dance together the same waltz, in the same show and, at the same time, to come out both of them on the first place. One of them must lose, one of them must be disqualified. Therefore, the more the "dancing" style of one leader is better, the more he gains more supporters and admirers, to the detriment of the other, the weaker one.

Leadership is a competition where every powerful man wants to take the first place. In order to build a strong foundation for your power, you must hide your intentions and guess the next step of your opponent. Try to anticipate the obstacles from a distance, build a successful strategy and wisely make free use of de advantage of time.

Low Visibility, from the multitude of variants that favor unforeseen situations, has as a trigger your own promotion to the world under another identity in order to facilitate greater integration of the impact of your interventions on the lives of others. It is presented as follows: "Be always in sight, without displaying your status of power and authority."

The only way to defeat a wicked enemy is to be more cunning than him. This is the reality you must accept: in leadership, you are either strong or you are weak. And being strong means taking advantage of both force and stratagem, regardless if you are on the side of Good or on the side of Evil.

However, principles are stronger than intrigues, reversals of situation, diversion maneuvers or power plays. Thus, you will need to look at the factors that make it easier for you to respond in the sense of the message you take out into the world, vis-à-vis what you want to do in a context of the type: "Do not let yourself be caught up by the shape and appearance of a

challenge."

The real purpose you need to assume is that of searching for the meaning of experiences and events that force you to promote a true and fair image of yourself through situations in which you feel valuable.

Conclusion: As a wise leader, you must foresee the unseen and unknown side of things, respectively of your enemies. Reality is not always what is visibly displayed in everybody's view. There are always well-hidden parts which you must discover, those mostly being the ace from your own sleeve.

In order to increase to the maximum your leadership potential, first you should provide it with immunity. How? By creating a "dance" of leadership as special and successful !

*** Note:** Zorro (1975)

Source: https://neculaifantanaru.com/en/the-magicians-dance-II.html

The Magician's Dance (I)

On April 13, 2010

Develop your leadership towards what you want to become, by entering into relationship with the defining authority that has the power to control the particular.

Finally, after several years, they met again. Miquel had just been named governor in the New Aragon, a new province, in which he had to know how to lead, while Don Diego de la Vega, his steady friend, became an exceptional swordsman, probably the best in the world.

Miquel had big plans, he dreamed of building a new world, based on justice and equity. However, all his dreams were shattered when, in the very night they met again, he was attacked by Colonel Huerta's assassins, a corrupt and unscrupulous man, who wanted to lead the New Aragon at all costs.

Diego did not have the time to save his friend, but before he gave his last breath, Diego swore to him that he would fulfill all the principles and ideals he believed in. So he housed his personality under a pseudonym: Zorro.

Leadership: Do you assume the compromise in determining the personality characteristics that you are handling, showing yourself limited and deficient precisely in what it means from the perspective of a widening of influence?

So said, so done. Just like a fine psychologist, using his friend's name and title, Diego declares himself governor, as soon as he arrives in New Aragon. And in order to remove any suspicion and to avoid any possible conspiracy for murder, he disguises as a very sensible, always stumbly and overly fearful and emotional man, displaying an unwanted clumsiness everywhere he went.

The thrill of the first dance. Just like a beginner dancer in passo doble who picks up his first and truly troublesome steps with a ridiculous clumsiness, and slowly, timidly and inattentively executes all the moves, Diego, wherever he would be, almost constantly, asks for precise directions, always in need of guidance, he moves people to laughter or tears through his uncontrolled and uncertain attitude, thus becoming for everyone at the Court a novice, incapable and uninteresting character.

Just as he well planned, Diego rather looks like a buffoon trying to entertain people, and under no circumstance, an avenger with his sword out. But, indirectly, this entire game was aimed at expanding its area of influence, Zorro first earned his reputation by exploiting the weakness he showed to the world, the by ensuring the condition of originality in imposing his own rules.

Leadership: Do you find yourself trapped within a fairly narrow space for handling your role?

If an action thinking and planning core is bombarded by a lot of difficult, but at the same time interesting constraints and challenges, the only way to cope is by locking yourself outside your safety zone. Or, in other words, by manifesting that high virtue named by the Romanian writer Nicolae Iorga: "the ability to get out of curfew".

Leadership can constitute only with great exceptions a model of solidarity and cooperation in a strongly competitive environment, if you are trapped within a fairly narrow space for handling your role. On the contrary, leadership rather seems reordered and newly refined over a varied context of situations and experiences, expressed through a thinking structure that places man in many instances.

The role you assume must be an extension of the need to not give up in the fight with yourself when there are imposed upon you these risk limits calculated by the rule: "it is easier to accept the wickedness of others, than it is to impose your kindness."

Leadership: How do you manifest your "particular" in the game of personality changes?

One of the leader's facets is that of "dancer-actor", getting into the role of he who leave his mark in a pleasant way, making easily noticed in the process of his own laws of operation.

Such a man uses the probability of "appearance" and the corresponding impact on the objectives, looking for balance in the absence of his limits, risking his life before an enormous power. The power to face an oppressive authority, with a negative connotation, called "predestination", more through the deep exploration of the „particular".

The particular is what remains after crossing an area populated with limits. Is the result of what you do with every step of the construction of new identities and new styles of leadership (based on jumps, turns, pirouettes, combination of skills, change of scenarios, complex schemes of action and hidden agendas). And it will depend to some extent to the special game in front of you: the game of personality changes.

Leadership is a mind and thinking game towards what you want to become, which you can skilfully enter into your book of life and accomplishments, where you are the main player.

The magician's dance expresses what you want to be in accordance with leadership, entering into relationship with a defining authority. This authority, coinciding with the degree of responsibility that you assume, must always give you obedience and, especially, have suspending or limiting power of others' access in your own space for progress on the path of self-transformation.

*** Note:** Zorro (1975)

Source: https://neculaifantanaru.com/en/the-magicians-dance.html

The Magician's Game

On November 07, 2010

Accelerate the progress of your influence, finding that unusual way to awaken the noblest feelings in people.

The Count of Monte Cristo promised his friend, Maximilien, that he will make him the happiest man in the world if the had the strength to wait a month. But Maximilien was firmly convinced that his beloved Valentine had died. Time passed and he had lost all hope to see her again. Nobody could give him back his happiness, not even the count. That's why he wanted to end his life. He only hoped for Monte Cristo to ease his death.

- Listen to me, Count, just like a man who speaks with his finger aiming to the ground and his eyes stretched skyward is listened to: I came here to die in the arms of a friend. You, Count, who gave me your word, will gently and tenderly lead me to the gates of death, isn't that right? I feel like I had reached the end of my road and I won't go further. You told me to wait and hope... You know what you did, you miserable and wise man? I waited for a month, meaning I suffered for a month ! I trusted you. I hoped ! I expected... what for? I don't know. Something unknown, absurd, foolish ! A wonder... Which one? Yes, I waited. But in vain. Only to prolong my agony.

Maximilien uttered these words with a burst of energy that made the Count startle. Monte Cristo got up, removed from a carefully locked closet a small silver case, which contained a greasy and half-solid substance. Then, with a silver spoon, he took a drop of that green substance and gave it to Maximilien.

Leadership: Can you demonstrate the obvious connection between the existence of forms of belief and forms of protest regarding the "inadmissible", offering the opportunity to open a path to everything that manifests itself in other ways of dealing with reality?

Slowly, without reluctance, Maximilien swallowed the mysterious substance that Monte Cristo gave him. An endless pain seized him. He felt as if he was dying. He dropped in the arm chair. A smooth heaviness sneaked into his veins. His languid eyes shut unwillingly: and yet, behind his eyelids, an image that he recognized was getting about, although he believed himself shrouded in darkness.

A sensational and explosive appearance. The Count opened a door. Instantly, a great light spread in the room. Maximilien then saw a very beautiful woman standing in the door. Like an angel, she walked towards him with her hands clasped and a smile on her lips. It was Valentine.

Then, the Count, clearly surprised by their joy, said to them :

- Without me, you would have both died. I render you to each other. From now on, you will no longer have to be separated as long as you both shall live. May God take account of these two lives I have saved.

Leadership: Can you demonstrate an impossible effect by conditioning the very creation of a situation-suggestion?

A situation-suggestion, which makes it easier to respond to requests of fiction, is based on the condition of a change of approach to reality in an experience that becomes unforgettable.

A true magician manages, paradoxically, by his magical power, to move people to the bottom of their beings. He manages to awaken in them, in a very special manner, strong feelings of joy and happiness. He manages to produce some beneficial, unexpected effects on them.

In order to become a consummate leader, you must give the impression that you are a magician, to become a person who has the power to accomplish the impossible, a person who, with a remarkable artistic subtlety, with a spectacular directorial subtlety, worthy of a great psychologist, manages to demonstrate an impossible effect. So that people would feel a sense of relief, a real and uplifting relief.

As a leader, you must be ready to release people of any burden, to enlighten them, to comfort their every pain, to heal all their wounds, if possible. You have to be interested in each of them and convey them a tremendous hope. The more the effect you produced on them is surprisingly and extraordinarily accomplished, the more profound their feeling of happiness will be.

Every time a magician creates an illusion, he brings the show to the climax, so people then become fully impressed. He is able to arouse in people a whirlwind of emotions – a trait characteristic to a magician, to seduce them through causing them to grant him an incredible value, thus making himself a glorious title.

Leadership: Do things begin to take life around you, convinced that life has value only if you serve a higher cause?

A leader always plays a big role. He often plays the role of the magician, who must prove his power and emphasize all his qualities, appealing to stunning, miraculous effects. But he especially must prove that, following him, anything is possible and that his presence is necessary -because he has a positive influence.

Things start to come alive with a leader. You can also be a "Monte Cristo" and render people the state of joy in a very special manner, help them live fully positive, uplifting feelings, and they, as a reward, confident of your abilities, your superiority and feeling the love you share them, may lift their hearts towards you.

Just like a magician, a leader, through his style or manner of solving problems, will manage to arouse people's emotions, to awaken them feelings.

A higher cause that you serve must be regarded as a reservoir of accumulated knowledge, because it allows you to accurately reconstruct the sequences of the past and use them in situations where you're at the limit.

The Magician's Game, which takes place on a higher plane, inspires you, makes you live. In the game the magician creates, you can see his talent and how much heart he puts into his shows.

A leader's "game" is much alike that of a magician's. It's based on trust and emotional strength, but also on strategy. And strategies mustn't be left for chance, for they will cause confusion and bewilderment.

* **Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

The Magician's Supremacy

On August 08, 2010

Impose to people your ideas and beliefs, without creating a disharmony between the root-model of your leadership and the model of personality that you want to highlight.

The emotion felt that night can never be erased from my memory. I was scared in that dark chamber; I felt a fear of death inside me. On the stage, through the gray smoke, you could only see the magician's silhouette, dressed in a black robe. When I took a better look at him, I saw he was wearing a mask that only covered half of his face, black as well – a mask of anguish or joy, which was haunted indiscriminately either by smiles, grins of pain, intense joy, either by a wave of melancholy. Faces created by his own emotions, his own free will, his own laws.

I tried to see his eyes through the mask, that mask of appearance. I could argue with anyone who would have said that his face was happy, sad or angry. Everything realistic and rational about him was overshadowed, deliberately hidden. He was the king of the show, the meeting point of all mysteries, and the mask helped him conceal reality. I was convinced that it was something fictional, that he created his own unreal world. I could look at him, but I could not guess his thoughts.

At a certain moment, the magician uttered aloud, on a firm, stern tone, some strange, obscure words. I was listening. He spoke very rarely, but his mysterious words, through the silence, stirred me harder than all the rest. Through the multitude of words he uttered, some sounded louder. Then I felt that the room became even darker. He spoke like a judge of the highest authority who, without justifying his sentence, condemned to death those who have violated the laws of existence. Or like a madman who boldly put into his head to change these laws.

Leadership: Does the understanding of your role in a moment of great tension change definitively along with the succession of possession acts of the real?

His figure constantly kept coming back under various looks. In every show, another mask, another role, another scenario. He sometimes wanted to look happy, sometimes sad, sometimes funny, sometimes tragic, but, most of the times, terrifying. I remember that, at the beginning of that show, in order to cause the feeling of fear, he created a shocking "picture", recalling the frightful way in which Jupiter shot down the titans rebelled against his rule, crushing them under the mountains. Then, he did his relatively scary trick, the one with the knives.

But what was actually hiding under his masks, what seemed to be a fake identity, was nothing but a disguised ambition, heading towards higher interests, known only by him. And for this, he applied a single way of thinking, the same in each show. Where can I win? Where can I lose? What are the best tricks and what are the weakest? What more does the public want? Like any true magician, he had his own testing and control tool, which helped him clearly and measurably improve his results.

Leadership: Do you identify your authenticity in a disguised ambition that reaches towards an understanding extended beyond the meeting point of all enigmas?

Although the support of the practical value resulted from the elements of the science you personally represent is impressive, it's no less easier to prove. A scientific approach is, in fact, not connected, either with the combination of elements it contains, or with the certainty

it offers, but with their inspirational equivalent, with that organized assembly of abstractions, unknowns, causative concepts by which the ideal of an ace is achieved in a field.

To be an ace in the magic field means to continue existing, even if nobody sees you, yet to be the center of attention. To be an ace means to be aware you're hiding everything realistic and rational, with the purpose of reaching a plenitude of meaning for the newly created image you want to represent.

The meeting point of all enigmas, bearing in mind a movement that repeats itself differently in an abundance of effects accompanied and rhythmically intersected by an entirely original script, derives from a whole set of rules, patterns, schemes to create seductive realities by conjugation calculated between erudition, intuition and interpretative force, due to the necessity of representing arbitrary relations between different objects, phenomena and manifestations, respectively the interconnections between them.

This too is some kind of esoteric wisdom that still needs to be chiseled in order to strengthen the mysterious bridge between your true identity and the characters you interpret. Decisive, above all else, is the confusing overthrow of the reference points you use to divert the attention of those around.

The people who know to reinvent themselves are guided by the following perception: „Beyond the role, there's you". This connection between more realities, characters, transfigurations, has a deep adherence which would make variations, from an organizational point of view around a fundamental valuable idea, in the value of what you discover when you are no more your true self. Ideas like „man can hide from a lot of things, but not from himself."

You are valuable not as much for knowing how to juggle behaviors and attitudes, but for managing to distinguish what is important from what is secondary, what is inherent from what is alien to yourself.

Authenticity is the value gained by the experiential union of the challenge of reinventing yourself and of the novelty emerging from the desire to continuously produce the reality with which you operate and the events you are experiencing.

The fantastic rise of a leader. In order to increase your power of influence, you must be, in some respects, a magician, to create your own magic show, which you should lead mostly by yourself. You must own that force which influences people; to create a bridge between your soul and theirs, a bridge between fantasy and reality, a bridge through which you can always win them by your side. The ability to masterly project your beliefs and wishes to those around you is crucial in your success as a leader.

Even so, people must see in order to believe. If you appear under several identities in the show you are performing, people will never know what to believe. Always assuming a new expression, a new physiognomy, a new identity in order to appear someone else in the eyes of others and be believed will not bring you success in leadership. At least not for a long time.

The mask you are wearing represents the face that you are showing to the world at any moment. If you show to people an inappropriate face or one that does not meet their wishes, they will no longer be able to distinguish the unreal from the real, yet more the unreal will begin to seem more real to them. Do you have that fantastic ability to shape and continually produce the reality you are facing?

Just as the duty of an arbitrator is to require compliance with the regulation in his letter and spirit, so it is up to your duty to require from people specific ideas and beliefs in your letter and spirit, without creating a disharmony between the root-model of your leadership and the model of personality that you want to highlight.

Before building and spreading magic, try to consider the effect of a state of temporary inhibition due to the altering of reality.

For, as somebody else mentioned on the internet: "Inhibition is often a barrier in the face of the artistic act. Gestures can be uncontrollable, mimic and body language can be ridiculous and uncontrollable."

Conclusion: The supremacy of the leader is similar to the one of a skilled magician, wearing "the appropriate mask" in the appropriate situations. However, this does not mean playing and creating transitory illusions because, in the best case, you will not be credible, and in the worst, you will be considered a shammer, which will be immediately removed from his position as a leader or even from within the collective.

Do you put the appropriate mask in the appropriate circumstances? Are they providing to you a more power of influence? Do you have the power to inspire confidence in people always falsifying the reality? Are you willing to pay the price of the art to lead, always highlighting your true character? Are you a master on all and above all only when you have all the aces in your sleeve?

Are you continuously striving to improve yourself and to you use your full potential of an empathic person who always communicates his feelings? Or you have self-disciplined yourself to influence people through the lack of empathy, hiding your true nature?

Source: https://neculaifantanaru.com/en/the-magicians-supremacy.html

The Magician's Triumph

On December 31, 2009

Take full advantage of your potential of leadership, without getting away from reality that others perceive.

The show was almost ending. The light that bathed the stage became blood-red, and started to lose more and more of its intensity. I knew something big was about to happen. The drums quieted down their beats. A deathlike silence spread into the bumper. Furthermore, an inscrutable, thick gloom. The audience was struck with a well-pleasing fear.

Suddenly, there were heard steps. Somewhere in the left of the stage, a vague shadow was spotted, slightly changing its position. In the next moment, I thought it could be only him, the creator of illusions. I was right. The magician came out again in a special suit, wearing a mask, emanating a special touch and creating a very mysterious atmosphere. After getting at the centre of the stage, he said some strange words on a pompous tone: "Acta est fabula ! " He actually wanted to say: *"The play was staged. I decided to show you who I am."*

He quietly got near the spectators. He was staring in the dark, like everything was normal, like he could clearly distinguish everybody. I started to believe that, finally I would have the chance to find out what lies under his mask.

Leadership: Do you always take advantage from your craft in terms of interpreting a role that represents you in an editing type image?

The magician was preparing to take off the mask of his face. Everybody was stunned by his decision to reveal himself, to show us his true face, especially since at his previous performances he promised solemnly that never and no one will ever find out what lies behind the mask, the one who he really is. The magician sheltered a lot of deepness and, behind his lovely Venetian style mask, his real force most certainly nestled. The mystery he shed was creating a strange sensation both on me and on the other viewers.

The truth behind the truth. The long-awaited moment arrived. The magician took off his mask. However, great was our surprise when we noticed that behind that mask, there was another mask. Once more, another game, another challenge, another mystery. Awakened from an illusion, we gave ourselves up to another one. Only then I realized nobody would be able to control reality better than him, the Magician, The Creator of illusions. As the main performer of the show, he is entitled to make us accept his own reality. A reality that, like it or not, even if we do not understand it, we must all, by all means, to accept it.

And then I also realized that by no means, a faultless magician would never take off his masks, which he always wears in his shows, but he will always maintain his mystery in order to maintain and increase everyone's curiosity, because his persuasiveness and dominance would linger in his shows. Mystery is the factor that will always be persistent in his performances. It would have clearly been a recklessness to reveal his true identity.

Here lies the triumph of a magician, in the mystery he hides and leaves behind him. In his symbols, in the illusions he creates, in his unknown identity, and especially his secret, strongly guarded tricks.

An "editing" type image is adjacent to the entrance to a world that does not belong to any of

the spectators, it is a great summary of intrigue often fraught with the tension of possible unanswered questions, keeping the audience suspenseful through the scenario conceived at the limit between the real and the fantastic. The magician is a man who knows how to turn into a character that has never existed, mysterious and at the same time feared.

Authenticity means to properly mark the moment of high expressive load through an artistic act called "alternating between the rigorous display of an effect of something unreal and the effect of a completely unknown reality".

What matters in leadership, in terms of size of values and functional parameters, is the relevant aspect of the composition it is "manufactured" from. A composition that would fit as well as possible the basic elements: approach, maintaining attention, removing risks, systematic thinking and depth in the message sent. To these elements, we also add the appeal of those evaluating you as factor of modeling and maintaining the harmonizing effect.

The evaluators, people who test your actions and assess extremely well your qualification and value, especially retain the superficial aspects which do not reflect performance, or the profound aspects, that arouse interest, differentiating yourself from other candidates to leadership. They remember the gestures and attitudes that help increase your ranking and reputation, attributing your leadership a special significance or labeling it as a show of bad taste.

But nothing from the irresistible charm that makes you admired, nothing from the unique experience that comes from the impact with true art can clearly identify you as a master, from the impact with your own creation which can be assigned ideal qualities cannot be obtained on a level with a rudimentary copy made on an industrial scale.

Like magic, leadership imposes a different reality that strongly envelops people, inducing them a certain state of mind, tempting them to fall into a certain dependency. Otherwise, they will come to refer to the art you make through an altered copy when it comes to its content.

Leadership can be seen as a magic that is only waiting for you to discover it. It can be regarded as a single product made in limited series. And if you want your leadership not to appear as degenerate or harmful, you must accept "orders" only for customized products according to people's desires and needs. You must create a unique show, to come closer to an art employed to serve as an unavoidable benchmark than an exact science that has no affinity with people's interests and desired pattern.

Leadership: Do you persuade people to see things in their true extent or as you wish to see them?

A great leader knows he could own absolute power only if he could manage to control the reality around him. And if he fails, he must convince people that he is the one controlling it. Totally. A leader can impose his supremacy only if he is able to cause people to believe he owns the absolute control on every situation. On all the events, desired or not. On every change. At any time. The people he leads must see things not in their true nature, but rather at his choice.

If people believe in him and follow him, then he could call himself, in all reason, a great leader. Because only a great leader can manage his subordinates: through unprecedented ideas and views, a win-win attitude, very clear argumentations, encouraging speeches, personal style, new approaches, his unique and viable vision.

A leader shares common beliefs with a magician, but is different from him because he does not create illusions, but stands upon reality and practical examples. From the perspective of a "viewer", of a man uninvolved in the work of a leader, he can be regarded, in a simplistic manner, as a magician. And "the magician's triumph" hides a lot of work, ability, qualification and professionalism, as well as well kept secrets.

Take full advantage of your potential of leadership, without getting away from reality that others perceive.

Leadership is the magic born of a reality that is sometimes so difficult for us to accept.

Source: https://neculaifantanaru.com/en/the-magicians-triumph.html

The Magnificent Transfer Of Personality Of The Artists Of Genius

On December 24, 2012

Stage a performance of big-time leadership, without losing of sight who you really are.

It was a kind of manifestation of his will, more and more fertile, an excrescence in his functioning area, a strong pivot that penetrated indistinctly, deep and thoroughly in the deepest fibers of his being. An Alter-Ego, a triggering element, a great appropriation, an absolute detachment of any connection with the known interpretations of reality and acceptability, meant to initiate his magnificent transformation, gave him the impetus to achieve the high and difficult standards of Gattaca.

- I, Jerome Morrow was not destined to be the second on the podium. With everything I had, I was still in second place. I ! How can you imagine that you will succeed, you, Vincent Freeman? exclaimed the cripple from the wheelchair.

These shocking words, still accompanied by a shred of sense, were enough to cause an earthquake, but one that really shook the whole Vincent's fabric of support, the hardly accessible cave where hibernated soundless the most valuable attributes. An acceleration of rhythm, as an amplification of the blood flow in a cerebral vessel.

Through a renewal of the spirit, through a transfer of personality, through a short-term lending of the most subtle qualities - but crucial, Vincent, the man who was destined to fail, takes the place of Jerome.

However, the crust covering his inner lava was hard to crack. In a barely perceptible extent, the beginner proved to be essentially the imitator, not and an original, not a clever innovator that cuts his path through the crowd, continuing to be step by step ahead of other competitors. *Fiat voluntas tua, Deus Meus !*

Leadership: Do you negotiate your winning posture under the impression of a mirror image as coming from experiencing a unique moment of creating an unexpected authority built under the pressure of a reality that is almost impossible to change?

To live your miracle, to reach your goal by being someone else, calling on the set of qualities that characterize your desire, your sense of superiority, is a true renaissance in the will, faith and harmony. An alter ego opposite to the visible one. However, a false transposition by which you hope to become *une autre personne*, is nothing else but a travesty, and not at all a metamorphosis.

However, this constraint in the combination with an Alter Ego, in certain circumstances, it may prove to be the huge secret of victory, through a conversion of the personality !

The thundering show of the transvestites. A double play, two main actors, shining one and the same through a grand conquest of something proper, of the whole human universe. Firmly established – in a genius way - in a single role, of exception: "The Magician".

Like some enthusiasts of the new, of discovery, of unconventional, of adrenaline, the two winners rips through spirit and deed, the fragile shell of an imposed identity, which will bestow decisively the content, full of stimulant substance, in a hostile environment.

Vincent Freeman reaches through Jerome Morrow, a first-class navigator, a kind of Robur on board of a Ėpouvante, faced with an impossible mission, overcoming the unknown. Being forced to take advantage of every lucky circumstance, in order to rise up to the upper layers of his own Ego. An artist of the wand - of the spirit, of polishing the personality. And of the effect that colors life.

Leadership: Can you play a double role in the same play without sacrificing the quality of offering the actor what is his, in the sense of a value given to the direct relationship between two characters with the same affinities, but with different life stories?

In turn, Jerome Morrow reach through Vincent Freeman a gold medal winner, reconditioning the essential power of his being, shedding the limits, violating the harsh conditions imposed by the life's fierce court of law. An artist par excellence, a high-class magician whose magnificent trick thunderstruck his toughest fan, but also the most undeserved: relentless destiny.

Does something mechanical pushes you with determination, constraining, beyond the limits accepted by society? Are you trying to divert the harsh laws that govern life? For what purpose? Is it for the purpose of the success to be better than you have been given?

The excellence in leadership involves the willingness to induce beneficial changes in your own "Ego" in the way of thinking and action. And presupposes the exacerbation of your own claims across the proposed "terminus point" but also the ongoing assessment of the effects of these transformations. The difficult access to that world which the leader, the artist within you, it creates, without being disturbed by reality.

To play a dual role in a play, in which the script is written by the hostile hand of fate, means to risk losing yourself on the accords of a choreography that represent you in a typically vulnerable position, with some weaknesses: you become one with the character you only understood at the end.

A beneficial change, a step ahead towards the much desired excellence, concomitantly a heavy and a categorical self-abandonment, cold and hard as a millstone, it is rarely possible. Only you know what and how much you can carry in the back, only you know by what you hit bearing the burden of a decisive transformation. Just as the lyrics from "Concrete Angel" of Martina McBride tell: *"It's hard to see the pain behind the mask / Bearing the burden of a secret storm. / Sometimes she wishes she was never born."*

Conscience always requires you to remember the limits you hold within yourself, consistent with the prerequisites of obtaining a final that is not always the one you want.

Do you have the courage to change your identity, to renew your spirit through a transfer of personality? But the question that may arise in some hearts is: "How long could you remain someone else than who you really are?"

Like an illusionist who transforms his magic in a unique way, many times the man heading towards success turns his creative energies into a highly effective way, then uniting them into a single point and heading straight to that point, without looking neither to the right nor left.

But an alter ego opposite to the visible one, a false metamorphosis by which he loses himself. Obtaining an appearance of being someone else, means nothing but a travesty of short term, an incredible journey into an adventure where the reality and magic merges, and

whose stake is your own Ego.

How will you cope when you will reach the proposed "terminus point", as a ratio of forces between inputs and outputs?

The battle is fought between the two sides, between the two forces of energy, of which result depends the survival of your own "Ego". Your ability to become one with your consciousness, the exclusive opportunity to get access to the essence of your own self, to the truth of your being, to what is sustainable, depends on how you handle it when you reach the proposed "terminus point".

Will its touch be sufficient to produce a spiritual "cleaning" a new dimensioning of the horizons, a clarification of your own needs?

For once you have reached the top of the mountain, by detour ways, there is no other direction than downwards, following exactly the same ways. You cannot do anything but to strive descending. And the descent is always more difficult than the ascent, and it is even more difficult the more you fight against the transformation – to the return to who you really are. The more you oppose resistance to the reality of being who you really are, the more you risk descending even harder, and the more exists the risk of you losing yourself completely.

Input is the lucky number promising success in the implementation of plans, highlighted by two qualities: courage and determination. Output is your reaction to achieving the goal, it is the main purpose of the personal approach to the "particular context of a cause that conscience absolves of any blame".

The true measure of the talent of being an artist is the recognition of a finality that ends an existence marked by an exception, in which man finally sees his dream fulfilled through the eyes of a character played with great devotion.

The magnificent transfer of personality of the artists of genius highlights the constant struggle in order to increase your performance. A mystery of the excellence, an impulse of success, but a necessary right or a sin?

Know your limits, know your potential, and do not soar into an adventure in which you must fight the impossible unless you are made of a hard and a highly elastic material. The magnificent metamorphosis of your personality belongs only to the artists of genius, not to the dilettante ones.

For from the hard won success, labored with so much sacrifice and hope, and from the long-awaited victory, necessary to obtain excellence, may be born not only satisfaction, but also guilt, regret and pain, or desperation of wanting to be someone else than what you are and what you can be.

And, paraphrasing a famous writer, nothing withers quicker the heart of a man, than the loss of his true identity in the battle with the invincible superiority of fate, this supreme power of all time, which sometimes is defeated by an artist and by thousands of times is kneaded by life.

*** Note:** "Gattaca (1997)"

Source: https://neculaifantanaru.com/en/the-magnificent-transfer-of-personality-of-the-artists-of-ge

The Maintenance Work

On February 15, 2011

The person who is about to make a professional change must choose the option "be in control of yourself" long before he places himself first and foremost in his vision of the future.

When I was little, my rich father gave me a children's book called *Stone Soup*, written in 1947 by Marcia Brown and still available in major bookstores. He instructed me to read this book so that I could begin my apprenticeship as a business leader.

My rich father used to tell me: *"The quality of being a leader is the ability to bring out the best in people."*Consequently, he passed on to me the skills needed to be successful in business, financial literacy, marketing, sales, accounting, administration, production and negotiation, each time emphasizing the idea of learning how to work with people and how to lead them. My rich father always said: *"Practical business knowledge is easy... the hard part is working with people."*

As a reminder, I still read *Stone Soup*to this day because I tend to act like a tyrant, not a leader, when things don't go my way. * (Robert T. Kiyosaki - Money Dial)

Leadership: Can you respond to a broader context of change that accelerates the expansion of your consciousness into an area of decision-making power without prioritizing yourself and your business?

The maintenance of leadership can be put into account of the responsiveness against life requirements and responsiveness to the requirements related to the greatness to actively support the development of other people. This work can be consolidated from the elevation of the experience of a perpetual innovator who brings in the middle of the action the tint of an atmosphere that strengthens the other people's pride to belong to a higher world in a legendary movie.

Because, beyond the justice of any judgments that is the constant need of support and assistance, in the string of hierarchical promotion, putting into service the opportunities for affirmation. That's why Robert T. Kiyosaki used to focus on the "spending column" he had to do to get to a higher place in his career, because his main concern was (at first) the image, the option to make himself noticed, instead of making sure he is liked. In short, beyond the image you aspire to, you have to give your loved ones your desire to develop and become, day by day, the best version of yourself.

Solidarity is a question of the expansion of their conscience up to where you can discover more and more things about you, up to where reverse the tendency of isolation thrown by the involvement in a new business project. And reaching unity.

Leadership: Does your concern for higher performance fit in a broader context of focusing on self-satisfaction activities, without taking into account the "payment" of a performance that compensates for your deficiencies or shortcomings in real time?

Human personality is required to be addressed as an unrepeatable unit among intellectual traits that are found in unbreakable bond with the concrete situation of fronts on which she fights, coupled with the ability to make decisions and assess their impact. A front of denying

realities manipulated by foreign forces, an opening of frustration of being dependent on a particular context, a front of the desire to put value in their work and opening the freedom to be dependent on someone else.

You undermine your authority yourself if you fail to respond to the broader context of their own conscience of accelerating expansion into a power of decision area. You must not lose any front, but shine on each of them. If you do not want the leadership to gain valence of decoration, then prove the others that they cannot compete with you on any front, you're a winner in any confrontation.

Determinism is manifested as much more complex in those situations of concern, dependent on the will of others to size the level of influence, when you need to expand in one way or another your performance limits, especially the experience in a field – that you instinctively realize it is unique, unpredictable.

The payment that you have to pay to ensure a benefit that is able to compensate in time for the deficiencies or endowments that you lack, is that self-awareness, that seed that is inexpressible in words, but unchanged throughout life, undertaken by your beliefs about generosity and fairness.

The Maintenance Work is about being honest with yourself when you know you've gone overboard, and you owe it to your conscience to get things right. It is a competition with yourself that you win when you know yourself better through your experiences. It is the relationship you establish with yourself before you get involved in working with the people around you.

Source: https://neculaifantanaru.com/en/the-maintenance.html

The Major Result Of Eisenstein's Creation

On August 24, 2014

Use your creative experience in as objective a way as possible, so you can solve the compositional problems of leadership.

The major result of Serghei Eisenstein's creation in "Nevski" remains, obviously, the unity of audio-visual image. In this film, the artist solved a difficult compositional problem, then finding, on its basis, theoretical, the key for the calculated tuning of the musical band with the image band. The horizontality of continuity in music or image, is now tuned vertically as well, by the simultaneity of musical-visual coincidences.

*Eisenstein discovers the method of constructing audio-visual correspondences which he will analyze with priority and will describe it in detail, using for this purpose exactly the experience from the film "Alexandr Nevski". In calculations and schematics drawn with mathematical meticulousness, Eisenstein discovers perfect coincidences, frame by frame and measure by measure, between the visual element and the auditory one. **

Leadership: Can you value the unity of an image that perfectly integrates into a directorial imagination framework, taking as a point of reference the idea of the simultaneity of coincidences between the plans of approach to the artistic act?

Analyzing the proportion between the resources of knowledge and experience, very accessible for the production of a transition towards a new model of leadership, which you can use to achieve a good promotion of your personal vision (and taking into consideration the wealth of ways of tackling it), you can estimate the cumulative effect of change on a professional level. Therefore, the major result of integration approaches of creation in an absolute perfection, worthy of envy, under the action of another proportion between ideality and objectivity, represents a win in the field of productivity, but also a raising of the quality level of your evolution.

The creative experience of a director is closely related to the image he associates with the film script, but in such a way as to convey the continuity of the story with which he himself identifies.

In this case, there is a need for a certain ordering of the compositional material (facts, experiences, events, decorations, costumes, roles, incredible dialogues, realistic characters), but especially a certain amount of time and an imagery sequence to produce the ultimate effect, as explosive as possible. The idea of the simultaneity of coincidences between the plans of approach to the artistic act serves to choose the material that the artist has the freedom to use as he thinks fit, with the condition of studying the character of life and pouring it into the skin of a character full of vitality.

And if we think that the plans of approach to the artistic act are about visuality, symbolism, language, decor, story, and musical background, then the director would be delighted to see everything through a single pair of eyes that perceives everything from outside the illusion that the character sees it as being real due to coincidences between the unfolding of events at the external level and the internal psychic evolutions.

Does your leadership show the advantage of an "entry resistance" that can produces continuity in the process of exploiting creation, in order to obtain compositional benefits?

If you want to measure the progress of personal achievements, performing the analysis of all forms of expression through creation, first measure the pulse of your experience of transition towards certain higher quality standards. Leadership is like a quality amplifier, having the advantage of an "entry resistance" that produces continuity in the process of exploiting creation, through a dynamic of concerns for art and its approaches given by the development of science.

"Entry resistance" supports all those operations of addition, processing, blending, transformation of creative elements (and their eventual correction), performed under the competent guidance of a promoter of science, which do not contradict the functioning conventions of leadership. In this case, leadership, materialized by more solidarity towards the act of creation and by the firm rejection of any prejudices, becomes an indicator of continuity in the rhythm and the whole process of crystallization of a language, character, decor, a role, a vision, a storyline, which are the subject of the artist's claim to rise above the everyday "prose", above the worldly hassle.

Just as a filmmaker discovers perfect coincidences, frame by frame and measure by measure, between the visual element and the auditory one, so too does a mediator of science confers significant facets to his own creation through a blending of experience and know-how. But especially through the method of constructing correspondences between the content of ideas and the effect of using them in the framework of research and training activities.

Leadership is the manifestation of the ability to integrate into the role of a character seen in a "stop-frame" image thought through the perception of perfect coincidence between visual and conceptual, in the evolution of the relationship between what you see on screen and your own life.

The Major Result Of Eisenstein's Creation represents the logical consequence of using experience and development of knowledge in the field, serving both as an instrument of assessing progress, and an instrument of promoting your own identity.

Evolution, by the continuous chiseling of the capacities of integrating thought in the field that defines you, depends on the level you experience – beginner, intermediate or advanced – when you upgrade the facilities of science, used for continuing the effect of domination over processing variants of personal creation.

A field that needs development, such as leadership, will benefit from a high level of orientation through the results obtained due to transitioning creation to a new stage of adaptation, superior to the prior, by the simultaneity of coincidences between its elements of content.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-major-result-of-eisenstein-s-creation.html

The Maker Who Rearranges The Inner World Resources

On August 08, 2013

Promote the authentic character of your own discoveries, establishing a tight bond between the elements of value that support the evolution of your knowledge.

I was living with the results of that extreme experience which made me do laudable efforts for my progress. What I used to appreciate the most was the authentic character of unusual discoveries, through which I succeeded in establishing a connection between past, present and future. And, with an exigency specific to a consumer of science, I was accessing it whenever the imperious need to satisfy my lust for knowledge appeared.

Placed at exactly the right place to make a new beginning blossom, the constant which I managed to identify through my own relation with the great world, represented a set of truths that could be grasped and understood only by the physical mind. However, this was found in the core of all human doings and actions.

And this constant was modified at a fundamental level by the preferential setting of a tight bond between valuable elements, with similar traits, optimized for a certain applicability or for a certain type of development and control. It took some time for me to clarify everything, and position myself in relation with the new reality.

Should I have been concerned by the unique factor of material mutations that favored the changing of values and judgements, exerting a variable pressure upon my conscience, deforming in a great deal the truths with which I battled in my imagination and with those that I was indoctrinated with?

Leadership: Can you dedicate yourself to a creation that forces you to revise your whole life to make sense of a notion or concept, without causing a continuous alteration of your defining functional characteristics?

Inevitably, the complexity of my creation brought with itself apparent contradictions, offering me a completely new experience, an exciting and intense one. From a witness of all the ages of the world I transformed into a maker of my inner world's resources relocation. The concept that my life brought to me was: "Push Up Challenge", that is, I had to learn to combine improvisations of all kinds, signs and interpretations, ideas from nowhere, artifacts of expression and logic, so as to meet the profile of an artist of semiotics who knows how to introduce order in chaos, a balance between unbalanced forces.

Prometheus stole fire from heaven to ensoul man he created, same as God, from the clay of the earth. And the fire from the sky, the force that exceeded the limits of understanding, the energy that I myself accessed by transforming the conscience, through a tiring and continuous focalization of the mind towards everything that was uplifting and sublime, was capable of penetrating the unknown. It could give life to matter, impel me and change my potential.

Be it the rising or the falls of the intensity of the force which connected me to a source of unstabilized inspiration, often helped me discover a new territory of the real, causing a continuous alteration of my defining functional characteristics. These characteristics, which were to be seen as challenges to be overcome, were: curiosity, intuition, vision, abundance of information, the ability to do things differently, the ability to think in-depth and productively.

So as not to disappoint myself by my coming closer to that unknowns of the world, I had to find the integration formula in a phase of development that was not at my imaginary power's discretion. One that could stop the act of constructing the new which made to exist that reality mildly perceived in its essence. In this manner I risked going too deep into "memories from the future", losing myself and staying there.

Are you interested in establishing a better connection with the area called "over the line", or do you keep to traditional methods of building the fundamentals of leadership?

Can you rearrange your inner world so that you don't slip into the unreal? Do you lean towards the highest knowledge? Are you able to establish a connection between past, present and future? Are you at risk of going too deep into "memories from the future", losing yourself and staying there? Under which conditions are you required to stop the process of building the new?

Lacking the depth of thought is the individual that seeks with all his will, in a tendency of blazing ascension, to create new "territorial" structures, that could better outline as time goes on, as spaces of alternative formation and development, that place situated beyond the border with what is possible, beyond its real limits.

On the other hand, I'd congratulate him for daring, supported by an excellent training, visibility and intuition, to broaden his territory of understanding, of imagination and inventiveness, offering a particular color to his science. Analyzing his efficient and tenacious way of operating, focusing our attention on his attributions of controlling and directing science towards outlining and defining the fundamentals of his entire creation, my grade for him would be 10+.

The foundation of leadership that honors a modern concept of semiotics is a reflection on the science of thinking through hard work of meanings and interpretations drawn from the memory of "happenings" and "coincidences" that facilitate the expression of ideas linked in a certain order.

He is approaching leadership through his duty as an explorer who seeks deep inside treasures through the very twisted maze of changes and trends in the plan of adapting science to the increasing complexity of thinking that tends to divide things into separate entities. This "user" of science can more easily create his art from that permanence of thinking in action. This stops the alteration of its defining functional characteristics, establishing a better connection with the area called "over the line".

The line is the demarcation point between the new directions of valorizing the discoveries made, materializing the real efforts to integrate them into the evolution of science, and that power of transformation of the consciousness in a parallel reality.

Can you implement new rules in leadership by introducing new entries in an area far too dominated by the new?

In order to establish if the individual is the protagonist of quality leadership we have to take into account the way in which he promotes the authentic character of his discoveries. And we have to establish a tight bond between the valuable elements that support the evolution of his science.

We must also take into account his own version of truths to which he sizes up to in this whole process of becoming, but also to his own vision regarding the reformation of the future

through means of science, towards creating a specific design for this world to which he is invited to offer his contribution.

Make sure you can answer "Yes" to everything regarding the act of creation. But make an effort to integrate a formula of control in your leadership that is not at the discretion of your imaginary power. If you want to implement new leadership rules, try to introduce new entries in the area dominated by the new.

The first rule in leadership: Do not halt the activity of constructing "the new" that makes that reality so little perceived by other people. Be careful, though, not to let yourself sink too deep into the unreal, to get lost and stay there.

The Second Rule In Leadership: *"The artist is not satisfied with the inferior order of automatisms, but creates with a considerable effort a living order, his own, seeing through his expression and logic some relation between genius and madness." (Liviu Rusu)*

A promoter of the new, who creates apparent contradictions by increasing the complexity of his creation, can gain a completely new experience, an exciting and intense one, confirming his readiness to subordinate to a request that is unilaterally orienting his knowledge conduct, to a self-assessment that can be found at the confluence between genuine personality and the personality projected into the background of an intangible asset called Utopia.

This is why it is important and useful for leadership the capacity to distinguish between the truth which you impose on yourself to force, and the fiction that you assume through the act of discovery-creation. The character and particularities of your science must size up to the leadership that shows veracity and safe functioning.

An area too much dominated by novelty is like the process of finding a quite logical order where others see only a heap of information, knowledge, empirical formulas, connections, contradictions or uncertainties.

The Maker Who Rearranges The Inner World Resources is the man who lives with the results of his personal redefining experience, having as impulse in gaining power that leadership based on innovative ideas and practical applicability. In order for it to have an outstanding impact on its supporters, this leadership must be credible. It also has its limits.

Slipping into the impossible and unbelievable will have opposite effects. *"The sleep of reason produces monsters",* said Spanish painter Francisco Goya. And, like this, the sleep full of phantasmagorical and unreal dreams creates favourable conditions for the beginning of the end in leadership.

Source: https://neculaifantanaru.com/en/the-maker-who-rearranges-the-inner-world-resources.html

The Man And His Deed (II)

On July 20, 2015

Put into service the option of leadership of giving a new measure to the expression of existence and vision, stabilizing the borders between authentic and imaginary.

My words, translated through the relationship with the space of a moment prolonged infinitely, seemed to measure the distance between the real man and some imaginary man downed from the height of subjective expression, but treated with an emotional approach.

For this reason, the trajectory of the man described scientifically, confirmed by an experience that honored the projection of a force of lateral knowledge, amidst a crowd of dependencies at the same time considered as being parts of a reality contained in the outline of an eternal future presence, seemed to draw a separating boundary between me and my deeds.

Of this presence, circumscribed to a reason of whose verdict depended its salvation or destruction, to which was added the obedience full of dignity towards my creation, as if ripped from a surrealist scenario, could be said that it was characterized by the same tendency of accepting truths captured by French historian Hippolyte Taine. If those expressed by his judgment were confirmed by my experience, fiction became, in the positive sense of an extension of creative potential, a sort of induction that magnetized the content of what I was transmitting with an unstoppable energy.

Leadership involves seeing beyond imperfections and cherishing the part of justice and happiness that survives the inner storm, celebrating the nobility of your resilient nature in the face of chaos.

Read carefully what Taine wrote: *"The truth is that in the world there is a measure of good, which seems high if we compare it with a smaller one. And, small, if we compare it with a bigger one, and that in itself, as any amount, is neither big nor small. Thus, you find that man is miserable and evil because in the bottom of your soul you keep an image of a happy and righteous life, and because, by comparing your life with that image, you see by how many steps it is inferior to it.*

But if you consider the chaotic game of imagination and desires, a necessary conflict between will and things, then you will admire the part of justice and happiness that survives this storm and you will praise the nobility of human nature which, amidst so many unleashed and blind forces, maintains and generates reason and virtue."

Leadership: Can you make a comparison between the scientific act and the image of life, based on the observation that you are an answer to what happens between these two?

Directly, what made me understand creation, in its very composition, as a variation of what represented me as a man found between truth and imagination, maintaining and generating reason and virtue, was the measure enhanced by good and evil, felt as a kind of energy storage that could trigger enlightenment.

My deed was based entirely on the complete differentiation of features adopted in one form or another, and not only in the case of the construction of linking forces between the real and imaginary, but rather in favor of adherence to the truth they revealed.

Glimpsing the existence of links between the phenomena that make up the particular and customizes the relationships that shape the general, preached through creativity and the quality of the artistic act, a richness of expressions and conceptions that leadership manages to identify as a material of finishing your version of evolution and evaluation can be obtained.

What you are in regard to the "good" and "bad" parameters, between kitsch and authentic, can be transmitted as information, but subtler to the extent in which they meet the requirements of your inner world.

Leadership: Is any update you do in the name of your authenticity automatically saved in a new version of the dialogue between the created illusion and the reality represented in a wider form of artistic expression?

One of these phenomena, the phenomenon of alternation, the comparison between the scientific act and the image of life, stems from the observation that man is an answer to what is happening between these two. This phenomenon helps you understand leadership in direct collision with the deed of determining a new level of awareness of what you are, of what you're missing or of what blocks you from representing visions.

Through a "pros-cons", "good-bad" approach, finding the measure of the truth of what you reveal in the chaotic game of imagination and desires, amidst so many unleashed and blind forces, you will get to praise the nobility of human nature, you will be able to maintain and generate reason and virtue.

Each creative work becomes an act of ego transcendence, a journey from the concrete world into an infinite space of possibilities, establishing a new connection between art and reality.

But let as add one more interesting thing. The act of creation, the act of openness to the area of art, stabilizing the borders between the authentic and the imaginary, with the role of insulator in the presence of the real, starts the operation the option of leadership of giving a new measure to the expression of existence, change and the sum of your intentions of making your work known to the world, creating the effect of illumination.

As the specialist medic in therapeutics Karyn Maria Taulescu well said: *"illumination is the surprising phenomenon that opens the path to greatness for the common man. The phenomenon is accompanied by two profound changes, namely: the annihilation of the Ego and the passing of the being from the finite world to the infinite one"*.

The infinite world, under the guise of committing the creative act, must be understood as an escape from the rigid rules of reason that fuels itself only from concrete observations and rests solely on experience or on the effective analysis of facts. But without assigning them a connotation that surprises through an imaginary journey or through a scientific perspective.

The fact that precedes the emergence of art has the effect of intensifying the dialogue between different attitudes and visions, which artistic expression captures in a continuous play between illusion and reality, in search of the essence, of the ultimate truth.

The Man And His Deed highlights those human traits taken in the case of a construction of linking forces between the real and the imaginary, in favor of adherence to the truth they reveal.

At the same time, it indicates the attempt of man to propose a new attitude to himself – that of *challenge*, amidst so many unleashed and blind forces of reason that guide your way of representing reality as an answer integrated in a context of a new direction of creation – through which you reach enlightenment.

Source: https://neculaifantanaru.com/en/the-man-and-his-deed-II.html

The Man And His Deed (I)

On July 14, 2015

Improve your ability of designing by perfecting a lesson, a guidance, a spring of values, so as to orient the thinking of others to another level.

Realistically, I wanted to contradict the almost universal practice of all literatures of the world and of all times, to discover greatness and interest exactly where they'd only find the derisory, same as all conquistadors sought new lands that couldn't be found on any map. It was the positive sense of the journey towards the consciousness of a new statute. As if a superior force would have slowly and steadily invaded my intellectuality, enhancing its role as an increasingly primary one in a new science.

And, behold, look upon me as I transform into somebody else, into a whole of a superior level, along the closed outline of imaginings aroused in the mind, under the influence of the contrasting forces of reality and knowledge, including a linear current, equal in an absolute value with the product between reflections, perspectives and meanings.

The ability to transform chaos into order and see opportunities in dissipative structures marks the essence of a true visionary.

The Creation established the value of the intensity of experience contained in the outline of my personality recomposed from its parts hidden or revealed through language, through collisions of cultural codes or through "Divine Hearing". Of course, I had achieved that cold blood that offered me self-control and the strength to dominate others through intense vibration and complexity, in a clever game of the mind that forced the borders of plausibility.

Now you understand the causes of all my vices, the flashes of inspiration, all those fabulous "must-have" treasures attributable to a force of union between the sphere of knowledge and the overlapping of aspects that make up a place of discovery. Electrified by the extent of the imaginary necessary to the scientific world, you remain perplexed by the power of causes and effects that shatter the entire machinery of the soul, of thoughts, of chaos and dissipative structures. You are forced to participate in a work of creation, conquered by logic and the height of expressions through which you glimpse the supreme goal of performance – not the demonstration of brute force of science, but rather the wisdom of grasping its fundamentals in your personal thinking.

But when it is at sea, the captain is subjected to a trial far greater than the rest of the crew. And the writer must rise above what he gives life to, without its viewers bearing any pressure.

Leadership: Can you determine the value of the experience in the outline of your personality, through the forces of that knowledge that sums up a multitude of the skills of the spirit to organize its own content?

The one who knows the source and function of knowledge, in relation with the process of producing information (when the flashes of inspiration make the soul let out a powerful cry from the heart, conveyed in language and the transmitted message, in a transparent manner, through a unique interpretation), is racing towards a new consciousness, towards a new statute, towards leadership's own superiority that dominates the scene of research and endless innovation.

To be elevated, as a writer experimenting with new combinations of styles by including reflections in the body of a new knowledge and through the expressivity of the words often made up randomly, then do your best to reach a state of perfection. As singer Tudor Chirilă very well said: *"Perfection is the horizon."*

Through perfection (in which your own compositions give a new interpretation to art, with the intention decided to turn art into a realm of the creative force, in which imagination can be characterized as a process of communication between what you assume and what you don't know, in which understanding establishes relationships between what you know and what you are about to assimilate by inclusion) a lesson can be designed, a guidance, a spring of good exhortations. Or a spring of values, able to orient others' entire existence and thinking towards a new plane, towards a new level.

Leadership: Do you find the strength to consecrate yourself to a knowledge that is at the same time a form of demonstrative wisdom, that is, the art of living associated with an essential part of the experience of viewing the lessons of changing mentality?

We add the following from a page on the website suplimentuldecultura.ro: *"And who has succeeded, in this perfection, to fully engage to said compositions and feel their interpretation, was able to grow spiritually, to achieve and experience a revelation."*

Leadership merges with the style of thinking in the vastness of the force field of creative energy. Who manages to transform into someone else, into an entity independent of any influences, into a whole of a superior level, along the closed outline of fabrications arising in thought under the influence of the contrasting forces of reality and knowledge, including a linear current, equal in absolute value with the product between reflections, perspectives and meanings – can consider himself a pillar of support for thinking.

You can establish the value of the intensity of the experience contained in the outline of your personality, through the forces of knowledge, only when you manage to change the form of what you transmit and what you want to become. This intensity is measured and calculated automatically through the way in which others perceive the significance of your ideas and creations, through the way in which you configure the distributions of content of your science and conscience.

Changing mentality can be a revelation of supreme ideas about life, science and art, only in the sense of a knowledge that does not lead to self-estrangement or the exhaustion of one's own "hidden".

The Man And His Deed highlights the connection between experiment, creation and perfection, under the empire of that clear fascination, personal to writers, of seeing how a fabrication of imagination transforms with the help of science into a plan on paper – then translated into a vision that establishes a guidance.

Source: https://neculaifantanaru.com/en/the-man-and-his-deed.html

The Man Behind The Thoughts

On February 24, 2013

Remove the fragile shell of your individuality, so that your level of knowledge can get a new form.

I was crafting with passionate ardor a true masterpiece – a study of the human soul, a difficult combination between durability and easy splintering of elements making up the human being, heavy process of controlling high frequency vibrations and struggles equivalent to a dark wandering into the depths of an ocean I also freely belonged to.

Persevering, I was wandering on many paths, magnetized by this unique and magnificent force that the human soul can exert. I was embittered by hundreds of opposites that interfered one with the other, as electrons running through a portion of the circuit. And, concerned with the objections that could be expressed in a variety of ways, I finally got into a dark corridor, where you come up to half, you stop dead on your tracks and you are put into difficulty. Dark matter. Psychological immobility. The nothing creator. Vacuity.

I was in the same situation as Rashid, Caliph of Baghdad who, subject to overwhelming transformation, searched the redeeming word *"Mutador"*. I became the target of my own incriminations, I lost the sense of relativity of values, I considered myself beaten, until, from behind a collapsed wall, gushed the shimmering light.

And, with it, came the source of inspiration – the engine that helped me give free rein to the springs behind my thoughts, to slowly create, which can be called "transmutation" – a special way to set up the human matter, compression or expansion of consciousness to broader experiences and deeper meanings in life. My level of knowledge took a new form.

Leadership: Does the ultimate goal of your knowledge aim at greater mastery of the reality you represent at the level of "impact of your presence in the delicate area of the essence of a single thinking structure"?

I did not want to get devastating results; I was only seeking to convert energy into matter. I exaggerated to depravity any human inclinations, all states that inflames or, on the contrary, brings him down. I had to make a clear distinction between the two types of switches: power – collapse, energy – passivity.

The essence of a single thinking structure can be found in the fact that the meaning you give to the material from which you build your masterpiece must include the plausibility of a real thing, or of a character trapped in a repeatable event. A likelihood can create a parallel existence, and can be deduced from a similarity relationship between the context in which the narrator's intervention is about to be implemented and that of the causation of strong correlations and associations that validate the respective intervention in a single image.

I was making my way, with some difficulty, more into a fantasy world between present and future, which could fall apart in a unit of time – an implausible space, where the unusual attraction occurred between electrified and neutral particles, between mostly positive and mostly negative feelings. I was to put into action the circuit of analogue switching, which was basically an operated "switch" that would activate the whole assembly.

The fascinating power of alchemy is based on the continuity of the true intervention of

the narrator in a world subject to transformation, chance, dynamics, through the representation and compression of certain scenes.

In reality, this study of the human soul, built incomplete and uncertain in one's mind, conditioned by an imagination that did not deny reason, but used it for his own enhancement, progressed on two levels.

The first, scientific and philosophical at the same time, predisposed to a sort of censorship of feelings and thoughts. The second wore a metaphysical and mystical aspect, leading to seeking a deeper symbolism, though it was often hidden and difficult to reveal or, conversely, was decorated with all kinds of artificial combinations, dominated at times by absurd.

The true alchemist is much more than a scientist able to truly transform elements. First of all, he is a philosopher leading his research towards a more subtle goal: a thorough knowledge of self and the world surrounding him. Did I discover the primeval form of alchemy? Or did I begin to practice alchemy?

Leadership: What is the direct particularity of impulses that lead to the creation of your work, through the relationship of similarity between the transmitted message and the images imprinted by a reality that gives hope that what is seen might be otherwise?

Can your level of knowledge take on a new form ? Do you feel you get lost in the depths of an ocean while leading your research to a more subtle goal ? Do you feel you become the target of your own incriminations ? Do you lose the sense of relativity of values ? Are you able to give free rein to the springs behind your thoughts ?

A quote from chinese philosopher Lao Tzu begins like this: *"A leader is at his best when people barely know he exists, when his work is done."*

Thus, it becomes understandable why the leader is so appreciated, why he puts so many hopes on his strength to size his art, sometimes regarded as a world of trends and interpretation, a variety of well-defined and structured practices in the direct act of creation. A reality that gives hope that what you see could be different as well is a call to acquire the resemblance to another thinking structure that you deserve to apply when you play a new role. It's a fascination that doesn't give you peace.

Driven by a special interest in a specific area of knowledge, "the leader-alchemist" – the purest, most successful and most powerful prototype of leader, but also the least common type – demonstrates a unique vocation to complete a "work" standing under the sign of perfection by the effects it produces and propagates. Competing from the point of view of its construction, of the message it conveys in various ways and forms, with all other types of leaders.

The direct particularity of the creative impulses that lead to the creation of a large-scale work depends on how you refer to the individuality of another person who can only be a part of you by the method of resemblance.

This work can be regarded as a super computer that records everything about the life and personal development of the leader. As he progresses, he fulfills his biggest duty: differentiating of his work, revealing its character and promoting it.

Immediately, such a work cultivates the idea of self-perfection, then of perfecting other

people – through an energy-time-action conversion, or through the single formula of transforming coordinates that allow changing their reference system. But most leaders get stuck, being put in great difficulty by the creative "nothing".

Do you complete your ideas, can you embody your science into a work that highlights your individuality? Are you guided by a positive and constructive burst?

The work of a creator of worlds has as a modern side of significance the deepening and expansion of the integration of information in a context of improvisation and language, from which the reader chooses to live in different forms through something that does not exist in the real plane, but only in the ideal, poetic plane, or figuratively.

From such a plan you can extract exactly the inspirational elements that resonate with you.

The Man Behind The Thoughts is you, conditioned by your own individuality to seek and obtain personal and professional fulfillment through an inner revelation, embodied into a personal work: leadership. Right was he who said: *"in the real world, too often matters the man who says something but the words themselves."*

However, it is forgotten that leadership, by virtue of values and norms, which are recognized as specific, often remains far from true alchemists, as a wreck lying in the waters of a vast ocean.

How many people have access to your leadership? Could it be better understood because of the lights that you cast on it?

What do you do for your leadership to be accessible to all, to get to all? You must do something for that everybody enjoys your work !

Remove the fragile shell of your individuality, so that your level of knowledge can get a new form.

Source: https://neculaifantanaru.com/en/the-man-behind-the-thoughts.html

The Man Chained Within The Scope Of Enticing Forces

On November 04, 2013

Activate the energy of the inherent conductor, without stepping too further away from the state that can successfully crown your leadership.

The man that embraces the science to calculate and influence transformations, the man that cashes the "maintenance costs" from the humble carefully selected owners of life, the man taken over by that frenzy of experimental research that allows him to make countless steps in being more thorough with his knowledge; you don't need to spare anything for finding that man. He will find you.

Once out of the house any individual risks to be surprised by the sudden apparition of the inevitable, hit by the lightning of weakness to oppose this delicate and sharp intrusion in his own universe.

Hannibal Lecter doesn't let himself be caught in the illusions of life like any other human. He doesn't leave himself in someone else's hands. He activates the energy of the transformation reaction into the personality of a leader, that interior energy that allows him to manipulate weaknesses and defects. He wants to handle absolute power. The inner power. Because as Victor Hugo said about Balzac: he wants to dig in vice, to dissect passion, to probe the soul, the heart, the mind, the abyss that lays in every man.

Leadership: Does your work have that component of the personality of an artist who assumes reality by a model of thought that inspires solemnity only by the testimony of his experience of pointing consciousness towards a certain direction?

Hannibal is frequently shattered by an earthquake, a powerful eruption of needs. The phenomenon "life" raises the temperature of the most intense satisfaction. And the influence of this temperature on the reaction speed is doubled as the activation energy of the inherent conductor pulsates with even more power in his ambitions. As his desire for knowledge grows in intensity.

Only this electrifies the titan's senses, the lust for life powered exclusively by the flux and reflux of ardent passions, thus enhancing the will to force himself upon other wills. Because the inner substance that triggers intense sensations, new analysis forces, new burning obsessions, has constituents that carry hard charges. They create an energy field in discordance with the other energy fields with which it interacts. Like it would have wanted to take the whole world and make it his. Provocative, isn't it?

His model of thought inspires solemnity through the testimony of his experience of directing consciousness towards a deep philosophy of the value of life that says the world does not appear on its own but is created through laws of the probability theory. For example, a person is more likely to be deceived by a generous attitude than by disguising your conscience and profound conformism.

Limit yourself to one hypostasis, to be human ! With flaws, lacks and sincerity pretensions. But the cry of your conscience is ignored from behind the iron curtain of a sturdy personality. The wish to put to good use persuasion's goblet of fire that has its roots wrapped around exploring a space full of tendencies, one more interesting and more challenging than the other, is all the more tempting.

And an individual caught in the scope of the enticing forces of human existence can't cuff the inclinations that bring him closer to performance. He can't suppress his instincts. Those actions that serve the native cupidity to totally possess intellectual and emotional power. A free spirit prefers to wonder into the unknown, rather than to become a prisoner in the memory cell or a humble servant of a noble cause.

Leadership: Do you risk running into conflict with your own defining authority, because of your inclination to experiment with unstable spiritual states?

In the sense of an important part of leadership, an individual is not forced to justify the limits of their load of wishes, passions and inclinations, one more interesting or better than the others. In comparison with a victory over their own being, making room for that group of inner concerns to extend towards the limits accept by leadership, an individual can depreciate their value.

In this case they can no longer benefit by the advantage of distancing themselves from the steps that have both negative and depreciative accents. By making concurrently or in parallel subtle, but significant leading maneuvers in the consistency and magnitude of their role, in understanding the phenomenon of human profoundness, it is possible that a series of particularities included in the approximate "budget" of positive traits to distort the functions and responsibilities that they really need to take upon themselves.

Man is an unstable spiritual state when he preserves in his consciousness the traces of the impressions he experiences once, so when he maintains his memory with the shadows of the past or the consequences of the relevant events in his life.

To impose yourself in the field of psychology as an instinctive factor in shaping the sense of superior receptivity you must be present in the consciousness of the moment of past experience of people at the same time as that of the present experience.

Just as the aspects that the artist immortalizes in his paintings become in turn a support of some exciting stories, it might be that a much more frequent and prolonged use of the ability of *"inner sight"* in a way that doesn't really represent the product of a leadership based on integrity and moral values, to degenerate in an assembly of exciting challenges that create an entertaining experience.

But in the end it might come to a war. A huge conflict with the defining authority itself: the id. That will tend to feed its existence even more carefully, with a new way of expressing its individuality: *"I will convince all of you of my authenticity."*

Do you give certain acceleration to leadership, by applying an internal force that opposes perfection?

Are you a person that wants to know and try everything when it comes to persuasion? Do you want to receive the power of a mobile spirit that can get close to everything, every human being, and every display of leadership?

Giving certain acceleration to leadership, by applying an internal force that opposes perfection, entirely touched by the will of not giving up the vice to act exclusively based on burning passions, means to create an energy field in discordance with the other energy fields you interact with. That is, to distance yourself from the normal leadership unanimously accepted.

The desire to use the goblet of fire of persuasion that has its roots wrapped around exploring a space full of tendencies, one more interesting and more challenging than the other, is all the more tempting. But to prove to yourself at any cost your skills of handling absolute power, embracing the science to calculate and influence the transformations of people around you – as it often happens with the most talented leaders – reduces the quality and durability of your own performance.

In any attempt to connect leadership to performance you will be tempted to "push it forward". You will be tempted to make use of the authority that your position grants you without taking responsibility for the possible discordances or errors that might develop at a certain point between you and the others.

The experimental factor that intervenes in making a conception of human nature can be formulated as follows: The more spiritual states spread through consciousness, the more we are aware of their existence: their feeling is more vivid.

The man chained within the scope of enticing forces marks the possibility of turning leadership in a kind of tyranny that's subtly induced through manipulating people. A kind of psychological war with cankerous consequences for both sides.

*** Note:** *Flawless (2007)*;

Source: https://neculaifantanaru.com/en/the-man-chained-within-the-scope-of-enticing-forces.html

The Man Of Destiny, Subjected To Eternal Forces

On May 22, 2012

Add value to your leadership, changing the way you perceive your way of being.

The greatest folly of all time: to walk along with the intelligent sniffer of the most subtle, invisible, peculiarities of human nature. The whole passion, the sublime excitement of this strong spirit, highly evolved, is loaded and discharged as a high voltage battery, behind the impenetrable wall of a human being with a face and body, of a mortal, Joe Black.

Furthermore, the big magnate, Bill Parrish was forced to follow Joe everywhere, or rather to accept his presence, tacitly, obediently, as a man deprived of liberty, as a tenant who agreed to sign a contract with rights and obligations agreed only to the owner. Crawled everywhere, hour by hour, by the terrible force, inexorable and irreversible of a superior will, pushed into a muddy void of the intensity of a tornado that circled his entire being, causing chaos in his physical, moral, spiritual, and emotional system.

The situation of Bill Parrish it was never before more threatened, more desperate, more devoid of any perspective. A shadow, a lost phantasm made a place in his life, adjusting with the sharpness of a bundle of energy, with the accuracy of a mechanical clock, fully, unconditionally, his power of orientation. Moving him away of any known truth, of any human knowledge (or making it uncertain, by submitting to error) distorting his profound respect that it wore to himself.

While walking through the crowd, Bill Parrish, curious, concerned like a man seeking for his life denouement, straining to the maximum his will in the attempt to unravel the great mystery of human destiny, he takes courage and asks Joe Black:

- How's your work going elsewhere? (namely, he wanted to say, if you're only around me how can you supervise all the other mortals?)

Joe, or rather the Prince of Darkness, replied:

- While part of you is busy doing one thing, another part of you is doing another. Correct? Now multiply that by infinity, take that to the depths of forever, and you still barely have a glimpse of what is happening.

Leadership: Do you endlessly keep looking at a picture?

The movie *"Meet Joe Black (1998)"* is a metaphor. And Joe is the living consciousness, lucid - not the mechanical, is the consciousness that repairs and completes the erudite human personality, stimulating the circulation of energy in the body of his judgment and reasoning, in his process of change. Only the most overwhelming consciousness, the force majeure under which pressure the human being is sometimes forced to work and comply with, may have a beneficial effect upon his whole development, until his completion.

Simply said, it is not enough to consider yourself a great person - to be truly virtuous. It is not enough to have an influence on your whole future, because your spirit, soul and intellect, the matter of which your being is formed and which often puts your conscience at stake, will remain an enigma in many respects.

It is like you continue to look at a picture of yours endlessly, ignoring the defects and imperfections of the man in the picture. You refuse to admit that they exist – you consider yourself perfect, invincible and brilliant in every way, namely, you get to idolize yourself. But you will never be perfect if you always look at yourself without criticism, without correcting what is to correct.

Leadership: Are you able to trace the limits of what you think is likely to become reality as you set a final cost along with taxes in a universe you do not know?

Joe Black indirectly revealed to multimillionaire Bill Parrish a great truth - that can be expressed in the following way. What you think you know about yourself, about the world, is actually a tiny part of a universe that you cannot know and conquer with the human specific weapons. This knowledge results from the combination of black and white parts of your existence, based on same laws that govern the material and immaterial world. Compare yourself only with yourself, with what whispers your conscience that you are or not. Can you?

Living consciousness is what you always repeat to yourself with the condition of believing it. And if what you think does not have as a source of inspiration a particular fact raised to the rank of a crucial fact, by narrowing the effects induced by certain actions, then the total volume of values that stimulates you to go forward and see yourself in another light through someone else's eyes, can drop to your reference minimum called: "critical sense."

A universe you do not know is a mind that conquers you through the unknown with whom you often cross paths on your road to success and becomes irresistible by probing what has been forbidden or inaccessible to your knowledge and understanding.

The only way to get out of a illness is to get through it all the way.

The leader has the tendency to make known his personality by an attitude of superiority (sometimes arrogant). He maintains his functionality only through beliefs and high concerns, wearing the robe of the exemplary human personality, with outstanding features and more special than would have the others around him. Can be easily shaken from all the reins, hit in his egocentrism like an unforgiving disease, in its accelerated form, and knocked up to the wall of helplessness - psychologically – of the first wave of crisis.

It is the crisis of the man, who toils unceasingly, trying hard to bring to a highest possible standard his human qualities, not only of the leader, the demanding ones by their weight that are tried only by the colossi - people with the best training and with the highest moral and spiritual value, which make it a point to rise like skyscrapers in every way, above the other fellows, tending to perfection. However, they allow themselves tempted, as a Judas Iscariot, by the glitter of gold, of ambition to succeed in their objectives - betraying eventually their origin, minimizing the true meaning of life.

It is the illness of denying the foundations underpinning perfection, of the correct misunderstanding of human existence, roughing the secret relationship with what it means to be truly virtuous. Failing to optimize your leadership in the light of qualities that are able to correct your imperfections of judgment, and character, to obey that Ego that does not make good house with the cogitation and wisdom - this is the way towards an apparent success, but not to that great success, not taxable, full and remarkable.

Moreover, you can escape of this illness only if you go through it until the end - to get sick, to feel the pain of imperfection in every aspect of your personality, into the depth of the simplest aspects that characterizes you. To cope it with patience, to defeat it by changing

your way of thinking and feeling, to soften the pressure of those thoughts and passions of increasing your own pride, to pass it as much as possible, as a form of energy, from the maximum form to a minimum one.

The ultimate form self-abandonment undertakes when faced with situations and responsibilities that are beyond you has the equivalent of accepting that what you think you know about yourself and the world is actually a tiny part of a universe you cannot know and conquer with specific human weapons.

The man of destiny, subjected to eternal forces prioritize the position that the leader takes towards himself, towards his potential to change himself when realizes that he is not so "sophisticated" as he believed he is.

Just as a writer continuously kneads his text in order to give it an artistic form, so you, as to turn towards perfection, you must continuously knead the matter that feeds yourself, to compose it, to fit it into a more comprehensive pattern, and to give it a more harmonious form as possible.

Like a biographer of numerous characters, like a Balzac, a Plutarch or Dostoevsky, you must be able to capture the nature of the character that you interpret, to refine it to your inner existence, so that your personality to acquire a special significance.

Source: https://neculaifantanaru.com/en/the-man-of-destiny-subjected-to-eternal-forces.html

The Man Who Bears The Symbol Of The Rose

On July 30, 2019

Try to test the vulnerability of your destiny, managing your evolution as if you were interposing your life purpose between a great power of resignation and the blessing of an eternal presence.

I have tried many times to approach that magnitude of an extra image given by the model of as perfect of an earthly reality as possible, without hearing the voice of the mysteries that await the release of the sacred word, shouting incessantly "take care how you elaborate your creative part ! " It was there, always around me, conceived as *actualitas*, the identity of a power that unites the earthly force with the superhuman energies in a framework of prayer, love and friendship that builds on the sensitive knowledge of an intelligent spirituality, of a special nobility.

The rose you makes you see things differently.

At one point, I had thought that everything was born from a brief moment of reflection in a mirror that continues to be seen larger than it is in reality. I thought that the artist only lifts his soul with what he looks like and decides his fate through a passage in a parallel universe, feeling at all times, like a sword of Damocles, a command that comes from further away and commands more powerfully than yelled out by the surroundings: *"Don't forget that everything is coming back sooner or later ! "*

I don't know what my rose in another universe would have looked like, but I will forever keep in memory the image of a lonely, noble, enigmatic and sad warrior. Thus, a personification with the compound noun "good faith" cannot be avoided in a deja-vu context, highlighting a sense of the character of great artistic force, with model value, and of his very intense life, the basis of an easel technique, a self-discovery and a state of transcendence.

Leadership: Are you situating your approach to reality on the coordinates drawn by the "beauty of a masterpiece" in the elaboration of a personalized portrait, with the conviction that this can be the essential starting point in the construction of a high intensity image?

The rose looks at me with a certain insistence, as if was dominating a world in usual appearance, but in miraculous reality. It is the beauty of a superlative look. Causal agent of the limitless time syndrome. I feel its presence full of emotion, but also full of intrigue, as a refuge in the face of a hostile world, as a corner of my creative life where I can say everything that goes through my mind, without complexes, without fears, without prejudices.

The calm of a great nature is seen in the spiritual state that the space of a reality with fragile outlines generates.

It looks at me as if I were a wonder, as if I were the first man to understand its mystical implications, to empathize with it, which gives it all the attention only a hero in "The Never-ending Story" craves for. And that introspective dreamer by the name of Bastian, placed in an alternate reality, which symbolizes (like the rose) the consciousness of a permanent spiritual renewal, often nourishing his soul from the image of an authentic aspiration belonging to the past:

"And even if he were to suspect anything, he still wouldn't have given too much importance

to such memories. Forgetting was happening imperceptibly, and when the memory was gone completely, he thought he had always been that way. And so, his desire to be beautiful was appeased, because someone who has always been beautiful does not want such a thing.

When he reached this point, he began to feel some dissatisfaction and a new desire arose. Just being beautiful is not a big deal ! He wanted to be strong, stronger than everyone else. The strongest of the strong ! And being beautiful and powerful is priceless unless you are steel, durable and spartan ! "

Bastian wanted more than the beauty of an image indelible from the passing of time, much more than the expressiveness of a sincere smile. He wanted to be the possessor of a brilliant mind. A new variant of a universal masterpiece. He wanted to experience the value of a divine union. A super power in a new reality.

Leadership: Does your creation ensure a subtle understanding between an existential vision and its realization when building a sense of common denominator attributed to respect for providence: "Is the right measure of man the hard hit of his destiny"?

Knowing that every time I formulate an image of mine based on a resemblance to a rose, a proper meaning is replaced by a figurative one, thus respecting an understood agreement between an existential vision and an appropriate artistic language, I will console myself with the fact that the overlap of events well known over the condition of being that discreetly combines fragility and infinity is a pure coincidence.

This image enhances the effectiveness of expressing oneself in a process of self versus self faced with an omniscient entity.

A long time ago, I read Mika Waltari's novel, "The Dark Angel". The hero for whom time always worked in his favor, Ioannis Anghelos experiences remorse through prayer shortly before the fall of Constantinople in the hands of Sultan Mehmed II. With the drops of water running down his cheeks like tears, he prayed in his heart:

"Have mercy, have mercy on me, You, whose nature cannot be explained ! If there is a meaning in this, allow me to be born again on earth ! Give me back the imprisonment of my body, give me back the chains of the ephemeral time and the bounded place, to feel once more in my hand the hand of a man. My sin was that I despised Your chains and hated them, even though they were the gift You gave me. I am the weakest, the most collapsed, the most despised of men, for I have imagined that I am strong, not only before men, but also before You."

I never forgot these words. The whole world seems a moment frozen in a historical monologue, a reminder of consciousness we experience along a line running from a Perfectionist hand, a line through all the feelings of humanity through a broken light shade. Everything gains absolute independence in this ephemeral life, like free will in a deterministic setting, in a style of "I can choose between two different options", but there is a mysterious force that always changes the most important chapter of each destiny, according to a broader plan.

I have not yet cured myself of forgetting what makes me human, with the assumption of what I had long to admit to myself according to the Bias of Priene provision: *"Gather nothing but wisdom. It is the only good that fate cannot take from you."*

The integration of all human feelings, perceptions, thoughts into a complex image is a

typical phenomenon of recognizing the forms of self-analysis through multiple reflection, which can be described by two complementary features: power and weakness.

The Man Who Bears The Symbol Of The Rose manages its evolution as if it interposes the meaning of the time spent on this earth between a great power of resignation and the blessing of an eternal presence that always reduces existence, so fragile, from the desert attractions to the lasting consolidation of the watchful spirit.

If you see a handsome man in a dream that speaks to you of power, with all the appearance that a star would have if it were observed from a very small distance, and you feel the divine presence that springs from a rare panoramic perspective, remember that all the splendor of the rose lies in discovering it daily, again and again, under another aspect, under another identity, in another decoration and in another form of artistic creation.

Source: https://neculaifantanaru.com/en/the-man-who-bears-the-symbol-of-the-rose.html

The Man Who Gave Life Again To Gloaming Lights (II)

On May 29, 2012

Endow your leadership with the ability to capture the finest human reactions, without orienting your creative forces and your power of influence towards your own ambitions.

I deliberately wrapped myself in the sublime obscurity, in the windowless room, in the holy shell of creation. So I measured my ability to understand human nature in such a way that I could build my characters according to a pattern as real as possible, with a well-defined shape to give them weight. I was amazed and so pleased with the things happening according to my will, which manufactured and authenticated the most intense emotions, at the request of the imagination that struggled with reality in order to accept supernatural.

Just as a senator who debates and plenary introduces a new law, I kept deepening myself with nonchalance in the atmosphere of natural and unnatural characters, understandable only by relating them to myself. With the authority of a judge I kept exploring the application without reason of divine and human laws, of written and unwritten laws, of original or counterfeit laws – but without judging the consequences, without passing any sentence. As if I were caught in the mesh of a detective intrigue, being the central predecessor of the most complex actions, forced to participate, as an unseen witness, to the troubles of my characters, to their search, to their questions and their transformations.

Only an artist who puts his art to serve a higher purpose, to the composition of an overgifted work, invaded with mysterious characters, filled with immanent forces. Only a Marion Zimmer Bradley or a Stephen King could have understood me and unraveled my secrets. And even they could have been easily led into error, redirected by the electric beam of confusion very skillfully induced.

Leadership: Before you decide which image you want to project in the world, do you have to acquire that understanding of human personality in the complexity of its natural determinations?

The key objective of leadership is to fully understand the human factor. But you can't align to this understanding, you can't penetrate the inner hidings of human being, to stir their consciences and shape like a sculptor who, with each chiseling of the stone, feels that he completes his work, if you can't restrain your desire, your enthusiasm, your conscious tendency to conquer the highest peaks of persuasion.

If you want to build a house, you cannot simply go on a foreign land and lift its walls. First, you need to decide on the land, to take out a permit, to make a feasibility study and only then, you start to dig the foundation first.

Persuasion, without the deepest understanding of human factor, can lead to collapse or undervaluation – it is like a house without foundation, o doomed attempt to build a strong leadership system, a weak attempt to establish close relationships with others.

The image you project in the world must be consistent with the complexity of the natural determinations of your personality, such as the degree of hating the falsification of reality, the level of venturing in an unknown territory, the need to redistribute indirect or bypassing means of transmitting a message.

Only where naturalism ends, illusion begins

The public was delighted with every scenario, every second that surpassed the boundaries of their understanding. For he was always caught in the gearing of the forms of influence caused by the energy transfer of the magician's will, from negative to positive, from child to adult, from one soul to another. Was struck with the force of a meteorite in the insidious process of creation and dissolution of invisible worlds – temporary available, bound like nucleons by an attractive nuclear force, generated by the most overwhelming illusions, able to amplify, to reform all emotions, all the excitement of human being.

The spectators could see the mask, but not the life pulsating with so much energy behind it. They could see the man, the authentic and so mysterious portrait of a human being coordinated by the dark, entangled in the most intense passions, but without being able to understand him and enter into that transcendent reality foisted itself upon all reason. They were surrounded by symbols, invaded by the extraordinary spikes of magic that made their hearts thrill – the decisive condition to peg in. But they could not scan his nature, perceive his inner emptiness that only the most precious secrets could fill.

They did not know the truth, they were not aware of the most important factor of the equation: that only where naturalism ends, illusion begins.

Here we should remember the advice of Marcus Aurelius:*"Have the serenity of accepting what cannot be changed, the courage to change what can be changed, and the wisdom to make the difference between the two."*

Leadership: Do you fulfill your experience as an artist under the almost continuous cover of an anonymity as unmerited as it is saving?

My secrets were safe because I felt protected by the pseudonym of anonymity. Somehow, I was completely alien to the other people, led by an accepted and misunderstood silence, because everything that already existed had to disappear. So, I was a man of true deeds who never saw the light of day.

You influence becomes more extensive when your leadership takes more the form of magic. But influence changes like a boomerang with infinite trajectories, with an infinitely greater force than the one you launched it with – that it corrupts you when you dabble with it only for yourself.

Even your inner self can be touched, as if by a bound shot, by the overwhelming power of your own influence on others, and physically and emotionally hurt if the basic leadership antibodies: noble character, empathy, these two protective barriers that maintain the optimal operation of the engine, which guarantees you success in inter-human relationships, - does not fight the virus, the intruders: the burning desire to astound, pride and insistence to impose your (unrecognized) superiority. Two forces that, like in a conflict of interests, are enemies and continually fall over one another. The defender and the enemy. And only one winner. Which will it be?

The distribution of creative forces towards one's own ambitions, at the bidding of an iron will, without taking into consideration the long-term effects, is an unnecessary torture. For if your Ego is subject to constant pressure of art whose aim is to totally influence other people, their subordination to your laws and principles, whose application does not positively contribute to the surfacing of a coherent individuality, then you will share the fate of the man who starts a thing and never finishes it.

It is a work in vain, a pain of the mind, a damage to the character's integrity to try to subdue a soul, instead of rendering its greatness.

The magic that overwhelms you, without asking you if you will receive it, occurs when the degree of abstraction of your inner representations and proposed concepts reflects the need to interact with an Alter-Ego that seems to be completely alien to the existence of others.

The man who gave life again to gloaming lights illustrates the balance, the strict moral and emotional conduct a leader must always respect and follow.

If you want to be a genius of the show, then be a magician. But if you want to be a leader, then be a man, a man of understanding, a magician of empathy, with an instinct of detection and propel senses and reason, one endowed with the ability to capture the finest human reactions.

Just as nothing escapes to a good photographer, he catches a movement, a gesture in a hundredth of a second, - so you, to acquire a new perspective of self-awareness, you must show an exceptional insight to those little aspects of reality, human thinking and manifestation. Do not be concerned with influencing people only for your soul, because it can be so noxious, that it can even corrupt you.

Change cannot be imposed by force. And even if it is apparently impossible, it is only a surface change, not a profound change. Only when a leader manages to induce in every man a change in his model of thought and action, it is only then that the inner desire to change oneself spontaneously occurs.

Source: https://neculaifantanaru.com/en/the-man-who-gave-life-again-to-gloaming-lights-II.html

The Man Who Gave Life Again To Gloaming Lights (I)

On May 26, 2012

Rethink the orientation and the opportunities to manifest your own authority in such a way that you find an echo in the psychological and emotional plan of those around you.

I will never forget the man, the collector, the dreamer who toiled so long and eventually managed to build from nothing, by crossing the elements that shape knowledge, by distributing the creative forces on the real and imaginary axis of coordinates, to his own empire. Vast, crafted from the hardest steel of thinking, sainted with the fierce fire of feeling. Relevant by its high content of disclosures, guarded by classifications, structures, descriptions and dissociations.

It was a privileged empire, which perpetuated itself by capturing and analyzing a richer, deeper, more brutal reality. Which throws with a giant force the human nature in the vortex of the most ardent attempts, integrating it into the complicated gear of the destiny liable to its inexorable will.

Leadership: Do you ensure a sufficient representativeness for yourself in conferring a force of superior understanding to the way in which you position yourself between the mysterious part of science and the richness of deep feeling?

Just as a man seduced by the unpredictable and by challenges, I was plunging into darkness, into a reason known only by me – into the room without windows, in which no ray of light penetrated. But in this obscure, in this tempting place of exercising control over senses, the secret laboratory of resurrection of human nature, I managed to create, with the authority of a medium, vague, boundless, restless or evolutionary forms. To heighten to a level of art a superior understanding, an unprecedented concept of the profound reality that shaped with the typical patience of a painter a genuine identity, revealing the most valuable features.

How ennobling can the darkness be ! How blessed can the study of science be ! As if I should have demonstrated the existence of antibodies produced by the organism during a previous infection, thus finding the antidote, the vaccine, the substance that can neutralize the bacteria, rendering it harmless.

The antidote that continually mobilized me, accelerating my blood pressure, under the critical eye of my own self, which was asking itself: "Quo vadis?", greatly contributed to the initiation of the force-giving energies, synthesizing all kinds of understandings, perceptions, attitudes and value systems.

The magic – was transformative, restabilizing, consolidative. I had to have patience if I wanted to reconstruct the harmony of human being in its wholeness.

Leadership: Can you shape your personality in order to achieve perfection, starting from the lowest point of your value?

Seven years before his debut, the famous writer Fyodor Dostoyevsky spoke in a letter addressed to his brother about his aspirations, about his mission: *"The man is a mystery. I must bring this mystery to light and, if I dedicate my whole life to this goal, I will not think I lost time in vain: I concentrate on this mystery because I want to be human."*

You can shape you personality in order to achieve perfection only if you are ready to start from scratch, from the lowest point of your value. There where the incipient form of your character and the deepness of your own feelings concentrate or from the point you find yourself at right now. Only if you manage to bring to light the mystery of your own inner resources, which condition your existence.

At the same time, the lowest point of your value is given, if I should quote writer Cornel Ailincăi, of the initial expectation of realistic rendering of things in their formal symbol, or, just as well, maybe stem from an instinctive formal exploration, whose features are invested on the path of self-knowledge with a figurative suggestion of the type "imagination".

Just as a writer renders the features of a figure not by a pattern, but by the nature and traits of his character, so do you, before winning your seat at the leaders' table, must know yourself very well, you must plunge deeper into yourself, into the most useful or dangerous depths of your nature - the first proof of genius. In order to discover the most complex truths of your life, your mental and emotional beauty, the truths that can trigger the clarifying – and the healthiest reaction.

Allow your unequaled desire of change to materialize. Be much more than you thought you were, much more than some ordinary man. Rise yourself proudly above all others, synthesizing that understanding that comes from the attitude with which you choose to meet the great unknowns of life.

To find yourself in the shelter of magic is to raise the standard of performance of your own activities so high that it makes it impossible for others to reach.

A richer reality is a life experience through which you go in some way when you are looking for the answer at the visible end of a twisted thread from which you must effortlessly draw to the other end.

The man who gave life again to gloaming lights brings into focus that human capacity for understanding, for measuring his epistemic dimension, the restless search along his entire existence of characteristic and defining elements, which contribute to his formation – that understanding of human personality in the complexity of its natural determinations.

To accumulate that material of spiritual observations and experiences, to use that mental and emotional power as a man who understood the variable existence in the deepest feelings of the human being. Tthose that occur and overwhelm or those who disappeared. To create the necessary conditions to synthesize, to understand people's attitudes and positions. This is the essence that gives a special aura to leadership.

Leadership concentrates in its own operating system the entire existence of the man vested in the light of knowledge and of intense, deep feeling. Of the man endowed with the power to perceive and artistically describe the most deeply rooted feelings into the human nature. Of the man who, above all, devoted his time, like a true wise man, like a writer, like a Balzac or a Zola who gathers all possible information about their characters before reconstructing their personality – discovering hidden talents, essential characteristics and aspects under which they can think, feel and act as efficiently as possible.

How will you manage to have authority before others if you do not stimulate your self-knowledge?

Rethink the orientation and the opportunities to manifest your own authority in such a way

that you find easier an echo in the psychological and emotional plan of those around you.

Do not forget the famous words of René Descartes, *"Cogito ergo sum"* ("I think, therefore I am") – which means you must deepen your self-knowledge, which represents the foundation and the engine to knowing others. Only thus, your leadership will exist and persist.

Source: https://neculaifantanaru.com/en/the-man-who-gave-life-again-to-gloaming-lights.html

The Man Who Retreated To The Nameless Place

On February 07, 2017

Approach that value maturity assumed through the determination to rise higher than the condition of your formation, limited by the truths of the surrounding reality.

Edward Prendick is the main character of the novel "The Island of Dr. Moreau". The reader's attention is directed mostly to the attitude and thoughts of this upper-class gentleman, shared at the novel's finale:

"I have retreated from the bustle of cities and crowds and I spend my days surrounded by books full of wisdom, bright windows in this life of ours. I dedicate much of my time to reading and to the experiences of chemistry, and many clear nights I spend studying astronomy. I still struggle with the imagination of picture of movement, but I do not really move.

There exists in countless twinkling stars in the sky a feeling of infinite peace and protection, although I do not know how and why. There, I believe, in the vast and eternal laws of matter, and not in the worries, sins, and daily sorrows of men, must find its solace and hope everything that is above the status of an animal within us. At least, I hope so, because otherwise I would not be able to continue living. And so, with hope and loneliness, my story ends."

Leadership: Do you feel exposed to a context full of life that accelerates the expansion of your consciousness towards an area of your willingness to accept your limits and the condition of a fragile being?

Introspective disposition can be attributed to the responsiveness to life's demands as well as to the responsiveness to the demands of the greatness of shaping yourself on an ever-higher level of your spirit. This disposition represents an analysis over the motivation to overcome the state of uncertainty or indeterminacy, towards everything around you, through a sense of ownership of truths that led to the materialization of a certain reality.

The perception of your own person combines the power of accepting truths discovered through the experience of astounding situations, with the harsh reality of an existence that exposes you to an exclusion from the middle of the world.

The hardest battle you must endure throughout your life, in the face of a reality that often times you do not desire, but most accept as a sacrifice of the superior man in his desire to reach a higher level of understanding of the world, is the one which is given between your heart and your mind, because you never know which one to listen to.

The truth on which a personality of great scientific value is built can be expressed in the following way: everything that is above you is part of the power of loneliness that tends towards the unity of faith in the effort to achieve personal perfection.

To know those truths that contradict personal beliefs is one of the causes of transforming the reason of existence into a deficit of selfness. And to bear these truths, starting from the perception analysis of people who control states of mind, actually means to get close to that value of maturity assumed through the determination to rise higher than the condition of your formation, limited by what happens around you. Keep your serenity amidst the chaos !

Maturity does not mean to choose and adopt what better represents you as a man who takes a lot of feedback from real life, harshly and accurately judging the world in which he lives. It means to accept that you have the ability to be what you want to be despite the truths of a reality that fuel your alienation from everything and everyone.

The deepest need of the scientist is to endure his isolation, to feel his loneliness in a way beyond the ordinary of things, in order to reach the unity of true faith. Therefore, this man's faith in the perspective of his endless perfection is related to the ability to face his Ego, to resist the pressures of being like other people, that is, to take on the challenge of not being the representative of such a divided, disarticulated world facing extinction.

Great scientists, like Edward Prendick, choose to live their loneliness in a world of theirs, of creation, of imagination, of aspiration to the absolute, to perfection, preferring to create a false image, hiding in anonymity, than to be in the forefront of a world that is not yet ready to accept the change, the revelation of divine truths.

The great fact of the destiny of "Creator and Discoverer" is the perfection you reach when you say "NO" to a world that is diagnosed in some places as transient, through a collage of feelings, thoughts and behaviors that inspire you to believe that the impossible is not impossible.

The Man Who Retreated To The Nameless Place is one step away from winning his rightful place on the list of the great discoverers of the meaning of life.

The force of such a man to accept reality and endure difficulty to combat truths must be greater than the sadness of disappointment, at least a bit greater, but never equal, otherwise he will never be able to rise above his social condition and find a purpose.

The difficulty of the test of character is determined when you rise above your own experiences and continue to stay good and gracious, even if you feel exposed to a context of life that accelerates the expansion of your consciousness towards an area of willingness to accept your limits and the condition of a fragile being.

Source: https://neculaifantanaru.com/en/the-man-who-retreated-to-the-nameless-place.html

The Man Who Sparks The Light Within You

On June 05, 2014

Find similarities between your desire of self-improvement and the reasoning of those superior to you, in order to be capable of establishing a genuine connection with the primordial.

Eisenstein's sensitivity, driven substantially by massive readings, widely opened the floodgates of fantasy. If his polytechnic education instilled his spirit of scientific analysis, now, in contact with Meyerhold, exactly this bivalence was cultivated. Young Eisenstein had the singular chance of meeting precisely the teacher he needed.

He felt from the beginning that he was facing a golden seam. He wanted to exploit it. After a few lessons, he admits himself bored of constantly drawing squares and circles. At the end of a class he asked Meyerhold to stay, because he had a few questions for him. Eisenstein intended to provoke his teacher in the sense of some confessions regarding the creative process of his shows. And, he succeeded.

*Meyerhold, getting stirred up, then began to recount his past shows and directorial plans during his classes. From these recollections, Eisenstein understood what directing meant for the very first time. **

Leadership: Do you follow the path of a reason that reduces its individualistic dimension in exchange for the privilege of being a part of a whole that tells a history?

The transmitter is a device that contains an electric battery periodically replenished via a special switch. Considernig this thinking and also the fact that we can now approach leadership rightfully, even the exaggerations or errors committed by a certain proportion of evaluation of man's development potential, we have to relate to a whole that can provide support without waiting for anything in return, being modeled on what we can perceive as reference information from a reality that is outside of us.

The assets that you really depend on for a creative perspective are nothing but a form of motivation, with an advantage for both parties, the leader and his supporter. A unique combination between the value generated by a solid explainer of knowledge and the value allowed by a supporter of knowledge that tries to live up to their enthusiastic superiority.

They can be considered an option available in any interval of the fertile period of assuming a new identity, which first of all has a positive intrinsic value, in that you choose not to follow the path of a reasoning that cannot reduce its individualistic size. But also an extrinsic positive value, supported by ideas, visions and philosophies relevant to a comprehensive professional development, restoring contact with the primordial.

To follow the path of a reason that reduces the individualistic dimension in exchange for the privilege of being a part of a whole that tells a story is to ascend to a higher stage of evolution that includes the need to be in close relationship with a Creator who already has an active role in the periodic recreation of the world. This creator represents the unity of the creative principle, the source of life, and the condition of preserving one's own capacities in the form of a higher consciousness.

Leadership: Do you complete the personal affirmation process under an agreement that

leaves you with great latitude as to the content that is given to you as a privilege to be needed in a wide range of ways to express "rare" results?

The primordial signifies a rebirth in thinking, that special call to serve certain requirements of performance and competence that you desperately need in order to remove from yourself the "quality defects" that keep you stuck on a lower level of evolution. You must always keep this in mind.

A slowness or termination of processing the defining elements of content and form, of quantitative and qualitative order of personality, due to an unsupported coordination of competent manipulation of the input material for the completion of the foundation of knowledge management, good faith, from both sides, can become a chore rather than an integral part of development.

The content that is given to you as a privilege to be needed in a wide range of ways to express "rare" results is a consequence of the order of events, life lessons, and inspired explanations that make up the dimension of an inspiration about the outer world that offers both social interaction and new experiences. This content responds to the need to know and understand, to master knowledge and to formulate new theories about the meaning of creation and that of the creator.

Leadership is the content of the work you design in the world associated with the particular form of deep consonance with the nature and profile of a creator who has thought up everything in such a way as to be useful in conceiving new trends in the evolution and capitalization of the art of experiencing a story.

The man who sparks the light within you, as the owner of a particular knowledge, has the power to break the wall of your own limitation, removing yourself from the icy areas of abstract thinking that cannot be comfortable if you are focused more on alternative approaches, on the collecting of external resources, such as a single fund of superior knowledge.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-man-who-sparks-the-light-within-you.html

The Map Of Leadership

On October 26, 2010

Stop by more often on the threshold of the leadership's art, carefully struggling to elucidate its meanings.

In the book "*Every patient tells a story*", the writer Lisa Sanders tells about Doctor Wainapel, whose sight was seriously affected. However, he was still practicing well his job. When she asked him how he could consult patients, although he could hardly see at all, Doctor Wainapel replied:

- My patients find out pretty fast that I can barely see, but there is another strange part. They bring their MRIs, because they want me to look on their radiographs. Why do they do this? Because they know that I can barely see. I have often thought about this paradox – why bring images to a blind man? Well, they do not want me to see them, and do not care about that. They want me to help them see what happens. They want me to help them understand. This is, actually, my job. Like of any other doctor.

Leadership: Can your practice be conventionally understood in terms of the contribution to a victory over suffering, by reinventing the primordial monument of access to the space of an invisible reality?

Leadership is based on an axiom: you put into practice what you know. Within the best relationships with people, in your becoming as a leader, you must unleash your abilities, but also you should concentrate on what you have learned from other professionals, and to put into practice what you have assimilated from them. If you have not understood the art of leadership, then you have not been able to "see" the essence that it creates, meaning that the role that you should fulfill does not work to its true capacity.

The only important factor in building personal and professional relationships is discipline. Without it, it is as if you put your hands on a map, but which does not show you exactly where you are. Discipline in the relationship with great professionals (mentors) is the key that allows your progress, it is the only way, by which you can forward through the contradictions that, in your ambition to perfection, you cannot predict and solve. Discipline means doing everything properly, understanding those real supports you must rely on in order to obtain performance.

The first sense of leadership is to accompany people in finding and connecting with the valuable content within them. The second sense of leadership is to see yourself repeatedly as open to transparency, to satisfy an emotional need, not to get attention. The third sense of leadership is that of existential and spiritual law, through which a special being can extend people's access to a reality that transcends any understanding, because it can solve a problem where apparently no solutions can be found.

In order to decipher your map of leadership, it is absolutely necessary to know the "language" that the professionals use it. In other words, you must have a mentor that would help you really understand "what happens" in leadership.

The space of an invisible reality is that form of contact with a truth which, from a medical point of view, cannot be removed in any way, and which comes to light only when your heart agrees to believe strongly in it (even if it does not understand it).

Just as a doctor's secret lies in the careful observation of details – the more thorough the research is, the more successful the results are – so the secret of an effective leadership lies in the ability to believe in the professionalism of others and to rely on the help of a mentor. You must first believe in the one, who provides you a clearer, fresher understanding of the complexity of the art of leadership, and then to follow him.

The map of leadership and the reality that you perceive are not identical. Most errors of interpretation of these maps appear because you overlook the essential of what you need to know, understand and respect. If there is no direct correlation between what the map shows, and what you really are, it means that you have not reached yet that stage of evolution, in order to explain yourself everything.

Is it needed someone with a "view" better than yours, to guide you towards understanding the map of leadership? Do you need to consult a "doctor" whose responsibility is to interpret the map as accurate as possible? Is it needed someone to calculate your exact destination, for which you have to proceed? What is the essence arising from his inspiration and help?

The reinvention of the primordial monument to access the space of an invisible reality presupposes a transition from an empirical dominance of the profession (precise execution of the profession) to the idealism of faith based on conclusions based on evidence and arguments that can prove the existence of a superior, indirect causality.

The Map Of Leadership is a representation that can be deciphered only with the eye of a specialist, of a mentor who perceives the essence of things differently than you. Your ability to rely on him raises or lowers your level of training.

Stop by more often on the threshold of the leadership's art, carefully struggling to elucidate its meanings.

Conclusion: As well as in other areas and in leadership all can be learned. Only with the help of mentors, through your personal and others' experience, you will gain the necessary abilities to find the correct route on the map of leadership. Starting from the basic notions, acquiring the experience of others, learning from success, but especially from the mistakes of others, developing the necessary skills for analysis and synthesis, you will be able to reach the terminus point, when you will be appreciated for your excellence. On this route, you will encounter especially "human" obstacles, and you will be surely accompanied by the masters who guided and taught you. And you will have to decide if you want to go ahead, or you want to go back from where you have started.

Source: https://neculaifantanaru.com/en/the-map-of-leadership.html

The Master Of Tactics And Strategies

On November 05, 2009

A redoubtable leader is guided by a single criterion: strategy, strategy, strategy.

No genius is not a genius throughout the twenty-four hours of a day. No one escapes from unexpected, from the traps that life stretches too often in their way. No one is able to penetrate the greatness of thought and action so well as to avoid mistakes. Who could, perhaps, to intuit exceptionally the events? Is there someone endowed with such a calculated mentality, so tenacious, so detailed in order to be able adapting like a chameleon, to any environment, to be able to duplicate, to interpret different roles, always moving on new well-established coordinates, but not known by anybody?

Everybody has vulnerabilities. No one is God, and all of us are more or less imperfect. Is not it? However, some people have learned to hide their weaknesses. And, even more, to turn them into strengths. The last mentioned had dared to play the terrible game, so dangerous, with themselves, with their limits, by keeping their strengths and weaknesses in the dark depths of their personalities, and many other contrasts that always alternate, consequently relying on their ideas and ideals.

There are people in the world who believe very firmly, or naively, that they could defy with nonchalance, the impossible. They are considered invincible, unbeatable, magnificent, faultless, and even immortal. Such a man with a self-confidence that gives the impression that can move mountains is convinced that he can defeat in the struggle with fate if and only if he uses the most appropriate strategy.

He is the Master of tactics and strategies. The eternal talented player who, by no means should not be caught on the wrong foot, that under no circumstances can afford to neglect that should not be neglected. For him, the world is like a checkerboard, maybe with more pieces and more squares. He against a redoubtable opponent: fate, that plays fair, but very hard according to the universal laws.

Leadership: Can you demonstrate an association between role-playing and mental development at the level of "chessboard" that makes you anticipate every overturning of the situation?

Without any doubt, the Master of tactics and strategies, as a consummate artist of dissimulation, is a real chess player. An avid player. A professional player. An exceptional player, equipped with an impenetrable calm. That takes into account everything, each particular situation, each approach, each risk: the defense, moving and capturing pieces, pawns' transformation, the links, surprise attacks, opening, closing, gambits, field release, maneuvers, etc. He is always capable of realizing when "all this will end badly."

His superiority consists in meticulousness. He notes, with an extraordinary ability, all the moves he makes, but also those of the opponents. He collects new strategies while adapting them to his own. He takes advantage of circumstances, and has a tremendous intuition, which makes him foresee any discomfiture. With his quick mind, calculates in advance all the possible shots of his opponent. Absolutely, every move is combined in advance for performing several further moves.

Even so, he also has a vast experience. He masters all the mysteries of chess technique. He knows by heart all the parties of the most experienced masters, such as: Alechim, Capablanca,

Lasker, Tartakower, Bobby Fischer, Kasparov, Nakamura, because he has repeated dozens, perhaps hundreds of times. Nothing should be impossible for an omniscient and an expert in the chess strategies, is not it?

Leadership: Do you always profit from a change of position in the conditions of playing a role that overlaps with your Ego?

However, the Master of tactics and strategies it is so obsessed with this game of intelligence, that anything he makes, wherever he is, even when he dreams, has in his head only one thing: strategy, strategy, strategy. To him all comes down only to the strategy. He firmly believes that life by itself is a strategy, and he, an exceptional strategist, can easily fool it. Everything that moves, all that appears before his eyes, everything he touches, everything that happens around him, absolutely everything comes down only to pawns, bishops, rooks, queens and horses.

Let us never forget that the Master of tactics and strategies is the king. And the king must be protected as well as possible, and in the end he must come out necessarily the winner. Regardless of the field. Regardless of the obstacles encountered. Proof against the used means. It does not matter the price to be paid. For him does not matter the nature of sacrifices. For he must always remain "standing". He is "the head" that must not fall under no circumstances. Otherwise, the whole game that he leads can tumble down.

The position you adopt in the circumstances of a role that overlaps with your Ego is an attitude of acceptance of the authority that becomes venerable by use. To recognize your position as a "king" is similar to accepting your limits in the situation in which you do not possess control over the consequences of a "surprise move" made by the adversary.

Leadership: Do you add value to your experience of completing a round whose stake is the remodeling of the Ego through conscious and guided reflection on the character of the power against which you act?

Leadership is like a game of chess. For me, it is impossible not to recognize that in the world, there are such people who achieve the performance to play an endless game of chess with fate (theirs and of the other people), so hoping to trick it for good. Not just a little, but completely, without half measures. Openly. And without hesitation. Such as are, for example, those who are in charge of companies or countries. In their selfish imagination (and probably unhealthy) they are some masters of tactics and strategies.

The Ego is what remains unchanged in the midst of changing of situations which you can not control after long exercises and trainings.

Of course that they are identifying with the king from the chess game that is the most important piece. In their minds is constantly playing a game, and the only things that arouse their most interest are the words: CHECK ! and MATE ! These extraordinary masters cannot think of anything else than chess, they see everywhere only chess moves and attempts. Check with the pawn. Check with the Queen. Check with the tour. Check with the bishop. Check with the horse. They always keep it in chess, having the infinite hope, the enormous desire to end the game with a MATE !

Leadership: If you cannot grasp the meaning of a move made by your opponent, do you think that there is no sense of being above the limits that make you feel controlled?

Not even by thought, does not pass to these masters of tactics and strategies that they could,

some way, and by an absurd chance to make a wrong move that would threaten their leadership position. In the game for power, it never reaches to a drawn game. Therefore, one wrong move means the automatic loss of leadership position. That once lost, can only be regained with great difficulty, because fate is cruel and does not allow to anyone revenge.

A game of chess can win only by making sacrifices of pawns, rooks, crazies, horses or queens. However, a true master, who respects his talent, aspires to win against an opponent within oneself, and if it is possible with all the pieces on the board. It seems impossible. Even so, just the one who will succeed this performance could be called, without doubt, a perfect master of tactics and strategies.

He never forgets that the meaning of a move cannot be found within a safe area, but within an area of "alert" !

If you proceed based on the notion that there is no meaning in your opponent's move, you still have not learned the most important lesson in chess: **the fatal weapon is to integrate the opponent's plan into the development phase of your own plan !**

Source: https://neculaifantanaru.com/en/the-master-of-tactics-and-strategies.html

Master Of The World

On May 15, 2010

Accept the realistic thinking, so that you could see the consequences of your actions.

For a man who always aims, with perseverance, what really fulfills him, this thing means everything. Nevertheless, when his greatest passion, the one obsessing him, which he day after day, in every moment, maintains by himself through an exuberant enthusiasm and a total dedication, is to be a master over the whole earth and all the people, then nobody and nothing can stand in his way. Besides his unmeasured vanity. Which can even lead him to death.

The phenomena of the Great-Eyry, an inaccessible point of the Blue Mountains range, on which the alpinists had always neglected, caused anxiety within the whole world. Was Great-Eyry the crater of a volcano issued from the entrails of the mountain range? For the earthquakes were intensifying, and sometimes flames could be seen at the top of the mountains. John Strock, the police inspector, who was often given difficult missions, received the mission from his bosses to start an investigation. Rushing all alone in an incredible adventure, he succeeds into finally discover the inscrutable enigma.

Great-Eyry was actually the stone hole of a giant and powerful bird, namely of a flying, eagle shaped machine, *Épouvante,* built by an extraordinary inventor, named Robur. He found a way of underground communication with the outside, which allowed him to leave Great-Eyry, leaving there his mysterious machine, a machine which could reach an amazing speed both on land and water, therefore, being a plane, a ship and a car at the same time.

Leadership: Does the significance give to you by the world have as a key determinant the importance you give yourself in the absence of exclusion factors from the world?

Even so, Robur, the temerarious inventor, who was for some time in the attention of the whole world, on which extraordinary machine had been offered huge sums of money, instead of raising the profile of his invention like any other inventor, he proclaimed himself "The Master of the World". He was not afraid to fight against all humankind. Himself against everybody. He could use at any time his highly efficient device in order to get rid of any enemies or to harm anyone. There was nobody who could catch, find or touch him. However, he could bear down anyone, anywhere, anytime.

Who can stop such a man? A genius cannot be defeated by a single obstacle. Only one force could finally defeat Robur the Conqueror, the one animated by hostile feelings towards humanity, the one gifted with an amazing creative mind, whose unlimited confidence in his own genius gave him an absolute safety: his great vanity.

He could rise above all people, but could not hold in his impulses and attitude of superiority. Finally, the machine in which was the "fool inventor" was hit by lightning and ripped to pieces, when, driven by vanity, tried to fly during a storm.

Because of his pathological thinking (excessive and unrealistic) he could not see the consequences of his actions.

Leadership: In the reserve of your individual revaluation is recorded a sum of perspectives that eliminates the excesses of power?

The entire value of the leader's depreciation, analyzing all those characteristics actively manifested during time, unrestricted by the virtues that are the ornament of your personality, is basically due to his approach to the access point towards the fight with himself. In which, in particular, his elements of continuity, altered by his boundless ego, competes alongside the reality accepted by other people, process that complements the hypotheses on his unlikely evolution.

The fall of the leader in a bad extreme, in an excess of authority that turns the unusable stock of virtues into a stream of income in the form of incentives that do not exactly correspond to human dignity and solidarity, leads to two changes: moral and credibility. Attracting a life of toil and infirmities more of an inner nature than an outside nature, ending in the slow death of one's own identity.

The identity you undertake in a battle stance is related to the great variety of revolt reactions that you experience in a life that lacks the consciousness of precariousness, the consciousness of fragility or that of your own mediocrity.

Through its implication, the identity is the result of intensive development of your own Ego, which has become too demanding, because you cannot conceive that anyone, no foreign mentality to interpose over the dark shadow of your plans and possibly restrict your access to the great science of management.

If there isn't recorded any sum of perspectives, lined to the virtues of following high ideals, to eliminate any excess of power, in the reserve of your individual revaluation, then the interests of leadership and quantitative accumulation of experiences and knowledge, which prepare the qualitative lead for the emergence of "positive feedback" type of effects will prove to be unprofitable and without prospects of recovery.

Leadership: A ruler is only afraid of one thing: that someone else would take his place !

Nevertheless, what would a Master of the World, a consummate leader be afraid of? Of his unmeasured pride? Of course not. Such a person can be warned many times of the traps which could be laid by his selfish attitude and thinking, he would never or very seldom take into consideration the warnings he receives. Because, beyond all doubt, a master is only afraid of one thing: that someone else would take his place. And only that. This is his greatest fear.

He will always want the first place, to perfection, "the crown", he will always want to rule over everyone and everything, and he will follow his interests with an immovable obstinacy. And the one willing to be in his good grace, will certainly be put to the test, preparing him countless difficulties, and if he does not raise to HIS expectations, or at the first evidence of disobedience, he will be severely punished.

Furthermore, I strongly believe that if there were a Master of the World, he would have, as Robur, a bronze heart. Having only one objective – that of ruling, he would never let himself be persuaded, he would never be frightened by anyone and anything, he would never retire in the fight for the "title", that once won, he would like to keep forever after. With his dual instinct, that of a fighter and that of a leader, being both judge and lawgiver at the same time, he will always try to impose his supremacy, cutting and haltering as he pleases, always weaving intricate machinations against those wanting to rise to his rank, of the master of the World.

But however powerful he would be, a master of the World will always have an unseen, terrible enemy, who will always insistently hunt him, trying to lead him into making a fatal mistake:

his own ego.

Take into account your values and what motivates you to change in the world with the intervention of the power that governs you, when you produce content of the type "access closed for good".

Conclusion: Any success, any praise is nicely tickling your vanity. However, this vanity must carefully be controlled because it can bring you trouble and it can even cause your collapse. A hypertrophied ego can create you a fake image upon your own activities. That is why it is important for you to be honest with yourself, to honestly self-assess your own strengths and under no circumstances you must think you are or may become "The Master of the World", that you own absolute truth or the key to great mysteries.

Accept the realistic thinking, so that you could see the consequences of your actions.

*** Note:** *Master of the world*, Editura Corint, 2001.

Source: https://neculaifantanaru.com/en/the-master-of-the-world.html

The Masterpiece Of A True Artist

On October 19, 2009

Keep yourself in the leading position, by exercising your influence as an art, not as a science.

Could you interpret well a role if you do not understand very well the character? Can you play a different range of roles if you are not a true artist - skilled enough to imitate very well the pain, fear, misery, delirium, sickness, any feeling at all? Can you conform with the roles from any social status, deceiving the audience being your only goal?

Because, let us be honest and admit it. Dramatics is, somehow, single-eyed to manipulate the audience - by the plot, by behavior, gesture and tone of the actors; by their emphasis; by the soundtrack, the clothing, the background, by the fast moves that captivate you and distort your perception about reality.

The elements that frame the character are, also, of major importance. For instance, the eyes: they look weird, one is pretty pronounced, and the other one is hardly noticeable; the two earrings in the left ear: one golden, pearl-bearing, the other one of silver, in the form of a cross. He hobbles or keeps a raised foot; or he trails one leg. He lacks one hand, or has a shorter and a longer one. He has a big scar on his face; a tattoo on the left shoulder. Or, a huge nose, like that of Cyrano de Bergerac.

An artist finds great pleasure in performing his role, regardless of that it would be, to exhibit his mastery whenever he had to perform a show. From the most insignificant moment: soaking in small and rare sips his coffee, to the topmost point: the brutally killing, with a sword, the hacker or the dagger of another character.

The artist must give a flawless performance, imitating reality, so that his dagger blow should seem to hurt much more heavily than at a first view.

Leadership: Are you polarizing people's interests or are you a Guest Star – in that the performance you achieve in art can act on the level of "feeling that is erased in you"?

A leader must be a very good professional, so good that he should be the one who plays the determinant role in the company. With text. With a lot of presence. With his own scene. Just like an artist, he must have charisma, to penetrate the heart of every employee, to change the perceptions of everyone after his own will. He must seduce them. To find those inspirational elements, to which would all resonate. To demonstrate a very active imagination. To create and to bring beauty around him.

Can you make performance by your own? Have you developed, just like an actor, the artistic and communication skills? Have you created a strong personality for yourself? Do you understand all the connotations of your role?

Or are you some kind of a Guest Star ("an invited star") as actors say – an erased character, sacrificed to the good of another?

Also remember what writer Cella Serghi said in the novel "On the spider thread of memory": *I realize that I am not the person who arouses simple feelings and immeasurable certainty. Did*

you know that a talent can act like a vampire, sucking your blood, absorbing you?

The art of a leader, just like the one of an actor, involves the release of judgment (as power of thinking) of those constraints that do not fit into the optimal size of their domain of competence. And creating a character involves a complex construction. Your value cannot occur by chance. It takes a much deeper knowledge of things, a broader vision. First you need to reach the character's psychology and access it anytime by adjusting the intensity of the feeling you convey to those around, that feeling of the being not made false by the effect of an incredible scenography.

Leadership is the ambition of a quality, even brilliant acting, when the role you play can be taken over by someone else. A role played with that flexibility of the perspective that allows you an empathic understanding of fictional worlds built up by a scenario very close to being concretized.

Your personality must be manifested by an intensity of thought, through a magistral tempering of emotions, combined with a lot of charisma – from which emerges that the "show" that you perform, playing by your own score, is of an exceptional quality, but has a suitable price - which is reflected in loyalty and in their applauds.

If you will perform your role perfectly, and if you will succeed winning all people on your side - through the show that you create around you, then people will say: this is the work of a genuine artist.

Until an exceptional role has emerged that makes you the profile of a leader loved by the crowd, you should learn to understand things from an artist, considered obsolete or not, who knows how to make you vibrate and who can transmit a special emotion.

The artist is, on many occasions, the character that is detached from the universe in which the other characters of the play rotate, allowing a critical and harsh judgment at the address of others. He is, therefore, the "spokesman" of the author of the script, endowed with a superior ability to feel and understand.

Leadership, like the art of theatre, as well as the art of transforming diversity into unity, is the gift of an artist who knows how to ask and ask himself about the correctness of an interpretation, seeking himself in different roles.

The Masterpiece Of A True Artist is the emotional story of an artist who emerges not from him, by the role he plays with love, but from the other artists in full-roles that complete the show trying to make their own triumphant and well-deserved path.

Keep yourself in the leading position, by exercising your influence as an art, not as a science.

Source: https://neculaifantanaru.com/en/the-masterpiece-of-a-true-artist.html

The Magic Pit Of The Masters

On October 27, 2010

Validate your assumptions about the effectiveness of your leadership through the influence of others on you.

In his new novel, "Aleph", the writer Paulo Coelho tells the following story:

- A man slipped and fell into a pit. A priest was passing by, and the man asked him to help him get up. The priest blessed him, but walked away. After several hours, a doctor appeared. The man asked for his help, but the doctor contented himself with looking at his bruises for a far distance, writing him a prescription and telling him to buy drugs from the nearest pharmacy. Finally, a strange man appeared. Again, he asked for his help, and the stranger jumped into the pit.

- And what now? We are both prisoners here ! The man said.

To which the stranger replied:

- No, we are not. I am from around and know how to get up.

Leadership: Is there a direct correspondence between your reaction to feeling overwhelmed by a situation (which serves to exceed your own limits of competence) and the reproach that you are not doing enough to get to know yourself better?

Certainly, attracting people to your side is the most profitable segment of leadership that, if you target directly, you will be able to increase your value. However, such an operation requires understanding people's perceptions, knowing their motivations and behavior, the ability to identify those attributes that make your leadership a place worth "visiting".

In order to evaluate your progress, you must segment your leadership as follows: a segment dominated by you – the influence, and a segment dominated by other people – the spirit of solidarity. Then, you must try to position yourself in an area where they are able to manifest their caring attitude and dominate it. And for that, you need to define very good your plan of attack – to turn into a prisoner and wait to be released.

Well, such a plan of attack is exactly the opposite way of thinking that prevails in leadership strategies, and that is why I do not encourage you to consider this strategy unless you are absolutely sure of it success.

Getting to know yourself better means going into more detail in the analysis of a situation that helps you evolve through the prism of what you could lose if you let yourself be defeated by it.

The binding agent that connects you to other people is the "pit" where you slip in difficult times. To manage to get out of there, you must first believe in people, and then expect those who are truly on your side to come and "visit" you – to join you and then help you get up.

Do you question their loyalty? Obtaining a substantial and lasting advantage depends on your ability to attract the (most profitable) segment dominated by people, demonstrating your skills in creating effective and lasting relationships.

Just as a photographic image is centered on a particular element to attract attention – so you must put emphasis on that segment of people who approach your leadership concepts and vision, and then bring to the same common denominator all those who have elected you to lead them. And this is sometimes very difficult to achieve if there isn't that kindness, spiritual availability and goodness on both sides.

To reproach yourself for not knowing yourself better is to judge the role you have to play in a situation where you are not willing to assert yourself as a man of great value.

The Masters' Magic Pit expresses that change in your leadership course. It is one of the decisive ways to optimize your leadership, which can ensure you long-term change in your performance.

Sometimes, people can help you rise higher only if you let them exercise their influence over you, only if you entrust yourself to them, which is risky because it can degenerate into manipulation. Moreover, if you show your preoccupation towards them, but you do not do any progress, then you will experience failure. Do not be afraid if you slipped into the pit, be afraid not to be left there by the people who have chosen you to lead them – but who didn't appreciate your qualities.

Do you focus on those attributes that transform your leadership into a place worthy "visiting"? Validate your assumptions about the effectiveness of your leadership through the influence of others on you.

Conclusion: One of the leader's skills must be to maintain himself on the highest level of the value scale and possibly climb higher, leading his team. This can only be achieved if your team is willing to climb together with the leader and it especially depends on its availability to change its way of thinking. The downside is, of course, descending on the value scale and even falling in the pit of helplessness, out of which you can rarely get out or you can remain there permanently, abandoned by your team. Very rarely will you find someone to help you get out of there.

Source: https://neculaifantanaru.com/en/the-masters-magic-pit.html

The Master's Peerless Technique

On February 26, 2010

Make a great creation from your leadership, by adding those "color" effects that would determine the achievement of the desired performance level.

Have you ever wondered which it is the biggest desire of an artist?

The biggest desire of an artist is, probably, to discover the mysteries of art, of painting, and to succeed to conquer the eyes of all people.

In order to create an exceptional picture, so precisely, so clear and as well-defined as a photo, the painter needs a lot of inspiration, and a unique technique, superior, flawless. And only the interesting paintings demonstrate his proficiency. If the people's look does not remain animated of his work, as if they were enchanted, then he is not a great artist, and his working technique it is not unmatched.

Leadership: Do you report the potential of demonstrating your skill in achieving the prospective art performance, facilitating that defining understanding of what you are through a "heave-ho" under reference value?

In the heart of a true artist lies an endless power of creation, each new picture is more expressive, more beautiful and better performed than others. His art has all the crafts and all the elegancies, he likes to stir curiosity through unforeseen, sometimes to deceive the looks, through the games of color and funny illusions. "Heave-ho" is the motto of creating and promoting a concept of art stemming from two peculiarities: work experience in quality assurance and the experience of an emotion that produces a "Wow" state of thankful delight.

It is almost impossible to reach a higher level, to attend only success, if through the work that you display you do not become an exception in the eyes of all people – that would produce an "awakening" in their mind and soul. Your value is determined by your ability to make progress in the area in which you activate, and according to the results that you register.

Just as a painter, in order to achieve the finest effects must have a complex palette that does not stop at a limited number of colors - and so you, in order to make a great creation from your leadership, you must add those "color" effects to determine the achievement of the desired performance level. You must give him some gloss to your leadership, a specific gloss, so to not ever lose its charm. However, for that you must have a complex palette of techniques and tools that would allow you to get best results.

Gloss is a necessity required by relatively absolute forms of new image of your "brand" by a supersensitive knowledge of your creative nature as the unique and genuine cause of all self-assessment and social processes, which are the research object of the science that you cultivate, accessorizing it with that pronounced tone of constructive thinking that calls for originality, advantaging your pattern of self-expression and representing your style.

Leadership: Do you appreciate the true measure of your personal value through a "color" effect that volumes the tendencies and meaning of a stronger self-concept?

The measure your leadership talent is given by the value of your potential influence, that generous dose of magic, the concrete contribution that you bring in order to well exercise your authority. The more you own a better leadership technique, the more you will point higher, and the higher will be your ranking, thus you could maintain yourself at the height of your performance.

The "color" effect that strengthens the tendencies and meaning of a stronger self-concept is given by the experience of aligning yourself to a variety of elements, approaches, styles, and themes of widespread circulation in the collective mentality of others around the refinement of handling subtle situations and the refinement of traversing an artistic destiny with dignity.

The development of a leadership technique that would come to fulfill the needs of the organization and its staff is one of the key characteristics of a manager. The managers are also artists, through the way they carry on their activities, through the way they lead their organizations. Even so, very few of them hold a peerless leadership technique like the one used by Jack Welch, is not it? Few people manage to keep their organizations in the top during the crisis, like Lee Iacocca did, few succeeded to transform their organizations into a financial giant, like Bill Gates did, and hence, few people can be considered masters in the area of leadership.

The good news is that, just like a painter, talent is not necessary for an individual to become exceptional in the leadership position that he holds, but the technique that he developed in time, which he practices and uses all the time. If his leadership technique is effective, he will be exceptional, and then the company will be exceptional, as well.

There is a rule in leadership that it is less learned from the books, but more from the daily exercises, with the little or great successes or failures. Sometimes, it takes more, sometimes it takes less to raise your rank up to an art level. What it matters the most, though, is not self-evaluation as much as the evaluation of others, be they "smaller" or "bigger" than you.

The reference value of a leader stems from the exceptional destiny with which an artist prides himself after exhibiting the most outstanding creations in a single recognizable and unmistakable matrix called the "resizing of the inner reality".

An important thing for those who aspire in holding the art of leadership is the fact that it has a personal and an inimitable character.

The Master's Peerless Technique can be represented by a combination of three orientations: production of value in favor of a refined, suggestive self-evaluation through the very image that is at the center of the overall attention and the evaluation of the performances gained by striving to achieve maximum expressionism from various existentialist themes.

Source: https://neculaifantanaru.com/en/the-masters-peerless-technique.html

The Mastery Of The Art Of Being Santa Claus

On December 25, 2018

Interpretation of a fabulous image is in the direction of the endeavor to define the immense fertile of a different existence.

We have taken faith in Santa Claus as a foray into a fiction necessary for artistic expression through a whole development of spiritual symbolism that is found, I believe, only in the existential conception of the intellectual who has dedicated all his curiosity and independence to the thought of deciphering an alternate universe. An area of rethinking and recycling information, under the umbrella of a vast artistic current that I would call "Magical Realism" because it originates from the works of Jorge Luis Borges or Alejo Carpentier.

And this Santa Claus, best known for the gift given to those who have demonstrated merit or kindness, can also be celebrated by someone who is not necessarily religious, but who is able to make combinations of thoughts, ideas, images, deeds, things, sensations, used interactively and truthfully in a collage of images created through comparisons, metaphors, or personifications.

As for the chances of getting a different answer to the question: "Where can you meet Santa Claus?" in a time when everything, almost everything, is treated in terms of the impact that the expression of the primary condition of originality (specific to a person impregnated with a very sharp spirit for adventure) generates, we must first take into account the perceptions of persistent forms or the passing of the dream that the painter experiences every time he is around his paintings.

Art is not to be impregnated with the expression of a passing existence or the mirage of a world that expects to emphasize the hue beyond things and appearances, but with the space of the suspension of a moving story, because there is a pass between two cycles of great suggestive force, between two questions. To which world do I belong: the one left behind or the one that I hope for and want to revisit?

Leadership: Can you define the meaning of the artistic trajectory after the idea of the transition from suggestion to image to outline the existence of a unique model of exposing a theme of reflection on the relationship between subject and space-time?

Santa Claus was not born in Lapland because his story had to belong to an adorable winter landscape, cheerful children and reindeer led sleds, but because the living presence of a universal hero had to be ensured, a promising example of a wide-eyed dreaming, without extinction had to be assured. And so, to reveal the hidden hideout of an essentially spiritual vision of good and happiness attached to different states of mind, coarse or refined.

Still, I embrace a subject that follows evolution in the form of figurative suggestions, usually loaded with increased expressive density, such as "The Creator and the Old Man Beyond the Picture", generating epic transformations. There is a spiritual flow of energies that unites the generations from the beginnings to today, tomorrow and the day after tomorrow, a kind of psychological necessity that establishes direct relationships between things and people, between illusion and reality.

Here the meaning of the experience of receiving the forms of expression produced by the pound of a deep-sea poet does not fall upon a gifted person with unlimited possibilities to meet the most frequent expectations as soon as possible on a rush of looking forward to the

tree with lights, equating to the amplification of a form of magnitude stimulating and visionary sensitivity in the brush technique.

It is amazing that the interpretation of a fabulous image, perhaps inspired by a mythological scenario full of symbolic load, is in the direction of striving to define the immense fertile of a different existence. One explored from an artistic perspective, so with a potential for training around a tendency to make aesthetic the description of the type *"Feel the unreal of a poetic vision".*

Leadership: Can you increase the impact of some fine arts extraction procedures in an attempt to substitute for a mentality that goes through fiction?

Once again, I feel like losing myself in the shaping of a horizon that does not really exist, from the presence of an artist who can transform the word into image (and vice versa), from the desire to possess another being that does not fit into beliefs and limited rules of life. Especially the need to give a new interpretation of a controversial figure.

Usually, the first sensation I have about Santa Claus when I hear about him is that of a strong thrill like a reunion with God, perceived as a reason for the holiness influence of a teaching of faith that was as easy as possible at first. Thus, the process of extracting artistic emotions, such as sensitivity or impressibility, is accomplished by reference to a permanent visual symbol, meant to evoke a spiritual awakening: "Santa Claus crosses the starry sky at night with his flying reindeer."

I'm not stopping here. I try to get closer to Santa Claus, as I approach a God who haunts the dreams of those who think too much of them, reappearing periodically under the spell of an ever more surprising story. In this case, the art that nourishes the feeling of peace and soul fulfillment must convince the validity of an artistic fiction that captivates through my dreams transposed on the canvas, with the idea of becoming the dreams of the viewers.

The painter does not place his most representative hero in the midst of a mysterious view of reality beyond what is palpable, just for the sake of shaping a new theme of wide circulation. But he tries to suggest the emotion of a story illustrated suggestively through a vivid coloring and an astonishing message that puts his own personality in the process of perfecting an unparalleled work in art.

Leadership: Can your art adhere to an imaginative ideal through an illustration of reality interpreted only by the artist's vision that can give a broader sense to his emotions by addressing a theme that is becoming more and more current?

In a letter sent to the goldsmith Gaspare Ballini, later became famous, Italian writer Lodovico Dolce (1508/10-1568) stated: *"The paintings must move the feelings and passions of the soul so that the one who looks must either rejoice or be disturbed by the nature of the subject, as do the poets or the orators. Characters must move the viewer's soul either by disturbing it, or by cheering it, or by exhorting it to pity or anger, depending on the subject."*

I have always posed the issue of the feeling reflected in a visual, but tentative adaptation after a life lived through the power of fiction to spur in the future elements of artistic expression, such as the bells of the sleigh drawn by reindeer.

Santa Claus adheres to the endearing alternation of a nineteenth-century character through the pendulation between illusion and reality, headed step by step toward the continuous metamorphosis of forms of imaginative imagery to give a broader sense of emotion through

a play of endless analogies. Analogies not only with certain saints or different spiritual experiences, but also with the notions of art theory (e.g. overlapping frames) and figurative representations that reproduce the "syntax" of a fictional universe.

The most appreciated features of Santa Claus no longer penetrate the art of the present only by formulating the symbol of wisdom and faith, but by exaggerating an aesthetic form already existing in the field of art. The beauty is not celebrated by the sensibility of the holiday air, but becomes the symbol of a world that ultimately links to another. Thus, the features of Santa Claus are no longer just the image of the soul in the mirror, which is capable of cheering up, giving, giving good, but emphasizing the need to visualize the abstract and transcend the visible.

Santa Claus is a shift from symbolism articulated in a fairly primitive manner, to the imaginary tributary of an everlasting memory.

The Mastery Of The Art Of Being Santa Claus is actually the mastery of the art of distorting the standard version of a known subject, to reach another end, reacting with a visible metaphorical conception of a world that is constantly being rechecked to rebuild its meanings and reinterpret messages.

Source: https://neculaifantanaru.com/en/the-mastery-of-the-art-of-being-santa-claus.html

The Matter And Truth

On July 07, 2013

Comply with the duties to your science, even if the others aren't willing to accept the unknown truths it uncovers.

While I was trying to understand the basic priorities of the matter which made up the Secret, appropriately distilling a small quantity of the endless elixir of the energy which contributed to creating and maintaining a certain vision, I felt as if a cold draft went through my mind and took hold of it. If any fiction writer had tried to describe me in such a moment, through a horizontal line of free associations, hypnotically expanded in a world-empire, I would probably have been seen as some kind of inventory of symbols, pedantry or presumptuous, close to an unknown ontological stage of the world.

Defensive impulses followed one after the other at very short intervals in my mind, as if induced and triggered by an unseen signal that warned me about repeating certain mistakes. These tension states occur frequently amongst scientists that try to prove, in their laboratories, certain unknown and unexplainable phenomena, twisting every truth and untruth in order to find an explanation where none is known. It was as if I a restrictive thinking was taking hold of me more and more.

As a man in want of sensations, I thought only about the apparently stable combination where its constitutive elements could determine a new configuration of the Secret. In the homogenous catalysis, the catalyst and reagents resulted in different purification phases. Thus, I could extract from the content of the Secret I barely had access to, new properties only if I managed to retain 55% of the pure particles of meanings and senses that it emanated at every step, before they got scattered until elimination. The processing technique for the precious content was amongst the most advanced at that time.

Leadership: What role are you willing to take in a vision that can be experienced based on truths that cannot be unanimously accepted, knowing that what you think is just your interpretation of things around you?

But nonetheless, what was causing the destabilizing of the energy triggering particle system? Why couldn't I stabilize them? I had to start all over again, like that chemist in the movie "Darkman". Constantly. Patiently. Objectively. I didn't care how long it took, I knew that the formula for accomplishing the mystery was there, waiting for me to uncover it. Ah, I could feel it, I could smell it ! Unfortunately I had only one piece of the puzzle. And there were so many great question marks.

In the middle of so many unsuccessful experiences, I remained pretty lucid. I knew that I was on the right way; the others' opinions were indifferent for me. Because I was sure that I would be right eventually, not the people who refuted or laughed at my research. Basically, I was playing the role of an enigma seeker, this time as a being compatible only with the need to control one's purpose and destiny, without taking into account the directions imposed by other people's point of view.

Even if the chilliness with which they had received my ideas, would have presented reasons to be worried, even if the other scientists, while making certain comparisons with their knowledge would have had at least one objection or would have challenged me to a dispute, or would have ridiculed me, I knew nothing could make me bitter.

Because that is the faith of the unknown truth, to be rejected at first, exactly by those visionary spirits that should have accepted it. Moreover because only I came to experience truth, to fully know it and to turn it into other truths, without turning the fundamental principle they're based on into something relative.

Leadership: Does the way in which you understand and manipulate science develop many patterns of a new wave of depreciation or overestimation of personal value, in a context of "deviation from the realism of objectives accepted as sine qua non of the sensitive world"?

Does a restrictive thinking take hold of you more and more? Amidst unsuccessful experiences do you keep your lucidity as much as possible? Ar you sure of the fruit of your science, even if others refute or ridicule your work and ideas?

You will never be able to keep your distance from science as long as your professionalism, knowledge and skills in a field occupy an important place in your daily "diet". Your real leader qualities, most visible through your way of thinking and through the way in which you understand an manipulate science, develop more patterns of a new wave of depreciations or overestimations of your personal value, which can lower or rise your success rate.

The Secret or essence which consists in the substantiality of new knowledge brings a whole variety of "active safety functions" to a common denominator. These and only these grant you the strength to be centered, stable in the relationship with yourself in the process of becoming. In my case, the objectives accepted as sine qua non of the sensitive world, that is, of a world that is not entirely open to the new, were delimited by the effects of a thought that, not recognizing its own limits, takes its operational effectiveness as an absolute rule (from which I was not going to make any deviation).

"The active safety functions" are a group of instructions that you follow in order to fulfill those tasks that lead you to a superior understanding of how leadership works and to a wider access to that science available exclusively to the most eminent, cultivated and talented minds. Instructions such as: *"I will do everything I can to support the development of science"* or *"I cannot move away from the ideal model of the perfect man I aspire to be",* leave room for an exaggerated belief in one's own abilities, that is, a vivid digging into what regards one's own person.

These functions also grant you more trust and safety when using your own science with the purpose of developing efficient capacities and identifying alternative sources for obtaining some new truths and exploiting them into practice.

Just like in any game, a player can pick his strategies based on the opponent's actions, you can do the same so that your leadership can be updated into a new stable configuration which separates pure knowledge from empirical knowledge, you must compose and understand well enough the "matter" that you incorporate in your science. So that it contributes to creating and maintaining a certain vision.

Leadership: Are you wasting the chance to take ownership of your science by taking the initiative to manifest your personal power and control over discoveries that can extend the coordinates of a vision, but cannot translate it into something feasible?

If you manage to make yourself truly guilty of "a priori conceptualizations", of abstract generalizations, it is a sign that the basic priorities of the matter that makes up your science are consecutively manifested upon a continuously rising request for too fanciful visualizations and representations. Once you've reached this evolutionary stage, inevitably

the other people in the field after making certain comparisons with their knowledge will ridicule you and refute your knowledge.

In this case, your leadership must have at hand all warfare methods that define its three sides: attack, defense and maneuver. In order to see the light and develop itself, science must be installed, must leave the possibility for an exception to the rules, revised when necessary, but never hindering its effective manifestation.

If you want your leadership to reach its highest purposes, comply with the duties to your science, even if the others aren't willing to accept the unknown truths it uncovers.

To transpose a vision into something feasible means to call upon the elements of science to suggest an eloquent and constructive truth that can be understood and accepted by all people, even if it cannot influence too much, even if it cannot be considered THE MAIN CAUSE of evolution.

The Matter and Truth highlights the assembly of analysis and synthesis processes that will dictate the strategy adopted in order to recognize and accept that *modus operandi* chosen by the leader. To convince means to obtain acknowledgement and to win trustworthy allies in order to reach the common goal.

Source: https://neculaifantanaru.com/en/the-matter-and-truth.html

The Maximum Point Of The Human Alienation Of The World (part II)

On February 01, 2013

Contribute with ideas and suggestions to the symbolic representation of the "New Man", passing all creative experiences through personal analysis.

A necessity, an experiment? In the previous article I was telling you that Harold J. Morowitz tried to assess in money the value of a man at the price of the biochemical product catalogs. In my turn, I tried to recreate the world and universe, through the promotion of an alternative vision.

The only thing that separates me from this bio-physician, because a comparison is always made between two uncommon minds, between two mental images that guide cultural contacts and determines their content, is that I have always used my pen and ink to figure out a reality, without reference to the value of a reference constant.

How can you evaluate the share of your progress? Through what is defined your vision? Is it through a complaint of the real present? How can you accurately represent "the local color" of your own work? Are you heading towards an unexpected destination, inaccessible to others that aspire for a leadership status? What are you in the bosom of the great course of transition towards perfection, which flows from one infinity to another?

It is so easy to pull the curtains and limit your horizons, someone said. However, the excellence in leadership occurs when you unleash these three constants of yours, vision, imagination, creativity, the core of your transformation, the key of your progress, the true demonstration of the immense influence magnitude that your "doctrine" has over the modern human society.

Leadership: What goes beyond your preferences for a particular style of thinking and how do you relate to the supreme value that could give meaning to your life, so that to keep the most important constant of your performance?

If I wanted to define my vision, I would redirect my attention to what wrote on her blog, the journalist, Raluca Rebedea Zenga, the wife of the famous Italian football player, Walter Zenga. She said the following: *"Nothing is more enjoyable than to mix colors on a palette, to see the pigment migrating in spectacular fusions, perfectly mirroring the image that I had in mind."*

The lack of art's performance is partly due to the impossibility of "mixing colors" into a single creation, on a single surface, in order to obtain a uniform composition.

In fact, what characterizes an artistic style of great value is the style of thinking you usually use to explain and express reality: power, reason, interest, quality. And behind the preferences for this style are the creative experiences passed through personal analysis, through the symbolic representation of the "New Man" or by altering the end of some actions through a metaphor or hyperbole.

The supreme value a scientist can give to the meaning of his life lies in the boldness in which he expresses the word "tolerance" in rendering any horizon advancing on the path of progress, without condemning the virtue of making a symbiosis between imagination and innovation.

His creative experiences, embodied in blueprints or patterns of thought used to perceive, understand, and interpret reality, retain the most important constant of his performance: the ability to see farther than others and to verify the truth of the premise upon which his demonstrations of vision are based.

Leadership: Can you define your vision through a breakthrough that would appear unitarily at first glance in terms of its context of interpretation, so that your reason rises above the common perception of the world?

Be like the one of the great innovative spirits: keep yourself in the ruler platoon of the performers. Let your mentality be crossed by that active power, exponentially growing: opening towards new. Do not subordinate yourself to a conventional system of thinking with thin branches, *dense et inégale*. In leadership, what matters is the vision you make from dreams, not the one that is shaped by the development of scientific theories, just for the sake of proving you have the IQ of a genius.

Adapt your leadership's "menu" to suit those aspirations and preferences much wider, less classical, and closer to the future. Continually add new ingredients to your vision, a little pepper, or to your taste, a little cinnamon, make it spicier or sweeter. Shed a new light over the foundations and principles, with which you sow your leadership through discoveries that would appear at first sight unitary in terms of the context of interpreting the vision.

Such an interpretation of vision can be formulated as follows: "Stay faithful to the image that you have of yourself in a future to which you belong by affinity to the requirements of an autonomous thinking."

Your reason can rise above the common perception of the world if it dares to be a different pattern of awakening to a reality that is taken into account by the sensitive intuition in favor of the imaginary who, in increasing intensity, gradually gets the outline of a successful lesson on the impossible (under the protection of an immortal story).

The maximum point of the human alienation from the world symbolizes the most important step towards future, the symbol of your professional progress, which can resize your own limitations. A small part of an alchemy, of which well-kept secrets emerge after you get used to the "new and unknown". It is the compensation that you need towards the feeling of "abandonment" of a unanimously accepted reality.

Source: https://neculaifantanaru.com/en/the-maximum-point-of-the-human-alienation-of-the-world

The Maximum Point Of The Human Alienation Of The World (part I)

On February 01, 2013

Start looking for a new dimension of understanding and knowing leadership, without getting subordinated to a conventional reference system.

Do you remember that biochemist, Harold J. Morowitz, who had the curiosity to calculate the cost of a man, translated into the component materials, at the price of the biochemical products' catalogs? A gram of a man costs on average $ 245.54, while the whole body costs around six million dollars.

This doubtful calculation (for some aberrantly, but still plausible, medically speaking or scientifically) of our biochemist, who has narrowed to his specific field, somehow resembled with my scheme of thinking. Based on it I shaped a world of quantity and measure, the fundamentals of a new approach to the relationship between epistemology and ontology in terms of the cost involved in the emergence of a new creation. Just as "adorned" of calculations and predictions I was too.

At me, the calculation embodied in itself much more than that: it embodied all the possible scenarios for the future of my existence organised under the umbrella of a mathematical thinking that tries to prove that a certain equation can be solved by an algebraic formula. But, I did not try to assess in money the value of a man, but I was trying to recreate the world and universe through the promotion of an alternative vision.

A utopia, a naivety or a customization of the reality? A necessity, an experiment, something you can think of without having the feeling that you should ask for approval?

Science requires answers, but first of all it asks questions. Could I accurately represent something that could not exist, the illusion, the local color of my own works, two imagined worlds, passed through the same mixer of analysis and detail, but totally different? Two parallel worlds, well-defined, finalized, and adapted to suit my own expectations and preferences?

Leadership: Are you preoccupied with the experience of understanding the depth of a world created by your own rules, a world of yours that forces you to integrate within it the vision of the reality that you want to move away from?

I was fascinated by the mirage of new worlds of science. Worlds that could come alive, following to be freely explored only by those consciousnesses that were not subordinated to a conventional system of thinking, with thin branches,*dense et inégale*. Worlds, ready for a progressive development, intertwined with another kind of knowledge, by an universal energy stored in a capacitor, inserted in a continuous circuit of perceptions and perspectives, representations, functions clearly defined between them, having a common denominator: openness towards new.

Worlds, totally inaccessible to ordinary people, tangible only for the big developers, alchemists, those *desperados* of progress and of the rapid evolution, armored with the power to transform the obscure elements into clear and promising structures. Approved worlds, covered with the mind only by the large innovative spirits that kept themselves in the ruler platoon of the performers.

Often, I got entangled in inevitably compromising combinations, of ideological, spiritual or human nature. The exaggerated tendency, in the search for another dimension of understanding and knowing. The achievement of an intellectual ideal, sharp as a sword, with unexpected consequences, relative - sweet and misleading, but with a destructive potential, in a timeless present.

Science is a part of the magic of knowing and overcoming your limits, with the risk of losing yourself in details, in a multitude of information, in virtual reality, in the waves of interpretations. So you have to maintain a good management of the innovation fund, whose main value is that of being predictable.

And the reality that you want to move away from through the act of creation can never be placed in the edifice of illusion, because it looks at you from the angle of the present, from the angle of beliefs you respect to the end, and has a certain "field of view" regarding the impressions, emotions, sensations, opinions you make, moment after moment, about the world, life, change and dreams.

Can you set yourself up as an authority in the field of leadership by not being worth just what you are or become, but also by discovering what you mean in a process of absolute creation?

In a process of absolute creation, in which only God could have become my partner, I risk falling into a sort of admiration pushed to the extreme of everything that is change, to what is fragile, threatened, unique. My form of expression in scientific language, considering myself the follower of a unique and fictional vision, was also very ambiguous, understood only by a penetrating spirit that can crush any adversity in battle with that shadowy tone that discipline anyone who dares to resist its ideas.

Something wrapped in silence. A glimmer of light appeared in my imagination, haunted me, and urged me with an irresistible energy towards an unexpected and inaccessible destination. I was confused by the shadow of perfection that sometimes contorted the notion of the truth, offering a superficial and incomplete picture of the reality. Science came before my eyes as the highest level of knowledge made up of the laws and principles of an old wisdom that says that everything has two handles it can be carried by: one which makes it difficult to carry, and one which makes it easy (depends on what you want to do with it and what use you give to it).

A discovery that sheds a new light over the foundations and principles, supported by me, a large number of worlds could be comprised by my horizon. Resizing my own limits, a small part of an alchemy, whose secrets, I was wholly striving to master them, helped me find a multitude of development opportunities, and well-developed future scenarios.

I was determined to make from myself a force that orders the universe on the time scale. Was that possible?

Leadership: What do you represent within the great course of transition to perfection, compared to the image of an alternative vision that truly affects the world in a practical and concrete way?

A question, apparently trivial, that I addressed for several times in my webinars, is this: *"Where you should develop yourself, and up to what level?"*

It is not enough to develop your leadership, for being able to transform a company or the

people around you. Just as it is not enough to know the physics and chemistry of the "spatial worlds" in order to reach the moon or to understand the universe. You need the power to put into practice what you know or what you imagine that can become the future.

Otherwise, within the great course of transition to perfection, you will refer to yourself as a God who would favor a reality to the detriment of another, a God who does not interact directly with man – but with the genetic material of man, the brain and the system nervous.

To make possible this leap towards the true performance, towards a *"higher",* towards a *"beyond"* to the level of consciousness and knowledge, sufficiently elevated for understanding leadership, you must go through an intensive process of change. One in which to manifest that great side, that quality that meets the highest requirements of present and future: the attempt or rather the spontaneity and strength to create original visions. A customization of reality, but a necessity, an experiment, something to which you always have to think about.

Like a true battle front, the horizon that you daily scrutinize, the basic engine of the individual evolution, this landmark hard to overcome of all the features that differentiates you from the rest of the world, marks the trend of the leadership and of the personal development.

The horizon it is so an important authority, so common regarding the acceptance and implementation of an alternative, of another way of perceiving the "Now's" rallying to a different kind of mentality - "lateral" as it was called by Edward de Bono that is foreign for others, because they even do not want to understand it.

The great accomplishment of science is subsumed into the alternative vision of a great intellectual creation from the field of power, even though this vision resembles a wandering that detracts from the true meaning of our existence.

The vision, imagination, creativity, their welding, this fusion from which results only one strong player, who will benefit of real competitive advantages - *un puissant leadership* will accompany you constantly in the evolutionary path, ascending, passed from the common state of functioning, when you are not doing anything, but mixing some "colors on the palette" up to that state of "awakening" when you are mixing all the ingredients and spice up to your own taste.

The Maximum Point Of The Human Alienation Of The World is the level of performance reached by people who believe in a much wider vision, bringing in divergent views of closely related areas: science, technology, architecture, and engineering. But we should not exaggerate, moving away from spirituality. For as a great physicist said:

"Science without Spirituality limps, and Spirituality without Science is blind."

Source: https://neculaifantanaru.com/en/the-maximum-point-of-the-human-alienation-of-the-world

The Meaning Of Man In A Dream Called Reality

On May 18, 2021

The dream is a sublimated world whose reality, transposed on a higher plane of existence, can develop uplifting feelings, of an intellectual nature.

My life seems to be the story of a doubling of my being, due in part to a kind of penetration into a dream that impresses me to such an extent that even now I feel like I am drawn to an extraordinary spiritual force. It is also a characteristic of the refined artist who, excelling in the richness of fantasy, acquires doubling through the force and discursive charm of an experience of transforming objective reality into a unique inner universe.

It is not in vain that my creation is given to such a lofty dream that very few can comprehend with the mind, with the soul, with that instinct of art which accepts the understanding of symbolism only through a strenuous endeavor.

Leadership: Is the image with which you can transform your reality a reconnection to that part of you that has the courage to accept that what you have become is really what you lack?

After all, the dream is just a dream, but inside it there is life, there are wonderful works of art, there is everything that is not seen in the reality of the ordinary world, being perceived through a magnifying glass of a reinterpreted version of truths hidden under the shadow of changing appearances. If this is the case, then an artist can only be the dreamer who dreams and then lives in a dream.

And if the dream makes me feel that I rise above all ambiguous, ambivalent, too complex situations, constituted from the perspective of a world that has decided to keep only material things during its lifetime, this is due to the humility with which the spiritual man immerses himself in the sensitive physical man, looking forward to something that God has promised, which has not yet been created, but has been dreamed in order to become an immortal creation.

Somehow, I lack the power to accept that what I represent in this world is not an act of knowledge by which, in ordering meanings, a specific meaning is introduced. Rather, what I am is closely linked to the possibility of involuntary reflection in a perpetual, but anonymous and immaterial existence, from which the practical aspects of life seem to have disappeared altogether.

And if I am part of a dream shaped by the artist's soul,*superiori potentia spiritualis submissionem,* it is because in the dream I am always more open with myself. Discursive strength and charm acquire such a doubling of mine, as a second person included in the dialogue-monologue between reflection and imagination, between perception and illusion. After all, art is the dream of all creation that repeats itself endlessly through the same dreamers.

Leadership: Can you induce through self-suggestion another image of your being, so that what you project in the dimensions of creation and reality opens a window between time and space?

Such considerations led me to a differentiated aesthetic of the permanence of my

transformation. I became someone else, visibly distinguished by nuances other than that of storing personal vitality in a multilayered cosmopolitanism, in any of the ways of contact with my gaze from another world, from another reality.

I understood that the extent of my mind is wider than heaven and earth, *immortale et aeternae*, similar to that of sublime spirits attached to the multiplicity of states of existence reflexively manifested through a *Vidhysonsum*(unity of multiplicity, o unitas multiplex).

Long ago, I realized that every human being is part of a creation that was first a dream, then a reality. The other art forms: musical, visual, linguistic, conventional or unconventional, adopt a dynamic point of view, as required by the nature of things. But in order to reach the level of "work of art", that is, to have the quality of being an expressive and original autotelic embodiment, they must pass through the filter of subjectivity, through the intransigent filter of a third eye that has a spiritual connection with an evolutionary state of consciousness.

I wonder if I'm not part of some dream, which does not leave a visible impression. Or maybe they are the very projection of my creation from reality. Is another metamorphosis of my being waiting to take place? Because the only work of art that reflects my reality is a distinct form of thinking, a form of manifestation of the subconscious that consists of a succession of images that make me live a transformative experience, a step towards self-knowledge.

Leadership: Can you filter through your individuality all the material of direct experience, as well as the suggestions from the images seen in a new context that offers a lot of information about a "sublimated" world?

The dream is like a library that recovers books lost or degraded over time. And if I have ever been wise, and because the great wisdom comes from the study of arts and aesthetics, it is because I recognized in my dream another image of my syncretic being. And also in a dream a rose appeared to me, a symbol of the divine mystery, whose seal is DISTINCTION and SINCERITY, *puritati et nobilitatis*. And this very library is exactly what Umberto Eco talks about in his majestic novel: "In the Name of the Rose":

"None but two people enter the last level of the Edifice. Nobody has to. Nobody can. No one, even if they wanted to, would succeed. The library defends itself, it is as impenetrable as the truth it hosts, as deceptive as the lies it preserves. Labyrinth of the mind, it is also an earthly labyrinth. You can come in, but you can't go out. And with that being said, I would like you to obey the rules of the abbey."

Another image of my being is born from these considerations, understood and confessed by a librarian whose determination has become the story of my life. And it must not seem absurd to me that the ignorant of the art and philosophy behind the symbols reject this image.

One thing is for sure: if one day you meet me in a dream with deep meanings, without knowing what I look like or how my voice sounds, it is because your horizon has opened in front of a creation that you can only understand by believing. Step into my library, into the endless space of my thoughts, and if they enjoy any passage, time will never erase them from your memory.

The creation to which the dream transformed into reality corresponds is, first of all, an understanding of what happens inside the psychic structure of an artist whose universe is defined by "the oscillation between figurative and abstract".

The Meaning Of Man In A Dream Called Reality is to discover the other side of his nature, the artistic one, which never had a chance to shine. Remember that the highest creation of an artist is to capture reality in a dream that does not fail to amaze by an optical illusion, by an inexhaustible imaginative capacity.

Source: https://neculaifantanaru.com/en/the-meaning-of-man-in-a-dream-called-reality.html

The Mechanic's Guide

On October 12, 2010

Direct your steps to a better path, reassessing the way you clarify your leadership principles.

In the exciting detective novel "Ten Little Indians" of the famous writer Agatha Christie, the killer, after managing to implement his meticulous diabolical plan, to kill all his guests on the Indian's Island, revealed by an anonymous letter how things happened: how he managed to kill every one of them, with how much skill, trickery and artfulness he acted throughout those few days, the way he concealed, with great care and attention, his true identity – the way he played his role, with how much skill and artistry he fooled everyone, absolutely each and every one of them.

His confession, which was to be closed in a sealed bottle and tossed in the waves of the sea, before he took his own life in a particularly original way, ends like this:

„It was my ambition to invent a murder mystery that no one could solve. But no artist, I now realize, can be satisfied with art alone. There is a natural craving for recognition which cannot be gainsaid. I have, let me confess it in all humility, a pitiful human wish that someone should know just how cleaver I have been…"

Leadership: Are you able to find your true inner authority in a permanent outer determination that can help identify the cause of a vision capable of becoming a vocation?

This story, splendid by the plot it develops, by the exceptional game played by the killer, whose identity is revealed at the very end, reminds us a simple thing. That the most influential people can obtain in the daily reality an extraordinary performance, and that's just to show how skilled they are at using their minds. In fact, this challenge to use your mind in the most skillful way possible is the strength of an inner authority that constantly tells you to be as functional, as authentic, as influential as possible in relation to other people.

But every influential man plays his role in accordance with his nature, shaping his character in a manner ideal to his vision. This murderer, by the professionalism with which he has designed and carried out his plan, this "leader" by his power to make rules, by his strong (but destructive) character, by his power to induce a certain state to others, had, with no doubt, that confidence in his personal power, which he knew to handle with clockwork precision.

He is a good example, firstly of the power of thought – because thought masters your facts, then of the power of imagination – because imagination creates your vision. But can the mechanic within such a man discover the place where lies hidden the wheel that, once set in motion, brings about total, lasting success? No. He can't. Or he can, but only to a certain point.

But be careful ! The outward determination that can help identify the cause of a vision capable of becoming a vocation is the challenge of proving to other people that you are far above them, which can lead to overcoming the limits of any normal imagination. In fact, the cause of a vision capable of becoming a vocation can be an opportunity to test your intelligence in an original way, but it can also be an opportunity to expand your thinking by re-evaluating your self-beliefs.

Leadership: Can you be the arbiter of your own character by identifying the cause of a self-image that automatically corrects your thinking mistakes by focusing on the feelings that fuel your vanity?

Someone said: *"The true magnitude and nobleness of a man is measured by his power to subject his feelings, and not by the power of his feelings to subject him."*

Just as an arbiter is forced – by his behavior – to continuously remind the players the limits permitted by regulation and sport ethics, so you, in order to raise your nobleness level – which makes you a truly valuable man, must remind yourself the limits imposed by human ethics, and never breach the rules absolutely necessary for a proper functioning – in accordance with the leadership model imposed by others. To ask more from others, firstly, you must ask more from yourself – by your strength to submit your feelings. As arbiter of your own destiny, you must be able to stop the game between good and evil when your negative side is overwhelming in the detriment of others.

Are you an example for others? As a leader, are you firstly an advocate of great principles governing and controlling conduct in human relationships? Do you cultivate your potential in the light of other people's feelings? Which one do you consider to be the negative aspect of your potential?

The self-image that automatically corrects your thinking errors has as a substrate your reflection in a consciousness that has discovered the sadness that is (often) given by the momentum of the desire to validate and affirm intelligence.

Remember that the feelings that fuel your vanity, such as enmity, arrogance or grandiosity, are in fact needs stemming from frustration, and they do nothing but cling to you and bring you down in a state of tension and stress. Self-guilt will eventually destroy you, grind you down until nothing is left of you.

The Mechanic's Guide is, actually, the way to yourself, which helps you rebuild and fortify the foundation of your leadership. But, for this, you must identify exactly that "problem wheel", which shows a wrong level of your character, and fix it before the whole mechanism breaks down.

Conclusion: As a leader, you just make the difference between good and bad, so you must build your principles on ethics and a deontology established by the "normal" of human society. Your ideas and vision, as well as your behavior, must be oriented towards the upper limit of the "normal" established by the human society through different legal provisions, but also by that common sense learnt from our predecessors, which should be true guidelines directing our steps on the appropriate path, towards achieving a purpose beneficial to us all.

Direct your steps to a better path, reassessing the way you clarify your leadership principles.

Source: https://neculaifantanaru.com/en/the-mechanic-guide.html

The Meeting Place For The Masterpieces Of Human Work

On April 13, 2013

Be a prominent figure in the profession you practice along your journey to the land of perfection, by acting with high effects on that individualized part of your own formation base.

What follows are some of those memories, plus assorted snapshots from the somewhat more coherent days of my adolescence and young manhood. This is not an autobiography. It is, rather, a kind of curriculum vitae—my attempt to show how one writer was formed. Not how one writer was made; I don't believe writers can be made, either by circumstances or by self-will (although I did believe those things once). The equipment comes with the original package. Yet it is by no means unusual equipment.

I believe large numbers of people have at least some talent as writers and storytellers, and that those talents can be strengthened and sharpened. If I didn't believe that, writing a book like this would be a waste of time.

This is how it was for me, that's all—a disjointed growth process in which ambition, desire, luck, and a little talent all played a part. *****

Leadership: Can you achieve greatness of a true creator of possible universes, without gathering a variety of personalized options of your thinking and developing pattern?

Who is a more prominent figure in the profession they practice along their journey to the land of perfection: a man that bring to light the meanings of the freedom of speech, especially in the meaning given by the interpretation of the relation "will-circumstances", or a man that discovers the true stake of life and acts with greater effects on that individualized side of their formation base?

This is a dilemma more than useful, that has repercussions on leadership, and that we exclude out of the equation of our necessity to creatively adapt to our optimum life cycle, whose unknown that we want to find out is the ampleness that the human intellectual capital reaches. You don't have to be a writer to relate to *"the source of all things that could be imagined in yourself"*. But leaders who don't want to gather, correctly, out of their own initiative, a variety of options for personalizing their thinking and developing pattern, won't be able to achieve great things.

Leadership is a continuous development process where ambition, desire, luck and a little talent are essential. These are the "equipments" of the original package of those who want to break themselves off from the leading platoon at the marathon of life. But the greatness that honors leadership is that spark of talent that arouses the inner thirst for pursuing to the end the perspectives of approaching and relating the epic events required by the feeling of control over your destiny.

Leadership: Are you able to recreate the true battlefield of human perfection in order to achieve the performance required by the force of a destiny between "writer and story"?

The director's specific thinking and development model is found in *"the way he uses space, building each story in a different "room" – which allows him to place his characters in the most appropriate place to grow in (scenic) truth, so that, at the last moment, he turns his*

almost perverse weapons against everything he had built before." (https://yorick.ro).

Where does our continuous thirst of knowledge or our inhibition when it comes to asking so many questions come from? Where does this passion for education/science that gives the addiction promoted by leaders for anyone around them, old and young on one side, and for spectacular ways of professing on the other, come from?

Where does the love of leaders to manifest themselves like a mechanism of making the most of their own work, like a natural strategy to fix their own existence come from? Where are the springs of this gigantic river of attributes that invade the inner world by fertilizing this whole art of leading? Their meaning is that of identifying, of describing and evaluating its potentially significant effects on ascension, as a result of intensifying the daily activities. The famous writer, Victor Hugo said this with simpler words: *"The true face of the battle, here it is. It's this meeting place of all masterpieces of human work."*

The things that support and develop the leadership based on a solid consolidation of the capacity to "produce" science, resonate with the indispensable foundation of any knowledge of one's self and of that's why it's greeted with certain resistance. The only valid point of view in taking a golden mean towards understanding yourself, towards forming your own identity that allows you to integrate and to adapt to every trial of your becoming, is that of some learning, working and creation experiences that stimulate intellectual activity.

The feeling of control over destiny can be addressed by telling an epic event when you are in the position of a writer who creates his own story.

The Meeting Place Of All Masterpieces Of Human Work is all about those professional aspects that become heavier with every step you take towards the best option to use your evolutionary resources. It also regards the capacity to communicate and to share your own experience that give a creative force to those that want to step out of the shadows and evolve on an ascendant path, as sole purpose of their lives.

*** Note:** Stephen King - *On writing*. Editura Nemira, 2007.

Source: https://neculaifantanaru.com/en/the-meeting-place-for-the-masterpieces-of-human-work.htm

The Memories Of A Life That Repeats Itself

On July 23, 2019

Leadership is the distinction you make between a reality that struggles in the middle of a "I'm repeating myself again" and a reality that is "already happening".

I was always interesting to see a true story, strictly related to a double of mine, as an example of an artistic experience where one can reach the maximum freedom of expression and one can imagine the infinite possibility of an existence built on the idea of formally defining an objective content and presenting it as a continuation variant of reality.

The premise of a rational compromise between the emotional nature of the work and precise logic of compositional construction, which is reminiscent of early Renaissance art in Florence, make their way into a picture that delight any lover of beauty. Here arises the problem of consciousness, which I often imagine to be the quality of a human being set to seek the truth behind the image, in an immortal destiny.

Art is a victory of fertile soil, of flowers that cover it and of fresh air. I do not know how much time I invested, with patience and scrutiny, just to choose correctly between the crystallization variants of a nearby view, a form of special sensitivity, to raise that conceptual and experimental framework aimed at placing the human subject in coherence with the expression of a reality decorated with fragile contours.

The rose is still there, blooming with many peonies warmed by the sun's rays, expressing the greatness of the artist who exposes his feelings in such a way that the one who sees his creation feels it as a part of himself. The story of the rose, as well as its main task, is to embody, in an appropriate artistic form, an idea of total realism under a certain dose of expressivity and superiority.

And from here, my life began to take on a special significance, constituting so many specific qualities for the style of an art that means both continuity and evolution.

Leadership: Can you externalize your personality by expressing the creative activity done with the help of the concrete from the plane of nature, so that you can capture the essential of an overview of life?

On the line of the image I reproduce below, dedicated to a topical theme, the material from which my life is made is reconditioned, the beginning of a new page of memory that will awaken nostalgia over the years. I try not to look more like who I am, just as the rose does not change its place in a magnificent garden which the artist incorporates into a signed painting: "Admiration for the beauty of nature".

Everything that a rose feels and makes it human in a painting that starts from a simple game of varied colors and lines, can be shown with the artist's hand in a confession that the Romanian writer Alexandru Vlahuță makes about the painter Nicolae Grigorescu, with that charm of hidden power that gives the elegance of a conquering expressive sincerity:

"Eternally dissatisfied with his work, scratching a canvas ten times, leaving and returning ten times to the same corner of nature, which always said something else to him from the great mystery, and he always asked, feeling that, beyond the lines and the colors that are seen, there is something that cannot be seen, and which must still be seen. Must. For this is the

calling of an artist in the world – to make you see for eternity what nature only shows once, at the flashing of a moment, only once, in the all-encompassing and frightening eternity of time."

The rose still exists as the attribute of the soul to conceive a new reality, to go further, to evolve even more, to find oneself in the centuries-old experience of the human being.

An overview image of life can be obtained from the astonishment you have in front of a painting whose theme captures the horizon of defining its nature and beauty, during a memorable moment.

This is what makes a rose happy, eager to be immortalized in a picture full of color and nostalgia. I imagine it as being sublime and fascinating, as the author of an artistic creation that willfully mixes the register of the miraculous with that of the supernatural, in a magical game of composition effects:

To be a beautiful color, shining in the realization of a great dream that is more interesting from the perspective of an art testimony. To be a story of self-reflection that the artist uses to transmit a great teaching to the world, so that it exists only as an embodiment of a perfect spirit who, throughout his life, prefers to experience the particular of an isolated personality viewed in the mirror of an invariable universal reason.

To discover the qualities of a special brush that will print to my portrait, in time, elegance and softness, ensuring a perfect outline. To build my own world, as an alternative to communication with God in which will differ only color brightness and mystery. Not to disappear after death.

The rose is the spirit of a complex being, accepted by the arrangement of mysteries that are easily clothed in the coat of the word, as a replica of the imagination of an artist who describes a vision of nature to deepen the subject of a fabulous world, perfectly formed, but sometimes difficult to understand.

Leadership: Can your creation give that impression of reality in which the sensation of mystery and fabulousness prevail, to gain access to a different perception of the complexity of a "something that's missing from your life"?

What is missing from my life is the very message that the rose conveys in the form of nostalgia, melancholy, attraction, consolation, the proof of love, because every time I look at it in the splashes of summer rain I feel that I am introduced in the marked episodes of a spiritual story.

"Hope itself is sometimes a form of pain."

I'm just a rose. Please, cease to understand me through a multitude of glances, in all my colors, but possibly place me under a glass bell and contemplate me from the deep depths of a troubling destiny, written with the ink of the blood stream from the wounds of common mortals. Try to explore me with one eye, without losing the variety and complexity of a "something that's missing from your life."

I experience moments of confusion, often repeated, as a stereotype game, always the same way. A kind of feeling of abandonment in the face of transcendent power, the inability to fully control what is happening in worldly affairs. I lack that confidence to allow myself to

overcome moments of high emotional intensity, but nevertheless they bloom more naturally than in the case of other flowers, even if the thorns themselves block me in a harsher reality, above that which falls below senses. *Sono fuori su una nuova strada alla ricerca di una terra senza nome.*

The rose denotes confidence in the experiences of another being with whom you reason in harmony with EVERYTHING, having access to a world exposed to interpretation and understood through an artistic referral, a metaphor: "The theme of life, as in a dream."

Often, I imagine that I am the spirit of a being that traverses immortality in other roles, other rules, with other reasons for captivity, with other artistic activities, but always charged with the same mission: *"È tempo di girare la pagina e iniziare un nuovo capitolo."*

Leadership, as a tendency to understand the artistic personality, aims at experiencing the moment, unrepeatable and invaluable, which you approach in a context of "visual similarity" when you are about to assume an identity from which you can no longer detach, precisely because you are complacent in the posture of a character found in the center of attention.

The Memories Of A Life That Repeats Itself take into account that source of exposition of ideas, emotions, imprint, perception and personal experience, in a creation whose main feature is the power to fulfill a destiny devoted to art. A destiny that defies the inherent ephemeral through an interpretive vision of a being similar to you, perceived as a symbol of a larger spiritual reality.

It is important how you refer to this being through a revealing comparison of truths, beauty, divine, durability, emotions, artistic potential, to make it accessible to the general public under different meanings, in a surprising story whose content is repeated at other times. and other places.

P.S. The expression "I repeat myself" resembles pleonasm. In the case of this article, I used "again" to reinforce a rule that applies over a longer period of time. If you say "I repeat myself" it may have the meaning of "it happened only once". I have strengthened an idea, a belief, a fact, the meaning of "it happens numerous times" as a kind of deja-vu.

Source: https://neculaifantanaru.com/en/the-memories-of-a-life-that-repeats-itself.html

The Memory Of A Dusty Thought

On February 02, 2024

What you see in a man becomes a way of exploring visibility beyond appearances, if you are aware of the depths that define his being.

About a week ago, completely by chance, I saw one of my professors from college again. Gray hair, brushed, about 20 kg more than the average of common sense, walking with heavy steps, with cheerful eyes, but which betrayed a certain doubt, as if the man was aware of his own injustices, but tried to he hides with a carefree smile. I look at him, examine him with my eyes, and notice that he has many medical problems, especially knowing that he suffered two strokes. So the head is definitely not good.

Good, but what does his restless look say, well hidden behind a delicate, amiable smile, a smile that often arises from savory humor and ends in a lamentable apotheosis? Read on!

I told him that the time of university professors is over. Artificial intelligence like ChatGPT or BARD are absolutely necessary tools to learn by yourself, about anything, without going to college. High school students already prefer to learn by themselves with the help of the CK-12 Flexi plugin from the ChatGPT4 version, than to pay for exorbitant, intense and not enlightening meditations. Students don't even go to classes anymore, they learn everything by themselves with ChatGPT. Quite simply, the explanations and way of organizing learning offered by Artificial Intelligence are far superior to any traditional school or university system.

Shaken, stunned, almost with tears in his eyes, the professor knows very well that his generation, the last of teachers, is in decline. However, he answers me, with his head slightly bowed, as if he wanted to hide the reality: "AI doesn't really help you, you still have to think." And you know how he said it? With a tone of that pride, worthy of the war hero's cry, which lets us understand that, in one sense, he is a great thinker and great connoisseur.

Leadership: Have you ever had an experience where an image, seemingly without content, became clear evidence of the existence of a work from which no response is expected?

I was particularly struck by the words "you must think", as if they were said by a genius, something closely related to the accomplishment of a great deed, culminating in some achievement beyond all expectations. Just for this reason, out of curiosity, I googled the professor's name, maybe I'll find something interesting. And what did I find? Well, the first 3 results show the professor's CV. So, it would be said that the CV is the most important thing that stands out about the professor. Then, the next few results show the titles of some outdated books, but, mind you, not their contents.

Here, then, is a thinker without content.

Reading the great CV of the professor, on the Google webcache, where nothing is deleted, we learn that he holds a doctorate. But, Hocus Pocus, where's the doctorate? The Internet knows nothing about the work of the great thinker, work that nevertheless elevated him to office, offering him so many benefits over time. Practically, the existence of this work is put under the sign of doubt.

And do you know what the lack of proof of the existence of this doctoral thesis looks like?

It's like passing the baccalaureate exam, without appearing for the exam. In other words, the great dottore should account for at least one colossal fraud, a plagiarism or a worthless thesis, perhaps even a non-existent one, of which other professors are also guilty, who have not published their works anywhere.

Leadership: Does the image you have built become clear evidence of a creation that evokes deep feeling but does not stimulate awareness of your virtues?

Attention: this is the model teacher who says words like "you have to think", but who has absolutely nothing to show for it! But in order to become a great thinker, you must follow the advice of Goethe , who declared to a friend of his: "To become a composer, you must have studied harmony and counterpoint for 11 years, and you end up subjecting the inventive spirit to the rules, when imagination and feeling are needed . "

I would give you a grade of 1, professor, with indulgence, if you had published the "miracle" of your mind on the Internet, so I would score you just for your presence. But because you are ashamed of your deed, and you have been hiding it for so long, then you are a repeat student. Yes, you're just a worthless repeater in the world, as insipid and unknown as your work, just like almost all other university professors who haven't published their doctorates. There are too many swindlers and profane in Romanian universities.

Leadership: Can you capture in a single image, through the visual aspect, the emotions of the man caught in the vulnerability that accompanies an overestimated Ego?

Now, continuing his words and trying to argue something, he seemed to feel the need for a justification for this resumption of opinion, as if making an effort to remember something, at least a little, of his achievements. His memory had not betrayed him, how many events did he experience during this time, what facts, what experiences, what realities were superimposed on the deep images, hiding them in his soul?

Everything suddenly became more alive again, clear and hazy, like a distant memory, among which the sun appears, miraculously like a hope. I myself, trying to live what the teacher was reliving in his mind, among memories and life stories, I was gripped by the strange fever of the inability to know, to equate, to understand everything, because this is how the foray into a world begins enigmatic. With the question: "Who am I really?"

People often speak from memory, debugging experiences and reflections, so that they don't repeat the mistakes, or maybe to absolve themselves, to justify themselves, to find an excuse, to mask their mistakes along the line of a strategic retreat. By repeating it together, they learn to believe in the saving words, which somehow excuse them, do not betray their lack of understanding. And when their memory fails them, and it often does at an age, in moments of uncertainty, then they compose comforting images of the victors.

Leadership: Have you ever experienced a deep feeling in front of an image that highlights the cause-effect relationships of actions that are not in favor of developing personal qualities?

Most university professors have no idea what science actually is, or why it could become an act of thinking. Because the first step to understanding knowledge is to save it. The second step is to make it known. Then use it wisely, in accordance with what you have learned from others, equally with what you have learned from your experiences.

And expressions like "you have to think" are a bit hasty, because for those who are really

knowledgeable, they represent long roads, marches made in the rain or on trojan paths and haunted by blizzards. Only brains tamed in the direction of an overestimated Ego do not know how to distinguish between truth and doubt.

While he spoke to me, with such fervor, something in me registered a kind of enigma. And yet, I had no idea about all these things, I recorded them, I was impressed for a few seconds, but...oh! it's impossible, I can't stay permanently impressed.

A part of the memory had betrayed the professor, a part of his thinking shrugged, unhindered and as if he wanted to bypass a wall difficult to cross. For this reason, there is no point in looking for any survivor of the battle between knowledge and ignorance, between truth and illusion.

The world has as many thinkers as it has flies that attract everything that means misery. Unknown heroes among the thousands of martyrs who are now dust. Heroes who did not understand the struggle, who had no idea what that war was, because all they undertook were only fragments of insincere interest, an appearance, lacking any genuine content or a deep understanding of what a war really involves. Everything I have written here is a criticism of the shallowness or falseness of their commitment.

Leadership: Can the creation you bring to life live in the shadows without revealing its true essence?

From the desire to be as authentic as possible, the professor, the great philosopher, ended up becoming his own director, performer and unique spectator. He spoke like a know-it-all, offering no evidence of his own expertise. After all, knowledge is an adventure turned pious duty, a kind of sacred journey that reveals the hidden secrets of deep understanding. And then, that strange, painful sensation of reconstructing a piece of truth, even if it is fragile. In order to understand something, you have to have participated in a war, to really hear the booming of cannons, the hiss of bullets, all the inferno of noise, smoke, fire, horror and death.

This is what the professor lacked all his life: the courage to truly go through fire and sword. However, when I saw him again, he seemed haunted by Napoleonic obsessions, mentally crippled by the tendency to greatness, dominated by the desire to appear more than he really is. Deceitful, deceptive, intriguing, his thinking did not allow him to realize that in the grand equation of the world he is as small and insignificant, totally unknown as his own doctoral thesis, a creation of which no one knows anything.

For so many years, the survivor of a hallucinatory consciousness carries with him, day by day, the shadow of an obsession: the memory of a high self-esteem, which I tried too hard to shake. Yes, I remembered here the encounter with Cervantes' hero in the fight with the windmills, and I am not sorry that the windmills remained only simple illusions. And knowing some is still a big illusion, just like their existence.

At this very moment I am trying to draw a conclusion, a kind of philosophy supported by good knowledge, which I am making known to the world:

"I knock on the door of a house and no one answers . I call, I press the doorbell , the door is not locked , does that mean someone is home ? Or is it just an empty house , abandoned , abandoned in her world I am small and passing ? What does she have so interesting to tell me ? I didn't think it was worth telling me anything specific , so I moved on..."

A creation that does not reveal itself hides the false essence of its creator, often hiding

due to plagiarism or fraud. Rather, a creator who hides his creation is the saboteur of an image that might reveal the truth of his own uselessness and worthlessness.

The memory of a dusty thought leaves behind forgotten, ignored memories that never return. It belongs to the man who is empty inside, devoid of content, but with pretensions of a great connoisseur and thinker, who failed to animate his own achievements with "a life without death".

Source: https://neculaifantanaru.com/en/the-memory-of-a-dusty-thought.html

The Memory Of A Rose Is Seen In Another Appearance

On August 06, 2019

Be able to recognize your own thoughts and emotions in an identity that you can always "borrow" from nature's wardrobe.

When I planted the first rose in the garden, it was late autumn, I knew nothing about the life of flowers, much less about the nature so surprising and giving. It was more of an urgent need for order, a kind of reserve for the beauty that everyone longs to feel, a determinant of a state of mind that, by virtue of a visual finding, had to stimulate the activation of the resources required for the act of creation.

The change of perspective is not the same as the call to serve a creed about art. I am the same man as I was back then, the same imaginative force, a conscience shaped by spiritual nobility, but I feel as if I have been changed by the circumstances of a reality that does not belong to this world. As with Cervantes' memory of what was really inspiring had to have the outlines of a chimera, from here starts all the unexpected greatness of imagination.

Leadership: Can you discover absolute independence through free will, transcending the course of an ever-rewriting destiny, balancing proportion and stability in an artistic expression of the creative spirit?

Everything gains absolute independence in this life, like free will, but there is a mysterious force that changes the course of each destiny at a given time, according to a more ample plan. Here, my rose has grown, as the painter's mind grows, the artistic tendency, which is miraculous, called "Meta-aesthetics", characterized by the sense of proportion, the taste of balanced and stable compositions.

When you are in possession of a flower, only yours, the most delicate of all, but also the most resistant, you feel that you slip into a mystical delirium, as if a higher force of divine origin, an angelic entity, would have you put in touch with the inner beauty of the authentic revolutionary, of the esthetician who creates the harmony and beauty of a painting according to the profound characteristic of the surrounding nature.

I will always be a part of the rose, a frame of mind on a tall, thorny stalk that grows inside a compositional frame that signifies the human path from clearing the heart of passions... to illuminating his mind.

Leadership: Do the beliefs you have about yourself contribute to the development of sensitivity in order to complete a revealed creation of nature in characterizing the structure of a unitary visual identity?

Since then, I have planted many roses in the garden. Over 40 species. Different colors, fragrances full of emotions that capture and reflect light in a dream spark. I was seeing myself more and more in a picture full of wonder and mystery in which pure nature, the most beautiful painting made by God, made known its splendor by approaching an artistic ideal wrapped in the notion of "Movement in stillness".

The convictions about the object of my addiction the beautiful, the rose, this good image consultant, were included in the high and pure thinking of a painter of great finesse: "Erase everything you do if you feel that your soul is not there."

The meaning of the rose is given to us in the form of an intensity of sensitive life caught in the universe of a painting that discreetly illuminates the gesture of a purely spontaneous feeling, which you can only see in the artist of a fragile world who knows how to discover the beautiful even in a pronounced yellowing of leaves, even in their drying state.

The art of existence consists in harmonizing inner beauty with the natural proportions of a delicate universe, creating a balanced and stable composition of emotions and meanings.

See, then, how important it is for me to capture from the first weighing of everyday thoughts a character's life story, from a few lines and shadings, to highlight the idea of communion with the splendors of nature, or even the idea of imitation of nature.

The sensation of each line can be understood only in the creation of the artist who knows how to transpose, on a vertical plane, the effort to articulate his own experience of communication with a rose, as a confession granted to the consciences modeled by the experience of the journey in the world of nature. In vain did I choose as a motto for conversations with myself, on the subject of contemporary painting, *il per sempre adesso*, the underlined repetition of an exclamation made by an old heart: "In a painter exist an endless series of visual similarities of nature."

The structure of a unitary visual identity is made up of the appreciation and assurance of the permanence of a vision about art in a wider framework of promoting the image regarding the plausibility of the imitation of nature in an emotional plane.

Of course, a visual identity also implies the intervention of the creative man in the course of nature from the point of view of the plausibility of a connection between the image of a lasting beauty and the consequence of an emotional state, of an aspiration, of a dream, of a living in revelation. Only Renaissance artists emphasized the similarity between the manifestation of nature and that of the Creator, so that the painting contained a note of specificity meant to reflect at the same time an artistic conception that eclipses other genre creations, but also a conceptual approach of the form "The Image of the Other".

Writer Alexandru Vlahuță highlights the substrate of an infinite potentiality of manifestations of the soul that the rose possesses, captured in the master's hypothesis of creation, in the psychological study of the personality of the great painter Nicolae Grigorescu.

"All the things of this man have a discreet, profound life, which you do not understand, do not feel at first, but which palpitates there, and who knows when, under what ray of light, from outside, or from your soul, will make you startle, wake up and say: "Strange, it's as if I am seeing this for the first time"... And for how many times are you still to see it as if for the first time ! For this is the secret, this is the greatest gift of life – to be eternally new."

The harmonization of inner simplicity with the complexity of free artistic expression is possible when you confess your perspective of translating into fiction the evolution of a being that alone fills the entire world.

So and too. Try to imitate nature through a creation transformed by personification into a wild rose, domesticated by the power of expressiveness with which you confess your thoughts about art, seeing yourself barefoot in a dream that confesses the prospect of translating into fiction the evolution of a being that alone fills the entire world.

In the transformation you find everything that nourishes your soul, experiencing in a pure, authentic and powerful way the opening towards a completely different dimension of

personality, an artistic one and very free in spirit, towards a new sense of life, towards a new way of expression. So that the simplicity of the comfort of your mind will prevail in any circumstance, especially in the face of the "obligation" to put yourself in the position of a creator of a quiet, balanced painting.

Leadership is the situation in which the greatest gift of life (to be eternally new) manifests itself in one direction: from the world of creation to the creation of a world in which the first place is occupied by a fulfilling experience of an ideal transferable from a self-contained entity to a variety of entities with distinct evolutions.

The rose is more than a mere format of reality when it comes to the clairvoyant contemplation of the outside world, it is a long process of purification and sacralization of a vast artistic heritage that impresses us with new meanings of interpretation of the Great Work, urging us to live according to the rules of the surrounding environment.

When I'll get a better understanding of the origin of the rose, I will see that it is a reflection of myself in another form of existence, which can be expressed in a matrix word of the pure universal language: "Metamorphosis".

The Memory Of A Rose That Is Seen In Another Appearance is born only in the mind of an exceptional storyteller who lives another life within himself, a life that is not his and will never end, a life that is not satisfied only with the visible, palpable. But one that is cleverly designed by a Creator who puts his creation on account of the interweaving of the springs of an autonomous being with the springs of a thought that invites respect for nature.

Source: https://neculaifantanaru.com/en/the-memory-of-a-rose-is-seen-in-another-appearance.html

The Mental Creation Of An Infinite Spirit

On December 04, 2020

Try to cultivate your artistic virtues in the simplicity of the soul of great purity and lyricism, referring to the form of exteriorization of a deep spiritual content.

I had time to assimilate the most chosen knowledge, accepting on the fly the surplus of almost unreal intensity of the feeling of spatiality of the dialogue with God, a universe of light, pastel colors, absolute geometries. And I sensed that this knowledge was determined not to feel indebted to me for learning the art of transforming any creation into unique and exclusive works of art.

Once again, I felt caught between the ultra-sensitive soul structure of the empirical self and the truth that dominates the intellect of another level of reality, affiliated with another origin of time. Maybe I was the prisoner of a world too small to fulfill all my ideals, the prisoner of a world upside down. For the whole world, I began to believe that it existed only as a kind of overlooking what was happening every day, about what was to come, and about what was happening in the inner mystery of each creature.

Great knowledge abundantly claims the merit of the artist to perpetuate, in a sui generis way, what is ephemeral.

With wonder, with a kind of hidden pride, with a kind of respect for the noble curiosity of the artist who raises matter to the height of the spirit, I felt that I experienced through excellence in another time the same inexplicable iconic story, the same image defect "repaired" again and again, as if someone had allowed me to add a drop of dew under the clear sky of a memory of another world. I am still looking for an explanation for this phenomenon.

Leadership: Can you find a powerful way to express your feelings for everything you experience in the field of Creation, longing for a simultaneity of experiencing the world by accumulating other hypostases?

I think that the most expressive art is a possibility to recognize myself in the images on the canvas, and the knowledge that follows is the mixture of colors that come to life in a Google Color Picker experiment, hence the exposure of a form of expression in a sure point of perception of external reality. Or the rose to my right, which I have so often felt as a divine presence, and having no better term to symbolize *a deep mystery*, is a witness to me that I have tried to change the shade of colors that the narrator sprays over words, to feel that what I experience is a normality, and nothing more.

Predominant here is the idea that the living soul of the rose transmits its lyrical virtues to the painter's dreamy moments, to contemplate his works, and transmits them with the help of the brush in every interpretation of the relationship between science and religion, of course with the possibility of transcending the sensitive world and in the habit of abstract thinking. Without caring about composition, touch, light, as in classical painting, without using in any way the unity of the ego as a possibility to decipher the unity of the world, I resorted to the act of creation as an illusion of the natural superimposed on any manifestation of mystical order.

Therefore, I feel compelled to return spectacularly to a reality in which there is no boundary between figurative and symbolic. In this regard, two hypostases lead me to believe in the need to evaluate the impact of knowledge in the field of art: the hypostasis of creator and

muse, at the same time, in a surreal universe. I myself am a meditation on the creative vocation, on fulfillment through painting and literature, but at the same time I am a divine breath of art in the diversity of a lyric with wide openings to the new.

Leadership: Can you intervene on the content of a work of art, finding its sensitive equivalent in the stage of developing the idea of "Totality of the Self"?

He who knows how to use the virtue of the rose, to create and recreate the universe through imagination, enchanting the movement of the brush on a picture created by the divine logos, making possible the expression of a life mirrored in other lives, and if the same man utters an invocation of higher planes using the mysterious word "Adherteress" (the unity of the creative self), then he will facilitate the understanding between two distinct worlds.

From this point of view, as a symbol of a smooth transition from one stage of creation to another, I managed to understand that what is "seen" is just a drop in an infinity of the universe.

Another virtue of the rose, that of always being in tune with the reality of the present, must protect the moral right of the artist to disclose any details of his work with images beyond the soul, with images beyond images, with images beyond words, so that the process of reproducing a message of great metaphysical depth to prove as sensitive as possible, as of perspective as possible and to expand in other contexts of culture.

The idea of the totality of the self is attributed to the artist who knows how to create and recreate the universe through imagination, so that the part of consciousness that allows him to meet the Creator reaches the infinite dimension of his being.

And here comes the "Renaissance", or the form of externalization of a deep spiritual content, which can be achieved through an exponent of the sensitive world (the rose) meant to connect with the Creator through a work of art destined to serve as a model of perfection, or as a basis for human renewal.

The Mental Creation Of An Infinite Spirit conforms to the renewal of the connection between man and nature, between emotions, imagination and genius. Only through an exemplary work of art, conceived with power and made with great talent, does the Creator express his emotions, feelings, experiences, knowing himself in all that is good or bad, beautiful, ugly, valuable or non-valuable.

Source: https://neculaifantanaru.com/en/the-mental-creation-of-an-infinite-spirit.html

The Meridians Of All Secret Worlds

On January 19, 2014

Give your science an architecture full of originality, in order to be able to manipulate the basic elements of a deeper reality.

I was walking in a straight line on the winding road of the incognoscible, where all kinds of assumptions and interpretations were quickly unwinding. My mind worked like a torch that didn't blow out, glowing even in the most impenetrable darkness, even in the world coming from beyond those majestically maneuvered acceptions which connected me to other knowledge zones.

In order to satisfy my great passion for research and crystallization in the area of experiments, keeping the same ingredients and alchemical syntagmata available sometimes only in Paracelsus' teachings, I was forced to resort to profound and detailed approaches. I resorted to innovative uses for concepts and fundamental ideas which lazily supported the mysteries of science, the least noticeable landmarks of the renaissance of sublime. To this extent, I was forced to alter the dispersion code of elements: water, fire, earth and air, incorporating them into something called *materia prima.*

If I had wanted to offer a rich material for clarifying the secret connections between the four elements, purifying as only I knew how the catalyst that ensured the attraction between them, I shouldn't have gotten lost in the succession of necessary procedures for manufacturing the Great Creation.

Leadership: Can you express your direction and intentions as a person who tends towards generalization, looking for the common denominator of a subjective science that formulates "by derivation" the meanings given to the idea of "the Matter of the Great Work"?

The Matter of the Great Work is required by means of comparisons between controversial ideas and the compositional elements of an enigmatic subject, always having particular conceptual determinations. Sometimes matter tends towards generality, like when you talk about cosmic space that encompasses billions of stars, having the role of getting an overview of a creature of remarkable originality.

Success, in relation to the purification of matter, depended on the intensity of chemical reactions that could be applied to the four elements. And, depending on their constant energy discharges, I could determine, irrespective of any conditions and relation, the time composition of the incomprehensible. I felt like I had striken a Pledge with the universe, being invested with the power to command the elements themselves to thoroughly harmonize in a unique assembly of significations and meanings. Equipped with the attribute of majestically crossing all the meridians of those secret worlds, sealed by magic.

This gradual process of grasping, under pressure, the amazingly precise secrets of the formulae for balances and imbalances, values of past signs with an ignorant view, but which everyone, in the intimacy of their souls knows, made me unable to manipulate, with an alchemist's touch, the Passive and Active elements in the structure of living matter. And in order to bring this matter to life and present it professionally in an unusual, anecdotal, but at the same time inspirational formula had become a pattern for producing new epistemological combinations and interrogations.

Alchemy is the most accessible tool for maneuvering the incommensurable, in the great labyrinth of time proportions which are undefined by any law. Only the person who manages to discover Ariadna's thread in its most basic way can acquire the Great Teaching.

Leadership: Can you create a "high-standard" in understanding the springs of new openings of art "to not lose what you falsely think you can possess" so you can reach the maximum potential of living in a particular universe?

A person who tends to generalize the contents of certain notions and principles can easily adopt a "spatial" vision that automatically allows him to bypass the normal rules of life, of time, of causality, he may seize and plan himself a lot of routes, but also of alternative variants, to ensure the connection between what is seen and what is not seen in the present and past reality.

By evaluating the tendencies and perspectives of adhering to a new way of thinking, which serves leadership, you could obtain the contrast between the appearance and essence of what you are, of what you know, of what you serve, of what you define and of what you create. By that I mean that it's not hard to find a new refuge near a new source of content, which would ensure a bigger connection to everything that exists in the mysterious universe enveloping you.

This new source of content, combining assumptions and interpretations of a deeper reality, distributing the "dividends" obtained from your research activity, could create that is known as a *high-standard* of understanding those sources which activate new openings and possibilities. Compared to using knowledge and information in support of innovation and experimenting.

Underestimating the possibility to rationally know a new world full of perspectives, ignoring the requirements regarding experience and development level, seems to suggest some kind of minus-value which accentuates as you go forward towards a "further" limited by rules and routine. In this case, there is no room for discussing an intersection of more ways to connect yourself to coded server of unexplored science, necessary for developing some deep and coherent approaches of the imaginary which sets apart mediocre thinking from profitable thinking.

Leadership: Can you highlight the dynamic component of a meaningful science that rather emphasizes its decisive contribution to the progress of an idea capable of decisively changing the vision of the world?

The dynamic component of meaningful science, which could lead to forming some new availabilities towards the challenges of evolution, satisfying the great passion of searches and crystallizations in the area of knowledge is activated by a gradual process of penetrating the wonderful, but complicated world of scientific research. Science is carried out through a direct cooperation with the basic elements of a deeper reality.

The images that follow a forward-looking technique of transforming reality, the game of perspectives (from near to far away, from terrestrial to cosmic), or the permanent effort of transfiguring the ordinary man into a superior man are some of the dynamic components of a meaning-bearing science that rather emphasizes their decisive contribution to the progress of an idea capable of decisively changing the vision of the world.

The idea that exalted me was that of demonstrating that there was another reality that kept absolutely everything in a universal memory, in which everything that was, what it is and what will be possible to acquire the significance of the attribute of Being, a sort of

instrument of Creation, Happiness, Evolution, and Godhead.

Obtained through an experiment, this reality, undistorted by a culture of suspicion, has the characters of a donation of new particularities and constructions gradually renovated through a process of penetration in the secrets of formulae adjusted by a multitude of randomly modified variables. The purpose is to create a new foundation for the existence of an ascending reality. Useful for creating new leadership perspectives.

This gradual process of penetration, under pressure, in the amazingly precise secrets of past formulae with an ignorant view, make you capable to manipulate with the talent of an alchemist, the elements Active and Passive in the structure of matter which, by its own nature, never "stands still". But requires in an even greater extent, developed and unified.

The intrinsic purpose of art is the need to unite all fields of science into a single conception of the world that the universe that you create corresponds exactly to your original ideas about the value of personality that urges you to realism.

The Meridians of all Secret Worlds highlights the secret aspects of leadership, subject to a transformation that involves working with one's self. Your deep knowledge and the way in which you function when you're in contact with the deep knowledge areas, is essential to neutralize any exit from the perimeter of the great fortress called: reality.

Source: https://neculaifantanaru.com/en/the-meridians-of-all-secret-worlds.html

The Metamorphosis Of The Work In Continuous Reconsiderations Of Principles

On July 18, 2010

Creative leadership means combining rigorous calculation with spontaneity, turning theoretical plans into visionary action.

Was this all pre-determined, coldly calculated and a priori? Once, Eisenstein confesses the way he works on the preparation of a film. "I work very professionally. Raising waves of erudition. Debating principles and programs with myself. Accumulating calculations, equations, conclusions. I like to match the melody to the motion of the film. Sometimes surpassing it. Then, suddenly, the melody doesn't fit anymore. dives into the drawers of doctrinal considerations. The script remains in place. In its place, the files swell with pages of theoretical researches... This metamorphosis a the work in constant reconsideration of principles is often my misfortune. Often, clarifying the principle, I lose interest in its application."

But sometimes he succeeds. As in the case of the film Alexander Nevsky. But then the calculations, the equations, the conclusions are only the premises of the creation. The director's script is only the first stage in the creative process. During creation, Eisenstein no longer thinks about these "why" and "how". In the period of work, the basic solution is transformed not into logical evaluations, but into direct action. Thoughts are no longer expressed by deductions, but projected directly into images, they are not described in formulas, but in forms. Of course, spontaneous creation traverses the realms of consciousness, but this does not stop it for analysis, but lets it rush on. "The act of creation takes place in fever."

Genuine creativity is born when thoughts are no longer expressed through formulas, but through images that bring a vision to life.

The technical operations are the same as in the case of the preparation of a film, but they must be carried out firmly, quickly and with special attention and professionalism, constantly taking care to manage the theoretical calculations and conclusions and the neighboring principles of film criticism. If the script is more or less intact, appropriate scenes will be used, detached from the narrative as if the director himself should extract the essence of the message. Metamorphosis is not absolutely necessary, and it is even advisable to avoid it, so as not to damage the basic ideas and not allow the details to insinuate themselves too deeply into the narrative.

When the scenario is destroyed by various theoretical reconsiderations of the critics and it is not possible to apply the conclusions, creative improvisations will be used, crossing the areas of the viewers' consciousness.

The essence of leadership in creative fields lies in the ability to move from analytical thinking to direct projection into images and forms.

The camera operator, the one filming the scenes, will very carefully limit the active portion of the improvisation, so that the peak moment of intensity does not penetrate the depth and damage the integrity of the principles on which the structure of the montage is based. The improvisation will act especially by pushing the story from the bottom of the concept of "experimentation", in a creative sense, and will not try to insinuate it between the narrative construction and the theme, the structure having little resistance and being able to fracture easily. In multi-thematic films, the peak of improvisation will insinuate itself between themes, "why?" by "how?" in the sense of the axis of development of the story, so that the scenario

does not remain "in the wedge" of inspiration.

Any small fragments of ideas will be extracted with a delicate approach, without stopping the creation for analysis, but letting it rush on. If the film presented chronic creative blocks, that is, when the director's thoughts are no longer expressed by deductions, but directly projected into nonsensical images, the concepts of grain in the narrative will be removed by gentle means of re-evaluating and adapting the script to the current context . In order not to discover and damage the main ideas, it is advisable to avoid insistent re-evaluation of the narrative, turning the analysis not into logical evaluations, but into direct action.

A visionary leader must balance theoretical analysis with direct action, avoiding the trap of losing interest in applying the principles developed.

The metamorphosis of the work in continuous reconsiderations of principles has the role of refining the artistic direction, because in this way the correctness and relevance of each decision is constantly re-evaluated, in the case of a complex vision that requires frequent adaptations. I say this knowing that every idea, in contact with practical reality, becomes a challenge that tests both creativity and the ability to stay true to the original vision.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-metamorphosis-of-the-work-in-continuous-reconsidera

The Metaphysics Of A Look Full Of Temptation

On April 23, 2012

We need the temptation of time stopped in place to sail further and further, with the spirit, to the glory of divine greatness.

The day their eyes met and suddenly said the first vague and unspeakable things the eyes mimic, Cosette did not understand at first. She thoughtfully returned home to Ouest Street, where Jean Valjean had come, as usual, to spend six weeks. The next day, when he awoke, he thought of that unknown and icy young man who had been so careless for a long time, who seemed to be paying attention to her now, and it did not seem to him that this attention would have pleased him. Rather, she was a little angry with this contemptuous and handsome man. She was rebelling against him. It seemed to him that he would take revenge once, and he enjoyed himself as a child. She knew she was beautiful and felt confused that she had a gun. Women sometimes play with their beauty, just as children play with knives. And they hurt themselves with it.

The reader remembers Marius' hesitations, his turmoil, his fears. He remained on the bench and did not approach. That annoyed Cosette. One day she said to Jean Valjean:

- Dad, let's walk over there.

Seeing that Marius was not coming to her, she went to him. In such circumstances, all women resemble Muhammad. Strangely, the first sign of true love in a young man is shyness and in a girl is boldness. It's amazing, and yet nothing is more natural. The two sexes try to get closer and clothe each other with one another's traits.

*That day Cosette's gaze drove Marius mad, Marius' gaze disturbed Cosette. Marius walked away confidently, while Cosette walked away uneasily. From that day they fell in love.**

Leadership: Is your way of expressing your feelings a gaze cast far away, towards learning a life lesson (always present through remembrance) that produces a match between what is inside you and what is outside of you?

A gaze cast in the direction of love, thus seeking the meaning of life, can be a proof of human endeavor to know another part of human nature, aimed at dreaming, at story, at sharing laborious but satisfying life experiences. We must go even further, and I will say that the meaning of life, like the beauty to which we relate through the experiences had in dream moments, lies within the relationship between the feeling of inner peace and the feeling of a duty to spiritual values, such as patience, faithfulness, truth, compassion, and virtue.

Love is, at the same time, the deed of a Deity who arranges together everything that happens according to a reason full of mystery and wisdom. Whether or not we are able to realize love as an opening of life to divine greatness and goodness, full of mercy, depending on our spiritual availability to transform ourselves inwardly, to give ourselves fully, divinely, to the passing moment, what comes, from yesterday to today and further into tomorrow.

Nice and reasonable, isn't it? Perhaps God himself is in the details of the moment that never seems to pass, in the decision of the moment to be a seed for some fruitful, much greater plans.

But especially depending on the determination to lean with a greater openness on things or people that fit into our universe, we can relate to God, integrating the feelings and aspects that surround our lives in a light of meaning on which we give to the events in which we are involved. From these events emerges the essential content of a spirituality based on the development of personality at the level of "significant role" that we occupy in a world of plurality, of unexpected changes.

Nothing accidentally passes before change. As someone rightly said, probably from the point of view of the supply of beauty no one is born under an unfortunate star; we just need to know how to read the sky.

A life lesson (always present through remembrance) that produces a match between what is inside you and what is outside of you can be formulated as follows: "Never try to make yourself understood before asking someone to listen to you as one would listen to God."

What is love, first of all, than the gaze cast in the direction of a God who cares for mankind, who continues to offer forgiveness until the end of time. Love is the reward of forgiving and saving the soul from the threat, action, or possession of evil.

Divine greatness in this consists: in the forgiveness of sins, and the attainment of happiness, to those who fulfill God's plans.

The Metaphysics Of A Gaze Full Of Temptation refers to the feeling of closeness to God by winning perfect love. Here, I think it is good to remember the message of Alexandre Dumas, the last sentence at the end of the novel, "The Count of Monte Cristo":

"Remember that until the day when God is willing to reveal the future to man, all human wisdom will be summed up in these two words: wait and hope."

*** Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/the-metaphysics-of-a-look-full-of-temptation.html

The Microbe

On November 01, 2023

What is not seen must be brought to light, but in such a way as to illuminate the darkness, not deepen the shadow.

The last article I read on the Internet refers to a university professor, another "criminal" registered in the long series of corrupt people in Romania. Anyone who will search the Internet, without too much haste, will find about 15 cases of bribery among Romanian university professors, this year alone, equivalent to outbreaks of infection in a weak organism. And the acts of corruption, the ones that don't come to light, well, there are thousands of them in our country. As for the "podium", after the extensive branch of politics, the level of corruption in the faculties ranks in second place at a very short distance. The university professor has the same DNA and the same vulnerability to germs, disease and ailments as the average politician. If disease is theft, disease is corruption.

Regarding the article on the Internet, I will try to intuit a "microbial" profile that follows the ups and downs of that university professor until he decays. The individual to whom I refer did not plunge straight into great iniquity as soon as he stepped into the academic sphere. Certainly, he had a series of more discreet "ethical preludes", which strengthened his audacity to engage in a feat of such proportions. These antecedents functioned as the opening notes of a tragic symphony, the crescendo of which culminates in an unforgettable act of corruption.

The microbe, like an obscure artist in search of a coveted podium, meticulously searched for the ideal stage to show off his mastery, where no one else can. He didn't settle for just any host, he didn't want to live anonymously in a lifeless landscape, but aspired to a lean, warm-blooded organism where he could unfetteredly direct his spectacle of invasion and proliferation.

In this theater of vulnerability, *um labirinto de uncertainty* , the microbe made its appearance as a main actor, taking control and manipulating the vital functions of the host. In this sanctuary of fragility, he has settled comfortably, like a director who knows that his play will run without opposition, in an audience devoid of critics. Here, in this pathological comfort zone, the microbe reached its peak, turning weakness into a stage, and vulnerability into triumph.

Leadership: Do you risk using a means of subterfuge that is not subordinated to an ethical end, so as to gain more than you are entitled to possess?

Being young, this jovial professor found a wife, that "Sleeping Beauty" type, who is more of a sleeper, by no means beautiful, but with the allure of "Mademoiselle Chanel", especially resembling the celebrities fit into the "People who do nothing" pattern.

And since they both live in a dilapidated house with rent, a kind of forced symbiosis, and it's hard to get by on one salary, you have to find a way to make a good living, right? A host must be found for the paired parasite. The ideal place: the university. In this sanctuary of precarity, the pathogenic microbe, like a master of survival, orchestrates a plan to ensure its prosperity. One dark night, he introduces another microbe, a nearly identical genetic accomplice, into the host's bloodstream through a single drop of blood.

This newcomer, like an unscrupulous writer, quickly appropriates the genetic material from

neighboring cells. He composes a new "work", carefully adding bibliographic references to avoid accusations of "biological plagiarism". In this way, he transforms overnight into an entity of status and prestige, a "teacher" microbe, if you will. The metabolic wage increases, the status in the cellular microcosm improves, and thus the new microbe secures a future for itself in an organism already weakened by disease and disease. It is a rapid but calculated evolutionary leap in a biological theater where the stakes are survival and prosperity.

Now husband and wife, the microbe and its symbiont, have merged under a protective shell. In this cellular cocoon, *Espaco Sagrado* , they live out their existence in symbiosis, a partnership of survival in an organism weakened but providing them with everything they need to thrive. It is a dark but effective alliance in a biological universe where the only law is that of survival.

Leadership: Can you assume the attitude of the performer towards the "character with the mask", rethinking your identity according to the expressiveness of the mask and the "new" relationship between the young performers?

Freed from poverty and torment, we now see him in the corridors of the faculty smiling, optimistic, open to communication, sociable, round-faced. Former award winner, good high school kid, obedient, home early. And suddenly, look what happened! Someone has arrived! Dreams have come true. "The world looks at me like a mountain, God, I'm so stupid!"

But the success does not stop there. A false doctoral thesis, well hidden from the world, functioning as a kind of occult talisman, ensured him a passage to a higher level, becoming a *Dottore* , a title taken from "Commedia dell'arte". This document, like a latent virus in the genome of a cell, must remain inactive until the conditions become favorable for its activation. In fact, no one knows anything about the great philosopher's doctorate, and no one will find any trace of this thesis, because plagiarism would expose his complete lack of knowledge. It will cleverly hide its thief until the end of its life, in the same way that a microbe masks its presence in the host organism.

Leadership: Can the experience you share with others help ennoble them, especially through what you give and take, without giving an account to anyone?

But let's go back to the beginning. In this dilapidated house, where the moldy walls are like a breeding ground for pathogens, our teacher is not the only tenant. Another neighbor shares with him this unhealthy world, the same gloomy situation, both of them trying year after year to repair the sick walls of this house with hand paint. In this ecosystem of possible and impossible compromises, full of half-truths, the neighbor also deserves a chance at prosperity, doesn't he?

So the teacher initiates him into the same obscure art of survival. Like a virus passing its genetic information to another cell, the professor offers his neighbor the secret recipe for rapid ascent, *uma nobre toxina* , a substance that, although it appears to be beneficial, only serves to multiply and spread the infection. One night, under the power of darkness, the neighbor copies from various sources, merges the information and unhindered produces a textbook. In an instant, he also becomes part of the teaching staff, another microorganism in this weakened organism that is the educational system.

Of course, the neighbor also has a wife, another entity that deserves to be integrated into this vicious cycle. By the same method, she too is turned into a teacher, another pathogen in this epidemic of corruption that spreads through the blood of the system, infecting every cell it encounters. Pathogenic strains, experts in the art of mimicry.

Leadership: Can you maintain the interpretation of a role and the support of the conception of the role realized in conditions of non-conformism, so as to justify a moral expansion at the level of the organic system?

And from here begins the invasion, an unprecedented microbial expansion, *uma explosao cosmogonica* , a Big Bang of possibilities, which transforms the known space into an infinite universe of opportunities. Each of them, like experienced pathogens, invites its own related strains into the host body. In an almost poetic yet tragic way, the university becomes a breeding ground for a culture of harmful microorganisms. The microbe disrupts the body's vital functions through a kind of parasitism, surrounding itself only with host cells, newly lodged in living tissues.

All relatives, all friends, all acquaintances are welcome, invited like stars, proposed to become honorary members in this sick organism. Instead of being a sanctuary of knowledge and innovation, the university is turning into a biotope of corruption, an anaerobic environment where values and ethics are replaced by a pervasive toxicity. The teachers don't have websites, they have no idea what to write on a blog, but they are authors of some (outdated) books in which the biographical references occupy almost as many pages as the text of the book.

Here is the worst disease. No symbiotic microorganisms were brought into the system to contribute to overall health and balance, only other mediocre strains capable of perpetuating the cycle of infection and resisting any attempt at eradication.

Leadership: Can you adopt a perspective that values personal responsibility and ethical freedom, through an openness to all that means innovation and adaptability in approaching the future?

It all started with a microbe. One, virulent, invasive, but imperceptible due to its microscopic size. At least at the level of direct perception. This "father of piles and relationships", master of adverse selection, a manipulator of the environment, learned better than anyone how to cultivate and nurture the strains most resistant to ethics and morality. In the absence of any spiritual values, he and his neighboring accomplice periodically orchestrate a macabre dance of "small increases", a ritual of multiplying corruption that stretches like a spider's web throughout the academic body.

This is how corruption is born, dear readers, this is how the microbe spreads, and this is how a vicious cycle is perpetuated that further weakens the body's resistance to infection.

Unfortunately, it no longer holds the shape. Soon, there will be a sacred darkness, a kind of divine eclipse that will put an end to this *grotesque drama* . The curtain will be drawn over this theater of abjection, leaving behind only the symptoms of a systematic disease, metastasized in every fiber of the social fabric. Every structure built on corruption will crumble, not like an ordinary ruin, but like an organism that has succumbed to a fatal infection.

And then, a divine therapeutic agent, a kind of soul antibiotic, will shine light into this dark environment. In fact, everything in the world will change. The light will act as a spiritual antiseptic, sterilizing the rotten corridors of power and disinfecting the deep wounds of society. Where there will be light, darkness will have no place to hide.

Leadership must not favor the perpetuation of an "inflammatory process" capable of mobilizing people's efforts in a conflicting direction with the principles of common sense, but promote the eradication of any tensions between what is desired and what is ethically

acceptable.

The Microbe called "university professor" has spread so much in the world, but especially in our country, that a change, a crisis in the educational system has become significant.

You've probably heard the expression: "What to do with college these days? It's no use!"

This is the result obtained during the last 30 years by the "enlightened minds" of the faculties. Plagiarists, swindlers, incompetents, impostors, cheats and relationships. The world no longer needs "screenwriters" greedy for money and sick of power.

Since last year, all the world's attention is turning especially towards AI (Artificial Intelligence), where models like , or are able to provide much easier, much more effective learning methods. Simply put, there is no need for teachers anymore. And master's degrees and doctorates will no longer be recognized starting next year. Everything that is rotten, microbial, everything that is called a teacher, will disappear very soon, once and for all.

The world is moving towards an unprecedented spirituality, where falsehood will be replaced by authenticity, thanks to advances in Artificial Intelligence.

Source: https://neculaifantanaru.com/en/the-microbe.html

The Miracle Of The Birth Of A Miracle

On October 01, 2014

Perform a diagnosis of your own level of development, expressing your vision in the conditions of using the models of creation in the highest sense.

Serghei Eisenstein's vision over his film will take shape over the course of a year and a half before shooting begins. Thoroughly developed, with hundreds of frames now looked for beforehand, in a succession of sketches – the precise vision of the film materializes. Throughout its making, the artist constantly sought uses and new solutions in striving for perfection.

It is not the chronology we're interested in the first place, but rather, as always, exactly the pursuing of certain elements of this creative gesture, of this mechanism. That is, the miracle of the birth of a miracle. Starting from disparate external signs, the biographer has the role of the palm reader here, who reads into the arabesque of the palmistry of the past: a genesis.

*The great director said it well: "The most important thing is to have the vision, the concept. And then to master it and stay true to it. From this point of view, there is no difference whether you write a script or meditate over the plan of filming in general, or if you elaborate a solution for any particular detail."**

Leadership: To what extent does the formation of a rational-scientific vision contribute to facilitating the transition from normality to exigency, if a synchronizing condition exists between the exaggeration of distinct elements and the temptation to arrange them in new promotional material?

It is however important to know why, in my acceptance, only the creators play the role of artistic guidance indicators to promote new concepts of "trust information" type. But fFrom where does vision come from, shaped throughout the process of creation with ramifications in a thinking that wishes to demonstrate its superiority, as a product of the continuity between experimentation and achievement? Who are – to use the increasingly rare terminology – the new art shapers? Because, leadership among the culture of humility and quality, in a broader sense, constantly changes its orientation and content.

Vision is the result of a creative act attesting the presence of freedom in thinking with the possibility of expression in real life, starting from the signs of a profound transformation of style and composition. It focuses on the transition from normality to exigency, if a synchronization condition is fulfilled between exaggerating distinct elements and the temptation to arrange them into new promotional material.

The distinct elements can be represented by the expansion of experiences that lead to higher quality results in the process of forming a new concept, or the narrowing of the details that can distinguish between a well-done thing and a work that is not in accordance with social requirements and needs.

The promotion of these elements in a new reference material that testifies to the quality of a vision depends on the director's ability to reject or accept modernity, the beauty and simplicity with which he succeeds to capture an incredible visual mobility, an unknown facet of the world.

Leadership: Are you able to benefit from a favorable context for expressing creativity, focusing on the image of the reality you present to the world to improve the viewing experience within yourself?

In the context of specific cultures and backgrounds of development, vision can acquire an extra dimension, hitherto unknown, one which is increasingly harder to perceive, which values the modern man, but as if taken from a "back to the future" type of scenario. It is a rational-scientific vision, which can be considered in a conventional way as an essential instrument for the understanding of other points of view and values, which however does not prove valid unless it is a source of compensation of the "personal power" factor.

To any form of mobility, in leadership, vision can be an element of negative or positive influence over self-image and personality, a reason to limit or control what you become through the science of putting your creation to value. In the artist's vision, creation gains a unique color, able to highlight it only if it is enriched with strong shades of expression – from the perspective of systematic unity of science.

You can be a leader-creator only if vision becomes an ideological concept, dominated in the mobiles of a higher self-understanding.

A rational-scientific vision, built on the ashes of a continuous determination, through the force of the creative blow, contributes to facilitating the transition from normality to exigency in the measure in which you succeed in making the leap from quantity to quality, from slow to excellent, from one level of understanding to another. Or rather, when, as if spellbound by the immensity of a distant horizon, made worthy by the great wonder of creation, you get to master it and stay true to it in striving towards perfection.

Leadership focuses on the experience of looking within yourself in the context of a creativity that overcomes the frameworks of preexisting reality, enriching it by attaching the possible worlds configured to the plot of representing a story that succeeds in becoming history.

The Miracle Of The Birth Of A Miracle is the extension of the mechanism of creation, by cultivating and processing a vision, specific and achievable, which has the power to change the way you look at art and the way in which art shapes your personality. If you want to assess your personality, conduct a diagnosis of your own level of development, expressing your vision in the conditions of using the models of creation in the highest sense.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-miracle-of-the-birth-of-a-miracle.html

The Miracle Of The Collective Victory

On April 11, 2009

Transform your leadership in an unbreakable unity by uniting your score in a perfect harmony with the scores of the others around you.

On 18 April 1938, the super hero "Superman" made a lucky hit. And this because his creators, two childhood friends, one who had talent for storytelling, the other one to transpose anything in the drawing, have joined their forces with the intention of creating a new comic book character.

Jerry Siegel and Joe Shuster accepted to cooperate wholeheartedly in their attempt to grow in the eyes of the world by realizing a particular character of those created until then. They have created a very effective and powerful unit by merging their special qualities, without competing at all. Each of them has fulfilled the role admirably, adapting, with their own means, using their skills and experience to finish and complete this unequaled "construction" that circled the world.

However, Jerry Siegel and Joe Shuster lived in poverty until the end of their lives because they sold their copyright to Superman for basically nothing to a skilled businessman. Their biggest mistake was that they hurried to make a small profit quickly, getting hired at said business man's company, without intuiting how well-known their creation will one day become.

Leadership: Can your science strengthen the contours between reality and fiction in a vision of Oneness, by relating to a life lesson to be learned?

Can be encountered at you such an unbreakable unit, which promotes ideas and values in such an obvious form? The elements underlying your "construction" are both physical and spiritual. Everything starts from the essence of who you are and what you want to become, from the "raw material" of the highest quality that both you and the other staff members of yours are using it to produce "masterpieces". Leadership is a perfect agreement not only emotionally, but also of vision that each one with their capability to follow the same path.

The thing that maintains the connection between you and the others around you it is this type of closeness, who captivates, by the way of being of everyone involved in the collaboration, through the fluency of original ideas expressed by each of us, through the personal and professional values that you share, through the expressive solutions that you find, through the unique style to approach all sides of that "construction" to which you would like to give life.

Leadership teaches us an important life lesson: don't give anyone power over your personal creation that you haven't had the opportunity to turn into a startup, but try to turn yourself into a fulminating result of creation that everyone needs to be aware of.

Just as a song, in order to reach the top positions must be conceived in such a way as to surprise pleasantly the listener - even so, your collaboration with others, in order to give very good results must be conceived in such a way as to transform into a high ideal that would meet the expectations of others.

Leadership is not a game where you can get outstanding performance only by orders and

commands. Nevertheless, it is rather a symphony of collaboration involving the "scores" of both sides - of yours and your employees - in which everyone is invited to bring their personal note, and where everything it is put in place to the last detail.

To be the story of a great creation means to establish a relationship based on synergy between composition, design and interpretation, so that your representation on the world stage is perceived as part of a collective vision that outlines a unitary perspective in the world.

The Miracle Of The Collective Victory it is the fruit of an efficient leadership. A partnership must be fertilized by a joint effort and solidarity in order to achieve a common goal.

Conclusion: The collective victory is determined by an efficient leadership through which it was achieved that perfect collaboration resulting from the union of qualities and the adoption of a common vision.

Source: https://neculaifantanaru.com/en/the-miracle-of-the-collective-victory.html

The Miracle

On March 29, 2015

Relate to what changes you, subordinating yourself to the model of an authority found under the dome of a miraculous becoming.

- You have only lost your freedom, shouted Maximilien, interrupting the count. My father only lost his fortune. But I, I lost Valentine !

- Look at me, Maximilien, said Monte Cristo with the solemnity that at times made him appear so great and compelling. Look at me: I have neither tears in my eyes, nor fever, nor death heartbeats in my heart. And yet, I see you suffer Maximilien, you, who are as dear to me as a son. Does this not tell you that pain is like life and that beyond it will always be something unknown? If I ask you, if I command you to live, I do it only with the conviction that one day, you will thank me for keeping your life.

- Count, I have loved her for almost two years now, for almost two years I could read the virtues of the girl and that women written by the very hand of God in her heart opened to me like a book. With Valentine, I could've had boundless happiness, gigantic, unknown, a happiness too great, too full, too holy for this world. And because this world has not given it to me, count, I have to tell you that without Valentine, for me only despair and desolation exist upon this earth.

*- You weak-heart, so you don't have the power to give a friend some time for the challenge he's trying to overcome ! Have you any idea how many earthly powers he commands? Do you have any idea that he has so much faith in God that he can get miracles from the one who said man can move mountains with his faith? Well, the miracle I hope for, wait for, or... **

Leadership: Does the best summary of your life lie in the predilection to judge yourself in a constructive way, depending on how you can make yourself useful in the lives of those who know the despair of an endless expectation?

Leadership is formed as a result of understanding the "Quo Vadis" game by measuring emotional intensity and inclination to solve problematic situations where the will and intent of redeploying your personal power make up the parts of the plan to respond to the demands of others' lives. That does not entail placing yourself in their place and going through their "hell" before asking yourself: How did this plan come to be in the mind of the Lord?

Leadership sets the playing style of the superior man in a combination of codes and hidden meanings. A game continuously subjected to the trial of rational and spiritual approach, through a close proximity to the most precious goods of man (inner peace and the joy of living) as a model of an authority found under the dome of an identity becoming that establishes an alliance between faith and good deeds.

Applying a protective power or an organism of knowledge appointed in accordance with the definition of wellbeing, whether it is a rational one, intuitive, represents a predisposition of man for affection, warmth, appreciation and finishing of character. This power is the moral capacity to distinguish between good and evil, pursuing to fulfill good, not evil.

Regardless of the reasons for this power to engage in various causes, you must always be reconciled to the idea that you will be dependent for the rest of your life on what your

suffering has caused in the past, which may very well be the very suffering of others.

To live and judge your own life is to arm yourself with the desire to escape yourself, the suffering of being what you feel you are in a defining moment of someone else's life.

Through consciousness, through the virtue of having an appropriate intent and of not avoiding the criticisms that seem to have a core, as a leader you being to live a weakness of character, a certain distance from what you proposed yourself to be due to a superior determination and the science of the game of life. The game of life involves the character of involuntary spontaneity in the combinatorial work of imagination to add or edit the image of the characters or action, shattering any misleading thought about what you mean in the vision of a supreme authority.

And leadership meets the demands of the ideal man through the sedative influence transferred at a consciousness level, manifested at times by an intention of rejecting what he is urged to agree with. This explains the power that is transferred to a friend for the test he has to pass: to obtain the miracle, to move mountains.

The leader becomes a reflection of the man who cannot break free from the past, but who, at the same time, doesn't show the particularity of a finished player, but rather helps recreate the future through the experience of signs, through a sort of thinking of the transformative miracle, based on the conviction: "I can move mountains."

It is possible that the reality that follows this plan does not correspond to the combinations of solemnity, aspirations to high, and altruistic impulses, but to aim at preventing the degradation of a certain concept of world and life.

Leadership: Is the connotation you give to the test of life the further significance of a word that can mean "POWER" according to its purpose to keep in balance the momentary experiences of a lost soul in the darkness of the world?

Romanian philosopher Constantin Rădulescu Motru said it well: *"With one word, the whole series of phenomena occurring in a system of bodies can be considered as a manifestation of powers, which have the property of compensating one another, after accurate reports and to be able to always be disposed in a circuit of partial transformations of a singular whole."*

The word encompasses Everything within it – meaning, power and deed. This word transposed through a miracle, mystery of the energies of God, in which all faith in success is built, in which the possibility of manifesting a great truth and walking the force line of destiny reigns, must be a presence of spiritual height, a force, a person with unattainable qualities. A leader who, in turn, heals his own emotional wound that he perceives from those close to him.

In leadership, the word that can indicate "POWER", having a great value in terms of emotional impact, is not synthesized through a "God, forgive him" (conceived as a sort of regret in terms of the choices made in life), but is synthesized through a "Wonder to the end in a miracle".

The Miracle is a surprising, extraordinary phenomenon attributed to a high spiritual force. What changes in man is the way in which he is reflected in the eyes of his superiors. Leadership requires the possibility of you yourself experiencing power of a new life with the soul of another.

* **Note:** Alexandre Dumas - *The Count of Monte Cristo*, Publishing Youth 1957.

The Mirage Of Discovering The Unimaginable

On February 05, 2010

You cannot reach the "unimaginable" without correcting your imperfections.

I was only eight years old back then, but I remember very well that sunny summer day, when I was sitting in the living room watching my mother paint. I am aware that memory can sometimes play tricks on somebody, but not on me, the memory of that day will always be alive.

My mother's hobby has always been painting, she has always manifested a special interest towards art and painting, towards everything that is beautiful and nice. She still has a special aesthetic sense. Having a rich imagination, she always adds something new to her paintings: a light, a shadow, a glow, a brightness or a fascinating background, or a mysterious aspect, but always keeping the proportions. She knew how to put her feelings into the paintings. She knew how to make the difference between the essential and the unimportant, but she had measure in everything.

In any case, that entire after-noon she painted continuously, until it was almost dark. I watched her painting, at which she worked the entire week, as if it belonged to a great personality. It was just like a picture from a magazine, that's how good it was. The rose petals, red like the fire, the rays of the sun that were slipping through the petals, the bright green porcelain vase which had some small Chinese characters engraved on it, under which there was the white triangular macramé, the dark brown oak wood table, they all created a living, very clear, splendid, quality image.

Leadership: Is the measure of the masterpiece you leave behind determined by how you represent the outer form of things or their essence?

I realized, looking closely at the painting, that few people could have painted something that beautiful. The painting surpassed anything imaginable. It was extraordinary from all points of view. I stared at it in amazement, wondering how could it have been made so well, with such excellence and delicacy.

Seeing the reaction on my face, my mother told me:

- The painting is beautiful, but you should know that it has a lot of imperfections. It is not as good as you think it is and as I hoped it would be. I still have a lot to practice. Look at the rose shanks. Didn't I make them a little bit too long...? Look at the vase. Isn't it a little too small for these roses...? Look at the petals I painted. Are they identical to those in the vase? Aren't they too wide and too fleshy...? And so on.

She made a short pause and then she continued:

- There are plenty of other painters a lot more skillful than I am. It will be long before I get to be a real artist, before I reach the unimaginable.

Leadership: How much do you get involved in "The game of who you are"?

Yes ! I can say that we witness o revolution of tendency for sensationalism, wrapped in a package of distinction and simplicity, then placed in a game that never gained such promotion since its invention. It is about "the game of who you are", representing the real essence of your value, aligned with your own talents, applied into concrete actions, made with a purpose.

Why is it so exciting to find the truth of who you really are? Why does this game allure all people around the world? Why is it more exciting than poker or money? Because you cannot win effortless, because the stake is given by the way you interpret reality. Here everything depends on how you perceive yourself when you meet a soul that resonates with yours and then, the way you perceive yourself when you interact with your own content.

Leadership is the experience of experiencing that composition of art represented authentically in the intense tones of superior lucidity on the world that you look at with other eyes than those of the ordinary man.

When you explore to the maximum your own space for expression of individuality, focusing on those points of view and ways of approaching the assessment of activities and their effectiveness, you form certain beliefs that may later turn into virtues. And these virtues, which generally reflect the degree of maturity at which you got, configure a much closer connection between who you were, who you are and who you will become.

Virtues highlight all that is best in us, being particularly important for the sustainable development of personality, while preventing the spread of that strong infection called "over-assessment". This over-assessment is reflected in a distorted way in the perceptions that the current realities of our own being claims abundantly.

Leadership: Do you live with the illusion that you are great in the subordination of art that you represent at an advanced level of integration of the contexts of producing and receiving new meanings of depth of living?

On that day, I learned a precious lesson: that not everything what seems extraordinary is also very well made. What seemed to me formidable, for the eye of a real artist, it was merely an attempt and just that. There are few who can succeed in accomplishing something really special, something that would exceed any imagination. However, many fall for the trap I fell into because they completely ignore the details and because they are not fine connoisseurs of art. Everyone can "read" a painting from their knowledge point of view, but not everyone is an expert in the field who could really understand and asses a work of art.

Leadership, just like a painting, is an art. My question is: how many of those who have high positions really have the talent to be leaders? How many of them really know how to work with people? How many of them succeed in positively influencing those they have under their command, how many of them have charisma, how many of them have advanced competences, how many of them assume responsibility for their actions?

Lucidity is the consequence of the contemplation of the work of art born from the dependence on correcting your imperfections.

Because what some think they are, namely good professionals, can, in fact, be only dilettantism, since, unfortunately, many are wrong when they imagine that they are excellent professionals and talented leaders. For this reason, I think that it is necessary that some people open their eyes better towards reality, before it's too late.

One of the mistakes made by people at high levels is that they want to reach the "unimaginable" very quickly, without correcting their imperfections. They don't know their weaknesses and limitations, they don't know how they are seen by those around them, they don't accept criticism (although, they apparently do) and, overwhelmed by a terrible interior desire to be more and more admired, they asses their performances in a wrong way. Instead of trying to change their mentality and make efforts to really improve themselves, they always live with the illusion that they are great.

The mirage of discovering the unimaginable can be interpreted as follows:: there is always a way for improvement, which means a lot of work. Letting yourself tricked by a mirage is a big mistake, which could have lethal consequences.

P.S. Form a realistic picture about yourself.

Source: https://neculaifantanaru.com/en/the-mirage-of-discovering-the-unimaginable.html

The Mirror Of Leadership

On September 22, 2010

Master the meaning of a man's life and you will be the master of his heart.

At the end of the movie *"Tears of the Sun (2003)"*, Arthur Azuka, son of President Samuel Azuka, approached doctor Kendricks and said to her with a boundless sincerity and admiration:

- I'll never forget it. I'll never forget the sacrifices you made for me, for my people.

Doctor Kendricks was weeping moving tears. She was carefullylistening the boy, keeping the most stoical attitude, while embracing tenderly one of the rescued children. She didn't know exactly what she felt: she seemed independent, free and strong. She would have liked to start a new life. She didn't have any conflict of conscience, because she did what she had to, everything she could to save those of St. Michael mission. Otherwise they would have been killed by the dictatorial regime of general Mustafa Yakubu.

Everything conveyed full satisfaction in her, an amazing silence for those Nigerians that had gathered around her, saved from death, which reminded her the deep love and special affection she bear them. The meaning of their lives was freedom itself.

Leadership: Is your soul mirrored in the good works that the investigation of a decision variable in which your peak value is returned by the depths of life and death?

She was only with herself at that moment of high spiritual feeling. How much her victory impressed her. She had never proved before such a perfect confidence in her own actions. What would had happened, she was probably asking herself, if she hadn't intervened to support those people? What would have happened if through her will, her tremendous desire, she hadn't had saved the local Nigerians from the hell they were struggling in?

At that moment of lucidity, she truly realized who she really is. She recognized herself, recognized the goodness of her soul. Her saving intervention, the actions she undertook to support those locals all the way through, were like a mirror that reflected her kindness, or rather, I would say that they were a reflection of her great, divine soul. She was seized by a deep moral peace and a boundless gratitude.

Leadership is a mirror where you see yourself, where you can see your own soul. Is a mirror you look your past in, you assess your facts and see how much or how little the world had changed because of you.

Leadership is a mirror that reflects best your personality, your inner state, your attitude and your leadership skills. Is a mirror that reflects all your qualities and defects, and reveals your hidden sides - your bright or dark, happy or sad, positive or negative side. Is a mirror which reflects all your spiritual states, is the mirror which reflects your activity as a leader, after you strained all your powers to fulfill a mission.

To look in the depth of the retrospective mirror of your evolution means to continually understand that what you are experiencing inside is a kind of continuation of what you represent in the lives of others.

Doctor Kendricks'cleverness, kindness, openness and beauty were like a powerful shield created for locals saved from death. They saw in her the nicest and kindest being in the world. After all, there was no doubt for them that she was an angel of God, the help from Heaven who fell in moments of need, to meet their prayers. When they looked at her, they felt they were facing themselves, their past, their deepest roots deeply placed in the unconscient, the source of their entire being.

Leadership is a mirror which reflects both the outer world and the inner world. Is a mirror which reflects people around you, your deeds, your success or failure. Is a mirror in which people find their true human quality. Is a mirror in which, if you know how to look in, you can see everything.

People will always perceive you as a mirror of their souls only when what you are now at the decisional level corresponds to what is happening to you in the reality they deliver in the version of an authentic experience.

The mirror of leadership is the reflection of a leader's entire activity. Crossing the long way to achieve your goal, without absolving yourself of human qualities and emotions is, of course, admirable and gives birth to a great content and special satisfaction inside the leader's soul, and proves that the job well done wasn't in vain.

Do you broaden your perspective of recognizing personal value in a mirror that always reflects the best parts of you?

Source: https://neculaifantanaru.com/en/the-mirror-of-leadership.html

The Mirror Of Nature

On April 03, 2018

Expand your options for understanding life as a first-rate teaching on how you manifest yourself as a part of nature in the midst of society.

Perhaps nothing is more tiring than waking up every summer morning at six o'clock to sprinkle the flowers and trees in the garden. Perhaps nothing is more tiring than staying up late in the evening, tending the soil and weeding it. And last but not least, maybe nothing is more tiring than the thought that tomorrow you have to start all over again.

The idea that work is tiring never occurs in the mind of the gardener, who loves this occupation so much that he would sometimes be willing to work for free. The passion he puts into everything he does ensures his perfection in work. He takes so much care of his garden that he gets to know each flower and no corner of the earth is unknown to him. Yes, that's right, a gardener must know very well the perimeter of the land he has to take care of.

However, being a gardener is not an easy task. Because the care of a garden requires first of all attention, you must be animated by a certain feeling, by a certain attitude, you must feel that plants are part of your life. You have to know how to plant them, how to water them, how to change their soil.

Each plant requires special care, some need more water, others need more light, some should be sprayed on the leaves daily if the atmosphere is not humid and others should be sprayed with certain insecticides to control pests - to protect and grow them. Moreover, you need to know when and how to cut and graft them if you want to get new, more aesthetic and resistant varieties.

Leadership: Can your appreciation of a small part of nature subsequently determine the degree of adherence to an ideal living environment extended to a transformation of the level of consciousness?

You can contribute to expanding people's horizons and finding the inner flame that gives energy, leading to their transformation as efficiently as possible, only if you are animated by a certain feeling, a certain attitude, only if you feel that they are part of your life and if you strive to intervene in their development. As a leader you must serve as a change of consciousness, by manifesting your own values, ideals, feelings and activities, by increasing your contribution to the functioning of their whole being.

Do you see in people that part of nature which manifests its autonomy through you in the very bosom of nature? Are you and they part of nature, which is made up of vectors of different forces cooperating with each other, including your feelings and thoughts? Can you perceive yourself as a part of nature that emerged only because of the balance in a stable environment that sustains life?

Reaching a higher level of consciousness from a new philosophy of nature that illustrates your interdependence with the biological matrix of life, with everything around you, actually means expanding your awareness of the area called "oasis of relaxation" that helps you calibrate your feelings as a result of favorable occupations on your mood.

Consciousness comes from the soul of nature that gives you life, being called by the ancient

sages as "esoteric work on the self". Can your consciousness expand into a spiritual reality by accepting the teachings drawn from the management of nature?

Great truth spoke the one who said: *"Consciousness is undoubtedly one of the best parts of being human. We do not exist only as living organisms: we know that we exist, we think about it, and we enjoy life."*

That small part of nature that can later determine the degree of adherence to an ideal framework of extended life, as a kind of oasis of peace and inspiration, represented by a recreational activity, must be a necessary lesson for your soul. It must be a first-rate teaching on how you manifest yourself and how others see you in line with the fundamental attitude of the one who practices the discipline of mind, knowledge, work, wisdom.

Leadership: Can you envisage a philosophy of nature that will paint your entire activity as an extraordinary manifestation of the inner reality, for the reasons of the manifestation of a spiritual principle?

The relationship with yourself is very well mirrored by the way you relate to the philosophical study of nature. You can imprint an educational discipline of the profession behind which is guessed the concern for value, authenticity and, above all, an exemplary consistency, when you come to adopt a philosophy such as: *"the first requirement in leadership is not intellect or vigor, but the patience with which you take care of nature."*

Let us remember that for Hegel nature was the other side of the spirit, for Goethe nature was an instance of correcting self-confident thinking. And the Kantian identification of nature and art imposes, however, the preeminence of the beauty of nature over the artistic beauty. (Voia Vasile – The temptation of the limit and the limit of temptation).

With the same passion with which a gardener takes care of plants, and sometimes with the same effort and patience, a manager must take care of the staff in his company. He must select people according to well-established criteria, guide and instruct them in order to develop and improve them. A series of measures, investments, care and special attention – meant to ensure an abundant "harvest", a renewal of relations, the establishment of a clear, safe, reference direction, leading to the affirmation of a unitary conception in the end.

This conception must be based on the definition of a spiritual principle, such as: *"if you want to have peace of mind, then you must learn to be one with nature"*or *"the patience you have with other people is an extension of time spent in the midst of nature"*.

Is the bright part of your nature conditioned by the fruitful fulfillment of the effort made in the process of caring for your personal garden throughout time?

The Mirror Of Nature is what we call a witness or the conscious presence of an inner comfort springing from the serenity with which man accepts his life, good or bad, just as the garden accepts all the tools of the gardener as benchmarks in assessing the quality with which it was endowed natively with God and which he knows how to value.

Expand your options for understanding life, rediscovering the pleasure of being in the bosom of nature.

Source: https://neculaifantanaru.com/en/the-mirror-of-nature.html

The Mirror Of The Soul

On June 05, 2021

Turn your gaze towards the inside of your being, to the point where you are trying to face a world you have to conquer.

Thanks to the science of writing, from which I extracted the essence of a new spirituality, since all that differentiates science from religion is that science seeks answers to all the mysteries of the world, I understood how feelings live and how they act in the presence of a Creator who made all that can be seen and all that cannot be seen. This is also a quality of the writer, to decide on a thing, based on a deep knowledge of the issue in question, especially when feelings are involved in "textual engineering", intertwine with matter and form a unitary whole.

This point of view can also be embraced by a chess player who imagines a game of chess, first as a spectator, then as a player. Like the writer, a chess player can pass as a "compliment receiver", but his mind is focused only on achieving results and self-improvement, which can give him the value of being unique or different, even after the "queens" were exchanged.

Well, in a moment of lucidity I came to the following finding: you need to introduce more avant-garde science into your work so that you can think differently. To arm oneself with that science of life, without which writing or chess could not be transposed into a Creation, into a self-analysis, into a new self-consciousness, and at the same time to see yourself accompanied by a sacred feeling, born from the area of growth and education of your intelligence. This is what it means to be a writer !

And if in the game of chess, the king can only move one square after leaving the initial position, well, in the great puzzle of writing, the writer never leaves his initial position, remaining flanked by mental stimulation from the space of fantasy (which can only be saved through culture).

Leadership: Is there a debate regarding your creation about the meanings of reality that the concept of "content dimensions" serves, in the sense of a precondition in the process of individuation?

This was followed by the second part of the foray into another, truly "explosive" universe, which once discovered gave me additional satisfactions, surprises, and intellectual favors. Over time, I learned the science of writing as well as when I played a game of chess: I learned to express my views through the extremely varied ways of moving the pieces, specific to a technical process of orientation in space.

From the perspective of the science of writing, this presupposes above all a total reconsideration of the possibilities of receiving a mental self-image that could engage each sense and all the senses together, especially the visual one, in order to perceive the inner, invisible springs of this masterpiece called: "brief foray into a universe doubled in black and white."

Chess, like music or painting, is unique in the facets of multiple intelligence that I consider a condition of intelligence, a final cause in how to draw attention to the ambivalence of writing and produce the connection with the universe. Even better, moving the focus to the essence of a deeply figurative work is considered passive, but full of pitfalls: it does not put any

pressure on the color of a harmonious emotion, but on your spirit, so that your thoughts travel wide and long.

Indeed, writing is the destination of my creation. It can be transformed into a truly memorable experience, into an instrument of probing the ego, into the field of confrontation between the most varied feelings, being an initiatory test of knowledge in a moment of "enlightenment". As you take on the experience of a reality outside the self, but similar to the self, you are like a pawn which, as it progresses, creates a weakness: you become more sincere, but more and more critical of yourself.

Leadership: Does the importance you attach to your creation result from a comparison of the concept of Self with the evolution of the concept of "remind yourself in the case of an out-of-region move"?

And so, carefully, with small steps and measured in number, I entered the space of my reflection, in her intimacy, in her philosophy, in her majesty, only to finally find, with one last rebellion against the reality that directs my soul, that in fact I do not exist as an isolated individual, but belong to an experience of the same type, although in completely different mental frames.

Therefore, I require a different number of perspectives on my whole being in order to opt for a unity of a static nature, inherent in an idealistic image. Is it not so? After all, I think like an artist whose art consists precisely in hiding information that would hurt others' feelings, thus presenting everything in the light of an image that gives him security and fulfillment.

The promotion of the pawn comes with a lethal chess. So, be careful how you display your own feelings in words !

After all, I felt the first trap of chess right in the opening of the game: I can win an important central pawn, but that means letting the king be discovered. Basically, multiple threats. What a serious mistake ! And I still have the courage to write about it. Why? Because writing says a lot about my mistakes, how to admit my guilt. To not blame anyone else !

Exactly. In writing, you have to behave like a chess player: think about your movements in advance, be able to control someone's feelings, but at the same time be as cold as a machine – especially when it comes to positioning feelings at different points in the protection zone. Therefore, the evolution of the concept of "remind yourself in the case of an out-of-region move" is based on that look turned to the inside of the being, at the point where you try to face a world you have to conquer.

The concept of "content dimensions" is a flexible solution to locate content on several dimensions.

For example, the content of your creation could be located not only in a single version of reality captured by a writer, but it could have a content element that changes depending on the position of your being in the guise of "an intellect that fights itself".

Chess is always the result of a confrontation with yourself. So is writing.

Writing Is The Mirror Of The Soul because every word you put on paper is usually the expression of what is going on inside you at a time when you feel the need for a change perceived through discreet subjectivity and objective lyricism.

The Mobilizing Language Of Leadership

On March 07, 2009

Orient your efforts towards "a key resistance area" which could motivate you and highlight your potential.

Napoleon Bonaparte (1769-1821) was one of the greatest military leaders in all history. He overcame his military condition and became the emperor of France, at the same time he became the most powerful leader in Europe. But he could never have reached a high level of leadership, he would never have succeeded in climbing the hierarchical steps had he not decided to be a leader with a well/determined role in the given circumstances.

He proved he was skillful enough to be a leader by his tactical intelligence and his charismatic way of interacting with people ever since he was a mere corporal. The nickname "The Little Corporal" (Napoleon only had a height of 1.65 m) had become an appellative of sympathy and admiration of his soldiers in respect to his military genius. He had a lucid and penetrating mind, he had an immense power of concentration and extraordinary energy, it was very easy for him to dictate his point of view. And his temperance, moderation and social liberalism have grown his chances for a promotion.

Leadership: Is the deep meaning you attribute to the hero in you related to what you capture while everything passes, thinking and making plans in terms of the effects your message has on other people?

In order to have success, you must earn people's respect. You can exert a powerful effect on them depending on the position you will stand on in the category of people with a high degree of influence, with a great ability of conviction. Your power of influence is a part of the most intimate structure of your leadership, evidencing the personal color of your inner self, especially the treats professionally "sculpted" in your own self.

Just like a painter doses color with high intensity, without even nicking the perspective in which the components are situated – so and you, must dose your personality with much intuition, diplomacy and tact, with much ambition, a sense of conviction, with a lot of balance, without setting yourself apart from the concise reality that you share with others and without nicking the impression of continuity in the way that you view yourself in relation to them, their expectations, to what you can do in order to unite them around a common goal to ensure your acknowledgment of superiority.

Everything passes, but it leaves traces. Everything passes, but not everything is forgotten. The message that Napoleon gave us after he came to power could be formulated as follows: *"Do not let yourself be led by others, but let yourself be led only by reason."* What you will become depends on the opportunities that complicated situations offer you, so that you can overcome what holds you in place and seek help from that special feeling of being untouched by the effects of modern civilization. That feeling of standing before the Lord must also be taken into account.

The deep meaning you attribute to the hero in you is related to what you catch as everything goes on, thinking and making plans in terms of the effects your message has on other people. So try to observe things in their integrity, uniqueness and dynamics. This is worth more than the image your mind builds of itself and reality.

Leadership: Should you rely on an approach that puts you in front of your own

perceptions of your limits, what you think you can achieve, and what not in a situation where you have to choose between the stimulus that drives you to act and the vulnerabilities to which you will be exposed?

Napoleon knew how to find a just measure, on the incorruptible and well-determined axis of his personality, in order to create a form of representative leadership – ever since he was a mere corporal. You, as well, must fully and definitively adopt a total change, a total replenishment of your personality in order to differentiate yourself from others – through a healthy mentality and a well-expressed perspective, which could present validity and acceptance.

Your attempt to relate to others is like taking a road just recently explored by yourself, but which you must go on until the end, walking on it with the utmost certainty. The road that Napoleon undertook at the beginning of his career was almost unknown, but, by establishing his priorities and way of action towards "a key resistance area" which could motivate him and show the value of his potential, an area in which efficiency and the great results of his leadership to prevail, he became what history always remembers: a great leader.

So, first of all, it's all about a difference in the "content" of the personality, a difference in the message that you convey through your leadership, then it's about that availability to cultivate those certain abilities, points of view and attitudes that are sought for by others.

To be a leader means to be appreciated for the turn of things, it means to have a direct awareness of the unseen, of the past and of the future, before you anchor yourself to the reality of the world that God has prepared for you.

The Mobilizing Language Of Leadership emphasizes your ability to make yourself known through the intensity of your actions, in advance, in order to ensure success. The decisive role in your choice, as a leader, is played by the way you best use your potential, the way you develop your imagination and personal value – so that you can respond to people's expectations. Play the role that you have accepted freely and unconstrained, in order to shine like an actor thanks to whom the show gets the excellent review and impress the public in a special and memorable way.

Conclusion: In leadership, if you intend on obtaining the long awaited success, prepare yourself in advance, self-discipline yourself and never astray from your path and purpose. Using an inner language", but established "in a key resistance area" and tuned into the emotional oscillations, especially by a permanent discipline, you shall win respect and hearty applause.

Source: https://neculaifantanaru.com/en/the-mobilizing-language-of-leadership.html

The Modern Alchemist

On August 17, 2014

Borrow a little something from your own experiences and views to determine that form of personal experience of being in control over what you are.

You are often akin to a modern alchemist, who with scientific accuracy, rigorously dosing the materials from tubes and stills, measuring and weighing, tries to discover the philosopher's stone of art. It is born, however, in a burst of stills and tubes and outside the scholarly , rigorous calculations of the former engineer. The film "The Strike", same as Serghei Eisenstein's entire body of work, is a spontaneous artistic creation, independent from the pedantic calculations done by its creator.

*The contradiction is only apparent. An older example of a certain Leonardo da Vinci proves it. The scientific, analytical spirit of Eisenstein merely captures with lucidity the ideas in their total nudity. In its purest form, apparently "in vitro", to discover the genesis of these ideas, their intimate mechanism. It would probably be hazardous, the assertion that the whole alchemy practiced by Eisenstein was nothing but a form of coquetry of an artist of creative temperament, volcanic, who couldn't be dosed in the labeled bottles of a laboratory. But is, for now, the only possible explanation, completed by that of a being, practically very timid, maybe inhibited, which masks its incandescence by asserting the low temperature of lucidity. **

Leadership: Does the form of scientific knowledge you develop incorporate an abstract obligation to yourself and to those to which you impose yourself as a model?

Leadership is for the creative agents a change in itself, guaranteeing success in terms of impact on professional performance, but at the same time, also a creation conditioned by the contradiction between the tendency of certitude over scientific discoveries and the tendency of sharing them with others. The true art that moves you towards scientific discoveries results from bringing to light those details that could be effective in the sphere of professional activity.

Always, creation, in an effort to adapt discoveries to professional activity, will be subject to the norms based on reason, and the value of these norms will be conditioned by the principles of confidentiality and the variability of communication and content preferences.

Didn't philosopher Giovanni Papini say that mastering something implies the possibility of shaping it, transforming it? This transformation, beneficial to evolution, emphasizing the personal reflections related to the strength of creation, unchallenged by susceptibility, may constitute a form of coquetry with oscillation between the temporary and permanent value of leadership.

It is here that "alchemy" intervenes, in the sense of developing a form of scientific knowledge through creation, which incorporates an abstract obligation, autonomous and unconditional in relation to yourself and to those you impose yourself as a model for. Such an obligation highlights a practical requirement but also a real aesthetic necessity that you impose upon yourself as a creative process that combines technology with art to convey certain ideas and experiences immortalized in a visual form of great effect.

What part of leadership is designed to ensure a high yield for your performance through acceptable investment costs?

The power to understand things that are above the limits of others' understanding and to constantly renew them by unleashing ideas, sometimes through a tacit expression, is a part of leadership meant to ensure high performance through acceptable costs of investment. The costs are represented by the time consumed through the act of creation, full of rationality, which borrows a little something from its own experiences, ideals and views, establishing that form of personal experience of being in control of what you are, what you think, what you transmit and what you leave behind in your wake.

If you don't trust your potential of understanding the mechanisms of creation, or if you don't bring modifications to the perception of the continuous intensity of creation, seeking in self-perfection the art of crafting a science of the future, you will probably not even try to discover the genesis of ideas of redefining your own identity.

These ideas, subordinate to knowledge and its unlimited effects of transforming thinking and what is inaccessible to the experience of using creation, determines the consistency of leadership.

To capture ideas with complete lucidity in their total nudity, in pure form, "in vitro", to discover the genesis of these ideas, their intimate mechanism, is the first step towards establishing and strengthening the scientific spirit, as is required to perform and obtain high yields from processing the area of influence you have.

Artistic alchemy encompasses all the creative processes crystallized in a profound and persevering practice, accepted as a kind of unconventional modeling, ready to be transposed into definitive material, which can illustrate both the elegance of simplicity and the luxury of an unusual product.

The Modern Alchemist is the leader that constantly borrows something from his own experiences and views, in order to establish that form of personal experience of being in control of himself, of what he knows, what he thinks and what he transmits. And alchemy practiced by such a leader is merely a form of coquetry with the power of creation that flows from himself, which guarantees success in terms of the effects of change on performance.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-modern-alchemist.html

The Moment That Decides Your Faith (II)

On July 17, 2010

Show your trust in the science of taking action, without allowing your convictions to align to a false reality.

A lamp hanging by the ceiling was burning slowly in the room where the body was laying. The stranger pointed to the bed, he asked the doctor to quickly make his work and went out the door in order not to attend the surgery. Zaleukos took his knives out, and watched the girl, whose face was extremely beautiful. Then, in order to finish faster this tough task, he cut off her neck at once, using his sharpest knife.

But what a terror ! The dead girl opened her eyes and then immediately closed them with a deep sigh. It was then that Zaleukos realized his diabolial act, he was her murderer. There was no doubt that the girl had died just then, because of the wound he caused her.

If you read *"The Severed Hand"*, written by Wilhelm Hauff, you surely remember the rest of the story. Zelaukos was found guilty, was cut off his left hand and was relegated forever. He lived the rest of his life full of bitterness, with the memory of the atrocious act committed engraved on his soul.

Leadership: Are you calibrating your attitude and convictions with an alarm that can only be heard in the case of an urgent task?

Here's an action unworthy of a doctor. If Zaleukos had been a real doctor and hadn't left himself lured by huge rewards, things would have been different. He ought to carefully examine the girl's symptoms, but he didn't show the slightest concern about them. The girl, although she was asleep, wasn't breathing at all? Wasn't her heart beating? Wasn't she warm when touched? Yes, definitely, but, not making any thorough examinations, as it was normal for him to proceed, he passed indifferently over these vital clues. It was just when the girl, torn with pain, gave her last breath, that his bell rang, but it was already too late.

Rapid rewards are consistent with the value man gives himself in the situation of an eventual urgent task he has to accomplish in a context of the type: "it does not seem relevant to me". Things and phenomena that usually attract man's attention vary according to innate predispositions, professional skills, and how quickly he opens his mind in a new direction.

The difference between a good doctor and a bad one is that the first does never confide in appearances, and he always carefully examines everything, while the second, convinced he knows everything, is superficial. Both professionally and by instinct, the doctor must be the most curious man in the world and must be capable to penetrate with his mind and soul into the physical and mental condition of the patient.

The alarm that can only be heard in the situation of accomplishing an urgent task is given by the possibility of learning of a mystery that is becoming more and more complicated as you accept the challenges of a deeper reality.

Leadership: Can you connect to those vibration frequencies that can shape the real image of what you are?

The outer reality reflects your inner reality. A huge similarity between two distinct worlds or between two facets of the same reality, each with its own moments of doubt, concerns the pattern of thinking, feeling, and living in a constant denial of the abilities to differentiate yourself from others.

All the experiences that you live come as a follow up of the resonation of your being with those vibration frequencies that shape your convictions in a positive or negative manner. Understanding these frequencies, rediscovered through the magical lens of objectivity, taking into account hypotheses of a current reality error, create the premises of a confrontation between what you are and the illusion of what you can become, limiting or extending the moral responsibility configuration.

Someone said well enough: *"When someone reaches a more complex moral appreciation of a situation, he doesn't do anything else but to react guided by these affective impulses of their conscience."*

The reason that you manifest in withdrawal or expansion can be an effect of the lack of your own identity – that tends towards stiffness, deforming itself over a certain limit. By ignoring the depth perspective that can't guarantee "the integrity of differential protection" (any bad thing that happens is your fault, reducing itself to suffering), you step away from the decision making pose, enhancing the possibility of making bigger and more severe compromises.

Being a man of sin means to experience the overwhelming feeling of looking at life through the eyes of a victim of your own choices !

The incapacity of the conscience to perceive as it should the uncontested reality disqualifies you as a person with a high responsibility sense.

We can talk about leadership when someone analyses himself more extensively, investigates reality and thinks about his limited condition exposed to existential or moral uncertainties. Setting the level of his intransigent lucidity, he can sense the opposition between how it reacts to external stimuli and the way it reacts to finding the truth – "who am I truly?" Here, his essential values can be useful in creating a positive transformation perspective.

In short, you can create an stable inner fundament after you shape the mental and real image of what you are. This can reduce or amplify the ambiguity of your identity.

Leadership: Do you risk making an attempt to decipher the mystery that can open new perspectives, without interpreting the signs of the relationship that is established between "UNKNOWN" and "UNEXPECTED"?

Instead of coming into play, assuming his quality of doctor, so that of a man who ought to be as curious as it gets, who thinks twice before drawing a conclusion, who doesn't limit to what he knows or what he finds out, Zaleukos acted as if he were on autopilot, as if someone else had taken the decision for him. Which, as we saw, was a big mistake.

f he had disconnected himself in time, if he had released himself from the enchainment of that material impulse and of the preconceived ideas by clicking the "stop" button, things would have been completely different.

Leadership: Are you prepared to turn into a person who finds a secret meaning in living in a constant accusation?

As a leader, your actions always have consequences. Just like a single moment of carelessness decided the fate of doctor Zaleukos, destroying his entire future, it could happen to you, too, a single moment that darkens your mind and your judgment can seriously endanger your career.

The higher you are in the hierarchy, the more people depend on you. And if you're not always able to connect yourself to the real reality, but you let yourself carried away or you don't constantly realize your limits, and especially if you don't ward yourself of any temptation, you will pay a high price.

Conclusion: We must take decisions during our entire life. Consequences show us if those decisions were good or not. It's important, especially for a leader, not to take hasty decisions without a prior thorough research, because consequences can be so damaging that they can reverberate throughout his life.

Show your trust in the science of taking action without allowing your convictions to align to a false reality.

Source: https://neculaifantanaru.com/en/the-moment-that-decides-your-faith-II.html

The Moment That Decides Your Faith (I)

On July 17, 2010

Win a better understanding of what you don't know, in order to be much more selective in what you have to decide.

After more than three years of study in Paris, during which he learned everything a skilled doctor must know, young Zaleukos decided to find his way in the world. Every city he arrived in, he used to send word to everybody through a written paper that he is a doctor and he cured many diseases – and indeed, his balms and remedies were effective and brought him lots of money. But he didn't make money only from medicine, but from trade, as well.

Eventually, he arrived in the city of Florence, Italy. Being tired of so much walking, he decided to stay there longer. He opened a shop in the part of the city called Santa Croce and soon announced people about the naturopath services ne provided. Even from the first days, he gained his fame as a doctor and a good medicines' seller.

Leadership: Is your intervention at the blows of destiny dependent on the dimensioning of the task that makes you think about the real possibilities of the person "anonymously" designated to offer these answers?

Destined to play an important role in a bizarre business. One night, before closing the shop, he found a note which announced him to come at midnight on the bridge called Ponte Vecchio. Believing that someone wants to call him in secret to some sick man's home, which often happened to him before, Zaleukos went without suspecting anything doubtful. There, he met a mysterious gentleman, who really needed his help as a doctor, but not for a man who was alive, but for one who was dead.

In return for four hundred sequins (a lot of gold at that time), Zaleukos accepted the totally strange proposal of the mysterious gentleman with a red robe. According to him, his sister suddenly died because of an incurable disease and, according to the custom in his country, he had to leave her body to her relatives, but he had to send her head to her daughter, so she could see her one more time.

Although this custom of cutting the heads of the loved ones who died seemed awful to him, Zaleukos accepted his proposal, particularly because he was good at embalming the dead. *

Leadership: Can you satisfy an impossible search of truth that you wrongly think it must be fully accepted?

Truth represents a neutral space for objectively allocating the meanings of past experiences, wavering between two extremes – now and later – that don't automatically exclude themselves, but instead they potentiate each other, producing a formidable continuity in the act of personal training. It's highly likely that what you are really living will become a facilitator of the high quality of future projections. But looking beyond the context in which you are confronted with ambiguous situations, it's all the more likely that what you are now changes in the following instant.

The truth of what you are in every instant of your existence has an interesting construction, subscribing under the implicit tendency of bringing a small contribution to certain causes that you believe in, but which the battery of your conscience overloaded with tension – in

the guise of mood changes – is able to dissipate them. After this indication, your personality is reflected in what you accept as being true when you reject the null hypothesis: „the two environments are similar". Which means, what you are waiting to happen and what's really happening behind everything that you know.

One of the biggest evidence of your value is the ability to recognize the negative side of a situation before it becomes an uncertain criteria of the truth that represents you. You can reach a more complex moral appreciation of a situation only if you reason it guided by the command impulses of your own conscience. And this is actually a tool of leadership oriented towards a certain stage of your Ego, or better said towards a new clarification direction of the judgment and discernment that helps you sieve the real values, even if you're constrained from the outside by an absolute novelty.

The value that characterizes a person depends on the extent of the acts he is willing to do under the tutelage of the consciousness that tries to control his leap towards the mystery of an unknown world.

Only an awakening in the company of a self-acceptance in profoundly meaningful missions can emanate that profound understanding of an authentic experience. Because the ambiguity of a situation that makes you feel unsatisfied by what you have in order to understand its implications, given the fact that the inconvenient truth doesn't start to occupy a large space of influence, it marks an inclination towards that introspection that allows you to signal the foreseen errors and mistakes.

The moment that decides your fate targets the inner approach of a real situation that asserts itself with an indisputable "authority" and that you can't fully understand.

Satisfying an impossible search for truth, that you wrongly think it must be fully accepted is relevant for the perception of a certain message-feedback interdependence from the approach of an inadequate relationship to reason that stands at the base of your identity. The only voice that resounds redemptory above the unpleasant state created by indecision or confusion is the conscience that can be extended to certain past actions and thoughts, reminding you to be sure of what you believe you are, what you feels, what happens around you, what you decide.

*** Note:** Wilhelm Hauff - *The Severed Hand*.

Source: https://neculaifantanaru.com/en/the-moment-that-decides-your-faith.html

The Monologue Of A Man Who Drags His Old Age

On October 15, 2012

Mobilize your leadership potential to another way of being, without letting yourself dragged before by the roller of an uncontrolled evolution that promotes mediocrity.

I was sheriff of this district since I was 25. It is hard to believe. My grandfather was a man of the law. And my dad, too. I and him were sheriffs at the same time, he was in Plano, and I was here in Desert Aire. I think he's pretty proud of it. I was proud.

Some of the old-time sheriffs were not carrying guns. Many people find it hard to believe this. Jim Scarborough never carried a gun. That's the young Jim. Gaston Boykins would not carry one in Comanche County. I always liked to hear about those of the old times. I never missed a chance to do that.

You cannot compare yourself with the elders. I cannot help wondering how they do their job during those times.

Some time ago, in Huntsville, I sent a boy to the electric chair. It was my arrest and my testimony. He killed a girl of 14 years. The newspapers said it was a passionate crime, but he told me that there was no passion. He told me that he always wanted to kill someone. He said if he would be released, he would do it again. He said he knows he will go to hell. He would get there in 15 minutes.

I do not know what to think. I really do not know. I always knew you must be willing to die in order to do your duty. I think it's more about what you are willing to become. But, I do not want to risk anymore, and to meet something that I do not understand.

Also, I think a man should put his soul at stake. And I'm not in the condition to do this. Now I think maybe I was not ever.

I should say, "Well, I'll be a part of this world."

Leadership: Are you suffering an existential crisis marked by questions like "Why me?"

Towards where are heading, we, the elders, if not towards a fiercer inner poverty? It was wondering a hero of a short novel of spiritual formation.

The price to keep alive our energy is directly proportional with the area in which we operate and with our level of responsibility. The leadership can become in terms of these two considerations, a disappointment, an obstacle, an invitation to failure, a burdening ballast, a large area of items that begin to lose their meaning.

Like a star that fades before our eyes, leadership may lose its luster, turning itself from an advantage into a fault until its value reaches zero. A severe and decisive field, becoming increasingly harder to assimilate, under a very affordable form of "predestination and rejection" of illness and aging. The victim of a rupture between sustainability and development, unable to make a move of 90 degrees in the opposite direction on its axis, in order to get out of the "chess" given by time.

Are the new lights of the truth completing or clouding your judgment? The reason for which we decide to abandon the race towards excellence, consists in recognizing this impossibility of fulfilling the obligations incumbent on us, to know and fully understand the opponent of our own future: being part of a world that disappears little by little. It's about an existential crisis, with many questions about our purpose on earth.

The truth consists in recognizing who we are and who we are not at the point when we feel that we are losing control, when we become the prisoners of our own mediocrity.

Leadership: Being a part of this world means to give up a whole world for you?

The sheriff Ed Tom Bell from the movie *"No Country for Old Men (2007)"* told his monologue, contemplating with his soul and mind directed towards all those hidden things, half-locked in the obscure of a life that was running simultaneously on two fronts: of a destiny that must be fulfilled, and then of a farewell. He chose more the total abandonment in the mists of a sunset bathed by the prospect of death.

Like a hymn of despair, like an indictment, the sheriff's words reveal mercilessly the presses and the oppression of the society in which he lived, but also the symptoms of a job that he was no longer able to deal. Simply, his nature was no longer intersecting with the requirements, restrictions, with its trends. The old age, with all its additions, clenched him altogether. He was resigned for the imperceptible part that he rightfully belonged - the preparation for a future that will not ever live.

His help had to come "from above" from a higher consciousness, more lucid, from a healthier attitude, more attentive, more responsible, and more protective; from an active and meaningful existence. But, he was not in the position to recognize the remedies, and to manage them by alone, because he was no longer receptive to the social transformations.

What will happen with the foliage of an old tree cut from the root? The old age is a complicated realm that catches more and more ground, comprises your consciousness as a cold shroud, emphasizing your despair and fatigue.

Leadership: Is the whole expression of your personality accomplished through the subtle play of the conditions established by an implacable predestination, without resorting to incompatibilities with the limit of personal responsibility?

Is your nature intersecting with the requirements, restrictions, and the leadership's trends?

As regards our beliefs and aspirations emanating from our ideal of tomorrow, from everything that means evolution and development (ideal, which can be perceived directly before the meaning and the rigors of existence) they represent the main factor in determining the level of self-confidence. A kind of cornerstones of predestination that do not break at the first storm, and to draw with it the entire structure of our life until then.

Both in terms of attitude and thinking, of the way in which we understand and build our life, as well as in terms of gradual and sustainable development, these beliefs and aspirations represent at the same time the reference frame of our entire transformation, provided by the contribution of all physical factors, psychological and social that are participating actively in achieving excellence.

Something so important since some of the prospective hypotheses - reproduced for the

realism of the transformation process – are starting from the analysis of that reality with which we identify ourselves. That is why some of our fears and inconveniences, caused by the feeling of helplessness and the manifestation of unforeseeable, limit their validity depending on how we analyze and how we perceive the past and the future in relation to an implacable predestination.

The conditions established by an implacable predestination in the dark depths of a mind consumed are associated with the variable of relating to your own kind on the path towards the supreme ideal: that of crossing impassable barriers within the sphere of the experienced ordinary.

After a certain age there is a tendency of stagnation and decay, of abdication from the ideals that we have built in our youth. The future belongs to those leaders, who will keep permanently their spiritual youth, to those that continuously adapt to the constantly changing requirements of the society, to the technological changes, but especially the ones of mentality, adjusting their mode of action without abdicating from achieving the proposed goals.

This is the essence of youth without old age and life without death, a close and a lasting reference on what we actually are, like a flame that should be maintained as much as possible, most often powered by the positive trend of our activity. To participate with as much enthusiasm for everything we commit in life through leadership, because everything we will create, good or bad, will forever remain to our descendants.

The monologue of a man who drags his old age highlights that feature of the leaders who abandon their established leadership role and responsibility in relation with the life.

Just as in the old age, the man does not have the capacity of action that he had some years ago, so the leadership that we practice diminishes its meaning once with our involution in the big evolution of society and life.

Source: https://neculaifantanaru.com/en/the-monologue-of-a-man-who-drags-his-old-age.html

The Moral Dimension Of Leadership

On January 08, 2020

Find the half-spirit that complements you in the turbulent landscape of events, through the experience of "there is nothing and yet there is" that educates you and makes you human.

Goldstone (2016). Why did I review this movie? Not for the action, not for the simplicity of the editing, not for some well-defined retorts, not for the story of a poor little town at the end of the world. Not for the appearance of an Indian who leaves behind his courageous, adventurous spirit, full of holy spirit, having some of the fine but cold expression of the desert wind. But, for the peaceful end, slipped between the intertwined meanders of the meanings of life projected into the fascinating backdrop of the massive rocks, full of history, rituals and superstitions.

The spectator's eyes tire looking through the desert for a supporting point beyond the vicious spectacle of bizarre events. But to be able to say that you yourself live in the last five minutes of the film, on that quiet musical background that inspires a great deal of peace, the hero's own soul-state caught between the new world and its old roots, so that you can rest in silence, in the echo of warrior, glorious, and finally free spirits, you must first survive the decisive truths of life. If you do this, then you will understand everything. And you will live in peace with yourself.

It is not a happy or unhappy ending, but it is the symbol of a mystical call to earth. Highlight that piece of you that complements you, just as the intersection of colors helps you better understand the art of the landscape modeled by an artist.

To be the most powerful link that links the mysterious depths of human destinies, fragile in the face of transient things, to the fulfillment of an incomprehensible calling. To remain with the pure conscience, full of gratitude to those who devoutly serve the road full of life's meanings, as a drop from the universe, an initiatory road by stages of age and spiritual ascension, with a call to return to the origins.

Here's what it means to be honest with yourself in the echo of a world that never disappears in the ages to come...

Leadership: Does your spiritual and identity construction open in the face of a sublime, purifying being that confirms the true character of "Who I am" in the midst of a present that denies its past?

How disturbing are sometimes the wandering truths of living one's life through the soul of an Indian, beyond any constraints, beyond any intimidation, defying any authority other than God. It is the only spirit that endures through the ages. All the others follow the material content of the wealth, with their eyes on hidden interests, more like a curse, as a prisoner, without looking back at what was lost in themselves.

That's the idea of the movie. Respect for the one who wrote the script.

Hold any wrongdoing in the beating of bullets whistling silently beside your ears. It's a tragic fact, not a consolation. You think you escaped, but the memory remains, pierced by deep and restrained feelings, like a wound that hurts enormously, even if it does not bleed. And even

when you think you have moved away from the beating of consumed facts, a red flame still burns in you, calls you back to the lessons of life, cries with all its might for you to repair your mistake of living as an insignificant passerby in this world.

Instinctively, liberatingly, with moral force, some return to what really matters. Others continue to flee from themselves.

We will never go beyond the path of discovering "Who am I?" if we fail to see inside the things we experience with dignity, which we receive from the heights of ancient beliefs and patterns of thinking, and from the perspective of the facts that they we will regret when we're old.

The good man recognizes in time the opportunity to become aware of his own nature, finding the true meaning of life in recovering the wasted lives in the candles of the defeated, not necessarily in the knowledge that results from the transition from "now" to "then".

Leadership: Does your nature mirror the face of the eternal present in an experience of the essences that take away things from the condition of being humiliated through wear and tear and pragmatically consumed in the slow rhythm of non-sensory facts?

I saw a very smart, intelligent woman, with that glamor spark, uttering carefully chosen words, which under the image of "embodied kindness" make their way to lawlessness. No remorse, no worries, no fear. She does not realize that this is how she torments her soul, growing older, increasingly bleeding from the cruelty that exists within her. Such toxic blood warms only for a moment's pleasure. Her cold nature can be felt from the very first conversation. The past has swallowed her up too, but in the coordinates of living without moral standards.

Was her true motivation really a desire to get rich, at any cost, by any means? Maybe, in the end, she wanted that great love of stories, but a love chosen wrong, because it had to be maintained, comforted. And in the end, her great love leaves with her money, but without her. A dashed line manifested by sweetness and cunning, continued snaking in the depths of tragedy.

People in this tragedy always make a habit of giving an apple pie to those who have to keep their mouths shut...

Then I met an old Indian of color, using as an opportunity to discharge his old feelings in the midst of a world that no longer believes in ideals, human rights, God. His words are simple, pleasant to hear, but endured by the changes that are required to be implemented. The only thing that will take him out of the fundamental anguish, from that feeling of abandonment in the face of inevitable change, is death. He arrived next to his ancestors faster than he should have.

In his kindness, he probably had no regrets about it.

Leadership: Do you think there is a non-separability between the reality of "eternal return" and the things that have lost their value, considering that the world is a coherent entity in which each side is connected to all the others?

I understood why people accept their end by seeking to see, or without being seen, a reality of "eternal return." Because I look at the truth of things from the point of view of a past that

transmits nothing to the epochs after it. As if you were giving a book full of truth to a blind man who wants to see with all his heart, but does not see.

Therefore, any pain is due to the effort to recreate a lost, hard to see world, the effort to see the truth and the beautiful in some things that have lost their value, balance, meaning, consistency or form, without having the capacity to rationalize them, differentiate them when you encounter them at random.

I was left thinking about a scene without any décor, except for a bed and a chair. Someone said that many dogs wander through that barren desert, I didn't see any. A howl was rotating at one point in the sky. Only a wedge caught in the sprinklers on the windshield of an old jeep reminds us of it, close to the end...

Two cops. A cowboy and an Indian. A little vain in their simplicity, a little too firm in their sincerity, they are only one step away from rivalry, so that at the end of the film they form a redoubtable team, an unbeatable duo in the face of corruption. The first is waiting for the rising of a hot sun, the other is waiting for the rising of a dead soul sometime. In their hearts the flame of the vigilant faith still flickers. The harsh reality has not yet destroyed what they have best in them, more beautiful, cleaner, more liberating. Probably, the magic of the eternal present is verified by shining in them through the motive force of a secret thought: *"The struggle establishes existence".*

I would say that the heroes of this movie are discovered by the force of a bell that rings three times, then stops. It is enough for any of them to take a small step toward death, for the entire chain of spiritual states to unfold *nella coscienza* as a gong that divides the worlds, restricts them to a moral mission, just as love is restricted to spiritual forces.

Each of them reveals a truth that he was not aware that he assumes in the landscape of events: *"Every river hits rocks with full force. And even if it continues to run farther, duller or more alert, no one can hear it screaming in pain."*

Leadership based on teaching and morals highlights the idea of a spatial horizon that is very special to our Ego and beyond us, in a present that does not forget its past, but is condemned to repeat it and endure it as an indispensable purity for exchange from soul to soul.

The Moral Dimension Of Leadership is centered on a "normative rationality" on the basis of which we find what we consider to be good in fulfilling a desire that is related by the energy field of "space-time" to itself: its pure inner event.

Source: https://neculaifantanaru.com/en/the-moral-dimension-of-leadership.html

The Most Advantageous Way

On September 08, 2009

Enhance your personal assertion potential by enriching your perspectives and your understanding towards the tangible part of your presence in the world.

A few days ago I was visiting one of my best friends. It was the first visit I have made him this year, and I think I hit a pretty inappropriate moment. Some distant relatives of him also came in visit shortly before me, and already started to talk in the kitchen, where I have been also invited.

It was a little girl with them, after stature and look, after her playful voice she could not be more than six years. Together with my friend's nephew were playing the hide and seek through the house, freely, without disturbing anyone, without making too much noise. Even so, whenever her turn came to hide, the girl, very cheerful, very happy, and with a lot of appetite for playing, quickly ran, and hid under the kitchen table. She was waiting crouched like in a cage, behind the table cloth, which hang to bottom, right time to rush to the wall in order to win the game. Nevertheless, what a bad luck, the boy discovered her every time.

I asked myself: if she still has total freedom, why she does not try to hide somewhere else - in the living room, in one of the bedrooms, after a closet, after any desk, or under the bed – just as would have made many children, after the door, after the refrigerator, behind the hanger, in any other place?

Leadership: How do you define yourself by relating to a situation in which you feel obliged to play the role of an observer, without being receptive and solicitous to the requirements of a life experience that can only be accumulated by direct involvement?

Nobody told her anything; nobody intervened in their intense game, though definitely all together were watching their romp. The girl came back under the table, each time firmly convinced that she will trick her game partner, which did not happen at all. Certainly, the place inspired a total confidence to her, although I do not really know from where this confidence came. Maybe she was used to that place, maybe it seemed to her the safest hiding in the house. Regardless of the way she was thinking, one thing it was certain: all the time she came back under the table, and each time she was found. She never won the game.

Now I am asking you: if tomorrow the girl will play the hide and seek somewhere else, in another house, what you think will be safe and reliable place where she will hide? You guessed it: probably under the kitchen table.

At that moment, I felt an alienation from the world around me, I experienced an alienation from myself, but only after many years I understood it to the end, with all the subtleties that can make a difference between an image of exceptional quality and a weaker one. I had to redefine myself at the central point of a mirror that does not reflect any importance. I was the image of a nobody who embraces the triviality of life while others live in a free spirit through a continuous appeal to action.

Leadership: Do you understand your reaction to a situation that, unfortunately, does not depend on you, so you can overcome your tendency to always play the role of being defeated?

It is certainly really hard to be in the skin of those who beat the pace in place and not moving forward with anything in all that they undertake. The role of the girl, of the defeated, it is played by many of us, without realizing it. We used to follow, since we were small, one-way, as if the other did not exist.

We used to organize our actions only in one direction, not understanding that it exist and will always exist other ways, other possibilities, some of them more favorable than we might think. Most often we feel attracted by a safe place. Moreover, we do the same safe things, but ridiculous, for a long time, and then ask with stupefaction: how nothing has changed?

To continue doing the same things and to expect different results is absurd, but some people, unfortunately, will always indulge in this nonsense.

Leadership: Can the primordial essence of what characterizes you in a "I observe, but I cannot get involved" situation fulfill its functions of ordering a wider reality only through the contribution of some particularities to the leadership factors of the conception of free will?

The three leading factors of the concept of free will are: the proposed purpose, the voluntary specific effort and the attitude of overcoming obstacles.

Did it ever happen to you to find a map, but to do not know what it indicates? The interpretation of a map should be based on a fixed idea. For often the interpretation it is also based on negative information. Sometimes, what it does not appear on the map is just as important as that it is represented there.

As a leader, you are called to give the start of a road, not to look at how others find their way. The conception underlying the creation of this road, the action steps that will help you traverse more efficient the route, the constituent or auxiliary elements, all these steps are somehow combined on a map – an inner map, based on a more deductive reasoning. If this map stores a too larger amount of negative information, caused by others or created by you, then the road that it is represented on it will be obviously wrong.

However, just like the girl, of whom I was telling you in the beginning, you may get stuck when it comes to the correct reading and interpreting of your inner map. You may follow an unprofitable path, and your progresses may not be rewarded.

And one of the most important lessons is this: the essence that characterizes a leader is what constitutes and determines a thing, a reaction, or a direction in accessing a new reality, it should not be the constant expression of a deep and careful look that permanently loses itself in the light of others' destiny.

The essence of a new consciousness that must blossom in you can be given by the difference between the deep gaze that is permanently lost in the light of the destiny of others and the sight of an openness to what is really happening in your life.

Only in this way will you be able to understand the direction of a new perspective of reception of the phenomenon called "estrangement from yourself".

The Most Advantageous Way you can get under the effect of a memorable existential moment is given by the lesson you have to learn, no matter how painful, one that you will use to always remember the importance of having a certain circumstance in creating a much

deeper reality.

Source: https://neculaifantanaru.com/en/the-most-advantageous-way.html

The Most Important Lesson

On May 24, 2009

Reveal your potential of relating to other people, sensing the deepest and the most comprehensive meanings of their attitude and personality.

Yesterday morning, while I was browsing out of simple curiosity an old medical book written by a famous professor-doctor, I found a piece of paper, carefully folded by my mother in her youth, during college, on which were written these words, verses from the professor's unpublished "lyric" that he wrote on the blackboard in his first cardiology class for the fourth year students. Parenthetically, I must confess that the teacher, during his career, has proved to be far superior to others, and as a person, and as a doctor, and as an intellectual. I would have liked a lot to meet him, because, probably, I could have learned a lot more about Human Resources, about the subtleties of people's lives, than if I would read all the books in this field, or if I interviewed all the managers in the world.

The novelty value of your potential to connect to the motivation of others is given by the reflection content of an experience of navigating the corridors of memory as a form of life observation.

For, without a doubt, no one can know better, closer, more profoundly, clearer a man than the doctor, who comes in contact with the patients every day, he cares for them, he consults them, he tries to find a cure for their illness, and prescribing them recipes. Only him, the doctor, has to fully deal with the depths and concealments of people, with everything that is fathomless and mysterious in him; knows his most intimate secrets, the problems that affect him and preoccupy him the most, being the only one capable of deciding what it is the best for him. How much happiness, confidence and optimism can be read on a patient's face when the doctor consults him, examines him with great care, and then prescribes a treatment meant to make him better.

Nevertheless, in order to be a very good doctor, able to treat the ill patients, you must practice medicine for many years in order to develop specific senses, and in no case you should not limit yourself just to read medical books. A doctor's senses: seeing, hearing, smelling, touching, are far more developed than at ordinary people or than in those not practicing medicine. The doctor put his hand on the patient, senses his skin: is it warm? Is it cold? Is it wet? Is it dry? Is it rough? Is it soft? All these can be manifestations of certain illnesses, but, as well, they can be normal situations.

With the help of a stethoscope, he listens to the lung, liver, heart, but he must know what to listen to, because if he does not know how the heart beats normally for a healthy person, then how could he possibly distinguish a normal heart from a heart with mitral insufficiency or mitral stenosis? Nobody can learn medicine by reading books, but only practicing it day by day, by entering in contact as often as possible with the patients.

The science preceding leadership is an extension of the reflection of the feeling expressed by the suggesting of a potential rarity of knowledge referring to the composition of man's inner world.

Why? Why does the patient suffer? This is the mysterious question that a doctor must respond. Since the first contact, the doctor observes the patient: how he enters, how he pushes down the latch, how he walks, after his posture; how he presents himself: how he speaks, whether he speaks nasally, or croaky, all these can be signs of illness that the doctor must perceive with his sight, with his ear, and that is why it is important to develop his

sense of observation.

Even so, how it is developed this sense of observation, because the doctor might not always have the same type of patients? Well, he can closely look to any child, to a flower, to a clear sky or at the sea in storm – which are the changes of these elements, and to find explanations for these changes; a husband, a butterfly, a mother, a color, and to often ask himself, why?

As a doctor, when you see a patient walking in a certain way, you wonder: why? But thanks to the knowledge and experience gathered through time, you know that a certain type of walking is encountered only in the case of certain illnesses, and you try looking for other elements that can support your diagnosis. This sense of observation at doctors which, as I said, must be very developed, must also be trained, not only on the patient, not only by apprehensiveness tests, but also for fun, through practice, by looking around, for anything and anyone.

You must get to feel the illness and to offer a proper cure, this is the most important thing that a doctor must do, and that is why a lot of practice and exercise are needed.

A talented manager meets the efficiency demands of integral communication by means of a mode of expression that highlights the power of his feelings, polished within the workshop of experiences of projecting a new judgment of observation.

Managers, just like doctors, must develop their sense of observation. They must firstly observe the particularities, the nature of every employee, his own structure, his characteristic language, the habits that they have, and to be able to determine everyone's state of spirit. They must know their employees so well, that they must identify the factors that motivate or demotivate them, which are their strong points and their weak points, as well, whether they are talented or not, and, at the same time, to be able to put them on the right positions. If you do not know what exactly "hurts" the employee, how can you determine him to do a good job, to be serious and perseverant, punctual, responsible and full of energy?

A very good manager spends a lot of time together with the people of every segment of activity, in order to be able to observe the problems or complaints they have. The visual element helps the manager to quickly and efficiently see certain qualities or defects of the employees, ever since they arrive at work and until they finish their schedule, during lunch breaks, during talks, but also in their spare time - how they have fun, how they get along with their families and friends and how they act in society, in general. All these are signs that a manager must bear in mind, for his skill in working with people to develop.

If a manager observes that an employee has suddenly started not to do his work properly and no longer has a regular presence in his workplace, he must ask himself: why? Is it because of the job, because of stress and hard work, is he unsatisfied with his payment, is he ill, is he suffering of something? How can I help him, what must I do in order to change this situation?

Leadership is an overview of the meaning of life from the point of view of a concrete investigation of the value you are meant to give to the aspects that resonate with the level of your experience.

Conclusion: As managers, you must direct your efforts towards fulfilling your significant goals, but, at the same time, you must be careful to what happens around you. Open your eyes wide, and when something goes wrong, when the situation becomes pressing, when the employees are no longer productive, ask yourself, why? Then, try to find the safest, the most

adequate, and the advantageous solutions.

Reveal your potential of relating to other people, sensing the deepest and the most comprehensive meanings of their attitude and personality.

Source: https://neculaifantanaru.com/en/the-most-important-lesson.html

The Most Profitable Investment

On January 22, 2009

Let yourself led by a higher self-conscience, relentlessly pursuing the pulse of your own integrity.

A friend recently told me the story of a great businessman, let's tell him Marius, that embezzled from the company where he was assistant manager a huge amount of money, which he then invested in his personal business. In other words, Marius became owner with the money of the company where he worked. And, because he was very clever, he managed not to be discovered for a long period. But the investment he made in his own interest didn't bring the expected results and, finally, he woke up full of debts.

The company's manager finally noticed the lack of large amounts of money, which were stolen from the company funds and, by a mere accident, arrived in the assistant manager's accounts. Not long after, Marius was fired and charged with aggravated theft.

It is very important what the company's manager said after firing the assistant manager:

"- Marius was in a difficult financial situation, he was full of debt and that is why he used my company's money. He never came to consult with me or ask for my help. So I finally lost my confidence in him and I had no choice than immediately fire him and lay information against him with the police."

Leadership: Do you use external reality only as a pretext to achieve your own deformities?

Somebody noticed: *"If the mirror of conscience is twisted in its structure, the world appears in it as a deformed, disfigured reality, just like in poor quality mirrors or in those especially build twisted, like in some views. There are also mirrors that cannot reflect and use external reality only as a pretext to make their own deformities."*

Too many of those who own important positions forget about their own conscience, committing antisocial acts. They do not keep their heart free of the temptation of their own desires and egos – but continue to perceive themselves in a good and positive light, being under the impression that they represent much more and that they can afford just about anything.

Their conscience is twisted, distorted, determined by uncontrollable lust. They cannot guide themselves by rules or guidelines complying with a well-defined ethics, based on respect and integrity and focused on professionalism. Their conscience uses external reality only as an excuse to make their own deformities.

The deformations that result from an erroneous reception of the image of a man devoted to "ethics and equity" so that it does not seem to be broken by a suspicion at the address of everything that means "abuse", have as a point of reference forms of despair, extreme arrogance, failure or lack of perspective.

When you try to be more than what you think you are, you risk not thinking reactively to what is happening around you and you create a false consciousness in line with your own

interests, meaning, maintaining power under the wing of a twisted and dark destiny.

Letting yourself led by a self conscience and respecting the moral duties you must fulfill to society is like being in charge of a pursuit mission: you must follow the pulse of your own integrity and watch yourself and everything you do as long as necessary. If you take the twisted path, the pulse of your integrity will diminish – and the negative effects will appear by default.

In leadership, are worth only those values and beliefs whose "perfect crystal" reflects your inner world as it is, and not distorted by the defects and deficiencies of your own conscience.

Leadership: Do you follow your most daring goals, while always keeping your consciousness identified with a double self?

The avalanche of gods comes and goes. Some people create for themselves an embarrassing impression that they are much more than they actually are, meaning small gods on Earth that will never fail and therefore they never moderate their desire to do whatever they want without regard for anyone and anything, completely forgetting their responsibilities. But this impression is severely shaken when things take an unfavorable turn. Finally, their ambition to rise above their condition and achieve increasing benefits (often illegally) – abusing their position can turn into tears and regrets.

Just as the owl cannot see during daytime and the raven cannot see during nighttime, nor we won't be able to accomplish more than it is given to us. We cannot fool divine laws and forces. We are not gods and we do not have the right to avoid the ethics of fair measure – manipulating everyone for our own benefit, abusing the position that we hold.

Failure in the mirror of consciousness has as an end an isolation into an empty self, losing interest in life, or in a self-exhausted body of so many values and landmarks that seem utterly overturned. Trusting a double self is tied to immanence, related to happiness, completeness and perfection, and another tied to sensitivity, vulnerable and fragile.

Being responsible for a captive self in the face of multiplicity means accepting the present situation irrespective of the obstacle you face and at the same time rejecting what you think you cannot go through under the conditions of life restrictions.

A leader's most profitable investment. Certainly, honesty is the safest way to keep the relationship with others intact, either bosses, work fellows or friends. If you are always honest, serious and balanced, things will move in a positive direction and you will come off a winner. And if you hold a leadership position, you cannot betray the trust of those who have invested in you. Instead, prove them all that you are trustworthy, that you give more than you receive – that, by your cooperation, you contribute to a great extent to mutual success.

You will never be able to build secure relationships if you betray the trust of other people, if you do not treat them with respect and if you do not prove to them, first and foremost, that you are honest and serious. Let yourself led by a higher self-conscience, relentlessly pursuing the pulse of your own integrity.

Self-isolation occurs when you assume a success that imprints a lasting character of failure.

The Most Valuable Resource Of Leaders

On January 13, 2009

Ensure your potential to be a brilliant leader, by manifesting your gratitude to your time in an authentic way.

When the common man returns home in the evening from work, wants peace and quiet. He warms up his meal, sits comfortably in front of the TV for watching the news and drinks his hard-earned beer during the 10 hours of work. Time is running, the news from all the TV channels, are already over. Before bedtime, the common man relaxes half an hour reading the newspaper. Slowly, slowly, his eyes are closing. He turns off the lamp, pulls the blanket on him and lies down, but not before indulging himself: "Tomorrow will be an awesome day".

And the next day, the history repeats, his performance area remains the same, unchanged, mediocre or even bad.

Do you turn leadership into a permanent form of coherence of existence that puts you face to face with the responsibility of pushing things beyond the limits imposed by what is routine?

If you are an admirer of art, then you probably know that when a sculptor represents the movement in his creations, it does not appear unbridled, but as a permanent form of existence.

In order to be a leader of first-class, you must be able to perform a leadership work of high-class. You can do this by changing your thinking and actions, by effectively representing your own way of being on the axis of your life. Your collaboration with time, with practice with your power of work, and with your leadership potential, must acquire a permanent form of existence.

Leaders are not like common people. They always make changes in order to get out of routine. Time is the most important resource they have at their disposal, and which they must use it effectively in favor of their training, for strengthening their professional status.

Napoleon Bonaparte, considered to be one of the greatest military commanders in history, had the habit to sit first at the table, which was served, of course in a fast tempo, and he rarely stayed more than 20 minutes. Once, he even stated: *"Time is not waiting, and days are like years."*

Be sure that to Napoleon, time was not enough for how much he could do. He knew very well that he could build a bright, glorious and prosperous future only if he can gain time on his side. Since he was little, has fostered the productive habit of reading books in the school library. And he read, read eagerly, sometimes out loud, but always very carefully, learning a little from every book. Many times he did not sleep - meditated on the lessons of the day, and it was said that he was working with so much zeal that he felt this thing on himself.

Leadership: Can you plant a tree for the future in the circumstances of a cause determined by the impact of life's assets that include you in another social category?

During his stay in Gothaab, on the western coast of Greenland, the great explorer and

scientist Fridtjof Nansen has studied the Eskimos living and nature, and wrote a book about them.

One of the most important things he wrote was: *"The good things of life are very unequally divided in this world. To some existence is so easy that they need only plant a bread-fruit tree in their youth, and their whole life is provided for. Others, again, seem to be denied everything except the strength to battle for life; they must laboriously wring from hostile Nature every mouthful of their sustenance."*

The "bread-fruit tree" is a metaphor that expresses very well the essential features of the development process. You must plant something of quality that would feed you a whole life, not to pick up scraps to keep your days.

The social category in which a leader is self-involved is that of a gardener of miracles, of constructive decisions and constructive accomplishments, no matter how small they are. Landscapists are the ones who drain themselves by only admiring what is past, without integrating themselves with the right to appeal in any large-scale initiative.

Leadership: Are you able to think BIG in terms of a value obtained from nothing?

He who thinks BIG from the point of view of a value obtained from nothing is a magician of great ambition, or a drone of excellence.

You can only get something out of nothing if it becomes a life lesson. As someone said, nothingness is a production that contains everything you need, but from which you can miss everything. At the same time, it is an illusion from which you can only escape by observing, analyzing critically and thinking.

The time used effectively could open you the doors towards success and performance. A wise choice is to use the time reading the latest books and journals of the field in which you carry out your activity. An uninspired choice is to waste time watching TV, moving from one channel to another, or reading the local newspapers.

I do not know what choices you will make in life, but I know one thing: if you do not make the right choices, you will never become more productive. Moreover, if you want to become a good professional, and if you really want to have a better future, more generous and full of opportunities, you must gain time on your side, to appreciate it, and to use it as efficiently as possible.

Ensure your potential to be a brilliant leader, by manifesting your gratitude to your time in an authentic way.

Are you planting something of quality, or you pick up scraps that would keep your days?

Source: https://neculaifantanaru.com/en/the-most-valuable-resource.html

The Motivational Dimension Of Leadership

On June 26, 2016

Strive to gain a dominant position towards life and things around, synchronizing yourself with a progressive evolution that leads to the protection of the unity between idea and matter.

I was only present in my research activity to see everything from a different perspective, to show everything and say everything, even if everything was explained through the direction given by the most hidden of thoughts, by deep reflections, magnificent, which I generated in moments of maximum lucidity. To rebuild reality by inventing principles with which I would try to explain everything would have been the equivalent of trying to turn myself into a magician who combines illusionism and comedy into a show designed to astonish even the most untrusting of guests. Something motivates me, however, to take on this challenge.

An important part of me, in which imagination had no limits and for which the tendency towards a unity between all-encompassing and bordered would become a sort of congruence of views, a rhythmicity of feelings, masks, and roles overlapped in different directions, insistently asked me to pass on everything I gathered in meanings. And to share with everyone the most spectacular journeys of my mind through difficult paths of science.

But leadership is always double-edged, it is promoted only through evidence of force, through the precious fruits of individuals endowed with special graces. And to keep everything you've gathered with toil and the sweat of voluntary labor, entering the vein of a feverish thinking, synchronizing with a progressive evolution, irreversible, continuous, which eventually leads to protecting the unity between idea and matter, is a general attribute of the art of knowing and preventing the phenomenon of "falling."

Leadership: Do you continue to contribute, more rigorously and more victoriously, to achieving the unity between the essence of denying and accepting the all-encompassing, alluding to a phenomenon that has not happened before?

Try to remember at the end of H.G. Wells' "The Invisible Man", who is it that becomes the most complex hero the story gives us? It is the very man who discovers the great treasure, the core of a secret knowledge.

This man leans back in his chair and starts reading the manuscript full of strange formulas. His eyes suddenly move to lands unable to be seen by other eyes. These scraps are full of mysteries ! If I could catch their thread, if I could understand them ! And slowly, he allows himself to be entangled in a dream – the eternal, beautiful dream of reality. No human being, except him, knows that the manuscripts capture within their files the subtle secret of the transparency of the human body and a myriad of other strange secrets. And no one will know this, as long as he is alive.

Leadership was for me the expression of trying to answer a question of the soul: when will I heal myself from the need to know everything about what no one sees or understands? But the man who finds himself at the border between saying everything bluntly and keeping to himself only the fruits of his intellectual efforts, risks to completely take refuge in a parallel world, falling prey to a fairytale land called "love for everything that can be mastered."

Leadership: Is the pride that seems to dominate you all the time related to the need to belong to a totality of all that exists, to a coincidence of opposites, through the power to

be omnipresent in every detail of the surrounding reality?

His affection turns to permanently moving forces, to those complicated scientific formulas, secret information, in an activity of constant transfiguration for conquering a single ideal: the ideal of living for a great cause, or together with it. For this reason, the motivational dimension of the leadership in which I believed, recognizing the primordial role of deducting various conclusions from the premise of the interpretation of some unpredictable phenomena constituted as a determinant of correlation between what surrounded me and what made me feel untouchable, incomprehensible, impenetrable and uncontrollable.

The pride that seemed to dominate me at all times was connected with the need to belong to a totality of everything that exists, of a coincidence of contradictions, of placing all my actions on the back of a mysterious, out-of-the-ordinary being supposedly aware of everything mainly because of the superiority demonstrated by the psychology of creation, by mastering an orchestration of events through the power of being omnipresent.

Leadership: Can you explore the inner side of your personality through the prism of everything that happens in your life and around you, to finally be the measure of your own creation that is approaching what is called "perfection"?

A dominant position towards life and surrounding things is achieved by developing the relationship between observing reality, facts, and the world in contact with an alchemy of ideas categorized as a response to the practice of logical, concrete and creative thinking. That is why it is good to judge such a man through the lens of a leadership that creates characters outlined precisely, with art, with fine lines, with heights lifted high enough towards other levels, with a well-articulated identity, in the continual dynamic of the struggle for originality, because in this way, man discovers that he is different.

And this difference falls within a discipline of dominating through value, worthy of envy, always devised through a *grand purpose:* through an amazing development of a teaching that has never been heard before, aiming at the development of the unity between idea and matter. The perfection of an accomplished personality from the point of view of the act of creation lies in the ability to establish correspondences between things, elements and facts, in order to engage in prospective thinking.

Let us try and express the inner state of this man, of this soul chose by science for the great makings of the world, in a single light of leadership, calling him a "defender of true knowledge, of the intelligence behind great scientific discoveries". We will meet a universe in which the main certainty is not death, but the transformation of matter, a universe in which many gestures take places, reactions, discrete actions that cannot be noticed by just anyone, in which you are miraculously connected to all the elements of an unthinkable reality.

The sense of belonging to a totality of existence derives from the ability to harmonize opposites and master events.

Thus, we are permitted to owe this man not only a profound respect for his attempt to carry out the full force of his intelligence in order to reach a destination that many cannot see, but especially an invaluable admiration for his attempt at fighting for a different rigor, the reason where science and progress will lead to the manifestation of the "divine" man.

If we view leadership through a positive promotion of the archetypal supreme image of the divine man, if we allow the scientist to rise far above all of his other peers through his very casting into the turmoil of the all-encompassing, then we will be able to adhere to all the adventures of the characters of the books we live in, in the undying essence of an existence

of a supreme complexity and richness. And, therefore, we will be able to capture the characteristic figure of a new world.

The all-encompassing is a storage medium for information and access to a newly created being subjected to a reality fully revealed in the description of a world whose fundamental dominance is self-transcendence.

Can you overcome the limits of your own being by going beyond the limit of experimental, perceptible knowledge?

The Motivational Dimension Of Leadership, from the perspective of the scientist, includes features such as culture, curiosity, subtlety (the wise routing of information), power, affirmation, all of these working for the benefit of a achieving a complex and dominating identity.

The highest leadership is a version of the researcher who has as an ideal of existence a cultivation and capitalization of the essence of his own forces, through a vision of accepting the all-encompassing, through a better awareness of the necessity of accepting a special identity, through a conscious assumption of the supreme role of a "divine man". Such a man maximized and maintains his exceptional traits through a myriad of strange secrets.

And no one will know these secrets, as long as he is alive. Or, rather, as long as his existence will be challenged.

Source: https://neculaifantanaru.com/en/the-motivational-dimension-of-leadership.html

The Moving Depths Of The Immense Ocean Of Matter

On December 23, 2013

Direct your evolution towards a high development stage, so that the premises of obtaining some ambitious results be ensured.

Driven by the feeling of containing the matter which invaded my whole being following the continuous interaction process between the elements of artistic language and the elements of the actual creation of the universe, I set new extremely performant research directions. And thanks to the judicious observations over the properties of bodies, I managed to perfect certain analysis and interpretation techniques which solely focus on producing viable results which guaranteed progress.

Altogether, through the experiments performed on a reference system I managed to identify the point to which invisible matter is attracted, to which the reaction forces are evened out. Thus, I improved my mechanism for the identification and creation of hybrids, patterns, balances and imbalances between the stages of a multi-component system, defined by a multitude of parameters. When you prioritize the essential aspects of science, not just the captivating ones, only then do you manage to understand more about life, about the person you are, what you really want or what you are capable of achieving.

This initiation in the designated space of science, allowed the development of a piercing power which is impossible to equal, like a diffusion of laser radiation doubled by an energy absorption. The implicit premises and conclusions which derived of this assumption process for a mobilizing horizon in itself, a stimulator of new thinking structures, should have a broader applicability.

Leadership: Can you demonstrate your qualities and true understanding of the philosophy of science behind the concept of "the illusion of life", turning reality into a new form of virtual perception?

Whoever does not discover through his own power the concealed road to the great science will never surpass one's self. I was under the feeling I was subdued by one of those women gifted with clarity and a piercing force, not so much through her beauty, but through those wonderful attributes: dedication, compassion, delicacy, combined like a spell under a mosaique of surprising impressions and experiences.

I do not consider myself all-knowing, but I had to descend into the imaginary's abysses, given to distortions and strict physical law constraints, to experience the "sweet" pain of my own rebirth in a new world. Alchemy, the sum of all elements subject to transformation, releases that inexplicable something that you should circle around, but which requires a lot of months of study to understand its heart. It can twist the mind of someone who doesn't understand its double value, or who dares to accede to the superior stages of achieving the Great Creation without crossing time and space.

When a titan makes a step forward, mankind needs ten thousand steps just to keep up. This is one of the truths accompanying the alchemical journey. The mere passion pales quickly if it's not followed by an inciting superior intellect. But, in turn, the obsession to seek depth in any combinations and mutations of elements, by accelerating the reactions which derive of the great transformation, it could end in an explosion of negative energy, in a disappointing evolution.

The illusion of life is not death, the transition to another dimension, but the hope of finding a magic elixir that turns lead into gold and makes people immortal. Reaching this unique truth through my research on clay, the matter from which household objects are made (plates, vases, pots, cups), I have managed to transform reality into a new form of visual perception. The form of the object is not just a cover of the earth, a graceful protection of imagination, but it is the inner light of the poetic Ego described in a universal language.

Leadership: Do you have the ability to reflect on the phenomena of symbolizing and transmitting the content of a message, from the perspective of understanding the world by reinterpreting the acquired knowledge?

To float firmly in the waters of the immense ocean of knowledge, where the waves with their strong arguments, with their torrential eloquence reach favorable heights for developing personal training activities, is an alternative to not accepting the limiting thinking which individualizes you. But at the same time, the waves come back to the shore sometimes, which could mean a decrease of interest for performance and for setting some new research directions dedicated to the competent field.

Out of an infinity of models, an innovative spirit chooses, without denying the free exam of facts and dates, a certain analysis sample, for a personal *iluminatio* campaign's sake, with a tinge of glory. And grounds him without anyone knowing how. Then, he sets in the middle of his new discoveries a small concentration of substance, well defined for a new scientific product. Optionally, he applies a certain selection to the elements. And finally, he sets a certain logic in order to provide a random functionality or a set of functionalities which are often related.

What does leadership gain from this alchemy full of meanings, from this control over matter? Various acceptances of varied notions and bordering of meanings, visions and stakes in the nature of fundamental changes will help you think of everything in a profound and structured manner, based upon which, in your decision-making process, you can calculate the heights of a new perspective of understanding the world, life, universal, in relation to the acquired skills and knowledge.

Thus you become the main character of a whole complex of matter transformation processes which involve a better operation and coordination between the resources of understanding that you have at your disposal and around which the practical functions are placed more or less symmetrically.

Leadership: Can you expand your knowledge to an advanced level of study of subtle phenomena of material transformation, using as a lever to support creation every angle of natural scenery?

I recently found in a culture magazine a quote belonging to the Romanian esthete, Victor Ernest Masek, who stated the following: *"As a matter of fact, the great and vigorous creations are indestructible and not only do they survive all analytic procedures, but their prestige is even enhanced when the formal analysis is judiciously made."*

If we want to appreciate the essence of these words for their true value we should understand, before anything else, the phenomenon of overextending knowledge, the necessary conscience of what must be included in the thinking plan so we can put into ideas what experiments and observations irrefutably reveal.

The contactor and switch are those two extremely useful tools which comprise your educational circuit. The first entails searching for some niche-creations that bring the

"different" and *"depth"*, the innovative ways to express thinking. The second serves for switching off or reconnecting the circuit when there's a breach in the implementation mechanism of own elaborations.

The most priceless tool in measuring the "distance" between the two devices is given by your desire to evolve and dwell on the useful knowledge in the field of leadership and personal training.

Leadership, like alchemy, is based on the extensive use of information and its processes, but also on the distribution of information content in a new perspective of thinking for the world of today and tomorrow. And the expansion of knowledge to an advanced level of study of the subtle phenomena of transformation of "matter" is made using as a lever of support of creation every angle of natural scenery.

Look around you: what can be changed, first of all, through mere observation?

Alchemy is revealed as follows: Have patience until it is time to become more than you are. Man's entire struggle consists of having the strength to reach the point where the Great Work of the Universe is revealed to him through the meaning of life.

The Moving Depths of the Immense Ocean of Matter marks that balance between will and ability, between the own Ego and the multitude of continuously changing individualities which must be permanently maintained in leadership. Leadership can be considered an art only if it survives in time to its own creations.

Source: https://neculaifantanaru.com/en/the-moving-depths-of-the-immense-ocean-of-matter.html

The Music Of A Completely Virtuous Life

On March 09, 2021

Form a clear vision of what you want to convey through your creation, before you decide to change something in the feelings that your soul hides.

Music was the first part of my foray into a world dominated by color that seemed to herald that explosion of vivid shades of an aesthetic deeply penetrated by the ferment of symbolist thinking. It gave me a panorama of audiovisual creation reflexively transformed into a torrent of positive energy, including virtual reality to listen to and change the sounds of a stellar music that all human knowledge attributes to the approach of absolute perfection.

I say this even from some of the words attributed to Beethoven: *"Music is a spiritual way of entering a higher universe of knowledge that encompasses Mankind, but one that Mankind can NOT comprehend."*

Thus, music became a revelation higher than all the wisdom and philosophy I thought I would never get rid of. It has become a test of sensitivity of language, of expression, a kind of process of sensitization of matter from which art draws its vibrant substance, possible to manifest itself as a natural representation in the physical plane of an emotion, of a thought, of a message accompanied by the sublime, contemplative, enveloping lyricism of the imagination from which randomness is never missing.

As for what cancels out any anxiety for me, through what happens to me every day, well, music can give me the vibration of a unique moment, other times it transmits the vibration of an ephemeral emotion. Here, it is indisputable that a creator will never be more concerned with himself than when the purest inspiration is more abundant in a state of pulsating, prolonged tension.

Leadership: Can you produce a reflection of your vibrational essence through a composition of elements with a surplus of significance – rarely encountered in a world of creation that wants to be a mirror of the Universe?

What I want to show is that music is not just a criterion for separating the self from the non-self, a call to awakening to a higher understanding of the metaphysical meaning of existence. But it represents, first of all, a wide foray into an eternal present whose echo penetrates as far as the spirit reaches to defeat the laws of nature, blurring the reality-dream relationship, and calls you further to a self-awareness as a spirit, not as form or as a body.

Music is that creation of an artist who excites to the end, reminding us of the intimate feeling of well-being that the moment of connection with the spiritual realm of the universe can bring us, with the itinerary of the heavenly places that surround us. It is the testimony of a life lived through the art of expressing feelings with the help of sounds combined in a specific way.

And what really catches the listener's attention is the proof of the existence of a synergy between the waveforms of a self-revelation that is fulfilled in the incarnation of the Logos, contributing to the creation of a symbolic image, and what is accentuated by capturing the beauty of a life experienced in the light of lyrics that warm the heart of any person, inspiring, arousing emotions, enabling the deep meanings of the dimensions of fine art.

The vibrational essence of an artist lies in that quality of music that can bring together all the emotions of the perfection of a work of creation.

What can I say, maybe I have a specific pull towards music, or towards certain kinds of songs that inspire a special state, each piece composed by me having a beautiful life story behind it. Yes, I am a musician, but not just any kind of musician, because my sublime notes, those notes of sensitivity, elegance and intimacy, those bass notes deeply raised on "Imagine", have the effect of calming the thoughts and a certain warmth of heart.

Leadership: Can the image meant to suggest the setting in which your soul trembles with emotion be seen as a manifestation of your imagination in a world that exists outside the perception of reality?

As for what cancels out any anxiety for me in the peak moment of inspiration, to which the inherent dynamism of the images shaped by the expression of emotions tends, in an inner space, where all the journeys come together in one, I would like to refer to a passage from the novel "Papillon", written by Henri Charrière:

"My soul, my spirit, will never belong to this degrading road of decay. I only live to escape. My duty as a man to myself is not to do myself justice, but first of all, above all, to live, to live to escape. Even crushed, an escape is a victory. To live, to live, to live. To repeat this whenever I am ready to give in to despair, three times these words of hope: "As long as there is life, there is hope."

Rereading this passage, I offer you the conclusion that my soul draws concerning the journey of an artist in this world: there must always be something that sustains the rhythm of my life, that transmits and increases the vibration of another reality that I myself look for in a sensitivity of expression that is emotional, subtle, hidden, indispensable to the act of creation.

I think they all contribute equally to the impression that the image of a single being leaves.

That's how it is. Sometimes I feel that I am experiencing this moment full of sensitivity as a victory of escape from a world that, by experiencing it directly, seems to me to be slowly dying. And, no, I'm not saddened by what's happening outside of me, but I'm glad that what's happening outside of me is testing the thrill of being connected to a pair of headphones in which can be heard this chorus: "I'm a world that's waiting to be discovered."

What is reflected in leadership is the synergistic connection that transfers feelings into vision and charges the experience of life with a meaning that can become reality.

The Music Of A Completely Virtuous Life is addressed to the man who knew how to escape immortality with the help of artistic sense (acting more according to feelings and less according to logic), including the faculty to perceive the phenomena of the external world as a reflection of the inner world.

Here are the elements of the image from which you can extract your artistic content related to an interesting creative project: Sounds. Color. Form. Aspect. Emotions. Words. Gestures. Costumes. Dance steps. Language. Image. Vibrations. Spirit. Vision. Analytical perspective. Numbers. Design.

How can you render what is inside you through the prism of what is happening outside of

you, taking into account these elements?

Use the richness of your imagination !

Source: https://neculaifantanaru.com/en/the-music-of-a-completely-virtuous-life.html

The Mutual Knowledge Principle

On January 24, 2010

Know the people around you and those around you will know you.

A man can distinguish himself only when facing critical situations. He can overcome the will of the people around him and can rise above them at the appropriate moment, like a burning flame giving hope, if in the most difficult moments he displays courage, ability and resolution. Only if he proves to be an ace in leading people, if he's unyielding in his decisions and capable to throw himself first, with no fear, in front of any danger, will gain the confidence of others and will enjoy their support.

But nobody can become a leader easily. And that's because, first of all, people want proof of the person's ability to lead them. In other words, people want to test the person, taking into consideration its qualities and faults, abilities and competences, before approving its lead.

Leadership: Is your reaction to the suggestion that provide exposure mode personal example part of your way to motivate yourself when you measure all the benefits?

After reaching Kos Island, under the pale light of the stars above the ship deck, the sea-dogs from Focea gathered around Dionysius moaning and groaning. They were all exhausted; they were out of breath because of the efforts they made during the past days. They were rushed to row without cessation and they were feeling bloodless.

Noticing his men's distorted faces, neurotic gestures and tiredness and, after hearing many of their weeping, Dionysius, the commander of the galleons, told them:

- Let's give thanks to the immortal gods for keeping you wise and having chosen a determined commander. I, Dionysius, son of Focea, shall not abandon you. I'm not telling you these words for you to keep following me only because I'm the most skilful seafarer, because I'm stronger and more astute than any of you, and let's no longer talk of my other virtues. But think well ! Is there among you a man better than I am? If there is, then dare he also say it. So we can decide what to do from now on.

Everybody hushed. Nobody claimed the right to be commander. Nobody considered himself more cunning than Dionysus, nobody was interested in replacing him at the command of the galleons. Why?

For only one reason. Nobody doubted that Dionysus was the most skilful of them all. Nobody dared to do what he could do. Everybody knew his qualities and recognized him as the only one capable to lead them to sea, the only one capable to lead them to victory in the sea battles against the Persians. Having spent to so much time on the sea with him, his men go to know him very well, and they knew that he was a person that they could really rely on and that there was no commander better than him. In his turn, Dionysus knew his men very well. Being certain that there wasn't any captain better than him, he could exercise his authority, which was recognized, and he couldn't be replaced by anyone else.

The prestige you deserve is a manifestation of pride arising from how you motivate yourself when you present all the advantages in a context of sharing and praise of uniqueness.

Dionysus will always by a complete example: he knew how to lead people to victory, even though he was brutal and severe with them. He never eluded anything, by simply raising his shoulders saying "I don't know", but he responsibly pondered upon everything pro and against, everything that was good and everything that was bad for his crew, and, with his knowledge of navigation, he lead them in the best direction, especially when they had to go through hard times. His men were convinced that luck would be on their side as long as Dionysus lead them, and should they ever dispense with him, luck will completely abandon them.

Mutual understanding between the leader and the people, after which we could flawlessly operate the distinction between a reality of appearances and one of depth, plus the benefit of a partisan vision on issues with major impact on the cost and duration of an action, stems from the way of clearly and concisely explaining the cause for which you fight against a background of potential victories.

Your only enemy is the way you affirm yourself within the terms of compliance with a limit that must not overcome, such as the justification for the unfair usage of an image of force that you do not have. And to form a belief about your superiority and take action in accordance with it, can be felt in how you see life as a wound that you will not allow to heal.

One of the most important things that a leader must do is to spend enough time around people until he will get to know them very well. If he won't know them very well and, respectively, people won't know him very well, then nothing will be certain.

Of course, thus, the leader becomes known. But I pity the leader who has various weaknesses, which will be recognized by those lead by him. That is why it is important for him to know himself well first, and if knows he still has some weaknesses, hide them well, because once known by others, he will be manipulated by them.

Leadership is a matter of honor that is achieved by a process involving two parts during which are established the multitude of values you guide your steps on: the first relates to your concern for the side effects of loss and focusing on role changes, and the other refers to your concern for the good of those who follow you.

Being at the forefront of people, in addition to aiming forward, towards a distance which at times you cannot clearly judge, is an application of the truth expressed by Russian philosopher Nikolai Chernyshevsky: "the more realistic and positive your aspirations are, the more energetically you will fight with the circumstances that oppose their manifestation."

P.S. In order to have a great influence on people, you must stay a lot around them, to prove your cunningness, your abilities, professionalism and devotion to them. To dominate them by an unyielding will, vivid and inexhaustible spirit, by a continuous and powerful will to win the victory. And if you give them back their hope in the future, they won't disappoint you and will never look for other leaders.

*** Note:** Mika Waltari - *Etruscul*, editura Polirom, 2002.

Source: https://neculaifantanaru.com/en/the-mutual-knowledge-principle.html

The Mysteries Of Sight Hold No Secrets From Me

On January 28, 2023

What you see in others is what you feel when you meet yourself again in their minds.

Last week I participated in the half marathon in the city of Cluj Napoca. I remember everything as if it were happening right now. Just a few minutes before the start, the organizer of the contest presented the situation on the ground: the mud formed overnight due to the torrential rains, many dry branches fallen from the trees, countless traps that nature had scattered along the route and which increased the risk for the possibility of injury. The fog had settled down a bit, the temperature was 2 degrees, the wind was blowing lightly, the rain and sleet seemed to persist throughout the day.

All this time I was looking at the faces of the runners in the front line, more determined than ever to win a place on the podium, more tempted than ever to overload their legs, back, nerves. They did not seem to avoid stressful situations that create states of irritability and nervousness, no, not at all, as if they wanted to dominate the chaos resulting from a world that disappears and another that is created, resorting to *uma travessia sobre qualquer dor* through the power of *the* soul to exercise its will.

You could almost read on their faces the chorus from a confession brought to the experience of affirmation through superior performances: "your mind will be freed from all pain and all fear".

That's how things were. My eyes, whose vision embraced only areas full of contradictions, perceived elemental vitality in all its sincerity. The runners seemed oblivious to the fury of nature they were about to experience, a nature determined to impose its laws at all costs. Led as if by the flame of Yahweh, sniffing in the air the danger from which the blind do not know how to avoid, dragged towards the dangerous unknown by the power of the Ego to control any resistance, they were clinging as if to another feeling that is worth living, because it makes history !

Leadership: Can you build a reality that does not get bogged down in the limits of an immemorial temporality, visually organizing your emotions in a symbol that generates the ability to gather energies in a single ideal?

The gloomy landscape acquires the appearance of an objective reality only because of the eye that looks at it, judges it and follows its meanings devotedly. As a simple soul can freely express its inner peace, so a visionary eye can give a vivid spark to the picture of nature only if it is invested with the natural instinct to raise the surrounding elements to the rank of symbols of hope, desire or the dream. Only an alchemist accepts the power of nature, extracts the energy from the soil and captures the cosmic one, while an artist focuses on achieving perfection, but often forgets to connect with his soul.

This is exactly how things were shortly before the start. The runners, gathered at the starting line as if in a fortified fortress, signed up under the sign of all the senses and passions – disciplined like wild horses harnessed to a chariot of fire that knows no limits, that knows no retreat, that knows neither balance nor imbalance. At the same time, you could feel by looking closely into their eyes, in the "pure retina", the fact that they were engaged in a neo-impressionist, conceptual art, where the artist focuses more on the ideas and concepts behind his art, than focusing on the final product.

In the end, I think that every competitor was guided at that moment by a single ideal for which it was worth fighting with all they had: "I will conquer a whole world with the performance I will achieve."

Leadership: Are you trying to reconstruct the portrait of a world that is not enough for itself, keeping the figurative character of an image that ends up being the landmark of a personal biography?

As Plato wrote at the entrance of the academic gardens: "Only geometers enter here", I could have read the following on the faces of the runners: "On such a route, only adventurers dare to enter." Eyes burning with maximum adrenaline, eyes for which sight itself turns into vision, were the unique expression of a dogged stubbornness to persist in a struggle that had become an ordeal, but no less desirable for it.

It wasn't for nothing that I looked carefully at their face, looking for the atmosphere glimpsed by a dreamer who never gives up on his dream, because that's the only way I could build a reality that doesn't get bogged down in the limits of an immemorial temporality. As the writer Ion Frunzetti observed a long time ago: *"Didn't the same force control the heroic individual of antiquity, as well as the miserable individual of the late Middle Ages?"*

Leadership: Does projecting the outside world into your inner space offer the ability to transform any static image into an interactive one, beyond what a neutral observer might say?

Runners think about their own art, but they also think about it for others who are watching them. And it is not about an art of prudence, but an art of self-giving in the spirit of maintaining stability adapted to the intimate specifics of the test they have trained for so long.

In fact, the aesthetics that their attitude gives off is in the spirit of mobilization values, taking into account the tensioned force at the level of muscle fibers. Each of them, just like Don Quixote, taking the real appearance of the fighter with the windmills, changed his existence in an intention of symbolization, respectively of transcending the empirical reality, impressing then as a "fugue" by Bach.

Their symbol preserves the figurative character of an image that ends up being the landmark of a personal biography, the landmark of an entire generation, coagulating in the decisive moments the energies and influences of an entire oeuvre *d'altíssima excellència.* The runner himself is the relief image of a whole historical page carved in a fine manner, in a Holy Grail, on the frequency of vibration of an intense, unquenchable emotion, for which it is worth sacrificing everything, for which you have to go through countless challenges and you do everything you can to make sure you move forward well.

Truly. The projection of the outside world into my inner space shows the fulminant intention to capture a moment of maximum suspense, in a waiting that seems to never end, through a directness of the experience of the spectators who wait full of emotion for an unexpected evolution or completion.

I didn't attribute everything I saw to a story told in a monotonous tone, with vacillating characters, the objective reality being reduced to a simple game of sensations and perceptions that continued to flow without changing the measure of hard-to-shake identities. Rather, I put everything down to an expressive particularity that becomes a habit of thinking: *"What I see in others is what I feel when I meet myself again in their minds."*

Leadership is distinguished by the representation of an image obtained through a sum of experiences that will remind you many times to repeat a certain experience. It is characterized by an internalization that can be observed through results that are as unexpected as they are credible.

The Mysteries Of Sight Hold No Secrets From Me when my eyes capture a reality that forms me as a human being, giving me the opportunity to experience the deepest emotions. It is a reality that I sometimes find difficult to process, because it keeps me in a continuous deja-vu, bringing my experiences to a point in my life where I try to recover many moments, which, for various reasons, I have lost in the past.

Source: https://neculaifantanaru.com/en/the-mysteries-of-sight-hold-no-secrets-from-me.html

The Mystery Behind The Lines

On January 31, 2018

Start collecting the fruits of your life's endeavors, as you manage to draw lessons from the truncated information set in front of you.

- I have slurped revenge thoroughly, in the darkness of the cell and in the despair of captivity, said Abbot Faria. But now, when I have forgiven the world due to my love for you, now when I see you young and with your future ahead of you, now when I think of the happiness such a revelation can bring you, I am terrified by the delay and I tremble at the thought of not giving a master as worthy as you, the riches hidden within the earth.

Edmond Dantes turned his head, sighing.

- I see well that you still do not believe me, Edmond, continued the Abbot. Did my voice not convince you at all? I see that I must offer you proof. Behold, read this paper, which I have never shown to anyone.

And taking the paper, of which half was missing, unmistakably destroyed in an accident, Edmond read the following lines:

Leadership: Do you allow the neglect of a certain part of the source information, in order to obtain a more compact representation of reality that you cannot discard?

- Now, what do you have to say? Asked Faria as the young man finished reading.

- But I see only truncated lines and words without end. The writing is interrupted due to some fire and remains unclear.

- To you, my friend, who are reading it for the first time, it might appear that way. But to me, who I've kept looking over it for nights on end, to me who I've reconstructed each phrase and filled every idea, I was given to find the missing meaning. Especially as I know the story of this paper.

As a conclusion. The one who has a curiosity about the unknown, taking into account that characteristic of knowledge centered on the dictum*"I am the thing through which I know how to listen to my reason"*, aims to interpret everything from the point of view of the certainties he can discover through his inclusion in a wider context of reality.

Leadership: Are you ready to experience an intense story that comes packaged with the actions of a discovery that defends its certainties?

The destination you are aiming for, bearing in mind the memory full of particularities of information models detached from the fragments of different writings, from real events, from fragments of a certain but forgotten reality, has a certain force related to the limitlessness of a personal transcendence that reveals an entire story.

This story is overlooked when you forget to dig at the root of things and take away the crust

of ignorance that covers their importance, when you are sensitive to external stimuli or when you let yourself get carried away by the wave of momentary needs.

The story invites us inside a closed but diverse space, a cutout from a continuum that extends to the level of understanding of each person, much deeper than the infinite totality expressed by the symbolic path of a pathless journey that highlights the flexibility to visit places where you find out more when you are in their immediate vicinity than when you are at a great distance from them.

It is the story of a forgotten history from which we cut out past bits and bits that are fixated through the personal filter of subjective understanding, modeled by its own values and a constant meditation on the self and relationships with others. The story of some heard or read happenings, from which both the experiences and the individual differences transcend, with the multiple possibilities of approaching two mentalities that are excluded by the peculiarities of the reproduction of reality.

Before you go through such a story, you need some certainty regarding the unknown territory that you want to penetrate, from where certain landmarks will somehow guarantee you that there is a great chance that you will have a breakthrough at the end of the journey.

The lack of curiosity to find new and interesting things is like a piece of paper that marks the place of discovering a reality you are absent from because you have forgotten that you can be part of its plan.

The Mystery Behind The Lines is a truth that you do not manage to see due to a lack of desire to go through the interstices that allow you to find out what you do not know about yourself.

Source: https://neculaifantanaru.com/en/the-mystery-behind-the-lines.html

The Mystery Of Gazing Into Red

On July 22, 2020

Paint your life in the colors of the soul, as a way of expressing your own feelings in the set of teachings that transcend time and responsibly manage your destiny.

I had never felt anything like it before, nothing harder to bear. The faint whisper of my emotions seemed to be compared to a small golden cage. I didn't recognize myself as being free, I didn't recognize myself at all. I was rich without recognizing myself free from the world of the imaginary, like a spirit enclosed in its own bottle. With a single well-crafted, inspirational, flexible word, I could have freed myself completely from my own helplessness, from this ice isolation that had generated a strong sense of loneliness, as from a meaningful story that precedes us all and which, thanks to the sapiential books, is always updated with each generation.

Hope was still far away. The chance of being myself was even further away. My words remained behind the conscience that silently shouted "mercy". Even the arguments invoked by the aesthetics of art did not help me much. The whisper of a "Double Delight" rose around me delighted my soul saddened by so much commotion, giving itself to the fruit of a new form of interiorization passed through the workshop creation of a painter who could not expose his painted canvases in time, losing the chance to be a laureate.

Thoughts through the filter of emotions were more enlightenment than painting. Looking at me with holy eyes, with a loving look, the rose shared with me part of the spiritual experience encountered over time with other people who were close to it, as a kind of crossing of the spirit of love from a servant of God to a householder in search of the soul. And it spoke to me enchantingly, attentively, in a gentle voice, through the voice of Young Johannes, who had long ago set out in search of God:

"I did not see any value in what I had at hand. Who knows, maybe this was my destiny, my curse. Love, science, God, were all equally inaccessible to me, because something in me kept me from being content with what others were gaining. I was neither happy nor saddened by this discovery. The inexpressible melancholy of the inaccessible gave me such strange shivers that no pleasure in the senses seemed to me to equal this subtle and burning voluptuousness."

Leadership: Does the mediating character of your feelings, repeatable in the free flow of consciousness, emphasize the concept of sovereign providence that brings out the most appropriate moments and contexts for you to shine spiritually?

I am not ashamed to admit how much these words touched my heart, highlighting my very reason for being, the sublime thrill of the ideal of justifying myself as a hero of events from other life situations, especially in the situation of a lack of possibility to perceive a story from a book of immortality. The rose has this gift of exploring man's soul, of exploring his mind, just as well as the painter does when paving the way to the ideal of making art out of nature.

My soul, full of memories from another life, seems to be the result of my rediscovery in a body of nature. The rose is my loneliness, my impulse, my transition from human to divine. When I am looked at with the spirit of nature, also when the spirit of nature gives me the pleasure of being in the midst of people, I understand how small and insignificant I am in front of a parallel life that seems to have its secrets, intersecting with in the crucible of a unique experience.

What I have in mind here is precisely the awakening of the eye of the artist who seeks his gaze as a contemplator of nature, being able to make a retrospective of his complex life, full of events, strangely intertwined along a vast intermediate space, realizing that he must fully enjoy each of his unique moments, no matter what the times.

If knowledge closed its eyes, just as flowers close their petals at night, then their eyes would no longer widen their gaze to a realm beyond the mysterious, such as the painting of a story or a dream. The rose witnesses every second of my life lived by the freedom to believe, by the constraint of an external miracle, of a new beginning, of a drop of eternal youth,*in necessariis unitas, in dubiis libertas*. The same knowledge causes the eyes to awaken what is asleep in a gaze which time calls *Asphiroderto*, and to which I have attributed the meaning of "triumph of the sacred half".

Leadership: Does your creation inspire the sublime thrill of the ideal of justifying yourself as a hero of events from other life situations, especially those that require certain concessions from you?

Finally, I understood why the essence of Young Johannes's destiny is, in some places, the very fabric of my destiny, like a little-traveled road to distant realms, in a world that does not force art to be part of the metamorphoses of Earth's evolution. Because everything I experience in the present awakens the memories of a life full of passions and doubts, so many fears, *un estado deprimente profundo,* from the diary of an artist who never understood that the art of being yourself is the reflection of a mirror that increases the chance of a kaleidoscopically colorful, varied life, full of expectations.

Just as the rose compensates with its perfume the state of mind of the personalities at the confluence of times and mentalities, so too had Young Johannes compensated his imprint left on the world with the blows of a destiny that seemed more and more hostile, and this because God did not bind the spirit of his teachings to the spirit of live. He believed that science could dominate everything in the world, giving the whole world its spirit of consolation and gentleness, of justice and fairness. But what drove him to disappointment, even to vanity, was his inability to calm his immeasurable pride.

Do not let anyone play with your soul, for no one knows how much a great soul has endured.

Young Johannes allowed pride, this steep height of his spirituality, to take control of his life, when it was better to let the omnipotent sensibility lead his thoughts and feelings to human happiness. Perhaps he also held between his fingers a very beautiful rose of the color of fresh blood, like all those sages who understood that life lived only before the holiness of God is a life whose flame was kindled before they realized how holy they are.

I do not want to be a saint, so proud and wise, because my heart knows only the meaning of the rose that I give to those who are able to give meaning and happiness to my life. I am confident that my holiness is a form of happiness achieved through dedication and ambition.

I was left with art, nothing more than creation, and the message of an exceptional artist: "Be the art that your creation keeps secret." It is better to let art guide my soul, because through painting I exercise my sensitivity and also through painting I put my soul in color, on canvas. Thus, I learn to feel the immaterial emotion, that thrill that a rose feels when reaching a subtle surrealism, with strong accents of invigorating the soul, the mind and the creative spirit.

To shine spiritually means to extract from the wisdom of your nature, your deeds and

your emotions, that force that can give meaning to your life, that state of soul satisfaction, intense and full, which never limits you, but changes you.

The Mystery Of Gazing Into Red can be solved by the artist's inclination to capture the essence of the human soul in a painting designed to delight only the eyes that stir you to the depths of your being, those that stop time in place and make you experience endless moments.

*** Note:** In necessariis unitas, in dubiis libertas. - "In the necessary things, unity; in questionable things, freedom";

Source: https://neculaifantanaru.com/en/the-mystery-of-gazing-into-red.html

The Mystery Of The Art That Seeks Its Meaning

On January 07, 2018

Reinvent your way of making art, working in the real through the power of imagination that calls for the appearances of a direct accessibility.

I was welcomed by the world of living or inert things, as constitutive elements of a unitary organism, which we perceived directly as finite results, but extensively as an autonomous space with a certain energy which, according to general relativity, led to the expansion of the universe.

It is the universe of fantasies and contrasts, dominated only by genius creators, loaded with meanings that suggest tense expressions with the deep energies of authentic life, transfigured portraits of feelings and thoughts made with the sweat of consciousness, through which the taste of the eternity of meanings unravels the forms of content behind words born out of primordial matter. They are aligned within the perimeter of expressive association allowed only by the enigmatic hieroglyphs of the Great Work, giving to the laws of reality an answer based on riddles: *"The white field, the black sheep / He who sees them does not believe them / He who takes care of them knows them."*

The great revelation of art is to see what everyone else loses track of, to give the inert its own space of existence, with an emanation area of the spiritual uranium, and to turn it into a meeting place with God, to change the vision of the world with the same spell with which a seducer puts his gift into play.

Leadership: Can you accept your creative side without departing from the responsibility to overcome the condition of a "prisoner of creation"?

No wonder that I was aggressively confronted with the pulsations of a devouring noise, the doubt of gathering in an organic whole the force of attraction of subjective elements that reserved the privilege of breathing that unbeatable spell of living beyond the limits of classical perception, within the perimeter of random thoughts. Everything was in relation to a tonifying feeling of tranquility, comfort, reverie, as a seal of eternal connections with the essence of a fine jewelry called "symbolizing technique", which transcends space and time.

This mysterious occupation was eventually associated with a small bridge suspended over the distance that separated me from the scientist's faith, as when you are looking for a thing that is impossible to predict, because I no longer believed in the intelligibility of the world subjected to research, based on direct observation and empirical formulae.

I was also trying to dispense myself of the colors of the modern and safe façade of art seen through the eyes of a photographer, thoughts slipping only towards that sense of the unmistakable of cosmic enmities, urging the pen to capture moments of dreaming, so that I learn to live from fragments of inspiration just as a seducer can live his whole life through seduction.

Before gaining access to the symbolic universe of a work whose consciousness is ready to uncover the imprint of the absolute, working in the real through charismatic power, you must taste the madness of Don Quixote. Then you must access the alchemy of Paracelsus' laboratory research, from which to extract the "free radical" placed at the center of the composition of a formula expressed by abstract reasoning.

The leap towards the highest knowledge, the science of relating to the abstruse, double thinking, reaching the definitive phase of coincidentia oppositorum, the infinite reflection implied by the "anamorphic magic" produced by the mirror of another world, all of these cannot make a giant leap forward if there isn't always another continuator of the Great Work !

Leadership: Do you need the unaltered "Something Else" that exists within the depths of your being, incorporated to the image you bear through creation, to ensure an optimal visibility of the message your art transmits?

And if are wondering how in my mind was produced this plan of an architect who builds the work of art of his own life by splitting the homogeneity of a figuratively seen universe, proving in full a fine and penetrating spirit of observation, then you must bear in mind the portrait of the great politician Talleyrand, as Jean Orieux built it:

"His gaze is all that is most impenetrable in the world, he looks right in front of him, but the one he looks at cannot tell if he sees him. Our power of penetration is too small, our experience too lacking, our imagination too limited for us to make a sufficient idea of such a being. This is the effect he will produce one day on the historian, who will be able to find a precious help in this portrait. He possesses the superior qualities and the modesty of genius in front of a genius of a different caliber."

Who is the one who does everything within reason? Who can create such a mystery that arouses such a seduction and captures a certain interest, by resorting to mind games to the extent of the meaning assigned to the marriage between the sublime and the ephemeral, between the unknowable and symbolization?

This can only be an emblematic artist of the realistic-figurative art, ventured in a relationship with that dose of semantic uncertainty that characterizes the sacred text, a sort of Pigafetta that sooner reconciles with the silence of enclosed spaces and silent books, than with the sword drawn in the midst of struggles between feelings and indiscretions provided by the revelations of the real world.

To look at things from the perspective of art, learn to penetrate the mystery of a portrait by delving deeper into the details of an imaginary being.

The formula of mystery, created in the midst of an apparently verisimilar event, such as the history of a portrait in a mirror that tempts us into an imaginary universe beyond the represented one, is the result of an act of communication in which God Himself, the supreme infinite, reveals to man the secret which is at the same time a revelation of His essence hidden everything.

"The something else" is the projection of the Ego that says "Yes" to the changing of seeing "divine" forms that are at the basis of the visible world and give it life. It represents that sense of the victory to express the abstruse, the contradictory, the obscure metaphor, symbolizing the penetration in opposite of shadow, labyrinthic, of man.

The Mystery Of The Art That Seeks Its Meaning is found in the forefront of the curiosity of finding new things, doubting imagined ones, culminating in the attempt to express through their antithesis a new reality.

Source: https://neculaifantanaru.com/en/the-mystery-of-the-art-that-seeks-its-meaning.html

The Mystery Part, That Which Is Hidden From The Curiosity Of Mortals

On October 19, 2019

Without the vastness of incomprehensible space, reality would remain compressed into an insignificant point.

- Kuk and Kauket mean the infinite space immersed in darkness, before the creation of light.

- Isn't it in this limitless space that the creation of the sensible world will take place?

- Of course.

- Because, without this space, nothing can have extension and everything is reduced to a tiny point. You do not believe?

Leadership: What symbol has the power to reflect a deep connection between you and universal forces, marking a point of personal transformation through inner visualization?

Cheops agreed with a movement of his head. Then he asked:

- But I don't know what to say about Amon and Amaunet. Why is this divine couple hidden? If it is hidden, it cannot appear to our sight, and why, if it is, does it not manifest itself?

- This is precisely the part of the mystery, that which is hidden from the curiosity of mortals. He learns that all these aspects of the universe, which lie at the basis of its totality, are in Thoth, they constitute the secret nature of Thoth. But go ahead and tell me what you know about creation as described by the priests of Hermopolis.

- I think I understood that in the formless Thoth - which was the primordial Thoth, what we call Tatenen - there was an egg, an enormous egg, which arose from the chaos to open like a lotus flower. And from this flower that opened in the first morning of the world, the sun sprang forth, Ra was born, like a new-born child, coming out of his mother's womb.

Leadership: Do you think that the revelation of a dynamic between "hidden" and "manifest" can give you a new frame of reference within which you can evaluate and value the more subtle aspects of your human and spiritual experience?

- It is a symbol and this is the way it is presented. But in reality, isn't it rather the light that has pierced the darkness? Or the light that will spread through the void of the universe, to fill it with its presence, to give it its substance?

- What you call the void of the universe, isn't it the space in which the divine creation will be able to manifest itself? Cheops then asked.

- Cheops, through these considerations you have proven your strength of thought, because you are already starting to approach the mystery, said Ibebi. I will leave you alone again, so that you can penetrate even deeper, by your own means, into the realm of the hidden god.

For a seeker of enlightenment, the limitless expanses of the unknown provide the framework for the expansion of existence. From the depths of darkness is born the light of knowledge and creation.

The mystery part, what is hidden from mortal curiosity, is addressed to the few who explore the idea that the occultation of divine aspects can serve as a visual benchmark to measure progress in understanding the complex and often enigmatic nature of reality.

In light of this information, how do you imagine the impact on spiritual perception might guide your understanding of the "unmanifested" and their intrinsic values?

* **Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/the-mystery-part-that-which-is-hidden-from-the-curiosity-

The Northernmost Point Of Solidarity

On March 13, 2009

Win the devotion of the people, by aligning your values to their expectations.

I often thought of this story that one of the teachers from University has told it at one of his courses:

A great business man dies and arrives at the gates of heaven. An unexpected hope has invaded him. He yearned for the good and the beautiful.

He is met by St. Peter, who asks him:

- How you made your fortune?

Suddenly, all his hopes were crushed, unexpectedly passing from calm to anger. For, he must tell the truth, and to have the courage to face with dignity the final decision on which depended his happiness or his unhappiness.

- Well, said the man then, with a voice that would have softened even the hardened hearts, I took a small part from other people, then I invested in real estate...

- How did you get them? asked St. Peter.

- Well, you see, I "borrowed" from them ... for a longer period of time.

- And you gave your money back with interest? was the final question of St. Peter.

Leadership: Can you rely on the resemblance between what you model by your intentions and the story you imagine to hide your intentions so that you do not burden yourself with assumptions that violate the presumption of innocence?

We base our success on our own assumptions, we trust in our beliefs, even if they do not meet the values and expectations of others. Is it acceptable that the road that we cross in order to achieve our chosen goals, to bypass (or to detach) of all those who contributed directly or indirectly to our success? Finally, all sins are punished in one form or another.

The world is not infinite, and it does not end to you, but to others, to all those that have provided all their means to help you succeed. This is the message for the story above. In our becoming as leaders, we should focus our thinking and actions around a common core to which converge with the beliefs and values of the others: solidarity, freedom and justice.

We need to adopt that thinking, that attitude and those decisions based on the desire for revenge against others because in our subconscious will always remain the seed of truth that we cannot ever hide: we could not manage by oneself.

Leadership: Can you express an inner clarification that strengthens the ego in opposition to the outside world, without suffering because of the premonitory feeling of detecting an unassuming guilt and being challenged by an inability to introspect?

A character from a famous work of the writer Boleslaw Prus made the following remark: *"Witless would be the one who would consider that I do not know all the weights placed on the balance scales."* It is true enough ! In order to calm your ego, you must experience the fact that yes, you can bear the consequences, without suffering because of a desire you haven't taken responsibility of. You do not have to suffer because of the premonitory feeling of detecting a guilt you've not taken upon yourself and being challenged by an inability to introspect.

Our success in leadership is like a balance. The rewards that we get are counterbalanced by those that we offer to others. We ought to give the interest to those that are entitled who have paved the way for our performance.

Just like at the Canon digital cameras, the "Zoom Framing Assist " function helps users to follow distant or moving subjects when using the extended zoom – in the same way, a leadership based on solidarity helps you follow your moral behavior that you have it when you use your skills and abilities in order to achieve recognition and respect of others around you.

The principles that guide your leadership are just as an unexplored territory. First, you need to investigate the path that you run towards people's hearts, and then try to launch your career. Moreover, in your attempt to reach a higher position, always think at the "interest" that you will have to reimburse it. You will manage to win people's devotion only if you align your values to their expectations.

To express an inner clarification that consolidates the ego in opposition to the outer world, in fact, means to make a confession: "everything I manage to achieve must not be removed by the obligation to give explanations."

The Northernmost Point Of Solidarity is the reference point by which it is measured your ability to relate to others. Take time, and try to look critically at the activities that you take, proving that you have character and a mentality based on solidarity, otherwise you will not mean anything to those around you.

Conclusion: Only one was Atlas, who could carry by oneself the Earth on his shoulders. In reality, we need to know to make us collaborators, followers and supporters, not to start by ourselves on the hard road towards performance. And, once we found them, and they accompanied us helping us achieve our goal, we should not forget to be grateful to them, and to know also to repay the obligation to them.

When choosing the right path and reliable companions, the probability to achieve our goal is very high. Furthermore, if we know to reward trust and loyalty to those who helped us, it means that we won and true friends to whom we can rely on anytime.

Source: https://neculaifantanaru.com/en/the-northernmost-point-of-solidarity.html

The Novel Of A Destiny That Assumes A History

On June 17, 2019

Submit your existence in a model of granting appreciation and treasuring art to a creator who has educated his habit of always being "someone else".

The experience of my life is so close to the significance of the color of blood, that of thinking in images and in perfection, perhaps also in terms of luck, indicating that any change has its cause, just as any transformation of the state has its roots in eternity. In the creation of which he dedicates an entire a priori knowledge, without necessarily having a proof of the versions of truth derived by deduction, on different spiritual meridians, there is established a vast symbolic repertoire of colors, sizes, spaces, in series of images of images perceived only with the eyes of the soul.

Everything is surprised at a time that has already passed through an exaggerated screwdriving of an ideal of life that finds the basis in the experiential manner of some descriptions and key concepts specific to visual language. The labyrinth of glances cast into the vast perceptions of oneself, in a projection of experiences summarized in the complexity of an implacable destiny, always changes its center for those uninitiated in the art of messages, clues, riddles and puzzles that art splashes out of place instead of in every area of life.

For me, the symbolic charge of great spiritual art is associated with a rose. An exceptional director through the meanings of life, the rose gives me the opportunity to mysteriously open, as a window to the depths of a stratification of significance, a new chapter of my soul life. A cycle of images and symbols that look as suggestive or even as prophetic as possible, an alternative to perceived reality as a kind of correspondence between the narrator and the narrative, between the carefully chosen words and their meaning which is entirely different from the usual one.

Leadership: Does your creation impose the highlighting of what is seen by remembering a long-forgotten world, in relation to the need to give meaning to a life discovered differently each time?

What amazing property of a rose can be brought to the forefront of a charming fluency narrative, if we draw a curve of interference between life and art, between nostalgia and attachment to the experiences of another person?

In a novel written by Cella Serghi, we are revealed an information full of essence expressing the hidden depths of an experience meant to constantly contemplate its meaning, its own direction:

"On this earth, when I could not speak, I learned to hear the pains of the sea; when I could not read, I found out stories of Dacians and Getae from fragments. In the language understood only by scholars and children, I was talking to grandfather's shards, to my shells. Ovidius walked this place, here he said his woes and carved his "sadness" in stone. Here I learned to see and love what surrounds me, here I learned the ABC's and all that cannot be written and told in words, from here I took everything I kept and wanted to keep."

This short piece is just an introduction to the way in which a statement has its own correspondence in defining an atmosphere and an intimate environment, referring to a new conception of man in the space-time dimension, one of the type: "Seek to remind yourself in

a variety of ways that your life has meaning."

The rose in the symbolic form of an attitude, of a belief, of an inferior being aspiring to perfection, must suffer, that is, to endure that spiritual struggle to be left to the will of the world under the guidance of a God who hides his work behind a chain of imperceptible events, both in the field of grace and nature.

So, the amazing property of the rose is to highlight the reality between two instances of interpreting the role assigned to man in a creation that addresses the soul. It seems to suggest the assumption of a destiny that has been repeated for thousands of years in two forms: "the realism of what is seen through memory" and "the consciousness of what you experience through a confession that removes the pains of existence."

Leadership: Can you give a completely new meaning to the term "isolation" on the basis of the desire to positively recover an overlooked experience in favor of a creature claiming the term "impact"?

Any art has its own touches. I am referring to portraits that tell the story of an unusual idea, a careful observation of the attempt of the mind to catalog everything as good or bad, passable or eternal, which only a comparison with a splendid "Red Delight" rose can move some of the world which I am capturing in an endless narrative alterity. Thus began my journey towards approaching the interpretation of a creation that nature identifies with a kind of gate of penetration into the depths of things and beyond, under the sign of the knowledge of the surrounding reality.

Isolation from any community is the most difficult proof of creative maturity. All the time spent in the middle of nature, in my rose garden, I learned that the magic of clairvoyance and the art of feeding a much larger and more expansive reality lies in contemplating a mysterious thing that flows to man from the motherland who nourishes it.

Hence, the attempt to enrich the perception of an alterity too overlooked by both sides of a fantastic subject, haunted by white clouds, framed in a painting with the prospect of symbolizing a sacred genesis, starting from the idea of chaos before creation.

Through the composition of my subject, built on a dynamism of living images meant to excite a whole world, of non-separation from the perspective of life beyond death, I exaggerated a bit my powers of observer and creator of ideas, forms, innovation, maybe even prophecy. But that's also part of the novel of my life.

And as any image of a rose can convey delicacy, tenacity because it resisted the times, while maintaining the nostalgia of a world beyond the ordinary, I often have to integrate myself into the model-work of other writers as a way of varying the dimensions of spiritual, cultural and social impact.

The impact of a creator on art first reflects the expression of an intense experience that you must convey by referring to the idea of transforming one's own existence into a plane of spiritual fruits (patience, perseverance, tolerance, forgiveness, wisdom) and in a plane of eternity.

Every time I talk to my rose, as between two friends who have shared their knowledge for so many years, I feel that I'm experiencing a repeat of history that I no longer thought possible. And all the time, what dreadfully challenge my soul are the words of Sinuhe, the Egyptian in the work of Mika Waltari, as if made to bring the idea of "suffering" close to the idea of

exalting man above his mortal condition:

"In an instant, something opened my eyes and I awoke as if from a wonderful dream, something that ravaged my mind. I was asking myself: "Why?" Because in the face of any true knowledge there is the key that ignorance is afraid of. This question is more vigorous than the god Thot's cane, stronger than writing carved in stone... But perhaps nothing of all that man does is of any importance. Perhaps important is what he feels when he does what he does."

There exists a certain rigor in understanding the details of a painting depicting the stages of a man's life pushing his consciousness into a parallel of the time that the rose, through its mere presence, imposes in a place in which you never expected to find it.

That is why, in the most chosen art, in the art of acquiring a skill with the virtue of being "the other in the first" as well as "the first in the latter", you have to place yourself in a time frame in which images disappear, slowly, then you have to start over with another possible continuation.

The resilience of an image of life depends on the presence your own creation confirms in a dialogue with a true wonder of nature, a dialogue whose end is the habit of always being "someone else".

The Novel Of A Destiny That Assumes A History reveals the retrospective of a life that involves the story of other lives as equally overwhelming in time, in a continuous rebirth. At the same time, it emphasizes that steady reach to the presence of a wide variety of realities at all levels of being (spiritual, intellectual, cultural, artistic, causal, etc.).

Source: https://neculaifantanaru.com/en/the-novel-of-a-destiny-that-assumes-a-history.html

The Novels Of Closed Worlds

On April 10, 2014

Express your self-identity by living the experience of self, realizing the communion between a closed and onerous world, and the world of unlimited knowledge.

I am but an unanswered question in this world, without which I could not exist. I am the actor in the middle of a play, without assimilated experiences, fitted with a mind of no return, for which only a master of hyperrealism could have an answer: "I think even if the world does not exist."

Why am I how I am? This complicated question asks to be carried by many other questions, just as blood circulates in the body providing nurture to all organs and cells, shoving into the account of my existence concerns and contradictions from which I cannot turn my mind away from. Admittedly, my world is more and more like the novel of an illustrious exile on the page of a destiny that assumes a less ordinary history, the novel of a case of conscience that lives through a destiny of no one, but which has the idea of a fragment from Umberto Eco's book (From the Tree to the Labyrinth):

"Not only does Borges' character forget nothing, but within the obsessive memorial flow he manages to make us miss the only thing that matters in finding the solution. The Borgesian text, telling us about a character who remembers everything, actually speaks to us in a metanarrative way about a reader who remembers nothing and a text that does everything to make him forget."

Leadership: Does your experience of an atypical destiny empire favor the impulse of your awakening from the apparent wake of a surreal world?

Why am I how I am? But the doubt that this question sparks, more and more intense and full of experience, to which the most convenient answers would take me by surprise and to which the universe itself, embodied in an infinite number of meanings would encounter great difficulty in finding its place in its continuous expansion, somehow favors the impulse of revival from the apparent watch of a surreal world.

The idea that this question triggers about myself is not the one the common man gets, one whose thinking registers in the phenomenon called "normal-mode". But the one lived by an independent spirit, freed from the void of a closed world, as if forced to keep hidden deep inside the true secret of universal creation. While others are experiencing science without seeing the layer of radical reform of knowledge, I remake it after my own laws.

I feel overwhelmed with thoughts, confused by the small internal revolutions that time and space trigger, with their power of conceiving the world. As if I were attracted by the gravitation of an unknown matter, found outside of the universe. Like any writer bent to the frontiers of fiction and the Unknown, in the creative process of an unparalleled art, I build my world marked by a surrealistic imagination, which is in fact the result of an inner anxiety, a torrent of feelings from which multiple and varied images emerge about myself, false images in the eyes of other people.

I am the secret history of a world that you can understand only by shutting yourself in an internal solitude, of which madness and reason, like two boxers in love, disguised in a surveillance unit, are unaware that they are manufactured by the same man.

Leadership: Do you know how to turn the experience of the self into a path of unparalleled knowledge through the position assumed by the requirements of an art that refuses to lend itself to repeatability and inertia?

Do you know that chess player who for years never knew any other opponent than himself? He had been imprisoned during World War II, locked in an empty room. He learned to play chess by producing his own chess pieces from the buttons on his tunic, the board being the checkered sheet. For years he played alone, only against his imaginary opponent. And when he finally met the world chess champion, Mirko Czentovic, in his first and only match against a real opponent, he won without an issue.

This is the fruit of the unbeatable experience of the self, behind the great science, making the amazingly mature and precise x-ray of leadership that reaches that level of mastery incomprehensible and unimaginable for the limited spirits or even of those superior. An enigma for the small ones, a meeting point with the infinite for the great ones.

Because the personal way of development, without decomposing your knowledge into factors of vulnerability, representing one of the first "productions" of existence based on using inner resources, reconstructs on a small scale the closed worlds in terms of a specific way of being. The self sets the tone.

An art that refuses to lend itself to repeatability and inertia reveals itself as a meeting with yourself in a reality that does not necessarily have to be believable, but to draw as much attention to the echo that the mixture (in varying amounts) has between "truth" and "the projections of a new and expanded consciousness."

Grand Alchemist, Father of pottery, Bernard Palissy, said regarding what constitutes the safety of full knowledge, which cannot stagnate indefinitely, but occupies a large expanse in the depth of the times: *"I have no other book but the heaven and the earth that are given for all to read."*

The heaven and the earth symbolize the landmarks of an ongoing investigation, the result of an initiative of changing the perception of reality and the development of an imaginary representation of the world and of life. That constitutes the premise of implementing a way of thinking in leadership without which man could not compete at the peaks of thought, that means everything. And the boundlessness that maintains the great science.

Listen to yourself, and thus you will learn everything. Why are you what you are? Why do you know what others do not? Are you the secret history of a world that you can understand only if you shut yourself in an inner solitude?

The basic subject of authentic writing is the experience of self in the backdrop of an uncertain and unknown reality, which few anticipate, but which has the role of highlighting the huge force of reinventing a story that treats life from the point of view of an expanded consciousness.

The novels of closed worlds highlight those latencies of the self that no one has access to, those superior capacities of man, developed over time. Of those people whose consciousness is not enough for them to learn to interact with all levels of reality, but who must be given the temptation of knowing another dimension of the world, even an imaginary one, aimed at the better management of renewing and progressive personality types.

The leader is a gripping novel, appreciated, modern and complex, with a strong symbolism,

built first and foremost around a single powerful character: *himself.*

Leadership is an addition to what science and practice, which support each other, should provide as an alternative to the consumption of intellectual matter. You can rise to a higher degree of understanding for the doctrine of a wider identity only if you learn to make the experience a path of self-knowledge unparalleled in the face of others. In the face of the crowd who is ready to understand the existential questions or your revelations, that can become the tool for promoting new intellectual "products".

Source: https://neculaifantanaru.com/en/the-novels-of-closed-worlds.html

The Number One Tool Of Leadership

On August 22, 2019

Learn to take upon yourself the moments when the other is not aligned with one's self, and to metamorphose them into life experiences that begin with the intensity of the emotion you transmit to someone in a circumstance beyond their will.

I found a story yesterday on the website www.alinastoicovici.ro. *It's about a scientist from Phoenix, Arizona, who wanted to test a theory. He needed a volunteer who had nothing to lose. He eventually found him, a death row convict in St. John's Penitentiary from Louis, Missouri.*

The scientist proposed to the convict the following: to participate in a scientific experiment that consisted of performing a small sting, in order for his blood to flow slowly to the last drop. He explained to the volunteer that he had minimal chances of survival, but his death would be without suffering or pain anyway; he wouldn't even notice.

The convicted man agreed, because dying this way was better than dying in the electric chair. They put him on a stretcher and tied his body so that he could not move. Then they made a small cut on his wrist and put a small aluminum jar under his hand.

The cut was superficial, only to the first layers of skin, but it was enough for him to believe that his veins had actually been cut. Under the bed, a bottle of serum was placed with a small valve that regulated the passage of the liquid, in the form of drops in the jar under his hand. The convict could hear the drip and count every drop of what he thought was his blood.

The scientist, without the convict seeing him, closed the valve so that the drip gradually decreased, with the intention that he would believe that his blood ran out.

As the minutes passed, his face lost more and more of its color. His heart rate increased and made him lose air in his lungs. When despair reached its peak, the scientist closed the valve completely and then the convict suffered a heart attack and died.

The scientist has managed to show that the human mind strictly observes everything it perceives and what the individual accepts, either positively or negatively, acting on our entire mental and physical part. At the same time, this story leaves us with a very interesting lesson. The scientist gave man a chance at life, but apparently condemned, the man lost it.

Leadership: Does the intensity of the feelings that your authority generates have a strong impact on all forms of manifestation of people who are not afraid to experience a new thrill in order to get rid of any pain?

The number one tool of leadership is your transposition into the feelings of others, as a means of exposing an image that opens the horizons, but without creating an unreal world. This does not mean limiting your scientific activity to the unbearable feelings of others, denying them the small "reliefs" of the moment. But in order to find yourself in people's feelings, to feel their feelings in your soul, to guide their feelings in the direction you want, you have to present them with an image that does not abolish reality, but widens and deepens it beyond its imaginary incarnations.

In fact, leadership aims at human interaction with an image induced in consciousness and soul, having a special importance in intellectual stimulation and in broadening one's horizon. The greatest impact is achieved by the leader, or the scientist who manages to capture all the details of a sensational life story to give the man a complete picture of an exceptional character. And the most sensational life story is the confrontation of man with the self.

It must go to the point of maximum tension where it is hardly possible for man to live his life, where the pure reflection of the free spirit is found, free to illuminate the beginning, and to give back to man all the feelings he can experience when in the presence of an exceptional man.

What should reassure people (and guide them in their feelings) is to expand the possibility of life on an emotional level, improvising a metamorphosis between the human body and the environment. Be a director, learn to improvise a metamorphosis between the social events that take place over time and the potential for maximum action of people, so as to help harmonize their feelings with what happens in the environment.

What I am saying now with such confidence, you yourself will be able to turn into reality with the authority of your own experience. There are others who seek in a life experience precisely the things that seem impossible to them in their feelings by saying "it is done, I have unmasked you", while others seek the challenge before the expiry of life duration.

Leadership is the test you are subjected to when you yourself subject other people to the same intermediate test that betrays your weakness: "the need to believe in something to the end."

The Number One Tool Of Leadership is the experience of trying to speed up manifestation at a time when someone considers themselves lost, but which should not have a boomerang effect on the conscience that tells you that you have not done well. It is better to give man an opportunity to reflect on the past than to subject him to a scientific experiment that puts his nerves and emotions to the test.

Be able to transpose yourself into the feelings of those around you before you yourself are the sinking ship.

Source: https://neculaifantanaru.com/en/the-number-one-tool-of-leadership.html

The Old And The New From The Extended Area Of The Scientific Region

On July 13, 2014

Ensure the perfect, harmonious continuity of creation and thought so that the results of your science qualify you as a "high performer" in the field of leadership.

Things seem more complicated at first glance, effort is required to follow them through if we are ever going to understand the mind of Eisenstein. The more so as the importance of this film is significant in the artist's creation. It is a turning point. For the first time, research in the field of color appears within his creative concerns. The harmonic montage also contains color as a "harmonic resonator". Secondly, with all his inherent failures of an experiment, "the Old and the New" is the culmination of a suite of works and theoretical reductions, it is the climax of the film that's been practiced and researched thoroughly by Eisenstein on an aesthetic approach.

*The perfect, harmonious continuity of his creation and thinking reaches, through this film, sonic cinematography, the next step being his famous vertical montage, audio-visual, whose premise exists ever since "Potemkin". Besides, during his work on "the Old and the New", in the summer of 1928, Eisenstein writes his famous manifesto that to this day lays as the basis of the aesthetic of film with sound, in which he outlines the idea of the orchestral counterpoint between visual and auditory image. And still working on "the Old and the New", he projects sound for this film, which was never done ever afterwards. In this era, Eisenstein sees the future of cinematography only in the film with sound.******

Leadership: Can you penetrate the space of advanced knowledge, realistically setting the limits of exposure to the improvement of scientific performance?

Leadership enters the space of advanced knowledge, supporting an extremely exciting combinatorial power of creation and reception of new discoveries – in which interest, imagination, experience, the theoretical preferences of the researched, competed for the achievement of an innovative approach, and of content, facilitating the coordination of new systems and thought processes.

In the narrow meaning of the concept of leadership, the crowning of a suite of creations, theoretical and practical alternatives, does not only have an effect of valorization and promotion of a thinking generating of new principles and accents. But rather also implies a certain dose of exaggeration of the patterns of thought, through which man awards himself with a high quota of profitability by changing the laws of constructivism in science. Therefore, that perfect, harmonious continuity of creation and thought becomes an experience of dominating science, which offers a superior quality to practical training.

Penetrating into the space of advanced knowledge, realistically setting your exposure limits to improving scientific performance, first means to re-evaluate the importance with which you encounter and approach creation from the perspective of its spheres of transfiguration of the world and reality in the artistic plane. It also means to assign to your ideas that excitement of your own creative experience, imagining that others feel the same emotion.

Leadership: Can you assume the "inaccessible" for yourself by good management of your quality of an author of scientific innovations, without changing the continuity that the functioning of creation gives in a new form?

Inaccessible is but a wealth of science that is yours and yours alone and you keep it without

sharing it with others. Not for nothing is said that the inaccessible is invariably seductive because he expose only the image of creation, not its act or its rationality. Authorship of scientific innovations can offer the right to highlighting and promoting within professional ranks, beyond high skill in the field, if the inaccessible creates the premises for an ample extension of access privileges to a superior level.

And authorship of scientific innovations never bows to an authority of a restrictive order that doesn't promote an orientation in practice and a certain direction of expression. And in order to ensure perfect, harmonious continuity of creation and thought, so the results of your science can qualify you as a "high performer" within the field of leadership, you must attach yourself to this quality and frequently introduce it in any context of professional mobility.

This quality oscillates between two constants. The first is given by the scientific benefit obtained following the realization of a process of distillation of structural elements that continuously open new possibilities of creation, to obtain a leadership-product with superior qualities. The second depends on the needs the individual feels in terms of approaching a subject of research falling under the promoted thematic area, but that is insufficiently studied in all its aspects because of its vastness.

The continuity given by the creation's functioning in a new form is given by the curiosity with which you penetrate in a world, you change the coordinates of reality and assure a solid structure to directly characterize your perspective over a captivating show called "life" – regarded as an alternative approach to the promotion of art centered on the visual image.

The Old And The New From The Extended Area Of The Scientific Region are two opposite poles that attract or repel depending on the quality of the "material" utilized for the construction of new systems of thought that science can accept as alternatives of reinventing leadership style.

Science is a product where directorial creativity and originality combines with innovation and technology to create a work with a decisive impact on the development of art to re-create reality.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-old-and-the-new-from-the-extended-area-of-the-scien

The Old Man’s Eyes Full Of Infinite Meanings

On September 12, 2022

The consummate artist transforms his message into a visual masterpiece manifested in conjunction with the subtle sphere of force of reflection: "who I am looking at myself through someone else's eyes".

I have always imagined the sea, furrowed by waves and ships, as the creation of an old man waiting for a moment projected into eternity, in whose eyes there is a sweet melancholy, an aesthetic delirium, quiet enough, a kind of calm sadness, like a soft music, which causes a subject to live passively, without taking initiatives regarding the act of controlling the escape from reality.

Through the eyes of a traveler in eternity, this proud old man watches over the vast and distant, but with eyes that think more than see.

Indeed, I am only a young artist, but I can see the sea through the eyes of an old man who imagines things to be outside of time, as if they belong more to the sky than to the earth. And only by looking at each break of the waves on the shore, in the middle of different shades of cobalt blue or green, will I be able to understand, as necessary, the concept of "reflection force" – who I am looking at myself through someone else's eyes.

Leadership: Can you represent an image in a synthetic perspective, from the height of a gaze that allows itself the demand to be mirrored in a picture painted by a single author through duality?

The old man speaks to the young man, but he speaks in a sweet, enticing, divine voice, like a chord on the strings of a violin, like a sweet melody left fresh over time, and this voice seems to cry out a transcendental remark "I have seen you and I have liked you ! ". Therefore, whoever wants to find his reflection in the image of the waves, knowing how to unite in a euphonic whole several voices, with several octaves, each of which has its own melody, will know how to recognize himself as a confidant of the sea. How else to hear the murmur of the sea dying on the shore and in your heart?

Against a background of dreamy fragility, in the same plane of the figurative, listening is a way to form connections with other creatures, with other marine resources, with other islands, with other landscapes, with other memories. Leaving aside the premises of abstractionism, so without removing from the representation of the work of art any reference to external realities, I highlighted the needs of the artistic sensibility to which I am connected at the moment when my mind oscillates between reality and dream.

Two needs of artistic sensibility are: the intensity of living expressed through continuity (through the remarkable ability to metamorphose, to pass from one state to another) and that depth of spirit in which a macrocosm is mirrored unaltered, a rare landscape on the convex surface of a special lens, similar to a telescope.

And if the old man reflects his visual acuity by associating with the narrative matter, fulfilling in the unconscious plane the function of the mirror that reflects the acquisition of the young man to feel the aesthetic emotion in front of the phenomena and objects of nature, then there is no doubt that the image that includes the sea, the waves, the amazing landscapes of the coast, is like a unique painting, painted by a single author.

Leadership: Are you aware of the fact that an image can be considered edifying even for a trivial fact, in relation to the reception of an artistic path in constant expansion?

Along with a *mi pequeño sentimiento* , an image can be considered edifying even for a trivial fact in relation to the reception of an artistic path in constant expansion. I say this being aware of the influence of book 165 of "One Thousand and One Nights". Here, the old caliph Harun Al-Rașid asked the young, beautiful and wise Sympatia: "How did Creation begin?", and she answered:

"Allah created Adam from a ball of clay. The clay was made with foam. The foam was removed from the sea. The sea was brought out of the clouds. The blacks – from the light. Light – from a pool of water. Water jasmine – from a ruby. Ruby - from a rock. The rock out of the water. And the water was made by the almighty word: Let it be ! "

All these are fragments of my existence that the present moment swallows, to emerge later in all their depth and brilliance under the appearance of lumps of matter, elements and fields known to my perceptions. In fact, everything I told you about the sea and the waves, in a visual and auditory demonstration, is a variation on "The Old Man and the Sea", crystallized as a personal vision in a standard of dual creation: the creation of beauty from a knowledge a priori and the beautiful splash from the echo of a voice from the future.

In leadership, as in art, a trivial fact highlights the benefit of a single fleeting glance towards a distant point, a glance that retains its expressiveness, the compositions rich in narrative, only if the viewer constitutes both a physical entity and an intangible entity.

The Old Man's Eyes Full Of Infinite Meanings, can maintain their focus on an object, while that object moves closer or further away. Here we can also include the artist's message through the duality of the real and ideal ways of being. Two ways of belonging to the existent do not mean two independent worlds, but one broken in two: in which the old dream of past times, and the young secretly open their souls hoping to form another image of what the future could have in store for them.

Art itself is a re-actualization of the past in the present, but also a transformation of the present into the future. The sea, the waves, the unforgettable landscapes, will never be absent from the eyes of the old man who will always create new horizons of beauty, only to become young again.

P.S. To represent an image in a synthetic perspective means to imagine a reality that cannot exist without the awareness of the similarity between what is near and what is far. And the message of a perfect artist is this: *"If you cannot identify with the image of your own creation, you will not be able to open yourself to a new world of endless possibilities."*

Source: https://neculaifantanaru.com/en/the-old-man-eyes-full-of-infinite-meanings.html

The „One In Many" Principle

On August 28, 2022

The fact of individuals being in large numbers is the result of researching the actions of a small number of individuals.

At the last marathon in which I participated, everything was different, especially through the prism of the appearance of a torrential rain that seemed to never end, but also through the realistic assessment of the situation imposed by the manner of manifestation and action of the collective mind. Everything that resembled an unyielding will, *um desejo enorme* , a passion or a bold idea, did not tire anyone. No regret was visible on the faces of the runners, on the contrary, it was as if the nasty weather brought with it, in addition, that dose of challenge absolutely necessary to strengthen the general tone.

Being in solidarity with the ideas of sportsmanship on which the ideal of peace and friendship is based, I could by no means affirm that there was in me any bitter regret which could have irritated me, any feeling of pain, to wish to do something different or to cancel an action, for me, for which sport is a part of my life. By the way, recognizing that a healthy body is dominated by a healthy mind, existing in me, unfortunately perhaps, too much passion – even overflowing at times, here is that running succeeds in such contests in the performance of strengthening the friendship between the runners precisely through each one's refusal of ever giving up, under any circumstances.

In many years, perhaps in old age, I will no longer be in the power to do anything outwardly voluntarily, so as to show again and again my valiant, impetuous, initiative character. Perhaps I will no longer be capable of spontaneous reactions, because for now everyone has this power through voluntary impulse. When my excitement wanes, I will have fewer aspirations, but more memories, like a reversible journey of the soul, accepting the form of accommodation with those emotional situations that the constraint of time, place and manner gives me, understanding that I never walked the wrong road.

Leadership: Is it difficult for you to combine experiencing an exceptional moment – with the immortalization of some images from which you can capture the pattern of a dual world transformed into a semi-abstract painting?

Creating my own reality based on understanding the atmosphere before the contest, focusing all my thoughts on a fixed, obsessive idea, which in the hands of others could have become dangerous, that *Serestassifa-Mystica* (the connection between things that no one would think), I turned my attention to the presence of the substitution effect of the added value of performance – with a unique and primordial sense of communion. Basically, I was struck by the solemn impression that people live together, belong to each other, and are not isolated.

In marathon competitions, everything is achieved through the mind-soul connection. Fiery, raised in the sphere of an ineluctable determinism, the emotional expression of each runner, combined with a game of spontaneous reactions and intentional facial expressions, make up a veritable language. Everyone offers everything from his soul, but no one wants anything from the soul of others, nothing except that ardent admiration that makes you choose a role model, a deep and intuitive insight into the sublime character of an entity that has the very cause and principle of its own existence based on unity and solidarity.

And I run, and I run, and I run, just as a painter exceeds his level of mastery at the most important results, where an unusual psychological endowment is required. And even if sometimes, during all this time, I feel that I am wandering in a surreal dream, sometimes

touched by a more pressing outline around the idea of abandoning the "daemon", that extraordinary something that goes beyond the ordinary and leaves him way back, I still search for my identity in the spatiality inherent in an image that is always glimpsed on the horizon and is stored, with a resolution of a second, in a mirror of the soul.

As the writer Hannah Arendt rightly remarked: *"Each artist's unique signature, their unprecedented sensitivity to style, proves a preoccupation with those traits by which the artist exceeds their skill and mastery in a way similar to the way each person's uniqueness exceeds the sum total of his qualities."*

Leadership: Can you determine the accentuation of "One" in the plan of the evolution of the forms of visual and emotional communication, in a natural sequence of consequences that does not burden you with the effects of an analogical perspective, from the past?

At one point I saw a 17-year-old young man in sports clothes handing his own raincoat to another. In another moment, one of the winners on the podium offered to donate the prize of 350 RON to an athlete in a wheelchair. I couldn't help noticing how some runners intervened on the mountain trail, when others didn't know where to go. A truly friendly, unforgettable, accessible, and therefore totally non-competitive environment was created, with everyone being as if tense, active in search of a dual world in which one belongs to the others, and the others belong to only one.

"One" is best expressed in the form of an "acceptance of multiplicity". Being in large numbers is the result of researching the actions of a smaller number of individuals. So, I should first specify the idea that no human is an isolated, singular occurrence. Leadership is an element of emphasizing "One" in the plan of the evolution of forms of visual and emotional communication, in a natural sequence of consequences that never burdens you with the effects of an analog perspective, from the past.

A long-distance runner is an example of this thinking: I realized that I am responsible for the emotions of others in a world where there is only "one in many". I repeat. The moment when I am the happiest is when I want to know the glorification of the Self within me, to fulfill the expectations of my own individuality. Only in this way can I perfect a character of liveliness, spontaneity and freedom from any limitation.

The fate of the major transformations that occur in leadership depends on the realization of a dual confrontation: fighting a battle with yourself for a world in which you exist only as the equivalent of a multiple of 1,1.

The "One In Many" Principle applies to the situation where a single human depends on other humans to reaffirm his determination to be unique, respecting the minimum requirements set by the voice of authority that says: "you are more than you have become in a world in which everyone goes his own way".

And, to conclude, I will say only this. There are only two consequences that do not burden you with the effects of an analogical perspective, from the past: there is no reward for deeds, but for the intention that generated the deed. And, then, it doesn't matter what you get at the end of the race, but what matters is how much you give to achieve a change on a motivational level.

What was left in my mind and soul? The fact that these people do not wander through the world like blind people, nor stumble like drunkards in a continuous dialogue with themselves, on a tortuous, steep, zigzag climb, which many pretend not to notice. Sometimes they stop in one place, look around with joy, with longing. Sometimes they look to the ground to see how

a flower grows, admire even the smallest blade of grass, listen to even the smallest "noise" of nature. After all, I think every runner has something of an artist in them...

Source: https://neculaifantanaru.com/en/the-one-in-many-principle.html

The Oneiric Work Of The Light

On December 25, 2010

A man of high quality makes of his very life of a masterpiece, the most sublime one that he has ever created.

Great talent? An excess of intelligence? I didn't know too well what it was. But it was a certain fact that I loved being around him, in his studio, the threshold of which was crossed only by those who understood that being a painter was a special craft.

Until then, I hadn't met anyone with such an optimistic vision of the future and who devotes himself with such intensity to his passion. The master had the soul of an artist; he was in love with colors, shapes, symmetry, lines, points, shadows, but especially with light. He created an ideal from the aesthetic of forms.

The thing he appreciated the most was beauty. That outer, pure, never-aging beauty, which does not know death, which arises intense passions and takes your breath away; that beauty which is never forgotten, which keeps you locked in its spell like in a prison you can't escape from. He often told me that beauty is what impresses in his paintings.

Leadership: Is the essential meaning of your art the reproduction of what is an example of an ideal that requires an extreme amount of "height"?

A work is not perfect if it doesn't pass over a beauty ideal. And this example of an ideal requires an extreme amount of "height" when the form of art that the artist outlines generates a unique, hypnotic vibration, through which he manages to catch you in the story and keep you there until the end of the stage of training.

"Height" means the degree of involvement of the artist in creating an image that determines the way in which his art reaches the viewer and one he considers to be a classification of the aesthetic links created between beauty and ugliness, between appearance and essence, purpose and means, perfection and kitsch.

As the two great painters, Hieronymus Bosch or Salvador Dali, the master had devoted much space to his fantasies – fantastic lights, visual games, bright and empathic faces captured with the utmost acuteness of the senses. He knew everything only through his work, colors, effects and the significance he gave to each of his painting. I'll never forget what he said to me: beauty is the ray of perfection that is in every great artist.

The craft of painting is only given to the accomplished ones, with unsuspected powers in their souls. When the master used to lift up the brush and drew it near to the canvas with that great finesse and precision, it was like he lived on his own bonhomie and good humor. It was something, I don't know what, that urged you to look at him and admire him. Those movements full of grace with which he rendered his painting revealed his state of mind, the way he perceived the world, his tastes. In one word, the facet of his personality. The passion and dedication he put into his work made you discover in him a happy artist. And the master was a happy artist, because his paintings brought forward his beauty ideal.

Leadership: Are you blocked in a series of reforming conceptions of visions about yourself?

If you are blocked in a series of reforming conceptions of visions about yourself, if you have a limited understanding of the number of alternative ways of producing performance and spiritual life, then you display less flexibility in your answer to change, but you also ensure yourself that advantageous feeding option of your inner potential, that additional source of enlivening – catalyst type – capital, which contributes to personal transformation, resulting in the acceleration of the need for capitalization of your willingness to accept yourself and be yourself.

If the painting suggests new combinations, not only of form and color, but also existential experiences, then leadership somehow widens the individual's sphere of responses and existential clarifications, making possible new ways of continuous moral improvement, caused by varied attitudes that come to characterize him as a man who loves his identity, who sees his ideal of perfection in the triumph over his own being, over his own training, reason, perspectives, behaviors and tendencies, especially over his own emotional and intellectual maturation. Painting, like leadership, sensitizes man.

The passion and dedication that you put into your work makes you discover a happy artist within yourself, while giving you an idea of your current level of self-awareness, the deepening of your emotional, affective and spiritual experiences, which can greatly contribute to leadership development, to explain the fact that there is a huge surge of interest in the art of self-retrieval before becoming what you're meant to be, even if, sometimes, this interest is not named as such.

It's something pressing you to look at and admire the man who explores and evaluates all his personality facets and manages to express that well-integrated facet on the support called "life". Before experiencing leadership, consider what someone once said on a website page: *"The important thing is for everyone to discover their tendencies and facets of those experiments to which his own soul is going."*

Leadership: Do you opt for the creative reproduction of reality in an art of confirmation of your own concept of self as a different possibility for obtaining a new perspective on life?

Are you a man of high quality? Do you make from your life a work of art? Just like a skillful painter inspires later artists by the world he creates in his works, so does a leader inspire to his supporters that state of harmony, of supreme communion with his own spirit, a state of free access on the realm of imagination, where everything is possible through improvisation and fantasy.

And, just like a painter, a leader turns his own life into a masterpiece, the most sublime of those he had ever created. Dedicating himself wholeheartedly to create an aesthetic, unique and firm ideal, he gives meaning to his life, maintaining his well-being both mentally and emotionally. The evolution toward his well-being is personally and it starts from his heart. A man with a full and fiery who manages to materialize his ideals, is a satisfied and happy man.

The way in which the leader perceives life certainly reflects on his "work". It's something personal that affects his activity, his efficiency and good relationships with others. If the life he lives and which he devotes to with great passion is one full of light, vision, color, then he will be able to attract the sympathy of others.

He will be all the more happy as his "creation" will emphasize more his ideal life. And the expression he gives to his ideal is the ray of perfection which propels him higher (or lower) in the hierarchy and helps him play his role better.

The concept of the self is the core attitude arising from the process of transition from the phase of creation to the perfection of life.

It connects the living conditions and modes of expression. It indicates a certain state of mind that can contribute to an effective account of "stories" about art. It is a unity of thought, an idea or mental image formed by combining aspects which make you complete and form the satisfaction of fulfillment, used to organize knowledge and perception of the world around you.

The oneiric work of light is your evolution, as a leader, to well-being and happiness, and also to a higher level of performance. It's something personal, which starts from your heart, which can be a goal – the desire to achieve an extremely high professional ideal. It is that one thing which radiates in your being, which contains all the colors of that personal "painting" that defines your leadership style and gives meaning and intensity to your life. It is that thing which radiates admiration around you and brightens up your soul. Is the dream that makes you enthusiastic you and gives shape to your ideas.

« The oneiric work of light » is the materialization of a leader's dream of perfection, who has set out to achieve his ideals. Are you a man of high quality?

Source: https://neculaifantanaru.com/en/the-oneiric-work-of-the-light.html

The Only One Defeated In The Battle Of Minds (II)

On November 18, 2013

Put yourself in the place of others at the level of consequences you have to endure, before you rise above them at a level of competence and superiority.

I spoke in the previous article about Dr. Frederick Chilton, who, in the desire to show himself a connoisseur of the highest human realms, with the intention to expatiate in the field of psychiatry, dares the "shame" of showing himself above the phenomenal character of in psychiatry, the exceptional talent called Hannibal Lecter. He seeks a break in the intimidation of reality, by having more authority in the sanitarium near Baltimore, where the fiercest cannibal, the serial killer, this envoy of darkness, Hannibal, is held captive.

But the prisoner escapes through a very fine psychiatric trick, leaving Frederick Chilton speechless. Moreover, Hannibal is in the mood to invite his friend to "dinner", thus seeking to induce the idea of true superiority to his favorite victim. Frederick Chilton's enlightened theory of consciousness is no longer able to capture the new psychic elements that could tame his soul and moral attitude. The worst fear, the worst nightmare begins to haunt him harshly.

Leadership: Can you avoid becoming a prisoner of your own mental projections without being overwhelmed by an external threat that tests your own weaknesses?

The doctor is completely lost, his spiritual condition being conditioned by future provisions, without the support of the will power to see further from the present moment. It is known how hard the psychiatrists change their views, but in the case of Frederick Chilton, every whiff of a sparrow is transformed into the sound of the wing-beating of a black, fierce, hungry eagle approaching him at full speed, ready to tear his heart out from his chest.

Here's what we need to keep in mind: You can't captivate someone's attention unless you differ from him by courage or cowardice.

A pigeon that believes itself to be an eagle begins to fly chaotically to exhaustion when the true eagle hovers over it. Frederick Chilton is no longer attentive to things that relate to ideas in his spirit, hardly focusing his attention on things capable of being accomplished, completely oblivious of the predisposition for science. All he has to do is run desperately for help, knowing that no help can stop the bloody bullet of a maniacal psychology, which only Hannibal Lecter is able to pull close, without fail. In silence.

Is your efficiency in matters of performance when using leadership as a research instrument entailing a deep understanding of man conditioned by a series of inner loss? Do you want to give up on yourself and on the values proper to you only to embrace a new particular status – of authority? Do you listen to yourself before starting a conflict with yourself, because of the contradiction between the requirement for prudence and the requirement for expanding your potential?

To remain within the sphere of a wide range of side effects means to oppose any inner impulse for superiority, while expressing the desire to do things you normally do not want.

Before you expand your leader skills, before you dedicate yourself fully to the science of understanding man, be first an interior designer who knows how to build a lasting

personality. Prepare yourself for a new way of being, without consuming yourself in vain for things that are not related to you, which will allow you to install in your life, without errors, new achievement and assertion particularities.

The term design, used in this sense, regards the unique creation of a character structure, as well as the production of positive values, which, by conditioning the moral and attitude profile, would help improve the general result in using leadership and practicing the science of persuasion.

Leadership: Do you perfect your evolution through the strange perspective of an abstract and ambiguous EXILE, in contrast to increasing the desire for control and possession of a victorious power?

When the runner has reached the end of his strength and feels he has to stop running, he can walk. But he continues to put even more effort than his body allows him to, he will jeopardize his life.

In the context of the science to successfully deal with high ambitions, by checking that power to transform with respect to the efficiency conditioned by substantially using leadership, the strong tendency to expand science or a personal intention manifested in a research study would justify only up to a point the efforts to develop and improve.

The effort that takes hold and overwhelms man, hard to control especially in the first stages of his development cycle, is consumed in the inner disputes towards the outside. Alone, he isolates in the attempt to renew himself professionally. In other words, the intensity of those activities to use and exploit "foreign" resources with the purpose of widening knowledge, which appear as a result of manipulating human subjects in a study of their reactions in front of decisional alternatives, is as bigger as the leader-researcher wants to collect more information and knowledge necessary in his scientific progress.

But in this way, leadership will be placed below the floating line. And by building a more and more fragile credibility and an inefficient authority, the resonance between the leader and other people doesn't occur anymore, even if the informational transfer radiant surface is expanded. Consequently, he doesn't have any other option that to complete his evolution through the strange perspective of an ambiguous and abstract exile. Away from everything that means a good path, away from any association with the people around, away from any occasion to socialize.

The possession of a victorious power is a penetration into the complex nature of the facts that are above the threshold of the emotions of experiencing the reality of others at the expense of your own puppet status in society. Put yourself in the place of others before placing yourself in the lead.

Before practicing leadership it's important to be aware of what you are in relationship with yourself while interacting with others around. Are you a defeated who received his punishment because he dared to transform into an "extremist"?

To complete your evolution through the strange perspective of an abstract and ambiguous EXILE means to decide on your competence to judge a cause that hinders the application of the control action on other people, emphasizing the exploration of values (morality, honesty, non-aggression, professional honorability) that helps you give up the exacerbated manifestation of power.

The abstract and ambiguous exile is in fact a retreat into your own freedom, independent of the mind, analyzing the depth of your thoughts and your psychic from the perspective of a therapist who observes his patterns and motivations alone, analyzing what was the set of circumstances that gave birth the situation you are in.

Leadership is the art of becoming someone else in the field of a philosophy of science that says that no one can be above the world, but only the equal of those not separated from perfection.

The Only Defeated In The Battle Of Minds is the man who manages to be more than what his condition, ideals and status ask of him, so that he is aligned to his condition of a performer in a field that conscience considers "integral", but one which vanity finds far too flexible, soft and loose.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-only-defeated-in-the-battle-of-minds-II.html

The Only One Defeated In The Battle Of Minds (I)

On November 18, 2013

Prepare for a new way of being, without consuming yourself in vain for things that are not related to you.

The habit of being informed about everything instinctively follows Dr. Frederick Chilton, leaving him to be tempted by the unexplored field of science. He enters the hard trial of a self-imposed, but thrilling exile because of the key character he has chosen for the study, in the person of Hannibal Lecter.

And this expression of the inner exile, funny, almost stable in itself, resounds against a huge intuitive-progressive increase of scientific dosage. Because the resultants of his relentless attention over Hannibal Lecter's stages, projected through the strange perspective of a harsh reasoning filter, have always had other meanings. It's hard to break away from a heavy thought when you know you're of a more fragile nature than your analytical model.

Whether it is complimentary lit through new human description parameters. Whether it benefits from the acceleration of the knowledge process by absorbing new aspects that come to complete the undertaken study, Chilton faces the same problem. He simply doesn't manage to define the man hiding behind a reality as complex as it is rebel against some intangible restrictions.

If we were to take this *scientificus* full of dilemmas and abstract research hypotheses, by comparison to his opposite, to Hannibal Lecter, with this intellect hidden behind glittering masks, we will detect an extraordinary incongruence. A difference in temperature between to lucid states, between two moods, between an energy mobilizing state and an energy saving state.

Chilton tries to find out all truths, until the supreme truth, if that could be even possible. While Hannibal, having acquired all knowledge about the human factor, remains passive in the game of withholding information.

Leadership: Do you find yourself in the image of a being ready to bow to a superiority that you cannot recognize as essential in You, in correspondence with the idea of a knowledge that cannot be separated from the complex nature of studying moral facts and intelligence?

The loss at the level of understanding the "Hannibal" phenomenon are the more intense, the more this light source goes further away from the exposure area. Namely, the smaller the emitted resonance frequency, the smaller the informational transfer resonance surface is.

Because Hannibal's capacity to reject any attempt to penetrate his functional territory depends on the number of insulation layers, on the permeability towards the unconventional tendencies used by doctor Chilton to extract the thought material, the life-giving substance.

Restless, Dr. Frederick Chilton practices, like a sport, something forbidden to him as profession – espionage, especially when he doesn't have access to the man's mind. As a spirit trapped between dilemmas, as prisoner of a substance he is unable to transcend, he tried to use someone else's eyes in order to look through the keyhole, to participate with someone else's ears to everything that Hannibal verbally creates in his little cell.

Chilton takes full advantage of the break necessary to peacefully and wholly think, in his attempt to build a new road on the fertile land of knowledge, where everyone plays "rough". But the periodic processes to "illicitly" obtain information and knowledge don't facilitate Hannibal's measurement and defining the superior precision standard corresponding to the advanced level of science and excellence in terms of research.

Because he who always tries to compare himself to another man, will eventually consume himself in the end.

Leadership: Can you deepen the complex nature of man as a moral being, without conditioning your psychological response to the sound of the "alarm" that your Ego gives in the act of "manifesting a false reality" in the immediate vicinity of the multiple hypostasis experience?

The politician, Harriet Woods said something that deserves to be engraved on a plaque and displayed on the Parliament frontispiece: *"You can be proud of yourself even without stepping over someone. You can be victorious even without victims."* Through these words she stated her discontent towards the harsh methods of exploiting leadership, which don't anchor in the limit point of the evolution towards performance. But she omitted the negative consequences, a much too meticulous incursion in the functionality perimeter, as well as a much too forced exploitation of his power resources could have over the leader.

As a leader, you can deteriorate your "inner power" of existence by an unjustified rise in authority over other individuals. If you don't have the possibility to stop in time the wave of scientific temptation, if you don't want to extinguish the fascination for understanding man and the infinity of his facets, then there's the risk of directing yourself towards a transformation field that doesn't stand in the face of excellence. Keeping you from playing fair and becoming your own master.

Dr. Frederick Chilton experiences two hypostases around Hannibal, which assaults his Ego and places him in a false reality, without realizing his moral and emotional particularities.

On the one hand, he posits a "vulnerable rule" hypostasis, which presents certain weaknesses at an intuitive level, because everything he comes to believe about himself and the outside world is only devoted to the importance he attaches to his own person. On the other hand, he tries to assume Hannibal's equal position in the field of psychiatry, without having the power to overload himself with the accusations he imputes to his model, so without having the power to overcome himself.

Leadership is every moment you experience in trying to be present in the lives of other people, with the risk of remaining a prisoner in a world that is constantly trying to make you someone else.

The Only One Defeated In The Battle Of Minds is the one who thinks of himself as a great judge of the human mind, soul and behavior. A mixture of good and evil – two forces of the same coin.

But who is the deciding party who determines the dominant side in the name of which a man acts? It's his own free will !

A leader can't substitute himself for this free will. And in this battle of the minds he will be defeated.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-only-defeated-in-the-battle-of-minds.html

The Only Indicator For The Value Of A Leader

On April 17, 2020

Rise to the level of superiority required by the complete leadership model, without descending to the level of inferiority required by the subtlety of a choice that transcends you as a possibility of achievement.

Writer Mika Waltari once wrote about Sultan Mehmed II, the conqueror of Constantinople:

I took from the history books the passages that described the most important battles of Hannibal and Caesar. I listened intently to every story of a siege, every description of a war machine tearing down walls. I studied their plans and drawings and compared them with the siege cars used by Alexander the Great. I had read all that had been written about it in Greek and Arabic on my own. I was not a pleasant student, because I used every opportunity to make fun of people's credulity and good intentions.

"The more I study history", said Sultan Mehmed, "the more I am surprised at the folly of the people." There is no lie that they are not ready to believe, as long as they are given enough assurances. Victory crowns the most infamous betrayal, and success is the only indicator of a leader's worth. The victorious leader is above the gods. Alexander called himself Zeus-Amon, and the stories also give him the name Bicorn. The first condition of power is a solid army, but a sovereign must also know how to organize his empire and be right as long as it fits with his objectives. He must build sustainable structures, protect scholars, historians and poets so that they can pass on the names of those who will come, and make sure that they mention only his victories, omitting the evil deeds that are prerequisites for the former. *

Leadership: Does everything under your influence operate in a context that allows you to set goals and achieve them, forming a perfect harmony between exterior and interior?

Believing in your own abilities to act effectively, trying to bring the significance of your events into history, is always learned from a relationship with something: the value between what you know you are in reality and what you foresee sees a whole world in you. What does that mean? It means that the privilege of being a leader can give meaning to life lived at a time when you must link the image of a vertical-spiritual aspiration with the image of a brilliant personality.

What you propose as an event of a personal history, leaving the imprint of your own vision over the centuries, is learned from a whole personal struggle, not only as a method of promoting the image of a winner. Your involvement in history must foster a supreme power that "rules" and not "leads", one that does not shape "an end", but grinds a new beginning.

And in relation to the reality of a higher power, I believe that the value of the quality of knowing how to get what you want, must be in accordance with the way you act in terms of significance to your membership as "immortales hominem" and "homo religious". What a triumph, isn't it?

To bring closer to your image of leader that ability to manage events in time and space, to start the construction of an image of the past made with the soul of a believer who knows that he has a precise duty to the great deed, this is tied to how one sees the world, life and those around, to reconnect with your inner being, to rediscover the immense potential you have: to give meaning to a continuously reinvented existence.

The leader is not an ordinary man, he is a man who makes a difference between people.

The leader is not only an example of victorious deeds for the present full of the unforeseen, but also represents the motivation to pass on what is beautiful in itself, that is to appreciate and favor the subtlety of such a choice that exceeds the possibilities of other people.

At the same time, the leader risks descending to the level of inferiority required by the subtlety of a choice that transcends him as a possibility of realization, when what he is able to accomplish does not respect the essential conviction of a good Christian: namely, that everything from him can be safely fulfilled or that everything he leaves behind will never collapse.

The goals you pursue can form a perfect harmony between the outside and the inside, when everything your personality can offer despite its (seductive) appearances is kept in the sphere of a positive approach to the Self from the perspective of divinity. Or, according to the writer Mihaela Malic, to remain situated in the Divine means not to give way to those who want to destabilize you. It also means, as the Lord Jesus said, to live on earth as in heaven, that is, to attain spiritual perfection, immortality, through power, wisdom, understanding, and knowledge.

Can you maintain yourself in the sphere of a positive approach to the Self from the perspective of the world that belongs to the being, and through the prism of the being that belongs to the world?

Your mission is to make sure that every event you organize as a "tribute to history" is a success, so that you get rid of any imperfections and enjoy every path you take in life. The ideal is to realize that that single event can be overcome only by facing what you feel and accepting the situation. If you change the event, so that it is linked to another project of your evolution, you must first know that, even if you do not trust people, you will always need them.

An entire personal promotion strategy is a construction of the image of the present made by an artist of the future.

The Only Indicator For The Value Of A Leader is the superiority with which he presents himself in the middle of the world, as if the whole world were the representation of a supreme deity from some times that always return in another version of reality, in another life story.

P.S. The only choice that surpasses a leader as a possibility of achievement is to become an ordinary person again. Or, as Sultan Mehmed said, success is the only indicator of a leader's worth. The victorious leader is above the gods.

* **Note:** Mika Waltari - *Young Ioannis,* Polirom Publishing House, 2020

Source: https://neculaifantanaru.com/en/the-only-indicator-for-the-value-of-a-leader.html

The Only One In Fault In His Fatal Incident

On October 30, 2012

Plead for your moral value before the "Honorable Court" of the Leadership without making yourself a partaker in the lawsuit sued against the man and life.

He could not define too well what was happening to him. He fell like a leaf at the feet of the assassin that was wandering the unknown, searching for a goal which would give a meaning to his life. Just a bad dream? Or the blackest nightmare?

He was just simple man, did not have enemies, only one loyal friend who was following him everywhere: oldness. And suddenly, this soul so great, so fearful of God, and so delicate by nature, crashed into the deepest abyss of misery. Lost beyond the edges of the understanding, in a place where it could not be seen anything, but that revealed clearly and threatening the irony of fate.

The assassin, sitting at the wheel of a stolen police car, gave him a notice to pull over. Then, he asked him politely to get off the car.

Poor man ! Could he raise once again the ball of youth in the net of the spectacular, of the dynamic and suspense, to direct an escape like in the movies, and disappear from under the stakeout of the false police officer? Such a risky move was necessary at that time. However, to such a disadvantaged of fate, he remained on the place.

Leadership: Do you bear the sign of a uniform and consistent personality in its essential tendencies, manifested in one demand: to be anti-choice on someone else's right to live?

The old man looked fearfully at the strange guy who nailed him with the look at only one step away, seeming more like a ghost just waiting to feast on his kindness, and then to disappear, *à volatiliser sans laisser des traces.*

Everything was so sinister, as if sinking into a vicious circle. Instantly turned by a hostile fate in the central protagonist of a chaotic cumulation of laws and his own preconceptions, whose contours he could not define, of the huge pyramid of life and reality.

He felt like someone, a force of the evil, oppressed him on the crown the whole burden of the feared world of the human society. A society justified to condemn its eldest members, in pain.

And suddenly the ghost, with the face of a Joker, from a wild impulse, the form of an obscure desire, continuous and brutal to harm anyone who got into his way, arms his weapon, the fatal instrument - an oxygen tube. Slowly approached the piston to the old man's head. And "Bang ! " triggers the jet of compressed air, by making a big hole in his skull. Leaving him without life.

All in this happening was reduced to a cold and sad convention. In which was set a kind of strict report between the contracting parties: between Christianity and totalitarianism, between the old age and eternity, between kindness and cruelty, between good and evil, between life and death, between Yes and No. *

Leadership: Do you continue to amaze by enhancing contrast between the essence of your own life experiences and the appearance of your meaning to establish causal relations between actions and events?

You do not have to be an expert to understand what is essential in leadership, and you do not have to be the president of a company to implement these things, these teachings definitive for your own personality.

The first step in the development of the leadership's science consists in learning to bypass the traps of some risky moves that are required at one time. Finding a refuge before a possible definitive decay, an assurance against some unforeseeable consequences is mandatory.

Define exactly what is happening to you, in relation to the world, events, and the surrounding reality. Without hiding in the shadow of an irreparable wandering, beyond the edges of understanding the reality and the human nature. In a place, where it cannot longer be seen anything, where it cannot longer be corrected anything, where you cannot fortify your immunity, in the place, where you cannot live than with the price of killing the freedom of to be good.

Can you give your leadership the status of a "judge" who pushes you to forgive your foolish acts and decisions, to release yourself from any connection with the requirements of an experimental motivation that can make your ascension difficult?

The leadership is maintained and renewed by a continuous return to your Ego, by the tendency of a bending towards virtue, by finding a way to retrieve yourself in relationship to the responsibility to free yourself from any moral constraint, hidden under the precious cover of a total renewal of personality.

Leadership envisages the contrast between essence and appearance of the man out of you, between of "to be" and "not to be" a review of your good and bad parts, in favor of the consciousness (your inner forum of judgment) to which you cannot hide anything. You can however be impeded by the only request of an experimental motivation that can make your ascension difficult: the desire to push your limits to the extremes of life, as if you are curious to know if you can commit an injustice without bearing the consequences.

The concept of leadership reflects the human quality that takes the cloak of renewal, of the man as a harmonious and balanced unity. Just as the doctor does not treat the patient's pain until he does not find its source of origin, so your actions cannot be successfully completed, until the knowledge, understanding and the mature thinking does not direct their "votes" towards a deep investigation of the human being's aspects.

If you do not become by yourself: first, a defendant, then a lawyer, then your own judge that would pronounce the cruel and irreversible sentence *"Coupable ou non coupable"* you will fall in the deep abyss of human decay.

Resignation is a manifestation of deep emotion that arises as a result of man's tendency to accept his fate determined by his moralizing side.

As a request for the revision of a preliminary decision submitted by a subtle and very powerful court, the leadership (targeted by your conscience, by the strength of your character, by your responsibility towards society and man) can take over the statute of a "judge" through a thorough examination of those vulnerabilities or irregularities which make

you improper with the quality of a human model. Nevertheless, he must not be decided before the new configuration of your personality is fixed.

Moreover, this attempt to raise your leadership to the rank of a judge that is known how difficult it is, does not need to tilt in the opposite direction of your Ego.

The joy of victory without humiliating, without stopping the condition of man to build his own destiny, is a struggle on behalf of the right to life that demands a solid spiritual strengthening, carried on the plan of a reality which can save little by little, its most sensitive side: the concept of non-duality.

Have you become the central protagonist of a chaotic cumulation of laws, preconceptions, whose contours you cannot define? Is your leadership reduced to a cold and sad convention, which provides reducing the "man" into a slave, a passive member of the society? How long can maintain your leadership the statute of a "judge"?

Plead for your moral value before the "Honorable Court" of the Leadership without making yourself a partaker in the lawsuit sued against the man and life.

The Only One In Fault In His Fatal Incident brings to the fore that paralysis of the will, the inability to react in front of some situations of the moment. A leap into the unknown, into a new state, into another kind of "to be" that if you do not make it according to a positive or constructive nature impulse, you risk losing the carriage reserved exclusively for those who have completed their leadership, and assumed their mission of leaders.

*** Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-only-one-in-fault-in-his-fatal-incident.html

The Organic Unity Between Form And Content

On June 18, 2014

Free your constructive abilities from the limitations empire imposed by the conventional stylistic landmarks, by designing a new science based on the interpretation of its content.

The novelty of the movie "Strike" is both in theme novelty, but also in its form of expression. At the same time, and then often, an arbitrary separation is practiced between the content innovation and the form "Strike" represented.

It is often separately mentioned that this movie was the first bringing up to the screen the class struggle, and presented for the first time the people as hero of the event, on the one hand, and that "Strike" brought new solutions for cinematic expression, on the other hand. Even the controversy of that time, revolving around the movie and actually continued to this day, is based on this arbitrary segmentation of an organic unity between form and content.

*In his intervention to the discussion, the great director Eisenstein signaled the anomaly and added, despite his critics, that in fact, "the form proved to be more revolutionary than the content". For Eisenstein, the new form was expression, materialization of a new concept, a new approach to phenomena, so a new ideology, while formal innovation was born from the novelty of content. Because, as he said, the locomotive was not created by revolutionizing carriage forms, but by a technical understanding of the new discovery, that of the manifestation form of the energy contained in the steam." **

Leadership: Can you perform an upgrade or a reset of science without compromising the stability of its manifestation form?

The gradual passing from research problems outlined theoretically and solved practically, by implementing new concepts, to the reconstruction of a scientific work by choice and improving good ideas, makes the whole approach of assuming personal development efforts to shape a direction of professional achievement to be materialize in an imposing building.

Research is a tool with which one can "circulate" on the road of knowledge and art. It fulfils a specific task in the experience construction and organization, by excellence one of substance: release of constructive abilities from the limitations empire imposed by the conventional stylistic landmarks.

The question "When will you be able to realize what you can no longer realize?" is, actually, the result of observing a reality that has not yet been overcome, a continuation of attempts to articulate formulas impossible to realize, and to place under control the fundamentals of science. If you compromise the stability of the manifestation form of science by poor associations of fundamentals and new creative elements, then you will be able to realize only a modest update, which does not change the value of the final product.

Seeking to discover the treasures of science, but above all, to understand the complications and difficulties of integrating a new ideology into a cinematic expression, without changing the paradigm of cinema thinking or the way you perceive and interpret the answer to its questions, is a work of conception that requires creativity.

Leadership: Do you adjust your value of thinking in the "advanced" direction, towards designing a science that meets all requirements of an inspired vision?

Maintaining the performance area, where science and art form a coherent, clear and unitary system, adjusting the value of thinking in the "advanced" direction through creative and innovative activities, complements the discovery fund necessary for supporting leadership. Always, the "dialogue" between research, practice and production of new scientific perspectives, applying theoretical results at the level of principles and archetypes, can become effective through form-content ratio.

While *"content"* maintains high quality science parameters by integrating innovation into leadership, *"form"* is an expression of the need for content consumption, which creates the convenient solution for a powerful statement: uniqueness. Or, as the great director Eisenstein said, the new form is expression, the materialization of a new concept, of a new way to approach phenomena, so a new ideology, while formal innovation is born from content novelty.

Leadership occurs when "form" is proving more revolutionary than the content.

Science is manifested primarily as a production factor of discoveries. Rather than analyzing deeper something that you obviously could not properly analyze from the first time, you should better change your vision to shape science by introducing new forms of expression that highlight and amplify the essence of the content.

Do not forget that the locomotive was not created by revolutionizing carriage forms, but by a technical understanding of the new discovery, that of the manifestation form of the energy contained in the steam.

The organic unity between form and content designates that unity of thought and ways of action, based on generally accepted laws, but at the same time based on a novel interpretation of their content. The ascent on the scale of values and separating oneself from non-constructive diversity existing simultaneously requires a modern and special vision, like a unique and inimitable maneuver of approach.

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-organic-unity-between-form-and-content.html

The Original Signature Of The Artist

On August 17, 2018

Whatever the value given to you by time and the school of life, the one who has to lose is one who cannot afford to connect to you.

I would sometimes like to be able to remain there forever, in that fascinating world of art guided by the lively spirit of incendiary prose, as resounding as the echo of a whisper of a clam that is heard in the soul over time. A world in which I can just be myself, floating in a great sea of ideas related to the efforts to increase the probability of connecting to something above myself in the conditions of an experience from which I have a lot to learn.

The expressiveness of words is not free if I do not complete a science, a style, a theory, because it addresses less to the abandoned soul in favor of unleashed fantasies. That is why I regret to understand that art retains a "miss" variant, that which is marked by "it couldn't be" because of the meanings resulting from the comparisons with the states of things of a world in an eternal composition and disillusionment.

The faithful representation and impartial, almost mechanical, monitoring of reality, with a certain openness to the most varied aspects of the human spirit, can only be undertaken by the literature on every page written admirably with the natural elegance of the artist who gains his uniqueness through the act of creation dominated by elements of the language characteristic of fiction.

Perhaps this detail would not go beyond the meaning of a coincidence unless I had to insert into a personal note the new record of a world that disappears in some sort of crying in the chests of those who can keep a living memory of me. The sincerity of the artist is an adornment of expression through different forms and methods, a particular case of using the term "similar" in a chromatic universe obtained by overlapping and combining inspirational matter.

Leadership: Can you express the expressiveness of a knowledge experience through the ability to forcefully convey the ideas and feelings of a literary who interprets everything through the infusion of artistic culture?

In a sense, feeling touched by that inspiration characteristic of artists who intensely interpret the most striking aspects of reality, attracted by both the "decorative" treatment of a less explored creation area, I can easily integrate myself in the world I experience in my particular form of seeing beyond what is "seen". That is why we landed in the 3D of a mysterious and imaginative space.

I have not yet decided what role to give to the character in this space.

The effect of fullness and the effect of emptiness, the beautiful and the ugly, the vital movements of the phenomena and the emotional states of the brain, shortly a small distance between the edges of a sphere of contrasts, can immortalize a moment of significance given to the novelty of an expression felt by readers in a sentimental background that does not seem to be real unless we take into account everything that can be seen in the perspective of a creative space of art and culture.

The sensible basis of literary construction, supported by a play of interactions and radiant

neighborhoods of totality – a matrix generating mystery, suggestion and symbolic matrix, in a seemingly temporary art, can be attributed to the craft of painting that requires the full mastery of composition. I feel as if I'm gripping a bright circle whose center is everywhere, and the circumference nowhere. This aspect is part of the compositional laws.

The expressiveness of a knowledge experience impresses by the ability to forcefully transmit the ideas and feelings of a literary who interprets everything through the infusion of artistic culture that brings it to the point where everything is of an effervescent naturalness.

Leadership: Do you contribute to fulfilling the potential of latent expressiveness in constructing the limits of interpretation of an art that addresses only those who are not "a very rare content entity"?

Someone asked me an interesting question the other day, being inspired by the belief of the existence of a superior power of reasoning found in my works:

"Mr. Fântânaru, do you not fear that there will be someone else who will surpass you in what regards the intrinsic aspects of knowledge in correlation to the meanings that the philosophy of art attributes to its fundamental words: "literary aesthetics and hermeneutics"?

I responded with the enlightenment the painter experiences when he touches the white canvas with the most beautiful of colors in order to render a perfect, unrepeatable moment:

"First of all, I will never fear former students / A+ students, well-dressed individuals or those in different leadership positions. They are surpassed by the limits of interpretation of art, they are defeated as Goliath in a single small and insignificant blow by David. Great knowledge in the art world does not tolerate at all the height or conformism.

But I would be afraid of that faded guy that no one sees, the one you sometimes see talking to himself, but who jogs every night, during any type of weather."

This is where the novelty will come from in the future, from the knowledge that no one imagines that it will ever be possible, and from that experience of life that passes as a banality, a fact that does not interest anyone.

In leadership, one vision stands forever: Whatever the value given to you by time and the school of life, one who has to lose is one who cannot afford to connect with you.

Leadership, as a component part of the art that carries the possibility of treating less explored areas of creativity, must have the possibility of developing a learned knowledge from a life experience that is read from the angle of a recipe that does not deny your visibility and beliefs.

The Original Signature Of The Artist is seen in the mood with which he approaches the world of cohesion in the relationship between expressiveness and visibility, impressing with the liveliness of his description, with the skill of building his narrative, bringing it gradually to a majestic climax.

Source: https://neculaifantanaru.com/en/the-original-signature-of-the-artist.html

The Original Version Of A Bizarre Creation

On July 08, 2014

Continue to leave your mark upon the evolution of leadership, by introducing a constructive development rhythm in everything that seconds the course of the possibilities to stimulate creation.

Eisenstein's vision is hallucinating and overwhelming. Just like thinking. In his movies, he often uses visual images. Shapeless. With sound. Synchronized or not synchronized. Either sound images, objectively pictured sounds... A passionate discontinuous speech. Nothing else than nouns. Or only verbs. Then interjections. With zigzags, meaningless forms spinning in synch with them. Visual images in a hurry, over a complete silence. Then chained with polyphonic sounds. Then polyphonic images. Then both together. Then interlaced in the exterior development of action, then the interlaced elements of the exterior action introduced in the inner monologue.

The great director Eisenstein admits that James Joyce's literature seems bizarre for the "ordinary reader", because the writer breaks the fundamental patterns of literature. That is the reason why he thought he should do the same thing with respect to films. Of course, Joyce understood him. Although almost completely blind, he wishes to see the fragments from the movies "Potemkin" and "October".

Discussions with Eisenstein impress Joyce so much; he will confess to a friend that if ever "Ulysses" should be turned into a movie, he sees only two people able to do it: W. Ruttman or Eisenstein. *

Leadership: Is the performance and the power of your creation given by a reorganizing thinking that aims to reflect as accurately as possible the presence of a uniqueness in terms of topics addressed and means of expression?

The performance and impact of creation are given by what I understand through the notion of "reorganizing thinking". A way to grow personal value by using some specific methods to stimulate creativity. Respectively, a restructuring process of scientific knowledge and existent methodologies, necessary for a better understanding and quantification of functional relations between the percentage of combining some multiple creation variables and their possibility to arrange themselves in a certain independent way, in relation with an authority outside your own thinking.

Their impact and effects over your own material of building a perspective and a visual story, either through what they represent, either by the technical means used, are the main cards of the valuable growing results of personal creation.

But here leadership can suffer a certain deformity, a development "anomaly" because creation manifests itself from the outside in, but only while differentiating the identity acquired in advance. In this case, your professional achievement doesn't follow that clear, precise line, set in advance. But an irregular, sinuous line with peaks and valleys, with different density levels.

A reorganizing thinking that aims to reflect as accurately as possible the presence of a uniqueness in the subject matter and means of expression is a relationship between man and his surroundings, a succession of operations that lead to the revelation of some important aspects of reality, the possibility of seeing the truth and objectively tackling certain things. But sometimes, these involve a distraction, a turbulence in the remarkable force of suggestion

of the expression placed between reality and story.

Can your leadership extend towards something more value, using the proportions of resources in relation with resources from the relation with an exterior authority?

This line that extends parallel with your main way of thinking, introducing a constructive development rhythm in everything that seconds the course of the possibilities to stimulate creation, is situated at the border between uniqueness and similitude, between uniformity and diversity.

This means to tend towards an imperfect perfection, to get stuck in a fake conflict that has an impact over the evolution to obtain, if we consider the valor dimension of results as a way, only superficially hiding the innovation area.

The artist-leader is more decided to leave his mark on the entire register of his creation experience, only if the journey of his line is the result of an understanding coordinated by a complexity of factors that break the patterns of a doctrine, which accentuates only positive changes in the structure of his science.

Leadership can't expand towards a plus of value, by using the proportions of resources offered by the relationship with an exterior authority, if the creation is accomplished by an excessive deformation of the essential you included in the coordinates of your science. Be careful from whom you draw inspiration, be careful what elements you take over from a superior authority, so that your creation doesn't transform in a product of variables that can't be kept under control.

Regarding technical direction, editing and the thematic of the script, a higher authority is a plenary display of a well-articulated thinking in the use of practical information, in ways permitted a certain set of circumstances that subsequently become true story frames.

The Original Version Of A Bizarre Creation highlights the particular way to constructively approach and develop leadership, a true creation of a reorganizing thinking with a particular impact over those that support and sustain originality in a creation, both in style and ideas.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-original-version-of-a-bizarre-creation.html

The Outline Of An Eye Full Of Its Own Gaze

On June 16, 2020

Look at yourself as you are, as in a mirror in which you see someone else that no one can copy.

I look at myself incessantly in a magical, invigorating mirror, full of gratitude for the aesthetics reflected by the modesty of a bright, gentle, inviting face, so natural that anyone who sees my reflection would say that I have something of the appearance of a noble rose that rises above all worldly things, especially in the art of feeling and mediating human nature. The syncretism of a single being engages everything in the surrounding world, even when it is considered the "measure of all things" contained in the immediate beauty of a single rose.

And I look at myself with the eyes of an artist, gallant, emblematic, always different, so that sometimes I catch another face of the same rose through the aesthetics of a philosopher who leans on his life as a foreign destiny, looking for the contour that could fix his image in immortality. And yet when he looks at his true face, he remembers that he experienced the same identity crisis in other lives. It is easy for an artist to experience a divine world in a dimension of all the beauties of nature.

More and more insistent voices ring in my mind, endless treasures fill my imagination, a discharge of the feeling of admiration for beauty occurs in vivid colors on the soft canvas of an ancient easel. Again, I feel the comfort of a dream that creates its reality in the mirror of the destinies crossed at the crossroads between death and salvation, between immortality and enlightenment, being crossed by the desire to have the best of both worlds, artistic and scientific, private and public.

In this way I ensure my reflection in the mirror, by association with a fruit of nature. Sometimes it is better to enter the imaginary world full of secrets of a rose, with the generosity of a host who manages to exceed his own expectations, so that the dream that brings you closer to an uplifting destiny becomes reality in terms of reflecting a special connection with the pulse of nature, with its energy, with its simplicity, with its consciousness.

Leadership: Does the creation you experience concretely facilitate a deep understanding of a state and a vision that transcends reality, almost impossible to define from the perspective of a single form of artistic expression?

Art opens a spectacular window to that reality in which life is not limited to "surviving", but to trying to be different, something full of many spiritual meanings, being more than a simple primitive artistic impulse. If I could clearly see the miracle of an artistic manifestation of visual level, under the delicacy and modesty of a luminous face, in a composition capable of passing the test of time, my whole life would become a confession of faith in all states of mind that are fulfilled only on the surface of the canvas painted with great skill.

I am the artist, and the rose is the homage of the artist to the high idealism of his literary creation. Looking at the vigorous objectivity of a being who is both body and soul, unfolded before a much greater world, with the simple generosity with which the rose continues to make me partaker of divine heights, I take the time to define myself by the term *Mainshiryerra*, as the promise of a purely imaginary, illusory happiness.

Only one artistic form defines my art and personality: the revelation of an existence that transcends corporeality and the material. I am an artist whenever I change into a rose, delicate and uplifting like a good thought addressed to the dream of being as natural as possible in experience and feeling. Only then do the words of the writer Simona Popescu seemed relevant to me, those said in the novel "Juventus":

"I would have liked to write about the ages of so many ways we have gone through so far without realizing it, about those that bring us closer or separate us from who we are; about the inability to speak of yourself as a unitary being, about the horror that at any present time you are, in fact, only an intermediary, a forerunner; about the disgusting idea that you will one day become your own distant relative; about the humiliation of not knowing who you are and what you will be; and the horror of knowing who you are and what you will be and how long you are allowed to live."

Leadership: Can you look at yourself in a mirror and recognize yourself in completely new ways of being, following the formulation of a new vision of art and creation that can be passed on?

Otherwise, artists are, like obligatory anchors to approach the reality of things reflected in another dimension of existence where God, the endless creator of all things, is mirrored as the destiny of an uplifting art expressed in the form of a thought transposed into the plane of nature. They claim the right to live freely, in peace, more and more distinctly, the number of other worlds and Universes, all the more so as the level of spirituality that unites their dreams, ideals, destinies, is determined by enumerating comparisons with metaphorical value that make up the "Poetic" portrait of a literary work.

When I write these lines so delightful, receptive to beauty, to the poetry of a calm and sublime world that is part of the universe of a painting capable of speaking to the soul in a universal language, I am overwhelmed by the emotion that the rose "Double Delight" – evolved into a reflective vibration entity called "The inability to be a fact".

The artist is more than a man, more than an ordinary land, more than a fruit of nature, he is the shell of a soul freed from passions, immersed in the mystery of an imaginary world.

How much does the rose know about me, about me placed among other people, about me that is someone else when I am surrounded by colors; about me, the same self in another world, much more fantastic than any imagination could inspire? And if it knew my past, comparing me to the past of the whole world, to the history of a repeating world, to the world of an atypical being who is also one with God in the fullness of his attributes, could it recognize itself in me as a Creator of a quiet, balanced painting?

Dear reader. If you happen to come across a rose that smiles at you just like in a mirror where you can see yourself, smile at it just like when you look at yourself in the guise of an artist who feeds on the euphoria of creation. My vision is a projected image in the future of what my world will look like, close to that world of the spirit that lives in everything and all surrounding things.

Leadership must be received as a mirror in which you look with maximum sincerity at yourself, what you see as the reality of a dream transformation, subordinated to a vision that cuts a singular perspective in the world plan: the work of an Absolute Creator.

The Outline Of An Eye Full Of Its Own Gaze can be considered complete when it is made by an artist whose destiny embodies the spirit and essence of a rose captured in a moment of search for beauty in any fragment of life sprung out of nature.

Source: https://neculaifantanaru.com/en/the-outline-of-an-eye-full-of-its-own-gaze.html

The Outpourings Of Creative Anxieties

On June 19, 2014

Keep up with initiatives to improve the processes of formation of creation, prioritizing the installation of all components of its "content."

The continuous searches during script writing – which, initially typed on a typewriter, contain numerous erasures, additions, alterations – prove, I believe, that crystallization in the maker's consciousness happened along the way as well. This explains, perhaps, why some of the notes may arise assumption that they were made after filming. While the essential elements are in the editing sheets, so they were thought of before, others will appear downright later in the film.

All of these findings, as well as many others that are pointless to detail here, shed light over how the film "Battleship Potemkin" was created. From the moment of Eisenstein's arrival in Odessa up until finishing the film, we see continuous searches, carried out in a fever of creation. A permanent creative anxiety that led master Eisenstein to the successive finding of a new solution. "Battleship Potemkin" was created in a state of creative incandescence with an apparent spontaneity. *

Leadership: Do you prove, under any conditions of improvisation, the strength to fight with the constitutional means of creation through a "Think Back" that has the power to crystallize a new form of fusion between subject and background?

In terms of building leadership that is in direct contact with the fertile ground for the transmission of theoretical and practical knowledge, we are often dealing with a relatively significant change of emphasis regarding the act and rationality of Creation. And here we are dealing with a new fusion between the subject and the background, meaning that what you want to highlight must have an impact at the level of vision, but it must also have resonance at the level of reception, approach and use of the means of achieving the interpretive and improvised creation.

The construction of a creation is based on continuous searches of new horizons, new arrangements and new supports of achieving objectives of individual performance. Here it must be considered the search of expressions of intellectuality (which ennobles the work of an artist) and their suggestion through both technique and the conceptual.

"Think Back" is the testimony of a fight that you fought long ago, with gathering and finding associative formulas for presenting and promoting art. Finding evidence that attests to the veracity of an art requires sustained efforts and thorough documentation, but the results are worth it.

The content of a creation is crystallized by numerous erasures, additions and modifications that prove a placement in the context of the passion of an initiatory, tumultuous and fruitful journey.

A work is often made from momentary improvisations and those of the addressed themes, in the process of identifying the significant elements that must be transmitted through the message. In fact, creation is based on a continuous back and forth between feelings, thoughts, emotions, ideas, connections, interpretations of "I want, I don't want" that twist around each other. Everything is part of the process of establishing new approaches and views on the implementation of a new version of "product."

In a sense, the view of the artist leader, which starts from the premise that the only way he can understand and support art is by seeing beyond the prejudices built over time, corresponds with the initiatives to improve the processes of producing creation.

Because you cannot make a mix and give stability to the forms of founding a science, rich in elements of a technical culture, essential to the proper functioning of the court authority to others, unless you give priority to searches of montage of all "content" components.

Leadership: Does your increase of authority in the sphere of creation imply new means of building fundamentals and concepts following the path of frequent concerns about your potentiality and your needs for knowledge and action?

The analysis of the concept of authority in the sphere of creation, but also the promotion of art of a particular and elevated resonance that establishes new forms of expression, crystallizes within the consciousness of the maker a certain formula of composition, an amount of errors called values, a new forming of the means of building fundamentals and concepts of major interest.

The priorities given to the means of creating and managing creation, in scientific representations, become more a matter of possibility rather than will. Two realities are present in the sphere of priorities: the reviewing of ideals and the renewal of all elements of knowledge, on the one hand, and the forms of learning and evaluation process on the other. And finding successful new benchmarks that outline the specifics of a particular professional role. That's only if you consider art as an expression of individual value.

Being a director means discovering a new way of expressing one's emotions through a creative way in which any combination of notions and realities is allowed.

The Outpourings Of Creative Anxieties highlight that feverish agitation of leaders, created because of the search of new means of producing and transmitting creation, respecting the conditions of implementation of new conceptions of quality and performance.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-outpourings-of-creative-anxieties.html

The Pain Of Mastery's Imperfection

On May 01, 2010

Whenever you will make a great step towards perfection, your soul will be put to a hard test.

One day, Mr. Selder, joyful and eager to see again master Dürer, invited him to his house. This one gladly accepted the invitation and made his appearance at the established time. You could see from the very beginning that the master was no longer the man he used to be, young, ambitious, with an extraordinary work power, with a wide and intuitive vision on the future, although he was still the most famous and talented drawer and painter in Germany.

His hands with long fingers, marked by the diluents and paints, betrayed his modest work, which he still practiced with pleasure and pride. By his aristocratic looks, by the way he talked, one could see that was a true thinker, a man gifted with much wisdom and very educated.

Master Eimer, that was also visiting Mr. Selder, together with him, hiding his embarrassment, started to speak in praise of him and to laud his art.

Dürer, a little bit ashamed, trying to smooth down their impetus, told them on a grave voice:

- Maybe I'm looking for perfection, that perfection only a straight line or a circle have, that is why I am never satisfied with half measures. A line wrongly drawn destroys my drawing and I must repeat it again and again forever, and I almost don't like my early works any more, although, at that time, I rode many times to Bologna in order to take perspective lessons. But perfection only exists in God. Everything earthly lacks something, that is why I feel the pain of my mastery's imperfection.

Leadership: Can you capture your baggage of knowledge from the distance of a creation that challenges your commitment to provide yourself an efficient experience of motivating the self?

Even complete people have sorrows, even they suffer. But their suffering, especially artists' suffering, most of the time, consists in their not being able to achieve perfection of even getting close to it, fearing more than anything that, one day, the sun of their greatness and splendor will die.

The fear from feeling humiliated and petty, especially at an advanced age, when they frequently make errors, gets ahold of their spirit, turns them into the prisoners of their own aspirations, not being able to control their own destinies. From being active, they molder, they lose the impulse that they once had to improve their performances, to accomplish their objectives, even though they are open-minded and spirited, and they fall into a state of melancholy, almost stunning, having their thoughts more and more scattered.

The more a man knows more and is more masterly, the more he is suffering.

The greatest fear of master Dürer, who, besides being gifted with an extraordinary artistic talent and a wide and deep vision on human nature, was that he would never rise to the level of his very large expectancies.

The more he knew, the more he learned, the more he wanted to be perfect in everything that he did. A circle, a line, should they not be perfectly drawn, it meant he had to take from the start all over again, disappointed, looking at himself with a critical eye, regretting, feeling tired, worried. If a spot of color or nuance didn't match the image he wanted to create, the painting would be considered a failure, meaning that he would take it from the start all over again, just like Sisyphus, in a new attempt, perhaps more fortunate.

Leadership: Can you live with the regret of the compromise of bearing the negative effects of an excess of perfection, and at the same time stay with the conviction that you have overcome a great weight that few can push?

The pain felt in the soul by the one who wants to achieve perfection when stumbling upon imperfection, when acknowledging that he doesn't rise to the height of his own expectations, prevents him from expressing himself, developing himself at maximum capacity, determining him to become more uncertain.

Such a man is ready to become the pray of sorrow, always carrying his pain in his heart, until what he tries to accomplish comes out perfectly. To make mistakes is a sin for a complete man, maybe not a deadly sin, but certainly one, which is not forgivable.

The great weight that few can push is to maximize your potential for re-use of the action in the pursuit of perfection.

And who may save a soul dominated by such a sin? Who could encourage, caress, and enliven a soul possessed by a relentless hunger for perfection, but a hunger always haunting him and that he cannot satisfy? Who is it and where is that wonderful angel who can energize the mind of a man crying for absolute perfection, bringing him back to normality?

Leadership: Can your bright successes be interpreted as an indication of limiting the potential of exploiting creative inspiration, and thus, lowering the pressure placed on maintaining a position of balance?

The more victories he registered, the greedier he became for power, and, at the same, any failure would throw him a step backward. He used to say for himself: *"How could I lose a battle? I, Napoleon?"* Then, angrily, somewhat bound by his own conscience, he cast again in the vortex of battle, with an impetus defying any limit, with a much more dynamic spirit, until he would win the victory, no matter the cost he would pay.

Pity that any bravery story has an ending, just as any art has delimitations and conventions. Napoléon's love for power and his inability to reach his goals produce a big pain in his soul. His poignant inner suffering, greatly because of his endless hunger of being the absolute master of Europe and, if possible, the entire world, have produced and increased his illness.

Leadership: How does your relationship with morality affect the relationship between "achieved successes" and "initial claims of having creative freedom"?

People with a very strong will, who devote their entire life to one ideal - the perfection, seek to be perfect in everything they do, in everything they seek. And I personally believe that it is every person's duty to try to be the best in his field of activity. But every high aim corresponds to an intense inner unrest. Whenever somebody will make a great step towards perfection, his soul will be put to a hard test.

Of course, great leaders linger for perfection, raising the bar of their standards higher and higher and, of course, they enforce it to the people on their team. Setting an accelerated and intense pace may have beneficial effects only within the collectives made up of people with the same objectives, the same training and same quality standards (and not only). But if they are not identical to the "prototype" called leader, they may tear down, both them and their leader.

True perfection means keeping in balance what concerns your will and motivation of being consistent in managing the asset called: self-esteem.

As an internet user had well put: "Self-esteem is the way we evaluate ourselves in relation to our own expectations and with others, being directly proportional to the awareness of our own value."

Conclusion: A man who wants to ascend his work to the level of art, a man seeking perfection in everything he does, must adjust his level of standards, his pace and intensity of activities, otherwise he will have a feeling of frustration and even guilt when he will find that he still has imperfections or that he doesn't have the possibility of reaching his own standards.

Are you honest and objective enough regarding the ability to achieve very high standards?

*** Note:** Mika Waltari - *Mikael Karvajalka*, Editura Polirom, 2005.

Source: https://neculaifantanaru.com/en/the-pain-of-mastery-s-imperfection.html

The Pain That Looks Towards The Stars

On March 03, 2014

Come closer to what makes a man "tick", keeping into account those convictions regarding his capacity to ignore or accept negative realities.

Bishop Myriel could have been called anytime at the bed of sick or dying people. He knew that was his most important duty and his true purpose. The families of the widows and orphans didn't need to call him. He went by himself. He knew to sit and keep quiet for a long time next to the man who had lost his beloved wife, next to the mother who had lost his child. The same as he knew how to keep quiet, he knew when to speak. A wonderful consolation !

He didn't try to soothe pain through forgiveness, but to elevate it and crown it through hope. He would say: *"Beware when you think about the dearly departed. Do not think about what rottenest. Look straight forward. You will see the living light of your dearly departed glowing on the sky."*

He knew the benefactions of faith. He tried to give advice and soothe a man caught in disbelief by pointing towards someone who has resigned. He tried to transform the pain that looks towards the grave, showing him the pain that looks towards the stars. *

Leadership: Can you accelerate a man's access to a superior form of "revelation and enlightenment" by underestimating the functional authority that possesses him?

Are you trying to show that you can collect together other situation approaches than the participative ones in the development of man? How would it be, as leader, to try and accelerate the access of man towards a superior status "forgetting" himself, underestimating the functional authority that possesses him?

The spiritual guide is a man is a total man who knows and uses the instruments of science (philosophical, sociological, theological), who shaped his character and personality by cultivating values such as: truth, good, ethics, peace of mind. He can be analyzed through a demonstration of attachment to a certain form of spirituality that puts it in the challenge of finding joy and motivation away from the agitation of social life, thus manifesting itself in a nonconflictual way with oneself and with others, motivating him to adopt a weighted and balanced thinking style.

You also can accelerate people's access to a superior form of "revelation and enlightenment", if you offer for exploration that part of the world they neglect or are not aware of as an act of creative meditation, as an act of unity with nature, as an act of piety, as an act of kinship with one's self and as an act of kinship with the Creator. Leadership must first be seen as a form of spiritual development.

The functional authority that possess such a man is given by the duty that he assumes entirely: to contribute to strengthening the role of an intermediary between equilibrium and extremes. He is ready to fight constantly for the development of full consciousness that is placed in relation to an external entity, with a presence of the immutable, to reveal the divinity surrounding him.

Spirituality is the means by which you can know your higher self, interacting not with the

laws of perfection, but with the permanence of a possible state of calm and inner silence meant to ease the forgetting of any suffering.

The interesting fact for the future of leadership is that there will be no discussion about promoting a man that lacks spirituality and faith in a *happy peaceful normality,* in terms of *either-or*, but in terms of *and-and*. Which means you have to be a realist and a visionary, understanding and supporting, and a guide in the same time.

You can't always limit a man's reality, but you can try to change his existential status from "nonsen" to a certain level of perceptiveness. To place his thought, feeling and suffering reference frames in a different orientation. For leadership to have a soothing effect on spiritual pains, taking into consideration the dimension of your involvement in other people's life, it's not enough to try and bring to light that infinite beauty and love – which represents the foundation of life and exists in each of us.

But you have to build a healthy psychic foundation, get close to what makes man "tick", taking into account those beliefs about his ability to ignore or accept negative realities. As is clear from the practices of Bishop Myriel, the blessing of living in the agreement and the integration of a realistic and positive spirituality, but above all the integration of a new vision on the act of "healing" man, viewed as a unitary whole, cancels the individual fragmentation of his nature.

Leadership: Are you trying to diminish the effected connected to sensitive phenomena that take place inside misdirected "living systems", regarding how you react to what's happening to you?

We have the strength to be aware of every situation that other people come across. We can choose what we do further so that they can appreciate more and remember their worth. We can assert our emotions in order for them to feel better in their skin, accept themselves, develop themselves both mentally and emotionally and reach their maximum potential. We can bring them back to a level of self-contempt that makes their life easier. Only in this way we can grow new aspirations from the seeds of our achievements.

All these aspects of our understanding and positive influence on a man, controlling his existence and needs in life strengthen and depend on each other. They form a painting full of vibration that represents our authentic self – who we truly are in situations where we feel that the others lose control over their lives.

Are you trying to make your way through the complex spiritual life twists and turns of the people around you?

Living systems are units of thought supplemented by assemblies of states, processes and the psychological characteristics peculiar to each individual, significant by their organization in a position of authority. They are compatible with the meaning that we give to the puzzling phenomena so much nowadays: ecstasy, insight, revelation, sensitivity to pain, healing effects produced by what is called more or less "faith".

If these systems are not oriented towards an entity of a higher order, man loses his ability to neutralize the transition from wakefulness to self-denial.

Leadership: What feeling do you convey when the beneficiaries of some negative experiences insistently demand an "invoice" for the guarantee of a new personal stability?

Think about this question: Who are you when you notice the inappropriate operation of the human existential apparatus? Are you a clockmaker who tries to fix the mechanism of human nature with patience, strictness and precision? Do you try to reassemble those pieces that don't match their transformation dimensions that integrate perfectly only in the background of a barren reality, condensed in one situation or the other?

Let's remember what Viorica Ardeleanu used to say: *"Watch-making is taught daily. It happened to me many times that someone brought me a clock that I have never seen before, but that looked similar to others somehow. I created connections between the other models that I managed to fix and the clocks I saw for the first time. I fixed clocks with a golden cover, but also simpler clocks."*

One of the major requirements of maturation and personal development is the adoption of the fundamental attitude of the one practicing the discipline of thought and feeling as a form of reconciliation of spirit with the power of thought of the spirit as a form of regaining the inner balance as a form of normalization and purification of the state of mind.

The Pain That Looks Towards The Stars is all about those dark and hidden sides of your personality that if you can't manage to understand and eliminate through meditation and peace of mind, you will find your foundation only in hesitation, embarrassment in your relationship with others and under-appreciation of your own self.

*** Note:** Victor Hugo - Les miserables ;

Source: https://neculaifantanaru.com/en/the-pain-that-looks-towards-the-stars.html

The Painting In Which I Have Captured Your Portrait

On November 03, 2018

Learn to make use of a mix of art and decor, by guaranteeing the authenticity of your own confessions.

Her memory preserves the exact mark of every single thing, from the artistic to the aesthetic, vis-à-vis everything that surrounds her, so she does not miss any detail, no banality, no episode experienced in her presence. It never happens to her, like writers who tell their story sensitively but captivating, to hesitate for too long or to decide too quickly in the way they make a state of affairs in the event of an unpredictable conjuncture. It's just her. Everywhere and in any context.

Usually, when you try to characterize someone you omit to mention their name, but you always assign them a fictitious identity that can support the reasoning based on the finitude of a closed world between the macrocosm and the microcosm. Somehow, I feel as if I have to embrace a star that illuminates the dark night sky only, without expecting anything in return other than the thrill of living in which she becomes invisible. And if I try to characterize in one word the young, beautiful and mysterious young lady, I would struggle with the pleasure of taking possession of what I love, without getting what I'm fighting for.

She seems to benefit from all the strengths of a master actor in non-verbal theater art. I am the skilled magician of the words made to rhyme with the voice of a demiurge who knows the language of silence.

The image of the reality focused on the experience of looking into yourself depends on the white background surplus that you cannot highlight in a painting of great refinement.

If I were to portray the traits of her personality beyond the immortality of a material world in the universe of human passages, as a kind of representation of an alternative reality, I would probably wreak havoc in a surrealistic collage of images seen only through the kaleidoscope of a century of loneliness. Garcia Marquez would envy my literary style for the strange play of the plausible and surrealistic associations that only allow for the rest of a reading to identify a space strongly impregnated with symbolism. A symbolism placed on a demiurge who, absorbed in himself, endlessly shapes ever deeper universes.

With a glance, she tries to discover all my thoughts, judging me coldly, as a lawyer, but that only gives me a better position in the midst of trying to find a secret geometry in the nature of an intelligent volitional intervention that fascinated creators over time. The particular form of reason that can be attributed to it under the unpredictable sign of a destiny reconstituted in imagination belongs to the skill of creating a complex world illustrated by the surplus of the power of coloring some sequences born of the mystery of a challenging and risky game: "who manipulates who".

A young and beautiful girl is a reality that is found in an eternal dream, a parallel existence in my writings, an appreciation of the past, and no indication of the future, especially when by consulting art an attempted is made to penetrated into the literature of a world that is revealed in the formula of the agglomeration of fine details. I still have a lot to learn about life, even more about art, especially if I would imagine myself searching the mind of a girl enclosed in a representation of a different reality, which seems to send out a triumphal cry out of the heart: "I admire you, but only from far up ! "

Leadership: Can you engage in a harsh action of overturning appearances beyond perception, in relation to deepening into a unique painting from which the main figure stands out?

It is never the case that she forgets something without suspended herself in an imaginary space. She was a tough, cold girl in the old days, but you could easily get in her good graces as soon as you tickled her pride. I would like to be more lenient now. Often, reality is a deepening in an original painting from which the main figure stands out. I'm not the way you imagined, but you're just the way I imagined. Have I not arranged them well? I have not given due importance to an expression of things that benefit the quality of your power to share intrinsic knowledge? Know, dear lady, that art means to detach yourself from the fund of a composition that resembles another.

The depth of symbolic content lends itself to the use of a varied chromatic field, made up of red, orange, yellow and purple, which increases the efficiency of intellectual activity and influences the search for novelty satisfaction. As a side note, this kind of association between the beauty of the model, the enigmas of a forgotten book and the symbolic space of a work with metaphysical depth, has its historical precedent in the technique of cubist collage that captures the momentary state of things, unlike the futuristic current that captures their movement.

She continues to believe in me, through direct intuition, that I will be able to make the core of a deep-seated creation only by increasing the intensity of the colors obtained by direct contact with the environment, with different images and natural objects. At the same time, the expression of her face seems literally the opposite of the impression I had about her. Seems like she's devising a way through which everyday objects take the form of people, which she would like to lead on a permanent journey into enigmatic realms full of magic and detective plots. Probably, my dear, you have forgotten who the creator is and who the viewer is.

Leadership: You benefit from the perceptual availability of the eye to move successively from one vision to another on the background of the same composition, knowing that on the back of the painting hides another painting?

By triggering positive affective feelings due to the appreciation with which I have been overwhelmed many times, I succeeded in achieving a natural empathy stemming from the impulse of the desire to conceal a bit of my arrogance and attitude of superiority in front of a being that is just barely approaching that *savoir faire* of reading art. I gave her the impression that I still have a lot to learn before I get creative in the true sense of the word. Clearly, I acted modestly, but behind the modesty lies the shadow of an eternal glory.

I will always admire you in many ways, you are attractive, intelligent, you know how to appreciate the man who always has back wind on his sail. But out of the shadow of a secret look, if I try to bring you a delight of the senses through a coloration of eyes, from the serene purity of a summer morning to the gentleness of an autumn sunset, I would probably not be able to reproduce the real image of what is presence or lack thereof, calling or refusal, perspective or opacity, innocence or mistake, proximity or distance. Reality gets another look in the angel-winged painted man in a chromatic gamut dominated by browns and bright orange.

Art is the detailed version of a solemn world defined by feeling. The brush full of the meaning of a story where everything seems miraculous as long as everything seems full of meaning, renewed from eye to soul, becomes enriched with a feeling of happiness of a completely different nature. A beautiful young woman has the gift of suggesting a series of passionate associations, a formula that tells my imagination that I can go against the current. Which does not tire her, it stimulates her. Clearly, seduction is the beginning of an adventure

where things become interesting.

But she lacks the boldness of the painter who knows how to turn a boring topic into an interesting one. She does not at all fight to own what she truly loves, she is led by a sort of cowardice covered by pride, a collage of sensibilities that do not advance to virtue. Something, however, gives her the necessary moment to enjoy the little things, fine pleasures, without thinking that things could be different, by their very own power to associate or to substitute themselves. The art of conquering a woman consists in abandoning all the things she controls.

I will not ever know you too well, I will never be able to save you from the depths of a heart devoid of content, but intuition tells me that you are part of my universe. Because you will never be able to leave the painting in which I have captured your portrait.

Leadership is the portrait you masterfully craft to define someone's profile, yet leaving a small white background circle that occupies the forefront of a world never known to the fullest.

The Painting In Which I Captured Your Portrait can best be found in my heart, who never knew the regret of knowing you, but rather the regret that I could not render you in a more expressive, clearer and more transparent manner.

Source: https://neculaifantanaru.com/en/the-painting-in-which-I-have-captured-your-portrait.html

The Parable Of David's True Faith

On March 02, 2022

Have so much confidence in yourself so that your confidence will continue the story of an unbroken destiny. From confidence to destiny, your performance is measured !

Around the time when I was in the third grade, I saw a video of the battle of David and Goliath, an example of true faith. I really liked it. First, because I like movies about winners, and second, because I've always been a winner. And I don't like to lose. Well, Goliath was a huge Philistine warrior, famous for hand-to-hand combat, about four meters tall, victorious in all his battles. David, on the other hand, was thin, of medium stature, hadn't taken part in any battles, but he knew how to shoot slingshots better than anyone.

Everyone warned David to be careful, because he has no chance of defeating the great Goliath. But more important is what David felt in his soul, ignoring the repeated warnings of others. The seed of faith and holiness planted in his soul by God manifested itself as a powerful impetus to accomplish the impossible: *"Goliath is so huge that I simply can't miss him with my slingshot ! "*

This is a very valuable lesson. You'll be able to beat anyone who thinks he's BIG, if you have the right slingshot. And what is the deadliest slingshot in the world now, in the 21st century? Well, TECHNOLOGY is the slingshot that can bring down any Giant, any mountain and any obstacle !

Okay, but you might be wondering: there's room for everyone. Why win one or the other? One answer to this question: because there will always have to be a David capable of creating a distance between people endowed with enormous faith, and those pranksters, false performers, who make an image and a status of "Almighty" just as Goliath considered himself.

There are certainly too many like Goliath who do not deserve to be considered more than they really are. It's time for the slingshot to have its due effect and, if possible, the effect to be as quick and as powerful as possible.

Leadership: Can you fulfill your mission to be strong, in terms of understanding a high-impact image and its meanings that can be deduced from the relationship between what is hereditary and what ennobles you?

A new David will appear with each generation, one whose sole purpose is to remind those like Goliath how weak and helpless they really are. The world will remember those like David, the preachers of the true faith, not the false leaders or the false apostles...

Perhaps in my genealogy there is a distant kinship with David, despite the fact that he was younger when he committed the immortal and glorious deed. Or perhaps, in order to sustain faith in an incarnate God, one needs someone less "huge" to stand out by those special deeds that only faith can accomplish.

Indeed, every man chosen by God is a unique individual, endowed with a certain force of knowledge and having a unique purpose in life: to highlight the result of a supreme will, of a directed faith, with precise purposes. From this perspective, a man of great faith is an original, but also unpredictable, especially through the results obtained: unexpected or unusual.

The point of view of writer Mark Fisher is revealing: *"In each of us there is a small voice, which never dies, surviving even in the harshest conditions. It shyly whispers in our ears that the image we project publicly is false and that our true personality remains hidden and unrepresented. The consequences of self-denial and refusal to give the world our best are inevitably frustration and sadness."*

Perhaps this is also the significance of the biblical theme of the struggle between David and Goliath: to bear in mind the lofty purpose of keeping the candle of faith burning in the context of a changing world, or in the context of the reorganization of society, creating the premises for a differentiation between those who have access to divine grace (which transforms character), and those who have no access. When you refer to the status of "conqueror by faith", you are actually referring to the power of divine truth, which says: *"The Holy Spirit is meant to strengthen each one of us."*

Leadership: Can you manifest a special attachment to a state of consciousness that goes beyond the limits of the normal media act and requires an act of faith, invoking the prediction of an event that triggers new creative energies?

Mindset is a set of perceptions or beliefs that people have about themselves. In my case, I knew that if I wanted to be victorious in any battle, with a good chance of overcoming a mountain, to fight idolatry and false faith, I would have to be different from others, to be myself and not be afraid of anything. Most importantly, I don't have to be afraid to display my true personality in a world where heroes live dramas of soul imbalance, and are represented only in images that tell stories. By the way, I learned to observe everything very carefully, and from time to time isolating myself from the rest of the world, I learned to be honest with myself, to learn more about who I really am.

Goliath is a metaphor for the darkness of unbelief or idolatry, a landmark of how a charade's identity crisis works that perpetuates incompetence, creating a great breach in the wall of strong values on which an orderly society is based. Values such as honesty, dignity, temperance, respect, order, perseverance, will, faith in God. And if I were to consider the hypothesis of a differentiation between tolerance centered on the relativity of values, and tolerance associated primarily with the valorization of equality, without underestimating the importance of an inner transformation, I would add that only a precise intention doubled by a spiritual attachment can lead to a positive result.

I understood that transformation must always take place inside, by forming a clear and precise picture of my ambitions and desires (aimed at achieving high performance). But that is not enough to make a difference. At the same time, I must go into the smallest details regarding the exercise of major competencies and interventionist acts to accelerate the progress of science, in order to promote a new vision of the future.

By no means do I want to affirm myself by exerting certain acts of constraint at the level of acceptance of an image that doesn't even come close to honesty, dignity or greatness.

Great people are the ones who, despite having nothing, manage to achieve amazing results. Little people are the ones who have everything, but can't do anything extraordinary.

Of course, in support of my actions, I have often taken this imperative into account: *"When you have a real intention, 90% of possible obstacles tend to go away on their own, and the other 10 percent can be easily controlled with the tools at your disposal. The power of intention is almost unlimited."*

The latter is also the conclusion of the complicated demonstration of power in which, slowly, I inscribed my intentions to communicate a spiritual message: "A man of great faith is a man who has given himself with great passion to science and art, to support innovation and its wide dissemination throughout a demonstration of authority in the field."

Leadership is your demonstration of power done by invading a territory that is accustomed to lying and bad faith.

The Parable Of David's True Faith shows me only one landmark of verticality: serve no false idols, that is, to trust only in myself, and never to put anyone above my power. But I need to know exactly what I want to be, where I need to go, and turn my desires into intentions – formulating them as clearly as possible.

In fact, the struggle between David and Goliath highlights the difference between truth and falsehood, between authenticity and appearance: it is one thing to be really strong (by faith), and quite another to consider yourself BIG without having God on your side).

Source: https://neculaifantanaru.com/en/the-parable-of-david-true-faith.html

The Passion Of The Iceman

On November 01, 2011

Build your ascent to perfection, by removing all those parts of your consciousness that are in opposition to your true values and beliefs.

- Pain is bad ... Make it go away. You can help me, sir. Take me to the world beyond – said the sick old woman to Joe Black, immobilized in a wheelchair, suffering from a tumor that affected her whole body. It was obvious that she recognized the evil spirit that dwelt in him.

The Prince of Darkness, in the person of Joe Black, distinguishing in her voice the disappointment generated by the situation in which she was, and then the lack of confidence and the fear that she felt for him, he looked at her totally indifferent, and talked to her with a real asperity in his voice:

- Maybe I'll help you, and maybe I will relieve your pain, but now "I'm on vacation." You have to resist a little more, old lady.

After a few days, Joe Black returned to the hospital to meet with Susan (the doctor of whom he was in love), meets again the sick old woman. This woman, sitting on the bed, overwhelmed by her own suffering, told Joe about her so severe pain.

They both looked long in the eyes. At that moment, Joe felt a sense of wound in his heart, and it seemed to him that through that wound is running a feeling. Not the passion, because the passion remained, but respect for her last wish. That staggering, and yet so powerful longing for death of the suffering woman was something more important than the understanding that he had on people. Little by little, he gave way to the sense of rejection. Suddenly, he was covered by a mild fever of an unconscious resentment towards his own fault.

Leadership: Can you recompose the experience of an event from the forgotten beauty of life in a manner that engages in a game of essences beyond worldly appearances?

In terms of leadership, bringing together, despite differences in appreciation and vision, people who think differently, but also knowledge of all their events and suffering, the good administration of their contribution to ensure their constant growth in any direction exclusively concerns the production of safety and self-esteem. They are useful to have access to their fund of vitality, impetus and enthusiasm. But for it, one must also possess that spiritual and innovative dimension, which bears significance by its direct or indirect use value of the limited identity they cross in critical moments.

If you have ever stretched a rope across a river in order to move forward with a boat, does not mean that you are paddling, but that you pull the boat along the rope by hand from one hook to another.

Exactly like that are staying sometimes things in our dealings with others. We try to get as soon as possible to their souls, but instead of showing a better understanding for their concerns, and showing respect for their values and beliefs, we "pull" of them to follow us in accepting our beliefs and ideals. We make an honor of the qualities that we value so much in us, but we ignore any requirement from them.

Experiencing an event from the forgotten beauty of life is necessary to refresh the consciousness of an enormous ability for empathy. Absorbing each throb of the soul, every curiosity of the mind, every fiber of the being pulsing with life, any form of nostalgia as it spreads in the strange game of chance, we get closes to beauty. Otherwise we are gray caricatures drawn by banality.

Leadership: Can your forceful spirit be tamed by a sense of helplessness?

If you saw the movie *"Meet Joe Black (1998)"* perhaps you remember the sudden change of personality of Joe Black. He, who served with a total consistency and dedication, without ever making concessions, with scrupulously to his own rigorous principles, suddenly changed into another person. Because he is "on vacation", he has disregarded his basic duty: to transfer man into the other world.

The sick old woman was actually an exception to his so well-nailed rules, this thing helping us to recognize the extent to which an individual can detach from his fixations, and to what extent can change his attitudes through the proximity of others. She managed what no one else had managed: to soften through humiliation, through suffering and feeling of helplessness, his spirit full of darkness and strength. Due to her, the world appeared better to Joe.

Leadership: Can you fix the image of a fleeting world, living with the pressing conscience of a very low action of a man coming from another world?

In each of us lies a whole conception of the role (or purpose) that we have to achieve, which marks distinctly the thing that separates our principles of ethics and equity, by others. If you manage to penetrate the depths of their soul, if you manage to connect to their inner world, by eliminating from the arsenal of your leadership those concepts that are opposed to their value system, then you will succeed to reach that high level of quality of which each leader would feel proud.

Just as a painter imposes his style by the calm of his compositional harmonies, performed by a certain rhythm of lines, a certain refinement of color - so you too, to impose your style of leadership and the values underlying it, first you must get a certain degree of loyalty from people, by showing a strong tendency toward compassion, kindness and understanding on the way to unity and harmony.

Sometimes, experiencing a sense of personal worth is healthily built only on the basis of accepting the inevitable by integrating the intervention of the profound man coming from another world into the final moments of life.

The passion of ther iceman brings attention to the transition from one stage to another of your personality, from a negative and cold attitude, to a positive one, of acceptance and sharing what is best in you. You can shine in the hearts of others, or you can overshadow willingly your ascension according to the substrate of your personality.

Just as the blood circulating throughout the body enables the functionality of all organs, so you, to ensure the functionality of the team, to cement the relationships with others, you must first change your optics about yourself, to learn expressing your feelings without coming into opposition with yourself, by removing all those parts of your consciousness that you consider "dark".

Moreover, guided by the spirit towards personal fulfillment, resist the temptation always

comparing your perceptions and conceptions with others, without relying on a deeper analysis of your own personality.

Conclusion: The flexibility and malleability based on understanding of your own personality but also of others, of your own limits and of others, are human characteristics, which should be much more pronounced in a leader. They, along with compassion and empathy, must be carefully dosed, so as not to conflict with your own ego, or with the other collaborators.

Rigidity, inflexibility, the lack of understanding of human limits are defining that passionate leader and with the heart of ice.

Build your ascent to perfection, by removing all those parts of your consciousness that are in opposition to your true values and beliefs.

Source: https://neculaifantanaru.com/en/the-passion-of-the-iceman.html

The Passionate Anger Of Blind Souls

On May 12, 2014

Check your character traits, by interacting with what is beyond your own appearance.

The child stopped at the bush without noticing Jean Valjean. A 40 copper coin dropped on the ground and rolled into the thorn bush, towards Jean Valjean, who immediately put his foot on it.

- Sir, said the little Savoyard with that childhood confidence made out of ignorance and innocence, give me back my money.

Jean Valjean, tired and angry, suddenly rising to his feet, with his sole still on the coin, became almost menacing: "Get out of here, boy ! "

After a few moments, the child left, running for his life, not daring to look back or give a shout.

The shadow dropped around Jean Valjean. He had not eaten all day. He pulled his cap over his eyes, unconsciously sought to wrap his coat, stepped forward and leaned to lift his stick. And at that moment, he saw the 40 coppers coin that his foot sunk into the ground, which glittered among the rocks. He felt like an electric shock: "What is this?", he said through his teeth.

Simply put: it wasn't him who stole, not the man, but the animal that, usually and instinctively, foolishly put his foot on that coin, while his intelligence struggled in the flood of so many new and unheard obsessions. When his intelligence woke up and he realized the animal's deed, Jean Valjean drew back in terror and gave a gruesome yell: "Oh my God, what have I done? I am a bastard ! " *

Leadership: Do you shape your character in terms of "good" that is evil or "evil" that is good?

In terms of how you perceive and manage your own being, activating that force of the soul, which according to experienced reality, determines it to manifest more and more pronounced, you cannot avoid the emergence of a completely new automatic control system, with new forms of protest, but also with new values. And, obviously, with new representation and operating structures, and with new, solid, simple, clear and harsh laws, which make life seem a hard to climb mountain or a river passing mountains.

Leadership becomes, in this case, a new symbolic superstructure, respectively a second order authenticity, in that it cannot indicate the ratio of authority, influence and impact, due to moral and value constraints.

Leadership becomes a practical uncertainty, a shift from material to spiritual world, depending on a two temporal dimensions situation – past and present – that could facilitate your future interaction with what is beyond you. More specifically, with the experience of "good" that is evil or "evil" that is good. In symbolic terms, the two extremes are represented by "The Man" and "The Animal".

Little Gervais, the child who lost his coin, made an indirect good to Jean Valjean, helping him understand his dark side. And Jean Valjean, who remembered the evil man that he was, had to rehabilitate, doing only good deeds.

Leadership: Do you consider the possibility of losing yourself in a foreign character when your existence is lost in the outcome of a situation that is distinguished by the impossibility of understanding it?

The true face of battle, which rises or descends leadership, here it is. It is this challenging and powerful meeting point between what you are capable of becoming, creating a vacuum to be "filled" by an effort of understanding what you are, in terms of how you react to what you experience, and what you have actually become from how you managed the personality "crisis" that you crossed.

The bigger the discrepancy between the emotional Ego (often singularized through your external manifestations) and the self-consciousness (expressed through the inner verbal discourse, creating opposites that allow you to think), the lower your degree of maturity. No wonder Anthony Silard, President of The Center for Social Leadership, often advised: *"Focus only on your high-quality ingredients, which make you unique, dynamic and worthy of love."*

To develop your leadership in situations where you feel out of control, it is not important the possibility to get lost in a foreign character, which intrigues and enslaves you at the same time, obeying those high vibration thoughts that cause you negative emotions. But to contribute to reduce those life aspects, which in dealing with yourself, can bring you value.

You cannot always change what you've done; you cannot always "patch up" your remorse with optimism and cheerfulness, but you can try to humanize "the animal" you feel that you've turned into.

The character that limits your leadership is the finding you make about your personality in a context where your profession, activity or mission records major image costs.

The Passionate Anger Of Blind Souls concerns that way to evolve to good and very good, on an upward trajectory, unclouded by pride, passion and violence.

*** Note:** Victor Hugo - *Miserables*;

Source: https://neculaifantanaru.com/en/the-passionate-anger-of-blind-souls.html

The Path Beyond Magic

On January 14, 2013

The main thing that distinguishes a wizard from ordinary people is that he uses his powers to tell the story of his life in a way that will shape the future course of the world.

I was first attracted to magic 50 years ago. (Half a century ! How time flies !) What I would not have given then to have access to a book like the one you now hold in your hands ! But at that time, such knowledge was difficult to obtain. I had to look tirelessly and do research, follow ancient clues and long forgotten paths. I had to beg, borrow, and learn from the few better informed magi I could find. Over the years, I have learned how to use the crystal globe, how to guess in tarot cards, heal with hands, use herbs and potions, and do many other things that you could not find out from anyone or were not normally at your disposal.

I learned everything about spells, charms, and how to use magic. I have travelled on a long and at times difficult path. But it was rewarding and, practicing what I learned, I was able to help others and bring them happiness and relief. After a while, I became a professor myself and I was able to pass on the knowledge I had gained with so much work. I dedicated my life to magical arts and the transfer of knowledge assimilated to those who are ready and really want to accept them – to those like you.

This is a grimoire, a wizard's initiation manual that we designed specifically for you. Let yourself be carried on a journey. It will open your way to another universe, tell you how to become a wizard, teach you ideas and concepts, and then lead you through a secret trail that winds through a forest of ancient knowledge with trees that sometimes seem scary. Throughout this time, you will learn that things are not always what they seem to be. What many people perceive to be frightening will seems the same to you, but rather you will find it empowering and uplifting.

The path that crosses the forest continues indefinitely, but the deeper it goes, the more interesting it becomes. It is like you would venture into the Forbidden Forest near Hogwarts. It is a place where secrets are kept, and mysteries cannot be revealed. *****

Leadership: Can the image that you promote about yourself be substituted for a unifying image of past existence through a filter of knowledge that abstracts from the word "power"?

Just as poets build their lyrics from life material, in the same way the imperative of sustainable development will feed only from the inexhaustible material of the vision that strays from the formal laws of modern thinking. The most skillful magicians follow the direction of the echo of invisible things, breaking away from the echo of what ordinary people are accustomed to understanding.

Much of the information that the magician possesses instilled the idea that things are not always what they seem to be, and if they are not seen it means that the world focuses its attention in the wrong direction. Thus, the illusion must be the total success of the deviation of attention, but for this it must be perceived as a place where secrets are kept and where mysteries cannot be revealed.

An open mind is a system of production of an individualizing income, of the "key interest" type, which increases with the value of the probability of producing changes. The best leaders know very well that science is not necessarily modeled after men, but rather after the

defining elements of the teachings drawn from everyday experience. This is the key interest that you cash out after your forays into the perimeter of the thought system that processes and values that entry data and information (those extracted from the external environment).

The veracity of a magician consists not in the experience given to them through books, no matter how precious it may be, but rather in finding the answer to the question: "How efficient can I become if I compare myself to the wisdom obtained from books?"

And his existence is passed through the filter of a knowledge that abstracts from the word "power" because it does not seek to gain popularity, devotion or benefit from anyone. Every encounter with others is a test designed to prove how much he has learned at each stage of his becoming, a test that can confirm new skills and open new possibilities to prove his perfection.

Leadership: At the end of the process of selecting and transforming information, can you become a book yourself, but in such a way that it replaces the lives of those who read it?

At the same time, the magician can be the hero a writer has to invent on the road to his own destiny, reliving the serious moments in the life of a creator who intensifies his valences when he is not sustained, when he is not encouraged, or when he is marginalized.

Thus, the validity of his own identity consists in the transmission of knowledge provided by an experience experienced by personal significance of the events and the flow of life. And the ultimate test of his journey, "the great passage" to an immortal existence lies in his ability to prepare the world for a new endless tale.

The motto "know thyself", the daemon, the inner genius of man, the tormenting and yet stimulating spirit, becomes rather a partnership, an exercise in extending memory, of storing information, which by different combinations and associations provides a workout for thinking, facilitating the discovery of new truths useful in defining a new identity.

At the end of the selection and transformation process of data and information, you must feel that you yourself have become a book, the most comprehensive repository of human intelligence, storing in its files the scientific knowledge accessible only to those who wish to learn from your experiences and apply those teachings further.

Leadership can gain a long-lasting orientation according to the lecture: "What is important is what you learn from yourself while transitioning from magic to a book."

The famous magician and writer, Oberon Zell-Ravenheart, wrote in the preface of his magic manual:

"Take heed reader, the Master of Darkness has a tremendous power, being helped by innumerable hosts, and his influence is felt in every corner of the world. You cannot hope to defeat him by the force of the weapons, because he has the most terrible weapons ever captured and controls the richness of the empires. He is the father of lies and pretense, and he can turn your fathers back against it. You must teach weaknesses and to make use of them, turning them into things that give you the power of love, compassion, magic, purity of heart and nobility of soul. Life has prepared you for this adventure. You will endure painful lessons that will show you what you need to know at every stage of your journey."

Magic is a book meant to remind you that the totality of life includes not only early

education, but especially good and evil, and that above this opposition lies your attitude in front of it.

The Path Beyond Magic can be correlated with the importance of the story that outlines the idea of a future designed to capture your attention through the following statement: "We are in a place between worlds and a time outside of Time. Your role is not to leave this place, but turn it into a hospitable and charming one."

*** Note** - Oberon Zell-Ravenheart - *Grimoire for the Apprentice Wizard*, Editura Polirim, 2007.

Source: https://neculaifantanaru.com/en/the-path-beyond-magic.html

The Path Lost In A Hard-To-Find Verticality

On March 09, 2020

Nothing is more preferable than what you could have preferred, and you did not prefer.

I met a man who ran quite well, dominated by the objectivity of a personality untouched by the feeling of futility. But he did not run best, as well as a champion, and in the end, he chose to run only for himself, as well as he could, without comparing himself to the other runners. He continued to run at all times, free, more understanding, more in harmony with the feelings of life, only to run in the fullness of bodily powers, in his soul dispositions (often contradictory, but still in relation to mutual conditioning).

The years have passed, and they do not return. But something remained imprinted in his soul. The longed-for desire to be a champion, because any soul process affects the outside and causes intense feelings, different sensations, emanates power, character, personality, positivism, gives a certain charm to the destiny made by those who live their lives for a dream in the service of performance.

And whenever he has adapted his attitude to the different feelings of his exalted spirit to the holy ones, deep in dedication and outstanding results on the line of progress, so often a whisper from the ether, a call from the heart of a hint of foreboding, a prayer brought from the divine, foretold to him a part of the later work of the Enlightenment. As if he had managed to capture the most impressive images of a world detached from a cinematic matrix in the form of a feature film, in the dynamics of the expression of a reinvented life, of an original reality crystallized in harmony with the evolution of the universe.

Knowing how to bear what is off the runway is less worrying than feeling something great that, filling you with self-respect (but also caution), awaits you beyond the safe world you were used to. You step into a lost world and find yourself elsewhere. You start from a realistic dream, and you find yourself in the secret room of the spiritual book, decorated with a portrait of the hero with a thousand faces and his symbolism that simultaneously denotes death and life, wisdom and infinite knowledge. Go from one extreme to the other without wondering how the change came about.

After all, what really matters is the attitude that your ego takes towards the different feelings that feed the substance of the novel called: "The path lost in a hard-to-find verticality."

Leadership: Is the objectivity of your own idea of yourself revealed in an expression of maximum artistic sublimation, insofar as it is considered an essential coordinate of human action placed in the service of an external immaterial cause?

Regarding the personal experience I posted here, so well imbued in coloring the feeling of the inevitability of change, I think it is as relevant as describing a painting workshop for conducting a study of the spiritual life that any artist experiences, both spiritually and materially. It takes you some time to move from a side path to a middle one, to go from a simple idea to a huge achievement, from a single-epic theme to one that can reinvent anything using mixed work techniques. Therefore, patience...

True. I admit that I have the perseverance of the long-distance runner, but at the same time I am close to that state of grace of the painter when he intertwines with Nature and works in its rhythm, without being emotionally and unconsciously guided by any complicated philosophical discourse. After all, I may belong to that painter's preference for the "Other",

paying attention to the divine call – to seek a path that all can take, but few take to.

Perhaps it would be better to be blinded by the brightness of a star beyond the limits of the conventional, to embrace the "perfect perfection of perfection" that exegetes have fought for decades to trace and impose as a golden rule of the Enlightenment. And what is the Enlightenment other than the association of an ordinary man with the status of a being animated by the divine (creative) impulse, descended as if from a heavenly body, not having the prejudices of a tradition unsupported by Revelation.

Let me put it differently. A small individual claimed his right to property over the holiest of sciences, leaving the memory of an unknown hero in Romanian sport to dominate, and this if I am to give a new color to the feeling of the sublime. So, I think that beyond every configuration of the connection with the great act of universal creation lies a fighting spirit specific to athletics. In fact, the long-distance runner trained, imposed himself, and finally distinguished himself as a modern, innovative painter, able to revolutionize the arts themselves with three-dimensional manifestation, which can rotate any perspective and any perception in a variety of directions.

Leadership: Can you consider the moments of maximum spiritual enlightenment as an experience of God's word that is revealed by the revelation of a transition from one existential stage to another, from one hypostasis to another, from one self-image to another?

So well-grounded within me were the foundations, values, and discipline of athletics that the coloration of the feeling of the inevitability of change did not suffer a sudden "turn" to the petals of a flame rose, or to the green of a meadow on the hull of a ship stopped ashore.

There was, indeed, a rapprochement between athletics and painting. In the middle was the same tendency to test the limits of my nature, the primary urge to overcome them, the challenge, the madness, the chance to self-assess my skills in a way that wasn't too striking, an act of blurring prejudices, a free way of releasing my strong emotions from the burden of a more or less obvious captivity.

Visionary people, rare examples of personalities in which the rare moments of spiritual enlightenment are intertwined, are characterized by the curiosity to see what comes out of a "command" given to the spirit of finesse that reconciles the professional cut with pure emotion. If athletics turned me into a visionary of the unique, it was because I had reached that stage of adoration of heroes and great deeds, that stage of serving the ideal of "new and immortal man", considering the moments of enlightenment as an inner experience, even if for the ancients they came from outside.

I approached very seriously this subject of the transition from one state to another, from one shade to another, from one stage to another, from one world to another, so that in the end I found that everything that explains the true meaning of beauty has its roots in a well-known, well-mastered phenomenon, in a content of thrills, unsuspected expectations, vibrations, frequencies, waves, energies, mysteries, legends, all these being confirmed by a closer examination of the problem of the Self. Perhaps some spirits were pre-chosen for the accomplishment of the "Great Work" at the prime time of God's expansion on earth.

Once again, the attempt of the ordinary man to be part of an invisible, transcendent and infinitely abundant source is confirmed, feeding on a higher creed that gives exceptional destinies a sacred influence. Yes, I am probably more than an ordinary person, I am a performance athlete who has performed in the field of visual arts, honored with the attention received from an external and superior immaterial cause.

The Enlightenment is what is revealed to us through divine revelation and is confirmed by our own experience as the transition from one situation to another, from one status to another, through a broadening of self-consciousness to the dimension of an avant-garde consciousness.

Or, as someone said on a website: *"Beyond the physical and vital envelope of the world, we need a conscious connection of our soul with that of a being from whom we can feel only a disposition of intimacy or presence full of seriousness and dignity, without prejudice to a previous situation."*

The Path Lost In A Hard-To-Find Verticality is an unforeseen way of embracing reality differently that makes the purpose of our lives (and all the events that stand in our way) extend beyond the limits of the knowledge we have at a given time. At the same time, it designates that elevation of thought towards a complex of tendencies of emotions, of sensations, which taken separately or all together, passing through multiple changes, form the permanence of a metaphysical Ego, of infinite dimensions.

I also add here the words of Ioana Sarah, a good educator of spirit who always followed my becoming. She said: *"Spirituality is sometimes like a rocky hill, sometimes it's like an egg, it's like a project from which ideas are born and flow every day, it's like a flowing river: the same water never passes over the same stones. The world is like an infinite column, it impresses with destiny... And the resonance with the divine is like a temple to which we have to add another brick every day, otherwise it collapses and falls..."*

Source: https://neculaifantanaru.com/en/the-path-lost-in-a-hard-to-find-verticality.html

The Path Of The Rose

On August 13, 2019

Leadership is the virtue of embedding yourself in an image that only takes a few seconds to look at, but which is imprinted forever.

Sometimes, I would like to be part of another world, an immortal one, always animated by the beauty of a colorful garden, the tranquility of an immense state of delight, which would be the welcome triumph of a liberation from the captivity of time, from the material prison of a consumerist and superficial society. I would like to be part of the image of a reality that perpetuates its existence among the palpitations of a heart always inflamed by the sacred fire of the gestures of sensitivity, of the tender moments in the area of spirituality.

Thus, I came to describe myself through the excellence of the aesthetic of being part of the daily life of a rose. This is what it is called to desire a refuge for the soul, to have a unique experience, protected from impurity and overflowing with vanity. The untouchable luster of the rose, so close to the fineness of the brush that spreads the colors on the canvas, in a state of the first mixture of worldly and evangelical, is due to the release of the chains of the human body to penetrate the revelations of the supersensible world.

The soul and the rose, my non-material essence and the form of expression of the encounter with another world, are the object of a connection explained by the fact that two similar esoteric entities are face to face with what the painter will pour into artistic form, the highest form of spiritual validation, by the absence of the cries of despair in the midst of earthly suffering.

The true miracle that God gives you is to feel that you are living the life of a perennial plant, from the Rosacea family, caught in a painting which the viewer can give, once and without delay, a note of amazingness, truthfulness, greatness, preciousness, perfection. Finally, I feel free to think in terms of consensus with the aspirations of peace of mind, in the sensuality and symbolic richness of a rose that is eagerly preparing to change its nuances for another season. Sublime and uplifting, is it not?

Leadership: Can you improve your spiritual disposition related to a particular event experienced as an aesthetic experience by revealing an image that tends to replace the existing world?

As it is easy to see, the integral factor of my consciousness to report to the world is the image of the "Ego" which is structured from the following components: the sublime of a dream-like view, the conscious search for a spiritual fusion and the spiritual disposition related to a certain event experienced as an aesthetic experience.

Temptingly, I came to believe in a change of perspective from which the image of a new identity is understood and conceived: of things, happenings and life – seen in terms of their ability to accommodate the emotion of a painting that transports you to another world. It is not enough to consider yourself as a whisper of the silence provided by the movement of the brush, remembering the vast stretches of a holy trust in a present that you want to continue at other times, the other dimensions of being, you also need to establish yourself in a dialogue with the subject and the means of execution.

And this aesthetic experience aims at adopting a special sensitivity, a positive attitude of the type "I possess an innate refinement", which denotes a great capacity to empathize and

understand the diversity of human nature. It denotes a solid accumulation of states, ideas and visions, which tend towards the exteriorization of an ideal of purity and spiritual honor, which privileges only the basic characteristic of the rose: to be always sincere, charming and elegant. To be made pleasant all the time with its blooming.

The connection with art is achieved through the charm of the power to surround yourself with all that is beautiful, with a positive, discreet aura, with good taste, as the painter surrounds himself with colorful stains that, gathered or scattered, keep the eyes and the heart focused on an image of paradise, still unfinished. The painting makes me no longer believe in the ordinary mortal who is preparing for confrontation with the absolute limit of time, but at a redistribution of the meaning of life by inducing the feeling of belonging to a paradisiacal, cosmic, astral space, of the consciousness that regards everything through the eyes of eternity.

The great significance of art must be realized by exercising the power of modeling reality in a context of high visibility, by referring to a revealing content of "expressive potential" in building the vision of a completely different world.

The beautiful implies the serenity of aesthetic feelings, such as sweetness, grandeur, dreaming, vitality, astonishment, in a symbolic theme of pure spiritual inspiration, especially in the reflection of the red and yellow colors of the rose.

The rose is my only bridge between parallel worlds, between the beauty of art and the so-called beautiful in nature. It inspires me with a state of timelessness, a concentration of emotions and events in the same image, a major stake in a process of alternating between good taste and simplicity. As if I were tempted by the spell of a pure cashmere caress, full of tenderness, sincerity and delicacy that nature makes visible and tangible for a painting of great finesse in the forefront of which stands a visual-artistic entity that meets the conditions of a spiritual awakening of great magnitude.

The painting, like my life full of pursuits, joys and failures, is the reality of a sensitive story, of an amazing beauty, which only nature can pluck from the red rose of an emotion-filled moment, kept in an astral spark, in the spirit of a rebirth in another form, in another space of the universe.

Leadership: Can you define a concept of admiration for your content of life that is structured (in an artwork) as an echo of the encounter between two similar worlds linked by a certain event experienced authentically?

The meaning of an experience must determine the intensity of man's reaction to an experience of confirmation of the "exceptional" thought as a meaning of a life that does not melt by excess. He must signal or anticipate something related to the theme of the rose extended in the light of an unmistakable art.

Writer Mary Balogh achieves this when she confesses to being part of two over-sensitive experiences at the same time, through her favorite character, artist Joel Cunningham. That is, by continuing the poor use of the canvass and by the vulnerability to support the vision of a profound change in attitude regarding the role, content and significance of the image.

"I painted all day. I painted furiously and without pause and achieved the total concentration I need when creating. I painted this woman according to the sketches I made, from memory, and from that part of me that cannot be described in words. The portrait is by no means finished, but I am terribly pleased with it. There is something so delicate in her being that I feared that I would never be able to capture in my dream, vision or on canvas. But I think I

captured her beauty, the joy of living, the vulnerability, the sadness, the unfulfilled hope. Oh, I could speak a lot of words, without being able to express what I feel about her. I have never finished a painting so fast. But it is not careless or superficial... it is sublime."

The size and the value of an artistic effect is the result of a series of combinations of meanings, color overlays, vivid word combinations, intersections of decorative elements, artifacts of perception on reality, thematic obsessions, others compared to the initial joining.

These become normal to a personality that takes from the symbol of the rose a special form of sensitivity, adapted for the reception and analysis of a figurative image that can only begin with choosing the predominant color at a certain moment of *insight*, honesty, lucidity and confession. At the end, you are amazed by the incredible simplicity of the composition.

Leadership is the comparable world between life and art, seen as an infinity of images that respond to each other in full order, illuminated by the same intensity of red of the feeling of belonging to an identity of the "New Man" type that makes the transition from a loaned identity to a real one.

The Path Of The Rose is a concept of admiration for my content of life that gives the viewer an intrinsic value regarding the creation that continues to fascinate me, called "The New Man".

The journey starts from the point where the first buds start to bloom and continues, finally, with the artist's effort to offer that "different" in the presentation of a fertile dialogue on the theme of a unique identity, translated through an image characterized by a dominating intense chromatic: red. Passion. Vitality. Balance. Imagination. Rejuvenation.

Source: https://neculaifantanaru.com/en/the-path-of-the-rose.html

The Patriarch Of Art

On October 08, 2010

Provide expressiveness to the shape of your leadership, emphasizing your personality by contrast with the style matching your level of maturity.

The writer Adina Nanu stated the following about the great French sculptor, Antoine Bourdelle: *"Bourdelle's creations meant for the public, during many decades, the emblem of sculpture of all times, seeming to exceed everything ephemeral and placing himself in the timeless zone of great monumental art."*

She obviously wasn't wrong. But how did this man of praise stand out?

Being 20 years younger than Auguste Rodin, Bourdelle worked in his studio until he found his style. While Rodin's sculpture was designed to convey in movement a passionate gesture – Bourdelle tried to fixate stable aspects, understanding sculpture firstly as architecture of the original volumes.

At the same time, from one of his uncles, who was a stonecutter, Bourdelle learned to handle the chisel and the hammer, listening to the rock that "seemed to speak", indicating after the sound to the attentive ear of the master if the shot was well implemented. And from his father, who was a furniture carpenter, cabinet maker and sculptor of decorative pieces, he learned to carve reliefs in wood.

From them, he learned to enter the light of fame.

Leadership: Can you fix the stable aspects of an art that deserves in-depth knowledge, understanding the evolution of Creation primarily as an architecture of monumentality that goes beyond the ephemeral?

Educating yourself, without anyone's help, is in vain – you can't improve your performance. Your efforts are, in this case, as a grain of sand without clepsydra – an effort that does not fill the gaps in your experience, in your culture, a very distant point of propulsion to the true performance you aspire to.

That very important and valuable grain of knowledge, which should flow into your time glass, giving you the opportunity to develop your specialist skill and competencies, will always remain still. So, your progress will stagnate and you won't be able to make the qualitative leap to "mastership". As for the knowledge that an artist shows, this being about a dynamism in eternal development, inherent in the plastic approach, whose tension can vary from one cycle of works to another, it seems to be closely related to the purpose to any Creation: to serve to mature his soul, to help him become a completely perfect being.

Without a doubt, it is important to become a perfect artist. But only those close to you will determine your level of efficiency. You alone can't increase your knowledge and chances to make a career, but the mentors that you choose can do so. You must put together relationships with the best guides possible, to find a way to adopt the clear and beneficial ideas of their vision, to implement and contribute to them, if they are valuable and on the same wave length with you. The secret of leadership isn't to gain as many followers, but to surround yourself by the most valuable mentors and outline your vision after their model.

To understand the evolution of your Creation as an architecture of monumentality that goes beyond the ephemeral means to develop your knowledge to include ideas outside the norms, so that you become a "classic" of the avant-garde in terms of receiving the Artwork.

You mature by understanding the "art" that others practice. Your maturity level increases or decreases depending on the degree to which you engage in assimilation and use of the most important elements, methods, aspects and information of their art. Now is the time to test your knowledge and see how many of your achievements can fit into the unity of the work of art, which is not only given by the sum of several themes put together, but by a double intertwining relationship: between what is sustainable and what is considered prestigious internationally.

Just as carbon dioxide from the air (CO_2) intervenes in the "food" assimilation in plants, so your development occurs if others intervene with advice and suggestions that are designed to complement and enhance your level of knowledge and improve your performance – so only if you assimilate some of their style of thinking and art making.

In order to give expressiveness to the shape of your leadership, shape your personality in contrast to the style that fits your level of maturity.

The maturity test of an artist lies in his ability to understand and make others understand the evolution of knowledge starting from its objects; at the same time, it resides in his ability to interpret and explain the relationship between artistic phenomena and the media context.

The Patriarch Of Art is the one who possesses the secrets to better understanding and knowledge of the art of leadership, as well as the power to achieve great performance in his career, serving as an excellent role model.

Before becoming a "master", you should cultivate yourself in the rhythm of those who are better than you, finding similarities between their vision and yours, acquiring that knowledge and skills meant to help you develop your own leadership style.

Conclusion: Knowledge underlies leadership, as well as the desire of improvement and the willingness to learn from the experience of others. Then, it is important that your "art" carried on the high peaks of perfection withstand external evaluations of field specialists.

Learn from everyone and, especially, let yourself guided by the advice of your mentors and you will be satisfied with your performance, your results obtained with a huge effort on your part, but which have ascended you on the value scale of the society.

Source: https://neculaifantanaru.com/en/the-patriarch-of-art.html

The Particularities Of Science

On July 27, 2016

You cannot give value to your own reaction to reality, without proving the infinite value of your resistance in the face of its unknowns.

The epidemic is spreading rapidly, more and more individuals are stuck in a sort of partial death, a state of unification with the most aggressive of evils, as malignant as a subtle cancer to which you are unaware you've been infected of until you transform into *an undead being.* The virus continues to remain just as ciphered, unstoppable, *an evil among all things that are done under the sun*, whose unusual effect becomes so pressing that no one could hide it or deny it.

Only a wandering soul gazes with serene eyes towards the place where he knows he will never go to – in hell, because he himself is the antidote to this plague that transforms any being into a ferocious animal. Only Garry Lane, an investigator, a brave soul of this guilt ridden fate, only this scholar that in the bottom of his heart believes in the great sovereignty of knowledge, has the right to find key challenges in formulating the unknowns of a world diseased by an unprecedented factor.

But before engaging into battle all of his powers of reason, of the most efficient of attention and analysis, he has to choose between two major decisions: the adamant decision to live on for a medical purpose *"to find the cure",* or to forever live diseased, damned, equal to an *"undead being created through the reanimation of a human corpse".*

In the reality of a fallen world, only the chemist that manifests himself through The Particularities of knowledge, through the prism of a diagnostic algorithm based on the complex analysis of the profile of those dodged by the virus, and also by revealing the formula of a complex organic structure, determined from a blood sample taken from his own organism seeded with a reaction catalyst, has he any chance of survival and leadership. *****

Leadership: Do you make sure the imagine you're opening over the challenges in your life has a high value, using the *"On"* or *"Off"* function in the field of experience to be above your own nature?

He who walks the sinuous path of the battle between two capital decisions, under their alleged contradictory existence, owes responsibility both to himself and to the world, without making one's self vulnerable. Such an individual subjects himself to the process of rational thinking, analysis and insight, which make him see things and situations differently, helping him find a balance in that which entails identifying the elements that determine a certain attitude and a particular certainty.

Providing personal power in an optimal response form to psychological effects and identity divergences, by adjusting the mirror of reality (where a certain comparison to the secondary elements of the investigated cause appears) is one of the variants of ascension to leadership. Psychology is a part of identity that says: "Worship not a reality from which vision and your influence over it have been omitted."

The center frame in which you are captured in the middle of things, sets you into one of the two majors decisions: the relentless determination to live on for a purpose, or to forever live as a victim. The leader does not recognize himself for the purpose he has set in the midst of devastating events, but in the maturity and creativity with which he makes the major

decisions: to embark on the foreground of a life that, using all of its world, transcends all its legalities.

To be above your own nature means to make from the perspective of living at the limit of some unique, real and intense experiences, the awareness of a new dignity and confidence of deliberate and thorough propagation towards the ideals of a happier future. Let us consider what is the nature of the being situated at the limit of unforeseen perspectives, so that we can discover in any experience lived to the maximum the potential of a new consciousness, willing to evolve, in this way increasing our confidence and dignity towards the real values of life.

The experience of being above your own nature belongs to the higher being by the fact that the events to which the progress of your prediction science relates are experienced at the level of feeling and consciousness.

However, the center frame also reveals a winning of your essential by experimenting a state of compatibility or incompatibility with the uncertain present, and brings forth a phenomenon often ignored by practitioners of leadership: you cannot give a certain value to your own reaction concerning reality, without showing the infinite value of your resistance in the face of its unknowns.

The image you open over the challenges in your life can have a high value by using the "On" function when you express yourself with confidence by The Particularities of knowledge that can improve the response given by decision factors. Probably, the challenges of life are the image of an openness to the future that can bring out the high truth of science, as if "what you discover is only a small part of the gigantic mountain that you have to move out of the way."

Or, that very same image can have a high value by using the "Off" function when you're not able to anticipate its base effect, or when its effect doesn't bring into contact all of your capacities: first of all, the reasoning of serving yourself with the conditions of development and replicability of the general effect, in order to lead yourself towards a different trajectory of your course of life.

Leadership means assuming the conclusions of negative life experiences from the perspective of intense, authentic living, of a superior being who knows how to turn science into a balanced, calm, rational attitude in any situation.

The Particularities Of Science are coherently expressive only in relation to the whole of impulses, feelings, desires and ideas, often found in discordance, in the face of an unavoidable reality.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-peculiarities-of-science.html

The Pen And The Brush In The Sphere Of The Sanctifying Creation

On October 29, 2020

Art gave me the chance to play a game called Immortality. I gave art a chance to balance the weight of the game by adding the divine mode.

The pen with which I write my life brought to my attention the purity of immaterial things transformed into immortal works of art, being himself a learned and profound philosopher who looks at the world by the slight rotation of the brush in the rainbow of more and more bold colors. Nor could I have been easily convinced of the existence of immaterial things if the pen itself had not been a way of seeing beyond appearances and perceiving reality beyond illusion.

Likewise, from a writing of living that belongs entirely to the moment of great interpretive force, the artist is inspired by light and intrinsic pictorial values which, with the help of the brush, ensure the value of beauty that is really imposed by itself and for itself. By a firm will to win the sky, by trying to explain the rainbow as a natural phenomenon of nature, the brush is led on the same path as writing, in the timeless direction of the heart of all ages, receiving that life of creation beyond sight, in the future of an illusion about the world.

I myself managed to order the brush to do what the pen had promised before: to get rid of the material appearance, in order to obtain an expression or a metaphor of purity. According to the understanding power of an artist, which is above all understanding, it is most correct for the brush to use the glory and beauty of beautiful writing, so that its enlivening may be a blessing of pure spirits.

The purer the pen and the brush will be in expressing emotions beyond the present bearable, the more I will see reality with different eyes than I see it now. The pen will produce similar influences on the brush when a charming corner of nature urges me to different reports of the concomitant order, so that both are contemplated as a representation of the divine. And I think that's why I'm immortal, because my pen, acting as a brush full of inspiration, manages to bring to life a reality beyond visible appearances, and at the same time manages to reproduce an image from another world, a colorful enchantment, full of symbols.

My spiritual eye will finally open.

Leadership: Is your power to remain in the present relationship with the sublime act of Creation a way to penetrate the depths of a reality that cultivates more space in the visual field than in the field of a common theme?

According to the face and the resemblance of the brush, the pen also works, in the sanctification of an expression that goes beyond the formalism of the patterns, the inertia of the patterns, determining astrologically an effect of light reflection beyond forms, beyond thought and stars. When both are in conjunction with the luminous or illuminated planets, the sun or the moon, even as far as the so-called "government of the universe", the pen and brush can gain a certain brilliance by mirroring a tangible reality that marks three-dimensional minds.

By this I mean that an artist is not a true artist until he embraces writing as a brushstroke, from the evolution of the universal movement. And both, touching very well the subject of Creation faced with the beauty of an imaginary world, integrated in the juvenile reality, manage to embrace "Divine Grace" at the point where the "Eyes of Horus" open the window of

life of an ageless age to a new state of defining living through transfiguration, transformation and resurrection.

According to this aspect, light absorption is achieved by using pale colors, but also by invoking the existence of a cursive, neat and orderly writing that conveys emotion, memory, molding and shaping the interior of a sphere of symbols and meanings resulting from a fund of vitality and positive energy. Yes, that's right, I am immortal in that my Creation extends to the amazing and varied things God has done within me, thanks to a brush that always contains other certainties about reality, disguised as works of art.

Both the pen and the brush give me wings and the power to strive for perfection, to remain in the present relationship with the sublime act of Creation, as a kind of code to penetrate further into the depths of a reality that cultivates more space in the visual field than in the field of a common theme such as "emotion as benefit".

Rather, what is seen in my writing, and what mirrors the brush in its delicate shape and appearance, falls under the theme "Nothing changes until you change."

Leadership: Can you live the experience of a part of yourself, experiencing the fulfillment of the destiny of an entire creation that has its point of support in understanding an abstract image?

We can mention here about the existence of a rose, drawn in the likeness of a woman with a work of art, being admired and shaped in the words of a painting that expresses the essence of the human soul caught in disturbing life situations. I am immortal in the fact that I gave life to a rose, thanks to the pen that mobilized to understand and soften the brush that is the object of a mind-boggling Creation, meant to express the free spirit of the "Creator of Worlds" who knew how to imagine them, to draw them and design them physically.

Well, even the pen has a weakness for painting, because the brush can prove to be above writing, being largely visual, that is, complemented cerebrally with previous images of a self detached from matter. Or being immortal in expression through metaphors and symbols, becoming vulnerable only to the celestial powers, the pen is articulated according to the inner tendencies of the artist to express his depth by embracing the brush that has become an alternative symbol of the Renaissance.

I realize that it is not enough to be an artist of writing to embrace painting, but I must also be the subjective reflection of the objective world in the brain of a star, similar to the Sun, which reshapes by color rays the raw image of nature. And I believe that this is the destiny of my creation that I must fulfill by meeting writing with painting: the opportunity to facilitate the understanding of an abstract image that is equivalent to the discovery of an identity between essence and existence, between appearance and reality.

Leadership, in the first phase of the Great Work, is the act of communicating through an artistic message an intellectual attitude that persists on a spiritual level, allowing the artist to identify with the Creator of Eternal Worlds.

The Pen And The Brush In The Sphere Of The Sanctifying Creation are the divine instruments used by an artist whose spiritual force can only be known through the prism of the fact that it shelters the feelings of a sensitive conscience.

Above all, a sanctifying creation attributes to the artist a large part of the scope of the concept of "all in one", especially if we consider the pen as a recording of the movements of

the brush on the easel, and if we consider the brush as performing the magic of conversion handwriting in complex symbols of faith.

Source: https://neculaifantanaru.com/en/the-pen-and-the-brush-in-the-sphere-of-the-sanctifying-cr

The Penetrating Gaze Of The Eyes Illuminated By Representations Of Art

On July 04, 2021

"When you don't have to prove your talent to draw the real, all you have left is the imaginary expressed in color and free forms."

I hold in my hand an older, fine-grained tile with a waterproof finish. I don't think it's made in Romania. I look at it carefully, with that attention I need to reconnect to a changing reality in a globalized world, and I don't know what, but something particularly draws me to it. Maybe the colors that make up its model in such a fine way, a color scheme composed of shades of brown and beige. Maybe the texture of which it is made, an airy and bright one, applied longitudinally, strongly evoking the rock stone.

The tile is too well made, my eyes like to look at it without getting bored, because if I look at it from opposite angles it looks different. Why I'm so attracted to it, I still don't know. But the colors so important through their impact, meaning the existence of a huge arsenal of the micro-cosmic imaginary, which my eyes enjoy immensely, highlight the interconnection of fine and chosen tastes in terms of the symbolism of art that an artist feels closer to then when all he has at his disposal is the imperfect instrument of talent to bring out something extremely captivating.

Colors are a kind of visual language, reflecting the instincts and sensibilities of the artist, aren't they?

I looked at the tile even when I had in my head a combination of colors that best suited my personality, in the name of an immediate reality that I had discovered through the "seeing and doing" system. In fact, when you see a combination of colors that impresses you, you are tempted to retain the combination for the future through the "eyes of the mind" focused on the inner feelings and states of consciousness.

Haven't we drawn attention so many times that a color or a wide range of colors must attract the viewer's attention, to tell a real story, a beautiful experience from which the artist drew new lessons about the true richness of creative forms?

Leadership: Can you merge with an artistic creation that tries to highlight the moment when you find yourself face to face with the reality of the visual, focusing on the possibility of expressing your soul in a unique way?

As a sign of deep gratitude to visual artists, I decided to keep the tile, considering the temptation to reproduce the model originally illustrated only with the help of the visual prompt. In my mind is all the richness of the creative act that the artist's eyes agonized over by studying the most meticulous works, supported by the perception of the compulsion to respect the original style as rigorously as possible. I point out that my eyes are not just admirers of forms of beauty, such as natural beauty and created beauty, or taking into account the symbolic form, the classic and the romantic. But, first of all, my eyes are destined to the systematic refinement of observation and methods of evaluating works of art.

Someone said this well someone on the web: *"When you don't have to prove your talent to draw the real, all you have left is the imaginary expressed through color and free forms."*So, the tile has to tell a secret about a design that seems classic for its time, but new for these times when art no longer finds its place in the manual making of products, but in technological competition. And even if the natural mechanism of sight of my eyes loses their

colors as they look from a darker angle, it seems that the tile gives its freedom to express representative colors, in combinations that are pleasing to my eyes.

Colors are important in their impact, aren't they? If I changed the color of any image to the opposite color of the colors that my eyes perceive naturally, and if the pattern of the tile would curve around my field of vision, in a round similar to the "shape of the gaze", then I would better understand why I consider myself an artist of rebellious colors, of shapes shaped in a simplistic flexibility, of explosive compositions through poignant and symbolic themes.

At other times, my sight is endowed with an effect of openness to a transcendent of the soul, in the sense of accepting an invisible reality that is obtained through a game of chiaroscuro, through shadows and lights, in which I could find myself deceiving time.

Leadership: Can your creation facilitate the exposure of the sensitivity brought back to the present by a reinvention of the reference model of the act of creation that invites to an overcoming of one's own artistic personality?

Only an artist fills his eyes, before painting a picture, with those successful models of creation that inspire you, through color, to meditate on the perfect beauty that surrounds you. I also believe that, in the depths of my being, there is a reserve of admiration for the height of expression, a "cult" and a phenomenon of the personalized object in pastel colors, through a special sensitivity. Imagine that if it weren't for the pleasing color of the eye, I wouldn't have been attracted to any shape of the pattern inscribed on the tile. Therefore, the tile is a faithful copy of an image that my eyes cannot replace with another, because the colors themselves, vibrant and fine-textured, unaltered over time, have a great significance: they distinguish the being of a nation of the being of other nations.

In this regard, the famous writer Antoine de Saint-Exupery had something important to say: *"In the making of man it is important first not to instruct him, which is futile if he ends up being a walking book; he needs to be raised, educated, he needs to be brough to the height where things cease to be, and left are only the faces born of the divine knot that binds things together. For there is nothing to be expected from things if they do not resonate in each other, this being the only music for the heart."*

Perhaps the tile itself has a life and a soul, on a metaphysical and atomic level, of course. Otherwise, it could not have withstood the test of time, perhaps even more than any human being. And it had something to say about me when we met by chance. It told me that I am a special artist precisely because of my ability to distinguish beauty where others do not see it.

According to this fact, assuming that the tile would be curious to discover how this feature exists in an artist of stylized shapes, working either with many colors or in contrasts of black and white, it would be determined to imagine that it is dealing with a soul as great as it is, a soul of a supersensible nature, which can be felt and found in all surrounding things.

Let us not forget that the reference model of an act of creation is the preparation of the soul for the recognition of its immortality. And, in this case, the Great Work of Creation is the product of a soul that, standing or traveling, displays its splendor, erudition and substantial energy, in a surreal reality.

The Penetrating Gaze Of The Eyes Illuminated By Representations Of Art includes the feelings of an artist whose reality is related, mainly, to the external world or rather, to the knowledge of the essence of things (prior to the concrete experience).

Source: https://neculaifantanaru.com/en/the-penetrating-gaze-of-the-eyes-illuminated-by-represent

The Perception Of A Colour Contained In A Single Glance

On May 17, 2023

What you see influences the options available to you to recognize the uninterrupted transformation of the ordinary into artistic creation.

It's a hot summer day. The sun is constantly shining all around us. I walk slowly and confidently towards the Palace of Culture when, suddenly, my eyes are surprised by the navy-blue color that marks the parking area for the disabled. It is a skill to know yourself as an artist, one capable of developing close connections with the surrounding space, in the context of a continuous adaptation to new creative realities. But it is a sublime art to see with the corner of your eye, with the flexibility of subjectivism, which is not at first sight subject to the ever-changing trends of design.

The navy-blue color triggered a unique moment of lucidity, of sparks in thought. To this is added the artist's mastery of deciphering the very core of the world in the gleam of a gaze that senses color, matches it with shades of delicate sensitivity, but not as it really is, not as a result of the action of light (of different wave lengths) on the eye, but as a reference to a model of self-formation that often has a strong spiritual component.

I wonder: does the color know that I look at it in relation to the intensity of the light, not just as an image that meets the qualities of orientation photography? Does she suspect that I see her not only as a powerful tool, capable of convincing and influencing the gaze of the beholders, but as a process of constituting the Self through the construction of the Senses? Does the color navy-blue have a soul, a soul reborn from storms, from beyond the clouds? Does it have a vision, a clarity captured by the correct impression on a perspective of spiritual ennobling in an illusory world? How much does it resonate with its viewer's perception?

Leadership: Can you extend the limits of your reality in relation to a means of expressing the value of a visual retrospective that is directly proportional to self-image?

And if the color of infinity, the cause of the desire to return to a certain moment, is a power that directly influences the soul, then what do I really feel when I look at it in relation to a means of expressing the value of a visual retrospective that is directly proportional to self-image? Everyone walks past it, trampling on it, others lose sight of it, not knowing how to use this supreme indicator of the complexity of the drawing to correct certain aspects of the Self and to develop qualities necessary for their own development.

In this case, the value of a visual retrospective is given by that unique state, that unique feeling of the moment when you feel that you dominate time, when you feel that you are caught between dimensions and you do not want to rush things. And this is exactly what I felt, that I can master an eternity in one place, a fact totally contrary to my conceptions of the world and life, that I can concentrate in a single imaginary point, which I named "controller", all my reflections, experiences and thoughts.

Thus, the image of the self becomes the subject of the image of a new reality *: "What I see in myself is what surprises me in the presence of the ordinary."* Through my eyes, so attentive to trivial things, I often manage to distinguish or associate different variations of colors, shapes, styles, between reality and fiction, between evanescent and eternal, especially at the moment when I least want to capture the ordinary. I can already think of myself as an artist who, being in deep relationship with matter, manages to pour his ever-changing imagination into the solid matrix of the visible real, not the real hidden from the eyes of the world. More

than ever, the navy-blue color has caught my eye today.

Leadership: Can you develop your perceptual power over the meaning of the concept of "a true image of parts of reality" in the substratum of a sensitivity and a vision that essentially defines your uniqueness?

In fact, the great advantage of the navy-blue color is that, by integrating it into a decorative image, it can take on many different shades, even if over time it can fade, and can be traced back to the moment of starting a meditation on relationships tied to appearance and essence, with a metaphorical transition between the two themes: the ideal of Renaissance truth and the ideal of performance culture.

After all, only the perceptual power of the human eye is what limits the range of tones in the spectrum of colors inspired by nature, so vivid and expressive. But the impact that navy-blue has on the mind becomes a kind of "axis mundi", a center of Mannerist art, a kind of mirror in which the artist sees himself, a sign of the world of Morpheus, which indicates that something must be changed regarding reality. Here, without a doubt, the words of the great painter Nicolae Grigorescu reinforce my point of view:

"Eyes are easy to make. A gaze is harder. Everything has a more expressive secret of its own, therein lies the secret of its life. Usually only those who look for it can find it. Woe to him who, seeing a beautiful thing, so alive, for all beautiful things are alive, looking at it only once and only from one point of view, thinks he has seen enough of it ! Nothing is a repetition, no flower, no single thing, no color. No light wave. For millions of years, since the sun sent rays to our earth, no two have come in the same way."

So too is the case with my color, navy-blue. At that moment, none of them were the same. It seems fair, I could only see it in a photogenic square, open to the gaze that knows how seek the unusual in the banal, where the world does not crowd to observe the artistic representations of beauty. Spontaneously, revealingly, comprehensively, a new eye has opened in the world of forms from now on, an eye that feels that it can color a world with that color that the soul calls the "Great Work" – as if it had known it for a long time, recognizing it, it gladly receives and unites with it.

I build my leadership through any image that comes before my eyes. What I see influences the options available to me to recognize the uninterrupted transformation of the ordinary into an artistic creation. All in all, leadership belongs to the plan of Creation.

The The Perception Of A Colour Contained In A Single Glance can paint an image of all surrounding things, but from which the artist extracts for his own creation only the element whose qualities he amplifies, not the one he destroys by hiding, by forgetting, by routine or by confronting the rest of the world.

Source: https://neculaifantanaru.com/en/the-perception-of-a-colour-contained-in-a-single-glance.ht

The Perfect Coincidence Between Image And Sound

On April 02, 2008

For two reasons, I love art so much: changing perspective and broadening my vision.

Prokofiev considers the director Sergei Eisenstein a fine musician precisely because he notices the symphonic character of his editing constructions, the nuanced understanding of the musical phenomenon. Eisenstein, who has often remarked on his inexperience in music, once wrote, "I think that I am a composer merely by chance. Because I am most passionate for compositional issues." And Prokofiev, a brilliant composer, takes into account the musical opinions of the director, he happens to remake the music of a fragment six times and when he introduces some themes composed earlier, he then recreates the music at the request of Eisenstein who "did not allow for old tunes to slip by."

When Prokofiev starts, the director adapts his editing to music, according to a special mechanism. First of all, he has to imagine very vividly, to see clearly all the plastic material available for that scene. Then he has to look for the perfect match between a precise image and a certain fragment of music. He seeks the coincidence between the "make of the object or landscape" with the time of a musical passage, an intimate consonance that cannot be explained rationally, between a musical fragment and a fragment of the image. It's not so simple, because at this stage the fragments of images are in chaos and their ordering, according to the precise structure of the music, pushes him to jump from one end of the film to another, to guess which side of the fragments will correspond to a certain musical phrase". *

Leadership: Are you determined enough to look for the perfect match between a precise image and a certain fragment of a sensitive act of communicating emotions, at the junction between what is hidden and what is shown?

What did I learn from this? That only in a context of representation of artistic Creation, by ensuring the image of subjects of great scope and great relevance for the contemporary world, will you be able to perceive the difference between what you think and what you generate through your feelings and intuition. Moreover, considering the vision of a surprising reality appeared in the phenomenal artistic horizon, looking for the coincidence between the "invoice of the object or landscape" you will be able to express remarkably a sensation of rebirth, revival to life with the help of suggestive images.

How do you reach the coincidence between the "make of the object or landscape"? I think that through a conjugation of images that capture an abstraction, through a mystery of a historical or spiritual nature, through a projection of an idea of becoming through emotion, through a projection of a reality that escapes the ordinary capacity for perception.

In the art of film directing, it is important to adapt the montage to a revelation of knowledge, enlightenment, ideal and beauty, as proof of high spiritual values. It is important to create a creative atmosphere, full of emotions and surprises, just with the help of simple elements and in just a few seconds.

Then, the fragment of any image you expose to the whole world must capture the states of people in extreme situations, so try to appeal not only to the art of looking, but also to the art of thinking with sounds, with sensory elements, so that to bring the spectators to a point where they are totally open and able to better understand the connection between symbolism and realism, between old and new, between static and dynamic.

Leadership: Can you express in a practical and flexible way the concept of personalization of a subject very little present in the public sphere that would keep the fundamental idea of a new form of dissemination of a message or a teaching?

Note the following. Many times, directors direct the combination of what is expected to happen with the characters and what exactly happens during people's lives in reality, in order to be able to express emotions visually, artistically. Therefore, the directors practice the awareness of a dramatic intention to develop film scripts to a fabulous level, promoting the art of managing the impression produced by the act of responsibility of the critic towards the value of the creators. So, through creation, it is necessary to appeal to free artistic living and expression, better emphasizing the idea of synchronicity between fact and fantasy, between what is and what is possible, between what could be true from what is in fact real.

A broadening of the vision of art occurs with the use of music as a dynamic factor of action (the art of movement), or as a factor of temporal direction of movements and aesthetic cultural education, especially as a factor of spiritual uplift or as a tool for predicting a worlds to come, And if it is true what the singer Diana Saveanu said, that music is a language that allows you to convey much more easily what you feel, then the image that is projected using this language must have a metaphorical level, a high resolution of the captured scenes (highlighting important objects and details) to announce a new approach to the subjects and a new expression of the reality of life.

The change of perspective in art occurs as a form of expression of people's feelings and beliefs, with the help of a language through which you have the opportunity to superlatively express a certain idea, beyond images, beyond words and gestures, beyond appearances.

The Perfect Coincidence Between Image And Sound is obtained when the vision you project about Creation and Art exerts its force to traverse time, to traverse different worlds with the help of a language through which you communicate your ideas, feelings, life experience.

Source: https://neculaifantanaru.com/en/the-perfect-coincidence-between-image-and-sound.html

The Perfect Handler Of Metaphors

On August 23, 2014

Self-evaluate your experience regularly, practicing the meticulosity required for the realization of your vision.

When the removal of the factory director in a stroller was being filmed, Serghei Eisenstein wanted to use a metaphor, likening the director with a toad. The director asked for the toad, filming was stopped. Everyone went on a desperate expedition to the pond in search for a toad.

A props member had to enter, in that cold October day, waist-deep in water. Everything proved useless though, because Eisenstein refused all the toads that were brought to him. He found them to be too small, or didn't like the way they looked. Toad after toad was being brought, but the refusal was categorical: "It won't work ! It's small ! Catch another one ! "

Someone went to the zoo, but not even there could they find something suitable. Eventually the toad was found. But too late, it was dark and the toad had to be discarded. Everyone began to get mad, but Eisenstein remained implacable. What interested him was the realization of his idea, not the difficulties arising in its path.

*These events evoke the meticulous attention to the smallest details necessary for the director's vision. **

Leadership: Does your creation discover its meaning and veracity through a vision that promotes the model of "open science" attributed to the impetus of experiencing a vision that includes the fruitfulness of the meaningful contexts of "pure visuality"?

The reasons for the development of professional experience, in support of the process of identifying new creative practices, meaning the possibility of demanding more from yourself and others, are easily understood. At high levels of well-contoured message management, in terms of using an exceptional visuality, the dominating power of science is stimulated especially by using the patterns of recognizing new "rarities" by capitalizing the "background" of existing scarce resources.

Regarding adherence to art, the rarities are the "metaphor" ingredients or any other form of expressing ideas, which give startup power to innovation projects, made available by those circumstances that attract a noticeable increase in the degree of promoting valuing perspectives of creation. And leadership can be attained by the practical realization of an exceptional montage, of the prototype type, including ideas, concepts and principles underlying the creation fueled by vision.

The pure visuality of an external reality is achieved by the distribution of living elements that become integrated into a more profound, deep, emotional, fascinating or thrilling artistic image, stupor or melancholy. In other words, pure visuality is characterized by the objectivity of telling an event that has happened for a long time, but explained by your own experience and vision of life.

Leadership: Can you capture the reality that is configured using symbolic systems correlated with a vision that cannot be discarded by emotions and inhibitions?

Science, as a platform of furthering the process of creation resulting solely from an enlightened mind, depends exclusively on the new elements in the structure of the filler material and the ways of interacting with environmental factors, which must be gradually introduced in an advanced version of assessing experience and individual performance.

You can say that you are on track to achieve performance in leadership when the new elements are validated by a wide range of perspectives to the process of establishing a masterpiece, a viable and exemplary model of art.

Symbolic systems, correlated with a vision that cannot be discarded by emotions and inhibitions, include those background elements that can animate the setting of real events. And in leadership, elements such as the "scabby toad" can offer a broad insight into character traits such as: boldness and prudence, confidence and doubt, etc.

The "open science" model includes practices and research, initiated and maintained by those who are worthy of being followed by the care they show to any form of organization, promotion, materialization of innovative impetuous creation. The creation of these promoters – genuine artisans – is based and enhances its value on numerous attempts and explorations, which are meant to materialize our vision of the model of "open science". Thus, the attempts contributed efficiently to the implementation of the vision, in an understandable form, full of meaning, which will be adopted by the majority.

Shaping a vision is the result of the curiosity to know and relate those events in your life that assume the purpose of the "passage of time" mechanism.

The Perfect Handler Of Metaphors is the leader who possesses the extraordinary ability of extracting the essence of what he creates with the help of vision. He finds the factors that truly motivates people to contribute to strengthening his efforts. What interests such a leader is the realization of his ideas, not the difficulties that arise in their way.

A powerful and ambitious leader self-evaluates his methods and means of implementing his vision, which must be embraced and adopted by the majority of his supporters. It is a difficult path in which the essential role is held by the explorations and systematic attempts that must be convincing and come to the aid of an "open science" type model.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-perfect-handler-of-metaphors.html

The Perpetual Call Of Science To Understand Science

On March 05, 2021

The way you understand the connection between art and creation is a reflection of your predestination towards union with demiurgic thinking.

I learned to do one thing very well: to play with science, with my science, not with the science of others, and to experience it with a little more perspective and understanding, to feel it like the fine caress of the piano keys offered by a virtuoso capable of masterfully combining intelligence with intuition, exceptional talent with fantasy, without abusing too much his possibilities of capturing the public's attention.

Whereas this fun game with science, impeccable, endless, terribly satisfying, this index of sensitivity of subtle things, the delight of a real adventure lived and captured artistically, is related or coincides enormously with the inherent significance of a painting subject that stands out by exposing a single color in a single interior.

From delicate sounds to virtuosity, from a paddle to a writing-board, is a distance measured by the perfect moral agreement between the original, motionless and everlasting beauty of a work of art, and the forms of a moving multiple of a timeless show called: *Semertahma*(The unity of vision in a multiplicity of styles).

Of course, if someone were to ask me to determine the value of what I'm doing, and that's very difficult to show because sometimes I don't realize the value of what I've done, I'd tip the scales to adopt the Stradivarius violin chord and an exceptional violinist, more than the agreement between the inherent dynamics of beauty and the movement of a brush meant to give color to a life that vibrates continuously in another world or in another reality.

Leadership: Can you make an installation of selective thinking by creating a state of suggestibility of the mind that will allow you to access the reality of a vision called to impose itself in the face of the relationship between vocation and predestination?

And seeing as how I keep going on and on about the science that helped me become aware of my vocation and predestination, between painting and music, therefore a science located beyond words, including an evolutionary view of the state variables of the intensity of the energy fields of the Universe, from which God does not can be ruled out, then I will say that any attempt at access to a new self-consciousness is an attempt by my intellect to rise above the worldly mind, through infallibility, to God.

It must also be said that no science must be motivated by the exposition of a single reality. But by exposing a theme that springs from the realities of a world inaccessible to "ordinary mortals", that is, from the realities of a time line passed indirectly through a *Frutessebitus*, a kind of continuum between matter and spirit that *latently* becomes a test of sensibility of artistic, unitary, avant-garde language.

My vision is the man that became a Creator. My vocation is to offer a unique experience of knowing the area of artistic concern. And my predestination is the obligation to offer the right of creation to be known and promoted through artistic means. Finally, the demiurgic thinking that revives my soul, ordering me to walk through the labyrinth of life, includes the mediation of an image or an idea that tries through the sensible to enter the intelligible.

Leadership: Can you subordinate the external reality to your own vision, force it to submit to your inner rhythm and recompose it into an image capable of exploring the dialogue between yourself and the universe?

I was reading in some random book about Goethe saying that colors arise from the light-dark interaction. He called the colors "accidents of light" that arise when light, making its way through physical environments, loses its virginal purity, absorbed and partially reflected. And from that same book it appears that Goethe started in the study of color from the understanding of the mechanism of visual perception as a fundamental moment of human existence, constituted in a real process of knowing shapes, color structuring and exploring its spatiality.

So, if I have to relate to science, and I will always refer to science, and not to any science, but to the science that I call the "Window Artwork", then I must realize that everything that turns this world into one of beauty is based on the power of the chromatic universe and musical language (perceived as a form of artistic expression associated with a transcendental effect).

In this case I would opt for music as a form of expression of creation through an unusual combination of sounds, arranged more or less arbitrarily, according to certain aesthetic rules, in an order according to the practical requirements of the most valuable painter. And as for painting, evolving as a deep and sincere reflection on the emotional state of the viewer in the most pleasant way possible, I would tip the scales in favor of a more intuitive form of expression , similar to the suggestive expressiveness of a music that intonates "Pink - The Color Of Love" by Yakuro.

Here, then, is the essential: until I know the true pleasure in perceiving art, from which life itself absorbs from my eyes all the events, steps, resources of sacredness, I will not be able to know the true measure of the experience of being tangent to infinity.

The great force of science is that revelation of (idealistic) self-consciousness obtained through the act of creation which promotes the solidarity and consubstantiality of man with the universe.

Source: https://neculaifantanaru.com/en/the-perpetual-call-of-science-to-understand-science.html

The Perspective Of The Close-up

On October 14, 2015

Approach the universe of science, trying to compose a "poem", and not just tell a "story".

Let us consider two examples that will probably better clear up the relationship between the two directors, Griffith and Eisenstein, and will allow us, later, to better understand the genius of Eisenstein's work. The Close-Up was therefore not an "invention" of Griffith. Edvin Porter used it, as a technical means, making a bandit shoot in the close-up, towards the viewers. This caused a sensation and nothing more.

But Griffith used in a film the close-up of a woman waiting for the return of her husband, followed by the image of the one she was waiting for. This alternation caused storms through its unusual nature.

- How can the subject be torn, he was asked, with such jumps? No one will understand a thing.

- But Dickens, answered Griffith, did he not write the same way?

- Yes, but, he was Dickens; he wrote novels and that was something else entirely.

- The difference is not even that great, I write novels in pictures.

However, Griffith's close up was tied only to a way of seeing, by the physical conditions of the way in which you can see a character: namely, from up close.

*Eisenstein will use the close-up not to show something specific, but rather to represent. In other words, he doesn't simply watch a cheek or an object from up close, but rather uses it in that aspect to express an idea, to give it a new meaning. Griffith tells a story, Eisenstein composes a poem. **

Leadership: Can you distinguish a new dimension of revisionism from the horizon of an experience that needs to be frequently fueled through the intervention of a particular achievement?

The ideal and profound sense an artist seeks in the process of elaborating new concepts, turning leadership into a sort of stage design – a way of thinking up an image over the real world, or an image of man reflected in the world, based on a fixation of science over an omnipotent fact, is transposed at the level of experiencing his existence.

The artist himself turns into a first impact on the phenomenon of representing a large picture and, more so, on the evolution of approaching the way in which he sees and perceives "what he knows" in the vastness of the information surrounding him. This image captures the significance the artist attaches to the act of creation along the line of conduct of a man who knows how to communicate with what others see in him.

The content of the message you supply to the entire world, becoming the main subject, the

equalizing force of assumptions, often subjective, related to the organization of the real, which can lead to a new form of art, remains bound to the complex representation of the close-up. It's about the thinking self-directed towards a finality of revelations that satisfy the conditions of an ideal of knowledge springing from the experience of research, from the very substance of those previously assimilated.

Revisionism is a form of belief in a finding that turns into amazement: the feeling of being in front of a reality often ignored by the world, but opens the way to the ideal greatness of an explicit reality. It is about giving meaning to that thing, incident or phenomenon, from which draw certain subject values those basic attributes resulting from the perspective of what you see and the way in which you explain what you want others to believe.

Leadership: Does the way you represent a point of view in a composition of great expressive resources reflect a central point of the extended self-esteem that you experience through what makes you different?

Leadership continues its advance towards a more precise modeling of facts that need to be revealed through meanings, based on objective representations, with the help of technology and information, in various contexts of affirmation of the power of creation, not only if you "tell a story", but rather if you manage to "compose a poem".

Therefore, the close-up is tied not only to a way of seeing, not only to the physical conditions of the way in which a certain subject can be approached from up close. But rather it represents the result of the synthesis of an entire experience, the consequence of an extraordinary accumulation of notions and concepts, a model of defining science connected to a significance attributed to a peculiar achievement, thus completing the area of continuity between creator and receiver.

The attitude or action that follows the reviewing of concepts pertains exclusively to the artist who, like a collector that is so passionate about enticing objects sits for hours on end in front of them to better penetrate their mystery, builds his work through arguments that comprise of reasoning and evidence concerning the relationships between image, ideal and reality.

An extended self-esteem is obtained through the content of reason to transpose yourself into an artist who no longer cares about his own creation, though concrete, living by the only thing that makes him different from the rest of the world: capitalizing on the original spectacularism of a masterpiece in a sustainable life lesson.

The Perspective Of The Close-Up is generated mainly by the elite performers who constantly probe the hidden depths of being and the world, through science, in order to obtain not only a different meaning for existence. But also, to clarify for themselves the experienced truths, through others, in their own way.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-perspective-of-the-close-up.html

The Phantasm Of A World, Out Of Which Yours Is Only A Remnant

On May 02, 2012

Steadily maintain your noble character, by opposing yourself to any tendency of violating the limits imposed by the emotional and moral filter of the other people.

The main character in the movie *"Lionheart (1990)"* Lyon Gaultier deserts from the Foreign Legion and reaches the United States of America. He finds his brother between life and death, and his wife without the money for healing her husband and taking care of her child. To help her, he gets involved in illegal fighting, at the urging and under the guidance of Joshua, with which he binds a close friendship.

And Joshua was Cynthia's subordinate - "le joueur professionnel" - who kept things under control. Or at least this she wanted. She was one of those cold-blooded creatures that you were glad to have closer only when it comes to money. Extremely attractive, with the charm and the fascination of a princess, but deceitful as a snake. Being incapable of sincere feelings, of familiar wishes, she was the carrier only of her dominant heredity, faulty, certainly not noble. She does not love anybody besides her.

For such a being, attracted like a magnet only by fame, seduced only by the glitter of the money, of the luxury's life spectacularity, she that would go over everything and everyone to find the fulfillment of her changeable desires - you cannot invite her to a romantic dinner without risk, that for one reason or another, suddenly, something will not suit her, and to burst into angry fits, and you would wake up suddenly put on "disable".

Leadership: Does the challenge of accentuating the importance of the facts that you reproach from life requires that they move to the forefront of a detachment of the perceptions of some dominant centers of interest?

At one point, Lyon makes a visit to Cynthia. She was alone, lying in bed, provocative, dressed in the most summary underwear, quiet, dreamy, as she would be immersed into a perfect world. Seeing Lyon, all her being was seized by enthusiasm; she seemed enlivened by the thought that finally, a strong man like him, a so good match, could appease her cravings.

- I will do it, says Lyon. I will continue to fight for you. But I must open an account. Do not ask me why. This is my condition. And I must leave this place. I cannot live in a luxury hotel. I must live like a fighter. This place is too comfortable for me.

And suddenly the face of the women, that previously was so sweet and gentle, was visibly changing. Her jailor's heart increased the beats like in the rhythm of a cuckoo clock. Her so fascinating world seemed collapsed, turning into hell. Who does he think he is? How dare the miserable tell me that he leaves, without giving me what I want, without satisfying my cravings? Wounded in her own pride, the rich woman, and so influential, was never able to find kindness, any sign of understanding. She activated her fervor, depth, consideration, tact, and now she lost them, or rather abandoned them.

Modifying the attitude that defines you is the condition for determining a high percentage of doubt attributed to a lasting character that depends on the probability of achieving random events.

Armed with all the possible concentration, was sweeping with her eyes the man near her, the

vile, wicked, wretched, for now Lyon was not anymore her biggest "desire", but only a cheater, a convict, a sinner. And therefore, she tries to see things as they are, with the most perfect cold blood, that is no longer attributing them a preponderant positive connotation. Some shocks causes, visible or not irreversible upheavals. Her cold anger, repulsive, which would freeze anyone, showed its teeth:

- Are you sure you leave because you have not found another woman ... something more comfortable on the street? Do not answer ! That's my business ! Mine ! (then hits the glass into the TV.) I'm sick of you ! Out ! "Get the fuck out ! " From now on our relationship will be only professional as it should have been from the start !

Leadership: What is the nature of your personality in the context of a wealth that keeps you mentally or emotionally trapped around an image used as a link between what you can offer and what you are asked for?

Without a doubt Cynthia would have had a positive influence upon Lyon, because she was a beautiful woman. But her "flaw "character, her inability to empathize, to feel, to be receptive to his potential, to his emotions, on his true character – has caught only his contempt. Finally, she has lost her money, and Lyon.

A leader like Cynthia, who always regards the garments inside out, that is blinded by any sense, handcuffed by the lust of money, must be left to consume herself some time, to spend time alone. Must be left to reflect, as a wise man, better to the essence of her character. To treat, just as a doctor treats the disease, her addiction of always being in focus; to better understand the possibility to be someone else - until the menacing flame of her thoughts, feelings and her reprehensible beliefs will be extinguished.

Only by damming those negative reactions, impulsive, unstable, that are not making place to any form of increasing the positive influence, you could dominate more time the spirit of the people, keeping alive their intention of relating to you and accepting your imperfections.

Leadership: Do you use your baggage of inborn or acquired traits to cancel out the negative effects that you can consciously bear by committing yourself to a quality that does not honor you?

The philosopher Arthur Schopenhauer said: *"A good character, measured and gentle can be satisfied in strained circumstances; while the envious and the malicious one will not be satisfied, not even in the middle of all wealth."*

What will be the nature of a leader's future personality is certainly very difficult to say, for it depends on the size of his image, by the understanding of his mission, by the way he judges people, by the way he relates to the new realities, by the way he educates his own self, and by the way he manages his own reactions.

I cannot say too much about the evolution of a leader, about the transformation of his character, especially without observing him. However, I would predict, for example, that no judgment, no influence, no way of combining the elements of leadership that could increase the chance to him in achieving greatness, could not perfect the ability to establish genuine relationships and connections with the other people.

Just as a sculptor shapes his work and pours it in bronze, you have to shape your character to get the maximum results in the sphere of relations and cooperation. You will not be able to communicate deeply with people and to fit into their world if your ego does not find a

strong enough echo in the hearts of others.

The lower quality, which does not honor you, is perpetuated between the confrontation with deterministic events and the apparition of the "saw teeth" effect (the more you use your authority, the more likely you are to blunt your skill of mastering your impulses and reactions).

This quality can be INFLUENCE itself !

The phantasm of a world, out of which yours is just a remnant, aims your own personality, and the way you look at the world after you were denied by the other people, after you were sent to the ground because of your own errors of feeling and judgment. You can get only a remnant from a world where other people give you, or not the acceptance to be at their head - a remnant of yourself, in a world isolated by your own Ego.

Steadily maintain your noble character, by opposing yourself to any tendency of violating the limits imposed by the emotional and moral filter of the other people.

Source: https://neculaifantanaru.com/en/the-phantasm-of-a-world-out-of-which-yours-is-only-a-re

The Phenomenology Of Art

On February 12, 2015

Enrich your leadership with new meanings of expression, communication and new models of reasoning, finding those angles of approach that are compatible with different levels of power and control.

I had to struggle to defeat myself, to the limit of thoughts and ideas scattered every day in shriveled phrases, by going through the two circuits of potential significance: Q1 positive and Q2 negative. Two circuits connected in parallel by a filament arc within the brain, at the boundary between accuracy and tolerated error, neighboring the virtual world's anticipation flow. They each sent to each other – like a mirage in the desert – unreal imagery, curious contrasts that removed the idea of any evolution or permanence.

Perpetually, these circuits alternated by an electrifying inspiration stream produced a magnetic inductance that cuts the high frequencies of background ideas, flattening them through a distribution of loads that possess high vibrational energy. Without stopping, the ideas poured through the open door of the subconscious with the speed of an arrow sent in the direction of a three-dimensional grid connected to a space crammed between the visible and the invisible, fed by the power of interrogative lucidity.

Obviously. The trajectory of my art intersected with science. In the end, I seemed to be enclosed in a horizon of fiction commanded by the intensity of often incoherent thoughts that characterized my style and performance from the angle of second order thinking of philosophical reflexivity – organ of the great crystallized body, the most expensive pearl of the sphere of creation. I was whimpering in a strange room, the space of a changing immensity, driven by the visionary spirit of the physicist who rationalizes his theories and remains in the perimeter of tangible and concrete evidence.

The great physicist Isaak Pomeranchuk was concerned with the theory of phenomena that could reveal the deepest properties of the physical world. I am concerned about the application of the method of making science by using fecund meanings and metaphors. With their help, the thinker artist managed to deepen bright splits into the ideal world of abstract composition – in a realistic manner. And vice versa.

Leadership: Is your work's importance determined by the extent to which it exceeds an outside receptivity?

Russian physicist Arkady Migdal said: *"Both in figurative art and non-figurative art, the importance of a work is determined by the extent that it exceeds the limits of an external receptivity, of the depth of the parts it's made out of."*

The dimension of the art you set up, analyzed from the point of view of the elements of meaning attributed to new variants of what you know or perceive, must be so inspirational that it gives depth, authenticity and intensity to the meanings you communicate – either by word of mouth, in writing or by personal example.

Receptivity is about what you cultivate in people's minds and the feedback you receive, but it is distinguished by the power of the lucidity to delineate the appearance from the essence, the concrete abstract. The understanding of new notions and concepts does not occur immediately because the capacity of people is limited, but it cultivates the predilection for the individual, manifested in science, revealing itself as a source of novelty – creation

experiences and representations of different worlds.

In many ways, we can represent in the field of leadership new meanings of expression, communication and new models of reasoning – through what we experience, but especially through what is revealed to us through study, creation and vision. The methods of approaching the science and knowledge that we create will continue to act and develop into more important approaches – as a bridge to new evolution perspectives.

Outer Receptivity aims at other people's trait of being aware of what is happening in the perimeter of your authenticity reflected in the imagining of new expressions of evolution. This expressions, in their turn, allegorically capture those realities manifested in the sphere of knowledge, ideal and emotional, with which you feel life and the world in an unrecognizable hypostasis of feeling.

For example, we can communicate what is maintained in the tangible perimeter, conclusions drawn from the research. But we can equally promote unrealistic imagery, hypotheses, curious contrasts that remove the idea of any evolution or permanence. It depends on what we want to express and the power that we get this way.

No matter what we try to inspire to those around, ideas or perspectives within communication schemes that make information one of the essential foundations of development as long as they open new points of interest and new horizons means we have power.

The power to penetrate an area that hosts the vision of going out of the ordinary, embracing that artistic form that triggers exploratory curiosity without accepting or rejecting abstract reasoning.

Leadership: Can you exploit an infinite number of lives amidst a fleeting world?

"To exploit an infinite number of lives amidst a fleeting world" is a metaphor that highlights the connection that is formed between the foundation of a value judgment and explanation of a phenomenon of depth dealt with in an innovative way, but from subjective and objective standpoints. A sort of blending of abstract compositions translated in a realistic manner, with the intention of opening the way to the philosophy of science and the new possibilities of updating the creative potential.

Great art – the effort of the mind to obtain an unlimited number of thoughts transformed into elements of originality – is complemented by new hypotheses and special considerations on the perception of this philosophy.

Through the idea of abstract reasoning, using a succession of elements with different meanings, independent of direct experience, you manage to some extent to give expression to a new content of ideas and concepts. It is important that their presentation allows for further processing.

The Great Work or "The art that broadens the horizon of knowledge" consists of what you are trying to reveal from the image of your personality so that the reality you resonate with is ideal in a context of the type: any reflection is accepted, as long as the final result is coherent.

The Phenomenology Of Art highlights the role of creation that often transforms reality, but

establishes the vision of escaping the ordinary. This involves accelerating the process of clarifying concepts embedded in "personal work" that are compatible with different levels of power and control.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-art.html

The Phenomenology Of Artistic Composition

On July 25, 2015

Try to demonstrate the force of that improvised piece that elevates any imagination to the rank of art, so that the act of creation materializes into a large-scale work.

My enthusiastic imagination, caught in the shaft of an immense scheme of equations, with each addition of visual elements that intertwined, comprised, and exceeded the relationship with surrounding things, permanently produced a quantity of information flows. But, without restrictions, burning and producing an irresistible passion for that *perpetuum mobile* of aesthetic landmarks, it could destroy the work I had devoted myself to in an instant.

Imagination is the strength of the feeling that you belong to a perfect world characterized by the very inability to master it. I wanted myself to be a creator without boundaries invested with the ability to move successively from vision to vision on the background of the same composition, a demiurge who guides things willingly in a certain direction in the context of asserting an expressionist style which nourishes the ambition of going beyond the visible envelope of beings and the world.

Demonstrating the force of this improvised piece that elevated any imagination to the rank of art, so that the act of creation materializes into a large-scale work, involved a sort of tenderness for those strange realities, driven away from the field of knowledge. Please forgive this confrontation of mine with the field of my ability to build new beauties for the already known world, based on the inner laws that made up the games of tangible goods – that could very well have been just as intangible.

Leadership: Can you see yourself from the particular perspective of a world that fails to be yours, but reflects the reality that you constantly create through your thoughts?

I was reading in an older book about the naturalist Georges Cuvier. He would take a squid, place it on the table, dissect it and rummaged through the tender body, looking for the nerves, circulatory and respiratory organs, and other things. He would prepare organ after organ, draw, note. Then he would take the freshwater snails – Lymnaea and Planorbidae – and afterwards went on to the slugs. And the more he dissected the more the general picture was clearer to him.

The meanings attributed to the work and the creative self were revealed, in my case, by interpolating the missing parts of the imagined picture, and to the image always corresponded a different area, full of adjustments, until a painting full of force and magic would take shape. Dissecting. Processed. Innovational.

The collage of a particular world painted entirely from the imagination of a mind related to superior things, where each event acquires another value, where every moment acquires another dimension and significance, aims to explain the misunderstood things that yield the right fruits. Sometimes I was no longer making the difference between the image previously seen in reality and that of the false splendors that were hiding in the deep layers of my creation.

The compositional concerns, as in the case of paintings with living or still-life, in which are done arrangements and organizing of elements after considerations of color, exposure, size or shape, would discretely direct my attention and perspectives towards an artistic technique of interpretation of background joints that could not only have been achieved through the usual

means of reproducing what can be seen. But, rather, through what can be felt and experienced.

Leadership: Can you define the composition of an ideal world from the point of view of an imaginary reality, so that you can perfect the form your work takes?

Leadership is reflected on what can make you more efficient if you learn to observe something that you can only sense somewhere inside of you, later storing it in the body of concepts that you animate in the face of art. But this something, at times, appears to be increasingly hidden and you cannot always find it so that you may articulate it.

What you observe through imagination is the key piece of the collage of a creation that authenticates you as a holder of a background of thousands of images in memory that can appear anywhere, anytime, beyond anything, serving as starting points in the course of evolution scenarios.

Imagine leadership as an image in which you have to capture the entire universe and that a place of this kind is a place of artistic freedom. You are in a position to cast a sidelong glance up, down, right and left, then translating everything you see through an unusual lens, a lens that you see very clearly but you cannot explain to others, hasting to judge, not understand.

Leadership is not part of the category of visionaries, but also of artists, because it becomes an individual utility in the use of the meeting space between creation, the oneiric, imagination and embodiments.

In this direction acts the very organized form of adding elements of reference, from the fruit of imagination and construction of a new form of transposing ideas and feelings into sensitized matter. These, in terms of stimulating information, ensures a plurality of perspectives on the subject of interest.

Any leader-artist is led in each of his actions by the following rule: *"feel and experience all you imagine".*

Such a seeker of novelty first controls the composition he thinks of, so that he may be able to control the shape his work takes. It's like when you fall in love with a woman: this is only possible if you accept her fully with all of her defects. But in turn, she takes over that significant part of you that induces receptivity and sensitivity.

Does the painting that outlines your style of leadership facilitate the transition from "producer" to "promoter"?

Here, composition (which must be, to some degree, the measure of the order of an immense scheme of equations in which are used the properties of the reality you try to bring into your consciousness and that of others) represents a set of relationships between what you forge through feeling, inner vision, imagination, not only through "command and control" thinking type.

Like a magnetic field acting upon a conductor, composition (highlighting all those thoughts, experiences, traits that define you) acts upon leadership through the fact that it brings new functions of making something new, such as that of interpreting connections you achieve through the means of intuitions and revelations.

Remember that the meanings attributed to the work and the creative self are often revealed by interpolating the missing parts of the forged image, and to the image can always correspond a different area, full of adjustments, until a picture full of force and magic takes shape. In turn, this picture shapes the style of leadership that facilitates the transition from "producer" to "promoter."

The Producer is a world forger, a passionate designer who changes reality according to his personality and attitude. His creation imitates reality according to his attitude to a certain subject, to certain currents of art, to a cultural fact, to all he sees is changed radically in this life. The Promoter is the revelator of a unique image that has to go around the world.

Leadership is what you notice has changed into the thinking of the world after your creation has been accepted as a new vision of the imaginary, where life is drawn in more precise outlines of a new orientation of approaching high ideals.

The Phenomenology Of Artistic Composition highlights the connection that is established between art and leadership, through forged images that can radically alter reality, in the sense of an imaginative orientation or of an intellectual and affective renovation.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-artistic-composition.html

The Phenomenology Of Authentic Knowledge

On February 04, 2016

Be your own model of inspiration, escaping from the habit of accepting narrow horizons of perception of reality.

I pounced on a small part of the border called "My secret plan" with full responsibility, like Jean Valjean who tenses all of his powers to pull old man Fauchelevent from under the stuck carriage. I realized that the effect I had upon the world was in fact a replica of the attempt to "share your own kind of hero."

And since no one can easily move his beliefs, as a chess piece is moved when in danger of being taken by the opponent, it was vital for me to consistently follow my entire counterbalance in the face of an eventual error resulting from this border. A narrow horizon of knowledge aims to bypass a dreamlike, unexplored world.

Seen from somewhere up above, everything happening in this tight engagement of the conjunctural experiences, between the simple exploration and the different interpretation of the events of my evolution, as far as the possibility of applying the coercion called "Transcendence", it would've seemed without a doubt to be an intangible invention, a case of turning a random fact in the reason of my being above what can be thought of or understood.

Only after a few years, reaching the sublime of an immense victory over a certain type of being, I was going to realize that during this whole journey *in me stesso* it was as if I was seized in the spell of bizarre situations, worthy of the game "XCOM: Enemy Unknown". From explorer I had become a conquistador.

I could not say even today if this had happened due to the influence of the belief that I am more than the arithmetic sum of simple incentives, or if it was merely a consequence of the surpluses of appearances from which essence transpires. A single thing I can say with certainty: you must be a gamer to make it easier to obtain control over inner relationships and at the same time to become aware of what is happening outside of you.

Leadership: Is the main object of your knowledge the relationship between the strength of your presence in a place where you have not physically lived and the strength of your life in a continuous superlative?

A tendency of the attempt to escape from the habit of accepting narrow horizons is felt in the fact that can't always convincingly distinguish between the two opposing forces, otherwise defined in the abstract. It is the force of your presence in a place in which you haven't lived physically and the force of your experience in a continuous superlative. Both show the quality of your mind of developing a new understanding and of not being limited to what we call the conventional parameters of the "experiment" of life.

Leadership, introduced in the backbone of performance reaches new limits, always accepts new challenges, involving varied experiences of the self. You are your own model of inspiration. In this regard, the ability of using and exploiting the power of the mind – to jump in alternative borders and install alternative versions of observation, so to see everything from somewhere up above, always from a different height, must always be strengthened by the belief that you will always have something new to learn from yourself.

The main object of the knowledge that the creator of an image of the type "an existence seen in opposition to an illusory essence" proves is the alternative of a world cloned after a reality much deeper and more advanced than the one accessible to all.

I cannot disregard what a representative character of Paul Auster's work thought of: *"We are not where we are, but rather in a false position. Because of a weakness of our nature, we forge an imaginary situation and we sink in it, and thus, we find ourselves in two situations at the same time and it is twice as hard for us to escape."*

Here we distinguish the conditions of a superiority that resides in fabricating and immersing into an imaginary situation, which places us on a different plane than the one related to the conventional of certain situations. It is a false place in relation to what it appears we are experiencing in reality. What is the place we occupy in the perimeter of an independent understanding called compromise?

The compromise with conscience, negotiating the limits of a victory over the inertia of assuming other perspectives and ways forward, can change the ratio between what you can know and the objective reality. If you are in a false position, forging all kinds of imaginary situations, it actually means that you manage to rise up on a different path, towards a new dimension that at first you couldn't even imagine and one which brings an important contribution to individual knowledge.

Consciousness has as a support the approval of accepting a reality that others deny. People who cannot assimilate a new knowledge through self-induced revelations can only relate to the arguments offered by the surrounding reality, which they assess rationally. But for brilliant minds, the surrounding reality sometimes proves to be a prison, not a calling to themselves that facilitates that "much too far away" of authentic knowledge.

A single grain of the great wisdom of the world can withstand any temperature: *"When you are in a prison without bars the worst thing is that you are not aware of the screens that close the horizon; you wander through a thick fog, believing that you can see through it. You don't even suspect the existence of things that escape you."*

The progressive acquisition of an increasingly complex knowledge is the result of an individualization creation, of good quality, which emphasizes the reality seen in opposition to the daily existence of each person.

The Phenomenology Of Authentic Knowledge highlights that personal "declaration" of accepting the conditions of a superiority residing in fabricating and immersing in an imaginary situation, but one that turns each individual into their own unique model of inspiration.

Authentic knowledge results from the interpretations you ceaselessly attribute to your inner world, in the countless quarrels with yourself, with your soul, and with your mind.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-authentic-knowledge.html

The Phenomenology Of Magic

On February 03, 2015

Learn to believe in what cannot be understood, integrating yourself in a culture of originality and unique experiences.

I was rather looking for the basis of the real in the game of the inner world than in the solidity of the outside world, everything black on white, pushed by the desire of defeating the impossible. Even to the negation of my nature. As if my mind had been framed in an intangible border that gave me individuality in relation to a gigantic effort of controlling the explorer instincts of misunderstandings. And the veiling of my mind in a mist of mystery of a higher order, impenetrable, clothes in the unusual ornament of appearances in which you could capture the signs of a time of *noology,* made it that I couldn't distinguish beginning from end.

It was an unmanageable contradiction between the tendencies of understanding the impossible that had its roots in the games of shapeshifting, in the distilled lyricism of essences from a calculated spectacle of masks. *Substantia mysterium.* A nebula in which the meaning of life could get lose in the 180-degree rotation of reason. What could I have added to my perceptual horizon, so full of meanings full of misunderstandings? The answer was simple. None other than new varieties of fictional forces, acting in a sense convenient to my repositioning in a real that wasn't everything.

Does Dante not say that doubt offers just as much enjoyment as knowledge? I would've wanted to be present everywhere in that version of my integration in this impossible, like in a magic mantra, to be the witness of all unimaginable events, of all beginnings and ends, to confront nothingness, to master the material, to accede to the peaks that seem unattainable in real life. But the ghost tucked away in my mind was stronger than me. What would Christopher Priest have to say about this regular chaining of the phenomena of consciousness that accepts relativism?

The man with the black cape stepped into the spotlight and in their intense glow, raised his hands in sight, spreading his fingers to prove that he was hiding nothing between them.

- Look at my hands. Now I am making my last trick. I will pull a bouquet of flowers from the hands in which you know I have nothing.

Leadership: Can you ensure the exceptional condition by which getting close to the active character of knowledge is achieved without using the negation of your nature?

The differentiating activity of the self is the main constant in the equation of limits that need to be assumed and surpassed in the base of existence, thought and conscience. And the inclusion of utopias and realities in a complicated game of identity dilemmas, lived in the singularity of a world located on another plane of existence than the usual one, creates an unrealistic version of your ability to represent the axis of a natural phenomenology.

However, an existence whose meaning is reflected, as in a mirror, in what cannot be seen, can ensure that exceptional condition through which getting close to the scientific character of a story that enchants. To find yourself at the border between known things and surprising things is an opportunity of integrating yourself into a culture of originality. It is a unique experience of revealing an unseen world that gives you the chance to restoring yourself like a sort of magician of the methods of tricking reality. In this case, what can be seen cannot be

touched, the meaning deviates from the requirements of verisimilitude.

Albert Einstein said at one point: *"The most beautiful and profound human experience is mystery."* He believed with all his being that the feeling of mystery underlies all trends in science and art. Do you have the ability to establish the reality of your duplication in a coupling of forces opposed to classic mentality? Do you have the power to metamorphose your whole mind into a ball whose meanings cannot be fully deciphered by anyone?

This means, narrowly, to reveal a new facet of knowledge by experiencing and going through mystery until achieving the main objective: personal reinvention. And leadership emits a different frequency of approximating your own identity, which must coincide with that of the meanings you convey. Be careful what your magic consists of !

Using the negation of your nature to make a quicker approach to the active character of knowledge requires using credible arguments to conceal your dominant feature by combining notions, ideas, effects. These, even though they sometimes seem absurd in a certain context, reach a certain moment of revelation that causes viewers to discover that you are someone strong, resourceful.

Such a "I am not who you think I am" kind of negation can induce some confusion to those who look at you, but it is one of the main causes (perhaps even the most important one) that allows you to accomplish things that no one thinks possible.

Leadership: How it is reflected the doubt towards the demands of reality by taking into account the truth found behind the experiences that individualize you?

The formula of any scientific approach can be expressed as: *"I want to believe in what cannot be understood".* This brings to the fore the possibility of obtaining a rational understanding of mystery, going from the game of appearances to truths that can provide a new science. The inclination towards the mysterious, towards the unusual, the appetite for miracles are in your nature, but they must constitute a foundation, a direct given of the development of science that others can love, even if they cannot explain it.

If you do not capitalize what is particular, whether embracing mostly the notions of the art of transformation and the repositioning against your own experiences, whether, on the contrary, by fully restricting the sphere of knowledge you limit the angle of approaching various views of the mind, then you will fail to fit in the spectacular path of the development of leadership.

The destination of unicity – that can facilitate your access to the fundamentals of the science of breaking loose from any petrification in the rigorous, to dedicated yourself to a different, more subtle reality, inspiring new patterns of thought, starts with the innocent game of appearances and mirror images. They question your relevance of placing yourself under the baton of an Alter-Ego.

Doubt towards your own self, namely to the truth behind the experiences that individualize you, going even to the negation of your nature, offers just as much enjoyment as knowledge – because it prepares the field for your unchaining from the influence of a narrow perspective of understanding complex phenomena. These phenomena can produce significant differences in the results of your condition as an "immigrant" who first limits his possibilities of creation.

Leadership is that particular thing you suggest in a certain context in order to achieve a positive overall effect on multiplying the relationship between what is not known and

what can be done to make it all possible in a different reality.

The Phenomenology Of Magic is closely linked with the development of creative thinking that has no relation with the concrete man, but with the man transformed into a superior entity that can only be understood by taking into account the *"hidden"* parameters of his own nature. That means to rather look for the basis of the real in the game of the inner world than in the solidity of the outside world, everything black on white, pushed by the desire of defeating the impossible.

To make your existence plausible through magic, by amplifying the feeling of power and by creating the impossible, that is worthy of a superior leadership. Hence one of the main traits of the leader – openness to the new, the ability of combining and recombining the representations of reality – and if need be, to give them up.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-magic.html

The Phenomenology Of Representativeness

On December 06, 2015

Raise the question of time on another plane, bringing into play the intertwining of relationships between "Old" and "New".

Thus, Eisenstein has to solve a complex compositional problem, imposed by the concrete case which appeared to him through the theme of this film. The solution to the time problem was sought for a very long time, it was and old and constant concern of his, and it is probably the case here that we say it. "The Strike" was in fact the crystallization of a fact repeated continuously historically, in a fable which encompassed an entire experience accumulated historically, so in time. The film "Potemkin" solves the same problem in a different manner, focusing a revolutionary period into a single representative episode.

*The optics used in both cases was that of focusing on the principle of the metaphor: symbol in one case, synecdoche in another. The dilation of the events in the film would've led to the historic fresco in time. The film "The Old and The New" raises the question of time on a different plane, bringing into play the intertwining, the conflict between two stage of human history. **

Leadership: Can you achieve that experience of progress in stylizing the composition to achieve the unification of the subject and composition, using the approach of a visual representation based on metaphor?

Leadership is reflected in the forms of expansion of the methods of combining the elements that turn creation into an act of communication. Basically, the user of science communicates his points of view vis-à-vis a certain peculiarity of his personal way of relating to a certain context or subject, focusing especially on the principle of metaphor. We are dealing, somehow, with the way of capturing several different frames of events or happenings, by other means of perceiving reality, so that the coherence between the foreground and the background can be combined in a single representative episode.

Preferably, regarding the area of research and the highlighting of the image of a certain subject, is that these elements distinguish themselves as a form of advanced knowledge. Here occurs increasingly often the tendency of focusing on establishing principles and assigning symbols to key components that ensure the validity of the promoted "product." Meaning, the movie. This can be fine-tuned by encouraging the focus on the metaphor principle that an image should be viewed as an opening of a road, not as a closed door, in order to be credible.

Or, as one person on the web said: *"The metaphor has to be emotionally saturated, creating an image, because the image is "the bullet with its center moved, it sticks in memory for years."*

Directors and artists, in general, follow a direction of development based on research on the absolute size of the plus-value resulting from enlarging the meanings attributed to happenings or surrounding events, in relationship to man, time and the given story. The crystallization of a fact repeated continuously historically, in a fable which comprises an entire experience accumulated historically, so in time, represents the factor that determines the proportion between lucidity and imagination.

Leadership: Can you revise your vision of artistic representation through a different

conception of creation and its diversified character, so as to give a unique note of the unification between subject and composition?

The events have the chance of becoming an episode representative for the way in which these makers of creation understand the relationship with the world, with reality, time and with themselves. An episode able to suggest the entire set of aspects that make up the mission of giving life to certain characters, making the processing and defining of compositions, new data and types of concepts more exciting.

Leadership, being able to also give interesting results in determining the types of personality that correspond with your own understanding of the world, includes the relationship between lucidity and imagination. And the representative is what grows by exploiting this relationship. It should also be taken into account that a creation can be valued only by the ability of the director to adhere to unwritten "rules" of the moment, and to focus more on form than on content. For example, it may be more important to understand the idea conveyed by the film, than to choose in image that will have a great impact with the public.

Only those who manage to conceive a certain primacy of representation by raising the issue of time on another plane, brining into play the intertwining of relationships between "Old" and "New", will be able to grasp that experience of the progress in obtaining unification between subject and composition.

To concentrate an image in a single representative episode means to give a truthful note to the composition that triumphs through an ingenious chain of sequences containing the value of "absolute intensity" at the level of the transmitted message.

The Phenomenology Of Representativeness implies that quality of artists of highlighting unique traits of a certain researched subject, in relation to the world, reality, time and to themselves, with the purpose of obtaining new compositions and concepts that are worthy of the appreciation of others.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-representativeness.html

The Phenomenology Of Science

On February 06, 2015

Access the power of science to enter into the subtle game of confusion, amplifying that characteristic of thinking that arises from the contact between experience and the thread of life.

Everything seemed detached from a set of views beyond appearances, beyond reason, beyond things, beyond the infinite. In agreement with the unique area of pseudo-truths, under the sphere of improvisation and unpredictability. Isolated, I was in a vast process of evolution, stretching as a sort of directing attention in another direction, expressed through an entity of meaning that fed itself with the answers to the endless questions.

Nonconformist. I was cast in a role that was not credible for a normal man, in a world dominated by a science that varied on so many unknowns arranged as combinations of continuous and interrupted lines within generalized coordinates. The task of coordinating indexes and perception sensors involved in developing a new cognitive structure became more complex and critical as the questions and answers were gathered.

Implausible. I am at the point of utmost altitude, driven by that unending thirst of catching between the vertebrae of the mind the ineffable that only the genius can release, which burns you to the depth of your soul, making you involuntarily enter into a subtle game of confusion, yet still attracting curiosity. The indefinite that I could not fit in a form, and that God Himself with His omnipotence had branded with the red iron of the measure of the esoteric transcendental, became a product of impulses that generated spontaneous *outputs.*

A perspective indicator. I did not limit myself to general observations, but I began to attribute metaphysical meanings to attractive searches, fluid feelings. At the risk of exaggerating the edges of science, damaging the truths obtained through revelation. Like leaping into understanding the universe, moving from an obscure space to a clear space.

I think I resembled French botanist Lamarck: *"He was reading one book after another, filled whole reams of paper, scribbling book pages with a lot of notations. An amalgam was born in the mind: the judgments of the medieval alchemists were intertwined with the ancient Greek theories, and the contradictory hypotheses collided in his brain in a kind of mad dance."*

Leadership: Are you guided by the temptation to place science anywhere in the space of subjectivism, building integration patterns of a new orientations coordinates at the existential level?

The essence of the first metamorphosis of science is a kind of incompatibility intimate with madness, in the process of continuous and unmistakable reflection on personal reality. The way you train your own thinking, which is a class of considerations and reflections that can only be found in the subtle game of confusion that triggers a new wave of questions and answers, under the sphere of improvisation and unpredictability, enters you into a sort of mad race towards achieving a different degree of development.

More specifically it is that progress of science able to make you master the solid foundation of a deep and revealing experience, the unique effects of a new reality. The true art of mastering science is highlighted in what is not obvious, what is not visible at first glance, in the reality masked by assumptions and exceptions. Leadership attains in this new context an

adage of unlimited power, because it allows you to discover what attracts you as information and significance, not only as an orientation of perspective on a medium and long term.

A Russian scientist said at one point: *"Unlike art, where the most important thing is vivid and immediate reaction to what we see and hear, in science you need to learn to amaze yourself of the results of thought, of the meaning of knowledge gained. The noblest of motivations and the one that best suits the spirit of science is curiosity, the desire to learn how nature is made."*

Information extracted from the observation of life, from the contradictions and twists of profound transformations, creates the way to new points of reflection, being the privilege of the desire to learn how nature is made. In your mind is born an improbable amalgam: judgments are intertwined with theories and conflicting assumptions collide in a mad dance.

Leadership: Does the opposition you encounter between personal reality and the unclear taste of endless questions serve the distinction between the significance you attribute to existence and the effect of its final confirmation?

Reconstruction of new value scales, a new power base, a broad vision and mature start from the actual experience of the self and life. And extends up to a priori judgment, namely, torn by experience. Here, science, through the combination of higher significance, is constituted as a cohesion of truths, of reason and views beyond the sphere of experience – measuring the relative importance of different results – with yourself.

Leadership that values unity between man and experience can be summed up as so: to fight hard until you manage to defeat yourself and, finally, to take control of the situation. It is the result of a self-surpassing which is achieved by increasing understanding of impact phenomena; it is the result of thinking that occurs at the contact between experience and a real thread of life that seems detached from another world.

So we could say that this kind of leadership is the result of the science of the power to enter involuntarily into a subtle game of confusions caused by conclusions, observations and analyzes of the "unknowns" of reality, yet drawing curiosity and producing results through the convictions based on choosing from multiple variants of approaching them.

The final confirmation of existence comes as a result of diminishing the intentions of limiting the effects of transition from the certainty of a reality that cannot be extended – to the possibility of surpassing yourself that is accomplished by communicating the truths gained through the revelation of a new world.

The science that broadens your horizon is measured through what you get after you have eliminated the cause of this suite of contradictions and confusions that can distort self-image relative to the subsequently found reality.

The Phenomenology of Science can be associated with the plurality of operations of processing information, a way to collect representations of aspects of abstract reality, and extracting the essence, a feature of thinking that occurs at the contact between experience and the thread of life.

This approach is reflected in the outputs that you generate at each scanning of impact phenomena that can totally change your perspective on life. Practices such as indefinite, contradictions, confusions, paradoxes or antinomies of the finite-infinite type, light and darkness, life and death, old-new, good-evil, truth and lies, etc...

Source: https://neculaifantanaru.com/en/the-phenomenology-of-science.html

The Phenomenology Of The Particular

On March 14, 2015

Follow that guideline of your path towards superior thinking, expanding your perceptions about what an event of learning and discovery can offer.

I continued to believe in something every step of the way, without evidence that this certain something exists, so implausible, as the flame of a candle held by an invisible hand. This something pulled me out permanently from any law of existence, in the failure to adapt to certain fundamental conditions that I as of yet did not know, but felt as a consequence of overlapping the real and the imaginary in a cycle of oscillations of different frequencies.

I would've wanted to be able to define that "something", to shorten its existence that became very problematic, for my potential for madness to not climb too high, to not get to a limit of vanity. This something is not for everyone, bat can happen anytime and anywhere. You do not have to answer for your deeds before any authorities. Through your whole being, finding the same old you, a certain someone of someone else before being known.

I would've wanted someone to understand the mysteries that I felt somewhere, at the limit of my situating in an un-analyzed area – of The Particular – understood only by the thinking of the chemist who reduces all compounds of the elements to the force of chemical attraction. In an actuality that doesn't want to become the past when it meets the future, as an idea that gets lost the moment it takes shape. Could this "something" reveal its irreducible identity to me, inviting me to its grand prize: to develop on the ends of a continuous axis of the never-before-tried?

Once he reached the bottom of hell, Dante pierces it and climbs to the other side of infinity. "The something" places itself where there is nothing, obliging without obliging. A universe of imagination, nondescript. A kind of irresistible mystery that requires effort to be discovered. Life gives you something unique, unknown, whether it is evil or, on the contrary, good, perfectly fitting with the ambiguities and clarities of your entire becoming.

Leadership: Are you confronted with the experience of merging between what is out of your sight and what seems obvious to you in comparison to the perception of a possible unity of things?

Life continuously gives you a special "something" – the particular – an effect of deviations from the systematic, perfectly fitting with the ambiguities and clarities of becoming – as a kind of symbolic representation of your whole aspiration towards the mysteries of discovery, towards "Dante's infinity", giving the guiding line to your path towards a higher knowledge.

The something is the proof of things that are not seen, but which might happen. It is the reflection of things that take place in your heart, even if they remain invisible to others. And when the something eludes you, it means that your perception of things is devaluing. Perception must open the door to the experiences of life. American writer Wayne Dyer said it best: *"When you change the way you look at things, the things you look at change."* They gain power over your life and your future results; they will take control without delay.

The unity of things is based on experiences that change your life both from the perspective of what should mean "opinions about what is given" and what the term "certainty" refers to when concerning matters that are important to you in order to obtain a certain result. The unity of things encompasses the totality of the attributes of those parts of your ideas, beliefs

and accumulated knowledge that can determine the conditions in which access to a reality is made to last.

The road to superior knowledge begins with the determination of "something" from a larger picture of the things that unfold in your life.

Whenever I tried to understand the circle of the surrounding phenomena through the vivid life of things, I missed the image of a reality tainted by the moments of a life that ought to have given it life. I felt like Captain Nemo in search of a distant earth that can only be discovered by the power of imagination. What seemed clear to me in comparison to the perception of a possible unity of things was the desire to experience a wide range of emotions through the tough and permanent filter of the question, "How long will their order and nature work?"

But seeking the unknown and believing that you've found it and mastered it, as you wish for it to truly fit you, in resonance with a new body of information, from the matter of thoughts twisted in every direction within the mind with which you constantly fight, can elevate to a cardinal principle that most depressed feeling of lockdown, preventing you to act in complete lucidity.

So, do not let yourself be fueled only by the geography of the imaginary. The particular has its counterpart not only in your mind, but in everyday life. Everything is there to be discovered, to let you connect to your inner fire, to that energy that gives you the energy of freeing yourself from the slavery of the ordinary and the familiar.

Leadership: Can you capture the essence of things that are expressed in the world of your ideas through the experience of assuming an identity that is not enough to itself, but is defined by relationships with external elements?

Every thought is born from the cult of the concrete, given by all knowledge rooted in direct experience, viewed from the perspective of transformations that deal with working with the self, allowing for its evolution. But changing the perceptions of what existence and building a set of values means, depending on the interest manifested for what you are as a human being, depends on the fundamental conditions underpinning the "particular" – the role, evolution and its finality.

The fundamental conditions or, to put it differently, the circumstances on which the appearance of a phenomenon or something that influences the course of an action depend upon, being able to stop it or stimulate it, is aimed at those aspects to which you relate in one way or another, encountered in life as being projections of certain moods and thoughts of the moment in the context of the explored reality. In close connection with the mystery that makes you different, bringing into account significant details that you hide in your definition.

What defines you also individualizes you, by specifying that it is about the approximation you give in relation to the components of the real and the imaginary in a cycle of oscillations of different frequencies.

You can check the validity of leadership, requiring a matching recommendation: "This is who I am", according to the vision and ideas that take shape while widening the perceptions regarding *the particular.* To manage to place a new foundation where there is nothing and obtain an equation that unifies impressions, conclusions and assessments in a sort of transformational experience, to create a certain level of awareness, a factor of evolution of great impact, from that universe of imagination, hard to define, it means to know how to get

inspired by starting from scratch.

An identity that is not enough for itself but is defined by relationships with external elements is a construction of the relationship between your perception of reality and the perception you have about your ability to change the composition of reality.

Identity is what you expect to find new to yourself when you always have the opportunity to ask questions and find the right answers, even if you are not quite ready to give them special meaning and turn them in something of value.

The connection with the world appears according to your state from these two time intervals: the moment when you decided to initiate yourself in the mysteries of a less known phenomenon and when this phenomenon caught you in its grasp.

The Phenomenology Of The Particular highlights an isolated form of knowledge, gained by broadening perceptions and opening of the mind, in order to realize new aspects that surrounding reality offers you by probing the imaginary.

To act in full awareness of certain circumstances that define the experience of the "something", by designing a different process of self-realization, means to privilege the practical and personal initiative in acquiring a deeper knowledge. And this experience has the "never-before-tried" as a central point.

The question remains to be clarified: to what extent is this "something" suitable for existence and your abilities as a discoverer?

Source: https://neculaifantanaru.com/en/the-phenomenology-of-the-particular.html

The Phenomenology Of The Secret

On February 09, 2015

Highlight the uniqueness of your identity, without processing and putting your whole experience in the service of creating and promoting a virtual entity.

How is it unidentifiable? Excuse my language, my friend, but I cannot answer that question. It is an extension of a well preserved secret existential, the kingdom of my inner world, the effect of a body made invisible, rich in meanings, located in coordinates from minimum to maximum, according to the rules of a synthesis type permutation in an irregular time intervals. Its confession could mitigate the effects.

You try in vain to note the *presence sensible* of the magic fluid of pure science, which contributes to making whole the image of a special destination of suggestiveness. For as the work of art that takes on special meanings by gaining high steps in the aesthetic hierarchy, the secret – by a strong mind that only asks two questions of the world: Capital A and B – can fall subsequently to the destitute and the ridiculous as soon as it detaches itself from me.

Watch it fiercely, constantly whispers my heart, take care of him, do not deviate from the consideration you owe him, for behold, he is the imprint that makes you recognizable and unmistakable. My friend, there is something important at stake, a whole area of creative imperatives specific to the mathematician who finds symmetry between A and B, studying with the utmost rigor deliberately simplified models of the phenomenon of *interprétation linéaire* by redefining vector space – something you do not know and cannot explain, with all your erudition.

It is understandable why this impenetrable force must be abjured, this element of a superior substantiality that coincides with a point in space that comes to my mind and transmits to me the wealth of boundless knowledge, positioning me fair to God, to others and to myself. The key to this knowledge, the totality of potential which is not canceled at the border with the intangible, is the art of getting lost in the interpretations of the self and to find yourself in a higher form.

For eight years he lived in the castle of Count Herissy, French naturalist George Cuvier walked beachfront studying sea animals thrown on the beach at high tide. He sat for hours with eyes fastened on one point.

This detail awakens me from the world of thoughts that struggles strongly within the universe of my mind. I always hear the same Safe-Message: do your best to set the secret as close to one point as possible, but so as not to give the impression of a prison.

Leadership: Does your individuality tip the scales towards an upwards or downwards evolution – in relative isolation that separates you from the risks of a radical repositioning towards others?

As a consequence of constant feeding with new fruits of knowledge, leadership is crossed in the early stages by a subtle entity of the type "Private", which measures the hidden motivations for estimating uniqueness and the degree of dedication in serving an unattainable ideal. This level is superior to the claims of progress supported by creative ability and ideas in books acquired over time.

Merging what you have learned through study and what you gained through experiences, representing you as a more sophisticated version of the man you will become, not only attributes a very profound meaning to the leap toward greater self-realization, but gives you a touch of uniqueness.

To have an objective measure of personal transformation it is necessary to enrich understanding of the idea of "secret", thus reinforcing the findings of research conducted individually. The secret is a form of identifying yourself in a fundamental way with your differentiating character, projecting a certain superiority over others – to know something that nobody knows – the dynamics of a new cycle of access to a philosophy of individuality.

But does this individuality tip the scales towards an upward or downward evolution – in relative isolation that separates you from the risks involved by a new repositioning towards others? For the enhancement of a unique identity through an intellectual work supported and conscientious, reveals a picture residing in the deep intellectual universe, a prerequisite of how you perceive a side of yourself that can only be addressed on an equal footing – only in terms of superiority.

Here leadership does not enjoy the exemplary status of a privileged "vehicle" that satisfies the conditions laid by erudition and deep understanding of things, streamlining and facilitating the transmission of a push forward toward new discoveries, to break the boundaries that are increasingly more inaccessible. But faced with a unidirectional approach.

The secret aims at completing the image of a special suggestive destination that proves an original optic of an "old" world in new conditions, metamorphizing, of authentic living, split from the search of what is beyond the appearance of things or what is not in your immanent world.

An outcome of how "the secret" is build, as part of an experimental leadership, can be determined when you measure your productivity and intellectual performance with the level of understanding and perception of neophytes when implementing a new development direction.

Such a model of leadership processes higher frequency information, combines all elements of perspective in a harmony of a customized view. Or, rather, processes and puts the whole experience in the service of creating and promoting an almost virtual entity, even if it extends to personal "face to face" communication, it cannot shape the world based on a vision.

The Phenomenology of the Secret expresses the aspiration of perfection whose ineradicable symbol remains the unique edifice of professional credibility. Secret relentlessly denounces that "something else" as a term of a deeper understanding, but it cannot respond before a "court of appeal" when it is subject to validation of critical judgment. And leadership is addressed only through a form of mutual understanding.

How can you keep track of thoughts and ideas that mix in a deep and dark vortex, without wasting them in a kind of spotlight, without you yourself doubting them? But more importantly, how can they safeguard the future of this art called leadership?

Source: https://neculaifantanaru.com/en/the-phenomenology-of-the-secret.html

The Phenomenology Of The Value Of Things

On July 09, 2015

Learn to know the "High" function of things so that you use the logic directed towards their knowledge as a solid testimony in support of the formation of a new reasoning.

I wanted to grant myself the freedom to think of things that really concerned me, when the very meaning of their importance and the faith in all that they could cause change in, had a correspondence in day to day life, even if life revealed itself to me as a great mystery. Something strong and alive, applied by the formula Thought + Illusion = Magic, for every value of my identity, from which the fields "discovery" and "meaning" would be obtained, in the meeting point between the amplitude of life and the moment of escape from its screenplay.

Who could have believed me? Who wouldn't have been tempted to say: so, you dared to believe that you could turn an essential thing, by its importance, into a life meaning? And this meaning, between the limits of what human power does it fit?

It is needless to mention that, in the ways of many that viewed things and even myself, everything seemed an exaggeration, an attempt to recreate the same system of meanings of the experiences that gained new values, a wide use. Things, that same as experiences, vibrate at specific frequencies.

Maybe it was only a figment of imagination of the superconscious that clarified as new meanings were formed. Along with the distinct reason for which I became a universe, part of a whole that acts and thinks in terms of essentials. All only because of the hidden seeds of the mind that, same as drugs, gained solid form after the copulation between matter and energy. But the effect had put absolute domination over my life.

Maybe I wanted to highlight the dimensions of the great futurists' conception, I thought that such a way of thinking is superior to others.

Who would have tried to understand the state of things that my researched mind tried too early to discern, to be there where things are included within the very value of life, in the direction of a "something" from beyond notion and logic, would have been immediately projected into a world whose existence went by entirely unsuspected. Except everything that was served to him as being a universal truth.

Leadership: Does your work have the capacity to be the foundation of the real life, or is it a testimony to the "habitual" belonging of things to the right to acquire a new form of conceptualization of your own life experiences?

The work that represents an artist is the image of all the things that surround him, from the customization of the life experience, from the suggestions of a great perspective on creation or the symbolic space of receiving isolated parts of nature.

A work based on the fabrication of universes un-probed by anyone else, containing the balanced combination of science and experience in crafting a meaning of the superior self, has the life of real things. Namely, it consists of the essence of that which you extract from the bond of everything that surrounds you, it is to be, to perceive, to experiment, to search for something truly valuable in the variables involved in the causal chain that influences

your way of thinking.

Same as things love and acquired in time, the work is complex and particular. And their study, the shape of functions to be merged, separated and framed in a broader context, the temptation of a retreat of identity becomes ever stronger, as well as the outcome of their adjustment in an area of values and of the meaning attributed to inspiration, it overs us a measure of their consideration and putting them to use.

Leadership: Can you turn everything around you into a landmark of an artistic creation that invites the viewer into the true universe of the values of a protagonist who offers access to another style of viewing life?

To quote French critic Hippolyte Taine for a moment, that so thoroughly wrote about Balzac: *"He was a collector, almost maniacal. He needed wonderful books, antique chairs, precious furniture, of special carved frames, specific paintings. He allowed himself to often be trapped in unpleasant situations due to the desire of obtaining porcelains from Saxa, tapestries and whatnot. His passion for beautiful things resembled a sort of physical itch, it was sooner a sensual desire rather than a noble taste of the spirit."*

Leadership begins to take shape where the product of everything that surrounds you is reflected in a realistic plan of development, into a plan of probing and re-organizing of the self, in a more professional manner, in a certain style of thinking. If someone knows the function of things, then they know how to use them to support their own development.

Things become accessories and harmonize exceptionally into a unique whole, into a space filled with potentialities, subjected to an orientation that takes into account the bond between life, work, ambition and art. To turn leadership into a work that rebirths from the things you love, you own or think about, is the greatest quality of an artist, of a man destined to do great things.

The artist inclinations, such as the faculty of discerning information using the aesthetic or hidden dimensions of things, often prove to be synonymous with facilitating the process of conceptualizing their own life experiences.

To conceptualize life experiences means to give a new name and a new meaning to the particular features of surrounding things, fitting them into a vision that does not go beyond their tendency to be a figment of imagination.

The arguments that support the formation of a new vision relate to the perception and interpretation of all forms of expression of creativity consisting of the sum of the things that you have paid attention to up to now and the indulgence of giving them a new meaning in the needs of life.

The Phenomenology Of The Value Of Things can be understood in terms of content and orientation of all things known that, always gravitating around man, create the space necessary for individual liberty to define its training and style of thinking, throughout the work that is accomplished by uniting science with life.

Have you acquired the depth of studying surrounding things? Do these things have the function of stimulating thought and the function of representing yourself in relation with life and science?

The Phenomenology Of Time

On July 12, 2015

Recognize that facet of time that applies to the relations between who you were, who you thought you are and who you wanted to be, passing it through the sieve of the imaginary.

At times, I was possessed by the infallible desire to endure time, in a state of total acceptance of the imaginary. Clearly, I nurtured the hope of reaching the future, in direct collision with the mind and experiences of other individuals, on the long and roomy passageway of the invisible. The impasse I found myself in, a moment of straying by experimentalist tendencies that I didn't know where they will lead, was the opposite of what I was gaining in an effort to overcome the limits of significance to the phrase: "I am a world that should not be ignored".

To convince myself of the structure of a reality of which I thought was untraceable, in the virtue of laws that embrace eternity, I had to obtain the components of the "intangible" field by means of the potential of deepening what I only assumed, from which, slowly, derived the concrete – whose expression I did not know. Could I return from the world that was about to be back to the world that was before?

Time was more an enemy than a friend, because I was not able to guess that deep promise from within me, that call to a special reality, to a change that could have made me understand more about myself. I was dealing with that orientation in space during a hearing of the most exciting existence, from Umberto Eco's novel, in which everything moves in a particular direction, awareness becomes attention and attention becomes perception. This is what troubled me:

"In the face of inexplicable facts, you must try to imagine many general laws, whose links with the facts you are dealing with you do not yet see. And suddenly, in the unexpected connection between a fact, a result and a law, you see a judgment that seems to you more convincing than others. Try to apply it to all the similar cases, use it to draw predictions from it."

Leadership: Are you committed to a revealing destiny of new meanings about the difference between yesterday, today and tomorrow, at the level of the thought of what cannot be mere chance?

Experimentally, in the way I reacted with this free madness, with this force given by the spiritual level that disturbed the very history of my life, stopped at a point of my fictional universe, as if written in the philosophy of an imprecise science, the laws of time could've been broken, leading to its cancellation. This process was somehow based on applying the formula $dT = eV+O$, in which the components of the dimension of time were produced by the energy of the void gathered at my point of origin.

In Dante, I have learned of the milestone between the middle ages and modern times, the sign of a moment that let itself be expected, extending to eternity. And such milestones, like in a sort of rebirth, made the transition to a new thinking, expressed in other structures of reality. Of course, my relationship with time seems different from situation to situation, because reality itself seems to be detached from an imaginary eternity that surpasses the philosophy of my science about sensitive matter, about society, about life.

These times, in privileged moments of my detachment from the world, facilitated the meeting

with an Alter Ego inspired by the immortal brilliance of an indestructible whole, the horizon of a situational understanding hopelessly encased in an extremely narrow space. The amazement of all that meant "surreal" became an axis of knowledge, more of a clairvoyant judgement than a lucid intuition.

Time is the creative truth of a world in which desires, dreams, imagination are part of a reality that, in a more or less distant future, is already being built, prepares to be discovered, to simply become life.

Therefore, the meaning of my destiny gained valences of "an exception to the written rules of the world", more so because I was part of a fiction that has no properties other than those attributed to the story of events experienced under the prediction of some variables with an irregular development. It is no coincidence that my thoughts forged another reality, in which case everything that characterized me became an integrated part of a future that emphasized the creative word meant to write history through imaginary landmarks, by imaginary heroes, by the force of images, through the spontaneity of language.

Who does not have the pluses of the experience of seeing themselves from other worlds has none of its negatives. Both pluses and negatives are conformed to an increasingly probable distribution of the imaginary content that, by breaking the norms of the system of beliefs, tends towards a growing perception of reality in a remarkable context – one that has become a symbol of evolution towards a higher level of self-governance.

Time takes you beyond the limits of everyday life, being perceived as an assimilation of a materiality independent of yourself, or as an alternative to you in a parallel universe. To lead yourself to a new world, is equivalent to trying to recreate the original intensity of the sensation: *"There is nothing more interesting than rewriting personal history",* actually represents a re-conquest of time, decorated with isolated elements subjectively correlated, in which you renew your affinity to what is different or non-compliant with the beliefs of others.

This show, in leadership, that special power: to forge, to weave, to knot or intertwine new coordinates of evolution that can be characterized as such only in the moment of total acceptance of the imaginary.

Leadership: Could you return to a place that remained unchanged in order to realize how much you've changed?

The imaginary has influence over the science of leadership through the fact that it adds new characteristics to time and reality, in addition to the classic mode seen up until now, even if it is identified with a state of overstimulation. It is the source of revelations, a system of probability that introduces itself in the system of thinking in order for its manifestations to be seen. Time conveys the confidence in the experiences of another person who has access to a world exposed to interpretation and understood by ideas, notions, representations, by comparison with the relationship between memory and evocation.

To make the connection between time and revelation better understood, I will quote Nelson Mandela: *"Nothing is more interesting than returning to a place that has remained unchanged for you to realize how much you've changed."*

Here we can glimpse the sign of a moment that let itself be expected. We can recognize that facet of time that is applied to the relations between who you were, who you thought you are and who you wanted to be, merged as a prerequisite of development in a single point of existence. A new beginning, a new state of things, a new power, a new consciousness.

To turn leadership into a science of leaps to higher levels of understanding and manifestation you must constantly seek, to encounter, to obtain that ideal rebirth – your conversion to an approach meant to make the transition towards a new thinking, towards a new state, a new power, a new consciousness, towards superiority. So basically, an approach framed in other structures of reality, but produced in the temporal dimension of the imaginary.

The idea that builds the design of a new world, by optimizing a new structure of thinking, communicates the fullness and uniqueness of a work that arose from the desire to see me all the time in another place. Time can be understood through the relationship between what you are and what you look like in a fiction waiting to be discovered by anyone.

Leadership is a vision of time that teaches you how to look at everything that surrounds you from a different perspective as an alternative to a thematic composition whose first stop is to create a relationship between the character of a look outside of something in which you-are-and-you-are-not, and the author of a life out of the ordinary.

The Phenomenology Of Time highlights that courageous act of self-transformation, due mainly to the movement of thought, the imaginary, clairvoyant judgement and lucid intuition, having the test of time as an indicator.

Source: https://neculaifantanaru.com/en/the-phenomenology-of-time.html

The Phone Principle

On January 16, 2010

The important moments that can change your life are like a phone. You never know when they come, just like you never know when the phone will ring. But when it rings, pick up the receiver and answer. You could get the good news that would change your future.

A book I consider it was worth to reread is *"The Count of Monte Cristo"*, by Alexandre Dumas. It tells the story of a young man, Edmond Dantes who, betrayed by his friends, gets to be imprisoned in the dungeons of d'If castle, where he stays for a very long time. For years on end, he stays all alone between the cold stone walls, without talking to anybody. But he doesn't think about escaping – far from him this thought. There are things that seem so impossible to accomplish, that you don't even think about trying, but to instinctually avoid them. He resigns with the thought that he will end his life alone, far from his family and friends, and this thought pushes him more and more to suicide.

But everything changes one day when another prisoner, Abbé Faria, unexpectedly enters his life. Faria proposes Edmond to join him in his attempt to dig a tunnel in order to escape (meaning to dedicate to this work three more years of his life so that, in the end, if they succeeded digging 17 meters in the ground, they would get to a cliff on the seaside; then to jump from a height of 15-20 meters risking to fall over a rock, assuming that the guards' lead wouldn't kill them first; and, finaly, be constrained to swim for a mile should they escape all these perils).

Leadership: Do you have enough presence of spirit to respond to the rescue call when your life relies on the order of reflection on the grounds of justifying your unhappiness before God?

Edmond starts to ponder and assess his chances. In the end, he accepts, under the condition that the Abbé teaches him everything he knows: Mathematics, Physics, History etc.

Edmond "answered" to Abbé Faria's call to help him dig the tunnel that would have brought them freedom, and, furthermore, this answer brought him other benefits, as well: learn how to write and read, learn philosophy and develop the abilities and skills in using weapons and knowing people. What would have happened should he not have answered "the call"?

And what would have happened if, when he got the chance to escape, he hadn't known how to use it, even though the chances were minimal? Isn't it? He may have never regained his stolen happiness and freedom, he may have never punished those who betrayed him, he may have never been able to reward those he cared about.

Like Abbé Faria said, the lucky escapes, those crowned with full success are carefully planet or fully prepared escapes, but the best ones are those occasioned by chance. The chance to escape, which Edmond had waited, finally appeared and, like any brave person and having initiative, he used it immediately. This was the great chance he had waited. Should he have failed, he wouldn't have got another chance.

After his spectacular escape and after he discovered Spada's great fortune, Edmond became richer than anyone. He got above everyone else. He got to be considered by everybody a great lord, a protector and charitable man, a respected philanthropist in the Parisian saloons, as well as a feared man, especially by those who betrayed him.

Leadership: Do you act in a way that highlights your intellectual strengths or in a way that only gives you a sense of freedom?

The phone principle is very easy to understand, but it's not at all easy to apply, that is for sure. A person's destiny can be influenced by the unforeseen events or happenings of the outside world. Many people have daring and grand plans for the future and they impetuously jump to fulfill them.

But when the storm comes and they are thrown through the rocks, they resign. I think there is one thing that could save them: courage and initiative. When opportunity will knock, just like a fearless tiger which waits a long time for his prey, they will have to jump and get it, with aplomb and agility.

The secret to the ability of detaching yourself from a turbulent past is to be prepared to take advantage of moments favorable to a rise of power from which you can create a true purpose in your life.

I'll never forget what writer D. Rosenzweig once said: *"Napoleon Bonaparte may have remained a modest artillery officer in a small province town if it hadn't been for the great political and social subversion process in France, between 1789 and 1794. But Napoleon adjusted to the actual situation of that time and, taking advantage of that great opportunity (the revolution), he quickly evolved and became a counter-revolutionary as soon as he took over power. More precisely, counter-revolutionism drove him to power. He stood up in front of the nation and presented himself as the restorer of national unity, as the bearer of French glory."*

In other words, Napoleon has managed to use brilliantly the possibilities offered by the events around him.

A characteristic of efficient people is that they know how to recognize occasions when they seem to be favorable and they jump in to take benefits from them.

The entire masterpiece of existence is the consequence of using a perspective of visualizing the future from an offside position at the limit, which can at any time trigger a dangerous attack or a change to score.

Napoleon, just like the Count of Monte Cristo, only needed an opportunity, a "call", in order to rise above everybody else. And if they hadn't recognized and profited from that one moment, which sometimes comes only once in a lifetime, and had given up before that, everything would have been lost.

Towards the end of the story, the Count of Monte Cristo sends a letter to his friend, Maximilian, which ended like this:

- Never forget, my dear friend, that until the day when God shall deign to reveal the future to man, all human wisdom is summed up in these two words: "Wait and hope".

Ring ! .. Ring ! ... Ring ! ...

Leadership means to recover your direction at a turning point anchored in that part of life that you lost, which you no longer belong to, that you would have preferred death, but

pain can give a meaning corresponding only to the divine plan.

Source: https://neculaifantanaru.com/en/the-phone-principle.html

The Picture Of Your Own Value

On March 28, 2010

Give people the opportunity to find the deep meaning of your creation, so it is not misinterpreted.

A special occasion has compelled me to want to have a talk with the one I consider a great artist. In a simple little room, but which seemed to me, I don't know why, fairly funny, maybe because of the four paintings mounted in a special way on one of the walls, the master concentrated his attention on finishing his latest creation, representing a scene from the Greek mythology, a scene full of life and expressiveness requiring a special technique.

I was looking at his painting with the same attention I had looked at his other paintings, on other occasions. You could see in him an unusual desire to do something spectacular, something that nobody has ever done, something that would be well-seen in society, and which would stay in people's memory. He would very easily and creatively transpose his own thoughts and feelings through the painting in which a variety of colors were concentrated, lively and dynamic colors, as well as the eternal white and black.

He could render with much talent the features of the characters with their natural coloring; the faces were very expressive, the features seemed to be exact, the eyes, the hands, the feet, the constitution, the clothing being attentively detailed with shadows and lights. I have never seen such passion for painting, for beauty and novelty.

Leadership: Can you distinguish yourself as an artist by applying an effect of enhancing the visibility of the entire image you create or just a portion of it that basically reflects the amazement of being yourself in an exceptional version?

Prompted by interest, I asked him:

- The impact of your paintings on others is the one you expected?

The master looked at me, a loving smile appeared on his face, as if he had long wanted someone to ask him that. He answered:

- An artist is noticed and admired by the paintings he makes, by the virtuosity with which he reproduces reality; by the way he knows how to convey an impression or a feeling. When people look at me, they don't see me; they see my paintings, the art I produce. The expressiveness and the beauty of them, the message and emotion they convey, the force of colors, contrasts and shapes represented, be they abstract or realistic, show the extent of craftsmanship I have reached in the field of this art.

My paintings are creations which prove whether I am endowed with a lot of talent or not, and if yes, how am I different from other painters. Nevertheless, you need a lot of inspiration, talent, technique and a complete work, for those who look at my creations to consider me a really exceptional painter.

Leadership: Does the choice of a sense of existence increase as a preference in the science you apply in shaping a perfect brand experience in relation to the requirements of a revealing art?

This is the most important lesson that you, as a leader, must learn it. It is the golden lesson that you must learn during all your life: people will never see you, but they will see the "painting" you made.

The painting is the sum of all your qualities and skills, as well as defects and imperfections. It reflects the talent you have been gifted with, and which you must bring forward. Reflects the skills you fulfill all your tasks with, with which you plan and reach your goals. Reflects your passion for the art of leadership, for perfection, but also reflects the way you are different from all others, by a unique style, efficient and balanced.

On the other hand, it might also reflects the incompetence you prove in leadership over time, with all its defects: with the negligence you treat people, irresponsibility, your carelessness, your lethargy and many others. The painting is, in one word, your value.

A revealing art has within its composition that knowledge that open you up to the unlimited scope of an experience of renewing the means of expression, referring to the building of harmonious connections between all the innovations that you try to manufacturer and the content of meaning that receives various forms depending on the imagination and culture you promote.

To become a better leader means making an exceptional painting from all points of view. The more nuanced is your painting, the more expressive and original, the more you will be appreciated and higher considered by those around you. You can add huge value to your leadership only if you have inspiration, vision, and potential and if you have the unusual will to obtain maximum performance.

Leadership: Can you elaborate a new formula of your uniqueness in relation to exceptional?

In relation to exceptional, bringing with it a new formula of your uniqueness, taking into account the leadership domain, the picture would be defined –not just as a landmark of your value, but also as a necessary presence in private life, a joining to a deep reality, which objectively exists beyond you, beyond the perceptions that others have of you.

This reality is designed to ensure that necessary cohesion between you, the artist within a creation and affirmation space, and the world of idealistic expectations of people outside this area, which can also be yours in a mirror that deletes the unsightly or deformed details.

The painting brings up the type of static, but very flexible object concerning what prints in people's minds, expressiveness or shadelessness in a wide area of meanings.

A very important role in shaping a perfect brand experience has the development of a new formula of uniqueness in relation to the exceptional one. Referring to the fact that what you are attempting to convey through the image must first be a guide for the one who wants to know and explore the unknown, then a journey of self-reliance in a world of difficult adaptation, and, in end, a space of encounter with God.

Tomorrow's world of knowledge and understanding has high hopes for the general meaning of the painting, which the individual can invest the world with. And rightly so. For before becoming a leader, the individual plunges into an anonymity that lacks scale, a reality perceived only inwardly, so in a certain impersonal area of existence, where access to a new conscience, free from any restraints, seems to be strict and problematic. No wonder you can't anticipate the form your ideal takes or every one of your virtues when your objectivity is

challenged.

Through this painting, specific to self-concept, you will always ensure extra aesthetic character to your value. Tomorrow's world has high hopes for the possibilities of spreading the art of being an "artist", valuing your efforts to be different regarding the presence of intellectual and volitive aspects, which positively influence tastes, to repudiate gaudy image production.

The art of being an artist is based on the revelation you experience through the image projected over the world, finding the expression in the sense of creation that the reason for a new way of manifesting through the need for self -expression and the passing through the filler the sensibility of a symbolic chromatics.

Conclusion: Do your best to get to a high level of performance. Your value is reflected by the "painting" you make. Just as a painter searches for the most appropriate means of expression, so you have to search for the most appropriate means to demonstrate your precious qualities – harnessing them by creating a personal "painting", as more complex and realistic.

Leaving something behind you, something that would remain in people's memory, something that would take your organization to another level of quality, better and more beneficial, demonstrates your value as a leader.

Your value is reflected by the "painting" made by you.

Source: https://neculaifantanaru.com/en/the-picture-of-your-own-value.html

The Pilgrimage Of Truth

On April 02, 2009

Carefully take care of every detail of your personality, showing skill in shaping your character.

No one dared to help the widow Regina Lampert besides Peter Joshua, a stranger whose good and generous intentions ultimately proved to be just a strategy to enter her good grace with any price, in order to obtain her deceased husband's wealth. Everything was perfect between the two of them. He showed a responsible and trustworthy attitude, expressing in a clear and deep manner a sense of security and solidarity, while she, mesmerized, seduced by his charm, gave herself up to his imagined scenario, making everything under his guidance and influence.

Everything changed in her life when she came to the conclusion that Peter Joshua was just a crook who used the qualities which nature endowed him with to persuade her to disclose him where her husband's money were. Thus, for the first time, the link between the two plans was clarified: the affective plan, which created her a sense of safety and comfort, and the rational plan, which caused her a certain degree of instability, risk and interior depreciation. Regina Lampert was submitted to a real challenge.

For those who watched the movie "*Charade (1963)*", it is clear that, in the young widow, coexisted two mentalities, two different conceptions about Peter's character, which were, however, both diametrically opposed on the relationship between them. One was the limited, careful attitude towards him, the other was an acceptance of any compromise, which gave him a state of apparent security and stability.

Leadership: Can you reveal the value of your own self with the help of a visual-revealing experience corresponding to the unfolding of a flow of images strongly loaded with emotional states?

A movie with a happy ending, I would say. Peter falls in love with Regina and even saves her from death, rescuing her from the hands of other hunters of her dead husband's wealth. But what turned Peter into a good Samaritan?

His character. Or, better said, the need to restore the balance and truth in his life and in those of others. He had the will to eradicate "the evil" out of his own interests and harmful thoughts. The moral returning to his old concepts and beliefs meant his release from "the dock", the cage of impure and harmful beliefs.

There were always sensational images between Peter and the Queen, good to set against the backdrop of a troubled, but adventurous and challenging life. Images full of surprises in which a search for emotional states can be performed, more on how the human personality is shaped around lives in which needs and circumstances are intertwined, in which small things make big differences.

We can more easily understand how images can make a positive or negative impact on people's lives based on how they look their pain in the face and begin to feel equal.

Some people view their differences as resources of sensitivity and reasoning about the essence of self-respect. Others, perhaps more deprived of the spiritual dimension of life, look

upon their perishing with their own eyes, than to share their possessions, often losing the comprehensive understanding of the life of the world and their life within it. And there are those who secretly look at their own weaknesses as they would look at their reflection in the mirror, and indirectly refer to their shortcomings, thus having no chance of achieving their goals.

Leadership: Does the way you turn things around that you consider are under your control mean that any character can appear in the multiple position in which he is positioned by the meaning of life?

You shape you personality as you please, according to the rules that you impose yourself. It is interesting and significant the fact that the germ of truth and personal knowledge emerges precisely from here. Getting to know your own "content", your own personality – where positive attitude, a healthy mentality and chosen and well-established qualities should prevail – is the first step towards gaining peace of mind and a resonance deeply beneficial over others. In confrontation with yourself, you appear to be another man; the whole conception of others on your personality changes. They get acquainted with another man.

Just as a swallow return in the spring to its nest which it left the previous autumn, so do you, for your leadership to have an echo to honor you, you must first rediscover yourself, you must return to you own "shelter" that you left by your fault or that of others, and you must restore your inner balance. Take care of every detail of your personality, showing skill in shaping your character.

A character can appear in the multiple position in which he is positioned by the meaning of life when he has to choose between two opposite variants: he can imagine things that are false, but he can only understand things that are true, or when he tries to keep his integrity despite the most terrible attempts.

Leadership can broaden the meaning of life if we come to the conclusion that any man who has power is inclined to abuse it; that any man who tries to be good all the time is obliged to ruin himself among the great number of people who are not good; and every man who loves something feels the need to confess.

The Pilgrimage Of Truth designates that inside process of knowledge by which you separate good and bad. The way you shape your character resides precisely of this self-knowledge process by which you can "overcome" this sloping road which, in time, can seriously damage your leadership and relationships with others.

True verdicts are given when knowing the truth. If people find a difference in "tone" among the majority of your actions, then they will leave you.

Source: https://neculaifantanaru.com/en/the-pilgrimage-of-truth.html

The Pleasure Of Making The Slide With My Own Hand

On July 19, 2010

Leadership is the power to maintain your vision, even when resources are limited.

In terms of distribution, Eisenstein had serious problems. He had arrived accompanied by only a few of those who were to play the leading roles, but a number of important performers were still missing. True to his own ideas about type, Eisenstein looked for figures as expressive as possible. Strauch was tasked with tracking them down. But not only him, but also the whole team ran all over the city, looking for the faces requested by the director on the streets, in trams, in offices or meetings.

The doctor was not found, and Eisenstein, as a painful compromise solution, chose an actor. One day she was going to film in the boat with him and, indisposed, she avoided looking at him. He only looked at the others in the boat, internalizing his irritation. In front of him was a fireman from the hotel where they lived, employed as an electrician in the team. Eisenstein mused sullenly: "Why do they hire these skinny guys to hold the heavy mirrors? This one is capable of letting the mirror fall into the sea or break it, which is a bad sign."

But suddenly he looked at her face. With other eyes. He put, in imagination, a mustache, a barbison... On December 01, 2024, in the scene of rolling down the steps, became Eisenstein himself. He said: "I could not deny myself the pleasure of making the tumble with my own hand."

Commitment to a vision is expressed when you choose to be personally involved in the creative process, demonstrating the talent to face practical and artistic constraints.

Cast examination is an essential part of the complete film evaluation, because the right choice of actors can decisively influence the quality and authenticity of the film. To carry out this process as functionally as possible, the directorial vision must be expanded using special creative techniques. The director's eye allows the visualization of the expressiveness of the actors, their dramatic potential and the ability to embody the characters. Close observation may reveal anomalies such as inauthenticity, forced expressions, or role inadequacies.

In complex cases, such as those encountered by Eisenstein, it may be necessary to use an indirect approach, such as the analysis of behavior in everyday situations, which provides a stereoscopic picture of the actors' potential and a wider creative field. Thus, the director can discover unexpected talents in unexpected places, such as the hotel stoker or the gardener in the orchard. If you look carefully, the eye tells you a lot about reality and life, but especially about how to create a story from the details.

Authentic leadership involves personal involvement in realizing the vision, even if that means taking on unexpected roles.

The correct interpretation of physiognomic aspects requires experience and in-depth knowledge of the cinematic type and psychology of the characters, especially since every detail can change the audience's perception. Eisenstein, faithful to his own ideas about type, looked for the most expressive figures, sometimes having to apply an imaginary "pince-nez" to the faces he encountered to transform them into the desired characters. If an unsuspecting worker was dressed in the proper uniform, becoming Dr. Smirnov in the film, then it is possible for any ordinary man to become a memorable character.

This creative approach in casting allows the director to overcome the limitations of traditional casting, finding novel solutions, such as turning a worker into a doctor or personally assuming some roles to achieve "with his own hand the degringolada". Thus, the casting process becomes an extension of the artistic vision, contributing to the film's authenticity and originality, as each casting choice reflects the depth and detail of the director's narrative intentions.

Visionary leadership consists of the ability to redefine reality according to one's own perspective, highlighting the ability to see beyond appearances and transform unexpected resources into essential elements of success.

The pleasure of making my hand tumble is a kind of creative release when you get directly involved in the chaos you create, because it gives you absolute control over every detail and amplifies your personal connection to your work. I say this knowing that every artistic gesture is adjacent to a vision that embraces both imperfection and spontaneity leading to unique results.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-pleasure-of-making-the-slide-with-my-own-hand.html

The Poem Of Human Consciousness

On April 07, 2010

The treasure of Christian conscience is the infinity that man carries within him and which, with hope or despair, he tries to measure with the humility of the feeling of his being, by his deeds.

The reader guessed, of course, that Mr. Madeleine was none other than Jean Valjean. I have looked into the depths of this very demanding self-consciousness before. It is time for us to look again. We cannot do it without being engulfed by emotion. There is nothing more frightening than this kind of research. The eye of the spirit can find such brightness and darkness nowhere other than in man. One cannot dwell on anything more dreadful, more complicated, more mysterious, and more boundless. There exists a spectacle greater than the expanse of the sea: the sky. There also exists a greater spectacle than heaven: the human soul.

To write the poem of human consciousness, if it were a single man, the most insignificant of men, would be to merge all the epics into one superior and definitive epic. Consciousness is the chaos of delusions, lusts, and trials; it is the hearth of dreams, the cavern of thoughts of which you are ashamed; it is the hell of sophistry and the battlefield of passions.

Enter at certain hours beyond the livid face of a thinking human being and look at what is hidden there, look inside this soul, look into this darkness. Under this surface silence there are giant fights like in Homer, there are fights of dragons and scorpions, riots of ghosts like in Milton, whirlwinds like in Dante's imaginations. How dark this infinity is which man carries within him, and which he desperately tries to measure with the will of his being and his deeds ! *

Leadership: Are you able to probe the deepest depths of your own being, without knowing your greatest weaknesses, but only through a confession that bears the responsibility for what took place?

Pain and suffering bring to light one's greatest weaknesses. From what man leaves behind, tormented by that desire to find a noble meaning in life, without stifling the sentimental spontaneity of choices of all kinds, important are some of the greatest potentialities of the self. That it has in it something of the tenderness of a soul that circulates under the signs of a bittersweet destiny that has its ups and downs, that it has in it something of the steadfastness of a fighter, this only shows us that in front of the world the most illuminated are a little more reserved.

This man, named Jean Valjean, given to us by the hand of destiny through Victor Jugo, so trembling with the emotion of his creator, remains not only sincere and shy towards himself as well as others, but he has given us a summary of the great conscience, in all the appearances of his personality, which in the last part of the novel had become so varied. He represents the destiny of an entire nation, the lonely spirit of the departed in the light of God, most likely returning higher and suffering less from the challenges of life.

You have everything you want in his life: sin and blessing, pain and love, loneliness and spirituality, you have the story, you have the symbol, you have the interpretation of the human soul in a good evolution of the life of those who do not speak, but who have feelings made to expresses beyond articulate language a whole conception of the world, namely: *"Everything man does is to escape, to be saved from the limit."*

Scholarship also participates in this spectacle of impenetrable confessions, being available where moral firmness intervenes in the correct interpretation of divine laws.

Leadership: Do you have the power to maintain that primordial state of inner life that lies "beyond the knowledge of the intellect", through an encounter of the inner life with the speech of God's mind?

The remembrance of the facts, if it has nothing to do with that sweetness of feeling, however light it may be, cannot highlight the true power of man — which is his meekness. Everything is there, and yet it is a unity that is the very note of his soul marked by an *Estrapedanthar*(a change of the inner life), which erudition turns into a corner of heaven. So there are tender people whose hearts mourn the longing for something they could never have, even though they may be very talented. There are others, with a high-performance computer attitude, but cold to the senses, who play skillfully with the simplicity of others and, when they want, bring tears to the eyes of others.

In the character of Jean Valjean, more than in any other person, comparable to other literary works, the feeling itself is shaken by what his character says. Without lowering his eyes to the power of passion, he is constantly struck by the shyness of a tender nature, he catches you in the spell of a story from which you can almost escape, and this is due to its most precious feature: the feature of being simple; lack of formality, complications; lack of artificiality, affectation, hypocrisy.

And while his face and the voice of others are indifferent to us, and we feel no closeness to their lives, Jean Valjean's work can never be separated from him: the intertwining of his thoughts and feelings of love with the thirst for knowledge always enlightens us, even if it sometimes gives us a smile in which there is always a lot of grief. And in his way of talking to the world, one sometimes feels despair, as if having the caressing modulations of a child who feels a loving look gliding over him in suffering.

The speech of God's mind highlights the dialogue you have with yourself in the same peace with which God welcomes the wonderful end of His ways, filling your heart with joy, because you have entrusted everything to Him.

The Poem Of Human Conscience refers to the very soul laid down in a true epic, called life, which God does not make easy, for it is part of the personal cross of salvation. For these reasons, we should not view life as a challenge to stand up and answer for it, but as a "ladder", a continual ascension to the glory of God.

* **Note:** Victor Hugo, *The Miserables*, State Publishing House for Literature and Art, 1964.

Source: https://neculaifantanaru.com/en/the-poem-of-human-consciousness.html

The Poem Of The Man Who Seeks His End

On December 08, 2012

Follow the tangled thread of trends of the "Human" within you, without ensuring the full exploitation of superiority towards other people.

The moment of revenge arrived. But, oh ! Who on who? What a mess ! And what a strange coincidence ! All the changes of direction, all the metamorphoses are committed for the first time in them, in both of the artists, in the two strong characters coming from rather similar backgrounds: Llewelyn Moss and Anton Chigurh.

The full exploitation of that gem *"superiority"* an ethical component of the lawlessness sphere performance and its implications, was the ace in the hole, the key of the entire match between the two of them. A grand conquest of Byzantium, but an opening of the Pandora's Box that would have produced strange effects.

When Llewelyn Moss had to leave the hospital, when those terrible words of the assassin who was on his tracks, echoed in his ears, the generous offer, carefully selected *"You bring the money and I'll kill only you, but I will leave your wife alive ! "* he understood the terrible sentence.

A sudden transition into another level of existence, in the middle of a battlefield, between good and evil, following the laws of one law: "I decides who lives or dies". The most dangerous turning point, fueled by rebellion and intolerance. An agitation somewhere within him just as strong as an engine revving at maximum. Llewelyn's answer came unexpectedly, like a stone thrown down at random: *"I decided to transform you into a special project, Anton. You will not have to come looking for me. I'll find you ! "*

Could he at least try, or even, consider an alternative, another one than sinking into the deepest and muddiest waters, which did not come from a spring of clean conscience? To be initiated into the mysteries of diving into those murky waters, was the same as suicide. But, in the same time, his only salvation.

Leadership: Does the way you relate to the situations in which you experience life mirror the way in which cohesion is achieved between what you regard as a moral duty and what fulfills you from the point of view of the ability to cope with an overwhelming challenge?

Creation called "life" VERSUS tragedy called "death". A poem of life, without rhyme, in which Llewelyn could no longer trust. A poem, in which the metaphorical had no place. A deceitful lust of imagination, of the emotions and feelings of the moment, risky, which could end up at any time.

An "impossible", firm and very blunt - creeping through the most tortuous thoughts, which were forcibly making place, pulsing through his most fragile veins, relentlessly attacking the conglomeration of his red blood cells. But with the opposite effect.

A ray full of hatred, a ray of the true light of the one, who suddenly perceive the most authentic feeling of danger, by which was decisively perceived Llewelyn Moss. Time was precious. And rare. He must act ahead his rival. And at the same time, he had to find a reason in order to put an obstacle to his will, not be the same man willing to negotiate.

An evolved psychological war, a fight to the death. Two poets caught in a game of hard nerves, using the lyre of mercilessness, comparing, following and threatening each other. A bizarre confrontation between two muses, Erato and Terpsichore, in order to fulfill a correlative obligation. Forced to hide or run away, each of them putting to the beat their arsenal of thinking.

Two poets of the willful reason, two enthusiasts of the action, *qui vont et viennent*. A poet, who never got to complete his creation called "life". And, a poet, who has just delayed a little the tragedy called "death". *

Leadership: Do you represent nothing more than a random factor at the end of a transition from the denial of integrity to one of generating a unique profit in the dialogue between what "simply happened" and what "was not supposed to happen"?

The changes of direction, and all the metamorphoses that are done within you, are the fruit of a lifetime lived under the sign of the essential? Do you ensure the full exploitation of that gem - superiority towards other people of the same caliber? Can you, at least try, or even consider an alternative? Or, you accept to be the protagonist of a deceptive lust of imagination, of the emotions and feelings of the moment, risky, which may end up at any time?

Your ability to become another person depends on how you react to your own change, which in its turn has its roots in the structuring mode of your personality.

It is obvious that on the stage of everyday life, you will meet all sorts of twists and unexpected events, many of which are not to your advantage. Extreme situations when the model of your personality will be unmasked by itself like a straw man, which responds to the command of an external will, not an internal one, so reporting himself to some influences alien of his true essence. Furthermore, if this latter statute is very prominent, the leadership, just like the marble, may lose its glossy finish and its normal protection.

In this case, it is about a prominent figure model, which presents difficulties of assembling the components that participate in the implementation of a principle of finality, unique and essential. That operating principle of the "Human" within you, which combines two fundamental properties: self-renewal of the reason of "to be" and abandoning the idea of supremacy (the idea of owning something more important than others, to see you ruling over all).

A parallel relationship for long periods of time that underlies the functioning mechanism of a genuine leadership. An evolved psychological war that goes behind the scenes of your own existence.

Leadership: Are you able to assume a supremacy that starts with what you are capable of facing and ends with what you can accomplish by giving up?

There are evident these ups and downs who do good. Your reaction towards the transition from A to Z, by an increasing of the immunity towards the desire for supremacy, with the involvement of a reason, which calmly put order into actions and effects, could motivate you to put yourself in the service of people, through a noble goal, through great things. Therefore, exposing yourself, accepting an identity that would assure the continuity of life, finding some common ground with other people, sufficiently reliable, thereby, becomes particularly useful for maintaining a lasting leadership.

Jules Verne knew what he says when he concluded: *"To acquire the engine that gives spectacular results, to ensure it to yourself its exclusive exploitation, this is the deal that must be made."*

"The engine" that provides full functionality of your leadership, and that can offer spectacular results, is given by the relation YOU and THEM. A tendency towards reciprocity that must be maintained in the long term. A business that is developing in the pace of the reason of "to be" and which can help you get to the desired level of perfection, only if you can resist the changes imposed by the events of your life.

A leader never rolls the dice when he is unable to decide between two possibilities: to live or die, but to face them both with stoicism as if he should win a well-earned prize called: "The Master of Destiny".

The poem of the man who seeks his end marks that attitude of accepting who you are when you depend on surrounding events, without knowing how to make use of them for building around them your own strong identity. Or, conversely, using them arbitrarily in order to impose your superiority.

If you want to achieve excellence, abandon the position of supremacy, at that "who on who" you or others. Otherwise, you will disintegrate by yourself in a war of attrition, in which there will be no winners or losers. But only a transition from one state to another in the way to a more agitated life, in which you will miss its real joys, values and meanings.

*** Note:** No Country for Old Men (2007)

Source: https://neculaifantanaru.com/en/the-poem-of-the-man-who-seeks-his-end.html

The Poisonous Potion

On June 22, 2010

Protect your vulnerability in front of the constant of being great, without allowing anyone to impose themselves permanently in the sphere of your emotions.

Thebes, the city of the living. Pharaoh Seti returns to his sumptuous castle of the Nile river. However, when he enters his huge chamber, he found himself face to face with the servants of the high priest Imhotep, his greatest witch doctor. It's no fair thing, he says to himself. He furiously makes towards the balcony. There, next to a beautiful statue, Anck-su-namun, his wife, awaits him all alone with a loving smile on her face. He realizes that someone touched her. And no one but him was allowed to touch her.

He suddenly turns. Then, unexpected, the priest Imhotep, bravely and tenaciously, draws the sword from his sheath. Then Anck-su-namun, getting all her strength, all the courage lying inside her heart, gladly stabs the dagger in the Pharaoh's back. A deep groan takes his breath away, and his strangled voice seems unable to break through his stiff throat. Then, with an indescribable thirst, with a consummate hate, Imhotep strikes him the fatal blow. The king is gone. All that's left of him is a simple: "Once upon a time".

Leadership: Do you remain loyal to the values that give meaning and scope to facts that reveal your majesty, without giving up the impulse given by feelings?

Force against force. It's a terrible thing to be a Pharaoh and to feel deep inside, with a visible shudder, that your moment of agony has been decided, and it will happen straightaway, and you can't fight it at all. Uniting in a single thought, a single will, devoted to a single desire, the high priest Imhotep and his lover, Anck-su-namun, formed one power which brought Pharaoh to perdition. "God" proved to be lower than perfection, sharing the same fate of ordinary people, but in a violent manner.

I wonder how Anck-su-namun could pretend that she is faithful to the Pharaoh and loving him, and during this entire time to betray him with the high priest Imhotep. No doubt that her agility and subtlety, with which she managed to manipulate him, were the two weapons with which she deceived his vigilance. For Pharaoh, who was certainly conquered by her irresistible charm, would never have accepted being betrayed. As a proof, when he realized that he was betrayed, he was mercilessly killed.

Although he was very strong and brave, the Pharaoh was deceived by the strongest human passion: love, the attraction towards for Anck-su-namun. He should have better investigated how things are and to be vigilant, not to put all his confidence in her. This big mistake became an undeniable reality when he realized what lies behind appearances, and he paid the ultimate price for it.

Leadership: Can you cure a wound of love without turning it into a deadly wound?

"You never know if a woman's love holds true" once remarked the Spanish playwright Francisco de Rojas Zorrilla. And he was not wrong.

If the Pharaoh had been able to read Anck-su-namun's heart like an open book, if he had deciphered what lied behind her appearance, if he would have realized earlier her changeable and treacherous nature, then things would have been quite different. Nevertheless, the

Pharaoh, overconfident in his own powers, built his entire life philosophy on the idea that everything happens according to his wishes.

Well, things didn't work out like that. In the end, he was defeated by the force of this woman. For she brought him to death, although she was not alone in this. Even so, she was the main culprit.

In leadership, before you are subjected to the amplification of a longer-lasting experience, you should encounter that safety distance that helps you better see what is the "peak of trust" in people, getting closer to the perspective from which God looks at what He intends to accomplish. A distance that will allow you to stop safely even if the heart continues to suffer.

Leadership: Can you control the role that others play in your life when you feel confident in a game played under the sign of a naive realism?

Every leader has a weakness. The Pharaoh's weakness was Anck-su-namun. Just like Judith, the rich Israelite widow who charmed general Holofernes – the besieger – and cut off his head while he slept, so that Nebuchadnezzar's army could not besiege the city of Bethulia, just like Jael killed Sisera from Canaan, who was leading an army against the Israelites, hammering a spike to his temples - so Anck-su-namun stabbed Pharaoh Seti so that she could spend the rest of her life with the high priest Imhotep.

As a consequence, we can conclude: the leader who abandons himself to feelings and lacks perspicacity proves naivete, having all the chances to be lied to, cheated and betrayed.

Not every good-tasting potion keeps your power

Love is blind. It is a nutritious potion, tasteful, which can give you energy and vitality, so that can be useful and can get you rid of all sorts of evil. Even so, at the same time, love can be a poisonous potion, which can make you sensitive, vulnerable to all sorts of influences, to everything happening around you. Love can be a fine and tasty drink fogging your mind, blurring your thinking and confusing your spirit, and finally leading you to failure. Powers become weaknesses if you sip of the poisonous potion.

Lower-level leadership is a consequence of the weakness of seeing you strong when power feeds your hidden emotions.

Conclusion: Any leader needs moral support, and he can enjoy the best support from his life partner, the one next to him for better and for worse. She is the one he can count on during hard times and who will never use the "poisonous potion".

However, we must not forget that any leader has at least one vulnerable point. And any rival can annihilate a leader, attacking him in this point.

Source: https://neculaifantanaru.com/en/the-poisonous-potion.html

The Popularization Of Leadership

On March 14, 2012

Be prepared to triumph in the midst of large-scale events, giving way to an act of living and organic participation at a high level of spirituality.

The novel "Aztec" written by Colin Falconer ends with a special example of leadership approach. The famous Spanish conquistador, Hernan Cortés, being at a distance of about 1 km from the Mexican armies, addresses his soldiers:

- We are overwhelmed again. But think about how many times we've been in the same situation in the past months. Did we not fight an equally frightening force on the Tabasco River? And did we not triumph? Remember the Tlaxcaltecs and the cannons and the cavalry Narvaez was waiting for us with at Cempoallan !

He paused for a moment.

- We have always triumphed because we are not ordinary people or soldiers. Now you can all proudly say that you are Cortes' soldiers. In the years to come, ballads will be composed that will sing of our bravery. Because not only your courage, but also your skill in handling weapons, sets you apart from ordinary mortals. Remember that you have been chosen by God Himself to march under His banner.

To strengthen his words, he raised the blue-and-white banner, which had once fluttered on the mast of his ship.

- The cross will help us triumph ! And now I would like to tell you one more thing: remember that you are at an advantage as long as you have the strength to fight. These Mexicans do not want to kill you, but to take you prisoners for their pagan rituals and that is why they are more vulnerable. As you know very well, they will not fight as a united army, but individually. Today you will not be dealing with a battle, but with a series of duels. I think God will give you the strength to resist. Stick the swords directly at the target, do not turn them blindly over your head, so as not to expose yourself to their sticks and knives.

Leadership: How do you use the synthesis of all the "believe in something more powerful than yourself" experiences that have intersected around large-scale events based on a single constant?

The evaluation of the finality of one's own efforts to obtain an advantageous leadership position, has as a premise of appreciation the uncertainty that eclipses the course of events. That is, the eventuality of the finality of a large-scale approach, very advantageous in terms of the benefits obtained as a resource of the power of affirmation, is important for understanding the context and order of events that make up the world.

Cortés triumphed gloriously not because the events were about the one who was right, not because he knew how to persuade the world to follow him, but because he noticed the mood of the opposing army, not considering it dangerous. Recognizing your opponent's mood is more important than the influence you have over your subordinates. If Cortés had known that he was dealing with the army of a categorical leader, willing to sacrifice himself for a lofty ideal, he probably would not have been in danger in a battle with heavy losses.

Cortés' leadership experience was probably "believe in something more powerful than yourself", meaning it's not enough to trust your abilities, but you need to better assess the position of your opponents' faith in order to succeed. It all has to do with the events you need to focus on in a strong mood, and these large-scale events need to be based on one constant: the presence of God. That decision of God by which He chooses a number of individuals for salvation and glory.

I summarize by noting that a winning behavior is constituted by the interference of numerous psychological circumstances that often complicate or even make it impossible to predict the evolution of events. The winning behavior, as a whole, and that of people marked by the psychology of struggle, by belonging to a great goal, involves different levels of resistance and spiritual vibration, different levels of direction and encouragement.

The leader who is around the great events understood the true meaning of the divine words: "That is why the Master has set you above your companions / So that through you we may reach the will of God."

The Popularization Of Leadership is addressed to that type of hero who knows how to use events and people in favor of a deterministic God, for all that is honorable to a hero is the glory with which he surrounds himself as a dedicated servant of God.

It was not Hernán Cortés who conquered Mexico with a small army of soldiers, it was the man who put God's will first who triumphed in the midst of events.

Source: https://neculaifantanaru.com/en/the-popularization-of-leadership.html

The Portrait Of A Lost Thought In The World Of Art

On June 21, 2017

Learn to look at yourself from the perspective of a hidden secret, to achieve a high artistic perfection.

What would it be if you were trying to draw my life in the colors of the night, with the richness of the fine nuances of tears full of hope and dreams, from a tension that comes from a mental program that is emotionally reflected, but which is manifested at the level physical? Does the poetry of the heart not have the same rights as the poetry of captive thinking in the abstract visions of art?

Important is how you look at me from the perspective of a well-hidden secret that leaves no room for any mischievous interpretation, but with care not to place it under the sign of a compensatory realism. Ideally, you have to represent your idea in living images, a trick with the change of inspiration in an intellectual and productive formula, beyond the romanticism that leaves no room for doubt about the feelings you give me.

Learning to look at yourself from the perspective of a hidden secret to achieve a high artistic perfection is to grasp the projection of a power of expression to which you can encompass its greatness.

Among the enthusiasm of thoughts that portrays the art of portraying an ideal of beauty, for which the secrets of creation always assume a new physiognomy, you must use the light pulses of the stars on fantastic and infinitely long lines. On which the premises of manifestation of dependence on beauty give the conclusion of a thought full of satisfied desires. How well do I fit into symbols of a transcendent reality *behind the lyrical journey of Shadows of the Night?*

Leadership: Do you express the desire for what is above you through a creative rendering of the distance between truth and illusion?

The gravity with which you look at me in a mystical dream can become everything, a stretch of a thousand light years to the center of the universe seen from a single angle: the aesthetics of the work of art.

Try to carry out a thinking experience, as is the practice of physicists, allowing fictitious fables to eliminate the hazard of reality. Can you express with sufficient force and warmth the truth of the phenomena surrounding me to achieve a high artistic perfection?

There is always something missing, it is true, as a conclusion full of confusions and without a right of appeal. And there will always be something else, like the moment of acting an attraction force in relation to the axis of a sequence of transformations. There are probably things you do not know about me yet, and when you find them you think something will change from the perspective of the pure portions of aesthetic theory? And how can you raise your ideals more than by rendering the relationship between natural beauty and beautiful art?

Here I know you better than you think, the way you manifest your self-forgetting, the pursuit of what is above you. Your present now speaks with my present, so the present is pleased because we both resonate with it.

In art, the special ability to realize the idea and the feeling not directly – by deed, but through a poetic rendering of the distance between truth and illusion, tends to the modern forms of visual art in accordance with the desiderata of the present time.

Leadership: Can you see what is above you by escaping from a state of a surreal story?

As the archaeologist's point is to reconstitute an entire culture out of its stone remnants, so too is the first and most important mission of an artist to penetrate the inner life of the model. A kind of gravity more than inherent that does not reveal itself at first glance, precisely because it hides roots entangled in a disturbing depth. And to find a balance between the sensitivity of pursuing hidden dreams, the rotation movement of a star and the escape from a state of surreal story.

The essential difference between me and whoever you perceive me to be in terms of creation is an indulgence of human nature in the exercise of contemplating a landscape that can have a profound emotional effect, surpassed by the awakening of a vision of symbolic force. Thus, you have the possibility of connecting with the infinite.

A perfect artist knows how to distinguish any color in the confessions of a mystery thirsty mind, even in the strain of an insatiable expectation from the time of inspiration, such as the color of the urge towards the universal, or the color of a vibration of ecstasy. Blue and Yellow blending into a framework of aesthetic thinking, freedom, and authenticity. Do you think if you never understand everything about me, you can even imagine it?

Expression in leadership is the space to represent an association between the interpretation of the model quality that the gallery of ideas and experiences puts at your disposal and the particular image that you form about yourself.

God, King, Honor, and Women. In the dimensions of art, with its intimate springs and its hidden consequences, in the symmetry of time, space and inspiration, these overwhelming presences correspond to the difference between the thinking of the poet and that of the thinker.

In the view of a literary critic like Nikolai Dobroliubov, the former thinks in a concrete way, without losing sight of particular phenomena and images, and the latter keeps generalizing everything, conveying particular signs in a general formula.

The Portrait Of A Lost Thought In The World Of Art represents a significant step in the creation anchored in the rigorous observation of human nature made in the direction of the art in which a face is a window inside of you.

Source: https://neculaifantanaru.com/en/the-portrait-of-a-lost-thought-in-the-world-of-art.html

The Portrait Of A Rose In An Artistic Vision

On February 18, 2021

If science becomes an art through passion, then art must be a direction of sensitivity manifested in science.

I am a being created according to the laws of nature and, therefore, I am conditioned by the same laws that determine the existence of a "Double Delight" rose in the central space of my garden. Whereas this beautiful rose, amazing by perseverance, does not exist as a plant isolated from other flowers, equivalent to the image of a more comprehensive presence in its permanence, but exists as a kind of continuum between matter and spirit, as a universal link between two potentially autonomous worlds, neither of which can be considered superior to the other.

In this regard, I point out that the rose belongs to the Rosaceae family, the symbol of a spiritual resurrection and a mystical journey that opened my mind and soul to beauty, adaptation, change, governing my relationship with God through discretion, more through the distribution of the sensible rather than an order based on the equality of the visible and the intelligible that accompanies it. In addition, when you look through this lens, you begin to see nature with exceptional clarity.

Even in my secret manuscript, *Tukerlyeress*(The Mystery of the Incarnate Word), the rose occupies the leading place, because it needs to feel integrated in a protective environment, to belong to a mystery beyond the heavens, the mountains and the waters, beyond any earthly understanding. It is a presence full of meanings, a warm and intelligent interlocutor from the point of view of an artistic consciousness, pulsating with an explosion of colors, with a life not bound by imitations.

Yes. The rose is always where it is created, in a maze of words without death, in an omnipotent way resembling the perceptual confidence of a mystical being in front of a mirror lit by a candle, without any shaking, impressing through silence, reservation, obedience, virtue, like a poet who contemplates nature more through lyricism than through deep meaning.

Leadership: Can you bring a significant improvement to your perception of self-continuity as a result of managing sensitivity that can only be identified in a work of art?

Through my intellectual activity, accompanied by a voluntary effort, pulsing of something mysterious that amazes every beautiful loving eye, so leaving myself mastered by artistic inclinations still unexplained, I try to reach the state of domination of nature. Only through the Great Knowledge is everything realized. For this I have to differentiate myself from other people and to situate myself in relation to the ontological nature of the story that makes up my life from another world, from another space, from the perspective of the most delicate flowers of nature painted in rosy shades.

And yet, the mystery that envelops the main teaching of my dialogue with the rose, spirit alongside spirit, with a kind of aspiration to accept the ideal promoted by the Renaissance, seems to be a permanent tendency towards the purity of watercolor, pouring from unraveling the mysteries of nature to acquisition divine enlightenment. To better understand the middle of a century full of amazing aesthetic achievements, this is my main concern.

It is no coincidence that my self continues to take part in a reality that totally absorbs me,

devours me with my consent and systematically detaches me from the banality of everyday life.

At this moment, I consider that the echo of a world beyond appearances is preferable to the overflow of a millennial nature that seeps into me, through the sieve of expressive eyes, through all the nuances of my life, a boundless curiosity. Whereas the rose, not only can it see it, but also understand and represent it through the filter of their own sensitivity that reflects the innocence of sincerity, spontaneity and undisguised curiosity, characteristics detected only in works of art. With this sensitivity the artist creates micro-universes.

Leadership: Is the unity of the world you experience through the act of creation distinguished by the materiality of a reality that builds its meaning, apart from the intrinsic meaning of words?

The reality that constructs its meaning, apart from the intrinsic meaning of words, is nuanced by using an image at least unique in a framework of artistic experiment in which the fragility of the being is significantly associated with a unique beauty of nature. Every creator must go through an immersion in the metaphysical being of nature in order to reveal his inner artist and create his own visual encoding code.

Suddenly, the rose takes the form of a *mysterium tremendum* when I try to understand the technique of painting, not because of an apperceptive psychology aimed at the world of colors laid on the easel, with freedom and skill, but rather due to isolating some fragments of my soul complexity strengthened by artistic collaboration with the addition of the wonders that have crossed its threshold for a long time.

Speaking of art. The famous novel "The Philosopher's Stone" written by Marquerite Yourcenar, begins with a quote from the learned Italian humanist of the Renaissance, named Giovanni Pico della Mirandola:

"Oh, Adam, I have given you neither an image, nor place, nor a gift that would belong only to you, so that you may desire and possess all images, places and gifts through yourself. Nature restricts other species by laws established by me. But you, unrestrained by any forbiddance, define yourself by your own discernment in the will to which I have left you. I have placed you in the midst of the world so that you may better search all that is in the world. I did not conceive you as a heavenly, nor earthly, nor mortal, nor immortal being, so that by yourself, freely, as a good painter or as a skillful sculptor, you could perfect your own form."

That's how it is. I am sure that if I were to exile myself in a sphere of the perception of beauty, and no less to delve into the practice of the vocation of beauty, expressing my boundless admiration for the height of expression, then the rose would help me decipher that "release" of the Impressionists that can only be experienced in nature. It is no coincidence that I have perfected the form of the image I am transmitting to the world. I am the agent of the connection between two vibrant worlds.

Art is the means of the creator to constitute himself in a vision whose perception requires a certain subtlety and finesse towards the rendering of a supersensible reality, observed only through the comparison between what is felt and what is contemplated.

The Portrait Of A Rose In An Artistic Vision is the image of a creator captured on canvas, in his own universe, in a moment of brilliant manifestation of a vision full of meanings that takes into account his possibility to transpose himself into other poses, without losing his identity.

The Portrait Of Exceptional Personality In The Sphere

On November 07, 2016

Try to create the framework of expanding the ideal self by capitalizing on the experience of meeting yourself in the form of a manifestation of creation attested by the progress of science.

Nicolaus Copernicus was a young man with permanent intellectual anxiety, with an innate propensity to create new ideas, and during the Renaissance, he had the opportunity to make them worthwhile. He quickly adapted himself to university life, buying books with avidity (a new and wonderful opportunity that emerged with the invention of printing) and taking part in the courses of the valuable mathematics and astronomy school. He explored the humanist ideas from Italy that began to gain ground in the face of the rigid scholastic dogmas circulating in Krakow.

He studied canonical law without forgetting his first love, astronomy and mathematics, as well as Greek history, medicine, philosophy and Roman law. In Bologna he had the chance to study with Domenico Maria de Novara, one of the greatest astronomers of the time. He read all the books he found about astronomy and took advantage of every opportunity he had to learn about the observation methods as they used to be in those times. Apparently, he began to think about a new, simpler conception of the structure of the universe: a heliocentric system with the Sun in the center and the Earth with the other planets rotating in the orbits surrounding it.

He was afraid, as he was going to write later, that "some people will immediately cry out for me and my ideas to be kicked out of the scene", explaining further:

"For a long time I had hesitated whether or not to publish what I had written to demonstrate the movement of the Earth or whether it would be better to follow the example of the Pythagoreans who used to entrust their philosophical secrets to their relatives and friends in oral form. to leave the work completely in its final form because of the contempt that I had every reason to anticipate about the novelty and the apparent opposition to the reasoning of my theory. *

Leadership: Does your existence constitute a unique set of conditions for testing an alternative knowledge from which the propensity to promote a new conception of the evolution of creation arises?

People are fully aware of their own value, concerned about what they can really achieve with the help of science, rises above the status of autonomous practitioner of new thinking, to be considered a masterpiece of their time. They develop skills wherever they are, without being limited by the amplified proportions of getting close to or away from the value of a single "Restrict" type variable that blocks access to an advanced thinking.

They are constantly moving in a direction that offer the possibility for extending knowledge and evolution beyond the area of experience, always working according to moral reasons, philosophical, objective and subjective. They are like painters who make countless portraits, exposing their works internationally without having the necessary approvals and without getting involved with other authorities in the field. Because they are predominant in their desire to affirm where they had not once succeeded, the desire of the obliged to flee to be found and to be fulfilled, and finally, the desire of confirmation in a space that had remained inaccessible to a beginner level.

To open new avenues of research and development in leadership you must raise your level of knowledge and understanding of the elements that contribute to the development of that science whose guidelines are rising. Seeking to harmonize your thinking with new elements that the force of science can generate, you will become fully capable of owning this quality called "Shining", which can lead you quickly towards a new dimension of your value.

Leadership: Do you re-evaluate the idea of attitude towards life as the full potential of innovation, in the light of the importance of thinking a different style of communicating things that seem important to you?

If you want to overcome the limits of cheap and imperfect knowledge, brush up on your determinant elements that stimulate the progress of your science. And make an effort to make it so that your thinking and creation become an autonomous sphere of leadership. Be like a painter who oscillates between erudition and brush, the features of his works combining encyclopedism, while having as a model and horizon of ideality the rebirth of a new concept of life, of a new approach to art and the learning of science.

Your science can compile a unique set of conditions for testing an alternative knowledge only if you become the conscious creator of a reality difficult to reach by others. And only if you succeed in building the logical line of a reasoning that uses new hypotheses of interpretation of the matches between the "obvious" and the "hidden."

An artist in science continues to manifest his superiority in overcoming the banality of naturalism, the bare artificiality of formalist experiences, and maintaining his philosophy of life with new theories of rationality. One of these theories would say that nothing is more necessary to succeed in making room for refined and alchemy things in his life than to stand above all through a sort of anticipation regarding the apparent intellectual opposition of the other researchers that may be contrary and incompatible with its horizons of experience.

A new conception of the evolution of creation resides in the experiences of life that enrich you spiritually, which matures you with both the good and the bad if you can evolve through wisdom and patience.

The most valuable creation of an inventor is that form of existence that stimulates the capacity to develop itself as a personality and as a deep, superior, spiritual, consistent, systematized intelligence, one who understands the meaning of the events and knows how to arrange for them and scientific progress.

The Portrait Of Exceptional Personality In The Sphere Of Science consists primarily of the main dimension of the life of the inventor expressed by the appearance of the intellectual, physical and moral traits, showing a certain openness to culture, to novelty, to perspectives that approach the future in a very wide way.

*** Note:** Ray Spangenburg Diane K. Moser - *History of Science (vol.1)*, Lider Publishing House.

Source: https://neculaifantanaru.com/en/the-portrait-of-exceptional-personality-in-the-sphere-of-sc

The Power Of The Leader

On June 26, 2010

He who does not prioritize his own Ego will not reach the Absolute and will not decipher life either.

The Romanian painter, Nicolae Grigorescu, was made to see inside of things. Silent, always thoughtful, restless, having not only the passion to observe, but also the gift of seeing, this man was unable to be satisfied only with what the shapes say on the surface. All the depth of this meditative soul demanded outside its proportion of depth, in the glance it cast upon things. He was not a hurried passer-by in this world, whom he sought to see without being seen. A hurried worker, yes. He hurried to shake off as much life as possible and understood as much as possible from the frightening flight of his moments. To see quickly, and quickly to say what he had seen.

His whole life was in his eyes. There the flame of his soul was burning. In the eyes and hands, which were just a continuation of the eyes. An urgent need to express his impressions in lines. He thought in lines. At home, on the road, in his travels around the country, as well as in his travels abroad, he noted what he saw, quickly, with the speed of instinctive movements. Even when he was sick and had to stay in bed, he felt in his hand that restlessness, that need to create. If a fly lingered on a drop of syrup on his marble table, posing for two minutes, the fly was on paper, ready to fly. In Paris, once ill and unable to move for about two weeks, all he did was draw the fantastic figures his bright eyes saw in the flowers of the wallpaper on the walls. *

Leadership: Do you build your vision of a model of reality that pushes you towards creation, towards the new, even when reality becomes a prison?

What is your life: a prison or a shelter? Referring to leadership, let's see this through the eyes of an artist who reveals the color of the imagination with the imagination of color.

The distinct color of leadership is imprinted by the one chosen by the majority of people, who have decided that it is best to represent them and ensure their interests. But the color of leadership can be likened to that of fresh, freshly picked leaves from branches that, far from being perfect, with various more visible or less visible defects, can make an excellent cake.

A leader must know and learn to feel, to perceive what he can achieve from something small, if not excellent, at least something much better… highlighting each of the components – good and bad. Being alone with yourself is not a prison, but a refuge from the endless noise of life in the middle of the world. Or, as the painter Constantin Brâncuși said: *"He who does not prioritize his own Ego will not reach the Absolute and will not decipher life either."*

Being alone with yourself is a painstaking job in which you have to learn how to enjoy yourself regardless of what happens to you when you are in the midst of the world. Yes, you certainly learn a lot about yourself from successes, but especially from mistakes, and most of all you need to know how to make sure that many accept change in all aspects of life – in thinking, in education, in behavior, in order to be in line with reality.

Leadership: Is the way you visualize reality different from the way your soul resonates with the environment you are in, considering that what is happening around you is the expression of what makes you and assumed person?

*"I never deliver the first blow until the stone has told me what I am to do to it. I wait until the inner image has formed well in my mind. Sometimes it takes weeks for the stone to speak to me. I have to look inside very carefully. I don't look at any appearances. I'm moving as far away from appearances as possible."*said the painter Constantin Brâncuși.

He was right. Before you listen to yourself, in an environment that resonates with your soul, you must observe the way time flows in your mind, you must find your energy both in the material body and in the way you visualize reality in your mind.

People's perception of the quality of your leadership, the actions, and the decisions you make is always very clear, rarely distorted by external factors – and therefore an infallible indication, a solid foundation for your form and leadership style.

As a leader, you must first educate these people, change their mindset, apply new ways to attract them to you. There are more and more cases of leaders who indulge in the pleasure of being in the lead, neglecting the quality of their leadership, or confusing this quality with the detection of the most demanding forms of change and adaptation to the new. The quality of leadership is given by the results you get in the process of changing the Self.

Do you play the role of facilitator of change, showing people from the beginning the need for their development through a reorientation of vision, motivation and the means to stimulate their development? Or do you just play an aesthetic role, which, out of inexperience or ignorance, could turn off people's desire to be better?

Can your leadership borrow the expression of an intense feeling that the artist is trying to convey by referring to the idea of raising man above his state of fact?

In the case of leadership, where all values, feelings, principles, beliefs are accumulated – which must be alive, able to influence, to impel, to enliven spirits – is added the problem of an objective analysis, of the systematic evaluation of man. In order for the leader to fully prove the evolution of his own Self, the proof of continuation not only of knowledge, but especially of sound principles, spirit and values, adopted and promoted, he must develop the analytical spirit that will allow him to self-assess and properly assess their people and the situations they face.

The power of the leader lies precisely in understanding the fundamental aspects of the human dimension, just as the power of the physician lies in his theoretical and practical knowledge. He finds a reliable ally in the previous process of knowing, of discovering the most uplifting feelings, aspirations, ideals that he releases, approaches, emits the human being as a whole, faced with difficult decisions (in order to complete it).

Only the knowledge of the constituent elements of the human being – by understanding its complexity, only the intelligent and beneficial manipulation of the mind and spirit that constantly nourishes its faith, the power to move forward – can prove its true value.

Only by instilling in people strong feelings that touch and vibrate the most sensitive strings in their soul can he prove the evolution of his own Self. For the functioning of leadership depends on the functioning of other people, just as the life of a racing driver depends on the perfect functioning of the engine of the car he drives.

The leader is not able to give value to his leadership alone, just as the subject is not able to give value to a picture alone.

In leadership, people are important, they always determine the size of the leader's influence, they are the ones who determine the leader's form of vision – but vision cannot be a criterion, and fortunately the masses will always continue to judge leadership only by results obtained. Leadership is an art that involves interpretation, the contribution of the individuality of the leader, of his creative vision.

Have you developed a solid relationship with everyone who works for you? Are you able to value your own leadership? How do you prove your true worth? How do you prove your evolution?

It is essential for a leader to know how to induce to himself and induce to others to feel that change is a necessity. And in order to accept change, he must believe in his own potential and that of the people, know how to self-motivate and motivate others, and especially believe and induce the belief that the future can be even better if changes are adopted, starting today, from now on.

Do you assist those who work for you? Do those outside your department or area of responsibility respect your opinions and ask for your advice frequently? Do those who work with you have a very good opinion of you most of the time? Are you constantly fulfilling your professional goals and objectives? Do people consider you an expert in your field and are they always looking to learn something from you? Does your performance take the team to a higher level? Are you a continuator of knowledge?

To reach the Absolute means to be aware of the power of the Ego with which you identify and which governs you in moments of reflection.

Perhaps, however, the absolute master of his own Self is that meditative spirit oriented towards loneliness, interspersed in the flow of a silent but fierce language, in any case artistic, by transmitting the emotion provoked by the most famous steps of peace of mind.

The Power Of The Leader lies in the Ego he is trying to bring forth in the midst of the world. Moreover, he must learn not to confuse the ego he perceives in others with his identity.

*** Note:** Vlahuta, Alexandru - *The painter: Nicolae Grogorescu*, Editura Tineretului, 1969.

Source: https://neculaifantanaru.com/en/the-power-of-the-leader.html

The Power To Be Present In Your Own Masterpiece

On March 25, 2024

The value you assign to your activity is constituted by the decisive weight given to the birthing effort by an impulse that transforms each step into an act of self-understanding.

My sister, Oana Fântânaru, won another medal at the recent Running competition which, added to the other medals won in recent years, makes her the pride with which I raise my own standards. It is good that these successes are chained, so remarkable for their perseverance and commitment, in line with overcoming any obstacle of a physical or mental nature, giving birth to a kind of Inseloratae Endiogat Ishitiscur , a release from social constraints and an invitation to unlimited exploration of freedom.

With ease, with clarity in identifying the sensation, I realize that the blood that feeds his muscles during intense physical effort, the fruit of an efficient metabolism and adequate oxygenation, flows without restrictions, does not interrupt its rhythm even when award the prizes, because passion knows no breaks. Yes, she is my sister, blood of my blood, our impetus coming from the line of an artist who paints his life with the bold colors of passion. And if the artist in us expresses its efforts sublimely, through a kind of humanism that embraces every detail, then the flame that animates every gesture, making the muscles subtly dance, becomes the healing ray of our zeal, guiding us to our maximum potential .

Just as a painter possesses the gift of impressing upon the pictorial matter the suggestion of an identity of substance with the materialization of the object, in a synthetic configuration of forms, so the runner displays his abilities, harmoniously combining body and step, to create a vivid and powerful image of his determination. Not only does Oana, through intense effort, uncharacteristically break free from constraints, and not let a stone within her falter, but she gives the inner struggle a supreme identity, like: "a phoenix bird reborn from its own ashes" .

Leadership: You can create interactive art that invites active participation and personal involvement from the audience, transforming your artistic journey from a simple glance into a direct and creative collaboration where everyone becomes a co-creator of the artwork ?

My sister, Oana Fântânaru, has the soul of an artist before being a devoted runner, because her passion is the beauty she expresses with every step, through her attitude and through the energy she exudes. Art part of the challenge to find oneself in every step of the race, as if part of a living painting, spilling out beyond the limits of the sport, in a destino fatto per volgere il volto a colui che ha saputo cambiarne il corso a suo vandigto .

And only by observing her tension and dedication during the competition, her potential to become something powerful, and at the same time aesthetic, could one understand the psychological complexity behind her performance.

Always and always, my sister tempers her nerves in front of the competition, and her tension seems merged into a single entity Phoraaziel Ohatarrem Ethisitian , that is, beauty responds to the divine vibrations in the soul with the same sensitivity with which the painter touches the palette of colors, without feeling any constraint.

Leadership: Does the context in which you find yourself bring to light the importance of emotional control and clarity of objectives to achieve the desired success, only if it is marked by a mutual interdependence between two mobilizing entities?

It is almost impossible not to witness a doubling of the personality, for half of her thought and behavior seem conditioned by the uncertainty of the final result, that is, by a hopeful expectation, except where the ultimate goal is clearly defined. And the other half, carrying the torch of sublime artistic ideals, manifested only through expressiveness, pulsing like an incandescent heart, merges through an affinity born from the stars.

He must overcome this tension without achieving an impressionism that, up to a point, can be considered natural. And because she is my sister, blood of my blood, united with my spirit, looking from the perspective of an artist who paints with vivid colors and passion of the heart, I can consider her worthy to shine in the light of a common soulful vision: "Every step of race is a drop of color on the painting of my soul."

I was the initiator of her running steps, and she masterfully carried the baton of my spirit on the heights of the podium, in a harmony full of grace and power.

Leadership: How does your understanding of cause and effect in the course of events stimulate your search for the visual representation of conscious perception, as an image that challenges you to discover your greatness?

There has always been in Oana Fântânaru that extraordinary aspiration for transcendence, the effort to overcome oneself, like an epic of the fierce struggle that nature gives against man, and vice versa. In running, as in art, you cannot create a masterpiece without feeling the pulse of your soul. It is a magnificent exaltation of the continuous human struggle, of the immense energy of the man who never lets himself be defeated, being the symbol of the invincible being, of the perseverance that knows no limits, analogously to the artist's need to extract from himself the essence of his soul and to give the world a masterpiece.

Her fire is a fixed, burning star whose light guides her path, guiding her to new horizons. Her work of art, the toil of doing something grand and unforgettable, whether it's running or any other form of personal expression, shows the whole world that, in the face of unwavering will, obstacles turn into stepping stones to success, and any the steps they follow are striking, exactly like a choreography of the vision of an artist willing to face the limits and explore new horizons.

So, her course in the recent running competition is not only a demonstration of speed and physical endurance, but above all a testimony of inner strength, a proof of determination to pursue her potential to the highest possible level, without let no attempt or failure discourage you. This lesson of determination that Oana Fântânaru offers us, this reward of the vision according to which limits are only illusions that can be overcome, going beyond simple sports competition, becomes an example to follow for each of us, regardless of the field in which we carry out our activity.

The fulcrum of leadership is the triumph of the human spirit in the cross-challenges of art and sport, thus: "The power to be present in one's own masterpiece transforms the race of life into a journey of self-discovery and the expression of authenticity."

The power to be present in your own masterpiece aims at the path you must follow to truly express your aspiration and effort to overcome yourself, to bring out the essence of your soul and give it to the world in the form of creation.

In closing, my sister's story in this race is not just about running, but about the fact that every step forward on the course reflects a step forward in one's own evolution, in one's own journey of self-improvement and self-discovery. It's about the art of living with passion and turning every challenge into an opportunity for self-improvement, having the vision of a

painter creating a masterpiece.

Therefore, it is worth stating that any runner can be an artist through what he achieves on the route. In essence, it is not about how to be victorious in the race of life, but about how to perfect yourself in this race like an artist who creates a masterpiece in every gesture and in every moment of self-awareness.

Source: https://neculaifantanaru.com/en/the-power-to-be-present-in-your-own-masterpiece.html

The Powerful Confrontation Of Man With The Self

On October 03, 2013

Engage on the spiritual front, in the act of reforming the self, in order to find the optimum balance between reason and emotion.

The fickle hand hurries things. How to stay away from its destructive effects? The muffled sounds of fatality make themselves heard, accompanied by truly apocalyptic clouds which reflect on the mind's dense fog. On the unwillingness to accept the great enigma. Something eludes lieutenant Boyle, something incomprehensible, he doesn't understand the connection between all these.

When his right hand is caught and pulled downwards by the monstrous force, he instinctively feels the end is near. Worrisome sign. How could this happen? How did Hannibal release himself from the shackles? Confused, Boyle seems to feel blocked. And in an endless humiliation. The quick behavioral reaction can't be explained at the level of a conscious thinking.

But time lacks patience precisely in the huge moment of punishment. It's clear that the inherent restlessness, the most disarming dread fueled by the most unsettling suspense, can't be quenched anymore. It can't be pulled out of the grip it exerts over the mind. Similar to a fire that transforms anything, this deep restlessness, as if controlled by some powerful cohesion forces, activates nerve centers. It generates the inhibition of will and the action is blocked. The poor man seems to go through a numbness crisis.

Leadership: What is your mind's response to the life situations you face by streamlining an "I want to see if I can afford an extra-premium of sensationalism" intervention?

The reflex answer to this strange happening, through a sole deep strike, just like a scalpel, sections any strong connection with balance, with the spiritual front where the mind kept watch. And as the abnormal force propagates more and more in the fundamentally positive perimeter of man, the pressure in the circulatory circuit grows. The peripheral blood vessels start to dilate, determining a rise in temperature and a redness of the skin. Terror fully hit. Straight in the heart, it hit the misfortunate who had the courage to look straight in the eyes of darkness's messenger, death.

Barely now, when he can no longer cover the psychical crack where the powerful shadows barge in oppressively, unrestrained by any positive thought or good deed, barely now, does man discover itself in his weakness. In his errors, in his perdition. So well does Boyle close in himself, that he can no longer manifest his capacity to exist autonomously. Is as good as dead.

Hannibal Lecter, the character from "Silence of the Lambs" manages with the mastery of a magician to dominate a situation from which no one could escape. On his line of thought is placed not only the simple desire to escape, to evade from a well-deserved punishment, an unexpected move otherwise, but the public expression of a different trait of character, a much more serious one: he is able to oppose the law and to raise the level of performance of a ruthless judge who pronounces with satisfaction and without the right of appeal a death sentence. Everything that is put before him is condemned by a final judgment, as a proof of his cruelty and harshness of character.

He dirties his hands with blood in a gesture of sensationalism to respond to a higher

performance condition, estimating the risk corresponding to a certain size of the hazard, thus proving a subsequent knowledge of the events. Sensationalism is not just an act of terrorism, but a vector of performance enhancement regarding the achievement of a meaningful mission: "to be above the passions that sin brings to you".

Leadership: Under what conditions do you immerse yourself in the conflicts of your own self, taking as a reference for measuring top-tier intelligence the right not to be subjected to a significant automatic decision?

Along with the concern of ensuring the clean preservation of consciousness, related to other consolidation works for the infrastructure of leadership that has the role to support a man's identity, regardless any external forces, an interpretation of the reality which can't be fully explained is necessary. A limited set of actions, with a not exactly predictable finality can be granted to the system of diverse replays in one's mind, to the decisions taken at a certain time in life.

The expansion perspectives of leadership in the world of tomorrow should also be discussed in light of a different reality that the man can't control. It is about the voice of reproach that limits your gestures and actions, calling your name in the high sphere of sin to dominate and destroy the lives of others in the interest of a long-running passion whose intensity can give birth to a legend of perfection. Here, peak intelligence gains the meaning of illicit and antisocial de facto, even if it lends itself to the ability to adapt to the environment and difficult situations, seen as a way of doing well in life.

When he sinks in the conflicts of his own Ego, namely when reality doesn't react to any of the mental orders, man distances himself from his place in leadership. He detaches himself from the personal configuration created according to an accepted model. And thus, he severs from his normal status of *"being"*, like an object from a cheap collection, destined to serve one and the same purpose – to break in the face of the weakest external force and to break. And such an object will never "sell" successfully.

The right not to be subjected to an automatic decision with a significant character belongs to the man who measures his self-awareness through what he is willing to pay for his deeds.

The leader weighs his facts before answering for them, with the specification that the self-image he builds from the momentary revelations of a bright mind must have the dimension of the experience to admit that any mistake can turn against him. Whereas Hannibal was not such a man. For a psychologist like him, deep knowledge of the human being implies rather the decision to subject it to pain, so that its awareness and subjugation are total.

A Romanian writer explained at a certain point: *"Man's entire spiritual drama resides in the terrible suffering generated by shock."* People react differently from the perspective of a stringency of thinking, fueled by the deeply rooted lapses and the uncertainties. Shock, the sum of all tension, which can't be chased away by the essence of resounding with the initial positive moods, thus making a decent neural activity impossible, creates a certain discrepancy in action when it comes to imposed values. That's why the quick behavioral reaction can no longer be explained at the level of a conscious thinking.

Due to these strong contrasts between states and limiting judgments, felt by man in all their depth, the positive characteristics of his personality are deformed. In order to find balance between the distorted reason and the dysfunctional stages he experiences, man must be involved with all his force on the spiritual front, in the act of reforming the self, from the perspective of a faultless lucidity and accepting a challenge.

Denying or not accepting the situation, an apparent way out, doesn't do anything else but "freeze" reality, discouraging leadership (which averts emotions from dominating reason) and manifesting itself.

Being in the position of lucidity without defect means developing your ability to free yourself from the pressures of consciousness in order to fulfill the task of being "who you are when no one sees you".

The Powerful Confrontation Of Man With The Self occurs in critical situations, heavily trying the solidarity of efficient counteracting reactions and of annihilating the causes which created it. The lack of a permanent "training" threatens the capacity to answer quickly by disabling, even if temporarily, the will to act.

Just like a well trained boxer, who is a voluntary subject to trials by participating to various competitions with more and more able opponents, each of us, particularly a leader, has to confront the requirements of a bleak reality. To promptly face any external force meant to have a destabilizing effect.

Going around obstacles, no matter how large they are, isn't a solution. More likely, a prompt and efficient approach would be a good auspicious action for a leader. Who has to permanently act based on the rule: *"well aimed, well hit"*.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-powerful-confrontation-of-man-with-the-self.html

The Powerful Rays Of Influence

On April 10, 2009

Develop your personal value by anchoring you to the leadership dimension of the one who guides you.

As usually, people give up when they see that their efforts do not give the expected results. Alejandro Murrieta wanted at all costs to revenge his brother's death. But right before he dashes against Captain Harrison Love, an old man cut off his path, by stopping him from his too stormy boom.

Right then, at that dangerous moment for his life, Alejandro was lucky to meet Don Diego de la Vega (Zorro), who saved him from a certain death. He said to him: *"You're drunk, you're angry, you are not able to fight with a professional soldier ... If you want to get revenge, I can help you. But now is not at all the time to take revenge."*

Do you remember the movie "*The Mask of Zorro (1998)*"? The events have approached so much Zorro and Alejandro, that simply their matching - their attitude, the way in which they have joined their powers, interests and aspirations through collaboration - has created a common soul, a single energy, turning them into an unbreakable unit.

Alejandro has taken the essential from Zorro, has developed his own value by anchoring to the leadership dimension that Zorro was practicing. This is one of the secrets of success. To really succeed in leadership you have to unite in a single being with the one who guides you - just as two artists of genius, so perfectly synchronize their creation as they would act like a single brain. You need to get along with him without "half measures". Your intentions must correspond, in fact, with his ones. Your leadership must be penetrated by the same basic tone as his one.

Leadership: Can you reconfigure a lost cause by dominating passions and cultivating an individual's inner freedom, so as to interpose yourself in a reality that is configured from the very being of the self as a path made by oneself?

In mathematics 1 + 1 = 2. But in leadership 1 + 1 = A unitary whole, a single being.

Alejandro has come to look upon Zorro "from peer to peer". The miracle of their meeting was precisely to harmonize their capacities. Just as, beyond the clarity, a film director seeks at the film montage some compositional effects, which would allow him to establish a closer connection with the audience – so and you, beyond the special qualities that you have, you must follow to adopt the pattern of thinking and action of the one who leads you in order to establish a closer link to him.

Zorro has helped Alejandro to highlight his qualities, endowing him with that obviously superior power to see farther and more clearly, due to which - and only due to this fact - he managed to do those things that seemed impossible to do, and to achieve goals that seemed nearly impossible to achieve.

Just as the sunrays penetrate and shine through tree branches, the same and your influence can penetrate and shine in the lives of others. However, for this, people have to appreciate you at the highest level. They have to recognize in you a precise style of leadership that can fill their "gaps" which can help them really develop their potential.

To interpose yourself in a reality that is configured from the very being of the self as a path made by oneself, means to condition the freedom of a man with your own version of reality, so that what will happen will follow the coordinates of a single purpose: to generate a single vision of the same self on the individuality of the other.

The Powerful Rays Of Influence are given by the way you draw attention to the things you want to highlight, and by the context that can stimulate people's motivation for change. There are fewer hopes of progress in the teams where people do not want to enter the sphere of influence of the chosen leaders, in this case to achieve common goals will remain only a beautiful and utopian dream.

Conclusion: An individual is chosen as a leader due to his qualities recognized by the most people around him. This thing implies his acceptance as well as compliance of his strategy and methods of obtaining performance. Those who have chosen him must enter his sphere of influence, so to consent to enter into a process of development and individual improvement.

Source: https://neculaifantanaru.com/en/the-powerful-rays-of-influence.html

The Prestige Of An Empire

On April 01, 2009

Take full advantage of your potential while maintaining the pulse of your own value at a maximum rate.

It is all too well known that the Russian filmmaker Sergei Eisenstein revolutionized cinema in the early twentieth century with his theory of montage, a fairly new filming technique for the time, which he translated into historical films, including Alexander Nevsky or the Potemkin Cruiser. Once, the great Russian film director Sergei Eisenstein has confessed the way he was working in the producing of his films. He said:

"I work very professionally. Raising the waves of erudition. Debating with myself principles and programs. Accumulating calculations, equations, conclusions. I like to fit the music to the course of the film. Sometimes, exceeding it. "

Leadership: Are you able to capture the totality of reality from the evocation of a time that has not been left covered by oblivion, through a corresponding modification of the particularity that an imaginary representation gives?

The "Creation" in leadership it is like a movie in which the music background should be in accordance with the approached theme. You must fit a specific "track" that would be great, appropriate and to vibrate with you at your own scenario of reality - a leadership in which your passion must acquire a vivid coloring and to pretend to an excellent quality.

Completely absorbed by the passion for his work, always thinking about the future of his career, putting all his resources at stake, the famous Sergei Eisenstein was always able to find that unique element for his scenarios, common with reality, by which he constantly has developed and perfected the series of his shooting techniques up to the maximum level of his capabilities. Too few are like Eisenstein, few are those who, starting from an idea, think with all their being that they can also realize it, and at the same time they are as well able to manage it.

Leadership: Is the element of construction that defines your "Creation" a synchronization between imagination and reality, in the dynamics of a technological evolution that continues to keep up with historical moments?

Leaving a valuable creation to your descendants means approaching the maximum level of your potential. Your leading ability is affected by the way in that you develop your own potential, by the level of your demands in its self-evaluation and capitalization. Only developing your competencies, increasing the demands towards you and your "creation" you'll be closer to the maximum level of your potential.

Just as a film director strives to create in his show a distinctive relationship with the audience through original compositions of space, sound and light, even so, and you must strive to achieve a special relationship with your own leadership, with your own self, with your own feelings, thoughts, attitudes through a unique approach, through a certain rhythm, through an exclusive combination of enthusiasm and inspiration to raise the level of your performance, to guarantee the quality of your activities.

Your creation can be evolutionary and can keep up with historical moments only if the

idea you capture in images takes place in a context of transforming a story into reality.

The Prestige Of An Empire is built over time through your most active involvement in the projects that you set to yourself. Sergei Eisenstein has revolutionized the montage techniques. He created his own empire of techniques and means used for the implementation of films because he managed to take full advantage of his potential while maintaining the pulse of his own value at a maximum rate. His value was given by the extent to which he raised his potential to a higher level.

The excellence in leadership is obtained by making serious efforts of improvement and development of your skills, abilities, along with the increase of demands towards you - the leader - but also to "the subject" of your creation.

An empire is built hard, and the excellence and reputation are achieved when you give your best interest to accomplish something almost perfect.

Source: https://neculaifantanaru.com/en/the-prestige-of-an-empire.html

The Prestige Of The Art 'In Memoriam'

On October 13, 2010

Identify a common ground with others, by managing all your leadership qualities so that it can work in your favor.

One of the paintings, in which the famous painter Gustave Coubert has rendered scenes from the life of his fellow citizens from Ornanse, is "L'Enterrement a Ornans (Funeral at Ornans)," on a large-size canvas, in which he groups about 50 people in their natural size.

When the painting first appeared before the Commission that had to decide which works should be received at the annual Paris Salon, all have been scandalized. They had the impression that they were in front of an ironic man, devoid of any feelings, by any trace of respect for people's pain in front of death. Consequently, the painting was rejected.

In our days, the same picture is considered as one of the great achievements of the French art from the first half of the nineteenth century, which excels through a deep and expressive study of human figures, which reflects strong feelings and emotions.

Leadership: Can you translate your ideas into an original creation that never expires, because everything you express in terms of the feelings you share is part of the plan of an image that will never leave the memory of the world?

Coubert was criticized by his "immoral" subjects. The fact that he represented people as they are in front of death, it was considered as a provocative and irreverent attitude in front of "the eternal art". Few were those who immediately realized the rare quality and the essence of his paintings.

The businessman Sorin Neagu stated: *"In any business you have costs and benefits. Important is to manage them in such a way that at the end when you draw line to get in addition. "*

Coubert did not manage in such a way his artistic resources that at the end, when he had to drag line, to get "in addition". Although, his art was both visionary and so naturally in its expression, superior by its simplicity and good taste, even if it was perfect by the way that it was close to reality, it was not deeply communicative, did not reach people's hearts, did not create that effect of gratitude in order to contribute by itself in achieving a substantially higher share of significance and importance. As a result, his art, categorized as insensitive, has been questioned, and not acclaimed by almost anyone.

As a leader, if you want to be successful, you must identify a common ground with others, by managing all your leadership qualities so that it can work in your favor. People need to know your "work", all its attributes, but for this, it should not appear as a protest against their principles and concepts regarding leadership, especially in the eyes of the so-called connoisseurs. In other words, you must give life to a leadership designed to gather all the common points between you and them: vision, values and beliefs.

Grant to your work a percentage of increased acceptability to the public. On this should be based your great effectiveness. Do not submit your work as an enemy of the beliefs of others, only to see everything in the light of your own principles. Even if your style is more complex and differs from of the others, present it in a manner that would represent you and would attract attention, and to allow them to recognize its importance.

Leadership is the self-image transposed into a suggestive image that will never leave the memory of the world, as you yourself have to go through those feelings that derive their strength from the description of desired or unwanted events.

The Prestige Of The Art "In Memoriam" means only the stability of your leadership over time, depending on the way it was understood and accepted by others.

Just as testing and evaluation of a new medicine are made by applying it to hundreds of thousands of volunteers, so your leadership evaluation is made by the mutual agreement of the others, according to the share of your ideals and aspirations in relation to the one of them. If your leadership is against the manner in which they perceive it, then you risk losing your credibility.

Conclusion: For a leader, to uplift his "work" to the rank of art means in fact, that it should be accepted and recognized by all, and its "benefits" should be obvious and indisputable.

Innovative ideas are not always widely accepted, their promotion should be done with caution, and only if you have the "accept" of the others. Visionaries are few, and they must be enlightened about the benefits that would come. And once achieved, they will strengthen the position and the prestige of a leader, and his art will persist "in memoriam".

Source: https://neculaifantanaru.com/en/the-prestige-of-the-art-in-memoriam.html

The Price Of A Giant Leap In The Secrets Of Identity

On Februarie 13, 2013

Achieve an extrapolation of your perceptions regarding human dimension so that your evolution towards a superior stage of understanding leadership won't become contradicting.

My evolutionary process towards a superior stage of understanding leadership didn't simplify things at all. It complicated them more. Constantly making measurements which influenced by their variation the results of research on the world and people, I suddenly found myself trapped in a world of contrasts. Of appearances, of unmasking and revelations that pretended to overcome, to correct or to disturb my convictions. Thus confirming the fact that my true ego was subjective, different from everyone else's truth.

There were no perfectly isolated walls in this mini-gallery of life and color, of characters and figures and portraits chosen for the study. Sparkling because of so much intelligence and feelings, because of so much conscience and will to live. And the interaction of a system of evolutionary factors randomly distributed on a coherent field of possibilities to understand impact coordinates in contact with a concrete and cruel reality, could only be done by ratios of different forces.

Reality could be supported only by creating balances that didn't affect the structure of my capacity to perform, to outdo myself and to fulfill research objectives.

But in this equation of my initiation in the fascinating world of the human universe the problem of the planning forms "within self" intervened, beyond any finality. To a certain extent, I represented the inexhaustible fund of knowledge that conditioned my development. But this "Myself" modified by idealizing some moods and aptitudes combined with the hardly maneuverable thinking of the unit called "Themselves" which targeted models such as heroes, kings, artists, scientists, explorers.

We are dealing with an extrapolation that started from one's own person, using certain presuppositions that I might not have been aware of. And it expanded towards a foreign ambiguous dimension, with a large variety of values and non-values, truths and fakes.

Is the evolution of your leadership conditioned by a real representation of the profiles targeted by the suggestion of an autonomy in the plan of creating an image that lends itself to a conditioning "behind the scene" ?

In a society where people whimsically guide themselves only after their own rules, acting strictly based on the dimension of their code to recompose reality, there is a need for a better involvement in "recruiting" and promoting this common understanding that does not present requirements such as *"behind the scene"*.

In a world of many unknowns, people are seen by me as a result of the research experience of a mentality that only initiates have in a type of philosophy of imaginative perfection. Each man is assigned a connection profile with the claims of an individualist mentality, something akin to the idea of living through the most generous, but which one can do with a single object called "art" or "literature". In this scenario, he has to express his own unique perspective on a given situation, about an alternative reality or about an eternal life.

Man becomes the experiment of an intermediate reading, from the category of found manuscripts, or the experiment of a photo that captures the differences between real-life actors and interpreted characters.

The evolution of leadership requires a deeper and more in depth analysis of performance at an individual level, but that as a whole it is conditioned by a real representation of the profiles targeted by the measure of reality contained in the coordinates of a police intrigue, or in the coordinates of a painting that seeks to overcome even the concept of abstract art. In this case, individuals are seen as rational actors who instrument an entire system of values, built consciously, transmitted continuously especially through interpretations.

And the possibilities to understand the impact coordinates, in contact with a concrete and cruel reality could only be done by ratios of different forces: between their nature and their available base for knowledge. And that the leader must decode and use in order to formulate and issue a valuable judgment.

Leadership: In addition to the truth of your own judgment, are you prepared to understand the truth of a new reality detached from the impact of searching for an interaction between the visible and measurable modus vivendi of man?

To launch a new scientific theory on the world, I first had to describe what I saw in the lives of other people and measure the results with the course of my own life. Visible was the significance of reality beyond theory, and measurable was what I succeeded in doing with what I know when I depended on other people's rules and updates. *Modus vivendi* refers to the supportability of decisions that limit or direct the course of events.

In light of the significant performance indicators that have passed through your own access laws in a reality you can use in order to accomplish your training, you can achieve a comparative and competitive analysis of your values and characteristics in comparison with the personality traits of others. Based on a continuum between the measurable background of leadership and the predictive aspect of the impact forms: intellectual, emotional, spiritual.

But you can transform in an advocate of the contraries if you don't manage to understand and to accept the truth of that new reality, under the lenses of a subjective judgment that doesn't find its place in your conception about "Man". Sometimes even rejecting it because of the limits built by the perspectives of an impossible unification between "Yourself" and "Themselves".

Through an extrapolation of what is of what is visible and measurable within each corner of the group of observations that have become reference points in the countless line of true understandings that direct your intellectual authority towards instating some convictions that have been more integrated into leadership, will you be able to distance yourself from that unitary mass of opposites. That could throw you in an irrational duality.

And by means of the wholeness of human knowledge in relation with a succession of objective experiences, as superior form of materializing scientific thinking which has as purpose the evolution of leadership, you will strengthen that subconscious, subtle perception about yourself. According to which the quality of constructing your identity based on what you believe about others and what they believe about you, is a difficult to reach stage.

Leadership is the truth you have come to relate to as "be yourself" in a context of scientific research whose endpoint is found in the life experience you are experiencing in comparison to an alternative reality.

The Price Of A Giant Leap In The Secrets Of Identity reflects that continuous preoccupation doubled by a deep self-analysis, towards an ascending evolution in leadership, with no contradictions and in compliance with reality.

Source: https://neculaifantanaru.com/en/the-price-of-a-giant-leap-in-the-secrets-of-identity.html

The Price Of An Immortal Rose

On May 16, 2019

Learn to look from the perspective of a creation that does not cease to amaze, considering the composition of an image that represents you by its nature.

There is something between me and this rose, it is something in us that speaks to us in the opposite direction of any gravity of the seemingly derisory enigmatic: rather than in pain, suffering, wandering, better anything else. It depicts the beauty of the world as a form of imitation of the features of an artist who adds to his paintings the plans of a vision of earlier earthly lives, the intimate foundations of an explanation given to the universe: "why exist without living through the very listening of time?"

The rose highlights the "near-far" relationship between the earth and the universe, between expression and freedom, the symbol of a great creator of beauty who adds spines to the conventionality of its representation on the stage of life. He possesses a mystery aura that persists on the reception of imaginatively transmitted ideas, sometimes graphic, in the symbolic equivalence of a mature being aspiring to perfection.

Watching him in the raindrops, feeling him transfigured into a believer who elevates a hymn of glory to the Almighty God, as the effect of a magic happened directly in nature, I imagine him lost in the infinite depth of a deep pain that dazzles him like a lightning, as if his presence in this world would be overlooked. I sense him plunging into a sentimental past, a path the Spirit takes in a linear space to check the laws of the universe governing man's life, under the engraving of a sacred symbol of creation, having the charm of a word that repeats obsessively in the temple of immortality.

If you manage to look at a rose as a miracle of nature, in the sense of a creature that is continually growing in meaning, perhaps you will learn to read the thoughts of God.

Leadership: Are you able to impress the nature of your being in forming a distinct image, interpreting this experience as a journey into a universe that reveals itself through a unified approach to aesthetics?

The greatness of the rose lies in the sincerity of a moment that is experienced through senses, not through reason. Through that silence that tells you to be patient and to not doubt what you feel, what you think. It knows all the conflicts and controversies of this world, but also all the value valences of an exceptional artistic creation that is not yet ready to be understood by ordinary mortals who are at times mistaken for gods.

The secular experience of painting consecrates it as the mysterious connection between heaven and earth, a subject of knowledge of various realities, a superior blend of knowledge and belief, existing within a certain amount of time sufficient to be able to associate the initiate's myth in a state of "Alterity" due to the feeling of being different.

With devotion, I speak to him as to an old and dear friend, with whom I have experienced a story of 2000 years, never avoiding the reproaches of an object of love ending with the letter "i" to a point of justified warning on the authenticity of a subjective narrative.

Double Delight. It is the composition of a classical image in the work of a genius painter who delights in the environment and sinks into his feelings by rendering them as colorful as

possible. We're attached to each other. He mumbles my words with insistence, as if he wants to pull away from me the years spent together and to experience in one moment the fullness of a creation meant to extend to its definitive fulfillment, when God will be "all for everyone".

In my rose, Double Delight, is always mirrored the beginning of a new storyline full of excitement, a certain fullness and warmth, just as in any good soul a special star shines, just as in any infinity of colors shines the inner world of an artist who boldly draws his life. It encompasses the vision of a relationship with a complex universe in the plane of immortality.

So, the aesthetics that characterize the portrait dimension of my creation is the clarity with which I capture a moment of eternity of time, an example of beauty captured in an alternate universe, based on the indulgence of nature to say: "Ascend your spirit to the heights of the joy of giving a new meaning to the world you represent and share it with great talent".

Leadership: Can the meaning that you attribute to your image as an artist be understood as a work of a spiritual nature that favors a meeting with the "Creator of a world full of metamorphosis" called upon to express his vision in the memory space of time?

Loneliness does not exist in the world of my rose, not because I speak to it daily, but because my voice appears in the memory of a time that is repeated, making the return of a part of my own being into a carefully chosen compositional setting, in which the painter rewards nature with expressions of divine impulse, beauty, sensitivity, creativity, expressions of how the mind and the soul have seen and imagined the perfect world.

Indeed, very few artists have come to terms with the understanding of the Great Work. The rose, in a wide-open vertical plane, viewed from the point of view of the logos-creation ratio seems (paradoxically) an act of renunciation of the line and the object, being perceived as having as substrate the intellect of a superior mind reached precisely by simplifying living.

"Have I resurfaced any sorrow, have I revived any lost cause?" He asks me, humbly throwing a petal on the wet ground, as if warning me of an eternal weave between the spiritual aspirations of a universe too little explored and the complexity of the problems that interfere with the subtle dynamics of the spatiality of a creation that exceeds the power of encompassing the human mind.

"Definitely", I answered immediately, watching him lean forward in the soft beating of the spring wind. But I did not breathe a word about everything I thought was linked to our union in spirit, to the service of the same cause created by a complex universe that is strictly within the imaginary space of the word printed with the voice of time.

It is never too late to recover from my dependence on beauty and to choose the anatomy of suffering due to the lack of understanding of a universe far superior to the existential impression that the rose has printed in the memory of time and in which I have wrapped my own living being.

Leadership is the life expectancy of a genius creation meant to find correspondence in a parallel universe in which the simple graphics rendering of reality no longer presents a dose of the spectacular, only living by comparison is what matters.

My dear rose. You lived more than anyone and you will never die, you find yourself in the theme of great paintings, you push the genius of being original in the foreground of the artist's imagination, you are perceived as a way of measuring the expansion of time in a meaningful universe.

Through you, I experience the masterpiece of a life that goes on gradually to complement the symbolic equivalence of a magical amulet, bringing luck, because it holds the powers of the universe.

The Price Of An Immortal Rose is given by the link "rarity – universal echo". It refers to the complex product of a unique creation made by a genius artist, endowed with the ability to decipher the message of a universe that does not cease to define itself as a being, nature, image and power potential.

The nature of my being includes the goodness of dividing the thought and will of God with an artist of nature: "Live as dictated by the feeling of spiritual bliss."

Source: https://neculaifantanaru.com/en/the-price-of-an-immortal-rose.html

The Primed Mines Of Leadership

On March 22, 2009

Strive to guide people without diminishing your ability to empathize with them.

Kevin Scott seemed not to understand with absolutely no one of his team. His orders were too difficult to execute. He simply asked too much from people. At one of the training, things took a serious turn when one of his subordinates, Sailor, wanted to give him a lesson. Before things to run even more, Colonel Cal Rhodes, the initiator of the rescue mission of prisoners in Vietnam, intervened between the two ones. He took Kevin aside and told him:

- These people are veterans, Kevin. They cannot be treated as new recruits. You must earn their respect...

Scott has recorded every word of Cal, but he became confused, and at one point he fell on contemplation. It might, indeed, to be so incompetent with people? he wondered to himself.

If you saw the movie „Uncommon Valor (1983)" then you probably remember what amazing effect has had the words of Cal. Scott changed his attitude instantly. He became a totally different person.

Leadership: What is the consequence of the finality of the cause that made you restrain your expression of certain emotions, and from this consequence can an absolutely binding decision to receive or give an unforgettable moment be obtained?

The key to leadership lies in discovering the cause that can affect you, or in constantly updating your self-information to gain a status of equality between what you want to convey and what your interlocutor perceives. Remember that there is a big difference between what you want to hear to satisfy your vanity and what is true, even if it hurts to feel guilty about the mistake you made.

To know how heavy it is the burden you have, it is necessary first to examine yourself. It will come easier for you to understand the dimension of your leadership if you are searching by yourself for your weaknesses. You can realize your own potential for leadership by the attitude that others take towards you in critical or problematic situations when they lose patience or interest, or when they lose any chance to comprehend you.

Kevin knew that he had to choose between two paths: either to disobey Cal's friendly advice and to anger even more against the people under his authority, which would be greatly damaged his leadership, or to find an amicable way to work with them.

Remember that in leadership, the ability to empathize with the other people is synonymous with finding a compromise between what they want to hear from you and what you want from them. Nothing leads to create strong links between two or more people than achieving success together. Mutual success is based on long friendships. Do not ever lose sight of this, future leader !

The finality of the cause that made you restrain your expression of certain emotions refers to a hopeless situation in which you can find yourself when the Ego removes your consciousness from the "Now" moment and places you in the next moment of your

becoming, when you are at the point of accepting that you apologized.

The Primed Mines of Leadership are common causes that can trigger an unwanted event. And the aftermath of this event and the control measures to prevent the onset of risk and to limit the effects have a lot to do with how you react to change.

Leadership is like a minefield. If you manage to pass the land on which you build your own model to follow, avoiding all the mines that deplete your resources and limit your potential, you will be praised by all those around you, even the skeptics. Even so, if you stepped on any mine, it is all over with your leadership. A single mistake, an uncertainty or any wrong decision, makes you crash in the eyes of all and fell into the black oblivion.

Are you familiar with digital cameras? If yes, then you know that the function Active Mode removes the effect of "blurring" to photo and video image, especially when the capture is done in motion, at large opening.

Well, when it comes to getting along with people and to develop deep relationships with them, you must remove the effect of "blurring" your emotional intelligence, especially when you are watching the imposition of certain rules or principles, or some unexpected steps that they have to go through for the best possible course of business, and to achieve common objectives.

In other words, strive to lead people without diminishing your ability to empathize with them.

Conclusion: As a leader, it is essential to know how to avoid every situation that jeopardizes your role and position that you own. In other words, you need to know to avoid those "mines" put in your way, and that detonated, can break down or reduce your impact on others. The explosion of a single mine it is enough for people to lose confidence in you. Furthermore, you risk losing definitely the influence on them. That mine is the inability to empathize with people. Any reduction of this capacity can lead to major failures in leadership.

Source: https://neculaifantanaru.com/en/the-primed-mines-of-leadership.html

The Primordial Egg And The Power Of The Entire Universe

On September 28, 2009

The search for understanding "origins" reveals the complexity and relativity of our perceptions of time and space, urging us to accept the limitations of human perspective in the face of the vastness of infinity.

- Cheops, said Ibebi, after each sat down on his mat, you will soon reach the end of the part of the road that was given to you to cross accompanied by me in the temple of Thoth. We will return to some remaining points, these days, in suspension, to deepen and clarify them. So, we will talk again about the divine Ogdoada, which you learned is the substance of Thoth, the multiple manifestations of his being. Learn therefore that originally, as said, it was Ta-tenen. It was a formless chaos, yet within it was the power of the entire universe. And suddenly it exploded, from it came the primordial egg, and from this egg sprang Ra, from a lotus flower.

The size of this egg cannot be described: it was huge and yet small, for when there is no point of comparison, what can be the measure of things? And all this happened in the mist of time. But how was this time expressed in floods, because the Nile did not yet exist, nor the floods? Nor the years, because the Earth did not exist, because the sun did not rise in the morning in the east to set in the west in the evening, because it did not exist either! Now, isn't the measure of time given by the movements of the sun and the moving stars? So there is no time, no space, because space only exists according to the bodies that occupy it.

Leadership: Is your mind capable of understanding the connection to divinity, realizing that you are only a finite being, part of a whole that transcends the complexity of the whole?

- In this case, why did Ta-tenen suddenly explode, why did light suddenly emerge from the primordial egg? Why did this happen at some point millions and millions of years ago, according to our way of measuring time, and why not before or after the time when things happened? And whence comes the formless matter of which Ta-tenen was constituted?

- There are many mysteries in the universe, many things that our mind is not able to understand in relation to the divinity, because we are only finite beings, parts of a whole. However, the finite cannot encompass the infinite, just as the parts of an ensemble cannot perceive the entire complexity of this ensemble. The other day I told you that the idea of creation through the word, starting from nothing, is absurd, unless we admit that the god created, starting from his own substance, the visible and the invisible world, the spirits we call "ahu " and the matter that takes in our eyes the forms that have become familiar to us.

Leadership: Can you accept that true understanding of the universe requires sustained effort of thought, knowing that there are limits to the revelations you can receive?

Now you will be able to understand its meaning, but do not think that, by what I say, I will drive away all the shadows that darken your mind: you will only be able to grasp the meaning after long efforts of thought, and not in its whole totality, for there are mysteries which we are not permitted to discern. The primordial egg is a tiny yet immense point that potentially contains the entire universe.

As there is neither time nor space, for these concepts have acquired substance in our minds only through the observation of nature from childhood, there is neither before nor after,

neither here nor there, but only Ta-tenen, an unlocated point. Therefore, the question you ask me, that of knowing whether the egg came out of Ta-tenen at one moment or another, does not make sense, because what we call a moment, a particle of time, did not come to life, had no existence, because there was no movement.

Leadership: Could your perception of reality be influenced by the understanding that everything is a manifestation of a higher entity whose universe echoes in every aspect of your existence?

So who are Huh and Hauhet? It is organized matter, matter after the explosion of the primordial egg, water in its potentiality, the primordial elements that, combining, will create matter and, in particular, water on Earth after its creation. The egg helps us to get an idea of the real shape of the universe, it symbolizes the harmonious organization of the universe in front of the dense but formless, indescribable matter of Ta-tenen before its expansion.

But Ta-tenen, from which the god came, is, in reality, divine matter, is the god himself, so that the world is never but a manifestation of the god, everything that exists being a particle of the absolute Being we call Divinity, which encloses in it all the emanations to which I have given special names, which are those of the various divinities to whom I have consecrated a cult, i.e. Ra, Ptah or Thot, Hathor, Sekhmet or Neith.

Before opening yourself to the great knowledge, you must be able to grasp the infinite essence of the universe, attributing to yourself the greatness of a universal Self.

The primordial egg and the power of the entire universe are the two key concepts to which any human who aspires to attain a higher level of knowledge must relate. Through your perception of reality, aren't you answering the call to decipher and represent the mystery and complexity of the universe? For this reason, I believe that the first step towards reaching a high level of knowledge is to reflect on the following aspect: "Don't you yourself reflect the dynamics and perpetual transformations of the universe?"

*** Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/the-primordial-egg-and-the-power-of-the-entire-universe.h

The Principle Of A Dream Formed From A Single Glance

On July 14, 2020

The gaze cast in a dream that enlightens you is identical with the increased concentration of the artist's eyes in the direction of his divine retrieval.

I had a tumultuous dream, unpredictable, but expressive, which seems to give meaning only to a work of art signed *Admystierdhes*(the product of a creation that dominates the divine). And in this strange dream, brighter than the stars of the night, more complex than the mere agreement of the colors of the oil, a splendid red rose appeared, the color of Moorish blood. But both the dream and the bloody rose seemed to spring from an enigmatic soul that in another century the ancient Kabbalists glorified in pages worthy of the history of an immortal nation.

Art unites the real with the unreal in a kind of creative attitude through which the artist justifies his existence extracted from the science of the divine heavens. This is why the dream, finely weighed with an artistic mind destined for the painting of the deep landscape, categorically surprises with a beautiful visual stratification of the various metaphorical correlations. I am referring here to the novelty accessible in an astral journey, through a design of open, authentic, spontaneous emotional expression, in a space whose watchword is fiction.

One day I will look back and remember my dream, so vivid, so profound, so necessary to the artistic act, and perhaps I will understand at least a small part of God's plan for my destiny. The rose is part of an artist's dream, just as the artist who accesses the divine consciousness is part of a privileged space, in which all aspects of the SELF unite in ONE.

Everything that makes the artist aware, resulting from the essence of his rediscovery in a game of chance, which is also another dream of approaching the imaginary of a world little known, refers to the effect of his work on the spiritual life or sensitivity of man. The SELF restricted into ONE is the most convenient starting point for a comprehensive treatment of art that begins with the harmony between the Divine and the Worldly, between Heaven and Earth, between the Creator and Creation.

Leadership: Can the work you create be an art of "double looking", in which emotion plays a leading role in an artistic manipulation given by the background of a memorable image?

In the dream, the rose told me with that simplicity and warmth of the utterance of a great artist:

- Look around without looking at yourself as the world looks at you. Try to feel with your own eyes only what your eyes are prepared to understand in a time that has written a history of human spirituality, untouched by the vigor of forgetfulness and vanity. And if everything you feel is recognized in a meaningful look, from a time faithful to the divine will, then your art will be a warm and expressive homage to creative talent, which is the same homage to the life beyond death.

I listened to his advice. I took my gaze with the same ease with which the painter tries to paint the paper before applying it to the easel, raised it above the gaze of the world, and placed my hope in the highest spiritual otherness. Painting had become a part of the meticulous gaze, as beautiful as it could be in a painting whose viewer clearly realized, with all his might, the purpose of building a special culture for art. And if I had managed to

constantly mirror my gaze, with pride and admiration, in the light of eyes that visibly broaden their horizons, then maybe, just maybe, I would have managed to enliven a story that descends from the mists of time and becomes reality in front of the easel.

For the same reason, of the dream that stunned my existence during sleep, my special eyes turned sentimental, with a fruitful look in a vision that means distance, to the words of Umberto Eco from the novel *The Name of the Rose*:

"A dream is a scripture, and many scriptures are nothing but dreams. However, the more I think about your dream, the more I find it more meaningful. Maybe not for you, but for me. Forgive me for taking possession of your dreams, in order to further my hypotheses; Yes, I know, it is an ugly thing, it shouldn't have been done. But I think your sleeping soul understood more than I understood... awake."

Leadership: Does the image you shape of a subjectively perceived world offer the possibility of adding an emotional dimension to an imaginative process that amplifies the experience of knowing in ONE?

My dream corresponds to the discharge of a deep spiritual experience through the obsessive reflection of the image of a "Double Delight" rose, and it does it well, through the creation of a famous artist who knows how to see in a painting too full of his own being. My notes full of metaphors, full of thoughts, full of color, confirm this. Me and the dream. The eyes of these two coordinators of the creation of the world are distinguished only by the closeness of the spirit of nature, a spirit evocative of art, of light, of feelings. And the rose secretly watches over our resonance, being the common denominator of the noble alliance between the act of creation and the spiritual being.

One day I will try to write an aesthetic treatise about my deep eyes, so that my so serene, affective gaze encompasses an entire artistic horizon. To enliven an artistic object is a fiction, but to animate a body of nature is a mobile perpetuum of the order of a surrealism that can be explained by the connection between the language of the work of plastic art and the metaphysics of a turned reality.

Of course, I would not try to describe a psychological phenomenon that appeared during sleep, especially regarding art, without following the irradiating force of some revealing metaphorical nuclei in relation to the transcendence of another world into my world. The dream sees through my eyes that art of dialogue between the sublime thrill of the pleasure of experiencing an endless story and the sublime thrill of the spontaneous delight gained in the face of the eternal artistic mystery.

The experience of knowledge in ONE reflects an important element of the resemblance between God and man, namely immortality – obtained through the prism of a true creation that deliberately mixes the register of the fantastic with that of the miraculous.

Finally. If after everything you read here I left you the impression of the veracity of the dream that makes you think seriously, taking into account the compromise between an archetype of the imaginary and an archetype of human sensitivity, it means that I have succeeded in approaching the essence of art: the fiction full of vitality, the opening of the flight to the sky of another, unforgettable world.

In this way, the subtlety of a philosophy of being, prone to attempts of art to define myself in terms of the concrete plan of nature, in fulfillment of the agreement between vision and vocation creator, could be given the fruit of a new form of inwardness: *Samizordesthru*, proof of the subtlety of a poetic experience hidden behind a metaphorical image.

My texts are full of subjective experiences. Sometimes, the interpretation of words with double meanings is passed through a projection of unconfessed desires. Symbolic language does not always provide the right keys to the open locks of the souls of all my readers, but for those who understand it, it builds bridges from heart to heart. Perhaps this is a defining aspect of surrealism, and will always remain present in an effort to move an entire world toward a single ideal: total freedom of expression.

The art that can contribute to the popularization of leadership has as a trigger the look cast inside a dream of centuries lived (as in a story) with the eyes of an artist capable of creating completely unexpected and incredible masterpieces.

The Principle Of A Dream Formed From A Single Glance has the power to move an entire world only if the artist manages to reproduce the resemblance between a language full of symbols and its transposition into a surreal world, of essence, which does not fall apart.

Source: https://neculaifantanaru.com/en/the-principle-of-a-dream-formed-from-a-single-glance.html

The Principle Of A Level Difference

On March 08, 2012

When you keep going forward, others fall behind.

On December 17, 1903, with only five people present, at 10:35 a.m., Orville Wright, lying on his stomach between the wings of the airplane, soared into the air for 12 seconds and landed at a distance of 30 meters from the place of departure. It was the first flight in the airplane.

An hour later, Wilbur Wright reached 50 meters. At noon, the plane managed to stay in the air for 59 seconds !

The combustion engine airplane had been made, and the Wright brothers were the first to design and test it in flight.

The young men had listened with their mouths agape to the story of the aviator, as if they themselves had taken part in the adventures of the famous invention of the Wright brothers, stood up and thanked him. The narrator also stood up and held out his hand. From afar, from the line where he added the line of airplanes, which took part in the acrobatic contest, came, to their hill, the rumor of military music.

*- Goodbye, boys ! And don't forget the Wright brothers' lesson: forethought, courage, and especially perseverance !**

Leadership: Are you ready to follow the direction of a win-win approach to the relationship between what you experience as a performer and what is almost impossible to accomplish, in terms of unrestricted autonomy?

You must always be aware of your uniqueness and value if you want to dominate the leadership area, in that no one else can take your place in a history that you write, with your hand, with evidence of your achievements. The uniqueness of the value that the results obtained through perseverance and even with the risk of life give you, aware that any mistake can bring you down from the height at which you rushed with courage, is an attempt to dominate that factor called "always" despite any "since always".

When you set out to achieve a goal that is difficult to achieve, and if you are given all the freedom to try at least one "first intervention", only then can you place yourself in the category of those who know that they need to be noticed if they want to differentiate themselves from the rest of the world.

But your place may be in the area where you do not want to compare yourself with someone else, because the achievements obtained with your hand must contain proof of the performance of a character who writes his own immortal story. Success belongs to those who have risen above all others. Or when you get the best in the world you start to get used to the first position and you never want to go down to the second place.

Leadership: Can a relation experience be added to your life experience between what you are able to become and what you are able to achieve, so that the proof of your value is valid in one direction of evolution?

It was well-said by someone: "Being yourself in a world that is constantly looking to turn you into someone else is the greatest achievement." Because the only direction of human evolution, besides any other form of self-motivation, is to bring its realization to the level of the exigencies of its own vocation.

To be the best in the world in one field means to be aware that you are evolving rapidly to perfection, while others are behind you for too many years to be able to count them. And if the brightest spirits came together in a wonderful brainstorming, be aware that all together they would not do even 1% of what you did. And all together they wouldn't get close to your talent in over 1000 years.

One man is worth more than the rest of the world. Take Freddie Mercury as an example. If all the singers in the world came together, do you think that all of them together will ever be able to compose a "The show must go on", version 2.0?

The big problem with the characters who became "great stars" overnight is that they hurried to assert themselves, but without letting God grind their talent to perfection. The only proof of perfection is that transformation of man, gradual but evolutionary, with the speed of a snail, which occurs in a long time, through many trials and failures. So that you would need extremely rich testimonies regarding the fruits of his steadfast toil to follow him in the natural dynamics of history.

Leadership is the vocation to every day face the challenge called "innovation" in terms of what you are willing to leave behind as a memory of a creation that remains permanent, unforgettable.

The Principle Of A Level Difference is closely related to your ability to overcome your self-imposed limits (or those imposed by the faith of others), so that everything you achieve is directly proportional to the value you attribute to yourself and the way you allow others to relate to you.

*** Note:** Mihail Drumeș - Stories about the brave, ion Creangă Publishing House, 1989.

Source: https://neculaifantanaru.com/en/the-principle-of-a-level-difference.html

The Principle Of Absolute Trust

On January 30, 2010

Don't believe in yourself as long as you're not a hundred percent sure that the outcome will favor you.

A novel I liked a lot is *"Warlock"*, by Wilbur Smith. This time, I'll stop over one certain fragment which I reread today and I consider it very important.

One day, pharaoh Nefer Seti invited the beautiful princess Mintaka, whom he was in love with over his head, to a duck hunt. They agreed to have a contest: whoever kills more ducks will be declared the most skilful hunter.

Nefer, determined to impress the princess and very confident in his skilful hunting abilities, decided to use spears instead of the bow and arrow, being certain that she wouldn't have the strength and skill to handle the heavy weapons, thus having an advantage.

The first flock of wild ducks came unexpectedly, each bird having a distinct mark on their beak. They made a wide circle on the sky and then started to descend in a line. They spread their wings and then plunged, quickly losing altitude, passing over Nefer's boat and then over Mintaka's boat.

Nefer calculated very accurately his time, then, suddenly, he stood up and threw his spear towards the leading bird, but he only succeeded in wounding its wing. The duck fell into to the water and swam quickly so it couldn't be caught. Nefer missed a great chance.

The way to maintain a good reputation is to make sure that you are what you want to look like in a context of personal over-appreciation.

From the next boat, the princess' boat, one after the other, two arrows flew to meet the group of ducks, and the sound of the double impact was heard clearly in the entire lagoon. Immediately after that, two birds fell inertly, with their wings spread and heads hanging, cleanly killed, in the air, in the moment they were hit by the arrows. They fell in the water and remained there, floating still.

Nefer instantly realized that only an experienced archer could have hit two ducks, one after the other, in such a short time, at that height and speed. Mintaka was more than a princess, she was a cunning hunter.

From that moment, Nefer, completely dopy, first by his miss and then by the unexpected skills displayed by Mintaka shooting with the bow, he moved his attention to the boat she was standing in. In stead of focusing on his own performance, he constantly looked over to see what happened in the other boat. The results were as unsatisfying as they could be. Losing his sense of measure, disoriented and feeling humiliated, he threw the other spears directly, without concentrating, either to soon, either too late, until his hand grew so tired that he almost sprained his wrist.

In the end, Mintaka was the winner. Nefer overestimated his competences in the face of a seemingly insignificant fact, "the impact of affectivity", because he lacked the exercise to consider an aspect that pertains to the field of psychology. The woman is a confused

character, difficult to perceive. Therefore, over-appreciation is the quality of people expecting a great destiny, living only through the imposing sight of promising longevity, without taking into account the provisions of unforeseen events.

Does the reason for your professional assertion has as a first component of leadership approach the development of a sense of honor, so as not to turn the most important moments into a wrong orientation tendency?

Who knows, maybe if his mind hadn't wondered, if it hadn't been for that feeling of superiority deep in his mind, Nefer would have won the contest. But when he saw how skillful the princess was, he was overwhelmed by a feeling of inferiority, by fear well rooted in his bones, thinking that he wouldn't be able to impress her anymore. Lost in his dark minds, he became increasingly careless and started missing blow after blow. This is what happens when you start off with the prejudice that it's impossible that something bad may happen.

Nefer thought, no doubt about it, that hunting is a strictly males' occupation and a woman could never have enough experience, dexterity, flair and an unmatched confidence. But he didn't know the princess at all, he couldn't have known that, in fact, she has trained daily, for many years, that she had participated in many hunting parties and that she handled the bow better than many men. And Mintaka knew how to profit from the advantage that she had, the ability, the experience and the training. Thus, the winner is the one who knows how to take advantage of his qualities and the opponent's weaknesses.

What do we have to learn from Nefer's experience? That we cannot assess something as impossible if we lack enough information on that something, be it a person or an action. Should we have absolutistic convictions, based on false prerequisites, we risk failing in everything we have set our minds to and even shame ourselves. We will never be able to reach a superior level of performance if, when we see a light at the end of the tunnel, we strongly believe it's a train.

Before you learn the knowledge needed for leadership, think about how to gain a high self-esteem by controlling the tendency to consider success (in a competition) as the basic rule for acquiring a strong orientation toward the benchmarks of an independent man.

Nevertheless, the impossible occurred ! And when Nefer saw himself facing reality, which was totally different from what he expected, he suddenly got out of "fuel". Disorientation decreased his performances, slowed him down and made him careless. Which lead him to failure. Reality beat him.

When you want to assess your chances compared to your opponent, always gather as much data on it as possible, as well as on its performances. Don't star from the prejudice that you are the best. Sure enough, there are situations when you don't have enough information and you cannot obtain them. In this case, it is necessary that you develop your abilities and competences in good time, as you never know who have to deal with.

A leader thinks at the level of the honor of serving only one ideal: to not leave anyone behind. At the opposite pole, an independent man has as a life ideal the honor of presenting himself alone as a bold hero, the only one responsible for the smooth running of things. An independent man is sometimes more valuable than a leader, because by referring only to his own experiences, to his own goals, he is more attentive to how he places the arrow and how he tenses the bow, without depending on the support of others or the circumstances that others create.

A tiger is a far more skilled hunter than the lion, precisely because its success does not

depend on the involvement of the group.

The reference values of an independent man, taking into account a positive self-image, are: discretion, the nonconformity, predictability, perseverance, and subtlety with which he interprets the consequences of his decisions and facts.

The Principle Of Absolute Trust could be formulated as follows: "Don't believe in yourself as long as you're not a hundred percent sure that the outcome will favor you."

Source: https://neculaifantanaru.com/en/the-principle-of-absolute-trust.html

The Principle Of Accelerated Development

On August 25, 2010

The more people are involved in the system, the more simple and flexible to use is the system.

Probably each of us used at least once the Google Translate tool. Google Translate is a free automatic translation tool that allows you to translate phrases, documents and even entire sites instantly. The way it works is fascinating. Well, behind this application, there is a very complex program that scans the texts the user wants to translate from one language to another, searching for meaningful statistical models – i.e. models between translation and the original text, which are unlikely to occur randomly. Once the program finds a pattern, it can be used to translate similar texts in the future.

Translations are not always perfect, but constantly, by delivering new translations, the Google Translate tool develops and translations are getting better. It's no wonder that, in the last four years, more and more people and services have turned to this free translation tool. So, the next time you translate a phrase or a web page using Google Translate, think of the millions of documents and billions of patterns that lead to your translation – and all that happened in a flash.

Leadership: Can you identify yourself with an image that is criticized from the point of view of its domination over an art that provides information processing in a form that cannot be understood without access to its essence and purpose?

The Google Translate tool generates translations based on patterns found in large amounts of text. It analyzes millions of texts which have already been translated by human translators, using a process called "automatic statistical translation". These texts come from books, documents, organisations, such as the UN, and sites worldwide. If the translation is not done properly, there is the option (often used by millions of users) to correct the text itself.

Google Translate is the masterpiece of the art of using the knowledge of millions of users not only as a source of competitive advantage, but as a credible, complete and accessible data source that contains the same "record" value that accompanies the call to the revision of the option to intensify the activity of populating the Internet.

The Google Translate tool is simpler and more flexible to use when more people get involved in improving translations, as content information comes from multiple sources and so their validity increases, so fewer misgivings, errors or complications are encountered.

In other words, Google Translate, which is currently the best and most famous translation tool, can't work and constantly improve if people don't resort to it, making more and more translations. The wonderful thing about Google Translate is that it constantly improves with the help of information provided by people. The strategy that Google uses to improve this formidable translation tool is to involve as many people in its development process as possible, ensuring it a continuous improvement.

Google is a leader in terms of innovation, and its developed strategy, in order to differentiate from competitors already on the market, turned in another direction, mainly focusing on users. In other words, Google guided in its development process by the saying: "In order to develop fast, you must involve in the development process as many people that would become contempt with the system's reliability."

Leadership: Does the success of the work to which you should give full credit to represent the essence of its "free initiative" concept always confirm the value of mobilization for a particular use?

The use of a "computer work", such as Google Translate, can be achieved through the concept of free initiative when those who constantly access it are fully aware that the effects of this information processing phenomenon affect the core values of a visionary company.

The development of a system requires continuous improvement, including human relations. And Google Translate is visibly improving each day with people's help. This tool, which is meant for the entire market (i.e. all people, regardless of age, sex, education, etc), not just one specific segment, is one of the levers Google sorporation uses to increase its value.

To improve the quality of any system in your company, through which you can get many benefits, you must continue to develop it. But the only way to sustain development is to turn increasingly more to people's help. And the more people are involved in the system (and as capable as possible, if possible), the more it develops faster.

Therefore, as a leader, your most important duty is to find a way to attract as many people, making it so that they also have to win. If their impetus is strong, then they will continue to develop and the company you run will also grow along with them.

Using a computer work is intended to ensure understanding of how viewers are thinking when asking for loyalty from beneficiaries: you need to understand the importance of the information they provide and be demanding in terms of market coverage.

At the same time, using the Google Translate tool is meant to ensure an understanding of how each person's actions really influence the success of each team.

The principle of accelerated development brings many benefits, much higher compared to investments. This principle is based on creativity, innovation and the involvement of human factors as the desire of improvement, of interrelationship and the curiosity and desire to know new things. Alone, without the involvement of these human factors, the advanced technology can't ensure the accelerated development of a system and neither of society, in general.

*** Note:** http://googlesystem.blogspot.com/2010/08/how-google-translate-works.html

Source: https://neculaifantanaru.com/en/the-principle-of-accelerated-development.html

The Principle Of Background Perception

On July 11, 2021

The image you bring to life through creation corresponds to a comparative visual representation between what is hidden and what is revealed.

The match begins, the Italy-England final. I was never a football fan, although I played football in my youth. Sounds really weird, doesn't it? And if I only watch the final, at every European championship, it is because any important match can give an important lesson about life.

I'm not a supporter of any particular team, but I hope it's a good match. It's already 1-nil. Did the show start or end? Because that's the way it is in football, just like in life, we like to score, and after we score, we no longer play a good game. Surprisingly, the true calling of man in this life, the right to be a performer in the light of the primordial chance to score a new success, can take a radical turn: the temptation to be good at any cost may be in fact too much of a demand on the part of a man without any skill in the field of quality and efficiency.

Whereas what does a beautiful game mean? It's when both teams are balanced, when there is fair play, and when both fight to get a positive result, not necessarily a victory, but an entry in history, or a fans' favorite rating.

How important this is to know. Recognizing and changing our attitude towards life is similar to the liberating ecstasy of the public at unimaginable heights, at every stage of emptiness.

Leadership: Can you increase your chances of experiencing a moment of remembrance by proving that you can stimulate your imagination to represent on the mental screen a vivid image whose artistic force is amplified by an incomparable inner tremor?

Football does not need special conditions or excessive attention to take care of the "eternal inner space" in which the content of your life takes place. Or moving away from what you enjoy doing, just to train for the exam of life, is defined as a period of reconnection, meditation and mindfulness that helps you reduce your stress and anxiety.

I would add something else. Football is not a creation meant to awaken spiritual feelings, to stir in your past and to be viewed with sensitive eyes, like the eyes of a painter who boldly redrew his life. Football does not fall into the category of inexplicable curiosities that make the poet transgress, through the consciousness of belonging to the being, all the obstacles of space and time. Rather, I believe that football is just the temptation to seek the happiness of the moment in an event full of glory that does not belong to you, but to the titular players. So, as I said, it's all about resemblance and comparison.

But the comparison with football is a figure of speech that consists in associating images, situations or characters in the same visual area of the spectators. Let's try something else. Imagine yourself in the position of a painter who transposes on canvas the images created by the poet. In this case, here's how things look, as someone sees them and wrote about it on a webpage:

"The dominant color will be dark blue because it represents night. I will use the cool colors to express the moment of the day in the poem and to create as real of a picture as possible. I

will highlight two lovers and I will also highlight the moon and the pale light that it emanates, in order to create a more romantic atmosphere. In the background I will paint the waters that shine in the moonlight. I will use the shadows next to the leafless trees and the light only around the moon."

To conclude. In order to complete the physiognomy of an inner resonance phenomenon, so the physiognomy of this unsurpassed phenomenon of comparison and cause-effect relationship, we must try to look at things not only from above (from the height of a glory that soothes our thoughts and souls) but also very close, very deep, in the light of a painting whose subject exudes passion and movement, in warm, pink-orange colors, and whose model of inspiration cannot be revealed, but only intuited.

Leadership is the reality that you perceive or create about an image whose composition consists in elaborating a form of comparison of the self with your mirroring in a legendary moment.

The Principle Of Background Perception has as its first consideration to take into account that form of reflection of reality in human consciousness, through which we understand a process of comparison between an image that moves through the impression of something living, authentic, experienced directly in fact, at first hand, and an image of great finesse whose essence is the inner meaning of the being.

Let's always take into account the content, the sum of the elements that constitute the internal structure of a thing, which appears as its essence and conditions its appearance, when we want to understand leadership or pictorial art.

Source: https://neculaifantanaru.com/en/the-principle-of-background-perception.html

The Principle Of Clamping

On February 03, 2010

The more pressure you exert on people, the more they will become introvert.

Everyone's nature has two separate sides: one of them is agreeable, delights people and makes them feel better and the other one is disagreeable, becomes transparent in moments of crisis and rejects everybody, discourages them and makes them lose their interest. Why do I believe this?

I still remember the days I used to play football. I was registered at a juniors' club in the city, where I also played in the first team. Every day, I used to go training, make great efforts, as well as great progress. I particularly liked playing football, it was my biggest passion during high school.

The coach was a pretty tall and sturdy man, with short, auburn hair and a bit speckled face. But what made him memorable was his bad-tempered nature. He was always ill-humored and he flamed out from no apparent reason. He couldn't help screaming and cursing. For him, any mistake made by a player, no matter how tinny that mistake was, it became a huge one. Still, he was considered to be a fine coach.

Leadership: Does the experience you attribute to a disappointing result actually represent a self-image that integrates into a context of "What did I gain from a shot fired with two accusations?"

One day, we played a friendly game with a junior team from Constanta, if I remember well. It was an absolute disaster. They lead us with 3-1 till break. We were immediately called down by the coach in the locker room. Angry, with tears in his eyes, deeply disappointed, he vehemently cried out:

- So, you're mocking me. You're mocking my work. What the hell do I train you for? For you to play like some fusty boots?

His mind was going insane. He started screaming, criticizing us, and insulting us. One of the boys, sick and tired of the coach's aggressive attitude, got off his t-shirt, dropped it to the floor and was off for good.

The second round started. The 45 minutes elapsed in a painful and non-constructive way. We all played with fear of making the slightest mistake, which automatically made us fail. We lost our self-confidence. And we received two more goals. The final score was 5-1. As I said, it couldn't be any worse. The coach was distraught with rage. If I told you the whole riot he made, you wouldn't finish up this article.

"A shot fired with two accusations" is the expression of an offensive attitude, usually attributed to the coach, translated by showing a lack of respect for all involved in the game and a lack of vision regarding the price of a certain decrease in his motivational success or regarding the long-term performance of the team.

Leadership: Are you the owner of a voluntary act undertaken by a convention establishing a servitude or by accepting an inner certainty of success?

The man who strives to transform everyone based on his power model will never gain the acceptance of an inner certainty of success. Such success, compared to a spring that never runs dry, can be expected from that hope sprung to life by the vibrant colors shaped by the note of conceptions of self-acceptance, and only those actions that are done with the circumstances provided for promoting a culture of self-examination.

The way our coach influenced us is not at all neglectable. His morbid desire to criticize us every time we couldn't score great results, his hypocrisy, his inadequate attitude in different situations, the high standard he established and imposed us, the pressure he exerted on us, determined us to move to another football club. Two or three months later, more than half of the team was playing for another football team.

How could someone reach a considerable level of performance if he's always out in the cold, permanently criticized, blamed for incompetence or idleness, labeled as bloody minded? What does someone feel every time he finds himself offended, cursed or denigrated? How long could someone bear with all of this? Until when? And what would the impact on him be?

The truth is that, the more pressure someone exerts on people, the more they become introverted. They'll become more and more confused, and then they'll feel ever guiltier because of not being able to better themselves. They'll become undesirous and uninterested. They'll refuse to cooperate further, they'll become introverted and they'll build a protective wall for themselves. And, finally, they'll look for another job. In other words, the one who tries to compel people to fulfill his desires, just like a clam, will score counter results.

Leadership: Is the way you define your own experience within a game of truth reflected in how you manage the image you want to escape from?

The leader influence those around him through his actions, either in a positive or negative way. He can do good or bad around him through his attitude, he can propose himself some great aims he can quickly or never achieve. After all, his whole future depends on himself, because he's the one giving the necessary tone to people in order for them to better and develop themselves, and to achieve great results in the end.

Through his personality, he inspires people's actions, both within the organization and at a personal level, bringing them closer to him. But, on the other side, he can ruin people; he can make them unhappy, smashing their self-respect, self-perception and self-confidence. And, at the end, if people don't perform efficiently and don't get the predictable results, the one who loses will be the leader.

The image that represents you may be the product of personal autonomy, personal authority or emotional experiences that make your life better and enrich your spirit. Which one will change your way of expressing your authenticity, whether it shocks "normality" or not?

The real game the coach oversees is not football, but rather the experience itself in the face of a truth that can totally disarm him: you can get rid of what you consider to be overzealous but you cannot run from what consumes you.

I find it very hard to work with people. "The human resource" is different from other resources and it requires a lot of work and patience which, of course, require lots of energy and availability from the leader. He must be endowed with a balanced nature and behavior, doing the impossible to equal the level of understanding of his collaborators; he himself must be a facile and flexible person, in certain limits, of course.

The Principle Of Clamping applies when the leader does not know the hindrance of limits. The more pressure you exert on people, the more they will become introvert.

Source: https://neculaifantanaru.com/en/the-principle-of-clamping.html

The Principle Of Dissolution Of Authority

On October 27, 2010

A leader who doesn't have a strong and balanced psychic will lose his authority in front of the world and in front of the greatness of life.

I remember the enthusiasm that reflected in the master's eyes while, with the pen in hand and the notebook on the table, I was writing down all the precious instructions he was giving me. I remember the pride I felt that day, when I proved to him that I understood what he taught me. Seized by a great desire to discover the mysteries of art and its ins and outs, I promised to myself, I promised to him that I would do anything he would ask me, I would listen to him and follow all his advice.

The master looked at me with great satisfaction. His face, filled with joy, was reflecting his inner essence, his personality. He was a man of exceptional kindness and gentleness of soul, of sublime greatness. He said to me at one point:

- Nicu, do you know that there was once a very talented artist, named El Greco, who suffered from a condition of visual analyzer, named astigmatism? And do you know that all the portraits he rendered were prolonged? In Spain, there are many churches with his paintings that depict deformed characters? And do you know that the famous painter Van Gogh cut one of his ears due to his fragile mental state? Or that, as some claim, Mona Lisa is, actually, a self-portrait of Leonardo DaVinci?

I was a bit puzzled. I didn't know what he wanted to tell me, giving me these examples, but then, he continued:

- Nicu, the work of an artist reveals his true interpretive capacity which, in turn, is closely related to anatomical and functional integrity of visual and tactile analyzers.

Leadership is a creation to which you transfer your life experience accumulated over time into the story of a character whose traits echo in the immediate reality of the facts that influence the perception of the world on the notion of "fragility".

Famous painters who have suffered from various conditions held up and enjoyed a real success ever since their lifetime. And even if their works remained immortal, they largely reflect the conditions they suffered of. For example, there were painters who only painted in shades of green and blue, because they suffered from a disease called dyschromatopsia. They perceived the surrounding reality in a distorted manner and could not imagine it any other way.

Just like an artist's work, the " work " of a leader reveals his true leadership ability, which is closely related with his psychological substance and the way of perceiving the surrounding reality. He can depart from morality, fairness or liability, if the reality he sees lives or realize isn't coordinated by a solid psychic. A deformed perceived reality can generate chaos, panic and dissension.

Fragility is what you leave behind after you've exhausted your best efforts to build a reality as your own revelations about yourself. Here we are dealing with a tragedy divided into two perfectly equal halves: the fact that you evoke a sense of compassion for the deep wounds and limitations of genius people, who often suffer from megalomania or narcissism, and the

fact that you have an admiration, similar to idolatry, clinging too often to certain qualities such as intelligence, insight, imagination, without being aware that you possess them.

Leadership: Is your evolution determined directly on the quadrant of a time that stops you from being yourself, under the impact of a reason that requires a communion between instinctive impulse and the pressure of social norms?

Your evolution is determined directly on the quadrant of a time that stops you from being yourself when it manifests itself in an unstable and disappointing psychic, not in a superior, human psychic. The instinctive impulse of man is to respond to the needs and desires of the moment with the help of vast knowledge and experience, but at the same time he is subjected to an instability in the case of a depression caused by the intensity of certain frustrations, such as lack of value, lack of expression, the lack of a position of authority in the field, the lack of permission to feel pleasure, or even the lack of measure in creation.

The man who did not have the time to cultivate his values, spirituality, will have limits only in choosing to interpret his own role. He will only take into account the accumulations of the past from which despair, pride, distress or indifference have been born, and in the general course of his "work" there will be no less to accept than the hazard.

Let's point out one thing now, right? Leadership focuses on the human dimension as a means of obtaining performance results in a field or another. If the leadership produced, demonstrated and practiced around by the leader is not inspired and controlled, if it's not in harmony with human values, then it can only be one of domination and submission, which instead of generating satisfaction, only generates tension. Definitely, a leader's way of action and his so-called "work" depends on the normality of his psychic.

Adolf Hitler is a good example in this respect. He managed to win the German people by his side by his original, possibly good, great ideas and a sortable doctrine. But because of his psychic, he eventually fell into the extremism and ended in genocide. Strange as it may appear, this ambitious pretender to high ideals had an absurd conception regarding people, races and religions; he wanted to obtain a pure Aryan race at any cost...

A leader who suffers from a mental illness can have a great persuasive ability and can graft in people's minds an idea apparently normal, but he risks deviating from the generally accepted idea, reaching a fallacy.

Leadership: Do you choose to live in a dimension of assuming responsibility for a past that stubbornly does not pass, or in a dimension of consciousness that manifests itself in the form of a claim to build a "New Man" ?

Personal fulfillment equates with the rejection of the claim of receiving moral damage due to a rough and unscrupulous character. Or, on the contrary, it can be due to a reluctant, permissive character, who does not trust his own forces, which is limited to complacency in utter laziness, that is, that he does not use his nature given talent.

The leader needs a balanced psychic, otherwise he can collapse and start to see everything in one "colour". And just like bulls get angry and react when they see red, their pride may be aroused when people around him deviate from his principles. And for the fulfillment of his ideals, the one with a weak psychic will be able to sacrifice even his dearest things. And giving the fact that nobody can bear the presence of a tyrant in his life, the power of this leader will diminish fair and steady until extinction.

For any leadership position, it is necessary to have a strong personality, with a psychic in normal limits, a balanced mind - a person with a clear mind and able to perceive correctly the surrounding reality, and also be endowed with important analysis and synthesis abilities.

The New Man is the copy of a man with chosen beliefs, who has learned that the only great glory one can enjoy is not to be "unique" in a field of wide interest, but to be strong in the face of temptations of any kind, in front of their own standards and principles in life that can always be damaged at the first impulse of energy, adrenaline and enthusiasm.

Leadership is the responsibility you have to prove when you are aware that what defines you at the level of uniqueness is totally overshadowed by the mental image of what you have previously experienced as a weakness of emotions or intellect.

The Principle Of A Dissolution Of Authority refers to the inner problems that are usually encountered by geniuses, artists or intellectuals whose existential sense is no longer just about creating and performing in a particular field, but about relating to self-centered needs based on the refusal to accept the realities of a world trapped in the madness of an uncontrolled evolution.

Source: https://neculaifantanaru.com/en/the-principle-of-dissolution-of-authority.html

The Principle Of Efficiency

On February 19, 2010

Measure your responsibility foundation to what you give and receive, correctly increasing the dimension of your self-image.

When he was student, Mikael Karvajalka, in order to make a living, asked the great doctor Theophrastus Bombastus Paracelsus von Hohenheim to accept him as his disciple and teach him that complex science called medicine. After a good thought, the doctor accepted, especially because he needed someone who knew the local language. The doctor took the boy to the barn used as hospital and told him to talk about the plants used by the locals for their healing properties.

While talking about plants and their properties, Mikael nodded his head in admiration and said:

- You are a lucky man, doctor Paracelsus ! If you will ever work for him, the king will reward you with a lot of gold, land and green forests.

After a wild look at him, the doctor answered:

- My luck is the traveller's verge and the joy of picking up as many good teachings as possible, nothing else interests me beside science. I know that I will sometimes become the best doctor in the world and the most illustrious doctors of the high universities won't be worthy even of tying the laces of my shoes. Should I be seeking wealth, I could have worn silk and velvet, I could have worn golden necklaces for a long time now, but I am satisfied with the bleak clothes of a traveller and the poor man's food. You will never increase your knowledge by staying at the courts of kings or emperors. In order to have knowledge, you must trustfully shake the hands of those who understand the language of nature.

Leadership: Does the amount that you pay through a manifestation of essential qualities determine the level of skill acquired through an assessment test?

If you haven't read the novel *Mikael Karvajalka* by Mika Waltari, I warmly recommend it. It's not a medicine book, but an adventure one. But it is very well written and you will certainly learn a lot of interesting things.

Doctor Paracelsus had a stubborn wish to learn new things. He increased his knowledge studying at the universities in France and Italy, by traveling in Spain, England, the Netherlands and many other countries, making contact with many other masters of medicine. But he didn't choose the path the other doctors did – who imagine they could learn something by staying warm, eating fried chicken and wearing silk and velvet clothing.

But he chose the path of science, devoted body and soul to the suffering people, he was in a constant search of cures and remedies. Sometimes, he would wake up in the middle of the night and wander on the fields for medicinal plants, should the position of the stars be favorable, making various observations. Or he would rest near graves in order to study the specters of the dead. He didn't fear the vicinity of bodies filled with worms, nor was he sickened by their stench.

Doctor Paracelsus always ardently sought the company of strange and simple people, not only the company of the learned and noble ones. From the honest and intense desire to help everybody and because he was an extraordinarily skillful doctor, his reputation grew enormously fast. His advice and treatments were priceless and the people, satisfied with his seriousness and kindness, always relying on the skillfulness he so often proved, always came back to him.

He always increased his self-worth and life value by manifesting an essential quality: the tendency to assume a higher intelligence. This intelligence, regardless of how we understand it, was hardly ever linked to the sublime of an ambition or the sublime of an art. But rather to the sublime of an experience expressed by a rhythm of the soul drawn from the appreciation with which it offered its teachings and knowledge.

Do you assess yourself as a whole that almost pushes the world away with its maturity and perfect operation, or as a whole which enables the perpetuation of high ideals through the value content that you possess?

Valuing means to really love your innate qualities which make the people around you gain a new perspective of affirmation.

Endeavour and perseverance will determine your level of efficiency. If you are willing to work with great joy and from all your heart, if you have a strong appetite for novelty, you will be able to obtain maximum results and you will be admired and respected. Your endeavor and perseverance in gaining as many abilities as possible will be rewarded by a high level of efficiency. The more you will "train", the more your level of efficiency will be higher and the more you will become masterful in your field. And, with no doubt, the performances you will obtain will determine your level of success.

A very good doctor recognizes the symptoms of every illness and knows how to put an exact diagnosis. And depending on the particularities of each case, he can establish the type and duration of treatment. He knows how to distinguish between illnesses, for example, between pulmonary cancer and pulmonary emphysema. They are both important illnesses of the respiratory apparatus, but they have different symptoms and specific treatments. Some symptoms last for a few days, are less important, disappear and reappear regularly. Other symptoms are tardive and appear in the patient's final months of life. Other illnesses are very rare and can be differentiated with great difficulty and others are very frequent and easy to recognize. The importance of knowing every illness is necessary in order to make an earliest diagnosis as possible, in order to apply an effective therapy.

The representative function of efficiency is an affirmation of practical life that embraces not only the material, intellectual and moral activity of man, but also the causes that produce another value.

Just like a doctor, you will master perfectly your abilities and you will raise your level of efficiency just by practice and long research, but more by direct experience rather than by theoretical and scientific analysis. If you don't try hard to become an artist in your profession, if you don't devote yourself body and soul to work you won't be able to raise your level of efficiency and you won't have exceptional results. And the impact on your people will be insignificant.

The principle of efficiency is a prerequisite self-image that can be correctly increased through the value you produce through the uniqueness of your value. This principle can only be defined in terms such as "benefits outweigh the costs."

* **Note:** Mika Waltari - Mikael Karvajalka, Editura Polirom, 2005.

Source: https://neculaifantanaru.com/en/the-principle-of-efficiency.html

The Principle Of Evolution Towards Absoluteness

On December 18, 2012

Give a sense and continuity to your own transformation, without leaping your knowledge at a height that could jeopardize your meant to be a Man.

It states that everything is possible, that what is unreal may become real. And vice versa. What is real can actually be unreal.

Sometimes, waking up in the morning, I was seized by an insane fear and I could not open my eyes. A hard blow, of punishment, given to my insistences of understanding what seemed incomprehensible. As a repercussion of my curiosity to all that was around me, to everything that was in a new form, towards the laws in a continuous state of change governing the time, the Man and life.

I was overwhelmed by the memory of that night when I had been awakened suddenly, like hearing a terrible thunder; by a flash of lucidity… again I had no other desire than the one to decipher the complexity of the phenomenon. As if I had been in the middle of a phantasmagoria, and what I felt was simply the effect of the nightmare from the heavy sleep that is life.

As if someone descended from a world more advanced than mine, ours, of the mortals, someone alike the beings superior to us, having the knowledge of good and evil, of time and life, the sole possessor of acquirements in all fields of knowledge, committer of all the world mysteries and of the universe, with all the elements related to their formation – it would have made my summary of all the truths, which until now have not been discovered and revealed.

Leadership: Can you capitalize on your ability of constructing a favorable self-image by guiding yourself according to the law: "If you know everything, then you are only halfway along your journey"?

In that state between sleep and reality, I thought I understood everything. It seemed, suddenly, that I became an Atlas of the deepest mysteries, the keeper of all things visible and invisible, being able to explain, to give a harmony and a sense to all laws in all.

But something persisted within me; something was troubling me, discouraging me in all this array of revelations which defied me intellectually. Alexandre Dumas' words, these words loaded with such a cognizance were beating with insistence at the door of my thoughts, limiting my horizon of understanding:

"On the day when the man will know these laws and will follow them, will get free of his duty. And as this duty is the death, the man will become immortal. To create and not die, is not it the ideal side of the science? For the science is God's rival.

If the man would know the mystery of all things that are in the world, he could support the irrefutable theories before the divinity by itself. God will answer:

- If you know everything, you're only on the half of your way; now create a worm or a star and you will be my equal."

It was better not to know everything, to accept my limitations and to move on with myself, in the present which was the most important. To become the man who I was supposed to be, the simple man, not a sophisticated one, so difficult to understand. To remain the same, the man who loves life and its little miracles. And lives it with dignity and joy. Just that, to be a Man. No more and no less.

Leadership: Have you taken it upon yourself to establish the sources of authentic knowledge and determine the value of your knowledge by relating to a self-experience that gives you a new type of experience?

To have access to the entire science, to start looking for it, and fully assimilating it, like a treasure locked with seals, is a very profitable occupation. And very popular especially among the most erudite people. But the number of these seekers towards absoluteness, of these *sobresaliente* that never stop growing, rising more and more as the sea waves on a deserted beach. Because it rarely happens in humanity, for a man to be more than he was given to be, no matter how enthusiastic he would be in his searches.

The mechanism that strongly facilitates the relationship **man-leadership** works based on two components: science and knowledge. The science of becoming who you want to be, and the knowledge to manage your new status, the newly formed personality. However, these two components are lacking, definitely the third one: balance. And the balance is given by the "message in the bottle" brought by the waves of life.

When you go too far with the researching of the unknown, when mixing too much science and knowledge in your practices, you have all chances to shipwreck on a deserted island at one time. Your only help, your only chance of returning to normal is the message from the bottle: *"Come back to you. Come back to life."*- A respite of your renewal, a break between the two rounds: of search and doubt, of the total knowledge and of trying to retrieve the most valuable asset: the state of satisfaction.

Leadership: Do you dare compose a work of unquestionable quality and coherence, in which the most important moments of your life are noted, in an interpretation that highlights the revelations of the science that motivates you?

Leadership, I defined it at one of my webinars as a set of processes, well-defined and transferable means, designed to lead, under conditions of proper approach, to optimal results. Also leadership is composed of a set of transformations of situations and decisions, of phases, and relations, meant to ensure a sustainable development to the society. Therefore, it represents a lever in achieving an agreement between the two sides: the human dimension and the social-economic one.

Until today, the term of leadership was felt as a result of its usability in the field of a moral and cognitive appreciation, sometimes wrong, of the personality of those arriving in high positions, and regarding their level of training. For many people, leadership means to perform with ability certain tasks, missions, according to a widely accepted set of rules.

For me, very concisely, leadership means transformation.

And the transformation begins with you, starting from the present point, and reaching the highest point of evolution. And this maximum point of evolution, like a river flowing into the sea, flows forward along with the fluxion of science and knowledge that you accumulate, once with the continuous fluxion between receiving and giving forth, between accepting that you are in the same boat with the rest of the world and rejecting at all means that you are different.

A bridge between evolution and crash, the perfect balance between *"to be"* and *"to become"* crossing multiple areas of life, it is decisive for the "Man" within you.

Being a man, just as nature fashioned you, not a robot, not a "lateral" human being, superior by the skill with which wields the science and the advanced knowledge from any area or another, is an art that some people, although they are human beings, could not master it. Being a "Man" is the first requirement of leadership toward the best way.

The only quality work you can make out of the revelations of the science called upon in key moments of life is a consequence of giving up on what is absolutely necessary to do with what you know and focus on what you feel about what you know in the present moment.

The principle of evolution towards absoluteness highlights that minimization of the human value, of the one that fails to give *une signification merveilleuse* to his life. But which, driven by the deepest impulses, inspired by the most powerful ideals, tries to reach the Glory, crowning himself with the laurels of superiority.

Do you insist to understand what seems incomprehensible? Is the"Man within You" a consequence of your curiosity to everything that surrounds you, to the laws in a continuous state of change that rules the world?

Do you accept your limits and move on with yourself, in the present which is the most important? Or, you tend to be alike a superior being, whose whole and only wealth is the science?

That which gives value to life is the habit of always withdrawing from the empire of appearances kept between the imperatives of science and the preventive feeling of the limitations of abstract thinking, trying to rise to essences.

Are you a man who is heading towards his own conviction, trying to understand absolutely everything, ignoring the riches of life? Or, you are the man who loves life and its little miracles, and lives it with dignity and joy?

Stop halfway. Do not continue to climb up where you were not given to reach. Give a sense and continuity to your own transformation, without leaping your knowledge at a height that could jeopardize your meant to be a "Man".

P.S. Only when we will know how to really use life, only when life will open its heavy doors of its immense reasons, only when we will learn to assimilate the splendid mechanic of time, with all its dimensions, with all its forms which are spinning, rolling and rotating by imposing new boundaries and new horizons - only then will decrease the distance that separates us from the unknown truths, only then we can fully understand, or at least we can glimpse the answer to the great mysteries of the man and universe.

Source: https://neculaifantanaru.com/en/the-principle-of-evolution-towards-absoluteness.html

The Principle Of Fruition

On January 26, 2010

For a relationship to be long-lasting, it must bare fruits at the right time.

We only get contrition when we do something wrong. The bigger the wrongdoing, the more our inner self suffers. In the worst case, if the mistake we made is to severe, we risk paying a very high price. It is clear as daylight that the famous proverb "one learns from mistakes" doesn't make any sense if we get to the point in which we can't change anything anymore. Thus, for things to always be as we want them to be, positive and nice, we must avoid making major mistakes. Or we may be lucky enough to meet, at the right time, a special person to save us from trouble, to prevent us from making irreparable mistakes and to guide our steps in the right direction.

Alejandro, the main character in the movie *"The Mask of Zorro (1998)"* was one step away from making a lethal mistake, but he was saved in the last moment by Don Diego de la Vega (Zorro). He was at a table, drunk, when he saw captain Harrison Love, the one who had killed his brother. Without thinking too much, overwhelmed by an unlimited madness, he took the sword, got up from the table and jumped on him.

He was lucky enough that Don Diego de la Vega suppressed the bad impulse coming from his heart and prevented him from fulfilling his plan, otherwise he would have been killed and nobody could have avenged his brother's death.

Leadership: Is your reaction to the duality that tests you in moments of doubt a representation of your situation in a context of accepting random circumstances?

Long-lasting relationships bare fruits at the right time. Just like Alejandro, who wanted to avenge his brother's death, Don Diego de la Vega wanted to avenge the death of his beloved wife, Elena. Neither of them could have achieved their goals should they act on their own. Don Diego de la Vega, wiser and more skilled, proposed to Alejandro a collaboration and only thus he would succeed in avenging his brother. Alejandro accepted and, soon, they grew into a very strong friendship.

But did they met by accident or not? What would have happened if, say, Don Diego de la Vega had met Alejandro five years earlier? Or maybe five years later? Or what would have happened should only one of them had needed the other, and the other one hadn't?

Well, most certainly things would have been completely different. But they met at the exactly at the right time, when each of them needed the other. Thus, they were prepared to communicate well, they trusted each other and they could fulfill their goals. The reward for their alliance was sortable. In other words, "they sew" the seed called collaboration and harvested "the fruit", unfortunately, called revenge.

Duality is the conflict between the negative and the positive that occurs when you have to make a pressing decision in unexpected circumstances. First, you reject your qualities by comparing them with those of others, then you become aware of your own qualities and as precisely as possible tell yourself of the system of values to which you relate so that you are confident that a particular mission really suits you in order to fulfill it.

Sure enough, life beats the movie. In real life, things are not at all different from the way

they happened in *"The Mask of Zorro (1998)"*, only the story and time are different. Always, the best relationships are the result of two or more persons' devotion short of selfishness in view of fulfilling a common goal.

Leadership: Does the way you integrate a fragile personal experience within a supportive framework, change the optics through which you relate to others in a mode of inferiority or superiority?

Coincidences are not at all by chance. When you set yourself a higher goal and wait for something good to happen, surprisingly, all sort of events happen to lead you to the right direction. Sure enough, exactly at the right time, you will meet the right person to help you fulfill your goals and, by the help you will offer at in exchange, you will help them fulfill their goals. Just as Brian Tracy, one of the most famous lecturers and personal and professional development consultants, once said, in most cases, coincidences are not at all by chance. Every aspect of life is just as it should be.

I believe that every human relationship, in order to develop and resist in time, must be made at the right time. Not at all before that. That is when two or more persons are emotionally prepared to start a collaboration relationship, when they unite their efforts in order to achieve a common goal, when they have one direction. Relationships that are born quickly, but don't stand on a common basis they quickly consume and die. They are not continuous and long-lasting as they should be.

A collaboration relationship is hard to establish and hard to keep if two or more people don't have anything in common. The nature and the purpose of the relationship are those determining its durability. Most certainly, all human relationships' characteristic is the engagement of two or more people, right from the start, to help each other, in view of achieving their common goals.

But whenever you integrate a fragile personal experience within a supportive framework, the optics through which you relate to others change. You can relate in a mode of inferiority by putting your dignity before your feelings and before making any decisions. Or you can relate in a mode of superiority by giving up actively receiving learning experiences and providing feedback of the type "thank you, but I haven't asked anything of you", to friendship suggestions.

Leadership is a way to express your attitude of superiority through an assumption of inferiority when you have to earn a learning experience.

P.S. Only the people who have a clearly defined goal and are willing to make everything in order to achieve it will meet, at the right time, the one trustworthy person, willing to collaborate with them and support them in everything they attempt. Or, as Don Diego de la Vega said, "When the student is ready, the teacher will come".

Source: https://neculaifantanaru.com/en/the-principle-of-fruition.html

The Principle Of Human Value In The Present Continuum Of Eternity

On April 11, 2022

Your value is neither higher nor lower than the one you set yourself in the race against destiny.

I would have liked to turn the purpose of my life into a magnificent idea, an unprecedented combination of experience, talent and ambition, to make the right decision for the first and last time for which I would not regret anything. No previous interaction with other ideas had proved effective and profitable, no opportunity to assert myself had gotten in my way. With the same warmth with which fire burns forests, I would have liked to focus all my energy on a proposed, well-thought-out and defined goal, to turn myself into a kind of Magellan who, with that great intellectual effervescence emanating from a tenacious and ferocious temperament, turns the purpose of his life into a magnificent obsession.

But really, things are not as they are in books, and books do not change things nor great ideas, and do not even separate the purpose from that simple but fixed idea, able to orient your personal and professional life more easily and precisely, with little effort. It is not at all easy to overcome your mental limitations and increase your self-esteem, aiming as high as possible, inspired by the enthusiasm and energy of great events. Indeed, if I had a fixed idea, and believe me, I had many opportunities to fabricate such ideas, perhaps I would have acted like a magnifying glass: I would have focused all my energy on the goal.

Despite this, I sought an alternative to success under the influence of a conscience that helped me to be better, more understanding, and to overcome some of the limitations I had, and finally, as a prophetic calling, to prove the finality of an idea in which people are willing to believe. As in the case of Magellan, I started from a wrong idea, *una cosa da poco*, and ended up with a victory: the progressive realization of the Great Hermetic Work, this mega-waterfall called Elekmesithus (an unsuspected momentum for eternity), flowing from a huge cliff at the edge of a precipice: "The Ego's Mirror".

Leadership: Does the distance you travel to success help to create a sense of greatness, in parallel with the formation of the feeling of "sense of human value organized in a representation of the Supreme Self"?

Eventually, any attempt to be someone else becomes a fertile ground for overcoming the Ego, a justification for establishing a distinction between the Supreme Self and the Divine Self with the intellectual and speculative support of the soul: *Thanusintreck*(the unity of true faith founded by Christ) which man cannot reach without exclusive divine support. It also requires a solid knowledge of alchemy. And so, trying to observe objective reality through the mirror of my own subjectivity, completely unbelievable, I began to amplify my self-esteem, aiming as high as possible. Over seas and lands, over all time constraints, over all distances under the womb of the world.

The Supreme Self has measured my worth, which can be translated as "I have become the person I aspired to be." It is a symbol of aspiration for perfection. Or an indication of aspiration for spiritual freedom.

In the end, all things, all events, everything that's happened to me, conjunctural or preferential, led me to get a broader view than I was used to. Knowing that energy is always in the direction of thoughts, and that intuition, through a subtle sense of greatness, always makes its way into the laws of the mind, I was able to overcome my conviction of self-worth. Only immortal time will prove how forgotten the world I had built myself as a kind of

frivolous mediator is, before I set out on a journey that never ends. Or if it ends, it actually resumes.

Leadership: Does the momentum towards the absolute materialize through an exemplary decision taken to the limit of genius, thanks to an exemplary deed that spreads at the level of promoting the myth of total destiny?

And what else remains to be fused, between faith and denial, between discipline and spontaneity, between rigor and freedom, than the powerful deed, coveted by all and done only by me, that gentle caress of the crown of victory: the discovery of a new fundamental force of nature, translated by the exemplary determination, taken to the limit of genius, to reach the truth about me.

Yes, it was possible. In a single moment of my life, in an astral second – burning as the sun, held by geography in an archipelago of encouragement — I realized that I could do more than I thought I could. And that changed everything. It was man who understood nothing more and was able to comprehend in his own loneliness, like a whirlwind of glory, the heavenly, universal praise, transforming it alchemically into an act of the descent of God into man and the ascension of man to God, through faith and free cooperation.

The chance for an absolute boost materialized into a prophetic sign that was beyond imagination. Perhaps from the beginning he had to adhere to a certain algorithm that ordered in ascending order the elements of a vast knowledge of the main diagonal of a given matrix, guaranteeing the obtaining of an "Ab Solutus", the effect of a speculative push towards intelligible heights, *la forma de una carrera tumultuosa hacia el infinito del mundo*.

Remember what I'm telling you now. In its immensity, and in a single moment, the power of God can fill wandering spirits with the highest science, but only at the appointed time, only when the stars align and when Mercury is not retrograde. So, the only thing that fate has asked of me, in a time of turmoil of transition, has been waiting for the pre-determined time, a heavy burden for the unbelievers, a glorious work for those who will perform miracles.

Leadership: Can your pursuit of success be interpreted as an exhortation to "abandon yourself to a more distant view" until you reach a degree of consciousness that is the very measure of a prophetic capacity that never ceases to amaze you?

Especially from Magellan, destiny demanded a high price before he became the hero of the world after the accomplishment of the exemplary deed. And the writer Stefan Zweig best illustrated the great value, the brilliant superiority of the work of genius, the sublime manifestation of latent energy focused on the heavens of eternity:

"A man always achieves the maximum possible only when his deed becomes exemplary. And in this respect Magellan's example – his almost forgotten deed – has always proved that an idea, if carried by the wings of genius, if always carried determined before a passion, he is ultimately stronger than all the elements of nature, and his great deed has shown that one man, with his short and fleeting life, can turn into a reality and an immortal truth what had been only a wish, just a dream for hundreds of generations."

This is no exaggeration. This is the pure truth: my value is infinitely greater than I ever thought possible. But one important thing to keep in mind is that only a man of unwavering will, willing to sacrifice everything he possesses in this earthly world, will be worthy to embrace between the wings of infinity an idea capable of crossing the threshold of eternity. For an act to gain time, to snatch a particle from infinity, it is not enough for its author to embark on a long and dangerous journey, he must return with the most precious win that

exists in this world: a new consciousness.

The purpose of leadership is as follows: "The value of man is given by the measure of his conviction of his own worth, as the only way to reach the level of the power of Destiny."

The Principle Of Human Worth In The Present Continuum Of Eternity actually reveals man's power to impose himself in the face of a destiny which, even if it imposes much torment and suffering, leads him to the fulfillment of an exemplary deed that will ensure his leap to immortality.

Source: https://neculaifantanaru.com/en/the-principle-of-human-value-in-the-present-continuum-of

The Principle Of Looking Beyond Sight

On December 16, 2021

What you see around you is synonymous with the way you describe your thoughts in a direction that supports the life of another reality-reflecting system.

I look at this shriveling rose in my garden, shriveled by an indistinct dissatisfaction, by the fear of some future pain. Its body still has a lot to bear. It feels my silent, discreet, thoughtful presence, as if we were both trapped in a psychological labyrinth, artificially maintained, in which once you get lost you forget any kind of selfishness and personal interests.

Indeed, when you feel abandoned, bewildered, forgotten, you feel an acute need to know more about the world, about life itself, with its fragments of chiaroscuro framed in a picture with many bizarre, unexpected and atypical contrasts. I feel that this is how it must have been, that the forgotten one should be remembered and ennobled with that mysterious sparkle, destined only to beings predestined with grace, and the one promised to a great artist's destiny to successfully post in the catalog of immortality an almost stellar beauty.

The honesty with which I write down and research my visual experience, the feeling of belonging to the same reality, restores the solemn bridge that unites us. Being an artist of well-chosen colors and shades, and the rose being a model of great inspiration, this complicity in building a metauniverse in which even death is relative makes us not turn our eyes away from reality itself – to abysmal obsessive perspectives of the fears of beings alienated from their true identity.

I don't believe anything anymore, not even if I have to put myself in his place to realize that, no matter how much of an artist I am, I tremble at the parting of a new friend. Maybe, however, I was a rose in another life, and not just any rose, but a splendid "Double Delight". That's why I say, and often I repeat, that I can't separate myself from myself, because I'm made up of another half in a different plane of vibration.

Leadership: Can you build your vision of a model of reality that pushes you toward creation, even when reality takes on another "life" in its own duplicity?

In order to be better informed with myself, I would advise my heart to research what it sees well, before it is truly ready to beat by checking the existence of someone else's pulse. The rose belongs to an interiority that only partially understands what is happening to it, while I belong to the experience of living the internalization of the idea of qualitative non-differentiation between parts, as an inseparable continuum between the concept of "destiny" and that of "creator".

The rose shows no sign of being clear today, but I could remind them of the gentle sun of yesterday. And since we are both bound by a vast area of transition to maturity, by a kind of unseen, energetic, and spiritual thread, I would ask my heart for guidance in the sources of an art far superior to what was once offered by Schelling's teachings: *"the humblest became the supreme, and the faintest portrait became a multicolored poetic universe."*

Moreover, I would ask my heart to research life on Earth with the help of the sight of a rose, through the lens of a photographer who captures that area of the visual field outside the ordinary sight of the ordinary mortal. Here I think the words of Mika Waltari from the novel "The Etruscan" are moralizing:

"Treasures and riches perish. Wonderful painted amphorae, delicate statuettes, what do you have left of them? Only the painting on the stone walls of the tombs will be preserved. Because no one steals walls from graves. And the precious stones will remain in their place. But no one will be able to read them.

I am sure that after I bend down to pick up these smooth stones from the dust in which they will be buried for centuries, I will find myself. I will climb the narrow staircase and come to light again. My eyes will be alive again and see the sacred cone of the goddess on the mountain in front of the tomb. I will recognize myself, I will remember myself, the one I am now. And then... after that, everything will be decided."

Leadership: Is your creation aimed at assimilating a destiny meant to assume the version of a symbol that captures the duality of a real and imaginary Self at the same time?

What did I notice? The rose is able to understand life on earth, history as well as the present, without having to define it in any way, being itself a concentration of expressive culture, incorporating stories, ideas, symbols. As such, in a parallel aesthetic universe, closely linked by a conditional connection, in a single pale concentration manifested against the backdrop of a fairytale setting, it is precisely that perspective on life from which we never look at things. like an ocean from which there is no way out...

From time to time, the rose glanced around, its eyes involuntarily lit by a strange twinkle. And what does it see? It sees the accomplishments, only dreamed of, of thoughts which are certainly momentary, thoughts which belong to all, but which few have the courage to put into words. Perhaps, it too cannot detach itself from a reality contained in a picture with many nuances, that reality of a human life experienced through art, through symbol, through comparisons, which, although belonging to the past, is present precisely through the form given to the objective world.

I'm still trying to read my own life in its eyes, with the little deeds of the talking brush that knows how to write on the canvas the story of a small trace of the present in the entire history of the Earth. And, at least for a moment, I see myself in the position of that creator who, being able to animate a flower, a stone or a metal, and everything else around him, still cannot change his destiny. I have only the right to consume my destiny the way I feel, or felt like regarding a happenstance...

In the case of art, leadership implies the belonging of a creator to the establishment of a dualism of his being: by feeding an ego that continues to hold power, and by inventing an Alter Ego that projects itself in a figurative plane.

The Principle Of Looking Beyond Sight refers to the means by which an artist breathes life into any body in the environment, accepting the idea that everything comes from matter and transforms into matter on another level. Basically, the artist can turn everything into a complete picture which, as an exercise in imagination, can function on its own.

Source: https://neculaifantanaru.com/en/the-principle-of-looking-beyond-sight.html

The Principle Of Parallel Ascents

On November 07, 2024

The rise of one extreme will always lead to the rise of the other extreme, like a counterbalance of opposites where polarities seek and complement each other in perfect harmony.

In the labyrinth of our existence, each climb to one extreme becomes the catalyst for another climb. Like an "Astralis Vorterix Luminex", the point of convergence where opposites meet, the extremes attract and potentiate each other, in a new horizon, from a perpetual process of becoming. This is exactly how things are in the great mountain running circuit, which the towering and majestic mountains host year after year in Romania. And while moments of maximum intensity transform physical competition into an expression of the search for universal balance, the search for the culmination of any effort becomes the very expression of the thirst for the absolute.

Yes. Every climb is a chance to regain your lost balance. In this place of transcendence, I notice how each leap towards a limit becomes the mirror of another leap. It's as if the universe has designed a series of double steps, where climbing up one side inevitably leads to climbing up the other side, like an Escher painting where the stairs seem to go up in opposite directions but end up at the same point. Here, my sister, Oana Fântânaru, almost every time becomes the expression of an artist with great openness to new horizons, by turning every step into a creative act.

Leadership: How do you manage to transform the tension between two extremes into a creative force, making their apparent opposition a source of energy and progress?

With each step towards one extreme, *y con la fuerza del destino inevitable,* the other extreme intensifies its own ascent, in a ritual of balance and mutual complementation. That things are like this, Oana herself confirms to us, every time her steps rise under an artistic impulse, forming together with the movement a continuum in which the universe of a triumphant story coexists through the very art of the body to transform into an instrument of transcendence. The polarities of physical effort and the creative spirit meet at the climaxes of the race, coincide with the moments of grace of victory, of which only one recreates the artistic space of pure performance, by mirroring with the vibration of a cry of the heart in which the brilliance of the colors of reinvented life is mixed with fear, anxiety, anguish in front of the competitive fight.

This dynamic of opposites, between what consumes energy and what regenerates it, reminds me of the words of Hermann Hesse: *"Always when a man has reached the highest step of one extreme, he will find that the other extreme has always been waiting for him there. "*

In the same way, in search of limits, Oana discovered each time that the extremes are actually gateways to the same fundamental reality: *"Everything that consumes me physically, at the same time elevates me spiritually."*

The peak is the height of charm. Up there, everything seems to be suspended, in an unstable balance, above the abyss, but the unshakable will maintains the state of "transcendent grace", as a kind of ecstatic gliding over the obstacles and difficulties encountered along the way. The space between the extremes of these two states, namely physical exhaustion and spiritual elevation, becomes a Nexoris Ethereal Synoptix, a force field where polarities meet and transform. Like a Kandinsky painting, where rigid geometric forms merge with the fluidity of colors, extremes find harmony in their apparent contradiction.

Leadership: Does your push to the limits reveal the power of an inner call to balance, reflecting a deep echo hidden at the core of a creative vision?

Oana's exploratory eye captures the synergy between ascension and self-discovery. I mean that the polarities between constraint and liberation, conscious and unconscious, meet in moments of grace, from which only the conscious recreates the artistic space of pure performance, by mirroring the essence of the creative spirit. In this alchemy of opposites, it is vital to understand that each extreme carries within itself the seed of its own transcendence. As in the Japanese art of kintsugi, where cracks become golden lines, extremes complement each other creating a new form of beauty.

Every step that Oana takes in the mountain turns into a creative act whenever it exceeds the limits of the ordinary, acquiring a transcendent dimension that art calls "revelation". It is truly a revelation to see how physical limits melt away in the intensity of the climb, so that each challenge becomes an expression of continuing the race on a new path. I repeat, in this complex game of parallel ascensions, each extreme becomes the teacher of the other. It is like that moment described in the Tao Te Ching when the sage realizes that light and darkness are two facets of the same reality.

Not for nothing, Oana's creative vision can be expressed in the following way: *"Each step is an affirmation of the spirit, a testimony of the courage to carve my own path in the stone of destiny."*

Leadership: To what extent do you manage to maintain balance between opposing forces, turning them into a creative process rather than a destructive conflict?

Is not each extreme a mirror of the other? As if the universe had designed a perfect system of balances, where each force finds its exact counterweight in its opposite, and Oana, through the art of combining opposites, manages to recreate the miracle of the great masterpiece called: "harmony of extremes". That is, transcendence through effort, by accepting the idea that limits are only points of transformation, in the version of a harmonious relationship between strength and fragility. Finally, it becomes evident that the principle of parallel ascensions is not only a law of nature, but a way of understanding all of existence. The extremes thus become not opposite points, but partners in the spiritual plane of becoming.

Oana will continue to participate in mountain running competitions, knowing that after every conquered mountain top, another one will follow, that every artistic moment lived is synonymous with the creative act in that it transcends the limits of the ordinary. Caught in this process of transformation, through which the physical becomes pure art, Oana's art of running through infinite mountain spaces, with that untamed grace, draws our attention to the fact that authenticity is born from overcoming limits, in support of the idea that "every step is a new creation". In the end, this is also a kind of art, to know yourself as the creator of your own destiny, proposing as signified for the essence of the masterpiece a living story carved in a painting of endless becoming.

Leadership manifests itself in the ability to recognize and orchestrate the dynamics of extremes, turning their tension into a source of continuous creation and evolution.

The principle of parallel ascensions applies when extremes meet continuously. This deep understanding reveals to us that in every climb to one extreme lies the promise of another climb, in a continuous spiral of becoming where opposites complement and transcend each other. Oana proves the mastery of this climb, keeping her promise that, always, to make art, you must manage to transform effort into grace, beyond the boundaries of the visible. Each step to the extreme becomes a mirror for another dimension of personal growth.

The Principle Of Parallel Worlds

On December 14, 2010

Let the people have access to the world you build, otherwise you'll never be able to integrate to their world.

Someone earlier made a remark that left well etched in my mind: "Nowadays, it requires two things: first, rich people need to know how poor people live, second, poor people must learn how wealthy people proceed."

These words spoken with great wisdom reveals a sad reality, but true - that there are great distances and communication barriers between people. They also show that worlds, poor people, as well as the rich people will always remain two parallel worlds until they will not find each other until they will not unite and will support each other with the utmost seriousness and with great spiritual joy.

Leadership: Do you have the pretension to enter and live in a dimension of eternal dominion, if you yourself cannot master the impulse of overestimating yourself?

Closed world of Captain Nemo. If you read *"2000 Leagues under the Sea"* by Jules Verne, you precisely remember about those three companions, Aronnax, Ned and Conseil, which the fate threw them on Captain Nemo's vessel. For ten months they have led an incredible life, sequestered in a huge submarine traveling with great speed, obeying all that time totally to the captain orders, who initially promised them freedom, but never kept his word.

While, initially Captain Nemo showed him very gracious and friendly, those three have realized very quickly that he was not interested at all about their fate. No mistaken. All three were considered puppets by Nemo that he managed the way he wanted. He never had listened them with interest, has not granted importance to all their requests and wishes, but kept them hostage, feeding their hopes of freedom only with empty promises.

Those three companions never knew where they were heading. Nemo was a commander who was not afraid of anything; he was a strange person, which scared you by inducing that terrible feeling of fear whenever he wanted. Seemed he subdued at all his human feelings - wanted to stop forever those three aboard the Nautilus, that is, indirectly, to submit to a real slavery. This was the golden rule of Captain Nemo: who enter Nautilus never have to leave it so that the secret of his life and his colossal wealth which he had gathered to never be revealed.

Over-estimation is the guilt of feeling stuck in a repetitive pattern of choosing the customization options of reality, from idealism to cynicism, for which the penalty of engaging in an unaccompanied and uninvited journey should be invented.

Two parallel worlds, two different perceptions. What's the winner? Captain Nemo was one of those scientists whose merits are not properly valued and that respond by their contempt to people's indifference. Nobody understood his thoughts; no one has access to them.

If you get to find some kind of humanity to such an individual, does not really mean you fully know him. For sure you're wrong about him. When you think you know him too well, what being he is, when you think you know his simplicity too well, the affection he wears you, his natural tenderness, you fall into the trap he spread you with great skill. Eventually

you will find that, in fact, his world is a world that cannot be shared with anyone, a world in which access is limited to certain people - usually the same kind with him.

You have to understand the denials and stubborn of such a man, giving him absolute obedience, otherwise he will turn into a fierce enemy before whom you have no power. If you think your insistence could somehow change his decision on any proposal that you consider necessary for your future common than you're terribly wrong. Has no sense to change his intentions as has no use to stubborn to change the impossible. A true scientist cannot make team other than a true scholar, as a rich man usually finds friends only among rich people. To have access to the world of a man like Nemo, you must have power to build a Nautilus; otherwise you will remain only as a tolerated.

Leadership: Do you take refuge in the empire of a single world, provided you reveal yourself in a heavy story about the illusion of superiority?

One of the great illusions of leadership, of which you can be defeated by at any time, is to trust God as if trusting a consuming fire, strongly believing that He will reward you with the gratitude to be His equal. And one of the most terrible endeavors of not knowing yourself is to keep moving in one direction without hearing "I feel like stopping."

A men animated by his ideas and passions will always defend his own world empire. Captain Nemo, the very mysterious man, has not showed almost at all during the road, being overly busy with his scientific work. And these three companions were allowed to know only one part of the submarine. What is clear evidence that it was forbidden to have access to his hidden world - the real one.

Perhaps we should understand the mindset of Captain Nemo. After all he built his own submarine, about whose existence no one knew. People still lived in the firm belief that all the mysterious shipwrecks took place due to a giant whale. And freeing his hostages would be to disclose the secret and his entire work to be compromised.

Leadership: Can you create a connection with the people around you without rejecting your depth of judging them through the duality of revolt and resignation, assumed guilt and criminal instinct?

What relation existed between those three heroic souls and the soul of Captain Nemo? Absolutely nor. For two completely different worlds without a bridge, it will always reject. Instead of enjoying the underwater journey as they were promised, the three companions came to regret the time they spent in the submarine. And because they could not rely on the kindness of the captain, they used the first opportunity to flee. Only by a miracle those three managed to escape alive.

Captain Nemo finally failed. His scientific world full of richness collapsed. What is clear evidence the way he approached things, the way he looked to the world, how he developed his vision, especially how he related and communicated with people, was ineffective and counterproductive. Since, he could not integrate into the world of ordinary people, paid a high price.

Let the people have access to the world you build, otherwise you will not be able to integrate to their world and will be left. Or, even worse, you will pay a heavy price for your selfishness.

Before you behave like an all-royal king, make sure you want to wear the crown whose weight can crush you.

Source: https://neculaifantanaru.com/en/the-principle-of-parallel-worlds.html

The Principle Of Progressive Inequality

On August 07, 2023

The amount of privileges you grant yourself is inversely proportional to your commitment to progress and morality.

If you are passing through Copou and want to visit the "Casa Universitarilor din Iasi", this heritage building built around 1800 by Iordache Cantacuzino, recently rehabilitated and modernized, you will be greeted at the entrance by a very nice guard. He is only allowed inside the people who work in the university system. Exactly, it happened to me about two weeks ago when I just wanted to visit the new building. The gates were open. Two young men had entered in front of me. Nobody asked him anything.

I was stopped at the entrance, the security guard clearly explained to me, in a simple and direct way, that this newly restored building is actually an exclusive restaurant, but with very cheap food, to which only university students have access. And, approaching me easily, as a Christian approaches the altar, with humility and respect, the man told me that the two young men who entered in front of me were the sons of teachers, and for this reason they had free passage .

It was then that I found out that any dish at this exclusive restaurant costs about 3 times cheaper than anywhere else. For example, the price of a soup is approximately 6 ron, compared to a restaurant in Palas where the price of a soup starts from 18 ron.

So do you realize what's going on? This historic building, where all the people of Iasi used to go for a coffee, a place of culture, a space of the spirit where all the young and free generations used to confront their ideas, has now ended up being subordinated to a single institution, the UAIC heritage. Is it not the case that, from a moral point of view, no authority should prevent access to the knowledge and appreciation of our common past?

I left that place, as the painter leaves when he is disappointed by the colors that fail to express the emotions he feels.

Leadership: Can you widen the reception horizon of the image of "power" you create, remaining solidary to a cause that promotes the gain derived from an excessive generosity that maintains passivity?

A historical building can cause a broadening of the horizon of knowledge and interpretation of reality with the means of art, but the university students from Cuza succeeded in transforming a historical building into a bastion of privileges, ensuring only their entrance to an exclusive restaurant , with prices "chosen" just for them. These upstarts, completely devoid of the light of culture, did not understand the power of the following principle: *"Privileges acquired through social status can inhibit commitment to the advancement of society and the observance of constructive ethics."*

Knowledge and common sense do not make a good home together with upstarts. After they "arranged" ridiculously high salaries, trips abroad with Erasmus (the figures to support mobility for the purpose of learning), and all kinds of other benefits, look that the illustrious teachers, as insidious as the devil, extended their privilege area. This time, only they have the right of access to a historic restaurant, only they have the right to serve the choicest dishes at a price of nothing. All other residents of Iasi are asked to leave the building, possibly to look outside the gate.

In reality, however, it is not about the confirmation of any authentic vocation aimed at the promotion of Iasi values, but about the polyvalence of interests that, of course, will never find their confirmation in any innovative note to enrich the culture (made with great passion and thoroughness). These sneaky individuals, who have reached the leadership of the faculties, using the resources of the institution strictly for the benefit of the members of the "family", have neither the time nor the vocation of reflexivity to deepen the understanding of the following principle: *"Abundance of privileges feeds inertia and erodes both progress as well as morality."*

The more ignorant you are in the field of knowledge, the more prone you are to make subtle maneuvers in favor of yourself and to create unjustified advantages for yourself!

The total lack of commitment to morality and progress, thereby denying the common heritage of society, results from the excessive accumulation of privilege. This can be considered a regression or decadence, a reaction to the crisis of values, as society moves away from positive values instead of progressing and improving. If we think about it, the access allowed only to "family members" in this historical building, follows the Cosa Nostra model , because the faculty leaders have managed to transform a symbol of Iesian heritage into a bastion of their exclusive privileges.

Good, but who are actually the teachers at Cuza? Please check for yourself what I am telling you now. They are an extended family, an external unit of interests, anchored exclusively in materiality. Here all the teachers are relatives: husband and wife, children, neighbors, friends, cousins, cousins, nephews, i.e. an enormous system of "connections and relationships" guided exactly by the model of Al Capone who protected and promoted his family members in his organization .

And if Al Capone led a criminal empire dealing with alcohol smuggling, gambling and prostitution, here in Cuza University we find an empire of impostors who overnight became "intellectuals" who, creating privileges through their hierarchical position, succeed more and more to lead to the diminution of the contribution to progress and to the departure from edifying moral norms. In case you didn't know, in the last 30 years Cuza University has become a real business, thriving, profitable and dark, built on the backs of naive, good-paying students. All those who took over the leadership of the faculty, all from the first to the last, voluntarily entered the fertile ground of corruption.

Leadership: Can you direct your efforts to transform your authority into an effort to open up the investment space, aimed at the authenticity of an initiative of the "what you give, you get back" type?

In other words, Cuza University has become an octopus that operates without any scruples, leading to a decrease in effort towards progress and a departure from constructive moral behavior. Crowding into every corner of society, this La Piovra extends its tentacles in all directions, in all the cities of the country, through branches or connections with other faculties. Of course, the members of this large family do not understand aspects such as: *"every success in professional activity is a step towards the realization of moral values"*.

How do they know such a thing? The more privileges they create for themselves, the less industrious and less willing they become to contribute to the advancement of science or to the observance of edifying moral norms. People who do not have knowledge always have materiality as their objective.

Let's see something else. Any book written by these "personalities" contains almost twice as many biographical sources as the number of pages in the entire book. You wonder if they managed to come up with even a single sentence without the "inspiration" provided by

others. Even the title of the book should have a footnote. And if you ask any teacher what a blog or a website is, you will be totally amazed: 99% of teachers don't have a personal blog in the 21st century. They still haven't managed to say two words, from their minds, on a web page. They have no idea what change or technology is, they have no idea what is going on with their lives. They are all water and earth, from the highest to the lowest. So small and insignificant intellectually, and so powerless before the divine will.

Leadership: Is it possible that the manipulation of the perception of reality results in a controlled performance through the secret application of a "distancing effect" from the audience?

Okay, but you may be wondering what is corruption? Well, corruption is these games of interests, endless arrangements, tricks and scams that family members resort to in order to get their "portion of soup" at a reduced price, and without anyone else but them tasting the other gastronomic masterpieces of the master chef. And the soup always has a different, more sophisticated taste, when you order in as many luxury restaurants as possible, from different corners of the world, and especially when you don't have to pay anything. Everything is paid for by the university from the students' money. You know what I mean, right?

The man of many privileges is often the furthest from contributing to progress and morality. As proof, when I was a student, consulting the book of a certain teacher, in a footnote I found a weblink that referred to a work written in English from which whole pages were translated and copied word for word, yes even in the work They. Then I realized that the young lady translated entire pages from different books, gathered them into one work, and probably thus became a great teacher overnight. Total nonsense, isn't it? Exactly the type of Elena Ceausescu who, although she was illiterate, abused her husband's authority to put her name as "co-author" on the works made by others.

In fact, I believe that many other family members followed the same procedure to become teachers, and no one checked their papers. More than likely, if someone took the professors' papers to the "puricat", he would find more cases of plagiarism than he can fit in his thick cheek. Not to mention, the professors' PhD theses have completely disappeared from the face of the earth. No one knows what is written in those doctorates which, however, brought them a lot of benefits. And that's because the university's family is guided by the firm principle of obscurity: "Let no one find out, everything must remain hidden from the world."

Leadership: Does the privacy with which you secure your access to the exercise of power provide the opportunity to control how the public perceives a certain situation?

But the truth always comes out. Precisely these individuals, disguised under the prestige of the teaching profession, are none other than false teachers mentioned in the Bible, they are the traitors of the nation that Constantin Noica spoke of almost a century ago. And, the more privileges they manage to create, the more they will be inclined to commit abuses for the benefit of the "family". Everything for the family, and only for the family.

Perhaps, soon, all the museums in Iasi will come under the Cuza University, and will become "exclusive clubs" of the family. At the *Sagrada Familia*. And the other Romanians will no longer be able to visit them, even if these buildings are part of the national cultural heritage, but will be forced to look at them, as much as possible, from outside the closed gates.

This is the rewritten history of Romanian betrayal.

Yesterday afternoon, climbing the Copoului hill, an elderly man, about 67 years old, was

pulling at the gate to enter the "Casa Universitarilor din Iasi". It was very hot outside. The man, a simple tourist who had just come from Tulcea, stopped to drink something cold at a nicely arranged terrace. Unfortunately, the lock with which the gate in front of the building was closed signaled an elitist restriction, suggesting an unjustified exclusivity, an intentional separation between the privileged and the rest of the world.

The lock is the sign that the people of Iasi, the university students, have gone on vacation. And when they are on holidays provided by the university, access to a building of great historical value is forbidden to the public. Even when they return from vacation, access to the general public will still be restricted.

It is important not to forget this injustice, to express our dissatisfaction and demand equal access to our historical heritage.

Quality leadership must be guided by the following principle: "Success based on moral values becomes a professional success only when knowledge does not become a tool to unjustifiably restrict the rights of others."

The Principle Of Progressive Inequality refers to the abuse committed by people lacking morality and culture, to obtain benefits for personal benefit. The principle can be formulated as follows: *"The amount of privileges you grant yourself is inversely proportional to your commitment to progress and morality."*

Source: https://neculaifantanaru.com/en/the-principle-of-progressive-inequality.html

The Principle Of Rising Without Falling

On April 22, 2024

Whatever you choose to be in a moment of internalization is what elevates you to enlightenment.

At Sunday's competition, the half-marathon in Iaşi, I supported my sister, Oana Fântânaru, not only as a brother and supporter, but also as a witness to the world of which she is a part.

This requires looking beyond simple physical activity, since at every competition Oana shapes every movement in the image and likeness of a supreme art: the art of self-discipline and unwavering determination. Without limiting herself to running, Oana explores with every step a vast horizon of her passion, transmuting toil into inspiration for those who look at her, like a Van Gogh of the modern age who renders not on canvas, but in the chronicle of time itself, the essence of the human struggle with the limits of one's existence.

Sprinting and at the same time delicate, look how she outruns, with each skipped step, another runner on the route. And her running, as my eyes perceive it, through a kind of Aceratustin Ilhetinula Uriyaadys , the triumph of the spirit over the body, becomes a state of absence of the Ego, so that all that matters is pure movement and freedom.

With each step, the runner moves further away from his internal constraints. And Oana, who always lives in a world of continuous becoming, all the past unfolding in a present of action, she whom the breath of free energy reveals spiritually in the idea of the perfect fusion between elegance and potential, became the master of the union of the two opposites: physical strength and mental peace.

Leadership: Does your refusal to settle for the immediate turn every race into a quest for the sublime, given the emotional impact of a gradually unfolding work of art?

The mastery of uniting opposites reflects an advanced understanding of one's self. To put it bluntly, Oana has evolved from shy walks through the Copou park, easy and without ambitions, to the unleashed marathons of the present, every kilometer being traversed with that hungry thirst to overcome one's own shadows. It is an evolution that bears the imprint of a boundless will, of a spirit that refuses to be satisfied with the "immediate", as it always seeks to reach the full potential of an artist enlivened by the awareness of his sensitive nature.

Nor am I deluded into thinking that Oana only runs for the ephemeral medals of the competitions, small attentions of a momentary madness, memories of a blinding light that dawns in everyone's life. No, not really. In any case, running is for her a sanctuary, an ode to introspection, a continuous dialogue with her deepest self, along the lines of a spiritual awakening of the form: " Authentic values are not limited to external rewards, but to internal fulfillment uh ".

Each breath in the rhythm of her sprinting steps, raised like wings wrapped in light, is an answer to existential questions, each sweat is a tear of joy of self-discovery.

I think that maybe one day her running spirit will overcome her Ego, thus reaching an inner peace and the harmony that art embodies. Great, right? The build-up of intense emotions in a work of art can suggest a climax of catharsis, where built-up tension is released in a moment

of profound clarification. I would never have been more moved to find Oana victorious than to see her transposed into a spiritual receptivity, which art calls "concentrated synaesthesia".

Leadership: For you, can "rarity in unity" reflect a vision that transcends the immediate, revealing a moment of catharsis that opens your horizons to a deeper meaning in life?

A rarity in unity invested with passionate conviction. In those moments of rare revival, when fatigue seems to weigh her every movement, I see her rushing forward, more and more, with that passion of the painter who sees his work taking shape, facing the obstacles of nature - the rain, the wind, the cold - with a ferocity of those who know that every step forward is a victory over personal limits, una dimostrazione di forza interiore che sfida le condizioni esterne .

My eyes follow his every step, measure his every movement, engulfed by the grandeur of a fragment from the book "The Arc de Triomphe" by Erich Maria Remarque:

"Her eyes sparkled like in the light of street lamps ; I could forget , lose myself in a mirage. I could feel his breath . It vibrated towards me , with an unseen , easy , ready admiration and full of confidence - a strange life , in an equally strange moment . Suddenly I could feel the angels . It went up and up , but it was more than that , it was life , a thousand times cursed and blessed , so many times lost and again this many times - with an hour before like a limited land , arid , rocky , without anything comforting - and now bubbling , bubbling as if from countless wells , Getting closer to the mysterious moment in which someone, who no longer believed in her power at all - was again the man from before , emerging from the midst of the waves on the shore of the ocean, white and shining . A question and an answer at the same time , all these were always rising and the storm gathered in her eyes ."

Leadership: Feeling the unseen vibration and admiration in someone else's breath, can you interpret this subtle connection as an ongoing dialogue with your inner universe?

There are certain things that awaken in us, slowly, silently, and we do not realize them unless we have the desire to push ourselves to the extreme, to burst into a wave of pure, healing energy, imposed as if by a universe that pushes us to our limits and forces us to leap beyond self-imposed barriers.

So is Oana in running, a meditation enthusiast in a pause of the unconquered spirit, the silence between two beats, the moment of pause between two jerky breaths, the most sincere and the most mysterious form of being, the gentle startle of eternity in time itself the world. And even more than that, it is a form of listening to oneself, which falls into the forms of an artist's communication with the brush, revealing the essence of the sensibility of creation through each step.

Running, with all its turmoil, has a gentle smile, especially for a voiceless swan flight, smoothly crossing a stormy sky. And you, Oana, have shown us all that we are the architects of our own moods, as we shape our destinies with the bare hands of will. You achieved an affective value: "resilience", you gave everything that an artist has the best and most sublime in himself: "the power of internalization". Somehow, in your feelings was born the force of the leap to the heights, which showed, in its fiery limits, its true measure.

Let's extract from you what is most precious: your work. Your painting evolves with you, transforming with each experience into a transparent medium through which the viewer is offered a story.

Leadership: Can some unusual fragments of life contribute to shaping the universal memory, transforming every moment lived into an eternal particle of the experience of artistic reception?

The much faster pulse calls for silence in the perimeter of the soul, where art, devoid of any tension, speaks in whispers about unlived emotions. I am still thinking about what to add to this conviction, so as to obtain a variety of Ismaotuss Apentaichter Unuselsica , a sliver of life shining in the universal memory. I would say it like this:

A flower moved to a new garden with the help of the brush, producing a unique shade called: "radiant orchid". In the case of this shade, the result is the same: a perfect weather.

Oana, create your whole life around this delicate shade, as a painter, penetrating the depth of colors, outlines his work of art on the inspiration provided by the surrounding nature. And when silence calls you in the breeze, don't interrupt it with words, but let yourself be carried by the suggestive wings of a unique perspective: " all that I choose to be in a moment of internalization, is what up to enlightenment ."

Just as a painter always prepares his canvas before starting a masterpiece, you too must prepare your mind and soul before setting out in search of a deep and meaningful experience. In art, as in running, the actual composition is as important as the naturalness that emerges from it.

In leadership, the experience of self authentically manifesting precedes the actual composition of the reality that drives you to action.

The Principle Of Rising Without Falling refers to the state attained through an effort whose spiritualizing effect transforms you into a harmonious force. It is so hard? Through every race and every training, Oana reminds us that limits are only constructions of the mind, and the horizons of art are infinitely expandable through the effort of authentic expression of a deep experience.

Source: https://neculaifantanaru.com/en/the-principle-of-rising-without-falling.html

The Principle Of Seeing Beyond Sight

On May 16, 2023

What you see inside of yourself is what others miss when they look outwards.

Each person tells, through images, but also through the power of the word skillfully used, a fragment of their life. Others, more open about their own inner world, inserting themselves inside a loop of reaction and control, manifest their emotions, thoughts and mood as if throwing themselves into an experimental delirium, a bringer of good luck in a magical story. The heart beats, the mind creates, the soul absorbs, and the body moves elegantly in the shape of a field daisy, in an eternal and superstitious play.

It happened after the half marathon competition. Party. Music, good mood. A lot of food. And dance. Of course, dance. But not everyone knows how to dance as gracefully, as lively as „Number 47". A pleasant warmth covers his whole body, his smiles as if he were in a mirage, always halfway between real and phantasmagorical, keeping his reference value called „Rebound Number". The elegance with which he moves, the note of atypicality he transmits around surpasses any voluptuousness of field butterflies, knowing that any beat of its wings can turn into a hurricane.

The man weighs about 98 kg, but no one notices his weight during the dance, so easily he undulates his body, his hips, in the gentle beat of the spring wind. He is not the winner of the contest, not by a long shot, but for me he is the laureate, the hero of the day, the genius, *o ímpeto de uma exaltação continua e incansável*. All the others vanished into oblivion, along with their medals. But he, the soul of the party, the symbol of life force, remains a crown of laurels for a long time, triumphant like a young god. And the colors of his superhero aura, poured out of his priceless treasury of elegance and grandeur, must shine like in a painting by Paolo Veronese.

Leadership: Can your vision exceed the limits of a horizon that does not belong to you, but belongs to the scenario that recovers the content of your own ideation?

He concentrates his creative imagination in a mirage from which he would never want to leave. Congratulations ! His glory was certainly given a special appreciation, with the same measure in which Alexandre Dumas described his key character in the novel „The Hand of Providence":

„It seems strange how much this man concerns me. He has for me the attraction of the unknown. I have never felt a more burning desire to penetrate the secrets of a soul. There is something about him that draws me in an invincible way. Perhaps it's just an appearance, maybe, as it has happened to me so many times, it's just a vision, but one that changed my life forever."

And what does this man look like? He sees himself as a winner, expressing his happiness through dance and music, even if the world doesn't know it. The dance is the state of grace of the conqueror who exceeds his limits, and no one suspects what is happening inside him. He feels victorious even though he didn't get on the podium, and continues to dance while everyone else has exhausted their energy and desire to be the center of attention.

Leadership: Can you describe an emotion capable of generating a moving image, so as to represent an attraction for immortalizing a moment that most of the time slips through everyone's fingers?

Here is the visual story that must be imagined by those who look at reality with different eyes. An ordinary man, one who goes completely unnoticed during the contest, suddenly becomes bright in front of all eyes around. It feels very good where thoughts overlap between floating and forgetting, between dreaming and rebirth, venturing into the ecstasy of a trance, into an abstract state of consciousness where all sounds and sensations merge. From this painting, the dawn of a healthy ease emerges.

His motion sensor can be guided by a desire to surpass himself, by an intensification of mental and physical abilities, or by the search for mystical ecstasy, existing in a colorful tableau that enlivens, becomes a vision, and takes shape in an extremely natural and expressive way. And how many nuances, how many infinitesimal differences you can't sift through when you propose to find a way out of anonymity, through a movement that opens the horizons, a form of interventionism in the almost unreal landscape of a day dedicated to escaping worries.

Leadership: Are you able to create a living picture that evolves in front of the viewers, in a moment of great emotional charge that has the great advantage of transmissibility?

„Be part of a living picture that evolves before your eyes", that's how the Man of the Day attitude was expressed, correlated with the persistence of a particular ease and improvisational spirit. His unexpected dance, winged with rhythm, with humor, with charm, was a moment in which they regenerated, young cells appeared and forced the measure into some normality, forced in a beneficial sense the renewal of his Miltiades blood. Or, maybe he found a new way to put his thoughts in order in creating an interior space, in choosing the color palette and an artistic background that make a painting a safe space of joy and satisfaction for the viewers.

He knows that life is a dream, a gift, a painting, and how beautiful it is seen depends only on him. It was for a certainty, a kind of battle flag, a kind of power instinct sprinkled with that invisible substance of time caught in a bag. Able to capture the intimate and living pulse of the event, his release having the great advantage of transmissibility, he immediately built a kind of image of superiority, or rather, the dance was a kind of confession in the image of his vocation to the world of fine arts . His dance remains the light of the eyes of those who watched it.

In short. Everything that my eyes caught today, the dance of the unknown man, seemed like a fragment from the novel „The New York Trilogy":

„The man was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked or how well he came to know his surroundings, he always remained with the impression that he had lost his way. That he had lost himself. He felt as if he would have left himself behind, and then, abandoning himself to fine, well-coordinated movements, and reducing himself to a seeing eye, he managed to escape the obligation to think, and this brought him, more than anything else , a certain peace, a healthy inner emptiness. Movement was the essence of things, the impulse by which he put one foot in front of the other, allowing himself to be carried by the movement of his own body."

In order to cultivate your vocation towards knowing the inner life of man, you must be able to see the interaction of the outside with him, without letting yourself be blindly carried away by the wave of his passion.

The Principle Of Seeing Beyond Sight captures the evolution of an activity of ascertaining a state of fact. I saw that man victorious, even if no one else knew how to see him victorious. And how do I see myself? Still a winner. Because leadership is a necessary exchange, through the penetration of the outside into the inside.

Nobody talks about the medalists who climbed the podium. The dust was chosen from their image. The success did not last more than a moment. But „Number 47" is alive, I can still see him dancing. He is the real winner, because you are reading about him now, you identified with him for a few moments, he remained in your soul. All the other participants in the race would be said to have never existed, no one talks about them. But you'll always remember „Number 47", even if you've never actually seen him.

To exist in people's souls without being seen by them, to be a winner without a medal. That's real magic! That's leadership !

Source: https://neculaifantanaru.com/en/the-principle-of-seeing-beyond-sight.html

The Principle Of Selective Acceptance

On February 02, 2011

Accept the others in your life and you will discover your bright side.

He knew only one thing to do, but he did it better than anyone: to kill. Like any professional killer, Leon didn't belong anywhere and to anyone. He was a fugitive, a pretty clever one, in fact; one which didn't know how affection feels like; or loyalty, he had no background, goal or aspiration in his life, he had nothing. He only knew how to listen his adoptive father, Tony, a mobster who gave him all sorts of missions. But the more he enjoyed success in his job – the more he fulfilled, the more missions, the more he ran away farther, the less he accepted himself and the more he was cheerless, out of humor and indifferent to his life and his future.

As I mentioned in the previous article, *Leon's Ivory Tower*, from the moment Leon "adopted" Mathilda, his life took another turn. He was no more the lonely, solitary, devoid of feelings and desires, but he acquired a new personality. He became more open minded, sociable, communicative and even romantic, able to appreciate more the people and the things around him.

Leadership: Should the validation of your hidden feelings succeed the validation of the continuity of keeping a habit that limits you?

The boldness of discovering yourself is the vital force that assures your continuity in making decisions and acting in a spirit of harmonious integration into an existence that depends on affirmation of attachment and human care.

In the novel "Shantaram", the author Gregory David Roberts said a big word, which in Pashto means: "You're no man until you really and without constraint give your love to a child. And you're no good man until you win the sincere love of a child."

Leon found in Mathilda what he didn't find anywhere else. He found a bit of dreaming, a drop of love, a little peace of mind. The moments spent with the girl made his heart feel the state of fulfillment and unconditional love. His bright side woke up to life.

Without any constraint, opening his soul to this child, Leon went to Tony, the one who managed his money, and asked him to donate it to Mathilda, in case something ever happened to him. Here's the definite proof of his kindness. Here's the proof that anyone can change and become better, if that person is open and willing to accept the others in his life.

Leadership: Do you act according to a creed that announces its presence in a balance of stability in all the conditions of exploiting the experience of creating a new world?

The world to which you contribute to beautify with details of your hidden personality, without behaving by assuming the "suffering" of neglecting your power of authority, must be the result of a quantitative and qualitative balance between what defines and what inspires you.

You surely remember the famous story "Beauty and the Beast", don't you? Bell spent hour over hour reading to the Beast, teaching it how to properly eat, dance, etc. Slowly, the Beast got to resemble more and more with human beings. It learned what kindness, generosity,

tenderness, humility and gratitude means. And, by falling in love with her, by her bright side, the spell was broken – The Beast turned into a very handsome and loving prince.

The impact that other people have on you is crucial. Leon, as the Beast, turned into another person, a better and more generous human being. He also managed to overpass his complexes – due to his cheerless nature and to his job. Thus, he felt that he really existed and that he can have feelings toward other people. He got to discover himself and his bright side. He assigned a new meaning to his life – in order to meet his bright side. (But if the Beast's transformation was complete. Leon's was only partial, as he remained a killer with... a good soul.)

Glory is the addiction to forming yourself as a spiritual, thinking, and moral being, in the favorable conditions of victory in the struggle with what you have ingrained within you.

The most important thing in your life is for you to discover that you can be a man with outstanding qualities and moral values, and not one with flaws and with no qualities. You must be optimistic and think positively. Do not let yourself be dominated by the chaos that flaws produce in your soul and your mind !

Accepting yourself is a positive element; it means discovering and always seeing the bright side of things. It means entering in harmony with your own "universe" and accepting the bright side of others' universe. It means living your life without manifesting any kind of antipathy toward anyone, even if you don't fully-agree with them.

The principle of selective acceptance refers to the acceptance of those bright sides in people that promote their development and progress.

Definitely, the old saying "know thyself and you will be able to meet the other" has a significance that many know, but few understand. It is essential for a leader to know the people he works with, to discover their bright sides and potential and to develop that desire of perpetual improvement.

In order to do that, he must firstly know himself. Of course, the leader's success also depends on other factors, such as his educational, cultural, IQ level, etc.

Source: https://neculaifantanaru.com/en/the-principle-of-selective-acceptance.html

The Principle Of Self Exclusion

On January 20, 2010

When a leader is undecided, his indecision will cause his own exclusion from the race.

An undecided person isn't fated to achieve excellence in leadership so easily. An exaltation, an impulse can blow the person up, like a rocket, beyond his own limits, but if he's not meant to reach the top of the pyramid and to settle himself to that particular level, if he lacks strong character features, such as self-confidence, volition or will, then his attempts will turn out to be, beyond doubt, doomed.

I realized this truth, that there are some who aren't meant to succeed in their attempts because of their indecision, after having watched the movie *"Vertical limit (2000)"*. If you are going to watch it yourself, I'm sure you'll agree with me.

Tom McClaren, an exceptional alpinist, is appointed to lead an expedition on the K2 Mountain of the Himalayas. He has a great responsibility: he must lead the billionaire Elliot Vaughn and Annie, a famous alpinist, to the peak. At first, the weather was wonderful, the sun rose bright and shining, there was little wind. At a given point, Tom is contacted by the ground base and warned about the change of weather. He thinks, for a moment, to abandon his mission. But because there was a chance of 70% for the wind to change its direction and, especially, because of Annie's and Elliot's insistences, he decides to carry on climbing.

Leadership: Is your condemnation the consequence of the final confrontation between what you are committed to doing and what others do not know that you truly are?

When they reach 7800 meters, Tom is once again contacted by the ground base, but this time he's announced of a strong storm getting close to them and he's asked to immediately abandon the climb and go back. Tom seems to forebode a great catastrophe. But he hesitates to take a firm decision. Elliot challenges him to carry on with the climb; otherwise he would fall into contempt and would live his entire life ashamed. And Tom, being obedient, submitted to him.

The three carried on together with their journey. As expected, the storm rises and they get caught in a cave covered by an avalanche. Tom is severely wounded. After only a few hours, he falls ill, as Annie herself, because of pulmonary edema. with pulmonary edema. His only chance to survive was to inject himself dextrose. But there weren't enough shots. And Elliot knew that it wouldn't take much longer for him to fall ill, as well.

The following scene is memorable. Tom makes Elliot responsible for everything that has happened: "We wouldn't be here if it weren't for you". And then Elliot reminds him: "You were the leader, Tom".

In the end, Tom is killed by Elliot, the man who suggested to carry on climbing, but whom he should have never had to listen to.

Leadership is a situation of the "You or Them" type in which you will have the advantage, because you are the one who has the right to make compromises, because you are both the one who acts and the one who bears the action.

Failure at high altitude. Let's be honest and admit, Tom lacked in virtues of a leader. He should have lead, and Annie and Elliot should have followed him. Instead, things went backwards. Elliot and Annie, but especially Elliot, lead him in their direction and finally, unfortunately, towards death.

Actually, Tom's main mistake was indecision. He hesitated when he should have taken a firm attitude. Instead of listening to his instinct, instead of imposing his authority as a leader, he followed Elliot. And when a leader is undecided, his hesitation will cause his own exclusion from the race. This is what I called "The principle of self-exclusion".

Tom succeeded in sabotaging himself through his hesitation and indecision. As a leader, he was authorized and had the responsibility to lead Annie and Elliot to the top, to give them absolute confidence by guarding them against danger. He should have had the final word, he should have decided if they could carry on the journey or not, he should have decided the change. Only he was the one authorized to influence upon the ascent. But Tom didn't take his role seriously. He was indulgent, obeyed others and it didn't worth the while. He alone, through his hesitating and fragile attitude, through his feeling of shame and guilt, excluded himself from the race. Unfortunately, the weak and temperamental ones will always pay full price.

The quality of being in the lead comes in contrast to the risk of being eliminated by a player who has a profile similar to yours who has a high-ranking and knows to play remotely by the force of suggestions and emotions. By contrast, you will not be able to complete your proposed goals through obedience or affiliation, even if you gain ground against it. But only if you double your lost value, that is, if you increase your efforts to fit within the limits of a law expressing the general will.

The question you have to ask yourself before you start to ascend: are you the projection of a response force on an axis of immunity privileges or the projection of a state of mind beyond duty?

The vision, the delegation of authority or the charisma, remain only some interesting qualities. Many a time, they can do the trick, but the attitude is the one establishing the leader's tone. The one with a hesitating attitude, the one who lets himself being pushed around and being lead by whosoever, and who has the taste for persisting in this situation, cannot call himself a leader but rather a puppet. And puppets disappear quickly from the stage of life.

Conclusion: Becoming the leader of a group requires having obligations towards that particular group. And, as understood, decisional rights inside the group. At its turn, the group is dependent on the leader. Any kind of insubordination rising from the group must be sanctioned, because, otherwise, the leader can't fulfill his mission.

The lack of determination of the leader, his hesitating attitude, the decisional incapacity and the subordination to individual interests made against those coincident with the group, will lead him to his demise from this position, so to his exclusion because of his own faults or weaknesses.

Source: https://neculaifantanaru.com/en/the-principle-of-self-exclusion.html

The Principle Of Self-Understanding

On April 21, 2017

The way you contribute to understanding the reality that chains you, outlines the real world of perceptions about the value life inspires upon you.

For the first time, I understood that my own survival depended on the survival of the world, as the skill of a painter depends on his motivation for painting, knowing that the profound inequality between the sick and the healthy was the result of the multiplication of an original gene – that of evil.

An unprecedented lucidity in the analysis of reality, an adventure of the spirit in constant contact with the exploration of matter, the overwhelming explosion of a madness that naturally crossed the meanders of unnecessary self-giving, all seemed to spring from the depths of a life beyond my horizon.

Like any other mortal, just a little more favored by the hazard and the very occurrence of a mysterious phenomenon of faith in the plan of an unknown God, I constantly reformulate my convictions, reexamine the rules of an increasingly hostile environment – rules introduced into the structure of reality claiming the priority of an earlier application: *"Stay Alive ! "*

Leadership: Can you maintain a dominant position, combined with humanism and awareness of your own weaknesses, to open new horizons of knowledge and transcendence?

Immediately, the guiding force of deduction and prudence led me on an uninformed, harsh path, where everything seemed to be detached from the dark memory of the painter Edgar Freemantle of Duma Key. I still had a lot to suffer, to be patient and to learn until I would reach writer Todd Burpo's finding that "Heaven exists".

Obsessed with the pleasure of seeing, discovering new adventures, confidently turning into a dominant position for the sake of authentic humanism, which puts me in the position of a tormented artist between the inspiration of his genius and the dark despair of the mind entered into dialogue with God, who is one and the same with the defending of thoughts, I had begun to regard myself as a victory of life over death.

Was it a symptom of a psychotic state? Only the unexpected entrance into Dante's inferno opened up new horizons to transcendence, to new sensations, to new knowledge, especially since within my subconscious a basis of evil had already formed.

Leadership: Do you adopt an attitude of pushing reason towards forming the "New Man", pretending to be confident in a dominant position for the sake of the authentic of your own Self?

One of Humbert Humbert's narratives in the Lolita novel illustrates the same attitude that I approached, an attitude of pushing reason somewhere ...beyond..., based on a certain negative emotion that had to be consumed in some way.

"I sometimes dream that I tried to kill you. Do you know what's happening? For example, I am holding a rifle. I target an invisible enemy that watches me with interest. Oh, I pull the

trigger, perfect, but the bullets fall soft, one after another, from the lousy mouth of the barrel. My only thought in those dreams was to hide my fiasco, for my enemy to not notice it, who slowly began to get angry."

Fidelity to yourself is determined by the value you give yourself when you have to accept your limitations in the fight against your imperfections and wanderings.

With intensity, within my essence were justified the aberrations, prejudices of a moral that favored the tendency to excess to adopt the sense of concealment of helplessness, the fault of my own failure on the red flame of the prestige of the finitude of an existence preceded by nothingness.

Then I would affirm: behold how much I can live if I push my quest for a limitless experience, a tragic question of recapping the reasons why I refuse any invitation to the color, and the answer I was afraid to find out. Or maybe I was too sentimental.

The one who gives himself a unique value of the type: "I cannot correct my spiritual outbursts" is closer to show himself delighted by the tense atmosphere of the dream than the one who gives himself a unique value of the type: "I feel capable of playing in the final."

The attitude that leads to leadership is often a replay of the final between what hurts you and what turns you into a dreamer, from which the consciousness of the spirit of unity emerges victorious.

Certainly, I was no longer a Michelangelo of my own life, having the opportunity to model my fate as I please. I was rather the inexpressive, loaded contour of an alter ego revolted against the failure to engage in a play of situational perspectives, both rational and irrational. I was a Humbert Humbert who defines himself through the coloring of a fallen world, bearing a burdensome role.

The authentic of your own Self that can revolutionize leadership is formed by the force of the responsibility to relate to your imperfections and mistakes, and in their shadow to discover yourself as a consciousness of value in relation to a "totally different" man.

Does your response to the demand of a hostile environment present a peculiarity of the limitations of access to the rationale of faith in a truth that frees you and gives you the chance of a new beginning?

The Principle Of Self-Understanding can be formulated as follows: The way in which you contribute to the understanding of reality that chains you, shapes the true world of perceptions of the value life inspires upon you.

To understand yourself is to fight with reality without creating setbacks for yourself.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-principle-of-self-understanding.html

The Principle Of The Constant Of Being (II)

On August 23, 2012

Find the main and decisive factor of understanding your true nature, to manage to identify the primary element underlying the achievement of excellence.

Let me tell you something. Something that nobody knows. For a while, there was someone else in my life, someone supreme, noble and transforming. A perfect form of another person, a third entity, a part of my way to be, characterized by genuine, direct knowledge.An entity that wanted to be perfect, quietly sneaking, *clandestine et irrévérencieux,* in the small folder of my conscience, like destined to become a corner stone in building my future.

It was some kind of artificial manifestation of my own identity, a lump in my functional area, a strong pivot that had vaguely, deeply and fundamentally penetrated in me, firmly pushing me, with urge, beyond the limits of conventionality. I was in a reverse and revealing situation, but which raised some problems. Was it an attempt to overcome my own condition?

Everything was quite complicated. She wanted us to become friends, to substitute my every weakness, to melt our two forms of knowledge, to exist outside any relationship of subordination. Was it a refusal of reality?

Any deviation from her point of view would have been seen as a challenge to my own self, to the part that intrigued me. It was not enough to know who or what she was, when and why she would ally with me. I just needed to understand her purpose. And why she mattered. And what I needed to give up in her favor.

The power of creation consists of two elements – the power of your will to represent yourself as a character and the power to accept the relevance of your particularities.

I had nothing to feel guilty about, but that situation was very absurd. As if I had entered one of those overwhelming and terrible books, the influence of which softens human nature, turning me from a positive to a negative character, and vice versa, so mainly including me in the category of inconstant characters, who always disregard themselves, or worse, act as enemies, seldom as allies. For how can you reason with a force, if any cohabitation with it troubles you?

I tried to keep everything secret, like a man who often hides his true nature under a mask of appearance. I did not have to take too seriously my inclinations of "extreme left". However, I have the strange sensation that, if we had remained close, it would have been different. I do not know... in some way, I think we would have completed each other.

I started on the sure path of certainty. I did not allow anyone, any dominant force to complicate my existence. It followed another passage from "not being someone else", to "being who I am". I was evolving towards a constructive becoming. Actual reality was the most important thing.

I am myself, therefore I exist in the present. Everything else is utopia, even when it comes to the actual reality. I understood my feelings and my blockages. I fully accepted my character.

Commitment to effective leadership in times of change involves maintaining clarity of

one's identity, avoiding the distortions that may arise under the pressure of circumstances.

So here, once again, for what the courage to risk the possibility of another scenario. The hypothesis of a possible future, of another judgment, of another source of "being" is very likable. In this case, of the art of becoming what you really are not, o lens through which your true identity manages to diminish its positive perception about itself.

Learning to lead effectively is a real challenge for leaders. Teaching others to lead effectively is an even greater challenge. But the most difficult part is to teach them how to manage and express their identity, fighting as much as possible to keep it unaltered.

Would you print a picture on a poor quality paper? Not managing appropriately your own identity is like printing a picture on a poor quality paper. Your true way of "being" comes out blurry, with faded or too rough, uniform or even unrealistic tints.

Being authentic means amplifying your human qualities, refusing to compromise your essence in favor of a superficial image.

Does "being" mean to be different or to remain constant with yourself? Here is a question at which I would really like to have an answer, especially from a "leadership creator". My unshaken belief is that a leader can build himself, can enhance his "Human" qualities, not just those needed to succeed in business, unless he rediscovers that essential part of his way of being – that rational act of existential engagement in the horizon of conscience and causality.

Or, in simpler words, he who refuses to be what he really is risks to enter in conflict with himself and to limit his potential. If you sink into a state of confusion and disorientation, in the journey towards "becoming", you will not be able to assume responsibility for the specific forms to setup the future you prepare for yourself. If you detach yourself from what characterizes you, you will not be able to maintain your "constancy of being".

"You yourself" is how you relate to the things that really matter when you accept your inner states as they are, without judging them, without giving them a name, without resisting them.

Do you start on the wide path of certainty, searching the constancy of being who you really are? How do you express your own identity? Do you evolve towards a constructive becoming? Is actual reality the most important thing that guides you? Do you include yourself mostly in the category of inconstant characters who always disregard themselves? Can you resonate with something that does not represent you?

To paraphrase the famous writer Alexandre Dumas: *"We are making towards ideal, but before getting there, we have to traverse a dark forest, defended by monsters of ignorance and falsehood, an unknown region that only those who understood their emotions and blockages can brighten it up"*. Those who have fully accepted their character.

Leadership: Can you communicate the reason to exist through a mask of appearance that pleasantly surprises any expectation of who you are when you are just with your soul?

To become what you are. To remain constant with yourself, not to give up on something you believe in and submit yourself to a foreign influence, to another way of being. To find your

identity, to refind yourself and to glorify your majesty.

True history, someone commented, is that of human progress. That is why I tend to put into question the foundation of leadership. I think leadership should have incorporated a feature to help man form, detach from his limits and reach his true potential.

Conquering your own identity would be for any man, leader or not, a great pride.

A leadership model that integrates personal development involves maintaining a balance between constancy and adaptability, without losing the essence of the self.

The principle of the constant of being highlights the need to find individuality. In leadership and others, each of us must find our own individuality, discover our own self, with all its positive and negative parts, and develop that part which represents us and, built with perseverance and tenacity, leads us to excellence.

We are the same and yet different. Each of us bears the stamp of a unique personality, has great ambitions and a different way to process his own self. Essential is to discover, cultivate and improve that part of us which represent us and has a constructive effect, so that can lead us toward excellence.

Source: https://neculaifantanaru.com/en/the-principle-of-the-constant-of-being-II.html

The Principle Of The Constant Of Being (III)

On August 28, 2012

Effectively direct your attention towards yourself, in order to discover those qualities and values that will favor your further development.

It seemed to me that just in one night, I made a leap over a decade: I rise high above my being. I felt a little betrayed by me, because I had broken my preservation instinct. However, in this hidden and reforming agitation of thoughts, of conflicting claims, I was crystallizing a new aspiration that could be beneficial to my existence.

Just as the first people that arrived in America believed that had found by chance the heaven on earth, the second Garden of Eden, I enjoyed immensely the thought that I had found by chance a door, a way to get out of a moral dilemma, *la pénétration a l'intérieur d'une fenêtre du temps*, that could condition my further development.

I wanted to penetrate the last resorts of the great mysteries of life, to understand the points, the mechanisms that maximized or minimized my existence in this world, to such an extent as to fertilize that "something" in my mind still imprecise. To find my place in this adventure of knowledge and guidance in an age, where the extraordinary competes with the incredible.

I understood that I can be someone else, that I can live both now and in the future, behind a well-tuned mask. Have I distorted my true personality? I think I was obsessed by the idea of an understanding, deep and endless, between me and what I could be. Maybe it was the only way to reveal myself, to make known my responsible and determined experience, as if based upon a secret that I was hiding for an eternity.

Leadership: Do you have to make a compromise between the understanding that you can be someone other than what you are and the manner to reveal yourself as a knowledge of an earlier experience?

I could not deny, with a kind of deep despair, which was obvious, and triggered in my subconscious a whole madness. Like an uncontrollably tidal wave, the secrets of an unprecedented rebirth overflowed around me, just as there are mysteries of good and evil. Life and deeds, my thoughts and my feelings were manifesting, I think, into an unexpected dimension, full of color, magic and in constant motion. I deliberately refused to see and understand the reality, the truth about who I was.

In fact, there was nothing serious, immoral, and wrong with me. It was unique only the stake put into play during the process, in which I resonated with my own Ego. As if I had plunged into a restricted area, into an empty space, undefined, in which I could create, as a correlation between my searches and the need to know myself, a new profile that would be used exclusively for emphasizing the contrast between the two characters, between essence and appearance. The prospect was overwhelming. And fascinating.

From certain points of view, I was afraid that I will never grow up. I felt abandoned me, in an attempt to add new meanings to my life. That brought an unique and shocking image over my whole way of being. I could not imagine that the line of communion between me and the one I could be, could stop at any time, and the immense effort of strengthening my ego to erode such as the riverbeds after a great flood.

Par excellence, I had to be what I always wanted to be, and not a betrayal which flourishes later in the thorns of searches. I had to understand the warnings of a transformation, of a new growth, of the inner revolution that could accelerate my becoming, and to become aware of its power. Only thus, I could understand myself, to figure out my mission, and my true inner motivations.

Leadership: Can you extract gold from the lessons of life to create yourself a relevant image on your entire way of being?

A forecast or a positive calculation of the probable trajectory that it is followed by your own development path, will stimulate more your involvement throughout the process of knowledge and adaptation to the new situations of leadership.

The thing that brings an unique and relevant image over your whole way of being, is the "gold" that you draw from the lessons of life. It is that level of maturity that comes from a greater knowledge and, which makes possible the completion of your own way of *"To be"* the continuous reference to your own values . It is the feeling of superiority towards yourself - that you are not whom you were, you understand things better, and you look from somewhere above and more correctly.

Leadership: Your evolution is consistent with the factors which act at rather profound and subtle level?

The maturing process is an important part of leadership. The line of communion between you and the one you could be may be interrupted at any time, and the immense effort of strengthening your ego will be useless, if your maturation does not evolve in a harmonious way. When your searches towards a perfect *"becoming"* and the need to know yourself intertwine, only then they will be outlined more clearly, little by little, your true qualities and values.

Effectively direct your attention towards yourself, in order to discover those qualities and values that will give a beneficial meaning to your further actions, and that will favor your subsequent development.

Certainly, it is not enough to want the development of a phenomenon in a certain direction, to understand the warnings of a transformation, of a new growth, for it to be achieved, especially if your evolution is not consistent with the factors, which act at rather a profound and subtle level.

The vertebra that unites Leadership with Personal Development

You can achieve a high degree of maturity, you can turn towards excellence when embarking on this adventure of knowledge and guidance, in a world where the extraordinary competes with the incredible. For each of us are being pushed, like the current of a river, into an area where the road is bordered by conflicting claims, by aspirations that do not meet fulfillment, ideas and goals that are unachievable in the rhythms of contemporary life.

The externalization of a false identity, the existence of a distorted perception of yourself, constitute just as many gates in your development. This thing distorts your true personality. And therefore, you will hide your true identity behind a mask. Just as the coal and diamond are made up of the same element, so leadership and personal development, which conditions your existence as a "Man" not just as a "Leader" are united by a single vertebra: the potential to be what you are in reality.

Do you feel that you abandon yourself in the attempt to add new meanings to your life? What is the factor that brings an unique image over your whole way of being? Do you understand the warnings of a transformation, of a new growth that can accelerate your "becoming"? Do you deliberately refuse to see and understand the reality, the truth about who you really are? Can you live both in the past and present, and especially in the future, behind a well-tuned mask? Is the only way to reveal yourself to be someone else? Have you unraveled your mission, and your true inner motivations?

The principle of the constant of being (III) stresses the idea of transformation, channeling your need to explore new sides of your personality.

To take aside the curtain of time, and to foresee your future is a desideratum pursued by all. However, only those who were able to know themselves, to develop the "native" of them, to follow the path of perfection in accordance with what they are, and what they can be, will manage to do this.

Karma is Karma. But it can be shaped in a positive sense and beneficial to us, through and by us in accordance with the current realities.

Source: https://neculaifantanaru.com/en/the-principle-of-the-constant-of-being-III.html

The Principle Of The Constant Of Being (iv)

On September 01, 2012

The way you evaluate the limits of your own world determines the result of your process of transformation.

I understood everything with a clarity that admitted no doubt, worrying like a threat for ages, like a somber prediction of the future. As if I would be revived, pierced by a divine inspiration, from an exhausting wandering, leading to damnation, which distorted the true sense of my own identity, channeling my present into a wrong direction.

In my tangled and unpredictable existence from that time, sprinkled with crumbs of feelings and confusing thoughts, it produced a profound change, *une rupture de l'accord avec ma propre personnalité*. A broken line that changed its direction randomly. I entered into the loop of a perpetual and tumultuous crisis of personality. Searches, betrayals, forgetfulness, retrievals, reflections, anxieties, without originating points, and without final moments. As if I had continued to live into an abandoned space, into an immature environment, insecure, quiet, drowned in ignorance.

Charged with all the burden of self-abandonment, unspoken, of a scheduled life, and entered into a chronicle of unfulfillment, I exposed myself to the danger of a blamable statute resurrection. I was not able to review and reflect on my plans while I was using my knowledge in inconsistent and unworkable ways.

Like a man brutally thrown into another world, whose landscape changes with every descent or ascension of his own aspirations, I converted into a victim of contradictions, of anarchy, of rational abysses, of my own vulnerabilities that tormented me terribly, incessantly. I hid of myself for fear of committing an act whose consequences I could not foresee.

Leadership: Do you self-examine yourself to prevent the exploitation of any existential loopholes, so as to ensure your conformity throughout the entire evolution cycle?

Only a secret code would be unraveled and cleared the cipher of all mysteries, which fall upon my being, like the waves of tsunamis that come one after another. It had to pass some time to banish the background images that consumed and turned myself into someone else, into a retrograde of the conformity of being present at a level where things are beyond words, and to restart my normal course, non-contradictory, of the positive thoughts.

I was standing like that hero unjustified by fate of Stephen Crane, on a strange realm, where was haunting bravery. It happened falls, but in the end, I went out to the surface, passing through all tests. I was there, where the black of contempt reigned for everything involving my own way of being, escaping with minor injuries on my conscience. The space between the continuous and interrupted line that united me of what I could become, filling with the fire of maturation, of self- retrieval.

A psychoanalyst might say that I was in search of a lost identity by two - in one, that exchanged blows like two boxers. I engaged in a fight with myself. I evolved into an interior and a superior linked through a symbolic instance of an absolute reality. A variety of separation of any real reference that kept distance from who I really was. A braiding all forms of exclusion of any individuality, any agreement with myself, which was becoming more and more solid, as a color that has its origins in the other colors.

Slowly, I came out to the surface of the stuffiness of dense and black clouds, which veiled me in the inopportune moment. Finally, I was able to understand what I pretended not to understand, and keep pace with the circumstances through which passed.

I had to fill that part of me that remained in the past, examining myself in terms of what I imagined I did not know about me.

Leadership: Do you Immerse in the too pronounced loop of a personality crisis to build your own identity?

You can further improve your leadership skills through a realistic approach of the human nature that has the potential to significantly change mentalities, to create continuity in your own decisions, to change the rule of the game regarding your own capacities and perspectives.

"Inside every older person is a younger person - wondering what the hell happened." Cora Harvey Armstrong once remarked.

Before training people, before changing destinies, before influencing changes, you must understand the lessons and realities of life. That sometimes are very hard, sometimes are doing tumbles, jumping freely in one place, or are throwing you on the strange realms, where the storms are haunting; disappear through your subconscious or unconscious, by suddenly bringing to light all sorts of irregularities. But that can teach you, guide, and inspire you in the process of your becoming.

The leadership direction is represented by that continuous line in your life, of the man who builds his own identity, without plunging into the too pronounced loop of a personality crisis that iterates forever. And for your identity not to depreciate, you must compose, and paint the correct portrait of the basic part of your being that constantly approaches you to whom you really are.

Have you entered into the loop of a perpetual and tumultuous personality crisis? Are you going against the need to turn yourself into a victim of contradictions? Are you channeling your present into a good direction, or you continue living in an abandoned place, drowned in ignorance?

A beautiful flower and highly appreciated does not grow on all roads, but it can dry anywhere if does not have optimal conditions of humidity, temperature and light. For your personality to be consistent with your true way of being, you must ensure to it the best conditions to develop normally. And for this purpose the number of votes that you give to your existence, must represent at least one third of the total resources, of the investments that you make for the formation of your own Ego.

A high tree, in which there are a lot of ripened fruit.

No matter how enthusiastic or necessary are your efforts to "retrieve" the true potential of a Man, not just a Leader, they must enroll in the horizon of objectivity in order to become possible and acceptable.

And an insufficiently broad horizon, which does not allow the evolution of any forms of cooperation between who you are and who you can become, for the purposes of confirmation and preserving the essential values that define you, is like a high tree in which there are lots

of ripened fruits. You have to make a scale just as high as the tree in order to get to pick them all. This scale designates the compromise that you do for maintaining your constant of being.

Do not wander in inconsistent roles, which do not emphasize your qualities. Learn to distinguish between a horizon of the past and one of the present.

With what you fill the space between the continuous and interrupted line that connects you of the one you can become? Can you list at least three factors that force you to keep distance from who you really are? With what you fill that part of you that has remained in the past?

The way you evaluate the limits of your own world, determines the result of your process of transformation.

Conclusion: We are the living material, which has been shaped up to a certain age, and that is still shaped and finished by ourselves in order to become a true "work of art". However, this requires a good self-knowledge, a perspective vision of what we can become in accordance with a present and future reality.

Source: https://neculaifantanaru.com/en/the-principle-of-the-constant-of-being-IV.html

The Principle Of The Constant Of Being (I)

On August 18, 2012

See things from the perspective of what you can be, acting in accordance with what you are.

I needed someone to know me, and yet to not know me. A witness of a great transition to a "something else" temporary imprecise. Someone to perceive me not as I was, but as I could be after a great transformation, a stormy night, *une rencontre avec moi-même*. To forget about me, then remember me. And conversely, as some kind of vice versa.

A judgment without knowledge? or A knowledge without judgment?

Darkness shrouded me with all its power, devastating and cold, like I was a seashell. I felt it almost like a giant ready to crush me, as a huge structure mentally imposing, a mystifying unit obstructing any compromise with reason, any motivation for appropriate participation in the great "becoming".

Leadership: Can you maintain a dominant position, combined with humanism and awareness of your own weaknesses, to open new horizons of knowledge and transcendence?

I was increasingly plunging in the enslaving abyss of oblivion, ignorance, misunderstanding of the past, deterioration of my own nature. I was condemning myself, like Chuck Noland in *"Cast Away"*, putting my permanent mask of separation from any real landmark, which concurrently subjected me to a process of self-oblivion. As if I had received an order from Mephistopheles himself to destroy the entire world, starting with mine, because it revealed all that remained artificial in our relationship.

Like a living cell, my conscience was constantly struggling to exist, simply because its existence represented a reality that came out of the anodyne and anonymity. I deepened myself into a state of confusion and disorientation, at the bidding of a totalitarian utopia. I was ashamed of my glacial and unfeeling silence to the man I was and who had given me more than anyone, but who humiliated himself so much in the eyes of reality by the seeming indifference to his own self.

I took care to hide it all. The deepest breach of my existence was created by the desire to know if I had or not control over my own being. Only thus I managed to discover the most obscure mysteries of the good side that was in me, the highest peak of the art of creating new forms of understanding and impact on my way of being.

I felt the pure joy of refinding myself.

Leadership: What is the factor that can transform you into an "other", knowing that the desire to understand your own impact on life could lead to the highest level of self-knowledge?

Self-knowledge, the reason to be or the image of what you would like to be, are all reasons for a life full of responsibility, doubled by the awareness of the significance of your future actions as a leader.

You can make decisions that positively affect your leadership and your qualities only if you create new forms of understanding and impact on your way of being. Conversely, a self-knowledge which does not encourage you to abandon yourself to your nature, to your own mechanisms of "self-recovery and defense", which does not encourage you to exercise better your exceptional qualities or abilities, will have difficulties in keeping up with the leadership that you want.

Which is the factor that prevents you to get closer to who you really are? Do you let yourself shrouded in the consuming and cold darkness of an uncertain self-knowledge? Do you sink into a state of confusion and disorientation that makes you uncertain of what to expect from yourself? Do you submit yourself to a perpetual judgment without knowledge? Do you hit the flow of a judgment without knowledge?

The way you look at yourself resides in the knowledge you are remembering more and more after you have turned into someone else.

To increase your level of self-acceptance and motivation, you must discern reality and your own thoughts. If you do not personalize the path to yourself until you manage to unravel the darkest mysteries of the good side that characterizes you, you will not be able to significantly smooth the path to making the right decisions. Likewise, you will not be able to embrace the values that can guide your judgment and actions towards effects, not causes.

To a man conscious of the irreplaceable ability of his own model to be, confident in the inexhaustible depth of his own being and who guides his actions in this regard, the future will only reserve him the confirmation and amplification of these expectations, by developing new appropriate forms to express his Ego.

The principle of the constant of being highlights your way of being in those astounding situations, when you think that no one watches you, when you do not recognize your qualities.

Cogito ergo sum – you think, therefore you are and not just that. You must direct your thinking to yourself in order to discover those qualities that will give a benefic meaning to your future actions and will foster your further growth, making you "someone else" in the great mass of leaders.

Source: https://neculaifantanaru.com/en/the-principle-of-the-constant-of-being.html

The Principle Of The Spiritual Universe

On January 07, 2011

Everything that happens around you has an echo in your soul.

Edward Lewis was not only a handsome man, but also a very important one. And his greatest passion, which turned into a huge business and with which he had created a million-dollar empire, was that of buying companies in a financial impasse, breaking them down and selling them at a much higher price.

However, once arrived in Beverly Hills, things had to take an unexpected turn in his life. Needing a lady companion, he hires a prostitute, named Vivian Ward, a young woman with no future at first sight, but which seemed to meet the features necessary to him for achieving his goal, giving the fact that she was quite attractive. In return for 3.000 dollars, Vivian accepted Edward's proposal, carrying out her role, living with him in a luxury condo and accompanying him on his business meetings.

At some point, they have a discussion, whose substrate would change Edward's perception of himself. Edward told her about his father, the president of the third company he had taken over and which, out of hate for his father, had sold it piece by piece.

Vivian drew near to his ear and, wrapping him in a gentle and clear look, at the same time, asked him: "And that made you happy?"

Leadership: Are you ready to discover a version of the life that is happening NOW so that you represent the enhanced version of a prolonged and resounding echo in someone else's life?

Deep thoughts always find an echo into a big heart.

There are circumstances when the difficulty consists in the very answer. In the moment of silence which suddenly dropped, bitterness seized Edward's soul. Only then he realized what he actually was: a destroyer of worlds. For, he didn't build anything, but he liquidated companies, broke them down to pieces, selling them piece by piece. That means he ruined people's lives, deprived them of the fruit of their labor. The conclusion he reached alarmed and determined him to change the perception of himself and of his business.

The end of the movie *"Pretty Woman"* is unexpected. Edward Lewis has reconsidered his position concerning his offer to purchase Morse Industries. His interests have totally changed. Instead of buying and break it down, as he initially wanted, and as he proceeded with all other companies, Edward decided to help the manager of that company, for it not to get into a financial collapse, signing with him even a collaboration agreement.

Edward Lewis was not the same man as before. He realized that he can build something, not only to demolish and destroy.

Leadership: Is the relationship between what you are and your external action based on the ability to accept yourself as the equal of a passing victory or as an equal of a consciousness that confronts the dominant instinct?

Moral wounds may be hidden, but they never close. There is a constant battle between your facts and your thoughts. If the facts are one step ahead of your thoughts, then they win the battle, and you risk becoming a "destroyer of worlds".

Edward Lewis was a decent guy, well-educated, but entering a relationship with Vivian, a prostitute with no future, but special by the simplicity of seeing things, he realized that he had all the necessary resources to build something and to gain just as much without to dismember companies and ruin lives. He reached to this observation after that Vivian made the summary of his "occupation", that of a destroyer.

That strange, touching spark of "dignity" could change Edward's spiritual universe. Realizing that he can be better than that, he finally reoriented his business to something edifying.

Leadership is the mark of self-revelation that can only be achieved through a perfect union with a culture of life that emphasizes the validation of feelings of loss and self-blame, and not just obtaining colossal victories.

I will never forget the observation that once did the writer Alexandre Dumas: *"Moral wounds have this peculiarity - they may be hidden, but they never close; always painful, always ready to bleed when touched, they remain fresh and open in the heart."*

You can have no money or influence, but your intentions to be the best and the most edifying. Conversely, you can have power, but your intentions to be destructive. To keep your heart at peace and your conscience unalarmed at any time in your life, you must learn how to coordinate your thoughts with your acts. You must establish a direct relationship between your interests and subsequent consequences. Try to see, judging everything on your own, listening to your heart, if what you are doing it is both in your benefit and in the other ones. Remember that nothing is unchangeable, including intentions and thoughts that you have.

Conclusion: The human soul is a "mixture" of feelings made during his life, and, which largely govern one's actions. If this universe is dominated by feelings of hatred, revenge and resentment, then the consequences of your acts will be destructive.

Keeping your mood of rejecting the claim of building the "New Man" because you dare not recognize yourself as a happy man, praising yourself sometimes with what you are not, is actually destroying a world reflecting a level of consciousness sufficiently elevated to realize that behind each individual there is a divine spirit that should be worshiped.

The weight of leadership is man's ability to overcome a resistance measured by the amount of energy and mood with which he travels to the destination called: vanity.

Everything finds its echo into a big heart. We should often think who we are, what we want to do, what we will offer to those around us and reconsider our position.

Source: https://neculaifantanaru.com/en/the-principle-of-the-spiritual-universe.html

The Prison Of Angels

On December 13, 2011

For people's perception about you to be correct, they need to feel your inner vibration.

A mistake. Only this it was needed for Vivian Ward, the beautiful lady companion, to leave the controversial businessman, Edward Lewis. After a short argue, but painful, Vivian tells him:

- I've never had anyone make me feel as cheap as you did today. If you were going to tell everybody I'm a hooker, why didn't you just let me wear my own clothes? I'm sorry I ever met you. I'm sorry I ever got into your stupid car ! I want my money. I want to get out of here !

After she uttered these words, Vivian went out of the room crying, but without taking the money. She stopped in front of the elevator, which seemed no coming. In her mind, it was like saying to her: *"Oh, my dear friend, my lover, you are older, richer, but not wiser."*

Leadership: Do you introduce into the world a subjective way of gaining access to its ultimate foundation, according to experience experienced at different levels of your being?

Vivian had the feeling that she had lost half of her being. For a few days, she was connected to Lewis by an invisible thread. However, the spell had broken off. He managed to fill with joy her whole existence, now he excluded from her anything else. Nevertheless, the poor consolation that she felt now it was strengthening her decision. She had to go, had to say goodbye to her dream of fulfilling her love, of finding that spiritual wealth that only the finest hearts crave.

He crossed the ocean of pain and reached the other shore. Lewis went after her. He was silent about a moment, hardly striving to find the answer. Did he forget it? Did he guess it? Then, he told her with that sincere cordiality which conquers all hearts, as if he would be focused on her aura, by using that power to meet her wishes:

- I'm sorry. I didn't mean it. I don't want you to go.

These words had the gift for calming Vivian outright, as if she did not have to carry that burden by alone. It was as if she had read his thoughts, guessing his true feelings.

-You hurt me. Don't do it again.

Introducing into the world a subjective way of gaining access to its ultimate grounds is to expand your personal power to the level of instinct to judge events and deeds that damage the dignity of others through their own misfortunes, fears, resentments or frustrations.

One of the ultimate groundworks of the world is the state of well-being obtained by cutting the conflict between the arbitrary image you make of others and the reality you experience when you give up on yourself, on selfishness, and any other negative feeling.

Leadership: Do you place yourself in front of a change of meaning in the lives of others, without being sure of the direction you have to go?

Just as a single drop of blood detains the entire genetic code of a being, so your emotional coefficient gives continuity to all the other constitutive elements of your leadership. Leadership is like a work of art that cannot be complete if the constituent element of the total expression is missing, or it is not fully realized.

Through the medium of your leadership, you reveal something of the nature of your own feelings. You are leading by the way you feel, by the way you relate to people, and by the way you care about their spiritual experiences and inner impulses.

Your leadership can be paradise or a prison, depending on how you are perceived by the other people, and depend on how you perceive your own being. Once you have gained the status of a leader, you are connecting to people by an invisible thread. However, the spell that is controlling their motivation it quickly breaks, if they feel the partial or total absence of your feelings.

Leadership: Can you translate into visual terms everything you get to know through the senses and emotions?

The direction you're going in can be distinguished by the image you take with you and is reflected in all that you accept or not in those around. To cultivate an image means to suggest a model of seeing, perceiving, and expressing man and the world, before transmitting a message of confirming your own desires.

And to paraphrase what Romanian writer, Cornel Ailincăi said: *"To see is not merely an act of monochrome recording of your surroundings and neither an interrupted dazzling on the verge of revealing a meaning, but rather a penetration into an infinity of concealments and omissions that make up a story that you deliver along with the confirmation of your own inner foundation."*

If you want to situate yourself in a strong position in the soul of people, you must prioritize the values according to their importance, but first you must guess, you have to try finding the answer about the main ingredient, which requires to be incorporated into the foundation that shapes your image. Your answer may fill people with joy their whole existence, or may exclude from it anything else.

Leadership: Are you blocking any way to escape from your inner space empire?

When I think of the process of establishment and improvement of relations, I remember a character from a famous novel, which was playing with a ladybug. He was putting it on the desk, and was building barriers from books around it. If the insect found a way to escape, he immediately moved one of the books to block it.

In the position of the ladybug has put by himself and the multibillionaire Edward Lewis from the movie *"Pretty Woman (1990)"*. He lifted up barriers and walls in his own soul, being insensitive to his and of other people's feelings. He has barricaded by himself in an area where there is nothing more important than his own person. He transformed himself into a prisoner by the power of money that influenced the emotional part of him, and dictated his life.

Leadership is the image you are building about yourself from the act of looking at the particular things that participate in forming the reality of others.

The prison of angels symbolizes the negative tempt of your leadership, which occurs due to the disagreement between your true feelings and those negative aspects which substantially diminishes your credibility. It is a way of serving a sentence for violation of your emotional part, and lasts until you correct your own values and guidelines.

"The escape" of Edward Lewis from the small prison, which he had built by himself, occurred when he learned to penetrate the mysteries of human nature, when he chose to listen to the voice of his heart, when for the first time in his life, someone proved that money does not make him a model to be followed, or to be praised, on the contrary, it overshadowed all his qualities.

In your leadership position, you must judge with your soul, not only with your mind. Take advantage of every opportunity and leave wide open the "gates of soul" not to get into the "prison of angels".

Vivian has served as a model of feeling and thinking. She felt the inner vibration of Edward, she perceived correctly and in a positive way his true nature, forgave him and returned to him. She was a guide, a high-caliber player in his life, getting him out from the position of "offside" which he had never got it into account.

Do you have the power to signalize the offside position that others are not taking into account?

Source: https://neculaifantanaru.com/en/the-prison-of-angels.html

The Prisoner Of A Prodigious Thinking

On August 31, 2014

Create an objective image of what you want to be without positioning yourself within a variable context of evolution located at the boundary between known and unknown.

I wasn't like one of those beings found within formulas of a reality without truth, without opening, with no turning back, full of contrasts, of which only Cyrano de Bergerac, in his journey towards the sun, in his boundless imagination, would have known. I wasn't like one of those Titans of Olympus either, endowed with the power to rule the universe. Yes, it seems incomprehensible. An invisible pride tied me, like in the spell of certain obscure solicitations of self-searching, of another facet of my personality.

I felt like something was following me, the faded shadow of my own weakness. No, it was something else, an attempt to build a unique identity, by refusing any imperfection, by denying any essence that could rise and exist higher than the subjective ego. Strange, I wasn't sure anymore that I was the character in the screening of my own life. But only a mechanism of interaction between two extremes, bounded and boundless. A small oscillating universe in which everything is variable, in which I cannot be certain even of the passing of time, in which there are no laws, in which reality no longer prevails. But only the imaginary.

I was well positioned in this dimension of polarities, such as the hero of a famous novel that oscillated without limits between the imaginary world of books and his own inner life, in which he was locked. Seconds didn't matter anymore, nothing could be weighed soberly, every atom of my being oriented itself towards a new frequency. This was my lining, my meaning from behind unanswered questions.

It's not a common saying, that man, before losing his personality, is overshadowed behind the naturally tailored fiction in the most successful of pages. Everything began to spin in my mind, slowly, as a back and forth of magical words from a book without end. Everything seemed unreal, beyond my powers of understanding. Inevitably, I was obsessed with the essence of who I was. I think I went mad with this obsession. I no longer knew if I could stay the same person or not, a part of a chapter from a book left unfinished.

Leadership: Do you analyze your position relating to what is superior to your own reality, giving life to new models of interpretation of your own existence which are never repeated?

In an attempt to give life to new models of interpretation of your own existence, which give consistency to the unseen side of the variety of roles, values and expectations, developing them and implementing them into a "new world", you must analyze your position related to what is superior to your own reality.

Meaning, you have to chart the coordinates of a deeper, more complex vision, beyond the material world, that can ensure the continuity of thinking based on a different manner of seeing things and understanding life. Subjectively and objectively. Imaginary and real. But without resorting to a horizon full of paradoxes.

The power of higher thinking, by forming new concepts of yourself, inserted into the magic formula *"I am a completely different person"*, directs the vision towards a direction parallel to consciousness, by its virtue of self-multiplying and amplifying.

This is possible through the manifestation of discontent against the sterility of the present, or by cultivating a high ideal, self-imposed, which eliminates the shadowing effects, of the mask, of the inner reality, leaving room for possibilities of imagination to materialize.

When you feel that you don't belong to a certain place, when you feel that you're not strong enough to assume the role of a protector of an independent thinking, you come to project yourself into the future different from how you really are. Which suggests an approach to knowledge beyond the borders of reality, accepted as the foundation of personal development. A knowledge put under the hypothesis of the subjectivity of a sensitive reflection of reality, but that provides a better understanding of the self and personal motivations. In this case, man acquires additional value, positive and negative altogether, by accepting the dependency towards a different way of being, in a context harder to understand by backwards mentalities.

The only model of non-repeating interpretation of existence is closely related to the manifestation of a new reality from the position of consciousness of not distorting the beauty of the world seen through your own experiences. And what is superior to this reality, unable to materialize in a material form, corresponds to the attempt to build a distinct identity by denying any essence of a life of significance that might rise above the subjective Ego.

Leadership: Do you oscillate between two contradictions: the duty to accept the truth of what you are and the necessity to hide it?

Dream or reality? The main character of the novel "The Network of Thoughts" wondered if what he lived is a dream or on the contrary, real. But the one who asked the question was in fact the author, Herbert Frank, and its meaning doesn't seem to be another: *isn't it true that such things should only happen in a dream?*

Leadership is part of an evolutionary process that is increasingly difficult to predict, promoting harmony between thought, existence and reality which only embraces the peculiar, which is a unique representation of identity. In other words, a leader can oscillate between two opposites: the duty to accept the truth of what he is and the need to hide it, in case it is being overshadowed in the back of the pride of being more than he is.

In fact, every leader will be subjected to the test of "living" during the process of evolution, by means of the need of materializing things considered impalpable, idealistic or impractical. By exploiting the need of identity and by satisfying the need of personal reinvention.

From the perspective of the known and the unknown, which directly influences the reality on which you concentrate, a part of the leadership might be a kind of science of the relationships between the most diverse aspects of life and the hidden aspects of the personality that comes to light only through an opening to the fantastic, after many attempts to define the notion of "innovative thinking".

The Prisoner Of A Prodigious Thinking is the man that seeks to better know himself and generate a favorable becoming, through non-linear approaches of reality, through a sharp delineation of the implausible.

But only he who creates an objective picture of what he is, without positioning himself into a variable context of evolution (passing it through the sieve of the imaginary and structuring it in the sense of present ideologies), will be able to maintain identity coherence.

Also, seriously analyze the opposite of evolution, the creation that you yourself conceive and impose upon yourself: *"To be someone else."*

Source: https://neculaifantanaru.com/en/the-prisoner-of-a-prodigious-thinking.html

The Prisoners Of Time

On March 19, 2014

Enable the present through an "Update" command, to ensure unity between content and form in their tight cohesion and interdependence.

Anxious, but composed, General Wellington was horseback riding and remained there all day, keeping the same attitude, a bit higher up from the old mill at Mont Saint-Jean. Wellington showed cold heroism. It was raining with cannon balls. His sidekick Gordon fell at his feet. Lord Hill, showing him a shell mid-explosion, said to him: *"Milord, what instructions and what orders are you giving us should you be killed?"*

Wellington answered: *"Do as I do ! Hold them off until the last man standing ! "******

Leadership: Do you report your form of manifestation of the self in the content of time, at a point where the effects of excessive ambition overlap with the action of certain demands of the causes of events?

The leader is the important factor in the promotion of values and ideals, he is the change full of meanings and full of challenges (not promises), that others see. He is a sort of generator of possibilities of playing a key role in promoting a consciousness which awakens people from their dominant state of confusion and drowsiness, urging them to take action by adopting a firm attitude that highlights their most relevant qualities.

You will understand that in the evolution of leadership, certain events exist that are not taken seriously, which historians and experts either avoid or silence. Especially the pure present of human living, existent mostly in the state of awakening of the consciousness, which starts authenticity, marked by the rousing exhortation, to battle, to unity.

Only this present, enabled by an "Update" command, continues to represent you, urging you to think of what you can do better in order to grasp another peak of experience necessary to the consolidation of values and objectives that give sternness to leadership. Be responsible for those events that make a difference and transform attitudes.

What happens in the spiritual basics of this evolution, starting with the present, where we find in the seeds a great many forms of manifestation of the true self that successfully connects to the sphere of events, self-motivating itself and defeating its condition of captivity in a time that continuously dilates?

To obtain guaranteed performance, as a way of paying off moral obligations to your supporters, it is important to report your form of manifestation of the self to the contents of time, to that unseen unit that marks every step of your life, always, under any circumstances. Thus, to accept the meaning of existence as that which is, in essence, a work carried out on the battlefield of motivations, of fears and the perspective over the distribution of statuses. As a leader, you are the holder of a status which influences the status of all other people in the middle of events.

Leadership is the time you are giving yourself on a journey from which you may not return, but from which you learn an important lesson: better resist any opposition than despise your own chosen being as a model of decisive decision that changes the destiny for future generations.

The Prisoners of Time reproduce that reality acutely felt to which you must always find a counterweight in the face of uncertainty and, especially, of fatality, so as not to become its victim by the simple acceptance of the status of *persona indefensos*. Emphasize the necessity of being anchored in the ever changing present, depending on the requirements of daily events, in order to face an uncertain future.

*** Note:** Victor Hugo - Les Miserables (First Book - Waterloo);

Source: https://neculaifantanaru.com/en/the-prisoners-of-time.html

The Product Of An Evolution Beyond Ending

On August 01, 2013

Control the way in which you go through overdevelopment stages, without getting away from the well-determined guidelines of a stable functionality.

I had come to regret every moment that kept me away from myself, as in the case of an artist who only likes an art that starts from anxiety to reach serenity. No doubt seemed to exist about what was actually happening to me. Every effort vested in accepting or rejecting some hypotheses regarding the effect of producing avalanches of ideas and revelations became more and more troublesome. An obstacle that couldn't be by-passed, ensuring by contrast a better understanding of my defects and qualities.

For the innovator of an ever more complex and specialized language in a certain area of expertise, time wasn't a playfield anymore. But a carrousel of confusion and instability, which always turned around, faster and faster, either one way or the other. The body couldn't support anymore the weight of the expectations I had always created. My art seemed to have turned into a window overlooking a void of disappearance of the line, every aspect of the landscape that proposed novel concepts announcing an aesthetic formula drawn from a cone of shadow of the self, like falling into an insignificant abyss.

The focusing degree of through, of attention, seemed to be maintained at a low level. Strange. My art seemed to always symbolize something other than what I had originally planned, something of which I was rather frightened than amazed, because everything seemed limitless, but at the same time lifeless. The extent to which I was channeling my mental energy in the direction of an only type of activity had decreased until the minimum level of maintaining the creative force. The burning desire to escape routine, the desire for absolute change had become a priceless tool.

Art is a triumph of science. And science, heavy, triggered a full rebellion in my mind. The more discoveries I made, the more it restrained my relaxation field. The more I advanced deeper into the unknown, the more I floated away from the pure and simple joy of living. Unmistakably, the maximum effort came with an overload. Instead of allowing my mind to set itself free and reach a stage of relief, I was blocking the energy within me at its maximum development point.

Leadership: Can you transform the future of your creation into a new beginning of aesthetic argument by interpreting the constant phenomenon of perception of a "total truth" meant to bring your vision closer to the requirements of a new world?

My aspiration to reach the absolute creation ideal suddenly fell apart. As if I had lost my reason, as if o heavy hand, unseen and cold would have pushed me towards an unfriendly environment, towards unpleasant compromises. And this immovable force, using a certain brutality of its aces, generated a break of the agreement with myself.

What can give art a spiritual, essential, expressive nature by constantly seeking an ideal of order and clarity, established by a formula of beauty, is the constant phenomenon of perception of "total truth" meant to bring you closer to the world of dreams become reality. In my case, the only truth meant to bring my vision closer to the requirements of a new world (to be perceived as a fascinating expression of the transcendent, the existence of a consciousness that does not know doubt) was detached from the nightmare of the theory of chaos.

To me, the uncategorized chaos seemed endless. I wasn't decided. I wasn't ready to draw any conclusions. Maybe I could have compensated the past by venturing into a future with much more free time in order to focus on the things that really mattered. I had reached a point where my life was similar to that of a character from one of George R.R. Martin's novels. I intended to get closer to the end. And maybe this way I could have managed to guess and build the beginning.

Here I should quote the words of a famous banker, referring to the art of seeing everything as a whole: *"The different elements of the printed drawing in the same place, on the face and on the back, form a whole image when the banknote is illuminated from the opposite side of the viewer."*

Leadership: Can you move forward in the artistic field if you are spinning in the circle of a masterpiece that is not the reflection of an eternal idea, but that leaves its mark on the perception of your form of existence in the world?

Your development potential, that imperiously asks to be fulfilled and brought to light, is used in the actual plan of your existence, of fundamental values, of the mission and vision that you assume in the name of your own needs and interests. But especially in the name of your personality, perfectly integrated with functionality and perfection of the art to which you relate.

And this development potential is amplified only between the toleration limits, well established by life in relation to leadership. It sets a certain superior development and creation limit, by using information, and one stagnation and inertia limit.

Your aspiration for reaching the absolute creation ideal can suddenly crumble if you try to overstep your own limits. The effect won't be spectacular anymore, but contrary to your expectations.

Super-intense effort generates the end of passion. This is a consequence of overstepping a barrier or the maximum reachable limits. And in an era where information and innovation are generated and circulated at fast speed, it's high unlikely (if not impossible) to keep up with them. Any attempt to comprise and understand everything is meant to fail. Any mental overload generates contrary effects when the incomes are infinitesimal in comparison with the huge expenditures, and they will also have no practical finality.

In leadership, everything is built step by step. Development is achieved in time, then shaped and correlated with new scientific discoveries in order to reach a maximum possible productivity and efficiency level. Any attempt to reach beyond the maximum allowed by your own abilities can generate the lamentable ending.

The perception of your form of existence in the world is realized directly through art when you try to make a comparison between the great disappointments of creative efforts and the spontaneous revelations: the first one tests your determination and open your eyes, the others draw you a direction and make you feel like you belong to a unitary whole, not that you are chasing your own tail.

The well-defined benchmarks that measuring progress of leadership are given by the four primary aspects of art: the focus on the essentiality of an idea to be conveyed, the depth of feeling and what is not said in words or what cannot be explained rationally, the perspective that gives an overview of a new reality and the revelation of a world that refuses to die.

The Product Of An Evolution Beyond Ending is nothing else but the result of the efforts that are not always up to the level of expectations and can't hold a high development rhythm for man that aspires with all his heart to outdo himself. It appoints at the same time the transit towards a new beginning, towards a better direction, towards self-becoming within the frame of an ideal in life in agreement with the well-determined efforts of a new and stable functionality.

Source: https://neculaifantanaru.com/en/the-product-of-an-evolution-beyond-ending.html

The Progressive Transition From Static To Dynamic

On March 06, 2009

Promote your personal authentic values in order for your leadership model's definitive construction to be visible.

I have always liked the series of movies with the character „Zorro", lonely, isolated, rebel. In *„The legend of Zorro (2005)"*, the wife of count Alejandro de la Vega, alias Zorro, is kidnapped and obliged, under threat, to collaborated as a spy with the government of the United States of America.

Overtaken by his deepest fear, desperate by the terrible idea that the life of his wife is in great danger, Alejandro de la Vega, alias Zorro, under disguise so that he wouldn't compromise himself, with the mask to hide is identity, starts off with a lot of heart and courage to follow the conspirators, wanting to save her – just like a dauntless warrior, firmly convinced that he could win in front of a challenge unseen before. With his comprehensive, bright and profound spirit, with his relentless and lively zeal, he rushed, not blindly, but charily on winding Transitions, unexpected and unknown, in order to unmask the most feared, the most bitter and most evil of his enemies: count Armand, the new lover of Elena, his wife.

Armand, dodgy like a fox and conceiving the trap the hunter has set, knows how to trick Zorro and, dodging justice, manages to insure his success by some clever combinations. But Zorro, this unusual man who guesses everything, gives as good as he gets and, following the Transition of events, concentrating all his skillfulness, power and intelligence, success by a clever plan to annihilate the plot. By keeping his determination to the end, but endangering bot his and his wife and child's lives, he finally succeeds, but only though a miracle, to attain his goals.

Leadership: Can you assert yourself as a unit of decision and action capable of changing the course of events in circumstances in which an injured person is unable to visually perceive the causative agent of a rescue intervention?

Never forget what I'm about to tell you now. It is not Zorro's show that is essential, but its psychology, which appears ever clearer exactly in the moments when he dedicates himself to a heroic purpose. His greatest merit is that has always seen first the inadmissible inadvertence between words and unethical facts, which contradicted any provisions foreseen by law. This obsession, continuously latent, to hide his identity and to show his value by following his inner calling to rise to the height of his high ideals became ever more acute in the most unexpected moments, exactly when people most needed help.

Zorro always appears as a unit of decision and action. He finds the necessary resources to maintaining and continuing the transformation process of his personal leadership by following his strong feeling of a higher respect and the highest consideration for the human being. Zorro first established what people wanted the most, and then he moved heaven and earth in order to impose himself directly in any situation.

Excellent results can be obtained very easily when the basic unit of your leadership that you practice is well established and very resistant. This fundamental unit involves the ability to decide the fact that a certain situation is under your attention and your control, developing the best strategy for attaining the proposed objectives, assuming responsibility for any failure.

Leadership: Do you fulfill the conditions of a positive self-image that allows a causal assessment around the reality that you impose as a verdict of the judgment of your own conscience, without it overlapping with the room for maneuver of your sensitivity?

Just like the kidney has a special role in the humoral adjustment of blood pressure, so your ability to integrate yourself in the lives of others, by transmitting your feelings and disposition, has a significant role in the adjustment and good development of your activities. It is deeply rooted in conception that the form of manifestation of the being that progressively becomes aware of itself can only be a closed unity, as demonstrated by that reality accepted and experienced through a mixture of emotional or moral coercion.

Of course, before analyzing the state of mind of a "savior", we must analyze the state of mind of the one who is trapped in the reality of an affected self, sensitive to context, as Elena was in the film. Her soul content referred to unfavorable circumstances that no one had elucidated, and her spiritual tendency was to redefine the space of her own sensibility, and the viewer who would have tried to penetrate the vibrant ensembles of this space would not have known exactly where they were.

Not getting involved in actions meant to prove your responsibility and showing off your skills is like living in a dark room from which apparently you can't get out of. The good news is that you can program the quantity of light coming in the house by transforming yourself in something better, freeing your inner resources for the exteriorization and understanding of personal intentions. The intensity with which you get involved in the development of your actions depends on the quantity of "light" with which you fuel your leadership – by adequately configuring your potential and the personal motivations, and the degree of promptness of the "activation" of your emotions.

Leadership has as a main determinant a form of manifestation of the being that progressively becomes aware of itself, in the light of a reality that has not been fully deciphered in all its consequences.

The Progressive Transition From Static To Dynamic has the role to signify "your awakening" by cultivating a sense of appurtenance to the community or to a group of people and by aligning to their expectations and needs.

Always, in order to accomplish something great and in order to maintain the good relationships with other people a supreme, irresistible and absolute authority is necessary. This authority must fulfill the following qualities: supremacy, wisdom, kindness and force. It's the same authority that Zorro always had. He promoted his authentic personal values (such as honesty, integrity, respect, communication or compassion), thus shaping the definitive construction of his leadership model.

Conclusion: The Transition from static to dynamic signifies to let go of that state of expecting something (even in the presence of great words) and to get to action, an action motivated by feelings of justice and fairness in favor of those in suffering.

Your value will increase if you do it relentlessly and without expecting the eternal gratefulness of people. Facts, not words are those that matter. They will express your personal values.

Source: https://neculaifantanaru.com/en/the-progressive-path-from-static-to-dynamic.html

The Projection Of The Human Soul Floods The Geography Of The Whole Vision

On May 13, 2024

The ability to align personal sensibility with the essence of creation leads to the birth of a masterpiece that finds its eternity.

For three days I stayed at a guesthouse, somewhere in the mountains. A caring old woman, simple, modest, she found joy in her work, transforming the garden into an oasis of color and life. As a call from the bottom of the heart, "Heshthiss Uretharus", the old woman seemed to have received her inspirations directly from nature, directly from the mysterious soul of an image editor, making everything that is most precious for not forgetting, *para facil recordação* , to order itself in a story of the living, pure earth, consecrated with the steps of a fragile heart, laid bare between silent echoes.

Inspired by nature, such a garden can tell the story of the living earth, just as an artist creates art by living in the soul of a being permeated by divine grace. And if I deal with the theme of the "Euharistia" (the Mystery of Eternal Life), then the earth becomes a kind of altar of being, from which the artist elevates his creation.

I saw her admiring her flowers every day, it seemed to me that she gave each one a name, and she did it with the meaning and mystery of life transformed into a work of art, as if putting a polite "thank you" next to each one with a hint of blessing. The brush of her heart only put color on the canvas, a touch of reconciliation with herself and the world, a moment of silence between two lark trills, against the background of a: "I only feel what I see".

A look filled with the purest harmony opens its horizon only in front of pure simplicity. The small floral arrangements, additions of delicacy brought to life with a trembling hand, with a spirit of giving, delighted my eyes and brightened those days. Only in this spectacle of colors and forms, the interdependence of man and nature is accentuated, and the life of art becomes an extension of human life, integrated and part of nature.

Leadership: Is the calling of your heart a testament to an artistic vision that brings out the essence of the soul and offers it to the world?

The beautiful, an idea of emotional origin, has its roots in sensuality. The consecration of a reality recognized around, the emotion produced by beauty, are impregnated with sensoriality, a condition of the aesthetic life that elevates the spirit to the sublime of a useful life, to give you an ideal of beauty, identified with the very breath of "green". The old woman has something to show the world, unlike many "illuminators" of society, who, in their rush for titles and recognition, forgot to create, to feel, to truly live. She, with her simple hands, with her good soul, creates beauty every day, lovingly caring for the flowers she calls: "gifts of nature".

Art is the pure reflection of the soul in the visual geography of the world. The soul fruit of the old woman, reflected on a bright face, can be seen years from now. Christians enjoy its fruit. As much as she has, from her little labor, she shows it to the world. Creation is a blooming flower. It does not alienate. He doesn't dress in laurels with applause, nor does he stick in the front just for the sake of appearing in some exhibition, in some memory. That's all, he takes care of her in a corner of the garden. He lights it only with the spirit. Beauty expands by itself. The brush of the heart adds color to any look that meets it.

In a similar way, Alexandru Vlahuță wrote about the painter Nicolae Grigorescu:

"How early the painter understood this secret of life in the work of art ! He felt it . He activated it. He continued it. And if he had seen that things no one likes them , and no one understands them, how could he have done all this ? The commandment of the time? after an ancient calling , once , and again . Only the thought that he must do a thing keeps him from that otherwise, he would have done it with love. Many will never understand the life force , the ever-fresh soul of a painter's work."

Leadership: How might the soul's attunement to art manifest itself in delicate representations, finding aesthetic resonance in the simplicity of nature?

The pure soul is the treasure of the hand that cares for the earth. Man rises above himself when he recognizes his humanity. In this sense, the nature of his receptivity to beauty manifests itself through an empathetic association, a merging of meanings of perceptions conjugated in images. Certainly, the agreement that the soul gives to art is translated into ideal representations, non-imitative, vivid images, which, having a direct connection with nature, find aesthetic resonance in the souls of others. The projection of the human soul floods the geography of the entire landscape, and visual aesthetics becomes a vital reaction to natural beauty.

Any gardener, like any anonymous artist, reminds us that beauty is found in simple things, in everyday gestures, in the good soul of man. He teaches us that true art springs from love and passion, and creation is a form of communion with nature, first and foremost, and then with fellow human beings. From earth we were born, to earth we return. And the old woman from the guesthouse offered me a life lesson, a lesson about beauty, dedication and the joy of creating: *"Dedicated work reflects the good soul of man."*

So many secrets demand of art the imperishable garment of the earth cared for with soul. But the biggest secret, Alexandru Vlahuță also unravels it:

"The painter creates a typical world . His and everyone 's. This is the power of Art; and this is its secret. Everything flows. It stops them with its gaze, chooses their blade and pours them into eternal patterns. An addition to the living and ever new work of God. Therefore, whatever you feel , and whatever you feel - where you do n't move , put down the paddle : your work , being only sincerity , will grow and pour itself into the soul of others . It will live . Otherwise , you want to fulfill it , you kill him... "

The determination to create from the heart, without forcing perfection, is a form of self-personalization and recognition of one's own limits by overcoming them.

The projection of the human soul into the entire geography of vision occurs at the moment when art becomes a form of authentic communication of inner emotions and thoughts. It occurs when the creator transcends material barriers and expresses something profound and universal, with the power to touch the hearts and minds of those who view or experience his work. This projection transcends individual boundaries, connecting to humanity's shared experience and deep understanding of life in the bosom of nature.

Therefore, the "essence of creation" refers to the ability to align personal sensibility with nature, resulting in the birth of a work of art that reflects the depth of the soul and eternity. This implies an empathetic and authentic connection with the environment, where beauty and art are manifestations of a harmonious interaction between man and nature, rooted in sensitivity and emotion.

*** Note:** Alexandru, Vlahuta - Painter Nicolae Grigorescu, Tineretului Publishing House, 1969

Source: https://neculaifantanaru.com/en/the-projection-of-the-human-soul-floods-the-geography-of

The Promoter Of Formidableness

On October 29, 2009

Highlight your character traits, by finding those patterns, trends and contrasts, which integrate the full "picture" of your leadership.

The work of an artist, like that of a painter, is not that easy as one may think. It requires passion, talent, patience, a creative imagination, perspective and sense of color and shape. A painter is not just an artist that handles oil and moist colors. Besides, he is a fine observer that doesn't neglect details; and a good listener. He has a very educated taste. He gets inspired by every little scent, afterglow, sound and emotion, every song he listens to, every place he visits.

He enjoys the ability of bonding things apparently unimportant. Colorless. Senseless. When he contemplates them, he finds within the heart of beauty and zest. And the evanescent. The most important is the ability of exhausting the core, in order to serve it. To fit it to his own flat. Yes, that's right. When it comes to painting, we allude to a "sui generis" world that requires a chosen craft with a native affinity to beauty and creativity.

The deepest desire of a true artist is to paint something that has not been painted. He grinds alone, to dare to do what nobody else has not done before. He isn't satisfied with the old-line of colors and shapes; he's always on the pursuit of novelty.

Sometimes, he doesn't adventure himself into blabbing his ideas. Because, no matter how gifted he would be, he's always dissatisfied with himself and his paintings. Often, inspiration leaves him, the drawing refuses to take the shape that he wants to give it, the dust of his colors drains his throat, his hands keep shaking, his eyes are tearful of so many sleepless nights. However: formidable. Ultimately, he achieves to give life to a true work of art.

Leadership: What is the result of the relationship between the creation environment and the form of manifestation of your character character?

Almost any human character investigation will find a relationship between the form of manifestation and the living and creation environment, even in maximum difficulty circumstances. An environment considered under-privileged can't ensure the minimum requirements of shaping the character, in order to effectively valorize the "offer" of the will to continue on the road of self-overcoming, which forks in the coverage of the whole perceptive universe, in a superficial or pronounced way.

Improving your artistic experience, which stands behind the choice of creating something outstanding related to your attitude towards what you consider to be a great challenge, can determine a positive prolonged effect of intellectual development –the more creating the environment, the stronger it inspires and motivates.

The own inspiration language, which validates the experience, if accepted as an individual adaptation pattern in a specific culture, as model of an analysis of the present, it's closer to becoming a "helper" for the clarification of the ascension perspectives towards another existence level or purpose. This only if it's used in a favorable development environment, which facilitates the shaping of an understanding more or less different through a sum of own exclusive ideas.

"The Formidable" represents a point of maximum intellectual altitude, introducing through itself new reference values which you can reach only through your own strength, through an artistic sense that leaders discover gradually: the inclination towards research and experiment, in favor of surprising the novelty.

The promotion of the artistic experience, which advocates the assumption of the artist's condition as a genius, has as a primary element the opportunity of man to self-evaluate through the creation experienced through a personal experience. A living that cannot lack that instinctive knowledge that uses the unlimited field of subjective reasoning.

Just like an artist, the leader creates a world of his own.

Leadership is an art. And the one who leads people and motivates them to fulfill their duties in order to mount into their chosen career has to be an artist, a formidable artist, one that would astound everyone with his unusual qualities, his special virtues, his dazzling performances, and then to point them towards the direction chosen by himself. A clear direction, safe, fair, concordant with people's long-term interest.

It is strenuous to be in the forefront of people. You need to order all your values and to create your own path, your personal cosmogony, just like a painter, to create your own reality, to have it your way, but to leave the door open for others to enjoy it as well. You must formulate a new vision of the future, through which you express your desire to renovate that great something in others: the impulse to act through free expression of opinion, the impulse to work with more professionalism, to practice their job with greater enthusiasm to finally get to have a very high social status.

Just as the deepest desire of a true artist is to paint something that has not been painted, so the biggest desire of a leader is to highlight those traits of character that would contribute to the evolution of his leadership.

There's nothing more transcendent, but to get close to people, to motivate them to join your "world", to cause them to cling after your own personality and echoing your style, your mentality, your character traits to enliven something prodigious. Something that, if possible, would endure evanescence just like a painting. That is the meaning of being a formidable leader.

The essence of a formidable composition that turns art into a means of communicating your own feelings and experiences, expressed through the use of plastic language elements, requires a combination of several different worlds into one called "human beauty".

An imaginary world, a world of uninterrupted expression, a world of forms taking with them the subject of the work, a world of stories told through color and shape, a world of experiencing new experiences and a world of the man-symbol relationship seen through an original vision.

And, now, the bad news. You cannot invest little and win the big pot. You can only benefit if you accomplish your tasks with responsibility and passion, if you got the skills and, especially, if you are willing to invest more in your work. If you intend to lead a limited or extended team, without possessing those qualities that make them better, you will not be able to gain the team's solidarity, you will not be able to refer them to a common path in order to achieve the purposed goal.

The painter can create a masterpiece out of nothing because he knows how to reproduce "perfection" by reviewing his ideas, by learning new stuff, by mixing the colors in established proportions. He finds patterns, streams, contrasts.

Are you a master in your field? Can you find patterns, trends and contrasts that would complete the full "picture" of your leadership, which would polish your image and tint your qualities?

The complete picture of leadership includes the memory reference points of life experiences, transposed in a new format, customized through a universal language called: "Self Portrait".

The Promoter Of Formidableness is that man who turns vision into reality, combining deep knowledge of his field with the ability to inspire and guide others. He is the leader who, like the master painter, sees potential where others see only the blank canvas, and has the ability to orchestrate the talents and efforts of his team to create a collective masterpiece. This leader finds the perfect balance between discipline and creativity, between tradition and innovation, outlining a "Self Portrait" of leadership that reflects not only his own qualities, but also the aspirations and potential of the entire team.

In order to vivify something, you must be oriented towards people and their needs, you must have communication skills, to have a nice presence, entrepreneurship, and not at least, you must have the ability to build different action scenarios. You have to find those patterns, trends and contrasts of the action, of thought and behavior to motivate and help people to move easier.

You cannot become a formidable leader if you are not able to initiate and to support long-term positive changes among art.

Source: https://neculaifantanaru.com/en/the-promoter-of-formidableness.html

The Promoter Of Future Science

On July 24, 2014

Transform your great innovations into a means of communication of thoughts and feelings, so that your knowledge serves as a benchmark to an immeasurable power.

He found formal innovation in the film application of a montage of attractions, this also being the method of making any film. Obsolete soon afterwards, this view Eisenstein had, has in any case significance in his creative biography, because the movie "The Strike" embryonically contains – and sometimes more than that – the great artistic innovations of later times. The ideas of Eisensteinian montage are found here in this film. The metaphoric role, associative to the montage is clear in this sequence, often quoted, in which the scenes representing the repression of the labor movement join images of slaughtering cattle in a slaughterhouse.

*Examples of this kind are abound in this film. Editing becomes a language, a means of communicating thoughts and feelings. Even abstractions can be expressed through editing, as shown in the example cited above. We therefore witness the first steps of discovering the role of editing and at the same time, the first step towards the intellectual film of later times.**

Leadership: Can you outline a vision that will give a new image of the concept of the "mirror of the subject that represents their world" so as to change the course of action of a work that defies and overthrow the stylistic conventions of modernism?

That which you transmit and what others receive, brining into view the image of what you know in a practical way, depends on what you discover and fulfill in account of exceeding your own limits. Limits are akin to hammer strikes letting you know that you must rethink the way in which you combine the elements of creation that guarantee the achieving of top scientific results, mobilizing you towards leading your attributions of "innovator" to the end.

Great creators focus on establishing the type of knowledge that guides action in scientific approach, not just as a way to test their limits and high qualification in the field, but also as a means of communicating thoughts and feelings felt in an original way to deal with certain subjects. These subject may include worldviews or descriptions of a particular way of life, highlighted by an openness to scientific objectivity, having a mirror image that reconfigures reality.

We can talk about "a mirror of the subject that represents their world" where approaching a vision has as a first form of manifestation a form of communication of an information or a feeling the writer has in his own life. Here leadership gains an accent of subordination to ideas that confirm the influence of thought and especially of the sense of others, because the screenwriter MUST SHOW, NOT TELL, finding a way to train the public to adopt a certain state that illustrates a part of his personality.

A work that defies and overturns the stylistic conventions of modernism is the result of a vision able to maintain the artistic aura and acting autonomy in approaching a theme that rounds reality and gives it a more comprehensive meaning than science can offer.

In an accessible language, the screenwriter has to imprint upon his work that spiritual stage play that betrays with every movement a powerful eclectic, spectacular, comic or dramatic effect. The light of the story must have a powerful dramatic and spiritual role, that is to say,

that explosion of excitement that the "deja-vu" phenomenon generates.

What a good stage director want to accomplish, by creating a montage of key elements of differentiation, gaining the form of a description and modeling language of scientific rationality, and its pragmatic integration into leadership, is that creative vision bringer of added value. A vision that is more higher than the qualities of the moment or of the power to create a variety of content and experiences.

The first steps of discovering the functions of editing are a relentless journey amid the landmarks of a proper science of observations and those of a science which mainly relies on the resources of ideas and innovative projects.

You can seal a partnership which works well between your authority as a promoter of science and the contributors to your direction of thought, only if in your art the reasoning of assuring the basis for the formulation of new standards of performance is reflected. These standards are meant to guarantee the fact that science assimilated and practiced after self-training models, will serve as a standard of manifestation, with discretion, of an immeasurable power. That power of changing your functioning parameters and direction along the evolutionary existence.

The director possesses some forms of reinforcement of a creation in relation to his being, a subject that is approached from different angles, from an artistic perspective that gives you the feeling of spiritual detachment to everything that is perishable and ephemeral.

Can you develop that part of the subject that determines the course of the action of a dramatic or epic work that reflects the objectivity of artistic vision?

The Promoter Of Future Science is the creative-leader who manages to transform his great innovations into a means of communicating thoughts and feelings. His knowledge can serve as a standard of manifestation of an immeasurable power only if he succeeds in modeling his rationality and integrating it pragmatically into leadership.

Science is the matter that comes to life after a simple rearrangement of resources of inspiration and creation, and it relates to leadership through both reason and pragmatism, but also through the feelings recorded in the subconscious in relation with the experience gathered in the field.

* **Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-promoter-of-future-science.html

The Proof Of The Importance Of Collaboration

On April 06, 2009

Establish the "area" of influence to which it is measured your value, by integrating into your leadership those rules that you must consistently follow.

He wanted to achieve a higher level in the company and was fired.

The employee of an electricity company, was selected in a research program from where he obtained a capital of 10.000 Euro for the acquisition of some special equipment. Everything was good, but he did not consult with the manager about the types of equipment, because some of them needed auxiliary installation components, some didn't have the necessary capacity. And especially this employee wanted to be installed preferentially in his sector of activity, despite the necessities from other departments.

He was fired not so much for the incompetence with which he managed a large part of the funds, but rather for the attitude with which he approached the issue of collaboration that could have been devoid of divergencies.

Leadership: Does your personality have a vision of how to avoid an unwanted event in trying to transcend a life experience from a culpable state to one of acceptance?

When you analyze a topographic map in terms of relief, it is necessary first to see, which is the zero equipotential surface to which were measured the altitudes of the points.

When it comes to leadership, and to improve relations with other people, you must analyze those rules that you know that you can respect by yourself in a consistent manner, without deflecting from them. Moreover, for this it is necessary to determine which is the "area" of influence to which it is measured your value.

This area if it is not affected by any negative experience, by any false or disappointing indicators, can provide an adherence to your team, and can contribute significantly to your success and of your company. Otherwise, all your approaches will fail primarily because of the lack of credibility.

The „altitude" of your credibility is given by how consequent you are in compliance with the rules and principles laid down by the company. Another criterion of credibility is the vision of ways in which an unwanted event can be avoided in trying to transcend a life experience from a culpable state to one of acceptance.

How far are you willing to go with the costs of an action that does not accept the right to reply, except with some trace culpability? Do you represent some doubtful qualities?

Leadership: Does your personality extension provide a superior viewing experience that helps maximize your reference value delivered as a whole, with less wide angles than you would have wanted?

How do you entertain your area of influence? How do you win the trust of your colleagues and bosses? Are you disciplined in relation to them? Is it beneficial your presence in the

company? What is the glue that binds you to them? Are you predictable? Can they count on you? Are you threatening to "abandon" by taking those decisions that contradict with the policies of the company/institution in which you work?

Managers are always looking for quality people who love their job, who work efficiently and who can bring significant benefits to their company. What kind of manager doesn't want employees who can think and act towards the desired development of the company, who are confident in their ability to take a decision and capable to take the initiative when it's case? Yes, that is right. All the managers are looking for multifunctional employees, serious and devoted to their company.

Nevertheless, being a professional and conscientious employee is not enough. You have to be a model for the other work colleagues, to inspire them to action in a constructive direction and to determine them to be efficient and productive in the work they do. You have to know what buttons to push in order to change the things that surround you so that they turn in the favorable direction for the company, but without exaggerating too much.

Your reference value can be delivered as a whole and can only be maximized by a changed image of yourself through an influence that prevents the emergence of negative attitudes and the imposition of strong values.

Leadership: Have you attributed yourself an attribute that represents you in a defining way, without taking into account that plus/minus error that the distance separating you from your "follower" provides?

Struggling hard to obtain better results so that you are seen and noticed by the manager is a good thing. But there are certain limits imposed in a company that you should never cross, like, for example, when you take a decision without consulting the managers, the compartment chief or with the colleagues. Doing everything after your own way, even if you think that is good for the company, could have the contrary effect you expected. First, you need to take note of the Code of Conduct and of the rules set by the company, and only afterwards to follow your rules - if you know to act correctly.

The fact of being individual, arrogant and stubborn, the lack of collaboration and un-subordination will provoke isolation, marginalizing and even firing those employees.

What from the start seemed to be a big joy turned into a horrible nightmare for the employee I was telling you about at first, who, in order to be noticed and to be above other colleagues took action in the name of the company without consulting the manager. It was a fatal mistake and the directors did very well firing him, because who makes everything after his head, risks leading the company in a wrong direction, maybe to bankruptcy, he is also a bad example for the other employees. In other words, in a company there are certain levels that need to be respected and rules that any employee has to respect.

The "follower" that always catches up to you is the mistake of believing that a certain situation will last forever, or to believe that others believe strongly in you.

Do not make the mistake of believing that getting some good results means you have exceptional qualities. Do not make the mistake of thinking that others will change for you. Do not make the mistake of believing that everything you say and do is a letter of law.

What would happen if all the employees would act as they likes despite all the rules that the company established? Almost sure the chaos appears sooner or later, and the relation

between the employees and the managers would have to suffer. As I said before, in a company where does not exist a disciplined communication, an order of things, a hierarchy for employees to follow, the possibility to develop is very low.

In the big companies, but also in small and middle ones, the key to success is collaboration. You certainly met persons who are proud of their relation with their boss, colleagues but especially their clients. It is a kind of interior peace that each person, who is a part from a group, feels and he is respected by all for his credits. And this relation between employees, chiefs and clients is based, in the first place, on collaboration. Collaboration is the secret of success in any domain, in all the activities that we have to do.

Collaborating with your colleagues and especially with your chief is a very important factor and it constitutes the key element in the development of the company. Collaborating means you have to consult with your chiefs and colleagues about the decisions you want to take, not to do everything as you want to. A decision that you think is good and you take it without consulting the others, could be wrong and could put in danger the company.

Leadership is what you produce in an original way from the winnings that stop at you, without making the mistake of thinking that everything you say and do is a letter of law.

The lack of cooperation and especially the lack of communication of certain dates, sometimes essential, can put in danger the existence of the company or the work and the health of others. What would happen if in a laboratory of medical analysis, where certain test are made in different stages and days by different doctors, and they would not communicate with each others on the obtained results in different stages? With certainty, the final result would be far from the reality, the doctor could not give the efficient treatment or the given treatment, after this kind of analysis, would be useless or even risky.

What would happen if in a porcelain factory, an employee who observes that the composition of the porcelain is not right, would not communicate these things to the people who can solve this problem? You guessed. This means that the productivity would come down and the number of trashes would rise, and this would lead to material loss and even the loss of the company's prestige.

When we collaborate we align and we harmonize with a common purpose, our energies are headed to constructive directions. When it comes to a purpose we want to achieve or an idea we want to put it in practice, the best is to consult with our colleagues and chiefs before taking the final decision. This to be sure we do not make a mistake.

The influence you have in a group resembles a dove feather carried by the wind: it has an endless potential for expressivity only when it shows an action that will be completed by a specified time in the future.

Source: https://neculaifantanaru.com/en/the-proof-of-the-importance-of-collaboration.html

The Prospecting Human's Disturbing Nightmare

On March 28, 2013

Show what you think power means, without slipping into a downward spiral.

"Wait ! One more thing, I would like you to congratulate our new manager who will hopefully solve things, Mr. Peter Bowland."

Everyone applauds. But, oh, what surprising turn for Laura Quinn ! What a fatality ! What a nightmare ! Unacceptable announcement ! What vain and delusive hope that is not seen, but which vibrates like a huge menacing and prophetic gong, beyond any measure. An unknown force kind of chains it up heavily to the pillory, in a confined, unusual, unconventional space. Rigid and disapproving, yet perfunctory, Laura shakes the hand of the one who was appointed manager in her place.

In this ravishing moment that never ceases to exert overwhelming pressure on Laura Quinn, one of the most memorable, but unbearable, experiences in her life is unveiled. This dignified form of existence whereby countless living cells breathe is changed into a very rigid and shockproof mechanism. A gentle creature, with all the feelings and aspirations that define it, turned into a single, strict, rigorous system, which is full of rules and procedures.

It is the first part of the complete defragmentation of a whole, a much more repulsive and difficult to undertake travel, as a result of a striking decision.

Life consecrated to an aspiration difficult to undertake, the excessive loss of confidence, the immeasurable pain caused by a whole series of frustrations, anger, failures and disappointments bring Laura Quinn to a negative point, awakening dormant napping bursts, an inward unprecedented impetus, the desire for final judgment and revenge on behalf of deeply felt injustice.

Henceforth, intrigue itself is born in a chess game with totally unknown rules. Taking away any freedom of speech, cutting man's hope for a bright future career, you only stimulate his hidden abilities against you.

Leadership: Can you express your feelings in remembrance of what you were, in contrast to what you have become, without distorting the image and profile of your personality?

If Jean Valjean, Victor Hugo's character, kept the silver candlesticks to always remember where he started from, Laura Quinn intensifies her endeavors for revenge in the most dangerous possible direction, while keeping at heart the pain of her conversion.

With a demonic seriousness and a truly monumental systematic prudence, Laura Quinn starts to implement her bold plan – wordless revenge, to the detriment of those who have caused her suffering. And so, powerless within range of the undiscovered queen, company's crowned heads begin to fall as pawns, one by one, in a torturing chess game without a draw.

Laura wins the battle. But the new light wherein she sees everything is no longer used as an energy growth promoter, as raw material production promoter for everything that once meant revenge. The new light that bathes her is obstructed by the memory of what it was, in contrast with what it has become. In principle, this poor, hungry inner strength reflects

towards the being that reached maturity - by suffering.

As always after a sharp struggle with one's self, the character becomes a touchstone, a difficult to bear exodus. Leading light in accordance with the requirements of the soul, for the production of positive stimuli is done in this case by a high voltage discharge, through a single flash.

The fog has dissipated, thereby allowing a new rise. Something in Laura's soul has rekindled. Something inspired her to see beyond those impenetrable walls of marble that she built around her. The result exceeded all expectations: *"It's a remarkable world out there..."*

Leadership: Are you ready to enter the skin of a character that extends beyond the events that your understanding interprets as painful and meaningless?

Is there an unknown force that chains you up heavily to a pillory? What is the factor that produces it? Can you eliminate those failures of your existence that bring you to a negative point ? Does the desire of final judgment and revenge on behalf of deeply felt injustice burn inside you?

Building a reality equipped with the gear needed for change, with the materials necessary to a certain becoming, giving new guidelines, the promise of fruition through evolution and maturity - is the first step towards deliverance from bankruptcy. This is true for all leaders, no matter who they lead and what they achieve.

Professionally and individually, the counter-blow - actually a pretext to eliminate those responsible for the decisions taken against you - is a contentious issue and may sometimes be founded, as in Laura Quinn's case in *"Flawless" (2007).*

The intent to point the finger at one or more causes for poor leadership, the need to open your eyes to a new world where you find yourself, bring you in a position to play an unfailing role in the "movie" that stresses your skills. But this movie highlights the depreciation of your development spine. Slowly, you move away from your own being, from the real aim you need to hit in time.

Here we find one of the strongest stages of Man's becoming in the manifestation of his being disparagingly treated by another authority, subject to fantastic determination, under the rule of the need to control the adverse factors conditioning its decline, in order to integrate into the world she desires.

This means, in more popular terms, to expand beyond your value frame - to take advantage of the operating space where you have to implement another future, another strategy and a new style of play. This is the first part of the whole defragmentation process that defines you as human, a much more repulsive and difficult to undertake travel, as a result of a striking decision.

Leadership: You are compelled to blame social reality for the effect of your condition, without somewhat prejudicing that intelligence of life contained by the actor's ability to be fully in control of what he does?

Ovidiu Niculescu said at one point: *"The actor is an athlete of emotions and he has to be prepared for everything. Personally, I did not look, maybe I was lucky here too, when I felt strongly in myself that I had to play a role, I played, studied, documented, worked, assumed,*

excited, transformed, empathized and publicly transmitted my emotions. Sometimes I succeeded, sometimes I did not, but man, and especially the actor, learns as he lives."

Being a leading actor in the dynamics of multiple causality (which mainly determines your conceptions of life, reducing your self-control level) often drives you away from the true meaning of leadership. At the crossroads of two stages, playing with class a repertoire different from everything that really characterizes you is an expensive whim, inspiring fragile future scenarios where you are just a figurant.

The professional speaker, John Euhrman, recognized this flaw: *"This is when you slip into a downward spiral. To show what you think power means, you will demonstrate stubbornness and selfishness. But so you will change exactly the process that would have actually changed your mood."*

Your natural mood, all that keeps you permanently afloat, will change if the operating space is reduced due to the presence of walls and fences that you consolidate yourself every day. And you stay closed, keeping yourself only for yourself, until maturity - the beginning of true reform - will occur; when, instead of accepting what you were, that new beneficial habitude will get installed.

Does your leadership accept the effect that appear outside of your sphere of retouching life events, without affecting your transition from the role of spectator to that of an actor? Does this transition change to a greater or lesser extent the proximate environment in which you live?

The Prospecting Human's Disturbing Nightmare highlights that unpredictable personality change and its result, that uncomfortable state of being that allows you to act particularly efficient for a short period of time, followed by a session of self-assessment that can lead to your maturity or degradation as human.

Examine yourself humbly before pointing your finger at others. See who you really are, see if you turn, in turn, into a second grade man. Can you plead "not guilty" at any time?

Your "resurrection", using some raw materials, such as revenge, hatred and punishment against those who did not support your efforts or did not take you for what you are worth, may be fragile. Finally, you can even be the most injured party.

If you want to rise above others and prove your true value, show what you think power means, without slipping into a downward spiral, without being subjected to personal or public opprobrium, namely without chaining up heavily to a pillory.

Source: https://neculaifantanaru.com/en/the-prospecting-human-s-disturbing-nightmare.html

The Protagonist Of A World Determined By The Highest Point Of Illumination

On May 06, 2014

Experience leadership as a living science that continuously evolves, providing the necessary resources to achieve a multilateral vision of the world and life.

Their world fascinated me... of those who do not speak, found outside the perimeter of reality, to the extent in which they could assure their anonymity. They were the protagonists of a world determined by peak lighting, in the direction of the force vector that originated not from creation, but from a Creator that was compelled to constantly cross over, in a real rush, the field of depth of a phenomenal knowledge. Found in the difference and sum of the components' modules of a variable-structure derived from the great science of time.

Same as the world created by Terry Gilliam, I plunged into an imaginary universe, in which fireflies had names, and squirrels talked, the entire surrounding environment gained life, value and purpose. The only sense in which one could speak of a deep philosophy, organically linked to various existences, but especially linked to multilateralism work.

Simultaneously, I felt part of a unique, rigorous and profound metaphysical, which placed me in the center of a network of correspondences between heaven and earth, between the material point of constant energy and the material point of constant momentum.

Specifically, I was subjected to a strict duty: to daily compose an image that hastily crosses my sight, but imprints itself, forever. Rather, a comedy of words than a sense of belonging to an outside thinking, with a surplus of information and experiences. A whole of misunderstanding, as a paradox of evolution highlighted by a challenge that you may or may not accept.

If I were to paraphrase the Romanian writer, Al. Busuioceanu, I would say that my metaphysics, far from being an intellectual attitude, was more a confused mixture of intuitions and mystical beliefs that made me assign a metaphysic to the primitive which animates and anthropomorphizes the nature around it.

It was a metaphysic that I only assumed, easily experienced as a living science, which my intellectual preparedness would indulge to a certain degree, but one which I could not exploit nor make out entirely.

Leadership: Can you provide the resources necessary to achieve a vision of the world and life that sets goals beyond the boundary of a reality that is becoming more and more overwhelming as it is revealed in the description of a space of refuge in the imaginary?

A living science that is continually evolving is closely related to the thrill needed to construct new ways of expression that give reality a certain peculiarity, veracity and consistency through a very fanciful, but exciting and captivating explanation.

A field such as leadership, taking up the issue of creation, opening man in the face of a new reality by taking into account the need to manufacture a sustaining support of configuration and initialization options of an art characterized by a complex scientific fundamental, must provides an inexhaustible possibility to impose one's self as a source of inspiration for future generations.

Jules Verne's books had the gift of initiating people into the world of hidden thoughts, into the world of those mysteries beyond all comprehension, causing them to lay the foundations of advanced technologies, turning them into scientists. Likewise, leadership, adapted to the intentions of accessing a new fund of concepts, models and theories, representing from this point of view a true conceptual upgrade, but also a strictly personal realization, leads to an increase in scientific consumer trends, in favor of a perpetual evolution towards modernity and progress.

But for man to be able to demonstrate the creative potential of a development full of dynamism and quantitative and qualitative mutations, in the content and way of ensuring the resources necessary to achieve and implement a consistent vision of the world and life, which sets targets beyond the ordinary, he must become a Creator. Eager to ever cross over, in a real rush, the field of depth of a phenomenal knowledge. Which his intellectual preparedness will permit to a certain degree.

An imaginary refuge is a part of the universe's consciousness, being the only way to produce something new in the expectation of fulfilling and mastering something more, broader, from an undetermined, never-ending space.

Leadership: Can you find the source of your renewal in the context of a vision induced by a science of the totality of existence at the level of interpretation of a reality that takes place plenary in imaginative activity?

To create the possibility of an evolution adapted to the modern world, one has to find a particular item in a data structure, to apply that algorithm between the ideal and reality that has a unique scientific formula, based, if possible, on the a priori knowledge of the time which life, with its many details and nuances, delineates incessantly.

To see through that artificial building material, necessary to all creation, a mix of new factors of differentiating one's intellectual capabilities, without turning creation into a sort of *modus operandi* subjected to the rigorous logic of a reasoning that cannot create itself, defeated by the conclusion that: "Nothing can be changed at this point."

Leadership must be experienced as a living science that constantly evolves, raised to a fair understanding of the necessity of ensuring the balanced distribution of certain elements of anticipation and novelty, combining them perfectly in relation to life. In an area rigorously composed of analysis and facts that match with the patterns of a singular rule: "There is always room for other interpretations."

The preference to take refuge in an imaginary universe to coordinate all life expressed from the angle of receiving a reality that fascinates and raises questions about your purpose in the world. It can be conceptualized by referring to the science of expressing yourself through images, by resorting to comparisons and other figures of speech, through philosophical creation, through vision and literary expression.

You will become **The Protagonist Of A World Determined By The Highest Point Of Illumination** only when you will find value in the context of a vision induced by a science of the totality of existence, which includes both the positive and the negative, manifesting itself in forms of known and unknown that exist both within you and around you. And in which you have started to believe in.

Source: https://neculaifantanaru.com/en/the-protagonist-of-a-world-determined-by-the-highest-poi

The Providers Of Placebo Solutions

On April 16, 2009

Learn to change the consumer's perception of the Brand you represent by adjusting product value ranging from the acceptance of innovation to the addiction effect of the image.

It's not easy to be a merchandiser for a new medicine.

Suppose you own a company producing drugs. Finally, the efforts of the researchers were materialised in a very efficient medicine in treating the bacterial infections. If everyone would realize the fact that this medicine gives indeed results, your company would make millions in sales. But now the big challenge expects for you: the most important step you have to do is to prove that this medicine is efficient that indeed comes in the help of the people and does not put people's life in danger.

Therefore, you have to prove in front of the people in this domain the efficiency of the medicine. The simplest way in this case is to test the medicine on a lot of infected animals. At the end of the tests, if the bacteria disappeared and the infected animals survived, you will receive the permission to test the medicine on human volunteers. If these results are also successful, after this medicine is approved you can sell it on the market. On the other hand, if the medicine is not efficient, means that you invested money and work in vain.

Leadership: Is it necessary to reconsider the role of "back-up" in the way you perceive innovation?

Permanently, leaders are trying to educate business in their benefit, using receptivity, vision and creativity in everything they try to prove through new functionality and development strategies approaches. Certainly, well-educated leaders in the business sector will generate a quality direction. It depends on them to choose their future success.

But it's not fair to be indifferent towards the technological progress, and here, leadership works as a "back-up" restorer, in case the results of your own business plans, intentions and efforts don't materialize in an immediate, received and acknowledged delivery. To this extent, back-up is a component of the decision-making progress that creates connections not so much with the tangible business objectives, but with those closer to efficiency and innovation capacity.

Innovation based on backup requires you to restart a business from the perspective of additional revenue that justifies the effort to keep the brand as the main option in the mind of the consumer and to increase the market share held.

As for leadership, subject to change, the role of "back-up" must be reconsidered in the way one perceives innovation, and rejects kitsch as an obvious necessity, when the imbalances imposed by the tendencies of "sale for sale's sake" are no longer isolated incidents, but universal challenges.

Leadership: Do you produce and deliver a product that stagnates at a dead end, rather than first outlining a premium consumer profile that is willing to pay extra for the operating conditions of the product?

The companies are formed and developed by leadership - but also due to it can regress and to decrease their performance. Only one element can accelerate or decelerate the processes of leadership's degradation – the quality on which is based, and the quality that it delivers.

A company that falls under the influence of a product which stagnates for a long time at a medium level, and has no-growth trends is like bankrupt. Such an operation - implementation of a model of leadership from the outside - can be completely ineffective.

A premium consumer who is willing to pay extra for the operating conditions of the product in question is usually a final agent who, with earned income and within their limits, seeks to meet their needs and desires without necessarily making a fair triage according to value principles, between what is credible and what is not, between approved brands and imitations (fakes).

Just as the forms of land degradation are rendered on the map either by different ways of combining the level curves, either by specific conventional signs accompanied by additional information in the form of letters or numbers - so the efficiency and the equity of leadership is rendered through a process of quality development, a process, which values the relationship between the contracting parties. This process must have a permanent character, and to allow the assessment of „erosion" trends of the implemented measures and strategies.

I also have to add that this transition towards a new model of leadership it is made under the influence of a triggering factor - confidence. Confidence is a kind of protection against all forms of exploitation if it is accompanied and with professional results.

Leadership: Can you differentiate between a product and a brand, assessing the consumer's ability to make a triage between the practical factor of the product and the image-promoting factor that always re-emerges into a unique impression?

Do you always appeal at companies that prove to have effective solutions? In any moment of crisis suddenly appear from nowhere on the market all sorts of consultant and expertise firms which sustain to have miracle solutions and concrete strategies of solving the problems. Taking advantage of the crisis and the black expectations of the managers regarding their companies' future, these "miracles" firms sometimes succeed so easy to sign contracts with a lot of companies which their performance level became smaller.

And, just like in the comedy movies, at the end you observe that the new solutions which have to be implemented are so funny and ridiculous, that almost make you laugh. Don't laugh because it's not for laughing. It is very possible that these placebo solutions, if they are implemented in the companies "easy to fool" will lead to bigger problems than they existed in the crisis, especially financial loss.

If the firms which produce medicines must prove first if the medicine is efficient before selling it, probably the most fair would be like consulting firms to prove first that the solutions they offer are really effectivet. When they pass through a serious financial crisis, companies need a simple solution, fast and reliable, that's why they cannot afford the luxury to invest huge amounts of money in consulting services which do not bring them so many advantages and do not assure the professional assistance at a high level.

As a general rule, before putting on market a product, the firms first have to prove the quality of the product, what it can do, where can be used, if it is compatible with the international standards, if it is advantageous economically etc. In the case of the consulting firms, things are not different, their experts have to win the trust and attention of the clients and to convince them that the solutions that offer are reliable, efficient and functional, and

especially that they are in the limit of law.

Are you a placebo solution provider - that does not help with anything concrete, or a solution provider that really works?

In marketing, both the quality and the number of followers that are truly interested in your brand profile, both in terms of the use of a product and from the perspective of the future image attribute as an integral part of a series of identity and spiritual landmarks that do not generate self-sufficiency.

Conclusion: The most important thing which you have to count before signing a contract with a consulting firm is to ensure that it has a lot of experience in domain and that the solutions which are proposed are reliable and realistic.

Leadership is like a very expensive pill that is meant to remedy any damage at the company level. Nevertheless, before getting it, you should know what vitamins it contains, if it has a curative effect, and if it is really effective in fighting with the disease that you have to treat - as well as its consequences.

Decisive for the impact of your leadership is its content of "vitamins" and the way you administrate it.

Source: https://neculaifantanaru.com/en/the-providers-of-placebo-solutions.html

The Pure Admissible Of A Vast Space Of Reflection (II)

On February 11, 2014

Adjust the particular power of an unknown dimension of your being while attempting to discover the greatness of the invisible mystery of your own universe of creation.

What exactly could I acquire through a distancing of myself under the influence of ideas gathered around a causative knowledge, but one that is inappropriate for the realm of representation, by initiating a suite of metaphors, comparisons, extreme consequences and other tools of expression?

I feel trapped in the shoes of a purely empirical ignorant that tries to fabricate material gold with but a few bits of alchemy. I could end up in a bedlam tacitly accepted by my own mind, in which now rules of logic exist. Rather only an ensemble of defective components or de-calibrated from the "default" settings.

I admit that while I am seeking a particular power of adjusting the unknown dimension of my being, backed by an intense pleasure coming from within the depths of a careful exploitation of a fixed means: reason. That reason that strives to know a different reason, rooted in a transcendent reality.

A start in life and an establishing of a contact with the universe of a context of personalized creation. A confrontation with the exclusive perspective, inspirational, of an ideal world. Whose voltage of penetration gradually rises with the automatic disconnection from the pure admissible of a vast space of thought, knowledge, reflection and recovery.

Leadership: Have you become mature enough to make the leap towards greater self-realization that you exist within a reality that reveals its contours in the bold dreams of its creator?

I remember the young man in the novel *Perpetuum Mobile* written by Artur Silveștri. For a lifetime he stood on the beach alone, writing without stopping. When he left the beach, he was already old. His books, of which he wanted to talk about, did not exist, or maybe they were different than they could ever have been, and they didn't get to exist.

But he had written all the time: where were they actually? And yet, if they were the books of someone else, from somewhere else in that world that he once had seen for a few hours, a day, for a while, in an age as indistinct as his life that perhaps he had just dreamed of and had woken up?

When you try to get to know yourself better from the point of view of living under the grinding of ideas gathered around a fictional reality, building a metaphysics of overcoming one's self through literary creation, making visual and revealing associations, you gain a certain skill in handling the clock of your own destiny. You're starting to include new images in your memory, as the painter does when he wants to complete the perfect painting with multi-layered bindings, each of these images giving him an original look, an unusual color effect.

Being inside a reality that reveals its outlines in the bold dreams of its creator, basically means to reconstitute different images and events that come to your mind from the point of view of an all-embracing a priori memory, but which brings all the sweet memory of a world,

at one point existent, that continues to fascinate.

Leadership: Does your thinking belong to a reality that exists before and after your life, requiring it be experienced for the first time at the time of reading a book that always demands itself be finished?

Operating with maximum efficiency as an agent of valuing the background assets of personality, thinking, or rather that continuous tension of thought that expresses itself metaphorically or through images, captures all the variety of topics and eventually avoids the compositional monotony of a restricted perspective of approaching reality.

Are you looking for a particular power of adjusting the unknown dimension of your being, backed by an intense pleasure stemming from the depths of a careful exploitation of reason? What exactly could you achieve following a distancing of yourself under the influence of ideas gathered around causative inadequate knowledge of the area of representation of reality?

American philosopher William James, feeling confident enough of his own thinking, mentioned: *"We are like islands in the sea, separated from the surface but connected through the seabed."*

That's exactly what happens when we try to de-calibrate ourselves from the "default" settings of our minds. Little by little we transition from one thing to another, from one perspective to another, expanding our theories of the surrounding world. What was once just will slowly turn into something else.

And when we will become sufficiently mature in order to make the leap towards a greater self-realization, we will be able to reach the pinnacle of conception modification of leadership.

The reading of a book that always demands itself be finished is actually like the confession of some strange attachments to the reality of an image that is repeated in the context of an autonomous self-consciousness, characterized by a theoretical attitude that releases from the addictions of the rigor of saying "Yes" to a world that wants to be superior.

The Pure Admissible Of A Vast Space Of Reflection highlights man's relationship with his existential experience, back by an unlimited involvement in the attempt of discovering the greatness of the invisible mystery of his own universe of creation.

The leader who faces the exclusive, inspiration perspective of an ideal world, is both creator and artist, striving to expand their own theories, concepts and visions of their art. Here they are found, in the germ, many ideas that, by going beyond the state of a "grazing thought", wink to those about to follow him.

Source: https://neculaifantanaru.com/en/the-pure-admissible-of-a-vast-space-of-reflection-II.html

The Pure Admissible Of A Vast Space Of Reflection (I)

On February 11, 2014

Start looking for the protecting originality of individual understanding, broadening your horizon of knowledge outside the normal context of your existence.

Does my dream from last night, fascinating me from beginning to end, tend to become a reality? I can't erase from my mind this new experience of navigating the unreal of an indefinite individuality, of an uncertain positivity of the type "ought-to-be", of something required and only subjectively imagined. But one that still gives off the beautiful impression of spaciousness, in seeking the protective originality of self-understanding.

A dream unexplored to its full extent. It concerned a desert island in the middle of an ocean connected to an impenetrable universe. And this island housed a splendid coral reef. A category of high vibration entities was constantly being created around this reef and a new formation of life was being radically reorganized.

I was pleased that I had come to be the sole owner of that coral reef that perfectly resembled a tiny human brain, divided into left and right hemispheres. But I could not have access to that new formation of life that could've offered me that feeling of spiritual fulfillment. I confess. This intrigued and incited me to maximum curiosity. But also to a sort of inner rebellion.

The dream is an insight into the literature of a world that does not decompose. And when I say this, I think of the type of conceptual evolution in Artur Silveștri'sprose, with particular reference to *Perpetuum Mobile*: "if they started from the line of surrealism in which you hardly decipher the thin border from which one crosses from the real to the unreal or into the imaginary, from the possible to something else, so too happens with the oneiric dimension of the what I have experienced."

Leadership: Are you confronted with the prospect of a forced landing in the area of awareness of a reality that is out of control, which reinforces the idea that you are the only one understood from all the illusions of this world?

Leadership, applied as a representation of a new space of processing knowledge, becomes the developer of a suite of revelations, reflections, experiences and awareness, to simulate the trajectory of accepting a vision that can become reality. And this vision is required to be, above anything else, remodeled. In no circumstance declared "dead" or "void" in relation to the attempt of exploring self-identity, self-consciousness and self-creativity.

Leadership, always evolving, even more completely formulating than any other science, new rules and perspectives, can lead to the actualization of advanced capacities and abilities.

Putting the size of your own existence in the omnipresent opening of consciousness expressed in the form of dynamic changing of intelligent impulses of escape from a narrow space of knowledge, you will be able to feel the real sensation of a new more focused experience of leading, bolder, more dynamic and more sophisticated.

Can you create a strong bridge between dream and reality, in an attempt to incarnate within consciousness an experience equivalent to the deepening and understanding of a new world, that takes shape precisely, concretely and inwardly? Trying to make of it more than an

auxiliary of continuous diligence towards perfection, you'll be able to raise your own empire of judgement upon new structures of assuring the quality of leadership.

Leadership: Can you turn yourself into a narrator adhering to the world of narrated Ego, highlighting that creator's spectacular perspective of becoming eligible to access a side of alternative reality?

You have the chance to penetrate into a space / time of strange wealth, joining two worlds: a virtual and a material one, when what you imagine to be part of becomes an awareness of a better view of the need to have another experience you consider to be defining for your formation as a pathfinder of new paths to the literary landscape.

To face the prospect of a forced landing in the awareness zone of an uncontrolled reality means to approach the conflict that takes into account both the need to create results and the relations with the involved parties.

Life experience and the self, guided towards knowledge that doesn't wait for evolution to happen by itself, but rather causes inspiration, causes a real change in the attitude with which you approach every single part of the ensemble of elements that take part in the production of a new perspective.

The narrated Ego world aims to move from one world to another, giving rise to a cultural suggestion that triggers the image of a realistic story characterized by a main subject: "Transforming a dream into images."

The pure admissibility of a vast space of reflection highlights that maximum dimension that the personal Ego can attain within a space called "narrative" that favors and stimulates the imaginative force and exceptional innovation as a parallel state of lucidity grown around a subjective experience.

Source: https://neculaifantanaru.com/en/the-pure-admissible-of-a-vast-space-of-reflection.html

Profitability Rating

On April 04, 2009

Ensure a higher profitability to your leadership, effectively elaborating your vision in accordance with who you really are.

In "Law of Influence" I told you about Martin Luther King Jr., the black Baptist reverend, who wanted with all his soul the fulfillment of biblical principles of life and freedom. He understood that Americans are the lucky ones that were born in that great land, and that there is no the same second nation on earth. Here's what he said in the speech with the occasion of the Great March on Washington, held on 28 August 1963:

" I have a dream that my four children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character".

Here's a vision that became reality !

Leadership: Does the image associated with your vision have anything of the plasticity of a life experience that has been incorporated and transfigured into a set of shares capable of bringing you 65% dividends?

We are losing our breath when looking to the future. We are on top of a pyramid. However, looking up, here that precisely this peak, this direction very less approached by others, to which we raise our aspirations, this giant that fully captivates our inner world, allowing us to know better, to shape our character, to dedicate and focus ourselves on what it is important in achieving our goals - gives us that impressive profitability on which depends the value of our leadership, to those that aspire to a leadership status.

Are you at the top of a pyramid? In my opinion, if you are in a leading position, the only actions capable of bringing you 65% dividends are: ambition, rigor, openness and tolerance, focus, side vision, a reversal of self-perception and the world.

What do you have to gain from here? All right, you'll make an image of yourself for posterity, you'll learn to be a history for posterity. You will be one of those 1% of people who change something important in this world.

Leadership: Do conscious, persistent, and careful actions on the beliefs you accumulate in life experiences, mental flexibility, and a willingness to detach yourself from prejudice show you the true intention behind the image you create in the eyes of others?

The great Russian film director Sergei Eisenstein said:*"The most important is to have the vision, conception. Then, to overmaster it, and to remain faithful to it. You must see and feel at what you think, to feel, and to overmaster your thoughts. You must be consistent, and to fix them in memory and in the senses. And you must do all this at the same time."*

That is exactly what did Martin Luther King Jr., has developed a vision and remained faithful to it until the moment when it became reality. Despite all the pressures that have pressed on his shoulders, despite the heavy as lead moments that certainly would have cut off every trace of hope to other people, nobody and nothing could crush his impetus to the heights that he wanted to achieve.

It is time to look within you? The vision you create, they way you manage and respond of it, truly reflects who you are. The vision is a way of expression of your character and actions that get you closer to understanding the potential that you have. An intention, insufficiently based on a strong vision will remain unconvincing and uncertain for your future.

Leadership is that system of actions that leaves you a great freedom of choice in the construction of self-remembering experiences, from which you will be able to reveal new skills that you previously thought you did not have.

But don't try to manufacture an image or a biography that masks the things that don't benefit you. And don't try to amplify your "gains" (triumphs) to ensure an honor for posterity.

Profitability Rating is given to the quality of your leadership, only if your vision meets your own interior. The vision is a reflection of your own feelings and emotions it helps to improve your chances of reaching people's hearts without exerting any pressure on them.

Just as a cancer can cause severe brain damage and attack the body's immune system - so a narrow thinking, without a clear vision and a coherent set of values to unearth all the best in you, can weaken the immune system of your leadership.

However, it is also not enough to have the vision, but you must find and the means to materialize it. Furthermore, once materialized, can be said that you have reached the mountain's highest peak, called leadership. This represents the highest qualification for you. And, means that all the efforts that you have made to reach the top have been profitable.

Source: https://neculaifantanaru.com/en/the-qualification-of-profitability.html

The Qualities Of The Painter In Leadership

On September 21, 2022

Learn to immortalize the reality observed by the careful eye of the artist, bringing to light the truly comprehensive elements of the "Differentiating Whole" from which the thinking behind the creation of the Work of Art is formed.

A fragment from the book "The life of an artist" written by Maurice Rheims, particularly caught my attention on this quiet September evening. It is about the qualities a painter needed to become extraordinary in the field of art. But just as well, these qualities can serve as a model for leaders everywhere who aspire to the condition of "exceptionalism", especially if we consider the eye full of infinite meanings that the converging lens of the self-image sees as defining future guidelines in defining the quality of the act of creation.

"In reality, there are few who have the qualities required of exceptionalism, attributed to artists. It is true that what degrades painting, making it descend to the lowliness of the most despicable jobs, is the great number of painters who have neither wit nor talent and sometimes even no common sense.

The origin of this great evil springs from the admission to painting schools of all kinds of children, without choice, without being examined and without being supervised for a time to be able to ascertain whether they were destined for this beautiful art by the necessary nature and talent, or sooner by a reckless inclination, or by the avarice of their parents, who push them towards painting as a profession that they think is perhaps a bit more profitable than others.

To be worthy of the name painter you must have the following qualities:

- Healthy mind.

- Docile nature, to take advantage of teachings and to accept without arrogance the advice of enlightened people.

- Noble heart, to prioritize glory and fame, but not riches.

- The sense of the sublime, to create quickly, to emit beautiful ideas and to treat subjects in a superior way that shows finesse, delicacy and work of value.

- Passion for reaching at least some degree of perfection, without getting bored with the studies that painting requires.

- Health, to withstand the spiritual effort that study requires.

- Youth, because painting requires a lot of experience and practice.

- Beauty, because pictures are always painted in the form of pictures, and because nature likes to produce what resembles itself.

- A good material condition, to have time to study and work in peace, without being disturbed by the horrifying and terrible image of poverty.

- Work, because theory does not make money without practice.

- Love for one's art. We never suffer in the work we love, and if we do happen to suffer, we revel in that suffering.

- To be under the guidance of a learned master, because everything depends on the beginnings and because usually, we adopt the master's way of working and form our taste after his."

Leadership: Do you give due recognition to the reality in which the moment of your transposition brings you back to a world of images that you can only really imagine when you experience it as an Alter-Ego?

The awareness of these qualities, through an identification of the Self with its reflection (Alter-Ego) can be received as a lesson about the things that the eye catches at the sight of things or situations meant to generate certain results. Here I refer to the value of a comprehensive approach to the phenomenon of mirroring in the status of the artist willing to create "art for art's sake". I am referring to the artist's ambition to give body to a thought, to imagine its anatomy until it becomes an object of admiration and a means of expressing feelings.

Of course, the reflective plane is chosen arbitrarily, because the specific Alter-Ego of the artist travels on the idea of reformulating or redefining an experience that the common man does not explicitly aim to ever have modified.

At the same time, this comprehensive approach to the phenomenon of mirroring in the status of the artist (of being present outside oneself, thus being in the alternative reality of a world transposed in brightly colored images) can usually be found not through facts or creative attitudes towards problems of life, but through the inclination of sight to capture those images associated with the idea of soul. In this way, I highlighted the quality called "the heart of art" which ignites with love for the whole creation, attaching itself to those who know how to see in the things around them more than a beautiful packaging, but a perfection in what concerns the representation of the symbolic form.

Announcing, however, a new vision with the means of expression of art, for an Alter-Ego initiated in the mysteries of painting, is a kind of intermediate instance between "seeing" and "remaining blind". Because regardless of what exactly shapes the mind, if the soul does not have a language full of meanings, if it does not shelter under the wings of the durable that feeling of the inner world, delicate, protective, steadfast, capable of perfectly and completely rendering the humane, then neither self-consciousness will be able to manifest through the inner power to transform the surrounding reality.

Leadership: Do you follow the faithful observance of the association between the "content of the exhibition" and the "visual representation" in the plan of art, especially when you intend to make a comparison between the reality you represent and the guarantee of a quality artistic act?

So, among the qualities of a knowledgeable person can be distinguished the ability to experiment, to observe the manifestations of the interference between the consciousness of the meaning of art (as an intellectual activity) and the outside world, so that the reality he

represents is similar to the exposition of an artistic act.

Here I am referring to the habit of directly observing certain phenomena, the close connections between them, in favor of a possible parallel drawn between the perception from the outside (of other people) and the individual assumption of the effort to obtain a new and unique reality, able to excite. And if this reality oriented towards naturalness, towards objective clarity, causes the determined being to be set in motion, then we will notice that the most important experience a leader needs is to be aware of his unique individuality.

And only through a complex of circumstances, through some special qualities, from the totality of observations offered by the visual experience of an ordinary reality, the leader will be able to perfect his imagination, according to the chosen angle of view. For example, having a broader perspective on events, in the aspect of a correlation between the visual representation of a design and relating to a creative experience, is not the same as having a clearer perspective on each individual thing (as the main object of subjective appreciation).

Let me put it another way. The reality you represent is the result of observing the image you relate to. And the guarantee of a quality artistic act can often be gained by achieving some degree of perfection in terms of rendering reality in an affective-rational form towards an inspired theme (for example, a rural landscape that conveys the peasant atmosphere and folk spirit).

Leadership: Can you finalize your creation by highlighting new representations of various themes with the help of your transposition into another plane of reality, in another setting, in another time and space?

You need to know one more important thing. "The Differentiating Whole" aims at the comprehensive approach to the phenomenon of awareness of the distinguished Ego as a form of expression, not just as a spirit. For the beauty of art finds its expression both in its content and in its form. It is about an Ego observed by the attentive eye of an artist who knows how to highlight new representations of various themes with the help of its transposition into another plane of reality, in another setting, in another time and space.

The elements of the "Differentiating Whole" are some constructive stages of artistic creation. Among them are: the elementary act of transposing the image of an object in plan, according to the chosen viewing angle; the mental completion of an image that remained occult; the ability to capture and portray a theme from imagination alone; the reproduction of the image that you consider defining for the sensation of Deja Vu; awareness of otherness in a work of art; etc...

Another thing. The guarantee of a quality artistic act is given by the thinking behind the creative process that makes the things you design functional and durable, not just beautiful. At the same time, the guarantee of a quality artistic act, making it express simple feelings in an impulsive or naturalistic sense, can be constituted by the reality observed by the attentive eye of the artist – a reality that exists in the form of symbols-images which, if understood and thus discharged of their sacred potential, they will allow the expansion of consciousness.

Leadership presents itself as a form of intellectualism stemming from the ingenuity of a creation transposed into real experiences, in the context of producing and ensuring an image capable of fully rendering your individual features.

The Qualities Of The Painter In Leadership are necessary to bring to reality the idea that a consciousness that seeks to interpret itself metaphorically is the miracle of a creation that can at any time engage in explaining the connection between what remains unchanged in

time and what arises as an enrichment of the concrete experience transposed into a surrealist vision.

The qualities of a painter always make room for honor at all levels of leadership.

Source: https://neculaifantanaru.com/en/the-qualities-of-the-painter-in-leadership.html

The Quest

On May 06, 2016

Raise the stakes of modelling mentality that helps you fulfill a vision, by assuming the attitude of intervention in the course of things that follow a unique trajectory.

I finally had the opportunity to contribute, step by step, in the immediate vicinity of an explanation that didn't take the truths of science into account, to the birth, growth, and spread of the powerful need of showing a different side of things than the one known by the everyone. I wasn't doing anything other than merging within the mind many aspects of opposing meaning and reaching a conclusion I didn't know beforehand, from the same feverishness and excitement with which Gandhi sought to show a new way of action of his race and its religion on the basis of ancestral beliefs, formulating its ancient passivity.

Many imperfections were in the exposures of an image other than the real one, in the face of a theme that gathered and systematized as many references as possible, through the action of an intense flow of changes resulting from the influence of a state, a phenomenon or an event less usual, to which any argument seemed to find its purpose. In one way or another all these maintained the structure of an application of the type *"Test di visione"*.

Obviously, I would get involved in a search that seemed to not have a purpose, like the gnostic seeking a divine reality, a kingdom in this world, which is only an illusory shadow of a fantasy, without finding a plausible explanation for all those observed that could trigger a real change.

As if I were guided by an axiomatic truth, a synthetic model of approaching a knowledge through a radical empiricism, based on the crossing from the peculiar to the general, from the simple to the complex, forcing continual reflections and analysis, to a continual explanation of the idea of quantity (0, infinite] from which had to be extracted the infinite in order to obtain a quantity with the maximum highest real number. Something like this was not possible, and this was precisely what I was trying to do: I would make the impossible possible.

Leadership: Does the ultimate goal of your knowledge aim at a greater mastery of the beliefs you represent at the level of reflection of a reality beyond itself?

My quest was in fact related to the progressive acquisition of an increasingly complex knowledge that would be a copy in accordance with the reality of an out of the ordinary world, in perpetual change and where innovative and revolutionary evolutions can take place. The beliefs I represented at the level of reflection of a reality beyond itself, constituting the supreme goal of my knowledge, had as a main stake a more sensitive and richer participation in the construction of a suspenseful, wonderful story.

Leadership is a way of approaching the knowledge that places the idea of process, change, and development in the center of the preoccupation of searching for a new reality, in the light of a revelation that needs to be manifested through things, facts, and happenings.

When Christopher Columbus discovered America, it actually led to the emergence of a new reality, extending the world beyond the boundaries known up to that time. When Albert Einstein formulated the theory of relativity, he demonstrated that the time and the distances of an event measured by two observers generally have different values, but they are always subject to the same physical laws. It was a point of view at least out of the ordinary, but

perfectly suited to the evolution of reality.

The version of reality that you adhere to is given by the search for a higher knowledge through the direct experience of events, reinforced by the power to anticipate the effects of your decisions and the result obtained by applying them.

A specialist in emergency medicine from Florida, named Alfredo Alvarado, crated many years ago a method of distinguishing patients that could've had appendicitis from those whose pain probably had other causes. Thus, by using the score of Alvarado (Mantrels), doctors could identify those that had appendicitis and could be taken directly to the operating room, separating them from those suspected of appendicitis who needed to be watched.

Any change is an enhanced version of the findings you make vis-à-vis a reality that is completely "foreign" at first, but which proves more fascinating and more overwhelming than any darkness. The result of the experimentation of a continuous analysis and a careful observation, achieving in this way an engagement in a phenomenon of conductivity of the particular instances that define surrounding elements (with the prediction value of a significant event), is constituted in a sort of separation between harmony and chaos.

The result of this experimentation represents not only the stakes of a modelling of mentality, but also the modelling of the structure of correlations between the variables that influence the production of world phenomena.

Leadership: Do you feel compelled to find an explanation for the "quantity" idea from which you have to extract a well-defined value to get a real number?

Instead of looking forward to the fulfillment of a vision closely tied to the reality of life and the world, asking questions that cannot be ignored, maybe we should observe the way in which it was already fulfilled, adjusting with absolute precision those points of view that are not necessarily opposites, but rather complementary.

The idea of a "quantity" is attributed to particular things that participate to the formation of reality. While the real number represents the measure that each thing takes when you relate to a world depicted in terms of striking irregularities. To extract a well-defined value to obtain a real number, with that creative feverishness of finding the new, means to bring an extra argument concerning the behavior of things in the research and evaluation phase.

Leadership, being made up of that creative force that contributes to the popularization of certain ideas or opinions can have the advantage the possibility observing, step by step, from the immediate vicinity of an explanation that doesn't necessarily take into account the truths of science, various similarities and analogies with surrounding things in different experiences.

This process of observation doesn't take on the role of showing a different side of things or of the reality known by everyone, but that of spreading the powerful need to exercise the ability of initiating and refining a search.

Leadership related to the search for a new reality is equivalent to extending consciousness to a greater freedom of will and imagination, in order to accumulate a knowledge meant to give you the status of "colonizer" of a new world.

The Quest aims mainly to spreading awareness of an attitude of intervention in the course of

things that follow a unique trajectory, from within an imaginary which must continually face reality.

Source: https://neculaifantanaru.com/en/the-quest.html

The Quintessence Of Haunting Thoughts

On August 04, 2013

Ensure a distinct individuality for yourself, redefining the force to evolve by exclusively relating to the type of thinking which makes the connection between cause and effect.

I didn't want anyone to know the thoughts and questions that where mixing in my head when I talked to myself. Some of them weren't fully cleaned of the solid residues of the points of view I had adopted in the past filled with compromises and capitulations. Which I thought I had fully left. It was a quiet monologue beyond the epistemological constraints of some truths which not even the highest science could discover.

This openness to answer to all the questions that I asked myself, the intense and strange amplitude of truths which occurred in the spheres of thoughts I listened on repeat, and towards which I often showed some restraint, had become an obsession. A magnificent obsession which entailed huge inner conflicts. O fixation I couldn't get rid of, but of which I could fully take advantage. An intense preoccupation towards the permanent elements of my existence, dissimulated behind the skepticism regarding the fortification of some new "interior design" tendencies.

To find unimagined answers and to understand certain reactions. To calculate the effects of these reactions by optimal balance relations, depending on profit and loss, wasn't such an easy duty. Because no matter if the reactions were directly ensued, or ensued through intermediary stages, the effects were always the same. And the value of effects could be determined experimentally only by indirect observation methods and could be established by calculation, applying the laws of the subconscious.

The power to master the world of thoughts is defined as the result of the comparison you make between a reality that struggles between "a watch over what makes you special" and a reality that forces you to "confront yourself".

It was a very demanding work, of self-knowledge and personal development. And if I hadn't let myself intimidated by the setbacks of the unorganized thoughts that kept cruising blindly though my mind, like blindfold strangers whose activity I couldn't understand at all, maybe I would have obtained the key towards a series of very important discoveries.

From my thoughts I extracted the quintessence that defined me, sublime, precise and focused by knowledge and ignorance, which could be recognized and accepted only gradually. That quintessence of messages sent by a creator to a critic. This way I imaged a certain individuality, which continuously redefined its force to evolve by relating exclusively to the present. But also by relating to the type of thinking which made the connection between causes and effects. To deny it, rather than admitting it?

I think Umberto Eco was considering a personality like mine when he wrote: *"This special man must be placed above a vast labyrinth, at a very high point, where he can at the same time be able to comprehend the science and the main arts; to see at a glance the objects, his speculations, and the operations he can perform on these objects; to distinguish the general branches of human knowledge, the points that separate them or bring them together, and to sometimes glimpse even the secret ways that bring them back together. His thoughts are the crossing to a new science management model."*

Leadership: Can you achieve a closeness with the expansion area of your personality

beyond conventional barriers, so as to amplify an emotion over what dominates you through the force of thoughts?

Do you try to retrieve unimagined answers and to understand the reactions which lead to your transformation? Do you manifest an intense preoccupation towards the permanent elements of your existence? Do you let yourself intimidated by the setbacks of unorganized thoughts?

The conquest and gradual expansion of the advantage with a decisive character over your development, which can have a great influence over leadership, is the precise result of an inner "debate". What dominated me through the force of thoughts, turning into an emotion of the "I am more than I have become" type, could be put on the account of information that appeared in my mind and that required my attention to develop, as a kind of subtle force to relate to the vastness of a culture of inner freedom, to the science of overestimating myself through what I feel and understand about myself.

If you have in mind to condemn present and the thinking whose invitation to take over the negative or positive effects of producing a certain inferiority or superiority complex you accept, and if you don't take into account the connection between cause and effect, then you will deeply live in a mediocre existence.

The power to rule the world of thoughts is the answer of your conscience to the life situations you face daily, by reflecting on the disturbances of intellectual curiosity that characterize you.

The professional speaker, John Fuhrman, who often approached the subject "The acorn and the oak tree", said at a certain point: *"If the result you get is important enough, then you will live a better life than you ever expected to."* This is a version of a kind of unwritten law which states what your responsibility allows or doesn't allow when you try to exclusively relate to the type of thinking which connects causes and effects.

And the thing that can save you from a lapse to the other, fully achieving to trace equivalencies between thoughts and questions, natural for any open-minded person, is finding the quintessence that defines you, sublime, precise and focused, by knowledge and ignorance, which could be recognized and accepted only gradually.

If you forget what you want, if you forget who you are and what you want to be, then your leadership will dissipate, until it disappears. This is the consequence of accepting a numbing thinking, assimilated without previously evaluating the "boundary" that belongs to you, thus by willingly ignoring side effects.

Intellectual curiosity aims at your openness to everything you are in a context of the type "The thoughts that come bursting at times do not give me peace". Therefore, be careful in what direction your thoughts are directed and how they form reality from the background of your destiny.

Does your leadership respect the agreement by which it took upon itself to contribute to shaping or maintaining your individuality subject to an understanding of an existence that would seem too ordinary if it is not always haunted by other new facets?

It is certain that the present, but also the future which announces to be "uncomfortable" for the minds that disagree with self-knowledge and frequently fall in the trap of inner conflicts, is and will be devoid of the elements of a great personality. This category of individuals

won't find an effective reflection of the sublime emitted by their existence.

And leadership opposite to tasteless thinking which distracts the attention from that intense preoccupation towards the permanent elements of your existence, won't be able to respect the agreement by which it took upon itself to contribute to shaping or maintaining individuality.

Performance comes by deepening the meaning you grant to your nature and existence, from the desire to go beyond the conventional barriers. If you want to achieve a closeness to that expansion area of your personality, beyond the conventional barriers, then ensure a distinct individuality for yourself, redefining your force to evolve by exclusively relating to the type of thinking which connects causes and effects.

Understanding an existence that would seem trivial if not always haunted by other new facets is anchored in a causal agent of inner tendency regarding the audacity to crave an emotional and intellectual fulfillment, but which is hard to decipher. This causal agent may be some external reality, a specific informational content (notions, data, exponentials, images), or it may suggest a certain finalization of ideas through a sudden change in the logical construction.

In leadership, two facets of existence must be considered: the desire to substitute for a mindset that does not exhaust its forms of expression and the obligation to treat reality as a form of remembrance of all that you are in an exercise of authenticity.

The Quintessence Of Haunting Thoughts springs from that burning wish of continuous self-perfecting, from a permanent evaluation of your evolution and leadership, marked by the elements of a stronger and stronger perfecting. From that able and adaptable wish to the inherent and permanent changes of the present and future.

Source: https://neculaifantanaru.com/en/the-quintessence-of-haunting-thoughts.html

The Radiography Of A Widening Phenomenon

On July 25, 2018

Learn to see the horizons opened by your predecessors so that your mentality gains value in truth through its notoriety and expansion.

There are people capable of absorbing daily, as a sponge, a certain value from the great mysteries of science. Until one day when they themselves will be the language of the Great Science. As you change all the coordinates of a science, others grow old by so much ignorance, and they are seen in a tiny time bubble called vanity. Some have known to come to the altar of the Great Science from their youth, others are forced by old age to find that they have not even reached Its path.

I myself have found that the highest science is not acquired if you are attending any school or college. But only through dialogue with the immortals, with the ancients who have fed the wisdom of the visionary sensitivity of the artist who glances over the world just to find another facet of it. Being lucky to meet such a SOMEBODY, to take over all the knowledge accumulated in decades and centuries of existence, is like finding a diamond mine right in your yard. Take great care over what books you come across, because only some of them belong to the great elites of the truly high science philosophy.

Science is an all-encompassing search for hidden truths that urges you to think of a super-intelligence with a spiritual role in your life, being considered the highest elevation of capitalizing on an ideal of resemblance to the vital energy present throughout the universe.

At the crossroads of questions about the purpose of existence and of one's own being in the world, like a painful cry, with all your strengths, which crosses great distances, is the freedom of expression that the attitude of being subjective, visible and creative which adds the sum of knowledge about a particular research object.

Leadership: Are you motivated enough to become an extension of creative expression through other people without challenging the veracity of their views?

One of the most encouraging compliments came this morning from one of the leading advertising companies in Romania: *"Nicu, your name will soon be heard around the world."*

I felt as though I had been in intense dialogue with Francis Bacon, measuring myself with my former life, since from the beginning of time the sages have found that artists are always tempted to take a step forward when they are perceived by a differentiating and revaluating judgment under the form of unique intelligence. For the first time, I was perceived as a kind of strange force that can lead a whole world through my skill of handling words, with which I managed to play a grandiose spiritual role in the lives of others.

Still thinking about what people say about me, rather than what I think about them, I have come to the conclusion that a person who does not change the coordinates of a science from one day to another can never be called erudite. The whole matter of the universe is found in a grain of sand, but also in a cherry leaf or in the rose petals. Even in a breeze.

You cannot understand this if the science you consume through the beauty of your ideas does not interfere with the preciousness with which others treat it. If you feel that a universe or a parallel world interferes more and more with your reality in the context of an experience

of rendering a new content of ideas and concepts, it fits into a space of pure ideality supported in fact by the judgments of the mind in excess of confidence in the visionary potential, means that you have been fertilized by the ideas of a Francis Bacon preoccupied with the hidden properties of things.

Let not a single day pass without doing at least ten things that can propel you forward toward the pyramid of knowledge. The ability to make progress faster and better than anyone is the vector that unites you with the performance that justifies leadership.

Leadership: Is the maximum measure of your knowledge grounded in the experiences of participating in a new stage of enhancing the relevance of the concept of "reorienting personal value" in a context such as associative connections?

The leadership you practice reveals more than what you are. It reflects your position in the face of the knowledge of the adaptive value you are studying, which you can embrace and sustain with fervor.

In connection with such a leadership – by the application of a method for recombination of the components of knowledge, the term "good taste" has taken root. This term therefore concerns the category of valuable products with positive effects on the education and culture of the artist who is able to increase the expression force of their extraordinary creative subjectivities.

A product focused primarily on the production of flat, absorbing, inadequate and un-adapted value-added structures, appears degenerate and harmful. Compared to such a lower-quality "product", superior leadership, which creates the essential conditions for progress, is part of the science category above all expectations.

I mention in passing, as an inevitable fact, that in a certain way you will try to explain the "pulse of a new source of inspiration" from a source of great credibility as a result of your research and that of others. And only in this way will science evolve, constantly reviewing the results of your research, overcoming the laughable situation when everything turns out to be confusing.

A context of associative connections type is based on input from other people in the personal development process, in the version of a comparison with a very sought-after product which costs nothing, but nor is it available to everyone. But only to those who can push it to a more complete state, significantly enhancing its quality and effectiveness.

The Radiography Of A Widening Phenomenon highlights the promising image of a certain decision-making autonomy from the perspective of means to expose your achievements and points of view on the necessity of assimilation of knowledge, exposed in the most appropriate way of experiencing the creation of the world again. Or rather, to experience the impossible and unlock your potential.

I will conclude this article with an observation by Francis Bacon:

"I see, my son, that many people do not ask their conscience or their duty, whether they communicate the discoveries that they have made while studying nature or keep them for themselves. Both damaging, but perhaps the lesser is the fault of those who, otherwise well-intentioned, do not have enough experience and do not know the art and the means to expose ideas in the most appropriate way."

The Real Needs Of Leadership

On December 27, 2008

Take the chance to be at the center of attention, so as to facilitate the process of promoting your highest values.

I read a news item on the internet yesterday morning. A reporter who was present at the scene of a serious accident wrote on a piece of paper the last words that the seriously injured girl murmured before she died. The reporter wrote in shock:

"Mom, I went out with my friends and went to a party. I remembered your words: Don't drink alcohol. You actually asked me because I had to drive. So I only drank sodas. I was proud of myself, Because I followed your advice. Compared to my other friends, I made the right choice. Your advice was correct. When the party was over, everyone took their cars, but without being able to drive safely... I, on the other hand, was sure I was conscious. Mom, I couldn't even begin to imagine what was about to happen. Now I'm lying on the asphalt and I hear the police officer talking... My blood is all over the asphalt and I'm trying my best not to cry. I hear the doctors saying I'm not going to make it...

I'm sure the other young man who was driving didn't realize how fast he was going... In conclusion, he decided to drink. And I have to die now... Why are they doing this, Mom? If I know they're going to destroy lives...? The pain I feel is like being stabbed by thousands of knives. Tell my sister not to be afraid and my father to be strong. Someone had to tell this young man that he should not drink alcohol if he was driving. Maybe if his parents had told him, as you told me, I would be alive now... My breathing is getting weaker... and I'm starting to get scared, mom ! These are my last moments and I am so desperate ! I would so much like to hug you and tell you that I love you... I love you so much, mother... Goodbye..."

These words touched a whole world, but first and foremost the reporter who wrote them. After this tragic event, the reporter started a tough campaign against driving under the influence of alcohol.

Leadership: Is it justified to take a very small chance to get out of a deadlock that is difficult to overcome, with the risk of not respecting the obligations imposed on you from the beginning?

Who has the balance of your power to choose between being or not being a man of influence, a man who makes change or prefers stagnation? Would you rather be just an indifferent witness to a serious accident whose consequences, even if they can affect the lives of others, do not change your whole being at all? Do you still maintain the same status in this situation? Or would you rather take a proactive approach to correcting and preventing events that overwhelm the whole world?

Leadership is not a strictly technical field, and the leader is not a robot that acts only on the basis of "software" created within the strict and precise limits of mathematics, physics and electronics. But it must also be loaded with feelings of empathy, and the leader must know how to express them in front of the people he leads, or cares for, respecting their feelings and experiences, because otherwise he will fail and will not be able to complete what he started.

What greatly diminishes the value of your own way of being, and what is detrimental to your lifestyle, is that inability to identify the real needs of leadership that you practice, and that

you intend to raise to the highest possible level. Honor your obligations in such a way that from one end of your personality to the other no character traits are questioned, no feelings are planted or distributed at random.

Just as aging is a process that does not forgive anyone, so too a man who is unable to value his leadership — planting in the souls of others the joy of joining his path, is not forgiven by the fate of failure. Relating to others is an absolutely necessary process, without which you cannot move to a higher level.

Leadership: Are you able to change the background of the reality that fuels an event destined to mark you so that your character traits are not questioned?

What do you think is the factor that could significantly diminish the value of your own way of being? Do you honor your obligations so that your character traits are not called into question? How do you express your feelings in front of people? What is the unique quality needed by a leader that characterizes you? How do you contribute to the change process?

If there are certain momentary escapes from your will to help change things, if it fails your spirit to try to draw attention to a certain aspect, if the source of energy that fuels your self-belief amplification station (and can heal any wounds) ceases to function, then your potential for influence will drop sharply.

The general tendency in leadership is not towards differentiation or diversity, but rather towards homogeneity. You need to unite all those parts of you that define you, and bring them to a common denominator so that they can be accepted by everyone. These are the qualities that you must always show: the tendency to be appreciated, the need to be careful about who you trust, your potential ability to empathize with what others are projecting on you, the willingness to hear what is proposed you should listen to, the discernment to make informed choices, the ability to discern between different emotions.

Just as multicellular organisms arise from a single cell, the egg cell, so will your potential leader grow from that singular bond that is established between the parts that define you, guaranteeing you the right to impose yourself decisively in the process of changing things, actions you can change, to obtain common benefits.

Leadership: Are you focused on fulfilling your consent to hear what is being listened to, at a time when you need to approve of the highest meaning of a feeling that refuses to go beyond appearance?

A certain trend that is becoming more and more accentuated in some leaders is the temporary nature of the responsibility they assume, in continuous "crisis" I would say. Because they casually omit the essential, they go beyond what is essential to successful leadership without embarrassment: they forget their role, that's why they are replaced. Or, rather, others are the ones who manage to assume their responsibilities and set the tone for solidarity, replacing the former.

Ordinary people, and yet special in certain situations, people like the reporter who was present at the scene of the serious accident, and moved by the last words of the seriously injured girl, began a tough campaign against driving under the influence of alcohol.

This possibility to act openly, immediately, objectively, to everything that is really important for you, for others, in a spirit of solidarity, is grounded, supported by the existence of the agreement between your ego and the true values on which leadership is based. This

possibility is open to all ordinary people.

If you do not send a message to others around you, as the reporter gave life to the message: "Do not drive under the influence of alcohol ! ", Then you will not be able to place yourself among the people truly inclined to the art of leadership. You will miss the opportunity, even if you are not a leader, to make others understand that human life must be ennobled by the highest ideal: to save other lives.

Leadership is the fulfillment of the consent to hear what you have to listen to, at a time when you need to value the challenge of seeing what you hear.

The Real Needs Of Leadership are: the spontaneity of feeling that is understood by thought, the consent to hear what you have to listen to, the discernment to make informed choices, the ability to discern between different emotions, the ability to provide answers to get out from any confusion, the superior capitalization of the function of feeling over that of thought, the attempt of feeling to become reason.

Do you act openly, firmly, on everything that is really important to other people? What are the true values on which your leadership is based? Is "solidarity" the most important feature of your leadership? Do you have the desire and the ability to increase your leadership potential? Do you have discussions with people to find out the answer to their problems? What are the obvious (or hidden) abilities of the person you want to select for change?

Man's highest values are empathy, emotional stability, adequate tolerance for failure, and the courage to not give up.

Source: https://neculaifantanaru.com/en/the-real-needs-of-leadership.html

The Reality From The Human Underground World (II)

On June 15, 2012

Endow your leadership skills with the resources necessary for change, without losing contact with your Ego.

A deep mystery inhabited alien and sinister in the depths of my soul, attractive like a feeling. No one and nothing had the right to approach it. The thought of trying to conquer the unconquered territory, aroused in me the feeling that I had been released from the fiercest detention. I was boosted by a new challenge. I rebounded strongly with a throb of life energy and lease of life.

Magic, the highest line of the connection with a timeless space of a private eternity, enclosed by a dynamic reality, eternally alive, simultaneously spiritual and material fit easily in my life. Streams of images, hypostases, revelatory findings darted everywhere, like from a network with living water springs flowing constantly, and from which I could suffice my soul and aspirations.

The yellow flames of my indomitable will to understand in what way to highlight the light of a universal causality, purified by filter of the most severe judgments, were expanding rapidly around me. In every single thing that I touched or saw, in every outing that I did, I was discovering a new reality which made me more and more curious, a new continent, a fierce ground for exploration. As if I was dominated by a supreme form of energy, which propagates in every fiber of my being. I was completely under it, like a slave who obeys orders.

I felt that I can communicate at an energetic level, non-verbally, with all the things that came out on my way. The mirror, camera, the books, all that existed around me suddenly gain life, a new meaning, a new valence. Moreover, all that was particularly modern jumped to my aid. Thanks to technology, everything turned around, caught a new form, everything was running in new coordinates, facilitating the understanding and accepting the unknown in me.

Leadership: How long can you look at a photo by far?

To fail to keep in contact with yourself, so vital in leadership, is like continuing to look at a picture by far: you will fail to notice certain details that you could see up closely.

Just as in photo, in the sphere of psychological and spiritual dimension of man, a single thought, a single strain of moment could cause the formation of some definitive forms, of some representative snapshots just before the event itself starts.

Someone has well-noticed: in the realm of personal exploration, the true fertilization always occurs only by crossing an idea with experience. It was enough only the lightest impulse for the creative power to manifest, for my experience to enrich. Afterwards to discharge, just as passing an electric current, more intense, and deeper in all its magnitude.

I walked on the mountain road in front of me, the effort was growing, the progress slow, but steadily. Magic, the meeting place of the reality with the unreal, the highest peak of the art to create new forms of impact on human being, should be conquered. Controlled and defended. The work increased day by day and gathered more and more around me like a forest, overshadowing any perspective for me. Was it a commendable initiative? Was it a bit of happiness, or just a bunch of transient desires? A burning passion, an opportunity to evolve?

A beneficial effort, or just a waste of time?

The journey you take to deepen your self-knowledge is the picture that the photographer will never do, but which you "pay" for at every type of appearance in the world when you are facing replays, stop-frames and zooms.

And the quality of the self-image you create on this journey facilitates access to understanding the meaning of assimilation of life experience in generating a new dimension of openness to the new.

In a way I was like a man who prefers first to find love, maintaining it with the most ardent passion, and only after that to redundantly make money as not to somehow afflict the soul with the idea that the person next to him prefers him only for his money.

I wanted to climb up higher and higher on the ridge of science, to be able to cover first with the magic power all views that capture the human senses, that shakes the most fertile emotions. Afterwards, to maintain all the positive and negative emotions, up to the point where any unknown can be determined. However, without tormenting my mind, without making use of any form of forgery.

Leadership: Are you called to achieve that perfection that reveals the essence of what you have learned and experienced?

The famous Russian writer Leo Tolstoy wrote in his memoirs: *"What it really concerns us is not the perfection reached by someone, but the way of striving to become perfect."*

Top leaders feel particularly concerned by these words. They are called to attain, such like the sculptors that immortalize in bronze or stone human faces, that perfection that reveals the essence of what you have learned and lived.

The magic that triggers a "learning by feeling and by direct perception" experience is the application of the lessons learned during your becoming under a convention through which you commit yourself to give up what keeps you caught in the mirage of a false predestination to discover a new reality called "My World."

From "magic" to leadership, the leaders' road of development and improvement is long and hard. Between these moments of "creation" in loneliness, when the thin creek of manifesting their productive potential winds between the most lofty boulders of uncertainty, or the lack of a clear direction, is carried out an extremely difficult work, crucial for achieving excellence.

It all depends on how you manage to maintain these qualities, virtues, values, small arrangements of roles and behaviors, so that the "magic" to not be consumed or wasted in vain. Moreover, alongside, obviously and eminently, we are interested in your professional ethics, the level of knowledge, your condition of a "magician" in the light of his torch, of the inspiration, thought, communication, responsibility.

Listening to the guidance of life means to reach that height of manifestation of one's own individuality in order to realize the self.

The desire to deepen, to experience your own desires and feelings will help you identify the ultimate goal in life – to be useful, honorable, magnificent, to make the difference between

what you experience at an inner level and what you experience at a level of learning experience accumulated along the way.

The reality of the human underground world brings into the field of attention the attempt of searching and finding some answers to the oldest question, not yet completely elucidated: *"Who am I* ?"

To understand the complexity of human being, to have an influence on those around you, first get to know yourself very well.

For a leader, it is imperative to know entering the inner and unknown world of the human being, to cross the border of appearances. For the man, this eternal unknown, which must be discovered, is unpredictable and may jeopardize voluntary or involuntary any... leadership.

Source: https://neculaifantanaru.com/en/the-reality-from-the-human-underground-world-II.html

The Reality From The Human Underground World (I)

On June 04, 2012

Stimulate your psychological performances by relating to a fertile knowledge, populated by the most significant features of human being.

If this road has a beginning, then it must also have an end, I thought with a forced concession. But the end will not be soon, my conscience fervently repeated me. Because darkness was becoming clearer, the high tower of inspiration grabbed more and more energy resources.

I was prisoner in a windowless room, where I was building my characters just like a manufacturer of living puppets who knows how to ignite that miraculous spark, divine, life-giving, and who with the power of a single thought, can restore their senses, can disarrange their feelings just as the wind shakes the tree branches, can storm and flood them into a huge stream of energy.

Every little thread of feeling, every wave of emotion rose bold and clear at a single sign of my will. It seemed to me that I could adjust any change in the tirelessly, always exciting world, shaped by my many characters. I could assemble, unfold, repair with the finesse of a watchmaker the entire mechanism of their thought and sensitivity – which aroused my most vivid curiosity towards the essence of human nature !

Leadership: Does it stand within the center of your senses that quality of consciousness to go beyond the surface of appearances and to discern the direction of the movement of your own training?

I was a good observer, my mind automatically recorded everything so precise and thoroughly in everyday life, that after a brief analysis, I could adorn more and more with objective elements the parallel reality of the fascinating world of magic that, like love, gave sense to my existence.

If Ulysses returned alone from Hades, from the underworld of darkness, I was deepening more and more in the tumultuous area, full of ups and downs of the soul and human psyche. To discover, to understand the significance of those interdependent entities, but by some less common laws, by some well-thought principles to complete simultaneously my judgment and the depth of my feeling.

And, just as Ulysses was accompanied by a God, I was accompanied by the demon of knowledge, the main spokesman of all virtues, the great founder of the creative impulse in the accessible world of imagination.

The ability to feel is shaped by the onset of creative impulse in a closed space in which your senses are spoiled by the temptation to make a comparison between what is seen and what is preserved unseen.

My training started from the moment of acquiring observer quality and continued with identifying the value of the correlation moment of art with her creator. The reception of new ideas and concepts about their own Ego took the form of a life of originality centered on something lost or lasting, like a dream that carries imagination into exotic lands, marked by the fascination of the unknown and the magic of the world.

To penetrate deeper than psychologists into the human underworld. To grasp, as with fisherman's net, the mystery of my true nature by rebuilding those spiritual resources that are sooner dormant rather than the property of a reality that is but an appearance.

To throw the bait that produces the highest vibrations and to cling to the finest sensations and perceptions – this was my plan, the idea underlying the creation of another meaning of life, in the twilight world of the soul and reason of a character who is always being reinvented.

Leadership: Do you fulfill the condition that your situation in the context of a private life closure be given a form by which to perceive the quality of your own self that you have ignored?

Who could know better the secrets of the art of leadership than the man who, by a well-founded understanding of human nature, by following or rejecting all factors of influence, is located on a very high position of creation and maturity?

But often creation and maturity are constructions intended to be stationed in a "no signal" area where no one can contact you, but from which you can see everything from the height of your own experience of living and the height of your own imagination.

Would be gravely mistaken the one who would think to see in an isolated house, in a closed place, only an opportunity to escape from the present reality, because he misses the opportunity to establish his own fantastic world in the midst of an exercise of the type "learning by living deep in thought."

Just as a reader caught in the dramatic web of a novel, forced to take part in the turmoil of the characters, the leader is constantly caught in the process of creation of the art that implicitly makes room to the discovery or renewal of human feelings - starting from perceiving his own experiences and feelings. He stimulate his psychological performance by relating to a fertile knowledge, populated by those aspects of reality extracted from desert land of his own imaginary prisons.

Being isolated in a corner of the world is the content of a novel in which the author confesses himself in order to better decipher himself, facilitating a breakdown of the elements that make up his character.

Reality in the underground world of man designates the feelings, emotions, thoughts and aspirations that you integrate into your spiritual universe. To better understand human nature and to expand your horizons of perceiving moods, you must integrate into an isolated world from which to extract the most relevant lessons formed at the root of your being.

Source: https://neculaifantanaru.com/en/the-reality-from-the-human-underground-world.html

The Reality Of The Dream That Goes All The Way

On April 29, 2016

Create yourself a new identity by grabbing a territory won in the battle with life: the madness of transposing yourself into a reality in which you are the dream.

I was afraid of the bold rush of reaching the line of a boundless horizon which had its meaning of a demonstration of a painting type traced firmly, a proof of finding a great spirit, beyond the subtle game of reason called faith. Thanks to a theme that concerns both the field of artistic creation and that of science, understanding the exigencies of a labyrinthine area fairly mysterious to ordinary human understanding, I began to search for something spiritualized: the truth beyond denial.

The words of my disturbing thoughts, completing themselves in the plane of uplifting ideas that took correspondence in the fact that the understanding of science and life must be founded through the manifestation of madness, wanted to keep me somewhere, at an uncommitted midway, leniently appreciative to the windmills that stood in my way. The thrill of madness was seductive and beautiful: a symbol of pleasures discovered through a perfection defined by the truths and things that replaced *la verità effettuale.*

Hamlet pretended to be insane to allow himself a greater liberty of action and expression, but at the same time better hiding his intentions. Let us remember with gratitude the magicians of Christopher Priest who interpenetrated their cover, unseen waves, energy, knowledge, and experiences by fusing with fantasy elements. Let us go along with Julio Murillo in search for the faraway Shangri-La, fleeing the death sentence, only to understand a meaningful secret, an existence left in silence forever.

And let us take heed of the madness that incessantly watches us, light as the late evening breeze, where only the shadows of some vague lights called "a then from a trace of reason" exist, announcing the eternal purgatory of "it could be worse."

Leadership: Are you mindful of what you add to your exploration experience of new forms of visual expression so that you can perfectly reproduce the beginning of a new world from the perspective of what it means to live "labyrinthine" life?

The greatest wisdom slowly approaches the greatest madness, merging through a prolonged sleep, repeating endlessly as in the play of light of a fantastic mirage, being easier to maintain through a boundless experience that resists the idea of waking up. The dream is not a distant goal, but rather a reality of madness.

When you try to connect to a lesser-known area, like entering a labyrinth with no escape, but so interestingly built that you would always want to go through it regardless of the traps that lie around you, practically you begin to think of yourself as the composition of a whole set of essential notions for interpretation or reception. In fact, living a labyrinthine life means getting deeper into the core of an enigma until you get fascinated with solving it, but so that you feel complete and not distracted by the world around you.

And I was but a tool of the mind to abandon a fictional construction more authentic and more consistent than life itself, on the circumference of an imaginary circle whose radius was equal to the eighteenth part of the height of a column called: the vigor of the interpretation of a shared experience that produces an innovative breath.

How does the creator avoid the madness that watches him incessantly, sensed alike an incense burned by a wizard? How does he avoid this enclosed space in which can be perceived all resonances of an appeal to the glory of an endless perspective, akin to the petals of decorative roses thrown on an alley full of living petals? Could it be possible for him to avoid the action of entering a Moebius loop so that he will not be infinitely rotated by a centrifugal and centripetal force in diametrically opposite directions?

He cannot. The projections of his mind are always competing to prove the reality of his world, of the dream that goes on forever. Will you venture with me?

Leadership: Can you contribute to the perpetuation of a dream present as an alternative reality in a painting of your double demarche to self-knowledge, without considering yourself the extended version of a restrictive world?

The disposition to be motivated by abstract ideas, the detachment from a reality without future is that of the visionary or the revealer of a thinking based on meanings who feels the emotions his dreams stir up.

Such a man honors leadership not only because he tries to give follow his inner needs in an okay way, trying consciously to open the buds of a philosophy or of a freedom of expression, akin to Gandhi or Martin Luther King. But rather through the fact that he discovers himself from a different perspective, that of an exile into a space interwoven with reality and fantasy.

This wise old saying will always stand: *You must lose yourself before you find yourself.* Yes, to lose yourself in the space of a dream, in the clear and mobile outlines the upward vision of a titan evokes upon your life, in a version of the type "Reaction after state". The titan is your alternative to knowing yourself at a higher level, who teaches you in what way you must change your way of approaching a new perspective, by reconfiguring your disposition towards the feeling that you are reconnected to a different world.

The construction of a new reality begins the moment the embodiment of a dream becomes possible. You can redefine yourself from the perspective of what you are when you dream or from the perspective of what you are when you wake up.

The picture of your double approach to self-knowledge is completed by the "madness" you face in your attempt to accede to an understanding of existence in relation to the chance of experiencing your dream in reality. And to consider yourself as an extended version of a restrained world is to prolong insanity until you turn it into an element of interiority in the form of exteriority that even if your moral compass does not approve it, the creative impetus supports it.

Leadership: Can you mirror yourself in a higher consciousness of the form of a strait that always opens to a winding road without focusing on the essential points of existence that is exercised as a relative constraint?

If life has its own ascent, and the world around has its own private space, then the reality you shape alone, through a so-called passing or transformation into another person, can become a dominating feeling that fully crosses the threshold of the challenge.

And the greatest challenge the mind identifies as a broad matter of consummation, always relevant to the phenomena over which experience cannot instruct you on, is that of shaping yourself and believing in a higher consciousness – but in the shape of a strait.

The strait is a narrow area of connection between two large continents, one that is characterized through a great diversity of phenomena, the other that is emptied and divided as you try to establish a lasting bond.

The one who is committed to personal development through the process of exploring the dream, through the transformation of reason into a meandering road, into a "wandering" of the moment that can give him somewhat of a win, he risks never coming out of this strait.

You are your own creator of dreams, but also the one who crushes you, depending on the diameter of the strait in which you fit. And the essential points of existence exerted as a relative constraint towards this strait are: the concrete of a tough reality and the subjectivity of a consciousness chained in its own retreats.

The entire creative effort of man is directed towards producing an un-contradictory reality, a work of the mind that will be a landmark for a successful existential journey, in the spell of obscure solicitations of the Self that stands out in contrast with the "Alter-Ego" in a process of shaping identity.

If you want to go all the way to your dream, first think that any enigma is a challenge, a small madness, and you have to decide to say "Challenge Accepted".

The Reality Of The Dream That Goes All The Way belongs to the brilliant minds that dictate eventually and definitely. Minds that do not accept being existences silenced forever, many times perceived as a meaningful secret that no reason can penetrate.

Leadership is the ideal chance of following the formation of a new identity, through a final separation from the truths and things that replace *la verità effettuale*, by grabbing a territory won in the battle with life: the madness of transposing yourself into a reality in which you are the dream.

Will you be able to fight the idea of waking up?

Source: https://neculaifantanaru.com/en/the-reality-of-the-dream-that-goes-all-the-way.html

The Realm In Which We Never Get On Time (II)

On January 25, 2013

Transform your identity into a form of self-revelation, ensuring a perfect integration of your ideals into the reality that characterizes you.

An escape from an enclosed space is apparently impossible, especially for the man who feel condemned to an absolute exile. The harsh reality become a comfortable couch of a ravaged ego, lonely, comforted only by the weak wind of change. The appearance of sheriff Ed Tom Bell was never so strange and so unrecognizable. He was obviously consumed by an inexplicable inner turmoil, like a sealed container with a content been under pressure.

He would have liked to tell the old man next to him: *"Old age is a complicated realm, darker than dusk. One day, we will go together there, where no one will disturb us."*

The call of another world is heard from the shadows, it is the inevitability of death, but first of all the fate of the dying flirts with the poetry of disintegration and loneliness. Ed Tom Bell`s inadaptability to an implacable reality has created a disorientation that hurt like a dagger plunged into an open wound. An unconditional acceptance of yourself, a sphere, a proper world, that had no major interests or genuine plans for the future.

He had something into his soul, a hint of regret that he wanted to hide. It seemed that he realized long ago about the relativity of human values, about the fragility of beliefs that limit the man, positioning the new foundations in relation to some established reasonable approaches.

He was not open to unexpected changes. His life was not running as he wanted, but in the pace of a monometer that was functioning according to strict laws. The reality was in conflict with his nature. In the last hour, it still could be observed that discipline and that soldierly spirit, who made the dualism of his life, both of them pushed up to a sublime heroism.

The wave sleeps, quiet. Among the ruffles, by a gentle wind pulled, are floating fondly the last remnants of what was once a man. *****

Leadership: Can you re-value the significance that you attribute to life through an unconditional acceptance of your own person, without becoming the cumulus of all experiences experienced at a time of reflection?

The man, who puts unconditionally into the service of an existence that is proven to be full of uncertainties, spied in some places by nonsense, in the framework of a dominant orientation towards the end, it may not establish poignancy vales over the fruition of a deep thinking. Be Careful. The thinking that cancels itself, the thinking that misunderstands itself, it cannot perform objectively within the facts, but it feeds with the representation of an "episodical" character of the situational existence.

Such kind of thinking, confronted by the adaptation to a life that is fulfilled by the acceptance of suffering and discontent, continually relates only to what the worst could happen in present and future. And the significance that you attribute to the life and the orientation that you give to the knowledge based on experience represents the two fundamental components of the development process that provides leadership a full and permanent support.

The leadership that proves its relevance in ignoring or treating this life experience dominated by prejudices, superstitions and constraints, evolves only through a process of complex reasoning and pleading until self-conviction of the need for change. But not of the guilt for misunderstanding the determinations which give to the happenings a touch of causality.

The transition from a closed and conservative mentality to one of "anticipate and improve" is done by linking the analysis of the causes of the phenomenon of "guilt of failed situations in life" with the rigorous and well-defined definition of a new variable of jubilation: "free your consciousness of passions".

Identity is a form of self-revelation, established under the sign of the questions "Who am I?" and "Who can I be?" that can cause a deflection of the direction of life. And leadership is closely related to the integration of the efforts to improve the quality of life. The need for self-acceptance correlated with the self-image lies behind all our decisions and actions, and their understanding could have a major impact in optimizing the interpretation that we assign to the results obtained by perceiving the reality from the angle of a mind that seeks measure and balance in everything.

A large number of needs, apparently distinct may create confusion, while managing them can be exhausting in a certain existential plan. The factor that you should follow when you are preparing to make the leap towards the great evolution of your own self, in the context of the life combining with the vision, it is called "The Awakening of Mind".

Well, the awakening of mind is partially the diary of searching the meaning of life and partially an exploration of the fundamentals of defining the identity that feels besieged by the limits of a resignation due to the depletion of your own ideals. And the leadership it is not formed only as a prestigious form of moral force, but as an evidence of the ideal towards which you ascend, continually requiring to be satisfied by an act of assumed willingness - to rebuild your own self and the world around you.

The unconditional acceptance of one's own person is in the form of the cause that you serve from the point of view of a withdrawal in yourself, from which you have to pass a more intense concern for the imposition of solid living principles from which you cannot abdicate in any situation.

The Realm In Which We Never Get On Time renders the particularity of the reality called "life" put into the sign of doubt. Only responding to the content of "who I am" or "how I am", you will be able to enclose your attitude and personality traits into the area of leadership which extends over accepting the circumstances that brought you up to a certain point. Many times this point is called "Abandon".

*** Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-realm-in-which-we-never-get-on-time-II.html

The Realm In Which We Never Get On Time (I)

On January 25, 2013

Give yourself the possibility of a rigorous and fair self-assessment, by making the retrospective analysis of your own limitations, constraints, searches and expectations.

Two old men were sitting face to face. One of them was Sheriff Ed Tom Bell. Who would better analyze this right, clear and fair conscience, at that moment when all the memories were overflowing, when all the strains, exhausting and barren, were manifesting in the form of some reserves, and would have told with a shadow of doubt: "What would happened with him?"

Everything that was allowed by society, determined him to submerge or to get stuck even harder in their own world, more and more rigid. His words were circling around the destiny, the dramatic confusion that precedes a change of direction: *"I feel overwhelmed. I always imagined that when I will get old, God will come into my life. And He did not come. It's not His fault. In His place, I would have the same opinion about me, just as Him."*

Lacking in vitality, without appeal, Ed Tom Bell, was standing in the same indifference, which was shown by the knight Gaudin de Sainte-Croix, when he saw himself face to face with the fatality – the unexpected arrest, which, as like hell, was swallowing any hope of life in him.

An exhaustive wandering, which led him to damnation. Everything in him was questioned. He was expecting to all the worst. And he was caught and "arrested" in that tragic brawl between past and present, suspended in a state of acceptance of the inevitable. Did he expect to get into another realm, where there was not so much evil, so much passion, so much vanity?

But patience, why so much hurry? Redemption always asks for pending. Before the heaven is hell that keeps you prisoner, like a powerful wizard, in your own life, hostile to you. And this wizard who commands the spirit, more threatening than ever, had a plan, to what it concerned the old Ed Tom Bell. *

Leadership: How do you fulfill your role of supporting the expression of emotions from significant life experiences as well as their control and inhibition in terms of perceiving a reality that exceeds you and from which you cannot escape?

Are you open to unexpected changes? Is it everything within you questioned? Are you caught in that brawl between past and present, suspended into a state of acceptance of the inevitable? Are you falling prey to some inner worry? Does your existence stand under the sign of a general disorientation? Is your life running in the pace of a monometer, functioning according to strict laws?

A leader can be built in years. However just as well, he can be destroyed in an instant. When the wonderful and rewarding journey comes to an end, when in the upper stage of his existence, the reason, feeling, belief, passion - the rudders and the sails of the destiny's ship, sailing adrift, no longer provides security. He has to perform his role through a strange symmetry of the reversibility of his events, his deeds and his intentions, that is, to prove a permanent Deja Vu that can have another ending.

Refusing to get anchored into reality, refusing to accept a certainty dictated by your own thinking and by an objective reasoning, the flagrant denial of your own being, determines the

appearance of an existential crisis, by imposing a radical change and deep of content, not of surface. The reality to which you have to pay close attention to and watch with the utmost responsibility is like a book that you cannot open at any page with the intent to understand it fully, but must go through every statement from its entire content that is dedicated to a different area of representing the world and its laws.

Leadership comes today, tomorrow passes, or is not it? Depending on the reasonable price, established by your existence. A subtle deviation from the direction of movement under the influence of the lack of firmness in decision-making and action is proof of insecurity in the face of a reality that surpasses you and you can not escape it.

Leadership: Do you address the problem of reality seen as a sum of negative perceptions about the quality of life, so that it is a question of distorting actions and events that have taken place through a change of self-image at the level of subjective evaluation of the values that represent you?

Usually, when the black part of your existence hits you, it makes it eagerly and fiercely, like a machine that cuts the trees mercilessly, and makes it decisively and relentless forever. You are forced to accept the situation, no matter how you are amazed, and intrigued.

When will you understand that the leadership's future does not belong to a ripped and a throbbing existence? The leadership is nurtured by the alchemy of an existence in equilibrium, authentic, victorious, through a constant struggle, in order to increase performances, through the value's measure that you bring to the world, applying the knowledge gained in everyday life hypostasis.

Life is a quick consumption of youth or an aggravated prolongation of old age, depending on the doubts and mistakes you suffer when your system of values is overthrown. In leadership, it is needed a new fundamental approach that would have a strong moral and sentimental dimension, not a false metamorphosis through which you lose yourself. The leadership does not support the slow, clumsy and painful process of forming a new personality.

In vain, you push your limits up to a sublime heroism if you give up in front of the complex reality, worrying, disappointing, poor in noble ore. Especially if the essence of your nature, in the conflict with the reality, is characterized more and more by cowardice and weakness in the strength of your wisdom. Changing your self-image at the level of subjective evaluation of the values you represent occurs when you treat the idea of immutable fatality with the carelessness of a man swept away by the swiftness of time.

Your leadership will also be deprived of essence and strength, if your existence will flow in the pace of a monometer that functions after strict laws.

Leadership: Can you transform an important moment of your life into an unforgettable experience that perfectly complements the visual content of unrealistic imagery that urges you to limit your horizons?

The leadership is not negotiable and not for giving appointments. It is ephemeral, changeable, demountable, repetitive, floating, silt collector, measurable, adaptable, with key or remote control - depends on the way you behave, understand, and treat it, especially if you manage to adapt to the tandem *"You"* and *"Him"*.

Do you feel watched from behind? Are too soft the steps which count the crumbs of your shadow on the ground? Are you stumbling over? The fear of the stalker paralyzes halfway

your hunted being?

No, you cannot get rid of the stalker than confronting him directly, with conviction, with the evidence and arguments, with the dignity's lightsaber. Turn bravely your head. Who is it? Regress? Stagnation? Helplessness? Fall? Damnation? Monotony? Loneliness? Barriers represented by the different way of living and by the fragile beliefs that places you on opposite sides? Or the cruel reality that caught you up?

If you are not able to always bring an extra value to your experiences, if you cannot add new horizons to your life, and you feel only the cross of the impotence, if you can no longer repeat the steps which took you forward towards success, if your professional existence can no longer create and manage a substantial portfolio of achievements, and yet, you continue to plead for a fantastic ideal, it means to commit a crime. It means you dare to defy the reason, and to give yourself up to a fairy of a moment that can be called madness or vain illusion.

Do you take a fair fight. But one that is already lost?

The self-image is the opinion you form of yourself at that time when you have accumulated your life experiences, thus becoming wiser, when you feel that everything is falling under the spectrum of loneliness.

The Realm In Which We Never Get On Time marks the beginning of the end, is the sign of self-depreciation, misfit to the new environment, more complex and more alarmingly.

Just as a in a good detective novel there is no sentence, no meaningless word, even so in a leadership, in which the performance has a critical role, there may be no agreement, no interim with those, whose existence submerges or gets stuck even harder in derisory and insignificantly, in the deep mire of erosion.

Give yourself the possibility of a rigorous and fair self-assessment, by making the retrospective analysis of your own limitations, constraints, searches and expectations.

* **Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-realm-in-which-we-never-get-on-time.html

The Reconstruction Of A Personality Reflected In Its Double

On August 04, 2021

Be able to understand your mind and feelings through the eyes of an artist who feeds on the sap of creation.

If I enjoyed reading and rereading one book during school and high school, Wilhelm Hauff's "Fairy Tales", it was because this book was the only source of knowledge from which I learned everything I knew. Absolutely everything I know. About symbols, mysteries and spirituality. And no one else knew how to see among its ranks, what my soul managed to see behind what unites one world with another: the virtue of penetrating all the things that exist and that happen with them.

Sometimes I go back to this wonderful book of fairy tales, forgetting all the other books, and I find myself reinvented under the baton of the same Wilhelm Hauff, who made me become one with himself. And if I had something important to say, in a single masterpiece of self-reflection, I could only say it in the same way that Wilhelm Hauff did:

"I'm just a poor young man forced to make his way around the world with his pen. I belong to everyone, I belong to myself, but I don't belong to any school... I don't feel above me any master or teacher to whom I owe obedience, apart from the eternal laws of good and beauty, towards which I tend, even so, in an imperfect manner.

I may not be able to keep my form away from the influence of time, but my spirit will remain negoethean, netieckean, neschlegelean and real."

Leadership: Is the object of your creation a well-documented existence, mediated by the creative self in deep solidarity with that consciousness of a reality that has not been fully deciphered in all its consequences?

At great value were the simple phrases, but full of double meanings, personifications and metaphors, which allowed the consciousness of the artist in me to perceive the miraculous creation of a work of art, equivalent to the study of a form of infinity that springs from the consciousness of the omniscient Creator. Let us not forget, at the same time, that each hidden meaning that Wilhelm Hauff shapes in his work is based on the repetition of a word, a figure of speech based on polysemy and homonymy.

I think I was dealing with the master of a realistic narrative art, but bearing the imprint of diversity and universality of the myth that absorbs those abstract relationships between realities, acting with unaltered spontaneity to develop the technique of an art that highlights the great strengths of true plastic poetry. Indeed, it is not about poetry, but about a poetic writing that hides, like the language of painting, a certain causal phenomenon, a cause-effect relationship, but also a phenomenon of overturning the usual view of reality.

On the same plane of overturning the usual conceptions about reality, all the creative effervescence of the artists takes place. This allowed me to reach that consciousness of a reality that exists beyond appearances, a fact that in any fairy tale pivots between candor and disguise, between rarity, choices and interactions, between characters and their own consciousness (embodied as a judge).

Every work of art must have a connecting structure between what is shown and what is

hidden.

In short, the consequences of reality reflected in Wilhelm Hauff's work can only be seen in an image in which you both acknowledge your weaknesses and strengths, in which you openly manifest your talents, admit your imperfections, and admire your greatness.

And leadership can be the object of an exceptional personal creation if and only if the reality you build through your thoughts, beliefs, moods and deeds becomes the beginning of a spiritual journey: eternity, infinity, unity, wholeness, continuation of cycles of rebirth and renewal.

The design of a state of mind whose scope is much wider than the area of intellectual functions can be attributed to any great creation. And the unexpected finding that enlivens the horizon of artistic expression through symbols and allegories, glimpsed through allusions and references to various landmarks, starts from the fact that beyond the threshold of common reality there is an invisible bridge between two worlds, between heaven and earth.

The brilliant creator of the work of art reacts just like the ordinary man when he finds himself in front of a lightly loaded painting and whose subject is unfamiliar to him: he is amazed by the admiration at the sight of worldly and secular splendor.

The Reconstruction Of A Personality Reflected In Its Double suggests the closeness between an artist and his creation, even when the viewer's eyes are surprised by the resemblance between "what is seen at first sight" and "what is hidden in sight".

The eyes of a true artist always see a symbol where others see only a banality or confusion. Are you able to see similarities where others only see differences? Are you able to link events creatively based on observing meaningful connections?

Source: https://neculaifantanaru.com/en/the-reconstruction-of-a-personality-reflected-in-its-double.

The Red Of A Rose Lost In The World Of Art

On August 21, 2019

The symbolic value of a creation is the memory of the image from which the meaning and philosophy of the Ego (responsible for receiving the message of nature), determined to continually amaze through the diversity of the topics addressed, is drawn up.

I chose my favorite rose, Double-Delight. It is no more above its brothers than by the memory of a happy expectation, the dream of an entire artistic orientation whose only element of expression has been, for thousands of years, the gaze on the beautiful, the cursive image content, supported by rich and living colors, as only a painter could have traversed through a powerful emotion amplifier.

Its symbolic meaning is found only in a painting, the masterpiece of a mind that continually develops different roles, joints, sayings and interpretations, meant to put the expression of an instant emotion in superiority.

This is how the rose flower opens slowly, gracefully, without noise, as a wonderful combination of richness and beauty rarely encountered, revealing a fabulous color and aromatic palette, as a sign of appreciation for an artistic moment dedicated to the pure, majestic nature that is brimming with life. Appreciation of an unconscious beauty, the hidden message of a rose can be noticed in a fragment of "Dialogue about painting" by Lodovico Dolce:

Leadership: How does the impact between what you expect to find in yourself from an artistic point of view and what you present to the world arise from the similarity with the phrase "Value distinction"?

After all, I think I am what a rose thinks around a consecrated artist: it would benefit me greatly to produce a beautiful impression, to share a little story, a satisfaction of an aesthetic order, with someone who understands me. As a kind of investment of intelligence, sensitivity, passion and fantasy in the wonderful gesture of nature to express itself freely. Yes, that is how it is. Art requires a great power of penetration into the private life of every creation of nature.

The rose is the impact between what I expect to find in my artistic plane and what I present to the world through the filter of the similarity with the phrase "Value distinction". Because beauty always has a cost, a value concept that follows that of popularizing art and culture, representing itself through a direct relationship of a subjective experience with the objective world.

The impact of importing a fragment of reality in a unique and personal way, in the case of music, occurs through the prism of the description that they give to the alternative reality from which an immediate reward stimulus is born: the act of being "desirable", the act of considering myself important.

Especially since, very often, with elegance and the tact of a gentleman, I create a certain disposition to understand and to compare an old view with a new one, as a kind of obsession for something wonderful and uplifting. I induce a state of conformity with the miracle of a protective presence, as if taken from a fairytale, so that the attitude I adopt in front of a relatively difficult image to perceive for an ordinary man becomes for me the habit of a creative activity that will make me think of the refinement of those ladies in the Eastern

world.

Artistically, everything has to be real, tangible in a poetic sense, even the illusion of living the part of a sensible male which saves a princess from a possible tragic fate – to display their beauty to saturation. Therefore, the cost of rendering an artistic image of rare beauty is given by the effort to capture something that never dies, as a moment of high emotional intensity, representing an indicator of efficiency in the case of producing color tones, dark or bright, in an exploration of the subjective reality with the source in the visual reception.

In the field of art, the cost has as a substitute the induction of the impression of living, the direct living of transferable feelings and the consideration of the suggestion of "the wonder of nature that is not only outside man, but also within him".

The true appreciation of art is given by the artist's effort to achieve something grand through reduced participation in social life, but in such a way that the feelings conveyed in his work, through colors, figures of speech and artistic images are interpreted as a confirmation of his inestimable value.

I imagine that there are quite a few painters able to recreate an experience not wasted by time by associating with everything that happens around us, with things that are distant, deformed, detached from personal experience. But I am not like them. I am dreaming of a stranger who looks at the personification of a concrete impression with fresh eyes, of a feeling of fullness, of a princely elegance to which I am connected at that moment of ecstasy in which it is seen that nature is satisfied with my choice, as its spiritual friend.

Because I always demand to see the humanization of nature up close, by the idea of "untouched paradise", what on the canvas seems unusually familiar, so unlimited, indispensable in life. No wonder that whenever talking about roses I consider a single aspect: the similarity with the Creator's qualities. And, like any artist of great value, I came to realize this great truth: "I only feel alone among people, and only in the midst of nature do I feel free from any compulsion."

The cost of creating an unparalleled creation, as an expression of inner purity and beauty, is based on an evaluation of the very impact of colors on the human psyche, on emotions, on perceptions and ideas about life. The massive and perpetual infiltration of emotion across the entire surface of a painting necessarily requires a happy combination of features between the creator and his creation, based on the principle of color separation in small touches that release from the landscape of the work the technical or thematic restrictions.

My style is unmistakable, is it not?

The value of a creation is given by the image you keep in mind of a reality that does not promise you an interactive experience and a memorable event, until you take the risk of being part of its plasticity.

The Red Of A Rose Lost In The World Of Art is the color from which you extract all the information necessary for expression in terms of "landmarks of interpretation of a free reality", that is, nature appearing as an independent in a specially created artistic environment to give the vision a deep empathy, a sensation of sensuality, a new perspective of beauty.

Source: https://neculaifantanaru.com/en/the-red-of-a-rose-lost-in-the-world-of-art.html

The Reduction Of The Ego To The Level Of The Gaze We Have On The Real

On August 09, 2021

What you see in your mind is based on everything you perceived as another step toward a deeper level of understanding of your self.

I went to the "Hit The Egg" running competition in Vatra Dornei on Saturday. I would go one more time, even though immediately after the competition I said I would never go again. The first 10 km was a total madness, because the madness sometimes has a price called *"Altitude 1600 meters",*meaning a 10 km steep climb. And as most of the competitors climbed the steep hill single file, with small, close steps, and I, trying to keep up with the best, gave free rein to my imagination, daring for a moment to rewrite the rules of an adventurous climb.

The first gesture of the manifestation of imagination is to capture the intangible of a reality based on some indisputable facts, but still far too external in terms of the true meaning of things. What I mean is that, at that moment, my thoughts were inspiring me to rediscover my own self as a director able to control very well what is happening, to be able to lead the change in the direction of a total novelty, facing an unforgettable challenge.

In the film that was unfolding in my mind, I was trying to see if, where people cannot generate technical revolutions of knowledge, a certain tension is born that can install a state of moment that evaporates in a short time. Just as the painter offers the audience a perspective on reality determined not only by his own vision, but also by the artistic current, so the director can build a perspective that condemns or praises the hero depending on what "hurts" him more: the inability to reconcile with failure.

Leadership: Does the way in which you conceive the image of interpreting a factual reality arise from the possibility of interpreting a situation in which the role play is the spontaneous expression of a true story?

My imagination got so far that I saw myself as the main actor in a film in which the action was flat between real and fabulous, all the competitors climbing without knowing what awaits them at the top and, at the same time, without knowing that they have everything handy for fun. And such a main actor, playing his special role, knows how to shine, he knows how to suggest the natural meaning of his character even when it comes to something as seemingly uncontrollable as the feeling of unreality.

In other words, the film that my imagination developed reached the essence of the existence of a competing version of truth that is meant to be literally a revelation of the nature of a being's reality that becomes invisible due to the absolute and infinite character of space from the eternity of time. In fact, my presence in the symbolic space of the imagination seemed to be conceived more as a "full", as a concretization of a stage image, than as a "void" attributed to a figurative depth.

And that's how I became a director, not by finding the right angles of filming, but by rendering the spectacle of a steep climb through a different angle of receptivity, through the prism of an imagination that rewrites reality through the witness effect, in terms of certain fulminating experiences or sudden conditioning, to make it correspond to the emotions experienced by a story character.

Leadership: Can you relate to the visual experience from an authorial height perspective that can help you discover the added value that can change the perception of your own

person in terms of interaction with others?

The role I played in my own film, inspired by reality, was that of awakening all my senses, telling me that I should not take and consume a variety of moments just by looking, but trying to combine a captivating story with another, hidden sense, of memories, of living legends, of secret thoughts, of sensational-smelling images, of nostalgia for a lifetime.

Of course, the imaginary is the suffering of a separation from reality, but at the same time it indicates a change in perception about what a world that is guided by the principle "what you see in your mind (not directly with your eyes) is based on everything you perceived as another step towards a deeper level of understanding of your self ".

And this fact is associated with the emergence of a point of view expressed by John Fowles in the well-known novel "Daniel Martin":

"I had this experience before, but it was not repeated with the same intensity. It's very strange, like an interruption of time. Time ceases to exist for a short time. You feel that you're neither the one, the modern archaeologist, who painted the fresco. If you are something, you are the painting itself. Forgive me for having to express myself through metaphor, I can't find other words. You exist, but not in time. You've always been there. Without its past and future. The data from history, chronology, are screens like the ones we were talking about just now."

There are competing versions of the truth expressed by John Fowles, but the most important thing is that anything we experience, we experience through the very way we look at things in an attempt to become one with them, in a reality whose acceptance and understanding anchors us in an ambivalent space: of creation and alterity.

The part of the added value that can change the perception of your own person at the level of interaction with others is given by your ability to experience certain situations in terms of how you control the experience of reality, so that it acquires a special meaning in your mind, but also in the minds of those around you.

So the added value coincides with the director's imagination. It refers to that ability that only you can show at a time when no one expects, that is, when reality mirrors the film that you made in your head.

The Reduction Of The Ego To The Level Of The Gaze We Have On The Real can be correlated with the experience of knowing reality through the prism of an intellect that intuits wholes and can see particularities in their necessity.

Just as an artist can achieve through a small and insignificant drawing something more important than another in a great painting, so too could I exist in a reality in which there is no boundary between figurative and symbolic, or rather in a life story in which I no longer know who the really important character is: the one in the movie or the real one?

Source: https://neculaifantanaru.com/en/the-reduction-of-the-ego-to-the-level-of-the-gaze-we-hav

The Reflection Of Identity In Monumentality

On October 11, 2015

Get close to the understanding and reality of a model of inspiration, showing it in all of its complexity.

The first images of the film are born. The initial idea is that of "rehabilitating" this czar reviled for his cruelty by all of his enemies, but ultimately animated by a single, gigantic passion: creating the unity of Russia. The monumental figure asked to be painted with the means of the monumental. A man whose enigmatic and frightening gestures are explained only through his titanic effort of creating the Russian State around Moscow.

But director Sergei Eisenstein doesn't want to absolve Ivan, to show the Terrible or the Gentle. He only wishes to decipher the meaning, the significance of his actions. What is after is not an exterior greatness, and through this, a false one. The monumental is a game of expression of the character and his actions. It will get him close to the understanding and sensitivity of the modern spectator, showing him in all of its complexity.

"This frightening and appealing figure, terrible and charming, tragic in the fullest sense of the world, will become understandable for the modern man when we will think of the battle taking place in Ivan's soul, implacably facing the enemies of the homeland..."

This is the idea from where the director begins his eternal theme: the struggle for unity. *****

Leadership: Can you obtain a certain estimate of the value of self-experience, by integrating and shaping a new identity in your own creation in a creation projected around a unitary and monumental vision?

The identity of an artist is characterized by the effort to create the image of an ideal world, by the much wider extension of the field of use of the term "monumental", with reference to the dream and the only power to give life to a work at the higher level of the culture, under the impulse of a subject, an action, an unfolding of events in time and space.

You should also learn how to be an artist. First, identify the visual elements that create the impression of monumentality, which determine and represent an interesting figure, then try to match the flats so that you build an image full of dynamism and diversity of your culture.

The result of the challenge of fitting the image of something unique, from the perspective of self-experience that prevails in what defines you when you reflect yourself in the meaning and scope of an exceptional creation, can be significant if the process of developing a theme is permanently supported by the references to a grandiose moment from the development of a model of inspiration.

A unitary and monumental vision, promoted to the status of a work of art is closely linked to the optimization of the experience of searching for elements of comparison between things and events, ventured in the combination of artistic language elements.

Leadership, thanks to the contribution of a subject of study, with the possibility of being experimentally investigated, can achieve a level of high science if the suggestive effects of the relationships between aspects full of meaning of a coherent whole and the complexity of

a set of actions corresponding to an identity in certain moments are permanently evaluated.

Romanian aesthetician, Victor Ernest Mașek, once wrote: *"One of the most important lights cast by the structuralist conception of the unitary work is the very demonstration of the fact that the structural elements of a whole intertwine and condition themselves, being reflected in one another."*

If these elements are merged into a single moment of impact, based on the analysis of a complete information and not necessarily on personal experience, then the value of creation will evolve towards the status of work, born out of the unique resorts of your own assessment.

You become rich in what concerns the processing of information, possibly distorted or incorrect, only if you get close to the understanding and reality of a model in which you reflect your greatness, showing it in all of its complexity.

He was not wrong the one who said that the complexity of a model of inspiration can be reminiscent to an act of creation. Because by promoting a powerful solidarity between the content of creation and the qualitative aspects of a concrete situation, based on a priori knowledge conforming to an experimental model of inspiration, you can obtain a certain estimation of the value of self-experience.

Leadership builds the unity of an image that demands to be immortalized in time through the value given to the vision from which the complexity of a grand existence proceeds in which you (the director) reserve your right to be a hero.

The Reflection Of Identity In Monumentality highlights the feeling of belonging to a model of inspiration, by ensuring the visibility of that side of the Ego that is manifested in a specific context.

You will be able to give creation a new shape of you explore your identity through a display of your own means of expression, through self-observation and by reflecting on the meaning of a fact that captures the complexity of a set of actions that correspond to an identity at certain times.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-reflection-of-identity-in-monumentality.html

The Reflection Of My Gaze Towards Higher Things

On June 12, 2022

What you see in yourself is what the eye captures in a symbolic image with the effect of creating depth in your existence.

I look at the sky, sky-blue in color, after my mind has soaked in the smile of the sun. I know I have to make a change in everything, I suspect this, my conscience demands this and my soul commands me, but not before I am one with the sky, not before I enjoy its color. A kind of calm, bright and patient, lingers before my eyes that can't get enough of the sky-blue color, so much do they deepen in contemplation, admiring the abode of God's kingdom.

Before I found myself as a confidant of a color that, as far as I can see, could evoke a new reality through meaningful metaphors, I remembered that all the faith that a true artist demonstrates boils down to the victory of light, springing from an *Ossetonevah*(the enveloping brightness of a candid, soft, pure real). As I draw more, everything becomes more fascinating. As the drawing is the rhythm of the painting, so the sky-blue color, suggesting self-expression and wisdom, can accelerate the pace with which I contemplate an unseen beauty, as I believe it is to be lived, without feeling any pain.

To not see the vague shadows around me, to see only the signs of time interspersed with the visual of a zone of relaxation and comfort, where the mind and soul, as much as they can complement each other, be part of the tones or shades of the same color. And maybe this way I will convince myself of the real meaning of a combinatorics from the universe of artistic creation that makes possible the ascent of the soul from matter to the spiritual world.

Where do I have the power to conceive and contrast two poses of the same human type, the artist and his muse, in a creative adventure of great coherence, so that I keep in my soul the peace that the beauty of a color gives to relax the atmosphere?

Leadership: Can your creation appeal through an inner content that resonates with "living achieved by similarity" and that can only be kept alive through the external representation of a relative reality?

Justifiably, if I were a color, and I would describe myself by means of the sky-blue hue, with seen and unseen connections between earth and above, then between above and higher above, just to suggest to the artist's spirit where and in what sense to activate the relationship with God, then I should sensitize the matter that surrounds me, whose vibration brings me happiness and a high state of mind.

May my life be as bright and open as the color is. And if I am satisfied with myself, it is because I am satisfied with that aspect of a color described with a name like "sky-blue". Therefore, the matter that determines the color of the eyes on a clear day, the natural substance present in humans in different proportions and concentrations, the substance that becomes form, related to the pleasant sensation that a well-colored painting can leave me with, is the real seen with other eyes, it is the horizon of the inner that passes the sight through faith.

Rising in the realm of light, matter (the higher potency of form) is a space of reflection about the world, about myself. It is the reflection of my gaze towards higher things, and, at the same time, it is the reflection of my gaze inward, towards my self, valid through the visual comparison of the color of the sky with the ideal side of things that truly fulfill me in the

search for the truth and the meaning of creation. Naturally, I mirror myself in the sky-blue color as the artist mirrors himself in the work of art and in the soul of his contemplator.

Leadership: In your view, can the essence of the formation of the status of a creator be a given of looking towards the snapshots that accompany a thing that can be seen, but which does not have an effect of creating the depth of an image?

Sky-Blue. Of course, you have the merit of communicating to me that inner experience that the artist often imprints on his static natures, with fragrant flowers that exude a gentle tranquility. With surprise and elegance, you move calmly and neutrally under my gaze, always in a different form, with the help of stylistic figures. But at the same time, no matter how wide your horizon is and no matter how immense the diversity, no matter how much you open my mind and soul, I will think about you the same thing that the writer Alexandru Vlahuță thought about the work of the Romanian painter Nicolae Grigorescu:

"So harmonious are the colors on the canvases of the artist. You dream, you think in front of them. The smallest things whisper to you words of deep evocative power. In his flowers there is tenderness and the moist breath of life, they smile with their radiance of moment and with something of the glance of human eyes. You expect them to shake. You expect to see them withered, dead in a few moments—so much tenderness, so much fresh light trembles in each petal. You think, admiring them: how pure the artist's soul must be, so that, passing through them, to enter eternity, these momentary flowers would not have lost any of their temporal charm."

My dear color. A joy of your serene shade accompanies my soul in everything that I am writing now under the sign of art, under the seal of the word. If ever I shall be reflected into the eyes of the blue sky, into the theme of the flowers of the field, or into the clear waters of the rivers, and if I gain a share of the universe's access to beauty, then I shall see my own beauty represented in a figure full of expression which has not lost any of its charm.

Leadership mirrors that image of unity and stability which reveals deeper qualities of being when compared to a creator whose massive Ego is tempered by spirit.

The Reflection Of My Gaze Towards Higher Things can only be interpreted by making a journey into the world of colors, where the sky blue gives brightness to the space where my artist spirit can roam freely and enjoy the wonder of creation.

That says it all. The color clearly reflects the feeling of self-satisfaction on which the whole picture of my personality is built. As for the clear sky, I hope it always smiles at me !

Source: https://neculaifantanaru.com/en/the-reflection-of-my-gaze-towards-higher-things.html

The Relationship Between Myself And The Parallel Universe

On June 16, 2013

Give shape and substance to your current reality without reaching an change in limits that can affect your functional structure.

I had the painful feeling of belonging to a parallel time zone, set according to the vision of a director that had removed the word "barriers" from his vocabulary. My own past intertwined with my future – the condition of real existence of a mysterious character, somewhat fantastic, who favored the ascendant trajectory of my evolution. And this evolution was in certain ways placed under a lack of consensus between more of my own opinions, which contradicted and excluded each other.

It was just a habit of mine to transpose myself in a different time, different Universe, in the middle of other places; in that invincible virtual reality that overcomes the sensational. Unbothered by any disturbing factors, I was crossing a white, continuous space that at the same time was ever-changing and hard to understand. A sign of fake science? Here lay the greatest mystery of art? And the white spaces between two support points were, for me, like a brain death, but also like a resurrection of the soul. I had the feeling that I could see and live everything, long before the inevitable happened.

I isolated myself completely from one world, only to enter in another. The result of this imaginative process made me guilty in front of a respective court of justice: the impossible. I was trapped in the illusion area. The degree of incorporation in the coordinate system of a new location where I was venturing, reached beyond any limits, it reached the absurd. That raised a justified fear in me: *"how long will I maintain myself on this line of judgment that I have tried to map out here? When will I detach from it?*

The mastery of leadership is seen when you have all the strengths of a game that others can not play.

I didn't fully understand why some spaces attracted me so much, a quick vibration with a high pitch, and the quintessence of an experience that raises an absolute delight. But the need to come back and to station in these incomprehensible places, inaccurately laid out on the map of ordinary minds, in just a few moment's time, it was one of those primordial ones. And without satisfying it, I could not be happy. But this journey into the unknown and unexplored lands couldn't have lasted forever.

Surely I was experiencing the same feeling as one of John Fowles' characters when he had bought the farm, Thorncombe. The need to have that place, to fully possess it came somehow from the depths of my subconscious; all the other consciously reasonable reasons were on a secondary plan.

Simultaneously, the resistance and obedience in front of a more likely metaphysical authority gave shape and substance to my current reality. But I could no longer keep up with the updates of my perspectives in light of a surreal world. I was overloaded with a substance that didn't work with limits. As fast as possible, I had to deactivate this attraction field and renounce this *échange de limites* that could have seriously affected the structured called "Myself".

The game I played was a kind of combination between the hiding of one's own world that has reached its limits and the experiencing of novelty from the perspective of faith in an ideal of

authenticity understood as a penetration into a reality that omits its temporary dimension (being questioned).

Leadership: Are you aware that the option of inventing yourself as a fictional work is the first step towards defeating an Ego who would want to grow unchecked, at all times, and also in terms of an unknown reality?

Do you hide from the world and close yourself in another? Do you have the feeling you can see and live everything long before the inevitable happened? How long can you stand the journey into the unknown and unexplored lands?

I don't think it's necessary to research the real direction of leadership through the analysis of this positive variable that brings a maximum contribution to the foundamenting of what could become a paradigm of thought. But I believe I can reach a syntesis of the principles of acknowledgement, that have resulted from an analysis of only one existential chapter, that has at its core the rethinking of structure and the way of funtioning of an individual subject to his own reason.

The beloning of the individual to his own identity, the only one able to stir up decisive arguments for a new direction, all the diverse, multiple and complex aspects of ageing, all the worries, troubles, contradictions, hopes and dreams – are summed up in a secondary analisys that centers on the actual plan of his existance.

And this plan has to be referential and applicable in all that is related to his person, in all the patterns of his thinking in order for leadership to become more important on the process of his becoming, thus favoring the ascendant trajectory of his evolution.

The universe that you carefully build in your imagination is a consequence of the experiences gained by the desperation to escape from the harsh reality of a present that leads nowhere and amplifies disappointment.

Here, the question that the international expert John Maxwell once uttered is very welcome: *"Do you enter a realm and linger there?"* This entrance into an area that's not centered on immediate reality can ensure a psychical confort, like a stimulent to reach further and further into the secret of creation. But if you linger there for too long you risk not to be able to detach yourself from it.

Your evolution will be better or worse based on the position that you occupy in relation to the referent, but also in relation to the way in which you stay coonected with yourself in the attempt to overcome your limits. It's also based on how you expand your perception of the reality. Because the attempt to place yourself on a higher way of *"being",* that forces you to withdraw in the imaginary and creative, it's not a warranty that you'll obtain a developed superiority, forcing you to turn against your values and reason-accepted truths.

Leadership is also the alternative succesion of moves that you do in order to reach a higher understanding level of who you truly are. To fall in the abyss of thoughts and imagination can mea an outstreched hand while you take the basic step towards a more wholesome understanding of life and your place in the world. But it can also facilitate your estrangement from the reality accepted by yourself and the majority.

Who you really are is reflected in the reality you experience within a fiction that represents the future from the perspective of what others cannot see.

The Relationship between Myself and the Parallel Universe is based on the compromise between two entities: Ego and Alter-Ego. The first one asks you to remain within the limits of unanimously accepted normality, while the other one asks you to breach into an unexplored space.

If you don't want leadership to explose you to the attacks of mediocrity, then give shape and substance to your current reality, without reaching an change in limits that can affect your functional structure.

But do not forget ! If you keep yourself in a "parallel world", unaccepted and misunderstood by your contemporaries you can be taken for inappropriate in a normal society.

Source: https://neculaifantanaru.com/en/the-relationship-between-myself-and-the-parallel-universe.

The Relentless Darkness Of The Mind Beyond Us

On May 04, 2013

Keep your character intact in disorienting life events, so that your vulnerability won't manifest at its highest.

Two Oxford ex-colleagues have dinner, but only a *un diner d'affaire,* and that's all. Harold Reynolds and Laura Quinn. Unfortunately, Reynolds can't offer Laura a job at the company where he works, because of a conflict of interests, he claims. But thus, with no harmful intentions, he rips in one movement the petals of one of the most sensitive chrysanthemum.

In this moment of terrible and disarming disdain, the poor woman is overcome by anger, reprobation and fear. Instantaneously, in the melting pot of her temper all those beneficial, optimist and refreshing thoughts she had put her hopes in, are melted and reduced up to a minimum. All her life essence, condensed in a moment of maximum intensity, sore by the shivers it senses, burning like a torch showing the way through darkness, strays away from morality.

It seems that Laura falls into a prolonged darkness of the mind beyond her, turning her into something evil, making her rebel, consuming her with an extraordinary power, devouring her until her last living drop, crashing her whole ethical scaffold. A moment of weakness nobody can understand, aside from the person living it, the main character of this very spontaneous happening of her being.

Just as the speed of a chemical reaction grows based on temperature, so does the flutter of her functional system, the temper that ignites fast, destabilizing any positive normal action, leads Laura towards the land of evil. Something erupts from within her with that impetuousness of a bloodthirsty animal, something inherent to any conscience, a desperation that is about to transform itself into a fiasco that might cost her dearly.

Leadership: Is your character determined to play the determining role of vulnerability representation through an act of opposition to adverse circumstances, by adopting a psycho-emotional approach based on the belief that "tomorrow will be the same as today"?

Laura can't keep her character intact, she becomes vulnerable. The boldness and determination defining her being build their momentum, turning into a diabolic scheme, a plan for absurd, uncalculated vengeance and passionate desire.

She feels that her entire being is crossed by a vehement tension: *"To kill him ! To kill the bastard ! "*, she mumbles involuntarily in the somber colors of the aggressiveness of her scorned Ego. The concentration of toxic substances which participate to the mental reaction is very big, it doesn't vary, in theory, on the contrary, it triples. Her level of aggressiveness reaches high levels.

This woman, who just seconds ago was the kindest of all humans, who wouldn't have killed a fly, loses her mind. The shaky, feverish hand searches instinctively for something with which to hit her opponent. To grab a knife, a fork, it doesn't matter what, provided it is metal, sharp and hard, lethal from the very first blow. To suddenly drive it through him, deeper, harder, more satisfying.

Leadership: Does the test of your character aim to convey to the world a more suggestive image of the aspect of "a life trapped in the cycle of the most intense experiences", so as to avoid that trap of reasonable assumption that what does not kill you makes you stronger?

But Reynolds doesn't suspect anything. Just as Peyrade, a Balzac character laid more carpets on the floors of his apartment so that the downstairs neighbors wouldn't hear any noise. Reynolds seems to have covered his heart with many protective layers, that are hard to shatter, so that it can tick in peace, without any fears. He keeps looking at Laura with insouciance, like a system that can't generate energy, that isn't able to fight back under any circumstance.

- May I ? the waiter intervenes. A savior moment. Thus forced, the woman's hand retreats slowly, beaten by the unpredictable, yet uncertain. Molecular clashes take place within Laura during the recombination of free radicals – uncertainty, fear, vulnerability – configuring a new apparently functional, yet fragile and unstable structure.

On the conscience walls, light is pouring at places. Weakness vibrates like jaws into mirrors. Temporarily, Laura is filled with a soothing peace, fully confirmed by those ancient words: *"My eternal guardian, the heart, keeps watch."*

The character of a man who experiences doubt in the midst of life's storms resembles a used laptop: it is inexpensive to maintain, but will not be able to meet all the conditions to cope with more demanding "games".

The fragility that encompasses human nature under the conditions imposed by the needs of a game of the type *"I will show them, but... only for money"*, is the sum of the deepest experiences that you can reveal to yourself in a kind of silent solemnity, when you fail to assume the greatness of working with a changing world.

The relentless darkness of the mind beyond us signals that precarious state of being, which devours man until his last breath. A moment of weakness that no one can understand, except the person experiencing it, a desperation about to transform into a total fiasco.

If you want your leadership to be considered the most valuable result of your ascension process, then keep your character intact in disorienting life events, so that your vulnerability won't manifest at its highest.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-relentless-darkness-of-the-mind-beyond-us.html

The Relentless Torture Of The Unknown

On Iunie 31, 2010

Hide well your anxieties and frustrations, in order not to induce the same state to your team.

On September 20, 1519, Fernando Magellan's has been departed from the shore. Only God knows through how many passed this *sobresaliente*, the anonymous soldier, in order to procure all the things necessary to initiate this difficult mission, whose duration has not been determined.

It is etter the sad truth than the eternal doubt. For months, Magellan's fleet headed to an unknown point on the map. He often deviated from the established track. He sometimes rotated in a circle. However, there was no trace of any strait. The members of the five boats became increasingly worried, especially that Magellan was more and more quiet, cool and distant.

Before starting this journey, Magellan came into possession of an inaccurate map of the famous cosmographer Martin Behaim, which indicated the place where the strait was supposed to be. However, it was only then, after nearly a year of navigation adrift, afloat, he realized that he fell victim of a terrible confusion. That moment, of the truth, was the worst for Magellan's heart. How fake proved to be his route. The data from that map and that report were completely wrong, fanciful. He went in the search of an illusion. The strait was certainly not there where it was indicated on the map.

Are you navigating adrift ? Is your enthusiasm for success a waste of time? Can you afford to overlook the reality?

Leadership: Are you the slave of your own word?

He gave his word, he swore that he would find the strait, but now he doubted of himself. His troubled mind kept telling him that, and his fervent heart kept repeating it to him, that he will never be able to accomplish his mission. Day and night, Magellan was tortured by the thought of guilt, and also by the thought that his crew, who was agonizing of cold, hunger, fatigue and hardship would start a revolt. What will he tell people, what excuse will he invent to support his guiltlessness? To continue his journey, by still claiming that he will achieve his purpose, after all this time when they found nothing, would be a foolishness. Because only a man who does not realize his folly can claim that he can accomplish things beyond his powers.

For people was not difficult to read on the Magellan's face what it was happening in his heart. Because this man, so passionate at first, so confident in the success of the mission that he alone chose and assumed, was increasingly depressed. He kept feeling the need to be alone.

Your attitude, coupled with the atmosphere from your team can encourage people to great achievements? Your performances generate their momentum towards achieving the pursued goals? Do you have to create momentum before asking them to change themselves? Do you always put in readiness all the necessary resources for their proper operation?

When the unknown dramatically makes its appearance, restlessness takes possession of the human soul

It is a real torture, a real hell to run for years after something and not to find it. Magellan knew that his fleet was drifting, that it was lost, lost in the unknown. His sharp senses and his instinct were increasingly sensing the danger. The unknown he balked to explore stopped attracting him, did no longer impress him, but started to frighten him, threaten and intimidate him. The unknown invaded his whole being and forced him to discourage himself, to feel anxious and helpless. Magellan was on the verge to give up to the pressure exerted by the members of his crew.

Are the results that you obtain stimulating your confidence? Are they stimulating the collegiality among the members of your team? What change you must perform in order to create a better climate?

Only danger reveals a man's hidden qualities

The Australian writer, Stefan Zweig, the author of the famous biography of Magellan, has stated a great truth: *"One never gets to know a person's character better than by watching his behavior during decisive moments."*

Magellan has not left the clock to peacefully follow his path. In a way, God protected him, giving him the strength to overcome that emotional leap. Though overshadowed by a deep sadness, he did not let himself downed.

Everybody bows with resignation before a persevering man. Magellan managed to hold in his crew, he kept down a revolt, and after he sailed adrift for a long time, he eventually managed to find the strait that nowadays still bears his name. He proved who he is, the material he's cut from - a hard, very resistant material. His inner confidence and firmness did not give him up in times of need, but erupted when he had more need of them.

Conclusion: The great "unknown" which occurs unexpectedly even in the life of a leader, should not have devastating effects upon him, especially when there is a strong motivation, especially when working with people becomes difficult. A leader must hide well his anxieties and his frustrations in order not to induce the same state to the team. On the contrary, a "pro-active", but tempered attitude is indicated, together with sharing the real situation.

Source: https://neculaifantanaru.com/en/the-relentless-torture-of-the-unknown.html

The Resounding Innovation Of The Art Creator

On July 09, 2014

Seek a new approach for the concept of authority, relying upon a solid form of demonstrating what your science can offer to the world.

Director Eisenstein's innovations, achieve in the film "The Old and The New" don't stop at the visual and auditory image, which were not hitherto attained. We will not enumerate them now, but we must still remember the perfection of the discovery, whose name was given by him, of montage in frame: mise-en-cadre. Composition in depth – a frame in which both the foreground of action as well as those in the background are clear and simultaneously and coordinated play dramatic roles – is devised in "The Old and The new."

The necessity of the emergence of such a movement within the frame is born from the essence of harmonic montage. Although we find emotive sources in those childhood impressions in regards to Poe, in his love for Degas, in readings of Pushkin, Gogol, Dostoevsky. All converged toward the need and possibility of simultaneously keeping under the fire of observation the different levels of the event.

*In "The Old and The New" this took on a precise shape, the idea is exploited and will be carried forward in the Mexican film and especially in "Ivan". But it must be stated once again that the resounding innovation in the means of artistic expression, used after a decade and a half by Wyler and then by Orson Welles, we find long before in the creation and theoretical writings of Eisenstein. **

Do your scientific discoveries have the role of increasing the resistance of leadership in the conditions of a limitation of the quality of results obtained through visual image?

Any approach of the concept of authority, relying on a solid form of demonstrating what science can offer to the world, amplifies the experience of creation and places the leader-artist in the middle of the frame of obtaining a new value by accessing the models and formulas of multiplying the "new". Therefore, the discoveries of his science, ever more consistent, have the role of increasing the resistance of leadership in the conditions of a limitation of the quality of results.

The emblematic value that gives depth to the composition of your work is given by the way you describe an event that has already happened, so that the image you present to the world gathers all its possible consequences on a new theory of knowledge, on a new topic with aesthetic importance or onto a new reality.

And the quality of the results obtained through the visual image is found in the focus of the event, when you have to catch a new hypostasis of your artistic creativity, one coordinated by "featuring" type roles meant to support the promotion of the vision of a convenient world.

Discovering is a creative process that begins with what has been understood as a set of separate events, and ends in surprise, as an expression of the artistic experiences that, together, shape the characters and open the appetite for art.

In leadership, the completion of discovery, amid a multitude of measures and actions of achieving an artistic masterpiece, does not stop with the creative means transposed into practice, which may have never been achieved by anyone else.

Perfection establishes equality between three values, using the proportions of the demands of a new role and of a new authority in the field: a value obtained from a certain percentage of the total of that which you convey, a value falling within an interval of extended uncertainty of forecasts and a value that is lost when calling for a procedure of applying what the science you've appropriated reveals.

If the idea of authority is exploited and carried out through science, then personal creation will have a better-defined form and more accessible to be applied in a field such as leadership. And to achieve a quality leadership that permits the construction of your own authority, respecting the proportion of the elements of forming a new style, it is necessary for innovation to ensure a degree of control for the entire dimension of scientific complexity.

Leadership resistance is given by the visual image and the emotional sources that contribute to the making of a creation that does not cease to amaze through diversity, innovative technology, artistic language, its breadth, the power to present life in its complexity, but above all, by its hidden depth.

The Resounding Innovation Of The Art Creator highlights that way of improving performance, by optimizing the campaign of applying the discoveries in the field of leadership. The individualized approach of innovations among productions of art, which combines the power of creation with the attraction for all that means "special constructions", is absolutely necessary to give continuity to the relationship between vision, composition, improvisation, interpretation and effect.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-resounding-innovation-of-the-art-creator.html

The Restrictive Area Of Contrasts

On January 26, 2014

Test the truth value of what defines you, so you distance yourself from the doubtful identity that limits you.

I know myself, but in relation to what I am or what I am not? An intoxicating glow flickers with a frail flame in the consciousness lamp, like a dying world, because it is born. Created through a superior effort to understand the true version of the Man who owns the truth. Composed, in its turn, of an indefinite lot of small truths, narrow access ways to the great mystery of a galaxy difficult to access, at points of discontinuity of the existential paths that maintain a constant potential difference between the never-ending Self and the deceitful Alter-Ego.

On the way to establishing the first stages of my artistic approach, because art associated with visual expression is my only source of spiritual development, I have learned a lot about what I want to be and about what others think of me as compared to the ability to exploit the lessons of creative and reflective thinking.

Leadership: To what extent do you manage to transform extreme events into your own artistic language, making "misfit" a unique form of expression?

I myself became the expression of an unparalleled art, a very refined, suggestive and different language construction of what the world generally considers to be the formula of a new dominant intellectual structure, succeeding in exalting expression at the level of mastery through the view beyond time. The doubtful identity that limits me is directly correlated with my inability to feel "whole" in a world overwhelmed by extreme events in which I never feel adapted.

The strong man always struggles with the fear of becoming more than he can endure. Art is not just a journey to discovering a new meaning given to existence, events or some inner troubles, but it is also a great class improvisation that you practice by referring to a mountain that you have to conquer. Masutatsu Oyama, one of the greatest fighters of all time, permanently kept in his conscience only one thought: *"I'm afraid to fight. I'm afraid to be defeated and lose. However, I am always looking for a new opponent."*

Leadership: How can the effects of your winning attitude be justified when the object of your thinking becomes the extension of a self-righteous self-image that does not follow criteria other than those provided by the succession of inner troubles?

Truths that worry Man always compose an evolving world, which is intense and strong in its feelings, as if torn from the unreal sphere of strong opposition, more consistent and intelligent, invariably taking him to another level of its understanding and development.

The effects of your winning attitude can be justified as a departure from a concentric universe when the object of your thinking becomes the extension of a powerful self-image – by having the courage and the virtue of confessing the permanence of the empirically established truths, or even of those forged by imagination from the amazement of the tricky character of a pretentious art.

Undoubtedly, something in me capitulates, withdraws in the disturbing corner of contrasts

that threaten my stability, telling me that I should rather escape from that meeting time with the deceitful Alter-Ego. To distance myself from the identity subject to a continuous and progressive stretching of restrictions, which render the extent to which I am subject to limitations. And look at myself from its outskirts.

Leadership: How can your art, like a refined construction of language, reflect vision beyond time, even when questionable identity prevents you from feeling "whole"?

Vulnerable. I am locked in a *speed of light* at the level of dark thoughts overlapped by another image, a loaned form of some self-cancellation repetitive causes, that reality flatly refuses to accept. Where my reason stores its unrevealed content of contrasts, its hidden meanings, moving from static to dynamic and vice versa, there is the validation of my being that facilitates the meeting with the subconscious - the only one who can order and harmonize everything within me.

In a steady state, when my thoughts are directed towards the destiny of a new being, reborn under the impulse of becoming, there must be continuity between the diluted essence of my diligent nature and the unrewarding appearance of a reality having a finite representation.

Leadership: Are you the adept of that predetermined way of constructing a refined language that provides steadfastness in everything that life means – with its experiences so designed by experience that it can be translated into art without losing its original quality?

The man who ignores its "content" will never be able to properly calculate, in terms of validity of the adopted directions, its exposure to very low or very high temperatures of reality. And leadership, firstly following the cases of bringing man together with the art of knowing himself, is reflected in the way he relates to who he really is when he is surrounded by what is not.

With respect to everything that defines you in relation with who you really are, Anthony Silard, CEO of Global Leadership Institute, said: *"If you want to succeed in putting yourself first in life, get out of your own path."*

Leadership: Can fighting the fear of becoming "more than you can handle" be seen as the ultimate art form, where every doubt becomes a new dimension of expression of acceptance of the unknown within?

This avoidance of your number one enemy, the self that often draws you farther and farther from the way of your real nature, can be the double deviation of the spine that limits the essential characteristics - those parts of your personality that wants to develop in order to achieve its fullest. Depending on their degree of development, the aspirations and achievements increase, from the lower to the higher needs (need for social consideration, membership, and self-esteem).

Do you know yourself in relation to what you are or what you are not?

The truths you fathom about yourself belong to that evolving world, strong in its feelings and reactions, which, hitting the negative Alter-Ego strong opposition, achieve the performance to prove your own value, well rooted in reality. This reality must be placed at the service of leadership.

Your experiences designed by experience can be translated into art without losing their original quality when they fall under the endeavor to singularize a single creative law – the authenticity of a true vision of life.

The Restrictive Area Of Contrasts designates that area of interference between what you are and what you want to be, under the action of the artistic endeavor that you use to achieve a new vision of the world and of life. Of course, your personality develops and improves the whole life, but it cannot be reconfigured in disagreement with what kind of native you are. And the greater this discrepancy is, the lower the leadership value.

It's hard, but you absolutely need to know yourself, synchronizing with what you are and with the external reality.

Source: https://neculaifantanaru.com/en/the-restrictive-area-of-contrasts.html

The Result Of An Experiment Called Myself

On February 06, 2014

Be your own analysis model for strengthening leadership, so that you gain a deeper understanding of what you are.

I was sentenced to my own resources of self-knowledge that gave consistency to the scientific discoveries that had an increasing relevance for the field of leadership. Nobody saved me from the compromising madness that I myself had created, from the dilemmas in which I struggled mightily, falling into sleepless nights. And they were of such nature that they always demanded a new answer.

I had become my own model of analysis, the main topic of a crucial experiment called the event, one of the *"Open your mind"* type. A point of separation from the outside world. Involuntarily, I would ignore the prohibitions that my conscience purposefully imposed upon me, as if under the command of a robot, so that it would test my faith manifested around new intellectual approaches. Uninterrupted, I felt that I was living the captivating experience of a dreamer, surrounded only by own ideas.

The only difficulty was that the most innovative trends of utilizing knowledge concerning the operating principles of a restricted and very complex area, would not always align with the principles unanimously accepted by other researchers in the field. Access to my inner space was difficulty because it put into play, in a completely natural way, the eternal story of the Man who seeks the mystery of Creation.

This prompted me to understand a phenomenon as important as the announcement of discovering a planet similar to Earth that would change the way in which humanity would perceive its place within the Universe. Namely that, through self-knowledge of a higher level, followed by a rotation of the view point and an enhancement of perception, it can give life to a completely scientific and metaphorical art, which is becoming increasingly real.

Leadership: Does your perception of yourself in a space of creation, reflection and dreaming give you the foundation of a thought-sharing experience designed to guarantee you a higher level of evolution?

It was a sustainable exploitation of the Man within me. I needed a sure landmark that would keep me from getting lost, a thread to guide me through this maze of self-knowledge which does not break. Basically, I was trying to make of myself a "Creation" with which to overcome myself, to be proud of, to identify with in a space of mystical or scientific revelations.

I cannot pretend that I have gained a proper, rigorous understanding of my own autonomy. For this adventure across the territory of my own individuality was characterized by an unusual alliance between the substantive elements of the path of knowledge and functional elements of a science without constraints.

Their union constituted an increasingly active pressure, a minimum dose of absolute, the imprecise basis of an experience of duality of thought that made me categorize myself, systematically, as a close of a complex reality. Or a true copy thereof.

Creation is the result of a process of self-mastery that begins with "Open your mind" in search of a deeper and higher knowledge, and continues with "I am what I am" in the

direction of the open (and unlimited) horizons of virtue and wisdom.

Leadership: Is the whole approach of asserting your thinking based on an inexhaustible source of self-knowledge evaluated by the free manifestation of a revelation experienced through the "Public-Private" duality?

The prolonged usage of a system of arranging the development preferences used in the process of self-knowledge, with the opportunity to establish a harmonic proportion between leadership and intellectual creation, interconnected to everyday life, influences the conduct of relations between what you are, what you do and what you get from your experiences.

You can take advantage of them by getting directly involved in the finding of new "ideas-answers", so as to feel the pulse of the productivity zone expanded towards the vicinity of the borders of performance and accepting its objective values into complex shapes. Leadership can self-destruct if the representation of the agreement between your own resources of knowledge and the effective adjustment of yourself, during the length of your continuous efforts of inward research with the purpose of improved performance, does not meet its own analysis model that supports the idea of extended autonomy.

Public-Private duality occurs when the potential of your self to relate to a higher knowledge comes into contact with the potential of other people to express in unison the logic of a thought that is not prepared to recognize the merits and importance of the Creation in which you manifest yourself.

Leadership: Do you manifest your determination in leading an "Open your mind" type of campaign at the level of what the Higher Self can communicate to you, in order to extend your knowledge to a Macro-Universe level?

Only through a higher level of self-knowledge, integrated into the aspects of leadership, can it give life to an art that proves itself as being completely scientific, metaphoric, that can become real. Only through a sustainable exploitation of the Man within you will you be able to find that sure landmark that will keep you from getting lost in that area in which you have no chance in expanding and perfecting your intellectual creation.

The most important and noblest conquest of man is the Self, without challenging experience and training value gained over time. Can you find that durable thread to guide you through the great labyrinth of self-knowledge? Do you manifest your determination in leading an "Open your mind" type of campaign?

You will never be able to appreciate leadership until you realize, creating a crescendo of stimulating type patience, that the entire approach of confirming creative thought has at its basis an inexhaustible source of knowledge and self-knowledge that can fuel that "switch", that doesn't jam at the first sign of a power outage, with sufficient energy. An energy of unknown nature hitherto.

The switch that connects only to the storage device of the basics of science, acting as a receiver, from the local network content of information and ideas that you manage at a mental level, offers the possibility of managing the entire flow of production of the rules you follow in everything you do. Without jamming, this switch offers the innovation and improvement of the quality of leadership a long warranty period before the "expiry" of the normal duration of use, equipping yourself with new performances.

To extend your knowledge at the level of the Macro-Universe means to train your Self to

manifest itself fully through Creation, so that it itself becomes visible in the archetypal image of the totality of which you are surrounded.

The Result Of An Experiment Called Myself designates that process of knowledge into the smallest of details, of your own "Self", of clarifying the aspects concerning who you are, what you want to be and in which direction you're headed.

Man may lose his raison d'etre if he fails to comply to his inner space, which is the source and foundation of that experience, increasingly deeper and clearer in its entirety, which gives meaning and identity to his personality.

To alchemists, the idea of inner space, which shelters the creative energy, is often symbolized by the image of the circle circumscribed to the point. Or by the image of a temple.

You will not be able to penetrate the mysteries of the science of leadership if you fail to discover the treasures hidden within this temple. Within whose walls is kept, through an exceptional combination, that *lapidis fortuno* that vibrates and resonates with power and greatness.

Source: https://neculaifantanaru.com/en/the-result-of-an-experiment-called-myself.html

The Revealing Law Of The Magician (II)

On November 14, 2012

The way you shape your perceptions regarding the objective reality, determines the way you approach leadership.

The thing that was troubling me more than anything was the mystery. The mystery of any unknown, of any creation, of any existence, of any human being. The force of a fiery call, truly dangerous by the very effect that it produced, and which was opposing any idea inoculated by others. I wanted to pierce the mystery of knowledge and to undeniable accept it, regardless of cost.

Like a brave man, who throws himself into the sea during a storm from an excess of adrenaline, I plunged into researches regarding the existence and the characteristics that defined the mystery. Through the darkest paths of the unknown, I was wandering just to calm my soul, the most coveted desire. The answer to my searches, chaining me with its broad wings around a reality artificially fabricated, did not somehow partake of that states, on which I was better to remain silent?

How much blind I was ! Like someone took my mind. An increasingly violent reaction against the old patterns and prejudices. Was I doing well by continuing to simply spread ideas unchecked by others, to let switched on nonstop the inspirational accelerator, looking for new challenges? For it was a blindness that was not coming from the optical device, but the other one, more terrible, that ask questions, seek answers, which causes the brain to unconsciously absorb all the information just as the sea takes with it the little piles of sand.

Nothing was left behind, but a great void, the science that could not find the reason of being. The blindness, wandering, darkness of mind due to the knowledge accumulation and clarifying the mysteries. As a result, it was woven ceaselessly, without my knowledge, my own identity. One that reflected an image that was not consistent with the reality that I knew, but with the richness of an ineffable mystery, of revelation. Of a confrontation, pretty brutal with something, of which I could not disaccustom.

Leadership: Can you finish the image of a personality predestined towards the enigma to a maximum effect so as to broaden the meaning of the concept of your artistic work?

The magician lived a destiny as tangled as one of the Great Alchemist Bötger who, endeavoring to produce gold discovered on this occasion the porcelain – a thousand times more important. And at one and at the other, the basic idea only made to send a strong inner impulse, a perseverance which excluded any kind of compromise.

It was an essence in him that changed less frequently than it was expected. A truth that was hiding a mystery, an excuse, an intricate game, a chain of revelations, in the pace of some intense palpitations. Bearing in them the impulse of the extraordinary discoveries that led him to a theory, a symbol, a "milestone" with broad meanings.

And, so the magician has outlined in his own style the famous "Ace" of magic, the much controversial *"Hocus-Pocus"*.

Leadership: Are you able to create a memorable visual experience by calling on the reason to provide a more advantageous alternative to represent the mystery of a new discovery?

Before trying to conceive an idea about a magician, try to make an accurate assessment of yourself from the perspective of a treasure discoverer that presents his successes in the form of enigmas. You actually prove them that you are capable of provoking the appearance of the object or the designated fact, but at the same time you have to define this miracle. You cannot make a breakthrough without covering it with the thick veil of your creative power.

The show of magic must be a movie about yourself, carried out mostly of the individual characteristics of your structure's most important elements, which would really surprise you. A movie, which would give identity and meaning to your existence with that dynamic and valuable theme, with those sequences, repetitions, effects, synchronized by the tone of question *"Who I Am"*.

To understand the leadership, the durable firmament of which are suspended like some lamps your strengths and weaknesses, it means to penetrate the mystery of a knowledge that builds the real, and to accept it undeniable, regardless of the cost. It means, sometimes to wander like a fugitive through the darkest paths of the unknown, in the search of that "magical jewel" by means of which to free your resources and to reinvent your mission of "to be".

Leadership: Can you achieve that "Hocus-Pocus" that shakes the essence of your personality without feeling trapped in the spell of a miracle that simply takes possession of you?

The famous actress, Oana Pellea, put the point on "I" in terms of her evolution, by saying: "I do not know greater voluptuousness than this process self-searching, in the attempt to know me, of self-overcoming."

And you, as a potential leader, as a man of success, you are in a permanent process of self-searching. Like a funny game, as if lacking rules, in which you have, or you do not have luck, and in which you have to surprise yourself. Being forced to play it to the end.

Your searches, this come-and-go that resurrects you, renews you, and raises you up where it is hard to reach, but which just as well tries to confuse you and even to exhaust you mentally, are underpinning your personal development and your leadership.

Just as the avid reader accepts the text as a game where he encounters himself, in which he identifies during the reading with certain characters, so the man who persists in the search of self-knowing, eventually reaches to accept more easily the character from his life's fairy tale.

That essence in him, which changes less frequently than it is expected, finally solidifies and materializes into another way of being. As if watering his whole world with a mysterious fluid that penetrates his whole body, in a closed circuit, thereby restoring the harmony disturbed by the misperceptions of reality.

Magic is the product of a reality camouflaged by the seductive aesthetic of an impenetrable wonder.

The Revealing Law Of The Magician refers to the way to accomplish a miracle whose discovery depends on the essence of what it means to live a life of passion and authenticity.

Do you regularly make an accurate assessment of yourself? Can you materialize the essence of your personality in a different way of being? Is your personality hiding a truth, a mystery, an excuse of not applying a major change? Can you accomplish that "Hocus-Pocus" that

would draw out of the shadow the essence of your personality?

The way you shape your perceptions regarding the objective reality, determines the way you approach leadership.

Source: https://neculaifantanaru.com/en/the-revealing-law-of-the-magician-II.html

The Revealing Law Of The Magician (III)

On Noiembrie 15, 2012

Learn to share your secrets with the likes of other people, directly associating the results of your work with the attentive attitude and gratitude for the value of life.

I had a great thought in my life, or better said the thought owned me. It possessed me entirely with the power of an unknown force, discreetly expressed, which would remain throughout my evolution. An idea, a cliché to which I devoted all my life, time, troubles, questions, all my ups and downs, all those revealing moments that threw me like into another dimension, where the time and space were taking another value.

And this thought, with all its additions, with all those nuggets of consciousness that preceded it, gave me the opportunity to explore the inner surface of a mountain without climbing it, an experience about which I did not know how difficult it is. The tendency towards originality at all costs, the desire to "stylize" myself beyond the human limits, of the imaginable, led me towards a secret world.

To search, to penetrate like a relentless researcher the mystery of that *Perpetuum Mobile*, of the force that sets in motion the entire human potential, the flame that can be constantly maintained burning steadily and lively. To push the limits of the leadership somewhere beyond the limit of the unimaginable, but without destroying the healthy principles on which has been constituted the "Man" within me. To continue slipping various aspects and findings in a show where the laws of nature are becoming hard to hide, and kneading some little assurances against any disagreements that might arise from it.

Magic, the great soul event, a deep call to the proximity to the center of revelations beyond the purely artistic act, in turn extremely captivating, was an increase in the need to express myself through the power of the act of creation in order to influence the reality of my own illusion of life.

Leadership: Does your motivation to get an authentic picture appears as a different dimension of experiencing life or as a dimension of a way of being by virtue of which you possess singular features?

When you become acquainted with a science that takes the form of the ability to turn something into something else, against the laws known and accepted unanimously by the rest of the world, you form a broader impression of the change produced according to your own will. Once formed, this impression cannot easily change.

However, will is not proof of your endowment with the skills needed to participate more actively in the spheres of social life or in the high spheres of leadership. Therefore, magic is not necessarily a guarantee of success, but it can certainly become an integral part of life, your own work, your own thinking.

As part of an effort to explore the lessons of an unforgettable experience with perspectives and revelations backed by alternative thinking, people try to enjoy the value the magician creates and leaves behind. That is why I think it is important – both for their own realization and for their well-being – that they should cultivate an image of a "perfect man" who does not conceal fear of rejection but rather feeds its position of excellence with new spicy details and new desires to live, as a victory over life and its own limits.

Your image in the world is reflected by how you live your life according to the mechanisms of the so-called mysteries of magic and its various manifestations of strength that test originality and inspiration.

The magic and the image left behind, drawn up by a long list of attempts to present facts from a higher reality, are related to the interior that the magician reveals through the exterior that can be controlled by the power to give life to a complex range of states and feelings.

But, equally, an appropriate attitude, essential to revealing the interior, is the beauty of the most sincere feelings. However, most often, the magician's image is based only on the hidden features of his personality. That's why I decided to address in all my writings both dimensions of man: a dimension of the person by virtue of which he possesses singular features and a dimension of consciousness much deeper than thinking.

One of the great mysteries of magic has the "Challenging of Authority" ticking option. The famous sorcerer Oberon Zell-Ravenheart specifies the following warning in his grimoire:

"As an apprentice, you have to constantly ask yourself "why" something is accomplished and "why" this particular thing is done in a certain way. Understanding "why" leads to a better understanding of the causes. In fact, what will protect you against the artificiality created by the great illusionists is the ability to ask why a certain thing is asked and expected of you. You must always be able to say "NO" when someone gives you a task that you know is contrary to your interest. The ability to ask questions will protect you from those who will want to manipulate you."

Leadership is the image you need to get from yourself in the context of a high degree of assurance of "unity in diversity", without falling into the trap of forcing your limits to completing a new vision of reality.

The Revealing Law Of The Magician stands in knowledge, but especially in power and inner freedom, values and experiences that relate his entire career path.

A magician knows that leadership is learned from the way it shares its secrets with the meanings of others, directly associating the results of its work with the attentive attitude and gratitude towards the value of life.

Source: https://neculaifantanaru.com/en/the-revealing-law-of-the-magician-III.html

The Revealing Law Of The Magician (I)

On November 04, 2012

Push the leadership beyond the limit of the "unimaginable" without destroying the healthy principles on which has been constituted the "Man" within you.

Nobody knew his true identity and true intentions. The magician was the type of person, who would go far enough to protect his secrets. His practices - a mosaic of subtleties and depths.

In his brain was a kind of dark come and go, a break between past, present and future. Unnatural memories, strange visions, fugitive images, interpretations from where some more realistic, others more fantastic, inner commands, prototypes of some new beginnings or endings. All kinds of changes that reflected or redirected the "whole" of the man. Roles, masks that always composed another presence, strange appearances of some characters, each of it having also its antipode.

All were floating, mixing and intercrossing awry, losing their forms, growing then beyond measure, then suddenly perishing like some scattered thoughts in the distant dark.

Suddenly, in the middle of the stage, the magician made some strange signs, as if he would have sent some mysterious messages. The spectators watched him with a boundless curiosity. He perceived their reaction long before making his magic number.

For he saw in the depth of the human psyche, until the last ramifications of their feeling, there where all their desires and expectations were brewing. He could penetrate the depths of the people's thinking, until the assimilation of their perceptions and emotions, with the same speed as the blood crosses the veins on its way to the heart. Everything on the stage was running according to his will.

The world of the spectators was located beneath his world. As if he created it. One is the magic number that will do the trick.

Do you owe leadership with an "illusion" that changes the rational and emotional structure of other people by associating with the role of an artist who is amazed at how well he plays his role?

Many times, only the most experienced leaders can have access to the vital resources that sets in action the motivational, mental and emotional system of the "Man". The interventions in this complicated system of beliefs, in this unitary whole of emotions, values and principles, usually require a "local anesthetic" in the sensitive area that is ticking. Or, even a complete reassembly of the components that make it work, at great risk of course.

Leadership is that act of magic that can transform people's reasoning and experiences into a new measure of the continuity of a limit of creation that few can overcome. The creation aims at restoring the image of a fabulous world, at the limit between dream and reality, which then confirms your appearance in a leading role at the border between life and death. If you want to be an act of creation that everyone can applaud to, in relation to something tempting and fascinating, you must help organize your escape from an imaginary parallel space, but at the same time, one very close to the perspective of reality.

Important is the maintenance of a secret fire, of a living torch. Finding a fuel to feed it, through a mosaic of subtleties and depths, to make people partakers at the show which introduces the concept of *"all-in-one-show"* uniting their commitment around a substantial attitude towards the present reality.

Leadership: Are you the prisoner of a world which you can hardly perceive, by the fact that you accept to express yourself in a way that is not your own, but it makes you feel superior?

A very important part of the leadership's self-evaluation process is the study of the "Man" within you. To step into the big world, into the great unknown of your entire Ego, who can inspire you in the creation of a genuine alternative of increasing the influence, is like the elevator door that opens only for a while, then closes without allowing the entry of somebody else.

A kind of force of attraction between the contrasting poles of your own personality that support, or on the contrary, restrict your development. A transition from *"to be"* to *"not to be"* that keeps you trapped in your own prison of the mind, transforming you into a slave of your own perceptions, ideas, clichés, to which you devoted all your life and time.

If you want to raise your leadership to the rank of "magic" if you want to handle it very well, then you must learn to deal with it: to catch the elevator at the right time, and to push the button, which controls the ascent to the top floor, but without stopping between the floors. This button must have a special security, and not to cause a blocking. Nothing should keep you captive in the space between real and imaginary, between the limits and the man, where the leadership cannot manifest itself free.

Leadership: Can you turn your splendor into a powerful source of magic that communicates to others the lucidity of not becoming its servant?

Splendor is the reason that helps you trust yourself when trying to successfully contribute to completing a bet with yourself: that you are able to adopt the position of a conqueror and stay that way for a long time. Splendor cannot be achieved through a simple game of hiding to the extreme, it cannot be attributed only to a rich imagination, but it can be induced by the multitude of accords that make up a story, through the many scenes that make up and revolutionizes the idea of metamorphosis.

Magic has to be a testimony to your splendor, a revelation of a profound and unpredictable feeling, a revelation of a surprise benefit at the end of an adventure, but at the same time it must be a rapprochement of progressively revealed truth called: "I am a part of you ! "

Can you explore the inner surface of a mountain without climbing it? Are you looking forward to push the leadership somewhere beyond the limit of the unimaginable? From what you knead the little assurances against any disagreements that might arise from the Man - Leader relationship? Are you getting lost in your own prison? Are you getting lost in a space, where the reality gradually departs of the leadership's science? Are you trying to create from leadership a world that would be situated beneath your world?

Being an exceptional magician means dedicating your entire life to an idea that defies the boundaries of the unanimously accepted understanding, placing all your knowledge in a unique setting that gives you the opportunity to more leisurely and intensely enjoy the stupefaction of the spectators who do not know what to believe anymore.

Conclusion: A leader is a model, which in his turn generates models. For having a great power of influence on other people, you must first be recognized as a role model. You must possess that ability not to deviate from the healthy and positive principles, on which was constituted your Ego, but also that skill to predict people's reactions to the actions undertaken by you.

No, it is not magic and not even illusion; it is a hard work, permanent, first of all, with yourself.

Source: https://neculaifantanaru.com/en/the-revealing-law-of-the-magician.html

The Rich Treasures Of Hidden Truths

On January 01, 2014

Enhance the value of leadership, using the others' realities as a starting point towards the positive shaping of your personality.

Tormented by his own creative activity, Eisenstein didn't pay any attention to the horrible living conditions. He was twenty years old and had an enormous appetite for work, a burning passion for art. He endured the piercing cold without as much as a care, preoccupied by his creation. He endured hunger, sometimes even forgetting about it. One day, director Eisenstein coming from a rehearsal for "The Mexican", had left his piece of black bread on the electrical panel in the theatre.

*Alexandrov, the newest addition to the group, was hungry and he threw himself at the bread and started to eat. When Eisenstein noticed, he picked on a horrible fight with him. Then Alexandrov managed to explain to him that he hadn't eaten in two days. Then, Eisenstein, who managed to eat the previous day, gave him the rest of the bread. This way they started a very close friendship that would last over ten years.**

Leadership: Can you frame your daily experience in a virtuous exercise that contrasts strongly with the neutral background of a creative work that resists the ruin of memory?

One of the functions of art is that it aligns the meaning of an optimal deployment of important events of life with the magic of memory that nothing can erase from the image of a process of relationship with those closest to it. Art is not only found in the information provided in a painting of great value, nor in the passion with which the director deals with the most difficult scenes, but is found in the way you relate to a present that feeds a lot on the flashiest memories.

An artist increases the value of his creation using the realities of others as a starting point for the positive modeling of his own personality. He puts his experience in a virtuous exercise, penetrated by a certain impetus of new forms of thinking in relation to the immediate reality.

This means that the deepest source of his abundance of ideas and the fundamental condition of his practical character is that particular form of collective identity, conditioned by the reaction of other people to situations that cause within him particular, contradictory feelings, permanently changing the way of seeing the world.

An art born in a situation that tests the resistance to change and the degree of acceptance of others as well as the need to become more flexible and adaptable is distinguished by the development of the ability to look at the emotional needs of his peers, and not only his own. The most inspirational art is often a reproduction of an event that leads to a deviation from the predictions originally developed, and can be conceived as a cohesive phenomenon, a notion of transition from static to dynamic, which excludes exclusion.

Leadership: Can you release your art from the empire of interests foreign to it, a process following which you will change the meaning of what you are able to build on your own?

A quote taken from a web page sounds like this: *"Don't judge people by their appearance, but try to reach deeper in their heart, because only what's in there matters. You could discover*

around you people that, at first sight, don't inspire too much trust. But if you gave yourself time to know them better, you'd find infinite resources of unconditional love and sincere friendship within them."

Oh well, this second reality doesn't contain a unique purpose in itself, with a truth that must be understood in all its clarity. Lastly, it manifests not only as a means to rise to the most elegant of behaviors, en route to attaining an accomplished of personality, but more likely as an instrument which helps you fulfill a particularly positive part: releasing art from the influence of interests that are foreign to it.

This foreign interest in art is reflected in some kind blind search around those same eternal and dreadfully boring subjects, in a hesitation to understand the images relevant for the realization and argumentation of innovative ideas. If what happens in your life cannot be exploited in a particular way of using the means of expression, then everything that represents you will not meet the criteria of sure and delicate reasoning of a genius artist.

The guarantee of creative activity is revealed by the revelation of a friendship marked by an unexpected event that cannot be fully controlled. Everything strongly connected with leadership leans on the shoulders of this art, that becomes with help of the objective attributes of the reality you have become aware of, the nucleus of independent development of a new vision of originality.

The value of your personality is like a support wrapped in an insulating jacket, first it must resist the pressure exerted by exposure to external conditions, and then it must remain untouchable in its composition and at the same time it must be understood in its whole. The personal value gains "mobility" when it uses, in a positive and responsible manner, all its weapons on you, and it uses them for your own good when necessary.

Virtuosity is the artist's quality to see the emergence of an atypical situation, with a sense of deja-vu, which occurs in the context of a changing world, a situation marked by the prolongation of a reality that always opens up farther way from the limited horizons of the ordinary.

The Rich Treasures Of Hidden Truths agree with everything that resonates in man's conscience as long as it feels fulfilled, interested in accomplishing some radical changes, impossible to reach without a confirmation of its value from the others.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-rich-treasures-of-hidden-truths.html

The Right Hand Of The Hegemon

On January 12, 2010

Build a very strong personality for people to unconditionally align to your beliefs, ideals and actions, putting you in the position of an eagle that determines its hatchlings to look at the sun and demand that they not be blinded by its light.

A brave man, named Dorieus, presented before Dionysius, the ship captain of Phocaea. Dorieus was an extraordinary warrior, who could face four or even five soldiers at once and score a victory. Fearless, he always launched forth in the battle only for the sake of fighting. He was a feared fighter. But he did not have leadership skills. That is why he insisted to serve Dionysius, in order to fight against the Persians.

Dionysius asked him:

- Why do you offer yourself to serve me, a poor captain, who does not even have a gold bracelet on his hand, who fights only for the glory of his city and his own?

Dorieus knew that Dionysius was a fierce and severe man, who often forced his crew to row to exhaustion and who, hypnotized by his own ambition, was ready to fight to the last soldier. He replied:

- If I ask you to receive me in your crew, I do it only to respect my principles of fighting. Paid or unpaid, I would rather fight on a boat with rowers who comply with the orders of their captain than on one where the crew select or reject its captain wherever the wind may blow. I think you are the only appropriate captain for a naval battle with the Persians.

Leadership: Are you sincere in formulating an application to join an order that can be honored in any circumstance, but receiving extended support in a form that does not follow the pattern of approaching a difficult reality set out in a background matter?

Dorieus, the most skilled and feared fighter of that time, was able to foresee who would win and who would lose in the battle with the Persians. He immediately realized that Dionysius was a very ambitious man by nature, who knew how to use the force of his united crew and how to engage in a battle. He would not have tried to join him if he had been a coward without strength and a firm determination and, especially, if he had not had an enlightened mind.

Can you "push" the entire force of people to the square of your leadership? Invincibility, as well as vulnerability of a crew depends on its captain. Dionysius, in his turn, was such a brave captain, that he would have given his life for any of his men, even if he was very strict with them and often forced them to work until exhaustion.

He was the kind of leader who never says to people: *"I hope I will win this battle"*, but on a tone of abiding certainty: *"We will win this battle"*. He was so sure of his victory, of his leadership skills, that he inspired courage and trust to everyone, inspiring that impressive force that people need to consider themselves insurmountable.

The formulation of an application to join an order that can be honored in any circumstances is usually given extended support in a form that does not follow the model of dealing with a

difficult reality set out in a background matter: behavior, content or idea, should not become the object of others' negotiation.

Leadership: Do you find your recognition that makes you feel completely and drastically superior by expressing your belief that what can happen to you is unequivocally directed towards providing conditions for achieving any of the limits of a "defense proportionate to the attack"?

The fate of a battle does not depend on the people's numbers, but on their qualities. True powerful people always want to come out winners or to join the winner's sect. Dorieus was such a man. He wanted to fight against the Persians – his archenemies, but he needed a driving force.

So he allied Dionysius, immediately becoming his right hand. Together, they fought in several battles, always acting in tandem. Dionysius was a great navigator, an excellent captain and the driving force supplying the necessary energy for success, but not at all a fantastic fighter like Dorieus. In his turn, Dorieus, through his exceptional fighting qualities, was Dionysius' pillar and his solid foundation, giving him an additional safety reason to fight the Persians, helping them to endure and prevail.

No leader, no matter how skilled, brave and well organized, would be able to carry out his plans without an aid and a reliable right hand by his side, ready to intervene when situations gets difficult, who would step in to fill up the gaps and add value.

Consequently, he who wants to rise more above people and achieve his goals will have to seek a right hand to follow him willingly and always be there for him, especially when going on beaten paths.

In negotiation, reaching any of the limits of a "defense proportionate to the attack" is to establish from the beginning all the details of a benevolent affiliation, but so that you are perceived by those who follow you as "the Bad Man" in case of total disobedience.

Conclusion: A leader must always appoint an assistant or a stand-in-man for when he is temporarily absent or unable to exercise his powers (currently, this requirement is specified in various regulations and laws).

This stand-in-man should be chosen to continue the leader's strategy or policy, but at the same time, they both must have converging interests. If differences emerge between them, they will cause the destabilization of the team and alteration of their cohesion.

Therefore, a *leader has absolute need of a "right hand" and under no circumstances of a "left leg" to throw him difficulties in the way.*

*** Note:** Mika Waltari - *Turms, Kuolematon*, editura Polirom, 2002.

Source: https://neculaifantanaru.com/en/the-right-hand-of-the-hegemon.html

The Right Man At The Right Place

On March 25, 2009

Increase your personal value, by showing a genuine concern towards your potential to make things work.

It is told that the manager of an oil company was faced once with a major difficulty, requiring an urgent solution. The company had to invest 3.5 billion dollars for starting a refinery that not long ago was devastated by a huge earthquake. For he could not go personally, the manager had to appeal to a reliable person that would negotiate with the banks in his absence for obtaining a loan.

He immediately contacted by telephone the only employee he trusted, and told him: *"I need you for a very important job. It is a task for which few are suitable, but you were made for it. You will do whatever I say and you will not put questions ! "*

The negotiation was successful because that employee followed precisely the manager's indications. Not long after, he was placed in the position of assistant manager.

Leadership: Are your capabilities complemented by the practical verifiability approach in terms of establishing a closeness to an image that represents you through a superior experience of connecting to an inevitable conformism?

Even if the respective employee did not have any experience in negotiation, the manager appealed to his help because he had very much confidence in him. The manager intuited very well who is the most suitable person for that task, and he was not wrong. By the choice made, he proved that not always the employees who occupy some positions or who have a certain experience are the best placed to meet the requirements for the fulfillment of certain tasks.

An inevitable conformism is a step forward due to the trust bestowed upon you by someone in support of a cause that was never yours to begin with.

When the leader entrusts certain tasks to an employee, he has the responsibility to follow them up and to accomplish them. The most competent leaders intuit which are their employees' skills and what they are they capable to do, that is why, in order to obtain excellent results they choose ably the persons capable of solving the most important problems. In some situations, it is possible that an employee from a medium position to face certain tasks better than one who holds a senior position.

The abilities of the respective employee had the endorsement of practical verifiability. His potential of acting and to succeed, which generated the manager's confidence, represented his own "signature" that validated his value. Some of the qualities, which made him admirable, were: honesty, integrity, ability to listen, ability to count on him and conscientiousness. His "signature" had a solid reputation and matched the character searched by the manager.

You could also support your image through a "signature" to be distinguished by something fundamental - such as, competence, professionalism and responsibility. This signature reveals your personality, the list of your character traits, and highlights your practical skills of action, not the theoretical ones. Your progress to the top starts from this signature that is for many an unattainable argument, and namely, the verifiability. In other words, your performance will

be verified by others for not being questioned.

Leadership: Can you offer a convincing demonstration of continuity in estimating the value that others appreciate without revealing the basic component of the difference between what defines you permanently and what defines you when you dress a certain way?

The managers cannot ignore an employee who is always active, dedicated, enthusiast, which involves himself with the whole being in the work he makes, and who is always ready, at any time, to amend his efforts for the good of the company. Conversely, they search these kind of people who are willing and able to complete their work tasks in due time, regardless of the volume of work. (These employees who always put things in motion are the best seen in the company, and often they are the highest paid.)

Hence, for career advancement it is necessary to win the trust of the manager, and the easiest way for this, is to show that you are able to accomplish the work tasks of which you are responsible. If you will always be the right man at the right place, you will have a lot of chances to grow in the eyes of the manager, who will undoubtedly appeal to you more often. It will not take long until you will be advanced into a leading position.

Just as originality was always recognized among the main notes of art, so your potential to be brilliant will be recognized by everyone, especially by the top people, only if your practical skills match their requirements and can be used in different situations. The basic component of the difference between what defines you permanently and what defines you when you dress a certain way is the consistency of the impeccable image claim you resonate with at any time.

Are your practical skills meeting the demands of the top people on what you can do without being pushed back?

The Right Man At The Right Place highlights the concordance between two entities that, although belonging to different levels of experience and skill, need close cooperation to move forward.

Source: https://neculaifantanaru.com/en/the-right-man-at-the-right-place.html

The Road To Hell (II)

On December 11, 2018

Learn to appreciate the art of an unparalleled existential image that you become what I suggested you experience through my emotions.

We were headed aimlessly on the endless paths of an ever-accelerating world, preoccupied with the transfiguration of reality and a new reflection on the meaning of life. Not only the existence of the fleeting and fugitive was handing me wherever I went, in an almost fictitious collage, because it seemed to me a hallucination of memory that did NOT overwhelm the reconstruction of the energy and freedom fragments that had almost fled from my soul. But, at the same time, my fears, the obsessive ideas someone is experiencing in a "trip of horror", were crossing my path.

A life earned from a judgement of the self is like a machine that never stops, in order to reach some energy consumption parameters that should be framed in individual values such as: *the spirit of a challenger*. Everything seemed to be borrowed from one of Borges' fantasies: my story was the symbol of who I was, as I lived at maximum intensity a life that was nothing but a spiritual torture of a piece of hell.

Leadership: Are you ready to set the axis of your destiny that is seen "reversed" in the mirror, in the complexity of intrigue and adventure in a complicated existential scenario that seems endless?

In my moments of driving dementia, hell only exists as a consequence of any instantaneous act, only if we are aware of the deviation of the direction and of the speed from the observance of some road norms. Nothing was in my way. With an autumn-like flared imagination, worthy of an artist who changes reality a bit when looking to link the present to the past, I stubbornly insisted to repeat a dream that seemed more than real, seeming to materialize constantly and irrepressibly.

The dream of offering myself up to unmeasured ambitions, having the character of the occasional adventures of the wandering knights in medieval productions, was a response to the evolution of safety. From the outward appearance of the action trajectory, that is to say, after the chain of events and circumstances flowing one after the other, everything seemed to happen under the magic impact of a conjunctive euphoria.

The mirage that always shines on the horizon is the intersection of art with the experiment. The art of looking at life differently and the experiment of believing yourself to be God. I stepped on red. I totally lost my sense of direction. The axis of my destiny, which was seen "reversed" in the mirror of my immeasurable ego, could be defined by exerting a new explosive action, combined with adrenaline, which succeeded in stopping when I violated the law.

The only existential scenario that seems to be endless is finding your own authenticity in the way you do priority things when you feel the need to test your limits.

I saw a woman on the side of the road with a face I knew as mine, reflected in the window. Thus, the road was no longer a temptation to escape from a quiet life, an increase in the speed with which you invade the feeling of HIGH, the feeling of dilating a moment of full vitality necessary in response to a foolish idea placed in a timeless universe and without limits.

In fact, the situation I was in was best described by Marguerite Yourcenar in "The Memoirs of Hadrian": *"I was admitting in this back and forth the movement of the gear of the immense machine I was pivoting for. I felt a moment of excitement at the sight of this lonely form, the flaming passage burning in the chest of the man in the midst of a world full of dangers."*

The woman walked to the front window and leaned very slowly. A terrible tension paralyzed me in the shadow of thinking that I would get more involved in a game full of uncertainties. Her marvelous face was seen as a deviation from optical realism, in the chiaroscuro of that misty autumn evening, as if through a magic of the most insignificant gesture, through a distortion of perceptions of the world, in the complexity of intrigue and adventure, a complicated existential, tempting and rarely encountered scenario.

Just when the heart beats disturbed my bare silence, the masterpiece of this unique presence was remarked by the excellence of the virtue of subordinating to the desire to like maximally, to indulge in a moment of savor, emotion, mystery. It seemed to be dominated by an immutable law by the infallible method of leading the temptation of those who penetrate into its visual perimeter. She seemed to want to enchant me with a magical incantation, suggesting the endlessness to the highest degree of the artistic creation to which a painter gives the vibration of the time lived with the dreamed one.

Leadership: What is the equivalent of the nuance of meaning you choose to fit into a life experience amplified by the intensity of emotion that someone has transmitted to you in a particular circumstance?

The equivalent of the nuance of meaning I chose to fit the life experience amplified by the intensity of emotion the mysterious being conveyed to me is the enlivening that never left me, the pride of always belonging to a fleeting moment.

In other words, the whole situation seemed a sort of rebellion of the confusion over a supposition of mutual acceptance between two similar beings with one goal: to not miss the occasion of an escape from everyday numbness, feeling the need to find what really matters for the exercise of life.

The road becomes a mystery of an uncertain present, a mystery of a soul that loves art and lives in its fullness due to the flavor with which somebody delights their senses, especially the savor with which they tell of their adventures. The road begins to be traced as an extensive symbolic way that makes it different from the reality of a no-perspective existence, from where my role to enter the field of vision of a high-vibrating being, and actually understand what it conveys, not only what distinguishes it from the rest of the world.

Judging by the way in which every existence divides the fate with the power of expression of a visionary mystic, making me a creator looking for compensation in the universe of continuous struggles with speed changes, flashing, turns and red crossings, with judgments and momentum impulses, I would say that I was sensitive to heroic attitude, to aspiration to great deeds, to the will to escape from everyday reality.

Leadership: Are you able to judge your own life from the perspective of an unexpected stall, with the help of the desire to be what you feel you are in a defining moment of someone else's life?

Only the unexpected encounter with a man of the present moment, a mysterious character dominated by the sound echoes of some future time, can change something from the fragments of an intensely lived, but incoherent life through the exercise of intuition.

Reader. On your journey through the wilderness, from desert to fountain, you turned to the highway to hell. On the move, you have seen the intensity of a stimulus dependent on other truths in the world as if found in obvious contradiction with the logic of creation revealed in the logic of existence, being predestined to the transition from fictional to real, from general to particular. Which gives you some sense of repetition of a dream event.

And if you were stopped in infernal traffic and you noticed the face of a beautiful woman reflected in the window, it means you depend on the feeling of a deja-vu that whispers that you did not waste your time reading these lines. I became You, or like Borges says: *"You have become what I have suggested to you to experience through my emotions."*

The unintentional stop in a space you do not know is the certain proof of a successful visual artist who knows how to recognize the possibility of escaping the banal, monotony, the routine of life, the impasse generated by the "absurd" on the path to a direction that can always be doubted.

Do you know how to appreciate the art of an unparalleled existential image?

The Road To Hell is the journey you make from imaginary to emotion, from revelation to reason, depending on the mirage of the sensational phenomenon of the transition from virtual to real, and vice versa.

*** Note:** Chris Rea - The Road To Hell

Source: https://neculaifantanaru.com/en/the-road-to-hell-II.html

The Road To Hell (I)

On November 29, 2018

The way you treat what happens in your life has as a consequence your condition from the moment immediately following the occurrence of a change of reality that no one recognizes.

Sometimes I think of myself as a world trapped between the past moment of a lost life, full of things that eternity does not recall, and the intuitive activation of a hopeful dream that repeats itself constantly without my realizing what, without seeing its spiritual significance. The only work of art that honors my sublime journey on a rainy autumn evening is the result of experiences equivalent to prayer before the great events of an ephemeral existence.

A world that comes, a world that leaves, two images superimposed in a noisy real are imagined from the high point of the occasional adventurer, meant to express a categorical rupture between the last conclusions before a final tour of the speed records and the value of an initiation in the intrigue of a concentrated narrative along a fictional present. The magical breath of the present moment is the movement of the steering wheel towards the outside of the turn and the push of the throttle in suitable doses.

A poetic delusion or a passing dream? With responsibility, I have to embrace any part of the events that I am attempting with or without the Lord's permission, as if I were subordinate to a generous game of fantasy that dispensed with the conformism of a seated, quiet and plain world. I travel further to an undefined and intangible horizon, due to a dream centered on reflections on life and art, on a path of pure reason, but which begins with an unclear question: "why me specifically, in a place called the Lost World"?

Undoubtedly, however, I have the evidence of the privileged streetlight experience, frequent changes in speeds, which help me know the true structure of the most important things in a lifetime displayed in the mirrors of the immediate reality.

Leadership: Do you have the ability to experience contradictory states and to experience high-engagement experiences within a narrative that is being disintegrated under the pressure of a reality that looks above what an ordinary mind can do with the comfortable world of symbols?

The car is not a mere means of locomotion, but the expression of the power of representing a more vivid, more alert, more evolved, more disturbing reality, trying to test a time of a life filled with adrenaline, enabling a belonging to a complex mental structure. When you find yourself in a strange world and try to dampen its means of making you a prisoner, it would be useful to remind yourself of the idea that the artist must paint what he sees in a continuous movement to capture the world in which the narrative seems to continue life itself.

The Road To Hell captures the melancholy of the predestination of an insider who does not dare rise against his fatal destiny, the continuing pain of man in the face of a hostile world, in his uneasiness pendulating between doubts and certainties. At the same time, through any intersection, the road can mark the struggle for a great symbol of faith, an attempt to get out of the maze of so many contradictory states.

On the trunk of aspiration, a whole pathos linked to a utopian initiative of change, an escape from a used-up time and space, the branches of fearless sensibility, woven into the will of a

moment of abandonment, stimulating germs of uncertainty in front of a dark horizon. Finally, there is the freedom beyond the barriers of the present moment.

Leadership: Can you identify that differentiating element that inspires your state from the moment you make a change in the story of reality you have never said before?

The cause of any contest with yourself in a time of no one is the run from a life and a world that you no longer see the point of. Beyond any reasonable doubt, my escape in one way or another, the way I go from one world to another, always generating a new atmosphere filled with lost human figures, falls into the nerve of the most vehemently unleashed affections and passions.

Everything seems to have started from the thoughts of a mind desperate for strong sensations, from a change of depth produced in an overflow of lyrical accords, but in which the deepest nostalgia of the beginning and the end of a story with a police intrigue reigns, you feel constantly in a state of alert.

My life is not a composition that gives the impression that it is pursuing an imaginary story, but it is the suspenseful imaginary story itself that mingles with the troubled story of the real present. The fantasy that binds me to the reality of a concrete experience belongs to the excitement to start bold actions, the determination to start on unpredictable paths.

A differentiating element that inspires my state from the moment of a change in the story of the reality I have never said before is the feeling of "high" that does not require salvation, being explained as a break from the past and as an incursion into a possible imaginary of all possibilities.

Leadership: Can you fully assume the degree of uncertainty in front of an impetus that depends on past experience in managing life situations without becoming a prisoner of consciousness that strives to reason before fantasy?

Whoever dares to pass in my place would have been entitled to experience an unpredictable abundance of situations in which the deformation or overstimulation of a fragment of the most palpable reality applies, looking at everything from the point of view of the emotions that you are experiencing only in the face of an unexpected decision. Somehow, I seem to experience the same situation that Humbert Humbert passed from the novel "Lolita":

So I turned, passing on the left side of the road, checked my mood and found it good. I had the pleasant feeling of an inner dissolution, with diffuse tactile elements, amplified by the thought that, going on the opposite lane, I was fantastically approaching the elimination of the basic laws of physics. In a way, it was a metaphysical anxiety. I was going forward on the eccentric face of the mirror, quiet, dreamlike, no more than twenty miles an hour. Traffic was low. The cars passing me would brutally honk. The automobiles that were coming towards me were hesitant, turned suddenly and cried with terror. I soon found out that I was approaching populated areas. I ran a red light, what a feeling !

What opposes the present experience is the feeling of a wandering around a single axis that is seen in the "reverse" mirror, being accessed following a judgment of the self. You have the feeling that you are part of a tougher, more chilly, tense life scenario, which is remarkable by reliving a state of complete freedom in decision-making. But at the same time, you are in the prison of a consciousness that gives a moral imprint to any act of will.

The consciousness that strives to palce reason before fantasy is that part of you coming from

outside of you, connected to certain situations that have marked you deeply through a fascinating journey in time, but that cannot be changed – because it finds its projection in the present reality.

Leadership is based on the following meaningful message: if no one knows your reality from which you are making the fantasy of the strongest emotions, then no one can ask for an account of how thinking influences your life.

The Road To Hell refers to the propensity for the compromise of reporting to a present of uncertainty, presented in the form of a fantasy that is aimed at experiencing emotions full of force and enthusiasm that put you in the context of a changing world.

*** Note:** Chris Rea - The Road To Hell

Source: https://neculaifantanaru.com/en/the-road-to-hell.html

The Road To True Performance

On March 09, 2009

Reveal to people the nature of your own self, without faking the most sincere emotions which you want to express.

At the end of the movie „*Meet Joe Black (1998)*", Susan Parrish, daughter of billionaire Willian Parrish, reaches the bridge which connected with her father's property, where she once again meets Joe Black.

Looking at Joe with piercing eyes, trying to collect the most profound and mysterious core of his personality, Susan remembers how she met him: "The coffee house...", she said with a gentle voice.

What prevailed at Joe was his conscience perceptible by his senses, internalized in his soul and recognized with the mind. He replies to Susan:

- Forgive me for saying this, but I never forgot... You told me you liked me.

- No... Susan responds with her eyes almost in tears, sensing his true feelings... I said that I liked you so much...

Is your leadership more guided by the visual impact of the image you seek to capture as being "unique and sensational" through the soul's extraordinary property of feeling a strong emotion?

A man without a sense of self, a man where no trace of spirit is found, a man who hasn't developed his emotional part so as to bring others into his sphere of influence will never be able to facilitate their transformation. The emotional connection between Joe and Susan was made only by the sequence of spiritual, vivid, intense and extremely pure "colors". He folded to her feelings, subordinated his entire emotional beauty to her own sensibility and was precisely enough not to betray the quality and nature of this sensitivity, making her to accept him in her life for eternity.

Entering the hidden corners of the human character, realizing its true value and emphasizing its good side is a quality rarely seen in leadership, even in the greatest leaders. Susan transmitted to Joe Black, with a deep sincerity, what she really felt for him, thus revealing the nature of her own being, her own "self" – like an emotional release. Here is the evidence of a spiritual consistency on which the connection between people builds.

Leadership is sometimes similar to fireworks, without vital substance and inner balance – they storm briefly, charm and fascinate everyone, transforming the moment in a vivid and glamorous memory, and then they fade. This kind of leadership doesn't last because these leaders turn their backs on people's true spiritual feelings, and therefore they fail to penetrate the essence of their personality.

Leadership: Does the area that corresponds to the image you attach to through strong emotions actually illustrate how your personal experience is the best life lesson?

In order to understand reality, to realize the true face of people, their true value, don't establish your leadership in an emotional perseverance with no resonance, but seek moderately their key-qualities, the composition of their beings, the bright and acceptable parts on which they constructed their emotional and affective intelligence, through the feelings that they hold and subtly transmit.

Just as the Internet is an extension of the general revolution generated by the emergence of electricity and computers, which determines profound changes and transformations in our everyday lives – so your power of relating to people is an extension of your art of adapting to the real values which they build their lives on – as a natural consequence of a superior capacity of understanding of their inner structure, resulting in profound transformations during their existence.

In terms of leadership, the best life lesson is this: "The image you feel most attracted to is the image your Ego has attached to in an attempt to change for the better."

The Road To True Performance always starts from the verb "to feel". If you aren't receptive to people's feelings, then they will never follow your example. Relating to the real spiritual feelings of people is the only way to understand them in the deepest core of their personality. True performance is knowing how to make yourself seen, know how to make yourself heard, know how to make yourself understood through an image that arouses strong emotions.

The road to true performance is correlated with the leader's ability to penetrate the core of things, including the essence of human personality, appreciating what doesn't work and what doesn't fit with the objective analysis of causes and effects.

Source: https://neculaifantanaru.com/en/the-road-to-true-performance.html

The Role Of Leadership In A Representation Of Personality

On March 21, 2008

Try to understand your own self and the direction you want to follow in your development, without overshadowing the model of vision you represent.

In his study "Le maitre-probleme de l'Esthetique", the French esthetician Victor Basch highlights the importance of contemplation as a starting point for aesthetic research. One of the arguments he makes is a methodical argument: "It is extremely difficult to penetrate the artist's soul, the deep (and even mysterious for him) source from which the creative instinct springs. The second argument is that the artist himself, before creating, contemplated, and delighted one's self."

Therefore, what is leadership? I would say that leadership is the expression of that creative instinct that flows into the continuity of a vision with ideational support. Without art, we could not talk about leadership, because art is the measure of testing the vision that becomes more real than reality.

Or the idea of relating to those around you can be seen as a competition with yourself, not with them. No one can gain a high level of influence if he does not establish lasting relationships with those around him. But first of all, you have to understand your own self and the direction you want to follow in your development, and not somehow overshadow the model of vision you represent.

Your personality must be defined as that of a man of great character, made for brilliant and memorable roles. So you need to be able to mobilize people using all your skills, using all the resources of your mind and soul. If your attempt to compose a role that does not suit you fails, then immediately offer to give up the role and hand it over to someone else.

It is therefore worth emphasizing the importance of self-assessment, including the degree of compliance with one's own standards, as well as the importance of success in handling for the benefit of the masses.

Leadership: Does the specificity of your self become significant and very subtle by the way you relate to a reality that harmonizes and protects your personality, or that inhibits and diminishes its value?

The source of perfection springs from the self of the leader nurtured by education, moral and professional standards, his skills developed over time, but also the ability to suggest and influence the masses in order to obtain results beneficial to all. Making a "pact with the devil" denotes a moral instability, a shaky construction of character, a serious deviation from the notions of justice and legality. All this will destabilize the whole life of a man who cannot find mitigating circumstances either in obtaining material benefits or in apparent social ascension.

The sweet source of perfection is meant to set the stage for an almost uninterrupted evolution of the leader who follows a leadership model based on ethics, honesty and responsibility.

If by the actions you take, if by the decisions you make you lose the trust of those who follow you, then the relationship can be permanently damaged, in the blink of an eye. Thus,

any of your tendencies toward perfection will be annihilated. Leadership expert John Maxwell was right when he said: *"To get to a higher level, a lot of things have to be done, but sometimes it takes one wrong thing for a person to go on a downslope."*

I believe that one of the causes that hinders the qualitative progress of leadership, which hinders the leader's audacity to express high ideals, diminishing his desire to strive for perfection, is his conformity to the preferences of that category of individuals who do not want or cannot show solidarity and indulge in a state of inertia. These kinds of individuals, even worse, try to corrupt you, manipulate you, persuade you to align with their own beliefs, interests and values. If you want to climb the ladder to performance, then strive to combat any harmful factors, arguments, thoughts, actions that run counter to your goals and the ethical principles on which your opinions or ideas are based – which, incidentally, you represent.

Leadership: Can you change the outcome of the impact you have on other people's lives through a self-effort to manifest itself as a long-term individual performance effect?

However, a leader must be an initiated man, with a certain training in understanding and appreciating life, and with an indisputable sense of justice and outstanding moral qualities. This is not to say that you have to create your own style that addresses a small circle of initiates. But you need to focus your efforts on improving your leadership skills more towards those who are more likely to maintain your mood and interest. They must have the same beliefs as you. And for this, it is necessary to channel your efforts in order to combine your charisma with your dynamic personality in order to be able to win them on your side and especially to express your ideas in a way that everyone can understand.

Are you perceived as a long-term partner? Many leaders are showing a growing concern for achieving results, putting less value on the human side. They seek to simply push people in the desired direction, forcing them directly or indirectly to align with their own beliefs and values. But they do not understand that in order to change people you have to intervene in their behavior, in their thinking and especially in the process of forming their feelings. People feel who you are, and if they do not perceive you as a person capable of expressing genuine feelings of care and compassion, as a long-term partner, but as a master, then a spiritual connection will never be created between you and them.

Your personal and professional accomplishments are the result of the impact you have on other people's lives. Just as failures are the best teachers and are real springboards to great successes, so too can the people around you be the best teachers, real springboards to great successes if you let them contribute to the formation of your personality and to developing your leadership skills.

Leadership: Do you show that you have the presence of mind in the decisions you make under the pressure of an advantageous self-image, but which has no real coverage in the area of action of other people?

A leader who does not base his efforts and initiatives on his power to empathize with other people will never be able to maintain his position – he is like a racing driver in the competition of a lifetime, whose car runs out of fuel. Once you have built relationships with people and moved to a higher level of performance, never give up or neglect those relationships.

As a leader, you must embark on a journey of satisfaction: the journey to your true worth. Look at yourself with your own soul, then shape your potential according to your own beliefs, criteria, and ideas. Seek to be as you see yourself. Give voice to reality through what you are, what you think, what you feel and what you want. Have you convinced yourself yet that

everything is based on leadership?

Perfection is hard to achieve, but its source lies in the people and the leader, in the principles generated by leadership, in respecting the ethics and legality unanimously accepted by society at a given time.

Can you make decisions even if others disagree with you? Do you fight until the end for a just cause? How do you make yourself visible to others, do you have a presence of mind? Can you make decisions despite uncertainties and pressures? Do you base your efforts and initiatives on your ability to empathize with others? Do you think that the people around you can be your teachers at certain times? What have you learned from them so far?

Leadership seeks to form a self-image that conforms to reality, but one which emphasizes the true value of the vision from which the instinct of the individual's effort to change people's perception of reality proceeds.

The Role Of Leadership In A Representation Of Personality is to build bridges to new horizons of self-knowledge, from which develop the skills necessary for better adaptation to situations in professional life.

Source: https://neculaifantanaru.com/en/the-role-of-leadership-in-a-representation-of-personality.ht

The Rule Of Clockmaker

On November 16, 2011

Remove the negative characteristics of people, by adjusting their behavior after those convictions and values which they appreciate, yet overlooking them.

Vivian Ward, the lady companion of the controversial businessman, Edward Lewis, never walked through such "places" - not the most insignificant trace, not even the frailest sign does not showed that she was really interested in ever going to the opera. She, a prostitute without future, without horizons, introduced to the new world, coming into contact with another kind of culture, with another kind of thinking. And yet, here they are together, in a central lodge, watching the show of the opera "Madame Butterfly".

However, something is happening. Suddenly, everything changes in her life. For a moment, she looks in herself. She, which had never known tenderness and affection, which had not known that pleasure which exists in a relationship - and that translates into love, never tasting the full joy that you receive in the exchange for your own dedication. She, with a huge ambition and strength had always kept in a shadow her spiritual powers, which always failed to honor her responsibilities towards her own heart, towards her deepest feelings.

She, which with an enviable tenacity never kept herself led by anyone, never sat tight, never being enticed by the attractive temptation of love - the secret of a lasting relationship, always hindering on time her temptation of fidelity, being absorbed only by the desire for money. She, this so beautiful creation, who endured so long her torment, by alone, which closed somewhere in herself all sorrows and all interior storms, having the power not ever externalizing herself – here, that for the first time in life, she reveals her true character.

She tries to stop the tears that invade her, but they run, unhindered, slipping gently on her cheeks - revealing her true inner glow.

Leadership: Do you feel indebted to the future to try your chance to increase the importance of your attitude towards reality, depending on the ambiguous meaning of the image you build in your imaginary universe?

An imaginary universe is a sort of memory of pain and unfulfilled dreams that exclude any kind of compromise. But this memory can be modified by the consciousness that facilitates the reception of external messages, arriving on the "sensitive waves" of the intensity with which you feel a spiritual and intellectual connection.

The ambiguous meaning of the image you build in your imaginary universe is about gaining a spiritual victory that takes you away from the mastery of the ordinary ones that give birth to passions that happen to you. Meaning can also be focused in completely unexpected points, such as stopping in front of a place with wide open doors, where you can observe the spectacular phenomenon of the "living" without being able to touch its abundance.

I remember an interesting remark of Jules Verne: *"There are two distinct forces in us: that of the soul and that of the body, that is a movement and a regulator. The soul is the principle of life: that is, then, the movement. Whether it is produced by a weight, by a spring, or by an immaterial influence, it is none the less in the heart."*

Leadership: Must you learn to give meaning to all things and situations that surround you,

depending on the value of "WAITING FOR AN HONEST BEGINNING" introduced in the results of the functioning of a storing mechanism called "CACHE"?

In leadership, everything increases and decreases depending on your ability to make necessary changes in the hearts of those around you. Edward Lewis, from the movie *"Pretty Woman (1990)"*, has learned well the role of "clockmaker", by adjusting with great precision that link between these two distinct forces: that of the soul and that of the body. By taking Vivian to the Opera, which brought to the fore a love story, he managed to reveal from her spiritual baggage that emotional dose that made her more sentient towards her own person. It was as if she had set the time after her heart rate.

Just as a skilled clockmaker is able to adjust the most delicate parts of the most finest clocks, so you, as a leader must be able to notice what goes wrong with people, and to adjust their behavior after those values that they appreciate, yet overlooking them; to try to fully combat their system of convictions, strong, but inefficient, by bringing forward the emotional dose that is buried in them.

Edward Lewis has followed more consistently than anyone the revealing, beyond appearances, of the inner truth, visible to her only by the broad and deep understanding, by empathy, of her most intimate feelings and experiences. How do you repair a clock dear to your soul?

Can you look inside people? Can you see those few wheels, of the many that keep in motion the gear of their great system of convictions? Have you understood how does it work the forces combining their thinking with their sensing? Can you sense the intimate connection that exists between the way in which they express their attitudes and the way they manage their emotions? Do you know what parts you have to adjust that to awaken in them the lost or forgotten feelings?

CACHE is the memory that connects you with others when a widening of consciousness occurs over the whole experience of your return to the state of a being dominated by unfulfilled desires.

You can always have a "clean" run in the background of consciousness a new example of being at the same time: a source of life and inspiration.

The rule of clockmaker: *"There's no way to fix an expensive clock with a hammer."*

In your relationship with people, you must follow the same rule, a little bit changed: *"There's no way to fix a man's soul if you do not protect all that is delicate and fragile at him, in some way, if you fail to bring forward his true feelings, or worse, if you estrange from them."*

Just as a clockmaker must choose the wheels he needs in order to start an older clock, or for making a new clock, so you must step into the territory of the human soul, by listening to their inner arrangements, and to replace all the unmaintained inner wheels, which impedes their optimal functioning. You become valued on the extent of your skill.

Are you able to put in relation all the wheels and mechanisms necessary for an effective functioning? Are you as skilled as a clockmaker master?

Remove the negative characteristics of people, by adjusting their behavior after those convictions and values which they appreciate, yet overlooking them.

Source: https://neculaifantanaru.com/en/the-rule-of-clockmaker.html

The Ruling Law

On March 23, 2010

In order to rule, you must be at the head.

Only in a decisive moment, when a man needs to put to use all the resources of his being, can the extraordinary traits hidden within him can be seen. It is only when one thought, one idea, one reason obsesses the mind of a man lead by powerful feelings, experiences and emotions towards someone, something, it is only then that it bursts in him that extraordinary thirst to make miracles, that unsuspected courage to take over and show everyone what he is capable of. Most certainly, every man, even the simplest one, actually has a talent, which only if he gets the chance will he able to show it.

Jake Sully, the main character in the movie *"Avatar (2009)"*, a paralyzed war veteran, is brought to the planet Pandora. He must fight in order to find his place on the luxuriant planet, to win the trust of the native Na'vi people and, then, by diplomacy, convince them to evacuate a certain area, which hid the richest deposit of *unobtanium.*

The burden of suffering can only be healed with the balm of happiness. Jake, as soon as he steps in the new world completely changed, driving a body called avatar, falls in love with Neytiri, a native, who comes to his aid, saves him from dangers, accompanies him and gives him guidance. At the same time, in the three months he spent with her clan, he goes through experiences he never had. He gets attached to the Na'vi people, to their habits, and starts to appreciate more and more this world.

Leadership: Does your way of separating yourself from the outside world belong to an existence that makes you stay true in the intimate game of other people's lives?

The three months go by, and because Jake didn't succeed in convincing the Na'vi people to leave their territory, the humans commenced the enforcement procedures. In that decisive moment, he has a decision to make, for whom should he fight? And, because he gives great care to the natives' needs, he makes his choice: the Na'vi. Thus, he destroys, he removes or abandons all aspects of his former life. He only knows one feeling: the love for Neytiri, the nearness towards the Omaticaya clan. That is why he joins their fight to defend their sacred land.

Just like a man who puts his hand in a pitfall full of honey, Jake knows right from the start what to expect if he is to join the Na'vi. But, being aware that nothing can be left to chance, with the determination of the man whom nobody and nothing can abate from the purpose of his life, he takes the road with no return.

True leadership is the total dedication of one's own being to the power to manifest yourself consciously of your true spiritual nature in a scene where you differentiate yourself from everything you are for a world that focuses primarily on the battle.

Self-confident, proving to be firm, having a dynamic, active attitude, radiating youth and strength, he manages to attract all the admiration of the Na'vi people or, I would rather say, it's entire gratitude. And, raising desire in their hearts, making their hearts give birth to an unsuspected hope, they fight with courage and determination and, in the end, using the advantage given by the field and by applying an excellent tactical plan, they win. And Jake becomes the leader of the clan.

„Only for you and my people do I wish to live"

Every fantasy contains a drop of reality. In order to lead, you have to be some kind of Jake Sully. Nowadays, as well as in the future, those who will be elected to rule a country will be those who will fight in the name of the values of their communities and will never give up, those who will stand by their people for a better life, for a well defined noble purpose. An extraordinary man, a true leader always has the ability to serve others and help them with all his powers.

Leadership: Are you prepared to take the big step into a present that selectively "appropriates" the past thoughts of a being who does not reject its origins nor its becoming?

The one who doesn't have the ability to express his vision so that he can make the people to act in its spirit doesn't deserve to lead them. The one who doesn't declare himself ready to do anything and doesn't succeed in giving the people the energy to accomplish some impossible goals, the one who hesitates in making important decisions when it is imperviously necessary to do it and doesn't have the ability to make others believe in themselves and in success is not meant to experience success in leadership.

Only he who shows an authentic preoccupation towards people, making them enthusiastic about what they do, who is not afraid to roll up his sleeves and get dirty, always emphasizing on finding solutions and staying unyielding in his will, only he will be able to complete the mission he commits to.

The mentality of a leader is that of a winner, of someone who completely rejects the possibility of a defeat, not leaving for himself any way to retreat and dedicating himself full heartedly to the proposed goal. With an open mind, determined and brave, he takes over, making those around him act and go further, only further, towards a better future.

Leadership occurs when your mentality changes from a conflict position to a position where it can form an alliance that functions and maintains itself in a positive territory.

It takes a lot skills to lead a group, a community of people. Everything about you must inspire trust in achieving your grand plan. And if you are not persistent, brave, tenacious, extremely interested by the accomplishments, dominant and trusting, it means that you don't have the ability to lead them.

In order to rule, you must be at the head.

Source: https://neculaifantanaru.com/en/the-ruling-law.html

The Rustle Of An Artist's Mind Embodied In A Beautiful Body Of Nature

On May 22, 2020

Art is the creator's means of constituting himself in a vision which the eye calls "comparison".

It was something spiritual, mystical, difficult to understand by the world around me, because everything around me fell into the category of things accessible only to the brave, to those able to be part of a fiction such as: "All the characters and deeds present in this work are fictional, and all the protagonists are pages full of gratitude from a history of treating nature with the respect that a Creator of beauty deserves."

Probably because of this, I was constantly drawn to nature, with an irresistible power over everything that was noble and worthy of artistic admiration, engaging in an increasingly comprehensive debate about the origin of a Creation that claims the term "Perfection" in the level of characters and roles called to interpret the subject of flowers in a surprisingly different way. The metamorphosis of flowers into people, and the dream of flowers continued in the ascension of a living vision, unfolded only in my head, as an unreal, fictitious, flowing world, capable of influencing only the events in the world of an artist who looks at himself as in a mirror which encloses in it the spirits of nature.

Facing the sun, I closed my eyes slowly, with emotion, with that smile of dominating satisfaction in the corner of my mouth that seemed to want to denote that duality of the true artist, whose inspiration comes from a space that is only his. Or, perhaps, in another way, I was suffering from that condition of the artist who has reached the age of the wise old age of dreaming at the heights that expression through art offers, taking the freedom to dream of what is hidden beyond which cannot be penetrated with the eye.

Basically, I felt like in an escapade of the artist in the middle of nature, where everything seemed extracted from an excerpt from "On the spider's web of memory", by Cella Serghi:
"The modern painting that I didn't know, or, for convenience, I refused to understand, started with a strange force now and it was taking me with it to another universe, it was imposing a different reality on me."

Leadership: Does the effort to spiritualize a world reduced to an association between images and words tend to reveal what is essential in your soul, as a landmark of what is common to creation passed through the filter of a refined sensibility?

I looked at everything around me with different eyes, as an admirer of visionary worlds captured in impressive chromatic metamorphoses. Roses, their fragile leaves, I was trying to gather their spring fragrance in an extremely refined and elegant unitary whole, in an agreement between earth and sun. And behold, the rose, with its green leaves, full of dew, hears me as if I were a part of the soul of nature, as if I existed through someone else, a kind of reincarnation of a soul from another life.

Are my thoughts not equivalent to the power of art to bring back to life a sensitive world, almost forgotten by those of us who struggle in the whirlwind of overcrowded cities?

The gaze leads the soul to the greatness of nature. In fact, the rose believes that I am part of nature's great plan, that I am the unseen voice of nature. From the meticulous observations I have very skillfully extracted a generous testimony of the wonders of nature, a declaration of life that will move an entire world, through which I try to get closer to the masterpiece of the

artist, to his inner rustle. Maybe that's why I think I'm worthy only of the attention of a painter who sensitively analyzes each element of nature before personifying it in a dream character, revealing a deep mystery that touches the sense of amazement and admiration in that dance of the balance between beauty and form.

Yes, I strongly admit, I am the possessor of a mysterious inner universe, a being who knows how to experience everything intensely, facing general apathy, the creator of a universe suspended between dream and reality, considering that everything in art must have at the same time explosive force and sensitivity, like when you sit and admire a panoramic landscape. Or like when you get lost in the depths of the starry sky waiting, at any moment, for a very bright shooting star to fulfill your last wish: to be able to feel the bustle of life on the surface of things that cannot be seen, that will not pass, rather than on things that are seen and that are fleeting.

Leadership: Can the extent and depth of the reality in which you live generate an echo in a world where everything unites and identifies with the sublime act of an instant creation?

In the end, even their thoughts, feelings, confrontation, feel the need for paint, brush, everything the artist needs to be able to express himself in front of an easel and a white canvas on which nature imprints its soul; emotional, sensitive, memorable. You hear your heartbeat when you feel the vibe of vivid colors, the irresistible energy of emotionally printed symbols in a moment of a successful, almost photographic artistic snapshot. Get your hands on the true passion of a Universe Creator, with a delicate finish of refined features and expression, on the glossy surface of a crystal canvas, part of a representation of the Tayana constellation built to the rhythm of Yakuro's music.

I cannot get used to the banal, I am not content to be just a man, I tend to be a creator of great purity of soul, invested with the power to penetrate the heart of nature. Not even my special rose, with its delicate leaves, will not change, will not confess in a much larger ensemble of creation, unless we exist through each other, I as an artist always surrounded by beauty who daily discovers a dose of artistic experience, and he as an expression of a singular creative consciousness. Maybe you'll believe me, maybe not, but I'm definitely right.

The charm of the rose, which always orients its leaves towards the light, allows me to understand that an artist can be an exceptional creator only if he expresses himself simpler, freer, more natural, through the beauties of nature. Perhaps the rose itself reveals part of the substance of its own soul in relation to a creator accustomed to the pictorial technique of representing sensible appearances, from the perspective of revealing his inner life that sets the tone of infinite freedom, of interactions with nature in a spiritual or poetic way.

The sublime act of an instant creation values the thoughts and feelings manifested by an artist who puts in new agreements the purity of a harmony with himself, which he translates into the rustle of a rare emotion in the sphere of personification of a nature that constantly asks man to string and assert one's instincts, especially the instinct of metamorphosis.

The Rustle Of An Artist's Mind Embodied In A Beautiful Body Of Nature is sometimes subdued in literary imaginations, sensitive aesthetics, of pure fantasy, where any resemblance becomes a new form of union between the Creator and the High Spirit, in the silence of an unforgettable moment, stirred by the warmth of trembling words that seem to say:

Nothing is more uninhabitable than that "yourself" in a place where you are always blessed: in the midst of nature.

The rose, which I often perceive as the best option to improve my image, imposes itself as a means of human, spiritual, artistic transformation, especially if I take into account the words of the Romanian aesthetician Liviu Rusu:

"The artist, truly creative, penetrates so deeply into his being, that he reveals the roots of existence itself and thus perceives what binds us more closely to the earth. The spirituality he discovers is an earthly spirituality, because what he reveals to us is not a world above us, but an inner dynamism, which animates the most intimate mysteries of our soul, the original background of our kind."

Source: https://neculaifantanaru.com/en/the-rustle-of-an-artists-mind-embodied-in-a-beautiful-bod

The Sadness Of An Angel Who Has Lost Heaven

On December 10, 2010

Rise above the other people, setting a well-founded agreement between the joy of your life and of them.

Somewhere deep inside your heart his dream was still alive - he wanted to become a writer. But his life brought more than a nightmare. He failed in a terrible way. For although he wrote much, never managed to sell anything, not even one filler. Left without money, he committed for insurance agent. But as much and as many hours he worked, was always plunged in debts. And like any man plunged to his neck in debts, hiding from reality has found relief in drink. That prompted his wife to take their daughter and leave him. Thus, he remained alone.

An angel abandoned by God. From heaven to hell is only one step, a step that any angel can make if he lacks faith. So it happened that in a cold winter morning, surrounded by fears, doubts and pain, poor man, lying in one of the worst parts of the city of Cleveland, without overcoat, shivering with cold and hungry, he saw through the window of a pawn shop a gun. "This weapon will end all my problems" he said bitterly. He was going to buy that gun, some bullets and in the room where he lives, to pull the trigger.

Useless, worthless, hopeless, he waited with his heart rushing in the chest, a signal. Something whispered to his heart to stay away from that store. He listened to his inner voice and started to walk in the rain until he reached the steps of a public library. He joined. Pleasant warmth embraced him. Walking through the aisles of books came to that section of motivational books found in all libraries. He put his hand on the wonderful book *"Success through a positive Attitude"* written by W. Clement Stone, and started reading it. Since that day, his life has changed.

Leadership: Do you experience a final state in the evolution of a liberating self-seeking by assuming a suffering produced as a result of coming closer to spiritual things?

The open gate to heaven. The one that I just told you lived 73 years and became a legend. His books still sell like hot cakes. It has been written about him in almost all magazines worldwide. Many have revered his success. Many are following him even now and will follow in the future his tips and lessons. You may have heard of this man who, surprisingly, found a turning point in his life the gate "to Heaven" - in a city library in Cleveland. Or maybe you have heard about his famous book: *"The most famous vendor in the world".* His name is Og Mandino.

Og Mandino is the personification of a special moment in the evolution of a healing of unhappiness, soul wounds, anxiety or depression, through the contribution of the psyche that can make a leap from doubt to hope, from mistrust to certainty about the effectiveness of a "divine" in personal experience, in daily actions and decisions, in particularly difficult and complicated situations.

To put all your hope in a divine intervention is synonymous with fighting against acts directed against life. It is as if you were blind, you do not see and appreciate the qualities of everything that comes from the other direction of all that you encounter in life than when you reach the boundary between warmth and cold, between the material world and the spiritual world, that is when you're about to give up.

Renunciation is the act of separating yourself from the experience of self-seeking during the

search for answers and questions in which are specified the admissible limits of the relationship between what you assume is the unseen but understood part of the story and what you assume is the reality that dominates you by reducing it to a tiny universe.

Many years ago I read, with the same joy that I love to read all the personal development books, the book of Og Mandino, entitled *"Secrets of happiness and success"* in which he told with liveliness his life - from failure to success. And what I understand of it, in all its sections, in terms of Og Mandino, prior success is not happiness, but happiness precedes success. First you need to take control of your life, on the events that can influence you, and to start from the premise that everything will be fine. Then, your path to success will open by itself.

Does your leadership manage to achieve the great performance of creating a bridge between the world of individual perception and the world of shared experience?

Valuable people, whose certain face of life proved to them that they are above their own limits, above everything they predominantly think, vote for a certain way of self-governing and self-motivation, that sometimes lasts so few, but triggers new horizons, new beginnings.

Any moral, emotional and existential handicap situations generate among those of us who have a leading potential, complex reasoning shapes, unified through a validation impulse for a remarkable change in direction. A point of maximum intensity, that one touched, has the formidable capacity to produce, first handedly a kind of "induced resistance", then a kind of contrary reaction, propelling that person towards a life with more meaning.

Leadership, with the same power a beautiful story touches us, manages the great performance to create a bridge between the world of individual perception and the world of shared experience, together with man's attempt to reinvent himself by appealing to an integrated "emblem": compliance.

By explaining the causes of later success (unexpectedly), due to the continuity of performing through improving the capacity to change what can't be accepted, there are defined a number of positions that take into account the individuality, maturation and the psycho-emotional approach.

A position of the type *"I've got nothing to hide"* through which you communicate your absence of the possibility to determine the concrete impact of your beliefs about life. Or an analytical position – the experience in processing your own emotions, identifying situations which can trigger a protection behavior from other people or from a higher entity (God).

The approach about the process of personal reinvention claims that success occurs due to the high level of an individual's capacity to understand a situation through his own beliefs. This winner's position had and still has supporters among the people that try to discover their call and to put to use their vocation, although its implications on a social, moral and pedagogical approach can be extremely inequitable.

Leadership: Do you start getting closer to what "a personal mission" means when nothing in your life satisfies you anymore?

I think I can be taken seriously when I say that this is one of the best definitions of leadership I ever dared to formulate: leadership is an agreement between happiness and the happiness of other people. You may be a man of influence, but do not ever get happiness. But if you get happiness, then you can have a powerful influence. Since everyone likes happy

people, isn't it? What model of strong values you can give to people who follow you, if you're unhappy? Who will dare to choose you as a mentor, if you are not an example of a man who loves his life with passion?

When you enter into relationships with people they expect from you to raise morale and to induce optimism. If you look tired and bored with the sorrows of life, all your efforts will fade. You will be like that king who, after through his front, at every moment passed a lot of people and he heard their troubles, beyond met, fell fatigue and actually got to wonder what people do want from him.

On Mrs. Liliana Constantinescu's blog is written: *"The consequences of interrupting the connection with divinity represents vitality consumption, which, in time, is transferred in the physical plane, upon the physical body. The modern man has developed very horizontally (focusing on the fulfillment of basic needs), forgetting that by his nature he is a creator, and thus, is an active part of their own realities, so he is both the initiator and the producer of his own suffering."*

Just as the earth is continually degraded by pollution and overheating, so do your leadership will degrade if you do not have the power to control the circumstances, to fight with the vices and maintain on the surface your spirit and attitude of an enthusiastic and full of energy person.

You cannot progress in leadership if you lose your "heaven".

Heaven symbolizes a point of approach to yourself from the type of philosophy that can intelligently orientate you in every moment of life to the kind of atmosphere that makes you want to act for "the greater good" – which is fundamentally part of your nature: spirituality.

Self-satisfaction is what you gain when spirituality becomes as important as materiality, even if it is under the gesture of giving or receiving undue support.

The sadness of an angel who has lost heaven designates that state of deep depression that soften your defense wall around the heart and makes you vulnerable to life (in the stress and worry), and also in front of other people. Do everything possible to win because if it hits you, if it penetrates deep into your soul and wins the battle with you, it could not be banished so easily.

Your strength as a leader lies in the ability to always look ahead, regardless of circumstances and to have the vision of the future, a future as bright and as good. But if "you lose the heaven" if you raise the white flag of sadness and renunciation, then you will not ever be able to get high above other people.

Conclusion: A leader overwhelmed by sadness and sorrow induces the same collective mindset that leads him. He is like an angel who has lost the heaven and consequently will lose his followers who have elected him. Conversely, when the leader is optimistic and full of life, will always raise the moral tone of the team, creating optimum conditions for the development of great atitude. Positive thinking will have beneficial results, while its opposite will destabilize and destroy everything.

You will not be able to play an important role in people's lives, if you do not first discover the joy of life.

The Sands Of Time

On February 15, 2011

Devote your life to the sublime, for your leadership to come to life and withstand time.

I need to tell you again about an interesting scene from the movie *"Price of Persia (2010)"*. Dastan, Prince of Persia, together with Tamina, Princess of Alamut, reach the Hourglass Chamber, buried deep in the Earth. They had to stop by all means Nizam, the brother of the deceased Persian king, Sharaman, to turn back time.

Nizam and Dastan violently fight and, because of the earthquake that occurred and of the sand that crumbled, Dastan slips on the rocks, but he manages to catch one edge of it. Meanwhile, Tamina encounters with Nizam and makes one last attempt to convince him to give up his diabolical plan. Instead, Nizam, who couldn't get out of his head his lifetime obsession – to become the most powerful man in Persia, catches her from her shoulders and throws her in the abysm that opened around them.

Dastan manages to catch Tamina by her hand. He felt deep inside his heart that he could only live through her. Looking in his eyes with a heartbreaking tenderness, utterly pained because she felt her end near and understanding the storm that was shaking her lover's heart, tells him the last words before letting go of his hand:

- Dastan, stop Nizam. If the glass breaks, the world will die with it ! I love you !

Every one of her words pierced Dastan's heart. Her eyes expressed something sweet: it was the love she felt for him and her desire for life.

- No ! Dastan cried, watching her beloved crashing into the deep abysm. The strong suffering, sprung from the depths of his heart, increased his strength and desire of presenting Nizam to fulfill his plan. With his heart clenched of pain and full of rage, he gathered all his courage and strength, climbed back the rock and rushed to Nizam.

Finally, Dastan managed to turn back time, to defeat Nizam and bring Tamina back to life, proving his supreme love for her.

Leadership: You character traits correspond to the rising force of the significance assigned to the struggle with your own limits in an attempt to fill satisfactorily a time which otherwise would be empty?

Fighting with your own limits can have a meaning of time management depending on how you relate to the great challenge of living and assimilating your existence as much as possible or, why not, lose it. Time can be perceived as a wall that bounces in front of you or as a continuation of a book which should be read several times to grasp all its nuances.

When we talk about leadership, we do not strictly refer to the art of getting ahead, but we also refer to a reality based on effects – which are exclusively for noble purposes, do not remain in the shadows and become unidentifiable. Leadership, in whose composition is found the fine sand of true values, shouldn't present a strong degree of wear if regularly polished with thick layers of faith.

This ability to achieve good through the consciousness of supreme sacrifice, stands in front of all available resources for the completion in time of the edifice he built his qualities on. An empty time is the result of a meaningless life that does not singularize the reading of a book told by extraordinary people.

Leadership: Can you constitute yourself as a reality that contains all time and space itself, or as an escape from a reality that compels you to endure the major test of your story?

It is assumed that the means of raising the edifice of leadership always reabsorb in the achieved goal. The barriers that draw boundaries for all those individuals that might at some point work great, acting on instinctive impulses, can be overcome only with the agreement of clean conscience.

This consciousness determines their manifestation, giving rise to a new form of "being", the sum of those traits of character corresponding to the rising force of significance that they give to the battle with their own limits. Meaning when they feel the need to prove their ownership to someone or something, risking their own freedom and life.

But, especially, they must employ a larger dose of thoughtfulness and confidence in strengthening the foundations of the building not to collapse before finished. Therefore, their own judgments, stemming from a perspective that shines like a torch in the immense darkness of the present, must be permanently maintained to high levels. The proper understanding of the present can lead to a better assessment of the past, but also to a different view of the future.

The major test of Dastan's story was not the overriding requirement of consciousness of being guided far beyond its present limits, but by the opening of consciousness of not being affected by emotions in the radical way in which this happens in a usual brain.

Leadership: Do you attribute wrong values to aspects of the outside world by evaluating your capacities in relation to the moments of time cancelled by your ability to manage the essence of the mortal condition?

Everything that surrounds you and limits you and doesn't in any way allow you to move forward, depends on compromise values underlying the experience of living in a parallel reality, accessing the reversibility of time.

When you try to fight everything that is bad, when the dearest person next to you leaves, when you fall and you think you cannot get up, you become the prisoner of an upside-down world: death is intense, familiar, close, while life is increasingly alien.

The mortal condition sets in at that moment when you think life is useless. Thus, you start assigning the wrong values to the many aspects of the external world, such as maximizing the negative effects on the relationship between people and their attempts, constantly refreshing the truth that no one lives forever.

Your ability to build a better present and future, to make your life more beautiful and to produce a significant change in the world, begins to collapse and have "limitations" to the fullness of simple and fleeting pleasures.

Leadership is not an eternal, unshakable edifice, which you can add stone over stone of glory, but it is rather a living organism that evolves passing through several stages. And just as the

sand of time unceasingly flows in the hourglass of life - so can you, as a leader, continually increase your personal value, by imposing your vision and by initiating a leadership based on moral values and principles well established, such as solidarity and cohesion.

The attempt to pierce time is the backdrop of everything that the human being experiences from the beginning of life to the end of it, on which we must project the teaching of faith and the fulfillment of great deeds.

Leadership can be built on a solid foundation, on empathy, on true friendship, on mutual understanding and affection between individuals, on feelings of deep appreciation and gratitude. Or it can tear down and turn into a heap of sand if you use it arbitrary, without keeping in mind its limits, the golden principles that, as a leader, you must follow. Principles such as *"don't use your power in the wrong way in order to meet your personal pride."*

If you are a fanatic follower of the philosophy *"Everybody must bow before me"*, then you won't be able to control people's high expectations, and therefore you will fail.

The remarkable secret of a successful leader consist in creating a warm harmony between what he feels, what he thinks and the way he acts. Just as love shows the harmony between two beings that complete themselves and get along well especially on an emotional level - so your leadership shows the degree of closeness to other people and can rise to the highest degree of perfection if you develop the abilities to understand their sufferings, motivations and aspirations.

The timeline you need to build for it to be used only at accessing a higher consciousness reflects what you gather in a life that does not go to waste.

The Sands of Time represents a metaphorical way to convey an indisputable truth: everything changes, including leadership, which can rise to the challenge only in time, as it develops, or it can crumble like a castle of sand if it hasn't got a stable foundation and a suitable binder.

Take a stand in front of time if you want the value of your leadership to grow. Devote your life to the sublime, for your leadership to come alive and last in time. Establish yourself some ideals and values that are not contrary to professional ethics and integrity. Devote your life to the development of a new vision, of a new way of painting a leadership, based on unity, stability, truth, empathy and trust.

Gather all your courage and all the power of your heart in order to show your appreciation and attachment to those around you, and thus your leadership will come to life and last in time.

Source: https://neculaifantanaru.com/en/the-sands-of-time.html

The Science Of Being A Science

On February 14, 2020

Ask yourself what you have done for science, if you want to know how useful you have been to the progress of the world.

There are two kinds of connoisseurs.

Those who have understood the depths of the Great Knowledge, succeeding in expressing its essence in a pure metaphysical language, that is, perceived only by those initiated in the field (a very small number of individuals).

And those who have understood how to enhance the essence of the Great Knowledge through simple formulations that emanate a kind of spiritual warmth, with a strong dose of inspiration, as when continuously listening to a rhythmic, cheerful, or sensual melody, without memorizing its lyrics. Such a work touches your soul.

However, the true connoisseur is the one who combines elegant, simple, and soulful, both ways of approaching the Great Knowledge – making it not only accessible, but especially noble.

And then we have the "smart" ones, those who have understood everything, but all their lives have created absolutely nothing in the name of Science (perhaps waiting for others to do the work for them). They are the most useless for the world and its progress. The fact that you present yourself in front of the world as all-knowing, does not mean that science is moving in one direction or another.

Here, it is good to remember what Romanian aesthetician Liviu Rusu said: *"They were great men in all fields, less gifted. But they managed to be huge, became "geniuses" (as might be said) through qualities of which no one speaks kindly when their absence is felt. Everyone had that strong craft consciousness, which starts by learning to execute the parts flawlessly before fussing over a large whole. They took time to do it, because the success of the details, of the accessories, gave them more pleasure than the effects of a shining whole."*

Leadership: Does the pattern of your knowledge of the world follow the inter-conditioning between content and form, between ideas and the crystallized form of creation loaded with multiple and unexpected meanings?

In fact, everything that happens in this world depends on one factor: science. Scientists are the only ones moving something colossal, forever pushing Sisyphus' huge rock. Without them, there would be no power, no progress.

While politicians seek to steal from each other a bigger bone, while ordinary people mind their own business. This is what concerns the scientists: *"The dominance of the forces and spirits of nature presupposes the highest moral perfection, the highest spirituality."*

An example. Here is the opinion of the famous French physician Gérard Anaclet Vincent Encausse on what it means to assume the impact and the record of science:

"The power of man is almost nil besides that of electricity, steam or atom. But, opposing them, by certain combinations, forces as strong as they are, man concentrates them, stores them, forces them to transport or to shatter them, to reduce to a few seconds the distances they would otherwise have to travel in a few months."

At the same time, this is the true spirituality that Prospero (Shakespeare's character) shows when he bends the matter and the laws of the earth to his own will. Basically, he is the embodiment of the scientist, the only one capable of ascending to the status of God. He is the key that opens the gates of mystery: "As in heaven, so on earth."

Leadership: Does your experience of assimilating subtle knowledge rise to the level of knowledge assimilated through creative experience that opens the gates of mystery: "As in heaven, so on earth"?

I tend to believe that Great Knowledge belongs to angels, or to those who know how to live forever. In fact, I would say that this "Solomon's Palace" can be experienced in the same direct way in which you experience what is tied to Creation and Creator, putting in the foreground of your achievements the experience of a miracle: to achieve something that no one else has ever achieved. And the famous words "As in heaven, so on earth" are subject to one meaning: everything has a double of itself.

By striving to rationalize your intuitive experience on the differences between idea and object, between object and form, between idea and language, between ideas and its sensitive manifestation, or between feeling and artistic image, you will be able to reach a common denominator: to consider it is useful to approach a new perspective on the nature of things in competition with their usual order.

Thus, you come to understand metaphysics. Which, in Leonardo da Vinci's simple vision, is based on the following suggestion: *"If you look at a wall studded with stains and made from a mixture of gravel, and if you have to invent a certain view, you will discover on this wall similarities with various countries, with their mountains, with rivers, rocks, trees, moors, deep valleys, hills of various aspects, you will see live battles and movements of figures and other strange occurrences of cheeks, costumes and thousands of other things which you will bring to a good and integral form."*

The great aim of leadership is to change the human being from the status of meticulous connoisseur of small things to the status of Demiurge, by exposing another perspective on the differences and similarities between things, phenomena and states.

The Science Of Being A Science positions itself according to the human experience of translating any aspect of things around it into a living language, which denotes effective communication with the universe, or with God. The depth that the chosen knowledge symbolizes, starting from each minor element of information, amplified by the resonance with which it is endowed in another plane, must be contained in the feeling of the one who uses the figurative language of the "apostles".

Source: https://neculaifantanaru.com/en/the-science-of-being-a-science.html

The Science of One Man (VS) The Science of the Whole World

On March 10, 2012

Train your mind to think in terms of vision, by the fact that everything about yourself can be accepted as valuable only after you have changed "divinely" by the strength of maintaining the path you have taken in life.

It is said that in a city where all the sciences were taught, lived a handsome and diligent young man. And, at least nothing was missing from the happiness of his life, he was imagined by the desire to know as much as possible. Or, it was revealed to him one day, from the story of a traveling merchant, that in a very distant land lived a scholar who was the holiest man in all of Islam and who alone had so much book science, so much wisdom, and as much grace as all the scholars of the age put together. And he learns that this teacher, with all his fame, was only a blacksmith, a job that his father and grandfather had had before him.

Hearing these words, the young man took his bag and his stick and left his city at once. And he walked for 40 days and 40 nights, and after many dangers and toils he appeared before the blacksmith.

Finding out that the young man wanted to acquire the great science, the blacksmith put the rope from bellows of the smithy in his hand and told him to pull. And the student listens. One day, one month, one year, without saying a word, the young man stretched the rope of the bellows again and again. But one day, the young man opened his mouth and asked the master to tell him how the Great Science could be obtained.

The blacksmith just said, "Shut up and keep pulling the rope." And so, another 5 years passed. Then, on a far too grueling day, the pupil dropped the blacksmith's rope and begged the master to tell him the secret of the Great Science.

*- My son ! you can return to your country and your home, with all the knowledge of the world and life in your heart. For you have acquired it all, acquiring the virtue of patience ! **

Leadership: Can you develop an attitude worthy of a superior man, without performing several repetitions of your previous states and experiences?

Every day you discover a little secret that intervenes in the formation and development of thought, which added to other little secrets contributes to the manufacture of the Philosopher's Stone. But to reach such a skill you need at least ten years of practice, 16 hours full of trials and limits that you have to overcome, day by day.

And you must be lucky enough to meet at the right time an alchemist, a brilliant scientist who knows how to do – like no one else – experiments in chemistry and biochemistry in the laboratory. And if this alchemist is above all a painter full of vision and message, you can say that you are really lucky.

The science of one man is more useful to you than the science of the whole world ! In fact, the use of a man in the middle of this world depends on the science with which he continues to put his dreams on paper, making these dreams a lever for achieving performance in a field of activity. And such a lever that enriches your soul, learning a certain maturity in thinking, a certain attitude towards the important tasks of life, is that virtue called "patience" by which

you observe all your things and deeds according to a certain rule, according to a certain measure, then you manage to give them a social connotation.

There would be something else. To understand that saying: "As in heaven, so on earth", you must first explore the mysteries of the universe, and then operate yourself on the pattern of infinity that wants to suggest one thing, namely, that there is a resemblance between what you are and what you should be, or between what you are as a human being and what drives you to evolve spiritually and scientifically.

Science, according to the individual's will to understand the impenetrable, is updated according to the model of the artist who set out to interpret optical sensations through chromatic equivalences – they are not the literal imitation of a natural thing, but its symbol. And the artist is only the one who, through the sensations of knowledge received from the self, not necessarily from the external world, manages to release the visual information from clichés and to twist it in the flow of a personal utterance. Because the world around you is just a picture you can't polish if the warmest colors aren't always present in your life.

The spiritual aspect of a coherent view of life is that which you must make a priority, so that you do not have to waste years to reach it.

The Science Of One Man (VS) The Science Of The Whole World provides an opportunity for a comparison between what you are able to learn only from yourself and what you are able to learn about yourself by interacting with the rest of the world. If you have time, try to list 5 things you could turn into priorities so that you don't have to lose 10 years to reach them. And if you can't list 5 things, then think of at least one thing you can change about yourself so that it becomes the foundation for the rest of your life.

*** Note:** One Thousand and One Nights *(The Parable of the True Science of Life)*, Hyperion Publishing House, 1993.

Source: https://neculaifantanaru.com/en/the-science-of-one-man-vs-the-science-of-the-whole-worl

The Science Of The Eternal Man Comprised Between Birth And Death

On January 08, 2014

Apply all the teachings of the science you serve and represent, in order to guide your value in a direction useful to your becoming.

The great Estonian scientist, Karl Baer, trying so hard to break the secrets of how chicken eggs are developed, was able to establish in the end the basis of a new science – compared embryology of the vertebrates. Basically, the study of embryos allowed the taxonomy of animal similarities.

As for myself, a man eager to climb the great pyramid of science and set the base for a new approach on leadership, I was interested in the way in which the scientist elaborated the new animal taxonomy. He discovered the most important thing: he showed that the embryo follows his own development way for each type of animals.

The echo of his theories was an innovation benchmark for me, serving at the same time as a unifying connection between two somehow different mentalities. And his way to apply the teachings and truths discovered along the research opened the horizon of my becoming as a man who rivals with the limits imposed by the framework of an unfulfilled scientific development.

The art of leadership is to keep the balance between opposing forces, fine-tuning each action according to the controllable context.

The pleasant incursion in the world of science, stimulating curiosity and personal becoming, ensuring the achievement of a certain cultural and ideological distinction, turned, on such a short notice, into a multitude of interesting reflections, theories and plausible considerations connected to leading. I was so tempted to understand the depiction of the compounds identification elements that favor a certain chemistry of the individuality, it was so exciting to handle the threads of some many contradicting hypotheses that support the human model.

Only so I could figure out what lies beyond my own person: the measured value and pragmatic orientation. These two characteristics gave me the necessary tools to understand the interaction between science and metaphysics, in favor of unique approaches in leadership.

Leadership: Do you agree to enter into an endless free fall, under the pretext of pursuing an ideal of great prestige and visibility in the field of science that goes beyond the narrow frame of your experience of being an observer?

We often step blindly through the labyrinth of uncertainty looking for answers to the question: "*Where to?*", guiding ourselves after some considerations regarding what is allowed for us search and too little after those considerations regarding what is useful for analyzing ourselves and for self-knowledge. The science of the man eternally caught between birth and life is left crossed by the total effort, by all the acts of will, by all the commitments to penetrate the mysteries of a complex, noble and beautiful profession, that is to say, a powerful form of thought, belonging to others, but possessed by everyone as a constantly increasing self-discipline, in a certain direction.

Instead of raising our culture and thinking level from this compromising slum of the

self-unknown, we dwell deeper and deeper in what is called the quarantine of decent waiting. We are enveloped by a cloak of inner rottenness instead of showing a giant enthusiasm for searching, updating and saving those ideated virtues, which are rightly cherished by human society. The virtue of being a finished work of the scientist, a confession about the greatness of creation.

While old men stopped achieving notable results a long long time ago, young people lose their enthusiasm to appropriate science that is the capacity which makes possible the achievement of some additional "incomes" with a personal value. It's obvious that many aren't able to achieve a connection between cognitive performance and superior results, relevant for the leadership field. They can't see to what extent they're able to overachieve by following other scientists course for the purpose of establishing new ways of depicting the world and knowledge.

This means to start an endless free fall, in an extreme decline, reaching the natural extension of the stage called apathy, which erases a significant quantity of those previous productivity gains of resources allotted to improving skills, in compliance with the requests of great leadership.

Leadership: How much does it cost to build a bridge over the "abyss" that emerges between involution and science, in association with a "self with a high degree of personalization" who demands the right to assert their authenticity?

In order to enable that inner look that thwarts the traps on involution and functional inactivity, analyzing all those hypotheses, calculations, experiments, theories selected in order to better endure in front of all the attraction tendencies of the thinking model which honors science, the road to a tiny part of individual development should be cleared.

The road to the inability to see the new interface for the map called *"plan of opening and reorganization of the individual stage"* should be cleared, following an own evolutionary professional assertion path. I can't realize how this thing could change without assimilating the necessary knowledge to identify and analyze some new aspects of the information-substance interaction, some new knowledge resources, shaping arguments regarding the opportunity of expanding some new scientific concepts and fields of research.

Leadership is what you create under the weight of a "myself" conceived by recomposing the image of science from fragments of the teachings and truths discovered by others during their interventions throughout the world.

Do you remember Turms, the hero of the novel "The Etruscan" by Mika Waltari? He often tried to understand his being, listening to his thoughts and inner calling. Uncertain about his values, qualities and skills, he asked the wise priests to teach him what he has to knows in order to reach accomplishment. They answered to him: *"Science is in yourself. Not in us."*

An incursion in the world of science can be exceedingly pleasant only if it stimulates curiosity and personal becoming, ensuring a certain ideological and cultural distinction. It has to turn into something interesting, tangible, for the future, useful and accessible to the leadership you will apply in a permanent listening to yourself. To your thoughts and prejudices, to your value, to the image you create about yourself.

What costs in order to build a bridge above the "abyss" between involution and science is the connection and expense you set with the commitment to continuously improve the performances, ensuring the continuity of scientific research in the direction set by your field of activity. If you want to place yourself at the stage of "scholar" in terms of the way of

consolidating the relation with excellence, apply all the teachings of the science you serve and represent in order to guide your value in a direction that is useful to your becoming.

"A myself with a high degree of personalization" can claim the right to assert its authenticity if the motivation to serve science is equal to the motivation to defend a noble cause.

Also, this "myself" must demonstrate its dignity to live under the umbrella of a glorious name of that whose resonance is recorded in the way opens his horizons in the face of a diversified and complex reality.

The Science of the Eternal Man comprised between Birth and Death aims at that free commitment to know, to learn, to overcome yourself so that you conquer the highest peaks of performance. It's a way that implies a constant commitment, aiming towards a new ideal that could place you in the category of top candidates to the award called: accomplishment.

Source: https://neculaifantanaru.com/en/the-science-of-the-eternal-man-comprised-between-birth-a

The Seagull's Gaze

On September 24, 2021

In art, man represents nothing for himself, but only in relation to a point that nature creates through similarity and contiguity.

A seagull floats smoothly on the sea water, somewhere offshore. The small waves do not bother him, the heat does not bring him down. On the one hand it is seen as a work of nature, on the other hand as a symbol of freedom, the flight of the soul and the fullness of life. After all, his life is no different from other seagulls, only he is the only one who attracts attention with one interesting thing: he seems to be able to win everyone's attention.

But the question is: what does he see when he looks at the beach?

He sees some points moving randomly, completely autonomous individuals, unlimited in number. He sees people as lost, if not renegades. These points are separated between two realities: a mathematical one, a visionary one. And if we refer to points, then the human world can be intuited as a world of birds.

I think that man can be a species and can be one with the seagull, because it is also a point seen from a distance, from the sea, unlimited by the constraint of space and time. And the reality of the seagull can extend to the sight of points isolated from it, but close in the distance, which enter as something independent in its finite universe.

Leadership: Are you able to produce a creation as long as you position your self in the plane of the approach-magnification effect, or the more you chain the finitude into infinity?

It is here that art necessarily acquires the character of a perspective revealed as a distance between certain points, on a flat image plane. For this reason, the additions of color and light, being a direct cause of artistic creations, happened to open a vast perspective of understanding the effect of zooming-in and zooming-out. And what do we do next with this perspective? Well, we turn it into a painting technique.

The purpose of this technique is to capture the side of a representative figure in which the successions of points will eventually appear as a whole.

The seagull can lend to nature a manifestation of man or his sight, only if the distance between the points is considered the absolute identity between the universal and the particular. The more the seagull is seen as an autonomous universe, the more organic the artist is, being able to chain more the finiteness of infinity.

Great artists know how to combine at will the distance between an arbitrary side and its opposite side. They also know that often the opposites are in the same relationship in which nature and freedom are, emphasizing the idea of "absolute", intuited in the phenomenon or in relation to the individual. In art, man represents nothing for himself, but only in relation to a point that nature creates through similarity and contiguity.

To position your self in the plane of the approach-magnification effect means to immortalize a scene from the vast expanses of the distant – in relation to the particular,

so that what you are going to reveal in art has a unitary, synthetic and individual character.

The Seagull's Gaze approaches the artist's gaze, because both of them mirror the space of an alterity that stages a certain identity meant to reflect – as a distinctive mark – "the unity that constitutes the embodiment of infinity in the finite".

Source: https://neculaifantanaru.com/en/the-seagulls-gaze.html

The Search Algorithm For Endless Knowledge

On January 30, 2014

Brush up on your decisive elements that stimulate your scientific progress so as to overcome the limits of imperfect knowledge.

The answer was missing altogether. Or rather, it existed, but it was very confusing, because something else was always put aside. A meaning that accumulated continually, an updating of impossible interpretations, developed by a number of experimental formulations. Was it another step towards an infinite multiplication of the incalculable? For I seemed to be in a space-time gap that no one could fill even with a word.

To ensure an appropriate degree of illumination of the meanings, interwoven in the right combination, I first had to weigh my views in the middle of a crowded intersection, full of assumptions, conclusions and various contents of symbols, invaded by some sequences of overtones which composed *raw matter.*

In this case, "the significant", which highlighted the differences and similarities between a mathematical reasoning, a philosophical speculation and a scientific fact, left room for the interpretation of those arrangements situated between two fixed coordinates. The first, oriented towards the origin of the axis of accessing the relative, the other, oriented towards the evolution of novelty that stretched over to an abstract level.

Leadership: Do you have a number of reasons to highlight the essence of thinking centered on your role in the content of representing a sui-generis world, putting it in the equation of the terms of "transparency that still has a shadow"?

Eliminating the improper versions of processing the factors that entered the equation of balancing meanings, with the possibility of choosing the algorithm used, I could have, obviously with a great dose of acceptance of what comes from the dark bosom of a burning mystery, observed that which was not yet known.

If I tried to heat up in a retort a mixture of sulfuric acid and calcium fluoride, waiting for the resulting hydrofluoric acid to pass into a vapor state, I could have easily penetrated beyond those walls of misunderstanding that tirelessly surrounded the obscure formulations and interpretive norms of a symbolism of deep originality. By first I had to learn to wield without precaution the particular chemical substances.

Chemistry is closely related to alchemy. And alchemy treats matter and helps you overcome the limits of perceivable knowledge, through experiments that are based on accelerated collisions between meanings and conclusions, on the basis of admissible truths.

The term "transparency that still has a shadow" applies to the embodiment of the mind that transgresses the boundary between the usual and the oneiric, exploiting a waiting horizon shortened to the maximum without having a real basis, but from which emerge: emotion, revelation, creation elements, opposition between transcendence and limitation, etc.

Can your style of leadership successfully merge two extremes without opting for any of them for a knowledge that, at the same time, always remains subjective?

Through leadership, subject to a multitude of laws and approaches that determine its effectiveness, a new way of exploiting knowledge can be understood, between the ideas and hypotheses emitted over time, with the purpose of producing a formula through which approaching a more deliberate reasoning can be made possible. This reasoning supports those points of view that contribute to the understanding of new major directions of progress.

But first you must really feel capable and determined to subject yourself to a rigorous edification of the intellectual progression. Even the most meager of thinking has its momentum. Only if it is stabilized between some fixed coordinates rejecting the multiplicity of interpretations and assumes no possibility of error.

Knowledge always remains subjective as long as it crosses the borders of a palpable reality, changing and suddenly becoming unpredictable, imposing itself with all the evidence in a hermetic delusion that you find not just as a constant of life, but also as a constant of the whole world.

Strengthening the flow of intellectual stimuli produces a whole range of forms derived from basic knowledge. At which level the used style can successfully merge two extremes: a science that cannot be conquered and a science that can be persistently re-experienced until the moment in which you become aware of the vastness of resources and of your own intellectual capacities.

Leadership can successfully merge two extremes: the rigor of reasoning that gives such brilliant results to what we call the "fullness of faith" and the rigor of knowledge resulting from the ways in which the lessons learned from the experiences of life are gathered and analyzed.

The intellectual approach that raises you to a different level of understanding of the importance of achieving perfection corresponds to the answers you give to the question:

How can you reduce the confusion about what you should do to give a significant impetus to attitude toward existence, as a totality of mental processes that outline a totally different picture of reality?

The Search Algorithm For Endless Knowledge runs in response to an attempt of exceeding your necessary support of performance. But this algorithm does not describe the steps to be taken in order to produce in a finite time, new achievements and approaches in leadership. But calls upon himself each and every time you try to open the way to new perspectives of understanding sets of notions for accession to higher evolutionary levels.

If you don't try to develop your ability to grasp what constitutes *raw matter*, this algorithm will stop or will not be applied properly.

Are you crossed by that continuous concern of knowing ever changing realities, by acquiring a science of leadership in any circumstance, so as to become a role model worth following?

Source: https://neculaifantanaru.com/en/the-search-algorithm-for-endless-knowledge.html

The Secret Is Elsewhere

On March 06, 2012

Learn to transform the performance of your activities into a refined art that contributes with a meaning of great value in the perimeter of a knowledge capable of reconstructing the reality of the present time.

Sometimes I look at what kind of training is provided by the community of speakers, trainers, coaches, mentors or consultants in Romania (mainly). It is not difficult for the eye to observe a resemblance between all these specialists in the field of motivational discourses, especially if we take into account the fact that everything one says ends up being said by the other.

The first thing to come up at such courses is the variant of subject that seems to be repeated indefinitely, with only a few differences of approach:

1. "How to achieve your goals" or "From goal to result".

2: "How to sell more profitably" or "From sale to prosperity".

3: "How to make money from... anything" or "From idea to money".

4: "Trainer of trainers course".

When I see such titles of subjects, I simply feel like retiring to a limited space from which everything has been removed, it has such a zero point that I feel like everything is being emptied within me. Only the clean breath and the scent of the flowers in the garden keep me alive.

Instead of these trainers "specialized in the field" I would try not to repeat myself, but I would come up with something new. There are so many new things to discover or cultivate that never find their energy catalyst, that never let you forget that you are more than you think you are. And some people have forgotten the law of great knowledge which says that "something that is often repeated is something already commonplace."

Leadership: Is the creation to which you dedicate yourself with enthusiasm in relation to the factual material the beginning of a way of thinking that can become the new beginning of the "Renaissance in One"?

The secret of success in any field lies elsewhere... in broadening the horizon of interpretation and application of knowledge. New and good ideas come from those who are in no hurry to prove their worth, except through an acute need to turn knowledge into a continuous process of creation, close to a kind of thinking that is the beginning of a way of thinking that can become the new beginning of the "Renaissance in One".

And here I am referring to a kind of creation whose fulcrum is art and a therapy for the soul, a science of nourishing various minds with a penchant for spirituality (which many have abandoned).

Renaissance in One, I see it as a special and delicate, defining thing in a unique creation that promotes the idea of an association between the aesthetics of visual arts and the aesthetics of the written word, full of meanings, referring to the old symbolism of Fulcanelli.

And this idea, presented in a form that is as organized and as objective as possible, must have the force to determine the student to say: "Yes, this is what I want". Somehow, your science must lead people to autonomy, self-determination, self-confidence, a high level of professionalism, pro-activity, to the ability to explore and change their conditions of manifestation.

You need to know something else. The true promoters of progress are lucky to always meet when they are most needed, and to form a formidable team. But first everyone must prove that their ideas are an indispensable condition for progress. Gradually, a circle of vital forces will be formed that will contribute to the position of each one on the first place in the ranking of the most valuable Brands.

Every day you become more and more aware of your value and all you have to do is think about how it can be measured (first of all) in words, in the most credible way. Obviously, there are many situations where ideas will not be fully accepted, so you need to revitalize them, give them a different shade or highlight their natural "symbol" look – and always do that with the thought in mind that when you change a man's suit, you actually change his personality.

If you share this same philosophy with me, I am waiting for you to join my team !

Leadership is the condition of manifesting the power of creation in the subtle plane of a knowledge that needs only a practical value in order to be appreciated as a keystone of the vision of the type: "anything is possible".

The Secret Is Elsewhere than where you leave your personal mark. In fact, the secret is to promote the knowledge you deserve to be useful to a generation that crosses the bridge from one level of consciousness (to which only artists rise) to another (to which only people thirsty for perfection rise).

Source: https://neculaifantanaru.com/en/the-secret-is-elsewhere.html

The Secret Language Of Leadership (II)

On February 18, 2011

Familiarize your soul with the knowledge of the presence of the hidden, teaching it to know the invisible reality after crossing visible things.

What a transformation ! Do you remember the end of the movie? The manager changed his attitude after Vivian advanced his transformation from a prostitute attitude to a lady attitude. This time, he expressed gratitude and pride, being seized by that sincere and total admiration for Vivian, considering her one of the most interesting persons that he had ever met.

The manager kissed her hand with that delicate caution with which you touch something fragile and, looking in her eyes full of a sincere admiration, he addressed her with a warm voice, a gentle and even affectionate tone and with a trace of sorrow in his heart:

- Vivian, it was a pleasure meeting you. Come and visit us sometimes. And, furthermore, he puts at her disposal the hotel's limo to take her wherever she wants.

Just as the Church has the duty to save people's souls - so quality leadership aims to transform leaders in better men. The surest and most effective way to determine others to stop considering you a person with authority and an unfriendly being is to express yourself in accordance with their own feelings. Letting the others to adjust to your presence and your leadership, many of them will change their attitude and mentality.

Leadership: Do you dare give a new dimension to the concept of "Quality" through the originality of expressing your position towards the revealing means of producing an expression called "Reset Value"?

The manager eventually fell in love with her. He showed an expression of happiness so perfect and so pure, being deeply pleased of meeting her. In a way, he even felt bad that he didn't communicate more with her during her stay there.

The manager perceived the true essence of everything that was good in Vivian and learned about her true desires. He realized what kind of person she was, how her true nature was, what her aspirations were; he sensed what her intentions were – those of changing her life, and thus he got to reconsider his attitude toward her. He loved her more than he loved any other client.

The best thing you can do for your leadership is to cover it with feeling. You tend to keep away everyone you interact with? If so, then you risk getting hurt in your own pride, as the hotel manager.

If people receive from you a certain kind of acceptance, they will give you a little more confidence. Be open to their offer to remove the dense darkness of your soul, and thus you will be spared by much trouble and misunderstandings.

The quality you want someone to have is equivalent to the value you give yourself in the conditions of a form of revealing fragments of pure sincerity, those grains of reality that reveal the unconscious source of thoughts expressed differently with generosity.

The value of resetting the someone's profile, only to the extent in which you find what in what limits is his influencing possible through suggestion and to what extent can be exerted the suggestions that exert negative influences, coincides with its attempts to overcome the limits imposed by the stereotypes of "rebellious youngster" (a tributary of materialistic thinking that has at its core living in the middle of the world, of the whole).

Leadership: Do you carefully consider the factors favoring the occurrence of suggestive situations and inducing the suggested answer?

To get out of ambiguous situations, when you can't find out anything about the hidden things of the man before you, you have to often opt for momentary alternatives that do not meet the requirements of relating to a consistent system of references. Such an alternative has the objective to correctly identify the match between the human profile and its attributions, between empathy and objectivity, or between its context of life and its context of performance.

For example, by analyzing the activity and attitude of a person from the perspective of personal experience, which may favor the emergence of an unmet need of authority, we find that the hidden thing has nothing wrong within itself, but requires a certain mental and spiritual mood that facilitates a certain type of communication achieved through gestures, facial expressions, habits, reactions, replies, tendencies, etc.

The hidden detail that no one notices at first in a man, since it requires an in-depth analysis of temperament, character, culture, age, etc., can be reconstituted from his consumption of frustrations or favors. What exactly does he ask of you so that you will not disregard his pride, opinions, values or needs? What exactly are you able to give him so that he will never want anything more?

The factors favoring the occurrence of suggestive situations, where you use a suggestion-like behavior, assuming an initiative, an advice, an observation, are represented by how the individual is exposed to experiences experienced through joy, not through troubles.

While the induction of a suggested response, as an expression of impact on the human psyche, depends relatively on how interested the individual was in knowing his purpose and role in life. This answer is in fact an acknowledgment of sentimental / social failure, or an acknowledgement of the greatness of preserving within the soul only that which was beautiful and worthy to be cherished.

Man must be examined from the viewpoint of the considerations according to which the more realistic the relationship between the meaning that he gives to his life and the role he assumes in his relationship with others, the more the image of himself is clearer.

The secret language of leadership designates the way you react to other's feelings and needs, to whatever happens around you and to the way you relate to others.

Express your positivism and trust toward everyone. Use a personal manner in which to disclose to people – through the way you communicate with them and how you relate to their needs and feelings. The secret language of leadership reflects your attention to the motivations of those around you.

The way you perceive people, the way you accept them around you, the way you « choose » them and the way you talk to them establish the dimension of your leadership. You will be able to differentiate yourself from other leaders only if you listen to people and leave time to

change them.

Conclusion: As a leader, you must know people's feelings, needs and aspirations. Therefore, you must be close to them, especially in critical moments, and give them the opportunity to change.

Assess properly the feelings of others, for the dimension of your leadership to grow.

Source: https://neculaifantanaru.com/en/the-secret-language-of-leadership-II.html

The Secret Language Of Leadership (I)

On February 18, 2011

Assess properly the feelings of others, for the dimension of your leadership to grow.

The first step in the most favorable direction for leadership is to reconsider your attitude and opinion toward other people. Leaving time pass, you will certainly form a very different picture of those surrounding you. I'll refer once more to the movie *"Pretty Woman (1990)"* to emphasize better this aspect.

The Regent Beverly Wilshire hotel. At one point, between the manager Barney Thomson and Vivian Ward, the lady companion of the controversial businessman, Edward Lewis, there is a discussion. Concerning the manager, he was very determined to expel Vivian from the hotel as soon as possible, because she, being a prostitute, could affect the hotel's reputation.

Being an educated man, with a sortable character, the manager tells Vivian in a subtle way, but using a soldierly tone, that he will make an exception to the rule and accept her in his hotel, due to the presence of Mr. Lewis, who was an important customer. But when Mr. Lewis would leave, she would become unwelcomed there.

Because she wasn't a woman recognized in that "sophisticated" world of luxury and wealth, Vivian nodded, once more pained that someone scorned her. She had been warned ! Well warned ! Thus, she had to obey.

Predictions didn't become true. Vivian's stay for a week in that luxurious hotel didn't cause any unpleasant incidents, controversy or inconvenience. On the contrary, it was a great blow especially to the manager's pride and frigidity. For she had a genuine will that drew strength from her own aspirations to show that she can be someone else, she can rise above her condition – that of a prostitute, and she can become a "lady". She succeeded in being noticed by everyone, being considered one of the most beautiful, elegant and mannered women in that hotel.

Leadership: Can you find your motivation to be someone else in the case of an image that is commonly attributed to the meaning of "rigorous experiencing of life"?

If we are to examine the space of human representativeness in which there is an obligation to raise the individual to the rank of a "tolerated subject", concurrent with an unlimited source of heat called soul, and if we seek the balance between predictability, malleability, and responsibility, then we certainly will not be able to perceive the symmetry between value and price.

An image that is currently attributed to the meaning of "rigorous experiencing of life", has as a unique element of analysis that intensification of the contrast between appearance and essence, that is, between what you are in danger of losing and what you are able to gain.

The man whose merits and honor are avoided, tastes from the bitterness of life as intensely as the painter capturing someone's attention by presenting his self-portrait: with humility and rebellion.

Can we equate the significance we are trying to give to what happens to us, causing a

painful affective discharge, with the meaning we attribute to the stories behind our image, which eludes social reality? Can we try to see people as objects we are surrounded by, stemming from the field of an unconventional design?

If we look at people as rare objects, often possessing useful value and at the same time aesthetic value, analyzing the role of our combinatorial capacity in the process of creating a successful model, we will be able to compose the beautiful or the sublime in the extent to which they belong to the category of values that go beyond the field of aesthetics. And the aesthetic, as someone said, we have no right to make it absolute, but to dwell on it in the tension of maintaining certain moral, ethical principles that serve the truth to high standards.

Leadership: Can you approach the meaning of a certain action of human behavior by investigating the motivation from which it originates?

A science-derived formula that does not relate to the beauty you can admire and study for an extended period of time without getting tired of it, is the following: "Observe what you do not know and do not refuse knowledge". It is not about that hard to perceive beauty, which only brings special thanks if you observe it from a critical perspective, but rather one of knowledge behind the image you give to the world that starts with complete doubt regarding everything.

People are not objects that can be found in almost all interiors, with the same practical status and with the same ability to "like". Which, when we get bored of them, when their price is low, we can change for something else.

We are a bunch of reflections that can clarify our existence in a mysterious world, full of increasingly subtle and persistent colors, which checks the exact configuration of our own version of beauty: inner or outer.

The question we need ask ourselves comes from an internet user: "Do we have the strength to look at the configuration of our own subjectivity and to uncover, from underneath the ashes of doubt and mistrust, the seeds of values once dear to us, but insufficiently expressed?"

Subjectivity is just an attempt to give personal experience a meaning that will console your pride. And the insufficiently expressed values relate to what you decide to do and the end result you want to achieve in the conditions of a double form of risk: the need to express your stance on the negative outcomes of your life and the need to defend your principles under the conditions of a lack of interest.

Leadership focuses on how you use reality so that others' perceptions of you are identical to your reactions to their attitude.

The Secret Language of Leadership relates to the connection that is created between the perception of the reality that guides the actions of man and the things seen through emotions, uniting distinct elements of identity under certain discursive conditions. These elements can be rearticulated differently under certain circumstances of producing an impact at a level of consciousness.

Source: https://neculaifantanaru.com/en/the-secret-language-of-leadership.html

The Secret Nature Of Thoth

On Februaty 10, 2009

The resonance between primordial divinity and self-consciousness shapes the contours of timeless reality in an effort to open a new perspective on the origins of one's existence.

Ibebi was silent. Silence settles between them, barely disturbed by the puff of breath. Then Ibebi said:

- Now, tell me what you know about the creation of the world according to the teaching in this temple of Thoth.

- Once again, I can only tell you what I read in the first book of Thoth, Cheops answered. In the beginning, everything was in Thoth, he was confused with the eight mysterious primordial divinities.

- Who were these mysterious gods? asked Ibebi.

- These gods were four, but they had in them the two aspects, male and female, only their union being creative. And these unintelligible beings were called Nun, its feminine form being Naunet. The second couple was Huh and Hauhet, the third, Kuk and Kauket, the fourth, Amon and Amaunet. That is why the creator god was able to say about himself: "I am One who becomes Two; I am Two who becomes Four; I am Four who becomes Eight"; they are the One who protects the Eight, for these divinities are but emanations of his nature.

Leadership: In the idea that "I am One becoming Two, I am Two becoming Four", how do you perceive the relationship between symmetry and the expansion of self-consciousness in your view of the origin of reality?

- These Eight do not constitute the essence of Thoth, are they not connected to him very closely, so that he creates them from his own substance, that is, he makes them come out of him by the power of the word or, more precisely, by his will?

- So it seems. For Nun and Naunet are two aspects of the unorganized primordial world, of the chaos that, through union, will give birth to the organized world. But it is written that Huh and Hauhet are the waters, and I do not know what I must understand by that. Could it be the waters of the divine river that comes out of the womb and fertilizes the Earth?

- No, because only much later did the waters of the Earth and the waters of the sky come to life. You will learn their nature later. But keep going.

- Kuk and Kauket mean the infinite space immersed in darkness, before the creation of light.

Leadership: Do you find that a repeating cycle of deities can be a visual landmark for understanding the ways reality folds on different levels of your own consciousness?

- Isn't it in this limitless space that the creation of the sensible world will take place?

- Of course.

- Because, without this space, nothing can have extension and everything is reduced to a tiny point. You do not believe?

Cheops agreed with a movement of his head. Then he asked:

- But I don't know what to say about Amon and Amaunet. Why is this divine couple hidden? If it is hidden, it cannot appear to our sight, and why, if it is, does it not manifest itself?

- This is precisely the part of the mystery, that which is hidden from the curiosity of mortals. He learns that all these aspects of the universe, which lie at the basis of its totality, are in Thoth, they constitute the secret nature of Thoth.

Your perspective on creation, seen through the lens of discovering divinity, influences how your visual perception takes shape and relevance in your consciousness.

The secret nature of Thoth is aimed at those aspects of the universe, which lie at the basis of the totality of a new understanding of oneself, which can transform you into a much richer spiritual man, able to concentrate greater power in his hands.

Have you ever thought that interpreting these emanations of the divine nature might reveal to you new kinds of exposure to the relationship between the finite and the infinite?

*** Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/the-secret-nature-of-thoth.html

The Secret Of A Diachronic And Current Discovery

On October 29, 2010

Before you represent the progress of the world, learn to understand what it means to accept yourself in a world that does not accept your vision.

Here is how the wonderful book "Robur the Conqueror" written by Jules Verne ends, and what we have to learn from this character:

- Citizens of the United States, my experience is over and I can share with you my opinion from now on: I think we should never rush things, not even when it comes to progress. Science must not take precedence over morals. I stand for evolution, rather than revolutions. In a word, everything should be done when its time is due. It would mean arriving too soon today to overcome so many conflicting interests. Nations are not yet ripe enough to achieve a union.

Thus, I leave, taking with me the secret of my discovery. But this secret will not be lost to humanity. The world will acquire it on the day when it will be enlightened enough to benefit from it and wise enough not to abuse it. Citizens of the United States, farewell !

And now the question remains: Who is Robur? Will it ever be known? It is known right now. Robur is science as it will be in years to come, maybe even tomorrow. It is the sure reserve of the future. But what happens to Robur the Conqueror? Will he ever show himself as he promised?

Nonsense ! He will come to reveal the secret of a discovery capable of changing the social and political conditions of mankind.

Leadership: Can you strengthen the connection between science and faith by reflecting your predestination that comes from the vicinity of an exceptional destiny that assumes a history, and which can also be rewritten?

What I call progress, or the genesis of a people, is defined by reference to the relationship between tradition and innovation, between influence and creative assimilation, being interpreted from another perspective, that of a possible correspondence between the internalization of a valid creative experience and the joy of reaching a hard to conquer certainty.

And if progress is difficult to achieve, by reference to a tradition that signifies the acquisition of a new spiritual life, meaning if true faith is a human contribution to the development of science, enriching it with a complex conceptual-practical analysis of the pros and cons of various inventions and technologies, then Robur the Conqueror proved a remarkable prediction: when people become aware of the importance of moving from one stage of development to another, only then will they be able to claim a better life.

The reader will strengthen their diachronic (evolutionary) unity conscience and current Faith, noting how unitary science was and remained over time, if you understand that the true legacy of Divinity is the driving force behind the progress that has the capacity to resist and oppose the degradation of this world.

In fact, the need for the act of creation that links science to true faith, in order to achieve sustainable development, through correspondence with the valorization of innovation based on information and knowledge, qualifies as an attempt to influence the perspective of seeing into the future. While the possible certainties of science, the awareness of those forces at the center of the cultivation of Divinity, have as a starting point valid experiences of interpretation of the phenomena and events of the surrounding world that allow to increase their intelligibility and control.

To be predestined to an exceptional destiny that assumes a history, and which can also be rewritten, means to be aware of the importance of testing other people before you to push the world faster towards evolution. Indeed, it is desirable to follow evolution and progress, and that means to depend on the evolution and progress of a society full of attractive and hallucinatory information.

Leadership is the consequence of a story that involves aligning an entire society to the standards of vision and competence of a few unique people who knew how to say "YES" to an extraordinary vision, when everyone else said "NO".

The Secret Of A Diachronic And Current Discovery will be found only in the analysis of the accelerated progress of science and technology, which I propose as an intuitive assertion of intellectual functions. For the man who embraces science is a thinker who has refused to be part of a herd that follows clerics outside of time, in this way analyzing trends and essential phenomena in today's society, and who can enter the "Divine Mind" after transcending human limitations.

Source: https://neculaifantanaru.com/en/the-secret-of-a-diachronic-and-current-discovery.html

The Secret Of Nature

On July 04, 2023

What you see is what you want to say about yourself in an image that represents you by imprinting it on the soul of the world.

The sea is spectacular, especially when the sun's rays give it a special glow, in which case I focus on seeing only one part of an enchanting picture: the isolated spot of a beach in a Danny Boyle film, which resembles a paradise of nature, of a special natural beauty.

There is a life here, a fulfillment of the soul, a discreet presence accessible in the form of my own sense of self-acceptance, which sees, which lives fully, which says something with its gaze full of grace and meanings, correlated with the ambition to represent in color any moment in the plane of reality. When the sun rises, it makes this place so charming that the image of this place, its imprint on my soul, is more than a string of recognizable objects. I feel as if I entered a neutral present, forgotten by time, and came out someone else, more inclined towards the artistic field, under the brush of an impressionist painter who transforms any view into a story.

Sensitivity to sunlight occurs when too much light enters my eyes, or when what I see exceeds the expectations of the artist in me, specifying that any manifestation of beauty has as its basic premise the intuitive way of rendering a discourse with nature, passing at any moment from the plane of reality to that of fiction.

Leadership: Can the image you relate your vision to have an echo in the form of a sense of additional "presence" merging with you?

Indeed, the eye is metaphorically dominated by the light that the retina absorbs, like a radio frequency signal, and the emission is taken up by a translucent color pattern, which cannot be drawn anyway, but metaphysically, that is, soulfully, divinely, without producing any real physical effect. Repeated by multiplication, the sight is influenced by the artist during the creative process, which makes each part of it a unique expression of the imagination of the eye that captures the mystical-metaphysical space from a simple visual work (photo, painting), from a timeless present.

Nature is an animated presence, merging with my life, becoming part of me, having an echo in time in the form of a feeling of additional, animated "presence". Not for nothing, something from off repeats to me even now:

"Nicu, learn to paint with the soul, with the sense of sight, with the warmth that the light gives off. And paint for a world that is not dominated by finality, emitting the suggestion of another world, which disappears and reappears, but in a different way, namely stronger, so that you feel more energetic, more enlivened by the sap of nature."

Leadership: Can your creation be the result of a feeling that synthesizes emotion and image, considering an abstract visual medium that explores the infinite possibilities of the form that the appreciation of "beauty" takes?

In this sense, the eye must configure luminous images with the help of connection structures between the real and the imaginary that lead the gaze from a perspective foreground - to a high horizon, using various cosmological elements of the world (water, air, fire, earth). It's a

natural process that happens when I like what I see more than what reality shows me concretely.

In this way, the image is not much clearer, more airy or metaphorical, but it seems touched by a higher echo, an inexhaustible delirium through which the dialogue between me and divinity manifests, *Umatahn Ytualarripha Rifeshazna*, the enlightenment of the mind through divine grace.

The sea, itself a pearl in God's eyes, symbolizing life full of passions, represents a long lesson of observation, a succession of dreams, a series of collisions with the future, not the sum of what I have been, but of what I have learned to be. In this case, my eyes, well trained to see, have as the primary source of producing an artistic vision the determination of the angle of perception between the action plane and the visual axis, these two being determined as active elements of the composition, such as light accents, shadows, the game of sparkles.

Indeed, I am a special artist, because I have understood one important thing: what I see is exactly what I am trying to say about myself in an image that represents me by imprinting it in the soul of the world. I am a true artist who has allowed himself to use a new process to represent mental states, instead of stimulating the development of painting through illusionistic means, always finding a similarity between image and emotion, between the real object and its lively content.

Leadership: Can you reproduce in an image the feeling experienced from a contemplation of the immediacy around, through a mutual determinism between the beauty of nature and a revealing vision?

Hans Christian Andersen told about the wise King Solomon, who understood the speech of non-speaking creatures, that he heard their songs and discussions, but this did not make him smarter, at least on that point. He had discovered the hidden forces of plants and metals, forces capable of removing disease, removing death, but not abolishing it. In all that was created and within reach, King Solomon sought to discover the light that would unlock the secret of eternal life, but he did not find it, while the Book of Truth lay before him as if it contained only pages unwritten. Christianity showed him in the Bible the comforting word about an eternal life, but he would have wanted to find it in his own book. And nothing was visible in it...

The same thing happened to me: looking at the sea with expressive eyes, sometimes with nostalgia, but always with eyes that sparkle because of the sun's rays reflected in it, I tried to recognize the secret of nature *Apsicumusia Anonimenry Eschetars* Aoshijas. But, unlike King Solomon, I discovered the meaning of these words and, thus, managed to reproduce the essence of the secret of nature through a single guiding idea: **"choose any thing around, and try to make it as beautiful as possible".**

And here, on the horizon, another guiding idea takes shape: **"try to capture and preserve the ephemeral beauty of things, transforming them into something eternal"**. In each flower, from the petals to the final product, a part of the artist's soul can be found. He sees the beauty of his soul in every flower, in every petal, and through his art, this beauty is preserved forever. In each flower, the artist creates the effect of a larger or fuller flower, more mysterious or rarer.

Therefore, the secret of nature is closely related to the gratitude that the snapshot of a unique, inexhaustible moment left me, to the need to capture in a dream image everything that comes from the heart, unbroken by the noise of the world. And the great treasure of the teaching, here it is expressed by me like this: "As the sun dwells in the sky, so in my soul dwells the affinity, the native call that gives life to the cloth, in the form and in the exact

shade of the colors that gradually conquer all souls."

As for leadership, I will raise to the level of reflection that activity of reproducing an image either during its repeated perception (recognition from memory) or based on some ideas about it, so as to reconstruct the authentic profile of a visionary who manages to create the unexpected drawing inspiration from the work of nature.

Only a visionary genius can think outside the "box".

The Secret Of Nature is the result of a reflection on the wonders of nature, as they prevail in the interaction between image and spirit, against the background of a sensibility that cannot be virtualized in temporary "surpluses" (as are objects subject to perishability).

Source: https://neculaifantanaru.com/en/the-secret-of-nature.html

The Secret Workshop Of Leadership

On March 31, 2012

Ensure your means of refining your traits of character and of using them in your favor, by focusing your decisions in the direction of your feelings and your most profound experiences.

The beginning of the movie *"The Devil's Advocate (1997)"*. Kevin Lomax, a very ambitious young lawyer, manages to acquit his very wealthy client - sentenced for double rape. Immediately after this success, he is recruited by the famous law firm "Milton, Chadwick Waters". And from here to Hell was not a long way. His wife dies, his mother too, and his friends mysteriously disappear. His life falls apart. The guilt was none other than his foster father, John Milton, which in the end of the movie, suggests to join him, and to "serve" the sin. However, Kevin, overwhelmed by the memory of his wife, commits the unexpected gesture: suicide, ending the pact with the devil.

Then the act is rewound. The camera is moving towards Kevin, entering the courtroom, astounded, where he had to defend the respective culprit accused of rape. His eyes meet his wife's, Mary, and remained nailed as a magnetic force, of her serenity and purity. Penetrated deep inside by a mysterious joy, he approaches her.

Furthermore, the two charming heads, one pale and surrounded by the magic of the blessed seeing again, the other one rosy, soft and smiling, approached with grace and hook their lips and thoughts - as if two drops of vivid essence would be met, and became one whole. Kevin's heart seemed to emanate the same words that the Count La Mole has addressed once to Queen Margot: *"I need you as I need air, and the light of the day."*

His face, full of the joy of very deep feelings, mirrored one thought: *"I love you, Mary ! "* - And these expensive words, these words for all the dialects of the earth chose the most undulating vowels and the most pleasing to the ear consonants - were really eloquent for the way he sustained his plea. In fact, Kevin has decided to no longer represent his client, thus refusing to decay morally.

Leadership: Have you tried to test your ability to feel in a context that constrains you, but gives you the opportunity to reveal yourself to the world altogether?

Any significant change of the sense of your existence is generally supported and maintained by the evolution of your leadership. The modification of your own status by undermining the basic values and principles (which it is imperative to follow in order to get those personality traits accepted by the others) - can affect your level of conscience, belief, by inducing quite burdensome spiritual and mental states. Which if persist over time, can create discomfort at the psychological and emotional level.

Such a discomfort, caused by the transition to an altruistic life, which generates love, to a self-centered existence, has overwhelmed the young lawyer Kevin Lomax once he deviated from the moral values that he embodied. He represents a significant example of the human kind, who has not completely lost his honor, and indebted to his inner nature, and especially, surrounded by the feelings that he cherished for the loved one, has found the salvation of his own self, unfortunately, through suicide.

Often, the courage to reveal yourself to the world as your soul asks for, by accentuating the tendency to judge yourself harshly for the mistakes made or as a result of remembering an

experience of the type: *"the lesson of death that brings life"* or, by an effort of the consciousness of discerning between truth and falsehood, between good and evil, stands out when you have to push your limits to an unavoidable end.

Leadership is a tool for attaining a sense of attitude to the job you take, having the power to turn a result of a long process of consciousness into a tip of the spear for the renewal of one's own being.

Important in the evolution of your leadership is not only your interior and knowledge, but also the cycle of emotions and events that you produce - the whole "production" of emotions, aspirations, tendencies and inner emancipation in a given time. It must be added another important dimension to this: that you live your "work".

Your entire lifestyle combined with the adopted leadership style conditions the "work of conversion" to yourself.

To experience the "mirroring" means to follow the tendency towards unity between the image of the perception of a slip into sin and the content of the faith that assures you the victory of values in front of the world and destiny.

Kevin Lomax has renounced to the position that he owned in the most powerful law firm in the world, thus succeeding finally to return to his original status, fair and honest, on which relied on his existence - marriage with Mary, the relationship with his mother and his friends. He had the power to reassess his Ego and to highlight his character traits, too late indeed, intensifying the perception of his own self in relation to the Ego of those whom he loved, especially of Mary.

You, future leader, how would you proceed? Would you abandon the position that you have in order to strengthen the relationships with the loved ones, or you would continue to overcome your condition, really trying to be more - and to risk being failed in the most important area of your being - the consciousness?

Leadership: Can you go for hours in the shadow of a tower, without being able to overcome it?

Give a chance to your leadership for becoming a strong point of your life, by maintaining a longer time your moral and emotional integrity. However, for this you must penetrate the inner world of the other people, to read their deepest feelings, to try to approach them morally and emotionally.

Your attitude full of attention, especially for those who are part of your life, your ability to adapt to their spiritual needs is the key to the entire completion process of your own Ego. For rising to the level of your leadership, you must receive the approval of your own Ego to strengthen and to reinforce yourself emotionally. Therefore, include in your conscience, in your deep down those positive, constructive, and well polished thoughts, and do not let anyone and anything to ever darken them.

During physical exercise, the heart must provide a greater blood supply to the various organs and especially to the muscular system.

So and you, in order to evolve to a high level of awareness of the duties of the foundations of one's own faith and to listen to the often-silent cry that rises from the heart, you have to

add an extra spiritual balance to the relationship between what is just (fairness) and what is rational (the good).

By not being concerned about the changing of your own way of being is like going for minutes on end in the shadow of a very high tower, without being able to overcome it. The tower is the projection of your own conscience, and the shadow is that constant part of you that follows you everywhere. If you want to climb the leadership ladder, learn to overcome yourself, to overcome any doubt that you have about your own self – by strengthening your spiritual and moral values, and showing much strength of character.

The consciousness that guides you in life on the right path is the equivalent of your chances of turning back time by rememorating feelings, memories, thoughts, feelings, but also through the "regaining" of the soul lsot through a form of guilt and despair.

The secret workshop of the leadership is the place where it is polished and cultivated your system of moral norms and behavior, gathered over time, that you have to put in value in any situation in order to remove all that is good of you and of the other people. And, always, to keep them in appropriate conditions so that they would never degrade and never lose their brightness.

Ensure your means of refining your traits of character and of using them in your favor, by focusing your decisions in the direction of your feelings and your most profound experiences. Enhance your ability to perceive the emotions of others and, according to them, to ensure a high intake of positive energy and to give a new meaning to your life.

Source: https://neculaifantanaru.com/en/the-secret-workshop-of-leadership.html

The Seed Of Success

On August 25, 2010

Establish a closer relationship with people by expressing your highest appreciation for their contribution to your transformation.

The Romanian comedy actor Puiu Călinescu was invited a long time ago to the television show "Profesioniștii". The director of the show, Eugenia Vodă, asked him if he remembers a more special moment in his acting life that really marked him. Puiu Călinescu answered in a warm and pleasant tone:

- I remember a show I played at hospital no. 9. I entertained patients and doctors. And I will not forget, a simple woman came to me and said: "Mr. Puiu. Thank you for everything you have done for me. If you come to us twice a week, I'm not taking any medicine."

And then Puiu Călinescu told the presenter: "This for me was... better than an Oscar, better than an artist of the people... I felt like a surgeon doing a surgery and saving a life..."

How do you establish a closer connection with people: through a show meant to impress, or through an "emotional content" capable of promoting values such as: "must you always believe that you are experiencing something much more special than you think"?

The concept of relational intelligence has preoccupied me for a long time and for this reason I will dwell more on it in this article. Because, as someone rightly points out, we are born as a result of a relationship, we develop in a system of relationships and we are constantly in a relationship, so I think it is important to discover and cultivate the resources necessary for healthy relationships.

Developing your leadership should start with establishing relationships and working with people, but this can be more easily accomplished through a display, a revelation of those qualities and traits that make you unique – something that helps you impose yourself in their minds and souls. These qualities and traits that determine your attitude towards other people, as well as their attitude towards you, are the most relevant for your recognition, for your ascension, generating that tiny spark that brings you closer to excellence.

Are you in a position to stand up for the good of the people? Leadership is therefore conditioned by the selection of those qualities and traits that give you added value, expanding your own universe, making you better understand the reality of your own thoughts and feelings, your own values, your own orientations and trends in people.

Leadership: Can you prove your spiritual nobility only by the way you value the content of your personality, as a recognition of the truth on which your spiritual power rests?

Let us remember the actor Puiu Călinescu, whose whole existence was filled with the feeling of good done to others, when the poor sick woman evaluated his nobility of soul and strengthened his conviction that nothing is higher than man, that nothing better satisfies the thirst for self-knowledge than the way you value the content of your own personality. This is the best medicine that anyone can give you, as a revival of your whole feeling, a recognition of the truth on which your spiritual power rests.

All your qualities, in order to be appreciated and supported by other people, must be doubled by the position of defender of their good. What is your basic need? Defining your path as clearly as possible in life – initiating those facts, those processes that come to support them, or minimizing your development potential by acting only for the purpose of "maintaining" and maximizing your own benefits?

Nobility is the seed of your success; it allows you to initiate those actions that guarantee the achievement of leadership performance standards based on sound principles. And as I have said so many times, nobility can only be discovered through interaction, as a result of the way you are treated or the way you treat others. By spicing up people's lives with as much warmth as possible, by striving to give them a new breath of life, a new inner radiance, you will be able to better develop that area with growth potential called: interaction.

Leadership has as its first characterization the boundless nobility that you can discover only through interaction, as a result of the way you are treated or the way you treat others.

Nobility, as someone wrote on "cristiantube.net", you do not recognize until you notice the superiority, generosity, warmth and kindness that make the content of the answer received. And when, instead, that person does not ask you for anything, then you feel overwhelmed and indebted to be able to somehow pay for it, all that remains is to appreciate the quality and charm of its character.

"After such an experience, you become better, the world seems to be beautified by the wealth discovered, perception on relating changes and you start to want to have that character trait and imprint it on others. And, behaving with nobility towards others, you highlight wonderful treasures deeply embedded in your God-designed genetic code."

What are those qualities and traits that give you added value? Do you care about equipping your leadership with those benefits that are beneficial to others? Is your leadership based on sound principles? Do you spice up people's lives with as much warmth as possible?

The highest appreciation for people's contribution to your transformation is related to that attitude, a superior moral trait that you show when no one applauds you, when no one believes in you.

The Seed Of Success can be found very well in this quote: "Most precious are those noble deeds which remain unknown."

The meeting of actor Puiu Călinescu with the hospital patients, strengthened his conviction that the only way to reach his full potential as a man of influence, as a human being destined to offer a large amount of affection, is to propel people to a higher level of faith and spiritual development, helping them to attain an ideal state of existence. This is the belief behind the change of any leader.

Do you feel the need to support the spiritual rebirth of people?

A permanent research of the self allows self-knowledge and logically, through reasoning you can find methods to remove the negative aspects that are a brake on personal development. Through this process of self-knowledge, you will be able to get to know others. Therefore, the most important thing is to see one's soul through the soul, and to know others' souls through that of your own – this is true knowledge (which consists in first knowing one's self, and others afterwards).

Source: https://neculaifantanaru.com/en/the-seed-of-success.html

The Self Improvement Principle

On June 17, 2010

You cannot outrun others if you don't outrun yourself.

Yesterday, I called on one of my best friends, Andrei, who is a very good dentist. He shook my hand warmly, letting me know that he was very happy to see me. We hadn't seen each other for a few months, and I must admit that I was also very happy to see him again.

On one of the walls in his room, there was an old saying hanging: "Seek to be the best". This caught my attention and really made me curious.

I thought that could be an opportunity from which I could learn more interesting and useful things. I asked him:

- Andrei, this is the first time I see that saying framed on your wall. What does it mean for you?

He seemed to be prepared for this question. He arranged some papers on his desk, and then he looked at me smiling and answered me:

- Nicu, what you see there, on the wall, is, actually, the motto I guided my entire life after. It is the motto which helped me build a promising career, outrun all my other colleagues and get to the level I am at right now. It is the motto which always helped me to be energetic and very ambitious.

I studied very hard at school, I saved my allowance and I ensured a place at the University of Medicine. Over the years, I improved my knowledge, my skills, and, as the years passed, I climbed a higher step compared to the previous year. I had to pass a lot of exams in order to prove my exceptional knowledge and skills and in order to be the best in my school every year. I made considerable efforts in order to finish my studies and, then, to qualify as a specialist physician. And now, as you well know, my dental cabinet is always full of patients. I am proud to have wanted to be the best, I am proud to have become a very good specialist.

Leadership: Does your value content extend over multiple content requests?

You cannot be above other people if you don't accomplish more than they do. This is what my friend, Andrei, taught me yesterday. His unquenched thirst to outrun his colleagues and be the best he could be were just as strong as his inability to give up his dreams. Seeking to aim as high as possible, learning and practicing day by day, Andrei outran all his colleagues and made himself a career to be envied. In other words, he applied the principle of self-improvement: "You cannot outrun others it you don't outrun yourself."

Andrei is a special man, with many qualities, which helped him become the type of doctor which many patients want for themselves. But he got to this performance through continuous improvement, by gaining a vast experience, by gaining new competences. In other words, being interested in his trade, he pushed the limits of improvement. Now, Andrei is a specialist devoted to the job of dentist. And the fact that he has a rich experience and the knowledge necessary in order to give you the best possible treatments helps him and gives him credibility in his relationship with people.

Content requests, based exclusively on the option of tagging yourself with a "price" driven by aspirations towards performance, encompass the effort to express yourself through your work and to identify yourself with it, beyond the tendency to believe yourself to be better than others. Just as beauty is the content of art, so too is the form of giving yourself an attitude of engagement accelerated by cultivating a sense of a work well-done.

Leadership is the price you give yourself with utmost care and respect when you are genuine in what you feel, in what you do, in what you want to represent you.

In order to win, you must always aim higher. Our life is a competition in which we have to exceed certain limits with other competitors. But it is essential to know what we want, where we want to go and how to get there, on what ways, to the end line, when we grow up. And once we get there, we have to be able to say we are pleased of what we have accomplished. That means that we must have a life plan, a career plan, in order to get where we proposed ourselves, by passing many obstacles, because self-improvement is in tight connection with the existence of a career plan.

Like any other plan, the career plan also has several stages, and you propose to accomplish something in every stage. Realizing more than you have proposed yourself is self-improvement, meaning a full involvement in your work, continuous improvement and using your entire lucrative potential. And then, you must verify your professional status by various methods specific to competitions such as exams, competitions, etc. In such moments of evaluation, you can find out where you are in comparison to other competitors and what you must do further on.

Authenticity is the indisputable content of the sublime in which the "miracle" of the persistence of personal lifelong training is preserved.

Just like in medicine, when you get from the level of intern to being a specialist, and then primary physician, and then doctor (making advancements based on some tough evaluations, and not all the doctors can resist), there are such improvement stages in any field.

The question is why doesn't everybody exceed these limits, and only some manage to get further? There are several answers: either because the individual set his standards to a lower level, either because he didn't self-evaluate correctly, or he lacked enough interest.

P.S. When there is no will for self-improvement and, therefore, the will to exceed others, there is no room for performance. The individual who does not resist competitions or avoids them, can never be winner. And this means he limited himself, means that he is happy with mediocrity.

Source: https://neculaifantanaru.com/en/the-self-improvement-principle.html

The Sensitive Feeling From The Moment Facts Are Produced

On April 02, 2009

Trust yourself and consider any life experience as an opportunity to get to know yourself better and learn to behave like a person with unlimited possibilities for self-reflection.

Observe what happens to you when what doesn't have to happen happens. And here's why I say this, because anything I say, in any which way, I still can't figure out how I forgot my phone in a taxi last night. Everything took me by surprise.

Thus, trying to close my eyes around 00:30, a strange feeling came to my mind, related to something I had become accustomed to, but which I did not feel close to. A feeling of that obscure, like a leaden veil that is placed over your heart, that when you try to comprehend a piece of a different reality, to undertake it with an iron will, without knowing where you should be headed to endure it before accepting it.

The question that really bothers me is not how I lost the phone, had it accidentally fell out of my pocket, had I accidentally put it in the back seat of the taxi, maybe I was too tired, I don't know. But I'm very curious to know why what shouldn't have happened happened and why didn't I expect it to happen. How can I resist such a phenomenon in the future so that it does not become the occasion of my nocturnal thoughts?

A true leader does not try to control the uncontrollable, but maintains mental clarity, accepting events at their pace, without resisting, trying to show acceptance of the consciousness of what was before the occurrence of the event.

The feeling forces me to look for the boundary between positive and negative, however, by taking a break from feeling, I still have to manage not to destroy the strong individuality of my self-reflection instinct. In the future, so that I am not overwhelmed by too much anxiety or grief, I will try to convince my self of a certain truth whenever the outside cannot be controlled.

I will try to recognize myself as a proof of assuming the conscience of who I was before the event took place. Because beyond what I feel, beyond the way I react, is the way I appreciate my deeds. That is, if I still can't take it before events, at least to greet them with fascination and curiosity, to see how crazy is the tendency to cling to my own inability to let life flow "by itself".

Leadership: Can you recognize that you have proof of the consciousness of who you were before an event with a major impact on a cause that deserves every second of attention?

We will take the concept of "loss through oblivion" of an object in the sense of a world in which the reward is offered exclusively to those who do not account for their feelings about a particular process, its benefits or problems. The feeling of these people is that faculty of the soul which perceives or knows the value of material things. These people do not pay full attention to things because they are prisoners of other feelings, stronger, directed to other areas of interest, to other topics of sensation.

In my research regarding the spirit of these individuals captured by all sorts of thoughts, states, and emotions, at different key moments in life, I could describe a specific mechanism that I consider a characteristic of the unconscious. The important process revealed by this

temporary phenomenon which includes: forgetfulness, mood swings, ignorance, disregard, glossing over, must be attributed not to any particular approach, but to all activities of the unconscious, the interest given to another aspect of life quality, namely focusing attention on another area of interest.

It is not at all necessary to admit the existence of an activity specific to the spirit of adventure and the desire to place your existence under the sign of high and significant values such as: honesty, efficiency, flexibility. But it matters how you use them, how they are prepared in the unconscious, to reflect your feelings. Remember that the feelings you have about the object of your thoughts may reveal another aspect of the theme: "the wave of life goes on, slipping easily, stopping at a crossroads".

Leadership: Can you resist the rules of destiny that you must follow if you do not want to go through awkward or ambiguous situations?

The cause I neglected and the one that deserves every second of attention was not ignorance, lack of knowledge or ill will, as I might be tempted to believe at first glance. Rather, the really important cause was the lack of one's own finding, the inability to assess the factual situation in the chapter "be in line with the tendency to be present in a place in which you do not see yourself taking part."

Because being present in a place with which I am unfamiliar, in which I have nothing in common with the people around me, and in which the world does not know me, can favor a kind of self-forgetfulness that states an inexplicable passivity. And what exactly masks passivity, other than a form of circumvention of certain aspects that are difficult to accept?

The first rule of destiny that you must respect if you do not want to go through uncomfortable or ambiguous situations is to know well the path you are following. The second rule is to know and differentiate your emotions from the passion that pushes you to do certain things, regardless of the risks. The third rule is to know the causes of your problems, to know the causes of an unforeseen event and to act to remove them. The fourth rule is to reconcile with the inevitable mistakes you make in your path, that is, not to let the mistakes bring you down, but to motivate you to better know yourself.

The pain of losing a job can be overwhelming, especially if it is an important thing about the meaning of life that do not gas you than when the power to discover mysteriously value of what is lost, but none of emotions that experiment Yorkers is not unusual or wrong in this case. Through the emotions and feelings you experience in moments of inattention, you learn to think independently of the rest of the world, you learn to value what really matters: the challenge of knowing yourself better.

The ability to "read" each life experience as an open book allows for better understanding and adaptation to changing circumstances.

The Sensitive Feeling From The Moment Facts Are Produced highlights the only thing that arouses your curiosity: the desire to better know yourself.

You will not be able to mask the lack of an absolutely necessary object in your life, but you will be able to favor yourself to find an explanation for this experience. In your present, you need to know every experience of life as an open book, you will immediately recognize the elements that tell you if you are good enough to gain a new perspective on life.

You must not accept that the world is a relaxed environment that you are familiar with and

where you cannot be disturbed, because there will certainly be small discrepancies between what you expect to happen and what will happen to you without your will.

Source: https://neculaifantanaru.com/en/the-sensitive-feeling-from-the-moment-facts-are-produced

The Shadow

On June 22, 2016

Recognize yourself within your shadow, without feeling oppressed by its dominion.

Whenever I read my writings, with the incomparable measure of Michelangelo satisfied by David, through the power of the reason that bows in the face of sensitivity, I am pushed by a strange force in a frenzy of mutual possession. Between the feeling of safety and that of seizure and control of another world, in a broader universe.

The resorting to space and time, that only the victory of a certain ideal, of a certain "next level" in thinking can bring, slipping in small details in the most authentic of expressions denoting not only beautiful things, but rather my admiration for the pure values that hold within them true knowledge, is an extreme measure. Which claims to prolong my horizons.

Between matter and non-matter, which the fabrication and collapse of a world always pretend something other than that something spread up until now, a sort of cooperation between two transposed matrixes, having the same rank, one of the affirmation of the positive nature of alteration, and the other of the subjection of my negative nature, there exists a tension, a certain ration and a certain temperature.

Everything lights up in a surprising incandescence, similar to the fire that once heated, is hard to extinguish. Each line, each word, each expression is a part of me, measured through the power of possession of an abstract force that goes beyond me through a saving connection with what seems so different in me.

Leadership: How do you see yourself in association with a "Myself" marked by a high degree of customization of the 100% revealing image that asks for its right to assert sovereignty in the double of a reality that goes beyond the immediate?

A man heads off in search of himself. Passing through Regent's Park, he is greeted by a shadow, his shadow. After a long conversation, like between two equal parts, identical or similar, like between two creations obtained from the same matter, which can be easily confused for one another, the shadow suddenly disappears. Take it from where it's not. Desperate, the man heads off in search of the shadow, for it appears to be the half of himself that interests him most. Having reached a quieter corner, somewhere at the edge of the park, the shadow suddenly reappeared. Then, the man recognized himself.

The idea to write, spreading between phrases projections of my spiritual states, stated and uttered only by comparison with a man who heads off in search of himself, seemed to me so natural and so fitting to my status of a researcher, that I find it hard to believe needs suggesting. A 100% revealing image is the result of viewing a life experience experienced in reading a book signed "Myself", from which you choose only that fragment that contains the force of penetration into the depth of the character that has never been heard, that character that allows you to truly adjust your performance of the individuality that is not affected by finitude.

Thus, I can project what no one else has and dared not do before me, a unique thing for the scientific study of the human impossible: that of recognizing myself in my shadow, without feeling myself oppressed by its dominion. This, from a necessity of straying from myself and going closer to what I seek if I would go a little farther from the initially established set point.

Leadership: Do you battle the victory of a "next level" that involves the reality of the fact that you might not have the courage to jump over your shadow?

One of the elements that make up the essence of your being, in correlation with the leadership that participates in all signals of changing horizons of meaning that you accept as an obligation in the extension of the freedom of consciousness and choice of the path to follow in life, is the necessity of getting close to what you seek if you would go a little farther from the initially established set point.

The shadow represents the process of self-discovery, resulting from that search that gains a grand character through the fact that it proposes as a new ideal of existence your union with your double, through the force of revelation of a different reality. The shadow is that part of you, measured through the power of possession of an abstract force that surpasses you through a saving connection with what seems to be so different in you.

In this case, you are not what you think you are when you focus on what you lack in order to be fulfilled. It is rather what happens to you when you focus on what you seek to catch up to: that part of you that comes from outside of you and manages to convince you of your authenticity.

What comes from outside of you, always remaining in the perimeter of consciousness, is the sensation of a closeness to something you believe in, very present in certain situations, unable to be ignored, which makes you think, attracts you through the very elements of meaning that define your existence and help you move forward through the "hopscotch" of your evolution.

The double of a reality that surpasses the immediate is associated with maximizing the impact of the rare image, belonging to a screenwriter who impresses each time with the power to transform into the character he plays in real life.

Each change of direction, each "a little farther" you achieve towards discovering the pure values that hold within them true knowledge, without condemning the failure of certain events or the contest of unfavorable circumstances that can affect your course, brings you close to a self that is determined to not let itself be defeated by encountered difficulties.

To battle the victory of a "next level" in painting an evolution that has the search for an Alter-Ego in the foreground, ceaselessly working to conquer a truth of which you know nothing about yet, is more an attitude of the one who understood that only by willingly exaggerating his image, the importance of his identity, can acquire a certain power. The power of rising above what you are not.

The power of being someone else has as its main stake the support of the individuality that responds in a metaphysical world, by the fact that what motivates you is the attainment of a unique experience, above the reality of the finite existence.

The Shadow is the strong reaction of a man in perpetual search for himself, who applies to himself the law according to which you can only penetrate the mysteries of the inner world if you confuse yourself with a different reality, with a new image, with a different role, with a different personality... or even with the Universe and its elements.

But without persisting in a state of illusion, in a confusing situation.

Source: https://neculaifantanaru.com/en/the-shadow.html

The Shining Star And The Common Mortal

On April 06, 2014

Meet the requirement of science of contributing to promoting an imaginative understanding, reconfiguring those components of your training that are impressed upon the path of becoming.

I didn't know what to believe. A riddle was there that I couldn't explain, in the likes of a utopia that provokes a real dispute between heaven and earth, between a shining star and a common mortal. It send the whole game of defining the requirements necessary to operate thought processes towards the formulation of ideas otherwise justifiable or even redoubtable as ideals to follow.

Ideas that, as the owner of an irrepressible aspiration towards the purity and liberty of wisdom would claim, an artist of the fleeting world, it do not spring from reality, but rather under the effect of an imaginative permutation of the points of interaction of a complex phenomenon, variable with the investigated factor. Ideas resulting from the small explosions of the "scientific hydrogen" that burns, but doesn't maintain the flame. I was like an illusionist who conceals his identity in the game of meanings and non-meanings of a captivating magic that includes its challenges in scientific canons, just to survive in a complex world.

The flame was more of a personal experience, a consultation with myself, a direct challenge brought to the unknown from the known, to the existent from the non-existent. Victor Hugo said it better regarding this burning flame:

"The genius, who rather guesses than learns, extracts, for each paper, the general laws from the natural order of things, the special ones from the isolated whole of the subject it deals with. Not after the methods of the chemist that lights the oven, blows from the bellows, heats up the crucible, analyses and destroys. But like the bee that flies with its golden wings, sits on each and every flower and steals its honey without causing its casing to lose its luster, without causing the petals to lose their scent."

Leadership: Does your training process prevail under the infinite variety of imaginative permutations extracted from a double perspective which suggests a new style of integrating knowledge into a genius program?

The forming process of genius predominates under an infinite variety of imaginative permutations extracted from a dual perspective: of the facts beyond the boundaries of determinism leading to knowledge and evidence of the relevance of the personal value of the court to an object called "Word".

Genius is the quality of the product obtained by combining ideas that can structure a simple plan or one developed through dialogue with an unseen partner that is only available in the version of a lesson of conversation about "Sorry seems the hardest word". Thus, genius depends on the instance of an object called "Word", which, if placed in a particular order, in a precise plan of projection of vision marked by historical, social and cultural circumstances, can reveal a truth that has a plenary aim over Knowledge and concerns everyone.

I would like to think that a man can form as a leader in the spirit of genius when everything around him gets the significance of access to a new level of understanding and control over the promotion of a new model of approach to reality. All you know is in fact an overview of the small things that you gather with the help of imagination in a single form of expression,

art, language, before a plan that cuts the coordinates of a unitary concept at the points of accumulation and support of an area of wide interest.

Leadership is the genius with which you treat anything, any activity any situation, adjacent to the feeling that you could move mountains to get a new version of your own being and a high popularization of the science you have mastered.

The place in which leadership takes shape, no matter how original or vigorous its ramifications for knowledge and discovery might be, of different lengths and powers, under the infinite variety of imaginative ideas and permutations, is where you are, where no one would expect it. At the intersection between genius and virtuosity, between darkness and light, between heaven and earth, between exceptional and ridiculous.

Leadership is a negotiation between two parts that are interested in price, one ready to accept what is offered, the other ready to give what is asked. The first is set under the individual, possessing an infinite ambiguity. The second under the general and unambiguity. The price being that complex part of the process of thinking that modifies the structure of personality, paid in the present and aimed towards the future, as a reaction of the explosion of knowledge which from a scientific treatment point of view, proves the hand of a master, a touch of genius.

Leadership: Can you ensure your status as a "New Man" formed according to the criteria of genius in the light of ways to approach ideas that can be perceived as different mechanisms of interpretation of the reality that the experience of defining the Great Science offers you?

In the newly formed leader over the criteria of genius, sometimes going down the slippery slope of disorder and internal conflicts that inhibit his efforts of defending and strengthening his "brightness", we will find plenty of that type of burning fuel, with a tendency of transformation, that flame that contributes to the harmonization of powers ceded by science in order to develop individual models of "price" that can adapt to the pressing demands of becoming.

Genius is based on the aspiration for purity of form, the art of showing the organic life of matter and transfiguring it, guessing rather than learning those coordinates of the supporting points that, with the momentum of the heart and the preference for observation, can, together personal experience, instill new ideals in the promising earth of the future. A consultation with yourself, a direct challenge brought to the unknown from the known, it is the only obligation you have to leadership towards the possibility of creating and maintaining the connection between interior unity and exterior reality.

The representations you generate about reality, necessary for the operation of thought processes in the formulation of innovative ideas, serve to increase the chances of reaching a higher level in understanding and mastering the determinants of future development. The Great Science is the path you traverse from idea to action and from action to reward in terms of achieving a high ideal of spiritual nature.

The basic components of your training that stand in the path of becoming a "New Man" can be the following: generating those spiritual experiences that remain unchanged in the faculty of the mind of analytical representation of reality and having those experiences of deepening knowledge in an advanced form.

The Shining Star And The Common Mortal designates the connection between the exceptional and the ridiculous, generating unique values in leadership through a sort of

common language, but increasingly complex, which modifies our interactions with the world and the representations we have of reality.

If you want leadership to develop towards infinite knowledge, meet the request of the science of contributing to the promotion of an imaginative understanding, reconfiguring those components of your formation that are impressed in the path of becoming.

Source: https://neculaifantanaru.com/en/the-shining-star-and-the-common-mortal.html

The Show Must Go On

On July 28, 2015

Learn to turn leadership into an abstract science, allowing yourself the liberty of believing in something beyond human powers.

The thought led me to realizations in which imagination and the freedom of believing in something beyond human powers, captured in the unique dimension of the surreal, made themselves felt in full in all sorts of combinations. Moreover, a wide range of accomplishments, only able to be categorized in a logic of going through a form of expression through the creative filter, by combining the spaces beyond the curtain of reality, was called simply "composition."

And, behold, the developer of art showcases his ability of anticipating a disturbing reality. Being someone else, he continues to see where all others tire of trying to seek. Peerless, we can distinguish him as being dressed as an actor above a pile of extras, in the position of a king of creation. As if he feels a deep calling among the masks, mirrors, makeup, various costumes, colors, concepts, development lines, all of them taking the shape of "empty spaces / abandoned places", later included in a single existential idea: "Whatever happens, I'll leave it all to chance."

Blessed with a *Divinis Influxibus Ex Alto,* the genius sees himself clothed not only with the garbs of art, but with the color of an elevated reason, served by a noble consciousness, which like a mysterious treasure, located in the center of subjective light, brings him the satisfaction of the fiction that gives the illusion of the seen living life "Behind the curtain, in the pantomime."

Leadership: Does the individuality you give to Creation relate to it an external determination beyond you, receptive only to the formation of an authentic aesthetic vision?

Basically, Freddie Mercury, this maximum percentage of imagination, behaves like a painter who arranges from a cohesive unity the various elements he has at hand in order to clearly communicate his emotional message: "The show must go on." It is not about the experience of the soul to be trapped in the mirror of an inaccessible world, elementary to reaching a connection with the symbols of the cabalistic creation taken over in the great masterpieces of Impressionism, if so could be called those games of substitution of the Ego through its different roles, but rather, it is about scrutinizing the depths of an idea and the temptations to push boundaries, in the permanent search for alterity.

Now begins the primordial, where the forces of the highest inspiration are engaged. And I see myself surprised by the impression of the whole that results from unification of the scientific side with a dark and infinite torment: I still exist. But, how? Through what not just anyone can see, through what I create and through what I am in this second, or third, dimension of reality. "I have to find the will to carry on... with the show."

I would have no clear reason to feel intimidated in the face of tis art of genius. In the splendor reflected by genius, where everything takes on accents and noble ties, the fluidization of the blood of the scientific whole can be felt, as if trying to restore the architecture of the visible world sprayed by too direct perceptions of impressionism.

Like a conqueror of universes who sees the dance of stars in any reminiscence of the world –

whose elements he arranges in almost lucid relationships, I was about to behave in front of art as if I had voluntarily entered death, a place equal with the abode of divinity, so that afterwards I could be revived as a master of the unknown. "Inside in the dark I'm aching to be free."

Yet, a thought still bothers: "Does anybody know what we are living for? I guess I'm learning..."

Leadership: Can you become an effect of "the power of future projection and anticipation" in the case of the forces of art exerted between the tides of content changes?

I urge you to watch the music video for "The Show Must Go On". If you watch closely, fascinated, spellbound by the spectacle full of effects of a revolutionary spirit, you can sense art in everything found on a physical plane. But performed in the endless waltz of thoughts to which a certain space is attributed – deserted or crowded – depends in what equation of science you introduce suggestiveness and double message.

Leadership, extracted from the surrounding environment based on facts and their consequences, can aim at the large area of their applicability on a medium and long term, but filtered through the curiosity of knowledge, through all sorts of combinations. Basically, leadership involves the exercising of the power of creation gained from the experience of integrating and using the highest of inspirational forces.

Through what not just anyone can see, through what you believe and through what you are in that dimension of reality that we call "extended consciousness", you basically approach the process of stimulus-reaction, directing your role as an existential explorer towards the maximum potential of an agent of change. This is what it means to be an artist.

And, in order to get to consider yourself an effect of the "power of future projection and anticipation" by the presumed content of an artistic culture located beyond the curtain of time, in a direct connection with the imaginary universe of a world thought of in symbolic terms, in a realm of infinite associations, you must first let your spirit lead to ideas that are beyond what ordinary reason can sense.

The necessity of using the science imposed by the artistic dimension of an unparalleled work has as a reference pivot the power to continue to develop the color of an elevated reason capable of justifying your character as a reformer, with the risk of exceeding the possibilities of understanding of the crowd.

If you find yourself surprised by the impression of the whole resulting from uniting the scientific side with a dark and infinite torment: I still exist, it means that you have yet to reach that level of art that leaves behind the old approaches of virtue – translated through the acts of desire and feeling. It means that you haven't added to the dominant trait of your character the innovative component, but unbearable, disclosed through "Inside in the dark I'm aching to be free."

Continue to see beyond, where everyone else tires to try and find answer within them and outside of them. And even if in everything you discover something empty remains, hidden, you must have the power to continue to develop the coloring of a higher reason that will justify your reforming character, with the risk of exceeding the crowd's possibilities of understanding: "The Show Must Go On."

You will be able to turn leadership into an abstract art if you become an effect in the case of the forces of art exerted between the tides of content changes, aiming at those combinations

between certainties and uncertainties, between your own sources of producing innovation and sources borrowed from the process of a thinking that turns reality into a type of show – a "dream world."

The founder of analytical psychology, Carl Gustav Jung, highlights the driving force of this show in a game of interpretations and harmonization of the being with the dynamic, eternally new nature of the symbol:*"When the spirit undertakes the exploration of a symbol, he is led to ideas that lie beyond what our reason can sense and, precisely because there are countless things that lie beyond the bounds of human understanding, we constantly use symbolic terms to present concepts that we can neither define nor fully understand."*

The work of interpreting a masterpiece such as "The Show Must Go On" aims to explore a symbol of change, escape from reality, acceptance of the future in the dynamics of endless associations of video and audio techniques, through an imperative of the universe: "I can't even die. It would ruin my image."

The Show Must Go On is the fundamental concept of an artistic composition where unity and diversity are chained on the principle of *conincidentia oppositorum,* but at the same time, surpassing the indicative lines of a self eager to live in the present, in a single world, in a single reality.

*** Note:** Divinis Influxibus Ex Alto = Divine inspirations from on high;

Source: https://neculaifantanaru.com/en/the-show-must-go-on.html

The Sight Of An Old Man Seeking Its Revelation

On September 16, 2022

What you see in an image, which is always concrete and individualized, depends on what you see in yourself in a way contrary to time.

All that I see around me, the sea, the waves, the sand, the small shells, the beach bathed in the rays of the summer sun, is only embodied with such realism in the wisdom of an old man who, clearly feeling nature as a kind of eternal force, alive and universal, recognizes its smallness in front of the greatness of a road that leads to the unknown. Beyond the comparison of some mystical influences from the stylistics of an image particularly imprinted in my imagination, which seems to hide something, the absence and the absent, me with myself and in me, lies the uncertainty of standing still in a time of not forgetting.

The sun, perhaps the most beautiful stationary figure in illuminati symbolism, you could say is a hiker who, coming from afar, exhausted by fatigue, stops in front of an oasis to cool his soul. Only the sea removes the excess heat of the sun, while on me, like a material burden, presses the noir of an internalized time, lived in the parallel universe of nostalgia, dreaming and tenderness.

The wisdom of the old man is continuously shown in this scenario of nostalgia, in a perpetual search for new shapes and colors intended to complete as perfectly as possible the decoration scheme of an image that has passed the test of time. And if I tried to decorate the code of time again with unforgettable memories, the old man would only have to go in search of the perfection of the picture dictated by the quality of the image passed through the continuous color test, so as to perpetuate the emotions generated by that dreaming, continuous and innocent, which still enriches his reality.

Leadership: Is the image with which you test your life memory visible from the outside of a creation that loves its creator so much that it absorbs him within it?

I still can't quite figure out if the sharp vision, open to the beautiful, so eager to encompass the horizon, is conveniently supported by the relationship between the reception of a double face of the imaginary and the reception of a work of art in a given space. One thing is certain: up there, in the clearness of the sky, where time flows according to other patterns, not a single cloud seems bloodied by the metamorphoses of the real in which old age bends to something of human passions, like reeds in the wind.

In his notes about a painter, the painter Henri Matisse, on the threshold of old age, specified: *"Composition is the art of arranging in a decorative manner the various elements, at the command of the painter, in order for him to express his feelings."*

I agree with him. Looking at the seascape, as it is given by the beauty of nature, I more easily develop my art towards the mastery of a style that moves somewhat away from the universalist tendencies of modernist abstraction. Even despite the limitations imposed by the language of sight, or even sensing the deathless state of things, the old artist will not be able to free himself from the burden of comparison, which involves bringing the 4 components of the painting (color, tone, line, shape) at the stage of geometrized appearances, bearing accentuated symbols. This even if in art the illusion is a creation of the union of the 4 fundamental components which, in turn, can have as a neutral correspondent the 4 zodiac signs: earth, water, fire and air.

Leadership: Are you ready to make the leap from the visual-static image you show to the world, to that realistic stage in your existence where you encounter the contrast between appearance and essence?

Still making references to art, beyond the comparison of artistic influences, I remember a sequence from a beautiful book by Eric-Emmanuel Schmitt. The old artist convinces a desperate young man, on the verge of suicide, to restore his existence on one condition: to transform it into a work of art. After all, he has nothing to lose but freedom. The old man turned to the young man. He held out his hand, lighting up his face, and his wrinkles disappeared into a smile, to once again form the face of a young man with delicate features. Before long, with his new identity as a living statue, Adam became more famous than Gioconda.

The only way to be someone else in art is to perceive the sea as a being that lives fully, although you only know its image from unclear or at least inconclusive vestiges.

Of course, when I look at the expanse of the sea, enveloped by its soft and salty whispers, especially when the waves polish the stones making them smooth and silky to the touch, I realize that the last cycle of human life does not end with that moment of peace in full storm, but with a sad discovery: I could have been more than I was.

You can feel this painful emotion on the old man's face, not only looking at the sea as a possibility to relax the mind, but associating it with the end of youth, seeing it as a limit of the decline of responsibility, a border beyond which you don't want to cross, a gap beyond which you can expect either disaster or salvation.

Leadership connects to the age of great symbolic routes: you start from the place where you feel yourself, real and present, and end up taking the place of an image of illusion accentuated by the contrast between the space of absolute freedom and the constraints of a memory that far exceeds your own existence.

The sea, the peaceful place of nostalgia, but burdened with memories, is an impulse to return, to return to yourself at least for a temporary eternity. She easily finds her correspondence with personalities from the art world who wanted to capture in their creation the space of "youth without old age". Not to mention that the expanse of the sea from which sadness rises, captured in the painting by the distant shadow of a lost boat, or anchored at sea, often captures an age beyond which life is a little different.

The Sight Of An Old Man Seeking Its Revelation is an emotional magnifying glass that you use without realizing the effects of an overdose of reality, when you create in yourself the image of the desired one.

If you want to be someone else, first you have to meet the old man whose image can be perceived as a metaphor for the sea: you have to feel as if you were an island on which there is a ruined castle. To restore his splendor you must draw him more beautiful than ever, depicting him as a dream, as an optical illusion, even if the reality is that his time is over.

You have to recognize your fragility in leadership, looking at the reality in front. Old age is a sandcastle that can only be blown away by a breeze. Or, as Jimi Hendrix said: *"All castles built in the sand fall into the sea eventually."*

Source: https://neculaifantanaru.com/en/the-sight-of-an-old-man-seeking-its-revelation.html

The Sight Of Eyes Reconsidering Their Gaze

On August 02, 2021

The biggest mistake of an artist is to try to catch up with that "very late", rigid and taciturn, which cancels out any aesthetic expressiveness.

I ran the 15 km race yesterday, in fact it was about 17 km. And I ran, sometimes I stopped, I looked around, I admired the landscapes that the sun always fills with the warmth of a fairytale world. I think that the sun loves the mountains, communicates with nature, but often catches the eye especially of runners who know how to admire the beauties of a simple life, to remove the curtain of routine and to enter another reality.

I say this because I have learned to appreciate running without speed, without endurance, without the desire to be among the best. In this case, it seems natural to me to appreciate the joy of the moment and to give an immense value to the joy that only the artist feels when his sight begins to shine on the tones on which the chromaticity of his work is based.

It is explicable how an athlete can see everything through the artist's eyes: testing his gaze, slipping freely from one element of decoration to another, receiving what is beyond words.

If you run without enjoying the beauty of the landscape, it's like when the sun tries to slip its bright rays through a thick gauze cloth: you will never fully know the transition from one color to another. Here is what it means to run only to win a place on the podium: it is the reflection of a fragment of the fleeting beauties of life, it is an experience of imaginary rupture, a hesitation in focusing on revealing the contrasts of shapes and tones, a cross shining like a flame silent (used as a symbol of evanescent superiority).

It's too late to go back in time to look once more at what my eyes have lost sight of: getting a well-deserved place on the podium. For now, I limit myself to noting that a man who looks around and does not know what to please his eyes with, is a prisoner of a performance context that will never be satisfactory. That means being alive in your unity, but dead in your totality.

Leadership: Do you have to start from the realization of a somewhat unexpected reality, in order to be able to express in a special way what is beyond the visible horizon?

Even the farthest hiding place of the places I passed restituted its secrets, picture after picture, event after event. And if I participate in future running races, I will be more careful not to lose sight of the beauty of nature, the wonderful views, the different aspects of the places. I am sure that my clear, cheerful, unmistakable eyes will remain open in front of any dream images for which only painters know how to read the lively background, adapting it to the composition of an alternative, transcendent, symbolic reality.

Please consider my words as a testament to the fact that everything my eyes have noticed around can draw attention to an ultimate meaningful revelation, *Evedeschantiss*, that is, what has become inspiration is precisely the fruit of what I have admired especially. For the eyes whose sight resembles a dream are the eyes whose sight does not close after midnight, and whose gleam is glimpsed every time the light reaches a repeated pattern of angles and rivers.

Therefore, the tendency that predominates in the artists' space is observed, affirming their dominant thinking: they gather together everything they see, and turn everything into a

long-lasting memory.

Consequently, a clairvoyant eye is never a fleeing eye, but one that sees from afar what is quite close. I arrived at the finish line a bit later, but the aesthetic background on which the actual understanding of the representations of nature unfolds opened a much more spectacular horizon for me, whose immensity could only be comprehended by the most penetrating eyes.

Leadership: What exactly generated in your reality the truth that beyond the horizon you're seeing was that visible line of artistic evolution indicated by the tendency of your High Ego to forget certain emotionally charged contents?

The sight of the splendid landscapes made me forget the wishes and the risky actions that could have led me to occupy a place on the podium. The beauty of nature, matched by the beauty of the soul, are far more important than a distant goal that does not ensure your fame, but only the justification of a pride released in small doses and for short periods.

While my eyes were transfixed on the greatness of nature, I was trying to relate to the content of the novel "Exuvii" written by Simona Popescu. She could see with her own eyes and understand things much more clearly than I could, though she thought of a multitude of wonderful nonsense, making and breaking miraculous worlds, in which she herself was involuntarily the most interesting character:

"I kept playing and rewinding an imaginary band. I was watching sections, divisions, coagulations. Strange arabesques. Dizzying rosettes like in my old cardboard kaleidoscope. Then something indistinct turned my gaze to a corner of the room. There was a blackboard with a secret hologram hidden in it. And a dissonant voice seemed to say to me: Are you afraid? And then, I don't know... I would have liked to move, but it was very, very late."

Indeed, it is difficult to imagine a reality from which my eyes cannot avert their gaze, especially since what happened to me revolved around a world foreign to my way of understanding things. A very good runner won over, through the wonder of art, the grace and greatness of an Eden springing from admiration for the height of artistic consciousness.

And if my eyes will ever focus on a thrilling end to the race, but without much appreciation in the artistic field, I will remember that an artist's biggest mistake is to try to catch up with that "very late", rigid and taciturn, which cancels any aesthetic expressiveness.

The High Ego that an artist must always be aware of – has as a foundation the commitment to describe a new vision of the world in a realistic way, through great subtlety, so that the image projected by it against the background of a work of art will never to be lost.

The Sight Of Eyes Reconsidering Their Gaze belongs entirely to those people endowed with the spirit of an artist who know how to see a work of art, in all its splendor, even behind a colorful picture, but also around a dynamic image.

Source: https://neculaifantanaru.com/en/the-sight-of-eyes-reconsidering-their-gaze.html

The Sight Of Eyes Secretly Observing Themselves

On July 27, 2021

An artist is always caught between two different, and yet similar, worlds when he concentrates his efforts on asserting his creation.

I don't know if you've ever looked in the eyes, for a moment, a being whose gaze you can't get out of your mind, and even looking at it carefully you would realize that it's someone other than you ever thought it would be. I tell you this because I looked at myself in the mirror, more changed than usual, believing myself to be a kind of Atreyu face to face with the Enchanted Mirror, big and cloudy, where he could see himself vaguely, trying to pass through it (if only he dared enough to do so).

Only here do things get really complicated !

Indeed, I let myself be guided by a lucid calculation, taking into account all the things I knew and did not know about myself, a mathematical and image calculation, comparable to holding the conversation in front of a mirror that goes across times without altering their essence, somewhat similar to the monologue of an artist who feeds on the euphoria of his creation in an attempt to find that *Genexyrthus*(the reference point to which times, human destinies converge).

The gaze is a special work "tool" of the artist that can provide the eyes with a new vision of what it means to visualize the aesthetic that is manifested in everything. Or looking at himself, the artist sees himself centered around a curious self, open to the new, amazed by an image that flickers in front of the truths of the world.

This moment surprises me completely. Especially now, when the mirror seems to spread a more and more diffuse light, from all directions, but of low intensity, imitating the light of a candle. It is clear that I have eyes only for myself when I look at myself in another version of myself, as a symbol of self-knowledge and wisdom, which requires the placement of a mystical gate between reality and illusion. Why would I have eyes for someone that does not resemble me?

Leadership: Is the image that composes you the image that inspires you to be yourself in a world that is constantly trying to survive through the story?

And that's why I looked at myself with different eyes than I usually do, trying to go deeper into the maze of the enchanted mirror. Because in front of my straight, deep and sensitizing gaze, the entrance into a kind of self-search loop unfolds beyond the daily limitations, beyond the inherent tumult of life, beyond the masks of conventional roles with which I had often come to identify.

More interesting is the fact that in front of the mirror there is a soul so pure, sincere, creative, unique only by its way of transmitting to the mind an impulse associated with a change of image that is intensely felt by the psyche. Of course, the things I see and notice when I look at myself in the mirror are imperceptible to the ordinary person's eye, especially when it comes to a magic mirror like the one in "The NeverEnding Story":

"I can't tell you anything about it from my own observation, only what I've gathered from various reports. In fact, this mirror is a gate that is both open and closed. It looks silly,

doesn't it? Maybe it would be more appropriate. "Let's say it's neither closed nor open. Although it's just as creepy. In short, it's a large mirror, or something like that, even though it's neither glass nor metal. In any case, when you are in front of it, you see yourself – but not as in an ordinary mirror, of course. You do not see the outward appearance, but the true inner being, as in reality, the one who wants to go through the gate must enter into himself – to put it that way."

Leadership: Does the exercise of seeing beyond one's own horizon involve accepting a reflection that constitutes the size of a space that loses its material attributes?

As you can see, I have come to present a realistic setting in a fiction of immanent metaphorical representations. For if I consider looking in the mirror as a transition to another plane of reality, spiritual and immaterial, it is because only in this way could be forged the image of an anterior and posterior duration of a feature film in which the natural surpasses the imagination, and keep you breathless.

In turn, the mirror looks at me as if it sees itself reflected in a double of its own, which helps it capture my image and transmit it to the matrix of a linear transformation, where the image is converted into warmer or grayer tones. Or to highlight this look of the mirror is an attempt to awaken the affective disposition of the eyes which comprise the artistic side of beauty only with the soul of a narrator outside the strict universe which he evokes with emotion, sincerity, much warmth, giving him his high esteem.

Please understand. The mirror has neither the idea of eternity nor that of the immensity of space, but only the narrator can brilliantly provide him with a feeder of meanings in a metaphorical, spiritual and charming language. And the operation of transposing man into a mirror image is the matrix of an unmistakable stylistic imprint.

I also say that a simple mirror can decisively influence your condition. I feel certain feelings of joy in the moment, remembering that I tried to see through the mirror glass my own double lined in a parallel universe, both to understand the difference between what I think I already know with my mind, and the true knowledge that comes from the cohesion with the essence of a visual idea and an ideal vision.

Leadership contains the way you see yourself in a spatial-temporal mirror, the only one able to reflect the nature of your self treated as an exit variable from an exterior that offers no admittance for inner life.

The Sight Of Eyes Secretly Observing Themselves is identical with the sight of an artist who knows how to impose his vision by producing visual expressions well integrated into the reality of the present time.

This artist is always caught between two different worlds, and yet similar, between two transforming infinities that crowd into each other, synchronizing in a symbiosis lasting eons, striving for an absolute materialism that can blind the reason of the normal man in front of the truth on who discovers it about himself.

Have you ever been amazed by your own reaction in a situation where the image that composes you is the image that inspires you to be yourself in a world that is constantly trying to survive through storytelling?

Source: https://neculaifantanaru.com/en/the-sight-of-eyes-secretly-observing-themselves.html

The Sight Of Sights

On January 05, 2022

When you look at something carefully, the reality of that image is imprinted on you.

I'm headed home. And what do I see? An orange peel thrown as if deliberately at my feet. I know it's an orange peel, because I know what a brightly colored orange looks like, even if it's lightly covered with snow. Just keep an eye on it in time, because you have so much to see around it, so much truth hidden in fragments of reality that, bizarrely, seems to open another world ahead.

And what is an orange peel? It is a world of life translated into an experience of bold, yet delicate color, taken to a vintage-retro area, expressed by an accentuated certainty regarding the aesthetic sense.

I lift it from the ground, clear it of snow. The shape of the orange peel, in the shape of a circle resembling a parable or dome, and which if it had been transposed into the drawing would have turned into a protective, calming and tonic halo of light, revealing a certain state of reverie, invites us to the rich imaginary world of artists. A certain meaning places the orange peel in a sphere of new relations between color and perception, between emotion and the aroma of a nostalgic perfume.

Such an approach of form and color would present a curious analogy, in conception and bill, in the way in which Salvador Dali rendered the passage of time, which I also feel in one way or another, more acute or slower.

The orange peel seems to be covered by a mystery, a hidden and inaccessible reality, automatically rendered in a logical exposition made according to the most natural rules of a moment of escape from the picture of a changing society, in an "open plan" area in which the diffusion and the few accents of light focus here and there on geometric figures specific to the Tuareg culture. Looking at it simultaneously affects both the spirit and the technique of producing images on a flat surface, usually paper, through graphic signs that serve to distinguish minimalism within essentialism.

Leadership: Can you change the outcome of the impact you have on the creative process, through an effort of the self to manifest itself as an effect of "transparency" against the background of a static image?

Voluntary simplicity is the heart of the painting, as is the state of the orange peel when viewed through a Mannerist window, or through an existential filter that unifies everything in a warmer hue, declining in countless hues and shades of yellow, orange and pink. And if I looked at it through an ocean whose lens cuts out strips of reality and, after enlarging them, bringing them closer for a moment to other aspects of the environment, I would get a theme full of sensitivity and lyricism.

If I look at it more closely, as the artist looks at his work in progress, combining the parts of a whole, I could give back the calm glow of an end-of-winter painting in which the glitter of something golden could be seen from a distance. Here my task is to render an element of nature which, expressed by the warm affection of a flat figure, or of a three-dimensional body in recursions, can trigger a "re-paint" directly or indirectly. And not only that. The orange peel should convey a lot of emotion, be able to animate and completely change the appearance of a decor capable of inducing a mood of melancholically.

But no matter how abandoned I am in the face of the news of the moment and the daily life so diverse, the orange peel gives me, beyond the retina of the eyes where I find myself in a temporal point, an image probably identical, but not one of identity, of the cohesive, elevated self endowed with sufficient empathic reflection.

Leadership: Can you increase the vitality of a static image to develop a more realistic view of the transition from the certainties of an easy-to-understand present to the level of development of a self-revelation experience?

Yes, I could retain in my mind for a long time the idea of using an orange peel to feed and express my authentic self through a sort of false mystery, by means of an algebra of images. But until the orange peel is outlined in a simple drawing in which even the slightest accents of admiration for the height of expression become visible, I will not be able to get rid of the vivid feeling of being tied to someone or something.

My own self is a reflection of the creative attitude, not just a free contemplation of beauty, along a gaze that slides from the depths of the soul in the direction of a mirror effect (in which the reflective plane is chosen arbitrarily).

I, who know how to appreciate any element of nature, like no one else, I who can raise an orange peel to the rank of muse through the intrinsic importance it exudes to my self, depending on the interpretation I give to its form and presence In a pencil shaded setting, I can appreciate everything around me at its true value. In fact, the spiritual unity of a thing lies in the way the artist manages to restore that inexhaustible vitality that only human beings possess, without being forced to resort to a "retelling" by arranging images of nature in an unnatural order.

Here the focus is on the possibility of understanding an image that becomes double, on the one hand symbol, on the other personification. The orange peel, later colored in a three-dimensional space and viewed as an object with flat faces, two visible and two seen through transparency or diffusion, brings to the artist's attention the undeniable merit of probing his Ego through a metamorphosis: "you become the result of what you create".

The experience of self-development actually involves a reporting of the experience of looking at the elaboration of a subjective image whose content is defined by a question: "What is unique and is found in all?"

The Sight Of Sights reflects the artist's ability to relate his Ego to the meaning attributed to an image in the foreground of which is a seemingly insignificant thing. In this way, I remember Marcus Aurelius who urged every man to define and describe the object whose image appears to him at the level of the soul:

"Always formulate the definition and a description of the object whose origin operated on your representative capacity, so that you realize what it is, in its empty substance, in its whole or in all its aspects, and indicate to it, within itself, its own name and the name of the elements of which it is composed and which are to be decomposed."

Source: https://neculaifantanaru.com/en/the-sight-of-sights.html

The Silence Of An Introspective Gaze

On April 09, 2023

What you really see is what you feel when you experience an unforgettable moment at full intensity.

On Saturday I ran another half marathon. A lot of people, a charming atmosphere, and a rather difficult route to travel. Running is part of the challenge to find yourself, a benchmark of self-worth, a journey through an endless labyrinth of the human mind, but it is also an event of maximum depth and lucidity. Of course, it is a source of intense, controlled emotion. But it is also a source of unshared thought, through the vital substance, of an incredible emotion, *Rejuvenescimento do Espírito*, a form of matter that pumps oxygen into tired cells, acting chemically as strongly as dopamine.

During the run, when the sweat runs down your forehead and all over your body, when you are more focused than ever with every step, only then do you deepen into the attentive calm of meditation and inner peace: "All that I have I give to Silence", representing a state of spirit framed in a real image, photographed as if with the function of detecting nerve discharge impulses. You must take into account the magnetic coupling of these states induced by the transformation of rectilinear-reciprocating motion in order to reduce the excess tension in the joints and produce limited warming of the body.

Really. The body heats up, acquires a different posture, has a different acceleration in a different direction. And when you exhale all the air from your lungs, in a constant rhythm, when all the nerves waste their time in a labyrinth of trials, only then do you eliminate all the annoyances, all the bad thoughts, all the worries. You become a barometer of calmness and reliability, calmer in the soul, more inclined to listen to your body, beyond the exponent of a positive power, *Selemrhus Lutelfusios*, seen as part of the action of spirit on matter. Because thought is matter, and the body is also matter, so one must pass through the other to ensure a continuously variable gap between tension and intensity.

Leadership: Can you raise the value of a unique experience to the rank of "unforgettable memory", offering a picture of your own spiritual path that not everyone has access to?

And even if you run faster, when your thoughts are accompanied by deep emotions, the heart still beats quietly, very quietly, quietly and equal to the magnitude of the intensity of the soul to expand its horizon in the mystical dimension of *Sancristhas*, a confirmation of detachment from banality, *a* personal path beyond the daily turmoil. Resolutely, from the impulse of an instinct of scope is born a heavy fierceness and an exaltation of good mood which, mixed together, have become destiny in a universe never beginning and without end, a kind of unhindered call to oneself, a free inclination to the rhythmic beauty of a revealed "intimacy", something grand, divine.

The pleasure of feeling free. The heart beats by itself, beats rhythmically, gratefully, evenly and quietly. You are calmer, more relaxed, under the action of a dynamic force capable of making a point of view with the direction of movement that makes you feel that you would like to give more substance to the "frame". A pleasant silence surrounds you right in the middle of the action, the calm seizes you more and more, you feel a deep inner peace. The whole body is stretched and relaxed, even if the muscles contract through a voluntary command.

Leadership: Can you describe an emotion capable of generating an intact self-image, such that viewing it has a positive impact on your performance?

This is what tranquility means, to seek to discharge your energy through a sporting activity that prolongs the youth of the spirit, raising the value of a unique experience to the rank of "unforgettable memory", offering an image of the world that not everyone has access to.

And look how they run, they don't say anything to each other, they don't look at each other except in the case of overtaking, rather they feel, they synchronize perfectly on the route "forward", rejecting the state of relative rest. This silence, a pause of pure emotion, away from noise and speed, changing the course of the next step, becomes a means of concentrating on a stable and constant rhythm of running.

Leadership: Can you create your own visual story when thoughts interpose between an activating event and the emotional consequences of the decision to travel long distances?

Whoever runs further with his mind, not just with his body, will glimpse the truth expressed by Alexandre Dumas in the novel "The Hand of Providence":

"The only irrefutable lesson that experience gives you is that the soul, the intelligence, the passion, the genius, do not exist without the rest, without matter, without the body, without clothing. The crowd sees only what their eyes catch. And in vain we say: I don't care what the crowd thinks ! The firmest convictions waver and grow restless when success does not confirm them. We all need this echo of thoughts to prove our viability by repeating it. So it is necessary to succeed, and not talent succeeds, but how you apply it. Not the soul, but the garment. The greatest diamond in the rough is a simple stone which the peasant crushes under his foot; but polish it and you can buy the key to the royal cabinets, or the queen's apartment."

So listen carefully. The thought of the runner, the force that triggers the impulse of energy, must be supported by a preferential mobilization in one direction, avoiding the demon of competition that terrorizes all professionals. I myself, driven by an energy located at the center of a resettable self-confidence, I who left a part of my soul every time on the mountain trails, I who always showed patience and tolerance towards the prevailing emotional spectrum, I promised so many times to seek release by running, in an oasis of peace with landscapes as if painted.

For this I had to avoid the tinge of morbid pride, which looks good in contrast to the weakness of losing hope in my own powers, when the echo of thoughts was shyly hidden in the dignified control of muscular fever. In my case, the diamond, the precious stone that has always characterized me, the powerful conductor of energy that invited me so many times to introspection and self-observation, was the talent to put my thoughts in order, to understand the concrete situation down to its last implications.

Leadership cannot be separated from the vision according to which: "what you really see is what you feel when you experience an unforgettable moment at maximum intensity".

The Silence Of An Introspective Gaze captures the moment when you become equal to yourself, beyond the magnitude of the event you are taking part in. He who does not know what is happening within himself is a stranger to any vision, just as he is a stranger to the world who does not know the beings that are found in it.

Source: https://neculaifantanaru.com/en/the-silence-of-an-introspective-gaze.html

The Silent Truth Unfolded In The Book Of Life

On January 22, 2014

Perform countless incursions in the hidden world of reason, so that you climb to a higher level in your personal development.

I was engulfed by doubt. Was I truly in front of what the philosophers call *argentum vivum*? The investigation process of what could determine a fragmentation of the connection with the stodgy improbable of an imaginary world was in alignment with the most innovative tendencies in art, to use the operation principles of a closed and very complex space. That demarcate science from pseudoscience.

Performing countless incursions in the hidden world of reason that was accomplished only through science, guided by understandings and metaphysical suppositions or by the philosophical concepts of time, altogether relying myself on systematic observations, I went beyond the inability to understand the connection between value and identity. Which defined me in relation to the expectation horizon of a foreign authority that continuously monitored me. I started to find out who I truly am in relation with an Ego oversized by a relatively enticing imagination, but distorted by an Alter Ego that always made reproaches to me.

Was I fighting against the current, against my own conscience, against my own intellectual structure that filtered every identity imperfection? The various phenomena of knowledge, feeling, and will, by reference to certain things and the way I saw them, were subordinated to a reason that seemed to have long existed before me and to which I was hurrying to obey.

Leadership: Do you accept to be the slave of a reality clad with appearances that place a perspective of great significance at the limit of what you think, justify and apply according to an addition of knowledge that does not give you the opportunity to get rid of the "wandering" element?

I had put myself in relation with the construction elements of a personality that made me feel disproportionate, thus deforming the true conditions of my connection with objective reality. The detailed study of the battle field where the two orientations confronted each other, one towards self-knowledge, the other towards experimentation, sometimes in an abstract direction, enhanced the increasingly closer cooperation with science.

The incursion in my own world, adapted to a certain context in which what I was and what I wanted to become could be separated in time and space, had become a part of the hidden science that only alchemists knew. Only the alchemists were able to decipher the cryptic message that God implanted in each human at birth. This science had the ability to unite and bring together all my knowledge attempts in a whole, giving me the opportunity to remove myself from the element of "wandering" which came from the perspective of the being I represented.

What is my meaning? In order for me to answer, at least with an estimation, to this exhaustive question I had to take seriously what I thought about myself. More than that, what changes in me in relation with what happens to me as I get closer to the meeting point of the two moving axes: science and life experience.

The knowledge I tied my existence to was a consequence of the intangible reality feeling, a plunge into a time and space without coordinates, no landmarks and no exit, more a desire to capture a significant part of the vitality and imagination of a creator of fiction which crosses

the paths of truth. An alchemist expressed this using the metaphor: *"Immerse your mind in Hermes' light spring, so that it can guide you towards the truth."*

Leadership: Can you create certain conditions of self-exploitation in trying to regain genuine authenticity, without turning the existential background into a vulnerable side of your personality?

The impenetrable foundation on which an authentic leader supports himself, the protagonist of a continuous becoming, is truth. Knowledge that denies or supports the truth of what a man-leader is, cannot be perceived and processed only at a mental level. But especially at the level of template-reality in which he agrees to create certain "illumination" conditions, to operate the self in the attempt to retrieve basic authenticity. In turn, this authenticity rises against its number one opponent: the lack of credibility in the context of an identity crisis.

Beyond the difficult barrier of self-knowledge resulting from personal examination, at the crossroads between the science and pseudoscience to be in agreement with yourself, you must learn to use your heart and intuition. Genuine authenticity is given by the strong belief you serve with devotion to a knowledge, guidance, or grace that does not appear to anyone, anytime, anywhere, and that cannot ignore the level of reality that you experience through your deeds.

When you refuse to listen to yourself, it so happens that the strong contrast between the Ego and the existential background accentuate a vulnerable side of your personality. Do you let yourself guided by understandings and presuppositions that hinder your capacity to accurately define your complex and defining component? Is this component based on the intimate feeling of your own value?

A lack of credibility regarding the application of the measures assumed at a personal level for regulating any disputes that arise from self-listening, unwilling to believe the continuous signals of a rational mind that try to make you understand how much you know and accept yourself as a unique entity, can stop the passage to an extended self-conscience. And it limits your understanding and interpreting about what defines you at the border with the aspects that bring you the weakest motivations.

Leadership: Can you configure a DEPTH trigger that could ignite the break from subjective reality?

Between the science of knowing yourself and leadership there are more cache lines, which are separated by a switch: that stodgy "improbable" of the imaginary world you fall deeper into. These cache lines store in the conscience everything concrete and abstract in terms of perspectives, ideas, and situations. Examining altogether the alternatives regarding the availability to detach yourself from the most persistent opponent – the oversized Ego from a very subjective perspective.

Someone once said: *"Truth is the object of our understanding, it is as good as our will, and the understanding can't be charmed with a lie unless when it will be able to choose an apparent evil."* Thus, we see in which subtle way the truth of what we are propagates into true leadership, how it is installed in terms of value, among us, here, on our certainties regarding the way in which we evolve. Towards good or towards bad.

Subjective reality refers in this case to that inner reality, places on the most subtle scale of our becoming, which doesn't take into account the echo of exterior reality, going beyond the reference framework in the relationship with the very coherence of our life experiences.

You can trigger the break from the subjective reality you find yourself into, by configuring the "DEPTH trigger" that directs your thinking towards a science of reasoning and judgment unsuspended by the surreal and improbable. This trigger doesn't represent anything else but a burial of what you have been, in favor of what you must be.

To understand the role of reason behind creativity, based on the experience of filtering a transcendent reality, you have to listen to what the Ego tells you of yourself through truths that no one has ever seen and which can only be discovered through a poetic virtuosity.

The Silent Truth unfolded in the Book of Life emphasizes that human value achieved by self-knowledge and assuming your own person. The possibilities of becoming and perfecting the native elements existent in man, as a prerequisite to progress, offer the opportunity of a deeper and more efficient approach to leadership.

Source: https://neculaifantanaru.com/en/the-silent-truth-unfolded-in-the-book-of-life.html

The Simplicity Of The Hidden

On December 16, 2013

Discover the defining element, creator of new perspectives, so that you may broaden your horizons of your understanding of man.

- Everything you want to know about Buffalo Bill you can find in the pages from the file. The first principle, Clarice. Simplicity. Read Marcus Aurelius. Of each particular thing, ask, what is it in itself? What is its nature? What does he do, this man you seek? What is the first thing he's after? What needs does he fulfill by killing?

- Anger. Social acceptance. Sexual frustration, Clarice answers skeptically.

- No ! He covets. That is his nature. And how do we begin to covet, Clarice? We begin by coveting what we see every day.

Eureka ! The light-bulb turns on, shines suddenly and blindingly when the filaments traversed by continuous current begin to heat up. In a single moment the random turbulence effect with deformities is nullified. The fuses that plait the crown of reason are re-lit by this blazing argument that needs no demonstration – *abscondita simplicitas.* This positive point of reference, not taken into account, generates the explosion of mentality from which a new impulse is born, a new instinct.

Leadership: Are you prepared to experience a Self that is unable to manifest itself so strongly that it signals any kind of change, in the context of a particular impulse to form an authentic reasoning?

The laws of physics manifest themselves with maximum depth in the case of Clarice Starling. When a system of forces act upon a body, it activates, it leaves the state of idleness. Same as in a hastily developed film reel, her mind frees itself from the slavery of reason that cannot make way to any efficient approach. As if it was traversed by a continuous current generating intense light, used as a source of mobilization of a new intellectual energy. Instantaneously, she is struck by the defining element creator of new perspectives.

Despite the reassurances given by intuition, information and meticulous analysis of the given case, Clarice never knew what to count on regarding what she truly thought. The pieces of information succeeded themselves backwards, irregularly, like some waves that move at approximately unequal intervals when the sea seems more agitated.

In order to reach common ground, through a fine process of reflection and filtration of information, to discover the truth behind the murders, Clarice should have reinvented her way of thinking. But she didn't possess the essential property of the mind initially – that of discerning in depth the disparate elements from a complex whole. She didn't know how to make the necessary connections, on the grounds of a solid principle.

Leadership: Can you remain dependent on a single defining frame of mind through a non-critical self-exploration to expand the tightest sphere of content between accessibility and relevance?

This was well-said by someone on a website: *"The true self can be put together through a*

non-critical exploration of the self, by accepting what was, for too long a time, hidden, locked, ducked."

In Clarice's case, she must reveal that part of herself that identifies with the criminal's thinking, so that the relevance of her role in relation to events can gain vision and coherence. Here one must consider the accessibility of one's image, the introspection achieved through the probing of the intimate self, the search for answers to the existential problems that she herself has encountered over time.

Stepping into the unknown you extend the area of self-knowledge, but before the unknown you have to climb up a higher more stable step, that no matter how paradoxical it might seem, plays the most important role in building the vision during the transition of applying innovative approaches. It is that stage of "profit", the most important support of research, the most cohesive scope of the content link between accessibility, relevance, complexity and performance.

Place your pattern of thinking in a position accessible to leadership in trying to ascend more frequently towards the peaks of the most significant achievements. If you stay loyal to only one defining framework you will not be able to undo the negative effects of applying some wrong reasoning. Remember that often the positive reference point, not taken into account, can generate that explosion of mentality that gives birth to a new impulse, a new instinct.

And this point must be characterized by a balance of all assets and liabilities used for preparing various types of reasoning, that can be logically taken all the way only by adopting the philosophy of simplicity. Thus, through the experience of the reality in your immediate vicinity, by introducing to the research formula an *"advanced search"* which gives you immediate access to a high level of thinking, understanding and knowledge of people.

Leadership: Do you find the courage to throw yourself into life, to know it directly, at the risk of changing the entire orientation of your psychic life?

When the sun sets behind the walls, the light dims more and more. By this I want to emphasize the assumed importance of leadership, fenced by the impossibility to approach more or less profound perspectives regarding man through sober thinking.

The area of true excellence in this field, lit by intuition, information and thorough analysis of human types, where the alternative of combining some plus-minus attributes could mean the nullification of any truth or any clues that lead to finding the truth, could always shrink back until almost complete disappearance.

Therefore, if you want to obtain optimal results in the activity of controlling your area of influence, then try to find that defining element creator of new perspectives, so as to expand your horizons of human knowledge. The whole diversity of psychology has as a source of nourishment the habit of always being connected to something outside the self, which can lead to difficulties in connecting to one's own inner experiences, and as a result, to poor management of states of sadness, anger, gratitude or astonishment.

This element stands in the face of the reason for its own behavior in the face of a major unforeseen fact, facing a destiny that could somehow crush your life aspirations in relation to the psychological well-being, and it is: the courage to stop when you feel that if you go any further, you will lose yourself on the road. The courage to accept yourself as you are, even if for others you are a much weaker man than the role you intend to assume. The courage to throw yourself into life, to know it directly, with the risk of changing your entire orientation of psychic life.

But, the question that arises is this: are you interested in the problems of psychology and do you want to witness the truths in which man lives or that he traverses at certain points in life?

The mental life of a leader conforms to the idea of self-evaluation in a whole range of influencing factors that are at war with the origins of hard-to-justify facts – in the perimeter of the tendency to give up that little cut of reality that defines you as a shadow of someone else's image.

The Simplicity Of The Hidden approaches the constituent elements of life without separating them from the context of the reality that reveals to you a different side of your personality, by resemblance with a thinking that denies itself. It means having control over essential issues concerning the relationship with people through a simple analysis that allows quick and effective actions.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-simplicity-of-the-hidden.html

The Single Throw Of Dice

On December 19, 2009

Measure your level of experience with other people, without placing yourself above them.

Unfortunately, no one escapes of problems. No matter, how much they get involved in work, in their personal development, in everything they aim to achieve, people will face many difficulties. Especially, the employers. In the times of crisis, the corporate profits fall, which leads inevitably to reduced investment and fewer employees. Obviously, the biggest desire of an employer is to maintain the employees, especially the good ones.

Even so, what if a company recorded an accelerated decrease of the number of customers and its profits are starting to decrease from day to day? Firstly, the employer may try to reduce labor costs without reducing the number of employees. However, if this option does not cover losses, and by this is not achieved quickly a balance, then he is forced to dismantle several posts. That is a big problem.

A few months ago, a Human Resources manager in a big enough company, fired more than 30% of employees, without establishing any criteria for selection, which leads to the hypothesis that the redundant employees, even those loyal and efficient, were not found among his "winner's numbers." As if he decided by throwing the dice the fate of every employee, with the risk of losing his own job.

Recently, I found out that the respective HR manager just got off the banks of the faculty, and did not have the necessary experience to fill the position. It would be easy to imagine a scenario, of how he managed to be appointed to such a high function as a recent graduate. But that is another story.

Leadership: Do you raise your consciousness to the level at which people can accept you without blaming you, starting from the effect of an ultra-fast rise on the features that your image reflects?

In order to dismantle the positions, the employer must make an analysis of the positions that are redundant (i.e. that are extra or dispensable). The next step, the most important, is to establish some criteria based on which to make these redundancies. For example: to dismiss those employees who have more jobs or that are not the only supporters of their families, and to offer them some monetary compensation.

And then to reduce the number of those who received more sanctions, and those who scored badly on professional evaluation, etc. Or, in extreme cases, if the company it is facing a serious crisis, to appeal to a collective dismissal. However, as I said, the most important thing is to set certain criteria based on which to make the dismissals.

It is risky to assume the responsibility as an employer to lay-off or fire employees without establishing objective criteria. By giving with the dice in this situation means to be a weak manager, for you let the "luck" to decide the fate of your employees, they being the ones underlying your institution or company. An effective leader sets out well-established criteria on the basis of which he makes redundancies.

In order to avoid making such absurd decisions, you, as manager of human resources must comply with legislation or rules of the company where it is stated on what criteria shall be

made the redundancies, as well as the compensation that would benefit those who remained without a job.

Are the features that your image reflects the most important properties of an ascension that is done primarily on value criteria and not on old criteria or good relationships with bosses?

These features, depending on what defines you as a professional, are given by the value of your previous achievements, the logical consequence of the facts you assume and the nature of the obligations you set for partners or employees.

A free conscience of guilt is conditioned by briefly presenting the image your connection allows with the possibility of a fulminating ascension through your spheres of activity. The latter fosters a harmonious development of the experience of image, relationship and understanding in the guidelines you are addressing.

The Single Throw Of The Dice is associated with giving the chance to make decisions alone, with the presentation of the related advantages and disadvantages, from which the moral reason for identifying the strengths and weaknesses of alternative solutions to solving certain problems. This single throw is misleading because it is not always the winning combination to better substantiate decisions as well as for more efficient team-level planning.

Source: https://neculaifantanaru.com/en/the-single-throw-of-dice.html

The Size Of A Masterpiece

On July 13, 2016

Get rid of that status quo that no longer works and is no longer acceptable at the level of manifestation of personal importance, contributing to the dynamics of a new existential landscape through the sublime it contains.

For the very first time, the immeasurable momentum towards the long-awaited recognition lined up for the support of triumphant thoughts, in a delirium of superiority, in a frenzy dictated by the flux of my uncensored ideas, in the decisive match, as a final, between the tendency of embracing the beautiful, good taste, and the product of diagonals that could boost a new existential landscape through the sublime it contained.

For the simple reason that everything revolved around my aspirations for literary creativity, I had to feel more important than ever, with my hopes fully loaded, refilling the stormy need of inner freedom that assaulted the fortress of my old inhibitions. In the excruciating battle for superiority, the first leap of a start towards the great deed, my respect for the mastery of creation, the sensation of "constant hunger" caused by the passion for determining new ideas, complied to the tendency of showing myself in a proper, very intense light.

My status quo was closely linked to the gift of floating in a stylistic vague, in a unique adventure of self-discovery in a reality that does not necessarily have to be believable to make me realize things that cannot be understood other than through a slight detachment from reality. Again, in the foreground of my thoughts was the creative faculty to make sense of a hyper-reality, although it seems like some sort of anticipated cloning of fantasy often encountered with Borges, when the man tries to be a repetition of the same story in another life experience, one completely superior.

Leadership: Do you have the awareness of a certain superiority over a creation that leads its character through the transformations of a world without borders, in the sense that you can use the repetition of the projection of the self in new hypostases?

Dominated by the feeling of immeasurable power, I felt increasingly stronger that I could achieve anything beyond my powers, beyond any expectations. The substance of the power of my productive spirit, confirming the personal important and the expression of a strange compatibility with the state of mind of characters used to notoriety, was finally reacting with the solution of the mixture between events experienced in a dream, read or heard.

If I had been an artist endowed with the ability of maximizing the positive effects of paintings, and not just an artist of the pen having a direct echo over the functioning of the world, I would've probably rushed to achieve a brilliant combination between "Mona Lisa" and "The Persistence of Memory", becoming myself a combination between Leonardo da Vinci and Salvador Dali. Thus, I became the unique character of a journey in the world of art, whose superiority consisted in taking advantage of the lessons of the life experience of other artists in order to create a unique image of myself that dominated by the weight of aspirations to be more than what I am, to be a creator of eternity, in a purely visual universe.

You cannot find a plausible explanation for this phenomenon comprising the tumultuous man, directing him inwardly beyond any limits, to the higher level of the opportunity of rebelling in a formidable manner, with a reckless energy, against that Status Quo implying inaction, indifference, reluctance, isolation.

His eyes suddenly remain fixed somewhere far away, to an imaginary point situated above any other interests, any preferences for certain activity fields, any set of things that displease him, completely subordinating to the robotic tendencies of the psychic of creating proper conditions for a new beginning of a masterpiece. The projection of my self into the hypostasis related to the condition, the way of life and work of the artist, repeated through the relation spirit-matter, idea-reality, could be used as a motivational material for producing a form of remembrance of history.

Leadership: Do you direct the character you want to interpret in the direction of a process that no longer spins in a circle, but rather goes straight forward?

Robert Macaire is the imaginary character invented by Honoré Daumier, serving the artist as a prototype in his satire directed against the bourgeoisie, the pretentious sufficiency, lack of education, semi cultism. In French culture, he represents an archetypal villain.

But this character was, first of all, the creation of a great comedian, Frédérick Lemaître, which in turn built his character after a strange guy, a vagabond met randomly, transforming him during his shows into a well put together trustworthy man. *"He had the beauty of a god, the audacity of Diogenes, the elegance of a refined individual, the serenity of a child and devoured dry bread with the majestic race of Apollo eating ambrosia"* wrote Théodore Faullain de Banville in his "Souvenirs."

There is only one way of understanding people, beyond what they are able to accomplish, somehow through themselves as characters that dominate the world through the height of their own ideals and expectations, between spiritual challenges and openness to the new. Namely, to only make haste in judging them through the lens of the prototype model that, while in the process of full imagination, they build in their flight towards distant horizons.

To direct the character that you want to interpret in the direction of a process that no longer spins in a circle, but rather moves straight forward, means to rid yourself of that status quo that no longer works and is no longer acceptable. It means to rid yourself of your own conscience, of the values and assumptions that feed it, helping boost a new existential landscape through the sublime it contains.

All theories about man, in which leadership is manifested as a factor of evaluation of the particular elements of representing his attitude in various situations, are at this time deadlocked. It seems to be a crisis of the fundamentals on which rest the order and causes of traversing a difficulty portion of personal transformation, in the excruciating battle for superiority. Because man is no longer the same instrument of confrontation with the limits and prejudices of the world, but rather becomes an instrument of confrontation with his own answers to various revelations.

Leadership: Does your creation address a subjective universe organized in the image and likeness of a character who lives in your thoughts and in your being, but who is marked by a reality that transcends the plan of immediate manifestation?

Therefore, when we relate to the size of creation, first subordinated to an extensive deployment of elements of connection with the individual development of man, our attention should be directed towards a character forgotten by the world, but dominated by the sense of unmeasured power, full of the sensation of "constant hunger" caused by his passion for determining new ideas, influenced by the tendency of showing himself in a proper, increasingly intense light.

When you feel increasingly stronger that you can achieve anything beyond your powers,

beyond any expectations, only then does the substance of the power of your productive spirit react to the solution of the mixture between events experiences in a dream, read or heard. You feel that you are part of the world of a less ordinary character, from which your personality takes shape, meant to change the rules of the game in art through the subjective appreciation of a reality that allows itself to be traversed by the experience of a revelation of high emotional intensity, from the very vicinity of the idea of a "meaning of life".

To become someone else, refilling the stormy need for inner freedom that assaults the fortress of your old inhibitions, you must become the creation of your own masterpiece, you must be favored by the existence of a certain predisposition of the type "must have" – that of engaging the stimuli of lifting the level of personal importance, so that afterwards you can reconfigure the typology of the determinant structure along which subjectivity operates on events of major impact.

Creative people are often characters forgotten by the world who, in a corner of life, in the darkness of solitude, have developed the sense of fullness up to the size of a Masterpiece. Only they have the means of the art of total transformation - theirs, into someone else.

Leadership is the power to become the creation of your own masterpiece, with the mention that the reality you experience through the technique of life storytelling must be approached as a way to experience different situations of your own person in a world of fabulousness, abundance of images, ideas and the consciousness that transcends the boundaries of time.

The Size Of A Masterpiece comprises the sum of all attempts of finding yourself in someone beyond yourself, in a delirium of superiority, in a frenzy dictated by the flux of uncensored ideas, in the decisive match, as a final, between the tendency of embracing the beautiful, good taste, and the product of diagonals that can boost a new existential landscape through the sublime it contains.

Source: https://neculaifantanaru.com/en/the-size-of-a-masterpiece.html

The Slowly Unfolding Image Of The Autumn Rose

On November 22, 2019

The rose is the seal of a single mystery, formed by the simple addition of a subtle detail in an inimitable artistic formula.

The language of the rose is the monologue of an artist who, in his unconditional kindness, without any constraint, expresses his creative force through the murmured vibration of a feeling of the purest and highest expression. A feeling like this the artist has for virtuous women, or for those rare things picked from nature and taken very close to perfection, for the power of a mother's cry, or for the comfort of the mercy of a God who cares for mankind.

The language of nature is a permanent search for art in every corner of our existence, fragile and vulnerable, laden with vague melancholy or overflowing of soul, pronounced anxieties, affected by the passing of time. The guiding rose, so dear, struck by the inclement weather of late autumn, makes me feel overwhelmed by the pains of a complicated world that, ever more indifferent to the spiritual dimension, has never seemed more fragile.

For years, aspects related to physical, mental and emotional intimacy have not given me an answer to the question: "what is hidden in the life of the one who hides while everything is repeated?". Only the rose gave me an answer, seriously and accentuated, by the magic with which the artist manages to merge intimately, in the same work, the clearing of an alley shaded by old linden trees that invites you to a deepening in the unknown, with the colorful exuberance of the autumn landscape, somewhere away from the eyes of the world.

The aesthetics of the murky landscape, but full of cheerful colors, becomes an event of active appreciation of art when the voice of an unknown speaker, thickened by an autumnally feeling, justified by the rarity of a serious moment, touches (with the echo of destroyed hope) a dusty object, or even a troubled man, in order to be able to make a journey in a place laden with constraints, deeper states and much more intense experiences.

Leadership: Does your personality seek to create a visual identity that allows you to take root in the memory of a unique moment captured in an image with a hint of artwork?

I turned my garden into a space of reflection on the most secret thoughts, a way of exposing a deaf language, without primary quality in painting because it ceases to characterize a landscape to call itself "distinctive". Thus, the landscape can be admitted as a kind of renunciation of the self to be considered "significant" for the experience of revealing a larger reality, worthy of 21st century surrealists.

At this moment, the language I use in the presence of nature is the product of a particular, isolated consciousness, using as an anchor of a message to the future a chain of "n" thoughts characterized by changes in moods, especially those that generate profound symptoms of an emotional nature: exhaustion, sadness, vain glory.

A personality that embraces this language submits with dignity to a work of art that lives, especially through the message it expresses: *"everything that hurts or upsets you also makes you see life differently."*

Isn't it true that you can feel a hint of hopelessness in my writing, as the colder, more capricious, fiercer weather gets you trapped in a maze of questions, secrets and uncertainties,

as if you were entering the atmosphere of the novel "The Name of the Rose" by Umberto Eco?

When the rose loses its petals in late autumn, it is only then that the artist seems to be strongly sensitized to the impossibility of tasting the delights of a multicolored image, as if introduced into an image of the end of the world, as in the vision of the photographer Christian Wærsten.

Here, the highlight of my story, which I will never be able to separate from, is given by the awareness of the aesthetic or spiritual content of a work of art that impresses through the echoes of philosophical substantiality, of the type: *"I will never forget myself, no matter if I am a good or a bad painter."*

Leadership: Can the living picture of your art be framed in the memory of a time when you experience a depressing state, which can be used as an analogue term for a broader context of knowing and understanding the motivation behind the creative process?

In "The Instant Millionaire", writer Mark Fisher guides a young man to fulfill his dreams. The young man is invited for a walk through a large garden of roses. They walked in silence for a while. The millionaire stopped in front of a rose bush with magnificent flowers and remained lost in contemplation. When he came about, he said:

"I think I've smelled these roses thousands of times, but each time I find it to be a different experience. Do you know why? Because I learned to live here and now. I forget the past and I don't care about the future. The secret is as simple as you could imagine: mental concentration. The more focused your mind is, the more it lives in the present and the more absorbed it is in everything it does. Concentration is the key to success in all areas of life. The more you'll be able to concentrate better, the more efficiently you work, noticing even the details easily missed by others. Gardening helps you observe more and more of the things surrounding you."

Dear reader, every time you doubt yourself, when life will be harder for you to endure, return to this rose and remind yourself of what it represents in a universe that fits your mind, because it and you were made by the same God, to discover in it his work. Concentrate on the relationship between nature and the human being in order to bring up the subject of the Great Work, before you consider yourself an artist of memorable expression, a hermeneut of the image drawn from the mysteries of the worlds of the universe.

The only detail that added in an inimitable artistic formula can achieve a resemblance between you and the rose, is based on the idea of perceiving a composition as a whole, not as a sum of the parts, as an emanation of the impression of an unlimited space, or as a materialization of a force of a surreal nature that only an artist of memorable expressions can produce. Such an artistic formula may be *"the spontaneous drawing through a sense of self"* or *"the coloring of a beautiful thought from the unseen world*."

The true motivation of an artist, the one that underpins the creative process, is to capture with inspiration and appreciation "the totality of the world" in a single deep and moving moment, accepting the challenge of interpreting an image with content of "self-reflection" in a corner of reality unbeknownst to anyone.

The Slowly Unfolding Image Of The Autumn Rose highlights a way of exposing the incursion into a pressing world, one which wants itself to be creative, but also an artistic process of constructing the symbols of defining the "self" by assuming the hypostasis of a character who analyzes spiritual states, conceptions, ideas through the echo of a feverish loneliness.

The Snapshot Of Magic In God's Universe

On February 23, 2020

If you want to be more than an artist, then you have to become invisible and omnipresent for the ordinary world accustomed with the obsolescence of ephemeral things.

I would still have something to say about Freddie Mercury, regarding the video "A kind of magic", considering the fact that I could imagine his personality as a strange, powerful, privileged presence, merged with the sacred of an unparalleled thought. A thought full of situation upheavals, full of contradictions, full of inspiration. Such a creator of effects and cyclically integrated lights in an impressive scene setting, decided to strengthen the rule of the kingdom of shadows with a deity accepted as supreme: "I'm the one that exists behind the unknown."

Invested by the astral power with the sacredness of an emotional structure specific to the sensitivity of the genius artists who turn anything into magic, Freddie seems to be the result of the definitive establishment of the mystical point of view, of the spatial directions in the world of optical phenomena. A factor more powerful than light. Rather, a place where light does not reach directly, but only through the "escape" subterfuge in front of a reality check, through the subterfuge to create a more sumptuous appearance not only when it rises from the ground, combining the supernatural with the natural, but bringing its spirit to perfect harmony in relation to the surrounding elements.

A consuming fire, a sun and a shield. One spirit and one illusion. Embodied by the judge king, the preacher or the poet inspired by the museums of a world squeezed with sensitivity, Freddie plays the part with the greatest passion for the fake, but a fake that can be concentrated in a new direction of projection of the enlightened being, attracted to the center of ineffable gravity. A magician is a playing card that you cannot play with on your fingers, for the simple reason that you did not come into its possession, more than that, you lack the flair to read it symbolically.

Leadership: Does the creation in which you find yourself as an openness to the depths of the eternal world, give you the pleasant experience of feeling closer to a "divine" status always revealed in another hypostasis and in another place?

Illusion is a stranger that you think you cannot find because you are driven by an image that does not support any reflection, maybe just a projection on the mental screen of an Ego that cries out: *"I am more than I have become ! "* In the magician's eyes, burning like two candles in the dark, so many times hidden under another mask, the opening to the depths of the eternal world is mirrored. A world so fascinating that you can never get bored of it.

Well said a Romanian writer named Cornel Ailincăi: *"The eye is the organ of knowledge of the glory abode through which the spirit crosses into the world, where the soul is spent for the hope of salvation."* But no one can read the eyes full of color, full of dreams, full of "theater dust" of a magician. And the magician says to me with confidence, and only to me it is revealed sincerely: "Turn to me with an eye full of your own gaze."

The art of being a magician is sanctified by divine grace. The lively soul is drawn to God by an unstoppable force, a clear-dark explosion that drives after it and the body, until levitation and teleportation, all being able to outline a unique aura of mystery, perceived only timelessly. In the mind and soul of the magician, so often misunderstood, a better world is assembled through boldness, sacrifice, the spirit of good organizer, the spirit of creation. This is usually not taken into account by anyone.

Freddie Mercury is a God because his magic is immortal, because the mechanics of his magic are invisible to those who do not understand the language and grandeur of art to be the point of communication between the real and the possible, in the form of the materialization of the imaginary. This is the message of the video "A kind of magic".

Leadership: Do you contribute to the building of a knowledge derived from the triumph over the image effects that reveal an avid awareness of authenticity, considering that the value of a creation is the link of the experience that characterizes you?

I made a secret of the art of magic: that of myself being a secret, which I now make available to you. But you are not paying attention to my words, and you have already lost sight of the essence. My world is another world, in a metaphysics of spirit. The true magic is to steal as much of the viewers' attention as possible, but to leave them with a hint of truth, just as great painters leave a minor signature in one corner of the painting.

What makes him a formidable creator himself, the unrivaled master of the show, an artist who births mastery from the effects produced by an interpretation of the self evaluated according to the different conceptualizations of science, is the ability to capture the authentic sense of its superiority in the vibration of a sound of awakening in another life, given in the verse *"This rage that lasts a thousand years".*

The sound of his music brings to life the numb, unfulfilled spirit, leads him to freedom and gives him spirituality, the experience of regenerating through movement and liveliness. Everything is magic. Please believe me, I'm not Freddy Mercury, he would never be able to describe me as only I can describe him through a process of alterity. A great soul recognizes its greatness only in front of a double.

The great defining knowledge of the artist's personality is the personalization of the experience of meeting yourself in the variant of a manifestation of the creation experienced in a dual role, as a revelation of the absolute.

The Snapshot Of Magic In God's Universe is configured as a kind of artistic moment of great exception, which you cannot separate because you are beginning to be part of an alternative world, ampler and more spectacular. Once you're trapped in it, you also want to be a magician, a supernatural phenomenon.

This artistic moment was staged right now by a director whose name I pass onto silence...

*** Note:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/en/the-snapshot-of-magic-in-god-universe.html

The Sorcerer (I)

On August 16, 2010

The day you'll feel able to subordinate as many people as possible, on that day you'll become a sorcerer.

Edmond Dantes thought with great care about the meaning of his unexpected escape from d'If castle. And the fact that he was offered the famous treasure of Spada convinced him of the advantage he had in his favor. He wanted to get revenge, and for his revenge to be complete, he had to set in motion an entire mechanism, but without leaving any trace, any doubts, any signs, only a deep air of mystery, a cold air and full of doubt.

V for Vendetta. The thought of revenge got a shape in his mind as a living image of a magical, dangerous, complicated game, full of intrigues and betrayals, which directly reflect, just like a mirror, his own character, deeply changed by the hardships of life. His mind was always filled wit this never-ending and insistent thought – his revenge.

But in order to touch the painfully sensitive chord of his enemies – those who plotted against him and sent him to prison unrightfully - and to punish them, he first had to scare them and deform their reality, disturbing their minds with scary appearances, with undistinguished voices, with piercing looks, by a long series of suspicions and turns of events – everything with an extraordinary dissimulation.

Leadership: Do you propose to yourself to try an experience of self-revelation from the height of a peak calculated in relation to a situation of the type "trap"?

The kingdoms of kings are bordered either by mountains, either by rivers, either by chances of characters, either by chances of language. But the kingdom of a sorcerer is as large as the entire world, it has no boundaries, only its conscience.

All of a sudden, Edmond Dantes turned into a sorcerer with full powers – the Count of Monte Cristo, who, by manipulating his "crystal globe", could identify with an extraordinary precision all his enemies' moves.

And he was so skilled in understanding his enemies, that, by throwing in their hearts that terrible fear of death, he could feel their heartbeats, each of their breath, their shakes of emotion and fear. Only he was able to see what was really happening deep in their being, because only he could graze like an almost imperceptible shadow in each of their lives.

The trap is the very structure of your character that you give to the story of a life that hides its mysteries from the eyes of the world. Because you can find yourself trapped between its own contradictory hypostases and a duty you have to fulfill.

Leadership: Do you have the power to unlock those areas of impact in your evolution, that constitute a basis for the ways in which virtues are manifested?

A leader knows how to confront the perils of life and their consequences, so that he creates a masterpiece of cunningness, wickedness, plots, intrigues that serve a cause, an idea, a vision or a plan that the leader feels he needs for an exceptional interpretation. Thus, we find out about the existence of a reproduction that conforms to a human model of prudence and

wisdom, favored by the pretentions of a scary, but balanced and evolved liveliness, promoted mostly through the regulations of reason illuminated by faith and the multicolored rays of all virtues.

The success of such a plan lies in the capacity to successfully dissimulate a situation, using the nature of the cause and the objectives for which not only an answer is needed, but also a performance that fills any need of resources.

And to know how to do it, so as in every situation, no matter how impossible it may seem, to put yourself in a favorable light by playing an important part and through the liveliness that a new identity gives, requires to know many optimum positions for exerting some pressure over the opposite area, that can be breached through a variety of moves, without impeding the mobility of your own forces.

Leadership based on the ways in which virtues are manifested as tools of one's own valorization, will reproduce the structure of the ratio between inferior and superior, interpreter and his monopoly situation – according to his approach, making permanent or justifying the hierarchy of his existent characteristics.

But before opening new perspectives or making the key moves, a leader-master in the plan of creation – has to find the power to unlock those areas of impact in his evolution, that constitute the basis for the ways in which virtues are manifested. Because virtues tend to reach higher even before facts are born, and they're manifested only in respect to what you perceive as "ups and downs", to something that you're missing, to what you really feel every day, to what you create and what you offer as spontaneous reactions to whatever happens around you.

Leadership: Do you use the description of the background where happenings take place as a radical change of the unique way of interacting with the unpredictable?

Only a sorcerer can do what nobody can. The Count of Monte Cristo guided himself after an old secret of magic: *„Nothing must be what it is, only what it is not. And, contradictorily, what it is must be what it could not be."*

The sorcerer had his own special way of demonstrating his powers, with a subtlety and gradation of emotions hard to reach by any actor, with an extraordinary scene play which made his illusions seem real. Everything depended on his imagination and his enemies' inattention, as well as the delicacy with which he chose and applied his scenarios. Sometimes, it depended on the warmth of his voice, his clear look, his bon mots which made you entrust yourself completely and obey him.

When the sorcerer appeared, it was either dark, or he gave you the feeling of complete darkness. It was terrifying, shadowed by his own mystery, by his own identity unknown by anybody, and his scene play was full of suspense, nerve cracking. Even if it were daytime, the night seemed to cover his enemies, who felt as if they were caught in the whirlpool of a waterfall: they could crack their heads while falling or escape unharmed.

Calm and unshaken, the sorcerer presented a fearful look for all those marked with red in his calendar, the calendar of judgment, him being the most pure prototype of the correct and hard judge.

Leadership: Do you have the ability to see clearly in everything, just like in a crystal globe?

Strange and impenetrable is the will of the man convinced that his powers are unsuspected and unlimited. The Count of Monte Cristo proved an authentic leadership, solid, by the craftiness and patience with which he built his strategies and turned them into reality. In his ineffable game, everything depended on his will, often leaving the sensation that his is a sorcerer, with unlimited powers, not to be nailed or stopped by anybody, no remorse as any of those stopping the powerful ones and no obstacle of those nailing down those who are too weak.

One of the strong points of a leader is his ability to deepen all things and to clearly see in everything, just like in a crystal globe. The Count of Monte Cristo succeeded in tricking his enemies, often frightening them, since he was always a second ahead of them. A wrong measurement, one erroneous provision, could have made him fail.

But he wasn't meant to fail, not the man, or, better said, not the sorcerer who has the power to take upon him the thoughts of other people, discerning with a mysterious look the quality of souls - not to him, whose mind deciphers well the meanings of everyone's minds, seeing into every unseen movement.

The magic of a reality that is eternally refuted by human comprehension is the triumphant expression of an attitude of decisive intervention in the destiny of lives that separate and intertwine in unexpected ways.

Conclusion: A sorcerer, if it really existed, could have the entire world at his feet. But a leader doesn't have the "powers" and "instruments" of a sorcerer. He can have the entire world at his feet using analysis, synthesis, persuasion, positive psychological induction etc, but never must thoughts of revenge lay at the basis of his actions. Just like he must never consider himself a supreme and invincible judge.

The leader must know how to work his people and, especially, he must let himself be guided by truth and reality.

*** Note:** Alexandre, Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-l.html

The Sorcerer (II)

On August 17, 2010

Show your confidence in the properties that provide advantages to your model of perfection, by taking an offensive position throughout the changing.

In order to take his revenge plans to an end, Edmond Dantes had to throw into battle all his weapons, to make use of all his powers, cunningness being his most precious guide. None of his enemies must stand against the inevitable and, for that, it was necessary to distract their attention, to scare them, let them fall prey to desperation.

The world opened at his feet. Dantes was no longer burdened by the years spent in jail, but stately and strong, wise and rich. He had regained the strength of his body and his mind. And as the days passed by, he felt like he was becoming stronger and stronger. And as the days passed, his calling was stronger and stronger. He mustn't restrain it.

The entire power of a sorcerer depends on the other people's unknowing. Nobody must be in the position to ask questions or parry one of the decisions that Dante had already taken. He had no choice, he had to make himself forgotten. So he contorted reality by taking another identity. He assumed the identity of a very rich count and he was skilled enough to hide his true nature, thus tricking everybody. His ability to hide and to dissimulate was so big and convincing that absolutely nobody got through that indestructible wall, thick as those of an imposing citadel.

His kingdom was infinite. He was either a lord, either a pries, either a philanthropist, either a chemist, either a physicist. He was neither French, Indian, Arab or Spaniard – he was cosmopolitan, he had taken up the customs in each and every country, he spoke all the foreign languages. But no country could say it had seen him born.

He earned his fame of a superior man, as if a superior force had taken him to the top of the highest mountain. He was complete, impenetrable. All the people, but his enemies especially, had acknowledged his power and will. He was seen as a man whose knowledge and intelligence surpass by far the usual knowledge and intelligence of other people. The count knew everybody, but nobody knew him.

Leadership: Is the process of building your identity in question, even though it reveals your intellectual finesse?

The leader is often subjected to a rigorous form of association of the power of judgment, on the one hand, arousing admiration, and the power to forgive, on the other hand, settling feelings and emotions in a context which is not always convenient, requiring an enormous responsibility. Here prevails the ability to easily handle in difficult situations, so ensuring some risky rope dancing on the thin twig of life and personal experience. An inner foundation, given by a strong spiritual foundation, that finds justification in self-confidence, is seen more and more pregnantly on the outside, renewed in the possibilities of reason to know the truth, supported by a flawless behavior concerning justice from the law of his own conscience.

According to a quote on the Internet, very suitable here, *"a leader must obey the law of his own becoming calling him to new ways, i.e. to rise above the identification with the masses and follow the path of his own calling, which helps him build a unique individuality."*

The leader's emotional side often falls on a second plan, as in the art of war, which develops intellectual abilities and physical strength. For the leadership system difficult to diagnose by other people, the ability to provide yourself a human resource without deep "affections" becomes paramount. The usefulness of what you want to collect, assimilate or manage following your transformation proves to be important.

Ensuring your art a certain adaptability to your new self, to the extent of ensuring self-control, but also a direct anticipation of integration methods of an evolution equation in the context of a strategic vision means to emphasize that dimension of evaluative action, which provides sufficient and varied opportunities to demonstrate the result of retouching your imperfections, taken individually or together.

Leadership: Is your mission as a representative of a secret providence required to be proved through the relation between the intuitive image that you have over what happens outside of your own will and the image that the theory of a phenomenon of gaining power is able to give about you?

The man is nothing more than a human being, while a sorcerer is more than a human being, he is a superhuman being endowed with powers, unsuspected gifts – if he wants, he can give orders to the wind, he can even change the laws of existence.

This is the image that Edmond Dantes, alias the Count of Monte Cristo, built for himself in front of the people, with a lot of skills and a special insistence - the image of a sorcerer, who had his ways, stern, mysterious and hard to reach. Indeed, only a wise mind, an intelligent nature like the one of a sorcerer could exert in such a measure his influence/domination on everybody.

The Count had always been careful to dress in black and to have a sober feeling in order to give the feeling of an uncertain and great shadow, a man of darkness, very dangerous, always increasing his feeling of mystery. His appearance always seemed to be miraculous. In fact, he had this amazing power to transform everything, no matter where he had been, into an atmosphere full of uncertainty and unforeseen, a stern an defending atmosphere, threatening for all its enemies. They all felt instinctively that danger loomed upon their heads.

Leadership: Can you develop a vision of a higher order through your shift to a level considered to be a way to open yourself to the prospect of completion of a goal like "nothing is impossible"?

You cannot be somebody if you don't work hard in order to be somebody. Or, in other words, if you don't become famous, then nobody will follow you. Without a shadow of a doubt, this is the principle that Edmond Dantes followed in reaching his main goal - revenge. He knew that the only way to succeed was to increase his power of influence, to become somebody – a special, superior person, who can penetrate the high society of those times. And he succeeded, taking a new identity, using his vast knowledge and psychological abilities to situate himself above everybody else.

Edmond Dantes succeeded in leadership because he had a very good strategy on all plans. But he had an ace he knew how to use in his favor: he had the power to turn from a simple sailor with limited knowledge into a character with manners, with extraordinary knowledge, having a deduction ability above average. He had the power to change lives, he had a power of decision in people's lives, he left his mark on all the people he met and more than that.

The conclusion to be drawn here is that in order to triumph in leadership, you must get to be known, to be in the center of the general attention and sometimes to turn yourself into

another person, a superior man. This metamorphosis doesn't rely on wealth, but on a more important treasure: studying, acquiring new knowledge in various fields, behavior, language, character, attitude and even... the adequate look in society.

Have you created to yourself from leadership a model of perfection? How do you demonstrate confidence in the properties that provide advantages to this model? What position are you taking throughout your journey towards excellence? Can you identify the basic steps of the process of changing? It is boldness your most precious guide?

How do you increase your power of influence? Are you making use of your vast knowledge and psychological skills to get above all? Could you transmogrify into a superior man? How do you use your amazing power to change the people around you?

*** Note:** Alexandre, Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-II.html

The Sorcerer (III)

On August 18, 2010

Incubate in your leadership your consistent and deepened preoccupation for each of the crucial stages of interpreting your own role, so that your influence over the beliefs of others to be maximum.

The Count of Monte Cristo distracted his enemies' attention with much skillfulness from the essential. He saw that they didn't feel any disaster, that they have no premonition on the perdition that was upon them. He grew fear and uncertainty in their souls, he distracted them by playing with their power of judgment, handling them like toys. By putting traps and temptations in their way, he succeeded in inoculating distrust and doubt, fear penetrating deep into their souls.

The sorcerer had powers that nobody else had, that nobody could imagine. He wove a veil behind which he carefully hid all his movements. He hid behind a curtain from behind which he could observe his enemies' movements, he armed himself with crushing proofs against them, proofs they didn't thought they could be discovered, building a strategy to amplify their panic and totally disarm them.

Leadership: Can you open a new perspective on the background on which your intercessory power is formed before God, at the limit of what is true and what is not?

Almost 20 years ago, his enemies, who had plotted against him and had sent him unjustly to jail, had been very tight in their endeavors. But now, everyone had gone his own way. This is one of the evildoers' weaknesses - after they do something, they break up. And when their roads lead to dead ends, they begin to feel that everything is due to providence.

Here is the hand of God ! With the same strong idea in his mind, the sorcerer played with them just like the autumn wind plays with the dead leaves. He divided the for good, definitely, and they all bended freely. If they had united their forces, they could have kept him away, even test his unshaken power, his apparent immortality. But they didn't understand the powers they were up to. Wherever they were, they felt the fearful presence of destiny.

They felt a weakness inside them, they felt like being haunted by some strange unnatural, unwanted urges. They started losing control over their judgments and over their reasons. They felt like drowning in their own incapability. Affected by the nightmare they were going through, they tried to find out who was behind all the mysterious happenings which were attributable to some bat spirits. But things were far beyond their powers of reasoning. Technically, they were fighting an invisible opponent. Cause how can you defend yourself against the severe hand of God?

Leadership: Do you manage to impose yourself and give meaning to your power, recognizing yourself as an individual separate from the world, and, at the same time, above it?

In order to be triumphant in a battle, you must discover your enemy's weakness and strike him exactly in his weak points, but without letting yourself exposed to any risks. Just like the famous Pope Pio the VI-th (count Braschi), the Count of Monte Cristo hid his hatred against his enemies in order to defend himself against their forces. For fear that, looking deep inside his soul, they could feel the danger awaiting them. In any way, the count behaved so calmly

and naturally, as if nothing unusual had happened, as if it hadn't been him behind everything.

It was easy for the sorcerer to channel his powers towards each of his enemies, because he succeeded in weakening their vigilance. He saw to determine them to make unwanted mistakes. They all found themselves in a cobweb of events which they could not interpret because their modest knowledge and ability to understand were blocked by the rapidity of the events, as well as by the conviction that the refutable facts of the past were deeply buried. Practically, all their convictions were turned at 180 degrees.

Leadership: Can you trigger an interruption at a small value of the distance from an immense power, showing that you can overcome the differences in status among people?

The Count of Monte Cristo made use of all the force he had in order to hide both his identity, as well as his aims, arming himself with crushing evidence against his enemies. He was consequent and cunning enough in his attempt to penetrate their minds. The complexity of his game often went far beyond their ability to understand it. Their thoughts were confuse and contradicting, as if they were attacked by occult forces – they had no power upon them. Moreover, they should have stick together, as one body, just like when they plotted against him, but they lacked their power and determination to be together, which made their division much easier.

The only way to defeat a man carked by the fierce thought of revenge or, at least, alleviate his hatred, is to confront him with a lot of courage and a good heart. His enemies could have annihilated his sweet feeling of revenge or even hurt him with his own magic, if they had truly repented. But the sorcerer acted quickly, attacking them fiercely and annihilating their ability to defend or to retaliate.

How big is your influence over the beliefs of others? What is the binder that unites or separates you of them? What are the qualities that make up your character? Can you put them in value? Are you counting on them? Do you know to get use of them in order to convince others to follow you? How can be measured your influence? Do you manifest a consistent and deepened preoccupation for each of the crucial stages of interpreting your own role?

Leadership is in direct relation to the position that you adopt throughout an incidence of events from which results the essential content of a great work, called: Providence !

Conclusion: In leadership, you always need a tactic, which, on one hand, consists in surrounding yourself with loyal, trustworthy people, which will support you in your endeavors, and, on the other hand, you have to annihilate your opponents, by discovering and attacking their weak points. But you must always use real proofs and arguments in order to secure your advantages in front of them. The more the tactics are better laid out, the more solid your proofs and arguments, the easier your road to victory will be.

Also worthy to notice is the way of action (to ensure that "veil of protection"), which must be the legal one, because without being the hand of providence, "the sins of the past" will always get out and make you fail quickly.

*** Note:** Alexandre, Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-III.html

The Sorcerer (IV)

On August 21, 2010

Learn how to direct "the change", to be able to add considerable value to the role that you take.

The Count of Monte Cristo was very clever in building his strategy. He was able to observe the soul and the nature of his enemies, reading their intentions as easily as a general can read a war plan. He lured them into his magical scheme, full of traps, sliding like a ghost into their lives, always haunting their consciousness, seeding confusion and anger into their souls, thus outworning them of all power before destroying them.

The sorcerer was a human being, but his formidable powers almost transformed him into a God. He was a character wrapped up in mystery, thus protecting himself well against any attempt to undermine his power. He skillfully used a false name to hide his true identity, keeping his innocent appearance. But his spells were as effective as arrows, strong enough to pierce the shield of his enemies. All of them were weak and unable to penetrate the muddy area of his magic and remove the sufferings he skillfully threw on them.

Leadership: Is the effect of increasing your performance being value by a perfectly symmetrical composition of destiny, justifying your position to add new measures to your duty to promote power?

The sorcerer had the power to control his enemies, instilling fear in them, as well as fascination with his actions and his mysterious behavior. Everyone felt trapped in, unable to escape, no matter how much they would struggle. Everything around them completely collapsed, their attitude being rather skeptical regarding the future. With every step, they felt deep down the strong fear that their end was approaching, like some scared, trapped mice. They couldn't see the cobweb of deceit and lies that the sorcerer wove around them, and that put them in a deadly danger.

Everything truly matched really well. The sorcerer was a very skilled diversionist. He managed to gather the noose around his enemies, who didn't find the strength to make a stand. All his perseverance paid off. Everything happened exactly as predicted, by the strategy he had built with great skill and mastery, with gentleness and patience. It was an endless string of events, facts, symbols, masks, mysterious appearances, change of situations, all giving the impression they lead to a wrong way. But, strangely, there was a mysterious connection among all these, which served to achieve his goals.

The perfectly symmetrical composition of destiny, in order to be complete, must have a broader sense of organization of the Divine work, by going into the world on a mission. The Count had become a sort of employee of a mission where escape requirements are a little more difficulty to accomplish, because he first had to play a game called: "Party for Your Rights", which made his mind contribute and made him always be wary of where the pieces are placed in a mysterious setting, emotion and suspense.

Leadership: Do you shape your identity according to the criteria of your own approaches, in a distorted or transparent manner?

Someone who evolves in rough environments will have a dominant capital close to the culture of "debt settlement" which will ensure his intimidating success, dependent on the virtues of authority that is opposed to the hidden vices that false morality can induce. The

culture of debt settlement is somehow in conflict with the positive leading style, but it enforces better the norms required by the thinking that self-analyzes. This way, the reaction to different challenges becomes much more powerful and more complex.

Someone who grants value to leadership, answering more efficiently to external demands and challenges, can generate rejection attitudes when it comes to presenting himself to the world as a defender of values. Which actually reflects his division into two sides: one distorted (when reality does not match your ideal or your image) and the other transparent (in so far as you making your actions and plans known). But it also reflects the opposition between what is valuable in him and what is totally invaluable.

A kind of rational superiority half built, a little vulnerable that excludes almost entirely the inferior elements of personal identity, due to an approach that allows false access to a possible true understanding of life, but that strengthens the ability to make things happen according to his will.

The approaches that you adopt when it comes to controlling access to superiority say something about your own attitude by giving criteria of ordering the dispersed value elements, by placing them in a broader configuration. This way, personal approaches aren't related only with the future built out of too much self, but also with the present build out of the inability to object to a negative reformation, out of the powerlessness to oppose the proud desires of self-fulfillment.

And moral leadership is in disagreement with the winding intentions to treat with hostility everything that happens to you or with the attempts to cultivate confusions around the idea of "Self". Still, leadership never excludes from the success equation the strategy and capacity of shifting the events in favor of personal ascension.

Leadership: Can you put into motion the events in your favor, remaining faithful to actions that only optimize their winnings by multiplying the stake of the game?

The strange events that followed were only the result of a sorcerer. Things changed in the life of his enemies in no time, before they could get used to the idea. Although days have never resembled one another, however, the sorcerer managed, by one of those impenetrable mysteries, to do so that his enemies should get used to the idea that everything repeats itself – thus, he distracted their attention from what really happened around them – but everything happened for a reason.

The unlimited will of Count of Monte Cristo, combined with his faultless flair, started moving mysterious forces – ways to deceive and confuse the enemies, conspiring against them a spell so powerful that they, unable to guess his intentions, forced by circumstances and stricken by wonder, haven't opposed any resistance. He was the master of that chain of events that rapidly succeeded, day and night, and his procedures were undetectable.

For your success in leadership to be absolute, you must become a sorcerer, just like the Count of Monte Cristo. You must know how to direct chance, to lead the course of events in your favor, by the strategy that you built with great skill and mastery, gentleness and patience. You must put in motion those mysterious forces which can make possible all your "wonders".

But for that, you must be as meticulous as possible in selecting the ways of action you must follow and never act randomly, even if you can create that illusion. Also, you must rely only on concise and measurable data, not just on your flair. Keep in mind that the slightest accident, the tiniest inability can rapidly destroy any strategy, no matter how well it would

be set in order.

The stake in the wizard's game is to take control by transforming the complex intuitive material of "signs of an open mystery" into a natural psychological side construct.

Conclusion: An excellent leader knows how to run the event (this is the true art in leadership), but carefully, he never leads randomly.

His strategy is always set in order, and whatever may seem accidental is never like that, this meaning that he has the ability to conceive, namely to provide the results of his actions, and also the ability to quickly orient, taking the appropriate measures in situations that change the initial plan.

The careful analysis of causes and their effects, the prompt intervention whenever there is a deviation of the initial plan, are essential.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-IV.html

The Sorcerer (V)

On August 28, 2010

Generate an as higher percentage of credibility, for your leadership to gain relevance due to the special direction given by the center of your own reality.

Through his outstanding and unexpected improvisations and actions, the Count of Monte Cristo reached his goal. Like a magician with full powers, he controlled through various means known only to him the reason of his enemies who, to their dismay, could not discern who is that someone or what is that superior, mysterious force which deliberately put obstacles in the way, which dictated everything and kept them under its influence.

All his enemies fell into a trap of conspiracy, very elaborately woven, and like fish caught in nets, were unable to escape. They ought to have stood against the count with their powers. They ought to have confronted him and undo his spells, looking for signs and ways they could turn into their advantage. They ought to have defended themselves, separate completely of him, through a bridge over which he could never pass. If they had managed to do this, they would have destroyed him. But they failed.

Leadership: Does the turning of your character found at a small distance from the moment of action give incredible ease to your transformation on a personal level as well as the appropriation of the valuable attributes of your character?

The sorcerer conceived his strategy with the great skill of a general. Secretive, displaying to the world a mysterious character, he managed to make invisible his intentions ans his actions, winning the respect and admiration of his enemies. They have come to rely entirely on him, regarding their success both in their professional and in their private lives. In other words, the sorcerer became the center of their universe.

When you're part of people's lives, and especially of your enemies' lives, you can only be full of energy and fast moving. You must be confident in your own strengths, in order to run events by your own will. The sorcerer was tireless in his watch, and his determination was unshakable. His hate was too intense and his impetuous will incited him to more action, causing more and more worries to his enemies.

As he penetrated deeper in their lives, in their sinful, evil and greedy souls, the more he disrupted their lives' courses, deepening their state of suffering and anxiety. Deepened into constant uncertainty regarding their fate, his enemies, bewildered, frightened, out of patience, had to strain to the extreme the capacity of resistance, in order not to be overwhelmed by the feeling of fear.

Although all the events occurring begun since the Count made his appearance, nobody could impute him all those amazing, crazy, confusing events, which predisposed to worries and concerns. The Count looked very smart and capable; he had a calm and confident attitude and an open mind, always proving an extraordinary kindness, like a man with a pure heart.

Does your leadership have expressive or inexpressive "clothing"?

One of the main concerns of leadership is *"inexpressive clothing"*, matching any changes, that fits that mode of being by which man can claim certain territories of influence, except that he does not aim the "show" generating dimension in relation with human perception, but

explores the useful and effective dimension of this clothing in the becoming and assuming process of a valuable identity, which sometimes takes a risky, but profitable form.

Leadership creators will never project a strong professional image, ensuring the promoting impetus of a differentiating identity from the group identity, but primarily interesting in terms of its practical role if first of all does not anticipate that moment of obtaining material and spiritual benefits.

It is a kind of revenge that defeats time, creating conditions for a radical self-transformation, subject to a rigorous selection process or theoretical and practical knowledge during the formative stage, following unwritten rules and producing reactions of continuous support.

But the truth is that, evermore in the present, leadership, as a result of rather predictable or planned events, knows an extensive democratization process, moving more and more to what we call "egos clash", close to ambitions of supremacy, to what is expected for years, to the need of lucidity, spiritual awakening. And here we can talk of a kind of *"expressive clothing"*, made on an industrial scale, under which its practicality is on par with safety, multifunctionality and sustainability.

Leadership: Can you change people even if you are not credible in front of them, so that you work best in a present that is both a continuous future and a distant past?

The Count of Monte Cristo knew like no other man how to skillfully avoid all the dangers that could lurch him. He knew how to always appear in a favorable light to all his enemies. If he hadn't had enough presence of mind, a strong sense of creativity and a great power of persuasion, he wouldn't have known how to act in order to achieve his goals. He ensures his present by avenging his past, while he was obsessed with the idea of a future for himself and no one else.

But a sorcerer always thinks about everything. Surrounded by the veil of a generous and friendly man, impressing through puns, always finding other ways to keep the mind of his enemies occupied, they didn't glimpse the truth behind appearances.

Whatever be the purpose you pursue, you can't reach it without people's help, even the one of your enemies. But for people to support you in the steps you take, you must become credible in their eyes. If you don't get close to them, if you don't grow sympathy among them, if you don't show them respect, they will never reward you with trust, and therefore you won't be able to achieve true success. When people believe in you, they release their potential and are more motivated to follow you.

But, like a sorcerer, you must play your role well, because people instinctively feel if someone is trustworthy or not. You must win their hearts, believing in them, to make them really work for you. If you don't create a reality according to their expectations, you will never be accepted to lead them.

The only chance to juggle with any kind of ball in a game of playing God is to hide behind a new identity that creates a bunch of qualities that you do not really have, perhaps giving you the courage you lack, to express yourself freely and firmly in any situation.

Conclusion: The lack of credibility eventually leads to your isolation as a leader and therefore your plans will have no completion. In order to be supported in all of your endeavors, the strategy, the methods and means of achievement mustn't be fancy, but achievable and flawless. Because a shadow of doubt is enough to lose all your supporters.

What is the detail that you should change in you, in order to raise your level of influence? What relevance has this change for you and for the others around you? What do highlight your new style of leadership? Does it reflect a reality that harmonizes and protects your personality, or that it inhibits and diminishes your value?

* **Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-V.html

The Sorcerer (VI)

On Septembrie 06, 2010

Learn to realize miracles with all the means made available by intelligence, for your impact with the excellence in leadership to be at maximum.

The Count was carefully watching the crowd that was attending Valentina's funeral. He succeeded, with an ability only he knew, worthy only of a magician with hidden, unsuspected powers, to make everybody believe that the girl really died. He created, with a tremendous mastery, this "illusion". But he knew the girl was actually alive.

He continued to look around. Anxiety consumed him more and more, because Valentina's lover, Maximilien, who was truly in love with her, slipped out from the crowd and disappeared. The Count, who had read forehand what was happening deep inside the young man's heart, also left the crowd, in order to find him.

The last battle with pain. The Count went to Maximilien's home, and even when he was about to end his life, seized by an endless bitterness, the Count quickly entered his room, stopping him from such a reckless gesture.

- My friend, the Count said with an unspeakably gentle voice, don't make hasty decisions.

Maximilien:

- Who could prevent me? For all my hope is crushed, my heart is broken, my life has faded, around me is nothing but mourning and disgust, the earth has changed into ashes and any human voice tears me apart. I would rather die, because, otherwise, I would lose my mind, I would go crazy... You, who said he had all the means given by intelligence, all the powers of matter, you, who play or, better said, who act to play the role of Fate, didn't have at least the power to give a counter-poison to a poisoned young woman. My alleged benefactor, savior of all people, be happy, you shall see your friend dying. Then, with the laughter of madness on his lips, he rushed for the second time to the guns.

Leadership: The way in which your ensemble of privileges respond to the demands of destiny forces and hazard, provides an intuitive and natural way of conforming to a control structure with motivational transmission functions?

A sorcerer, who has supernatural powers, also has full rights over life and death. The destinies of those around him are in his hands.

A burning flame erupted from the Count's throat into his eyes. Feeling his heart melting in his chest, decided for the first time to leave aside his iron, cold, immovable, untouchable mask that he always showed out of caution, for nobody to be able to discover his true identity, for nobody to guess and parry his plans of revenge. He sublimely transfigured into a divine being.

- Listen to me, my friend – I can call you that because, without knowing it, you've been my friend for 11 years. God is my witness that I wanted to hide my entire life the secret from my heart. But now I realize I can't do that. You see, I am the one who saved your father's life, one day he wanted to kill himself, just like you want to kill yourself today; I am the man who

sent the bag to your sister and *The Pharaoh* to your father, I am Edmond Dantes on the knees of whom, when you were just a boy, you played, and whom you all believed to be dead.

Suddenly, Maximilien's wonderful nature completely returned.

- Maximilien, you must live ! Hope. Do not put an end to your life, because a day will come when you will be happy and you will bless life. Please, do trust me. I promise you, I swear to you, if by this time, next month, you won't be the happiest creature in the world, I'll sit you myself in front of loaded guns and a cup with the most dangerous poison. But promise to me, instead, to wait until then and live.

Leadership: Do you approach people in terms of the concept of "diversity of the changing circumstances of life", by analyzing the importance of considering the consequences of customizing an external power?

Put your masks aside and show your true identity so that people know what really lies in your heart. Because you can't escape of what we call, with a very uncertain term, "conscience", in the case that, because of your masks, those around you will suffer. As a leader, your duty is to maintain the optimism in everything they do, in every step they wish to undertake.

For that, you must be able, like Count of Monte Cristo, who saved Maximilien and his beloved one, Valentine, from death, restoring their happiness, to receive your role of benefactor.

But you must be endowed with that sharp mind, like the Count, able to examine everything in detail. To foresee when people seem to lack perspective and no longer have the power to believe in themselves, to fill that inner emptiness that reflects on their work, on their creative, entrepreneurial spirit, on their own will, turning them into defenseless creatures.

An external power that nourishes your mind and leads your life is an effective capacity, an ability to express and realize your will as a mandatory condition for accessing a consciousness of God's reality.

Leadership: Do you have the power to achieve wonders with all available means of intelligence?

As a leader, you must learn a very special way of seeing things, namely to observe not only the people's specific behavior, but to carefully dissect their feelings, above all. You can recognize everything in a man by the way he behaves, waits, hesitates, by his gestures and statements. You must carefully observe a man, maybe an entire hour or an entire day, to watch his gestures, his sparkling eyes, if he hadn't lost his enthusiasm and self-confidence, and finally, if he goes with the feeling of triumph.

Your task as a leader isn't to prolong people's sufferings but, with the joy a father shows to every member of his family, help them put themselves together and make a step toward the future. Remember that, through your position, and having all the means provided by intelligence, you have the power to make wonders.

Leadership is what you create through your personal commitment to changing things and the conjuncture of events that configures a world of limits, of "less", of approximation.

Conclusion: As a leader, you must be a fine observer of human behavior and even of human emotions and see the changes that make their being to stagnate; you must be able to bring at least a little tranquility into people's souls in times of need, presenting things in an optimistic form, but without being... a seller of illusions.

Learn to realize miracles with all the means made available by that penetrating intelligence, obtained through training the Human Resources, for your impact with the excellence in leadership to be at maximum.

* **Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-sorcerer-VI.html

The Soul Demands More From The Eyes Than Mere Visual Perception

On November 22, 2024

What you see around you calls for careful reflection on what you discover within yourself.

In every moment of my existence, a silent joy pulsates, a play of light and shadows, a subtle interweaving between solitude and communion with the world. Perhaps they are wandering in a world of fragments of memories, where every corner of the landscape pours out its story. The only thing I really know is that everything changes. Nothing is the same, not even the moment I think I have caught in the palm of my hand, at the cost of a flash of clarity, when blood, this triumphant symbol of life, pulses through my writing hand.

It is an art to know how to surprise yourself so that the eyes see beyond appearances.

Sun. Warm. A cosmic hug. I run through the cornfield, a "Nexoris Temporal Eternix", the space where time loses its usual consistency, only to rediscover the essence of the present moment. Slowly, with great feeling, he caressed the green ears with his right palm as if in a ritual of eternal return, as if each touch were an imprint left in the memory of the universe. Somehow, I feel like I'm living an ever-living memory of last spring, from which the feeling of deja-vu is born, random images pouncing on the heartstrings, asking the eyes not only to see, but to discover the truth hidden in the details.

Charged with serenity, full of good cheer, I pass my palm over the leaves dancing in the wind, and they recognize me not only as a passerby, but as a witness of each moment that passes and remains, at the same time.

Leadership: To what extent do you manage to transform the simple moments of existence into revelations of a perpetual flow experience that transcends time and space through mere visual perception?

At the same time, I lose myself in another place, as alive as my beating heart of pure emotion, from which only art, creation, the sublime can give meaning to my existence. The light that penetrates the retina is only the beginning of a story that only the soul can understand. On the seafront, where the waves whisper endless stories to me, I watch the gravity-defying acrobat in a great leap. Y con la gracia de un momento eterno, his every leap becomes a metaphor for freedom, a poem written with movements in the salty afternoon air. In a hurry, I notice how the passers-by turn their eyes to the horizon, because the waves whisper their secrets only to those who know how to listen to their dreams raised in the sky, as if the breeze carries the echo of endless stories.

In all this hurried time, which I try to stop in my heart, with a kind of stubborn oblivion, the words of Ravic, from the novel "The Arc of Triumph", brighten my thoughts, as if they were written especially for me:

"I never forgot the sight. I had learned that the Earth was a planet and that it revolved, as you learn from books, without understanding. But then, for the first time, I realized that it really was. I could see how The earth traverses the immensity of space. I felt then, with great force, that I was immersed in something from which I could no longer get out. This happened, perhaps, because I had woken up from a deep sleep I had lost my memory and my habits, I looked at the immense sky, moved. Suddenly the sky no longer seemed still and restful to me, and since then it has never seemed so."

Leadership: How can a seemingly mundane moment become the essence of an entire inner universe as you understand the eternity mirrored in each passing second?

The present moment is a meeting point between the past and the future, a space of infinite creation where more and more characters come to life. The old man with the ice cream in his hand, in front of the gas station, looks like a character from an impressionist painting, where light and shadow create an air of mystery on his face, "Luminaris Ethereal Synoptix", a confluence between past and present, between childhood and wisdom .

And here, it's as if Ravic wants to add something deep and unseen from me: *"Look, Nicu. This man knows nothing. He doesn't know which wings touched us. He looks at us and doesn't see that we -I changed. This thing is very bizarre in the world: you can become an archangel, a madman or a criminal - no one notices anything. But when you miss a button - everyone notices this."*

Indeed, a simple glance at the landscape can reveal truths that words cannot express. I think that maybe this happens to all people when they get lost, in a blanket of silence, only then do they find their essence. Does true freedom consist in letting life flow through us without trying to fix it in rigid, stifling, suffocating time frames?

And flowers, so many flowers around. Am I the only one seeing them? Am I the only one who can smell them? Dominating as if in the middle of this triumph of light, a wreath of flowers in the path of so many eternal beauties is looking for its creator, that one artist capable of giving them back a drop of color, a dreamy breeze crossed by light, a small opportunity of eternity.

Leadership: Do your memories always come back with greater clarity than the moment you lived, allowing a simple touch to carry the weight of your entire existence?

"Joan smiled at her. A gesture of closeness, a step forward to the moment of total abandonment. Ravic put his arm around her shoulders. She leaned against him. She felt something open in him and spread, warm, gentle, comforting, something who pulled him down with countless hands, and made him unable to stand on his tottering legs, instead of forgetting and walking, yielding to the call of blood, the call from beyond the millennia, when there were no brains and thoughts, suffering and doubt, but only blind happiness and blood."

I think it's a paradox of existence. Time is not measured in seconds, but in the intensity of the moments that remain engraved in our memory. How come this? Beyond all expectations, it seems to me that I live simultaneously in multiple dimensions of the world, of reality, of space and time, mirroring the joy of children in the big wheel, the smile of the unknown seller, the curious look of passers-by, the love story of young people who have no known the mirage. Not yet. Or not at all.

Each interaction becomes a piece of the mosaic of my existence, a confirmation of the deep connection that binds all beings in an invisible fabric of meaning and significance. Maybe it's time to delve into my own inner universe, hoping that understanding will bring light, because that's what art means: knowing how to transform emotions into creation, putting in the foreground the authenticity of experiences and the depth of connections between the beauties of the world.

Leadership can be derived from the ability to lose yourself and find yourself in the small moments that build eternity, cultivating spontaneous connections between the stories of the world.

The soul demands from the eyes more than a simple visual perception, it demands a certain distinct meaning for which emotion becomes the bridge to the inner world, from a single point of view: "to see deeply is to understand life". Thus, every moment lived becomes another dimension of reality, from which, perhaps, I will be able to discover more than the artistic act of seeing, but that essential and authentic truth defined by experience in the following way: "to feel what you see and to understand what feel".

Source: https://neculaifantanaru.com/en/the-soul-demands-more-from-the-eyes-than-mere-visual-p

The Soul Game

On January 09, 2011

Strive to penetrate inside the territory that can allow you to express your "artistic" side, to establish a level of mutual resonance with those around you.

The king of France, Francis I, was right when he said that women often change. But he did not mention the fact that, for a woman to change, she needs to meet a great man that would do her good, animate her mind and, above all, have the power and desire to touch her soul.

In the following, I would like to talk to you about a scene from the movie *"Pretty Woman (1990)"* which, beside the importance it has in terms of leadership, also reinforces the truth of my words.

I'm sure that you've seen the movie and you know the story. In short, the controversial businessman, Edward Lewis, hires a prostitute, Vivian Ward, as a call girl. She fulfilled that part for a week, living with him in a luxury condo and accompanying him to his business meetings.

On the morning of the seventh day, Edward reminds Vivian that their relationship must end the next day. And, because they spent a wonderful week together, he arranged for her to have a home, a car and everything else she needed for her to stop selling her body.

Leadership: Do you try to detach yourself from the state in which you accept what happens to you by approaching your own creation that no one can penetrate?

I want the fairy tale ! A mute and painful silence followed, when the girl's heart was filled both with tenderness and sadness. Her eyes, which were simply magical, expressed so much serenity, but also disappointment. With a voice in which you can easily guess a deep anxiety, a voice full of emotions, concern and sensibility, Vivian told Edward, as though she had let her last hope die:

- When I was a little girl, my mother used to lock me in the attic when I misbehaved, which happened quite often. And I used to pretend... I would pretend I were a princess locked in a tower by an evil queen... And then, all of a sudden, a knight with a white horse would come galloping and he would take off his sword. I would wave at him, and he would climb the tower and save me.

Then, the camera focused on Edward, who was looking with an unspeakable compassion at the girl who had reached the climax of her despair. His eyes carried all the words that her lips could not utter. The fire in her eyes and the greatness of her dream disclosure had a special effect on him. He felt like that doctor who, trying to save his patient, he almost killed him.

The only personal creation in which no one can penetrate is the vision of a life filled with regret, which only needs a purpose to be fulfilled.

The study of mentalities underlying leadership functioning, so those mentalities that have the greatest impact on behavior and latent in relationship with other people, makes more and more momentum. Important contributions of leaders to the development of a solid thinking

and empathy, that can shape the character and personality of people around, saving them from a "spiritual damnation", begin to assert ever more.

More and more sources seem to indicate that the artist's elite in shaping people, in a continuous training and reform, manages to crack that hard shell of materialistic and hard thinking, that can no longer raise to any spiritual horizon.

Carefully managing their value resources to counteract a massive erosion of the trust they rejoice, this pioneering elite finds new opportunities to follow the footsteps of excellence and to feel at its best, reassessing its position, attitude, approach, ideas, behaviors, words and deeds that can inspire people around.

Fields will never bear ample if they do not have enough water. Learn from the mistakes of your own limiting thoughts and beliefs in order to remedy any flaws of character. This is the only way to peace with yourself and to ensure the highest quality of leadership.

Are you an artist who can draw the beautiful out of people's souls? Strive to enter inside the territory that can allow you to express your "artistic" side – which operates only with the beautiful inside you and the beautiful in other people. Express your feelings. Break the habit of wearing gloves in relation with others.

Beautifully shape your personality and thinking, bringing a steady flow of positive vibrations in the leadership's maintenance plant. Bring out that part of yourself that others do not know in order to get to a higher level of existence and for your leadership to raise to a higher level of evolution.

Leadership: Do you slowly detach yourself from that psychology of expectation and confirmation of your own worth, to consider the image the one next to you as a creation expressing the particular sensitivity of a creator of new worlds?

A leader enters the world of those around him, calling on the good side of their soul. A line from a well-known song of the Swedish pop band, Roxette, sounds like this: «*Listen to your heart before you say Good Bye*».

This was also the message that Vivian indirectly sent to Edward, clarifying his true feelings towards him. She was more convincing and more sincere with the feelings that had to be only simulated and not actually experienced.

Just like the great painter of "reality", Millet, gave to the blossomed tree a pretty modest place in his paintings – that of an element of a composition with wider literary meanings, so did Edward give Vivian a pretty modest place in his life – that of an "element" of company for his business meetings.

But everything suddenly took another turn when Vivian revealed to Edward, on a natural and friendly tone, the great secret of her heart. Through her brief and touching speech, she changed everything; she entered into his soul and managed to pull something good out of it: love and affection.

A man is stingy with his feelings but, when he gives them once, he gives them forever. Struck by the kindness in her eyes, by her special charm, by the gentleness of her character, by her childish, yet serious sincerity, Edward listened to his inner urges and never let Vivian go.

"It will be great. It will be just like I always dreamed it would be. Like in a fairy tale, isn't that right?" And Vivian's fairy tale turned to reality, because she focused the antennas of her soul to his inner depths. This is one of the most important keys in leadership.

No other man had such a great echo in her life. No other man has had such profound feelings for her.

The dream has its projection in imagining a reality that exists only when you read stories, but which was deliberately thought of by God for a certain phase of the unfolding of His plan.

In T**he Soul Game**, you don't compete with anybody, but you must save somebody. First, you have to save yourself from a slow, but disastrous failure. Then, those who show a special empathy towards you and who are able to pull something beautiful from your heart.

Human soul is an unknown and quite fragile realm, which the leader isn't allowed to play with. A great leader, who wishes to remain a leader, must be careful with the feelings, respectively with the soul of the people he works with.

You must have the willingness and a special talent to emphasize the "beauty" of the human soul, so that they resonate with you. So you better be careful with the hearts of the people you work with.

Source: https://neculaifantanaru.com/en/the-soul-game.html

The Soul Of A Lost Treasure

On April 04, 2013

Enhance the value of your existence, by fighting against the factor that pins you down in submediocrity.

Solitude is now the only touchstone for Laura Quinn, the only way to rid herself of the connections to the world, her only ally against that cancer that slowly bit her away, day by day, eating her whole life, pinning her down in mediocrity. You have the feeling that you are looking for shades in the wrinkles of this being who only ever knew office work, you suspect that it is building a truth that is convenient to an invincible power that allows it to succumb to instincts of adapting to cumbersome captivity, as it is called, fraudulent, freedom.

The truth is that she cannot share with anyone the same fate of the man revolted by the whims of a strange Providence. For one moment, she was alone on the patio, lost in a bleak thought. Without allowing ourselves to be touched by her beauty and her kindness, we will subtly examine her features like they belonged to an infinitely sensitive and discreet person, that that had been abandoned like a convict in a dark world, where she could die of sadness and despair. Because that's what she ended up being.

The primordial factor that freezes you in sub-mediocrity is your presence in a place where the past and present meet in a destiny centered around the notion of "end of the world".

Gently, her eyes scrutinize the darkness of the night. Indifference, contempt, distress. The remains of refinement mixed with shards of pride. By her tense, pensive attitude, with tired eyes, as if everything in her was falling apart and building itself together again like a chemical bond, generating that sever reaction of its own nature that can't occur the other way around – we can notice, of course, that amalgam of poor, bleak feelings that take over her completely, like a somewhat virulent germ when it affects a highly-resistant host that defends itself well against it.

But what is the nature of the bond that forms between the defining elements that make Laura hope and dream about the moment when she will completely forget everything, when all that matters is only herself and nothing else? To feel the light, to feel the life, to feel that awakening and godly touch that's missing in her life, the one that heals every sadness, every pain and every suffering.

Leadership: Is your intervention in creating a beautiful result allowing you to access a reality created from your own essence which, through her negation, manages to transform a story into one person?

There are thoughts that one should never reveal in front of anyone else, because by revealing them you awaken such a mystifying pain, especially in the one who harbors them. Colors, lines, spaces, mixtures of elements cu certain meanings, unequal forces that were tested, used, then revised repeatedly, forming natural glue that hardens and becomes very solid.

And these kinds of bonds randomly disposed in a freestanding system that doesn't have any light source, thus creating a dim spiritual essence, acquire secondary meanings. By transforming Lara Quinn in a "Mo", an aimless robot that manifests itself as tendency, the diligent tendency of hiding in herself, of abandoning her most precious values and everything that she considered as being part of her reason.

Also, we can't be indifferent towards her Ego and her attitude. Her head lifted towards the skies, as a form of respect to God, her only trustworthy ally, the only one that understands her. The sum of her thoughts, as some sort of prayer that nobody needs to hear, take her from one state to the other, opening once more the doors to her heart.

All these small gestures easily betray an enormous power: hope. Reminding us of a character from Alexandra Dumas' novel, Eva de Chazelay, who even though was helpless and suffering, deep down inside she was hiding a treasure, a multitude of qualities that waited to be revealed. Chazelay Eve's story is synthesized in one person, Laura Quinn, who often denies the essence of her connection to God, but never abandons the complicated the possibility of a new creation representatively called "New Man".

Leadership: Do you have a major role in the vision you form of a destiny inspired by the saddest truths of life, directly proportional to the pride of being considered the primordial mark of a generic belief in the sphere of interrogation: "What voice was heard coming from beyond the end?"

In "Memoirs", writer André Maurois said that *"it is a great madness and almost always punished for you to come back and want to relive at the age of forty everything you loved or enjoyed at twenty."* Laura Quinn is of this age, and she does not even have the luxury of exteriorizing herself like others to give alarm signals about her intellectual and social condition. Solemnly, she accepts a dull destiny only with the hope that something will happen in her favor, without discerning the errors of her own life, without seeking to correct them through illusory solutions.

Basically, Laura Quinn has a major role in her vision of a destiny inspired by the saddest truths of life, that she always orientates after the direction of the wind of change, making sure that all her activities take place in line with the hope of a new beginning. From the a spiritual over-flow, she acquires the necessary energy to fulfill all the goals in the short term, it is the responsibility of her wisdom to appreciate every day through the small joys offered by the fragility of the still unspoken dreams, even if the majority prove to be some chimeras, some vain promises.

Even less clairvoyant people could have read the mystifying passion on Laura's face, the tearing pains that threw her in the unfathomable abyss of disdain. Understand and step away, dear human being ! But the simultaneous command of her agreement frequencies can't fulfill the partnership relationship, the one-on-one relationship between the inner and outer worlds.

Only an instantaneous burst of the soul could change her mood. Only another thought, more intense and better optimized could bring her serenity back. Only one component of the system that defines her as human can react in a temporal framework: magic, stepping out of the critical area, going towards something else, towards a new beginning. A step that must be made with full confidence in the great world of life.

Leadership is the potential positive area created by the vision that you form about a destiny inspired by the saddest truths of life, a destiny that can be challenged at any time, turned to the cardinal point called "A parable point."

The Soul Of A Lost Treasure points out the tendency of shutting yourself in, of abandoning your most priceless values that always guide you further on. If you want this treasure to be accessible, then enhance the value of your existence by fighting against that factor, which keeps you stuck in mediocrity.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-soul-of-a-lost-treasure.html

The Soul Opens Its Horizons Alone

On December 01, 2014

Take the liberty of redefining yourself, correcting the error of obeying the past that follows you.

It was rumored that the unfortunate one had once been a naval officer, jailed for Bonapartism. True, thought the Count, God made me float above the waves and flames. And so, the poor sailor lives in the memory of a few storytellers. His terrible story is told at the fireside, and those who listen to it shudder when they hear how he pierced space in order to sink into the depths of the sea. He was number 34. They say he was so accustomed to darkness that he could see a needle in the darkest corner of the cell. But it took him ten years to be able to do it, thought Monte Cristo.

*Yes – he thought – this is the stone I was sitting on. Here is the trace of my shoulders, inscribed on a wall. Here is the trace of the blood that flowed from my forehead one day when I wanted to smash my head against the walls... And these numbers... I remember... I wrote them one day when I was calculating my father's age, to know if I would ever find him alive, and Mercedes' age so I could know if I would ever find her free. Once I've done the math, I had a moment of hope... I had not thought of hunger and unfaithfulness. I no longer asked for freedom, but remembrance. More than anything, I feared going crazy and forgetting.****

Leadership: Do you resort to concealing the truth by establishing a different truth, or to distorting reality by projecting an unreal world?

You cannot hide your past, just as you cannot choose your parents. Truth, characterized essentially in that it thickly covers itself with confidentiality and non-disclosure, but doesn't eliminate the pain of losing yourself in the game of life, in the interaction with the past that you remember through a sort of subjective constraint, is the first of the coordinates that define your personality in moments of deep emotional movement.

Truth is a kind of victory of reason to withstand the pressure of events in a constructive way, without leaving behind a false image of the reality you endured in an attempt to give meaning to life. To justify the concealing of truth through the fact that you feel guilty, confused, not knowing how to find liberation and peace, by refusing to answer consciousness' solicitation of tricking these feelings, actually means to consent to your suicide, to deny the best in you, it means to lose all the momentum towards the heights of personal fulfillment.

The distortion of reality through the game with the possibilities of confessing experience, of your own disappointments, of your identity shadowed by a past insufficiently blurred, may cancel the report of succession between overcoming the obstacle called *"the fall into an unimaginable abyss"* and the positioning on a perfect stage of life and society. Memories are a hint of the truth invested with a vote of confidence, completed with the trend towards inferiority complexes, an indictment against your real nature that contributes to the perpetuation of counterfeiting your self-image.

Leadership: On what relies the truth of a consciousness that sits above reality, knowing that what binds you to the person you cannot compare with someone else is the apanage of a fragile Ego that feeds on a permanent blackness of memories?

In leadership, this can be translated through the fact that you've wasted your possibilities of

controlling the "error" of recognizing yourself as such or, rather, of discovering yourself too late as an exponent of the power of doing what very few manage to do – to connect to the truth of what you are. Leadership is the force of answer to the areas affected by adverse experiences, by the lack of understanding of what is good and what is bad, offering high operational capabilities in training processes. Leadership begins with what you are when you are deprived of the freedom of choice and are forced to develop your ability of personal responsibility.

Resorting to concealing the truth by establishing a different truth means to make abstraction of what you once were, and to be in agreement with what you know you've become. No wonder writer Alexandre Dumas confessed: *"Only the weak see everything through a black cloth. The soul opens its own horizons."*

This implies man's freedom in redefining himself by correcting the error of obeying the past that follows him, maneuvered by an unseen force, but countered with a responsible attitude. Truth is an important moment in the preparation of man for the actual confrontation with an Ego who experiences the humility of constantly experiencing a true process of consciousness.

Well said the powerlifter Konstantīns Konstantinovs: *"Memory is another reality in which we participate with a double existence – the present and the past. Our life is in fact only an accumulation of memory."*

And I am of the opinion that the truth of a consciousness that rests on such an existence, is measured by the feeling of the inability to see beyond its own limits, needs and imperfections.

The consciousness that rises above reality is that inner voice that urges you to certain actions, but it does not motivate you to serve a place and a time that is repeated through the feeling of nostalgia, sensitivity and devastating loneliness.

The Soul Opens Its Horizons Alone designates that rise above the past, that liberation from what you came to be at one point: a prisoner of pain. The distortion of reality through the projection of an unreal world is equivalent with living as a prisoner who doesn't have the right to open the door of his prison and escape – even if, normally, you're a free man. The present can become, through the process of remembrance, a permanent oscillation between the two worlds – that of reality and unreality – modeled by thoughts, feelings, shadows and desires that surround you.

The world of the modern man, as a product of reason and feeling related to the consciousness expanded in the present, ensuring the full value of his dimension of a distinct entity, operates through an exclusive algorithm, divided into two steps. The first step is to liberate yourself of confusion by knowing what you need to avoid remembering. The second is to accept yourself as a promoter of an approach that aims to dismantle the old identity and to construct a new one.

This algorithm, amid a strong feeling, experienced mainly as a reflection of the past and present, turns leadership into an equation of identity's continuation.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-soul-opens-its-own-horizons.html

The Soul's Closets

On March 18, 2011

The people's conception about you is supported by the deep meaning that they give to you and your leadership.

You keep waiting for the answer that never comes. Your deepest desires remain unfulfilled, because they slip down in the background when it comes to your flourishing career. You're like a passenger who's alone on the way to a highly sought, impressive, appreciated, but gloomy and sad destination. Your life resembles a "hopeful" movie, but nobody watches it, and the movie theatre always remains empty – because it has action, but it lacks romance.

It's also the case of multimillionaire Edward Lewis – the main character in the movie *"Pretty woman (1990)"*, which I've told you about in my previous articles. His life was rather an unceasing come and go. Always caught in the midst of the struggle for the better, which could have lead him closer to reaching his high ideals, he had no time to worry about maintaining a truly satisfying personal life.

But that was until he met Vivian Ward, a luxury prostitute, whom he hired as a call-girl. Although at first their relationship was strictly professional, in time, has transformed into a beautiful friendship. Discussing more and more one with the other about their lives and how they became the persons they were – she, a prostitute, and he, a businessman, talking about their dreams, their failures, but also their achievements, they got to know one another better.

Leadership: Do you validate every experience you live through what you are out there when you lean towards the sweet-sour taste of living at "chance" or at a "whole" level?

If you understand people, you have the power to change them. Edward's soul was like an empty house, where the memorable inscription: *"I'm not home"* was hanging on the front door. But falling under the spell of Vivian's feelings and in love with her, his soul was once again awakened to life. His pending ended. She was the answer to all his questions, revealing him a new aspect of life, a new world in which love and devotion were the most worthy and beautiful virtues.

Vivian's opinion about Edward changed when she realized who he really was. He was a good man, who really devoted himself to his career, aiming to the highest tops, but who had lost almost all his cheerfulness and happiness. She understood all his feelings, anxieties and "secrets" and realized his mood; even if he tried to express something else, she understood all his meanings and thus knew what string to pull in order to sensitize and completely change him.

To live by chance means to not pay attention to the things that attract you, to not experience them in a meaningful manner or one close to your soul. While living life at the "whole" level means paying attention to the things that define you or to those you feel that you identify with, it is to put yourself in a role that, to your liking, you will try to materialize your desires, being less motivated by the desire for power and fame.

People's conception about you is supported by the deep meaning that they give to you and your leadership. Leadership is like a tree the roots of which are anchored in people's hearts.

Leadership: Can you think of yourself as your "double", without complying with a personal

image that disturbs the soul?

The general theory of leadership, of the genesis and structure it is based on, which I enounced on numerous occasions, always involves in its dynamics the existence or inexistence of reports, criteria, evidence, circumstances and serious reasons for change, which are common and powerful taken as reference. It may prove an ideal reagent to measure the smoothness and adequacy of each person to the requirements of his own state of life, in a society increasingly devoid of promoting true values.

The osmosis between different levels of commitment and involvement, to ensure the resources needed for emotional, not just material survival and development, stopping you from advancing on the road of wandering, will allow you to discover in yourself answers to serious questions raised about creating a new setup of unity of your own being and existence.

If you think of yourself as a kind of your "double", a magical force of radical combat of narrow ideas about life, pulling down the real concreteness of the emergence of phenomena of consciousness from the ensemble of unfitting conditions to be great in deed and in thought, you can understand the great importance that you need to give to present life time.

This "double" of yours, this look in the mirror of another reflection gives you the key to internal issues that you have avoided for years in a row, better focusing your attention on qualities that you hide deep within yourself. Your double is the experience you are experiencing through an Alter-Ego that registers longings, revelations, comforts, revealing different facets of your soul that inspire you to be better, more patient and tolerant in your relationship with other people.

The most admirable virtue of the leader is intimately connected with the willingness to devote yourself to a spiritual life that seeks materialization in hanging on to the so-called "transition agreements" between what constitutes you as a more grandiose version of your Self and what it represents you as an entity of humanity.

In the novel *"Manon Lescaut"*, the abbot Prevost said a very nice things that remained stuck in my memory: *"Nothing is more admirable and gives a higher price to virtue than the confidence with which you knock on the door of some people's hearts, whose honest character you al ready know."*

You can determine the issue of a mutual trust if you often interact with people and only if you're spiritually fulfilled. If you possess the appropriate personal qualities, if you resemble a lot with those around you when it comes to mentality, honesty and commitment, they will get close to you and will become increasingly willing to follow you. In order to exist in people's hearts, you must deeply anchor into their reality, values and feelings.

The beneficial reality where a leader has to anchor his feelings, feeding from the accumulated lessons of life lived by the motto: "Forgive me for existing, can I do something for you so that it will be good for both of us?"

The soul's closets control the quality of your leadership and protect you from your worst enemies: stress, fatigue, depression, anxiety, etc. They possess enough power to help you focus on the most important aspects of your life that, because a full professional life, you may have forgotten. They help you find yourself in everything that you do, in the people that surround you. They help you regain yourself, providing you a shelter, in case of danger.

The results of a quality leadership also depend on the mutual feelings that develop as a result of a longer collaboration, because we are talking about people, and not about robots. A career cannot be accomplished as long as people are not sentimentally fulfilled.

Source: https://neculaifantanaru.com/en/the-souls-closets.html

The Sound Of Music

On October 25, 2014

Get out of the usual pattern of the style imposed by preferences of a rigorous vision, skillfully managing the effects which should be revealed in the magical light of your own creation.

Whenever rehearsals end, composer invites Sergei Eisenstein to attend recording. Each time the director finds a detail to be revealed, a dramatic effect that has to be stressed. "Thus we improve a lot our music effects", said Prokofiev. Eisenstein enthuses for his music. But the composer is also satisfied.

During one recording, I hear people around muttering: "It sounds so strange ! " Nobody understands what the great composer meant, until Prokofiev, noting the bewilderment of those around, tells them laughing: "Music is nothing like Prokofiev".

But later, he would candidly tell his wife: "I hear a beautiful song on the radio, and – lo and behold - it was - Arise, ye Russian people – from the Nevsky movie ! " *****

Leadership: Do you draw the line where "detail" turns into an effect extending the creative dimension?

Along with the so-called originality of complexity, based on renewing correlations between "detail" variables dependent on a certain representation on the support of the line of creation, we could speak of a micro-aesthetics which involves not only content, but reports of meanings and forms considered properties of individual perception, translated into structural elements of an evolved series of improvements.

The meanings and forms attributed to a content varying, in terms of difficulty, depending on theme and spreading, in tandem with new accuracy and quality requirements contained in a style consistent with own personality, are considered more carefully and finally integrated into a new structure to support the ideal of perfection.

Here we can talk about a leadership that gives great measure to your performance and ability to recognize the meaning and form to be a uniqueness option. You need to realize by yourself and draw the line where "detail" turns into an "effect of extending the creative dimension", accentuating the need to materialize any input of meaning and form into an outstanding result.

The detail that must be revealed in order for a creation to obtain an effect of originality with a lasting impact is an exit from the classic pattern of artistic expression, followed by instilling a deeper meaning of retrieving a part of you.

This part of you is the essence of a changing world and, at the same time, the essence of a life lived wholeheartedly.

What triggers an overall reset of leadership is the ability to get out of the usual pattern of the style imposed by the preferences of a rigorous vision, skillfully managing the effects which should be revealed in the magical light of the creation. The one who said: *"Due to too strict and thorough vision, an important thing can be lost, the spirit will become insecure and*

thus you can lose the chance of a certain victory" was very right.

Victory, on the plan of convenient activities aiming at the reinterpretation of creation's structure, in terms of multiplication of meanings and forms of expression, screened in a modern and compact formula, is in fact a natural consequence of the reason to enter where you access is not allowed. In that dimension of superiority where the variations and combinations of uniqueness, often bounded by the opinions of others, can achieve the "Wow ! " amazing value.

The preferences of a rigorous vision differ depending on the way of expressing the Self in the midst of structural and aesthetic changes that give music the power to induce euphoria.

The Sound of Music plays that inner vibration of nature tending to study and detail, in the creation resizing stage, which can rise or fall depending on the satisfaction felt after viewing the final results.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-sound-of-music.html

The Sovereignty Of The Voice Within (II)

On April 21, 2013

Continue to place yourself at a higher supervision level, so as to ensure the existence of an invincible shield against your own ambiguity.

Laura Quinn. Over her destiny, whose evolutionary curve collapses in the darkest reality, fatality has decided unanimously: *"coupable".* At the first sign, the poor creature loses her sparkle and stays stunned in an attitude that betrays great pain. The limitless darkness, out of which acute sensations, illusions are detached like uncontrollable war games. What a terrible vision she experiences !

From the moment the small diamond touches the well-polished floor, all eyes point towards her, like she were a criminal whose only option is to hear his death sentence. Enveloped in by the traumatizing feeling that she will be isolated in an inert space, in an impassable territory, Laura transforms herself in a singular product, shaped according to some hidden coordinates, whose development, please excuse our uncertainty, is quite unknown, but we can assume that they define the leadership she will still practice.

A chain of causes and effects produce inside Laura a disturbance, which affects the senses, the molecules that contribute to the formation of her interior universe tie weaker and weaker bonds with her continuity elements. She's alone with herself, with the things she's afraid of, together with her soul, so old, so empty. Any positive thought runs into the impassable wall of covalence with that enzyme that doesn't allow her to digest at ease physical and emotional experiences: the feeling of imposture.

It's such a pity to meet someone in two states, dominated on one hand by lust, devotion, charm, beauty; and on the other hand by lost honors, stained reputation, lost rank, the knowledge of living in a destroyed society. All of these are together in the same simple existence formation, crowded in a sole nightmarish moment that drowns every reasonable impulse and ethical consideration.

Leadership: Can you direct your sight backwards, towards the lost meanings of the identity, which you grant a contrasting role to by the cost you have to pay for resetting your life?

If the conscience doesn't precisely accommodate to a reality that closes on the premises of a lack of vision and limited understanding of expectations, then man won't know the blame he has to assume, he won't be able to defend himself against his own ambiguity, just as he can't escape from the fatal course of things.

Once he went through a regression period, it's harder for him to set free from the waves of his insufficiencies, which sometimes leads to self-destructive resistances and choices "by avoidance". He can get assigned to a role of contrast in a context of "melancholy mixed with a shadow of happiness", or in a "guilt mixed with regret" when reason raises to the concepts of duty and law.

Someone with a high position, such as Laura Quinn, can demonstrate their affiliation to a unifying culture, of trust and performance, specific to leadership only through the diligent attempts of resetting the space that fills them with uselessness. Such a man emphasizes his visibility only by increasing self-esteem when his reason works in a world that is existentially integrating the nature of a new duty towards society, hiding his past and trying

to impart to his own metamorphosis another beginning, another way.

Leadership: Are you able to imprint on your life the ideal ending of a being who had the courage to face the unpredictable by fitting it into the plan of a genuine spiritual search?

And if Laura's sight is directed not forward, but through a rearview mirror, backwards towards the lost meanings of the identity, which she grants a contrasting role to, then she will consume her emotions by using an inductive reasoning – which starts from a small error and takes an increasingly higher magnitude. This role of contrast, ranging from emotion to consciousness, from behavior to normality, strikes at the attempt of man to reach his authentic totality: *"You are above the line of events if you live by devotion, honest work and will to help others."*

When you try to walk all high and mighty in front of existence, with a feeling of superiority based on the position you have and on the power it implies, you won't be able to build an access perspective to a better life, according to an already drafted resistance plan.

Otherwise you will be dominated on one hand by lust, devotion and charm, on the other hand by lost honors, stained reputation, lost rank, the science of living in society being destroyed. All of these are together in the same simple existence formation, crowded in a sole nightmarish moment that drowns every reasonable impulse and ethical consideration.

Therefore, in everything you propose to accomplish, you must also fit into the plan of a genuine spiritual search, that is to educate your conscience, to take it into account and to obey it, but above all to overcome your Ego and cease being turned inwardly.

Leadership: Can you optimize your autonomy if you run in background "Trojan"-like applications?

Autonomy returns the condition of the individual who is happy it a certain independence in relation with an exterior authority or with the central authority – himself. And this autonomy can't be optimized in favor of leadership if the individual runs in background "Trojan" applications. These applications have all the "Set" commands that expose a false superiority based on a sense of contradictions, a true race of destiny, where sincerity becomes ambiguous.

The famous writer, Franz Kafka, by means of his character from the novel "The Trial", truly understood a truth unspoken by many: *"I bear within me an incredible world. But how to set myself free and how to set it free without tearing it apart?"*

The writer gives the impression that very few people manage to fit in a pattern beyond the natural logic of the duality between human existence, as individuality, and human existence within the sphere of discretionary power – in light of an evolutionary stage in leadership. The image of life, as he perceived it, through a rearview mirror, is much more limited by the factors that regard approaching life, by not finding an inner balance.

The most lasting leadership is build with a healthy life perspective in mind, not based on the model of a mechanical process that produces value, that "harvests the crops", that promotes the potential to such extent, that you don't need acceptance from your own conscience. If the object of interest's perspective is biased, and it focuses on the positive aspects of existence, then neither will the background be correct.

The autonomy of a man is based on the background of his representations of life, of the world and of himself: you can be prepared to accept the spirituality of your imperfections, or you can recognize your "failure" at all levels.

The Sovereignty Of The Voice Within points out that part of the self responsible with existential evolution that transcends any limitation.

The idea is that you should establish a generally-existential perspective, over which you should place your interest elements, then your secondary elements, of leadership and performance, not the other way around. This way everything will be in agreement – mind and feeling under the arches of the call for the better. The call towards your true being, towards returning to authenticity, beyond fears, beyond seclusion, beyond limitations and conditions.

*** Note:** *Flawless (2007)*"

Source: https://neculaifantanaru.com/en/the-sovereignty-of-the-voice-within-II.html

The Sovereignty Of The Voice Within (I)

On April 21, 2013

Escape from the black hole of your inner universe, by tying strong bonds with your continuity elements.

Laura Quinn. For the blood of the poor human being to quiver again and spontaneously adapt to life, under the effect of a reaction capable to substitute the overwhelming failure, it's at least necessary that a coagulation of her positive forces exist. But where can you find a propitious space for such transformation?

Because even her mood has to fit in an ideal interval in order to obtain optimum transformation conditions. Unfortunately, her essence gets closer and closer to the critical point, which doesn't guarantee total renewal, not even partially.

Don't let the monster that burns even the strongest feelings get close to you ! But the monster prepares for the final strike. The pulsations that generate blood, making the heart beat, lose their intensity and almost stop completely.

In that prophetic moment, when she's caught in the act and arrested by the law enforcement officers, Laura is stupefied, the concentration of the reactant that produces positive stimuli necessary in hostile moments is reduced to zero. She doesn't enter her normal vibration anymore, but remains petrified, as if touched by an icy breath.

A nightmare is like a mosquito that escapes when you want to catch him immediately after it bit you. Laura awakens, a kind of spiritual freedom occurs on command. All the necessary and sufficient frequencies for activating positive and healing energies merge again within her. Now she sees herself alone more than ever, like a rusty bell thrown in the sea by an unseen hand.

The almighty demon of panic and crying, busy with arresting insolvent debtors, can not give Laura more than one instruction: surrender. *****

Leadership: Can the image of your personality be included in the conditions of using a reality related to the power supply of your existence with a "negative of memory"?

Do you feel enveloped in the traumatizing feeling of being isolated in an impassable territory? Do you transform yourself in a singular product. customized according to some hidden coordinates? Does your mood correspond to the requirements that ensure optimum transformation conditions? Does your essence get closer and closer to the point when it causes inner effervescence?

One of the traps that can obstruct you as a potential leader, is the impossibility to focus on what you don't know about yourself. You must put your own image in agreement with accepting reality when you overcome the worst moments, when you are forced to experience suffering as a variant of testing the unexpected. That way, while you close yourself at the order of the momentarily "guilty" verdict, leadership tends to depreciate in its generous representation on life's stage.

Through leadership we can capture man's individual emotions contained in the infinite gallery

of reality aspects and the relations they support by his connection to present, past and future, according the attitude change reported to his personal existence. A negative of memory is a black spot in man's ability to create his destiny by the significance he attributes to life, especially when he feels he has lost control of what is happening to him.

In vain you look in the mirror and say "I'll be able to throw myself towards the future" if you do not remember the lessons of the past that helped you to be reconciled with yourself.

Seen from this exterior and interior, dependent on the three times, in different environments he passes through, in the different life situations he goes through, man can forge a new inner look. He can get a different personality configuration that has in its composition a less dynamic propeller, able to produce the great abundance of creative energy.

The man subject to change can be enveloped by so many spontaneous contradictions, especially by the traumatic feeling that he will remain isolated in an inert space of the impossibility to rise above himself in desperate and confusing times. He is subjected to the attempt to conform to the norms of external reality, so that he reaches a point where he transforms in a singular product, customized after some uncertain coordinates, but yet defining for the leadership he will keep practicing.

The only moment in your life when you realize who you really are is when your personal image becomes synonymous with assuming an imminent disappointment or assuming a fresh victory.

Leadership: Do you have the capacity to maintain the sovereignty of your own inner space in an attempt to rise above the suffering caused by the state of things that does not change by itself?

If you've read *"New York's Trilogy",* you probably remember that Paul Auster character, who overwhelmed by exterior happening, deepening himself in them until exiting the self, he managed to exercise a minimum control over his despair outbursts. Walks helped him to understand the existent connection between the interior and exterior world. Using aimless movement as an inversion technique, he could have brought the exterior world inside of him, usurping the sovereignty of the voice within.

Leadership, much like the expectation you have from yourself, has to rise from the area populated with positive emotions you always refer to in the situation create by the new circumstances you are in, when you're alone with yourself, with the things you're afraid of, with the things you can not separate from, or the things you need to pull harder.

Don't let the monster get close to you, don't let him order you around ! Exert your control over his despair outbreaks. Follow the realistic side of your life on the battlefield between interior and exterior, when that long chain of causes and effects, which produce within you a harmful perturbation of the senses, is unleashed. Don't forget that the key moment show you who you truly are.

If you want to win the struggle with what you cannot accept in yourself in relation to the things you acquire through experience, you must remain faithful to your vision and not get distracted by what is behind you.

When you are en route from the interior – towards the exterior, when you have to relate to the present realities, life can erupt in the most sensible areas, tumultuously engulfing them

with the unbeatable force of the authentic underground wire whose range of action leads (when you can't freely activate positive emotions) to psychological, emotional and psychical erosion.

All the necessary and sufficient frequencies for activating positive and healing energies unite inside of you through the full identification of your continuity elements: balance, clarity, judgment, the power of vision, profound peace, optimism and the power to rise above pain.

If you want to consolidate the powerful ties with your continuity elements, escape the black hole of your interior universe. Don't kill, with your illusion, the reasonable impulses and ethical considerations.

The humiliation of being defeated is the state of mind caused by the events of your life, set up by the idea that no matter how hard you try to make a change, you will still be tempted to indulge in indifference and inconsistency.

Check out the events in your area of life (the one most hit by changes) and choose the event you would want to attend !

The Sovereignty Of The Voice Within symbolizes the existence of a command center in our interior forum (established in time and based on solid, stable and inflexible ethical principles), that by interpreting the events around us, monitors and controls our actions. If the supreme commander is corruptible or lowers his expectations regarding the quality of being human, then the effects are or can be disastrous for us.

*** Note:** *Flawless (2007)*"

Source: https://neculaifantanaru.com/en/the-sovereignty-of-the-voice-within.html

The Spacious Lounge Of Privileged Encounters

On April 14, 2014

Support the construction of a space for personal expression and affirmation of knowledge, to increase your authority as a maker of creation perfectly assumed and understood.

In the spacious lounge of privileged encounters between fantasy and certainty, in the utopian arrangement loaded with concealed elements, not impossible to handle, to which only a Dante Alighieri might provide *the high availability,* ruled a chiaroscuro, as in the evening twilight, when the stars are shining, are seen and felt.

I found myself here full of calling and returning to God, from the need to explore a territory full of Persian and Latin thoughts, spiritually modeled at the cross between the deep influence of the Western and Universalist spirit as if I had entered a world beyond my sphere of experience, without making any change in a reality that gives hope that what you see could also be different.

The mirrors of time, maintaining the full unaltered image of parallel worlds, strongly reflected from all over, like in a magic ceremony, creating a never before seen architecture – the Increate – which used multiple messaging processes beyond the rational. The role of the artist in this place resembled the rose in a garden full of colorful flowers, adding splendor to a fullness of nostalgia, wisdom, humor and love, adding meaning to the symbol of faith meant to serve as the norm for all believers.

The place where you set up your intellectual encounters must provide a framework for organizing existential priorities and placing ambitions and ideals in a certain creative perspective on the authenticity of thinking that strives to reveal everything a priori about the world, about things, about reality.

Pictures of the miraculous continually haunted me, like a superior intervention kept secret, because I tried to increase my authority as maker of creation through the perfect art of passing into another dimension, full of symbols and meanings. Concealing secrets and unspoken truths, with the ability to walk easily through the matter from which the world is built, multiplied the force of expansion of the feeling of invulnerability.

And in this lounge, looked for but not found, that by its mysterious nuances would have seduced Elminster Aumar himself, all senses, sight, hearing, touch, were all directly involved, digging simultaneously for answers from the height of sufficiency, without engaging side effects. All these were agreeing upon the same space: the transformation of matter in another order than the one of the forms, an outer one.

This lounge represents the place of a thinking that pulls man out of the universe of a well-known reality, and introduces him into an atmosphere of the magical world, extremes, into a theater of shadows and non-conformist creation.

Every moment spent in this lounge was decisive, because this powerful direction of innovative knowledge stemmed from me. I was not a victim of my own folly, deeply embedded into metaphysical depths, from the desire which does not subside unless fulfilled. But an initiated travelling in the space dedicated to the demonstration of authenticity, trying to distinguish myself from the other *scientists* through the capacity of elaborating that which seems incomprehensible.

Leadership: Can you extract your own model of understanding the image of a particular world that takes you through the interpretation you give to the effort to be part of a universe where you can retrieve your values, experienced and shared through symbolic elements of a higher SPIRITUAL WHOLE?

The lounge is a space of the brightest minds, a study space of the most important arts and sciences, a place above the world seen with the eyes of an ordinary man, where you can only integrate through imagination, creation, discovery. The lounge is the world of one's own consciousness transposed into a spiritual, artistic, visionary and conceptual ideal.

Anyone can become the inventor of a world designed by the norms of construction and functionality of leadership, conceivable in a fiction that turns knowledge into a mirror of time, casting a strong light on the future, which happens to be both enlightening and obscuring.

This new world underlines the contrast between the attempts through which the individualization of the fundamental elements of leadership is attempted, which appear in retrospect as doomed to failure, and the scientific enterprise itself, whose success, consistent with the agreements of self-fulfillment, now allows us to directly choose the organization of the space of creativity, and thus of professional freedom.

If we want to transform leadership into a "gadget" which could lead us into a new world whose perspective on creation tends to be more extensive and dynamic, so that we may enjoy its functions as we go, all that remains is for us to select, and decide between the possible ways forward in the event of a large increase of the quality indicator regarding the level of performance in scientific research – and the height of sufficiency that is given to us by a position randomly gained and ephemeral, that of a maker of creation.

Leadership: Until when are you going to renew your right of using the space of confidentiality granted by science?

The new gadget of leadership is thus part of the confidentiality space of science, from the "spacious lounge" of privileged encounters between fantasy and certainty, maximizing the potential of representing an alternative knowledge, inaccessible through purely intellectual means. This knowledge casts a light that radiates from within an extremely rich and authentic creation, but confusing because of its complexity and diversity.

The confidentiality space of science is a journey in another time and into a famous legend, so skillfully told that you can relish it with the same skill of the artist to translate in a painterly language the image of an ideal world, a space full of knowledge that does not end at any border.

The leader may renew his right to use this space, having in this sense the merit of having been preoccupied by the discovery and analysis of the grand springs of evolution, and above all of the mysterious force present within his own being, only if he is highlighted by originality, by harnessing hidden worlds, placing them in distinct constructions, which can encourage the evolution of science.

The symbolic elements of a higher SPIRITUAL WHOLE such as: "the differentiation between content and form, control of creation, the existence of parallel universes, secret journals, language codes, ruling beliefs", are tied to how you relate to what happens to you in the plane of a reality of another order, with high meanings.

It depends on you what significance you give to that space of forms and connections between science and esotericism, but with the statement that what motivates you to be persistent in the challenge of exceeding your limits is precisely the courage to create a reality that acts as a substitute for self-knowledge, no matter what happens around you.

The Spacious Lounge of Privileged Encounters is a testimony of the level of knowledge you have achieved, in terms of the criteria of defining the area of research. It is the only space of valorizing the creative potential, where you can be sure you are not risking anything. Because the renewal of thinking and of perceptions, through the variety of creative experiences that achieve the closing of the gap between theory and practice, always imprints upon leadership a stronger direction.

Source: https://neculaifantanaru.com/en/the-spacious-lounge-of-privileged-encounters.html

The Spark Between The Contrast Poles

On February 03, 2013

Configure your existential path, without distorting the amplification factor of your own evolution.

I found myself in the situation of a wanderer placed in a world without frontiers, chaotic and fragmented, looking for something to believe in and attach myself to. Without any direction, I felt caught in a context dominated by contradictions and paradoxes, a slight disconnection from a savory habit. The difficult challenge I went through could be perceived as the slow melting of a continuous motivation, of an energy that filled me up, until it overflowed, a decrease of my ability of understanding things, the world, time, and especially of the Man within me.

Sometimes life is an attempt to render the impossible of a relationship with a wider world in an uninterrupted carousel rotation. Somehow, I was living the feeling of disconnection from the element that defined me, that fulfilled me, gushing from me like a spring, but continually flowed in the opposite direction of the normal course. Was the result of a conflict with myself, misleading like a storm that dissipated my inner peace. The intensification of a hypertrophied Ego, extremely confusing and vulnerable.

Leadership: Do you have the ability to rise again from a process of decline and regression as a sign of inner strength and vision in the midst of confusion?

Something that was dispelling in an infinite space, and then returned. A diminution of the energy that reached zero, then starting to rise again, but in the opposite direction. After reaching a new maximum value, opposite the first, decreased again reaching zero. A cycle that was repeating more often, more disjointed, more unpredictable, to strengthen that unnatural of my evolution, in order to fool me more and more - the adverse effect of a suspended judgment, of an unintended reaction.

I could no longer distinguish the truth from false, the illusion of the reality. The one, who would be studied me carefully, a fine observer as Dostoevsky or Balzac, would be placed me in a context, permeated by confusions, unfavorable to my previous intellectual curiosity, amplified by the inability of learning, of cultivating myself in all senses. The demon of confusion abusively enveloped my knowledge, my whole being, affecting more and more my degree of profitability and the factors, on which depended leadership.

An assembly of regression and rapid involution that brings gloomy predictions, characteristic to that hard and tense moment, like a violin string, thin and sharp, more visibly reflecting a form of despair taken to the limit. An assumed error? A warning? Un *temporisation* of my capacities led to the extreme?

Leadership: Can you look at yourself from a perspective broader than that of your own life, identifying yourself with a reality whose strength is its tendency to oppose any form of understanding?

No one could have understood the logic of my life except by aiming at the ideal of a cause free of emotional tension, questioning the concept of "advanced reality". Just as Gobsec, the moneylender from Balzac's work was playing with his victims, all those people, tormented by shortcomings that come desperately to borrow money from him, in the same way, I felt that someone is playing with me, dominating me by his superiority.

A malignant will, usurious, a major awareness, deceptive, questioning me with cruelty, attracting me forcibly, like a magnet, only to soak avidly and the last drop of light from me, the depth of my own thinking, the core of my identity. A failure of my functioning? Life is a reality crafted by an engineer doing wonders and sharing his inventions through a denial: nothing of what you think you know about the world is yours and what you know about yourself turns into uncertainty and suspicion.

Something unfair and exaggerated in the middle of my knowledge. An electrical phenomenon, like an aurora borealis, which causes an intense sensation, but stormy. An overcurrent in the installation, which lit suddenly the huge LED of my progress and evolution, then turned it off shortly, without having the chance to give a "restore". The spark between the contrast poles, the signal of a state of uncertainty, a desire of exploiting the reality, quickly transformed into a blaze, then extinguishing just as easy as it appeared, in the dark.

Something was distorting the amplification factor of my own evolution. I was obsessed by the idea of possessing more and more science. Yet, tormented by this feeling with very fine cogs, of the uselessness and abandonment, I was awaiting for the redemptive comeback. A red LED that blink on and off repeatedly – to an external electric influx.

A reality whose strength lies in its tendency to oppose any form of understanding is an entity governed by eternal laws, unknown to the common man, an unseen entity and whose principles of operation remain a mystery to the world. And that's exactly what I was trying to do: to face a reality that assaulted my vision of the world.

Leadership: Do you give in to the predestination of belonging to an existence that constantly changes reality, at least as a possibility of experiencing a way of knowing what is not commonly known?

Do you let yourself caught in a context dominated by contradictions and paradoxes? What is the factor that contributes to the slow melting of your continuous motivation to be better? Do you live the feeling of disconnection from the element that defines you? Do you place your identity in a context permeated by confusion? What exactly distorts the amplification factor of your own evolution?

If you do not want to live the feeling of disconnection from the element that defines you, then defend your Ego. Be aware of your limitations in those situations where you are making fast steps towards better understanding the meaning of content, integrating it into your own value system and giving it personal meanings. Do not hurry, and do not diminish the energy in your way to become more efficient.

Just as hypertension increases the vulnerability of your body to the extreme weather conditions, so and you, if you let yourself shrouded by uncertainty in your way of perceiving and interpreting reality, your way of functioning will fall below the degree of acceptance of things that can be changed. Your personality will have to counteract a permanent jarring of thoughts and external reactions to all kinds of stimuli coming and going. A permanent rippling, an interference that never lets you advance towards perfection.

To experience a way of knowing what is not generally known is to dwell in a captivating, resourceful story whose mysterious subject is your own mind that you want to stretch beyond its borders.

The spark between the contrast poles reveals the existence of that conflict between reality and the ability to understand it, which may cause stagnation and even involution.

When you try to better understand yourself through the perspective of what you are experiencing, by placing emphasis on an intellectual and immaterial cause that makes one thing to be what it is, and the means by which you want to know it, you have to ask yourself: how much does it come from reality and how much of consciousness? What exactly is ephemeral and what is constant?

Source: https://neculaifantanaru.com/en/the-spark-between-the-contrast-poles.html

The Special Flexibility Of The Montage Construction

On July 08, 2010

Whoever isn't endowed with the talent of leadership will not be able to take upon himself a great burden and turn it into success.

The prophet started for the palace of the king of Israel, Zedekiah. He had to warn him at any price about the danger threatening him. If the king does not listen to him, there was no possibility of salvation for him, his children and his people.

- Surrender yourself, the prophet said to him. Surrender yourself and kneel down before Nebuchadnezzar, the king of Babylon. There is no escape. You must surrender and beg for his mercy. Maybe he would spare your family and leave the House of the Lord untouched, as well.

Nevertheless, Zedekiah, despite the warning of his prophet, didn't want to surrender. His mind simmered ambitious plans. He was blinded by the splendor of his dream, which was to set free his people from the domination of Babylon and to regain his lands. He was firmly convinced that he could fulfill his dream.

Even so, the prophet looked at Zedekiah with great sadness and realized that he was lost. For he guided him to live in peace, but he wanted war. And starting a war against such a powerful king like Nebuchadnezzar meant pure suicidal.

Leadership: Do you have the opportunity to truly visualize the effects of your actions by experiencing them from the perspective of an improvised role play from the high sense of pride of expressing your personality?

The beginning of an endless hell. Finding that Nebuchadnezzar destroyed a large part of his army, king Zedekiah and his three sons left the palace in the greatest hurry and arrived at the plain of Hebron, where the rest of the Israeli army had retreated. But he didn't get to gasp his breath when he saw above the platform that rose above the city a cloud of dust and inside the cloud, spreading all along the horizon, the Babylonian chariots of battle.

Zedekiah immediately ordered his army to take the position to fight, and his horses be straight away brought to him. "The lord shall fight along with you and you will arrive tonight in the Be'er Sheva oasis as winners" he told them.

However, nobody noticed the terror that struck Zedekiah's face. No soldier could imagine that, in fact, their lord's knees weakened when he saw the hundreds of battle chariots going down towards him at a dazzling speed.

Leadership: Do you work on accepting your own facets that you cannot accept and whose vibration draws situations that you experience in the state of being under the sign of fatality?

A soul tortured by the fear of death. The famous writer Valerio Massimo Manfredi was not wrong when he said: *"When a king feels at the mercy of his enemies, his despair and fear increase over the top, thousands of time more than the poorest and most humble of his subjects who have known all his life that he is hollow and defenseless."*

Zedekiah was seized by panic. At that very instant, there were so many feelings tormenting his soul. A growing fear seized him every time he saw his enemies vertiginously approaching him, feeling the imminent danger. He thought about Nebuchadnezzar's cruelty and felt an icy tremor of fear rising on his spine. He knew that if he and his children were caught, Nebuchadnezzar would find direful punishments for them, and maybe he would find a way to keep them alive for weeks, months, or years, creating for them an infinite inferno. God knows the tortures and the sacrifices they would have to put up with for the rest of their lives.

With every second passing by, Zedekiah realized even more that he was in a difficult and dangerous situation, which he could not control. The Babylonian battle chariots were getting closer and closer, and like a storm, they destroyed and killed whatever got in their way.

Leadership: Do you rely on accepting some lower values of the module to design a vision, embracing an attitude that clearly shows that you are the adversary of a destiny from which resignation arises?

You cannot run from your mistakes. Zedekiah didn't want to die. He had to run, he had to save his own life and that of his children. With his heart seized by the fear of death, taking his courage in both hands, he left his army, thus committing an unforgivable mistake. For nobody likes coward leaders.

Without a leader, any battle is lost. The whole army of Zedekiah panicked, and people started running everywhere. The Babylonian warriors followed them through the desert in their chariots, as if they were hunting wild animals, killing them all.

As I said in a previous article, the fate of king Zedekiah and his children were tragically. They were caught and enchained. His children were barbarically executed in front of him, and his eyes have been removed and taken to Babylon to live forever in the darkness, carrying inside the pain of losing his children. Values, such as tolerance and refusal of violence, could not instill a healthy vision of the future.

Mircea Eliade was right when he said: **"Those who have never endured the struggle for the fulfillment of an absurdity consider to be madness everything that exceeds their weakness and mediocrity."**

Open your eyes and see the real you ! Zedekiah was a leader with great ideals, but with a weak character, lacking the spirit of a warrior, and, altogether, unrealistic. Being aware that his army stood no chance against Nebuchadnezzar's army, which was much better trained, equipped and had at his disposal more soldiers, however, he decided to start the war, despite his prophet's warnings. He, therefore, became responsible for the destruction of his entire army and of the death of his son. And the punishment he received, the one of spending the rest of his life groping in the dark, in the abyss of loneliness, held in derision, was within his audacity and his unbelievable courage.

Zedekiah's power, honor and soul were put at a difficult test because he wasn't able to fully predict his future and take measures accordingly. He proved to be unable to manage the events that he himself caused and to be a real leader to his people. Only the greatest human minds, the ones truly audacious and gifted with the talent of leadership are capable of assuming a great burden and turn it into a success. Not the mistrustful, irresponsible and coward natures, like Zedekiah, who abandon his mission and his people in order to save his own life.

What about you? Are you a true leader? Look at the truth with your eyes wide-open. Are you a leader with great ideas, but who rambles on wrong paths in order to fulfill your own goals,

just as Zedekiah was?

Leadership is the result of the warnings that must be inscribed on the surface of your own consciousness such as thought, image, desire, fear, from which you can draw an important lesson: "If you want to do pastoral service, never forget who the sheep belong to."

Conclusion: Starting a war without ammunition or a proper strategy is a lost war from the beginning. First of all, a real leader must be honest with himself, must be able to properly assess himself in respect to what and how much he can do, and not to lie to himself, relying on vain illusions.

Foolishness, cowardice, aberrant decisions, incorrect assessments, arrogance, will have repercussions for all, especially upon the leader. Panic will seize him in difficult moments. And once the negative and irretrievable consequences appear, regrets will be in vain, and he will remain nothing but... **The Special Flexibility Of The Montage Construction**.

*** Note:** Valerio Massimo Manfredi - *Il faraone delle sabbie*, Publishing House Allfa, 2004.

Source: https://neculaifantanaru.com/en/the-special-flexibility-of-the-montage-construction.html

The Special Part Of Leadership

On April 08, 2008

Evaluate your leadership potential in such a way that the product of the creation you experience through the process of sharing resources (vision, approach and concept) is oriented towards numerous possibilities to expand its content.

The working method of the two artists works perfectly, without roughness. Collaboration always has eight precise successive moments. First Sergei Eisenstein shows the famous composer, Prokofiev, the editing of the sequence. Then the sequence is timed and the director expresses his desires for music. He artistically expresses these goals: "Here, here it must sound as if someone were snatching the baby from a mother's arms", or "make it sound like you hit a bottle with a cap". Prokofiev is always delighted with such artistic indications.

The composer then returns to his hotel room in Alma-Ata, where he transposes the timing noted in a certain number of measures according to the tempo that the music of the sequence is to have. On the plan there is then a metronome, a chronometer and sheets not yet written, but with the notebooks divided into measures and scribbled with all sorts of notes on its meaning only. Once the frames of the composition are thus precisely fixed, Prokofiev composes the music that belongs to this pre-calculated network of measures. *

Leadership: Have you understood that everything that exists outside of you serves moment by moment your path of self-discovery through creation, taking into account the plasticity of an authentic expression?

A modern perspective of the creation you experience (as a wonderful adventure in a whole new world) contributes considerably to the development of cognitive activity in the service of a progressive development of notions that highlight an authentic expression of emotions and thoughts.

The very composition of the various approaches and the knowledge of the notions is a challenge and a mirror of yourself as a creative individual. Immediately, this modern perspective of creation must include the thirst to expose a vision closer to freedom of expression, remarkable possibilities for developing a valuable, concrete and interactive content, which sums up a series of repressed desires invested by the artist in the message of his work.

Of course, the transfer of emotions and vision to other people, through artistic creation, explains how the plastic means (line, color, sound) can appear in everyday life. For example, when you meet a new person who reminds you of someone else, that memory immediately provides you with information, a suggestion, a certain peculiarity regarding certain phenomena, consequences of actions and simple processes, related to the influences of art, which extend through the whole field of artistic creation.

Or only in a harmful personal context, or in a social context that does not predispose to intellectual evolution, the transfer of emotions and vision can be described as a matter of truthfulness, as an undersized tendency of the form you give to the content of your creation. This perspective of vision plots with a sandy substrate, without claims of exclusivity in the disclosure of quality information, conventions and language clichés, can generate a multitude of research and experiments that shed light on how people tend to repeat the pattern of relationships between ideology and how it constructs the new imaginary of the collectivity.

Therefore, the product of the creation you experience through the process of sharing resources (vision, approach and concept) and which can be oriented towards many possibilities to expand its content is closely related to the reflection on the various approaches to life situations that you could integrate, from the point of view of analysis, in a theoretical or practical field.

Therefore, your exterior serves the path of self-discovery through creation when what is contained in it can provide valuable information on the characteristics, purposes and actions that lead to the development of the idea of capitalizing on the vision you render about art and its relationship with life.

Someone on observatorcultural.ro said that the big questions of life are about art and its relationship with life, about the "being playing a role" and the relationship between aesthetics and ethics, about human action and heart seen as mystery, theater as falsehood and, at the same time, authenticity, all these being the themes that build the body of the creation and that also give it a stake of theoretical relevance.

The Special Part Of Leadership emerges from the act of rediscovering the self as a look at the world around which the deepest meanings of art, the mysteries and the peculiarities of creation are most often deciphered.

And here intervenes the plasticity of an authentic expression that stipulates that everything you observe and everything you know can be translated into a language whose stake is the recognition of the potential to give birth to a new dimension of depth in man and art, new creative tendencies, and an authentic vision capable of displaying a wide range of means of expression, such as: words, verbal messages, beautifully outlined ideas, conceptions of a new individual self-form, images of a new perception of reality.

Source: https://neculaifantanaru.com/en/the-special-part-of-leadership.html

The Power Of The Magician's Spell

On April 16, 2010

Give a big boost to your leadership, without stopping yourself at that threshold where your vulnerable points are put through a sore trial.

Do you remember the movie *"Zorro (1975)"*? At one point, Captain Huerta kidnaps Zorro's girlfriend, by setting him a trap.

However, nothing affirms a man's character better than the essential proof of bravery. Zorro, the most astute among all, feels what has been prepared for him. His fantasy sleeps, like a colorless gas, beyond Colonel Huerta's imagination, thus guessing, thanks to his "superior" sense, not only the exact plan of the trap that was set to him, but also the way if escape, the evading and the most advantageous way to salvation.

The genius knows no obstacle. Zorro finds his salvation in the lack of attention with which Huerta has calculated his plan.

"Who does this dangerous phantasm think he is, he thinks he is able to suddenly defy, with a bounce, any trap and to seize the most hidden secrets? How was this frivolous vagrant able to escape the trap set for him with such meticulousness, skillfulness and mastery? What was the spell or the trick which saved him once again from a great trial?" Colonel Huerta wonders with fear in his soul.

However, vain questions ! Zorro and his lover escaped unharmed. Once again, the Colonel proved to be below the people's "savior".

Leadership: Are the actions you fulfill a result of your choosing to stay too long in one place throughout some lessons to assess your possibilities of being someone else?

The right resistance of a single man can overcome any barriers, especially if we are talking about Zorro. The world attributed to him the most extraordinary and impossible things, and he deserves in justice all the praise and appreciation. The glory of a genius cannot faint like a candle. A genius cannot collapse so vertiginously in the abyss of oblivion and evanescence; a genius cannot retire in anonymity after tasting the most sensational triumph.

But, he carries through, inspired by a noble ideal, putting into action the entire instinct of his genius, fighting to transfigure vision into reality. Leaving aside the vulnerable points that put to the test his patience, and his omniscience.

Zorro possessed the so-called inner sense, with which he was able to see with absolute transparency, with a peerless accurateness, the whole scenario his enemy had prepared for him. He has a truly sharp mind, which guarded him from danger, helping him to elucidate the hidden realities, picture the strategy and calculate very well all his possibilities to succeed. And his sharp mind was also the one, which allowed him to adhere to an acceptable level of risk, above everyone, establishing a deep connection, based on trust, with "the heart" of the people.

Do you adhere to an acceptable level of risk, putting into action the entire instinct of your genius?

When you are passing through a key-moment in life, when you are cornered from all directions with threats and vulnerabilities, when trouble seems to stick to you, there are only two things, which can come in between: a sharp mind and an arduous imagination.

Staying too long in one place throughout some lessons to assess your possibilities of being someone else means to risk yourself to imposed a much to great a difference between you and others. It means to prove certain things in order to be in the spotlight, without keeping track of what you have to impose upon yourself: a limit in everything. Or, to be more precise, you must know your limits, how much you can bare and up to what point you are pushed by the struggle of surpassing yourself or the struggle of serving a higher ideal.

Leadership: Do you stay firmly in position by adopting an attitude of winning without becoming a sure victim of the effects of connecting to a value of the type "Empty Artist"?

Are you able to focus on solutions in critical situations? Do you see clearly how things actually are? Do you have a vision of how you might influence them? Do you have the courage to step on a new ground and to get out of the pattern with which you was used? Are you satisfied with your current level of performance? Do you refuse to risk and increase your chances of success? How do perceive you the other people? Can you count on them in the most difficult moments? But, can they count on you?

"Empty Artist" is the exemplary case of a man suffering from excessive focusing on his performance because he found the deepest level of suffering: he came forth with a product that belongs to him 100%, which defines him as an autonomous authority, but he is judged harshly for the quality of the product in conformity, with the basis of a badly configured direction of thinking – partiality in taking decisions, the abuse of power or of trust, favoritism, excessive ambition, rigidity, aggressive competence, etc.

Leadership always incites to reflection and exploration. It is a kind of stimulus that significantly improves your options to filter any attempt to exert your will upon other individuals up to that point where they have to accept you as a superior man.

An ideal of judgment and justice behind the rules of law, which must be applied during this recognition of superiority, it is absolutely mandatory, because it shows your vitality, your entire creative energy that you put it in pushing the huge mechanism of exercising your power on new roads.

However, leadership may also behave like a kind of brake put in the gallop of changes through which you pass, from the lower level to the higher one. This sense of greatness to which you aspire, and which you get to feel after you broke all the barriers imposed by others, it easily becomes an ideal, consolingly thrown into the wind, if you abandon your commitment towards the values and principles in which you believe with conviction (which played a significant role in the successful story of Zorro).

If you do not know how to temper your tendency to jump to a higher level than rushing to reach greatness, you will have a big shock when you will push the "brake pedal". You risk a disconnection from the source of your entire potential of a leader, the loss of that defining energy that is triggered in the direction of the goal and unexpected result.

A great leader responds very well to his actions when leading, but also when he suddenly puts on the brake.

Leadership is the attitude imprinted upon you by the image of an immediate reality that

does not oppose the real one.

The power of the magician's spell is the power to deceive the known and unknown enemies, and it is conferred by experience, intuition and the ability of knowing people.

Experience teaches you what actions to adopt in situations of turning points, and how to defend yourself from the known and unknown enemies, which will always stand in your way. Experience and the attentive knowing of people are the ones developing the intuition you needed in order to counteract the actions of your ban intention enemies. Well-knowing the human nature and the way of action of the people around you will help you to take the right decisions, offering surprise elements through which you can annihilate or counteract any subversive actions, to finally achieve your purpose.

Give a big boost to your leadership, without stopping yourself at that threshold where your vulnerable points are put through a sore trial.

Source: https://neculaifantanaru.com/en/the-spell-binding-power-of-the-magician.html

The Spirits

On February 27, 2015

Urge your Ego to gain a superior identity in the face of others, giving meaning to a deeper reality.

- Maximilien – said Monte Cristo – the friends I lost do not rest in the dust. They are buried in our hearts, and God willed it, so that we can have them eternally by our side. I have two friends who always accompany me so: one of them is the one who gave me life, the other is the one who gave me intelligence. Their spirit, both of theirs, lives within me. In moments of doubt I ask for their advice, and if I am to do any good, it is due only to their counsel. Ask your heart, Maximilien, if you have to go on and show me a face so vicious.

- My friend – answered Maximilien – the voice of my heart is utterly sad and only promises me misfortune.

*- Only the weak see everything through a black cloth. The soul opens its own horizons. Because your soul is dark, it shows you a clouded sky.**

Leadership: How does your personality react to one of the two alternatives: "are you a lonely island" or "a piece of the whole", through the assumed position of the soul and the challenges of existence?

A great man mentally associates his personality, experiences, every deed, every path chosen, every action, with a certain experience and a certain sense, in order to create a harmony between what he is and what he wants to be. Possessing additionally a certain innate capacity for spiritual receptivity, inheriting a gene of intelligence and mentality of his predecessors, such a man will never manifest himself as a wandering being who endures existential adventures, but rather, a model of virtue admired by everyone.

Leadership can emerge as a dominant feature of the spiritual man, in that it attaches importance to a deeper reality, hanging on its horizons of generating trust and credibility, the contours of a veritable alliance with predecessor models of thought and virtue.

The surface of a leader's space of thought and action possesses that depth of the banal passer through this world, but also a perspective of the artist who organizes his painting according to the events that demand his conscience – the perception of adding to the dimension of a more refined identity. But also because the fullness of a belief in a higher force is the most appropriate form of considering yourself to be the source of an order you have not foreseen, but which favors you in one way or another.

Placing himself in a continuing position of his predecessors, in terms of overlapping spheres of appreciation of what is morally correct and what is wrong, such a man will be able to better represent the foundation of a value judgement and the foundation of deep convictions.

A good connoisseur of the signs of the world draws his origins from the knowledge of his predecessors, doing an examination of conscience before God in the way that he opens his horizons in the face of a reality that looks alien and adverse.

Being a lonely island is to remove yourself from the causal force of events that are of major

importance to your evolution, by the fact that the image of the world from which you originate is at the disposal of a consciousness beyond time and space, of a consciousness that engages in creating the reality you want.

Reality is what you think of yourself in a whirlwind of visions of other times that place you in a very realistic way in the midst of the present action, in an ingenious context of changing the course of events – a universal intelligence that continues its plan through knowledge transmitted from one generation to the next.

The man in which an almost superhuman serenity reigns lies, through excellence, in an area of external interference – in which the indications of potential polishing and guidance can be found. Your Ego may gain a superior identity over others only if you manage to be more than what you are in every moment in the cycle of life – when you have the opportunity to sincerely share your feelings and the longing for loved ones.

Being a part of the whole is to connect to a higher source of power so that your personality can be associated with the right to be of help to a world that continues to focus on the impact of the struggle between good and evil.

The most important requirements of the human soul are the claim to possess the wisdom of the elderly, the ability to walk in their footsteps, and the need to feed with the satisfaction of a fulfilled spiritual mission. Of course, nothing is harder to traverse than a journey suffocated by the nostalgia of that "unity in consciousness and feelings" that has been impressed upon us in our childhood, or by the nostalgia of a long-lost love, or by the nostalgia of the world before the original sin.

The leader is an emblem of his predecessors, enriched with boldness, dynamism and inspiration, with that moral quality that comes from the wisdom they left behind, shaping him into what he should be: a judge of facts and decisions, a mediator of the desire for change or an instance of modeling power on which others can rest upon.

The words of English poet John Donne will never wilt: *"Not one man in this world is a lonely island. Each man is a part of the Continent, a piece of a whole."* We all draw from others. And so too the way of being and the highest capacities of the mind and forethought are often transmitted spiritually.

To take into account of ability of embracing the spirit of those who lived, live and will live within you, is something profound, uplifting, which not only inspires you to action, but gets you closer to the stage of a superior man that benefits from the virtues with which he himself is in balance with.

Leadership is the quality of the man invested with a high spirituality to prove the existence of a universal intelligence, by providing an updated knowledge horizon on the perception between past and present, between good and evil.

The Spirits are the reliable friends who live within you, constantly watch over you, enhancing those qualities that give nobility to your life, and in the same time, broaden your sphere of impact and influence. What are those virtues that you have the possibility to perform with their help?

The power to rise above what you are, by assuming a vision of the world and by expanding the experience of using it through action, centering yourself into a profound and constant identity, finds its integration not only in a noble ideal. But above all, in broadening the

horizons of knowledge and in deepening the relationships with those who have inspired you throughout life.

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, The Publishing House, 1957.

Source: https://neculaifantanaru.com/en/the-spirits.html

The Spiritual Elevation Minute

On Aprilie 07, 2013

Make a thorough introspection of your Ego before changing the Ego of others.

A man aged 36, shot twice, is critical in the ambulance. His name's Alan Riply. Next to him, the paramedic, keeping his calm, tries to stop the bleeding by pressing the pad on the open neck wound. But nothing more. He can't show his sensibility, or any kind of inner struggle. He's just doing his job.

Plasticity and expressivity are attributed only to a nervous, agitated being, touched by the laser beam of the sublime that urges to a fight, impregnated with the shining ray of true love that can enter in an apparently impossible space. Her name is Ella Brice. And within this woman, with a delicate sensibility, with a very piercing voice, for the first time, there are reaction forces unleashed in favor of her beloved.

Everything that moves her and keeps her still, the passion, the greatness, the determination, the affection, particular forces that don't cancel each other, but are always in the noble service of the everlasting, are once again combined, once again owe it to themselves to contribute. And when like a Pandora, it closes the lid on the box in which all the evils and hardships of the world are gathered, all hope grows, develops in itself, giving it an unsuspected strength in order to save a dying soul.

Leadership: Can you adopt that understanding of reality capable of synthesizing a pathway of life transposed into a "Forever Mine" and a temporal axis of the world around which the unification between material and spiritual is achieved?

Exploring an intensity field in one of its points is done with the help of a force that acts directly and continuously. The essential and fundamental life-generating substance lies within the man himself, in his most secret intimacy. His Ego can be stimulated only by maximizing the forces that give birth to an excessive exaltation feeling, by overlapping the two spaces – past and present, white and black, chiaroscuro.

Determined as a miner, Ella intends to extract the precious ore hidden in Alan. Tensing all her soul muscles, until an emotional heat waters her eyes, she talks openly. Once again her voice dares to express the necessary emotions for the fusion reaction with the subsistence area that still holds him conscious and alive. Her soothing and comforting words spill all their contents, the joy in her heart accompanies this invisible harmony of spiritual union:

"Alan, it's Ella ! Come on, help me ! Please, Alan ! Come on, remember ! Look at me. Do you remember Key Biscane? Come on, try ! The hotel was on the beach. It was spring. The sun shone every day. You were working at a hotel. You were 23. I was on holiday with my husband. He was older than me. We were married for only eight months. He was into politics... I followed you everywhere. I had never done that before. I had never felt that before..."

And exactly in this hour of remembering, it starts operating, the big resurrection begins. In a coma, Alan hears only vague voices, without knowing whose are they. But the appearance of these past flashes unleash in himself a true pressure, the strongest stimuli that – amazingly – bring him back to life.

Unification between material and spiritual is accomplished under the conditions of a story

that never ends, but which can equally well integrate into the space of a permanent state of great inner intensity unfolded under the tremors of a memory that marks you for life.

The subtle spiritual fluid stubbornly lingers in him and starts to push through, to radiate from his inner space. Slowly, his eyes open, igniting that licker of happiness that eternity can never tear apart:

*"I was working on the beach. The season had just begun. It was my second year at the hotel. I was taking some classes. Javier was my friend... I saw you going to the ocean. You were wearing a white bathing suit. Jimmy Ruffin was singing at the radio. You asked for a glass of water... I realized that nothing will ever be the same. I realized my life had changed. I realized it will be something important. I realized you will always be mine..." **

Do you dare to express the necessary emotions for triggering some positive stimuli? Do you neglect that essential and fundamental life-generating substance within yourself? Which are the forces than can trigger the vivid spark of your Ego? What part of your Ego do others identify with? Can you extract like a miner the ore hidden within them?

In order to have full access to the resources of leadership, you must first of all follow the tendencies of your existence; you have to know how to assort the nuances of your own interior design. This design comes into shape, develops and adapts through the experience lived in the interaction with other people. He focuses on the bundle of stimuli that come between you and somebody else – rendered by that sensibility, that struggle which provokes you, and most times throws you into battle.

Thus, everything that powers you, and keeps you "in trends", passion, greatness, affection, particular forces that don't cancel each other, but are always in the noble service of the everlasting, are combined and bring their contribution to your transformation. Leadership itself is a special form of communication, of interaction, not just at a company level, but especially at an individual level – through its contents, through the intangible values it holds.

Leadership: Can you become the catalyst of positive transformation by extending the visibility of your feelings to the interaction area in the sense that you give to life in a context of uncertainty?

You reach a high leadership point only after you are completely dedicated to a truly inspiring moment, only when you are taken over by that powerful feeling of harmony, of unity, which brings light and finds an appropriate resonance in the spiritual background of others.

Leadership depends on the raw materials, the used catalyst and the purpose of the process of interaction with others. The purpose has to be in agreement with "the inner budget" – the entirety of feelings and emotions you generate among those around you, and those that you feel when you relate to them. Ideas, knowledge, thoughts and imagination are the raw materials that ensure a beneficial environment for development.

And the transformation catalyst used to evolve as self, as personality, thought and human being, it comes from the life experience itself, from involvement, but mostly from the positive state that you transmit to others. Awakening in them that powerful, refreshing reaction that has the strength to pull them out of the "shock" they're in.

This permanent "injection" of positivity has to be manifested in any life situation.

Leadership: Are you ready to judge the quality of your meaning in a life-and-death situation through a "Think Back" that allows you to perceive another world view?

Romanian philosopher, Constantin Noica, uttered something that I consider valid for every leader of today and tomorrow: *"Who doesn't feel everything harsh, cruel in its spirit, doesn't live at their level. Great people aren't kind – here's the truth. I'm not saying they're evil, because I'd be diminishing them just as much. But they are not kind. Because they're not for others. They're for the spirit within them."*

Being truly a great man is almost a condition of life, an own need to give others from your vital fluid. The life itself that you live (for others, for something inspiring) is an inexhaustible ore from which precious metal is extracted from the basis of leadership – the Ego, your true evolutionary force, proving its vitality in relation with exterior reality.

The Ego, this commander of its own feelings, it pushes you to fight, being the only one that can help you enter this apparently impossible space, your only ally that unleashes all the reaction forces in favor of someone or something.

Of course, with the obligation to respect a condition that defines you and that you have to firmly impose upon yourself, but that is sometimes hard to fulfill – and that I consider superior: never stray from what you are and feel. Make a detailed introspection of your Ego before changing the Ego of others.

Don't forget that you can stimulate your Ego only by maximizing the forces born from an excess feeling, from exhilaration, by estranging the two spaces – past and present. Sometimes, only through a *think back* are you able to produce "chemical reactions", friendly and beneficial for those around you.

The image of the world that you can perceive through a "Think Back", referring to the remembrance of some dear moments, is the expression of the tendency to adapt as quickly as possible to everything that brings a new life experience centered on getting a sense of "spiritual union" with a loved one.

The Spiritual Elevation Minute indicates that special liveliness that you must possess when you enter the scene of life, at a critical moment, the only way to communicate with someone beyond the separations owed to life's injustice.

Do you alienate from your Ego when you have to truly relate to others, or do you follow it at any moment? Do you life the condition of self-overcoming that motivates you and can develop your trust and the others' in your own strength?

*** Note:** "Forever Mine (1999)"

Source: https://neculaifantanaru.com/en/the-spiritual-elevation-minute.html

The Spring Of Personal Reconfiguration

On April 09, 2009

Amplify your leadership to the highest level, highlighting your inner strength.

An anonymous stood up by himself against an immense empire. Spartacus, the tortured slave who has rebelled against the Roman legions and cohorts, was the one who caused major changes. As I said before in one of my articles on the site, he became a legend because he had the courage to risk his life for freedom and justice. He showed to the world what it is freedom through his living example, as slaves are able to become heroes, and that people are able to fight for a better life and for their happiness.

Conclusion: You cannot ever get incommensurable powers from nothing. Even so, you should focus on your inner nature, to give your self a great power of suggestion to help you resist those negative factors that diminish your capabilities.

Strengthen your faith in your own moral virtues, by establishing that positive mindset which would unlock any type of limits that your "climate" has imposed to you, by making a rescue maneuver that would lead to the increasing of your leadership. For this, you need to use to the maximum your inner resources.

Leadership: Are you able to focus on your inner nature and give your self a great power of suggestion to help you resist those negative factors that diminish your leadership abilities?

Spartacus had a leader potential. Nevertheless, just as a flower, to blossom, it needs the right conditions - and even so, he needed courage to follow rigorously the impulse to orient towards his spiritual development when the environment obliged him to remain small and insignificant.

But what defined his strong character was the fact that he knew how to focus on his inner nature, that is, he knew how to make his reason seem deep, he knew how to endure and wait for the right moment to stand out, he knew how to preach and pass on the basic teaching of history: how and why to never be forgotten. He knew how to handle his falls; he knew how to live and die with a sword in his hand – just like a real fighter. I also think he knew how to keep until the last moment that smiling face beyond which the bitterness was felt so many times.

The inner nature of man is not directed towards what man can accomplish, but towards what he self-induces with that naturalness with which the writer builds his characters from the novels. That naturalness which is the sign of unperverted humanity. In fact, characters like Spartacus have that naturalness that makes you love them to a certain extent, but in some places, they become too aware of their role, losing the realism that truly balanced people rely on.

Leadership: Can you insert a personal image in a message about life, so that the image is part of your final fulfillment which is associated with a stringent reality that cannot be lost sight of?

From Spartacus has started the strong current that has awakened in the conscience of thousands of people the need for change. He managed to attract on his side a lot of people

that have revolted against a state of things that should be changed.

What a huge energy potential, of belief persists dormant in you? Have you consciously neglected for years your virtues and performances? Or, you continue to become estranged of them?

Learn to grow within you, and others around you, by following your example, will grow as well. Remember that you cannot ask more from others, if do not ask more from yourself. And that is exactly what it means to insert a personal image in a message about life, that is, to have a great power to evoke your terrible struggle with your own limits.

A stark reality cannot be lost sight of, namely that whoever is above the power assumed at the level of self-reaction to the world and the relentless laws of finitude, will never find liberation from the pages of his immortal story.

The Spring Of Your Personal Reconfiguration is represented by that positive impulse through which the leader accelerates his development, progressing more rapidly than it would do it at the insistence of others. It is the strongest part of the entire arsenal that you have, that if you know how to configure and highlight it, you will be able to build and shape your leadership up to the highest level.

Conclusion: There is a natural tendency at the majority of people to improve their lives, to achieve happiness, but not everyone has the courage to come out of anonymity, and fully develop their abilities and their inner mobilizing forces in order to materialize their wishes.

For developing your leadership, you must continuously expand your inner spring that produces a personal reconfiguration of your inner mobilizing forces.

Source: https://neculaifantanaru.com/en/the-spring-of-personal-reconfiguration.html

The Stake Of A Destiny

On January 04, 2016

Step into the throes of a great spirit, measuring your own strengths after the aspirations you want materialized in lasting performance.

I had to get used to the irreparable situation I had come up with despite the extensive research efforts of my own world, anchored to a rethinking of the division of the present, by reformulating the equation of equilibrium of the finite element called "chance". Or luck.

Everything interfered with an unusual landscape with a spiritual charge, more widespread by the intervention of providence itself, facilitating the opening of a possessive action on the actualization of reality. Enlivened by an excess of zeal in the context of the process of adapting to the norms of the laws of this world, as no one has succeeded, I began to raise the bar when circumstances became favorable.

There is no greater spiritual reward than knowing that you are favored in the struggle for conquering a dream, to which all the forces of good and evil tend, in a complex cause-effect of a single unexpected and inexplicable effect through the known causes.

Leadership fuses inner determination with outer vision, becoming a touchstone that brings about change and fulfillment of personal destiny.

An odd thought seemed to whisper to me, like a rose petal that was prematurely loosened from a bud hidden from the sight of the world. A huge thrill prepared me for a revelation: *"I expect a feverish night, but my bracelet I leave as an inheritance to you ! "*

Constantinople was the test stone of Sultan Mehmet. The conquest of this city has been the subject of his dreams since childhood. There was something between him and Allah, who could somehow merge them together in a single way, in one meaning. At the same time, by conquering Constantinople, he could prove himself to be superior to all his ancestors.

In vain, wise elders waited for him to break his neck, they died first without understanding the meaning of life and the cycles of the human being. Mehmet was what he was living, he was the man of change, the man of the future. The time that has passed, passed on his side. That is how the prophecy was fulfilled.

Leadership: Can you see in a new light the sphere of the totality of causes determined by "chance", having the opportunity to redefine them beyond the horizon of events decided by God?

Nothing stays unshaken in the face of a lightning strike. And a place to shine like a lightning is, of course, for all those who follow their dreams. But as no one learns to swim in books, dreams are not touched by just sketching them on paper. First you need to know where to turn your attention and who you need to face. Yourself or God? The stake of a destiny is the world. And its glory is eternal.

The absolute essence of a becoming whose connecting elements are signs and predictions, under the influence of the dreams directed by a power beyond that of your own, are extracted from the extensive research efforts of your own anchored world to a rethinking of

the division of the present.

And the present, from the point of view of the consciousness that indicates the true level of spiritual and intellectual preparation you have reached, becomes a kind of window to something far more comprehensive than life experience. Towards a horizon of meanings that give meaning to existence. An open window is a triumph of resounding accomplishments due to a routing of the present reflected in the future, called coincidence or hazard.

Leadership: Are you trying to open a window to something more comprehensive than life experience?

The present, gaining through the profound understanding of the phenomena that take place around the significance of personal renewal, cultivating principles, values, and knowledge, can facilitate the opening of a possessive action on the actualization of reality. It is divided, in the context of the process of adapting to the norms of the laws of this world, in two forces – one positive and one negative, one plus and one minus.

By the first force you can prove to yourself that you are superior to all others, through the other (the result of the first) you can extract that sense of totality, starting from the effects and causes of your initiatives.

Leadership can be better dealt with today as an attribute of your exploratory assets – such as interest in a special passion, or a victorious individual destiny. But he has his roots in the past that you built in your favor, looking for a meaning that warrants you dedicating your life… and death to.

With every chance you offer to yourself to look at yourself differently, you are closer to increasing your state of efficiency in relation to the value of the totality of a certain individual being in the long run. One that exists in everything and is asserted by a highly developed possession of the course of life.

The Stake Of A Destiny that takes a history, is the world in which you integrate first as a force of attraction, then as a reaction force, then an occupying force. In the end, it remains to establish their effectiveness in terms of the favorable change in the evolution of the world.

I quote for the conclusion of this article the description of a book belonging to poet Tudor Gheorghe Calotescu, as presented on the website publisher Absolut.

"The History of the Moment" by reference to the Universe conveys life in a moment, ephemeral and short. It's a second in nothingness and a thread of dust in infinity. Everything, life, feelings, the world materializes from the known to the absolute and relativizes, reflecting immenseness in a dew drop, defeating the universe over a micron.

Such a history is a sedimentation of successive lives, of retreats found in moments of enlightenment in sensations, in thought, and in the memory of the world reflected in man.

Source: https://neculaifantanaru.com/en/the-stake-of-a-destiny.html

The Star Of A Wanderer Who Carries His Cross

On October 08, 2012

Face the reality by going forward, without getting lost in the chain of events, in which you yourself are the protagonist.

There was a time, when he could not be reconciled with himself: he was too disappointed with the way in which the things had changed, by his own fault, because he discovered that damned bag full of money.

Like a pirate, who hides his treasures, and then making himself unseen, Llewelyn Moss, rushes, rushes, rushes, he does not look either to left or right, rushes with that full faith that he must fight in order to survive. The proof of a last reserve of vitality. The desperate reaction of a power unleashed from the depths of his conscience.

With strength of character and determination, he rushes like the wind to that relentless call of the destiny, which always tends to be fulfilled at the established time.

Caught in a game, which had something that set in motion - in a great way - all the fibers of the audacious ones. Being pursued like a beast of prey by his bitterest enemies, on the one hand by the drug dealers, on the other one by the men of the law, and, above all, by Anton Chigurh, the merciless assassin.

So Moss crosses the border to Mexico, taking on a life of a wanderer, *un proscrit*, sinking into the darkness of anonymity. An exile based on the continuous succession of some enigmatic and desperate actions, in total disagreement with his personality. An individual's removal from normality, by creating a captive reality.

Leadership: Is the ultimate proof of your vitality a consistent application of caution that unexpectedly moves you to the highest elevation of feeling, leaving you to believe in need, that it is just one of the many possibilities of guidance you are capable of?

What was going on in the soul of Moss? At every step, he probably said "I am running to correct my mistakes; I must keep well as a wall; I will respond with my life for every step that I will make behind."

All his senses seemed focused on avoiding dangers. He felt dragged forward, irresistibly, by the roller of pursuers, becoming the protagonist of a "work" whose reality belonged to them. Stuffy, like a heavy load, in him happened a sudden change from being in a position of strength to not being.

Being pursued everywhere, surrounded like a deer by a pride of lions. He did nothing but to delay his death, carrying on his back the heavy cross of sins. And only his lucky star seemed to guide him, without anyone knowing in which way to go.

He was accustomed to always go forward, straight ahead. Without knowing that when the star fades - and this will certainly happen - he will disappear along with it.

Leadership: Do you keep watch on respecting the precaution at the level of making

decisions under uncertainty, when the asset of your strengths is under-evaluated?

The way you respond to the course of events highlights certain realities that you ignore or banter, or you do not see them, but which are the only significant realities, which unquestionably can win a place in your existence.

A seemingly inexpugnable circle of unexpected situations, perspectives, overthrow of values, intertwined realities, and personal transformation processes, with apparent uniformities and regularities in a sum of chaotic factors that multiply from one day to another and manifest themselves arbitrarily, in a series of circumstances, happy or not, in a broad crisis of personality.

Therefore, the pursuit of diversity of perspectives, ideas and choices, on which to focus on your way towards excellence is primarily. It makes you include a certain depth, certain meanings, senses, multiple "facets", if you want, which are often in an implicit polemic between them.

To associate the elements drawn from reality, sometimes complementary, at other times contradictory, without being convinced of the veracity of the final result, that will not contradict your way of being, here is the confusion, the border of today and tomorrow, at which stops the skill and the wisdom of the leader.

Personal transformation is a consequence of the overthrow of that reality that you cannot avoid, but from which the force of moral and spiritual mirroring leads to a determination that breaks down any barriers imposed by the course of events.

To be someone else than who you really are, because of the events that change suddenly, of the circumstances on which the future may bring, it's a pretty risky reversal operation, which also has a correspondent well-defined in reality, in what you feel, in what you think, and in what you do.

Are you someone other than whom you pretend you are? Are you disappointed by the way things change, because of you? Do you feel trapped in a game that sets in motion your whole inner structure? Are you building your excellence after a code in total disagreement with your personality? Do you feel dragged on, irresistibly, by the roller of an uncontrolled evolution? Do you evolve to another way of being? Are you the protagonist of a "work" whose reality belongs to the others around you?

Leadership: Are you hastening your transformation to the detriment of the constant of being always in a position of strength?

I was reading a few days ago the fable *"The man and the demon"*. A demon gives to a child a cotton thread and tells him. This is the thread of your life. Take it. When you want the time to flow faster, pull the thread, and your days will pass quicker or slower, as you will let the thread to go, quicker or more leisurely. As long as you do not touch the thread, you will always be in the same moment of your existence.

The child took the cotton thread; pulled by the thread, wanting to fulfill all desires, one by one. After the meeting with the demon, he lived only four and a half months.

If there are certain dominances or momentary escapes of your will to contribute to changing things, then your potential of to be what you were meant to be will fall dramatically. To be

someone other than who you really are, is like "pulling the thread" - you are hastening your transformation to the detriment of the constant of being in a position of strength.

Leadership is the position you adopt in those situations where you can easily stumble, but where you find that finding as a rule: the toughest reality you face is the only opportunity to think about how you can become more confident and inspired so that you are able to change the clauses of the convention called "defeat".

A position of strength is obtained through a correct perception of what you are in the context of the vision that survives the wandering in a world which removes and isolates those caught in it.

This wandering can be perceived as a form of your struggle against death and your ambition to control time, to be one step ahead of it. But at the same time, it can be perceived as a trap of its own uncertainty in experiencing a life of meaninglessness, driven by an insignificant purpose.

The star of a wanderer who carries his cross brings into focus that continuous and unfavorable transformation, which like the wind scatters in chase all your efforts to keep unaltered your Ego, and the perspective on that unique thing that you intend to touch: the excellence.

Before passing to a higher level of leadership, find the courage and the inner strength to ask yourself about the reality of your own beliefs. Just as the electrons need a conductive material to move, so you must always manage to find a supporting point in your views of reality for your personality, your emotions, to be congruent with the final result: self-confidence.

Face the reality by going forward, without getting lost in the chain of events, in which you yourself are the protagonist.

Festina lente". Do not rush in reaching your goal at any cost, with an amazing speed. You risk not getting to fulfill it. Be in resonance with what you are, with the contemporaries and the constantly changing events. Adapt yourself to them. And so your star will not set too soon.

*** Note:** No Country for Old Men (2007)

Source: https://neculaifantanaru.com/en/the-star-of-a-wanderer-who-carries-his-cross.html

The Star Seeker

On June 12, 2010

The final result of your test of perfection depends on your ability to recognize the value that others' grants to your leadership.

I think I was 12 years old at that time, but how could I forget my first participation to a theater show? It was a very special play, in four acts, first of all, meant for children. I must confess, I really enjoyed it.

At the end of the show, when the curtain fell, when the lights were switched on in the hall, my mother took me in the backstage because, she said, I really had to meet the director, Mr. Baldovin, the one staging the show, who, with a lot of dedication and professionalism, had initiated, for years, hundreds of children in the art of acting.

Master Baldovin was not at all a cold and repulsing man, as I thought initially, he treated me like his own child from the first moment. I do not know why, maybe because of my very curious and avid for knowledge character, I felt the need to ask him:

Leadership: Can you find a correlation between what a director does behind the scenes and the performance that the performer claims without modesty?

His look, very gentle, making him seem the kindest man in the world, was directed straight to me. He looked at me as if I were a pupil, who, burning with desire to play in a theater play, to become an artist, informs himself what are the benefits he can obtain, as well as the potential obstacles of which he may hit. He answered me very determined:

- I watch, breathlessly, how my students play their roles, my students whom I have carefully selected, and whom I have prepared for months. That's what I always do behind the scene. However, every time I am terrified that something will go wrong. I am afraid that one of my students will forget their lines or the script, that they will stumble and the play would turn, eventually, into a failure.

Then, after a short break, the master put a wide smile on his face and, fully satisfied, he added:

- Even so, on the other hand, as it happened tonight, I look at my students with an extraordinary pride. They gave everything that I had hoped for and overtopped all expectations – for three hours, for the duration of the show, they collaborated in a perfect collegiality. I am pleased of their acting, of how they managed and displayed their talent. I am happy that I have made a good selection, and that I wasn't wrong about their skills. I can only consider myself a truly happy teacher.

The leaders measure their skills by watching the show behind the scene !

The master was so confident in himself, so enclosed in the carapace of his confidence when he talked to me that I knew at once that his life only consisted in leading his students to success, to a real triumph. His attitude was that of the man living, thinking and acting for one ideal: to discover young talents and guide them – always giving them indications, stimulating their spontaneity, creativity and appetite for theater, with the purpose to develop the

abilities necessary for a real artist.

Looking at his students how well they were playing their roles, observing at the end of the show the passion and determination of the spectators applauding in the hall, what does master Baldovin really felt? Most certainly, he felt that his work, the hundreds of hours spent practicing with the students, the real effort he made for months had given the expected fruits by the performance of his students. He felt that he was a special man, worthy of all praise. Because, always, the teacher is evaluated by the results of his pupils. In other words, the better students play their roles, the more praised would be the "engineer" of the wonderful show.

Leadership is the director's right to change the meaning of a piece at will.

Do you determine the evolution of those around you? Or you let them stand alone at a high level of performance by their own forces? Do you have the power to induce people seeing your vision, to implement it and to participate in it? What is your attitude opposite their performance? Do you cultivate the mutually advantageous relationships? Is their growth potential directly related to your potential of being brilliant? What do you have to offer to others, and what do you expect in return from them? Are they satisfied of you? Or they doubt your guidance?

The final result of your "test" of perfection depends on your ability to recognize the value that others' grants to your leadership.

Leadership: Do you fully use your potential to lend your followers new affirmation valences from your own resources of performance?

The most gained leader is not he who has greater autonomy and competence, but he who lends his followers new affirmation valences from his own resources of performance.

It is obvious that the actions devoted to this interior identity with two sides - of content and process, presents unique personality identification elements. The effect of acquiring and processing the most promising sources of differentiation, which could stimulate the process of reinvention and enhancement of strengths, is beneficial especially when you can compete individually, in terms of harshness of practical considerations for the title of performer.

Master Baldovin was a performer since he left the gate open for his students to surpass themselves through their power to rise to his level, giving them the opportunity to acquire rare knowledge based solely on experience and the principle of communion. He may be regarded not only as an example to follow, but rather as a transmitter of high vibration energy, which can be channeled with much wisdom to a very advanced stage – mastery.

The most gainable person in the world

The most gainable person in the world is not the one that has more resources for development, but the one that borrows new valences from the resources of performance of others.

The master could not offer a more valuable gift to his students than sharing with them as much of his qualities as an actor. To make his little artists better and more devoted to acting, this was his greatest joy. His greatest accomplishment. How happy, how spiritually complete must the master have been when he saw his students covered by the noise of the spectator's

applauds. After so many hours of work, his effort was fully rewarded.

Leadership involves interfering with energy in the meanings and significance of the play so as to determine the measure of the height of a role that represents you and from which feeds the tendency of others to accept the options of personalizing the act of artistic creation.

Master Baldovin did nothing else than seeding the "seeds" for the benefit of all his students - great artists in the making. He gave them the necessary impulse to commit to a work, which requires a lot of passion, skill, creativity, practice, artistic talent. Because an artist must continually create different spiritual moods depending on the play or the script, therefore, to have the ability in playing all kinds of roles.

A leader, in any field, can be compared to a "**star seeker**" because his success depends on how well he had chosen the people on his team, and how well he trained them. The leader's success is the team's success. Or, in other words, a leader's success always starts from the people, and depends on his ability to recognize the value that others' grants to his leadership.

Source: https://neculaifantanaru.com/en/the-star-seeker.html

The Star That Shines From The Bottom Of The Pocket

On April 02, 2014

Identify that safety factor that can support spiritual contentment and belief, constantly reinventing yourself in the context of a world that is squandering its wonders.

The traveler remembered the delightful and ancient custom of children, who put their boots at the hearth's mouth on Christmas Day, to wait in the dark for who knows what shining gift from the caring fairy. The two spoiled sisters, Eponine and Azelma, had taken care not to miss the chance and each of the put a shoe in the hearth. The fairy, which was their mother, Mrs. Thenardier, had passed by and left a ten dime coin in each shoe.

The man got up and was about to leave, when he saw deep down, in the darkest corner of the hearth, an ugly slipper, of the lowest quality of wood, half broken and filled with ash and dried mud. It was Cosette's slipper, the little maid. With that moving confidence of children that can always be deceived without ever getting discouraged, Cosette also placed her slipper in the hearth. Hoping...

But in this slipper that was nothing. Then, the stranger reached into his jacket, leaned over, and put a coin into Cosette's slipper. Great was girl's joy, in the morning, when she found the gift. For the first time in all these years and work and suffering, too heavy for a child, someone had thought of her. The poor gentle creature, whose heart never opened before then to anyone, felt caressed for the first time.

*When Cosette swept the staircase, she would stop, remained nailed in place, forgetting about work and the whole world, busy looking at the star that shined from the bottom of her pocket.**

Leadership: Do you agree that the story of your life will constitute as a major approach to the line of destiny traced by others in the circumstances of an unexpected event that can give a profound meaning to life?

Your moods act as an isolation factor when you feel constrained to keep your wishes and expectations under control. The rules imposed by the walls of a reality that seems increasingly petty can make you live in the patters of times that seem long gone. Or when you aspire to things you cannot afford. In other words, moods are like deep waters that could inescapably attract within its vortex those who fail to integrate the miraculous into a poor world.

The suffering that makes you weaker in a world without too many stable benchmarks is installed when for some reason you do not want to ask for more than what is owed to you and you feel compelled to say "okay" when you're afraid you lose everything if you do not accept.

An unexpected happening can give a profound meaning to life when it brings out your good parts in the form of a reflection in "something more than yourself", in favor of a determined, merciful God that predestines the lives of all men.

Writing the story of your life in such a drama of marginalization is a form of failure, it is like trying to gain wisdom through an experience of recognizing the finitude of an existence preceded by nothingness without the revelation of a transcendence of your condition through

union with God.

This is what it means to relate to imaginary sources of fulfillment. And the minute you begin to feel that you are constrained to build your short existence in the principle: *"I cannot have"*, then you will not be able to achieve the sublime in the spirituality of the world in which the Good, the Beautiful and the Truth give their hand and perform miracles. But you begin to be drained by anything beautiful, by any human feeling you own, by any great goal.

Or, your moods can act as a server of command and control when you refuse to receive instructions from an authority of restrictive and punitive order, such as unfavorable external circumstances. This reaction of choice is deeply justified in the case of leaders, because it is not based on prejudice, or in the belief of an absolute opposition.

Leadership: Are you called to give value to an act of dignity in a context that people have not known before, in terms of the depth of a moral conscience overwhelmed by negative reactions to a social misunderstanding?

Is there something of special nobility in you? Can your capacity of drawing essence from close to the limit experiences satisfy the unspecified requests of people to get something out of life? Do you try to raise the bar of their conscience to that of your entire being, responsible for producing change?

Some lyrics from the internet caught my attention the other day: *"The absurd twitching of the soul deeply pierce my being, to the point of finding myself in my own helplessness, or ignorance in finding an answer. And the only weapon I have left is the despair of always finding myself chained inside my own being."*

Experienced leaders know that the answers to the initial requests when "negotiating" with life, always exaggerated, begin with a negation of the type *"Don't be naïve"* or with the expression *"Once upon a time"*. It is therefore they do not feel bothered to amplify the décor of the inner world of the others, quite the contrary, they are indebted. And, considering the value of what has superior dignity, the accept to convert to true creators of an area of hope, of achievement and fulfillment of the aspirations of the human soul.

The world is not as you want it to be, but it is how you should be in a sublime way, so as to qualify in a contest of the hazard that finds you without your looking for it.

In a way, they themselves relive the moments so painful for the others, feeling the despair of the suffering. It is therefore they practice a form of leadership that places the experience of life in an unexpected context, having a bright aura, that the other people have not yet come to know. And this form of leadership, that transmits with the power of emotions a message of faith, full of meaning: *"to want, to believe, to hope and to fight whatever"*, has a stimulating and mobilizing effect.

It means you've come to have that admirable potential, similar to a vulture feeling the strength of its wings, thanks to which you reached a higher level than usual. It means you've become aware of a certain sensation of fullness and moral satisfaction, tying yourself spiritually to that area of the world insufficiently brought to light, that depersonalizes the individual and deprives him of humanity, that you managed to explore and, moreover, to conquer.

To be effective in the study of the surrounding world, possessing a certain wisdom that you can only acquire with time, there is need nonetheless also for the knowledge of the inner

man that knows that language of the soul, the characteristic of time, to which you feel bound to as if through a backbone of your actions. If you place value in the lives of others, no one can take this from you.

A moral conscience rustled by negative reactions to a social misunderstanding can concretize itself in a mysterious revelation of the soul that only emerges when it feels the need for a craving for a charmed life story.

A story that started with "Once upon a time" can change radically with an urge: "Do not harden your heart, pray without stopping ! " which leads to the emergence of the hazard.

The Star That Shines From The Bottom Of The Pocket highlights that intrinsic motivation to create something new, mobilizing, giver of hope, that transforms people into a powerful driving force. Do not get stuck into a limit of the acceptability of life, whichever it may be, rather remember that you live in a present that is simultaneously a distant future, but also a distant past.

*** Note:** Victor Hugo - *Les Miserables*

Source: https://neculaifantanaru.com/en/the-star-that-shines-from-the-bottom-of-the-pocket.html

The Starting-Point on The Road To Perfection

On April 20, 2009

Explore in depth your personality for identifying those values and beliefs that make you a true leader.

I pointed out a passage from the novel „*Le docteur mystérieux*" by Alexandre Dumas that emphasize the limits, but also the qualities of a leader.

The capable doctor Jacques-Merey, from Argenton city, is unexpectedly announced that he was appointed deputy to the Convention, which meant he had to go to Paris to deal with the problems of France that was crossing over a period of deep decline and trepidation, and so it meant leaving the loved ones. Nevertheless, Jacques did not want to accept the given mandate because he has not thought worthy of this responsibility.

Suddenly, someone in the crowd gathered around the doctor, exclaimed:

- Would you do your duty from which you are missing today, Jacques Merey? You were not endowed with a superior intelligence and a considerable culture, to bury you in a provincial town, while Paris, the brain of France, is fighting for freedom. You can be one of those who will cry to humanity: "France is free ! " And you refuse ! Jacques Merey, I am telling you, you are passing by an immortal glory as a blind by a treasure. Jacques Merey, France could honor you, now will despise you, could bless you, but will curse you !

Leadership: Is the global profile of your personality a quantitative-qualitative expression of the totality of the experiences you live through a curious psychology of liberation from the addiction you are in?

The perfection of the leader refers to reaching the highest level of humanity, in which the moral values (kindness, understanding, generosity, truth, goodness, faith) have been kept intact, reaching the emotion attached to an important event that can mark the world. In other words, perfection is the result of a personality trait that reflects the motivational structure of the leader in tailor-made situations to show that the success of an event depends entirely on him.

A good leader always plays an important role in people's lives, but not always a leader is ready for change he has to do in himself, in his own life, in his own perceptions and thoughts, in his own interests to compete in the definitive test of becoming, of his perfection. Such a leader lives his life experiences through a curious psychology of liberation from the dependence in which he is (the dependence of always being in control), because he ends up being guided by the instinct of belonging to humanity, to the civic spirit of himself.

To be able to fulfill a mission, to accept separation from the old model of thinking, to open the way to a better align to the expectations of others, you can choose between two roads: one that meets the enemy, the other passing at sight to the front of the enemy. Your enemy number one, which can hinder your leadership to develop is the "conviction" deeply rooted in your mind and soul that you cannot impose yourself in a delicate situation and you will not be able to impose your personality before those that have chosen you and supports you in your attempt to guide them towards an ambitious future.

This enemy you can avoid or you can face it with a lot of courage and determination. If your

belief does not coincide 100% with that of most people, then your leadership will be unable to move towards a healthy and sustainable development. Your success in leadership is primarily an internal journey that tests your feelings and faith, which shakes all your certainties and challenges you to overcome your limitations imposed by your will, by your abilities to take decisions and solve problems; it is a journey that will guide you to greatness, and that will light your way to a better knowledge of self.

The global profile of a distinct personality is a combination of greatness and longing, on the background of authenticity in reacting as a causal factor to major events, not as an "automatic" to the demands of others.

Your leader's true potential emerges when you express your intention to carry through the mission entrusted to you. Jacques Merey ultimately accepted people's appeal and proven, despite his own suspicions that he is ready for this. His role was a crucial one. He managed to demonstrate that he has the ability to achieve great goals, that he is brave and very clever in following hard and complex paths to new performances.

The Starting Point On The Road To Leadership Accomplishment suggests that decision that you take in the belief that you could be helpful to others. Leadership is a journey that you follow on your own risk, and that starts from you, from the point where you decided it is time to take over the reins of leadership because you are the person best suited to guide others towards a common goal.

However, for this you must have an intrinsic motivation, you should change your mood, to put yourself in value, to leave the old structures of thinking, to move things in the most elegant and most efficient way possible, and to have the wish to open the road to a better future as possible.

Just as the starting point of any business is to identify and provide benefits to all customers (better than the competition) - so the starting point of your leadership development is to identify those values and beliefs that transform you from an ordinary man, a perfect leader, by providing to people that amount of confidence they need so much to feed their hopes for the better.

Leadership seeks to highlight the importance of reporting events to a causal relationship between an individual's personality and the potential to be a positive response to the challenges posed by the dynamics and changes of the world.

Conclusion: The starting point in leadership is to identify its purpose, which is based on inner motivation of the leader, who after a profound analysis of his skills and abilities, accepts, being supported by the people, to take the tough and thorny ways of obtaining high performances (beating the competition) to achieve goals.

Source: https://neculaifantanaru.com/en/the-starting-point-on-the-road-to-perfection.html

The Statue That Does Not Gain Life

On March 21, 2019

Be the sublime experience of the spiritual being in the world you created without pretending that you are someone other than you really are.

I like to admire other peoples' gardens, the neat ones, full of flowers and trees, with a stylish look, orderly and yet natural, spontaneous. They seem to suggest an incursion into the secrets of an art that has successfully passed the test of time. Most of all, something in me seems to disregard the flow of weather whenever I see a new decor, a new flower ensemble, a more special cradle, or a combination of nuances placed on each seedling.

Somehow, I feel close to artists able to give the painting the vibrant and vibrant color of the buds and leaves harmonized between them by a detail strategy that captures and disconnects from daily agitation, bringing you to the small, but full, significance of the present.

To admire is the first work of "to analyze". I observe the person in charge of the garden, the attention being directed to the tools he works with, the materials he has at hand, but especially the way his own decorations grow. Creativity exists only in the case of an artist animated by his hands, who know how to gracefully touch each blade of grass, each leaf remnant, with that delicacy with which you spread the color on the easel.

Each blade of grass and each leaf has its place in the garden. Some people harbor their personal vision of plants by arranging them as a puzzle, without any concern for contradictions.

Leadership: Do you fight to maintain the appearance of an image of imagined happiness, as it must be created by an artist of nature, even if this torments you on the inside more than you would ever be willing to admit?

A few days ago, I saw an old man who gave instructions to his faithful servant: do this, do the other, that is beautiful, that is not, etc. It is like a parody to notice an individual point the finger, but does not possess the rare ability to transform reality into a dream and the other way around. But the old man, the same I always see without him seeing me, never puts his hand on the rake, doesn't cut the roses, doesn't plant, doesn't dig; you will never see him pushing a wheelbarrow.

His real happiness is to show off his tremendous appreciation for beauty, but without feeling the experience and the charm of the taste for the beauty carried by art, without being able to express his artistic sensibility through a material and spiritual practice. He poses as an honorable gentleman, admirer of the finest arts, but he lacks that constant kneading of muddied hands, that expressive movement of colorful hands is unknown to him, he lacks the ability to work without pause until late in the evening.

Not even watering the plants seems to be included in his "resume" of skills. There is someone specially paid for all these delicate chores. He discovered Facebook. He is content in taking pictures, the fruit of a subtle deception, a false assertion of his way of being, as if he were especially skillful when it comes to gardening. But all for the sake of fans and likes.

Art and science are united by the same determinative function: to create the amazing force of nature willing to let itself be transformed by man's spiritual experience.

This gentleman finds his refuge in the condition of a great lover of nature, but in the middle of his heart is the pale copy of a statue without life, even if he would never recognize his ignorance to the concrete of life and of divine creation, even though he would never recognize the limits of his own importance that he seeks to exert with great autonomy.

Of course, I do not want to bring arguments about the character that enormously betrays this spineless and frail man, for just as you know how to deal with your garden, so too you know how to do everything and you have done so your whole life.

But worse than this is that this man has not learned to communicate with nature after so many years of life, he cannot feel the ephemeral of the cherry blossom, he cannot feel the touch of the earth as a gentle blessing, he cannot knead the earth in his palms like a dough or feel the vibrations of the earth beneath the barefoot. And this is more important than any leading function.

Sir, careful not to dirty the gloves your gardener works with. And a good gardener does not work with gloves.

Leadership: Can you perceive the image of your being as a sign that you have entered a world where you need to know from the beginning where to seek it to ensure the fulfillment of the ideals that you carry in your soul?

The gardener communicates with nature and can change the personalized code of a decor, not because it is in his power to "let it be seen that something was done by his hand", but because he shows his care for the environment without focusing on the real way of operation of the "one man show" representation for the spectating passerby's.

A true gardener does not use the temptations of appearances to animate the living, the works of nature, in its image and likeness, but remains faithful to the aesthetics of the virtues of pragmatism, efficiency, fidelity, sensitivity, affection, diligence, skill, etc.

In leadership, it is important to look at the gardener's image as an exhortation to deeper thinking on the transformation of things that do not end their life cycle, but make up that reality of the eternal "Now" in the way of a personalized experience through the attitude of a caretaker of a place of virtues.

The ideal that the leader carries in his soul is the same one I wish a gardener touches: to resonate with the spiritual power of creation made out of effort and soul.

What kind of gardener of human souls is the one who does not feel what plants endowed with the power to grow from seeds planted by his hand feel?

Here the emphasis should not only be on man's features, but on the characteristic features of the work discipline he practices, highlighted by the planting and care of the flowers in his own garden. Care for nature, care for Creation, care for environmental conditions, respect for the rules of a good household, respect for beauty, respect for well-done work, attention to detail, attention to the richness of nature and its variety of manifestations.

Leadership must be seen as the ultimate method of gardening activity as a means of control and registration of nature.

At the same time, the theme of gardening is placed at the center of a wider problem, related to the powers associated with the image of an undisturbed, fulfilled happiness, to contribute to creating a delightful decoration that contains a moral, spiritual reward, not one that will rise to the height of a pedestal (standing out) that is essentially very flimsy.

The image of happiness carries within it the possible void of a lost life, a deception, if the garden becomes a territory of duplicity.

Leadership is a deciphering of life in the direction of addressing the condition of man who is not content to know only what he sees with his eyes but who is able to capture through the filters of will and sensibility the whole essence of Creation transposed into a garden made by his hand.

The Statue That Does Not Gain Life highlights the personality of the man who never knew that feeling of refreshment, of a steady good mood, of a permanent cleansing of thoughts, due to the proximity to the nucleus of life that is "an artistic intervention in nature in order to rediscover beauty on another scale".

Even if he knew how to talk about art (as from books), such a man would never be able to produce art simply because he could not embrace the immenseness and depth of Nature. We have so much to learn from nature. Let us feel before embracing...

Someone said it well at one point: *"Nature is the most expressive model for an artist; it must move away from the artificial and capture the natural. In this case, the artist is the "wandering son" who returns home, to Mother Nature and God the Father."*

Source: https://neculaifantanaru.com/en/the-statue-that-does-not-gain-life.html

The Stigma Of Those Destined For Doom (II)

On January 07, 2013

Try to redefine your identity, justifying your existence through a self-discipline that bear the consequences of your actions.

A single opponent continues to stay more and more far away from Anton Chigurh: the self-control. He finds nowhere an outlet to let loose the cruelty of his icy soul. Only the tracks of blood he left free him, renewing the reason of his existence, like any other assassin. An awful chil gushes from inside him like a hemorrhage; his whole ambition is reinforced in a single layer of mortar. The gun with silencer discharges again its lead in everything that comes in its sight. Another poor innocent is always marked.

The light of change settles on the horizon. Sometimes, the occasional injuries threaten his life, engraving deep and compact shadows in his thoughts. This light makes him an unfinished silhouette in the workshop of the world and the events that shelter him as a doomed to a longer penitence. But he is not allowed to commune. Conscience alone must resurge in him and punish him severely. What conscience? Where should it spring from?

The black, thick curtains from the window of his world adjusts as necessary the dim light of change, reducing to a few beams the penetration of the rays of humanity – more and more illusory. This distribution of light and shadow, life and death, becomes purely decorative for him, it can always stop and recompose.

Being an assassin in this world where nothing is perfect, attracting fatality as a high power magnet is, for Anton Chigurh, the best form of redemption. To always have a gun with you, and within you, a deeply winged demon – the will to kill unhindered. There is the great discrepancy between essence and belonging, between what you are and what you should be.
*****

Leadership: Can you resist falling into the void, in relation to the expectations of a destination of contrasts between force and fragility that surprisingly unusual?

How does the power to impose yourself needs to be used, with all its features and all the basic pillars of your character, so as to be free from any moral constraints? The same way that you can reject all the authority arguments that do not sustain your ideas to redefine identity, giving reasons for your existence through a self-discipline which becomes aware of the consequences that may result from your actions on a social level.

That means to intensively cultivate all your resources, to act so as to become aware of the need to be compatible with a reality where lack of direction has the supreme saying. Bringing a plus in your life does not mean you surrender to "fading", but resist falling into the void, in relation to the expectations corresponding to a destination of contrasts between force and fragility that surprisingly unusual.

The power of man is given by the feeling of uniqueness arising from the impulse to change, while fragility is a sentiment springing from the profound understanding of the composition of life and from the magical faith in a just world. The contrasts of these two entities surprise through the unusual when an action leaves behind a mark that is tough to erase, a memory that relates to the judgment that God sets up for you if you commit the sin of believing yourself better than others.

Here we refer mainly to the contrast between the deep and surface structures, which must make the best from each other, not cancel each other for each reset of the limits challenging your character. The deep structure is given on what makes you feel special, helping you evolve in a right direction. While the surface structure is given by everything that surrounds, runs through and enslaves you, that hatred of howling wolves, the chaos between reality and delusion, that false link between people, that inequality of opportunities.

Leadership: Are you able to give meaning to the concept of "reorienting the compass of life" that you set according to what you want to emphasize in a orienting way in confronting the limits of your own consciousness?

The leadership's priority is the entrance into a zone without "turbulence", an area where man perceives the difference between good and evil, between light and darkness, through a redefinition of its existence. Someone made a sound confession on a website: *"The confrontation between the solitary and anguished man with Evil becomes a Faustian meeting of brutality and inequality of forces against which alternatives simplify and reduce to the utmost extent."*

So, leadership can be canceled by the very motivation of man, by the very contradiction between his feelings and the perceptions about his condition, which facilitate the entrance into a dark area, accompanied by a deep restlessness. Man can be relevant to the concept of "reorienting the compass of life" when he renews his rationale to react to the events that mark him, by reconsidering the role he plays in directing the destiny of other people.

In order to be unique in what you give and in what you leave behind, you do not need to interfere with the preset order of the world, threatening it. But try to integrate into its reality, without appealing to personality extensions put on a single fundamental line: the gain obtained by removing others, even if you bump on their disapproval. In a sense, fatality, like personal guilt, has a set of very compact experiential education and orientation as their starting point.

Personality acquires other nuances that can be understood and foreseen only when you are calm and rational. The experience sensors must compress a huge amount of human variability around a central axis: tackling prejudices and eliminating false thinking patterns. Leadership acquires the significance of man through the effective management of the power of healing morally and spiritually by assuming full existence, by covering all possible hypostases.

The gray routine of existence often echoes a wave of wisdom, a state of inspiration, a specific call towards your true being, or towards something higher, which you need to consider in order to convince yourself of your own opening or grimness, your own superiority or inferiority in front of the mirrors where you see yourself.

In confronting the limits of one's own consciousness, man can highlight the inevitable fear of failure or the sense of disorientation that makes him perceived either as a labyrinth from which he can no longer come out from alive, or as a final point of reflection that can clarify his existence.

The Stigma Of Those Destined For Doom captures that uncertain area of experience which excludes the need to renew your mentality and spirituality, making it difficult to see what it means to be evolutionary.

Let us remember the words of writer Colin Turner: *"Pitfalls help you: that is how you find out if you really want what you think you want, if you really follow the urging of heart and if you really are worthy of what it leads you to achieve."*

* **Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-stigma-of-those-destined-for-doom-II.html

The Stigma Of Those Destined For Doom (I)

On January 07, 2013

Take a firm stand against your own weaknesses, without straying from the constraints of your evolutionary line.

Wherever we follow Anton Chigurh, we find him as if wrapped by a demonic cloak of helplessness, supporting his existence on the feeling of belonging to a world increasingly alien to his. Living in isolation, without human interaction, made slave of his own weaknesses, he continues to let loose his irrepressible anger.

Wherever Chigurh is, we can be almost certain that somebody is marked with the blood-colored red of death. The ambition of this ruthless assassin gushes forth through all the pores of his skin. Cruel and unpredictable, the evil venom pulsates in his veins, and when you least expect it, flares and splashes anyone who comes its way.

Eradication, disengagement from the ruthless demon, hanging like a foreign body from all that individualizes it becomes absolutely necessary, but impossible. He will continue a long while its series of "notes", which became his reason to be.

The man apparently common, but unusual, this unaspicious dreadful sphinx that stretches its mysterious wings in everyday life abandoned itself, without right of reply, to its immeasurable momentum to more and more misleading peaks.

He produces endless torment to those around him. And he continues to indulge himself in the creation of a new form of existence under the weight of the cruelty shell gushed out from the man turned into a beast. A disconnect from reality, a stage that paves the way for a new transformation: *"Pacem în obscuritas invenio ! "*. *

Leadership: Do you support your existence in the shadow of your sense of belonging to a world that is more and more foreign to you in comparison to a subtle form to protect yourself from an embarrassing condition?

Do you abandon yourself to the immeasurable impetus to misleading peaks? Can you crush that "demon" inside you, attached like a foreign body to everything that individualizes you? Do you indulge yourself in the creation of a new form of existence that discredits or undermines the development of relations? What is the engine that renews the reason of your existence?

To accomplish something related to leadership, not only skill and cleverness in shaping or building a definite form of value are necessary (the skill to make right choices at all times), but also what we might call *"The Whole of Man"*, with all that it represents. Everything that comprehends him, with all that is unsoundable and mysterious in him, with his inner universe.

Man is the response entity to the circumstances of a reality that sometimes exceeds his ability to understand it, supporting his existence in the shadow of a sense of belonging to a world increasingly foreign to his. It is distinguished by a subtle form of being protected from an embarrassing condition, that of the negative side of the world, when it stops from thinking of everything in terms of: "no matter what they do they bear no condemnation."

The work of leadership is therefore not so much a resonant victory, an extraordinary achievementof a man with vocation and talent in a particular area, but rather a regulation of his character in the power of reason to create interpersonal rules of conduct for the purposes of joint action, by the appropriate correlation of its dominant characteristics with the requirements posed by its process of evolution.

But the work of leadership can also be a torture, not just a step forward, can be a form of disappointment intensely experienced by those who do not comply with the inherent rules and who do not blame themselves in any circumstances of their own transgressions. It is good for everyone to learn to critically analyze the deviations from the normal course of life.

Leadership: Does the integrity of your reality make up the dark register of the list of circumstances in which you have to demonstrate your attributes of consciousness, not in the sense of the gloom, but in the hidden in a less exploited area?

In "The Instructions of Kagemni", who seems to have been the vizier of King Sneferu, is found also this interesting observation: *"The innermost room is open for the man of silence."* Of course, these words can be assigned to more than one interpretation, but we will stop only on the essence that leadership requires.

Namely, to the value of the "hidden man", through that strong and striking component by which it manifests, that lays unknown deep within each of us. The value of man manifests visibly in the exterior, through the body, but always alternates between different poles: *"to be"* and *"not to be"*.

The highest, most precios features of man are stored in "the innermost room", this area of vital resources for his existence and evolution, where he can intervene at any given time.

The integrity of his reality is given by the intensity with which he manifests the firm consciousness of his differentiating individuality. He demonstrates his attributes of consciousness, not in the sense of the somber, but in that of the hidden in a less exploited area called "missed experiences" or "feeling of rejection" when he cannot fulfill an ideal, when he is not given the possibility to refute his negative emotions.

The man who puts a price on human value, the man with an attitude based on morality and strength of character – the perfect model for leadership, embellishes his self-image – getting rid of everything that is toxic, of everything that can draw him down, of all negative ballast that can subjugate his existence. Only such a man can start afresh, only such a man can defeat "the demon" inside him.

Leadership: Can you put yourself in situations where you increase your solidarity towards an experience that still leaves its mark on you, daily, without being rigorous in combating the enemy you do not know?

I read an interesting article today on the Internet, in which the orator Vasile Paun prioritized human knowledge: *"If I fight fire with fire, I can't expect to get peace. It is a situation where no one wins. I can not reach integration following the dynamic: victim – perpetrator – savior / resistance, or through fight and negativity. I must integrate positivity with negativity until I reach the balancing point."*

A good leadership matters only if you get the victory over the "the hidden man" inside you. The result of a battle between two redoubtable opponents: fire and peace, negativism and positivism. An escape from the conflict with the moral and the immoral standard. A

combination of circumstances where there are no reservations and alternatives: you either win or lose.

At one point, you can find yourself in both sides. What can help you get over the wall of uncertainty, the fundamental step towards full elucidation of all the unrest, is to block the opponent inside you and not let him splash you with venom. Arm yourself with the most precious quality: self-control, for you not to get hurt. Impose yourself upon the false reality that He inflicts you. Only so you will be able to root out this "demon" inside you, clenched like a foreign body to everything that individualizes you.

If you want to be helped to change, help yourself. In each of us are hidden the germs of an "Anton Chigurh" that reject their reason to be, limiting the contact with the sense of their own existence, with their origin, deriving from the primitiveness of those who chose the wrong path to human existence.

If you want to prove your humanity, take a firm stand against your own weaknesses, without straying from the constraints of your evolutionary line. Do you block your opponent or let him always cling to you until he pulls you down?

An enemy that you do not know, but one you always feel present in your reality, is the acceptance of becoming complacent in confusing and frustrating situations alongside a duplicate person who simultaneously serves two masters: continuous enmity and refusal to live a moral existence.

The Stigma Of Those Destined For Doom comes from that "I" remained in a rough state, rugged under the influence of education, human relations, self-knowledge and the surrounding world. In leadership, desire, willingness and power must act synergistically and in accordance with the "I" – the hidden man, who became a masterpiece in the workshop of the world.

* **Note:** *Pacem în obscuritas invenio* - I find peace in the darkness

* **Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-stigma-of-those-destined-for-doom.html

The Stone Gives Way To The Sky

On May 12, 2015

Ensure a mobility that will allow you to reevaluate your "Gigantic" force of vision production through the tendency to conquer endless expanses of imagination.

"Letters of Michelangelo... Sometimes, a cry escapes them. The groan you hear at every line of the letters from the time of the Sistine Chapel frescoes. To work for months on end, unnaturally bent, with your head laid upon the back of your neck. With your hands numb and your feet heavy as lead. Eyes red and swollen because of the plaster falling on them. The brushes escaping your hands. The dizziness. The scaffolds that tremble as if they'd want to crush the momentum of creation upon the relentless immobility of the dome.

But behold, for the martyrdom months come to pass. The scaffolds are taken apart... the back straightens. The head rises. The creator gazes. He gazes upon his work. And the domes open before his eyes. The stone gives way to the sky.

*As Michelangelo, must we also straighten our backs... turning your eyes towards the laboratory vessels, filters, projectors, speakers, dialogues, music sheets... And gaze upon the domes that stretch over us... Our breath is taken away when, tilting our head back, we look into the future. We are atop a pyramid... But, looking upwards, behold, this peak becomes a starting point. And from it raises... another giant, which... is ready to conquer the infinite spreads of imagination." **

Leadership: Can you to give a new meaning to the exploration experience of new creative areas through the acquisition of a new concept of what it means to be yourself in a variety of expressive hypostases?

Always strengthening beliefs, based on the observation that human tendency is upwards, in relation to the faith of taking a thing to completion, can represent a solid fundamental for the challenge of being a creator. And through mobility, regardless of the achieved level of experience, highlighting the dynamic of development that you represent as a man of creation, fortifies that form of daring – of going out of the comfort zone that limits you, rolling over any self-doubt towards destruction.

Leadership, as a trend of encouraging a momentum towards performance, assumes that you practice the will, desire and ability to give new meaning to the learning experience, exploration – by relating to its results, training in this way your capacity of self-evaluation. A man of innovation devotes himself entirely to his work and, especially, to new openings for evolution that put him in contact with his power of realizing something original, sometimes independently from others, even without the certainty of success.

Mobility is the artist's ability to ensure the transformation of personal creation into a tool for handling all cinematic performances imaginable.

The tendency of a man of creation to conquer the infinite spreads of imagination, alongside the desire of being atop the pyramid, becomes through an orderly individual experience more than the expression of his personality and attitude towards what he does and transmits. It becomes a part of the soul, a mirror of their journey through life, a continuation of the process of training for performance, a starting point toward a future of quality. Ora et labora, pray and work.

Being yourself in a variety of expressive hypostases means guaranteeing the authenticity of your vast knowledge by acquiring a certain way of constructing an innovation that will make the viewing experience of an image that will survive time much more attractive.

Leadership is any assumption of an image that is able to make you appear in the hypostasis of a "Giant" of the production of visibility produced by the impetus of that artistic creation that ennobles and transfigures the eternal elements that formed the basis for its creation.

The Stone Gives Way To The Sky is a metaphor of the desires that become a reality, due to the human tendency to conform to the positive aspects and the results of their own experiences, acting in the direction of a personality that imposes itself by realizing the synthesis of fund-work-message. It expresses the full hope of success in searching for performance and finding uniqueness in what they do. The end of martyrdom. The consequence of the outbreak from the rich depths of being. A fact that involves a differential treatment of the development stage, contrary to the status of a mere man.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-stone-gives-way-to-the-sky.html

The Story Of A Perpetual Becoming

On July 30, 2017

What is never forgotten is contained in an annex, an integral part of the trajectory of his diversity, the same path imagined by a god, experienced by an alchemist, loved by a philosopher, entrusted to an explorer and driven by the force of the hazard.

I was living out of an unmeasured excess of remembering, between "remembering your own faults" and responses of "don't know", in the totality of describing a night painting of life, just as Prince Ludwig Philip was forging his personality by changing the exceptional and unfavourable circumstances his country was experiencing.

Everything seemed detached from a non-material outward guidance of those who are seen, but cannot be known, in the infinite mystery of their differences, within the hidden interior of the incomprehensible creatures from which the thoughts full of doubt were clinging with obstinacy. As if I had been immersed in an everlasting space, whatever I would have chosen, darkness or light, I would have come to the same place, where the heart beats are not heard but felt and shared with the precision of an echo that reflects over the world.

Summing up all the attempts and tests tested so far, even though I have not always been aware of the absurdity of my efforts, which can be a mystery to any man unfamiliar with the formulas of experimenting with great knowledge, a new image of art is obtained: An eternal present. The very place to shelter my mind and its constant need to "become" something.

Out of necessity, I knew too well that there are other goods that constitute happiness, such as the passion for art and the interest given to the "science lab", reunified in the universe of a genius creator. But only one perpetuates despite the fact that it does not exhaust the whole content of the Great Work, leaving aside any philosophical approach: the depth of consciousness in which all things meet in one unique reality.

Leadership: Can the "I know" or "I do not know" answers about the side effects of "remembering" consumption be considered incorrect in the equation of the habit to relive them?

The mistakes of a wise man from whom a profound meaning can be derived, such as the confusion of an inexperienced memory or the hesitation of a consciousness related to time, is expressed by a holy feeling in front of the unknown, making everyone feel overwhelming, almost lethal.

The art of seeing it in several dimensions simultaneously, *a trick of the mind stretched by new experiences,* is a symptom of a deep-rooted habit in me: to see things against the current, different from how I thought them to be. To regain all my regrets and aspirations, it gives me the time to think of myself as "The Three Princes of Serendip": when I was traveling, I did not stop to discover, accidentally or through cleverness, things I was not looking for. "I do not know" turned almost overnight into a well-deserved "I Know".

Victor Hugo, whose life has submitted other meanings than those given by ordinary people, was heard after the first turning of philosophy, the true one: *"God shows his will to people by revealing them into events, obscure texts, written in a mysterious language. People translate them. Hasty, incorrect translations, mistakes, shortcomings and contradictions. Very few spirits understand the divine language. The most penetrating, the quietest, the deeper they decipher slowly, and when they reach the end of their text, the work is perfect."*

For a long time, I was struggling with that predestination of the proud man who would never bow before the sharp sword of unwritten laws, almost as impersonal as the judgment of God to which he seemed to lack all emotion. Conclusions of personal experiences came from the impact of the original that the alchemists, and the sages or explorers had thought of in their long journeys in the unknown, being more a question of courage, a final classification of the pulsating factors, between divine revelation and artistic inspiration. They all have the basis of breaking the secret relationship with what it means to be truly virtuous.

The most important virtue you have to acquire is a sort of temporary defeat in the face of metaphysical sin, from which you are able to resist what you already know.

Captain Sinbad and his crew find a gold tablet that leads him to an evil black magic practitioner, Prince Koura. Sinbad meets the Vizier that has the other side of the tablet, forming the map of an unimaginable treasure: eternal youth, the shield of darkness and a crown of untold riches. Together with the Vizier, Sinbad and his crew go overseas looking for treasure.

Every time there are people who swim against the water current, but also people who are led by a mysterious thread, which is called: unpredictable. Successful as a chance encounter. The hazard integrated with the work of art – divine. You look for something and find something else. Go in one direction, and strangely you are led to another. You cannot distinguish the discovery from what you have actually sought.

To take the risk of looking beyond the great ocean of divine interiority that orders triumphant deeds and man's relationships with the world beyond the boundaries of the minimal effort of moralizing inspiration meant to deepen the perfection of the work that the height of wisdom requires by defying the projection of that Energy or Will to be, which, according to Schopenhauer, manifests without purpose and without reason.

Being a man of learning from life lessons, like an alchemist looking for eternal youth, means to deepen yourself entirely in your sweet and painful fulfilment, which starts from a continuous ignorance of the alarm signals sent by the universal spirit and continues with the struggle against a self-indulgent self, not defeated by the mysterious eternal horizons of the world.

The real glory is to keep yourself in a present that protects its past by ensuring its correct "translation", an interpretation consistent with a greater and wiser will than yours.

The Story Of A Perpetual Becoming, the true masterpiece of implementation in relation to two or more judgements to get a new one between the originating point and the final moments in the analysis of fine lines drawn characters, is an error exiled in eternity. Just as building a crystal globe means putting into operation an imaginary world in which someone put the sun in the sky.

What is never forgotten is included in an annex, an integral part of the path travelled by its diversity, the same route imagined by a God, experienced by an alchemist, loved by a philosopher, entrusted to an explorer and driven by the force of the hazard.

Source: https://neculaifantanaru.com/en/the-story-of-a-perpetual-becoming.html

The Story Of The Marble Statue And The Marble Tiles

On June 25, 2010

Learn to highlight your qualities, without devaluing those of others.

In the middle of a beautiful city, there was a museum laid with beautiful marble tiles and with a huge marble statue as a part of the display. Many people from all over the world visited the museum every day and admired the beautifully crafted statue. One night, the marble tiles started talking to the marble statue.

Marble Tiles: Hey statue, Don't you think that it is just not fair that everybody from all over the world come all the way here to admire you while ignoring and stepping on me.

Marble Statue: My dear brother, marble tile, Don't you remember we are actually from the same cave.

Marble Tile: Yes! I do, that is why i feel it is even more unfair. Both of us were born from the same cave and yet the world treats us so differently now. This is so unfair !

Leadership: Can you live with the consequence of engaging in a form of liability that does not involve coercive force in the event of opposition to a "modeling" necessary for good quality work?

Marble Statue: Yes, you are right my brother. But, do you still remember the day when the sculptor tried to work on you but you resisted his tools.

Marble Tiles: Yes, I despise that guy. How could he use those nasty tools on me.

Marble Statue: Well, Since you resisted his tools he couldn't work on you. When he decided to give up on you, he started working on me instead. I knew at once that i would be something different and unique after his efforts. I bore all the painful tools he used on me and allowed him craft me as he wanted!

Marble Tiles: But those tools were so painful.

Marble Statue: My brother, there is a price for everything in life. Since, you decided to resist and gave up half way, you can't blame anybody who steps on you now.!

The marble tiles silently listened to his brothers words. and started to reflect on it.

The moral is as follows: The harder the knocks you go through in life, the more you learn and put them to use in the future! Do not be discouraged by setbacks and failures! Keep trying to be better.

Leadership is the pursuit of the certainty that all your hard work has paid off. It represents the voluntary straining of the body's physical or mental powers in order to achieve a higher than usual yield, in the sphere of a major interest: that of building a masterpiece,

rising to the heights of perfection.

The Story Of The Marble Statue And The Marble Slab highlights that part of spirituality that deals with the rules and efforts that lead man from the first step of the climb to perfection, to union with God. At the same time, the story indicates the active part of spiritual life, the part of cooperation that God asks of you, the efforts and sacrifices that are required of you to reach the greatness of the work that God wants to accomplish.

*** Note:** https://alltimeshortstories.com/the-marble-statue-inspiring-story/

Source: https://neculaifantanaru.com/en/the-story-of-the-marble-statue-and-the-marble-tiles.html

The Strike Is October In Cinema

On July 09, 2010

An effective director knows how to use personal feelings and experiences to bring characters and scenes to life beyond what is written in the script.

Why did the film "Strike" cause such an echo, why did some still, most of them belatedly, consider the film an event? Without going into the detailed analysis of the film, we still have to note some of its own aesthetic elements.

The aesthetic problems he was solving had been posed by Eisenstein before the film began. He alone describes the way in which the idea that would materialize in this film was born: "The wall of the Strasnii Monastery, demolished today, had an arcade. Through there went the road to the cinema, which used to be loud, from Malaia Dmitrovka no. 6, famous at the time, because it was where the most sensational American films were shown... How could these giants of the burgeoning American film be surpassed, in that an era in which our own cinematography had only taken its first faltering steps? How to find a subject that could surpass the American cinematographic stories? are we finding heroes who, through their personality, will forever overshadow the luminaries of bourgeois cinema?"

These questions led to the following: "What if we did everything the other way around: dropped the subject, dropped the stars, and used in the center of the drama the table as a 'dramatic character', the same table which was only the background for the play of the actors embodying individual heroes?"

Innovative leadership manifests itself in the ability to create unexpected and exciting scenes in perfect harmony with the atmosphere of the event.

The aesthetic idea of "Strike" was therefore born from an emulative desire of Eisenstein, who started the fight against bourgeois cinema with the clear intention of surpassing it. Specifying the motive of this phenomenon seems to me important for the understanding of Eisenstein's personality. Immediately after finishing the film, the director clearly knows its value and writes: "The strike is October in cinematography".

To increase the intensity of the emotional impact and the narrative movement of a film, the director can use multiple landmarks or sequences, that is, he can use a double montage with the same thematic constant: "visual counterpoint". The relative displacement of these sequences, by means of dialectical montage, can be given by a frame counter. Therefore, in order for the narrative to be performed in both interpretive senses, an individual sense and a collective sense, it is necessary to double the cinematic image in such a way that the second image is displaced from the first by 1/4 of narrative constant. In this way, the periodic signals of the story become 90° out of phase and define a rotating field of the viewer's attention.

Creating vivid and authentic characters in film relies on the emotional evocation of events conveyed through an image so that viewers resonate through personal experiences.

Since a certain portion of the image surface does not belong jointly to the two perspectives - individual and collective - the ratio of cinematographic signals is not influenced by the "aging" of the technique, the degradation of the film or other external factors. The Narrative Analyzer divides the two modulated dramatic streams - which correspond to the two images, that of the individual hero and that of the masses, according to the direction of emotional vibration, and then directs them to the receptors of emotional sensitivity (spectators). A third

receiver, of the "social catalyst" type, transforms the part of the unmodulated beam into an emotional signal that is deflected by the prism of the social context, on the mirror of reality, and then reflected on the photoelement of the collective consciousness.

A tuning amplifier in the narrative circuit keeps this "social catalyst" receiver output constant by regulating the flow of images that affect viewers emotionally. In this way, the emotional field of the film is divided into several parts by a signal encoder that evaluates the ratio of the two phase-shifted signals: individual and collective. This innovative approach of Eisenstein in "Strike" allowed the creation of a film that went beyond the conventions of bourgeois cinema, thus answering the challenge of surpassing the giants of American film and creating a new Soviet cinematographic aesthetic.

The genuine emotional charge of the scenes comes not from the sketchy notes of the script, but from the personal feelings and experiences of the creative team.

"Strike is October in cinema" refers to the transformation of the narrative perspective, considering that without individual stars a deep impact can be achieved, in that the mass becomes the central expression of emotions and tensions. For this reason, the narrative shifts its focus, through a kind of abandonment of traditional conventions, to the principle that collective force has a more captivating role than individuality.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-strike-is-october-in-cinema.html

The Struggle For A Reason To Doubt

On March 28, 2009

Develop your leadership skills, supporting the road of others to your level of performance.

Who is that bold, cold-blooded person, endowed with a penetrating and creative mind, who manages to impose his authority and rise above all men? Who is he who, by his enviable powers, can decide the fate of each person after his own will? Perhaps, as Jules Verne once said, such a man can only be "The Master of the World".

Endowed with some exceptional qualities of genius, thanks to his formidable ability to invent and build super-sophisticated equipment, such a man would have every reason to consider himself the absolute master. Who wouldn't follow that man superior in every way who, with a strong self-confidence and a safety which arouses more fear than respect, can deliberately destroy anyone? Faced with such a man, you have no power, you must obey him without criticizing.

Leadership: Do you have the power to give up the struggle to gain and demonstrate your own superiority, accepting the need for the efforts of others to make you believe that a part of their world is better than yours?

Anyone who has read the book "Robur the Conqueror" knows that, in the end, humans did not allow themselves to be ruled by Robur's authority, even though he was a splendid scientist and could easily rule the world only through the power of his invention, the *Albatross*. Rather, Robur realized that there was no point in leading the world as long as people were not open to change. Here are the last words Robur addresses to mankind:

"Citizens of the United States, my experiment is finished; but my advice to those present is to be premature in nothing, not even in progress. It is evolution and not revolution that we should seek. In a word, we must not be before our time. I have come too soon today to withstand such contradictory and divided interests as yours. Nations are not yet fit for union.

I go, then; and I take my secret with me. But it will not be lost to humanity. It will belong to you the day you are educated enough to profit by it and wise enough not to abuse it. Citizens of the United States, Good-by !

Leadership: Is your superiority the culmination of an evolution started from a direct ignorance of the world and continued with the vigorous attempt to deny its return, even if you force yourself to resist the current imposed by a reality that cannot be interrupted because it is disturbed?

Let's imagine that, by absurd, in the distant future, one man, meaning you, will have absolute power – what would happen in this case? Will anyone manage to change your absolutist thoughts and actions? Your leadership potential will continue to grow and flourish? Will you be a changing agent who creates an appropriate climate for others to grow, or a restrictive climate, which will force them to remain small and undeveloped? Will you focus only on your personal powers, ignoring the leadership of others?

The truth is that you won't be able to ask of others what you don't ask of yourself. If you don't create an environment where the success of others becomes easy to achieve, if you don't influence them positively through your power and don't lead them to that high point of

performance that you already reached, and if you don't allow them to evolve towards lasting development, your future won't look bright at all.

Leading people in a way, by your own will, without giving them the opportunity to develop, will decrease your leadership potential. It's like being in a car on a one-way road, and you're caught by torrential rain, with lightning and thunder. You will always be under threat of being struck by lightning.

A leader never accepts his position as a spectator to the drama of the world of being left behind. The world around him becomes a reality that he cannot deny and that he has an obligation to change, even if the movement of the world is not accidental, but decided by a competent judge, that being God.

Can you asses "the state of weather" before continuing your ascent to perfection? Do you look first to integrate your leadership in the development of people before guiding them? If they don't get good results, you will never be able to occupy a special place in their hearts.

Just as plants can't grow without water, so you don't have the opportunity to grow if you restrict other's people right to performance. If their progress stagnates, so will your leading ability. Robur found the strength to sacrifice his precious time for the enlightenment of others, of ordinary "mortals", striving so hard to achieve an ideal that is almost impossible, an ideal that transcends the present.

Napoleon Bonaparte is known to have been one of the greatest leaders in history. However, he failed lamentably because, in the last part of his life, he turned into an absolutist leader, a tyrant. His leadership abilities developed while those of others diminished. He couldn't fade the effect of adverse reactions that had emerged. His betrayal and, finally, his exile were a consequence of his decayed mentality and lack of a positive partnership attitude among citizens. He should have developed his leadership skills, supporting the road of others towards the same high level of performance and success as his.

Leadership is the price you pay for generating a totally unpredictable version of the world, sometimes by sacrificing reputation or personal well-being.

The orientation towards the future of knowledge and educational action is not only possible, but also absolutely necessary. In this case, the leader is exercised as a voluntary act of free decision, but especially as a collective consciousness that already experiences the future.

The Struggle For A Reason To Doubt is the reality you face when you are above other people. Are you a big-hearted person or a tyrant? Do you cultivate the most common sin in leadership – to measure yourself only with yourself and create opportunities for development only for yourself? If you find yourself in such a point, you are about to lose your value.

You are blind until you see that, on the humane plan, nothing is worth doing if you don't do it in such a way that others be better than you. Does your art to lead supposes also receptivity, not only resistance?

Conclusion: As a leader, you must know when things stagnate and seek reasons and causes for this stagnation. You must be able to analyze and reassess the situation whenever things stagnate. When there are reasons to doubt, you must change your tactic and leadership methods. You, as a leader, develop in parallel with your team. When it stagnates, you must redirect your forces to come in between, in order for it to become as evolved as you, and the performance of both must be far superior compared to other competitors.

Source: https://neculaifantanaru.com/en/the-struggle-for-a-reason-to-doubt.html

The Struggle Of Tenacious Souls (II)

On April 27, 2013

Unravel the true meaning behind those vague routs that astray people from the two constants: "to be" or "not to be", without losing yourself in a sea of doubt.

The amount of negative energy radiated by inspector Finch creates an adverse chemical reaction. The state of excitement of the prime suspect, Laura Quinn, boils to a maximum; she needs an inhibitor to stop the reaction. Her strength of character decomposes into harmless elements, all other traits involved into the restructuring process suddenly separate in freestanding units, with independent, slow and insecure functioning. Only she knows what's going on deep inside her.

When forming covalences, it is possible that the participating pair of electrons come from a single atom. A strange uneasiness seizes even the most fearsome hunter. Finch is not content when Laura nonchalantly responds in kind, but more confusing. For he, the man molded in ivory, despises this sweet and gentle equation between calm, intelligence and subtlety. The ecstasy of success no longer vibrates in him. He can no longer monitor his pulse. The nerves fluster. The concentration of oxygen in the blood increases, everything inside him is hot.

The turmoil conditioned by the balance of events, this meteorite that passes over *Terra incognita* of Finch's senses intensifies only in lashing moments lived by Laura Quinn – increasingly electrified, more limited, spontaneously lacking vital force when his field of negative energy invades her body, becoming almighty.

Only in this moment of high intensity, energy and vibration, the density of his own pride maximizes his strengths. The whole concentration of reacting substances stirs, and then doubles. Everything inside him gains momentum, as if traversed by an electric current of high intensity.

Leadership: Are you able to build a stronger self-control down the chain of events that mark your existence, in a context of the type: "Don't be too gentle with what's happening to you"?

A new attack follows. Launching a real vortex of currents with high voltage on Laura, he tries to instantly remove all inspiring particles of her immune system. But she escapes the current shocks she is subjected to with a single price: moral dilemma. Well said Aldous Huxley: *"What you live is not what happens to you, it is what you do with what happens to you."*

Laura's foundation is inaccurate. Investigating the substrates of her being is almost impossible. Because over her original impulses and gestures, Finch's electrifying will overlaps, shortening almost all her stimuli, all the operational parameters. It alters her thinking pattern, inhibits the activity of existing connections in her space of manifestation until it brings her closer to the truth.

A real revolt stirs inside Laura, while at the antipole, a grim turmoil struggles between doubt and assumption inside Finch. Two troubled souls are face to face like two mad swordsmen. One attacks and the other defends himself. Who will wield the sword of will better? Which self-control will be stronger?

After all, guilt is a case of low self-esteem, an increase in emotional and mental vulnerability.

Laura does not have to be gentle with what is happening to her, but she must face a situation that is hard to bear with confidence and skill. She must find a way to balance herself energetically, to clear her conscience from the sins committed voluntarily, so she can face the challenge: *"I will never present amiable findings and evidence, even if I am guilty."*

Can the evolution of your leadership be reduced to a cumulative alternation of causes and effects regarding the differences between "self-acceptance" and "requirements imposed by the nature of events", so that you can place value on your change of character?

Do you point everything towards a dark background? Does your nature raise many doubts, arouse anxiety, reactions of concern? Do you despise that sweet and gentle equation between calm, intelligence and subtlety? Do you try to remove all inspiring particles of other people's immune system? Does your manner arouse in others a true revolt, a grim turmoil?

The man's functioning system is questioned when he is confronted with the vicissitudes of a temporary adverse circumstance. The result of interference of the two waves, "to be" and "not to be", that exclude each other, fits his inner vibration, which in turn, acting with intensity, opens his mind and soul or activates that abnormal state of mental and emotional wear.

A constant bombardment of stimuli likely to launch the "irremediable", wrapping man in a spiral of uncertainty and instability, throwing him on some dizzying, tiring and hard to bear serpentines, pointing everything inside him towards a dark background. This will result in defeating his resistance, surrendering to a stronger opponent and exhibiting all aspects of his personality.

Leadership: Do you prove yourself worthy of the significance of the events experienced by resorting to an "I cannot deviate from change" approach, in order to know the truth about your own nature?

Human foundation is inaccurate. It is almost impossible to investigate its substrates. Because its thinking pattern that creates a magnified reflection as emotion is not predominant nor riveted. The foundation can always be updated, altered, narrowed, extended, destabilized, can always be shorted by a stronger will, a more abstract and tenacious thinking.

Being under the influence of such a hostile entity that compels you to give up, do you have the power to fight anymore? Full of doubt, troubled by many wanderings, do you choose to believe that things can and will be changed for the better? Is your character as strong as Laura Quinn's?

Do you let yourself be electrified by the higher will of others or fight back with greater intensity? What are the causes and circumstances that may constitute mitigating circumstances? Can they lead to your moral insolvency? Do you give others reason to use uncompromising judgments?

The true nature of man is to value what he cannot change in himself, by the fact that everything that makes him special is limited to acceptance, forgiveness, liberation from the past.

The craftsman leader produces custom creation just to sell, regardless of form qualities. His work is not designed and made so as to face crisis, austerity and routine, but to last. Therefore, he resorts to tools for light finishing and to perishable and easy to process materials, to a radical courage and a type of highly speculative persuasion, obtained by minor modifications of the situation to satisfy his dependency to hold control. At least for a

while.

The artist leader always creates to give us to contemplate the original form of his work. And the amateur leader wants to learn everything, but he is always weak, unable to rise above himself.

Only the genuine leader actively participates in the competition with himself. He explores the most sensitive areas of his life, especially in dry seasons – the only way to facilitate a strong connection with himself.

Leadership is unbalanced when the fulfilling essence of man is subjected to a lot of tests: the wandering. When constants of beauty and goodness are lost in the mist of inability to change their lives for the better, when man cannot firmly recognize the truth of duality, that endless doubt, that disturbance of inner peace occurs, completely detaching him from himself, from reality and credibility.

And genuine leaders are people able to manage the effects of their own wandering, stoically bearing the effects of their own structural crisis. Only in times of high stress, energy and vibration, they maximize their strengths.

Learn how to react properly and discerningly in the face of a personality crisis, when you have the choice between remaining a prisoner of events in which you are involved with or without your will, and discovering another human being in the midst of these events. Leadership means to opt for the latter.

The Struggle Of Tenacious Souls highlights the tendency to transform evolution in involution when your existential turmoil seems to tighten. Therefore, a real mess is created in the box of feelings and thoughts, a genuine struggle between you and your own Ego.

If you want to know what is your level of leadership, if you want to know in which category of leaders you fit, then untie the real meaning behind those vague routs that separate people from the two constants: "to be" and "not to be", without losing yourself in a sea of doubt.

*** Note:** Flawless (2007)"

Source: https://neculaifantanaru.com/en/the-struggle-of-tenacious-souls-II.html

The Struggle Of Tenacious Souls (III)

On April 28, 2013

Estimate with precision your personal and professional value, by taking into account the meaning you grant to the meeting with yourself.

Directing everything to a dark background by inducing a flow of a certain frequency, Gavin Finch breaks through the simplicity of the conclusion. Beyond appearances, beyond the impenetrable layer of the huge skyscraper where his suspects keep their thoughts and feelings safe. He then ranks these impulses in a top of the most terrifying fears, pushing his suspects in the area where their resistance is broken. As if sunken into a deep trance, they are forced to reveal the whole truth.

Laura Quinn is the prime suspect in the theft of diamonds. Stubborn, following the call of his ripping will, Finch connects Laura and the invisible element. He identifies the thing off the whole by endless convoluted and complicated variations, that he alone builds with the skillfulness of a fisherman trying to find new ways to catch sharks. And when the isolated phenomenon pierces through darkness, as soon as he feels a split personality of the questioned person, he shrouds him with an icy chill of humble resignation.

Expert on conditioning at a deeper level, Finch searches the wall between the unknown and the existent, the bulkhead from any territory. In it, everything announces Renaissance, while all his suspects feel the End. As alchemists use a coded and encrypted language, mysterious and hieroglyphic images, Finch's enigmatic nature raises many doubts, arouses anxiety, reactions of concern among those subjected to his ruthless interrogation.

Finch's safety is just there, in troubled, suspenseful moments that he lucidly subjects his suspects to. The ecstasy he is going throughout this tense mission, governed by some "laws" that seem to protest, pushes him towards the average area of the investigation. He orders the attack with heavy artillery, shells and grenades, subtly combined until he exhausts his target, until he leaves it inert. Laura breaks under the pressure to which Finch subjects her to, and slowly discloses her weak human character.

Leadership: Do the limits you experience by looking for a relationship between the nature of your influence and assuming the constraints that others have to accept, cause in you the break that facilitates your plunge into the realm of consciousness above reality?

The offensive model adopted with the purpose of improving your access to a new influence area through the sensibility control invisible cable, through regulating the pressure that operates mostly at an ethical and emotional level, producing a certain transformation at a functional level, has that meaning of relocating your whole being in the openness towards another's suffering.

This rare psychological finesse developed with the purpose of revealing an immense reality in the systematic exposure of some vital truths, abusively appropriated in one's own use, can transform into something that compromises the strength balance you must exhibit. In other words, the influence you produce at the level of consciousness in relation to the people around you, must be accepted as an assumption of the constraint of being labeled as "Ridiculous" or "Valid".

Your "attack" value directed towards a conscience guilty of modifying the truth, powered by the will to fulfill your duty until the end, exercises its whole responsibility up to the last

implementation phase of the constraints that allow you to decide on your own over an individual's course in life. If you place yourself above others through your own way of becoming a person that transmits aggression, even if not directly, but at the level of reason, it means testing your limits to self-validate as an individual who does not surrender to close-minded and ungodly rules, but neither does it demonstrate any virtue in "moderation."

It would be better if you thought about the fact that while you let yourself be carried away on the wave of powerfulness, your leadership slips away on the slide of involution, or even worse, towards a total obstruction – that of being unable to distance yourself from what you can't forgive. The ability to forgive is a very valuable human characteristic, but not when it detains you from achieving your goals.

Don't forget that reality is the barrier you have to overcome if your conscience asks you to be on the side of truth, but at the same time it is a poisonous spike if you violate the right of others to uphold their innocence.

Leadership: Do you measure the effectiveness of your influence from the perspective of a consciousness that sees itself as "belonging" to a category of invulnerable people in the face of mistakes, contributing to the understanding of the virtues of masterfully achieving a new perspective on the power of truth?

Try to escape reality, without fully separating yourself from it. If you choose forgiveness, that means you prefer to run from that kind of experience of judging everything calmly and putting the finger on the wound – this is the reality that all leaders who cherish taking responsibility confirm, ensuring the necessary, normal balance between rights and obligations.

And if you choose ignorance or forgiveness deriving from the fragility of the "closure-openness" feelings, acting more as a facilitator of a transparent professional relation, ignoring the objectivity of what is, in essence, a just judgment, then your tendency will be to believe that you can transform into a better person as the blind man who wants to save the planet throws himself forward.

This would mean to run away from the toughest reality and get lost in the world of identity and morality that you have made out of too much goodwill.

As leader you have to make a choice between two tangible options for which you can estimate quite accurately their value at the moment when you highlight your qualities: a fight to overthrow the disorder, so that you can get back to order, or a preparation for the heart, towards an ending isolated from regrets, yet compromising. Pay attention to the meaning you grant to the meeting with yourself !

When you experience your physical and psychical extreme limits, you can answer with a laissez-faire attitude, which means to formally get involved in the course of events. Or with a sacrificial attitude, otherwise you won't be a fearful man, but an amiable one, with the risk of being perceived as weak. Or you can answer with a pragmatic-aggressive attitude, which makes you an intransigent and pretentious person.

The power of truth has as its main basis the encounter with yourself when you are willing to regain your self-awareness in the coordinates of an objective fact that enhances your virtue of living in the inner world of other people, without feeling superior to them.

The Struggle Of Tenacious Souls can be understood as a weight tied at the neck of suffering in order to sink it deeper, because of the leader's firm attitude trying to side with truth, and

by that helping to optimally reshape its value. It's actually putting a mix of attributes through the filter of the experiences that give a certain meaning to words like: "constraint", "intimidation" and "inhibition", which only by oxidizing their quantity become beneficial for defining personal potential.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-struggle-of-tenacious-souls-III.html

The Struggle Of Tenacious Souls (I)

On April 24, 2013

Follow the relationship between people and try to discover the key element that directs them negatively, for your leadership to deal with unwanted experiences.

In a dark corner of the bar, two figures can be seen, similar through the experience acquired over time and through their pretentious nature itself: Gavin Finch and Laura Quinn. Gavin suspects that Laura is the man behind the robbery, while Laura is convinced that Finch has no clear evidence against her.

If we follow the thread of conversation and try to unravel the key element that dominates the two, lured by the temptation to experience a new human dimension, we feel that thrill which seems to yell out of every cell, issuing a certain type of waves of high intensity and vibration, depending on the specific of each and every one's personality.

Unpredictable, Finch lives as if only for what is unlimited, far beyond the interior measure of feelings. Only by conducting a thorough investigation, sometimes carried to the absurd, uplifts his professionalism, only thus the singular guarantee of its evolution towards excellence can maintain its validity. This is his supreme happiness, to meet whole-heartedly his inner harmony, patching up his forever open wound of vanity, felt only in moments of weakness of the suspects, with the bandage of mystification and misleading.

Sitting face to face with the suspect, all alone, without witnesses or listeners, Finch sharpens even harder his control mechanisms, pushes further his police forces, dominating by suspense and tension, by voluntarily inducing distress, by investigating the past in the most terrible and oppressive ways possible. He does not give up until the suspect does not raise the white flag of surrender; he only finds peace when his ticket to freedom loses its validity.

Leadership: Can you put in a favorable light what you feel at the level of self-awareness, from the perspective of the freedom to display your superiority through the presence of privileges and exaggerations of the type "the experience of possessing of a dose of tension is everything"?

To see the suspects full of creeps, struggling in remorse to get to smooth water, seeking answers, trying to evade by lying, disturbing their calmness, avoiding criminal liability, that and only that emphasizes Finch's sense of safety, ensuring complete success.

This state of inner contentment, almost diabolical, pushed to paroxysm, is like a boardroom where meetings, held alternately, focus on the need to fight for social exclusion. It's some kind of battle for an unprecedented conquest of supremacy on the human scene. Plots are weaved, evidences are manufactured, the whole functional human structure changes, information that may lead to his tiredness and exposing are sought, turning everything into an unusual drama.

Just as old Peyrade from Balzac's work closes the chimney and uses a stove whose pipe exits through the wall outside, above the street, Mr. Finch covers every hole from the suspect's heart, using here and there every means of persuasion possible, which onerously get beyond the normal pattern. He basically supplements the human's emotional baggage with a consistent negative charge, altering its entire control structure.

But this well-rounded suspect, Laura Quinn, this overstraining resistant computer, equipped with additional protection from excessive voltages, does not give up without a fight. Sly as a fox, she hits back bluntly. But with tact, intelligence and delicacy, hiding all her feelings, fears and hatred under the cloak of innocence.

During interrogation, the alternating voltage, which passes both through positive and negative values, is converted into one that has values of a single polarity. Laura does not have to go so far as to beg Finch's forgiveness and implore mercy, but make him fall with his hands stretched at her feet.

Even under the huge outbreak of unrest, under that grimness of clenched fists, when all the unknowns within her burn and burst out like nebulae, Laura fiercely keeps her calmness.

Leadership: Do you live only for what is unlimited, beyond the inner measure of feelings, in terms of "the cause that ensures your professional development corresponds to a standing in a position of authority"?

What does completely satisfy your inner harmony? What is the factor that accentuates your sense of safety, ensuring you total success in leadership? Do you dominate people only by suspense and tension? Do you fill every gap in people's hearts serving here and there by every means of persuasion possible?

In the ensemble of his representation, the man with his features and manifestations bound against a cause that intensely strains his psyche and emotions, or against an excessive strain of assuming certain responsibilities, exploits some depths effects specific to leadership, which blocks the achievement of the desired level of performance. Cascade effects, direct, indirect and cumulative effects transmit progressively over your own existence.

In such cases, not at all exceptional, but quite common, the man feels overwhelmed by unmanageable responsibilities. Retreating into his own ambiguous and incomplete world, his leadership falls in the area where he needs to lay out his defense shield, which can guarantee his efficiency, the effect being noticeable especially when he is unable to analyze himself against entitled claims that he has from himself. He comes to supplement his spiritual baggage with a substantial negative charge, which alters his whole control structure.

Positive human traits flourish especially around the elementary functional equation, such as: *stimuli + values + conscious placing in an environment of fairness,* but in the vicinity of a meddling leadership, which aims to demonstrate the causes which restrain his development or lower his efficiency level. To that effect it is true what the expert in training programs John Euhrman said, that some people oscillate and struggle between different variables, torturing themselves with questions like "What if?"

If you go to this dangerous point, where you ask yourself all sorts of questions, calculate all kinds of scenarios and dramatize, decreasing your chances of seeing a bright future, it means that you already are in front of "the barrier where you expect the train to pass".

The harmony between mental and emotional, as well as on the exterior – the harmony in relationships begins to "station", can no longer go through the usual route of transition to wholeness. This is the state you experience in moments of tension, when you are forced to raise the white flag of surrender.

The best leaders discover their true Self only in the tense moments of high impact events, beyond the limits imposed by the very nature of the situations that their presence

generates in a different course of life.

Just as Laura Quinn, every leader goes during his life through such extremely tense, overwhelming, unexpectedly stressful, even humiliating moments, when all his functional structure changes, turning him into a defendant, who like any offender before completion of a process, must first check his conscience and be careful not to have a black spot on it.

Only such a key moment can bring out the negative and the vice inside man. An ordinator significance threshold that makes the material the man is built of to be covered and corrected, subject to a processing operation through training at a certain pressure, then testing it regardless of previous corrections until all negative aspects are neutralized.

The expert on leadership John Maxwell said at one point: *"One of the most valuable things I've done in my life was to take important decisions before moments of crisis. This allowed me to manage these decisions in critical moments of my life."*

However, I believe that the best leaders discover their true self only in the tense moments of life, beyond the limits imposed by their very nature, by the inner reactions that soften their mood, but clear their mind and test their conscience.

Under the huge outbreak of unrest, under that grimness of clenched fists, when all the unknowns inside you burn and chain like nebulae, can you jealously keep your nerves calm? What does your voice of conscience cry? Does it send you a message, to warn you about your feeling of guilt? How serious is this feeling? Does it cause you a fear so strong that you are tempted to give up easily?

The course of a leader's life is given by his faculty to discern, to distinguish things from one another, to judge clearly, with penetration, leaving himself in the will of a world that, even if it goes crazy, is required to be addressed by appealing to the emotions that determine his actions.

The Struggle Of Tenacious Souls highlights the relationship established between people, the tense moments they confront and how they react to various internal or external factors.

If you want your leadership to deal with unwanted experiences, try to discover the primary element that directs people negatively.

*** Note:** Flawless (2007)"

Source: https://neculaifantanaru.com/en/the-struggle-of-tenacious-souls.html

The Student Must Go

On June 09, 2014

Exercise your power to shape people around you, conforming yourself to the requirements of the superiority that you want to highlight.

Eisenstein followed master Meyerhold's course for a long time. One day, when the student gave one of his tests, the teacher became sad. Eisenstein was scared, thinking that he responded poorly. But he received a note from Zenaida Reich, actress at Meyerhold's theater and his assistant. He read the note a little bit surprised: *"When the student is not only equal, but surpasses the teacher, he must go ! "*

Convinced that it was Meyerhold's desire, Eisenstein left him. This rupture was painful for both of them. Eisenstein described it as a "trauma". Trying to explain the story later, when the wound healed long ago and they reconciled and became friends again, Eisenstein wrote about this break:

*"I always find that, in relationship with his students and followers, he played again and again his own trauma caused by the rupture with his first teacher (by K.S. Stanislavski). And with those whom he rejected, he relived the bitterness that was eating him away. In the act of rejection, he became the tragic Father Rusten who defeated Zorab, as if looking for a justification and an addition to what he had committed in his own youth without having the malicious effusion of the "Father", but only giving way to the feeling of independence in creation of the too proud son." **

Leadership: Are you able to play a more important role in the lives of others, so that you can focus on what you have to accept from yourself?

Leadership cannot lead man through the meanders of his complexity if, first, he does not acquire scientific glory through an extended individual practice, an appropriate interaction with his own questions and answers, work experience, findings and representation of reality.

He who is always helped will never be able to impose himself against the toughest opponent: the power to surpass himself. And you can surpass yourself following your own example to train diligently, finding your own way to recharge from the overflow of energy flooding every bit of your being.

What you have to accept from yourself, moving away from the "master" who originally formed you, is the feeling of the effect of the attainment of a determined goal: the gain, the triumph of power, a new version of everything.

A leader is guided by the sense of purpose, not causality. He gathers the elements that make up the constitutive and harmonic parts of an initiatory journey and places them in a less wandered area – that of originality and expressivity in the interpretation of the assumed role.

Leadership is a custom creation, with a unique style, which does not appear in the gallery of *"Wrongfully acquired styles"* from others, but in the gallery *"Discreetly and exquisitely acquired styles"*. Leadership develops and personalizes through a deep search of your own self, through your meaning and creative power, pointing in some way that absolute freedom of becoming the owner of the professional excellence space and of those who want to be part

of it.

Can you sign a loan contract that does not specify the duration for which the loan is granted?

The professional straightening contract is always concluded with a rigorous, independent entity, namely with a master dedicated to your development and transformation, and he fulfills that condition of reciprocity, whereby the intellectual revenues, embedded in results to absorb the involvement and formation costs, charged in multiples stages, are transferred in order to hide the origin or ownership of an intellectual good.

Leadership is the equal of a meeting of two exceptional destinies, from which the winner comes out the one who can change the purpose of a creation in which its quintessence functions as proof of self-rediscovery.

The student must go designates that separation from the superior authority who exercised its power of influence on you, as a triggering factor of opening to a world increasingly sophisticated, a world of science to get rich through a good quality professional training and a knowledge above all knowledge, that of the self, by the idea of self-development and self-surpassing, putting to test your characteristics of researcher.

*** Note:** Ion Barna -*Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-student-must-go.html

The Sublime Of Mastery

On September 13, 2010

Raise your leadership up to height that you aspire, by putting in the foreground its most prominent shades.

The master often returned to that theme: *"The girl in the mirror"*. He managed to achieve, with careful attention to details, the sad and mysterious smile of the girl he had met in his yourth, in a trip to Egypt. The enthusiasm, perhaps exaggerated, supported his efforts in order to achieve an amazing work of art. The image that he put on canvas was in his mind for a while now. Now, after almost two months of work, it was finally done.

I remember very well that day, because he purposely invited me to his place to show me that piece masterfully done. Because yes, it is indeed needed a real mastery to express a wide range of moods belonging to one or more characters in a painting: the face, the gestures and the mimics, etc., and to turn colors and the people' traits in suggestive characters.

For the first time, I could see peace and spiritual hope on the master's face. He had that proud look, that charming enthusiasm wich fills only those who, truly dedicating themselves to their work, manage to create something truly special, something that makes them feel truly fulfilled.

Leadership: Do you owe art to evaluate your product of creative work to the true value of the quality of your own way of expressing your rich inner universe?

He rose slowly from his chair, took a step back to watch his work, his own creation which expressed his true mastery and skill. And, suddenly, seized by a profound sense of joy, he exclaimed with the same firm and confident tone, full of feelings, like Archimedes, when he sensed the law of universal gravitation: "Evrika ! "

The master never felt more appetite for life like in that moment. Sometimes sketching, other times seeking to translate what he would aspire to be art, he managed to achieve the sublime in painting. Finally, he had his success and fame assured.

Putting leadership on the highest plane of art is to draw a picture whose meaning will be fully understood only by those who are able to properly consider and weigh the defining elements of your intellectual formation.

The painter is an artist, a creator who, possessed by a strong desire, outlines in his mind the image that he is going to put down on his canvas, well before closing himself in his workshop in order to sketch it.

In the same way is the leader - a creator, who enriches his gallery of values and traits, fully depicting his wide range of emotions - enthusiasm, respect and admiration - in the purest sense as possible - thus reflecting the aspects of his personality. He puts in the foreground the most prominent shades of moral and social character, which harmoniously combine his values and intellectual abilities.

That is why , it is so important to follow this evolution of yours, by valorizing your own competence and experience, by approaching more deeply various aspects of the leadership -

especially on the affective and moral plan, not just professionally. For your leadership to turn into a really great art, with some unique and extraordinary facets, you should put it on the highest plane of the image you sketch.

In order to reach the genuine mastery is not enough only viewing the "work of leadership" to which you will give life, but also its execution with great attention, painstakingly, gently, and patiently, for fear that the effect to be other than the expected one. Shape in your mind the vision that would push you to make the step towards excellence - well before engaging yourself in the implementation of any project, before opening the way for a broader approach.

Leadership: Can you conceive an art related to a reality full of substance that represents you in the plane of the image that you form of yourself before you achieve mastery?

The creation of a leader is nothing but a sum of steps and activities that lead towards achieving a goal. He always gives birth to mental images. On the "screen" of his imagination, he sees every detail represented with photographic accurateness, every step he must do, every decision he must take, every tactic and procedure he is to initiate, every plus and minus, by which to exercise a dominant positive influence on leadership. And then he designs an "art" related to a reality which would represent him, and to achieve success he aims to.

Threw up the old clichés. Look over and over again through your work, through your art related to reality and truth in order to arouse interest, respect and admiration in those around you. Only in this way will you be able to fulfill the aspirations which you spent the most years.

The sublime of mastery, compared to the beginnings of art that devote themselves to a deepening specialization, such as human psychology and expressiveness, is manifested by the perfecting of all the faculties of the soul and the access to a superior form of knowledge.

A knowledge that you only speak through the process of self-observation, reflection and self-correction, with the depth of a substantive approach to an individual theme from the perspective of the aesthetic criterion.

Conclusion: The leader's "creation" is perfect if, finally, it meets his expectations, reaching the initial proposed goal. A leader doesn't truly feel happiness determined by achieving the proposed goal, if it's not realized on qualitative and quantitative parameters, initially exposed, which formed the basis of his election as leader.

Raise your leadership up to height that you aspire, by putting in the foreground its most prominent shades.

Source: https://neculaifantanaru.com/en/the-sublime-of-mastery.html

The Superior Science Of Leadership

On June 22, 2013

Fit your science in new equations, so that it would be in full compliance with the specifications and the functionality of the leadership model unanimously accepted by the meaning of life.

The suddenly opened paths and horizons science became more and more interesting, creating tremendous advantage for me, as if I were the favorite of a contest of circumstances established in a place where there are no obstacles. This was the result of my placement in front of superior reality, only understood a priori, which probably only the most progressive researchers had experienced.

Sophisticatedly designed, impregnated with accents of metaphysical thinking, illuminated by temporary generalization or embodiment, many of which abandoned after a while, this rich and complex reality had the merit to seriously tackle particularly profound aspects of sustainable development. Thus, I gradually entered a world of meanings that become more real and valuable than the ordinary experience world.

In order to appease, Goddess Atalanta made water spurt by hitting a rock with her spear, where not even the most delicate spring had appeared before.

In my case, I should have been more even-minded in terms of interfering with the unreal and infeasible. So, in order to quench the reactions of my experiment to explore the complexity of science, I took into consideration only the most plausible hypothesis of the research, making several fundamental connections between different studied concepts.

Leadership: Can the reality you experience, apart from what you've probably found up to a certain point, be totally different from what you can see from your own mentality?

Light shone over all things and put them there for my eyes to see and perceive them with a fine analyst acuity. The light was the way to reach that definable element, the heart of the matter. It suggested at the same time the attempt to unite and separate common - but relevant - features of small things, embodying two equal and opposite meanings, which in turn combined in achieving an abstract meaning.

I tried on myself a part of a unique experiment, "*Vivre avec la lumière*". Regardless of the nature or cause of the outbreak of that brightness, the lighting of that inner flame that supported creation, rising to the height of the most subtle contrivances, only one thing was certain: I constantly found new ways of interpreting, rendering and applying the acquired concepts.

If everyone would know these functional alternatives to use concepts and knowledge, then anyone would contribute to the development of science. Sometimes to see beyond your own mindset actually means to grasp another facet of the reality that projects you in the line of life that you most want, without obeying rules such as "validate the opinions of the majority".

Leadership must respect the following specifications:

To see beyond our own mentality is to give reality the chance to adapt to new limits of

understanding and explanation of life phenomena.

Does your science generate a certain inconsistency with the specific changes that the leadership matter faces, without hurting your ability to act on external reality?

Can you support the result of your placement in relation to a higher reality? Do you try on yourself a part of a unique experiment? Which are the horizons which the reality you create opens? Can you unite and separate common - but relevant - features of small things, to develop your science?

The science generates effects of leadership, those hidden springs that you have not discovered yet, but that can create enormous advantages in the race for the great trophy called perfection. The effortless effects of the intervention of a new "force of the matter" are also run, under an agreement with yourself, with that habit of mind that you have not managed to extend yet. And that always makes it easy to "decode", on line of vital stimuli that amplify the level of understanding the reality, the content of a new approach to the relationship with yourself.

If your science produces a certain inconsistency in relation to the specific changes that the matter of leadership faces, so if everything you discover does not create a link between that special relationship and the higher level of understanding and usability of knowledge acquired, then the factors that can increase or decrease your value will alter automatically.

Practically, the matter of leadership unites all those small and extraordinary things for life, passed through the sieve of a reality that transcends any orientation, making that everything that makes you shine, evolve, be stronger, more inspired, happier, seem to be an integral part of a higher plan from where you can see a different world from the one you are used to.

A science such as leadership can be framed in the equations of determining a new direction to be followed when the purpose of life is dictated by the ability to observe and investigate the phenomena of reality which, by their manifestation, give rise to significant coincidences or correspondences.

These very significant coincidences or correspondences, which sometimes surpass any imagination, link our inner world to the outer world, showing the way to the fulfillment of our destiny.

The superior science of leadership is actually the result of all you have created over time to facilitate access to excellence. It is an incontestable proof of your transformation into a savant who has the ability to handle the matter effectively and arbitrarily.

But before becoming a savant, you should contribute to the development of science and manage to come to the fore by the practical application of the latest scientific achievements, which requires constant updating of knowledge.

Source: https://neculaifantanaru.com/en/the-superior-science-of-leadership.html

The Supreme Ideal

On January 05, 2010

Strengthen people's sense of belonging to the team by cultivating their faith in the virtues that you appreciate the most.

The day was almost at its end. The emperor, attended by his personal guard, is getting near to one of his best warriors. He had failed in the mission that he had been entrusted. He was on his knees. He knew what awaited him.

- In the day when I appointed you as a commander, I trusted you will not disappoint me. You lost the battle. Nearly two thousand of samurai died. Are you afraid of death?

The warrior refused to look into his master's eyes. He glanced aside, and then looked down. He waited for a while before answering. He was ashamed for falling into disgrace. He felt isolated, useless, and this experience represented a deep, agonizing humiliation for him. He was mentally accusing himself for his lack of wisdom, and he was not regretting he must die.

- No, master. I'm a samurai. I feel honored for having served you. I completed my duty as well as possible, but I failed. I deserve to die.

The emperor pulled his sword out. His sword was thought to be the world's sharpest, and his technique unmatched. He participated in many battles, and did not lose any of them. He was a flawless warrior.

- You can choose to die fast or slow !

A deep, invisible trembling invaded the samurai under sentence of death. However, he did not lose his courage. He was not going to beg for his life. The thought of being executed with a quick thrust of sword comforted him. He had nothing more to say. He had the spiritual strength to fall silent, to hide his defeat. He waited with his head bowed for his punishment. He could not be spared from this ordeal.

- I'll kill you as quick as I can !

In the next moment, the sword hit instantaneously and decisively. The inevitable occurred. The one who has sinned paid the maximum price.

Leadership: Can you stand the shame of defeat by appealing to an ideal that can take, according to circumstances, the appearance of an inevitable battle with the high stake of an outcome that can keep your value intact?

The greatest anguish of an ambitious man such as the samurai was to live with the thought of disappointing his master, with the shame of not having satisfied his master's expectations. He educated himself from early childhood not to make mistakes. From the moment he woke up, he used to devote himself in improving his virtues. He never lived with fear, thinking of the harm that could happen to him. For him, life could become tolerable as long as he served his master, otherwise it would have been pointless. He swore by his sword that he would defend the emperor and obey him to the death. Actually, and that it means to be a "samurai"

to serve until your last breath.

In the 16th century, the famous war strategist Daidoji Yuzan wrote in his Treaty of ethics (Budo Shoshin Shu): *„First of all, a samurai must remember, day and night, that he must die."*

A samurai must not groan for wealth and reputation. His only mission was to serve his master as well as possible. His own life was the assurance he would complete his task to his last breath. If it happens to fail in his mission, he was fated to die. Moreover, if he happened to die, then he died happy to have served his master.

A single ideal can, according to circumstances, take the form of an inevitable battle with the high stake of an outcome that can keep your value intact: that of serving a purpose that takes the form of a mission according to the character of the duty to a master who behaves like a God.

Leadership: Can you highlight yourself through a reflection of the experience of being a whole and a close union with the hero you represent in an outcome that brings success to a high consciousness?

Nowadays, there are no samurai, in the true meaning of the word, but there are still countless stories about them. From which we have so much to learn. Like, for example, to display affection towards friends, family, our superiors, towards the institution in which we work, towards the community in which we live. To be loyal and to cooperate in order to achieve the proposed goals enforce our feeling of belonging to a group.

Unlike the loyalty of a samurai towards his master, nowadays the concept of loyalty refers not so much to the devotedness to the leader, but to the attachment to his team of work collective, and the optimal completion of his pursued goals.

Many people have never felt a deep attachment to somebody. They do not know how it feels to help others, they are not determined; they lack the team spirit and the sense of gratitude. There are more and more of those who want to lead, to be under the spotlight. And they hate any kind of restraint. They try to skip some very important stages, in default of which the ascent to the top is impossible.

I believe each of us must, firstly, learn how to integrate adequately into a collective, to cooperate and become efficient, and only after that to aspire to uplift the professional hierarchy. They will learn to respect their commitments only guided by the need of being attached to a collective.

A worthy leader promotes the development of good fellowship relations and encourages people to cooperate efficiently. The most precious attribute of the people that he leads must instantly be the loyalty. They must be devoted to him and inspire him trust, displaying courage, no matter the circumstances, and by no means they should not betray, or to move away from him.

A high consciousness manifests itself by strengthening attachment to a past that preserves its prestige, but it has the burden of demonstrating attachment to a philosophy that rests on the spiritual side, the revelation of sacrificial deliverance.

The supreme ideal of a leader is to lead a team of capable people able to manage any kind of situation, ambitious, qualified, responsible, loyal and very devoted.

Unfortunately, the supreme ideal is very hard to achieve because between people, even excellent professionals, the relationships are developing in time, as well as the feelings, and are based on a great knowledge. A great leader should be the binder in a team, for it to be as good as possible.

However, if there is no samurai and the appropriate education of a samurai, and even if it is very hard to achieve, a leader will always hope to have by his side very loyal people who would help him reach his goals, to the benefit of everybody. This would be the supreme ideal.

Strengthen people's sense of belonging to the team by cultivating their faith in the virtues that you appreciate the most. Virtues such as loyalty, honor, patience, discipline, courtesy and courage - in order to achieve the proposed goal.

Source: https://neculaifantanaru.com/en/the-supreme-ideal.html

The Supreme Impulse Of The Heart's Will

On June 01, 2013

Let yourself be led by that inner force that draws your future, avoiding the zone of turbulence that disconnects you from your normal way of being.

I came into possession of the numbers that could open the safe. The diamonds could have been mine. Even if I were able to act firmly and surely, in a single burst of courage, it is also true that I would have had to live with the truth. With the relative humility in the face of that overwhelming life situation, where I would have had to confront my own mirror, the right man inside myself.

Some masses of tissue in the body and the brain still generate strong currents, a sign that there is still inside me that unknown activity of stimuli, signals and reactions that urge me to take action. I respond well to challenges, especially when I am concerned about something urgent. O serious form of feeling that furiously palpitates inside me, the alluring thought of a victory over the immeasurable and unpredictable on the broad front of doubt.

And these currents, like angry waves that uncontrollably come and go, create around my whole being a strong, but fluctuating magnetic field. Or the amplitude of the magnetic field is adjusted and accentuated by the voice of my heart that constantly cries desperately, firmly commanding me: *"Do it ! Do it ! Do it ! ".* And God has no power over it.

Leadership: Do you show humility and a sense of heart to recognize the truth in perceiving an Ego forced to make sense of an expanded consciousness experience?

And yet, I do not think there is anything more beautiful than to indulge in high intensity currents. It is a kind of turbulence that weighs heavily on my own being, increasing my adrenaline, creating the impression of an excessive lack of measure, doubled by an elusion of reason. I run the risk of crazy and demonic overestimation, which somewhat manifests itself by the absence of an understanding of my nature. Who am I, what have I become?

I swiftly cross the well-defined territory of my vengeful being, where the activation energy of the combining reaction between the two reactants is produced: courage and determination, which cohere, forming a single reaction product: revenge.

Yes, I have to take my revenge. I must make a new attempt to get out of the uncomfortable space of my concerns and weaknesses, concluding an agreement with myself out of which some unilateral obligations should appear. I must quickly fix the connectors loosen by so much opposition to myself, to connect them to a device that mobilize me to go beyond the boundaries I have been used to so far. Generating a force able to cope with all impulses determined by the general principles and rules of morality and conscience becomes a priority.

I climbed the hill where the castle of doubt towered and I visited that giant building, flanked by strong fortifications, called trust. I would have probably regretted that I climbed up there if it weren't for the wonderful view, dominated by an endless feeling of contentment, freeing myself from the reeling thought that I was weak and did not respond to the heart's impulse when I was supposed to.

Leadership: Do you take into account your vulnerability of not having a pillar of support in times of hardship, in order to personalize an evolutionary experience in what fits you

as a way of avoiding confrontation with the self-image?

Do you have the courage to face your own mirror, the correct man within yourself? Do you respond better to challenges when you are concerned about something urgent? Does a form of serious feeling palpitate within yourself when you bury your old way of being? Are you bound by emotions to take a step forward in the uncomfortable space of your weaknesses?

The objection that I express, admissible in this context, based on the saying: *"If you do not like what you find, look elsewhere what you are missing ! "* cannot banish the demons of those purely personal failures that circle man. And, obviously, does not take into account the set of specifications regarding human complexes, which bind his characteristics and manifestations in a given situation.

This objection that he who fully serves his development cannot denigrate his identity can be rejected by identifying a continuum of depth in the *You-I-Past-Present* relationship. My reservations concerning the alleged parallelism between the reaction force, which has an adverse effect on the human psyche, and the braking force that cancels the opposite effect, concern in particular the opposite operating rules that must be fulfilled for man to fulfill his life.

Confronting the self-image is proof of profound continuity in the You-I-Past-Present relationship, as a form of response to the weakness of not being able to free yourself from the passion of living in a selfish way.

When you step into the future, trying to forget your past, you are almost inevitably filled with the feeling of emptiness, unable to notice a change in the overall appearance of life. And as past always lives in you as an imperative presence, your only chance of "recovery" is setting that form of "revenge" of restoring your power to rise above your own operational failures.

And leadership does not go well with human inconsistency and vulnerability of not having a pillar on hard times. He who cannot live with the truth of his own self in the present yields to his lower nature, which relates to the past. And he is therefore forced to live with the relative humility in the face of overwhelming life situations, when he becomes powerless to defend himself against the war of his present and past self.

Can you evaluate your leadership in relation to your impulse to reinvent yourself to the boundary between "being someone else" and the condition of curbing your impulses of awareness of your own alterity?

Not daring to confront your own mirror, the correct man within yourself, who is able to keep your identity (and its values) intact, you get to a point when you touch the "tension" of life, you get to indulge in high-intensity currents that reduce your functionality, sign that there is still in you that activity of stimuli, signals and reactions, which urge you to take action – alienating you from that field of awareness, assumption and fulfillment.

The physicist Oliver Wendell Holmes enunciated this truth when he said: *"A mind that acquires new frontiers because of a new idea will never return to its original size."* These words can be interpreted as follows.

The idea of being someone else, of getting away from the well-defined territory of your real identity, overshadowing the line delimiting the frontiers of understanding, will temporarily relieve your situation and condition of being. But it could never justify the inability to

restrain your impulses. You will return to the original size of existence, opposite to the perfect state of unity and wholeness.

The price you have to pay to get out of the uncomfortable space of concerns and weaknesses, being too high, will confirm or infirm your suspicion – that you are a man that cannot restore his course of life.

Leadership effectiveness depends on how your mistakes, made out of ignorance to change yourself, in conjunction with your impulse to reinvent yourself, personally affect you.

Alterity is the tendency of man to see himself differently than he is, in the light of what he is willing to pay to be freed from the pressure of the past, from the constraints of an austere existence.

The Supreme Impulse Of The Heart's Will designates that form of human expression that cannot be harnessed, the rapid growth of the tendency of living alone in a place of impotence, consisting of the inability to restore a state of affairs that turns out to be against your real nature, entering into a kind of darkness that disconnect you from your normal being.

If you want leadership to have the allure of a river flowing without interruption, let yourself be led by that inner force that draws your future, avoiding the zone of turbulence that disconnects you from your normal way of being.

*** Note:** "*Flawless (2007)*"

Source: https://neculaifantanaru.com/en/the-supreme-impulse-of-the-hearts-will.html

The Supreme Manifestation Of Human Vanity

On March 04, 2013

Extend the reference parameters of your identity, by regulating the intensity of the feelings you perceive and transmit to those around you.

El Dorado, the only oasis of prosperity in the midst of crisis, disturbed the sleep and obsessed the imagination of colored hordes of adventurers that ships discharged every day on the coast of Cuba and Espanola.

Likewise, the unmeasured Ego of this frail woman subjected to vanity, her only oasis of clearing in a dark world, haunts her, disturbs and obsesses her existence, satisfying the principle of action and reaction: *"The force exerted by the first object to the second one is equal and opposite to the force exerted by the second object on the first one."*

Laura Quinn's life experience is similar to that of a survivor of the battle for the acquisition of a huge richness. The laws of her life reveals through the force of two separate units that move toward each other at different speeds, swirling around each other, colliding hard and absolutely destructive, like satellites in a planetary system, close up to neutralization: **values** and **beliefs**.

These two singular units, these two absolute opposites, subject to completely different laws, decidedly confront, obsessively bind, *trompeuse et régressive*, develop more vertically, through incessant rubbing, fatally including all her being. This decline gradually accentuates, with age, causing even more mental and emotional fragility.

Leadership: Can you understand your life experiences based on the belief that everything that is being read as "an act of being in a world against the world" is filtered through a soulful strength that bears any kind of assault on conscience?

Laura Quinn faces a dilemma: recognize her guilt for stealing the diamonds worth a hundred million dollars, or refuse her avalanche of feelings and experiences that trigger the hope of fulfillment. That what belongs to her being and listens only to her, according to the essence that defines her, beyond any immediate reward, is the ability to imagine herself as being another person. The beginning of a new life and the chance of a new identity is first and foremost a sophisticated imaginative process that requires careful planning of each step and a lot of flexibility.

Decisive is all this state of irritation that continues especially emotionally, a configuration of existence by reversing individual poles, a long hibernation of positive emotions. Discontent leads to tension, a feeling of uneasiness, degenerating to acting in the direction opposite of the original.

This experience by which she only satisfies her vanity, this experience that does not bring her any further emotional benefit, this reversal of the scale of values, the duality between honesty and its antidote, between honesty and dishonesty, between darkness and light, between "to be" and "not to be" an orderly man, changes her track of life.

The spiritual strength Laura shows consists not in correlating the money with the motivation of her choices, in not letting people enter her world, in never falling, but rising up every time she falls. She endures any type of assault from her conscience, not because she manages to

explain her deeds, not because her actions drive away her accumulated stress, but because she has managed to change the result of what was once through an excuse, an expression of repentance: "It was the hand of destiny, pure chance."

Does Paul I' words regarding Countess Vaninka may be valid for Laura Quinn in the movie "Flawless (2007)" ?

"If she has left some feelings of dignity, then her heart and remorse will show her the way she needs to grasp."

Leadership: Do you accept the choice of experiencing a life experience by detaching from the soul experience of a turning point, respecting the concrete aspect of your choice as a consequence of the belief that "it's fine the way it is"?

Life is like a ball that bounces: you can get it back; you can continue moving it from its destination to any other point. This is the strength we have, that willingly orders and wisely eliminates any destructive values and convictions. A whole world based on unstable foundations can, at any time, be reconstructed on granite ones. Only when faced with this confrontation, we show our true value.

Laure Quinn's failure, the turning point and the detail that made the difference between a normal life and a life full of anxiety is due to her pride in not being like everyone else, of not being surpassed by others, of not yielding to the passing desires that appear at the superficial level of any being. Laura wanted to be more important than others, but had to risk her career when she began to realize that she is below everyone else when it comes to happiness.

Starting from the identity that you create by accurately referring to people, situations and events, installing a version of one's self that can't survive otherwise, than through the intensity of feelings that combine knowledge with values, can you choose the way to respond to actions that integrate under the umbrella of trust and self respect. Identity, called in question as the credibility between the parentheses of a fight with the deepest and strongest of feelings, has the transparency of a pure crystal that manages to cleanse/purify the energy around it, radiating a light as strong as the value that you expect others to recognize in you.

Leadership can have an extremely fair tone, which corresponds to the spiritual elevation and ethical burden in a continuous pithiness, by asserting your position as interpreter of the pro attitude mood, generating a wave of valuable appreciations among people that want to build a better future. In order to give a personal tone to your leader profile, that pulls you out of anonymity, without exaggerating or distorting in any way the natural direction of your own existence, it would be indicated to fill in your description area through the filter of positive emotion, with new enforcing and invigorating additions.

These sufficiently expressive additions, that aren't anything else than a continuous reminder of the best in you in front of the truth, in the first line of life's difficulties, gives you the opportunity to reduce the difference between what you are and what you want to be. Here you can distinguish the openness in front of your supreme greatness, or the closure in front of those that don't think like you, or are against the way in which you make things.

Leadership: Do you identify with that unique feeling that can give meaning to your work, but which does not move your ability to overcome what's happening to you in a dramatic way?

First of all, the leader is the example of a winner in the confrontation between two personalities. The first one is a "chameleon" personality that leads to sadness and hopelessness, through the undefeatable vanity of a loveless doctrine, or through ardent desire to have something that, in truth, it doesn't have. The second is a personality that frees itself of what it bears in its soul in order to be happier, thus giving hope to others that they can escape from the fatal identity that depends only on something changeable.

Director Robert Fritz said at some point: *"If you limit your choice only to what seems possible or reasonable, you disconnect yourself from what you truly want, and all that is left is a compromise."*

Affectionate leaders, who successfully relate to the people around them, know that being reasonable means doing something so as the chord of their own sensibility can vibrate, but at the same time doesn't break in stress conditions, overwork or obstructions due to the so called "dark thoughts". The compromise that you can make is to lose your self-respect, accepting a rudimentary, simple way of life – a consumerist way of life where nothing is worthwhile anymore.

Take into account the unique feeling that can give meaning to your work but which does not move your ability to overcome what's happening in a dramatic way: "what I had and what I lost."

The expression of a spiritual trauma comes from the strength of choosing what you prefer to ignore and resist in this choice.

The Supreme Manifestation Of Human Vanity highlights one of the mildest types of pride. Specifically, the kind that you find in superficial people, in those who don't understand the point of suffering of not getting everything in life – which, in leadership, can take the shape of a personal investment that takes into consideration involvement and the wish to change something in the world, assuming moral responsibility.

Source: https://neculaifantanaru.com/en/the-supreme-manifestation-of-human-vanity.html

The Sweet Triumph Of A Perfect Choreographer

On April 01, 2009

Open the door to people's hearts, strengthening those important qualities to be revealed in your leadership.

- Would you like to learn how to dance tango, Donna? Lieutenant Colonel Frank Slade asked the young lady sitting at the table, whom he had just met. What do you say?

Just as motion picture cameras record every move, Frank felt that he was watching every expression on the girl's face. She seemed restless.

- I think I'd be a little afraid... afraid to make mistakes ! She said with a sweet, but trembling voice.

Frank realized that the girl has relaxed, that she approved him. To encourage her, he said:

- Unlike in real life, there are no mistakes in tango. This makes tango so great. If you make a mistake and confuse steps, keep on dancing.

Leadership: Is your behavior better understood if it is viewed in terms of the perception that others have about the objective context than in terms of the sensations they receive from your stimuli?

The detail that changed everything. If you saw the movie "*Scent of a woman (1992)*", perhaps you remember that splendid dance that Frank and Donna made on the dance floor, among the people in that select restaurant. This scene emphasizes very well the manner to approach between two parties – one that leads, the other that follows it.

Frank led the dance gracefully, with unsurpassed mastery. Here is how a blind man, thought he reached old age, was able to take the decisions which has led not only his steps, but those of a beautiful lady. This desire sprung from the need to stand out and use his influence did not die with his youth. It accompanied him his entire life. He could surprise a lot of people by his simple manners, but also by his sharp mind, his greatness or his qualities, his refinement or good taste.

Donna was not impressed by the context in which Frank's formidable qualities as a dancer were exercised, because the context is only an act of ascertaining a diverse fact that can take place anywhere, so she had to be objective only in terms of her way of presenting herself, manifesting herself, making herself liked and appreciated. I would rather say that the sensations of flattery and good mood she received from the balanced stimuli of Frank, who knew how to touch a flower so that it blossomed gracefully, made her want to continue.

Watching them and admiring them both as they suited their pace, as they carefully chose their steps, I can say that I actually witnessed the development of a wide range of emotions and positive states. Frank's words, thoughts and attitude wove like a spell with those of the girl. She felt his inner vibration, his friendly intentions, his softness and warmth – precious qualities that every woman greatly appreciates in a man. Those were the important qualities which have created that unity between the boundaries that unequivocally delimited their selves.

Leadership: Can you adapt to the inner coordinates of others so that the result of your emotions and thoughts causes a feeling of the type "It was like in a dream", but not just any dream, a dream whose content goes in the opposite direction of your current position?

The perception of the girl's real thoughts and values had a great importance for Frank's success, subsequently leading to orienting her emotions towards a positive action. As if some unseen forces pushed him to a state of open mind, to a flowering of his own being, to an unexplored world and, of course, to one conclusion: that he can easily adapt to her own aspirations, her own inner coordinates and, at the same time, he was able to set his own pace and his own way to put himself in a positive light.

It was interesting that old Frank's forces were so strong, that they had a tremendous effect on the girl, ensuring him a dominant position on the "territory".

You can easily emphasize your personality, but the way you connect to others is correlated with the emotion that you convey during an action. You can bring more harmony in relationships with others if you play well the role of a partner, channeling your actions and feelings positively and constructively towards a direction that makes sense in the eyes of others. If your feelings orientation is diametrically opposed to their feelings, if there is no inner similarity between the way to approach the same "dance", if you don't bring them to the stage to relate to you and act at your pace, then it means that the role you play in their lives is "uncomfortable".

A dream whose content goes in the opposite direction of your current position is a concept for measuring "perfection" according to society or the standards of others, which turns any attitude of "alert" (caution) into an attitude of pride and respect to one's own person.

The Sweet Triumph Of A Perfect Choreographer is a testimony to the extent that Frank was able to fit the pattern after which Donna modeled her own expectations. To reach people's hearts, you need to build an image to emphasize your qualities, and to assume your role beyond the strict limits of your status.

Conclusion: A leader must be able to know people and their feelings, as well as their expectations and hopes. He must adapt to them, but also determine them to adapt and follow his pace, ways and methods. This "dance" of the leader and others must turn them into a harmonious "couple", in which each partner must know his role, adapting to the other and complementing each other.

Source: https://neculaifantanaru.com/en/the-sweet-triumph-of-a-perfect-choreographer.html

The Symbolism Of The Individualization Process

On February 09, 2014

Experience a self-transformation equal to the intellectual height you want to reach, so that you achieve a reconfiguration of your model as a Man.

Relentless, I focused on my inner world, enveloped in mystery and surprise, which added depth to an intellectual creation. I could have dissolved the chaotic unit of my nature in a non-volatile, slightly manipulated solvent, called „aqua munda". Efficiently operating as capitalization agent of my fundamental assets, this solvent neutralized the external substances of an immutable reality, occasioning the crossing of a life experience that contributed to my radical changes.

But always, for lifting a body on the vertical to a certain height, it requires a force that is at least equal to the body's weight. This law could be applied in the conditions of a balanced and stable relation with the reality of my inner space, unburdened by the weight of a listening that facilitated a greater awareness in all the aspects of my life.

The exploitation privilege of this space was renewed once with the evolution of conceptions about me, in relation with the real world of a balanced judgment structure. A natural consequence of an interior and exterior reconfiguration that fit in the available budget for knowledge.

Leadership: Can you turn a subjective construction into a comparison with the self-concept that you know to be original, engaging in a certain way to the truth of a particular feature of the outside world?

A man can never raise his lucidity level or expand his realistic experience if he's pulled down by the weight of a self-dimension, which exceeds that of his existence. That is the reason why an incursion in the fabulous universe of self-existence, in the intimacy of the most controversial individualization tendencies stirs certain rustle, a positive revitalizing reaction, like an engine that determines you to give your best.

It's easy to wonder away in your own inner space, in the labyrinth of valuable aspects you are aware of, but it's very hard to calculate the geometric mean of all elements of contrast that intensify the qualities of your entirety. And it is certainly very hard to discover that natural number different from „zero", that perfect indivisible square, which fulfills the conditions of the statement according to which: *„self-awareness always receives an opening request towards the exterior, but that is not everything for a harmonious development."*

The truth of a certain external world characteristic that I was differentiating myself from, taking into account the information that helped me become someone else, presented either tendentiously or exaggerated or partly, was that I interpreted reality by referring less to expectations, passions, my aspirations. More to that logic that makes the seen side and the invisible part of the Being coexist and, moreover, be a whole called "The Beautiful Humane" or "The Microsystem of a New Variation of Expression".

Can you express your self-concepts in relation to the real world of an integrative judgment structure in an art that blossoms through symbolism and expression of love often to change the future?

You have to be really self-absorbed, to get closer to the truth about who you really are, so that you account for every contribution to the maintenance of a solid image, directly proportional with the considerable dimension of your inner identity. And a reality full of contradictions, where you sink deeper with many interruptions because the lack of self-knowledge can't ensure an ascending development, a proper exposure to a leadership full of perspective.

I believe that reflection is the key step that must be made in order to understand the balanced and stable reality of the inner space, unburdened by the weight of a listening that facilitates a greater awareness in all the aspects of my life. And it doesn't have to offer the possibility of a wrongful interpretation of one's operating mechanism. But coming from one's self, it must keep into account everything that really presents the fundamental importance of total becoming.

Are you focused on your inner world, enveloped in mystery and surprise, which add depth to the intellectual creation ? Only by reflecting over what you are, renewing your personal profile together with the evolution of your self-conceptions, in relation with the reality of a leadership integrated judgment, will you be able to raise your lucidity level.

Leadership: Can you ensure a spectacular finish in the "target terrain" that you attack with the weapons of a richer and more comprehensive knowledge than the one you have access to in reality?

Can you ensure a spectacular finish in the "target field" that you charge, compared to the individuality that defines you, when you manage to achieve a reconfiguration of your model as a Man. When the only measurable effect of your passage through the vast valley of knowledge is holding under control your whole being.

The reflection comes from own experience, from your own individuality, that brings another perspective and a broader, deeper knowledge. Based on the principle: *"you can't fly if you're not aware of your wings"* above any other principle, you will create o certain activity initiative that will support the formation and development of a transformation tendency equal to the intellectual height you want to rise up to.

In order to be ready to cross all the fields on leadership's game board, up until the connection line with the excellence of being your own magician, this reflection, capitalizing the natural light of reasoning, has to go beyond every possible conflict between the Ego and the assumed position.

Can you continuously exhibit the finesse of a thinking that would show your superiority towards everything that means self-knowledge?

The unknown is the most important factor in shaping the attitude towards your own person, bringing a gold medal to a leadership crossed by a continuous openness towards knowing those mental and emotional reaction patterns that make you remove those things that turn you into an extraordinary person. But the unknown is often neglected. In front of it you have to explain, to protect yourself or to refine it, thus ignoring any signal that comes from the exterior, from the middle of a reality that is hard to manipulate.

There are two realities in the language of scholars. The reality you create through the beliefs and thoughts that you generate, and the interpretations you give to the situations you meet, among which are those who choose to come to you. And the reality that you perceive as a variant of symbolizing your way of knowing, which is done through jumps that do not follow a logical chaining, as most of the great discoveries of history have

come to pass.

The Symbolism Of The Individualization Process refers to the important hidden meanings of a man, in agreement with the continuous progress of self-knowledge that determines its actual favorable or unfavorable state in relation to leadership. The way in which this knowledge is managed, the way in which it is oriented towards leadership, creates the image of a leader that has become aware of his personality.

The meaning of the individualization process points out all those internal self-evaluation processes, accompanied by efforts to optimize the configuration of a man who wants to reach the highest peaks of performance.

Source: https://neculaifantanaru.com/en/the-symbolism-process-of-individuation.html

The Symphony Of Wandering

On July 02, 2010

Guide your vision towards excellence, permanently keeping in touch with the true reality.

At the end of the fifteenth century, when the continents were not yet fully discovered, the great sailors had only one concern: to facilitate connections with Asia and to seek the East, sailing westward. In a word, to get on the shortest track to the Land of Spices.

This is what Christopher Columbus tried to do. Relying on the ideas of the famous astronomer Florentine Toscanelli and those of the German cosmographer Martin Behaim, with which he corresponded for a long time, Columbus, at the age of 41, decided to set forth the unknown, to the unpredictable, armed especially with hope, desire to succeed, confidence and courage. His goal was clear. He only wanted "to seek the East through the West and to reach, through the West, the place where the spices came from".

Leadership: Do you define the territory of a new perspective on the role and validity of your limits, always acting under the impulse of mistaken beliefs?

Immersed in the thicket of his own thoughts and ideas, Columbus didn't guess in any way that fate will lead him along four journeys full of danger, all of them on unknown realms. Fate tried Columbus twice, guiding him to the New World, and also the many times he didn't abandon the idea, otherwise false, that he was on the coasts of Asia. For, if he rushed into finding Japan, the newly-found islands could only be part of Japan. And because he didn't think of any other possible options, he committed several errors, which changed the whole range of his discoveries.

Columbus had everything necessary in order to excel in leadership, and to exert a notable influence on society: competence, creativity, plentiful energy, tireless self-confidence, courage. He was hardly an old-fashioned man. He was an adventurous sailor, a captain who knew well his job, a good navigator and also a good merchant. Even so, he had a weak point, a flaw that followed him his entire life, a flaw due to which he was about to lose all his advantages: he constantly fed himself with the idea that he was right. Always acting under the influence of a wrong belief, he was wrong each time. And as a result, he died without even realizing the existence of the great continent, which he would not give his name at least.

A second error that Columbus made is that he relied only on some maps drawn by Toscanelli, but which were completely wrong. Instead of trying to deepen things more, and trying to count on him, to investigate better the shores that he discovered, he relied on the idea that there is only one reality, the one rendered on those maps that guided him the entire time.

The role of the limits which you don't always choose to impose upon yourself, that sometimes the very concept of "God" has imposed and which few people can overcome, is to make you mindful of the difference that makes the difference between what you want to fulfill at the starting point of the trip and what you want to introduce to the world when you try to think at the height of the final point of the journey.

Which leads to the result that the whole is in fact much more than the sum of its parts.

Leadership: Can you orient yourself in one direction without getting lost in the darkness

of an illusion that expands its target?

Great progress in leadership, fully reflecting scientific knowledge enough assimilated for a development culminating in the desire to enter a special world, full of mysteries and compromises, have been stimulated by the constant challenges of the school of life.

Among these, we should mention personal failure, in some cases, thinking disability, maybe inadequacy to individual or collective stress, or maybe the urgent need to continuously maximize small victories hardly achieved to ensure subsequent professional safety and adaptation to a new reality.

Progressive prolongation of the compulsory processing duration of a changing "order", often demanded by conscience, and which your authority in the field always has in view, as well as changing the content transmitted by the school of life, will change the meaning and the status of your training from interior to exterior.

Yes, leadership is an art of discovery that begins and ends with you, a long dialogue with your defining authority, the self, which always pushes you to overcome your limits. A dialogue whose subject is negotiating the price that one must pay for performance. This can be expressed by the phrase: *"orienting through the darkness of a becoming seeking its target*."

The target on which are focused all your efforts to disguise a serious failure you only see the moment you are aware of it and continue to press to get closer to it. That means to feed illusions. Your target should not mean just to reach a certain destination, but to build an ideal destination of the greatness that you give to the world.

Leadership: Do you extend your concerns to the amount of "new" in the equation of interaction with all that is out of your control?

The weight decrease of the *unpredictable* factor, whose nature enables man inspired by high ideals to act firm from a professional point of view, justifies the "demand" of force to meet challenges, achieved through diversification of affirmation and promotion offer on the career steps.

Reviewing one's attitude towards change that is often in line with the general orientation. Improving methods of processing and advance knowledge transmission. Increasing demands on the quality of cognitive activity. Extending one's concerns to the amount of "new" in the interaction equation with everything out of your control, beyond knowledge strictly belonging to one's domain. All these are required to take control of situations that you are facing.

Leadership: Are you "restrained" by an underserved stand-by towards a form of manifestation of the infinity that you cannot grasp?

Limited knowledge narrows your horizons. A captain, who doesn't possess enough advanced knowledge and lacks high-performing instruments and equipment, can mislead himself. Just like a doctor cannot prescribe targeted treatments if he does not have helpful elements to diagnose (for example, lab analysis), so was the case of Columbus, he would not have drifted away if he had accurate navigation maps and advanced navigation tools.

Moreover, each island discovered had plenty of clues, which could help him make the

difference between the coast of Asia and the new continent, but he overlooked them. Although he had acquired a far superior training than the sailors of his time, Columbus' horizon was yet limited. His knowledge of astronomy was not as advanced as that of a captain of our times, and he didn't have first quality and precision instruments. At that time, technology was not as advanced as today. During his journeys, he always guided himself by the position of the sun, the conjunction of the stars, the length of nights and days, etc.

Infinity is the knowledge attributed to the permissive will of God, to which you get when you decide to personalize your experience of broadening horizons from the height of the final point of your journey into the unknown.

Like a mythological titan condemned supporting the sky eternally, Columbus was condemned to wander the seas and the oceans. For, if we had to sum up all his journeys on sea, we would definitely discover that he mainly drifted, wandering in search of the proposed targets. He discovered several islands on the coasts of America, yet he never really knew where he was.

However, his wandering was not useless. Because through his travels, he enriched the geographical knowledge of time with many islands, such as Tortugas, Martinique, Dominica, Maria Gallant, Guadalupe, Montserrat, Santa Maria, Santa Cruz, Puerto Rico, Jamaica, Honduras coasts, Mullets islands, Darien gulf.

A bittersweet symphony. Columbus experienced many joys and sorrows, but also many victories and defeats throughout his life. His journeys represented a symphony which impressed the world, a symphony in which courage, fortitude and fearlessness combined harmoniously and despite some failures and unsuccessfulness, he rose above the people of his time. Therefore, the name and the glory of the illustrious navigator live everywhere.

Leadership is the unknown that reveals its significance from the height of the final point of the journey towards a better version of yourself.

Conclusion: Nowadays, a leader should not be compared with a wanderer, who walks on more or less beaten paths, and who does not know how or cannot reach his destination. On the contrary, nowadays, a leader must possess the both methods and the necessary instruments to achieve the final objectives.

Guide your vision towards excellence, permanently keeping in touch with the true reality.

Source: https://neculaifantanaru.com/en/the-symphony-of-wandering.html

The Talent Maker

On November 14, 2010

Define your leadership as an "engine" with high power of imposing certain specific impulses that stimulate the development, for your performance to be assessed properly.

Good knowledge of the past, full of scholarship and driven by a real passion for art, the teacher whom I consider to be the most important person in my life, had aroused enormous interest to me for painting, inspiring my burning desire for knowledge - specific to distinguished and innovative artists. Since the first moment I walked into his studio, I knew with certainty that he had the power to raise my cultural level and knead in me the aspiration to an ideal, to perfection, to the absolute.

I often talked about my master. Because he had the strength to rise between the ordinary and to overcome his condition. Those moments when, with an unspoken care and attention he confided me from his so vast experience, were decisive. His influence has been crucial of my training as an artist, developing my creative power by improving the penetration abilities of things.

Leadership: Is the self you access in the presence of a brilliant mind higher as you fulfill a certain amount of time fixed on the practice of integrating yourself into a sublime manifestation pattern?

"Blessed is the one who succeeds in giving wings and roots to his children" says an old Arab proverb. Yes, everything is possible if you have around you a man gifted with a tremendous imagination, with a very unusual creative spirit, possessing strength and is willing to give your artistic soul the "wings" so necessary to high up above him (and other people) by your own value.

The master carved my talent and my personality etching in my heart and mind the principles of realistic art, directly related to painting and drawing, and even related to calligraphy. The "wings" that my heart gave to me had a big opening that I really entered in the art of painting, full of deep meanings. And with the inspiration that he gave me, an inspiration that greatly stimulated my mind and the appetite for knowledge, I had passed it.

Yes. Exactly. I surpassed my master. He was honored by my creative qualities, the qualities of an observer and a portraitist; he admired me and still considers me a craftsman of detail.

The sublime is the result of a process of creating and consolidating the status of an author of "the beautiful element" that lives for others.

Leadership is based on ascent, which corresponds, in fact, to a robust stabilization, the identification of a custom fuel that continuously burns, following the operating parameters. This stabilization can help you keep the "relationship" you have with your teammate closest to the field of excellence – with the source of knowledge and culture that can take you beyond the limits imposed by yourself or other people.

One way to provide new perceptions of your roles and responsibilities, to professionally advantage you, of course, without causing a break in the flow of your thinking, ensures the maintenance of your own development resources and the enhancement of the impact on your and other's evolution.

Leadership: Are you in a position to confirm the value of art produced between the result of a slow rise and a steep ascendancy tendency?

Several stages of ascension to great performance can be distinguished, which beg the question: "How accessible is art?"

The slow, but sure ascendance, which strongly sticks to a certain category of people, characterized by a total submission of reason and understanding to a particular ideal that can be achieved only through advanced knowledge.

We're talking about people who did not believe in the basic principles on which true craftsmanship reside, who did not approve any kind of research or learning methods, who did not apply knowledge and creativity to distinguish new perceptions of self and personal value, but who have obtained unexpected, deep and impressive results because they have agreed to be subject to foreign influences.

There is also the steep rise, tried by courageous people on their own account, who fell before getting to the top.

The transformation process towards achieving perfection is carried out in time and always integrates supported thought and action – which, above all, must prove to be feasible investments, maintained as ideal, as own structure of mobilization and strength. And not to rely on an exhaustible resource, used only in case of emergency, which disappears after several uncontrolled "starts and stops".

The value of art produced between the result of a slow ascension and the tendency of steep ascension can be determined mainly by a meticulous analysis of the experience of other artists. You are in a position to confirm this value when you are actually part of the process of creating art through imitation, innovation or experimentation.

Art is achieved by exploring the depth of subjective experience – that of capturing that moment of revelation that you can penetrate with the understanding of your mind into what no one else has succeeded in.

I conditioned my vocation and talent through hard work that required endless exercises and retouches. But I could never reach a real artist if the influences exercised for a long time by my master would not have been extensive and profound. The feeling the joy that he stirred in me - to create with my own hands, using my own imagination, an art that not everyone can master, the art of painting - plus, undoubtedly, the help that he gave me by forming a personal style and a new vision, sublime, have contributed to my own evolution and have been a triumph.

When human soul is crossing with the soul of the leading, only when this happens people open their "wings" taking momentum to rise above other people, providing evidence of their brilliant creative traits.

And a perfect leader possesses the power to give those around him the "wings" necessary to rise above him, wings that reveal the endless horizon of their imagination. He is a talent maker.

Just as a painter transmits a deep feeling, without a burst of light and color, by evoking the atmosphere, through simplification of composition and tone – and so leadership, for taking

magnitude and becoming a major source of know-how, must define itself as an engine with a high power of imposing certain specific events, reactions, impulses that would give the start to the change process, capitalizing the potential of human development and lifting it up to the highest level possible.

Because only by acquiring a new depth of self-consciousness, through unleashing motivation and internal forces, by highlighting their talents and their proper use, people could reach greatness.

Greatness is a peak of the talent to see things always closer to your vision that that of those who come to learn.

The Talent Maker is the one who has the ambition to discover what lies under the cover of helplessness, of incertitude, inefficiency or ignorance that keeps people trapped, like in front of a screen that gets tired your eyes, in a place where they cannot realize or direct their inner resources and capabilities, which reduces their desire of self-knowledge. Is the one who strives to become a mentor for those young people that are driven by the desire to make something special for the benefit of all.

A perfect leader possesses the strength and desire to give people the "wings" necessary to rise even higher than him.

Source: https://neculaifantanaru.com/en/the-talent-maker.html

The Talking Pen And The Winged Brush

On October 21, 2020

Aim to make a foray into the imaginary of a world beyond you, through the suggestion proposed by the destiny of the character you create: to place yourself outside of yourself in different ways, or to be present everywhere in same time.

I hold in my hand a pen whose ink does not seem to be consumed, but only warms its substance full of expression, similar in its aesthetic weight to the variety of colors that an artist's brush applies to the surface of the canvas. If the correlation between form and substance, between expression and content is examined in terms of the arbitrary nature of identifying the pen with a brush, no matter how important the artist is concerned, the spirit of the enlightened world and the specific existence of alchemy can materialize in any desired shape.

Let me be clear. He who knows how to turn a talking pen into a winged brush, reducing them both to a single dogma: "Play ! ", will be able to move more quickly from virtue to collaboration with God, and from creation to eternity. Or, the repeated experiences in the act of writing with an almost divine inspiration, beyond the multitude of suggestions and challenges of painting that led me into the world of colors, make me still believe that I am part of a novel whose author is the artist which adds to his paintings the plans of a vision of successive earthly lives.

In this aspect of the expressions of knowledge, of great synthesis and significance, consists the mastery of the artist, as well as the virtue of the alchemist: they experience a divine insufflation of art at the top of a column of infinity and only they can understand the Godhead by combining man's creative power with the charm of the surrounding nature. Let us keep in mind that there is no creation without a creator and that if it has any value for me, it is because something has happened in my soul that has imprinted this value on the masterpiece I represent.

Leadership: Are you permissive enough to share your knowledge of creation to recognize that in your relationships with the New Man you are building is required a simultaneity of any present inscribed in another universe?

That is how it is when you are an artist, you have to be both a painter and a writer, offering yourself the joy of finding an alchemical correspondence among the metamorphic colors of autumn leaves. But you also have to be a witness, a character and a storyteller. And if my pen takes the lead over the brush, understanding that my words have a greater weight than the colors on the final impression of the reader, then I must become a reader of a quality writer, as is Andersen who told the story of a palace of crystal in whose secret chamber was the richest book on earth: The Book of Truth.

The sage of this palace was able, above all, to gather the light of the stars and the rays of the sun, the radiance of the mysterious forces and the flame of the spirit. With the help of these amplified lights, directed at the pages of the book, he managed to read more and more of what was written in the book, but in that chapter entitled "Life after death", he could not discern any point. This finding troubled him: should he not be able to find in this world a light that would make it easier for the eye to read what was written there in the Book of Truth?

We capture here an incursion into a universe of pure becoming, through the suggestion proposed by the destiny of the character who is represented in the field of happy encounter

between eye contact and the position of involvement in a destiny of convergence to "Things Holy", caused by an increased tone of convergence towards the development of reasoning. Here, too, the symbiosis of the expressive message with the form of a new ontology of identity in which the reader's self identifies with the writer's soul must be taken into account.

For example, if the pen purifies its purpose by developing a cursive, neat and orderly writing, and the brush purifies its quality of stretching colors (vivid and delicate) by emphasizing the contrast with various decors, both being reduced to forms as simple as possible to use, then the "Raw Matter" of universal dynamics will be the manifestation of the living soul out of the hands of the Creator.

At first glance, the pen can impart extraordinary power to the image that the brush colors under the action of light. And two brushes, with different sizes, increase the decorative effect of a story image, in addition to the chromatic, shape and expressiveness of the lyrical message, but at the same time the two can have their point of intersection in a pen that ensures fluent writing, without ink interruptions.

Leadership: Can you make a foray into the image of an improvised work from a journey of the expansive spirit that rewrites the destiny of an epic structure, so that you position yourself in a completely different position?

The pen and the brush. Understanding their nature, virtue and power to self-determine, without losing from their connection that versatile "IN-VITRO", I came to know in detail how natural works function and how celestial things are perceived, but especially how meaning corresponding to the things created and recreated. And if I write about the unknown symbols of the Divine Creation, fine things that we quickly overlook, I do it in the same way that the artist integrates, with the divine soul and feeling, in the main subject of his painting: the accelerated movement of a continuous desire of being closer to the work of alchemists.

I never imagined myself as a producer of symbolic forms, expressions and languages, until I gave my image, undulated by its spatial location in a stylistic mobility, the meaning of *"dust, from dust"* or *"resurrection in another body"*.

The truth is no one knows how hard it is to be a brush that paints in comforting words, feelings, moods and emotions, the life of a very talented artist who knows how to make sense of a world beyond the edges of reality, beyond appearances.

In this case, the weight of the artistic construction does not lean, as in a balance, more on the brush that slows down or speeds up the rhythm of matching the colors on the palette or on the canvas, but on the pen that has to put the words in a certain order, trying to construct them in an improvised story, so that the eyes of those who read these lines catch only what their minds are prepared to understand.

I will always try to interpret some of my experiences and conclusions from the point of view of an alchemist who continuously mixes in his crucibles in the laboratory, science with the occult, the art of fiction and plastic art. And this is because an artist of my stature, who in the movement of the brush makes possible the expression of a life mirrored in other lives, relentlessly asks himself to fulfill with great obedience the purpose of the pen: to cause an acceptable change in the soul composition of divine works those works that give rebirth to enchanted treasures under the protection of the unearthly.

The indispensable attribute of an abstract art is the interface of a version of creation shaped by the image of two realities: a reality that extends considerably to the spirit of a world carried only in the soul, and a reality that changes through the foray into the

destiny of previous lives.

The Talking Pen And The Winged Brush are the basic tools of an alchemist who knows how to turn "Far Away" into "Near", so that there are no boundaries between accidental and causal, between what is said and what is true. Or, an alchemist is originally an artist, difficult to understand, but also a dreamer aspiring to perfection, able to perceive reality and its elements in a completely creative way.

Source: https://neculaifantanaru.com/en/the-talking-pen-and-the-winged-brush.html

The Team Game Law

On March 16, 2010

The probability for one player to obtain excellent results is directly proportional with the quality and level of his teammates' performances.

I still remember an episode that happened many years ago, when I started to attend faculty. I was training together with my colleagues. We had our team, we had been playing for quite some time together, we got well together on the field. Like almost always, several teams in the faculty participated at the trainings. We would play by rotation by the rule: "ten minutes or two goals".

Suddenly, the main player of one of the adverse teams injured himself. Not being able to continue, his team mates had to borrow a player from another team that was not playing. And, as they were inpatient and they had an intense desire to win, they didn't chose by chance. They chose Dănuț , the captain of one of the teams that wasn't playing, an exceptional player, whose talent was recognized and appreciated by all of us. Now, they thought, they will win the game and maybe even those that will come.

Whoever said that things can go well only if you have on your team an exceptional player was wrong. On that day, the respective team lost all the games. And in every game he played for that team, Dănuț played very poorly, much under his usual level, much under the expectancies of his team mates. And then I wondered: why?

The answer was obvious. The game style practiced by Dănuț was a lot different from that of his new team mates, and to which they couldn't adapt at all. Dănuț played a more running game and attacked more, more alertly, with many fast and short passes, on the ground, few dribblings, attacks in the middle and many distance shots, while his team mates practiced a cautious defense game, more primitive, with high and long passes, rarely making brave counterattacks, keeping their energy, not being able to build anything interesting.

A leader does not attract attention only through the goals he scores, but through the frequent changes in the pace of the game that turn into a common effort.

The attitude of each player changes according to the performance of his entire team. No progress can be made by a team which doesn't have a single, united, totally developed game stile. Only playing as often as possible together will players be able to develop a common and performing game style, based on teamwork and understanding, not on competition, a game style that would impose a certain rhythm, defensive or offensive, which would make the best advantage. You must not forget the fact that each player's attitude changes depending on the performance of the entire team. For a team, just like for only one player, nothing is more difficult to bear than the permanent uncertainty given to the lack of unity in order to make a perfect game.

Without very good team mates, a player, regardless of his talent, will always lack energy, determination and he will play reluctantly. Under no circumstance will he be just as self-confident, and this will make the others be, at their turn, uncertain of his performance. The success of a team doesn't depend on the best player, unless the team is very united. As a matter of fact, the team is everything, and if the other team mates' abilities and aptitudes are below his level, he won't be able to excel and continuously perfect himself.

Leadership: Can you convince your teammates to make a game that seems to be

impossible at the end of the limit of contribution to the ideal of the unit?

The game can reach the limit of the impossible when your teammates have total control of the ball and show that they are very good but cannot score any goals. Practically, they have reached the limit of contribution to the ideal of unity, but they do not obtain any victory.

In leadership, this is an effect of a lack of consistency in how to maintain the attractiveness and temperature of the final destination. At the destination arrive those people with the results of finished races, not those who overestimate their attitude during the adrenaline filled journey.

When another person comes to a team's leadership, everything is taken from the ground up. When Dănuț was co-opted for the new team, the entire game should have changed. His performance level obviously being way better than the other players', it should have been an alarm signal for them, a signal which should have put them all on guard, wake them, detach them from the chain of routine, motivate them to play a lot better and mould by his game style.

But he couldn't do that because it was impossible in such a short time to make them be aware of the benefits which they could obtain if they would practice his game style. Dănuț couldn't guarantee the success of his new team not because he didn't succeed in integrating himself in it, but because his team mates, who were net inferior to him as far as value and game quality performed are concerned and they couldn't adapt to the alert rhythm which he imposed right from the start.

Never rely on the best player, it is not mandatory that his performance will bring a team's success.

Experience is an invisible wall that closes the mediocrity performance when you only have the interest in keeping yourself in power, without succeeding in making this power a manifestation of a fundamental will.

Dănuț 's team mates felt the taste of victory before having it, but they ran against an invisible wall called experience. They were able to identify a potential leader, but they couldn't play the game, they weren't able to follow it in the direction he set. Their average level of experience, their lack of practical abilities didn't allow them to adapt to the game style imposed by Dănuț on the go. And on his own, he didn't have the power to change the final result.

The performance and success of a team depend both on the leader, as well as on the members of the team. They all must make and act in tandem: it's no use if a leader is very good if doesn't have anyone to work with. The reverse is also valid: it's useless if a weak leader has a very good team. Any disagreement or dissension between them will result in a failure, even if everyone had the best intentions.

One way to assert yourself as a base player in a united team, awaiting a much-desired victory, is to suggest by the finest means of the striking talent that the action takes place simultaneously in a context of an accumulation plus-value and one of the absolute elites who want to occupy a larger field.

Source: https://neculaifantanaru.com/en/the-team-game-law.html

The Temerity Law

On March 05, 2010

Only the one devoted body and soul to an idea and who acts immediately in order to put it in practice can maximize the achievement.

Some people, whose unique feature is seeing themselves at a higher level, can inspire themselves and voluntarily, rarely on others' suggestions, all the necessary steps in order to achieve their goals. They manage to better themselves because they are permanently driven by that inner impulse which encourages them to accomplish great goals.

Leadership: Do you have the courage to break free from the past to win your validity from the point of view of the maximum cost of connecting to the consequences of an illusion?

"For more than 10 years, he served his king, his country, down the line and in all circumstances: by sea and land, in every season and in every sea coast, under the baking sun and in the cold blast. On the eve of his 36th anniversary, after King Manuel rejected his proposal to keep serving Portugal, Fernando Magellan took a radical decision: he had served enough; he had sacrificed enough for foreign interests, for the glory of others. Like every man with creative powers, he felt a deep craving for self-accomplishment."

For a man who wants to come into notice by all means, the chance rises from where he least expects. Studying the secret archives of the King of Portugal, the records with the captains' annotations, the charts and the seafaring maps, Magellan suddenly found an older page written in German and named „Copia der Newe Zeytung aus Presillg Landt".

This page was actually a report which clearly declared that the two oceans, the Atlantic and the Pacific, intercommunicated with one another through a channel. And since Magellan had got hold of an imprecise chart belonging to the famous cosmographer Martin Behaim, which indicated the location of the channel, as of that moment, he decided to achieve the impossible. What Columbus, Cortez, Cortereal, Cabot, Vespuci or Juan de Solis had attempted and with no success, he would certainly achieve.

The most interesting part of leadership is to take a path that has as a point of departure the finding of a "strait" that bears your name.

For Magellan, on the side of success that congratulates leadership of values and purpose, the strait was the point of passage between the moment before the onset of mysterious madness and the moment that changed the outlook on the world.

That map, the localization of the channel and the report which confirmed its existence, were Magellan's true secret. So, his project was far from being original. Although, relying on the chart and the report, at short notice, he drew up a plan of rounding the Earth.

But, amazingly ! Magellan fell victim to a striking confusion. He had been deceived; the data found on that chart and that report were totally wrong, whimsical. Therefore, he dedicated himself body and soul to a transitory illusion. He started looking for a chimera. The channel was under no circumstances where he imagined it would be. But if there were no clouds, we would not enjoy the sun. If he hadn't willingly assumed and accepted an error, Magellan would never have dared rushing into the waves of the great ocean, leading an expedition round the world and finally discovering the true "paso", the true strait, which still bares his

name.

Leadership: Can you lift yourself from the anonymity of your existence by acting as a determinant of affirmation in a causal loop of an endless series of failures?

Ad impossibilia nemo obligatur. Nobody is required to achieve the impossible. Nobody can force a man to undertake a journey the odds of which are very low, to make more enemies, to often put his health and life in danger just to fulfill a personal desire, am I right?

Past all doubt, what determines a man to undertake risky and dangerous actions is his unyielding will, issued from a strong inner urge to devote himself to a remarkable and viable idea. Only madmen embark on journeys like remote-controlled robots, without judging their actions, putting their life at stake, or those who decide to achieve something monumental, having a clear idea about the place where they should land and which they are certain they will find.

The servant became an exceptional leader. Magellan, a simple *"sobresaliente",* grew into an exceptional leader because he embraced change and knew how to use leadership in a brilliant way. Nobody pushed him from behind, nobody encouraged him, nobody kept his side and he encountered the biggest and most difficult impediments. However, deep inside, he felt he could be more, he could achieve the impossible and, overtopped by a strong inspiration, he alone got up steam in order to achieve his goal. He faced the world. And he won. He hardly managed to organize a fleet, against the King's will, and he fronted to the riots of his crew.

Leadership: By confronting the long duration of a journey, do you benefit from an essentialization favorable to an overall understanding, of which it does not lack the specific contributions to a consciousness of personal value?

Those who were born in the lap of luxury, those who never wanted anything from life, those will never be able to fulfill a miracle. The one who doesn't entertain a great ambition that's really mind-consuming, who would physically arm him for his future attempts, will remain a commoner, an incomplete traveller, admired and observed by nobody.

Magellan is known to be one of the greatest conquistadors of history and a leader endowed with native leadership abilities. He felt he had a destiny to fulfill and, in a fast tempo, he mobilized into the right direction, in spite all the difficulties. Nobody and nothing could hold him back from fulfilling his desire – the one of finding a strait between the Atlantic Ocean and the Southern Sea.

The writer Stefan Sweig has noticed well: *"Magellan proved us that a single man, with his brief and transitory life, could turn into reality and into an unfading truth what has initially been a simple desire, a simple dream for hundreds of generations."*

Temerity is the test you propose yourself to pass when you understand that what makes it difficult to continue the journey is the shadow of a dream that moves away as you approach the changing point of the walking direction.

P.S. Leaders are action-oriented. When they find a good idea, they immediately proceed in order to put it in practice. Using their reason, their competence and power, always trying new things, they always succeed in advancing towards their goals. They reach their full potential by taking chances and believing in themselves all through, because they are adventurers.

* **Note:** Stefan Zweig - *Magellan*, Youth Publishing House, 1955.

The Territory Of Excellence

On March 12, 2009

The more important your leadership is, the greater the demand on yourself must be.

Yesterday evening, at an entertainment program, one of the guests told the following joke:

Two police officers spin along the road in their car. At one point, they avoid a hole and enter a tree. They both come out of the twisted bodywork, and one of them says:

- We deserve a bonus ! We never arrived so quickly on the accident scene.

Leadership: Can you work as a point of reference for the image of a whole made up of equal parts that can only be closed in a single position?

Do you study every aspect of your leadership before defining your excellence? Developing your potential is like tracing a map. In order to understand how to fully use it, you must first study each of its elements, so that you can extract as much information about its represented "territory".

All our traits, qualities and skills are collected in a territory where we are compelled to act. For our level of excellence to rise, we must first develop this territory under the beneficent effect of example and guidance of a professional, a mentor, a competent team. And then, to act in accordance with the constitutive elements of the territory, without getting too far from reality.

But too often, we make mistakes by creating barriers for ourselves in this territory. We are like the police officer who limits his potential, creating certain certainties, advantages, expectations for himself, which mask his lack of professionalism. We pass through a stage of development in the opposite direction of our excellence, which does not bring any benefits.

Just like the literary text, the play is the basic element in theatre, so the basic element of your excellence is given primarily by your level of honesty to your responsibility. The development of your territory can be reached only, primarily, by an enrichment of your own perspectives and understanding to your own performance. First, strive to become a better professional, then reason on your level of performance. You will break many of the fundamental aspects marking your territory if you mirror your personality through a false excellence.

Leadership: How high is the demand on you in relation to a situation that lends itself to more behavioral possibilities, but does not conform to your understanding of what is happening to you?

The image that defines your leadership position can be composed of two equal parts: the reality that you know is possible and the reality you experience by accepting the feeling of guilt, but to which you refuse to give yourself entirely. And working as a landmark for this image means feeling self-aware, as if other people will judge you for anything wrong, for any change you could not control.

Being demanding of yourself means showing more interest in events that put you in unexpected situations, and you immediately need to discipline yourself to focus your attention on what you can do to correct them. So the more important your leadership is, the greater the demand on yourself must be, and the more you must figure out your thinking inconsistencies. Do not remove your ability to be objective and critical on yourself – abilities that you need in order to constantly adjust your transition from mediocrity and inefficiency to excellence.

Do you feel particularly aimed at by a certain amount of failure when you get up too high your level of competence? Do you limit your potential in your way to improvement, breaching the basic principles of excellence? Do you call on all your skills to clarify and refine your vision, your system of principles and values, and your philosophy of life? What parts of your territory do you disregard when your results are disappointing?

The position taken by a leader in a state of bewilderment in the face of events must not be that of a "hero of chance", nor that of an inviolable man against whom even the will of God can do nothing. Rather, the position that a leader must adopt is that of submission to events, but acting with that admiration that starts from a moved soul, with the strength to recognize the weight of reality and the eventuality of an approach directed against one's own beliefs.

Leadership aims at the maturing process of a man who, from an inexperienced pawn in the face of events, transforms into a man of great verticality who saves the world from disaster.

The Territory Of Excellence forms that perfect unity between your performances and your qualities. The way you act in accordance with the constitutive elements of your leadership is critical for your excellence. The more important your leadership is, the greater the demand on yourself must be.

The territory of excellence supposes having a particular self-criticism and analysis, a special power to permanently anchor yourself, so as to be able to smooth your path to the future, and especially not to "get stuck". For this territory of excellence, leadership is like quicksand; it can swallow you when you stumble.

Source: https://neculaifantanaru.com/en/the-territory-of-excellence.html

The Testimony Of A Destiny Born Of An Astral Configuration

On September 03, 2018

Be thankful to consider all the paths of your life as a kind of duty of a high spiritual teaching that is to be fulfilled when the time of a resetting of the world comes.

I cannot even explain to myself what I did, unless I condemn myself to a perpetual wandering in the search for past times, forcing the unanimously accepted boundaries of the truth that comes from the overpowering Creator that is in me and everywhere. He invaded my body, my mind, my soul, with the spell of the thirst to find the traces of a totality in which the opposites of this world are found. A katana cut broke the reminiscence of an undisclosed secret in one shot.

He who would feel in my way of writing some hostility to anything that might prejudice my superiority in the mirror of time would also feel the cold wound of the finitude of existence that was preceded by nothingness.

I only know that I have to try another metaphorical story, but not about strategies, militaries and wars, but about the impressive culture of a forgotten world, a manifestation of a hidden divine reality that imparts to the reality of a lost civilization the fundamental color of the vital principle, and blood, as in a painting by Adam Varga. Already I feel good to have been a part of that world, without forgetting myself, without risking losing myself in a script directed by someone else with the evidence of immortality that the universe has sprinkled on every act of imagination.

The crossing of time resembles the illustration of the reality that you feel you only experience in a painter's vision. How much virtue exists only for one reason to be part of a larger picture of things, how to conceive the pictorial surface arrangements with living exaltations, hyperboles of unforgettable sensations, revelations of an old and enigmatic world, all of these paving the way for a new form of expressiveness.

Leadership: Can you ensure your visibility in a leap above the level of a mere mortal, without changing your perception of your ego at the moment when you cannot be defined as a "passer-by", but as part of the length of a road which flows without interruption?

I, the one who was traveling clandestinely between lives, books and paintings, became one who had danced in a storm on the road leading to Delphi, when Jupiter would survive and defeat his father with the support of the Titans. The amateur league has denied me the right to linger too much there. When the road was not easy to cross, when my whole body and my muscles demanded the right to rest, I looked at the ancient gods about which my only friend, Hesiod, said they had retreated to the north on some islands blessed after they were defeated by Zeus.

The experiencing and contemplation of something tangible only with the desire to encompass a new reality in the hourglass of time, the miracle of an invisible existence to unapproved looks, the reflexes of a poetic vision, with an unstoppable thirst of knowledge springing from the very substance of the previously assimilated, made everything seem less intimidating.

Regretfully, but also with joy, I left Delphi, bypassed Himera, just to spend time looking for a mysterious paradise where the heavens were spinning on the polar axis that Hyperboreans glorified like the Atlas Pillar. We had heard that the wise and prosperous people in this land did not know disease, suffering, and old age.

It was an attempt to come to terms with life. After having passed through hard-to-reach mountains and through the forests around Kios, the only ones that time has not turned into a barren terrain, after spending wonderful moments in mysterious places, we have come in a country where imagination was an Empress over the minds of men and I was greeted by the creative genius of a medium-sized race.

Leadership: Can you create an event in your own life experience that has awakened your feelings in terms of what it can produce at a level of mentality change in relation to the perception of a fleeting pleasure that maintains the permanence of an idealistic vision?

A particularly beautiful woman, Electra, took my hand as if she had done it for a lifetime, and led me near Asgard, the most holy sanctuary of Aesir. After being presented to the Atlantean priests, at the head of an unregulated confederation of the kingdoms, we were allowed to attend the ceremony due to the sacred union of what appeared to be a great priestess and a king. The hill on which the ceremony was held was surrounded by five concentric circles of water and dry land, equidistant from each other.

I stared in her eyes, as the painter looks at his model to capture the gentleness of spirit, for which there could be no other proof of artistic craftsmanship. I realized that she was looking straight into my eyes with the same pleasure that you read a poem dedicated to the gods. The effective force of secular wisdom would not have been able to create a depth in the texture that values the spiritual space between two worlds so sowing in their essence and yet so remote compared to the much larger dimensions of the material universe.

In order to encompass a reality that only fiction can express, it is necessary to breathe a fresh, fragrant breeze to that cry that speaks a silent language, a warm hug under a starry sky, as if it were all braided with silver yarn under the rays of another lamp.

Leadership: Can you justify the credibility circumstances that apply to recognizing the status of "graceful presence in the time line" gained as a potentiator of expressiveness of a repeating image?

I still nostalgically experience those times that history remembers little of, in another life that accompanied me throughout the evolution of my soul. Everything is an awakening to that which is eternal and indestructible, a kind of abstract representation of an ancestral memory, reminiscent of a period in which only the wind and the birds broke the silence of a barren reality.

A philosopher of ancient Greece and the founder of the Academy of Athens, Plato, told the story of the legendary Atlantis, but omitted mine and Electra's story. These are the mortals of this world that I could never understand. They are attracted to the rare riches that increase their price, they only rely on the passing ones, but never afford the luxury of giving the present to the substance of eternity.

Finally, infuriated by the constant mixing of the races that thirst the priests and the kings of power, the gods sank Atlantis in an unnamed place. But they were persuaded to attribute to this paradise some extra dimensions of "legend" due to the proximity between me and Electra, as an echo of the times of unquenchable love between Guinevere and Lancelot, without which the legend of the kingdom Camelot would've been forgotten.

Everything is relived in other times in another form, but in a similar context. The Greeks knew we were nothing but the shadow of a dream. According to idealistic doctrine, the verbs "to live" and "to dream" are perfectly synonymous.

Treasures and riches fade away, memories remain stuck in the hourglass of time. But colors will always serve as expressions of different states of mind. I do not think for a moment what is happening around a history suspended in vague memories, but I am grateful to consider all the paths of my life as a duty of a high spiritual teaching to be fulfilled when the time comes for a resetting of the world.

An image that is repeated over time is an attempt to make a deal with life in a world doubted by its very popularity, that even if it survived and evolved to a point, can always prove to be fleeting.

Testimony Of A Destiny Born Of An Astral Configuration refers to the power to integrate yourself in a world that could fall apart at any time, but one that can also be revived through the fantasy with which you attribute to it a real, more attractive and more convincing image.

Source: https://neculaifantanaru.com/en/the-testimony-of-a-destiny-born-of-an-astral-configuratio

The Theme Of The Implacable Fatality Of Fate In Eisenstein's Film

On January 17, 2010

By developing expressiveness and visual memory you can access a way of authentic expression, thus avoiding the trap of inauthentic compositions.

The theme of fatality, of the terrible, implacable force of destiny, reappears in Eisenstein's film, about the life of the great playwright, Aleksandr Pushkin. This time it was again gaining chromatic expression, but now not black, but white represents it. Let's not forget that the Teutons in the movie "Nevsky" were also carriers of the white theme. White means something tragic, something wrong... A gypsy woman tells the poet in his youth to avoid white, the wedding ring falls off, as a bad sign, when Natalia wears the white wedding veil, Dantes' uniform is white, he himself being blond, the white snow is spread like a shroud under the feet of the two who are dueling...

White becomes a leit-motif, an expression of the same obsession of threatening fatality, which encompasses everything in its implacable march. In the middle of the motley promenade of Petersburg, Pushkin's sleigh takes him to the place of the duel, to death. The cheerful, dancing music sometimes took on, in the subtext, the grave accents of distant chords from Prokofiev's "Requiem".

As the joyful saraband of the bourgeois aristocracy grew louder, the Requiem sounded more intensely. The variegated colors fade, slowly fade, the frost, the blueness of the air absorb the colors, the fog covers the colored spots of hair, mustaches, sideburns. The snow falling from the trees extinguishes under its veil the fireworks of colors. A unique explosion of color also appears: the cherry sleeve - from the theme of blood - of the Battle. who passes in a sleigh without recognizing Pushkin, due to myopia. Then the white flooded everything, the white of the snow at the place of the duel on which only the black silhouettes of the two contrasted.

Leadership: Can you use the virtues of visual language to express that spontaneity of a natural belonging to the flow of life, while integrating visual cues that create the effect of depth?

The economics of artistic creation is the study of how artists use the limited resources of expressive means to produce works of art and distribute them to the public. Theme and motifs are fundamental concepts that govern film narrative and determine emotional impact. In the marketplace of artistic ideas, emotional impact is set at the intersection of dark theme and light motifs. When the theme of fatality increases, dramatic tension tends to increase, while an increase in upbeat motifs leads to a loosening of the atmosphere. The director and actors make rational artistic decisions to maximize their expressiveness or impact on the audience.

Do you recognize the value of calm concentration of figures and means of expression in rendering verisimilitude, thus allowing an authentic representation of the surrounding reality?

In the case of Eisenstein's film about Pushkin, the theme of threatening fatality, represented by the tragic white, is the central element that governs the narrative. As white floods the frame and colors fade, the dramatic tension reaches its climax at the site of the fateful duel. The stark contrast between the white of the snow and the black silhouettes of the duelists establishes the maximum impact of the fatality theme. Music and colors are used strategically by the director, like supply and demand in the art market, to modulate the audience's perception and maximize its impression.

Can you use the spontaneity of your creative endeavor to capture formal harmony in a certain plane of composition, thus integrating only those essential elements perceived from a distance?

The theme of the implacable fatality of fate in Eisenstein's film symbolically highlights the inevitable and tragic struggle of the individual against the uncontrollable forces of life, emphasizing the fragility and ephemerality of human existence. In fact, the director foregrounds the following idea: " the fatality of destiny is an implacable force that dominates and defines human existence , highlighted by visual symbolism and the dramatic contrast of colors."

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-theme-of-the-implacable-fatality-of-fate-in-eisenstein-

The Theme That Sings In Every Stone

On January 03, 2009

Historical reenactment efforts come to life when creators fully immerse themselves in the environment and times they are trying to represent.

The script is attacked. Filming will begin. For now, the Russian director Eisenstein is preparing. In the winter of 1938, he goes to Novgorod, contemplates the old buildings and through them "feels the theme that sings in every stone".

Try to imagine the people who populated these places seven centuries ago. How did they talk, how did they eat, how did they walk? Try to see those people. The effort of imagination is intense. They climb the walls, the old towers. He looks around, he thinks that he now sees the same landscape that they had seen and the people that he tries to imagine. They feel the things that have passed through their hands, trying to feel their reality. An attempt to recreate their paths through the city fails, as the places now look different. However, the Spas-Neredita cathedral, built from the 12th century, has been preserved here. He thinks intensely. "These stones saw Alexander, and Alexander saw these stones." But it does not succeed in overcoming the abstraction of this thought. The living contact with the age is not yet born. It surrounds the walls of the cathedral.

And suddenly he sees a sign with the usual inscription "construction started on this date and ended on this date." It does a natural calculation. He learns that in a few months only the cathedral was erected. In a few months of the twelfth century. Concrete months, concrete time. And the sensation of construction appears, Eisenstein perceives the materiality of events. So the cathedral was built by people... Yes, of course, by people who come, not by stylized silhouettes from the icons and miniatures of the time. People like us. He sees them, feels them. He will be able to draw them, and then create them on the screen. The images of the film are now born, concrete, materializable.

Leadership: In an effort to familiarize yourself with the thinking of past times, have you ever been guided by the idea that living and breathing the atmosphere of places can bring greater clarity to the visual representation of your operetta?

A director's method of imagination involves not only a rigorous documentation of the historical subject chosen for the film, but also a total immersion in the context of the era represented by the well-known heroes of those times. This composition process is not easy to do, because it requires a commitment to "live" history through each individual thing, to breathe the atmosphere of the places and to connect emotionally and intellectually with the thinking of those times. In the attempt to restore the setting of those times, the director can reproduce not only the events, but also the human essence of the respective period.

Eisenstein's directorial effort in the winter of 1938 demonstrates this deep historical method. Preparing for the upcoming filming, he does not limit himself to rigorous documentation, but engages in an intense imagining of the lives of the people who walked the streets of Novgorod seven centuries ago. Attacked by the need to understand how these people spoke, how they ate and how they lived, Eisenstein explores the scenario not only through books, but also by contemplating the old buildings, feeling the theme that "sings in every stone".

Direct interaction with historical artifacts can facilitate a better understanding and representation of the past in an exceptional display. And authentic recreation of the past in art depends on the ability to see beyond historical abstractions and perceive common humanity.

Leadership: Through the lens of total engagement with historical detail, have you realized how artifacts can serve as a visual cue for better understanding and representation of context in your work?

Eisenstein's ascent of the old walls and towers is not only a visual quest, but an attempt to see the landscape through their eyes. Although they fail in their attempt to retrace their paths through the modern city, the contact with the Spas-Neredita cathedral, a 12th-century construction, amplifies their desire to overcome the abstraction of thoughts and establish a living contact with the era.

Thus, Eisenstein's deep historical method involves more than the rigorous documentation of the construction of the cathedral revealed by an inscription on a tablet, reflecting a precise calculation of time. This extends to an immersion in the twelfth century, allowing it to "live" in the concrete months in which the structure was erected. It not only explores the real materiality of the works, but connects with real people, far from the stylized silhouettes of icons and miniatures of the era. Through this method, Eisenstein not only visualizes, but manages to create on the screen the authentic images of the film, bringing before the viewers the palpable human essence and the concrete time of the period represented.

As an idea, by connecting with the realities of life from other ages, we can authentically render the human essence and context of that time. Immersion in historical details allows not only to document, but also to experience significant moments from the past. And the failure to follow the old ways in a modern city can intensify the desire to overcome the barriers of abstract thought. In addition, the ascent of large-scale constructions is not only a visual discovery, but also an attempt to understand the perspective of those from the past.

With the vision of a director who feels and perceives history through every stone of old buildings, have you ever thought about how this deep perception of the past can influence the expressiveness and characteristic force of your creation?

The theme that sings in each stone must be viewed differently, from director to director, because it constitutes a support point in the visual reconstruction of a forgotten past. In the idea that direct interaction with the past, through meticulous imaging, can lead you to reveal a palpable reality, how do you shape your approach to ensure an inner transfiguration of your historical perceptions?

* **Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-theme-that-sings-in-every-stone.html

The Thin Line of Leadership

On April 23, 2009

Earn people's confidence by planting in their conscience your interest to their true qualities.

A movie worth seeing is the "*Prince of the Desert (1991)*". Commando team led by Tom Burton has the mission to recover Robert Sanders, the son of an influential business woman Catherine Sanders. Posing as arm dealers, Tom with several members of his team manages to infiltrate the Sahara desert oasis where it was Robert. Nevertheless, to release him from there, Tom had to win, above all, the trust of the powerful Emir Beni-Zair, whose courage, wisdom and leadership skills could not be questioned.

At one point, while walking through the oasis discussing business, the Emir, feeling that something is wrong with Tom, he suddenly stops, turns to him and looking into his eyes with a piercing expression asks him: "Why do you study me all the time?"

Looking into the eyes of Emir, realizing that it is absolutely necessary to displace all his suspicions, Tom replies:

- Anything you say has deep meaning... Only Allah knows what tomorrow brings. However, all he would be prepared for us, I am honored to have known the Emir of Beni-Zair, be he, friend or foe.

Leadership: Are you able to capitalize on the quality of sharing with the world the fruits of your life experience, in the sense of the existence of a value given to the direct relationship between "free will" and "a heartfelt trust"?

Tom's answer definitely satisfied the Emir's expectations, which was kind and had the pleasure to believe him simply on his word. A matchless sense has to shake his whole confidence and concern to the ground, and thus to give Tom the entire honor. An important value that can honor leadership is given by that personal opinion that shows how much you value a consideration worth considering when you come to a certain revelation that can change your life.

Trust, respect and loyalty are the essential coordinates of leadership and create the basis from which leaves setting qualitative human relationships. They describe your character, make you more responsible, and put you face to face with the side of your personality that makes you well-pleasing to others, highlighting your true values. You may turn into the person that people want, or you can descend to the lowest level, depending on the effect of your leadership coordinates on them.

Saving a situation that may threaten your position is in your hands. If you are enough able to bring relevant arguments to obliterate any doubt of people, to strengthen their confidence in you, to convince them of the need to establish a cooperation as swift and fair as possible, if you advocate their interests and manifest your approval for what they see in you, then certainly the "line" separating your feelings from theirs will attenuate more, and eventually will disappear.

Just as at digital cameras, all measuring and setting values are represented clear and large on the screen by different colors or different symbols – so, your qualities as an exceptional

human and many of your existing skills you are well-represented on the "screen" of people's expectations, based on perceptions that they form about yourself.

Leadership is an opportunity to learn life lessons that you do not want to forget in difficult times. It is a deep understanding of people, things, events or situations, resulting in the ability to act in such a way that always following your actions creates the impression of intelligence and maturity.

The Thin Line of Leadership gets together or separates you from other people based on their beliefs and feelings to you, depending on how you manage to report your judgment and decisions on the level of their expectations. You will be able to establish strong links with other people only if you find common grounds with them, only if you focus on all matters of importance to them. You can earn people's confidence only if you plant in their conscience your vivid interest to their true qualities.

Conclusion: People are different. The area of separation between them may be narrower or wider. As a leader, you gain ground in your advantage and in your leadership only if you do everything possible to narrow the area as much as possible. How can I achieve this thing? Earning people's confidence by a deep mutual knowledge and planting in their conscience your vivid interest to them and to their future.

To know to acquaint people, to understand them and even to anticipate their reactions are an art that skillfully handled can in turn to „increase your ranking" and respectively to increase their confidence in you. Or, on the contrary, it leads to diminishing confidence in you, and so to unwanted manifestations and reactions.

Source: https://neculaifantanaru.com/en/the-thin-line-of-leadership.html

The Thrill Of Looking Through The Deep Red Of The Rose

On June 09, 2020

The most powerful weapon of an artist is a brushstroke passing through the petals of a blood-colored rose.

No one believes me when I say that I am a rose, in the true sense of the word, because this world so technological is a correlation of all the dynamics of profitable business, and people no longer believe in art, in creation, in the power of the gods to transcend all things and all forms of knowledge. Suddenly, I have to find a good opportunity to place myself in the plane of a higher expectation coming from a brilliant artist who knows how to distinguish between the emotion of an expressionist experience and the reasoning of a world increasingly indifferent to the spiritual dimension of life, all at the same time.

No one knows that behind the rose hides the work of an eternal creator, as present as possible in an experience such as "Looking through deep red" that refers to the works of the famous Tiziano Vecelli, and that I experienced the time that the creator awarded to the famous painter so that he could prove his mastery in making paintings of inestimable value. It is as if I were stuck in a destiny that does not belong to me, in a kind of sketch, a scribble, *uma arte que poucos realmente entendem*, which I guess only from the height of self-expression, being closely related to the pale reflex of a dualistic gnosis.

The rose has something deep from within me, from the man seen as a metaphysical being of nature, from the living and creative spirit of En Soph, representing something akin to an artist's attempt to paint the whole landscape of Creation, including himself, from the point of view of a world that rises above reality by harmonizing heaven and earth, past and present, face to face with the work of a genius who never ceases to grow before the living eyes of a subjective narrator.

At the forefront of the picture I am creating must be the measure of my own fulfillment: either I manage to reach the height of an ageless age, or I remain the same for the sake of a realistic and spiritual order that urges self-reflection.

Leadership: Can the emotion produced by the manifestation of your creation in time fully penetrate the point of view of a subjective narrator who can give a special meaning to the sensitivity of his own being?

What does a deep understanding of life mean when in front of my eyes is a rose full of feelings, full of sensitivity and charm, according to the quality of the content of a painting whose theme – *Essamynsedhe*(the great promise of a victorious destiny) acquires a broad connotation, quiet: of innocence and wisdom?

Perhaps my very penetrating gaze, accessible by the intense red of a storm of time, by the red of a moment kept in a dream spark, by contrast with that color of the purple iris, will stand out in the realistic scenario of a forays into the life of that pharaoh who wrote the following epitaph on the silver tablets himself: *"I became a great man after I was a small man."*

With all my artistic genius, full of naturalness, subject to the interaction between the great struggles of the times, I cannot fully penetrate the mysteries of divine creation to give special meaning to the sensitivity of my own being, which involves perpetual communication between earth and heaven. There is only one thing I can do, one more thing I am able to

accept with a proper echo in a space of subjectivity: to remain a rose of a bright red color, sensitive, free, and to watch the world as it is changed by the pen of the Eternal Creator.

The sensitivity of a being who experiences the emotion of a rose extended in humanity, made accessible, personified by the Spirit of God for my salvation, is captured in a discreet painting whose theme seems to be related to the artist's journey into a dream world, the journey in time, in a life that is passed on from generation to generation.

Leadership: Can the creation you dedicate yourself to with so much passion and intelligence influence the perception of an image that leads to a higher estimate of reality?

At one point, Balzac created a character, a painter named Frenhofer, who was increasingly torn by the inability to reach his goal because of the discovery he had made, namely that there is no outline, only oscillating shades.

Is the eye more of a liar than ever? The very creation of such a character, surrounded by the intense red gaze of a more pronounced understanding of man towards the language and value of art, denotes a certain closeness to the moment of reaping the fruit as a painter and reaping the fruit of nature.

But this is not necessarily synonymous with a beneficial discovery. Because in art, regarding the creation of beauty in any thing or any being, the symbolic key of a work is represented by the perception of an image that leads to a higher estimate of reality organized around a single theme: the consciousness of a personal spiritual experience.

Whoever wants to understand the urge of my heart, the acceleration of its beats, its impulse of creation directed to those wonderful moments of anticipation of surrealist art, must first be absorbed by the vivid colors and touches full of personality that bear the signature of dozens of painters that I have known throughout a life that is repeated every generation, but in a different version of reality.

This reality expresses the idea of aspiration to the heights of a spiritual world, which you do not realize until you capture the relationship between two similar characters, meant to upset you, to force you to look inside yourself, to seek the perfection of a work that, for the time being, no one completed: the experience of communion with a metaphysical being of nature.

A metaphysical being of nature is the product of a reality that from one angle seems to be the experience of a story centered around a ubiquitous character, and from another angle seems to be the triumph of a surreal art.

The Thrill Of Looking Through The Deep Red Of The Rose is exerted on the artist's creative work approached from the perspective of the possible establishment of a world of great depth in which the decisive element is the sensitivity to reveal a deep experience, one of a dream-like nature.

The rose still leads my brush to the canvas of the lives of other characters, wanting to experience each one with open eyes, with enthusiasm, in slow motion, so as to set the tone for an immortal masterpiece. The rose designates the transition from one time to another, from the story of one character to the story of another character, from the experiences of other lives that influence me in the present.

Thank you that I can be like you, in the way that reality, being mistaken for imagination, dissolves in front of thousands of worlds and situations brought to life by people who translate into more and more colorful characters.

Source: https://neculaifantanaru.com/en/the-thrill-of-looking-through-the-deep-red-of-the-rose.htm

The Thrill Of The Soul

On April 10, 2010

Put to the test your possibility of relating more to people, by adjusting the meaning of your leadership according to your spiritual nature.

The ascension had to be done under the leadership of a guide accustomed with the dangers of the mountain and with team work. Montgomery Wick was the only able to lead to the accomplish this rescue mission full of responsibility, a very dangerous mission, the fulfillment of which, deserving words of encouragement and support, depended not only upon the will of the six alpinists, but also upon luck. It was not the first time when Montgomery Wick, this tall, vigorous, adventurous man, with a health, which could have challenged any doctor, was assigned with such a difficult mission, but, this time, many people doubted its success. And this is mainly because each of the team members was supposed to climb the mountain with a specific amount of nitroglycerin on his back, which could explode at any time.

Have you watched the movie *"Vertical Limit (2000)"*? Montgomery Wick manages to get with the rest of his team to the cave, which was covered by the avalanche, where all the survivors were, those they fervently searched for. However, this is the place where a dramatic, full of emotions and heart-breaking scene takes place.

Leadership: Can you make a change in the meaning of your passing through the inevitable phases of an act of determination within the final experience of unity?

Just when they were trying to lift the two survivors with a rope, a piece of glacier fell off the cave's wall, and because the two were hanging on the same rope, they all four have fallen in the depths of the cave. The rope to which they were tied, could bear all four of them, but the ice axes could not resist any longer and had little until falling out from the cradle they were hammered in. It seemed nothing else could save them. The tragedy could happen in any moment. The will to live was strong, but a deadly terror seized their souls. Panic broke out altogether, and nothing could disarm it. All four of them, sunk into a terrible unrest, with their grieving souls, covered with a fierce despair, were dreadfully waiting for the end.

Strong characters can be spotted only at difficult times, only when they are confronted with those sensitive, undesired realities; only when, facing the danger, they need to make some sacrifices, choices dictated both by reason and by soul.

Montgomery Wick, the leader of the team, more animated by only one feeling – the love for his wife, who died on the mountain, and which he found just now, he found her frozen in this mission, he thought for a moment, and with a last struggle, with a last wish to live, he pulls out his penknife. He closes his eyes for a moment, says in his thought a short last prayer - a dying man's prayer, then he re-opens his eyes. And just like a devoted servant who gives his life for his master, thus achieving ultimate happiness, he cuts the rope, thus saving Peter and Annie, the ones being above him on the rope. Even so, unfortunately – or maybe as a divine punishment, Elliot Vaughn, the second survivor, who was actually the one responsible for the death of his wife, falls with him in the deep abyss of the cave.

Leadership: Does reality give you the right to impose a particular model to interpret what you feel and perceive in a plan of existence foreign to your natural aspirations?

One of leadership's results, whether we refer to our way of relating to a different reality or the art to change ourselves, controlling our reactions and attitudes, or any other form of

imposing a particular model of interpreting what we feel and perceive is that it presents us new blends of self-knowledge and their result: consciousness.

Other elements outside the continuum of less pleasant and unexpected experiences, where you cannot assist like a spectator who sees the development of events from the outside without getting involved, can ignite or extinguish that flame of tenacity to become servant of a noble cause, but with high stakes.

So, to acquire the art of leadership, we must begin to understand the existence of several possibilities to percept reality than we previously thought existed. Or even more. The same additional stakes, creating an attitude not based on reason, law or rules, but on the instinct of reaction, survival or assertion to a new framework of affirmation (through sacrifice) will be used again and again, with significant repercussions.

More comprehensive "intervention" models are implemented in circumstances where commitments are secured by conscience and one's own fund of emotions. They elevate the struggle for existence of a new leadership version – based on the height of one's own moral weight, the height of your own vision of what you are, to avoid falling into a ridiculous derisory.

Leadership: Can you advance in finding good qualities and putting into question the presumption of innocence by virtue of an agreement between what distracts you from now and to the extent the present abstains from contradicting a reality from which everyone derives from?

Do you turn your back to your spiritual nature when you plunge into a difficulty?

Being in the forefront of people can be both a blessing and a curse. On the one hand, as a leader, exerting a great influence upon people, you can dominate and control them, thus relying on their support and total commitment. That is you can enjoy your status, and the fact that you are surrounded by a team of devoted people, willing to make many efforts just to be able to help you in achieving more easily your goals. On the other hand, if you and your team find yourselves in a critical situation, well, in this case, you must be the one having a strong will in order to fight for every soul on the team.

Can you imagine what would your future bring? Can you put to the test your possibility to devote yourself to others when you climb on steep slopes? Or, you are like the one that takes a task and leaves it when it is approaching the climax of the mission? Could you endure the feelings which surpass people in the critical situations? Do you turn your back to your spiritual nature when you plunge into a difficulty?

The best leaders rule not only with their minds, but also with their souls. If you are leading a mountain group, it is up to your duty to make sure of the success of the mission appointed to you, even if you will be confronted with difficulties apparently impossible to overcome. Ensure the people that no danger threatens them, or otherwise, put them on guard and act jointly with them.

Proof of self-worth is given by the agreement between the reasons of difficulties apparently impossible to overcome and the ability to oppose your path dawn to the bottom of your soul.

The thrill of the soul is that inner vibration, that feeling of responsibility for the people in your team, which a leader must have it in any case, but especially in critical situations. The

moral support can have beneficial effects, and the supreme sacrifice can sometimes save souls, but other times it can be useless.

I wonder how many leaders have this feeling of responsibility for their team. There are just a few ! However, these are the leaders who had not forgotten that, first of all, they are still human.

Put to the test your possibility of relating more to people, by adjusting the meaning of your leadership according to your spiritual nature.

Source: https://neculaifantanaru.com/en/the-thrill-of-the-soul.html

The Time Composition Of The Incomprehensible (II)

On June 07, 2013

Develop your ability to convey as faithfully and as authentically as possible what you feel in relation to the experience of life, without losing yourself in the desert of a world from which you can no longer escape.

I was caught in the despair of an unresponsive moment before the questions of life, an ineffable moment in which everything seemed alien to me, being dominated by a weak impulse towards a well-defined poetic dream, to an imaginary life that was only useful in a dramatic writing without much relevance to eternity. The divorce between man and life, the sense of absurd gaining more and more ground, is an obstacle placed by fate in front of the words upon which clings the rainbow of knowledge without memory, without remembrance, without hope.

You can see from here how true it is that you cannot squeeze in the palm of your hand the opportunity to practice knowledge, regardless of the character of the actions you make in everyday life. The more you know, the greater the anger and the lack of trust in the meaning of life, making the only thankfulness that can keep you in suspense, which can still give you reason to continue the struggle with yourself, the reverse of beautiful writing is to put yourself in the likeness of a Santiago from the *Old man and the Sea*: letting yourself be led by the desire to affirm your own value as a justification of existence.

Finally, I felt that the value of my uniqueness could be perceived even by things that at first were unpleasant to me, the refuge in the inner reality, in the eternal present of consciousness, being better understood from the perspective of a world on the edge of chaos, be alone in a boat and struggle with the bitterness of uncertainties. There was nobody near me, there was no one to support me in any way. Why do I continue to haunt my thoughts with all sorts of chimeras? Why do I continue to stay in a blind relationship with life?

It is true that every moment I was clinging to was the consequence of my condition of convergence in a point A, in which two different realms met: the disposition to look at something that seemed totally backwards and the mood to investigate myself according to the age appropriate algorithm and depressing factors to which we were exposed. But life is not always a crystal sphere that transports you into the world of stories, it demands a whole melancholy of the past, gaps in the soul, anger on mankind, a separation from the normality of natural needs.

Can you optimize your access to the area of leadership by walking on the incomprehensible paths of a moment of desperate wandering that, sliding in a general context, gives the impression that it has been detached from its own being?

A moment of wandering resembles a trip to an unknown place, any action or thought leaving a trace linking who you are to who you were. In this place you do not know anyone, only imagination is a potent factor of power and hope. General context of your evolution in this place depends on how you manage your emotions and how you express these feelings through a genuine activity (like writing).

The request you do with the purpose of discovering new hidden meanings extraction fields in the mechanism that makes the enhancement of science possible, thus targeting the revealing of new points of view and new truths that could prove useful to the future of leadership, should have as result a "product" that represents you and offers the advantage to personalize your ranking.

Optimize the leadership area access by walking on the paths of the incomprehensible. Rearrange the judgment criteria you use, adopt a new thought system, different from the dominating one, always develop new schemes, new alternatives to answer as many possible questions without answer as you can.

Waves of new meanings, realities and perspectives should flood the shore of your mind; otherwise science can't fully represent you, in its alternative colors, as an innovator.

In other words, it would be better to reflect upon what you have achieved up to now, especially upon what you should achieve in the future in order to give life to a more subtle and valuable substance, to more sophisticated approaches that grant you a higher operational autonomy.

Don't forget that someone who is unable to give life every day to a new particular construction or to a completely different vision in his field of activity, that someone has no right or power to call himself a professional.

Leadership: Do you have the ability to broaden the framework of understanding and encompassing a new world that can, from a literary perspective, confirm your inner participation in building a new identity?

In the novel "Perpetuum Mobile", the Romanian writer Artur Silveștri was passing through the same goal of life as I did, but he was pacifying his soul through the power of the words gathered in a journal that hoped to be read after his death:

"Still advancing, without believing, though, that I will have more than a cabinet exercise that will serve at one point, perhaps never, I have noticed that, in a certain way, between all these sentences, summed up briefly in something undefined, some obsessive contents were suspected. It was, then, a book, that is, an uncompromising construction – in the form that I could only glimpse – after some matchings between thoughts, words and ideas."

Much more interesting, not only through their relevance, but also through the logic on which they base their verdict, are the answers to complaints regarding your deviations from the main road of your existence in time..

The force with which your deepest knowledge about leadership or any other area of interest have been highlighted, determined the outcome of the struggle for fully conquering the self, but also that continuous activity for conquering a new world of meanings and revelations.

Founded as a reaction against orientation in a state of profound understanding, which doesn't involve stopping life's fueling with new multiple meanings and essences, the introduction a new reason for faith and satisfaction in a new understanding through a game of imagination, without losing your reference point in the context of attempts to explain the realities of the world, has as purpose a new quality adjustment of the extrinsic approaches to the literary work. These inevitably lead to reinventing yourself, and to the frequent, more profound reconnection with a permanently measured and effective leadership.

The building of a new personal identity from a literary point of view is related to the modification of the dilemmatic factors and aspects of the inner life through the poetic means that amplify the meaning of creative thinking in relation to the language of a spiritual essentiality.

Thus, it is worth mentioning what aesthetician Georg Lukacs said: *"The new type realist becomes a specialist, a virtuoso of the literary expression whose specialty is the description of life."*

The Time Composition Of The Incomprehensible is a combination of misconceptions and thoughts that deceive by the meaning that your personality hides, starting from your momentary wandering into a labyrinth of unnecessary ideas and elements put in the text just for the sake of creating another reality, and ending with trying to find out your sense of being in the world.

Source: https://neculaifantanaru.com/en/the-time-composition-of-the-incomprehensible-II.html

The Time Composition Of The Incomprehensible (I)

On June 07, 2013

Bring the last brick to the construction of your science, bringing to light the unknown in the substance that coagulates around a set of unsuspected truths.

I left the room with a weird and puzzled sensation like my reason was subordinated to some command impulses that generated a certain pressure over my mind. Because I had managed to know the great secret, and it resounded like a warning, like a cannon blow, all the more persistent. Bearing on one's shoulder a greatness that has become burden, the world's meaning, life's purpose, the measure of all things, became more and more troublesome.

An authority that thought differently than me directed my steps, my will, and my abandonment. I didn't think I'll ever return to my small lab, where I fueled my science with new analyses.

But my life's work, my research, that had as purpose discovering new hidden meaning extraction fields in the mechanism that controls the passing of time, my observations throughout so many years – was everything in vain? A thought kept haunting me relentlessly: *"You aren't done yet ! " and persistently warned me: "You'd better reflect upon what you have achieved up to now, especially, upon what you should achieve from now on ! "*

Equally, but not necessarily in a specific order, I have to express my gratitude for this end of the road. Because I have stumbled upon a new beginning, I have found another connection course with the path that climbs towards the peak of science, with the basic wire that leads towards a true knowledge. A new space was shaping up in a permanent absorption of something unknown. A new world was reborn, with more reason and more conviction than ever.

Leadership: Can you extend the boundaries of your ability to see the horizon of a new science, setting your thinking coordinates around the need to redefine yourself through the meanings that escape you?

British biologist Rupert Sheldrake advanced the idea of some "formative fields" or "generative fields", morphic fields, with the purpose of maintaining the knowledge of any phenomena, not just in the living world, but also in the mineral or quantum one.

Finally, the last brick for my scientific construction was brought to me. I could end the long chain of my research by adding some shapes and effects, through a perception artifice. Thus, it was possible to create some multi-value fields, such as "formative fields" or "generative fields", which had as result the understanding and implication of all things.

Pushed by a strong current and drive, concerned with that piercing need, overtly seducing, to notice the significant in all the insignificant things, I dwelled deeper, incessantly, in a more acute creation stage. First of all, science is the answer to the questions of a matter that constantly escapes a logical reduction.

Without restrictions, I was looking to give new minimum and maximum values to some unknown, but essential notions. I was looking to give new more subtle meaning to apriori knowledge. And under the action of an appropriate catalyst I was trying to point out the

unknown in the substance that coagulated around a set of unsuspected, axiomatic and inadmissible truths that always shot forth in different shapes.

Any understanding that I could get rid of was correlated with the obligation to apply something from the philosophy of life that we are secretly promoting as a virtue of a new theory, as a new destination of creativity. Even if I supported, with an extreme dedication, new points of views that where shaping within the framework of my research. It's obvious that I was getting involved in an extremely laborious, captivating and surprising game, through its capacity to rebuild a new intellectual horizon.

A game where the thoughts about The Time Composition Of The Incomprehensible, the inexplicable and the inexistent could leave room for new interpretations, building the foundation of a new order and a new exploitation of their inexhaustible content.

Leadership: Do you put science in front of all your exigencies in terms of diversity, like an open book that clearly shows any question mark, but not the context of their multiple use?

Does a foreign authority, which thinks differently than you, direct all your steps? Do you reflect upon what you have achieved up to now, especially upon what you should achieve from now on? Are you strongly connected with that gigantic intellectual effort of giving new values to some subtle meanings? Can you build the foundation of a new order that would ensure a superior exploitation of your science?

Before analyzing the origin of oversizing some merits, competencies, or drastically diminishing others, for reasons connected to the particularities of your evolution, you have to collect the relevant data for the evaluation of what attracts you in secret, but hard to accept.

If your science isn't constantly fueled with new elements that would enhance its value, if your life's work, your observations over so many years aren't turned into an asset that represents a warranty for the quality practiced leadership ensures, then most likely the "ranking" other will grant you will be weak.

What comes as an addition to your science and is reflected in the mirror of leadership, are the details that make up the preferences and practices mosaic, with their constancies meant to ensure the protection of your identity. The very well articulated research, which applies in front of the two instances – of separation and of fusion with a reality that can't be denied – constitute the engine of science, the decisive factor of your progress.

Only a new thought pattern can command and direct your steps towards areas with broader and more stable perspectives, facilitating the connection between "the unknown" and leadership. The unknown is what attracts you, not knowing exactly why, but that enters your habit of seeing yourself with other eyes.

The context of multiple use of the questions you raise about the meaning of the world, the purpose of life, or the measure of everything, is how it gathers information about the world (seen as an unknown space), and how you perceive the self-generated experience of the narrow logic of "here and now".

The Time Composition Of The Incomprehensible traces the counsel to think and find the meaning of the present, starting from analyzing and finding out the past. This process can also take place by addressing indirect, devious, longer and more laborious routes, along which you can find new elements that have been omitted through a direct approach.

The Toil Of A Life Of Obedience

On March 09, 2012

Remain at peace with yourself by contacting a reality that you cannot be completely sure of, given that you are fully aware of your limitations.

"Listen ! Once upon a time there lived a poor peasant. He toiled at his patch of field. At one point he loaded all his things into a boat and set sail, but in the evening a strong wind began to rise. Until sunset paddled the peasant in his boat and then jumped ashore with his wife. But his little girl had remained in the boat in the middle of the Nile River, where crocodiles were roaring at night and she was threatened with death.

And behold, the peasant sat by the river and said: I will not weep for this little girl, though she will never go to the underworld... But I will weep for her unborn children as well, killed in the womb, became prey to the crocodile. For they could not see life.

So understand: Only this life has a price." *****

Leadership: Do you pay attention to how much your life depends on the beliefs you consciously respect, by correlating it with a real fact meant to move you through the drama of its fatality?

Life lived by choice, not by the fatality of destiny, if it were to get the voice of a philosopher, would probably claim that fatality is a free, fictional and subjective creation. Against any false determinations, life shows that all episodes of a man's destiny, in the true sense of a pre-determined plan of providence (a plan that cannot be changed), are not really a creation of man's consciousness, but a discovery of his identity manifested by a radical transformation of the Ego. And this not only in the religious dimension, but in the dimension of a suffering assumed and consented by a strong moral compass.

The mission of the good Christian is accomplished through a moral life and good deeds, in the equation of despair in which the conscience responds to the accusation of putting too much value on the values of a passing world, instead of the values of a world lived like a beautiful game, lived, experienced, realized in spirit and in dynamic action of the Ego at the same time. Perhaps the fatality of a man who experiences the disposition of the soul during this life is the fruit of a world that rewrites itself before his eyes, and this man occasionally reflects on his mission in the long run of history.

The dimension of interiority, this matters in terms of the mind and soul of man who must come to terms with reality, in terms of the belief that everything will go quickly and well. That everything in the world is cyclical: any unhappiness disappears, and one day, the soul will be reconciled to its fate.

So pay attention to how much your life depends on the beliefs you consciously respect by correlating it with a real fact meant to move you through the drama of its fatality. Because everything passes, it is important to be reconciled with yourself, with the choices you have made, with the things you could not change, because that was God's will.

Leadership in the grand scheme of life, is seen at the turn of the destiny and free will, between reality and illusion, with the mention that everything can be revised.

Leadership is actually an assurance of thinking that you need to focus on how you learn about your experiences and how this process can generate positive or negative results.

The Toil Of A Life Of Obedience can be seen in the sustained effort to give meaning to any fact, small or major, which is all the more appropriate to take into account whenever life throws itself on you and bites into your plans and dreams, testing your conscience and strength of character.

If you want life not to seem so difficult at times, first be aware that it is the only life you have. You still have to be reconciled with yourself by contacting a reality that you cannot be completely sure of, given that you are perfectly aware of your limitations.

*** Note:** Ancient Egyptian Thought in Texts, Scientific Publishing House, 1974.

Source: https://neculaifantanaru.com/en/the-toil-of-a-life-of-obedience.html

The Too Distant Realm Of Unknown Ores

On June 10, 2012

Sweep across the horizons so that to get closer to the realm that hides the entire mystery of the world and universe.

From the moment when I was interested in something, I became inaccessible to any occupation. Always and everywhere, I was guided by this unilateral vehemence, the fierce manifestation of the inner impetus to new approaches, the complex pursuance of the most bizarre and unique issues related to the senses and feelings that exceedingly strained, like a bow ready for shooting, the vital resorts of the human manifestations.

It was about a total frenzy, unprecedented (paradoxical to those like me, whose concerns were related to practicing sports of performance) suddenly sprang from the fierce chase after the most precious, purest, and most significantly active in the world: science. The science of life, time, thoughts, of correlations and interdependencies, of the mystical chains, who lead to the appearance of an imperceptible world. Of eternal values transforming the feelings into alternative energy, negative and positive that exists in the human being.

The command of destiny was above the height of my aspirations. Or, were intertwining? I felt that I had given in exploitation a huge reservoir with great potential sources of regenerative human energy. And I had to take care of its maintenance. I was a traveler thrown into the harshest and the most sinister realm, having the difficult, costly, horrendous task of exploring it entirely, but approaching it into a surrealistic manner, with the risk of losing myself in its depths.

Leadership: Are you able to trace a boundary between the Science of Life, which teaches you to schedule a meeting with destiny, and its mystery?

Thus was born the magic, the mechanics of understanding the human nature. Its charms, the holy material, blooded by the chain explosions of the warmest or coolest emotions, of the most cruel aspirations of the soul - that only he, the fierce explorer of the realm of illusion and reality, by means of many characters, created and performed at the highest rate of professionalism, could give them a harmonious form and a huge energy. Like a sculptor who shapes the basic foundation of any being, with the well-sharpened chipper of his own thoughts and feelings.

The characters created by a recipe studied and improved for years, in the image and likeness of those who bear in their soul when joy, when pain, dressed with the brightest combination of white and black (because these colors are characteristic to human character and its development) were externalizing their feelings in the most various ways in order to give the impression that they are perfect and should not be adjusted at all. Living trunks, full of sap, of their passions and impulses, were showing all their asperities, seeming so much more convincing.

The science of life is what I learned from what I experienced during my experiences of solitude in the sphere of the present moment, of being harassed by intimidating thoughts, relative truths, programs installed in my mind by the power of God. Many miracles I have experienced during my prayers to strengthened my patience, in hope and in faith, to ease the continuation of the adventure called "Small Changes", in my humble corner of heaven, from my room.

Magic takes place within your initiation in the deepest mysteries of life in the form of another character, close to what you have in mind when you are caught in the game of manifesting the reality you create around the idea of "illusion".

I was saying in one of my webinars that leadership throws you in the "jail" then strengthens your confidence in you, in your science, saving you from a prolonged "sleep" and a damaging denouement.

I notice, listen and wonder about the absolutely ridiculous way that many of those so called leaders of various companies and institutions are approaching the leadership. I think many of them are completely missing the magical essence, that internal illumination of the refined man, prudent in terms of knowing the human nature in a context of "self-reflection". And by the way of approaching the transition from "white to black" during their evolution.

Like some angry fools, they rush in the cell walls tapestried with prints of their own reality (lacking measurement and often the soul) struggling in the invisible prison of a glory built on the work and sweat of others.

Being pushed more and more into a void of indifference by an uncharacteristic vision of just and pure people, inappropriate of founding a healthy leadership, caught in the net of inability to live up to the demands imposed by the most important virtues. They create a certain type of leadership by themselves, on some grounds just as flimsy as the crickets' hind legs adapted to jumping - only that they skip over all that means "human". The illusion of disillusion.

Only those determined, but also full of finesse, whose true value lies into the greatness of soul, are able to unchain the bold spirit, and can evince the qualities of a spirit explorer. Thoroughly researching every feeling, every emotion, every impulse, every thought that tries the human being, the eternal values that transform the feelings into alternative energies, negative and positive existing in it.

Leadership: Can you place yourself in a direct relationship with the confessional self in the context of an experience that qualifies you to weigh the value of a creation that exceeds its price?

Furthermore, I observe. I have all the reasons to state that, in reality, the art of leading appears differently than was understood by a number of individuals in senior positions, who fell as being influenced by the idea that the way you guide is due to charisma, personality, eventually to personal merits. Being deprived of any kind of achievements, their only support being marked by numerous "recommendations" or by a long and rich experience in their field of work.

They, just like some condemned, imprisoned in a dark room, have formed some false opinions about leadership (or insufficiently large, which does not open new horizons) not based on careful observation, and which does not focus on the mechanics of understanding the human nature. They are not able to see in themselves an *"exemplary true leader"* - an unsurpassed investigator of building the human potential, a stylist sure of himself.

In any creative process, true value exceeds its immediate price, being established by transfiguring perceptions and conceptions of reality.

Could I be wrong? Or, maybe, first of all, the leader should not be a creator, an unsurpassed artist of perceiving the finest senses, a fine connoisseur of inter-human relations and resorts

by which means they are regulated, having the man and his understanding in its spotlight?

Putting yourself in a direct relationship with the confessional self in the context of an experience that qualifies you to weigh the value of a creation that exceeds its price is to relate to an image that always remains in your mind for the formation of a broader horizon of understanding the world.

The price of a creation, on the line of valorisation of novelty elements, is established by a transfiguration of conception and vision to the reality that you compose and govern.

Leadership is a too big realm, too rich, and too distant for being robbed and destroyed - a sort of Atlantis that could never be swallowed by the sea in one day and night, sank into the depths of the fury of a tsunami during its most prosperous period.

It is a land that continuously extends, farther, through the power of leaders to reveal the hidden realities of the human being, by their ability to capture the most expressive manifestations of the human spirit.

The Too Distant Realm Of Unknown Ores deposits remains inaccessible to many. Very few manage to get closer to this realm, to widen, like a tireless pilgrim in search of light, of the great revelation, as complex and as incomprehensible of the human being. Few people are proving to be elite sailors; few have the courage to soar like a Nansen, like a Magellan, and as a Columbus into the unknown and unpredictable, and to succeed in acquiring, triumphant, the true wisdom through their efforts.

Most of the leaders are in a constant search of a reality that does not belong at all to that distant realm that hides the entire mystery of the world and universe: **the man** (no one has fully found his capacities and high energies).

Just as the best way to gain money is to invest with wisdom, so the best way to manage your leadership progress is to penetrate deeper into the realm of human existence, exploring it all, digging up each hill, each mine, discovering each ore. Without getting lost in the abyss of the fear of the unknown, of the indolence and indifference towards the fellows whom you lead.

Source: https://neculaifantanaru.com/en/the-too-distant-realm-of-unknown-ores.html

The Torrential Flux Of Imagination

On October 04, 2014

Let yourself be conquered by a dominant idea, so that you may prove your competence in solving leadership's unity in composition.

From the first steps taken towards producing the film "Alexander Nevsky", director Sergei Eisenstein works in tandem with the writer Pyotr Andreyevich Pavlenko that accompanies the crew of filmmakers to Tashkent, in Uzbekistan, on the 18th of June. From there, Eisenstein drives 1500 km, studying manuscripts, miniatures, visiting historic cities such as Samarkand and Bukhara and follows the path of the future canal.

Imagination, tensed by the contact with historical places, begins its famous torrential flux of creation. Thoughts are born hastily in the passion of direct observation. He is into, for example, the mixture of the old, historical and new, contemporary. Obsessions repressed after trying to make the Mexican film are reborn. He is captivated from the beginning by the idea that comes to dominate him: to carry the film's theme from the beginnings up until today, through three stages of history. Pavlenko opposes this, modestly accepting only a simple "diptych" (before and after the revolution), because he does not believe in solving the unity in composition by passing through three such large stages of human history.

*But Eisenstein has use of such composition and will find its artistic solution.**

Leadership: Can you identify that function of thinking that can notice the mystery of new creations, guiding yourself by the perception that only what is suggestive in an area of maximum visibility is authentic?

If we are to reach a certain finality in the creative process, bringing added value to the "uniqueness" that we represent, then we must take into account something that is very close to what we are interested in – vision filtered through imagination. Such a vision which in the context of art is engraved unto a sort of synthesizing reasoning, separated by any form of limitation, extracts all of its power from the acuity of direct observation.

An artist who is passionate, for instance, by the mixture of old, historical and new, contemporary, can find a vital harmony between creation and the overall reality surrounding it. He can, at the same time, become an active force of mediation between the context of research and innovation, by personalizing the flux of thoughts and ideas, in a unique sense, separating itself from that which is outside of self-control.

The art proposed by a director like Eisenstein is a way to define a perspective that only he infers, doubled by a powerful unconscious need of believing in figments of his imagination. And to feel superior because of the perception that guides him, namely that only what is meaningful in an area of maximum visibility is authentic.

The suggestibility imprinted by the director on his work, including a system of concepts and methods designed to strengthen certain feelings, is based on the images meant to be viewed from a certain distance and at a certain angle, so that the spectator enjoys spatiality even when moving in front of the screen.

Creation is the representation of a sensitive expression, possessing a higher meaning and a profound symbolic connotation, which is distinguished by an image in which each

particle contains the essence of an entire crystallized universe along a powerful artistic stream.

The basic function of thinking that can conceal the mystery of new forms can be replayed by the remark of the famous sorcerer, Ravenheart: *"In an infinite multiverse, all improbabilities must be finite. Nothing that we can imagine is truly impossible. The only question is: what are the chances?"*

The great art creators know this unwritten rule all so well: "Since we have a mystery, we will need to have a mysterious function of thinking, that can notice it." Of course, this shift of view towards a different horizon of receiving ideas and concepts, ascribed to thinking that is required to be battered towards brighter goals, where thought survives only in complete concentration and stimulation, is achieved through a process of updating the notions contained in your science.

In order to prove your competence in solving unity in the composition of leadership, of which essence is vision, it is necessary to let yourself be captivated by a dominant idea, which can change your perspectives, which can give meaning to the "whole", which can be favorable to the ideal of perfection.

The unity in composition is given by the mixture of knowledge, experiences and skills, placed in the support of creation that does not reduce itself only to building and valuing specific patterns of thought, but to a science of "enlightenment" which is extremely personal.

The passion of direct observation can be maintained by the processing of conceptual and expressive guiding points in order to obtain new elements of artistic language, but especially by the possibility of making comparisons between different things and phenomena.

The Torrential Flux Of Imagination highlights that intense passion for the act of creation, understood as a type of self-giving that comes out of you in the moment in which the ideas and perceptions (vis-à-vis what creation can offer) are organize and structure themselves in the perspective of a theme that goes beyond the actual context of the events.

Ideas and perceptions can be converted into skills or essential components of skills, with the purpose of raising the bar of values that you value in the option of founding a new advanced science.

* **Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-torrential-flux-of-imagination.html

The Tragedy Of A Destiny Which Seeks Its Old Man

On December 29, 2012

Be yourself an impartial judge of what you are, in order to prove your innocence, but also the fidelity towards you and towards the people who have invested you with their trust.

Everything was stirred in her; something was ravaging like a strong gust of wind through some fallen leaves, not gathered by anyone. A deep resignation, a grain of madness shining with hatred in the suffering life's swamp.

She put all her hope in the sheriff Ed Tom Bell, the old man. And now this one, half-closing his eyes, lifting his hat respectfully - as a sign of homage to the passed away, he met her accompanied by the unpleasant thoughts of her husband's death, as a rival by the force of destiny.

In front of Carla Moss was standing an old man with no voice, a victim of his own incompetence, a loser in front of the opponent with big claims - the honor. An old man confused and scared of her tears, to whom he felt pain, the whole ordeal of the feeling of guilt, the immeasurable fear. That entire soul pressing, to which no forgiveness, no reconciliation with himself and with fate could not resist, could no longer disappear.

All the above and more difficult was raising the huge wall of his suffering, perhaps more pronounced than hers; any trial, always repeated to break him down was superfluous. The old Tom, now a losing being, helpless being in controlling the umbrella that the strong wind - responsibility - had given it upside down. He seemed rather ready to end up his days in place of bringing relief to the women. The words were unnecessary. The image was indescribable.

Leadership: Do you dare to put yourself in front of your destiny without influencing the relationship between what you really are and the image you do not want to keep about yourself?

Nobody could tell what was happening inside him, not even himself. To figure out, you need to think about what can be crueler, face to face with what can be gentler.

The woman's eyes filled with the fear of her incurable loneliness. As a stream her tears was streaming down her cheeks. Tom Bell was like deepening in a profound contemplation, that only the sinners know it: *"What have I done, O Lord?"* The clogged screaming of his conscience, melted with sadness into nothingness like an ice cream cone left out in the sun. In their place making place the terrible hatred, denigration, intolerance, more and more acute towards the "Man" within him.

The destiny sought him. And found him, but not in shape, and not by his duty post. Just like a Jean Valjean in front of an impasse of destiny, doing something wrong, more and more regrettable - to Tom Bell, desperately, heart was crying: *"I'm a big jerk."* It seemed to him that Satan by himself had found his abode in him; a pulseless heart in a chest devoid of any spiritual appropriation. He had no power to say absolutely anything, as if ashamed of his own inhumanity.

A single thought seemed to soothe him, among the increased heart rate weakened by his own conscience, a thought of one who revives for a moment the reasoning before the big decline:

*"For how long will I be a part of this world?" **

Leadership: How can you prove innocence before consciousness without staying witness a drama which should limit any impulses toward authoritarianism or toward greatness?

Considering the "Human within you" as a monster, as a mechanism that causes pain in the absence of a clear demarcation between your world and of others, is actually the consequence of your own existence and the existence of several factors responsible for your own evolution. These factors being differentiated between them by nature, role and your participation in the process of transforming other people with whom you interact.

What happens when you put face to face what could be crueler, with all that can gentler within yourself? Do you have the courage to put together two different camps, whose different positions are supported by conflicting arguments? What conclusion could you draw, by weighing everything carefully and impartially? Would this conclusion help you make the best choice, to distinguish what and who you really are?

In the flash manner of this turn on 180 degrees, in the motion and the measured pace of your personality's metamorphosis - the transition from *"to be"* to *"you should be"* it isrequired to give evidence of a degree of aplomb that would favor your circumstances to reach the essence of the humanity within you. To get there where the responsibility and honor, these core players of the character who blends in one person, can be undertaken and quantified. A barely visible branch of leadership that goes on the new roads of the true self-knowledge.

If you are trying to prove your innocence to conscience, without witnessing a drama that should be the limit of any move towards authoritarianism or grandeur, you first have to form your skills to reconcile with situations in which you feel helpless. Memory and deeds are almost never erased. You must accept the situations in which you increase your solidarity towards an experience that still leaves its mark on you daily.

You cannot jump over a wall unless you accept the idea that it is there.

Leadership: How is the impotence to your own person reflected by considering the reality behind the experiences that individualize you through their sharing?

A plain with a wheat field can be as beautiful as an ocean that lies beyond the horizon, but this vastness will never live up to your expectations if it does not expresses something, if it doesn't bring in the plan of consciousness new sensations and feelings, or if it isn't understood as a combination of values and visions.

To be a good man, with the finest feelings and emotions, is not enough, is not the basic criterion for becoming a leader, just as the juice may appease your thirst, but not your hunger. It is just a *memento*, a situation that can last relatively a little, a state of contentment that rises you up in your eyes for a moment - that can be radically transformed by a situation or by another person.

To be a good man may be also an appearance of being someone else, a deeply social being but without a solid platform (the character) to support to support its inclination to overcome adversities. Only to be a strong character, reconciled to the situation you find yourself, makes the verdict given by your own conscience to be a favorable one in relationship with your own self and with others.

Your ability to better direct you towards the human area of leadership, not to the "techno-economic" one, depends on how you react to a right or wrong imputation. First, you must prove your innocence in front of your consciousness, then to others. The participation of the "man within you" with all the defining features in this process of renewal is the first step to restore a situation such like: *"Me myself"* versus *"They themselves".*

To share your life experience with someone else, or through a twist of destiny, means to appeal to a reality that cannot hide behind the circumstances that make you a better person.

The Tragedy Of A Destiny Which Seeks Its Old Man perfectly illustrates the situation when you feel the need to ask questions, when you doubt your way of being. When you do not admire yourself and you are not admired for what you have done, a fact, which can overwhelm you in the first instance, then can attract into the more delicate circumstances - a total remorse can break your soul, and that can gradually grind your mental stability.

The destiny you will seek for you. And will always find you. But will you be in shape, will it find you present at your post? Will you have the strength of character to encounter an uncomfortable situation? Will you have the strength to rise above the great wall of regrets and remorses? Or you will say: *"Enough ! I will not be a part of this world anymore ! "*

Be by yourself an impartial judge of what you are, in order to prove your innocence, but also the fidelity towards you and towards the people who have invested you with their trust.

Conclusion: It is said that *"who does not have old, to buy".* That is to have the wisdom of the ones who smashing into the hardships of life, managed to escape from the inevitable impasses that "karma" has booked to them. To reach maturity.

There are moments in everyone's life when, looking into the mirror, or rather contemplating life, remains surprised by what he sees. Remorses, dissatisfactions with himself being unnecessary or delayed.

Therefore, each of us must be aware that he has to fulfill a duty, a responsibility towards himself and towards others, throughout life.

*** Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-tragedy-of-a-destiny-which-seeks-its-old-man.html

The Tragedy Of Poisons

On January 13, 2018

Assign your creation a very subtle sense, assuming the duty to overcome the limits that dare you to trigger the psychology of a form of response to your accusations.

- You have committed these crimes with a shameless skill, but you can only deceive the people who are ready to let themselves be blinded by the affection they had for you. I knew there was a poisoner in the house ever since Mrs. Saint Meran died. I was warned. After the death of Barroois, my suspicions, always awake in the bottom of my heart, have fell upon someone else, even when no crime had been committed. There is no doubt that you are the killer. That is why your crime, now known only by two people, but suspected by many, will become public. And, as I was telling you earlier, I speak to you not as a husband, but as a judge !

M. de Villefort hid her face in her hands.

- Dear me ! – she begged – please, do not let yourself be led by appearances !

- Are you a coward? Cried Villefort with contempt in his voice. It is true, I've noticed that poisoners are always cowards. Would you, by any chance, be a coward yourself, you, who have made your wicked plans and prepared your wicked drinks with such miraculous skill and mastery? You, who have planned out everything, have you forgotten to take one thing into account, that is, where would the carrying out of your crimes lead you? This is impossible. You have kept a gentler, more penetrating, more deadly poison than the rest for yourself, so that you may escape your deserved punishment... At least, that is what I hope !

M. de Villefort put her hands together and fell to her knees.

- I wonder if because you are four times guilty you thought you would escape your punishment? Is it because you are the wife of the one who asked for the punishment that you thought you would not receive it? No, no ! I exist to punish ! Whoever you are, the scaffold awaits the poisoner, especially if – as I said earlier – the poisoner wasn't careful enough to keep a drop of her surest poison for herself !

Leadership: Do you recognize yourself defeated by the scenario of a break from reality in the face of certainties that reveal the hidden side of your personality?

The creation and purpose of man are estimated by the reality that he brings to the world in a way that gives him the advantage of reinventing himself, but sometimes through the way of conceiving the agreements of an unfulfilled ambition. In lawyers' arrangements, creation can be the constituent element of a charge, tied to a play of morality that reveals the guilt of a volitional attitude.

The situation given by a blow of fate, which jeopardizes the image of the individual, can reflect more than an inverse psychology culminating in the concrete representation of a strict memory of emotions and pain. In this case, we find that psychology of violating rules of conduct that keep the individual away from the real world and the reality shared with others.

As it is written in the book, reverse psychology is a method by which one is determined to

adopt a certain behavior suggesting to behave in a reverse manner. Thus, it is an interpretation of the reality that each one creates through his beliefs and thoughts, which is "squeezed" by deviating from the context of a situation, by subtle processes of effective revival of the past and exploring the personality through the building of dissociative identities.

The limits that challenge you to trigger the psychology of a form of response to accusations against someone are given by the thinking you encounter when undertaking the commitment to produce a clock effect: to be discreet, easy to read, fill out a certain image, to display an image corresponding to the hypostasis that you consider honorable and to "tick" when everything is working properly.

When there is an interaction between people (we see each other, we can have a conversation), we condition that understanding of the meaning of any manifestation. This involves a thorough inspection of the state that betrays itself through verbal automatisms, by the repetition of the various reasons for concern that seem to fit in the basis of certain reasons for joy or gratefulness.

But you must be very careful to track down a number of hidden clues by relating the psyche to an external criterion to itself, meaning to establish a linear dependence towards the intensity of reliving a key moment in man's existence. This moment must capture the logical connection between thoughts exposed unclearly and motivations behind the making of a decision that have determined him to act.

Test your ability to know the complex nature of human psychology, integrating as originally as possible the most divergent aspects of reality into a set of deja-vu sensations induced by the condition of validity of beliefs and feelings that feed the Ego.

Do not forget that joys or defeats can be a challenging reaction to man's hardest attempt: committing a deviation from the duty to always be in the service of life and truth.

The manifestation of true human nature is a discharge of the psyche into an Ego promised to a space filled with anxiety, from the doubts of an existence that can no longer be fulfilled, no matter how many sacrifices you make.

The Tragedy of Poisons has as a first consideration the identification of behaviors, values, the beliefs that create the present state, but also of emotions generated by a consequence of actions that culminate in a final act of accusation.

*** Note:** Alexandre Dumas - *Count of Monte Cristo*, Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/en/the-tragedy-of-poisons.html

The Trajectory Of A Bullet Lost In Uncertainty

On October 13, 2013

Be aware of the consequence of a deep and subtle reasoning, so that your actions do not bring functional prejudice to those around you.

Time has stopped for a moment on the third floor. Only a fraction of a second, just enough to alert the police officers. But what is this unknown force, this foreign authority defined through the ratio of two dispersions, the most awful fear and the most pressing doubt, that enter in a short *respiro* before covering vertiginously the distance towards the exit?

The reactions occur at extremely high speeds, their intensification being determined by the awareness of some risk factors that lead to the occurrence of an ongoing phenomenon that doesn't seem to go beyond the limits of reason. The adrenaline is rising. And the anxiety state is blocked in the ON position, as if it were an order. Taken aback, all eyes stare at the elevator of terror. Electrons jump from a contradiction nucleus to another, coagulated with the sweat of one's brow, which activates at the border with the impossible.

The speed of this unknown force, whose maneuver power is directly proportional with the assumed risk can't be measured. Because its idleness can appear only following acceleration or breaking. And it can significantly grow following a concentration variation of a reactive component. Undecipherable, it seems to continuously manifest and transform based on the policemen's reaction time.

Leadership: Can you impose yourself in an unexpected situation with a great breakthrough that seems to take the minds of others by applying it to the study of various vital manifestations of creative potential?

One can notice the growing dimension of worries towards some maximum values, accentuating anxiety. Continuous struggles, like some sharp lashes, remain constant in the immediate proximity of the uncertainty area.

Hannibal Lecter maintains interest and tension up to the anticipated event, with the precision of a bullet that comes out of the riffle of a renowned hunter – the escape he sees because of the coherent fluidity of thought. Unexpectedly, the bullet breaks against the thin wall of feeble minds, producing a tension bordering chaos. This experience is the premeditate consequence of a deep and subtle reasoning. An overthrow of every certainty that populate reality. A part of an unending chain of causes and effects.

But the great art, the coup de grace that hits its target without nobody noticing the trajectory of its behavior, is the way in which Hannibal treats this experience under the most favorable aspect. Because, most often you need to help the facts a little bit so that they mix with fiction at the cover of a private intention. In this case, a discovery that seems to contradict some universally valid principles and laws can be invoked, one that has been expected, because it has the power to shake all the destinies in its path.

Contrary to Cervates' hero, Hannibal doesn't comply at all with the conditions and rules of chivalry, he doesn't give up willingly the advantages of ambiguities. Yet, he pleads in favor of an unprecedented achievement. Its transformation in an undefined shadow that no artist can catch in it graphic scheme, a shadow you have to mistake for reality.

Leadership: Do you oscillate between the extremes that can lead you to jump over the normal conventions universally accepted by a conscience of conventionality in the case of a trajectory of assimilation of practices that violate the principle of transparency?

What happens when the precision of intuition grows, or the excessive activity of imagination is exerted and you must choose more personality patterns – appropriate to the aimed objectives and corresponding from a functional point of view to the requirements of leadership?

In front of this situation, your leader status, initiated in the art of mass-manipulation, must be modified. Because if the functional dimension is doubled by a high suggestion capacity, intelligently accentuating the feeling of ambivalence, then people won't be able to decide what way to choose. Basically, they will be caught in the trap of incision and they won't be able to orientate their steps.

Just as between two or more items with the same functionality, an ordinary individual will choose the one that corresponds more with his esthetic taste, so will the leader, in its intent to offer an assertion possibility, choose between two or more moral and righteous alternatives that don't comply with the most demanding standards of leadership. This, only in the situation in which they don't simultaneously perform a movement in the opposite direction. Or, better said, when they don't perform a double movement with a very serious opening towards the unknown, towards the compromise that can alternate the achievement of the aimed objective.

The leader is obliged in these conditions, in the middle of a new controversy to keep in mind the positive perspective of its development – often subject to a closed trajectory. The psychic phenomenon that characterizes the leader in this case is not a sensitivity that allows him to adapt to the environment, but is caused by sudden plane changes related to the triggering of unforeseen events that accelerate those manifestations of will contrary to law.

In order to lead efficiently, he mustn't waver between the extremes that can't make him jump over the accepted normalcy, and the maneuvering power he possesses must be directly proportional with the assumed chance. Because a growth in influence towards some negative values that continue to raise the curiosity of every man trapped in leadership's framework, maintaining interest and tension until the anticipated event, can have repercussions on the leader's position.

Leadership: What personality can you hide behind a double that presents in a slightly different way the possibility of giving a defining check-mate to all who challenge authority?

The road to obtaining people's full acceptance is long and steep, especially if they continue to be situated in the immediate proximity of the uncertainty area. And this road may lead, from the first attempts to attain a double leadership valence, in the swirl of a well placed and well oriented curiosity towards a new approach of the influence process in limit situations, to a psychotic state of losing the sense of reality. Is this kind of maneuver, which gives leadership slight chances to be fully accepted, acceptable?

If you hide your personality behind a doppelganger that intervenes in the regulatory mechanism of influence with the purpose of saving the leadership match, due to the possibility of giving a defining chess to all those who contest your authority, actions, accomplishments or qualities, then all your initiatives will be regarded with suspicion.

Consequently, if you want to plead in favor of an unprecedented accomplishment and to

transform yourself in an "undefined shadow" which corresponds to a relationship full of contradictions, you should also take into account the withdrawal of your position in the acceptance perimeter that your supporters are currently managing.

Authority, from the point of view of the unforeseen of a situation, seems to be a manifestation of will that places the individual at the limit between what is true and what is not, what is accepted and what is considered offensive to fairness.

The trajectory of a bullet lost in uncertainty points out the possibility that leadership could generate chaos, thus losing the notion of leadership into the abyss. A duplicitous wavering leader, but with a great suggestion capacity will generate disorientation among people. And in the end, distrust and chaotic actions.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-trajectory-of-a-bullet-lost-in-uncertainty.html

The Trajectory Of A Celestial Body

On June 30, 2014

Direct your thinking towards the development of an original creation that is fully in line with the provisions of the science delegated to clarify the elements of manifestation of future concepts.

For now the creation of director Eisenstein isn't streaming from a systematic thinking, from a precise conception about the art of entertainment. Directing begins to clarify the elements of a future concept. But every step brings after itself, organically, the next one and Eisenstein's becoming follows a clear, precise, almost calculable line, like the trajectory of a celestial body.

*If Parcele would have had an astronomic calculation service, he could have previously drawn the curve of the trajectory for Eisenstein's destiny. The biographer discovers the perfect geometry of the trajectory: the phenomena are chained as if they had a mathematical logic. And Eisenstein's initial question begins to have a clear answer. Every fact reflects over the next one, it determines it in a chain reaction – as Eisenstein would say today – whose mechanism is clearly unveiled. **

Leadership: Can you maneuver an output variable once with the power to understand refined intellectuals, so that your work to shape the virtue of an aesthetic subtlety?

It's said that every step brings with itself, organically, the next one and the becoming of the creator-leader follows a clear, precise, almost calculable line, just like the trajectory of a celestial body. Because the unbeatable perfection can't be withdrawn from he daily agenda of a huge scale evolution, but it continues to expand through new developments of scientific products, towards segments of users who answer favorably to these innovations.

The Great Science is the inspiration you find in a situation of life or in an imaginary world, reflected in a conception or own statement that must not go beyond the limits of others' understanding. Before joining the proximity of the great science, you must make up the parts of the plan to conclude an idea (first thought intuitively), then study it from all points of view, and its purpose must be supported by evidence and arguments to be taken in consideration by the world.

Stagecraft art gains aesthetic subtlety only when the dialogue between the visual experience and the reality representation favors the emergence of a form of finesse in the choice of decoration details, as well as a form of elegance in expressing the emotions experienced by the heroes of the story.

Are you determined to conceive a science that's rich in unknowns, full of intricate secrets? That would mean to activate a rejection option for those not qualified in the field. It's like you would urge someone to continuously climb 100 floors with a weight on their backs, forgetting that, at any moment, he can fall.

And yet, that's what the creators of new horizons do, they maneuver once with the power to understand refined intellectuals, an output variable, a scientific pattern of a certain nature, confirmed as scientific truth, with the purpose of directly and personally putting forward an idea, a project, a product or a service. Except the fact that their creation is addressed mainly to producers, distributors and "science" sellers, thus to those at the top of the knowledge pyramid.

With other words, your science has to melt with the logic of innovative judgments that could rise up to the level of an authentic creation, dominated by the *high-intellectual-quality* factor confirmed only by those truly skilled. And your work can take on the virtue of an art of esthetic subtlety when the ideas and elements that make up a particular theme are evaluated in a depersonalized way, decoupled from you (by the person who develops and shares them).

Leadership: In relation to the world, what meaning does a creator who is himself the product of an autonomous intellectual creation have?

Even if we understand the meaning of an authentic creation, streaming from the suggestive report between art, science, trend and culture, it is very difficult to see the "landscape" of abandoning everything beyond the essential dimension where the creator-leader evolves. It's hard to notice at the scholar-leader that "just as it is" in the interaction with science and its attributes – performance, excellence, competition.

Autonomous intellectual creation can be considered as a grand development from a "beginning" to a successful end in terms of guiding ideas to direct the evolution of certain concepts. And a come back to the beginnings of the research activity, turned into a fact by drafting a training schedule and developing an undeliverable product, placed at the service of the future, means a more theoretical knowledge, in the sense of opinion, a specific way to see the world through convictions and concepts.

What we can sense in an artist of transformations of ideas, results and methods, with a somewhat predilection for extreme quality, after he finalized the corresponding cycle for visualizing and developing ways of producing creation, is the trajectory of his professional career. With great difficulty we can only fathom and support his understanding regarding the world.

We can see this type of leader more in terms of some series of schemes and patterns, rebelling against a logical, elementary, systematic, uniform, regular thinking, trying to answer to unsolved questions and to solve the insoluble contradictions of art. But we can never guess the logic behind his reasoning, just as he can never detach from the "universe" he lives in.

Being the product of an autonomous intellectual creation means to assume your wandering destiny in the wonderful lands of science, with the risk of not taking into account the most important aspect of the self-improvement process: the balance between work and time off.

The Trajectory Of A Celestial Body targets the path covered by those who want and make an art out of science, glowing for a long time on the firmament of the future concepts of their own experience and reason.

*** Note -** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-trajectory-of-a-celestial-body.html

The Trajectory Of A Wandering Mind

On March 20, 2022

Permanently expand the limits of reality, through the visual representation of a fictional whole that will make the difference between the artistic composition and the narrative perspective that your life proposes.

From the sum of all the life experiences I have expressed in art, and so strongly impregnated in the composition of images of the "unforgettable event" type, designed to highlight the subject of an adventure with an exciting symbolic cipher, I extracted as from a single rotation of the visual field that fraction of a second that makes a memory become topical.

It is not an easy thing to create an art whose image, exposed to absolute subjectivism, meaning exposed to one eye and associated with an impressionistic, profound and enchanting picture, can encompass the ego in a physical organism through words. Even more difficult than that, I fixed the construction of this image on the horizon of aesthetic sensitivity, having as reference the abstract plane of some deep meanings included in a figurative, superficial plane.

My art itself, subtle, modern, obtained through a transcendence of everyday life, appeared to me as a relay of Divinity, providing me with convincing travel images, with an amazing and complex perspective structure. Including the use of several arts put together, this art – for which it is not possible to apply the stamp of the visual arts – I strongly imagined it as an opportunity to interpret an image of waiting and meeting a *Tachyaruvis*(formulating a virtual representation of a fictitious whole).

Leadership: Does the creation you identify with best convey the suggestion of a true representation of the image with which you extend the boundaries of reality, in association with the concept of "You must constantly remind yourself in a picture"?

I would say, in fact, that my art opens before the ideal of the star illuminating the universe through an image that refers to a mysterious, fascinating or distressing "beyond", a seal of an existence that refuses the curious gaze of the passer-by and closes per se. An image that can be interpreted in various distinct ways, easily engraved in the memory of time, taking as an example the unique feelings of an artist who uses a brush to decorate a white canvas on the reality of a closed world marked by darkness.

Yes. It is a rarity to recognize yourself as an artist in every circumstance of life, taking as a point of reference a kind of reality outside the Self that seems to make you think of the novel "Piranesi" by Susanna Clarke. Here the Italian architect Giovanni Battista Piranesi seemed to be motivated exclusively by world research:

"I am determined to explore as much of the world as I can during my lifetime. For this purpose I traveled to the Nineteenth Hundred and Sixty-ninth Hall to the West, the Eight Hundred and Nineteenth Hall to the North, and the Seven Hundred and Sixty-Eighth Hall to the South. I went up to the Upper Halls where the Clouds move in a slow procession and the Statues suddenly appear from the Mists. We explored the Flooded Halls where the Dark Waters are strewn with white water lilies. I saw the Ruined Halls to the East, where the Ceilings, the Floors – sometimes even the Walls – collapsed, and where the darkness was broken by columns of gray light."

This confirms my creative choices. In every moment of my art, in order to bring as rich

connotative fruits as possible, I had to prove that the whole course of my life follows the trajectory of a wandering mind that tangles through the corridors of a multi-universe of forms that synthetically express unimaginable human experiences, flying over parallel universes, in search of a utopian world. But I did not give up claiming that they are also possible...

One concept that can be applied in leadership is this: only those who know how to build a representation proposed by imagination will be able to capture the wonderful details of an autonomous image called: "augmented reality".

The Trajectory Of A Wandering Mind is the path taken by an artist in search of inspiration, even if the mind goes beyond what the eyes can see. Of course, I've been a revolutionary for as long as I've known myself, especially artistically. I opposed time, I opposed the norms and structures established by the accepted normal, and that turned me into someone who is always looking for something new, nonconformist...

Source: https://neculaifantanaru.com/en/the-trajectory-of-a-wandering-mind.html

The Transfiguration Of The Universe

On March 21, 2014

Respect the principles and elements on which the order of gravitations in the moral and material world depend on so that supreme justice not interfere in your evolution.

"Was it possible for Napoleon to win the battle? We answered, no. Why? Because of Wellington? Blucher? Nu. But because it was not right under the law of the nineteenth century for Napoleon to be victorious at Waterloo. A new series of events was underway in which Napoleon had no place in. The malevolence of the events was long foretold. The time had come for this giant to fall.

This man hanged to heavily in the balance of destiny and it ruined its balance. He was but one man and yet he outweighed the entire world put together. If the abundance of human vitality, gathered in one head, and put into the mind of one man, would've lasted too long, civilization would've crumbled. The time had come for supreme and inexorable justice to intervene.

Perhaps the very principles and elements on which the order of gravitations in the moral and material world depend on, has complained. The blood the fogs up the air, the overloaded cemeteries and the mothers with tears in their eyes are the most feared accusers. And when the earth suffers because it is overburdened, out of the shadows, the mysterious moans chaos can hear are born.

*Eternity held Napoleon accountable and his downfall was determined. He embarrassed God. Waterloo wasn't a battle, but the transfiguration of the universe. That day was fated by a force above man."********

Leadership: What is the logarithm of the ration between what you send after receiving confirmation of your value and what you were before?

Always the man who wants to live in style, permeated by the scent of a feeling still ignoring or seeking to discern itself, if he wakes up overnight in the middle of a long, straight road, he will have faith that this new way forward will guarantee access to the infrastructure of a new order. The use of which is subject to charges borne directly by others. Basically, this man starts from scratch in a new phase of accumulation of a "causative" knowledge, matching his vision and his model of personality.

But this new phase that revolves around leadership is not always based on the reconstruction of inner meanings of equilibrium, enrollment and fulfillment, so by using a deep and heightened knowledge. But often on the non-appliance of the unanimously accepted norms of society, subliminal perceptions of the status and role, between *"what is"* and *"what should be"* reality, between efforts and expected values.

Napoleon gave in to his own ignorance, then became the slave of megalomania. His logarithm was the superfluity of vitality gathered in one direction: egocentrism. If we look upon a mirroring or a reflection of others in the consciousness of such a man, we cannot sense any vibration, no spiritual note. Within him boots no moral obligation. Decoupling from the collective mental pipeline is total.

The futility of human vitality never has as a finality that miracle of the "right moment" or

the "right time", quite the contrary, it is interwoven with the gravity of the character on a path of vanity: the leader becomes the victim of his own decisions, the victim of his own megalomania.

Such a man, flaming from the relations between what gives his life meaning and what goes on around him, rarely will appeal to a flick of humanity and wisdom from all those who have a certain responsibility in the situations that he himself creates.

And from such a man, devoid of content, we cannot ask for an inner reflection over the exterior space spontaneously, but rather we have to work at the level of his consciousness if we want to integrate some guidance points in the much too numerous line of concerns regarding the optimization of the functioning parameters of leadership. Such as shame, guilt, apathy, pain, fear, kindness, acceptance, reason, love, joy, pace and enlightenment.

The logarithm of the ration between that which you convey at the level of consciousness, between the exterior and the interior, materially and morally, after receiving confirmation of your professional value, is the power to which you must raise your spiritual condition so that you may obtain an unlimited number of social gains.

Leadership is the result of a causal justice that often eludes us, when we get to consider ourselves much too important for the promise of a life that can meet its end at any given time.

There is a concept in sales that also applies to leadership. The client that intends to buy a service wants it at the lowest price, whereas the bidder wants to sell it at the highest price. As a leader, the price you pay for ignoring the "price" signals of others, because you have positioned yourself outside of the accepted norms, embracing radical doctrines, will comply to the prerequisites approved by that higher court, called "fatality", the fierce heavenly hand of Providence.

Didn't Victor Hugo say: *"Of such nature are these gigantic events, to the extent of an infinity that eludes us"?* This extent gives the results that no man can imagine, until they experience it with their own skin and their own soul. The status gained being obtained to the detriment of his evolution in time and space.

The moment when the supreme justice intervenes in the life of man, is the moment when man transforms from a mere ordinary mortal – into a mortal who denies his sense of life and wealth.

The Transfiguration Of The Universe draws attention to the consequences that result from placing leadership in a misunderstood and unaccepted extreme by those you want as your companions in achieving common goals. Or it may be a perplexing oscillation between extremes and causes the loss of a significant percentage of supporters.

Only by appropriately applying the principles and constituent elements of a performing leadership, only by respecting the harmony of quantitative and qualitative aspects of a function dependent on time, e.g. *"Serve and Support Others",* will you be able to gather together the science, technique, values, beliefs and art that give a certain *"aura"* to craftsmanship.

*** Note:** Victor Hugo – Les Misérables (First Chapter – Waterloo);

The Transformation Of Perception Through Directorial Art

On December 16, 2012

The influence of a work of art is evident in the way it transforms the viewer's perception of the surrounding reality.

Contact with German expressionist film was frequently shown in Moscow. The Russian director, Sergei Eisenstein sees these films and it is impossible not to have watched them with passion. All the more so since, as means of expression, he often encountered here what he had rudimentarily tried in the theater.

He would later declare that the expressionist film barely left any traces in the art of the young Soviet filmmakers, therefore also in his own. But he immediately added, perhaps without realizing the connection that could be made, that even the Moscow technical conditions did not allow the realization of these "phantasmagorias". However, the expressionist influence on Eisenstein's work is obvious. We are convinced that the German films he saw at that time had a definite role in his cinematic formation, even if later, for one reason or another, he disowned this influence.

Leadership: Can the power of your creation change the viewers' perception of reality, so as to ensure the desired visual coherence and impact on a wider area of artistic autonomy?

The process of transforming the viewer's perception of reality through cinematographic art involves a series of rigorous artistic stages, aimed at ensuring the quality of the final work. The influence of expressionist film is essential to maintain the standards of artistic production. In every phase of filmmaking, advanced techniques and well-established procedures are used. From initial conception to shooting to final editing, every step is monitored and adjusted to optimize expressiveness and reduce inconsistencies.

Movies, as works of art, have the power to deeply influence the viewer's perception of the surrounding reality. The technical and stylistic influence of German Expressionism, for example, is evident in the use of shadows, strong contrasts and unusual camera angles, all of which help to create a distinct atmosphere. In this context, even under limited technical conditions, artistic genius always finds a way to express itself and influence future generations.

In the harshest conditions, artistic genius always finds a way to express itself and influence future generations.

Also, these artistic stages are not unlike the rigors of an industrial manufacturing process, where quality control and attention to detail are crucial. In cinema, every scene and every frame is subjected to strict quality control to ensure narrative coherence and the desired visual impact. Thus, films become not only works of entertainment, but also tools for transforming the perception of reality through their technical and artistic influences. It demonstrates how technical conditions and cultural influences contribute to the formation of artistic vision, just as industrial processes ensure the quality and efficiency of finished products.

A director's artistic sensibility can amplify vulnerability and connection with reality, thus revealing a work that transcends the immediate through expressionist vision.

The transformation of perception through the directorial art reflects how visual and aesthetic experiences can redefine a person's view of the world, so that each frame becomes a gateway to a new understanding of reality. Let's also not forget that a creator's empathic intuition can strengthen the capacity for deep understanding and connection with authentic circumstances, thus revealing an approach that transcends the superficial through its distinct perspective.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-transformation-of-perception-through-directorial-art.htm

The Transformation Of Static Energies Into Artistic Dynamism

On July 20, 2010

True autonomy is expressed when you refuse artificial comfort and stay true to your values, demonstrating your strength to keep a simple and authentic life, even when social norms suggest otherwise.

After Degas had turned seventy years old, the doctor thought that the air in the studio was not enough for him.

"You have to force yourself to go outside, and then you'll have fun."

"Okay, honey, what if I'm bored to have fun?"

But it didn't matter, if the doctors said so! Degas decided to take some air; what he called "getting air" was getting into the nearest omnibus and, when he reached the head of the line, getting into another omnibus and then a third.

You can imagine, knowing Degas' antipathy for flowers, to what extent these omnibus rides were unbearable for him on Sundays in the summer, taking into account the "fury" with which Parisians bring bouquets of flowers from the countryside. In those days, Degas made his "hygienic promenade" among lilac and rose bushes.

He was telling me one day how much he enjoyed a ride in the country, in an open car; what fresh air you breathe, mr degas, i couldn't stop asking him, why don't you have a car?

He looked at me with astonishment, in which one could see a little annoyance:

- Should I buy a car? Do you want to see an artist walking in the "crew"?...

Personal authenticity is manifested in the ability to maintain your preferences and lifestyle, even in the face of well-intentioned advice.

Sometimes what others consider recreational or necessary for health may be felt by an individual as an unpleasant obligation without personal meaning, depending on their own preferences and perceptions. Each person has their own definition of comfort and relaxation. Something imposed from the outside may seem meaningless to someone who does not share the same vision.

Substitution reactions in an artist's workshop are fundamental processes in the chemistry of creation because they enable the transformation of static energies into artistic dynamism. In these spontaneous or rather deliberate reactions, a dram of boredom from a routine day is replaced by a spark of inspiration, thus facilitating the creative process. It is good to put work aside and rest, so that health is not affected. The rest schedule and the nature of the promenade, as a kind of final hygienic measures, depend on several factors, including the structure of the body that the artist has. Fresh air substitution, for example, involves inhaling energy-rich substances over a center of artistic lethargy.

These reactions can develop states of fun or boredom, depending on the reaction conditions and the nature of the environment - be it natural or personal car. Fresh air or the smell of flowers can catalyze or inhibit the creative process, depending on the artist's affinity for the elements of nature. Walks, although sometimes unbearable due to the saturation of social noise, are essential for maintaining the chemical balance of creation, because the mental and physical health of the artist is crucial.

Refusal to conform can be an expression of artistic integrity, just as Degas rejected the idea of owning a car to preserve his identity.

Something imposed from the outside may seem meaningless to someone who does not share the same vision as you. The idea is that maintaining personal values in the face of external pressures can lead to unique and authentic experiences, even in seemingly mundane situations. The essence of leadership lies in finding the balance between personal needs and the expectations of others, just as Degas found a way to "take air" without compromising his preferences.

Let me put it another way. The creative workshop, like a combustion chamber of inspiration, is where the artist injects his ideas and ignites them with passion. The artistic process begins in this intimate space, where the imagination doctor prescribes fresh air to optimize creative performance. The rapid expansion of the resulting thoughts pushes the artist on a hygienic promenade through everyday life, turning the crankshaft of his unique perception.

This rotating movement of inspiration is then transmitted to various components of his work, allowing art to function in society. The efficiency of the creative process is crucial to the overall performance and consumption of artistic energy. Artists are constantly working to optimize their interior design and operation, improving emotion compression, idea distribution, and boredom control. Whether using the urban omnibus or a car of the imagination, they seek to transform the fuel of experience into the mechanical energy of creation, even if they sometimes find social conventions unbearable, such as the obsession with flowers on Sunday walks.

Leadership sometimes involves going against the grain, refusing conformity, like Degas who rejected the idea of owning a car to preserve his identity as an artist.

Transforming static energies into artistic dynamism is possible when you allow yourself to explore creative freedom, because only then can you access new sources of inspiration in a deep and personal way. I say this because the creative act comes not only from technique, but also from the ability to channel inner energy into a form of authentic expression that transcends conventional boundaries.

*** Note:**
https://archive.org/stream/revista-secolul-20/Revista%20Secolul%2020%20-%20Nr.4%201957.pdf_djvu.txt

Source: https://neculaifantanaru.com/en/the-transformation-of-static-energies-into-artistic-dynamis

The Transmutation Of Elements And Great Deeds

On July 23, 2015

Expand your mind's parameters, seeking to assign an integral, complex, and of acute suggestiveness meaning to your discoveries.

Everything from the real had to be collected in a universal container, containing a volume of a large magma ocean, in an exchange of interactions contained in the potential of the force deployed between burning and spending. Important was the explosion caused by the eruption of fire in order for the discovery to be made to have the configuration of a life dedicated to art, in order to reach a mastery understood as an aspiration for the victory of a new value system over the level of fulfillment in life.

Undoubtedly, a future science will discover these unknown relationships, between the connecting routes that define the energy radiation intensity's value and the chemical composition of the incandescent matter from which the art of transmutation of undifferentiated elements is created. Meaning, creative power. The world will need an atlas of the matter composed of volatile, sublimable or flammable substances, an encyclopedia of its structure and load with the potential to act, leading towards that mysterious source of the boundless that turns science into a work of higher intelligence.

I never for a moment forgot what Gargantua told his son in François Rabelais's work:

"Son, I would advise you to use the years of your youth with the diligence of the most chosen teaching, constantly strengthening your powers of mind and soul. Let there be no chronicle that you do not know by any means and thoroughly research all that is written in the cosmography of the scholars who have performed this science."

Leadership: Is your intervention appropriate in the creative activity whereby all misunderstandings are transformed into greater misunderstandings, in the sense of tracing a new access road to the mysteries of an ancient science capable of offering new perspectives for interpreting the Great Work?

The incomprehensible is the capturing in a concrete form of a reality that is understood in several sequences of time, through different unitary operations, only by the artists who know how to decipher some of the mysteries of the universe, translated by suggestive expressions, but covered with multiple meanings. The great work is the art of experiencing these meanings from the depths of things, as a gift from God, as well as a time when God justifies himself for the sufferings he has tolerated since the beginning of the world.

Remember what Heinrich Cornelius Agrippa said: *"Jesus Christ himself, as long as he lived on Earth, spoke in such a way that only the closest disciples understood the mystery of the word of God, while the others understood only the parables. Therefore, it is not likely that those secret things, held by a few wise men and transmitted from mouth to mouth, should be written for ordinary people. That is why I beg your forgiveness if I will conceal much and many important things..."*

I'm afraid we'll have to make available to the world, by hardening our necks to come up with other formulas of extracting the "black sun" from the sulfide ores, various meanings that will give birth to new logic and reason. So, let's get acquainted with this ability to extract Bet information that allows us to direct all of our resources, available only through catalysis and transmutation, towards the philosophy of science.

Leadership: Is the science to which belongs the area of interpretation of the Great Work included in the acceptability function of the hidden, in the particular desire to assert your thoughtful existence, full of diversity and significance?

Science, in the face of the momentum belonging to a magical power concentrated into a single explosive second, allotting a percentage of the exploitation of what exists in nature, in a free state or in combinations, often behaves like a fireball that crosses the sky for a few minutes and then collapses. How many will be able to integrate the cosmos, science, the elements, and all natural phenomena in an artistic endeavor?

An original person, one who makes bold combinations, rejects a multitude of visibilities because they would jam the commonly accepted reasoning. But they always take into account the hidden from which emanates all that exists in any form and which in its essence remains variable everywhere.

The Hidden is the conception of a perfection that has not yet been experience, creating great difficulty for the creative mind that keeps struggling like a butterfly in the night to enter a reality that only the dream can make bearable.

Christopher Columbus sought a sea route to India, and by the end of his life he was convinced that he hadn't reached the new continent, but somewhere close to the mouth of Ganges. He never realized the importance of a colossal discovery, because his science wasn't included in the acceptability function of the hidden – and only through this germinator could be ensured the creation of expectation and understanding that complete action and perfect it.

Perhaps the great conquistador's philosophy was implemented deep in a mentality that implies a certain reluctance in accepting the fact that hidden things are stronger than those unhidden. He didn't rid himself of the tendency of believing in something apparently superior to his perspectives, he didn't free himself from that authority of excessive wear established by the degree of tolerability to what was suiting for him to understand.

The popularization of science is achieved by emphasizing the smallest affective and introspective nuances behind the incomprehensibility and ineffability of the mystery of God.

Do you know why a magician always receives his well-deserved applause? Because the highlight of the show is an illusion, a hallucinating effect, a perfection that creates great difficulty for the mind of the spectator. You don't know how the trick was done, you don't know how to apply it, you don't know how it works, you can't copy it. But its effect rises and intensifies your gaze, its positive state, its desire to decipher the thinking mechanism behind the settlement of things, giving you the impression that you are experiencing another reality, in an advanced phase of symbolic structuring, as in a conversation about advanced physics.

Basically, he didn't deepen a mystery that reveals itself bit by bit, always where the darkness is at its deepest, a fact which demonstrates his connections with a reality experienced as a side effect. He didn't understand the significance and uniqueness of the discovery, because for him, the notion of "incomprehensible" wasn't defined as an opportunity to shift to a different level of knowledge. His journey not representing anything other than a means of achieving a major goal, but yet, without giving him an adage of suggestiveness, authenticity, and relevance.

Trusting only his temporary defined horizon, he attributed the necessary meaning and significance to a new beginning, to a new positioning, to a certain *set-up.* The meaning you give to reality is directly proportional to the value you give to your discoveries. Do you take

into account the hidden from which emanates all that exists in any form and which in its essence remains variable everywhere?

Columbus showed a leadership that doesn't spread its area of action over the entirety which also shelters the "hidden", and not only the known. He wasn't fueled by that science through which are discovered the relationships between unknowns that can be exploited and transformed into success stories, in treasures of great price, into an instrument of assessing the significance of the act of discovery.

He limited himself to signaling only the existence of a geographical area, but wasn't supported by the existence of a certain understanding that would support his cause, the effects of the discovery.

The evolution of things is meant to prove, to the slightest hint, in all the long-standing phenomena, that nothing remains hidden, and that everything is the result of a revelation gained by the expectation that arouses the journey itself to the joy of discovery.

The Transmutation Of Elements And Great Deeds has a common point of determining the "hidden" and the deepening of what is only believed to be, but is not known with certainty. Writer Daniel R Castro was right when he said: *"people tend to see only the thing they're focusing on, and not what is actually there".*

The hidden can be determined only through the dimensions and meanings it carries. And great deeds can transform into a great lesson of leadership if you see them as a tendency of expressing what is omitted.

Source: https://neculaifantanaru.com/en/the-transmutation-of-elements-and-great-deeds.html

The Traps Of Deception

On December 21, 2015

Get yourself cleansed from the impurities of the all-knowing man and make it shine in a way that you can make sense of your inner evolution.

I want to express in an innovative way the relationship of the limited with the infinite, represented by a number π, probably a moral law out of the realm of thinking extracted from the thinking of a titan from a high realm of science. But only I know what I'm saying, nobody understands me. Only the leaf that falls behind me, in the lows of the late autumn wind, which I cannot catch on, can cancel out the effect of profound deception.

Science is the most powerful spring of domination over learning, devoted to the ideal of encompassing everything, from every breeze, to the highest wave of a tsunami, exposed to the invasion of imagination that we can call "divine". But no one is able to build the foundation of truth besides God. A mortal will never be able to reconstitute the whole of the shards. If anyone finds his whole mirror in the shards, he will be a Saint !

In the old days, if a man was struck by lightning and did not die, he was buried in the earth to drain all of his electricity. During this time, he was not allowed to sleep because he would have died immediately. His heart would have weakened...

By my presence between these lines, substituted for a journey that brings victories to the determination to experiment experimentally with this world, I want to announce that no, I have not died. But I woke up from a sleep of eternity, of infinite errors, of deceptive science.

Now, I am no longer animated by anything when it comes to knowing the unknown and determining it on the axis of evolution when it comes to this obligation of conformation – to the imperatives of the court called research – to the requirements of a life close to my relationship with the world and its borders.

Leadership: Do you have to move away from the great science gate to strengthen your domination over self-esteem?

The possessive action on scientific discoveries, influenced by the inner state of the individual, stimulates the possibility of restoring that supremacy of support to the optimization of the balance of its personality – which is still imperfect.

At the same time, the action of applying laws for the creation of a scientific whole that would fulfill it on a deeper subject, covering its own void – due to the incompleteness of getting from the position of spectator to the participant in evolution, is put at his fingertips to defend his state of mind that makes him feel important and superior.

Leadership is shaped by the extent of the strengthening of domination over self-esteem, which can only be achieved by weighing the desire to be superior. Which sometimes involves removing the gate of great science. Deceptive is the science that lets you know phenomena and technologies, but it does not allow you to understand yourself.

Personal development depends on the image you make especially when there is a consistency between knowledge possession and self-esteem that comes through social,

emotional and conditional aspects of life. Possession of knowledge can become the cause of a disturbance of consciousness, offering delusive motivations to live and to relate to the world.

Knowing how to identify and express what you think is to plead in favor of an experience of finding the truths that make possible the compromise between self-image and the scientific whole you represent.

Into **The Traps of Deception** fall all people who have reached a very high level of knowledge. But the extraordinary leader is not a slave of science. He conforms to the status of a person responsible for their own revocation or for their own progress, will always creed, as a concentrated expression of faith in his own good: *"I cannot exist without me."*

Source: https://neculaifantanaru.com/en/the-traps-of-deception.html

The Treasure That Follows Its Owner Everywhere

On March 27, 2022

The image with which you satisfy your soul is the image with which you present yourself to the world.

Teaching paved the way for my assertion in art, responding to the strong passions that delighted my soul, more than the sum of all the other activities that only had to be done for decoration. Now, she seems like a dew for the soul, a force to overcome the difficult moments in life, the sublime manifestation of a latent energy that does not lose its continuity in the relations between people and nature and everything around me. True teaching has as its pivot the very direction of the relationship between separate, decontextualized objects, but from which the accidental, incoherence can be eliminated.

And I never regretted that I bought at a good price (in relation to what it offers) this travel ticket to the future, towards change and innovation, especially because I saw change as a moment of supreme emancipation. On top of that, the simplicity and truthfulness with which I managed to present my art in light and shadow, with qualities of plasticity and suppleness, in the form of a faithful illustration of the reason that guided my spiritual dimension, were easily elevated to the rank of principles of design. It is the same principle of my identification with the Great Work.

Not everyone achieves the performance of relating to a moving, immortal whole, in a state of continuous development and expansion, a whole that challenges you to discover yourself while rediscovering the space in which you live. The same whole, defining by its presence the elements of a mysterious picture in which are met both visual images and numerous metaphors carefully selected, covers everything with that pure, living, stimulating energy, which can only be found in nature.

Leadership: What could you add to the picture of an existence that oscillates between the illusion of a normalcy that is almost forgotten by the great ones, and the production of a reality that uses matter and transfigures it?

Not everyone is willing to turn a blade of grass into a design based on a holistic vision, tailored to a broader and more serious theme, such as that holy language that "binds people to the land through blood". Likewise, not everyone manages to move literally and figuratively, in a conquering poetic symbolism, through an overflowing psychological realism, the spectacle of an ordinary life in a book of great value that can provoke, sustain and even change perspective related to the way in which the geometry of an image that is repeated in different moments of other lives is thought of for the future.

Even on a fictional level, I follow the words of Oliver Wendell Holmes: *"What seems like the shadow of the night in one mind turns into a swallow's dress in the other mind."*

It is also the reason why surrealism, narrative insertions and aesthetics bordering on fiction, have taken on a well-defined face in my writings capable of making use of plastic representations. To the same extent, the interaction between the aesthetic ideal, the aesthetic judgment, the feelings and beliefs of aesthetics, still form the whole of my teaching.

Yes. Knowledge of art is the image with which I like to describe myself on the paths of the soul. But here is another reason why the great teaching, with its enigmas contained in a bold, poetic, conquering symbolism, described as a kind of Trinitarian vision. Without triggering a

fantastic flight from reality, it can be achieved only by the few, not by the many, by the truly deserving, not by upstarts or those set to it. The following words, written by Gian Paolo Lomazzo many centuries ago, are telling in this regard.

Leadership: Is your own art able to assist you in the sublime manifestation of an image that pursues your potential that is worth cultivating continuously, without falling into despair or the ridicule of "not doing well"?

"Neither the continual endeavors, nor the long study, nor the sharpness of the mind, nor the thorough readings or theology lessons, nor the help of astrology, nor the geometric figures or the rays of perspective, nor the resemblances to music, nor the arithmetic proportions, architectural elevations, modeling or historical testimonies poetic inventions, nor examples of anatomy, nor understanding of feelings, finally, nor philosophical knowledge or demonstrations will be able to make a man who was not born to be a painter ever attain some mastery in this art, if not endowed from conception with the gift of invention and the grace of painting.

For he alone binds and unites between them with unspeakable grace all the things mentioned above, the one who has this gift from birth. And, on the contrary, he who is born without this gift, no matter how much he may be respected in the profession for his craft and teaching, will never succeed in his works to get rid of that lack of grace which makes them unbearable to all who look upon them. How true this is for both some and for others, it is clear to those who, not being born to be painters, start working and learning imitating the manners of others, those who I cannot catch up too no matter what, not even by far.

While the others, who seem to have been born and made for painting, combining the innate grace and qualities with some teaching and knowledge of the disciplines mentioned, fully succeed in everything they want to do, albeit in different ways, according to their talent, as I have shown before."

The teaching that honors leadership is this: He who has within himself the faith called science, will make of everything an extension of thought which only art brings to human evolution.

The Treasure That Follows Its Owner Everywhere is that teaching that has been known to Enoch since ancient times, seeking to make his way among the multitude of boulders that imitate natural stone, but will never be able to rise to the rank of diamond. Great science is the compass of a vision that never ceases to reinvent itself.

Even now I feel guilty for not bringing my own art to that level of perfection where criticism becomes impiety, but where the good soul becomes the bearer of artistic qualities: expressiveness, depth and sensitivity. What gives me, however, a hope (which warms my painting in a space of literary expressiveness), making my qualities charged with the tension of creative ideas, is that combining my grace with deep knowledge in other fields, I managed to bring a science called leadership to the rank of art.

Source: https://neculaifantanaru.com/en/the-treasure-that-follows-its-owner-everywhere.html

The Triumph Of Great People

On April 05, 2020

All that greatness needs is a drop of initiative, a proof of colossal ambition and a meaningful dream to manifest itself as a guarantee of the soul's immortality.

I recently saw on discovery a documentary about the pyramid of Khufu (Kheops). Thousands of people worked hard on this huge building. All possible ranks and specializations were involved, from architects to chefs. And it is said of Khufu that he was a very fierce leader, but a dreamer full of ideals and a very good organizer. The degree of his responsibility was directly proportional to the greatness of his dream, a dream that seemed to adorn the great sanctuary of the gods.

One thing is certain. Nearly 5,000 years have passed since the pyramid was completed, years that have passed so quickly for the great history of the world. And no one remembers the army of people who worked hard to build it. Of the tens of thousands of workers who contributed to the ancient construction, history does not remember a single one.

However, the pyramid still stands today, no one can challenge its resistance, no one can erase its image, and time cannot erase its wrinkles from the stone blocks. History still resonates with the name of Khufu, as great as that of an almighty god, as when you feel a call from another dimension of time and walk the steps of this time for a long time.

So, here's the conclusion: history does not care about those who work hard, it is not interested in whether you are good or bad, but keeps in immortality the one who has a great idea and leads it to materialization. Grand people have great ideas, and by their greatness they become immortal, because immortality likes to put aside only the hard material from which a great idea is molded and idealized.

Leadership: Does the whole perspective of your existence make possible that sparkle of a creator that is reflected in the phenomenon of visionary inspiration called to defend the glory of a materialization that leads the Essence towards Everything?

And look at the people who daily increase their fortunes, or covet fleeting pleasures. They get sick, die, and leave nothing behind. Many are proud of their intellectual desires, but only impressions and pride flow into their personalities. The Covid-19 virus completely silences them, as if without the virus they had something important to say or do. They leave nothing behind them anyway. Nothing great. Because they have nothing great in themselves...

When Galileo Galilei uttered the expression *Eppur si muove*("And yet it spins"), during the Inquisition, he did not show any impressive fortune, he did not shine under the waste of gold and jewels. But it has given an unprecedented boost to scientists, who have contributed even more to the progress of mankind. He was great in his courage to take science one step further in times when science was rejected. All that greatness needs is a drop of initiative, a proof of colossal ambition and a meaningful dream to manifest itself as a guarantee of the soul's immortality.

And when Jesus said, *"Heaven and earth will pass away, but My words will remain",* he gained immortality by this phrase alone. He didn't need a fortune for that. He did not need any leadership position to lay the foundations of a religion that dominates the world today. He was great because he was right about his words. The total madness of greatness consists in the subtle definition of an ideal of thought, embraced by true love, which you must attain

before declaring yourself a saint.

History teaches us to be immortal, not mere mortals. And for that, we have to learn to be great. This is what history needs in recounting certain unforgettable episodes: the ability to idealize a creative movement and creators to push the world to a higher level of development. And the glory of a materialization that leads the Essence to Everything refers to man's attempt to rise to the status of Creator by initiating a small change that can have a major impact on the evolution of the world.

The satisfaction of being a partaker of the total triumph of greatness must abide by that law imprinted by the Creator in the soul of every human being: "Everything that you leave good behind you remains inscribed in eternity."

The Triumph Of Great People can be achieved through the full involvement of people in stable projects for the future that test the equation of eternity: "Everything that changes positively in this world is felt in another world that only the deserving are allowed to know."

Source: https://neculaifantanaru.com/en/the-triumph-of-great-people.html

The True Happiness Of A Virtuous Being

On July 19, 2016

Go wherever you want, but, still, return to yourself.

It was an exceptional circumstance, as an enigma that instead of resolving itself, it tangles more and more. From which, with a lot of thoughtfulness, I won at least two points of view: first, the meaning of true belief became for me, all of a sudden, directly accessible. The Beta factor of the circumstance I was in, giving me the opportunity to experience a riddle within a riddle of great exceptionalism, could be associated with the symbolic space of memory and continuity of life.

Secondly, the motives that stood behind this initiative of resurrecting a consistent part of me, aiming at learning an implied knowledge, of which a writer such like John Fowles would call "a braid of effects that wastes no time to appear", led to the selection of chosen alternatives of untold things which – even now – await clarification. This was a good introduction to the aesthetic of a new literary formula.

It was as if I were someone else, the image of a character from Umberto Eco's novels, looking for an understanding of things where no one else looks. Always, the man anchored in profound states of presence that make up in a metonymic sense the intimate tissue *della sua parte vivente*, in a search for God with his heart, guides himself on the imperative formulated by Heraclitus: "may you have the capacity of knowing that which governs all things through the intercession of all things."

Leadership: Can you present the image of a particular world through the initiative of being part of a creation that can suggest the elements needed to release you from the power and fears of your ego?

That rational source determined by realistic forces, inscribed in an evolutionary circle of which opposing angles are not congruent, succeeds in returning to normal, in a manner discordant to the expected one, its level of functioning. Simultaneously with the rising of the spirit to the Creator. The only chapter where it cannot quantify its progress, where it cannot manifest itself as a unitary whole, is where it cannot become accessible.

The image of a particular world determined by the particularities of a writing creation, meant to highlight the imaginative function of an Ego comprised of the uncertainty of a change of attitude and mentality, is the creation of an artist who matures beautifully, who is no longer seduced by models and transient currents. He has found a vision, but for now he can feed it only with feeling and with thought.

Thus, observe my life-time febrile concern, that of clearing up the unknown, as a seeker of hidden truths, examining my existence in the absolutely free game with the consciousness, *with my own releases, with my own unique sensibilities,* in order to understand my essential traits and the role of a personality in the life of a Faust battling Mephistopheles. Guiding myself after clues known only to me, hidden in the saying "go wherever you want, but, still, return to yourself".

For a prolonged period of time, avidly consuming the immense diversions of all dominant denials and acceptances, in the light of a multipolar selection of the actives of my reality, entered into a synergistic movement, I felt that powerful spell *of the forbidden Fruit ever more helplessly, hidden in the scattered traces of the lost wisdom*. My life was a reflexive

painting fitted by psychology with a striking unity of the type: Blacklist.

Leadership: Do you try to launch your model of leadership as a revelation of a special valence of your personality, living under the control of Ego which asks you to do proof of knowledge beyond your understanding?

I read in an old magazine the other day the short characterization of the famous Don Quixote figure:

"One of the features that make Cervantes' hero fascinating is that, even if he is often sane, he is never completely crazy. Even in moments of madness, he always retains of a good dose of common sense and harmony. Therefore, the knight errant, apart from times in which caste fate is at stake, can be considered a model under the sign of reason, thorough discussion and the search for truth."

A man of this kind, who finds himself in the position of seeker-discoverer, who subjugates his readers through his life story, measures his certainty of subtle things with the same precision a chemist measures his chemical reactions. Subjected to his own knowledge of lack of knowledge, in the case of a logic that escapes the normal mind, he approaches a state of pure critical intelligence, between heartbeats and the contraction of his moral representations. But not knowing the moment in which the buds of his philosophy will bloom altogether and will be transformed into wisdom.

You can create the idea of a virtuous being, by extending self-knowledge to a superior level, in the position of a seeker of hidden truths, when you try to clarify the unknown – all those ways of seeing things that test your limits. When you examine your existence in the absolutely free game with consciousness, *with your own releases, with your own unique sensibilities.*

The ego is the demand of reality to see another, in that what defines you as a being defines you as a puzzle of perspectives that interprets reality on other coordinates.

And in this regard, the true thoroughness, which is guided by the idea of man being a rational source determined by realistic forces, but at the same time a hidden form of what he is in reality, contributes to the estimation of his own way of projecting himself in the consciousness of the outside world from the position of a validation of his authenticity. Which if not respected draws absolute nullity with itself.

The way in which you manifest your sensitivity, your febrile concern, that of you clarifying the unknown, as a seeker of hidden truths, could influence the correct assumption of identity through the fact that you are not acting directly over that which happens to you, but rather act indirectly over what you represent in your life after you understand your way of functioning.

The will to conquer a new consciousness, a shift towards selfless self-gratification, focused on the dynamic aspirations of the logic of nature and character traits through which people differ from one another, is one link in the endless chain of leadership which makes the transition from an undeveloped stage to an advanced stage.

The man who tries to launch his model of leadership as a revelation of an unknown facet of his personality, is the man who wants to have direct control over what happens to him when he puts the essence of what he is to reason. When he experiments with states of mind already experienced. And manages to attribute particular significance to them.

Leadership is the imagined world of the creator, having the advantage of not being his own creation, but an existing creation within a world that wants more than a reality, wants to be the product of a contradicted Ego.

The True Happiness Of A Virtuous Being lies in self-knowledge and in the image you make of yourself. Even when you're away from your own being, even in moments of lunacy, you will always hear that ghostly echo of a deeper world that dictates you what to do, what to believe, it inoculates you with values and always shows you how to be, actively contributing to achieving a quality life.

Source: https://neculaifantanaru.com/en/the-true-happiness-of-a-virtuous-being.html

The True Masterpiece Of Art

On March 26, 2017

Measure your passion for leadership, demonstrating that the ambition of immediate knowledge of a final effect serves as a starting point for the confirmation of a new revelation.

I thought of everything and I would think up everything within the meanings of a work of art of an unknown author. In each stage of the question filled anxiety, which calculates its troubled accents depending on the idea revealed by the evolutionary trends of the sickness, everything challenged by the adamant destiny, a new dimension of the idea of form, order, sorting, was brought forth.

Secretly, challenged by the great size of the mistake and remorse, within me bloomed frustration, as a sort of burning of the sense of obligation, close to the world of Dostoevsky's characters, a state so passionate, so feverish, to which only the apocalypse was immanent.

I will not say that I did not lose myself, refusing to let myself be morally trained, and perhaps, I needn't do it, in such an experimental adventure, the follow-up of the happening of being restless, facing the relentless effects of the virus' transformation through resorts of genes that turned the purpose of life on earth into only a chance of survival.

Leadership: Does your determination lie in the ability to navigate the "underground of life", facing the unpredictable mutations and brutal impact of reality?

But I will look upon wandering as being a fragment of the inferno in which man is scientifically associated with a predator, in carrying out a divine plan from the perspective of unpredictable and transmissible mutations of the virus.

The extreme points of the function of seeking any inhibitor of the virus, in an underground of life, were those extreme points of the function of measuring my impact with the darkest reality, where I had to see the end of it in any I could.

In a way, I knew what was about to happen, the idea terrified me, without any retouching, without any kind of reserve. I was the proof of life's penalty after all the harsh laws of science and final judgment of God.

Leadership: Is the beautiful, as an individual understanding of the fact that you can use the laws of life to create new ways of surpassing the limits of reality, an answer to the recommendation of the echo that blurs a state of weakness?

Nostradamus was walled in because he would not let anyone enter his chamber. This intimate and discrete character is an answer to anxiety, a concern for the future, an affective state characterized through a diffuse feeling of insecurity, a penalty for the systematic analysis of the repercussions this type of intimacy radiate.

The diagnosis of this psychological affliction is established from the acceptance of the saying *"you must believe in nothing in order to understand everything"*. In such a case, the final impact over the concentration of the ambition to live goes from a few fractions to a few dozen percentages, then immediately drops to zero.

A more refined version of yourself becomes the only construction material whose resistance to compression increases in time, hour by hour, as the comparison between effects and causes, natural or arbitrary, or authority and freedom increases. A version of yourself whose form, nuance, and aspect are dictated only by the survival instinct and the need to cover yourself in an echo devoid of whispers, but alive and extremely dynamic, of the type *"who escapes here alive is a hero".* The echo will go around the world in search of the hope of defeating the malignant forces of evil, of the unnatural reality.

The daring to dangerously go beyond the limits of reality is a painting in which all others are absent and only you exist.

Before promoting leadership, you must take into account the path towards opening yourself to a vision referring to the relationships resulting from the carrying out of a divine plan of creation offered by the perspective of a harsh and uncertain reality (in which countless factors interact) and the demands of your own calling for adventure in relation to the instinct of surviving *"all by yourself."*

The state of strength is given by man tendencies towards unifying any information from the environment towards the direction of aspiration towards an absolute law: "you cannot deny your actions without denying your guilt or excusing your moral failure." And the state of weakness, beyond the limits imposed by the harsh reality, is given by that experience of joining man with a set of persistent prejudices and myths such as: "I can't survive alone."

The True Masterpiece Of Art is to surpass the limits imposed by fatality. People follow leaders if they demonstrate that the ambition of immediate knowledge of a final effect serves as a starting point for the confirmation of a new revelation.

Such a revelation, transposed into a role of force, can sound as such: *"I am the only one that places today before yesterday" or "I am the only one that places pain before joy."*

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/the-true-masterpiece-of-art.html

The True Measure Of Leadership

On January 12, 2013

Learn to be proactive in the essentials of life, without creating pressure on your own authority.

In the volume that Mihail Sebastian wrote about "Proust's correspondence", we find these disturbing lines: "Almost all of Proust's letters, even those of his youth, are written under the imminence of the end. The thought of death is always present in his letters. If he receives an invitation, proposes a meeting, or sets a deadline, Proust is obliged to add the actual, current, and always plausible for him clause of death that can revoke everything."

Death can come at any time, for people sad and overcome by the hardships of life, said Mihail Sebastian about the writer who had been suffering from asthma for years in a smoking room with cork walls.

Irreconcilable with Proust's death, inconsolable, moved by this tragic fate, Mihail Sebastion isn't even given the modest luck to feel his own death looming, to prepare for it, to rebel against it, to write a single line in the cold light of its approach.

Leadership: Are you able to maintain the greatness of being reconciled with who you are and what you are at the most pleasing point of life, so that you can create an identity close to the trajectory of a destiny revealed only through an antithesis?

In what variety of situations do refusal and disapproval turn on in yourself ? Do you sometimes fall into a growing state of overwrought, or in an increasingly depressing state? Does all the essence of your life distance from morality? Are you a system that can maintain the most terrible fire or a system that isn't able to react on impulse?

A man thrown in the middle of life's turmoil is, in reality, a navigator swimming adrift with his head down until he sinks in his own doubts. Nervous stages of incoherence in thoughts of his involution. Such a man reflects his last strength not only on his existence, but also onto the other people around him, causing a rupture between them, that sometimes can't be fixed.

This chaotic movement forward that creates a certain pressure on man, takes place when in doubt, when negativism leaves its print over his personality and evolution, thus strongly destabilizing him under the most different aspects. It becomes a torture to share with others some of the most varied experiences. And the agglomeration of defining components in a small exploitation space, where his real identity can't be fully controlled, firmly entails a reduction of his own values.

Romanian poet, Mihail Eminescu imagines all the breath of life in the spiritual controversy of man as a kind of antithesis: *"Time is fleeing, time returns, All is old and new as well."* By this, we understand the character of the man who is closely related to the difference between you from yesterday, today and tomorrow, but at the level of motivation, emotions, performance, destiny, associated with the sensitivity and the weakness to leave yourself prey to doubt, despair, instinctive bursts.

Leadership: Does your vision of life help you better understand the dimension of the consciousness of what you are experiencing as a practical attitude towards a being marked by an irreconcilable duality?

"Today I understood that to act, to love and to suffer really means to live to the extent that you are permeable and accept your destiny as a reflection of a rainbow of joys and passions", Camus once said in his "Notebooks".

This means entering in a dark area, of unrest, and remain there stationed without having any positive vision of life and of your own identity. It's the moment when you reach the limit of your own inability to rise above disorienting life events. An impoverishment of you self, which perpetuates, grows and becomes uncontrollable. And it won't change by itself unless a third party intervenes, at best, or only then when the deed was committed, meaning too late.

You will never be able to develop your maximum leadership potential if you don't block negative infiltrations, such as depreciation, self-esteem and your own social status. Ensuring continuity to your evolution, without overlooking that warning which enters into force every time you approach the forbidden area, you will be able to embrace all those diverse aspects of reality.

A being marked by an irreconcilable duality, being reached by the limit of its own inability to rise above upsetting life situations, readily agrees to represent an affective image in a behavioral and psychological plane, by not producing any emotion to one without such provisions. The reproduction of the affective states in satisfaction, evident in the case of an unhappy denouement, with many reproaches and reprimands, is reduced to a mere memory of the fact that it had them.

Leadership: Do you jump outside your destiny, not knowing where to return afterwards?

An an incentive in your process to better the quality of being a Man, you can use a strong point, a fundamental feature, or a certain conviction that would ensure the permanence of value. Approval. Accept the inevitable and try to overcome it, be at peace with yourself and take full advantage of any apparently desperate situation that tries your character.

The Romanian writer, Emil Cioran, said something worth citing. *"Nobody loved more than me in this world and, nonetheless, if it were offered to be on a plate, even as a little child I would have exclaimed: "Too late, too late ! " What's wrong, what happened? – Nothing's wrong, nothing's wrong, I jumped outside my destiny and I don't know where to return, where to run..."*

If you continuously approach new areas outside your area of "being", you will, almost certainly, step away from quality leadership. That means jumping outside your safety perimeter, where positive feelings and thoughts are protected and guaranteed. You will lose yourself in an area without any strong coverage. And thus, all your life's essence will distance itself from moral richness, risking defeat by the unpredictable and becoming vulnerable. Uncertainty, fear, vulnerability, formally intertwined, will create an apparently functional, but fragile and unstable structure.

The "low" trajectory of a broken destiny has as a point of suggestion the grinding of an Ego always on the existential limits between being and nothingness, in a delirium of suffering strongly supported by the lucidity of a non-assumed commitment.

The True Measure Of Leadership is the power to break away from that "Too late, too late" in the diffusion of a culture of diversity and manipulation, in which each existence has insignificant value, conditioned by the satisfaction of material needs, such that the "leap" you make out of your destiny will not be too harsh when you suddenly find yourself with "everything in the bag".

From the end to serenity is a small step that the conscience perceives at the level of faith, transcendence, self-suggestion, personal transformation, initiative, at the level of collective mentality or at the level of control and information.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-true-measure-of-leadership.html

The Truth Beyond Magic (II)

On January 26, 2015

Ensure an environment of change that welcomes exceptionality, turning yourself into a programmer of new self-content.

It was a convention of a functioning that admitted a single variable: the resizing of reality under the action of forward forces that made possible the teleportation in time and space. Through magic. This transition from a fuller unit to a deep unity seemed to be wrapped in the spirals of a world that left behind nothingness and other heavens. Thus, there was the possibility of detecting the presence of God everywhere and nowhere, assumed by a meaning that covered the interval between reason and imagination.

From one moment to another, it seemed to me that I was in a different place, that I was forgetting where I was and what was happening around. Undoubtedly, I was stuck in the midst of determinations located valuably within the limits of impact laws, expressed by the equations of non-obvious clauses. No wonder I did not have any control over the situation. Ultimately, I probably would not be wrong if I said that everything eluded me. Nevertheless, I carried on before trying to end this charade close to the science fiction area, blindly immersing myself into the unreal.

Leadership: How can the act of "enduring it all" compare to the artistic process, where the creator, like a magician, transforms pain and fear into an expression of divine will and inner light?

The prince, just coming back from the neighboring kingdom, looked straight into his father's eyes and asked:

- Father, is it true that you are not an emperor, but simply a magician? I have to know the truth, the truth beyond magic. Otherwise I will kill myself.

- There is no truth beyond magic, replied the Emperor. And through his spells he calls upon death. Death appeared in the door and motioned the prince to come with it. The prince shuddered. He remembered the beautiful islands, beautiful, but unreal, and the unreal princesses, unreal, but beautiful.

- Very well, he said. I can endure everything.

- You see, my son, said the Emperor, now you are also a magician.

Leadership: Are you trying to control an "Open World" environment by capitalizing on a shared experience in a collage of the concrete and the abstract?

Leadership is an extremely important factor in the fertility of a new field of thought, but it needs approval from the self in order to take shape. Especially from the self that exists beyond direct perception, beyond the objective reality filters (which is not as comprehensive as subjective reality).

When you approve of the existence of a reality whose applicability horizon is not seen too

early, it means that you recognize another variant of knowledge that interferes with the "magical matter" of the self.

Open Word, as a condition of your own transformation into the great equation of claiming to be someone else, highlights the originality that you assume by creating a new identity that can give you a certain fulfillment, pendulating between what you are capable of facing and what you are capable of possessing. And a mask you place on your own insecurities, for fear of not being vulnerable, is the beginning of an attempt to escape from an obscure universe (worldly habits, desperate, obsessed with failure).

Leadership means to value a knowledge whose expansion leads to the creation of a new reality, detaching yourself from the immediate condition of being a prisoner of the concrete.

If you want leadership to reflect and value a knowledge whose expansion will lead to the creation of a new reality, detach yourself from the immediate condition of being a prisoner of the concrete, and turn into a programmer of new self-content. Which can be achieved by designing the future of another image of power, a higher order magician capable of providing new perspectives of the world, presented as a kind of *"Mission Impossible."*

A few days ago, Eric Schmidt, Google's executive president, said the internet, in its current form, will disappear. This, the new reality, which corresponds to another waiting horizon, is built from another kind of experience – one based on wonders, on magic, on the suspension of unanimously accepted laws, as a redirection of the meaning accorded to the ordinary. Do you stay in the game?

Leadership: Is your mind looking at what is more "holy" beyond the confrontation between this world and the other world?

There are hidden costs for any kind of experience distributed in a collage of concrete and abstract, but they help promote the image of your unpredictable power. The highest leadership is materialized by the power to manifest yourself as a mystery discoverer, by the power to replace the certainties of the present. By being able to stand above that average level of thought accepted by the vast majority. By being able to stand above a reality whose imperfections are fading into that ordinary perspective, which cannot in any way give the measure of an original creative intelligence.

Paraphrasing the Dutch historian, Johan Huizinga, I would say that the mind of the creative-leader cannot detach itself from the magical circle of the power play, it is looking at what is most holy. That is, to all that is most secret, covered with meanings and associations that elude any logic, any sort of realism, looking for a definitive hiding that can later appear in other people's lives as verisimilar. As a consequence of the condition of convergence to the highest source of "enlightenment."

If it is true what someone said, that abstract and concrete are logically merging into an illogical universe – our mind, then the experiences of immersion in the unreal can recreate the image of a new neighboring world with confusion, full of mystery, but at the same time full of attractions.

A new self-content has as a correspondent the image of a personality between what is defined as "an immediate imperative of the acceptable" and what is born out of your deepening into irrefutable truths considered as "holy" in an ever-changing reality.

The Truth Beyond Magic highlights that power of thought supported by a kind of collage of concrete and abstract, which builds a new reality adapted incredibly to the film of leadership through hard work and imaginative knowledge, based on a mysterious vision that attributes uncertainty to any class of beliefs.

* **Note:** John Fowles, *The Magus*, Editura Polirom, 2002.

Source: https://neculaifantanaru.com/en/the-truth-beyond-magic-II.html

The Truth Beyond Magic (III)

On January 28, 2015

Achieve an expansion of the meaning of reality to something broader, by braiding information that you can only be aware of by reconciling the contradictions of your own thinking and identity.

I had no plan in my mind, no idea what I was going to do in this moving square, in whose center, dark as the tomb, and disturbing as the sleep you awaken with difficulty, all the streams of representations of the unreal were intertwined. Absorbed by thoughts known by no one, amplified under the fragments of the voices of the unseen, in disorder of the damage suffered by consciousness, I did not realize that, involuntarily, I had forgotten myself.

My eyes no longer had the power to open up. I felt alienated from my own nature, as if I had been caught in a spell that no one in the world could untie. Strangely, we remained indifferent to everything that was happening around me, being destabilized by a kind of authority with complicated, enigmatic and comprehensive meanings.

Some metaphysicians call this phenomenon "the wandering of truth fragments in the mist of false assumptions," a sporadic dose of acceptance of what makes you remain unintentional and inauthentic. A character from Frank Herbert tried to find the explanation for the reality and the present beyond the threshold where thoughts are turned into dreams. In my case, he should first have eliminated the confusion surrounding the experiences that crossed the axis of the real world in a context in which alterity prevails.

Leadership: Can the illusion of the horizon that attracts you be seen as an artistic expression of the desire to touch the divine, even if the reality seems to be just a game of magic?

While the prince was looking for a boat on the shore, a man dressed in evening clothes with his sleeves rolled up approached him. The prince, amazed at the new reality that had been revealed to him, asked him:

- Are the islands there real? And those strange and disturbing creatures? If so, then there must be a God.

- I am God, said the man in evening clothes, leaning slightly.

- That is not true. Last time you tricked me, but it will not happen again. Now I know that nothing in this kingdom is real. And you're just a magician.

- I am not the one fooling you. There exist in your father's kingdom many islands and many beautiful princesses, but your father keeps you under his spell and you cannot see them.

Leadership: Is the value of your superiority due to an experience that can only be achieved and appreciated by temporary isolation in a relative world?

The way you think of what you are not, in the form of an experiment of rendering a different structure of thought underlying your transformation, can become a guide to the rise to new

forms of power. But this ascent, which has its debut in accepting another mental and emotional attitude, limits the inner experience by the density of questions and answers that fail to clarify the level of lucidity you are inclined towards.

Someone wrote on a website: *"Our psychological conscious life is, to a great extent, an illusion, a blending of information that we are not aware we've registered."*

Leadership: Can you create a bridge between the visible and the invisible, suggesting the possibility of transcendence through art?

An expansion of the meaning of reality to something more extensive by braiding information that you can only be aware of by reconciling the contradictions of your own thinking and identity with the risk of falling into long reverberation is an innovative approach to self-knowledge – through initiation to a higher degree of autonomy.

In this case, transcendence through art refers to the ability to transcend the limits of conventional perception, weaving inner contradictions into a creative form that reveals a new understanding of self and reality.

Does the autonomy given to you by the act of being different in a context of the type "augmented reality", which corresponds to the combinations of representations of the world outside the Ego, have the obligation of subordinating yourself to laws superior to you? Do these laws come from the introspection of the needs of others, or from accidental discoveries that make you change your vision of what is possible to be accomplished?

Leadership: Do you need to assume some independence with respect to an external authority, even if that involves a sporadic dose of acceptance of what makes you dishonest and false?

In order to set a new course of leadership to help you master new forms of becoming, you need to assume some independence with respect to an external authority, even if that involves a sporadic dose of acceptance of what makes you dishonest and false. This falsehood is a pretentious way to check yourself in another form, to manage your identity under a new light.

In other words, it is a kind of experience that can be realized and appreciated only by temporary isolation in a magical world, relative – a world dissolved into a new world, which has not yet taken shape. A madness that hides great wisdom, horizons, becoming the source of a philosophy that assumes relativity, which refuses to get stuck into some appreciation of the phenomena and processes studied.

The most authentic leadership can be found in the art of falling and redefining yourself under the power of a spell, taking as a guiding thread the idea of causing wonders, thus, your imbuing with powerful features of otherness, a positive experience to identify options for personal transformation. And to wake up to the true reality changed into a completely different person, a source of teachings, wisdom and deep truths – from which others take inspiration from.

The spell you have to perform to inspire the people around you is to try to find the explanation for the reality and the present beyond the threshold where their thoughts are turned into dreams.

The Truth Beyond Magic is rather tied to phenomenological understanding – it indicates the leap you make in a world of relative certainty that you can give a new understanding of itself.

The power of a changeover, that preexists your own manifestations, and one that no one can give to you, is a great temptation if you aspire to achieve superiority. It weighs everything from multiple viewpoints. It is an adaptation to a new context of self-realization, a form of reference to some factors that are considered variable, whose value changes substantially through an introspective process during the transition from one type of thinking to another.

* **Note:** John Fowles, *The Magus*, Editura Polirom, 2002.

Source: https://neculaifantanaru.com/en/the-truth-beyond-magic-III.html

The Truth Beyond Magic (I)

On January 24, 2015

Try to base your own scientific theories that can give credibility to a new line of thinking, interacting with those "unknowns" created around personalized experiences.

Under the impetus of a strong inspiration, I was trying to plunge into an unknown that only existed through the action of impulse forces. Invisible circuits to identify the unspoken truths in the flow of life, which the wisdom of this age could not fulfill. Unconstrained, searching for hidden things that could not easily be accomplished, mysteries that were not discovered by the human mind, I landed permanently in a place where I did not even dream of. I was awakening in a place full of charm and amazing things, surrounded by everything that made me believe that that place was paradise, the place of God.

I think I was in a sort of experimental drift, as if on an initiating journey into an *outside* that made a change of identity possible, trying to base my own scientific theories that could lend credibility to a new line of thinking. I intended to fill that incomprehensible void that grew endlessly within me, in relation to an outside that eluded any understanding.

Deliberately, I was lost in a labyrinth of psychological games, with provocative roles and improvisations of ambiguous situations. In a frenzy of sensations and power dependencies. As if I had entered an integrated impulse circuit to identify entities of a particular nature that I could not possibly believe.

Leadership: Do you accept the status of being superior in the equation of your own being, believing in things you didn't thought were possible?

English writer, John Fowles, narrated that there was once a prince who believed in all but three things. He did not believe in the princess, did not believe in the islands, did not believe in God. The Emperor, his father, had told him that all of this did not exist. And as in his father's kingdom there were no princes, no isles, no sign of the existence of God, the young prince believed him.

But one day the prince ran away from the palace and came to the neighboring kingdom. Here, to his astonishment, he saw countless islands off the coast. And on these islands some strange creatures of fetching beauty. And as he strolls along the shores of one of the islands, he meets God.

To be superior in the equation of one's own being means to manifest the tendency to withdraw from a game you have not invented yourself, but in which you took part by belonging to the same line of addiction as those practicing it.

Leadership: Can you use the power line on which multi-directional knowledge flows, extracting new constants of "novelty" from unprecedented experiences?

A deep writer began his monologue: *"Science is a garment that we cannot find in stores, but rather in the secrets of everything that surrounds us."* Well, this is a science above others, which can integrate into the superior unity of a vision that has not been addressed – and one that honors leadership.

Can you open the horizon of knowledge that you can integrate into a whole? A knowledge that is customized by an approach of interpretations of everything that surrounds you – in small things, in untold truths, in the symbols of reality that could be imagined hidden or explicit, in an environment in which you can manifest yourself as an artist of customizations, in the reasons that you yourself lay down before you, in the different roles you play in dealing with others?

Leadership: How can knowledge, accompanied by the risk of going astray, be transformed into an abstract art form, offering a unique vision of your own existence?

The deepest knowledge is born of imaginations of the mind, full of meaning, in relation to the world and the reality that you recreate through an autonomy of the power of transformational identity. It is an important source of information, a way to achieve a core reality, but especially an approach to one's own identity by interacting with some external "unknowns" that are often not perceived directly.

And this knowledge, integrated into a pattern of evolution that can change consciousness, giving a new meaning to life, is the result of inner research within a variety of experiences. It is the result of a sequence of lessons that have to be experienced in another way and in the impulses of other coordinates so that they can be understood and placed in order to create a continuity of your identity, with the risk of misleading or disappointing. This is the knowledge that underpins the evolution of a model of authority based on new approaches, from more equidistant and pluralist positions, which give leadership a magic note.

Can your leadership be reflected as a guiding authority in the meaning you give to the experience of interaction with everything that surrounds you?

Leadership becomes a form of evolved knowledge to the extent that you take on a more challenging experience of life and creation, which only later affects the business sphere. Coming like a light that removes everything that is dark, leadership can be reflected as a guiding authority in the meaning you give to the experience of interaction with everything that surrounds you.

And when that authority presents itself in the form of an independent construction of judgment, in a form of a sudden dominance *"it is not yet evident"*, only then will you be placed in a position of superiority.

The Truth Beyond Magic highlights that knowledge based on personalized experiences that aim to disconnect you from a real established by several familiar distinctions between true and false, shaping you as a master of creating contexts for self-actualization or influencing.

Source: https://neculaifantanaru.com/en/the-truth-beyond-magic.html

The Truth Cannot Be Hidden Behind A Mask

On January 09, 2009

Extend your circle of influence by promoting thought and behavior that helps you recognize your true values.

Yesterday I read a news item on the internet. It was stated that the board of directors of the major search engine, Yahoo, has set up a special commission to investigate how it was possible that in the CV of Scott Thompson, the current CEO of the company, a computer science diploma could be found, one the aforementioned did not obtain.

Thompson took over as CEO of Yahoo ! and then he added false information about a bachelor's degree in computer science to his resume. The lie came to light after the head of the Third Point investment fund, which holds 6% of Yahoo's capital, sent a letter to Yahoo's board.

Yahoo has admitted that this is a serious issue and has set up a special commission to investigate why university qualifications listed in the CV do not coincide with reality and under what circumstances the inaccuracies occurred.

But the most important thing to remember is that in the midst of this scandal, Patti Hart, a board member who played a crucial role in hiring Thompson, decided to step down. *

Leadership: Can you judge someone by the interaction between illusion and truth, and not on the basis of ideas you have gained from misinterpreting pertinent facts?

If you have your own organization, you can't afford to let time go by without preparing your leaders for its future. And the fate of your leaders undoubtedly lies in their character, which declares them (or not) compatible with the requirements of the organization. As the head of the organization, you are entitled, and it is your mission to implement those solid principles by which to turn leaders into role models, ensuring that the outcome of their election is not altered by various negative factors that influence their development.

How do you prepare your leaders for the future of your company? How do you yourself prepare? What are the first three solid principles you have formulated that will inspire people and guide them to your leadership? How do you turn other people into leaders, and how do you turn leaders into role models? How do you develop personal relationships with those you intend to endow with a magnetic and imposing personality?

Remember that any good relationship between you and other future leaders begins with a personal connection. You have to be good friends, not just collaborators. What are the top three factors that you think could slow down or even stop the endowment of future leaders? What does your sincere interest in them mean to them?

What I liked about Patti Hart, a board member who played a crucial role in hiring Thompson, was that he decided to step down as soon as the scandal broke – avoiding a serious deterioration in his leadership which suffered with the outbreak of the scandal. Basically, Patti Hart has removed his mask, that of the superficial man who favors only the interests of others. His leadership was virulent, overshadowed by his inability to adhere to the principles of integrity and responsibility.

At least that's what the news on the Internet say. For a leader who hires and accepts a person who lends himself to falsehood is certainly not exactly "innocent".

Leadership: What influence does the impact of your beliefs have on initiatives that are not within your decision-making power, but which can be synchronized with the image of a new meeting with yourself?

How long can you wear a mask? To conform indefinitely to a thought governed by those so-called procedures of "magic", of accepting the less luminous aspects contaminating leadership is like parachuting. No matter how safe you are, you've got everything set up, you still can't be 100 percent sure that your parachute will open, or that you won't be knocked down by a very strong gust of air. An "unhealthy" leadership can always cause a "heart attack" on your image.

1. What do you think are the aspects that people don't know (or don't notice) about your leadership? What influence do you think these aspects would have on your impact? As people get to know you and like you, do they accept your guidance more and more and want to learn more from you?

2. Do you know the skills and weaknesses of future leaders? What temperament do they have? Do you know what their goals are? What motivates them?

3. Have you tried to see potential leaders outside of the business world? Remember that at work we all try to be the way others want us to be. This is true everywhere. What does "unhealthy leadership" mean to you?

Leadership can be determined during the analysis of initiatives prior to the adoption of initiatives that provide data on the possible decision-making consequences that involve lying , falsehood and deception behind appearances.

The Truth Cannot Be Hidden Behind A Mask. It eventually comes to light, as does your character, and when you don't follow a unanimously accepted ethic and deontology, your prestige suffers.

*** Note: http://economie.hotnews.ro/stiri-it-12206504-yahoo**

Source: https://neculaifantanaru.com/en/the-truth-cannot-be-hidden-behind-a-mask.html

The Truth Under The Shield Of Confession

On May 17, 2012

Observe and judge yourself from the distance of the one who largely understood the natural limits of the leadership.

The movie *"Meet Joe Black (1998)"*. Susan was standing in front of her father, the great businessman Bill Parrish, great and by the fact that he loved her more than anyone else. She confessed with the human eagerness that won the great struggle with the present, and whose future resonates perfectly with her thoughts:

- Love, passion, obsession ... All those things you've told me to wait for. Well, they have become reality. I fell in love with Joe, as it happened with you and Mom. I love him !

The senses, her soul, all these constitutive elements of the being truly subjected to the implacable forces of love, conferring it stability, reviving that inner impulse which lifted her in all respects, awakening her will - are suddenly disturbed. For, surprisingly, her father, shocked by the confession that was shared with him, launches the powerful wave of anger, pushes it further until this wave sweeps what it remained and insisting as a residue of their past. As if the link between the two of them would be broken, Bill raised the tone for the first time so brutally:

- I do not care if you love him ! I tell you ... Joe is not good for you !

Looking at him with her eyes full of sadness, like a helpless person who lost in an instant the meaning of her life, feeling like constricted, strangled all those emotions that give beauty to life, which tempt the human heart, heating her blood and making her whole being to boil, Susan finds herself constrained to end the conversation:

- Sure, Dad. I'm sorry.

Her heart, ravaged, naked of all bliss, comprised undoubtedly the words that once, Marquise de Brinvilliers had addressed to her only friend, shortly before ascending the scaffold: *"Are you the master of all my feelings until the time of my death?"*

Leadership: Do you seek to experience a transformation of the type "Return to your true nature", insisting on the truth that hides behind the constraints of using what is above you?

Not being effective in the area predominantly human that develops your leadership it means not finding the most effective ways of expressing your empathy, or ignoring all those ideals, feelings, values, beliefs that do not match your reality, and the standards of your own Ego. All these are an infallible indicator regarding your form and style of relating, is also an indicator of the way you approach, or move away from what confers you value.

The power of a leader lies in the ability to keep simultaneously in his mind and soul the two opposite elements, but equal in force: love and hate; understanding and misunderstanding the outside world. It comes from within, from his own perception on the basic elements that feeds their existence based on the constraints of a world where he do not have the full control and can not say No to anything.

The leader aiming for perfection through his special qualities, by his power to support the development and strengthening the human relations, has incorporated in his structure the mechanism of analysis of his own values, passions, beliefs, to which he subordinates his own existence. He holds the tough and sensitive lever of the human development, by means of which he can overcome the most difficult crisis of personality. And due to which he can ease, remove the negative and unstable events, uncharacteristic to his own Ego.

Above what represents you as a grandiose version of your own self must be the generosity of giving yourself the trust in the aspirations and dreams of those willing to experience a spiritual journey that is responsible for the growth of sensitivity to life values.

Leadership: Are you ready to experience a meeting with yourself from the perspective of abandoning the claim of knowing everything directly and controlling everything?

To reject any request, any form, any attempt of the people to get closer to you. Not being receptive to their way of being, not being perceived as confident, friendly and openly to their proposal of dialogue, means to reject a part of yourself. It means to reject any part of creation to which you have given birth, that leadership endowed with the most exquisite moral and emotional qualities.

While rejecting that part of yourself that ensures you a high contribution of healthy "nutrients" which prevent any departure from the principles and values that defines you, means nothing else than your sinking into the deep of the ocean and staying suddenly without oxygen.

To come out on the surface and to get a breath of fresh air, the warm air of the renewal of your own Ego. To change your whole empathic wardrobe - and to choose the one most beneficial for you, the one that contains a lot of understanding, mutual respect, lots of inner warmth, a wardrobe that would satisfy even the most rigorous demands. This shows that you are a special person that others can always rely on.

Leadership: Are you willing to give up your own righteousness and start heading towards the horizon of a primary understanding when you want to know everything about others?

However Susan, the woman terribly in love, subordinated to a strong inner impulse, passes openly to rebellion; gathers all the courage of her heart, feeds her spirit with the deepest wish, puts into service all her defense facilities against any "NO" of her father, and follows her heart. What does it matter his opinion, as long as her soul, desire and passion are at stake?

And only in the 12th hour, on her leaving, as if he remained alone in the world, Bill realizes about the made mistake. He confesses. Was it a deliberate or an unintentional mistake? He gravely asks himself, as a man determined to mark until the smallest detail all that he suffered, all that he died in himself, hardly striving not missing any detail, or lest to falsify in any way the reality.

The thing that constitutes the unity of the leadership is not its composition of values and virtues contained, but the masterfully way in which the leader, intended to prove its coefficient of nobility, manages them.

Leadership: Can you open new possibilities for changing your appreciation of a person's qualities, through the correlations or convergences with values that make you feel fulfilled?

Just as in a novel the specific of the personages, their character, results from the special marks that the author observes, in the same way, the particular character traits of the leader, which impedes him from enjoying the good that he could provide to the others, regaining in this way his self-esteem, results from his own introspection.

With his vast experience, culture, with his vast panoply of principles, ideas, beliefs, which he should not betray, so on which the leader could rely on, such like the media institutions that should fulfill their mission, informing properly and objectively the public, he must fulfill his sublime mission to go beyond the frontier of knowledge.

He must transmit to people, powerfully supported, without neglecting the quality of relationships, the well-defined essence of his character - the proper vision that would spread an overwhelming energy, motivating the steps that they have to make, and giving a value to the journey of their life.

A meeting with yourself from the perspective of abandoning the claim of controlling everything is an approximation of the intensity with which you try to assume your destiny from the fullness of the Ego that constantly conveys your message: "Judge not every day after the fruits you reap, but after the seeds you plant."

The truth under the shield of confession highlights those beneficial feelings that being summarized give value to the existence of those that complies with your leadership. However, in the same time, and the reverse is true. While, in this case, the only one who has to endure is the leader.

Leadership implies and a permanent dialogue with you. You can know the truth within your Ego only when you confess to yourself. The leadership has in its composition a huge content of human feelings; it is not a purely technical system, with a software programmed into the laws of physics, mathematics and electronics, but has a strong load of human-specific elements.

Observe and judge yourself from the distance of the one who largely understood the natural limits of the leadership.

Source: https://neculaifantanaru.com/en/the-truth-under-the-shield-of-confession.html

The Tsar Of Moscow Is Not Down Yet !

On July 30, 2016

Be that part of the immensity of the opportunity to choose, no longer letting circumstances choose instead of you.

The scene in the film continues. Basmanov arrives with the news of Ivan's friend's betrayal, Prince Kurbski. The monk reads on King David's Psalm. Someone else whispers to the tsar the extent of the betrayals. The monk: "Oh, how my heart presses. Awaited I mercy. Yet in vain. People of comfort I've looked for. But have not found."

And then, suddenly, Ivan raised his head. And like a wild beast he cried throughout the cathedral: "You're lying ! The tsar of Moscow is not down yet ! "

And now he decides to create the Oprichnina army, to leave for Svoboda Alexandrovskaia. "An abbot of iron I shall become." He advises with those who have remained loyal to him. He makes the decisions that will guide his steps from henceforth. He climbs back to the coffin again. He gazes upon death's frozen features. And it seems to him that her face relaxed, approved of him.

With the hand on the cheek of the dead Empress, Ivan makes his grand covenant: *"Great things I shall accomplish: ruler over the whole world I shall become ! Two Romes have fallen, the third one – Moscow ! – is standing. And the forth Rome shall not exist ! "* *

Leadership: Can you live under your real condition, in a version of reality that doesn't validate you as the owner of an exceptional destiny?

In a world in which the true meaning of human value is lost through a twist of things experienced, through a fatality of all that is happening, where only personal experience is the best life lesion, an aspirer to power can be signified real or symbolic, in the situation to settle in the existential situation of the meeting between the two categories of circumstance.

First those hazardous circumstances when he himself is astray in the mist, moving endlessly without purpose, but who unexpectedly drags the world behind him also. Then, those circumstances of necessity, representing the way certain states or domination tendencies are manifested, through the force of the potential of imposing one's self, when he becomes "the change" because he stays true to his principles of affirmation.

We refer to chance as a way of knowing how to choose between the favorable circumstances of a situation and your inner weakness, and the Tsar of Moscow understood that what appears on the horizon of his destiny at a certain turning point must be taken as a sign of recognition of personal merits before this chance disappears.

Leadership is that part of the immensity of the opportunity to choose, without letting circumstances choose in your stead. A chance that very few understand, because in every destiny it appears at one point, but can disappear if you are not worthy of it.

And as someone wrote on an astrology blog, a balance between the two aspects must be maintained: acceptance of destiny and the efforts of influencing circumstances.

Leadership: Can you attain the immediate experience of some things without knowing at least one truth about them, only considering them as a sine qua non requirement for attaining greatness?

The owner of an exceptional destiny knows that he must travel a long path that leads to the restoration of his being, through experiences hierarchized in an ascending chain. Therefore, he turns this path into a constant concern, which on the basis of situation changes will not circumscribe to a contrarian absurd reality, but only to those repeated experiences of settling on the position of conqueror.

And a conqueror who defends his rights stoically, is always guided by the slogan: *"Great things shall I accomplish: ruler of the entire world shall I become ! "* These things, in any image of themselves, in any circumstance, surround a thought expressed through a kind of need to reflect on the possible connections with a hero whose superpower lies in the ability to demonstrate that he possesses that science of choosing the hare from wheat. Such a hero is able to experience an important moment with great internal combustion, but not at all externalized.

To live under your real condition, but in a version of reality that validates you as the owner of an exceptional destiny, means continuing to move forward on the path of life benefiting from the effective power of higher ideals, without conforming to them in each and every one of your actions.

Achieving greatness is a great representativeness recital on the stage of history to be defined by a reality past, present and future, that hero is considered the highest and limitless truth about the facts and wounds of history.

The Tsar Of Moscow Is Not Down Yet ! is the fruit of those personal manifestations, born from the inner fire, depicting on the great image of destiny the face of a personality full of significance formed by the constant battle with hostile forces and with the phenomenon of regression especially: be common as all others.

*** Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-tsar-of-moscow-is-not-down-yet.html

The Tumultuous Journey To Hell Of The Sensitive Being

On September 22, 2013

Dismantle the major conditioning between suffering and evolution, by activating the field of motivational forces necessary to influence change.

Clarice is terrified by the feeling that she's part of a grim scenario, worthy of a Stephen Jones. But she doesn't know how to rip this fatal image from her mind, she can't stop the substance excess, sensitive to pressure, transferred to the almost exhausted molecules with the role of a regulator of cerebral activity. How to survive a ride to the depths with no exit, to hell? All her vital energy focuses for a moment in one disconcerting direction. That of total self-destruction.

And because she can't get free from hell, a stage of numbness, which dominates the field of motivational forces necessary to influence change, takes over her. Horrendous inner bombings, which give harsh shivers, take her to a state of non-operability. Basically, she is alone in the murderer's house, a dark and creepy place, and she feels that someone is following her closely, ready to surprise her at any time with a deadly blow.

An act of faith, a single willful manifestation could help her escape the thought of dying, the sturdy clamp that seems to strongly clench her cerebral cortex? And only for this anxious thought, so many inner fights are stoically carried, unappeased panic reactions chained in a disorienting rhythm.

Leadership: Does your attempt to give a special meaning to things in your life constitute into a crescendo of the will to find something with which you fully identify and contribute at the same time to the development of what you might call "the revelation of an irreversible reality"?

Raise the value of the tension necessary to stop the isolation complex. That fact she can't escape the circle of weakness concerns her beyond measure, and with good reason. Nonetheless, Clarice stands her ground. She believes that, in a way, her honor is at stake. She barely makes a move, she doesn't say a word. Now her volcanic imagination is more than necessary. To do what she has never done before, to risk her life. To bet everything on a single lucky, rescuing die. And this assumed thought, like a lightning fallen from the sky with God's will, carrier of new forces, illuminates her knowledge and invest it with the power of initiative.

Only hope supports her safety functions and the positive energy transported through the delicate distribution channels of alternative tensions. She suddenly receives the energy and inspiration to take the plunge into a risky action, with the eagerness and spontaneity of a child that dresses up like Superman and is off to save the world. Obviously, a certain degree of adrenaline was felt, because everything seemed to be a wait for the inevitable. In order to gain a saving courage, she begins to identify with a hero who tries to defeat their destiny.

Only one certain angle remains undiscovered, a doubling of a line of action, applied sideways on a foreign line in the plane of conscience. Only like this her psyche can bear an extra weight. She has to kill Buffalo Bill at any price. With sharp senses, to pierce the darkness, to overcome by far the margins of conscience ! To shoot ! Now ! Now ! Bang ! Bang ! Bang !

Clarice feels relieved. The storm is gone. The grey clouds of terror, that have gathered and produced the rescuing lightning, have finally dispersed. Buffalo Bill is dead ! Only now she

has the revelation of an irreversible reality: "Once you have engaged in an action, you have to make sure you've seen it through to the end."

Leadership: Can the coercion of submitting to a particular reality harmonize all the facets of your personality and in this way become more tolerant of beliefs that cause unwanted results?

The adaptation difficulties to new contexts and situations can offer the innovative show of a dramatic expression of profound spiritual anxiety. These difficulties, which determine the individual subject to a dangerous duality to approach with difficulty the *"stimuli-reaction"* processes, can occur because of self-evaluation errors. Which, in turn, produce certain disorientation and an inefficient channeling of the energy in one disconcerting direction. That of total self-destruction. Generating those difficulties of understanding one's own capacities and limits.

These difficulties can also appear in the investigative undertaking of evaluating the situation in which the individual is found, especially when there is an increase in "costs" induced by probabilities, calculated through external conditionings that highlight those marking contrasts between the emotions that take over her mind. And the continuous additions of negative stimuli, which act on the subconscious, threatening the integrity of her personality, leader sometimes to emotional shock.

How do you evaluate yourself in a situation with no escape: as a relative cost of the prediction error or as a positive element that attests to the importance of certain choices?

In relation to the obligations imposed by leadership, which can't be practically ignored in the mental and emotional reality perception and development process, in spite of the disturbing influences, the individual has to be categorically in advantage. He shouldn't turn to the least constraining choice. And the inconveniences caused by a wrongful management of emotions don't have to be disproportional in relation to the concerned purposes. Simply put, the individual's balance shouldn't be affected by the unappeased panic reactions, chained in a disorienting rhythm when it comes to crisis situations.

Can you give your leadership a medal for winning the psychological warfare your thoughts subject you to without measuring the true value of what is the essence of the human phenomenon?

Each individual proves a certain weakness at a certain point, a less sophisticated manner of fighting with himself, with his strongest emotions and feelings, that he is no longer able to set a more detailed contact with his points, forces and motivations. A major conditioning occurs between suffering and evolution, which impedes the activation of the field of motivational forces necessary to influence changes.

And thus, leadership is neglected, which in relation with human thinking and senses it becomes useless. It can no longer facilitate that adventure of knowledge; it can no longer allow access to that "interior" universe, shaped from a braver and harder dough.

For this very reason, the leaders are more and more animated by the passion to turn to evaluating the internal dimension of leadership. And according to expert Anne Deering, the author of "Alpha Leadership", this dimension refers to the way in which you psychologically organize yourself in order to have a quick reaction to the environment, in order to have the necessary thinking abilities to realize what is more important to be evaluated about yourself, so that your skills don't emaciate.

Are you able to play a hard game of chess with yourself? How do you psychologically organize yourself in order to have a quick reaction to the environment? Do you give your leadership a medal for winning the psychological war brought upon by your thoughts? Test your ability to cope with the ruthless "survival" game, in the conditions of a sometimes hostile environment where your transformation is harder to accomplish.

A leader should learn, first of all, to retouch his thinking and to return the inner glimmer of his being. In order to do that, he needs to make the distinction between these two types of representation of his personality. The first one, from the point of view of caution, of the possibility to use the abilities to distance from any external control. The second, from the point of view of mental instability and vulnerability, which leads to extreme thoughts in limit situations, transforming him, subject to his inner struggles, in a certain target for failure.

The essence of the human phenomenon is to understand one's purpose in society and to contribute massively to the value of the experiences that define one's character. These two considerations can be justified through the following imperative conclusion:

"Before starting something, you must know if you can see it through to the end."

The Tumultuous Journey To Hell Of The Sensitive Being brings forwards the leader's necessity to develop an impartial thinking with a stable and hard to influence "status" in the hostile intervention conditions of some external destabilizing forces. That can trigger fear of action, anxiety, instability and idleness.

Creating an impenetrable protection wall that shields us against disturbing and destabilizing external influences, but sometimes against internal forces that could appear as a result of our defensive mechanism, is useful for us all. But absolutely necessary for a leader.

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-tumultuous-journey-to-hell-of-the-sensitive-being.html

The Tunnel Of Transition Towards The Shore Of Becoming

On August 13, 2012

Complement your own way of being, for the mission of your leadership to reconcile with the "destiny" of your own functioning.

Sometimes, I realized with surprise that I moved away of the elements in which I believed. Everything seemed promiscuous as a temporary amnesia. I deviated from the route beneficial to my development, and I reached the mouth of the tunnel towards the cold darkness, disquieting, without any guidance. An overwhelming and depressing darkness that blocked my self-knowledge, disconnecting me from the reality of the world, of nature, of the universe that I invented by myself.

I felt rustling inside me a lot of emotions, reasonings, calculations, beliefs, cold waters, high waves, which sometimes agree, other times were contradictory. I was led by what was dictating my critical conscience, not of the pure reason that prevails. I depended on something imaginary. And misleading. I fluctuated from one state to another, trying to gratify the part of me that does not act normally, temporarily losing its meaning. As if a black spot would be smeared all that was beautiful in me, almost completely altering my mental and moral structure.

The universe of my own knowledge, the revealing material of my inspiration, the most comprehensive form of expressing my Ego, absorbed with a force that drew without possible escape any differences, any lightly snowing of thoughts, any trace of energy, any bit of understanding, ordering with the precision of a Swiss watch the abrupt cessation of my creative and stimulating existence. Did I perceive things in their true light?

Internalization is that tendency of reason that is explained by the fact that you are trying to explain your world and formulate it by virtue of your own experiences and anchoring in an imagination-based reality.

I managed to get out of the "tunnel". What actually happened? Just like a character of John Fowles, I had lived the dislocation that you feel after a long trip, when everything, even the most familiar landscapes seem unreal. As if the greatest part of me would still be there from where I left. I marked the time in a mental fixation that poisoned all that loved, all that was positive in me.

The more I progressed in the research of leadership science, I also discovered my deficiencies. It was not too clear for me from where descended the fog that surrounded me so decisively, and that only a moment of lucidity has managed to dispel it. The fact is that something new, uplifting, reflected inside me. Something that created a contrast with the one who I was, who transformed me ... which strengthened...and supported me ... kept in compliance with myself and with what I wanted to become.

I paid the extremely expensive policy to make sure against a depreciation of my Ego. It was a part of the whole, a difficult stage of self-discovery, a result of a transformation process that brought me face to face with myself. I passed halfway towards the potentiation of my development and becoming, as a man who competes with himself in order to evolve and grow in adverse circumstances.

What tended to characterize me that time was a continuation of my ageing process, a complement of my own way of being.

Leadership: Are you sensitive enough to perceive your inner position in a "journal" fragment, beyond the boundaries of a reality understood as an exposition of reason to look beyond the meanings of words?

Your art of leading will be ready to reconcile with the "destiny" of your own functioning, only when expressing your Ego will be felt around you. To look beyond the meaning of the words you express in a diary of memories, with references to other works, to other worlds and other characters, is to capture what you thought could come out extremely sensitive, fascinating, relevant to describe your expression of strength and creativity with which you are endowed.

To every aspirant for a leadership position shall be assigned the responsibility for the concrete forms of configuring its expression of "force". A vivid form of expression of feelings and experiences, translated into a journal, cannot be produced by itself. First, you need to improve the relationship with that part of you that always knew you could be more than you are by referring to other realities and structures of thought that give you both the form (the way of argumentation, the exposure of certain points of view) and general content (fundamental ideas).

If you mark the time in a mental fixation that poisons all that you love, all that is positive to yourself, just as it happens to all people with high aspirations, which are subjected to the tortures of change, you will not be able to perceive things in their true light, you will not be able to pass the halfway towards the potentiation of your development and your becoming.

Leadership: Is the meaning of the words that support you in creating a unique reality found between *"secretly reconciliating with the world"* and values of the type *"living testimony of the way you approach subtlety in observation"*?

The index of full maturity and the vital-stimulating function of art to create new forms of impact is determined by the result of a process of transforming the forms of communication of feelings and thoughts that bring you face to face with yourself.

To depend, or to focus on that part of yourself that has lost its "meaning" is like setting a very high price on a certain type of product that is not sold. Like that vendor of high quality Persian carpets that set such a high price on them so that no one could afford them.

The living testimony of how you approach subtlety in observation is obtained by transforming the virtual into reality, in words that define an individual discovery, as fascinating as a life experience can be. Everything depends on the Ego you've created from the combination of thoughts and experiences, which do not lose their meaning along with the sacrifice to practice called "artistic expression".

A secret reconciliation with the world becomes a dialogue with the ideas that others have about you, without fighting them, but giving them an interpretation from the point of view of your own values and life experiences.

The tunnel of transition towards the shore of becoming is the crucial step that you will make towards understanding, towards opening your own Ego. It marks the responsibility that you assume for the concrete forms of configuring your future, respectively of your Ego based on the experience of transition from one state to another.

In what moments you compete with yourself in order to evolve and grow in adverse "circumstances"? Do you perceive the reality that defines you in its true light? Have you managed to get out of the overwhelming "tunnel" that blocks your self-knowledge? Or the

most part of you stayed there from where you cannot advance? Do you depend on something imaginary and misleading?

Conclusion: The watershed moments in the life of a leader, when it may occur a destabilization of his own Ego, can be the more frequent as the perfection process of the art of leading is incomplete.

It is up to him if he wants to perfect this art.

Complement your own way of being, for the mission of your leadership to reconcile with the "destiny" of your own functioning.

Source: https://neculaifantanaru.com/en/the-tunnel-of-transition-towards-the-shore-of-becoming.htm

The Two-Edged Sword In Leadership

On Februarie 01, 2014

Form a clear vision of what your life lays out before you, changing something in the experiences you are willing to accept as part of a reality that exceeds any expectations.

"There are people for whom imagination is equivalent to an unreal fact and accept it as a fulfilled thing seen with their own eyes" I replied, citing Sparkenbroke.

- This is also Mrs. Bengescu's opinion. She pretends to imagine an event first, until she accepts it as a reality, then puts it on paper. In everything she said there was a force that I had only seen in the struggle between the sea and the cliffs, but unlike the sea, which gave me the feeling of the inability to rid itself of the rocky shores, my character seemed a prince charming facing monsters, fells oaks and is able to release the sea in its struggle with dry land.

I was starting from reality. I was running and going back to it. I wanted to defend my book from daily news, from the life coming through closed doors and windows, through walls. Only the novelist François Mauriac has inscribed as the motto of his biography the following words that, at the same time, characterize me:

"Alone, fiction does not lie. It opens a hidden door upon life, through which your unknown soul slips out of your control."

Leadership: Are you able to start building a new image of the self, exposing things about the fragility of life with the intention of testing the meaning of a vision of the world you live in?

Are you in conflict with yourself? Can you accept the fact that you can't live in your own utopian world? Are you brave enough to explore the mystery of what you truly are? Are you surrounded by a veritable collection of thoughts and questions, are you overcome by that aggressively-deep craving to possess? Can you amputate that side of yourself that accumulates new stimuli and intensifies each stage of your evolution?

Your strength to contribute to change, the mix of impatience and curiosity in your eyes is, far from the abstract, a refuge, but not an isolated space, not an abandoned place, it's one of your strengths. This trump, materializing the open, creative thinking that addresses itself, acting as a support for its own transformation, will change your leadership style.

Knowing yourself is the two-edged blade in leadership. On one hand it keeps you away from your utopian world, on the other hand it draws you closer to it. And this proximity between the two faces of distinct realities, between the two independent ways of thinking, proportioning your existence can cause indirect loss.

An unprecedented image of the self is formed through the comparison between the revelation of a possible soul aspiration and the manifestation of a deja-vu that leaves you feeling as if you are living someone else's life.

Your capacity to set personal limits, using those resources that aren't to your detriment, the desire to explore the mystery of what you truly are, ensuring a balance between "manner and

functionality" - the manner in which you dissociate from the impact of a shallow conquest of knowledge and the functionality of your own entity that singularizes you (such as the ability to create) are written in the area of your development, truly making up the pillars that support the essential edifice of leadership.

If you continue to oscillate between two worlds or two directions, you won't feel better in either one of them. You'll always live in a bizarre attempt to change "The Man" within you, in an uncomfortable attempt to actively rule a world, a bunch of new situations, a succession of knowledge, which will turn upside-down all your agreements with yourself.

Fiction is the enlightenment of a unique and inspired formula of a reality in which you alone control the things that happen to you, which you experience in the form of memory or vision, during a deja-vu that leaves you feeling as if you are living someone else's life. It is perfectly consistent if we consider the relationship between particular episodes of the whole life overlapping too short of a time for certain moments of exceptionalness, bringing the satisfaction of a unique way of thinking accessible through a story that represents you.

The whole measure of an artist's creation focuses on the novel of a life from which exudes an enveloping and conquering spiritual warmth, gently proposing a way of living through the experience of being someone else.

The two-edged sword in leadership is the boundary between fiction and reality that reads "Access Denied", addressing all those who fail to distinguish between what is fleeting and what is permanent.

The real danger you can feel as a man dominated by the sense of life on earth is that you do not know what your destiny is, but it can surely take you out of the comfort zone and push to all possible limits. The limits of a world that transforms through you and because of you.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-two-edged-sword-in-leadership.html

The Two Exceptions Of Leadership

On October 14, 2016

To match what you perceive through the mind in a story is directly proportional with what you do when you think no one can see you.

It was a fiction of the power of surpassing yourself, a hallucinatory experience, the beginning of a rebirth in the "divine" through a rediscovery of the mysteries of a scientific geometry. Something that struck me in particular, me, the researcher of literature dedicated to the sources generators of new creative dimensions, at times too complicated, deepened in the background noise of bewildering chimeras of ideas, steps not dared step upon by just anyone.

I myself present the symptoms of an improbable fiction. The predominant trait specific to this fiction, through which I reinvented myself, of which a certain John Fowles would say: *"it remains what is left when you step forward, in a story where you do not care for the curtain",* constituted the metaphor of learning that helped me access the resources necessary for change, creating something known as a "superior Ego."

Leadership: Would you surrender to an unsuspected power, without noticing the essence of the phenomena that surround you, but knowing that your story continues its course?

I dare say that I would have given myself, without hesitation, to any "new left", to any present inexistent in other people's minds, to conform to the treacheries of my own fantasies, inexplicably complex and completely outside immediate understanding. Outside of noticing and correlating the essential attributes of events and phenomena, I slowly left me to the mercy of an unsuspected power. No one could see me in the fiction I was projecting on the world, due to the fact that the world no longer believed in stories, and my story was about to turn into the idealization of the mysterious connection between a magician and a scientist.

Since energy can be neither created nor destroyed, only transformed, according to the first law of thermodynamics, so too can the fiction of a story in which the hero represents further proof of the necessity of his removal from the stage of the visible world, it doesn't go hand in hand, it can only be formulated in prose, being a compensatory universe. In which I would take refuge when my inner balance was threatened by the constraints posed by reality.

Leadership: Can you discover what is beyond what can be seen or experienced directly, matching what you perceive through the mind in a story which is always reduced to a single theme?

"And now, write down the following important finding: the artist within me had defeated the gentleman inside. Through a great effort of will, I managed in these memorial notes to adapt my style to the tone of my journal. That journal no longer exists. But I considered it my artistic duty to preserve its intonations, no matter how false or brutal they would seem to me now." (Humbert Humbert from the novel "Lolita")

If you want to cherish nature and the form of the spirit, then you must remember what you write about yourself, from youth to the end of your life, in the most intimate aspects of life. Writings that have something specific in their composition: your concern for the unique way of articulating a harmony with the self that is manifested by focusing on what you are used to see and no believe.

Only one theme characterizes my story, you may have noticed: the result of the imaginative process potentiated by a satisfying creation that speaks in an almost universal language about the penetration of the Ego into a universe of duality. You will have the opportunity to see this if you read other articles written by me. And this theme reinforces the idea of a comparison between writer and creator, under the auspices of the feeling of superiority, of belonging to an avant-garde literary current: *Nivexistyoss*, or the Voice of the Lord in the discovery of a new world.

Leadership: Can you elevate your mind to the rank of artistic creed through a creation that is a copy of a visualization of the "Alpha" image placed in the context of an agreement with yourself?

What enhances your value as a man who constantly attacks new horizons must be the copy of a visualization placed in the context of an understanding with yourself. This copy needs to reflect, more than any other episode of your development, that part of mental life beyond what you think you are, beyond what can be seen or experienced directly. And one which you keep as a fond memory.

Mainly, it's about art, more precisely about this artistic creed: to make every effort to transpose your life into a creation that attracts all the eyes around you. Beyond the diversity of nuances and arguments that can fill your life, examining your position to what you are used to see and not believe, is of such nature to grow a new finding, a certain manifestation of your spiritual archetype, a momentary feeling that influences the way in which you react to what you perceive beyond appearances.

It isn't for naught that I quote Romanian philosopher Gabriel Liiceanu now: *"Writing is a way of focusing on what you didn't know you knew (on what you knew without being aware of it.)"*

Because to match what you perceive through your mind in a story is directly proportional to what you do when you think no one can see you. It is equally true as in the case where you know something without knowing why. And this fact, for the carrier of revealing truths, means to find yourself navigating a deep and long sleep that dominates reality.

The "Alpha" image placed in the context of an agreement with yourself designates that form of presence that the creation assures you, the crowning of which is the revelation of the source of your existence as a human being above the world through an artistic creed: to believe in what your imagination provides.

The Two Exceptions Of Leadership could be the following: to wake up to reality without remembering yourself, or to remember yourself without waking up to reality. A single aspect is sure in both cases: you need to adapt your style of being to the tones of your own reset, no matter how false or true they are.

Source: https://neculaifantanaru.com/en/the-two-exceptions-of-leadership.html

The Two Identities Of Eisenstein

On August 13, 2014

Discover new perspectives of managing leadership by analyzing the ration between the two constants of its value.

The biographer is not allowed predictions, though I'm sure that at one point, in the literary heritage of Sergei Eisenstein, the confession confirming this will be found. His work towards making the following films does nothing more than confirm such a hypothesis. Until then we note the contradictions and try to discover within their labyrinth a mechanism of creation that will perpetuate: the idea. Abstraction always generates to him the volcanic succession of artistic solutions that afterwards, under severe analysis, prove to have been rigorously arranged after immutable laws.

Let us not forget, however, that the inner law of the work of art is created not by the esthetician, but by the artist. In this regard, there is an ongoing conflict, under the guise of perfect understanding, between Eisenstein the creator and Eisenstein the esthetician. The latter strives, with envy, to snatch merits from the former. *

Leadership: Is your style of combining multiple perspectives of approaching a contemporary subject matter completed by the quality as being authentic in terms of the validity and merits of a work that is meant to be the form of a single art?

Leadership has to be useful but at the same time attractive in order to bring results corresponding to expectations, and here we speak of a combination of all the ways of producing a creation of great value and popularity. Unfortunately, not everything that is attractive is necessarily of educational, constructive and mobilizing value.

Leadership becomes whole rather through its quality of being authentic under the terms of availability and background of a motto that we can also attach here: "unity in diversity", according to the criteria of performance evaluation regarding deepening the knowing of a subject that responds to a practical interest. But it completes itself as well by the capacity to transform an idea into the reality of well-known concepts, but retold in another reference system.

Referring especially to the conditions of validity of an artwork, they can be met by what you achieve by means of a new approach to artistic themes, while the conditions of background can be achieved through a process of broadening the content of ideas and generalizing the values you gather.

The subjects can capture an overview from a height, a more spectacular perspective on the world, life, events, characters, rigorously depicted by the artist's merit of deploying art from the perimeter of plastic visions, pointing it towards the epic, towards literature, to an understanding of the reality that characterizes man in a certain stage of intellectual or spiritual evolution.

A work that is meant to be in the form of a single art is not born of the mood to focus on trying to get a positive promotion or reaction from other people but on the ability to be authentic in what you want to represent you as a style and personality in the controversy between aesthetics and sustainability.

A very good director is one who can build a scenario after Coco Chanel's famous maxim: *"You live but once; you might as well be amusing."*

To reach the peaks of performance you will have to evaluate yourself regularly, first through the viewpoint of the creator that expresses his ideals through originality, aiming to produce a new pattern of thinking, putting a part of himself in every element of the research activity. And second, through the viewpoint of a promoter of an "attractive product" that, even in less favorable periods, stimulates by means of the brand image, his positivity, the sense he attributes to reality, the message he transmits and by suggestion, by his ability to integrate himself in various environments and by the power of beautifying the functional, without compromising it.

If you do not want leadership to become an obstacle in the way of the development process, then analyze the ration between the two constants of its value: aesthetics and durability. Observe their convergence in relation to the finished product, analyzing the wealth of meanings of the message that you are promoting in terms of style and trend of growth that you cross.

Aesthetics is what is seen in a lively picture. Durability is what is constituted in a true geography of interiority that leads in one direction, that of the spirituality of creation.

Just as a painting can be distinguished by the depth of realistic expression, leadership – as a product of your thoughts – must be distinguished by its strong individuality. Leadership is a good that must be individualized by measuring, comparing and quantifying the two variable elements: "creative art" or "aesthetic creation."

The Creator and the Aesthetician are two sides of the same coin, two aspects of the same existence, of the same energy, but distinguished by the fact that the first focuses on the optimal mix of "context" and "content", the second focuses on positive appreciations by generating high-quality visual effects.

The Two Identities Of Eisenstein highlight the dualism of the creator of performance in leadership that must distinguish itself by aesthetic originality, but even more so through creativity based on scientific elements with applicative and transformative value.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-two-identities-of-eisenstein.html

The Two Of Us, The Dream And The Story

On Aprilie 27, 2020

Learn to be the creation of a Creator who forces you to accept his presence from a different perspective of duration and space.

If someone had told you that one day you would go farther and beyond your wildest dreams, would anything have changed in you? And if one day, one of those days when you don't have high expectations, you will feel that you are part of a beautiful dream, and that this dream is nestled grandly in a good story, not being stolen by any book thief, could you go back to your previous life, live it as if you never dreamed you were part of a story?

Thus, someone has revealed the future to you, pouring over your soul the hope to give course to a story meant to comfort you, helping you regain your freedom to be yourself in the continuation of a story that promises to be even better than a dream. And whoever that person may be, believable or not, it was certainly enough to remind you that the one who dreams the longest and the farthest away always receives early notice of a dream that promises everything in the future.

And behold, the dream, together with the dreamer, depended on someone else to whom the dream had previously given you an idea, coming to meet the desire of your heart. Probably the dream, with such a lively appearance, expresses its final meaning as a symbol of patience and hope, playing hide-and-seek in a story reminiscent of a Creator, a sighted hand, by a Book Thief, by the Three Enchanted Gates, by the ancient Morla, or by the wonderful city of silver called Amarganth.

What is it like to be part of a story that is written every day with a dream in which you feel that you are whatever you want to be, and that the dream and the story, an essential element of daydreaming and an epic genre, are the key to penetrating a universe of the Creator of infinity?

Perhaps Alexandre Dumas was right when he said at the very end of a famous novel:

"Never forget that until the day when God is willing to reveal to man the future, all human wisdom will be summed up in these two words: WAIT AND HOPE."

Leadership: Can the format of creation to which your life is subjected be seen as a present of the testimony of a story that is sustained by your gaze in another world?

At one point, on her journey through the land of mirrors, Alice meets a mosquito that asks her:

- What's the use then, that insects have names, if they don't answer when called by them?

- It's of no use to them, Alice said; but I suspect it is useful to those who call them. Otherwise why would things have a name?

Here is how to write a story inspired by a dream associated with the mental state of a dreamer trapped in a world of fantasy, secrets, magical mysteries. You, my story, are my

dream come true, because I could give you a name that surrounds the reality in which I have been immersed, and here is your name, it is: *Erelyndhus*, or the force of the pure word in the space of beauty transcendent. No story can stand without a meaningful dream, just as no mirror can reflect a separate thought, an inverted image, a face other than youth, without the light of a guiding star.

And beyond the land of mirrors, in which Alice has deepened, sits a meaning of great suggestiveness: everything that receives a name from you is reflected in thousands of faces, in a geometric optics, like an embodiment of a real kingdom of enchanted mirrors. Considering that a monochromatic ray of light propagates through free matter into another reality, and the refraction s1 falls on the surface separating the sky from the earth, flat at point x1 at the angle of a supernatural justification, then we will be free to move in a fantastic world, but which is also extremely real because it is the world of our own Self.

Conclusion. My creation is the dream of an artist that takes place in the form of a hologram in a real space defined as imaginary. Here, then, is why I call myself a Creator: because everywhere I look I see only images of an extremely complex and vivid world, images reflected simultaneously in a mirror that is one of the true paths to Great Knowledge – I would see far away, and I would discover that in a previous existence I was someone else who did not know me, but who behaved as if he knew me.

Before you understand leadership, try to have the unforgettable experience of a dream come true, with the ascension to eternity of the Creator, so that you no longer need guidance towards the "light".

The Two Of Us, The Dream And The Story, are part of a world that is not flooded with contemporaneity, and that is not revealed to anyone, but only to the truly deserving who know how to convey emotions, to share the experience of the self, like the effort of an artist which turns painting into a more direct way of communication between the Creator's sensitivity and reality.

I never thought I could turn a grand dream into the story of my life, with a penchant for the art of an Absolute Creator who sees his image in one form or another, different from any human expectations. But it was the dream that thought of me before turning me into a story whose hero is immortal, just like the One who writes in the Universal Voice a new page in His book.

Alice in the Land of Mirrors is still trying to reflect her destiny in the completion of my story. Dear Alice, you will be able to enter my world, only after you adjust the mirrors of your world to be seen from the position of an unsurpassed master of the artistic avant-garde...

Source: https://neculaifantanaru.com/en/the-two-of-us-the-dream-and-the-story.html

The Two Protrusions Of Leadership

On September 25, 2016

Awaken the uprising of those around, while also proving to them your superiority in the extent and depth of thinking.

His personality was charming. He liked making others laugh, but while also proving his superiority in the extent and depth of thinking. His extraordinary and profound fantasy for innovation in creation fascinated all those who knew him then. They are traits that have remained with him up to his death.

He dominates all those around him. A first contact with him awakened the uprising of the interlocutor. Those who had the strength of getting to know him closely were won over by his charm. Ultimately, it was not about infatuation. Very well aware of his value, his relationship with those around stemmed from that premise that became an objective fact. For his genius, intuited and discovered by enlightened minds ever since as being a fact, his name had become a superlative of creative power.

He knew it and wasn't hiding it out of embarrassment. He accepted this lucidly and objectively. The very fact irritated many. And it seems that neither then, nor later, Eisenstein didn't coddle and didn't take this irritation into account. On the contrary.

Leadership: Can you pretend respect through the image displayed by the "Defying" function, without displaying any other image by accessing the link "Follow Me"?

Considering the saying *"Be yourself and you will come to know who is your friend",* in the transition from the phase of self-assessment to that of development, we can reach the case of exploiting the perceptions of others by maximizing the value of our own being. Which leads to the depiction of an addict of a certain atmosphere of splendor, of a certain emotion that you can control for the purpose of highlighting your dominant traits.

The image of a leader must embrace the status of "superlative of creative power", so that people are amazed by the vastness of an extraordinary thought, to be both fascinated and frightened, so as to create an alarming situation. It is the only situation that attracts the most attention.

You must replace your image with a way of making up the personality structure that allows for adaptation to any sort of external pressure, without having it so that through this you endanger your uppermost side of identity. The ultimate endeavor is to be a man deeply rooted in the soil of superiority, in the depth and depth of thought.

Superiority is, at times, the way in which you can demonstrate your value through the lens of the fascination you manifest to the contrary of the world's expectations.

In this case, your concern should crystallize the supreme audacity of maintaining your impact, this form of completeness that leaves no room for regrets, without seeking explanations and arguments based on recent changes of the reality of those around. The traits that remain your own until the end of your life must denote a certain vision of yourself, a certain image, a certain opinion, that no matter what you do – you do it because it is to your liking, not to the liking of others, and is for the benefit of science, not for the benefit of a person who needs help to assert himself.

A leader knows how to present himself in the position of a "boy full if himself", and doesn't hide it out of embarrassment. He accepts this lucidly and objectively. The very fact irritates many. But he doesn't coddle and does not take this irritation into account. On the contrary.

In this way, you become a superlative of creative power. To create from yourself an unusual image, to pretend respect through the image displayed by the "Defying" function, without displaying any other image by accessing the link "Follow Me", often awaking an uprising in the interlocutor and yet, despite all this, he is won over, this equates to a leap into the void from a height that doesn't "break your legs" upon impact.

On the contrary, sometimes it transforms you into a superior man, confident and endowed with many gifts from God. You must be an exceptional case.

To arouse the revolt of those around you is to show that you possess an ability that no one else has, and that this ability works at full capacity without imposing certain measures on it and without being affected by any selfish passion.

The Two Protrusions Of Leadership are represented by two distinct types of personality: one that awakens an uprising in those around and one that perfectly knows its value, its relationship with those around stemming from this premise that has become an objective fact.

*** Note** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-two-protrusions-of-leadership.html

The Two Sides Of The Soul

On December 01, 2010

Shape your soul carefully by polishing the good side of you and not letting the dark to intervene.

In the famous book *"Secrets of Success"* the writer Dale Carnegie tells a story about Abraham Lincoln's life.

On the night of July 4, 1763, during the Battle of Gettysburg, General Lee and his defeated army began withdrawing to the south under a torrential rain. Once they were stuck in the Potomac River because that came out of bed and could not be crossed. Lee was caught in the trap.

Abraham Lincoln understood perfectly. This was the great and unique opportunity that he had waited so long, to capture Lee's army and to end the war. Hopefully, he ordered General George Gordon Meade, the man of his hope, to attack Lee immediately. However, Meade did exactly the opposite: he was reluctant, postponed, refused to attack Lee, finding all sorts of excuses, and finally the waters receded, and Lee, with the rest of his army managed to cross the Potomac.

Ablaze with anger, very disappointed because Meade had not the courage to apply the coup de grace to Lee, to finally defeat him, although he had in hand, Lincoln wrote this letter to Meade:

"I do not think that you are aware of the disaster's consequences of Lee's escape. We had him in hands and his capture, coupled with our recent victories, would have ended the war. In terms of the present the conflict will be extended for an indefinite term. If you have not been able to attack Lee last Monday, when you were not exposed to risks, how could you do this trick in the south of the river where you cannot carry only a small part - no more than two thirds - of the forces that you disposed then? It would not be wise to pretend, and I will not pretend that you will have success this time. You have wasted your opportunity, and this failure strongly marked me."

Leadership: Can you direct your thoughts to the feelings you experience in moments of hardship, so as to attract the events you will experience in a context of the type "character landmark"?

The great Argentine writer Jorge Luis Borges once said a great truth: *"What we say is not always like us."* General Meade had never seen this letter because apparently Lincoln never sent it. The letter was found among his papers after death.

Perhaps, before sending the letter, Lincoln looked in the mirror, placed face to face with himself, what he really was, with his own feelings and values, and had thought carefully if it is good or not to say everything he had on his mind.

Putting himself for a moment in the place of General Meade, watching the things from his perspective – of a shy man who had been through so many battles, and that had seen so much death before his eyes, whose eardrums had been pierced by screams and bellows of the wounded and dying – and truly listening to his heart, Lincoln finally decided not to relieve his anger, keeping the letter in his office.

For a moment Lincoln had seen the two hidden sides of his soul: good and bad. He could harshly judge Meade after his exploits, and admonish him, wounding his feelings - which would oblige him to leave the army. Even so, Lincoln being gifted with a great empathetic power, he took into account more the good part of his soul, considering the feelings of his General.

Lincoln managed to reveal his angels and demons in the mirror - the good side and dark side of his soul. However, he did not allow his negative side to affect the proper functioning of his leadership. There is an interval between stimulus and response, and the key to an effective leadership is how we use that time, and if we opt for the right decision.

Leadership: Do you have the courage to give up on any attempt to defeat your impulses without distorting the image of clarity with which you perceive your mistakes in the hostile space of regrets?

Do you devote yourself strongly to remedy the defects of your character that does not let people to evolve towards being new models to follow?

If you are a very good leader, then you commit wholeheartedly to remedy the defects of your character. Just as a sculptor self-possessed with a strong passion shape his creative figure with subtle gestures, calculated, highly possessed, and stops finishing every detail, so you have to shape your own soul carefully listening to your inner voice, with great patience, "polishing" the good side of you and not letting it interfere with the dark one. Never let negative emotions to gain ground in front of your own consciousness.

You think you know everything about people? You are wrong if you think so. In fact, you may not know anything about them. Moreover, if you want with all your heart, and if you have enough patience, you will be able to look the things from their perspective. And this is the first thing you must do for your leadership to work better: to change your attitude and thinking, analyzing any situation through the prism of others.

There will be a permanent state of lurking between you and the people around you. And if you are like those harsh leaders who, with a sort of mischievous satisfaction, discharge their anger on each person who fails to execute their orders with holiness, you will be put in a pretty bad light. Open your heart before you judge people by their deeds, before jolting their confidence. There must be a trace of kindness and empathy in you, is not it?

In leadership, we discover an unpredictable abundance of situations in which the deformation or oversimplification of a fragment of man's character that challenges the backbone of the obligation to be the main witness to the drama of his own isolation or alienation.

The two sides of the soul are, in essence, related to your inner aspect, invisible to others, but at a moment comes to light. They are the coordinates that define you as a person, respectively as a leader that describe your character, your beautiful and dark features, and contribute to your success in the medium and long term. However, the two sides of your soul will always fight; one will struggle to understand other people's feelings, the other one to ignore them. Your dominant traits will be those that will influence the decisions that you will make.

Conclusion: It is said that all we are made from a Ying and a Yang component which should always be in balance. Even so, there are times when one of them is dominant. If we let ourselves dominated by one of them, we risk failing in our decisions.

Permanently make the effort to know the two parts of your soul, especially those related to negative aspects to correct them because they can sometimes lead to catastrophic decisions. Remember that the best leaders are wholeheartedly committed to remedy the defects related to their character.

* **Note:** Dale Carnegie - *Secretele Succesului*, Editura Curtea Veche, 2002.

The Ultimate Level Of Leadership

On February 10, 2014

Hold on to what you really are to create a work that is a brilliant crowning of an unparalleled destiny.

Writer Mihail Sebastian, a defender of good taste, could have written a study of Proust's work if the dice had not fallen so tragically. For closing the volume of Correspondence, he says these painful words to us today: "We can only separate ourselves from his books and his memory with the feeling that this separation is fleeting and that one day, not too far away, we will find them again."

Mihail Sebastian will not find them. But here, in this volume, "Marcel Proust's correspondence", we will find Mihail Sebastian in every line in which he naturally relives and with all the valences of the soul the present subtlety of the processes of consciousness, so undulating, with echoes so durable, disturbing, the intellectual and moral climate of the letters of such great Proustian essence.

His focus on letters, their passionate pursuit, was the fruit of a natural inclination, of the conviction that here, in these confessions, in these random, direct notations, will find the elements of reconstruction of the most discussed creation process, that only their interpretation can make the image of a passionate personality whole again in the minds of readers.

Professor Al. Rosetti wrote about Mihail Sebastian: "The sharpness of his critical judgment in the study of Marcel Proust's correspondence justified the hope that he would become a world-renowned critic. Written in French, the above work would have enjoyed adhesion of an international public. In this intention of Sebastian to overcome the tight circle of readers and to step into the international arena by treating subjects of general interest was a fair appreciation of his own forces. His work was a brilliant preface for a rich future activity.

Leadership: Do you allow yourself to be enchanted by the vital torment of the life you imagine only as a training for professional victory, without taking into account the degree of spiritual strength that you have to endure under the pressure of an originality whose name is clearly outlined?

Does an intense remorse give you the strength to engage in a self-overcoming? Are you caught by a strong pressure coming from outside your comfort area? Do you seem besieged by an immense desire to rise above yourself? Does what lies hidden in you resurface more and more in the others?

The only remorse of an artist is to not be rewarded with the creative efforts that have changed the coordinates of a certain vision. As a remedy: to direct the attention and the activity of the spirit in another direction, to place pride in its defeat, which would mean losing any motivation to do something. The name of originality that defines an artist, bringing an unusual contribution to his type of activity, can be outlined only by an exceptional career that includes numerous awards and distinctions, by virtue of an immeasurable importance.

The difficult problem of falling in the nothingness, if I can call it that way, appears when man slips towards one of the extremes of "being" and stubbornly denies his individuality. When it seems to him that he has given enough and hasn't received enough. Or the other way around,

when he doesn't give enough, but thinks that everything is theirs. These extremes need a different kind of analysis, a quality one in comparison with leadership.

If man is subject to a certain moral, emotional or material pressure that doesn't give him the strength to engage in a self-overcoming, probably this happens because of the circumstances and burdens he comes across in time. But it's due to a certain way of others to react, framing it in a category of the bizarre, because of a profound lack of understanding.

I am of opinion that the thing which fundamentally and undoubtedly influences the thinking of a man who awaits only a little help in order to "be reborn", are the improper reactions in relation with his needs and aspirations.

Leadership: Can you enter the consciousness of a human being when nothing else can help it feel the motivation of an inspiring vision, provided you keep at bay your disinterest to reaching an ideal?

Entering the consciousness of a human being when nothing else can help it feel the motivation of an inspiring vision is to put yourself in its place and to feel the cause of a spiritual and moral state in the perspective of a path that does not exist. Or it means to pretend to row in the same direction and you're really in the same boat with someone, without sacrificing comfort over long distances. It means embracing only the idea of success without taking into account the failure of a certain action due to factors that you cannot control.

You can't get anywhere through discouragement, rejoicing in the interests and pretensions of a petty world centered on the "dog-eat-dog world" principle. Be prepared at all times to recognize the successes of your fellow man as constants in elating their vision, values, approaches and mission. Learn to cultivate exactly the opposite idea of what he was conditioned to believe about himself, about life, about success. Remember that man can create a new life starting with the change of thought and beliefs that block him.

The beliefs that block an artist from affirming himself his are tied to the interpretation of events from which he has more to lose than win, because everything he cherishes most can always be taken away through a premature death.

Beliefs such as "trust no one" or "I have to please everyone" or "if you express what you feel you are vulnerable", as well as self-imposed limits, are present in any situation where stress and pain takes possession of an artist. His life is like a journey full of bumps and no return, whose destination might be found out much too late. It would say that his destiny is like a work of art: you can only appreciate its true value when he is gone.

Achieving a guiding life ideal neighbors to the idea of contributing to a creative force whose energy is profitable to everyone through the expressiveness of an original thinking that boasts the fact that "he experienced everything he said".

There is a sort of law of action, change and strife that takes over man's infinite inner world, which can facilitate its entrance in a normal operation rhythm. And this law, with such a simple concept at its base: "Better than being someone else, be yourself", consolidates the idea that the absence of any interior conflicts is the essential condition for acceding to excellence. Of course, the leader and his team bring an essential contribution to this mentality change.

I clearly recall a useful quote in this equation of man, which contains many unknowns:

"Nothing happens until the person who feels the impulse doesn't initiate the process."

Leadership isn't based on predefined rules and principles, more likely it uses judgment and understanding ideals of the man behind the rules and principles which govern him in his relationship with the others.

Leadership has to track those fundamentally significant characteristics of man, to perceive his weak and strong points, to classify them according to multiple criteria and finally, to initiate his transformation process, giving him the impulse to engage in a self-overcoming – beneficial to everyone else and to himself.

Leadership: Do you bring to a common denominator the real elements that can encourage the establishment of extended relationships towards the tendency to be the defender of an artistic destiny that is somewhat unusual?

Everyone admires a good writer, dedicates many moments of meditation to them, and even shares the purpose of their quests. But no one ventured to trample the same existential thresholds. One is to be a writer, another is to want to be a writer, and something else is to write about a writer instead of giving explanations about your life.

What is hidden in yourself can be seen more and more in those people that come to understand you very well. Of course, this is allowed only when the principle: "Who resembles, gathers." is working. Neglecting that raised side of the bridge that keeps together all the elements that are apparently dispersed between yourself and the others, you will never succeed to bring to a common denominator the true elements that can encourage the relationship formation with them.

Does the thought that you must share the faith to succeed palpitate relentlessly in you? While you shake because of anger to this thought, those around you shake because of doubt?

This aspect, worthy of taking into account, represent only a tradition that often hunts society and that doesn't prompt to participation, but to submissal and conformity. Then the consistency of leadership depends on the evolutionary form of the partnership that unites the two foundations with support function, configured according to each one's capacities to "protect" the latter.

So, in this case, the consistency of leadership is more likely internal and psychological, than technic or strategic in nature. It conditions the openness of man towards a new way of being that leads him to accomplishment and fulfillment, thus chasing away that feeling of entrapment, of remorse that limits his thinking and stops his transformation.

To be a defender of an artistic destiny that is somewhat unusual means to fill the cup of a genius mind with the dream of an endless happiness, often called: "Immortality".

The Ultimate Level Of Leadership is the value of the contribution made to the creation of a great destiny, which, even if it outlines its purpose prematurely, even if it is written only a few times, assumes a long history. Every great artist symbolizes the novel of a history that lives on through memories, love and a respectful admiration for "what once was".

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

The Umbrella Is No Longer An Umbrella

On December 17, 2014

Increase your ability of assessing the fair value of an asset, focusing primarily on its share of use.

"Think of a word that refers to one thing – "umbrella" – for example. When you say the word "umbrella", you already see the object with your mind's eye. You see a sort of stick that has on top of it folding metal stretchers forming an armature for laying a waterproof material which, once opened, will protect you from the rain. This last detail is very important. The umbrella is not only an object, but is something the fulfills a function – in other words, it serves a purpose.

The question is as follows: what happens when an object no longer fulfills its function? Does it continue to be the same object or does it transform into something else? When you yank the material from the umbrella, is that umbrella still an umbrella? You open it, raise the stretchers above your head, go out in the rain and get soaked. It is possible to still call this object an umbrella?

*In general, people do so. At most, they say the umbrella is broken. From my point of view, this is a serious mistake, the source of all of our problems. The moment it ceased to serve its initial purpose, the umbrella is no longer an umbrella. It might resemble an umbrella, it might've been an umbrella once, but now it has transformed into something else." **

Leadership: Do you make the distinction between the importance of the entire skeleton on which the components of a model of consumption are supported upon and the approach of deforming this model?

Prior to organizing leadership in a new direction of propagating thought, by exploiting information coming from various sources, you must learn to extend your knowledge about things. This knowledge, beyond common understanding the need to personalize the experiences of innovation, that of separating the "active" from the "passive", or of separating an indicator resources from a consumable resource.

To make the distinction between the importance of the entire skeleton on which the components of a model of consumption are supported upon and the approach of deforming this model, modifying the perception of its value, is the approach that enters the category of qualitative growth of your performance as a good evaluator. A leader evaluates the degree of utility of the resources that can assure the quality of a new approach and the possible modifications that these will bring to a context established by the chiseling of perspectives and directing ideas.

It is the approach you must take into account when assessing the dimension of the "consuming" phenomenon, based on the transformation of resources for the necessity of identifying other resources. A sort of screening for the value added or reduced, obtained on every niche segment you develop, defined by the interleaving of its functions of division and modeling. These functions are useful in order to increase productivity in the exploitation of the practical implications of the chosen vision.

Leadership is a projection of the object from which a wider picture resides on the desires, needs and beliefs of consumers. It can also involve discovering how the market works.

Leadership: Does the object to which you relate your goals meet the core function of selecting a knowledge model to transform a "consumer" experience into a "creator" experience?

The model of consumption represents a resource required to be used for the production of ideas and the transformation of ides in innovations useful in the future, having an important contribution for replacing old patterns of thinking and limitative beliefs. The capacity of analysis and synthesis you must prove is a key competence in leadership, as in all other fields that have as an objective the development or improvement of a system of thought.

So, you should not ignore the consequences of the deformation of resources that no longer serve as "value". They become a reference factor of analysis of comparative aspects in the attempt of appropriating as efficiently as possible the request of interpretation and extrapolation of particular conclusions. These conclusions, objectifying themselves in the elaboration of theories, concepts, doctrines, principles, lead to the development of the practiced field through an operation of thinking that puts things in a different perspective.

The initiative of achieving a foundation from what you can best gain value from, aims to know the share of using the content of resources outside the field of utility of your approaches. Only by focusing on their characteristics, on their specific means of transformation, will you be able to increase your capacity for analysis and synthesis.

Seeing an object with the eyes of the mind is a "creative" experience that leads to the shaping of distinct approaches that belong to different psychological, artistic, cultural, educational, determinative orientations, so there are a multitude of combinations attributed to the representation of an autonomous personality.

The Umbrella Is No Longer An Umbrella suggests that dissociation between concrete aspects and abstract generalities, between the aspects of form and content of the same resource – exploited to create new value. It is a dissociation between the similarities and differences of the same entity of reference, which delimitates the coordinates of a model of thought and creation – specific for the entrepreneurs who know how to manage the power of identifying and increasing the material value of things.

*** Note -** *Paul Auster - New York Trilogy*, Editura Univers, 2007.

Source: https://neculaifantanaru.com/en/the-umbrella-is-no-longer-an-umbrella.html

The Unfinished Projects Of The Art Creator

On August 15, 2014

Broaden the framework of personal experience beyond its limits, guaranteeing the continuation of the transformation process of the studied matter and of the creation that your science greets.

Serghei Eisenstein's second project, a film about Moscow is, judging by the kept sketches and notes, an epic about the city's development. This project is the first reflection over the concerns inhibited by their failure, from the unfinished film "Que viva Mexico ! ". Actually, this theme will return many times, concerning other projects, until the end of his life. The compositional ideas of the Mexican film remain an obsession in the creative activity of the director, always reborn in other shapes, but unfortunately without ever reaching realization.

In terms of epic, it was a film project about the history of Moscow and of a Moscow proletarian. His face changes from epoch to epoch, he had to pass through the film as a descendant of every generation, but also as a unique character, who opens up the framework of his personal biography, that of his family, of a generation and of class beyond its limits.

*Compositionally, the director was supposed to represent a new aspect, originally of the wondering Jew, of the figure of one who, with his steps through space and time, often won over our imagination and fantasy. But this project too is rejected by Sumiatki, and Eisenstein will resume it only after 12 years, in 1946. With regard to the ambitious projects of this genius, most remained in the draft stage, and nothing more.**

Leadership: Do you encounter a well-organized resistance from a compromising version of your own individuality, in correspondence with the persistence of an obsession in the creative activity that dominates the size of your role?

To interact with your real identity, consciously imposing your model of thinking in the structure of what you want to achieve, with the firm will with which you intend to conquer a superior science, is equivalent to treating the symptoms of a disease, without removing its causes. Because the man who is seconded by his work of creation in the process of expanding his intellectual capacities will always have to confront a mysterious enemy, a well-organized resistance from a compromising version of his own identity which is inconsistent with performance standards.

This enemy is the lack of coherence in the activity of creation, the inability to process and capitalize on those innovative elements that support the field you represent. It is in fact an interruption of the continuity of the process of turning the studied matter into a source of personal and professional fulfillment.

If you want to translate your directorial aspirations into a character's vision, first learn to play a big role: to unfold the frame of your personal biography beyond its limits, that is, try to highlight your obsession for presenting a supreme reality in which the distinction between possible, virtual and real works. But, thus, the version of your own reality becomes compromising for the truthfulness of your way of seeing the world, of your way of being, thinking and acting through the gears of otherness.

Oftentimes, good ideals are wasted as memories of a childhood long gone. What remains in their stead is much too rocky, much too shallow, or much too poor to support the production of new models of leadership.

Transforming the continuity of scientific material in a discontinuation of thinking's function of communication in terms of professional achievements has the consequence of entering a waiting area that makes the transition to a poor recognition of your creative and adaptive potential.

Leadership: Are you determined to follow your obsession with the performance of artistic creation given by the result of the association between "similarity" and "contrast", in order to achieve a precise purpose in outlining a unique identity?

The development versions of the leader, oscillating between glory and solitude, between honors and poverty, between vanity and inconstancy, drift away more and more from what he is capable of realizing. This in case the compositional ideas of his creation don't always get reborn into other forms, in order to obtain a precise finality or a new product of improving performance.

Compositionally, leadership can represent new aspects of integrating personal experience, in the context of renewal and launch trends of a creation that can achieve a perfect harmony between the necessary and the qualitative, between science and practice, between a traditionalist thinking and a modern one. This can be expressed through a comparison in question: *"Does a bottle you cast in to the water stay still or does it drift to other areas?"*

What you believe through the very fact of knowledge doesn't necessarily have a fixed weight that raises the value of leadership. But if research work stagnates, then you cannot surpass yourself and therefore you drift away more and more from what you could become.

As for the result of the artistic creation of a director, one would say that sometimes it is the result of the association between "resemblance" and "contrast", because what it highlights is a revelation of the truth of his life seen from the perspective of a character with whom he normally could not cohabitate. Can you imagine Francis Ford Coppola producing a Romanian film titled "Mihai Viteazu"? Or can you imagine Sergei Eisenstein producing an epic American space-opera like "Star Wars"?

What you manage to achieve by adopting a constructive thinking and through perseverance, can have an amplifying effect on awareness of self-worth and uniqueness. Or it can have a dimming of vision effect found in full development and redirect it towards a small area of reception, if it doesn't materialize into something palpable. In a well thought out construction of the type *"Change Request"* that facilitates the solid chaining of all those innovative elements that raise the value of leadership.

The shaping of a unique identity, as a significant factor for the impact of artistic creation, must provide "a reminder" of the steps through space and time passed with ease by a character on the way from reality to ideal, and from ideal to concrete.

The Unfinished Projects Of The Art Creator aim at the permanent search of improving self-potential for creation, which aren't capitalized upon though. An obsession in the creative activity can always be reborn in other forms, but if it doesn't reach materialization it means you've reached that point of capping in which leadership cannot reinvent itself.

Through a creative and constructive thinking, you can reach those performances with the help of which a work that is sustainable over time can be achieved. What you have begun could suffer from temporary interruptions, but it can always be continued and enhanced in another form. And only this continuation after reaching a critical point, only this exercise of will taken to obstinacy, can turn you into a winner.

* **Note:** Ion Barna - Eisenstein, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-unfinished-projects-of-the-art-creator.html

The Law Of The Unfriendly Environment

On March 01, 2010

Do not try to prove your skill in a place that does not fulfill your experience of saying "I do not agree with this situation".

Having arrived to the city of Lübeck, Mikael Karvajalka, who in the meantime had changed his name into Mikael Pelzfuss - *doctor illustrissimus*, without asking for a permit from the City Hall to practice medicine, he resorted to a messenger's help in order to spread the word all over the city that he can cure all sorts of sufferings, even the ones doctors in Lübeck cannot cure.

But the doctors in town were not at all gladdened by the news that a stranger could cure all the sick people. Suspecting him of disloyal intentions, they called him to the City Hall, before the councilmen, to account for trespassing the law. Mikael told them about his academic studies, about the countries he had visited, as well as the fact he had been the apprentice of the illustrious doctor Theophrastus Paracelsus. The local doctors disbelieved him and they all claimed in one voice that he was too young to have finished his studies, let alone the fact that he would have been the apprentice of that famous doctor. And, therefore, they challenged him to a dialect controversy in Latin which, however, didn't predict anything good for him.

Mikael, addressing the town councilors, said:

- The fundament of medicine is not Latin, but the science of going off the sufferings of sick people and curing them. I'm ready to measure my talent in medicine with everyone around here. Let me see and treat a patient who was declared incurable by other doctors and you'll ascertain of my craft.

Leadership: Does your abundance of knowledge give you the freedom to personalize your vision of how you build yourself as a subject of alienation from spirituality that illuminates the depths of a pure consciousness?

Although the town councilors swung in his favor, the city doctors jumped down at his throat, accusing him of cheatery and imposture:

- Shall you appreciate so little the fair inhabitants of our town that you couldn't care less if they fell into the hands of a charlatan? Sometimes, truth to say, even charlatans manage to go off the sufferings of a hard to cure patient by diabolical means, but this healing is just transitory. We wonder lest this man is a heretic and a necromancer.

The verdict was pronounced against Mikael, who was banned to practice medicine in Lübeck. Thus, the city doctors were given the case against Mikael, and he whose fame ran out, eventually had to leave that ungrateful town. He realized that all his knowledge does not get along with those unbelieving spirits in the vision of a new dimension of thinking and that the whole spirituality that illuminates the depths of a pure consciousness is always denied when it comes to individual affirmation, that is, without propaganda, without opulence, without value selection.

Leadership: What significance do you give to your journey if you make a comparison between what you encounter with a presence of others' intentions to defame you and the

form of denial of a destiny that seemed to be drawn before?

He happened to be in an unfriendly environment which didn't encourage professionalism. Mikael Karvajalka was a very good doctor, school-bred and well-educated, had no personal interests and ambitions to measure with others', he didn't groan for honors, wealth or some public gratitude. But, having a remarkable practical experience, which served him in many difficult circumstances, he came in between the ill ones, offering them very effective natural treatments. He did it whole-heartedly and, while he didn't insist on payment, there was no law to keep him from healing ill people, nor the patients were forbidden to offer him gifts, should they choose to.

But the doctors in Lübeck, who were nothing but a cluster of theoreticians, but defective practicians, and rather hungering for money, lest they would shame themselves, or a stranger would succeed in healing those presumably incurable patients, or the competition would steal their practice, they accused him of all sorts of falsehoods.

Mikael, being new in town, not knowing anybody, lacking support, didn't insist on changing the doctor's and councilmen's decision. But, instead, he chose to leave town, being convinced of the fact that his chances of practicing his trade there were minimum. Could it be that he made a mistake? What if he had fought for his rights in a place where nobody knew him, where he had no ally and everybody was against him? And then, during Inquisition, interfering with the authorities was seen as a huge mistake.

Like a boat wandering in the blow, by night, in the middle of the whirling sea, Mikael risked losing himself in its whirlpools. But, being cautious by nature, having a clear and solid vision of reality, he chooses the most appropriate way in this situation: to leave the city of Lübeck. He was undoubtedly not in the right place. He couldn't grow in an absolutely unfriendly environment.

Mikael Karvajalka's journey can have only one significance: he proves how much the relations between moral duty, authority and deontology have degraded, and how much the links between the evolution of society and the rationality of an efficient understanding have been weakened. His destiny in that part of the world seems to have been drawn up and questioned: to secretly assume the obligation to put into practice the accumulated knowledge or to take on the task of managing conflicts of interest to the detriment of his performance.

Leadership: Are you trying to find yourself beyond the noisy background of a destiny that turns you into an outlaw, taking into account the overall image of what it means to be "social"?

Nobody can fulfill his activities in an unfriendly environment, but only in a stable, healthy, and profitable one. That's why you need to know who you are and they way people see you before wandering into a new environment. It's best to know yourself, as well as everybody around you, being aware of the fact that if you are much better than them, more crafty and efficient, there's a fair chance of meeting with difficulties. When you enter a new environment, someone else may happen to have to leave, someone weaker than you. And since, especially on a time of crisis, nobody wants to be removed from any position, you can be sure you will lie under others' displeasure.

In order to practice within a company, you need the others' consent. Just like a football player, you wouldn't be able to play extraordinarily without knowing very well your team mates, without them knowing you as well, without you getting along with them and knowing fairly well every bit of the ground. You must look into the mirror, find out who you are, the way others see you and then measure your real chances of success. If chances are low, then you must change your team. Before accepting to remain in an environment the values of

which don't match yours and where your initiatives aren't appreciated, you better straighten towards another environment.

Just like seeds only shoot forth and grow tillers in a favorable environment, you will also depend on the collective you become a part of. If you are not accepted, even if you are a far better professional than the others you will suffer. If you see that any of your struggles becomes useless because of the unfriendly environment, you must change the collective and hold your ground somewhere else.

The overall picture of what it means to be "social" captures that combination of your soul and intellectual qualities, abilities and powers that appeals to the public, but which must always be protected by the variable factor of success: "People will never love you for what they cannot see in themselves."

Leadership is the central argument that supports the idea of a bottom-up understanding of what it means to "know" something more than other people, when knowledge requirements are used as criteria of superiority at a time of major importance.

This argument can be formulated as follows: "If people think you are willing to get involved and move on from what they expect from you, it means that you will never be dependent on them, and they will feel increasingly threatened regarding the quality and continuity of their activity.

The Law Of The Unfriendly Environment is valid only in case of those who arrive in an inappropriate place to practice their profession, or when they can be degraded not so much because of the hidden interests of the persons with public dignity functions, but because of that sharp envy for the talent and skill shown by a true professional in a field.

*** Note:** Mika Waltari - Mikael Karvajalka, Editura Polirom, 2005.

Source: https://neculaifantanaru.com/en/the-unfriendly-environment-law.html

The Unity Of Leadership

On December 26, 2008

You are the creator of your own destiny when you understand that what you can become depends on what you are able to ask of others.

Steven Spielberg once dreamed of making a movie. He had the script, but not the producer to finance it. One day, while walking on the beach, he "accidentally" met a rich man willing to invest in a young director. With the money he received from this producer (a stranger he had never seen before), Spielberg was able to film *Amblin*, a film production that received an honorable mention at the Venice Film Festival, drawing his attention to Hollywood.

This little story, which we found in the book "How to Think Like a Millionaire", written by Mark Fisher, shows us that those who become leaders, first of all, know how to stand out. Leaders also know how to observe the power of a brand in search, which is actually the result of their thinking completed through an ambitious project. And you, in order to become a leader, must know how to quickly observe the point in which a man finds one's self, guiding him to the next level of his career.

Leadership is your chance to get noticed by an idea that no one would normally consider, but which under certain conditions could be a gold mine.

And the unitary whole of leadership best expresses the result of the impact you have on the lives of other people. You connect with people through what you are, through your being, through what motivates you, through your efforts to relate to them, seeking to clarify and solve common problems. Sometimes you will be able to shake beliefs, to make even the most refractory spirits think about the message you are trying to convey, to the idea that everything that means man assumes, first of all, humanity.

Leadership is a set of technical, strategic elements, but also with a strong load of specific human feelings. It cannot be divided or separated into its constituent components, but is rather a unitary whole.

Leadership: Can you keep your mind open to the opportunity to be someone else, but only by conforming to the rational nature of being yourself in a continuity that excludes any manifestation of the contradiction between the "current situation" and the "proposed purpose"?

I said in one of my blog posts: *"What the unity of leadership is consisted of is not the composition of values and virtues contained in it, but the masterful way in which the leader, destined to attest his coefficient of nobility, manages them. Just as in a novel, the specifics of the characters, their character, emerge from the particular signs that their author observes – so too do the particular character traits of the leader, which prevents him from enjoying the good he could have offered to others, regaining and thus self-esteem emerge from his own self-observation."*

And for your leadership to have a greater impact, you need to operate on people and society. As a leader, you must be able to convey to the people, in an extremely convincing and mobilizing way, an urge to unite, to mobilize when the situation is serious. Calls for understanding have a great advantage: they encourage people to get more involved in community life and to work harder to do so.

What impact does your leadership have on other people? Are you able to give people an urge to unite? How do you encourage people to get involved in professional activities? Do you focus only on the annoying weaknesses of people? Do you stimulate the mediocrity in which people "wander", or do you stimulate their growth? How exactly?

The way you relate to the people around you, to their needs, always accepting your share of responsibility, matters as much as the number of vitamins and minerals that a high-performance athlete must assimilate in order to grow muscle mass, or a sick man to recover. Don't think about endowing people around you, or mentoring them, or being a hopeful helper, without first establishing a compatibility between you and them. No training in this world, no compromise, no influence will make you the kind of leader other people want if you have no calling and no desire to serve them.

Leadership: How do you prioritize the change of those around you so that you represent your actual experience as a circumstantial interest in a mirroring effect in history that has become a part of you?

Tendencies to overestimate yourself do not give you stability in your relationships with other people. What elevates you to the level of a leader, to the level of a man with an important influence, is the ability and the way you relate to people. Are you ready to select the best quality people, to equip them with everything they need to be long-term performers? Being a performer means combining leadership with your own character, it means combining knowledge with the personality that defines you – for your own benefit, but also for the benefit of other people.

Performer is the man who, not subject to foreign influences, ignites the light of hope and joy in people's souls, through his power to change their perceptions – helping them to achieve concrete results in the field of personal development.

The performer identifies the endowment needs of the people around him, selects their most important qualities that are necessary to change their status, character, personality.

A performer is the leader who promotes the change of those around him by his very nature, by his way of being, by his ideology, isolating or neutralizing any non-integrable element in the architecture of their own being.

The leader is the man who can perform by polishing the matter of which the human being is composed. He is the one who manages to remove the dark spots of thinking, understanding and feeling – unprofitable – from the multitude of Egos, treating them with wise decisions and new guidelines of the highest quality.

Leadership means making the change you fear most, with the direct consent of the ambition to belong to no one but your own personality.

The Unity Of Leadership is made up of two elements: the ability to stand out and your ability to perform at your best. Are the people you help really an effect of your mirroring in history?

How do you favor the change of those around you? What makes you feel fulfilled? Do you spend 80% of your time doing the thing that requires the most skill? How do you equip your own being to complete your leadership? What can turn you into the leader others want you to be? Remember what leadership expert John Maxwell once said: *"No matter how great the player is, if he can't play a team game, he will never help the organization."*

Tip: Adjust your leadership skills to make it easier for you to promote your highest values.

Source: https://neculaifantanaru.com/en/the-unity-of-leadership.html

The Universe Of A Writer Lost In The World Of Art

On February 14, 2019

A beautiful painting can recall the life of a man, thus creating in the soul of the viewer the spark of a momentary illumination.

Every time I write I imagine myself having a discussion with a painter willing to revolutionize the most authentic forms of art manifestation, pendulating between "once" and the fabulous "once upon a time", which frees me from the obligation of a social description of any way particular way of life.

Perfection is a similarity between two beings, a coincidence of names and perhaps of destiny that could prove providential within a time that flows slowly, *beyond the narrative borders*. The imagined discussions help to practice the representations from concrete to abstract. Therefore, when I illustrate the experience of life from another perspective, from another being, I feel that such a feeling of flowing matter to the spirit is so poignant, a perfection determined by an accumulation of effects, that everything starts to vibrate to the dimension sensible from the depth of the psychology of a parallel existential experience.

From an aesthetic point of view, my destiny seems to linearly cross the calling of a superior thinking to the authenticity of an experimental science in the immediate vicinity of a beautiful artistic reality, in the idea of optimizing the relationship between the painter and the revelation of a captivating reading. From the solemn testimony of the inspiration they produce, imagining that the state of beatitude that the painter must feel when shaping a painting to reproduce the specific of a living mind, I extract my ideas and visions the way colors mix: by successively coloring the same area.

When you try to render a sense through color, you are tempted to approach a world "pushed" towards spiritualization, as an expression of poetic language, as an alternative to the possibility of passing the being into another making, in another form, into another unit of space/time.

Which is not unimportant, for he who manages to focus in one central place a whole series of shades, suggesting more than a psychology of visual manipulation, may be worthy to lay beside the great trends of painting. If I were to create a new theory or a new concept of art, in which color comes to life through the emotions of a very tight duel with a time that does not die, I would probably be tempted to resume myself as to the space of a total meaning of the theme called "the alibi of a symbolic expression".

Art has always integrated spirituality into the space of manifestation of creativity by launching a call to a symbolic form of enlightenment in human wisdom and knowledge that tests the painter's ability to rebuild reality, create an aspect that becomes one with the other, assuming unity with the source of any creation in a certain period of time.

Arguments are thinner in the absence of criteria of belonging to the bookish style. For this reason, the clarity of my compositions denotes a partial combination of colors, associated with emotions, sensations, thoughts, all exploited through different ways of looking at the world with the help of visible brush traits, even with an aggressive mark of protest against modern literary trends.

Finally, in such a wide range of combinations of meanings, alternations of points of view, themes, influences, visual images, an aesthetic balance is required: the interiorization of a

continuously flowing speech, and less the image of a lingering language that languishes in a condemnable apathy. After all, what conversations with Rafael or Dürer have taught me other than the fact that I have to foresee the limits of my own talent before I veneer with the aura of a genius a reality that is difficult to justify.

Leadership: Can you turn your life into a perspective of depth on a corpus of writings based on key images, from the point of view of the structure of a series of thoughts that instinctively exteriorize in a painting from which you cannot look away?

The talent of relaying a conversation in a single word combination, or even in a single word like "Variety" meant to express the necessity of the art of recreation, acquires the properties of a painting that presents the permanent place of meeting the spirit with the material, of self-revelation with the rejection of the teaching element full of authority.

Thinking creates the premises for an authentic experience of artistic education. Perhaps I intend to transform art into an exercise-game of writing a text based on the key-images of a form of clairvoyance with a title like "Thoughts to myself". But even this requires a certain correlation between mystic and aesthetic, between the actions of the characters in which I transpose and the expressiveness of their faces.

To be honest, I do not know whether everything I experience in words, in the splendid reflections of some outstanding personalities, is in tune with the resorts of an adhesion to the constituting of an "Art Nouveau" or with the onset of dramatic unraveling from the yoke of early intellectual education, deformed by every object of modernity.

But surely, the essential form of creation that I assume has the dimension of a story written by many authors, has the function of anticipating a virtual world, its ideals of beauty and perfection. And this is called a fusion of aesthetic content with the virtue of a "bookish apriorism".

Leadership: Can you turn the sincerity of an artistic confession into an echo of the inward urge to be present in a world seemingly deciphered only by its image reflected in a mirror?

Recently, in a book by writer Mary Balogh, I have joyfully discovered a conversation between Camiles and Art Professor Joel Cunningham:

"I will not paint you with an affected smile on your face or holding a fan that has no other role that a decorative one. I will not put a puppy like a toy in your lap to awaken the feelings of the viewer. I will not paint you with dead eyes and an unnatural perfection of your features and complexion. But I will paint you as I would see myself in a magical mirror that fulfills my most ardent wish."

A beautiful painting is less reminiscent of the artist's life, as much as that rare tenderness of the model of beauty that enriches its reality, without distorting the original, thus giving birth in the soul of the viewer to the spark of a momentary illumination. It can be completed not only by adding more or less bright details, but by adding a well-positioned mirror that increases the likelihood of creating an alterity.

The full triumph of art is to become the character portrayed in a painting that intersects facts and events in different times and places. The painter in me still wonders: up to which point can I extend the discussion about art so that the text gets aesthetic valences?

However, a painting can trigger a pun (analogies, metaphors, personifications, hyperboles) extracted from a kaleidoscope of colors formed by alternating vibrating tones with neutral ones, so you risk no longer being able to tell the difference between what you feel and what you express in the very undertaking of the act of creation.

If I should give a definition of painting to the art representation of a constantly remodeling brain, I would say that it is the sublime way of giving life to a reality whose image can be my reflection in a mirror, my emotion sketched in a text of great narrative force, or the thought of a warmth of soul swirling through symbolic expression.

The improvisation that stimulates creativity in the service of art is the mirror of an experience of alterity that makes you feel fabulous in a writer's vision of himself.

The Universe Of A Writer Lost In The World Of Art encompasses all the ways to investigate and approach a theme of artistic interest by reference to the elements of constructing a visible text in the relationship between momentary inspiration and the revelation of a hidden reality perceived only through the perspective of imagination.

Source: https://neculaifantanaru.com/en/the-universe-of-a-writer-lost-in-the-world-of-art.html

The universe of an artist who feeds on the euphoria of creation

On June 14, 2016

Broaden your horizons of perception of existential reality by pointing to the merit of questioning the subtleties of sensitive thinking, specific to artists who know the way in which symbolic mechanisms work.

I very much enjoyed reading Victor Ieronim Stoichiță not only because of his talent of presenting the great masterpieces of pictorial art, but for the merit of questioning the subtleties of sensitive thoughts, specific to artists who know the workings of symbolic mechanisms. For example, in his book "How to enjoy a painting", we are moved by the possibility of enjoying several paintings through the background intelligence of an expression able to substantially streamline communication even with those without practical exercise of art.

But first of all, we are introduced into a universe of perceptions of belonging and interconnection to a universe that is vibrant, full of personality and expressive force. Take for example a passage from his wonderful work about art, with reference to a page of history:

"On a famous page of the Hall of 1767, Diderot exclaims in front of an anticipating picture of the future painter of the Louvre:

In what enormous obscure and mute depth will my eye wander now? At what prodigious distance is sent the piece of sky that I glimpse through this opening ! The amazing degradation of light ! How it diminishes while lowering itself from the top of the sky, along the columns ! How the shadows are pushed by the light of day from the entrance up to the exit ! You never grow tired of seeing it. The ideas the ruins awake in me are tremendous. Everything disappears, everything is lost, everything passes, only the world remains, only time endures. How old this world is ! I step between two eternities. A torrent crowds the nations at the bottom of a common precipice. I simply want to stop at the edge of it and avoid the stream that flows alongside me."

Leadership: Do you take into consideration the essential tendency of an artist that reveals himself as a glimpse thrown over the course of history, pretending to be fulfil himself as omniscient through a prolonged life experience?

You can put in a favorable light what you experience at a level of knowledge, from the perspective of a borderless liberty of self-determination when you start juxtaposing the two parts from the content of the expression: nothing is lost, everything is transformed. And, at the same time, you should know how to apply them in the case of explaining certain phenomena and processes important for personal development. Such as phenomena of interference between logic, science, and free imagination, or the processes of producing ideas and combinations between vision and negation.

The artist measures his talent with a superhero in a parallel universe through a reflection act that is not only possible but necessary, as in a play of mirrors, with a brush in his left hand and a few colors of the palette in his right hand, which occasionally introduces another space and time. He is the past and the future of the same image, evoking an atmosphere and a state of mind in the mind of the viewer whose happiness comes from being seen in the mirror of a fictional reality, moving between two eternities: an eternity of "here and now" and the eternity of a glorious life.

The compatibility with the precision of measuring the parameter "I am a Universe" can be affected by wat you feel at a level of knowledge if you fail to reach a high level of thinking only when you cannot bluntly say about yourself that you represent a "Totality." Well, in Diderot's case, this totality is a well-known knowledge of the way in which the symbolic mechanisms that build the meaning of a new "new man" attitude in an anticipating picture of the future.

The man who aspires to new heights of progress is the result of a mixture of the two identities, with particular significance, which he undertakes on an existential and professional plane. Only through this mixture the modification of the structure of a functional relationship, expressed through "Am I a Universe?", becomes possible, with the help of a psychological and revealing experiment that highlights the depth of the spirit of incorporating everything into one, no matter how small and insignificant – but which can always be transformed.

"Nothing is lost, everything is transformed" – is the motto of brilliant minds that understand how the Universe works and how to integrate themselves within It so as to produce a ceaseless expansion of matter.

Leadership: The principles outlined in your creation correspond to the pattern of development that is accepted by a regular, simple expression: "Everything that surrounds you becomes an extension of one single meaning?"

Viewed as steps of a pyramid that you can climb only in accordance with certain rules (developing clear leadership concepts, organized in a logical, coherent and convincing display, consistent with the message that you send), these representations must guarantee you value, a type of importance, a certain weight, ensuring you the green light to the area of interest, competence and training of your supporters.

The Greeks had a term for art that may seem strange: tehné, meaning craft. For the leadership embedded in your "creation" to be able to face any criticism, any shield, any intellectual, ideological or educational-informative hindrance, the messages, concepts and principles you convey must meet the development model they accept.

Is this monitoring and evaluation mechanism of how you promote your creation based on novel "You-They" reports?

Leadership is based on knowing the "Artist" inside you. And this knowledge full of emotions, full of truth, differentiated by a transitional horizon that can make your evolution accessible, becomes, in the minds of our time, the only way possible to achieve perfection.

The message of an artist who regards himself wisely is the real representation of an image picked out of a deep knowledge of life marked by a deep meaning: "Everything disappears, everything is lost, everything passes, only the world remains."

The Universe Of An Artist Who Feeds On The Euphoria Of Creation is constituted as a meditation on existential reality, which at any time can be customized with a creative message, like: "Nothing is lost, everything is transformed".

Source: https://neculaifantanaru.com/en/the-universe-of-an-artist-who-feeds-on-the-euphoria-of-cr

The Universe Of An Artist Who's Found His Plenary Expression

On May 01, 2019

Shape your reality through a virtue which will show an image of your unitary and well-articulated personality that is as elaborate and as artistic as possible.

My garden is the cure of immortality, an inflorescence of spirituality that impresses through purity and positivity. Its care for is so meticulous that others would stop before starting, it joins the same work with the painter who knows how to choose with finesse and tact elements from the surrounding world to provide the stimulation of the creative potential the viewer needs to translate into an ideal world.

This living environment, which is further enhanced by artistic valence of merit, gives me the responsibility and sense that helps me distinguish that basic knowledge of beauty beyond the traditional aesthetics of the proportions of forms, tendencies and tones, beyond the rigidity of words laid out with so much force on paper.

Every morning and evening, the garden which only a very cultivated spirit could care for as a guardian of the heart, welcomes me with an atmosphere of grace, full of charm, welcoming and relaxing, at the slightest breeze of the wind wrapping me like a spell of the fantastic willing to bear the mark of a high wisdom set forth in the plan of the Divine Creation. I still want to think we much alike, that we have feelings that often coincide in different situations.

A lively and warm dialogue in a secluded area of the garden should begin as soon as possible. I have to speak with each flower in part, that by this I can adorn my mind and my soul with the thoughts of God along a time predestined for two close friends.

Were I to address the garden, as I would address a painter who keeps the universe in his hands filled with color and energy, hands that build, comfort, shape and illuminate, I would only say: "Master, thank you for Invictus". An old saying, but one specially chosen for a peace-filled mind.

Leadership: Can you highlight the "conceptual" character of representing a particular reality, that is, trying to show through an expressive image everything you know about a universe governed in its totality by the sympathetic system of correspondence with nature?

A discrete swallow chirping, a yellow leaf left alone among the blades of grass, a bee spinning around the first chrysanthemum, everything around me integrates into a magical game, like in a spell of multiple coincidences, looking at that unclear beyond the simultaneous realities of all the constituent elements of the garden.

The art of gardening is not a separate living entity. First, I face the reality of a nature that is subjected to a free will, that all living things depend on a Creator and an eternal master of the world. Then there is the reality of a dream transformation, subordinated to an overview and detail of what the landscape of the garden brings through the consciousness of the relationship between what I create with thoughts and sight, and the effect of a transfiguration of the real world into the spirit of miraculous.

Any breath of life that, in every detail of the flowers, is felt in every corner of the garden and at any moment as a temporal index of a book meant to scatter around the truth of the

thinking of the wise men of the world, amplifies the feelings of a tested spirit, with endless humility, to discover the key to God's knowledge.

The conceptual character of representing a particular reality is to answer the question: "What should your garden contain for you to enjoy its beauty in the spirit of unbroken submission to the will of God?"

Leadership: How do you care for the image of virtue and purity that proposes an exemplary way of life, in the context of an influence that joins nature to complete it with mystical meanings?

The garden is the destiny of a colorful star. I truly believe we are alike, we resonate like two smiles for delight and I want to create a comparison between it and myself, as between two paintings still smelling of fresh oil, marking the course of a symbol of the human essence unleashed by any passions or worries. Moreover, the garden gives me this impression of protective and unwavering force because of the idea of being dependent on the superior intelligence of matter that includes all the impulses of the spirit of the whole Creation, that is, of God.

The manifestation of a sense of respect for life bears the mark of a special way of organizing the space that gives me calmness and the peace of mind. The virtue that totally characterizes me, the acquisition of which I coveted for centuries, is that of the man who gives the soul verticality, shielding it from regret and remorse, under whose light I breathe in another, more peaceful, destiny. Dignity is the forgiving character of God that shines through every flower and blade of grass.

Umberto Eco, my hopeful friend in discovering the hidden meanings beyond any new and lively element, did not know so well as me to achieve the sublime aesthetic experience by referring the image to the original of a painting giving the value of a text full of flavor and spirit. However, I still take into account the way he admired the gardens best shielded from the matter of suggestion:

"The gods speak to us through the medium of dreams and mysteries. That is how these gardens are. Every aspect of this terrace reproduces a mystery of alchemical art, but unfortunately, we are no longer able to read it, not even our host can. The whole garden is readable as a book, like a spell, which, in the end, is the same thing. You may, if you would know, speak in a low voice the words the garden utters, and you will be able to direct one of the many forces acting in the sublunar world. The garden is an apparatus to dominate the universe."

Can you compare your leadership with a gardening activity able to attract attention through the dispute over "natural beauty" and "artistic beauty", enthusiastically following a vision that you have acquired as a philosophy of life?

The most elementary form of expression of a symbol in the plane of life is achieved by inserting a conventional image into the space of a higher world, which can only be understood in the light of the circumstances in which it appeared, rather being a dialogue of the ideas of unity between Journey and Paradise, between Nature and God.

From gardening, a certain philosophy of life is available, available by exposing your own opinions and feelings to the moment, without allowing yourself excesses or imbalances. Such a philosophy can be expressed as follows: "Learn to see the things around you with as much lucidity as possible, but each time as a different experience of visualization of an artistic production that allows itself to be betrayed by the sensational, devolving into the fantastical

in order to vary its appearance".

Moreover, gardening connects the content of leadership with the personal experience of artistic creation through the "invitation" to self-observation and introspection, culminating in the exposition of their own visions of good and beauty, based on harmony between body, mind and spirit, between personality and soul, between the self and the universal spirit.

Gardening gives more freedom to the depths of the mind, diminishes aggressive behaviors, constantly provokes you in a concentration exercise, but especially facilitates that intimate adhesion to mystical suggestion: "I am one with nature." And to leave your mark on the beauty that characterizes a world full of secrets, *un mondo di meraviglie*, through the work you are laying down to populate the entire garden area with imagination, is such an exhilarating experience that we can only thank God for this wonderful gift called: artistic sense.

Turning gardening into a landmark for an aesthetic analysis means embracing the art of turning a random theme into a concept of the Creator of the Beautiful to whom you would give the mental attributes of a limitless spatial spread.

The Universe Of An Artist Who's Found His Plenary Expression includes the silence of a nature unburdened by the influences of a dynamic, complex and aggressive society, and the proximity to a Creator who in his infinite intelligence and wisdom has also given us this infallible treasure, namely the love for all that is beautiful and useful for our development as a unitary and well-articulated personality.

I learned to understand the importance of the garden. I am glad that what I have learned here in my garden can be implemented in leadership and everyday life.

Source: https://neculaifantanaru.com/en/the-universe-of-an-artist-who-found-his-plenary-expressio

The Universe Of Nameless Knowledge

On Februarie 02, 2014

Achieve a prospect of control of your science by designing leadership as an instrument of manipulating knowledge.

I stood before a bizarre phenomenon that defied the rules of innovative science that I myself had formulated. Relentlessly, as a result of the free game of imagination, I calculatedly followed a reasoning contained in an almost inexplicable precedent. I had to go back more, so that I can see forward.

Science is a lesson in the present from which you make a new reality, without necessarily taking into account what affects you by meeting this reality. Like that saying: "you will encounter exactly what you fear the most." The conscious imbalance of my axes of existence progressed towards the acceptable balance of a stable and predictable trajectory. The influences of present value of the flux of perspectives in which I could play with the possibilities of development brought upon by science, almost limitless.

You cannot understand the depths of really high knowledge without making a connection between two different conceptual entities, of a completely different form, composition and living in a reality completely different from yours. The stable atoms built around my science, born apparently out of a Big-Bang from which the new universe of nameless knowledge was born, without equal and without end, swarmed continuously around the question Dutch biologist Jan Swammerdam kept asking: *"How is the little beetle lesser than the brilliant bird from overseas?"*

The construction of knowledge means taking into account what makes you feel fulfilled at the level of intrusion into a reality that you do not completely agree with, making your existence a show of ideas that are gradually revealed to the public.

This detail kept crossing my mind, increasingly stronger, as a secret settled on the bottom of an ocean that sheltered a new life. Perhaps I kept moving forward. And as a protector of my own science, it was up to me to discover the important differences that appeared between the resistance force of a planned thinking and the driving force of a thinking that dialogued with a different one.

Both forces resulted from finding the following disparity: the creation of forms derived from the content of ideas and concepts was substituted to an incessant option of interpreting and representing a reality that I didn't know directly. This was the step back that helped me value my work technique, the creative potential and the accumulated knowledge, applying what my instinct was telling me.

I was always ready to extend, with an almost incomprehensible devotion, the way of conceiving the ration between lived experiences and the efforts supported by the streamlining of my potential of generating order in the chaos of my numerous incursions in the world of science. For the connection to the standards of an intuitive knowledge, superior to other means of knowledge, that only its truth and its unique content freed me to understand and control my intellectual faculties.

Leadership: Can you activate your ability of performing an "update" query by using the "search" function?

Science balances the force the leader has for achieving the task he started with. Such as a torch that doesn't know how to go out and makes you find your way through the darkness generated by the limits of your own perception and reason, experiences and abilities, science extends its area of identifying the best or most important practices for the implementation of new inventions and criteria for comparison with other reality models.

But in order for science to move to the helm of leadership, it must be authentic, and it should not be possible for it to be shackled by prejudice which could distort its meaning from the outset. Only by calculatedly following a reasoning that is found in an almost unknown precedent, your science will be able to keep up with new trends, becoming a significant power in the world, in the center of a game in which roughness in "terrain" sometimes goes beyond the limits of any regulations.

For this reason, analyzing any aspect that makes you understand that it is time to raise the level of production of the contact surface with excellence, you must submit to a game in which you have the guess the correct variants of the formulas of continuing research, in the sense of improvement. Basically, to activate your capacity of performing that "update" query used in the "search" function made available by knowledge, for the completion of any shortcomings of unknown nature of modern science.

The leader should try to find out the double value of his experience of knowing and feeling in the creation he embodies.

An "update" query is a request for information from a "relational" database whose processing and maintenance involves a substantial investment in the possibility of comparing what you see differently in yourself and what is beyond your preconceived ideas.

No wonder writer André Maurois said that science is a long and systematic curiosity. Moving from a fluctuating evolution, filled with mistakes, to one controlled by precision and high reliability, leadership acquires new proportions developed around the curiosity of investigating the unfathomable mysteries of new regions of experimental knowledge.

Beyond the simplicity of laws which, by their nature, subject knowledge to a relationship determined analytically, identified by calculation and intuition, the leader should try to discover the double value of his experience in the creation he embodies - a value of symbol, a value of parabola, a value of direction, a value of myth, a value of deja-vu. And also to be taken into account are the aesthetic valences around which any space for composing the aspects that are the subject of the "privileged revelation of reality" develops.

What is the maximum limit your science attributes to the foundation on which leadership lays upon, from the perspective of moving to another context of reportability: the role inversion?

Leadership is allowed only within the limits of strict conditions. But when it comes to innovative approached that encourage orientation towards a nonconformist style, which doesn't fit into any patterns, there are no certainties or 100% guarantees that it will not defy existing norms and rules.

This translates into the phrase: *"You have to go further back, to be able to see forward."* That is, to achieve a prospect of control over your science by designing leadership as an instrument of manipulating an increasingly complex knowledge. That through experience and erudition, can lead to a solid sense of exclusive competence. To go back means to return to what you knew how to do best, so that knowledge becomes the source of the joy of being face to face with what is called "always being the same".

In order to meet yourself in the creator's hypostasis, you must experience self-respect, that is, to be constantly face to face with what you have learned about yourself, not with what you do not know or with what others think. This "you yourself" is an accentuation of the virtue of sharing something of its own objectivity, the virtue of bringing together experiences and perceptions as an impulse to act, the virtue of giving chances to affirm a coherent, differentiated identity.

That maximum limit your science attributes to the foundation on which leadership lays upon is given by the configuration chosen for the organization of the area of expression, of finding the most intelligent methods of update to the adopted standard of thinking. Therefore, as a protector of your own science, your task is to discover the important differences that appear between the force of resistance of a planned thinking and the driving force of a thinking that dialogues with a different one.

Role reversal is a reaction of overcoming the professional routine that comes from conditioning the mind to perceive another person in the process of creation, so that the effort to build a vision allows the hypostasis of an Alter-Ego.

The Universe Of Nameless Knowledge aims at the retrospective analysis of knowledge in the field of leadership, which allows for an enrichment and update for achieving outstanding performances. Knowledge doesn't have a name that fully covers its territory full of mystery, but rather has an entire story behind it that you will never get to finish. But to which you can always add a new chapter. And if you understand its meaning, you can always find a new title for it.

Do you have the power to proceed through the fixed milestones of an endless story?

Source: https://neculaifantanaru.com/en/the-universe-of-nameless-knowledge.html

The Universe Of The Man, Disoriented Before A Half-opened Door (II)

On December 16, 2012

Enhance your performances of processing visions and revelations, by making the leap in that conscience always impacted by the reality of subjectivity and ideality.

I stepped uncertain into an unknown which extended as more as I moved. And as more as I moved, the more the landscape changed, from colored, to black and white. Another world, another time, another realm, another cognitive system, another way to be, totally inconsistent with my previous aspirations.

Everything seemed a hoax, a deception, a sad fiction of immature minds. I launched myself in a search for answers like a creature, which with a single brain, one heart, through a fierce blow of fate, embodies someone else, and lives all the events of time and life. But which, reacting to various defining factors, could be damaged during the transformation.

Like Rashid, caliph of Hauff's work, subjected to the vagaries of his transformation, I came upon the door of the great mysteries, that seemed half-opened. Discerning behind it sighs and whimpers. Amplified sounds of doubt and anxiety, the benchmarks of my own becoming, a kind of collage of practicalities that approximated the arithmetic mean of my expectancies in relation to the frame-objectives and the dimensions of my personality. I could not recover from the amazement, madness, the curiosity, which torrentially seized me.

I pushed the door, but I stopped astonished in the doorway. Behind it was hiding the "otherness" a world that was self-sustaining itself through the exploitation and the inadequate support of the reality, knowledge, guidance, understanding, science and its dominant effects. As if I had not lived my life but other past lives, so twisted and confusing, so unexplored and varied, that I felt the whole world shook. And along with it were rising unknown aspects of my science.

Leadership: Can you choose your dimension of exploring existence as a way of understanding the experience of the event beyond the particular fact that generates reality?

No fan of fantasy literature would have known how to man-up the color of my vision. With obvious surprise, I was transposed into another reality, of the new, of the change, of an existential creation always in transformation. Evolution faced with revolution. A consolation, but a painful one. *Un changement de perspective sur les attaques extérieures.* A new statute, another way of being, which fit into a variety of scheme, an abstract map, in which were passed the important debts of perceptions, interpretations and instances, as well as the relationships between them.

And still, only the truth behind the door, its justified acceptance, could save me from a total and absurd delusion. The amplification of his own personality through obedience to the forces of life, of time, of the extraordinary composition of the reality. A continuous learning of the science to gain access to the fundamental truths about the Man and his essence in the world.

Perhaps even the science of being more than a Man, to be a whole world, a universe. The dimension of exploration of my existence could be measured by the force of expression with which I was trying to deliver the message of a new direction of thought.

Leadership: Can you enhance your force of reaction to experimental events, through a holistic approach to scientific knowledge?

Trying to understand leadership without obeying a transformation process is like picking up the phone and dialing a number, but a number not listed in the phone book. Will you continue to adhere to a reality that you do not perceive, and that is not consistent or compatible with the belief system, which guides the genuine leaders on the right path? Or, to a reality that is always long in coming.

A kind of denial of everything that you have accumulated in the present, through the force of reaction to the events lived experimentally or even a priori, through a holistic approach to scientific and existential knowledge. Which can lead to increasing processing performances of visions and revelations, inspiration and intuition, necessary to satisfy the intentions to discover, acquire and know new things throughout your life. You can separate from what is limited only by the means of the consciousness, which removes the nescience, ignorance and lack of understanding, notifying you of the danger that hangs over you when you refuse to follow your renewal impulses.

The leap in the consciousness that is in a permanent impact with the reality of subjectivity and ideality (awareness of your thoughts and feelings). The urge to search in the next moment something that you think you do not find in the present moment - is one of the leadership keys to achieve the fulfillment of being above prejudices and above yourself, of overcoming all barriers, be it real of imaginary. Only thus you can demonstrate the richness and superiority of your individuality.

Will you expect someone to answer your call, pleading this time for a change, a gradual evolution, in which the reason and creation to intensify always and beneficial. But who will answer you from there where is no horizon, from there where is no compliance?

A synchronization conflict between reality and alterity occurs when it is not possible to reconcile the differences between what you are trying to provide through the accumulated experience and the exercise of testing the power to reinvent yourself.

John Maxwell, the expert in leadership, confessed in one of his books that he worked so hard, for over forty years, to learn about leadership and to extract the golden nuggets. He saw what can do a good leadership that really matters. He observed that a good leadership can transform organizations and can have a positive impact on the lives of thousands of people.

John Maxwell picked up the phone and dialed the suited number that figured in the agenda of his transformation. He went through that limited "time" of the change, which was not flowing in vain, as a brief rain. But has crossed the midpoint of the line separating the two columns of the existence: "to be" and "to become".

A continuous self-overcoming of the science to have access to fundamental truths about the Man and his essence in the world. Evolution facing revolution. Adopting a new statute, another way of being, based on an intense concern, as a continuation of searching the performance to a higher level.

Like other professionals in the field, he arrived at that "half-open door" towards another dimension of the human universe, of time, of life events, walking down the unknown in an attempt to collect science and full knowledge, of placing himself on the right path of the performance.

Leadership: Is the amount of content of the reality you are experiencing equal to the value of content of thinking that results in the need for choices "beyond your own consciousness"?

"Who am I? Where am I? Until when?" There are the three gems which were the basis for his becoming. He pushed the door, and did not linger upon its threshold like a man who bumps into an invisible wall. But accepted the truth behind it, which saved him from an absurd and total delusion.

And this truth, as a battery of artillery, which blows a hundred of cannon hits in order to announce the beginning of a major change, fully accepted, unlocked in him any doubt about his commitment towards himself in achieving performance.

This truth has been given by a greater safety in mind, a key factor in understanding the finer aspects of the mechanisms that govern the life, man, time, their process of transformation - with all their additions. It was the midpoint of the perfection of his knowledge, the inclination of 180 degrees, from simple to complex, from basic to advanced, a kind of bell of the change, which constantly reminded him who he is and where he is heading.

A "beyond your own consciousness' choice is made when you are not fully convinced of the reality you experience in the opposite direction of what you expect to believe about all the things that come to your mind, thus changing your perception of what you really are.

The universe of the man, disoriented before a half-opened door regards that incursion in the dimensions of one's own universe, which interacts with reality only in a directional and innovative manner, broader and more comprising. This kind of thinking that doesn't encapsulate itself in thorough rules and regulations imposes always the congruence or compatibility with transformational leadership.

Source: https://neculaifantanaru.com/en/the-universe-of-the-man-disoriented-before-a-half-opened

The Universe Of The Man, Disoriented Before A Half-opened Door (I)

On December 15, 2012

Respond to the questions set by your own progress, so that to facilitate your access to the fundamental truths about the Man and his essence in the world.

I had not planned, and I did not think that I will expose myself so much to an entire world, to a factor of confrontation. It was a reflection of the relationship that existed between me and another being, continuing through an intense surround, of essence, of what I was, in contrast to what I could become.

I felt the ground slipping under my feet. My fears more or less vague until then, had serious reasons to transform themselves into dismay. Inexplicable, I was trapped in an existential vortex, into a bevy of disturbing thoughts, into a system of doubt axes that were blocking with much impetus my optimism and enthusiasm. Hesitating, I was shakening into the shadow of an uncertainty in thinking, stirred by many confusing questions, overwhelmed by an oppressive expectation and afraid of its consequences.

Every phase of my evolution was a part of the science from everywhere, the testimony of a world that I wanted resurrected, to the extent when the science from everywhere was coming to solve the preparatory questions set by my own battle with windmills. Who was I? Where I was? Until when? I had the feeling that I had been created to fit a label that might not fit me, into an enlightened world that was imposed only by coercion, and preventively broke the desire in me to do something else with my life.

A brief exploratory moment, quick as a flash, a state of forced lucidity which, like a Prometheus chained to a huge cliff, it were devoured from me, without exception, all sources of inspiration and motivation. All the crumbs of the energy that characterized me I was leaving behind, I didn't collect them in a new bunch of the striving to validate my own person, but left them scatter on their own until sublimation.

Leadership: How do you treat the overcoming of the duality of being an object of obsession with one's own person and being the main way to maintain a limiting state specific to a consciousness haunted by the temptation of nothingness?

Do you feel the earth slipping under your feet? Are you trapped into an existential vortex, in a system of doubt axes, which blocks your optimism and enthusiasm? Are you shakening in the shadow of an uncertainty in thinking? Are you troubled about many confusing questions, overwhelmed by an oppresive waiting and fearful of its consequences? Who are you? Where are you? Until when?

Why should you torment so much to answer these questions? Because only in this way you can understand leadership, this spiral staircase of the ascension, but also of the risks, which can be traversed only by understanding the essence, hidden and unchangeable, of the human nature. A look „from the inside", that reflection of the confused spirit that experiments new reality states, they're necessary for better following the way in which the obligation of ensuring the transformation that succeeds the incommensurable greatness line is fulfilled.

My only proof of greatness was that I never felt lost, abandoned, in all that confrontation between what altered my reality and what represented me as style, vision and spirit. The wearing of such a greatness on my shoulders, in opposition to any sign of laziness that constantly haunted my mind, my thoughts and my soul, is the proof of the faith of rejecting

any weakness of reason before the impenetrable forces of nothingness.

The nothingness is reduced to crossing the life experience you do not accept as a guarantee of your entry in that order of spirit that can help you redefine your view of one's own person, of the system of values, and the boundaries of that relationship. It can be said that you are an object of obsession with one's own person when you think you are defeated by a reality that no longer belongs to you, which seems to make no sense at all, being incapable of finding your direction and motivation to continue to develop on all levels.

Leadership: What is your position on what happens to you in a "manifest yourself through the power of your individuality" situation when you need to validate the true cause of your experiences?

The good that you unlimitedly possess, and that leadership admits as a vast territory of the responsibility to what motivates you, acquired following the intense efforts of doing something important with your life, is actually the value you give to yourself and not the people around you. It's the value given by the connection between what you were, opposite to the value given by what you can become; it's the value given by the experience of the self won through an appreciative diversity of realist approaches.

Your nature will be continuously shaped under the influence of the society and of your own transitions towards an ever-changing reality. A bridge to a secret understanding of what defines you as a Man, which, by crossing it under the conditions imposed by your own knowledge, in understanding and quantification of the transformation process, will make it possible to answer the questions that hide many doubts and assumptions about "who you are" what is your role in the world and where you are heading.

The true cause of your experiences can be found through someone else's intercession or self-study of your tendencies. Both ways must be remarked by discovering the vices in you, followed by the eradication of any defect by developing the quality that will destroy it, not by the struggle against evil, but by the spiritual victory over the superiority of the intelligence.

When you feel confused, it means that the dialogue with yourself has been jeopardized by that tendency of the intelligence to access a new form of manifestation of existence, alien to your own reference structure.

How do you climb the spiral stairway of your ascension? By looking back towards what seems to lack any importance, or onward towards what will never come? If you want to rise to the leadership level that supports the necessary potential to continuously achieve change, first of all, you have to identify the novelty that can grant meaning, a certain direction, a certain value to your life.

The novelty is the evidence of a world that you want to revive, it's the condition of science to explore a reality that is permanently enriched with meaningful fascicles, granting you that uniqueness you need in order to become a great man.

The value of man is determined by the volume of truth that he can tolerate about himself in that circumstance of life that alienates him.

The universe of the man, disoriented before a half-opened door mirrors that hidden part of the science and knowledge of the "Man" that comes out while you are connected to a reality with a different meaning. A volunteer experience, a jump to a different understanding, which

can allow you to progress, enriching yourself with your own knowledge, with the knowledge of life, of time, and of the human universe.

Just as painter prepares his canvas before putting the colors, even so the excellence in leadership, to be achieved, you must first allocate your own resources that may cause a change, to renew its knowledge and the science of understanding the human nature, of the Human within you, and after that of the others around you, before using them.

An open door is an invitation to enter into a sometimes unknown space, where you do not know what you should expect there and what you will find out. But once you get past it means that you are committed to face the "unknown" with the weapons of knowing the potential that you had constantly developed.

Source: https://neculaifantanaru.com/en/the-universe-of-the-man-disoriented-before-a-half-opened

The Unknown Realms Of Reality

On February 15, 2014

Optimize your performance in developing inter-human relationships, by cultivating the ability to differentiate between what you know and what you do not know.

There was something so innocent about Ellie, so simple, almost touchingly pure that I was surprised to see how well she was managing in business and how she took for granted everything that was said to her. And yet, I was not wrong about her. I knew too well the kind of person she was. I knew her simplicity all too well now, the affection she had for me, her natural kindness.

It's just that she only knew a thin slice of my being. She knew next to nothing about my world, a world in which you were forced to steal in order to say you won something. She didn't know what it meant to be raised and educated in a modest way, but honest, and yet with a permanent worry of the coming days, of money, of a mother that wore down her fingers to make you look presentable, convinced that her boy was to have it good in life.

Ellie was discovering my world just as I was discovering hers. We were both discovering unknown realms. *

Leadership: Can you set a benchmark by means of a thorough knowledge between two totally different worlds, to emphasize the side of your personality that asks you to be someone else regardless of the situation?

The side of your personality that asks you to be someone else, regardless of the situation, can manifest itself as an extension of the ability to differentiate what you know from what you don't know in the case of approaching a reality that you recognize as your shadow, a daily-life presence set to impose itself as a consequence of life circumstances, but which is not allowed in its own way.

Basically, the hidden side of your personality is revealed when you see yourself as a victim of external circumstances and inner constraints that you observe in someone else's case, someone you admire, but cannot copy. Or someone, someone you think of in one way and in a crisis situation you realize they did nothing by tease you.

Leadership is a means of profound human knowledge in the more numerous line of observations regarding the link between certainty and uncertainty that the eventual "negotiation" implies on signing the agreement of associating to an objective reality. It becomes a "top player" in the segment of constructing perceptions that foster understanding and relationships between people.

Leadership: Are you able to experience applying two image effects simultaneously to the same character so that your personality gains some independence from the causality of life's phenomena and events?

Two image effects can be applied to the same character of daily life: the snapshot of an extended consciousness experience, when you have to take into account everything that does not qualify you as a "self-transforming man", and the duration of a moving event that happens during a study of another way of thinking about life.

Basically, your independence from the causality of life's phenomena and events is only achieved through a form of reaction in front of the multitude of opinions you make about someone or something that falls within your scope.

What is specific to leaders lies in the fact that they do not think in comparative terms, but in terms of "lessons learned". Your image in the world view, a world in which you can be anything, represents a means of strengthening your Ego whose representative character lies in the fact that it does not hide behind social masks, obsessions, morality and external pressures, that is, it doesn't feed on the experiences of others, but from its own experiences.

Someone used to say: *"Inter-relations is an ongoing process, in which a change in the share of critical determinants occurs. At first, the most important factor in shaping the attitude towards the newly met individual is the well-known "first impression". But, gradually, this is replaced or corrected by the elements drawn from deeper knowledge of positive and negative traits of that person."*

Leadership: Can you analyze the man in the reflection of the most varied aspects of his personality, as to get an exploration of the significant lives and ideas of two main figures?

Like a woodpecker who moves from tree to tree, tireless, after rules known only by itself, cleaning them of insects, leadership always pries in the trunk of the great oak of truth, setting a benchmark which traces the outline of clearer images concerning people. This value can only be set through a deeper knowledge of man taken as an individual, but also by interacting with others.

Leadership, whose background elements are taken from thinking based on the principle *"you cannot know unless you believe and you cannot believe everything you know"*, as a measure of penetration into the space of a distinct reality, is extending its rules concerning the management of relations between individuals. You cannot know someone down to the smallest of details, but you can establish a pretty good measure of their potential.

Looking closely at someone, analyzing him in the reflections of the most varied aspects of his personality, protecting yourself from the temptation to make assumptions a priori, you'll be able to make those successive and well calculated moves from a plan that does not allow finalization of the union between two or several types of mentalities, to a plan that optimizes performance in interpersonal development. By cultivating the ability to differentiate between what you know and what you do not know.

Looking in the mirror in the form of two main figures means freeing yourself from the Ego that makes you judge the world around you, without feeling cloistered in a precarious, armored mental universe. It means being surrounded by the mystery of a forked reality: a part where you can overcome your most hidden fears and a part where all the phenomena of life come together, interact and give a totalizing meaning.

The Unknown Realms Of Reality are those elements of the human factor that does or does not favor collective or individual performance, by motivational aspects that are sometimes changing.

Thorough understanding of this unknown called "man" is essential in leadership. Whose clarity and predictability regarding human evolution and trends of establishing relations, compatible with high performance, offers numerous ways of evaluation and maintenance of those fundamental orientations that have a strong impact on society.

*** Note:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/en/the-unknown-realms-of-reality.html

The Unknown Story Of My Creation

On November 06, 2020

Focus on a broad and nuanced perspective related to a high-quality artistic experience, propelling your creation into a dimension of knowledge that can validate your unmistakable personality.

An interesting image related to the pen and the brush is represented by a magician located on another plane of existence who, most likely, hides his secrets from the eyes of the curious. We see him dressed in a dark tailcoat, seeming to have a dreamlike appearance, in a transparent manner, surrounded by stars and numbers, trying as if to find the explanations of a phenomenon of *interpretatio* of the universal symbol, in which are faced with each other the divine light and the cosmic light, masterfully probing a true universe of signs.

The magician seems to have not only the gift of guessing the future, in the stars and in signs, but also the gift of writing people's destinies in the same way that the artist's brush visually captures any detail of the beings he puts in the foreground of a scene extrapolated from the plurality of worlds offered by the rich artistic universe. It is important to understand not only the message of a work of art, consisting of a single large image in which all the symbolic content is placed, but also the application of colors, retouching the tone, to obtain plastic expressiveness.

In order to express yourself not only through words, but also through artistic images, you must adopt a confessional writing, deeply subjective. For example, if in a painting full of symbols I were to reflect my mood in the image of a magician, as if I were deciphering the splendor of stellar powers, then the pen and the brush, in the hope of attaining a common Self-Consciousness, would have to acquire some elements of personality and thus transcend the power of human conception.

In this way, the brush can offer me infinite possibilities of visual expression in the same pattern of transmitting a new teaching, only if I keep that serenity of being aware of its state of spiritual enlightenment, just like a man who enjoys divine grace is able to rule the stars. In its sublimated forms, my writing can evoke the experience of the brush to give color to a universe full of mystery, charm, sensitivity and poetry, becoming the master of spiritual time, a symbol of the embodiment of permanence.

Leadership: Can you give meaning to an experience of knowledge in a moment of revelation in which you have to render the image of a new dimension of your personality with the rigor of a new perspective of receiving reality?

Thus, I came to the supreme cause of all things, from which all the different forms and degrees of spiritual power are derived, because the pen and the brush have prepared infinite possibilities to travel in the world of my imagination, arriving through a reaction of divine revelation to turn into a wand and a cape, respectively. Their instinctive impulse to immerse themselves in a universe of dizzying purity, such a personal oscillation between the real and the fantastical, gives the colossal hope of reaching the formation of a common self-consciousness.

Moreover. In the operations of the pen, to write as artistically as possible an epic of my mind, the image of the brush when it ascends in the first phase of Leo is also described. The pen depicts the power of the brush to present reality through a crowned king, sitting imposingly on a throne made of emerald, dressed in saffron-colored clothes. It is said that if this image travels around the world in 40 hours, then the pen has fulfilled its proper role in scripture,

that of thinking like a magician who has the power to bring fantasies to life.

Yes, I have always known that I am a magician, that I am a pen and a brush at the same time, in the sense that everything my mind shapes with grace, mastery, charm, can evoke a whole experience of the pictorial space, rendering the illusion visible. I could not have written about art without understanding the phenomenon of the separation of the astral body from the physical one. They are, therefore, the fusion of several expressions of the same knowledge which belongs to the divine. I am the common denominator of the same energy obtained by a double exchange reaction, either in natural form or in artistic form.

Leadership: How does the process of recognizing an artistic representation regarding the interpretation of a visual image unfold, confronting what he sees with what he knows about something that is not only a quantum, but at the same time a magnum?

As I have shown in many places, I am a magician because I have a material existence and an immaterial existence. In fact, it is not possible for anyone to represent me in my complexity, no one but me. Of course, from this point of view, the dimension of my knowledge has as a reference a constructive vision on the concept of aesthetic experience, associated with the rebirth of a work that never died, because I am flexible with what comes and appreciate the present moments.

Therefore, the pen or the brush are not only a quantum, but at the same time a magnum, because each of them represents an agent generating inspiration, and with the help of such an agent many works of art can be obtained.

So it is. My personality is unmistakable because the pen and the brush carry out, only through my powers and through a spontaneous trust in the help of the Holy Father, that great requirement of a work of art: it must be entirely conceived and shaped by the mind before being executed. Therefore, my perspective of receiving reality highlights a certain dependence on creation that is transmitted through an indispensable accessory to art (pen or brush), expressing a certain state of mind and an intellectual force that manifests itself in the tendency to seek the new with any price, the tendency to quickly capture the metamorphoses of nature, the tendency to amplify the rendering of the beauty of nature.

Writing is a meditation on the veracity of my art.

As for my experience of knowledge which speaks for itself from time to time, even if the reader is not entirely acquainted with my witty formulations, it is in full agreement with the principle of sufficient reason which says that thought is self-directed through its specific operations with notions (generalization, abstraction, analysis, synthesis, comparison, etc.) towards the emission of some truths that could prove vital for the painting theory and the assurance of a plastic success worthy of all praise.

A work of art, integrated into the space of leadership, must be congruent with the veracity of a message such as: "let us appreciate every image created with art, just as we appreciate a vision meant to be so long-lived and consistent with itself."

The Unknown Story Of My Creation begins with an enchanted pen that turns into the messenger of a brush full of life and very dreamy, with the help of my ability to recreate an entire artistic universe through an (almost greedy) accumulation of other hypostases: at times I am a magician, other times a writer, a saint or a scientist. In fact, I am whatever I want to be, with the stipulation that whatever I am can be focused to infinity on the horizon of mysteries, faith and miracles.

Source: https://neculaifantanaru.com/en/the-unknown-story-of-my-creation.html

The Unlimited Nature Of The Visual Experience Stemming From The Senses

On April 22, 2022

Learn to keep in mind the image that unfolds in your mind, appealing to the subtlety with which the artist immortalizes his most mysterious impressions.

The chewing gum I have been most fond of for some time is „Fini", with an intense aroma of fresh fruit, with a well-structured composition and a high density of jelly, offering the advantage of a pleasant, sweet-sour taste. „Fini" gum is really successful in any circumstance, especially in the variety of combinations in which I can enjoy it without worries, without reservations, without thinking that I'm making fun of my body: at birthdays, at meetings, at all kinds of events or parties. It's more like a delicious dessert.

On any occasion, having a special meaning for the moment when any art strives to become a reality, I also enjoy the fascination that arises from the absence of compromises or from the perspective of adapting to extraordinary situations. Knowing how to chew „Fini" gum, like one would a jelly that with every bite brings a feeling of release, awakening the senses, invigorating the taste buds, is an attitude of great pride, but also an attitude of great candor, because you are fuller spiritually than all those with whom you come in contact.

I have the same attitude when I have to capture and paint an intense emotion, thought or experience, with a lot of art and sensitivity, in the field of the forces of the mystery that fuels the imagination, *Azaresenthos*.

Or when I have to paint the picture inside my senses, becoming a reality through a materialization of the feeling of freedom, of the feeling of fascination indispensable to embark on an adventure of creation of great coherence in which color and taste intertwine through a mysterious mechanism, I like to discover another way of acquiring bodily senses through which aromas are perceived and recognized as permanent.

Leadership: Can you transform the perception that results from the stimulation of a taste bud into a space dedicated to the visual in its most complex forms?

Alas, how much I love art. In this regard, the taste I feel when I paint a smile, the same smile that, in a certain way, gives it the sweet-sour aroma of „Fini" chewing gum, marks the beginning of an image contained in the theory of vision: the image of my smile is a reinterpretation of a refined taste, good enough to make it accessible to everyone.

Well, whoever sees my wide, instinctive smile will know that I am charged with the emotion of an intense and authentic taste, expressed by an *Afragmentoriss*, a perception that results from the stimulation of a gustatory nerve. Taste, an invitation to sincerity, openness and authenticity, this invisible channel that unites the senses and functions of my own body, seems to force a brain reflex that not only changes the expression of the face, but also stimulates the brain to produce endorphins.

What's more, „Fini" gum is a blessing from the Supreme Creator ! First because it allows me to embark on an adventure of knowledge and experimentation in the visual arts, and afterwards because it inspires the image of a single person: the artist who arrogates a segment or a piece of an artistic area and says it belongs only to him.

Leadership: Can the taste of the product you want to highlight be translated into an

emotion that becomes reality through an immediate materialization in the concrete existence of a character described between the „sensory" and „intellectual" coordinates?

Taste is an update of the visual, an update provided by the dominant element that changes the appearance of the physiognomy, being able to create a lifting effect of the gaze, or sweetening the most striking features of the personality. All that's left is for me to take into account the picture within my senses, the field of forces that paints my face being similar to the sensation of energy given by the complex perception of a chemical interpretation, manifesting itself differently and unexpectedly, related to the practice of savoring sweet and sour fruits.

And suddenly I enter the extraordinary world of the artist, where every taste is translated by an emotion and every noble emotion becomes reality through an immediate materialization in the concrete existence of a character described between the coordinates of the universe to which he aspires intensely. Or this fact is associated with the emergence of a point of view expressed by John Fowles in the well-known novel „Daniel Martin":

„It's not anything mystical. It is the matter contained in the nature of things. I had this feeling once again after many hours of work, with a papyrus that I was deciphering. I was out of time, I had become the papyrus itself. But that didn't help me decipher it. I wasn't the papyrus in that sense. Maybe I was the river. The parting river. For a few moments, everything that does not cross the river. That river that separates."

It is easy to see that when I try to describe the taste of chewing gum, I am confronted with the complex perception of an interpretation focused on the connection between human nature and the nature of things that go beyond words, perceptions.

I think that taste also has a direction towards which my senses are directed, but not those senses of a chemical or gustatory nature, but a special feeling, an indication that they may be someone else: someone between sensory concrete and rational-intellectual reporting to a more complex and unseen reality that makes me long for a different beginning of the story.

Leadership is a direct product of the visual that brings you closer to a story in which the character characterizes himself as a receiver of taste on which the reason for assuming a new (artistic) identity is based.

The Unlimited Nature Of The Visual Experience Stemming From The Senses is rendered through the taste of a product that never consumes its prestige factor. In order to better understand the phenomenon of visual experience, learn to keep in mind the image that unfolds in your mind, appealing to the subtlety with which the artist immortalizes his most mysterious impressions.

Source: https://neculaifantanaru.com/en/the-unlimited-nature-of-the-visual-experience-stemming-fr

The Unmatched Plasticity Of Astral Projection

On May 20, 2018

The artist and the past of the world are like two sharp-edged swords that only the expression of a subjective vision can make them trust each other.

I will now tell you about what is not taught anywhere, a secret whose free and unconditional echoes lie only in the fascinating universe of chance, between doubt and delirium, faith and ecstasy, according to the will of an artist to put the forms of primary elementality in an ingenious and pertinent pictorial profile, full of chromatic contrasts.

Surrounded by a mystical aura among the remains of immeasurable time, the color of a major theme manifests itself in abundance, splendor and majesty, talking about what you will do to go beyond the mere fleeting existence, when your will is lost in the care of a God who often bears a drop of wonder after so many astral tears spilling upon contemplating one's own world.

A wave of cosmic paternity crosses the myths of the ancient world to the extent that the color of the theme has been kept in a dry place in a hermetically sealed container in a cool, dark space, the so-called abyss of nostalgia that latently holds the memory of a fabulous time that sends its meaningful waves up to the present.

The authentic profile of pictorial construction blends with the sensitive basis of a bizarre story, combined with the specific character of artistic reflection in forms of metaphysical consciousness, rather than that empirical facet of ancient prophecies in which all the attributes of the impossible become possible.

Leadership: Can you develop a new representation of yourself concerning the concept of "cosmic voyage" that will function as a multiple mirroring of the same theme?

Ulysses resisted the amazing song of the Sirens by ordering his crew to tie him to the mast of the ship, while the sailors were enchanted by the long and expressive sounds of fascinating music. He wanted to confront the legend and did not follow the call, being the only one to save himself from the cruel temptation. English painter William Etty painted the whole scene "The Sirens and Ulysses" using an experimental technique that, however, caused it to deteriorate as soon as it was finished.

The chorus of a song interpreted from a glorious myth perspective is in no way devoid of real correspondence, it predominates in a seduction of colors that exhausts its duration resources far too early.

The only motivation of living the past, by a mortal who overcomes immortality by the art of revolting a long-lived reality, as the crystal reflected in the intensity of emotions overcomes bitterness, giving the courage to start over again, is a reduction to the expression of astral significance: Everything resumes in another form and another octave !

Only a grandiose artist can reproduce a reality and context of a certain event concerning the concept of "cosmic voyage" from and back to yourself. First, he convinces himself of the veracity of a world hypothesis close to a particular topic, then translates it into an innovative theme by including a "prolonged life assurance" in favor of a hazard contest reflected by a phenomenon cosmogonic masterly aestheticized.

Leadership: Do you consecrate the idea of resuming a fact that can be accepted as a prototype and a copy of previous interactions between myth and truth?

A bizarre continuity seems to link the movements of a visual art to the oscillatory movement of a virtual gravitational pendulum, reminiscent of the sound of a distant flute, or the production of a seduction that does not disappear too easily, stiffening the body and soul, color and line, allowing them to fade away.

This continuity seems to have as a sensitive basis of the pictorial construction the actual concern to chromatically surmise the transparency of a crystal in which the atoms of a perpetuation of latent content from a life script written by an invisible hand are repeated by the reflection of cosmic waves of energy as in almost all Borgesian fiction.

The unmatched plasticity of an astral projection is subject to laws other than those that mankind has discovered over the centuries, because it continually rephrases the idea of reformulating events in favor of a "Mirror" present that, in time, becomes a legend.

Argentinian writer Jorge Luis Borges wondered: how could an infinite ensemble be enumerated, at least in part, without his written testimony being contaminated by falsity? He said: *"In that ungraspable moment I have seen a million things, pleasant or frightening. None struck me harder than the fact that all of them occupied the same point without overlapping and without being transparent. What my eyes saw was simultaneous, while what I'm going to transcribe is successive, because that's what makes it so lingering. I will, however, try to capture something."*

You must know to see from the depth of the primary detail before asserting the relevance of the final point of view, to receive a true work of art that at one point will explode in one way of artistic expression by mirroring: "You and I Could feel as once."

The artist and the past of the world are like two sharp-edged swords that only the expression of a subjective vision makes them trust each other.

The great secret of the artistic effect concerns the only detail that rebuilds a world: the mirroring of one's own personality in the skin of a mythological character, reminiscing legendary adventures and trying to become a hero recognized by all the other members of a real, spiritual and generating of aspirations universe.

The Unmatched Plasticity Of Astral Projection is given by the word closed in the desert of centuries called "mythology", from which the artist takes inspiration for the magical beings of the same making as him because of his inclination to surrealism and the convincing demonstration of the continuity of a legendary life.

Source: https://neculaifantanaru.com/en/the-unmatched-plasticity-of-astral-projection.html

The Unseen Power Of A Condemned Man (II)

On December 02, 2013

Resize your own limits, for your progress not to acquire valences too high.

Hannibal Lecter is doomed to explore the world alone, confront it and control it, by wanting to condemn it to be under the power of his oversized ego. The complex implications of the role that it has to fulfill cannot bring to light its defining traits. For this all-embracing man knows enough chemistry to predict the outcome of reactions that will occur over time between different contrast elements in the context of events. He also knows to reschedule himself, creating new optimization and security algorithms. Everything turns into a hidden mechanic of roles in a long process of resizing personal limits.

Like the powerful Vautrin in Balzac's work, the genius from the shadow who controlled events from behind closed doors with intuition and psychological sense, Hannibal Lecter also seems to know and decide everything, but does not always want to speak. Everything is done and undone behind bars because of his mind and ingenuity.

And when this relentless man dips in the faith-filled words: *"If I don't go to the mountain, the mountain comes to me"*, everything acquires magical valences, amplifying its evolution. Even isolated, Hannibal appears to have total control over events, managing to slow or boost them. FBI calls on him to solve tricky cases. Even a pact is made between these two distinct parts. But, obscure, this mind full of sharp judgment and reasoning is also full of contrasts. Pay great care, great attention !

The experience of being a strong man is akin to enjoying a cup of tea: only when you feel something hot does the blood in you turn on.

You would think that this old and exhausted condemned man will long wait passively, outside the scope of events, in the shadow of disgrace, in a dark cell. A permanent nullity of the being at the end of his rope. However, a latent force gives him the power to be more than he is, regenerating his existential stage, giving him substrate for a sustainable revitalization. His neurons renew, his muscles tighten, his blood pressure rises, his breathing intensifies and all senses become sharper. And so Hannibal can better focus on his main objective: supersizing his existence.

It is possible for Hannibal, due to its overall effort to seize and govern all forces, laws and constants of psychology, to live the idea of its totality together with the sense of grace, characteristic to this experience. His unitary character is the sum of his components, his leadership capabilities, unseen and indecipherable by anyone. Of the whole set of possibilities, variations and combinations designed to keep alive his own identity.

Leadership: Do you have the ability to dedicate yourself to your totality so that what you control with the help of the Ego becomes defining for obtaining an effect: "I deserve everything I can get"?

He who has the merit to have sailed on the great mysteries of life, thus dominated by a permanent dialogue between himself and, say, his "madness", can never be self-satisfied. He wants more, wants to find a place where he can perceive the world differently and even lead it. And only by canceling all appearances he can intensify those inner powers able to overcome the limits of his own knowledge and power of initiative.

This super-individualism, translated into a *care-free attitude above all circumstances,* rather than develop, it fades for the unfulfilled people on a personal level, who want to hold maximum power. And only by realistically reconfiguring aspects related to projecting their real needs, a filling of the functional gaps can be done specifically or exclusively, enabling their defining traits to evolve.

Leadership does not evade personal rigors. It can propagate into the vacuum, in the area of functionality that allows "inner forces users" to access in real time their search results and turn them through a process of tacit collaboration. And that, as they build new thinking structures.

But what constantly seeks the man who does not remain tied in the time straitjacket? More than likely, he wants to gain authority, to possess that freedom of vision, of will. And, above all, the freedom to independently judge his missions.

And this *"I deserve everything I can get"* becomes the essence of his life, convincingly illustrated in the case of Hannibal Lecter. One such individual commits submissively to his totality, living this idea with the fullness of his perfection, like a falling star, but rising brighter in another hemisphere – *a la dolce vita,* in the sense of solidarity with his own being, his extremes and his own beliefs.

Leadership: Can you be identical with someone who, no matter how hard they try to prove the opposite of their own nature, is nevertheless prone to transpose into a majority force, unconditioned by any high purpose?

What is Hannibal Lecter looking? To never be identical with someone else, to have nothing that can jeopardize his position of the privileged territory of intuitive and well mastered leadership. Between thought and decision, in order to achieve the ultimate goal – psychological victory – no force must interfere. Bold, such a man tightens everything in the ribbons of his ideas and unleashes horsepower: aspirations and development efforts, which however do not fit into the normal pattern.

Why is the tiger a more complex and tenacious hunter than lions or hyenas that hunt only in groups? Because isolation creates conditions for the development of abilities far superior than those created by integrity.

The extensive use of personal progress is currently profiled exclusively on integration, on production of development resources shared in common, having both an intuitive and a practical dimension. Brainstorming plus action.

But there will always be isolated cases of individuals, with capacities above average, which will act freely, through intensity, talent awareness, promoting individual skills and experiences. And they will dictate the course of the world, for better or for worse.

As in the past, so in the future. A minority thoughtful force, misunderstood and obscure, will be more important than a united majority force, but which is inconsistent and unconditional to a higher purpose. And a man who wants to prove to you the opposite of his own nature is a man who realizes the "negativity" of his personality, but is nevertheless advanced to prove his superiority at any cost, even at the risk of the world's opposition.

Leadership is the quality of relating to the effort to be strong, intelligent, knowledgeable, giving great importance to lives through the superiority extracted from the conviction of others that you are full of affection, not just a better professional than them.

The unseen power of a condemned man designates those internal forces that can develop when supported by strong incentives, to create a genuine uniqueness directed toward good or evil.

* **Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-unseen-power-of-a-condemned-man-II.html

The Unseen Power Of A Condemned Man (I)

On November 30, 2013

Monitor your progress and moderate your development so as to pass the critical threshold of pushing the Ego to the extreme.

Being a notorious criminal means being a very cold-blooded psychologist, but in such a way that his coolness comes out only through the significance given to the events in which his personality is reflected. The limits of functional structure, whereby the explosion of motivation and inspiration occurs, in a mixture of passion and pride, are directed towards maximum values. These limits of acceptability between which Hannibal Lecter oscillates, lives, struggles, thinks and decides, never reach the critical threshold. But they do not drop either towards medium or normal values.

Even exiled from society, this ruthless man, this inexhaustible brain, the active center of all intellectual processes of analysis and discernment, remains a hard rock fragment propelled in an atmosphere of safety, *a la dolce vita,* because it remains untouched in his depths. If we study carefully Hannibal Lecter through a giant magnifying glass, we can see that this high voltage human generator acts both in intensity and extension.

Just as the insulating layer of the human body shell reduces heat loss and increases body resistance, so this man's internal regulator, which ensures functioning without jams, reduces the time lost assembling the pieces of a puzzle that do not have a chance to blend perfectly. His dominant power feeds and is exerted through science and a thorough thinking, applicable only under conditions imposed by him. And these conditions create great confusion for others.

Investigating the arguments underlying cause-effect reasoning, placing them in a sustained crescendo, Hannibal strengthens his own capital of resources necessary to create new perspectives and new opportunities to explore his most powerful talent. Namely, the talent to maintain himself, to accompany himself, totally abandoning himself to his power of self-suggestion in the ivory tower of self-knowledge. Only by raising questions vis-à-vis of what he really is, he will be able to keep up with his own self-image.

Leadership: Does the dominant power with which you surround your personality allow you to observe the full extent of the events you take part in by reflecting your own mind in a universe called "emanation of an oversized Ego "?

A car, no matter how beautifully designed, if it does not have the technical features that make it superior to others as useful object, its aesthetic form will matter very little. When it comes to leadership, the element of "quality" must complement the element of "superiority", to match each other and be closely related, not dissolve completely in "particular" and "random".

An oversized ego is a man's instinct to feed on the abundance of the weaknesses of others. Leadership is dominated by the principle of singularity and harmony, not by that of generality, expanding or narrowing down depending on the psycho-professional level of human, which ensures survival in the "vacuum" during arid and dark phases of life. And this is what converts leadership into a "product" of necessity.

The sum of the events of one's own life, as the denominator of a thought of the type "I am who I am", is seen as an extension of the oversized mind with a unique reflection on life:

"The satiated glutton is starving nonetheless", as Dimitrie Cantemir rightly observes. The power that defines such an individual is best exemplified by a quote from Lord Byron: "Any virtue is merely a matter of price."

Leadership: How long can you remain untouched in your depths, so that your ability, this talent of feeling "Superior", does not manifest itself in a way that you would like to deny?

While analyzing your true status, either of defeated or winner, the contrasts of the world you conceive have no excuse. In any situation, the position you adopt and the courage to constantly support it, constituting the true reflection of what you really are, need to be translated into a consistent motivational approach, one profoundly transformative and progressive.

An irresistible occupation helps you better project your own existential film, but it is not enough to show a certain loyalty to yourself. And a new approach to space development can be however praiseworthy, but if it doesn't work in the same way with your superior necessities, vital in rebuilding those qualitative aspects of functionality, loses all meaning.

To remain untouched in your depths means to keep the monopoly on your entire character even in solitude, even in harsh circumstances. Any moral contradictions, whose sole objective is to warn you, can temporarily slow down your reactions and your insight. Therefore, only if you get to the point where you start to identify with your character, with your own self, with your own pattern of thought, with your own creation, you will be able to find yourself again in the irresistible embrace of what you really are.

Your dominant power feeds and is exerted through science and a thorough thinking, applicable in any situation? Do you know your true potential? Do you possess the talent to maintain yourself, to accompany yourself, totally abandoning yourself to your power of discernment in the ivory tower of self-knowledge?

To recognize your superiority at any cost means to increase your self-worth without listening to your conscience, and to deny your superiority means to abuse your mind in an inappropriate way.

The unseen power of a condemned man symbolizes that high intensity inner strength that generates a beneficial pro-reform status. Or an evil one. Are you doomed to be a reformer or a breaker of your own identity?

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-unseen-power-of-a-condemned-man.html

The Unseen Side of Leadership

On April 17, 2019

The turning points when a destabilization of the Ego can occur can occur more often as the process of creation of your art is closer to perfection.

Cella Serghi is the writer who cannot forget her past so deepened in the work of other writers around her. So well she expresses her feelings about them, that is, as the pleasant or unpleasant ones predominate, that it is difficult for us to make an opinion about the way in which her mind protects itself from the things it is not ready to accept. In her memoirs we find the writer Mihail Sebastian, whom Cella feels not only enormously attracted to, but saddened by his way of giving himself to a writer's activity that will mark her destiny:

What really excites us in the light of the tragic end of Mihail Sebastian, are the pages where he dwells on Proust's death. So much lacks even the shadow of premonition, the vague uneasiness of his own destiny in everything he writes about the death of the French writer that these lines make him feel more alive. The word "death" he pronounces so often gives them a strange surplus of life. Line after line, with exceptional possibilities of analysis, detailing the various compartments of correspondence, with a love for truth that is in line with his Proustian passion and his talent. Mihail Sebastian will show all the paradoxes in Proust's literary destiny.

What helps Cella Serghi define herself as a writer of great talent, which provides her with interesting answers regarding her personality which suffers from the pain of separation from her loved ones, the pain of a wound that cannot be healed, is the determination to suppress her desires rejected by a too agitated, too ephemeral existence, too narrow to the grandiose requirements too high for a being of her kind. Practically, following the destiny of other writers in her entourage, she becomes a witness to a grandeur that ended before ever seeing the light of day.

Leadership: Can you share your rare experience of experiencing a story through images without becoming part of a character who is complacent in an existence independent of one's own will?

The idea that a work that is long-lasting is never over, makes Cella Serghi an unhappy judge of her own creation. If the author of the "Bach Music Concert" sparks a spontaneous redaction, depending on the dynamic interior springs, feverish, Cella Serghi always re-assesses herself, working out the details, taking it all in, reorganizing the construction of her novels from one edition to the next.

I have always refreshed Cartea Mironei to answer the questions that were asked at the time and are still being asked today. I browsed through dozens of notebooks looking for the thread that binds the destinies of my heroes, I rebuilt the paths that I have followed in my search. I accept myself from the perspective of what I have experienced outside of myself because I have managed to survive through everything they have gone through, from pleasure to pain, through a sovereign magnificence to the experiences I have allowed to spread at will before my eyes, so that I could create as many support points as I can for my soul.

To experience everything outside of yourself is to relate to the reality of people who are experiencing impetuous tendencies to explain life, outlining their psychic and emotional portraits on account of such profound themes as "Light and Darkness", "Forgiveness or Forgetfulness". Cella Serghi has strong words to say about her heroes' destinies, but lets us

understand that she is not the architect of their destiny.

This is what it means to be a true artist: to be credible through what you create, but at the same time to not let it be understood that the events you coordinate on the artistic plane happen at your will.

Leadership: What significance can you give to your existence between an emotional weakness (the art of accepting yourself from the perspective of what you experience outside of yourself) and a discouragement that you have to get rid of (the feeling that everything will end) ?

Cella Serghi does not seem to live only for her life and work, but for the notoriety of those who have contributed to her achievement, a post-mortem notoriety. The confrontation of its old values with the spirit of sacrifice of the writers who had the courage to express during the war the high ideals of freedom and union that still animated the souls of Romanians everywhere, is the very dream of an unrivaled life, the dream of an ideal world. A dream that seems to be replaced with a bitter tear: the act of experiencing a Kafkaesque reality in which people wish for their death rather than suffering.

We may be tempted to believe that Cella Serghi manages to live her troubled youth giving only one meaning to her existence: to proclaim the creative triumph of the writer who has learned the gift of words and high senses precisely in the presence of death. You can feel in her that tragedy of a person who is constantly traveling away from the past, but she is always crying because everywhere she has to go, she has to play the role of a leading actor on a small, improvised stage, where the tension is more and more acute, the world following her every gesture commemorating the heroes that are almost forgotten.

An artist struggles with a cruel illness: the sin of the remorse of being alive. In the end, it is also a kind of representation of the immortal genius condition, a lasting breath that animates the artist to taste the cup of a new victory against the leakage of time, a dependence on the unpenetrated infinity of the original reality, but also an immersion in the work of a painter who plays with color and shape somewhere on the border between figurative and abstract.

In it there is a destabilization of the Ego because she is incapable of reacting in a certain way to the events already happening, she hurts deeply from everything beautiful she experienced or everything that clouded her aspirations towards a better world. Still, she feels able to interpret someone else's role by understanding her own role and the limits in which she must fit and act.

In her memoirs, Cella Serghi approaches perfection through an approach to the image of an artistic consciousness in the form of a theoretical consciousness of the tragic, torn from an embrace that smells of death. One single meaning can be attributed to such an atypical existence on all the planes of a terminal confession of a symptomatic character: that of a tendency to reject change, because it is more painful than death. She has the power to live in the present only because she relates to the past.

Leadership: Does your slipping to the margins of individuality encounter an opposite force from the challenge of truly knowing yourself as being a master of passions that seem irreversible?

The relationship between the nature of man and his destiny, which Cella feels after the deterioration of the Ego captured between the ephemeralness of life and the eternity of death, ensures a perfect correspondence between the approaches and the consequences experienced at a time of remembrance when the only thread of light that passes through

from the troubled flame of war was the dream of building a story of a spirit of finesse, of a sensible intellect, traveler through time.

Memories are painful not because they make you feel alone, but because you are expecting that nothing will change in your current situation.

Cella Serghi tries in her memoirs to explore the most sensitive areas of the human being, thereby showing that she is the master of any activity of emotion that "puts the world between brackets", this seating herself as a reference pillar in psychology and cognitive science, in the reception and the artistic understanding of educational life experiences, enhancers of meaning and inspiration.

I also tend to believe that in her individuality, the active manifestation of personal freedom to think and feel according to the needs, inclinations, interests, and abilities of her heroes is the satisfaction of being alive while all of them have gone, leaving only memory and inspiration.

If you want to permeate that inner necessity that reflects your will and your power to self-define and to rise to your aspirations, which constrains you to freely and arbitrarily choose between the possibilities of the force of change, return to the the stage of your evolution up to the beginning, without anchoring yourself in the shadow of what you were.

Evaluate your past and the origins you struggle to conceal, and build your present around a central pivot of well-maintained objectives in the consecutive field of positive forces. Your slip to the edges of individuality will encounter an opposite force from the pain of knowing yourself to truly be a master of passions that seem irreversible, as a result you will experience a life of refuge, a world beyond books, greater emotional wear, an uncontrollable state of anger and sadness.

The triumph of manifesting a full and lasting identity is the art of accepting yourself from the perspective of what is happening to you when you judge and feel through the prism of what allow to be seen behind you.

The Unseen Side Of Leadership has as a correspondent the desire to experience a new artistic approach to feel, follow, interact and connect with everything and everyone around you without giving a tragic sense to your existence, without abandoning yourself to a story that overwhelms you through its fatidic character.

*** Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-unseen-side-of-leadership.html

The Unsettling Immobility Of Jack Crawford

On November 21, 2013

Test your ability to practice an opening towards new self-knowledge horizons, so that your evolution won't be placed under the auspices of a somber ending.

The storm of exasperation unleashes with an unstoppable force over Jack Crawford, leader of the *"Behavioral Science Unit"* within the FBI. An inner shake is followed by the formidable noise of the friction between elements and the energy gathered in the only stage of the fight against negative thoughts. They're there because of the inability to cope with the tricky case of "Buffalo Bill." This unseen, unknown criminal is looking for new victims. And all the blame is put on the shoulders of the person leading the investigation.

The whole evolution and performance of Jack Crawford seems to be placed under the auspices of a somber ending. Is he still the qualified person for this mission to identify the sick human type who brings disadvantages to society? Can he still reach in the unreachable and set the oscillations of manifestations and behavioral formulae for the murderous ghost who shamelessly haunts, with its intrigues, with its uncommon force, every single place?

All of Crawford's skills in forensics and in *profilage basé sur l'analyse de l'esprit* seem to be locked down in three manuscripts, always reread and reevaluated: the Bible of facts, the Bible of clues and the Bible of their art, revealing first and foremost the distinct industry of his instincts, of the solutions he adopted and their effects. But these Bibles must be constantly interpreted, eliminating the untruths or accidental mistakes. Because nothing connects in this case. Just like a scholar of the art, he must gather, classify, mix, and distill the isolated elements, thus practicing some sort of chemistry of solutions and combinations.

When Buffalo Bill strikes in the middle of the night, everything shakes in Crawford. He seems to be touched by a red iron, feeling a shiver through his whole body. The news falls like an axe above his head. The words of general Alexander Suvorov seem to pound in his mine: *"I don't know any other way of recognizing the enemy, except going to him and beating him up ! "* But where is the enemy hiding? Who is he, actually?

Leadership: Can you increase the impact between what you expect to provide to your reality and what is offered to you integrated into the struggle with yourself in terms of experiencing an extended state of consciousness?

Experiencing an extended state of consciousness means experiencing the events directly as if you were the one triggering them and suffering from them. The only thing that makes you wonder "where all the problems and troubles come from" is the impact of reality on your mind that can create the impression of madness.

In the confusing game of searching, Crawford is taken over by an unstoppable panic, as if he would be waiting terrified for a cataclysm. He seems to be caught in the jaws of the burdensome approaches of psychological aspects. Only by connecting in parallel more high precision "resistors" on the circuit between promptitude, severity and pragmatism, he can would be able to point his investigation in the right direction. And reach some relevant conclusions.

Devastating ! In the subterraneans of his mind there are changes of the stimuli concentration which no longer ensure the dosage of ideas for solving the case. The nucleus of his internal functioning system can no longer use new resources. All the necessary information for

regulating functionality seems to degenerate. His capacities are gathered in an autonomous region, losing their vitality. Confronted with the confusing vitality, he'd prefer an admission of clear facts, trying to think independently, to be responsible and to trust his own strength.

But he can't fulfill this imperfect road of research. And then, the fight takes place inside of him. There is a rupture between two ways of *„being"* which can't be so easily repaired. A hollow in the wall of science. A discrepancy between two distinct manners to approach psychology and human personality. Confused, Crawford seems to enter an uncontrollable spiral of the capacity to shed light and rebuild his own efficiency resources, needed in order to support the application of his experience.

Leadership: Do you allow your functioning system to go in "Standby" mode on the line of the supreme power of discernment to see the transience of the world and human futility through a single dominant subject?

Jack Crawford's consciousness manifests against the backdrop of trying to discern between the nefarious discernment of his research and the impact of a leaked message from reality that he is experiencing intensely: "You can't be certain of what you find out ! "

The dominant subject testing and almost overwhelming him is not catching Buffalo Bill, but escaping from the darkness of the human mind that he experiences as an existential blockade.

By making profiles based on the analysis of mid and through a combination of criteria, one can measure the extent to which each rule is powered by the progress mechanism of man. In this case, leadership targets that certain situation which can intervene during the match between man and himself. When the contradictions between external requests and internal possibilities, by activating them, impede the development of potential and the formation of those strategies which could support intellective activities.

Automatically starting the process to change or to rehabilitate the assembly of particularities which make you a unique being, especially when your functioning system goes in "Standby", is mostly a chore and a tiresome inner work. Because in this case there is no approach that can keep the perception of unity, the elements which contribute to the structure of thinking can't be places in a continuous development area. That's why your entire performance and evolution is placed under the auspices of a somber ending.

The British coach and author, Julian Russell, pointed out that: *"The minds of leaders always search for new ways to exploit their distinct abilities. But they don't turn mental agility into a resource one can turn to when things aren't exactly going the right way."*

This is just a small part of what defines leaders, and it doesn't always apply. Because it doesn't bear the complexity implied by prevention and protection activities in the stage of battle, difficult to overcome, against negative thoughts owed to the inability to deal with the inner reality.

Leadership is that part of human existence that is carried out under the pressure of conviction that everything you try to know about how the world works and its most praiseworthy aspects is in fact the reflection in the mirror of the authority you represent.

The Unsettling Immobility Of Jack Crawford refers to the lack of that concordant flexibility with the unforeseen situations that continue by taking new forms with negative impact on carrying on with a normal existence.

Preventing any hit below the belt means being permanently one step ahead of your inner opponent – by continuous personal professional development, but also by developing synthesis and analysis abilities. And, when possible, also by developing that ability to anticipate any operational regression and any psychical "attack".

*** Note:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/en/the-unsettling-immobility-of-jack-crawford.html

The Untapped Potential Of The Dying

On March 26, 2014

Take control of a scenario that uses values related to the people's past, present and future, so as to complete the win-win scenario that gives the correct measure of leadership.

What should astound us in the Battle of Waterloo is the English determination, the English blood. Not the commander, but the army.

Wellington, with an incomprehensible lack of gratitude, says in a letter to Lord Bathurst that his army was a very weak one. What does the dark bustle of bones buried beneath the furrows of Waterloo say about this?

To raise Wellington to such heights means to lower the image of England. Wellington is but a hero like any other, he was courageous. This was his merit and we do not take it lightly, but the last of his infantrymen and horsemen were just as courageous as he was.

As far as we are concerned, all of our admiration goes to the English soldier. If anyone has any right to a trophy, then England is the one that deserves it. The monument at Waterloo would be more fitting if, instead of one man's face, a statue of a nation would be built.

It is known that at the Battle of Inkermann, a sergeant who, apparently, saved the army from annihilation, could not be mentioned by Lord Raglan, because the English military hierarchy does not allow any hero with a rank lower than that of an officer to be quoted in the order of the day. *

Leadership: Are your qualities compromised because of your connection to an obscure command channel, in a context of determinations that produce different angles of convergence of history with life lived through vulnerability and courage?

What attracts us also to leadership is not so much the knowledge as a whole, decisive in creating an encompassing vision, but the ability to capture and understand what the mass majority doesn't, what escapes control and cannot be "foreseen" or "influenced".

Here we refer to the singular man, the constant power factor missing from a unitary whole, which intimidates the unfolding of events by the very coverage that it gives to a particular form of progress. He represents a coherent system of integration of an experience of mobility and sacrifice in a new apprehension of the world. And his unique qualities are the ability to understand the true meaning of life and the ability to convey to others the dramatic tension of history.

The dying are the consequence of a current form of reaction affecting the way of the world. They are not like some commands given by a user which can be interpreted and executed by a computer by following a preset algorithm, they are not the instructions which are executed at the commands given by the user. Instead, they represent the permanent support of error corrections, that percentage of replies at the end of some queries, those resources of power that determine the stability level of the system called "fatality", deciding on the order in which the final version of heroism that remains in the eternity will be executed.

Death cannot claim any privilege or quality in the vast area of the "insignificant". This is proof that the reforms initiated by leaders languish, they drop the price of any of man's achievements of making a model of inspiration from his deeds, making the promotion of his prestige non-negotiable. It is proof that the adopted form of leadership does not lead, not even close, to what was expected: the raising of man's quality level at the height of a destiny that establishes its existence and eternity.

Leadership: Can you take on a life dominated by the challenges of a destiny that flows into eternity, expanding your ability to take better care of yourself in an attempt to influence the evolution of the world?

It is of no use that you are in command, in the extended story of the world, in front of the attempt of conquering laurels, if you suffer from limitations built around a single indicator: ingratitude. Are you haunted by the feeling that you are in control of a scenario that does not use values relevant to the past or at the very least to the present and one which is not sure if it will take shape in the future?

If you do not overlap the link created with people more and more, in terms of gratitude, the results that will come after this created unicity will never be cherished by themselves, but through themselves. Recklessness is sometimes a state of grace, but a minus in leadership, it is the quality of the weak.

This means that the main "channel" of command and control, an obscure one, that you administer through the means of leadership, does not connect to a generator of continuous values. It is obscure because it is cold, because it is void by any trace of gratitude, because it is heading towards an area of gain on account of others' work. Such leadership is a realm of imperfection that does not value the potential of men, it is a disease of indifference towards those you claim to represent.

Your qualities of leadership are compromised if you do not initiate a fundamental change at the level of common consciousness, through which people are not to feel confused, and not to produce a reversal of the scale of values or marginalization of their value and, thus, of the dimension of the meaning of life. Qualities such as the courage to confront an adverse destiny, the power to suffer a tragedy, or the patience to witness the world's events can have long-term echoes in the great history of humanity.

As a leader, you hold on your shoulders the weight of an empire ideally crafted not through the trophies earned by others, but by combining uniqueness with the potential of greatness. People must be crossed by two feelings: that you won because of them, and that they won because of you. Only this way is made whole the win-win scenario that gives the correct measure of leadership.

Leadership is the monument of the unknown hero who accepted the challenge of having a well-defined role in a world whose historical evolution coincided with the perspective of eternity.

The Untapped Potential of The Dying highlights the substantial contribution of the unknown to the successes of a performing leadership, applied as a standard for a "contract" signed under unequal conditions, that nonetheless proves advantageous in the short term, but without the possibility of being validated at high levels.

Because a leadership without a retinue of supporters whose merits are not recognized and mentioned in any event, ends up not being taken into account or it destabilizes itself.

* **Note:** Victor Hugo - *Les Miserables* (First Book - Waterloo);

Source: https://neculaifantanaru.com/en/the-untapped-potential-of-the-dying.html

The Unusual Encounter Of Man With A Man (II)

On March 10, 2013

Fit out of all those development patterns of "existential" leadership, by experiencing a new personality dimension in the reality that you conceive by yourself.

I was trapped in a continuous, delirious loop that carried on various parallel operations, thus increasing the inaccuracy possibility. Notably, I went through a completely void, reversible cycle made out of transformations or various reversible fusions. I couldn't distinguish anything from this intertwining of moods and transitions between moods, in this amalgam of thoughts that I couldn't clearly delimit. There were irregularly successions, ascending and descending like micro-current electrodes that positioned themselves in a neutral area, with *rebound* potential.

I couldn't perceive what was really going on; I didn't understand anything of what's happening to me. It was an obsession, and the obsession became more overwhelming as I was approaching the truth, the unseen side of me. Me and my own universe, inseparables as Castor and Pollux. And yet bounded by a discontinuous line - by an illusion, by a weakness. What stood between us, what could facilitate the process of a union between us? We could have strengthened our bond, becoming one and the same, a whole, an entity and not an instance of a bond?

Leadership: Can you form a new perception of who you really are through experiences lived at the limit between what corresponds to reality and what is subject to trying to detach yourself from common clichés?

An excerpt of *"The Black Riders"* by Stephen Crane, lingered in my mind:

A man declares to the Universe:

"Sir, I exist ! "

Still, replied the Universe:

"This didn't create any certain obligation for me."

Who was this man within me that had existed this whole time, this half that started to accentuate itself in comparison with my own perception of the expectations of a reality that takes place plenary in imaginative activity? Was he a universe? How much did he value? What obligation did I have to him?

A real harmony can not exist without the existence of a polarity. I had to search deeply within me for "the Man", to find the quintessence of my being beyond space and time, beyond every limitation principle, without asking every time if he is the terminus point of my existence.

I had to submit myself to trying to detach myself from common clichés like "that's how things are" in order to build my own ivory tower in which I sometimes happened to set foot in, as in a temporal bubble, and enter a different time and space. Only to realize that the only thing

that could help me feel the present in all its glory was the ability to detach myself from certain wishes and let happen only what was right for me, something dictated only by a higher entity.

Leadership: Can you validate your autonomy of reason to exist by maximizing the reflection of what you really are within the perimeter of reality which is meant to be a truth of being and at the same time a microcosm of the universe?

The way you perceive your personality, by virtue of an algorithm for the detection of peculiarities that distinguish you and make you be yourself, allowing you to express your greatest version, can either support stabilizing the development direction within the society or mobilizing progressive development around certain ideas of redefining reality.

Since you're interested in what happens to your own being and the surrounding environment, accents probably fall on your assessment and training standard that influences the pace and trend of your existence. Only thus you begin to have some idea about what you're missing if you fail to recognize and conquer that part of you that pretends to be unapproachable - that universe that can absorb good and evil.

The only truth of the being in which I struggle to live is that I cannot stop myself from looking into an imaginary mirror that takes my image from another perspective of the universe, meant to show me that there is a personal God present in my life.

That part of yourself that you recognize as sovereign is much different from that part of you that keeps you trapped in that fraction of a universe that is moving slowly towards freedom of thought which precedes revelations and deed. As these two great contrasts well-defined in an ambiguous interior do not appear too often in the context of leadership, we must look elsewhere, in the area of fundamental values, in the context of exposure to the reality that allows assuming the state of things.

The reflection of what you really are within the perimeter of this reality, by joining the two contrasts that enhance your attitude, feelings and character, makes you a leader able to validate his autonomy.

Leadership: Is the existence that you aspire to, the result of a game with a strong player, starting from the premise that everything that conveys your inner voice is a message coming from a different order of things than the dominant one?

During one of the webinars I said: *"In order to go his own way, the leader must validate his most valuable virtues by enlighting, so he must go through its own process of understanding."*

This process of understanding sets out the maximum effect that "existential" leadership can produce by experiencing a new personality dimension in the reality that you conceive by yourself.

The Existence you want to reach is the result of a match with a strong player, with "the Man" within you. Look at this game in two with big interest. The true winner, proving his perseverance in any kind of situations, is this almost infallible tandem: You and Him, two entities of the same body.

There is no desire more natural for someone who aspires at the leader statute than the desire

to reach full knowledge. He is trying by all means that can lead him there. If the judgment fails and he can't use his experience, he calls forth "the Man" within him.

The art to rise above any limits through various attempts is born – not out of isolation but out of the permanent contact with your most representative side, your working side. Its role lit your path.

A message originating from a different order of things than the dominant one can be formulated as follows: "The way in which you conceive the relationship with the reality you are experiencing is a way of experiencing the universe, so that you will have to reorganize it."

The unusual meeting of man with a man highlights the reflection of who you really are within the perimeter of a reality created by yourself by joining the two parts of you: a leading one and another one, vital for your individuality.

Channel your attention towards "the Man" within you, towards your true mobility and prospective core. Experience unity ! Look deep within yourself; look for the quintessence of your being beyond space and time, beyond any limitation principle, without asking yourself every time if it's the terminus point of your existence. Dig in the huge deposit of life and reality by self-knowledge and try to extract all these minerals that crystallize your identity.

Source: https://neculaifantanaru.com/en/the-unusual-encounter-of-man-with-a-man-II.html

The Unusual Encounter Of Man With A Man (I)

On March 10, 2013

Discover "the Man" within you in order to complete the whole frame of your individuality.

I reached towards what was essential for my becoming, towards the unusual, towards a new destination. My psychology searched to discover the Man within Man, the absolute, abstract man, who lies hidden under the unsafe layer of my identity. That part of me, more consistent and more important, that I couldn't bring to light, but that desperately demanded to be uncovered and recognized, then left to flow free like a river, so that its power transformed my surrounding reality.

Man's hidden mission was to complete me, like a brother, like a natural symmetry, like a wholesome harmony, perfecting the whole frame of my individuality. A deceitful double game, with a switch that serves a creative cause, a compelling scientific method to explain something by comparison with something else. An uncertainty? An incredible incursion in a big adventure, a complex synthesis of the Self that comprises, mostly, of unifying the subconscious with the conscience?

A wheel that spins in one way only can't be deviated to the opposite way without being touched. My whole universe, my inner world was pretty disoriented, wavering. Like a decrease and increase in the electrical field's intensity, between two maximum values. What could bring me back to a safe development without producing a rupture in the known status quo?

Leadership: Do you end up just like the object of your attention in the sense of forming the belief that achieving a fundamental inner plan will provide depth of living, seriousness of expression, and consistency in integrating all aspects into everyday life?

Do you tend towards what is essential to your becoming? What lies under the unsafe layer of your identity? Can you bring to light that consistent part of yourself that desperately demands attention? What is the mission of the man hidden within you? What can bring you back to a safe development without producing a rupture in the known status quo?

Everything that we know about ourselves, all the elements that represent us, compel us, complete us, define us and help us evolve in a totally particular manner. A great man is the expression of an exceptional inner dialogue between the adult and the child within you, between the visionary and the experimenter, between the dreamer and the realist, between the critic and the artist, a dialogue that does not avoid questions and answers to what keeps you connected to a certain state of things meant to inspire you some emotional and intellectual comfort.

The representation that we bring to the archetype we portray, our individual role in relation to the way we perceive ourselves, to what comes from our inner source, is the first and most important conscience that we have to acquire. It is also obtain by going through that irreversible cycle made of transformations that lead to the formation of your identity in the end.

The man you hide within you is like a diary-masterpiece that tells the experience of experiences that have impressed you with their strength and seduction of a "New World".

We can evolve in so many ways that we don't know which the true one is, we don't know

which one of them has the most adequate maturity level, and thus, we don't know which of them should we hold on to. But only the more consistent part of ourselves, which we can bring to surface, has the power to transform reality and existence. Therefore, the object of your attention should not only be the reality in which you live, subject to a codified representation of the present, but the story of an incursion into a great adventure, the strangeness of which can rarely be achieved during the adventurous existence.

What happens to you in everyday life creates that sense of belonging to the "us" entity: a part of you that allows for a discreet glimpse of a creator-like perspective, and one that lets you see a continuation of the story in which you find yourself, in a reading journal.

If we keep the distance between us and "the Man" within us, this factor that makes up our operating pattern, in the relentless dynamic of life, in the continuous struggle for its conquest, we will never be able to get close to perfection. We will never succeed to calibrate the bow that holds our tension potential in an opening direction towards the future, towards new, towards the real target: excellence.

Leadership: Can you find guidance from a belief that shows you that in life "The most precious thing remains unseen" from the perspective of reporting to a presence that makes you think that nothing can completely disappear?

Reaching excellence is a process, a continuous activity to detach yourself from the leading platoon of the "marathon runners". In fact, excellence means constantly holding a dialogue with yourself to extract the lessons of perfect thinking about how the reality surrounding you should look like, taking into account the considerations of an information value of the facts, events and happenings that constitute the intrigue of an unforgettable story. And such information can be a communication about a certain aspect of objective reality, or a notion of broad philosophical generality.

One of the best ways to get closer to excellence isn't to instruct others, but to be able to instruct "the Man" within you – to entrust him with the mission of leading you, to allow him to accompany you everywhere, to let him display all his strength to acquire coordination, stability and vigilance.

I read somewhere on the Internet an interesting thing: *"When you look behind the criteria that divide people based on: skin color, ethnicity, clothes, etc. – you understand that these things are insignificant. The things that we should point out are their values. When you look behind small differences, you will discover in depth the real individuality of each of them – the one that represents me, and represents you, the one that represents us all."*

True individuality is based on including "the Man" within you in the sphere of your existence; he is that significant presence, your true guide, who fully represents you in any moment of life. The individuality of a man can also be thought up from the perspective of reporting to a presence that makes you believe that nothing can completely disappear from reality, because reality is manifested by a continuous change of one's own person seen from two hypostases: a consciousness of self and the consciousness of communicating the message created in the light of their own experiences.

He is, quoting writer Antoine de Saint-Exupery, the jewel that remains unseen and misunderstood for most people – making up for a part of a complex reality, more difficult to access and approach, but that, in an exuberant rush of recovering clichés that periodically accompany transformation, control your evolutionary trajectory.

The belief that shows you that in life "The most precious thing remains unseen" is that

you can control almost everything that happens to you with the condition that everything you think of an aspire to must relate to that part of you that knows that you can count more on what is seen from the outside, that you can reveal more about yourself than what is seen in the surrounding environment.

The Unusual Encounter Of Man With A Man points out the consequences of this sweet encounter with the "Man" within us. It depends on each of us to make him our ally or enemy, if we have convergent or divergent interests.

Like a piano player that practices with an amazing and sure precision every difficult fragment of the piece he will interpret in front of an audience, so you, in order for your leadership to acquire a well defined shape, have to practice this "escape" from the harsh reality that surrounds you and try a sleigh ride down the hill to that reality covered in a crust, which can't be usually perceived, which you often deny, in front of which you often open your eyes: **yourself**.

Discover "the Man" within you, in order to complete the whole frame of your individuality.

Source: https://neculaifantanaru.com/en/the-unusual-encounter-of-man-with-a-man.html

The Valences Of A Masterpiece Called Leadership

On January 17, 2013

Identify yourself with the image of a distance that no one will ever go to, without getting lost in a euphoria of total success.

Here is a man who, being driven by a great idea, but misled by vague information (and which turned out to be utterly inaccurate), set himself the ultimate goal of his life to discover the passage from the Atlantic Ocean to the Pacific Ocean, and thus be the first to find the way around the world. Thanks to his demonic will, he overcame the resistance of matter, found people to help him in his almost unfeasible plan, and through the power of suggestion of his idea gained a fleet from a foreign monarch — and how much he had to fight for it ! Then he led the fleet safely to the American coast, descending southward, farther than a navigator had ever been before him. He overcame the waves and storms of the ocean, suppressed the rebellion; no obstacle, no disappointment, had hitherto broken his fanatical faith, that he was no longer far from this step, that he must be very close to this goal of his dreams.

And just before the great victory, the sharp, deeply penetrating gaze of this lucid visionary suddenly darkened. It seemed that the gods, who did not love him, would blindly blindfold him. For on this day, August 24, 1520, when Magellan ordered his crew to remain in place again, thus losing two more months, he was in fact in the much sought after place. He had to traverse two more degrees of latitude, only a few leagues more, after the thousands and thousands of leagues he had traveled so far; It took him two more days of navigation after the three hundred days of searching, and his deeply troubled soul might have trembled with a shout of joy.

But – mockery and malice of destiny – the afflicted admiral does not know or sense how close he is to his goal. For two months, so long and empty, two months of distrust and worry, he waits and waits for spring at the mouth of this little river, waiting on this deserted and forgotten shore – like a poor wanderer caught in a blizzard, shivering from the cold, squatting in front of his own hut, without suspecting that he had to dig a little further, to move forward with just one step, and then he would be safe. Magellan sits in this wasteland for two endless months in vain, and he worries and wonders whether or not he will reach the pass – and only two days later the strait awaits him, which will bear his name forever ! Until the last moment, the man who wants to snatch the last secret from the earth must feel the torture of doubt, like the eternal Prometheus torn by the eagle's claws.

Leadership: Can you yourself be the witness of an endless journey, as a pioneer of a path to self-discovery and spiritual enlightenment that you can only achieve when you do something that brings you closer to a goal that's much too far away?

What I call the "inner genesis of an endless journey" (the genesis that is defined by the relationship between learning experience and the moral question, between anticipation and innovation, between influence and creative assimilation), can be interpreted from another perspective, that of a possible correspondence between the "inner language" of a distance in which you can disappear at any time and the spiritual plane of an anonymous existence.

And, like any long journey, *un largo camino a ninguna parte*, Fernando Magellan showed a triple joy: anticipation, achievement, remembrance. When you do something amazing and think that "this is how you are", you are made to look into great distances, to probe them and to make new discoveries, you have no reason to choose differently in a similar situation in the future. Is it not so? In fact, every great deed has the taste of a distance you would like to reach, and not just to reach a place unseen by anyone, but to make it worthy of being

perceived by you as an act of great faith.

Magellan gave a telling example of how far you can go when you are free to roam the whole world under the banner of superiority in faith, meaning man's ability to strongly believe in an absolute hidden in an "invisible reality". But to be free means, above all, to be responsible to yourself in a mission without much chance of success, as if you were facing a borderline situation, under the pretext of a revealing event that has never happened before or that has to do with the religious symbolism in your life.

It is about controlling the situation in which the end result cannot be predicted, and at the same time it is about some eventual circumstances perceived by you as perfect for a future left in God's care, not about some logical arguments about your presence in a desolate place. The light that does not accompany anyone's steps, and the dream of a distance in which you can disappear, can form an unimaginably vast horizon, beyond which various trials of great faith are possible, trials of fire that no one ever thinks of.

Leadership is the dream of a distance in which you can disappear without a trace, only to grasp with the naked eye a horizon beyond which no one else can see "the value of a hand given by God."

The Valences Of A Masterpiece Called Leadership can be of two kinds: a valence of the euphoria of the feeling of power and intangibility obtained from the position of an observer who zigzags along the time axis. And a symbolic value of existence, characterized by a sign of divine presence. A leader makes these two valences the triumph of his mission on earth.

Source: https://neculaifantanaru.com/en/the-valences-of-a-masterpiece-called-leadership.html

The Value Of A Dimension That Extends Its Effects

On August 20, 2014

Discover the concrete and realistic aspect of leadership composition that makes it possible to access a new dimension of development, so that its elements of value can achieve the desired proportion of the goal.

Sergei Eisenstein aimed first of all at the cinematographic transposition of "shocks" installation. He even spoke about a shock science. Thus the attractions acquired a new expression in the film. The film called "Strike" is actually an experimental film. Eisenstein hoped to have discovered the content of a film in the series of shocks linked in a sequence and directed towards the audience sensibility. The arrangement of this material should be made on the principle that leads to the desired effect. And the form was the understanding and implementation of such elements within the specific material's limits, so that they can reach the goals in the desired proportion.

*The great director saw the concrete and realistic aspect of the composition. He was thence concerned, since his first film, about the composition issues. And we cannot fail to notice also this obsession of mathematical precision, which accompanied him throughout creation.**

Do you influence the transition from a discontinuous line to a continuous one within leadership by increasing the value options of science?

The cultural awareness at a deeper level, self-knowledge and the value options of the science that you've acquired, can achieve many of the forms of highlighting a higher reality in the transition from a discontinuous to a continuous line in terms of leadership. A discontinuous line is a process of creating a science that finds no end in any impressive creation, while a continuous line has an infinity of different possibilities of expression, perception, and knowledge through which a new artistic composition can be created.

This reality, enveloping consciousness and opening up new possibilities to access a broad, well-structured, background of knowledge, expands the leader's experience and value towards a reinventing size, which appears at first uncharted, uninhabited, but with great meanings as a "turning point" towards a new art.

It is understood that such a widening of the field in practice, towards solving the mystery of art, creating effects of transition to a new form of representation and enhancement of science, will make it less difficult to deal with new styles, solely supported on research rules and on reason. Leadership is, above all, an experimental model to check the level of science you have achieved, and then a model that should exceed the boundaries of conventional thinking.

The value option of science that maximizes the results of the creation act, unprecedentedly in a compact version of the concept of "Workflow", lies between a speculative or generalizing approach and the concrete experience of the dialogue between art, life, morality and feeling. That is why the concrete and realistic aspect of a composition is given by the effect you want to get from the protagonists so you can multiply the effect produced on viewers.

Leadership: How is the relationship between your quality's value and the unleashing of creative potential reflected before science extends its relevance?

Discovering the content of what is called, most recently, *"reinvention"*, then directing some form of impact on the sensitivity of those exposed to the science processing and exploitation, carried on the principle that leads to the desired effect, actually reflect the achievement of a new dimension of evolution, whose creator you are.

And the form the leadership takes depends on understanding and achieving these goals within the limits of the building material of a new thinking, so that they can achieve the goal in the desired proportion.

Any act of creation, supposing a lot of concentration and patience, has a beginning which is achieved by inference, reasoning or inspiration resulted from the experience and observation. The more you advance in research, the more relevance your knowledge expands, namely it becomes both a product to meet the needs of professional affirmation, and an occasion for defensive introspection. But, as needed, science becomes a powerful tool that assigns more value to your life and those around you. Leadership is the indicator of a significant effect of this value.

A science that expands its relevance resembles the discovery of the content of a film directed at the sensitivity of viewers: it means seeing what does not exist in humans but that can change their lives into a new version of the act of living the experience of emotion.

The Value Of A Dimension That Extends Its Effects gives the measure of what you realize, of what you become through the act of creation and of what you offer within the limits of the quality of science exploited, so you can still reach the goal - promoting leadership – in the proportion required by the needs of the moment.

Leadership, which became a real science with unfathomable dimensions, is recognized as efficient when embraced and followed by all those involved in achieving a common goal. It is an area where well-reasoned "innovative shocks" can add value only when they have a positive impact on the motivation and productivity of others.

The final point when a leader can consider himself to be evolved is when all progress supporters are convinced about the achievement of the ideal they have in mind.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-value-of-a-dimension-that-extends-its-effects.html

The Vibrating Chiaroscuro Of A Finite Horizon

On April 16, 2014

Control your inclinations towards "constructivism", extending your reality towards that totality of the vision accepted by life as a coordinating science for a concrete thinking.

I seemed to be conditioned by that renewing vision that had waited for so long to disclose itself to me, for which only the manifestation of a utopia supported by the meanings of a mysterious interior need could indicate the exact form, magnitude and value. It was as if I had to enjoy a painting and other studies of art history at a glance thrown in the backstage of a predictable separation from an old-fashioned world, or rather from the desire of a release from the prison of a reality wrongly and limitedly understood.

I insisted to try and twist every shadow and every light in a seemingly spiral that descended into a counter-clockwise direction and then climbed towards infinity. The spiral contained all those under me, above me, in the sky and on earth, before me and behind me.

Almost always blinded by that fantasy trying the in-depth unity of vision, I ignored the wise advice of the world makes: *"You can't encompass everything if your soul is empty. Go and see the world, and if you ever come back, the gates will lie open before you."*

I wasn't proud of my ignorance, but I was acting as if this ignorance would have had all my charm. Because the peculiar mystery, the undefined atmosphere that carried me away from myself enhanced that sensation of magical space in a place where the immersion in a virtual world created that ineffable, that need to belong to a much more encompassing conscience, more harmonious, but at the same time ambiguous and confusing.

The mystery was extracted from the ore of my personality with the purpose of validating some universal laws that consolidated the barrier effect powered by the vibrating chiaroscuro of a finite horizon.

Leadership: Do you have that conviction of the excellence to be more than an alternative to the evolutionary approach of the science of life, imposed by the force of persuasion of expressivity in the argumentation of new perspectives of approaching reality?

Man, the first and foremost participant to the creation act of a new world, by unifying the visible with the intangible, can find the support of an idealist vision about life in order to overcome the inherent contradictions regarding the absence of a total renewal. In this case, his reaction in front of life experiences doesn't become a common "attitude taking", but a constant worry, meant for a development that overcomes the category *"Debug Your Mind"*, contributing to saving the leadership area that belongs to a system of values that isn't compromised by imaginary needs.

The leader is an artist in games of lights and shadows, causally combining all the aspects of life that don't necessarily create a good or bad image about him, but a relatively coherent one over what he is about to become. There are, of course, countless contradictions between the science of life and the undefined atmosphere created by the world of revealing knowledge: the first is dominated by the explicable, the second by the ineffable.

The first rules the leader, bringing him in the hypothesis of rethinking his purpose and identity, the second dominates him and reaches beyond him by reporting to a symbolic and

purely imaginary character, who finds himself in the situation of bearing reality, the reverse of some effects produced by different levels of the human being. And at the same time, it gives a series of answers to questions such as: By what means? In what conditions? Through what channels?

Leadership: Does your creative function materialize in a set of variables that preserve the impression of mirroring in a detail of a macrostructure of manifestation of expressiveness?

The chiaroscuro constitutes a side of the leader's identity, "locally" built by interacting with the targeted environment in meaningful contexts reserved for creative freedom in different ways. This freedom, as an anonymous writer said, is not a thing that someone gives to you, but a thing you give to yourself. And it becomes an "accessory" that gives a certain note to leadership, through the fact that it grants the leader the opportunity to try himself differently by testing the in-depth unity of the vision about life in situations where it doesn't fully agree with its usage terms and conditions.

It can be said that you have that conviction of the excellence to be more than an alternative to the evolutionary approach of the science of life, when, after admitting to yourself your own ignorance regarding your identity, you try to control the interior need or temptation to extend your area of encompassing an individualized science, in the benefit of a much better understanding of life.

A macrostructure of expressiveness within the bounds of personal existence encompasses all those artistic movements that express a rupture of the level in perceiving and representing reality, denying any prejudices so as to create the sensation of another presence, of another person, a parallel universe in which you find yourself perfectly.

Leadership is produced as a reflection of the quality of a "Creator of worlds" when technique meets art, resulting in a set of elements that blend in angles and new perspectives to look at reality.

The Vibrating Chiaroscuro Of A Finite Horizon points out the limits of leadership through the multitude of life aspects that can be included in the orientation guide for the hard task of your evaluation as a man conditioned by a strong vision.

As performing as leadership becomes, there is something unknown and unpredictable beyond which you cannot act, or any can have unexpected consequences.

Source: https://neculaifantanaru.com/en/the-vibrating-chiaroscuro-of-a-finite-horizon.html

The Vice Of Petty Souls

On March 06, 2014

Probe your identity boundaries, making the change from the superficial structure of your own being to its profound structure.

There are some secrets that a man is unwilling to share with anyone. Not that I had too many, but I didn't like to think about them. In fact, I didn't like to think about the first one of them. A silly thing. Childish. Nothing important. I had a desire to own a wrist watch that a boy – a classmate – had received from a godfather of his. I longed for something like that. It cost a lot of money. Yes, I wanted that watch and I didn't know if I'd ever have the luck of owning something similar. And one day we went skating together.

The ice wasn't thick enough to hold us. And we hadn't taken that into account. The ice cracked. I skated towards him. He was holding on by the edges. I leaned over to pull him out, of course, but in that moment the glow of the watch caught my eye. And I said to myself: "Suppose he goes under and drowns. How easy it would've been to..." ***

Leadership: What is the total sum of "Read-Only" transactions that you generate as an affiliate to the material reality?

No man can become a leader if he is dissatisfied with his own limits, imposed by material failures, who finds himself forced, by his duplicitous personality, to preserve that appearance of reality that becomes certainty by reference to facts. The desire to have a clock in hand may be the occasion of committing a less honorable deed, the occasion of a treacherous outrage, but it may also be the occasion of a constantly renewed encounter with oneself, because what gives birth to monsters is even the disturbance of the soul that does not bear a limitation of personal power, so a limitation of the appreciation you receive from the people around you.

When man is attached to a material reality, rhythmically creating an attitude of rejecting everything that can nurture him spiritually, under the influence of a shaky conscience that does not try to stop him from making vile decisions, he loses contact with others, being pulled down towards the shadowy place of self-alteration, of rejecting all moral principles.

The effects of leadership, generated by the construction and deconstruction of reality on which the individual leaves their ethical mark, under the influence of experiences, behaviors and perceptive faculties undistorted by their own being, as potentialities of which he feels directly responsible, may extend massively on long term. And prove themselves difficult to calculate because of the impossibility of determining "the matter" from which man is made, existing in neutral condition until it is personalized with negative or positive accents and meanings.

A "Read-Only" transaction that you generate as an affiliate of material reality refers to the mutual influence between consciousness and the desire to have more, so that you are the only one responsible for what you are prepared to keep a secret for years to come.

As a leader, as a man that seeks usefulness in self-knowledge to broaden their spectrum of reference – carrying a set of guidelines that essentially strengthen current practices, you get points of integrity and credibility only when you consider the total value of "Read-Only" transactions.

These are nothing more than some personality maintenance procedures, amid fruitful thinking peculiarities, ensuring the happening of certain actions that do not cross moral norms unanimously accepted by society, or the terms and conditions of use of reality enriched with desires and aspirations anchored at a spiritual level.

The sign of a slip on the slope of the vice is the result of an Ego who demands everything from others, but is not able to overcome his fear of not having risen to their expectations.

The Vice Of Petty Souls highlights the possibility of slipping into an amoral area for those with a superficial structure of their own ego. The leader is his own creation. And what he is and what defines him was built over time, based on benchmarks established through education and self-education, rigorously followed throughout their life.

*** Note:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/en/the-vice-of-petty-souls.html

The Victorious Trajectory Of The Human Being

On September 11, 2012

Stimulate the deeper connections within your being, so that the manner in which you advance in leadership to not jeopardize your identity.

It had to be given a fight. And, I was following to take part in it with a sort of perpetual uncertainty that made me facing myself. A feverish longing, growing, towards a depth changing of the personal perception of reality, which led to a transformation of consciousness, enveloped me like in a pseudo-spiritual cloak.

A kind of confusion, a tentative of the spirit, the insinuating repetition of a sophisticated idea that was following me for some time, though hidden by a corner, ready to jump in front of me and push me towards an uncertain and unknown truth. I was still not ready to fit it, and to insert it in the circuit of my values.

A fight, but at the same time a twinning of the two hypostases of the same individual, an obsession that developed gradually, depending on the collision, overturning, changing of the two poles of its existence.

Leadership: Is your desire to get out of the state of uncertainty of your individuality expressed by trying to make a bridge between essence and creation?

The fight for the true Ego. I and my silent opponent, unseen, uncaring and insusceptible. Two attitudes mutual acting into a continuous pulsating tension. The coherence of a well-designed and rigorously-selected intrigues. Two routes that intersected decisively and directly, exerting on me, when in a direct form, when subtle, a pressure more or less obvious, as being subject to a competitive process. A rivalry between the two camps, between two psychological constants, between two personality types: like between the legendary Robin Hood - the defender, and his opponent, the Sheriff of Nottingham - the usurper. One of them should be certainly eliminated.

Something in me burst at that time, it throbbed like a protest without having the possibility to hide it. Even so, it remained so many that had to be censored. I went out again in the night. I just watched the window of the wall after which I was hiding.

Inevitably, the past returned between me and the continuity of my present, in search of the future. Just like a man, who avoids himself for not feeding with illusions that can numb all his expectations, I had no mood to play hide-and-seek. However, I was not going to break away from the huge spider web that caught everything of my consciousness, of my experiences, in its sticky threads.

Leadership: Does self-correcting through meaningful experiences mean creating a new perception of yourself, one that reflects the balance between essence and creation?

The essence that was upsetting me was a tumult of conflicting emotions that seemed to leave behind only a chaotic mess of impressions of what they really were. The creation that elevated me above the self was due to the way in which I expressed my feelings and experiences, the changes taking place inside of me, so that in the end, the frightening search of their own limits and vanities disappeared, and the reaction became an experience from which I would end up rich – both in its own right and metaphorically.

I was on automatic pilot, without being attentive to the road, in search of an unknown future that could lead to an agreement between the two sides of me conflicting with each other, an agreement that would help me recover myself, playing with myself the role of a justiciary deciding between "essence" and "creation".

I woke up in front of my best friend, of the best alternative. I became aware of the great distance that separated us. I went out behind the wall after I which I was hiding myself. And I saw the light.

Leadership: Do you play the role of a vigilante who decides between the two types of compromise: a complete disregard of essence that represents you or a brake of creation that enriches you?

Leadership is the result of the years spent in a leading environment. But, at the same time, is also an engine of self-knowledge, a result of the acquisition of another type of personality through the attempt to reinvent yourself, to become congruent with yourself.

Two routes are justifiable in your life that may separate yourself from who you really are. And which you, as any other leader, have to directly cross them: the distance from essence to creation, and conversely. Two constants that are ordered in regular oppositions that condition and mutually reinforce each other, contributing to your formation, exercising on your own way of being, when in a direct form, when subtle, a certain pressure, an influence, which is felt directly into the circuit of your own values and that can decide your future.

Do you start looking for an unknown future that can generate an agreement between the two conflicting parts of yourself? Does it involve the aspiration to exceed the limits of your condition as a "Man" subject to his own nature? Or, you find yourself always in the position to develop your leadership skills, without verifying and assuming your true identity?

Success in leadership depends on that part of the personality that is in direct contact with the reality governed by the power of "creation" than of the revelations of the "essence".

The victorious trajectory of the human being may be interpreted as a process of self-becoming, of personal development, to which you must obey. A perfection of your own personality. It designates the foundation of the change, full of satisfaction and success, both for you as a "Man" not only as a "Leader".

The art of self-discovery and understanding your mission in the world, assumes to understand that opposition between what is profound and what is not, between what you are and what you want to be. It means to conquer the rivalry between the two sides, between the two psychological constants, and between the two personality types: realistic-unrealistic, defender-usurper that can ruin your decisional capacity in the key moments of life.

That is why, the responsibility and lucidity of your prospective attempts, involves not only redefining your own identity, but also the awareness of what awaits you as an unwanted response of how you perceive and manifest yourself.

Knowing this undesirable "reply" but possible, as expresses - also for leadership, for example – the beliefs and meaning of the planned actions, forcing you, on the one hand, to be more attentive, in order to avoid a duplication of personality, and on the other hand, to determination in finding that part of you that regards you from the inside, while you are playing your role in shaping social reality.

Would you be willing to treat with leniency or disregard those parts of yourself that define you, as mere unimportant oddities? How fair you are with yourself?

The victorious trajectory of the human being also represents the result of the years of searches, questions with or without answer, of the "internal" fightings for defining your own Ego and your own potential.

Search in the past and within your being, correlate the results of the analysis between them with the present, and thus, the way for future success is prefigured, especially if you are fair with yourself, tenacious, rigorous, if you do not break connections with the outside, and with the reality that surrounds you, also if you select those elements that favors you.

Stimulate the deeper connections within your being, so that the manner in which you advance in leadership to not jeopardize your identity.

Source: https://neculaifantanaru.com/en/the-victorious-trajectory-of-the-human-being.html

The View That Stagnates Is Not The Action That Changes

On April 13, 2024

The impact of a person in society is not measured by the passivity of piety, but by the courage to intervene in the course of events.

You cannot believe without seeing, but you can see without believing. On a sunny morning, when time seemed to slow down its course to listen more carefully to the echo of lost footsteps, I unexpectedly met a university professor, correspondent of a figure taken from Balzac's novels. His way to the metropolis, taken with measured steps, oriented towards overcoming the temporal, seemed like a simple physical movement, at first glance. But perhaps it was a symbolic journey of discovery and recognition of a self that sought to find itself and fulfill itself.

Our discussion, devoid of deep meaning, explored the contrast between timeless values and the accelerating pulse of technological progress. This professor, absolutely anonymous in the world, yet having behind him a career dedicated to the service of education, seemed to have distanced himself enormously from the "deafening noise" of the evolution of the digital age. Of course, his accomplishments (if any) are nowhere to be found on the internet, as is the case with any man modest in his outlook on science and technology.

I think the lack of any talent removed him from the need for virtual recognition. Modesty is the luxury of those who have nothing to show.

"I have nothing to show the world on the Internet," he expressed his belief, a testament to a noble simplicity that is rare. And even if he had something to show, no one would have seen, and the echo of his work would have had no response. No matter how deep one's nature is, one gets nowhere if one does not show a modicum of compassion in order to progress. After all, the truly modest man is the one who keeps his essence hidden, unsolicited by external applause.

Leadership: Do you have the courage to intervene in the course of events, in a world that measures value by visibility, similar to the impact produced by a ray of light in the dark?

In an era where technology is redefining the limits of what is possible, personal impact is not only measured by traditional rituals or formal rehearsals, but above all by active engagement and adaptability to change. It's like in Hitchcock's movie, if you remember "Family Plot (1976)". The scene of millions that makes all the splendor!

In the middle of the cathedral, the two swindlers, husband and wife, kidnap the bishop in front of hundreds of believers and parishioners. Stunned, they all realize that something is wrong, they stand up, but they don't move, they don't get involved, they effectively stand there with their mouths open as the kidnappers casually make their way out, unimpeded . Sedated, then taken on his shoulders in front of everyone, the bishop is slowly and noiselessly escorted outside. That saying: "Since you took the Cross on your shoulders, and set out on the road with it, Go patiently , brother , and don't take the Cross !"

Good people, don't stand still in the face of change, like the believers in Hitchcock's film! Learn to move things, or you will fall prey to passive piety. The impact of a person in society is not measured by the passivity of piety, conformity and politeness, but by the courage to intervene in the course of events.

Leadership: Do you feel that information release is actually a much faster exposure of your evolutionary potential, according to a perspective that values knowledge becoming a ubiquitous visual landmark?

Today, technology challenges us to go beyond formalities and to genuinely contribute to the common good. I say this because greatness does not derive from rituals or formalities, but from genuine and innovative commitment to human progress. Extrapolating the idea from Hitchcock's film, silence and inaction in the face of the possibility to contribute through creation and discovery to the progress of our days, in which the Internet is ubiquitous, can be equivalent to complicity in stagnation and inertia.

Liberation through knowledge is a fragment of eternity caught in the pincers of the present.

In a world of technology, personal impact is sculpted by the courage to explore uncharted territory and bring light to dark areas. He who does everything for science, does everything for God. In fact, science is the true light that guides us in the darkness. And the evil in this world is the people who do not get involved, through creation and discovery, in change. They let things happen by themselves, without intervening in any way, and that's why evil spreads more and more in the world. If you do a statistic, you will see that people, the more pious they consider themselves, the more they are opposed to progress.

Leadership: Can reception of immediate reality transform personal visual perception into a background from another mind, into full agreement with the vastness of a beginning that sustains its continuity?

Reflecting on the encounter with the university professor, one thought still lingers in my mind: In this digital age, where every fragment of existence seems to be captured and displayed, what is really of value to our collective progress? The traditions, with their call to contemplation and spiritual communion, or the contribution, however small, to the vast universe of online knowledge?

What matters more to the progress of the world? Is it more valuable to follow traditions, going to church and praying for a better future, or to contribute, even in the smallest way, to the vast ocean of information on the Internet? When it comes to the Internet, you might agree with the writer Glenn Bland when he said: "Be receptive to the ideas that others give you , because what seems like the shadow of the night in a mind transforms in the dress they would hide in the other mind ."

Man did not know how to see the reality of the present, or saw without believing. Well, this university professor, with poor eyesight, seemed to have remained within the limits of an unspectacular, destabilizing past. He argued evasively that dedication to tradition and prayer was more important than contributing to the advancement of society. People need God, inner peace, more than science, the Internet and too many hours lost in front of the laptop.

Indeed, true progress is not measured in accumulating likes or digital visibility, but it also does not isolate you in a protective cocoon born of too much piety. Progress does not congratulate you if your only contribution is an ephemeral shadow on virtual walls, but the supremacy of facts in concrete reality still depends on the scientific grounding of your contribution to progress.

Leadership: To what extent can you use access to knowledge as a guidepost that separates the elites from the underprivileged in an effort to build an inclusive vision open to new possibilities of affirmation?

Far from being a simple exchange of lines, the dialogue represented a manifesto for the human essence in the age of technology: real impact is born not from how often you go to church, but from the depth and authenticity of your contributions to the development of science. This teacher was by no means a bastion of dedication and wisdom, he did not have the creative gift of inspiration, he clearly lacked the spirit of the treasure seeker in unexplored territories. Somehow, he reminded me that the greatness of a teacher derives more from inflated ego than unwavering commitment to the betterment of the human condition.

My encounter with the professor was not only a lesson in life's priorities, but also an interrogation of the meaning of progress in an interconnected world.

In Romanian universities, but not only, a worrying trend of commercialization of education is constantly observed. Access to knowledge is still conditioned by the payment of often substantial sums, therefore education has become a luxury for the "elites" or those willing and able to pay. Over the past 30 years, higher education has turned into a "closed loop" where the poor or less privileged have been left out. In fact, this commercialization of education has reinforced social disparities and still limits society's long-term progress. So the only escape, the only balancing factor, is the Internet.

The greatness of a visionary derives not from rituals or formalities, but from genuine and innovative commitment to human progress. The depth of your contributions to scientific development truly define your mark on the world.

The view that stagnates is not the action that changes, especially if you rely on the consideration that everything will resolve itself. The people who do not get involved are the godly ones who find an excuse in their faith to remain passive.

Education, when treated as a luxury good, limits the progress of society by excluding the disadvantaged. I would say that in universities, access to knowledge should be a right, not a commodity sold at exorbitant prices. The teachers are to blame, lacking any innovative capacities in scientific directions. In fact, they are the false teachers mentioned in the Bible!

Over the past 30 years, the commercialization of education has created a gap between the privileged and the under-resourced, undermining equality of opportunity. The professors don't have a blog, they don't have any online activity, everything is kept under lock and key in a closed university circuit. Everything comes down to money in these institutions!

That is why the Internet, with the help of artificial intelligence, has become the liberation from the "claws of the devil". The Internet offers equal opportunities for everyone in terms of access to information and the learning process.

Source: https://neculaifantanaru.com/en/the-view-that-stagnates-is-not-the-action-that-changes.htm

The Vision Raises Your Expectations

On January 03, 2013

Be able to perceive change before it occurs so that your vision becomes a "historic monument".

This leads to the conclusion that those elements that people have included in their vision, combining them in various ways depending on their mental structure and their conceptions, were not handled properly. Therefore, shape-well your vision so that the way that you follow towards performance to have the particularity of being excellent.

Are able to perceive the change before it occurs? Do you have the ability to project into the future and see what it prepares for you? Do you shape your vision so that the way that you follow towards performance to have the particularity of being excellent? Does your vision raise your expectations, or pull you down? Do you add significance to your life acting in virtue of your vision? Do you feel that due to your vision, you make something useful, something that really matters?

Leadership: Can you construct a vision so meaningful that it becomes a "monument" of your thinking, transforming illusion and mirage into dimensions of a new form of consciousness?

Vision can only acquire the status of a historical monument if it is valued due to the layers of significance accumulated over time, if it is not abandoned and does not degrade with rapid steps. Your vision is making people to partake in a useful activity? What do you follow by imposing your vision? Are you arming yourself with that spirit of fair and objective self-evaluation before clarifying and developing your vision?

Putting a vision into practice is not always an easy task. Just as in football, the central defender keeps his eye on the adverse offensive player when he retires, but only up to the center line – in the same way, a leader through shaping a positive self-image, through the enhancement of his own identity, must seek to fill those free spaces from his conscience, which do not denote any exceptional quality, until the moment when his horizons are changing and widening.

To decipher the meaning of high-impact leadership evolution, express your vision, so that to induce people acting into its spirit.

Leadership: Can your vision adopt a status that meets the conditions for predicting the worst possible outcome of a situation without reliable data on that situation?

Is your vision based on solid evidence? The vision should be based on solid evidence, and therefore, to be realistic, or you will be labeled as a madman, or at least one that "catches butterflies."

To act in virtue of the vision, without making assessments about its chances to materialize, it is like being a notorious writer, who does not appear into the writers' directory, which does not give interviews, does not come out in the public to any book presentation, and does not give autographs. Nevertheless, I do not know through what circumstances, I do not know through what miracle, gets daily letters from his fans. How do you explain this? A notorious writer, that no one sees that no one knows, but nevertheless receives thousands of letters

from his fans. Is or is not an aberration?

The vision is that quality that appears and develops alongside with your relationship with people. The vision sets closeness between you and others, even if your presence among people is less common. Paulo Coelho is the most beloved writer of the time, Paulo Coelho. The message of his famous book "The Alchemist" that every person must fulfill his mission on earth, the Personal Legend, reached the heart and mind of many people, without them having read the book, without seeing the writer, without even knowing who he is.

Leadership: Do you realize the importance of your vision in dealing with a highly vulnerable situation, without considering the impact it will have if it is adopted in the form proposed by an accusing conscience?

The vision is a message that has meaning and is accepted by the public. You can add significance to your leadership, if through your vision you manage to influence people, leading them to think, act, behave, to treat things into its spirit. You can collect the fruits of your vision when the others around you are living a great satisfaction that is the materialization of this vision.

1. Are you able to inspire a vision or a revolutionary idea in the evolution of the others' people thinking?

2. Can you customize your vision according to the significance, which people give to their lives?

For only the vision can make them see their expectations fulfilled, to enrich their lives and to change their attitude towards it. In other words, the vision constitutes an impulse that is transmitted from person to person. It is enough for your vision to change one person, for this in his turn to transmit it further.

Leadership: Do you manage to broaden the horizons of your own identity, transforming the apparent limits into new possibilities of expression of your consciousness?

For illustrating the leadership imposed by the vision, the leader is not called to apply long ago-known and used networks. He must integrate into the content of his own vision that dominant message whose propagation rate to awaken, to stir up some strong emotions based on the unique and complex process of intuition that he coordinates, communicating his feelings in an own way - that is to be able to summarize it in a creative way the impressions transmitted by his own reality and the voice of his conscience.

Starting from this process of spontaneous change, but also induced, due to the leader's vision - of that clear vision, ambitious, remarkable, perhaps complex, perhaps simple, on short or long-term, which do not distort the reality, people will start to slowly feel the need of an outflow from the authority of traditionalism, of the way of seeing things, and acting. They will move into another stage of development and maturation, at the beginning of observing the change process and awareness of the new situations, in which they are set, of the positive effects or at the risk, to which they are exposed, leaning carefully and freely towards the surrounding reality.

"Expression of consciousness" in this context means the visible manifestation of a person's deep thoughts, feelings, values, and intuitions, conveyed through actions, words, creations, or behaviors. It is how one shows one's authenticity and understanding of the world from a unique perspective, reflecting how inner consciousness influences outer reality.

Thus, broadening the horizons of identity through "expression of consciousness" suggests that the person succeeds in transcending ordinary boundaries, exploring and expressing deep ideas and authentic experiences that lead to continuous evolution and a unique contribution to the world.

Vision in leadership refers to the attitude you adopt in those extreme situations in which people react according to your instructions, with the hope that they are accompanied by a holy and lofty call to proclaim the power of "the One" who wants to be feared, and fragility of "the One" who asks to be loved.

Vision Raises Your Expectations if you begin to perceive it as a blessing because you yourself are a part of its reward, because thanks to it you can reach the level of a prudent man who knows that life can always take an unexpected turn. As a leader, you need to develop the ability to keep your vision steady in complex situations, and to believe strongly in your heart that nothing can stop you from reaching your goal.

Source: https://neculaifantanaru.com/en/the-vision-raises-your-expectations.html

The Visionary Of Novelty

On February 07, 2016

Redefine yourself in terms of the ability to explore your limits, reducing the contradictions between what you capture "on the fly" and what is lost "in waiting."

As I traveled throughout life, the image of the unknown, under the appearance of a detail from a whole of the all-inclusive order, followed me everywhere. Without my will, among so many amazing landscapes, my first thought went to it, because all that I was observing was only a reflection of what I couldn't see. And a view of what is interpretable towards a holistic approach facilitates a variety of answers from which nothing can be understood.

Novelty is the theme of an artist looking for a way out of an incomprehensible reality; from this point of view I was at the limit between utopia and absolute truth. If I wanted to introduce everything I saw in a new form of knowledge, it wouldn't have meant tying myself to a sort of deductive guidance, unshakable in the belief that something accessible needs to exist behind the difficulty to explain phenomena, highlighting the importance of my own change in agreement with a world that also changes on another level.

Novelty is created by the fact that your conception of life is positioned in the center of thinking that favors the part of the vision that is outside the central gaze, focusing not on what happens to you, but on the understanding of what makes up a happening. It is what characterizes an artist who shows the world not in the way it looks in a passing moment, but according to how the elements of knowledge of a reality beyond the immediately visible, which surpass any expectations, combine.

Leadership: What is your stance on all the experiences of life in a reality undermined by illusion, if not even replaced by it, against the background of seeking inspiration to make sense of your representations of knowledge?

On a journey from one city to another, the train travels without stops, but even so, it takes the traveler little time to get the rules of an exception imposed by giving priority to discerning the secrets of a view based on modifying earlier perceptions.

My stance on experiences experienced at such a moment that has been rushed by mental logic was that of a spectator of a world in continuous disintegration. And this, because every phenomenon that we capture in the course of recording shows completely different variations of tendencies, often contradictory. The scenery was gloomy, debilitating, clouded by clouds, at times complex and interesting, but even under these circumstances it seemed quite sad as I lacked the ability to change something.

The view is erased along with the beginning of something new, not because it wasn't immortalized, well imprinted on the retina of memory, where there is little reduction potential of contradictions and questions, but because it is always easier to start something than to finish it, just as it is easier to build a new building from the ground up than to restore an old one.

I was left only with waiting to have my thoughts reach as far as possible to obtain new views, no matter where or how, essential being only the curiosity of finding out as much as possible. But the fear of the sin of getting caught in the present made me forget everything I saw, everything I would discover on the journey. The only testimony that I didn't capture only background things included the possibility of being a unique exemplar of a visionary of

originality.

But the desire to see as much as possible ran faster than I thought, towards the platform of another station, and the strange curiosity of descending there always remained behind me. For this reason, probably, I felt haunted by a moving image in any static place. But I also rejected these once the train started moving.

Leadership: Can you change the rules of an exception imposed by giving priority to unraveling the mysteries of views based on modifying earlier perceptions?

Everything I saw was in fact a sum of beliefs, our perceptions of reality. Exceptions are those cases in which we are unable to distinguish those glaring things, in turn, we see what we are not prepared to believe. Or we distinguish only what we can immortalize, what we do not know, but not necessarily what we are lacking or what doesn't suit us.

In art, by exception, the absence of vision from which creation has its starting point is found. People who fail to assimilate a knowledge through revelation, following those personal experiences of capturing novelty, through combinations of images and passing moments, will never be able to understand leadership from the perspective of the ability of exploring their limits.

The priority to reveal the mysteries of views based on changing previous perceptions is to give importance to that "passing moment" that cannot be repeated and which must be appreciated now before it flies and disappears forever. In this regard, an analogy with a journey between different cities is welcome to prepare the next revelation: "Anything you hold dear is a thing you can give up on when faced with events you unexpectedly take part in."

The knowledge of an artist has as a specific the power to change a reality that is revealed to him shortly in a passage from a set of vague, interpretable and non-transparent criteria to a set of clear, measurable, palpable criteria.

In the novel "The Name of the Rose" by Umberto Eco, is this fragment I often returned to because it provides me with some insight on the concept of priority:

"But then, I know well, I started to get attached to the sense of resemblance: anything could have mysterious analogies to anything. When I came back to Europe, I transformed this metaphysics into a mechanic, and that's why I got into the trap where I find myself nowhere. Since then I've been spinning in a twilight where differences were canceled."

Novelty is the beginning of something seemingly banal, but which continues towards something much more complex, as the contradictions between what you capture *"on the fly"* and what is lost *"in waiting"* intensify.

And a man who explores the approach of reality from the perspective of the ability of understanding his own personal experiences and his own journey should try to compare the distorted perceptions of distant or close images with the messages that can appear from those two contradictions.

The images you process *"in your passing"* through the world, sometimes forcing a sort of deductive guidance – a form of straying away from fixed points of view, are in fact absorptions of various details that can serve as a correction of evaluations of situations or as

a deciphering if meanings of existence.

Leadership is the image you form about a reality in which you are constrained to accept only the extreme of a vision, and reject the other.

The Visionary Of Novelty is dependent on the curiosity of finding out as much as possible, steadfast in his belief that something accessible needs to exist behind the difficulty to explain phenomena.

If you want to get as far as possible with the efforts of extending your horizons and vision of existence, turning any journey into a sort of conclusion to the observation of peculiar phenomena, learn to tip the scales of identifying new images in favor of the predominance of an essentiality that will be the content of a logic in the way of constructing your own world.

Source: https://neculaifantanaru.com/en/the-visionary-of-novelty.html

The Visual Art Involved In The World Of The Duplicated Viewer

On May 01, 2020

A creative art is known by the way you make it known for the supreme fulfillment of a memorable artistic image.

A green leaf, unperturbed by any emotion, flutters playfully before my eyes, whose gaze is incapable of giving an orderly meaning, a logical landmark, to its movements. The same delicate leaf, seen through the eyes of a child, suddenly animates my dreams and imagination, with much impetus to explore different visions, procedures and artistic means. After all, the leaf is also a creation arranged by God, and God always sees it with different eyes, with the help of the gaze fixed on something significant, than from the emptiness of the eyes of ordinary people.

But what can I do so that its action is more than a visual argument, imposed beyond the gaze that seeks to comprehend the divine essence? A leaf is a broken piece of a thousand dark nights, which has become the first size of a psychological image, and I, the Creator with advanced views, the primary manipulator of the symbol of intellectual perception, must move it elsewhere. As far as possible, or as close as possible to the sight of an ordinary man, and to extract from its trajectory the essential, the sensational of that story able to constitute the morality of a look that clothes the world in beauty.

Indeed, I am only a skilled Creator, and the eyes of ordinary people are unfamiliar with the wonderful side of my creation, just as painting cannot understand the painter, but the painter can know God in depth through the perception of an attractive and smiling face, transposed into a wonder of nature.

Leadership: Can the maturity of your creation highlight the unsuspected effects of changing an image from the idea of a particular thing, currently existing, to a being that evokes a higher reality?

Through all people's hearts flows the experience of a new visual experience, the blood of a color called Brightness. They feel the need for new visions of reality, but to conceive of such a crossing of space and time into a different understanding of the world is a science given only to a Creator with advanced eyes.

In fact, the painter himself transposes himself into a journey through the labyrinth of nature, the reflection of which is the testimony of the fact that the Creator himself is omnipotent. And therefore, perhaps I am given to submit everything to complex observation, taking something from the particular object and turning it into a determined, privileged being, among other beings, available to an esoteric science called *Metreximyuss*, that is, the voice of the Lord in all surrounding things.

In turn, the leaf perceives me as a visionary in authentic art, because even its movements taken by the wind express both art and my colors that envelop words full of charm, feelings full of anxiety, hope and delight. I will not give myself into its hand either when I feel both with the Creator of Eternity, or when my eyes will intersect the expert gaze of the philosophers of nature, but I will rather delve into the words of a madman who knows what he is talking about, but whom, in turn, is understood by no one. May I turn myself into a mystery of creation and nature, a hocus-pocus that would have no effect if said by anyone.

Leadership: How can you look at a random element of nature beyond its mere appearance,

transforming it into a dimension of the depth of your entire Creation?

And if the leaf is the last intrinsic dimension of the salvation of the whole divine Creation, from which I can hardly take my eyes, a miracle of nature sensitive, delicate, mobilizing, then my eyes are given to permanently focus on the reality in which a painter immerses himself, one who sees in everything around him a stain of color, hidden at first sight behind an unfinished or unspoken story in the language of human psychology.

The leaf looks at me as in a mirror to which only the sky offers a single reflection: "in art, the atmosphere where you expose an image matters".

Well, even a skilled Creator needs an element of the surreal vision to correct his divine vision, in an artistic approach, in a green-brown explosion, extremely comforting. And if I have to get into the leaf's illusion of being a bird, I have to do it in such a way as to avoid an approach that reduces the study of vision to a simple illusion, just as the painter must have the courage to avoid what is too well-liked.

Leadership: Does the ideational continuity of your creation conform to the view with which the Creator seeks to encompass a world that has become synonymous with the privilege of a life fulfilled through a double experience?

Is it not true that if you caught me talking about the little creation of nature, and if you understood the speech of my eyes accustomed to things that cannot be spoken in human speech, you would recognize me as the creator of a lofty being, depicted in a form similar to fairy tales, myths, and fables spread in the ancient East?

And this miracle with a bizarre appearance and in a strange state of coloration, unraveling hope from another world, playing the moral role of a life gained in another reality, speaks to me with the memory of the words of Mika Waltari, from the novel The Egyptian:

"Is man really aware of what he sees? You know everything because you had access to all the science in the world, but at the same time you are guilty because others are ignorant and you do not help them to open their eyes. You will teach people to see, or you will be tormented until the day of your death, Sinuhe."

Finally, I understood my calling to be a Creator, so to consider as joined certain parts of the world that are not seen with the ordinary eye, but only with the magical eye of an artist who is able to transmit to people the conquering spirit of change, beyond the need for assertion. My leaf is the product of an introspection that is not afraid to face the risk of obscurity, overcoming in this case realism in favor of the exteriorization of an adjacent personality, with a wide audience, who knows how to prepare a credible story from a small wonder of nature.

It can be said that a creation has reached maturity when the artist fulfills the role of a Creator involved in a variety of experiences, from melancholy to dreaming, each of them based on a view beyond the materiality of the surrounding reality.

The Visual Art Involved In The World Of The Duplicated Viewer manifests itself as a way of human intervention in the middle of nature through an act of comparison between the power of the creator to separate the particular from the common, and the power of the creator to defeat nothingness in time, achieving the universal within the eternal.

If each viewer were a creator, able to place himself in a plane of the high, and if each creator would focus his gaze on what truly matters, in a completely different plane of existence, then perhaps the view would be considered more than a natural lens of the eye, but an extension of the art of being someone else.

Source: https://neculaifantanaru.com/en/the-visual-art-involved-in-the-world-of-the-duplicated-vie

The Visual Of A "Ti Aspetto Qui" Production

On July 04, 2019

Build an identity that meets the need for uniqueness, adding depth to your creation from the perspective of an inexhaustible source of visual delight.

I have always been the adept of forming an attitude of valuing beauty, which is meant to be a measure of the power of concentration, of the suggestive force on the vision and the spirit of observation. In fact, this is also a quality of an educated man and one of great talent, fine in all related to the visuals of a sentimental picture that accompanies the most glamorous joy of a multicolored garden, filled especially with roses.

The rose denotes the confidence in the experiences of a singular artist who has access to a world exposed to interpretation and understood through an artistic sensation, through a metaphor: "The theme of life, as in a repeating dream." Nothing can change a thought based on the energies and geometries of the flower of life, by resembling the star of a special world, critically filtered by form, color, image, transparency, composition and good context. The road of art descends into the anonymity of the earth to bring to the surface a heavenly feeling which can only embellish a human figure.

For this reason, I educated my taste for the beautiful to look for the sensational, like a treasure hunter, where the world never looks carefully: in the heart of flowers, where very few artists have the freedom to express themselves: in the care of roses. Be yourself the best part of the treasure that you have discovered to the place of encounter with nature in search of the eternal moment.

Yes. It is a leader's quality to know how to position himself with a lot of patience in a branch of activity that no one provides at the level of an artist, knowing himself to be part of an aesthetic category of the sublime, with his gift of enlivening things, by the way he knows how to group them, harmonize them among themselves, where they all speak slowly, with the voice of other times.

Leadership: Can the image that you build of yourself customize a message focused on generating a life experience or a feeling from which the visual of a personal brand is born?

Not in vain I have allowed myself so many times to cross *una creazione dell'immaginario* . I was following the colossal significance of a thinking based, in a symbolic way, on maximizing the impact that colors have on an "as if" well hidden in the painting of an era dominated by the idea of individual autonomy, lived and shared as an experience of entering another universe. Because I always wanted to be the vector of a beautiful, bold, metaphoric, allusive, and ultimately moody expression in choosing a study theme of the "Personal Identity" type.

So, I have never forbidden my freedom to communicate an idea, an attitude, a conviction, a concept, by comparison and differentiation. How late I realized that I would not be able to live without knowing myself as belonging to someone else without continually being surrounded by the mystery of a painting that can only be unleashed by *la corrispondenza tra memoria e dimenticanza* . Perhaps the amazement in the face of the splendor produced by art, nature leaves traces in the haste of this "delayed traveler", who always looks carefully at how far the road stretches ahead of him.

When taking care of a large garden filled with roses inevitably come to mind words that

Alexander Vlahuță said to painter Nicolae Grigorescu: *"He experienced all his waking moments in his art. Hence the ease, freedom, extraordinary power of his make. The unceasing burning of the sacred fire is the mystery of an artist's power. He did not let the fire he had entrusted to God pass for a moment. And therefore, everything he wanted to do he did. All the secrets have been opened. Look at his landscapes. It's no longer painting. There's a wide-open window in the outside light."*

The visual of a personal brand is also transposed to the range of colors that roses scatter willingly, with their perfume, to be immortalized in a series of surprising images that suggest a close relationship between sentiment and form between the knowledgeable subject and the object known between the artist and the public. And from here, I can say that leadership is the naturalness and simplicity with which I visually express the artistic concepts and transform them into communication.

Leadership: Are you able to make an important contribution to the art of capturing authentic living by promoting the idea of creating a sense of similarity between *"a selected part of the landscape"* and *"the totality of the landscape"*?

Some would say about me that I am part of an idea that generously opens its wings to the illusion of intrusion into another area of popularity, as the object of a grandiose manifestation, the time measured in trembling touches wrapping around a soft embrace made of spirit and admiration. Others would overlook my existence, just as easy as the TV turns off. Only some are given to hear and penetrate my power to pour out compassion into relationships with all around, with the very voice of nature.

The most important aspect of my creation is the way of observing a rose in the artist's portrayal of a vigorously defined poetic, of a complete work of art.

However, the error of the viewer's perception may be related to the inability to remove from the drawing of this narrative the very dominant color itself, which is to be a glorification of beauty experienced in the intensity of a correlation between facts and events, because it is quite difficult to capture the storm of great emotions that art gives.

A flower seen through the eye of the artist is the intellectual projection of an authentic existence. And the mere presence of a rose that always opens its soul to the novelty of a complex artistic personality under the power of a spell that draws you into the world of the book gives you another vision of what you are experiencing between the need to confess and the strength of your memories, half dream, half reality.

The totality of a landscape worth painting focuses the intimate character itself, the part of the poetry of everything that passes through the soul of the artist to every effort made to capture the impression of aesthetic unity.

I have always been a part of the "back home" feeling of a sacred union with the beauty experienced in the intensity of a life experience born and blossomed in the art of understanding subjective aesthetic approaches, the requirements of a creative activity that requires, first of all, love of nature, brought to godliness. My eyes were and will remain thirsty in light, dream-filled, at the sight of a masterpiece inspired by the unknown depths of a life that is not mine, and what good belongs to a bearer of wisdom and beauty who has finally found the place of symbolic concentration.

The most important part of the landscape of this wonderful place called "my garden" is the sense of harmony between what I feel and what I see so as not to distort or exaggerate the shapes of a figure that transfigures and unifies creation, a delicacy of execution makes the

measure of an artistic intelligence reaching maturity accessible.

The expressive virtues of the line and form in the extent of the symbolic relationships that the rose can express as a means of language of painting are endowed with the attachment of my spirit to experience the experience of a lifetime among works of art, among the vivid colors of nature captured in all its splendor and generosity.

Art is a pretext to decipher the life of nature and make it eternal in an original creation.

In the end, you come to understand the vision of an "Ti aspetto qui" productions when, in the morning, roses filled with so many colors give you their gifts in inspiration, revealing their relationship spiritually modeled with the world of art.

Think of yourself as approaching a painting from the perspective of a gardener who never leaves the garden and who, in the desire to give flowers a human meaning, a high spiritual experience, is transformed into a symbol of rest and tranquility, in a kind of fabulous character adapted to a particular theme entitled "The Words of the Soul".

The impression of aesthetic unity is only gained in the solemn ambience of a place of refined culture and sensation, beyond time, where every sensation and taste of good will give the indisputable proof of a Creator who brought into existence a universe full of personality and expressive force, full of energy, contrast, light and color.

Leadership aimed at fusing art with sensitivity is based on the relationship between nature and the inner being.

It is here that can be seen the greatness of thoughts and feelings transmitted through the image of a thriving garden where you experience the need to open yourself to what is good, beautiful and noble.

The Visual Of A "Ti Aspetto Qui" Production delights through the intimate character of a previous aesthetic experience, caught in a sense of contentment, peace of mind, emotional exaltation, focused on the power of a relationship established between two similar images, sometimes interchangeable up to identification with the expression of the nature of God: the artist and his work.

And now, the last desire of the rose, I assume it as a request to an eclectic spirit of rare penetration:

I expect you, viewer, to step into the "drawing" of my story about earth and heaven, about oblivion and rediscovery, about dreams, hope, and the power of imagination, to see how far a passionate art can come to render another dimension of life experienced at the intensity of a whisper of longing, admiration, soul, blinking as if on the wings of Ricchi e Poveri's verses:

"A volte sai, non so perchè, mi trovo a chiedermi / Cosa sarà questa paura che ho di perderti / Che cosa c'è dentro di te che ti fa unico / E mi fa innamorare di te / Cosa sei, cosa sei, cosa sei / Sei qualcosa di più."

Source: https://neculaifantanaru.com/en/the-visual-of-a-ti-aspetto-qui-production.html

The Visual Process Is The Artist's Mirror

On October 24, 2023

The sea opens its infinity in front of me, with a kind of calmness that makes art gain depth in a painting that captivates me and, at the same time, amplifies the feeling that I am sailing through the quiet depths of a contemplative heart. But what calls my being to its own artistic world, seen as a world of deep meanings, with openness to the inner spaces of the emotional, mental and soul, in which the dual reality of contrasts between appearance and essence operates, is that inextinguishable passion for creation which makes me unable to end a day until I have seen the sunset in a perspective where time seems to stand still.

The painter, subject to the intention of reconstructing what he sees, looks at things as a battle of reflexes, one against the other, capable of fragmenting the form to such an extent that, despite the effect of light and shadow, they seem like visual symbols. Open to outside influences, things can change in space without canceling each other out, thus participating in the colorful play of the atmosphere in which they are located. And from the depth of the landscape, continued endlessly in the light, in a perfect swing of shades, things should not create the illusion of distance, but appear absorbed in a single composition. Only in this way can I connect with my deep creative essence.

He who forgets to listen to the sea, forgets himself, and he who does not always look longingly, cannot understand its depths. This reminds me of a story written by Carlos Ruiz Zafon, where a lot of people want to get their hands on a mysterious and unpredictable novel, but left completely forgotten in the "Graveyard of Forgotten Books". Some want to buy it paying more than it is worth, others are looking for it to burn it. In any case, "Shadow of the Wind" is a deep meditation on human destiny and its reflection in the work of art, between the perennial and the ephemeral.

Leadership: By exploring deep themes can you influence the way you perceive the power to immortalize the beauty of the moment in an artistic creation?

Indeed, the sea, to which I always return, with its unique vistas full of vivid colors, explores deep themes such as destiny, heritage and the relationship between life and art, so that the representation of my image in the painting seems to constitute the portrait of a summer day at the seaside, where the breeze gently caresses the sand and the waves provide a pleasant feeling of relaxation and freedom. If Zafon's novel follows the fate of complex characters and how they are reflected and even preserved in books, a fact that represents a perennial art form, my painting seeks to immortalize the beauty of the moment and translate it on canvas, more original than ever, to be appreciated and preserved in another form of art, the visual one.

In the context of a painter on the coast, located directly in the seascape that represents him, while creating images of seascapes, he could find a multitude of parallels with the space of a new field of words, or with the space of a new way of existence . Through his special, soothing, soulful works, he tries to capture an ephemeral moment, *a fragment of eternity* , such as the sunlight at sunset, the foam of the waves, or the smile of a child on the beach.

Under the sign of emphasizing an echo of time, he transforms what is ephemeral into something perennial, just as the characters in "The Shadow of the Wind" are immortalized by words on the page.

All this belongs to me. I realized that painting and literature itself are different art forms, both having the power to preserve and convey emotions, thoughts and fragments of life that

I would otherwise have forgotten or lost, as it is lost a fading dream. Both the painter and I, the writer, one and the same creative soul, each exploring the world in his own unique way, use their talents to give birth to works that transcend time and space, thus creating a type of immortality, *Astverothesys Cullmhas* , directly corresponding of the Philosopher's Stone.

Leadership: Can the image you create capture the emotional moments in a timeless form that will be appreciated by future generations, in a kind of timeless dialogue?

It's time to go back home, away from the sea, away from the seashore, away from the burning sun. In particular, I am aware of the ephemeral passage of time, perceived as a kind of symbolic death, a kind of withdrawal into nothingness of a great wandering from which you cannot get out without "Ariadne's thread".

The tides come and go, changing the natural picture every day. One day soon, I will return to the seaside and lose myself in the vast landscape of the sea, so that the painting captures our deep essence and reflects it in all its splendor.

Through painting, through color, I captured these moments full of emotions in a perennial form, which will be appreciated by future generations. Of course, the painter and the sea are keepers of human memory, capturing the complexities and beauties of life in their works of art. Both of us, subject to the picture of a single story, are part of what the soul gathers in the following words, which the clear evening wind conveys to the wind, whispering only to the rising stars:

Whether it's a novel or a painting, art has the power to transform something fleeting into something lasting, thus giving us a way to ponder destiny and the meaning of life. Thus, art must renounce ephemerality in order to give us eternal aspirations.

The meeting between leadership and art is achieved at the point where ephemerality becomes perennial, and the leader's vision combined with creativity become the foundation for a sustainable and inspired change on the plane of a wider reality.

The painter resumes the visual process whenever he recognizes himself inspired by his great passion, according to the idea: "*What you love, paint with all your soul!* "

Source: https://neculaifantanaru.com/en/the-visual-process-is-the-artist-mirror.html

The Vivid Urge Of Forgotten Hopes

On October 09, 2010

Find the most durable element of your relationship with others, helping them change themselves in a way to feel emotionally comfortable.

Pretty Woman movie. In a central lodge, before starting the show with the opera "Madame Butterfly", the controversial businessman Edward Lewis, appreciating the restlessness and agitation of his call girl, Vivian Ward, made an observation:

- People's reactions, when going for the first time to the opera, are very dramatic. They either love it or hate it. It they are to love it, they will always love it. If not, maybe they will learn to appreciate it, but it will never become part of their soul.

Leadership: Do you have obvious traces of a modeling referring to a "Final State" conception that establishes a close link between practical reason and deterministic intent?

Edward Lewis tried to establish some stable aspects in his relationship with Vivian, striving to understand her true beliefs and aspirations. He deciphered her native emotional architecture, assessing her emotional state, appreciating the great difference between her fears and aspirations, her weaknesses and her strong parts. His intention was a deterministic one, not only because he managed to convince Vivian of the benefits of a new status, but because he argued the causes of his virtue of giving kindness. On top of that, Vivian betrayed the obscure need for a new beginning.

Vivian saw the change almost immediately, the traces of her modeling with the perspective of another horizon being in direct concordance with that state of mind that persists for a long time even after the memories fade. The same state of mind encompasses us all when we understand that love cannot remain eternally impetuous, but at least we know that it has been of some use to us.

Somehow, Vivian was favored to figure out another socio-human horizon, from which you can't help but look confused, because it rarely happens that you suddenly go from depression to ecstasy. Well, you can't influence a man if you can't find his sensitive and positive part, which you can shape at your ease, in accordance with your most precious principles and beliefs. Are you able to assess the deepest, most permanent and constant parts in a man's life, so as to give him a new direction?

Leadership: Are you able to remove the negative effects that have deepened in other people's souls, and depending on their emotional structure to redirect them thoughtfully in the same direction as you, so that they know you better and by knowing you, to make you known to others as well?

Just as a skilled sculptor studies the initial rock, with its natural faults, in order to look for the most sustainable aspect of future forms – so you, as a leader, must be able to reveal the inner beauty of people around you, and depending on their emotional structure, thoughtfully redirect them in the same way with you, so as to eliminate those negative effects which have deepened into their souls. Find the most durable element of your relationship with others, helping them change themselves in a way to feel emotionally comfortable.

The best way to go with someone is to understand that person, to act on his "shape" to

manifest in the circumstances of life to the greatest extent possible; to put your mark on his inner being, to passionately follow the twists of his life and his essence. For that, you have to compete with his values and beliefs, and impose your own ideas by which to determine the ideal pattern to which he must continue to strive.

Have you noticed that since Vivian started dating Edward Lewis, she was completely changed, her world began to open more to the world of others? He himself began to be seen with different eyes by other people, something induced a kind of spiritual awakening when he was seen.

Leadership: Does the way you manifest yourself in the presence of a man with little chance of earning a living help you better understand yourself and form those beliefs that you need in order to act through those arguments of conscience that speak to your soul?

Just like a sculptor manages to convey life into his sculptures, molding them into meaningful forms, so your influence, in order to be taken into account by other people, must be positive and resembling their beliefs – and for it, you must manage to efficiently convey your thoughts and feelings, so as to realize a molding into their emotional structure, in order for them to become deeply aware of their qualities.

As a leader, you must develop the ability to discern the true character of people, get them rid of that emptiness which obsesses them and, with the delicacy of a skilled watchmaker, stimulate their strengths to increase the quality of their work and their desire to achieve performance. Remember that the only arguments of conscience that speak to your soul are the following: the view beyond appearances, the view beyond words, the view beyond reason, the view beyond the surface of things, the view beyond your limits, the view beyond conventional approaches to upsetting situations and see beyond confusions and contradictions (towards a future that others still cannot see).

Their real attitude towards their own professional activity and teamwork can be known only by the leaders who have developed their ability to observe, analyze, as well as skills of good psychologists, and who find appropriate methods and the power to change people for the better. Of course, the watchmaker's rule also applies in leadership and can be translated as follows: do not enter people's hearts with the anvil, for you needn't repair anything with a hammer.

Leadership aims at those decisional experiences in which you can express your appreciation for the initiatives capable of ensuring a sustainable growth of people, so that you become present in their souls at all times.

The Vivid Urge Of Forgotten Hopes sanctifies, in fact, a reality: we can all be a changing factor in the lives of other people, because every one of us has the power to awaken a desire in people's hearts, creating a "story" of their one choice, the power to strengthen their spiritual forces and illuminate the future – just as a writer is able to create mythical worlds, conveying their feelings.

Source: https://neculaifantanaru.com/en/the-vivid-urge-of-forgotten-hopes.html

The Voice Of A Preacher In The Desert

On July 16, 2019

Leadership is the life experience that gives you the construction of an Alter-Ego that almost replaces your entire being.

Nature is admired everywhere, as it is, varied, bright or gloomy, but as human as possible, fed only by the stories of the characters in paintings that charm you from the first sight. It is immortalized by the painter of the realism artist who knows how to convey an intense emotion through a balanced assortment of significant colors and details.

And there, in the silence of the earth, even in the midst of a cloudy weather, sits majestic, handsome and straight to heaven, He, the rose, the part of me that experiences the events of the world through the language of nature.

I do not boast, however, that I knew the soul of the rose well enough, because, of course, he is also part of the creation of the sensitive world, unity between spirit and matter, he also has a form, he has nobility, character, a bodily basis, a clean conscience, sensitivity, but above all he has a history, he has something eternal, being triggered by the same divine spark with which man is endowed. I'm not much of a psychologist, but as far as I know I need to make a connection between the visual arts and the excitement of a beginning of a story, in which vision pervades all human depths.

I try to control the lines, the chromatic zones, the symbolism of a continuous elevation, the deep note of originality, by the very quality of the rose to tell a life full of teachings, a monumental destiny. And to multiply by means of art the meaning of the victory of nature, establishing a relation between the subject and the universe, between emotion and visuality, means to highlight the work of a genius creator who tries to experience the consciousness of a secular voice that expresses the sum of all the aspects of the subject pertaining to human nature.

Leadership: Is your creative experience closely related to the image with which you associate your sense of life, so as to give continuity to the story with which you identify your personality?

Whispering things deep and understood only by the chosen spirits, I understood the voice of the rose as being of a desert preacher, a voice that trembled because of sadness, a calm and cold voice at the same time, secret, but imperious, from which I cannot separate.

I am modest about my assumptions about people, I reconcile with them only through the resemblances with the reality they live in, as long as the regret of separating from this world does not reach the Vertigo of Nothingness. I expect them to smile at me with contempt and disbelief, sometimes I see that they do it only in passing, behind the words that animate the thinking and life of those who know themselves overcome by suffering. Others, encompassed by the beauty of the moment and wanting to keep it at least once among the tired eyelashes, give me a sympathetic and contemptuous smile, at the same time, who seems to say: "You are the only person I wanted to see..."

Unchanged by the passage of time, I always say that no one knows what is in the soul of another. Our worlds are getting closer, but the connections are still invisible to those who still cannot believe in a particular emotional symbolism, as varied and as significant, as those who refuse to see their reflection in the mirror with different eyes. The significance of my

existence is in close connection with the melancholy of the man facing the greatness and spectacularism of nature, whose history is mocked or even ignored. Nature is eternal, while man is transient.

The eternal works have all the patience to wait, silent and reserved, a revealing image of the contribution that the rose has made in human life, an experience of living and of the substance dialogue between two similar destinations.

Leadership: Can the creation of reality that defines you as a whole be a model of perseverance in the context of an influence that joins regular events?

The creation of reality that defines a wandering soul as a whole is like a never-ending source of feelings poured into a picture that crosses eternity itself through the subject it treats from the perspective of comparison with a model of virtue adapted to hard times.

I am not just a rose, but an allegory largely based on true life experiences, which uses the characters, their role and deeds as a conversation with a "it would've been better if...", hoping that everything will have an echo in other times, under other circumstances, under another aspect.

I want to say that nature shaped me like a hermit living in the midst of the world with the thirst to conquer the world with all its laws and forces. But sometimes, just like the old Morla turtle in the "Marshes of Sorrow", who always talked to itself, because there was no other interlocutor to listen to, nor did I feel prepared to survive a reality that was far too complicated to be changed:

"I'm old, I've lived enough. I saw too much. For those who know as much as I do, nothing matters anymore. Everything is repeated forever, day and night, summer and winter. The world is barren and devoid of any meaning. Everything is going in circles. What appears must disappear, what is born must die. Everything is compensated for, good and evil, stupidity and wisdom, beauty and ugliness. Everything is insipid. Nothing is real. Nothing is important."

Leadership: Can your life's course be understood as a recovery of the great moments from the meanders of a vulnerable destiny characterized by a more intense experience of being "above time"?

Bastian, from the "Endless story", experiences the same consistency of character given by the strong image of the rose: *"I would like to face a real danger that requires a mad courage. Here in the desert you cannot meet anyone. It is a great thing to be able to endure shortcomings and endure difficulties. But courage and daring are something else entirely. But it would be great to meet a dangerous being, but at the same time the most beautiful of all Fantasy."*

The rose highlights the difference between Him from yesterday, today and tomorrow, but at the level of reason, feeling and human choice, in completing the power to withstand the test of time.

If my thoughts are, in fact, illusions of a life that wishes to have been experienced in other times, under the appearance of other characters: kings or servants, men or women, humble or proud, gentle or harsh, intelligent or stupid, in love or not, then the work of a genius creator is the composition of a nature that bears in itself, in every movement of it, the signs of a teaching that we must take into account in the future: everything is nothing without color,

without feeling, without challenges, without artistic sense.

Often, leadership is the life experience that the construction of an Alter-Ego gives you, one which almost replaces your entire being.

Perhaps one day, a day when many interesting things happen, melted and infused in the fabric of a reality that puts its mark on eternity, you will admire me as a spiritual continuity of my facts and teachings from other incarnations, from other hypostases, from other universes. This is also a characteristic of the artist who, in a vision never before encountered, has a more subtle form of existence, specific to the merit of being immortalized in a context of encounter between two similar entities: between earth and heaven, between God and man, between soul and reason, between various facts and events.

It's already late. The moon retreated behind the lead-like clouds. A small blob of wind swings my brightly colored petals. Nobody sees me at this time. That is why I will conclude this confession full of meanings about the artist's effort to put more emphasis on a reality full of sensitivity and learning. A convincing echo still permeates my presence in the middle of the world, as it would pass through a man who until the last moment lives with an open heart an experience consumed in its entirety.

I learned from man and from the life that shelters him spiritually, that it is the same thing to be creation and creator under a sky full of peace, when you hear nothing but the wind and the whispers of sunset. The only thing done to differentiate us is living with the artist who addresses the role of mediator between character and narrator.

The experience of being above time concerns the meaning attributed to a singular destiny governed by the reality that no storm of life can separate us from the belief in a new beginning of the story, in which you must become a hero and cease to be just one survivor.

The Voice Of A Preacher In The Desert is nourished by the nobility of the present moment that belongs entirely to the artist, because no one else dares to assume this responsibility alone: to turn an endless story into a reality, even if no one believes it. Even if no one understands it.

Source: https://neculaifantanaru.com/en/the-voice-of-a-preacher-in-the-desert.html

Voice Of Infinite Silence

On July 06, 2010

Compete with yourself, before trying to change the influence of others in your own interest.

Nebuchadnezzar, the King of Babylon, gave his full confidence to Zedekiah, the eleventh King of Israel, making him the shepherd of his people on the land of Israel, but he betrayed him, secretly conspiring with the Egyptians, who in the days of old, held in slavery the people of Israel. King Zedekiah's greatest desire was to take back his lands, and to free his people from the yoke of Babylon. Despite the fact that his prophet warned him many times not to start the war against Nebuchadnezzar, but to ask him mercy for his mistake, Zedekiah remained faithful to his decision.

Nevertheless, fate was way too cruel with Zedekiah. His entire army was destroyed, and he, along with his three sons, Eliel, Achish and Amasai, were caught and put in chains.

Brought before Nebuchadnezzar, Zedekiah knelt down with his face to the ground, and begged him to spare the lives of his innocent sons, with the cost of his own life. However, Nebuchadnezzar showed no mercy. He killed cold-blooded the three boys, and Zedekiah, who was forced to witness at their torture, ordered to be pull out his eyes.

This was the price he had to pay because he yielded to the temptation of trying to change the influence of Nebuchadnezzar in his own interest. Based on the trust that Nebuchadnezzar granted to him, Zedekiah tried a hazardous, bodacious movement, which would have surprised and beat him. However, he has not well weighed the value of his actions, could not hold in his tendencies to infidelity, to blur the effect of the adverse reactions that could arise.

Leadership: What dimension of your personality are you willing to show the world in case of a failure?

There's no point in having a vision based on a form of human knowledge derived from experience if you are a man of half measures, a man of excesses easily overcome by the urge to satisfy his ambitions, ignoring the limits imposed by his developers and promoters.

One direction you can insist upon is that of self-responsibility. Without ignoring what you are, remind yourself that the first constant of your reference model to a particular purpose is that dilemma: the choice – "Whose side are you?".

Thanks to a great action of reorganization of the personal promotion criteria, as well as of facilities for manifesting the coordinating capacities that allow you to carry out actions for your own interest or that of a third party, you risk having to admit yourself defeated by the very limits of your inability of bearing a responsibility that overlaps your contributions to the success of others.

The size of your personality is of the "accessory" type when the final reply to the tolerability given to you by a trusted partner itself becomes the very outcome.

This evolution towards the art of power, seen as a privilege or a pain, is a more comprehensive reality, of which the need to launch yourself into a personal challenge is only

a small part, a sample of a thinking and a set of values that bring out what hides inside you.

What will be the nature of this new future task to yourself, for the good or the suffering of those who follow you is, of course, very difficult to say. But it certainly considers, as an initiation exercise of acquiring a new and independent identity, that dimension of personality that you are willing to show the world, even if you suffer a rejection or a miserable failure, that delirious loneliness of the self that twists around the axis of existential emptiness, unable to make sense of life.

The sad voice of the heart. What could a person feel in such a cruel and terrifying moment of his life - to assist in the execution of his sons? Bitterness? Regret?

A voice of infinite sadness and full of sorrow, springing from the depths of his soul, urged Zedekiah to suicide. The inner voice of his heart kept saying more and more intensely he no longer had a reason to live for. A silent and terrifying fight was unrolling inside his being. He felt like he was locked in an invisible prison, of which he could not escape from, but where he could only endure the burden of suffering and mental torture.

Leadership: Do you have the power to relive various life experiences through which you have experienced by stopping the reactions you have in the face of a contradictory reality?

The last bridge which still led to life, his last link with all of his feelings, all of his dreams, was destroyed. Nobody possessed a heart of exchange that would assuage his pain, which would put away his sadness, and would chase from his soul that bitter taste of disappointment in such a tragic moment. Not even a king.

A contradictory reality is an illusion on which we like to imagine we are feeding without being seen, which we call: "the reduction of the awareness of a change by making background moves."

The perfect silence surrounded Zedekiah like a soft and hard cloak, his tears flowed freely. No voice, he could not utter a single word, so great was his pain. All his hopes of life were shattered. He had no energy and motivation to live.

The road to the world of darkness. Zedekia's eyes have been pulled out, then he was enchained in bronze chains and taken to Babylon. This new torment, this humiliation was to be spread everywhere in the whole wide world. With no difficulty, no fate, condemned to solitude, he could only endure his life in darkness.

Even so, the real agony he had to endure was the voice of his last child, from the moment of his death, which will always resonate in his memory. Whatever would happen with him since then before, nothing will torment him more than that tortured voice of his son.

When someone transfers you a dominant position, do you try to bring to your attention images of yourself with situations in which you have felt valuable through the legitimacy of that position or through its abuse?

Conclusion: In leadership, you sometimes step on quicksand. Therefore, in unforeseen situations, you must calculate well your steps and cautiously choose the path, which would allow you overcoming the future obstacles and achieving the proposed objectives. Because any step that you make could have the opposite effects of the expected ones.

Compete with yourself, before trying to change the influence of others in your own interest. That is to analyze your leadership potential in all respects, better assess your skills and limits without overestimating your ability to change others through games, intrigues and conspiracy, by making use of the power with which you have been invested by them. Are you a reliable man?

Weigh well the value of your actions in order to blur the effect of the adverse reactions that may arise from those who have placed their trust in you.

*** Note:** Valerio Massimo Manfredi - *Pharaoh Of The Sands*, Editura Allfa, 2004.

Source: https://neculaifantanaru.com/en/the-voice-of-infinite-silence.html

The Voice Of Rebellion

On February 17, 2009

Change the mental and spiritual constitution of people, by sending them that higher vibration through which to externalize their latent aspirations.

He was a soldier in the Roman army, but he deserted because of a conflict with the authorities. Then, he was handcuffed and sold at a slave market to a man who ran a school for gladiators in Capua. Even so, once arrived, he decided to escape and restore the freedom to the other gladiators, which were forced to fight for life and death, just to entertain the Romans.

Using the knives stolen from the school kitchen, he managed, together with other 78 gladiators, to escape and defeat the armed forces that were sent to catch them. Soon, his name became a legend and so, in less than a year after his escape, he was joined by more than 70,000 people. For nearly two years, he terrified the Romans, although he wanted nothing more than to be free.

Leadership: Do you measure the courage to risk your life through a forced exit from the total of secondary causes?

Spartacus, *"the athlete with tanked muscles from old times"*- as he was called by the romanian poet Constantin Mille, was the leader of one of the largest riots in history. His name became a legend because he dared to risk his life for freedom and justice. He showed the world by his living example what freedom is, how slaves are able to become heroes, and that people are able to fight for a better life for their happiness.

The willingness to risk, it is the feature that always comes to light at the people that pursue an ideal. Often, they expose themselves to danger in order to help others to nourish hopes and prospects of their appropriate values and goals. And, the more they get involved in the process of changing the mentality of people, the more their lives make sense.

The secondary causes you to support to fulfill your will are restricted by the alienation of what the "man of yesterday" should represent. Causes such as the incompatibility of your battle condition, the condition of fulfillment and the martyr's condition, primarily by representing the status of a system of beliefs about events, can be brought in line with latent aspirations, not yet expressed, but which strongly tend to comply with the facts of they are offered the opportunity, the chance or the environment favorable for manifestation.

A forced exit from a number of secondary causes has as a comparison term a form you getting actively involved in changing life with the risk of being caught in the trap of sacrificing yourself for others, without discovering the real you.

Once you have developed a sense of understanding of the type of person you are, then you can experience the real value of life by injecting your beliefs in two directions: a direction of total self-destruction or a direction of individual perfection.

Are you a fighter or a defeated?

Spartacus' voice was heard when human rights was infringed and endangered. Dominated by

the sense of confidence in the final victory, he has consistently supported his ideas and interest for achieving his final goal. His aspiration for freedom, which was felt throughout the Roman Empire, wake up all that were oppressed from the numbness of soul and reason that had fallen, by filling them with the desire to make common cause with him. Thousands of slaves have understood his message and could not ignore it.

Only the straight fight can lead to victory. All those who joined Spartacus' movement forced their limits for the sake of a higher calling, a call to action, transformation, freedom, dignity, communion, retrieving some times long gone – a call which could not be rejected because it was instantly stuck into the soul of the oppressed.

His voice has mobilized people in order to achieve outstanding results. The leader finds ways of action, it is important for people to hear his voice and follow him. Confident in himself and in victory, courageous and willing to materialize the aspirations that will change the world, aspirations in which he completely believed, Spartacus, aware of his mission, has mobilized thousands of people in order to obtain their freedom.

Leadership: Can you better understand the concept of personal autonomy by carefully controlling the risk carried by your transition from a status of limitation to one of legend?

Moreover, he managed to impose himself in front of them because he added a healthy dose of charisma to his leading style. He stepped enthusiastically to the forefront of each battle because the risk is the first a step towards victory, which he wasn't afraid to do. Confidence in victory was always present in his soul, nerving and encouraging himself in his efforts.

It happens sometimes that a leader cannot be found, but when it is found, he must lead the people to achieve its goals and, at the same time, to determine their attitudes change.

Personal autonomy is based on that intrinsic motivation that differentiates an individual from others as a general orientation in their relations with the environment (physical and social).

Conclusion: Sometimes, in order to achieve his goal, the leader must listen to that inner voice, that "voice of rebellion" against some conditions and situations, which seem to be well established in society and accepted as a part of fate. History has shown that whenever a leader with great vision and with power of persuasion appears, the world can be changed.

Change the mental and spiritual constitution of the people, by sending them that higher vibration through which to externalize their latent aspirations.

Source: https://neculaifantanaru.com/en/the-voice-of-rebellion.html

The Void Of Intellectual Matter

On December 25, 2013

Recompose leadership in a whole new higher quality assembly, without developing a high degree of dependence on a complex parallel reality.

A phenomenal leap across a huge ocean is only part of the distance traveled within a few years of laborious study towards the world of secrets, which materialized into a kind of intellectual dependency. And the desire to better understand the *"exceptional"* through the purifying filter of the *"singular",* under the guidelines of certain integrating ideas that gave meaning to all esoteric aspects, I managed to demonstrate numerous scientific experiments that concerned alchemy.

Secretele sunt expresia unei realități pe care nimeni nu o crede posibilă.

The alchemists' attempts at preparing gold were so tempting, yet, I was tempted by something else entirely, a different reference indicator, a development factor of a much higher level. I was tempted by the mysterious character of a world with incomprehensible rules. I was drawn to structural analysis, the magical formulas and potion recipes, the intricate preparations that preceded the backwards trends. Especially the complex of relations that defined a certain system relative to its components.

Leadership: Who are you really in relation to a very complex world if you do not win the fight with what you do not accept in yourself to be part of a supra-personal work?

More than a century ago, a chemist showed that water boiled up to 1000 degrees Celsius begins to decompose into its root elements – hydrogen and oxygen. But the gas resulting from the decomposition, still in contact with the liquid, has at this temperature a certain pressure due to which the decomposition stops.

Contemplating on what reveals that relationship between the elements and understanding the pattern behind the reaction process, I set my heart on exploration, to seek the wisdom and the scheme of things. The fundamental mysteries of creation. What makes possible the framing of compositional elements into a new whole, together with the relationships between them, so as to form a new structure of the Great Work? Devoid of any and all constraints and prejudices, I began developing a new alchemical algorithm with what I had learned.

I delivered knowledge to myself alone through learning the fundamental showing of matter unbound by time. With effort, had I entered a generous space offered to the systems, fields, connectors and multiple effects. But I had not the power to deal with everything involved with their administration and management. I sometimes fell prey to confusion. But the great difficulty lied precisely in the transformation of the elements through which mystic union you obtain the premium concentrate that bears the mark of Hermes, *Philosophiae Transmutatione.*

Leadership is an important culture test in the field of science that can accurately determine how much of your personality is due to foreign influences, and how much it is due to discoveries experienced in the personal reinvention process.

I had to carry but one fight on the basis of a re-evaluation of alchemical research, on the basis of painful knowledge and perpetual dissatisfaction, on the basis of well-nuanced

information from the general culture that determined the finalities of science (specialized vocabulary, glossaries, treasures, dictionaries, data banks, etc.)

It was the fight with the self in the name of faith. I could not accept the idea that all that faith had taught me was part of a supra-personal work. I was no longer a man of expectations and predictions, but a man of the book, the pen and the word immortal in writing.

I say this especially amid justified worries, of the instinctive fury of traversing the harsh surface of a scientific territory in all possible ways, a world unleashed with all its power given by uncertainty, dilemma, chaos, variability and complexity. Was it only a vain and deceptive hope? A hallucination of the brain? A continuous scroll of ideals too abstract?

Leadership: Does your intellectual construction have a narrow or broad understanding depending on what you are willing to sacrifice at the level of attachment to the need to build a vision that does not just opposes a thing, but wants to change an entire phenomenon?

Communication between man and science, at the level of empirical research that blueprints the logical course of projecting studies of designing a new perspective for interpreting ideas in terms of a quality aspect, creates a sort of dependency to a parallel reality. That could be disappointing if it does not have as a result the good performance and increased production of creations.

Here vision plays a leading role because it has to outline a realistic, credible and attractive future that is accessible to anyone. And alchemy is an occult practice that I could only look at with a certain degree of bewilderment, but at the same time I had to take it further to build a new understanding of science and knowledge. Of course, I cannot fail to notice that the whole phenomenon of the search for the sensational responded just as well to the experience of self-seeking that always led to exhaustion.

It's like living someone else's life, somewhere else, in a higher dimension where everything you think of is manifested immediately using a revolutionary new language. Or by using a new technology, or by establishing a new, unexpected, perception of reality. And this preconception is far from being a "fashion" if it does not bring, through a simplification of the findings given by the assimilation of alchemy, as big of an audience as possible.

Trying to grasp a new matter, spread out as a surface of propagation of knowledge, means to learn to accept the edgy paradoxes that you will always encounter. The intellectual construction has a narrow understanding, unable to be evaluated and thoroughly analyzed by those supporters who embrace the same vision and mentality. Only by those scholars who know how to decompose matter without denying the value of the Great Work.

The phenomenon you need to change in order to reinvent yourself is the starting point of "The Great Work" that links an ideal full of intellectual achievement and the miracle of a revolutionary language that aims to describe a particular reality, rather than deliberately convincing through mastery and creativity.

The Void Of Intellectual Matter designates that lack of consistency between the obviously superior thinking of the leader and the normal thinking of the target group. In leadership, you must know how to stoop to the level of understanding of the majority so as to be followed in all actions. Alchemy is just a form of actively engaging in personal evolution, but it does not represent the right means to change those around you.

The Voluntary Aspect Of Leadership

On February 05, 2013

Seek in the light of your own life story all the necessary resources that give you the force to act in accordance with the "responses" you receive from within your own heart.

I've talked to you about writer Cella Serghi numerous times. In the period of her personality training, beyond the pride of acting as a high-ranking person, wrestling a destiny that will focus on the notion of "admiration", the writer emphasizes the tendency to somehow justify her existence and to express in a direct, naive or provocative form her own emotions.

We, the readers, assist to a sort of literary artistic composition, indicating as a landmark a spiritual and cultural creation in which the heart, like deep water, can be felt only at a glance in the past, in the face of the influences of a pure conscience at half the distance between regret and happiness, between consolation, delusion and fun, when the appearances of the world suffocate the hope of possessing the beloved object called literature or art through the eyes of a masculinized and prejudiced society.

Leadership: Are you able to capture in writing the essence of things "that cannot be told in words", like an artist who immortalizes the fleeting moments of life through creation?

She was saying at a moment of great emotion, equating to the manifestation of a deja-vu, the feeling that she has experienced this very powerful experience through journeys made throughout the world and through her particularly important writings:

On this earth, when I could not speak, I learned to listen to the pains of the sea, when I could not read, I found out from shards of stories of Dacians and Getae. In the language only children and scholars understand, I was talking to grandfather's shards, to my shells. Ovidius walked here, here he said his woes and the carved his "sadness" in stone.

Here I learned to see and love what surrounds me, here I learned my ABCs and all that cannot be written and said with words, from here I took everything I kept and wanted to keep.

Leadership: Can you give meaning to your personal experiences that help you become the "Author of your own life story" in a context of determination and attempts of the Self to discover itself by reference to an aesthetic formula?

Can you be more than an empty space? Can you bea core of exploiting your own potential around which all forces gravitate? Is the mightiest mountain bending and finally collapsing before you?

I remember what the famous writer Marguerite Yourcenar once said: *"The true birthplace is that where, for the first time, you have casted on yourself a piercing look: my first birthplaces were books."*

Take a closer look at yourself and see what is the electrifying element, necessary to overcome the "inertia" of an impression of limited space. A perfect and implicitly original thing, an instaurator thing, therefore novel for the aim and benefit of your development, must be designed so as to challenge time, to be "eternal".

A sustainable development, a restatement of intentions, a clear vision, to meet all challenges, this is the requirement of a good mastery of the "personality" phenomenon in the whole splendor of life. The aesthetic formula that Cella Sergi attributes to life can be represented as follows: "The splendor of my importance is the image of a color called sensibility from which the character's attitudes to the world feed on a story full of the perfume of social conventions."

The creation of a literary work aims to reproduce a disturbing apparition in the project "the chance of a life lived to the fullest" through the interpretation you give to the moment of great significance that determines your destiny.

Cella Serghi is the author of her own life story in which art belongs to the deepest experiences she could reveal about herself and about the other people around her. All that surprised her in moments of great significance is the creation of a genius artist who translates his emotions on canvas, but only the emotions that are totally dependent on the experience of the social and cultural life of the common man – the man caught between doubts and virtue.

But, before your own development, before the discovery and assimilation of any alchemy, there is always a pre-alchemy, an intensive labor of search, conception, addition and correction, of adjustment of data cables – generating new processes, new structures, new openings and new realities. New elements must be identified, integrated into a mosaic of introspectives and imaginatives as original as possible. New variables must be defined, restored and promoted according to a set of rules and norms.

Leadership: How can your heart, like deep water, reflect the influences exerted by a clean conscience, halfway between regret and happiness, without becoming troubled under the weight of conflicting emotions?

And this whole process of discovering the elements necessary to your accomplishment can be achieved only through relocationing the space beneficial to the crystallization of your work – in the laboratory of inovations, the sanctuary of the priceless treasure of your knowledge. Are books your first "birthplaces"? You will refine in time your true alchemy only if you will attach yourself more to these birthplaces.

Such a thing, a stimulant with a powerful effect, a substitute for the unacceptable, a protest against downfall, a restore to constantly come back to must also be protected, to not be subjected to the distructive action of your inferior nature, for your previous degree of mediocrity – which can always be reactivated – not to be distroyed.

Leadership that imparts to life a certain identity and a certain coloration refers to the "soul confession" expression of the similarities between the deepest experiences you can reveal about yourself and the certainties that you can outline about the world in a landscape full of bias.

The Voluntary Aspect Of Leadership is the importance that you give to a life that you have to spend in the perspective of meeting with another version of yourself in other times and other circumstances when everything that seemed certain becomes doubt, when everything that is common is represented only by the alluviations of the human condition.

Do not forget that everything that happens to you is a process by which you have to polish and make the most of your character.

* **Note:** Serghi, Cella - *On The Spider's Thread of Memory*, Polirom Publishing House, 2013.

Source: https://neculaifantanaru.com/en/the-voluntary-aspect-of-leadership.html

The Warm Rays Of Sunset (II)

On March 15, 2013

Try to discover the real cause of everything that happens to you, without falling prey to the drive of self-depreciation.

Long labors and painful expectations reveal, similar to a difficult birth, Laura Quinn's true feelings. From now on, in a shockingly short time, in a voluntary effort and through extraordinary focus, the great drama of her soul takes place, the clash between particles charged by two opposite charges in a high-voltage field.

"Why? Why did I become allies with Mister Hobbs? I'm an accomplice ! I'm guilty ! I will end up behind bars ! God will punish me ! I can negotiate to get away from all this. I'll go to Ashcroft and offer him the stolen diamonds in exchange of our freedom ! "

Rather than living her life in Date's Inferno, she enters free willingly in Purgatory, pushed by her guilt, hoping she will get away with her soul untainted.

She feels this "cosmic connection", she knows that someone who chose a wrong way still has a ray of sun in their heart, a crumble of *mea culpa* and thus, they get closer to the true servant of God, the one who repents. Unlike the other beings that continue their descent, unlike those cold people with a frozen and harsh heart, whose actions lower their self-esteem, making their escape harder.

In her depths, Laura Quinn has the superior trait of repenting, of correcting herself. In the name of truth and through the Holy Ghost received at her rebirth, she learns to take hold of the impetuous and energy that was ill-used and ill-channeled. Through the sacred formula that only her untouched soul understands: *"I am truly sorry for myself"*, she finds a justification and manages to keep her self-esteem.

Leadership: Do you manifest yourself in the exercise of your own temporality as a long-term individualization phenomenon whose essence is to show how the content of your experience has to show the significance of committing a deviation from the natural line?

Radiant matter is a result of dark matter. Laura has a new meaning in the parallelogram of the forces of destiny: to be the carrier of a profound spirituality, from where it extracts the essence of structuring a new configuration of its consciousness. Light, the phenomenon that makes the world inside of her be seen, completely alters her mood. And this light, so natural, hitting her like a lightning in the night, only comes from one source, more giving than the parts of her *Ego*, her conscience.

Warm, with a high concentration of energy in the area that needs to be cured, the rays of hope greet her, while the driest parts of her character gather shade. Of her own free will, the passage from the shade to the light is made through an intermediary area consisting of half-shades, regrets combined with her inner rebellion, with the pity she shows to herself. And this area is reduced reduces itself as the contrast between light and shade becomes more powerful.

The tormented being wins the battle with herself. In her empty, torn heart that's been broken into thousands of shards and melted in repenting remorse, an almost imperceptible, but free

and replenishing joy arises: *"I'm free, at last."* The content of his experience began to show the significance of committing a deviation from the natural line by canceling any chance of returning to the dark years of the past when he had to accept a reality that did not confirm his desires.

Leadership: Is the updating of your preferences for the chance of a new beginning achieved as a phenomenon of personalizing your own image through a determinant such as: "Move away from who you have been"?

Are the key moments of your existence strongly supported by conflicting arguments? Do these moments unite in a very narrow bridge that you must cross? What can transform you into a defenseless creature? Do you have what it takes to fight against the harsh reality? Do long labors and painful expectations reveal your true feelings? Do you have in your heart a ray of sun, a crumble of guilt? Are you able to correct yourself?

Agreement or disagreement with your own self, the attitude that you adopt in key moments, the impediments that you encounter in your past experiences, they all dwell in your conscious, in what could be called the influence of the future over the present. A kind of double game in which the two opponents, the two opposite entities of the same being remain entrapped in a nonfunctional world, and that combine together in a risky and deceitful whole: the feeling of being a victim, being abandoned.

In this case, your psyche suffers deeply. You begin to feel carried away by a different reality; you become more vulnerable, you accuse yourself. Before you start thinking what is good and what you want to change about yourself, you let yourself drift into a dynamic, but overwhelming rhythm, with dark perspectives in the future. Ultimately, you put yourself amidst the constant chattering of the prison where you have free-willingly incarcerated yourself.

The American businessman, well-known for being the CEO of ITT Corporation uttered at some point a memorable phrase: *"Leadership is practiced not so much through words, but through attitude and actions."*

With all the deep roots of your development tendencies, starting with the particularities of your own personality, only the progressive traits are undoubtedly dominant, of course only at a given scale of your sequence of values on the axis of time.

Leadership: How do you think you are being evaluated for your way of engaging in a fight against a hidden enemy, considering that the way of conceiving things and the world depends on the image that a moment of choice suggests?

You can understand leadership better because of the lights that you project over it. What kind of lights you project over leadership? Those lights that impede you to see a little bit more clearly who you truly are? Those lights that carry you into a state of rejection and unhappiness?

Leadership can gravely cast ruthless lights over every aspect that can totally dominate people. And as I have read somewhere on the Internet, people, by articulating the values in their existence and in the flux of reality, articulate altogether their existence in a mechanism of precarious becoming sometimes, manifested through the tendency of trailing behind everything that defines him.

Leadership monitors certain human constancies. First of all, it can be felt in the intimate

desire of self-evaluation, then in the way in which we see ourselves and it becomes crucial in the way everyone around see us.

Through these considerations, leadership, resonating powerfully on the highest step of your existence becomes good or bad. A cooling process of the area that forms you, a sickening symptom, or an alternative that brings you an advantage, a phenomenon that makes your inner world visible by positively altering your mood, as a well-greased engine.

As an alchemist has to separate from what is solid or neutral the substance that he would carry with patience and care towards its perfect transmutation, you have to abstain from transforming leadership in an occasion to resign, you have to detach the chords that keep you pinned down, prisoner in a reality shadowed by your own desire to ascend.

To engage in a struggle against a hidden enemy means to become aware that your superior form of being may be the first step towards your victory, especially in terms of the tendency to choose a later reward instead of an immediate one.

The Warm Rays Of Sunset reflect how you are in harmony with your own being, with your own character in those uncertain situations where things get complicated, in those situations when you have to give your consent for what is about to happen if you can't prove your vitality. It also describes that electrifying and beneficent emotion that gives you strength even in moments of despair, when you fall in the bleak spiral of passions.

Never forget the saying: *"When you fall into nothingness, have faith that down there God will catch you."*

Win the battle with yourself. Claim your rights and say "NO" to any attempt of entering the darkness of leadership. Keep away from dangerously slipping in the opposite side of freedom with no limits. Guard your heart of any remorse. Fill your soul with that immense, refreshing and renewing joy expressed through the words: *"I'm free, at last."*

Try to discover the true cause of all that's happening to you, without falling prey to the drive of self-depreciation.

Source: https://neculaifantanaru.com/en/the-warm-rays-of-sunset-II.html

The Warm Rays Of Sunset (I)

On March 14, 2013

Separate yourself from what has an adverse effect on the clarity of your orientation, focusing more on gaining your acceptance as an autonomous individual.

She didn't know what she feared most. That she will start hating Mister Hobbs, or that she will start hating herself? This was the key moment of Laura Quinn's existence, supported by conflicting arguments, a very narrow bridge that she had to slowly cross, without any accidents happening. A very annoying *Upside Down* detached her more and more from herself. Accentuating her drive to accept herself with all her flaws, or to fight herself along the way to fulfilling her purposes.

Laura Quinn, the main character of the movie "Flawless (2007)" is one of those defenless creatures that seem to have been pulled out of Dostoievski's novels, a character you can't tell if you hate or love, but that through their gentleness, their shyness, or their power to fight the harsh reality, invite you to reflect by instilling in you a profound feeling of some kind of gratitude, a new way to see yourself.

And without knowing why, the defining traits of this being, the greatness of this spirit – superior through the warmth it spreads around, through compassion, respect, kindness, forgiveness, all these small existential shards that gathered together become the most valued treasure, follow you for a long while and eventually, they unnoticeably tie you to her world.

You start feeling and thinking about what is good and what you'd like to change in her life, you let yourself carried by her story, her overwhelming way of life, her future perspectives. Until you find yourself amidst the constant chattering of the prison where she, of her own free will, lays herself restlesly. How can you abandon the analitical depth of this broken conscience?

Leadership: Do you do your duty of "the right verdict of a solemn fate", detaching yourself from the satisfaction of raising the trophy of senselessness over everything that binds you to life?

The attitude towards self-knowledge, in a so called "persistence time" (for a relatively short period of time) is important in explaining a spiritual failure attributed to the condition of producing a life style that doesn't maximize the preference margin of an individual. But this happens within the limits of a self-imposed objectivity that reveals itself little by little in the frames of a partly attainable personal fulfillment.

The key of the entire self-completion process, which places leadership under the sign of a battle against nonsense and chaos, for the endangered vital elements, reveals to the conscience both - the opened and closed door, and accomplishment becomes a substitute of the key. Both doors make the passage towards a mature intellect and a wholeness of the human being. Each of us is free to choose whichever door.

Anthony Silard, The "Center for Social Leadership" President said at a certain point: *"In order to become an upstanding person, you must take the ball and put it back where it belongs, that is within you."* In this context, the ball has the meaning of taking responsibility regarding the way you lead yourself in life, in a continuity of thought that addresses itself, expressed in the critical exercise of reason and used mainly as a state of unchaining yourself from the limits of deep and steady convictions.

Leadership has at its core strong convictions, especially the way in which you handle and understand emotions. When you evaluate your chances to be at peace with yourself, try to make all the balls glow.

The correct verdict of a solemn fate takes into account the power of man to form a high ideal right in the midst of a sad life without giving up the hero's hypostasis of an odyssey that keeps him connected in a constant fascination.

If you focus only on winning your acceptance as an autonomous individual, as a person that counts only on his own strength, then you can be at peace with the idea of being a superior human. Overcoming the vulnerability of not having a shoulder to lean on when facing hardships (which means channeling your whole attention towards an overwhelming way of life) is possible only by breaking away from what you have been or what you think you are, by reinventing yourself, by extending "the movement" of being you.

The meaning that you give to self-knowledge and success, intensified in the temporary storage of psychical energy and sensibility, plays a decisive part in reaching a state of plenitude. Building this state, that can materialize through a bolder attitude, depends on your original social environment, personal background, the way you react when facing the inherent vicissitudes of your daily existence, with work directed towards a purpose, etc.

Leadership is an obligation towards the ethical and emotional authority that you have to fully assume as is, conceived and enforced in an authentic way. The interaction between the dimension that particularizes your personality and the dimension that characterizes your existence, also taking into account your dimension as intellectual product, gives birth to the highest form of living, to those temporal mini-formations limited to the relations and rapports between environment and time. You feel fulfillment through what you live, not through what you are.

Man's orientation towards a new beginning of life depends on the quality of what inspires him to make choices that reflect the true self, without serving a past or present that doesn't want to go away.

The Warm Rays Of Sunset symbolize those times in life when you struggle, demanding from yourself decisions that you aren't ready to endure. But just as in a painting, the expressive features of physiognomy are pointed out through a powerful shadow and light game, so are your qualities as a strong person pointed out, in daily life, through the activity of knowing yourself and through an active availability of knowing everything that means new and foreign – even when your own expectations are low.

Source: https://neculaifantanaru.com/en/the-warm-rays-of-sunset.html

The Wasted Time Principle

On January 19, 2010

What you expect to receive from life is directly proportional to what you are able to feel as an unhappy twist of fate.

Days passed by, then weeks, then years. Edmond Dantes continued to wait, with an unsettling hope, to be released from d'If castle. Or, at least, have a change in his life, because he couldn't resist for long all alone in the same cell. He prayed to be taken from his cell and moved to another one, even a deeper and darker one. A change, even for the worse, would have meant a change, however. He prayed to be taken out for a walk, to be given air, books to read, tools for work. Something new to be done, anything, would have meant redemption. But everything remained the same, except time, which flew inevitably.

The poor man had forgotten how many days had passed since he was imprisoned. He lost his self-confidence. He lost his faith in God. He lost any hope. He only had his so limited, so dark past and so uncertain future.

But all his suffering, this state of discontent and frustration which he was going through disappeared when Abbé Faria appeared. Everything that seemed dark and gloomy started, all of a sudden, to have color. The joy of having a friend to share his thoughts, feelings and everything that obsessed him was so great that he lost track of time.

Leadership: Do you evaluate your level of success in terms of the feeling of involvement in creating a stable and lasting connection between two different characters, as opposed to what you are interested in accomplishing by rooting your sense of self in something that confirms your worth?

If you read the novel *"The Count of Monte Cristo"*, then you know that Abbe' Faria had an extremely important role in Dantes' success. He comforted his suffering and strengthened him morally. He miraculously saved him from despair or maybe something even worse. Two different characters are outlined here: one fascinated by divine power, worthy of the worship of life in order to spread Orthodox knowledge, and the other is dominated by the power to change the meaning of life by increasing the chances of resisting its attempts.

Long work (digging the tunnel) filled Dantes' days and, when he rested, he had his hopes to comfort him. The old man's words, which had a lot of teaching in them, made him listen to him with more and more interest. They even drafted an "education plan". While working, Faria gave lessons to Dantes, speaking to him in different languages, teaching him of the history of nations and great people. So, the days passed faster and full of teachings. In a year's time, Edmond Dantes became a different man.

Rooting your sense of self in something that confirms your value is specific to the man who is not in direct and continuous connection with the outside world, who affirms one's self and grows more in solidarity with the divine will, identifying with that strong image of which reality was expressed very well by Shakespeare as follows: *"Virtue and Science are gifts greater than nobility and wealth."*

Dantes spent half of his youth in a cell, but he didn't lose time, because Abbé Faria taught him everything he needed in order to become a respected person in the society, with a special authority, worthy of envy, with special knowledge in various fields. With no doubt, Dantes needed what Faria had to offer, and his presence made captivity easier. He may have

never gotten an educated man, with higher abilities, with a behavior adequate to high society id he hadn't met the old man. Moreover, he would certainly not have found Spada's treasure.

Leadership: Is your transition from faith to science the result of a bottom-up process of an accident in your dream of life that the hazard entered into organizing events for you to be victorious over your inner powers?

Perseverance, the will to learn, to perfect, to gain new abilities, turned Dantes into a different man. The words which the Count of Monte Cristo (Edmond Dantes) put down in his goodbye letter are memorable: „Only he who felt the worst of unhappiness is capable to sense the greatest of happiness."

The time he spent with Abbé Faria was not at all useless, wasn't it? In the end, it brought him the greatest happiness. And the dream of Edmond Dantes was fulfilled in the end, far more than he had ever hoped to reach, without knowing that chance had prepared the hardest route beforehand, precisely for him to be given the highest reward.

Basically, Dantes' success was greatly due to the relationship he made with Abbé Faria. The old man, who had served cardinal Spada, had kept, however, something from the straightforward language of the people and, thus, Dantes was able to understand him easily. He learned from the old man to appreciate the importance of lecture, he learned how to write and read, he learned Mathematics, Physics, he learned new things about civilizations and cultures, about History, Geography, and even Astronomy. And even more important than all these, he learned how to be a mannered and influent person.

To be victorious over your inner powers means to nurture the feeling of being away from the world, to nurture the power of perseverance and the weakness of being stubborn, to learn all the virtues that make up leadership's adornment: faith, spiritual winning, discipline and intelligence.

In a human relationship, you always have something to learn. You exchange opinions, you share knowledge and experiences, you become more informed and more motivated to get to action. No matter who you are, no matter where you are, no matter what you do, the time you spend with a friend is never wasted. You can learn something new from anybody, usually, from the person you least expect. Therefore, appreciate the moments you spend with your friends and don't exchange them for anything in the world.

Writer Les Giblin illustrated very well this aspect: *„No matter how you would define happiness, you will ultimately be convinced that your own happiness depends on the relationships you have with others."*

"Rebirth" is the attribute of the great souls who know how much glory it is to pass, with the unwavering power of the soul, life's trial by fire: to be alone in a place from which you think you cannot escape. Learn to survive to the point where you are ready to experience salvation. You just have to know that one person who is especially capable of giving you the change that fate requires in exchange for a colossal transformation.

Leadership is introduced as a means of proof, an expression of character development, in search of the destiny that you must face in order to gain the right to be a man endowed with the quality of virtue.

The Principle Of Lost Time applies only to those willing to give up the whole world to win the victory of faith that gives virtues and grace. As the bible says: "If you want to reach the

kingdom of heaven (that height of perfect wisdom), leave everything and follow Me ! "

The time spent with a friend is never wasted.

Source: https://neculaifantanaru.com/en/the-wasted-time-principle.html

The Way Of The Magician

On March 21, 2010

Integrate yourself into the performance circle, canceling the natural limitations imposed by the parameters of the development of a meaning that always stands at the edge of the significance of an impeccably played role.

A hidden voice tells me that it was more than a coincidence my re-encounter with the master magician. He still had that sharp look, which seems to be reading deep down your soul. I could see in him gathered the entire human knowledge, all its secrets. You could see from a distance that he was a man with the formidable power to change things, an unusual man who guessed everything, who knew everything, who penetrated the most intimate thoughts of all people.

We talked a few long hours, the magician being pleasantly surprised that I remembered so much about him. Curious by nature, I put him a lot of questions, maybe in this way I could find the secret of his profession, the secret of a magician. And I found out.

The mystery from behind the glance of the scene. The magician looked aThe mystery from behind the glance of the scene. T me full of confidence, he lowered his voice so nobody around us could hear us talking and said to me:

- A magician who does not have the skills to arouse the curiosity of the spectators and influence them by his own will, going into their minds, cannot be successful in his career. Most viewers believe in miracles and impossible things, which can be made, so, that is why, in order for the act to be perfect, he must temporarily suspend reality. Otherwise, the audience won't like any illusion, they will prove to be unimpressed, and will applaud without enthusiasm.

He made a short pause, examined me with his eyes and mind to see if I am really paying attention to him, then continued:

- I'm not a magician, but an actor playing the role of a magician. I am an artist who learned how to realize special effects by his art. The key to my success lies only in knowing the physical phenomena underlying the optical perception, in the dexterity of my hands, in the speed and accuracy I perform every magic trick. The more I maintain the illusion, the more "the magic" is considered better.

Leadership: Do you benefit from all the privileges of power, no matter the way in which you are perceived?

The power of a magician to perform apparently impossible tricks, subtly influencing, through mystical ways, apparently supernatural, the thoughts and beliefs of people illustrates the way in which leadership overcomes tradition borders of promotion. It illustrates the way in which the elaboration function of granting a new meaning to the experience lived by people around you, through a conditioning tendency, is exclusively fulfilled by artists, in the face of a world redimensioned by new realities.

I am not at all surprised that this identity reconfiguration towards an all-comprising accomplishment of putting into practice, in a controlled environment, all the advanced shaping and manipulating techniques, actually shares some characteristics of the work of art.

The work of art is the way through which the artist manifests his gift of improvising and accomplishment; it is a lesson of determinism, in the complex of phenomena that form together the field of practical experiences. The latter receives an important meaning, with a high number of receiving and reaction valences, by becoming a way to disclose a new conscience that burns under the sign of an impact force in front of those that learn to adapt to a new reality.

To benefit from all the privileges of power is to express that creative side that measures your value at the same time as committing a deviation from reality, so that the public tries to look simultaneously at two distinct parts of the same individual.

In other words, the work of art is a way to form some representations about the world of objects and phenomena of a reality that makes all the more obvious the idea according to which everything is possible if you really try to obtain the impossible of possible.

Leadership is the winning option of a psychological experiment that tests the power of understanding of some people through some well determined quantities of chiaroscuro that have emerged in the form of thought styles that completely surprise, thus obtaining some exceptional performances.

That is why cultivating the capacity to perceive a work of art by taking over variations of some very attractive themes and aspects, from the superior height of your own creative culture is maybe the most profitable investment, because no matter the way in which you're perceived, you benefit from all the privileges of power. This means that you remain loyal to your own intellectual superiority.

Leadership: Can you express the hidden side of your being, without leaving any particular aspect of your "show" to chance?

Leadership is a "game" based on rules and skills, where only those truly deserving will be able to obtain exceptional results and will be able to advance to a higher level. It is a "game" in which you must look for perfection even if you will never be able to reach it. It is a "game" in which, if you do not practice continuously, you can fail, despite the excellent performancthat you have proven up to the present. Do not forget that you cannot leave for chance any particular aspect of your "show".

Just as the feeling without intelligence is blind, so you become blind and the quality of your performance suffers if you accept that natural limitations imposed by the dimension of your talent. You can always be better than you think you are. The decision to go to the limit will help your potential to reach a level where others are not able.

Have you made an inventory of your skills? Can you do things that others are not able to do? What is the trait that sets the tone for your performance? Do you show a genuine care for the elements that increases your leadership ability? Or, somehow you are heading to an area for which you do not have inclinations?

The way you are perceived by people depends on your understanding of the aesthetic dimension of the creative act.

Just as the intelligence without feeling is cold and has no dynamic force, so your leadership potential will not have a dynamic force if you have not created to yourself a lever that would increase to the maximum your efficiency - once the lever is your commitment to improving the conditions in which you validate your potential to transfigure a certain reality.

These conditions are responsible for diverting attention to something other than what is seen and the actual focusing on the creative act that is being made in plain sight at one point, but just when everyone is paying attention elsewhere.

Is there a way to become a master of leadership? Yes, there is a way, but it is not simple at all. In leadership, achieving a craftsmanship requires a constant training, a lot of effort and much sacrifice, because the talent is not enough. You may be endowed with a special talent, with rare virtues, and altogether be surpassed by someone more vivid and productive. Perseverance and serious effort always beat talent.

The hidden side of your being has as a dominant variable the weight of encompassing in one act of creation two special things: the attention displayed to the plans of an artistic game and the natural tendency of the mind to go in the direction of the currents caused by the associations of ideas and the original correlations that the experimentation of illusion arouses.

The way of the magician is nothing else but the way you must follow in leadership in order to increase your performances. In a world like ours, where there is a fierce competition, only those who will follow the way of improvement, development of dexterities and, generally, continuous improvement in all aspects, will succeed in making themselves noticed in a special way !

David Copperfield, the most famous magician of all times, the one who made the Statue of Liberty to disappear, best captured this truth: *"The real secret of magic lies in performance."*

How do you enhance your performance so you can increase your value?

Can the meaning you attribute to your role be split between the desire of being one with reality and the loyalty for the creation of illusion?

Source: https://neculaifantanaru.com/en/the-way-of-the-magician.html

The Weight On A Leader's Shoulders

On March 09, 2009

Make credible the manifestation of own individuality and of the character that you assume, for your potential to reach a maximum of quality.

It says that Gingis Han remained disorientated when he found out that one of his warriors killed Taicher, the brother of his enemy Jamukha, after he tried to steal his horses. There were only two ways of solving this: either he sent the warrior to Jamukha, what automatically meant his conviction to death, either he kept him, which meant without a doubt starting a war.

Ginghis Han kept the warrior who, doing his duty killed the thief and so he started the war in 1206 which changed forever the face of the history. The fact that he put his life in danger for a single soldier, Ginghis Han proved a great loyalty, and also that he is a good leader who knows how to cherish those who are doing their duty in his favour.

Leadership: Are you willing to experience a reality in which you can go beyond yourself, creating a "long exposure to heights" experience that will change that support point that sustains a destiny of legend?

As a leader, your responsibility to loyal people is akin to walking the wire: at first you only realize the danger of falling down and try to avoid a catastrophe, then you gain courage and move forward against the risk because you realize that you have to fulfill a destiny of the image of a legendary hero.

A destiny of legend, because there is no path to eternal glory that does not start from man, lies in the foundation of the truth of faith in remarkable deeds. The hero that always remembers history did not appear as a bearer of divine conscience or of a religious-moral goal to be the ultimate expression of a culminating struggle but, above all, distinguishes itself following attempts doomed to failure that have been completed with unexpected and colossal success.

People who follow you feel inspired by the incredible events produced around a dangerous attempt to get to the top of the world's highest mountain, and from there make a jump that brings you faster than you expect to achieving an impossible goal.

Leadership is the act of climbing towards the immeasurable, followed by the effect of an empty fall that forms a miracle.

The tense situation behind an unsuccessful attempt must create new forms of continuing an action with more impetus and courage. Or, as Romanian writer Mihail Drumeș said: *"If things do not go the way you want, try to bring your life further along with your dream. And because there is no other way, you have to fly, always fly, as if only to remind yourself that you are alive and that you have not left the struggle with circumstances contrary to your spirit."*

You have to think about the fact that your success is due to the way people you lead make their job, and if you are not attentive to their efforts and you are not interested even for one second in their destiny, then probably neither them will care too much of you, your activities you want to do, about future plans that we've done.

What do you think the people will believe about you, if you are not capable of taking firm decisions on the most difficult times? What will they think if you are not able to get involved in solving their problems? More than likely, they will immediately form a bad opinion about you, and will seek to change their jobs and their leader as soon as possible.

Just as the accurate evaluation of a person is not given by the marks obtained in school, but rather of what he was able to realize in life, so your leadership potential will not reach a maximum of quality only by connecting with people, but rather if you are making it credible, through ideas, beliefs and values, the manifestation of your own individuality and the character that you assume.

If you want to develop your potential and to raise your level of leadership, you must learn "dancing" in your rhythm and of the others around you, just as you feel, but as well as they feel – in order to convince them that you are interested in maintaining a lasting relationship. Be credible in their eyes. The rest comes by itself.

Leadership: Do you rate the anticipation of victory at a rather high level of awareness of personal value, using the effects of adverse circumstances to increase the visual impact of the truly miraculous "fall"?

Accepting and fulfilling a destiny of legend does not consist in removing those effects of the act that are contrary to the indispensable demands of time and place, but in the conception of a path that no one can reach. A miraculous fall is a hindrance on a one-way road, but to those coming from the opposite direction.

The one that is in charge must do more than to guide people in a better direction. They have to assume the responsibility for each of them (as long as they are subordinated to him), for every mistake they made, and to not forget that the manner he involves in solving the problems, the decisions he takes in time, affects directly him.

The relation between manager and employee is very important and it's the base of success in a company. The manager who does not know to maintain a close relationship with employees, who fails to earn them the respect and support the long-term will always lose. No wonder that many managers of large companies are turning to outside help in order to maintain the efficient development of the company. This is a good method too - if you don't have leaders abilities find someone who has and who is willing to take your place when it comes to motivating the employees and making better the relation with them. But this way you risk to lose your power of influence.

Is the defining feature that you want people to identify with you the victory of the frightful explorer of new frontiers and new horizons that surpass any expectation?

Conclusion: A leader carries a great weight on his shoulders, the weight of responsibility and consequences of his decisions. He must take the hardest decisions and be loyal to those he leads. And if he wants to maintain his position he has to be able to inspire people, to sustain their morale in the most difficult moments and to assume responsibility for their deeds.

Source: https://neculaifantanaru.com/en/the-weight-on-a-leaders-shoulders.html

The Well-hidden Secret Behind The Contraries (II)

On May 29, 2013

Be the reality others see around them, by making an X-ray of the complexity of the phenomena of a new identity.

Laura Quinn. On the outside she's simple and modest. But it's exactly her discreet manner and the modesty of her appearance hide a secret, something superior in herself, the virtue to lift the unknown to the highest peaks. Her natural easiness induces a certain degree of respect, a certain imprecision in evaluating her personality. Least sure it's granting an emotional subtlety in configuring this being that seems a estranged from herself, unclear around so many intrigues which silently take place around her.

In my imagination I try to redo the whole course of life, until the distant fountain of her essence, close to the frontier with the unpredictable in the great dukedom of her soul. Weird, why does she become so unsure around me, even distant at times, while with others she seems so objective? Why does she pretend she doesn't know anything as long as she gives her best to prove she isn't involved and she's innocent? Why, in her carefree way of being, she reels off a bunch of positive character traits?

Based on the existing experimental data, I have established the following empirical dependence relation of her being constant. **E = A + P (Enhancing trust** in one's own forces is based on the existence of a major **Ace** and a certain way to **Position** above the majority.)

The complexity of the phenomenon that defines a striking personality is revealed by the significance given to an existence that can support the sensitivity of highlighting things that need to be whispered.

She surely, surely hides something. She hesitates to manifest in her personal space, she refuses to exhibit the contraries of her own being, she denies her every feeling. As if something invisible, unerring, chases away her frail hopes, commands her every move canceling her every stimulus, dividing every connection with her group of values by a personal certainty.

A sickening suspicion bothers me, an unstoppable cloud moving towards an inaccurate destination. I guess that this gentle woman, this distinct character which dominates by delicacy and beauty even in the wildest moments didn't suddenly wake up to use all her skill in the investigation triggered in order to discover the diamonds. I bluntly address a few questions, but she plays with me, sense me on false leads. What should I believe?

Leadership: Can you build an ample knowledge about man by interpreting experiences which undergo continuous "swirl" transformations?

Leadership, a science of practicing the change of thought at an individual and collective level, can be transformed into an insignificant "flight among clouds" if you can't identify the swirl-like transformations applied to the personality pattern you are investigating in order to fit the patterns of a developed inter-networking approach.

A "swirl" transformation aims at the crossing from a unique experience of rediscovering the self in a depressing atmosphere, to the plane of concrete existence meant to give birth to a new image of the desire to change the world.

Transforming the primary information absorbed through the tumultuous life experience of any man, classified in knowledge units which can contribute to enhancing your performances as a good evaluator, is not possible without revealing an immense reality by verbal mediation. Only by simply observing and employing your analytic capacity you won't be able to touch those areas of human depth which are hard to reach.

Before expressing a responsible opinion regarding the intentions of an entity, integrate yourself in the complex mechanism of knowing the people you interact with. What you're trying to point out has to receive the truth value – because not everything that is valid, logical and predictable for you applies to others as well.

The phenomenological experience of a man who hides behind the syndrome of introspection, fragility, desire for loneliness, can increase the meaning of his life by facilitating awareness of feelings of personal appreciation.

A solid appreciation is needed where one can feel the exigency of a new type of mentality and of a change of image, of the clear conscience of the man's insufficiency to keep his own emotions and feelings under control, thus, an accurate X-ray of the complexity of phenomena pertaining to a new comprising identity, before pronouncing a verdict for or against.

Leadership is "managed" by evaluating the production assets of a kind of forecast to true values, by enlarging man's approach perspective, determining the reconsidering of certain characteristics you judge and condemn.

Does your orientation towards understanding a foreign, particular reality, form the object of the science to acquire a new identity regarding the content of a stand-alone experience? This experience which, for that matter, can provide you anytime with a new identity pattern, contributes to the progress of "intuitive" sociological knowledge.

How well do you know yourself so that nothing from the outside influences you? Values such as "self-respect" are gained especially when you meet with yourself in a vulnerable hypostasis, such as: "Be convinced that you can control your thoughts and emotions without influencing the reality around you."

Oh well, by taking into consideration the general finalities (attitudes transposed into eternal complaints), or finalities defined by the degree of utility or meaningfulness which man can cling to, you can easily take a certain kind of power. That power to rise above what makes you different from others, to manifest your value by repositioning your thinking pattern before a distinct *"live view"*-kind of entity. This entity has the role to offer a general perspective over the evolution of manifests which people "host", sometimes with a hardly-enviable frequency.

Before being able to produce leadership, try to experience the experience of self-revelation in a context of "separation from the surrounding reality", in order to learn the ability to maintain your calm, to exercise self-control, lucidity, patience, as if you were alone in a world that is increasingly moving away from the notion of change.

The Well-Hidden Secret Behind The Contraries highlights that reasoning which deeply observes, analyzes and understands a phenomenon, in its most intimate details, but also in its whole existence. Only through empathic perception, knowing the impulses and acts of man's will, but mostly by verbal mediation, you could take a certain way of power which will reduce your efforts to receive a revelation about its true nature.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-well-hidden-secret-behind-the-contraries-II.html

The Well-hidden Secret Behind The Contraries (I)

On May 29, 2013

Redefine the way in which others relate to you, so that you can catch the essential subtleties which define their identity.

Laura Quinn. It seems like it was yesterday when she didn't even notice you. But now her voice is surer, completely different, more decided, more motivated. Surprising, isn't it? On her face, a muscle twitches visibly, an intense emotion is shaped, and this fact confirms a connection with the mystery I am trying to solve for some time now.

Gavin Finch. I allow myself to continue the investigation, imagining the world of this woman based on how she relates to me. I feel something suspicious, incriminating, a danger, which floats around her. She finds herself too much somewhere else, rather than where she should be. She gets too close to me, yet sometimes she is too further away. Inconsistence ? Doesn't she know what she wants ? Or does she know it all too well? Her behavior misleads me.

She likes waiting. She feels my doubtful look pointed at her, waiting impatiently for that sole escape, that unique and faint emotion which could give her away. Which could decipher her whole history and the whole mystery of the story. And I feel how she shudders around me, she's scared of what I might find out. My temper and my steel-cold attitude, exacting like a threatening blade which goes in slowly, but surely in the open wound, induce a latent state.

Leadership: Can the tension created by the desire to dominate and the inability to completely submit your will to another lead to the recognition of an equal force in another person?

I vibrate with admiration towards the dynamic authority of her will, towards her multiple faces which she displays in various situations. It is worth it to know her better, namely to subject her to my attention.

From the very first second I felt she's as strong as I am. She will never be able to subject me to her will, just as I am perfectly sure I will never fully subject her to mine. A kind of persistence that doesn't forgive, a will that crosses any obstacles, a special experience, a natural supremacy on both sides.

This is what connects us and draws us closer to each other. But at the same time prevents us from expressing our true intentions and thoughts. One of us must to let it go, must have an escape in this challenging war of contraries. Who would that be? *

Leadership: How do you express your life in a "role-changing" context when you are about to build a redefined identity through the comparison of an attribute of the powerful and an attribute of the perspective of entering into the sphere of pure spirit?

What superior thing are you hiding in yourself? Are you strongly connected to the virtue of lifting the unknown on the highest peaks? Are you using a constraining ace in order to enhance trust in yourself? Is something invisible commanding your every move?

Leadership can rise up only when man wins the fight with himself. When you take your time and you take the risk to get closer to people and to let them get closer to you, it can happen

that you fall in an unfavorable extreme. Especially when they are somewhat superior to you, this awareness of the helplessness to be at the same level with them drives you towards an unnatural evolution, with a tendency towards imbalance.

In order to reach that experience of not judging anyone, Gavin Finch had to express his attachment to someone, which connects us to the idea that everything you become depends on how you relate to what you feel you are when you are part of someone else's reality. He expresses his attachment by resembling his deep ideals (fairness, truth, justice) and Laura Quinn's most valuable values (pride, affection, tolerance, intimacy, respect, protection and courage).

In order to apply leadership, you must first get closer to the people, to know them and make them trust you. Enhancing trust in your own strength must be based on the experience of a major ace and a kind of placing yourself over the majority. Don't hide behind of some so-called character pluses, because this can have an opposite effect, determining a reduction of self-esteem, and enhancing sensitivity.

To use emotional intelligence means to give a lasting character to the experience that someone else experiences, so that you define a personality integrated into the inner struggle of a daring character that does not support the limitations of one's own "finitude".

Your desperate and resigned image in front of your irreversible ending, but also in front of the inability to be more than you are, has a special impact on the others. Their only victory over you, their only possibility to know you better depends on the way you relate to them.

The finitudes that limit man are those factors (responsibilities, prohibitions, attributions, needs) that keep him in one place when he should move forward. I remember this passage from the novel "Doctor Basilius" by Alexandre Dumas, Jacques says to Eva: *"Here, you are at home; the doors open only on the inside. When you leave them open, it means that I am allowed to enter."*

What happens to you in relation to others, that relative lack of communication and interaction which turns you into a man with multiple faces and contours, always subject to doubt, can be very destructive.

If you want to be excluded from the circle of "suspects" leave the doors to your world open, allow people to know you better. Mutual knowledge is the way from sympathy to empathy.

Leadership is the result of the articulation of an identity that is redefined according to the person you come into contact with, in the context of identifying the constants of reality that can take the value of "attributes of the will animated by sensitivity".

These constants of reality can be: trying to break free from the pressures of situations that push you into submission, the ambition to live a different life than the personal one, the fact of living according to the commandments of consciousness or the madness to keep alive the illusion of power.

The Well-Hidden Secret Behind The Contraries is that element strictly connected to your identity, which generates stability or instability, having the ability to be expanded and updated with new options at any time – until it reaches the unacceptable level. Because at a certain point the secret can turn into a show that lacks credibility. And leadership is based only on credibility.

In order to catch the essential subtleties which define the real identity of man, first redefine the way in which he relates to you.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/the-well-hidden-secret-behind-the-contraries.html

Wheels Of Leadership

On January 15, 2009

Always maintain a balance in your leadership, showing your best interest to the "maintenance service" of your potential at full capacity.

Once, I had in my room an extraordinarily beautiful clock. It was an old clock, with ebony wood frame and pendulum. It was impossible for my friends not to observe it when they came to my room. In fact, it was so beautiful and interesting, that everyone asked me where I bought it from and if I don't wish to sell it. That clock was very dear to me and that is why I still remember it fondly.

But one day, the clock suddenly stopped, seemingly for no reason. The wheels were in good condition and well jointed, but springs had lost all elasticity. I tried many times to replace them, I carefully removed them and remounted them with even more care, but the wheels remained immobile. Finally, I didn't have any choice and went to a watchmaker. I explained the situation to the craftsman, I told him that I disassembled it many times, but with no result. The craftsman carefully looked a few minutes at the clock.

- Yeah. I know what the problem is.

- What is it? I immediately asked.

- Young man, to find out the problem, you must first understand the functioning mechanism of the clock. Then, all you have to do is to adjust the appropriate components to certain parameters. You have changed the springs, but didn't put the pendulum in a balanced position because you didn't know the principles of physics underlying the operation of the clock.

Leadership: What parts do you need to adjust to achieve your potential, so that you do not trigger anxiety symptoms at different times in your evolution?

In each of us, there are wheels that we cannot see, but that give us the inspiration and creativity that we need to function better, to find solutions to the problems we deal with. Sometimes, however, it may happen for the wheels that put in motion our strategies and plans of action to become stuck. When this happens, will we know what pieces to adjust so that we reach again our full potential and give rise to bold thoughts and new, interesting and achievable ideas?

One of the most important "pieces" that you have to adjust to achieve your potential is the ability to change what prevents you from being yourself under the trend of excessive thought based on innovative research and reflection.

Another piece is distancing from the sublime that comes from nowhere – which floods your brain with images, moods and sensations beyond your personality. Or it could be approaching a status of master masterpiece that have the ambition of a masterpiece, but not of a job well done.

Do you feel an interest for the phenomenon of maintaining your leadership potential at full capacity? Do you carefully follow your leadership development? If your potential would suffer

a "failure", could you adjust that key-component to certain parameters, to make it "tick" again?

Any type of leadership we would practice, no matter how well regulated, it will suffer small changes over time due to factors not initially taken into account or for reasons beyond us. Therefore, it requires permanent review (of each strategy and adaptation to new conditions imposed, as well as to constraints that arise). A leader must prove malleability, flexibility, adaptability and possess extensive and varied knowledge to put his leadership in the balance position.

Leadership: What makes you animated by the pursuit of self-improvement as to avoid fleeing in a comfortable sleep?

Just as clocks, inspiration gives us the strength lost by its oscillations. Inspiration is the mechanism linking strategies that we build and their practical realization. Our leadership will be adjusted with absolute precision if, occasionally, we make a slight adjustment of the way we perceive things and the way we address and fix each "failure" that may occur. And if we let inspiration wear itself, all the wheels of the subconscious that provide us with solutions will be damaged, as well.

American writer Frank Tibolt said with conviction: "Action always generates inspiration".

If we are passive and seek refuge in a comfortable inactivity, it is possible for the wheels that put in motion our ability of thought and innovation to rust and for us to remain behind. Therefore, at any time, we must be willing to become as good, creative and professional as possible. If we do this and we are willing to leave our comfort zone, we will be able to always function at full capacity.

The aspiration to self-improvement is a creative expression around what you want from the future, which turns into a new reality or a better one, according to the selection of a "song" that makes you more energetic. It is impossible to possess the sense of an existence based on results and performance if you fight your own interiority, with no other constraint than that of the authenticity of a "piece."

The psychology behind leadership is based on the potential of capitalizing extra-attention on the components of the clock, which matches the set of rules designed to determine how to form a new theory of knowledge.

The wheels inside the leadership mechanism are the sure means that propel your forward. As a leader, you must ensure that all the wheels of your potential are greased together even in normal operating conditions, you must always make sure that they meet certain parameters – for them not to block. Therefore, your entire leadership mechanism will work continuously, without creaking or stop.

Always maintain your leadership in balance, showing your best interest to the "maintenance service" of your potential at full capacity.

Source: https://neculaifantanaru.com/en/the-wheels-of-leadership.html

The White Manifesto Of Solidarity

On April 18, 2009

Impose your own role model, sending a message to people that would correspond to their system of beliefs and values.

Dr. Jacques Merey, knowing himself responsible for how it will take place the events in France in 1972, has addressed the crowd gathered in Town Hall Square, where the defense council always deliberates:

- Citizens, you know very well that Verdun town is the key of France. You've seen me at today's fire, and you should know that no one forced me to go there; exposing my life for this city, I thought I would be more entitled to say what France expects from you.

France expects from you a great act of heroism; stand against the enemy eight days and you will give time to Paris, in this way, to organize the defense, and you will save the homeland, and you will have the right to put the following inscription on the emblem of the city: "France grateful to Verdun".

Defend yourself, I will be in the same danger as you, and if necessary, I will die with you. *

Leadership: How flexible are you at the level of involvement in achieving an ideal of equivalence between freedom and assumption, when instead of your will, the will of a collapsing world is imposed?

This simple speech, but admirable by the style full of determination and enthusiasm, has furnished benefits worthy of respect because it drew people's attention on those elementary things, but essential that support and guide a nation. The vast majority of people lost sight of what was the most important: unity. However, this speech full of confidence and vitality planted in them a noble sense of attainability, of gratitude that they should provide to the country.

Do you know the price of everything to lose and everything to gain by trying to impose people those beliefs that are opening a different horizon, closer to a common ideal that would lead to a lasting partnership, a partnership which would aim carrying out actions for the benefit of common interests?

Leadership is like a candle burning between you and other people, enlightening aside you, but on the other side of them. For it, to illuminate and to radiate heat must resist kept in as long as possible.

To create good relationships with people you have to connect to them and to share the "light" that reflects your sincere and correct beliefs, that light giving hope, courage and energy after all aspiring, and to focus as much as possible on it, in order to always keep it alive, and even to intensify it. In simpler words, you must make people aware of the necessity and usefulness of accepting your vision, and the message that you send to them.

Leadership: Are you ready to submit to the will of a world that reveals itself only under certain conditions of observing life lessons, so that these life lessons teach you more about yourself?

Have you cast all the accounts? The only way to decrease the distance that separates you from other people is to express your devotion and admiration towards them, presenting them the truth in terms of your own perceptions regarding of what it is urgent and important to accomplish, providing that unique perspective, encouraging that would capture their utmost attention.

However, you should always cast your accounts for the moment to go out and to make yourself heard. Make sure people know what moves you, guess what you think and what you expect of them, be sure they weigh you, with their extent, unusual, that's hard to know. If the message that you express with enthusiasm does not correspond to their system of beliefs and values, if it does not meet the criteria by which they assess your skills and measure your character, and finally, if your message does not fall within their area of interest or in their area of vision, then you will fail in your attempt to impose your own role model.

What do you need to learn in order to submit to those life lessons that can highlight new perspectives on yourself? Have you prepared your spirit and will to observe your life in the conditions of an inequality between opportunities and rights? This is what we are talking about here: your rational attitude to orient yourself towards the values and realities of the world around you, which give you the guarantee that you will remain what you are and evolve towards what you must be. Here is what Jaques Merey learned from life's trials:

The only way to focus on what really matters when it comes to yourself is to accept the change you never wanted to make.

The White Manifesto Of Solidarity evokes your motivation to create and develop good relationships with others based on common beliefs and values. The message that you send to people it is crucial to you and their success. If, it is not mobilizing, then it has no value, and people will not identify themselves with you by the name of a great ideal.

Just as the presentation of a product brand must be creative and distinctive to attract customer attention - so the message that you send to people, in order to unite them for a good cause must be distinctive, to sound credible, not contrary to their opinions and to comply, where possible, to their true values and aspirations, by arguing the need to involve.

Conclusion: The leader must be a role model and to this end, he must pay a special attention to what it is a model for others. Starting from presence, morality, language, compassion, behavior, mode of communication, and by personal example in different actions, everything is weighed, measured and evaluated, "units of measurement" being different from person to person.

Personal example is often the key element that mobilizes people, not forgetting, however, the power of words and messages sent to them. From their smooth anchorage, the leader can gain new supporters and at the same time can mobilize the masses of people to achieve goals.

*** Note:** Alexandre Dumas – *The Mysterious Doctor*, Cartea Romaneasca Publishing, 1973.

Source: https://neculaifantanaru.com/en/the-white-manifesto-of-solidarity.html

The White Page In The Book Of Appointments

On March 20, 2013

Discover the opportunity of moving to a different status, assigning a maximum quota to your own nature.

Once more, the ruthless assassin, at the forefront of his knight of darkness movement, unleashes his instinctive fury. This time, against an important mobster, who had the audacity to disturb his inner peace.

But beside Anton Chigurh and his victim hit by the fatality laser, sits resigned, like a white page, a frail and fearful suspect, who is not in the "book of appointments". A nobody, a poor accountant who does not find the courage to act in any way, to come forward with any comments. However, he does not run, but decently answers the questions he is being asked. He chose the right tool, found the means to determine the assassin to go through a special experience, which brought his enlivening redemption.

It is enough for Anton to breathe, that immediately the nerves of this poor little fellow become tense, the upper limit of his normal tension is reached. A covalent bond is preferentially established between close personal and spiritual elements. Trust, faith and hope break into more and more isolated molecules.

Something happens, something unusual. The assassin stands bewildered in front of the only witness of his horrible crime, while the witness stands dumbfounded before the assassin's mild and unprecedented attitude. It is a mutual transformation between two types of energy, releasing some heat producing a partial ice melting in Anton's personality.

Leadership: Does the experience of a feeling of the type "I'm tired of responding to challenges" experienced following a revelation of feeling and high thinking make you seek your identity in a world of finding the Self connected to the dying conditions of life?

Can we doubt of it? The innocent releases *une lumière nouvelle* as defense, a superlative mood, something more mysterious than human reason can create and for which there is no explanation. As a miraculous medicine against death and disease, not yet invented worldwide, kept hidden in the small laboratory of his being.

And what medicine ! Instead of the classical method of removing any witnesses, Anton gives signs of personality recovery, he represses his addiction to kill. He seems to have found comfort from his neighbor, a sweet reason to part with any vain and sinful initiative. Is it an idealization intention?

Anton becomes prone to inertia, risking losing his originality, becoming feeble and clumsy, petrifying too early in a profession that demands *"No Mercy"*.

He is no longer penetrated by that normal credo of his conscience, *"Safety first"*, but for the first time, his brutal momentum is canceled altogether. He seems to raise the human being to a higher level. By his own reaction force, he eliminates the barriers of nonconformity in the paroxysm. Murphy's Law: *"If something bad can happen, it will happen for sure"* fails this time, radically changing its meaning.

Anton sees for the very first time the necessity and opportunity of transferring to another status, from a noble reason, carefully and unhurried giving a maximum quotation to human dimension. It is some kind of conductivity, an amount of positive energy immediately crosses the sensitive section of his personality on an unusual length.

Thus, the volcano suspends its activity and becomes passive. At least for a while. *

Leadership: Can fighting with your own variants of "being" serve as a pretext for experiencing a certain shade of moralism that loses its consistency through a combination of weaknesses and unfortunate circumstances?

Have you found the means to stimulate the most audacious experience of those around you? Are you instinct with that normal credo of consciousness, *"Safety first"*? Can you remove the barriers of nonconformity by your own reaction force? Can you stabilize your terrible addiction of following an improper way to your personality?

In the transition to the haven of becoming, the first half that individualizes you – the one that stimulates the most audacious experiences does not always lead to real heights of progress, but often to a right-down battle with your own variants of "being". The first variant considers the cause of a certain emotional disturbance or poor lifestyle, and the other variant (in an isolated way) has the meaning of conscious experimentation of the sense of being an initiative center regarding the sustainability of "costs" necessary for life, to be a recipient of outside saturations of restlessness.

Thus is born a definite battle inside you, a permanent oscillation between opposites: good or bad, great or tragic. Before raising the curtain of change, the ravishing questions of your existence start to struggle in a captive manner: *"Who am I really? Am I a direct symptom of my own weakness? Or a solid cornerstone in other people's lives?"*

A terrible idea appears: Is leadership an ornament? Maybe it is. Because it is the most valuable asset of rare beings, of those gifted with the ability to distinguish between the two sides of personality that defines them, those who have "the genius" or at least "the talent" to change that unsustainable and unstable state of *"being".*

To experience a certain shade of moralism means to assume responsibility for a change, a renewal or discretion, in relation to the values of its own survival in a context such as "What have I gained from the tragedy of this happening?"

Values such as: free will, freedom of expression and choice, tolerance for disappointments and stressful events, truth, justice, equality, compassion, must be part of the arsenal of power to choose whether or not to let circumstances dictate how you perceive yourself. Unfortunately, these two projections of excellence, possessed by very few of those who have the happiness to devote themselves to leadership, become only freight trains that carry raw metals somewhere, to processing – whose brakes and steering I seriously doubt.

The leader is the result of sincere search started from the desire to make performance, to make things always come out right în urma unei conjuncturi nefavorabile. It represents the depiction carefully crafted by the two partner entities: "genius" and "talent". The leader's priority status must be that of a man who knows how to become better, in the courage to acknowledge that he has made mistakes at certain times in his life.

He who went through life, gaining an amount of experiences, understood that the keynote of his own character, the only means of defense against futility and absurdity, but also falsity is

the positivism of it, seasoned with a blend of nutritive characteristics: adaptability, integrity, personality recovery, stabilization of the addiction to be a servant of vain and sinful initiatives.

Leadership is the power to change yourself in the conditions of a range of possibilities to choose between what makes you suffer and what makes you feel gratified that you don't get caught in the trap of biases and limiting beliefs.

The White Page In The Book Of Appointments highlights the (often human) factor involved decisively in your transformation, giving a positive meaning to your existence.

Do you accept the need to focus your mind and will power over your own transformation? Do you have the courage to confront your deepest obsessions? Do you need that quality often missing from the "industry leaders'" baggage of qualities?

Discover the opportunity of moving to a different status, giving the highest quota to your own nature.

* **Note:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/en/the-white-page-in-the-book-of-appointments.html

The Wisdom Of A Life Past Its Turning Point

On February 03, 2021

The man who seeks to obtain an acceptance of his own life, freeing himself from the desire to be different, is a man who experiences himself and does not fantasize about himself.

I met a man who knew more than I did about life, and if he had not been a good friend of mine, I probably would not have recognized the attribute of science that he knew how to skillfully practice in his field. Full of inspiration, with an inner nuance, I tried to interpret some of his life experiences as if they had changed him and led him in the direction of a door that stiffens, and stiffens whenever you try to you open it to the reality behind dreams, where the mind has unlimited powers.

And this special man, even though he knew about the various ways of interpreting reality in an infinite multitude of possibilities, connections and relationships, put his life in a glass vessel that is still dusty in a corner of the house, and yet his house is filled with light, for there are gathered the last remnants of the sovereignty of the pride of remaining himself. And even if the dust of the desire to remain true to himself accumulates in the glass vessel, accumulating in an improvised air filter, called hypocrisy, sometimes indignation, he remains liable to the immortal words: "seek and do not examine."

And so, when we were little, we were completely different, during the day we both competed in sports, in the evening we imagined winners. Without knowing that time is suffering from the disease of change. Some wake up from the reality of life, others fall asleep, and no longer wake them from lethargy. Because reality is a matter of matter itself, but at the same time it is a mirror of the mind of the latter, a disease of the mind that strikes only the lazy and careless.

And time still remembers two shadows that were thought to be rays of the sun, and that could have dissipated with their living light any shadow of sadness, disappointment, discouragement.

Leadership: Can you build a favorable image of yourself that captures reality as it unfolds before you focus on the idea of the "short-lived individual soul"?

If the vital source from which the body obtains the energy of life is consumed, then the movements become difficult and the mind insinuates itself into a vacuum of infinite hopes, into a silent space, adorned with a symbolism ruined by cunning, a subspecies of intelligence, bringing man to the status of retro, retrograde.

Yes, I met a man who knew a lot about life, but life defeated him through the movements of internal causality, a will never willing to try new experiences, but willing to sell his dignity for some fast money. Maybe he needed a hero the size of Odysseus to release that black aura of the soul trapped in the prison of life that passes, fades, screams in pain, and to which no one notices the uncontrollable jolt, when all the existential balance was destroyed. A hero of this kind, an alter-ego of the superhero, would have turned things around to the reality that my friend was called upon to improve.

And yet I realized that this man is in a very good mood when he is alone. He feels, realizes that only in this way, far from the world, could it be something more than what it has become. Probably, the state in which you indulge is a lesson in this process of learning life, a

lesson that time buries itself in oblivion, and that the invincible fortress of power to remain the same, unchanged, will turn you into dust and powder... dear friend.

In a glass vessel, closed and dusty, is the pride of not letting anyone enter your heart, the pride of having no more ideas, but only boiling, obsessions and madness.

Maybe the one who said this was right: *"If the self is enclosed in a vessel (the body), then the individual must transcend the limits of that vessel in order to achieve the primordial unity of the individual soul with the fullness of the Being which is the Absolute."*

Leadership is a manifestation of the will of not letting yourself be defeated by time in the short stop of life made in an unexpected context in which you are forced to look at your personality from the blind spot of the pride of remaining the same.

The Wisdom Of A Life Past Its Turning Point is due to the experience of living as a self-taught person who always says to himself: "I am much more than I was and much more than I became ! "

And the short duration of the individual soul refers to the elimination of those things or habits that do not give consistency to your life. You must nurture your need to belong to a single reality based on unity, solidarity, vision, not by attaching appearances or false motivations.

Or as someone said on the web: *"The best thing in the world is to know how to belong to yourself, not to external circumstances."*

Source: https://neculaifantanaru.com/en/the-wisdom-of-a-life-past-its-turning-point.html

The Witchcraft Of A Masterpieces Creator

On October 26, 2014

Improve your ability to penetrate the advanced creative dimension, combining what suits a trend that starts from guessing the subject and reaches its meaning.

How does the work that is in fact the secret of the "Alexander Nevsky" film look like? Director Sergei Eisenstein wrote in an unusual notation that it is witchcraft, about the fact that, as the wizard's drum, the same idea echoes. Everything revolves around a single idea. No word, no reply, no episode that is not about the enemy and the need to defeat him: in plans, projections, memories, in the action itself.

Nowhere can you find such unity of ideas in such a variety of events, in such an obvious way. It captivates hypnotically. As for the composition, it means that we are dealing with a run of such magnitude that I cannot find anywhere. There is no response, no situation that will not play "under a new angle the same theme" and the mounting method is the method of flight. *

Leadership: Do you extract your superior knowledge from structures of the experience of rendering new forms of expression?

The human type that aims at self-improvement has to be sought in the world of profound creations, these being a combination of references to some complicated analogies involving intense intellectual involvement. And the relentless attempts to penetrate the advanced creative dimension, from substance to structure, from the simple alternative to necessity, by using means to amplify novelty, when correctly used, contribute to the satisfaction of man's claim to arrogate himself broad skills.

The reference point of applied science - the idea, required to be strictly followed, enriched with new representations of concepts, it not only determined as the dominant element of creation *"under the angle of inclination of your Being"*, but it consists of a specific way of overall knowledge from certain structures of the experience of rendering new ways and forms of expression (used to define the ideas and values in the presence of inspired concepts).

The latter gain importance by means of "Get Shared Key" type impact vectors projections, which, bringing new options to customize the creation, can perform various updates of its purpose.

Everything revolves around a single idea when the verbal and non-verbal messages support each other until the formation of a new version of accessibility of the unique value attributed to the act of creation.

Gaining the experience needed to play the same theme, under new forms of expression, has a beneficial influence on intellectual creation, towards finding new solutions for overall impact and performance trends. While the "Get Shared Key"-type impact vectors are based on the meanings that give you pause, being more complex and more numerous, whereas proposing reasoning alternatives based on evidence and logical conclusions, combining what suits a trend that starts from the intuition of the subject and goes towards significance.

Leadership cannot be seen only as a well-defined content of ideas and ideals in the service of advanced knowledge, as quality of the teaching you transmit. The object of analysis is

now a discontinuous series of for and against issues, envisaging the imperativeness to establish an interpretive science, following the conditions and peculiarities of a perception modeling about what you should communicate, by introducing the well-done job mentality.

What you communicate must have a deeper sense of unity, capturing the need to overcome an external resistance and the tendency to quit: in plans, projection, memories, in actions themselves.

The witchcraft of a masterpieces creator captures those elements, colors and features of creation mirrored in your own conscience, but especially in well-controlled sizing of ideas that revolve around the vision and values that you manage to transmit to supporters. It is the prerogative of the great masters in the art of leadership, able to shape and give their creation new forms of expression.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-witchcraft-of-a-masterpieces-creator.html

The Witness Of All Ages Of The World

On August 06, 2013

Test your limits of understanding science, so as the level of your ideas does not affect your tendency towards excellence.

I feared I might lose my privilege of the great world long sought and hardly discovered, through which I had acquired full rights to interact with the energy flows and forces that revolved around one central point. The new beginning. The inevitable need to include another reality, which became conscious and provided the mind a thorough care to everything around me. One that could not be contained by any accurate description, but only a subjective interpretation.

The brain activity enhanced in that state of consciousness, which expressed itself in the form of dynamic exchanges of intelligent pulses between two connections – the superior and the inferior of ideas achieved, resulting a rise in mental status, gave me the opportunity to try anything, to pass any barrier, to experience what has not been tried in the real world.

However, my intense brain activity was maintained the time needed to successfully complete the reality conversion process and the installation of a new version of it. I dedicated myself diligently to this pursuit. This act of thinking through associations and combinations of images, making everything seem magic rather than science, as it happens when you want to find out something new worthy of a sci-fi movie, the era specific to the attitude of the seeker of enigmas, the one Umberto Eco talks about in the novel "The Name of the Rose":

"I headed resolutely towards the labyrinth. For the first time I came here alone, the long shadows cast by the lantern on the floor terrified me like the glances of the previous night. I was afraid at all times that I will end up in front of another mirror, because such is the magic of mirrors that even though you know they are mirrors, they do not cease to unsettle you."

Leadership: Can you change the way you think by transforming your mental images into high self-worth so that the reality you perceive as true is based on general ideas about the significance of science?

The ability to think through the transformation of mental images provided me with a kind of selfless enthusiasm, making me feel more at peace with myself, more flexible, more creative, more productive. Besides that it kept me busy, providing me a certain tendency in choosing the optimal move in a constantly changing reality, it helped me focus entirely on restoring the absolute. This intellectual effort also provided me a responsiveness full of key findings, which determined the establishment of additional requirements of dissemination and exploitation of the expected results.

My life completely changed from that extreme experience: testing my own limits of understanding revolutionary phenomena and alteration mechanisms of various properties of matter. It was a kind of exploration of previous ideas, beliefs and experiences, in relation to an infinite variety of representations of feelings that directed me towards developing a new vision on science.

Depressing, but motivating at the same time. As if I was placed inside a magnetic field, able to attract material elements that had enough power to form the productive center of a new crossing towards the zero area, the open gate of the absolute. Thus I would have had the

privilege to be the master of time, life and death, becoming the only witness of all ages of the world.

Science is the exit from a labyrinth constructed with the power of the mind of an artist who perceives reality through the experience of managing interpretations that he gives to different situations.

Leadership: To what extent can your pulse of science be determined from a visionary point of view that addresses an intellect designed to encompass the world universally?

Has your life completely changed after an extreme experience? Can you experience what has not been tried in the real world? How do you test your limits of understanding science?

In the space between the main axes of leadership, vision and current reality, there is the freedom of choice where, as a philosopher noted, nothing should bother you. You can turn into a creator of fantastic visions or you can merely confirm truths discovered depending on the reality that surrounds you. And you can assess this reality depending on the limits of freedom of speech that you choose throughout its development.

As a leader, digging through the testimony of time by the strong affirmation of imagination – a process of great importance to your becoming – you will feel something exciting, that will make vibrate almost continuously that sensitive chord, which determines you to want to know more, giving importance to your momentum towards unattainable heights. This is what essentially defines IT leaders, great inventors and top businessmen of today's world, pending the results of their search efforts.

The pulse of high science that you can access as a leader can be measured to the point beyond which you cannot "see". Or, worse, beyond which the imagination can backfire.

Leadership: Can you reshape the structure of reality that you experience as an added value to recognizing creation from the perspective of rational foundation, in an effort to reorient the step forward?

If you keep always prepared in your conscience the concrete threats of tempting discoveries, populated and distorted by fictions lacking any evidence or logic, you will have to keep in mind that, ever since the beginning of your journey to understand the meaning of creation, leadership will go in two directions.

The first is that of intermediate movements, through which you will advance step by step, keeping increased your alertness and ability to concentrate, distinguished by developing a product, a vision, a mission or a particular value system. This is about emphasizing creation on the grounds of belonging to a culture of curiosity, information, diversity.

The second one we could call that of "substitutes" of credible, solid, practical and healthy foundations and values, that will distract you from what is important. Slowly destroying your performance and relationship with leadership. For example, when you are about to make a big breakthrough, but your attention is distracted from the essentials by the other daily tasks and stressful situations you face.

Imaginary and ambiguity are not always accepted in leadership. Unity and continuity in space and time, in the exploitation of huge streams of thought encapsulated in strict rules and norms are more rewarded, creating some relevance to the business sector.

Leadership is the self-image you form through science, so that the direction in which you are heading is one with the result of the search for a new identity that will fulfill you as an artist of an unlimited world.

The Witness Of All Ages Of The World highlights the real and imaginary boundaries in leadership. A leader can become a successful visionary or an illusionist who manages to impress just his own Ego, not that of others, losing his supporters.

Alienating from a reality in permanent change and persistence in the imaginary can be dangerous, removing you from excellence.

Source: https://neculaifantanaru.com/en/the-witness-of-all-ages-of-the-world.html

The Wizard That Breaks Any Type Of Chains

On April 22, 2012

Improve the quality of your leadership, by instilling in people the strong feelings that touch and make vibrate the most sensitive chords of their souls.

Once again, I have to make mention of the movie *"Lionheart (1990)".* As I was saying in the preceding article, the main character, Lyon Gaultier deserts from the Foreign Legion and reaches the United States of America. However, he comes too late, his brother had already passed away and his wife left with no money to take care of the child. Feeling somehow responsible for the fate of two people left without support, he decides to help them.

Nevertheless, the poor woman who can barely endure her torment, the poor creature seriously touched of the wing of loneliness, concerned about the payment of the interminable bills – she, who was part of that needy class, starting with the last strapped man and extending from misery to misery, until the latter stages of society; she, whose only reason for existence, the only defense against the vicissitudes of life was only her daughter, Nicole, the angel like descended from heaven, especially to maintain her existence, a being so gentle, so loving and happy - cannot hurt her pride and denies Lyon, her only relative, her only hope, fiercely refusing any help from him.

Leadership: Do you cast a sharper look in the shadows that hide the truth of a person so you can share in the experiences and thoughts that govern your life?

But the man, the man who God created in his own image, man upon whom God has established as the first law, unique and supreme, the love for his neighbor, the man who knows his heart and does not betray it by ignorance or cowardice - cannot abdicate from the moral principles that defines him.

But man - man, who God created in his own image, man, upon whom God has laid his first, his sole commandment, to love his neighbour - man, to whom God has given a voice to express his thoughts - what is his first cry when he hears his fellowman is saved?

Lyon was such a person - a filled with love being, not just a tremendous fighter, and this love full of spirit, full of care, full of wisdom, which never finds its place in the heart of anyone, for the first time it is revealed. As a doctor who takes seriously the patient's disease and seeks to treat it with the utmost care, he knows very well that behind the drawn curtains from the window of her little chamber, stands a lonely heart, burdened by indigence, which struggles every day by fighting with all aspects of the existence - undermining his faith and confidence in the future.

Therefore, he approaches with enthusiasm, with great finesse, and much sense of observation of her. First, he rents a house close to her. He looks for her going to work and back, analyses her from the perspective of the sponsor who must respect the contractual terms. Knowing closely about the wounds that hurts her, finding out the problems that she faces, although, she did not suspect, not even the smallest thing. Apparently indifferent, he lets her consuming in her dull existence, to bear her own burden. However then, gradually, as a wizard that makes spells and wonders, which magically breaks any type of chains, removing any ordeal, he arranges it so that she receives small amounts of money, which becomes increasingly bigger amounts, which he wins in highly profitable illegal battles.

And not without use. For, in the final, she realizes who her benefactor is. She forgives him all,

and gets to appreciate and attach to him.

Leadership: Is the result of consolidating a close position in agreement with the impact of the next state equation of a closed or open system?

The reasoning of a man who wants to overcome its reference value (the date of feelings and moral force concentration) doesn't limit to the principles of knowledge established on vision, more likely it starts from the nature of that knowledge, which perceives the casual context of producing a positive impact.

And the result of consolidating a close position by which you show who you truly are can be installed by a sensibility of spiritual openness, that is by reshaping the perception about a „world" lost in appearance (the world of a defenseless human being, who sees itself scattered and ripped of the reality of a happy existence).

The concrete and individual way in which you identify the attempts to get closer to other people, put under the mark of new beginnings, depend on the two maintenance systems: closed or open.

The closed system operates absolutely alone and stomps rights and freedoms, relating only to those who supports its functioning. While the open system catches that image you want to show to everyone, in the form of an individualization that results from your emotional state.

As a leader, you cannot put by yourself on the top of the people, telling them: "Follow me" without first setting and customizing an entire list of favorable factors that would trigger the specific mechanics of a deep knowledge in the relationships with the others - just as a writer, before writing a novel, shapes the personality of each of his characters.

The true revelation of your manifestations of affection and admiration finds expression in the sense you give to the meaning of a part of the whole life of someone who has been categorized as unworthy of consideration.

You cannot produce a change in other people if you fail to appropriately modify their feelings, which involves understanding their ideals and aspirations, their moral and emotional nature.

It is therefore, necessary first to immerse somehow in their existence, searching for those aspects that can facilitate their transformation – like a magician, like a superior man through his qualities, endowed with the gift of empathy, to support their alive interest for change – by equipping your leadership with the power to look deeper into the soul of the people, to recognize their inner reality after its outside appearance.

The leader is "the wizard" that breaks the chains of incognizance, of ignorance, and indifference. He is the one who has a positive impact on people, on their progress - and to have this effect, he must be familiar with the human nature and the ways of influencing their feelings and thinking.

Leadership: How do you evidence the evolution of your Self according to the rigor of a systematic spirit, as a keeper of authentic essences, so that you can channel understanding into the true dimensions of human nature?

In the leadership's case, where are gathered all the values, feelings, principles, beliefs (that must be alive, able to influence, to push, to enliven the spirits) it is added and the problem of an objective analysis, of a systematic assessment of the human being.

Precisely, for the leader to make full proof of the evolution of his own Ego; the proof of a successor not only of knowledge, but especially of the principles, spirit and of the sound values, adopted and promoted, he must develop his analytical spirit, which allows him to self-assess himself and to properly assess people and facing situations.

Just as a writer passionate about the human nature investigates and knows closely the wounds of the society where he lives, similarly, a leader who gives all his skill to be efficient, channeling all his efforts in his leadership's integration, by thorough research of the unity, of the essence, and of the features of which it is constituted the human nature: by finding out the proper value of the people, with the rigors, darknesses, with its brilliance, by examining many aspects of their experiences and feelings, protecting them of the false understanding of a concrete reality.

The Ego is the mysterious part of your power to show gratitude for creating a paradise where there is nothing but pain.

The power of the leader lies precisely in understanding the fundamental issues related to human dimension, just as the power of the doctor lies in his theoretical and practical knowledge. He finds a reliable ally in the advance process of knowledge, of discovery of the most uplifting experiences, aspirations, ideals that are emitted, addressed, and issued by the human being in its entirety, being faced with some difficult decisions – into its fully completion.

Only knowing the constituent elements of the human being by knowing its complexity, only the intelligent manipulation and in beneficial purposes of the mind and spirit, which constantly feeds its faith, existence, and the power to go forward, the leader may prove his true value.

He can make proof of the evolution of his own Ego, only instilling in people the strong feelings that touch and make vibrate the most sensitive chords of their souls. Because leadership depends on the functioning of the other people, just as the life of a racing driver depends on the engine's perfect functioning of the car that he drives.

To make a man's life a paradise, one must first discover the hidden face of what man has most severely hidden in himself, without testing his strength of character. Where is the suffering of man, what is its true source, and in what way is it manifested?

The wizard that breaks any type of chains is someone who dedicates himself to his inner calling, guided by an intuitive force that contributes to the creation of a positive image and a magnetic personality. He manages to have a decisive and a positive influence upon the other people, helping to improve their progress and performance.

Is the leadership a magic? a spell? or a science?

Source: https://neculaifantanaru.com/en/the-wizard-that-breaks-any-type-of-chains.html

The Wonder-Piece Of Intellectual Renaissance

On December 20, 2013

Give your model of leadership an unprecedented transformation, concentrating all your excellence forces in a system of thinking that ensures new approaches.

I have dedicated a good part of my life to scientific work in my own laboratory surrounded by retorts and skillets. With the thoughtfulness of an alchemist that researches new recipes for transforming metal into gold I have set on to decipher some unseeingly complex secrets. And, patiently, I managed to eliminate the non-corresponding options of maneuvering the unknowns by efficiently accessing the analyzed data and results.

For a long time, day after day, thoroughly, I pointed my development towards an *Intellectuale Renascentiae,* reuniting my analyses in a theory of matter based on new laws and principles. With no trail of reproach I managed to create a new space for understanding the relation between secrets and meanings. And so I could recognize the effects of a system of concurrent forces that act upon a point and in relation with an axis.

The famous alchemist, Van Helmont, made a small hole in a brick, then he put chopped basil in it, then he covered the hole with another brick. He exposed the small structure to sunlight and after a few days the basil scent, acting as a Maia, transformed the herb in true scorpions. This recipe had a completely different connotation for me, a different content, a meaning I recognized in the essence. That is, everything was possible for someone who managed to maintain in balance the action and reaction forces of this world.

Skillfully overcoming the inexplicable shiver of creating that transforms all surrounding objects in research regions, excluding mainly all the generalities devoid of content, I finally managed to discover the essence and the depth of elements. Whose variations and interactions can produce a large amount of force in a very short time.

Leadership: Can you show off your ability to distinguish the language of life science from the "gate" to a detailed knowledge of everything that is around you, without being the result of a power that continues to dominate you?

I couldn't get out of my white robe; I had to clarify many secrets in my fight with imagination and truth. I did more and more experiments and observations. Encouragingly, I used the contrary forces, keeping into account their alternation and their unity so that the module of their resultant to be at its highest.

From temptation to temptation, from provocation to provocation in the experiments lived through intensity as well as through duration, crossing the barriers of thoughts, using the tendency to make out of everything a living entity, I have managed to settle all these opposite forces in a new construction, in a system of thinking that focused on ensuring new approaches.

The essence of this creation, this starter that kept me connected, upgrading itself daily, ensured the fueling of a sufficiently large flow through the streams of science, shaping my future research directions. The flow transformed and evolved in time, and converted itself in what I am currently living: the adventure of knowledge through the power of the present. This was, moreover, Milton's secret.

As far as I am concerned, the language of life highlighted by a reconciliation with myself, of love for everyone else, does not create any image in the eyes of others, does not give me pride or joy of indescribability, because still I have not assumed an outward appearance of my soul through a favorable combination of beauty and usefulness. The only power that continues to master is the desire to know the laws of matter and to use them in order to value a new reason.

Leadership: Can you recognize the effects of a system of competing forces acting on a point and in relation to an axis, evaluating yourself in relation to the impossibility of a true knowledge that combines all the details of life experience with the details of a work of art?

Leadership is the result of a process of laying the basic foundation for knowledge and understanding, positive for an advantageous development. To produce a high amount of intellectual force in a short time is the project of the possibility of an endless inner potential to build new patterns for using one's own sources of training and learning.

Knowledge represents the first episode of a new passionate stage of self-reclaiming, full of meaning that we can or can't find in each and every one of us. And this reclaiming reflects the ability of being authentic. It's a consequence of continuity, unexposed to light systematically.

The man who pretends more from himself, will still reach excellence seldom and only when the analyses filled with experience and intuition leave the investigation perimeter of science and start welding their own personal "history" to which the others don't have access to. A philosophy that isn't in everyone's grasp. This is the double frame of determinism in an efficient leadership based on efforts and ideas that allow "outside looks", but don't allow group judgments. In many cases, everything is done individually along the whole value creating process.

Recognizing the effects of a system of concurrent forces that act on a point and in relation to an axis means to set at the disposal of your own knowledge a set of homogenous data that shape a system or a process of the real world and serves as support for a schematic for understanding the unknowns derived from a complex analysis. The point designates how deep reality is, while the axis can be represented by the patterns of these basic convictions that don't limit your knowledge and shape the personal interpretations of the particularities of practice.

A perfect art that honors science as a result of a power that continues to dominate you is a combination of a philosophy that allows you to think about everything in terms of a "transformation process" and value attributed to the curiosity of the type "looking from the outside."

This look from the outside that does not give you peace makes you always wonder: "what have I discovered today and escaped me yesterday"?

From temptation to temptation, from provocation to provocation, while battling the unknowns you will make a massive contribution to the formulation of new scientific theories, sometimes by recurring to previous theories. And this with only one condition: to settle all those opposite forces in a new construction, in a new system of thought that ensuring new approaches.

These opposite forces are given by notions and knowledge acquired in time, either by theory or practice, and that individualize your research and are useful to your development. If you

intend to discover new hypotheses or theories that foresee or prepare the development of the rebuilding procedures for some particular aspects of the arsenal of research, then use the contrary forces, keeping into mind their alternation and their unity so that the module of their resultant to be at its highest.

Leadership becomes scientifically the expression of turning into a phenomenon the one and the same basic essence of intellectual rebirth: the content of matter, the increase of the content of truths that can be understood as it turns into convictions.

The logical order of information compositions and good practice examples behind scientific research, according to the evolved system of processing questions and answers that produce the raw material of a new truly useful reflection, will linger for a long time around a perfection aura.

The Wonder-Piece of Intellectual Renaissance is the knowledge springing from the reality that is the source of all transformations in nature, specifically intimately knowing the complexity of a phenomenon called "human being".

Source: https://neculaifantanaru.com/en/the-wonder-piece-of-intellectual-renaissance.html

The Word

On February 22, 2015

Try to introduce a model of the subject of interest in the art of valuing yourself, so that leadership goes beyond the idea phase.

There is nothing wrong in complicating yourself with unremitting jumps over unimagined hiding places, entering the back door of the mystery, this part of a homogeneous conductor that connects the soul with science, from which all the meanings of art erupt. And try to imaginatively capture the second of infinity. But in the ears of man, built as if in the form of an energetic field that absorbs any inspirational fluid, in the second that rests the time, a word from the high point of determination is echoed.

This word "(I) Can", which controls the entire fabric of the universe, which has its place in the soul of the world, was suddenly renewed with new meanings, the word whose origin could reveal a difference in logical potential, vibrate deep in my thoughts like the blow of a hammer. It reinforced my untried conviction that I could prepare the human species for the impact of my own ideas and visions.

A cursive and tidy writing could not ask any favor from this vital form of energy, but it strengthened chances to establish itself as an imperative, a truly unique work, as *uma conquista emocion* as a reality-order record. This word was not only a drop of spirit activated at a time and place, but a living matter, organized by the pattern of a thought-form that kept constant the intensity of my power of creation and anticipation, even if it came up in unfamiliar contexts.

By contrasting the knowledge that had its source in certain currents and secret stopovers, in information attractions and rejections, I perceived this word as a candle that burns in the darkness and illuminates an entire labyrinth of questions and meanings. I felt it with that part of the body called the heart that was looking for great ideals, dominated by strong cries of thanks – "Bravo" – the only breath containing the germs of a new sense of existence.

Leadership: It's time to use this space of discovery and stimulation of vitality, inaccessible to knowledge based on experience?

Someone said that Descartes did not just teach us to doubt, but to solve equations. Well, the word that best characterizes you, which can raise you to the highest perfection, introducing a model of the subject of interest in the art of making you be worth something, enters into an irreversible equation. And it describes the evolution over time of a function of increasing the likelihood of manifesting yourself as an inspired being with a new level of thinking.

Vitality is reflected in the intensity of life processes that maintain a certain perception of re-becoming, of "rebirth" of all things, including that of yourself. The vitality spread around by words written or spoken, formed from the union of ideas, desires or perspectives, on the line of the shape in which you code your representation of a certain reality, accentuates that character of what is alive in your being, in memory, in imagination, ensuring the relationship between the real world and a parallel universe.

It's time to use this space of discovery and stimulation of vitality, often inaccessible to experience-based knowledge, and to show in a new formula of expression how this constant will take on the phenomenon of personal redefinition?

The word is the gift of a wandering expression in loneliness, the expected term of a great adventure that develops the virtues of a major goal, then shared not as a sort of "inventory object" but as a sort of coordination of the struggle Between David and Goliath, a deaf dialogue between power and opposition, so that you have a very clear responsibility for what you really are before you transform into something "unique."

The main way in which you communicate with those around is a shifting of words that embody your deepest and most cherished thoughts, a total shift of the way in which you want to build your life along with what you see, imagine, feel, hear, and do.

If you want leadership to go beyond that stage of the idea, by getting somehow closer to the scientific dimension of art to value you, with all its fundamental growth impulses, first you have to reveal your identity by a symbol of renewal, of involvement, of fire, of thought, of feeling – expressed by a word that will trigger within you a profound desire for change and transformation on all levels.

The word, when rigorously defined, naturally has a resonance in the subconscious, for good or for evil, and creates a bridge to leadership through its coercive force based on conviction and the will to act. Indeed, the unity of this abstract concept, based on practical intuitive work, fully justifies its validity in the triumphal march of personal progress.

Or, from the word, the sliding towards a total change, towards a new status, to an unshakable power, is tempting, motivating. And often the constitution as well as the definition of the characteristics of this word proceeds from the framework offered by the dialogue with your own interiority, with your own consciousness, with your own soul, with your own consciousness. The word is a puzzle piece that needs to be completed in a different approach to the experiential potential.

The art of valuing yourself begins with what you think regarding what you feel when you see the world from the perspective of a reality refused or not taken into account by the others.

The Word produces a kind of rustling somewhere in the body that increases the heart rate, brings satisfaction, confidence and stimulates your immunity against what doesn't do you any good. The meaning you give to the word can open certain doors or close others, but it is preferable to follow the generalization of the positive experience.

It is worth remembering what a character in a beautiful novel by Romanian writer Ion Moja said: *"Consider the meaning of spoken words – major stumbling blocks to the minds of some – for behold, my eyes come alive again, my heart warms up and beats again. Take notice, for you make me believe in supernatural things."*

Have you found the word that defines you totally, which is a model of your subject of interest and one that can make you worthwhile?

How do the words "I Must" and "I can" resonate for you?

Source: https://neculaifantanaru.com/en/the-word.html

The Work Of An Artist In The Constellation Gemini

On February 22, 2022

A man who sees himself constantly through another man, in a journey through the evolution of art, begins to react with his double by virtue of a higher-level mentality.

When two artists gather their powers in one *Fitnedianh*(the visible aspect of an invisible creation), only then does art gain grandeur. Especially if we speak from the perspective of exploring a reality that finds its proper form superimposed on the content of an image of God that has no order in the universe created by Him. And such art cannot simply have a decorative value, detached from the religious world of symbols, correspondence, architectural ornaments or inverted meanings.

Alterity, the finding of a double of the artist in the constellation of twins, as John Sanford shows in his drawing "Gemini – the twins", is not a mere imagination arising from thought, a consensual hallucination shared by some external cause by the awareness of the existence of two strong forces united into a single person. Nor is it the result of two antagonistic forces that do not cancel each other out, but are attracted by a sympathy that invites you to a mysterious world with heavenly representation.

In art, alterity is portrayed as a journey into another world, one more developed than this, in which your double is due to a technique by which a person becomes the inner voice of the protagonist they have never experienced emotionally, but who ensures his invisibility from a spiritual perspective. Indeed, such an art of the immortal double, being created at the level of "distant echoes", acquires a certain message, but it hides meanings that only the artist feels and develops through color, contour and finesse, on the trajectory of an imaginary circle drawn in a golden-yellow hue over a dark background.

Leadership: Does the approach of your creation start from the premise that the optimal form of constituting a particular individuality is at the intersection between symmetry and awareness, when the form and the image appear unchanged in the same plane?

I wonder who would be my double in an image whose convergent point is superimposed on the profile of a half-ellipse sectioned along a long axis. The point is to decide whether certain phenomena of recognition of subjectivity can be one of the most beautiful and solid proofs of thought by the contrast between the purpose of aesthetics and logic: the first pursuing beauty, and the second pursuing truth.

In other words, believing that I am meditating on my being, I actually end up mirroring myself in a space-time game that nullifies the apparent logic of known physics, highlighting the vision of a universe that expands far too quickly for matter to condense into stars, galaxies and planets. Once again, I recommend the artist's specific ability to extract sequences from space-time and to translate them into another space-time, in a game that can be called "imagination".

And not only does pictorial art throw me into a doubled outer circle of subjectivity, placed at the same distance from the center as my possessive, the Alter-Ego living in a virtual world, my faithful witness, but also the imaginative richness of the narrative I put into circulation as a function of my image projected into a mirror of spiritual metamorphosis. For example, yesterday I read on galaxia42.ro a review of the novel "Piranesi" by Susanna Clarke.

"The story puts us in the shoes of an individual who, being almost alone in the world, makes

a purpose of his life by researching the rooms around him. That's because the whole world is a huge building, with rooms, vestibules and courtyards. Construction in whose lower chambers there is a sea, with ebbs and flows, in whose upper chambers clouds form. The "house", as it is called, maintains a fauna, consisting of birds and fish, but only two people live in it. The protagonist and the one he simply calls "The Other Man". There were thirteen more people, to be exact, but they died. Now, only two people live in the home-world. And in its huge halls there are no pieces of furniture, instead there are statues."

Leadership: Does your creation have a new identity in terms of the mechanism of self-recognition in the evolution of the phenomenon of "homogeneous mirroring", by intertwining the experience of maintaining appearances?

The same two people in the novel "Piranesi" correspond to my image in the constellation of twins, in a moving picture that beyond the visible, beyond the gleam of the lantern and even beyond the darkness, hides that silent, timid but boundless form of intuition of reality through the phenomenon of affective identification that helps me to transpose myself into someone else's place and to feel joy and sadness alongside them.

It can be seen, therefore, that I always manage to explore a perfectly tangible reality in the sphere of spontaneous, holistic, harmonic vision, and to find what corresponds to the form of art expression through mental transposition, thus experiencing a realignment with my inner constitution. Finally, as if on a trip to another world, I feel that I am part of a game of dubbing that contrasts, in the same figurative structure, an image of my inclusion in the universal and a vibrant image of an ideal world.

A line is parallel to a plane if it is parallel to a line contained in the plane. And a man who sees himself constantly through another man, in a journey through the evolution of art, begins to react with his double by virtue of a higher-level mentality, but supervised by an entire constellation in which only the stars of the representative artists shine immortally. I say this because matter has the disposition to "attract" form in a spontaneous way, and my mediation through the parameters of physics superior to the earthly one has its echo, in a transparent way, beyond the times...

The unlimited potential of my creation consists in experiencing a perfectly tangible reality in the sphere of spontaneous vision, that reality whose echo penetrates beyond infinity by capturing the same character in another hypostasis, in other paintings, in other times, but always in a plane of reflection.

The Work Of An Artist In The Constellation Gemini is in fact an illustration of the idea of becoming at some point the sum of the three variables of expanding the horizon of assertion of personality in the artistic field, so long there will be a reality inspired by a creative process. The three variables are: "the degree of freedom allowed by the Alter Ego", "the possibility of being everywhere" and "the desire to always be someone else".

Understand that painting techniques stimulate the creative expression of the various issues you will face at different times in your life. Many of these techniques need to be integrated into various forms of assessing your personality in the context of the process of double transition to the state of connection to the present moment.

Source: https://neculaifantanaru.com/en/the-work-of-an-artist-in-the-constellation-gemini.html

The Work Of An Immigrant In The Space Of Alterity

On January 31, 2015

Sign up as a new consciousness in a series of processes of personal transformation, setting boundaries regarding the experiencing of a variant of a reality that has never before been selected and disclosed.

The real test was to be untraceable, akin to a return to the custom world of Philip K. Dick where, apparently revealed by the science of sea-fearers into the unknown, I did not have to question the meaning of life. Once that happens, like the creator facing the completed work experiences a feeling of insecurity, I followed the line of travel of reason emerging from the positive pole of the generator of explanations and predictions.

Unnatural. I was crammed into a sort of field of duality, as if once I could make myself invisible, I would have been tasked to find myself where I was not looking. A an almost fanatical fight with the apparent shapes of thoughts twisted in the direction of a reason that had power over the plurality of fictional worlds. My mind was crossed by unknown goosebumps. I vibrated heavily towards another level of understanding.

The novelty lies in a new method of knowing a new transition space *between the "me" and "not me"*. Rather, it was a complete reconditioning of the self-directed towards art duplication, predisposing me to work with the unwritten forces of the impenetrable. Which the thoughts covered by the subtlest conventions of the unreal would download into the cortex with that amazing energy of the mystery that must be experienced before it spreads the sweet poison of false identities.

Mrs. Winchester, widow of the famous weapons manufacturer, wanted to protect the spirits of those who were killed with guns made by her husband. Continually, she would add new rooms to their home, creating a complex maze of corridors and recesses, so as to sleep every night in a different place. But in 1906, during the San Francisco earthquake, she nearly died in one of the rooms in which she got stuck.

Leadership: Are you preoccupied with the limitation and dependence of self-consciousness that is discovered to be in relation to a reality disguised as fiction that pushes you away from yourself for a short period of time?

I recently read the following on the internet: *"Any breakage, detachment, distancing from a place is, in fact, a strategy for a better knowledge of the said place or, more specifically, for self-recognition in the undeniable context of the space in which you were made."*

Every place is like any given thing, image or thought we relate to: it actually represents a transfer of energy achieved in the moments in which a temporal communication takes place between what we consider as being "finite" and what we consider as being "the alternative" to reject what could never be fully revealed.

When thoughts turn the pages of life one by one, placing them in a closed box, full of misunderstandings and complexities through which sneak in implicit hypotheses related to the emergence of a unit of immaterial information, you become dissatisfied to everything that happens in reality. So, you begin to tend to an unnatural that places its assets into an originality that cannot be denied, but rather, can only be measured by its effects.

The man who intends to redefine himself according to new patterns of thinking knows that he cannot climb to the top of a mountain without taking into account the possibility of a free fall from a great height. To adapt to ascension, he makes relative measure of height on the fly and then tries to exploit this height, even with the risk of "losing balance."

Leadership of great power can begin to take shape – paradoxically – from secret feelings, from the tumult of inner conflicts, from doubts. Such leadership is established by approaching the self from an impossible angle, almost parallel to the rational, canceling the erroneous interpretation of reality through a flux of thinking of the type: *cause and effect.*

This is the stage when thoughts covered by the subtlest conventions of the unreal download their forces into the cortex with that amazing energy of the mystery that must be experienced before spreading the sweet poison of false identity.

Leadership: Can you recreate the primary key of an additional evolution, trying to find yourself where you're not looking?

By limiting the certainty of knowing that you no longer represent a closed system (in which reality is perceived only in an objective manner), you start becoming a stamp of an authenticity constant printed in a sort of "second world". Which, in turn, registers you into a new consciousness in a series of personal transformation processes with unpredictable results whose values exceed the thresholds imposed by the restrictions of mismanagement of experiences. Allow yourself the experience of a new horizon !

To recompose the primary key of an additional evolution in trying to find yourself where you're not looking means to strive for a new horizon of your being by setting the boundaries of certainty regarding the experience of a version of reality that has never before been selected and disclosed.

To set these boundaries is to tend towards a new level of understanding, it is to take into account the size of unconsciousness, the lack of a rational attitude towards surrounding reality. It is an assumed risk in order to build and strengthen a new thinking on the path of a new interpretation of experiences lived in your "world."

The experiences lived in "your world" are similar to the fruits that autumn offers abundantly: they keep traces of those states of satisfaction experience at one point, only noticed in the present moment.

The Work Of An Immigrant In The Space Of Alterity is aimed at the difficult attempt of redefining yourself in a world customized by following the sense of an abstract reasoning, affixed to the self, from which you can draw new conclusions and findings of value required to revise thinking. This initiative is similar to the ascension of a mountain peak.

Consider the probability of free falling from the height of your own being !

Source: https://neculaifantanaru.com/en/the-work-of-an-immigrant-in-the-space-of-alterity.html

The Work That Includes All The Sterility Of Too Cerebral Experiences

On January 12, 2010

The creation of genius emanates from the inner combustion of an unmade passion, which transcends the limits of ordinary reason.

It has often been imputed to Eisenstein that his work has the coldness of rock, of the mineralization of ideas frozen in complicated forms and completely devoid of warmth. The imputation was often due to ill will, sometimes to misunderstanding, that is to say, not noticing this unusually strong combustion in which passion became its own hypertrophy, the hyperbole became so immense that its hieratic upset common sense. As many could never understand why Whitmann affirmed that it encompasses, and at the same time is, every event that happened in people, in the world, in the Cosmos.

Eisenstein's work - with all its declines, with all the sterility of too cerebral and unsuccessful experiences, which it sometimes contains - is irrigated with blood. Hot blood, you guys. The blood of an always incandescent passion, which explodes and, sprays, spreads in the grass with the brilliance of constellations that flood his work.

Then those who had no eyes to see, or did not want to use them, mistook the galactic light for the twinkling of some rhinestones. This is how Eisenstein becomes a "formalist". Namely, in the eyes of those who see for themselves only the form in which the idea shines magnificently. In these cases, the director Sergei Eisenstein answered them with a sublime irony, from which the critics, slaves to the ceremony, once again only understood the form, remaining satisfied with the recognition of the "mistakes". The ironic meaning of these answers will only be deciphered by posterity.

Leadership: How does limited relativity and the concept of space-time influence the understanding of your work, reflecting the complexity of forms and the relativity of human experiences that you enrich with your own imagination?

The theory of cinematography, formulated and revolutionized by a director like Eisenstein, revolutionized our understanding of the effects of creation, especially against the background of a vision that expressed the "shine of some constellations" in art. Special relativity introduces the concept of space-time, a four-dimensional continuum, similar to the complexity of the complicated and seemingly heatless forms in Eisenstein's works. This theory showed that time and space are not absolute, but relative depending on the observer, along the lines of a vision that emphasizes the interconnectedness of elements and the fluidity of perception. But especially along the lines of a vision that emphasizes the interdependence and relativity of human experiences.

The general theory of cinema expands on these ideas, describing gravity not as a force but as a curvature of spacetime caused by mass and energy. This reflects how the hot blood and burst of passion in Eisenstein's works create constellations of ideas. This curvature influences the motion of objects and the paths of light, providing a unified explanation for gravitational phenomena. In fact, Eisenstein's works influence the public's perception, transforming him from a "formalist" in the eyes of critics who only see form.

The sublime irony of Eisenstein's responses to these critics, enslaved to ceremony, remains understood only by posterity, similar to how general relativity was only fully understood after its publication.

Leadership: How does your work influence the perception of audiences and critics, reflecting a unified vision of cinematic phenomena and the relationships between form and content?

Narrow relativity and the concept of space-time influence the understanding of the director's work, by reflecting the complexity of the forms and the relativity of the human experiences it explores. Just as time and space are relative and interdependent in special relativity, so in artistic creations, human forms and experiences are interconnected and changing, providing a dynamic perspective on reality. This reveals that artists' perceptions are influenced by context and their relative position in the "space-time" of existence.

As I said, the igneous rocks in Eisenstein's work are formed by the mineralization of his complicated ideas. They are often criticized for lack of warmth, an imputation arising from ill-will or misunderstanding of the unusually strong combustion of his passion. Like the magma that slowly solidifies under the surface of the Earth, resulting in large crystals, his work, despite the sterility of failed brain experiments, is irrigated with the blood of an incandescent passion that explodes and spreads in bright constellations.

Critics who do not have eyes to see, confuse the galactic light of his work with the twinkling of ordinary rhinestones, calling him "formalist". They cannot understand why Eisenstein states that his work includes (and at the same time is) every event that happened in people, in the world, in the Cosmos. His wry responses to these criticisms are like the complex chemical processes that determine the final structure and texture of a rock. The ironic meaning of these answers will only be deciphered by posterity, who will recognize the true value of his ideational brilliance.

A true artist transfigures his passion into a hyper-expression of his being, sometimes incomprehensible to ordinary viewers.

The Work That Includes All The Sterility Of Too Cerebral Experiences reveals the absence of genuine emotion and deep human connection. But in the case of the director Sergei Eisenstein, the hot blood of passion, full of incandescence, transforms these sterility into a creative explosion, with the brilliance of a constellation that floods his work. And an artist is truly fulfilled when they manage to convey genuine emotions and create deep connections through their work.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-work-that-includes-all-the-sterility-of-too-cerebral-exp

The Work That Never Gets Old

On May 20, 2024

What you see within yourself when you descend into the depths of your being, becomes the reflection of reality in the mirror of the universal soul.

The dream was repeated three times during the same night. The painting appeared to me mysteriously, shrouded in an enigmatic aura, on the line of a suspended thread of time, as if it were a compass guiding me to a hidden truth. When I awoke, the chromatic reverberations of the canvas continued to flicker before my eyes like an LED screen, beckoning me to plunge into their unfathomable depths. In any case, the shadows of the reveries seemed to stretch beyond the edges, disguised as hieroglyphics of a cosmic alphabet, the secret meaning of which was partially revealed to me, drunk by the dreamlike waves still vibrating in my being.

The ecstasy of the colors combined in a strange game of circular movements instilled in me a sacred thrill, a kind of unbridled desire to possess the "Secret Reimagined", and my gaze seemed to have become an act of initiation into the imperceptible mysteries of Creation, frozen in the enchanted cloth. What shined like a lantern in a place where every minute takes her to the depths, was precisely that beacon of the soul, shining in the uncertain darkness, guiding me to the unknown realm of primordial wisdom, Cynosez Ashutoica Irosisymaa , an imaginary that seeks " the material" in another imaginary.

Each situation is cut from a reality that crosses the boundaries of time, that's why the work never gets old!

Dream is the legacy of an artistic mind that explores the boundaries of the imagination and the subconscious, seeking to bring to light hidden meanings and deep emotions in a visual and symbolic form. For this reason, trying to see the well-known painting in my dream again, living in a world of fascinating contrasts, I became the anonymous painter, escaped from a striking, haunting reality, similar to the one extracted from the old forbidden treatises on art.

Leadership: Can you find a balance between the image of reality and the artistic interpretation, if your experiences are marked by visual images that provide a unified representation of the experiences that make up your life?

Deep inside the baroque building of the "Ministry of Dream Alchemy", artists were chosen not for their talent, but for their dreams. They were learning to control their subconscious, turning lucid dreams into grand collective experiences. These dreams were projected into the sky as living, luminous frescoes that influenced the emotions and thoughts of the entire population. The dream thus became a public art, a form of shaping reality through the human imagination.

In another way, Alice from Lewis Carroll's novel stepped through the looking-glass and entered an absurd and wonderful world where smiling cats talked to pocket watches, rabbits wore vests and top hats, and the Queen of Hearts played croquet with flamingo. It was like a living dream, full of mysteries and amazing transformations. Alice has become an artist herself in this magical reality, using her imagination to navigate the challenges and joys of this fantasy world.

I suppose the dream placed me in an area between these two contexts, between the fascinating world of contrasts and the striking world of mystery in a forbidden space. It's a

relief to know you're guided by curiosity and imagination, but a chore to feel the burden of navigating the ambiguous realm of inner knowing.

I looked into the painting, as if it were an enchanted mirror, and saw an astonishing scene unfold before my eyes: in a field of deep red roses, a majestic god (with a shining king's countenance) hovered above , with a huge flower in his hands. His gentle gaze filled with ancient wisdom seemed to encompass my entire existence.

Leadership: Are you able to become the reflection of a vision that helps you master your destiny even in the whirlwind of experiences in which you follow your dream?

The god then bent down slightly, in a reverence meant to acknowledge the upheaval of all normalcy, kissing the topmost petal of the "Double Delight" rose with a gesture so akin to despair, with the feeling that life was but a hair's breadth away, by such a thin thread, which is sometimes broken. At that divine touch, the flower slowly began to open, revealing at its center a magical, mysteriously twisted lujer . The god then offered that rose to the dreamer, allowing him to travel through dream and reality dimensions at will.

Then suddenly I woke up. Looking at the painting in the same lost way, as if coming back from a fantastic world, I felt that I had freed myself from an imaginary prison in which God kept reality suspended. A magical thrill came over me when I saw, in the corner of the painting, that twisted flower of the divine rose. For a moment, it seemed to me that I was holding in my hand the flower received in my dream from God, as a mysterious gift. It was exactly the rose in my garden. As a result, determined to discover the secret of this unusual experience, I set out to search for the meaning of the symbols encountered, feeling how the border between dream and reality is becoming thinner and thinner.

Leadership: Can you use your dreamlike virtues to express the tendency to give visionary form to the inner experience, integrating visual cues that create the effect of depth at the level of artistic interpretation?

Contemplating the rose received in the gift of the dream, so similar to the one in my garden, I felt the touch of an invisible brush within me. Rather, I felt seized by a metaphysical thrill, as if I had deciphered an ancestral code, a living cryptogram about the mystery of existence. The velvet petals, the magical bud, the divine sap that gave it life - all seemed to be the ultimate brush with which the "Great Painter" paints his work on the canvas of being.

This rose thus became an all-encompassing symbol, an Iriusiotic Atricaorach , a perfect metaphor for the indestructible connection between dream and reality, between spirit and matter, between me and God. Just as the painter's brush lends its noble colors to embody beauty on the canvas, so my dream drew its sap from the essence of reality, to give it the infinite embellishment of the imaginary.

Three dream virtues stand out here: Inner exploration (the ability to explore and discover aspects of the self and psyche during dreams), Resilience (the ability to adapt and cope with difficult or stressful situations that may appear in the dream), and Reflection (the ability to reflect on dream experiences and learn from their meanings for everyday life)

How can the symbolism in an artistic scene give you a revelatory view of your own existence, in a way that transcends the immediate interpretation of reality?

The work that never ages is about art's ability to transcend the passage of time and communicate universal and timeless truths about human existence. Through this, I believe

that an artist like myself could consider himself gifted with the ability to create works that stand the test of time, provoking the thinking of future generations, reflecting the complexity of existence in a timeless way.

Source: https://neculaifantanaru.com/en/the-work-that-never-gets-old.html

The Work That Worships Only Its Creator (II)

On June 09, 2013

Learn to adopt that understanding of life capable of linking reality to utopia, enduring the impact of a science that is transmitted only through comparisons.

The image of my whole life seemed to be subjected to an artistic experiment in which the end repeats the beginning, the main part of my personality seeming to be covered by a mask, a challenge to the attempt of discovering a new world full of fantasy and mystery, which was a sign of the exception to the rules of modern society. A superior being sticks out like a sore thumb in the midst of an unanimously accepted reality, especially if it is a coincidence between what is immediately perceived and the real cause of a possibility of existing from various existing possibilities.

The artist who makes the most of this secret coincidence beyond any at-the-limit moment in his life, as happens when you probe the natural of a spoken voice from the perspective of looking from the stage towards the public, finds itself compelled to take on a certain state of surprise and fear, part of the risk of being revealed as a gesture of defying social conventions.

In this context of low visibility, under which the background of the general picture of my life has a special intensity of mystery, it should be noted that the moment of transition from the perception of a visual identity to the reaction to a certain reality, from the reflection of a shadow to the representation of a new thinking, made through the association of image with the revolutionary, is multiplied with the distance from the sublime to the ridiculous.

When the image of life overlaps the shadow of a deformation of its contour, let us dare listen to what the ancients have to say before increasing our faculty of understanding the human personality from the perspective of a rich artistic nature which only science empowers:

"Whoever knows the cause of a random nature, such as that of the color white or that of warmth, only in certain subjects, has only an incomplete science at their disposal. And whoever can only produce an effect upon a certain matter from those capable of enduring, themselves have only an incomplete power."

Leadership: Can you redefine yourself through artistic comparisons, manifesting yourself as a projection of an image seen only at a certain angle?

Someone wrote on a web page: "If you don't know your limits, define them ! If you know them, exceed them ! " This is the strong reaction of a spirit attracted by a unique, first of all intellectual, challenge and that doesn't hesitate to take advantage of any occasion to enhance the budget of its science with new understanding subtleties and new knowledge resources.

Digging in reality and life's vast deposit, extracting and processing all those ingredients that help crystallize his personality, borrowing something progressive and new from "foreign" influences, man will discover that secret algorithm, which generates new truth and new glitter, overcoming already established prejudices and meanings.

Taken together, these grant man a kind of intellectual superiority, which overcomes any elite "new knowledge areas seekers", easily counteracting the naivety of skeptics, beginners, laymen and those of weak faith that throw in the domain of illusions the positive reality they

can't understand. Because superiority can't be achieved only from books, but also through difficult thinking exercises.

You will manage to install the pillars on which the great temple of alternative renewed knowledge is built. You will be able to successfully achieve the mixture between "sulfur and mercury" – the main transformation agents, and main parents of the Philosopher's Stone. And you'll be able to give a different perspective to the essence of leadership, only if you don't fall prey to that complex and fake intrigue that changes the character of reason accepted truths.

To manifest yourself as a projection of an image seen only at a certain angle means to perceive yourself in the light of new discoveries resulting from the inclusion of reality in a space articulated by a vision between the knowledge of art and the science of transforming yourself into someone else.

The Work That Worships Only Its Creator is the manifestation of comparisons with which you describe your artistically experienced world, talking about the fact that the genuine revolutionary thought that extends your horizon follows in depth the way of a change in the meanings transmitted by the experiences of life.

Source: https://neculaifantanaru.com/en/the-work-that-worships-only-its-creator-II.html

The Work That Worships Only Its Creator (I)

On June 09, 2013

Give a different perspective to the essence of leadership without falling prey to that complex and fake intrigue that changes the character of reason accepted truths.

I have always been attracted to novelty, to the enigmatic, strange and sometimes discordant character of inexplicable symbols. I was fascinated by old, but eternally valid concepts or super-concepts, to stories woven around some inciting ideas, to messages hidden behind complicated codes.

The invisible creation struggled in the complete reality of a forgotten work of art continued itself through the thoughts that came winding on me, without knowing how to unwind them. The attempts to symbolize a space full of information characterized by contrasts between purpose-means, effort-outcome, respectively the boundaries between form and substance (as in traditional painting), were part of the game of interactions with myself and everything surrounding me.

I was especially attracted to those ideologies, theories, premises, models and thought systems that combined analysis and the deep understanding of man and his purpose in an artificially created Universe, thus justifying a certain interpretation in agreement with my own convictions and imagination resources.

All the colors of understanding feinted, everything became more surreal. New options for the great enigma, which were based on a secret algorithm that generated new truths and untruths, were added in my logic perimeter. I was completely amazed. The destruction and rebuilding had begun.

Leadership: Is the work that you have encountered during your life related to the primary effect of the diversity of "imaginary" approaches from the point of view of knowledge that is essentially accomplished by the comparison of two or more worlds that demanded themselves be conquered?

Stephen King's novels, with their multiple hidden meanings, involved in an ultra-sophisticated human mechanism, with infinite connections to the less known world of unleashed feelings, are presented at maximum voltage. The esoteric meanings, with special connotations, inaccessible to common minds, belonging to the great philosopher Cyrano de Bergerac, were also based on knowledge that surpassed the limits of reality. I was hard to interpret without an authentic experience.

Seducing me completely, the absolutely unusual ideas and conceptions of the two maestros contributed to the birth and development of my curiosity, to shaping an existential reference point born from an a priori existence, which could finally be exploited. The imaginary that inspires me a new conjuncture of subtle affinities with the chosen spirits of the world at any time, increasing by repeating ideas, thoughts, beliefs and fabulous mental images, has the particularity of encompassing hermeneutical elements, endowed with active force, of a reality that has almost disappeared.

The irresistible temptation to discover more of this world – in comparison to other worlds, at a reality interval away. The fierce desire to reform a structure of transcendental truths. The sublime flavor of a great reconstruction experience of a new world, at a higher level of abstraction and understanding of man and life. They strongly enveloped me day by day.

Leadership: Can your way of communicating a reality potentiate the intrinsic value of a unique creation that comes into contact with some worlds previously unknown?

I wasn't able to fully discover the hidden truths behind the bold ideas of my maestros, nor fully encompass the mysterious learning's great force, which came from them. Instead, I was able to install the pillars on which, now, the great temple of alternative, renewed knowledge, which starts from a man, towards man, through man, was built. The mixture of sulfur with mercury was possible.

I was able to find a logical and coherent explanation, even to supply other interpretations for the essential ideas of the Grand Work, without falling prey to that complex and fake intrigue that changes the character of reason accepted truths. I have reached a place, that many had dreamt to reach, a place I wasn't even aware I could reach. The impossible became possible. Time completed its work.

The Great Work, the Philosophical Stone, the Approach to God or the Light of Philosophy, is actually the same thing: reaching a higher level of knowledge that facilitates your understanding of life, understanding your purpose on earth, and finding the motivation to rise up to eternity.

Leadership: Is achieving the work that opens your way to a new reality the consequence of increasing personal creation from which you can reconstitute the past of an image that repeats itself all the time?

Does your science give you the possibility to use the messages hidden behind some complicated codes? Can unusual ideas and conceptions contribute to the birth and development of your curiosity about leadership? Do you let yourself enveloped in the sublime flavor of the great reconstruction experience of a new world?

A work bows only in front of its creator, and it is all the greater as it offers a new openness towards the world and your own being's authenticity. Other thought structures can also be doubled by a thorough analysis of reality in contrast to the intangible, through an authentic revelation or through an explosion of foreign influences that enhance the Work's value.

Your task, as leader, is to manage as effectively as you can on your own, those secrets that can transform an ordinary thinking space in a remarkable one, and don't let yourself limited by the incapacity to interact with the alternating colors of plausible and implausible.

Certainly, a clear understanding of a Great Work, of this kind of abstract identity is a great conquest. And in its name you become the most loyal defender of a new reality, as an acceptance coming from living, superior science, which integrates true knowledge – which in turn incorporates a solid overview of conceptions and interpretations that justify trying to identify new universally valid laws and principles.

I'm not satisfied with any explanation that truly elucidates the relation between the Great Work and the superior stages of evolution, but all the features that constitute man's value are left untouched. For only these features, that have often become the target of an artillery of questions and ambiguities, can justify those interpretations, in agreement with man's convictions and imagination resources.

The personal creation, from which can be reconstituted the past of an image that is repeated in all ages, is marked by the proximity to the existence of different worlds that exist on the coordinates given by a rich imagination that knows how to perfect them.

The work which bows only to its creator points out the finality of a perfect creation, built on solid arguments that through struggles and boldness has been recognized in modern times.

A new vision about leadership, a different perspective approach that applies in practice is, possibly, the work of a lifetime. But it's worth trying to reach beyond yourself and rise above others.

Source: https://neculaifantanaru.com/en/the-work-that-worships-only-its-creator.html

The World Seen In The Presence Of The Rose

On October 30, 2019

The expressive form of a feeling of affection is the result of recognizing an ingenuous presence in a hypostasis of sweet memory.

A few days ago, you called me next to you, and after inspiring your perfume and admiring your brothers, also embellished, I realized that the time I spend with you is truly a supreme gift, especially when announcing a blessing. I did not have the opportunity to pass the time while doing nothing, I admired your smile in silence, in a hypostasis of a painter who knows how to discover the charm of anonymous corners of nature, seeking the uplifting humility of a sincere relationship with God.

Your name, Double Delight, honors a sacred, timeless world, camouflaged in the back of appearances, in the form of an attitude of independence from any authority, any worldly rule. In order to generate points, lines, expressive forms, chromatic and achromatic spots, I must first fall in love with this world through the murmured vibration of an exceptional sensibility linked to an unattainable reality, which I myself seek in things simple, yet invested with some expressive force. A world that seems to remind of a story from a thousand and one nights. Another ground of admiration for the height of an artistic image, enveloped, in a dream, in the adventure of Scheherazade.

While I sprinkle you with nutritious solution, caressing your delicate petals, I notice something I have never seen before, a purely subjective construction, although we live in the same story and we meet daily as two characters who have a special relationship between them. I observe that interaction between successive determinations of nature and the rare essence of a hopeful soul, with a baggage of great dreams, closely linked to a process of pouring eternal energy into a pantheistic existence.

Leadership: Does your presence in a hypostasis of sweet memory attest to the confirmation of a connotative entity generated by a Creator who perceives himself as existing independently of any human mastery?

Expressing an enthusiastic admiration for a surprising creation in its organic originality, and yet so complex that it can give rise to the most varied interpretations, implies the idea of a mutual relationship, of a reciprocal action that we find only in the work of God. The entity generated by such a Creator, with horizons too wide to be understood by the human mind at the present time, can be found in one of two states: a solemnity of the beauty of the living, lit up over the world, or a solemnity of the thought expressed by an expressive language that creates suggestive artistic images.

The rose watches through the eyes of the artist any resemblance between two expressive characters, seeking in the soul of the world who knows what power of attraction under the gentle appearance of a beautiful decoration, arising from the smooth and rhythmic movement of a brush that knew, season by season, to stop in its tracks, in a whisper, the charm of a magic that passes with visual joy in the direction of a work of art. He is present as a product of the finality of the artwork in the words of the painter Li Rihua, quoted by Simona Popescu in the novel Exuvii:

"In painting, it is important to attack the subject with discernment, meaning to understand that, in the contour of forms, although you are pursuing a perfect result, all the art of execution is in fragmentary notations and interruptions."

Leadership: Is it easy for you to get involved in nature's approach by extending artistic intelligence, aligning your "experience of a spark" with the content of a message that truly fulfills your soul?

With what thought do you come to me whenever you address me with such sincerity, as by a simple application of a function of knowledge and revelation? The echo of your words, I found by chance, as it happens when the painter once again brushes over the paint mixture and then gently touches the canvas full of subtle allegories, to express a point of view close to the message of God: "Be impeccable in everything you have to show that is most generous ! "

There exists in the magic of these sensitive words, so simple, but which reveals so much, a certain splendor, the possibility of visualizing a brief description of the tones of a painter gifted with the art of the brush. Quiet tones, sensual, warm, so that the atmosphere around to not overwhelm me, like red, orange and yellow. This combination never fails !

Your nobility, standing out through the simplicity superimposed on a fragility experienced in a genuine way, as when viewing a painting painted with sweetness, absorbs a considerable amount of spirit from the image of a being endowed with a Proustian intensity of senses. Its striking beauty, beyond the conventional, lies in the effect of recalling a previous existence that always comes to my attention. A kind of manifestation of an unrequited desire through a wide range of feelings, but without publicity, simply through an understanding of authenticity as pure living.

Whenever I dream of a new life with someone dear, who really looks like me, someone with great image impact, I do not forget to decorate my vision of a new painting experience with the feeling of unparalleled beauty, independent of all conventions on which the prejudices regarding youth, brilliance and elegance are based.

Nobility is a deciphering of our life through the graceful gloss of the condition of a poet, artist, scientist, therefore an assumption of the privilege of belonging to the destiny of a Creator who perceives himself dependent on the possibility of recovering the eternal beyond matter, by spiritualizing an ideal vision.

In the most recent works created with the generosity of a suite of unforgettable moments, I seem to revive the spirit of a classic elegance in what regards the use of comparisons, symbols and metaphors in the interior of a movement of time, regarding a living, active product, the latter managing to imprint its own constantly changing creative personality upon the canvass of living memories. The eyes focused upon the beauty possess the dimensions of a mysterious obsession where others do not see it: the pure knowledge of a being outside of time.

But at all times I had beside me, blessed with all those useful to painting, with the landscapes of an inner geography, the simplicity of a soul so rare, cheerful, eager to show the world its essence. At other times overwhelmed by sadness, despair, troubled. None the less, managing to live in peace and quiet. Rarely does such a naïve consciousness fall into your heart.

Objectifying what I experience each time inside of me and transforming myself into a carrier of balance of spirit and the universe, beyond the rigors of time, I try to restore a part of the world that, of course, acquires the proportions of an initiatory journey into a story with a lot of teaching, in which is hidden an invaluable treasure.

The great claim in the world of art is weighed by what you want to represent in everything that makes you unique, at the level of simplicity superimposed on a fragility

experienced in a genuine way.

The World Seen In The Presence Of The Rose is just as wide as the world made from dust at the touch of the Creator, symbolizing the union between two similar entities through the evolution of art that has a sure path to perfectionism: an entity continuously called "space-time", updated by a *The Traveler* determinant, and an entity called "vitality of thinking open to the new."

Source: https://neculaifantanaru.com/en/the-world-seen-in-the-presence-of-the-rose.html

The World That Emerged After The Mystery Was Committed

On May 24, 2015

Impose your ideas through the depth of a broad image constructed by successive versions of the great discoveries born around the plus-value of a complex reality.

It all sprang from the seemingly simple things in life, but from the inclination of seeing them with that bewitching power of the magician who controls the mistrust of spectators through fear mixed with the fascination mystery awakens, around the plus-value of a contradicting and independent reality.

Somehow, I needed complexity to tolerate my weaknesses, multiple connections between the entirety and the penetrating of science, through the direct contact of the senses with the environment that revives from things recomposed in the dark, like a dusty box that hides numerous secrets forgotten by time. Memories continuously ransacked me, tying me to another identity.

Inspiration turned into a kind of pain with demiurgic powers,*a statement* of the art of constructing an immense space on a fragile territory, through which floated burdened by the bizarre anchors of the past, distributed in different regions of the brain, triggered by visual stimuli. The most tender of lines I have outlined in the book of life, in the world of a composition full of mystical decors through which the inner light of an indecipherable secret transpired, always ended up with a few moments of revelation.

This is what the magician wanted, for the public to believe, gaining the certainty of his simultaneous existence, at the very least, in two depictions: in the depiction of thought and word, applying the method of determining the unseen, the shortcoming, always being the same, the one burdened with the eternal remembrance of something that was lost. But that was regained through the interweaving of the divine and the human, between magic and truth.

Balzac was too, at one point, like a magician, he would get excited, came to believe in his own dream and saw himself as being the most important man in the world. A moment later, coming back down to earth, he was forced to cross unexplored roads in the existential drift. And yet, he is considered as being one of the greatest writers of the world, possessing, like no other, the spell of words. The genius has won his immortality.

Leadership: Are you ready to direct and control the spectacle of appearances of the world in which you live, valuing yourself in the depiction of a facilitator of the relationship between revelation and illusion?

The ensemble of all puzzle pieces in the composition of your existence, constructed through successive versions of the great discoveries born from the elements of the past, from memories and dreams, meant to impose, through introspection and self-discovery a new image of the world, as subjects, generators of spectacle, thus sparking admiration, possess a different status, depending on the successions of the liens of production of the new.

The new, representing the totality of all landmarks of complexity that open the way for the approaching of new, more ample perspectives over the continuity of your own life story, and also of the various steps of contemplating the world in its passing beauty that you can climb in the process of perceiving a particular experience, has the role of causing certain feelings, a powerful reaction from others.

Always in the context of the new, an idea is manifested, and in the same measure, an invention of great help in substantiating an authentic interaction, a unique experience of being someone else and of interpreting hidden meanings of personality, admitting as a potential of capitalizing on the power of creation, and the personal resources of which you were not previously aware of.

Therefore, being aware of what truly matters to expose to others or induce to them, by the efficient usage of revelations and illusions, through reconstructions of the past, building the spell of caroling where "there's always something different than what you believed it could be", amplifies your emotional state, your weakness and your power. Do memories determine you to experience the power of your own truth or the weaknesses of the illusions that teach you to be someone else?

Leadership: Is the maximum measure of perceptions about the world you are building based on the experiences of participating in a new stage of enhancing the meaning of the concept of your "superior version" in a perspective of the kind of illusion that moves you?

The man who reached the stage in which he realizes that he has the power to re-create reality, the power to recall and redeem what apparently passes as a footnote in the book of life, acquired in advance, the certainty of a simultaneous existence, at least in two depictions: in the depiction of thought and word, applying the method of determining the unseen, the shortcoming. He is a magician of remembrance, not a man who remains condemned to oblivion.

Leadership can easily acquire the meaning of the result of a moment of revelation, in which you realize that you are someone else by means of the base of thoughts thrown into time, or of the ideas and scraps of thoughts crocheted in a "new world" style.

When I think of the past, making an analogy with leadership, I get to the words of a character from a Cristopher Priest novel: *"Pondering all this, I came to wonder if in my education exists something that could prepare me for the image of a world shaped as it shows itself to me."*

A perspective of the type of illusion that moves you has as the main point of support the symbolic image of a life story that probably gave you something to think about when you noticed how from confusing or contradictory situations you can learn profound lessons about the mysterious aspect of reality, which has generated so much anxiety.

The World That Emerged After The Mystery Was Committed mainly refers to the universe of thoughts populated by remembrances that give birth to a variety of images that resurrect the members of the man of old, leading towards a "there" where the tangible and intangible overlap and influence each other, combining into a force that puts into motion a superior version of man.

Mystery is a reminiscence of the past which, in time, became more and more a foreign land, but brought back in step with the times and fully developed, it acquires the glow of a new transformation, providing a base of experiences and knowledge on which you can count on in the present.

In this case, we can say that leadership is the fruit of "mystery."

Source: https://neculaifantanaru.com/en/the-world-that-emerged-after-the-mystery-was-committed.

The "Zoom-Out" Phenomenon And The Subjective Attitude Of The Creator

On January 02, 2017

An authentic vision crystallizes if the artist's sensibility aligns with the emotional structure of his creation.

Eisenstein's montage combines the objective existence of the "Zoom-Out" phenomenon with the subjective attitude of its creator, and the composer Prokofiev perceives the intimate emotional structure and tunes his own sensibility with it. It is precisely for the success of this attunement that Prokofiev changes his music if the image demands it, just as Eisenstein does not hesitate to make changes in the editing to allow the music to speak for itself.

The only misunderstanding will arise when all your music is finished. Eisenstein asks Prokofiev to compose an overture. The composer refuses: since the film begins with a tragic episode, the overture should be triumphal-heroic and he does not see how the transition between these two different musics could be made. He is willing, he declares, to write as much music as he likes, but artistic considerations prevent him from writing it. Eisenstein still insists. Then Prokofiev accepts, but only on the condition that the director changes the sad episode at the beginning of the film. But, since Eisenstein believes that the montage plan cannot be changed, the film remains without the overture and the credits are quietly projected. And many commentators see here a special effect pursued by Eisenstein.

Leadership: How can your subjective attitude give life to a work that reflects the concordance of images and emotions, so as to place you in the middle of its era?

From the multitude of possibilities available to us in order to create an authentic creation, we should not stop, therefore, at decorative elements, nor at biographical data, but only at the concordance between images and emotions. And this only to the extent that we consider that any creation, in one way or another, places the artist in the middle of the events of his era. For reasons that I must come back to often, I want to go into the particularly tempting problem of the subjective attitude of the artist who must create beauty, sensations and feelings, experiences from inorganic matter, so as to give life to a work that inspires and to excite.

Emotions and images, with countless and deep implications, through which one could follow, in their entirety, the components of a work of art, are a kind of mirror through which the creator presents certain episodes from the life of the world that inspired him to become legendary. By saying this, I am mainly referring to the valuable, purely spiritual, inexhaustible character of the work of art. This inexhaustible character consists in the fact that under the appearance of the specificity of any art genre, something of the nature of other art genres is revealed to us, with reference to music, for example, which makes the "Zoom-Out" phenomenon mean a wider perspective on the context , capturing the relationships between details and the whole, as well as the dynamics of the ensemble.

Leadership: Can your artistic decision-making process provide a harmonious blend between the objective existence of the "Zoom-Out" phenomenon and the intimately emotional structure of the created image?

Another effect that acts on a subjective level is the so-called anchoring effect, which often prevents an objective analysis of the structure of the information we receive. Instead of judging situations clearly and tuning into our sensitivity to avoid errors, we anchor ourselves in a specific reference point, affecting our considerations and attitude in the decision-making process.

The artist's montage in his creation represents the union between the objective existence of the phenomenon and the subjective attitude that shapes it. In the creative process, the intimate emotional structure of images may require significant changes to convey the desired message. Like an overture in a triumphal concert, the changes bring an artistic perspective to the tragic episode that shows us the subtle beauty of subjective considerations.

Leadership: How can you combine artistic considerations with practical values so that the organic unity of your creation reflects human sensibilities and provides an aesthetic experience?

Eisenstein's montage combines the objective existence of the phenomenon with the subjective attitude of its creator, similar to how organic architecture integrates the subjective aspects of design with objective functionality. The composer Prokofiev perceives the intimately emotional structure and attunes his own sensibility to it, just as the organic architect modifies his designs to respond to human sensibilities.

Precisely for the success of this attunement it happens that Prokofiev changes his music if the picture demands it, just as Eisenstein does not hesitate to make changes in the editing to let the music speak for itself. Artistic considerations play a key role in matching architectural designs to their surroundings, just as Prokofiev and Eisenstein adapted music and editing to achieve the desired heroic triumphal effect.

The only misunderstanding arose when all the music was finished. Eisenstein asks Prokofiev to compose an overture. The composer refuses: since the film begins with a tragic episode, the overture should be triumphal-heroic, and he does not see how the transition between these two different musics could be made. Prokofiev always refused to compromise artistic values for practical purposes, preferring to create structures without overture, letting the genre project itself quietly.

Leadership can encourage the merging of the objective existence of the "Zoom-Out" phenomenon with the subjective attitude of the creator, perceiving the intimate emotional structure of the work and attuning its own sensitivity to it.

The "Zoom-Out" phenomenon and the subjective attitude of the creator refers to how the artist broadens his perspective to understand the larger context of his creation, combining the objectivity of analysis with the intuition and emotion of his own experience. An authentic creative approach requires the artist to be in tune with his own emotions and the structure of the work. In fact, true artistic expression occurs when the creator's vision merges with the emotional structure of the work.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/the-zoom-out-phenomenon-and-the-subjective-attitude-of-

There Where The Ancestors Are Resting

On October 23, 2012

Seek to discover and understand the "whole" of the man, without minimizing the science of fully dedicating yourself to his emptiness.

He was thinking more and more to himself, not by rejection or critical spirit, but through a sort of cruel prejudice, through a humble resignation manifested around his own destiny.

He would have liked to borrow a new life, of a one younger than him, *un homme d'action*, in order to strain one more time the bow of the really combative force that throws its arrows towards the most difficult objectives, always targeting towards the middle of the problems, always in the direction of inaccessibility, piercing the fog of the old age.

He would have liked to find a solid support, continuator, into overcoming all obstacles and difficulties of all kinds that stand against the progress of his actions. A kind of search of another identity. A release of the inside, through a will of supreme liberation, which would flow, as a cold and heavy rain on all forms of regression. Of a will that should never be wasted. A decrease of uncertainties, which enveloped his perspectives, soaring vertiginously on his evolution as a leader, as an authority of the law, as a man of great character.

Similar to a Christian who assumes the suffering of the whole world through the perspective of his own experience, transformed by a living and dynamic faith that gives meaning to life, Sheriff Ed Tom Bell was heading rapidly towards the decline of his existence. Towards a realm that preceded the hardest test of his destiny, which dominated with gravity the mystery that surrounded within a heavy and sinister chain the origin of his spiritual states.

Leadership: Is your action coordinate for addressing an autonomous thinking argued and demonstrated by the experiment of an ending that endures its loneliness?

Thus, again, like a man alone and lost, disowned by society, without finding order and stability in a land tough with the people, but especially with the elders, Ed Tom Bell let himself be dragged out in his peregrinations in search of a foreigner, of an assassin. He felt the ground slipping under his feet.

He made his way to the west, always to the west, there where was always done a crime, every time another old man. Towards the great fortress of his mission, realizing that he could not break into that vortex of the search. A very vivid friendship attached him to the old people, because he was also old.

Ed Tom Bell was sinking down into the abyss of a cold reality, of an increasingly burdensome old age. He understood that the end was near, that everybody – everybody, except the young and the triumphant ones - had to transform themselves, to leave the earth, and go elsewhere. And, as a man, who perishes frozen in the desert night, he turned his thoughts towards the eternal lands. A return to the origins, to a past stuck in his time, to a world forgotten and unknown, to a distant area of the human essence. In search of a quieter place.

There where his ancestors were resting.

Leadership: Is your action coordinate for addressing an autonomous thinking argued and

demonstrated by the experiment of an ending that endures its loneliness?

The first half of the leadership, the human one, is decisive. The leaders, who can relate well to the other people around them, are trying to avoid the leadership's clichés of perception.

First, they seek to discover and understand the man as a whole, without despising or minimizing the science of fully dedicating themselves to his emptiness - that road towards the peak of the human existence that passes only through the hell of an atrophied thinking, subject to certain limitations, and which restricts the freedom to be himself, redirecting his beliefs, and options, in which he tends to believe.

The leadership that you extract not only from your trials and errors, but rather from the "most hidden shelf" of the man as a whole, in which is located his deepest essence, is the real treasure that you must exploit it properly.

Your deepest essence is built from the overwhelming reality you live in by consolidating the distinction between expressing a default identity and the alteration of everything that overwhelms the individual.

Just as the essence of time is the flow, not the stagnation, so the essence of the relationship **man-time** renewal is given not only by the formation and development of a positive thinking, by perspective, but primarily by the values that you appreciate the most, by the beliefs that life has implanted in your mind.

In other words, instead of the most commonly used procedure of confirming as many expectations regarding the possibility of change, amplification, diversifying the form of exercising influence, in the creation of a leadership as facile as possible, it is more helpful to follow a better exploitation of the tendency of optimizing the relationship **leadership-man-values-time** .

Leadership: Do you understand the essence of what you are in the context of an altercation of the Ego?

A clarifying approach of what makes the man to "tick" taking into account those beliefs regarding his ability to ignore or accept the negative realities, of the vulnerability and infirmities of all sorts, it is essential in leadership.

This delicate process of advancing towards the human knowledge, the science of connecting yourself to the invisible side of its inner world, of the tendencies and aspirations that are constantly changing, will allow you to access any device of strengthening your system of thinking.

The other half, followed by the top people, the professional one, seeks to complement the existence of a systematic research towards the future of the leadership, through appealing to an "arbitration" easily confusing, extremely weak, unfavorable to the essential statute of the man. A severe contraction between appearance and essence that must be attenuate.

The first step towards a new self-discovery is given by the "return to origins", to an almost forgotten area, to the essence of what you expect to find where hope takes refuge.

Are you living in a system of thinking that ignores or disregards the reality of others? Are

you aiming towards the "inaccessibility"? Are you heading towards a peak preceding the hardest attempt of your role, as a leader? Do you accept to start looking for a plot of understanding the Man, a land that is foreign to leadership?

There where the ancestors are resting prioritizes the gap between the objective world and the self, a false immunity to the completion of a reality that can hardly be accepted. To change your habits of thought and action, you must first accept the reality, even if it seems to be in disagreement with your personality structure.

Analyze people by regarding them as a whole, with good and bad, with qualities and defects. Anchor them in the objective reality, and mobilize them for fulfilling their mission and achieving their goals. This can be done only by submitting yourself to this internal analysis, and always asking yourself:

From where you started and where you want to get? What would you wish, what have you achieved until now? What else you have to accomplish?

*** Note:** "No Country for Old Men (2007)"

They Loved Each Other Because They Saw Each Other

On April 24, 2012

Learn to appreciate the beauty of a composition that brings your mind closer to the message hidden in the middle of the world, combined with the sense of reality given by the movement of one wheel in the middle of another wheel.

Cosette, in the shadow in which she lived, was destined, like Marius, to be engulfed in the flame of love. Destiny, with its secret and inescapable patience, brought these two creatures charged and eager for the boiling storms of passion closer together; these two souls who carried love as two clouds carry lightning, and who had to meet and merge in one look, like clouds in a flash.

There was so much talk about the look in love novels that it came to be despised. Today you can hardly dare to say that two people fell in love because they looked at each other. And yet this is how people love each other, and only this way. What remains is only what remains. Nothing is truer than the collision between two souls when this spark changes.

The moment Cosette, without realizing it, gave Marius that look that disturbed him deeply, he did not suspect that his gaze had disturbed Cosette as well. He had done her the same harm and the same good.

*She had been looking at him for a long time and researching, as the girls see and search, looking away. Marius still found Cosette ugly, while Cosette thought Marius was beautiful. But because he didn't care, this boy was indifferent to her. However, he couldn't help but think that he had beautiful hair, beautiful eyes, beautiful teeth, a beautiful voice, when she heard him talking to his colleagues, that he didn't stand up straight enough when he walked – if you simply had to find a flaw — yet with a certain grace, which was only his, that he did not seem foolish, that his whole being was chosen; gentle, simple and proud, that at last he seemed poor, but not defeated.**

Leadership: Can the decision to give yourself to a moment of great spiritual uplift be interpreted as an attempt by the mind to open up to the soul, as you open up to a destiny that falls on a horizontal line, not a vertical one?

Destiny is a pure word, but it often disturbs, beyond the events that you consider most important to you, the same events that set in motion the beauty of unforgettable moments. There is something as pure as destiny, expressed through the final piece of the puzzle of our lives: "Love", and this word symbolizes the beauty of a chain of events (often inexplicable) that lead you from one state to another, to different places, while you are looking for the purpose of life.

But not every destiny is favorable, not for anyone who calls himself a Christian, because it is often complemented by a look taken in the wrong direction, only on important changes in life, but not on the need to know yourself completely satisfied as a bearer of holy spirit. This happens when your only concern is to put your life in order, instead of being at peace with yourself, and thereby with the candor of the wise brotherhood with the destiny given by God.

And for the spell of a friendship to always remain the same, or to turn into love, you must rethink the way your life unfolds in every moment, highlighting those ways of God that must be fulfilled in His service. Love is not the central focus of a life that proves to be a distinction for exceptional accomplishments in activities or actions that harm a high

self-image, even if it is a source of elevation in the universe of great spirits.

Love is a gift from God to those who have sought Him before anything else, before embarking on any journey, before reacting to life's challenges.

Love is the determination to give yourself to a moment of great spiritual uplift that can be interpreted as an attempt of the mind to open itself to the soul, as you open yourself to a destiny that is inscribed on a horizontal line, not the vertical one. Such a destiny, open horizontally, marks the discovery of God in you, in everything around you, in events, in people, in such a way that the reality you want is the reality that He wants.

The hidden message is this: follow the path of your life as the awareness that everything happens due to God's will, and that love is the holy gift for those who have found God before anything else.

They Loved Each Other Because They Saw Each Other suggests the fulfillment of a destiny by approaching a God who loves especially those people who know how to glorify him unceasingly, focusing entirely on serving a spiritual purpose and following it all the way.

*** Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/they-loved-each-other-because-they-saw-each-other.html

They Stop Where They Want To Stop

On January 07, 2018

Learn to design on the outside everything that is in your heart, controlling the emotions of others and directing them in a new direction.

- Before you go, mister Count – said Julie, allow me to tell you everything that in that day...

- Madame, replied Monte Cristo, grabbing her hands – everything you will tell me will never be as precious as what I can read in your eyes, what your soul has thought and what my heart has felt. I should have left without seeing you again, as the well-doers in novels. But this virtue would have been beyond my strengths, for I am a weak and vain man, and because the humble, humorous, and tender look of my kin does me well. Now I leave, leading my selfishness to the point where I tell you: Do not forget me, my friends, for you will never see me again.

- Let's not see you again – exclaimed Emmanuel as two large tears flowed on Julia's cheeks. "Let's not see you again"? So not a man, but a god leaves us, and this god will ascend to the heavens after he has showed himself upon the earth to do good !

- Do not say that, quickly replied Monte Cristo. Never say that, my friends. Gods never do evil; they stop where they want to stop. The happening is not stronger than them, on the contrary, they are the ones who master it. No, Emmanuel, I am a man, and your admiration is just as unfair as your words are profane.

And pressing his lips on Julia's hand as the young woman rushes to his chest, he extended the other hand to Emmanuel. Then, pulling out of this house, the pleasant nest whose guest was happiness, he stepped into the diligence of four horses and stood unseen in the darkness of the night.

Leadership: Does the reality that you have to accept and that you have to deal with, have as a first consideration the inaccuracies of illustrating an expressiveness of "the immediate"?

I like the idea of using a certain type of emotional baggage, but above all a certain authority over the facts targeted by an intuitive knowledge of the manner of manifestation of the diversity of human typologies, in order to manipulate a reality and find other connotations than a mere reflection of a moment or situation.

If you seek and want to maintain a certain mood at every passing moment, you will become more and more disillusioned with your abilities to obtain something, especially if you DO NOT consider man as a primary reality of supreme spiritual value.

Because everything that happens within people, at every stage of their lives, is part of the world they imagine and accept as a destiny, as a fact that is fulfilled and unforgivable, so a world that does not belong to you no matter how much you try to integrate yourself in it.

A state of mind that you wish to exploit through direct visual examination, marked especially by manifestations that are invested in value and with some significance by those who practice them, is determined in relation to your attitude towards certain limits of tolerance

and adaptability to their needs for change.

"The immediate" has as a first landmark a "wow" emotion only when you deliver a "wow" from the beginning of a conversation, against the background of a story embedded in different modes of visualization and imagination.

Detective C. Auguste Dupin, the fictional character created by Edgar Allan Poe, said: *"Knowing a man is accomplished by first pursuing his mimic or physiognomy; by reproducing it, you think of his thoughts and intentions."*

Essentially, Dupin – just like Monte Cristo, creates an assumption that he then checks through the perspective of emotions triggered by a particular situation or whose production is favored by a certain circumstance.

Even if you are used to representing your own "personal brand" depending on the power of interpreting the emotional expressiveness of surrounding people, their value must not look like a drawing understood as an outline that determines the shape of an object through a sort of summary of itself. But rather, such as writing, understood as a pure configuration, spontaneous, which does not evoke the physiognomy of a thing, but rather the virtues of a nature unaltered or as close as possible to a veritable archetype.

The greatest achievement you have to accomplish, as a leader, is to regulate your level of authority by becoming aware of the emotions you awaken in people, so that they become aware of what you feel !

They Stop Where They Want To Stop when they put into play their force of persuasion and presence of spirit. They are, in the simplicity of some favorable findings, the detectives of the underside of things from the "hidden" pages of the minds scared by the reality of life.

Source: https://neculaifantanaru.com/en/they-stop-where-they-want-to-stop.html

Thing Called Love (II)

On February 02, 2016

Always be present where you choose to reveal yourself, allowing yourself to be carried away by your own discovery.

I was left only to imagine a pretext to enter in communion with that unseen part of the world, from the perimeter of a dominating order which, in turn, transformed the rest of the world, involving it into a true bet with the hazardous. Or rather, was it a strange assumption of singularity by suspending all others in a race with my own expectations?

Somehow, I had to take advantage of this moment of adjusting the reason to continue my path towards achievements owed to an opening of perspective, migrating into an essential dimension of my own freedom of imagination, between the excitement of intense living and the shaping of a superior idea of affirmation. Which meant, at the same time, a possible falling from a height, a demolition of the construction called "Join". *This spark will cause the bridge to burn.*

I was grinded by the obsessive thought, the final acceptor of the answer to the question "Who do I belong to?" that in the view of what enveloped me almost constraining with the power of a genius mind, I could continue the link with a different context of time, with a sort of perception that tested the normal schemes of reality. With a knowledge that I had somehow lost through an Alter-Join. But which I obviously had to retrieve by returning to the analogy of a superior being. *To cross a line takes a tiny step.*

Thus it was revealed the hidden face of a reality that passed through someone else, the trigger of a hidden meaning, whose simple ingredients were resonance and reflection.

Concomitant, I felt myself introduced into the novel "Perpetuum Mobile" by writer Artur Silvestri, with a kind of chilliness and amazement at the same time. It is about the state of a lone sailor who sees, somewhere far, a shore that is never found. But at the same time, my reason shared with the vision of change of image and personality from the perspective of the same character: the discoverer of a world that wants itself autonomous, in union with the primordial and inexhaustible source of life, light and love, of a higher consciousness.

Leadership: Do you have a very accurate and useful way of understanding where you are in terms of "consciousness in the game of chance" in terms of experiencing a transition from the impact assessment of reality to the discovery of a new man?

Leadership should not be omitted from the appreciation of conditions of change that affect the passing of man from one frame of reference to another, based on the analogy with "wherever you want to plunge, you will eventually get to where you already are."

This frame of reference depends on the position of observation man takes, from the height of a reason that has the power to trigger new understandings of the world, as opposed to the effect entailed by this understanding of it.

You will always be present where you want to reveal yourself, letting yourself be carried away by your own discovery. Every day you can discover the connection with the surrounding world in relation to the meanings you attribute to a superior being. You become a recipient or a sender of its question marks, depending on the contraries you find within

you and can be balanced by the status of a superior being.

To understand yourself in terms of "consciousness caught in the game of hazard" you have to become the best version of yourself in a race with your own expectations to reduce the likelihood of a potentially damaging phenomenon for perceiving reality. Living in a way of passing from the assessment of the impact of reality to the discovery of a new man is manifested by analogy with a superior being who does not allow himself to be oppressed by the constraints of natural, imaginary, rational or social laws.

The New Man is everything you can offer in answer to the question of "who you belong to" as a way of understanding what exactly you experience in a reality that exists independently of you, but at the same time thanks to you.

Thing Called Love is the argument of a non-separation from what chains and enslaves me, meaning that part of me that wants to be revealed and shared. I suppose this argument is one of the basic identifiers of a perfect leader.

I can always get away from the world, I can always give free rein to my freedom of imagination, but this impediment will always hold me back: "Who do I belong to?". Am I tied to the power of a world to which I must constantly adapt, or to the hidden effects of a superior power of understanding it.

One thing was clear: under no circumstances will I be able to demolish the construction called "Join."

*** Note:** Above Beyond feat. Richard Bedford - Thing Called Love

Source: https://neculaifantanaru.com/en/thing-called-love-II.html

Thing Called Love (I)

On January 31, 2016

Assume the ability of facing yourself, putting yourself face to face with the idea of a fragment of your story.

I carry within my boundless memory, gathered in a heap, all of those met in an unforgivable past, full of ups and downs, pulling out the elements uncompromised by the pulse of everyday life. It is only a matter tied to the role the sole wishes to take on in this prolonged battle between the living images of my processions through the moving landscapes of the world, recognizing myself beyond any references, and the special effects of my interventions on reality. *So here I am, I'm just the same. But you will never know.*

Often, I hid my meanings behind an unidentifiable fear, a dimension too broad for me to measure its extent, as a deep and shady fountain, whose bottom is not easy to see, in which I always cast a coin to return to the someone else I once was. Things which I must learn to let go of, shaped around a self-passing disappearance, masking a contrary of the world, the negation of my own being, the abyss of consciousness.

Conjectural, I glimpse only the victory of a total darkness in the face of the light spilling from the plentitude of a part from the answer to a question, poignant as an electric current: *Did you live your life just once?*

"Share another road", whispers to me the truth of a forgotten eternity, in the face of the need of recognizing myself in an archetypal plane, projecting myself in other roles, wandering through all sorts of worlds and spaces, seeking myself in something that expresses certain ideas and feelings, support structures of my upgrade.

Everyone can read my soul, with its silences, answers, and madness, but will someone manage to move their footing?

Leadership: Can you turn this world you disclose into a point of reference of your future polishes by using a trigger of the type "Before Delete"?

The main characteristic of leadership is in no way the evocation of a bygone world. But it "feeds" on the assumption of the memory of what you once were, intensifying the need of recognizing yourself in a plane of confessing thoughts and feelings.

The successive accumulations of answers obtained from the impulse of confessions forms true cornerstones of your current framework of thinking and action.

You can turn the world you disclose into a point of reference of your future polishes if you learn to improve not only the specific of your confessions, but especially the content of truths and fakes accumulated. Do not let their contribution and impact be forgotten. Return to your archetype by using the Trigger of the type "Before Delete". This trigger gains the value of an accessory of justifying the possibility of confronting yourself in the context of a detached view of the world cast in the patterns of a universal judgment of human destiny.

Put me face to face with the idea of a fragment from my story, played out through an inciting and interesting confession that, paradoxically, is the opposite of what I believe is

expected of me. This constitutes the most banal scene from the representation of a disappearance, followed by a fulminating reappearance, worthy of any magician. *Is it just me, I'd like to know / Or are we all just a little blind?*

A man climbs the stairs of an apartment building. At around the sixth floor, on the canvass of his memory appears a spot of light. Its outline has the shape of an oval shape that, out of respect and other hidden feelings for the being in the painting instantaneously composed in the memory is, certainly, an Empire frame.

We are all captured by the vivid images of a screen modelled by past experiences, achieving a symbiosis with the invention of the mind in which the images of truths relived are an influential factor.

The highest point of reference for your future refinements is measured by the time you give that fragment of your life story that expresses the ideas and feelings between what you call immediate reality and what derives from what you perceive to be the outer world.

Thing Called Love highlights ideas and feelings that were formed, becoming support structures of your upgrade as a man of the moment.

If you want to place yourself in the top preferences of people who read and try to know you, first put them face to face with the idea of a fragment from your story. Assume the possibility of confronting yourself, improving the content of truths and fakes accumulated over time.

Sometimes the most interesting part of your story is about the role you play in the moment you decide to accept a reality that exceeds your expectations by bringing you into a plan of existence alien to your natural aspirations.

*** Note:** Above Beyond feat. Richard Bedford - Thing Called Love

Source: https://neculaifantanaru.com/en/thing-called-love.html

Things Have Changed (II)

On September 03, 2015

Distance yourself from the monopoly of finitude by assuming the consciousness of the "all" of which you become an integral part.

All of them had their entrances and exits. All the major attempts to play a significant role in a different context, dynamically changed, by introducing a *no one in front of me*. All the little compromises "anything goes" left to install a *nothing behind*. All of them passed over the depths of my consciousness, alike some questions that do not receive any response. „Only a fool in here would think he's got anything to prove."

Tireless, my spirit was wandering into the petulant labyrinth of the meanders ambitions of universality, indirect of the endless intelligence that produced everything. Everything that existed in the world gained a greater relevance. I was a circuit of complicated combinations fed by intense thoughts, disposed on the line of a continuity that manifested through a state of confusion. An amplifier of references and associations that constantly produced a winning position by keeping distinctness, yet distancing of what constituted the formation of individuality. *„Any minute now I'm expecting all hell to break loose".*

The English philosopher, John Locke, author of the "Essay Concerning Human Understanding" demonstrated, contrary to the Cartesian principles, how it is derived knowledge from experience, namely from the sensations aided by thinking. However, is the man, enough thoughtful, to distance himself from the monopoly of the static and finitude in order to increase his essentiality?

Leadership: Living life according to the imperative of change requires a constant reconciliation with oneself and a willingness to evolve in the dynamic balance between "seeking" and "finding"?

Such a man was found in a field of regular forces, into a perpetual motion, self-powered by a transfer of successive accumulations due to a source of oscillation between everything and nothing. The words of the writer, Ana Blandiana: *"Any dependence of substance seems unbearable to me, because every possession is an addiction"* are of great importance.

To generate feelings and meanings by making from them a total wilderness, a realm populated by virtues and feelings of accomplishment, was just a sort of resistance movement against the power to endure stoically my variability and ambivalences: *"I'm not that eager to make a mistake".*

Was I strong enough to follow my own rules, established on the model of an intensity form of my projection on the hypotenuse of a flexible existential support? Or I was in an interesting break of psychological suspense? *„People are crazy and times are strange."*

Leadership: Do you accept as an evidence of knowledge just what you noted through direct experience, or indirectly by exploiting an endless intelligence that produces EVERYTHING?

The result of your entry into a new space of knowledge, in relation to all that exists and interests you in one way or another, in case of developing a creation obtained from the formation of some complex combinations of some already existing resources, may reveal

everything you do not seem to be.

By acting as a perpetual innovator who is freed from the monopoly of the static or of finitude, through assuming the conscience of the "all" of which you become an integral part, you come closer to what can truly enrich you: the ability to be a manifestation of a continuity of thinking.

"People are crazy and times are strange" is a saying which applies to that category of individuals who tend to acquire an autonomous life by the force of developing various connotations on the relationships between the elements of the all represented by the reality.

It is not about a reality reflected by that perfect mirror of the essence that makes you whole as a personality, but by the reality in which you lose yourself in the hundreds of thoughts, ideas, opinions, choices that whirl in the mind wrapped in a sheep of fog. The only escape is represented by the tendency of withdrawing from the midst of the world and events, not as a proof of selfishness, but as a measure of remedying the error called: "dependence on the whims of others".

While Intelligence is a form of connecting with the surrounding universe by finding a meaning to fulfill that will release you from the burden called: "Self-reliance".

To exist, in the most questionable way possible, having as first step the extraction of knowledge from the experience of using the "all" respectively a relevant knowledge revealed from the sensation that you can interpret and control what you visualize, all that exists as a creation or concept, is applicable if you are the bearer of a higher culture. However, this way of existence also involves detaching yourself from ordinary, at the risk of depleting or exaggerating your essentiality.

In this case, the leadership, which through various processes of stocking the information obtained by penetrating and redefining the "all" accomplishes the opening of the man towards a new hypostasis of erudition, it is subjected to certain pressures. In the sense that may no longer facilitate a massive operation of conquering a coherent vision of the world and life, or one about who you will be, what you will do, and why it matters. But rather, an acceptance of what cannot be grasped than with imagination.

Leadership can be distinguished by the relevance that gives you that activity or goal that you want to touch, by sketching from the subjective chaos of impressions and endless possibilities of deepening and processing the elements of the "all" a certain ordinate structure, coherence of ideas, different from the current version you are using.

Can you relate this way of thinking at a particular unity or amount of a whole, so as to get a reasoning closer to a model of unforeseen action?

Everything is what drives you to become a better version of yourself in a context of the type: "the others are manifestations of those parts of me I considered to be lost."

The essence of man is comprised of what he is able to become by reference to certain experiences present in the lives of others and what he is able to bear by relating to himself.

Things Have Changed highlights the personal effort of liberation from the monopoly of finitude, by assuming the conscience of the "all" of which you become an integral part. At the

same time, condenses the great trials to play a significant role in a different context, dynamically changed by introducing a *"no one in front of me"*.

*** Note:** Bob Dylan - Things Have Changed

Source: https://neculaifantanaru.com/en/things-have-changed-II.html

Things Have Changed (I)

On August 31, 2015

Develop your identity by reaching the freedom of to be, thinking about what you care about even if the things change.

Suddenly, a particular disturbance of the self, it had developed during a new cycle of production of a virtue place in performing that deafening dialogue, which almost marked my destiny. Between two distinct perspectives: one of a dizzying height, and one of a fictional character over some real events that must be overcome. Everything seemed puzzling. I noted with amazement that I came closer to the place that I left. *"This place ain't doing me any good".*

I do not want to say absurd or surprising things coming from my own interior, just as a writer does, when he is inspired by a strong sense of identity, and reveals it secretly throughout the novel, as a response given to his philosophical position. But rather, I want to see how they manifest on their own, these things that just are supposed to be, and are expressed only through the forms of art, when the place at which I program my existence, acquiring a certain epistemic appreciation, becomes endowed with reason and significance. *"I'm locked in tight, I'm out of range".*

To become "someone else" is to initiate a profound change, taking responsibility for the reason and experiences that have marked your path, adjusting your will and perception in a new direction.

The man, this rigid circuit to pass through by the knowledge being in a field of ruling forces, this proactive soul served by the reproductive organs of a boundless bliss, that nothing can pick it off, like a weed in the way of destiny, had passed once through a dark tunnel, being prone to a form of protest, *"I used to care, but things have changed".*

Slowly, it has been established a dialogue between what simply happens outside my will and what I was thinking about me as being someone else, from where I could inspire myself with confidence. A dialogue, whose resort and guide was my own freedom of to be, to give account only to the reason on which is relied that disposal of the ability to create a new profile, just as it happens when a writer is looking to integrate his vision of the world in a novel full of suspense. I was, as they say: *"A worried man with a worried mind."*

Leadership: Do you intensify your attempts to control instincts and inclinations towards a certain reason, as being true cornerstones on building a "now" of which to be proud?

The identity that you develop by reaching the freedom of to be, by making from leadership a connection between knowledge, vision and the will to create a new life experience - all of them focused toward a suitable place in which to find refuge, eliminates those changes in thinking which do not have considerable impact on the direction that you want to print to your change and philosophy.

The best leaders are intensifying their attempts to control instincts and inclinations towards a ration of type *"think about what you care about, even if the things change"* one that pretends to bring a good feeling. Instincts and inclinations, carriers of some deep past feelings in ulterior times and a superior capacity of processing of everything that defines these artisans of change, including both the quality, but also defects, are true cornerstones on building a "now" of which they can be proud.

Leadership: Do you have the ability to constantly reinvent yourself, using past experiences to create a new profile of perception and self-correction?

By fact that you manage to think of you as being someone else, from where you can inspire with confidence in a time of searching, recovering, and self-reconciliation, you can live your life as required by the categorical imperative of change.

But being someone else requires a high price. It means to give account to the reason on which is relied that disposal of the will to create a new profile of the perception to self-correct through the consumption of experiences that marks you in depth.

The perception, as someone stated on the web, represents a big leap in knowledge that depends on how you select, organize and interpret information intercepted from the external environment. In leadership, to create a new profile of perception is equivalent to investing in yourself everything that you find out behind you, in your past, through the efforts to overcome some states or through the efforts to maintain your status quo.

"Now" must be the stage where you recognize yourself as belonging to an absolutely new vision of existence and reality that will facilitate the discovery of your meaning from the perspective of an openness to the need of being someone else.

This vision includes the dimension of things that make you proud of yourself and differentiate you from the rest of the world.

Things Have Changed emphasizes that power of the change, the impulse that you need in order to become someone else, thereby establishing what distinguishes a self-centered thinking and a thinking focused on account of some events that must be overcome.

It depends on you how you value your opportunities to exploit the synergies between these two thinking so that to get an identity to represent you as a grander version of your Self.

*** Note:** Bob Dylan - Things Have Changed

Source: https://neculaifantanaru.com/en/things-have-changed.html

Things (II)

On April 24, 2016

Choose to walk the paths of progress, welcoming your own making in the surrounding things.

I associated myself with the idea of integrating myself in the beginning of a great day, from which, with no explanation, the characteristic nothingness of a fleeting moment in which only things showed their hidden faces could be subtracted, and the proclaimed certainties faded like candles that go out at once, without anyone blowing on them. It was a kind of gaining confidence in a world that is difficult to access, in a space of subjective conspiracy, in the context of the freedom of association between elements of sense and non-sense, so that the position around the immense ego and my work with it cannot be changed by the play of the ambiguous metamorphoses of the symbolic and the real.

What I thought was happening to me, at the shelter of a consciousness that could only explain its reality through the key of a time that became a revealer of true states of things, within the depths of a mysterious calling for a detachment from everything inert, towards the symbolic forms of the Unknown, was in fact the continuation of a journey towards a fulfillment that refused its absolute.

The making of a shift in the perception of things is done through the apparition of a rupture in their natural order. A sort of penetration into the essence of a whole, vibrating at different frequencies of realism, with multiple sub-meanings attributed to the erosions suffered by the values that give life meaning, through an abusive use of everything the surrounding world gives. And the distinction between reality and illusion, between the imagined things and the allegorized things, under the formal aspect of the enigmatic associations, generating multiple meanings, lies in the intensity of the expression of some feelings that come to the surface through words.

Leadership: Are you ready to create an imaginative space for yourself, full of visuals, displaying interpretations of a part of reality that transmits emotions from which you cannot escape?

At the shelter of the hermetic secret, in the alchemical research he would conduct in parallel with physics research, Newton had entered a new world. In the face of its furnaces, he contemplated the "birth" of substances, the combination of masculine seeds with feminine ones, the reciprocal manifestations of bodies. Through Transformation, causing a lot of reaction, which was an oversupply of information, such a combination could bring about a bonus to the Great Science. But, at the same time, it could bring about a ray of new light to its own nature, to its own reality.

This is what happens when science combines with the esoteric: the emotions of discovering new things that may be forbidden to the general public intensify to the level at which you are forced to pay attention to them. Practically, these emotions can be in a clear interaction with the strange play of the associations between the concrete and abstract terms, being influenced by certain non-emotions, that is, by a thought, by a memory or by an image.

My research on the reciprocal manifestations of bodies were subordinate to the idea of exposing myself without fear to a different form of existence, corresponding to a different characteristic of my being: I always substituted myself to a private initiative, that of continuing to seek what I always forgot would change completely. It could be said that I lived with an intensity that surpassed the power of perception of the banal. It was all the more

difficult for me to leave the emotions of "Eureka" that fed my reality.

Leadership: Do you keep looking for what you always forget changes completely, or are you trying to change everything before you notice what eludes you?

What changes completely are not things, but rather the state they trigger. The placing of things between the Ego that needs occasional challenges, majorly defining the anchors of your identity in relation to life, and the context in which you realize that you depend on that limited resource that makes you go forward. This resource is called: power of choice.

Instead of focusing on a fulfillment whose first essence includes the idea of achieving performance in a certain field, we should rather observe the ways in which we can fulfill our need of exploring what surrounds us, based on the idea that for our infinite achievement the infinite presence of things is also strictly necessary.

Trying to make a big change in the reality you perceive in your daily experiences, before you notice what eludes you in the order in which things are placed, is similar to painting an apple tree without thoroughly analyzing its taste. It means to be concerned about an idea that is seemingly interesting, but in its essence is poor from the lack of subtlety and emotional load.

Things are goods, bodies, values, products of a world from which unknown universes are created, if you relate to them through the state of mind they create, through the emotion conveyed, through the curiosity sparked, proving themselves to be mentors that help you in various situations, guiding you in the process of creating your own world.

Or, to quote the great Romanian writer Alexandru Busuioceanu: *"Things exist. Their achievement is within me however, same as my own achievement is within them. From the shadow of the world will always spring identity and this adversity, an eternal creator of new identities: Me and things. Behold, for I am the one creating the Universe.*

Nothing from what is visible or invisible is born in any other way than from this contact between myself with what I am not, everything reabsorbed into the relative hallucination of things. And if one would be absent, the other would be absent all the same. For each one faces within the other its own achievement."

Leadership: Are you on the side of things whose value gets lost through constant use, or on the side of things whose value you are aware of only when you lose them?

The expansion of understanding existence, the way through which a guiding realization can be achieved, is done through the invisible force behind all tangible things, which, by anchoring itself in the correspondent of the inner world offers a great deal of non-monotony, curiosity.

Personality is related to what is reflected within, reacting to what you receive from the outside, without letting yourself be overwhelmed or deceived by those precarious states of mind that make you abnormally curious about any nonsense.

Your achievement as a man of great originality depends not only on the quality of things you create, but rather on what side of things you are.

Are you on the side of things whose mastery dares to be refused? On the side of those things whose intense beauty inspires you and makes you think? Or on the side of those things you see with different eyes before putting them in their place?

To what extent do they influence your way of manifesting your personality?

Leadership is the personality you can win in the context of sorting things that never prove the same during "the course of life".

Source: https://neculaifantanaru.com/en/things-II.html

Things Lose Their Value If They Are Made Too Easy

On March 03, 2008

Even in the face of universal wisdom, prejudices and cultural barriers can obstruct the path to mutual understanding and progress.

It was getting cold, but even if we had had wood, we wouldn't have dared to light the fire. So we huddled together and talked, offering each other some comfort, sharing our grief over the disappearances of Talma and Enoch, and giving each other some hope as we discussed a vague future; I with Astiza, and Ash with all Egypt.

- The Mamluks are exploiters, it's true, he admitted. We could learn some things from the French scholars, just as they learn from us. But Ethan, Egypt needs to be run by people who live here, not Frankish rosalies.

- Can't there be a collaboration?

- I do not believe. Would Paris want an Arab on the city council, even if the imam had the wisdom of Thoth? Not. It is not in the nature of things. Suppose a god were to come down from heaven with answers to all questions. Would we listen to him or crucify him?

Leadership: Can you view death as the last and grandest of your tasks, reflecting the importance of the end you mark in a work of art, where the end point adds the deepest meaning to your entire existential journey?

- We all know the answer to this question. So to each man in his place, right Ash?

- And wisdom in its place. I think that's what Enoch was trying to do, to keep the wisdom of Egypt locked away: where it should and as the ancients decided, even if they could make stones levitate or people live forever?

- Things lose their value if they are made too easily. If any nation or man could build a pyramid by magic, then it would be no more out of the ordinary than a hill. And live forever? Anyone with eyes can see that this is against nature. Imagine a world full of old people, a world with few children, a world where there is no hope of progress because every office is filled with venerable elders who have been there before you for centuries. This would not be paradise, it would be a hell of prudence and conservatism, of outdated ideas and worn phrases, of old grudges and unforgotten contempt. Are we afraid of death? Of course. But it is death that gives way to birth, and the cycle of life is as natural as the rise and fall of the Nile. Death is our last task and the greatest of all.

Leadership: Can the context of a world dominated by the elderly, correlated with the risk of excessive conservatism, be balanced by the vision of a continuous cycle of innovation and revitalization, similar to the perpetuation of the cycle of life?

In the landscape of personal and cultural development, the concept of ancient wisdom, such as that preserved by the ancient Egyptians, reflects a balance between preserving knowledge and adapting to new paradigms. Just as the levitation of stones and the eternity of life are concepts that defy nature, oversimplifying the creative processes, such as building a pyramid by "magic", would diminish their value and uniqueness. Imagining a world dominated by the

elderly, we see the risks of excessive conservatism, where outdated ideas block the progress and innovation needed to revitalize society.

Death, though feared, allows for the continuous rejuvenation of society, similar to the fluctuations of the Nile, essential for the regeneration of life. In this context, death is not just a loss, but a task that opens the way to new beginnings, a natural element vital to the perpetuation of the cycle of life and cultural innovation.

Leadership: In the idea that the eternity of life can be perceived as an impetus to innovation, how do you relate to the concept of death as a natural element, seen through the lens of a visual representation of rebirth?

In my efforts to understand the eternity and wisdom preserved by the Egyptian culture, I faced the same dilemmas as the heroes of classical literature, who had to choose between the desire for immortality and the acceptance of the natural cyclical nature of life and death. Every structure, be it a pyramid or a belief system, loses its relevance if it is exempt from the challenges of change. As in the stories of old men who block progress with their outdated ideas, our world would suffer if it refused to allow the death of old ways of thinking to make way for the birth of new ideas.

Death, with the fear and respect it commands, is central to cultural and personal dynamics; it clears the human landscape of redundancies, allowing evolution and innovation to thrive. In this sense, death is not only an end, but an essential means for regeneration and progress.

Leadership is constituted as a newly paved road, a process of receiving an authentic image on the development of science. where the end is just the beginning of another spiritual and cultural chapter in society.

Things lose their value if they are made too easy, especially when challenging science and the effort required to effect change are essential to cultivating a new perspective on the world and its possibilities for progress.

*** Note:** Dietrich, William - Napoleon's Pyramids , Nemira Publishing House, 2007

Things (I)

On March 19, 2016

Turn towards the north of a view that draws attention, exchanging with the exterior only flows of mystery and glamour.

I was manifesting an acute weakness for infallible things, variables essential for performance, renewing processes triggered in my mind and conscience, of which I should talk about daily. But, as an intruder strolling around through the creations of an always active spell, I accepted them only as an effect of my own obsessions about a reality built only for the sake of gaining a different identity.

Things, endless deposits, the sum of types of information reunited and extended in a compact frame, visually captivating, are heroes who prevail despite appearances, mirrors of infinity accesses only by seeing the bigger picture. Ask yourself questions and answer them truthfully: who forges them from the chaos of the world, from the torment of the soul, other than yourself?

If you do not see them, neither will others. At least, that is the way a writer thinks enchanted by the reverse world, a hermit soul between an end and a beginning, trapped in the chains of the prison called "All-mastering Intervention". An endeavor done in order to obtain something impossible to see by eyes other than those of the man stood between two infinites, between matter and antimatter, between pure and impure.

In the depths of a mind unifier of information, completely opposite from what it should normally be, there is the idea that you must always turn back to the north of a view that draws attention, exchanging with the exterior only flows of mystery and glamour – these two cardinal points that dominate the world, inspire feelings and change of any kind around.

Leadership: Do you have the advantage of being at the height of the uniqueness of going through the "Science" program by activating the "Active Objects" option as opposed to a whole journey from everything that surrounds you to everything that keeps you connected with some impossible expectations?

In a book of Edmond Nicolau, it is communicated to us that in the year 1962, a rocket launched by the USA fitted with devices sensitive to X-rays led to the discovery of a beam of Roentgen rays a million times more intense than was expected and had their origin not in the Sun, of which was thought as being an emitter of X-rays, but rather in a distant point of the universe, a star from the Scorpio constellation, which doesn't normally emit light.

Over time, I began to see things as expectations pushed beyond the impossible, originating from a hidden light from a distant point of the world. Things which I engulfed in the vortex of forming a new order, in a bookish, fictional journey, in a universe of the novel where the beginning is mistaken for the end.

Basically, things have become the subject of a separate science from which I have discovered the angles of vision of another way of referring to existential situations, of making myself heard, of expressing myself in an academic language, of looking at myself as a holder of a particular knowledge. Leadership could begin its journey through knowing things from one end to another through direct intuition or "inner sight", because everything that has a shape is a cause or effect to be taken into account for the foundation of an immutable psychology.

Activating the "Active Objects" option within leadership involves rethinking fundamental notions by determining the differences between what he sees and what is really there. And the only science that can contribute to this approach is to otherwise arrange reality, integrate a world of disparate forms into large, unitary compositions, with an ordering power that only a lucid spirit can have.

Leadership: Can you find those differences of things that reflect some of the universal truths of life by including them in a phenomenology that has at its core the question: "what exactly do you manifest in your reality?"

Constrained, I have sacrificed everything for the sake of visual-conceptual transformations from the perspective of a step forward towards the foundation of knowledge based on the blend of things and advanced physics, even if we were not a magician of mathematical formulas. The ultimate goal was the discovery of the truth, of the essential correlations and of the depth structures of the phenomena.

I have committed the sins that only my science can forgive, because I changed the traditional landmarks of leadership, universe, discovery, magic, and its effects. Now, everything must come to light, because the whole world already knows it anyway.

Leadership, bordering the passion sparked within the soul of man by the idea of seeing the world only through experiences of understanding and arranging of things on a chosen channel, and which permanently tends towards this idea, complies with judgments stemming from incomplete or limited information. Judgments that include reflections however, imaginings, feelings, obsessions.

The latter actually hiding the true and profound reality that dwells behind the life of man. Of the man who wants to guarantee the revelation of unique truths, in one way or another, expressing his functionality through writing, orally, through artistic means, etc.

However, leadership can reflect the approach made to obtain something impossible to see by eyes other than those of the man stood between two infinites, between matter and antimatter, between pure and impure. Those unseen are destined for the "All-mastering Intervention" which holds the ability to concentrate information in the consciousness of others.

What you manifest in your reality as a form of knowledge is associated with those things that you control from the perspective of what you want them to become after you have emotionally attached yourself to them.

Things – for a writer are everything that can be perceived around as true in a dimension of fiction. For a scientist they are the marks of a new type of knowledge. For an artist, they are the hallmarks of a powerful emotional intelligence, depending on how he personalizes them and enlivens them with every movement of the brush. For a leader, things are the cause and effect of some choices made consciously.

Can you forge from the chaos of the world, from the torment of the soul, those "Active Objects" that participate in changing the reality you represent? Be careful, for they can represent your new identity in the form of principles that are being printed in matter – in the matter of words, thoughts, deeds, and intellectual creation.

Source: https://neculaifantanaru.com/en/things.html

This Is How Dovjenko Was Established As A Director

On June 16, 2011

A visionary mentor can turn meeting a young filmmaker into a moment of artistic consecration if he succeeds in discovering and encouraging his hidden potential.

The active and combative spirit that characterized the Russian director Sergei Eisenstein was manifested not only in his own creation, but also in his responsible attitude towards the entire cinematography of his homeland. Dovjenko's case is instructive. A year after the film "Potemkin" was released, when it had already become famous in the world, Eisenstein receives a call from the representative of the Ukrainian film office: *"Please come. Please come and see the movie that was sent to me. It's called Zvenigora and nobody understands anything."*

Eisenstein leaves. A lot of people. In a rush, he shakes the director's hand. He finds out that his name is Alexandr Dovjenko. The projection begins, and the screen reflects an opera about which Eisenstein thinks: *"Holy God! What can't you see here!"* Then he cringes at the thought that after the movie is over, he'll have to find something clever to say.

But he's starting to like the movie. He likes it more and more. He is now certain that a new filmmaker has been born. The light comes on. Eisenstein is with Pudovkin. When Dovjenko comes up to them with a shy smile, he is rewarded with a warm and sincere handshake in a burst of joy. Eisenstein rejoices with all his heart.

After watching, run through the foyer from one group to another to praise the film. This is how Dovjenko was established as a director. Eisenstein's enthusiasm, which helped the new filmmaker enormously, does not stop. Arriving home, he burst into his friend Strauch's room: *"What a formidable boy came from Ukraine! What a wonderful film he showed me!"*

Leadership: How can the initially incomprehensible projection of your creation become an opportunity for the discovery of a unique vision?

Eisenstein's active and combative spirit turned him into a mentor who not only perfected his creation, but also became a fervent supporter of the entire cinema in his homeland. More than once, his responsible attitude made him a source of help for young filmmakers. In this regard, Dovjenko's case is instructive: after the screening of the film Zvenigora, which no one seemed to understand, Eisenstein discovered a unique vision in his work, revealing the exceptional talent of a new star in cinematography. Isn't that right? In every new artist discovered is a reflection of the legacy of those who guided him.

In the end, the meeting with Dovjenko became a joyous experience, in which Eisenstein, enthusiastic and impressed by the young man's talent, began to praise his creation wholeheartedly, thus ensuring Dovjenko's consecration. And his enthusiasm did not stop there: when he got home, passionately sharing the news with his friend, Eisenstein described himself as a genius discoverer. It is understood from this that Eisenstein was not only an outstanding creator, but also an active supporter of the fundamental values of cinema, his spirit helping to promote and encourage a new wave of artistic talent. Two of these values are: artistic innovation and narrative coherence.

Every creator is a star in the making, and those who discover them are the artisans of the cultural sky. In other words, in the cinematic universe, the active and combative spirit of experienced masters can identify the birth of a new talent by careful observation of the

screen. Initially, Zvenigora's projection seemed unclear, but gradually Dovjenko's artistic brilliance began to reflect more and more intensely a deeply original vision. In turn, the film community, through Eisenstein's responsible eyes, watched that discovery with rapt attention, and the confirmation of a formidable new director became a moment of collective celebration. Extraordinary moment, isn't it?

Like an astronomer spotting a new star, Eisenstein ran enthusiastically to promote that wonderful appearance in the artistic firmament, receiving the shy smile of the new creator with a warm handshake. And if the joy of discovery shone like the light of a nova, then Eisenstein, as a seasoned observer, assumed the role of enshrining and supporting Dovjenko's newly identified talent. Therefore, any talent recognized at the beginning of the journey becomes a bridge between personal aspirations and the echoes of a community that supports it.

The moment of artistic consecration arises from the enthusiastic support of a creative vision, correlating with the impact on the entire cinematographic community.

This is how Dovjenko was established as a director, in a gesture of sincere recognition on Eisenstein's part, knowing that genuine talent must be unreservedly supported so that new cinematic voices can flourish. Therefore, one can talk about an exemplary artistic mentorship, in the form of disinterested and enthusiastic support, admitting the fact that great talents are born from the encouragement of those who discover them.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/this-is-how-dovjenko-was-established-as-a-director.html

This Is My Wisdom

On March 31, 2016

Be ready to take your leadership to a higher level, through an extension of the experience of finding something real, of which you can very well be doubtful of.

One of my little cravings of enriching myself intellectually, doubled by the force of experiences of knowledge *Meinanserba*(full of dreams), was given by the attempt of drawing a ditch in time, through the years of a final clarification with life, with people, with a thinking almost forgotten, a sort of imaginary return in each step of the history of the world. I wonder if the relationship between artist and the art of writing can be given by the facts and data, interwoven in time by the woken and conscious reason, when you remain stationary for longer than necessary inside a world in which you don't recognize yourself?

My patience was put to the challenge every time when, in the mirage of a meeting with older or newer heroes, of which I'm sure you'd like to read about, the force of the intellectual in me burst towards am investigative "given that", as if waiting for an imminent verdict from random distributions of events. No one could know how long an eternity of a moment in another would take, when your shadow is carried through an accessory of effect called: disorientation.

Leadership: Can you overcome the impression of monotony of realism, creating an artistic vision that captures not only visual complexity, but also your inner subtleties and contradictions?

For each detail, for every small acquisition of findings, spread over the entire plane of certain thanks and accusations of old mentalities, corresponded the depiction of short escapes from the landscape of vision of the world, from the perspective of something in which I was and was not. Without direct involvement, but with effects over the suggestiveness I tried to build and exceed altogether.

Condemning me to a much too harsh sentence, according the philosophical, scientific, dogmatic, cultural, and religions findings and contradictions of past times, for which an artist would easily ask himself the question: *"What is the distinctive trait of the realism if the sole purpose remains the signaling of a visual perception of things and events, without taking note of their negative part?",* I would get the strong impression of gray. Which I now wanted to share with you all.

Leadership: Can you put yourself in the position of short escapes from the landscape of a vision of the world, comparing what you know from the perspective of something in which you are and are not?

Here, for example, was the thinking of Victor Hugo's century, deceptive at times, making me believe that everything had an explanation, but not really one that was easy to accept:

"To give up the earth in exchange for paradise means to give the sparrow from your hand for the crow on the fence. To let yourself be deceived by infinity. I am nothing. My name is Mr. Count Nothing, senator. Did I exist before I was born? No. Will I exist after death? No. What am I? A handful of dust made into a body. What is my purpose on this earth? I have a choice. To suffer or enjoy myself. Where does suffering lead me? Into the void. But I will also suffer. Where will delight lead me? Into the void. But I will have had joy in my life. I have a choice. You have to eat or be eaten. I eat. It is better to be a tooth than to be grass. This is

my wisdom."

Walking unsure with the key of what I have noticed on the path of returning to the ages, in vain for the latter acceptance of thoughtful renewal, I continued my effort of finding forgotten truths. With the only mention that the fitting of things and conceptions in the equation of my own being, in the middle of a comfortable life of a man who masters the art of discovering and changing meanings, through everything I say today, will be taken out of the context of the analysis of tomorrow. It is better to forget the past than remember it, if you want to experience the present. This is my wisdom.

"Something in which you are and you are not" translates through the effort of acquiring a vision of renewing your inner world by realizing that this world can become the focal point of a story that takes you to other worlds – of the great creators.

For a better explanation of the consideration of my perception in the limits of a knowledge lacking experience, but persists that dose of understanding and acceptance of foreign points of view, well-argued, there needs to be a comparison with what I already know from the perspective of what I am or am not. Or from the perspective of what I have or have not.

In leadership, this translates to building certainties on the support of diversified expectations: optimistic or pessimistic.

Leadership is an extension of the experience of finding something real, of which you can very well be doubtful of, positive or negative, from which lies a certain wisdom – a sum of perceptions that, reinforced through repetition, become defining constants and thus create the typology of a distinct personality.

But matching certain perceptions, arguments and concepts in the equation of your own being, without a direct involvement in the action of reality, meaning when you remain stationary for longer than necessary inside a world in which you do not recognize yourself, leads to a completely uninspired result that determines your isolation. The more you find out, the greater your disorientation is and the harsher you become when judging things.

The wisdom that emerges in the history of a creation is an extension of the experience of learning something true, of which you can doubt as well, with the fact that everything around you exists along with you in a game played with reality.

"This Is My Wisdom" says an accomplished intellectual who, by reading and learning, reacting through a balanced judgement of causes and effects, manages to better self-analyze himself and realize what kind of man he is: a man of the past, present or future.

Source: https://neculaifantanaru.com/en/this-is-my-wisdom.html

This Is What It Means To Be An Artist

On December 31, 2020

A true artist mirrors the high expression of his soul in generating a creation that has the power to transform his destiny into a personification of the splendor of nature.

The rose is the manifestation in art of my own existence, but only when I guide my sensitive existence, full of emotion and imagination, after the expression of a certain inner logic that follows the form of devotion to the value of a moment lived in the light of avant-garde creation. Spirit of first artistic rank, the rose depicts the character and expression specific to the colors that feed the living soul of a work of art born beyond moral compromises, beyond relationships with the environment, beyond any metaphysics of precious essences, luxury perfumes and transcendental explanations.

Obviously, between me and the rose there is a feeling of great purity, an authentic approach to the artistic phenomenon, a perfect correspondence between the plastic language and that border space between text and reality. So that all that His spirit urged me to write here, wisely, with much admiration for the height of expression, becomes the sign of a complete self-giving in a metaphysical universe that transcends form and alchemizes substance, to send it back into the stream of Universal Life.

Here intervenes the relationship of resemblance to the lucidity of another artist of words. Because everything I say now about the rose, through the correspondence between interiority and subjectivity, was well portrayed by the writer Paul Auster in the novel "The New York Trilogy":

"That knowledge transformed me, I think, and made me feel more human. Belonging to Him, I began to feel as if I did not belong to everyone else. It turned out that my place in the world was beyond myself, and if that place was in me, it was just as impossible to locate. It was the tiny space between Ego and Non-Ego, and for the first time in my life I looked at this nowhere as the precise center of the world. And then came the day when art dominated my creative instincts, allowing me to push them to unimaginable limits."

Leadership: Are you able to bring at least one of the archetypal forms of nature to the rank of original image, perfect and sublime, through an approach to reality on the border between figurative and non-figurative?

It can be seen that the rose, barely blossomed yesterday, provides me with an additional affinity for the consciousness of a being impregnated with instantaneous imagination, open to the sublime of a writing that is hard to forget. Somehow, he completes me unconditionally, praiseworthy, naturally, by the living presence of a deterministic, narrative seed of creation, which, if I considered an exploration of the meanings carried by colors, it would be easier for me to understand the importance of divine symbolism, sensitive, multidimensional, syncretic, necessary to know the phenomena of transformation of the laws of art into laws of the soul.

Very true. Any talented artist is the highly expressive seed of a rose that puts him in constant proximity both to himself and to the world of universal creation in which the antagonistic forces of the spiritual and the material face reconcile, in any case, housing the version of the divine symbol that transcends time, appearances, the boundaries of reality.

With unspeakable consideration, *in concreto*, I accepted this knowledge of artists concerned with the metaphysical side of a world influenced by symbolic becoming, considering it

necessary to integrate art into my life as a promised deliverance from the sin of not being listened to when needed by the gentle laws of creation and progress. And I think that here takes place the divine call of the artist who, with tenacity and care, has learned to contemplate from the outside the beauty hidden in simple things, in the smallest details, in every soul that wants to approach his own.

This is how it is when you receive the role of an artist led by the sacredness associated with the rose. It is like living the experience of a game of light and shadow that can be endlessly replayed with randomly generated worlds and quests through a landscape approach on the border between figurative and non-figurative, between what is felt and what can be it does, between what is seen with the naked eye and what is related to the metaphysical part of my existence.

God has always liked roses. The most.

Leadership: What is the maximum expression of an artistic inspiration that promotes the idea of a work created according to models already existing in nature, in accordance with the character of the whole that distinguishes the essential part of your self?

Yes, I accept this aspect as a kind of exchange of souls between two mutually aware individuals, as an optimal possibility for personalizing a thought of supernatural revelation in which the concern for knowing nature that must be allowed to evolve further is particularized and realized. The rose, of high poetic attire, soaked in a fine cloth with the sweat of Sisyphus tier creative efforts, scented with the light of a star twinkling in slow-motion, was easily integrated into my work of art, just as I very well integrated the effigy of symbolic projections into the harmony and purity of nature.

Therefore, I believe that the maximum expression of an artistic inspiration that promotes the idea of a work created according to models already existing in nature, through the relationship between the empirical aspect and the original aspect of the ego, is the feeling of empathy strictly related to artistic-aesthetic knowledge (the necessity of a meaning that must be expressive).

And here's what happened. I spent all morning talking to a *Double Delight* rose, not knowing what the tendency toward unity is or the differentiation tendencies that might be in conflict with the empirical ego of the artist in me. I spoke as if to a friend, free, relaxed, with an inner nuance, the dialogue consisting in a kind of concomitance between the aesthetic attitude crossed by the feeling of deja-vu and the high degree of spirituality of a feeling that often leaves you without words.

I realized I was like a rose. I realized that they are the symbol of connecting worlds beyond external reality, the bridge between them being a juxtaposition of "two distant realities" united to create a new reality. Now I know why I live by divine grace, to live more by the spell of animating a familiar otherness as a spirit, than by choice or by chance. That is what it means to be an artist. An artist with great power of significance.

The essential part of my self can be given a whole character when the significant improvement of the perception on the perfection of the "Work of Art" has as a reference point the increase of sensitivity to the stimuli of external nature, coming from the surrounding environment.

This Is What It Means To Be An Arist, to make sure that the expression of your self results in the image of a work of art with high resolution, able to reveal the depth of composition themes, triggers of new horizons of knowledge, through metaphors and fictional characters.

Source: https://neculaifantanaru.com/en/this-is-what-it-means-to-be-an-artist.html

This Is What Practical Spirit Means

On March 02, 2012

Be the man kept a mystery by the result of your work embodied in a creation that, through the certain value of the represented genius, makes known to all the will of God.

In France, the frond spirit had sharpened. This could be seen even after the warmth with which the Parisians surrounded Benjamin Franklin. He had arrived in Paris in 1778 as a delegate to the United States. He was 72 years old, he was fat, bald, the nobility had been shocked by his lack of manners, while in the eyes of others his direct way of speaking and behaving, without a trace of perfidy, attracted their sympathies from the get go.

And when Louis XVI finally agreed to receive him at Versailles, the French were finally conquered. The old Yankee had defied the Bourbon protocol, going without a wig, without a sword, in the same brown coat and brown trousers he wore in the city, with his steel-rimmed glasses on his nose. His biography, known to everyone, was told as an adventure in itself, amazing, fascinating.

*He had been a soap maker, printer, bookseller, swimming teacher, teller, publisher, physicist, merchant, banknote designer, writer, philosopher. He had the courage to capture lightning, inventing lightning rods, but not so much because of this "rod" that protects the cathedrals of fire better than God was he admired by the French, but for the multitude of very useful small mechanisms, which he made from nothing. Everything he undertook was immediately found out, becoming a permanent subject of admiring comment. Wasn't the idea of making a "mechanical arm" great? Franklin had built it himself, and with its help he could take any book he wanted out of the library, from the top shelf, and bring it to the table beside him, without even getting up from his chair. This is what practical spirit means ! **

Leadership: Do you give yourself all the dedication to capitalize on a receptive creation to the new, so that the living image of the thinker who comes in contact with your ego becomes a moralist of existence?

Obtaining a clear and correct opinion of human quality is essential to make a comparison between admiration and praise, these two being the means of evaluating an artist in terms of the story of his life which is as interesting as he is. The diagnosis of the relationship between creation and the spiritual valorization of life, made by uniting his image as a creator with the background of a new vision of the world, can be achieved through an in-depth analysis of the personality side of one who knows how to turn his life story into a journey towards "God's gift".

Although there is no firmer test for quality other than the triumph of creation that sets you free, to the joy of self-fulfillment, clearly indicating the presence of devotion to culture, to the benefit of God's request to save the world through total change, there are many more causes and reasons that can help assign the diagnosis of "rare human vocation".

And one of the causes is related to man's failure to find his place and meaning in a world that seems meaningless. Therefore, he wants to change his condition as a simple man, in the story of an extraordinary man. He aspires even further than that, why should he be a mortal like all other people, when he can become immortal by what he leaves behind?

Man must make his mark on the evolution of the world, making his spiritual power develop very much on the same wave as that of the Creator of the Universe.

I ask you, reader: what is the spiritual inheritance that God has given you and that you will leave to your children?

This legacy is the very mystery of creation, the wonder of creativity and invention. Remember that, as someone rightly pointed out on the web, the world was created and given to man to transform the life of the creature into the life of divinity. Also, a miracle of God can be explained and transferred to children through the stimulation of creativity (which supports the first steps in the field of research). This especially is part of the spiritual legacy you leave to the whole world. Children must be deeply shaped by lasting spiritual values, such as enlightenment, freedom, curiosity, creativity, inventiveness, in a true journey of self-discovery.

A moralist of existence is a creator who is guided by the noble idea of progress in the name of universal values of humanity and in the service of promoting the values that define the idea of a creative approach called for progress of science and of all humanity.

This Is What Practical Spirit Means: to put faith and the creative spirit in a place of honor in the formation of a vision that will ensure progress in knowing a new reality at the level of virtue, at the level of understanding the will of God who wants to transform the world into a better place. A place of cultural, aesthetic and human dignity.

*** Note:** Catinca Muscan - *The Hours of Prometheus*, Albatros Publishing House, 1986.

Source: https://neculaifantanaru.com/en/this-is-what-practical-spirit-means.html

This Part Of The Movie Went On Too Long

On July 13, 2010

The essence of leadership in editing lies in the ability to balance different visual elements, such as alternating close-ups with wide shots, to create a coherent experience for the viewer.

Arriving at the editing stage, Eisenstein begins his usual improvisation. He now finds shortcomings in the construction of the film, his mistakes. He realizes, for example, a lack of clarity in the battle montage composition. For the viewer to be able to clearly follow the action, strong points of support are necessary. However, at the editing table, he notices an omission: the multitude of close-ups is not enough to create the real sensation of a battle. The general plans that clearly depict a mass of combatants penetrating another mass are missing. And he has to shoot an entire table scene in addition.

Clarity in the presentation of the battle depends, he now realizes, on the clarity of the alternation of its phases. Watching the montage of the fights, he becomes convinced that this part of the film went on too long. That's why he wants to cut 200 meters of the film. But he's not allowed to, and so this scene, supposed to be a total perfection, is actually two hundred meters longer than the director would have liked.

Clarity in the presentation of a scene depends on the balance between close-ups and wide shots, which provide the viewer with visual reference points.

"In cinematic architecture, creating an effective montage requires careful planning and a deep understanding of visual narrative. Directors, like landscape architects, must consider both the 'natural' elements of the film, such as the action and emotions of the actors, as well as the 'constructed' elements, such as shot composition and camera movements.

A balanced composition of a battle scene involves the judicious use of close-ups and general shots, creating a pleasing visual rhythm and a fluid flow of action through the frames. The choice and placement of shots play a crucial role in defining the different phases of the fight and creating anchor points for the viewer.

An effective film production leader must be prepared to compromise, sometimes accepting decisions that are inconsistent with his original vision, such as the length of a scene.

In the process of improvisation at the editing table, the director, like an experienced landscape architect, can identify shortcomings in the 'topography' of his film. He can see that the dense 'vegetation' of close-ups is not enough to create the real feel of a battle, requiring 'open spaces' in the form of general shots that clearly depict the masses of combatants.

Clarity in the presentation of the battle depends on the balanced alternation between different types of frames, just as the beauty of a garden depends on the alternation between open and closed spaces. Repeated viewing of the sequence may reveal excessive extension , similar to a too-long garden path, which would require 'trimming' to optimize the viewing experience.

In the end, even if the director would like to 'sow' 200 meters of his film, external restrictions may limit this option, resulting in a more extensive 'cinematic garden' than its creator originally intended."

Clarity in the presentation of a scene depends on the balance between close-ups and wide shots, which provide the viewer with visual cues designed to guide attention to the essential elements of the narrative.

This part of the film stretched too long because Eisenstein needed extra time to shoot the missing general shots, knowing that these shots were essential to render the clarity and scope of the action in accordance with his original artistic vision. Of course, the role of general shots goes beyond simply completing scenes, by creating the overall perspective necessary to convey a sense of scale and drama.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/this-part-of-the-movie-went-on-too-long.html

Those Children Of Time's Whisper

On January 07, 2016

Enrich yourself with an advanced knowledge, heading towards the ensemble of the world with your whole personality and spirit.

The entire world finally started to observe through a willful obscurity of a time that does not let you change your mind, what they should have seen clearly earlier. In the universe of truth seekers, whose microcosm I discovered myself to be, forged in the heights of a heaven destined for travel through the ages, they have made the most convincing evidence of an advanced omnipresence.

Divine power, lenient through its assistance and support, whose eternal serenity directly reflected in the composition of all living systems, greeted me through the hundreds of channels it had at hand. And it always whispered to me immortal stories.

But who speaks of the heavens of yesterday? It was pure in heart, giving passion to life that makes you live. Now the represention of a point in space, like a dream that only the Morning Star could maintain through its brilliance in the dark, can be interpreted as a distance measured in the tears of all those children of time's whisper that still borrow a compass from the Supreme Being – like an invisible life buoy.

Like crystals protected by an enclosure with insulating walls, the children are now detained in the prison of another time, crossed by a strange alliance with conformism, changing along with it false energy flows.

Leadership: Do you reflect upon what motivates you to become a better version of yourself in a context like: "the others are just passing by"?

I realized that the whisper is nothing but a vision of God beyond the world, calling for finding great kingdoms with causality or of analogy, sometimes by suppression, removal and denial of any ideas. The power of a whisper is a terrible bait. For once it has conquered you, from its first listen, like the Jasmine attracts you with its scent, you duplicate into an Avatar. You become the manifestation of a deity or spirit released physically on earth.

I believe in the sincerity of Ioannis Anghelos' words, comprising a wealth of hermetic knowledge, the summation of many mysteries of life, in the memory of a memory paraded amongst the stars:

"All my pride was shattered. Maybe I imagined that before the world I am better or more important than others, not only due to my royal origins, but due to everything I have tried in my life, escaping from one desert to another to seek God along the treacherous road that people walk. And I forgot that I am also a man."

Leadership: Can you give life to a higher being through a completely new experience, escaping from one desert place to another?

The one who allows to be worthy by the sight of a world in the making, listens to the whispers of the inner voice that propel him above the axis of time, oftentimes warning him of a possible higher power.

Such a being, located above the space of time, plurality and becoming, who understands and practices leadership based on findings that gathers the most convincing evidence of an advanced omnipresence, can easily diminish its confidence in what is passing.

It is the same feeling experienced by mountain climbers. The one who reaches the top of a mountain, above which only the sky can greet you, trying to perceive that unseen facet of the world and things in terms of freedom of interpretation without borders. He can turn the new horizon which opened before him into a higher spiritual approach oriented towards excellence, towards shaping in the spirit of authentic creative values, not of imposed rules.

To get closed to God means to recognize yourself as being part of an immortal story from which will be inspired all those people that believe that everything that defines you is comprised of memories, imagination, and dreams.

Just in this form of relating to what lies beyond the visible world, manifesting in the present that you do not know, it is possible to recognize the absolute essence of an imagination placed in the service of analyzing the reality and evolution of the world, favoring the finding of hidden truths.

And the discoverer of the future, trying to deduce through imagination and intuition unclear truths, guides his steps not only by the light of his accomplished intelligibility, but especially after signs left by the passing of time. Escaping from one deserted place to another, into high dimensions, he will be able to formulate new judgments on the whole world. Have you reached a knowledge beyond ordinary perceptions?

A deserted place, where consciousness does not perpetuate varied states of the soul, actually signifies that reality that carries within itself the memories, gentleness, and meaning of the chaotic space between the heavens and the earth. Here you cannot find the worry for tomorrow, just as you cannot give a meaning to what happens to you. Yet you can feel better about yourself because any initial impression you've made of humanity and the earth is an imagination of the godliness in you through the Logos.

The world you pass through the filter of thoughts can be understood as a sort of reflection of what happens in a complex reality that gives the impression of total vision, when the things you believe in are the creation of a God that continues to accompany you through the darkness of a labyrinth simply called "Life".

In the category **"Those Children Of Time's Whisper"** is every person who hears the echo of his thoughts, outward opening doors to a special world. A direct influence of "seeing from the height of depth" the representation of a new world is suggested by man's evolution through time, until he manages to duplicate into a great being.

Source: https://neculaifantanaru.com/en/those-children-of-times-whisper.html

Thoughts In The Corners Of Memory (II)

On July 01, 2022

Science and art are the keys that open the door of time to your ancestors. Only science and art will help you find your afterlife in this life.

Never make decisions in unexpected moments. Such moments have the gift of teaching you something about yourself. To forgive. And get over it.

Be honest. With you, with the others. Every moment you are not you, you become someone else who does not resonate with you or with others.

Until I know how to kiss a girl, I don't even know how to dream of her.

To create a strong Brand before becoming the symbol of a high science.

1+1=2; 2+2=4; 4+4=8; etc... For some, science adds and multiplies values endlessly. In others it has absolutely nothing to add or multiply.

A rose placed next to a wise man forms a divine symbol.

Because you write without feeling...and you don't feel when someone else feels something about your content.

Whoever did nothing for science, did nothing for God either.

When everyone goes down, someone always goes up. And it climbs so high and with such force that no one and nothing can bring it down.

Happiness is the support of courage in faith.

Beyond perfection lies imperfection, just as God was not perfect when he incarnated in man.

Don't try to read a book without getting lost in the lines others have written about themselves.

Time is on the side of those who know how to use it. The same with regard to science.

Be irreplaceable ! Even this is an art that needs an artist !

A song must inspire the right people at the right time.

For a confirmation of your fragility, it is enough to reject this world and its Creator.

Look around without taking your eyes off yourself.

Knead the clay you have at hand before kneading words springing from the precipitation of an unforgiving time.

Try to understand each meaning assigned to an art that begins with the recognition of a man trapped in a cage of fragility.

Learn to be yourself through the image of a character who is different from you, but who lives a story similar to your life.

Whenever you want to say something, think your words through a mirror that increases their importance and life span.

To choose your words just as the painter mixes colors to get others.

Because of pride you will never understand the word "love" which is the foundation of the universe.

Whatever you do, do it with art, so that you find in it that power that deeply moves and captivates all attention.

If you are a true artist, promote your artistic skills tactfully and take your art to the end.

The rose is specific to arid areas. In the place where a rose grows with roots from another world, everything around blooms profusely.

Everything is closely related to Ancient Egypt. It all started from there.

It took me about 20 years to understand that a trivial point can be a continuous line in a circle that endlessly increases its circumference.

Some imagine that they have a bigger role than they can assume, really.

Everyone has their role. Otherwise we would have no term of comparison.

The man who has something to change, let him change ! The man who has nothing to change, let him change !

Here is the difference between the small and the large.

A statue remains still because it is made to be patient. Even patience is made of stone.

A patch of grass. You wonder: why is it green in color? Because green has the quality of making you feel good in any situation.

Weigh the intelligence of your gaze through the admirable eloquence of eyes that do not change over time.

Everything is revealed to you in due time. You just have to know how to interpret, just like in a dream. To see in two worlds, through two realities.

Be good at everything, but be exceptional at only one thing. And this exceptionality becomes more and more obvious as you practice patience.

Learn to highlight your gaze away from the proud eye area.

Big Science is the core of a star that never reaches the end of life.

Life is a star in the constellation of science. Without science life could not have acquired the brightness of a star.

Every man expresses his satisfaction with his choice.

You rarely meet someone capable of lighting a star in the sky. Even less, to maintain its brightness.

Watch everything very carefully, but pretend you don't notice. Sometimes that means being a man of great character.

Treat art as if you were looking at the fence of a garden full of flowers and imagining yourself surrounded by the walls of a fortress full of soldiers.

Pay attention to what you like about yourself as a way of seeing the world in a way that it doesn't tell you anything. You will find yourself in the middle of an atmosphere of absolute serenity.

Look around and you will understand everything, provided you are aware of your qualities.

In vain you look at everything that happens around you if you do not notice what you are capable of experiencing through the prism of other people's experiences.

He looks around at everything that is going on, without paying attention to anything in particular. It doesn't matter what you see, as long as you are not prepared to reflect on what is happening to you.

You look at the sun in vain if you don't catch a glimpse of its rays in the sea in which you are sinking.

Look at some people, and you will see them so happy that they changed their car. But in the field of science they never changed anything.

Be a universe before you build your life the way you dream.

The world around is just a stone that you can't polish if it can't get up off the ground.

Only he who devoted himself entirely to understanding everything understood everything.

Patience is the indispensable condition for the acquisition of great science. Leave everything and follow your calling. Then you will be free.

If you don't know how to write a story, don't even think you'll ever be able to live one.

An artist's existence can only be grasped by comparison with the stillness of nature, but it can be understood by entering a turbulent world.

To understand that beyond all understanding is just a dream and a star. The sun illuminates them both.

To take science to another, much higher level, that means creating a strong connection with the Universe.

To learn to capture the essence of things before learning to see what is not visible to the naked eye.

We look at ourselves and forget the world. We look at the world and forget ourselves. We forgot what we're looking at.

Stay true to yourself even when you doubt your own faith. Even when your faith is tested, you remain the same wonderful man.

Learn to remain yourself, always the same, in front of a mirror in which everything seems to be something else.

Art is the strength of the one who knows how to defeat himself through a constant affirmation of sensitivity.

Kind of hard to go in two directions at the same time. Feeling like you're somebody doesn't mean you're that somebody.

Mirror yourself in what cannot be seen, in the poetry of looking at an imaginary point.

Artistic creation that invites full admiration includes the possibility of conveying discretion in the culminating reality of "yourself".

To have total control over the Great Science, so that science becomes the embodiment of the unlimited power of a Creator of Worlds.

You must live among such stormy words that you do not allow yourself respite to concern yourself with another world.

The really hard roads are the ones that no one realizes at the right time.

Try to come to an agreement with yourself, seeking the freedom to live intensely every moment of thought addressed to your creation.

Don't try to find out everything until you are ready to really understand yourself.

Do not think of yourself as a small man until you have become a great man.

Be present only where you are, in the plane of a lively representation.

A painter of great talent never abandons his taste for beauty, just as a writer of great expressiveness never finishes his sincere words.

The man who has nothing left to discover, nothing to create, nothing to change in the field of science, is a man left behind.

Every moment of your creations must be due to an enormous effort to master yourself.

Be the art with which an artist lights his way to the fulfillment of countless lives.

Never live more intensely than the creation with which you fuel your ideal world.

Only in the field of art can the soul of God be discerned.

More important than discovering a secret is appreciating the value of simple things.

Nothing is harder than renewing every moment the meaning of simple things.

What a simple thing lacks is belonging to a world similar to yours.

The hardest thing in the world is to be an excellent master of simple things.

Few are those who have discovered the secrets of art, and much fewer are those who have contributed to its understanding and promotion.

Those who demonstrate an ever-improving resistance structure will have a wider perspective on an exceptional destiny.

Those who think too much are totally surpassed by those who don't think much. Look and see what happens.

If you want to really know God, ask yourself how you contributed to the development of art and science.

There are people who think they know everything. Maybe they really do know everything.

Prayer is the representation of a noble image of oneself in the midst of a creation that inspires much power.

Great people are not great for nothing. Great people are those who have nothing, and still manage to have amazing achievements. It is the little people who have everything but fail to do anything extraordinary.

The man who does not always step forward is doomed to fall behind. Some seem to be made for this: to stay behind.

The great strength of art is an act of transcendence of the creator towards what is spiritual in him.

Don't let even a day pass without taking science one step forward. If possible, a step as big as possible.

A man of great faith is a man who devoted himself with great passion to science and art.

The most valuable creation of an artist is the story of an infinity that does not find its denouement.

The highest form of manifestation of the energy of the Universe is produced through the playful character of the act of Creation.

The true artist is a formidable Creator who never finishes his story of Creation.

The whole direction of the art depends on the resounding theme that you consider worthy of all the admiration of the term "yourself" placed in a spiritual perspective.

Before you outline a personal style of making art, settle for the distanced experience that aesthetic participation in an imaginary universe can give you.

Don't try to be an elite performer if you're not ready to take your performance to another level.

Opportunities are everywhere. You don't have to run after them, they surround you. You just have to notice them.

May you only have lucky days and always be lucky, without proposing anything in advance.

The most important theme of the art is the invitation to be yourself in a purely spiritual existence captured in a small and discreet space.

Every great creator has as a correspondent a dose of artistic madness.

Only those who embrace the artistic phenomenon in its entirety can perform in the scientific field.

Art is the firmest foundation in terms of spiritual science.

To leave everything to chance, and chance will do everything for you.

There is a saying in leadership: you must have all the assets. To have all the levers, all the anchors and all the practical means of Creation.

The first rule of leadership: By the time you make up your mind, someone else has already stepped forward.

To live and manifest only through creation, if you want to win the sympathy of the things with which your soul identifies.

Artwork is what unites a creator with a clairvoyant.

You have to live a long time between books to understand the speech (of all languages) that they share with you.

Have more confidence in your science than anyone else has in theirs.

To see in a mirror what the mirror has to say.

Whoever immerses himself more in the secrets of art will assimilate the experience gained to the spiritual background - which means progress and evolution.

The deeper the artist penetrates into his inner world, the more a new world will open before him, far superior to the others.

To know how to observe and eliminate confusion from what you observe.

In every field there is someone capable of taking a bigger step forward.

Otherwise humanity would have been hundreds of years ago.

Inspiration manifests itself as a helpful tool for triggering the creativity that man needs to expand the universe with ideas and discoveries.

Where do you find your inspiration? First, why would inspiration need you?

More important than doing what you love is doing something with what you love to do.

The hardest thing in the world is to accept always being the same you. Then follows the

characterization of the origin of this interpretation.

Only those who dedicate their entire life to the act of creation will truly master the world of art and its secrets.

If you bring out the sensitive side of the man, the man will try hard to prove that he is a strong man.

To know how to observe and eliminate confusion from what you observe.

Before you change a world, learn to take any field of science to the next level. A whole world evolves only thanks to science.

If you want to have a great impact in the world of science, you must produce a great echo in the course of nature.

Never play with fire, especially when you know that fire has a twin brother named "Lightning".

Lightning and fire are like painting and penson: you have to know how to handle them and what to ask of them.

You just have to get to the point where another point jumps in to help you. Two points coming together create a telling explanation.

When two great forces unite, only then is the "Strength of God in Christ" discovered.

Sincerity is the light of the flames that are extinguished under the pressure of words.

The star of lovers shines only under the luck of unfalsified truth.

The wandering of a moment without love rang only in soapy ears.

Advance as much as possible, as correctly and efficiently as possible. And move forward without considering yourself inferior to your worth placed at the service of the development of science.

You work hard for nothing if your hard work will not be recognized as the work of a brilliant mind.

Some people never change. And the universe thwarts all their plans, as usual.

Perhaps it was the coronavirus that saved the world, or certain people, from a much more serious threat.

The message of the coronavirus is firm: Science has taken power from those who for

hundreds of years have fenced it off.

If you are good at something, the world knows about you. If you are the best in a field, everyone knows about you.

The virus. Some it completely silences, others it gives a huge opportunity to assert itself with an irresistible force.

Don't try to be a creator without first being a creative response to the challenges of science.

Only those who create universes are able to understand the fullness of the beauty of the Infinite.

Can a single man have the ability to orient a science in the direction he wants, through the secrets of a legend that has come to life?

You always have something to learn from what's inside you, more than anything else.

What you learn from intense study is nothing compared to what you learn by accident.

From heaven to earth is a distance contained in one lesson about God.

You can't know if you don't understand.

Is it possible that a single man has the ability to steer the Great Science in whatever direction he wants, through the secrets of a lost sacredness?

The longer the crisis lasts, the more productive you are in working from home. It will be a very productive year.

The universe is supported by those who know how to make science a diary from the box of infinity.

It's not enough to be strong to show that you care...

Don't wait for the perfect moment to strike when you want it to. Perfection is not based on your expectations of the right moments.

You need 20 years to understand that you could have understood everything in one year that no other year can experience like the other years.

Writing without giving life to a concept is like moving the steering wheel of a car in all directions without moving in any direction.

What is artistic is always aesthetic, because it depends on the tendency of the eye to admire the wonderful work of nature.

Dream... and never stop dreaming. And the universe will change a whole world, just for you.

Eternity is the art of always remaining the same "Superlative You", in any space and at any time.

The universe happens to be with you... while you read 1001 nights, in the swing, in the sun. Calm, no worries.

Source: https://neculaifantanaru.com/en/thoughts-in-the-corners-of-memory-II.html

Thoughts In The Corners Of Memory (III)

On July 02, 2022

It's one thing to sing from the "pain" of a general trend, it's quite another to know how to make art ... even from a grain of sand !

Perfection is the secret geometry of form and background, in no case a color thrown at random.

The one who stands is always overtaken by the one who steps forward. And the one who takes a giant step forward is always a representative of science.

So few are determined enough and protected by providence to discover the Infinite Perfection, but also what the invisible, the abysmal, the labyrinth of the human condition makes visible, ethical and aesthetic.

There is a level at which, when you reach it, you are no longer interested in small games. You want to play only the big games according to your worth !

While some grow old and disappear into the void, as if they never existed, others rejuvenate and secure their immortality !

If you don't rush to do a certain thing on time, you risk not enjoying the benefits that result from it.

The great revelation of art is to see what everyone else misses !

If we looked carefully at everything that surrounds us, we would realize that we live surrounded by art.

Be a peerless ignoramus, until the universe opens a secret door for you. Enter it without any fear, and then you will understand everything.

Those who maintain the infinite, and those who do not know the secrets of the infinite. Eternal life in the universe. A universe well integrated into all universes.

"The only way to educate a real man is to give him the opportunity to seek, work and provide for himself what is necessary." Tagore, Rabindranath

Following an inner call is the revelation of a God who gave life to man to reflect and support the evolution of his science.

you always have something to learn from such gloomy weather: don't be a cloudy cloud that creeps forward with ill will.

The beginning of a great failure is to appear too soon in the limelight. The fact that you have

a glimmer of the moment does not mean that you are a genius, but it is only an encouragement to go in search of a new and pure world.

One of the most important lessons I have learned so far is that you will never learn leadership by reading personal development books. First activate your creativity and personal affirmation function !

God is the interface between faith and science. It represents the confidence in accomplishing a goal close to the limit of the impossible, but you must have the discernment to choose the right moment and the right means to achieve it.

This is also a special kind of closeness. Not all at once, whoop, whoop. Approach the right person slowly, without your presence feeling disturbing. Like a cat. That's right. Elegant, unhurried, easy, a little at a time, without elbowing, without stepping on people's feet in this crowd, without insisting...

If the old are getting lost more and more each day, it is because the universe is hastening the time for the young to completely change the mindset of the world.

To be old, so old that you do not recognize your old age, its ignorance and impotence in the face of the laws of chance.

Dream... and never stop dreaming. And the universe will change a whole world, just for you.

The discussion of the concept of art can be concluded with a simple question: what is the perspective starting from the act of creation?

Beauty cannot be anything more than what it was originally given by nature to be.

Among artistic successes whose merits do not belong to us, we must distinguish artistic failures to which we do not pay attention.

Some grow old and die, some grow young and live forever.

You will not gain your freedom in Heaven until you attain perfection on Earth. Big Science is the only way.

You will remain a prisoner of "that's how it was written" until you are able to write your own escape from the book you didn't write.

The real job is learned years after you finish college.

From everything you create try to make a masterpiece, otherwise your creation will remain just a composition without a melodic line.

It's something you feel intuitively, wanting to be a faculty of the soul that knows things before they take any form.

What you experience in front of a mirror makes the mirror effect increase its intensity.

Thinking in agreement with feeling is the framework of a peace of consciousness that makes you forget that time passes.

The word gazer is similar to the gaze of the eye following an image reflected in a mirror.

To rule the word in such a way that it rules a whole world. In the beginning was the word.

Art without the artistic word would have meant a world devoid of sensitivity. You will understand all the secrets of art only when you are able to build your own secrets.

The simplest LEAD for a company that sells dresses: "Think of me the way you think of yourself".

A great soul recognizes its greatness only in front of its double.

The only and most important condition to truly understand art is to be a Creator.

To make art a science, so that the artistic part of your creation opens the key to new emotions, approaches and interpretations.

The great alchemists are those who know how to make Alchemy out of everything.

Great people are the little people who have patiently worked their way to greatness.

Great Science is only for people who recognize their greatness in the field of creation.

The Great Science can be experienced in the same direct way in which you experience what is related to Creation and the Creator.

Art is the lost symbol of Great Science.

Whoever understands art from the perspective of the creator cancels his condition of being finished.

Art deserves a view of infinity through the beauty of creation of great depth.

Only the one blessed with the gift of practicing a special art, has the power to change a science and push it forward.

Only those who take science to another level can be called knowledgeable, but not omniscient.

Tell me in which direction science has moved because of you, and then we can talk about

God.

Art is the intensity with which you perceive an image before translating it into creation.

There are two kinds of people: those who change the world and those who are changed by the world.

A single man can change a whole world, only if he makes that world the organ of a single whole.

Those who want a lot go in the direction where their value is recognized. Those who want little do not have the value that attracts more value.

He who does little understands little.

The beautiful can only be brought out by someone beautiful, with a good soul.

Only those who know are entitled to talk about things that no one knows.

Science is the illustration of greatness in the plane of immortality.

I started writing the first book strictly related to futuristic art. I haven't decided on the title yet. It is a shame that such an advanced science that I have acquired over time is not condensed into a volume that strongly individualizes my experience and talent.

A man can change an entire world only through the power of Great Science.

Even the rain speaks to you in other voices, you just have to understand it.

Great science belongs to the angels, or to those who know how to live forever.

Fire, water, sky and earth are meant to come to the aid of the one who knows how to include them in a single Creation.

Great Science bows to the one who knows how to handle it best.

You meet an old man who all his life did not understand what Creation is, but who identifies with wisdom. Hilarious, isn't it?

Don't think that you will be late somewhere, because no matter how fast you arrive, you will always be too late.

Why stand out in the crowd? Let your heart beat with a state of intense joy... Maybe it's nicer to choose a quiet place, where you can see everyone very well.

When someone suggests "let's write a book together", you instantly realize the level of knowledge of the person concerned.

A true thinker does not need anyone's help to shape a literary work, no matter how laborious it may be. This is because he is aware of his abilities, in which resides an imagination of great originality.

Have you ever heard of a Victor Hugo proposing to Alexandre Dumas to collaborate on the publication of a book, even though they were born in the same year and in the same country and even though they lived only a few streets away from each other?

The great titans never mix their gifts with each other, no matter how close they are.

P.S. When you are made such a tasteless proposal, remind the individual that:

THE MAN WITHOUT A BOOK DOES NOT HAVE THE ABILITY TO WRITE ALONE.

There is no competition in leadership. You have to be so good in one area that everyone else stops comparing themselves to you. Your triumph will be secured without fighting a single battle, without shedding a single drop of blood !

You win precisely because you have no competitors ! You keep your direction forward and all the roads open in front of you without encountering any barriers.

If you are trying to compete with someone, or if there is even one person in the world capable of competing with you, it means that you have not come very far with the science of leadership.

P.S. I was never a violent man. I liked winning without starting a fight.

And I just saw myself with a former university professor. How are you? What other achievements do you have in the field of science?

"Well, nothing..."

My conclusion came instantly: A man who does not change the coordinates of a science from one day to the next, he will never be able to call himself an erudite.

That's why a nation goes downhill, because it has too many teachers and too few scholars !

Do not run away from obstacles, they can lead you to success if you know how to avoid them. You either run away from them, or you avoid them, right? However, both options are for weak people. Only the strong overcome any obstacles, but they never avoid them or run away from them. Don't run away from obstacles, you should know what this means: if you keep saying you practice athletics, well, obstacles are like an athletics test. Many lose the race there. After you run, you have to jump, otherwise, whatever comes your way, you have to face it, you're sure to end up better in personal confusion. I apologize if the text was difficult to understand, I know for sure what I wanted to convey.

So many people take pride in material wealth, but none move their thinking in the light of science. What they lack is the power of the glorious work that endures forever. We die every day with a little of what we wanted and didn't succeed, with something of what we read and see that it doesn't happen to us. Like it or not, we live from books and with the unconditional support of the people around us. Life is like a roulette: you spin it, but surely it knows how many times it spins until it stops.

Every night the darkness repeats, the sun always rises. Nothing changes. Here is the difference. Darkness has its role, if you lived the day you were programmed to. It's bad when it comes and you don't have what you want.

Don't expect the stars to grant your wishes when you want them to. It would mean that God would submit to you completely. I mean, you think you just clap your hands, and immediately God obeys you like Aladdin's lamp? Do you really think this thinking will pay off? So the stars send you luck when He sees fit, and you have to be on your toes and not miss that moment.

Never forget this: luck comes when God wants it, not when you want it. You will never be in a position to set conditions and terms for the One who controls fate.

But that's how many people are, angry, arrogant, because their wishes don't come true exactly when they want them. This is because they put themselves first, and ignore any divine act. Selfishness is the true problem of the world.

Whoever has knowledge, takes science further. He who has no knowledge gets nowhere.

The universe always spiritually binds the truly good in various fields. All heaven and earth come to the aid of him who masters the Great Science better than anyone.

Only artists make art. And you can be an artist in anything you set your mind to, only if you manage to bring everything to the level of art, even to avoid, with intuition, unpleasant situations.

To trust the stars, first seek to understand the science of astrology, the science of navigation, the science of maps, the science of topography, and the connections of cartography with other sciences. Otherwise you will not understand anything.

Some say astrology is not a science. But understanding automatically implies access to science. How can you predict the future if you do not know the movement of the stars in the firmament? Can you talk about something you don't know? I did not say that everyone understands astrology, but that astrology is not a science. But understanding automatically implies access to science. How can you predict the future if you do not know the movement of the stars in the firmament? Can you talk about something you don't know?

Whoever trusts in the stars is free to trust in green horses as well, each one chooses how to carry forward the science of tomorrow. You talk about science as if you were in the top ten scientists. Those who are really scientists go and reach high peaks and make discoveries. The simple folk learns more about them when they no longer exist, but they are consecrated. Did I say that one is not free to believe anything? Besides, I addressed only those who think like me, and who approach the process of scientific exploration. Do you explore science while running? Really?

Fortunately for me, I didn't do ballet, I practiced athletics, I earn my living as a result of this aspect. I admit that I do not consider that I have anything to do with science. For this reason alone, no one measures their watch by how many running steps I take. I remain of the opinion that science is a field not just anyone can get in, and those who get there don't have time to talk about it morning, noon and night. I think you are missing a detail: I did performance sports, athletics, I work in the field of sports, I spend and have spent a lot of time, I'm the last person you should talk to about this.

Who said that I have to hold conferences about sports here... possibly post my diplomas in the field? The fact that you post the time in which you cover distances does not mean that you are a sportsman. There is a saying: horses also run. Yes, of course. Even the horses take part in riding contests and equestrian competitions. I think they have sport in their blood, something more like people. But every time science does everything. Running well involves how you breathe, at what time and level differences you change the way you breathe, how and when you increase your pace, when and how you move your arms, when and how you lift your knees, how you hydrate, what salts you take to keep warm and cold, how you should go uphill on one terrain or another, when you should increase your pace, when you should step up your rhythm, etc. Otherwise you are not performing at all. There is a science to everything.

As you say, we can keep writing to ourselves. At this rate, someone has to stop us. Please spend some time among performance athletes, and you will see what they talk about all day and all night. You started the topic about sports, it can be seen that you write a lot about your sports life , and in this case how can I be the last person you need to talk to about it? (Especially when you say more than anyone about sports).

The man who possesses superior spiritual power is the one whose science traverses a part of the infinite in the macrocosm.

Whoever contributes to the progress of science constantly finds something new to discover and show. He who has no knowledge discovers nothing and has nothing to show.

No matter how cold it is, always be where you recognize yourself to be. In training there is no fakeness, there are no mirrors to admire yourself in, there is no audience to applaud you. You are alone with your thoughts. You can't lose, you can't win. You just feel like you found the strength to be present in a place that taught you that you can be so much more than you are.

The nights have their charm. Know how to listen to the darkness, every little light... And never lose sight of the lucky star !

Being where you want means you are a free person, falsehood always exists where there are people, individuals, there is no need for mirrors, only when you run alone are you with yourself, otherwise people always have opinions about everything.

A fire sign is recognized by the fire it carries inside, and which is released only through energetic movement !

Some are always on TOP, others are always on a DOWNSLOPE.

To take science to another level. And if you succeed in producing this holy alchemy, in the form of the "Great Work", then the Universe will give you a shining star over all the ages in Eden.

The really important change will come from the direction no one expects, precisely from the person no one expects.

There are only a few days left until the New Year. But in these few days, so much will change in the world. Don't get overwhelmed by routine or transition. The Internet never sits at the table for holidays, it never gets tired for a moment. Technology can change radically in just a few days. Most of the world is still unaware of the power of the Internet and programming languages. And surprises appear precisely during the holidays, when most of the world is partying. Happy Holidays !

Source: https://neculaifantanaru.com/en/thoughts-in-the-corners-of-memory-III.html

Thoughts In The Corners Of Memory (IV)

On July 02, 2022

Be able to see what is in front of you. And everything you need to see lays itself before you.

The moment the sun turns redder than ever at sunset, then know that everything will turn red in the world. Many will also lose their lives and property. Imposture, greed and corruption will disappear. Artificial Intelligence will be the world's only ally.

Who is more prone to scientific advancement and intellectual progress: the individual who constantly contributes innovations, or the one who shows no notable contribution?

Whoever has science does everything for science. He who does not have science does nothing for science. Nothing, nothing, nothing...

He who has rich knowledge reveals more and more aspects and nuances of his knowledge and experience. He who has limited knowledge can offer nothing to the world.

He who thinks he has any power may choose that in fact he has no power. Real power comes from how you use your sight so that sight becomes a light in the darkness.

Know how to see as well as possible, and if you don't see, nature will see for you. Every blade of grass will always tell you something else, if you know how to read nature's book. This is the spiritual part that few touch in the Sea of Knowledge.

People gifted with the grace of knowledge have a special connection with divine gifts. Impostors will never reach the precious sphere of great knowledge. Like divinity, the bright sea of knowledge is not revealed to anyone.

The man gifted with intelligence triumphs in any confrontation using only the power of words. When arguments are lacking, the unwise man resorts to brute force to prevail. You must also be superior in this battle of will and determination.

Humans are equal in a harmonious mathematical whole. Only those who leave the equation of equality become unique factors that enrich the diversity of the human spectrum. 3 + 3 = 1 x 6

If you think you know how to see, rest assured that someone else knows how to see much better.

In history classes, portrait sketches of various rulers or state presidents are briefly presented. The class ends, the students, bored with laborious explanations, are already thinking about the party on Friday night. That's pretty much what the great leaders were all about. Computer games are infinitely more interesting. Then the attention turns to the infernal queues of people, who pay a minimum of 29 euros 5 days in advance, who wait in line for another 2 hours, just to see the ceiling painted by Michelangelo some 600 years ago. Now, do you realize the vast difference between all the rulers of the state, all together, and one Creator?

The only one who really matters is the one who knows a lot and shows the world everything he knows. The rest come and go. Princes and princesses, kings and queens. Young and old. As they come, so they go...

Some take science to another level, others go nowhere.

To do in such a way that your creation is more beautiful and more successful than God could make it.

Only then will you truly understand art, and only then will God put a star in the sky for you.

A truly gifted man is a man unsurpassed in the world. And he knows only one thing: I learned absolutely nothing from any teacher. Everything I know I learned only from myself.

You love art in vain, you, man of finesse and refinement, if you don't know how to make yourself a work of art. Artists without their own creation are like a violin without strings.

When the madness begins, everyone will lose their fortunes. And many, not just fortunes...

Source: https://neculaifantanaru.com/en/thoughts-in-the-corners-of-memory-IV.html

Thoughts In The Corners Of Memory (I)

On July 01, 2021

A memory that could help you keep your brain healthy is generated by maintaining momentary thoughts that persist as long as the occasional artist's patience is maintained at an acceptable level of intensity (which does not disrupt life).

It is remarkable that when the clouds approach, along with rain, everyone maintains their joy on the mountain terraces. Last night, when the bear alarm sounded (Ro Alert), everyone was panicking in the area. I didn't see any bears, although I was standing on the street where the bear was seen.

These deeply significant reasons for danger will always be encountered in different forms. Sometimes the help of the ready to intervene at a critical moment will be missing. I say something else. All these are the recurring themes of a debate that describes the great adventure of the spirit.

I believe that, after all, the dangerous and difficult work of self-knowledge is the least adventurous path of ordinary routine.

Life lived throughout time is more important than life lived when its time was due. Sometimes the happy ending is ridiculed precisely and only by ordinary mortals, whose false representation of life is the moment lived in the present.

The happy man unites with the man who suffers when the feeling of individuality of appearances stops the mind in the face of some high-impact event. And there is only one secret cause before the understanding between them: the mind absorbed in the spectacle of life.

I think everyone around me is listening to what I'm talking about, and I think that's how I started listening to everything around me. Nature is the outer covering of my thoughts, everything around me is the chief spring of my nature.

Great people are the ones who have nothing, and yet they manage to have amazing achievements. Little people are the ones who have everything, but they can't do anything great.

A man who does not measure his wealth in the processes of creation and scientific discovery, is such a poor man in the eyes of the universe.

Whoever did not know how to appreciate the time gained will have to appreciate the time lost.

The whole subject listens to the scientist who seeks with a pure heart what is alive in ruins.

Seek to master the high values of science, through art, before reaching financial intelligence. This is true spirituality.

Whatever you enjoy doing, do it as if you had an artistic task. And do it so that science is the testimony of the artist.

You have educated yourself to always place yourself in a wide dynamic ! Get moving quickly and resolutely when everyone else is resting ! And thus, you end up ahead of everyone else...

All are wise, yet not the wise man, said the wise man. And if all are wise, yet not the wise man, then there is nothing wiser in this world than not being wise.

Observe man's anger before seeing his joy. The man who does not forget his anger will also not be able to find his joy.

Build no false idols, meaning, never see others as being better than you. You are and have always been better than everyone else. Never forget that !

If I had to write a treatise on art, I'd probably call it: "A Thousand Treatises on Art".

From far away again I see you, Closer now than from afar, And closer now my being to you, A small request I thrust upon: Please never ever go so far !

Any parting breathes the desert air of a sandcastle demolished by the flight of an allegorical bird. You could write anything, but if you don't write, you won't get anywhere with any idea.

I keep emptiness away from my passage through it, aware of the wounds that loving with my mind can bring. Silence is an empty bench waiting for its old age. Or old age is an empty bench that can't stand its silence.

If a vase full of flowers is poured on the sand, then every flower, no matter how delicate, turns into sand... and the vase is too made of sand, and back to sand it shall return...

Don't try to be like the characters of your favorite writer. Be the favorite character of the writer in you who thinks differently about his life.

On the saxophone, the wanderings of the soul are always rendered in high autumn notes.

A well-chosen perfume betrays a tempting look, but not every look can feel the perfume capable of inspiring it.

The beauty of nature includes the scent of linden, which you inspire with the serenity of a meditative mood.

Silence never guarantees the return of time in an hourglass.

Pride is a tree that no longer blooms, but always stands towering.

Don't be a wiseguy if you know you're not a smart man.

The defining law of knowledge: The easy thing you can do is often the difficulty others struggle with.

The silences released from love hide the mirage of a picture painted with sleepless dreams.

The real winners are those who make changes in the size and content of science.

To change a system, you need to call upon someone outside the system. The system is only changeable when someone denies it any dogma.

The great secrets are revealed only to those who appreciate the simple and accessible things that surround them in everyday life.

Never step too hard on the gas: you risk getting too fast to a place that doesn't make sense.

If you do not know how to look in the right direction, you will never know where you stand.

The love and passion we have in ourselves is the song sung by the choir of longing for ourselves.

Be perfect only where you are number 1 in the world. And not in any other direction.

It's not about "being there." But you have to feel good when someone else is silent.

It's not about what someone wants and can offer you. But you have to believe what you don't see.

If God is a perfect Creator, then only the most representative artists can understand Him.

All science in the world relates to three major indicators of results: Experiment, Creation, and Discovery.

The man who does not engage wholeheartedly in a story will never be able to be called the main character.

Never stray from your native talent. It's like leaving God.

Always do what you love, and you will never work.

To feel ... to have a healthy look ... to remember ... to discern ... to choose what is meaningful.

There are people who, no matter how much science they have, still bring nothing innovative in science. The true purpose of science / sight is to increase the potential for creation.

The success achieved too early is the failure suffered in the face of increasing performance.

The most complex indicator of increased performance is patience.

The secret of Kabbalah is like the clear sky: it encompasses all the stars, although not all are visible.

The image you give to the world about you may be like those things that are amazing, but are never picked, because they do not bear fruit.

No smile comes from a wise but arid desert.

Learn from every passer-by, as if you were just a passer-by.

Whoever makes big plans will be reoriented by the much bigger plans of the universe. Be the change the universe demands.

If you don't get close to things when they're hot, it's going to be so hard to get close to them when they're cold, like ice.

Whoever fails to see the signs of God has probably not learned the lessons that life has already given him.

What you give, you receive, with warmth or coldness. If warmth and light were not to your liking, then you will endure the cold and the darkness.

Dare to always be yourself, so that everything you care about is not so hard on yourself.

The friends you choose will decide your future. So, mathematically speaking, if only you yourself want to decide your future...

Mirror the beauty of your soul in generating a creation that has the power to change your destiny into a star. That is what it means to be an artist.

You will receive what you deserve in this world when your only stake is the kingdom of heaven. The whisper of angels is for this world.

Turn the performance of your activities into a refined art that will contribute a thousand years to the development of the world.

Words are a religion of knowledge based on duality and nonduality.

Too many elders go without doing anything for science and for God. They did not understand life because they lacked the knowledge of God.

What you never forget is what you experience when you dream. A powerful dream is never lost into oblivion.

What you consider to be an undeniable reality may in fact be a warning to awaken consciousness.

Learn to make noise in my heart so that the hearing of my words will open like a flash before your thoughts.

Better a broken mirror than a double mirror... the first sees you only at one time, the other sees you in two different places at the same time.

You will never feel freer from uncertainty than when you sense a moment of calm experienced away from the world.

Know everything that you shouldn't have known only at the cost of your forgetfulness. To know means to appreciate the cure for many pains.

The most precious triumph of the discoverer is the immortal deed. The fate of a legend reflects the passion for bold action.

The man who cannot command matter to obey him will never be able to be called a scientist.

See what your senses allow you to perceive in that pressing moment, then try to guess the unlikely things that are not seen.

A man of endurance is more precious than a man of strength. One who excels in one field often manages to decipher mysteries and make important new discoveries in other fields.

It is difficult to understand what no one else could understand. And even when you understand, no one will understand you.

Change the subject that you know you can't handle very well, otherwise the subject will turn you into a different person.

Wake up in the morning as if you weren't sleeping at night, and see if you can dream of anchoring yourself in reality. Today's outcome is tomorrow's revelation.

Remember who you are and what race you come from. Don't forget your holy origins. Listen carefully, watch carefully, and try to understand what lies behind all the riddles of the world. The key is that rose red.

The act of creation is similar to the construction of a painting for which the painter highlights the continuity of his life in history.

Keep the worldview in the retina in a moment of inattention. You return incessantly in a moment that escapes your gaze.

The only true image of this world impresses with a blurred look. The eyes must always withstand the fall of night.

Colorless eyes always have a blank look. It doesn't matter what the eyes say as long as they reflect wilderness.

Take science to another level, in the name of progress. But first be a visionary !

Few are born victorious, but only those born victorious occupy a good place at the forefront of great destinies. The sun can be seen both when it lights the sky and when it lights the earth.

To surpass the abundance of your creation, carefully gathering any crumbs of reality, with seen and unseen connections between them. Time is never right to make a match between the created work and the creative process.

Know how to make a science out of any science, replacing the "old" with the "modern". He who has the faith called science will turn everything into an extension of thought in the form of science and technology.

When everyone falls, someone strong gets up. And he rises more and more, because he has decided never to fall. Good writers do not find inspiration in famous quotes. Their very life is the story of a thought that is always reinvented.

You can reach the root of a truth when you wander alone. The book is the large room with a splendid view of a river of universal memory that feeds the meaning of your life.

All possible subjects of art cannot bypass the subject of creation, just as the work of the Creator cannot bypass the center of the universe. More important than the words drawn from the experience of life is the story in which life swallows your words.

When God plants a rose in one place, that whole place blooms as beautifully as possible. Slower today, faster tomorrow. The important thing is to find yourself where you formed your character. The wisdom that God has placed in human life is the power of understanding a suffering that seeks relief in an autonomous reality.

Candor is the expression of a heart that generates an easier understanding of the experience of extended consciousness.

Stay who you are without changing for who you could become. Be the same even if you are not ready to stand still. Be a creator with a chocolate heart, so that your art can inspire that sweet taste added to science in favor of life. Don't be saddened by the story of others, but turn it into a real fortress built on the idea of increasing the quality of your life.

A man of words is an artist of color matching. Be careful not to become a color that is hard to describe in words. Those who do not believe in your words are the same people who do not know how to speak. Words have the gift of being understood only by those skilled in the handling of simple things. Too much pride in a word, which is true, too proud. Too much pride in a word called pride. I carefully earned the right to utter a word called "pride" that could propel me before others.

What doesn't come in time...never comes again.

The first rule of perfection in art is to know how to see what no one else is able to see.

Know how to see in a single grain of sand always another look, without ever consuming your look. This is Big Science.

Whoever proposed a new vision of science, and whoever achieved a great step in the evolution of science, will gain the brilliance that the universe gives to its stars.

To find Aladdin's lamp, you must first be Aladdin.

To take science to a very advanced level, while others helplessly witness the change made by you.

He who rules science also rules the expansion of the universe.

To make leadership a true art, for the Great Science to memorize as a representative unit for eternity. And only one can do that.

To trust the stars, first seek to understand astrology, the science of navigation, the science of maps, the science of topography, and the connections of cartography with other sciences. Otherwise you will not understand anything.

The universe always spiritually binds the truly good in various fields.

All heaven and earth come to the aid of him who masters the Great Science better than anyone.

True faith has nothing to do with prayers, but with science. The one who moves the boulder is not the one who prays, but the one who finds an effective means of pushing it.

The uninspired man always waits for the lucky day. The man of action does everything possible to make every day a lucky one.

And the one who takes a giant step forward is always a representative of science.

And who did not propose a new vision of science, and who did not achieve a great step in the evolution of science, he will not gain the brilliance that the universe gives to its stars.

If one person in the world succeeds in completely changing one field of science, then all other fields of science will change radically. A single man, born in a lucky sign.

When all fall, someone strong rises. And he rises higher and higher, because he has decided never to fall.

Think a little. How many thousands of codes appear daily on the Internet, made by those who have the desire to help others. But now think about another aspect. About hundreds of thousands of other really brilliant codes never appear on the internet. Only those are the

really brilliant codes, but which should only help someone who knows how to benefit from their thinking... The important thing is to leave at least some scraps of code behind, something that helps them a little and others.

An unfinished journey in love is a prayer that contains the word "removal". So let's get closer...

I am not for the end. I am for infinity.

It's hard to make art without being an artist, but it's even harder to be an artist without making art. Art is made by artistic people, you can be an artist in anything you set your mind to if you manage to bring everything to the level of art, even to avoid, with intuition, unpleasant situations

There is nothing but infinity. And you only need one point, even smaller than a needle point, to build infinity. He who has understood this has all the knowledge of the world on his side.

There are two kinds of people: those who initiate change in the field of a science, and those who have not understood the motive for change, nor the value of Great Science.

You have to know what to read if you really want to learn anything from books.

You have to be lucky to meet the lucky cards. Or, better said, let them find you.

Never look for a diamond in a garden full of flowers.

It's hard to talk about art if you don't know how to make art.

The man who does everything for science and creation is a man tried by God.

Creation is science's answer to the question: who is God.

The man who returns to the past is the man who has no future.

The man who has God in his soul also has the ability to create out of nothing.

The true artist has the character of creation seeking the Divine.

The most precious memories remain where you formed as a winner ! ! Two champions, each unsurpassed in his field. It all started from here.

The man who does not know how to see cannot be called a visionary. You have to know as to understand.

I welcome the initiative of the faculties from Cluj and Timișoara to scan all the books in their libraries. Especially these two big cities, with very good faculties, started scanning all the old

or new books since 2011. Over 35% of a total of about 145,000 volumes have already been scanned and classified.

Even licenses and doctorates are already entered in a database (in pdf format) and many appear on the internet. I think someone open-mindedly asked, "Why should the student's work lie dusty in a closet, and be forgotten, when it might as well serve as a source of inspiration for other seekers? information on the internet? "

In addition, it is much easier to detect plagiarism if you have a database of scanned works and books in pdf format (Making A PDF Text-searchable).

Source: https://neculaifantanaru.com/en/thoughts-in-the-corners-of-memory.html

Thoughts Rarely Confessed Around Art

On February 02, 2019

In art you must feel the indirect presence of the painter in full creative process, but at the same time you must see yourself as the survivor of a deserted world.

I was trying to see everything from the point of view of a shadow over a part of my life, specific to a writer's solitude in relation to the act of creation, before proceeding to the successful crowning of an innovative way of thinking. Before attempting to recreate a foreign reality of everything I had experienced before, loaded with the mystery of a suspenseful narrative, it was the very experience of an art anchored in the tumult of life.

The shadow symbolizes the hidden aspects of the self, referring to those parts of my personality that have been rejected by the clarity of a visual artistic image, a support material for the poetry of a painting that the viewer had to judge after the cause of formal inertia, the glory of some special moment, emblematic and full of emotional load.

I had never been absorbed in the implications of such a strange chiaroscuro of the ambiguity of the state of mind, in the face of a moment that seemed to bring together many different dimensions and realities in one place. Any attempt to get closer to art was a simple experience of deduction, a search for another being in its own memory, black and deceptive, with a certainty that puts a new instance in the circuit of the fictional world: "The Perfect Metaphor".

The theory of artistic knowledge is naturally based on light, as most of the arts are visual. But in this case, it seemed to capture a corner from the inferno of a resurrected empire, a subject that can only be handled by the Science-Fiction Project of a writer who uses the word in the sense of the essence of a physical and moral entity beyond the boundaries of a conventional creation.

To this phenomenon of assuming a twilight ambiance I tried to give a shade of mystery, a complex intrigue, intelligently dozed suspense, for my art to get thriller accents with many themes to think. The fastest way to develop an area with the potential to attract viewers was to capture myself in a perfect black and white that places the picture in a wider framework of thought and reflection.

Leadership: Can you imprint a new meaning of the visual image that harnesses the suggestions of a structuring metaphor so that you adorn your art with the quality of fulfilling exigencies demanded by emotions?

Art loads you with meaning, but also with tension. When everything is seen as a wave of fog, as if drowning your whole existence in a field of significance impregnated by the introspections brought to the area of a sinister phenomenon, you are entitled to admit yourself into the skin of an artist who attributes new properties to things they do not depend on the external illumination, but only on an innovative way of looking at them in an isolation context.

Certainly, the perfect metaphor that fit my small incursion into a poetic self given to an abysmal introspection could be expressed as: "the deaf and deep pain of a lost mind".

The visual image created here points to the negative of a life that accumulates the greatest

mystery: the purity of facing reality, ego, pain, fear, destiny, whatever it is. It does not portray the face of an anxious man, but that area of emotions within its being through a thickening of the coat, through the predominance of cold and wiped colors (gray, blue).

One of the requirements imposed by powerful emotions and revealing a comparison on what defines you as an artist is the ability to see within your model a different side to your nature and a different side of the same suffering that binds both of you.

It was quite difficult to define the projection of my presence in a sort of a "place out of nowhere" from the utopia of thoughts, dreams or memories experienced as experiences of access to a new state of self-consciousness, one of a "monthly" type. But not impossible, because in art matters more the plan of sensible perceptual expression from the context of the concrete experience than the context of the revelation of the role of a personality forgotten by the world.

In my case, I think that abstract expressionism could have gone as an initiative to build a transition area into another realm, described with the sobriety of the erudite historian as a photographic retrospective approach that includes the nostalgia called to embody the image of a reality absent from daily life.

Art centered on applying a form of captivity to the states and opposing thoughts between which the individual pendulates, actually marks the shift from a dramatic effect, without illumination, to the cursive narrative course that allows for the knowledge of a new human hypostasis and a new reality.

Leadership: Can you see the world beyond the character that represents you, by manifesting a state of consciousness that fully assumes the created reality?

In the "Soft Light" episode of the famous X-Files series, the key character (Chester Ray Banton) is always illustrated in a dimly lit area, in a semi-darkness that, along with the anxiety of his own consciousness begins to press him harder and harder. He is a scientist who studies black matter and its interactions, and his shadow has somehow developed the ability to disintegrate the people who encounter it.

All the mysterious disappearances of the people who came into his shadow were recorded after an incident in his laboratory with an active particle accelerator, in which he was trapped, being exposed to a large dose of subatomic particles.

A possibility of relieving guilt tries to find a place in his mind: "the only way to escape my shadow is to hide in the darkness." We're not dealing with the broadening of a frame of disseminating artistic information here, but with deepening into a gray world, the spontaneous form of grim content of life, thoughts and emotions, having the effect of accepting moral constraints and adopting the fantastic as the only justification for the most serious facts.

The inner logic of the individual touched by the command of a fissured destiny, the tendency to move away from others, dictates the growing interpenetration of actions shaped by a process of sensitizing the spectator to capture the subtleties of a world that is not experienced in the raw reality. Basically, everything happens in the spirit of a humanism that needs to characterize the less accessible people, entitled to benefit from a special understanding and tolerance.

This episode helped me see the world beyond the character that represented me in real life,

by manifesting a state of consciousness that fully assumes the reality created due to an excessive torment and a confrontation with the dark side of what was taking place in my brain.

Art must first be judged based on the attachment to the character you play in accordance with your feelings so that you can benefit from a full understanding of the impact strongly felt by the evolution of your consciousness.

Thoughts Rarely Confessed Around Art refer to means of expression that can change the content of a grim picture through a predominant color.

When it comes to art, you must feel the indirect presence of the painter in full creative process, but at the same time you must see yourself in the survival of a deserted world that no one loves. This is the paradox of a life carried on two parallel planes and at the same time the reason why an artist suggests an interesting idea, but does not fully reveal the primary meaning.

Source: https://neculaifantanaru.com/en/thoughts-rarely-confessed-around-art.html

Thoughts That Require Concentration Of The Mind

On April 25, 2012

The dream of the happy is the need of loneliness to fill every need of the divine spirit.

In the lonely life that Cosette led with her adoptive father, they had become a habit: in the morning they went for a walk to see the sunrise, a sweet joy, suitable for those who leave life, as well as for those who begin it.

Those who love solitude know that the walks of the dawn of the day are as pleasant as those of the night; but at dawn they have something more: the joy of nature. The streets are deserted and the birds sing. Cosette, herself also a bird, too, got up early in the morning. They had been preparing these trips since the evening before. He planned them, she received them. He arranged them thoroughly, as if it were a conspiracy; they came out before dawn. Cosette enjoyed every detail. Young people like everything that is unusual and innocent.

Jean Valjean was, as is well known, attracted to walks through places that were little walked, lonely, deserted. He had sat down on a side road, on beams placed at the gate of a construction site. He looked along the road, his back to the east. He had forgotten about the rising sun. It was worked by deep thoughts, thoughts that require concentration of the mind, that blind even the eye, as if the man were enclosed within four walls.

There are meditations that we could call vertical. When you sink into their depths, it takes time to return to earth. Jean Valjean had descended into such a dream. He thought of Cosette, of the happiness that would have been possible if a stranger had not sat down between the two of them, of the light with which she filled his life, the light that was the breath of his soul. In this dream he was almost happy. Cosette, standing beside him, watched the clouds begin to take on rosy hues.

Suddenly, Cosette shouted: "Dad, it's like someone's coming from there." Only then did Jean Valjean look up.

Leadership: Can you build an admirable vision of yourself through the prism of everything you experience with your mind and soul, while maintaining your power over a weaker power?

The dream of the happy is the need of loneliness to fill every need of the divine spirit. The very spirit of the great people who seek happiness, as well as of the simple ones who have not yet found it, comes from a loneliness of heaven and earth, so a loneliness related to the divine, because heaven has given you some tools with the help of which you can have faith experiences:

Whatever is said, the essence of the divine spirit can be understood through an activity of solving a dilemma: who are you when you express your personality freely and authentically, in a place and at a time that does not (for the moment) favor your reputation, career, successes or professional authority?

The essence of the divine spirit is to open the consciousness to new horizons, despite the limited resources you have at your disposal, making a small passion your only option to move forward. Or, just as a caterpillar turns into a butterfly inside a cocoon, so it is no coincidence that a precarious situation dominates the sphere of your behavior, because it can

become the most precious part of your life.

In terms of leadership, it matters what you become through what you are willing to endure. Only in this way can you reach that maturity that makes you appreciate to the fullest what you have, to be happy with a little, before being happy with more. And here's what it means to maintain your strength over a weaker power: it means to be grateful for situations where you are not fully satisfied with yourself, in accordance with your decision to learn to be better than yourself, yourself from yesterday.

Those forms of thinking that lead to vision, such as imagination, memory, anticipation, disposition to dream, or inspiration, are a typical case of knowledge through insight, mirroring, or may be a significant case of knowledge through communication with one deity or another supernatural entity. Dreaming and thinking have something in common: the state of happiness, and their mediator is the joy of nature. We see this in the action of the Self on the meaning of life, for the man who abandons himself to dreaming is always the man who lives the experience of a new beginning.

The knowledge of the image that symbolizes you in the divine comes from the intellect (dreaming, stoicism, pride and a dust of will). And this image is a confirmation of your own value and uniqueness, to become one of your commanding weapons in terms of what you have to decide for your future.

Through Thoughts That Require Concentration Of The Mind you will be able to live a life as you wished, by relating to an invisible force that lies behind everything you do in life, and which is called: faith (steadfastness and dreaming).

* **Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/thoughts-that-require-concentration-of-the-mind.html

The Thoughts

On March 29, 2016

Stay "available" in the various agreements with the way of seeing the world, feeding the depositary of that part of you that others seek in themselves.

I was strongly inspired by the momentary wanderings of daily thoughts, accepting them differently, both those of virtue as well as those of the sin of being better than I could've been through the eye of a cold shadow called madness. They could've been seen as allegations of changes of personality, creations from the heights of a world that searches for itself in eternal models, flashes of insight. Everything was as if arising from a thinking full of fretting, from a trace of my presence in the virtual world of the beginning and the end, along with the potential of originality due to the extreme manipulation of the concept of art.

And yet, behind this obsessive thought, in the view that enveloped it, never caught in the web of some "always the same", we would distinguish the plausible explanation of a strange phenomenon, the membership to a happening touched by many looks. In the substance of an artistic thinking, pertaining to that borderless current of knowledge, in which are inserted beliefs subjected to the laws of science, the radioactive isotopes of a "welcome" are constantly formed. Please let me know your suggestions !

Thoughts are the story of an Ego looking for its own way into the territory of creative imagination, always hitting a subtle wall called the reality of the moment. This brings me to Doreen Valiente, the founder of the modern "Wicca" movement, who once said in one of his poems: *"If you do not find what you are looking for, then you will never find that thing outside of you. For, behold, I have stayed with you from the beginning, and I am the one to which you will come at the end of desire."*

Leadership: Can you draw a line between the imaginative process that makes you forget where you are and the storytelling that catches you and does not let you go so you can discern the meaning of an Ego who would want to grow all the time and unmeasured?

Convinced that I was facing a giant, myself in the perimeter of a truth with hundreds of versions, like an artist remained anonymous due to the nonconformist style adopted, refraining some transient passions, what cannot be seen, beyond the contradictory effects of doubt, I have decided to expose my thoughts in a hesitant language: that of feelings, of the heart, of light, and darkness.

My story seemed to be rather an extension of the feelings experienced by a poet who reformulated the reality of literature from a perspective of alterity, nuancing it as it brings new arguments to the belief that the only certainty as to its identity is that NOTHING is not certain.

So far I went with my imagination, into a space of duality in which I even adopted a philosophical attitude to reality, that I thought the only variant of a story that's good for the public was a projection of thoughts and feelings about self-image which I was aware of in the phenomenon of cultural pathology.

Could something like this not exist, or did it exist only in my researching imagination? Involuntarily, corresponding with the world of art, unable to be repeated, but rather forged with focus and maximum control, whose images represented nothing other than the particular *into the eye of the lost,* I have chosen the path I judged to be the closest to achieving a thing

I wanted to do: to penetrate what eluded me increasingly more often.

Leadership: Can you take a handful of ashes with an unseen hand and prove the effect of "please let me know your availability" within the relevant section of a substantive rationality?

Let us remember that senator, former prosecutor, Mr. Earl "Nothingness", from the work of Hugo. What was he thinking aloud before Bishop Bienvenu?

"Following my death, catch me if you can ! Take a hand of ashes with an unseen hand. Let us speak the truth, we, the initiated, who know the underside of things as well. There is no good, nor evil, there is only comfort. Let us stare things in the face. Let us examine them in all details. Damn it ! let us go within them. We must know how to penetrate the truth, to rake the earth and discover it. Only then do we test the rarest of joys. Only then do you feel strong and happy."

Blending ideas with phantasmagoria full of long shots, who could guess what goes through the mind of a man who masters the art of sayings in the flickers of unspoken things, meaning an entry-exist from the space of insistent thoughts?

Whoever formulates his thoughts in words, in the context in which the mind is filled with various images, can learn a new perspective of things by which to see the meaning of each one, especially in light of the revealed thoughts. The truth that emerges from the thoughts is identified with a less palpable reality, but which has the gift of making you better understand the life of a poet, his obsessions and his embarrassment, from the perspective of a very original artistic imagination dynamic.

Thoughts are notes and reflections to be heeded from those written by others, in some you see yourself, validate yourself, stop there, and nothing happens. In others you can observe how, much more powerful than you realize you are as a person, like an artist reaching the perfection of his work through a Sisyphean rigor, a voice is insinuated in a crescendo mode: Be happy, crush the vastness of dull eternity !

Truly, the momentum of exposing your thoughts in a language of feelings and expectations brings to leadership the special vibration of that unique moment in which are interwoven a multitude of undefined sensations that determine you to feel so happy. Being crossed by a shiver of surpassing the state of fact, you head, according to the duty and habit of faithfully showing what represents you mysteriously, towards the conquest of a depth in what regards the rendering of the image of the underside of things.

The substantive rationality that is part of the language of a poet who wishes to enrich his creativity in searching for subjects of great use for literary progress replaces the obligation to turn a common thought into a king's equal in a new world.

Are you the exponent of a world whose main feature is courageous improvisation?

The Thoughts are a very difficult hiding spot, but they are also the ones that start the race towards a more involved world. To take a handful of ashes with an unseen hand is similar to being revived in a multitude of cluttered thoughts, thawed by the echoes of a fabulous world, which, through a special logic, through an efficient communication, through a special and broad interpretation, get to be considered as being an absolute truth in the spell of greatness of a character. Now that's a capacity for transformation.

In this sense it is necessary to find and divulge that essential part of yourself that others seek in various ways – in discussions, books, movies, in life experience, in imaginary worlds, various characters, in the connection with the dynamic of a contradictory reality, etc.

It can be said that you are "available", in the various agreements with the way of seeing the world, when you stay true to that good part of you that defines you, but especially when you feed the depository of that part of you that others seek in themselves. Only then will you experience the rarest of joys. Only then will you feel strong and happy.

Source: https://neculaifantanaru.com/en/thoughts.html

Three Fears, Three Joys

On September 03, 2010

Rise above your own weaknesses, without affecting the well-defined essence of your leadership.

Lord Glenarvan, together with his little crew, of which were part and Mary and Robert Grant, rushed into the unknown, with the thought of finding Captain Grant. For months, they crossed seas and oceans, with no result. Reaching the shores of Australia, they were stuck for good in their search, especially since their ship, Duncan, had been damaged. They felt like hikers abandoned by their guide on a desert island.

Quite by chance, in their search on the island, they found the Scottish Ayron, one of the shipwrecked men of *Britannia* vessel, whose captain was Harry Grant. Lord Glenarvan, who was the initiator of the search expedition, and also the leader of the entire crew, aware that their roads were blocked and that his erudition was in vain at that moment, he demanded Ayron's opinion, asking for his advice, and demanding him to lead them through the woods of the province Victoria to the Eastern coast. Ayron accepted:

- Thank you, my lord, for the trust you gave me, and I hope to be worthy of it. I know this country a little, and I will be helpful to you.

Leadership: Do the situations you traverse by accessing a guiding role gradually and fundamentally modify what happens to the image discovered by the view raised towards an invisible point?

When the music changes, the dance changes as well. There is nothing more enviable than the destiny of those heroes who have achieved great things. However, the important man is the one who had led them to success. Ayron, who imposed himself from the very beginning with a sharp personality, became the only guarantee to save Harry Grant. His presence was an invincible force. The physical and moral energy of the small crew led by Lord Glenarvan, reaching its maximum intensity, would have given up if their savior had not appeared - envisioning them a future fulfillment of their goals, thus edging hope into their souls.

The main challenge the leader had to face consists of disappointing results. Deserted on the shores of Australia, Lord Glenarvan, whose knowledge of guiding the entire crew based on every moment of the journey, had reached the moment when he had no more power. It was the moment when, for the first time, his forces had left him, and he had no longer the same self-confidence. For the first time the crew shared his fears. Because their *Duncan* ship was damaged, and they had no map to rely on Australian land. Besides, they had not advanced at all in their quest to find Captain Grant.

An invisible point is a test of appreciation of the distance you travel without a precise target, against the background of challenges that test the limits of your abilities to manage certain situations from which you might not escape. In leadership, this thing can be translated through the following phrase: man no longer belongs to himself, but to the events he does not consider himself guilty of.

Leadership: Do you subscribe to the plan of the tendency to be self-sufficient in the stages of the reality you explore?

To be part of the plan of the tendency to be self-sufficient in the stages of the reality you explore, means to be aware of your temporary condition as a leader and to try to position yourself in another strong post, that involves a certain comprehension of your Self. Try to know the limits of your involvement in a large project before you develop an objective perspective on the role you play in the dynamic of the events.

The science to exert yourself as leader, together with the science to keep yourself at a distance from the „primordial effects" in order to objectively observe, judge and analyze the facts, can receive the most priceless lesson that you can learn from monitoring a long chain of adversities.

Someone who permanently renews himself carries on forward and extends his privileges over the space-temporal experience, fructifying the reason core of the theory according to which *"a look from the outside can give you a better perspective, while a look from inside the borders prolongs your imprudence"*.

If the connections of leadership disappear together with the privilege to detach from the reality that you experiment, you will automatically spare the input of your inner voice that whispers relentlessly: "Are you aware of your own capacity to do everything?" This is how the directions of approaching leadership are misunderstood, as well as the causes that determine the apparition and proliferation of the depth phenomenon called "reflection".

To identify the deficiencies of your own self-knowledge in order to subsequently fill them out, this won't encourage you to take attitude and go to the bitter end. But it will awaken a certain dose of awareness that will alienate the opprobrium and inconsideration of others.

Leadership: Can you pay more attention to your position in regards to what you've missed sight of, taking into account the probability of staying too much in one place?

A drop of wisdom. In every leader's life there comes a time when everything seems to be collapsing. Then, wisdom urges him to leave the place to another one who will be more useful than him.

In that crucial moment, Lord Glenarvan's wisdom was tested, not his courage or his spirit of initiative. Meeting Ayron, he gave his place, the leading position, to him, because he no longer felt able to reach his goal. It would have been a wrong decision if they were stubborn to continue the search expedition without knowing which way to go.

You cannot progress if you stand still. Sometimes, you have to give up your position of the leader and transfer the rights conferred by this function to somebody else, to be able to step forward to a hopeful future and to evolve. All probability calculation formulas would have given little chance of success to the crew, with Lord Glenarvan as its leader, no matter how autodidact he was. All his knowledge could produce no results compared to the ability of Ayron, the Scotsman, who knew the territory, and knew almost certainly where the captain was.

What you can lose sight of throughout your journey, as a manifestation of a conscious attempt of forcing the changing of events, is a generalization of suspicion and fear in an area of the ridiculous, when you become frightened by what you might find at your destination; not even mentioning how you might want to return to "civilization", to the old life story.

To face the hardships and dangers of the journey means to depend entirely on your personal ability to decide what is best for you, without standing in the way of the success

that awaits those who follow you.

Three fears, three joys. In my opinion, a leader is afraid of three things: to lose his power of influence because of his disappointing results (which means to be dismissed from his position), to express his feelings openly, and to make enemies.

Lord Glenarvan showed a great maturity in thinking and a high capacity of understanding, giving up his position of the leader to the Scotsman. He understood that his crew had no chance to succeed with him leading them. Thus, he rose above his own weaknesses, without affecting the well-defined essence of his leadership.

You cannot stop, nurse, encourage people with promises in vain. You cannot lead them living with the regret that you do not know which one is the direction you should follow.

Nevertheless, it was a great joy to Lord Glenarvan and to his crew to be around of the one who, fully devoting to a dangerous mission, could fulfill it. It was a great joy for him to be able to communicate with Ayron openly, without any conflict of interest. It was a great joy to escape the burden of shame and even of his conscience because he was not able to achieve his goal.

Leadership is the journey towards an UNKNOWN that lures you in many ways by raising curiosity, but that leaves you with a gruesome message in your consciousness: "once you have stepped on my path, you can no longer give up on me."

Conclusion: Like anyone who has a higher level of influence, the leader has his fears and joys that appear in critical situations, when it seems that he no longer has ways out of the impasse, or in situations of success which enjoys everyone. Like a sun that rises and then sets, the leader must know when and how to pass the baton in order for the initial goals to be achieved.

When the tree fears become real, and especially when another man more competent than you arises, you must admit and give him your place, no matter how painful it would be. Be glad that there is still someone able to accomplish what you have started.

* **Note:** Jules Verne - *The Children of Captain Grant*, Editura Herra, 2003.

Source: https://neculaifantanaru.com/en/three-fears-three-joys.html

Tick Tock ! Tick Tock ! Tick Tock !

On October 06, 2010

Tactfully implement the necessary measures through your leadership, convincing people of your value and their efficiency.

Have you read "*The Tempest*" by William Shakespeare? If so, then you remember that strong storm that arose when Alonso, King of Naples, and his followers were crossing the sea. The man who rose to the level of his leadership potential in that difficult moment wasn't Alonso, but the boatswain.

Seeing the boatswain how firmly he dealt with the problem, how fervently he was giving valuable indication to the sailors, Gonzalo, the old and faithful adviser of the king, exclaimed:

- I take heart when I see this man. I don't think he was meant to drown. I'll bet that he won't drown, even if the ship is weaker than a nut shell and leaky as a riddle.

Leadership: Do you tend to carry out your actions of change and moving forward by respecting the obligation to be transparent about the conditions of a reality from which you can find no escape?

The way leadership works in some leaders resembles a costly clock that stops suddenly. And, just like skilled craftsmen, they carefully disassemble it; they notice that the springs are in good condition and its wheels are in place. So he assembles them with even greater care; but, despite their skill, they fail to make the clock function. Why?

Because everything has a limit. The solution isn't at anyone's hand. The leadership King Alonso needed at the time stopped suddenly, like a cranky mechanical clock, just when it had to impose its authority. As a result, he couldn't inspire confidence to the crew. The pendulum of his leadership clock had nothing magic in itself, nor any extraordinary power, because instead of being oriented towards efficiency and results, he stopped suddenly, exactly when it should have "ticked".

On the other hand, the boatswain, caring a lot for his life and that of his crew, didn't let himself dominated by fear. Perhaps for this reason, he was able to command so promptly and effectively in that difficult moment. Unlike King Alonso, who was instantly seized by fear, the boatswain, with an indescribable, even glorious enthusiasm, didn't hesitate to face the new challenge.

The measures the boatswain took (such as reconcilement, combating all form of disobedience, strengthening relationships by promoting the spirit of cooperation) proved to be effective – and that is proof of quality leadership. Therefore, he was an agent of changing people.

Therefore, to be transparent about the conditions of a reality from which you can find no escape means to use your will and insight in collaboration with the discernment of a visionary journey (nourished by an excess of pride) so that at the sight of a splendid view any tension to disappear.

Leadership: Are you prepared to submit to a wide variety of dynamic conditions and offer an alternative action that expresses your unique personality, so that what you have

decided to share with others is more of a necessity rather than a complementary factor?

Often people are inclined to believe that the leader is the guy who makes things work. It is true in a great measure. A true leader is endowed with a great power of penetrating the events, he always understands what is going on in people's hearts and knows how to take them out of the state of latency, of monotony, of the negative mental state in which they sink, causing them to accept any challenge and feel the fulfillment of success, even when everything seems hopeless.

Do you leave the worrying events that occur during your mission to make you lose sight of what you should actually accomplish? Are you an incompetent person, unable to take major decisions when circumstances require them? Do you use to a maximum your skills in difficult times?

The boatswain stood up to his reputation of leader, being able to face danger with that inner, lively and uplifting impulsion, with that impetuous enthusiasm that only really firm people have, fulfilling at the same time his service duties and assuming the responsibilities of his office, while the King remained in the shadows, blanching with fear, troubled at the bottom of his heart to tears, but he understood and obeyed the orders.

The strength to recognize the weight of reality is always a necessity in extreme situations, while the glorious deed is only a complementary factor. Are you able to command with the same inner impulsion? Do you live up to your reputation? Do you create an atmosphere where people find it easier to succeed? Can you generate a productive activity? Are you a changing agent?

Often leadership is what you have decided to be following the meaning you have given to a deed that cannot be corrected, but only stopped from evolving.

Tick Tock ! Tick Tock ! Tick Tock ! is the sound of the running clock. In leadership, the answer that your potential operates at maximum capacity is people's pulse in difficult times.

Are you able to take them out of the state of latency, of monotony, of the negative mental state in which they sink, causing them to accept any challenge and feel the fulfillment of success, even when everything seems hopeless?

Tick Tock ! Tick Tock ! Tick Tock ! Is the symbol of time that passes without cease, but, at the same time, it is the sound perceived by the leader, residing from the instrument called "a clock", which measures the time – meaning that he works and fulfills his mission, even in critical situations. To this end, the leader must show that, during his activity, he has the appropriate skills and competencies to lead people, to apply appropriate tactics and methods in all situations.

Can you convince people of your value through the efficiency of the measures you apply?

Source: https://neculaifantanaru.com/en/tick-tock-tick-tock-tick-tock.html

Time Flies

On January 27, 2016

Find an explanation for the way in which you were formed in the necessary horizon of authenticity, eliminating doubts about what you had to be and never were.

I begin my day by remembering what I did yesterday, in an attempt to confront that inner voice that doesn't find a way of entering a new cycle of transformations. An answer keeps repeating itself throughout these reflections, but it is much too incoherent to be aligned to a moral teaching.

Vague answers capture key moments, instantly arousing the enthusiasm for detecting an *"uncertain outcome".* They introduce me immediately within incomprehensible phenomena, arising from a pre-scientific thinking. Tomorrow is calling, and I am still dragging my steps in a sort of a consequence of virtual interactions with what would suit me and identify me in the past moment.

The temptation for the area of the mystical, the coded message to which I must find the key of decoding, can be the conclusion of this important guiding milestone amidst unclear aspects and confusing information. Like an artist, passionate for his art, on which he wants raised to a high level of craftsmanship, I try to seek powerful springs of my own Ego, through the conception regarding the formation of a purpose in the world. Memories can be taken away.

Leadership: Does the experience of knowledge that you approach, assumed by an acceptance of ambiguity, relate to a compound called "intrinsic factor" that reveals a reality with multiple interpretations?

Did writer Maurice Leblanc not tell us that, after all, life itself is experienced in a sort of abstract, with its storms and greatness, with its monotony and diversity? And that is why, maybe, we taste with feverish haste and with an increasingly intense pleasure this short journey, whose end can be seen from the very moment it begins.

Good or bad it is to find a place in time that will shake me a little, as only a divine power can. In another form than the usual, one useful for the release of the imperfect within me and around me. Which can be an inherent conflict proves itself to be a random wandering, a confusion of the mind, a spiritual chaos, a *"walking on an endless lane",* resulting in an acceleration of the areas of shadow and vulnerability.

Two interpretations can be given to the reality I perceive as true: first, everything around me is always ready to undergo a transformation through substitution, and then, everything I capture visually can be expressed and coded by the written word.

This is why everything seems to have a powerful mystical and mysterious component to the mind of a reader, because all that motivates me in my endeavors is one question I have sometimes asked myself: how far are you willing to go down a road that is intended to be a purely subjective construction, an attempt to recreate the original intensity of the feeling of uncertainty?

I must introduce myself constantly in them, I must manage to master them, use them to my advantage. But just as a mediocre comedian controls the tone of his voice without caring

what he expresses, following the effect on the public with a fearful arrogance, neither do I manage to disconnect from the foibles of the past day, other than through a disposition that resembles a distraction from what I have to believe.

Leadership: Do you stray from what you were conditioned to be, moving towards who you remember you were?

Going through a succession of remembrances is, in the first case, an explanation of the way in which you have transformed in the necessary horizon of authenticity. And in the second one, it is a method of self-criticism at your position towards what eluded you, towards what you didn't know of yourself in the ambiguity of situations that have hindered the achievement of liability.

Ain't nobody that can buy me peace of mind. The strange journey is, in the way in which I imagine it, reflecting on life moments, a transfer of experience in the territory of a confusing obsession, a heavy blow dealt to the present – called *"I can never move away from who I was",* one which the wheel of time spins endlessly.

Sometimes, the day of yesterday, whose fines details are erased and blurred by time, is like a journey: you truly begin to understand it only when it is over. And the future is uncertain, just like yesterday.

Leadership, bringing about an eloquent confirmation of the identity conditioned by a knowledge that answers the questions that concern you, can have as a strong point the conclusion to this important landmark of orientation among the unclear aspects and confusing information from everything you once were, relative to what you have become.

The way you train yourself in the necessary horizon of authenticity rests on your ability to suggest a reality whose acceptance and understanding anchors the reader in a space of unity itself, a space of totality, perfect being and absolute existence.

A man with leadership qualities departs from what has been conditioned by the circumstances to be, approaching that mysterious superiority conferred by the status of artist of striking and memorable expression. It is the only way of correcting himself and overcoming his state of inferiority (ignorance + uncertainty) or the state of inadequacy that tests him when he finds himself in front of a closed door, a contradictory thinking.

For this reason, one of the meanings attributed to the expression *"Dragons that I used to chase / Tease me from inside"* is that of not falling victim to your own doubts regarding what you were supposed to be and never were, having repercussions on what you have become.

The unrest born out of the intensification of exploiting past moments, themselves linked rather to appearances than essence, are the seeds of a state of rest found in a decomposition whose density of meanings has the expression of a lazy transfer of rushed conclusions.

The force of authenticity is achieved by removing doubts about what you should have been and were not, when you are not sure what you think about yourself, but you are willing to look differently at what holds you in place through a microscope whose setup is mastered only by the artist, poet or prose writer.

Do not forget what writer Mihai Gojgar said: *"A poet or a prose writer must "juggle" with the stylistic rules and order his deviations in such a way as to achieve the desired effect."*

Time Flies highlights that form of knowing yourself by reflecting on a series of aspects that you often overlook. Be mindful of what you discover in the day of yesterday before time blurs its details. They may be evidence to a permanent continuity or a rupture from what you learned to be.

*** Note:** Vaya Con Dios - Time Flies

Source: https://neculaifantanaru.com/en/time-flies.html

Time Spent In The Shadows Has Its Price

On May 01, 2014

Control the unfavorable factors that condition your perception of life, assuming that reality of the self that mobilizes you in the process of transformation and ascension.

As soon as she woke up, Cosette made haste to the slipper. Within it she had found a gold coin. She was blinded. She didn't know what a gold coin was as she had never seen anything like it before. She quickly hid it in her pocket as if she were stealing it. At the same time, she felt that it belonged to her, she guessed from where her gift had come, but the joy she felt was full of fear. She was pleased. But mostly amazed. These things, so wonderful and beautiful, seems unreal to her. Even the doll she had received as a gift, everything seemed as if they'd fallen from the sky. She trembled before such greatness.

Only the stranger didn't make her tremble. On the contrary, it gave her courage. From the day before, through all the moments of wonder, through sleep, her childish mind thought of that man that seemed old, poor and oh, so very sad, and that was, nevertheless, so rich and kind. Since she met him in the woods, everything seemed changed.

*Cosette, less happy than even the smallest of the birds in the sky, never know what it meant to be protected in the shadow of a mother and under a wing. For five years, i.e. since she could remember, the poor girl trembled and shivered. She was always completely naked under the harsh wind of pain. Now she felt as if she were clothed. Other times she felt as if her soul was cold. Now she was warm. It was as if she no longer feared even Mrs. Thenardier, who would always beat her. For now, she was not alone anymore. She had someone by her side.**

Leadership: Do you see yourself as a creation hampered by a spiritual alibi that emerges from the impact with the given existence, with openness to the causal landmarks of an unknown reality?

Leadership, as a constant of integrating your emotional side into the space of the greatness of being yourself, in the realities with others, brings more life experience, starting from a deeper understanding of what you are and of the way in which experiences and thoughts interact and collaborate. Your primordial task as a leader is that of being aware of the way in which you could contribute, systematically, as you learn to live, to the construction of a universe accessible to others, which maybe sometimes eludes you, even if you are continuously a part of it.

You become a creation hampered by a spiritual alibi that emerges following the impact with the given existence when you cannot find yourself, when you cannot be aware of that more noble part of you from which all the roles you needed to assume at any step in your evolution draw their energy from. You are open to the causative landmarks of an unknown reality when you let go of the gambling to experiment with a reality according to your wishes.

The manifestation of the intention of working together with a changing world, different from the universe of the present previously created, remains an integer constant. Its value is set between the causes of blurred states of consciousness, with very few clear areas, by digging up the past that stands between you and the present. And exploring your personality through building an ideal identity and of the way in which this identity is perceived not only by supporters, but especially by the Ego conditioned by the existential model in which you feel comfortable in.

Leadership: Can you look beyond the boundary of a self that has to fight for his preeminent power to self-regulate, without rising above the worries of the world?

In all areas affecting the future, leaders must sensibly approach that science that specifically studies the shadowed parts of the human being, of which it seeks to rid itself of by finding a powerful support from the outside. These shadowy parts involve poverty, sadness and unhappiness, and they can attain the greatness of the character of a person if they intervene in developments undertaken under their aegis.

Leadership entails an understanding of the essence of man, only as the leader, as an initiator of a creation which can hardly be clearly outlined by the domination of the inferior over the superior, holds the perspective of a significant win of attachment of an Ego dominated by doubt and weakness. You become the hero in the story of a poor man when you manage to rewrite the most important chapters of his life.

The leader is always pushed by consciousness to rise above the worries of the surrounding world by capitalizing on moral actions that result in his intention to accept the challenge of change. He is aware that often the high sentiments of a human being are highlighted precisely by the poverty, the sadness and the unhappiness they bear in the place of all wrongdoing.

As the sap rises from the roots to the last leaf on the tree, so too do the unfavorable factors that condition your perception of life tend to redefine what it means to be a prisoner or a guardian of an identity that never makes the leap towards a self-destiny, in full compliance with the beautiful and the sublime.

Leadership has openness to the values and benchmarks that define you as a great character when you turn the aspiration to come into contact with a high feeling into an understanding of your ignored essence.

Time Spent In The Shadows Has Its Price aims to place man in a complicated past, to which he himself gives life to, from a negative emotional impulse, ignoring the reality created by the scenarios of a world focused on the full liberty of expression of its individuality. A man is pleased with himself, not only when he has someone by his side, by when he reaches that stage in which he understands his identity and follows his trajectory towards everything he wants to be, towards what he truly is.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/time-spent-in-the-shadows-has-its-price.html

Timeless Realm Of The Heart

On November 28, 2010

Learn to know your heart, to know how much trust you can give to it.

Hidden behind a marble column, Prince Dastan was waiting for his brother, Tus, heir to the throne. When he had just appeared in the bedroom, Dastan rushed to him, as eagle pounces on prey, and threatening him with the dagger, spoke to him with hope, but also with fear in his soul:

- Tus, our uncle, Nizam, lied to us. You had trust him, as I had. But he's the one who killed our father, poisoning the mantle that he gave you, the mantle which, at his turn, gave it to me, and that I gave it as a present to our father.

Uttering these words, Prince Dastan expected to see the brighten face of his brother, whose dreary was due to their father's death, but Tus's face become, instead, more careless, and cold. He watched Dastan with an attention not all positive, but with an endless rigor.

- If you're going to kill me, do it now, said Tus, pushed by a harbored hatred toward him.

Dastan, still hoping that his brother will soften the heart, made another attempt, this time more determined to convince him of his innocence. He told him in fragmented stories about their uncle's diabolical plan. But, seeing the lack of reaction and the severe dark eyes of his brother, seeing that he had no confidence in him, he had no choice, but to resort to a final solution in a final gesture of faith. He gathered all his soul strength and stuck the dagger in his heart.

Leadership: How do you interpret the informations about people who participated in events with impact, under the analysis of their true status?

You can collect and interpret information about people who have participated in impactful events under the conditions of analyzing their true status, that of being either friend or foe, only by evaluating their power of sacrifice demonstrated wherever you played your role of hero and through the consistency with which your power to rise over the pain and start everything all over again is sustained.

To demonstrate your innocence in front of a good friend is equivalent to being under the control of the sin to forgive the injustice and wrongs of your neighbor: you expose your whole life and the past of a crisis of image, living permanently with the burden of lack of gratitude.

Among the key-notes of leadership, "cheapness" should be recognized first, which requires cancellation of value authority and virtues that social relationships depend on. Honesty, the spirit of justice, sincerity, strength of character to which there can be no evasion, can turn into an outdoor prison if you allow others to define you based on the way in which you have announced the obtaining of a final result and especially if you allow them to give a "right" or "wrong" verdict.

A case of construction of leadership can not be conceived over an entire human inner living, bringing forth rights, actions and beliefs that aim to be viable only in the short term. In this

case, leadership is proving to be an illusion difficult to sustain, a way of making incompatible the function, the role and the critical reception model of the solidarity message sent.

Leadership: Are the actions you fulfill a result of your choosing to remain on your own in a context with the value of "test of conscience" that changes with the modification of memories?

How much authority can get a man who takes such a courageous decision? Finding himself again face to face with Dastan, Tus felt peace in his mind. For invaluable advice which had followed from his father, the king of Persia, Sharaman, he had given to him so long ago: *"Get your ear to advisors, but always listen to your heart."*

Leadership: Is your leadership developing from within when you get close to the final stage of decision-making based on pride and momentum?

A big heart is the perfect work of the leadership. Your heart leads your every fiber. Listen to your heart or otherwise you will collapse in the deepest abyss.

In the movie "Prince of Persia - The Sands of Time", as I told you about a little while ago, Tus felt so moved by how Dastan exonerated himself that he was never quite master of himself to hide his feelings deeply rooted in his being.

He really loved his brother, even if his mind and heart had been cheated by their advisor and their uncle Nizam. In the midst of all events that were piled one above another, and when Dastan has ended his days, a terrible fright had embraced him, a fear which awake him.

This is the material from which was knead Tus - a leader who did not have full confidence in his heart, but who, however, was not alien to human feelings.

There is a poison that can kill almost without leaving traces. It is the vanity of your heart. It is disbelief that you have in your own heart when it comes to taking important decisions. How can you trust your honor, if you do not trust your heart? How could you take good decisions if you do not know you heart very good? Are you going to follow your path as you fate will cut it, good or bad, or you will trust your heart and will try to resist if you're in opposition to fate?

To feel your peace of mind, do not bend your ear to the advice of others, but only after listening to your heart. The development of your leadership comes inside you, from your heart.

Leadership works the same as the heart: it must enliven towards patience and understanding, not towards evil and enmity.

Timeless realm of the heart is a very large and very sensitive land, is a sandy land, slippery that you should approach it with caution. It is a land that you can get lost, or that you can master if you grasp the immensity of it and if you really understand it. It is a realm that if you know it well, if you always feel its pulse and heat, it will never betray you.

It is a land that crosses the same way with other realms, and that if you do not master its big immensity, if you do not populate with positive emotions, with a positive attitude, confidence and courage, you will not get inner peace that so coveted by everyone that spiritual

reconciliation with yourself so much needed, but you will always feel pain and suffering.

Conclusion: Know thyself to know others and thus learn to know your heart to know how much confidence you can give - so you can know and others, supporting them with such confidence, how much they worth.

Source: https://neculaifantanaru.com/en/timeless-realm-of-the-heart.html

T.N.T. For The Brain

On May 28, 2017

Learn to communicate with the genes of Infinite Intelligence, positioning yourself in the situation of an alchemist who imitates nature and penetrates his destiny with it.

I was programmed by a foreign force to go one way, bewildered by the constraints of a rich and similar knowledge, like mathematics, chemistry or physics, seen as a truth from which the well-deserved art of an endless beginning from which are extracted the essences of an unmatched music.

From everywhere, could be heard the sounds of suffering, the noises of a creation from which the divine spirit was born, showing a life of mournfulness, the pulse, stirring under the reign of a new spiritual nature, of a version of existential energy other than the one I had previously predicted. *If there's no pain / Rules are still the same.*

Whoever finds inspiration in the truths of a revelation drawn from the grandeur of cosmic music, without experiencing the obsession of the beginnings of the story – deaf as a faint imitation of fake, will succeed in putting it in the orbit of a glowing star in which are written the verses of wisdom over the ages.

Leadership: Does the artistic value of the work you conceive depend on the circumstances of receiving a reality with obvious metaphysical and epistemological characteristics?

Without ever measuring either the sun ray or sunset, as any creation must not be understood mechanically, but through faith in a natural and supernatural revelation, we must light the fuse of a spatiotemporal dynamite, *T.N.T. for the brain.* Let's measure its noise and paint it in the magnificence of a fantastic, mysterious, fascinating and provocative experience.

Like an alchemist who extracts the essence of the work from the third world – situated between the macrocosm and the microcosm, I felt detached from a universal judgment, from a background picture where things should have been seen in their irreducible complexity. A complexity directly proportional to the chiaroscuro of my refuge in an imaginary dream, around the unspeakable notion that influenced my entire vision of cosmogony, of the existence seen as a space of dialogue with an infinity of meanings.

A crystal globe revolves before closed doors. They can only be perceived through the optical view of a dangerous and threatening knowledge, but one with spirit, around an unspecified time. You do not see the result until you have experienced an intense audio-visual trip. Where do the illusions come from, all these exaggerations of an expert belief system launched by the "Feel your breath" command? *Don't be scared and have no fear !*

The highest leadership could synchronize with the greatness of catching yourself in a world dominated by the complexity of that reality that makes possible to use multiple alternatives to recognize yourself as being a master over ordinary human understanding.

Behind the carefully locked doors in an absolute darkness, sometimes penetrated by a gleam of light, a darkness other than the one Stephen King's heroes had won over, the scene of an ongoing performance was taking place. A spectacle of masks, without reaching the real faces, without which we are afraid to live and behind which we cannot live, in an accumulation of moving clocks that show the time of a radical transformation of the nature of man. *I'm with*

you, just lead me. I'm ready to play !

The emerald sacred fire is permitted the exceptionalism of an unrepeatable singularity: *What you feel is insane !* The brilliance of crystal drops, in which is reflected the voice and the image of a reality detached from the determined way of self-identity, complements the sensual dance of the shadows, as in a Chinese theater. *I hope I'll understand some day / What's the meaning of this crazy game.*

The eye of the artist captures, as in an eternal dream, the movement of rotation of elements born of the spirit of an all-encompassing intelligence, as in a spider web springing out of a pure imitation of a natural material with great sensibility, as a symbol of superficial facts. Each determination is made up of precedence, as a synthesis with a high degree of totality.

Leadership: Is the totality of your being stated through the essence of the self-exile in a parallel universe that could represent the neuron of a More Superior Being?

That sublime composer from the novel "Doctor Faustus" by Thomas Mann, without any claim from the norm of sincerity in which was incorporated the hymn of the glory to be the promoter of a lyric defined as an act of recreation of the spirit, gravely implored everyone that, if they couldn't understand its depth, to at least notice its beauty: "At least behold how beautiful I am ! "

The manner in which his composition soared from the difficulties of measuring depth, from artificial confusion, from the strange kneading of lyrics, in the gracious world of final clamoring and touchingly dissolved within it, he always found it ever more beautiful without making no secret of his increasingly enthusiastic admiration for it.

To communicate with God, with great infinite intelligence, through the depths of a lyric raised from the mystical beginnings of great books and timeless music, where shape, and scorching matter is melted in the crucible magic of imagination, it is not simply the essence of creation, but the debut and finality of the experience of belonging to the universal force.

It means to position yourself in the situation of an alchemist imitating nature and penetrating destiny with it, emphasizing the beauty of its features to reach perfect forms of expression – through art, color, poetry, sound and image, distributed wisely within the mass of the final product.

The art of a universal man is measured by obtaining "resonance" in the act of calling and intervention of a superior being in developing an area of high visibility in the space of thinking.

T.N.T. For The Brain symbolizes the incursion in a parallel universe from which flows the great echo across the centuries, like the light of a star which heralds eternity, because there, in a corner of the universe, shines the soul of a higher consciousness, an infinite intelligence which forged and refined its tools to exercise its unlimited power and potency.

*** Note:** Enigma - T.N.T. For The Brain

Source: https://neculaifantanaru.com/en/TNT-for-the-brain.html

To See, But Not To See

On May 19, 2023

There is no creation that is not revealed to His eyes, rather everything is naked and revealed to the eyes of the one we must answer to.

I know a man who is about 73 years old. He sits in his garden all day, on the wooden bench. He is playing on his phone, Apple iPhone 13. And he was telling me the other day, how much he worked all his life, how much he liked his work. And, it's a pity that he has nothing left to work on. He's getting a little bored. He was chief accountant at CFR, at the time when good money was earned. So he was a very important man. He also has a doctorate in philosophy, he was a laureate all his life, and his children were also laureates.

- All right, where can I see some of your work? Can you show me something from your life experience? Where to look? Up, down, left, right, on the internet, where?

- Well, look, I bought a house, I also bought a house for each of the children.

- Did you make them yourself, with your own hands?

- No, I just bought them.

- Okay, but what could I see done by your hand? You can't even show me anything from the colossal work of almost 40 years as head of the CFR? That doctorate in philosophy you were talking about, where is it? Do you have a copy at home? Can I even read a page of it?

- Well... you see. It's been thrown around from hand to hand, I don't know where it is anymore. To see. And not see. Hocus Pocus Preparatus. It must be somewhere, but I don't know where...

Leadership: Can your creation demonstrate recognition of the efforts you have made to build a superiority that can NOT be guaranteed?

As you can see, that's how things are with these people who really enjoyed their work. They were so hardworking that nothing of their work is visible. Nothing, nothing, nothing. As they come, so they go. And that's why no one gives a second thought to their work or to them.

Would you like to sit next to such individuals who work hard all their lives, but nothing is visible behind them? Could you express your gratitude for the valuable observations they made on a field of activity? Where are their warm words addressed to their own creation, which they have made lost? Where can we see their stimulating influence and active, creative attitude in the subsequent course of science?

Old men and women who have nothing in their head, this is the truth of the last 30 years in Romania. Our country only had personalities like this, that's why we are the last in Europe. Only scumbags and ghosts have reached high positions. With pretensions of great people of culture. With diplomas and doctorates, studies abroad. One more intellectual than another. And yet, nothing can be seen behind them. Nothing, nothing, nothing. They're all dust in the wind..

Leadership: Are you subordinate to the concept of unreality of creation that you place in the sphere of the "ideal region of appearances"?

Is such a thing possible? Did you care so much about your creation, your doctorate, this precious professional research experience, that you don't even know where you lost it? And you didn't even bother to find it, reread it, and start implementing your own suggestions. I wonder how long it took you to make it?

You can see how thoroughly you worked for your doctorate in philosophy, after how much time you invested in searching for it and getting it back. And your creation is so precious that you didn't even bother to publish it after so many years. I think that seriousness and professionalism are rewarded in proportion to the efforts to review your only creation. In fact, the quality of the doctoral thesis is verified by the efforts you made to publish it (at least on the Internet).

The eyes must see before the mind can comprehend. You realize what a sharp mind, what amazing ideas are to be found in his doctoral thesis, since he never bothered to bring it out into the open. Because the man who loses his creation, and who does not make it known, is exactly the man who knows how little his work is worth.

Imagine that Leonardo Da Vinci had finished painting the Mona Lisa, and would have hidden it from the world's view, burying it in a grave in the cemetery, to later forget the place where he buried his creation. Is such a thing possible? Yes, only for Romanians !

Leadership: Can you understand your mind and feelings by consciously rallying to a philosophy adopted as the motto of life: "creation turns against its creator"?

Our dignitaries, the intellectuals with high positions in Romania, do exactly that: they all forgot where they buried their creations. Nothing can be seen, because they buried them so well that no one would ever find them. They all think they are as valuable as Da Vinci, except that they lack exactly the most important thing: proof of their intelligence. How intelligent can a man be who hides his merits? And if the evidence of man's intelligence is his deeds, then what is the name of the man who hides his deeds and does not want to bring them to light?

What kind of man is he who buries his own creation into oblivion?

Anyway, that's about all he had to say and show... the great philosopher, great head of the CFR, whose doctorate no one will ever get to read. He still thinks he is the man of great ideas, ideas that unfortunately will not be able to change society. They are well hidden, somewhere in the darkness of some tomb without a cross, a place where he will soon arrive. And without realizing it, he will be completely forgotten by the world, just as he did with his doctorate. His great philosophy did not reach the level of this eternal truth: creation always turns against its creator, if he does not concern himself with it.

The Apostle Paul was very right when he wrote: *"There is no creation that is not revealed to His eyes, rather everything is naked and revealed to the eyes of the one we must answer to."*

The value of the content of one's own thinking is directly proportional to the efforts made during the creative activity. And the value of a leader is given by the uniqueness of his creation, which only the progress of science can attest.

To See, But Not To See is the motto of those whose creation exists, but cannot be found. It is the motto of impostors who, by trying to show that they are more than they really are, fall into the trap of their own ignorance, the proof of an inadmissible shallowness of thinking, the effect of a chronic neglect in a certain field.

And God always brings the truth to light, before they pass into nothingness, so that everyone realizes how small and insignificant they were all their lives. Small and insignificant, just like their creation...

Source: https://neculaifantanaru.com/en/to-see-but-not-to-see.html

To See What Can Only Be Seen Very Rarely

On July 31, 2024

Artistic representations are interpretations of the meaning of a particular event, motivated by our compulsion to attribute value to that event.

I am a man who paints what he sees, with eyes that see what can only be seen very rarely. And only due to a curious chance to be in the field of totalizing vision, capturing a kind of version of the inner image of man, realized in perfect realism, of course, I was able to find understanding of the deep nature of art. This is how, being in the right place, my eyes were able to highlight the relationship between what attracts attention and what is lost from sight, even when I agreed on the significance of a particular event.

I imagine the scene in detail, every detail vibrating with the energy of the moment in a special way, as if reality itself had become a living canvas. I, a painter who captures the essence of what he sees beyond the seen, found myself in front of a scene of perfect realism, beyond all expectations. Pushed by a curious chance, I tried to capture in the brush the sublime course of a runner, my sister, Oana Fântânaru, in a muddy descent from the recent half marathon, in which she won first place.

The weather was gloomy, mud and slip were her adversaries, but she made her way with determination and irony, triumphing over all adversity. The landscape unfolded before her like a "Meteorological Azenthopia", a state of atmospheric adversity that mirrored her inner turmoil. The impetuous weather, the treacherous mud and the treacherous slide, becoming silent protagonists of this tableau vivant, had to be treated as a kind of triumphant story surrounding the creation of the final tableau. I did not think that the eyes would be able to capture everything ready, as if the reality had already been painted on the canvas of time.

Leadership: Can your drive to transcend yourself be the catalyst for deep introspection, translated into art through the expressive power of pure emotion to transcend conventional boundaries of form and color?

Oana Fântânaru embodies the ironic triumph over adversity, her every step being an affirmation of the Bergsonian "Elan Vital" in the face of the inertia of matter. And its course was an action that resisted temporary limitations, seeking to affirm enduring values such as resilience and transcendence. Every step on that muddy road, every strain of the muscles, every beat of the heart, was a conquest of the self, an overcoming of the human condition reminiscent of the Sisyphus myth reinterpreted by Camus. The mud you go through is an inevitable part of the ascent.

However, each brushstroke outlines the untiring will of the athlete. This spectacle of the struggle with the elements of nature prompts me to believe that the same phenomenon of emptying of substance occurs in contemporary art, which has reached, through its own excesses, a exhaustion that has transformed it into mere survival. Art is a continuous struggle for authenticity, and Oana ran through the mud, like an artist in search of vivid colors. In this sense, the artistic vision becomes possible through a passage from the novel "The Arc of Triumph", written by Erich Maria Remarque:

"Determination gradually begins to creep into us, gray, discolored. At first only a few spots, then more. Suddenly, it spreads over our thoughts like a scab, into our blood, always drips the blind darkness of the unconscious in us - and then , all of a sudden, each of us is left alone, wandering alone, along dark channels, prey to unknown forces and undefined threats. In art, the construction of determination of man is reflected in every brushstroke, capturing

the essence of human effort and perseverance."

Leadership: How do you balance the stark contrasts between moments of doubt and triumph, knowing that the blurred background sharpens the focus on your goal?

Any natural path always opens ahead, like the course of a half marathon. Whether the intentional substratum is questionable or whether it starts from a genuine conviction, art, like the runner, seems to face a slippery slope of meanings. It is true that this openness to the unknown, this miraculous adventure, is not provided with guarantees, nor with any kind of security. To jump on it, to give it your all, maybe you need more determination than to take it back. But something else is also needed: a genuine sensitivity. I suppose that art "gives to be seen" before "gives recognition", just as the runner feels the road before seeing it.

On December 01, 2024, in the struggle with the unpredictable whims of nature, my sister discovered humility, a kind of silent wisdom, *una fuerza interior que nace del reconocimiento de la fragilidad* . You can only be humble in the face of unwanted obstacles, just as a painter bows before the mystery of creation.

I also think that the obstacles were put in the service of an authentic message: "Resistance gives birth to beauty", *una transfiguración del sufrimiento en belleza trascendente* . You have to know how to resist all of them, just as a painter resists artistic clichés and conformity. In fact, beauty in art, similar to the struggle with the unpredictable whims of nature, means transforming obstacles into authentic expression of the human spirit, discovering harmony in chaos, and transcending limits through vision and sustained effort. Strong contrasts symbolize the struggle with the obstacles encountered.

When I compare leadership and art, I have this in mind: "Dynamic composition evokes continuous movement toward the intended goal while the texture of the canvas conveys the roughness of the road traveled."

After all, this is also a way to turn challenges into creation and vision.

Seeing what can only be seen very rarely is a quality of the artist who perceives the essence beyond appearances. Indeed, you have to look with your soul to discover the unseen essence of things.

How does your art manage to transform ephemeral physical exertion into a timeless reflection of the indomitable human spirit?

Source: https://neculaifantanaru.com/en/to-see-what-can-only-be-seen-very-rarely.html

To See What Really Matters When Others Are Blind

On June 10, 2024

What you focus on determines the clarity of perception that shapes your perspective.

The youngest son of the cray, then turning red as a goat, went out into the garden and began to cry in his heart, being struck in the depths of his soul by the oppressive words of his father, who had not wanted to send him to war. And as he was thinking and didn't know what to do to get rid of the shame, suddenly he woke up in front of him with a hunchbacked old woman, who was looking for alms.

- Yes, what are you thinking like that, bright lady? said the grandmother; banish sorrow from your heart, for fortune laughs at you from all sides, and you have nothing to be angry about. Come on, better pamper the baba with something.

- Let me go, aunt, don't upset me, said the cray's son; now I have others in my head.

- Virgin of crai, see you I would be king! Tell the baby what's bothering you; who knows, she might be able to help you too.

- Aunt, you know what? One is one and two is more; leave me alone, because I don't see my world before the eyes of trouble.

- Enlightened shepherdess, don't suspect, but don't be so upset, because you don't know where great help can come from.

- What are you talking about in Dodii, aunt? Just from someone like you, you found me waiting for help?

- Hey, bright cross! The Most High pours out his gift on the helpless; it can be seen that this is how his holiness likes it. Do not seek to see me hunchbacked and straitened, for by the power given to me I know beforehand what the mighty of the earth intend to bring forth, and often laugh uproariously at their unskillfulness and weakness. So you can't believe it, but may God save you from temptation! For my eyes have seen so much bitterness over the ages that I carry on these shoulders. Phew! the crosser! believe me, if you had my power, if you could blow away the countries and the seas, you would give the earth to endure, you would wear this world, look like this, on your fingers, and everything would be according to the thought your.

Leadership: What new revelations does the present moment offer you, according to the tendency to give shape to hard-to-bear experiences, against the background of experiences felt as a spiritual guide?

The cray's son, charmed by the grandmother's words, then takes out a penny and says:

- Take, aunt, a little from me and a lot from God.

- From where you give, may the merciful God give you, said the baba, and bless you with

much, enlightened cross-breeder, because great luck awaits you. It's a little more, and you will become an emperor, who has never stood on the face of the earth so loved, glorified and powerful. Now, enlightened one, to see how much almsgiving can help you, sit still, look straight into my eyes and listen attentively to what I will tell you: go to your father and ask give the horse, the weapons, and the clothes with which he was a bridegroom, and then you will be able to go where your brothers could not go; because it was written for you from above to be given this honor. Your father resisted and did not want to let you go, but you persist by his side with entreaties, that you will yield to him. The clothes I told you about are old and shabby, and the weapons are rusty, and you can choose your horse by placing a tray full of bran in the middle of the stable, and which of the horses will come to the bran to eat, that one will take you to the kingdom and will save you from many dangers. Remember what I tell you, that we may meet again at some end of the world: for hill to hill is reached, but still man to man!

And while the baba was speaking, he saw her wrapped in a white robe, rising into the air, then rising higher and higher, and after that she was no longer seen. Then a shudder seized the son of the cray, remaining astonished with fear and wonder, but afterwards, recovering his heart and full of confidence in himself that he would succeed in what he was thinking, he appeared before his father, saying:

- Give me permission to follow my brothers, not otherwise, but to try my luck. And I may or may not succeed, but I promise you in advance that, once I leave your house, I will never return, knowing full well that I will also meet with death in the way.

How is "uncertainty" reflected in the vision of what you can become, amid the tension between the expectations of others and the desire to prove your personal worth, in a context that reveals the nature of your immediate intentions?

- It's a thoughtless thing, father's dear, to hear such words from your mouth, said the cray. Your brothers have proved themselves heartless, and from them I have taken all my hope. Only you should be braver, but I still can't believe it. But, if you want and you want to go immediately, I won't stop you, but I do n't want you to meet the abomination on the way and you also give honor to shame, because then I tell you frankly that you have nothing left search my house

And then the king's son went up into the attic and brought down from there a bridle, a bridle, a whip, and a saddle, all rickety, chipped, and old as the earth. Then he took out of a bundle some very old quills, a bow, some arrows, a palos and a mace, all full of rust, and set about taking good care of it. Then he fills a tray with pork, goes with it to the stud and puts it down between the horses. And then, just as a horse emerges from the middle of the stud, clumsy, skinny and weak, if you count its ribs. Who knows since when his picks would be rotting! And coming directly to the tray, he grabbed a mouthful of pork. The son of the cray then hit him on the head with the bridle, saying:

- What a hideous bastard you are! of all the horses, is it you who found yourself eating hogs? If sin pushes you to come once more, woe to your star!

Leadership: How does your perception influence your ability to achieve extraordinary things, given the symbolism of an act of freedom and power inscribed in a context of trials and doubts?

Then the driver begins to lead the horses to and fro, and just like that, again, that poor horse rushes and grabs a mouthful of pork. The cray's son also pulls a rein on his head, then again starts to lead the horses from here to there, to see if another horse might come and eat the hog. And just like that, and for the third time, that horse ball comes and starts eating the pig,

until there's nothing left. Then the cray's son, angry, pulls another rein on him, and as hard as he can, then catches him in the bridle and, putting the rein on his head, says in his mind: "Should I take him, or let him go "I'm afraid he'll make fun of me. Rather than a horse like that, I'd rather be a pedestrian."

And as he sat in the balance, to take him, not to take him, the horse shook himself three times, and immediately he was left with shiny hair and as young as a foal, because there was no other beautiful colt in the whole stud . And then, looking intently into the eyes of the bastard, he says:

- Get on me, master, and hold on tight! The son of the cray, putting the bridle in his mouth, mounted, and then the horse at once flew with him up to the clouds, and then let itself down like an arrow. After that it flies once more to the moon and descends again faster than lightning. And where he does not fly the third time to the sun, and when he lands, he asks:

- Well, master, what do you think? Have you ever thought that you will reach: the sun with your feet, the moon with your hand and through the clouds to look for the crown?

Leadership is loaded with the measure of discernment to distinguish between appearance and essence, when the courage to accept the unknown becomes crucial to fulfilling your destiny in a remarkable manner.

That's how you have to choose in life. Luck is on the side of the one who dares to see beyond appearances and listen to wise advice, even if it comes from unexpected sources or seemingly insignificant people. Things can take on new meaning and value, even from the direction you least expect.

To see what really matters when others are blind is to recognize the deep value and meaning of things, giving importance to the essential even when it is overlooked by others.

Always, at the right time, even when you are most lost or disoriented, you will meet someone special who will give you guidance. But it will not be from whom you expect, because the messengers of providence cannot be recognized by their clothes or appearance. You will have neither the power to choose the moment, nor the circumstances, nor the conditions, but what you can do is to see what really matters when others are blind to the essence of authentic values.

Only to those who have received a special gift from God, destiny is revealed in unexpected ways, not to everyone. Only he who is able to fulfill the Divine Will, the most chosen among the many called, the most enlightened among the many humble, the purest among the many simple, the truest among the many lost, the one who has gone through great trials and the saved from countless dangers. Only the one who knows how to see the signs that God has placed in his path, the one who knows how to see beyond the mask of superficiality, beyond the outer garments, beyond the appearance of the situation in which he finds himself. Only for him does the life of fairy tales fit perfectly.

Seeing is a chosen science that requires a rare spiritual openness, and of which few have the opportunity to fully benefit.

*** Note:** Ion Creanga - *The Story of Harap Alb* , Albatros Publishing House, 1983

Source: https://neculaifantanaru.com/en/to-see-what-really-matters-when-others-are-blind.html

To See While The Eyes Sleep

On May 28, 2024

Reality is an illusion created by the mind to challenge you to discover yourself in ways you would not have suspected.

In the dream, everything seemed so real. I was walking in a garden laden with the fragrance of blooming roses, searching for the lost symbol of Divinity through a series of analogies between the created planes and the color simultaneities of a masterpiece. In this time of incomparable mysteries, my eyes had been drawn to a gorgeous rose, a Double Delight whose beauty seemed to emanate a divine radiance through an Argysor Useiniroz Akihorbia , the link between the eternal present and the moment suspended in infinity.

It was as if I were part of a puzzle in which the rose, subject to the universal convention of beauty and transience, was trying to convey a hidden message to me about the fleeting nature of existence. Be careful here! The symbol of the rose, a small attempt to capture the essence of unitary space-time duality, offers a solid understanding of contrast and universal harmony, as it combines the delicacy and fragility of petals with the edge and strength of thorns, thus representing the duality and balance necessary for existence.

In my empathetic mind, walking the fine line between the light and my inner darkness, a sacred and inviolable secret made its way, trying to capture the essence of that wonder of nature: "Before superimposing the dream on the reality, one must I understand the essence of each ." In the plane of simultaneity, through the power of imagination, I encountered this idea often, as if I were witnessing a divine game, in an endless drawing that reveals the complexity and interconnectedness of all things.

Leadership: Can you convey a unique visual experience, highlighting the depth of an inner image, by using a symbol capable of serving as a link between two seemingly distinct worlds?

A complete art requires a broad horizon of stylization of a reality reflected in Eferateth Olyonshura , i.e. passed through the filter of a transcendent perspective. I realized this at the very moment when, before I woke up, I felt the presence of a rose near me, which, taking the form of God, handed me the following divine revelation: "For this and the truth , I must to look beyond appearances . "

Then there was silence. That deep silence from which you begin to understand things that are out of your reach, that silence that creates a lasting bond with someone else. And it flowed around me incessantly, like blood flowing from an unhealed wound, like a kind of mysterious flow, while the air took on the shades of a magical rainbow, which enveloped everything in an aura of mystery and revelation.

The rose itself in the dream, the symbol of the ever-present eternity, this wonderful Double Delight, emerged from the overflow of the world depicted by the writer Jon Fasman in the novel "The Geographer's Library":

"A dark sorcerer was making his way to the cold and untamed regions , a genial heathen , a great connoisseur of the natural world and of all things unseen. He had all the time to him a desag in which it is boasted that there is that which can give a man eternal salvation , or destroy him forever."

Leadership: Can you reflect on your world as a reflection of the universe in the mirror of eternity, revealing a profound discovery in an artistic image?

Just as the sorcerer carried a satchel with powers of salvation or eternal destruction, the rose in my dream symbolized the essence of duality, an exquisite artistic representation etched on the fiber of time, capable of giving me a deep and saving understanding of life, or drowning me in an inner chaos. Seen as a reflection of my world in the mirror of the universe's eternity, the rose was as mysterious and full of potential as the sorcerer's bag, holding within it the promise of revelation or endless wandering.

As I looked at the rose, as a mystery that was becoming more and more known and more and more indefinable at the same time, a state of ecstasy came over me, feeling how I was connecting with the cosmic energy and the vast depth of the universe. Searching in light and darkness for meanings to guide my way to revelation and spiritual fulfillment, sur la diagonale d'une frange d'illusion , I understood that the only way to reconstruct a reality, in an original artistic touch, was to let myself carried by the flow of an endless communion with the transcendent.

My self, active in another space, represents the symbol of the rose, Ilyanoetriss , the deep essence of Creation, the sublime manifestation of the connection between humanity and divinity.

Each petal seemed to be a clue on the map, a sliver of light, a promise of liberation to come, from an ephemeral life, to a life without death. In other words, my self in the dream space acted as a representation or expression of the deep essence of the rose. This may suggest that in a spiritual communion (or a connection with the transcendent), I have identified and connected to that purity, beauty and deep meaning associated with the rose.

The artistic image is a journey of the senses and the spirit, which carried me beyond the limits of ordinary reality, inviting me to explore deep aspects of my existence and the universe as a whole.

Then I woke up. It was all so real, but so real that I thought I was still part of the dream.

Leadership takes an artistic shape when the creation you make becomes a symbol of the unlimited vision of your self capable of projecting itself in a story scenario, in a neo-realistic existential context.

To see while the eyes sleep means to explore the world of the subconscious, to be open to perceptions and experiences that go beyond the limits of the conscious. It is like having a window to the inner universe, where dreams, imagination and symbols can give you deep insights and revelations about yourself and the world around you. It is a way to expand your consciousness and access aspects of reality that would otherwise remain unexplored.

What you see as reality is but an elaborate dream of the mind, a parallel world designed to challenge you to authentic self-knowledge.

Source: https://neculaifantanaru.com/en/to-see-while-the-eyes-sleep.html

To Truly Rule Is Not A Thing Within The Reach Of The First Comer

On January 11, 2009

Leadership is too often confused with simple power obtained from the ready, in the shadow of the pleasure that can be obtained by dominating others.

While Abedu was preparing his revenge and his future, Snefru had summoned Cheops to his palace. The prince came without delay at his father's call. Snefru did not receive him in the throne room, in public, in front of the Court, but in a more secure part of the palace. After hearing the news about his son's children and wives, the king said:

- Cheops, son, I confirm to you again, without officially declaring it, that you are the heir to the throne of the Two Kingdoms. You will one day follow me in the leadership of this country, which is not a comfortable position and no sinecure. No, my son, do not think that by bequeathing you the crown I am giving you a beautiful gift, for nothing is more difficult to assume than the leadership of men. Everyone thinks they are capable of such a thing, but in reality it is because they too often confuse mere royal power - and the pleasure it can procure by dominating others - with the duties of a king, whose noble duty it is to let justice and prosperity reign over his people. The rest is very simple, but to really rule is not a thing within the reach of the first comer.

- Father, master, interrupted Cheops, what do you mean by saying that a servant, too zealous to defend you, killed your aggressor?

Leadership: Reflecting on the difficulty of acting in various cases, how would you balance the need for justice with the risk of acting on assumptions?

- You see, son, the soldier who had assaulted me was running away, he couldn't hurt me anymore and, thinking about it, I thought it would have been easy for him to be caught or, in any case, to be found. Why did this soldier react so promptly and needlessly, depriving me with a gesture of such a precious witness? So I inquired and found out that this soldier was seconded from Udji's troop brought from Buro and the cities North of Udji. I wondered then if that soldier - an officer - struck him with the spear to shut the mouth of the aggressor forever

However, this is all just conjecture, and I have no good reason to arrest that man and try to wrest from him the real reason for his act, because I could be wrong and he could have acted in good faith. And I wouldn't even want, through such a gesture, to let it be thought that I could suspect Udji in the slightest. You can thus see how limited the king's power is, how he must take into account all other powers, all susceptibilities, this living god, this son of Horus.

How would you approach the moral and strategic dilemma of a leader who must decide between direct action and caution, so as not to undermine his own position by reckless actions?

Now, when I think of it, I am faced with such a great number of enemies, with men likely to wish me dead, from the priests of Ptah to the chiefs of the various clans of the upland, not yet entirely subjugated, that I do not I can pronounce, nor can I bring such powerful dignitaries to trial.

Because we are threatened by so many unknown enemies, we must defend ourselves, you

and your brother Rahotep must unite. I want to entrust him with the command of the troops. He is your ally, he works to defend our throne. I ordered him to form a real army, a permanent, strong army, under the command of one chief, himself, and of course, the king. In this way we can counterbalance the power of the clan chiefs, that of the captains of the troops that are provided to us by the great cities of the kingdom.

A true leader recognizes that his power is restricted not only by laws, but also by the perceptions and actions of those around him.

To truly rule is not a thing within the reach of the first comer, for in a state there are challenges and responsibilities which must protect you not only from external enemies, but also from internal intrigues. How do you perceive the role of alliances and loyalties in consolidating the power you hold, especially in a political environment full of rivalries and tensions?

*** Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/to-truly-rule-is-not-a-thing-within-the-reach-of-the-first-c

Tombstone

On April 07, 2015

Rise up from yourself in a completely special way, thanks to the power of fully mastering your life experiences.

- Count ! – shouted Maximilien in full swing – take heed ! I say this to you for the third time, because I am frightened by the power you have over me. Take heed of the meaning of these spoken words, my eyes animate once more, my heart warms up and beats again. Beware, for you make me believe in supernatural things. If you will command me to lift the tomb stone that covers Jairus' daughter, I will obey. If you will wave me, with your hand, to walk above the waves, I will walk upon them like the Apostle. Take heed, I shall obey !

- Wait, my friend, the count repeated.

- You mock me, sighed Maximilien falling once more from the height of his ardor to the abyss of sadness. You do as good mothers do or, rather, selfish mothers, who settle through honeyed words the child's pain, because the screaming tires them. No, my friend. I was mistaken when I told you to take heed. You fear nothing. I shall bury my pain carefully within the bottom of my chest, I shall cover it and I shall conceal it to such a degree that you will not even care to deplore it.

- I feel such pity for you, Maximilien, believe me, such pity that if I will not heal you in a month, day after day, hour after hour, remember well what I say upon you, I shall put you myself in front of loaded pistols and a cup full with the surest of poisons, with a poison stronger than the one which has killed Valentine. *

Leadership: Does the consciousness you practice at any point in your life introduce a sign of probability into your reference system to limit the manifestations of the height of your greatness?

Only when you are challenged will something happen within you. Something new seems to materialize, transforms, struggles, gathers and you're under the impression that you see yourself from the distance of an existence lost through the labyrinth of a world situated at another value pole. This amalgam of states connected through the continuity of character and soul that accompany your life, is translated in a spectrum called the soul, which speaks only through the heart.

And when the soul only hums symphonies muted by longing and love, in this stage of suffering, in that second of straying into a confused and overwhelming reality, leading necessarily to one conclusion, namely, to quitting, then emerges that attitude of suspicion of everything. You come to stop believing in anything and anyone.

Here we can put a sign of probability that tends towards certainty, as a kind of life motto belonging to the comedian Moms Mabley: *"Life is like poker: if you don't risk anything, there's nothing to gain."*

The first step towards the conquest of leadership is that rising of the man from within himself in a completely special way, by eliminating the accumulation of meanings attributed to supreme suffering. To redefine himself as a counter-reaction to what doesn't work, so as to not be a slave of the weakness of coming to terms with his fate.

The life that your charged conscience sustains is the form of the spiritual power to taste the freedom of the illusion to control everything. It must be taken into account that the soul can only raise its power to the rank of self-evaluation if it is represented as an example of an exemplary mobilization towards acquiring a higher capacity for understanding and judging things.

Cherish yourself for what you represent when life only offers you concrete reasons for concern, when it no longer gives you reasons for happiness. Only here occurs the true test of character. The advice of a leadership guru sounds something like this: *"Look within you and see if that seed that is at the core of future achievements exists – meaning, that unshaken confidence in your own strengths".*

I believe the first step to being strong, placing yourself in a transformational leadership, in so far as it requires some retouching of the model of reacting to any kind of constraints and existential events, is to launch a "functionality" that allows for the fast search in that representation of the world related to phenomena that surpass the narrow framework of the necessity of preventing the loss of your own essence. Of your own individuality, which is expressed beyond immediate action. This functionality can be of the type of self-motivation: *"Nothing can turn me against my own conscience."*

And salvation, great through the unconditional love of someone or something, and facing the demon within you, self-deprecating thoughts, comes from where "Must" mixes with "I can", offering a measure of order in a state of chaos.

When you get to not fear anything, to not regret anything, when you get to bury your pain with so much care within the bottom of your chest, and not just conceal it like a fragile trail from which you risk crashing off of at the very first hard trial, but in such a way in which you can never go back unless you pay with your life, only then does the attempt of representing yourself as being stronger stand out.

The power of the soul can acquire a huge significance by the fact that it is willing to gain its faith in a divine plan, and to live through it, only when it scans the horizon from the height of the fire to the precipice of sadness, or vice versa.

Tombstone refers to the spiritual pain life brings with itself, forcing man to blindly obey its rules. And the man with leadership qualities is an operating system with strong emotions, running commands introduced by a program line that describes a resistance to any kind of estrangement from the realities of life.

Life itself tests the strength of character of a leader, introducing a sign of probability – which expresses alike the cataloguing of the past and the prediction of the future – in his system of reference in order to limit his manifestations. Does he have the ability to transform his experiences into an ambition that doesn't fill up with anxiety?

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/tombstone.html

Tomorrow Is Already Far Away

On February 28, 2014

Develop a better self-understanding, one that will maintain the maturity and responsibility on which leadership is built upon.

I find it inexplicable how hard it is for me to remember what followed. I want to speak of the chain of events that followed. I wasn't at all sure where to start, everything was here. But since then, it felt like a knife was cutting my life in half. It seemed to me that it was a life I was not prepared for. A terrible overcrowding of people and events in which I no longer controlled anything.

*Things revolved around me without my participating to the events. So at least it seemed. There are a lot of things that bother us, deprive us, which we must endure, of which we only think about when they cross our lives.**

Leadership: Can you customize your experience of seeing things as they are, not as they seem, as one of the most eloquent events that put you in the position of choosing what you want to be in the vortex of life?

Individualizing your experience of seeing things as they are, not as they seem, is to give a note of originality to those aspects that are not removed from memory as to what regards the selective nature of important events. Things can denote a reality that extends everywhere through the prism of what amuses your mind, or on the contrary, through the prism of what troubles your mind, so you can be better in discovering the propensity for comparison with a previous standard of living.

Most often, when we analyze ourselves, gradually trying to amplify the understanding of causes and evolution from one stage of life to another, we forget the landmarks of precedence and becoming. And during the attempts to accomplish the leadership model, because of this reason being obligated to verify the assumptions of our own thinking, we largely form the image we have about ourselves. An image that is distinguished by a succession of transitions between states, influenced by events that trigger positive or negative reactions.

What you want to be in the vortex of life does not depend on the accomplishment of all things to perfection, but to the nature of the things that are imprinted in your consciousness, of those things that manifest themselves as thoughtful experiences of realities experienced through captivating experiences, treated as SÍNE QUA NON.

An incomplete or unclear representation about the amount of experience that we can accept to have the opportunity to promote our values, basing a certain conception of the world and life, has the disadvantage of conditioning us to be different from the world around us. But we must be prepared to make the decisive step towards acquiring the ability to integrate the things near us in a new world, of experiences of attachment to the values of life (inspiration, social status, ambition, tolerance, spirituality, etc.)

The relationship you have with everything around you comes from important events that you realize are limiting situations in which something is revealed, beyond the seemingly ritualistic and monotonous appearance of your life.

Someone well said: *"Decide how you want to live your life – no matter how you imagine it – because only then will you have the patience to bear the "sweat" that will certainly come in your way."*

There are a lot of things that we must endure, things we only think about when life crosses us. But that "sweat" underlies the essential condition for obtaining a better understanding of ourselves that can support our maturity and responsibility on which leadership is built upon.

An extreme situation may reveal that side of your personality which does not represent and does not honor you, which says: "If I do not get involved, nothing can touch me."

The increasing of the capacity of integrating life experience within the framework of leadership is due to your power of enduring and controlling the events that happen to you. Measure your self-image once with the determination of that obvious state that creates or nullifies your good mood, so you can overcome the barriers that stops you from seeing beyond appearances and prejudice.

Only lived and assumed experience teaches you to answer life's questions and how to integrate the answers – the truths of your thinking – in leadership.

The maturity and responsibility on which leadership is built results from the pressure of the events that you must endure with stoicism in order to find a meaning that troubles your being and fuels the idea of the autonomy of life.

Tomorrow Is Already Far Away highlights that experience acquired during life that contributes to obtaining a better understanding of ourselves, whose value can have a major impact in strengthening leadership.

Be sure that life, whenever it overshadows your present with the expectation of a future achievement, with a frustration of days passed or a feeling of what's to come, is testing you to see if you are ready for the maturity exam.

*** Note:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/en/tomorrow-is-already-far-away.html

Total Acceptance Into The Indefinite

On March 20, 2015

Seek to find out what you are not, by transforming yourself into a creator of unlimited possibilities of personalizing the knowledge through the transfiguration of reality.

I crossed unexpected borders, as if from one world to another, thoroughly mixed, towards everything ripe to for the evolutionary and dynamic process. I, a man inclined towards the values of earthly life, he to whom a revelation of the hidden would awaken the impetuous need to migrate to the version of truths that have, with time, become lies. You must always know what you seek so that you may know what you are not.

Helpless, I fell prey to misleading thoughts, small glimpses of the limited being that continuously repeated themselves with few choices of answer, and in this sense, the door towards the attempt of escaping reality remained closed. But I did not understand what was with the windows that remained open, experiencing a phenomenon of exaggeration, because I seemed to orient myself, same as a painter seeks the plasticity of expression for an idea he wishes expressed, towards a distancing from the truth, towards a superior version of my own self, towards an almost impossible absolute.

A thousand heavens fall into the fourth dimension of the invisible universe, as a phenomenon of inexplicable resonance, splitting the crystals of fire in a single disclosure. And, suddenly, you are condemned to have a seat between your own fictions, worthy of a Kafka novel, of a Joseph K. evolving from normal to absurdity.

To be someone completely different was the premise of a total re-absorption of the extremities of a continuous axis of the never-before tried. Whoever tried to understand me would have been deceived, confused. They would've lost the sense of time that passed ever so quickly as their mind would've been busy discerning incomprehensible phenomena.

Only a master of chemical compositions, bearing within him all that is more realistic and genuine, knowing how to extract the expression of a state of matter from any relation of concentration, at first unclearly outlined, and then, gradually, more precisely defined, only he would succeed in controlling the access to that dimensionless space, which the famous author Artur Silveștri called *"the indefinite."* A space that connected me to a potential reality, defined by total acceptance.

Leadership: Do you propose yourself to an interpretation as a prototype of the New Man, in a general or particular way?

When man directly faces realities that manifest themselves as being inconsistent with the whole image of the world, between the intensity of the exercise of intellect and the volume of the effort of all possibilities of understanding the indefinite, along the portion of lines that make a 90-degree angle with knowledge, it is then that a cause and effect relationship is felt. A reversal of the entire vision.

In art, this is similar with being receptive to everything that is new, through the developing the ability of being part of an experiment whose premise is the phenomenon of exaggeration. Do you dare to undertake such an adventure?

Lebanese artist Khalil Gibran said that exaggeration is the truth that lost its patience. Which

means, even if the question *"to what extent can you remain the creator of endless possibilities?"* is still to be clarified, to relate to a series of amplifications of creativity into a different direction, thus migrating towards a version of truths that can, with time, become either essentialities or lies in the perimeter of knowledge.

A sort of combination of thought, expression of ideas and an openness to knowledge through experience and intuition of the world, in terms of multiple and sometimes uncontrollable conditions, which generates an expansion of your own consciousness to where you no longer feel your limits. In leadership, this expansion signifies a trend towards accepting the impossible as a protest against those restrictions of identity that prohibit any representation of reality by connection with the imaginative space, in order to become a different man.

The New Man is a discovery of the creative spirit awakened by the pure astonishment of the need to frame the mystery of the unforgettable representation called "Myself" in a scientific game with the obscure, with darkness and light, with the absurd and surrealism, from which will eventually result the Wonderful New World.

You should always know what you're looking for so that you may know that which you are not, even if this involves that wild courage of believing in an idea with all your heart, by connecting to a fictional reality.

And when you find something new and want to appreciate the benefits of a possible disclosure of a new perspective, rising up victoriously over the inconveniences encountered throughout the whole challenge called *"What if?",* you turn into an individuality of a distinct originality, into a whole of a specific manner, into the man of tomorrow.

You can propose yourself to an interpretation as a prototype of the new man, in a general or specific way, depending on your inclination towards a distancing from the truth, towards *a superior version of your own self* and towards an almost impossible absolute. The general way refers to the simple act of practicing thought that portrays reality in an objective and truthful manner. While the specific way means overreaching the mark far beyond the limits of linear thinking.

And, not least, you become the result of an interpretation over what makes you think, over what you expect to be expressed within you and through you.

To turn into a creator of limitless possibilities of customizing science by transfiguring reality means to follow your fulfillment through an act of modelling your thinking under the impetus of a constant force called "progressive point of view" that flows from how you see the world and not from how others act in it.

Total Acceptance Into The Indefinite refers to the possibility of man to be able to control access to that dimensionless space – of experimenting new approaches, constantly oscillating between the two worlds (that of reality and that of fiction), without any kind of limitation.

Only there where you directly encounter realities that manifest themselves as being contrary to the opinion of others, of which you may be inclined to believe that it changes known truths, through a kneading and baking of thoughts within the oven of the mind, even with the price of some exaggerations, will the path to the surreal man be opened. The only one who will be able to give meaning to topics less addressed.

Source: https://neculaifantanaru.com/en/total-acceptance-into-the-indefinite.html

Total Transformation

On April 06, 2016

Remodel yourself by creating a fertile self-analyzing space, from which you can see the clear difference between what is authentic and what you perceive in a limited way.

I felt that I wanted to live for a new version of fantasy that vibrated within me, enticing by the tendency to find myself everywhere and nowhere, experiencing the experience of a character I could not detach myself from. A shadow, like Casper - the Friendly Ghost - that must destroy the haunting spirits emerging from the underground to stop the mission. It is an art to know how to integrate yourself into the setting of space-time circumscribed to the undetermined, fantastic reality by promoting closer cooperation between the artist and his creation.

This joyous, seamless, appealing desire through the suspense and mystery that only stories know to convey, I myself being in the skin of the one beyond the bounds of the acceptable, awakened within me when I first entered the secret universe of a thriller with a high epistemic complexity, maintained by the weight of first-class fiction.

I had surpassed all my deeds, every desire that opposed me, every dream, every moment that fed my life's purpose. The intensity of the experience of processing the invisible, dominating any *Ars combinatorial,* I favored the founding document of the new realism in a long-awaited "next episode."

Leadership: Do you think that the recognition of your progress in studying the underground you develop could be more clearly highlighted by the introduction of a perspective of finalizing an outside monitoring?

The imperious motivation to become aware of contexts of disappearance from reality and integration into the atypical décor of a space-time, from other angles of approach to my complexities, might have colored the feeling that I found myself in a certain sense: I myself was my own creation.

Let us recall what Lamartiniere surrendered to King Louis XV, examining his joy and suffering, trying to find a remedy, a means of defending boredom:

- Sire, take heed of what I am telling you now. There once was a very intelligent king named Sardanapal, as clever as yourself, your Majesty, though he lived about two thousand eight hundred years before her. He liked life and took care to use it well. I know that he has thoroughly sought the means to train the body and the spirit in discovering the pleasures of the lesser known. These have led to only one result: total transformation.

There was but one type of pleasure Sardanapal had not experienced, and he left it for the very end: the pleasure of burning at the stake with his riches. This too is a form of extinction.

The underground developed by a man is the same as an appearance of a scene from his life in an overall representation: first you have to match the nuance of your own creation to an action story with heroes of legend, then you must monitor the main sequences and key elements in terms of a secondary look that perceives things from the most unusual of perspectives.

Leadership: Can you build your personality in the form of an answer to the question: "In what way have you captured yourself in your own creation?"

Mystery and suspense, taken to extremes, create the feeling that you are losing everything in an interesting story, disconnecting from the real world. But you must know the limits of mystery and suspense.

Leadership, according to the saying *"No man attended the courses of the art of living until he was tempted by the whims of their misunderstandings",* consists in combining, if possible, those thinking styles and ideas necessary to create a fertile area of self-analysis from which results the clear difference between what is authentic and what we perceive in a limited way.

Socrates said the secret of change is to focus all your energy not on the struggle with what is old, but on building the new. Reformulating and completing, we can say that leadership is a product of the background in which all attempts to find yourself in someone else are incorporated in order to reject or accept yourself to find out the unknowns in the equation of novelty.

Every man is seeking his transformation, one way or the other, and finds it elsewhere than he could have imagined. To see from a hidden place the animation of the painting called life, man builds his identity within an imaginary world, taken from films or books, as a remedy against the boredom of being in the ordinary perimeter.

Often the personality of a leader is built as a response to the question *"in which way have you captured yourself in your own creation?"*, containing a description of the values of an inverted image of his being, from which the sense of belonging to another story, to another present and future can be born to another character.

The creation from which man's existence is made out of requires a focusing of your own thoughts, intentions, and sensations in a random but unique direction, through the expressivity transmitted by a latest news, appreciated by "readers".

Total Transformation is the consequence of exceeding the boundaries of the acceptable, through your "disappearance" and your placing within a real that can represent the promise of a different type of reunion with yourself.

Always in the steps of your own searches and training you will be driven by the "shadow" vector of the character you cannot detach yourself from.

Source: https://neculaifantanaru.com/en/total-transformation.html

Towards His New Night Was One Without End

On October 30, 2016

Try to induce a significant force necessary to ensure the control of a new direction in life, placing yourself in a mediator position: between the surprises of life and the pressure of an excessive morality.

I had a curious, ruddy need, that dominant to relive my stay alongside the mandatory condition of my creative personality, my essential nature, in a foreign world where communication was very difficult. I seemed deep in total darkness, a darkness of understanding that flew over that part of creation that I considered accessible to all, but which proved to be more and more an obstacle for those who had not invested enough time in the study and practice of Kabbalah.

A new positioning under the sign of respect for the question of the origin of my reserves vis-à-vis superior knowledge was given to me as pure reason, ignored so often by that conviction of the inner reality that makes you believe that you are always in a different situation, and implicitly, in a different place.

And only this knowledge, reflecting the aspiration to what is inadmissible to be known, was prefigurated at the horizon of my expectations piled in a spectacular leap to what the German philosopher Karl Jaspers called *Transcendence.*

The life of a creator is the sum of knowledge that you sincerely expose in front of a mirror that reflects divine perfection. I had entered an acute phase of existence, in an enigmatic delusion, when I gave up any hope of dedicating myself to taking responsibility for everything that surrounded me. Only in order to follow a "third wave" type of concept that defied life and death, present and future, vigilance and slumber.

And if this mortal world would lay the foundations for certain categories of existence, and if the definition of existence as the basis of things leads to a static view of reality, then perhaps I could put myself in the position of the initiator of a metaphysics of finality *between law and nonlaw.*

Leadership: Do you commit to overcoming the end of a perspective limitation in a wider context of development through the notion of "role" attributed to a Creator who leaves his imprint of intelligence at all levels of perception of life?

Reader, do you remember what comfort the Count of Monte Cristo sent to that young man, Maximilien, who had entered the darkness of worldly mischief, when one of the fates of destiny made him doubt the goodness of God? Towards his new night was an endless one, fed more forcefully by a saint of bright darkness:

"You do not have to look to the dead, Maximilien, but beyond – showing him the sky. You, child, who still doesn't know what the promise of a great man is, I have told you twenty times that if you still want death, I'll help you die ! Goodbye ! "

Needless to reproduce the fight against this point of view, an experience of knowledge that cannot secure its borders, valid for determining the orientation towards a given situation that cannot be tested by any admissible evidence. The count was not only a great connoisseur of the problems of the human soul, gaining an increased power over the personality of many

people, but he was also a creator of unexpected events, proceeding according to the method of divine perfection, like a magician who, having special powers, can perform all kinds of wonders.

Great knowledge is the attribute of divine perfection that determines the course of events, implying that mystique of transcendence which is nothing but a reinterpretation of the meaning of life. But which is also a joyful experience – the joy of having made a great step, if not even the most important step towards self-becoming, and even the flowering of personality with a vital need: overcoming the end of a limitation of perspective in a broader context of development through the notion of role.

Leadership: Can you bring your creation to the level of impact on events by facilitating the interaction between the moments that trigger emotions and increase the connection to the divine essence?

A creator has the role of bringing his creation to the level of impact on events, so as to facilitate a better interaction between the moments that trigger emotions and increase the connection to the divine essence. Role, in the sense of leadership that honors and disarms, ultimately by promoting the most effective way to influence and direct the process of personality formation, lies in the present convergence condition, where three different realms meet:

A realm of astonishing extremes and contrasts, untouched by the passage of time. A realm of knowledge. And a realm of the deepest emotions, overwhelming by the experiments experienced by the average individual.

A man of superiority is A Destiny and A Merit. One Cause and One Consequence. In most cases, he is placed in a mediator position: between the surprises of life and the pressure of an excessive morality, being the catalyst of the perception of what is condemnable, being the only being with perspectives of detachment from the immediate condition and with the perspective of designing a certain learning in the future.

At the same time, the main part of the role is that conviction of the inner reality that makes you think that you are always in a different situation, implicitly in another place. According to this belief, of course in an era of challenges, the only factor in the development of superiority is to induce the idea that everything outside of you is a reflection of what you have not yet accepted from yourself.

Sometimes, in order to make a transfer of personality, you must first be that part of the personality rejected by the other people, whom they must attach to in time to formulate their own personality theory.

We know that a creator is of divine essence when the immensity of his knowledge reflects on events, so that everything that happens around him is part of an embodiment that takes the place of reality.

But let us not forget that too great an alteration of reality leads to a decrease of morality understood as pure and unalterable ideality, above the accidentality of the condition of Creator.

Towards His New Night Was One Without End suggests man's desire to know what is unacceptable, unattainable, but whose symbolic intrigue induces a significant force necessary to ensure the control of a new direction in life.

Training and Coaching

On May 10, 2008

We apologize for any inconvenience. Please come back soon.

Source: https://neculaifantanaru.com/en/training-and-coaching.html

Transformational Leadership

On August 09, 2014

Create new versions of personal transformation, clarifying the hidden meanings of the thoughts and actions born from the effervescence of creation.

Filming is now taking place in an atmosphere of great tension. Filming lasts twelve hours a day and sometimes with five devices running simultaneously in order to save time. The exteriors are done in August 1928 when the crew heads back to Moscow for the studio shoots. In this period of intense work, Eisenstein simultaneously begins his gigantic theoretical activity. He now writes while greatly analyzing his work from a scientific and aesthetic point of view.

The aim of these numerous writings was to find, to clarify the hidden meanings of thoughts and actions born from the effervescence of creation, to prepare for the next steps. *****

Leadership: Do you act as a tool to stimulate intellectual creation that underlies the production of an alternative science, referring to the theoretical manner of clarifying the role of a new level of thinking and value priority?

A leader that fights for the conquest of a new competition with himself can find his unity of meaning and potential of performance, but also the mobile of all of his aspirations towards higher peaks, in the process of taking over and constituting a new content of an intellectual "particular", strongly supported scientifically. The particular is a form of measuring the complexity of a project from the perspective of the expansiveness effect of a thrilling subject that is the intrigue of an inspired writing.

He who possesses originality constantly tries to create new versions of personal transformation, clarifying the hidden meanings of thoughts and actions born within the heat of creation. How? By enhancing the capacities of absorption and transmission of knowledge, by enhancing the capacities of analysis and understanding of the impact of his science, updated by the irreproachable quality of the thinking carried out by himself through the means of theoretical activity.

The linear progress of personal value, keeping that property of continuity in the sense of achieving new performances of intellectual order, by implementing the results of scientific research, one doesn't need to circumvent attentive, systematic and profound study of this component of the work of creation, which I have generically called: "Partialis Creatium."

"Partialis Creatium" is only a fraction of what the whole system of construction of the judgement of the leader represents, based on an assessment of professional activity according to specific criteria of comparison with what it tries to acquire by path of evolution. And it is drawn from a colossal power of research and innovation.

Or, if you put it another way, "Partialis Creatium" is the genuine vector of renewal which is the leader in the art world and in the way it integrates itself into a version of being, related to a new, more pronounced evolution, towards the assimilation of knowledge and the formation of a personality structure with special intellectual abilities.

Leadership: Do you take part in the work of a creative subject that shapes itself according to the usualness of a line of thought that lives only through fixed form?

The artist extracts a few personal impressions from what they've seen and heard and says: "behold, this is how it is". And through the future prospects he create, in reality and in the lives of others, as the premises of the means of expression, he extracts this component of optimization of personal evaluation from the source of science accumulated over time, in order to obtain a new change of style. And he says:*"behold what I have done, how I did it and this is the result."*

Leadership is the result of continuous polishing, by acquiring and optimizing what is the best in the innovator's thinking, possible to be placed under the sign of exceptionality only when it becomes a tool to stimulate intellectual creation underlying the production of alternative science.

A line of thought that lives only through fixed form is a way of approaching a very interesting topic from the perspective of a single concept of art, science, the world and life, through which the use of means of expression (script, montage, decors, effects) becomes the promise of confirming the identity that separates you from others.

Transformational Leadership refers to finding a version of development and improvement, as qualitative and as advanced as possible, by improving personal standards obtained after a thorough analysis of thoughts and actions arising from the effervescence of creation.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/transformational-leadership.html

Trapped Between Man And God

On December 30, 2017

Separate yourself from what limits you, so that you may soar beyond what you yourself are.

The events that took place concerned the entirety of Paris. Emmanuel and his wife told themselves about them with a natural astonishment, linking the three catastrophes, as devastating as they were unexpected, that had befallen those who sent Edmond Dantes to death.

Indeed – Julie said – it would be said that all of these wealthy men, so happy yesterday, had forgotten the part of the evil Spirit, in the calculation on which they had founded their wealth, happiness, and due respect. And the Spirit, like a bad fairy from Perrault's stories, uninvited to some wedding or baptism, suddenly came to take revenge for this transgression.

- So many misfortunes ! So many sufferings ! Emmanuel said, thinking of Morcerf, Danglars, and Villefort.

- If God struck them – Julie said – that is only because God, who is the supreme kindness, had found nothing in their past worthwhile to reduce their punishment. It means that all these people were cursed.

From the next room, unseen and yet perfectly shaped, however victorious, the Count of Monte Cristo reviews his deeds with some trace of regret, but inspired by the self-reconciliation that God occasions only to those He offered this irreplaceable stimulus for a heart:

"A thousand of your side will fall and ten thousand to your right, but they will not come near you. Over the venomous snake you will step. On your hands you will be uplifted to prevent your foot from stepping over a stone. And thou shalt tread upon the lion, and upon the dragon. No evil shall come unto you. Neither the dread of the night shall you fear, neither the arrow that soars during the day, neither the plague that walks in the dark, and neither the plague that haunts the day at noon. For He will command His angels to keep guard of you in all your ways."

Leadership: Can you release yourself from your duty to God in favor of expressing the regret for your previous decisions with all their bitter consequences?

When the result of the gesture of force in the midst of facts or events is not severely controlled by a limitation intention, faithful to the values upon which the principles of faith are within reach, then the image that you create for yourself becomes confusing and immersed in the fog of regret.

When, on the contrary, the image is valued with a certain poignancy, through a positive self-suggestion that justifies your current wandering through the meanders of the concrete, it dominates the intentions of personal evolution.

The first principle of faith, the strongest, faithful to the image that you create, should be:*"I believe that God is the Creator and Ruler of the entire world"*. In such a reference formula, possessing an endless potential for the encouragement of the control function, are used all

means to identify with that which causes most events and influence their course – that if you are sufficiently skilled to modify the outcome of an action and the factors that reflect the true probability of that result.

Fulfilling the commitment to execute a duty to God, to try and change that fluid that crosses and connects thousands of human beings with the laws of the universe, is a summary of your entire process of developing a defensive capable of withstanding the highest level of offensive the game of chance has at its disposal. It is a complex act of thinking and action in which both the spirit of analysis and the psychological penetration capacity resulting from contact with various types of people are equally important.

Man becomes one with God when the most unexpected events favor a rapid and favorable evolution, from which he cannot stop.

Is the determination of your effectiveness limited to the uplifting and profoundly liberating feeling of the gesture of accepting your own deeds, through an attitude of forgiveness of mistakes that does not cancel nor modify the character of your own personalism?

Personalism is a concept according to which God is a person, or as well defined by the dictionary, it is a doctrine that bases existence on a plurality of spiritual entities endowed with the attributes of personality and subordinate to God as a supreme being.

Personalism has a winning value if you manage sufficiently outline your privileged position strongly enough in the order of events.

In God's equation and that of the laws of the universe, this attitude of forgiveness of mistakes is not justified, moreover, any examination of deeds transpired, good or bad, strengthens the sense of control and belonging to a certain space of autonomy to the greatest extent possible. That is why practices or styles adopted by leaders are considered to be a technique of representing psychic processes at different levels of conscious control.

Psychic processes are interactions of the relationship between the individual and the surrounding reality. They are divided into three categories: cognitive psychological processes (cognitive), affective psychic processes, regulative psychic processes (involuntary and voluntary). (tpu.ro)

The secret language of leadership begins with the analysis of the nature and significance of personal existence in the eventuality of a particular type of control over the mind that is in dialogue with God.

Trapped Between Man And God is the one who tasted the cold and inflexible steel of the sword called "chance of success", there where destiny wants to leave traces of suffering.

* **Note:** Alexandre Dumas - *Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/trapped-between-man-and-god.html

Traveler Through Space And Time

On December 17, 2015

Check your authenticity, adopting the status of a superior being in relation to the newly discovered world.

I step decisively on the imagined path on which I find no point of return, repeatedly justifying the faith in all that is without end. A situation manifesting itself as a consequence of imagining a sort of connecting bridge between two antagonistic worlds. The world of lecture hidden on the background of an answer to the question: "what happened to reality?", when everything calls for the plausible need at different levels of synthesis compared to the creations of an inspirational writer. And the endless world of the associations between painting applied against the backdrop of an imaginary landscape and the dream of an open mind of a magical universe.

Causative, engulfed by that spark of inspiration of a physician who tries to bring into contact two bodies whose temperatures differ, so as to produce a spontaneous transfer of energy in the form of heat, through conduction, I understood that my place is rather amongst the stars, than amongst mortals. For when I deliberately alienate myself and dream of a knowledge that is neither literary-artistic nor scientific, I feel as if I live in a heaven that is no longer ending, cutting the unknown into two bizarre parts: a part filled with the beauty that surpasses all truth and a part filled with the symbolism of long battles around the soul.

The universe is the world that encompasses you when you alienate yourself into a desert where you have to discover the secrets of beauty, feeling yourself present in it as the shadow of a glory that you have to reinvent. And if every star has its own immortal, and if within the DNA of every mortal are found stored the traces of star dust mixed with a dose of solar matter, in the form of renewable energy, maybe I would've been able to satisfy my curiosity vis-à-vis what I represented on Earth's plane. And why.

Leadership: Can you be yourself in a world that constantly tries to mold you into something else, without remaining tributary to the life in which nothing immortal happens?

I was reading earlier in Terra Utopia, about a guy whose knowledge of physics led him to think of an alternative method of making a miniature star. After about a month of trials, dangerously failed, he tried to forge it without combustion. Only friction between electrons. He took two materials from the lab, which when put in contact, generate electrons. Then, he unfolded them into atomic dust. Putting them in contact, in a spherical form, he managed to create a mini electrical storm, with lightning and movements of the dust. But, as seconds went by, the sphere would increase its shape and decrease its number of lightnings. By taking some sand and compacting it to the maximum of powers, he succeeded in creating a bottle with a density greater than that of a diamond.

To speak of matter, of its effect on the fragile life and the death that follows it, seems to be a continuation of teachings extracted from an intermediary experience – of a complicated alchemy. They are but soulless words and theories sifted in the roar of time, as dreams bearing the letterhead of scientific discoveries. And which, in time, lose their shine. Only dust becomes of them.

The life I seem to be living is only important through the adventure of knowledge at the level of astrology, metaphysics, and esotericism. Somehow, I seem to be the slave of a zodiac that plays with the oneiric projection of non-earthly mysteries, generating multiple meanings, to

all the creation that I experience with all that struggle that all artists let themselves be devoured by, to take it out of themselves and to give it to an ancient people, yet unprepared to embrace the infinity of a drop of immortality.

The universe fits into a grain of sand on the beach of a planet from another universe. Only time and the miracle of transformation make the transition from one to the other.

Leadership: Can you provide a plausible meaning to the world you adhere to, extending your concerns beyond the limits of science?

The inventor is defined in the light of what he discovers through research and experimentation, able to conceive, therefore, the signs of a new episode of triumph over the making of new scientific achievements. He is likely to turn the whole world into a system of objects, of the "plus-product" and of the relationships between them. On the other hand, the creator of the world reevaluates his life from the perspective of a journey in time and space, beyond the limits of the limited ego, so that he himself exists as an infinite universe.

The act of creation, grouped around the mark of a horizon's beginning, may plead exclusively to the value of knowledge, but without having any real contact with the very nature of man himself. With the succession of states, thoughts, and actions in the equation of representing a new human type.

The act of creation can even degenerate into an excess of demonstration of the qualities of a new sense of life. And this excess can diminish sensitivity towards what happens in the inner-spiritual world of man.

Do you live as if you don't exist? Well then, the chains of your crafts can be comforting only when you exist as an inner being, which means you have to be focused on your evolution and your growth as a being aware of its foundation. Otherwise, you become a traveler who turns north only because everyone else turns south, constantly seeking a shred of authenticity between "n" stops.

Leadership is the universe in which you discover yourself, manifest yourself, and become accustomed to living as a screenwriter who always challenges the rules of collage and montage, looking at everything from the abyss of himself or from the distance of a seemingly insurmountable distances between "old man" and "new man".

The Traveler Through Time And Space represents the weaker part of the "contract" between science and the inner world, having a major impact only on the transformation of ideas and concepts and innovative applications.

But a being comprised fully within the endless act of creation cannot exercise its attribution of a "transmitter of moods and feelings". Its place is rather among the stars, than among mortals.

A field such as leadership, at the same time belonging to the two representations, that of man and the other of science, presents itself as a notion that characterizes a relational attitude between duty and feeling, between passion and conscious, between selfishness and self-denial.

Do not forget that much more wonderful than the garment you wear and accessorize... is you.

Traveller Towards Infinity

On February 10, 2010

Show a strong leadership attitude, by making always a step forward towards greater horizons.

Motivated by daring ideas, brave until the end, vigorous in work, animated by the will to fulfill their dreams, ambitious, tenacious and optimistic, some people have been rushed to unknown destinations - far away and risky. To get where no one has ever gone, to do what they have promised and what no one else has ever managed to do, that being their greatest reward and joy.

That is why, the actions of these bold seekers of new horizons, predestined to fulfill certain missions, fated to impose their stunning visions, will remain eternal. Only those who tenaciously follow their objectives, with an acute sense of time and personal mission, with a lot of conviction and determination, will be able to highlight the most precious qualities and cultivate sympathy among other people.

Leadership: Is the destination you tend towards the infinite that you do not see, but the one that God has sprinkled in you?

Humanity will never forget the great explorer and scientist Fridtjof Nansen, who was always ready to face things with a dose of unimaginable great courage. His accomplishments surpassed any imagination. He was passionate about winter sports. He made himself noticed pretty quickly in the world, the skis bringing him true glory in sports. At only 17 years, he was a champion of Norway.

However, for a man with a powerful will and great ideals, one award, one medal is not enough. As evidence, for 12 years in a row he won all cross-country skiing competitions. He was also a world champion in speed skating.

For a man like Nansen, daring, inventive and adventurous, the sports could not overshadow his other aspirations. Always proving firmness and inspiration, he always set other goals, more and more high, more ambitions, and more difficult to achieve. So, he set another unimaginable record. He was the first who succeeded to cross Greenland by ski, a harsh and an unexplored country at that time. His glory travelled round the globe.

But, as always, his extraordinary merits could not stop him and continued with other high goals. The thirst for adventure gave him no peace. With an unequalled courage, determination and love of life, afterwards, he set another goal, higher, more ambitious, and more difficult to reach: to cross the North Pole. Together with his crew aboard the ship Fram, he succeeded to sail along the coasts of Asia, where the skeptics had foreseen great difficulties. Then, by skis, together with his friend Johansen, he managed to reach the northernmost point that was ever reached. Nansen's great feat became famous for all around the globe once again.

Infinity is the gift given to man by God for the accomplishments that individualize him, by rewarding his efforts with the freedom to rise above his own limits.

Leadership: Can you ensure yourself visibility and greater control while climbing, in the various agreements with the conditions of valorising your potential?

A generally valid protection against the avalanche of favorable initiatives for evolution is the search for more comprehensive interaction patterns with change "from top to bottom"

In other words, it is not enough to rise to what you can become, through the ideals that you continually serve, much more important is how you orient your will while descending.

However, with increased visibility and control when climbing, in various agreements with the terms of valuing your leadership potential, which always asks its ownership of the abilities to explore infinity, in the sense of understanding the monumental, but especially in the sense of a new and different life dynamics, you will open new perspectives to leadership.

This can happen only by individualizing your own experience and through the interpretation of what lies beyond the appearances, beyond the impossible, beyond the current situation. Who are you really and what you can become through the art of showing yourself strong and unstoppable?

If you search for a long time to climb the steps of infinity, you can reach great inner control, keeping aloof from discouragement, so that external factors do not affect you in any way. However, the opposite is also true. But I think that most people are far from "the external independence", but rather attached to that "inner balance" that does not allow them to evolve to the topmost level.

Can you evolve towards your version of "being", which brings you maximum satisfaction and supplement your personal value with new performance elements?

Leadership: Do you establish your starting position in a race with no return, aligning yourself with the following direction of reference: "Infinity is the peak that will always rise in the eyes of those who try to encompass it"?

Nansen was the type of competent and brave leader. He always went further, and further, permanently setting new goals. He never allowed himself to stay inactive, as the rest would have made him even more tired. He became the ambassador of Norway in England; he became noted as professor of oceanography at the Academy of Sciences in Christiania. He became involved in many humanitarian campaigns, such as aiding the Armenian refugees in Turkey, he became Commissioner, he wrote various books, which have travelled round the world, he made a complex study of the maritime currents and movement of the glaciers in the Polar Basin and many more.

Until he was 70 years old, until the very last minute, Nansen always went ahead ! Always forward ! His life can be summarized in an ever-lasting run for his goals, an ever-lasting competition with himself, an endless desire for adventure, and an endless series of goals and hopes apparently impossible to reach.

Someone noted very well once: *„Infinity is the peak that will always go higher in the eyes of those who want to encompass it."* The people who are very strong connected to a mentality of accomplishments, based on optimism and perseverance, will always be looking for new challenges, for a lifetime. Too bad that life is too short for a long story, isn't it?

A man of great deeds shows his respect for what motivates him inwardly, even if he does not know well where he is heading and what awaits him !

Only a man unyielding in fulfilling his dreams can get where nobody has ever been before.

Only a man pushed by huge ambitions, which pulsates energy, can make his way to fame and glory. Only a traveler to infinity is able to start the adventure of his lifetime and always open, until the very last moment, new doors.

Are you such a person? Do you demonstrate a strong attitude in leadership by the commitment that you take, that of always opening new doors to a world that you will discover little by little? Are you are a seeker of new horizons, predestined to fulfill certain missions, fated to impose their absolutely extraordinary visions? Are you distinguishing yourself by the obvious concern that you have towards your time? Where do your achievements stop?

Leadership is the vision from which the greatness of going over a too ambitious distance towards excellence takes shape, in the much too short time that life gives you.

Conclusion: We are all travellers in this life, we have high goals and ideals. Nevertheless, how many of us will be able to permanently open new doors to unknown realms?

Show a strong leadership attitude, by making always a step forward towards greater horizons.

Source: https://neculaifantanaru.com/en/traveller-towards-infinity.html

True Superiority

On May 08, 2016

Change the perception of your own being, depending on the position or angle from which you view each of the experiences that made you who you are.

I locked myself away in silence, in the secret of a calling towards higher occupations. This strange phenomenon could only be explained through the charm represented by the reaching of a higher level of spirituality, in the face of a so-called inclination towards a new vision of identity that, in order to trigger, needed external "auspicious" circumstances.

Something estranged me from the rest of the world, that acute sensation of multiple discoveries, the stimulating function of resized revelations that could later induce a mystical experience, dense as the clouds that cover the sun, turning me into the standard of an inertial system of reference, an "outsider" of current society. Although I had given out all the best in me, through my way of thinking, through the way in which my thinking so vividly expressed its immeasurable force determining the projections of a super-universe, I still couldn't manage to define what was true and what was an error.

Leadership: How do you navigate between the pose of creator and that of creation in your own transformation so that you create a symbiosis between your will to transform and the power to be transformed?

Sometimes it seemed that I was dreaming. Nothing attracted me more than the explosive energy of a life experience associated to a particular dimension – that of the depth arising from an act of contemplation, replacing the relations of transforming the spatial-temporary coordinates of the framework of meeting myself, dreaming that I'm dreaming, that the dream chose me, and not the other way around... that I am not myself, but rather a different one from within me. Everything seemed so real in such a large unreal.

The magician tried to use reality beyond the visible to have power over the world in front of him, tensing up to the last limit of reason the muscles of those vital organs called: side effects, but not without transposing in the depiction of a man condemned to endlessly experience the projections of his own memories, ending up by conversing with imaginary characters.

Magic is the path towards constructing a character from which it is hard for you to believe you could escape. Enter its world and see for yourself !

Leadership: Do you accept to be a master only at your own home or do you have the ridiculous expectation to be so at others' as well?

Talleyrand, the misunderstood Sphinx, the triumph of intelligence and subtlety from the shadow of Bonaparte, sought nothing other than peace during the whole events of those times, and awaited it in the virtue of the following idea: *"True superiority means to be a master at your own home and to never have the ridiculous expectation to be so at others' as well."*

Seeing it as a metaphor, this *"at your home, and never at others'"* is a consequence of the particularity of the superior being that dared to ensure the hidden geometry of its personal space, typical of the oneiric drawings of Escher. From this expression escapes the satisfaction

of abandonment in the face of the supreme self-charged with peace, that spiritual atmosphere you feel the need to enjoy and take advantage of, that attitude of invulnerability in a framework that doesn't contravene the laws of the outside world.

Superiority is a retreat from what is predictable, the culmination of a clear state of consciousness that brings about novelty, sacred peace, making it so that the final truth of the outer world will be your truth. The withdrawal does not occur as long as man is not mastered by that inexorable intelligence that can only exist in a single point: the culmination of the experience of limitation and difference.

Limitation is a restriction of the area in which you wish to "live", a setting in which you create your own story, it is the consequence of your remaining in the sphere of thoughts and revelations underlying your own transformation. You create yourself through what the mind forges in the background. You exteriorize yourself through the secrets that you reveal as testimonies of your own experiences, through the faculty of leaving a role and taking the place of another without judging, not beyond good and evil.

Leadership: Does the phenomenological form of the outer world coincide with your essence, with your own content, when the reality you create is provided as an "outsider" of your own becoming?

The experience of magic, built on the basis of the effects of creating an independent entity, which can be understood as a unity of emotions and ideas, as a direct activity of what we call Mind, Soul, and Will, consists of placing yourself at a sufficiently large enough distance from what happens in the minds of others. This experience is remarkable in that it helps you overcome any obstacle between you and what could affect you in the outer reality.

Magic is the confession of some strange attachments to the science of getting whatever you want, of subduing your domination and of having an unlimited will. A magician is becoming more and more a professional when what is hidden behind appearances becomes a return to the sources of true faith in something higher than he is ordinarily.

Leadership: How do you manage to harness the inner depths when you are between reality and dream, between who you are and who you could be?

Just as two heterogeneous elements, like the saltpeter and coal, mixed in certain proportions give out the dust from which an immense explosive energy can be detached, so too can the fusion of the two experiences: "limitation" and "difference", functioning at a certain frequency of resonance, can make up an exit route from the rest of the world. In a certain time period, this leading to the creation and propelling of another entity of being towards a higher level of perception of everything it represents.

The perception of your own being depends on the position or "angle" from which you see each of those two experiences. An individual can exist in a single point, in a single moment of time, in that point in which he is the teammate of his mind, when he can compare the results of those two experiences and become a master on the direction that represents the new, complete personal change.

The reality you create is provided as an "outsider" of your own becoming when what you feel, live, experience, is expressed through a confession that does not completely disappear from the story that the world reads out of pure curiosity.

You become someone else when the perfection of your science penetrates into the hearts of

other people through a confession that does not surprise them, but makes them envy you with clues they are not allowed to ignore.

True Superiority is only reached by the beings who freely enjoy the vast horizon of the inner universe. And the belief in the existence of high forces offered by science, as well as the confession of each mystery through the storyteller that plucks the thread of memories, applies to the maturity level of understanding your uniqueness and creative potential beyond appearances and assumptions, beyond the illusion that people call "reality".

Source: https://neculaifantanaru.com/en/true-superiority.html

The True Value Of Leadership

On October 24, 2010

Go forward on the path towards excellence, triggering the whole instinct of your genius and the whole impetus of your heart.

The master was a brilliant man. He had no inclination to exact sciences and mathematics. They were like foreign languages that he could not understand, no matter how much he would have struggled to learn them. Hence, he was a scholar, a man who has mastered a way of thinking much different from those of other people, a generating way of thinking, in essence of new ideas, connections, analogies, comparisons, symbols and different interpretations. He was a consummate artist, who always aspired to perfection. He was a great man who imposed his own talent through his own forces, efforts, unbroken determination and exemplary dedication to painting.

One day, I came to talk with him and to admire his works. He created a unique style of painting, using, with a poetic ingenuity, the most important elements of the technique in water color. Obviously, he was gifted with that original imagination, able to invent the most intense effects. I was standing next to him with humility, in an attitude full of respect and understanding. Lifting his eyes towards me and showing me a hurried smile, the master spoke with the same good faith with which he often talked to me about his paintings:

– Nicu, artists catch the best the mysteries of their fellows, but sometimes not even they are aware of it. A painter, a portraitist puts on canvas in daylight all the hidden places of the human soul. He gives voice to reality through his work.

Leadership: Do your disclosures fulfill the essential condition of intellectual and artistic creation?

A true leader expresses his vision in everything that means „a complex approach of the creation activity", inoculating within the competent people the feeling of belonging and cohesion to an ideal that measures its dimension through the force of evidence itself.

The relatively extended requests and virtues emissions that the ideal generates, are influenced by the depth nuances of the being that objectively perceives the reality around, dominating all the righteous significances. Someone pointed out on the web: *"Using a piece that contains a portret needs the consent of the person represented by this portrait."*

An argument in favour of this hipothesis, shifting our attention towards the individualisation wish of the creator, but first and foremost towards a guarantee of our taste for sensibility, is the patience to discover the beauty that struggles between reception and interpreting.

Leadership is the prerogative of an often rebel intelectuality, that changes reality, experimenting everything new and interesting; an intelectuality that analyses the surroundings objectively and chooses everything that would lead towards shaping a dynamic and constructive vision.

The truth, that the disclosures of creation bring to light, is the fact that cultural and intellectual production submits the creator to a continous pressure in order to deliver new meanings of expression with the value of an example. It is a truth that conforts through the depth displayed by the process of thinking that leads to acknowledging the definite values,

but at the same time, it suffocates through a more than necessary closeness to an alternate pattern of ups and downs of the willingness to understand the Self.

Leadership: Can you show an inexhaustible force of suggestion by updating the image of your concrete involvement in the dynamics of an artistic path marked by a rare ideational coherence?

By his "work", which he is entitled to restore and to accomplish it freely, the leader expresses his reality, just as the great painters consciously or unconsciously express their entire universe through the masterpieces that they create.

The work of a leader sums up those sensations, perceptions, concepts, judgments and reasoning about the perceived reality, which help him manifest and express himself. A leader cannot turn his vision into reality if he does not trigger the whole instinct of his genius and the whole impetus of his heart.

Very confident in himself, penetrated by the feeling of a very personal dignity and value, he leads his strategies and guides his "creation" according to the values he believes in, so it would receive a higher meaning.

Leadership: Are you able to expand your boundaries of influence by creating value from the analysis of the fundamentals with which you argue the change of the concept of "receiving the work" that you feel solidary with?

Six hundreds years ago, when art was in high esteem, many dukes, kings and popes were ready to sell their crowns, scepters or tiaras only to be able to buy one of those beautiful gems or masterpieces coming out of the hands of masters.

A leader cannot impose himself in dealing with people, if the "work" that he has made it, is not wanted by anyone. In this case, he cannot be really called a "master" in leadership.

The reception of the work certifies a sense, not only the meaning of the work, but also the meaning of art in general, the meaning of its progress. Thus, the concept of "receiving of the work" fixes the correspondences between the meaning that allows for the movement of your recognition, through life experiences materialized in lines, forms, and shapes, and the expression of wonder and delight the viewer has when evaluating your work at its completion.

A true leader feels his mission, his invisible vocation, these are the only forces which he always give obedience. This is his nature and his destiny. However, he does not perceive with ease his debt to innermost of art. Aware that his true value is assessed according to his abilities, he puts all his forces in order to create a perfect work, able to fully capture people's attention and that would never lose its magic.

Once, a critic asked the great Romanian painter Nicolae Grigorescu what is the secret of his art. He replied: *"No secret, dear sir ! I'm looking on work with my eyes, and I try to make it as I see it ! "*

As a leader you must undertake a journey full of complacency: the journey to your true value. Look at you with the eyes of your soul, then, shape your potential after your own beliefs, criteria and ideas. Seek to be as you see yourself. Give voice to reality through what you are, what you think, what you feel and what you want. Got you convinced that

everything is based on leadership?

Being a result of artistic creation means experiencing a state of external acceptance by internalizing the balance, harmony, coherence supposed by the "beautiful" that your art reveals.

Conclusion: Leadership can be a masterpiece or just a barren activity. It may be a beneficial amount of activity for all, or may consist only in an amount of actions that are not in anybody's benefit. The leader, in turn, can be a true artist or a ham actor, an individual who has nothing in common with the art of leadership. It depends on all of us to find ways in order to recognize a true leader and to follow him, or to unmask and eliminate the "non-leader".

Source: https://neculaifantanaru.com/en/true-value-of-leadership.html

Truly Creative Works Remain Exclusively In The Care Of The Creative Man

On March 29, 2022

Only the sum of all the obstacles overcome by a man gives the true and just measure of a deed, as well as to the one who accomplished it.

If I were afraid that someone might downgrade me into the hierarchy of science based on technology, then I certainly wouldn't be afraid of all those people dressed in fine suits, full of money, cars and jewelry, or with high positions. These are just for decoration. Lazy people, without any desire to work and without any exceptional talent, and any glorious deed will avoid them without a trace of regret.

I have always met people like this, a falsehood whose detection does not require too much flair, a vanishing point to which sincere indifference converges, showing the non-existent as if it existed, giving the idea that the impossible is possible. And so many times these people have caused me utter disappointment, that state in which you know something as it really is, stripped of all its imaginary qualities.

But I would be terribly afraid of that lone athlete who runs every winter, at -8 degrees, wearing a pair of second-hand sneakers. Only if he did something for science, with the same zeal with which he decided to face the cold and the capricious weather.

In the same way, if I were asked to describe this athlete in his inner gear, by an *Ixalagenthis* (the habit of an inner sight that precedes the outer sight), as he is in his entirety, constantly pierced by the thrills of true faith, then I would multiply its valences of severity – immediate in the case of the effort to complete an important task.

Leadership: Is the vision with which you respond to the challenges of your destiny organized in the direction of evoking a moment in the history of the world that includes the sum of all your significant deeds?

Once upon a time, skilled navigators set out in search of an illusory realm, a new Eden that would take humanity out of a historical dead end. But accomplishing such a goal involved all sorts of delays and obstacles. No wonder history remembers only a few great navigators, out of thousands of *outstanding ones*, those anonymous soldiers who suddenly find themselves faced with a huge mission.

Even today, such outstanding people strain their muscles with the hardness of a steel bow, being shaken in all directions by a great burden: to find a way to make themselves known. They no longer have to find a continent like America or Africa, but they have to contribute to an invention with huge potential in a certain field. For example, those who discovered the Internet, those who developed programming languages, all of them (few in number) conquered everyone, not just a part of it.

In this way, let us not forget the words of Ştefan Zweig: *"In reality, it will be this insignificant and superfluous man who will become the most important representative of a new and revolutionary orientation. And a historical deed is never fulfilled, that is, definitively concluded at the moment of its realization, but only when it is passed on to posterity. What we call history is by no means the sum of all the significant events that once took place in time and space, it contains only those small fragments of light that have been revealed by the works of the creators."*

Leadership: Can you place yourself in an intermediate position, with an all-encompassing horizon that identifies you with the concept of "a whole of the future replacing the present", but not too narrow to coincide with the particularity of a competitive experience?

One discovery can conquer the world. Remember that technology is the present and the future. The Internet is the first mirror of the universe, a vast library of thought. All minds are connected to a global network. And beyond that? It remains for each person to invent something, to add something to this global network. Something unique, or alternative ideas. Long-distance seekers will discover something revolutionary.

The future will change in such a way that everyone will benefit from how many new ideas they add to the internet, from the smallest topic of thought to the most difficult. There will be two kinds of discoverers: those who solve problems and those who know "how to solve the problem."

As you well know, millions of books are scanned every day in the world. One who does not have their book on the internet is akin to one not having the book written all. Those who do not promote themselves on the Internet do not have the slightest chance of surviving on the market.

Leadership: Is the greatest work of your life the heroic struggle against the resistance that earthly matter, in itself, opposes to any enterprise that rises above the ordinary measure?

Let me go back to the runner from the beginning. I would like this runner to make a small foray into his thinking process, to try a little logical floating of thinking and practicing the sport of the mind, which is not chess, but the ability to create. It is about achieving a resemblance to an infinite world through which he must deliver the world from the flames of pride that cause all collapses. Let us not forget that the pride of being good in one direction can only be justified if it brings benefits to scientific development. In this case, all the winners must keep in mind the words of Stefan Zweig:

"The truly creative works always remain exclusively in the care of the creative man who will have to carry them to the end. And indeed, the creative man leaves nothing in the care of another, not even the smallest thing: The struggle of one man on many fronts is heroic: against himself, against external adversaries, and against the resistance which earthly matter opposes, in itself, to any enterprise which rises above the ordinary measure. However, always only the sum of all the obstacles overcome by a man gives the true and just measure of a deed, as well as to the one who has accomplished it."

An important part of what leadership means can also be seen in the words of Stefan Zweig, about the great navigator and discoverer Fernando Magellan:

"And only now, when the difficulties hidden under his grand plan come to light one after another, the greatness of the soul of this man who has been in the shadows for so long is revealed. And he must foresee for himself all the unforeseen possibilities, to fight incessantly, to impose his will, surrounded by the most unexpected dangers and obstacles."

Truly Creative Works Remain Exclusively In The Care Of The Creative Man, especially if we consider the great works of creation. Let's not forget that from Michelangelo to Tesla, and from Galileo to Tim Berners-Lee, there is only a small difference in perspective. Each with his own vision.

But only one thing is certain. The man of the future will be half an athlete + half an discoverer.

Source: https://neculaifantanaru.com/en/truly-creative-works-remain-exclusively-in-the-care-of-the

Truth Looks Out For You

On October 01, 2010

Wake up in people the feeling of belonging to your leadership, by adding to your personality that quality which corresponds to the criteria of eligibility set by them.

Last night, quite by accident, I came across a short story entitled *"The Painter and the Caliph"*, by O. Henry. The main character, a painter named Gerard Plumers, was so talented and skilful, that he managed to render to each of his portraits an expression that revealed the model's state of mind. Nobody, not even he, could explain this mystery. At first, he earned a lot of money from selling the paintings he created by order in his small workshop. The orders were plenty. People often came to him and admired his work. Until complications began to emerge.

For example, one day, an acquaintance of the painter entered by chance in his workshop and saw the painting which was still in the easel. He closely looked at the drawing. He recognized the character. It was his very own banker. "He has the face of a crook", he said with an unshaken confidence. Then, he rushed off from the workshop and ran to the bank to withdraw his deposits. He arrived too late, the honest banker had ran away with the money.

Such scenarios happened more and more often. All those who had their portrait done by the great painter were unmasked. Because he had the gift to portray them exactly as they were in everyday life. He had the gift to reveal the model's hidden sins one after the other: their knavery, vileness, trickery. It's easy to understand why nobody stepped in the workshop of the famous painter after this. Because nobody wanted their true character, well hidden in everyday life, to be recognized.

Leadership: Do you put a great emphasis on the uniqueness of the story behind the creator who makes you an accomplice in his creation, in terms of a retrospective of mistakes made during a life lived only for personal use?

Please, imagine that you enter in the workshop of painter Gerard Plumers, who has the power to reveal true human nature in his paintings. On his easel lies his latest creation, a beautiful masterpiece that, amazingly, depicts the very face of your boss. What would be your reaction when looking at the successful painting? If you know the true nature of your leader, would you still follow him?

The way you perceive your boss has a huge effect on your performance and efficiency. If the painter has rendered your boss' face in the most frightening manner, I'm afraid the following scenario will happen:

The darkest – yet most frequent scenario. You're at work. You try to concentrate on work, but the screen in your mind is too often depicting the image of your boss, whose true nature was revealed to you by the painter, with such mastery and details, through his paining.

You feel growing inside you a darkness that is too numb to be grief and too cold to be anger. You try to fight these feelings and keep yourself busy. But no work or exhaustion can chase that bitter taste of truth, that feeling of deep frustration and uncertainty the painting revealed.

Little by little, the face of your boss begins to occupy a hidden place in your heart. You know

who he really is and what he's capable of, you feel him being intimidating, threatening, distant, hard to understand and not at all concerned about your feelings and those of people, generally, and that troubles your soul, brain, thoughts, consciousness. You feel your every muscle, joint and bone overloaded by your anger and negative emotions. Pride doesn't allow you to cry, but you would do it, knowing that you made the mistake of your life by taking service with the company run by such a tyrannical leader.

Leadership: Can you fix the inaccurate perception that people have of you by mirroring yourself in the space of a creation that reveals a profound sense of sadness that does not pass?

Whenever your thoughts go crazy, you remember that the face of your boss is always there, staring at you with indescribable tyrant look. Every day, he persists in his presence, by taking care of business. While working, you are troubled with worries, you force yourself to regain your work performance, but his image always returns: that of an angry bully, intimidating and anxious, who always loses his temper, a narrow-minded, deafening person, who screams everything in your face and arouses fear in your heart.

Do you have the courage to see yourself exposed by your own portrait? If you rank high in leadership, imagine people seeing the portrait depicting your true nature. Would you leave them before they leave you?

In everyday life, you can expose the desired expression of your face. But the portrait painted by Gerard Plumers depicts you as you really are. Are you afraid? Are you ashamed of yourself? Are you vexed by what you see?

Distrust between people and their leader complicates the efficient interaction, which determines a serious fracture within the company. The behavior of the people surrounding the leader indirectly shows his nature. If he doesn't lead creativity and passion in work, he will be abandoned by his team which, just like him, will linger and fall back.

Leadership is the space of creation in which your true nature is mirrored, processed by the reality of a world that imitates the pattern of psychological structure most suited to the depth of the portrait in which you see yourself with no equal.

Conclusion: No matter how much you want to hide your true nature, it always comes out and is reflected by the quality of work of the entire team. After more or less time, people around you learn to "read you", they discover your true nature and this will have a tremendous impact on your and them.

If you notice that others perceive you differently than how you really are, this is your fault and it is owed to the lack or problems in communication between you and your team.

Can you wake up in people the feeling of belonging to your leadership? What do you consider that is the most precious quality that people expect from you? Through what is reflected that quality? Does it highlight your true nature? Does it indirectly suggest your true nature?

Source: https://neculaifantanaru.com/en/truth-looks-out-for-you.html

Truth, Maat, Is The Balance Of The World And The Inner Reality

On December 28, 2012

Maximize the visibility of your message to others, creating an image that reflects the value of the "I am" symbol in their minds.

- Why do you tell me that I must, before anything else, direct my heart to my own depth? Why do all the sages say that you must ask yourself questions, search for the truth within yourself, since god is everywhere in the universe, in everything that is created, in the world of appearances and in what remains hidden from our eyes?

- Tell me: what can you think of the world you see, everything that surrounds you, everything that your eyes and ears perceive, if you are not able to ask yourself questions about these realities that strike the senses? Within us and outside of us lies knowledge and, therefore, the Truth, Maat, which is the balance of the world, but also the intimate reality.

For now you probably know that the gods we represent, as well as all that is said about them, are only realities reduced to symbols, signs that only the wise can decipher and read, just as our sacred writing is expressed only in images. Thus, when you see a semicircle drawn on a papyrus, you immediately tell yourself that it reads "neb" and that it designates the master, and if you see a banner waving at the top of the tail, you think of "neter" and know that it is a god , of the ineffable being, of the one that our finite mind cannot perceive. Whereas a man who is not a scribe, an individual who has not learned the sacred letters sees only what I have described to you: a semicircle and a flag. This is the power of the symbol in our minds, but only when we know how to decipher it, when we have received the knowledge of secret things.

Leadership: Explore and discover the full spectrum of intimate reality, integrating into a symbol the knowledge gained in your spiritual quest?

Or, learn that everything that is in the world, everything that is the world is a symbol, that we ourselves are the incarnation of this set of symbols, because in us is the universe, we are the mirror of everything that exists, of the being par excellence, because all that is below potentially contains all that is above. And so it is because we are alive. But as soon as life leaves us, that is, when that which constitutes the essence of our being takes flight, the breath that animates it, the intelligence that illuminates our soul, this body is nothing anymore, it is only an empty form destined for more or less destruction a little fast, a transformation into powder.

For that which gives form to our body, that which is in it the image and reflection of the Great All, is what we call "ka", while the particle of divine light, which gives us the knowledge of things, which is for us the instrument of this search, is what what we call "ba" and we represent it symbolically through a bird with our face, but it is also Akhu, that bright and immortal part of our human person, that divine particle that descends into our body at its conception, to live the earthly experience, proceeding from the primordial light, that light which was force and power, containing in it all the forms that existed before they were sensibly manifested starting from the uncreated matter, starting from the divine Ta-tenen, before the god had brought forth from him existing and future forms, before Maat organizes it, so that out of chaos harmony may be born.

The thinking of a leader penetrates to the core of the world through the following reflection: "The image you create of yourself must reflect the value of the symbol that represents you in the minds of others."

The truth, Maat, is the balance of the world and the intimate reality, when everything you experience gives you the knowledge of the things you need to reach a high level of spirituality. The divine particle within you is your immortal and luminous essence, a ray of the Great All, connecting you to the knowledge of the universe and the absolute balance of Maat. All that remains to be done is to find a symbol that reflects your inner image through connection with the universal knowledge and divine balance of Maat.

Does the image you find yourself in create a unique setting that reflects your state of mind, when everything in the world is a symbol?

*** Note:** Guy Rachet - Cheops and the Ibis conjuration , Lucman Publishing House, 2003

Source: https://neculaifantanaru.com/en/truth-maat-is-the-balance-of-the-world-and-the-inner-real

Truth or Dare

On January 02, 2009

Configure your basic material, which constitutes your way of thinking, so that you ensure your functionality in restricting circumstances.

The French cartographer Nicolas Thomas Baudin was appointed in 1801 to lead an expedition to the coasts of Australia to establish a precise map of those places. In 1802, the naturalists debarked on the shores of Australia, and had stocked themselves with numerous plants and shells. But, surprise. This stay was very short.

Everybody considered Baudin a very brave captain, willing to defy any risk to achieve all objectives. Even so, the legend says that he got so frightened by the croak of the australian frogs that he raised the anchor in a hurry, and fled away, never ever coming back there again.

A legend is a legend, and we don't know if it is true. However, there is something to learn from it: if we are not 100% determined in our actions, and if we are not ready to face new challenges, we can't achieve our goals.

Leadership: Is your way of answering to the conditions of unpredictable circumstances, but dependent on your will, specific to the "RETURN" function that measures the effects and impact on your reference value?

We live in a society where everyone wants to get everything in a short time, and at an easy rate. For this reason, many individuals quickly take all sorts of steps in order to achieve the most incredible goals, but at the appearance of the first obstacle, they are ready to give up. Are they so determined and valuable to achieve their goals by all costs?

I don't think so. Nobody gets a resounding success only by starting a journey; the success is gained only by those reaching its end, namely the determined, courageous and the persistent ones. If Baudin would truly have been a good leader, he would have defeated his impulse of giving up. Even so, he was not exactly a true leader, but a good cartographer. It is a big difference.

A leader's reference value is predominated by the influence of the moment of application of the command impulse over the response reactions to the conditions of a hostile environment. The "Return" function is activated if you are set to think in terms of guilt or defeat, accepting as a pretext the imperfections of circumstances that do not depend on you.

Leadership: How do you respond to the two types of conditioning?

I do not intend to change anything in the leader's pattern or to create the impression that, beyond it, there are a lot of unsuspected qualities, but to point out some options to promote his personality deeply appropriate to present and future time. But those unexplored aspects may also give rise to unwanted confusion.

The authentic leader cannot ignore philosophy, which perfectly suits his nature, according to which every deed, event and attitude will have future effects. The fundamental material out of which his way of thinking, those profound truths that guide him in time are constituted

periodically require a rigorous examination, but also a careful revisiting of the surrounding reality. In other words, an update and recontextualization of his way of "being" in various situations should be done periodically, to be sure of his qualities.

The leader's inclination towards success is the result of the relationship between two decisional situations, when he is familiar with failure or when he is not. Or, rather, it is the result of the close relationship between the conditioning type of *"beginning – I can't"* and *"I can - completion"*, out of which leadership draws its lifeblood and perfects its structure. Often, the leader can be completely insensitive to what is happening around him, strictly limiting the size of his development.

The mix of a well-grounded analysis of his own beliefs, decisions and acts of leadership, which open one's eyes by removing the veil of confusion, with narrow representations of how external factors influence his image can rise, suddenly or slowly, and in any dosage, depending on the circumstances, to different interpretations.

Subject to that inexorable "left" force, which programs so well his mind, convincing him to give up when he must get through the test of courage, the leader will no longer be able to successfully replace the inaccurate view of the facts that link during your adherence process to that increase in value, which promises the achievement of excellence.

Leadership: Do you come up with your side of answers to the challenges you cannot control, accepting the risk of being subjected to unjustified influences from a nuance of the type "exception to the rule"?

Just as a writer must have a current interest in his work – and so you must make a lot of interest in to accomplish your mission, fulfilling your role with as much diligence.

The truth is that even the most worthy leaders have their fears. Even so, they don't let fear take over. With each new challenges faced, they gain more courage to achieve their goals. In other words, only if you are open to new and changes, and only if you give your best you will be able to get where the reluctant and skeptics fail.

To gain a nuance of "an exception to the rule" is similar to scaling mountains while trusting a rope that will not hold. The only guarantee missing from sight for a safe ascent takes the need to test your own limits, of ambition, of sensations that can only be experienced "up there".

This exception to the rule also says that "any delay is taxed", when you go back on a promise and lose your self-respect, so as afterwards to also lose the trust of others.

The international leading expert in advanced leadership, John Maxwell said: *"Don't change the circumstances to improve your life - change yourself to improve the circumstances."*

Without a doubt, you have to confront your fears, and to gain more self-confidence in your own strength if you want to achieve your goals. Moreover, you should hurry, because as time passes, things are evolving and changing fast, the obstacles are multiplying as you advance toward the proposed goal, and thus your mission becomes more difficult.

Leadership is an exam of unforeseen circumstances that the longer you experience, the more interesting your life and mission become.

Truth or Dare: each of them is an alternative to how you approach a reality that you cannot deny and have the obligation to change. Even if you are terrified by the unknown that lies before you, find the courage to go on, because this is the only direction you must head towards to test and overcome your limits.

Do you really want to achieve your goals? If yes, then make sure you look just forward, and do not ever beat a retreat.

Good luck !

Source: https://neculaifantanaru.com/en/truth-or-dare.html

Try To See Leadership As Follows (II)

On March 03, 2009

Give your leadership that note of harmony it needs in order for it to be convincing.

The famous American actor Henry Fonda once said: *"One of the great discoveries that a man makes, one of the great surprises, is to find that he can do what he thought he could not do."*In order to rise to the level of your expectations, you need to discover how you can cultivate an orientation towards performance and progress, that is, to give your leadership that unity, that note of harmony that it needs in order for it to be convincing.

Efforts to adequately demonstrate the most natural proof of continuity in creative activities (which can help increase your professional ability) can be a failure if you do not see an increase in your interest in learning originality and innovation. For the leader must be an artist who has formed the habit of reasoning which he considers relevant in the act of creation, so that what is done by him may acquire the character of a distinct art.

Self-assessment as well as assessment done by other specialists does not help you comprehend the stage of evolution you are at and what you need to do next to achieve your dream performance, what paths you need to follow, what gaps you need to fill and where to insist to increase your value. Therefore, never rely on the recommendations of specialists, and do not seek advice from those who do not appreciate your work.

Harmony is the way in which you like to study and develop on a personal level, so that you can focus on creating the content you want to be transmitted in the coordinates of an art that highlights the strengths of your personality.

Tip: Accept the path of truth, detach yourself from that mentality that does not allow you to look deeper into yourself, that prevents you from conducting a more thorough self-assessment of your own qualities and flaws. Achieving performance involves harmonizing with the requirements of other people (through regulations and laws) – so it is vital to recognize the importance of the activities you perform to meet those requirements.

I say again. Your characteristic features are manifested in your performance. These traits show such a close connection with the actions and decisions that underlie the performance of the duties you have to perform according to the management position in which you have been nominated.

So, traits can't be independent of your leadership. They fully reflect and harmonize your interests and efforts, the relationships between you and other people, contributing through their functionality, quality, through their positive touch to increase your professional capacity. Just as art is expressed through drawing and color, so is performance through the relationship between you and other people. They are the mirror of their own virtues and are optimized by allocating the most appropriate assessments and self-assessments.

Leadership: What criteria do you need to be guided by so that you can decide on a performance-enhancing model that meets the requirements of the results of the effort to consider yourself "the only person on earth"?

If your positive traits are not highlighted or not directly observable, if they do not match the values and expectations of those around you, if they do not connect in a coherent whole,

the effect will be below your expectations. This may lead to a different result than expected. Improper identification or misconfiguration of your own resources and qualities can have unexpected consequences.

Are you the victim of a misinterpretation of reality? I have learned from life that all people want to be fully recognized and accepted for who they are inside, but very few are able to master their inner self in such a way that they can become aware of life. Very few embrace art, creation and spirituality. So, try to find the way to excellence in the art of leadership, without allowing your beliefs to align with a false reality.

For example, if you dial the wrong number, someone other than who you expect will always answer, right? In much the same way, when you don't measure your value and skill correctly, your performance will follow a different path than the one originally set. Instead of succeeding in building lasting relationships by increasing your own performance, you run the risk of establishing a wrong connection through incorrect or incomplete self-assessment. In this way you become the victim of a misinterpretation of reality – that is, you end up overestimating your value when it in fact is much smaller.

That is why it is necessary to be aware of who you are and to set development priorities. Someone noticed this and rightfully said: *"Awareness is the first step toward taking the reins of life in your own hands. It helps you understand yourself and better understand those around you. It teaches you to feel, it gradually teaches you to be creative – that is, a traveler aware of one's own journey, not just a passenger or bystander in your own life."*

In order to give value to your person, you have to open your own horizons, fully showing your attachment to the interest and willingness to improve your performance.

Try To See Leadership As Follows: everything you do in life is the same as what you have inside you: beliefs, emotions. And what you don't find inside yourself you won't find anywhere else. And if you really want something and you can't find that something within you, then it is useless to look elsewhere.

At the same time, leadership needs first and foremost the greatness that arises from the loneliness with which you have linked throughout your life relationships with the artistic universe and the surrounding nature.

Just as any moral action is aimed at inner happiness, so is the recognition of one's own abilities and their constant development contributing to the optimization of your personal and professional performance. Never find something impossible. Only the weak see everything as if through a black cloth. As time goes on, the perspective from which you look at things will change. If you strive for excellence then you will make every effort to distance yourself from that reality which is distorted by the limiting perceptions of those who stand in your way.

Many times, your only enemy is yourself.

Source: https://neculaifantanaru.com/en/try-to-see-leadership-as-follows-II.html

Try To See Leadership As Follows (I)

On March 04, 2009

Try to find the path to excellence in leadership, without allowing your beliefs to align with a false reality.

The creation of the sculptures decorating the Theater des Champs Elysees is largely due to Bourdelle's creation of sculpture with the art of dance. After years of Beethoven's urging him to meditate on music, from 1909 Isadora Duncan's dance came to provide him with an inexhaustible source of rhythm and composition suggestions. Completely absorbed in the decoration of the theater, Bourdelle realized at first glance that he had met the ideal model: *"It seemed to me that thanks to her I see how an admirable frieze or a divine fresco is animated, becoming an imperceptible human reality."* *

What conclusion do we draw from this? The path to true performance is closely correlated with the leader's ability to penetrate the essence of things, including the essence of human personality, perceiving what is wrong, which does not match the objective analysis of the causes and effects of the interactions in which he is involved.

For this reason it is necessary to remember that the best time to start measuring your own performance is considered to be when you reap the results of your work, when the positive effects of decisions and actions begin to be felt. The truth that Bourdelle wanted to express through his words is that in order to reach that degree of perfection that can no longer be surpassed, you must give life to a higher art, to promote your own, pure ideology that does not promote an incorrect message.

Leadership: Can you push your performance to the limit by developing a viable system for "finishing" your own traits to support your development?

As I said in my seminars, the progress of your leadership is assessed by the degree and nature of your influence – which is based on your character and mindset, which in turn maintain and are maintained by your ideology.

The famous Indian writer Salman Rushdie said that the real risks of an artist are to push the work to the limit of the impossible, in an attempt to increase the number of things one can think of. The same is true when it comes to the science of leadership, on the basis of which there is a rigorous selection of the efforts made by the leader to obtain the deepest and most comprehensive expression of his art.

The real risk to which a leader is exposed is to push his performance to the limit of the impossible, in an attempt to achieve perfection. The relationship between the elements that give balance to his leadership, defining its content and determining its limits, becomes more and more blurred, inexpressive. Remember that people find it difficult to improve their performance if the leader does not continue to increase their performance.

How can you make up for your lack of identification with those aspects that can significantly influence your leadership, so that you come to consider yourself as being in a position to say that what is happening to you is in your control?

In leadership, "created value" must materialize and increase the performance of those you lead. As long as the value created is purely theoretical, it simply remains a museum piece

that can persist "in memoriam", but does not improve anyone's material condition and life.

The way you define your performance reveals the quality of your leadership. And the results you get are directly proportional to the "dose" of efficiency you have assigned to each element of your leadership infrastructure. That is why it does not seem at all fair to me to tend to reduce those elements of value, essential, capable of increasing your potential. These elements bring together only the actions and resources that aim to strengthen your skills, but also their orientation towards identifying and exploiting opportunities to improve your efficiency and management science.

Just as the Bible contains a set of truths that the test of time and the development of science have not been able to unravel – so too can the lack of identification of those aspects that can significantly influence the science of leadership can nullify any chance of achieving excellence.

Only the results you obtain decide your value. The sad news is that you won't get tangible results overnight, so don't expect to get the world ready all of a sudden. However, if you really want to improve your leadership, you will need to periodically test your skills and competencies, and depending on the results of the assessments, you will be able to determine the level you are at.

Leadership: Can you shape your vision so that it gives a broader meaning to your existence, without having the necessary experience to carry out an "extra" activity in subjective conditions of knowledge representation?

A delight for the eyes, such a strong call to excellence. A viewer in front of some paintings is caught by a visual sensation so strong that, without realizing it, it becomes complicated, turns into ideas, radiates, associates with other ideas and ends up filling his soul with unparalleled joy.

The same sublime feeling of closeness to the nature of leadership (generally speaking) is also experienced by a leader when he manages to shape his vision and give a broader meaning to his existence and individual professional performance. However, unlike a viewer or admirer of fine arts, the leader's beliefs about himself, his role, his skills, the way he acts cannot be separated from himself as they are the expression of ideas deeply implemented in his mental system. Those beliefs are the result of his theories on leadership.

Just as a viewer subconsciously evaluates the value of a painting according to the impression that the painting has on his senses, so too a leader can evaluate his performance according to the results obtained and recognized by others. These results are proportional to his skills, knowledge and ability to implement them, moving from just being an idea to initiative and then to their practical realization.

From any point of view, evaluating your own performance by measuring your own efficiency is a win-win for you. If you have the right mental attitude, if you manage to capitalize on your qualities, to exploit your full potential through a detailed assessment and by optimizing your leadership skills, you can turn your personal knowledge into a starting point for your career advancement.

Leadership refers to how you act in those situations where the ego affects you, it tells you that you have NOT assimilated enough from life to form your own will, but you do not allow this freedom of action, always repeating to yourself: "I will be much more than I was before."

Try To See Leadership As Follows: all the science in the world relates to three major indicators of results: experiment, creation, and discovery. And never step on the gas too hard, otherwise you risk reaching a place without meaning in too short a timespan.

*** Note:** Adina Nanu - *Bourdelle*, Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/en/try-to-see-leadership-as-follows.html

Try To See What Your Senses Are Showing You

On January 29, 2022

Find the strength to release the sense of taste that conquers you and lead it to act with reference to the symbolic features of a distinct visual form that matches the meaning of your creation.

Orbit chewing gum helps me maintain my dental health, reduce my dental expenses, and at the same time increases my well-being in times of physical exhaustion (after running training). At the same time, I enjoy its fresh, sweet taste, with an intense mint aroma, and the moments when I try to appeal to the external appearance of a figure, determined by the limits of a work of art that, even without a strong emotional charge, grabs my attention and makes me feel like an artist.

And not like just any artist. But as an artist who lives an intense inner life, troubled by various stimuli and feelings, by the various manifestations of attraction for everything that presents itself as clean and neat. He does not remain a mere observer, just a mere consumer of refined tastes, but lives intensely the experience assumed to capture a feeling of refreshment, unconsumed, as if he were in front of a "living model of conduct".

In this part, the consciousness of the fictional character Humbert Humbert, from Vladimir Nabokov's novel, is revealing for the unique experience of fine, unforgettable taste, which gives the feeling of confusing art with life: *"Because there are colors and shades that seem to cheer up when in good company. I immediately realized that all these belong to a unique nature, and that a new, unmistakable authenticity, a poetry with very varied poetic images, clearly transpires from them."*

In fact, this means chewing Orbit gum by savoring the flavors and amplifying the unique taste: trying to sensitize a permanent activity, through an infusion of sensations of pleasure and perceptions related to a subjective experience, giving the taste an exclusive status, that of a symbol of a world in which any color eventually evaporates, and only the cloudy white of a resting object remains.

Leadership: Are you ready to use a process of visual representation that reproduces things through images, in parallel with the satisfaction of senses that can evolve to resize a pattern of interpretation of your creation?

Without delay, Orbit chewing gum is given a status of artistic current characterized by a faint color, but at the same time we can see it as an object of knowledge that results from a process that accepts and involves error and imperfection. A process of sensitive self-knowledge, followed at the end by the process of visual representation of an object left without senses, but which has the ability to evoke memories and even emotions. In essence, Orbit requires a much more complex focus on a stimulating image, presenting itself as a living, tangible, low-cost object.

Through its quality of approaching art, Orbit chewing gum (whose taste is connected to memory and kept in the subconscious) conveys to me that stimulating atmosphere that an artist needs for the best possible success in rendering a suggestive message: see what your senses show you. In fact, what the senses often reveal may exist as an argument for a hermeneutics of metaphor and symbol.

Leadership: Are you able to see the opposite side of your being, reconfiguring the pattern

of an object left without a representative position on the main painting of your creation?

I feel myself as more of an artist than ever, and I say that because the artist's feeling finds a variety of patterns for the finest tastes. In particular, the taste of Orbit chewing gum is unmistakable, as is the artist's style of capturing an intense experience in each canvas, using the real and the fantastic alike, carrying out an activity without the promise of a material reward, but on the basis for attaining the ineffable poetic feeling that pervades "the universal symbol of freshness and good mood."

The next time I buy a pack of Orbit gums, I'll pay a little more attention to the shape of each gum after it loses its taste, becoming useless. I will notice, more than ever, the pattern of an object left without a representative position on the main painting of my creation. And if this object, left without any tolerant side, would have something to say, because any irregular shape could still be materialized in a graphic, pictorial image, through specific elements and means, then it would only tell me: "I am what you made me become through the art of transformation".

Only now do I realize how harmful it is to the form to increase one's sense of taste. Unprecedented, I feel like a destroyer of art. In a way, I managed to ruin the original shape of the Orbit gum, just out of the need to associate my image with a symbol of personal appreciation or a truly special moment, which bears the sweet imprint of uniqueness and refinement. It's nice to see the opposite side of you once in a while...

Leadership can be assessed in terms of the perception you choose of yourself when what you are trying to shape through creation becomes equal to the formation of a sense that does not make you seem devoid of feelings.

Try To See What Your Senses Are Showing You whenever you follow the desire of the self to build a favorable image, in a context in which objects are appreciated only by the criterion of their adherence to a function of alignment on the level of the abstract.

In this way, I would like to add one important thing: the meaning of my creation is that of exaggerating a state of affairs which, by its very nature, enables me to correctly represent the consequences of a deliberate choice.

Source: https://neculaifantanaru.com/en/try-to-see-what-your-senses-are-showing-you.html

Turn Towards Me With An Eye Full Of Your Own Gaze

On March 01, 2020

Magic is the consequence of how you imagine a fantasy world and how you transfigure it into a creation that is related to God's logic.

I wanted to be a magician, a creator of the effects of chiaroscuro, a promoter of uniqueness, a special artist that God himself would recommend as a model of an art that never disappears, that never gets old, but carries out its wide-scope manifestation in the physical relationship between refraction and reflection. Was I asking too much from a mere dreamer? Am I enjoying an image that refuses the concrete?

Maybe, though, I was relying too much on someone other than myself, with more qualities, more daring and more captivating, but similar to the form of imagination my pride provided. The pride of not being the last in the history of this humanity, the honor of being first in a top of the bright minds, of the great gods of mankind.

Understanding magic is an art, a process of living similar to the possibility of tasting from a stopped fruit: you must allow yourself to feel a sensation of imminent danger, despite an increased sensation of fragility. The wonder, the entry into another situation, more dangerous, in a field of metaphysical perceptions, blessed me, fascinated me as something that surpassed my most daring dreams. Art is the magic of writing the word "Surprising" with invisible ink on one idea about myself.

I have also come to believe that art is the fruit of a symbiotic relationship between three partners: one who wants to be God, the other who lets God rule the world, and the last is the incarnation of God as a human being. Can you look at me in three directions at the same time, as you would at a magician?

The spectator can only see one side of things, the other is hidden by his own attitude towards irrational phenomena.

Leadership: Can you demonstrate your conversion to something above yourself so that you are part of the reality of others at the level of authority over a creation whose perfection transcends imagination?

I am a great magician, God says, even though the magician looks like a man who gives himself to God and whom God does not recognize as his equal.

And people who see a magician always meet with God through the prism of a creative act that is distinguished by the force of suggestion, in front of a Creator who is constantly reinventing himself, knowing that what is seen with the naked eye is the image of an escape in another world, watched and felt more intensely.

I suppose that the accumulation of such an experience is a geometrical relation between the feelings of fear and delicacy, mysteriously enhanced by a dose of superstition created after all the appearances of a realistic story. In the plane of the artistic form and of the illusion, I had to fit into the field of an existence that was meant to be a guide for a different formulation of metaphysical, Shakespearian realism, filtered through multiple imaginary grids. Here, each character on the stage presents a different face from the others.

God has asked me why I want to be a great magician, because he will never give me the chance to become like Him anyway, at the same level of superiority. I told him that if I am not given to become a great magician, I will never be able to show all that I can, and thus His glory and power will never be in me. It would mean that God does not exist, that magic does not exist, and I cannot be a magician. And probably the famous saying, "Man was made in the image and likeness of God", is false.

I received no response. And so, I learned what power means: to give no explanation as to who you are, but to continue to put the world in difficulty when it comes to the truth. That is magic. And I am a magician because, of course, no one believes I am God and that I exist in each of you, that I am part of your reality, right now.

Leadership: Can you put a sign of equality between two entities of power, of different nature, through a creative act that implies the criterion of resembling a phenomenon of receiving a truthful image about the unobservable reality?

At the same time with magic, the penetration into other universes develops. If I disguised myself as a magician who hides his divinity, attentively and carefully, it was because I had to add an additional source to promote my image in the formula of alterity: *"You go to another to get what you do not have."* If, in this regard, I would make a reference to the character of John Fowles, here is what would be brought to my notice:

"Nicholas, if we are to attempt to reproduce, and only partially, something about the mysterious laws that govern existence, then we must know how to overcome some of the conventions that man has invented to hold back these fundamental purposes. This does not mean that such conventions should be ignored in our ordinary lives. By no means are they necessary fictions, but by playing God, we started from the premise that in reality everything is fiction and yet no fiction is necessary."

In what form do you see me now, when you know I am Nicholas Urfe, Neculai Fântânaru and John Fowles, in a game of God, under the magical and empowering auspices of the metaphysical trinity? You are probably imagining that I am in the midst of the worlds: a special meeting between the character and the writer, in negotiation with a death awaiting resurrection. It is not a fiction, but a reality that passes from one state to another, from one point to another, in a magic circle that rolls inside another circle.

This is precisely what magic is: a formulation of one's own realism, extended, like that of the dream world, between what you are in fact and what you want to be.

Leadership: Do you give yourself the chance to think of yourself as a territory of scientific knowledge that interposes between a higher reality and a creation whose force becomes the image of an omniscient entity?

Superiority becomes dominant in leadership, as magic becomes a dominant factor for spiritual momentum, being explorable through what you manifest through discovery and by arousing curiosity, by uniting creative power with the resonance of those energy currents that enter into the structure of a new reality of being.

What you are and what you are able to achieve is a consequence of manifesting internalization through the processes of creation, resulting in the attributes: inspiration, vision and revelation. Therefore, the experience that individualizes an artist is the process of achieving a creation seen as a projection of the Ego into a higher plane of reality, imposed by a higher order of knowledge and spirituality.

And spirituality is the science behind an ingenious trick: the amazing means of making reality disappear.

Hocus Pocus, I'm gone. Is it true that you can't see me? Is it true that you can't understand me? However, you know that I am already in your mind and that your mind reads further, even if you do not know what follows, because the exceptional power of a great mind and a great soul harmonizes their aspirations with that state of spectacle, surprise and detachment from everyday life.

I conclude that the artist-leader is a consequence of the power of modeling a larger inner world, within the perimeter of the dimension of a knowledge that combines innovative theories and practices, which in turn have motivations as active, observable or not.

These impel him to individualization, giving him the courage to dedicate himself totally to exceptionality in the extremely wide field of the effects obtained through the very gift of Creation, highlighting the great work of any artist: the ability to be totally present in any situation and to change it purely and simply by the power of being a different entity, an omniscient entity governed by eternal laws, as yet unknown.

Leadership is the reality from which you make your image of Superiority, so that the image received by the world view does not affect how you transpose yourself into another YOU.

Turn Towards Me With An Eye Full Of Your Own Gaze if you want to understand the image of a magician who is an initiate in the great mysteries and, at the same time, is a living reality meant to suggest the relation of a Higher Entity with a world in which everything is seen from a single direction.

It is the direction in which your personal character and freedom of expression make you feel as someone else.

Source: https://neculaifantanaru.com/en/turn-towards-me-with-an-eye-full-of-your-own-gaze.html

Turn Your Sight To The Triumph Of The Eyes

On April 06, 2023

What you see is the form that things take when they are integrated into an idealized self-image, which you recognize as "a mirror of authentic experiences".

Right now I'm trying to move a power generator that, being heavy, is kind of straining my spine. In fact, I look at it more than I move it, with the difference that what I see through the glasses of ordinary opinions has no potential to move things, because the eyes manage a structure subject to transformation through which thought integrates the object as a whole, that is, assimilates it in the form of knowledge.

This gives rise to an extra dimension of visual perception, because what I see is the form of a static, strict image, recorded in memory, but displayed in the interface of a perspective of integrating art into everyday life.

Even the perception of the movement of objects has an important role in such a complex mechanism of vision, because by moving, that is, by releasing sensitizing potential, they are more easily distinguished by color, shape and sensation, on a certain surface of land. In this case, art is no longer just a static image that I look at and move on, but becomes a "live" story that develops through the contribution of sight to the recognition of the mechanism of emotional leverage produced by the meaning that I give to the value "realism", from the external environment.

Leadership: Does your vision contribute to the recognition of the emotional leverage mechanism produced by the meaning you give to the value of "realism" from the external environment?

The objects and events to which the symbols refer belong to mutually exclusive experiences, as a kind of abstraction of reality, in the sense that certain properties and characteristics of real objects are ignored just to make way for a confessional tension. For this reason I say what I feel, because I allow myself to promote an activity of the soul that perceives or knows material things. And I say it in the way the painter chooses his representative model in front of him (a corner of nature or a group of objects) and then reproduces it through shape, color and effects.

To be able to see myself as things see me, this is the desire that should accompany me throughout the rise of abstract art, the teaching necessary for a perfect creation that begins with sight, the dominant sense, *l'immagine proiettata sulla retina*, and *continues* with the feeling of order, when everything is in its place. Perhaps I should have thought better of a neutral decoration, which I would ennoble with classic accents, not an electric generator, so that the art I am trying to highlight is more accurate in "finding the perfect form", than in emphasizing symbolism through content (not through form).

The eyes of the art critic, Ion Frunzetti, seemed to have caught something from a reality identical to mine when he referred to the French painter Paul Cezanne:

"With sight, the whole consciousness tries to grasp the total reality of the object; the object remaining continually foreign, however, and the consciousness more and more bitter, more and more impoverished of impulses and confidences. Practically, dealing too much with the object and too little with one's self, Cezanne makes the mistake of indulging reality too much."

Leadership: Can you fix in the "painting" the moment of great impact that places you in the middle of an unusual setting where reality depends only on the direct observer?

I still wonder why the feeling increases as the understanding of objective reality increases. Anyway, in art there must always be a sign of equality between sight and feeling, on the plane of a reality that needs to be described without any shadow of concealment. It is understood from here that the essential attribute of the unique feeling, by conditioning the sight, is to be a guide to knowledge and to call the being to its own world – a world of meanings in which the dual reality operates: direct visual examination and the sensation of mystery.

Exactly like in Agatha Christie's novel, the famous "Ten Little Blacks". It is about 10 people who were invited to an island. Little by little, people start to die, but every time one dies, one of the 10 porcelain statuettes on the table in the living room also disappears. And every time a statuette disappeared, another battle against an invisible opponent was lost. So the set of statuettes, the only accomplice of the criminal, becomes the only care of those left alive, their only reality, their only prevention against the criminal plan. So, some trivial things become their only world, outside of it there is nothing.

No wonder you can't believe it. But you should know that sight is based on the feeling of static or dynamic reality, which deeply awakens the soul. Of course, art comes from feeling, as the faculty of the soul to manifest itself from the inside out, by sensing the things or sensitive aspects that concern you the most. And everything has its sensibility if you know how to look at it as you would look at a painting: through theme and dimensions, through a realistic style that, at the same time, maintains the mystery.

A first guide of leadership towards the dimension of art is the imperative "can you believe it?" which you have to take into account when experiencing the sensation of control of reality that leads to increased visual sensitivity.

Turn Your Sight To The Triumph Of The Eyes to discover the reality contained in this interval: *"Thought can only give you the minimum; feeling can give you the maximum."* I say this, knowing that the visual direction of my eyes has as a basic guide the sensation of mystery, and this happens without the art losing its curiosity to understand the equality between the reality described in detail and the meaning of the details that can mirror a new reality.

And, I still wonder: can a representation of the whole eye (rich in isolated manifestations of vision), fix in a painting the moment of great impact that places man in the middle of an unusual setting where reality depends only on the direct observer?

Source: https://neculaifantanaru.com/en/turn-your-sight-to-the-triumph-of-the-eyes.html

Turning Off The Light Means Plunging Into Darkness

On December 17, 2012

Oversensitivity can amplify the ordinary meanings of everyday incidents, giving them extra emotional weight.

What a terrible tragedy this man had to experience - prevented so often and so cruelly from creating - when he lived even the current events of everyday life with an unusual intensity, giving the smallest ordinary, domestic accident, generalizing dramatic meanings:

"The light goes out to save electricity. For me it's not just that. Turning Off The Light Means Plunging Into Darkness. An unplugged phone means a break from the world. Delayed money (so often!) means the specter of misery."

And everything in big (in capital letters). And everything felt very acutely. Any trifle tends to turn almost instantly into a generalization. A button broke - suddenly you feel ragged. You miss a name - it seems to you that the process of decomposition of consciousness and loss of memory, etc. has begun.

From the outside, all this may seem very funny. But living with them is as excruciating as possible, especially for a director like Serghei Eisenstein. What did this man have to go through, subjected to so many blows - and not to "trifles", to so many genuine tragedies?

Leadership: What you experience in moments of great emotional weight can indicate how subjective perspectives influence the perception of reality?

A director's adaptation to his environment can be essential to his survival in the dramatic and generalizing world of film. Responses to everyday events may vary; some may migrate to areas more conducive to creation, while others may develop new strategies to cope with the harshness and intensity of changing conditions. Understanding these processes is crucial to managing the psychological misery and darkness that can result from a world break.

Every household accident, from turning off the lights to save electricity, to being late for money, can trigger an inner tragedy, turning any trifle into a profound and excruciating generalization. This is the life of a filmmaker, where even the smallest disruption can become a decay of memory and identity. Personal suffering can lead to overgeneralizations and existential fears. That's why inner balance is essential to keep a rational view of the world.

In this turbulent context, ordinary events become charged with deeply dramatic meanings. A simple change in work schedule or a small logistical disruption, such as turning off the lights to save electricity, is perceived not just as a minor inconvenience, but as a plunge into darkness--a metaphor for isolation or loss of creative direction. Similarly, an unplugged telephone becomes the symbol of a break from the world, an isolation from society and the possibilities to communicate and collaborate.

Leadership: Can your artistic sensibility amplify vulnerability and connection with reality, thus revealing the creation of a work capable of transcending the immediate?

Also added here is the "delay of money" - an apparently administrative problem - which is felt as the specter of misery, foreshadowing much more serious problems, such as insolvency

or the inability to continue artistic projects. Each domestic accident or small incident is transformed into a vast generalization, each becomes an episode in a continuous struggle for artistic expression and survival. Therefore, small everyday inconveniences are felt as harbingers of bigger disasters, amplifying the feeling of insecurity and vulnerability.

Through this lens, the director's life is not just a sequence of events, but a battlefield where every minor detail can escalate into a personal or professional tragedy. Thus, it is vital to develop coping mechanisms and coping strategies not just to survive, but to thrive in an environment that, while often harrowing, can also be deeply inspirational. This is the reality of a director like Sergei Eisenstein, for whom the realities of life have turned into art, even in the most challenging moments. Artistic sensibility increases vulnerability to overwhelming experiences of reality.

Leadership can be a rarity in the art of accessing and interpreting deep inner experiences with a personal conviction: "Inner insights can amplify the meanings of seemingly mundane experiences, while intense emotional states can distort the perception of objective events."

Turning off the light means plunging into darkness and isolation from the outside world, a moment that can trigger deep fears and anxieties for a hypersensitive person like an artist. How do you manage to transform the realities of life into art, even in the most challenging moments, when artistic sensibility increases vulnerability to overwhelming experiences of reality?

Do you believe that one way to overcome these challenges is to assume a unitary vision and a spontaneity of feeling that will guide you in expressing yourself through expressionist artistic language?

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/turning-off-the-light-means-plunging-into-darkness.html

Two Artists In The Same Creative Epic

On October 11, 2023

Your gaze reflects the place from which you look, and the place from which you look creates the place in which you live.

I'm at the seaside, I cast my eyes on the sunny beach. Trying to capture as many details as possible, changing the observation angle to see the subject from different perspectives, I captured some scenes of great beauty. The deeply emotional, nostalgic and evocative landscapes, where each element becomes a new page in a captivating visual novel, are made as if to be contemplated and received as a kind of unwritten story, where sand and waves become blank pages. Naturally, the artist in me becomes the silent narrator of this natural spectacle, a wanderer on wide roads, even a little stranger, aiming to capture the ephemeral essence of nature in a lasting creation and transpose it on canvas.

You, my darling sea, what have you prepared for me to see? How did you expect me to paint you? You were never satisfied with the quick sketch, my initial impressions that captured the mystery and depth of the landscape, because so many times I could see on your face a certain disillusionment, a vague disbelief, a painful or disappointing revelation that contradicted my expectations. Mind you, you searched me for a moment, then a whole day, then day by day throughout my stay, as if I had gone back in time and found your old secrets, buried in the sands of time, or I would have reminded you of some forgotten suffering, *un recuerdo profundamente arraigado en el alma*. And yet, didn't you find a whole world of meanings and feelings in my eyes?

It's true. I hastened, I rushed to outline you more vividly than ever, the sun warming your waves, calming their fury. And it seemed absurd to me to waste the little time I had at my disposal with the sketch of simple sunrises, while you, the true treasure of the landscape, a natural picture taken from dreams, were right in front of me. With that look full of secrets and at the same time curiosity, as if you wanted to explore the deepest layers of my soul, all the time you looked at me like a pilgrim of beauty, and I was burning with impatience to translate your landscape on canvas.

Leadership: Can you create an authentic and emotional experience at the same time, so that the image you convey is perceived as a kind of creative illusion of an artist?

The sea, my dear endless expanse. Wait for us to comment on the painting together, your image from an eternal perspective, where the waves become echoes of time and the sand becomes a keeper of untold memories. You really intended to ask my opinion, ready to clarify any unclear details, but I plunged completely into the creation and you resigned, or maybe our dialogue got you and you completely forgot about the scenery. Maybe when you think like me, or almost like me, like us, you'll understand that it's hard to change, letting go of everything you've been, everything you've learned, everything you've become, so that you become a kind of muse of my inner painting.

At a certain moment, a meaningless gesture distracted me from you, while a real show of color and light unfolded before me. You felt what I felt, didn't you? And if you felt, why don't you continue to feel? You told me that your secret is too deep to be revealed in words, too subtle to be expressed in the language of men, this is a crucial addition of admiration for the sublime of creation, brought to man as a kind of initiation into an inner journey that causes him to reevaluate his perspective on life and reality.

Leadership: How do you perceive the connection between your inner depths and that

feeling of panic in front of a blank canvas, demanding to be filled with life?

It reminded me of my early panic, when every white canvas created a hollow in my stomach, seeming to gradually fill with every shade and brushstroke.

I succeeded. I could see in the landscape of your face a special beauty, an image that I felt the need to transfer to the canvas, but also a kind of restraint, as if you keep a secret inside you that cannot be expressed in words, but only transposed into colors and shapes on canvas. It resembles the description of "The Picture of Dorian Gray", recalling the power of art to capture human complexity and reflect the depths of the soul in a fascinating way.

Like the sea, art has given me a window into the inexhaustible depths of the human experience and encouraged me to contemplate and sensitively receive the beauty and complexity of the world.

Leadership: Can the painting in which you reflect your gaze animate the image that represents you, leading to an endless story?

"In the corner of a dark room, on a marble plinth, lay a portrait in a superb frame. The painting, in a perfect harmony of colors, seemed to breathe life. In it, the face of a handsome young man, with deep-set eyes and hair curled with a lustrous black, he was captured in an expression that exuded youth and innocence. But despite this appearance, his gaze seemed to hide a dark secret, and his smile had a shadow of sadness. It was a portrait that fascinated you and it made you shudder at the same time, because in him all the hidden lusts and all the sins were displayed, while the flesh and blood youth remained innocent and intact."

Just as the sea reveals its secrets through its eternal movement, so too I open my soul and express my emotions through the art I create, fascinating any viewer and at the same time shrouding him in mystery, so that the beholder's soul remains innocent and pure before this artistic show. A handsome young man is the reflection of a sea that reflects confidence and determination, the secrets and depths of the soul that contemplates its meaningful silences, he is captured in an expression that exudes youth and innocence. And if the sea gets rough, then the young man too can find his guide in his own inner turmoil.

Visionary leadership involves noticing and harnessing not just the obvious, but also the hidden mysteries of inner insight that reveal deep truths beyond the appearances of reality.

Thus, art becomes the master of a painting that captures the uninterrupted dance of changes, be they in the inner sea or in the outer world. I myself animated my painting with the image of the sea, and the sea turned its gaze towards me and lent me the color of its soul.

That's the only way I can believe in everything the sea believes, that the only thing that can remain steadfast between us is the burning passion to explore and express beauty, its way of causing me even more happiness, regardless of the states and changes of the surrounding world. A sea so mysterious that every wave of yours hides untold stories !

If you ever forget that I painted you on the canvas of memories, as you washed me of worry and sadness, teaching me to become a part of your landscape, then we will both remain parts of the same endless story of nature, intertwined in a deep connection. We will both be part of the same picture, two artists in the same creative epic.

Leadership adds only one attribute to the act of creation: that of completing two distinct entities - the artist and the image - capable of harmoniously merging and developing in an inspired way.

Moreover, if art is the act of creating and expressing a deep connection between creator and subject, in a way that transcends worry and sadness, turning both into artists, into a never-ending story of nature, then leadership becomes a sort of catalyst of the connection between what exists inside each individual and what can be created and expressed through art.

Two Artists In The Same Creative Epic meet in one place, where their gaze becomes the brush that colors an entire world. The sea becomes the muse, whilst I, the artist, get to change into a narrator of her endless stories. And if I live a thousand years, and a thousand years will merge into one day, the sea will still be there, but changed by a brush that depicts its eternity, while I will remain just as gifted an artist, but changed into a witness of endless time.

Catalin Manea once said: "*Your gaze reflects the place from which you look, and the place from which you look creates the place in which you live.*"

Source: https://neculaifantanaru.com/en/two-artists-in-the-same-creative-epic.html

Two Artists Would Operate A Single Brain, A Single Sensibility

On April 18, 2012

Genuine insight into the perfect match between the image and the catalyst of its meaning can bring vitality to the artistic process, only if it reveals a subtle balance between form and content.

The meeting between Eisenstein and Prokofiev is a phenomenon in the history of arts. Two artists would operate a single brain, a single sensibility. The miracle of this meeting lies precisely in the attunement, in the unique harmonization of their creation.

Here are some lesser-known traits of the composer that will help us understand the affective premises of this collaboration: a capacity for work that H. Neuhaus said was astonishing. He worked regardless of his mood, anytime, anywhere, under any conditions. A man of equally astonishing punctuality. Prokofiev works like clockwork, writes Eisenstein. Its accuracy derives from the precision that characterizes its creation. From the accuracy with which the image is translated into means of expression with a mathematical precision that Prokofiev keeps in check with an iron fist.

His punctuality is proverbial: if a meeting does not start on time, after ten minutes of waiting he leaves the room angrily and demonstratively. For those who want to visit him, he sets appointments to the minute: 12:00 and 8:00 p.m., and he gets irritated if the guest does not keep to the specified time. He shaves at the same time every day and the whirring of the razor is for M. Rostropovici, his neighbor, a real clockwork. He is pedantic in his clothing, he drives around in his blue car with a perfectly elegant dress. But, although an austere spirit, with a rare discipline in work, he approves of dancing or tennis, also meeting Eisenstein on this plan.

For Eisenstein, the result of this collaboration on the film Alexandr Nevski - which becomes a great pleasure and creative joy for both artists - will be the discovery of the laws of coincidence, of the agreement between sound and image.

Leadership: To what extent can the coincidence of the image and the catalyst that gives meaning to that image draw out of you the essence of a harmonious and profound work?

The coordination between Eisenstein and Prokofiev in the making of the film Alexander Nevsky is a unique phenomenon in the history of the arts. Two artists acted as one brain, manifesting a common sensibility. Their meeting is a marvel because of the harmony and precision with which they have aligned their creations.

The human brain acts as an integrator, allowing a harmonious response to external stimuli. Synergy between the prefrontal cortex and motor areas allows precise planning and execution of movements. This precision and accuracy also characterizes the relationship between Eisenstein and Prokofiev, who worked together with astonishing punctuality . Prokofiev was known for his rigorous time discipline, writing his music with clockwork-like mathematical precision.

Eisenstein, on the other hand, was equally disciplined and meticulous in his cinematic approach, seamlessly integrating Prokofiev's music into the film so that sound and image blended naturally. Dancing and tennis were other common interests that contributed to their collaboration. The result was the discovery of the laws of coincidence, of the agreement between sound and image.

Thus, the film Alexandr Nevski becomes a manifestation of the perfect coincidence between two arts, through an exemplary collaboration between two artists who acted as one brain.

Leadership can have the value of a harmonious creative process, bringing to light a subtle balance between form and content, only if it reveals an authentic perspective between the image and the deep essence of its meaning.

Two artists would act as one brain, one sensibility, only if they have a deep and harmonious communication based on mutual respect, trust and a shared artistic vision that allows them to merge their creativity in a complementary and synergistic way. The coincidence between the image and the catalyst that gives meaning to the image (music) can become a fascinating discovery when two visions synchronize to create a harmonious work.

*** Note:** Ion Barna - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/two-artists-would-operate-a-single-brain-a-single-sensibili

Two Important Chapters Of Leadership

On July 14, 2016

Get closer to leadership, establishing a more accurate image of your profile as a seeker of the optimal point of operating: between limitation and expansion.

American film director D. W. Griffith confesses to Russian director Sergei Eisenstein: "Half of my films are scrap paper. I made them only so that I could get the money I needed to make something true to my heart... Films that I made only for myself, which never had any box office success... The first ones brought in piles of gold, the latter were only losses."

The confession continues. Griffith talks about his projects. He wants to do a film about the corruption born out of prohibition: "I'm looking for money. Nobody wants to fund such a theme."

Eisenstein painfully listens to the confessions of this veteran who is forced tact as a young rookie. He listens, he is terrified without yet knowing to what extent his fate will be get worse, here, in this fulminant world of films. *

Leadership: Do you endure a suffering which is subjected to a path that is "worn out" the more you assume responsibility of benefiting from "discounts" in terms of expectancies?

There are no kings before the dominating sense of dedication. There are only slaves confirming themselves to a pre-existing *corpus* of beliefs about themselves, or complying with an orientation according to which liveliness is considered to be the most important driving qualities of man.

The self-correcting system in the area of transitioning to a new status, a more responsible one, and to a way of being which accepts losses, not only gains, is based upon a personal promotion effort of "I seek – I offer". That which you seek is directly proportional to the price of that which you offer.

This – in leadership (which demands a certain attitude, a certain mood in the face of that which is monumental to be accomplished) is associated mainly with a temporary variable, emotionally charged, such as: "Give the world the right to stop you ! "

When you continue to obey your circumstances, in the unrest of the exhausting efforts of surpassing yourself and rising to the level of an original creation, it will happen one day that you will hit the peak of your travels. In that moment, the glory of being a model in the spotlight will interfere with the glory of being alone.

Leadership is the joy of man continuously dedicating himself to a greater cause. It is the joy of man to rediscover himself through the ever more intense implication in the projects in which he believes in, even when he is at the peak of his journey.

The stage of completion of a project of grand proportions, shattering the walls of blind subjective and objective determinations, psychological and social, helps you separate that which is essential in the course you're following, from that which is non-essential. Thus you will be able to obtain a more precise image of your profile as a seeker of an optimal point of functioning: between limitation and expansion.

Who can bear a suffering that is subjected to a course that "wears out" the more it assumes the possibility of benefiting from "discounts" at a level of expectancies, gets closer to leadership through the fact that he trusts his capacity of perpetuating his quality of being greater than the rest: the power to help himself.

The first important chapter of leadership that you must take into account refers to the union between faith and desire, in the continuous efforts of surpassing yourself, even when the world ceases to "finance" you.

The second important chapter of leadership brings to the fore the reality to which you relate to in the conditions of incertitude of the will of accomplishing your own ideals, but distorted by the process of expansion of the area in which you fit in.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/two-important-chapters-of-leadership.html

Two Lives And An Angel Caught In The Net Of A Creed

On March 24, 2012

Improve your character, by externalizing all your states of mind under the virtue of your role.

I return for a moment at the beginning of the movie *"Vertical Limit (2000)"* of which I had discussed in the previous article. Annie, Peter and their father, Royce Garrett, were swinging suspended on a rope to the abrupt slope of the mountain, at about 450 meters high. The rope could no longer hold all three of them.

Royce asks his son to cut the rope. This order raises a deep echo in Peter, who suddenly feels the burden of his unhappiness. The nightmare of his life became a reality for him, a personal experience.

- Listen to me, Peter ! If you do not do this, your sister will die ! Cut the rope ! Cut once ! It does not matter what happens to me ! Cut it ! We have no time ! Cut it ! exclaimed his father full of power and conviction.

A creed that improves the character. These words were meant to supply the courage and the Peter's spirit of sacrifice, who seemed to remember the first advice that his father shared with him, of that strong leadership principle, of that firm conception about life, of which he must listen now and follow it:

"Peter, you will be hit by the moment when you have to prove your strength of character. A strong character is formed only when the man is accustomed with the soul and the pain. Tighten your whole being and make the step for the grand final: between you and your role, between your emotional Ego and your moral Ego. Be a leader."

Leadership: Is your condition of a rational man that of bearing facts and consequences that contradict your personal beliefs, to verify and prove that you are sincere in what you believe or do not believe?

Our Lord, in what realm of infinity we place ourselves, your angels? Two lives depended on a single decision, by a single gesture, by a single cause, of a single consciousness. The third one was already decided by fate.

Their father, like a protective angel, holding the power to change his children's' feelings and emotions in parental desire, naturally, to protect and ensure their salvation - like an angel that spreads his wings, ready to retreat into immortality in order to leave place for their children to understand and accept the reality of this life, like an angel, who prays for a miracle in his intermediary prayers - he still managed to annihilate in Peter any remorse and any type of regret, and to fill the gap of distrust and weakness that he felt at that time.

Peter impelled by his father's creed - the creed of the ones leading and changing destinies, has strained the powers of his soul and cut the rope - saving his and his sister's life, at the cost of their father's life.

Leadership: Do you always comply with an internal check whose value can be obtained by linking a bad result to the price of a life that expresses itself in one word: "Remorse"?

In one of my webinars, I made a statement: the leader needs an answer, a positive reaction or a negative one, especially during the period of development. His ability to evaluate himself, to think the situations and to cope with them - not only in terms of feelings, but also of the consequences - represents his greatest power.

There must be a permanent internal verification, to which you must comply by yourself, as a leader - and depending on its result to be able and willing to change what does not work in your life, or what you cannot accept. This verification, carried out seriously, has the sole and exclusive purpose of transforming and perfecting your own leadership potential, being the only means, by which to acquire that particular form of self-realization.

Just as a sorcerer, boils for his incantations all the herbs of the earth, the good, and the evil ones, eventually obtaining a beneficial potion - and so you must include in your leadership, in your being, those ingredients with filtering properties of the set of principles, values and conceptions that guide you in your actions (in appropriate quantities) - that would not cause negative reactions from others, even if they do not always respect the highest moral, emotional or professional standards.

The overthrow of values - all the ups and downs that do not know any limits, sometimes are beneficial when getting the acceptance of others.

Leadership: Do the values you believe in have as a finality the price of life you pay for assuming a guilty role in a drama called "The Test of Devotion"?

In the movie *"Vertical Limit (2000)"* Royce Garrett tried to induce in his son his quite ambitious conception of leadership, on the role, limits and the purpose of a leader – by filling all his man inside with a new essence, with another perspective, transforming his whole existence.

The self-love should not characterize all the manifestations of a leader. His attitude toward others is a way to control his own development, but also a form of monitoring the way of exercising their power of influence.

The great merit of the leadership consists in his value of a guidance of values, of the actions for achieving the common good, a guidance regarding the philosophy application, and of its way of understanding the human being – therefore, it constitutes a means of reconciliation with yourself and with the world around you.

The determination associated with the ability to make you understandable to people – by appealing to their reason, but also to their feelings - are the "aces" from the sleeve for a leader. In the occurrence of extreme situations, a leader must know how to sacrifice something of himself, his sacrifice being followed by the sacrifice of people, for the whole "gear" to be saved.

The form each virtue takes when tested is the expression of the necessity of sacrifice in difficult situations that few are capable of.

Educating and training people, the awareness of the utmost importance aspects, are essential for having a leadership's solid foundation. Certainly, Royce Garrett has previously taught Annie and Peter regarding the dangers, about the need of self-sacrifice in difficult situations - because the situation may be opposite, to the end of the rope to be one of the two of them - and then, he would have resorted to the same gesture.

The leader can always "fail". Even so, the gear should be ready to move on, others must take the leader's place - this moral "training" this way of thinking, of approaching the responsibility and relating – it starts from the childhood, from an early age, and is finalized in the adulthood.

The leader is not an "Atlas" which carry on his back a bunch of puppets, but a man with the strength of character that is willing to sacrifice himself, and to renounce at any pride, for saving a community.

The weakness of character resembles a stone thrown into the sea: you forget to see that feelings of evil are true when the lack of control of your emotions reaches the bottom.

Two lives and an angel caught in the net of a creed reveals that inexhaustible source of morality of the people that are put in the leadership's service, the source that flows understanding over their souls, and removes the emotional and mental blockages.

The people's mentality changing is a continuous process, in which the leader has a major role. Nevertheless, people must be willing to change themselves and to accept the changing as an active process of individual and collective development.

In contrast to a game of chess, stating "checkmate" when the king can no longer move, and it is ending - in leadership, if the leader falls - others must take his place.

Source: https://neculaifantanaru.com/en/two-lives-and-an-angel-caught-in-the-net-of-a-creed.html

Two Lives And Death In God's Notice

On June 29, 2015

Try to predict the quantum of effects that can be acquired through superiority and greatness, demonstrating to the entire world the measure of your ability of treating seriously what is called "full control."

Lying, angry, panting, Maximilien no longer felt anything alive within him, apart from this dream. It seemed to him that he was entering heavily in the unresolved delirium preceding the other unknown called death. His drowsy eyes involuntarily closed: and yet, behind the eyelids flutters an image he recognized, though he believed himself to be shrouded in darkness. But his mouth uttered no sound. And, as if all forces had gathered in this inner turmoil, he sighed trying to clear his thoughts.

It was Monte Cristo who had opened a door. Through his charms that no one could unravel, that of a magician who knows how to hypnotize with a matchless skill the senses and mind of any earthling, and through his surprising gift of knowing everything, the Count seemed to be the embodiment of God.

Suddenly, a great light spread in a neighboring room, or rather in a wonderful palace, flooding the room where Maximilien had fallen prey to sweet agony. The he saw at the threshold of the room, at the intersection of two rooms, an exceedingly beautiful woman. She seemed to be the angel of mercy removing the angel of vengeance. It was Valentine, the one he believed dead. She advanced towards Maximilien with unrestrained joy, permeated by the love specific to the woman steadfast in her feelings who finds her lover after years of searching.

*- He calls to you – said Monte Cristo – he calls to you from the depths of sleep, Valentine, the one to whom you've entrusted your destiny, and death wanted to separate you. Luckily, I too was there and I have defeated death ! Valentine, henceforth, you shall not be separated for as long as you live, because for you he was able to throw himself into the grave. Without me, both of you would've died. I return each of you to one another. May the Lord take account of these two lives I save ! **

Leadership: Do you tick a success in finding the motivation, determination, and resources necessary for achieving the fusion between greatness and what proves to be a fact out of the ordinary?

The brilliant success in finding the motivation, determination, and resources necessary for achieving the fusion between greatness and what proves to be out of the ordinary, depends on the surprising gift to know everything that is going on and to know what's going to happen so to be ready to live tomorrow with expected confidence.

And greatness is the moment when you learn that you can change the course of other people's lives through the found value of self-worth, but above all by materializing a vision that is in the face of the struggle between good and evil.

Greatness has the following assets as the foundation of leadership:

The achievement of the merger between grandeur and what turns out to be something out of the ordinary is based on the external form of manifestation of a belief in a God interested by

the destiny and actions of the man dear to Him.

A skilled visionary will be able to foresee the quantum of effects that can be obtained through superiority and greatness. In order for leadership to produce a movement of conquest of the way of thinking and understanding of life, by obtaining from people a complete YES that honors its potential for impact, these assets need to be reconfigured based on the specific of situations of justifying actions taken. Often times, the criteria of justification are indicators of the leader's achievements.

A concordance of the traits that do not impose limits in choosing ideal traits that turn leadership into a loyal ally is produced when the flexible and the profound in administering a life lesson meet with the boundless power of faith in the supernatural.

Conversely, a non-concordance occurs when the harsh and solitary genius embodied in the magician, a God of ordinance, tries clumsily to acquire and image of a winner or when within his lucid, secret spirit tries to forge a miracle that cannot last for long.

In leadership, the individual is above universality when you become the only one responsible for the lives of others, so when your will does not depend on the will of God, but on your success in a world that condemns and judges you without understanding the reasons behind the actions.

Two Lives And Death In God's Notice highlights the development of man towards the objective of an ideal of superiority, subjected to a faith based on the representation of the two realities: that of good and evil, relative to the two constants: life and struggle – these must not compete towards something that will uplift him, but rather to spur each other.

The one who has understood leadership foresees the quantum of effects that can be gained through superiority and greatness, demonstrating to the entire world the measure of his ability of treating seriously what is called *"full control of people's destinies."*

*** Note:** Alexandre Dumas - *The Count of Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/two-lives-and-death-in-god-s-notice.html

Two Rivals In The Same Throne

On March 20, 2009

Learn to manage well yourself by putting your inner strength in the service of values that would not jeopardize your own development.

Kevin Lomax. He has not escaped of the torture moment, but could think freely about what expected him. He knew that nothing was further clarified between him and John Milton, who, indirectly, in unseen ways, chased him, drained him of all moral and spiritual force that protected him, and continually tormented him only to draw him by his side and to integrate him in the game where he was in authority.

However, all it was just an extension, an extension for it is not known how long captivity, of the period of change of his own individuality from a fighting one to keep intact his strong Christian beliefs, even representative I would say, in the one whose motivations embedded greed and thirst for power. Kevin was like condemned to flee, and John Milton to follow him around, and force him to interfere in the destiny of his very strong company, but dubious.

If you watched the movie "*The Devil's Advocate (1997)*" then surely you remember the nightmare through which passed Kevin Lomax.

As a result of adverse influences of John Milton and his associates that progressively removed his faith, Kevin was surrounded by a permanent state of tension, anxiety, inside discomfort that was manifested through a mixture of fear, mistrust, insecurity, suspicion carried highs. He was filled with bitterness, of that agony, the pain that comes from the heart, which grinds you and increases more and more therewith the defacement of your own beliefs and values that supports your entire character.

Leadership: Is the result of your decisions the resemblance between "what manifests in sight" and "what is hidden in sight", with the stipulation that your life experience is enriched by random events that you cannot control?

A man rises by himself and falls all by himself. The balance of your inside universe contributes to the stability of your leadership. To separate yourself from your own values and beliefs because of foreign influences lead to loss of moral power, can even crush you inwardly, and can bring you to the threshold of despair and finally to your spiritual and existential decay.

As someone once said: *"What it is not seen it is more important than what is seen, and what it is not said it is more important than what it is said."* What it is not seen it is your conscience that tells you what's wrong and what's good for you, it lets you create your life as you want it. If your beliefs that supports your entire being are removed, then you will be in conflict with yourself, you will not align anymore with your true values, to what it is important to you, and you will fail.

Leadership: Can you project a picture of the future against the meaningful background of a life that you live by the results of the thinking of others without reconciling yourself?

Kevin Lomax's temporary failure was due to damage to his principles and morality from the moment when he has employed at the strong company led by John Milton. Since then, he has unwittingly entered a competition with his own individuality, between his positive and

negative side, a competition in which the trophy could be "Success" or "Failure"

To really reach a high level of the art of leadership, strive to find the first way to trigger that sophisticated mechanism of defense against influences that are not welcomed, which not fully support your ideals, which do not cease in the cause to move away from your ethical principles. Care of your self first, your moral health before finding your way to success.

Find your way to successful performance by protecting yourself from any negative influences that might depart you from the principles of professional ethics, from the healthy concepts and true human values that you've learned. Learn to manage well yourself putting your inner strength in the service of values that would not jeopardize your own development, and that would serve you as a basis for taking the best decisions.

To reconcile with yourself means to see with the eye of the heart what the eye of the mind says, without falling into the trap of one's own weakness for "pleasure", in order to become powerless.

How far can you see with the eye of the heart and with the eye of the mind?

Two Rivals In The Same Throne express the idea of a distinction between your two inner forces fighting for supremacy, those forces that make your behaviors and attitudes, and that can lead you to success or to failure. The first force is based on some positive moral values. But, another force, more subtle and more damaging, produces in you an imbalance between your ability to focus on your own individuality and your ability to cope with any attempt that comes your way.

These two forces always compete against each other in order to motivate you or discourage you. Do your best not to hinder the solid values that support your character, not to fall under the influence of negative force. Just as a qualitative screen convinces only with a clear image – in the same way, a strong character convinces only by a clear understanding of his values and beliefs, and an absolute commitment to them.

Conclusion: The battle between "good" and "evil" happens in every one of us. During the lifetime, each one of us is passing through trials in which can triumph "good" or "evil". It depends on human nature, how deeply are rooted his principles and beliefs, how vulnerable and corruptible he is, for "good" to prevail.

Sometimes this triumph of "good" do not bring you a fulminant rise, do not bring you exorbitant material benefits, but it leaves you to live quietly, at peace with yourself and inwardly satisfied that you do not have contributed to the perpetuation of "evil" in society. So, it is up to you, whether you get a leader or not, to get high or to fall.

Source: https://neculaifantanaru.com/en/two-rivals-in-the-same-throne.html

Unattainable Horizons Of The Search Within Us

On April 19, 2015

Extend your knowledge through direct exploration of the subjective reality, as dictated by changes reflected in the art plan.

I desperately needed to be someone else, under the experimental baton of the idea of absolute knowledge, trying to figure out, just as in art things can be represented in the completion of their construction, what can be understood and what cannot be. Something characteristic to the metaphysical sensibilities of the genius artist who, hinted by artworks, urges the world to search for aesthetic emotions.

The need to be a seeker. An isolated demiurge creating masterpieces through an act of culture and feeling. An equipped author, with writings full of double meanings, bearing within him that deterministic vibration, increasing with the extent of his proximity to an unacknowledged fullness, down to the deepest essence of what can be thought of and created, explained only through the effect of art over the most intense feelings that lead to committing his will.

Hard to accept. It was a return to myself whenever I ventured on to the battlefields of shortcoming, imagining and using everything, those before and those after my initiation in the arts of contrasting effects, in the building of the unknown. Which, by the rules of a scientific method, with the formulation of causal inferences, in the context of a deliberate leaning towards the abstract and idealism, could shed light on the deep mystery of the world. On the spectacle of individual imagination.

If you want to find out more about a world that is subject to the rigors of art, you need to find the most appropriate symbolic expression of the imbalance of a life course that starts from the description of the real object and is perfected in the constitution of the literary object.

Creative, I was twisting every shade and light into a spiral that descended towards the incomprehensible. Then climbing up over the beautiful that addressed reason. Curious to know everything that can be grasped by the senses, perceptions, matter and soul in their experimental extension. Basically, I was entering a mentality of the sort: *"Go through the entire contour of creation in reverse".* A fact that made me feel like someone else, giving the objective notion of the real Ego, distinct in the projection of an idealized reality.

In a way, I think I was confusing myself with that Greek esthetician that emphasized the relative character of the position of various aesthetic categories within their own system. The imaginable became unimaginable. And vice versa. Where the possibility of each of them to impose themselves even more, in continuity to one another, by the direct exploration of the subjective reality, as dictated by the changes reflected in the art plan. According to what I knew and what I didn't know about myself.

Leadership: Can you create something in a different sense of art, generating the echo effect of a feeling of sensation that, together with the achievement of a particular target, achieves the whole of an unparalleled symbolic interpretation?

To determine the nature and importance of creation we must first define its starting point, its meaning, structure, the source in which the spark of reason is produced, with other coordinates of analysis. And see what it highlights. But most important is the way it

combines, in a last instance with the mood of the artist, with its own feelings, removing possible confusion caused by the imbalance between real, ideal and fictional.

Reaching a particular target of receiving the different meanings of art is measured in an attempt to convey as much as possible, in a frontal image, everything you know about an object that draws attention by its disarming simplicity. The act of feeling comes from completing the object with a certain emotional tone, perhaps called "sacredness", or with a certain value (good or bad), or attributing it a dream performance by mixing unique performance, elegance, innovation and efficiency.

My searches in the field of art have as an identifying symbol the I.M. specification, that is, the image of a space seen from above, a panoramic view, of sequences from the chronological deployment of a literature from which objects are perceived to remain constant, of the same size, shape and color, even if their image projected on the retina of a common memory is changing.

Art is the language of things that gain life by the way they are transposed in an ever-changing maze of text and image, in which interpretation becomes a work experience with the self.

To create something in a different sense of art, generating the echo effect of an act of feeling, is sometimes to give rise to the effect of an intent to communicate between the things that surround you and the way they are expressed in an adequate language of a discourse of manipulation.

Emotional involvement is that enormous force that binds you to a certain way of thinking that lets you be all you can be. A force that, on the other hand, gives a course of action that is relevant to reaching an individual target. It starts a broad campaign of creation, manifesting itself visibly in scientific curiosity, in a state of perpetual inspiration and in a race of searching for the points of view that favors your pursuit towards the ideal, towards everything that is bold in art.

In leadership, it is important what you believe in a different acceptance of art, culture, language, states of mind, surpassing the stage of "banality" that doesn't demonstrate anything and generates the echo effect. There was a reason Nichita Stănescu saw the act of creation as a "state of echo". Something that resonates both in your soul, as well as around you, but especially in what you consider to be a change through the power of penetrating the armor of the ignorant.

Leadership, being outlined as a reaction to what you try to achieve through the act of creation, under the experimental baton of absolute knowledge, has as filtering material the information, elements of subjective reality, through the vision of imagination and power of expression, transforming them into values related to existence and the surrounding world.

The whole of a work of art is a mix of things, facts and ideas subordinated to emotions that through suggestion, image and symbol can take concrete forms of life.

Unattainable Horizons Of The Search Within Us highlights that state of mind from which man succeeds in perceiving every emotion and accept it as a propulsive force towards a more advanced evolution, and its entry into a mentality of the type: "Go through the entire contour of creation in reverse."

Under Pressure

On July 25, 2016

Relate to what is happening to you, occupying the exact space in the center of the general effect of events that you have to accept as being the chance to fulfill your prophetic destiny.

Almost everyone was contaminated, injured, groaning with the pain of death, due to a major force that turned everything into a desert of resignation, a particular force that only scientists could tame, but not eliminate. You cannot fight against an inevitable death, the desert itself becomes a force of resignation, transforming everything into a polluted world, despite the current science that you would have believed had advanced so much. Science had not found a cure. Yet. I'm referring here to the movie World War Z.

In a world that cannot reanimate itself, exerting a harmful, dominant influence over the general impression, where understanding of the meaning of an ethic of sacrifice is subordinate to the greatness of scientific creation, a small Zorro always survives – but without a mask, and rather equipped with a high capacity for analysis and synthesis, which can stop the expansion of evil.

His name is Gerry Lane. Former employee of the United Nations. He embarks on a race against time to find "The Cure", transitioning to normality, the returning to life of all of those *undead beings.*

The man who understands the pain of the world in terms of consciousness refers to leadership by accessing serious events at the level of comparison with an Olympic champion who is forced to reveal himself as a miracle of the sacrificial experience.

This scientist, so dumbfounded by what is happening, but at the same time excited beyond measure, gets involved with his whole being, as a true chemist, in the search for the revealing formula of the antidote's composition, the beneficent substance, trying to understand the totality of the determining cause of the epidemic. Basically, he goes by the thread of the cause that generates the effect by decomposing it in its constituent elements: human and material, interconnected.

After the initial panic, when the whole world seemed to spin uncontrollably around a muffled and mysterious madness, continuously progressing from suffering to tragedy, a strange curiosity takes possession of Gerry, an irresistible attraction to various types of human reactions and quantitative aspects of these events, as well as classes of causative organic compounds, which grant him the possibility of completing professional knowledge. And, therefore, his effort in finding meaning in what is happening around him is visible.

Leadership: Are you creative in trying to understand the "totality" of a determining cause, by decomposing it into its constituent elements, so as to generate another attitude at the level of being that faces its destiny as a conjugate effect of providence and human actions?

The leader always occupies the exact space in the center of the general effect of events that he must accept as being the chance to fulfill his prophetic destiny. He never positions himself as a victim, but rather as a sole moderator of uncertain events, going beyond techniques and beyond everything the moves around a result found in the area of unpredictability. A result waiting to be found and accepted by the majority of those connected to its dimension of

propagation.

If the impression that all of these worldly "disorders" leave is closely linked to the imprecision of finding its triggering causes, due to the completely striking novelty, then the effort of giving meaning to what happens comes down only to a man endowed with all the positive sides that a scholar should have: the desire to seek, even if one is crossed by the tragic thrill given by the awareness of the fact that he has nothing left to find.

That better "myself", from a personal and professional standpoint, to which man aspires to with a discernment proper to the situation triggered by a particular cause, is directed against the force that turns everything into a desert of resignation. Being creative in the attempt of understanding the totality of the determining cause, which is beyond your will, by decomposing it into its constituent elements, is clearly the typical way in which your all-powerful self addresses everything.

Leadership reproduces the image of the result of the processes of finding the "totality" of the determining cause, conducted at two levels:

On the one hand, the moderator of uncertain events perceives information that is not available to just anyone, in a certain way, in the context of preferences, experience and information held from sources other than those of the cause they study. On the other hand, he designs and transmits a desired image, favorable, which is equivalent to exiting a state of blindness, meaning, with the dependency of the results of research on the possibilities of self-rediscovery.

The leader can be considered a prophet when he manages to preview the possible result of a compensatory and beneficial effect, depending on the evolution of an uncertain event, making possible the delimitation between protection and control, between the present and the past world.

Only in an **Under Pressure** state can man focus his full attention to surprise his intelligence and reactions to his actions during difficult events.

Such a man learns, primarily, to relate to what is happening to him, to what he sees around him, to what he needs to know. Then, he learns to recognize himself in everything he discovers, easily finding his place in the space of production of new samples of reasoning.

*** Note:** World War Z

Source: https://neculaifantanaru.com/en/under-pressure.html

Under Suspicion

On March 07, 2014

Expand the awareness level of the reality you represent, depending on the level of acceptability of the reality perceived by others.

I wondered if it was true. It may seem strange to you but I could couldn't believe it. I felt that there was in Ellie's soul the belief that Greta, with all her practical initiatives, wasn't sufficiently appreciated. Ellie, I was convinced of this, would accept any idea that she herself would've wanted to have. Greta instilled Ellie with a desire of rebellion. And Ellie alone wanted to rebel, only she didn't know how to do it.

*But now, when I had come to know Ellie better, I understood that she was one of those simple people that had unexpected reservations. I was convinced that Ellie would've been capable of expressing her opinion if she really wanted to. The problem was that she didn't want to make this thing felt all that often and I thought afterwards how difficult it was for someone to understand such a thing.**

Leadership: Do you approve of the "facsimile" of a reality that wasn't thoroughly analyzed in the light of the appreciation of which you are closely linked in trying to become someone else?

Any leader considerably reduces their advantage induced by the "devotion" factor, if the secondary plan of the image they build of others doesn't shed light on appearances. Without seeking to discover the real man behind these seemingly corrupt appearances, having to obstinately approve of the "facsimile" of a reality that wasn't thoroughly analyzed, the leader reduces their chances of acceding to the depth of human knowledge.

In the field of leadership, the key to effectively perceive man lies in the ability to adapt to their subtle reality, examined only from the perspective of personal convictions. The facsimile of the reality that the man who wants to be appreciated approves, talking only about things that attract attention, is in fact a copy of the image he has formed about himself under the influence of the conviction that he can obtain a leading position in front of others. But no one can recognize the leading man who seeks at any price to be someone other than he really is.

If you do not want to turn into a superficial man that values appearance without content, you must create an image of man for yourself beyond the think wall of assumptions, beyond those pretentious walls of false findings found at the base of summary judgements, beyond what psychology, logic and the science of recognizing the intentions behind human behavior have to offer.

Leadership: Do you accept the idea of expanding your area of confidence from the "known" to the "unknown" by manifesting your consideration of an ideal of "being" that is not justified by accepting the term "natural acceptance of reality" ?

The converse is more strongly felt. According to Coulomb's Law, the module of electrostatic force between two electrostatic charges is directly proportional to the product of the two electric charges and inversely proportional to the square of the distance between charges. Same with the appreciation that others offer you, sometimes to the detriment of your relationship with them, is directly proportional with the triumph of their ideal versus reality, and inversely proportional to the confidence you transmit.

In turn, you become the target of extensive and systematic observations and assessments. You start to wonder if it is true what others think about you, with all the anxiety a man that gets sick overnight can feel, or one who is diagnosed with a communicable disease that nobody wants. It may seem strange to you, but you can't really believe it, the more that nobody gives you the reassurance that there is no reason for concern.

You feel that in others' souls exists a certain conviction, harsh, unsettling, beyond the limit of the admissible, which as an army that rises against its kingdom, puts its strength of character to the test, the power of coping with pressure and maintaining individuality and essential features intact.

The natural acceptance of reality means keeping your mind open to the opportunity to be someone else, but conforming only to the rational nature of being yourself in a continuity that excludes any manifestation of the contradiction between the "current situation" and the "proposed purpose".

The idea of expanding your area of trust from the *"known"* to the *"unknown"* highlights the uncertainty that arises when one becomes aware of an effect that, in fact, one does not want. As a consequence of a formal assessment, based on ignorance, misinformation or interpretation.

People are connected to the reality that you transmit, defined and redefined according to their own, often subjective, criteria, through the formation of comparative patterns by decoupling your quality assessment and altering it. This tendency to feel somewhat justified by accepting the terms and conditions of understanding and awareness of the reality perceived by others.

If you want leadership to not transform into a connection encrypted by false assumptions, expand your awareness of the less visible aspects that others create, considered problematic, in terms of access to your own reality.

Leadership is the reality that you convey to the world on the basis that whatever defines you is born of the urge of intelligence to subordinate yourself only to the power to overcome yourself through work, through achievements, through self-confidence.

Under Suspicion highlights the importance of showing yourself in the true light of what you are and what you've become, to remove any shred of doubt about yourself and your actions. Only by expanding awareness of the reality you represent under the urge of your unique intelligence will you be able to correctly identify people and their realities.

*** Note:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/en/under-suspicion.html

Under The Empire Of Loyalty

On December 21, 2009

Rise above your own limits, readjusting your leadership potential in line with the ideals of others.

Only an exceptional man can guide the spirits towards his own ambitions, under the influence of leadership. Whenever a leader proposes to do something, he involves himself personally in the smooth running of things, with dead seriousness and confidence, putting soul into every step he makes. He does not doubt at all about his people's loyalty, just as people, at their turn, do not doubt his devotedness and loyalty.

His desire to achieve his goals, to complete his mission, is so big that nobody and nothing can convince him to give up. For him, victory is absolute for the most times. Only such a longing desire, only such a full confidence in his own forces, in people, and in their ability to overcome their own limits, collaborating with each other, mobilizing their ambitions, can tempt him to always go on.

A day before the beginning of the battle of Austerlitz, Napoleon has addressed to his soldiers:

- I myself will lead your battalions. I will be kept away from the fire, with your customary bravery, you will bring chaos and death into the enemy ranks. But if victory is undecided for a moment, you will see your Emperor exposed to the first blows.

These words really electrified the troops, which proved to be at the height during the whole battle. And by that time, Napoleon could mobilize his people. The great victory of Austerlitz determined the disintegration of the Third Coalition constituted against the French Empire, and HE, the great military genius, strong and majestic like a lion, has enjoyed to the most for quite a long time his moments of glory.

Leadership: Can you achieve the fusion between demonstrative and wishful necessities in order to bring arguments for your position as a promoter of a noble cause?

In order to accomplish achieving the principle of people gathering for a common purpose, avoiding by any means to give an absolute value to certain directions that certify the continuity of some unrealistic approaches, you have to prove your attachment to a certain evolutionism to conceive your vision – through a proper example, letting aside the opposition between justice and injustice, but most of all the opposition between a genius and the common man.

So there has to be a continuous availability for the composition of exterior attitudes and traits, sharing the idealism of your convictions about your own abilities through a heroic determination that inspires people. This even grants you a kind of immunity regarding wrong decisions.

Everything that the leaders shape with their victory gift, with their apparent craziness, beyond the turmoil of disappointments or worries, is based on grounded convictions that have become reference points, and that contain the not at all coincidental phrase: *"Everything that isn't governed by strict ethnical principles, is governed by the conditions of ensuring success."*

The demonstration of personal power focuses on the limits you are willing to violate in order to validate your control in the trail of mistakes others make if they do not accept to follow you.

And these limits are given by the actions of decision and control that allow you to accurately reconstruct the sequences of the present, traversed through a repeated undertaking of all the risks related to the nature of the virtue of being capable of great deeds, before choosing a unique purpose.

The leaders that have the tendency to judge every decision in terms of "correct" or "incorrect" can easily achieve the fusion between demonstrative and wishful necessities in order to bring arguments for their position as promoters of a noble cause and of glory, through proper measures and actions. They avoid attachment fiascos through a particular way of treating and putting themselves in relation with the responsibility elements of a personal geography that surprises a backward-forward movement between the objective and subjective reality.

The creeds justify the means, having as consequence a positive image of one's self, a strong esteem and trust. And these concentrated expressions of faith, founded on the grounds of convictions full of potential, manage the performance to awaken a certain sensibility for a person's worth, a characteristic impregnated by maturity in the DNA of a leading style.

This doesn't necessarily mean an inclination towards exclusively catching the manifestation, highlighting and demonstration ways of experience, but moreover, a preference for the human typology that wants to overcome itself, stunning through its concreteness.

Leadership: Does your example of self-perfection awakens people's impulse to overcome their boundaries?

The emperor's proof of loyalty and devotedness encouraged the soldiers and inspired them the desire to fight more heartily and, eventually, to win a battle with the odds of three to one. A whole life, Napoleon, this man with such a brilliant mind, stayed only among people. Both in times of war and in times of peace. He was accustomed with the uproar of battles. Every weapon it was like his sister, every soldier his brother. He always fought side by side with his soldiers. It is no wonder that he knew everyone by their names. What is more important is that he was loved, admired and respected.

Napoleon's soldiers exceeded their limits, because he himself had exceeded his limits.

Had Napoleon ever missed the battlefield, as cowardly and fearfully leaders do? No. People would never love and respect a leader who sends them to death, but which who is absent from the battlefield. Napoleon was present in the battlefield almost every time, he led the way, exposing himself often to the first blows.

This was his ticket to the hearts of people. Which is yours? If you do not have, get one !

Loyalty is a sine qua non condition in order to achieve excellence in leadership. It is the line that separates success from failure. Napoleon always proved loyalty towards his soldiers, towards his people, towards his country, even if the decisions that he took along the time, have not proven to be all effective, some of them ending with disastrous failures.

Before you recommend yourself as a unique leadership model, you need to know what conditions predominate in your area of receptivity.

Receptivity is the leader's openness to accept new power control conditions, validated by the people's belief in an intelligence superior to theirs. In this area predominate two conditions: the flair of knowing where to step in the nefarious course of difficulty to predict events and the flair of knowing what that "attraction" is, the one you seek with an attitude of absolute commitment to the world.

Always being present among people, both for good, but mostly for worse, reflects your level of loyalty towards them, contributing to your success and theirs, as well. People are receptive to everything you do, at all your demarches that you undertake over time. Do you leave them in difficulty? Do you deny them? Or you stay by their side and you involve yourself with eagerness and devotedness in the "fight" they are doing for you?

As the kidney (the organ through which are eliminated the substances that are no longer useful to the human body) intervenes in regulating blood pressure, so your level of loyalty intervene in regulating your leadership potential - essential in the proper functioning of the team.

The binder that unites a team. Most people would do anything for you only if you do anything for them, as well. The opposite is also available; nobody will ever follow you if you do not show them, first of all, that you are by their side for the better and for the worse. The people's ideal is to stay always with them.

A leader's loyalty towards his subordinates contributes in achieving common success. People are reticent if they notice that your level of loyalty is low, and you do not support them when they need you. You cannot rise above them, and you cannot influence them, only through your cooperation. Not separately. Not by giving orders and always supervising their activities. Loyalty is based on involvement: the more you involve yourself in common activities, the more people get attached to you and become more loyal. If your level of loyalty decreases, then the level of achieving your goals will be diminished.

Loyalty is checked when your receptivity to people's needs is limited by that hard part of your self-development that goes beyond their "reserve" of adapting to it.

Is the hard part of your self-development the "paradoxical courage" of giving up power to the benefit of those that run towards it?

Conclusion: The mutual loyalty is an essential condition for success; it is one of the binders that unite a team in the way, sometimes easy, sometimes difficult, in achieving the final goals. The lack of it, as well as the disinterest for the ultimate goal is a big obstacle that could cause a definitive failure.

Rise above your own limits, readjusting your leadership potential in line with the ideals of others.

Source: https://neculaifantanaru.com/en/under-the-empire-of-loyalty.html

Enter Your Email Address To Unsubscribe

On May 10, 2008

Source: https://neculaifantanaru.com/en/unsubscribe.html

11 metri pătraţi

On Septembrie 22, 2014

Întregeşte-ţi personalitatea, investind mai mult timp în munca de creare a propriei realităţi.

Moscova este bombardată sălbatic. Hitleriştii încep ofensiva împotriva capitalei. Dar Eisenstein continuă munca la film. Peste tot domneşte haosul dezorganizării, mersul normal al vieţii studioului nu este reluat încă multă, multă vreme. Sala de spectacole devine şi ea platou de filmare. Platourile sunt mici, încăperile casei de cultură nu sunt făcute pentru filmări. Eisenstein nu are o locuinţă separată, stă pe 11 metri pătraţi. Adeseori, situaţia financiară este complet catastrofală: „peste tot mi se reţin rate şi iese dracu ştie ce".

De unde atâta forţă în acest artist care trăieşte în asemenea condiţii, de a lucra – şi condiţiile de lucru sunt şi mai teribile – urmărindu-şi obstinat ideile, ducând cu o răbdare neomenească, până la desăvârşire fiecare detaliu, cel mai mic amănunt al viziunii sale, ocupându-se de tot, de absolut tot, insistând până şi pentru obţinerea grosimii corespunzătoare a stratului de chit de pe obiectele bisericeşti ce abia mai urmează a fi aurite? *****

Leadership: Creaţia ta îşi descoperă sensul şi veridicitatea numai dacă este privită din perspectiva unei experienţe de viaţă constrângătoare?

Poate că leadershipul, urmând legi descriptibile prin valori ce apar la momente de timp imprevizibile, este o componentă a unui model mai larg de schimbare, în care experimentezi ceea eşti în condiţii de mare solicitare. Întotdeauna dominanta pe care este plasată interacţiunea cu ceea ce te înconjoară, cu ceea ce contează în momentul stabilirii unei noi relaţii cu o realitate care te depăşeşte, străpungând vălul limitator al concretului, colorează şi antrenează după ea câmpul întreg al trăirilor individuale.

Şi numai aceste trăiri, învăluindu-te uneori cu un subtil văl de tristeţe şi îngrijorare, te ajută – sau te împiedică - să faci față unei lumi în care poate n-ai vrea să mai trăieşti nicio clipă, dar care pare să te aștepte chiar după colț. Toate acestea nu sunt rezultatul a ceea ce eşti, ci sunt rezultatul rezidual al gândurilor şi acţiunilor tale predominante, fapt ce îţi permite să te concentrezi pe lucrurile importante din viaţa ta, în acelaşi timp oferindu-ţi şansa de a-ţi dezvolta cariera într-un mediu incert.

Pentru ca creaţia ta să-şi descopere sensul şi veridicitatea, ea trebuie uneori privită din perspectiva unei experienţe de viaţă constrângătoare, deci prin prisma unui obiectiv greu de atins, după ce analizezi realitatea în care te găseşti din toate punctele de vedere, pro şi contra. Numai investind mai mult timp în munca de creare a unei realităţi obiective, menite să îţi exprime conştiinţa şi nu disperările sau nemulţumirile, îţi vei putea întregi personalitatea.

După cum precizam într-un articol mai vechi: „ *Personalitatea are ca destinatar acel individ înzestrat cu capacitatea de a se dărui întru totul pasiunii sale şi lucrurilor în care crede, chiar dacă circumstanţele nu sunt întocmai favorabile.* "

Leadership: Eşti pregătit să experimentezi o nouă dimensiune a formării tale, prin prisma trecerii de la statutul de "căutător-dezvoltator" la statutul de "luptător-supravieţuitor" ?

Probabil că toate aceste reprezentări ale sinelui, puse în legătură cu valoarea ascunsă a omului, formează laolaltă, sau ar putea forma, un model general, dezorientat din punct de vedere al căii de urmat pentru evoluţia profesională. Aici leadershipul capătă o nouă caracteristică pentru detectarea naturii reale a omului, aceea de „transfer de siguranţă", prin care se face trecerea de la statutul de *căutător-dezvoltator* la statutul de *luptător-supravieţuitor.*

Siguranţa este o preocupare şi o responsabilitate continuă, ce-i revine omului care se angajează singur într-un proces continuu de dezvoltare, în condiţii de incertitudine. Un proces dinamic, focalizat pe construirea unui sistem de valori care poate să genereze, mai ales pe termen lung, o anumită rentabilitate, o anumită rezistenţă cu valoare de test, o stare de spirit care include păstrarea unei atitudini ferme faţă de ceea ce ceri de la tine, de la viaţă, de la hobby-ul tău şi de la viitor.

A experimenta o nouă dimensiune a formării tale ca artist înseamnă să trăieşti experienţa unei aventuri născută din stoicismul cu care rezişti în faţa oricărei greutăţi şi din viziunea cu care te poţi identifica într-o mai vie şi mai pricepută solicitare a capacității de redare a unei realităţi care substituie realitatea pe care trebuie să o înduri.

11 metri pătraţi vizează acea formă de existenţă a omului, devenit prizonierul propriei sale creaţii şi proiecţii în viitor, dar care meditând la sine şi autoanalizându-se îndelung poate înţelege alte unghiuri de abordare a unei situaţii potenţial problematice.

Bucuria victoriei, concretizată într-o nouă serie de reușite profesionale, are de multe ori la bază tocmai conştiinţa, atitudinea faţă de sine, revelarea de sine, validabile prin opoziţie cu ceea ce se întâmplă în jur.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/11-metri-patrati.html

3 lecţii de leadership din partea lui Antoine Bourdelle

On Martie 20, 2008

Niciodată să nu dai vina pe o eroare ca să-ţi justifici atitudinea. Niciodată să nu îţi fie ruşine de nimic din ceea ce faci sau gândeşti.

Antoine Bourdelle a fost unul din sculptorii monumentalişti realişti cei mai expresivi şi plini de forţă ai primei părţi a secolului XX. El l-a admirat încă din tinereţe, deosebit de mult, pe scriitorul francez, laureat al Premiului Nobel pentru Literatură, Anatole France. De aceea a realizat portretul marelui scriitor în bronz. Figura prelungă exprima o mare vivacitate şi totodată un impresionant echilibru interior.

La un moment dat, Anatole France a spus despre Bourdelle: "Nu-i cunosc decât un singur defect, cel de a concepe lucrări peste putinţă, iar acesta este un nobil "defect".

Iar răspunsul lui Bourdelle a fost: "Să-mi văd erorile, în aceasta constă toată forţa mea. Drumul adevărului este alcătuit din erori recunoscute."

Cred că este util să ne oprim asupra acestui punct de vedere şi să analizăm dacă se poate susţine şi astăzi, în domeniul conducerii.

Leadership: Iei în consideraţie faptul că puterea oricărui performer constă în a şti să-şi recunoască "erorile" în care se oglindesc ideile creaţiei sale, ori de câte ori încearcă să-şi dovedească sieşi că poate concepe lucrări peste putinţă de realizat?

Cred că poţi contribui substanţial la dezvoltarea leadershipului tău numai dacă reuşeşti să-ţi recunoşti erorile şi să-ţi asumi consecinţele. În asta constă forţa oricărui performer de elită. Drumul adevărului - despre care Bourdelle spunea că este alcătuit din erori recunoscute, indică de fapt traseul optim, dar foarte dificil şi solicitant, care leagă trăsăturile, calităţile, talentele tale de adevărata performanţă.

Acest drum pe care trebuie să-l parcurgi pentru a-ţi desăvârşi măiestria, vădind o orientare pozitivă spre folosirea cu bun gust şi pricepere a propriilor atuuri şi abilităţi, se aseamănă cu consumul de cantităţi mari de ciocolată. Aşa cum ciocolată poate dăuna sănătăţii dacă cantitatea consumată depăşeşte normalul pe care organismul o poate suporta, tot aşa drumul tău spre performanţă nu va avea particularitatea de a fi excelent dacă nu contribui substanţial la formarea propriei tale personalităţi, adică dacă nu începi să gândeşti, să acţionezi şi să produci rezultate mai multe şi mai bune.

Dacă nu eşti înclinat să-ţi asumi anumite riscuri, dacă nu încerci să te întreci pe tine însuţi, să intri pe un teren nou şi să reuşeşti o anumită progresivitate a Creaţiei, atunci nu vei constata niciodată că poţi face ceea ce credeai că nu se poate.

Tu cum contribui la dezvoltarea Creaţiei tale? Ai sinceritatea şi curajul de a-ţi recunoaşte greşelile şi de a-ţi asuma consecinţele lor? Ţi-ai ales drumul pe care trebuie să-l parcurgi pentru a-ţi desăvârşi măiestria? Acest drum are particularitatea de a fi "excelent"?

Leadership: Eşti în stare să te întreci pe tine însuţi şi să intri pe un teren nou care nu-ţi garantează 100% obţinerea unui nivel înalt de excelenţă?

Sunt sigur că excelenţa în leadership are la bază o riguroasă selectare a erorilor care afectează operațiunile adiacente actului de creaţie (al cărui singur scop este să scoată la iveală veleităţile tale artistice, dar şi cele mai înalte trăsături ale tale). Un performer ar trebui să identifice acele tehnici de corectare a erorilor care pot să producă rezultate constructive de consolidare a cunoștințelor, cu implicarea altor perspective de dezvoltare ale artei, aşa încât orice realizare a lui să fie considerată o capodoperă a creaţiei.

Vorbele marelui scriitor român Nicolae Iorga susţin adevărul transmis de mine. El spunea: *"Să râzi, nu de greşelile pe care le-ai făcut, ci de acelea pe care nu le-ai făcut niciodată, deşi ai avut prilejul să le faci."*

Un om fără conştiinţă propriilor greşeli nu va putea să pătrundă niciodată în ungherele ascunse ale excelenţei, el nu va putea să creeze niciodată acea legătură dintre investiţii şi profit, adică dintre efort şi beneficiile efortului. A avea conştiinţa propriilor erori şi greşeli constituie un mijloc de a reliefa cele mai caracteristice aspecte ale propriei tale "arte de conducere" căreia îi dai viaţă. Excelenţa are la bază o riguroasă selectare a erorilor şi greşelilor spre a obţine o cât mai profundă şi mai cuprinzătoare exprimare a propriei tale individualităţi, a lumii tale interioare.

Ca să te ridici la nivelul propriilor tale aşteptări, mai întâi trebuie să-ţi răsplăteşti tu însuţi eforturile. Cum? Recunoscându-ţi erorile, adică definindu-ţi punctele slabe.

Ori de câte ori vei face o greşeală, ori de câte ori vei detecta o eroare sau o deficienţă în mecanismul propriei tale funcţionări, completează-ţi singur un cec pentru a plăti o amendă pentru ea. O amendă pentru fiecare eroare. Cecul poate fi în valoare de 5 Lei, 10 Lei sau 25 de Lei. Efectul va fi uluitor. Căci acest cec validează propria ta contribuţie la sporirea valorii personale. Acest cec este o mărturie a perseverenţei tale, a puterii tale de a te dedica progresului personal.

Dacă nu-ţi răsplăteşti singur "producţia" de greşeli, înseamnă că n-ai făcut niciun pas înainte, că nu ai evoluat cu nimic în mânuirea propriilor tale abilităţi.

Leadershipul este un indicator al forţei cu care performerul acţionează asupra descoperirii erorilor premergătoare substanţializării, împlinirii creaţiei, proces din care învaţă să-şi întărească încrederea în sine şi în munca sa.

3 lecţii de leadership din partea lui Antoine Bourdelle am identificat în acest articol:

1. Rezultatele obţinute diferă prin erorile lor experimentale. Niciodată să nu te pierzi pe tine însuţi în timpul gestionarii erorilor.

2. Pentru a exclude cât mai mult posibil erorile sistematice, ar trebui să analizezi întotdeauna cu atenție metoda de măsurare a valorii care însoţeşte rezultatul creaţiei tale.

3. Niciodată să nu dai vina pe o eroare ca să-ţi justifici atitudinea. Niciodată să nu îţi fie ruşine de nimic din ceea ce faci sau gândeşti.

Source: https://neculaifantanaru.com/3-lectii-de-leadership-din-partea-lui-antoine-bourdelle.html

93% din totalul unui spaţiu temporar

On Noiembrie 12, 2014

Explorează-ţi limitele şi orizonturile, contribuind la crearea unor cazuri particulare de aplicare a modelului propriu de interpretare a adevărului unanim acceptat.

Toată această imensitate mi se învârtea în faţa ochilor, nefalsificată de nicio senzaţie de presiune, într-o varietate de sensuri subtile care se opuneau acelui spaţiu temporar numit generalitate, sub semnul experimentului şi al neconvenţionalului. Era un fel de vizualizare particulară a unei dimensiuni suportabile prin felul cum era manevrată, de dincolo de fizic, de dincolo de înţelegerea esenţei existenţei, de dincolo de mintea creatorului ei, privite prin lentila unui model informaţional suprastructural.

În cazul meu, dorind să mă afund mai mult în "Spaţiul de forţă al lui Alpha", sub puterea de proslăvire a *Astrului cu 5 colţuri al Microcosmosului Cabalistic* , trebuia să aprofundez funcţia exploratoare a gândirii unei noi intervefeţe de comunicare cu filosofia expusă în Pendulul lui Focault:

"Deci cea mai mare osteneală a mea era să găsesc o ordine în aceste șapte măsuri, una potrivită, destulă, deosebitoare și care să țină pururea simțul deștept și memoria nealterată. Această înaltă și comparabilă aranjare îndeplinește nu numai rolul de a-mi păstra ceea ce mi-a fost încredințat din lucruri, cuvinte și arte, dar îmi dă pe deasupra și adevărata înțelepciune…"

Limitele şi orizonturile ştiinţei, bine impregnate în memoria nealterată a marilor creatori de lumi, aceşti artişti izolaţi în vastitatea universului ce ne înconjoară, pot suscita în mintea asociativă, fidelă *Ochilor Magici ai lui Oberon* , un joc al analogiilor fără sfârşit prin întrepătrunderea planului imaginar cu cel real. Marea splendoare a ştiinţei, cuprinsă în perimetrul convenţiei dintre simbol şi vizualiarea particulară a unei imagini mărite prin procedeul comparaţiei, are o permanentă deschidere spre forma cea mai subtilă a parcugerii cu sfinţenie a "Cufărului lui Newton".

Leadership: Poţi înregistra progrese remarcabile privind lumea de la înălţimea contemplaţii tainice, în încercarea de studiere şi exprimare a nevoii de adaptare la un stil de gândire transferat în afara buclei relativului?

Dacă voiam să înregistrez progrese remarcabile în arta de a privi lumea de la înălţime, facil şi necondiţionat de vreo influenţă exterioară, dacă voiam să deslușesc formula aparent imposibilă a perfecţiunii exigente într-o realitate ireală - fiindcă era nouă, atunci trebuia să aplic un raţionament invers, de la general la particular. Era o încercare de studiere şi exprimare a nevoii de adaptare la un stil de gândire transferat în afara buclei relativului, un stil acceptat drept partener inevitabil în stabilirea unor adevăruri ştiinţifice aplicate în cercetarea unui nou orizont.

Nefiresc, mă simţeam prins în mecanismul proiecţiei unui ideal de superioritate care exista doar în opoziţie cu logica gândurilor şi ideilor iraţionale, abordate într-un mod raţional, ca şi când ar fi trebuit să iau măsuri împotriva unei inteligenţe care depăşea standardul normal de rezonabilitate în redarea unui înţeles, ca autentic sau neautentic. "Relativul" este permanentă tensiune a presimţirii schimbării lumii, dintr-un punct de vedere care învie o altă lume, iar bucla relativului este întoarcerea la înţelesul primordial aflat la răscrucea dintre "nevoia de a vizualiza abstractul" şi "nevoia de a transcende vizibilul".

Eram confuz, legat subtil de un raţionament complicat. Într-un fel, mă regăseam în rolul acelui personaj creat de Pat Rushin care încerca să desluşească o formulă imposibilă, neputând să treacă de 93%, căci tot ce acumula prin extinderea cunoaşterii se autodistrugea. Devenea altceva, ca un ultim act al unui duel purtat de mai multe luni de cei doi adversari: lupta cerească între arhanghelul Mihail şi dragonul de foc. Materia se transformă prin distrugerea vechilor interpretări, reînviind lumea comprimată în austeritatea semnului Alpha.

Leadership: Eşti în stare să creezi o lume congruentă cu interpretarea ta, chiar dacă ar putea fi o lume greşită, în încercarea de a recepta o nouă perspectivă asupra criteriului de orientare spre puterile superioare ale manifestării Creaţiei" ?

Practica explorării necunoscutului, deschizând larg poarta spre înălţimile ştiinţei care pot defini omul ca pe un reprezentant al lumii noi, în care gândirea asociată cu fantezia reuşeşte un salt peste ceea ce este permis, impune o relativitate în evaluarea cunoştinţelor prin extinderea valorilor de adevăr de la două, la trei valori: adevărul, falsul şi probabilul.

Ceea ce se poate răsfrânge asupra leadershipul, în încercarea de a recepta o nouă perspectivă asupra criteriului de orientare spre „puteri superioare", extinse dincolo de graniţele obişnuitului şi admisibilului, este tocmai raţionamentul prin care ştiinţa poate să existe într-un spaţiu în care nu există limite, un spaţiu în care imaginaţia face ca totul să fie posibil. Un fel de raţionament prin care se trece de la acceptarea unor principii general valabile la crearea unor cazuri particulare de aplicare a modelului propriu de interpretare ştiinţifică, utilizând informaţiile pe care le deţii pentru a evalua adevărul sau falsul în continua dezvoltare a relaţiei dintre lume, realitate, existenţă şi perfecţiune.

Un fel de suprapunere dintre tot şi nimic, în acelaşi mod în care un program utilizat de un calculator este verificat şi validat de realitate înainte de a fi implementat la scară largă în diferite instituţii. Doar cu un singur amendament: acela de a nu încurca mintea cu o logică care are o sumedenie de opusuri, împingându-te spre o ambiguitate excesivă, dificil de descifrat.

Puterea superioară a manifestării Creaţiei se regăseşte în interpretarea pe care o dai unei lumi ideale, pure, geometrice, chiar dacă această interpretare poate fi greşită sau neînţeleasă.

Mare dreptate avea avocatul american specializat în litigii economice, Daniel Castro: „ *Când facem un raţionament înseamnă că vom crea modelul mental al unui univers aşteptat. De fapt, creăm o lume congruentă cu interpretarea noastră, chiar dacă ar putea fi o lume greşită.* " Cu alte cuvinte, tendința de redefinire a ideilor şi idealurilor anterioare poate fi o trecere dintr-o lume mică într-un univers incomensurabil care se împlineşte prin lanţul gros şi complex al conştiinţelor asimilate.

A crea o lume congruentă cu interpretarea ta, chiar dacă ar putea fi o lume greşită, înseamnă a te îndepărta de realitatea concretă, dar şi singura posibilitatea de a accede la un standard superior de gândire. Interpretarea exclusiv personală, bazându-te exclusiv pe ea, poate conduce spre o lume utopică, fără nicio legătură cu concretul de azi, dar care defineşte şi încurajează posibilul de mâine.

Funcţia exploratoare a creaţiei are ca sursă primordială de inspiraţie modelul propriu de interpretare a adevărului unanim acceptat de restul lumii, cu precizarea că acelaşi adevăr poate lua oricând o altă întorsătură spre concretul realităţii perceptibile doar de minţile care ştiu să transceandă vizibilul.

93% din totalul unui spaţiu temporar semnifică desfăşurarea trecerii spre o etapă avansată a

evoluţiei – aproape de absolut, prin crearea unor cazuri particulare de aplicare a modelului propriu de interpretare a realităţi pe care o cunoşti, sau mai exact a ceea ce se numeşte „adevăr unanim acceptat".

Leadershipul este posibil prin reinterpretarea acestei lumi complexe, fundamentându-se pe sintagma: *„ puterea se reînnoieşte prin orientarea intelectuală şi competenţa analitică care facilitează dezvoltarea tuturor variantelor posibile de viitor "*.

Modelul mental pe baza unui raţionament propriu, trebuie să fie în concordanţă cu un orizont prezent (îngustat, temător, cu mii de întrebări cu răspunsuri variabile). Dar în acelaşi timp să rezoneze cu un orizont esenţialmente mobil, care cuprinde profunzimile (în interpretare) de dincolo de sfera de aplicare a viziunii.

Source: https://neculaifantanaru.com/93-la-suta-din-totalul-unui-spatiu-temporar.html

A deveni tu însuţi în lumea ştiinţei

On Martie 15, 2014

Încearcă să-ţi constitui autoritatea ştiinţifică ca o materializare a spiritului de a privi cu încredere spre viitor, identificând schimbările care survin în contextul dobândirii unei conştiinţe de sine mai înalte.

Totdeauna m-am gândit la mine ca la un om de ştiinţă ce caută principiile şi cauzele profunde ale unei realităţi fizice unice, obligat să-mi utilizez însuşirile superioare de bun observator spre dobândirea unei noi puteri de chemare şi de iluminare, ca demonstraţie de credinţă intelectuală ce trebuia dovedită înainte de a fi crezută fără rezerve.

Ştiinţa constituia singurul mijloc preventiv în contra pasiunilor şi patimilor ce puteau fi condamnabile şi distrugătoare dacă reuşeau să-mi orienteze privirea şi simţurile spre un punct prea mic de interes ca să însemne ceva pentru progresul lumii.

Aşadar, consecinţele unei astfel de intenţii erau de ordin spiritual, căci întotdeauna simţeam că mă apropii de dorinţa universului conjugată cu creşterea abundenţei de potenţă creatoare (informaţii, imagini, interpretări, realităţi fascinante, teme de reflecţie), atunci când apucam să croiesc o nouă cale de gândire şi de prezentare a ideilor. Mă simţeam în largul meu, ca în faţa unei opere de ficţiune, într-o atmosferă a interiorităţii apărate prin forţa care asigură ordinea cosmică împreună cu tot ce presupune viaţa pe pământ.

Singura explicaţie logică a abundenţei de sensuri şi semnificaţii ce-mi asediau interiorul, revendicându-mi astfel locul bine-meritat în ceea ce scriu, căutând să mă menţin ancorat în vizibilul unei lumi fizice (văzute) şi metafizice (nevăzute), era aceea că destinul meu se hrănea din coincidentele unor paşi premergători de configurare a frontierelor de cunoaştere pe care i-au parcurs vechii alchimişti.

Bagheta magică care transformă orice idee într-un diamant veritabil era asociată timpului şi energiei consumate în reflecţii şi puncte de vedere fertile.

Sau, mai degrabă, cred că încercam să mă utilizez pe mine însumi drept un memento al unei vieţi trecute, unde am trăit prin intermediul altcuiva credinţa într-o lume în care ştiinţa şi tehnica trebuiau să deschidă orizonturi inimaginabile. Sub acest cuvânt "credinţa" se ascunde şi acum întreaga mea iniţiativă de a determina schimbările fundamentale ce intervin în destinul lumii, a cărei miză este atingerea unei trepte superioare de dezvoltare şi de spiritualitate.

Leadership: Poţi să-ţi asumi ataşamentul faţă de totalitatea fiinţei care te înălţă spre măreţie, raportându-te la un act de voinţă desemnat prin sintagma "o materializare a spiritului de a fi ca Unu în multiplu"?

Fizicianul italian Alessandro Volta a trimis o scrisoare fizicianului german Georg Christoph Lichtenberg, din care putem să extragem următorul pasaj:

"Oricât ai recomanda această scrisoare tinerilor fizicieni, tot n-ar fi prea mult. Ea îi va iniţia în arta dificilă a experienţelor; ea îi va învăţa să nu se încreadă în primele observaţii, să schimbe mereu forma aparatelor. Iar dacă imaginaţia nerăbdătoare i-ar face să părăsească drumul încet, dar sigur, al observaţiei pentru visări seducătoare, poate vor fi opriţi pe acest teren lunecător, văzând cum un om de geniu ia în seamă orice amănunt."

Citind aceste rânduri, mi-am dat seama că ceea ce contează foarte mult pentru sufletul meu, care are întotdeauna dreptul de a fi martor la frământările şi năzuinţele de fiecare clipă, este să aprofundez mentalitatea experimentatorului şi a descoperitorului care ştie unde să caute şi ce să găsească pentru a-şi putea expune un punct de vedere ferm faţă de rezultatele dorite a fi materializate.

Totalitatea fiinţei care te înălţă spre măreţie rezidă din datoria spiritului ştiinţific de a fi întotdeauna şi pretutindeni centrul acelor schimbări menite să aibă efectul de stimulare a interesului pentru cunoaştere şi autocunoaştere. Iar o materializare a spiritului de "a fi ca Unu în multiplu" sugerează contopirea mai multor mentalităţi şi caractere într-o singură entitate de inteligenţă superioară a cărei singură realitate vizionară se exercită printr-o lărgire a conştiinţei spirituale.

La o conştiinţă de sine mai înaltă se ajunge prin optimizarea raportului dintre intuiţia pătrunzătoare de a vedea dincolo de faţa imediată a lucrurilor şi lărgirea orizontului cunoaşterii care se materializează prin experienţă şi descoperire.

Un succes nesperat sau o încercare fără sorţi de izbândă sunt două din plăcile turnante ale filosofiei ştiinţei, fiecare din ele reprezentând o expresie a credinţei de a privi spre viitor. În definitiv, experienţa mea de viaţă nu trebuie să fie doar o cucerire excepţională a ştiinţei, ci trebuie considerată o reflectare, o oglindă a sufletului care încearcă mereu să se transpună în cuvinte şi în fapte pentru a realiza lucruri care să reziste timpului și memoriei lumii.

Momentul oportun al dobândirii unei noi conştiinţe de sine contează mai mult decât prilejul de a mă forma ca om de calitate, specialist într-un domeniu, în vederea dobândiri unui loc fruntaş în lume. Un savant îşi atinge adevărată valoare numai prin expresia credinţei pe care o parcurge şi o împărtăşeşte prin intermediul a ceea ce aduce nou în slujba progresului.

Leadership: Încerci să dai viaţă unui lucru care se poate anula pe sine privindu-l ca pe o experiență inițiatică, subsumată exclusiv logicii căutării de sine într-un demers de creaţie de nivel superior?

Pregătirea temeinică într-o anumită ramură a ştiinţei se poate încadra într-un sindrom rigid de dependenţă faţă de profunzimea ascunsă a creaţiei care amestecă voit registrul miraculosului cu cel al supranaturalului. Dar dacă constatările şi aprecierile privind noile posibilităţi de asimilare şi conectare a ideilor inovatoare produse de-a lungul vremii, contrapuse schemelor formale aplicate de ceilalţi, sunt supuse unor distorsiuni interioare, conştiente sau inconştiente?

Vâlvătaia interioară, ca un foc nestins, pasiunea pentru studii se poate domoli sau chiar dispărea dacă dezvolţi un grad mare de dependenţă faţă de o autoritate de nivel superior, faţă de o gândire mult prea aprofundată. O asemenea autoritate poate fi un model de descoperitor al unei lumi ipotetice sau al unei noi ştiinţe.

Dovadă în acest caz este renumitul alchimist Fulcanelli, a cărui constatări şi observaţii se bucură şi astăzi de un interes enorm în lumea ştiinţifică. El ţinea deseori să precizeze: *"Cărţile maeştrilor nu sunt scrise pentru toţi, deşi toţi sunt îndemnaţi să le citească."* Nu-i de mirare că şi-a păstrat cu înverşunare secretele ştiinţei, cu caracter mistic sau simbolic. Dar ceea ce evidenţiază întrucâtva sentimentul său de superioritate este faptul că, la fel ca toţi alchimiştii, Fulcanelli s-a exprimat într-o manieră mai puţin tangibilă publicului larg. Şi chiar el ţinea să afirme că ultimul său manuscris nu va fi niciodată publicat deoarece nimeni nu ar înţelege conţinutul său.

Prin aceasta s-ar traduce şi expresia: "a da viaţă unui lucru care se poate anula pe sine".

Ştiinţa prea avansată îţi trasează noi orizonturi, dar totodată îţi anulează garanţia că poţi fi înţeles, restricţionându-ţi dorinţa de a da răspunsuri şi îndrumare. Să îi mulţumim minţii noastre, plină de aspiraţii, purtată de imaginaţie şi idei către zone inaccesibile de înţelegere, că ne atenţionează despre faptul că ea nu poate cuprinde pe deplin acele aspecte care au impact direct în modul de relaționare cu cei din jur.

Mintea, echivalând cu promovarea identităţii însăşi a creaţiei noastre, trebuie să ne semnaleze întocmai care sunt graniţele şi limitările noastre. Apoi, cu dreptul, să păşim împreună cu ea în căutarea Vrăjitorului din Oz, dar cu pretenţia de a nu aventura prea mult în necunoscut, precum Gulliver în ţara Liliputanilor. Cine se lasă prins în urzelile şi legăturile superiorităţii gândirii, cu mii de fire mărunte conectate la perspectivele cele mai îndepărtate, cu greu se va mai scula din somnul obscurei sale raţiuni.

Căutarea de sine într-un demers de creaţie de nivel superior este o modalitate de a obţine mai multe informaţii despre ceea ce te defineşte sub influenţa unei puteri concentrate şi constante numită "imaginaţie" reprezentată de perpetuarea unui "limbaj revoluţionar".

A deveni tu însuţi în lumea ştiinţei este considerentul pe care trebuie să-l iei în calcul atunci când încerci să-ți recunoști gradul de adaptabilitate şi de maleabilitate la o conştiinţă ce are ca unic semn distinctiv faptul că rămâne ancorată atât în valorile eterne ale credinţei, cât şi în cerinţele utilizării eficiente a cunoaşterii în lumina descoperirilor.

Source: https://neculaifantanaru.com/a-deveni-tu-insuti-in-lumea-stiintei.html

A domni cu adevărat nu este un lucru la îndemâna primului venit

On Ianuarie 11, 2009

Leadershipul se confundă prea des cu simpla putere obținută de-a gata, în umbra plăcerii pe care o poate procura prin dominația celorlalți.

În timp ce Abedu îşi pregătea revanșa și viitorul, Snefru îl chemase pe Keops la palatul său. Prinţul veni neîntârziat la chemarea tatălui său. Snefru nu îl primi în sala tronului, în public, în faţa Curţii, ci într-o parte mai ferită a palatului. După ce ascultă veştile despre copiii și soțiile fiului său, regele zise:

- Keops, fiule, îți confirm din nou, fără a o declara oficial, că tu ești moștenitorul tronului celor Două Regate. Tu îmi vei urma într-o zi la conducerea acestei țări, ceea ce nu este o poziţie confortabilă şi nicio sinecură. Nu, fiul meu, să nu crezi că lăsându-ţi moştenire coroana îți fac un cadou frumos, căci nimic nu este mai greu de asumat decât conducerea oamenilor. Fiecare se crede în stare de așa ceva, dar, în realitate, asta se întâmplă pentru că se confundă prea des simpla putere regală - şi plăcerea pe care o poate procura prin dominaţia celorlalți - cu îndatoririle unui rege, a cărui sarcină nobilă este să facă să domnească asupra poporului său dreptatea şi prosperitatea. Restul e foarte simplu, dar a domni cu adevărat nu este un lucru la îndemâna primului venit.

- Tată, stăpâne, îl întrerupse Keops, ce vrei să spui zicând că un servitor, prea zelos să te apere, ţi-a ucis agresorul?

Leadership: Reflectând la dificultatea de a acționa în diverse cazuri, cum ai echilibra nevoia de justiție cu riscul de a acționa pe baza unor presupuneri?

- Vezi, fiule, soldatul care mă agresase fugea, nu mai putea să-mi facă rău şi, gândindu-mă la asta, mi-am zis că ar fi fost uşor să fie prins sau, în orice caz, să fie găsit. De ce acest soldat a reacţionat atât de prompt şi inutil, lipsindu-mă cu un gest de un martor atât de preţios? Aşa că m-am informat şi am aflat că acest soldat a fost detașat de la trupa lui Udji adusă de la Buro şi de la cetățile din Nord de Udji. M-am întrebat atunci dacă nu cumva acel soldat - un ofiţer - l-a lovit cu sulița ca să închidă pe vecie gura agresorului

Totuşi, toate acestea sunt doar presupuneri şi nu am niciun motiv întemeiat să-l arestez pe acel om şi să încerc să-i smulg adevăratul motiv al gestului său, pentru că aş putea să mă înşel, iar el să fi acționat cu bună credinţă. Şi nici nu aş vrea, printr-un astfel de gest, să las să se creadă că aş putea câtuşi de puţin să-l bănuiesc pe Udji. Poţi vedea astfel cât de limitată este puterea regelui, cum trebuie să ţină cont de toate celelalte puteri, de toate susceptibilitățile, acest zeu viu, acest fiu al lui Horus.

Cum ai aborda dilema morală și strategică a unui conducător care trebuie să decidă între acțiune directă și precauție, încât să nu-și submineze propria poziţie prin acțiuni necugetate?

Acum, când mă gândesc, sunt confruntat cu un număr atât de mare de dușmani, cu oameni susceptibili de a-mi dori moartea, de la preoții lui Ptah până la șefii diferitelor clanuri din ținutul de sus, încă nesupus în întregime, încât nu mă pot pronunța şi nici nu pot să aduc la judecată demnitari atât de puternici.

Pentru că suntem amenințați de atâția dușmani neştiuţi, trebuie să ne apărăm, tu şi fratele

tău Rahotep trebuie să vă uniți. Vreau să-i încredinţez comanda trupelor. Este aliatul tău, lucrează pentru apărarea tronului nostru. l-am dat ordin să formeze o armată adevărată, o armată permanentă, puternică, sub comanda unui singur şef, el, şi bineînţeles, regele. În felul acesta putem contrabalansa puterea şefilor de clan, cea a căpitanilor trupelor care ne sunt furnizate de marile cetăți ale regatului.

Un conducător adevărat recunoaște că puterea sa este restricționată nu doar de legi, ci și de percepțiile și acțiunile celor din jur.

A domni cu adevărat nu este un lucru la îndemâna primului venit, deoarece într-un stat există provocări și responsabilități care trebuie să te protejeze nu doar împotriva dușmanilor externi, ci și a intrigilor interne. Tu cum percepi rolul alianțelor și loialităților în consolidarea puterii pe care o deţii, în special într-un mediu politic plin de rivalități și tensiuni?

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Source: https://neculaifantanaru.com/a-domni-cu-adevarat-nu-este-un-lucru-la-indemana-primului-

A fi un lider adevărat

On Decembrie 30, 2008

Veghează asupra modului în care îţi îndeplineşti rolul, aşa încât să nu plăteşti un impozit prea mare pe "terenul tău de joc".

Eterna întrebare: *a fi sau a nu fi...un lider* ? Nu voi căuta nicidecum să răspund la această întrebare într-un mod cât mai interesant, aşa cum ar face-o probabil un parlamentar în faţa alegătorilor cu puţin timp înainte de alegeri, sau într-un mod ştiinţific cum ar proceda un fizician, un biolog sau un chimist. Voi încerca în acest articol să simplific cât mai mult lucrurile şi să vă ajut să înţelegeţi cu mai multă uşurinţă conceptul de leadership.

Curiozitatea veşnic vie îmbinată cu seriozitate şi încredere m-au determinat cu mult timp în urmă să caut cu orice preţ răspunsul la această întrebare: " *Ce este un lider?* " Un prieten căruia i te poţi adresa în orice împrejurare nu este tocmai răspunsul cel mai potrivit, ori definiţia cea mai corectă a liderului, ţinând cont de faptul că au existat lideri care nu admiteau prezenţa în jurul lor a prea multor persoane.

De fapt, dacă stau bine şi mă gândesc, nici nu cred că pot oferi o definiţie exactă, unică şi completă a termenului de "lider". Totuşi, voi încerca să vă ofer un răspuns cât mai simplu de înţeles legat de ce este leadershipul, respectiv ce este un lider, din punctul meu de vedere.

Leadership: Îţi pui la încercare potenţialul de a fi mai mai aproape de acel "plus unu" care se mulează pe ceea ce înseamnă model de consum, gândind în termenii ideii de "câştig"?

Veţi înţelege mai uşor conceptul de leadership dacă veţi gândi în termenii ideii de "câştig". Să spunem că un întreprinzător doreşte să-şi dezvolte afacerea şi să obţină un profit mai mare din vânzarea de umbrele. El angajează mai mulţi tineri fără prea multă experienţă în vânzări care să convingă clientela de calitatea, importanţa şi avantajele acestor umbrele, şi să investească serios în această piaţă. Dar pentru ca totul să meargă bine, întreprinzătorul trebuie mai întâi să-i trimită pe angajaţii săi la cursuri de pregătire în negociere şi vânzări. Apoi trebuie să le ofere un salariu cât mai bun care să fie proporţional cu volumul de muncă prestat şi cu profitul realizat, pentru ca ei să fie motivaţi să lucreze la firma lui.

Un întreprinzător iscusit ştie foarte bine un mare adevăr: singura cale de a-şi dezvolta afacerea, respectiv de a-şi creşte profiturile prin vânzarea umbrelelor, este să obţină în primul rând sprijinul angajaţilor săi şi apoi să vină în întâmpinarea oricăror doleanţe din partea clienţilor pentru ca aceştia să solicite cât mai multe comenzi.

Prin analogie pot spune că "leadershipul" se poate măsura prin câştigul pe care îl obţine atât întreprinzătorul, cât şi angajaţii şi clienţii. Fiecare are ceva de câştigat dacă, şi numai dacă, întreprinzătorul care demarează o afacere deţine experienţa necesară în coordonarea unei echipe, dacă dă dovadă de profesionalism în exercitarea tuturor activităţilor pe care le desfăşoară şi, mai ales, dacă are idei şi dacă ştie să exploateze la maximum posibilităţile pe care le are. Aşadar, întreprinzătorul este cel care dă tonul şi pune lucrurile în mişcare. El este liderul în acest caz, pentru că de el porneşte totul, şi de el depinde în mare măsură cum se vor mişca lucrurile.

Modelul de consum este lucrul care trebuie să îţi avantajeze trăsăturile şi valoarea, potrivit cu ceea ce caută oamenii, şi care contribuie la asigurarea unui nou parteneriat. Iar a-ţi pune la încercare potenţialul de a fi mai aproape de acel "plus unu" care se mulează pe ceea ce înseamnă model de consum, înseamnă să-ţi creşti şansele de a-ţi recupera valoarea

investiţiei prin ridicarea nivelului de performanţă în zona de imagine şi în cea de negociere.

La fel ca în fotbal, trebuie să-ţi pregăteşti un teren de joc care să aibă cel puţin 5 "jucători": o premiză de încredere, o premiză de abundenţă sau de creştere a valorii, o premiză de creare a condițiilor de câştig, premiza de a acoperi o zonă mare de impact şi premiza de la care porneşte prezentarea contextului unei dezvoltări durabile. Veghează asupra modului în care îţi îndeplineşti rolul de lider, aşa încât să nu plăteşti un impozit prea mare pe "terenul tău de joc".

Impozitul este contribuţia adusă relaţiei dintre investiţie şi câştig ce se stabileşte între responsabilitatea de a te ridica la nivelul aşteptărilor consumatorilor şi angajamentul de a livra acea "Performanţă cu Mesaj" care să te diferenţieze de concurenţă. Oamenii beneficiază de un cost personalizat la achiziţia unui produs în funcţie de profilul tău de întreprinzător.

Leadership: Poţi să găseşti momentul prielnic de a fi prezent în orice circumstanţă de mare însemnătate, refuzând orice solicitare din partea celorlalţi care contravine cu termenii propriului Cod de acces la o nouă direcţie de urmat?

Urmându-te, oamenii vor reuşi să se autodepăşească? Celebrul scriitor Stefan Zweig sublinia: *"Cine vede apropiindu-se o furtună, ştie că un singur lucru poate salva nava şi echipajul: voinţa neclintită a căpitanului de a sta el însuşi la cârmă şi, mai presus de toate, de a o ţine el singur în mâinile sale. "*

Pe măsură ce ritmul general al schimbărilor se accelerează, sarcina liderului de a-i îndruma pe oameni în direcţia cea mai bună devine tot mai grea. Căci a-i conduce pe oameni nu este nicidecum cireaşa de pe tort pe care s-o mănânci lingându-te pe buze de plăcere, ci dimpotrivă o corvoadă fără sfârşit.

Termenii propriului Cod de acces la o nouă direcţie de urmat sunt de ordine valoric, vizual, moralizator şi revelator, în funcţie de cât de departe eşti dispus să mergi pentru a crea momentul de vârf al călătoriei în care trebuie să le împărtășești celorlalți ce ai învățat de la viaţă şi ce s-a schimbat o dată cu aceste lecţii.

Puţini sunt cei care au talentul de a prelua conducerea şi de a se impune în faţa oamenilor, câştigându-le respectul şi admiraţia. Pentru că, a fi un lider înseamnă să ai o voinţă neclintită de a răzbi într-un mediu ostil, să preiei iniţiativa atunci când nimeni nu pare interesat sau nu are curajul să o facă. Înseamnă, de asemenea, să câştigi încrederea celor deznădăjduiţi şi să-i convingi că, urmându-te, vor reuşi să se autodepăşească şi să-şi împlinească viaţa.

Rolul liderului este deci foarte important. El trebuie să fie alături de oameni în momentele dificile, să-i motiveze să fie mai performanţi şi mai concentraţi spre rezultate, să vegheze asupra modului în care îşi îndeplinesc sarcinile şi să-i îndrume în direcţia cea bună, conştient de faptul că eşecul sau succesul oamenilor depind numai de el. Şi la fel ca întreprinzătorul despre care v-am vorbit la începutul acestui articol, liderul trebuie să facă tot ce-i stă în putinţă pentru ca toată lumea să iasă în câştig.

Leadershipul este beneficiul pe care îl obţii în urma unui demers considerat "de mare însemnătate" care integrează pragmatism în spaţiul unei vieţi pline de învăţături din care nu renegi nici un minut, ci rămâi fidel (ca un adevărat întreprinzător) îndemnului „Here I go again" !

A fi un lider adevărat este un scop pe care îl ating oamenii ce vor să se autodepăşească făcând din realitatea înconjurătoare propria lor mărturisire de credinţă într-o capacitate sau

talent specific, cât mai ales într-un simţ general al succesului - valabil nu doar în afaceri, cât şi în viaţa de zi cu zi.

Source: https://neculaifantanaru.com/a-fi-un-lider-adevarat.html

A Kind Of Magic (II)

On August 10, 2015

Ia decizia de a-ţi manifesta priceperea la nivelul de genialitate, prin declanşarea fenomenului artistic ce uimeşte prin integrarea imaginarului în conștiință.

Iminent, mă văd silit să recunosc un anumit grad de autonomie a intelectului în fiecare străpungere a zidurilor dintre două lumi acoperite de contraste izbitoare, răsturnări de idei, acumulări de imagini, la limita umanului şi divinului, adunate în acelaşi vers *„One shaft of light that shows the way / No mortal man can win this day ".* Vers care parcă strigă: „Dar, ce-am făcut?"

Acum începe indefinitul, unde numai un aventurier al spaţiului fără dimensiuni, într-o operaţiune de neutralizare a identităţii, se poate avânta. Un verdict neclar în este dat în primă instanţă consumatorului de legi nedetectabile de către metodele științei empirice, croitorului ce coase cu o curiozitate neînfricată pe pânza solidă a irealităţii şi transfigurării un nou model de trofeu al unicităţii, acţionând „The bell that rings inside his mind" ce vesteşte schimbarea.

Răscolitor, mă simt de parcă aş fi atins o perfecţiune ireală, fără să-mi pot spune ceva şi - mai cu seamă, fără a putea să înţeleg cauzele unor sarcini de livrare a imaginarului în evoluţie. Asemenea unui erou al lui Jules Verne care nu caută punct de sprijin în istorie şi nici printre alţi oameni, mă sustrag automat oricărei priceperi raţionale. Să fiu pe lume ca şi când n-aş fi. „A kind of magic."

Dar în toată această perfecţiune automată - la care mai curând mă îndeamnă acea raţiune care se străduieşte să cunoască o nebunie, o altă cauză în sens propriu, o poveste ieşită din comun, ancorată într-o realitate transcendentă - trebuie să existe o singură instanţă de model. „There can be only one."

Leadership: Îţi dublezi eforturile de a te transforma într-o forţă care poate răspunde condiţiei „TRUE" de abordare a falsei identităţi, încât să faci din imaginar o putere a revelaţiilor tale?

Decizia de a-ţi manifesta priceperea la nivelul de genialitate, prin declanşarea fenomenului artistic ce uimeşte prin integrarea imaginarului în conștiință, este o premieră, o acţiune conştient aleasă dintr-un număr oarecare de posibilităţi în scopul de a ajunge la un rezultat spectaculos. Imaginarul este o realitate autonomă şi superioară prin provocările adresate unui anumit tip de gândire, o structură de reprezentare simbolică acumulând varii elemente şi o dinamică proprie, o structură de „poveste vs. răspuns" alternând între o poveste ficţională şi imagini ale unei lumi subiective, dar fascinante.

Această decizie face cinste leadershipului care urmăreşte să stabilească o corespondenţă inovativă între mijloacele de reprezentare a unei concepţii şi rezultatul urmărit prin aplicarea ei. Sau, mai bine zis, între nivelul de inteligenţă de care dai dovadă prin unicitate şi rezultatele pe care vrei să le obţii sustrăgându-te automat oricărui raţionament admis ca fiind valabil.

Magia este cultivarea sentimentului de apartenență la această lume neînţeleasă de mulţi, dar spectaculoasă prin noutatea domeniului, prin instrumentele de creaţie alese de un autor perspicace, prin diversitatea elementelor de decor, prin diversitatea efectelor care par a fi miracole.

O forţă care răspunde condiţiei "TRUE" a falsei identităţi este dată de însăşi capacitatea de a-ţi cunoaşte şi depăşi limitele viziunii, preluând controlul asupra situaţiei în care nu există opţiuni alternative, ca atunci când ştii cine se uită la tine fără să întorci capul.

Tradus mai simplu, acest lucru presupune să exişti ca şi când n-ai fi, şi, totuşi, să realizezi o schimbare majoră în mersul lumii. Arta desăvârşită de a-ţi exterioriza pofta de a sta sub semnul unei perfecţiuni ireale, iscă şi mai puternic senzaţia de *inattendu* de care sunt bântuite spiritele cele mai evoluate, ceea ce comportă nu doar un anumit grad de autonomie a intelectului, ci şi un anumit grad de ambiguitate.

A-ţi dubla eforturile de a te transforma într-o forţă care poate răspunde condiţiei „true" de abordare a falsei identităţi, presupune să atingi o perfecţiune ireală, integrată într-un demers ficţional-ştiinţific, dar fără a leza pe nimeni şi fără a contesta realitatea. Autoritatea de care magicianul dă dovadă se poate vedea în situaţia în care el trebuie să găsească momentul potrivit de a întreprinde tot felul de acţiuni, pentru a nu rămâne descoperit sau a nu depăşi un deziderat de tipul "Toate secretele mele vor fi ţesute în jurul unei simple iluzii de scenă".

Orice situaţie în care trebuie să urmezi regulile impuse de altcineva şi în care trebuie să ţii cont de constrângerile realităţii se termină printr-un eşec, ca atunci când te uiţi la o fotografie 3D fără ochelari speciali care focalizează imaginea centrală. În domeniul artei şi al creativităţii, magia constă în a face exact contrariul a ceea ce este logic, a ceea ce simt, trăiesc şi gândesc ceilalţi oameni, contrariul a ceea ce se crede în mod firesc.

Leadership: Ce rol eşti dispus să-ţi asumi legat de un domeniu în care nu multă lume excelează, prin referire la un proces de creare a imaginilor, obiectelor şi fenomenelor nepercepute de mintea şi ochiul obişnuit?

Iar dacă reuşeşti să înţelegi cu adevărat cauzele unor sarcini de livrare a imaginarului în evoluţie, deci nu doar să uzezi de procesul imaginativ, ci să-l utilizezi în formarea competenţei de cunoaştere ştiinţifică, abia atunci se va putea vorbi cu adevărat de „magie". Una este să ai imaginaţie, altceva este să transformi imaginaţia într-un câmp de valori sau într-un câmp de bătălie.

A te apropia de acest fel de-a fi, necăutând punct de sprijin printre alţi oameni, ci doar în procesul de dezvoltare şi diferenţiere a ştiinţei, denotă o anumită înclinaţie spre magie, spre extremele unei interpretări rigide a raporturilor dintre creator şi creaţie, dintre ceea ce cunoşti şi ceea ce nu poate fi măsurat. Din aceste considerente, leadershipul ar trebui să devină mai mult o umbrelă de autoevaluare decât o structură de comandă, care are o gaură în ea - cu funcţia de oprire automată. Ai grijă până unde te avânţi cu imaginaţia !

Această capacitate de a te raporta la o singură valenţă de claritate şi originalitate se datorează procesului de ancorare la o altă frecvenţă de înţelegere, la un alt sistem de procesare a cunoaşterii, care stabileşte corespondenţa între ştiinţă şi genialitate.

Leadershipul, care se construieşte luând pe ordonata punctului de funcţionare o variabilă de tip " *tu nu eşti majoritatea lumii* ", aduce automat un punct bonus, un plus de remuneraţie în însemnătatea propriei atitudini faţă de realitate, conform cu indicatorul perfecţiunii.

Rolul pe care şi-l asumă magicianul într-o regie a provocărilor fără limită este acela de consumator de ştiinţă care ştie să facă legătura dintre artă, experimentul ştiinţific şi experienţa mistică, prin prisma calităţii de a-şi amplifica "puterea de vrajă" cu o altă versiune a realităţii.

A Kind Of Magic vizează trecerea la un alt nivel de reprezentare a sinelui, în raport cu o perfecţiune ireală, dar cu pretenţii ştiinţifice. Este şi un verdict pronunţat în virtutea acelor idealuri, prejudecăţi sau mituri proprii care te particularizează sub aspectul raportării la adevărurile benefice ale închipuirii.

Nu înceta să te cunoşti şi sub semnul a ceea ce aş numi „exilul într-o poveste". Cum ar suna acest lucru din perspectiva ştiinţei? Imaginează-ţi...

*** Notă:** Queen - A Kind of Magic

A Kind Of Magic (III)

On August 12, 2015

Încearcă să devii substanţa de contrast a unei individualităţi plină de subtilităţi, încât să păstrezi ridicate valorile frecvenţei vibratorii ale fluxului de energii nebănuite.

Fundamentul inatacabil al autorităţii mele de a face lucruri măreţe, *this flame that burns inside of me* , în jocul deliberat cu fantezia în stare să procure viziuni neobişnuite, în cursul experienţelor de învăţare şi reinventare, solicită recunoaşterea unor forme de manifestare a fenomenului numit „Exil". E un fel de magie să ştii să supravieţuieşti unei experienţe neaşteptate, desprinsă parcă dintr-un vis real, ca să poţi îmbrăţişa supranaturalul, să-l slujeşti ca şi când ai asculta ordinele unui Dumnezeu ascuns - *Deus absconditus.*

Ceea ce nimeni nu este hotărât să îndeplinească prin fiecare eveniment al lumii care generează înţelesuri referitoare la Dumnezeu, în mijlocul a ceea ce pare a fi un haos, se transformă într-un exerciţiu de flexibilitate, de adaptare şi de sagacitate prin oferirea unui refugiu în faţa necunoscutului şi inexplicabilului care caracterizează o identitate atractivă, puternică, pregnantă, memorabilă.

În secret, în cea mai adâncă tăcere care echivalează cu o detaşare de tot ce este material, de tot ce împovărează excesiv creierul cu gânduri derulate fulgerător, eu însumi existând doar într-o învârtire interminabilă a fluxului de creaţie, ca de carusel, simt că nasc în mine o ultimă tinereţe. Una însetată de o libertate nouă şi fragedă.

Silenţios, începe să se ivească o nouă lume: o clădesc alături de cealaltă, înjghebând-o din elemente izolate spre obţinerea unui întreg, asemenea unui artist ce ordonează părţile colorate ale imaginii prin intercalarea unei sumedenii de noțiuni purtătoare de asociații.

Leadership: Eşti în stare să-ţi croieşti o identitate credibilă în jurul unei culturi a fantasticului, încât să pui în lumină procesul transformării realităţii într-o concepţie a ştiinţei oculte?

Desigur, totul se învârte în jurul ştiinţei, baza solidă generatoare de semnale de putere, nu fără a exclude eventualitatea unei pătrunderi într-un câmp magnetic invariabil, din care aş putea percepe doar efecte de suprafaţă şi senzaţii de vacuitate. Şi totuşi altceva se oferă drept ipoteză de cercetare ştiinţifică după citirea percutantelor versuri: „The waiting seems eternity / The day will dawn of sanity".

Un artist ca Freddie Mercury, această inflorescenţă a păcatului de a fi genial, izbuteşte să redea în mod magic viziuni stranii şi splendide ce iau naştere, una după alta, adunate în felul în care sculptorul găseşte în natură de-a gata pietre sau bucăţi de lemn cu chip de om, şi nu are decât să le cioplească puţin ca să mărească şi mai mult asemănarea. „It's a king of magic".

Până când voi putea să mă susţin în totalitate sub efectul unei exprimări care denotă o spaimă plină de fascinaţie, să mă afund în întunecimea hipnotizantă a unei vrăji mereu active? Ştiinţa ocultă a unui artist plin de mister, plin de energie, charismatic şi mereu în alertă, face echipă bună cu aplicarea cunoştinţelor cele mai solicitante, greu accesibile, într-o practică ce are ca fundament o permanentă căutare a prezenței lui Dumnezeu într-un cadru al constrângerilor de tipul: *"No one can stop me"* sau *"No one can be just like me any way".*

Întotdeauna geniul răzvrătit, substanţa de contrast a unei individualităţi plină de subtilităţi, are nevoie de o mască pentru a se exprima nestingherit, de forţe nebănuite propagate prin curent energetic pentru a se afla într-un echilibru stabil. Dar nu orice fel de energie, ci una demnă de onorat, o energie izvorâtă în virtutea unei lucrări sinergice între realitate şi aparenţă, între spirit şi lume, între raţiune şi iraţional. Trebuie să fii un Freddie Mercury, „One dream, one soul, one prize", ca să păstrezi ridicate valorile frecvenţei vibratorii ale fluxului acelei energii nebănuite.

Leadership: Poţi să obţii întregul creaţiei, căutând recunoaşterea unor forme de manifestare a fenomenului numit „Exil?

Alegerea deciziei de a te exprima nestingherit prin actul de creaţie şi de a te identifica cu el, adică să deschizi temniţa unei realităţi limitat înţelese, depinde de utilitatea capacităţilor pe care le apreciezi ca fiind bunul tău cel mai de preţ: redarea unor viziuni singulare, urmărind aici implicaţiile revoluţionare pe care ele le au pentru găsirea unei noi identităţi.

Mulţumiri deosebite se cuvin aduse identităţii care, accentuând relaţia dintre ştiinţă şi forţele nebănuite de care numai geniul este capabil să dea dovadă prin detaşarea tot ce este material, aduce sprijin leadershipului prin faptul că individul devine produsul unei viziuni interpretative ce poate duce la noi și neprevăzute configurații în conceptele promovate.

Leadershipul se poate judeca prin felul în care omul vede lucrurile atunci când le concepe. A exista într-o învârtire interminabilă a fluxului de creaţie, spre a experimenta cunoştinţe de un nivel deosebit, proces clarificabil prin intuirea unei dimensiuni de sine care o depăşeşte pe aceea a existenţei şi conştiinţei, este totodată rezultatul unei interpretări şi aplicări corecte a legii: „Un întreg se obţine prin înjghebarea elementelor izolate."

Exilul este forma unor practici exlusiviste, una din probele de încercare a fanteziei, virtuţilor, curajului şi vitezei de reacţie mentală, care şlefuieşte modalitatea de a te exprima unic prin crearea unei realităţi diferite de a celorlalţi oameni.

Creaţia este un întreg în care tu însuţi trebuie să te integrezi ca să evoluezi în aceeaşi direcţie cu fluxul elementelor ce trebuiesc puse în valoare. Ea reuşeşte să impună o interpretare acelor fenomene care sunt încă în mister, stârnind încântare şi admiraţie, astăzi când moda de a avea o înţelegere perfectă a noţiunii de „produs original" se tot reinventează şi prezintă importanţă prin faptul că intră în componenţa unei atitudini de singurătate.

Încercarea de a obţine un întreg al creaţiei, căutând recunoaşterea unor forme de manifestare a fenomenului numit „Exil, este o cerinţă fundamentală a activităţii de producţie a noului (noi posibile definiri ale conceptelor ştiinţifice).

Iar această cerinţă, în ecuaţia genialităţii, este exprimată pe baza raţiunii că în artă este nevoie de manifestarea integrală a posibilităţilor de stabilire a conexiunii între realitate şi aparenţă, între spirit şi lume, între raţiune şi iraţional. Tu ai capacitatea să regândeşti contrastul dintre ele în cadrul unor noi concepte defensive?

Magia care însoţeşte experienţa unică a leadershipului vizează truda sisifică de şlefuire a unei modalități de a te exprima liber și constructiv, într-un moment unic de vis în care totul pare atât de real.

A Kind Of Magic sugerează acea atmosferă de singurătate, specifică genialităţii, care aduce noi elemente de sens creaţiei a cărui alcătuire nemărginită se dezvăluie prin vederea indirectă, prin redarea unor viziuni închipuite care impun clarificarea unor noi concepte.

Menirea acestei creaţii speciale este funcţională doar prin dedicarea ta în slujba ideii de „magie”.

*** Notă:** Queen - A Kind of Magic

A Kind Of Magic (I)

On August 07, 2015

Găseşte noi metode de a capta sensul autentic al superiorităţii, în virtutea puterii de modelare a unei lumi interioare mai vaste.

Niciuna din vederile mele artistice, desprinse din înălţimile celeste ale spaţiului şi timpului, contrapuse unui sens existenţial mai profund, n-ar fi putut fi împărtăşite printr-un mesaj direct. Ci prin magie, sub puterea unor descărcări electrice, fenomene imprevizibile, imposibil de oprit, fără să ştiu că depindeam de efectul lor real. Niciun muritor nu-şi putea câştiga măreţia printr-un asemenea mod de manifestare a formei de cunoaştere.

Vrând-nevrând, ajunsesem la acea răscruce a minţii, diferită în fiecare moment de revelaţie, de care mă temeam că venise vremea s-o biruiesc. Când întreaga mea fiinţă se abandona propriului demon sau geniu, urmând o tainică lege a existenţei, subordonată timpului, care-mi poruncea fie să mă distrug, fie să mă autodepăşesc. "The bell that rings inside your mind / Is a challenging the doors of time."

Îmi revenea misiunea să fac ceva în privinţa acceptului meu de a-mi uni puterile cu rezonanţa acelor curenţi de energie care intrau în structura unei noi realităţi de a fi. O realitate în strânsă legătură cu frecvenţele de transmisie a unor cantităţi de informaţii reţinute deseori în mai multe locuri, concomitent, dar mai ales în actul de manifestare a sinelui în relaţie cu o instanţă superioară de iluminare. Până când voi putea să trec peste liniile alea de finish la care momentan ştiinţa nu are răspuns? „It's a kind of magic.”

Leadership: Ce rol eşti dispus să-ţi asumi legat de o trăire pe care o exprimi în diferite feluri, experimentând un stil personal de creare a unui spectacol care se străduiește prea mult să fie ”cool”?

Lutul uscat devine mai solid atunci când este ars în foc. La fel şi magia, încălzită la temperaturile înalte ale inspiraţiei şi inventicii, asigură energie alternativă printr-un câmp magnetic uniform. Încât fluxul ei de transformări succesive şi formele ei de intensitate, trecând prin valorile maxime şi minime ale forţelor producătoare de efecte speciale, întăreşte concepţia artei de a convinge.

Atunci când foloseşti o putere aparte, prin transpunerea unui parametru ireal într-un parametru real, sau invers, ea nu trebuie să fie vizibilă, dar trebuie să fie capabilă să uimească, să inspire şi să fidelizeze audienţa prin crearea unei stări de spirit. Rolul tău într-un spectacol care se străduieşte să fie prea "cool", riscând o oarecare dezamăgire în cazul celei mai mici greşeli, este unul de referinţă în realizarea credibilă a unui personaj cu nesfârşite valenţe interpretative. Fiindcă în leadership contează mai mult felul cum se dezvoltă o personalitate într-un cadru inedit, non-competitiv, al inevitabilului, un cadru al aparenţelor, al realităţilor permanent schimbătoare necesar pentru manifestări emoţionale „deschise şi fără cortină”.

Numai inventatorul Nikola Tesla putea genera înaltă tensiune, producând scântei şi împrăştiind lumina în jur fără să rănească sau să producă arsuri. Scriitorul Christopher Priest vorbea despre el că despre un magician: *"Totdeauna avusese nevoie de un efect de scenă spectaculos. Pe de o parte pentru a evidenţia trucul Noului Om Transferat şi, pe de altă parte, pentru a masca modul său de realizare."*

Magia, în care „I'm hearing secret harmonies” prin sunete, proiecţii şi culoare, este o formă

inteligentă de exprimare a stărilor, a emoţiilor, a gândurilor, a artei de a fi mijlocul de transpunere a frumosului în materie, care stârneşte interesul. Oare ce-ar fi avut de spus despre magie scriitorul german Thomas Mann?

Leadership: Superioritatea ta se poate constitui ca o experienţă fără egal în folosirea unei experienţe memorabile drept un simulator de situaţii cu caracteristici mistice care te ajută să cântăreşti o multitudine de relaţii cauză-efect?

Cu siguranţă că studierea unei construcţii ştiinţifice rău famate sub raport moral, fără a lua în seamă că se află o contradicţie în însuşi faptul de a o considera opera geniului, magia, prea plină de mistificări ce aduc a vrăjitorie, cu stranii indicaţii spre hazard, reprezintă o necugetată încălcare a legilor divine. Dar totuşi, ea ne încântă mereu cu frumuseţi vizuale şi auditive. Nu-i aşa, Freddie?

Întotdeauna în leadership problematica va fi situaţia în care actul de creaţie şi trăirile pe care le sugerezi, ce îi orientează pe ceilalţi oameni spre o nouă construcţie a realităţii, devin elemente ale cadrului tău de referinţă, al unei experienţe care dobândeşte mereu o altă semnificaţie.

O relaţie cauză-efect, prin prisma folosirii magiei ca rampă de lansare în taina cunoaşterii superioare, se măsoară prin prin felul cum reuşeşti să faci faţă celor mai neprevăzute situaţii. O asemenea relaţie de tipul *"încearcă să evidenţiezi un truc, mascând modul său de realizare"*, pune preţ considerabil pe facilitarea imaginilor instantanee ca mijloc de definire a unei identități coerente, diferenţiate, și de apărare a ei în fața oricărui atac de natura inhibiţiei.

Magia, o piatră grea de o încercare a ştiinţei conturată cu sprijinul şi încurajarea consecventă primită din partea spiritului inovativ, este posibil de înfăptuit prin efectele interpretării lumii interioare - în aşa fel încât trăirile să capete un sens vizual, fantastic şi credibil în acelaşi timp. În sens restrâns, spunea cineva, *magia înseamnă un efort de a controla sau obliga forţele naturale sau supranaturale să acţioneze la ordinul omului.*

Leadershipul este realitatea pe care oamenii o percep adevărată, fără să-şi închipuie nicio clipă ce haos se ascunde în spatele "strălucirii" spectacolului pe care îl plănuieşte regizorul.

A Kind Of Magic are ca punct de sprijin capacitatea omului de a se alinia unui sens existenţial mai profund, care oferă alte vederi asupra artei, ce nu pot fi împărtăşite printr-un mesaj direct. Ci prin aplicarea cunoaşterii la cel mai înalt nivel ştiinţific, având ca atribut esenţial o modalitate nouă de receptare a lumii interioare şi exterioare.

*** Notă:** Queen - A Kind of Magic

A rămas doar Ego-ul

On Aprilie 02, 2016

Fă din leadership o capodoperă, integrându-te în configuraţia faptelor și evenimentelor din care este constituită acțiunea unui roman.

Exista o pagină mereu rescrisă în viaţa mea care mă făcea să vibrez şi să înţeleg, dincolo de cuvintele reci ale unui limbaj plin de sensuri, secretul unei întoarceri la acelaşi punct de răscruce, la acelaşi ceva care trecea dincolo de mine, cu multe semne de explicaţie greu de adunat, neuitând nicio clipă faptul că eram condiţionat de ele. Imaginaţia mă ajuta să redau viaţa celor ce şi-o pierdeau prin condamnarea la o tragică introspecţie, să stăpânesc pulsul unei inimi omeneşti, să ţin locul punctului fix al unui întreg univers căutat în zadar de vânătorii de absolut.

Un fragment plin de emoţie îmi făcea mare bucurie să-l redau întocmai, în forma originală, în configuraţia subiectivităţii faptelor intrate într-un fel de con de inspiraţie, retrase discret în cumpăna unor redundanţe de ghidare, în surplusul de exprimare liberă. În mijlocul încercărilor de a constitui o nouă artă a scrisului, o formă de spiritualizare a materiei, din revelaţii supuse unor corelaţii de ordin esoteric şi unor presiuni deterministe multiple datorate combinării cunoştinţelor practice, se năştea acel sentiment de apartenenţă la o putere inegalabilă prin rafinament şi unicitate.

Scrisul părea un fel de ieşire din Matrix, o evadare din lumea surzilor şi orbilor, un surogat pentru neîmplinirile dintr-o viaţă falsă. Dând contur ideilor şi valorilor dominante ale conştiinţei mele, simţindu-mi gândurile cum se lovesc uneori de colţurile unei priviri din afara a ceva în care eram şi nu eram, încercam să justific restrângerea concentrică a aceluiaşi gigant puls ce răspundea favorabil la chemările năzuinţei de a cunoaşte scopul vieţii. De a pătrunde în tainele lumii prin scris şi de a-mi însuşi cât mai multe privilegii: *"Sometimes I feel It's all too much to take in, I can't hold on."*

Leadership: Cum estimezi conţinutul noţiunii de REALITATE din punct de vedere al unor experienţe de creaţie pe care le-ai bifat la un moment dat ca "Extra-Options" pentru portretul unui Ego nemăsurat?

Ca şi în cazul artiştilor, mă confruntam cu părţile denaturate ale unor cantităţi însemnate de elemente de conţinut, putând fi înţelese ca nişte axe organizate în jurul unui amestec de factori perturbatori, cu greu primind de la ele impulsuri ale mişcării ideilor întretăiate continuu de modelul abstract al fenomenului concret. Conţinutul noţiunii de realitate pe care încercam s-o definesc prin intermediul experienţelor de creaţie, exprimat sub formă de text sau imagini, asemănător sau total diferit faţă de domeniul conducerii, conţinea mai mult subiectivism, nu doar libera interpretare a alcătuirii lumii.

Repetitiv, aruncasem şi eu în artă toate acele substanţializări ale trecerii de la o zonă umbrită de efectul direct al unui "ar fi trebuit şi nu mai este", la o zonă luminată de ultimul izvor inspiraţional al existenţei mele: povestea fără sfârşit.

Lăsaţi-mă să încerc să fac o paralelă aici. Cea dintâi condiţie de a scrie a marelui poet american Walt Whitman şi, în acelaşi timp ireductibilul gândirii lui, era desfăşurarea acelui Eu evadat în spaţiul construit după iubirea lui, de-a lungul întregii existenţe, realizarea lui concentrică şi succesivă în universul întreg. Poate că tocmai iubirea a fost rezultatul experienţei de creaţie bifată la un moment dat ca "Extra-Options" pentru portretul unui Ego nemăsurat.

În felul acesta de-a căpăta experienţa, prin ceva la care ţinea atât de mult, prezentul i-a răpit anxietatea. În mintea lui incandescentă, uneori încețoșată de variante care l-ar fi putut ajuta să meargă din nou pe pista *"E aici ceva unic ! "*, evenimentele în sine nu mai contau prea mult, mai aveau foarte puțin loc. A rămas doar Ego-ul. Dar un Ego nemăsurat, fiindcă îşi multiplica perspectivele de a reflecta asupra sa ca Ego universal, ca receptare a ideii de expansiune a materiei vii aflată în stare de agregare.

Leadership: Controlezi contextul trecerii de la o zonă umbrită de efectul direct al unui "ar fi trebuit şi nu mai este", la o zonă luminată de ultimul izvor inspiraţional al existenţei tale?

Mobilitatea în faţa realităţii fenomenelor din care eşti parte activă, vibraţia mistică în faţa unei entităţii transcendentale, ca atunci când scrii despre ceva ieșit din comun, caracterizează omul care atacă viața în mod indirect, dar cu influență spre fapticul imediat. El îşi supune percepţiile vizavi de lume unei selecţii dictate de izvorul inspiraţional al existenței sale.

Aceste unde ale mobilităţii, având la origine existența unei anumite trepte de contemplare, susţinând bucuria de a exista printr-o viziune interioară nemărginită, se încrucişează într-un sistem de construcție unitară a conţinutului evaluării a tot ce ți se întâmplă și te înconjoară. Fantasticul și aventura avându-şi originile în rațional.

Ceea ce scrii, se întoarce întotdeauna în realitate, spre tine, cu precădere spre ceea te cheamă inima, spre ceea ce te va împlini. În felul acesta capeţi o experiență trebuincioasă prin ceva la care ții atât de mult, generând sentimentul că ești pe calea ta.

Ultimul izvor inspiraţional al existenţei tale este iubirea pentru un moment care nu mai trece, văzută ca un fel de conturare a unei imagini întregitoare despre tine care se transformă fără încetare.

Iubirea este varianta unui Eu căruia nu i-a mai rămas altceva decât anevoioasa muncă de a se integra în configuraţia faptelor și evenimentelor din care este constituită acțiunea unui roman.

"Ce roman a mai fost și viața mea". Napoleon a înțeles mai bine ce înseamnă să fii ştiutor de viaţă, în timp ce-şi scria memoriile pe insula Sfânta Elena. Scrisul a reprezentat ultimul izvor inspiraţional al existenţei sale.

Zona numită *„ ar fi trebuit și nu mai este "* se situează în prezenţa unei raţiuni care nu se mai crede atotputernică, expunându-se modalităţii de a se reforma cu adevărat. Chiar dacă uneori este prea târziu...

Leadershipul integrează în forma lui de bază acea calitate fără egal ce conduce și stăpânește omul potrivit tendinței lui de a se avânta mereu spre ceea ce generează un consum interior mare, iubirea care se înalţă dinspre sine spre sensul vieţii. Trebuie să fii scriitor ca să ai acces la acea pagină mereu rescrisă care te face să vibrezi şi să înţelegi, dincolo de cuvintele reci ale unui limbaj plin de sensuri, fluxul forței vieţii.

A face din leadership o capodoperă înseamnă să combini cunoştinţele posedate de un spirit al acțiunii, în sensul determinat de valorile unor experienţe de viaţă pline de învăţături, cu acea incontestabilă veridicitate pe care o dă un Ego prins în contemplația sinelui.

A rămas doar Ego-ul este consecinţa unei cunoaşteri profunde condiţionată de tendinţa de a puncta un destin la răscruce de „ *Ai fi putut face şi nu ai făcut* ".

Leadershipul este un regat al ireductibilul gândirii, având ca reper desfăşurarea acelui Eu evadat din închisoarea existenței obișnuite și atașat în spaţiul construit după o viziune, în funcție de starea care îţi dă puteri să fii nebănuit de bun de-a lungul unui context de apel la mobilitate.

Source: https://neculaifantanaru.com/a-ramas-doar-ego-ul.html

Membership

On Ianuarie 07, 2016

Imaginează-ţi că intri în posesia unui manuscris foarte vechi, foarte valoros, dintr-o bibliotecă regală care adăposteşte scrierile prin care secolele şi-au transmis înţelepciunea. Manuscrisul dezvăluie unele din cele mai preţioase secrete ale leadershipului. Numai o mână de oameni le cunosc, le înţeleg, le urmează şi le respectă fiindcă ele deschid drumul spre adevărata performanţă, netezind calea spre atingerea obiectivelor.

Manuscrisul îţi dezvăluie o serie de învăţăminte şi practici esenţiale pentru dezvoltarea ta, pe care dacă le păstrezi în minte şi le pui în practică, concentrându-ţi mereu atenţia asupra rolului pe care îl ai de îndeplinit, vei reuşi să-ţi consolidezi imaginea, cariera şi relaţiile, şi să câştigi un ascendent asupra celorlalţi.

Vrei să te conectezi la un nivel superior de cunoaştere şi de înţelegere a leadershipului?

Membership-ul este ca un manuscris foarte preţios pe care eu ţi-l pun la dispoziţie. El conţine un ansamblu de reţete bine puse la punct care includ paşii ce îţi pavează calea spre înţelegerea cât mai profundă şi mai cuprinzătoare a propriului tău potenţial de lider. Este un patent personal, prin care îţi dezvălui ceea ce nu vei găsi niciodată pe internet sau în alte cărţi de specialitate.

Vrei ceva în plus?

Leadershipul porneşte de la o bază existentă, dar principiile, strategiile şi căile de acţiune se schimbă tot atât de repede ca şi vremea. Vrei să fii la curent cu cele mai noi concepte şi principii de leadership?

Ţi-am oferit până în prezent, gratuit, peste 800 de articole. Ai fost mulţumit? Vrei ceva în plus?

Aşa cum o carte, ca să intre în legătură cu cititorii săi, trebuie să fie mai mult decât o carte - trebuie să posede o parte din autorul ei, tot aşa şi tu, ca să sporeşti valoarea leadershipului tău, trebuie să fii mai mult decât ceea ce eşti, iar pentru asta trebuie să intri în posesia acelor cunoştinţe care îţi lipsesc, şi care te ajută să-ţi dezvolţi abilităţile şi să progresezi.

Source: https://neculaifantanaru.com/abonament-membership.html

Abordarea frontală a lucrurilor neelucidate

On Martie 04, 2014

Identifică acele ipoteze care par să fie semnificative pentru determinarea valorii juste a realităţii, raportându-ţi valoarea de judecată la convingerile exprimate de ceilalţi.

- Se petrec lucruri ciudate pe aici. E greu să mă pronunţ. S-ar putea să fie răutate îmbinată cu o acuzaţie conducând spre o anumită persoană.

- Ce credeţi că vrea să însemne asta? Adică acuzaţia să fie îndreptată direct împotriva doamnei Lee?

- Nu, nu cred că putem să spunem asta. S-ar putea ca cineva să fi văzut ceva, sau să fi auzit ceva. Un zgomot sau un strigăt, sau calul fugind de parcă ar fi mâncat pământul. Şi ar fi putut să fi dat peste cineva. Iar ei au văzut sau au întâlnit vreo femeie, curând după aceea. Dar sună ca şi cum ar fi vorba de o altă femeie, pentru că toată lumea crede că altcineva este oarecum amestecat în povestea asta. Aşa încât mesajul sună de parcă o altă persoană, o cu totul diferită femeie ar fi legată de eveniment.

- Vreţi să spuneţi că acea femeie necunoscută a provocat accidentul, pe care o bănuim mai mult sau mai puţin, fără să ştim dacă există într-adevăr sau nu? *****

Leadership: Ţii cont de opiniile celorlalţi cu scopul de a înţelege ceea ce nu se poate descrie și reprezenta pe harta propriilor tale certitudini?

Certitudinea pe care ţi-o oferă faptele cele mai simple suportă grandoarea în a alege acea configuraţie a personalităţii pe care eşti dispus să o accepţi ca parte din existenţa ta, dincolo de ceea ce crezi că este adevărat pentru altcineva. Altfel spus, certitudinea este o revelaţie a trăirii de tip perceptual pe care o obţii trecând printr-o experienţă a rupturii de realitatea cu care te-ai obişnuit să-ţi răsfeţi mintea.

Ca să te convingi de importanţa pe care o are leadershipul în lumina experienţei de a înţelege ce gândesc alţi oameni, ce simt, ce aşteptări au, în funcţie de deschiderile lor - fapt ce te transformă într-un adevărat *tester* pentru verificarea a tot ce este evident şi măsurabil - trebuie să acorzi atenţie acelor ipoteze care pot fi semnificative pentru determinarea valorii juste a ceea ce cunoşti. Sau a ceea ce ai de scos la iveală pentru a-ţi întregi înțelegerea asupra unor evenimente care depăşesc controlul tău.

Această înţelegere a evenimentelor la care nu ai acces şi pe care nu ai puterea să le gestionezi, experimentală dacă se măsoară acel nivel de " *Ce anume susţin şi cred ceilalţi oameni* ", necesită aplicarea judecăţii categorice a conştiinţei tale care tinde spre explicaţii cauzale stringente. Altfel spus, îţi dai seama că există totuşi o faţă a lucrurilor pe care nu ţi-o imaginezi. Că undeva, poate nu departe, în aşteptare, se instaurează o aparenţă de realitate care implică o esenţă.

Iar această esenţă, care dezleagă misterul oricărei raportări la propriile convingeri, se constituie ca o invitație pentru realizarea unor noi update-uri la coordonatele tale de impact asupra realităţii. Începi să vezi lumea altfel, începi să judeci altfel problemele de căpetenie care se înscriu, cu mult mai multă îngăduinţă, în completarea sferei de cuprindere a obiectului de analiză asupra căruia îţi îndrepţi gândirea.

Leadership: Cum îţi raportezi valoarea de judecată la convingerile exprimate de ceilalţi în cazul în care nu eşti dispus să suporţi costurile unei interpretări greşite a circumstanţelor în care se produce un eveniment?

Punctul de pornire a demersului de organizare a opiniilor vizavi de tot ceea ce se petrece în jurul tău, vădind tendința de a acorda o mai mare întrebuințare acelor convingeri care conturează interpretările interpersonale, este reprezentat de gândurile care dau năvală-n tine, care se zbat în adâncul tău încercând neîncetat să îţi spună ceva. Ele nu trebuie să deformeze perceperea realităţii, a cărei pregnanţă stabileşte o puternică direcţie a controlului calităţii leadershipului şi stimularea iniţiativei de acţiune.

Circumstanţele în care se produce un eveniment trebuie interpretate prin prisma a ceea ce simţi cu privire la tine însuţi prin comparaţie cu opiniile celorlalţi în cazul în care dai greş în a face alegerea potrivită. Convingerile exprimate de alţi oameni vizavi de o situaţie dată pot constitui revelaţia unei îmbinări perfecte între sforţarea de a explora o realitate care întrece orice aşteptări şi a fi deschis în faţa unei înţelegeri a situaţiei de ansamblu plasată într-un context de tipul: "totul trebuie să capete contur într-un fel".

Gânduri profunde care câteodată răstoarnă multe în tine, dacă nu tot adevărul în care crezi, regăsind ceva din ce credeai că ar fi pus înstrăinare înţelesurilor atribuite realităţii şi care depind de perspectiva din care privesc ceilalţi oameni. Gânduri iniţiate de mărturiile lor nesigure, dar uneori credibile, pe care le aprobi sau dezaprobi, unul câte unul, adunate în tine ca într-un jurnal plin de idei, nematerializate până în clipa în care îţi sunt validate aşteptările.

Asta înseamnă să-ţi raportezi valoarea de judecată la convingerile exprimate de ceilalţi.

Ca să înţelegi leadershipul trebuie să efectuezi o evaluare a certitudinii pe care ţi-o dă experienţa de analist în căutarea unei viziuni de ansamblu, prin prisma a ceea ce ţi se întâmplă când eşti ocupat să revelezi o nouă realitate.

Abordarea frontală a lucrurilor neelucidate scoate în evidenţă acea capacitate de a te corela la “ce anume susţin şi cred ceilalţi oameni”, de a fi în tandem cu aşteptările şi realităţile lor obiective. Ceea ce implică o judecată şi o reevaluare a propriei conştiinţe şi a propriei viziuni.

*** Notă:** Agatha Christie - Endless Night

Abracadabra, cine eşti?

On Iulie 19, 2010

Pentru a cunoaşte realitatea un lider trebuie să deţină şi arta disimulării – o armă de temut, dar eficientă în cele mai multe situaţii.

Într-un articol precedent, *„După toate regulile artei "*, v-am povestit despre tânărul prinţ Hamlet, care, dorind să răzbune moartea tatălui său, a luat ciudata hotărâre de a se preface pe de-a-ntregul zănatic. Cu o pricepere de inegalat, Hamlet şi-a jucat rolul impecabil, făcându-i pe toţi oamenii de la curte, şi mai ales pe regele Claudius, unchiul său, pe care îl bănuia de uciderea tatălui său, să creadă că adevărata pricină a smintelii sale era dragostea faţă de iubita lui, Ofelia.

Complet absorbit de vorbele stafiei tatălui său care îi povestise cu lux de amănunte cum a fost săvârşit omorul, şi mânat de instinctul pe care îl au numai oamenii dornici de răzbunare, Hamlet a iniţiat o schimbare imediată de atitudine adoptând un comportament intimidant pentru absolut toată lumea, cu excepţia prietenului său cel mai bun, Horaţio. Şi, fiind o fire creativă şi întreprinzătoare, a reuşit nu numai să stârnească atenţia, dar chiar să provoace neliniştea întregii curţi împărăteşti.

Moralistul francez François de la Rochefoucauld făcea o precizare prin care sublinia un mare adevăr: *„ Arta cea mai înaltă a unui om iscusit este aceea de a şti să-şi ascundă iscusinţa "*.

Hamlet nu ar fi putut să dovedească vinovăţia unchiului său Claudius, dacă nu ar fi adoptat o strategie foarte bună, deşi riscantă din multe puncte de vedere. Căci numai prin subtilitate îşi putea învinge duşmanul. Foarte dibaci şi isteţ, el a pregătit totul cu o grijă deosebită, găsind o modalitate inteligentă şi eficientă de a-şi ascunde vulnerabilităţile. Şi, luându-şi acea mască falsă de om nebun, şi jucându-şi rolul cu abilitatea unui actor de excepţie, a reuşit să alunge orice bănuială.

Suprema capacitate de a ţine sub control minţile oamenilor constă în a cunoaşte foarte bine psihologia umană. Masca pe care a adoptat-o Hamlet l-a ajutat să-şi pună în practică scopul fără să trezească vreo suspiciune. Dar a trebuit să-şi intre în rol atât fizic cât şi mental, făcând astfel să dispară urmele cele mai vizibile ale adevăratului său chip, ale adevăratelor sale intenţii care însoţeau în mod firesc pregătirile lui pentru deconspirarea ucigaşului tatălui său.

Leadership: Concepţia despre sinele tău poate fi reprezentată într-o situaţie de conflict cu intenţiile pe care le ai în vedere, într-o tentativă de a prelua controlul asupra unei situaţii periculoase sau incerte?

O mască a aparenţelor. Să-ţi pui o mască cu ajutorul căreia să surprinzi tainele duşmanului tău, să-i câştigi încrederea şi să nu rămână decât să ţi-o scoţi pentru a-l duce la pieire. Iată pe scurt planul de răzbunare al lui Hamlet. Operând sub această mască a aparenţelor, comportându-se aşa cum i-a dictat rolul – prin gesturi şi atitudini, minţind cu trupul, aşa cum alţii mint din gură, îmbinând adevărul cu falsul – în limita verosimilului, el a mânuit cu dibăcie şi încredere arta prefăcătoriei.

Niciodată nu eşti mai bine deghizat, mai capabil să distorsionezi realitatea şi să abaţi atenţia oamenilor decât atunci când te ascunzi sub o nouă înfăţişare. Sub masca sa, a omului slab şi învins, fără caracter, a omului nepregătit pentru viaţa de conducător, se ascundea însă o fire dură, neclintită, necruţătoare cu duşmanii ei. Poate că asta a fost cauza pentru care Hamlet a

reuşit să se impună atât de puternic în faţa tuturor. Totul a depins de modul în care s-a comportat - în aşa fel încât să arate că realitatea pe care o trăia el era complet diferită de a celorlalţi.

Sinele pe care vrei să-l proiectezi lumii, pentru a recupera raporturile de cauzalitate dintre faptă şi răsplată implicate într-un moment care îţi este favorabil în planul relațiilor cu caracter interpersonal, într-o abundență de curbe liniare, acompaniate şi intersectate de alunecări şi incertitudini, este o inversare a moralei şi a trăsăturilor tale, nu ceea ce văd alții atunci când se uită la tine.

Acest sine obligă la sentimente false care te fac să te simţi mai bine, dar te vor minţi pentru a-şi satisface propria dorinţă, pentru a te vedea doborât. După cum bine ştii, Hamlet ajunge la un pas de nebunie, simulând nebunia şi întruchipând negarea raţiunii.

Leadership: Poţi să devii o reflectare a adevărului prin intermediul intențiilor pe care le ai în modul de abordare a unei realități care se refuză comprehensiunii umane?

Lui Hamlet i-a stat în putere să-şi aleagă şi piesa şi rolul. Marea lui contribuţie a constat în aceea că el a formulat şi scenariul, jucând şi în rolul principal. Piesa pe care a creat-o trebuia să instruiască, să mişte şi să delecteze publicul, ceea ce s-a şi întâmplat. Însă pentru ca piesa să fie bine individualizată şi să se transforme într-un succes deplin, trebuia avută în vedere permanent verosimilitatea întâmplărilor prezentate. Cu alte cuvinte, totul trebuia să pară cât mai real, cât mai natural.

Adevărul în cazul lui nu a fost decât o prefăcută servitudine, de care s-a folosit pentru a-i supune pe alţii. Stârnind sentimente de milă şi compasiune prin jocul său teatral, el a întipărit puternic în mintea spectatorilor realitatea dorită de el, spre delectarea şi folosul său. Falsul comportament pe care l-a adoptat l-a ajutat să-şi atingă scopul propus. Distorsionarea realităţii a fost maniera lui de a obţine rezultate.

O realitate care se refuză comprehensiunii umane este un catalizator al potențialului de acțiune la nivel de faptă, gând şi simţire care se manifestă prin asocierea unei stări depresive.

Reconstrucția categorială a unei astfel de realități se sancționează printr-o cădere în abisul unei dorinţe neîndeplinite în totalitate care pricinuieşte moartea spirituală lentă, adică separarea de Dumnezeu şi trecerea într-o stare de iraționalitate a păcatului.

Abracadabra, cine eşti? reprezintă misterul pe care trebuie să-l dezlegi atunci când te transformi în altcineva, într-un individ care pare că nu are nici o legătură cu cel de dinainte.

Liderii, la fel ca majoritatea oamenilor, adoptă atitudini şi comportamente adecvate situaţiilor obişnuite. Dar în situaţii neobişnuite, atunci când instinctul le arată că ceva nu este aşa cum pare, cei mai isteţi caută să cunoască realitatea pură adoptând o mască îndărătul căreia însă, vigilenţa stă trează şi capacitatea de analiză este mai adâncă ca oricând.

Mă refer aici la situaţiile când un lider simte că i se pun beţe în roate, că este sabotat fie din interiorul echipei, fie din exteriorul ei. În consecinţă, pentru a cunoaşte realitatea, un lider trebuie să deţină şi arta disimulării – o armă de temut, dar eficientă în cele mai multe situaţii.

Accente pronunţate în leadership

On Decembrie 28, 2008

Învaţă să contribui la crearea unui eveniment care să ofere o imagine amplă privind evoluţia omului, în cazul în care cursul evenimentelor ar continua să se desfăşoare după alte reguli decât faptele conştiente.

Dă-mi voie să-ţi prezint o născocire ciudată. Îmi vorbeai adineauri de siguranţa zilei de mâine. Dacă ar veni cineva la tine, doar la tine, şi ţi-ar spune că a desluşit tainele lumii viitoare - nu mă refer la viaţa din ceruri, ci la cea pe care o trăim. Iar acest om te-ar convinge că nu e un şarlatan de la bâlci şi că descoperirea e reală, bazată pe un studiu secret de matematică, ştiinţă, astrologie, tot ce vrei. Pe urmă, ţi-ar povesti despre lumea viitoare, ce se va întâmpla mâine, de azi într-o lună, anul viitor, o sută, o mie de ani de acum înainte. Totul, ca într-o poveste. Ia zi - ai alerga pe străzi să-i anunţi pe toţi sau n-ai scoate un cuvânt?

- Haideţi, domnule. Fiindcă am ajuns la acest moment prielnic, oare nu dumneavoastră aţi râs acum câteva zile de superstiţii? Vorbiţi de parcă soarta v-ar fi potrivnică.

- Hazardul nu e superstiţie, Lacy.

- Poate o aruncătură de zaruri. Dar mai poţi arunca o dată.

- Oare Rubiconul se poate trece de două ori? *

Leadership: Poţi să creezi condiţia unei existenţe de a se transforma în destin prin ridicarea hazardului la rangul de principiu de creație?

Leadershipul înseamnă să fi pregătit să ieşi în evidenţă într-o situaţie în care toţi ceilalţi oameni par a se afla în impas, legat de o experienţă sau o viziune care le lipseşte şi pe care numai tu o poţi formula prin ridicarea hazardului la rang de principiu de neînlocuit în doctrina "Omului Nou". Adevărata capodoperă de care trebuie să te simţi mândru este conştientizarea unei anumite puteri de care eşti apt să dai dovadă, în mod constructiv, într-un teritoriu căruia nu mulţi îi acordă interes sau căruia nu i se vede capătul.

Un orizont de gândire turnat în matricea unui alt orizont de gândire, certitudinea uşuratică a unei victorii reprobabile, un succes de scurtă durată, insipid, care ajunge mai devreme sau mai târziu într-un punct mort. Ca o aruncătură de zaruri. O resemnare fatalistă a înţelepciunii. Acesta este rezultatul intervenţiei tale în realitatea unei lumi care nu crede în nimic. Nu încerca să născoceşti o teorie, o idee, o intrigă, o poveste credibilă, dacă nu eşti pregătit să suporţi o antipatie, o imagine de tipul: "An empty perspective".

A crea condiţia unei existenţe de a se transforma în destin înseamnă să-ţi foloseşti spiritul de observaţie, tot ceea ce îţi pune la dispoziţie natura, împrejurările, situaţiile cu care te confrunţi, tot ceea ce prin virtutea întâmplării ai fost nevoit să înveţi, astfel încât să creezi premisele unui eveniment de tip "Go Forward" care să marcheze începutul unei noi etape de evoluţie în conştiinţa celorlalţi oameni.

Iar prin ridicarea hazardului la rang de creaţie se înţelege acea apropiere de "tainele lumii viitoare", având ca substrat o transformare a conceptului de "surpriză a zilei de mâine", prin

care foloseşti inspiraţia, viziunea, lărgirea perspectivei de abordare a vieţii ca pe o mărturie despre revelaţia supusă obiectivităţii pe care o aşteaptă oamenii.

O asemenea revelaţie asupra sentimentelor şi raţiunii, putând chiar extinde conceptul lumii la nivel de "cunoaştere apriori", ţinteşte spre generarea unei noi filozofii a existenţei, precum: "Tot ceea ce născoceşti poate deveni realitate, cu condiţia ca realitatea să nu te lovească la un moment dat".

Accentele pronunţate în leadership se constată din formularea scopului pe l-a născut o viziune, prin puterea de a încropi povestea unei existenţe care ajunge la o singură justificare: nu întâmplările contează, ci doar ceea ce le declanşează.

Aşadar, două accente ne atrag atenţia: modul cum te raportezi la situaţiile prin care treci şi percepţia pe care o ai asupra lor.

*** Notă:** Fowles, John - *Omida* , Editura univers Bucureşti, 1995.

Acceptare totală în indefinit

On Martie 20, 2015

Caută să afli ceea ce nu eşti, transformându-te într-un creator al posibilităţilor nelimitate de personalizare a ştiinţei prin transfigurarea realităţii.

Treceam peste graniţe nebănuite, ca dintr-o lume în alta cu desăvârşire amestecate, către tot ceea ce era prielnic procesului dinamic şi evolutiv. Eu, omul înclinat spre valorile vieţii lumeşti, cel căruia o revelaţie a ascunsului i-ar fi putut trezi impetuoasa nevoie de a migra spre versiunea adevărurilor devenite în timp neadevăruri. Întotdeauna trebuie să ştii ce cauţi ca să afli ceea ce nu eşti.

Neajutorat, cădeam pradă gândurilor înşelătoare, mici frânturi ale fiinţei limitate care se repetau continuu asemenea unei întrebări cu puţine variante de răspuns, iar în acest sens uşa pentru tentativa de ieşire din real rămânea închisă. Dar n-am înţeles ce era cu ferestrele rămase deschise, experimentând un fenomen de exagerare, căci păream să mă orientez, aşa cum un pictor caută plasticitatea expresiei pentru o idee pe care o doreşte exprimată, spre un mai departe de realitate, spre *a superior version of my own self,* spre un absolut aproape imposibil.

O mie de ceruri cad în a patra dimensiune a universului invizibil, ca un fenomen de rezonanţă inexplicabil, spintecând două cristalele de foc într-o singură dezvăluire. Şi, brusc, eşti condamnat să iei loc printre propriile tale ficţiuni, demne de un roman de Kafka, de un Joseph K. evoluând de la normal la absurd.

A fi cu totul altcineva era premiza unei resorbţii totale a extremităţilor unei axe continue a nemaîncercatului. Oricine ar fi încercat să mă înţeleagă ar fi fost înşelat, debusolat. Ar fi pierdut sentimentul timpului care trecea cu atât mai repede cu cât mintea le-ar fi fost mai ocupată cu desluşirea unor fenomene de neînţeles.

Numai un maestru al compoziţiilor chimice, purtând în el tot ce este mai realist şi mai genuin, ştiind să extragă expresia unei stări a materiei din orice relaţie de concentrare, mai întâi neclar conturată, abia sesizabilă, apoi, încetul cu încetul, definită tot mai precis, numai el ar fi reuşit să controleze accesul la acel spaţiu fără dimensiuni, pe care renumitul scriitor Artur Silveştri îl numea " *Indefinitul* ". Spaţiu care mă conecta la o realitate potenţială, caracterizată de acceptare totală.

Leadership: Te propui unei interpretări ca prototip al Omului Nou, la modul general sau la modul particular?

Atunci când omul se loveşte nemijlocit de realităţi care se vădesc a fi în contradicţie cu imaginea întreagă a lumii, între intensitatea exerciţiului intelectului şi volumul efortului posibilităţilor de înţelegere a nemărginitului, de-a lungul porţiunii de linii care face unghi drept cu ştiinţa, atunci se resimte o relaţie de tip cauză-efect. O inversare a întregii viziuni.

În artă, acest lucru este similar cu a fi receptiv la tot ceea ce este nou, prin dezvoltarea capacităţii de a fi parte dintr-un experiment ce are ca premisă fenomenul de exagerare. Îndrăzneşti o astfel de aventură?

Artistul libanez Khalil Gibran spunea că exagerarea este adevărul care şi-a pierdut răbdarea. Ceea ce înseamnă, chiar dacă rămâne de lămurit întrebarea „ *până la ce punct poţi rămâne*

creatorul unor posibilităţi nelimitate? ", să te raportezi la o serie de amplificări ale creativităţii într-o altă direcţie, migrând astfel spre versiunea unor adevăruri ce pot deveni în timp ori esenţialităţi ori neadevăruri în perimetrul ştiinţei.

Un fel de combinaţie a gândirii, a exprimării ideilor, a deschiderii spre o cunoaştere prin trăire şi prin intuiţie a lumii, în condiţii multiple şi uneori necontrolabile, care generează o expansiune a propriei tale conştiinţe până-ntr-acolo unde nu îţi mai simţi limitele. În leadership, această expansiune are semnificaţia unei tendinţe de acceptare a imposibilului ca un protest împotriva acelor restricţii ale identităţii care împiedică orice reprezentare a realităţii prin conexiune cu spaţiul imaginativ, pentru a deveni un om diferit.

Omul Nou este o descoperire a spiritului de creaţie trezit din uimirea pură a nevoii de a încadra misterul reprezentaţiei de neuitat numită "Myself" într-un joc savant cu obscurul, cu întunericul şi cu lumina, cu absurdul si cu suprarealismul, din care în final să rezulte Minunata Lume Nouă.

Întotdeauna trebuie să ştii ceea ce cauţi ca să afli ceea ce nu eşti, chiar dacă asta implica acel curaj nebunesc de-a crede cu toată fiinţa ta într-o idee, prin conectarea la o realitate ficţională.

Iar când găseşti ceva nou şi vrei să apreciezi beneficiile unei eventuale dezvăluiri a unei noi perspective, ridicându-te învingător deasupra inconvenienţelor apărute pe parcursul întregii provocări numite *„ Ce-ar fi dacă "*, te transformi într-o individualitate de o distinctă originalitate, într-un întreg cu profil aparte, al omului de mâine.

Poţi să te propui unei interpretări ca prototip al omului nou, la modul general sau la modul particular, în funcţie de înclinaţia ta spre un mai departe de realitate, spre *a superior version of your own self* , spre un absolut aproape imposibil.

Modul general se referă la simplul act de exersare a gândirii ce zugrăveşte realitatea în mod obiectiv şi veridic. În timp ce modul particular înseamnă să forţezi nota până dincolo de limitele gândirii liniare.

Şi, nu în ultimul rând, devii rezultatul unei interpretări faţă de ceea ce te pune pe gânduri, faţă de ceea ce aştepţi să fie exprimat în tine şi prin tine.

A te transforma într-un creator al posibilităţilor nelimitate de personalizare a ştiinţei prin transfigurarea realităţii înseamnă să-ţi urmezi împlinirea printr-un act de modelare a gândirii sub imboldul unei forţe constante numită "punct de vedere progresist" care decurge din cum vezi tu lumea și nu din cum acționează ceilalţi în ea.

Acceptare totală în indefinit se referă la posibilitatea omului de a reuşi să controleze accesul la acel spaţiu fără dimensiuni - al experimentării unor noi abordări, pendulând permanent între cele două lumi (a realităţii si a ficţiunii), fără nici un fel de limitări.

Numai acolo unde te loveşti nemijlocit de realităţi care se vădesc a fi în contradicţie cu opinia celorlalţi, despre care ai putea fi înclinat să crezi că schimbă adevărurile cunoscute, printr-o frământare şi o coacere a gândurilor în cuptorul minţii, chiar cu preţul unor exagerări, numai acolo se deschide calea spre omul suprarealist. Singurul care poate să dea semnificaţie unor subiecte mai puţin abordate.

Accesul unui străin în cadrul insuficient definit al ştiinţei

On Ianuarie 14, 2014

Îndreaptă-ţi demersurile de cercetare spre noi direcţii de valorificare a potenţialului de performanţă, astfel încât ştiinţa ta evoluată să nu se transforme într-o sursă de incertitudine şi dezorientare.

Eram atât de aproape şi totuşi atât de departe de a descoperi fondul inepuizabil de resurse de înţelegere, acel *pretiosum rubinus,* piatra sângerie a ştiinţei. Pătruns de imboldul aproape de neînvins al cercetării, spre realizarea formulei de calcul a indicelui care măsura toate elementele constituente ale adevărurilor şi non-adevărurilor, am sărit peste tot ceea ce reprezenta abisul inexistentului. O plonjare într-o lume paralelă. O aventură care s-a concretizat într-o deconectare de la rutina "acceptabilului", permiţând instalarea unei gândiri flexibile şi adaptative. Şi, totuşi restricţionată de o forţă externă.

Simţeam că eram condiţionat să reneg tot ceea ce ştiam, de o forţă invizibilă care îmi îndrepta demersurile de cercetare spre noi direcţii și priorităţi în regândirea ipotezelor care diminuau gradul de falsificare a realului de către imaginar. Iar asta însemna încă un pas spre multiplicarea perspectivelor de înţelegere a modului în care iau naştere şi funcţionează marile reguli ale ştiinţei. Prin urmare, trebuia să încerc să evidenţiez discrepanţa dintre ceea ce ştiam şi ceea ce credeam, călăuzindu-mă în muncă după perceptul lui Georges Cuvier: a denumi, a descrie, a clasifica. Diferenţa era importantă.

În ceea ce priveşte pornirile mele spre însuşirea ştiinţei avansate, de care trebuia să ţin seama pentru a nu-mi compromite cumva tăria de a fi eu însumi, mi-am modelat gândirea după înţelesul ideii exprimate de esteticianul român Liviu Rusu:

"Când printr-un vaccin se introduc în organism anumiţi microbi, în realitate se introduc fermenţii unui conflict. Luptă sa cu aceşti fermenţi măreşte rezistenţa organismului la anumite boli. Vigoarea spirituală depinde şi ea de puterea de rezistenţă faţă de "microbii" tendinţelor primare. Cel care se lasă în voia naturii sale primitive nu va fi niciodată un artist creator."

Leadership: Îţi poţi valorifica potenţialul de performanţă care poate să schimbe imaginea ştiinţei de care eşti posedat în prezent, exprimându-te prin intermediul ideii "pot vedea mai departe de ceea ce sunt la origini" ?

Nu-mi dădeam seama prea bine dacă era adevărat sau fals tot ceea ce se ascundea în interiorul acelui spaţiu închis care opera cu legi neclare. Ştiinţa devenise mai degrabă o sursă de incertitudine. Nu puteam să exclam: "Vezi, ai avut dreptate ! ", fiindcă trebuia mai întâi să dovedesc că nu pot exista două realităţi distincte în acelaşi timp. O realitate a unei lumi imaginare şi o realitate a unei lumi raţionale.

Un artist care ştie să devină una cu revelaţiile sale, un creator care ştie să folosească cuceririle ştiinţei şi culturii pentru construirea unei încrederi puternice în sine se exprimă întotdeauna prin intermediul ideii: "pot vedea mai departe de ceea ce sunt la origini". Adică, trebuia să conştientizez că eram mai mult decât credeam că sunt, şi că sunt capabil să stăpânesc mai bine ca oricine arta de a pune împreună, de a asocia materiale, forme, texturi, de a alcătui acea structură în care părțile se susțin, fără să mă lupt cu himerele imaginaţiei.

Ştiinţa este prioritatea versiunii unui sine ce dorește să retrăiască o parte din altă realitate, una în care ceea ce pare azi într-un fel, mâine este exact opusul său. Mă simţeam mai

degrabă străin într-un cadru insuficient definit, echidistant de tot ceea ce înseamnă putere de înţelegere, de parcă aş fi coborât pe pantele exterioare ale unui crater de impact mai complex. Din plin fusesem lovit de ceea ce se numeşte *blocking-distortion* rezultat în urma unui proces de tipul *wishful thinking.*

Aceste tentative de manipulare a ştiinţei erau însoţite mai ales de cuvintele scenografului român Helmut Stürmer: *„ Tocmai atunci când crezi că ai priceput ceva şi încerci să baţi în cuie o realitate, apare automat contrariul ei. "*

Leadership: Cum evaluezi actul de revizuire a propriei fiinţe supusă efortului de a ieşi din rutina acceptabilului, prin oglindire cu o suprapunere aproape perfectă între ceea ce te izolează de lume şi provocarea de a descoperi o lume nouă?

Nu vom putea niciodată regândi leadershipul decât prin prisma evoluţiei, aplicativă în contextul unor raportări permanente la un cadrul bine definit al ştiinţei, fără să ne lăsăm plafonaţi de descoperirile făcute. Tot ceea ce înseamnă putere de înţelegere, observabil şi descriptibil mai ales în condiţiile unei dezvoltări dinamice, rezidă din instalarea unei gândiri flexibile şi adaptative, mai imaginativă şi mai creativă. Dar care aproape întotdeauna este restricţionată de acea forţă externă numită "raţional".

Pentru a concepe şi a conduce procesul de dezvoltare a leadershipului, specific ştiinţei care ne învaţă că resursele de cunoaştere şi de evoluţie sunt nelimitate, spre abordarea durabilă a diferitelor zone de câştig de ordin intelectual, se impune luarea în calcul a deficitului de incertitudini. Care se naşte odată cu întrebările succedate de-a lungul pătrunderii noastre într-un spaţiu de cunoaştere şi autocunoaştere mai evoluat, condiţionându-ne însă să renegăm tot ceea ce ştim.

Este vorba, în principal, de actul de revizuire a propriei fiinţe prin oglindire, prin analiza coincidenţelor şi a deosebirilor dintre ceea ce e propriu şi ceea ce este străin, dintre ceea ce gândim şi implicaţiile pe care nu le putem întrevedea.

Sprijini căutările ştiinţei de a se autodesăvârşi în sfera de investigaţie a leadershipului, prin provocarea de a multiplica perspectivele necesare măsurării performanţelor proprii?

Forţa invizibilă care ne orientează demersurile de cercetare spre noi direcţii de valorificare a potenţialului de performanţă, în regândirea acelor idei, principii şi opinii ce sunt contra propriilor noastre aprecieri, este dată tocmai de dorinţa de evoluţie. Câştigarea unei bătălii decisive, prin auto-impuneri, întru dobândirea independenţei noastre de sub jugul unei stăpâniri străine - a acelei forme de cunoaştere calitativ diferite, este esenţială pentru evitarea oricărui colaps. Care, luând forma unor tendinţe de stagnare, întinează instantaneu orice apetit pentru performanţă şi inovaţie.

Leadershipul poate fi investigat prin aportul remarcabil pe care îl aduci dezvoltării ştiinţei, iar perspectiva de măsurare a performanţelor proprii are în vedere abordarea durabilă a ştiinţei cu ajutorul antrenamentului imaginativ reflectat într-o realitate care ne dă speranţa că ceea ce vedem ar putea fi şi altfel.

Putem spune că puterea noastră de cercetare este total în afara sferei de investigaţie a leadershipului atunci când nu reuşim să exploatăm din plin resursele unei noi "naşteri" intelectuale - pasul câştigător în regândirea poziţionării noastre, din punct de vedere al abordărilor, pe un loc fruntaş al ştiinţei. O plonjare într-o lume paralelă, urmărind cazul de intersectare a cererii şi ofertei de capital ştiinţific, care sporeşte activele de explorare ale leadershipului, este singura cale de a scăpa din acel impas compromiţător, *blocking-distortion.*

Numai identificând punctele tari şi provocările inerente ale fiecărei structuri noi de gândire adoptate, permiţând trecerea noastră spre un nivel superior de evoluţie, vom putea să facem un pas mai mare spre multiplicarea perspectivelor necesare măsurării performanţelor proprii. Şi pentru punerea în aplicare a tot ceea ce am acumulat în scopul diversificării şi optimizării leadershipului.

Potenţialul de performanţă impus de dimensiunea leadershipului atinge cel mai mare grad de libertate creativă în capacitatea ştiinţei de a răspunde la orice întrebare, pe de o parte, şi în căutările ştiinţei de a gestiona momentele cheie ale jocului numit: "plonjare într-o lume paralelă".

Accesul unui străin în cadrul insuficient definit al ştiinţei vizează în special pe indivizii lipsiţi de cunoaşterea unui leadership autentic ce vor să impună schimbarea fără a avea un substrat ştiinţific. Cine intenţionează să deschidă o nouă poartă către cunoaştere şi să redescopere liderul din el însuşi, ar trebui, mai înainte de toate, să-şi îndrepte demersurile de cercetare spre noi direcţii de valorificare a potenţialului de performanţă.

Source: https://neculaifantanaru.com/accesul-unui-strain-in-cadrul-insuficient-definit-al-stiintei.htm

Această parte a filmului s-a prelungit prea mult

On Iulie 13, 2010

Esența leadershipului în montaj constă în capacitatea de a echilibra diferitele elemente vizuale, precum alternarea planurilor apropiate cu cele generale, pentru a crea o experiență coerentă pentru spectator.

Ajuns în faza de montaj, Eisenstein își începe obișnuita improvizație. Constată acum neajunsuri în construcția filmului, greșeli ale sale. Își dă seama, de pildă, de o lipsă de claritate în compoziția de montaj a bătăliei. Pentru ca spectatorul să poată urmări limpede acțiunea, sunt necesare puncte de sprijin puternice. Or, la masa de montaj, remarcă o scăpare: multitudinea de planuri apropiate nu este suficientă pentru crearea senzației reale a unei bătălii. Lipsesc planurile generale care să înfățișeze clar o masă de combatanți pătrunzând într-o altă masă. Și este nevoit să filmeze în completare o întreagă scenă de masă.

Claritatea în prezentarea desfășurării bătăliei depinde, își dă acum seama, de claritatea alternării fazelor ei. Vizionând montajul luptelor, se convinge că această parte a filmului s-a prelungit prea mult. De aceea vrea să taie 200 de metri din peliculă. Dar nu i se permite, și astfel această scenă, socotită în totalitate o perfecțiune, este de fapt cu două sute de metri mai lungă decât ar fi dorit-o realizatorul.

Claritatea în prezentarea unei scene depinde de echilibrul între planurile apropiate și cele generale, care oferă spectatorului puncte de sprijin vizuale.

„În arhitectura cinematografică, crearea unui montaj eficient necesită o planificare atentă și o înțelegere profundă a narațiunii vizuale. Regizorii, asemenea arhitecților peisagiști, trebuie să ia în considerare atât elementele 'naturale' ale filmului, cum ar fi acțiunea și emoțiile actorilor, cât și elementele 'construite', precum compoziția cadrelor și mișcările de cameră.

O compoziție echilibrată a unei scene de bătălie implică utilizarea judicioasă a planurilor apropiate și generale, creând un ritm vizual plăcut și o circulație fluidă a acțiunii prin cadre. Alegerea și plasarea cadrelor joacă un rol crucial în definirea diferitelor faze ale luptei și în crearea punctelor de sprijin pentru spectator.

Un lider eficient în producția de film trebuie să fie pregătit să facă compromisuri, acceptând uneori decizii care nu sunt în concordanță cu viziunea sa inițială, cum ar fi lungimea unei scene.

În procesul de improvizație la masa de montaj, regizorul, ca un arhitect peisagist experimentat, poate identifica neajunsuri în 'topografia' filmului său. El poate observa că 'vegetația' densă a planurilor apropiate nu este suficientă pentru a crea senzația reală a unei bătălii, necesitând 'spații deschise' sub forma planurilor generale care să înfățișeze clar masele de combatanți.

Claritatea în prezentarea desfășurării bătăliei depinde de alternanța echilibrată între diferitele tipuri de cadre, la fel cum frumusețea unei grădini depinde de alternanța între spațiile deschise și cele închise. Vizionarea repetată a secvenței poate releva o prelungire excesivă, similară cu o alee prea lungă într-o grădină, care ar necesita o 'tăiere' pentru a optimiza experiența vizuală.

În final, chiar dacă regizorul ar dori să 'prășească' 200 de metri din pelicula sa, restricțiile

externe pot limita această opțiune, rezultând într-o 'grădină cinematografică' mai extinsă decât intenționa inițial creatorul său.”

Claritatea în prezentarea unei scene depinde de echilibrul între planurile apropiate și cele generale, care oferă spectatorului puncte de sprijin vizuale menite să ghideze atenția spre elementele esențiale ale narațiunii.

Această parte a filmului s-a prelungit prea mult deoarece Eisenstein a avut nevoie de timp suplimentar pentru a filma planurile generale lipsă, știind că aceste cadre sunt esențiale pentru a reda claritatea și amploarea acțiunii, în conformitate cu viziunea sa artistică inițială. Desigur, rolul planurilor generale depășește simpla completare a scenelor, prin crearea unei perspective de ansamblu necesare pentru a transmite senzația de amploare și dramatism.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/aceasta-parte-a-filmului-s-a-prelungit-prea-mult.html

Acei copii ai şoaptei timpului

On Ianuarie 07, 2016

Îmbogăţeşte-te cu o cunoaştere avansată, îndreptându-te asupra ansamblului lumii cu spiritul şi cu întreaga ta personalitate.

Lumea întreagă începea, în sfârşit, să observe prin obscuritatea voită a unui timp ce nu te lasă să te răzgândeşti, ceea ce ar fi trebuit să vadă clar mai devreme. În universul căutătorilor de adevăruri, al cărui microcosm mă descopeream a fi şi eu, plăsmuit din înalturile unui cer destinat deplasărilor prin veacuri, s-au format cele mai convingătoare dovezi ale unei omniprezenţe avansate.

Puterea divină, îngăduitoare prin asistenţa şi susţinerea ei, al cărui senin veşnic se reflecta direct în alcătuirea tuturor sistemelor vii, mă saluta prin sutele de mijloace ce le avea la îndemână. Și îmi şoptea mereu povești nemuritoare.

Dar cine mai vorbește despre cerul de ieri? El făcea inima curată, dând pasiune vieţii care te face să trăieşti. Acum, reprezentarea unui punct în spaţiu, asemeni unui vis pe care numai Luceafărul îl mai susţine prin strălucirea sa în întuneric, poate fi interpretată ca o distanţă măsurată în lacrimi de toţi acei copii ai şoaptei timpului care încă mai împrumută de la Ființa Supremă o busolă - asemenea unui colac invizibil de salvare.

Ca nişte cristale protejate de o incintă cu pereţi izolatori, copiii sunt acum închişi în închisoarea altui timp, parcurs de o alianţă stranie cu conformismul, schimbând cu el fluxuri de energie falsă.

Leadership: Reflectezi la ceea ce te impulsionează sa devii o mai bună varianta a ta într-un context de tipul: "ceilalţi sunt doar în trecere" ?

Am înţeles că şoapta nu este altceva decât o vedere a lui Dumnezeu dincolo de lume, îndemnând la aflarea marii împărăţii cu ajutorul cauzalităţii ori al analogiei, alteori prin suprimarea, înlăturarea şi negarea oricărei idei. Puterea unei şoapte este o momeală teribilă. Căci o dată ce te-a cucerit, încă de la primul ei ascult, în felul în care Iasomia te atrage prin parfumul ei îmbietor, te dedublezi într-un Avatar. Devii manifestarea unei divinități sau suflet lansat trupește de pe pământ.

Cred în sinceritatea vorbelor lui Ioannis Anghelos ce cuprind o bogăţie de cunoştinţe hermetice, însumarea unui mare număr de mistere ale vieţii, în memoria unei amintiri plimbată printre aştri:

"Toată mândria mea s-a năruit. Poate mi-am imaginat că în faţa lumii sunt mai bun sau mai important decât alţii, nu doar din cauza originii mele împărăteşti, ci pentru toate câte le-am încercat în viaţa mea, evadând dintr-un loc pustiu în altul, pentru a-l căuta pe Dumnezeu de-a lungul drumului înşelător pe care merg oamenii. Şi am uitat că sunt, la rândul meu, un om."

Leadership: Poţi da viață unei ființe superioare prin intermediul unei experienţe complet nouă, evadând dintr-un loc pustiu în altul?

Cel ce se lasă învrednicit de vederea unei lumi în devenire, ascultă şoaptele vocii interioare

care îl propulsează deasupra axei timpului, avertizându-l deseori asupra unei posibile puteri superioare.

O asemenea ființă, situată deasupra spațiului timpului, pluralității şi devenirii, care înțelege și practică leadershipul în funcție de descoperirile care adună cele mai convingătoare dovezi ale unei omniprezenţe avansate, își poate ușor diminua încrederea în ceea ce este trecător.

Este aceeași senzație pe care o încearcă alpiniştii. Cel ce ajunge în vârful unui munte, deasupra căruia numai cerul îi face cu mâna, încearcă să perceapă acea faţă nevăzută a lumii și a lucrurilor din perspectiva unei libertăți de interpretare fără frontiere. El poate să facă din orizontul nou care i s-a deschis înainte un demers spiritual superior, orientat spre excelență, spre modelare în spiritul valorilor creatoare autentice, nu al unor reguli impuse.

A te apropia de Dumnezeu înseamnă să te recunoşti a fi parte dintr-o poveste nemuritoare din care să se inspire toţi acei oameni care cred că tot ceea ce te defineşte este cuprins între amintiri, imaginaţie şi vise.

Tocmai în această formă de a relaţiona cu ceea ce se află mai presus de lumea vizibilă, manifestându-te în prezentul pe care nu-l cunoști, se poate recunoaşte esenţa absolută a unei imaginaţii puse în slujba analizei realităţii şi evoluţiei lumii, favorizând aflarea unor adevăruri ascunse.

Iar descoperitorul viitorului, încercând a deduce prin imaginaţie și intuiţie adevărurile neelucidate, nu își îndrumă paşii doar după dâra de lumină a desăvârşitei sale inteligibilităţi, ci mai ales după semnele lăsate de trecerea timpului. Evadând dintr-un loc pustiu în altul, în dimensiunile înaltului, el va putea să formuleze judecăţi noi asupra ansamblului lumii. Tu ai ajuns la o cunoaştere dincolo de percepţiile obişnuite?

Un loc pustiu, unde nu se perindă stări sufleteşti variate prin conştiinţă, semnifică de fapt acea realitate care poartă în sine amintirile, duioşia şi înţelesul spaţiului haotic dintre cer şi pământ. Aici nu poţi găsi grija zilei de mâine, la fel cum nu poţi da o semnificaţie celor ce ţi se întâmplă. Însă te poţi simţi mai bine în privinţa ta prin faptul că orice părere pe care ţi-ai făcut-o iniţial despre omenire şi pământ este o închipuire a dumnezeiescului în tine prin Logos.

Lumea pe care o treci prin filtrul gândurilor poate fi înţeleasă ca un fel de reflectare a ceea ce se întâmplă într-o realitate complexă care dă senzaţia viziunii totale, atunci când lucrurile în care crezi sunt creaţia unui Dumnezeu care continuă să te însoţească prin bezna unui labirint numit simplu "Viaţă".

Din categoria **„Acei copii ai şoaptei timpului"** face parte fiecare om care ascultă ecoul gândurilor sale, deschizând spre exterior ușile unei lumi aparte. O influență directă a „vederii de la înălțimea profunzimii" asupra reprezentării unei lumi noi este sugerată de evoluţia omului în timp, până când reușește să se dedubleze într-o fiinţă măreață.

Source: https://neculaifantanaru.com/acei-copii-ai-soaptei-timpului.html

Achitaţi-vă bine sarcinile ce vă revin

On Iulie 11, 2009

Continuă să înaintezi pe traseul spre excelenţă, fără să deviezi "traficul" tău de eficienţă către o direcţie greşită.

Bzzz… bzzz…bzzz…

De zece minute, o muscă se învârte haotic în jurul meu. Stau la birou, în faţa calculatorului şi scriu ultimul capitol la noua mea carte. Din cauza bâzâitului, care devine tot mai enervant şi mai deranjant, nu mă pot concentra deloc asupra lucrului. Hotărăsc că este cazul să iau măsuri. Voi încerca s-o prind, dacă nu, măcar s-o alung pe fereastră afară, acolo de unde a venit. Mă uit atent după ea.

Îi urmăresc zborul sacadat, fiecare rotaţie, fiecare "popas" pe care îl face prin preajma biroului meu. La un moment dat, musca se aşează chiar lângă imprimantă. E loc destul pentru a-i aplica lovitura fatală. Mă apropii încet, încet de ea, făra să fac nici o mişcare bruscă; mi se pare aproape, atât de aproape, încât e imposibil să ratez. Poc ! Am nimerit-o ! Ce bucurie, ce satisfacţie am pentru că mi-am învins inamicul. Gata cu bâzâitul şi cu deranjul. Mă pot apuca din nou de scris. Deja am pierdut aproape un sfert de oră cu eliminarea ei.

Mă aşez pe scaunul meu confortabil şi încep să scriu la calculator. Mă simt mai plin de viaţă, mai capabil să-mi continui treaba. Este linişte - o linişte plăcută, plină de intimitate. Şi deodată, în liniştea aceasta, de undeva de prin preajma mea se aude din nou sunetul acela îngrozitor: Bzzz… Bzzz… Bzzz… o altă muscă a intrat pe geam.

Leadership: Faci greşeala de a crede că poţi menţine scorul de 2-0 în favoarea ta, în partida cu experienţa de evaluare a lucrurilor asupra cărora îţi concentrezi atenţia, fără să depăşeşti limitele putinţei de a te detaşa de tine însuţi?

Un lider extrage valoare din experienţa personală prin evaluarea lucrurilor asupra cărora îşi concentrează atenţia, dar nu din perspectiva satisfacerii propriilor nevoi, ci din perspectiva înţelegerii asupra vieţii. Pentru el lucrurile sunt ca nişte zugrăveli, dedesubtul cărora se ascunde ceva, o idee sau un concept, în niciun caz nu reprezintă o revenire la atitudini care sunt tipice unor reacţii despre care se poate spune că exprimă constrângeri fizice sau psihice reflectând în termeni orientativi factorul de "limitare".

Concentrarea este o formă de atenţie deosebită şi reprezintă cel mai important factor pentru a obţine rezultate optime, rapide şi eficiente, în activitatea noastră. Dacă vrem să obţinem rezultate foarte bune, atunci trebuie să ne concentrăm numai asupra sarcinilor pe care le avem de îndeplinit, renunţând la capacitatea de a vedea lucrurile care se interpun între ceea ce ai în "farfurie" şi reacţia ta faţă de ceea cele ce ţi se întâmplă în această situaţie.

Avem puterea de a alege lucrul asupra căruia ne concentrăm, indiferent de ce se întâmplă în jur, indiferent de cine ne distrage atenţia. Putem alege să ne concentrăm atenţia asupra lucrurilor prioritare, sau să acordăm o importanţă sporită lucrurilor mici şi neînsemnate. Regula de baza în tot ceea ce facem este să alegem să ne concentrăm întotdeauna asupra obiectivului cel mai important, în pofida a ceea ce se întâmplă în jurul nostru. Noi decidem cât de necesar este să ne îndeplinim obiectivul pe care ni l-am propus, noi decidem asupra cărui lucru trebuie să ne concentrăm pentru a ne atinge obiectivul.

Leadership: Îţi reprezinţi într-un model de eficienţă tendinţa firească de a vizualiza lucrurile: ca un întreg care îţi împlineşte existenţa, sau ca o parte a unei încărcături care îţi îngustează orizontul?

Ori de câte ori ai de îndeplinit o sarcină importantă şi mai ales dacă ţi-ai propus sau ţi-a fost impus un termen limită de finalizare, trebuie să te concentrezi numai şi numai asupra ei, şi să nu te laşi intimidat de unii si de alţii până când nu o duci până la capăt cu brio. Evoluţia ta în cadrul companiei în care îţi desfăşori activitatea depinde de multe ori de capacitatea de a te concentra asupra unei sarcini care trebuie îndeplinite înainte de termenul limită. Iar în situaţii de criză, atunci când intervin diverse solicitări, nu îţi poţi permite să pierzi timpul inutil sau să nu acţionezi cu profesionalism.

Ciudat este că mulţi oameni chiar asta fac - pierd mereu timpul alergând după muşte, având speranţa că altcineva le va prelua sarcinile şi le vor duce la îndeplinire. Alţii găsesc alte modalităţi de a pierde vremea, foarte evidente, cum ar fi pauzele frecvente de ţigară sau de masă.

Ce se poate spune despre angajatul care face pauză de ţigară la fiecare zece-douăzeci de minute, sau care, toată ziua-bună ziua, de când ajunge la serviciu şi până la terminarea programului de lucru, cea mai importanta grijă a sa este aceea de merge să-şi cumpere ceva de mâncare de la magazinul de peste drum? Mereu se vor găsi (mai ales în instituţiile şi companiile de stat) astfel de angajaţi care lucrează foarte încet, fără tragere de inimă şi care, la sfârşitul zilei, vor susţine cu tărie şi argumentat că, de fapt, nu le-a ajuns timpul pentru câte au avut de făcut. Uff.. câtă transpiraţie !

Leadership: Cât de multe aşteptări ai de la ceea ce te înconjoară atunci când te plasezi singur pe un palier de înțelegere și de responsabilitate apropiat de contextul unei înţelegeri greşite a obiectivului tău?

O înţelegere greşită a obiectivului tău seamănă cu o vânătoare de muşte: eşti îndreptăţit să le prinzi, dar fiindcă numărul lor e prea mare se întâmplă ca cele mai multe dintre ele să-ţi scape. Obiectivul pe care urmăreşti să-l atingi nu trebuie să fie determinat de probabilitatea ca, alegând un număr dintr-o mulţime, acesta să fie totodată un "pătrat" aproape perfect.

Liderii au mari aşteptări de la membrii echipei lor. Ei nu doresc sub nici o formă să aibă în echipa lor simpli spectatori care să urmărească cu atenţie "de pe margine" pe cei care cu adevărat îşi dau tot interesul să facă compania să funcţioneze contribuind la realizarea obiectivelor ei. Toţi membrii echipei trebuie să-şi dea silinţa să-i uşureze povara liderului, să-şi aducă aportul la succesul companiei. Trebuie să-l ajute să ia decizii cât mai bune, să vină cu noi idei care să îmbunătăţească performanţele companiei.

Liderii vor persoane serioase şi active în echipa lor care caută să-şi aducă aportul cât mai mult şi mai eficient cu putinţă la realizările companiei şi care sunt dispuse să facă ceea ce alţii refuză. Este o plăcere sa vezi cum oamenii pe care i-ai ales cu multă grijă şi cu mult simţ de răspundere în echipa ta sunt dornici şi nerăbdători să-şi pună talentul, inteligenţa şi dinamismul creator în serviciul companiei. Şi este într-adevăr o mare bucurie să-i răsplăteşti pentru munca depusă, pentru toate eforturile pe care le fac în vederea dezvoltării şi eficientizării activităţilor desfăşurate în cadrul companiei.

Leadershipul este imposibilul pe care îl cauţi şi îl găseşti, fără să alergi după nişte presupuse "echivalenţe" care mai mult te fac să te rătăceşti de la calea performanţei.

Concluzie: Există o mare diferenţă între oamenii valoroşi, care muncesc pentru a evolua pe plan profesional, şi ceilalţi care nu-şi dau nici cel mai mic interes de a face ceva bun, eficient

şi durabil. Care este acel lucru care îi diferenţiază în mod special pe oamenii valoroşi de ceilalţi? Ei bine, primii se concentrează asupra îndeplinirii obiectivelor, sarcinilor, responsabilităţilor ce le revin funcţiei lor, ceilalţi se concentrează "asupra muştelor". Aceştia din urmă vor fi expulzaţi din echipă, în timp ce oamenii cu adevărat valoroşi vor fi recompensaţi şi mai bine.

Ca să faci pasul spre excelenţă învaţă să fii productiv - nu devia "traficul" tău de eficienţă către o direcţie greşită.

Acolo unde domneşte întunericul

On Mai 23, 2014

Onorează-ţi obligaţiile morale şi spirituale în aşa fel, încât de la un capăt la altul al personalităţii tale nicio trăsătură de caracter să nu fie pusă la îndoială.

Episcopul Myriel ştia să spună lucrurile cele mai însemnate în graiul cel mai popular. Vorbind toate limbile, pătrundea în toate sufletele. De altminteri, se purta la fel cu cei de sus ca şi cu cei de jos. Nu învinuia niciodată în pripă şi fără să ţină seama de împrejurările respective. Spunea: "Să vedem mai întâi de unde vine răul."

Omul poartă pe el carnea, care îi este în acelaşi timp povară şi ispită. O târăşte după el şi i se supune. E dator s-o supravegheze, s-o înfrâneze, să i se împotrivească şi să nu i se supună decât atunci când nu mai are încotro. Dându-i în felul acesta ascultare, săvârşim totuşi o greşeală, dar o greşeală de felul acesta se poate ierta. E o cădere, dar o cădere în genunchi, care poate sfârşi cu o rugăciune. Să fii sfânt e un lucru rar. Să fii drept e o datorie. Puteţi greşi, puteţi avea slăbiciuni, puteţi păcătui, dar fiţi drepţi.

Pe cei ce nu ştiu, învăţaţi-i cât mai multe lucruri puteţi. Societatea e vinovată, ea trebuie trasă la răspundere pentru bezna pe care o menţine. Acolo unde domneşte întunericul, încolţeşte păcatul. Vinovat nu e cel ce păcătuieşte, ci acela care-l ţine în întuneric. *

Poate leadershipul tău să spargă zidurile invizibile ale vieţii reale, fără să intre într-o buclă de cauzalitate temporală determinată de împrejurările în care te remarci ca un exemplu de fapte bune?

Cel ce îşi manifestă personalitatea doar într-o singură direcţie, spre ceea ce îl face superior şi spre ceea ce contează mai mult pentru devenirea lui, raportându-se mai întâi la ceea ce înseamnă a fi om de mare caracter, de fapt încearcă să se elibereze de acea optică pietrificată despre viaţă care face ca lumea din jurului lui să se deformeze. E un soi de speranţă inventată de creierul uman pentru a putea continua să supravieţuiască într-o societate apăsătoare, care nu îi rezervă nici un viitor strălucit.

A intra într-o buclă de cauzalitate temporală determinată de împrejurările în care te remarci ca un exemplu de fapte bune presupune să-ţi schimbi optica despre ce poţi şi cât valorezi într-un context în care totul este trecător, adică se poate schimba imediat datorită influenţei unei anumite constrângeri externe asupra conștiinței și voinței tale.

Ai puterea de conştientiza felul cum te influenţează interacţiunea cu ceilalţi într-o societate egoistă şi lacomă în care, din ce în ce mai des, pe nimeni nu interesează de nimeni. Iar în intenţia de a demonstra ceea ce eşti, purtându-te la fel cu cei de sus ca şi cu cei de jos, fără a ţine seama neapărat de împrejurările şi de anturajul în care te găseşti, îţi vei spori puterea de a conştientiza binele şi răul, şi care pot fi urmările lor.

Iată ce spunea marele filozof german, Friedrich Nietzsche: "Dacă viaţa noastră are *de ce-ul* , atunci putem suporta *cum-urile* ." Pentru ca leadershipul să spargă zidurile invizibile ale vieţii reale, mai întâi trebuie să conturezi perspectivele legate de ceea nu ştii sau nu îţi convine, deci să suporţi „de ce-urile" şi "cum-urile", luând în seamă aspectele negative din jur.

Leadershipul capătă o poziţie dominantă printr-o subtilă oglindire a realităţii care se regăseşte în felul cum întrebuinţezi experienţa vieţii, dar şi prin măsurarea stabilităţii

legăturilor pe care le creezi între tine şi ceilalţi.

Leadership: Poţi să te integrezi într-o lume ce își face un scop din a te exclude, fără a declanşa o anumită schimbare a cursului dramatic al experienţei pe care ţi-l imprimă efectul împrejurărilor instalat de sensul societăţii?

În intenţia de a demonstra eficienţă şi nevoia leadershipului, ţinând cont de cât de bine urmăreşti adevărul fundamental şi moral după care se orientează oamenii în decursul vieţii potrivnice lor, deci cercetând "de unde vine răul", vei putea să acorzi mai mult credit acelei părţi din tine care face posibilă înţelegerea vieţii. Numai dacă cercetezi mai adânc experienţele din care poţi trage învăţături, fără a pune la îndoială validitatea a ceea ce accepţi că fiind adevărat, aproape la extrem, dar nu întotdeauna benefic şi suportabil, numai astfel te poţi deschide în faţa vieţii şi te poţi apropia de superioritate.

A te integra într-o lume ce își face un scop din a te exclude înseamnă să aduci echilibrul acolo unde domneşte întunericul. Chiar dacă nu vei putea să tragi la răspundere societatea pentru bezna pe care o menţine, îţi poţi onora obligaţiile morale şi spirituale în aşa fel, încât de la un capăt la altul al personalităţii tale nicio trăsătură de caracter să nu fie pusă la îndoială.

Cursul dramatic al experienţei pe care ţi-l imprimă efectul împrejurărilor instalat de sensul societăţii poate fi oricând deviat spre susţinerea şi întemeierea responsabilităţii de a fi tu însuţi un model de spiritualitate revelatoare.

Asta, numai dacă linia ta de conduită pe care o socoteşti bună va fi de continuitate în ceea ce priveşte ideea de: umanitate, de egalitate, drept, ordine şi onestitate.

Acolo unde domneşte întunericul vizează acea normalitate adoptată de lider pe tot parcursul vieţii sale şi-n toate împrejurările. A fi tu însuţi, dar şi a funcţiona după standardele cele mai înalte ale societăţii, a nu abdica în nicio împrejurare de la ele, face din tine un model demn de urmat de majoritatea celor din jurul tău.

*** Notă:** Victor Hugo - Mizerabilii;

Acolo unde matematica s-a înfrățit cu frumosul

On Februarie 10, 2009

Marea Taină a Creaţiei este o idee care rămâne singura putere veșnică pentru a releva crearea Celui asemenea din Cel asemenea !

- Nu te mai contrazic ! Ba chiar am să mai adaug și cealaltă caracteristică a tăieturii de aur, aceea de a arăta că există o posibilitate de a măsura frumosul. La această tăietură de aur se gândeau filosofii greci când afirmau că frumusețea înseamnă "proporție bine cumpănită". Și, chiar dacă nu au numit-o "secţio aurea", ca Leonardo da Vinci, toate statuile antice, nu numai acelea din secolul lui Pericle, ci și de mai târziu, au fost sculptate ţinând seama de această tăietură de aur.

La fel și Vitruviu spunea că "simetria decurge din proporție - ceea ce numesc grecii analogie - consonanța dintre fiecare parte din întreg. Leonardo da Vinci susținea că tăietura de aur ar trebui să fie legea care să domine arhitectura, ca prin ea să se stabilească proporțiile dintre diferitele părți ale unei clădiri, precum și între volumul construit și cel rămas liber, fiindcă numai respectarea acestui raport face ca un ansamblu arhitectonic să placă ochiului". De aceea, în cartea lui Matila Ghyka sta scris: Estetica și teoria artelor sunt menționate numeroase măsurători care s-au efectuat în legătură cu "dimensiunile și proporțiile templelor din Elada" din care reiese că, în frumusețea și armonia care o răspândeşte Parthenonul, Propileele și alte temple grecești, intervine și tăietura de aur.

- Ai dreptate. Arhitectura greacă prezintă un alt aspect al frumosului, aș putea spune, diametral opus aceluia pe care-l inspiră arhitectura egipteană, căci, dacă maiestatea piramidelor sau a Sfinxului ne aduce în minte gândul morții și al eternității, arhitectura greacă palpită de viață. E de ajuns să privim Templul Athenei Nike, coloanele ei elegante și armonioase care poartă un fronton în formă de triunghi isoscel, totul fiind calculat așa ca să dea impresia de grație și elegantă.

- Dar nici în statui, sculptorii greci nu au folosit modele vii pentru zeitățile lor, ci le-au realizat ţinând seama de un anumit sistem de proporții care aveau rostul să producă impresia de armonie a totului. Începând din Renaștere și până în ziua de azi, toți artiștii au ținut seama de această împărțire a segmentelor. Îți mai amintesc numai de Kepler, astronomul, matematicianul și, aș putea spune, esteticianul secolului al XVI-lea, fiindcă a scris, pe lângă celelalte lucrări bine cunoscute, și un tratat de estetică cu titlul: Harmonices muncii (Armonia lumii), în care se exprimă într-o formă cu totul originală despre tăietura de aur: *"Această proporție geometrică, cred eu, este o idee care rămâne singura putere veșnică pentru a releva crearea Celui asemenea din Cel asemenea ! "*

Leadership: Poţi să-ţi formezi o anumită percepţie asupra a ceea ce reprezintă "frumosul provenit din creaţia divină", încât să urmezi coordonatele unei singure meniri: de a genera o singură viziune asupra unei ştiinţe care îşi asuma ferm un obiect de studiu?

- Dacă ar fi vorba să aleg frumosul din matematica rămasă de la grecii antici, îți spun drept că nu știu ce ar trebui să las deoparte. Am impresia că filosofii greci, care erau și matematicieni, au țesut toate problemele de matematică cu fire desprinse din frumos, armonie sau încântare. De pildă, teorema: *"toate unghiurile înscrise într-un semicerc sunt drepte"*, pe care a stabilit-o și a demonstrat-o Thales. Se spune că l-a impresionat așa de tare, încât a adus drept sacrificiu zeilor un bou.

Și doar Thales nu era nici la prima lui descoperire științifică și nici un naiv, care să se lase prins în capcana orgoliului. Era unul dintre cei șapte înțelepți ai Greciei, călătorise prin Egipt

și stârnise mirarea Faraonului arătându-i că știa să măsoare înălțimea piramidei numai cu ajutorul umbrei pe care o lăsa ea. Și totuși, în această teoremă, care nu aduce nici un folos practic, el a văzut o frumusețe demnă de admirat, o frumusețe care l-a încântat și pentru care a simțit nevoia să mulțumească acelora care considera el că-s stăpânii înțelepciunii.

- Dar această teoremă este și astăzi tot așa de frumoasă, deși trecem peste ea cu multă ușurință ! Faptul că e de ajuns să luăm oricare punct de pe semicerc și să-l unim cu extremitățile diametrului ca să se formeze de la sine un unghi drept, te poate încânta ca și o melodie, sau ca o poezie, sau ca un tablou ! La fel de remarcabilă este și admirația pitagoreicilor pentru numărul în sine, numărul abstract și lipsit de orice semnificație practică. Ca să-l izoleze de orice fel de aplicații care i s-ar putea atribui în viața socială și economică, pitagoreicii întâi, și apoi ceilalți matematicieni greci, au născocit o nouă știință, numită Aritmetică, știință care să se ocupe numai de proprietățile numerelor abstracte, bineînțeles întregi, căci numai întregii erau priviți ca numere.

Celelalte numere concrete, care puteau fi și fracționare sau chiar iraționale, erau considerate ca mărimi și calculele cu ele aparțineau altei științe, numită logistică, știință la îndemâna negustorilor, sclavilor și nebăgată în seamă de filosofi. Aritmetica nu avea nici un fel de aplicații practice, ea era studiată numai ca o delectare, iar Socrate o definește în Harmide sau despre înțelepciune drept: *"știința a ceea ce este par și impar, a deosebirilor dintre numere și a relațiilor dintre ele".*

Leadership: Poţi să exprimi ceea ce percepi ca fiind "frumos" în cadrul unei asemănări dintre o descoperire care se face numai sufletului și prin suflet, şi o descoperire empirică care se confirmă constant în toate situațiile vieţii?

- Așa-i. Pentru Pitagora, Aritmetica era cea mai frumoasă dintre științe și chiar cea mai avantajoasă, fiindcă numai în acest domeniu, "lucrurile apar sub formă de numere" !

- Parcă numai lui Pitagora Aritmetica îi apărea ca știința cea mai frumoasă ? Gauss nu a spus că Matematica este regina științelor, iar Aritmetica este regina matematicii ?

- Lui Gauss îi dădea mâna să o spuie, fiindcă avea știința gata plămădită de pitagoreici și de toți cei ce au urmat după ei timp de peste douăzeci de veacuri, pe când Pitagora frământa chiar atunci armonia ce avea să farmece generațiile viitoare. Erau lucruri la care nu se gândise nimeni mai înainte și pe care le înșira el atunci ca pe niște mărgele strălucitoare pe un fir de ață. Să ne gândim numai la împărțirea numerelor în prime și compuse. Din punct de vedere practic această împărțire nu servește la nimic. Dar câtă desfătare nu au creat aceste numere prin proprietățile lor în sufletele matematicienilor, începând din vremea lui Pitagora și până azi ?

Mă gândesc, de pildă, la demonstrația pe care o dă Euclid, în Cartea a IX-a, despre infinitatea numerelor prime.

- Te-ai gândit bine, căci această demonstrație a încântat pe mulți matematicieni, de atunci și până în zilele noastre, și i-au îmbiat să mai adauge alte demonstrații noi. -ar fi să luăm Elementele ca să citim, chiar de acolo, cum a formulat Euclid această descoperire a pitagoreicilor ?

Marea Taină a Creaţiei vizează o descoperire care nu se bazează neapărat pe observație şi calcule matematice, ci pe credinţa într-o lume care a fost ordonată de către o inteligenţă supremă.

Acolo unde matematica s-a înfrățit cu frumosul se instituie obligaţia de a recunoaşte transferul responsabilităţii creaţiei divine către om şi de a urma sfatul Creatorului: *"Tot ceea ce faci pentru ştiinţă, faci şi pentru Mine. Şi tot ceea ce descoperi prin puterea credinţei, este o invitaţie la explorarea frumosului din tine ca reflexie a frumosului din jurul tău".*

Revenind la matematică, iată ce ne spune Wikipedia: Dintre lucrările mai recente despre secțiunea de aur, care stau la baza gândirii lui Matila Ghyka, mai sunt de menționat cele ale lui Heinrich Emil Timerding care, analizând modul în care principiul secțiunii de aur a fost aplicat, insistă asupra faptului că "secțiunea de aur este doar un caz particular al unei reguli mai generale, cea a recurenței acelorași proporții în elementele unui întreg".

*** Notă:** Câmpan, Florica - Povestiri cu proporţii şi simetrii, Editura Albatros, 1985.

Source: https://neculaifantanaru.com/acolo-unde-matematica-s-a-infratit-cu-frumosul.html

Acolo unde se odihnesc străbunii

On Octombrie 23, 2012

Caută să descoperi şi să înţelegi "întregul" omului, fără să minimalizezi ştiinţa de a te dedica în întregime deşertăciunii lui.

Se gândea tot mai mult la el însuşi, nu prin respingere sau spirit critic, ci printr-un soi de prejudecată crudă, printr-o umilă resemnare manifestată în jurul propriului său destin.

Ar fi vrut să împrumute o nouă viaţă, a unuia mai tânăr ca el, *un homme d'action* , ca să mai încordeze o dată arcul forţei cu adevărat combative care îşi aruncă săgeţile spre obiectivele cel mai dificile, ţintind totdeauna spre mijlocul problemelor, totdeauna în direcţia inaccesibilului, străpungând ceaţa bătrâneţii.

Ar fi vrut să găsească un sprijin solid, continuator, în biruirea tuturor opreliştilor şi strâmtorărilor de tot felul care ţineau în loc evoluţia acţiunilor sale. Un soi de căutare a unei alte identităţi. O eliberare a interiorului, printr-o descătuşare a unei voinţe supreme care să se reverse, ca o ploaie rece şi grea, asupra oricăror forme de regres. A unei voinţe care să nu se risipească niciodată. O diminuare a incertitudinilor care îi învăluiau perspectivele, planând vertiginos asupra evoluţiei sale ca lider, ca autoritate a legii, ca om de mare caracter.

Asemenea unui creştin care îşi asumă suferinţa lumii întregi prin intermediul perspectivei propriilor sale experienţe, transformate de o credinţă vie, dinamică, care dă sens vieţii, şeriful Ed Tom Bell se îndrepta cu paşi repezi spre apusul existenţei sale. Spre un tărâm care preceda încercarea cea mai grea a destinului său, care domina cu gravitate misterul ce înconjura într-un lanţ greoi şi sinistru originea stărilor sale sufleteşti.

Leadership: Coordonata ta acţională în abordarea unei gândiri autonome este argumentată şi demonstrată de experimentul unui sfârşit care îşi îndură singurătatea?

Astfel, din nou, ca un om singur şi pierdut, renegat de societate, fără a fi găsit rânduială şi statornicie într-un ţinut dur cu oamenii, dar mai ales cu bătrânii, Ed Tom Bell se lăsa târât în peregrinările sale în căutarea unui străin, a unui asasin. Simţea pământul lunecându-i de sub picioare.

O apucă spre apus, mereu către apus, acolo unde mereu se înfăptuia o crimă, mereu un alt bătrân. Către marea fortăreaţă a menirii sale, înţelegând că nu avea cum să răzbată în acea vâltoare a căutării. O prietenie foarte vie îl lega de bătrâni, fiindcă şi el era bătrân.

Ed Tom Bell se prăvălea în abisul unei realităţii reci, a unei bătrâneţi tot mai împovărătoare. Pricepu că se apropia sfârşitul, că toţi – toţi în afara celor tineri şi triumfători - trebuiau să se transforme, să părăsească pământul şi să meargă altundeva. Şi, ca un om care piere îngheţat în noaptea deşertului, el îşi îndreptă gândurile spre meleagurile eterne. O reîntoarcere spre origini, spre un trecut înţepenit în timpul său, spre o lume uitată şi necunoscută, spre o zonă îndepărtată de esenţa umană. În căutarea unui loc mai liniştit.

Acolo unde se odihneau străbunii săi.

Leadership: O abatere de la profilul tău de toleranţă la normalitate poate fi definită ca distanţa dintre ceea ce se întâmplă în jurul tău şi greşeala de a te compara cu cei deja

dominaţi de verdictul negativ al vieţii?

Prima jumătate a leadershipului, cea umană, este hotărâtoare. Liderii care ştiu să se raporteze foarte bine la ceilalţi oameni din jurul lor, încearcă să evite clişeele de percepţie a leadershipului.

Mai întâi, ei caută să descopere şi să înţeleagă omul ca un întreg, fără să dispreţuiască sau să minimalizeze ştiinţa de a se dedica în întregime deşertăciunii lui – acel drum spre piscul existenţei omului care trece numai prin iadul unei gândiri atrofiate, supuse anumitor constrângeri, şi care îi îngrădeşte libertatea de a fi el însuşi, reorientându-i credinţele, opţiunile în care înclină să creadă.

Leadershipul pe care îl extragi nu doar din încercările şi greşelile tale, ci mai degrabă din "raftul cel mai ascuns" al omului ca întreg, în care este aşezată esenţa lui cea mai profundă, este adevărata comoară pe care trebuie s-o exploatezi cum trebuie.

Esenţa ta cea mai profundă se clădeşte din prea plinul realităţii pe care o trăieşti prin consolidarea diferenţierii între exprimarea unei identităţi prestabilite şi alterarea totului care copleşeşte individualul.

Aşa cum esenţa timpului este curgerea, nu stagnarea, tot astfel esenţa unei înnoiri a relaţiei **om-timp** este dată nu doar de formarea şi dezvoltarea unei gândiri pozitive, de perspectivă, ci în primul rând de valorile pe care le preţuieşti cel mai mult, de convingerile pe care viaţa ţi le-a implantat în minte.

Altfel spus, în locul procedeului mai uzitat al confirmării cât mai multor aşteptări legate de posibilitatea schimbării, amplificării, diversificării formei de exercitare a influenţei, în alcătuirea unui leadership cât mai facil, este mai util să urmăreşti o mai bună valorificare a tendinţei de optimizare a relaţiei **leadership-om-valori-timp**.

Leadership: Înţelegi esenţa a ceea ce eşti în contextul unei alterări a Ego-ului?

O apropiere lămuritoare de ceea ce-l face pe om să "ticăie", ţinând cont de acele convingeri privitoare la capacitatea lui de a ignora sau de a accepta realităţile negative, ale vulnerabilităţii şi neputinţelor de tot felul, este esenţială în leadership.

Acest proces delicat de a avansa spre cunoaşterea omului, ştiinţa de a te conecta la latura invizibilă a lumii sale interioare, a tendinţelor şi aspiraţiilor sale în continuă schimbare, îţi va permite să accesezi orice dispozitiv de consolidare a sistemului său de gândire.

Cealaltă jumătate, urmărită de oamenii de top, cea profesională, încearcă să completeze existenţa unei cercetări sistematice asupra viitorului leadershipului, prin recurgerea la un "arbitraj" uşor confuz, extrem de slab, nefavorabil statutului esenţial al omului. O contracţie severă dintre aparenţă şi esenţă ce trebuie atenuată.

Primul pas spre o nouă descoperire de sine este dată de "reîntoarcerea spre origini", spre o zonă aproape uitată, spre esenţa a ceea ce te aștepți să găsești acolo unde se refugiază speranța.

Trăieşti într-un sistem de gândire care ignoră sau dispreţuieşte realitatea celorlalţi? Ţinteşti în direcţia "inaccesibilului"? Te îndrepţi spre un vârf care precedă încercarea cea mai grea a

rolului tău, de lider? Accepţi să porneşti în căutarea unui teren de înţelegere a Omului, un teren care este străin de leadership?

Acolo unde se odihnesc străbunii pune în prim plan ruptura dintre lumea obiectivă şi sine, o falsă imunitate la întregirea unei realităţi care cu greu poate fi acceptată. Ca să-ţi schimbi deprinderile de gândire şi acţiune, mai întâi trebuie să accepţi realitatea, chiar dacă ea pare a fi în discordanţă cu structura ta de personalitate.

Analizează oamenii privindu-i ca un întreg, cu bune şi rele, cu calităţi şi defecte. Ancorează-i în realitatea obiectivă şi mobilizează-i pentru a-şi îndeplini menirea şi de a-şi atinge ţelurile. Acest lucru putând fi realizat numai supunându-te tu însuţi acestei analize interioare, şi întrebându-te mereu:

De unde ai pornit şi încotro vrei să ajungi? Ce ţi-ai dorit, ce ai realizat până în prezent? Ce mai ai de realizat?

*** Notă:** "No Country for Old Men (2007)"

Actorii sunt prea artificiali

On Decembrie 27, 2015

Asigură-ţi ascensiunea spre culmile înalte ale mândriei de a fi superior, câştigând autonomie asupra propriului tău „show".

În timpul şederii la Paris, regizorul rus Eisenstein discută despre posibilitatea obţinerii unei comenzi pentru realizarea unui film. Sosise în capitala Franţei la invitaţia uneia din cele mai importante case producătoare de filme. Dar nu se poate înţelege cu producătorii. Se loveşte – de data aceasta nu în glumă ca în parodia de la La Sarraz – de cinematografia comercială.

I se propune să realizeze un film „popular", cu condiţia utilizării unei tinere actriţe într-un rol atractiv. Eisenstein rămâne siderat, neputând răspunde cu nici un argument logic, ci doar: „ *Dar eu nu folosesc actori... Actorii sunt prea artificiali ! "*

Obişnuit să-şi declare deschis concepţiile, primeşte cu furie opoziţia producătorilor: „ *Cum se poate imagina să renunţ la concepţiile mele? strigă el revoltat. Succesul meu în Franţa nu este oare bazat în întregime pe ilustrarea acestor concepţii? "*

Leadership: Îți dai tu singur acceptul asupra a ceea ce poţi sau nu să realizezi din punct de vedere al fundalului de orientare a atitudinii "ştiu că am dreptate" pe care îl furnizează profilul imaginii tale în lume?

Leadershipul prezintă episoade de ascensiuni spre culmile înalte ale mândriei de a fi superior. În acest caz, individul reprezintă în interesul propriilor realizări anumite valori de la care nu se poate abate. Iar pentru ca leadershipul să poată fi utilizat în orice situaţie, mai ales în cadrul unor schimbări de direcție, se impune a fi respectate cumulativ două condiții, sub criteriul: „Singur îmi dau acceptul asupra a ceea ce pot sau nu să realizez ! "

Prima condiţie în leadership este să nu renunți la jocul posesiei, întreţinut cumva de o conștiință care vede şi trăieşte idei absolute – în interacțiune cu crearea unei percepţii favorabile faţă de sine. Posesia asupra unei forme de cunoaștere și de gândire, dobândită prin stimularea interesului aparte pentru interpretarea faptelor, fenomenelor şi ideilor, creând pentru tine însuţi un rol unic „over and over" în relație cu alții, fără a schimba repertoriul presupunerilor și argumentelor tale.

A doua condiţie este să te asiguri că audienţa are dreptul să ascensioneze în numele unei entităţi de tip „sursă de evenimente", fără să se angajeze într-o luptă de opoziţie. Într-un anume fel, trebuie să fii o oglindă a stării de a exista tocmai în centrul actului de a exista, potrivit relaţiei dinamice dintre procesul de creaţie şi puterea de a îndeplini scopul creaţiei.

Profilul imaginii în lume a unui regizor ţine de ilustrarea opţiunii "decizie finală" pentru formarea concepţiilor şi impulsionarea activităţilor conceptuale vizând dezvoltarea sferei ştiinţifice.

În leadership, "decizia finală" este semnul unei autorităţi în materie de inovaţie, echivalând cu rodul unei profunde şi riguroase experienţe de cunoaştere care aduce în prim plan dovada de libertate în gândire, un stil original şi îndrăzneţ, o personalitate aparte, nonconformism şi imaginaţie bogată.

Exclamaţia „**Actorii sunt prea artificiali**” denotă îndepărtarea de normele unei stricteţi accentuate în ceea ce privește acceptarea și receptarea unor forme de redare a realităţii prin artă. Mesagerul unei viziuni evoluate este mai întâi de toate un jongler al argumentelor logice și bine întemeiate de pe urma cărora, cu inteligenţă, știe să câștige autonomie asupra propriei munci de creație. Dar mai ales asupra propriului său „Show”.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Actul creator al reinventării

On Ianuarie 05, 2015

Străduieşte-te să faci din leadership un spaţiu al reinventării creative, prin solicitarea nebuniei de a crede în ceva mai presus de limitele raţiunii.

Secondată de firul de lumină al conştiinţei critice, mintea mea se îndrepta către marile întrebări ale timpului, prin prelucrarea riguroasă a unor valori inexacte ale probabilităţii producerii efectelor Deja-Vu. În special prin metoda observaţiilor de tip „transfer de reflecţii". Exista aici aceeaşi nebunie naivă la care mă înhămasem pe vremea când încercam să elaborez traseele optime ale unor portaluri energetice din viitor, prin pulsiuni creative care declanşau secvenţele de imagini ale unei realităţi ineluctabile, într-un joc exploziv de contraste de complementaritate.

S-ar fi zis că optam între revelarea unei noi evidenţe şi revelarea unei noi ascunderi, încercând să introduc o clasă de algoritmi de aproximare a timpului într-un limbaj de scripting cu o sintaxă simplificată la maximum. Astfel încât să scad imprevizibilul şi nonsensul oricărei încercări de a înţelege ceea ce ştiinţa consideră inexplicabil, să nu las în urmă niciun semn de întrebare. Timpul devenise reprezentarea unui sistem de referinţă care poseda proprietatea de a se opune variaţiei factorilor de tranzit al impulsului numit „viaţă".

Citeam undeva că în 1572, astronomul danez Tycho Brahe a descoperit o supernovă deasupra uneia din stelele mici din constelaţia în formă de W. Cassiopeea. Această novă, denumită steaua lui Tycho, a dobândit repede tot mai multă luminozitate astfel încât a ajuns să strălucească mai puternic decât toate celelalte stele şi planete noaptea, apoi a devenit vizibilă şi ziua, până când a început să pălească.

Dacă voiam să ating intangibilul reinventării modului de a face ştiinţă, trebuia să fiu raza de gândire a unei idealităţi unitare care conexează gândurile şi cunoştinţele în raport cu modelarea existenţei. Dar fără să devin captivul propriei mele creaţii.

Leadership: Intri în jocul reinventării de sine prin curajul de a te lupta cu ceva ce pare aproape imposibil de înţeles şi de înfăptuit?

Filosoful român, C. Rădulescu Motru spunea la un moment dat: „ *Omul de ştiinţă se deosebeşte de ignorant prin activitatea ce-o desfăşoară în sistematizarea experienţei. Ignorantul primeşte această experienţă într-un mod pasiv, însă omul de ştiinţă o transformă după un plan voit. Cu alte cuvinte, în conştiinţa metodelor întrebuinţate, iar nu în rezultate stă puterea regenatoare pe care o are ştiinţa asupra omului.* "

În ceea ce priveşte leadershipul, pentru a face faţă procesului de dezvoltare tot mai dinamic, ca să percepi în mod diferit schimbarea şi efectele ei specifice (de multe ori destabilizatoare), este necesar să te axezi pe o experienţă a judecăţii sistematizată în mod strălucit şi pe efortul de prelucrare a ceea ce face parte din universul tău cognitiv. Trebuie ca în conştiinţa ta să existe puterea de adaptare a imaginarului la condiţiile realului accesibil prin metodele obişnuite ale ştiinţei experimentale şi logice.

Ceva imposibil de înţeles şi de înfăptuit poate corespunde numai unei lumi a imaginarului care edifică un spaţiu virtual din care poţi să observi totul fără sa fii observat, din care nu-ţi mai vine să pleci. Omul de ştiinţă pătrunde în acest spaţiu, vede mai departe de momentul prezent sau de un cerc restrâns împrejurul acestui moment, se integrează într-o imagine nouă despre om şi societate, apoi revine în imediata apropiere de realitate cu o viziune care merge

de sus în jos, nu de jos în sus.

Leadershipul este o ştiinţă a gândirii si a înfăptuirii care se impune prin succesiunea revelaţiilor. Iar dacă vrei să faci din această ştiinţă un spaţiu al reinventării creative, opus fiecărei forme de convenţionalism, atunci trebuie să intri în jocul reinventării de sine prin curajul de a te lupta cu ceva ce pare aproape imposibil de înţeles şi de înfăptuit. Mai curând prin solicitarea nebuniei de a crede în ceva mai presus de limitele raţiunii.

Fiecare piesă de fixare a structurii de putere care te caracterizează, printr-un raţionament inductiv, prin metoda observaţiilor de tip „transfer de reflecţii", devine o declaraţie de originalitate şi de încredere în sine într-o lume în care competiţia devine din ce în ce mai acerbă.

Leadership: Poţi să te reprezinţi ca o caracteristică a filosofiei de evoluţie a ştiinţei din perspectiva unei viziuni care câştigă în persuasiune doar prin substratul imaginativ?

Puterea de creaţie are toate şansele să pălească în faţa unei sincere dedicări, mai ales dacă artistul nu reuşeşte să concretizeze revelarea unor noi evidenţe sau revelarea unor noi ascunderi.

Aceste două constante de integrare în cercetarea ştiinţifică - evidenţele şi ascunderile - puse pe seama unui cumul de informaţii obţinute din analiza coordonatelor de definire a unor noi principii, concepte său noţiuni, au o anumită pondere asupra eficacităţii de manifestare a unei noi culturi a gândirii. Ne referim la o cultură care nu inhibă, a unei noi generaţii de creaţie care poate să inspire un adevărat trend în domeniu.

Accelerarea formării imaginilor inovative ale realităţii, lăsând loc unui nivel mai mare de diversitate şi complexitate a producţiei de creaţii individualizate, poate să crească gradul de conştientizare a rolului de lider – prin faptul că lasă loc reflecţiilor şi cugetărilor să se manifeste liber. Comunicarea valorii personale se poate realiza prin comunicarea unei gândiri a negânditului, împletind sensurile unei arte abstracte, în cazul funcțiilor de reprezentare a realităţii, reduse sau absente în marea ecuaţie a dezvoltării unei culturi superioare.

Reinventarea de sine este rezultanta experienței de a interpreta mesajul revelațiilor provocate de actul de creaţie într-o afirmare a impulsului vital, a dorinţei şi a setei de a da semnificaţie unei realităţi complexe.

Actul creator al reinventării este în strânsă legătură cu metoda observaţiilor de tip „transfer de reflecţii prin care îţi asumi exploatarea ştiinţei în numele unei ideologii a înnoirii, care la rândul ei lansează o modalitate sau propune un unghi de vedere neobişnuit.

Source: https://neculaifantanaru.com/actul-creator-al-reinventarii.html

Adâncurile mişcătoare ale imensului ocean de materie

On Decembrie 23, 2013

Îndreaptă-ţi evoluţia un stadiu înalt de dezvoltare, astfel încât premizele obţinerii unor rezultate ambiţioase să fie asigurate.

Pătruns de sentimentul de stăpânire al materiei care mi-a invadat întreaga fiinţă, ca urmare a procesului de interacţiuni continue între elementele de limbaj artistic şi elementele de creaţie efectivă a universului, am stabilit noi linii de cercetare extrem de performante. Iar datorită observaţiilor judicioase asupra proprietăţilor corpurilor am reuşit să-mi perfecţionez anumite tehnici de analiză şi interpretare, concentrate exclusiv pe producerea de rezultate viabile care mi-au garantat progresul.

Totodată, prin experimentele efectuate asupra unui sistem de referinţă am reuşit să identific punctul în care este atrasă materia invizibilă, punctul în care forţele de reacţiune se egalizează. Astfel mi-am îmbunătăţit mecanismul de identificare şi creare a hibrizilor, a pattern-urilor, a echilibrelor şi dezechilibrelor dintre fazele unui sistem multicomponent, caracterizat printr-o multitudine de parametri. Când pui pe primul loc aspectele esenţiale ale ştiinţei, nu doar cele captivante, abia atunci reuşeşti să înţelegi mai multe despre viaţă, despre omul care eşti, ce îţi doreşti cu adevărat sau ce eşti în stare să realizezi.

Această iniţiere în spaţiul consacrat al ştiinţei permitea dezvoltarea unei puteri de pătrundere fără putinţă de egalat, ca o împrăştiere a radiaţiei laser dublată de o absorbţie de energie. Premisele şi concluziile implicite ce derivau din acest proces de asumare a unui orizont prin el însuşi mobilizator, stimulator de noi structuri de gândire, trebuiau să aibă o aplicabilitate cât mai mare.

Leadership: Poţi să-ţi demonstrezi calităţile şi adevăratul potenţial de înţelegere al filosofiei ştiinţei din spatele conceptului numit "iluzia vieţii", transformând realitatea într-o nouă formă de percepere virtuală?

Cine nu descoperă prin propriile forţe drumul tăinuit spre marea ştiinţă, acela nu se va întrece niciodată pe sine. Aveam senzaţia că am fost cucerit de una din acele femei înzestrate cu claritate şi forţă de pătrundere, nu atât prin frumuseţea ei, ci mai cu seamă prin acele însuşiri minunate: dăruire, compasiune, gingăşie, îmbinându-se ca o vrajă într-un mozaic de impresii şi experienţe cu efect surprinzător.

Nu mă consider atotştiutor, dar a trebuit să cobor în abisurile imaginarului, acordat deformărilor de perspectivă şi constrângerilor stricte ale legilor fizice, ca să experimentez durerea "dulce" a propriei renaşteri într-o nouă lume. Alchimia, suma tuturor elementelor supuse transformării, emană acel ceva inexplicabil căreia trebuie să-i dai târcoale, dar căreia îi sunt necesare multe luni de studiu ca să-i înţelegi sufletul. Ea poate suci minţile celui care nu-i înţelege dubla valoare sau care se încumetă să acceadă la fazele superioare de realizare a Marii Opere fără să traverseze timpul şi spaţiul.

Când un titan face un pas înainte, omenirii îi trebuie zece mii de paşi doar ca să-l ajungă din urmă. Acesta este unul din adevărurile care însoţesc călătoria alchimică. Simpla pasiune păleşte repede dacă nu este secondată de un intelect superior incitant. Dar, la rândul ei, obsesia de a căuta profunzimea în orice combinaţii şi mutaţii de elemente, printr-o accelerare a reacţiilor ce decurg din marea transformare, se poate termina printr-o explozie de energie negativă, printr-o evoluţie dezamăgitoare.

Iluzia vieţii nu este moartea, trecerea într-o altă dimensiune, ci speranţa găsirii unui elixir magic care transformă plumbul în aur şi îi face pe oameni nemuritori. Ajungând la acest unic adevăr prin prisma cercetărilor mele asupra lutului, materiei din care sunt constituite obiectele de uz casnic (farfurii, vaze, ghivece, căni) am reuşit să transform realitatea într-o nouă formă de percepere vizuală. Forma obiectului nu este doar un înveliş al pământul, o protecţie plină de har a imaginaţiei, ci reprezintă lumina interioară a Eului poetic descris printr-un limbaj universal.

Leadership: Dispui de capacitatea de a reflecta asupra fenomenelor de simbolizare şi transmitere a conţinutului unui mesaj, de la înălţimea perspectivei de a înţelege lumea prin reinterpretarea cunoştinţelor dobândite?

Să pluteşti ferm pe apele imensului ocean al cunoașterii, în care valurile cu puternicele lor argumente, cu elocvenţa lor torenţială ating înălţimi favorabile desfăşurării activităţilor de formare profesională, constituie o alternativă la neacceptarea gândirii limitative care te individualizează. Dar în acelaşi timp valurile se şi întorc la mal, considerând prin acesta scăderea interesului pentru performanţă şi pentru stabilirea unor noi direcţii de cercetare dedicate domeniului de competenţă.

Dintr-o infinitate de modele un spirit inovator alege, fără a nega liberul examen al faptelor şi al datelor, un anumit eşantion de analiză, de dragul unei campanii personale de *illuminatio* , cu iz de glorie. Şi îl împământeneşte, fără să ştie nimeni cum. Apoi, aşează în mijlocul noilor sale descoperiri o mică concentraţie de substanţă, bine definită pentru un nou produs ştiinţific. Opţional aplică o anumită selectivitate elementelor. Şi, în final, stabileşte o anumită logică pentru a furniza o funcționalitate oarecare sau un set de funcţionalităţi ce sunt, cel mai adesea, înrudite între ele.

Ce are de câştigat leadershipul din această alchimie plină de semnificaţii, din această stăpânire a materiei? Diverse accepţiuni de noţiuni variate şi delimitări de sensuri, viziuni şi mize de natura unor schimbări fundamentale, te vor ajuta să gândeşti totul într-o manieră profundă şi structurată, pe baza cărora, părtaş la decizii, poţi calcula înălţimile unei noi perspective de a înţelege lumea, viaţa, universal, în raport cu abilităţile şi cunoştinţele dobândite.

Astfel devii personajul principal al unui întreg complex de procese de transformare a materiei, care implică o bună funcţionare şi coordonare între resursele de înţelegere de care dispui şi în jurul cărora se plasează, mai mult sau mai puţin simetric, funcţiile de ordin practic.

Leadership: Poţi să realizezi o extindere a cunoaşterii spre un nivel avansat de studiere a fenomenelor subtile de transformare a materiei, folosind drept pârghie de sprijin a creaţiunii fiecare unghi al decorului natural?

Am găsit recent într-o revistă de cultură un citat aparţinând esteticianului român, Victor Ernest Masek, care zicea următoarele: *" În realitate, operele mari şi viguroase sunt indestructibile şi nu numai că supravieţuiesc tuturor procedeelor de analiză, dar capătă chiar un spor de prestigiu atunci când analiza formală este judicios făcută. "*

Dacă vrem să apreciem esenţa acestor cuvinte la justa lor valoare trebuie, înainte de toate, să înţelegem fenomenul supraextinderii cunoaşterii, consecinţa necesară a ceea ce trebuie să includem în planul gândirii ca să putem transforma în idei ceea ce experimentele şi observaţiile relevă în mod nemijlocit.

Contactorul şi întrerupătorul sunt cele două dispozitive extrem de utile care fac parte din

circuitul tău educaţional. Primul vizează căutarea unor creații de nișă care să aducă " *altfel-ul* " și " *profunzimea* ", formele de exprimare novatoare a gândirii. Cel de-al doilea servește la întreruperea sau la restabilirea circuitului când are loc o breşă în mecanismul de implementare a propriilor elaborări.

Unealta cea mai de preţ în măsurarea "distanţei" dintre cele două dispozitive este dată de dorinţa ta de evoluţie şi de aprofundare a cunoştinţelor trebuincioase în sfera leadershipului şi a traseului profesional.

Leadershipul, ca şi alchimia, se bazează pe utilizarea extensivă a informaţiei şi a proceselor sale, dar şi pe distribuirea conţinutului informaţiei într-o nouă perspectivă de gândire pentru lumea de azi şi de mâine. Iar extinderea cunoaşterii spre un nivel avansat de studiere a fenomenelor subtile de transformare a "materiei" se realizează folosind drept pârghie de sprijin a creaţiunii fiecare unghi al decorului natural.

Priveşte în jurul tău: ce anume se poate modifica, mai întâi de toate, prin simpla observare?

Alchimia se revelează astfel: Ai răbdare până ce-ţi vine timpul să devii mai mult decât eşti. Toată lupta omului constă în a avea tăria de a ajunge în punctul în care Marea Lucrare a Universului i se dezvăluie prin rostul vieţii.

Adâncurile mişcătoare ale imensului ocean de materie desemnează acel echilibru care trebuie permanent menţinut în leadership, între voinţă şi putinţă, între Eul propriu şi mulţimea de individualităţi în continuă schimbare. Leadershipul poate fi ridicat la rang de artă numai dacă supravieţuieşte în timp propriilor creaţii.

Source: https://neculaifantanaru.com/adancurile-miscatoare-ale-imensului-ocean-de-materie.html

Adâncurile sufletului

On Octombrie 15, 2010

Oamenii vor fi dispuşi să te accepte ca lider atâta timp cât te vor percepe ca un om apropiat sufletului lor.

În finalul filmului *"Prince of Persia – The sands of time"* , are loc un dialog între prinţesa Alamutului, Tamina, şi prinţul Persiei, Dastan, care urmau să se căsătorească pentru ca cele două naţiuni să fie strâns unite nu numai prin relaţiile de vecinătate şi de prietenie.

- Cum pot avea încredere în omul care a străpuns zidurile oraşului meu? îl întreabă prinţesa pe Dastan privindu-l cu stăruinţă, cercetându-l cu o atenţie desăvârşită, încercând parcă să-i descifreze intenţiile.

Privirea lui Dastan era calmă şi chiar strălucitoare. Privind-o adânc în ochi, cuprins de o bucurie nespusă, el îi răspunde cu acea căldură a inimii pe care n-o găseşti niciodată când o cauţi:

- Încep să cred că nu mai sunt acelaşi om care le-a străpuns.

Leadership: Experimentezi caracteristicile principale ale unui drum anevoios, şi totuşi, în final împlinitor al unui ideal nutrit cu neîntinată credinţă într-o izbândă care-ţi asigură întoarcerea la un feeling de "deja-vu" ?

În glasul lui răsuna o siguranţă, o convingere, o energie, care o puse pe gânduri pe prinţesă. Privindu-l uluită, emoţionată, Tamina exclamă cu o oarecare reţinere:

- E o perioadă cam scurtă ca un om să se schimbe într-atât.

- Poate, răspunde Dastan, care fără îndoială îşi reamintea toate întâmplările trăite alături de ea.

- Se pare că ai descoperit ceva prinţe... o nouă conştiinţă spirituală.

- Un destin, răspunde el cu vocea pe deplin liniştită.

Şi atunci a fost ca şi cum timpul s-a oprit în loc. Cuvintele lui îi aprinseră prinţesei focul din inimă. Îl privi pe Dastan cu o expresie de duioşie ce se asemăna cu dragostea, gasul inimii ei era cu desăvârşire vesel şi-i făgăduia numai bucurii şi împliniri. O seninătate aproape supraomenească părea că îi învăluia pe amândoi ca o aureolă. Sângele lor simţea aceleaşi înflăcărări.

Leadership: Inspiraţia de a împlini un destin măreţ vine din totala ta acceptare a realităţii numită "coincidenţa oppositorum" în actul regăsirii sinelui de care ai fugit tot timpul?

Unul din secretele leadershipului e că nu-i nevoie să înţelegi un lucru, ca să-l simţi. Există situaţii când oamenii simt din instinct, dar nu se pot exprima prin vorbe. Ştiu pur şi simplu.

Înţeleg îndată cum stau de fapt lucrurile. Poate raţiunea, poate conştientul dau greş, dar inima nu-i înşală niciodată.

Prinţesa Tamina nu-l măsurase decât din priviri pe prinţul Dastan, nu-i judecase faptele, dar i-a simţit firea, sufletul, după privirea lui caldă şi duioasă. Văzându-i licărirea din ochi, ea înţelesese. Fusese imediat cuprinsă de un fel de admiraţie mută şi reverenţioasă. Căci a putut să vadă până în adâncul sufletului lui, şi i-a văzut adevărata faţă, adevăratul său caracter, adevăratul său "Eu". Ea nu ar fi preţuit niciodată acea unire dacă nu ar fi "văzut" sufletul prinţului, ce îi gândea mintea şi ce simţea pentru ea.

Ca lider, trebuie să întreprinzi o călătorie: călătoria spre tine însuţi, care te va ajuta să-ţi cunoşti în amănunt personalitatea şi convingerile pe care le ai, şi să-ţi analizezi alegerile pe care le vei avea de făcut. Priveşte-te cu ochii sufletului, apoi modelează-ţi potenţialul după propriile tale convingeri, criterii şi idei. Caută să fii aşa cum te vezi. Dă glas realităţii prin intermediul a ceea ce eşti, a ceea ce gândeşti, a ceea ce simţi şi a ceea ceţi doreşti. Leadershipul se întăreşte prin dezvoltarea inteligenţei tale emoţionale.

Coincidenţa oppositorum, concept filosofic și religios care semnifică „coincidența contrariilor", se aplică în situaţia în care două persoane cu convingeri total diferite ajung, printr-o întorsătură a destinului, să împărtăşească aceleaşi experienţe, aceleaşi valori, să posede cunoştinţe asemănătoare şi să gândească prin gândurile celuilalt fiecare pas următor.

Iar a-ţi regăsi sinele de care ai fugit tot timpul este similar cu a-ţi cumpăra o hartă care te ajuta să scurtezi drumul spre destinaţia finală, chiar atunci când eşti pe punctul de a renunţa la călătoria ta.

Leadership: Exersezi aplicarea libertăţii în alternanţă când eşti pe punctul de a simţi ceva ce nu vrei să simţi?

Leadershipul este produsul contribuţiei tale la perpetuarea unei înţelegeri corecte şi clare a experienţei de a te conecta la ceilalţi oameni. Felul cum te manifeşti în ochii lor, asigurând proporţia dintre firesc şi forţat, spune ceva despre fineţea ta, despre profunzimea propriei tale realităţi - în care te vezi cu totul altcineva, oferind criterii de ordonare a elementelor disparate în climatul personal.

În sensul acesta, leadershipul nu se referă strict la viitorul plin de aspiraţii pe care îl poţi cunoaște prin puterea minții de a controla realitatea, ci la prezentul în care te găseşti ca suflet, punându-ţi amprenta asupra îmbunătățirii acelor aspecte de contrast care au un impact semnificativ asupra conştiinţei. Conştiinţa de a fi purtătorul unui destin unic - destinul propriei funcţionări în relaţie cu un nivel înalt de însemnătate.

Ceea ce te plasează într-o configuraţie mai înaltă de "iluminare" şi transformare, la nivel de conştiinţă, spre un nou aspect a cine eşti cu adevărat, este redat în chip nemijlocit de scriitoarea franceză, Marguerite Yourcenar, într-una din cărţile sale:

"Toţi exersăm aplicarea libertăţii în alternanţă: emoţiile, ideile, preocupările, trebuie să fie capabile în orice moment de întrerupere şi reluare. Certitudinea de a le putea alunga sau rechema ca pe nişte sclavi ne privează de orice tendinţă tiranică, dezlegându-ne de sentimentul oricărei constrângeri."

Tot ceea ce intră în relaţie cu personalitatea şi convingerile tale, creând ori un efect de distanţare faţă de ce incluzi uzual în sfera propriei tale măreţii, ori un efect de apropiere faţă de ceea ce îţi alimentează fericirea, se reflectă în această "libertate în alternanţă", care

trebuie exersată la nivel de joc de rol.

Ea vizează aşteptările, atitudinile şi strategiile individului pentru orientarea sa într-un climat schimbător, într-un joc plin de întreruperi şi reluări, dar care îl reprezintă întotdeauna fidel propriilor gânduri şi sentimente. Iar în acest caz leadershipul poate fi considerat rezultatul unei munci grele de lucru cu sinele, însoţit de un salt în viitor, o contonare în trecut şi o revenire în prezent.

Să simţi ceva ce nu vrei să simţi înseamnă să recunoşti că este ceea ce făceai până să eşuezi nu era ceea ce îţi doreai, sau că ceea ce ţi se întâmplă este o amplificare a unor sentimente de abandon cristalizate anterior.

Foarte mulţi lideri manifestă o preocupare tot mai mare faţă de atingerea rezultatelor, punând mai puţin preţ pe latura umană. Ei caută să-i împingă pur şi simplu pe oameni în direcţia dorită, forţându-i direct sau indirect să se alinieze convingerilor şi valorilor lor proprii. Însă ei nu înţeleg că pentru a schimba oamenii trebuie să intervii în comportamentul, în mintea şi mai ales în inimile lor.

Oamenii simt cine eşti, iar dacă nu te percep ca o persoană capabilă să exprime sentimente autentice de grijă şi compasiune, ca un partener de lungă durată, ci te percep ca un stăpân, atunci nu se va crea niciodată o legătură spirituală între tine şi ei.

Aşa cum aportul de sânge spre ţesuturi depinde în primul rând de cantitatea de sânge pe care o pompează inima, adică de debitul cardiac – tot aşa atingerea unei maturităţi emoţionale, care este absolut necesară pentru stabilirea şi menţinerea pe termen îndelungat a relaţiilor cu oamenii din jur, depinde în primul rând de contribuţia pozitivă pe care leadershipul tău o are la creşterea capacităţii oamenilor de a se raporta la tine, şi de „cantitatea" de răbdare pe care trebuie să ţi-o impui pentru a descoperi valoarea lor, adevărata lor natură şi adevăratele lor trăsături.

Uneori, ca să poţi schimba ceva ce nu funcţionează în viaţa ta trebuie să conştientizezi şi să recunoşti că ceea ce experimentezi este creaţia altcuiva.

Adâncurile sufletului sunt greu de pătruns, mai ales pentru aceia care nu cunosc răspunsul la ceea ce li se întâmplă pe tot parcursul sinuos al unui destin din care nu se poate ieşi cu nici un preţ.

E foarte important pentru un lider să fie perceput de oamenii care l-au ales ca fiind un aliat al lor, un om apropiat lor, care îi va conduce aidoma unei călăuze pe căile cele mai bune. Uneori sufletul său (adevărata lui fire), nu este cunoscut decât după îndelungate colaborări, alteori poate fi doar intuit. Dar odată descoperit, comportamentul oamenilor ori va fi favorabil liderului, ori va lua o turnură nefavorabilă ceea ce va crea o prăpastie uriaşă între ei, plasându-i pe poziţii antagoniste, nocive ambelor părţi.

Cum contribuie leadershipul tău la creşterea capacităţii oamenilor de a se raporta la tine?

Source: https://neculaifantanaru.com/adancurile-sufletului.html

Adaosuri (II)

On Ianuarie 25, 2015

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Leadershipul devine tot mai neglijat în prezent. Indivizi care ocupă poziţii importante, dar care nu binevoiesc să respecte nici cele mai elementare reguli de bun simţ. Precum aceia care "plagiază" orice din munca altora. Ei nu pricep ce este "integritatea". Căci aşa cum unui orb îi lipseşte simţul observaţiei, lor le lipseşte conştiinţa sinelui, care, asemenea unei perle care se afundă în mare, îşi pierde tot mai mult din valoare şi tinde tot mai mult să nu mai însemne absolut nimic.

Iar leadershipul, care oglindeşte întâlnirea sinelui cu firea omului, îşi diminuează şansele de a beneficia de o dezvoltare armonioasă, profilându-se în straturile inferioare ale unei viziuni şi a unor manifestări bolnăvicioase, sărăcite de orice virtuţi.

Aşa cum organismele pluricelulare iau naştere dintr-o singură celulă, celula ou, tot astfel potenţialul tău de lider se va dezvolta din acea legătură singulară care se stabileşte între părţile care te definesc, garantându-ţi dreptul de a te impune în mod hotărât în procesul de schimbare a lucrurilor, a acţiunilor pe care le poţi schimba. Spre obţinerea beneficiilor şi fructificarea rezultatelor obţinute pe termen lung.

Dacă vrei să te angajezi în cursa spre desăvârşire, învaţă să gândeşti ca un lider de nivel înalt care ştie exact care sunt punctele tari şi cele slabe ale propriului Ego - care îi controlează toate simţurile, şlefuindu-i caracterul.

Când îţi cercetezi şi înţelegi propria fiinţă, propriul caracter, propriile simţăminte, simţi că ai câştigat încă o dată lupta cu tine însuţi, simţi că avansezi, că progresezi. Simţi, asemenea unui sculptor care ştie să transmită tuturor un mesaj prin însăşi operele sale, că ţii lucrurile sub control, că păstrezi o anumită stabilitate în ceea ce priveşte viaţa ta, Eul tău, în relaţie cu leadershipul.

Simţi că răspunzi cu consideraţie la orice formă de transmitere a idealurilor tale. Simţi că poţi calcula, valorifica, aşa cum un filatelist calculează valoarea oricărui timbru prin expertiză temeinică, orice formă de exercitare a autorităţii tale, orice demers pe care îl întreprinzi. Îţi linişteşti mintea, conştiinţa şi sufletul ştiind că principiile pe care ţi le-ai impus a le respecta nu sunt încălcate prin îndoială sau nepăsare.

Un leadership care se sprijină pe pilonii înalţi al înţelegerii profunzimii "Omului" îşi găseşte menirea odată cu consecinţele evoluţiei tale. Sau îşi încheie temporar sau definitiv misiunea în situaţiile în care eşti condus de ceea ce îţi dictează conştiinţa critică, nu acea raţiune pură care primează. Poţi lupta pentru conservarea şi dezvoltarea leadershipului tău numai dacă plăteşti poliţa extrem de scumpă pentru a te asigura împotriva unei deprecieri a Eu-lui tău.

Felul cum treci prin "tunelul de tranziţie", determină felul în care vei funcţiona în viitor.

Însă leadershipul nu se poate produce de la sine. Mai întâi trebuie să separi Eul de Non-Eu, adică să îmbunătăţeşti relaţia cu acea parte din tine care funcţionează normal, care ştie şi a ştiut dintotdeauna că eşti şi că poţi fi mai mult decât crezi că eşti.

Până la urmă toate eforturile tale se vor dovedi a fi în zadar, propriul tău Eu se va epuiza de la sine. Iar leadershipul tău va apune fără să strălucească, calitatea lui se va pierde în timp, fără ca nimeni să ştie că a existat vreodată.

Viitorul îţi poate rezerva cu mare probabilitate "surpriza" confirmării unui leadership ineficient, care e strâns legat de acea întregire a propriului tău fel de a fi. Numai pe măsură ce progresezi în studiul ştiinţei conducerii îţi descoperi deficienţele.

Orice rivalităţi sau controverse în hăţişul cărora, în treacăt fie zis, nu se rătăcesc numai gânditorii originali, căutători ai ideilor pure care, prin relația lor cu ştiinţă s-au pus în sprijinul inovării și reînnoirii. Ci şi novicii în *learning* . De aceea aceste dispute pot deveni adevărate surse de profit. Ele pot reprezenta starturile care îl rup pe viitorul performer de unitatea inteligenţei în formă asociativă, în echipă, uşurând naşterea unui nou orizont mental şi abordarea unei noi atitudini în faţa provocărilor cunoaşterii şi a realităţilor lumii interioare.

Totodată, acest start oglindeşte integral acea plăcere de a afla lucruri extraordinare, izvorâtă nu din contractul de împrumut a "substanţialităţii" materiei ştiinţifice, ci mai ales din drumul călăuzit de flacăra aventurii, a creaţiei şi inovaţiei ce arde în adâncul sufletului tău, acea aventură a orientării în lume. Numai prin simpla acceptare a unei doze consistente de muncă intelectuală individuală, prin intermediul puterii de a te elibera de dogme, de a fi original în totalitate, vei putea atinge măiestria în leadership.

În urma experienţei de navigare într-un labirint al absurdului, al cărui centru este tocmai tendinţa de a rescrie regulile leadershipului conformându-te unor standardelor non-morale, se consemnează valoarea propriului tău Ego. Un Ego care se percepe separat de realitate şi, de asemenea, se vede pe sine ca cea mai importantă parte din realitate.

În calitate de reprezentant de frunte al unui soi de pseudofilozofie, deloc potentă, care nu trezeşte decât dubii şi suspiciuni, ai puterea să te retragi într-o atitudine de ascultare şi de aşteptare, sau într-o atitudine de asprime, de tipul: *"Sunt împotriva tuturor"* - ce poate fi domolită numai de-un oareşicare dezinteres.

Leadership: Te înscrii în planul tendinţei de a te autonomiza în fazele realităţii pe care o explorezi?

Pe planul tendinţei de a te autonomiza şi a-ţi dezvolta mecanismele de perpetuare a superiorităţii, mi se pare valabilă - ca un ecou de trezire, tot mai pronunţat - opţiunea de a te exclude pentru o perioadă nedeterminată din ecuaţia bilanţului obligaţii-realizări. Atât de complexe pot deveni constrângerile la un moment dat, care se cer pentru investigarea diferitelor aspecte ale tranziţiei spre noi abordări (cercetate de ştiinţa de a evita atât supraestimarea, cât şi subestimarea capacităţilor de leadership), încât lucrul de unul singur apare ca imposibil. Deşi este o variabilă de bază.

Această diviziune a abilităţilor tale este benefică dacă sporeşte capacitatea ta de a gândi, de a lua decizii şi de a acţiona în diverse circumstanţe. Ea joacă un rol important, te poate ţine departe de eşec eliminând numeroase obstacole care stau în calea valorificării acelor resurse proprii care au particularitatea de a produce efecte pozitive.

Rezultatele se pot determina prin integrarea acestei poziţii de dependenţă la toate elementele "circuitului" de detectare, estimare şi ajustare a aşteptărilor celor din jur. Deşi teoretic această metodă este todeauna aplicabilă, în practică este posibil de aplicat numai în cazurile când atât forma circuitului cât şi modul tău de a performa sunt mai stricte şi mai apropiate de propria ta împlinire. De propria ta destinaţie numită "desăvârşire".

Nu toţi oamenii sunt pregătiţi pentru o schimbare de proporţii în viaţa lor, sau nu-şi doresc nicio schimbare. Doar unii, cei energici şi plini de viaţă, dedicaţi unui scop şi hotărâţi până la sacrificiu să-l atingă, acceptă schimbarea şi se grăbesc să o adopte. Însă orice proces de schimbare majoră debutează în general greu, iar cel care se străduieşte să pună bazele unei acţiuni are multe de făcut. Şi, fără niciun dubiu, va întâmpina multe greutăţi. Dar odată trecute hopurile, va putea construi şi implementa uşor acţiunile de schimbare.

În primele faze din stadiul de progres profesional, atunci când războiul de cucerire a ştiinţei leadershipului abia izbucneşte, ca o consecinţă a creării şi aplicării ideilor de cercetare fundamentală asupra saltului în conştiinţa umană, nu dispui decât de tine însuţi. Numai de ceea ce ai asupra ta, de ceea ce te înconjoară. Deci un buget limitat de cunoştinţe şi de un sistem de pârghii slab reglat care să-ţi permită eficientizarea resurselor umane.

Iar această mulţime este formată din alţi lideri, tot mai numeroşi, din tot mai mulţi "intruşi într-un spaţiu al gândirii foarte îngust" - cocoţaţi în funcţii nemeritate, dar care la fel ca produsele de top se vând în cantităţi mici, până ce se devalorizează în întregime şi nu-i mai doreşte nimeni.

Iar în aceste limite, greu de depăşit, bazate pe raţiune, se ciocnesc nişte atomi generând energie. Ele se închid, creând un spaţiu vid, chiar atunci când eşti pe cale să-ţi descoperi valorile şi resursele personale cele mai de preţ.

Mai mult decât atât, calculând şi sintetizând informaţia necesară identificării unei noi versiuni a realităţii din haosul subiectiv de impresii nelimitate care, devenind reprezentări, contribuie la îmbogăţirea cunoştinţelor despre lume şi viaţă, practic îţi măreşti capacitatea de înţelegere a unor structuri de relaţii şi de a trage concluzii despre aceste structuri.

Puntea care face legătura cu marea putere a ştiinţei, luând în considerare probabilitatea de manifestare a autenticităţii ca o combinaţie constituită întâmplător dintr-un realism împins la extrem şi din claritatea de înțelegere în jurul evenimentelor și contextului lor, este străbătută permanent de impulsul stringent de a te îndrepta acolo unde nu ai fost niciodată.

Adaosuri (III)

On Ianuarie 26, 2018

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Cele mai hazlii sunt reclamele alea la TV, când apare câte un individ (doctor, profesor, artist, etc.) şi spune: "Am studiat în străinătate x-x ani". De parcă asta îl face mai bun la ceva…

Dacă eşti atât de studios şi plin de merite, mai bine spune-ne cum ai contribuit la dezvoltarea ştiinţei pe care o reprezinţi !

Ai mişcat din loc vreun munte, ai făcut vreo descoperire colosală, ai construit o gândire nouă, ai intrat în Guinness Book, ceva de genul acesta?

Dacă n-ai reuşit să duci ştiinţa cu un pas mai departe, îţi sugerez să pleci din nou în străinătate şi să studiezi în continuare !

Încă eşti la nivel de: "mai am multe de învăţat ! "

E o cale lungă până să ajungi la nivelul: "pot să inventez şi să schimb".

Ceea ce contribuie la întregirea leadershipului este acea categorică lămurire a esenţei fiinţei tale, urmată de finisarea ei în timp, cu grija şi fineţea cea mai rafinată. Această autocunoaştere, sprijinită pe un ideal ales, va contribui la declanşarea unor acţiuni constructive, la alinierea sistemului tău de valori.

Acel mesaj care contează

Ce am învăţat azi se poate rezuma astfel: oamenii sunt tentaţi să amâne lucrul cel mai important cu o oră. Dar acea oră este exact cea care contează. Odată ce-o pierzi, toată ziua e pierdută.

Aşa că oamenii aşteaptă următoarea zi, şi din nou pierd aceeaşi oră importantă, sperând s-o înlocuiască cu altă oră, dar care nu mai e cea care contează.

Şi pentru că au pierdut acea oră ei importantă sunt pedepsiţi să piardă o zi. Şi acea oră, şi acea zi se repetă şi se pierde mereu, transformându-se în săptămâni, luni, ani, o viaţă.

Pentru că totdeauna au amânat lucrul cel mai important cu exact acea singură oră care contează.

Acum închipuie-ţi că Ea şi Eu am pierdut 5-6 ani fiindcă Ea nu a putut să-mi trimită nici măcar un mesaj.

Exact acel mesaj care contează.

Un jurnalist l-a întrebat pe directorul general al companiei "La Fântâna" (liderul pieţei din România pe segmentul distribuţiei şi îmbutelierii de apă naturală) de ce a ales să îşi extindă serviciile în alte ţări, când piaţa locală părea să fie un loc pentru toată lumea. El a răspuns: "Mai mult decât dinamica pe care o avem acum pe plan local, nu cred că este sănătos să ai. Trebuie să creşti într-un anumit ritm, altfel pierzi controlul."

Impune-ţi mereu un anumit ritm de conducere şi profită de ceea ce ai obţinut înainte de a vrea sa obţii mai mult. Ritmul pe care îl impui leadershipului tău, determină valoarea şi calităţile tale.

Inima este organul propulsor al sângelui, determinându-l să circule în sens unic. Ea se contractă (bate) şi pompează sânge în întreg organismul.

În momentul în care atriile (cele două camerele de primire a sângelui) încetează să bată regulat şi încep să se contracte într-un mod dezorganizat, se formează acea fibrilaţie atrială (cea mai comună tulburare de ritm a inimii), care favorizează formarea de cheaguri de sânge care ajungând în creier pot provoca accidente vasculare cerebrale, paralizii şi chiar moartea.

În leadership lucrurile cam stau la fel. Dacă ritmul leadershipul tău este neregulat, mai devreme sau mai târziu îţi vei pierde interesul şi motivaţia, îţi vei pierde elanul. În loc să continui să lupţi pentru atingerea scopurilor propuse, te vei bloca pe un anume făgaş care va avea un efect negativ asupra succesului tău. În loc să continui bătălia cu problemele din viaţa profesională, vei înceta să te mai implici. Şi astfel vei înceta să exişti în sufletul oamenilor. Vei da faliment !

Este binecunoscut faptul că chirurgii cei mai buni îşi pot salva pacienţii fiindcă s-au specializat pe un anumit tip de operaţie, pe care o pot efectua mai bine decât oricine altcineva. Şi tu trebuie să te bucuri de acest gen de reputaţie, păstrând ritmul leadershipului tău la un nivel acceptat de cei din jurul tău.

Configurează-ţi arta, cu grijă, plin de atenţie şi pricepere, astfel încât să generezi o nouă stare de spirit, o stare de mulţumire sufletească.

La fel cum un sculptor ştie să elimine asperităţile pietrei şi imperfecţiunile ei, realizând o lucrare de calitate - ce are un efect uriaş asupra tuturor celor care o privesc, tot aşa şi tu, ca lider, trebuie să elimini imperfecţiunile artei tale, aliniind-o la un anume standard care să fie îndrăgit de toată lumea. Deci, configurează-ţi leadershipul la mare artă astfel încât el să trezească o puternică şi intensă stare pasională în rândul celorlalţi oameni.

Dacă leadershipul tău nu generează în oameni acea mobilitate care să-i conducă către acţiuni productive, care să-i determine să aspire şi să-şi stabilească idealuri cât mai înalte – de exemplu de a deveni la fel de buni ca tine în domeniu – înseamnă că nu le-ai dat o bună şi serioasă pregătire. Iar în acest caz trebuie să te gândeşti cu seriozitate la verificarea cunoştinţelor tale profesionale şi a abilităţilor de conducere.

Să fii cel mai bun din lume într-un domeniu înseamnă să conştientizezi faptul că tu evoluezi rapid spre desăvârşire, în timp ce alţii rămân în urma ta cu prea mulţi ani ca să mai poţi să-i numeri.

Şi dacă s-ar aduna cele mai luminate spirite într-un minunat brainstorming, fii conştient că toţi la un loc n-ar face nici măcar 1% din ce-ai făcut tu şi toţi la un loc n-ar ajunge să se apropie de talentul tău nici peste 1000 de ani.

Un singur om face mai mult decât restul lumii. Luaţi ca exemplu Freddie Mercury. Dacă s-ar aduna toţi cântăreţii din lume, credeţi că toţi la un loc vor putea vreodata să compună un "The show must go on" versiunea 2.0 ?

Trebuie să fii întotdeauna conştient de unicitatea şi valoarea ta !

Dacă România nu ar fi avut câțiva oameni valoroşi care să ducă peste hotare niste aptitudini alese sau o cunoaştere unică, probabil ar fi fost demult cucerită.

Prin urmare, aş încuraja pe cei unici şi cu adevărat talentaţi să se afirme cât mai mult în toată lumea ! Ei sunt singura speranţă de trăinicie a acestei ţări !

Politicienii pot oricând să fie cumpăraţi sau şantajaţi, dar imaginea ţării în întreaga lume o dovedeşte doar o minoritate care decide atunci când majoritatea nu are o variantă mai bună !

Problema cea mare a personajelor devenite peste noapte "mari vedete" este că s-au grăbit să se afirme, dar fără să-l lase pe Dumnezeu să le şlefuiască talentul până la perfecţiune.

Una este să cânţi din "durerea" unei tendinţe generale, cu totul altceva este să ştii să faci artă ... chiar şi dintr-un bob de nisip !

Perfecţiunea este geometria secretă a formei şi a fondului, în niciun caz o culoare aruncată la întâmplare.

Începutul unui mare eşec este să apari prea devreme în lumina reflectoarelor. Faptul că ai o sclipire de moment, nu înseamnă că eşti un geniu, e doar o încurajare de a porni în căutarea unei lumi noi şi pure.

Atât de puţini sunt îndeajuns de hotărâţi şi protejaţi de providenţă ca s-o descopere.

Devin necesare în acest sens anumite eforturi de străpungere a aparenţelor, de clarificare a poziţiei sale faţă de tendinţele "umbrei" de a-i minimaliza valoarea. Deci o mai bună înțelegere cu privire la situația cu care se confruntă. Iar rezultatele vor fi pe măsura riscurilor asumate de îndepărtare a "umbrei" care îl ţine captiv în perimetrul degradării şi regresului.

Uneori este necesară deplasarea în anumite condiţii spre trecut, respectând o anumită distanţă faţă de "umbra" ta, care încearcă totul şi vrea să te depăşească prin dimensiune, printr-un cumul de puncte slabe care să te distanţeze de valoarea ta, de cine eşti tu cu adevărat. Această umbră nu este altceva decât dublura ta ascunsă, partea inacceptabilă din tine însuti, porţiunea de spaţiu întunecoasă în care eşti prins, între aspiraţii şi realizare, care te împiedică să evoluezi.

Limitările tale, alunecarea spre marginile propriei tale individualităţi întâmpină o singură forţă de opunere atunci când te hotărăşti să evadezi din infernul torentului de zgomote din întunericul minţii. Această forţă te ajută să-ţi întăreşti controlul asupra capacităţilor tale ascunse. Să se îndepărtezi de zona zero a neliniştii, să scapi de pedeapsa dureroasă a păcatului de a te supune propriei tale firi esenţiale, sensibile şi neputincioase.

Conţinutul ambiguu al percepţiei despre sine, al omului necondiţionat de nicio regulă, al omului străbătut de gândirea - trăită intuitiv pe de o parte, atractiv şi facil pe de alta,

măreşte în bună măsură abilităţile de leadership. Asta numai dacă în contextul unei crize sau a unei dezvoltări durabile, omul manifestă o bună parte din personalitatea sa flexibilă, asumându-şi provocarea de a reduce la zero orice tentativă de discreditare proprie. Adică pierderi la nivel de imagine.

Source: https://neculaifantanaru.com/adaosuri-III.html

Adaosuri (IV)

On Ianuarie 17, 2018

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Un manager trebuie să-şi cunoască compania la fel de bine cum îşi cunoaşte grădinarul gradina. De fapt, este şi o chestiune de bun simţ. Nu poţi menţine compania la un nivel de performanţă ridicat dacă nu-ţi cunoşti îndeajuns de bine angajaţii şi practicile pe care aceştia le utilizează. Dezvoltarea şi îmbunătăţirea relaţiei cu toţi angajaţii din companie este primul şi cel mai important pas care trebuie să-l facă un manager.

Ce fel de „îngrăşământ" şi ce concentraţie foloseşti pentru a-i menţine pe oameni activi? Relaţia ta cu ei se înnoieşte, se maturizează în contact cu tipul tău de personalitate? Dezvoltarea companiei se petrece sub semnul transformării lor? Ei s-au dezvoltat sub înrâurirea binefăcătoare a exemplului şi îndrumărilor tale? Cât de bine îţi cunoşti grădina şi cum o îngrijeşti?

La fel cum un grădinar iscusit ştie fiecare plantă în parte din grădina lui, tot aşa şi managerul trebuie să-şi cunoască foarte bine tot personalul; să ştie să evalueze nivelul lor profesional şi să dezvolte competenţele acestora. Abilitatea de a se apropia de toţi angajaţii, de a le înţelege şi satisface nevoile şi de a-i îndruma în direcţia cea mai potrivită îl face pe manager mai mult decât un şef, îl face un lider.

Leadership: Te implici cu tot sufletul în dezvoltarea "bazei" umane?

Un manager conduce pe baza a ceea ce face, nu pe baza a ceea ce spune. Dacă angajaţii constată la manager lipsa unor cunoştinţe minime sau chiar o lipsă de profesionalism din partea lui, atunci ei nu se vor mai implica în dezvoltarea organizaţiei sau în îmbunătăţirea continuă a activităţii lor. Dar, în acest caz, se naşte şi întrebarea: cum a ajuns manager un individ fără cunoştinţe temeinice?

Pentru ca eficienţa obţinută de un colectiv să fie maximă este necesar ca managerul să urmărească buna funcţionare a activităţii organizaţiei.

Aşa cum un grădinar vizualizează în sământă copacul pe deplin dezvoltat, aşa şi tu trebuie să vezi în oameni viitorul succes al companiei tale. Iată de ce preocuparea consecventă şi adâncită pentru fiecare din etapele hotărâtoare ale procesului de selecţie şi recrutare este atât de necesară. Trebuie să ţii cont de însuşirile lor cele mai bune precum şi de necesitatea valorificării şi îmbogăţirii orizonturilor lor în lumina unei evoluţii care să îmbine eficienţa cu dinamismul, precizia şi ingeniozitatea – dacă vrei ca leadershipul tău să înflorească.

Nu voi mai lungi vorba inutil. Voi adăuga doar atât. Nu pot să ştiu cu certitudine dacă eşti un grădinar iscusit, la fel cum nu ştiu dacă eşti un manager talentat. Nu ştiu dacă îţi preţuieşti angajaţii la fel de mult cum îşi iubeşte un grădinar plantele din grădină. Tot ceea ce ştiu este că, dacă doreşti să fii un manager iscusit trebuie să respecţi resursele umane şi să te implici cu tot sufletul în dezvoltarea "bazei" umane, căci de ea depinde în cea mai mare măsură progresul şi evoluţia unei organizaţii.

Ţine cont de însuşirile cele mai bune ale oamenilor, clădindu-le orizonturile în lumina unei evoluţii cât mai naturale şi mai sănătoase.

Concepţia oamenilor despre tine este susţinută de măsura în care cred că ai putea să luminezi într-un fel sau altul situaţia lor. Te vor ignora şi te vor neglija, şi vor considera leadershipul tău drept unul neinteresant dacă nu vor regăsi în tine acea lumină dătătoare de speranţă. Impactul tău asupra lor va fi cu atât mai mare cu cât interesul lor asupra leadershipului tău va creşte, cu cât se vor raporta mai bine la ideile tale, la modul în care îţi exprimi concepţia privitoare la rolul tău şi la menirea artei tale de a-i conduce.

Dacă România nu ar fi avut câțiva oameni valoroşi care să ducă peste hotare niste aptitudini alese sau o cunoaştere unică, probabil ar fi fost demult cucerită.

Prin urmare, aş încuraja pe cei unici şi cu adevărat talentaţi să se afirme cât mai mult în toată lumea ! Ei sunt singura speranţă de trăinicie a acestei ţări !

Politicienii pot oricând să fie cumpăraţi sau şantajaţi, dar imaginea ţării în întreaga lume o dovedeşte doar o minoritate care decide atunci când majoritatea nu are o variantă mai bună !

Leadershipul tău se situează la o altitudine minimă sau maximă?

Ca să-ţi evaluezi progresul în relaţia cu oamenii trebuie să-ţi supui leadershipul unei analize. Această analiză trebuie să aibă în vedere câteva aspecte deosebit de importante, şi anume: altitudinea maximă şi minimă la care leadershipul tău poate garanta funcţionarea la parametri optimi, precum şi gradul de extensiune al diferitelor sale trepte de dezvoltare.

Altitudinea minimă joacă rolul nivelului de bază la care operează leadershipul tău, şi care controlează procesele de eroziune care pot distruge o porţiune importantă din aria ta de performanţă. Iar altitudinea maximă este acea parte calculată din evoluţia ta care poate să-ţi asigure o maximă eficienţă.

Se ştie că vitamina D este esenţială pentru funcţionarea la parametri optimi a sistemului imunitar - cel care susţine sănătatea întregului organism. Însă numai în prezenţa luminii solare este ea sintetizată.

Tot astfel componentul necesar creşterii potenţialului tău depinde de funcţionarea la parametri optimi ai leadershipului tău. Însă acest component esenţial, investit cu grijă în „motorul" excelenţei tale, poate fi sintetizat numai prin angrenarea unor elemente de bază, cum ar fi: profesionalismul, calitatea serviciilor, pasiunea, responsabilitatea asumată sau etica. Acest „component" este reputaţia ta, iar aceasta determină altitudinea leadershipului tău.

Identificarea unor programe de training care să ducă la dezvoltarea profesională a personalului este de cele mai multe ori soluţia optimă. În urma acestor traininguri angajaţii vor înţelege mai bine ce se cere de la ei şi cu această ocazie îşi vor dezvolta nivelul de cunoştinţe şi abilităţi tehnice necesare realizării obiectivelor profesionale. În consecinţă, pentru ca angajaţii să lucreze la potenţialul maxim, ei trebuie să-şi dezvolte aptitudinile profesionale.

Aceşti adversari redutabili, strâns legaţi de un raţionament subdezvoltat, dificil de susţinut, şi de o putere scăzută de înţelegere a lucrurilor, ca nişte adevărate ţinte în continuă funcţionare, dar fără a genera vreun profit intelectual particular, orientează individul într-o direcţie care nu oferă posibilitatea de a face "Refill". Şi astfel, stimulii de dezvoltare intelectuală îşi vor arăta limitele, împiedicând orice pătrundere în spaţiul privat al marii ştiinţe care pulsează și se schimbă neîncetat.

Dacă vom reuşi să demonstrăm celorlalţi oameni că suntem capabili să-i ghidăm cu înţelepciune spre succesul în carieră, dacă le vom reda speranţa în ziua de mâine, abia atunci vom putea considera că avem aptitudinile necesare pentru a reuşi în domeniul conducerii.

Mentenanţa este un termen generic pentru o varietate de operaţiuni iniţiate când are loc evenimentul neprevăzut. Ea creează o cădere nedorită şi prelungită a sistemului de valori, convingeri, motivaţii, atitudini, experienţă de viaţă, amplificând sentimentul unei nedreptăţi.

A bloca jucătorii puternici să se conecteze la sistemul tău de siguranţă în timpul unei mentenanţe este sinonim cu a accede la o experienţă vizionară fără a-ţi seta parametrii de risc pe o anumită o zonă de refugiu. Înseamnă să-ţi pierzi din motivaţia de a acţiona în necunoscut.

Leadership: Apelezi la procesele de producere a informaţiei, trebuincioase în contextul reprezentării unor proiecţii subiective a

Putem distinge în cursul etapelor de creaţie, două procese de producere a informaţiei trebuincioase în contextul reprezentării unor proiecţii subiective, unor idei care dau conţinut abordărilor care susţin alte realităţi.

Un proces urmăreşte creşterea subiectivă a competenţei specifice autopercepute, prin care treci la nivelul superior de asumare a închipuirii. De unde posibilitatea de te impune mai mult, prin explorarea directă a realităţii subiective.

Al doilea proces domină faza concepţională a producţiei de reprezentări ale sinelui în raport cu neştiutul, bizarul, cu o realitate greu acceptabilă, în care se conturează - renunţând la probleme de detaliu - proiectul operei pe care vrei s-o creezi. Practic, oferi o nouă îndrumare creaţiei, sporind informaţiile ca măsură a dezordinii, a surprizei şi a improbabilităţii. Acestea produc inovaţie şi originalitate în realizarea leadershipului prin configurarea individuală a unui proces de gândire aparte, a unui traseu care nu a mai existat.

Subiectivitatea este cea care, în urma prelucrării şi evaluării realităţii externe sau interne, atribuie unora din componentele acesteia statutul de sumă a multiplelor forme de manifestare a existentului, delimitând şi legând trecutul perimat de viitorul existent, ca posibilitate de valorificare personală.

Source: https://neculaifantanaru.com/adaosuri-IV.html

Adaosuri (V)

On Ianuarie 28, 2017

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Ştiinţa provoacă o adevărată debandadă în mintea ta? Ai ajuns să regreţi fiecare moment care te ţine departe de tine însuţi? Psihicul tău poate să susţină greutatea aşteptărilor pe care le generezi tot timpul? Dorinţa arzătoare de a evada din rutină, dorinţa de schimbare absolută devine de nepreţuit?

O parte a "veniturilor" precise, exacte, pe care le realizezi din leadership pot fi depăşite substanţial de "cheltuieli" ca urmare a faptului că poziţia ta faţă de tine şi faţă de ideea de schimbare se construieşte pe o premisă de care nu eşti sigur.

Veniturile, care pot fi limitate în anumite circumstanţe, depind în mare măsură de eforturile investite în studiul acelor avalanşe de idei şi revelaţii care se pot concretiza în rezultate deosebite. În timp ce cheltuielile sunt întreaga osatură a unei bune cunoaşteri şi a unei orientări adecvate în mediul încercărilor cu care te confrunţi de-a lungul unei îndelungate perioade de autoevaluare. Cu cât veniturile sunt mai mari, cu atât "restul" care îţi rămâne după plata acestor cheltuieli de bază este mai mare.

Frumuseţea artei de a conduce este totdeauna dată de apropierea de viaţă. De aceea liderii cei mai buni sunt constant "reînviaţi" de forţa creaţiei autentice într-un timp care le oferă oportunitatea profundă şi unică de a primi, de a încorpora şi integra o nouă relaţie suverană cu tot ceea ce înseamnă viaţă. Ei sunt întotdeauna interesaţi de consolidarea stabilităţii pe plan intern, aprobând întotdeauna "cererea" de întrerupere a funcţionalităţii lor atunci când fluxurile de inspiraţie se schimbă sau se adună.

Astfel este aprobată victoria asupra viciilor de ordin fizic, psihic şi cognitiv, aducând fără teama de a depăşi limitele admise de propria lor autoritate, o nouă şi binevenită culoare vieţii. Dorinţa arzătoare de a evada din rutină, dorinţa de schimbare absolută nu este o extremă, ci o unealtă de nepreţuit. Nimeni nu poate să avanseze pe plan personal dacă se învârte în cercul unei dezvoltări continue.

Ar trebui să căutăm în măruntaiele acestui munte viu, ce se numeşte om, studiat sub lupa enormă a unei lucidităţi fără defecte, deci de pe poziţiile unei rigori a gândirii. Şi să smulgem o dezvăluire bine fundamentată care să nu provoace răni sau sentiment. Atunci l-am putea considera un învins sau un învingător.

Drumul spre cunoaşterea absolută este închis atunci când omul intră în atmosfera unei realităţi psihologice impuse sau autoimpuse. Ca să reţinem câteva din trăsăturile leadershipului în viitor, pe care le putem întrezări prin perspectiva deschisă a naturii umane ce simte nevoia de a exprima îndoieli, dictând evoluţia unui joc de nepotriviri, constând în construirea de noi trăiri şi emoţii, mai întâi trebuie să asigurăm materialul necesar elaborării alternativelor pe care omul trebuie să le exploreze.

Acest material, caracteristic felului de "a fi" al omului, poate avea vicii ascunse, puncte de minimă rezistenţă, cedând sub presiunea unor forţe externe. În funcţie de nivelul de forţă emoţională şi psihică pe care îl are, când se doreşte o modificare a realităţii trăite intens, el poate participa cu toată fiinţa la un proces de transformare, pozitiv sau negativ. Cu precădere atunci când adaosul de stimuli duri şi imprecişi, greu de finisat în condiţii de "înaltă presiune", nu asigură funcţionarea optimă.

Dincolo de bariera leadershipului de azi, dincolo de bariera construită de mintea umană aflată sub controlul emoţiilor, rămâne un teren absolut necunoscut care seamănă însă atât de mult cu o cărare pe care nu s-a păşit niciodată. Alternativa la o oprire de moment, o şovăire din care de abia cu sforţări se poate smulge omul care nu este capabil să exercite controlul corespunzător asupra propriilor frontiere.

Cine oare îndrăzneşte să se avânte dincolo de propriile frontiere, în condiţiile în care asupra lui se răsfrâng toată acele oscilaţii bruşte de indispoziţie şi dificultăţi de concentrare, cu efect distructiv? În condiţiile în care toate acele manifestări de personalitate, naturalul şi artificialul, sunt închise în adevărul deranjant al realităţii?

Leadershipul este un model de gândire extensibil care se va axa tot mai mult pe ideea de a fi complet chiar şi în afara spaţiului de raţionalitate admis de propria ta conştiinţă şi de propria ta obiectivitate. Completul este o entitate de sine, un soi de trăsătură unică care te caracterizează, ceva ce trebuie pus pe primul loc şi pe care mulţi nu vor reuşi să-l depisteze şi să-l stăpânească.

Asta presupune să susţii posibilitatea unei fuziuni temporale între odinioară, acum şi cândva, chiar dacă asta poate însemna să nu cazi de acord cu ceea ce îţi cere o altă variantă a ta, un Alter Ego.

În acest moment, când eşti prins în ghearele unui torent nou de cunoaştere, aflat în afara conştiinţei celorlalţi oameni, nu mai eşti doar un creier care coordonează raţional căutările spre un început de o mare amploare, ci mai degrabă un robot programat să îşi execute zilnic misiunea pentru care este proiectat: să se supună unor ordine superioare, venite din partea unei instanţe superioare de judecată.

Cum îţi atingi limitele constructive? Cu riscul apariţiei unei "hipertensiuni" în modul tău de a aborda procesul de evoluţie, care netratată poate eroda ireversibil potenţialul tău de creştere?

Culmile gloriei se ating greu după mulţi ani de muncă bine dozată, făcând sacrificii conştient acceptate. Este o investiţie pe termen lung pe care ar trebui s-o ia in considerare fiecare dintre noi pentru a putea face lucrurile normale extraordinar de bine, canalizându-ne energiile în direcţia potrivită spre atingerea excelenţei.

Un citat pe care l-am găsit întâmplător pe internet, şi pe care probabil mulţi guru ai timpului prezent îl scot din desaga plină cu secrete atunci când vor să capteze atenţia publicului pe la întâlniri şi sesiuni de traininguri, suna cam aşa: "Depăşiţi-vă aşteptările. Nu sunteţi motivaţi să faceţi lucruri extraordinare, ci să faceţi lucruri normale extraordinar de bine."

Tot felul de experţi din diferite domenii sunt bucuroşi să-ţi explice de ce stabilirea nivelului de aşteptări este inevitabilă, la fel de importantă ca şi procesul derulat ulterior, atunci când începi să-ţi stabileşti obiectivele.

Dar ei uită sau nu iau în considerare efectele eforturilor necorespunzător dozate, fiindcă nu s-au izbit de acea limită de suportabilitate pe care nu o poate trece nimeni decât cu un singur preţ: o scădere a capacităţii de înţelegere a lucrurilor şi de răspuns adecvat.

Mai devreme sau mai târziu, aceasta depăşire de sine, grabnică, hotărâtoare, va ieşi din matcă şi va inunda capacitatea de înţelegere a lucrurilor, de asimilare a noilor cunoştinţe utile performanţei.

E o chestiune particulară de trend, de interes sau cumva de supravieţuire, care mă îndurerează. Un soi alterare a factorilor de stimulare a înnoirii, deconectarea de la dispozitivul de control intern, o maladie incurabilă căreia uneori din neştiinţă sau din grabă, suntem tentaţi să-i picăm pradă. Lupta continuă dintre două regimente, unul care vrea să obţină o poziţie de superioritate, dar nu poate păstra cuceririle, şi unul al cărui avanpost se afla în apropierea făgaşului măsurii, al echilibrului şi normalităţii.

Într-un asemenea context, propun să testăm o cale alternativă. O constatare. Şi anume, constatarea conform căreia conflictul dintre cele două regimente joacă un rol vital, menţinându-ne într-un ritm alert conţinu; punându-ne faţă în faţă cu noi înşine, cu capacitatea noastră de dezvoltare, prin educarea mobilităţii şi voinţei de a urma căile progresului.

Acum ea este din nou liberă să se manifeste după dorinţele ei, din nou pe val, din nou disponibilă să-şi aducă aportul la întărirea relaţiilor dintre interior şi exterior.

Aşadar, pentru înţelegerea mai bună a propriilor tale limite şi dezvoltarea acelui sentiment de depăşire a fiinţei, urmăreşte implicaţiile pe care le presupune o detaşare de configuraţia unică a personalităţii tale. Mai exact a acelei părţi care se referă la percepţie, afectivitate şi gândire. Acest lucru impune o coerenţă a acţiunilor de prevenire şi control ale unei eventuale "alunecări" spre extrem.

O „paralizie" care se profilează într-un moment decisiv al vieţii, poate avea ca efect întârzierea sau chiar anularea upgrade-ul de configuraţie lăuntrică menit să îmbunătăţească nivelul cunoaşterii de sine.

Leadershipul este o continuare a experienţei live în care eşti prins şi în care te priveşti ca într-o oglindă. Deseori, ca să părăseşti "zona de turbulenţe" care îţi împiedică dezvoltarea, printr-o urmărire consecventă a consecinţelor, ducând la bun sfârşit lupta cu tine însuţi, trebuie să explorezi într-o mai mare măsură aspectele comune ale experienţei de viaţă şi a implicaţiilor sale, la graniţa dintre " *a fi* " şi " *a nu fi* ".

Source: https://neculaifantanaru.com/adaosuri-V.html

Adaosuri (VI)

On Ianuarie 28, 2017

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Să tratezi știința în aceleași fel în care pisica se joacă cu motoceii. Acesta este tot secretul.

Liniștea și inspirația o găsești numai în mijlocul naturii. Fiecare fir de iarbă îți spune mereu altceva. Nu încerca să numeri. Doar ascultă. Şi priveşte.

Când cineva pleacă departe de tine, urează-i din toată inima Bon Voyage.

Unii confundă biserica cu Dumnezeu, la fel cum confundă toceala cu Marea Știință.

Arată-mi un om care a schimbat şi inovat domeniul ştiinţei, şi îţi voi arăta un om care l-a cunoscut pe Dumnezeu.

Marea Știință este doar pentru cei care s-au dedicat întru totul Creației.

Să știi să vezi...iar dacă nu reușești, va vedea altcineva pentru tine exact la momentul potrivit.

Talentul: Ceea ce altora li se pare atât de greu de făcut, ţie trebuie să-ţi fie atât de uşor, dar atât de uşor de făcut.

Să tratezi știința în aceleași fel în care pisica se joacă cu motoceii. Acesta este tot secretul.

Când îţi place cu adevărat o melodie, dar atât de mult...şi vocea, şi versurile, mai ales ritmul de mare fineţe, nu-ţi mai rămâne decât s-o experimentezi sub altă formă de artă, ca şi când ai face tu parte din ea.

Cei făcuţi pentru a îmbrăţişa tainele Marii Ştiinţe oferă permanent ceva nou prin însăşi "producţia" lor creativă.

Cine vrea puțin de la viață își orientează demersurile spre țintele cele mai sărace.

Omul care se gândeşte numai la bani nu va fi niciodată un Creator. Creaţia este o călătorie în valea răbdării, care are ca şi corespondent un citat din biblie: "Lasă totul şi urmează-Mă pe Mine ! "

Dublează-ți continuu valoarea în funcție de rezultatele talentului tău. Un om valoros este un talent cu mare putere de exprimare.

Nu poţi fi un actor excelent dacă îţi lipseşte vraja... Te rog, interpretează tu rolurile mici, mie lasă-mi-le pe cele mari.

Cea mai măreaţă putere a creaţiei este să fii tu însuţi expresia desăvârşirii ei.

Ca să vezi totul de la înălțime fii dispus să urci mai multe trepte de impreviziblitate decât ești pregătit să întâmpini.

Poţi gândi ca un angajat sau ca un lider. Depinde cât de sus vrei să-ţi exprimi unicitatea şi cât de puternică este voinţa ta.

Muzica este acea parte a sufletului care îţi întinereşte mintea.

Un om cu adevărat talentat este un om de neîntrecut în lume. Și el știe bine acest lucru: "N-am învățat nimic de la niciun profesor. Tot ce știu am învățat numai de la mine.

Dacă ai un talent și te ții de el, totul este atât de ușor. Mai mult decât ușor. Dacă nu ai niciun talent, închipuieşte-ți cât este de greu să te apuci de ceva.

Celui ce i s-a dat știința, i s-a dat și capacitatea de a genera schimbarea.

Numai cineva din afara sistemului va reuși să schimbe sistemul.

Ori de câte ori faci un pas înainte spre culmile Marii Științe, amintește-ți că cei mai mulți rămân cu o sută de pași în urmă. Iar dacă faci în fiecare zi un pas înainte, vei realiza la sfârșitul anului cât de în urmă au rămas ceilalți față de tine.

Omul care are un talent, îl are oriunde. Omul care nu are niciun talent, nu-l are nicăieri. Astfel, omul care are un talent nu are nevoie de studii în străinătate pentru a deveni excelent. Iar cine pleacă în străinătate ca să studieze, se va întoarce la fel cum a plecat: fără talent în nicio direcție. Tot ce ai nevoie pentru a-ți descoperi talentul se află chiar în preajma ta. Dar acest lucru nu-l vor afla niciodată cei cu studii în străinătate. Cum pleacă, așa se întorc.

Dacă ochiul știe să vadă, atunci mintea poate să lucreze. Mai ales în vacanță, când ești relaxat, atunci mintea lucrează cel mai bine, fiindcă ochiul nu se mai străduiește să observe, ci admiră cu adevărat.

Numai cel care reușește să ducă o știință la un alt nivel poate spune că a beneficiat de sprijinul universului în fiecare etapă a "căutărilor" sale.

Oare cine este mai deschis și mai înclinat spre progres: acela care aduce constant noutăți într-un domeniu, sau acela care nu are nimic, nimic, nimic de arătat lumii? Judecați singuri.

Adevărul așteaptă. Numai minciuna se grăbeşte.

Cine nu știe să vadă, nu va putea nici să priceapă.

N-ai să strălucești niciodată ca o stea dacă cobori până la rădăcina firului de iarbă. Atât de mulți oameni coboară, atât de puțini se înalţă.

Nu există decât infinitul. Și câțiva îngeri deghizați în oameni.

Până la sfârșitul anului se vor schimbă atât de multe în sfera științei. Unii vor fi cu un pas înaintea tuturor. Își vor intensifica eforturile pentru a inova în sfera științei, oferind constant noi perspective, noi abordări, noi creații. La alții nu se va vedea nimic. Nimic, nimic, nimic. Absolut nimic. The nothing is everywhere..but you don't have to be nothing.

Oricât de importanți se consideră unii, internetul va arăta în Lumea Nouă, cât de mici și neînsemnaţi sunt. A apus vremea falșilor învățători, vlăstarele cele rele" care au ținut în loc lumea cu neștiința lor. Datorită internetului, toată atenția lumii se va îndrepta spre cei cu adevărat înzestrați intelectual și spiritual, adevărații deschizători de drumuri.

Unii înaintează constant spre un nou început, alţii sunt mult prea în urmă ca să aibă vreun început. De fapt, unii sunt prea în urmă ca să-şi dea seama c-au rămas în urmă. Majoritatea celor rămaşi în urmă nu lasă nicio urmă, pe când cei fruntaşi lasă constant urme care deschid noi orizonturi.

Numai cine face o schimbare majoră într-o ştiinţă poate spune că a făcut o schimbare majoră în lume. Forţa de creaţie este arta de a cuceri ştiinţa, înainte de a finaliza transformarea ei într-un sistem complex.

Dacă ești AS într-un domeniu, ceea ce este greu de făcut devine extraordinar de ușor. Dacă ești slab pregătit, ceea ce este simplu de făcut devine extraordinar de greu.

Prinți și prințișori. Cum vin, așa pleacă toți. Nu se vede nimic în urma lor. Nimic, nimic, nimic...

Progresul este truda omului care îşi face cunoscută ştiinţa. Omul care nu îşi prezintă inovaţiile în faţa lumii, nu are capacitatea şi ştiinţa de a asigura progresul.

Nenumărate schimbări vor avea loc în domeniile ştiinţei şi tehnologiei. Iar unii vor fi vârf de lance în exact cele mai importante direcţii de dezvoltare ale ştiinţei.

Tot mai mulţi candidează la funcţii înalte, dar prea puţini nu au iniţiativa să-şi construiască un blog ca să arate lumii ce anume spune ştiinţa lor. Toţi iubesc funcţiile înalte, dar foarte puţini au ceva de arătat.

Lumea este a celor treji care acţionează şi îşi extrag din ei înşişi propriile puteri. Exact cum ar extrage aur din adâncul unei mine. (Erika Nachez)

Aţi văzut filmul "Ran" al lui Akira Kurosawa? În el se arată felul în care rigiditatea unui bătrân, şeful unei familii nobile, duce la distrugerea completă a întregului său clan. (Erika Nachez)

Bătrânii folosesc întotdeauna metode învechite. Numai ei folosesc dinamita acolo unde mâna fină a maestrului trebuie să folosească dalta.

Celui ce i s-a dat ştiinţa, i s-a dat şi capacitatea de a face descoperiri în mai multe domenii. Asta include capacitatea de a obţine perspective noi despre spiritualitate.

Singurul lucru pe care îl pot face cei rămaşi în urmă este să netezească şi să lase calea liberă celor care vor s-o ia înainte.

Nu există decât infinitul care alimentează universul. Şi mai există 1001 îngeri care traversează timpul sub alte identităţi. Numai ştiinţa va dezvălui acest adevăr, într-o clipă care va dura cât o mie de ani.

Credinţa înseamnă să crezi într-o comoară care sta tot timpul ascunsă.

Cel ce nu face niciodată un pas înainte, va face întotdeauna trei paşi înapoi.

Dacă nu eşti un om al schimbării, nu vei avea lângă tine oameni ai schimbării. Dacă nu excelezi într-un domeniu, nu vei fi înconjurat niciodată de oameni excelenţi. Din cauza asta se pierd bătăliile: fiindcă şi conducătorul este slab, şi armata este slabă.

Cine are ceva de spus, spune. Cine nu are nimic de spus, tace. Cine are ceva de arătat, arată. Cine nu are nimic de arătat, nu are nimic de ascuns.

Degeaba îţi place arta, ţie, om al fineţii şi al rafinamentului, dacă nu ştii să faci din tine însuţi o operă de artă. Artiştii fără a lor creaţie sunt ca vioara fără strune.

Oricât de mare ar fi efortul, nu simți deloc oboseala. Asta se întâmplă când pasiunea întâlnește talentul.

Lumea nu stă după cei care stau. Lumea se mișcă după cei care mișcă lucrurile. Să nu treacă o zi măcar fără să aduci ceva nou în domeniul științei.

Cei ce știu, vor ști și mai multe. Cei ce nu știu, nu vor ști niciodată.

Numai talentul real poate învinge. Unica ta putere nu este vastitatea în care se pierde toată lumea, ci limita deasupra căreia te poţi considera genial.

Oamenii care nu au niciun talent deosebit îşi revendică o anumită importanţă prin prisma culturii generale. Este ca şi când Beethoven s-ar apuca să studieze chimia şi fizica pentru a compune Sonata Lunii. Aşadar, responsabilitatea unui creator nu este de a obţine cunoştinţe generalizabile, cât de a obţine o cunoaştere focalizată pe un scop particular.

Salvaţi cărţile de la dispariţie !

Pentru cei care vor să ajute o lume întreagă, la nivel de informaţie şi cunoaştere, le recomand scanarea/fotocopierea unei cărţi - măcar o carte pe săptămâna. Nu contează domeniul. Nu contează vechimea cărţii sau a documentului. Dar cuiva, poate îi va folosi informaţia din cartea respectivă.

Puteţi converti apoi imaginile scanate în PDF, şi să le puneţi pe net (Scribd, Internet Archive, etc). De menţionat că "Internet Archive" nu are limită în ceea ce priveşte mărimea fişierelor

pe care le uploadaţi.

Recomand CS (CamScanner), o aplicaţie mobile foarte bună pentru fotocopierea cărţilor, mai ales că are posibilitatea de eliminare a umbrelor (Shadows), şi are multe alte efecte pentru claritatea documentelor/cărţilor.

Îngerii au fost mai întâi demoni. La început a fost iadul, apoi a urmat raiul.

Când asculți DeepHouse în taină, atmosfera este total diferită de aceea dintr-un club, fiindcă îți consolidează forța sufletului.

Cam asta este realitatea din România ultimilor 30 de ani, cu precădere în instituțiile de stat, unde colcăie pilele și relațiile: soțul, soția, tata, mama, copii, cumătrii, vecinii, prietenii, socrii, etc.. Caracatițe întregi, o corupție infernală care nu face altceva decât să scadă drastic prestigiul instituțiilor. Este plină vârf de "somități" țara noastră. În instituțiile unde observați aceste grade de rudenie și amiciție, acolo să știți că este corupția cea mai mare, și specialiști ZERO. Toate instituțiile s-au dus încet la vale, iar curând nu vor mai reprezenta niciun interes...

Source: https://neculaifantanaru.com/adaosuri-VI.html

Adaosuri (I)

On Ianuarie 25, 2015

Idei aruncate de-a valma, fără vreo selecţie, fără început şi fără sfârşit.

Nedevenind funcţional decât cu preţul eşecului, leadershipul nu încetează să intereseze spiritele preocupate de viitorul lor, de modul în care vor acţiona în noua lor funcţie. Această ştiinţă tot mai bine înfiptă în mentalitatea zilelor noastre, vine în ajutorul omului care nutreşte ambiţia să creeze arta, s-o trateze şi s-o expună - nu ca pe o marfă oarecare, pretutindeni unde "reţeaua comercială" o permite - ci mai degrabă ca pe o investiţie pe termen lung, ca pe o reflexie în oglindă care-i luminează constant adevăratele abilităţi, pasiuni, motivaţii, intenţii şi idealuri.

Începând cu momentul producerii faptelor, deci din momentul în care începi să-ţi etalezi cunoştinţele şi să-ţi exersezi îndemânarea, pericolul scăderii valorii tale devine tot mai mic. Se fac din ce în ce mai simţite efectele de stimulare a capacităţilor ascunse, a creativităţii, a productivităţii, furnizând adevăratele răspunsuri care îţi vor folosi în drumul tău spre succes. Şi astfel vei căuta să acţionezi tot timpul într-un mod în care nu ai fi procedat în mod obişnuit.

Creezi leadershipul ca pe o marfă oarecare sau ca pe o investiţie pe termen lung?

O cantitate enormă de practici realizate la indigo, după diferite modele celebre de leadership, sau realizate în colaborare cu prestigioşi profesionişti din domeniu, prin folosirea în comun a resurselor, nu induce o doză de responsabilitate. Ci poate produce mari prejudicii transformând leadershipul într-un duplicat, cu pretenţia exagerată de a se impune ca o artă majoră.

Evident, copia rudimentară a acestui leadership, realizată în condiţiile procedeelor şi tehnicilor neexersate, nedezvoltate şi nedemonstrate, care pot permite doar pe termen scurt obţinerea unor rezultate pozitive, nu va poseda nici pe departe calităţile originalului.

În condiţiile dezvoltării omului care nu poate distinge bine realul de aparenţe, problema realizării unor reproduceri fidele şi verosimile leadershipului care să sporească dimensiunea câştigului său de productivitate, după o serie de rezultate ambigue, după o serie de indicii pe care el nu a știut inițial cum să le interpreteze, începe să devină presantă.

Materialul de calitate inferioară din care e croit un asemenea individ, prelucrat cu ajutorul unor mici "trucuri", şi mai puţin cu ajutorul operaţiilor gândirii: analiza, sinteza şi comparaţia, ajunge să fie utilizat în realizarea a tot felul de prototipuri de lideri cu pretenţii de niveluri avansate.

Dar în condiţiile în care se intervine - din punct de vedere al câştigului pe care îl reprezintă un asemenea individ pentru ceilalţi oameni, sau al pierderii pe care aceştia o simt la rândul lor - pentru ca leadershipul să placă şi să atragă, pe linia efectelor de contrast între vechi şi nou, totul capătă o nuanţă gravă. În acest caz leadershipul devine o dezamăgire, o daună care vizează exclusiv buna funcţionare a unei companii.

Putem oricând identifica o serie de indicatori ai eşecului în îndeplinirea unui obiectiv de leadership, cum ar fi: "repetenţia" în urma evaluărilor curente, care atestă niveluri scăzute de competenţă.

Mai exact, repetenţia la comunicarea unei viziuni de transformare personală. Sau, repetenţia la predarea unei lecţii de viaţă care să ducă la implicarea şi simularea unor abilităţi practice. Repetenţia la capitolul obligaţiei asumate, de a te implica direct în activităţile desfăşurate de ceilalţi, exercitându-ţi autoritatea în mod paşnic, cinstit şi eficient. Sau, repetenţia în ceea ce priveşte încălcarea dreptului la libera exprimare.

Toţi indicatorii eşecului sunt conectaţi la nevoia de apartenenţă la o conştiinţă mult mai cuprinzătoare, care în momentul luării deciziilor de impunere a unor obligaţii, este adormită şi ignorată.

Tind să cred că una dintre tendinţele de dezvoltare a leadershipului este cea de monitorizare şi evaluare a indicatorilor de rezultate ai activităţii de producere a excelenţei persoanelor din jur. Constând în caracterul temporar al imaginii pe care ţi-o formezi despre ele până să ajungi să le cunoşti, şi o altă imagine, cea pe care o ai după ce le cunoşti foarte bine.

Se întrevăd, tot mai mult, posibilităţi clare de expansiune a leadershipului în sfera vieţii personale a oamenilor, nu în sfera activităţii organizaţionale. Se întrevăd vaste posibilităţi de expansiune a percepţiei despre oameni, prin reproducerea realităţii cu obiectivitate perfectă şi sub toate aspectele sale, după diferite criterii de evaluare a muncii şi a importanţei ei, cu ajutorul leadershipului şi a opţiunilor lui de reglare a influenţei.

Dar mai ales prin intermediului modelului tău de a te raporta la realitatea din sufletul lor, la puterea lor de se reface, de-a se situa deasupra tuturor slăbiciunilor. Deci, prin creşterea gradului tău de adaptabilitate la condiţiile lor de funcţionare.

Am impresia că în privinţa formelor de cunoaştere umană, fără a ajunge la o rezolvare completă a ceea ce-l frământă pe om, împingându-l la fapte nesăbuite pe care le poate regreta ulterior, liderii nu deţin o experienţă prea bogată, izvorâtă din existenţa unei vaste arii de competenţe, ce-şi propun pătrunderea într-o zonă discretă, de ataşament faţă de importanţa sau utilitatea pe care omul o acordă propriei sale creaţii.

O imposibilitate de apreciere a ceea ce este cu adevărat relevant pentru a asigura o productivitate maximă, face ca imaginea leadershipului să fie complet compromisă.

Poţi să-ţi transformi leadershipul într-o formă de artă desăvârşită?

Nu poţi fi lider dacă îţi contrazici, flagrant, cu detaşare, alegătorii. Nu poţi fi văzut drept un om mare, dacă nu-ţi poţi valida caracterul integru.

Aşa cum arheologul trebuie să pună laolaltă vestigiile istorice descoperite cu migală, răbdare, imaginaţie şi inteligenţă, pentru a obţine acel tot al perioadei istorice din care ele datează - tot astfel şi tu, ca să fii în măsură să dai valoare leadershipului tău, trebuie să scoţi la iveală din sufletul oamenilor (mai ales a celor complicaţi şi dificili) mulţimea aceea de sentimente mărunte, dar constante, care-i defineşte, care dă sens existenţei lor, care le alimentează suferinţele sau bucuriile. Să le pui laolaltă, apoi să le îndepărtezi, sau măcar să le minimalizezi pe cele nocive.

Nu este suficient să fii lider numai cu numele, numai fiindcă ai fost acceptat la conducere, ci trebuie să-ţi prezinţi leadershipul în lumina calităţilor tale reale, a acelor însuşiri care fac loc de „mai bine”. Trebuie să creezi din leadership o formă de artă accesibilă, serioasă şi antrenantă, nu decorativă, - o formă de artă care să servească drept mijloc de relaţionare şi transformare.

Un leadership nefuncţional, sărăcit de conţinut, bolnăvicios prin constrângerile pe care le impune, ciuruit de decizii neinspirate, - poate totuşi, în anumite cazuri, să avanseze spre niveluri superioare, însă cu riscul de a produce supărări în rândul oamenilor, în conştiinţa lor. Ceea ce va atrage după sine repercusiuni şi mai grave, cum ar fi abandonarea ta bruscă, totală, definitivă, aşa cum o afecţiune neurologică netratată la timp poate avansa spre creier producând moartea bolnavului.

Aşa cum un pictor ia în considerare întotdeauna structura formei şi a culorii pentru a putea optimiza calitatea imaginii, tot aşa şi oamenii trebuie să ia în considerare simţirea ta lăuntrică ca să-şi poată optima mai eficient resursele necesare desfăşurării activităţilor în concordanţă cu obiectivele tale.

Iar această lume a trăirilor, din imediata vecinătate a complexului de convingeri, ne permite să supunem, într-o concepţie proprie, acel imperiu al erorii de gândire, axat în cea mai mare parte pe distrugerea unităţii fiinţei. Imperiu care s-a născut prin înlănţuirea tuturor evenimentelor şi deciziilor, a quiproquo-urilor (" *atunci* " în loc de " *acum* ") stabilite la comanda unor stări de agitaţie sau de aşteptare neîmplinită. Conducându-ne înspre o formă de „a fi" mai puţin elevată, înspre o greşită înţelegere a perspectivelor de evoluţie.

Iată întrebarea care ne frământă. Oare ce limbaj comun poate asigura parteneriatul fructuos între un Ego supradimensionat de producțiile de înţelegeri furnizate de sursa vieţii şi leadershipul utilităţii sociale, nu doar ştiinţifice, pe scara continuităţii în timp, ţinând cont de necesităţile reale de formare şi de progres?

Ei bine, este limbajul libertăţii de a te exprima şi de a fi tu însuţi, condiţionat de reacţii ale gândirii despre sine, în strânsă legătură cu ceea ce te fascinează, prin însuşirea elementelor unei ştiinţe perfecte. Această libertate îndeplineşte o funcţie de comandă şi control asupra a ceea ce te stăpâneşte cel mai mult - extremele, una a închiderii şi una a deschiderii schimburilor de convingeri - făcând din tine o fiinţă umană de calitate, eliberată de toate limitările.

Ficţiunea se impune printr-o mare complexitate ca alcătuire, plămădire, evoluţie şi raportări la noi valori şi atitudini, derivă din motivele "Morţii" şi "Învierii", înţelese ca o nouă formă de activare a sinelui ce se manifestă sub forma de reflex de orientare.

Restricţiile referenţiale, în baza excesului de raţiune care conduce la impresionante descoperiri, constituie un minim necesar pentru atingerea superiorităţii. Ele reprezintă acele acţiuni sau activităţi în care ai prefera să nu te angajezi, dar care au o importanţă mare. Au menirea să readucă sistemul de inter-relaţii dintre realitate şi ficţiune într-o stare de echilibru.

Dacă nu te pui în gardă în privinţa unei despărţiri de tine însuţi, atunci întregirea cunoştinţelor şi cristalizarea unei structuri particulare de înţelegere a ştiinţei va avea ca simptom închiderea ta într-un "iad" privat. Te vei plasa sub un nou setup de cauze şi efecte, neluate în calcul, sub formă de contra-lovitură, care se vor resimţi peste vreme.

Source: https://neculaifantanaru.com/adaosuri.html

Adelante

On Noiembrie 11, 2017

Ceea ce te ajută să fii o cu totul altă persoană este rezultatul unui mic element care poate transforma fenomenul numit „connect to yourself" într-un perpetuum mobile al acțiunilor viitoare.

Nu-i important ce spun, cât mai ales ceea ce mă inspiră. Momentul sublim de trezire din somnul greu al lenevirii, neaşteptata evadare dintr-o închisoare fără gratii numită auto-suficienţă, se prelungeşte infinit de lung, până când îmi desprind privirea de la proiecţia mea în oglindă şi contemplu orizontul. O creaţie instinctivă în care se relevă viitorul, diferenţiat între cuvântul de spirit şi culoarea imaginii picturale, refuză o teoretizare adâncită, dar capătă valenţe magice. Mă eliberează de iluziile propriei vanităţi.

Posibilitățile de a mă integra într-o nouă realitate sunt nenumărate când forţa de creaţie cade hotărâtor, ca un trăsnet din înaltul cerului, asupra necesităţii de a mă descotorosi de latura pasiv-reflexivă care speră la lucruri mari, dar se teme de acțiunea directă şi de confruntări. În mod tainic, simt că particip la o extraordinară experienţă, profundă într-un imaginar al alterităţii. Ca şi când m-aş fi eliberat brusc din nişte lanţuri groase, iar sentimentul eliberării neîntâmplătoare, neaşteptată, dar verosimilă după schemele unui univers paralel, ar trasa vieţii mele o nouă sarcină. Din fericire, nu ştiu care. Încă.

Scrie mâna fără mine, aşa cum vremea se schimbă fără niciun semn, fără niciun avertisment, încât reuşesc să cântăresc cuprinsurile unei lumi fără ziduri, aceasta fiind singura posibilitate de a scruta orizontul potrivit unei note exhaustive: *„Oye, piensa en tu futuro ! "* Toate se petrec îndeosebi noaptea, fără să-mi pot explica dacă este doar vreo potrivire, o completare a unui plan divin sau o asortare universală. Atunci dansez în ritmul unei muzici numai de mine auzite.

Leadership: Poţi crea un raport de reciprocitate între creaţia căreia îi slujeşti într-un moment sublim de catharsis şi transfigurarea unei realităţi care te obligă să i te supui?

Tot printr-o transfigurare de inspiraţie creatoare, revelând cu intermitenţe un mister al potrivirilor de ritmuri, ca nişte arcuri tensionate, gata, gata să explodeze, reflexiuni ale timpului în care s-au născut dorinţa, viziunea, chemarea divină, înscrise în cuvinte şi în conexiunea dintre ele, mi-am exersat putinţa de a fi eu însumi.

Am inversat rolul pasiv de a fi un produs al creației, la raţiunea de a recepta ceea ce mi se oferă prin legile de compunere a forțelor vieții. Fără a reflecta asupra ideilor cunoscute. Realitatea în faţa căreia trebuia să mă înclin cu respect, cu răbdare, cu demnitate, părea extrasă dintr-un text al scriitorului Heinrich Cornelius Agrippa: *"Cel ce scrie în glasul universal trebuie să fie purificat și curat prin sacrificiu, să aibă speranță puternică, credință constantă, iar mintea să fie ridicată către Dumnezeul înalt, și atunci va obține cu siguranță puterea divină."*

Era un fel de oglindire a ceea ce cred despre mine într-o renaştere a vitalităţii programate şi întreţinute cu orice preţ de energia sfântă, într-un refuz total de a mă supune, de a mă opri, de mă legitima în faţa unor reguli fixe. O încleştare de acorduri în care învingătoare este autodepăşirea. Ea se constituie într-un atribut al dinamicii unui sistem fizic din care pot fi derivate ecuațiile de mișcare ale unui corp pe direcţia unui *inteligent sound that has a Level 10.*

Leadership: Îți poți ridica exemplul personal la rang de virtute prin punerea în valoare a potențialului de oglindire într-un dublu asemănător ție, identificat prin Sinele Suprem?

Am devenit cu totul altcineva pe măsură ce intensitatea transpirației creștea acolo unde nu mai era nimic altceva decât imaginație și curaj. Pentru ceea ce unii numesc "Adelante", în tensiune spre un înainte ce intensifică un şi mai înainte, acea calitate de a fi sincron cu noul de pretutindeni doar ca să-l faci viu pe scena improvizată a unui timp uniform, *porque la vida es corta* , eu îl numesc Sinele Suprem provenit dintr-un nucleu divin de adrenalină.

Ideea necesității de a mă apropia de declanșarea unei *chain reaction* cu efecte imprevizibile, ceea ce am în minte când sunt prins în jocul manifestării realităţii pe care o creez în jurul ideii de "iluzie", mai mult ca sigur vine din invizibilul unei greşeli sau al unei vinovăţii nemărturisite, exprimate de percepţia magicului necunoscut: *"Yo vivo hoy no miro para atrás ".*

Operând o deschidere interioară spre un dincolo insesizabil şi totuşi prezent, un "dincolo" metafizic, un viciu explodând cu aşchii de foc, o punere în practică a fugii de singurătate în eventualitatea unei opriri bruşte în timp, spre alte legi ale vieţii, ajung să trec dincolo de mine şi să văd ce este mai presus de posibilităţile mele de a cuprinde o totalitate. O lume rezumată într-un singur cuvânt mă integrează în structura divinului suprem: Intensitate.

Frumusețea a ceea ce vezi în oglindă este atracţia ce nu cunoaşte nicio limită faţă de ceea ce trăiești intens în prezentul unui cu totul alt viitor decât cel care poate fi imaginat în acel moment.

Să trăiesc într-o manifestare esenţială de voinţă, o formă de energie regenerabilă, inepuizabilă, de vibraţie înaltă, prin reducerea necunoscutului la cunoscut, ca o promisiune a unei experienţe care mă bucură nespus: *"Que viva la vida ! "* , parcă pe fondul unei predestinări de care nu pot fugi, a devenit expresia dorinţei de a înfăptui o lucrare la nivelul cel mai subtil al naturii mele. De a recâştiga periodic perfecțiunea dincolo de orice fractură şi polaritate.

Această manifestare este reacţia neaşteptată de a mă repezi spre cele ce se nasc şi nu mor niciodată, îmbogăţirea vieţii spirituale, libertatea spiritului de a-şi mări continuu volumul de conţinut şi libertatea spiritului de creație, propus acum revizuirii estetice. Însoţite de degajarea unei energii egală cu diferența dintre ceea ce simt şi ceea ce gândesc în virtutea legii acţiunii şi reacțiunii.

O viaţă care se derulează pe „repede" înainte are ca esenţă puterea de a trăi fiecare moment la intensitate maximă. În contextul unei astfel de intensităţi se trasează calea de accedere spre o realitate profundă și de durată, capabilă să renască prin fiecare gest, acțiune sau reacție, alimentând acea revelație în care realitatea formată în afara ta dispare la un moment dat.

Leadershipul vizează ducerea Creaţiei personale la nivel de Sine Suprem, încât ceea ce scoţi în evidenţă prin mărturisirile tale intime să poarte pecetea unei conştiinţe universale receptive la pulsaţiile unei trăiri autentice..

Adelante sugerează recrearea acelei realități intrinseci prin intermediului intensității și forței de sugestie cu care îți exprimi gândurile sau întâmplările implicate în expresia şi modelarea unei personalități unice, autentice.

Ceea ce te ajută să fii o cu totul altă persoană este rezultatul unui mic element care poate

transforma fenomenul numit „connect to yourself” într-un perpetuum mobile al acțiunilor viitoare. Acest mic element are ca punct de referință valorizarea unei clipe printr-o trăire intensă și revelatoare. Imortalizarea acestei clipe creează amintiri care vor dăinui o viaţă.

*** Notă:** Sash ! - Adelante

Adevăr sau Provocare

On Ianuarie 02, 2009

Configurează materialul fundamental din care este constituit modul tău de gândire, astfel încât să-ţi asiguri funcţionalitatea în circumstanţele limitatoare.

Cartograful francez Nicolas-Thomas Baudin a fost numit în 1801 să conducă o expediţie pe coastele Australiei pentru a întocmi o hartă exactă a acelor locuri. În 1802, ajunşi pe ţărmul Australiei, naturaliştii au debarcat pe uscat şi s-au aprovizionat cu numeroase plante şi scoici. Dar surpriză. Această şedere a fost una de foarte scurtă durată.

Toată lumea îl considera pe Baudin un căpitan extrem de curajos, dispus să sfideze orice risc şi capabil să-şi atingă toate obiectivele propuse. Însă, legenda spune că el s-a speriat într-atâta de orăcăitul broaştelor australiene, încât a ridicat grăbit ancora şi a luat-o la fugă, fără să se mai întoarcă vreodată în acel loc.

Legenda e legendă, şi nu putem şti cât este sau nu de adevărată. Dar există un tâlc important în ea: dacă nu suntem hotărâţi în proporţie de 100% în acţiunile pe care le întreprindem şi dacă nu suntem pregătiţi să facem faţă celor mai noi provocări, nu ne vom putea atinge niciodată scopurile.

Leadership: Modul tău de răspuns la condiţiile unor împrejurări imprevizibile, dar dependente de voința ta, este specific funcţiei "RETURN" pentru măsurarea efectelor şi impactului asupra valorii tale de referinţă?

Trăim într-o societate în care toată lumea doreşte să obţină totul într-un timp cât mai scurt şi fără prea multă bătaie de cap. Din acest motiv foarte mulţi indivizi întreprind rapid tot felul de demersuri pentru a-şi atinge cele mai incredibile scopuri, dar la apariţia primului obstacol sunt gata să renunţe. Sunt ei oare atât de hotărâţi şi merituoşi să-şi atingă cu orice preţ scopurile?

Nu cred. Nimeni nu obţine un succes răsunător dacă porneşte într-o călătorie, succesul îl obţin doar cei care ajung la capătul ei, adică cei hotărâţi, curajoşi şi perseverenţi. Dacă Baudin ar fi fost într-adevăr un bun conducător, şi-ar fi înfrânt impulsul de a renunţa. Dar el nu a fost tocmai un conducător adevărat, ci un foarte bun cartograf. Diferenţa e mare.

Valoarea de referinţă a unui lider este predominată de influenţa momentului de aplicare al impulsului de comandă asupra reacţiilor de răspuns la condiţiile unui mediu ostil. Funcţia "Return" se activează dacă eşti setat să gândeşti în termeni de vină sau înfrângere, acceptând ca pretext imperfecţiunile unor circumstanţe care nu depind de tine.

Leadership: Cum te raportezi la cele două tipuri de condiţionări?

Nu intenţionez să modific nimic din tiparul liderului, ori să creez impresia că dincolo de el se află o grămadă de calităţi nebănuite, ci să semnalez unele variante de promovare a personalităţii sale profund adecvate timpului prezent şi viitor. Dar şi acele aspecte neexplorate care pot da naştere la confuzii nedorite.

Liderul autentic nu poate ignora filosofia, care convine perfect naturii sale, conform căreia orice faptă, orice eveniment şi orice atitudine va avea efecte în viitor. Materialul fundamental

din care e constituit modul lui de gândire, acele profunde adevăruri care îl ghidează în timp, impune periodic o examinare riguroasă. Dar şi o revizitare atentă a realităţii înconjurătoare. Altfel spus, se cuvine a fi făcută periodic o reactualizare şi recontextualizare a felului său de *"a fi"* în situaţii variate, pentru a fi sigur de calităţile sale.

Înclinaţia spre succes a liderului este rezultatul raportului între două situaţii decizionale, atunci când el este familiarizat cu eşecul, sau atunci când nu este. Sau, mai bine zis, este rezultatul raportului de strânsă aderenţă între condiţionarea de tip *"început - nu pot"* şi *"pot - finalizare"* , din care leadershipul îşi extrage seva şi îşi perfecţionează structura. Deseori liderul poate fi complet insensibil la ceea ce se întâmplă în jurul lui, limitându-şi strict dimensiunea de dezvoltare.

Fie şi amestecul unei analize bine fundamentate a propriilor sale convingeri, decizii şi acte de conducere, care deschide ochii prin înlăturarea vălului de confuzie, cu înguste reprezentări ale modului în care factorii externi îşi pun amprenta asupra imaginii sale, poate de naştere, brusc sau lent, în orice dozaj, în funcţie de împrejurări, la interpretări diverse.

Sub rezerva acelei forţe inexorabile "de stânga" care-i programează atât de bine mintea, convingându-l să renunţe în momentele în care trebuie să treacă de proba curajului, liderul nu va mai putea să înlocuiască cu brio perspectiva imprecisă a faptelor care se înlănţuiesc în cursul procesul său de aderare la acea creştere a valorii care promite atingerea excelenţei.

Leadership: Vii cu partea ta de răspuns la provocările pe care nu le poţi controla, acceptând riscul de a fi supus unor influențe nejustificate din partea unei nuanţe de tip "excepţie de la regulă"?

Aşa cum un scriitor trebuie să prezinte un interes de actualitate în opera sa - tot astfel tu trebuie să prezinţi un interes foarte mare în a-ţi duce până la capăt misiunea, îndeplinindu-ţi rolul cu cât mai mult sârguinţă.

Adevărul este că şi cei mai destoinici conducători au temerile lor. Însă aceştia din urmă nu lasă frica să pună stăpânire pe ei. Odată cu fiecare nouă provocare întâmpinată, ei se încăpăţânează parcă şi mai tare să-şi atingă obiectivele. Într-o altă ordine de idei, doar dacă eşti deschis la schimbare şi nou, şi numai dacă dai tot ce ai mai bun din tine vei reuşi să ajungi acolo unde cei şovăitori şi neîncrezători în forţele proprii nu izbutesc.

Să capeţi o nuanţă de tip "Excepţie de la regulă" este similar cu a face alpinism având încredere în utilizarea unei frânghii care nu rezistă. Singurul termen de garanţie care lipseşte din vedere pentru o ascensiune sigură ţine de necesitatea de a-ți testa propriile limite, de ambiție, de senzații care numai acolo "sus" pot fi trăite.

Această excepţie de la regulă mai spune că "orice întârziere este taxată" atunci când îţi încalci o promisiune şi îţi pierzi stima de sine, ca apoi să pierzi şi încrederea altora în tine.

Expertul internațional în leadershipul avansat, John Maxwell spunea: " *Nu schimba împrejurările pentru a-ţi schimba viaţa - schimbă-te pe tine pentru a schimba împrejurările.* "

Fără îndoială va trebui să-ţi înfrunţi temerile şi să capeţi multă încredere în forţele proprii dacă doreşti să-ţi atingi obiectivele. Şi va trebui să te grăbeşti, căci pe măsură ce timpul trece lucrurile evoluează şi se schimbă rapid, obstacolele se înmulţesc pe măsură ce înaintezi spre ţelul propus şi astfel misiunea ta devine tot mai grea.

Leadershipul este un examen al împrejurărilor neprevăzute pe care cu cat le experimentezi mai mult, cu atât mai interesantă devine viaţa şi misiunea ta.

Adevăr sau Provocare: fiecare din ele reprezintă o alternativă la modul în care abordezi o realitate pe care nu o poţi nega şi pe care ai obligaţia să o schimbi. Chiar dacă eşti îngrozit de necunoscutul care ţi se aşterne în faţă, găseşte-ţi curajul de a merge mai departe, fiindcă aceasta este singura direcţie în care trebuie să te îndrepţi ca să-ţi testezi şi depăşeşti limitele.

Doreşti cu adevărat să îţi atingi obiectivele propuse? Dacă da, atunci ai grijă să priveşti numai înainte şi să nu baţi niciodată în retragere.

Mult succes !

Adevărata capodoperă de artă

On Martie 26, 2017

Măsoară-ţi pasiunea pentru leadership, demonstrând că ambiţia cunoaşterii imediate a unui efect final serveşte drept punct de start pentru confirmarea unei noi revelaţii.

Mă gândeam la tot şi gândeam totul în semnificaţiile unei opere de artă cu autor necunoscut. În fiecare stadiu al neliniştii plină de întrebări, care îşi calculează accentele tulburi în funcţie de ideea relevată de tendinţele evolutive ale bolii, totul fiind pus sub semnul de neclintit al destinului, era scoasă la iveală o nouă dimensiune a ideii de formă, de ordonare, de sortare.

În secret, sub marea dimensiune a greşelii şi a remuşcării, în mine se năştea o frustrare, ca un soi de mistuire a sentimentului de obligaţie, apropiată lumii personajelor lui Dostoievsky, o stare atât de pasională, de fierbinte, căreia numai apocalipsa ii era imanentă.

Nu voi spune că nu m-am rătăcit, refuzând să mă las antrenat moral, şi poate că nici nu trebuia s-o fac, într-o asemenea aventură experimentală, urmarea întâmplării de a nu avea odihnă, confruntându-mă cu efectele necruţătoare ale transformării virusului prin resortări de gene ce făceau ca rostul vieţii pe pământ să fie doar o şansă la supravieţuire.

Leadership: Determinarea ta constă în capacitatea de a naviga prin „underground-ul vieții", înfruntând mutațiile imprevizibile și impactul brutal al realității?

Dar voi privi rătăcirea sub aspectul unui fragment al infernului în care omul este asociat ştiinţific animalului de pradă, în înfăptuirea unui plan creator divin din perspectiva mutaţiilor imprevizibile şi transmisibile ale virusului.

Punctele de extrem ale funcţiei de căutare a vreunui inhibitor al virusului, într-un underground al vieţii, erau aceleaşi cu punctele de extrem ale funcţiei de măsurare a impactului meu cu realitatea cea mai neagră, unde trebuia să o scot la capăt cum puteam.

Într-un fel ştiam ce urma să se întâmple, mă îngrozea ideea, fără niciun fel de retuş, fără niciun fel de rezervă. Eram dovada penalizării vieţii după toate legile aspre ale ştiinţei şi ale judecăţii finale ale lui Dumnezeu.

Leadership: Frumosul, ca înțelegere individuală a faptului că poți folosi legile vieţii în crearea unor căi de a depăşi limitele realităţii, este un răspuns la recomandarea ecoului care estompează o stare de slăbiciune?

Nostradamus a fost zidit pentru că nu lăsa pe nimeni să intre în camera lui. Acest caracter intim şi discret este un răspuns la adresa anxietăţii, o îngrijorare cu privire la viitor, o stare afectivă caracterizată printr-un sentiment difuz de insecuritate, o penalizare pentru analiza sistematică a repercusiunilor pe care acest gen de intimitate o iradiază.

Diagnosticul acestei afecţiuni psihologice se stabileşte în accepţiunea zicalei *"nu trebuie să crezi nimic ca să înţelegi totul"* . În asemenea situație, impactul final asupra concentraţiei ambiţiei de a trăi merge de la câteva fracţiuni la câteva zeci de procente, apoi coboară brusc la zero.

Un tu însuţi mai finisat devine singurul material de construcţie a cărui rezistenţă la compresiune creşte în timp, oră de oră, pe măsura comparaţiei între efecte şi cauze, între firesc şi arbitrar, sau între autoritate şi libertate. Un tu însuţi a cărui formă, nuanţă şi aspect sunt dictate doar de instinctul de supravieţuire şi de nevoia de a te fereca într-un ecou golit de şoapte, dar viu și extrem de dinamic, de felul "cine scapă viu de aici este un erou". Ecoul va face înconjurul lumii în căutarea speranţei de a învinge forţele maligne ale răului, ale realităţii nefireşti.

Îndrăzneala de a te avânta primejdios dincolo de limitele realităţii este un tablou în care toți ceilalți sunt absenţi, și doar tu exişti.

Înainte de a promova leadershipul trebuie să iei în considerare calea de a te deschide unei viziuni referitoare la raporturile rezultate din înfăptuirea unui plan creator divin oferit perspectiva unei realităţi aspre și nesigure (în care interacţionează factori nenumăraţi) și exigenţele propriei chemări spre aventură în raport cu instinctul de a supravieţui „all by yourself".

Starea de forţă este dată de tendinţele omului de unificare a oricărei informaţii din mediu în direcţia aspiraţiei spre o lege absolută: "nu poți să-ți negi acțiunile fără să-ţi negi propria vinovăţie ori să scuzi eşecul moral". Iar starea de slăbiciune, dincolo de limitele impuse de realitatea aspră, este dată de acea experienţă a întâlnirii omului cu un set de prejudecăţi şi mituri persistente, de tipul: "I can't survive alone".

Adevărata capodoperă de artă este să depăşeşti limitele impuse de fatalitate. Oamenii îi urmează pe lideri dacă aceștia demonstrează că ambiţia cunoaşterii imediate a unui efect final serveşte drept punct de start pentru confirmarea unei noi revelaţii.

O astfel de revelație, transpusă într-un rol de forţă, poate suna în felul următor: *„I am the only one that place today before yesterday "* sau *„I am the only one that place pain before joy".*

*** Notă:** World War Z

Source: https://neculaifantanaru.com/adevarata-capodopera-de-arta.html

Adevărata fericire a unei fiinţe virtuoase

On Iulie 19, 2016

Du-te unde vrei, dar, totuși, întoarce-te la tine.

Era o împrejurare excepţională, ca într-o enigmă care în loc să se dezlege, se învârtoşează mai tare. De pe urma căreia, cu multă chibzuinţă, am câştigat cel puţin două puncte de vedere: mai întâi, sensul adevăratei credinţe mi-a devenit, dintr-o dată, în mod direct, accesibil. Factorul Beta al împrejurării în care mă aflam, oferindu-mi prilejul de a experimenta o ghicitoare în interiorul unei enigme de mare excepţionalitate, se putea asocia spaţiului simbolic al memoriei şi continuităţii vieţii.

În al doilea rând, expunerea motivelor ce stăteau la baza acestei iniţiative de resurecţie a unei părţi consistente din mine, vizând deprinderea unei cunoaşteri implicite, despre care un scriitor ca John Fowles ar fi numit-o *"o împletitură de efecte care nu întârzie să apară"* , conduceau la selectarea variantelor alese de nespusuri care - și acum - așteaptă o lămurire. Acest lucru constituia o bună introducere în estetica unei noi formule literare.

Parcă aş fi fost altcineva, imaginea unui personaj din romanele lui Umberto Eco, care caută o înţelegere a lucrurilor acolo unde nimeni altcineva nu se uită. Întotdeauna omul ancorat în stări profunde de prezenţă care compun în mod metonimic ţesutul intim *della sua parte vivente* , într-o căutare a lui Dumnezeu cu inima, se conduce totodată după imperativul formulat de Heraclit: „să ai capacitatea de a cunoaște ceea ce cârmuiește toate lucrurile prin mijlocirea tuturor lucrurilor".

Leadership: Poţi să prezinţi imaginea unei lumi aparte prin intermediul iniţiativei de a face parte dintr-o creaţie care poate să îţi sugereze elementele necesare pentru a te elibera de puterea şi de temerile egoului tău?

Sursa acesta raţională determinată de forţe realiste, înscrisă într-un cerc evolutiv ale cărui unghiuri opuse nu sunt congruente, reuşeşte să-şi readucă la normal, într-o manieră discordantă cu cea la care s-ar fi aşteptat, nivelul de funcţionare. Concomitent cu înălţarea spiritului către Creator. Singurul capitol unde ea nu îşi poate cuantifica progresul, unde nu se poate manifesta ca tot unitar, este acolo unde nu poate deveni accesibilă.

Imaginea unei lumi aparte determinată de particularităţile unei creaţii scriitoriceşti, menită să scoată în evidenţă funcţia imaginativă a unui Ego cuprins de incertitudinea unei schimbări de atitudine şi de mentalitate, este creaţia unui artist care se maturizează frumos, care nu se mai lasă sedus de modele şi curente trecătoare. El şi-a găsit o viziune, dar deocamdată nu o poate hrăni decât cu sentiment şi gând cu gând.

Remarcaţi, aşadar, preocuparea mea febrilă, de o viaţă, aceea de a-mi lămuri necunoscutele, în ipostaza de căutător de adevăruri ascunse, examinându-mi existenţa în jocul absolut gratuit cu conştiinţa, *with my own releases, with my own unique sensibilities* , pentru a-mi înţelege trăsăturile esenţiale şi rolul personalităţii în viaţa unui Faust în bătălie cu Mefisto. Ghidându-mă după indicii numai de mine ştiute, ascunse în zicala "du-te unde vrei, dar, totuși, întoarce-te la tine".

Pentru o perioadă îndelungată, consumând cu nesaţ imensele diversiuni ale tuturor negărilor şi acceptărilor dominante, în lumina unei selecţii multipolare a activelor realităţii mele, înscrise într-o mişcare sinergică, am simţit tot mai neputincios acea vrajă puternică *of the forbidden Fruit, hidden in the scattered traces of the lost wisdom* . Viaţa mea era un tablou

reflexiv dotat de psihologie cu o unitate izbitoare de tip: BlackList.

Leadership: Încerci să lansezi modelul tău de lider ca revelaţie a unei valenţe aparte a personalităţii tale, trăind sub controlul unui Ego care îţi cere să faci dovada unei cunoaşteri mai presus de înţelegerea ta?

Citeam zilele trecute într-o revistă mai veche caracterizarea pe scurt a figurii celebrului Don Quijote:

"Una din trăsăturile care îl fac fascinant pe eroul lui Cervantes este aceea că, dacă de multe ori este complet întreg la minte, niciodată nu este complet nebun. Chiar și în momentele de sminteală, întotdeauna îşi păstrează o doză de bun simţ şi armonie. De aceea, cavalerul rătăcitor, în afară de momentele când e în joc soarta tagmei lui, poate fi considerat un model aflat sub semnul raţiunii, al discuţiei temeinice şi al căutării adevărului."

Un om de acest fel, aflat în ipostaza de căutător-descoperitor, care-şi subjugă cititorii prin povestea vieţii sale, își măsoară certitudinea asupra chestiunilor subtile cu aceeaşi exactitate cu care chimistul îşi măsoară reacţiile. Supus propriei sale cunoaşteri despre necunoaştere, în speţă unei logici care scapă minţii normale, el se apropie de o stare pură de inteligenţă critică, între bătăile inimii şi contracţia reprezentărilor sale morale. Dar neştiind când urmează a se împlini clipa în care mugurii filosofiei sale se vor deschide cu toţii deodată şi se vor transforma în înţelepciune.

Îți poți crea ideea de fiinţă virtuoasă, prin extinderea cunoaşterii de sine la un nivel superior, în ipostaza de căutător de adevăruri ascunse, atunci când încerci să-ţi lămureşti necunoscutele – toate acele moduri de a vedea lucrurile care îți testează limitele. Atunci când îți examinezi existenţa în jocul absolut gratuit cu conştiinţa, *with your own releases, with your own unique sensibilities.*

Egoul este cererea realităţii de a se vedea o alta, prin faptul că ceea ce te defineşte ca fiinţă te defineşte ca un un puzzle de perspective care interpretează realitatea pe alte coordonate.

Iar în această privință, adevărata deplinătate, care se ghidează după ideea că omul este o sursă raţională determinată de forţe realiste, dar totodată o formă ascunsă a ceea ce este în realitate, contribuie la estimarea modului său de a se proiecta în conştiinţa lumii exterioare de pe poziția unei validări a autenticităţii sale. A cărei nerespectare atrage nulitatea absolută.

Felul în care îți manifeşti sensibilitatea, preocuparea febrilă, aceea de a-ţi lămuri necunoscutele, în ipostaza de căutător de adevăruri ascunse, poate influența asumarea corespunzătoare a identităţii prin faptul că nu acţionezi direct asupra a ceea ce ți se întâmplă, ci acţionezi indirect asupra a ceea ce reprezinţi pentru viața ta după ce înțelegi felul cum funcţionezi.

Voința de a cuceri o conștiința nouă, orientarea spre o satisfacere de sine altruistă, axate pe dinamica aspiraţiilor către o logică a firii şi a trăsăturilor de caracter prin care oameni diferă unii de alţii, este una din verigile nesfârşitului lanț al leadershipului care face trecerea de la un stadiu neevoluat la un stadiu avansat.

Omul care încearcă să-şi lanseze modelul de lider ca revelaţie a unei valenţe necunoscute a personalităţii sale, este omul care doreşte să aibă control direct asupra a ceea ce i se întâmplă atunci când pune sub semnul raţiunii esenţa a ceea ce este. Adică atunci când experimentează stări pe care le-a trăit deja. Și reușește să le atribuie o semnificaţie aparte.

Leadershipul este lumea închipuită a creatorului, având avantajul de a nu fi o creaţie personală a lui, ci o creaţie existentă în sânul unei lumi care se vrea mai mult decât o realitate, se vrea a fi produsul unui Ego contrariat.

Adevărata fericire a unei fiinţe virtuoase stă în cunoaşterea de sine şi în imaginea pe care ţi-o formezi despre tine. Chiar şi atunci când te îndepărtezi de propria fiinţă, chiar și în momentele de sminteală, vei asculta întotdeauna ecoul acela fantomatic al unei lumi mai profunde care îţi dictează ce să faci, ce să crezi, îţi inoculează valori şi îţi arată mereu cum să fii, contribuind activ la realizarea unei vieţi de calitate.

Source: https://neculaifantanaru.com/adevarata-fericire-a-unei-fiinte-virtuoase.html

Adevărata măsură a leadershipului

On Ianuarie 12, 2013

Învaţă să fii proactiv în elementele esenţiale ale vieţii, fără să creezi presiune asupra propriei tale autorităţi.

În volumul pe care Mihail Sebastian l-a scris despre "Corespondenţa lui Proust", găsim aceste rânduri tulburătoare: *"Aproape toate scrisorile lui Proust, chiar şi cele din tinereţe, sunt scrise sub iminenţa sfârşitului. Gândul morţii e mereu prezent în scrisori. Dacă primeşte o invitaţie, sau propune o întâlnire, sau fixează un termen, Proust e obligat să adauge clauza pentru el actuală, mereu plauzibilă, a morţii care poate revoca totul."*

Moartea poate veni oricând, pentru oamenii trişti şi bătuţi de greutăţile vieţii, spunea Mihail Sebastian despre scriitorul pe care năprasnica boala de astm îl ţinea de ani de zile într-o cameră fumegândă, cu pereţii de plută.

Neîmpăcat cu moartea lui Proust, nemângâiat, înduioşat de acest tragic destin, nu îi este dat lui Mihail Sebastian nici norocul modest de a-şi presimţi propria moarte, de a se pregăti pentru ea, de a se revolta, de a scrie un singur rând în lumina rece a apropierii ei. *****

Leadership: Eşti în stare să-ţi păstrezi măreţia de a fi împăcat cu cine eşti şi ce eşti în punctul cel mai plăpând al vieţii, încât să-ţi creezi o identitate apropiată de traiectoria unui destin revelat doar printr-o antiteză?

În ce varietate de situaţii se stârneşte în tine refuzul, dezaprobarea? Cazi uneori într-o stare de înrăire tot mai surescitată, sau într-o stare tot mai apăsătoare de sfârşeală? Toată esenţa vieţii tale se distanţează de moralitate? Eşti un sistem care poate să întreţină focul cel mai cumplit, sau un sistem care nu este capabil de nicio reacţie impulsivă?

Un om azvârlit în mijlocul tumulturilor vieţii este, în realitate, un navigator care înoată în derivă cu capul în jos, până ce ajunge să se scufunde în propriile îndoieli. Faze agitate de incoerenţă în gândire, proprii involuţiei sale. Un astfel de om ajunge să-şi răsfrângă ultimele forţe nu doar asupra existenţei sale, ci şi asupra celorlalte persoane din jur, cauzând o ruptură între ei care uneori nu poate fi reparată.

Această înaintare haotică care creează o anumită presiune asupra omului, are loc în momentul de cumpănă când negativismul îşi pune amprenta asupra personalităţii şi evoluţiei sale, producându-se o puternică destabilizare, sub cele mai diferite forme. Devine un chin să împartă cu alţii experienţe cât mai variate. Iar îngrămădirea componentelor definitorii într-un spaţiu mic de exploatare, în care nu este posibil un control absolut asupra identităţii sale reale, atrage după sine în mod ferm o diminuare a propriilor valori.

Poetul român, Mihail Eminescu îşi imaginează toată suflarea vieţii în controversa spirituală a omului ca pe un fel de antiteză: *"Vreme trece, vreme vine, Toate-s vechi și nouă-s toate."* Prin aceasta, înţelegem caracterul omului care este strâns legat de diferenţa dintre tu cel de ieri, cel de azi şi cel de mâine, dar la nivel de motivaţie, emoţii, performanţă, destin, asociate cu sensibilitatea şi cu slăbiciunea de a te lăsa pradă îndoielii, disperării, pornirilor instinctuale.

Leadership: Viziunea pe care ţi-o formezi asupra vieţii te ajută să înţelegi mai bine dimensiunea conştiinţei a ceea ce experimentezi ca pe o atitudine practică în faţa unei

fiinţe marcată de o dualitate ireconciliabilă?

"Astăzi am înţeles că a acţiona, a iubi şi a suferi înseamnă, într-adevăr, a trăi în măsura în care eşti permeabil şi-ţi accepţi destinul ca reflex al unui curcubeu de bucurii şi de pasiuni", spunea la un moment dat Camus în "Caietele" sale.

Asta înseamnă să intri într-o zonă neagră, de nelinişte, şi să rămâi acolo restricţionat fără a avea o viziune pozitivă asupra vieţii şi asupra propriei tale identităţi. Este momentul când atingi limita propriei neputinţe de a te ridica deasupra situaţiilor de viaţă bulversante. O sărăcire a propriei tale firi care se perpetuează, creşte şi devine de necontrolat. Şi nu se va schimba de la sine decât atunci când intervine o terţă persoană, în cazul cel mai bun, sau abia atunci când fapta a fost comisă, adică prea târziu.

Nu vei putea niciodată să-ţi dezvolţi potenţialul maxim de leadership dacă nu blochezi infiltraţiile negative, precum deprecierea stimei de sine şi a statusului social propriu. Asigurând continuitate evoluţiei tale, fără să treci cu vederea acea atenţionare care intră în vigoare ori de câte ori te apropii de zona interzisă, vei putea să îmbrăţişezi toate aspectele multiforme ale realităţii.

O fiinţă marcată de o dualitate ireconciliabilă, fiind atinsă de limita propriei neputinţe de a se ridica deasupra situaţiilor de viaţă bulversante, îşi dă uşor acordul de a reprezenta o imagine afectivă în plan comportamental şi psihologic, prin faptul că nu produce nicio emoţie altuia lipsit de asemenea dispoziţii. Reproducerea stărilor afective în satisfacţie, evidente în cazul unui deznodământ nefericit, cu mult reproşuri şi mustrări de conştiinţă, se reduce la o simplă amintire a faptului că le-a avut.

Leadership: Faci o săritură în afara destinului tău, fără să știi unde să te întorci după aceea?

Ca stimulent în procesul tău de îmbunătăţire a calităţii de Om, poţi utiliza un punct forţe, o trăsătură fundamentală, sau o atare convingere, care să-ţi asigure permanenţa valorii. Aprobarea. Acceptă inevitabilul şi încearcă să-l depăşeşti, împacă-te cu tine însuţi şi profită la maxim de pe urma oricărei situaţii, aparent disperate, care îţi pune la încercare caracterul.

Scriitorul român, Emil Cioran, spunea un lucru care merită citat. *"Nimeni n-a iubit mai mult ca mine această lume şi, cu toate acestea, dacă mi-ar fi fost oferită pe tavă, chiar copilaş fi exclamat: "Prea târziu, prea târziu ! " Ce aveţi, ce s-a întâmplat ? - N-am nimic, n-am nimic, am făcut o săritură în afara destinului meu, şi nu mai ştiu acum spre ce să mă întorc, spre ce să fug..."*

Dacă abordezi continuu noi zone în afara ariei tale de "a fi", aproape sigur te vei îndepărta de leadershipul de calitate. Asta înseamnă să faci o săritură în afara perimetrului de siguranţă, în care trăirile şi gândurile pozitive sunt ocrotite şi garantate. Te vei pierde într-o zonă fără o acoperire puternică. Şi astfel toată esenţa vieţii tale se va distanţa de bogăţia morală, riscând să fii învins de neprevăzut şi să deveni vulnerabil. Nesiguranţa, teama, vulnerabilitatea, împletite formal, vor da naştere unei structuri aparent funcţionale, dar fragilă şi instabilă.

Traiectoria "joasă" a unui destin frânt are ca punct de sugestivitate măcinarea unui Ego aflat mereu la limitele existenţiale dintre fiinţare şi neant, într-un delir al suferinţei susţinut cu pregnanţă de luciditatea unui angajament neasumat.

Adevărata măsură a leadershipului este puterea de a te rupe de acel "Prea târziu, prea târziu" în difuzia unei culturi a diversităţii şi a manipulării, în care fiecare existenţă are

valoare neînsemnată, condiţionată de satisfacerea nevoilor materiale, încât "săritura" pe care o faci în afara destinului tău să nu fie prea dură atunci când te vezi brusc "cu sacii în căruţă".

De la sfârşeală la seninătate este un pas mic pe care conştiinţa îl percepe la nivel de credinţă, transcendenţă, autosugestie, transformare personală, iniţiativă, la nivel de mentalitate colectivă sau la nivel de control şi informaţie.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Adevărata Superioritate

On Mai 08, 2016

Schimbă-ţi percepţia asupra propriei ființe, în funcţie de poziţia sau unghiul din care priveşti fiecare din experienţele care te-au făcut să fii ceea ce ești.

Mă închideam în tăcere, în secretul unei chemări spre îndeletniciri mai înalte. Acest straniu fenomen nu se putea explica decât prin farmecul pe care îl reprezenta atingerea unui nivel mai ridicat de spiritualitate, în faţa unei aşa zise înclinaţii spre o nouă viziune a identităţii care, pentru a se declanşa, avea nevoie de împrejurări exterioare de "bun augur".

Ceva mă înstrăina de restul lumii, acea acută senzaţie a descoperirilor multiple, funcţia stimulatoare a unor revelaţii redimensionate care puteau mai târziu să inducă o trăire mistică, densă ca norii care umbresc soarele, făcând din mine etalonul unui sistem de referinţă inerţial, un "outsider" al societăţii actuale. Cu toate că dădusem la iveală tot ce era mai bun din mine, prin felul cum gândeam, prin felul cum gândirea îşi exprima atât de izbitor forţa nemasurată determinând proiecţiile unui supraunivers, nu reuşeam totuşi să definesc ceea ce era adevăr şi ceea ce era eroare.

Leadership: Cum navighezi între ipostaza de creator și cea de creație în propria ta transformare, astfel încât să creezi o simbioză între voința ta de a transforma și puterea de a fi transformat?

Uneori mi se părea că visez. Nimic nu mă atrăgea mai mult decât energia explozivă a unei experienţe de viaţă asociată unei dimensiuni particulare - a profunzimii izvorâte dintr-un act de contemplaţie, înlocuind relaţiile de transformare a coordonatelor spaţio-temporare ale cadrului de întâlnire cu mine însumi, visându-mă că visez, că visul m-a ales pe mine, nu eu pe el.. că nu sunt eu, ci un altul este în mine. Totul părea atât de real într-un atât de larg ireal.

Magicianul încerca să folosească realitatea de dincolo de vizibil, pentru a avea putere asupra lumii din faţa lui, încordând până la ultima limită a raţiunii muşchii acelor organe vitale numite: efecte secundare, dar nu fără a se transpune în ipostaza unui om condamnat să trăiască la nesfârşit proiecţiile propriei memorii, sfârşind prin a dialoga cu personaje imaginare.

Magia este calea spre construirea unui personaj din care îţi vine greu să crezi că vei scăpa. Intră în lumea lui şi convinge-te singur !

Leadership: Accepți să fii stăpân doar la tine acasă, sau ai pretenţia ridicolă de a fi şi la alții?

Talleyrand, Sfinxul neînţeles, triumful inteligenţei şi subtilităţii din umbra lui Bonaparte, n-a urmărit nimic altceva decât pacea pe tot parcursul evenimentelor acelor timpuri, şi o aştepta în virtutea următorului ideal: *"Adevărata superioritate înseamnă să fii stăpân la tine acasă şi să n-ai niciodată pretenţia ridicolă de a fi şi la alţii."*

Privit ca pe o metaforă, acest *"la tine acasă, şi niciodată la alţii"* este consecinţa unei particularităţi a fiinţei superioare care a îndrăznit să-şi asigure geometria ascunsă a spaţiul personal, tipic desenelor onirice ale lui Escher. Din această exprimare se degajă satisfacţia abandonării în faţa sinelui suprem încărcat cu pace, acea atmosferă sufletească de care simţi

nevoia să te bucuri și să profiţi, acea atitudine de invulnerabilitate într-un cadru care nu contravine legilor lumii exterioare.

Superioritatea este o retragere din ceea ce este previzibil, încununarea într-o stare de conştiinţă clară care aduce noul, pacea sfântă, făcând ca adevărul ultim al lumii exterioare să fie adevărul tău. Retragerea nu se produce atâta timp cât omul nu e stăpânit de acea inteligenţă inexorabilă ce poate exista doar într-un singur punct: culminarea experienţei limitării şi a diferenţei.

Limitarea este o restrângere a zonei în care dorești să „locuieşti", un decor în care îți creezi propria poveste, este consecinţa rămânerii tale în sfera gândurilor și revelaţiilor care stau la baza propriei transformări. Te autocreezi prin ceea ce mintea plămădeşte în background. Te exteriorizezi prin secretele pe care le dezvălui ca pe nişte mărturisiri ale propriilor trăiri şi experienţe, prin facultatea de a părăsi un rol şi a lua locul altuia, fără a-l judeca, nu dincolo de bine şi de rău.

Leadership: Forma fenomenologică a lumii exterioare coincide cu esența ta, cu propriul tău conținut, atunci când realitatea pe care o creezi este furnizată sub forma unui "outsider" al propriei tale deveniri?

Experiența magiei, clădită pe temeiul efectelor creării unei entităţi de sine stătătoare, putând fi înţeleasă ca o unitate de emoții și idei, ca o activitate directă a ceea ce noi numim Minte, Suflet şi Voință, constă în a te situa la o distanță suficient de mare faţă de ceea ce se întâmplă în mintea altora. Această experiență este remarcabilă prin faptul că te ajută să treci peste orice obstacol aflat între tine și ceea ce te poate afecta în realitatea exterioară.

Magia reprezintă mărturisirea unor stranii atașamente faţă de ştiinţa de a obţine orice doreşti, de a supune orice dominaţiei tale şi de a dispune de o voinţă nelimitată de nimic. Un magician se transforma tot mai mult într-un profesionist atunci când ceea ce se ascunde în spatele aparenţelor devine o întoarcere la izvoarele adevăratei credinţe în ceva mai înalt decât este el în mod obişnuit.

Leadership: Cum reușești să valorifici profunzimile interioare atunci când te afli între realitate și vis, între cine ești și cine ai putea fi?

După cum două elemente eterogene, ca salpetrul și cărbunele, amestecate în anumite proporţii dau pulberea din care se poate desprinde o imensă energie explozivă, tot astfel fuziunea dintre cele două experiențe: „limitare" și diferenţă", funcţionând la o anumită frecvenţă de rezonanţă, poate să constituie o rută de exit faţă de restul lumii. Într-o anumită perioadă de timp, acest lucru conducând la crearea și propulsarea unei alte entităţi ale fiinţei spre un nivel mai înalt de percepţie a tot ceea ce ea reprezintă.

Percepţia asupra propriei fiinţe depinde de poziţia sau "unghiul" din care priveşti fiecare din cele două experienţe. Un individ poate exista într-un singur punct, într-un anumit moment al timpului, în acel punct în care este coechipierul minţii sale, când poate să compare rezultate celor două experiențe, și să devină stăpân pe direcția care reprezintă noul, schimbarea personală totală.

Realitatea pe care o creezi este furnizată sub forma unui "outsider" al propriei tale deveniri atunci când ceea ce simţi, trăieşti, experimentezi, este exprimat prin intermediul unei mărturisiri care nu dispare cu totul din povestirea pe lumea o citeşte din pură curiozitate.

Devii altcineva atunci când desăvârşirea ştiinţei tale pătrunde în sufletul celorlalţi oameni prin intermeiul unei mărturisiri care nu-i surprinde, dar îi face să te invidieze prin indiciile pe care nu au voie să le ignore.

Adevărata Superioritate nu este atinsă decât de fiinţele care se bucură în libertate de orizontul vast al universului lăuntric. Iar credinţa în existenţa unor forţe înalte, oferite de ştiinţă, precum şi mărturisirea fiecărei taine prin intermediul povestitorului care îşi deapănă firul amintirilor, se aplică la nivelul maturităţii de a-ţi înţelege unicitatea şi potenţialul creator dincolo de aparenţe şi presupuneri, dincolo de iluzia pe care oamenii o numesc "realitate".

Source: https://neculaifantanaru.com/adevarata-superioritate.html

Adevărata valoare a leadershipului

On Octombrie 24, 2010

Înaintează pe calea spre excelenţă, declanşând întregul instinct al geniului tău şi întregul avânt al inimii tale.

Maestrul era un om sclipitor. Nu avea deloc înclinaţie spre ştiinţele exacte şi pentru matematici. Erau ca nişte limbi străine pe care nu le putea înţelege, oricât de mult s-ar fi străduit să le înveţe. Dar cu toate acestea era un învăţat, un om care şi-a însuşit un mod de gândire cu mult diferit de al celorlalţi oameni, un mod de gândire în esenţă generator de noi idei, conexiuni, analogii, comparaţii, simboluri şi interpretări diferite. Era un artist desăvârşit care năzuia necontenit spre perfecţiune. Era un om deosebit care şi-a impus propriul talent prin propriile forţe, prin eforturi, prin hotărârea nestrămutată şi dăruirea sa exemplară pentru pictură.

Am mers într-o zi să stau de vorbă cu el şi să-i admir operele. Îşi crease un stil inedit de pictură folosindu-se, cu o poetică ingeniozitate, de cele mai importante elemente ale tehnicii în acuarelă. Se vedea cât colo că era înzestrat cu acea imaginaţie originală în măsură să născocească cele mai intense efecte. Stăteam în picioare lângă el cu modestie, într-o atitudine plină de respect şi de înţelegere. Ridicându-şi ochii spre mine şi încropind un surâs grăbit, maestrul luă cuvântul cu aceeaşi bună credinţă cu care îmi vorbise de nenumărate ori despre tablourile sale:

- Nicu, cel mai bine tainele semenilor le prind artiştii, dar uneori nici ei nu sunt conştienţi de asta. Un pictor, un portretist, pune pe pânză la lumina zilei toate ascunzişurile sufletului uman. El dă glas realităţii prin intermediul operei sale.

Leadership: Dezvăluirile tale îndeplinesc condiţia esenţială a creaţiei intelectuale şi artistice?

Un lider adevărat îşi expune viziunea în tot ceea ce înseamnă "abordarea complexă a activităţii de creaţie", insuflând avizaţilor în domeniu puternice sentimente de apartenenţă şi coeziune la un ideal care îşi măsoară dimensiunea prin însăşi forţa evidenţei.

Emisiile de cerinţe şi virtuţi, relativ extinse, pe care idealul le generează, sunt influenţate de nuanţele de adâncime ale fiinţei care receptează realitatea din jur, în mod obiectiv, dominând toate semnificaţiile de drept şi de fapt. Bine preciza cineva pe web: *"Utilizarea unei opere care conţine un portret necesită consimţământul persoanei reprezentate în acest portret."*

Un argument care stă în favoarea acestei ipoteze, îndreptându-ne atenţia către dorinţa de individualizare a creatorului, dar mai ales către o garanţie a gustului pentru sensibilitate, este răbdarea de a descoperi frumosul care se zbate între receptare şi interpretare.

Leadershipul este apanajul unei intelectualităţi, deseori rebele, care schimbă realitatea, experimentând tot ce este mai nou şi mai interesant; a unei intelectualităţi care analizează dimprejurul cu obiectivitate şi alege tot ceea ce ar conduce la conturarea unei viziuni dinamice şi constructive.

Adevărul, pe care dezvăluirile creaţiei îl scot la iveală, este faptul că producţia culturală şi intelectuală îl supune pe creator la o presiune continuă, pentru a livra noi sensuri de exprimare cu valoare de exemplu. Este un adevăr care linişteşte prin profunzimea pe care o

demonstrează procesul gândirii care conduce recunoaşterea valorilor definitorii, dar în acelaşi timp sufocă printr-o apropiere mai mult decât necesară de un pattern alternant de creşteri şi scăderi ale dispoziţiei de înţelegere a sinelui.

Leadership: Poţi să dai dovadă o inepuizabilă forţă de sugestie, actualizându-ţi imaginea implicării tale concrete în dinamica unui parcurs artistic marcat de o rară coerență ideatică?

Prin intermediul "operei" sale, pe care are dreptul s-o retuşeze şi s-o desăvârşească, în voie, în vederea apropierii de perfecţiune, liderul îşi exprimă realitatea, tot aşa cum marii pictori îşi exprimă conştient sau inconştient întregul lor univers prin capodoperele pe care le creează.

Opera liderului însumează acele senzaţii, percepţii, noţiuni, judecăţi şi raţionamente legate de realitatea percepută, care îl ajută să se manifeste şi să se exprime. Un lider nu poate să-şi transforme viziunea în realitate dacă nu-şi declanşează întregul instinct al geniului său şi întregului avânt al inimii sale.

Foarte sigur pe sine, pătruns de sentimentul unei demnităţi şi unei valori cu totul personale, el îşi conduce strategiile şi îşi călăuzeşte "creaţia" în concordanţă cu valorile în care crede, astfel încât ea să capete o însemnătate cat mai mare.

Leadership: Eşti în stare să-ţi extinzi graniţele influenţei, creând valoare din analiza fundamentelor cu care îţi argumentezi schimbarea conceptului de "receptare a operei" cu care te simţi solidar?

Cu şase sute de ani în urmă, în epoca în care arta se afla la mare cinste, mulţi duci, regi şi papi au fost gata să-şi vândă coroana, sceptrul ori tiara numai ca să poată achiziţiona unul din acele minunate giuvaeruri sau opere de artă ce ieşeau din mâinile meşterilor.

Un lider nu se poate impune în relaţiile cu oamenii dacă "opera" căreia i-a dat viaţă nu este dorită de nimeni. În acest caz el nu se poate numi un adevărat "meşter" în ale leadershipului.

Receptarea operei certifică un sens, şi nu numai sensul operei, ci şi sensul artei în general, sensul progresului ei. Aşadar, conceptul de "receptare a operei" fixează corespondenţele dintre sensul care permite circulaţia recunoaşterii tale, prin trăiri ale experienţei de viaţă materializate în linii, forme şi culori, şi expresia de uimire şi încântare pe care o are privitorul atunci când îţi evaluează lucrarea la terminarea ei.

Un lider adevărat îşi simte misiunea, chemarea nevăzută, pentru că ele singurele forţe cărora le dă întotdeauna ascultare. Asta e firea şi destinul său, Dar nu priveşte cu uşurinţă datoria sa faţă de ascunzişurile artei. Conştient că adevărata lui valoare este apreciată după abilităţile sale, el îşi pune toate forţele în scopul creării unei opere desăvârşite care să capteze în totalitate atenţia oamenilor şi care să nu-şi piardă niciodată magia.

Odată, un critic l-a întrebat pe marele pictor român, Nicolae Grigorescu în ce constă secretul artei sale. El i-a răspuns: *"Niciun secret, dragă domnule ! Privesc lucrul cu ochii mei şi caut să-l fac aşa cum îl văd ! "*

Ca lider trebuie să întreprinzi o călătorie plină de satisfacţii: călătoria spre adevărata ta valoare. Priveşte-te cu ochii sufletului, apoi modelează-ţi potenţialul după propriile tale convingeri, criterii şi idei. Caută să fii aşa cum te vezi. Dă glas realităţii prin intermediul a

ceea ce eşti, a ceea ce gândeşti, a ceea ce simţi şi a ceea ce-ţi doreşti. Te-ai convins că totul se bazează pe leadership?

Să fii un rezultat al creaţiei artistice înseamnă să experimentezi o stare de acceptare exterioară prin interiorizarea echilibrului, armoniei, coerenței presupuse de "frumosul" pe care îl dezvăluie arta ta.

Concluzie: Leadershipul poate fi o capodoperă sau doar o activitate stearpă. Poate fi o sumă de activităţi benefice tuturor, sau poate consta doar într-o sumă de acţiuni care să nu fie în beneficiul nimănui. Liderul, la rândul lui, poate fi un veritabil artist sau un cabotin, un individ care nu are nimic în comun cu arta conducerii. Depinde de noi toţi să găsim mijloacele de a recunoaşte un lider adevărat şi să-l urmăm sau să demascăm şi să înlăturăm "non-liderul".

Source: https://neculaifantanaru.com/adevarata-valoare-a-leadershipului.html

Adevărul de dincolo de magie (II)

On Ianuarie 26, 2015

Asigură un mediu al schimbării care salută excepţionalitatea, transformându-te într-un programator al unui nou conţinut de sine.

Era un soi de convenţie a unei funcţionări ce admitea o singură variabilă: redimensionarea realităţii, sub acţiunea unor forţe de înaintare ce făceau posibilă teleportarea în timp şi spaţiu. Prin magie. Trecerea aceasta de la o unitate mai deplină, la o unitate profundă, părea înfăşurată de spiralele unei lumi ce lăsa în urmă nimicul şi alte ceruri. Astfel, exista posibilitatea de a detecta prezenţa lui Dumnezeu peste tot şi nicăieri, asumată printr-un înţeles care acoperea intervalul cuprins între raţiune şi imaginaţie.

Dintr-o clipă în alta, mi se părea că mă aflu într-un loc diferit, că uit unde mă aflu şi ce se întâmplă în jur. Negreşit, eram ţintuit în mijlocul unor determinări situate valoric în limitele unor legi de impact, exprimate prin ecuaţiile unor clauze neevidente. Nu-i de mirare că nu mai aveam niciun control asupra situaţiei. În ultimă instanţă, probabil că n-aş greşi dacă aş spune că îmi scăpa totul. Cu toate acestea, am mers înainte încercând să-i dau de capăt acestei şarade apropiate de zona science-fiction, cufundându-mă orbeşte în ireal.

Leadership: Cum poate actul de a „îndura totul" să fie comparat cu procesul artistic, în care creatorul, asemenea unui magician, transformă durerea și frica într-o expresie a voinței divine și a luminii interioare?

Prinţul, abia reîntors din împărăţia vecină, se uită drept în ochii tatălui său şi-l întrebă:

- Tată, e adevărat că nu eşti împărat, ci doar un magician? Trebuie să cunosc adevărul, adevărul de dincolo de magie. Altfel am să mă omor.

- Nu există adevăr dincolo de magie, răspunse împăratul. Şi prin farmecele sale chemă moartea să vină. Moartea apăru în uşă şi îi făcu semn prinţului să vină cu ea. Prinţul se înfioră. Îşi aminti de insulele frumoase, frumoase dar ireale şi de prinţesele ireale, ireale dar frumoase.

- Prea bine, zise. Voi putea îndura totul.

- Vezi, fiule, zise împăratul, acum eşti şi tu magician.

Leadership: Încerci să controlezi un mediu de tip „Open World" prin valorificarea unei experienţe distribuite într-un soi de colaj al concretului şi abstractului?

Leadershipul este un factor extrem de important în fertilitatea unui teren nou de gândire, dar el are nevoie de aprobare din partea sinelui ca să se contureze. Mai ales din partea acelui sine care există dincolo de percepţia directă, dincolo de filtrele realităţii obiective (care nu este atât de cuprinzătoare ca realitatea subiectivă).

Atunci când aprobi existenţa unei realităţi a cărui orizont de aplicabilitate nu se vede prea devreme, înseamnă că recunoşti o altă variantă a cunoaşterii care interferează cu „materia magică" a sinelui.

The Open Word, ca şi condiţie a propriei transformări în marea ecuaţie a pretenţiei de a fi altcineva, evidenţiază originalitatea pe care ţi-o asumi prin constituirea unei noi identităţi care poate să-ţi confere o anumită împlinire, pendulând între ceea ce eşti capabil să înfrunţi şi ceea ce eşti capabil să posezi. Iar o mască pe care ţi-o pui deasupra nesiguranţelor tale, de frica de a nu fi vulnerabil, este începutul unei tentative de a evada dintr-un univers obscur (obiceiuri lumeşti, disperate, obsedate de nereuşită).

Leadership înseamnă să pui în valoare o cunoaştere a cărei extindere duce la crearea unei noi realităţi, detaşându-te de condiţia imediată de prizonier al concretului.

Dacă vrei ca leadershipul să reflecte şi să pună în valoare o cunoaştere a cărei extindere să ducă la crearea unei noi realităţi, detaşează-te de condiţia imediată de prizonier al concretului şi transformă-te într-un programator al unui nou conţinut de sine. Care se poate realiza prin proiectarea în viitor a unei alte imagini a puterii, ca un magician de ordin superior capabil să furnizeze noi perspective lumii, prezentate ca un fel de " *Mission impossible* ".

Zilele trecute, Eric Schmidt, preşedintele executiv al Google, a declarat că internetul va dispărea în forma pe care oamenii o cunosc în prezent. Aşadar noua realitate, căreia îi corespunde un alt orizont de aşteptare, se construieşte dintr-un alt soi de experienţă - una bazată pe minuni, pe magie, pe suspendarea unor legi unanim acceptate, ca o redirecţionare a înţelesului acordat obişnuitului. Rămâi în joc?

Leadership: Mintea ta îşi îndreaptă privirea spre tot ce e mai „sfânt" dincolo de confruntarea dintre lumea aceasta şi lumea cealaltă?

Există costuri ascunse pentru orice fel de experienţe distribuite într-un soi de colaj al concretului şi abstractului, dar ele ajută la promovarea imaginii puterii tale nebănuite. Leadershipul cel mai înalt se materializează prin puterea de a te manifesta ca un descoperitor de taine, prin puterea de a înlocui certitudinile prezentului. Prin puterea de a te situa deasupra acelui nivel mediu de gândire acceptat de marea majoritate. Prin puterea de a te situa deasupra unei realităţi ale cărei imperfecţiuni se estompează în acea perspectivă a obişnuitului, care nu poate da nicidecum măsura unei inteligenţe creatoare originale.

Parafrazându-l pe istoricul olandez, Johan Huizinga, aş spune că mintea liderului-creator nu se poate desprinde din cercul magic al jocului puterii, ea îşi îndreaptă privirea spre tot ce e mai sfânt. Adică spre tot ceea ce este mai secret, mai acoperit cu subînţelesuri şi asocieri care scapă oricărei logici, oricărei încadrări în real, căutând un ascunziş definitiv care poate apărea mai târziu în viaţa celorlalţi oameni drept verosimil. Ca o consecinţă a condiţiei de convergenţă spre înalt, spre sursa supremă a „iluminării".

Dacă este adevărat ce spunea cineva, că abstractul şi concretul se contopesc logic într-un univers ilogic - mintea noastră, atunci experienţele obţinute prin cufundarea în ireal pot reda imaginea unei noi lumi vecine cu confuzia, plină de mister, dar în acelaşi timp plină de atracţii.

Un conţinut nou de sine are ca şi corespondent imaginea unei personalităţi aflată între ceea ce se defineşte ca "imperativ imediat al acceptabilului" şi ceea ce se naşte din adâncirea ta în nişte adevăruri irefutabile considerate ca fiind "sfinte" într-o realitate care se schimbă tot timpul.

Adevărul de dincolo de magie scoate în evidenţă acea putere a gândirii sprijinită de un soi de colaj al concretului şi abstractului, prin care se clădeşte o nouă realitate adaptată incredibil pe pelicula leadershipului, printr-o încununare a cunoaşterii imaginative, întemeiate

pe o viziune misterioasă care atribuie incertitudine oricărei clase de convingeri.

*** Notă:** John Fowles, *Magicianul* , Editura Polirom, 2002.

Adevărul de dincolo de magie (III)

On Ianuarie 28, 2015

Realizează o expansiune a sensului realităţii către ceva mai vast, prin împletirea informaţiilor de care poţi fi conştient numai printr-o reconciliere a contradicţiilor propriei gândiri şi identităţi.

Nu aveam niciun plan în minte, nicio idee despre ce urma să fac în tot acest pătrat mişcător, în al cărui centru, întunecos ca mormântul şi tulburător ca somnul din care te trezeşti mai greu, se împleticeau însingurate toate fluxurile de reprezentări ale irealului. Absorbit de gânduri de nimeni ştiute, amplificate sub frânturile de glasuri ale nevăzutului, în dezordinea pagubelor suferite de conştiinţă, nu-mi dădeam seama că, involuntar, uitasem de mine însumi.

Ochii mei nu aveau puterea de a se deschide. Mă simţeam înstrăinat de propria mea natură, de parcă aş fi fost prins într-o vrajă pe care nimeni din lume nu o putea desface. Nesimţitor, rămâneam indiferent faţă de tot ceea ce se petrecea în jurul meu, destabilizat fiind de un gen de autoritate cu sensuri complicate, enigmatice şi cuprinzătoare.

Unii metafizicieni numesc acest fenomen „rătăcirea frânturilor de adevăr în ceaţa presupunerilor false", o doză sporadică de acceptare a ceea ce te face să rămâi nesincer şi inautentic. Un personaj al lui Frank Herbert încerca să găsească explicaţia pentru realitatea şi prezentul aflate dincolo de pragul unde gândurile se prefac în visuri. În cazul meu, el ar fi trebuit mai întâi să elimine confuziile din jurul trăirilor care intersectau axa lumii reale într-un cadru în care predomina alteritatea.

Leadership: Poate iluzia orizontului care te atrage să fie văzută ca o expresie artistică a dorinței de a atinge divinul, chiar dacă realitatea pare să fie doar un joc de magie?

În timp ce prinţul căuta o barcă pe mal, un bărbat îmbrăcat în haine de seară, cu mânecile suflecate, se apropie de el. Prinţul, uimit de noua realitate care i se dezvăluise, îl întrebă:

- Insulele de acolo sunt adevărate? Şi făpturile acelea stranii şi tulburătoare? Dacă da, atunci trebuie să existe şi un Dumnezeu.

- Eu sunt Dumnezeu, răspunse omul în haine de seară, înclinându-se uşor.

- Nu-i adevărat. Data trecută m-ai păcălit, dar nu se va mai întâmpla. Acum ştiu că nimic din această împărăţie nu este real. Iar tu nu eşti decât un magician.

- Nu eu te păcălesc. Şi în împărăţia tatălui tău există multe insule şi multe prinţese frumoase, dar tatăl tău te ţine sub vraja lui şi nu le poţi vedea.

Leadership: Valoarea superiorităţii tale se datorează unei experienţe care poate fi realizată şi apreciată numai prin izolarea temporară într-o lume relativă?

Modul în care te gândeşti la ceea ce nu eşti, sub forma unui experiment de redare a unei structuri diferite de gândire care să stea la baza transformării tale, poate deveni o călăuză a ascensiunii spre noi forme de putere. Dar această ascensiune, care îşi are debutul în acceptarea unei alte atitudini mentale şi emoţionale, limitează experienţa interioară prin

densitatea întrebărilor şi răspunsurilor care nu reuşesc să îţi clarifice nivelul de luciditate spre care tinzi.

Cineva scria pe o pagină web: *„Viaţa noastră psihică conştientă este în mare parte o iluzie, o împletire de informaţii de care nu suntem conştienţi că le-am înregistrat. "*

Leadership: Poţi să creezi o punte între vizibil și invizibil, sugerând posibilitatea transcendenței prin artă?

O expansiune a sensului realităţii către ceva mai vast, prin împletirea informaţiilor de care poţi fi conştient numai printr-o reconciliere a contradicţiilor propriei gândiri şi identităţi, cu riscul de a cădea în îndelungi reverii, este o abordare inedită a cunoaşterii de sine - prin intermediul iniţierii într-un grad superior de autonomie.

În acest caz, transcendenta prin artă se referă la abilitatea de a depăși limitele percepției convenționale, împletind contradicțiile interioare într-o formă creativă care revelează o nouă înțelegere a sinelui și a realității.

Autonomia pe care ţi-o conferă fapta de a fi diferit într-un context de tipul "realitate augmentată", ce corespunde combinărilor de reprezentări ale lumii din afară Eului, are ca obiect obligaţia asumată de a te subordona unor legi superioare Ţie? Aceste legi provin din interiorizarea trebuinţelor celorlalţi, sau din descoperiri accidentale care te determină să-ţi schimbi viziunea asupra a ceea ce este posibil a fi înfăptuit?

Leadership: Trebuie să-ţi asumi o anumită independență în raport cu o autoritate exterioară, chiar dacă asta implică o doză sporadică de acceptare a ceea ce te face să fii nesincer şi fals?

Pentru a trasa un nou curs leadershipului care să te ajute să stăpâneşti noi forme de devenire, trebuie să-ţi asumi o anumită independență în raport cu o autoritate exterioară, chiar dacă asta implică o doză sporadică de acceptare a ceea ce te face să fii nesincer şi fals. Această falsitate este o modalitate pretenţioasă de a te verifica sub o altă formă, de a-ţi gestiona identitatea sub o nouă lumină.

Altfel spus, este un soi de experienţă care poate fi realizată şi apreciată numai prin izolarea temporară într-o lume magică, relativă - o lume dizolvată într-o lume nouă, care încă nu a prins formă. O nebunie care ascunde o mare înţelepciune, alte orizonturi, devenind sursa unei filosofii care-şi asumă relativitatea, care refuză înţepenirea într-o anumită apreciere a fenomenelor sau proceselor cercetate.

Leadershipul cel mai autentic se regăseşte în arta de a cădea şi de a te redefini sub puterea unei vrăji, luând drept fir călăuzitor ideea de provocare a minunilor, deci învestirea ta cu puternice trăsături de alteritate, o experienţă pozitivă a identificării opţiunilor de transformare personală. Şi de a te trezi la adevărata realitate preschimbat într-un cu totul alt om, într-un izvor de învăţături, de înţelepciune şi adevăruri adânci - din care ceilalţi oameni să se inspire.

Vraja pe care trebuie să o faci ca să-i inspiri pe oamenii din jurul tău este să încerci să găseşti explicaţia pentru realitatea şi prezentul aflate dincolo de pragul unde gândurile lor se prefac în visuri.

Adevărul de dincolo de magie ţine mai degrabă de înţelegerea fenomenologică - indică

saltul pe care îl faci într-o lume relativă care îţi poate conferi certitudinea unei noi înţelegeri de sine.

Puterea de preschimbare, care preexistă propriilor manifestări, şi pe care nimeni nu ţi-o poate conferi, este o mare tentaţie dacă aspiri la atingerea superiorităţii. Ea cântăreşte totul din mai multe puncte de vedere. Este o formă de adaptare la un nou context de autorealizare, o formă de raportare la nişte factori consideraţi variabili, a căror valoare se modifică substanţial printr-un proces introspectiv pe parcursul trecerii de la un tip de gândire la altul.

* **Notă:** John Fowles, *Magicianul* , Editura Polirom, 2002.

Adevărul de dincolo de magie (I)

On Ianuarie 24, 2015

Încearcă să-ţi fundamentezi propriile teorii ştiinţifice ce pot da credibilitate unei noi linii de gândire, interacţionând cu acele „necunoscute" create în jurul unor experienţe personalizate.

Sub imboldul unei inspiraţii puternice, încercam să plonjez într-un necunoscut care exista doar prin acţiunea unor forţe de tip impuls. Invizibile circuite de identificare a adevărurilor nerostite în fluxul vieţii, pe care înţelepciunea veacului acestuia nu putea să le împlinească. Neînduplecat, căutând ascunsuri ce nu se puteau împlini uşor, mistere rămase nedescoperite de mintea omenească, aterizam permanent într-un loc în care nici nu visam. Mă trezeam într-un teritoriu plin de farmec şi de lucruri uimitoare, înconjurat de tot ceea ce mă făcea să cred că acolo era paradisul, lăcaşul lui Dumnezeu.

Cred că mă aflam într-un soi de derivă experimentală, ca într-o călătorie inițiatică într-un *outside* care făcea posibilă schimbarea identităţii, încercând să-mi fundamentez propriile teorii ştiinţifice ce puteau da credibilitate unei noi linii de gândire. Intenţionam să umplu golul acesta de neînţeles care se mărea la nesfârşit înăuntrul meu, în raport cu un exterior care scăpa oricărei înţelegeri.

Deliberat, mă pierdeam într-un labirint al jocurilor psihologice, cu roluri provocatoare şi improvizaţii de situaţii ambigue. Într-o frenezie de senzaţii şi dependenţe de putere. Ca şi când aş fi intrat într-un circuit integrator de impulsuri de identificare a unor entităţi de natură specială, pe care nu le credeam cu putinţă.

Leadership: Îţi accepţi statutul de a fi superior în ecuaţia propriei fiinţe, dand crezare unor lucruri pe care nu le credeai posibile?

Scriitorul englez, John Fowles, povestea că a fost odată un prinţ care credea în toate lucrurile în afară de trei. Nu credea în prinţese, nu credea în insule, nu credea în Dumnezeu. Împăratul, tatăl său, îi spusese că toate acestea nu există. Şi cum în împărăţia tatălui său nu existau nici prinţese, nici insule şi nici vreun semn al existenţei lui Dumnezeu, tânărul prinţ îi dădu crezare.

Dar într-o zi prinţul fugi din palat şi ajunse în împărăţia vecină. Aici, spre uimirea sa, văzu nenumărate insule în largul coastelor. Şi pe aceste insule nişte făpturi stranii de o frumuseţe răpitoare. Iar în timp ce se plimba pe malul uneia dintre insule, îl întâlni pe Dumnezeu.

A fi superior în ecuaţia propriei fiinţe înseamnă să manifeşti tendinţa de a te retrage dintr-un joc pe care nu l-ai inventat tu, dar la care ai luat parte prin faptul că aparții aceleiași linii de dependenţă faţă pe care practicarea lui.

Leadership: Poţi să utilizezi linia de putere pe care operează fluxul de cunoaştere multi-direcţional, extrăgând noi constante de "inedit" din experienţe mai vaste?

Un scriitor profund îşi începea monologul: *„Ştiinţa este o haină pe care n-o găsim în magazine, ci în tainele a ceea ce ne înconjoară."* Ei bine, aceasta este o ştiinţă mai presus de celelalte ştiinţe, pe care o poţi integra în unitatea superioară a unei viziuni care nu a mai fost abordată – şi care face cinste leadershipului.

Poţi să deschizi orizontul unei cunoaşteri pe care să o poţi integra într-un tot unitar? O cunoaştere care se particularizează printr-o abordare a interpretărilor a tot ceea ce te înconjoară - în lucrurile mici, în adevărurile nespuse, în simbolurile realului care ar putea fi imaginat ascuns sau explicit, într-un mediu în care te poţi manifesta drept un artist al personalizărilor, în motivele pe care ţi le pui singur în faţă, în rolurile diferite pe care le îndeplineşti în relaţiile cu ceilalţi?

Leadership: Cum poate cunoașterea, însoțită de riscul de a te rătăci, să fie transformată într-o formă de artă abstractă, oferind o viziune unică asupra propriei tale existențe?

Cunoaşterea cea mai profundă se naşte din plăsmuiri ale minţii, pline de semnificaţii, în relaţie cu lumea şi cu realitatea pe care o recreezi printr-o autonomie a puterii de transformare identitară. Ea reprezintă o sursă importantă de informaţii, o modalitate prin care se atinge o realitate plină de miez, dar mai ales o abordare a propriei identităţi prin interacţionarea cu anumite „necunoscute" exterioare care deseori nu se percep în mod direct.

Iar această cunoaştere, integrată într-un model de evoluţie care poate schimba conştiinţa, dând un nou sens vieţii, este rezultatul sondărilor interioare în cadrul unei varietăţi de experienţe. Este rezultatul unei succesiuni de lecţii care trebuiesc trăite într-un alt chip şi în impulsurile altor coordonate pentru a putea fi înţelese şi aşezate într-o ordine care să creeze o continuitate identităţii tale, cu riscul de a te rătăci sau de a te dezamăgi. Aceasta este cunoaşterea care fundamentează evoluţia unui model de autoritate bazată pe noi abordări, de pe poziţii mult mai echidistante şi pluraliste, care dau leadershipului o notă de magie.

Leadershipul tău se poate reflecta ca autoritate îndrumătoare în înţelesul pe care îl dai experienţelor de interacţiune cu tot ceea ce te înconjoară?

Leadershipul devine o formă de cunoaştere evoluată în măsura în care îţi asumi o experienţă mai vastă de viaţă şi de creaţie, mai provocatoare, care abia ulterior se răsfrânge asupra sferei de business. Comportându-se asemenea unei lumini care îndepărtează tot ceea ce este întuneric, leadershipul se poate reflecta ca autoritate îndrumătoare în înţelesul pe care îl dai experienţelor de interacţiune cu tot ceea ce te înconjoară.

Iar când această autoritate se înfăţişează sub forma unor construcţii independente de judecată, sub o formă neaşteptată de dominare a unui „ *încă nu este evident* ", abia atunci vei fi plasat într-o poziţie de superioritate.

Adevărul de dincolo de magie scoate în evidenţă acea cunoaştere întemeiată pe experienţe personalizate, ce au rolul de a te deconecta de la un real stabilit prin mai multe distincții familiare între adevărat și fals, formându-te ca un maestru al creării contextelor de auto-depăşire sau de influenţare.

Source: https://neculaifantanaru.com/adevarul-de-dincolo-de-magie.html

Adevărul de sub scutul confesiunii

On Mai 17, 2012

Observă-te şi judecă-te singur de la distanţa celui care a înţeles în bună măsură limitele fireşti ale leadershipului.

Filmul *"Meet Joe Black (1998)"* . Susan se afla în faţa tatălui ei, marele om de afaceri Bill Parrish, mare şi prin faptul că o iubea mai mult decât pe oricine altcineva. Îi mărturisi cu înflăcărarea omului care a câştigat marea luptă cu prezentul, şi a cărui viitor rezonează perfect cu gândurile sale:

- Dragoste, pasiune, obsesie… Toate acele lucruri pe care tu mi-ai zis să le aştept. Ei bine, au devenit realitate. M-am îndrăgostit de Joe, aşa cum s-a întâmplat cu tine şi cu mama. Îl iubesc !

Simţurile, sufletul, toate aceste elemente constitutive ale fiinţei cu adevărat supusă forţelor implacabile ale dragostei, conferindu-i stabilitate, dezmorțindu-i acel imbold lăuntric care o înălţa în toate privinţele, trezindu-i voinţa, sunt dintr-o dată tulburate. Căci, surprinzător, tatăl ei, şocat de confesiunea ce i-a fost împărtăşită, lansează puternicul val al mâniei, îl împinge mai departe până ce acest val mătură ceea ce mai rămăsese şi mai stăruia ca reziduu din trecutul lor. Ca şi cum legătura dintre ei doi s-ar fi rupt, Bill ridică tonul, pentru prima oară atât de brutal:

- Nu-mi pasă dacă îl iubeşti ! Îţi spun…Joe nu e bun pentru tine !

Privindu-l cu ochii plini de tristeţe, ca un om neputincios ce şi-a pierdut într-o clipă sensul vieţii, simţindu-şi gâtuite, sufocate toate acele emoţii care dau frumuseţe vieţii, care ispitesc inima omului, înfierbântându-i sângele şi făcându-l să clocotească în întreaga fiinţă, Susan se vede nevoită să încheie conversaţia:

- Desigur, tată. Îmi pare rău.

Inima ei, răvăşită, dezgolită de orice extaz, cuprindea fără îndoială cuvintele pe care, odată, Marchiza de Brinvilliers i le-a adresat singurului ei prieten, cu puţin timp înainte de a urca pe eşafod: „ *Eşti tu stăpânul tuturor sentimentelor mele până în momentul morţii mele? "*

Leadership: Cauţi să experimentezi o transformare de tipul "Revino la natura ta adevărată" insistând pe adevărul ce se ascunde în spatele constrângerilor de utilizare a ceea ce este mai presus de tine?

A nu fi eficient în acea zonă preponderent umană care îţi dezvoltă leadershipul presupune a nu găsi modalităţile cele mai eficiente de manifestare a empatiei, a ignora toate acele idealuri, simţăminte, valori, convingeri care nu corespund cu realitatea ta, cu normele propriului tău Eu. Toate acestea constituie un indiciu infailibil cu privire la forma şi stilul tău de a relaţiona, si, totodată, semnul că te îndepărtezi de calea spre performanţă; ele evidenţiază calea cea mai uşoară de a-ţi deprecia valoarea.

Puterea unui lider rezidă din capacitatea de a păstra simultan în minte şi în suflet cele două elemente opuse, dar egale ca forţă: dragostea şi ura, înţelegerea şi neînţelegerea lumii exterioare. Ea vine din interior, din percepţia proprie asupra elementelor de bază care

alimentează o existenţă bazată pe constrângerile unei lumi unde nu dețin întregul control și nu pot spune Nu la orice.

Liderul care tinde spre perfecţiune prin calităţile sale deosebite, prin puterea lui de a sprijini dezvoltarea şi consolidarea relaţiilor umane, are încorporat în structura sa mecanismul de analiză al propriilor sale valori, pasiunile, convingerile, căruia îşi subordonează propria existenţă. El deţine pârghia dură şi sensibilă a dezvoltării fiinţei umane cu ajutorul căreia poate învinge cele mai dificile crize de personalitate. Şi datorită căreia poate linişti, înlătura manifestările negative, instabile, necaracteristice ale propriului său Eu.

Mai presus de ceea ce te reprezintă ca o versiune grandioasă a sinelui tău trebuie să fie generozitatea de a-ţi dărui încrederea în aspiraţiile şi visurile celor dispuşi să experimenteze o călătorie pentru suflet responsabilă de creşterea sensibilităţii faţă de valorile vieţii.

Leadership: Eşti pregătit să experimentezi o întâlnire cu tine din perspectiva abandonării pretenţiei de a şti totul în mod direct şi de a controla totul?

A respinge orice cerere, orice formă, orice încercare a oamenilor de se apropia de tine. A nu fi receptiv la felul lor de a fi, a nu fi perceput drept confident, primitor şi deschis la propunerea lor de dialog, înseamnă a respinge o parte din tine însuti. Înseamnă a respinge orice parte din creaţia căreia i-ai dat naştere, acel leadership înzestrat cu cele mai alese calităţi morale şi emoţionale.

Iar a respinge acea parte din tine însuţi care îţi asigură un aport ridicat de "nutrienţi" sănătoşi, ce combat orice îndepărtare de la principiile şi valorile care te definesc, nu înseamnă altceva decât scufundarea ta în adâncul oceanului şi rămânerea bruscă fără oxigen.

Să ieşi la suprafaţă şi să inhalezi aer proaspăt, aerul cald al reînnoirii propriului Eu. Să-ţi schimbi toată garderoba empatică – şi s-o alegi pe cea care te avantajează cel mai mult, aceea care conţine foarte multă înţelegere, respect reciproc, multă căldură sufletească, acea garderobă care să satisfacă până şi cele mai riguroase pretenţii. Asta denotă că eşti un om deosebit pe care ceilalţi se pot baza oricând.

Leadership: Eşti dispus să renunţi la propria ta dreptate şi să începi să te îndrepţi spre orizontul unei înţelegeri primare atunci când vrei să ştii totul despre ceilalţi?

Dar Susan, femeia teribil de îndrăgostită, subordonată unui puternic imbold lăuntric, trece deschis la răzvrătire; îşi adună tot curajul inimii, îşi alimentează spiritul cu voinţa cea mai aprigă, îşi pune în stare de funcţiune toate instalaţiile de apărare împotriva oricărui "NU" al tatălui ei, şi îşi urmează inima. Ce contează părerea lui, atâta timp cât este în joc sufletul ei, dorinţa ei, pasiunea ei?

Şi abia în ceasul al 12-lea, la plecarea ei, ca şi când ar fi rămas singur pe lume, Bill îşi dă seama de greşeala făcută. Se confesează. A fost oare o greşeală voită, sau neintenţionată? se întreabă el, grav, în sinea lui, ca un om hotărât să-şi însemne până în cele mai mici amănunte tot ce-a pătimit, tot ce-a murit în el însuşi, străduindu-se din răsputeri să nu scape niciun detaliu, sau ca nu cumva să falsifice în vreun chip realitatea.

Ceea ce constituie unitatea leadershipului nu este compoziţia sa de valori şi de virtuţi conţinută, ci felul magistral în care liderul, destinat să-şi ateste coeficientul de nobleţe, le gestionează.

Leadership: Poţi să deschizi noi posibilităţi de modificare a aprecierii tale faţă de calităţile unei persoane, prin corelaţiile sau convergenţele cu valorile care te fac să te simţi împlinit?

Aşa cum într-un roman, specificul personajelor, caracterul lor, reiese din semnele particulare pe care le observă autorul, tot astfel trăsăturile particulare de caracter ale liderului, care îl împiedică să se bucure de binele pe care l-ar fi putut oferi celorlalţi, recăpătându-ţi astfel stima de sine, reies din propria sa autoobservare.

Cu vasta lui experienţă, cultură, cu vasta lui panoplie de principii, idei, convingeri pe care nu trebuie să le trădeze, deci pe care să se bazeze, liderul, asemenea instituţiilor media care trebuie să-şi îndeplinească misiunea informând corect şi obiectiv publicul, trebuie să-şi îndeplinească sublima misiune de a trece dincolo de frontiera cunoaşterii.

El trebuie să transmită oamenilor, cu forţă susţinută, fără să neglijeze calitatea relaţiilor, esenţa bine conturată a caracterului său - acea viziune proprie, care să răspândească o energie copleșitoare, motivând paşii pe care ei trebuie să-i facă, şi să dea un sens călătoriei vieţii lor.

O întâlnire cu tine din perspectiva abandonării pretenţiei de a controla totul este o aproximare a intensităţii cu care încerci să-ţi asumi destinul din partea plinătăţii Egoului care îţi transmite neîncetat mesajul: "Nu judeca fiecare zi după roadele pe care le culegi, ci după seminţele pe care le plantezi".

Adevărul de sub scutul confesiunii evidenţiază acele trăiri benefice, care însumate dau valoare existenţei acelora care se conformează leadershipului tău. Dar, în acelaşi timp, şi reciproca este valabilă. Iar în acest caz, singurul care are de pătimit este liderul.

Leadershipul presupune şi un permanent dialog cu sinele. Adevărul din Eul tău îl poţi cunoaşte doar atunci când te confesezi ţie însuţi. Leadershipul are în compoziţia sa un imens conţinut de sentimente umane; el nu este un sistem strict tehnic, cu un soft programat în baza unor legi ale fizicii, matematicii şi electronicii, ci are o puternică încărcătură de elemente specific umane.

Observă-te şi judecă-te singur de la distanţa celui care a înţeles în bună măsură limitele fireşti ale leadershipului.

Source: https://neculaifantanaru.com/adevarul-de-sub-scutul-confesiunii.html

Adevărul, Maat, este echilibrul lumii și realitatea intimă

On Decembrie 28, 2012

Maximizează vizibilitatea mesajului pe care îl adresezi celorlalţi, creând o imagine care să reflecte valoarea simbolului "eu sunt" în mintea lor.

- De ce-mi spui că trebuie, mai înainte de orice, să-mi îndrept inima spre propria profunzime? De ce toți înţelepţii spun că trebuie să-ți pui singur întrebări, să cauţi în tine adevărul, din moment ce zeul se află peste tot în univers, în tot ceea ce este creat, în lumea aparenţelor şi în ceea ce rămâne ascuns privirilor noastre?

- Spune-mi: ce poate să ţi se pară lumea pe care o vezi, tot ceea ce te înconjoară, tot ceea ce percep ochii şi urechile tale, dacă nu eşti în stare să-ți pui întrebări despre aceste realităţi care frapează simţurile? În noi şi în afara noastră se află cunoaşterea şi, deci, Adevărul, Maat, care este echilibrul lumii, dar și realitatea intimă.

Căci acum cunoşti probabil că zeii pe care îi reprezentăm, precum şi tot ceea ce se spune despre ei sunt doar niște realități reduse la simboluri, semne pe care numai înţelepţii le pot descifra şi citi, după cum scrierea noastră sacră este exprimată doar prin imagini. Astfel, când vezi trasat pe un papirus un semicerc, îți spui imediat că se citeşte "neb" şi că îl desemnează pe stăpân, iar dacă vezi un stindard care flutură în vârful cozii te gândeşti la “neter” şi ştii că este vorba de zeu, de fiinţa inefabilă, de cel pe care mintea noastră finită nu îl poate percepe. În timp ce un om care nu este scrib, un individ care nu a învăţat literele sacre nu vede decât ceea ce ţi-am descris: un semicerc şi un drapel. Aceasta este puterea simbolului în mintea noastră, dar numai atunci când știm să-l descifrăm, când am primit cunoaşterea lucrurilor secrete.

Leadership: Explorează și descoperă întregul spectru al realității intime, integrând într-un simbol cunoștințele dobândite în căutarea ta spirituală?

Or, află că tot ceea ce se află în lume, tot ceea ce este lumea este simbol, că noi înșine suntem încarnarea acestui ansamblu de simboluri, căci în noi se află universul, suntem oglindirea a tot ce există, a ființei prin excelenţă, căci tot ceea ce este jos conţine potențial tot ceea ce se află sus. Şi așa este pentru că suntem vii. Dar imediat ce viaţa ne părăseşte, adică atunci când își ia zborul ceea ce constituie esența fiinţei noastre, suflarea care îl animă, inteligenţa care ne luminează sufletul, acest corp nu mai este nimic, este doar o formă goală destinată unei distrugeri mai mult sau mai puţin rapide, o transformare în pulbere.

Căci ceea ce conferă formă corpului nostru, ceea ce este în el imaginea şi reflexul Marelui Tot este ceea ce numim "ka", în timp ce părticica de lumină divină, care ne conferă cunoaşterea lucrurilor, care este pentru noi instrumentul acestei căutări, este ceea ce numim “ba” şi îl reprezentăm simbolic printr-o pasăre cu chipul nostru, dar este şi Akhu, acea parte luminoasă şi nemuritoare a persoanei noastre umane, acea părticică divină care coboară în corpul nostru la conceperea sa, ca să trăiască experienţa pământească, provenind din lumină primordială, acea lumină care era forță şi putere, conţinând în ea toate formele existente mai înainte ca ele să se manifeste sensibil pornind de la materia increată, pornind de la divinul Ta-tenen, mai înainte ca zeul să fi scos din el formele existente și viitoare, înainte ca Maat să o organizeze, pentru ca din haos să se nască armonia.

Gândirea unui lider pătrunde în miezul lumii prin următoarea reflecţie: "Imaginea pe care o creezi despre tine trebuie să reflecte valoarea simbolului care te reprezintă în mintea celorlalţi."

Adevărul, Maat, este echilibrul lumii și realitatea intimă, atunci când tot ceea ce experimentezi îţi conferă cunoaşterea lucrurilor de care ai nevoie ca să ajungi la un nivel înalt de spiritualitate. Părticica divină din tine este esența ta nemuritoare și luminoasă, o rază a Marelui Tot, care te conectează la cunoașterea universului și la echilibrul absolut al Maat-ului. Tot ce rămâne să faci este să-ți găsești un simbol care să reflecte imaginea ta interioară prin conexiunea cu cunoașterea universală și cu echilibrul divin al Maat-ului.

Imaginea în care te regăsești creează un decor unic care reflectă dispoziția ta sufletească, când tot ce este lumea este simbol?

* **Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Adevărul mut aşternut în cartea vieţii

On Ianuarie 22, 2014

Efectuează numeroase incursiuni în lumea ascunsă a raţiunii, astfel încât să urci la un nivel mai înalt de dezvoltare personală.

Mă cuprinsese îndoiala. Eram, oare, într-adevăr în faţa a ceea ce filozofii numesc *argentum vivum* ? Procesul de investigaţie a ceea ce putea determina o fragmentare a legăturii cu neverosimilul greu de digerat al unei lumi imaginate, se alinia cu tendinţele cele mai inovatoare ale artei de a utiliza principiile de funcţionare ale unui spaţiu întins şi foarte complex. Care delimita ştiinţa de pseudoştiinţă.

Efectuând numeroase incursiuni în lumea ascunsă a raţiunii care se realiza numai prin ştiinţă, ghidat de înțelegeri și supoziții metafizice sau de conceptele filosofice ale timpului, totodată bazându-mă pe observații sistematice, am depăşit neputinţa de a înțelege legătura dintre valoare și identitate. Care mă definea în raport cu orizontul de aşteptare al unei autorităţi străine ce mă supraveghea necontenit. Începusem să aflu cine sunt cu adevărat în relaţie cu un Ego supradimensionat de o imaginaţie relativ captivantă, dar distorsionată de un Alter Ego care îmi făcea mereu reproşuri.

Luptam împotriva curentului, împotriva propriei mele conştiinţe, împotriva propriei mele structuri intelectuale care filtra orice imperfecţiune de ordin identitar? Diferitele fenomene de cunoaştere, simţire şi voinţă, prin raportare la anumite lucruri şi la felul în care le vedeam, se subordonau unei raţiuni care parcă apucase să existe cu mult înaintea mea şi căreia mă grăbeam să mă supun.

Leadership: Te accepţi sclavul unei realităţi îmbrăcate de aparenţe care plasează o perspectivă de vastă semnificaţie la limita dintre ceea ce gândeşti, justifici şi aplici în conformitate cu un adaos de cunoaştere care nu-ţi dă posibilitatea să te înlături de la elementul "rătăcire" ?

Mă pusesem în raport cu elementele de construcţie ale unei personalităţi faţă de care mă simţeam disproporţionat, deformând astfel veritabilele condiţii ale legăturii mele cu realitatea obiectivă. Studierea amănunţită a câmpului de luptă pe care se înfruntau cele două orientări, una spre autocunoaştere, cealaltă spre experimentare, uneori într-un sens abstract, sporea cooperarea din ce în ce mai strânsă cu ştiinţa.

Incursiunea în propria mea lume, adaptată la un anumit context în care ceea ce eram şi ceea ce voiam să devin puteau fi separate în timp şi spaţiu, devenise o parte a acelei ştiinţe ascunse rezervate alchimiştilor. Numai alchimiştii erau capabili să descifreze mesajul codat pe care Dumnezeu l-a implantat în fiecare om la naştere. Această ştiinţă avea capacitatea să unifice şi să solidarizeze toate strădaniile mele de cunoaştere, într-un singur tot, dându-mi posibilitatea să mă înlătur de la elementul "rătăcire" care decurgea din perspectiva fiinţei care eram.

Ce însemnătate am eu? Ca să răspund măcar estimativ la această întrebare exhaustivă trebuia să iau în serios ceea ce credeam despre mine însumi. Mai mult decât atât, ceea ce se schimba la mine în raport cu ceea ce mi se întâmpla pe măsură ce mă apropiam de punctul de întâlnire al celor două axe în mişcare: ştiinţa şi experienţa de viaţă.

Cunoaşterea de care îmi legam existenţa era o consecinţă a senzaţiei de realitate intangibilă, o plonjare într-un timp şi spaţiu fără coordonate, fără repere şi fără ieşire, mai mult o dorinţă

de a acapara o parte însemnată din vitalitatea și imaginarul unui creator de ficţiuni care întretaie şi traseele adevărului. Un alchimist exprima acest lucru folosind metafora: " *Cufundă-ţi mintea în undele izvorului de lumină a lui Hermes care să te atragă spre adevăr.* "

Leadership: Poţi să creezi anumite condiţii de exploatare a sinelui în încercarea de regăsire a autenticităţii de fond, fără să faci din backgroundul existenţial o latură vulnerabilă a personalităţii tale?

Temelia de nezdruncinat pe care se sprijină liderul autentic, protagonistul unei deveniri continue, este adevărul. Cunoaşterea, care neagă sau susţine adevărul a ceea ce omul-lider este, nu poate fi receptată şi procesată doar la nivelul minţii. Ci mai cu seamă la nivelul realităţii şablon în care el este de acord să creeze anumite condiţii de "iluminare", de exploatare a sinelui în încercarea de regăsire a autenticităţii de fond. La rândul ei, această autenticitate se ridică împotriva adversarului numărul unu: lipsa de credibilitate în contextul crizei de identitate.

Dincolo de bariera dificilă a cunoaşterii de sine rezultată din examinarea personală, la intersecţia dintre ştiinţa şi pseudoştiinţa de te pune în acord cu tine însuţi, trebuie să înveţi să-ţi foloseşti şi inima şi intuiţia. Autenticitatea de fond este dată de crezul puternic pe care îl slujeşti cu devotament faţă de o cunoaştere, o ghidare sau un har care nu se arată oricui, oricând, oriunde, şi care nu poate face abstracţie de nivelul realităţii pe care o trăieşti prin faptele tale.

Când refuzi să te asculţi se poate întâmpla ca puternicul contrast dintre Eu şi backgroundul existenţial să accentueze mai degrabă o latură vulnerabilă a personalităţii tale. Te laşi ghidat de înţelegeri şi presupoziţii care îţi îngrădesc capacitatea de defini corect componenta ta complexă şi definitorie? Această componentă se bazează pe sentimentul intim al propriei valori?

O lipsă de credibilitate în ceea ce priveşte aplicarea măsurilor asumate în plan personal pentru reglarea oricăror dispute ce decurg din ascultarea de sine, nedând crezare semnalelor continue ale minţii raţionale care îţi dau de înţeles cât de mult te cunoşti şi te accepţi ca fiind o entitate unică, poate împiedica trecerea la o conştiinţă extinsă de sine. Şi îţi limitează înţelegerile şi interpretările despre ceea ce te defineşte la graniţa cu aspectele care îţi aduc cele mai slabe motivaţii.

Leadership: Poţi să configurezi un trigger de tip DEPTH care să declanşeze ruperea de realitatea subiectivă?

Între ştiinţa de a te cunoaşte şi leadership există mai multe linii de cache, care au ca separaţie între ele un întrerupător: acel „neverosimil" greu de digerat al lumii imaginate în care te adânceşti. Aceste linii de cache stochează în conştiinţă tot ceea ce este concret şi abstract în materie de perspective, idei, ipostaze. Examinând totodată alternativele privind disponibilitatea de a te desprinde de adversarul cel mai insistent - Egoul supradimensionat de o perspectivă încărcată cu prea multă subiectivitate.

Cineva spunea: " *Adevărul este obiectul înţelegerii noastre, la fel de bun este ca voinţa noastră, iar înţelegerea nu mai poate fi încântată cu o minciună decât când va putea alege un rău aparent.* " Vedem, aşadar, în ce mod subtil se propagă în leadership adevărul a ceea ce suntem, cum se instalează el din punct de vedere valoric printre noi, aici, pe certitudinile noastre vizavi de felul cum evoluăm. Spre bine său spre rău.

Realitatea subiectivă desemnează în acest caz acea realitate interioară, pusă pe cântarul cel mai subtil al devenirii noastre, care nu ţine seama de ecoul realităţii exterioare, depăşind

cadrul de referinţă în relaţia cu însăşi coerenţa experienţelor noastre de viaţă.

Poţi să declanşezi ruperea de realitatea subiectivă în care te găseşti, configurând "triggerul de tip DEPTH" care să-ţi orienteze gândirea spre o ştiinţă a raţionamentului şi a judecăţii nesuspendate de ireal şi improbabil. Acest trigger nu reprezintă altceva decât o îngropare a ceea ce ai fost, în favoarea a ceea ce trebuie să fii.

Ca să înţelegi rolul raţiunii din spatele creativităţii, pe baza experienţei de filtrare a unei realităţi transcendente, trebuie să asculţi ce îţi spune Ego-ul despre tine prin intermediul unor adevăruri pe care nu le-a văzut nimeni şi care nu pot fi descoperite decât numai printr-o virtuozitate poetică.

Adevărul mut aşternut în cartea vieţii reliefează acea valoare a omului care se realizează prin cunoaştere de sine şi asumare a propriei persoane. Posibilităţile de devenire şi perfecţionare a elementelor native existente în om, ca o condiţie esenţială a progresului, oferă prilejul unei apropieri mai profunde şi mai eficiente de leadership.

Source: https://neculaifantanaru.com/adevarul-mut-asternut-in-cartea-vietii.html

Adevărul nu poate fi ascuns în dosul unei măşti

On Ianuarie 09, 2009

Extinde-ţi cercul influenţei, promovând o gândire şi un comportament care să ajute la recunoaşterea adevăratelor tale valori.

Ieri am citit o ştire pe internet. Se preciza faptul că consiliul de administraţie al marelui motor de căutare, Yahoo, a înfiinţat o comisie specială care să ancheteze cum a fost posibil ca în CV-ul lui Scott Thompson, CEO actual al companiei, să apară o diplomă de informatică pe care acesta nu a obţinut-o.

Thompson a preluat în ianuarie funcţia de CEO al Yahoo ! şi atunci şi-a adăugat în CV şi informaţia falsă legată de o diplomă de licenţă în informatică. Minciuna a ieşit la iveală după ce şeful fondului de investiţii Third Point care deţine 6% din capitalul Yahoo a trimis o scrisoare board-ului Yahoo.

Yahoo a admis că este o problemă gravă şi a creat o comisie specială care să ancheteze de ce calificările universitare trecute în CV nu coincid cu realitatea şi în ce circumstanţe au apărut inexactităţile.

Dar lucrul cel mai important de reţinut, este că în mijlocul acestui scandal, Patti Hart, membru al consiliului de administraţie care a avut un rol crucial în angajarea lui Thompson, a decis să se retragă din funcţie. *

Leadership: Poţi să judeci pe cineva prin prisma interacţiunii dintre iluzie şi adevăr, iar nu pe baza ideilor pe care le-ai căpătat din interpretarea eronată a unor fapte pertinente?

Dacă ai propria ta organizaţie, nu-ţi poţi permite să laşi timpul să treacă fără să-ţi pregăteşti liderii pentru viitorul ei. Iar soarta liderilor tăi stă fără îndoială în caracterul lor, care îi declară (sau nu), compatibili cu cerinţele organizaţiei. Ca şef al organizaţiei eşti îndreptăţit, şi este misiunea ta să pui în aplicare acele principii solide, prin care să-i transformi pe lideri în modele de urmat, asigurându-te că rezultatul alegerilor lor nu sunt alterate de diverşi factori negativi care să le influenţeze dezvoltarea.

Tu cum îţi pregăteşti liderii pentru viitorul companiei tale? Dar tu cum te pregăteşti? Care sunt primele trei principii solide pe care le-ai formulat, care să-i inspire pe oameni şi să-i ghideze către leadershipul tău? Cum îi transformi pe ceilalți oameni în lideri, şi cum îi transformi pe lideri în modele de urmat? Cum dezvolţi relaţii personale cu cei pe care intenţionezi să îi înzestrezi cu o personalitate magnetică şi impunătoare?

Nu uita că orice relaţii bune dintre tine şi ceilalţi viitori lideri, încep cu o legătură personală. Trebuie să fiţi buni prieteni, şi nu doar colaboratori. Care sunt primii trei factori care crezi că ar putea încetini sau chiar opri procesul de înzestrare al viitorilor lideri? Ce înseamnă pentru ei interesul tău sincer pe care li-l arăţi?

Ceea ce mi-a plăcut la Patti Hart, membru al consiliului de administraţie care a avut un rol crucial în angajarea lui Thompson, este faptul că a decis să se retragă din funcţie imediat ce a izbucnit scandalul – evitând astfel o gravă deteriorare a leadershipului său care a avut de suferit odată cu izbucnirea scandalului. Practic Hatti Hart şi-a îndepărtat masca, aceea a omului superficial care favorizează doar interesele celorlalţi. Leadershipul său era unul virulent, înnegrit de neputinţa de a se solidariza principiilor integrităţii şi a responsabilităţii.

Cel puţin aşa reiese din ştirea nou apărută pe internet. Căci un lider care angajează şi acceptă la conducere o persoană care se pretează la falsuri nu este, cu siguranţă, chiar o "uşă de biserică".

Leadership: Ce influenţă are impactul convingerilor tale asupra unor iniţiative care nu sunt de competenţ ta decizională, dar care se pot sincroniza cu imaginea unei noi întâlniri cu tine însuţi?

Până când poţi purta o mască? A te conforma la nesfârşit unei gândiri guvernate de acele aşa zise proceduri ale "magiei", ale acceptării aspectelor mai puţin luminoase care contaminează leadershipul ,este ca şi cum ai face un salt cu paraşuta. Oricât te-ai asigura că eşti în siguranţă, ai pus totul la punct, tot nu poţi fi sigur sută la sută că ţi se va deschide paraşuta, sau că nu vei fi doborât de un curent de aer foarte puternic. Un leadership "nesănătos" poate oricând să provoace imaginii tale un "infarct".

1. Care crezi că sunt aspectele pe care oamenii nu le ştiu (sau nu le observă) la leadershipul tău? Ce influenţă crezi că ar avea aceste aspecte asupra impactului tău? Pe măsură ce oamenii încep să te cunoască şi să te placă, acceptă tot mai mult orientarea ta şi doresc să înveţe tot mai mult de la tine?

2.Cunoşti priceperile şi slăbiciunile viitorilor lideri? Ce temperament au? Ştii care sunt ţelurile lor? Ce anume îi motivează?

3.Ai încercat să-i vezi pe potenţialii lideri în afara lumii afacerilor? Nu uita că la serviciu cu toţii încercăm să fim aşa cum vor ceilalţi să ne vadă. Acest lucru e valabil peste tot, la orice persoană. Ce înseamnă pentru tine "leadershipul nesănătos"?

Leadershipul se poate determina pe parcursul derulării unor analize anterioare adoptării unor iniţiative care furnizează date despre posibilele consecinţe decizionale care implică minciuna, falsitatea şi înşelăciunea din spatele aparenţelor.

Adevărul nu poate fi ascuns în dosul unei măşti. El iese până la urmă la iveală, ca şi caracterul tău, iar atunci când nu respecţi o etică şi o deontologie unanim acceptată, prestigiul tău are de suferit.

*** Notă: http://economie.hotnews.ro/stiri-it-12206504-yahoo**

Adevărul te paşte

On Octombrie 01, 2010

Trezeşte în oameni sentimentul de apartenenţă la leadershipul tău, adăugând la personalitatea ta acea calitate care corespunde criteriilor de eligibilitate stabilite de ei.

Aseară, cu totul din greşeală am dat peste o scurtă poveste intitulată „ *Pictorul şi Califul* ", de O. Henry. Personajul principal, un pictor pe nume Gerard Plumers era atât de talentat şi de iscusit, încât reuşea să dea fiecăruia dintre portretele sale o expresie care dezvăluia starea sufletească a modelului. Nimeni, nici chiar el nu-şi putea explica misterul acesta. La început câştigase foarte mult din picturile pe care le crea la comandă în micul său atelier. Comenzile curgeau. Oamenii veneau adesea la el să-i admire operele. Până când au început să se ivească complicaţiile.

De exemplu, într-o zi un cunoscut de-al pictorului, intră din întâmplare în atelierul său şi văzu tabloul care se afla încă în şevalet. Se uită atent la desen. Recunoscuse personajul. Era tocmai bancherul său. „Ce cap de escroc are" spuse el cu o convingere greu de zdruncinat. Apoi ieşi ca din puşcă din atelier şi alergă la banca să-şi retragă depunerile. Sosise prea târziu; onestul bancher o ştersese cu banii.

Astfel de scenarii se petrecură tot mai des. Toţi cei care îşi făceau portretul la marele pictor, erau demascaţi. Fiindcă el avea darul să-i surprindă în pictură exact aşa cum erau în viaţa de toate zilele. Avea darul să dezvăluie unul după altul păcatele ascunse ale modelelor: pungăşiile lor, ticăloşiile, vicleniile, etc. E lesne de înţeles de ce nimeni nu a mai călcat în atelierul celebrului pictor. Pentru că nimeni nu voia să i se recunoască adevăratul caracter, bine ascuns în viaţa de toate zilele.

Leadership: Pui un mare accent pe unicitatea poveştii din spatele creatorului care te face părtaş la creaţia lui, sub aspectul unei retrospective a greşelilor făcute pe parcursul unei vieţi trăită numai în folosul personal?

Imaginează-ţi te rog că intri în atelierul pictorului Gerard Plumers, care are puterea să dezvăluie în picturile sale adevărata natură umană. Pe şevaletul acestuia se află terminată ultima lui creaţie, o splendidă capodoperă care, stupoare, înfăţişează tocmai chipul şefului tău. Care ar fi reacţia ta la vederea reuşitului tablou? Dacă ai cunoaşte adevărata natură a celui care te conduce, l-ai mai urma?

Felul în care îţi percepi şeful are un efect imens asupra performanţelor tale şi asupra randamentului tău. Dacă pictorul i-a redat şefului tău chipul cel mai înfricoşător cu putinţă, mi-e teamă că se va întâmpla următorul scenariu:

Scenariul cel mai negru – dar şi cel mai des întâlnit. Eşti la serviciu. Încerci să te concentrezi asupra lucrului, dar ecranul din mintea ta e prea des ocupat de imaginea şefului tău, a cărui adevărată natură ţi-a dezvăluit-o pictorul cu atâta măiestrie şi lux de amănunte prin intermediul tabloului său.

Simţi cum în tine creşte un întuneric care e prea amorţit ca să fie o mâhnire şi prea rece pentru a fi o furie. Încerci să te împotriveşti acestor sentimente. Te ţii cât de ocupat poţi. Dar niciun fel de muncă, niciun fel de extenuare nu poate să alunge din tine acel gust amar al adevărului, acel sentiment de profundă frustrare şi nesiguranţă pe care l-a redat tabloul.

Încetul cu încetul, chipul şefului tău începe să ocupe un loc ascuns al inimii tale. Ştii cine este el cu adevărat, ştii de ce este în stare, îl resimţi ca fiind intimidant, ameninţător, distant, greu de înţeles şi nepreocupat de sentimentele tale şi ale oamenilor în general, iar asta îţi frământă sufletul, creierul, gândurile, conştiinţa. Simţi cum fiecare muşchi, fiecare articulaţie, fiecare os este suprasolicitat de nervozitatea şi emoţiile tale negative. Orgoliul nu-ţi dă voie să te plângi, dar ai face-o, ai face-o ştiind că ai făcut greşeala vieţii tale angajându-te în firma condusă de un asemenea şef tiranic.

Leadership: Poţi să repari percepţia inexactă a oamenilor despre tine, oglindindu-te în spaţiul unei creaţii din care reiese un profund sentiment de tristeţe care nu mai trece?

Ori de câte ori gândurile îţi umblă razna îţi aminteşti că chipul şefului tău este mereu acolo, holbându-se la tine cu acea privire indescriptibilă de tiran. El persistă prin prezenţa lui, în fiecare zi, ocupându-se de afaceri. În timp ce lucrezi eşti chinuit de griji, te forţezi să-ţi reintri în ritmul susţinut de lucru, dar tot mereu îţi revine în minte imaginea lui: de bătăuş înfuriat, intimidant şi neliniştit care-şi pierde mereu cumpătul, o persoană obtuză, asurzitoare, care îţi strigă totul în faţă şi trezeşte teama în inima ta.

Ai curajul să te vezi demascat de propriul tău portret? Dacă ai o funcţie înaltă de conducere, gândeşte-te cum ar fi ca oamenii să-ţi vadă portretul care înfăţişează adevărata ta natură. I-ai părăsi înainte să te părăsească ei pe tine?

În viaţa de toate zilele poţi da chipului tău expresia pe care o doreşti. Însă în portretul realizat de pictorul Gerard Plumers eşti prins exact aşa cum eşti în realitate. Te temi? Ţi-e jenă de tine? Eşti mâhnit de ceea ce vezi?

Neîncrederea dintre oameni şi lider îngreunează interacţiunea eficientă ceea ce determină o fractură serioasă în cadrul companiei. Comportamentul oamenilor de care liderul se înconjoară arată indirect firea lui. Dacă el nu conduce creativitatea şi pasiunea în muncă, va fi părăsit de echipa sa care, aidoma lui, va lâncezi şi va bate în retragere.

Leadershipul este spaţiul creaţiei în care este oglindită firea ta adevărată, prelucrat de realitatea unei lumi care imită modelul de structură psihologică agreat cel mai mult prin intermediul efectului de adâncime al portretului în care te vădeşti fără pereche.

Concluzie: Oricât de mult ai dori să-ţi ascunzi adevărata fire, aceasta iese totdeauna la iveală şi se reflectă prin calitatea muncii întregii echipe. După mai mult sau mai puţin timp, oamenii de care eşti înconjurat învaţă să „te citească", îţi descoperă felul tău real de a fi şi acest lucru va avea un impact deosebit asupra activităţii tale şi a lor.

Dacă observi că eşti perceput de ceilalţi altfel decât cum eşti cu adevărat, acest lucru ţi se datorează ţie şi în special lipsei sau problemelor de comunicare dintre tine şi echipă.

Poţi să trezeşti în oameni sentimentul de apartenenţă la leadershipul tău? Care consideri că este calitatea cea mai preţioasă pe care oamenii o aşteaptă de la tine? Prin ce se reflectă această calitate? Ea scoate în evidenţă adevărata ta natură? Sugerează indirect firea ta?

Source: https://neculaifantanaru.com/adevarul-te-paste.html

Admisibilul pur al unui spaţiu vast de reflecţie (II)

On Februarie 11, 2014

Reglează puterea particulară a dimensiunii necunoscute a fiinţei tale, în încercarea de a descoperi măreția misterului invizibil al universului propriu de creaţie.

Ce anume aş putea să dobândesc în urma unei distanţări de mine însumi sub înrâurirea ideilor adunate în jurul unei cunoaşteri cauzative, dar una nepotrivită zonei de reprezentare a realităţii, prin iniţierea unei suite de metafore, comparaţii, consecinţe extreme şi alte instrumente de expresie?

Mă simt în situaţia unui ignorant pur empiric care încearcă să fabrice aurul material cu câteva frânturi de alchimie. Pot să sfârşesc într-un balamuc acceptat tacit de propria-mi minte, în care nu există reguli de logică. Ci doar un ansamblu de componente defecte sau decalibrate de la setările "default".

Recunosc că de ceva vreme sunt în căutarea unei puteri particulare de reglare a dimensiunii necunoscute a fiinţei mele, secondate de o plăcere intensă venită din adâncurile unei exploatări atente a mijlocului fix: raţiunea. Acea raţiune care se străduieşte să cunoască o altă raţiune, ancorată într-o realitate transcendentă.

O iniţiere în viaţă şi o intrare în contact cu universul unui context de creaţie personalizată. O confruntare cu perspectiva exclusivă, inspiraţională, a unei lumi ideale. A cărei tensiune de străpungere creşte gradat o dată cu deconectarea automată de la admisibilul pur al unui spaţiu vast de gândire, cunoaştere, reflecţie şi regăsire.

Leadership: Ai devenit suficient de matur pentru a face saltul spre o mai mare realizare de sine, încât să exişti în interiorul unei realităţi care îşi dezvăluie contururile în visurile îndrăzneţe ale creatorului ei?

Îmi amintesc de tânărul acela din romanul *Perpetuum Mobile* , scris de Artur SIlveştri. O viaţă întreagă el a stat pe plajă, singur, scriind fără oprire. Când plecase de pe plajă, era deja bătrân. Cărţile lui, despre care ar fi vrut să vorbească, nu existau ori poate că existau altfel decât ar fi putut să fie vreodată şi nu apucaseră să existe.

Dar el scrisese tot timpul: unde se aflau ele, de fapt? Şi dacă totuşi erau cărţile altcuiva, de altundeva, din lumea aceea pe care odinioada, doar o întrevăzuse câteva ore, o zi, o vreme, într-un odinioară tot atât de indistinct ca şi viaţa lui pe care poate că acela doar o visase şi se trezise?

Când încerci să te cunoşti mai bine din perspectiva sensului de a trăi sub înrâurirea ideilor adunate în jurul unei realităţi fictive, construind o metafizică a depăşirii de sine prin creaţie literară, făcând asociaţii vizuale şi revelatoare, câştigi o anumită deprindere în a manevra ceasul propriului destin. Începi să incluzi imagini noi în memoria ta, aşa cum face pictorul când vrea să completeze tabloul perfect cu legături multiple din mai multe planuri, fiecăreia dintre aceste imagini conferindu-i un aspect original, un efect de culoare deosebit.

A exista în interiorul unei realităţi care îşi dezvăluie contururile în visurile îndrăzneţe ale creatorului ei înseamnă practic să reconstitui diferite imagini şi întâmplări care îţi trec prin minte din perspectiva unei memorii apriorice, pe de-a-ntregul inventate, dar care aduce tuturor amintirea duioasă a unei lumi cândva existente, care continuă mereu să fascineze.

Leadership: Gândirea ta aparţine unei realităţi care există înainte şi după viaţa ta, cerând să fie trăită ca pentru prima oară în momentul lecturii unei cărţi care se cere tot timpul completată?

Funcţionând cu eficienţă maximă, ca un agent de valorificare a activelor de fond ale personalităţii, gândirea, sau mai degrabă acea neîntreruptă tensiune a gândirii care se exprimă metaforic sau în imagini, surprinde toată varietatea de subiecte şi evită până la urmă monotonia compoziţională a unei perspective restrânse de abordare a realităţii.

Eşti în căutarea unei puteri particulare de reglare a dimensiunii necunoscute a fiinţei tale, secondată de o plăcere intensă venită din adâncurile unei exploatări atente a raţiunii? Ce anume ai putea să dobândeşti în urma unei distanţări de tine însuţi sub înrâurirea ideilor adunate în jurul cunoaşteri cauzative nepotrivită zonei de reprezentare a realităţii?

Filozoful american William James, simţindu-se suficient de stăpân pe gândirea lui, menţiona: *"Suntem asemenea insulelor din mare, despărţite la suprafaţă, dar legate prin fundul mării."*

Exact asta se întâmplă atunci când încercăm să ne decalibrăm de la setările “default” ale minţii noastre. Puţin câte puţin facem trecerea de la un lucru la altul, de la o perspectivă la alta, extinzându-ne teoriile asupra lumii înconjurătoare. Ceea ce era just altădată se va transforma încet, încet, în altceva.

Iar atunci când vom deveni suficient de maturi pentru a face saltul spre o mai mare realizare de sine vom putea să atingem punctul culminant al modificării concepţiei despre leadership.

Lectura unei cărţi care se cere tot timpul completată seamănă de fapt cu mărturisirea unor stranii atașamente faţă de realitatea unei imagini care se repetă în contextul unei conştiinţe de sine autonomă, caracterizată printr-o atitudine teoretică care eliberează de dependenţele rigorii de a spune "Da" unei lumi care se vrea superioară.

Admisibilul pur al unui spaţiu vast de reflecţie scoate în evidenţă relaţia omului cu experienţa sa existenţială secondată de o implicare nelimitată în încercarea de a descoperi măreția misterului invizibil al universului propriu de creaţie.

Liderul care se confruntă cu perspectiva exclusivă, inspiraţională, a unei lumi ideale, este tot pe atât creator cât şi artist, năzuind să-şi extindă propriile teorii, concepţii şi viziuni asupra artei sale. Aici se găsesc, în germene, multe idei care, depăşind stadiul de „un gând razant”, le fac cu ochiul şi celor care ajung să-l urmeze.

Source: https://neculaifantanaru.com/admisibilul-pur-al-unui-spatiu-vast-de-reflectie-II.html

Admisibilul pur al unui spaţiu vast de reflecţie (I)

On Februarie 11, 2014

Porneşte în căutarea originalităţii protectoare de înţelegere individuală, lărgindu-ţi orizontul de cunoaştere în afara contextului obişnuit al existenţei tale.

Visul meu de noaptea trecută, fascinându-mă de la început şi până la sfârşit, tinde oare să devină realitate? Nu-mi pot şterge din minte această nouă experienţă de navigare în irealul unei individualităţi indefinite, a unei pozitivități incerte de tipul " *ought-to-be* ", a ceva cerut și numai subiectiv imaginat. Dar care totuşi dă impresia frumoasă de spaţialitate, în căutarea originalităţii protectoare de înţelegere a sinelui.

Un vis neexplorat până la capăt. Era vorba despre o insulă pustie din mijlocul unui ocean conectat la un univers impenetrabil. Şi insula aceasta adăpostea un recif splendid de corali. În jurul recifului se crea în mod constant o categorie de entităţi de înaltă vibraţie, se reorganiza radical o nouă formaţiune de viaţă.

Eram atât de mulţumit fiindcă ajunsesem unicul posesor al acelui recif de corali, care semăna perfect cu un mic creier uman, subdivizat în emisfera dreaptă şi emisfera stângă. Însă nu puteam să am acces la acea nouă formaţiune de viaţă care mi-ar fi putut oferi sentimentul de împlinire sufletească. Mărturisesc. Asta mă intriga şi instiga la curiozitate maximă. Dar şi la un soi de revoltă interioară.

Visul este o pătrundere în literatura unei lumi care nu se descompune. Şi când spun acest lucru, mă gândesc la tipul de evoluţie conceptuală din prozele lui Artur Silveştri, cu trimitere în special la *Perpetuum Mobile* : "dacă ele au început din linia unui surrealism în care cu greu descifrezi granita subţire din care se trece din real în ireal sau imaginar, din posibil spre altceva, la fel se întâmplă şi cu dimensiunea onirică a experienţelor trăite de mine".

Leadership: Te confrunţi cu perspectiva unei aterizări forţate în zona de conştientizare a unei realităţi scăpate de sub control, fapt care îţi întăreşte ideea de că eşti unicul înţeles din toate iluziile acestei lumi?

Leadershipul, aplicat ca normă de reprezentare a unui spaţiu nou de procesare a cunoaşterii, devine dezvoltatorul unei suite de revelaţii, reflecţii, trăiri şi conştientizări, pentru simularea traiectoriei parcurse de acceptarea unei viziuni care poate să devină realitate. Iar această viziune se cere a fi, mai întâi de toate, remodelată. În niciun caz declarată "moartă" sau "nulă" în raport cu încercarea de explorare a propriei identităţi, a propriei conştiinţei şi a propriei creativităţi.

Leadershipul, mereu în curs de evoluţie, formulând poate mai complet decât oricare altă ştiinţă noi reguli şi perspective, poate conduce la actualizarea unor capacităţi şi aptitudini intelectuale avansate.

Punând dimensiunea propriei tale existenţe în omniprezenta deschidere a conştiinţei exprimate sub forma schimburilor dinamice de impulsuri inteligente de evadare dintr-un spaţiu îngust de cunoaştere, vei reuşi să simţi senzaţia reală a unei experienţe de conducere mai focalizată, mai îndrăzneaţă, mai dinamică şi mai sofisticată.

Poţi să creezi o punte puternică între realitate şi vis, în încercarea de întrupare în conştiinţă a unei experienţe echivalentă cu adâncirea şi înţelegerea unei noi lumi, care se conturează

precis, concret, lăuntric? Încercând să faci din ea mai mult decât un auxiliar al sârguinţei continue spre desăvârşire, vei putea să-ţi ridici propriul imperiu de judecată pe noi structuri de asigurare a calităţii leadershipului.

Leadership: Poţi face din tine un narator care aderă la lumea Eului narat, evidenţiind acea perspectivă spectaculoasă a creatorului de a deveni eligibil pentru a accesa o latură a realităţii alternative?

Ai şansa să pătrunzi într-un spaţiu/timp de o stranie bogăţie, aderând la două lumi: una virtuală şi una materială, atunci când ceea ce-ţi imaginezi că ai putea avea parte devine conştientizare a unei vederi mai bune asupra necesităţii de a trăi o altă experienţă pe care o consideri definitorie pentru formarea ta ca deschizător de noi drumuri pe tărîm literar.

A te confrunta cu perspectiva unei aterizări forţate în zona de conştientizare a unei realităţi scăpate de sub control înseamnă să abordezi conflictul care ia în considerare atât nevoia de a crea rezultate, cât şi relaţiile cu părţile implicate.

Experienţa de viaţă si sinele îndreptat spre cunoaştere, care nu aşteaptă ca evoluţia să se petreacă singură, ci provoacă inspiraţia, determină o adevărată schimbare în atitudinea cu care abordezi fiecare piesă a ansamblului de elemente care iau parte la producerea unei noi perspective.

Lumea Eului narat vizează trecerea dintr-un timp în altul, dintr-o lume în alta, prilejuind o sugestie culturală ce declanşează imaginea unei proze realiste caracterizată de un subiect principal: "Transformarea unui vis în imagini".

Admisibilul pur al unui spaţiu vast de reflecţie scoate în evidenţă acea dimensiune maximă pe care o poate atinge Eul personal în cadrul unui spaţiu numit "naraţiune" care favorizează şi stimulează forţa imaginativă şi inovatoare excepţională constituită ca stare de luciditate paralelă crescută în jurul unei experienţe subiective.

Source: https://neculaifantanaru.com/admisibilul-pur-al-unui-spatiu-vast-de-reflectie.html

ADN-ul Leadershipului

On Martie 14, 2009

Îndreaptă-ţi atenţia către structura propriului tău caracter, pentru a-ţi păstra în siguranţă propriului tău sistem de valori şi aspiraţii.

Nu exista niciun pericol în afară de răul pe care şi-l provoca el însuşi. Când şi-a dat seama de acest lucru, Kevin Lomax era pe punctul de a se resemna în postura omului ispitit în toate privinţele. Era principalul vinovat de decăderea sa morală şi spirituală. Ştia că nu era în stare să stăpânească situaţia în care se afla. Impactul schimbărilor bruşte pe care le suferise fusese atât de profund, încât nu avusese timp să reacţioneze în niciun fel. Problemele îi subminau voinţa de a face faţă provocărilor muncii sale, îl determinau să renunţe la viaţa personală.

Tot ce cunoştea acum era diferit, tot ce simţea era pus la îndoială. Nu lucrurile de zi cu zi, ci lucrurile mai importante, precum raţiunea de a fi. Era ciudat cum de se lăsase atât de uşor antrenat în diferitele complicaţii ale acestor oameni care conduceau compania la care se angajase. Se simţea ca un şoarece prins într-o cursă fără şanse de scăpare, în cursa plină de provocări şi pericole pe care i-o întinsese însuşi John Milton, managerul companiei. Interacţiunea dintre cele două realităţi – a lui, şi a lui Milton, era tot mai greu de suportat.

Deşi încrederea în propria lui raţiune fusese zdruncinată, Kevin a avut totuşi o viziune profundă asupra propriului său „Eu", care reprezenta centrul existenţei tale. Se afla la interferenţa dintre două realităţi: una era a lui Milton şi a acoliţilor săi, cealaltă, a lui. Trebuia să se elibereze singur, şi cât mai repede din robia pe care aproape că i-o impuseseră aceştia, trebuia să se despartă de tot ceea ce îi lega de ei, folosindu-şi propriul mecanism intern de „autoapărare".

Leadership: Pentru a-ţi pondera Ego-ul, trebuie să trăieşti experienţa faptului că da, îţi poţi asuma consecinţele, fără să suferi din cauza unui salt neasumat înainte?

Tu mergi pe sârmă la înălţime? Dacă îţi aminteşti filmul „ *The Devil's Advocate (1997)* " atunci ştii că scăparea lui Kevin Lomax din ghearele „diavolului", s-a datorat priceperii sale de a înţelege şi de a învinge toate mijloacele de constrângere a lui Milton, care dorea cu orice preţ să-l determine să renunţe la valorile sale bazate pe un fundament solid şi să adopte propriile sale reguli de acţiune sau de gândire.

Puterea ta de a conduce începe şi se termină cu ceea ce crezi tu despre tine însuţi, şi este condiţionată de felul în care abordezi şi controlezi influenţa celorlalţi. A încerca să te lupţi cu influenţele străine, e ca şi cum ai merge pe sârmă la înălţime. Dacă te îndoieşti de tine poţi oricând să te dezechilibrezi atât psihic, cât şi emoţional, şi să decazi în primul rând în faţa propriei tale persoane şi a principiilor după care ţi-ai ghidat viaţa. „Linia de comandă" care ghidează evoluţia leadershipului tău se va subţia atât de mult, va deveni atât de fragilă dacă nu-ţi drămuieşti bine forţele şi echilibrul, încât singur te vei sabota singur şi vei eşua.

A suferi din cauza unui salt neasumat înainte presupune de fapt să recunoşti că eşti un om uşor de manipulat care, chiar dacă înaintează spre un scop înalt dorit de ceilalţi, nu este în stare să se sprijine singur, aşa cum s-ar fi cuvenit, nu este în stare să se împotrivească şi să-şi cureţe cu desăvârşire mintea de gânduri străine. Aşa cum organismul uman are un mecanism de apărare împotriva bacteriilor, tot aşa şi tu trebuie să ai un mecanism de apărare, foarte bine pus la punct, împotriva leadershipului bazat pe o etică „murdară" a celor cu interese corupte.

Leadershipul este rezultatul unui Ego lipsit de pluralitate care nu primejduieşte status-quo-ul omului, luând în calcul faptul că ceea ce omul este deja în sine ia naștere în sufletul lui dinainte ca acesta să se lase dezlipit de stăpânul lui.

ADN-ul Leadershipului dă măsura capacităţii tale de a-ţi sprijini evoluţia pe plan „intern". Este piatra de temelie pe care se sprijină progresul tău moral şi spiritual. Ca şi lider, vei avea întotdeauna de dus o luptă cu o forţă negativă care te poate împinge înapoi, sau care, dacă ştii cum să o abordezi, şi dacă ajungi să o stăpâneşti, te poate propulsa înainte.

Concluzie: Depinde de ADN-ul tău, adică de structura personalităţii tale să-ţi menţii permanent echilibrul interior şi să faci faţă provocărilor exterioare ca şi influenţelor nefaste ale celorlalţi care te vor un instrument uşor manevrabil în scopul realizării beneficiilor pe căi ilegale. În leadership orice oscilaţie, orice abatere de la normalul acceptat de societate la un moment dat are consecinţe nefaste.

Source: https://neculaifantanaru.com/adn-ul-leadershipului.html

Aforisme şi păreri bine şlefuite (I)

On Septembrie 01, 2019

Să fii atât de bun într-un domeniu, încât să nu ai decât un singur egal: Dumnezeu. Abia atunci vei împlini ceea ce se numeşte "Marea Operă".

Mulţi oameni privesc spre stele, dar prea puţini reuşesc să se înalţe până la nivelul lor de strălucire.

Cine are știință face totul pentru știință. Cine nu are știință, nu face nimic pentru știință.

Fiecare om are datoria să descopere un tărâm nou, dincolo de văzul lumii, dincolo de limitele impuse de societate şi de timp. Un tărâm care să-i poarte numele în semn de recunoştinţă pentru stăruinţa de care a dat dovadă tot timpul.

Este atât de uşor să stăpâneşti materia. Cu o singură condiţie: să ştii cum să o alcătuieşti, să ştii să o recompui în forme şi dimensiuni noi, să o stimulezi şi să interacţionezi continuu cu ea.

Este atât de uşor să vezi universul într-un grăunte de nisip. Dar înainte de toate învaţă să creezi universul şi fii una cu el.

Omul care nu ştie nimic este sămânţa unei creaţii care îşi aşteaptă rodirea.

Nu contează ce intră în mintea omului, ci ceea ce el este pregătit să înţeleagă.

Nu încerca să-ţi însuşeşti o cunoaştere înaltă dacă ea nu poate oferi garanţia performanţei şi durabilităţii.

Arta se raportează la o singură lege privind actul de creaţie: UNU este mai important decât MULŢI.

Timpul pe care l-ai petrecut cu trandafirul tău face ca trandafirul tău să fie atât de important.

Există un anumit fel de închinăciune în "Metamorfozele" şi jurămintele sacre pe care Ovidiu le aduce fiinţelor superioare.

Este şi asta un fel de sfinţenie: să pui Creaţia şi Descoperirea la un loc de cinste în imaginea lui Jupiter.

Să fii desăvârşit într-un domeniu, încât să n-ai decât un singur egal: Dumnezeu. Abia atunci vei înţelege cu adevărat mesajul operei maestrului Michelangelo !

Să te raportezi numai la infinit. Să dai continuitate creaţiei tale, fără să te consumi niciodată. Astfel îţi câştigi nemurirea.

Alchimia, care de sute de ani a impulsionat minţile libere, va lua o altă denumire: Leadership.

Sunt două feluri de oameni: cei foarte puțini care știu, și cei foarte mulți care nu vor afla niciodată.

Tainele Marii Ştiinţe sunt apanajul strict al numerelor Prime !

Poţi gândi ca un angajat sau ca un lider. Depinde cât de sus vrei să-ţi exprimi unicitatea şi cât de puternică este voinţa ta.

Vechii alchimişti erau doar pe jumătate învăţaţi. Ei ştiau să treacă un metal prin ploaia de foc, dar nu ştiau cum să-l închine exclusiv lui Dumnezeu. Secolul 21 a adus schimbarea, odată cu el şi înlăturarea pericolului de a staţiona în fascinaţia unui miracol fără spirit.

Cea mai măreaţă putere a creaţiei este să fii tu însuţi expresia desăvârşirii ei.

Ca să vezi totul de la înălţime, fii dispus să urci mai multe trepte de imprevizibilitate decât eşti pregătit să întâmpini.

Dublează-ţi continuu valoarea în funcţie de rezultatele talentului tău. Un om valoros este un talent cu mare putere de exprimare.

Nu poţi fi un actor excelent dacă îţi lipseşte vraja. Te rog, interpretează tu rolurile mici, iar mie lasă-mi-le pe cele mari.

Cine vrea puţin de la viaţă îşi orientează demersurile spre ţintele cele mai sărace.

Omul care se gândeşte numai la bani nu va fi niciodată un Creator.

Creaţia este o călătorie în valea răbdării, care are ca şi corespondent un citat din biblie: "Lasă totul şi urmează-mă pe mine."

Cei făcuţi pentru a îmbrăţişa tainele Marii Ştiinţe oferă permanent ceva nou lumii prin însăşi "producţia" lor creativă.

Când îţi place cu adevărat o melodie, dar atât de mult...şi vocea, şi versurile, mai ales ritmul de mare fineţe, nu-ţi mai rămâne decât s-o experimentezi sub altă formă de artă, ca şi când ai face parte din ea.

Să şti să vezi. Iar dacă nu reuşeşti să vezi la timp, va vedea altcineva pentru tine exact la momentul potrivit.

Talentul: Ceea ce altora li se pare atât de greu de făcut, ţie trebuie să ţi se pară atât de uşor de făcut.

Arată-mi un om care a schimbat şi inovat domeniul ştiinţei, şi îţi voi arăta un om care l-a cunoscut pe Dumnezeu.

Marea Ştiinţă este doar pentru cei care s-au dedicat întru totul Creaţiei.

Când cineva pleacă departe de tine, ureaza-i din toată inima Bon Voyage.

Unii confundă biserica cu Dumnezeu, la fel cum confundă toceala cu Marea Ştiinţă.

Liniştea şi inspiraţia o găseşti numai în mijlocul naturii. Fiecare fir de iarbă îţi spune mereu altceva. Nu încerca să numeri. Doar ascultă. Şi priveşte.

Nu ceea ce arăţi lumii, ci ceea ce lucrezi în background este izvorul adevăratei arte, şi al Marii Ştiinţe.

Cel mai sigur mijloc de a comunica cu Universul este prin sunetul muzicii.

Să tratezi ştiinţa în acelaşi fel în care pisica se joacă cu motoceii. Acesta este tot secretul.

Cea mai înaltă ştiinţă din lume este leadershipul. Important este să se găsească cineva care să-l redefinească în mod unic.

Numai cine se dedică 100% practicării unei îndeletniciri va afla toată secretele ei. Şi va reuşi să inventeze mereu alte secrete.

Dacă lumea ar cunoaşte planurile universului, probabil nimeni nu şi-ar mai face planuri.

Marea provocare înainte de a ajunge la piatra filosofală este să rezişti la foc intens cel puţin 20 ani, după primii 20 de ani de viaţă.

La baza marilor schimbări vor sta întotdeauna doar câţiva indivizi izolaţi.

În leadership există o singură constantă de echilibru: Un singur om face cât toţi ceilalţi.

Marea Ştiinţă este destinată numai celor care se dedică întru totul actului de creaţie.

Dacă tu însuţi nu te consideri o valoare, atunci nici ceilalţi nu te vor trata prin prisma metodei valorii adăugate.

Întotdeauna celor puţini li se revelează totul.

Desăvârşirea este religia minţilor alese.

Chiar şi un nor, sau un trăsnet, poate să-ţi indice un mesaj important: fii prudent !

Prima condiţie pentru a atinge excelenţa este să urmezi propria ta cale.

Leadershipul trebuie să fie în primul rând un instrument de popularizare a ştiinţei.

Viitorul aparţine celor care reuşesc să activeze în sufletul lumii ideea de continuitate în evoluţia ştiinţei.

Deviza unui învingător: în fiecare zi devin mai încrezător în ştiinţa mea !

Leadershipul se determină după o singură constantă: "Nu tu trebuie să fii ca ceilalţi, ci mai mult ceilalţi trebuie să fie ca tine".

Pedeapsa totală este să trăieşti cu frica de a nu face ceea ce îţi place. De fapt, cel mai greu lucru din viaţa asta este să faci ceea ce îţi face plăcere. Majoritatea îşi găseşte de făcut tot timpul altceva decât ce le cere inima.

Singura cale de a întări legătura dintre Ştiinţă şi Dumnezeu este prin Creaţie şi Descoperire.

Să citeşti într-un leagăn, la soare, şi să laşi razele să lumineze cuvintele potrivite. Universul încearcă să-ţi comunice ceva?

Să descoperi prin propriile forţe legătura dintre întâmplător şi magie care creează Marea Operă.

Toate lucrurile de care ai nevoie ca să-ţi îndeplineşti scopurile se află întotdeauna în preajma ta. Trebuie doar să le observi.

E necesar un singur om pentru ca schimbarea totală să se producă. Unu este un număr magic.

Unii creează schimbarea, alţii sunt obligaţi să recunoască că sunt martori la ceva nou.

Dacă planurile tale nu rezonează cu cele ale universului, atunci vei da greş, oricât de inteligent şi puternic te consideri.

O schimbare totală poate fi înfăptuită numai de un om provenit dintr-un mediu diferit de cel pentru care a fost iniţial construit.

Marea artă a creaţiei înseamnă să ştii să vezi în absolut orice lucru banal o coloană a infinitului.

Prezentul şi viitorul aparţin celor care acceptă frumuseţea absolută a creaţiei !

Cine înţelege cu adevărat arta are datoria să o salveze de la a fi uitată.

Când faci un rău ia aminte: te vei confrunta mereu cu frica de a ţi se întoarce răul făcut.

Numai cine îşi dedică întreaga viaţă ştiinţei este în măsură să dezlege tainele artei şi ale universului.

Dacă până la 35 de ani nu ţi-ai format o înţelegere nouă asupra ştiinţei, apoi fii sigur că nu vei mai reuşi în veci să produci schimbarea totală în vreun domeniu.

Să nu treacă o zi fără să-ţi aduci contribuţia la dezvoltarea ştiinţei şi artei.

Marea artă a creaţiei înseamnă să ştii să vezi în absolut orice lucru banal o coloană a infinitului.

Infinitul este invenţia minţilor nemuritoare.

Natura este cel mai bun învăţător.

Marile schimbări ale lumii sunt înfăptuite numai de oameni care construiesc noi universuri.

Îţi trebuie 10 ani de exerciţiu asiduu, pentru ca în al 11-lea an să înţelegi o mică parte din nesfârşită enigmă a Marii Ştiinţe.

A-ţi întemeia un stil personal de a face artă înseamnă să urmăreşti 15 ani o ficţiune care poate face din tine oglinda unei noi realităţi.

În fiecare zi universul te face mai încrezător şi mai puternic, încât să devii o parte din El.

Să vezi întotdeauna mult mai departe decât vede restul lumii şi să nu te abaţi niciodată de la calea credinţei.

Dacă vrei să fii cel mai bun din lume, trebuie să dai mai mult din ţine decât dă restul lumii.

Marile schimbări se produc întotdeauna datorită celor la care nimeni nu se aşteaptă. Aşa lucrează universul.

Nu încerca niciodată să te ridici la nivelul gândirii celui pe care nu-l cunoşti.

Marea vrajă a magiei este să descoperi singur ceea ce au descoperit alţi magicieni, dar printr-o formulă complet diferită.

Degeaba afli toate tainele cunoaşterii dacă îţi lipseşte puterea alchimică de a răbda procesul transformării depline a materiei.

A citi fără a scrie este un fapt la fel de neînsemnat ca atunci când priveşti marea fără să înoţi. Nu poţi să simţi vraja în toată plenitudinea ei.

Laşitatea se trădează ori de câte ori se iveşte un prilej, dar în primul rând se trădează ea însăşi prin răzbunare.

Există două feluri de oameni: cei care gândesc în termeni de "jobs" şi cei care gândesc i stilul

lui Steve Jobs.

Nu judeca niciodată un om aflat la început de drum. Judecă-l la sfârşitul călătoriei sale.

Când asculţi intens o melodie, s-ar spune că eşti inspirat la maxim. Nu ştiu cum se face. Dar cred că am rezonat întotdeauna cu formaţia Enigma. Până la urmă, un român tot de la un român se inspiră, numai că pe altă frecvenţă de vibraţie – una la fel de înaltă.

Trebuie să uiţi complet trecutul ca să-şi redefineşti prezentul în lumina viitorului.

Fiecare lucru din jurul tău încearcă să-ţi spună mereu ceva, trebuie doar să ştii să asculţi.

Când vorbeşti despre artă trebuie să simţi prezenţa indirectă a pictorului aflat în plin proces de creaţie.

Marea tragedie a artei este că tot mai mulţi oameni caută să o înţeleagă fără să înveţe să construiască.

Este de ajuns un singur om care să aibă o nouă viziune asupra unui domeniu încât schimbarea întregii lumi să fie completă.

Secretele sunt expresia unei realităţi pe care nimeni nu o crede posibilă.

În fiecare zi devii mai bun în ceea ce faci şi tot mai încrezător în abilităţile tale.

Schimbarea lumii este opera marilor creatori de idei !

Dacă nu reuşeşti să comunici cu natura, atunci nu vei putea să fii niciodată de folos Universului.

Schimbarea la nivel global în ce priveşte leadershipul va începe din România.

Cel mai sigur mijloc de a comunica cu Universul este prin sunetul muzicii.

Să simţi ceea ce nimeni altcineva nu reuşeşte.

Primul lucru, esenţial, pentru a avea o putere semnificativă pe o anumită nişă piaţă este să-ţi creşti constant vizibilitatea.

În leadership stă veşnic în picioare o singură excepţie. Oricât de mare este valoarea pe care ţi-o atribui, cel care are de pierdut este acela care nu-şi permite să se conecteze la tine.

Omul care nu este în stare să uite definitiv trecutul este condamnat să-l retrăiască într-o veşnică şi profundă deprimare.

Ca să primeşti cât mai mult de la viaţă, mai întâi trebuie să valorezi cât mai mult, apoi să ceri cât mai mult.

A fi cel mai bun din lume într-un domeniu înseamnă să cântăreşti totul de pe o poziţie foarte puternică.

O umbră răzbunătoare va fi întotdeauna anulată de o credinţă păzitoare.

Dacă ai o strategie bună nu ai cum să dai greş. Încrede-te doar în mintea ta. Nu te lăsa distras de vederi ademenitoare.

Aceasta este singura şi cea mai măreaţă înţelepciune: "Ai răbdare până ce-ţi vine timpul să devii altcineva, mult mai mult decât eşti acum."

Toată lupta omului constă în a avea tăria de a ajunge în punctul în care marea încercare a universului i se dezvăluie prin intermediul rostului vieţii.

Înainte de a te apuca de scris găseşte un spaţiu în care să-ţi exprimi gândurile.

Când te îndrepţi spre un scop măreţ, universul îşi aşează înainte persoanele care te vor ajuta să-l atingi.

Cine este în stare să producă infinitul va putea să susţină universul.

Numai cine îşi măsoară cunoaşterea cu un întreg univers poate să producă infinitul.

Stai departe de oamenii slabi, cel puţin până ce prind curaj şi devin puternici. Sau lasă-i să trăiască tot restul vieţii cu slăbiciunea lor.

Măiestria în leadership se vede atunci când deţii toate atuurile unui joc pe care alţii nu-l pot juca.

Un bun meseriaş nu se recunoaşte doar după felul cum lucrează, ci mai ales după felul cum îţi strânge uneltele.

Numai cine ajută ştiinţa să facă un pas mare înainte, a înţeles cu adevărat intenţia universului: de a considera infinitul drept o creaţie a minţii omeneşti.

Omul slab caută mereu căi ocolitoare şi îndepărtate de scopul principal. Omul puternic merge direct la ţintă şi nu se pierde pe parcurs.

Când eşti cel mai bun din lume într-un domeniu nu gândeşti în termeni de jobs şi cv-uri. Gândeşti numai în termeni de Business Model.

În leadership, ca şi în viaţă, există o lege universal valabilă: nu contează cine pleacă, important este cine rămâne.

Perfecţiunea este geometria secretă a formei şi a fondului, în niciun caz o culoare aruncată la întâmplare.

Una este să cânţi din "durerea" unei tendinţe generale, cu totul altceva este să ştii să faci artă chiar şi dintr-un bob de nisip.

Talent + Ştiinţă + Experienţă + Pasiune + Magie = Alchimie

Un om care nu reuşeşte să pună bazele unei ştiinţe nu se va putea constitui niciodată el însuşi drept o ştiinţă.

Una din cele mai importante lecţii pe care le-am învăţat până în prezent este că niciodată n-ai să ştii leadership citind cărţi de dezvoltare personală. Secretul este în altă parte...în lărgirea orizontului de interpretare şi aplicare a cunoaşterii. Activează-ţi funcţia de creaţie şi de afirmare personală !

Adevăraţii promotori ai progresului au norocul să se întâlnească întotdeauna când este mai mare nevoie de ei, şi să formeze o echipă redutabilă.

Dumnezeu este interfaţa dintre credinţă şi ştiinţă, încrederea în îndeplinirea unui scop aproape de limita imposibilului şi spiritul de discernământ spre a alege momentul şi mijloacele potrivite pentru a-l atinge.

Dacă nu te grăbeşti să faci la timp un anumit lucru ajungi să nu te mai bucuri de beneficiile care rezultă de pe urma lui.

În fiecare zi devii tot mai conştient de valoarea ta şi nu-ţi mai rămâne altceva de făcut decât să te gândeşti cum poate fi ea măsurată (mai întâi de toate) în cuvinte, în modul cel mai credibil.

Să te joci cu materia şi să produci transformarea elementelor ei în acelaşi mod în care chimistul îşi alege experienţele cele mai relevante pentru implementarea unor noi legi şi principii.

Cu cât este mai vie imaginaţia, cu atât orizontul se lărgeşte mai mult.

Cu cât ai mai multe idei, cu atât mai uşor infinitul ţi se deschide înainte !

Când eşti cel mai bun din lume, îţi place tot mai mult să conduci.

Când se întrepătrund la modul cel mai strâns: talentul, pasiunea, experienţa, voinţa, răbdarea, perseverenţa, toate inclinaţiile artistice, abia atunci se împlineşte marea lucrare de creaţie a lui Dumnezeu.

Niciodată să nu te laşi condus decât de propriul îndemn: "Fii cel mai bun din lume într-un domeniu".

Leadershipul nu se bazează pe modestie, ci pe încredere deplină !

Infinitul este vecin numai cu oamenii care îşi făuresc singuri perfecţiunea.

Marea Ştiinţă este un nucleu echivalent cu infinitul: trebuie să-l posezi ca să poţi să-l conturezi.

Să fii cel mai bun într-un anumit domeniu înseamnă să te împrieteneşti cu ştiinţa atât de mult, încât ea să facă totul în locul tău.

Să te menţii pe primul loc – asta înseamnă să fii excepţional.

Când eşti cu adevărat bun într-un domeniu, ai certitudinea că poţi să realizezi absolut orice.

Cine nu ştie să producă idei din orice mică formă a materiei, acela nu este un om de ştiinţă veritabil.

Cel mai bun "place to live" este să fii mereu în fruntea clasamentului.

Îndată ce ţi-ai desăvârşit o abilitate începi să vezi ideile acolo unde ceilalţi nu pot să vadă nimic. Chiar şi nimicul este o idee care ascunde atât de multe altele. Infinitul este suma ideilor care nu sar decât în ochii celor care au recunoscut şi au redefinit "nimicul".

În fiecare zi devii mult mai bun şi mai încrezător în tine şi în ştiinţa ta, în timp ce alţii rămân în fiecare zi tot mai în urmă, mult prea în urmă pentru a face faţă prezentului şi viitorului ştiinţei.

Numai cine a înţeles infinitul îşi va câştiga nemurirea. Află secretul înainte să-l stăpâneşti !

Când realizezi care este valoarea ta reală, abia atunci începi să vezi lucrurile de la înălţime.

Ştiinţa este coloana infinitului din care a fost creată lumea. Cine a înţeles asta cu adevărat, l-a cunoscut pe Dumnezeu.

Fiecare moment pierdut de ceilalţi este un moment câştigat de tine.

Laşitatea îşi câştigă îndrăzneala numai în faţa furiei, a urii şi a răutăţii. Dar rămâne complet nemişcată în faţa adevăratelor valori.

Să fii cel mai bun înseamnă să înaintezi în timp ce toţi ceilalţi stagnează.

Oamenii străluciţi înaintează în pricepere, ceilalţi plutesc în derivă ca nişte bătrâni fără prezent şi fără viitor.

A fi cel mai bun este un parcurs în care nu întâlneşti nicio piedică. Încet-încet ţi se deschid toate uşile, toate ferestrele, toate lacătele, toate oportunităţile, toate drumurile.

În timp ce alţii se bat cu toată lumea pentru putere, tu obţii puterea fără nicio greutate. Fără

să mişti în deget !

Oamenii mari sunt valoroşi pentru că nu participa la nicio luptă. Ei câştiga de la sine doar dacă îşi continuă parcursul. Atâta tot: continuă să păşeşti înainte !

Source: https://neculaifantanaru.com/aforisme-si-pareri-bine-slefuite-l.html

Aforisme şi păreri bine şlefuite (II)

On Septembrie 01, 2019

Unii îmbătrânesc şi pier în uitare veşnică fără să fi aflat taina Marii Ştiinţe. Iară dacă pleci cu ideea c-ai fost cineva important, aminteşte-ţi următorul lucru: faptul că te-ai urcat până în vârful copacului nu înseamnă nicidecum că ai înţeles mişcarea planetelor din sistemul solar. Ca să nu mai zic cât de departe ai fost de misterele universului..

Unii oameni duc ştiinţa la nivel de secolul următor. Alţii calcă pe urmele lor. Restul pretinde a fi în acord cu ştiinţa.

Când înţelegi că nimeni nu are realizările tale, abia atunci începi să reprezinţi cu adevărat Leadershipul.

Te poţi considera cel mai bun din lume într-un anumit domeniu atunci când lumea devine dependentă de realizările tale.

Când eşti cel mai bun din lume într-un domeniu renunţi definitiv a te compara cu alţii. Unicitatea este o putere care nu are egal.

Cine nu descoperă prin propriile forţe drumul tăinuit spre marea ştiinţă, acela nu se va întrece niciodată pe sine.

Când un titan face un pas înainte, omenirii îi trebuie zece mii de paşi doar ca să-l ajungă din urmă.

Singura modalitate de a-ţi îmbunătăţi continuu performanţa este să-ţi placă la nebunie ceea ce faci.

Nu-i de ajuns să ajungi cel mai bun din lume într-un anumit domeniu, mai important este să ştii să te menţii în frunte.

Sunt unii oameni care efectiv scriu viitorul în numele ştiinţei, în timp ce alţii doar îşi rabdă prezentul.

Nu te grăbi să străluceşti într-o direcţie sau alta. Fiindcă într-o bună zi te vor depăşi toţi aceia (cu adevărat inteligenţi) care îţi arată la timpul potrivit valoarea.

Cel mai bun scriitor din lume este acela care te-a învăţat să scrii mult mai profund decât a reuşit el.

Ai nevoie de 10 ani de antrenament zilnic, la foc intens, ca să dobândeşti priceperea. Şi abia din al 11-lea an începi să faci performanţă.

Un singur om poate schimba întreaga gândire a lumii dacă susţine cu tărie ideea unei creaţii ce grăbeşte înaintarea exigentei şi mersul naturii.

Numai cine se dedică 100% actului de creaţie va descoperi toate secretele artei.

Scrisul care se ridică din suflet este singurul mijloc gratuit care te învaţă să gândeşti în stil mare.

Când talentul artistului va strânge mâna experienţei şi va fi ajutat mult de perseverenţă, abia atunci el va descoperi Marea Ştiinţă.

Există oameni capabili să absoarbă zilnic, ca un burete, o anumită valoare din marile taine ale ştiinţei. Până într-o zi când ei înşişi se vor constitui ca limbaj al Marii Ştiinţe.

Frumoasă încurajare primită la această oră din partea unui cititor din India: "În viitor, dumneavoastră veţi reprezenta etalonul curajului în creativitate, dar şi etalonul performanţei absolute în ştiinţa conducerii."

Să ordoni ştiinţei să se supună voinţei tale, ca şi când ai fi tu stăpânul ei, cel care îi dă viaţă !

Pe zi ce trece devii tot mai bun, mai creativ, mai înaintat în vederi decât toţi ceilalţi în perceperea operelor de artă.

Un lider veritabil face zilnic un pas mai departe pentru a-şi dubla valoarea din lume. Altfel nu are ce căuta în frunte.

Dacă ceea ce ai de spus se regăseşte în altă parte, înseamnă că nu ai nimic de spus.

Când eşti cel mai bun din lume într-un domeniu începi să înţelegi să singura oază de linişte este frumuseţea naturii contemplată pe fundalul artei.

Ştiinţa este ca o petală de trandafir pe care trebuie să surprinzi fiecare strălucire de rouă.

Simţi o mare satisfacţie când vezi că valoarea ta creşte direct proporţional cu numărul tot mai mare al cititorilor tăi.

Când eşti cel mai bun din lume într-un domeniu, primul lucru pe care îl conştientizezi este importanţa valorii tale.

Un om care acţionează este mult mai valoros decât unul care face planuri. Primul ajunge undeva, celălalt stă pe loc.

Un singur om care visează este mult mai puternic decât toţi aceia care se roagă.

Fiecare artist se loveşte de o îndoială. Ce preferi să ştii că eşti: un creator de materie sau un model explicativ al naturii ei?

Când ajungi cel mai bun din lume într-un domeniu devii conştient de faptul că nu tu depinzi de ceilalţi, cât mai mult depind ceilalţi de tine.

Fii întotdeauna o condiţie indispensabilă progresului. Încetul cu încetul, se va forma un cerc al forţelor vitale ce vor contribui la poziţionarea ta pe primul loc în clasamentul celor mai valoroase Branduri.

Să prezinţi un subiect ştiinţific într-o manieră cât mai captivantă şi mai accesibilă publicului larg este ca şi cum ai invita o fată tânără şi frumoasă la dans, iar ea ţi-ar răspunde: "Cu cea mai mare plăcere ! "

Când eşti cel mai bun din lume şi ştii că nimeni nu poate face ce faci tu. De aici începe frumuseţea leadershipului.

Ca să te promovezi solid într-un domeniu trebuie să fii neasemuit ca un diamant şlefuit impecabil, pe care şi-l doreşte toată lumea.

A fi cel mai bun nu este un scop, nu este o alegere, nu este un vis. Este un destin. Este un merit. Este ecoul universului !

Dumnezeu nu iartă laşitatea. Ei bine, laşitatea este sinonimă cu trădarea. Primul om care de va trăda într-o bună zi este întotdeauna cel lipsit de curaj.

Cea mai ambiţioasă iniţiativă este întotdeauna cea salvatoare. Cine se implică cu adevărat într-o cauză care este deja pusă pe rol, acela va câştiga totul. Sau va continua să fie condamnat la jocul responsabil prin stabilirea limitelor.

Din clipa când ai prins aripi ştii că nu mai există decât o singură cale: să te avânţi cât mai sus. Lângă cei ca tine !

Oamenii cu adevărat valoroşi ajung întotdeauna mult mai departe decât şi-a putut vreodată închipui cineva.

Există multe persoane care parcă duc lipsă de aprecieri. Îşi prezintă lucrările în faţa comisiilor de evaluare. Dar cine sunt cei care îi evaluează? De ce oare au ei nevoie de o notă din partea lor? Normal: fiindcă depind de evaluarea altora.

Însă un lider, omul care deţine o cunoaştere foarte avansată, nu are nevoie de note, fiindcă ştie că deja se află mult deasupra celorlalţi. Un lider gândeşte în felul următor: "Nu eu am nevoie de voi, ci voi aveţi nevoie de mine ! Nu voi mă evaluaţi pe mine, ci eu trebuie să vă evaluez pe voi toţi ! "

Fii întotdeauna Primul sau Ultimul, dar niciodată la mijloc.

Companiile şi universităţile care vor să-şi demonstreze valoarea ar trebui mai întâi de toate să investească masiv în oameni cu adevărat valoroşi. În România, un om de mare valoare va semna un contract cu orice universitate doar dacă instituţia va fi dispusă să investească o sumă de bani considerabilă. Vorba unui expert din informatică: dacă nu-ţi permiţi să investeşti într-un om valoros, atunci apelează la un rector sau la un decan universitar - aceştia cer mai puţini bani, dar tare puţin vei învăţa de la ei.

Uneori trebuie să fii mai bun decât eşti, pentru a fi tu.

Trebuie să stăpâneşti bine mijloacele artei, pentru a înţelege că nimeni altcineva nu le poate lua în posesie.

Geniul se recunoaşte după unicitatea şi dăinuirea operei plămădită din limbajul divin.

Discuţiile cele mai neînsemnate scot la iveală valorile cele mai mari. Discuţiile cele mai deschise sunt suportul caracterelor cele mai sincere. Discuţiile fără remiză reprezintă încheierea definitivă a unei cauze de interes.

Nu te compara niciodată cu ceilalţi. Fii întotdeauna cu mult deasupra lor.

Pasiunea şi Talentul te fac de neînvins. Două lumi care se întrepătrund în interiorul aceluiaşi univers.

Alege-ţi un singur drum şi continuă să înaintezi ca şi când n-ar exista altul.

Cel mai utile sfaturi le afli de la oamenii care au trăit şi au înfăptuit imposibilul.

Toţi elevii şi studenţii sunt condiţionaţi de profesori să înveţe, doar ca să strângă nişte puncte. Ceea ce nimeni nu le spune este să-şi găsească o pasiune. Căci dacă îţi găseşti o pasiune, poţi cu cea mai mică uşurinţă să laşi în urmă (chiar şi cu o mie de de ani) orice profesor, de orice rang şi cu orice funcţie. Indiferent că se numeşte rector, decât sau lector.

Dacă învingătorul se formează după principiul locului întâi, dacă meriţi să fii cel mai bun, atunci cum ai putea să refuzi ceea ce îţi este predestinat?

Sunt două feluri de scriitori: cei care scriu din capul lor şi cei care scriu din capul altora. Un scriitor bun se recunoaşte după felul în care îşi aşterne propriile gânduri. Pe când un scriitor mediocru se recunoaşte după coautorii alături de care semnează o lucrare academică.

Sunt două feluri de oameni: cei care mor crezând că au făcut ceva în viaţă, şi cei care nu mor niciodată.

Marea Împărăţie este destinată celor care au învăţat să cuprindă infinitul.

Cine nu reuşeşte să se transforme într-o picătură din oceanul timpului, nu va reuşi niciodată să lase urme în nisipul fin al clepsidrei universului.

Eşti ceea ce trăieşti în jocul propriei tale minţi.

Oamenii deosebiţi se îndreaptă numai spre un viitor care le conferă o valoare cât mai mare. Fii prezent numai acolo unde eşti preţuit cum se cuvine.

Avem atât de multe de învăţat de la natură, avem nevoie să simţim înainte de a cuprinde.

Fiecare viaţă este un roman. Ca să citeşti toate romanele lumii ar însemna să cunoşti toate vieţile ei.

Odată ce-ai descoperit infinitul nu-ţi mai rămâne decât să atingi nemurirea.

Răbdarea nu se dezvăluie, ea se deprinde prin credinţă.

Unul din cele mai rare momente din viaţă are loc atunci când ţi se relevă o însuşire care te poate înălţa deasupra tuturor. Un zero absolut se poate transforma cu răbdare într-un infinit perfect.

Competiţia este unul dintre mijloacele de a te apropia de excelenţă. Ea este unul din motoarele de bază ale dezvoltării. Fără competiţie evoluţia ar fi fost mult mai lentă.

Cu fiecare descoperire pe care o faci, te poziţionezi cu o treaptă mai sus de restul lumii. Important este cine descoperă primul. Restul lumii va încerca să calce pe urmele sale. Amintiţi-vă de Amundsen şi ..de Scott.

Omul lipsit de sentiment nu va căpăta niciodată îndurare.

Unicitatea deschide spiritelor superioare calea nemuririi.

Ştiinţa se dezvăluie numai atunci când apelezi la ea.

Omului rău i se va ierta totul numai atunci când va face înzecit binele.

Foarte puţini oameni îmbrăţişează cu adevărat o Pasiune. Şi, chiar şi mai puţini apreciază ceea ce trebuie să devină datorită Pasiunii.

Lasă-i pe trecători să se mândrească cu ce au şi cu ce nu au. Între timp, tu adaugă noi trepte care duc spre vârful piramidei performanţei.

Un sculptor excepţional îşi exersează îndemânarea realizând continuu noi piese de artă. Dar sculpturile cu adevărat speciale, care nu ajung la mâna oricui, se fac doar la comandă. Iar acestea au un preţ foarte mare.

Oferă-i ştiinţei timpul tău, iar ea îţi va dezvălui taina universului. Ascultă-ţi glasul inimii, iar ea îţi va dezvălui limbajul universului.

O pasăre care nu încearcă să dea din aripi şi nici nu încearcă să se înalţe, atunci cu siguranţă nu este un vultur.

Secretul este infinitul. Dacă reuşeşti să asiguri continuitatea acestui reper universal, înseamnă că te-ai autodepăşit.

Rezervele sunt pentru oamenii care nu mizează totul pe o singură carte.

Dacă vrei să fii un om mare, în orice domeniu, începe prin a fi autodidact. Excelenţa dă o notă mare studiului individual.

Nicio strategie nu te va apropia de scopul tău dacă nu dovedeşti că eşti pe măsura scopului tău.

Taina superioară a ştiinţei constă în a şti ce să faci cu ce-ai învăţat după ce-ai realizat cine eşti cu adevărat.

Este nevoie de o grămadă de minţi luminate ca să putem evalua performanţa unui bec economic.

Spiritele care se înalţă mult prea sus, de regulă ajung în spaţiul vidului.

Leadershipul este o piesă care reuşeşte să se facă auzită prin refrenul ei.

Este cu adevărat sublim să-i observi pe intelectuali cum investesc timpul doar în redimensionarea stimei de sine.

Acestea sunt ferestrele tale larg deschide către o ascensiune sigură şi îndelungată.

A prezenta leadershipul sub o nouă lumină este doar apanajul unui artificiu de inspiraţie la rece.

Leadershipul este poezia căreia artistul îi dă o ultimă versiune.

Oamenii care vânează permanent greşelile altora nu vor recunoaşte niciodată greşelile proprii.

Singura sursă importantă de câştig de care poţi profita la maximum este potenţialul de a deveni cel mai bun.

Leadershipul este o comoară care se dezvăluie numai prin redescoperire.

Trebuie să ai încredere în necunoscut, ca să îţi poţi orienta privirea către un loc mai îndepărtat.

Este o vreme când te simţi în putere să lupţi împotriva tuturor, şi să învingi. "Ţineţi minte: sunteţi mulţi, iar eu sunt singur ! " Apoi realizezi că lupta nu-ţi aduce aceeaşi bucurie ca un gest frumos, un zâmbet, căldură sufletească.

Dacă stai tot timpul cu muşchii încordaţi, atunci nu te vei relaxa niciodată.

Dacă trandafirul ar putea să-ţi vorbească...dar el întotdeauna tace. Ştii doar că este frumos, dar străjuit de spini.

Celui care are nevoie de surse biografice ca să elaboreze un text cu conţinut bogat, îi lipseşte experienţa care precede viziunea.

Ar fi auzit de tine dacă nu ai fi fost numit într-o funcţie înaltă? Valoarea ta adevărată este

alcătuită din cine eşti şi ce faci dincolo de funcţie.

Nu poţi înţelege un om decât după ce ai trecut prin ce-a trecut el.

Cel mai bun profesor în leadership este experienţa de viaţă, mult mai importantă în formarea personalităţii decât experienţa profesională.

Mai întâi compară-te cu cei mai buni profesionişti. Apoi găseşte-ţi cel mai bun model de inspiraţie şi depăşeşte-i limitele.

Combină mai multe stiluri, apoi formează-ţi propriul stil. Studiază artă pe cont propriu, apoi deviază în mod controlat de la tendinţele trasate de ceilalţi creatori.

Nu poţi fi ceea ce eşti dacă nu ştii cine eşti.

Nu poţi să cucereşti o cetate fără să identifici, în primul rând, locaţia ei.

Frumosul trăieşte prin designul aparte al florii. Iar ori de câte ori o petală cade, asta se întâmplă nu fiindcă îi lipseşte lumina soarelui, ci fiindcă se lasă pradă vântului.

E uşor să înţelegi o lume, dacă eşti creatorul ei şi îngrijitorul ei.

Omul care ştie totul constituie întruchiparea unei perfecţiuni de neatins.

Important nu este să oferi oamenilor o viziune. Ci să aprinzi în ei puterea de a-şi forma singuri o viziune.

Diferenţa de potenţial între lideri şi oameni este că primii generează transformarea, ceilalţi trec din transformare în transformare.

Mai bine spargi un zid invizibil, decât să continui o perfecţionare care subjugă toate forţele posibile.

Numai dacă ajungi să controlezi în întregime o ştiinţă, vei putea să generezi germenii unei ştiinţe viitoare.

Dacă vrei să fii cu adevărat bun într-un domeniu, atunci ambiţionează-te să studiezi un domeniu mai avansat, de care eşti complet străin.

Până ce nu eşti sigur că ţi-ai câştigat libertatea de a trăi o viaţă plină de sens, nu te lăsa pe-o ureche. După ce se termină petrecerea, prietenii pleacă. Şi rămâi doar tu.

O stea care nu-şi dă interesul să lumineze va rămâne întotdeauna neobservată.

Nu e de ajuns o stea strălucitoare pe cer pentru ca noaptea să capete o nuanţă plină de vis.

Experienţa te-a ajutat să te faci remarcat printr-o unicitate aparte?

Sclipirea cea mai puternică se observă cel mai bine în adâncul întunericului.

Trebuie să te ridici cât mai sus pentru ca cei de jos să te observe.

Un om de foc se recunoaşte întotdeauna după flacără.

Un caracter puternic este coordonat de un suflet şi mai puternic Un om puternic poate mişca toţi munţii din loc doar dacă este străbătut de o motivaţie puternică.

Totul este trecător, mai puţin esenţa care făureşte infinitul.

Omul care nu ştie ce vrea caută întotdeauna de toate sub forma implicată a unor simple stele căzătoare.

Preţul adevărat pe care viitorul plin de răsplătiri îl cere de la prezentul ambiguu este acesta: să ştii să ierţi, să înţelegi cu inima, cu sufletul.

Invizibilul, necunoscutul şi infinitul sunt cele trei mari componente ce intră în alcătuirea Marii Opere.

Liderul cel mai câştigat împrumută adepţilor săi noi valenţe de afirmare din resursele lui proprii de performanţă.

Oricât de multe fire de iarbă ar exista pe pământ, ele nu vor lumina niciodată în întuneric precum o stea.

Nu vei ajunge niciodată cel mai bun dacă te plasezi pe picior de egalitate cu ceilalţi.

Nu te poţi ridica deasupra Creatorului tău. Căci astfel ai deveni tu însuţi propriul model de urmat.

Toţi spiriduşii au dreptul să-şi valorifice cât mai mult potenţialul creator. Dar transformările lor pline de imaginaţie sunt plăsmuite de un singur scenograf: Dumnezeu.

Cele mai bune idei se ivesc atunci când construieşti, nu atunci când plănuieşti. Deci, construieşte cât mai mult.

Răbdare, flexibilitate – apoi viteză şi rezistenţă. Să îmbrăţişezi schimbarea cu mare drag. Şi să foloseşti cu chibzuinţă absolut tot ceea ce, bun sau rău, se iveşte în calea ta.

Leadershipul este un demers al dezvoltării durabile, doar dacă are continuitate în transformarea omului.

Cu precădere, în viitor se va pune accent pe talent şi pe calităţi. Mai presus de toate va conta

pregătirea individuală şi rezultatele obţinute în activitatea desfăşurată în mod independent.

În timp ce tot mai mulţi indivizi vor acumula diplome şi certificate de competenţă, alţii – cei puţini şi speciali – îşi vor crea un alt drum. Un drum al pasiunii. Mult mai eficient şi mai spectaculos decât pare.

Atâta vreme cât omul are voinţă şi dispune de libertatea de a-şi fructifica talentul, el va dispune şi de mijloacele necesare pentru a duce la bun sfârşit bătălia vieţii sale.

Cine atinge succesul prea devreme, se strică de tot mai târziu.

E - I = M (Experienţă – Imaginaţie = Mediocritate)

Deschide dicţionarul la orice pagină. Alege un cuvânt oarecare. Doar unul singur. Apoi încearcă să realizezi o capodoperă literară, fără să te inspiri din nicio altă sursă. Scrie cu ochii închişi.

Dumnezeu este punctul de întâlnire al celor trei instante mistice: artistul, magicianul şi alchimistul.

Cine ştie să manipuleze materia, acela ştie cel mai bine cum se creează un univers între atâtea universuri.

Nepricepuţii încearcă să înţeleagă materia. Artiştii o modelează. Magicienii o condensează şi o încadrează într-un ciclu nesfârşit de rotaţie. Iar alchimiştii ştiu să o însufleţească.

Lasă-i pe ceilalţi din jur să te depăşească. Pentru ca ei să dea greş cu mult înainte ca tu să ajungi la destinaţie. Deseori drumul spre excelenţă este netezit de greşelile "de viteza" a celorlalţi.

Un maestru reuşeşte să configureze materia după bunul său plac. Vei deveni maestru numai atunci când materia recunoscătoare îţi va de necontenit ascultare.

Dacă n-ai ajuns la stadiul în care efectiv să te joci cu materia şi s-o modelezi după cum îţi place, înseamnă că eşti departe de adevărata măiestrie.

Te vei regăsi numai atunci când te vei recunoaşte.

Vei atinge măiestria numai atunci când te vei depăşi pe tine însuţi.

Omul orgolios este un pierzător pentru că întotdeauna se lasă învins de el însuşi.

Dacă reuşeşti să percepi insesizabilul, vei putea să produci mereu noi ecouri în universul acestei lumi.

Source: https://neculaifantanaru.com/aforisme-si-pareri-bine-slefuite-II.html

Aforisme şi păreri bine şlefuite (III)

On Septembrie 01, 2019

Ori mizezi totul pe o singură carte, ori nu mai juca deloc. Jucătorii cei mai buni primesc întotdeauna cărţile cele mai proaste cu putinţă, dar ştiu să le transforme în cele mai bune.

Pierzătorul percepe muntele ca un întreg. Învingătorul se concentrează asupra pietricelelor din care este constituit muntele. În timp ce primul îşi spune: "N-o să pot niciodată muta muntele din loc", celălalt are deja câteva pietricele strânse în mână. Performanţa este ca pietricelele din munte: este doar o chestiune de timp până le strângi pe toate.

Artistul îşi poate extinde arta cu o singură condiţie: să posede ştiinţa construcţiei şi compoziţiei.

Trebuie să ajungi la un nivel înalt de înţelegere a obscurului, ca să reuşeşti să înfierbânţi materia, s-o transformi şi să produci expansiunea ei în lumină.

De ce să te mulţumeşti doar cu statutului de a fi bun, dacă ai posibilitatea să fii strălucit?

Cel care nu ştie decât să joace dur şi să ţină lupta în picioare, acela nu va primi niciodată o mângâiere.

Omul care nu şi-a descoperit un talent sau o pasiune, nu va putea să exceleze decât în mediocritate.

O singură idee poate transforma omul obişnuit într-un om genial. Ideea deschide porţile zăvorâte ale adevăratului tău potenţial.

Cine pretinde că ştie totul, acela nu ştie nimic. Iar cel care pretinde că nu ştie nimic, de fapt ştie totul.

Omul care nu poate să reinventeze ştiinţa sau să o modeleze exclusiv după voinţa lui, nu va dobândi niciodată măiestria.

Când lumea n-o să se mai gândească la bani, atunci va înţelege totul. Şi va avea totul.

Ca să cunoşti binele, mai întâi trebuie să cunoşti răul. Ca să recunoşti un adevăr, mai întâi trebuie să-l negi. Ca să iubeşti cu adevărat, mai întâi trebuie să urăşti. Ca să ai certitudinea că exişti, mai întâi trebuie să-ţi negi propria existenţă.

Înainte de toate caută să-ţi însuşeşti mai bine ca oricine ştiinţa care ţi se potriveşte.

Învingător nu este acela care obţine doar o mică parte dintr-un întreg. Ci acela care dobândeşte prin forţele proprii ştiinţa de a cuprinde întregul şi de a-l reinventa în chip strălucit.

Taina măiestriei: Învaţă să creezi un singur punct, pe care apoi să-l înmulţeşti la nesfârşit cu el însuşi.

Cine nu este capabil să dea viaţa în fiecare zi unei noi construcţii aparte, sau unei viziuni cu totul diferite în domeniul său de activitate, acela nu are dreptul şi puterea de a se numi profesionist.

Nu-ţi dori să intri în rândul celor mai buni. Nu te compara niciodată cu cei mai tari. Fii întotdeauna cu mult deasupra lor ! Aminteşte-ţi că oricât de puternici ar fi leul sau tigrul, întotdeauna vulturul se află sus, cu mult deasupra lor.

Secretele se dezvăluie numai celor puţini, care au transpirat mulţi ani la rând în căutarea lor.

Fii puternic prin înţelegere. Fii bun prin excelenţă. Fii tu însuţi.

Profesioniştii creează zilnic ceva nou şi viabil. Amatorii nu fac altceva decât să repete reţetele şi etichetele creaţiilor originale.

Ştiinţa nu este un instrument pe care să-l poţi iubi foarte mult, fără să-l fi abordat în mod direct.

Noţiunile unei ştiinţe simbolice pot fi oricând interpretate, dar rareori înţelese.

Fiecare vis are o stea şi fiecare stea are un vis.

Alchimia se poate efectua numai în întuneric. Fiindcă întunericul ascunde o lumină foarte mică. Şi tocmai acea lumină mică este esenţa.

Nu există doar un singur univers, şi nici mai mult universuri. Ci doar infinitul !

În clipa când vei descoperi fenomenul din spatele ştiinţei, te vei simţi dator să cotrobăi în tine însuţi pentru a-ţi amplifica valoarea.

Necunoscutul este sursa de alimentare a marii cunoaşteri.

Numai cine are curajul să se avânte cu toată inima în necunoscut va afla totul.

Excelenţa se clădeşte numai prin pasiune şi perseverenţa.

Nu contează numărul acelora care aleargă împreună cu tine. Contează doar cel mai perseverent dintre ei care rezistă până la sfârşitul cursei.

Cel mai greu de îndurat este suspansul: oare ziua de mâine va fi ca cea de azi?

Degeaba eşti cel mai bun, dacă nu ai tot ce-i mai bun.

Cel mai greu lucru este să faci un pas înainte, ştiind că altcineva va face doi paşi înapoi.

Formula alchimiei restrânsă: să crezi înainte de a şti !

Cel mai mult contează cine eşti înainte de a ajunge CINEVA.

Dacă flacăra începe să se stingă, vina îi revine în totalitate aceluia care nu ştie să-i întreţină arderea.

Să faci întotdeauna doar ceea ce îţi place. Să faci doar ceea ce îţi cere talentul.

Şi într-o bună zi vei ajunge cel mai bun din lume.

Alchimia este doar ştiinţa maeştrilor. Culege un ciob de sticlă, pune-l la fiert două ore, presară deasupra lui puţin clar de lună, suspendă-l de o rază de soare, şi vei obţine un diamant.

Unui om talentat îi trebuie doar un impuls de moment pentru a crea o lume întreagă cu legi proprii. Unui om cu experienţă îi trebuie o viaţă întreagă şi o lume întreagă pentru a constata că-i lipseşte talentul. De fapt, talentul este mult mai important decât experienţa.

Să realizezi ceea ce nimeni altcineva nu reuşeşte. Să înţelegi ceea ce este obscur celorlalţi. Să descoperi ceva important de unul singur. Să cucereşti un nou limbaj. Să realizezi într-o singură zi ceea ce altora le-ar lua săptămâni, luni sau chiar ani. Asta înseamnă să fii maestru.

Totul se transformă. În orice domeniu poţi fi un alchimist, cu o singură condiţie: să reuşeşti să transformi orice condiţie în altă condiţie.

Deseori cărţile se dovedesc a fi mult mai bine decât oamenii.

Pentru unii, bunătatea fără margini înseamnă ca ei să aibă întotdeauna ultimul cuvânt de spus. Prin urmare eşti nevoit uneori să fii puţin răutăcios cu oamenii prea "buni".

Nu-i invidia niciodată pe ceilalţi. Fă tot ce poţi pentru ca ceilalţi să te admire enorm de mult pe tine.

Un viitor performer îşi începe călătoria spre excelenţă pornind de la statutul de "mărginit". Şi îşi desăvârşeşte formarea până ce-i depăşeşte pe toţi cei înnobilaţi cu statutul de "Super Brand".

Greu nu este să creezi un scenariu nou de viaţă. Greu este modul în care îl interpretezi.

Prea mulţi să grăbesc să-şi găsească un loc de muncă. Prea puţini îşi orientează eforturile către atingerea excelenţei.

Un adevărat performer face în fiecare zi ceva care să-l apropie de ţelul suprem: to be the best of the best.

Dacă vrei să primeşti ceva, învaţă să dai mai întâi de la tine. Dacă ai dat deja, învaţă să aştepţi să primeşti. Nu îndura timpul, traversează-l. E rândul tău să faci un pas curajos înainte? Aştepţi să primeşti ceva fără să dai nimic de la tine?

Cea mai dificilă constantă a vieţii este: sincronizarea cu tine însuţi, cu lucrurile pe care vrei să le schimbi, cu oamenii dragi din jurul tău.

Promovează-ţi valoarea înainte de a te compara cu cei mai buni.

Antrenează-te zece ore pe zi, timp de şase-şapte ani, la un singur skill, şi vei ajunge să-l controlezi mai bine ca oricine. Fii convins că 99% dintre aspiranţii la statutul de performer nici măcar nu încep antrenamentul, sau nu-l duc până la capăt.

Desăvârşirea înseamnă să pătrunzi adânc în necunoscutul cel mai real dintre necunoscute, şi să descoperi lumina cea mai înaltă dinăuntrul tău.

Necunoscutul este cea mai importantă constantă a performanţei.

Două feluri de oameni merită cel mai mult atenţia: cei care ştiu să piardă şi cei care nu ştiu să câştige.

Talentul nu are nevoie de diplome sau de certificate de studii ca să se dezvolte şi ca să se afirme.

Atâta timp cât ne vom permite să fim Oameni, va exista şi Leadershipul.

Cine are o pasiune, dar nu face din ea un adevărat bastion de rezistenţă, acela niciodată nu va performa.

Cel mai greu lucru din lume este să încerci să faci imposibilul. Iar cel mai frumos, să reuşeşti.

Fii bun la un singur lucru, doar la unul. Dar la acela fii cel mai bun din lume

Talentul şi Pasiunea – doi fraţi gemeni care se înţeleg de minune în limba lor.

Cele trei etape ale transformării: caută + găseşte + atribuie un sens.

Important nu este să le ştii pe toate. Important este să ştii un singur lucru pe care nimeni altcineva nu îl cunoaşte.

Pasiunea este forţa care îţi dă garanţia că eşti mult mai bun decât ceilalţi într-o anumită direcţie.

Talentul este ca o floare, care odată răsărită, trebuie doar udată periodic ca să nu se usuce.

Singurul şi cel mai valoros profesor pe care îl ai este greşeala. Corectează, corectează,

corectează până când vei atinge perfecţiunea.

Nu există oameni de geniu pe lumea asta. Ci există doar două constante "POT" şi "NU POT".

Numai omului care a descoperit un secret îi este dat să culeagă în întregime roadele acestuia.

Foarte mulţi m-au întrebat de ce mă grăbesc atât de mult să termin anumite proiecte. Le-am răspuns: fiindcă cel care nu se grăbeşte, nu o să termine niciodată.

Doar pentru acel cineva care îmi va împărtăşi crezul: "Chiar dacă toată lumea va fi împotriva mea, eu voi fi alături de tine".

Una este să fii bun într-un domeniu de activitate. Cu totul altceva este să fii excelent într-un domeniu de activitate. A fi bun înseamnă să te afli într-un cerc alături de mii, sau milioana asemenea ţie. Dar a fi excelent înseamnă să fii tu cel care învârte cercul.

Să nu fii străin de privirile întoarse în alte direcții, construite pe principiul oglindirii în simetria aparențelor. Ceea ce privești nu e întotdeauna ceea ce vrei să găsești.

Și degeaba iei binele cu tine, dacă binele este uitat... Nu mai bine să lași în urma ta ceva de neuitat? Fii o stea pe cer, nu un sfânt pe pământ.

Poți să păcălești șoarecii și să-i faci să cadă în diverse capcane. Dar nu poți să convingi universul să-ți facă o stea pe cer, doar pentru că știi să întinzi capcane pentru șoareci.

Omul care își face mereu planuri, cel care are o poftă neînfrânată de a-și imagina noi strategii, este omul care nu acționează niciodată la timpul cuvenit.

Până ce tu aștepți să se întâmple ceva de la sine, alții deja au făcut 10 pași înainte. Schimbarea nu așteaptă să-i hotărăști momentul potrivit, fiindcă niciodată n-o să fie momentul potrivit.

Important este omul care aduce schimbarea, nu cei care așteaptă ca lucrurile să se întâmple de la sine. Schimbarea nu are planificată întâmplarea.

Nimeni nu îmbrățișează mai mult tehnologia decât un om al științei. Cel ce îmbrățișează orizonturi mai ample este cel ce-a străbătut distanța de la pământ la cer.

Unii sunt gata să meargă tot înainte, alții sunt nevoiți să rămână tot mai în urmă.

„Mai uşor trece o cămilă prin urechile acului, decât intră un bogat în Împărăţia Cerurilor." Ştiinţa (Marea Împărăţie) nu are nevoie de înlesnire materială ca să genereze accelerarea progresului.

Dacă citești o carte de o mie de ori, vei descoperi tot atâtea modalități de a percepe realitatea printr-o oglindire îndepărtată, înghițită de un spațiu ireal.

Nu vei găsi niciodată o comoară trăind cu capul în nisip, luând din când în când câte o gură de aer. Utilizează-ți energia pentru a profita de bogăția din tine !

Să fii cel mai bun dintre cei mai buni, fără să te consideri mai bun decât cel din urmă.

Nu te juca cu focul dacă nu te simți în stare să arzi ca o flacără. Temperaturile mari sunt declanșate de flăcările mistuitoare care ard atât de puternic.

Secretul pe plan spiritual este să fii înconjurat de o aureolă magică. Dacă nu știi să te transpui într-o cifră magică, nu te vor putea ajuta nici inteligența și nici hazardul.

Taina științei este lucrarea credinței celor care, strălucind ca stelele, reușesc să transmită lumina pe toate nivelurile de vibrație ale întregului Univers.

Singura cale de a ajunge foarte departe este să luminezi ca o stea într-un întuneric care străbate noaptea fără nicio direcție.

Directorii sau salariații vin și pleacă. Dar creatorii rămân pentru totdeauna.

Niciodată să nu excelezi acolo unde toți excelează. Ci, să excelezi numai acolo unde ești unic, fără egal.

Când Dumnezeu te ţine departe de ceilalţi oameni, înseamnă că are planuri mai mari cu tine.

Important este cel care duce știința la un nivel superior. Universul este un plin al științei umplut cu credința celor care construiesc piramide.

Progresul îi elimină pe cei sensibili și bolnăvicioși, și îi păstrează doar pe cei rezistenți în fața provocărilor. Progresul este știința de a fi cauza unei tămăduiri care transformă viața într-o provocare.

Tot secretul este să știi să vezi. Pentru asta, trebuie să studiezi arta subtilă a picturii. A vedea este un fel de a picta noaptea un relief.

În fiecare săptămână să aduci ceva în câmpul ştiinţei. La sfârşitul anului, mii de oameni vor folosi resursele tale ca să continue suplimentar angajamentul făcut ştiinţei, lucru care face, ca brandul tău să fie unic şi valoros.

Cei care au un website, le sugerez să traducă conţinutul tuturor articolelor cel puţin într-o limbă străină ! Şi chiar dacă nu ştiţi foarte bine o limbă străină, puteţi apela la traducători. Nu există scuze pentru a nu traduce !

Iar cei care ştiu bine o limbă străină şi au un website, şi nu traduc tot ceea ce au lucrat, degeaba au mai învăţat o limbă străină...

Cel care nu ştie, dar apelează la cine ştie, este mult mai important decât cel ce ştie și nu face nimic cu ceea ce ştie.

Ca să-ți asiguri locul 1 mondial în elita unei industrii puternice, nu-i de-ajuns să fii cu un pas înaintea altora, ci cu 100 km înaintea tuturor. 100 km înseamnă cam 100 de mii de pași. Deci un pas nu e suficient, ci 100 de mii.

Toată materia, stelele nemuritoare, toată energia universului, întreaga creație (complet infuzată cu spirit), natura înconjurătoare, tot ce numim timp și spațiu, întunericul și lumina, chiar și cea mai îndepărtată planetă, tinerețea fără bătrânețe, toate se aliniază spre a ușura traseul pe care ai de parcurs ca să reușești în ceea ce ți-ai propus.

Dar ca să se întâmple toate astea, trebuie să ajungi la acel nivel de credință care are în centrul ei alchimic însăși Forța Creației Infinite. Cum spunea cel mai mare alchimist al tuturor timpurilor: "Infinitul sunt Eu".

Cei ce știu, vor ști și mai multe. Cei ce nu știu, nu vor ști niciodată nimic.

Nu ai cum să-i depășești pe ceilalți decât dacă îți dovedești superioritatea cu ajutorul științei.

Iar dacă nu-i depășești pe ceilalți vei fi tu cel rămas în urmă.

Puţini acordă atenție micilor schimbări care creează în timp marea schimbare.

Cât timp oamenii își văd de cursul firesc al vieții, cineva acolo schimbă în taină ordinea lucrurilor în întreaga lume.

Cu toate astea, unii vor contribui cât pot de mult la dezvoltarea ştiinţei, în timp ce alţii vor privi neputincioşi la schimbările înfăptuite de cei care consideră că ştiinţa are propria frumuseţe.

Unii schimbă lumea, alţii sunt pur şi simplu sunt conduşi de curentul schimbării, fără să poată schimba nimic. Există, aşadar, oameni ai inovaţiei, şi oameni ai privitului fără noimă. Tu din care categorie faci parte?

P.S. Cei care iubesc ştiinţa, îmi vor da dreptate. Toţi ceilalţi mă vor urî din tot sufletul !

Big prizes are for great people. Small prizes are for small people.

Culorile sunt manifestări ale picturii valabile pe linia unei vieţi care nu-şi epuizează niciodată misterele.

Paradoxul pretențiilor grosolane: „Să te dai mare știutor, și cu toate astea să ajungi în cel din urmă stadiu al bătrâneții fără să fi aflat ce este Știința.”

Unii sunt predispuși s-o ia înainte, alții sunt predispuși să rămână în urmă. Unii rămân în drum, în loc să își facă un drum.. adică nici nu merg măcar. Si asta este o alegere...sa existi este o optiune, sa traiesti este tot o optiune...don't judge, just observe and accept ! O parte merg în ritmul lor normal, fără a fi judecaţi de unii sau de alţii, fiecare merge pe drumul lui,

pe care nimeni nu poate merge.

Ar trebui să trăiesc o infinitate de vieți într-o infinitate de trupuri, doar ca să extrag o mică parte din infinitul pe care îl port acum în mine.

În asta constă inteligența: să ai puterea să le conduci pe toate în orice împrejurare.

Când vrei să faci cuiva un rău, asigură-te că Dumnezeu nu știe planurile tale. Altfel, se poate întoarce roata într-un fel în care nu îți imaginezi. Şi cum Dumnezeu îţi ştie planurile dinainte ca tu să ţi le imaginezi...este doar o chestiune de timp, nu de certitudine.

Cine are știință arată mereu ceea ce știe. Cine nu are știință, nu are nimic de arătat.

Cei mici vor ajunge cu totul neînsemnați, cei mari se vor înălța tot mai mult.

Anul acesta ne vor părăsi mulți bătrâni, și nu știm dacă mai au timp să îndrepte ce-au greșit. Cert este că tinerii vor mai întineri cu un an. Amin.

Acolo unde nu ai avut niciodată înclinații, exact acolo s-ar putea ascunde talentul tău. Punctul tău slab este punctul tău forte.

Cultura generală nu este pentru creatori. Creatorul știe un singur lucru: am un singur talent, mă țin doar de el, și restul nu contează.

Când alergi noaptea târziu este întotdeauna linişte şi însingurare. Dar se văd stelele.

Să alergi cât poți de bine ! Și când nu mai poți, continuă încă un pic. Dar niciodată, niciodată, niciodată să nu renunți.

Cum spunea un prieten azi: alergătorul este precum o pană de vultur, smulsă de vânt, purtată în neștire...

Lumea nu stă după cei care stau. Lumea se mișcă după cei care mișcă lucrurile. Să nu treacă o zi măcar fără să aduci ceva nou în domeniul științei.

Cei ce știu, vor ști și mai multe. Cei ce nu știu, nu vor ști niciodată.

Dacă fiecare ar fi preocupat de ce ştie el şi nu alţii, s-ar cunoaşte mai bine cu siguranţă. Mulţi sunt prea preocupaţi de ceilalţi şi nu încetează să se compare; în ideea că fiecare face ce poate şi ce ştie uitatul în grădina altuia nu duce la progres, ci doar de purtarea de grija altuia, care la noi constituie o mare problemă.

Toţi greşim, şi totul ţine de percepţie: o tratăm ca pe o oportunitate de schimbare pozitivă, sau aşteptăm pe ceilalţi să se schimbe (ca noi suntem perfecţi).

Amândouă părţile sunt lezate mai mult sau mai puţin, dar totul pleacă de la o şansă, şi aici începe "magia" schimbării.

Vezi şi "Prinde-mă dacă poţi", inspirat din realitate. Frank Abagnale fraudează sistemul, nu dintr o cultură a "răului" sau a sfidării, ci pe fondul unei insecurităţi afective, apărută în adolescenţă. Agentul FBI care l-a urmărit, i-a dat şansă după şansă (în total 3), convins fiind că totul pleacă de la o şansă, şansă care trebuie să asigure acea securitate emoţională de care individul are nevoie, pentru a înfăptui schimbarea.

Aşa a început schimbarea...din cel mai căutat fugar şi infractor fiscal, a devenit consultant în securitate financiară .

Totul este psihologie fină, a te pune în locul celuilalt, altfel spus a renunţa la "ego", şi a da o şansă ! Este aşa cum a spus cineva: "Secretul nemuririi înseamnă, mai întâi de toate, să trăiești o viață demnă de amintit."

Source: https://neculaifantanaru.com/aforisme-si-pareri-bine-slefuite-III.html

Aici se simte mâna Domnului

On Februarie 22, 2013

Reflectează asupra modului în care evoluezi, astfel încât să te convingi de legătura strânsă ce există între sistemul tău de valori şi rolul pe care ţi-l asumi în lume.

Numai un singur individ, numai o singură speţă umană iese dintr-o casă străină, iar pe pragul de la intrare îşi inspectează încă o dată talpa pantofilor de eventuale urme de sânge. Asasinul - Anton Chigurh - hiena aceasta flămândă, fiara aceasta de o cruzime absurdă care după ce s-a înfruptat din prada aleasă la întâmplare, îşi linge cu poftă sângele de pe bot, lăsând impresia de curăţenie şi îngrijire.

O voinţă intensă care izbuteşte să domine frontierele propriei sale conştiinţe, o captivantă aventură care însă urmează un traseu fizic şi psihologic regresiv, o determinare care aduce cu ea un întreg şir de evenimente. Căci, îndepărtându-se de casă - locul unde şi-a înfăptuit încă o dată opera, nici nu se urcă bine la volan, abia parcurge câţiva metri, că: "Boom" ! O altă maşină îl izbeşte în plin !

Şi acum, pentru prima dată, el simte tulburător efectul direct al acelui *châtiment* , întunecata întorsătură a destinului, descărcarea curentului invizibil, generat de un trăsnet, direct asupra stării sale iniţiale de confort fizic şi psihic. Abia acum resimte el puternica voinţa care-l domină, sarcina electrică, aproape mortală, care îi electrizează simţurile în avântul lui impetuos spre absolut.

Aici se simte mâna Domnului, invizibilă, neiertătoare, grea şi traumatizantă ca o palmă servită din plin, cu toată ura, împingând fiara în mărăcinişul cu spini ascuţiţi ai durerii. Un ultim avertisment?

Leadership: Cum se justifică efectele acţiunilor tale atunci când ispăşirea păcatelor tale devine extensia unei imagini de sine plină de putere care nu urmează alte criterii decât cele auto-impuse de restricţia de a nu te uita în urmă?

Picior fracturat, mâna ruptă, oase dislocate, plin de tăieturi şi de sânge, zdrobit de durere. O resuscitare a energiei în sistemul propriu de valori care se manifestă printr-o drastică tendinţă de apropiere de realitate - fenomen caracterizat printr-o emisie de "lumină", lumina vieţii. În sfârşit omul ăsta este constrâns să perceapă mai profund, mai clar complexitatea existenţei sale în raport cu latura negativă a caracterului său.

Sfera metalică este electrizată negativ, nu mai poate acţiona nicidecum cu alte sfere. Personalitatea sa nu-i îngăduie să interacţioneze cu alte personalităţi. Anton Chigurh eşuează lamentabil. Este doborât *très rapidement,* chiar în mijlocul călătoriei sale spre dobândirea întregii deplinătăţi, chiar în momentul când se crede ajuns la suprema siguranţă a existenţei.

Leadership: În ce fel judecata de sine târzie, adusă de chinul constant, te face să îți reconfigurezi percepția asupra viitorului tău, chiar și atunci când conștientizezi "răsplata" inevitabilă?

Chinul se statorniceşte în el, îl muşcă adânc din carne, dezvoltând un puternic efect de recul asupra lui, îi anulează orice forţă eliberatoare, îi scutură bine mantaua de autoritate pe care o poartă. El nu încearcă să-şi justifice efectele acţiunilor lui, chiar dacă simte că totul se petrece după legea divină "după faptă, şi răsplată", fiindcă imaginea lui despre sine este

identică cu acea vanitate necruţătoare de fiară care pândeşte o altă ţintă, din instinct şi pasiune. Durerea şi plăcerea sunt de fapt două feţe ale aceleiaşi monede – nu poţi avea una fără cealaltă.

Până în acest moment a avut prea puţin timp ca să se judece pe sine însuşi, aşa încât acum este foarte mulţumit că se poate gândi la acţiunile sale. Pare să-şi amintească de toate crimele înfăptuite. Toate fărădelegile par a se perinda anapoda în mintea lui – preocupat împreună cu toate simţurile, de viitor.

Va lupta mai departe pentru un viitor curat, sau pentru un viitor tot atât de periculos şi incert ca înainte?

Rănit, dar nu mortal. Chinuit de dureri, dar nu vlăguit în totalitate. Prins într-o mlaştină de contradicţii, Anton Chigurh e nevoit să pună în practică – aidoma unui personaj al lui Balzac - singura axiomă care îl poate face să treacă peste acest moment: " *Fuge, late, tace* ". *

Leadership: Ce anume te poate determina să percepi mai profund şi mai clar complexitatea existenţei tale în raport cu latura dominantă a caracterului tău, fără să te consideri învinsul unei lumi care te fascinează şi te îndeamnă s-o îndrăgeşti?

O voinţă intensă izbuteşte să domine frontierele propriei tale conştiinţe? Porneşti într-o captivantă aventură care însă urmează un traseu fizic şi psihologic regresiv? Îţi aloci puţin timp ca să te judeci pe tine însuţi? Lupţi pentru un viitor curat, sau pentru un viitor periculos şi incert?

Nu ne este greu să întrevedem, încă din perspectiva înţelegerii conceptului de leadership - axat pe latura umană, elementele care pot determina mai târziu apariţia unor transformări de natură morală în existenţa individului supus unei singure raţiuni, tumultoase, o crăpătură în zonă care delimitează perimetrul caracterului său.

Nu ne este greu să ne explicăm, tot din perspectiva unei asemenea înţelegeri, a conceptului de leadership, de ce limitele omului, în ultimă instanţă, nu sunt marcate cu precizie în partida dintre o viaţă pustie şi una cu sens. Ca să treci la un nivel înalt trebuie să permanentizezi aceste limite în sens pozitiv, să te observi cât mai des din perspectiva automodelării.

Ceea ce te poate determina să percepi mai profund şi mai clar complexitatea existenţei tale în raport cu latura dominantă a caracterului tău este încercarea de a te mântui prin înţelesul pe care îl dai suferinţei pe care o trăieşti după ce o produci în viaţa altora.

Leadership: Îţi poţi asuma destinul unei fiinţe care nu se lasă doborâtă de nicio experienţă dezamăgitoare, fără să cazi pradă slăbiciunii de a rămâne constant în aceeaşi direcţie a tuturor faptelor tale?

Expertul în materie de leadership, John Maxwell spunea la un moment dat ceva de genul: " *Un act de echilibristică dă naştere unor conflicte interioare.* "

Acest act de echilibristică semnalează acea pierdere de energie în sistemul propriu de valori, care se manifestă printr-o drastică tendinţă de îndepărtare de realitate. Uneori este necesară o "scurtcircuitare" a circuitului tău intern de valori şi convingeri, doar astfel vei fi constrâns să percepi mai profund, mai clar complexitatea existenţei tale în raport cu latura dominantă a caracterului tău.

Învaţă să transformi fiecare pepită de aur din existenţa ta – toate momentele pline de învăţăminte şi adevăr - în noi norme de facilitare a accesului spre excelenţă. Doar aşa vei putea găsi, rapid, un înlocuitor al inacceptabilului sau regresului. Sau poţi aspira să realizezi tot timpul opere îndrăzneţe, fără excepţie, dar această implicare într-un voiaj spre absolut, în care să-ţi dezlănţui partea lăuntrică negativă, nu-ţi va fi deschizătoare de drumuri la nesfârşit.

Dante Alighieri a ajuns într-o zi în faţa unei porţi sinistre, înaintea căreia a şovăit. Şi în faţa ta va exista o astfel de poartă în pragul căreia vei şovăi. Este "alternanţa" - de la o zonă slab iluminată sau chiar întunecoasă, la una luminoasă. Poţi cădea pradă propriei tale slăbiciuni dacă rămâi constant în faţa uşii, în zona întunecoasă. Sau îţi poţi spori puterea de înţelegere a Omului din tine dacă treci de ea, spre zona luminoasă.

Leadership: Poţi să înalţi către o conştiinţă superioară fundalul unui sentiment de familiaritate cu impactul evenimentelor care te iau prin surprindere, fără să devii sclavul unui sine paralel care se identifică cu voia Domnului?

Reformularea propriei hărţi interioare – furnizată de instanţa numită "conştiinţă", aşa cum există ea la un moment dat, este baza deciziei curente care comandă acţiunea. Acţiunea schimbă nivelul sistemului tău funcţional. Iar nivelul real al sistemului este generatorul care îţi pune în mişcare orizontul şi deschiderea faţă de valorile pozitive ale vieţii.

Criticul rus Vladimir Vladimirovich Ermilov explica în una din cărţile sale un lucru important: *" Idealizarea dedublării este legată de faptul că nu poţi concepe existenţa unui caracter integru, deschis, bine conturat, ferm, care să fie înzestrat în acelaşi timp cu sentimente subtile şi scrupule de conştiinţă. "*

Iată-l pe Anton Chigurh. Şi priveşte-te pe tine. Poţi să-ţi defineşti caracterul? Poţi să funcţionezi în contradicţie cu tine însuţi? Eşti rodul unei inconsecvenţe de fond? Poţi fi în acelaşi timp şi alb şi negru? Poţi să şovăieşti în pragul unei porţi sinistre şi în acelaşi timp să acţionezi raţional dincolo de ea?

Relevanţa pe care o acorzi „Omului" din tine şi în acelaşi timp esteticii leadershipului, este plasată în spaţiul în care vrei să te încadrezi, acel spaţiu al fiinţării laturii tale dominante. Hotărăşte-te ce cale vrei să urmezi şi nu te îndepărta de la ea. În cadrul procesului de dezvoltare n-ai cum să fii două persoane în acelaşi timp, fără riscul de a cădea într-o extremă sau alta.

Reflectează asupra modului în care evoluezi, astfel încât să te convingi de legătura strânsă ce există între sistemul tău de valori şi rolul pe care ţi-l asumi în lume.

A înălţă către o conştiinţă superioară fundalul unui sentiment de familiaritate cu impactul evenimentelor care te iau prin surprindere înseamnă să-ţi reaminteşti mereu că lupta pe care o duci cu tine însuţi, forţându-te să fii puternic, reprezintă de fapt revenirea la o viață normală în care ai posibilitatea să renunţi la a te mai simţi în stare să escaladezi "imposibilul".

Aici se simte mâna Domnului marchează consecinţele regresului pe care îl înregistrezi atunci când funcţionezi pe "aburi" şi nu pe "combustibil". Un sistem de valori "redus" care, ca şi non-valoarea, au repercusiuni negative pe termen lung.

*** Notă:** No Country for Old Men (2007);

* **Notă:** *Fuge, late, tace.* " (lat.) – Fugi, ascunde-te, şi taci;

Source: https://neculaifantanaru.com/aici-se-simte-mana-domnului.html

Alchimia materiei vii

On Aprilie 15, 2009

Dezvoltă-ţi o ştiinţă care să se sprijine pe pilonii înalţi al înţelegerii profunzimii legăturilor dintre lucruri, încât să câştigi întrecerea dintre ceea ce se descoperă prin reflecţie şi ceea ce se constată prin experiment.

Ai încercat vreodată să uzi florile numai cu apă distilată? Am citit despre experienţe de acest fel făcute către sfârşitul veacului trecut de un german cu numele von Herzeele, reluate apoi după anii 1950 de profesorul Pierre Baranger, şeful catedrei de chimie organică a Şcolii Politehnice din Paris.

Ce idee ! Am pus nişte seminţe să încolţească într-o cuvetă în care erau numai cristale de sulf şi apă distilată, iar într-o altă cuvetă am pus acelaşi fel de seminţe, dar în pământ udat cu apă obişnuită. Interesant a fost faptul că seminţele din cuveta cu sulf nu numai că au încolţit, dar deşi le-am udat tot timpul doar cu apă distilată, plăntuţele au şi crescut. Şi stai să vezi ce-am făcut cu ele.

După ce micile plante au crescut câtva, le-am scos din ambele cuvete şi le-am ars în mod separat. Aşa procedăm noi, biologii, ca să putem afla prin analize foarte fine ce elemente chimice conţine fiecare plantă în parte. Ei bine, şi la unele şi la celelalte am găsit exact aceleaşi substanţe chimice, specifice speciei respective.

De aici se poate trage concluzia că plăntuţele din prima cuvetă, deşi au fost hrănite numai cu sulf şi apă distilată-mineralizată, şi-au fabricat singure elementele chimice necesare. Plantele sunt adevărate micro-uzine atomice, în care, prin transmutaţii la energii scăzute, îşi produc în cel mai discret mod elementele chimice de care au nevoie. *

Leadership: Te limitezi numai să constaţi transformările calitative ale materiei, fără a încerca să explici rezultatele neobişnuite ce trebuiesc supuse avizării unor ipoteze explicative?

Materia care formează subiectul ştiinţei se constituie din toate mijloacele naturale sau artificiale care contribuie la funcţionarea unui anumit organ sau la modul în care are loc un fenomen sau altul. În orice segment al naturii, unde elementele sunt conectate printr-un misterios proces numit "confuzie", savantul trebuie să-şi facă intrarea printr-o metodă cât mai inovativă de a depista angrenajul în care locuieşte un principiu sau un concept, trecând dincolo de situaţia imediată.

Celebrul inventator american, Thomas Edison, a spus: *"Nu am eşuat. Am descoperit 10.000 de modalităţi care nu funcţionează."* Chiar dacă leadershipul se focalizează mai mult pe aspectele personalităţii care te pot avantaja în societate şi în lumea businessului, aceasta nu înseamnă că îi lipseşte partea de antrenament ştiinţific care poate valida noi abordări şi noi puncte de vedere faţă de diferite aspecte ale lumii sau ale vieţii.

Aceste aspecte contribuie la evaluarea propriei funcţionalităţi din perspectiva unei gandiri care se implică propriu-zis în evenimentul revelării unei noi atitudini faţă de creaţia lumii.

Nu te mulţumi doar să admiri faţada leadershipului expusă la cel mai înalt nivel ştiinţific, printre zăbrelele gardului de fier al neputinţei de a explora noi frontiere cunoaşterii. Încearcă să uneşti părţi diferite ale spaţiului şi timpului pentru a obţine un fenomen de interferenţă

constructivă, important pentru analiza propriu-zisă a unei realităţi mai largi. Încearcă să faci strălucita dovadă a unei practici creatoare care să îmbogăţească cultura şi înţelegerea lumii. Încearcă să foloseşti întâmplarea care să ducă la contopirea mai multor idei într-o continuă evoluţie şi extindere, încât ele să alcătuiască fondul teoretic al dezvoltării durabile.

Leadership: Eşti reprezentat de un câmp vizual extrem de larg pentru vederea la distanță, compatibil cu menținerea unei zone de reflecție confortabilă pentru vederea de aproape?

Perspectivele cele mai promiţătoare de ascensiune sunt condiţionate şi menţinute doar de adoptarea unei forme noi, distincte şi particulare de "a fi", în contexte care îţi pun la grea încercare răbdarea, adevăratul curaj de întreprinzător, convingerile şi rezistenţa în faţa a ceea ce este necunoscut. Transformările calitative ale materiei pot reprezenta o enigmă care ne e dezvăluită în ultima scenă a actului de enunţare a unor noi teorii, legate de faptul că imaginea dată a lumii devine prin gândire străbătută de noţiuni şi idei tot mai îndrăzneţe şi mai năstrușnice.

Vei reuşi să aeriseşti încăperile leadershipului racordate la reţeaua de alimentare şi distribuţie a ideilor inovatoare care promovează independenţa ta profesională şi avansarea în carieră, numai dacă îţi fixezi ca scop explorarea şi promovarea gândirii științifice şi raționale care, ulterior, va trezi interesul unui cerc larg de specialişti în domeniu.

Bineînţeles, în măsura în care dimensiunea reală a resurselor de autoevaluare pe care le ai la dispoziţie şi a răspândirii lor în practica de specialitate, în contact cu universul unui context favorabil de creaţie, nu depăşeşte dimensiunea maximă de dezvoltare acceptată de trairea in imaginar.

O vedere la distanţă optează pentru consacrarea expresă a unei constatări care, impusă prin deducţie şi reglementare prealabilă a colectării de probe, poate face obiectul unei transmutaţii de elemente unele în altele. Ea trebuie să fie compatibilă cu menținerea unei zone de reflecţie confortabile pentru vederea de aproape prin spiritul argumentărilor şi a demonstraţiilor logice care te obligă să tragi o concluzie referitoare la un anumit efect pe baza cunoaşterii cauzei propriu-zise.

Ştiinţa presupune să-ţi creezi o altă perspectivă de a privi mediul înconjurător, luând seama de distanţa la care se întâmplă ca lucrurile să se înlănţuiască perfect care este aproape de expunerea lor la încercarea de foc a îndoielii.

Alchimia materiei vii singularizează existenţa unei practici ce implică conştientizarea unei forme de intervenţie în cursul naturii şi întinderea unui anumit drept asupra unui terioriu care pentru cei mai mulţi indivizi face obiectul unor restricții diverse, provocând nelinişti.

Dar, pentru alţii, acelaşi teritoriu sugerează nelimitatul, o enigmă care se lasă greu descrifrată, ca posibilitate de descoperire a unor noi combinaţii de reguli, forme, efecte, metode, condiţii şi factori ce pot genera producerea unor noi puncte de vedere asupra complexităţii şi înţelegerii lumii.

*** Notă:** Gheorghiţă, Florin - *Întrebările ştiinţei* , Editura Albatros, 1988.

Source: https://neculaifantanaru.com/alchimia-materiei-vii.html

Alchimistul (II)

On Iulie 20, 2017

Ţinteşte cu uriaşa ta voinţă asupra întregului din jurul tău, încât să-ți câştigi privilegiul unei avantajoase poziţionări în zona adevărurilor conţinute în revelaţia divină.

Totul se constituie într-o artă adecvată la trei planuri: corp, spirit și materie, care prin dubla natură a luminii și a diferitelor posibilități de expresie ale acesteia, într-o manieră figurativă, fac posibil atât dialogul dintre Cer și Pământ, cât şi transmutaţia prin amalgamarea cu metalele nobile. O artă cu triplă propunere: o practică de enunţare a adevărurilor ascunse, o acțiune proporțională datorită naturii unor anticipări inspirate decât teorii ştiinţific elaborate şi o reacţie la raţionalismul iluminismului care antrenează după sine un ideal de perfecţiune pus în slujba binelui.

Sunt eu însumi sub imperiul artei, adică eu însumi mă constitui ca act de mărturisire a unui crez artistic: cred în destinul creaţiei mele. Alchimia, sub presiunea unei constante numită *Experimentum Crucis* , este o acţiune de eliminare a cauzelor oricăror neconformităţi între cer şi pământ, între vid şi plin, între unic şi universal, între trecător şi etern, ce mi-l procură însăşi momentul şi dorinţa mistuitoare de a scrie. Având privilegiul unei avantajoase poziţionări în zona adevărurilor conţinute în revelaţia divină.

În mare, este vorba de o determinare care adună real, imaginar și simbolic toate luările de poziție generice, teoretice și retorice, implicând refuzul separării subiectului de obiect și căutarea analogiilor, mai degrabă decât a cauzelor unei acțiuni sau stări de fapt. De o modalitate legitimă de a dobândi un nume, un plus de cunoaştere şi strălucire, înarmându-mă cu entuziasmul unui sentiment sublim care aprinde focul secret din care se naşte eternitatea.

Pot să mă privesc în lumina adevărului sublim și să mă accept ca o mică porţiune a raţiunii care se manifestă în natură, imaginându-mă o parte din creaţia unui artist care și-a propus să picteze lumea în culorile vii ale pietrelor preţioase și ale metalelor nobile, ale poveştilor umane, susţinute de o abordare vizuală care comunică spectaculosul pe măsura unei întâlniri cu unicul înţeles din toate iluziile acestei lumi: Dumnezeu.

Leadership: Reuşeşti să vezi noul de care eşti avid în ceea ce n-a încetat să se afle sub ochii tăi?

Chiar dacă mă servesc excesiv de acea intuiție a geniului care surprinde cauzele mişcării corpurilor cu ajutorul acţiunii divine, diversă în efectele ei și unică în raţiunea cu care cineva se angajează la o astfel de lucrare personală, consider că totul are rolul de a mă învăţa atât de multe..culmea..tot despre mine.

Sub ochii mei se află adevărul revelaţiei divine, dar tot el poate face nevăzut miracolul propriei mele iluminări.

E ca și când aș descoperi cheia unei interpretări neaşteptate, elementul favorabil calcinării aurului și argintului, fără să mai traduc textele enigmatice ale experimentatorilor hermetiști în termeni de procese naturale reproductibile în laborator. Luciditatea consecinţelor supunerii oarbe în faţa probei focului, hrănită din lupta cu visul, o las în seama tratatului *Cerului Terestru* , interpretat în zece feluri, ce se suprapune cu revendicarea unei priorităţi în finalizarea unei noi înţelegeri.

Marea cunoaştere este calea de a ieși din labirintul incertitudinii realităţii prin finalizarea unei noi înţelegeri asupra propriei persoane din perspectiva manifestării unei ordini superioare.

În mod particular, tind să cred că am ceva din bogăţia unei firi care simte acolo unde alţii gândesc, care construieşte un sens acolo unde alţii cred că totul este definitiv, fără să elimin cauzalitatea universală. Calculez molaritatea unei soluţii obţinută prin amestecarea fermentului extras din aur cu fermentul extras din argint, tot așa cum mâna pricepută a unui fizician cântărește toate părțile universului într-o cumpănă dreaptă, armonizând în mod exemplar legile mişcării cu natura corpurilor.

Așadar, am parte de o înţelegere care continuă în multe privinţe oglindirea în cioburile unui glob transparent care înfăţişează lucrarea divină. Concomitent, stăpânesc toate mijloacele artistice care pot să deschidă orizonturi noi de interpretare și înţelegere a creaţiei universale şi a dimensiunii umane, oferind celor pasionaţi de artă posibilitatea de a vedea lumea din perspectiva sculptorului care se opreşte în faţa unei porţiuni de stâncă, şi exclamă cu ardoare: "Ce mare minune va fi şi opera mea ! "

Leadership: Îţi construieşti o imagine a „luminii cereşti" încât să vezi în toate tocmai ceea ce, fără tine, nu vede nimeni?

E clar, mă pricep de minune să fac din faptele și lucrurile mărunte o stea în calea măreţiei ideilor, o imortalizare a luciului unei ape cristaline, numită *Izvorul Sacru* , creând liber şi nu imitativ, fabricând aurul mai întâi sub forma sa simbolică, asemenea geniilor care îşi găsesc inspirația în haosul unei stranii şi fascinante întâlniri cu divinitatea.

Un făcător de miracole, care trebuie în consecinţă să fie şi alchimist şi magician, trebuie să se scufunde într-un cadru atemporal, construindu-şi estetica de luminozitate nocturnă după postulatul că în microcosmosul din om sunt conţinute energiile macrocosmosului, imprimând creaţiilor sale pecetea autenticităţii atât în ceea ce priveşte conţinutul, cât şi forma.

Vissarion Grigorievici Belinski, fondator al programului estetic al realismului în literatura rusă, observa:

„Există oameni, foarte puţini, care posedă într-adevăr capacitatea unei activităţi creatoare independente de aptitudinea lor. Aceştia privesc totul într-o manieră oarecum deosebită, originală, văd în toate tocmai ceea ce, fără ei, nu vede nimenea, iar după ei vede toată lumea, şi se minunează că n-a văzut respectivul lucru şi înainte. Aceşti oameni nu sunt nici pe departe vicleni sau ciudaţi: ei înţeleg totul simplu, dar înţelegerea lor simplă pare tuturora, la început, foarte complicată, iar uneori smintită şi absurdă. Pe urmă însă pare atâta de simplă, încât nu mai e niciun prost care să nu se mire cum de nu i-a dat lui prin cap - e doar atât de simplu ! "

Lumina cerească simbolizează cunoaşterea pe care pe care singur o creezi, o improvizezi sau o zugrăveşti într-un context de multiplicare a secvenţei de iniţiere într-o existență superioară căreia îi poți da un sens măreţ chiar dacă ascunde o nebunie. Însă tocmai această nebunie este un produs al alchimiei pe care numai artiştii au măiestria s-o redea în variate forme, în conformitate cu un ideal de neatins. Un ideal de distincţie. Un ideal de a schimba lumea în mod original.

Alchimia presupune să cercetezi cu răbdare o nouă abordare a interacţiunii dintre cunoaştere, credință și adevăr, încât să descoperi ascuns în ele mesajul unei ordini superioare.

Alchimistul este artistul care priveşte totul într-o manieră oarecum deosebită, originală, și vede în toate tocmai ceea ce, fără el, nu vede nimeni. Iar după el vede toată lumea.

*** Notă:** Enigma - The Alchemist

Alchimistul modern

On August 17, 2014

Împrumută câte ceva din propriile trăiri şi concepţii, pentru a stabili acea formă a experienţei personale de a fi stăpân pe ceea ce eşti.

Adeseori ai impresia unui alchimist modern, care cu migală ştiinţifică, dozând riguros elementele materiale din eprubete şi alambicuri, măsurând şi cântărind, încearcă să descopere piatra filozofală a artei. Ea se naşte însă într-o explozie a eprubetelor şi alambicurilor şi în afara calculelor savant riguroase ale fostului inginer. Filmul "Greva", ca şi întreaga operă a lui Serghei Eisenstein, este o creaţie artistică spontană şi independentă de calculele pedante întreprinde de realizatorul ei.

Contradicţia este doar aparentă. Exemplul mai vechi al unui Leonardo da Vinci o demonstrează. Spiritul ştiinţific, analitic al lui Eisenstein nu face decât să surprindă cu luciditate ideile în totala lor nuditate, în formă pură, aparent "în vitro", să descopere geneza acestor idei, mecanismul lor intim. Ar fi, poate, hazardată afirmaţia că întreaga alchimie practicată de Eisenstein nu era decât o formă de cochetărie a unui artist de un temperament creator, vulcanic, care nu putea fi de loc dozat în sticluţele etichetate ale unui laborator. Dar este deocamdată singura explicaţie posibilă, completată de cea a unei fiinţe, în fond foarte timide, poate inhibate, care-şi maschează incandescenţa prin afirmarea temperaturii scăzute a lucidităţii. *

Leadership: Forma de cunoaștere științifică pe care o dezvolţi incorporează o obligaţie abstractă faţă de tine însuţi şi faţă de cei în faţa cărora te impui ca model?

Leadershipul este pentru agenţii schimbării o creaţie în sine, garantând reuşita în ceea ce priveşte impactul asupra performanţei profesionale, dar în acelaşi timp şi o creaţie condiţionată de contradicţia dintre tendinţa de certitudine faţă de descoperirile ştiinţifice şi tendinţa de a le împărtăşi cu alţii. Adevărata artă care te mobilizează în direcţia descoperirilor ştiinţifice rezultă din scoaterea la lumină a acelor amănunte care ar putea produce efecte în sfera activităţii profesionale.

Întotdeauna creaţia, în efortul de adaptare a descoperirilor la activitatea profesională, va fi supusă normelor întemeiate pe raţiune, iar valoarea acestor norme va fi condiţionată de principiile confidenţialităţii cât şi de variabilitatea preferinţelor de comunicare şi de conţinut.

Nu spunea filozoful Giovanni Papini că a stăpâni un lucru implică posibilitatea de a-l modela, de a-l transforma? Această transformare benefică evoluţiei, accentuând reflecţiile personale legate de partea rezistentă a creaţiei, nefiind pusă sub semnul susceptibilului, poate constitui o formă de cochetărie cu pendularea între valoarea temporară şi valoarea permanentă a leadershipului.

Aici intervine „alchimia", în sensul unei dezvoltări a formei de cunoaștere științifică prin creaţie, care incorporează o obligaţie abstractă, autonomă şi necondiţionată faţă de tine însuţi şi faţă de cei în faţa cărora te impui ca model. O asemenea obligaţie evidenţiază o cerinţă de ordin practic, dar totodată o adevărată necesitate estetică, care ţi-o impui ca proces de creaţie ce îmbină tehnologia cu arta pentru a transmite anumite idei şi trăiri imortalizate într-o formă vizuală de mare efect.

Ce parte a leadershipului este menită să asigure performanţei tale un randament înalt prin costuri acceptabile de investiţie?

Puterea de a înţelege lucruri care sunt mai presus de limitele înţelegerii celorlalţi şi de a le înnoi constant prin dezlănţuirea ideilor, uneori printr-o tacită exprimare, este o parte a leadershipului menită să asigure performanţei un randament înalt prin costuri acceptabile de investiţie. Costurile sunt reprezentate de timpul consumat prin actul creaţiei, plin de raţionalitate, care împrumută câte ceva din propriile trăiri, idealuri şi concepţii, stabilind acea formă a experienţei personale de a fi stăpân pe ceea ce eşti, pe ceea ce gândeşti, pe ceea ce transmiţi şi pe ceea ce laşi în urma ta.

Dacă nu ai încredere în potenţialul tău de înţelegere a mecanismelor de creaţie, sau dacă nu aduci modificări în percepţia intensităţii continue de creaţie, căutând în perfecţiunea de sine arta de a făuri o ştiinţă a viitorului, probabil că nici nu o să încerci să descoperi geneza ideilor de redefinire a identităţii proprii.

Aceste idei, subordonate cunoaşterii şi a efectelor ei nelimitate de transformare a gândirii, aflate la frontiera dintre ceea ce este accesibil şi ceea ce este inaccesibil experienţei de utilizare a creaţiei, determină consistenţa leadershipului.

A surprinde cu luciditate ideile în totala lor nuditate, în formă pură, aparent "în vitro", a descoperi geneza acestor idei, mecanismul lor intim, este primul pas spre instituirea şi consolidarea spiritului ştiinţific, atât de trebuincios pentru a face performanţă şi a obţine randamente înalte la prelucrarea zonei de influenţă pe care o deţii.

Alchimia artistică cuprinde toate procedeele de creaţie cristalizate într-o practică aprofundată şi perseverentă, acceptate ca un fel de modelaj neconvenţional, gata oricând pentru a fi transpus în material definitiv, care poate ilustra atât eleganţa simplităţii, cât şi luxul unui produs inedit.

Alchimistul modern este liderul care împrumută constant câte ceva din propriile trăiri şi concepţii, pentru a stabili acea formă a experienţei personale de a fi stăpân pe el însuşi, pe ceea ce ştie, pe ceea ce gândeşte şi pe ceea ce transmite. Iar alchimia practicată de un asemenea lider nu este decât o formă de cochetărie cu puterea de creaţie ce izvorăşte din el însuşi, care garantează reuşita în ceea ce priveşte efectele schimbării asupra performanţei.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/alchimistul-modern.html

Alchimistul (I)

On Iulie 15, 2017

Şlefuieşte forma creaţiei pe care o susţii și o arăți prin intermediul unei noi realităţi, în așa fel încât să demonstrezi legătura directă între ceea ce te inspiră și ceea ce te reprezintă ca artist.

Îmi încerc peniţa plină de cerneală invizibilă pe una din foile destinului, constituind înţelesul profund şi cauza unei stele căzătoare. Frumosul din arta de a da nume diferite unor descoperiri, atribute sau simbolici asemănătoare, din coşmarul unei lumi haotice pe care desfrânat şi-o asumă magia, se săvârșește și se făptuiește prin puterea cuvântului care trebuie ghicit. Mercurul care ajută la extragerea aurului este un *string* din șirul guessedWord.

În loc să respect o anumită ordine care guvernează legile chimiei sau fizicii, urmăresc continuu paradigma infinitului izvorât din legile ascunse ale artei de a construi noi repere de gândire, noi metode de topire a metalului sacru, cu ajutorul materiei purificate. Alchimia cucereşte și saturează prin sine întreg domeniul realităţii mele, într-o parte sau alta a talentului de a mă ridica deasupra limitelor pe care le presupune pactul cu un soi de determinare ascunsă care amintește de Hannibal: „Lucrurile care par imposibile devin posibile dacă le privești dintr-o altă lumină."

Frumusețea rară a Divinului, tripla finalitate a Marii Opere, trebuie să ştii să o vezi acolo unde ea nu există, iar căutarea ei și efortul de a o crea oferă perspectiva prelungirii vieţii. Or ce anume există dincolo de o înţelegere absolut nouă a clarobscurului, ce anume vine dintr-o hermeneutică atentă la vibraţiile sensului noţiunii de secret? Ce anume ascunde puterea de a vedea dincolo de aparențe, altceva decât dorința acută de a mă contopi cu un spațiu infinit?

Despre cele surprinse de mine cu ajutorul focului secret într-o revelație aproape profetică, universul ar avea de replicat doar atât: "Nu mă angajez să explic nicio rupere de simetrie între cuvânt şi fiinţă, dar admit extremele unei realităţi agitate în punctele de control ale formei de a-mi interpreta rolul într-un adânc mister".

Leadership: Caracterul tău predominant se remarcă prin sugestia unei încrederi permanente într-o motivaţie intrinsecă, vitală care, deşi este permanent în flăcări, îşi păstrează potenţialul de fascinaţie?

Călimara neterminată de atâta materie acumulată ireversibil din concluziile atentei analize asupra unei imense sume de momente consecutive, această primă verigă a lanţului care mă leagă de cultura universală, suplimentează substanţa lingvistică cu noi elemente, precum aglomeraţia unei mulţimi de înţelesuri şi timpul de aşteptare al facerii de minuni.

Scrisul, judecând după gama lui profundă de caracteristici, surprinde năzuinţele lăuntrice, ascunse şi întunecate ale sufletelor, în sfârşit, tot ceea ce priveşte curentele nevăzute ale conştiinţei.

O reprezentare vizuală a unei clipe, o pendulare între contrariile inerente fiinţei umane care se exclud şi totodată se condiţionează, o reflexie asupra lumii din diversiunea „tainelor" universului. O imortalizare a farmecului sau armoniei ce decurg nu din finisarea exterioară a unei construcţii lingvistice noi, ci din forţa interioară vie insuflată de puterea creatoare a divinului.

Iată splendoarea unei alchimii care îşi încearcă bogăţia de sensuri într-o continuă calcinare, manifestându-şi efectele asupra creşterii organice a volumului de diferenţe mai mult sau mai puţin perceptibile de concepţie şi viziune, ca nişte culori pastelate, în virtutea căutării perfecţiunii de a mă contopi cu *Marele Tot*.

Valabilitatea semnăturii care te reprezintă cel mai bine, dinspre care vrei să generezi imaginea veridică a unei realităţi încă insuficient descifrate, corespunde motivației pe care o ai dincolo de cuvintele pe care le exprimi într-un cod de simboluri abstracte.

Cu enigma pe care o convoacă căutarea perfecţiunii, ca dorinţă a atingerii imposibilului, ca mijloc de acces la nemurire, pe care aş putea oricând să o numesc "arta imprevizibilului" decupată din prelungirea duratei zborului unei crisalide, pot să-mi prepar un elixir de viaţă lungă. Pot să produc acea transmutaţie a metalelor lipsite de valoare, inferioare şi obscure, în aur pur, nobil şi luminos.

Motivația mea este schimbarea revoluţionară a modului de a percepe noţiuni precum: realitate, spaţiu, timp, materie, Univers sau Dumnezeu. Schimbând, mai precis, regulile jocului.

Leadership: Gândul tău de a dobândi un plus de reputaţie intră în categoria genialităţii care descoperă o realitate nouă sub acțiunea unei veritabile credinţe, încă de nimeni bănuită?

Dacă îi dai atenţie unui gând ascuns, el creşte tot mai mult şi prea controlul asupra minţii tale, aruncându-te într-o permanentă confruntare cu ceea există înăuntrul unui univers aparte, între vanitatea și disperarea cu care artistul se învăluie în încercarea de a determina săvârşirea unei capodopere.

Gândul, el însuși o parte a creaţiei universale, dacă este expus la lumina unei superluni, intră în categoria genialităţii care descoperă o realitate nouă sub acțiunea unei veritabile credinţe, încă de nimeni ştiută, încă de nimeni bănuită.

Și uite așa, între știință și alchimie, bântuit de gândul ascuns al evadării din concretul realităţii imediate, am intrat în pielea unui personaj născocit de John Fowles. Mă apropii de o răscruce, de un moment asemănător pe care romancierii moderni le rezolvă în sistem dublu. Mă simt tot mai mult prins între un trecut pe care-l cunosc și un viitor necunoscut. De aici vine senzația care mă tulbură, de a nu mai fi propriul stăpân, de a fi un personaj în piesa pe care altcineva o scrie.

Dintr-un faimos alchimist aflat în căutarea tinereţii veşnice, își extrage esenţa subiectul unei povești fără finalitate care atestă originalitatea și autenticitatea unui „partener" mai înalt care ştie să se facă simţit, mai mult ca altădată, în focul unei noi înţelegeri, încât să atingă inima oricui aflat sub vraja singurei game repetată la infinit: creșterea spirituală.

Leadershipul este un parcurs al relaţiei dintre înțelegere şi convingere care se transformă în acea experienţă de a fi altcineva, exprimând înrudirea ta cu geniul unei mari capodopere.

Alchimistul se referă la forma creaţiei pe care o susţii și o arăți prin intermediul unei noi realităţi sau prin intermediul unei forţe fictive introdusă formal în magia realităţii, în așa fel încât să demonstrezi legătura directă între ceea ce te inspiră și ceea ce te reprezintă ca artist.

*** Notă:** Enigma - The Alchemist

Aleph

On Aprilie 15, 2024

Locul spre care privești poate să fie revelația care te motivează să devii tu însuţi cea mai bună variantă a realităţii percepute prin scenariul unui vis.

Este o noapte plină de stele, mii de sclipiri luminează bolta cerească ca într-un vis frumos de primăvară. Amplificând fiecare fărâmă de lumină, ochii îmi sunt cuprinşi de un "dincolo de acum", având convingerea că fiecare stea este o lume posibilă, un *Azyanasiell Elgnisira*, un vis ce așteaptă să fie visat. Şi, tot aici îşi face loc acea stare între două lumi, cea care credem că sunt şi cea care pot fi.

Orientat către o depășire a temporalului, mă gândesc la toți cei care au privit cerul înaintea mea, astăzi, și mă întreb cu fiecare clipire din ochi, dacă mai împarte cineva același sentiment de uimire și reverență față de această vastă și veșnică minune cosmică. Privind stelele, obişnuindu-mă cu întunericul cosmic, am descoperit frumusețea subtilă și mesajele ascunse într-un *Ishtelephes Sdrowuiah Osoyulae*, un soi de fereastră către lumi necunoscute care reflectă o oglindă a universului meu interior.

E nevoie să suporţi întunericul, să stai nemişcat, să ai răbdare până se acomodează ochii cu luminiţele fugace ale universului, ca să înţelegi Aleph-ul.

Am văzut nenumărați ochi larg deschiși, scrutându-se în mine ca într-o oglindă, am văzut toate oglinzile de pe pământ și nici una nu mi-a distorsionat vederea panoramică, orientată asupra unui clarobscur generator de reflexii misterioase. Una din stele, cea mai dragă privirii mele, mi-a mărturisit că nu există nicio altă taină în afară de timp, această infinită întreţesere de ieri, de azi, de viitor, de totdeauna şi de niciodată. O simţeam ca pe-o extensie a sufletului meu, liberă să-şi exprime oglindirea într-un vis transformat într-o vie realitate, pe o cale specifică: *"fiecare moment trăit prin reflexie este o extensie a infinitului în simţuri"*.

N-am închis un ochi toată noaptea, ştiind că tot ce-am văzut, a fost un vis pe care am să-l repovestesc în toate vieţile ce vor urma.

Leadership: Poți să captezi esența unui moment imediat, încât percepția ta să nu modifice impresia unui întreg auto-referențial care reflectă realitatea oglindită de propria ta imaginație?

Într-o noapte stelară, adânc învăluită în mister, am simțit cum universul îmi dezvăluie o parte din puzzle-ul imensităţii sale, părând să-mi șoptească secrete nespus de profunde.

- Ce sunt, eu, în această imensitate? l-am întrebat cu privirea larg deschisă, cuprinzând fiecare colț al bolţii cereşti.

Iar universul, cu ai lui ochi misterioși, mi-a răspuns:

- Eşti o stea care nu vrea să se stingă niciodată, lumina ce nu cunoaște apusul.

Şi atunci, Aleph-ul, sursa nemijlocită a reflexiei mele în univers, m-a invocat ca martor al răsăritului unei stele care apune. Când întunericul nopţii este visul viu al realităţii,

forţându-mă să fac inexistentul existent, imposibilul - posibil, atunci nu sunt altceva decât lumina unei stele care străluceşte prin trăirile celui care am fost, în viaţa veşnică a celui care voi fi.

În acest caz, Aleph-ul va deveni o fărâmă de viaţă strălucind în memoria universală, triumful spiritului asupra materiei, starea de permanență a Sinelui într-o clipă dintr-un milion de ani, simbolul unei lumi care și-a câștigat unitatea omniprezentă.

Leadership: Expunerea emoțiilor tale într-un decor unic poate transforma percepția realității într-o viziune mai largă asupra destinului, încât să dai sinelui tău o semnificaţie de "călăuză luminoasă" ?

Mi-am închipuit mereu, privind cerul întunecat prin oglindirea luminii din mine, că timpul - o eternitate de incertitudine întinsă înaintea mea, îmi va arăta calea străbătută de la vis la destin. Privirea îndelungată spre cer, voinţa intuitivă de a da o aură de revelaţie unei făgăduinţe făcute odinioară timpului, mi-a amintit că fiecare întuneric poartă sămânța unei lumini ce doar așteaptă să fie descoperită. Ajuns în acest punct de reflecţie, sufletul meu pare să rezoneze cu simţirea unui personaj din filmul "Buried (2010)".

Era un vis, mai presus de realitate, sau o realitate care îngroapă orice vis? Protagonistul îngropat de viu, descoperă o brichetă Zippo ascunsă în sicriu. La început, o folosește doar pentru a-și lumina spațiul claustrofobic și a-și aprinde țigările. Totuși, mai târziu, Paul observă o gravură pe brichetă, ce pare a fi o hartă, cu linii și simboluri criptice. Descoperirea îl umple de speranță, crezând că harta îl poate ajuta să găsească o cale de ieșire din sicriu. Paul petrece ore întregi descifrând harta, folosindu-și cunoștințele despre zonă și indiciile din jurul său. Începe să creadă că harta a fost plasată intenționat în sicriu pentru a-l ajuta să scape. Un semn divin. Descoperirea hărții îi oferă un sentiment de scop și speranță, motivându-l să continue lupta.

Punctul în care leadershipul se conturează este următorul: "Locul spre care îţi îndrepţi privirea poate deveni catalizatorul transformării unei viziuni care inspiră acţiune."

Aleph este starea în care te manifeşti ca şi călător în adâncurile existenţei, este primul tău pas către explorarea sinelui și spre înțelegerea manifestării divine în tine, într-un proces continuu de transformare și descoperire a puterii care te învăluie cu strălucirea unei viziuni constructive. Modul în care observi ceea ce te inspiră dezvăluie viziunea ta asupra lumii, tot aşa cum privirea îndreptată spre stele îţi definește concepția despre univers.

Source: https://neculaifantanaru.com/aleph.html

Algoritmul de căutare al ştiinţei fără sfârşit

On Ianuarie 30, 2014

Pune-te la punct cu elementele determinante care stimulează progresul ştiinţei tale, astfel încât să depăşeşti limita cunoașterii imperfecte.

Răspunsul lipsea cu desăvârşire. Sau mai bine zis exista, însă era foarte confuz, fiindcă altceva rămânea mereu deoparte. Un sens care se acumula neîncetat, o actualizare a unor interpretări imposibile, dezvoltate în funcţie de o serie de formulări experimentale. Era oare încă un pas spre un infinit al multiplicării incalculabilului? Căci păream a fi nimerit într-un gol de spaţiu-timp pe care nimeni nu-l putea umple nici măcar cu vreun cuvânt.

Pentru a asigura un grad corespunzător de iluminare a sensurilor, întreţesute în combinaţia potrivită, trebuia mai întâi să cântăresc punctele mele de vedere în mijlocul unei intersecţii aglomerate, pline de premise, concluzii, conţinuturi variate de simboluri, invadate de nişte succesiuni de conotaţii care compuneau *materia prima.*

În acest caz, "semnificativul", care evidenţia diferenţele şi apropierile dintre un raţionament matematic, o speculaţie filosofică şi un fapt ştiinţific, lăsa loc de interpretări acelor înţelegeri situate între două coordonate fixe. Prima, orientată înspre originea axei de accesare a relativului, cealaltă, orientată înspre evoluţia ineditului ce se întindea până la nivelul abstractului.

Leadership: Ai o sumă de temeiuri pentru a reliefa esenţa unei gândiri axate pe rolul tău în mijlocul conţinuturilor de reprezentare a unei lumi sui-generis, punând-o în ecuaţia termenilor de "transparenţă care are totuşi o umbră" ?

Eliminând variantele necorespunzătoare de prelucrare a factorilor care intrau în ecuația de echilibrare a înţelesurilor, cu posibilitatea de alegere a algoritmului utilizat, aş fi putut, bineînţeles cu o mare doză de acceptare a ceea ce vine din sânul întunecat al unei taine arzătoare, să observ ceea ce nu era încă cunoscut.

Dacă aş fi încercat să pun la încălzit într-o retortă un amestec de acid sulfuric şi fluorură de calciu, aşteptând ca acidul fluorhidric rezultat să treacă în stare de vapori, aş fi putut pătrunde mai uşor dincolo de acele ziduri de neînţelegeri care împrejmuiau neostenite formulările obscure şi normele interpretative ale simbolisticii de profundă originalitate. Dar mai întâi trebuia să învăţ să mânuiesc fără precauţii substanţele chimice particulare.

Chimia este strâns legată de alchimie. Iar alchimia epurează materia şi te ajută să depăşeşti limita cunoașterii perceptibile, prin experimente care au la bază coliziunile accelerate dintre sensuri şi concluzii, pe marginea adevărurilor admisibile.

Termenul de "transparenţă care are totuşi o umbră" se aplică în cazul acelei plăsmuiri a minţii care transgresează graniţa dintre cotidian şi oniric, exploatând un orizont de aşteptare scurtat la maximum fără a avea însă şi o bază reală, dar din care purced: emoţia, revelarea, elementele de creaţie, opoziţiile dintre transcendet şi limitare, etc.

Stilul tău de leadership poate fuziona cu succes două extreme, fără să optezi pentru nici una din ele în cazul unei cunoaşteri care rămâne în acelaşi timp mereu subiectivă?

Prin leadership, supus unei multitudini de legi şi abordări ce-i determină eficienţa, se poate înţelege o nouă modalitate de exploatare a cunoaşterii, între ideile şi ipotezele emise de-a lungul timpului, în scopul producerii unei formule prin care se poate face posibilă apropierea de un raţionament mai deliberativ. Acest raţionament vine în sprijinul acelor puncte de vedere care contribuie la înţelegerea unor noi direcţii majore de progres.

Dar mai întâi trebuie să te simţi într-adevăr capabil şi foarte hotărât să te supui unei edificări riguroase a demersului intelectual. Chiar şi cea mai sărăcăcioasă gândire are avântul ei. Numai dacă nu este stabilizată între nişte coordonate fixe care respinge pluralitatea de interpretări şi nu îşi asumă posibilitatea erorii.

Cunoaşterea rămâne mereu subiectivă atâta timp cât depăşeşte graniţele unei realităţi palapile, schimbându-se şi subit devenind imprevizibilă, impunându-se cu toată evidenţa într-un delir hermeutic pe care-l regăseşti nu doar ca o constantă a vieţii, ci şi ca o constantă a întregului acestei lumi.

Consolidarea fluxului de stimuli de natură intelectuală produce o serie întreagă de forme derivate din cunoaşterea elementară. La nivelul cărora stilul practicat poate fuziona cu succes două extreme: o ştiinţă care nu mai poate fi cucerită şi o ştiinţă care se poate reexperimenta persistent până în momentul în care devii conştient de vastitatea resurselor şi a propriilor capacităţi intelectuale.

Leadershipul poate fuziona cu succes două extreme: acea rigoare a raţionamentului care dă atât de strălucite rezultate în ceea ce numim "plinătate a credinţei" şi acea rigoare a cunoaşterii rezultată din modalitățile în care se adună și se analizează învăţămintele posibile din experienţele vieţii.

Demersul intelectual care te ridică la un alt nivel de înţelegere a importanţei atingerii desăvârşirii corespunde răspunsurilor pe care le dai la întrebarea:

Cum poţi să micşorezi confuzia în privinţa a ceea ce ar trebui să faci astfel încât să dai un imbold semnificativ atitudinii faţă de existenţă, ca totalitate a proceselor mentale care îţi conturează o cu totul altă imagine asupra realităţii?

Algoritmul de căutare al ştiinţei fără sfârşit se execută ca răspuns la încercarea de a-ţi depăşi necesarul de susţinere al performanţei. Însă acest algoritm nu descrie paşii ce trebuie parcurşi pentru a produce într-un timp finit noi realizări şi noi abordări în leadership. Ci se apelează pe el însuşi ori de câte ori încerci să deschizi calea perspectivelor de înţelegere a unor noi seturi de noţiuni pentru accederea la niveluri evolutive mai înalte.

Dacă nu încerci să-ţi dezvolţi capacitatea de stăpânire a ceea ce constituie *materia prima,* acest algoritm se va opri sau nu se va mai putea aplica în mod corespunzător.

Eşti străbătut de acea preocupare continuă de cunoaştere a realităţilor mereu în schimbare, prin însuşirea unei ştiinţe a conducerii în orice circumstanţe, astfel încât să devii un model demn de urmat?

Source: https://neculaifantanaru.com/algoritmul-de-cautare-al-stiintei-fara-sfarsit.html

Alone Tonight

On Ianuarie 29, 2016

Învaţă să faci din leadership entitatea esenţei de a fi altcineva, amplificând mesajul obţinut din oscilaţiile conotaţiilor specifice redescoperirii de sine.

Am nimerit în jocul secund al unei redescoperiri de sine realizată printr-un soi de apropiere de lucrurile care nu se văd, dar se caută, făcându-se simţite între somn şi veghe, integrate în plinul unui întreg activ şi mişcător. Credeam că numai Dante poate coborî involuntar în abisul cel mai întunecat, parcurgându-i dimensiunile greu accesibile, asimilându-i toate substraturile şi valenţele, ca apoi să revină în mod uluitor în vârful dimensiunii vieţii.

Neputincios, dar lucid, simt că am devenit prizonierul unui sentiment exprimat cu mijloace furnizate de un laitmotiv, de o idee călăuzitoare ce îmi poate schimba concepţia despre relaţiile dintre "Above" şi "Beyond" ascunse printre stihiile nopţii. De multe ori singurătatea este produsul lor. Ghici cine-mi deschide ochii la trezire?

Alone Tonight este calea mea spre instituirea unui repaus de muncă prelungit, o tăcere sumbră, o scufundare în absența oricărei interacţiuni cu lumea, îndepărtarea oricărui sens de contextul său. Înseamnă înţelegere, uşurare, iertare, relaxare, asumarea conştiinţei de sine. Presupune să experimentez entitatea esenţei de a fi altcineva în surdina unui Ego care nu cere aprobări, acceptări, justificări și laude pentru ceea ce este şi face.

Dar asta nu înseamnă că pot scăpa de sub supravegherea unei inteligențe substanțiale care corespunde, mai presus de orice înţelegere, unui soi de intruziune imaginară într-o lume în care, în realitate, nu voi avea acces niciodată. Este o provocare de a mă pune în pielea unui Elohim dintr-un tărâm misterios, aspaţial şi atemporal, dincolo de legi şi de margini ale universului. *And if I'd fought with all the strength I held inside, I wouldn't be out here.*

Leadership: Îţi poţi asuma o experienţă care accentuează sentimentul de vulnerabilitate, integrându-te într-o realitate care îţi dă speranţa că ceea ce vezi ar putea fi şi altfel?

Pentru a face din leadership entitatea esenţei de a fi altcineva, pe criteriul însuşirii unor convingeri care să stea la baza unei imagini de sine modificate, trebuie să amplifici mesajul obţinut din oscilaţiile conotaţiilor - pozitive şi negative, specifice unei absenţe din careul fraged al lumii pe care o percepi în mod obişnuit. Alone tonight este omul care îşi testează Egoul prin prisma convingerii că poate să se schimbe pe sine, să se recreeze, să fie propriul său stăpân, numai dacă se îndepărtează de căile superficiale ale lumii şi căutând să-şi regăsească pacea interioară.

Omul care vrea să garanteze revelaţia unor adevăruri unice despre el însuşi, la care doar știința avansată și ezoterică poate răspunde, trebuie să realizeze un soi de intruziune imaginară într-o lume în care ceilalți nu au acces niciodată. El nu se înclină numai asupra realităţii sinelui care trebuie trăită integral prin raportarea constantă la o lume plină de culoare și diversitate, ci la o lume în care negrul câștigă mult mai mult teren, seduce și impresionează tocmai prin faptul că este diferit.

Cel mai mare inventator al lumii, Nikola Tesla şi-a dorit întotdeauna să găsească răspunsul la întrebarea: ce se întâmplă cu o stea care apune şi cu soarele care nu mai este?

Într-un anumit moment din viaţă, cred că fiecare om de ştiinţă îşi ia ca punct de referinţă

noaptea, întunericul, această ambiguitate imperioasă care îngăduie destule suspiciuni motivate sau nu, generând efecte ascunse, lăsându-te să crezi orice. I've wrestled with angels all my life, It's always the halos and the wings that keep me blind.

Leadership: Poţi să te îndepărtezi de un punct pe care îl porţi fără încetare în tine, îndepărtându-te de un centru al lumii care eşti de fapt tu însuţi?

Wilhelm Hauff, unul din cei mai mari scriitori ai lumii, mărturisea într-un moment de "Alone Tonight" ce anume îl face să se simtă măreţ, liber şi calm:

"Sunt un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa...Aparţin tuturor, îmi aparţin mie însumi, dar nu aparţin nici unei şcoli...Nu simt deasupra mea nici un stăpân sau dascăl căruia să-i datorez supunere, în afara legilor eterne ale binelui şi ale frumosului, spre care tind, chiar şi aşa, într-o manieră nedesăvârşită. Se prea poate să nu fiu în stare să ţin forma departe de influenţa timpului, dar spiritul îmi va rămâne negoethean, netieckean, neschlegelean şi nemăsluit."

Acelaşi lucru îl simt şi eu, ca un fel de sincronizare între spiritele alese. Am încercat deseori să mă surprind într-o ipostază de filozof, să vorbesc cu mine însumi într-un cadru atemporal, ca şi când aş vorbi cu Dumnezeu, chiar dacă numai într-o manieră provizorie, evitând căile ocolitoare ale unui orgoliu nemăsurat.

Fiindcă trebuie să mă îndepărtez de un punct pe care îl port neîncetat în mine, adică să mă feresc de motivaţia de a fi altcineva, care nu e altceva decât dorinţa de a epata prin cunoştinţe, prin limbaj, prin referinţe livreşti etalate ostentativ. Totodată, îndepărtându-mă de un centru al lumii în care mă simt asemenea unui Dumnezeu, aşteptând o confirmare liniştitoare numai din partea minţii mele, îmi asum de fapt dreptul de a fi uitat de lume. Alone Tonight devine mijlocul prin care Egoul meu obiectiv devine un eu transcendental, vrând parcă să spună: "încă nu sunt suficient pentru a mă schimba".

Asupra caracteristicii de frecvenţă ale acestor *self-integrations* în întunericul unei guri deschise a timpului, de care depinde fidelitatea unor principii ale raţiunii în dauna altora, o importanţă mare o exercită partea de joasă frecvenţă a impulsului de a-mi lăsa „neîntâmplările" în suspensie.

Ceea ce încă nu am trăit, se multiplică prin monolog, în absența oricărei interacţiuni cu lumea, prin adâncirea într-un conţinut meditativ. De fapt, acesta este și înțelesul subtil atribuit expresiei: " *There is nowhere in this universe to hide from you tonight.* "

Leadershipul surprinde nevoia mea de a fi o ființă totală, una respectată, înțeleasă și apreciată total, care nu dispare definitiv într-un cadru intim, departe de lume; atunci doar îşi ascute inteligenţa cunoaşterii de sine.

Alone Tonight poate să determine o linie de forţă a devenirii tale, prin intermediul unui soi de intruziune imaginară într-o lume în care ceilalți nu au acces niciodată. Dar pentru asta singurătatea - întunericul unei clipe - trebuie să fie motivaţia ta, produsul determinării de a parcurge o cale superioară de cunoaştere, şi nu ceva super-deprimant.

*** Notă:** Above & Beyond - Alone Tonight

Source: https://neculaifantanaru.com/alone-tonight.html

Am crescut şi m-am înălţat ca om învăţat

On Iulie 23, 2022

Pentru un singur om, o singură pereche de ochi spune mai multe despre sine, decât poate să reflecte oglinda vieţii despre o întreagă lume.

Cu mult timp în urmă am hotărât să-mi încerc norocul în pribegie. A însemnat o abandonare irevocabilă a tot ceea ce înseamnă calitate a vieţii, un fel de stabilire spirituală în eternitate, trecând prin ceea ce efemerul condiţiei umane numeşte "damnare". Nu, nici nu voi minţi în privinţa felului în care am înţeles să trăiesc, cu stima de sine subevaluată, entuziasmat doar de ideea de libertate, de peisaj, natură, intrând parcă complet în lumea fascinantă a poveştii unui pictor care a dat celebritatea pe traiul simplu de la ţară.

Totul era atât de necunoscut, de nemaivăzut, pe fundalul unei naraţiuni intens curgătoare, pline de fascinante simbolizări. Şi bine am făcut că pe tot drumul anevoios, parcurs doar cu ochii spre soare şi spre stele, în cel mai sincer mod de a mă ţine în viaţă, am fost destul de prevăzător. Astfel, am ajuns să isprăvesc acea parte a poveştii care m-a ţinut captiv constant, această adâncă şi necuprinsă operă tâlcuită doar de un artist al lumii trecătoare care şi-a plasat arta pe axa adevărului şi sublimului, pornind de la zero.

Un singur punct de reper mi-a fost călăuză şi factor de rezistenţă: *Incorisedah* , apariţia unei vederi dincolo de controlul meu. Iată unde m-a purtat vântul, iată locul unde tu, pribeag ca un înger de lumină, ţi-ai încercat soarta după gradul de exigenţă faţă de ideea de particular, asociată noţiunii de "portret mișcător" (dintr-o mare galerie de artă) care începe prin a-şi schimba imprevizibil trăsăturile, şi sfârşeşte prin a nu mai semăna cu nimic. Trecând prin mai multe stadii de proeminență și obscuritate, am ajuns să mă conectez cu acea lumină vibrantă a îngerului, a aducătorului de lumină care este în mine însumi.

Leadership: Ai decis să te deschizi faţă de experienţa unei realităţi mult mai cuprinzătoare decât crezi că este posibil în prezent, şi să te întorci la un nivel de conştiinţă care ar putea fi catalizatorul marii schimbări numită "Ascensiune" ?

Sufletul mi-a rămas intact, nemăsluit, în pofida tuturor greutăţilor. Arta, cu ale ei capodopere universale, şi-a păstrat caracterul sincretic, fără să-şi taie legăturile cu totalitatea condiţiilor vieţii. Şi numai deschiderea mea către o manieră de lucru în plein-air m-a ridicat pentru eternitatea timpurilor. Pe măsură ce această convingere se întărea, tot mai intensă devenea acea prezență însoțitoare a Îngerului Păzitor care, stabil şi rentabil, şi-a ascuns slava divină a prezenţei sale într-un şevalet plin de culoare prin care pot fi transmise emoţii (prin combinarea mai multor modele).

Aşa a fost să fie. Abandonarea a tot ceea ce a fost mereu prezent, dar învăluit în iluzie și deziluzie, dezvoltarea unei vederi clare la distanţă şi apropiere, puterea de a mă implica empatetic în idealurile de artă, idealuri de neatins care dau sens şi frumuseţe existenţei, toate acestea m-au făcut vrednic să privesc acea lumină îngerească care stă ascunsă în ceruri, şi pe care o pot privi numai cei ce au ochii sufleteşti curaţi.

Revelaţia a ceva extraordinar părea să îşi aştepte destinul misterios. Arta, tâlcuind această adâncă şi necuprinsă operă destinată îndumnezeirii, fiind singura călăuză care îmi implora mintea să-şi extindă orizonturile, a dat în vileag trăsăturile mele de căpătâi: rezistenţa în faţa capriciilor vremii şi autenticitatea simţirii subiective. Artistul şi-a ridicat ochii spre cer şi, conştient de scânteia spiritului încătuşat de bună voie în materia extrafină a strălucirii, a suspinat din adâncul inimii, zicând: *„Dumnezeul meu nu trece cu vederea inima cea umilită şi smerită".*

Leadership: Alegi să îţi explorezi sinele folosindu-te de imagini pentru a relata o naraţiune secvenţială, decât să te ancorezi în realitatea unei istorii mereu repovestită de alţii?

Câteva imagini mi-au inundat mintea, dar le-am putut controla: imaginea unei naturi ideale, imaginea unei utopii pe care aş fi vrut s-o fac reală şi imaginea unei cărți deschise, simbol al procesului asimilării valorilor de cultură spirituală.

Cineva spunea că dacă toți oamenii din picturi arată ca niște vagabonzi, fiind în același timp luminați de o lumină slabă, atunci este vorba despre o operă a lui Rembrandt. Pe aceeaşi linie de privire, dimensiunile realităţii în care trebuia să-mi încadrez compoziţiile artistice au fost înlocuite cu imaginea unui viitor visat de un om plin de har, înălţător prin vederile înaintate, care într-o lume realistă se foloseşte de imagini pentru a relata o naraţiune secvenţială. În alt scenariu, acelaşi om se foloseşte de iluzii ca să ia în stăpânire o conştiinţă nouă, mai tulbure, dar mai viguroasă, aidoma unui izvor proaspăt de energie.

Or acest punct de vedere exprimat în termeni de "conexiune internă şi externă", îmbunătăţind impactul potenţial al conţinutului de idei şi sentimente pe scara unei realităţi mai cuprinzătoare decât cea obişnuită, este reprezentativ pentru viziunea lui John Fowles din cunoscutul roman "Daniel Martin":

"Eu îmi apăr Eul meu", aşa ar trebui să modific celebra expresie a unui personaj de roman. Câte puţin din mine însumi, iar alteori ceva mai mult, se va regăsi în toate eseurile care vi le supun astăzi spre lectură. Nu înţeleg să renunţ la nicio fărâmă din persoana mea. Tot ce se află în această carte mă reprezintă. Atunci când cioburile din oglindă redau, pentru un singur om, mai multe perechi de ochi, urechi şi buze, realitatea abia începe să devină mai interesantă.

La rândul meu, am reuşit să-mi menţin aceeaşi deschidere a ochilor în aventura unei vieţi care nu şi-a epuizat nicio clipă misterele. Dincolo de orice încercări ale vieţii, ca receptare a artei în situaţia de a regândi realitatea, m-am încrezut mai mult în şevalet, acest suport grandios din lemn pe care pictorul îşi fixează pânza, decât în realitatea unei istorii mereu repovestită de alţii. Şi am ajuns la o singură concluzie: pentru un singur om, o singură pereche de ochi spune mai multe despre sine, decât poate să reflecte oglinda vieţii despre o întreagă lume.

Ascensiunea în leadership este dată de următoarea axiomă: singura călăuză care îţi imploră mintea să-şi extindă orizonturile este rezistenţa în faţa capriciilor vremii, urmată de autenticitatea simţirii subiective.

O asemenea simţire subiectivă este facultatea sufletului de a-şi depăşi condiția de împlinire momentană, pentru a se putea duce spre "stele".

Am crescut şi m-am înălţat ca om învăţat, fiindcă mi-am aşezat sufletul într-o carte pe care nu mai vrei să o închizi. Această carte va fi portalul unora spre imaginaţie, iar pentru alţii va fi oglinda unei vieţi exemplare. Unii vor fi victimele unei iluzii, care îi va lăsa să creadă că au elaborat ei înşişi ceea ce li s-a impus din exterior.

Pe prima pagină, sus, se află inscripţia *Exprisedah-Edyam* , adică "Dumnezeu le-a pus pe toate în mişcare spre folosul lucrării Sale."

Source: https://neculaifantanaru.com/am-crescut-si-m-am-inaltat-ca-om-invatat.html

Am lăsat în urma mea, o umbră (II)

On Ianuarie 09, 2013

Continuă să-ţi lărgeşti capacitatea de înţelegere a vieţii, fără să devii prizonierul trăirilor care te frământă.

Încep să cred că aş fi mai puţin decât mă recunosc, doar una dintre ecuaţiile unui reflex secundar al trăirii prin absurd, expresia unui fel mai puţin inteligent de a reacţiona şi de a mă proteja în faţa neverosimilului realităţii. De fiecare dată când mai trece o zi, o săptămână, simţind că am făcut aceleaşi lucruri, ca un fel de repetare a unor date din memoria timpului, când simt că am văzut aceleaşi locuri şi am vorbit cu aceeaşi oameni, încep să mă găsesc într-o imposibilitate de a-mi exercita întreaga forţă a personalităţii.

Irosirea vieţii începe cu o irosire a tuturor eforturilor de a găsi un motiv bun de a reacţiona la propria percepţie a realităţii. Dacă aş eșua să mă ridic la nivelul moralității și virtuții, capitalul adevăratelor valori care mă autentifică drept un om de mare caracter, ca o primă încercare de a eluda orice compromis făcut cu forţele pornirilor naturale de a-mi scrie jurnalul în văzul lumii, ar însemna de fapt să mă expun dramatizat într-un joc al interacţiunilor dintre "conformism" şi "constrângere".

Leadership: Povestea ta are puterea de a se transforma constant, fără ca prezența ta în prezent să fie esențială pentru a păstra autenticitatea drumului pe care îl urmezi?

Aş fi putut fi în alt loc în orice moment, gustând din viaţa diferită a altor personaje din lumea pe care o cunosc, descoperind noi forme şi stiluri de a trăi, cu cele mai interesante poveşti de împărtăşit, de la care aş avea atâtea de învăţat. Dar mereu ceva mă ţine într-un loc, din perspectiva unei călătorii printr-un labirint al oglinzilor deformante în care rătăcesc mână în mână o realitate a trăirii prin regrete şi o poveste a trăirii prin repetare.

În prefaţa cărţii "Perpetuum Mobile", Mariana Brăescu Silveştri scria: *"Ca o scoică aş putea închide povestea, perla preţioasă a inimii mele şi aş păzi-o pe tot restul vieţii şi acolo ar rămâne pentru vecie. Taina definitivă. Taina mea."*

Spre deosebire de momentele pe care le trăiesc în amintirea clipelor care au trecut, delimitând caracterul global al lucrurilor care mă îngrijorau și mi-au dat toate opțiunile pentru nevoile de vedere în ansamblu, implicând prin această operaţie o anumită distanţare de excesivele tendinţe de a explica prin reflecţie sensul vieţii, povestea reinventării mele are ca laitmotiv prizonieratul unei stări de spirit care se declanşează numai atunci când acţionez în încălcarea prezentului.

Leadership: Eşti sută la sută autentic în trăirile pe care ţi le dă momentul prezent în ceea ce priveşte consistenţa realităţii cuprinsă între exigenţa de a continua să te autolimitezi şi firul poveştii care te ţine într-o continuă încercare de înţelegere a experienţei vieţii?

Accepţi să trăieşti prin felul cum reacţionezi la ceea ce ţi se întâmplă sau renunţi să te mai întrebi dacă povestea ta e ficţiune sau realitate.

De fapt, "Acceptarea" sau "Renunţarea" sunt cele două linii paralele care nu se ating, derivate din evoluţia trecutului şi prezentului – care la rândul lor determină viitorul. Două forţe decisive care despart oamenii în două categorii: învingătorii şi învinşii, cei care îşi apără cu tărie condiţia, şi cei care îşi contrazic rolul, crezurile şi menirea (pe care se sprijină

leadershipul).

Ca să poţi adăuga o valoare uriaşă vieţii tale, văzută ca o intervenţie în formarea personalităţii, trebuie să respecţi condiția esenţială a iniţiativei tale de a-ţi grăbi transformarea: acceptarea.

Acceptarea schimbării, evoluţia spre o transformare fundamentală la toate nivelele, este ca o poliţă de asigurare pentru viaţă: alegerea dacă o semnezi sau nu, îţi aparţine. Experienţa de mare intensitate a trăirii autentice pe care ţi-o asigură viaţa, în multe dialoguri cu tine însuţi pe seama interpretării realităţii, măreţiei, desăvârșirii tale, dă naştere dispoziţiei de a te releva ca un filosof progresiv care încearcă să dea personalitate unei entităţi de tip cognitiv pe care să o numească din tot sufletul "GHID".

Leadership: Cum poți să navighezi în labirintul vieții fără a te pierde în oglinzile trecutului, **găsind** echilibrarea între păstrarea secretelor personale și deschiderea către noi experiențe?

Dacă năzuieşti la o înnoire a identităţii, a modului de a reflecta şi de a acţiona, trebuie să fii dispus să te raportezi mai mult la dimensiunea convingerilor care ori îţi sabotează viaţa, ori îţi canalizează percepţia despre ce te frământă spre o uniformizare a gândirii filosofice. Adică să pui în prim plan realitatea şi evoluţia personală prin imaginea în oglindă a motivului central ce-ţi cauzează "tulburarea" conştientă faţă de ceea ce ţi se întâmplă.

Cu responsabilitate, fără a formula obiecţiuni care nu fac altceva decât să lungească procesul de evoluţie, trebuie să semnezi acordul cu propria ta persoană, să confirmi faptul ca ai înţeles termenii şi condiţiile impuse de viitorul tău statut.

Respecţi cu uşurinţă condiția esenţială a iniţiativei tale de a te transforma într-un alt om? Te detaşezi de partea neînţeleasă din tine, sau o accepţi cu uşurinţă? Cum traversezi pârtia abruptă a alternativei? Te arăţi deschis schimbării sau continui să te ascunzi în umbra celui ce ai fost?

Leadership: Monitorizezi informaţiile privind percepţia personală despre îndeplinirea cerinţelor de evaluare pe care le atribui unui adversar tăcut şi puternic?

Acceptarea schimbării în ceea ce priveşte redefinirea conceptului de "sine" este primul pas spre marea transformare a profilului de lider. Ea este dată de senzaţia de plenitudine din momentul acela cheie în care reuşeşti să te defineşti, atunci când toate calităţile tale se unesc într-un singur nucleu şi se materializează într-un set de acţiuni care duc în final la atingerea potenţialului propriu.

Acceptarea se aplică întregului spectru al existenţei tale ca Om şi ca lider. Ea se realizează şi se manifestă în mod practic atunci când alergi în direcţia "umbrei" pe care o întrezăreşti la orizont. Când îţi canalizezi eforturile spre partea neînţeleasă din tine, când ajungi să înţelegi într-un fel nou şi clar ceva ce ai simţit întotdeauna intuitiv. Trebuie să te sprijini pe "umerii" acceptării dacă vrei să adaugi valoare vieţii tale.

O insuficienţă sau o absenţă a deciziilor care se impun a fi luate în momentele de incertitudine, atunci când asupra ta planează suspiciuni, când orizonturile îţi sunt învăluie în ceaţă, răsfrângându-se apoi asupra întregii tale evoluţii, - poate diminua abilitatea şi dispoziţia ta de a te ocupa de acele aspecte definitorii ale caracterului tău pe care se sprijină stilul leadershipului practicat.

Adversarul tăcut şi puternic care oricând te poate lua prin surprindere, sabotând orice încercare a ta de a te autdepasi, este obişnuinţa de a te vedea mereu cu aceeaşi ochi, neschimbat de gândurile zilnice care te frământă.

Am lăsat în urma mea o umbră este un "la revedere" adresat gândurilor de peste zi care te-au frământat foarte mult, dar din care ţi-ai alimentat o nouă înţelegere asupra ta şi asupra vieţii.

Fiecare din noi este propriul său lider în ceea ce priveşte viitorul său, dar este o dovadă de maturitate să accepţi să te transformi şi să devii un om pe care lumea se poate baza. Într-un om care are un "modus operandi" constructiv spre binele lui şi al celorlalţi, care acceptă asumarea responsabilităţilor majore pe care le implică noul său statut.

Respectă condiția esenţială a iniţiativei tale de a-ţi grăbi transformarea, ca să rezonezi mai uşor cu întregul spectru al leadershipului.

Source: https://neculaifantanaru.com/am-lasat-in-urma-mea-o-umbra-II.html

Am lăsat în urma mea, o umbră (I)

On Ianuarie 09, 2013

Respectă condiția esenţială a iniţiativei tale de a-ţi grăbi transformarea, astfel încât să rezonezi mai uşor cu întregul spectru al leadershipului.

Mă simţeam cumva învingător, în sfârşit liber şi capabil să fac orice. Îmi oferisem posibilitatea unei autoevaluări, printr-o retrospectivă a propriilor dezamăgiri şi căutări. O despărţire tacită de trecut, sănătoasă şi completă ca un lucru indispensabil în existenţa mea. Ceva îmi dădea de înţeles că mai aveam de făcut doar un singur pas spre direcţia definitivei schimbări pe care o întrezăream la orizont.

O aspră convenţie cu mine însumi. Trebuia să înfrunt acel foc mistuitor care ardea fără încetare în mine ori de câte ori încercam să iniţiez ceva. Şi cum altfel se stinge focul, decât cu îndrăzneală? Îmi impuneam o ultimă încercare, apoi, dacă dădeam greş, urma să-mi schimb traseul, definitiv şi irevocabil ca o lege dură a vieţii, respectată cu sfinţenie. Şi să caut altceva, o forţă de atracţie, nu de respingere.

Evoluția interioară devine posibilă doar atunci când îți asumi rolul de creator al propriei identități, fără a impune altora convingerile acestei identități.

O înnoire imperativă, spre care năzuiam de ceva vreme. Ideile, imaginile stăruitoare, scenariile pe baza combinării şi transformării trăsăturilor mele definitorii, nu încetau să mă obsedeze. Mă simţeam în pielea unui magician, păzitorul unei ciudate creaţii artificiale, care nu vrea să impună nimănui propriile sale viziuni şi care opune o dârză rezistenţă tuturor celor ce vor să-i impună anumite constrângeri.

Înaripat de un suflu înnoitor şi de elanul specific unui nou început, mă dăruiam în totalitate, grijuliu, cerinţelor mele interioare. Forma elaborată a proiecţiei eu-lui care spune " *Da* " schimbării. Eram apărătorul înfocat al aspiraţiilor mele spre a deveni altcineva, spre consolidarea unei individualităţi impusă pregnant de propria-mi examinare şi apreciere.

Eram tot mai aproape de o "aterizare" dură. Trăiam iluzia unei realităţi autoimpuse.

Leadership: Poţi să-ţi evidenţiezi în mod diferit subtilitatea trăirilor sufleteşti, chiar dacă eşti constrâns să-ţi suporţi acele trăsături ale personalității pe care nu vrei să le arăţi lumii?

Fără şovăială, mă lăsam purtat de paşii unei alchimii interioare, pe care mizam, tacit, cu toată fiinţa. Animat de acelaşi spirit de sacrificiu şi de aceeaşi uriaşă voinţă cu care Orfeu, fiul regelui trac Oeagrus, a coborât în infern pentru a-şi regăsi nimfa mult iubită. Dar, la fel ca şi Orfeu, frământat de temeri cum eram, nu reușeam să respect condiția esenţială a iniţiativei mele de a-mi grăbi transformarea: *acceptarea.*

Îmi escortam dorinţele şi idealurile departe, spre locul ştiut numai de mine, spre locul în care de fapt nu eram sigur că vreau să ajung, spre locul în care, printr-un mic spaţiu între cele două coloane ale transformării " *a fi* " şi " *a deveni* ", se putea distinge vulnerabilitatea, îndoiala şi teama. Trei componente susţinute de realitatea altora, trei goluri înscrise în propria mea poartă, în partida covârşitoare cu viaţa.

Formarea identității reprezintă arta de a-ți păzi creația în fața constrângerilor exterioare, prin introspecție constantă.

Alergam în direcţia "umbrei" pe care o întrezăream la orizont. Spre partea neînţeleasă din mine, exponentul unei atitutini contradictorii, de nesiguranţă, care reclama o uniformitate monotonă. Capitulam inconştient în faţa necunoscutului.

Nu-mi dădea seama ce se întâmplă cu mine, cu sufletul şi mintea mea, cu experienţele mele, cu tot ceea ce mă compunea în raport cu tot ceea ce mă înconjura. Ca şi cum o forţă nemaivăzută mă înălţase la o nebănuită acuitate a simţurilor. Şi, tot aceeaşi forţă, mă doborâse apoi, într-o epuizare totală.

Totul părea să se amestece într-un perpetuum mobile al identităţii, al aducerii aminte, al trecerii timpului şi al redevenirii. Traversam pârtia abruptă a alternativei: acceptarea sau respingerea. Era o mare încercare pentru cineva devenit sclavul unei stări pe axa timpului, în raport cu singurele două repere: prezentul și trecutul.

Ceea ce sunt a luat definitiv locul celui ce am fost?

Leadership: Te arăţi deschis schimbării sau continui să te ascunzi în umbra celui ce ai fost din perspectiva realizării de sine care suferă anumită imperfecţiuni?

Năzuieşti la o înnoire totală? Mai ai de făcut un singur pas spre direcţia unei schimbări definitive? Implică acest pas o acceptare sau o renunţare? Te dăruieşti în totalitate cerinţelor tale interioare? Trăieşti iluzia unei realităţi autoimpuse? Îţi escortezi dorinţele şi idealurile departe, spre locul în care nu eşti sigur că vrei să ajungi?

Îmi amintesc ce spunea la un moment expertul în materie de leadership, John Maxwell: " *Spre încântarea mea, am descoperit că un lider poate fi construit.* " Dau dreptate acestei păreri.

Însă tot acest proces de construcţie a liderului, care poate fi oricând pus în funcţiune, partea importantă a realizării de sine în prezent sau viitor, poate fi urmărit pe două planuri: acceptarea sau renunţarea. Dorinţa de cucerire a unor frontiere noi sau capitularea în faţa necunoscutului.

Singura imperfecţiune pe care o poate avea realizarea de sine este reprezentată de contrastul dintre modul de a te privi în contextul unei renunţări la idealurile în care crezi şi realitatea pe care ţi-o impui ca limită a unei oscilaţii slab amortizate între ceea ce ţi se întâmplă şi ceea ce ştii că nu poţi schimba la tine.

Umbra simbolizează starea omului de a fi în raport cu actul percepţiei realităţii autoimpuse din perspectiva elanului specific unui nou început de ciclu pentru relația dintre imaginea neclară a propriei identităţi, când îţi uiţi rădăcinile şi continuitatea, şi capitularea în faţa necunoscutului în ceea ce priveşte transformarea care te poate îndruma spre împlinire.

Am lăsat în urma mea, o umbră aduce în prim plan îndepărtarea rezistenţei la transformare şi redeschiderea unei căi luminoase, de real interes al vieţii. Fii pregătit să decizi momentul despărţirii de trecut, de cel care ai fost, aducând o contribuţie majoră la identificarea şi valorificarea potenţialului de a te transforma într-o variantă a ta mai bună.

Decizia de a te schimba îţi aparţine în totalitate. Dacă vrei să faci din tine un lider trebuie să te bazezi pe analiza potenţialului tău, pe acceptarea neimpusă de a urma un trend ascendent în concordanţă cu personalitatea şi capacitatea ta de transformare - acceptarea renunţării la trecut, şi ancorarea ta în prezent şi viitor.

Source: https://neculaifantanaru.com/am-lasat-in-urma-mea-o-umbra.html

Am uitat să mor

On Aprilie 27, 2017

Nu încerca să te împotriveşti curgerii vieții înainte de a fi trecut pragul impus de determinismul ei.

Am crezut mereu că o viziune poate fi schimbată, că un mod de gândire poate fi răsturnat la 90 de grade ca într-o oglindă ce caută să controleze şi să domine cu orice preţ realitatea. La mijloc era conţinutul intern al conştiinţei umplut până la refuz de dorinţa construirii unui destin. Mai cu seamă eram un naiv, un ansamblu cu desăvârşire fals şi convenţional între cauzele şi efectele aflate deasupra înţelegerii mele, foarte diferit de felul în care eram atunci când îmi slujeam idealurile de viaţă cu aruncarea unei priviri binevoitoare către un viitor ancorat în făgăduinţele lui Dumnezeu.

Ce puteam să cer de la un tânăr familist care vedea lumea încă în culorile roz ale motivelor de basm, prin liniile rotunjite ale posibilităţii de a fi un erou al lumii libere şi prospere, paşnice în tot ce ea are de oferit, producând un fel de refugiere într-un spaţiu fantastic în care totul este posibil? Nu că am devenit altul, străin fiinţei proprii, un om văzându-se în întuneric şi în izolare completă, fără nicio plasă de siguranţă, dar acum cred că viziunile nu pot fi schimbate, ele pot fi doar adaptate, laborios interpretate drept încă o probă a obsesiei faţă de ştiinţă şi cuceririle ei.

Virusul era inversul prezenţei suflului divin în făptura mea, era condiţia de a-mi asuma negarea realităţii pitită printre umbrele nepieritoare ale unei cu totul alte naturi, uriașe năluciri ale lucrurilor sensibile şi lumeşti. Şi el se răspândea vertiginos către periferia nemărginită a unei umanităţi reci, decăzute, dureroase, sfârtecate, în care omul era mereu singur, iremediabil compromis.

Leadership: Ești slăbiciunea unui om care se vede pe sine ca un admirator profund al artei de a trăi, dar incapabil să o creeze sub un nume propriu?

Numele meu este Gerry Lane, sunt cercetător de profesie. Am uitat să mor. Neînvins de prilejul satisfacerii unei drame de o mare intensitate, a simţirii bolnăvicioase, parcă dincolo de timp, de o sută de ori mai intensă decât orice răsturnare de forţe între bine şi rău. Sau mai bine zis, moartea a uitat de mine, așa cum artistul uită de oboseala drumului şi parcă se umple cu energie când ia parte la finalizarea unei picturi deosebite. Pentru mine moartea era ceva care se întâmpla întotdeauna altora, în vârtejul unei chemări spre uitarea cea mai neagră din care sorbeam doar vaietul prelung al despărţirii de trecut.

O acceptam ca un fapt inevitabil, o pată neagră într-un cerc arzător, privind-o ca o perspectivă foarte îndepărtată, aproape ireală, cuprinsă de muşchiul unei inimi pe care o cunoşteam dar nu-i mai auzeam bătăile. Moartea era un țesut contractil format din celulele unei muzici care ironiza într-un mod terifiant diferitele filosofii de a trăi ale oamenilor, pe care oricum medicina n-o putea îndepărta.

Slăbiciunea de a te lăsa la mâna destinului și de nu crede în menirea ce ți-a fost dată este o întrerupere a experienţei de a aparține unei lumi mici într-o lume mai mare.

Daimon, sau alegerea propriului eu, astfel ar fi caracterizat John Fowles răspunsul pe care eu îl ofeream morţii. Amintindu-mi astfel de eroul lui, care se privea constant în interior unei camere:

„Se vedea pe sine ca un admirator profund al artei dar incapabil să o creeze. Avea un sentiment identic cu cel încercat în confruntarea cu marii compozitori sau interpreţi, cu marii pictori, în faţa unor spectacole extraordinare pe scenă sau pe ecran, în faţa acelora care ştiau să facă dovada forţei talentului lor – şi care, implicit, demonstra propria lui incapacitate şi dispreţ pentru arta urbană căreia i se dedicase, o artă fără riscuri, dependentă, plină de compromisuri."

Menirea vieţii mele era să mă caut pe mine însumi între culoarele unei morți care mă ocolea și ariile unei vieți care îmi era total necunoscută. Mă îndoiesc că aș fi putut să disting clar o parte importantă a aspectelor de leadership. La acel moment creaţia mea era un mod de a mă revela ca un izvor al vieții într-o lume muritoare, într-o dependenţă de subtilităţile esenţei de a mă socoti viu și predestinat să fac schimbări.

Sensul pe care îl dai vieții depinde de virtutea transpunerii tale într-un rol de coșmar din care să evadezi printr-o cucerire a putinţei de a te autodepăşi prin faptul că accepți termenii și condiţiile unor legi lumeşti (sau divine) care te dezavantajează.

Este de datoria fiecărui om să-şi actualizeze sensul de înfruntare a provocărilor evenimentelor lumii în marea întindere a fronturilor pe care luptă, corelată cu capacitatea de a lua decizii şi de a evalua impactul acestora.

Un front al negării realităților manipulate de forţele naturii sau divine, un front al refuzului de a fi dependent de un context particular, un front al definirii personalităţii care îşi găsește ecou în lupta cu morile de vânt şi un front al libertăţii de a fi dependent de ceea ce experimentezi printr-o trăire a omului transformat.

Nu trebuie să pierzi pe niciun front, ci să străluceşti pe fiecare, și pe frontul durerii, și pe frontul miracolului revelării divinului sau a naturii tale esenţiale. Dacă nu vrei ca viața ta să capete valenţe de decor, dovedeşte-ţi că eşti câştigător în orice confruntare.

Leadershipul este impactul pe care îl ai asupra evenimentelor care îţi pun la grea încercare capacitatea de a lua decizii cu privire puterea de a rămâne consecvent propriilor idei despre sensul vieţii într-o lume care nu mai crede în miracole.

Am uitat să mor este rodul unei însufleţiri manifestată prin forța de a experimenta lupta contra vieții. O viață al cărei determinism se explică prin înlănţuiri de cauze şi efecte care nu pledează întotdeauna în favoarea ta.

*** Notă:** World War Z

Ameno

On Decembrie 08, 2019

Actul divin al Creaţiei este o experienţă de mare fineţe în interpretarea unei realităţi plină de semnificaţie, despre însemnătatea pe care o are transformarea chipului originar al naturii într-o „imagine în oglindă".

De atâtea ori am observat că drumul pe care viaţa mi l-a întins cu mărinimie în cale trece printr-o grădină plină de trandafiri, îngrijiţi în câmpul conştiinţei Inmariasty, lăsându-se cunoscut mai bine printr-un soi de spiritualitate aparte, intelectualistă şi elitară, pe care numai artiştii cei mai talentaţi sunt în stare să o dobândească. *Ameno, Ameno, latire* , căci mi se acordă privilegiul de a avea o mână de aur, utilizată ca remediu împotriva constrângerilor pe care le suportă trandafirii, cum este încercarea omenirii de a interveni în cursul naturii, în legile ei, în opera ei.

Inmariasty, în deplină iubire şi adevăr, este numele profetic atribuit unei relaţii *matiro outhisum* între "lumina adevărului", "divinul în natură" şi "recurgere la intervenţie în planul experienţei artistice", pe măsură ce creatorul se aventurează spre cele mai înalte viziuni ale frumuseţii investită cu valoare unică de simbol. Termen foarte expus în actul sublim al profeţiei, căci „Cine vede interiorul meu, nu trebuie să se uite la aspectul exterior", creează impresia de viu *por medio de una escritura sagrada* , astfel încât şirul de situaţii şi evenimente care mă pun faţă în faţă cu mine însumi capătă nuanţele unei contemplări asupra relaţiei cu un Deus Absconditus.

Prin blândeţea atingerii petalelor firave, cu acea uşurinţă a unei atingeri de pensulă fină, dar şi prin practicarea toaletării frunzelor, una câte una, cu ajutorul unei batiste din catifeaua cea mai moale, am dobândit un altfel de concentrare asupra vieţii, o cale paralelă de dezvoltare sufletească cu rezonanţă în multiple exemple de inițiative creative. Trandafirul, fără de care nu se poate concepe existenţa unei arte *Latiremno* (unirea strânsă a celor plini de credinţă cu sensul profund al unei imagini sacre), cizelează în mod rafinat un fel de revenire la puritatea formelor şi la natura reală, aparent ascunsă în spatele figurativului. *Ciò che è santo è sempre segreto...*

Efectul de lărgire a unei viziuni creative este dat de sensibilitatea unei spiritualităţi mistice surprinsă într-o imagine a perfecţiunii ce sălăşuieşte numai în ştiinţa artei de a-ţi găsi în natură o asemănare pe măsura personalităţii tale.

Adesea, am fost tentat să-mi aleg un alt drum în viaţă, câte o potecuţă care se adâncea într-un desiş de dumbravă, dar mă văd nevoit să recunosc că o forţă stranie a ales în locul meu, şi mai bine decât mine, aruncând o lumină puternică asupra adevărului despre lume în feluri greu de acceptat pentru cadrul existent al cunoaşterii. Succesul unui artist este o analiză finală a colaborării cu Dumnezeu în determinarea ordinii unor fenomene distincte care facilitează execuţia unor remarcabile compoziţii. *Ameno, dore me !*

Totul mi se pare pictat cu sângele miracolului de a exista într-o discreţie totală, dar şi într-un cerc al impresiilor de o clipă înflorite superb în jurul unui ideal estetic. Trandafirii, alcătuind respiraţia spaţiului sacru în care se contemplă rostirea atemporală a învăţăturii Divine, mă sprijină în rafinarea subtilă a modelului expresiv de prelucrare artistică a mesajului abstract, ales ca să hrănească spiritului nemuririi. E o artă să ştii să transformi materia sensibilă într-un corp nemuritor, apoi să te retragi în lumina lui.

Arta însufleţirii trandafirului este doar începutul unei mistici care pune accentul pe învierea Mântuitorului nostru Hristos într-un suprarealism *sui generis* , oglindit în conştiinţa lumii

printr-o imagine parţial figurativă.

În privinţa locului în care m-am înconjurat de sfinţenia unei imagini cu rezonanţă în „îmbrăţişarea copilului Iisus", care nu cunoaşte în lume decât o orientare ascendentă spre autonomia limbajului artistic, pot recunoaşte în acelaşi timp acea manifestare a unei stări de uimire şi admiraţie pe care artistul o trăieşte duios, cu decenţă, cu răbdare, la vederea unei picturi abstracte, rechemând nostalgic luminile unor vremuri trăite *omoovia-sethys* în spiritul alchimiei.

Leadership: Arta pe care o păstrează Creaţia ta posedă taina stilului interpretativ bogat ornamentat, asistat de o viziune a destinului divin conceput ca o eternă călătorie arhetipală, de iniţiere a sinelui în tainele unei compoziţii figurative?

Aşadar, trăirile experimentate în fiecare moment al vieţii, în interiorul unui stil de desen mai rustic, au reprezentat un fel de mentor în subtila rafinare a unui limbaj trainic, a unui gust estetic ales, a rigorii suplimentare în interpretarea temelor de creaţie, bineînţeles adaptate contemporaneităţii. Cred că, şi aici, gândurile mele merită să plonjeze într-un puhoi de trandafiri antici, ascunzând veşnic în semnificaţia lor o taină ce ii poate alunga pe propagatorii de kitsch-uri *: „Suntem ceea ce vedem şi admirăm în mod repetat."*

Asigurarea corelaţiei între viaţă şi artă, în raport cu un simbol de frumuseţe şi pozitivitate, se sprijină pe un instinct natural de reproducere a imaginilor vii, a fenomenelor esenţiale care împodobesc Creaţia Cychesthea, plonjarea în lumea opţiunilor cu potenţial sensibil, dezvăluind uneori o realitate tangibilă, alteori o utopie sau un idealism căzut în capcana fanteziei. Fără să fie prea dulceag, romantic sau expansiv, trandafirul îmi şopteşte o taină: " *Fii ca mine, fără să uiţi cine eşti tu ! "*

Gândit ca apariţie miraculoasă a unui mesager divin, printr-o împărtășire din imaginea curată a lui Dumnezeu, deci oferindu-i o simţire foarte ortodoxă în modelul expresiv al unui zâmbet de copil, cu alură de înger, am încercat să descriu trandafirul (pentru eterna glorificare a credinţei) într-un transfer de însuşiri pozitive de la *un espíritu puro* la *un espíritu sagrado* , într-un mod sublim şi supranatural, transformând cu adevărat harul celor sfinte într-un loc Argyasantri (scris într-un nume divin). Nu a fost deloc uşor, căci asta presupunea să experimentez trandafirul ca o expresie naturală a intimităţii mele în corespondenţă cu o eleganţă figurativă.

Leadership: Este în natura creatorului din tine să treacă dincolo de Ego până la hotarul cu o altă lume, pretinzând o viziune a omului într-un univers al Sinelui Imperial?

Nimic nu e mai facil pentru un pictor, comparat cu splendoarea unei imortalizări de viață (narată în câteva secvențe frumos descrise artistic), decât să redea în mod plastic o situaţie produsă prin facilitarea întâlnirii dintre imanent şi transcendent. Printr-o singură privire acordată unei flori unice, surprinsă într-o imagine cu mult roşu şi galben, ce parcă vrea să renască în ipostaza de fiinţă umană sensibilă care începe să înveţe un limbaj articulat *madeagis istenantza* , imaginea esenţială a Creaţiei capătă o calitate marcată de grație şi poezie, dar cu o pondere tot mai mare în transmiterea mesajului solemn: „Ce-i adânc niciodată nu dezamăgeşte."

Dacă aş extinde această idee în legătură cu impactul realităţii din lumea trandafirului, aş putea recurge la supremul punct de vedere al episcopului Ghenadie al Râmnicului: *„Ideea sfintei noastre religii, predicate cu prisosinţă de către Mântuitorul şi Apostoli, şi introduse în minţile oamenilor, nu puteau să rămână aici multă vreme în formă numai de concepţiuni mintale, căci şi ele aveau trebuinţă de un corp, ci trebuiau să fie înfăţişate prin nişte reprezentaţiuni împrumutate din domeniul artelor şi din cartea naturii."*

Sinele Imperial de care se foloseşte artistul pentru a crea coordonatele unei alte lumi, într-o miraculoasă armonie de patru trandafiri cu mirosuri total deosebite, adunaţi laolaltă şi contopiţi într-o sinteză perfectă, are ca şi corespondent unic în spaţiu şi timp urmatoarele tuşe: o tuşă de culoare, o tuşă de nobleţe, o tuşă de naturaleţe, o tuşă de factură suprarealistă, o tuşă de modern, o tuşă de stabilitate şi o tuşă de infinit.

Am înţeles, în sfârşit, că a fi divin înseamnă să exprimi artistic efectul de petale de trandafir sub un alt cer, cu un alt nume, în imagini sau în cuvinte, în trup şi suflet. Dumnezeu este echivalentul perfect al trandafirului real, bogat înmiresmat şi învăluitor, ascunzând veşnic în adâncurile sale o taină: *"să înfloreşti perfect în încercarea de a recrea o lume posibilă, la fel de obiectivă şi de subiectivă ca oricare alta."*

Ideea sfintei credinţe este transpunerea unei forme de limbaj interior într-o compoziţie expresivă cu tentă de omagiu adus Naturii şi Creatorului, în intenţia de a obţine o asemănare cu El sub înrâurirea unei ancore de putere: „Ţi-am dat o viziune a formei mele divine pentru a mă putea recunoaște ca un miracol al naturii în tine însuţi".

Ameno este modelul de cooperare între artă şi sentiment pe care ţi-l dezvăluie unitatea dintre om şi natură, personificată numai de un psihic sensibil, o gândire minuţioasă trudind răbdătoare între vizual, ideal şi conceptual, care adesea recurge la *intervenţia divină* pentru a reproduce o tematică şi o realitate mai vibrantă, mai venerată şi mai aproape de sufletul credinciosului.

*** Notă: Era - Ameno**

Source: https://neculaifantanaru.com/ameno.html

Amin

On Iunie 01, 2019

Adu-ţi aminte de ceea ce te defineşte ca artist într-un timp care nu îşi încetineşte niciodată mersul.

Îmi admir zilnic trandafirii, aşa cum un pictor îşi admiră tabloul cu puţin timp înainte de a-l finaliza, pentru a-i face ultimele retuşuri, încercând să disting mesajul transmis de natură într-un context de "eveniment trecător". Este dovada clară a unei forţe spirituale înalte, o mărturie a cuiva mai în temă cu condiţia spre care sunt împins, de a fi o fiinţă înţeleaptă şi plină de cunoştinţe, una care recunoaşte importanţa opririi timpului într-o singură clipă.

Aici, în grădina mea, ca pretutindeni în artă şi în viaţă, în pofida oricăror ascunsuri ale universului revelate doar prin intermediul unei fiinţe dragi, impresia de întoarcere în timp îşi găseşte locul într-un decor plin de culoare, unde îmi recapăt sensul. Compoziţia subiectului meu, de această dată având dimensiuni tot atât de vaste ca un bob de nisip dintr-o clepsidră fără ieşire, întâlneşte o rugăciune, un regret şi o faptă bună.

Aş putea reprezenta grafic posibilitatea de lectură a unei istorisiri pe care mi-o dă zilnic trandafirul, în culorile unei realităţi misterioase, ascunsă în curgerea unor endorfine dintr-un creier mai enigmatic care îşi solicită mecanismele de interconexiune între pământ şi univers.

Printr-o linie mereu ascendentă, trecând prin toate înfăptuirile şi măreţiile naturii, ca o metaforă într-un făgaş al timpului, aş putea să menţin cu veneraţie legătura dintre viaţa mea, un câmp al dorinţelor totdeauna mai ample decât cele planificate, şi sensibilitatea rafinată a unui artist care glorifică miraculosul acestei lumi printr-un AMIN răsunător.

Orice artist care aspiră la nemurire îşi ia ca model de inspiraţie natura unică a unui simbol dintr-o imagine, pe jumătate virtuală, la extinderea distanţei dintre sugestie şi percepţie.

Am experimentat caracterul durabil al unui trandafir, parte a unei naturi grandioase, sigur pe el, niciodată cedând în faţa slăbiciunilor unei celebrităţi care a trăit vreme îndelungată între culise şi rampă. Am fost reprezentarea simbolică a unui personaj cheie dintr-un roman complex dotat cu o istorie a sufletului omenesc, privit ca o formă de exploatare egoistă a unor momente de îndoielnică nobleţe, care ar suporta consecinţele unui posibil scenariu de apartenenţă la un misterios semn al zeilor, într-un timp în care inteligenţa artificială era respinsă cu desăvârşire.

Am cunoscut toate enigmele lumii, toate vicleniile ei, toate bucuriile, toate realităţile ei. Am trăit mult, dar n-am întâlnit decât puţini oameni cu adevărat vrednici de laudă. Am făcut parte din nostalgia marilor împăraţi, din ştiinţa marilor alchimişti, din inspiraţia marilor artişti, dar cel mai tare am fost înduioşat de Peter cărbunarul, care şi-a vândut inima necuratului doar ca să constate că nimic nu-l face mai fericit. Am fost, în acest caz, câmpul de observaţie al unei existenţe pline de învăţături.

"Când ai o inimă rece nimic nu te mai mişcă, nimic nu te mai bucură; niciun tablou, nicio muzică, niciun dans. Nu-ţi mai rămâne din plăceri decât mâncarea, băutura şi somnul. Astfel îşi ducea viaţa acest om, călătorind prin lume fără rost, amintindu-şi doar rareori de vremea când, băiat sărac, nevoit să-şi agonisească traiul prin muncă, fusese mai vesel şi mai fericit."

"Watch out. I defeat the pain. I'm alive again" îmi şopteşte firul unui gând care se resimte ca

un preludiu interminabil al graţiei şi iertării divine, pe tot parcursul unei vieţi nemuritoare, derivată din vestirea iminenţei unei schimbări de mentalitate într-o evoluţie a conştiinţelor pure. Un fel de trezire spirituală pentru o conștientizare imediată a păcatului de a nu fi trăit ceea ce sufletul își doreşte cu adevărat. Păcatul de a nu fi folosit tot ceea ce Creatorul a acordat oamenilor: o întoarcere la noi înşine.

Leadership: Deţii rara calitate de a combina într-o singură formulă contribuţia generoasă a naturii la desăvârşirea unei perspective despre ce înseamnă să-ţi trăieşti viaţa prin raportare la axele esențiale ale unui destin vulnerabil?

Trandafirul. Lumea întreagă într-o singură imagine care zugrăveşte destinul unei opere neterminate. O viaţă plăsmuită din gingăşia unei iubiri neîmpărtăşite, sau din puritatea unui zbor de stea, sau din fineţea cu care artistul descrie portretul unui om de rând care îşi scrie povestea în cartea nemuririi. Este singurul agent al naturii care are putere de rememorare a detaliilor trecutului, experimentând continu un deja vu al existenţei personajului din opera lui Wilhelm Hauff.

I was blind and now I see. What if god is not for me? se întreabă omul care păşeşte fără ezitare în păcat, dar se loveşte de insuportabilitatea propriului caracter. Natura aude zbuciumul inimii, îşi calmează nervii şi-i acordă o şansă de izbăvire sub formula unei înţelegeri: "o singură calitate poate înlătura toate defectele."

Splendoarea spiritului se manifestă când faptele mărunte devin expresii ale unei misiuni divine mai înalte.

Ce-i spunea "Omuleţul de Sticlă" lui Peter cărbunarul, rămâne o parabolă a pocăinţei: *"Întotdeauna părerea de rău, izvorâtă din curajul inimii de a iubi, împacă lucrurile şi, dacă aş fi convins că-ţi pare rău de viaţa păcătoasă ce ai dus-o, atunci m-aş strădui să fac ceva pentru tine."*

Când resimţi o emoţie puternică a celor petrecute în coeziune cu tot ce este esenţial în planul vieţii, în efortul de a-ţi îndrepta caracterul, aşa cum trandafirul îşi îndreaptă tulpina în bătaia vântului, mai ales după furtună, spiritul fiinţei tale capătă splendoarea unei izbăviri din legăturile fatalităţii.

Iar când trăieşti prin misterele unui trandafir purpuriu, la fel ca şi istoria admirată cu mare emoţie, de fapt, intuieşti potențialul artistic al unui tânăr regizor, care, înşiruind fapte după fapte, într-un ciclu de câteva secole, pregăteşte sufletul lumii pentru comoara ce-i este rezervată, dând sens unei misiuni mai înalte: de a face cunoscută lucrarea Domnului în cele mai mici fapte.

Leadership: Eşti în stare să înţelegi glasul naturii potenţat de imperativul unui destin chemat să te urmărească prin asemănările care te leagă de trecut, în căutarea unui simbol pe care să-l foloseşti într-un mesaj unic?

O, ce înlănţuire de întâmplări minunate mi-a hărăzit trandafirul. Dar cerul veghează întotdeauna deasupra simbolului pe care vreau să-l folosesc într-un mesaj unic: "Încearcă să păstrezi în memoria lumii tot ce-ai trăit în clipele când ai fost altcineva ! ".

Trandafirul a fost martorul unei existenţe care se repetă prin ideea din spatele povestirii, anume că orice trăire îşi caută haina potrivită, iar orice impuls de manifestare a spiritualităţii îşi caută calea de acces spre cuvânt. În trecerea de la bogăţie la suferinţă, şi de la suferinţă la bucurie, Peter cărbunarul obişnuia să spună: *"Mai bine să te mulţumeşti cu puţin decât putred*

de bogat, cu o grămadă de aur şi cu inima rece.”

În artă, la fel ca în viaţă, eşti condamnat să îndrăgeşti o realitate care îndată imortalizată într-o amintire de dincolo de cuvinte, nu mai poate fi schimbată niciodată de nimeni, ci doar însufleţită cu puţină culoare, cu sensibilitate, cu salut dumnezeiesc.

Numai un artist genial reuşeşte să redea, ca o cronică perseverentă a unor întâmplări luate din realitate, chiar dacă puţin diluate cu sens de născocire, lectura unei linii de unire a sufletului cu divinitatea, scop suprem al existenței. Singura mea grijă provine din faptul că mi-am exagerat un pic puterea de înţelegere, impulsul spiritual care rezistă în faţa timpului, de unde şi această manifestare activă a dorinţei de a concepe o estetică a fragilităţii, a suferinţei şi a bucuriei ce o urmează.

Leadership: Existenţa ta reprezintă o realitate care a început să fie vizibilă odată cu crearea unui personaj plin de contradicţii, dar care rezistă în faţa timpului prin intermediul temei pe care o abordează?

Din momentul în care m-am întors în timp, spre alte meleaguri, am creat o ambianţă diferită, o altă variantă a mea care trăieşte într-o realitate paralelă. Am fost imaginea unui trandafir care a crescut în inima personaj de basm plin de contradicţii, dar inspirat din realitate, ceea ce echivalează cu plonjarea într-un univers cu adevărat fascinant unde oamenii de rând îşi descoperă deodată forţe noi, menite să le transforme vieţile şi pe ei înşişi în... altceva.

Totodată, îmi însuşesc întâmplarea de a fi împins în prim planul lecturii tocmai ideea de măsură a lucrurilor, de ordine și de orientare, într-o estetică a bucuriei de a trăi în memoria unui trecut demult uitat, în care numai termenul “sfinţenie” ar putea să măsoare distanţa dintre regret şi pocăinţă, dintre durere şi starea de bine. Prezentul, cât este de diferit într-o verificare a temei "Priveşte înapoi"?

Să trăieşti cu înţelepciune o întoarcere în alte timpuri nu este filosofie a ştiinţei despre creaţie şi creator, nu este o imortalizare a rămăşiţelor unei morale depăşite, ci este efectul unui gând menit să percuteze câmpul de luptă al unei dureri care şi-a aşteptat parcă dintotdeauna alinarea.

Meditaţia asupra artei începe cu justificarea ideii de finitudine. Am fost puritatea unui trandafir situat în prim-planul unui tablou în care culorile saturate sunt prea reci pentru a fi frumoase, dar în care imperfecţiunea este o virtute şi fiecare personaj, măsurat cu acurateţea timpului, e absolut minunat aşa cum e.

The past is gone for good, it's time to say: Amen !

Puterea unui artist constă în alegerea corectă a unui simbol menit să-l reprezinte în afara temei pe care o abordează din perspectiva timpului, ci a unei vieţi trăite prin reîncărcări succesive.

Amin este țipătul unui artist care s-a uitat în jur, a văzut defectele lumii, şi a ales să spună “Adio” doar pentru a se întoarce la ea în alte timpuri, în alte locuri, în alte dimensiuni ale fiinţării, pentru a-şi desăvârşi opera.

At last, I believe I will be found...

*** Notă:** Enigma feat. Aquilo - Amen (White Motive Remix)

Source: https://neculaifantanaru.com/amin.html

Aminteşte-ţi cine eşti

On Februarie 20, 2015

Schimbă-ţi atitudinea de fond care justifică interesul în formularea unei noi idei de realitate, extinzând autenticitatea trăirilor care te încearcă neîncetat în faţa situaţiilor care te aduc în punctul în care devii altcineva.

Întotdeauna se ivea o descoperire atunci când încercam să pun în evidenţă existenţa îndârjitei consecvenţe în lupta cu reprezentările vieţii. Era un joc unic de explorat, o direcţie ajustată pe parcurs, o cale de acces la drumurile închise ale individualităţii. Cumva, simţeam nevoia unui nou standard de exteriorizare, prin practica interiorizării. Pentru aceasta, trebuia să îndeplinesc exigenţa de redare a unei experienţe de navigare prin câmpurile trecutului, născută din ideea descrierii elementelor constitutive ale unui pariu însufleţitor (*eveniment – miză – câştig)* , cu ajutorul ecuaţiilor de sugestibilitate.

Mă aflam şi eu, precum temerarii vikingi care se avântau în diverse expediţii de explorare a teritoriilor necunoscute, sub presiunea necesităţii acute de a-mi rezema umerii incertitudinii de delirul fragil al bucuriei procurate cu efortul imaginaţiei. De o amintire profundă şi afectuoasă, de o întâmplare petrecută în vecinătatea destinului meu, de vreun secret care îmi încălzea sufletul asemenea unei melodii răscolitoare care nu se mai opreşte. Însă nu întotdeauna respectam ritmurile autoacceptării de sine.

Odată, în mintea-mi riguros formalizată, inadecvată nuanţării caracterului axat pe interpretările trecutului – derulat ca pe o peliculă de film imperfectă, am aruncat o întrebare al cărei răspuns m-am chinuit în zadar să-l aflu. Îmi vedeam propria poveste prin oglinda parţial reflectorizantă a raţiunii manifestate prin Eul empiric, într-o succesiune nesfârşită de imagini (reflectări ale realului din spatele aparenţei trăirilor vieţii) de la înălţimea conştiinţei, de la înălţimea cuvântului gândirii care îmi vorbea în piept prin bătăile inimii, sub biciul de plumb al poruncii: „Remember who you are ! ”

Leadership: Orizontul tău de cunoaştere şi existenţă converge spre transformarea unei realităţi date, prin analogie cu un Ego care experimentează umilinţa de a trăi în permanenţă un adevărat proces de conştiinţă?

Pe când povestea despre fratele său geamăn care se înecase în copaie, Mark Twain observă că: *„ Nimeni n-a ştiut vreodată cine anume s-a înecat, eu sau fratele meu. ”* Atât de bine se asemănau, încât nimeni nu a putut să verifice autenticitatea sa. El a fost unicul martor şi mărturia lui a reprezentat singurul mijloc de exprimare a adevărului.

Posibilitatea de a valorifica o situaţie în care te lupţi cu ceea ce numim clasic Ego, chiar dacă sentimentele sunt mai puternice decât tine, depinde de valabilitatea relaţiei dintre certitudine şi iluzie, dintre realitate şi spirit. Tu eşti singurul martor al situaţilor care îţi validează autenticitatea trăirilor pe care le experimentezi în relaţie cu o realitate tot mai complexă, marcată de temeri acute sau de bucurii ascunse.

O amintire exprimată prin stimulii proveniţi din exemplaritatea unei experienţe de navigare prin câmpurile trecutului, din amintiri şi reconstituiri, relevând o realitate în care nu intervine eroarea de a te îndepărta de tine însuţi prin întrebări la care nu găseşti răspuns, poate să declanşeze o dorinţă profundă de schimbare şi de transformare pe toate planurile.

Leadershipul, ca ştiinţă a cărei fundaţie se clădeşte, se urneşte, se clatină sau cade în funcţie de coordonatele de manifestare a puterii de a te recunoaşte ca individ separat de lume şi

care în acelaşi timp are o influenţă asupra lumii, trece prin stadiul empiric atunci când experimentezi emoţii de neuitat.

Rezultatele explorării analogiei dintre cunoaştere şi existenţă sunt calculate riguros în faza de schimbare de sine, dar ele pot fi interpretate şi validate în drumul acceptării totale a ceea ce eşti atunci când devii conştient de ce se întâmplă într-o realitate care acceptă numai varianta ta de adevăr.

Leadershipul seamănă în acest caz cu un joc de felul „călătoreşte şi socoteşte" în care trebuie să renunţi la vechea identitate care te urmăreşte, cu bunele şi relele de care ai dat dovadă în trecut, într-o existenţă finită. Şi să concepi o nouă reprezentare a înţelegerii tale - prin prisma a ceea ce ai cunoscut de-a lungul timpului, prin surprinderea contrastului între aparenţă şi esenţă.

Aparenţa este dată de gândurile sau sentimentele pline de regret, de tristeţe sau de amăgire asupra cărora te concentrezi - care cresc din ce în ce mai mult în tine incertitudinea, până când în final se adună şi are loc explozia. Îţi pierzi identitatea în firul propriei memorii, în umbra amintirilor, devii suspicios față de propria putere de înțelegere.

La polul opus, esenţa este ceea ce rămâne stabil în tine, după ce citeşti printre rândurile aparenţei. Adică, odată intrat în labirintul amintirilor, în loc să te pierzi, găseşti certitudini care aduc confort psihic conştiinţei, redându-ţi linişte interioară.

Atitudinea de fond care justifică interesul în formularea unei noi idei de realitate aparţine situaţiei când te vezi prins între incertitudinea unei schimbări de imagine şi incertitudinea unei lumi în schimbare, şi te-ai decis să alegi varianta adevărului care îţi permite să fii tu însuţi.

Aminteşte-ţi cine eşti aduce în atenţie marca identităţii personale care se doreşte a fi cercetată pentru a-ţi reconsidera poziţia faţă de virtuţile sau slăbiciunile tale. Să nu uităm ce spunea blogerul Radu Lucian Alexandru: *„ Identitatea este ceea ce fiecare fiinţă este la un moment dat, privită fiind din perspectiva Întregul ei Fiinţial."*

Astfel, nuanţarea caracterului prin interpretarea trecutului, trecând prin filtrul gândirii, al simţirii şi al sistemului de valori acele întrebări care satisfac nevoia de autenticitate şi cunoaştere profundă, este necesară pentru că facilitează trecerea mai uşoară de la statutul de „învins" la statutul de „învingător". Un om învins nu are nicio putere asupra a ceea ce-l nelinişteşte, el nu-şi poate găsi ritmul vieţii interioare în dezordinea socială.

Ca să-ţi schimbi atitudinea de fond – de la resemnare la hotărâre, extinde-ţi cunoașterea asupra a ceea ce te stăpâneşte, asupra a ceea te-a dus în punctul în care eşti acum. Dar nu şi emoţiile !

Source: https://neculaifantanaru.com/aminteste-ti-cine-esti.html

Amintirea unui trandafir se priveşte în altă înfăţişare

On August 06, 2019

Fii capabil să-ţi recunoşti propriile gânduri şi emoţii într-o identitate pe care oricând o poţi "împrumuta" din garderoba naturii.

Când am plantat primul trandafir în grădină, era într-o toamnă târzie, nu ştiam nimic despre viaţa florilor, cu atât mai puţin despre natura atât de surprinzătoare şi de ofertantă. Era mai mult o nevoie imperioasă de ordine, un fel de rezervă faţă de frumuseţea la care toţi râvnesc să o simtă, un determinant al unei stări de spirit care, în virtutea unei constatări de ordin vizual, trebuia să stimuleze activarea resurselor necesare actului de creaţie.

Schimbarea perspectivei nu e acelaşi lucru cu chemarea de a sluji unui crez despre artă. Sunt acelasi om de atunci, aceeaşi forţă imaginativă, o conştiinţă modelată prin nobleţe sufletească, dar mă simt ca şi când aş fi fost schimbat de împrejurările unei realitati care nu apartine acestei lumi. Precum în cazul lui Cervantes, amintirea a ceea ce fusese cu adevărat înălţător trebuia să aibă conturul unei himere, de aici pornesc toate neaşteptatele măreţii ale imaginaţiei.

Leadership: Poți atinge independența absolută prin liberul arbitru, **transcendând** cursul unui destin care **se rescrie continuu**, echilibrând proporțiile și stabilitatea într-o expresie artistică **a spiritului creator**?

Totul capătă independenţă absolută în această viaţă, precum liberul arbitru, dar există o forţă misterioasă care modifică la un moment dat cursul fiecărui destin, conform unui plan mai amplu. Iată că trandafirul meu a crescut, aşa cum creşte în mintea pictorilor tendinţa artistică, făcătoare de minuni, numită "Metaestetică", caracterizată prin sensul proporţiilor, gustul compoziţiilor echilibrate şi stabile.

Când te afli în posesia unei flori, numai a ta, cea mai delicată dintre toate, dar şi cea mai rezistentă, simt că aluneci într-un delir mistic, ca şi când o forţă superioară de origine divină, o entitate angelică, te-ar pune în contact cu frumuseţea interioară a revoluţionarului autentic, a esteticianului care creează armonia şi frumuseţea unui tablou conform trăsăturii profunde a naturii înconjurătoare.

Voi fi mereu o parte a trandafirului, o fărâmă de cuget pe o tulpină înaltă şi plină de spini care creşte în interiorul unui cadru compoziţional ce semnifică drumul parcurs de om de la curăţirea inimii de patimi...spre iluminarea minţii sale.

Leadership: Convingerile pe care le ai despre tine însuţi contribuie la dezvoltarea sensibilităţii în vederea desăvârşirii unei creaţii revelate de natură în caracterizarea structurii unei identităţi vizuale unitare?

De atunci, am plantat mulţi trandafiri în grădină. Peste 40 de specii. Culori diferite, parfumuri pline de emoţii ce captează şi reflectă lumina într-o scânteie de vis. Mă vedeam tot mai mult într-un tablou plin de vrajă şi mister în care natura pură, cea mai frumoasă pictură făurită de către Dumnezeu, îşi făcea cunoscută splendoarea prin apropierea de un ideal artistic învelit în noţiunea de "Movement în stillness".

Convingerile despre obiectul dependenţei mele de frumos, trandafirul, acest bun consultant de imagine, erau incluse în gândirea înaltă şi pură a unui pictor de mare fineţe: "Şterge tot ce

faci dacă simţi că sufletul tău nu e acolo”.

Semnificaţia trandafirului ni se dă sub forma unei intensităţi de viaţă sensibilă surprinsă în universul unui tablou care luminează discret gestul unei simţiri pururi spontane, pe care n-o poţi întâlni decât la artistul unei lumi fragile care ştie să descopere frumosul chiar şi într-o îngălbenire pronunţată a frunzelor, chiar şi în uscarea lor.

Arta existenței constă în armonizarea frumuseții interioare cu proporțiile naturale ale unui univers delicat, creând o compoziție echilibrată și stabilă de **emoții și sensuri**.

Vedeţi, deci, cât de important este pentru mine să prind din prima cântărire a gândurilor de zi cu zi povestea de viaţă a unui personaj, din câteva linii şi haşuri, încât să aduc în prim planul privitorului ideea de comuniune cu splendorile naturii, sau chiar ideea de imitaţie a naturii.

Tresărirea de sentiment a fiecărei linii poate fi înţeleasă numai în creaţia artistului care ştie transpună pe pânză, în plan vertical, efortul de articulare a propriei experienţe de comunicare cu un trandafir, ca pe-o confesiune acordată conştiinţelor modelate prin experienţa călătoriei în lumea naturii. Nu degeaba mi-am ales ca motto pentru conversaţiile cu mine însumi, pe tema picturii contemporane *il per sempre adesso* , repetiţia subliniată a unei exclamaţii pusă pe seama unui bătrân inimos: “Într-un pictor există un şir nesfârşit de asemănări vizuale ale naturii.”

Structura unei identităţi vizuale unitare se compune din preţuirea şi asigurarea permanenţei unei viziuni despre artă într-un cadru mai larg de promovare a imaginii privind plauzibilitatea imitaţiei naturii în plan emoţional.

Desigur, o identitate vizuală implică şi intervenţia omului de creaţie în mersul naturii din punct de vedere al plauzibilităţii unei legături între imaginea unei frumuseţi care durează şi consecinţa unei stări emoţionale, a unei aspirații, a unui vis, a unei trăiri în revelaţie. Numai renascentiştii puneau accentul pe asemănarea dintre manifestarea naturii şi cea a Creatorului, aşa încât pictura să conţină o notă de specificitate menită să reflecte totodată o concepție artistică care eclipsează alte creaţii de gen, dar şi o abordare conceptuală de forma “Imaginea Celuilalt” .

Scriitorul Alexandru Vlahuţă scoate în evidenţă substratul unei potențialități infinite de manifestări ale sufletului pe care îl posedă trandafirul, surprins în ipostaza de stăpân al creaţiei, în studiul psihologic al personalităţii marelui pictor Nicolae Grigorescu.

“Toate lucrurile omului acestuia au o viaţă discretă, profundă, pe care n-o înţelegi, n-o simţi la început, dar care palpită acolo şi, cine ştie când, sub ce rază de lumină, de afară, sau din sufletul tău, te va face odată să tresari şi să zici: “Ciudat, asta acum parc-o văd întâia oară”…Şi de câte ori ai s-o mai vezi întâi ! Căci aceasta e taina, acesta e darul cel mai mare al vieţii – de a fi pururea nouă.”

Armonizarea simplităţii interioare cu complexitatea expresiei artistice libere este posibilă atunci când îţi mărturiseşti perspectiva de a transla în ficţiune evoluţia unei fiinţe care umple ea singură întreaga lume.

Şi tu. Încearcă să imiţi natura prin intermediul unei creaţii transformată prin personificare într-un trandafir sălbatic, domesticit prin puterea expresivităţii cu care îţi mărturiseşti gândurile despre artă, văzându-te desculţ într-un vis care mărturisește perspectiva de a transla în ficţiune evoluţia unei fiinţe care umple ea singură întreaga lume.

În transformare se găseşte tot ceea ce îţi hrăneşte sufletul, experimentând într-un mod pur, autentic şi puternic deschiderea faţă de o cu totul altă dimensiune a personalităţii, una artistică şi foarte liberă în spirit, faţă de un nou sens al vieţii, faţă de un nou mod de exprimare. Aşa încât simplitatea din confortul minţii tale să primeze în orice împrejurare, mai ales în faţa "obligaţiei" de a te pune într-o postură de creator al unei picturi liniștite, echilibrate.

Leadershipul este situaţia în care darul cel mai mare al vieţii (de a fi pururea nouă) se manifestă într-un singur sens: dinspre lumea creaţiei spre crearea unei lumi în care primul loc îl ocupă trăirea unei experienţe împlinitoare de ideal transferabilă de la o entitate de sine stătătoare, la o diversitate de entități cu evoluţii distincte.

Trandafirul este mai mult decât un simplu format al realităţii când se vorbeşte despre contemplarea clarvăzătoare a lumii exterioare, este un îndelung proces de purificare şi sacralizare a unei vaste moşteniri artistice care ne amprentează cu sensuri noi de interpretare a Marii Opere, îndemnându-ne să trăim după regulile mediului înconjurător.

Când voi înţelege mai bine originea trandafirului poate voi constata că el este o reflectare a mea într-o altă formă de existenţă, ce poate fi exprimată într-un cuvânt matrice al limbajului pur universal: “Metamorfoză”.

Amintirea unui trandafir care se priveşte în altă înfăţişare se naşte numai în mintea unui povestitor excepţional care trăieşte o altă viaţă înăuntrul său, o viaţă care nu este a lui şi care nu se va termina niciodată, o viaţă care nu e satisfăcută doar de vizibil, de palpabil. Ci una care este inteligent proiectată de un Creator care îşi pune creaţia pe seama unei împletiri a resorturilor unei fiinţări autonome cu resorturile unei gândiri ce invită la respectul naturii.

Source: https://neculaifantanaru.com/amintirea-unui-trandafir-se-priveste-in-alta-infatisare.html

Amintiţi-vă de mine

On Octombrie 05, 2019

Învaţă să te raportezi la un moment de intensă experienţă artistică, imortalizându-l într-un moment decisiv al relaţiei tale cu o fiinţă care te simte şi te imită în tot ceea ce creezi despre ea.

Ori de câte ori mă aflu între trandafiri, asemenea unui Harry Houdini printre tablouri, simt cum sunt introdus într-un peisaj de poveste, în conversaţiile memorabile dintre două personaje asemănătoare, şi totuşi atât de diferite ca zestre morală, educație şi caracter. Este ca şi când aş trăi o experienţă de neimaginat într-o lume a senzaţiilor şi a iluziilor optice învârtite în jurul unei imagini de neuitat, sobră şi totodată plină de sensibilitate, în care două puncte, percepute separat, se declară unite într-o singură parcurgere de istorie a artei.

Îmi dau dreptate şi iau aminte atunci când gândurile-mi surprind tăcerea unei clipe de afecţiune şi dor, *questo momento è un santo segreto,* că nu tot ceea ce văd este o grămadă de materie organică adunată într-o formă sau alta, în acelaşi timp ceva trecător şi fără rost. Mai există şi o latură estetică în care culorile îmi alterează percepţiile despre ceva existent în afara mea, un monolog dialogat, un simbolism religios complex întruchipat într-o formă artistică adecvată, o frumuseţe răvăşitoare care se desfată cu laudele şi admiraţia tuturor prin constituirea unui punct de reper: "Destinul unei realităţi transcendente".

Această percepere a trandafirului, în momentele privilegiate ale rupturii mele de lume, facilitează întâlnirea cu un AlterEgo inspirat de strălucirea nemuritoare a unui întreg indestructibil, de orizontul unei înţelegeri situaţionale iremediabil închistate într-un spaţiu extrem de strâns. De multe ori, chiar, trandafirii îşi fac destoinic datoria de a transmite liber, ca o rugăciune sfântă, ceea ce cuvintele nu reuşesc: o bună concentrare mentală, linişte sufletească, o creaţie mentală a Totului.

Leadership: Ai capacitatea de a materializa niște idei într-o formă vizuală care dau sens unui concept de tipul *"believe in something more than you can see"* , imortalizat printr-un factor de atracţie care convinge subtil să-l adopţi fără a avea reacţii de respingere?

Într-un fel, mi-am impus să ascult tăcerea trandafirilor, cu plăcere şi încântare, numai prin simplul fapt al prezenţei mele printre ei, ca atunci când pictorul admiră peisajul şi îl vizualizează ca pe o matrice de spaţiu sacral şi de acţiune devoţională, trăindu-l cu toată intensitatea de care este capabil, înainte de a-l imortaliza într-un moment decisiv al relaţiei sale cu natura.

Tabloul, îndată terminat, este o clipă de mare surpriză fiindcă trebuie să recunoşti o nouă înfăţişare a ceea ce Dumnezeu a vrut ca tu să vezi din El, prin intermediul diversităţii şi măreţiei naturii.

Amintiţi-vă de Miranda Grey, personajul din opera lui John Fowles. Ce-i spunea ea colecţionarului de fluturi rămâne o emblemă definitorie a trandafirilor exteriorizaţi prin artă, pentru că ei înşişi se simt o parte din viaţa oamenilor, *un ritiro dalle onde delle tentazioni del mondo* , aşa cum sunt setaţi cu multe culori predefinite de natură, cu simţăminte şi gânduri pe care le regăsesc şi în mine, în sprijinul poveştii mele:

E o nebunie, e sinistru, dar s-a creat un soi de relaţie între noi. Ne tachinăm unul pe celălalt, o situaţie aproape prietenească. În parte pentru că mă simt atât de singură, departe de lumea agitată, în parte o fac deliberat încât să-l forţez să se relaxeze. O parte de slăbiciune,

o parte de viclenie. Dar mai există o parte, misterioasă, pe care nu o pot defini. Nu poate fi vorba de prietenie, căci îl urăsc, te înţeapă în venă cu nişte cuvinte pline de nuanţe gri chiar şi atunci când nu e necesar. Poate e un soi de interes faţă de persoana lui. Pentru că ştiu atât de multe despre el. Şi atunci când cunoşti bine pe cineva, în mod automat te simţi mai aproape de el. Chiar şi atunci când ţi-ai dori să-l vezi pe altă planetă."

Leadership: Obiectul atenţiei tale poate deveni versiunea autentică a unei empatii de tip proactiv prin reprezentarea plastică a unei fiinţe care anunţă descoperirea unei capodopere de-a ta, cu desăvârşire neştiută până acum?

Atenţia focalizată asupra unei splendori a naturii este asociată pregnant cu modificarea unei imagini de valoare artistică concepută în vederea facilitării extragerii informației de interes pentru construcţia unui sens atribuit activităţii trăite prin intermediul unui personaj, prin conştiinţa sa, urmărindu-i gândurile şi sentimentele. Fie ca emblemă a purităţii şi candorii, fie ca emblemă a puterii pe planul cunoaşterii imaginative sau intelectuale.

Cu multă inspiraţie şi pasiune, ştiu că voi putea pricinui o schimbare de mentalitate artistică, *oltre ogni dubbio*, o îmbogăţire durabilă a viziunii despre infinitele resurse creatoare ale geniului omenesc cu o sursă a puterii de expresie a limbajului, numai dacă obiectul atenţiei mele îşi va pune tot mai puternic amprenta asupra necesităţii de diversitate. De asemenea, el trebuie să motiveze alte curente de opinie să îmbrăţişeze aspectele legate de revitalizarea sentimentului estetic faţă de natură.

A fi proactiv înseamnă să fii un om al ideilor despre artă impregnate în mintea şi sufletul celui care îţi completează trăirile cu o anumită intensitate. Iar capodopera unui artist constă în a reda intensitatea acestei trăiri ca expresie a unei reuşite simbioze între vizual şi conceptual, între natură şi omul contemporan.

Pe măsură ce mi-am recunoscut înclinaţia spre redarea frumuseţii trandafirilor, ca însuşi faptul ce priveşte imortalizarea unui moment unic din viaţa mea, putând fi transpus într-o poveste, am început să introduc în tablourile mele conţinutul de sens atribuit unei trăiri de impresionantă forţă şi vigoare, surprinsă imagistic, precum o face scriitorul Artur Silvestri în lucrarea „Perpetuum Mobile":

„O muzică nedesluşită îl făcea să viseze cu puţin cu ochii deschişi. Era ceva ca o magie pe care nu o mai încercase niciodată până acum. Începuse să vadă peisaje, scene fără mişcare şi chipuri fără nume – aproape ca nişte fotografii – pe care le cunoscuse altă dată, demult, poate chiar în viaţa lui. Părea că retrăieşte momente concentrate, ce se întâmplaseră doar pentru a şi le reaminti altădată, cândva, într-un viitor oarecare, venit abia acum fără să-l fi anunţat nimic."

Marea taină a creaţiei este trăirea sentimentului de a fi VIU, desprins din spatele cuvintelor care rămân întipărite în mintea celorlalţi oameni, numai dacă le comunici la timp prin reflectarea artistică a unui obiect, a unui peisaj, a unui tablou, dintr-o realitate uitată în viața cotidiană a zilelor noastre.

Cuvintele sunt drumurile pe care, totodată, arta mea le produce la vederea unei opere strălucite, cu totul inexplicabilă, pe care natura o numeşte Logos, expresia lui Dumnezeu, exprimarea Lui despre sine însuși. La început a fost cuvântul, apoi rostirea unei realităţi de care sunt legat profund subiectiv, dând la iveală grandioase revelaţii despre mine însumi. Scăpări din acelea care se găsesc numai în viziunea poetului asupra naturii, în gândurile de pace, armonie, linişte, iubire interioară pe care le dăruiesc tuturor celor care vor să constituie o permanentă noutate în peisajul artei.

Amintiţi-vă de mine este îndemnul trandafirului exprimat prin percepția personală a artistului asupra schimbărilor de mentalitate, gândire şi atitudine, pe care le prilejuieşte contactul lui cu o sensibilitate de altă structură decât acea a limitelor care împinge expresionismul trăirii prin comparaţie, ci a unui expresionism vibrant, cu inserturi simbolice, ancorat în realitatea unui eveniment numit „ *La Creazione Incessante* ”.

Source: https://neculaifantanaru.com/amintiti-va-de-mine.html

Amsterdam

On Ianuarie 03, 2016

Accelerează înţelegerea propriei evoluţii, dezvoltându-ţi simţământul de cuibărire în brațele unui sine stabil care nu se schimbă în ciuda diferitelor încercări ale vremurilor.

Pe măsură ce-o alimentam, bizara nostalgie după zilele tinereţii când mă avântam în faţa impulsurilor de moment, suportând acea nedezlegată stare de tip "Don't worry, be happy", avea în mod paradoxal darul de a mă pune în legătură cu tot ce era material şi imaterial. Rodul unei prostii efemere sau umbra unei oprelişti decăzute?

Aş fi vrut să iau lumea întreagă, s-o cuprind în căuşul mâinilor, aşa cum marea ia cu sine micile mormane de nisip, şi să o fac a mea, dorind-o fără hotar şi fără întoarcere. Fără să ştiu că asta suporta o tranziţie de tip Fade-In. *„When I close my eyes I can only see miles of headlights / Fleshing out the distance."*

La un moment dat am simţit că eu sunt lumea, totul din jur am sorbit în mine ca pe conţinutul unui pahar de apă vie, ca nu cumva să ajung eu înghiţit de ea. Istovit, eram inundat de senzaţii dese de deja-vu, împingându-mă tot înainte, într-o modalitate care se mişca între extreme - între vise şi amintiri. Cum să răspund la apelurile lor? Fireşte, eram depăşit de situaţie.

Leadership-ul vizionar explorează necunoscutul familiar, folosind percepțiile interioare pentru a redefini realitatea externă.

Ceva mă conducea cu desăvârşire deasupra puterilor mele. Un corp străin, căzut direct din cer cu puterea unui fulger care luminează o clipă, apoi dispare, tradus prin: "I miss you". *And I miss you. And I miss you.* Dar, deşi visele şi amintirile mă răscoleau, ele nu reprezentau nici finalul, nici începutul unei noi călătorii. Ci doar garanţia unui "unknown known".

Neîndurătoarea lumină de iarnă mă înveleşte din nou în pătura unei cronologii relative. Toate cerurile de deasupra mea şi toate pământurile din dinăuntrul meu, luând aparenţa unor noi orientări de sine, revelate prin percepţia unui astru al mişcărilor sufleteşti nepieritoare care de atâtea ori m-a lovit cu tonaj de voie bună, facilitează mersul prin univers în memoria unui timp care renaște. *„You love me then you leave me, still I lie here."*

Un timp pe care simt că nu o să-l mai recuperez vreodată, dar pe care mi-ar plăcea să-l trăiesc din nou. *„And I'm lonely here without you / Miss your breath against my skin."*

Leadership: Poţi să demonstrezi validitatea modelului tău de progres, conectându-te la realitatea unui spațiu cunoscut?

Deschiderea unei acţiuni posesorie de amintiri - din London, New York, Amsterdam, care mai de care mai încâlcite şi mai derutante, căreia devotamentul faţă de iluziile trecătoare îi poate acorda doar note de subsol într-un underground al conştiinţei, subliniază parcă poziţia mea în raport cu măreţia de a dăinui.

Un spaţiu cunoscut este un loc al amintirilor şi al regăsirii, provocând o stimulare a motivaţiei de a cotinua ceea ce a rămas neterminat, constituind totodată o reacţie de răspuns la un stimul de o suficientă putere numit scăderea distanţei faţă de o poziţie anterioară. Cum

ar fi poziţia de căutător de al sensului vieţii.

Pentru a putea folosi leadershipul în scopul demonstrării validităţii modelului meu de progres, mă conectez la realitatea unui spațiu cunoscut. Navighez prin senzaţiile corespunzătoare acelor lucruri, momente, locuri, care mă reprezintă și care mi-au adus împlinire. Asta înseamnă că acțiunile din viața personală, puse în sprijinul unei deveniri care poartă în sine bucurie și fericire, concordă cu jurnalul vieții mele, cu amintirile, cu zestrea mea emoţională.

„Nu uita de tine, nu uita prin ce-ai trecut, nu uita ce te-a format, să nu uiți ce-ai cunoscut ! ” este deviza liderilor, căci ei nu trăiesc în virtutea inerţiei. Ei știu că una din cele mai mari ironii ale vieții este că oamenii nu acordă importanța cuvenită momentului „atunci” decât atunci când se află la un pas de a-l uita. „Acum” este voia lui „Atunci”.

Ştiinţei de a rezona cu momentul „Trecut” într-un „Acum” care va trece și el peste timp i se poate atribui însuşi adevărul potrivit căruia omul acţionează pornind de la anumite efecte pe care le-a simțit şi pe care încă nu le-a îngropat. Amintirile, sub conducerea unor trăiri pozitive sau negative care tind să se repete, stau la baza fundamentării unui caracter de ghidare aflat într-o continuă căutare a propriei identităţi.

Un lider îşi demonstrează validitatea modelului său de progres, conectându-se la realitatea unui spațiu cunoscut, atunci când se apropie de acel model al experienţei de a se implica într-un trecut care a rămas pentru el un fundal constant al vieţii de fiecare zi.

Amsterdam este rezultatul unui trecut care continuă în prezent. Plasarea în timp şi spaţiu a unei regăsiri de sine, luând în primire amprenta mea singulară în jocul interminabil dintre lumină și umbra minții, ce seamănă cu un drum pavat de paradoxuri (încercând să le înţeleg n-aş face decât să mă rătăcesc prin gânduri !) este o acceptare a propriului meu „beginning” care îmi întreţine primordialitatea.

*** Notă:** Luminary - Amsterdam (Super 8 & Tab Remix)

Source: https://neculaifantanaru.com/amsterdam.html

Amuzamentul regizorului

On Ianuarie 22, 2016

Străduieşte-te să obții mai multă claritate asupra a ceea ce realizezi, efectuând un salt în afara valorii hrănite din acumularea individuală de cunoștințe.

Compozitorul rus Dmitry Kabalevsky care îl vizitează în aceste zile pe Prokofiev, notează: „ *Ceea ce m-a uimit mai mult în această raţională şi extrem de precisă metodă de lucru era faptul că încadrarea în canavaua de măsuri cu accentele ei dramatice şi psihologice precis aşezate nu-i stânjenea de loc libertatea gândirii creatoare. Scrie muzica pentru film tot atât de inspirat şi cu aceeaşi pasiune cu care scria celelalte compoziţii ale sale în care rămânea stăpân absolut fără nicio îngrădire. "*

Odată compusă muzica, Prokofiev i-o cânta la pian lui Eisenstein, urmărind imaginea pe ecran şi cântând tot el partea corului, dar prost, spre amuzamentul regizorului. Muzica astfel înregistrată de probă mai este urmărită împreună cu imaginea şi, dacă ele coincid perfect, Prokofiev scrie partitura de orchestră. În fine, după atente repetiţii cu orchestra, muzica este înregistrată. Ca şi cu prilejul colaborării la filmul istoric „Alexander Nevsky", Eisenstein asistă şi acum la aceste înregistrări. Şi, ca şi atunci, el rămâne fermecat. *****

Leadership: Ecoul exemplificator al acţiunilor celorlalţi se reflectă asupra ta în valoarea TRUE sau FALSE, luând în considerare capacitatea artei de a se întoarce la tine într-un mod neaşteptat, miraculos aproape?

Arta se reflectă în ceea ce creezi diferit de aşteptările obişnuite pe care le ai de la ceilalţi. Una este să creezi pentru a ajuta pe cineva, alta este să creezi pentru atingerea nivelului de excelență la care aspiri.

Diversele forme de sprijin, recunoscute în leadership drept un fel de apreciere și afecţiune, contribuie la satisfacerea necesităţilor de ordin funcţional al omului care vrea să urce cele mai înalte trepte ale măreţiei intelectuale. Dar acest lucru nu-ţi asigură neapărat o satisfacţie în a face lucruri care în mod firesc îţi aduc o stare de bine, o satisfacţie în a depăşi o povocare, în a preţui şi servi arta pe care ţi-ai însuşit-o de timpuriu.

Continuarea diverselor forme de sprijin în vederea stimulării unei pasiuni pentru o disciplină ştiinţifică în care creaţia este punctul forte, duce la o creștere a productivităţii forțelor de semnificaţie. Sau, dimpotrivă, la o scădere a importanţei diverselor stări de spirit - ca fericirea, bucuria, îngrijorarea şi tristețea, arătând fragilitatea devenirii, conflictele interioare cu care se confruntă individul.

Arta se întoarce la tine într-un mod neaşteptat, miraculos aproape, numai dacă renunţi a mai fi victima gusturilor celorlalţi oameni, fiindcă originea caracterului trudnic al artei pretenţioase (aşa cum îl accentuează de regulă avangarda unei generaţii cu atitudine) stă în plăcerea de a şti că meritele tale reale nu se vor răspândi contra ta.

Un artist nu îşi etalează arta pentru a face cuiva pe plac, deci pentru a nu stârni o reacţie adversă, ci după felul sentimentelor care îl stăpânesc, adică după cum predomină cele mai plăcute, încât să nu-şi piardă frumuseţea propriilor sale impresii despre lucrările realizate.

Leadership: Te vezi constrâns să reduci forțele de impact şi semnificaţie ale demersurilor tale de creaţie sub impulsul primar de a fi agent cauzal, de a experimenta voinţa celor

care stabilesc cadrul unei schimbări majore de mentalitate?

Forțele de semnificaţie ale demersurilor tale de creaţie, având la bază anumite sondări ale zonei de reprezentativitate, pot reprezinta acele relații reciproce între semnalele de tip „suport" recepţionate de la ceilalţi. Nu este de mirare că efectul instalat după începerea etapei de aplicare a cunoştinţelor, cuprinzând procesele de stimul-reacţie, are ca opţiune de bifare acea stare de spirit debordantă de încredere şi pozitivism care joacă un rol atât de important în jurul libertăţii gândirii creatoare.

Leadershipul, orientat spre reprezentarea unor modele de gândire autentice, întâlnește pe parcursul evoluţiei acea formă de manifestare a bunei-dispoziţii care permite efectuarea unui salt în afara valorii hrănite din acumularea individuală de cunoștințe.

Individul, fermecat de această nebănuită serie de inspiraţie indusă într-o ambiantă plăcută, printr-o stimulare creatoare accentuată prin intermediul unui alt purtător de valori, poate acționa spre o tendinţă de creștere a randamentului, neinhibat de schimbul de experiență.

Libertatea gândirii creatoare este fondul organic înnăscut al temperamentului care se ghidează după dictonul "Eu organizez, eu câştig".

Ecoul exemplificator al acţiunilor de sprijin ale celorlalţi se reflectă asupra ta în valoarea TRUE dacă reușești să-ţi înțelegi atitudinea faţă de ceea ce practici, obținând mai multă claritate asupra a ceea ce vrei să realizezi.

Sau se reflectă asupra ta în valoarea FALSE dacă renunți la experiența unei călătorii fermecate ce ți se deschide înainte spre un altfel de „muzică", care nu se încadrează în tiparele convenţionalului, a cărei finalitate trebuie să fie propria ta reinventare.

A reduce forțele de impact şi semnificaţie ale demersurilor tale de creaţie sub impulsul primar de a experimenta voinţa celor care stabilesc cadrul unei schimbări majore de mentalitate înseamnă să generezi ideea care separă sentimentul de acţiune.

Iar ideea care separă sentimentul de acţiune, întregită printr-o armonioasă şi elocventă expresivitate plastică, se face remarcată prin dispoziţia artistului de a reacţiona contrar impresiilor şi concepţiilor altora. Ideea în artă nu este să fii original sau diferit, ci să fii împăcat cu tine însuţi şi cu ceea ce faci.

Amuzamentul regizorului este rezultatul unei sinergii îndreptate spre o esenţializare a unui stil de gândire, a unei stări sau a unei situații, care poate să trezească bucuria de a fi mai eficient în desfăşurarea activităţii profesionale. Chiar dacă asta înseamnă să renunţi la ceea ce crezi că vor oamenii să fii.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/amuzamentul-regizorului.html

Analiza conceptului de frumos

On Februarie 13, 2013

Dezvoltă-ţi sensibilitatea faţă de ceea ce arată orientarea direcţiei tale vizuale, reacţionând mai intens la stimulii de "ridicare la alt nivel" a reprezentării unei entităţi de admiraţie reciprocă.

- Albrecht Durer nu a fost numai un mare pictor, dar și un geometru pasionat. Am putea spune că era un matematician înnăscut, fiindcă în cărțile pe care le-a scris, deși erau adresate tinerilor pictori, se găsesc probleme importante legate de teoria proporțiilor, a tăieturii de aur, a secțiunilor conice, de poliedrele regulate sau semi-regulate, de trisecția unghiului și duplicarea cubului, ba chiar și unele anticipări asupra geometriei analitice. Aceste probleme au stârnit admirația lui Galilei și Kepler.

Contactul cu Italia, evoluția studiilor asupra proporțiilor, reflectarea profundă la problemele artei l-au dus pe Albrecht Durer până acolo unde gândirea teoreticienilor italieni nici măcar nu se abătuse - la analiza conceptului de frumos, la dezbaterea esenței și cognoscibilităţii acestuia. Italienii nu se întrebau dacă frumosul poate fi definit. Dar Albrecht Durer era convins că se poate afirma în mod obiectiv ce este frumos și că se pot stabili legile estetice ale acelui ideal unic, conducător. Poate că numai Leonardo a intuit, ce-i drept problema subliniind că există o varietate de frumosuri și diferite aprecieri estetice.

- Așa-i. Știu că Leonardo s-a exprimat în felul următor: *"Chipurile frumoase sunt diferite, după cum diferite sunt și preferințele pentru frumos".*

- Mă gândesc la impresia pe care a făcut-o Leonardo da Vinci asupra lui Durer. Căci de văzut, l-a văzut. Poate că l-a auzit chiar rostind acele vorbe, rămase în capitolul VII, intitulat "Despre perspectivă" din Tratatul despre Pictură: *"Pictorului îi este necesară matematica, aparţinând artei sale. Tu trebuie săstudiezi întâi știința, apoi va veni practica acestei științe. Perspectiva este ghidul și ușa, fără ea nu se poate face nimic bun în pictură".*

Leadership: Ai capacitatea de a memora şi reprezenta expresiv şi durabil evenimentele pe care le-ai trăit, pe linia specială a unei arte care corespunde în mod ştiinţific nevoilor spirituale ale creatorilor?

- Sunt aproape sigur de asta, o arată replica lui Durer în prefața la prima lui carte pe care a scris-o după ce s-a întors din Italia, nişte îndrumări pentru măsurători cu compasul și rigla: "Deși îndemânarea necesită numai o mână liberă, opera executată în acest caz este inconștientă și făcută numai după fantezie. Privind această operă, pictorii înțelegători și adevăraţii artiști trebuie să râdă de orbirea acelor executanți, fiindcă unei adevărate înțelegeri nimic nu-i apare mai displăcut decât falsitatea în pictură, chiar dacă aceasta a fost pictată cu destulă sârguinţă. Faptul că asemenea pictori găsesc plăcere în greșeala lor vine de acolo că ei n-au învățat arta măsurării, fără de care nu poate exista și nu poate fi un meșter adevărat".

- Albrecht Durer și-a manifestat dragostea sau poate cultul pentru geometrie și prin gravura lui, în aramă, intitulată "Melancolia I", pe care a executat-o în 1514 după ce s-a întors din cea de-a doua călătorie în Italia și se pare că sub impresia durerii pe care i-a pricinuit-o moartea mamei lui. În această gravură, care a fost de multe ori și în diverse feluri comentată, Melancolia a luat chipul geometriei, fiind înaripată și ținând în mână un compas. Este îngrijorată. La ce se gândeşte ? Nu a putut stabili legea care leagă frumosul de matematică? La picioarele ei se află o sferă, la dreapta ei un imens dodecaedru și deasupra capului, pe un perete, se vede un pătrat magic, de ordinul patru, ceea ce arată că pe lângă problemele de

geometrie pură, pe Durer l-a mai interesat și această problemă, deloc ușoară, din teoria numerelor. Jucându-mă odată cu acest pătrat, a cărui sumă a cifrelor este 34, m-am întrebat dacă nu cumva Durer a ales acest număr drept constantă a pătratului său, fiindcă în acel an el împlinea tocmai 43 de ani ?

- Asta s-ar putea să fie o simplă coincidență, dar nu-i tot o simplă coincidență faptul că ai remarcat acest pătrat magic. Cred că poate fi un subiect foarte atrăgător pentru viitoarea noastră întâlnire. Ești de acord ?

În leadership se pot identifica două nevoi spirituale specifice creatorilor: nevoia de a lega ştiinţa de artă, şi nevoia de a transforma datele realităţii în vederea construirii unei imagini care să te valideze drept "un fragment din ceva şi mai mare".

Analiza conceptului de frumos este realizată întotdeauna numai de către un artist care face o artă abstractă bună, încercând să exprime realitate prin intermediul imaginilor care utilizează asocieri libere cu alte domenii, precum matematica, optica sau fizica. Aici artistul poate include diferite grade de simbolizare, sugerând sensul de "măsură" prin însăşi forma unui corelativ obiectiv.

Există o sensibilitate în artă, datorată în primul rând admiraţiei reciproce între artişti din diferite domenii care au reuşit să contopească diferite ştiinţe între ele, exprimându-le simbolic în diferite imagini menite să-i lege de Marea Ştiinţă. Pentru asta ei şi-au dezvoltat sensibilitatea faţă de ceea ce arăta orientarea direcţiei lor vizuale.

De exemplu, ca să ridice la alt nivel reprezentarea unei entităţi de admiraţie reciprocă, Albrecht Durer şi-a oglindit măiestria preluând în propria lui Operă diverse idei din lucrările lui Leonardo da Vinci.

*** Notă:** Câmpan, Florica - *Povestiri cu proporţii şi simetrii*, Editura Albatros, 1985.

Source: https://neculaifantanaru.com/analiza-conceptului-de-frumos.html

Analiza Sinelui

On Aprilie 07, 2009

Deschide poarta spre adevăratul sine, ridicându-te la înălţimea a ceea ce-ţi dictează conştiinţa.

- Cine eşti? îl întrebă marele Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications, pe străinul care poposise la el acasă.

- Gândeşte-te la milenii înmulţite cu eoni, la o scară infinită. Atât măsoară existenţa mea, dar numai de curând mi-au stârnit interesul afacerile tale ! răspunse liniştit străinul.

Ce vrei de la mine? De ce nu mă laşi să-mi trăiesc viaţa cum doresc eu, atât cât mai am de trăit?

Tu eşti alesul, Bill... Vreau să-mi arăţi lumea. Să fii ghidul meu. În schimb, vei primi timp. Minute, zile, săptămâni. Nu o să intru în detalii. Contează doar să-mi menţii interesul treaz.

Leadership: Refuzul de a-ţi sacrifica propriile aşteptări şi interese denotă viziunea ta pentru anii ce au să urmeze, mai ales dacă îţi recunoşti slăbiciunea în faţa fatalităţii, în faţa unei voinţe care te transcende şi în faţa căreia te arăţi neputincios, copleşit, debusolat?

Dacă ai văzut filmul „ *Meet Joe Black (1998)* " probabil îţi aminteşti influenţa pe care Prinţul Întunericului a avut-o asupra lui Bill Parrish. Mersul normal al vieţii lui Bill a fost afectat într-o asemenea măsură, încât şi-a periclitat statutul, funcţia, imaginea, credibilitatea, deci relaţiile cu ceilalţi. Fiecare pas pe care îl făcea, fiecare gând pe care mintea lui îl elibera, fiecare clipă pe care o trăia era o străduinţă dusă până dincolo de limitele propriului caracter. Se schimbase total. Începuse să devină ineficient în multe din acţiunile sale - mărturii ale gândurilor şi ale sentimentelor de nesiguranţă ce-l stăpâneau.

Influenţa lui Joe Black asupra lui Bill se asemăna cu o fiară fără chip care înainta implacabil spre teritoriul firav al conştiinţei sale, care îi dicta purtarea, determinându-l să se ascundă în sine şi să nu divulge nimănui ceea ce simte. Un coşmar care devine o crudă realitate. Nimeni nu poate însă ghici câte eforturi sufleteşti îl costa pe Bill fiecare moment petrecut în preajma lui Joe Black. Neliniştea pusese stăpânire pe el, fiind dominat exclusiv de lumea lui lăuntrică, şi mai puţin de deciziile importante ce trebuiau luate. Degeaba se străduia să revină grabnic la ritmul normal, totul părea fără speranţă.

Leadership: Prezența unei forţe care iese în evidenţă în locul nepotrivit poate să adauge organizare laturii tale îndrăzneţe, sau îţi conferă o perspectivă sceptică asupra vieţii cu care te vei confrunta mai departe?

Alternanţele gândurilor şi stărilor sufleteşti ale lui Bill reprezintă un exemplu minunat de auto-analiză psihologică, prin care poţi rămâne surprins de multitudinea nuanţelor sentimentelor umane ce apar mai ales în situaţii limită. Întreaga lui fiinţă a fost în întregime schimbată, sub controlul foarte atent şi riguros al lui Joe Black.

Dar, la un moment dat, Bill, contrar aşteptărilor lui Joe Black, a luat atitudine şi a acţionat numai după voia lui, făcând abstracţie de orice temeri şi nesiguranţe. El a pus piciorul în prag

şi i-a spus lui Joe: „Nu mă interesează ce vrei tu ! ”

Şi tu cred că ai face la fel. Căci oricât de mare ar fi influenţa altora, conştiinţa ta nu poate să funcţioneze pe „pilot automat”. Sinele îţi cunoaşte toate ungherele conştiinţei tale, şi se opune oricăror forme de exploatare, oricăror influenţe nocive străine. Conştiinţa ta funcţionează pe „pilot automat”?

Dacă vrei ca leadershipul tău să-şi păstreze valoarea atunci trebuie să continui lupta îndelungată de creare a unui zid de apărare sau a unui antidot eficient împotriva oricărui tip de otravă. Ceea ce îţi poate otrăvi structura ta interioară este tocmai acea forţă nemiloasă, persistentă a influenţei pe care o au ceilalţi asupra ta. Dacă nu reuşeşti să-ţi aperi rezerva de sănătate morală şi calitatea valorilor tale etice, opunându-te oricăror idei, mentalităţi şi practici dăunătoare, vei rămâne întotdeauna la mâna celorlalţi. Vrei să fii un prizonier al influenţei celorlalţi, un robot care execută ordinele, sau un om liber?

Leadershipul este rezultatul unei voinţe care decurge dintr-un acord, anterior proclamării alegerii tale ca mesager al destinului, dintre o forţă obscură care te ghidează în viaţă şi acea ostentativă etalare a mândriei tale de a nu fi în rând cu lumea.

Analiza Sinelui este primul pas către buna funcţionare a leadershipului tău. Este lucrul cel mai important de care trebuie să ţii cont dacă vrei să-ţi păstrezi poziţia de lider. Aşa cum un regizor încearcă să facă din fiecare cadru un tablou desăvârşit, tot aşa şi tu trebuie să încerci să faci din conştiinţa ta un bastion al susţinerii întregului tău spectru interior.

Analiza Sinelui este sinonim cu auto-analiza propriei persoane, ceea ce pentru un lider care tinde, dacă nu spre perfecţiune, spre acel normal de a nu greşi, este deosebit de important. Cineva spunea că perfect este doar Dumnezeu, iar în comparaţie cu El toţi suntem mai mult sau mai puţin imperfecţi. Prin această auto-analiză (inclusiv a propriei capabilităţi) trebuie mai ales să ajungem la concluzia că nu greşim, că nu am căzut sub influenţele nocive a acelora care intenţionat sau neintenţionat vor să ne abată din drum – mai ales a acelora care oferă „recompense” într-un fel sau altul, făcând un fel de troc cu conştiinţa ta, sau care consideră conştiinţa ta că este obiectul unui contract de vânzare-cumpărare.

Source: https://neculaifantanaru.com/analiza-sinelui.html

Anatomia unei arte

On Octombrie 28, 2010

Exprimă-ţi autoritatea faţă de arta pe care o stăpâneşti, marcându-ţi diferenţa de stil printr-o continuitate a propriei tale creaţii.

Henri Matisse, unul dintre cei trei artişti care au contribuit la evoluţia artelor plastice în primele decenii ale secolului 20, i-a scris la un moment dat marelui pictor român, Theodor Pallady: "Într-un tablou, culoarea este masculul."

La care pictorul român i-a răspuns: "Dimpotrivă, culoarea este elementul feminin al tabloului; ea are nevoie de sprijinul desenului, în timp ce acesta poate fi de sine stătător ! "

Pentru Matisse intensitatea culorii a însemnat un element predominant şi un ţel. Însă Pallady, dimpotrivă, n-a îngăduit niciodată culorii să atingă pragul exaltării. Mai mult decât atât, culoarea, deşi a jucat un rol important în creaţia lui, a rămas întotdeauna pentru el un element secundar. În timp ce stilul lui Matisse se baza îndeosebi pe tăria brutală a contrastelor de culoare, stilul lui Pallady se impunea prin calmul armoniilor lui compoziţionale. *

Leadership: Stilul care defineşte autenticitatea creaţiei tale vine în acord cu valoarea pe care o atribui unui conţinut care nu este capabil de semnificaţie prin natura sa?

Un lider iscusit îşi marchează întotdeauna stilul prin modul în care îşi exprimă solidaritatea şi ataşamentul faţă de propria sa „creaţie", faţă de propriile sale performanţe, fără să încline spre un stil care nu-i convine, care nu-i defineşte valorile şi principiile după care îşi ghidează existenţa. El îşi foloseşte abilităţile pentru a se apropia cât mai mult de modelul de leadership pe care îl reprezintă, menţinând acea continuitate lină şi neîntreruptă care îi permite să devină stăpânul mijloacelor, al posibilităţilor pe care le oferă arta sa, printr-o depăşire a performanţelor sale individuale.

Arta, pentru un lider, este o repetiţie generală a propriei sale înţelegeri despre ce reprezintă realitatea, cum evoluează ea, încercând s-o modeleze după propriile sale criterii de evaluare, după propriul său ritm de evoluţie, după propriile sale idei, după propriile sale legi determinate de gradul său de educaţie şi instruire, după propriile sale posibilităţi intelectuale, după interesele proprii şi după trăsăturile sale de caracter.

Leadershipul este o artă subtilă pentru cei care înţeleg cu adevărat miezul ei. Liderii cei mai buni nu creează o artă fără un profund sentiment, fără o doctrina clară. La fel ca marii pictori, liderii sesizează forma în care străluceşte magnific o idee, în care se reliefează o viziune, identificând şi revizuind mereu esenţa ei până obţin acea imagine clară, mult dorită, a reuşitei lor.

Elementul dominant al creaţiei tale este în acord cu rolul pe care ţi-l asumi - acela de artist care se ridică la înălţimea provocării de a-şi asuma o viziune suprapusă peste realitatea celorlalţi?

Aşa cum un regizor de film este dator să se gândească înainte de toate la ceea ce nu trebuie să apară în peliculele sale, tot aşa şi tu, pentru ca arta pe care o creezi să aibă un rost şi să devină realitate, o realitate folositoare şi atractivă, eşti dator să te gândeşti înainte de toate la ceea ce nu trebuie să apară în cadrul ei. Trebuie să analizezi atent influenţa netă şi uşor

detectabila pe care arta ta o are asupra celorlalţi, redirecţionându-ţi atenţia, gândurile şi interesele către necesităţile lor, asigurând un leadership de calitate orientat în aceeaşi direcţie cu a lor.

O artă cu un conţinut fără esenţă sau fără formă este ca un telefon scos din priză, înseamnă o rupere de propria ta valoare şi chiar faţă de realitate. Dacă vrei să străluceşti în ochii celorlalţi, dacă vrei ca arta ta să folosească altora şi să fie apreciată, trebuie să-ţi dezvolţi acele calităţi care te diferenţiază de ceilalţi şi care să consolideze imaginea solidă şi de încredere a leadershipului tău.

O viziune care este suprapusă peste realitatea celorlalţi oameni are ca prim constituent punctul de vedere al formei şi al conţinutului pe care îl transmiţi, în aşa fel încât să nu fii "o pată de culoare închisă peste una mai deschisa".

Anatomia unei arte desemnează acea structură intrinsecă, profundă a leadershipului tău, prin care îţi exprimi sentimentele, punctele de vedere, stilul şi personalitatea. Dacă o bună parte din stilul tău de leadership este comun concepţiei celorlalţi despre leadership, înseamnă că arta pe care ai creat-o şi pe care o practici şi-a atins menirea, înseamnă că este autentica şi ajunge la cei mai mulţi oameni.

Concluzie: Se spune că stilul face omul. Iar acest lucru îi deosebeşte pe unii oameni de alţi oameni. Stilul unui lider se recunoaşte din felul lui de-a fi, din felul cum îşi construieşte sistemul de valori, imaginea, după felul cum îşi exercită autoritatea, de felul cum îşi foloseşte propriile energii, în ce direcţie şi le îndreaptă. Aşa încât apare şi reciproca: omul face stilul.

Pentru a stârni interesul celorlalţi, adoptă un stil propriu fără elemente de împrumut, fără discontinuităţi, şi liber acceptat de tine însuţi, dovedind că eşti o autoritate în acest domeniu.

Exprimă-ţi autoritatea faţă de arta pe care o stăpâneşti, marcându-ţi diferenţa de stil printr-o continuitate a propriei tale creaţii.

*** Notă:** Revista Arta Plastică, Anul 3, 1956.

Antichristul

On Decembrie 31, 2023

Ochii sunt o fereastră către cunoaștere, dar mulți preferă să privească în întuneric.

Dumnezeu ne-a dat ochii ca să vedem lumina învăţăturilor sale, dar mulţi şi-i folosesc ca să umble în beznă. Concluzia asta am tras-o în urma unei scurte conversaţii purtate cu o bibliotecară din incinta unei universităţi din Iaşi. Surprins, am constat cum un om atât de simplu, liber în a-şi exprima gândurile, a putut să grăiască nişte adevăruri alese. Şi ea mi-a spus, cu luare aminte, într-un acces de sinceritate:

"În fiecare an sunt date la casat mii de cărţi, pentru maculatură, şi nimeni nu le salvează. Profesorii nu mai sunt profesori, ci sunt doar nişte gropari, fiindcă tocmai ei au aprobat totul. Oare profesorii ăştia de pe ce-au învăţat? Ce respect au ei pentru învăţătura primită din partea altora?"

În altă zi, m-am reîntors la bibliotecă. Sub un birou era un teanc de cărţi mai vechi, prăfuite, trecute parcă prin rândurile unei vremi uitate, reprezentând o serie de volume de psihologie din anii '67. Mi s-a permis să răsfoiesc unul din volume, şi printre rânduri bine scrise, ca niște frânturi ale unor povești străvechi care conturează imagini tainice în mintea cititorilor, am întâlnit o legătură stranie cu o veche biserică catolică din care n-au rămas decât nişte ruine.

Instant, din memorie mi-au revenit cuvintele uitate din romanul "Numele Trandafirului":

"Neputinţa asta a mea de a vedea cum trebuie este poate efectul umbrei pe care marele întuneric care se apropie o aruncă asupra lumii încărunţite. Cu cât îmi citesc mie însumi povestea de aici, cu atât izbutesc mai puţin să pricep dacă în ea există vreo urzeală care merge dincolo de desfăşurarea firească a întâmplărilor şi a timpurilor ce o încheagă. Şi este un lucru greu pentru mine să nu ştiu dacă litera pe care am scris-o cuprinde în ea vreun înţeles ascuns, sau dacă are mai mult de unul, şi multe, sau nici unul."

Leadership: Amintirile care te inspiră pot să formeze ecouri ale unor evenimente trecute, prin filtrul unei transfigurări interioare care dă o nouă viață experiențelor tale de cunoaştere?

Am recitit acele câteva rânduri din volumul prăfuit, câteva minute bune, cu speranţa de a găsi în ele o înţelegere mai profundă. Mai mult, am reflectat la cuvintele plăsmuitoare de sensuri care, nesocotind curgerea vremii, şi-au făcut loc imediat în inima mea, tot așa cum culorile își fac loc în paleta unui pictor, doar mult mai subtil. Una din doamnele bibliotecare mi-a spus că acele volume vechi erau puse deoparte pentru a fi trimise la casat, şi deoarece aveau ştampila bibliotecii nu puteau fi împrumutate oricui.

Aşa că imediat am scris mesaj unui bun prieten al meu, profesor universitar cu mare influenţă, al cărui birou nu cred că era prea departe de incinta bibliotecii. Atât i-am scris: "nu lăsa cărţile să se piardă, ci dă-mi-le cu împrumut ca să le fotocopiez cu telefonul."

I-am scris mai multe mesaje bunului meu prieten, marele profesor universitar. El a citit mesajele, dar nu mi-a răspuns nici până acum. Singurul semn din partea lui, după câteva săptămâni, a reprezentat un cumul de imagini făcute într-un minunat sejur în străinătate, la un maraton în Grecia. Cât despre volumele vechi, singurele martore tăcute ale trecutului, aproape sigur au fost trimise la casat, iar din ele nu a mai rămas nicio urmă. Nimic nu s-a

salvat.

Doar amintirea acelor rânduri vii, cuceritoare, scrise cu cerneală roşie, însemnând o pagină întreagă, mai încălzeşte memoria mea. Cu câtă grijă au fost scrise, cu suflet şi din suflet ! Presupun că acest detaliu este demn de personajul William of Baskerville care, cu ultimele puteri, a reuşit să salveze câteva manuscrise vechi din mănăstirea benedictină, înainte ca focul să o cuprindă de-a întregul. Eu, totuşi, n-am reuşit să salvez nimic.

Leadership: Poţi să priveşti schimbarea cum trece prin faţa ta, fără să fii pus în situaţia de a sta martor la evenimentele care să pot îndurereze nădejdile tale?

Aşadar, am apelat la cineva care avea puterea de a salva mii de pagini pline de cunoaştere, dar aşa cum preciza şi eroul lui Umberto Eco: *"Ultimele eforturi n-au mai ajutat la nimic. Cum ar putea un înţelept să comunice ştiinţa sa, dacă îi lipseşte dovada cunoaşterii sale? Poate că manuscrisele au fost condamnate de propriul lor refuz de a fi cunoscute, de taina pe care o păstrau? De un lucru sunt sigur: antichristul se apropie cu adevărat, pentru că nicio înţelepciune nu-i mai stă în cale."*

Întunericul ignoranței se întinde peste lume, ca o pânză a diavolului care învăluie tot ce este viu. Îndeosebi, cunoașterea se pierde exact ca o lumină care se stinge, ca o floare care se ofilește. Iar prin ignoranţa lor, artizanii întunericului ţin lumea în beznă prin refuzul salvării cunoașterii, aceeaşi indivizi mediocri care n-au învăţat nimic din cărţi, şi cărora cărţile nu le folosesc la nimic. Într-adevăr, ei au puterea şi autoritatea de a salva multă cunoaştere, dar în schimb lasă totul să moară. Ceea ce se întâmplă astăzi, casarea cărţilor fără a fi salvate în prealabil pe internet, este similar cu arderea miilor de manuscrise din timpul inchiziţiei (1490-1500). Oamenii inteligenţi din vremurile trecute au avut ceva de spus, iar sistemul le-a închis gura.

Cei ce apără știința sunt gardienii cunoașterii, pe când ceilalți se numesc gropari ai învățăturilor curate, ignoranța dezvăluindu-le natura uşuratică, mentalitatea superficială, marea lor indiferenţă. Ei sunt sunt creatorii uitării, nu ai renașterii. Ei sunt răul în această lume, acelaşi suflet hain de inchizitor din vremurile trecute care încă persistă.

Leadership: Gândurile tale pot să formeze întregul unui univers din bucăţi răsfirate, privind cu ochii minții lucrurile pe care alții nu le văd?

Mâna lui Dumnezeu creează, nu ascunde, şi nu aruncă nimic în uitare. Frânturile de gânduri din acel volum învechit, rămase în memoria mea ca nişte puzzle-uri, ecouri ale unor străvechi morale sociale, până să formeze întregul, încă îmi stârnesc întrebări şi curiozităţi, purtându-mă cu gândul la evenimentele vremii. O parte din marile opere ale omenirii au fost salvate, majoritatea au pierit. Şi încercând să pun cap la cap cuvintele din acea pagină, rămase şi acum în memorie, cu ochii care văd lucrurile pe care alţii nu le văd, mă regăsesc din nou în romanul "Numele Trandafirului":

"Din portalul bisericii rămăseseră puţine urme, roase de mucegai, deşi trecuseră atâtea decenii. Scormonind printre resturi găseam uneori bucăţi de pergament, căzute din scriptorium şi din bibliotecă, supravieţuind ca nişte comori îngropate în pământ. Am început să le adun, ca şi cum ar fi trebuit să fac la loc foile unei cărţi.

De-a lungul unei bucăţi de zid am găsit un dulap, stând încă uimitor de drept lângă perete, scăpat de foc, nu ştiu cum, găurit de apă şi de insecte. În el mai erau încă nişte foi. Pe altele, sfâşiate, le-am găsit scormonind prin ruinele de jos. A fost o recoltă săracă, dar mi-am petrecut o zi întreagă ca s-o strâng, ca şi când de la acele "disiecta membra" ale bibliotecii ar fi trebuit să primesc o vestire. Unele bucăţi de pergament erau decolorate, altele lăsau să

se mai străvadă umbra vreunui chip, uneori fantoma vreunui cuvânt sau a mai multora. Uneori am găsit foi pe care se puteau citi fraze întregi, mai uşor găseam legături încă neatinse, apărate de altele care avuseseră paftale de metal. Larve de cărţi, părând încă sănătoase pe dinafară, dar devorate pe dinăuntru; şi totuşi, uneori, câte o jumătate de pagină scăpase, se zărea pe ea câte un incipit, câte un titlu…"

Leadership: Discernământul pe care îl exerciți față de nişte detalii memorabile poate să apere o creație de mare valoare spirituală, încât ceea ce simți în suflet să nu piară în uitare?

Dumnezeu este ceea ce rămâne în suflet, nu ceea ce piere în uitare. Puţine, atât câte au fost, cuvintele acelea atât de adânc înrădăcinate în memoria mea au stârnit nevoia de a scrie acest articol. Ele au sădit înţelegere, înmugurind gânduri și simțiri ca niște flori nevăzute, dar pline de esența vieții. În lumina lor, mi-am contemplat esența existenței, iar ce-am scris aici sunt ca stelele pe cerul nopții. Ele au fost călăuze, îndrumându-mă prin întunericul incertitudinilor și oferindu-mi un far în marșul meu prin labirintul realității. Sau poate că, ale mele cuvinte sunt o oglindă a povestirii lui Umberto Eco, care conţine un tâlc ascuns la final:

"Am cules toate rămăşiţele care se puteau găsi şi am umplut cu ele doi saci de călătorie, aruncând lucruri care-mi erau de trebuinţă pentru a salva comoara aceea mizeră. Toate fragmentele, propoziţii şi fraze neterminate, voi şti să le pun cap la cap, să le conturez în alt mod, încât din puţinul lor să creez ceva măreţ.

De-a lungul drumului de întoarcere şi apoi la Melk, mi-am petrecut multe şi multe ore încercând să descifrez vestigiile acelea. Adesea am recunoscut, după un cuvânt sau după o imagine rămasă, despre ce operă era vorba. Când am regăsit, după aceea, alte copii ale acelor cărţi, le-am studiat cu dragoste, ca şi cum soarta mi-ar fi lăsat acea moştenire, ca şi cum faptul de a fi descoperit copia distrusă ar fi fost un semn neîndoielnic din cer care spunea "Toile et Lege". La sfârşitul răbdătoarei mele realcătuiri mi s-a însăilat în minte o mică bibliotecă, semn al celei mari, care dispăruse, o bibliotecă făcută din bucăţi, citate, fraze neterminate, rupturi de cărţi.

Paginile acestea neterminate m-au însoţit toată viaţa care mi-a mai rămas de trăit de atunci, le-am cercetat ca pe un oracol, şi mi se pare chiar că tot ceea ce am scris atunci pe foile acestea, pe care le citeşti tu, cititorule necunoscut, nu e altceva decât o mixtură, "un carme a figura", adică un nesfârşit acrostih care nu spune şi nu repetă altceva decât ceea ce mi-au şoptit acele fragmente. Şi nu mai ştiu dacă până acum eu am vorbit despre ele, sau ele au vorbit prin gura mea…"

Vederea divină se deprinde în lumina unei avuții tăinuite, cu ajutorul gândului de a salva cunoașterea ca pe o creație măreață, receptând ecoul unei imagini rămasă în amintire.

Antichristul este un om total lipsit de cunoaștere, care nu poate să recunoască o avere în reprezentarea subtilă a unor opere, fiind orbit de iluzia unei pretinse atotcunoașteri. El urmează doar întunericul care îi arată calea, ca pe un fel de busolă în viața sa. În loc să se orienteze după lumina și claritatea învăţăturilor, el alege să meargă în direcția întunericului, ghidându-se după obscuritate și necunoscut. Astfel, întunericul devine pentru el un ghid, o sursă de călăuzire în locul luminii divinului.

În acest caz, este de ajuns să părăsești gândul de a salva cunoașterea, pentru a vedea totul risipindu-se precum nisipul în vânt.

Source: https://neculaifantanaru.com/antichristul.html

Apa înseamnă sânge

On Decembrie 26, 2015

Încearcă-ţi măiestria în a da naştere unei creaţii autentice, găsind acel ceva dincolo de imaginație care să se poată materializa într-o schimbare lăuntrică.

În timp ce Emirul din Kharesm îşi face în genunchi rugăciunea în oraşul asediat, prizonierii din jurul lui, care au ordinul să repare zidul de apărare, strigă disperaţi: "Apă ! Apă ! Nu avem apă cu care să amestecăm mortarul ! Ce să facem?" Atunci emirul dă ordin ostaşilor săi: "Amestecaţi mortarul cu sângele lor". Şi îşi continua rugăciunea în timp de ordinul lui este executat.

Acelaşi val de cruzime inundă şi acest film. Moartea domină începutul lui şi, tot ca în filmul mexican, triumful vieţii îl va încheia. *"De două ori – pe ideea: apa înseamnă sânge – stihia apei trece cu forţa ei distrugătoare, aducând după ea moarte, vărsare de sânge şi victorie asupra omului. Iar a treia oară apare sensul autentic al acestei idei despre apă ca sângele dătător de viaţă…"*

Ţesăturile filmelor lui Eisenstein sunt toate făcute cu aceleaşi fibre, aceleaşi teme se întrepătrund, revin şi se dezvoltă obsesiv în fiecare operă a sa. *

Leadership: Poţi să configurezi o imagine a realităţii care abundă de intensitatea unor trăiri rezultate din acțiunea unei povești pline de culoare, prin declanşarea unei atitudini de spirit superior îndreptată spre o singură țintă: *"Să fie cum vreau eu ! "* ?

Prima acțiune de impunere a unei idei personale într-un montaj creativ, rezultate din adâncurile vii ale unei viziuni artistice generoase, se poate justifica prin faptul că nu se încadrează întotdeauna în standardul de referinţă al celor care înțeleg importanța unei experienţe memorabile prin substanța și consistența mesajului pe care ea îl poartă. Imaginea realităţii la care face referire regizorul este îndreptată întotdeauna spre o singură ţintă: "să fie cum vreau eu", fiindcă el ţine să-şi arate puterea creaţiei faţă de tot ce este pus înaintea faptelor.

De asemenea, montajul ne trimite la acel "Să fie cum vreau eu ! ", respectiv la acţiunea posesorie asupra unei actualizări a realităţii, folosită pentru a întrepătrunde o temă veche cu o lume nouă, sau o realitate transformată în ficțiune. Ceva care nu se pierde prin vizualizare, ci staționează multă vreme în mintea omului prin impactul declanșat de o explozie puternică - un efect al variabilei numite „argument credibil".

Leadershipul este un promotor al argumentului credibil, declanşând o anumită emoție în rândul oamenilor ca mijloc de reprezentare a unei noi perspective de cunoaştere a lumii prin lentila unei reacţii afective, intelectuale şi artistice.

Altfel spus, înainte să dai viaţă unei idei de scenariu trebuie să începi prin a găsi o raţiune cu care să explici totul, de la ce se vede la ceea ce nu se vede, să faci analiza lucrurilor care alcătuiesc prin însăşi natura lor realitatea obiectivă. Scenariul este o poveste plină de culoare pe care nu o poate recepta oricine dacă mai întâi de toate nu este crezută, sau dacă nu este dezvăluită însăşi esenţa ei.

Leadership: Poţi să creşti intensitatea unor trăiri rezultate din acțiunea unei povești considerată drept o modalitate de exprimare a unor concepţii, sentimente despre lume şi

viaţă, într-o formă artistică?

Argumentul credibil, în cadrul unui tablou unitar, coerent, unde realitatea poate respira chiar și în aburul ficţiunii, întărește legătura cu acel ceva care te face să simți, ceva care este dincolo de imaginația și așteptările tale, deci care se poate materializa într-o schimbare lăuntrică - ca și când ai fi trăit personal o experiență inedită. Aici nu ne referim doar la faptele înregistrate pe peliculă, ci la motivele şi simbolismul din spatele faptelor ce servesc drept transpunere a sentimentelor într-o formă de creaţie.

A găsi o modalitate de exprimare a unor concepţii, sentimente despre lume şi viaţă într-o formă artistică înseamnă de fapt să conştientizezi relaţia dintre ceea ce experimentezi în mod direct şi ceea ce experimentezi printr-o trăire a omului transformat de iureşul evenimentelor, din punctul de vedere al teoriei de film care spune că: "o înşiruire de imagini se caracterizează prin existenţa unui singur fond".

Cine privește pe web, de pildă, imaginea unei destinaţii turistice care se repetă pe numeroase site-uri, va reuşi să se oprească din căutatul continuu al unei posibile opţiuni mai bune doar dacă aceasta oferă garanţia unei experiențe memorabile.

Dar, să nu uităm pe această cale, ce spuneau frații Heath în cartea lor „Idei cu impact garantat": *„ Dacă încercăm să convingem un public sceptic să creadă de veridicitatea unui mesaj nou, realitatea este că vom duce o luptă anevoioasă împotriva cunoştinţelor și relațiilor sociale pe care individul și le-a format de-a lungul unei vieți întregi.* "

Un regizor trebuie să dea scenariului și peliculei o notă personală reconstituind acţiunea unei poveşti pe baza imaginilor prezentate şi slujindu-se de aceste imagini pentru a impune propria interpretare a evenimentelor din viaţa sa.

Apa înseamnă sânge exprimă de fapt o imagine a realităţii, redată prin culoare, dar care declanşează o emoţie puternică. Regizorii cei mai buni ştiu sa creeze o poveste reală, oferind posibilitatea de a "intra mai adânc" în miezul ei, folosind chiar imagini fantastice.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/apa-inseamna-sange.html

Aparenţa care ucide sufletele superioare

On Ianuarie 20, 2015

Impune-te prin puterea convingerilor pe care le rulezi continuu, astfel încât să-ţi găseşti un rost în rândurile interpretării vieţii.

Monte Cristo ieşi cu sufletul adânc mâhnit din casa unde o lăsă pe Mercedes, pe care, după toate probabilităţile, nu avea s-o mai revadă niciodată. De la moartea lui Edouard o mare schimbare se săvârşise în el. Ajuns la culmea răzbunării, pe povârnişul domol şi întortocheat pe unde urcase, zărise de cealaltă parte a crestei prăpastia îndoielii. Mai mult decât atât: convorbirea cu Mercedes îi trezise atâtea amintiri în inimă, încât amintirile acestea aveau ele însele nevoie să fie înfrânte.

Un om cu firea lui Monte Cristo nu putea pluti multă vreme în melancolia care poate face să trăiască minţile obişnuite dându-le o aparenţă de originalitate, dar care ucide sufletele superioare. Contele îşi spuse că din moment ce ajunsese aproape până la a se mustra singur, trebuia să i se fi strecurat o greşeală în calcule.

"Nu privesc bine trecutul şi pesemne că nu mă înşel chiar într-atâta. Cum - continuă el - scopul meu să fi fost oare nesăbuit? Să fi mers oare de zece ani pe o cale greşită? O oră să fie de ajuns ca să-i dovedească arhitectului suprem că opera tuturor nădejdilor lui era dacă nu imposibilă, cel puţin nelegiuită?

Nu vreau să mă obişnuiesc cu ideea asta. Ea m-ar putea înnebuni." *****

Leadership: Testezi superioritatea sau inferioritatea poziţiei tale faţă de linia zero, în aria unei sume de reflexiuni despre sine?

În raporturile cu existenţa, leadershipul poate fi rezultatul cunoaşterii de sine ce decurge din cercetarea faptelor pozitive sau negative, administrând unitatea inconfundabilă a omului produsă în momentele trăite în fiecare zi, integrând esenţa nevoii lui de a-şi asigura un sens de urmat.

Spre deosebire de alte ştiinţe, leadershipul trece, în raporturile cu realitatea complexă, prin stadiul declinului autorităţii omului - atunci când el întâlneşte faptele şi constrângerile fireşti ale consecinţelor din timpul procesului de schimbare.

Trebuie să rămâi puternic în timpul tranziţiei spre un alt tip de om, chiar dacă asta implică o adâncire deopotrivă în suprasensibil, străbătând cu stoicism câmpul îndoielilor şi deznădejdilor mai ales atunci când trecutul te ajunge din urmă, apăsând pe tine cu forţe nebănuite.

Identificarea căii pe care trebuie să înaintezi, în condiţiile unei vulnerabilizări a sinelui care poate să degenereze într-o renunţare totală la sensul propriei fiinţe, este procesul cu adevărat greoi de reformare – dar reprezintă testul de confirmare a superiorităţii tale.

Leadership: Viziunea care predomină în zona ta de control creează un sentiment al zădărniciei, determinat de ideea că nimic nu e statornic în timp?

Modificarea semnificaţiilor atribuite situaţiilor de viaţă în care reacţionezi neajutorat, fără conştiinţa propriilor alegeri şi fără putinţa de a schimba cursul lucrurilor, dincolo de aparenţele înşelătoare ale realităţii, este punctul de plecare al unei reflexiuni despre sine – care cade şi asupra leadershipului, fiindcă testează superioritatea sau inferioritatea poziţiei tale faţă de linia zero.

Linia zero reprezintă perioada de referinţă în care predomină abaterile de la rigorile experienţelor de viaţă, ajustările de valoare sau toleranţele conştiinţei. În funcţie de lungimea acestei linii depinde devenirea ta, atribuirea unui sens major experienţelor, întărirea sentimentului valorii de sine şi găsirea unui anumit rost în rândurile interpretării vieţii.

Un lider se impune prin puterea convingerilor pe care le cucereşte în urma luptei îndelungate cu propriile limite, slăbiciuni şi eşecuri, în încercarea de a se dovedi mai bun şi mai valoros. Prin conţinutul său de calităţi, prin gândire şi prin atitudinea în faţa vieţii, un erou al luptei cu viaţa este totodată expresia sensibilităţii actualizate care îl modelează astfel încât el să aibă un comportament mai înţelegător şi mai tolerant faţă de semenii săi.

Reflexia este forţa cu care se întoarce la tine intensitatea unei trăiri, după ce ea a lovit necruţător în conştiinţa unui destin capricios.

Aparenţa care ucide sufletele superioare evidenţiază acea nesiguranţă în „apărare", atunci când încerci să-ţi impui autoritatea în drumul vieţii. În careul propriilor tale experienţe se vor infiltra adesea sentimente sau convingeri demotivante, dar ele au menirea de a şlefui permanent si de a scoate la iveală tot mai mult din ce poţi fi. Un om de mare caracter.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Aparţin privirii care îmi încarcă ochii cu bogăție artistică

On Februarie 25, 2024

O îndepărtare care mărește perspectiva face ca tot ce înconjoară vederea să se contopească într-un eveniment grandios.

În dimineaţa aceea frumoasă de vară, în liniştea cea mai deplină, mă plimbam pe plaja din Mamaia. Pe cerul tot mai senin, spre răsărit, dispăreau nuanțele palide ale zorilor care străpunseseră întunecimea nopţii, lăsând să se distingă fundalul abstract, purpuriului strălucitor al unei aurore de o luminozitate nemaivăzută. Soarele tot mai vizibil se ridica la orizont, și asta se întâmpla și în inima mea, stârnind o stare de bine.

Orizontul pe care marea îl mângâia cu șoapte gingașe, invitându-mă să-i explorez tainele adânci și misterioase, măsura mişcările ochilor mei în timpul unui episod vizionar de contemplare a naturii, când mintea-mi călătorea pe cărările gândirii creatoare. Undeva în larg, un vas de croazieră îşi vedea nestingherit de drum, distanţa dintre noi micşorându-se din ce în ce mai mult. Şi, plăcut surprins, am constatat că era înconjurat de un peisaj desprins din basme, unde marea și cerul se întâlneau într-o simfonie perfectă.

În acel unic moment, ochii îmi puneau la încercare vederea, de unde şi rolul ieşit din comun al privitorului de a se metamorfoza într-un creator, dând o semnificație aparte lucrurilor prin puterea propriei sale percepții și imaginații. Sigur că ochii nu îşi exersează vederea doar având grijă de expresia constructivă a obiectului observat, încât să creeze o unitate spaţială, ci faptul că însăşi vederea devine parte integrantă a acestei construcţii dirijată de artă, numită percepţie. Sau cum ar spune anticii, *Urfechios Aositis Udarisvia*, o îndepărtare care mărește perspectiva, făcând ca tot ce înconjoară vederea să se contopească într-un eveniment grandios.

Leadership: Prin accesări succesive ale orizontului poţi să conturezi un moment memorabil, drept corespondent al raportului dintre ceea ce percepi şi ceea ce simţi?

Vederea, bine antrenată de exterior, impune o nouă condiţie intuiţiei şi evidentei artistice: de a lăsa intactă plăcerea întâlnirii cu un moment memorabil, drept corespondent al raportului dintre ceea ce percep şi ceea ce simt. Având capacitatea nu doar de a interpreta lumea, dar şi de a o imaginea diferit, vederea ajunge prin accesări succesive ale orizontului un fel de locțiitor al lucrurilor care au existat și care au fost cunoscute, un principiu de referință sau de tendință, în ordinea cunoașterii a ceea ce nu mai există ca atare. Şi, colorând cu subtile şi eficiente nuanţe de "efemer" toate lucrurile, într-un elan confesiv, vederea devine un soi de garant al orientării spre artă, spre pictură.

Cel mai probabil, vederea care se remarcă aici poate captura esența a ceea ce mă defineşte ca artist, fiind străbătut de neîncetatul elan al căutărilor, exact ca în romanul "Colecţionarul" de John Fowles:

"Totul era gata. Nu-mi mai rămânea decât să mă aşez la pândă şi să profit de prima ocazie ce avea să se ivească. E adevărat că în momentul acela eram într-o stare ciudată. Mă gândeam la toate detaliile de parcă făcusem lucruri de-astea toată viaţa. Ca şi când aş fi fost agent secret, detectiv, sau un artist în căutarea frumuseţii perfecte. Până la urmă am aşteptat, şi am aşteptat, zile întregi, aşa cum se întâmplă şi cu fluturii. Vreau să spun că te duci într-un loc unde ştii că vei da peste specii rare şi nu găseşti nimic, dar altă dată, când nici nu cauţi fluturi, îţi apar în faţa ochilor pe o floare, oferiţi ca pe tavă, cum se zice."

Apariţia oricărui exemplu de perfecţiune artistică necesită timp de aşteptare. Iar dacă încerc să disting unicitatea dintr-o imagine vagă, precum un lucru aflat în depărtare, atunci simțurile mele trebuie să se piardă în fluxul unui moment deschizător de perspectiva, *coincidentia oppositorum*, ca să poată captura și exprima o anumită interpretare, devenind astfel instrumente ale creației. Doar astfel îmi pot amplifica capacitatea de a interpreta lumea din jur și de a o transforma într-o operă de artă, printr-un fel de a mă afla în locul în care, deși nu găsesc nimic palpabil, simt că sunt în mijlocul unei prezențe subtile, dar pline de semnificație.

Leadership: Ai reflectat vreodată asupra modului în care un reper vizual poate marca separarea dintre realitate și interpretare, creând astfel o legătură între două entități distincte?

Ştiu prea bine ce reprezintă fiecare din vederile mării pentru mine: un fluture pe care am dorit întotdeauna să-l prind. Am stat la pândă o zi întreagă, doar ca să sesizez ceea ce ochiului îi place mai mult: detaliile subtile sau esența amplă a întregului peisaj. Ştiam că şi marea mă priveşte ca pe un colecţionar de imagini unice, precum fluturii ce trăiesc o singură zi, realităţi pentru care idealitatea există, dar nu voiam să mă las cuprins de vraja ei decât acceptând realitatea unei scene desprinsă tot din romanul lui John Fowles:

"Când recitesc ce-am scris îmi dau seama că nu este numai o situaţie fantastică, este o variantă fantastică a unei situaţii fantastice. Vreau să spun că acum sunt la mâna sorţii, iar soarta nu se poartă ca şi cum ar fi de aşteptat. Şi astfel soarta, prin intermediul acestui om, mă aduce în situaţia de a-i fi fals recunoscătoare. Sunt atât de nesigură, şi cu siguranţă că el ştie asta. Mă poate face să depind total de el. Parcă aş trăi un timp nesfârşit, nesfârşit, nesfârşit, într-o singură clipă trecătoare.

Ce scriu aici e firesc. E ca şi cum două persoane s-ar strădui să continue o conversaţie. Este invers decât desenul. Când tragi o linie, ştii imediat că este o linie bună sau rea. Dar când scrii o linie, la început pare adevărată şi apoi, când o reciteşti mai târziu..."

Arta este ca marea, mereu în schimbare, mereu fascinantă, mereu angajându-se în conversaţie cu mine. Mă poate face să depind total de ea dacă o privesc ca o linie de demarcație între două lumi diametral opuse: oamenii superiori și masele, ignorând spațiile dintre o apariţie şi alta. Iar dacă continui să caut forme de expresie în orice punct pe suprafaţa mării, să văd fluturi în orice mică apariţie din larg, să mă comport ca un colecţionar de vederi care hrăneşte pictura cu tot felul de tipologii de culoare, de la cele pe bază de uleiuri până la cele pe bază de apă, probabil aş ajunge în situaţia de a trăi un timp nesfârşit, nesfârşit, nesfârşit, într-o singură clipă trecătoare.

O clipă care la început pare adevărată, dar când o analizez mai târziu, ea pare iluzorie.

Una din preocupările constante ale unui creator este să surprindă esența unei experiențe sau să provoace reflecții profunde prin intermediul artei sale. Dar fără să ajungă în situația de a-și pierde originalitatea și autenticitatea în fața iluziilor percepute, fie ele provocate de vastitatea mării, de misterul orizontului, sau de propria interpretare a realității.

Aparţin privirii care îmi încarcă ochii cu bogăție artistică ori de câte ori sufletul meu întâlnește marea, concomitent cu simțul infinitului care se revarsă dincolo de orizont. Iar dacă aş privi de nenumărate ori marea, cu aceeaşi ochi cu care ea mă priveşte pe mine, atunci i-aş adresa aceleaşi cuvinte pe care le rostea personajul din romanul "Colecţionarul", scris de John Fowles:

"Iubesc cinstea şi libertatea, şi generozitatea. Iubesc capacitatea de a face ceva, de a crea. Îmi place să mă implic din plin. Iubesc tot ce nu este static şi îi urăsc pe toţi cei care se mulţumesc să stea de o parte şi să nu facă nimic, să plagieze, pe cei a căror inimă a murit înaintea trupului."

Source: https://neculaifantanaru.com/apartin-privirii-care-imi-incarca-ochii-cu-bogatie-artistica.htm

Apriga îmbrăţişare a diavolului

On August 31, 2010

Măreşte puterea leadershipului tău, fără să devii prizonierul propriilor tale patimi.

Qin Shi Huang Di a fost un strateg strălucit. A cucerit toată China, care îi poartă şi azi numele. Dar cum a ajuns el cel mai puternic şi mai de temut om din lume la acea vreme? Nimic mai simplu: ţinând omenirea "în şah". Şi, de asemenea, ghidându-se mereu după principiul: " *Scopul scuză mijloacele* ".

Imperiul său trebuia să fie etern. A învins regat după regat prin forţa armelor. Toţi prizonierii erau executaţi. Nu admitea să i se discute ordinele. Totul, chiar şi interesele celor ce-l sprijineau, trebuiau să fie subordonate intereselor sale. Obsedat de ideea de a-şi atinge cu orice preţ scopurile, a procedat întotdeauna fără milă şi necruţător.

Pentru un om care are pasiunea puterii şi a gloriei, dar mai ales a puterii, viaţa celorlalţi nu are niciun preţ. Temându-se de ce gândesc oamenii în privinţa acţiunilor şi deciziilor sale ticăloase şi inumane, Qin Shi Huang Di a găsit un motiv să execute 460 de învăţaţi, o crimă care, mai presus de altele, s-a întipărit în mintea poporului. Sute de mii de oameni au trecut prin cele mai grele chinuri ca să-i construiască împăratului un mausoleu uriaş, un palat subteran păzit de o armată de teracotă, şi un zid imens menit să confere apărare regatului său.

Leadership: Îţi evaluezi corect nivelul de experienţă în a judeca caracterul unui destin superior care îşi asumă o istorie îndelungată, prin prisma unei fireşti detaşări de situaţia în care eşti îndreptăţit să te consideri ca find victima unei poticniri fatale?

Cu siguranţă, cel mai bun prieten al diavolului este omul, pe care numai dacă reuşeşte să-l câştige de partea sa îşi poate atinge scopul. Dar odată ajuns sub suprema lui putere, are dreptul de viaţă şi de moarte a fiecăruia, căci diavolul nu acceptă niciodată înfrângerea. Odată ce intri în infern, odată ce ești prins în ghearele sale monstruoase, nu mai poţi face nimic – eşti prins ca într-o pânză de păianjen care se ţese tot mai mult în jurul tău, şi eşti ţinut prizonier ca într-o transă hipnotică.

Cine îşi închipuia că bunătatea conducea lumea, se înşela amarnic. Împăratul Qin Shi Huang Di devenise întruchiparea temerilor oamenilor. S-a manifestat în acţiunile sale cu toată puterea şi cu toată răutatea lui. Dar pe lângă faptul că a fost foarte încăpăţânat, a avut o foarte mare putere de convingere.

Oamenii care serveau interesele împăratului erau îndreptăţiţi să se considere ca find victima unei poticniri fatale, deoarece mintea lor nu filtra bunul mers al evenimentelor printr-o bogăţie spiritual deosebită, prin tendinţe permanente de înaltă valoare morală, ci mai curând printr-o lipsă de respect faţă de regulile şi legile vieţii în societate.

Ei nu puteau judeca lucid caracterul conducătorului lor tocmai fiindcă raţiunea lor de a exista nu era întemeiată pe adevăr, pe învăţătură, pe principiul egalității în drepturi, ci pe sindromul istoric de a sta cu capul plecat precum un condamnat la pieire.

Leadership: Poţi să extragi din viaţa ta acele semnificaţii atribuite relaţiei dintre ceea ce ţi se dezvăluie ca realitate incontestabilă şi ceea ce ţi se dezvăluie ca fiind cu mult mai cuprinzător decât îţi poate oferi perspectiva unei imagini a puterii nelimitate?

Era expert în mesmerism, avea acea capacitate nesănătoasă de a hipnotiza masele de oameni. A exercitat de la distanţă o influenţă telepatica răuvoitoare, a otrăvit sufletele oamenilor nevinovaţi care nu bănuiau nimic. În consecinţă mulţi s-au lăsat în seama voinţei lui superioare, aşteptând ca el să hotărască pentru ei. Mulţi au fost gata să-şi sacrifice vieţile în numele idealurilor sale înalte şi a convingerilor pe care şi le crease.

Mă întreb, ce-i trebuie unui om ca să-şi dea, cu o bucurie atât de mare, viaţa pentru conducătorul său? În primul rând, liderul trebuie să corespundă întru totul aşteptărilor sale. Iar un Don Juan al întunericului are capacitatea să sucească minţile oamenilor cu un raţionament chipurile sănătos şi coerenţă în gândire, încât aceştia, fără să fie cuprinşi de nicio îndoială, cufundaţi într-o stare de euforie generală, să fie gata să-şi dea şi viaţa pentru el.

Aşa este, ca să mânuieşti oamenii trebuie să fii capabil să pătrunzi în interiorul lor, să le îngheţi în aşa măsură sufletele, încât să nu mai poată să discearnă corect între bine şi rău. Iar prin puterea şi arta lui, diavolul reuşeşte întotdeauna să atingă această performanţă. Atotputernicia lui psihică tulbură într-atât buna judecată a supuşilor săi, încât aceştia, devotaţi lui trup şi suflet, îşi semnează singuri condamnarea la moarte.

Leadership: Eşti în stare să experimentezi acea trăire a "divinităţii" din tine, fără să devii robul acelei imagini a puterii care se sfărâma presiunea propriei energii devoratoare, eliberate de un destin fără scăpare?

Omul care se lasă condus de un tiran este un martor umil al evenimentelor pe care nu le poate controla, fiindcă nu este dispus să atribuie vieţii semnificaţia de "glorie", acea glorie câştigată printr-un ansamblu de alegeri libere şi corecte, printr-o înălţare a forţei lor sufleteşti, nu printr-un anumit fel de a te raporta la cineva mai puternic şi cu viziune. Majoritatea oamenilor slabi slujeşte o autoritate autoimpusă, câştigată printr-un duh de slujire a unor idealuri de înrobire.

Odată ajuns sub stăpânirea diavolului, viaţa omului atârnă de un singur fir de păr. Dar şi viitorul diavolului depinde de oameni. Căci el se foloseşte de oameni ca de un suport pe care să se poată sprijini în voie. Din pricina asta el nu poate opta pentru o totală indiferenţă faţă de ei ci, adoptând o atitudine constructivă, se asigură că îi vor îndeplini unele nevoi, şi abia apoi, când nu-i mai sunt necesari, se descotoroseşte de ei. Căci bunul mers al afacerii sale este influenţat numai de rezultate, care depind de performanţa supuşilor săi. Iar demoralizarea oamenilor, lipsa de productivitate şi proactivitate sunt factorii de risc cei mai semnificativi.

Leadership: Vocea interioară te împinge spre o evoluție interioară profundă, transformându-te în o versiune mai puternică și mai autentică a ta, dincolo de ceea ce ai considerat că sunt limitele tale?

Un geniu al răului trebuie ucis sau închis într-un cufăr, sau să-l determini să accepte vitregia destinului şi să se resemneze. Dar energia extraordinară a împăratului Qin Shi Huang Di, demonica lui putere asupra sufletelor era mult prea mare. Nu existau celule sau ziduri care să-l oprească. Oamenii se puteau doar amăgi cu gândul că e muritor, şi că, într-o bună zi, vor putea scăpa din acel infern.

O fiinţă neînduplecată şi nesocotită în pasiunile sale, veşnic lipsită de măsură, stăpânită de sentimente supraîncordate, nu poate nutri sentimente pozitive puternice pentru cineva, ci egoiste sau nedrepte care în final nu-l vor conduce decât la eşec. Imperiul împăratului Qin Shi Huang Di trebuia să fie etern. Dar s-a sfârşit în haos. Iar el a murit după ce-a înghiţit o pastilă de mercur care spera să îi prelungească viaţa. Moartea a fost duşmanul de care s-a temut el o viaţă întreagă, şi pe care nu l-a putut învinge.

Leadershipul este aspiraţia de a cunoaşte o trăire a vieţii fără lupte, încrâncenări şi frustrări care îţi secătuiesc energia, cu specificaţia că voinţa de a birui o pasiune este singura unealtă a expresiei sinelui care îşi controlează tristeţea sau suferinţa.

În leadership trebuie să faci neapărat trebuincioasă o atare alunecare spre legendă, prin actul eroic de lepădare a sinelui care îşi presimte neîmplinirea.

Apriga îmbrăţişare a diavolului este acceptată doar de oamenii fără credinţă într-un sens al vieţii, aceia care acceptă mai degrabă să fie conduşi decât să-şi conducă singuri destinul spre făgaş împlinitor de vise.

În leadership nu poţi avea succes bazându-te pe principiul "scopul scuză mijloacele" şi nu poţi să conduci având o politică tiranică, căci vei sfârşi lamentabil. A ţine la putere fără a te sinchisi de cei din jurul tău, a sacrifica totul, inclusiv oamenii, înseamnă să te îndepărtezi de noţiunea de lider (care este ales) şi să devii tiran (care se impune prin forţă), atrăgându-ţi dispreţul celor din jur care mai devreme sau mai târziu te vor înlătura de la conducere.

Măreşte puterea leadershipului tău, dar fără să devii prizonierul propriilor tale patimi.

Source: https://neculaifantanaru.com/apriga-imbratisare-a-diavolului.html

Arhitectul destinelor

On Februarie 20, 2009

Concepe funcţionalul şi faţetele schimbărilor, astfel încât aportul pe care îl aduci leadershipului tău să fie maxim.

Un eveniment nefericit poate schimba cursul vieţii unui om.

În 1955, o femeie de culoare a fost arestată pentru că nu a vrut să se ridice de pe locul "rezervat albilor" dintr-un autobuz din Montgomey. Acest incident a umplut paharul. Acesta a fost momentul când Martin Luther King Jr. a decis să se implice cu orice preţ în lupta pentru dobândirea libertăţii şi a drepturilor oamenilor de culoare şi pentru combaterea discriminărilor rasiale. Urmând exemplul eroului său, Mahatma Gandhi, Martin Luther King Jr. a pornit bătălia.

În cele din urmă, după ce şi-a atins scopul, el a mărturisit oamenilor pe care i-a sprijinit, cu puţin timp înainte de a fi asasinat: " *Am fost in vârful muntelui şi am văzut Tărâmul Făgăduinţei* ".

În sfârşit năzuinţele cărora le-a consacrat cei mai buni ani ai săi, s-au împlinit.

Liderul nu e un biet zidar care pune în plus o cărămidă la fundaţie, ci arhitectul care pune acoperământul clădirii.

Inteligent, şi foarte însetat de libertate, având, desigur, o viziune de perspectivă faţă de problemele cu care se confruntau oamenii de culoare, Martin Luther King Jr. a răspuns nădejdilor puse în el. Şi, în ciuda numeroaselor probleme pe care le-a întâmpinat, a reuşit să le imprime acestora o atitudine fermă în faţa tuturor nedreptăţilor care li se făceau.

El a venit cu o energie şi un avânt extraordinar în faţa oamenilor şi le-a proiectat un alt viitor. Demersurile sale constant susţinute, care au oglindit o adâncă şi caldă dragoste pentru om, pentru libertatea şi demnitatea lui, au avut un ecou larg în rândul populaţiei de culoare care a răspuns chemării sale la luptă pentru dobândirea de drepturi egale cu ale celorlalţi oameni.

Martin Luther King Jr. nu a fost doar un simplu om care a încercat să-şi aducă aportul la schimbarea pe care toată populaţia de culoare o aştepta. Nu, el nu şi-a pus doar ştampila asupra schimbărilor, ci a conceput funcţionalul şi faţetele schimbărilor, iar pentru aceasta a fost iubit şi stimat.

Atingând un nivel ridicat de cunoaştere, înţelegând viaţa în mod profund, dominat de un accentuat spirit divin, el şi-a asumat rolul de arhitect şi amfitrion al schimbării. A pus problema rasismului pe un plan mai înalt decât o făcuseră predecesorii săi, cuprins totuşi de tristeţea faţă de întunecatele perspective ce-l aşteptau în acea perioadă tulbure pentru el şi poporul său.

Leadership: Poţi să-ţi reconsideri poziţia faţă de o decizie hotărâtoare care te obligă să-ţi resetezi calitatea de a livra o perspectivă nouă de abordare a evenimentelor într-un prezent al aşteptărilor înşelate?

Poziţia lui Martin Luther King Jr. faţă de decizia hotărâtoare de a apăra drepturile oamenilor de culoare a fost de la bun început exprimată în calitate de jurat, transformată apoi în calitatea de om greu de înlocuit. El şi-a resetat calitatea de a livra o perspectivă nouă de abordare a evenimentelor într-un prezent al aşteptărilor înşelate printr-un soi de hocus-pocus divin care l-a transformat într-un super-erou dotat cu puteri salvatoare.

Nu e cu putinţă să ajungi în vârful scării ierarhice dacă nu îndrăzneşti să faci ceva în această privinţă, dacă laşi lucrurile aşa cum sunt în loc să le schimbi, sau dacă nu te implici suficient de mult în rezolvarea problemelor cu care se confruntă cei din jur. La tot pasul vei întâlni oameni care au nevoie de ajutor pentru a putea face faţă problemelor. Dacă vrei să atingi un nivel mai înalt de performanţă, atunci ieşi din zona personală de confort şi fă tot ce poţi ca să le deschizi uşa spre o viaţă mai bună.

Mulţi oameni îşi aţintesc privirile spre cer, cerând ajutorul lui Dumnezeu, dar rămân pe loc fără să facă nimic, până când cineva are curajul să se implice în viaţa lor mobilizându-i într-o anumită direcţie. Visurile şi aspiraţiile spre mai bine nu îi vor ajuta întotdeauna pe oameni să se mobilizeze, dar un lider dinamic, hotărât şi cu putere de convingere va reuşi acest lucru. Dacă vrei ca oamenii să te urmeze, atunci stabileşte-ti ca scop susţinerea lor constantă. Succesul oamenilor depinde întotdeauna de cel care îi conduce, aşadar nu-i dezamăgi.

Liderul este un arhitect care se ocupă numai de "lucrările mari", oferind soluţia exactă pentru construirea lor cât mai urgentă după o imagine proprie originală şi bine pusă la punct.

Leadershipul este o depăşire a limitelor impuse de o credinţă fără margini a cărei primă ipostază este încălcarea regulamentelor care invalidează un vot majoritar și permite repetarea lui într-un tur favorabil.

Arhitectul destinelor este cel care se implică în ajutorarea oamenilor (înţelegând şi materializând corect doleanţele lor) şi-i conduce, urmând anumiţi paşi, spre un alt viitor mai bun decât cel care se prefigurează în prezent, căutând cea mai mare parte a recompensei sale în mulţumirea lăuntrică.

Dar trebuie să ai curaj şi spirit de iniţiativă ca să lupţi pentru binele celor ce te-au ales, tocmai pentru aceste calităţi. Şi trebuie să insufli la rândul tău curaj şi perseverenţă celor din jurul tău, tocmai pentru că ai ales să fii " *arhitectul destinelor* ".

Concepe funcţionalul şi faţetele schimbărilor, astfel încât aportul pe care îl aduci leadershipului tău să fie maxim.

Source: https://neculaifantanaru.com/arhitectul-destinelor.html

Aria limitativă a contrastelor

On Ianuarie 26, 2014

Testează valoarea de adevăr a ceea ce te defineşte, astfel încât să te distanţezi de identitatea îndoielnică care te limitează.

Mă cunosc pe mine însumi, dar în raport cu ceea ce sunt sau cu ceea ce nu sunt? O licărire îmbătătoare pâlpâie cu flacără firavă în lampa conştiinţei, ca o lume care moare, pentru că se naşte. Creată printr-un superior efort de înţelegere a versiunii reale a Omului care are în proprietatea lui adevărul. Format, la rândul lui, dintr-o mulţime infinită de mici adevăruri, spaţii înguste de acces spre marele mister al unei galaxii greu accesibile, în punctele de discontinuitate ale traseelor existenţiale care menţin o diferenţă de potenţial constantă între nesfârşitul sine şi înşelătorul Alter-Ego.

Pe drumul spre întemeierea primelor etape ale demersului meu artistic, fiindcă arta asociată cu expresia vizuală reprezintă singura mea sursă de a mă dezvolta spiritual, am învăţat multe despre ceea ce vreau să fiu şi despre ceea ce cred alţii despre mine prin comparaţie cu capacitatea de a valorifica lecţiile unei gândiri creative şi reflexive.

Leadership: În ce măsură reușești să transformi evenimentele extreme într-un limbaj artistic propriu, făcând din "inadaptare" o formă de expresie unică?

Eu însumi am devenit expresia unei arte fără egal, o construcţie de limbaj foarte rafinat, sugestiv şi diferit de ceea ce consideră lumea în general a fi formula unei noi structuri intelectuale dominante, reuşind o înălţare a exprimării la nivel de măiestrie datorită vederii de dincolo de timp. Identitatea îndoielnică care mă limitează este direct corelată cu incapacitatea de a mă simți „întreg" într-o lume copleşită de evenimente extreme în care nu mă simt niciodată adaptat.

Omul puternic se luptă mereu cu frica de a deveni mai mult decât poate duce. Arta nu este doar o călătorie spre descoperirea unui nou sens dat existenţei, evenimentelor sau anumitor frământări interioare, ci este şi o improvizaţie de mare clasă pe care o practici prin felul de a te raporta la un munte pe care trebuie să-l cucereşti. Masutatsu Oyama, unul din cei mai mari luptători ai tuturor timpurilor, a păstrat permanent în conştiinţa sa un singur gând: " *Mă tem să lupt. Mă tem să nu fiu bătut şi să pierd. Cu toate astea, îmi caut mereu un nou adversar.* "

Leadership: Cum se pot justifica efectele atitudinii tale de învingător atunci când obiectul gândirii tale devine extensia unei imagini de sine plină de putere care nu urmează alte criterii decât cele prevăzute de succesiunea frământărilor interioare?

Adevărurile ce-l frământă pe om compun întotdeauna o lume în evoluţie, intensă şi puternică în trăiri, ruptă parcă din sfera ireală a unei opoziţii puternice, mai consistente şi mai inteligente, ducându-l invariabil pe un alt nivel al înţelegerii şi dezvoltării sale.

Efectele atitudinii tale de învingător se pot justifica ca o ieşire dintr-un univers concentric atunci când obiectul gândirii tale devine extensia unei imagini de sine plină de putere - prin faptul că deţii curajul şi virtutea de a mărturisi permanenţa adevărurilor constatate empiric, sau chiar a celor confecţionate de imaginaţie din uimirea faţă de caracterul trudnic al unei arte pretenţioase.

Neîndoios, ceva din mine se predă, se retrage în colţul neliniştitor al contrastelor ce-mi

ameninţă stabilitatea, spunându-mi că trebuie să evadez degrabă din acel timp al întâlnirii cu înşelătorul Alter-Ego. Să mă distanţez de identitatea supusă unei întinderi continue şi progresive de îngrădiri ce redau amploarea limitărilor la care sunt supus. Şi să mă privesc din afara ei.

Leadership: Cum poate arta ta, asemenea unei construcții rafinate de limbaj, să reflecte viziunea dincolo de timp, chiar și atunci când identitatea îndoielnică te împiedică să te simți „întreg"?

Vulnerabil. Sunt închis într-un *speed of light* la nivel de gânduri întunecate peste care se suprapune o altă imagine, o formă de împrumut a unor cauze repetitive de anulare a sinelui, pe care realitatea refuză să le accepte categoric. Acolo unde cuprinsul raţiunii mele îşi depozitează ascunsul nedezvăluit al contrastelor, înţelesurile tăinuite, trecând de la static la dinamic, şi invers, acolo se efectuează validări de fond ale fiinţei mele care facilitează întâlnirea cu subconştientul – singurul care poate ordona şi armoniza totul în mine.

În regim staţionar, când gândurile-mi sunt îndreptate spre destinul unei noi fiinţe, renăscute sub impulsul devenirii, trebuie să existe o continuitate între esenţa diluată a naturii mele sârguincioase şi aparenţa nerentabilă a unui real care are o reprezentare finită.

Leadership: Eşti adeptul acelei căi predefinite de construcţie a unui limbaj rafinat care oferă statornicie în tot ceea ce înseamnă viaţă - cu trăirile ei astfel proiectate de experienţă încât să poată fi transpuse în arta fără a-şi pierde calitatea lor iniţială?

Omul care îşi ignoră "conţinutul" nu va putea niciodată calcula corect, în termeni de validitate a orientărilor adoptate, propria expunere la temperaturile foarte scăzute sau prea ridicate ale realităţii. Iar leadershipul, urmărind mai întâi cazurile de intersectare ale omului cu arta de a se cunoaşte pe sine, se reflectă în modul în care el se raportează la cine este cu adevărat atunci când este înconjurat de ceea ce nu este.

Referitor la tot ceea ce te defineşte în raport cu cine eşti cu adevărat, Anthony Silard, Director General al Global Leadership Institute, spunea: *" Pentru a reuşi să te pui pe primul loc în viaţa ta, dă-te la o parte din propria-ţi cale. "*

Această evitare a inamicului tău numărul unu, sinele care adesea te duce tot mai departe de calea naturii tale reale, poate reprezenta deviaţia dublă a coloanei vertebrale ce limitează caracteristicile esenţiale - acele părţi ale personalităţii tale care doreşte să se dezvolte spre a-şi atinge deplinătatea. În funcţie de gradul lor de dezvoltare creşte şi nivelul aspiraţiilor şi al realizărilor, de la nevoile inferioare până la cele superioare (nevoia de apreciere socială, de apartenenţă la grup, de autoapreciere).

Te cunoşti pe tine însuţi în raport cu ceea ce eşti sau cu ceea ce nu eşti?

Adevărurile pe care le crezi despre tine compun acea lume în evoluţie, puternică în trăiri şi reacţii, care lovind opoziţia puternică a Alter-Egoului negativ, reuşesc performanţa să dovedească propria ta valoare, bine ancorată în realitate. Această realitate trebuie pusă în slujba leadershipului.

Trăirile tale proiectate de experienţă pot fi transpuse în artă fără a-şi pierde calitatea lor iniţială atunci când ele intră sub incidenţa năzuinţei de a-şi singulariza demersul unei singure legi creative – autenticitatea unei viziuni veridice asupra vieţii.

Aria limitativă a contrastelor desemnează acea zonă de interferenţă între ceea ce eşti şi ceea ce vrei să fii, sub acţiunea demersului artistic de care te foloseşti în realizarea unei noi viziuni asupra lumii şi a vieţii. Bineînţeles, personalitatea ta se dezvoltă şi se şlefuieşte întreaga viaţă, dar nu poate fi reconfigurată în discordanţă cu ceea ce nativ eşti. Iar cu cât această discordanţă este mai accentuată, cu atât valoarea leadershipului este mai redusă.

E greu, dar absolut necesar să te cunoşti pe tine însuţi, sincronizându-te cu ceea ce eşti şi cu realitatea exterioară.

Source: https://neculaifantanaru.com/aria-limitativa-a-contrastelor.html

Art Nouveau

On Aprilie 04, 2016

Învaţă să faci din leadership o artă, păstrându-ţi privilegiul de a fi mai mult decât ceea ce ești.

Se născuse în mine acea îndârjire fără seamăn, proprie artistului impulsionat de dorinţa de a crea ceva original, de a găsi un limbaj artistic prin vocea numită „Eu însumi”. Dar cât mai apropiat de formele invizibilului, adică cu sensuri ascunse, dublate de adevăruri şi incertitudini, prin intermediul elementelor particulare: colorit, teme, tendinţe, îmbinarea nuanţelor, intensitatea, contrastul, aspectul, echilibrul de subiectivitate şi obiectivitate.

Întotdeauna prin porţile umbrite ale întregului univers literar, pe care de atâtea ori am încercat să-l reinventez, singur împotriva lărgirilor periodice ale hotarului "neştiutului", se revărsa desăvârşita unitate a contrariilor, răsfrântă la cea mai pronunţată convergenţă. În ceea ce privește stilul abordat, relativ greoi, el trăda anumite tendinţe de exagerare a efectelor de perspectivă ale unui personaj sau subiect.

Contrariile se atrag, dar nu înainte de a purifica şi adâncind acea constantă stilistică consistentă, acea particularitate a percepţiei formei ce are loc chiar în absenţa informaţiilor complete, sub aspectul unei intrări în imaginar, unde totul are alte valenţe, alte concretizări, o altă audienţă. Chiar dacă mi-am impus să fiu în pielea unui artist autentic, trăind şi creând în afara cotelor comerciale, departe de clasificările apreciative sau depreciative ale criticilor, nu ştiam cât este de complicat să tratez abstract spaţiul de referinţă al unei pure plasticităţi menită să dea naştere emoţiei artistice, exprimând vigoare şi soliditate în acelaşi timp.

Leadership: Conţinutul redat de imaginea creaţiei tale este perceput ca fiind dominant în tratarea unei particularităţi a personalităţii artistice înclinate spre introspecţie, dar mai ales spre analiza unei realităţi desfăşurată paralel cu a sa?

Până la căpătarea măiestriei artistice, m-am tot preocupat de această unitate a contrariilor care asigura stabilitate şi echilibru universului meu literar, dar cu o oarecare dezaprobare. De parcă aș fi intrat într-o luptă cu spiritul rătăcitor al unui geniu care își proiecta asupra mea toate oscilaţiile unei imagini repetitive, subsumate unei alte imagini cu caracter de arhetip, de model originar.

Singurul loc unde reuşeam o incursiune în Art Nouveau, explorând spontan ambivalenţa unei producţii simbolice care era în acelaşi timp o reconstituire captivantă a vieţii şi a morţii, pentru că totul suportă o transformare pe substrat organic, era acolo unde nu existau limite. În vis, ceva mult mai adânc decât simpla imagine a unui sfârşit fără început, o viziune în metafizic ce avea să fie expresia de mai târziu a frumuseţii sufleteşti sau iluzia unei minciuni, cerând crearea deliberată a unei derute interpretative.

Constituentul esenţial al artei este o obsesie a întregii vieţi creatoare bazată pe fondul unui Ego aflat într-o ipostază de confruntare cu o realitate fictivă. Arta este un loc de unde revelaţia despre tine însuţi iese la iveală în încercarea de a te autodepăşi prin lărgirea sferei de reprezentări despre viaţă, natură, timp, spaţiu, bine şi rău, frumos şi urât.

Aşadar, particularitatea unei personalităţi artistice înclinată spre introspecţie, de care trebuia să ţin cont dacă voiam să experimentez o nouă formulă de depistare a capacităţilor creative, era aceea ce a mă exprima liber şi de a-mi expune trăirile într-un mod diferit de alţii. Prin viziuni enigmatice, prin realităţi enigmatice, prin poveşti şi imagini care captivează, dar care

nu alcătuiesc niciodată un tablou complet.

Exact ca Salvador Dali. Toate picturile sale au o sumedenie de interpretări, şi par a nu se opri niciodată din a stârni câte o polemică, tot mai de amploare.

Leadership: Depui efortul şi toată străduinţa de a aprofunda o operă de artă, fără a încerca să găseşti explicaţia creatorului ei?

A depune efortul şi toată străduinţa de a aprofunda o operă de artă este un lucru total diferit de a încerca să găseşti explicaţia creatorului ei. Prima variantă are la bază intenția de a te integra într-un tablou pe care îl găsești neobişnuit. A doua variantă ţine de încercarea de a te plasa în locul celui care a stârnit în tine interesul de a identifica elementele esenţiale ale tabloului.

"Privilegiul de a fi mai bun decât ceea ce eşti" este rezervat celui care ştie să aleagă din panoplia vieţii cotidiene imaginea unei noi realităţi capabilă să provoace sentimente de domeniul artei, precum sentimentul de eliberare, de pace, de puritate, de libertate totală, ca atunci când deschizi un mare secret din care decurg toate celelalte, făcându-te să te simţi într-un mediu familiar, plin de armonie, fantezie şi originalitate.

Ca să fie mai clar ce vreau sa evidenţiez, vi-l prezint pe Fanshawe, aşa cum îl caracteriza pe scurt creatorul său, scriitorul Paul Auster. Extrageţi, dacă puteţi, acea noutate plină de tâlc, acel *"aici este locul tău"* , sub aspectele unui încetul cu încetul, pas cu pas, eliminând orice abordare filosofică. Deja v-am derutat, nu-i aşa? Dar, citiţi mai departe:

„ Fanshawe avea ceva atât de atrăgător încât îţi doreai tot timpul să stai lângă el, de parcă ai fi putut să trăieşti în sfera lui şi să primeşti atingerea personalităţii lui. El se arăta mereu dispus să te ajute, dar în acelaşi timp rămânea inaccesibil. Îţi lăsa senzaţia că există un nucleu secret înăuntrul lui în care nu ai fi putut pătrunde niciodată, un centru misterios şi ascuns. Imitându-l, deveneam cumva parte din acel mister, dar totodată înţelegeam că nicicând nu vom putea să-l cunoaştem cu adevărat. "

Imaginea de creator aduce în prim-plan acel autoportret imuabil al unui ego care-şi asumă rolul de personaj emblematic într-o zonă de tip "memorie" care poate fi observată şi explorată în mod direct printr-o amplificare a trăirilor existenţiale.

În versiunea mea, Art Nouveau se formează pe baza unei alianţe între descrieri și personaje, prezentate într-un mod neașteptat și imprevizibil, prin adăugarea unor imagini de fundal din care se naște specificul unui subiect viu, plin de mister, adică inaccesibil unei analize precise.

Această imagine poate fi individualizată prin valorile curente ale argumentelor propuse și integrate într-un scenariu din care cititorii - da, cititorii - trebuie să reţină doar particularităţile care dau un anumit farmec, o intrigă, asigurând căutarea esenţei a ceea ce este ascuns chiar la ei înşişi. Cititorul este oglinda, povestea, vocea, modelul, portretul unui personaj fascinant cu care se identifică.

Un artist care nu inserează un sens aparte în picturile sale, unul care nu poate fi asociat cu vreun simbol, acela care nu face niciodată apel la contrastul de clar-obscur, niciodată nu va fi etichetat drept geniu. Deci, păstrează-ţi privilegiul de a fi mai mult decât ceea ce ești în ochii lumii.

Omul care promovează leadershipul este artistul care construieşte o imagine

nonconformistă, reunind-o cu adevăratele trăiri şi aprecieri ale celui ce vrea să se înalţe deasupra genialităţii lui.

Leadershipul se află în spatele a ceea ce se prezintă drept o reacție la efectul unui apel de intrare într-un personaj misterios, din care poți să alegi o varietate de caracteristici și manifestări necesare reinventării personale. El conțiine un fragment din scenariul căutării esenţei a ceea ce ești în varietatea unor tipologii umane aruncate în vârtejul măștilor.

Personajul te introduce în specificul unei anumite laturi a personalităţii pe care deseori ai ocultat-o, dar care există totuşi în tine, și așteaptă să fie savurată și lansată în lume drept pretext pentru a simți că faci parte din lumea magică a poveștilor trăite de ceilalți oameni. Cine încearcă să te imite sau să găsească o explicație, automat este inclus în mister.

Arta se remarcă nu doar printr-o viziune îndrăzneaţă şi perturbatoare, ci printr-o asumare emoţionantă a trăirilor personajului de care eşti dispus să nu te mai despărţi în realitatea pe care ceilalţi o observă contemplator.

Art Nouveau este o incursiune înăuntrul naturii umane care se caută, care se descoperă, care se refuză în ceea ce nu este şi se acceptă în ceea ce poate şi trebuie să fie. În leadership primează puterea de a fi un personaj misterios, făcându-te, mai îndrăzneț, mai diferit, uimind printr-un farmec aparte, devenind cu atât mai interesant cu cât reușești să lărgeşti hotarul neştiutului despre tine.

Source: https://neculaifantanaru.com/art-nouveau.html

Arta alchimiei în viziunea artistică

On Decembrie 22, 2019

Un artist cu dorinţă de nemurire ştie să găsească potriviri cu viaţa sa în pildele spiritului naturii.

Nu sunt doar un trandafir oarecare, ci un purtător al spiritului naturii asociat cu un nume: Double Delight. Adevărata mea viaţă, cu trăirile cele mai intense manifestate în Misujaryan (misterul profund al visului activ), a început odată cu *Moartea lui Adam* , atunci când artistul a conceput din materia sensibilă a poeticului, prin fel de fel de alchimii, referenţialul expresiv al cunoaşterii spaţioase în unitatea misterului unei călătorii în timp.

Cei ce scriu "Aleph" pe mormintele din sticlă de Murano, sau cei care necontenit caută comori sub influenţa planetelor, sau cei ce văd Natura Universală sub forma unei reptile încolăcite, n-au priceput nimic. Latura spirituală a alchimiei adevărate, dimensiunea ideii aflătoare în spiritul unei gândiri înzestrate, echivalentul aurului cu puritate 100%, este să ştii devii un trandafir, sau măcar o parte din mine.

Leadership: Poate creația să devină o metafizică a naturii, prin care descoperi esența sublimului în spatele unui scenariu „realist"?

Din perspectiva puterii de a da viaţă lucrurilor nemişcate şi tăcute, am fost salvat de la ignoranţa lumii tocmai de acest artist îndrăgostit de frumos, întruchipat prin *il sogno dell'armonia,* care a ştiut să mă asimileze în arta fiorului sublim cu ajutorul uimirii genuine cuprinsă în spiritul unei ordini structurale. Fericit mă socotesc pentru că a stat în puterea acestui tânăr visător, neatins de muşcătura entropiei, să prefacă o formă de metafizică a naturii într-o inspiraţie de o complexitate spontană. Lucru de mare mirare din partea unui străin în ale practicilor acceptate de vechii cabaliştii.

Artistul privilegiat *nel primo grado dell'essenza divina* se descoperă în spatele scenariului „realist", în cazul angajării efective în universul trăit prin alăturarea uimitoare a unor lumi complementare. Efortul de a sonda un potenţial mediu exterior, selectând cu dibăcie şi pe îndelete realitatea dorită, fără a se mulţumi cu trăirea distanţată ce o poate oferi participarea estetică la spectacolul oferit de un tablou descifrat simbolic, îl situează pe Creatorul meu în planul metafizicii tradiționale: „Cine suntem? De unde venim? Încotro ne îndreptăm?"

Leadership: Poţi face trecerea de la „formalism" la „interpretare" printr-un act de conversiune simbolică în dublu sens: al imaginii care se vede diferit în alte lumi şi al imaginii care se roteşte în jurul aceleiaşi axe?

Altădată am fost un om ca toţi ceilalţi oameni, un simplu muritor de rând, dar lumea nu m-a perceput sau nu a înțeles nimic din ce reprezentam în valorile spirituale ale credinţei adevărate. Înţelesurile cele mai simple au început să poarte nuanţele cele mai diverse de roşu. Instinctul de metamorfozare a fost tot mai intens dezbătut și conceptualizat în *Quinta Essentia* . Astfel am pătruns în altă lume, identificată în Tiphereth, imaginea unei splendori a naturii redată în forma cifrei 9, prevăzută cu boboci trataţi ca nişte emisfere cereşti în varianta pământeană.

O, câtă nostalgie în amintirea exploziilor de culoare. În artă, să fii aidoma admiraţiei faţă de prestaţia unei frumuseţi neînţelese şi fără egal, este similar cu mărturia adevăratei *cruci în flăcări a lui Constantin* , cu menţiunea că orice model poate fi remodelat în funcţie de necesităţi. Bineînţeles, imaginea mea picturală va spune cu totul altceva decât focalizarea

asupra *Arbustului Sfânt* perceput cu virtuţi narative în natura ereditară a operaţiei de înnobilare a Duhului Sfânt (prin transmutaţia substanţei pasive universale).

După câte se poate observa, o imagine se construieşte dându-i o măsură exactă de interpretare prin ideea dedublării, prin vecinătatea spaţio-temporală şi prin poziţionarea diferenţiată.

M-am expus măsurii timpului, cu potrivire în cugetările platoniciene precum aceasta: "măsura şi proporţia merg mână în mână cu frumosul şi virtutea", în încercarea de a găsi calea rapidă de învăţătură şi de înălţare a simţirii din *Oglinda Ploii din Răstimpuri* . În trecerea secolelor, ca o punte între lumi, am fost menţionat în scrierile lui Ptolemeu sau în codurile secretele introduse de patriarhul Abraham în "Sefer Yetzira". De asemenea, am călcat pe straturile de nisip din împărăţia califului Al-Raşid de la marginile Apusului, doar ca să mi se aducă drept ofrandă o adeziune de vis în povestea celor 1001 de nopţi.

Dar tot de fiecare dată, cu semeţie şi cu trufie, m-am situat într-o continuă aducere aminte a ceea ce lipseşte din viaţa oamenilor: cultul fecund al formei de metamorfozare.

Leadership: Creaţia căreia îi conferi o nouă înfăţişare, îmbogăţind „conţinutul perceput" cu un „conţinut imaginat", pune în valoare rostirea ascunsă, intrinsecă a mijloacelor stilistice de transmitere a revelaţiilor unei fiinţe duale?

Am o rugăminte la voi, căci nu vreau să vă încurc prin exprimări inepuizabile IN CUGERO, sau prin îmbrăţişarea ştiutului cu neştiutul. Înainte de a mă înţelege prin ochii artistului, care de atâtea ori deformează copia lucrurilor furnizate de percepţie, încercaţi vă rog să mă priviţi ca un muritor de rând, unul care va rămâne în sufletul vostru pentru totdeauna.

Nu mă veţi înţelege prin dinamica reprezentărilor arhaice. Nu atunci când ţineţi o mână o carte şi lecturaţi fără discernământ romanele copilăriei lui Quentin, cu trimitere la diferite reţele pentru întreţinerea *copacilor umblători* . Hibridizarea unui trandafir nu poate fi înţeleasă nici prin actul de „a privi" al spectatorului aşezat solemn în faţa ecranului, nici prin fidelitatea arătată învăţăturii aristotelice şi tomiste, nici prin experienţa descoperirii *Amuletei lui Dinesh.*

Leadership: Cum reușești să sondezi potențialul mediului exterior, depășind simpla participare estetică pentru a atinge o trăire autentică?

Numai prin măreţia inimii lui Bastian din „Neverending Story", care nu se lăsa stăpânită de păreri omeneşti şi raţionamente complicate, veţi putea să trăiţi viaţa mea, să-mi cunoaşteţi istoricul, să mă salvaţi de la uitare, şi să vă armonizaţi fiinţa instinctivă cu cea spirituală:

„Odată – pe când eram mult mai mic, am întrebat la ora de religie dacă Domnul Iisus avusese şi el nevoi ca orice om obişnuit, ţinând seama că obişnuia să mănânce şi să bea ca un om obişnuit. Toată clasa a izbucnit în râs, iar profesorul de religie mi-a scris în condică o mustrare pentru „purtarea necuviincioasă". Nu am primit niciun răspuns. Nu avusesem intenţia să mă port necuviincios. Probabil asemenea lucruri sunt mult prea lipsite de importantă şi neînsemnate pentru a fi menţionate în poveşti."

Trandafirul nu este o lume plină de simboluri, mai cu seamă este spiritul superior al artistului capturat în propriul portret, pictat în numele aducerii aminte. Să ştii să înfloreşti sub influenţa celui care te-a ridicat la rang de capodoperă, fiind mult mai încântător atunci când eşti amintit prin reproducerea unui punct de atracţie în fundalul imaginii genuine, înseamnă să fii atras în orbita unei logici capabile să dea un alt sens individualului.

Leadership: Ştii să pui în valoare „imaginea-percepţie" prin intermediul caracteristicii fundamentale a Creatorului, legată de realizarea unor forme complexe de expresie cu un potenţial accentuat de extindere înspre „vederea de dincolo de tine însuţi"?

Trandafirul îmi pune la încercare sufletul, aşa cum aurul pune la încercare natura corpurilor inferioare de a se amesteca cu Piatra Sângerie în ordinea cosmică indicată de tranzitul lui Saturn prin Săgetător. Nu ştiu de ce continui să cred într-o realitate atât de greu de descifrat, *dori me* . Poate că este forma complementară de dobândire a unei corespondenţe cu spiritul unei plante perene, cu ascendent în al nouălea semn zodiacal, în sensul unei comunicări speciale cu o fiinţă gânditoare plasată într-un sistem al determinaţiilor ontologice ale creatului.

Poate că este doar o formă de a mă substitui vreuneia dintre multele şi diversele acţiuni de natură alchimică, cu ajutorul instrumentelor lui Hermes. Poate că este o formă de a mă manifesta inventiv prin dizolvarea puterii Numhesya în rădăcina lui Para Atar. Sau, poate că am înţeles mai bine ca oricine limbajul ascuns şi elementar al universului.

Pe bună dreptate, trandafirul meu preferat, Double Delight, face parte din categoria frumuseţilor care conţin o metaforă aleasă cu dibăcie: *cercul de foc al livrescului spiritual* . Eu nu sunt decât însufleţirea lui, transpunerea lui într-un limbaj cifrat, dar întotdeauna sincer, pur, liber, eliberator, coerent doar pentru aceia ce cred în altă viaţă, cu ochii deschişi înspre toate zările senine din Sufletul Lumii. Ne vom revedea atunci când ne vom contopi destinele.

Viziunea artistică este destinată capturării unei realităţi de dincolo de tine însuţi, prezentată printr-o comparaţie inclusă într-o imagine cu sens metaforic.

Arta alchimiei în viziunea artistică se datorează unei scrieri în care adevărul şi închipuirea s-au îngemănat până la acel amănunt dătător de unic trup, dinspre partea unei imagini care conteneşte să producă pulsaţii la nivel de experienţă (artistică) fără egal în producerea vieţii dincolo de cortina timpului, dincolo de ceea ce cunoaştem, dincolo de materie.

Source: https://neculaifantanaru.com/arta-alchimiei-in-viziunea-artistica.html

Arta concentrată în jurul unei picături de sânge

On Ianuarie 19, 2021

Creează-ţi un univers care să reflecte căutările tale interioare, în aşa fel încât să scoţi în evidenţă trăsăturile adânci ale unei opere de artă.

Ieri am donat sânge pentru cineva drag, atât de drag, că aş mai dona o dată. Şi era linişte în sală, o linişte tulburătoare, ca şi când eu şi cu mine aveam de dat un examen de reciprocitate într-un spaţiu al existenţei duale, într-o încercare de transcendere a "substratului biologic-corporal" din ontologia unei opere de artă. Dacă aş fi cercetat atunci o parte din mine, prin felul cum se desfăşoară procesele biochimice la nivelul structurilor celulare, poate aş fi remarcat ritmul marelui univers păstrat într-un moment sufletesc care poate fi descoperit prin contemplarea îndelungă a unei plante, cum este trandafirul.

În timp ce sângele mi se scurgea din vene cu o rapiditate caldă, un fluid ameţitor de emoţie se transforma într-un fluid de tip artistic, însufleţitor, asemănător cu colagenul unei sinteze endogene ce produce mutaţii de molecule în structura biologicului unei lumi mai vaste, dar dominată de imaginea tăcerii. Instantaneu, m-am gândit la un trandafir care, strecurat printre alte flori, de alte specii, îşi caută rostul într-un corp uman sănătos, nu într-un amalgam de suflete călătoare. Acesta este visul poeţilor şi al filozofilor.

Leadership-ul transformator valorifică potențialul artistic al experienței de explorare intelectuală, dând sens unei misiuni mai înalte, precum **atingerea perfecțiunii**.

Numai o înţepătură te poate trezi dintr-o aţipire deplasată.

Într-adevăr, mă simţeam vulnerabil. Ca să-mi revin din starea de semiadormit aveam nevoie de un stimulent locomotor și metabolic pentru perceperea simţirii unui alt simţ, specific trăirii în lumi paralele, într-o lume imaginară superioară, dominată de o „ordine întoarsă a simultaneităţii". Sau, poate că aveam nevoie de uniformizarea unui model de ataşament faţă de o metafiză a depăşirii de sine?

Trandafirul, atunci când este singur în ceasul sacru al amurgului, se învesmântează în vălul purpuriu al unei inimi uriaşe care bate prin absorbirea căldurii unui suflet în care te afli chiar şi atunci când eşti departe. Într-adevăr, creaţia mea este o plăsmuire a gândurilor transpuse în simboluri vii, concrete, exprimând o realitate evidentă într-un moment sublim, de mândrie şi recunoştinţă.

Leadership: Creaţia ta vizează modul în care trebuie trăită viaţa tocmai în vederea contactului dintre suflet şi idee, în contextul unei cauze programate sau aleatorii ce continuă să se manifeste şi să se exacerbeze?

Sângele mi se scurgea din venă, amintind atât de pregnant de lumina amurgului. Pentru o clipă mi-am imaginat că sunt un pictor cu vederi în alte lumi, încărcat cu vederea unui suflet de dincolo de timp. Culorile apăreau de peste tot, dar numai una singură îmi străpungea sufletul cu amintirile unei călătorii mistice în dimensiunea unei pensule de vopsea. Un roşu din acela închis, cum e vinul de Sagrantino, a declanşat în mine o pasiune imensă, o reacţie centrifugă, ceva de genul: "I believe in something that needs to be created new".

Dorinţa de a mă vedea mai departe, pentru a-mi continua drumul în acest decor al tăcerii aflat la intersecţia dintre suflet şi trup, m-a condus la categoria de comenzi inedite din

portofoliul artiştilor. Demult, artistul Mircea Sin povestea despre un tânăr care a venit la el cu desenul elaborat al unei inimi cu artere, pe care vroia să o dăruiască iubitei sale. Băiatul a ţinut să precizeze că doreşte ca inima să aibă şi utilitate şi să se poată bea din ea. "Aceasta era foarte complicată, ca o fotografie, şi e mai greu să execuţi aşa ceva", a spus sticlarul.

Provocarea artistică constă în a da sens unui ideal abstract, chiar și într-o lume ce prioritizează biologicul și concretul.

Uneori, pentru redescoperirea adevăratei noastre naturi și a unei simțiri mai profunde, mai prezente în involucrul pneumatic al sufletului raţional, trebuie să dăm sens chiar şi unei provocări nerealizabile. În artă se nimeresc foarte bine cuvintele lui Ioan Mititelu: *„Trebuie să răspunzi cu biologicul unei lumi care ţine atât de mult la biologic, incapabilă să-şi sacrifice o parte din concret pentru o idee."*

Chiar şi după ce mi-a fost scoasă perfuzia, foarte eficient, fără durere, simţeam cum sângele continua să curgă cu aceeaşi uşurinţă şi libertate ca şi viaţa însăşi, cu aceeaşi intensitate cu care artistul stimulează intensitatea înfloririi unui trandafir colorându-l în nuanţe foarte vii.

O singură picătură de sânge, pierdută într-o singură clipă, a fost de ajuns ca să mă facă să tresar din starea de amorţire. Şi nicicând în viaţa mea n-am mai întâlnit o asemenea picătură de sânge, atât de clară, atât de caldă, atât de chintesențială, care într-o singură clipă m-a făcut să simt că aparţin unui univers deschis care mă doreşte, mă pune în valoare, aşa vulnerabil cum sunt.

Exprimarea unei simţiri vii, coagulată în jurul spontaneităţii artistice, îşi adună sinceritatea în imediata apropiere a vărsării chiar și a unei singure picături de sânge.

La fel ca în artă, leadershipul apare ca mod de comunicare a simţirii fiinţei: să fii împăcat cu tot ceea ce simţi şi să fii capabil să exprimi creativ tot ceea ce vezi, chiar şi atunci când te simţi vulnerabil.

Arta concentrată în jurul unei picături de sânge confirmă sensibilitatea artistului care reuşeşte să obţină o bucată de viziune, să dea o altă formă şi un alt înţeles momentelor capturate într-o interioritate izolată, într-o nesfârşită simplitate a simţirii.

De fapt, întreaga mea operă de artă, constituită ca o modalitate de exprimare (prin metafore, simboluri, personificări), se determină prin raportare la reperele de care are nevoie lumea lăuntrică pentru a evolua spiritual: sentimentul, viziunea, mesajul artei, fantezia, avântul spre ideal şi spre originalitate.

Source: https://neculaifantanaru.com/arta-concentrata-in-jurul-unei-picaturi-de-sange.html

Arta cuprinsă în orizontul pierdut al sinelui

On Mai 07, 2022

Omul care nu reuşeşte să se facă înţeles şi să-şi transmită emoţiile mai departe, este omul care nu reuşeşte să scoată la lumină "forma pe care materialul o ascunde".

Ieri după-amiază. În timp ce mă îndreptam spre casă, trecând întâmplător prin faţa unei terase de pe strada Alexandru Lăpușneanu, privirea mi s-a oprit asupra unui individ straniu. Era imposibil să nu-l observi, ceva îmi dădea impresia că el vrea să fie observat, nu doar prin felul cum gesticula, ci prin faptul că, în acelaşi timp, adoptase cumva o atitudine dezaprobatoare faţă toţi ceilalţi oameni din jur. Ştiţi voi, genul acela de om care vrea să atragă atenţia tuturor, dar în acelaşi timp nu-i pasă ce crede lumea despre el? Ei bine, fix tiparul acesta de individ, calm şi jovial, se găsea atunci la acea masă.

El era ca un obiect sensibil care îşi refuză satisfacerea unei nevoi de finisare. Un obiect în care îşi găseşte alinarea tocmai satisfacerea simţământul egoist al altui om, egoist pentru că îşi caută în alt om propria sa esenţă.

Combinată cu un realism poetic tandru şi profund, atitudinea celui luat în colimator putea fi măsurată şi după felul cum ţinea piciorul stâng pe scaunul alăturat, corelat cu acea maladie a ego-ului bolnav care face ca cel afectat de vreo tulburare emoţională să se posteze în centrul atenţiei. Părea genul de individ care a luat decizia conştientă de a se concentra pe obiectivul aflat de partea miraculoasă a durerii, un fel de evitare a imaginii de sine negative utilizată în scopul determinării unei eventuale reuşite în viaţa socială, prin conştientizarea pericolului "înţepenirii" în rolul de victimă a vreunei discriminări sau privaţiuni.

Leadership: Tinzi să faci în permanenţă distincţia între "forma goală" şi "conţinutul real", fără să pierzi sprijinul ideii predominanţei vieţii?

Şi cum îţi ţinea el piciorul pe scaunul din stânga, fără să-i pese că altcineva se va aşeza mai târziu pe acel scaun, fluturând o expresie de automulţumire supraevaluată înaintea interlocutorului, mi-am amintit de mine însumi cu mulţi ani în urmă. Şi, deci, a fost uşor să-mi dau seama ce simte, ce crede, ce gândeşte, ce urmăreşte, ce-l inspiră, ce-i poate aduce viaţa.

De fapt atitudinea lui este uşor de identificat la un artist care poartă în el tot ceea ce reprezintă viaţa, dar care pune imagini neterminate peste tot în jurul lui. Un artist pătimaş, cu o traiectorie a vieţii plină de capcane şi rătăciri, în stare să combine într-un mod unic misterele iluzionismului cu falsa bună dispoziţie.

Şi-l priveam pe omul acesta în treacăt, îl priveam tacit fără ca el să sesizeze privirea care îi măsoară sufletul. Discret, cu alura omului care emite judecaţi de valoare, integrat cu cine ştie ce impulsuri venite din exterior, omul din prim planul vederii mele se manifesta la fel ca pictorul ce încarcă pensula cu prea multă vopsea pentru a evita un al doilea strat, şi astfel vopseaua continua să se estompeze inegal pe suprafaţa pânzei, sau va lăsa mici picături peste tot. Felul său de a părea, felul cum gesticula, ţinuta lui, toate trădau o profundă criză internă care postulează studiul raporturilor faptice ca domeniu exclusiv al unei baze de comparaţie între realitate şi kitsch.

Leadership: Poţi să schimbi modul de a fi al unui conținut experiențial greu de definit, plecând de la premiza că ceea ce vezi este relevant înainte de a alege să crezi?

Mai mult ca sigur, el nu este un om care a pierdut sprijinul ideii predominanţei vieţii: putinţa de a fi fericit cu ceea ce are deja. Ci, trezindu-se pe un orizont înceţoşat al sinelui, părea că îşi compară criza lăuntrică cu sufletul unui artist (dominat de o mare voinţă de înnoire vizuală) care nu reuşeşte să se facă înţeles şi nu transmite emoţia mai departe, care nu reuşeşte să scoată la lumină forma pe care materialul o ascunde. Aşa că, cu bună ştiinţă şi ostentativ, el continuă să caute noi forme de a transmite mesaje non-verbale, mai mult corporale.

Sau, poate că avea ceva în comun cu artistul acela român, Ştefan Luchian care, confruntându-se cu experienţele de neuitat ale maturizării, cu povara durerii pe care a dus-o, cu lipsurile materiale, cu invidia răzbunătoare a colegilor de breaslă, a renunţat definitiv la artă şi s-a apucat de "wildlife".

Leadership: Simţământul atotcuprinzător care îţi dă puterea să te laşi dus de valuri necesită adecvarea raportului dintre viziunea unei imaginii pictate cu o poveste neobişnuită și aparenţa unui obiect care îşi ajunge lui însuşi?

Şi omul respectiv stătea la masă ca la el acasă. În niciun caz nu se putea dovedi un mesager de marcă al intelectualităţii, părea mai degrabă un fragment de pictură neterminată care fascinează prin aspectul discreţionar, dar şi prin pendularea dintre certitudine şi incertitudine - sugerată de un dialog care nu părea să aducă la viaţă nicio emoţie, dar facând lumină asupra a ceea ce înseamnă să trăiești cu depresia sau cu anxietatea. La un moment dat am simţit că îşi vorbea lui însuşi cu acea latură a eroului tragic dintr-un roman scris de John Fowles:

"Obişnuiam să am un simţământ de culpabilitate pentru că am petrecut prea mult timp studiind trecutul. Mi-am văzut creaţiile în chip de valuri ridicate, ca să nu văd ceea ce nu voiam să înţeleg. Acum văd că orice poate sluji drept val, dacă aşa vrea cineva. Teama era fizică, materială, ca vreun hoţ să nu se fi strecurat în gândurile mele şi să mă atace în momentele de singurătate, deci în momentele de sinceritate profundă. Am mai avut această experienţă, dar nu s-a mai repetat cu aceeaşi intensitate. Este foarte straniu, ca o întrerupere a timpului."

În acel scurt şi trecător moment, singura mea provocare constase în a desluşi sensurile unui destin artistic, în spatele pestriţului tablou ce-l oferă suma tuturor particularismelor speciale spre care tinde viaţa omului. Fiindcă însăşi felul lui de-şi etala personalitatea într-un mod ostentativ, dar oarecum delăsător, dovedea frământarea lăuntrică, pendularea între optimism şi pesimism care nu putea decât să-l prejudicieze, cauzându-i dezechilibre și alienări, chiar patologii identitare. Iar dacă mi-aş exercita un pic mai mult puterea imaginaţiei, punându-mi la încercare impresia sensibilă, aş vedea lupta obişnuită a unui om cu morile de vânt, care însă produce teama şi deprimare.

Leadershipul este acel simţământ al răspunderii pe care îl dă confruntarea omului cu sine însuşi, a unui om care nu s-a jucat cu viaţa, ci a impus vieţii acceptarea propriilor limite.

Arta cuprinsă în orizontul pierdut al sinelui aduce în prim plan mijlocul de exprimare a unui ego rănit care caută validare socială, dar care refuză cu tot dinadinsul să controleze o realitate deformată.

Cred că avea dreptate scriitorul Liviu Rusu când spunea: *"Artistul se deosebeşte de omul de rând numai în ce priveşte intensitatea funcţiunilor sale psihice. Creaţia sa ar fi o descărcare a acestor funcţiuni. De fapt, arta începe cu analiza formelor simple de expresie gestuală, bazate exclusiv pe virtuțile limbajului coloristic, ţinând seama de impulsurile primite de la viaţă."*

Arta este ecoul sufletului în formă vizibilă

On Decembrie 31, 2024

Perspectiva trebuie să se potrivească ochiului celui care privește scena, încât ceea ce se vede să pară inevitabil și desăvârșit.

Am privit-o de atâtea ori pe sora mea, Oana Fântânaru, alergând atât de agil, atât de frumos, atât de mulți kilometri, încât orice artist ar sesiza în grația trupului ei o armonie desăvârșită. Ce mai, este eleganța întruchipată ! În arta ei de a alerga pe munte apar, cu o forță elementară, noi tendințe de a îmbina mișcarea cu spiritualitatea, ecouri ale picturii moderne, în care sufletul se dezvăluie fără mască, pur. Să nu uităm că, în meșteșugul picturii "Onifegrum Eurathavis", lucrul cel mai de seamă este potrivirea mișcărilor cu intențiile ce stau în mintea artistului, ca de pildă dorința de explorare sau libertate interioară.

Într-adevăr, Oana întruchipează noul artist, bine reeducat prin natura efortului său, un vizionar aparte. La ea, simplitatea întâlnește profunzimea, deoarece sufletul ce cârmuiește și domnește peste trup își găsește alinarea, imediat ce își întâlnește dublura. În pictură, ca și în alergare, două dimensiuni sacre se contopesc în aceeași armonie desăvârșită. Așa se face că determinarea ei disciplinată, neobosită în fața provocărilor, creează o operă de artă în mișcare continuă. Este și asta un soi de măsură a frumuseții: să știi să te desăvârșești neîncetat, în armonie cu spiritul tău, numai în aceleași mișcări, în aceleași ritmuri mereu înnoite.

De altfel, am realizat de atâtea ori că, între dorința de a-și împinge limitele fizice spre maxim și chemarea tainică a naturii, sora mea explorează în alergare nu doar muntele, ci și propriile temeri și aspirații. Munții nu sunt pentru ea doar simple destinații, ci niște *espejos del espíritu*, fiecare piatră reprezentând o barieră de trecut, o chemare către noi înțelesuri. În această privință, pictorul care va pătrunde cunoașterea nervilor, mușchilor și a tendoanelor va înțelege diversele înfățișări ce le iau modelele sale, astfel încât ceea ce pare ascuns să fie vizibil printr-o revelație artistică.

Leadership: Privirea ta interioară poate să contribuie la transformarea efortului fizic într-o expresie a frumuseții pure, din perspectiva unei creații modelate de voința ascunsă a destinului?

Într-o seară tăcută, într-un salon decorat cu oglinzi aurite și lumânări pâlpâind, Contele de Monte Cristo privea cu o fascinație distantă mulțimea adunată. El nu mai era Edmond Dantès, marinarul naiv; devenise un maestru al aparențelor, un regizor al propriei existențe. Își învățase rolul cu meticulozitate, ca un actor care repetă fiecare replică până când devine parte din el. Cuvintele sale, gesturile calculate și privirile pline de înțeles pictau un personaj desăvârșit, sculptat în tăcerea anilor de suferință și speranță.

În timp ce își contempla reflecția într-o oglindă, realiză că viața sa fusese o operă modelată de mâna invizibilă a destinului: *„Lucrurile se desfășoară pe negândite; în timp ce noi ne gândim la ele, se gândesc ele la noi, iar când ne întoarcem, ne mirăm singuri cât de departe am ajuns."*

În profunzimea transformării, efortul susținut devine limbaj artistic, iar fiecare pas înainte poartă amprenta unui spirit desăvârșit. În alergare, Oana a înțeles mai bine ca oricine lucrul acesta. Adevărata măiestrie în depășirea limitelor se naște din capacitatea de a transforma existența într-o operă de artă vie, unde fiecare moment devine o piesă a unui întreg perfect. De fapt, arta autodepășirii este mărturia unui suflet care și-a înfruntat limitele, transformând efortul într-un ritual al descoperirii de sine. Poate că adevărata măreție se naște din

transformarea profundă a ființei, unde fiecare mișcare, fiecare formă de acțiune, devine o expresie a perfecțiunii interioare.

Leadership: Poți să-ți cultivi capacitatea de a transforma efortul în expresie artistică pură, pentru a crea experiența completă a unei viziuni artistice?

Să ne înțelegem. A fi campion la semimaratoane înseamnă să fii mai mult decât regizorul propriei existențe, înseamnă să fii o reflecție în oglinda timpurilor și eforturilor în care viața devine o operă modelată de mâna invizibilă a destinului. Este greu să fii Monte Cristo, să ajungi mai departe decât ai crezut vreodată că vei ajunge, iar fiecare campion experimentează acest triumf al voinței printr-un soi de proximitate a posibilului: *„limitele sunt doar repere temporare, nu ziduri definitive."*

Așadar, triumful nu stă în destinația finală, ci în arta de a modela fiecare pas, fiecare ritm, transformând severitatea fiecărui urcuș și coborâș într-o expresie a propriei forțe interioare.

Atunci când simte tentația de a se opri, ceva profund o împinge pe Oana să vadă dincolo de linia vizibilului, asemenea unui Monte Cristo care nu se mulțumește cu hărți cunoscute ale unui triumf facil, ci vrea să traseze propriile sale căi. Căci, în artă, trebuie să pui în relief linia de despărțire dintre lumină și umbră, încât figurile să apară vii și conturate, izbutind să desăvârșești pe pânză corpurile care par să respire o noblețe aparte, un fel de manierism, fără dramă, convertit spre un limbaj vizual senin.

Sigur că Oana, fidelă unei realități vizibile, conștiente și asumate, își întărește splendoarea gestului artistic, apărând în imagini ca un soi de arhetip al mișcării, de unde și vorba aia că: *"arta este ecoul sufletului în formă vizibilă"*.

Leadership: În ce mod limitele vizibile ale realității pot fi depășite printr-un limbaj artistic bazat pe mișcare și ritm, transformându-se într-un simbol universal al ascensiunii interioare?

Tot mereu am privit-o pe sora mea cu simț artistic, cu un soi de uimire, dincolo de tot ce putea fi măsurat. Nu știu de ce, dar când Oana aleargă, mi se pare că pictează spațiul cu mișcările ei, tot așa cum un artist își lasă amprenta pe pânză. În fiecare pas calculat, în fiecare privire îndreptată peste linia orizontului, ea realizează o operă de artă în care fiecare element este organizat cu o precizie uimitoare, traseul ei devenind *un riflesso del viaggio interiore*.

Arta sa, riguroasă, dă sens unei călătorii în amintirile muntelui și ale privitorilor, ca pe o scenă unde fiecare detaliu este orchestrat cu finețe și pasiune. Alergarea nu este doar un act de voință fizică, ci mai cu seamă este o artă a echilibrului, unde Oana reușește să susțină atracția pentru înălțime și liniște, dominând imaginea, impunând o prezență atotputernică.

Până la urmă, arta ei se naște dintr-un spațiu profund și subiectiv, din ecoul visului care-i răscolește fiecare fibră. Pentru prima dată, o alergătoare de top reușește să dea formă vizibilă unui adevăr pur, rațional, dar izvorât din cele mai profunde trăiri. În inima naturii, în mijlocul munților, iată, întâlnim un artist ce găsește imaginile viselor vrednice de a fi așternute pe pânză, transformând traseul montan într-o galerie deschisă. Din această experiență individuală iau naștere mișcări pe care le putem numi „călătoria spre sine."

Leadershipul este arta de a modela realitatea prin forme vizibile și tangibile, în raport cu dorința de a reflecta un adevăr interior profund: „când ești capabil să transformi suferința în frumusețe, devii arhitectul propriului tău destin."

Arta este ecoul sufletului în formă vizibilă atunci când primește un suflu de inspirație din partea creatorului, dincolo de capriciile unui destin care modelează realitatea. În timp ce viziunea artistică se definește ca expresie a echilibrului interior, în virtutea principiului conform căruia forma urmează esența, în așa măsură încât mișcarea devine o proiecție vizibilă a sufletului.

Spun asta în condițiile în care sora mea, prin raportare la neprevăzutul unui destin modelator, reușește de fiecare dată performanța să transcendă limitele impuse.

Source: https://neculaifantanaru.com/arta-este-ecoul-sufletului-in-forma-vizibila.html

Arta este expresia senzației gustului

On Aprilie 29, 2022

Arta este sinonimă cu existenţa unui "perpetuu aici şi acum" care uneşte realitatea între Interior (sinele) şi Exterior (lume sau lucruri).

Privesc cu atenţie micile gume de mestecat "Fini". Atât de dulci par ele la prima vedere, aproape că le simt gustul dinainte de a le mesteca, fapt ce asigură parcurgerea unei arte a trăirii clipei de faţă, cu totul deosebită. Prin studierea atentă a combinaţiilor inedite de arome exotice, sortimente de culori, savoare şi răcoare, voi lăsa loc fanteziei să dea naştere la un concept de tipul "bun gust". Ele pare a pune în prim plan ideea de "realitate transformabilă" – fiindcă ceea ce văd la prima vedere, lucrul care care îmi concentrez atenţia, îşi schimbă textura de îndată ce intră în contact cu gura.

Mult mai mult decât un deliciu culinar, mai mult decât un aspect plin de delicateţe, trebuie să ţin cont de simţirea pe care o degajă gustul dulce-acrişor al gumelor "Fini", încât să îmbunătăţesc experienţa interioară a ceea ce sunt eu, prin alţi ochi, prin cunoaşterea senzorială a lucrurilor deja trăite, înfăptuite. Şi numai din plăcerea de a explora vasta lume senzorială a gustului, a aromelor şi a perspectivelor vizuale, mi-am permis luxul de a-mi găsi un refugiu în domeniul artistic.

Am priceput că o gumă de mestecat este diferită de o bomboană, o caramea sau de un pătrăţel de ciocolată, iar acest lucru se întâmplă în jurul căii artei de a sorta, a alege, a filtra (ce am nevoie, ce n-am nevoie) despre un anumit conținut care îşi dezvăluie instant efectul, în primul rând la nivel senzorial. Este o chestiune de simţire, de manipulare a simţurilor în vederea eliminării obstacolelor pe care raţiunea însăşi şi le creează în momentul când conştientizez pericolul unei posibile dependenţe de senzaţia unui gust irezistibil. Gravitatea unei asemenea dependențe nu trebuie subestimată.

Leadership: Poţi face dovada cunoaşterii realităţii prin repetarea experienţei senzoriale a lucrurilor care contează pentru tine, ca să ajungi la formarea în minte a unui topos al esteticii (în ansamblul ei) ?

Trebuie să vă spun că n-am ajuns cu totul întâmplător să savurez gustul gumelor de mestecat "Fini". Nu a fost un capriciu al fiinţei mele profunde, o intimitate a apropierii dintre realitate și pictură, o dorință de moment schimbătoare, nu a fost subiectul unui transfer de informaţii cu conţinut ideatic. Ci, mai degrabă, a fost doar o atracţie de moment pentru combinaţia de culori ce îmbracă versiunea finală al unui produs cu un aspect estetic ideal pentru fiecare act specific de percepție.

Obiectul care intră în câmpul vizual este, de multe ori, vedeta gustului pe care nu am voie să o ratez.

Să fi fost oare un act de curaj în atmosfera dominantă a non-figurativului pe care îl implică abstractizarea relaţiei dintre două concepte: "frumosul din lucruri" şi "trăirea are valoare"? Prin ce se evidenţiază guma "Fini" în evoluţia ideii de frumos: ca o manifestare artistică pe care am încercat s-o fac mai puțin abstractă? Ca o ruptură de modernism, deschizând drumul spre noi forme artistice? Ca o ruptură de sine cu ambientul?

Un lucru este cert. Toposul este încercarea mea de a izola într-o singură secvență narativă ceea ce se găsește în modul de reprezentare a satisfacției pe care o dă relaţia dintre bunul gust şi fineţea unui obicei care mă inspiră. De aici, rezultă pretenţia esteticii de a trasa

diagrama momentelor de satisfacţie deosebită, de a evidenţia intensitatea şi profunzimea acestui sentiment înălţător numit: savoare.

Atât mai îmi trebuie: să forţez limitele artei și ale științei, punând în prim plan momentul forte al vieţii unei gume de mestecat al cărei gust dulce-acrişor durează atâta timp cât zaharul nu s-a topit în gură. Evident, ca în cazul multor dileme legate de sfera estetici, este o chestiune pur subiectivă și ține exclusiv de gust. La urma urmei, cred că arta este sinonimă cu existenţa unui "perpetuu aici şi acum" care uneşte realitatea între Interior (sinele) şi Exterior (lume sau lucruri).

Arta este urmarea unei experienţe exterioare căpătată cu ajutorul percepţiilor vizuale, din care am extras fascinat viziunea unui Eu care ştie în orice moment ce anume simte.

Arta este expresia senzației gustului dacă punem în evidenţă starea subiectivă a celui care se delectează cu plăcerea de a experimenta o împletire deosebită de arome, stări, culori, texturi, etc. Şi dacă tot am ajuns la artă cu ajutorul gustului şi a bogăţiei savorii lui, iată ce spunea la un moment dat scriitorul Francois Chenet:

"Din opera de artă se degajă o savoare particulară, calitate esenţială şi dominantă care îi conferă specificitatea saşi care trebuie să trezească în cel ce o contemplă o înţelegere imediată a naturii intrinseci a operei. "Savoarea estetică" este o stare subiectivă a spectatorului, a auditorului sau a cititorului, prin care dispoziţiile sale afective consonante sau stările sale sufleteşti, în armonie cu opera incitatoare, se trezesc în contact cu aceasta, procurând o delectare estetică durabilă."

Arta este reflexia sufletului în mișcare

On Iulie 19, 2024

Meritul artei este de a încadra profilul experiențelor în ansamblul umanității, ținând seama de "criza" apărută într-un moment brusc de revelație.

Încotro ne îndrumă pașii destinului, când alergăm pe cărările vieții? Căci, la ultimul concurs de running, sora mea Oana Fântânaru a coborât dealul în urma unei alte alergătoare, ținându-se după ea o bună bucată de drum. Ceva i s-a părut în neregulă la traseul pe care îl parcurgeau una lângă alta, ca două umbre gemene în jocul efemer al competiției, declanșând în ea un fel de activitate nervoasă autonomă în care intensitatea, echilibrul și mobilitatea își pierdeau coordonarea. S-a întrebat în sinea dintr-o dată: „Oare acesta este drumul cel bun? Oare nu cumva ne-am pierdut în labirintul propriilor ambiții?"

Dintr-o dată, un fluture deosebit de frumos i-a tăiat calea Oanei, parcă anunțând-o să nu meargă mai departe în direcția urmată de cealaltă alergătoare, să renunțe la competiție, sau să găsească un nou drum. Era oare acest fluture un mesager al "Azenthopiei Illiersebre", o manifestare a intuiției divine în fața căreia rațiunea pălește, un fel de ghid spiritual? Ghidată de această epifanie efemeră, s-a întors înapoi și a continuat alergarea pe traseul care s-a dovedit a fi cel mai bun. În tot acest timp, cealaltă alergătoare, de altfel foarte bine antrenată, a trecut ultima linia de final, deoarece drumul pe care a alergat a fost greșit.

Acest episod discutabil, suspendat între cel care nu reușești să devii şi cel care ai putea fi, mi-a amintit că meritul artei este de a încadra profilul experiențelor în ansamblul vieţii, ținând seama de "criza" apărută într-un moment brusc de revelație care se conturează clar și profund. Criza interioară evidențiază cine ești și cine poți deveni. Iar arta, asemenea fluturelui ce i-a apărut Oanei, tinde a lărgi capacitatea de percepție, de a intensifica emotivitatea printr-o dezlănțuire de senzații care transcend barierele posibilului greu de acceptat.

Leadership: În ce mod poate o experiență revelatoare să conducă pe plan artistic la o mai bună înțelegere a propriului sine și a alterității pe care o întâlneşti în momentele de încercare?

Când alergi, îți depășești limitele și intri în acea zonă a artei pure în care simți că totul este posibil. Mai ales în starea de "artheosia" - fuziunea dintre artă și epifanie - creația devine spațiul de devenire al propriei mișcări ritmice, un soi de exercițiu al spiritului ce culminează prin eliberare și împlinire interioară. Oana nu a acționat într-un spațiu dinainte determinat, ci dimpotrivă, ea însăși și-a determinat spațiul, în cuprinsul unui univers care se construiește odată cu viața însăși și care te satisface cu o rară claritate de expresie artistică și emoție, solicitate de însăși căutarea ei interioară.

Nu-i așa? Într-un moment hotărâtor, Oana a deschis dimensiunea manifestărilor raționale ale vieții însăși, în virtutea unei legi interne, fără artificii și iluzii, ce poate fi formulată astfel: "Arta este reflexia sufletului în mișcare." Sau, spus altfel: arta este ecoul profund al spiritului uman care transcende realitatea aşteptată.

În plus, tendința de a transforma realitatea datorită puternicei intensități a momentului a devenit factorul esențial al acțiunii creatoare.

Da, arta exprimă forța vie și mișcătoare a existenței, dincolo de limitele percepției obișnuite, conform impulsurilor profunde ale sufletului. Numaidecât, lupta Oanei cu propria-i fire, când i-o cereau împrejurările, cu atât mai dificile, insuportabile și complicate, pare să fi fost

manifestarea unei esențe interioare de un sens vital: atâta timp cât expresiile artistice vor fi mijloace de eliberare a energiei spiritului sub apăsarea constrângerilor temporare, ea își va găsi stabilitatea definitivă. Atașamentul față de propria operă asumă o poziție de luptă și de intervenție activă în realitatea unei situații, transformând-o într-o reflexie a propriei conștiințe.

Leadership: Arta pe care o creezi surprinde profunditatea momentelor tale de revelație, atunci când ești prins între potențialul tău de autodepăşire și realitatea actuală pe care nu eşti pregătit să o accepţi?

Expresiile artistice sunt afirmații unic personale care pot dezvălui semnificații importante ale experienței individuale, cuprinzând elemente conștiente și inconștiente, făcând ca fiecare moment să devină o reflectare a stării interioare. În ceea ce o privește pe Oana, un singur cuvânt strigă cu putere în sufletul ei, *un ejercicio del espíritu*, o cotitură spre simbolismul care duce spre iluminare: "Renaștere", acea revigorare interioară care o propulsează spre noi orizonturi.

Aici este vorba de spațiul în care sufletul își dispută controlul trupului destul de extenuat, acel spațiu al echilibrului fragil, ritmic, asimetric, între puterea interioară și limitele fizice. În acest sens, noul spirit artistic are ca lozincă depășirea inerției și asocierea subtilă pe bază de comparație a stărilor de conștiință. Spațiul devine astfel dimensiunea vieții conștiente de sine în evoluția ei, exprimând forța vie și mișcătoare a creației umane.

Prin experiențele sale, arta redefinește raportul percepției dintre spațiu și formă, pe linia unei transcendențe creative. Ea se manifestă ca o superioară expresie a spiritului, unde orice reînviere a artei trebuie să se bazeze, mai presus de toate, pe o nouă concepție asupra valorii existenței. Din acest punct de vedere, Oana a devenit exemplul viu pe care arta îl întruchipează, tot așa cum un artist își transpune viziunea interioară în creațiile sale.

Poziția ideală de vizualizare a traseului pe care îl ai de parcurs influențează percepția vizuală a operei căreia îi dai viață, luând în calcul interpretarea propriei tale evoluții artistice în raport cu împrejurările neașteptate ale vieții?

Arta este reflexia sufletului în mișcare atunci când reușește să capteze esența emoțiilor și a gândurilor tale cele mai profunde. În această oscilație între disperare și exaltare, arta devine manifestarea unei esențe interioare de un sens vital: atâta timp cât exprimările tale vor fi mijloace de eliberare a energiei spiritului sub apăsarea rătăcirii, îți vei găsi stabilitatea definitivă doar în propria creație.

Source: https://neculaifantanaru.com/arta-este-reflexia-sufletului-in-miscare.html

Arta între cadre şi efecte

On Noiembrie 16, 2016

Stabileşte o conexiune între idei, afecte, stări psihice, astfel încât ele să-ţi sprijine afirmarea într-un context specific de expansiune a efectelor generate cu ajutorul unor teme.

În filmul lui Eisenstein, ordonarea plastică este completată de folosirea culorii: tema cruzimii şi morţii întruchipată de teutoni este, pe plan cromatic, tradusă – aparent paradoxal – în albul pelerinelor, în timp ce tema eroismului ce caracterizează luptătorii ruşi are ca echivalent cromatic – negrul.

Dinamica tuturor cadrelor se înscrie în linia valorificării acestor caracteristici plastice. Cavalerii teutoni apar totdeauna în formaţii strict geometrice, spre deosebire de mişcările trupelor ruseşti, care sunt neregulate, dar ample, în fluxuri şi valuri succesive. În montaj alternarea mişcărilor teutonilor-albi şi a ruşilor-negri creează rime plastice înscrise într-o simfonie a mişcărilor.

Paralel există un alt şir de teme plastice, echivalente figurative ale unor idei, afecte, stări psihice, care se orchestrează împreună cu temele de bază: forma căştilor, tema lăncilor care prin poziţiile lor succesive – orizontale sau verticale – comentează plastic evenimentele, tema focului legată de ruşi, cea a ghetei corelată cu teutonii. *

Leadership: Dinamica tuturor cadrelor de expansiune a efectelor pe care le generezi cu ajutorul unei teme de senzaţie se înscrie în linia valorificării unor caracteristici plastice?

Întotdeauna când se încearcă o combinaţie a unor caracteristici culturale, existenţiale, concepţionale, dezvoltate în diverse scene prin interacțiunea unor personaje de impact, autori ai unor fapte mărețe, are loc o așa numită individualizare, o centrare mai accentuată pe o devenire și un parcurs care dă măsura unui anumit construct teoretico-metodologic în psihologie.

Iar acest construct, în cinematografie, ca și în pictură, creează „rime" (potriviri) între ceea ce lipsește temei pentru ca tabloul să fie complet și ceea ce ai vrea să fie diferit pentru ca tabloul să fie uşor personalizat. Practic, o temă de senzaţie are rolul de a comenta plastic evenimentele petrecute în trecut, prin introducerea unei dinamici a imaginarului și a expresiei de cea mai certă anvergură într-un tablou al emoţiilor şi a conceptelor derivate de aici. Acest tablou pune accentul pe găsirea unor noi modalități artistice de exprimare a convingerilor încrustate în conştiinţa şi intelectul regizorului de o istorie impusă, trăită şi asumată deplin.

Tema prezintă ordonarea unor fapte care merită a fi scoase la lumină, este o tendinţă a regizorului de a se înscrie în filonul de sens existenţial al omului care vrea să-şi modeleze perspectiva de abordare a lumii cu ajutorul unor scene celebre şi personaje marcante readuse la viaţă. Tema este rezultatul unor căutări perpetue de cauze, abordări și efecte, înscrise într-o simfonie a mişcărilor, prin interacţiunea proceselor cognitive, volitive şi afective, ce se întrepătrund într-o continuă dinamică a cadrelor de montaj.

A comenta plastic anumite evenimente importante ale istoriei înseamnă să reconstruieşti o lume a cărei realitate este cuprinsă între o viziune bazată pe importanţa imaginarului şi o viziune bazată pe cunoaşterea artistică (şi pe concepţia artistică a unei povestiri).

Leadershipul este, cel puţin într-o primă fază, o rescriere a unor teme, motive, convenţii, procedee specifice realizării peliculelor de film, cristalizate într-o structură unitară de cadre și imagini care demonstrează acea apropiere între idei, afecte, stări psihice, în condiții variate de exploatare. Toate acestea arată posibilitățile de accentuare a unor caracteristici plastice - adică în mijloace specifice de exprimare.

Aceste mijloace de exprimare reprezintă o alegere culturală/intelectuală asociată cu auto-afirmarea unui artist într-un context specific de expansiune a efectelor generate cu ajutorul unor teme.

Ca să-ţi demonstrezi rolul de mare artist în elaborarea unei premiere în psihologia unei lumi diferite, ca să aduci o viziune unică asupra unei realităţi nu totdeauna avute în vedere, trebuie să valorifici aceste posibilități de integrare a temelor într-un montaj care are puterea de a amplifica o anumită scenă. În cinematografie acest lucru este posibil prin intensificări cromatice sau suprapuneri grafice.

Leadershipul este asemenea teritoriului unei dinamici a imaginilor, raportabile întotdeauna la nişte fapte care merită transpuse într-o viziune menită să te țină cu răsuflarea tăiată și cu nodul emoției în gât.

Arta între cadre şi efecte evidenţiază acea structură dinamică, de conectare între idei, afecte, stări psihice, care are nevoie de interpretare, de interacţiunea activă cu observatorul, pentru a se putea materializa într-o realitate în care toate fenomenele de cultură se unesc, interacţioneaza şi dau un înţeles totalizator.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/arta-intre-cadre-si-efecte.html

Arta între colorit şi viaţă

On Octombrie 26, 2016

Dezvoltă-ţi fascinaţia faţă de imaginea pe care ţi-o oferă raţiunea, despre cum ai fi în mod ideal, fără să te împotmoleşti într-o cunoaștere de sine care îţi evocă numai deficiențele.

După renunţarea la celelalte proiecte, filmul în culori despre Puşkin începe să prindă viaţă. Imaginile din viaţa poetului se nasc o dată cu imaginile colorate. Culoarea nu este un adaos pitoresc, ci face parte organic din structura dramatică a filmului. Scena din "Boris Godunov" este integrată în acest film, în forma unui coşmar. Scenele din viaţa poetului, apărute în imaginaţia lui Eisenstein într-o succesiune eruptivă de explozii cromatice, se axează în jurul unui pivot dramatic.

Ipoteza lui I. Tinianov în legătură cu Karamzina, care ar fi fost "dragostea necunoscută" a lui Puşkin, devine axul central al filmului, tema biografică cea mai sobră şi de cea mai mare frumuseţe dintre toate temele posibile ale materialului biografic al poetului.

Momentele din viaţa poetului se ordonează în jurul acestui pivot dramatic. Se explică astfel aparentul lui don-juanism şi episoadele diverse capătă contururi ferme, "nu simplu pitoreşti, conform unei game coloristice stricte, ci de factură picturala". *****

Leadership: Scenele din viața ta se desfăşoară conform unei game coloristice stricte, dezvoltate în jurul unui pivot de excepţionalitate măsurat printr-o modalitate specifică de a înfăţişa un alt punct de vedere asupra muncii intelectuale?

Leadershipul este un rezultat al muncii intelectuale, al rolurilor sociale și al evaluării existenţiale. Iar munca intelectuală este un fenomen al experienţei de creaţie, al imediatului, al reflecţiei, al concepţiei, este ca un fel de experienţă mistică înzestrată cu un caracter artistic. Deci, concomitent cu amploarea obiectivelor, sarcinilor, competenţelor şi responsabilităţilor implicate în procesul devenirii, leadershipul devine axul central al unei reprezentări de sine pe scara unei desăvârşiri care se defineşte mai mult ca oricare alta prin colorit.

Coloritul creează premisele unei evoluții bazate pe "încercare şi eroare" pentru a ajunge ntr-un moment al vieții în care omul se poate simți împlinit. Coloritul este acea fascinaţie care nu mai trece, acea stare de spirit persistentă faţă de un fenomen omniprezent în vieţile noastre, faţă de maleabilitatea rolurilor pe care le îndeplinim. Este acea fascinaţie faţă de imaginea pe care ne-o oferă raţiunea, despre cum am putea fi în mod ideal, fără să ne împotmolim într-o cunoaștere de sine care ne evocă numai deficiențele.

Dacă vrei să explici efectele unei acţiuni de dezvoltare, care afectează mai mult sau mai puţin capacitatea de a da un sens mai înalt existenței, trebuie generezi mișcarea unui pivot de împingere care acționează asupra propriilor motivaţii și acțiuni. Trebuie să manifeşti continuu o fascinaţie pentru ceea ce te face să trăiești, pentru ceea ce te face să fii cea mai bună variantă a ta în jurul unei imagini care demonstrează caracterul liric al artei, care explorează teme precum "explozia cromatică".

Tema care se aplică la orice formă de imagine, observându-se într-o succesiune eruptivă de explozii „cromatice", este reprezentată de acele momente din viață când simți că faci parte dintr-un tablou care prezintă evoluţia unui fenomen de combinare a mai multor forme de artă pe o perioadă lungă de timp.

Pivotul este punctul de sprijin esențial care asigură desfășurarea unei activități sau a unui proces. Prin intermediul pivotului, conturat de-a lungul consecinţelor pe termen lung ale „temelor” propriei existenţe, abordate uneori cu autoironie, alteori cu înțelegere și amuzament, urmărim un dublu scop care introduce un nou model al subiectului consumator de sens în momentele de mare intensitate:

Mai întâi surprinderea stărilor de intensitate, acumulate din nevoia imperioasă a imaginaţiei de a se împotrivi crudelor realităţi, paralel cu valorificarea elementelor de adevăr extrase din explicațiile pe care ți le dai în legătură cu ceea ce ți se întâmplă. Ceea ce trăieşti mai intens, mai alert, mai constructiv trebuie să reflecte totalitatea unui tablou care înfăţişează forţa şi însemnătatea vieţii tale, pe când saltul intuitiv are loc doar prin canalizarea şi focusarea asupra unor elemente de artă, de limbaj plastic, realizate dincolo de graniţele strictului clasicism.

Apoi, descifrarea funcţiilor încărcate de semnificaţii pe care le îndeplinesc în actuala confruntare ideile inovatoare care transformă şi continuă să transforme lumea în care trăieşti. Aceste funcţii indică principalele orientări evolutive și ideologice, așa cum se relevă ele în cazul concret al interpretării unei anumite modalităţi de existență axată pe creație și pe temele ei.

Leadershipul este consecinţa exploatării unei imagini artistice care poate fi înţeleasă datoritã muncii intelectuale avansate ce acţionează ca un eveniment de mare impact în spaţiul concret al creaţiei culturale, ştiinţifice şi spirituale.

Arta între colorit şi viaţă este destinată numai creatorilor desăvârşiţi în ale vieţii care ştiu să surprindă noi conţinuturi de valoare în imaginea de sine plămădită cu scopul de a se încărca singuri cu surse nebănuite de imaginaţie şi motivare.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Arta între Creație şi Dumnezeu (II)

On Septembrie 19, 2017

Exteriorul bun este cea mai bună recomandare a desăvârșirii lăuntrice.

Mă simţeam prins într-o spirală abruptă a destinului ce părea să-mi pericliteze visurile cele mai înalte. O spirală de stări ciudate care urcau și coborau într-un vârtej de influențe inevitabile şi interminabile, părând fără ieşire, ca un zid nesfârșit ce închide orizontul, deoarece trăgeam mult prea tare de comanda dreapta/stânga a fericirii care se traduce, într-un anume fel, prin intensitatea efortului intelectual şi fizic de a fi: *The Best of The Best.*

Curiozitatea, imaginația şi actul de creație, o paletă plină de pasteluri şi culori, condițiile unei separări de factorul numit "Toleranță la Risc", păreau să primească acea însuşire de a străbate intuitiv realitățile nevăzute şi făgăduințele lui Dumnezeu. Avându-şi rostul ca proces de reașezare a priorităților pe alte principii, nebănuite încă de mintea omenească, ce prefigura o Nouă Ordine a Lumii.

Desenul care se află pe primul loc în mintea artistului, imaginea pe care numai un trend îndrăzneţ îi poate redimensiona importanţa, este inevitabil străbătut de fiorul unei înmărmuriri în faţa unui colţ de rai creat de natură. Opera de pictură este unitatea tonală dată faptului vizibil descris prin feluritele nuanţe ale unei realităţi prea puţin cunoscute, stranie, particulară, misterioasă ca nașterea și moartea, oferind spre analiză imaginea unei lumi invizibile.

Leadership: Cum te ajută credința nestrămutată în particularitatea unui mesaj profund să depășești influențele exterioare și să rămâi autentic în creațiile tale?

La mijloc era o lucrare personalizată, o reacţie instinctivă de apărare sufletească, un demers fundamental al gândirii şi al câmpurilor ei deschizătoare de orizont cultural şi spiritual, izvorâtă din valorile singulare ale matricei stilistice: reflecţia, inspiraţia şi contemplaţia asupra celor dumnezeieşti, ce ajutau la conştientizarea Binelui şi a Răului, a frumuseţii şi a distrugerii.

Numai credinţa nestrămutată în particularitatea unui câmp de forţe manifestate într-un cadru restrâns al tendinţelor de expansiune a mesajului divin, venit cine ştie de unde, îmi putea transmite gustul subtil al valorilor picturale. Numai o triplă acţiune în direcţia închipuirilor fireşti, luând ca model al proporţiilor compoziţiei însăşi trupului creaţiei, iluzia existenţei, alipirea la o realitate particulară total diferită de visul la care sperasem, mă putea scoate de sub incidenţa legilor plastice ale acestei lumi.

Războinicul luminii, artistul cel mai folositor unei metafizici a artei, este construit dintr-o fibră specială, un fel de amestec între spirit şi materie, instinct, raţiune şi conştiinţă, toate încălzite la presiune constantă în numele dorinţei nepieritoare de a călca pe urmele perfecţiunii în straturile profunde ale dimensiunii transpersonale care aprinde miraculos, ca o făclie în întuneric, flacăra duhului sfânt.

El ţine în mână o armă redutabilă, *cuvântul* . În suflet ţine o iubire nemărturisită şi o durere surdă, *omenia* . În estetica lui de sorginte filosofică, combinatorie esoterică, se recunoaşte capacitatea magică de a schimba înfăţişarea lucrurilor şi de a le apropia de Miracolul unei lumi care deşi este văzută, rămâne totuşi nevăzută. Dar sublimă, autentică şi de invidiat.

Un artist excepţional poate să asigure o reprezentare a imaginii în care "umbra” primeşte calitatea de gradare a „coloritului", sugerând acea condiţie obligatorie a separării sale de restul lumii, întregindu-se astfel în iubirea divină, menţinându-se apropiat de tot ceea ce poartă amprenta personală în corelaţie cu gândurile pe care le are Dumnezeu cu privire la planul Său.

Liderul este un creator de conţinut inspiraţional. El se formează sub îndrumarea artei care include, în structura ei mai amplă, atât consideraţii de ordin estetic cât și consideraţii metafizice asupra naturii și revelării Divinităţii.

Te poţi apropia de o putere fără frontiere dacă reușești să spui “da” oricărei provocări pe care o aduce clarobscurul, fuzionarea unor entităţi distincte şi chiar antagonice: suflet-trup, om-natură, alb-negru, cu ansamblul revelaţiei și credinţei.

Iluminarea, arta guvernată de confirmările clare ale frumuseţii şi virtuţii, este uşor de explicat, aşa cum ai încerca să explici tratarea cromaticii, adică numai pe înţelesul unui artist care insistă să facă o diferenţă între culoarea fizică şi culoarea imaginii picturale.

Aici, pe undeva, se încadrează tehnica de aplicare a culorii pure în tușe alăturate, sau cât de deschise sau şterse sunt acestea, având ca punct de reper celebra maximă a lui Baltasar Gracian: *"Exteriorul bun e cea mai bună recomandare a desăvârşirii lăuntrice."*

Leadership-ul creativ constă în abilitatea de a modela proporțiile propriei existențe după modelul divin, transformând iluziile și realitățile particulare într-o creație care transcende legile obișnuite ale lumii.

Arta între Creaţie şi Dumnezeu corespunde conceptului spiritual aplicat în artă.

Cine își caută desăvârşirea în intimitatea operei de artă trebuie să primească acea chemare specifică pe care o dă Dumnezeu numai celor care știu să sugereze coloritul, forma şi frumuseţea naturală a lumii, acolo unde „umbra” face unghi cu realitatea spirituală nevăzută.

Source: https://neculaifantanaru.com/arta-intre-creatie-si-dumnezeu-II.html

Arta între Creaţie şi Dumnezeu (III)

On Septembrie 24, 2017

Cu cât eşti mai profund, cu atât arta ta capătă o strălucire mai intensă şi pare însoțită de un mesaj universal.

Eram convins că trebuia să îndeplinesc o „slujire” plină de însemnătate, vădit susținută de aventura unor culori dintr-o paletă plină de vibrații, persistând doar ca o treaptă obligatorie a uceniciei pe calea spirituală, în toate fazele formării mele ca artist din perspectiva concluziei unui cercetător: "Totul a devenit științific”.

Acolo unde există un element vizual, poţi găsi întotdeauna o maladie a imaginaţiei, o formă combinatorie inedită greu de catalogat în aria speculativ-conceptuală a cromaticii.

Ceva straniu mă ademenea spre împlinirea actului pictural, prezenţa unei forţe magnetice acaparându-mă cu totul şi dictând cursul artei mele. Un novator care nu desparte erudiţia de studiul naturii încearcă succesiv toate nuanțele, toate adâncimile, toate subtilitățile, toate unghiurile de vedere şi de interpretare a culorii, toate combinaţiile posibile, la fel cum un poet îşi plasează creaţia şi existenţa în ipostazele unui joc cosmic, pe care îl joacă, om sau Dumnezeu, cu inocenţă şi puritate.

Leadership: Cum percepi momentul în care tot ceea ce atingi capătă o altă sensibilitate și altă semnificație, ca și când ai fi condus de o forță superioară?

Cu siguranță, conștientizarea talentului meu a venit cu timpul. Factorii modelatori fiind indiciile subtile presărate de-a lungul marilor scrieri despre artă. Și totuși, cel mai important lucru l-am învățat de la maestrul italian Pino Daeni, care a savurat din gustul subtil al valorilor picturale:

"Orice culoare, fie aşa cum este, fie amestecată, produce felurite efecte, dar niciuna dintre ele n-are puterea să redea prin ea însăşi efectele naturale, căci pentru asta se cere minte şi practică de maestru priceput.”

Așadar, un imbold vag spre deplinătatea lucrurilor, o deplinătate care nu poate fi atinsă cu ușurință, este întărită pe o spirală de stări care urcă și coboară într-un vârtej de influențe simțite ca o atingere divină: fii împlinit, dar cu băgare de seamă la Cele de Sus, care sunt mai presus decât Cele de Jos.

Sunt clipe când tot ceea ce atingi capătă o altă culoare, o altă însemnătate, un alt tip de sensibilitate, ca și când ai fi condus de o forța magică, mai presus de rațiune, accesată doar de simțire, care pune un strop de luciu acolo unde totul este mat.

Leadership: Arta ta este menită să înlesnească orientarea în abordarea gândirii supreme întemeietoare de punți între două lumi?

O artă guvernată de plăcerile cele mai intense ale creației, suplinind toate darurile care însoțesc tinerețea şi lipsesc celorlalte vârste, în care divinul sfidează efemerul cu iluzia veșniciei oferită de câteva forme de perfecțiune autentică, o execuție desăvârșită a lucrării manifestată în lumea trecătoare prin intermediul închipuirilor firești.

Ca un Tiziano Vecellio, gata întotdeauna să-şi primejduiască viața, dar niciodată opera, mă apropiam de planul mântuirii prin eliberarea creației de toată stricăciunea relației cu efemerul şi de limitele ei de acceptare a realului unanim acceptat, pentru a fi părtașă la comuniunea omului cu Dumnezeu.

La rândul ei, conștiința continua să se exprime cu aceeași seninătate cu care îmi acceptam limitele şi calitățile. Străbătută de acceptarea de a fi supusă unei intervenții înălțătoare, conștiința striga din toată voința izbăvitoare a cinstirii artei: "Omule, părăsește păcatele tale ! "

Simțiți în toate cuvintele mele o sete de sinceritate față de ceea ce gândesc şi insuficientul apetit pentru formă, pentru schimbare?

Să duci arta la nivel divin înseamnă să amesteci culorile în aşa fel încât ansamblul astfel constituit să aibă puterea de a reda prin el însuși efectele unui univers viu și infinit.

Întotdeauna înăuntrul artistului, căruia Dumnezeu i-a dat talent şi har, ele regăsindu-se în conținutul creativ al unei arte neînchipuit de vaste, se află un fruct cu care se poate ghiftui oricând, obiectul tuturor dorințelor, expresia plastică a raporturilor echilibrate: arta cuvântului.

Totdeauna convins de gustul subtil al valorilor picturale, artistul îşi duce imaginația pe o altă culme, din materia acumulată în imensitatea spațiului cosmic. În fiecare moment şi latură a vieții sale se manifestă acea speranță a ștergerii totale și instantanee a oricăror păcate de ordin estetic prin vraja procesului comunicativ.

În artă, procesul comunicativ cuprinde proiecția mesajelor susținute de asocieri între lumi paralele ce se completează și conviețuiesc într-un spațiu numit „Inside-Out”. **Ceea ce accepți înăuntrul tău e nevoie să fie creat în afara ta.**

Leadership-ul vizionar implică să recunoști deplinătatea în lucruri aparent simple, transformându-le prin sensibilitate și măiestrie într-o creație care revelează armonia dintre simplitate și complexitate.

Scriitorul John Granger, încercând să descifreze cheia secretă a lui Harry Potter, mergând de la elementul secular la cel sacru, ne spune de unde începem să privim spre cele înalte: *„Când ne rugăm în fața unei icoane sau când ridicăm ochii spre cer, spiritul sau sufletul nostru (la nivelul intelectului) conștientizează maiestatea sau perfecțiunea formei ca simbol al unui punct de corespondență cu o realitate superioară ce intervine în lumea noastră.”*

Nu știu exact de ce, dar cu siguranță artiștii cei mai deplini şi-au găsit intuiția şi expresia de legătură cu divinul prin acțiunea artei şi a simbolurilor ei constitutive asupra emoțiilor: cu cât eşti mai profund, cu atât arta ta capătă o strălucire mai intensă şi pare însoțită de un mesaj universal.

Coordonata acţională în abordarea avântului spre cele înalte trebuie argumentată şi demonstrată de experimentul numit „invenție artistică” în elementul reflexiv al unei subordonări a artei față de realitatea nevăzută.

Un artist de mare mobilitate spirituală este capabil să treacă dincolo de limitele impuse de convențional prin revelația supremă a acestei realități.

Arta între Creație şi Dumnezeu pune accentul pe frumusețea evocată prin culori. Ele își găsesc corespondența într-o lume întemeiată prin mijloace de lucru și de expresie vizuală, utilizate spre a fi în adevăr prin corelarea spiritual-existențială.

Arta între Creație şi Dumnezeu (I)

On Septembrie 12, 2017

Marea Operă de Artă se slujește de acele linii ce poartă numele de divergente, care plecând dintr-un punct, se răspândesc mai departe spre un infinit al timpului încorporat în viul unei forțe mistice.

Opera mea se situează în întregime în direcția sentimentului, cugetării şi fanteziei, adesea de neînțeles chiar şi pentru spiritele cultivate, cărora Dumnezeu nu le-a făgăduit răspunsul pozitiv la o rugăciune specială, acea revărsare de lumină şi har după care sunt însetați doar artiştii capabili să-şi ridice arta la un nivel înalt de credință.

Doar o acțiune fermă în direcția împăcării cu ceea ce este tainic, a renunțării la vechile dogme, față de valoarea de referință a elementelor inseparabile "forma" şi "fondul", valoare numită de esteticieni "aurul pur", luând ca model al proporțiilor de amestec însăşi compoziția dintre lumină şi idee care transmit emoția artistică, ar putea să capete acea însușire nobilă a puterii cosmice: *"Dumnezeu este tot una cu omul".*

Există în orice artist o *terra magica* , o cunoaştere hermetică, un flux de sânge divin, o urmă de materie cosmică, o dorință insesizabilă omului motivat de plăceri trecătoare, dincolo de aspectul religios care merge în mod persuasiv spre evitarea în orice circumstanță a imaginii științei care a luat naștere prin contribuțiile convergente ale unor *physicos* reprezentativi.

Miracolul divin se întâmplă dacă îți privești opera ca pe o formă de exprimare artistică a creației imaginate, în care lucrurile cel mai puțin accesibile se văd doar dacă ești conștient de prezența lor.

Cumva, ochii minții mele coboară mereu jos, spre cele două văi torențiale, neclintite în proximitatea lui Dumnezeu, formate parcă în cinstea unei alchimii totodată estetice şi spirituale: interpretarea de profunzime, în măsura în care caut să exprim ceva îndărătul imaginii, şi o orientare înspre cercetarea lumii şi a cauzelor lucrurilor fundamentale şi profunde, configurate sub forma unor metafore extrem de puternice.

Un fel de trăsătură nedefinită, ceva contagios, puternic şi irezistibil, ca o scânteie pe cer în infinitul întuneric, mă îndeamnă la visare: *Make a Wish !* Ea merge dincolo de tiparele arhetipurilor divine pe care eternitatea le reflectă ca pe nişte umbre ale realității abordate creativ, din perspective multiple, într-un context destul de diferit de conținutul concret al noțiunii de inspirație.

Cine ar căuta să se apropie de mine prin una din preocupările cardinale cele mai fertile, precum cunoaşterea umană sau gândirea axată pe detaliu, fără de care arta este de neconceput, fie ea cuvânt scris sau operă plastică, o emoție estetică sau o formă de protest, inevitabil ar întâmpina obsesia artistului ce caută în imaginile necunoscute forme particulare de compoziție.

Leadership: Eşti capabil să hotărăști soarta şi direcția în care creația ta se confundă cu prezența lui Dumnezeu?

Opera mea se slujește de acele linii ce poartă numele de divergente, şi care, plecând dintr-un punct, se răspândesc mai departe spre un infinit al timpului încorporat în viul unei forțe mistice. Linii alimentate de credință în particularitatea unui câmp de forțe manifestate într-un

joc centrifug al tendințelor de înțelegere şi de comunicare a mesajului divin, astfel că propovăduirea se manifestă ca vestire şi însuşire a învățăturii autentic spirituale ce depăşeşte meschinul cadru al cotidianului.

Şi întrucât în orice consum de creativitate sporit opera este percepută dintr-o perspectivă originală, din accepțiunea unui termen cu conotație pozitivă şi finalitate benefică, ca atare tind să cred că arta mea este un mod de a experimenta şi reproduce o scânteie în construirea relației cu universul.

Pentru pictorul italian Cennino Cennini actul creației are legătură cu veşnicia, primind aflux de la Dumnezeu indirect prin intermediul lumii spirituale. Vrând să arate cum se poate învăța pictura, a mărturisit următoarele: "Pentru a fi artist se cere să ai închipuire bogată (*fantasia*) şi iscusința în mâini, să găseşti lucrurile nemaivăzute (ascunse sub umbra celor din natură) şi pe care să le înfățișezi apoi, cu ajutorul mâinilor, voind să dovedești că ceea ce nu există - este."

Concepția despre artă, ca mijloc de manipulare a lucrurilor nemaivăzute, se realizează cu ajutorul unei reacții de stimulare a imaginației, pornind de la ideea că ceea ce lipseşte dintr-un tablou poate fi un organ regulator, o direcție.

În leadership trebuie să progresezi exact în această direcţie.

Arta între Creație şi Dumnezeu aduce ca primă provocare găsirea unei noi posibilități de contopire cu Spiritul Universal, definindu-ți calea de urmat drept o formă a creației în care viziunile, sentimentele, trăirile şi gândurile sunt exprimate prin intermediul lucrurilor care deşi nu se văd - există.

Source: https://neculaifantanaru.com/arta-intre-creatie-si-dumnezeu.html

Arta între esenţă și creație

On August 07, 2016

Descoperă-ţi calitatea superioară de a fi original, printr-o analiză pertinentă şi bine realizată a punctelor de vedere care produc şi diseminează cunoaşterea cea mai înaltă.

În genere cunoaşterea, măcar informativă, a ideilor care erau acreditate în acei ani privind arta, cu aplicaţie la cinematografie, este importantă pentru înţelegerea uneia din sursele gândirii lui Eisenstein. Gândirea sa artistică din acea epocă nu s-a născut spontan, nu reprezintă o curiozitate, o bizarerie intelectuală, ci se găseşte în concordanţă cu evoluţia logică a ideilor contemporane.

Vertov declara că supleţea deosebită a construcţiei de montaj îngăduie introducerea într-un "cine-studiu" a oricărei idei politice sau economice. Cunoscând aceasta, nu ne vom mai mira la apariţia filmului "Greva" a lui Eisenstein. Tot Vertov concludea de aici că filmul nu mai necesită prezenţa dramei, a mizan-scenei. Istoricul Lebedev, într-un studiu despre istoria cinematografiei sovietice, constata că unul din principiile de bază al experimentului artistic Proletkuit era acela al "colectivismului" care excludea existenţa eroilor individuali în favoarea maselor, a colectivelor.

Ideea tipajului fusese la rândul ei aplicată de Eisenstein încă în teatru şi îşi avea obârşia în pasiunea sa pentru *comedia dell'arte* şi în concepţiile teatrale ale lui Meyerhold. *

Leadership: Cât poți să dăruiești din preaplinul cunoaşterii sale, aşa încât originalitatea creaţiei tale să se alinieze concordanţei stabilite între evoluţia ideilor şi experimentul artistic?

Gândirea unui artist, revărsându-se asupra modelelor abstracte de reprezentare a datelor cunoaşterii în dinamica creaţiei, pentru ca apoi procesul să fie suplimentat, în mod constant, prin mijloace de recompunere a faptelor cu realul, are originalitate doar dacă participă la desfăşurarea unei experiențe de lărgire a orizonturilor.

În artă, această lărgire a orizonturilor, fiind congenitală complexităţii plină de nuanţele interdependenţelor dintre estetic și funcţional, îl poartă pe artist spre o nemaicunoscută înflorire - mai ales dacă el reușește să constate asemănările și diferenţele între simţul unicităţii și transferul de date ale cunoaşterii care contrazic ideile unanim acceptate. Originalitatea unei creaţii depinde de înţelegerea pe care o atribui unei gândiri înglobatoare, bazată pe interpretări şi reinterpretări succesive al căror adevăr e sistematic negociabil şi supus ajustărilor, reluărilor, modificărilor de circumstanţe şi efecte.

La fel cum poezia nu poate să depăşească hotarele acurateţei, neprezentând exactitate în executarea unui lucru mecanic, tot astfel cunoaşterea, aflată în perpetuă transformare, nu poate să fie considerată un proces de descoperire treptată a complexităţii dacă nu prezintă prin însăşi subiectul aferent o anumită predominanţă în exprimarea unităţii dintre idee şi idealul de judecată, aferentă creării armoniei compoziţionale.

Esenţa în leadership este ceea ce versurile sunt pentru poezie: o înaltă raţiune ordonatoare a elementelor de sens care contribuie la crearea unei armonii în relația dintre subiect și revelație.

Iar, pe de altă parte, a te ancora în esenţa formelor gândirii, printr-un inedit periplu al ideilor,

înseamnă a căuta mereu varietatea în unitate. Înseamnă să găseşti modalitatea de exprimare a propriilor convingeri adaptată la materia primă izvorâtă din acea cunoaştere care îngăduie o privire mult mai profundă în structura obiectivismului de care este legată partea ta reprezentativă.

Originalitatea este partea ta reprezentativă prelucrată în varianta obiectivă a esenţei ce se descoperă prin intermediul creaţiei. În timp ce experimentul artistic vizează stabilirea concordanţei dintre evoluţia logică a ideilor şi deprinderea cunoaşterii în extensio prin prisma comparaţiilor, încât arta să capete valoarea de bijuterie, iar creaţia să capete valoarea de reper în viaţa altora.

Relaţia dintre subiect şi revelaţie se constituie ca o înlănţuire de convingeri şi idei, percepţii şi valori, pe care regizorul le străbate pe drumul spre mecanismele artei, spre evoluţia ei, încât gândirea lui axată pe inovaţie să nu se blocheze în faţa realităţilor existenţei reale. Constituindu-se ca o revelaţie, relaţia regizorului cu un subiect bine documentat şi ataşant, luat din aceeaşi zonă a artei şi a creaţiei, face ca valorile, ideile percepţii şi convingerile pe care el le străbate în drumul spre suprarealism sau ficţiune, să confere existenţei reale o expresie de sublim. Nu poţi reuşesc performanţa asta !

Subiectul este povestea pe care vrei s-o pui în scenă, revelaţia este povestea pe care o ridici la nivel suprearealist.

Arta între esenţă și creație se materializează în acea calitate superioară a omului de a fi original într-o analiză pertinentă şi bine realizată a punctelor de vedere care produc şi diseminează cunoaşterea cea mai înaltă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Arta între experiență și creaţie

On Decembrie 12, 2016

Învaţă să faci din leadership o creaţie, prin prisma unei idei prezente în „peisajul" unei experiențe anterioare.

Moartea, ideea morţii este permanent prezentă aici, în Mexic. Pe Eisenstein îl atrăsese doar de la început această neobişnuită sărbătoare a Zilei Morţii. Aici însă viaţa răzbate permanent de sub moarte. Moartea aruncă tot ce e perimat şi generează naşterea noului. Deşi oamenii au lăsat milenii de civilizaţie în urma lor, ai senzaţia începutului. Moartea şi naşterea sunt strânse împletite, la fiecare pas. Privind sarcofagul, ai senzaţia unui leagăn. Pe vârful piramidei milenare în ruină creşte un boschet de trandafiri. Pe un craniu sculptat mai poţi citi cuvintele: „ *Eu am fost ca tine – tu vei fi ca mine* ".

De Ziua Morţilor copiii se joacă cu schelete miniaturale şi înfulecă cosciuge de ciocolată şi cranii de zahăr. Acelaşi om parcă, cu acelaşi profil, priveşte şi azi cu aceeaşi naivitate şi exaltare cu care privea odinioară Guatemoczin de pe rugul pe care fusese pus de spanioli şi cel de astăzi parcă are aceeaşi tărie de a rezista fără geamăt torturilor ca şi el când, aflat în flăcări, îi spunea calm unuia mai slab de lângă dânsul: „ *Nici eu nu stau pe roze.* " Dar este copleşitoare mai ales acea Zi a Morţilor care începe cu un ospăţ trist la mormântul strămoşului şi se încheie cu o petrecere plină de senzualitate.

În acest context emoţional, în această ambianţă senzorială, în acest peisaj purtător complex de posibilităţi plastice în interpretarea emoţiei, se naşte filmul „Que viva Mexico ! " *****

Leadership: Ceea ce ai trăit într-o experienţă anterioară trebuie să îndeplinească sensul pe care îl atribui unui nou context de creație în care este evidentă forţa specifică emoţionalului?

Întregul concept de leadership, căruia i se subordonează o anumită cantitate de informație-realitate, discernută prin cunoştinţele anterioare, se poate formula în următoarea direcţie: „ *Eu am fost ca tine – tu vei fi ca mine* ". Este vorba despre puterea de a fi invulnerabil la aspectele exemplarităţii, profund legate de zona emoţionalului, fiindcă stă în natura ta de a găsi similitudini între ceea ce admiri la altcineva şi ceea ce vrei să reprezinţi pentru acel cineva în scopul construirii unei entităţi autonome.

Este și asta o înțelepciune specială, o depăşire a unui stadiu timpuriu de descoperire a unei relații între ceea ce știi și ceea ce îți dă de gândit, din evoluţia ta. Urmat de un alt stadiu, mult mai avansat, care are ca suport nașterea unul nou fel de interpretare a realităţii care poate fi transpusă într-o idee. Naşterea noului, într-un context emoţional, trebuie să aibă ca punct de plecare experienţa duală a unei abordări existenţiale de tipul: "Tot ce s-a întâmplat într-o situaţie este posibil să se repete în alt loc şi în alt stadiu."

Profilul unei noi forme de artă este asemenea fiecărei idei care răzbate acolo unde nu te aștepți. Se evidenţiază prin accesibilitatea și particularitatea unei preluări de efect al unui fundament bazat pe observație și interpretare a anumitor evenimente, știri, aspecte cu impact, care se întâlnesc la fiecare pas, în relație cu forma modificată a substanţialului care constituie un interes.

Ceea ce trăiești într-o experiență anterioară este doar un mod de a surprinde și de a trăi realitatea unui întreg, legătura între anumite lucruri, fenomene, părţi care se potrivesc între ele. Cu scopul de a înţelege ceea ce este important de schimbat la o imagine care se

conturează prin raportarea la o temă ce are drept bază „naşterea noului”.

Leadershipul este experienţa de a fi altcineva într-un context în care a fi acelaşi creează premisele unei interdependenţe creative şi dinamice, sub forma dualismului dintre "tot ce s-a întâmplat din voia cuiva" şi "ceea ce pot să fac ca să se întâmple totul după voia mea".

Arta între experiență și creație vizează extinderea unui fundament de sine la nivelul iminenţei sensibile a cărui putere este sesizabilă numai în condiţiile unei totalităţi stocată în memorie, utilizată ulterior în realizarea unei teme personalizate.

Leadershipul este rezultatul creaţiei, este reluarea unei teme abordată prin prisma unei idei prezente în „peisajul” unei experiențe anterioare.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Arta între om şi creaţie

On Iulie 29, 2016

Ridică-ţi „particularul" la nivel artistic, integrând în opera ta toate experienţele şi toate motivele care te-au determinat să te redescoperi în modul cel mai autentic.

Eisenstein lucrează la film absorbit cu totul de pasiunea pentru subiect, preocupat întreaga zi numai de Puşkin. Apar variante, numeroase schiţe, scenariul se conturează. Paralel, se precizează şi gândurile sale privind filmul în culori despre care scrie studii teoretice pe care le va continua până la moarte (ultimul rând, scris, şi întrerupt de moarte, va fi al unui nou studiu despre culoare).

Douăzeci şi două de manuscrise cuprinzând cercetări despre culoare, care însumează sute de pagini, se află în arhiva sa: cercetări despre ceea ce numeşte "funcţia dramatică a culorii".

Pentru prima oară în creaţia sa, acum, în acest film despre Puşkin, dragostea poetică apare în tema erotică cu valorile ei psihologice nuanţate. După metafora acid sarcastică din filmul "Vechiul şi Noul", după parodia caricaturală din "Romanţa sentimentală", după erotismul biologic din "Que viva Mexico", după simbolicul şi stilizatul erotic mineralizat din "Alexandr Nevski", acum, pentru întâia dată, dragostea devine tema unui film, înfăţişată nuanţat, cu o observaţie psihologică de mare fineţe asupra mobilurilor şi evoluţiei sentimentului erotic.

Eisenstein doreşte să-l reabiliteze pe marele dramaturg, Puşkin, în filmul sau, anulând imaginea don-juanului şi înlocuind-o cu cea a unui autentic şi intens îndrăgostit. *

Leadership: Poți să introduci în creaţia ta experiența de a fi un tot unitar, înfăţişând-o nuanţat, cu o observaţie psihologică de mare fineţe, asupra mobilurilor şi evoluţiei manifestărilor personale?

Ca să fie înţeleasă cât mai profund raţiunea artistului, încât însăşi arta lui să fie considerată o operă remarcabilă, o experienţă în sine capabilă să-i aducă trăiri şi cunoştinţe cu care nu s-ar fi putut îmbogăţi altfel, trebuie să ni-l imaginăm ca o carte deschisă spre un alt artist. Întotdeauna artistul, înălțat moral și emoțional de parcurgerea palpitantă a unei existenţe superioare, prin materializarea unor idealuri pe care le-a apărat ani întregi cu răbdare şi suferinţă, posedă două proprietăți definitorii.

Mai întâi o proprietate a minţii, învăluindu-l ca o aureolă: aceea de a atinge cunoașterea adevărurilor absolute, dându-i o mai largă libertate de interpretare a imaginii pe care și-o creează despre sine. Şi o proprietate a aspiraţiilor sale remarcabile: de a integra în opera sa toate experienţele, toate motivele care l-au determinat să se redescopere în modul cel mai autentic.

Pentru a te redescoperi în modul cel mai autentic, încât arta ta să-şi câştige meritul de a fi autentică, trebuie ca lumea să te perceapă drept o imagine plină de sentiment, care întăreşte perfecţiunea prin culoare, apoi să plaseze această imagine în prelungirea unei existenţe superioare. O existenţă plină de sens, prin faptul că are impact puternic şi profund asupra modului de abordare a Creaţiei, făcând apel la o rezultată a experienţei de observaţie psihologică de mare fineţe asupra mobilului şi evoluţiei anumitor sentimente.

Omul care aprinde o scânteie de sens în evoluţia gândirii sale este o consecinţă a motivelor care îl împing spre tărâmurile artei ce are în centrul esenţei ei autenticitatea

trăirii sentimentului de "valoare personală concentrată într-o imagine".

Creaţia este acea marcă a leadershipului care rezistă la condiții extreme, pe care nu ai cum s-o înțelegi dacă nu ești un roman plin de viață, plin de secvenţe înflăcărate, în care eroul este nevoit să lupte cu greutăţile vieţii mai întâi de unul singur.

Așadar, creaţia este o reflectare a experienţei de a fi un tot unitar şi de a fi într-o strânsă uniune cu eroul pe care îl reprezinţi. Aceasta este una din efectele afirmării tale ca artist.

Artistul care introduce în propria lui creaţie experiența de a fi un tot unitar, înfăţişând-o nuanţat, cu o observaţie psihologică de mare fineţe asupra mobilurilor și evoluţiei manifestărilor personale, ajunge să afirme că el nu este doar un efort simbolic de a se redescoperi, nu este doar un arhetip simbolic care provoacă autoanaliza, nu este doar un triumf simbolic al vreunei forme de entuziasm din mijlocul evenimentelor.

Ci, desfiinţând şi ultima barieră care-l separă de infinitul unor şoapte, de efectuarea unei călătorii dusă până la capăt, el ajunge să redea în opera sa acea profunzime a înţelegerii personale care permite celorlalţi să vadă modul cum el însuși s-a format: între dragoste și ură, între greu şi uşor, anulând imaginea unui încercat al sorţii şi înlocuind-o cu cea a unui autentic şi intens îndrăgostit de viaţă.

Înainte de a-ţi măsura evoluţia în cadrul leadershipului, învaţă să te redescoperi în calitatea ta de creator al lumii în care trăieşti, contribuind la construcţia unei imagini care reiese din mişcarea sentimentului spre idealul artistic pe care vrei să-l atingi.

Arta între om şi creație poate reprezenta o dificultate de comunicare a unor mesaje pline de adevăruri dacă nu reușești să-ţi exprimi manifestările existenţei în vârful scării valorilor care se perpetuează, printr-o dinamică a dezvoltării, spre beneficiul cunoaşterii de sine.

Particularul este un tip de conexiune între tine și rezultatele experienţelor tale, transformată treptat într-o creaţie unică.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Arta între particular şi general

On August 01, 2016

Învaţă să vezi cu ochiul minţii, privind întotdeauna „din spate" ceea ce se află „în faţă".

Câmpurile vizuale ale ochilor iepurelui se întretaie după ceafă. Iepurele vede în spatele său. Are în faţa sa un fragment de spaţiu invizibil. El nu vede lumea ca noi. Pe când oaia are ochii dispuşi astfel încât câmpurile sale vizuale nu converg. Ea vede două lumi, una dreaptă şi altă stângă, care nu coincid niciodată.

Un fel deosebit de a vedea atrage după sine şi rezultate diferite în privinţa imaginii vizuale. Fără a mai vorbi despre transformarea acestei percepţii într-un mod de a vedea, apoi într-un punct de vedere, când la iepure şi oaie ne ridicăm la om şi la ambianţa factorilor sociali care, în cele din urmă, duc la o concepţie asupra lumii.

Cum este aşezat ochiul - ochiul minţii în cazul nostru? Cum priveşte acest ochi? Cum vede acest ochi? Acest ochi care nu este ochiul oricui... ***

Leadership: Te adaptezi la un mod de a vedea care să ducă la constituirea unei noi concepţii asupra lumii, revoluţionând percepţia raportului dintre particular și general?

Regulile leadershipului, asemenea regulilor artei care precizează faptul că nu poţi să generezi iluzii fără surprinzi și adevărul crud al realităţii, se sprijină pe eficiența productivă a conştiinţei, a intelectului, a simţului vizual și a câmpului de percepţie. Acestea contribuie nu doar la reorientarea gândirii, ci mai cu seamă la conturarea unei perspective mai largi, mai bogate, mai detaliate asupra unor zone mai greu de investigat.

O asemenea zonă greu de investigat, pe care o voi numi „zona de editare", cuprinde o imagine dominantă care trebuie rotită dintr-o poziție în alta până când capătă un sens neaşteptat, un orizont mai larg şi un rol de reprezentare a unei realităţi formalizate ideologic sau conceptional.

De asemenea, viziunea este un atribut al vederii bazate pe exerciții obișnuite de mişcare a ochilor (sus, jos; stînga, dreapta), de unde se dezvoltă capacitatea de a analiza variantele disponibile ale realităţii din diferite unghiuri. La rândul ei, imaginea cu care ochiul se obişnuieşte să vadă este imaginea cu care ochiul anticipează tendinţe şi formele de reflectare ale unei modificări din realitatea înconjurătoare. Ce decizii iau ochii tăi atunci când guvernează multiple aspecte din realitatea înconjurătoare?

Leadership: Eşti în stare să evaluezi totul cu ajutorul „ochiului minţii" într-un câmp mai extins al realităţii, încât să faci din realitate o imagine vizuală care să poată fi fixată cu uşurinţă în memoria şi conştiinţa oamenilor?

În creşterea continuă a performanţelor de lider, cerând o profundă analiză a imaginii vizuale al ansamblului de forme, lucruri, fenomene, entităţi autonome, cărora le atribuim caracteristici ce ni se pare că ne aparţin cu adevărat, trebuie să evaluăm totul cu ajutorul „ochiului minţii" într-un câmp mai extins al realităţii.

Cu ochiul minţii poţi să privești întotdeauna „din spate" ceea ce se află „în faţă". După cum orbul își formează o imagine a lucrurilor cu ajutorul pipăitului, tot astfel artistul își formează

o imagine a realităţii, în parte intuitivă, „prin ceea ce reuşeşte să nu trăiască şi, netrăind, să creeze.”

Deci, nu ne referim la procesul de a vedea numai ceea ce stă deschis în faţa ochilor, ci mai cu seamă la procesul de a vedea dincolo ceea ce percepem în mod obișnuit, care ne lipsește din arsenalul inspiraţional. Un artist transformă observațiile concrete și imediate în idei care modelează gândirea axată pe alternanţa dintre ceea ce se vede și ce nu.

Orice lider, la fel ca orice artist care vrea să se întreacă pe sine modificându-şi proiecţia conştiinţei și a realităţii asupra evoluţiei viitoare, își îmbunătăţeşte modalitatea de a vedea două lumi: una dreaptă şi altă stângă, care nu coincid niciodată.

Particularul care precede generalul este expresia unei viziuni stabile, de nezdruncinat, asupra lucrurilor care preced realizări extraordinare.

Imaginile cele mai reprezentative trecute prin filtrul gândirii, deci cele modificate cu ochiul minţii, sunt mărturia neobositelor strădanii de a înţelege şi a exprima rezultatele unei sinteze unice, calităţile ascunse ale unei realităţi în care nu există nici cauză, nici efect, ci doar o expresie a raportului dintre particular și general.

Particularul, existând separat de ceea ce realitatea a dat naștere, este o relație de cauzalitate între lucruri, fenomene, entităţi autonome, a căror formă unică poate lua oricând locul ideii. Totodată, particularul poate fi expresia cea mai profundă a unităţii contrariilor, atestând apartenența individului la o aspirație de explorare mai largă a realităţii.

Pe când generalul este lipsa de „critică” sau lipsa de replică la adresa particularului, ce nu poate aduce într-adevăr nimic nou. Generalul nu poate da câștig de cauză, decât extrem de rar, orientării previzionare și consecinţionale pentru desemnarea unei dimensiuni noi a cunoaşterii care să ducă la constituirea unei noi concepţii asupra lumii.

În leadership, imaginea vizuală pe care o atrage vederea bine dezvoltată este acel fragment dintr-un spaţiu numit "comparaţie" pe care îl modelăm în funcţie de experienţele trăite în apropierea lucrurilor extraordinare, sau a celor care ne marchează în mod decisiv.

Arta între particular şi general se adresează indivizilor care, cu ajutorul ochiului minţii, reuşesc să contureze imagini mai detaliate asupra unor perspective greu de imaginat, greu de fundamentat într-o ipoteză științifică unitară.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/arta-intre-particular-si-general.html

Arta între preferinţă și tematică

On August 14, 2016

Raportează-ţi personalitatea la nivelul unui personaj aflat la baza creaţiei tale, în urma reanalizării modului său de expunere predominant în conştiinţa artistică.

În această perioadă îi cade în mână lui Eisenstein o carte despre procedeele compoziţionale ale lui Tolstoi în „Hagi Murad" și „Holstomer", o poveste autentic emoţională despre construcție. O nouă soluție îi este dată astfel prin transfer. Deci procedeul analizat în acea carte constă în faptul că totul e arătat prin conștiința „înapoiată" a unui personaj. De ce să nu facă și el la fel? De ce să nu soluţioneze astfel trecerea celor 33 de ani de la etapa a doua la ultima din filmul său?

E atât de simplu: conștiința cuiva de dinainte de război, izolat timp de trei decenii, care se ciocneşte acum de noua realitate, exprimată prin construcția canalului. Astfel decalajul de timp, până acum o dificultate în soluţionarea compoziţiei, devine o necesitate artistică. „În cazul când calendarul nu ar fi impus acești 33 de ani, ar fi trebuit inventaţi, impuşi cu forța."

Acum bătrânul cântăreț Tohtasin, unul dintre personaje, și-a conturat traseul, are unde să meargă în partea a treia a filmului, devenind un „Holstomer invers". *

Leadership: Îți exprimi preferinţa pentru o tematică inedită capabilă să te reprezinte ca model de comunicare artistică, prin intermediul conștiinței unui personaj care se alătură în povestea vieţii tale?

Datorită raportului complex între autenticitate și premisele construcţiei unei identităţi a ideii de artă, artistul (asupra căruia se poate proiecta o nebunie a combinaţiei dintre ficţiune şi realitate) se simte obligat să-şi întărească mijloacele de validare a creaţiei, arătând o preferinţă pentru tematica inedită prin intermediul conștiinței „înapoiate" sau „avansate" a unui personaj. Prin identitatea ideii de artă se înţelege partea de rezistenţă a unei construcţii emblematice, devenită un fel de necesitate a artistului de a însufleţi o lume pierdută în „negura de vremi", de a dilua conținutul unui mesaj expus ca o reflectare a laturii sale creative.

Așadar, felul în care practici cunoaşterea cea mai înaltă, factorul de producție prim al descoperirilor, susţinând evaluarea caracteristicilor reale ale construcţiei de artă, creează nevoia imperioasă de exprimare pe un altfel de subiect, adăugat pe trunchiul existenţial al unei personalităţi în manifestare psihologică dinamică.

Aici ne referim la un model de comunicare artistică al cărui principal atu îl constituie raportarea la un personaj interpretat într-o producţie cinematografică care se relevă spectatorilor prin intermediul interacţiunilor dintre Egoul regizorului şi Alter-Egoul său. Povestea unui personaj este curajul unui regizor de a modifica o realitate în funcție de cum crede el că ar trebui să se întâmple evenimentele, încă această realitate să rămână în amintirea lumii, şi chiar să o schimbe.

Ce cunoaştere i se poate atribui unei instanţe narative, în cadrul actului artistic, astfel încât să se poată realiza o temă cuprinsă între realitate și ficțiune? Și ce-ar fi dacă imaginea unei anumite raţionalităţi nu ar avea şansa de reuşită din cauza faptului că nu poate stabili un raport viabil cu realitatea înconjurătoare?

Leadership: Eşti în stare să percepi cunoaşterea artistică din prisma unei experienţe de creaţie numită "o trecere dincolo de oglindă", încât să permiţi conştiinţei scurtcircuitarea distanţei dintre realitate şi ficţiune?

Iată un nou personaj, o identitate abstractă, perfectă pentru o tematică mai puțin explorată, care aparține unor surse de compoziţie provenind din legătura formată între opţiunea personalizată și modelarea permanentă a rolurilor în funcţie de context. Iar conștiința acestui personaj intervine, ca superioară faţă de precedentele modele, prin atitudinea de apărare sau de supunere, printr-un proces de identificare integrală cu rezultatul unei ştiinţe şi al unei îndeletniciri care exaltă voinţa umană deasupra limitelor commune.

Liderul este creatorul unui personaj aflat într-o continuă transformare, un personaj care arată efectul direct în degajarea comportării și evoluţiei faţă de însăşi opera în care este dezvoltat. De aici rezultă o concepție nouă despre reorientarea gândirii sau regăsirea ordinii reale a valorilor care îl întregesc pe lider în sfera artei de a se manifesta ca sursă de stimulare imaginativă şi de interpretare creativă.

Să-ți raportezi personalitatea la nivelul unui personaj aflat la baza creaţiei tale, în urma reanalizării modului său de expunere predominant, între o conștiință înapoiată și o conștiință avansată, este o reflectare a experienţei de acomodare la o situație determinată de însăşi noţiunea de deținere a unei profunzimi de expresie personală, cât mai apropiată de spiritul originalităţii.

Experienţa de creaţie numită "o trecere dincolo de oglindă" se referă la raportul regizor-personaj care se confruntă cu imaginea de sine aflată relativ la maturizare, reprezintănd (ca necesitate artistică) acțiunea diferit de felul cum o percep alţii, dar identică cu cerinţa autoritară a conştiinţei care strigă: "Fii atent să nu confunzi ce vrei să fie adevărat cu ce este adevărat".

Arta între preferinţă și tematică vizează transferul de manifestare al personalităţii în afara a ceea ce știm despre ea şi efectul pe care îl produce într-un punct de recepționare al creaţiei, exprimată printr-un ansamblu de elemente de construcţie (atitudini-valori) care servesc ca bază de susţinere a conceptului de „cunoaştere transferabilă”.

Ceea ce transferi prin creație, de la tine la personajul tău, și invers, nu se opune normelor rigide ale leadershipului. Ci, dimpotrivă, este o integrare a gândirii într-o altă direcție de înțelegere, cuprinsă între necesitatea artistică a sublinierii contrastelor caracteristice evoluţiei tale şi necesitatea de a te descoperi în ce nu ai mai fost.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/arta-intre-preferinta-si-tematica.html

Arta între temă şi culoare

On August 09, 2016

În leadership nu este de ajuns să alegi o temă „default", mai trebuie să găsești şi acele culori predominante de tip „model consequence relations" vizibile doar pentru cunoscători.

Toate temele sunt similare, constată Eisenstein, deoarece trecutul impregnat de culoare este inevitabil imaginat alţii, la graniţa dintre Evul Mediu şi Renaştere.

Un redactor al Direcţiei generale a cinematografiei îi face o propunere neaşteptată: să realizeze un film despre lupta împotriva ciumei. Propunerea i se pare absurdă. Toată lumea insistă pentru folosirea culorii. Eisenstein se gândeşte totuşi la proiect. Ospăţul în timpul ciumei devine episodul unic care-l interesează. Nu un film în culori, ci un film despre culoarea neagră: negrul ciumei care se întinde şi inundă totul, carnavalul pestriţ înghiţit de negrul şuvoiurilor cortegiilor funebre.

*Este aici o revenire a aceleiaşi teme a fatalităţii oarbe care invadează totul. Face şi schiţe în acest sens. Dar după scurtă vreme abandonează ideea. Toate aceste planuri nu sunt pe placul lui, în ciuda pitorescului exterior, pentru că el caută o temă în care culoarea să nu fie un element ornamental, ci să devină o calitate dramaturgică necesară, crescută din interiorul temei. **

Leadership: Poți să găsești o variantă de abordare a creaţiei în care culoarea să nu fie un element ornamental, ci să devină o calitate necesară, crescută din interiorul temei?

Îndatoririle unui artist, care știe să facă din însăşi viziunea lui o adevărata capodoperă, pot fi susținute cu ajutorul concepţiilor unitare privind raporturile dintre titlul temei alese, conţinutul ei, cerinţele ei și variantele ei de interpretare ca simbol al cunoaşterii, create prin consecințele diferitelor surse de referinţă abordate.

Tema este rezultatul receptării şi prelucrării unor informații, imagini, idei, provenite în mare parte din realitate, plasate pe fondul unui decor intuit, sugerat sau dezvăluit în urma unei descoperiri. Ea reprezintă este ideea principală dezvoltată într-o operă. Receptarea unei imagini a cărei temă scoate în evidenţă culoarea, trebuie să fie rezultatul unei realităţi prelucrate artistuc şi plasată pe fondul unei descoperiri noi despre viaţă (de exemplu). În timp ce unei idei dezvăluite prin intermediul unei teme despre moarte, pe decorul unei nuanţe de gri sau negru sugerând durata de viaţă a unui eveniment mortuar, îi lipseşte acea sclipire care să facă diferenţa dintre o valoare autentică şi o ratare.

Însă nu trebuie să omitem, dat fiindcă tehnica şi execuţia o cer constant în privinţa concepţiei lucrării prezentate, că întotdeauna în vârtejul ameţitor al exprimării prin mijloace artistice se păstrează un fir unificator: dorinţa de revanşă a fanteziei asupra realităţii constrângătoare.

Leadership: Baza tematică a temei principale pe care o tratezi, poate să fie aplicată şi la legăturile dintre un tabloul principal şi un tablou secundar, încât creaţia să capete semnificaţii multiple?

Aici intervine culoarea. Dacă aș putea să trăiesc o mie de vieți, ale căror sensuri suprapuse în mod absolut numai un artist le-ar putea surprinde în lucrările sale, cred că aș reuși să

împărtăşesc numai 1% din cunoaşterea pe care am avut prilejul s-o dobândesc până în prezent. Iar acest procent se micșorează pe măsura creşterii exponenţiale a experienței și a informaţiilor. Infinitul este forma minţii de a reorganiza continuu materia.

Imensa sarcina a culorilor, mai ales în erupţia fanteziei artistice, este de a domina și de a armoniza această vastă materie, mereu în mișcare, surprinzând alternanţa între natură, ştiinţă şi estetică, între emoții (dragoste și ură), între însuşirile predominante ale caracterului (viciul său virtutea), etc. Culorile, atribuite unor elemente primordiale, adesea opuse, marchează printr-o tuşă mai susţinută sau mai subtilă tot ce poate să apară disparat sau divers în seninătatea raţională a armoniei constructive.

Leadershipul, precum arta, este o dezvoltare a temei prin culoare. El cuprinde în gigantica sa „ramă" realitatea și ficţiunea în funcție de rezultatul fuzionării eterogenului cu insolitul. Culoarea este ceea ce inserezi în spaţiul unei realităţi închipuite, aşa încât realitatea să capete nota de firesc şi naturaleţe a unei atitudini avangardiste care reuşeşte să lase privitorii cu gura căscată.

În leadership nu este de ajuns să alegi o temă „default", mai trebuie să găsești și acele culori predominante de tip „model consequence relations" care să fie vizibile doar pentru cunoscători.

Culoarea poate să devină o calitate necesară, crescută din interiorul temei, doar dacă efectul pe care îl produce prin maximizarea emoţiilor, măsurat prin intermediul corelaţiei cu o lege de compoziţie, devine cauza principală a accesului la profunzimile ideii iniţiale.

Cine reușește să găsească o variantă de abordare a creaţiei în care culoarea să nu fie doar un element ornamental, ci să devină o calitate necesară, crescută din interiorul temei, nu este doar un bun cunoscător și evaluator al artei. Ci, dincolo de meritul referitor la capacitatea de a parcurge și de a reface traseul compoziţiei, el este un artist care poate să exprime mai puternic un concept unitar al artei, caracterizat prin proprietăţi de esenţă.

Leadershipul este o versiune majoră a temei principale cu care artistul îşi prezintă demersul artistic, cu tuşă susţinută şi subtilă, drept un fel de confesional care retrezeşte amintiri despre ce înseamnă să fii iniţiat într-un univers fascinant numit: CREAŢIE.

Arta între temă şi culoare se afirmă ca o putere a forțelor ascunse ce se agită în adâncul perspectivelor de înțelegere a modului în care iau naştere şi funcţionează marile reguli ale ştiinţei expunerii ideilor. Aceste reguli își au obârşia în următoarea condiţie: între idee și materie există întotdeauna o filosofie care pune semnul egalităţii între concepte diferite.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/arta-intre-tema-si-culoare.html

Arta între viață și moarte

On Martie 22, 2017

Modelează-ţi gândirea nu doar în funcție de modul cum îţi trăieşti viața, ci în funcție de modul cum viața se organizează în jurul tău formând un tablou gândit în culorile unei realităţi misterioase.

Ce anume declanşează aceste reacţii de agresivitate specifice animalelor de pradă? Toată măiestria artistului din mine, în numele vigilenţei necesare înţelegerii viitorului medicinii, trebuie să constea în a mă situa într-un unghi de vedere din care să pot vedea întreaga natură în racursi, cât mai în profunzime, particularul şi întâmplătorul, precum globul pământesc pe o hartă. Înseamnă să mă plasez într-un context larg de tratare a unor excepţii ale ţesăturii vieţii care să-mi dea posibilitatea nu doar să simt anumite simptome ale bolii, ci să şi reacţionez în faţa violenţei pe care boala o impune şi o transmite.

În definitiv, trebuie să-mi manageriez eu însumi pornirile, impulsurile biologice şi psihologice, trăirile specifice diferitelor afecţiuni ce pot avea o valoare mare în diagnosticul şi pronosticul bolii, printr-un proces de auto-observare şi de conştientizare a efectelor de modificare a evoluţiei mele. Noile descoperiri produse de lumina unei semnificaţii generale şi detaliate totodată, m-ar putea ajuta să găsesc un antidot direcționat asupra genei în cauză și să contrabalansez efectele de declanșare a unei întregi epidemii.

O semnificaţie clinică importantă o au caracterul tranzitoriu ori constant al endemicităţii virusului, condiţiile de apariţie ale procesului infecţios, posibilităţile de transformare a substanţelor care intervin în alt stadiu al replicării virusului, dar mai ales răspunsul virusului la alte infecţii care nu au simptome clare, vizibile, unice, precum şi cantitatea de virus eliminată prin salivă, prin sânge, prin respiraţie, prin intermediul contactului cu pielea infectată, sau prin intermediul elementelor din jur.

La toate acestea se adaugă semnificativul oftat al eroului lui James Joyce: *"Timpurile şi-au ieşit din ţâţâni. Vai mie c-am fost născut să le aşez la loc."*

Leadership: Forțele motrice ale artei tale constau în producerea unor idei din interpretarea diferitelor particularităţi ale vieţii, reflectând structuri cu funcții de auto-modelare?

Sunt Gerry Lane, om de ştiinţă. Misiunea artei mele este să reproduc ideea vieţii, în totalitatea ei, prin cercetarea şi mijlocirea naturii, ca printre niște curse complicate și nevăzute, în forma dată de boală. Iar încercarea de a aborda felul cum boala se reflectă în opera mea, declanşată de reflexul forței creatoare a naturii, nu este o aventură poetică, nu este o explorare a anatomiei omului, ci completarea unei idei mărețe.

O asemenea artă dintr-un mare capitol al practicării medicinii și al psihologiei medicale este rezultatul actului de creație. Este consecinţa localizării sursei evenimentului singular concretizat într-o teorie, care are funcţia de auto-corectare a atitudinii și de modelare a gândirii mele în jurul felului cum percep lumea în eventualitatea unei lupte pe viață și pe moarte, chiar dacă nu știu prea bine cu ce mă lupt. Cum acţionează acest virus în stadiul incipient?

O ameţeală uşoară, o stare de leşin, sau poate o stare de epuizare psihică, ca un fel de tremurat intern. Deci, nimic agresiv în mine. Ceea ce înseamnă că nu sunt un purtător al virusului. Dincolo de aparenţe, acestea sunt indicii pentru investigarea unui simptom ce apare în faza de forţare a limitelor de rezistenţă ale omului, parcă pentru a testa rodul unei minţi

elevate dependentă de rezultatul comparaţiei dintre anumite constante biologice ale organismului şi explorările funcţionale ale organelor afectate.

Michelangelo preţuia cel mai mult în arhitectură masa agitată, străbătută de mișcare, percepând-o ca pe o formă organică în stare a fi modelată sau sculptată, ca pe o formă ce dă naștere la o simfonie de lumină și umbră. Eu, ca artist al creaţiei și cercetării ştiinţifice, am ajuns să preţuiesc dinamismul unei scene din viață care îmi asigură loc în procesul unei noi schimbări, cu început şi sfârşit, a unei resetări a relaţiei nedorite dintre circumstanțele întâmplătoare și fragilitatea unei speranțe reînviate, în reunirea destinaţiei cu hazardul.

Definirea misiunii unui artist în leadership, faţă de versiunea continuă a transformării personale, se obţine din perspectiva justificării unei stări de spirit favorabile ideii de dezvoltare în contextul unui eveniment decisiv.

Puterea personală, specifică artei de a modela ideea vieții, se obţine dintr-un cadru de compoziţie al efectului produs de acceptarea unei misiuni fără mari șanse de izbândă, situându-te într-un unghi de vedere din care să poţi vedea întreaga natură în racursi, cât mai în profunzime, particularul şi întâmplătorul.

Arta între viață și moarte surprinde acceptul sau abandonul căutării științifice a cauzelor, a efectelor și a factorilor favorizanți care te aduc în postura de artist sau de victimă.

Modelează-ţi gândirea nu doar în funcție de modul cum îţi trăieşti viața, ci în funcție de modul cum viața se organizează în jurul tău formând un tablou gândit în culorile unei realităţi misterioase în care abandonul total sau înfăptuirea unui miracol justifică întreg destinul tău.

*** Notă:** World War Z

Arta între viziune şi efect

On Iulie 30, 2016

Fii responsabil de calitatea și conţinutul creaţiei sale, aşa încât originalitatea să se nască din acea concordanţă stabilită între esenţă și aparenţă.

Eisenstein şi Prokofiev, cei doi artişti stabilesc locurile unde vor trebui adăugate zgomotele, astfel ca muzica de la începutul episodului să nu se termine precis, ci să se dizolve în zgomotul bătăliei, din care, mai târziu, să se nască muzica victorioasă. Se tocmesc totdeauna cine să înceapă: *"Scriem muzica pe baza fragmentelor de imagini nemontate, pentru ca pornind de la muzica să se facă montajul? Sau, după ce s-a făcut montajul definitiv al scenei, scriem muzica pe baza acesteia? "*

Fiecare ar vrea să rămână al doilea, sarcina dificilă socotind-o amândoi a fi aceea de a compune desfăşurarea ritmică a scenei. Celui de-al doilea îi este mai uşor, deoarece nu-i rămâne decât să se adapteze, cu mijloacele sale, acestei construcţii gata create.

Uneori începe Eisenstein. Face un montaj al secvenţei şi, seara în sala de vizionare, i-l prezintă lui Prokofiev. Compozitorul cere să i se proiecteze materialul de câteva ori la rând, până va face semn că este de ajuns. *

Leadership: Îți concentrezi eforturile spre stabilirea unei linii de demarcare netă între imaginile pe care le proiectezi într-o viziune facilă și efectul de expunere a imaginii finale?

Artistul care dăruiește ceva din preaplinul cunoaşterii sale este responsabil de calitatea și conţinutul creaţiei sale, aşa încât originalitatea să se nască din acea concordanţă stabilită între esenţă și aparenţă. El tinde astfel spre stabilirea unei linii de demarcare netă între imaginile pe care le proiectează într-o viziune facilă, într-un cadru experimental, și efectul de expunere a imaginii finale. O imagine care sintetizează eforturile de creaţie a unei unităţi de gândire formată, adesea, din doi poli opuşi de influenţă.

Această responsabilitate poate ajunge la afirmare, doar dacă mesajul transmis nu se transformă într-un „zgomot", adică fără să se producă pe un fond nerelevant sau aspru al informaţiei expuse. În acest caz artistul trebuie să se raporteze, pe baza fragmentelor nemontate de-a întregul, la reperele unei construcţii gata create (sau conturată prin intervenţii străine succesive) care să fie luată drept referinţă de comparabilitate.

Mai întâi el trebuie să dezvolte fragmentele potrivite pentru fiecare idee, apoi să grupeze aceste fragmente într-o categorie unitară, dar într-o manieră improvizată printr-o strânsă conlucrare cu alți vizionari. Iar realizarea montajului final se face din ansamblul acelor imagini percepute și construite în mod diferit faţă de cum au fost stabilite iniţial.

Asta în leadership se numește să separi materialul de intrare cu cel de ieșire, conţinutul irelevant de materialul de prezentare și promovare.

Leadership: Cum se reflectă imaginea unei consultări tematice cu alţi artişti într-o construcţie gata creată menită să-ţi asigure o apariţie de excepţie în cadrul evenimentului numit "Taste of the World" ?

Cel ce nu face deosebirea între o imagine neterminată și imaginea finală a operei sale și nu știe să modifice conţinutul în funcție de relevanţa temei pentru a corespunde celor mai înalte exigenţe, este asemenea unui pasionat de artă care încearcă să se identifice în cadrul unui tablou în care fiinţele umane și peisajul se confundă cu imaginile deformate.

Imaginea finală a unei creaţii artistice, ca și relevanţa temei expuse, subliniază acele particularităţi ale formării intelectuale care definesc şi caracterizează interacțiunea dintre viziune, misiune, realizare și concretizarea ideilor de bază - ca formă a cauzalităţi dintre certitudine și aleatoriu, confuzie și probabilitate. Sau, poate că imaginea este un fel de simetrie bilaterală între elementele componente ale unei creaţii deja existente, la care artiştii fac o ultimă sforţare de revizuire a ideilor şi criteriilor de conformitate cu preceptele noii revoluții culturale.

Individul care îşi concentrează eforturile spre stabilirea unei linii de demarcare netă între imaginile pe care le proiectează într-o viziune facilă și efectul de expunere a imaginii finale, nu este doar un artist care poate improviza o creaţie din combinaţii diferite.

Ci este un materializator al raportului dintre ceea ce este prim pentru sine și ceea ce este prim pentru ceilalți. Un materializator al raportului dintre ceea ce percepe ca fiind necesitate, lipsă sau exces, în fazele de dezvoltare a creaţiei sale.

Evenimentul numit "Taste of the World" face referire la contextul şi modalitatea în care se manifestă o creaţie ca rezultat al schimbării pe care o iniţiază viziunea unei conştiinţe comune, din punct de vedere al unei imagini care poate face înconjurul lumii fără să se altereze în vreun fel din cauza inadaptării ei la cerinţele unei game largi de specificaţii exigente (ale unei anumite audienţe).

Arta între viziune şi efect însoţeşte paşii de evoluţie ai artistului care încearcă să improvizeze o creaţie din combinaţii diferite, pe baza fragmentelor de imagini nefinisate, până când subiectul capătă un sens mai puternic, un mesaj mai clar şi o valoare de captivare a atenţiei, prin intersectarea propriei sale experienţe cu acea formă a cauzalităţi dintre aleatoriu, confuzie și probabilitate.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Arta pentru artă

On Aprilie 22, 2010

Respectă-ţi îndatoririle faţă de leadershipul tău, evaluând cu atenţie felul în care te percep oamenii din perspectiva unei creaţii pe care încă nu ţi-ai încheiat-o.

Maestrul se afla în camera lui de creaţie, unde razele soarelui puteau pătrunde nestingherite. Încerca să redea în noul său tablou trei personaje din opera lui Shakespeare, *„ Regele Lear"* : Contele de Kent, Contele de Gloucester şi fiul său nelegitim Edmund, părând că poartă o discuţie degajată în sala tronului, în palatul regelui Lear. Privitorul îşi putea face o idee sumară despre complexitatea nivelului de interpretare a realităţii izvorâtă din experienţa sublimului, prin folosirea contrastelor puternice între lumină și întuneric, folosit ca suport al gândirii simbolice în mod universal.

Stilul său de a picta, caracterizat prin culori intense şi o tuşă îndrăzneaţă, largă şi spontană, era asemănător cu cel al lui Paul Gauguin. Imaginile intense pe care le crea, impresionante prin claritatea lor explozivă, prin fineţea detaliilor, deşi păreau exagerate într-o manieră inedită ca să încânte cât mai mult privirea şi să impresioneze, evocau episoade şi personaje reale sau legendare, pe care le adapta uşor prezentului. Ele evitau senzaţia de melodramă şi, păstrându-şi credibilitatea şi relevanţa, căpătau caracterul unor reprezentaţii vizuale fascinante.

Leadership: Esenţa primordială a ceea ce relevă opera ta îşi poate îndeplini funcţia de evaluare prin aportul unei prestaţii dobândite în temeiul unei fragilităţi pe care o generează o anumită distanţă impusă privirii?

Observând cu câtă atenţie şi dăruire, cu câtă abilitate şi eleganţă îşi executa mişcările, i-am spus, împins de o voinţă interioară fără margini:

- Vă admir foarte mult, şi vă spun că sunteţi formidabil, cu adevărat superior. Asemenea siguranţă în manevre, asemenea rapiditate în mişcări, asemenea uşurinţă în modul în care manipulaţi pensula, doar marii pictori au dat dovadă. Nu cred că ar putea exista cineva care să nu-i placă tablourile pe care le realizaţi.

Maestrul, mirându-se grozav de vorbele mele, mă privi cu o atenţie care vădea, fără îndoială, foarte multă bunăvoinţă, şi îmi spuse cu hotărâre:

- Orice pictor ştie că cel mai greu lucru este să fii ceea ce vor alţii. Chiar dacă ţie îţi place felul în care pictez, altora s-ar putea să nu le placă. La fel cum unii admiră mai mult picturile fanteziste, suprarealiste, în stilul lui Salvador Dali, alţii admiră picturile realiste, în stilul lui Edward Hopper sau George Grosz. Unora s-ar putea să le placă mult mai mult picturile inspirate din subiecte istorice, altora mai mult acelea care au la bază subiecte literare. Unii preferă culorile întunecate, alţii culorile vii şi strălucitoare. Unii preferă lumina, alţii umbrele, unii preferă nuanţele pure, aprinse, alţii nuanţele estompate şi mohorâte. Un pictor nu va putea mulţumi niciodată pe toată lumea, prin urmare, te asigur Nicu, că sunt foarte mulţi oameni care nu îndrăgesc şi nu vor îndrăgi niciodată tablourile mele.

O prestaţie dobândită în temeiul unei fragilităţi pe care o generează o anumită distanţă impusă privirii se poate obţine pornind de la expresia: *"Cel mai greu lucru este să fii ceea ce vor alţii"*. Prin urmare, o perindare cât de succintă prin pluralitatea semnificaţiilor propuse de artist şi prin distingerea semnificaţiilor relevante pentru viaţa sa, devine necesară fiindcă constituie încă un pas care ne apropie de o privire mai cuprinzătoare asupra efectului de

Wow pe care îl are asupra celorlalţi.

Leadership: Stilul tău de a crea noi norme de reprezentare şi modelare a imaginii personale, prin analogie cu interpretarea unor trăiri resimţite la un anumit moment al vieţii, generează o atitudine de uimire faţă de realitatea imediată?

În leadership trebuie să ştii unde îşi ascund oamenii talentaţi comorile. În cadrul celor mai bune relaţii cu ei, trebuie să te concentrezi pe ceea ce ai de învăţat de la ei. Învaţă, practică şi asimilează. Uimirea în artă reiese din versiunea de legendă a unei comori descoperite pe un teritoriu greu de pătruns, din care observatorul poate extrage doar semnificaţia unei familiarităţi idealiste.

Aşa cum culoarea este cea care rezolvă problema proporţiei şi a reprezentării în realizarea unei unităţi generale a factorilor sonori şi vizuali dintr-un film – tot astfel liantul care îi uneşte pe oamenii talentaţi de excelenţa în domeniul lor de activitate, contribuind pozitiv la maximizarea valorii lor, este analogia cu interpretarea unor trăiri resimţite la un anumit moment al vieţii pe care o folosesc ca argument pentru a seta calitatea imaginii personale la o anumită valoare prin intermediul creaţiei lor.

Pentru ca leadershipul tău să fie profitabil, trebuie să afli prin intermediul discuţiilor libere care acel factor secret care le asigură acestor oameni progresul. Concluzia firească şi necesară trebuie să vină numai după o cunoaştere şi o expunere obiectivă a propriilor lor idei, păreri, gânduri sau teorii. Ea trebuie să fie proporţionată cu rezultatele cunoaşterii şi ale realizărilor lor - când s-au convins că toate demersurile lor au vădit reale preocupări de creştere a valorii lor.

Care este liantul care îi uneşte pe oamenii talentaţi din jurul tău de excelenţă? Înţelegi modul lor de funcţionare?

Respectă-ţi îndatoririle faţă de leadershipul tău, evaluând felul în care îi percepi pe oameni. De modul cum le percepi motivaţiile, de modul în care îţi transmit inspiraţia, de modul în care îşi demonstrează calităţile, de modul în care îşi expun viziunea, de modul în care îşi evaluează activitatea, după modul în care îşi tratează talentul - depinde felul în care îţi vei exploata tu însuţi propriul potenţial, urmând exemplul lor.

Leadership: Poţi să-ţi construieşti o imagine care să încânte privirea prin succesiunea contrastelor dintre ceea ce te defineşte ca fiind o porţiune din realitatea obiectivă accesibilă şi ceea ce te pune în valoare când creezi fără să te gândeşti la validare din partea celorlalţi?

Ce are de învăţat un lider de la un pictor, dacă nu să fie el însuşi? Un lider nu se poate schimba în funcţie de dorinţele fiecăruia, nu se poate mula în totalitate după nevoile oamenilor şi după personalitatea fiecăruia, nu se va putea ridica niciodată la înălţimea aşteptărilor tuturor, nu va putea niciodată mulţumi pe toată lumea.

Lumea are preferinţe şi aşteptări diferite. La fel cum unii oameni admiră doar anumiţi pictori şi preferă doar un anumit stil de pictură, ca să nu spun că alţii nu sunt interesaţi chiar deloc de artă şi desen, tot aşa unii oameni preferă un anumit tip de lider şi un anumit stil de leadership.

Unii preferă liderii mai puţin pretenţioşi, care să le permită o libertate totală şi care să nu le reproşeze niciodată nimic; alţii preferă lideri un pic mai drastici, care să-i sancţioneze pe aceia care nu se dedică în totalitate echipei şi profesiunii lor. Şi mai există o categorie, aceea

a celor oscilanţi, care bat extremele (care de fapt nu sunt în stare decât să pună beţe în roate) şi care împiedică, voluntar sau involuntar, deciziile şi măsurile luate de lider.

Fii tu însuţi. Formează-ţi un stil de conducere care să te caracterizeze, încearcă să fii cât mai bun, dar nu te aştepta să primeşti numai atenţie şi laude.

Ceea ce te pune în valoare în ochii celorlalţi este opera pe care o creezi fără să te gândeşti la validarea estetică din partea celorlalţi.

Arta pentru artă se produce atunci când restabileşti setările de compatibilitate între creaţie şi imagine (pe care le aşteaptă toată lumea), la valoarea iniţială de angajament pentru creşterea satisfacţiei personale.

Leadershipul poate fi o adevărată artă, dar pentru acest lucru trebuie să ai talent cât şi abilităţi deosebite în munca cu oamenii. Arta leadershipului nu este ceva palpabil, ci este „măsurată” prin rezultatele tale. În prezent leadershipul, ca să ajungă o artă, are nevoie de oameni cu o educaţie şi o instruire superioară şi, mai ales, cu un comportament adecvat.

Source: https://neculaifantanaru.com/arta-pentru-arta.html

Arta vizuală implicată în lumea privitorului dedublat

On Mai 01, 2020

O artă creativă se cunoaşte după felul cum o faci cunoscută pentru suprema împlinire a unei imagini artistice memorabile.

O frunză verde, nestânjenită de nicio emoţie, zburdă jucăuşă prin faţa ochilor mei a căror privire este incapabilă să dea un sens ordonator, un reper logic, mişcărilor ei. Aceeaşi frunză delicată, văzută cu ochi de copil, îmi animă dintr-o dată visele şi imaginaţia, cu mult elan spre explorarea diferitelor viziuni, procedee şi mijloace artistice. Până la urmă, frunza este şi ea o creaţie orânduită de Dumnezeu, iar Dumnezeu o vede mereu cu alţi ochi, cu ajutorul privirii ațintite înspre ceva semnificativ, decât dinspre golul privirilor oamenilor de rând.

Ce pot face însă ca acţiunea ei să fie mai mult decât un argument de ordin vizual, impusă dincolo de privirea care caută a cuprinde esenţa divină? O frunză este o bucăţică ruptă dintr-o mie de nopţi întunecate, devenită prima mărime a unei imagini psihologice, iar eu, Creatorul cu vederi înaintate, manipulator prim al simbolului percepţiei intelectuale, trebuie să o mut în altă parte. Cât mai departe, sau cât mai aproape de vederea unui om de rând, şi să extrag din traiectoria ei esenţialul, senzaţionalul acelei poveşti aptă să constituie morala unei priviri care îmbracă lumea în frumuseţe.

Într-adevăr, sunt doar un Creator iscusit, iar ochii oamenilor de rând sunt neobişnuiţi cu latura mirifică a creaţiei mele, tot aşa cum pictura nu-l poate înţelege pe pictor, dar pictorul poate să-L cunoască pe Dumnezeu în profunzime prin percepţia unei feţe atractive şi zâmbitoare, transpusă într-o minune a naturii.

Leadership: Maturitatea creaţiei tale poate să scoată în evidenţă efectele nebănuite ale schimbării unei imagini de la ideea unui lucru particular, existând actual, la o fiinţare care evocă o realitate mai înaltă?

Prin toate inimile oamenilor curge trăirea unei noi experienţe vizuale, sângele unei culori numită Luminozitate. Ei simt nevoia noi viziuni asuprea realităţii, dar să concepi o astfel de traversare a spaţiului şi timpului spre altă înţelegere a lumii, aceasta este o ştiinţă dată numai unui Creator cu priviri înaintate.

De altfel, pictorul însuşi se transpune într-o călătorie prin labirintul naturii a cărei reflecție este mărturia faptului că însuşi Creatorul este omnipotent. Şi de aceea, poate mie îmi este dat să supun totul observaţiei complexe, luând ceva din obiectul particular şi preschimbându-l într-o fiinţare determinată, privilegiată, printre alte fiinţări, disponibilă unei ştiinţe esoterice numită *Metreximyuss* , adică vocea Domnului în fiecare lucru din jur.

La rândul ei, frunza mă percepe drept un vizionar în ale artei autentice, fiindcă până şi mişcările ei luate de vânt exprimă tot atâta artă cât şi culorile mele care învelesc cuvinte pline de farmec, trăiri pline de nelinişti, speranţe şi încântare. Nu mă voi da pe mâna ei nici atunci când mă voi simţi deopotrivă cu Creatorul Veşniciei, nici atunci când ochii mei vor intersecta privirea expertă a filosofilor naturii, ci mă voi adânci mai degrabă în vorbele unui nebun care ştie ce vorbeşte, dar pe care nu-l înţelege nimeni. Aşa încât să mă constitui un mister al creaţiei şi al naturii, un hocus-pocus care nu ar avea niciun efect dacă ar fi rostit de oricine.

Leadership: Cum poți să privești un element random al naturii dincolo de simpla lui aparență, transformându-l într-o dimensiune a profundității întregii tale Creații?

Iar dacă frunza este ultima dimensiune intrinsecă a mântuirii întregii Creații divine, de la care cu greu îmi pot lua ochii, un miracol al naturii simţitoare, delicate, mobilizatoare, atunci ochilor mei le este dat să focalizeze permanent realitatea în care se cufundă un pictor care vede în orice lucru din jur o pată de culoare, ascunsă la prima vedere în spatele unei poveşti neterminate sau nerostite în limbajul psihologiei umane.

Frunza mă priveşte ca într-o oglindă căreia numai cerul îi oferă o singură reflecţie: "în artă contează atmosfera unde expui o imagine".

Ei bine, chiar şi unui Creator iscusit îi trebuie un element al viziunii suprarealiste pentru a-şi corecta vederea divină, într-o abordare artistică, într-o explozie verde-maroniu, extrem de reconfortantă. Iar dacă trebuie să pătrund în iluzia frunzei de a fi o pasăre, trebuie să o fac în aşa fel încât să evit o abordare ce reduce studierea vizualităţii la o simplă iluzie, tot aşa cum pictorul trebuie să aibă curajul să evite ceea ce place prea mult.

Leadership: Continuitatea ideatică a creaţiei tale se conformează privirii cu care Creatorul încearcă să cuprindă o lume devenită sinonimă cu privilegiul unei vieţi împlinite printr-o trăire dublă?

Nu-i aşa că dacă m-aţi surprinde vorbind cu micuţa creaţie a naturii, şi dacă aţi înţelege graiul ochilor mei deprinşi cu lucrurile ce nu se pot rosti în graiuri omeneşti, nu-i aşa că m-aţi recunoaşte drept creatorul unei fiinţe elevate, înfăţişată într-o formă asemănătoare basmelor, miturilor, fabulelor răspândite în orientul antic?

Iar minunea aceasta cu o înfăţişare aiurea şi într-o stare ciudată de coloratură, nădejde dezlegătoare dintr-o altă lume, jucând rolul de morală a unei vieţi câştigate în altă realitate, îmi vorbeşte cu amintirea cuvintelor lui Mika Waltari, din romanul Egipteanul:

"Oare omul este, într-adevăr, conştient de ceea ce vede? Tu ştii totul, fiindcă tu ai avut acces la toată ştiinţa lumii, dar în acelaşi timp eşti vinovat fiindcă alţii sunt neştiutori şi tu nu-i ajuţi să-şi deschidă ochii. Îi vei învăţa pe oameni să vadă, sau vei fi chinuit până în ziua morţii tale, Sinuhe."

În sfârşit, mi-am înţeles menirea de a fi Creator, deci a considera ca fiind alăturate anumite părţi ale lumii care nu se văd cu ochiul obişnuit, ci doar cu ochiul magic al unui artist care este capabil să transmită oamenilor spiritul cuceritor al schimbării, dincolo de nevoia de afirmare. Frunza mea este produsul unei introspecţii care nu se teme să înfrunte riscul obscurităţii, depăşind în acest caz realismul în favoarea exteriorizării unei personalităţi adiacente, cu largă priză la public, care ştie să prepare o poveste credibilă dintr-o mică minune a naturii.

Se poate spune că o creaţie şi-a atins maturitatea atunci când artistul îndeplineşte rolul unui Creator implicat într-o varietate de trăiri, de la melancolie la visare, fiecare din ele bazându-se pe o vedere de dincolo de materialitatea realităţii înconjurătoare.

Arta vizuală implicată în lumea privitorului dedublat se manifestă ca mod de intervenţie a omului în mijlocul naturii printr-un act de comparaţie între puterea creatorului de a separa particularul de comun, şi puterea creatorului de a înfrânge neantul din temporal, realizând în etern universalul.

Dacă fiecare privitor ar fi un creator, apt să se plaseze într-un plan al înaltului, şi dacă fiecare creator şi-ar aţinti privirea asupra a ceea ce merită cu adevărat, într-un plan al existenţei complet diferit, atunci poate că privitul ar fi considerat mai mult decât o lentilă

naturală a ochiului, ci o extindere a artei de a fi altcineva.

Source: https://neculaifantanaru.com/arta-vizuala-implicata-in-lumea-privitorului-dedublat.html

Artistul care şi-a deschis ochii asupra artei

On Iunie 29, 2021

Realitatea la care îţi raportezi atenţia este direct proporţională cu felul în care ochii tăi se adaptează la vederea unei imagini reflectată în percepţia propriei persoane.

Mi-am revelat latura artistică văzând modul superb în care se prezintă marile creaţii ale altor artişti. Şi, în schimbul unei realităţi mai puţin trecătoare, m-am trezit în faţa unei realităţi neobişnuite, însemnând negarea în sine a percepţiilor de care nu eram fascinat. Ca să mă înţelegeţi mai bine, imaginaţi-vă pentru o clipă că priviţi un tablou care înfăţişează nişte trandafiri roşii, proaspeţi, puşi într-o vază albă, totul fiind aranjat pe un fundal gri. Până la urmă, este vorba despre culori, nu-i aşa?

De fapt, îmi place mult culoarea roşie, dar nu-mi plac nuanţele de gri sau alb, prin urmare combinaţia aceasta de culori poate să influenţeze negativ evoluţia vederii mele spre chintesenţa lucrurilor. Mai precis, atunci când ochii mei vor întâlni combinaţia aceasta de culori oriunde în jur, şi sigur o vor întâlni, ei vor evita posibilitatea unei apropieri autentice de ceea ce ştiam că înseamnă artă. Se vede că realitatea mea este ea însăşi o creaţie văzută prin ochii care se deschid numai spre ceea ce mă inspiră, dar care totodată îmi regenerează intensitatea trăirilor emoţionale, în ineditul senzaţiilor de cunoaştere primite din lumea exterioară.

Pur şi simplu, în viziunea mea, în plăcerea ochilor mei de a admira o privelişte, o creaţie sau anumite lucruri, există o legătură între culori şi trăiri, la un anumit cadru de referință. Ce să zic, poate că ar trebui să trec totul prin filtrul intransigent al unui al treilea ochi, fiind necesar a reconsidera şi reconfigura o realitate - ţinând cont de capacitatea culorilor de a se completa una pe alta şi de faptul că extremele se atrag. Viaţa în roz nu înseamnă roz peste tot, ci un gri din acela grav şi sentenţios, care se pierde şi el înspre tonuri alburii, degradându-se cu repeziciune.

Acum, înţelegeţi de ce spun că uneori latura artistică a fiinţei mele înţelege totul prin felul în care ochiul distinge culorile, folosind ca punct de reper componenta cognitivă a atracţiei faţă de aprecierea frumosului ca simţire estetică? Dar înainte de a intra mai amănunţit în analiza frumosului, prin care orice creaţie îşi poate apoi permite jocul de-a subiectivitatea, aflat la temeia Logosului, trebuie să iau în calcul, ca o bună metodă de instruire, conştientizarea particularităţilor de concepţie şi de limbaj ale creaţiei artiştilor pe care îi admir.

Leadership: Privirea ta este o sinteză a întregii ființe care s-a pierdut pe sine din cauza orgoliului nemărginit, sabotate de complexul propriei superiorităţi?

Citeam la un moment dat într-o carte despre artă despre pictorul acela din Anvers, pe nume Joos Van Cleef, cel mai bun colorist al vremii lui. El şi-a pictat tablourile pe spate, pentru ca lumea să poată vedea ceva interesant chiar şi atunci când tablourile stăteau întoarse pe dos. A avut o mică problemă cu realitatea, aş zice. Tablourile pictate de el, adevărate opere de artă, pe unde le vedea la cei carora le vânduse, căuta să le ia înapoi cu împrumut, ca să le "corecteze" cum spunea. Şi aşa le-a stricat pe toate.

Este mare păcat că a prăpădit lucruri atât de frumoase, produse artistice atât de valoroase, numai din cauza ambiţiei de a da glas unei vederi pe care ochiul voia să o multiplice, să o transpună într-o viziune care depăşea graniţele normalului unanim acceptat.

Avem oare de-a face cu un creator al unui sistem de gândire vizuală? Totuşi, poate că Joos

Van Cleef a avut în spatele ochilor săi o altă realitate, o excelentă ocazie de a-şi testa spiritul inovator, mai puţin o viziune a Iluminismului raționalist. Probabil, iniţiativa lui nu era percepută în termeni de "efecte secundare negative", căci şi acestea rămâneau în interiorul unei realităţi diferite. El percepea partea opusă a lucrurilor, la fel cum eu prefer contrastul culorilor, decât opusul lor.

Totul este în privire. Iar, uneori, privirea este o sinteză a întregii ființe care s-a pierdut pe sine din cauza orgoliului nemărginit, fiind sabotată de complexul propriei superiorităţi.

Haideţi să vă mai spun ceva. Cea mai mare parte a culorilor pe care le percepe ochiul meu nu reprezintă o comutare și distragere de la sursa unei situații stresante, ci mai degrabă este rezultatul unei nevoi specifice, a unei dorințe, convingeri, și servește scopului satisfacției pe care un artist liber profesionist doreşte s-o aibă. De fapt, ochiul meu nu ştie ce este Iluminismul, la fel cum nu ştie să picteze, dar el are o mare influenţă asupra modului cum văd lumea, lucrurile, cum mă manifest şi cum înţeleg să fiu ceea ce sunt.

O fiinţă care şi-a pierdut direcţia este rezultatul unui Ego care continuă să caute cauze pentru care să sufere, continuând să fie un Don Quijote, un erou imprudent gata oricând să lupte cu morile de vânt.

Dacă se întâmplă să mă trezesc în faţa unei realităţi necunoscute, având convingerea că o pot schimba sau că o pot îndrepta în favoarea mea, acest lucru se datorează faptului că ochii mei au sesizat o trăire acolo unde granițele dintre sine și restul naturii sunt șterse. Sau, poate că ochiul a sesizat o trăire acolo unde satisfacţia este mai mică şi unde rezultatul evaluării muncii depuse, influenţat de performanţele individuale, nu este considerat rezonabil.

Iar cum senzațiile văzului devin atenție în clipa în care numai ochii surprind esenţa obiectelor exterioare, atunci realitatea la care îmi raportez atenţia este direct proporţională cu felul în care ochii se umplu de bucurie sau de furie la vederea unei imagini reflectată în percepţia propriei persoane.

Aşa stau lucrurile. Leadershipul capătă valenţe de implicare într-un act de autocunoaştere printr-un act de creaţie, prin care se poate dezvolta percepţia de sine, dar poate să capete şi valenţe de educare a spiritului de autodepăşire. Fapt sugestiv deoarece, printr-o atitudine de presupusa superioritate, omul îşi va pierde din ce în ce mai mult valoarea ca fiinţă, va dori să-şi valorifice tot mai mult potenţialul fără să se confrunte cu altcineva în afară de sine.

Cum este personalitatea care te defineşte cel mai bine în vederea dobândirii simţului realităţii? Eşti genul de om care îşi caută desăvârşirea în fericire şi glorificare? Eşti un artist care îşi află desăvârşirea în dobândirea asemănării cu un căutător de frumos preocupat într-o foarte mare măsură de elementul exterior? Conţinutul de marcă al artei tale poate fi definit ca fiind conţinutul unui creator al frumosului prin însăși arta impresionării prin impresie? Acest lucru te va determina să te revolţi chiar împotriva ta, într-o bună zi?

Felul în care ochii continuă să vadă realitatea este în strânsă legătură cu felul în care te simţi înlăuntrul tău, cu menţiunea că un Ego care se auto-convinge și auto-iluzionează că are o anumită putere este un Ego care trăiește permanent în afara sa.

Artistul care şi-a deschis ochii asupra artei este un căutător de frumos care numai prin cultivarea unui sens pozitiv despre sine va învăţa să distingă trăirile fiinţei de cele ale Ego-ului, aducând un echilibru în mintea şi inima sa. Un asemenea artist va şti să comande ochilor săi să vadă numai ceea ce mintea este pregătită să înţeleagă, nu ceea ce mintea este dispusă să creadă.

Artistul și Arta Lui

On Martie 12, 2016

Asumă-ţi un rol mare, manifestându-ţi mai întâi opţiunea de a te transforma în altcineva.

Mă găseam la încrucişarea închipuită a două axe esenţiale complementare, sub aspectul orânduirii tainice a unei lumi ai cărei eroi adevăraţi nu mor niciodată, poziţionându-mă asemenea unui cerc cu raze ondulatorii deasupra planului orizontal, cu cote pozitive, a intensităţii motivaţionale excesive. Ceea ce pentru alţii ar fi reprezentat doar un scenariu ficţional de utilizare a unei largi game de contraste între diverite perspective de alcătuire a unei opere literar-artistice, pentru mine reprezenta o adâncire într-un mod de cunoaştere ce risca să-mi devină închisoare.

Încercarea de a sfida prezenţa factorului conştient prin abordarea comparaţiei dintre ştiinţă şi artă, statornicia în neastâmpărarea cu care îmi încărcam avântul spre înălţimi nedeterminate, acest acumulator impecabil al ceea ce voiam să uit fără să regret, mă integrau într-un scenariu de film cum numai Stanley Kubrick ştia să-l regizeze. Toate se roteau sub îndârjirile naive ale operatorului numit "Myself", o reflexie a trăirii fundamentată pe experiența dobândită în urma identificării cu un artist care îşi gândeşte profund Opera înainte de a o face cunoscută în lume.

Întreaga mea gândire era mai curând o axă pe care era reprezentată întruchiparea unui personaj anonim, ascunzându-şi identitatea reală în spatele unei măşti în care veriga intermediară, acţiunea transmisă sufletul rolului, determina soliditatea de ansamblu a unei relații cauză-efect ce nu a mai fost și nu va mai fi niciodată prezentă. Putea oare înţelege cineva importanţa acestei măşti pentru arta mea viitoare?

Arta pe care o compune un scenarist este expresia unei selecţii de gânduri care reuşesc să se impună pe fondul acordurilor dintre o imagine fin detaliată şi o metaforă justificată care semnifică ideea unei eliberări din lanţurile aparenţelor.

Dar în procesul creator de trăire scenică nu există doar punţi spre cer, spre castelele vieţii, spre artă şi cunoaştere, intangibile spectatorilor, cât mai ales punţi spre frumuseţea jocului de-a v-ați ascunselea. Eu mă ascundeam, tot eu mă pierdeam. Important este că reuşeam să mă regăsesc, întotdeauna într-o altă formulă, într-o nouă apariţie, într-o carte, într-o lacrimă de durere, într-o imagine a viitorului, într-o combinaţie de lucruri într-un context diferit de cel al actului de scriitură.

Aş zice că mă aliniam pe compoziţiei unei deplasări spre infinit, ca în jocul de lumină al unui miraj fantastic, în care marele conductor universal, sufletul, căutându-şi constant calea spre magia unui underground labirintic, reuşea o pătrundere în adâncurile mulţumirii către un altfel de a înţelege lumea. Nimeni, nici măcar Shakespeare nu ar fi putut să creeze un caracter conturat atât de precis, cu artă, în necontenita dinamică a provocării numite „To be someone else”.

Leadership: Poţi să recompui părţile separate ale unui întreg pentru a crea o nouă calitate a acestuia din care să reiasă forţa ta de exprimare artistică?

O exprimare artistică nu trebuie să fie strâns legată de un limbaj foarte revelator, bogat, îngrijit, expresiv, plin de farmec, ci mai degrabă trebuie să conţină acea parte din personalitatea ta care este cea mai demnă de încredere, cea mai potrivită și cea mai bine dezvoltată, care te face unic în felul tău şi te deosebeşte de toţi ceilalţi.

Artisticul este o emanaţie a harului poetic, o emanaţie unei conştiinţe universale, o emanaţie a spiritului de creativitate pe care trebuie să-l stimulezi prin cuvinte pline de zel, pline de metaforă, pline de mister, pline de emoţii. Uneori el conduce la o serie de fixaţii simbolice în microcosmosul uman, alteori creează un spaţiu de dimensiunea avântului spre înălţimi încă neatinse, putând fi asimilat deseori prin ideea de "despărţire de lumea de ieri".

Celebrul regizor rus, pe care de atâtea ori l-am pomenit, Serghei Eisenstein a ajuns la aplicarea "metodei prim-planului" pornind de la fascinaţia unui fenomen: recompunând părţile separate ale unui întreg, se poate crea o nouă calitate a acestuia. Hocus Pocus, cine eram eu în prim planul ecuaţiei dintr-un sistem de axe ortogonale?

Trăirea artistului şi lumea interioară a piesei numită "Interviu cu mine însumi". Nimeni nu înţelege cine eşti, după acţiuni, după fapte, după simţiri, ajungându-se astfel la ceea ce s-ar putea numi *"Behind every great artist there's a great improvisation"* . Astfel, totul se află sub orizontala unui profil ficţional, îndreptându-se spre polul unei rotaţii de imagine în care se introduce permanent nou conţinut.

Leadership: Te consideri un atât de bun actor în propria ta scenă încât să asiguri o separare a realităţii de detaliile unei lumi care se găseşte la limita alegerii între aleatorismul controlat şi improvizaţia de sorginte narativă?

Dominant în leadership este uneori capacitatea conştientă de receptare a unei faţete unice a realităţii, dar una care să mă înfăţişeze în ipostază inversă, în expansiunea unei individualităţi trecute prin încrucişarea dintre ceea ce se vede și ceea ce nu se vede. Un fel de Gol-Plin care să-mi pună la încercare capacitatea de a atribui experienței de sine, printr-un proces feeling-thinking-doing, o însemnătate mai adâncă, manifestându-se ulterior în evenimentul real.

Mă preocupa cunoaşterea modului de abordare a clipelor de rătăcire în proiecţia ortogonală dintre axele unei realităţi fără ieşire, asta făcea din mine un fel de *seeker of knowledge about of self* . Căci omul care îşi ascunde identitatea reală în spatele unei măşti, omul care alimentează prezenţa factorului conştient prin abordarea comparaţiei dintre ştiinţă şi artă, omul care se ascunde pentru a se regăsi într-un joc de-a v-ați ascunselea, poate înţelege diferit importanţa lui în ecuația artei de a se accepta și de a deveni singur pe sine.

Leadership: În ce măsură îți creezi identitatea printr-un joc de roluri, transformând improvizația într-o verigă care unește realitatea și viziunea artistică?

Cei mai mari lideri ai timpului, au fost mai întâi de toate actori în propria lor scenă. Întâi îți pui masca, apoi îți conturezi personajul, urmează să-ți faci numărul, și la sfârșit lași o portiţă deschisă spre minunatele înălţimi ale cunoaşterii tale. Aceasta este „verigă intermediară", acţiunea transmisă sufletul rolului tău, determinând soliditatea de ansamblu a unei relații cauză-efect ce nu a mai fost și nu va mai fi.

Behind every great artist there's a great improvisation. Nimeni nu-și poate afla și asuma un rol mare fără să-și manifeste mai întâi opţiunea de a se transforma în altcineva. Printr-un joc care te împinge mereu să-ți depăşeşti imaginea de sine și limitele, vei putea să recompui părţile separate ale unui întreg pentru a crea o nouă calitate a acestuia.

A asigura o separare a realităţii de detaliile unei lumi care se găseşte la limita alegerii între aleatorismul controlat şi improvizaţia de sorginte narativă înseamnă să-ţi creezi o identitate cu totul nouă făcând apel la importanţa rolului pe care îl interpretezi într-un context de istorisire mai larg.

Singurul lucru care poate face diferenţa dintre o realitate extraordinară şi una obişnuită este proba de funcţionare a simbiozei dintre scena pe care o consideri definitorie pentru personajul tău şi povestea pe care o spui despre Eul tău.

Artistul și Arta Lui este omul care se ascunde, se pierde şi reuşeşte să se regăsească, întotdeauna într-o altă formulă, într-o nouă apariţie, într-o carte, într-o lacrimă de durere, într-o imagine a viitorului, într-o combinaţie de lucruri desfăşurate într-un context diferit. Pentru un artist, propria lui personalitate devine un scenariu de film - o lume cam prostească, nebună şi oarbă, dar din care poate învăţa mult mai multe despre sine.

Conteaza să iei şi să transmiţi doar ce e bun din ea.

Source: https://neculaifantanaru.com/artistul-si-arta-lui.html

Artistul şi începuturile artei sale

On Iulie 13, 2021

Cine nu ştie să privească adânc o floare şi să extragă esenţa unui simbol menit să fie subiectul unei picturi desprinsă din imaginaţie, nu va putea niciodată să accepte realitatea unei experienţe de autocunoaştere.

Totdeauna fac o oprire în acest loc: o seră plină de flori, plină de mirosuri ademenitoare, de chemări, de culori vii. Cu siguranţă este un spaţiu natural dedicat esteticii. Şi numai grădina mea știe ce vrea de la acest loc, vrea o comparaţie cu un model similar de mutualism, din punct de vedere al conţinutului unei imagini în care orice floare zâmbeşte de fericire la vederea portretului ei ilustrat pe pânză. Sunt un artist, fiindcă orice floare care îmi încântă vederea devine imediat proiecţie a realităţii pe pânza creaţiei.

Uneori ies în grădină doar ca să-mi amintesc de linişte din acea seră în care florile se dezvoltă mai repede, îmbinându-se cu alte plante şi în care predomină culorile cele mai vii. N-am crezut niciodată că o seră atât de plină cu flori îmi va înfrumuseţa gradina într-o bună zi, cu speciile născute într-un spaţiul plin de diversitate, cu efect cromatic contrastant.

Creația artistică se definește prin capacitatea de a aduce o viziune nouă și captivantă, asemănătoare unei întoarceri într-un loc niciodată văzut.

Şi uite că din nou m-am aflat în locul de unde grădina mea şi-a procurat cu ani în urmă primul trandafir, primul crin, prima muşcată sau prima narcisă. Ordinea nu mai contează. Dar însăşi faptul că ceva din grădina mea face parte din acea minunată seră, mult mai interesantă decât orice vizită în Dubai, mă face să cred că deţin o florărie cochetă, definită prin stil şi eleganţă, a cărei operă de artă n-o poate sesiza decât ochiul pictorului care apreciază cum trebuie estetica luminii menită să domine Paradisul. Faptul acesta face totodată distincţia dintre „poezie" şi „natură".

Este de aşteptat ca eu însumi să fiu un artist, nu-i aşa? Fiindcă am ştiut să adun dintr-o singură seră numai acele flori din care s-a creat compoziţia imaginii care înfrumuseţează grădina mea. Nu degeaba, esenţa simbolului unui trandafir este chiar efectul pe care-l va avea aceasta asupra celor care îl privesc: "A return to a place never seen".

Leadership: Poţi să te descoperi într-o variantă a motivului de revizuire a unei experienţe vizuale în care apare o imagine nouă a Realităţii, în funcție de starea pe care o generezi în cadrul unui spaţiu tematic de tipul: „Casa naturii" ?

Aţi observat cum se formează un artist? Se formează din alăturarea florilor de culori, mărimi sau forme contrastante, sugerând frumusețea, puritatea, lumina, viața. Caracteristica acestora este fluiditatea compoziţiei care formează subiectul tabloului, orizontul deschis, ritmul viu al naşterii ideilor şi al expunerii lor în faţa unui privitor care se vede pe sine în centrul lumii care-l înconjoară. Cine nu ştie să privească adânc o floare şi să extragă esenţa unui simbol menit să fie subiectul unei picturi desprinsă din imaginaţie, nu va putea niciodată să accepte realitatea unei experienţe de autocunoaştere.

Următoarea dată când veţi vizita o seră, ştiindu-vă mult mai apropiaţi de artă, poate vă veţi gândi la grădina mea minunată, foarte îngrijită, admirată de trecători, unde florile parcă se întrec în parfumul lor plin de farmec şi în culorile multicolore. Nu ştiu de ce cred asta, dar grădina mea este mult mai încântătoare decât orice seră. Fiindcă aici, în grădina mea, pot să fiu eu însumi. Mă simt bine, mă simt în largul meu. Neavând în minte decât grija pentru

aranjarea culorilor.

Într-o variantă a acestei apropieri de artă apare o imagine nouă a omului care trăiește în mijlocul naturii și se vede ca o parte importantă din ea, aşa cum este el înfăţişat de scriitorul Gheorghe Schwartz în romanul „Ucenicul Vrăjitor”:

„În ziua aceea mi se părea că sunt atât de obosit. Aşteptam ceva, nu ştiu prea bine ce. Se întâmpla ceva tare ciudat cu mine. Câteodată - cred că din cauza oboselii - am senzaţia că totul se petrece în afara mea, că nu am niciun rol în cele din jur. Privesc atunci fără să gândesc la frumuseţile din jur, dar raţiunea fragmentată în mii de scântei sclipeşte în judecăţi surprinzătoare, nelegate între ele. Eram eu şi nu eram eu: eu le vedeam pe toate, eu găseam comparaţiile cele mai ciudate şi între timp priveam la mine ca la un altcineva, participând ca spectator la propriul meu spectacol. Vedeam totul, dar nu sesizam nimic care să aibă un asemenea efect de îmbunătăţire a dispoziţiei sau cel puţin nimic bătător la ochi.”

Aţi observat de ce un artist este mai mult decât un fan al florilor colorate, capabil să găsească comparaţii între simboluri şi realitate? Fiindcă, indiferent de starea pe care o are în momentul utilizării simbolicului asupra artei, el priveşte la sine ca la un altcineva, participând ca spectator la propriul său spectacol (ce poate să transpară din înflorirea grădinii).

Experienţa vizuală este percepţia pe care ţi-o formezi despre ceea ce te emoţionează atunci când ceea ce te atrage în jur este ceea ce admiri la tine însuţi prin asemănare sau comparaţie cu sufletul naturii.

Experienţa vizuală în care apare o imagine nouă a Realităţii este strâns legată de percepţia pe care o ai despre lumea înconjurătoare în momentul când eşti singurul martor la evoluţia unei teme numite: „Personalizarea unei varietăţi de emoţii trăite prim comparaţie”.

Artistul şi începuturile artei sale fac referire la realitatea unei experienţe de autocunoaştere în care posibilitatea de a accede la un înalt nivel de spiritualitate depinde de modul în care foloseşti adevăratul spectacol al naturii la efectuarea unei explorări personale, în scopul promovării unei Creaţii autentice.

Source: https://neculaifantanaru.com/artistul-si-inceputurile-artei-sale.html

Artistul și triumful artei sale

On Mai 06, 2017

Asumă-ţi fidelitatea faţă de ceea ce se câștigă prin inspiraţie atunci când te vezi doar tu accentuat de sentimentul sublimului şi restul nu se mai vede.

Lucrurile înnebuniseră cu totul, o luaseră complet razna ca într-o pictură îndrăzneaţă a unui artist neînţeles care începea de la câţiva stropi de inspiraţie. Aş fi vrut să le prind într-o anumită ordine, într-o imagine de-o secundă căreia să-i modific parametrii înainte să se creeze variaţii prea mari între determinările de ordin exterior. Dar nu reușeam să apuc nicidecum linia de final a normalităţii.

Deoarece eu însumi, surprins în val-vârtejul rătăcirii, în faţa celor mai fantastice teoreme ale chimiei, de care în mod normal nu sunt sigur că le puteam suporta, eram cel care picta lumea cum doreşte, limitat de prilejul de a medita asupra propriei supravieţuiri. Aici se potrivea o replică interesantă dintr-un roman scris de John Fowles: *„Când naraţiunea se bazează pe șanse ratate, poţi să fii sigur că iese un scenariu prost”.*

Constrâns de împrejurările nefaste, am început să folosesc imaginaţia prin prisma legăturii cu realitatea obiectivă, tot aşa cum artistul uită să privească în altă parte decât în ochii modelului pe care-l desenează, prinzând imediat linia unei culmi secundare care se forma spre dreapta unei interogări "multi_match" ca să explorez alte căutări similare unui "output" al unui model de referinţă.

Nevoia găsirii unui pattern comun între realitate şi aparenţa unor lucruri greu de acceptat, de unde reieşea splendoarea unei arte care merita o cunoaştere aprofundată, configurarea indusă unei culturi expresive, mă obliga la trasarea unei analogii între evenimente aparent irelevante şi presupuneri ale căror realizări nu păreau imposibile. Ca să reuşesc o victorie chinuită în faţa ştiinţei care studiaza legile creatiei artistice trebuia să merg, în multe privinţe, împotriva căutărilor în domeniul individualului.

Leadership: Îţi transformi capacităţile și condiţiile de evoluţie în premizele unei arte care se depărtează treptat de scopul creatorului ei?

Statusul pe care îl completezi atunci când serveşti ca simbol al fiinţei care aspiră să-şi depăşească condiţia de a vedea lumea într-un anumit fel, confruntându-te cu provocarea numită „Stay In The Unique Work of Art”, este uneori o deformare a imaginii despre lume pe care o ai în conștiința ta. Bineînţeles, te poţi referi la artă ca la un joc de supravieţuire în faţa lucrurilor care te fac atent la o altă domensiune a realităţii, una bazată pe convenţia naraţiunii adresate altcuiva decât creatorului însuşi, şi asta deoarece tot ceea ce spui şi gândeşti despre tine reprezintă mijlocul de a te delimita e manifestările rutiniere ale vieţii.

Să ai astfel acces la valorile care te ghidează în viață, precum credința, libertatea individuală sau curajul acțiunii, înseamnă uneori să recurgi la accentuarea excesivă a unor trăsături care fie alunecă în sublim, fie se reflectă cu semn schimbat – în ridicol. Arta la care trebuie să te raportezi, în ceea ce priveşte libertatea de a gândi în imagini, în termeni de poveste şi de povestitor, rămânând fidel ambiţiei de a performa în scris, are ca tendinţă accentuarea sublimului unei destăinuiri care să comunice cu adevărat substanţa propriei fiinţe.

Percepţia pe care o ai asupra realităţii se extinde către profunzimile fiinţei tale?

Poți ajunge, de exemplu, să iei în considerare imaginea de înaltă definiţie, de tipul „go forward" pe care te grăbeşti într-un prim moment al receptării să o identifici drept reprezentativă. Aici trăsăturile imaginii indică o culoare deschisă, partea lăuntrica a persoanei, precum conştiinţa, compromisul și cunoaşterea. Sau, din contra, poți ajunge să iei în considerare o imagine mai *blurred* care are pronunţare spre niște trăsături cu expresivitate psihologică maximă, precum introversiunea, depresia, ostilitatea.

Când ești artist te confrunți nu doar cu şevaletul și emoţiile, ci cu povestea unui visător care numai imaginându-şi cea mai urâtă lume posibilă va putea face din ea una mai bună.

În operele sale, Rembrandt nu descria natura, ci lumea lăuntrică a omului. El psihologiza modelul, descoperind în trăsăturile chipului său profunzimea în care el singur s-a încumetat să privească. Iată ce înseamnă să-ți fixezi atenția într-o oglindă din care te privește propria-ți imagine ca dintr-un univers alternativ, și să-ți măsori identitatea în funcție de ceea ce chipul vrea și ceea ce numai chipul știe, toate pornite dintr-un act atât instinctual cât și intuitiv.

A-ţi transforma capacităţile și condiţiile de evoluţie în premizele unei arte care se depărtează treptat de scopul creatorului ei, înseamnă să-ți foloseşti imaginaţia numai prin prisma legăturii cu realitatea obiectivă și să pierzi din vedere acea reflecţie a oglinzii care ești tu, cu caracterul și trăsăturile tale.

Artiştii cei mai buni se consideră proiecţia unei imagini în oglindă: mai întâi sunt impresionaţi de ceea de văd, invadaţi de un întreg simţământ de unicitate, apoi simt că trebuie să păstreze un moment de solemnitate. În tot acest timp în mintea lor se cuibăreşte o formă a puterii personale care devine reală pe măsură ce relaţia cu Sieşi devine mai pregnantă.

Leadershipul este valoarea unică a operei de artă "autentice" care are la bază localizarea esenţei omului în condiţiile utilizării unei alternative de redare a realităţii, drept o continuitate a experienţei de a fi altcineva, sub forma unui autor care continuă să-şi intrige cititorii.

Artistul și triumful artei sale sunt două feţe ale unei oglinzi care te ameţeşte puțin.

În leadership ai obligaţia de a fi mai mult decât ceea ce crezi că ești. Înseamnă să-ți asumi fidelitatea faţă de ceea ce se câștigă prin inspiraţie atunci când te vezi doar tu accentuat de sentimentul sublimului şi restul nu se mai vede.

Source: https://neculaifantanaru.com/artistul-si-triumful-artei-sale.html

Artistul unei lumi nemărginite

On Ianuarie 02, 2016

Învaţă să recunoşti viitorul prin prisma a ceea ce se săvârşeşte în tine, simultan cu voința de a crea o altă reprezentare a scenei numită „Lume”.

Nu găsesc drumul lin spre cel care sunt cu adevărat şi care mă cheamă adesea sub pretextul unor frământări necontenite, prin presiunea exercitată de masa efemerului, sub forţa unei fulgerări venite din spaţiul necesităţii de a crea. De a fi artistul unei lumi renăscute prin aplicarea metodei comparaţiilor, un adept al viziunii echivalenţei dintre foc şi apă, numai din voinţa de a desfăşura cele mai variate transformări lumeşti. Fără a mă înfiora în faţa gigantei explozii informaţionale.

Totul trebuie să aibă o noimă în spatele paravanului lumii, în numeroasele contexte ale amestecului de real şi imaginar. Şi simt cu vădită curiozitate, cu dorința de a înţelege în modul cel mai profund imaginea de ansamblu, că oricât aş căuta răspunsurile la marile întrebări ale condiţiei umane, ale trecerii mele prin lume, ale filosofiei şi ale sinelui, niciodată nu le voi găsi.

Chiar dacă fac din această căutare aventura vieţii mele, o continuare a tendinţei de trecere spre abstract, un joc cu alunecări imprevizibile de la sublim la ridicol, până la urmă tot voi ocoli partea de drum care nu-mi aparţine. Cu toată puterea imaginaţiei ce-şi încordează mușchii în întrecerea spectaculoasă dintre spaţii şi locuri, din fiecare însemnătate acordată obiectelor şi proceselor, de care mă tem că a venit vremea să le biruiesc, voi putea oare să dau viață unei sinergii puternice?

Leadership: Felul în care îţi dezvălui fiinţa interioară slujeşte rolulului pe care îl trăieşti prin prisma certitudinilor vieţii aflate în prim planul unor întâmplări succesive ce trezesc o anumită suspiciune vis-a-vis de natura realităţii pe care o percepi?

Regăsesc în mine cuvintele lui Ioannis Anghelos din romanul lui Waltari: *"Două clipe, aparent despărţite de mulţi ani, sunt doar una şi aceeaşi. S-au săvârşit în mine simultan. Cele două clipe de clarviziune, scufundate în fiinţa mea şi contopite una în alta, sunt singurele certitudini ale vieţii mele, în timp ce întâmplările succesive pe care le-am crezut reale sunt doar viziuni şi imaginaţie. Săptămânile, lunile, anii sunt doar măsuri inventate de om. Ele n-au nicio legătură cu timpul adevărat, timpul lui Dumnezeu".*

Dacă aş fi un clarvăzător puternic aş putea citi clipa ciudată a acestei dimineţi. În ea sunt strânse, ca un colier din perle de cultură în jurul lumii, toate noimele neînţelesei formule: *nașterea = viaţă + moarte* . Sau poate că ochii mei, deprinşi cu zonele obscure ale imaginaţiei, sunt tulburaţi de magia înşelătoare a unei lumi mici încorsetate în regulile unei lumi mai mari.

Pentru a răspunde chemării de artist, leadershipul se poate cântări pe axa devenirii prin cultivarea abilităţii de a utiliza realul și imaginarul. Atât prin cunoaşterea provenită pe linia momentului prezent, dintr-o experiență a căutării răspunsurilor la întrebările propriei identităţi, de genul: „cine sunt?”, cât și din cunoaşterea care rezultă din eventualele răspunsuri.

Leadership: Poţi să asiguri forța motrice care face tranziţia de la o formă de înțelegere de tip „Low” la o formă de înțelegere de tip „High”?

Liderul-Artist este omul schimbării care știe să recunoască viitorul prin prisma a ceea ce se săvârşeşte în el simultan cu voința de a crea o altă reprezentare a scenei numită „Lume". Un astfel de om pune totul sub microscop, fiecare noţiune neînţeleasă, fiecare simţire, fiecare fenomen, fiecare moment, așa cum pictorul pune alături obiectele cele mai diferite pentru a le descoperi corespondențele secrete, şi transformă în pricepere ceea ce ţine de concretul vieții pentru a obţine revelația întregului.

Priceperea de a genera răspunsuri și certitudini vizavi de lume, cu ajutorul raţiunii și imaginaţiei. Priceperea de a contraargumenta orice idei opuse constructelor lor plauzibile prin aplicarea metodei comparaţiilor cu TOTUL din jur, este forța motrice care face tranziţia de la o formă de înțelegere de tip „Low" la o formă de înțelegere de tip „High".

Cu alte cuvinte, o formă de înțelegere de tip „Low" lucrează conform unor motive venite din păreri preconcepute sau impresii generale, dar nu din experienţă. Pe când o formă de înțelegere de tip „High", ca produs al unui act de creaţie, de cultură şi de fructificare a experienţelor, având influenţă asupra muncii intelectuale, lucrează conform unor motive venite din reflexie, din judecată şi raţionament, iar nu din impulsuri sensoriale sau percepţionale.

Ceea ce se săvârşeşte în tine, simultan cu voința de a crea o altă reprezentare a scenei numită „Lume", este calitatea de a recunoaşte o realitate care nu există şi de a o transforma într-o realitate imposibil de contestat?

Artistul unei lumi nemărginite poate îndeplini condiţia favorabilă extinderii leadershipului de a fi, prin cercetarea totului din jur şi prin adâncirea în sine, mult mai mult decât ceea ce este. De a fi un iluminat.

Pune o fărâmă din ceea ce te înconjoară în categoria întrebărilor, așa cum pictorul pune o fărâmă din el în fiecare lucrare, și încearcă să cauţi răspunsul în condiţiile trecerii tale prin lume. Aplicând ţie însuţi adevărul pe care l-ai constatat, în timp vei deveni una cu adevărul, vei ajunge la o cunoaştere avansată, și vei conştientiza la un moment dat ceea ce este esenţial și ceea ce trebuie schimbat.

Din artist, devii un iluminat - cel ce vede realitatea, dincolo de moarte şi de aparenţe.

Source: https://neculaifantanaru.com/artistul-unei-lumi-nemarginite.html

Artistul unei vieţi care îşi asumă nemurirea

On Iulie 10, 2019

Învaţă să creezi mediul necesar pentru relevarea sentimentelor tale profunde, conferind credibilitate şi consistenţă timpului pe care îl dedici imaginii "Celuilalt".

Încerc să-mi raportez percepţia asupra lumii la maturitatea unei vieţii trăite cu bune şi cu rele, concepută în contemplaţia încărcată de nostalgie şi vis a unui trandafir roşu, Double Delight, văzut că un personaj cu o structură interioară de natură kafkiană. Constrâns de modul de receptare al artei într-un context favorabil creaţiei, mă simt din ce în ce mai atras, mai învăluit de misterul acestei legături despre care aş vrea neapărat să vă povestesc.

Conexiunea cu arta se întrevede la nivel de excelență în transformarea unui moment de reîntoarcere a spiritului de inovaţie într-o poveste care se țese fără întrerupere la nivel de durată de viață a unui trandafir care îşi trăieşte, plin de glorie, fiecare secundă ca şi când ar trebui să aducă la îndeplinire un proiect veşnic. Există un suflet în acest trandafir, dincolo de formă, culoare, parfum, prospeţime, manifestându-se activ în mesajul unei realităţi mai cuprinzătoare decât orice alt stil de scriere, decât orice religie majoră a lumii, decât orice experienţă de frumuseţe şi vizualitate.

În ceea ce priveşte oglindirea reală a vieţii naturii în spiritul meu, simt că mă rătăcesc într-un labirint a cărui ieşire este indicată vag prin semne stranii, de cele mai multe ori ignorate de tăria amintirilor care ghidează fiecare om spre o lume mai bună, o lume confirmată de vizualizarea unei imagini care se pretinde a fi importantă şi pozitivă pentru realizarea ideii de "eternitate".

Nevoia de a mă destăinui urmăreşte conceptualizarea şi modelarea imaginii despre un "Celălalt" prea puţin luat încă în seamă de restul lumii, dar mereu prezent în sufletul meu. Se pare că, în faţa eternităţii, trandafirul meu poate produce orice metamorfozare, îi rezistă orice relaţie cu lumea, cu lucrurile ei, cu orice gânduri ascunse, cu simţirile unei inimi care continuă să bată într-o fiinţă supremă, mereu aflată deasupra celorlalte, cu orice asociere posibilă care ar induce opinia că hazardul poate influenţa termenii tranziţiei de la efemer la însemnătate.

Leadership: Poţi să te integrezi într-o imagine suprapusă peste imaginea originală, aducând în prim-planul unei vibrații de ecou al procesului creativ acea conexiune formată între considerentul "Nu pot să uit de ceea ce simt, de fapt" şi îmbrăţişarea unui fapt particular?

Ideii de eternitate i se pretează valenţele artistice ale unei opere desăvârşite pe care un Creator Absolut, în largi trasări de pensulă, folosind doar câteva tonuri de culoare, reuşeşte să-şi grăbească intrarea într-o altă lume, în alt spaţiu-timp, în altă încăpere a memoriei. Umbrele şi luminile de care arta se simte legată, experienţa unei explorări de proiecţii simbolice, promisiunea alterităţii, revelarea unor conexiuni la distanţă, toate devin un fel de realitate enigmatică, în care fiecare lucru este însăşi contrariul său, suspendat între real, imaginar şi plauzibil.

Trandafirul este emblema unei treceri de la ceva la altcineva, de la ceva în întregime necunoscut la ceva care se constituie drept esenţă a unei vieţi cu semnificaţie. Artistul, drept o repetiţie în alb-negru a aceloraşi obsesii tematice, îşi limpezeşte cel dintâi sentimentele scoţând în evidenţă, în îmbrăţişarea unui *fatto particolare* , acea stare de "nonfinito", de suspendare între plauzibil şi real, între firesc şi misterios.

Cumva, simt întreaga ostenire a trandafirului în faţa timpului, încercând a se face mulţumit de chipul unei lumi trecătoare prin vocea egipteanului Sinuhe pe care Mika Waltari îl surprinde în toată splendoarea unei istorii zbuciumate:

"Nu pot să uit de ceea ce simt, de fapt. Aşa că mă văd pe un drum pietruit, despre care nu ştiu unde duce, dar rămân pe el câtă vreme o fac cu sufletul încărcat, cu mintea plină de praf şi trăiri deşarte, plină amintiri apăsătoare. Inima mea este obosită din cauza povestirii, care m-a făcut să-mi trăiesc viaţa pentru a doua oară. Trupul meu este ostenit. Tânjesc după odihna eternă. Poate că nu sunt fericit, dar nici nefericit nu sunt din cauza singurătăţii mele. Poate că am fost mai singur şi mai departe de oameni când am trăit printre oameni, fiindcă le-am văzut faptele şi am înţeles deşertăciunea faptelor lor. Sunt deşarte toate faptele oamenilor."

Îmbrăţişarea unui fapt particular rezonează cu producerea unei variante de realitate de tipul: "o trăire a unui eveniment rămas în amintire", camuflat într-o experienţă de viaţă plină de învăţăminte.

Arta se substituie, în acest caz, unei concepţii despre fiinţa umană în ansamblul resorturilor adânci ale unei stări de spirit despre care nimeni nu poate să pretindă că ar fi trecătoare, în direcţia materializării unor reflecții personale care luminează anumite cute ale personalităţii artistului surprins în ipostaza de contemplator al societăţii, al vieţii, al propriilor virtuţi.

Leadership: Poţi să-ţi valorifici personalitatea într-un spaţiu simbolic sau real, aducând în prim-planul unei vibrații de viaţă un memento al trecerii tale de la o experienţă de reflexivitate la o experienţă de sensibilitate?

Veşnicia este un drum pe care îl parcurgi cu pensula pe o pânză străină de rolul vieţii tale, dar pe care o familiarizezi cu nuanţele unei realităţi menită a surprinde de fiecare dată imperativul conştiinţei: "nu uita de tine însuţi într-o altă variantă". Trandafirul, surprins într-o ipostază de creator care se apleacă asupra momentului de asociere cu un alt personaj, urmărind conţinutul artistic al unei creaţii mai puţin cunoscute, îţi va lăsa un "memento" mult timp întipărit în minte.

Pentru a înţelege limbajul trandafirului, menirea pe care el şi-o acordă într-o lume cercetată doar cu ochi de artist, am utilizat convenţia clasică de redare a perspectivei unei fiinţe omeneşti, creând un sentiment de similaritate - "am mai fost aici, am mai sfârșit așa" - ca un fel de ghid al imprimării unui stil durabil de inspiraţie asupra unei existenţe sădită în chip „natural", într-o anumită spontaneitate a sensibilităţii, creatoare de plăsmuiri revelatoare.

Am îndurat, prin aceasta, chinul de a transcende o realitate compromisă de reprezentarea unei lumi trecătoare, ale cărei înţelesuri se prefac în rostul de a sluji, sub semnul credinţei şi al raţiunii, unei opere care cere întruparea vieţii în concordanţă cu natura. Pentru că viaţa arată altfel în inima unui trandafir "Double Delight" şi eu am văzuto, ca nimeni altcineva, mărturisind despre ea că este compatibilă cu viaţa unui artist care a pășit curajos pe un tărâm nou, având aspirații cutezătoare, în timp ce recunoaște că opera nu-i va fi încheiată niciodată.

Leadership: Poţi să-ţi formezi o personalitate distinctă pe direcţia generală a unei vieţi care se contemplă pe sine în fiecare moment şi în care backgroundul devine "trend majoritar" în orientarea creaţiei spre o nouă interpretare?

Timpul măsurat în secole, pe care trandafirul meu l-a cunoscut de-a lungul unui drum livresc, se revelează ca un exemplu din viaţa unui estetician care inovează actul de creație printr-un monolog pe care eu însumi, atât de preocupat de frumos, îl trăiesc cu atâta putere în paginile

romanului “Exuvii” al scriitoarei Simona Popescu:

“Nu timpul trecut, timpul pierdut îl cauţi tu – că nu-i nimic trecut, nimic pierdut, ci un sens în încâlceala asta din care te hrăneşti şi care te destramă. E unitatea unei fiinţe – veche şi nouă, un soi de coral uman înmugurit, tot mai tânăr şi tot mai bătrân. Nu, nu timpul pierdut, ci timpul paralel, neliniştitor ca un vis care e şi nu e cu totul al tău, care e şi nu e adevărat. Şi care-şi continuă lucrarea. Nu din amintiri eşti făcut – amintirea pasivă, ornamentală, consolatoare şi funebră – nu din vestigii. N-ai o istorie. Prezent absolut (şi abstract), cum abstract şi prezent e timpul pietrificat în conglomeratul străvechi care poartă în pântecul lui sediment şi cochilii marine.”

Creaţia care face cinste mereu interpretării surprinde acel spirit al timpului a cărui expresie organică originară este dată de vizualizarea amintirilor apărute în apropierea unei trăiri care se aseamănă cu o alta, de care ai mai fost legat o dată, atunci când viaţa pare a se contempla ca o realitate pe care nu o poţi părăsi.

În ceea ce priveşte opera unui artist pe care n-ar putea-o şterge nici trecerea timpului, putem spune că backgroundul (fiorul vieţii) devine “trend majoritar” în materie de sugestivitate atunci când realitatea la care te raportezi devine o închisoare, şi numai mintea te poate elibera, făcându-te să înţelegi mai bine cine eşti.

Leadershipul este o evaluare a timpului trecut, prezent şi viitor, din perspectiva unei experienţe de viaţă pe care o trăieşti prin intermediul Egoului, prin ceea ce eşti pregătit să suporţi emoţional şi revelator atunci când devii inspiraţie pentru alţi oameni.

Artistul unei vieţi care îşi asumă nemurirea este copia fidelă a unei imagini care poate fi oricând înlocuită cu o alta, care la rândul ei poate primi o altă interpretare, în cuprinsul unei vieţi care se desfăşoară asemenea unei creaţii, în forme inedite de expresie.

Source: https://neculaifantanaru.com/artistul-unei-vieti-care-isi-asuma-nemurirea.html

Așa a fost consacrat Dovjenko ca regizor

On Iunie 16, 2011

Un mentor cu viziune poate transforma întâlnirea cu un tânăr cineast într-un moment de consacrare artistică, dacă reușește să descopere și să încurajeze potențialul ascuns al acestuia.

Spiritul activ și combativ care-l caracteriza pe regizorul rus Serghei Eisenstein nu se manifesta doar în propria sa creație, ci și în atitudinea responsabilă față de întreaga cinematografie a patriei sale. Cazul lui Dovjenko este edificator. La un an după ce filmul „Potemkin" a fost lansat, când devenise deja celebru în lume, Eisenstein primește un telefon de la reprezentantul oficiului cinematografic din Ucraina: *„Vă rog să veniți. Vă implor, veniți să vedeți filmul care mi s-a trimis. Se numește Zvenigora și nimeni nu înțelege nimic."*

Eisenstein se duce. Lume multă. În îmbulzeală, îi strânge mâna regizorului. Află că-l cheamă Alexandr Dovjenko. Proiecția începe, iar ecranul reflectă o operă despre care Eisenstein gândește: *„Doamne sfinte! Ce nu poți vedea aici!"* Apoi se îngrozește la gândul că, după ce filmul se va termina, va trebui să găsească ceva inteligent de spus.

Dar filmul începe să-i placă. Îi place din ce în ce mai mult. Are acum certitudinea că un nou realizator de film se născuse. Se aprinde lumina. Eisenstein este alături de Pudovkin. Când Dovjenko vine la ei cu un surâs timid, este răsplătit cu o caldă și sinceră strângere de mână, într-un elan de bucurie. Eisenstein se bucură din tot sufletul.

După vizionare, aleargă prin foaier, de la un grup la altul, pentru a lăuda filmul. Așa a fost consacrat Dovjenko ca regizor. Entuziasmul lui Eisenstein, care l-a ajutat enorm pe proaspătul cineast, nu contenește. Ajuns acasă, irumpe în camera prietenului său Strauch: *„Ce băiat formidabil a venit din Ucraina! Ce film minunat mi-a arătat!"*

Leadership: În ce fel proiecția inițial neînțeleasă a creației tale poate deveni o oportunitate pentru descoperirea unei viziuni unice?

Spiritul activ și combativ al lui Eisenstein l-a transformat într-un mentor care nu doar că şi-a perfecționat creația, dar a devenit şi un susținător fervent al întregii cinematografii din patria sa. Nu de puține ori, atitudinea sa responsabilă l-a făcut să devină o sursă de ajutor pentru tinerii cineaști. În această privinţă, cazul lui Dovjenko este edificator: după proiecția filmului Zvenigora, pe care nimeni nu părea să-l înțeleagă, Eisenstein a descoperit în opera acestuia o viziune unică, relevându-i talentul excepțional unei noi stele în cinematografie. Nu-i aşa? În fiecare nou artist descoperit se află o reflexie a moștenirii celor care l-au ghidat.

Până la urmă, întâlnirea cu Dovjenko a devenit o experiență plină de bucurie, în care Eisenstein, entuziast și impresionat de talentul tânărului, a început să laude creaţia acestuia din toată inima, asigurându-i astfel consacrarea lui Dovjenko. Iar entuziasmul său nu s-a oprit aici: ajuns acasă, împărtășind vestea cu pasiune prietenului său, Eisenstein se descria el însuşi ca fiind un descoperitor de genii. Se înțelege de aici că Eisenstein nu a fost doar un creator remarcabil, ci și un susținător activ al valorilor fundamentale ale cinematografiei, spiritul său contribuind la promovarea și încurajarea unui nou val de talent artistic. Două dintre aceste valori sunt: inovația artistică și coerența narativă.

Fiecare creator este o stea în devenire, iar cei care le descoperă sunt artizanii cerului cultural. Altfel spus, în universul cinematografic, spiritul activ și combativ al maeștrilor experimentați poate identifica nașterea unui nou talent prin observarea atentă a ecranului. Inițial, proiecția

lui Zvenigora părea neclară, dar treptat, strălucirea artistică a lui Dovjenko a început să reflecte tot mai intens o viziune profund originală. La rândul ei, comunitatea cinematografică, prin ochii responsabili ai lui Eisenstein, a urmărit cu sufletul la gură acea descoperire, iar confirmarea unui nou regizor formidabil a devenit un moment de sărbătoare colectivă. Extraordinar moment, nu-i aşa?

Asemenea unui astronom care detectează o stea nouă, Eisenstein a alergat cu entuziasm să promoveze acea minunată apariție pe firmamentul artistic, primind zâmbetul timid al noului creator cu o caldă strângere de mână. Iar dacă bucuria descoperirii a strălucit precum lumina unei nove, atunci Eisenstein, ca un observator experimentat, și-a asumat rolul de a consacra și susține talentul proaspăt identificat al lui Dovjenko. Aşadar, orice talent recunoscut la început de drum devine o punte între aspirațiile personale și ecourile unei comunități care îl susține.

Momentul de consacrare artistică apare din susținerea entuziastă a unei viziuni creative, corelându-se cu impactul asupra întregii comunități cinematografice.

Așa a fost consacrat Dovjenko ca regizor, printr-un gest de recunoaștere sinceră din partea lui Eisenstein, știind că talentul autentic trebuie susținut fără rezerve, astfel încât noile voci cinematografice să se poată dezvolta. Prin urmare, se poate vorbi despre un mentorat artistic exemplar, în varianta unei susțineri dezinteresate și entuziaste, admițând faptul că marile talente se nasc din încurajarea celor care le descoperă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/asa-a-fost-consacrat-dovjenko-ca-regizor.html

Ascultă-mă ca şi când mi-ai privi sufletul

On Noiembrie 20, 2021

Între sunetul unei melodii şi sunetul unui artist de mare talent există un infinit mic, care reprezintă o întreagă lume.

Există melodii de neuitat la care te întorci mereu, într-un fel de neimaginat, fiindcă însăşi ele se încăpăţânează să se ascundă în sufletul tău, împlinite, devotate pe timp îndelungat, punând pe primul loc legătura strânsă dintre vizual şi acustic. Şi le asculţi cu drag, în cel mai fidel mod posibil, cu gândul la mare, la nisipul cu scoici (prezente în apusurile pline de culoare şi profunzime), fără să realizezi că timpul trece în timp ce ele îţi ocupă tot timpul.

Iar sufletul tău este prezent acolo unde sunetul "DEEP" îşi face loc prin timpanul tău, ajungând până la acea unealtă magnifică numită senzaţie, mecanism de captare şi înregistrare a informaţiilor din realitatea înconjurătoare, în care toate amintirile reînvie până la a atinge acea stare inefabilă de pace cu tine însuţi. Melodia însăşi, primul secret inspirat din tainele universului, este acea forţă a sufletului care trece prin experienţa actului de creaţie, o pătrundere într-o realitate care îşi omite dimensiunea temporară, suplinind parcă eterna lipsă din infinitul unei priviri căreia îi lipseşte acea notă predominantă de inspiraţie suprarealistă.

Nu trebuie să începem prin a face muzică, ci experienţe... Muzica este idealul omului iluminist, anunţând *la possibilità di imprimere nell'anima la sete di assimilazione della bellezza.*

Sunt cu mine însumi atunci când o ascult, discret, plin de naturaleţe, cu inimă curată. Cred că natura şi-a deschis sufletul în favoarea particularizării unui dialog încet, liniștit, dulce, care mă înviorează. You Are Deep, îmi transmite ea, fiindcă sunt parte din refrenul ei. Melodia mă lasă să-i pătrund armoniile, până când nu mai pot rupe contactul cu mine însumi, concomitent cu fragilitatea unei pânze transparente de in pe care artistul îşi ţese imaginile multicolore, permiţând ghicirea tuturor contururilor de dedesubtul unei stări de fond. Ascult-o, şi spune-mi că n-am dreptate. (Roudeep - You Are Deep)

Leadership: Cum îţi exprimi trăirea unui presentiment al eternităţii, din perspectiva credinţei neclintite într-un ideal al armoniei înţeles ca o viziune bazată pe introspecţie?

O ascult mai ales noaptea, când totul este DEEP în somnul care nu cunoaște altă lume în afară de acel loc surprinzător numit "Sunshine In The Moonlight", în măsura în care se ia drept simbol pe sine însăşi în raport cu odiseea unei conştiinţe în căutare de sine, sau cu descrierea aproape vizuală a unei ascensiuni nesfârşite în iubire. Încă, îmi recunosc vina de a mă ataşa nespus de această melodie, excepţională prin frumuseţea ei poetică, sintetizată în expresia gravă de coral, cu inflexiuni vocale de adâncă sensibilitate, simţire, pace.

Cred că aşa îmi exprim eu trăirea unui presentiment al eternităţii, ascultând-o intens printr-un fel de însufleţire a sinelui şi a experienţei de creaţie, printr-un narator, respectiv prin eul liric.

Este un pansament pentru suflet. Melodia îmi ascultă sufletul cu aceeaşi putere cu care eu îi pătrund natura spirituală, pe plan sonor asortându-se nuanţei cu care calmul ritmic se reinstalează în orizontul artistic al experienţelor vechiului romantism, pe un alt miraculos tărâm, numit: *Elaiznesse* , sau fiorul unei uimiri firave.

Ea îmi aminteşte de acea zi însorită de vară, la plaja din Mamaia, când citeam romanul "Pe

firul de păianjen al memoriei”, izbutind să înţeleg ceva mai mult din universul Cellei Serghi:

“Fiecare scriitor este obligat să-şi formeze limba sa, după cum fiecare muzician este obligat să-şi formeze sunetul său, ritmul său, coardele grave intonând tema într-un tremolo adecvat momentului. Şi între sunetul cutărui muzician şi sunetul unui artist de mare talent există un infinit mic, care reprezintă o întreagă lume.”

Leadership: Eşti în stare să împingi creaţia ta la limita imposibilului, în încercarea de a spori numărul lucrurilor la care se poate gândi cineva aflat într-o stare de vibraţie continuă a sufletului?

Iar dacă ascult neîncetat “Roudeep - You Are Deep”, pe o formulă unică ce cuprinde mai mult mi (minor) decât la (diez), fără să intervină un proces de dinamizare ritmică odată cu creşterea sonorităţii, asta se întâmplă pentru că în mine sunt cuprinse două infinituri, amândouă de adâncă vibraţie emoţională: întreaga valoare a simplităţii „subtile” şi aura simplităţii spiritualizate. Uniunea perfectă dintre ceea ce e imaginar şi ceea ce este marcant.

O voi mai asculta o singură dată, înainte ca somnul să mă cuprindă de-a-ntregul. Fiorul unei muzici armonioase mi se va strecura în suflet. Simt că nimic nu va mai fi la fel. Viaţa mea se va schimba. Soarele va străluci în fiecare zi. Valurile mării îmi vor şopti cuvinte de dragoste amestecate cu scoici şi nisip, într-un cuceritor joc al sunetelor delicate, variate, liniştitoare, combinate într-un requiem căruia nu îi lipsesc niciodată frumusețea și puterea emoțională.

Nu voi mai fi acelaşi, dar voi rămâne călăuzit de revelaţia unei voci aparte dintr-un timp de aur în care voi contempla întreaga măreţie spirituală a unei creaţiuni artistice. Cred că am învăţat semnul scris al sunetelor, fiindcă m-am lăsat purtat pe tărâmul magic al sunetelor delicate, ca să devin una cu ele.

Sunt DEEP, pentru că am optat pentru tonuri blânde, consolatoare, relaxante. Sunt DEEP pentru că nu voi părăsi niciodată un anumit gen de muzică în perioada de creaţie, prin modalităţi de exprimare ce preconizează viziunea artistică. Sunt DEEP fiindcă îmi ascult sufletul pe cât de curat, pe atât de nobil, în avântul pe care o singură dorinţă îl mistuie fără încetare: să fiu împăcat cu mine însumi.

Leadershipul, provenit din articularea unui sunet de vrajă în contextul unei melodii de mare vibraţie emoţională, vine în întâmpinarea acelei creaţii artistice pe care o posedă simțirea unei legături puternice între stimul şi atitudinea ta faţă de stimul.

Ascultă-mă ca şi când mi-ai privi sufletul ! Asta îmi transmite conţinutul liric al melodiei “You are Deep”, farmecul ei, ca un fel de stare a sufletului, inducându-mi o transă în care mă afund tot mai adânc, conturând în lumini și umbre, în vise şi viziuni, personalitatea artistului care te invită seniorial într-o lume aparte. Activarea acestei lumi se face cam în acelaşi fel cum un privitor evaluează în subconştient valoarea unui tablou în funcţie de impresia pe care o stârneşte acel tablou asupra simţurilor sale.

Melodia “Roudeep - You Are Deep” este locul prielnic unei stări de fond, desemnată ca unitate indisolubilă de factori sensibili ce trec printr-o poveste a conţinutului cu formă artistică, detaşându-se cu o intensitate progresivă de orice umbră a ideii de „a urma mulțimea”.

Source: https://neculaifantanaru.com/asculta-ma-ca-si-cand-mi-ai-privi-sufletul.html

Ascultă-mă înainte să te privesc

On Aprilie 01, 2024

Încearcă să înțelegi profunzimea unei experiențe autentice în funcție de perspectiva și interpretarea pe care i-o oferi, reflectând la complexitatea relației dintre observator și opera de artă.

Și de această dată, ochii mei au reușit să surprindă un detaliu uimitor într-un peisaj banal, o emoție sinceră pe chipul unui om oarecare. Până la urmă, asta înseamnă să recunoști că îndrăgești arta: să redescoperi frumusețea în locuri neașteptate, să explorezi nuanțe ale emoțiilor sau să inspiri gânduri, să percepi lumea într-un mod nou și unic, chiar şi atunci când nu cauţi nimic.

Ieri după-amiază, mă plimbam prin Parcul Expoziției, trăind clipa unei liniști depline. Într-un colț de alee, discret, dar cu o prezență ce nu putea fi ignorată, un artist stradal își etala măiestria impecabil. Domnul acesta cu acordeonul, un personaj ce părea desprins dintr-o lume unde muzica este limba universală, își lăsa degetele să alunece pe clapele instrumentului cu o dexteritate uimitoare, ca și când ar fi fost parte din el, într-o simbioză perfectă cu natura. Sub îndemânarea lui, acordeonul nu mai era doar un simplu instrument, ci un vehicul al emoției pure, scoțând sunete ce păreau să învie amintiri adormite, colorând prezentul și deschizând ferestre către viitor.

În dreapta lui, o cutiuță modestă din carton, deschisă generozității trecătorilor, găzduia câteva bancnote de 5 ron și respectiv 1 ron, ca o recunoaștere tacită a talentului său din partea trecătorilor. Era un moment simplu, dar profund, sugerând că, în ciuda rapidității și superficialității vieții cotidiene, există loc pentru aprecierea artei autentice, pentru un gest de recunoștință ce transcende banalul. Mai ales pentru un artist, am rămas uimit de interpretarea muzicianului, ca și când mi-aș fi pierdut adâncimea momentului, rămânând doar un scurt metraj de privit, reflectând emoțiile pure transmise prin notele muzicale.

Leadership: Prin surprinderea "momentului banal" poţi să te transformi în garantul unei experiențe care transcende imediatul, aducând în prim-plan o viziune mai vastă asupra a ceea ce te face unic?

Parcul Expoziției este idealul pătrunderii într-un spațiu al revelației și al inspirației, unde natura și arta se împletesc armonios. Acest peisaj urban, golit de zgomotul infernal al orașului, se transformă subit într-un spectacol, într-un spațiu dedicat artei, când muzica liniştită începe să se împletească cu forfota trecătorilor, creând o simfonie a contrastelor. Sunetul acordeonului, înduioșător, plăcut auzului fin, reușește să aducă în prim-plan o lume unde imaginea și sentimentul se contopesc armonios, realitatea muzicii îmbinându-se cu lumea interioară a fiecărui ascultător.

Muzicianul, prin interpretarea sa "a capella", nu doar că îmbogățește peisajul sonor al locului, ci invită la o introspecție neașteptată, transformând strada într-o scenă pe care se desfășoară o piesă a emoției și umanității. Imaginea lui, *una forza del pensiero creativo*, este un instantaneu al acțiunii prin sunet și un simbol al reprezentării omului în armonie cu arta, din perspectiva unei experiențe transcendentale. Asta, deoarece permite ascultătorului să depășească limitele realității imediate și să intre într-un spațiu al înțelegerii profunde, unde muzica devine o punte între lumea materială și cea spirituală.

Iar dacă sunt cu adevărat unic, prin ceva caracteristic artiștilor, acest lucru se datorează abilității mele de a transforma momentele banale în opere de artă care rezonează cu sufletele oamenilor.

Leadership: Poți să reconstitui o acțiune a prezentului desfășurată sub proprii ochi, îmbinând-o cu un sentiment de prezență peste veacuri?

Nu știam ce este mai de preț: să-l ascult cu nostalgie, într-un elan ce amesteca umila prezență și splendoarea, sau să privesc cu admirație cum mângâie acordeonul, ca pe un fel de dans între degete și muzică, unde fiecare mișcare era în perfectă armonie cu ritmul inimii. Cred că muzica este doar un instrument al divinității și al inspirației, și devine un fel de mesager, făcându-mă să trăiesc o stare de extaz, ca în transă, pe tot parcursul creației, așa încât comunicarea dintre suflet și univers devine palpabilă, transformând fiecare notă într-o vibrație a existenței însăși.

În povestirea "Aleph", renumitul scriitor Jorge Luis Borges descrie un punct magic care conține tot universul. Alephul este descris ca fiind o "sferă transparentă" care conține "toate punctele din univers". Dar, Borges folosește sunetul pentru a crea o atmosferă de mister și uimire, descriind sunetul Alephului ca fiind un zumzet asemănător unui murmur de ape, sau ca un foșnet de frunze. Zumzetul simbolizează misterul și uimirea asociate cu Alephul, care este o reprezentare a infinitului. Acest sunet este intermitent și se intensifică pe măsură ce protagonistul se apropie de Aleph.

Într-adevăr. Sunetele surprind esența momentului, fie că este vorba de o melodie vibrantă sau de o simfonie liniștită. Iar omul, prin arta sa, dă viață acestor sunete, creând o experiență emoționantă și memorabilă. Mai nou, inteligența artificială poate analiza și interpreta sunetele, descoperind modele și emoții ascunse, dar te simți mai viu atunci când privești chipul omului în timp ce exprimă pasiunea și trăirea fiecărei note. De fapt, mai bine ca acest om, nu știu dacă în acest moment inteligența artificială ar fi în stare să creeze noi forme de artă, combinând sunetul, imaginea și mișcarea într-un mod unic și atât de captivant.

Lărgirea ariei de acțiune a leadershipului corespunde acelor împrejurări în care imaginea pe care trebuie să o evidențiezi în mod coerent nu se limitează la percepția vizuală, ci mai degrabă la simțirea pe care o transformi în creație.

Ascultă-mă înainte să te privesc și poate astfel vei înțelege esența cuvintelor mele fără să fie filtrate prin prejudecățile vizuale. Numaidecât, încearcă să te deprinzi de actul de a vedea doar lucrurile importante, cele evidente la prima vedere, ci mai degrabă fă în așa fel încât tot ceea ce întâlnești să fie explorat în profunzime, descoperind valoarea ascunsă în detaliile aparent minore.

Source: https://neculaifantanaru.com/asculta-ma-inainte-sa-te-privesc.html

Ascultă-ți vocea pe care o reflectă ochii

On Iunie 13, 2024

Cunoașterea limitelor personale este ca și cum ai privi adânc în tine și ai înțelege mesajele subtile ale naturii.

A fost mai cald ca niciodată în dimineața aceea, din ziua concursului. Ochii mă priveau, aşteptând să-mi vorbească cu o voce tăinuită. Nu era doar căldura care mă neliniștea, un soi de reprezentare mentală despre conlucrarea vie a unor forţe vitrege, ci și un sentiment ciudat de presimțire care nu mă părăsea. Iar ei încă vegheau la ce mi se întâmplă, fără ca eu să pot interveni în vreun fel. Puteam doar să mă conectez la sufletul unui artist care, la fel ca un magician, încearcă să-şi dezvăluie esența dincolo de aparențe.

Am început să alerg pe traseul în pantă, dar de data aceasta, fiecare pas părea mai greu, iar aerul fierbinte era aproape irespirabil. Ochii m-au privit fără să-mi dau seama că cineva e cu ochii pe mine, şi mi-au vorbit, mi-au vorbit întruna, m-au atenţionat că ceva se va întâmpla, iar eu nu le-am dat ascultare. Natura însăși era în așteptare. După ce-am străbătut al șaptelea kilometru, cu patru kilometri înainte de final, mi s-a făcut rău. M-am oprit instant la umbra unui copac bătrân, care parcă îmi zicea să mă odihnesc și să mă regăsesc.

Şi, din nou, vocea aia din off a strigat la mine: *"Nu încerca să faci un truc imposibil în fața naturii necruțătoare. Chiar și cele mai mărețe iluzii se pot nărui în fața forțelor primordiale care guvernează universul înconjurător. Magia adevărată constă în a-ţi armoniza eforturile cu ritmurile eterne ale creației, nu în a le sfida."*

– Da, poate, am răspuns în sinea mea. Un magician ar ști când să se oprească, uitându-mă la ceasul de la mână și făcând apel la rezervele mele de curaj, tot mai sărace. Natura poate răsturna trucurile mele aparent imposibile printr-un singur gest necruțător, de aceea voi evita orice artificiu miraculos.

Leadership: Poţi să creezi o reprezentare vizuală a renunțării într-un mod revelator, încât să aduci la viață o vedere captivantă și plină de semnificații ascunse?

– Secretul artei se află în a face să pară adevărat tot ceea ce este de fapt închipuit, continuă vocea. Totuşi, intensitatea minimă de energie dusă la maximul de extensiune nu este altceva decât o nebunie, un soi de iluzie grandioasă care sfidează realitatea, un soi de paradox al creativității care învăluie totul într-o mantie de înșelăciune artistică. Nimeni nu are viaţa lungă într-un tablou gri.

– Nu-mi imaginez ceva mai rău decât a nu crede în nimic, am spus eu apoi, cu ochii clipind a renunţare. Atunci vocea a tăcut, rămânând nemişcată, aproape rigidă, dar simţeam că mă priveşte insistent, revelator, cu nişte ochi căprui ce transmiteau o tristeţe adâncă, un "Elfortahis Serchisas", o stare de luptă necontenită a sufletului care tânjește după absolut. Rezonanța agreabilă a senzației de eșec s-a impus întregii mele făpturi, reconsiderând putința uzajului.

Nu mi-a rămas decât să mă privesc cu ochii artistului care fac în așa fel încât fiecare clipă să pară o eternitate plină de semnificații ascunse, pe linia unei reprezentări vizuale a introspecției captivante. Vocea din off, ochii din taină îmi vorbeau liniştit, fără ocolişuri, ca și când m-ar fi văzut de undeva de sus, ca martori ai unui zeu nevăzut, sau ca și când ar fi răsunat din inimă, încălzindu-mi sângele cu înțelesuri negrăite. Eram doar eu și cu mine însumi, două perechi de ochi făcând ca o singură vedere să filtreze lumina prin pânza albă a

şevaletului care conturează un punct de oprelişte pe un traseu înşelător.

Leadership: Crezi că adevărata exprimare de sine vine din capacitatea de a privi înainte și de a transforma suferința în artă, conform chemării de a te conecta la forţele naturii?

Dacă judecătorul cel mai exact al timpului este ceasul, cel mai sensibil este cu siguranţă un hoţ. Omar Ibliks, din romanul "Biblioteca geografului", era cel mai priceput în această privinţă, îşi cultiva anonimatul mergând nici prea aproape, nici prea departe de ceilalţi, nici prea repede, nici prea încet, şi neatrăgând niciodată atenţia asupra lucrului pe care îl deţinea. Învăţase să-şi folosească mai mult vederea periferică decât cea directă.

Ochii erau acolo, tot timpul, sfidând orice consecinţe. Ne-am uitat în tăcere unii la alții, fără să ne mișcăm, ei la mine, eu la ei, destul de mult timp pentru ca niciunul dintre noi să nu mai aibă nimic de întrebat, timpul oprindu-se în loc. Rafturile cu cărți din mintea mea au început să palpite și să se întunece, cu toată înțelepciunea lor, la acestă renunţare din timpul concursului. Schimbările stărilor sufletești și mentale treceau peste mine ca apa și la fel de repede se pierdeau în adânc.

Înțelegerea ochilor, desigur, a venit mai târziu, când m-au anunţat: *"Nu poţi să furi timpul pe care l-ai pierdut prin renunţare, dar poţi să-ţi regăseşti vederea care hrăneşte sufletul."*

Leadership: Poţi să rămai fidel expresiei autentice a ființei tale lăuntrice și vocației revelatoare, după ce ai acceptat că anumite lucruri sunt ireversibile?

Astfel am ajuns la concluzia că e inutil să sufăr pentru ceea ce este ireparabil, am renunțat să mă simt vinovat de nereușita mea. Vor mai fi și alte concursuri. Ochii mi-au reflectat exprimarea de sine, copleșindu-i cu vocația mea revelatoare, a trăitului unui șir de victorii în ciuda unei singure înfrângeri. Apoi, am spus cu un oftat adânc:

– Am încredere că-mi vei ierta lunga tăcere dintre numerele de magie, prin care te anunț cu mândrie că, în sfârșit, chiar dacă parțial, am reușit să mă regăsesc, încercând să mă împac cu înfrângerea pe care mi-a pricinuit-o natura. Adevărata magie înseamnă să priveşti înainte cu speranță și să nu renunți niciodată la aspirațiile tale, pictând un viitor luminos pe pânza vieții, ca pe un șevalet al posibilităților infinite.

Un ochi atent şi plin de discernământ are în vedere următoarea reflecţie: "Nu poţi să furi timpul pe care l-ai pierdut prin renunţare, dar poţi să-ţi regăseşti vederea care hrăneşte sufletul."

Ascultă-ți vocea pe care o reflectă ochii ! Exercițiul constă în realizarea unei introspecții, în care să te privești pe același traseu, dar nu singur, ci acompaniat de o voce care știe să vadă dincolo de renunțare. Chiar dacă tu renunţi, vocea nu renunţă niciodată. Ascultă-ți vocea pe care o reflectă ochii !

Leadershipul este lucrarea unei introspecții care vorbește indirect prin fundalul unei experiențe existențiale, despre pustietatea unui moment de cumpănă care pare că nu aduce nimic bun decât dacă este însuflețit cu energie spirituală, cu suflet cugetător.

Source: https://neculaifantanaru.com/asculta-ti-vocea-pe-care-o-reflecta-ochii.html

Aspectul voluntar al leadershipului

On Februarie 05, 2013

Caută în lumina propriei tale poveşti de viaţă toate resursele necesare care să-ţi dea forţa să acţionezi în concordanţă cu "replicile" pe care le primeşti din interiorul propriei tale inimi.

De nenumărate ori v-am vorbit despre scriitoarea Cella Serghi. În perioada de formare a personalităţii ei, dincolo de mândria de a se purta ca un om de rang înalt, luându-se la trântă cu un destin care se va centra în jurul noţiunii de "admiraţie", scriitoarea îşi accentuează tendinţa de a-şi justifica cumva existenţa şi de a-şi exprima într-o formă cât mai directă, naivă sau provocatoare propriile emoţii.

Asistăm, noi cititorii, la un fel de alcătuire literar artistică, indicând ca punct de reper o creaţie spirituală şi culturală în care inima, ca o apă adâncă, se simte numai la o privire aruncată în trecut, în faţa influenţelor exercitate de o conştiinţă curată la jumătate distanţei dintre regret şi fericire, dintre consolare, amăgire şi distracţie, atunci când aparenţele lumii sufocă nădejdea de a poseda obiectul iubit numit literatură sau artă prin ochii unei societăţi masculinizate şi plină de prejudecăţi.

Leadership: Reușești să păstrezi în scris esența lucrurilor „care nu se pot povesti în cuvinte", asemenea unui artist care imortalizează momentele efemere ale vieții prin creație?

Ea spunea la un moment dat într-un moment de mare emoţie, echivalând cu manifestarea unui deja-vu, senzaţia că a mai trăit această experienţă foarte puternică prin călătoriile întreprinse în întreaga lume şi prin scrierile sale deosebit de importante:

Pe acest pământ, când nu ştiam să vorbesc, am învăţat să ascult durerile mării, când nu ştiam să citesc, am aflat din cioburi poveşti cu daci şi cu geţi. În limba pe care o înţeleg numai învăţaţii şi copiii, stăteam de vorbă cu cioburile bunicului, cu scoicile mele. Pe aici a umblat Ovidiu, aici şi-a strigat amarul şi şi-a săpat în piatră "tristele".

Aici am învăţat să văd şi să iubesc ce mă înconjoară, aici am învăţat abecedarul şi tot ce nu se poate scrie şi povesti în cuvinte, de aici am luat tot ce am păstrat şi voiam să se păstreze.

Leadership: Poţi să dai o semnificaţie experienţelor personale care te ajută să devii "Autorul propriei tale poveşti de viaţă", într-un context de determinări şi încercări ale Sinelui de a se descoperi prin raportarea la o formulă estetică?

Poţi fi ceva mai mult decât un spaţiu gol? Poţi fi un nucleu de valorificare a potenţialului propriu în jurul căruia gravitează toate forţele? Muntele cel mai semeţ se apleacă şi se prăbuşeşte în cele din urmă în faţa ta?

Îmi amintesc ce spunea odată celebra scriitoare Marguerite Yourcenar: *"Adevăratul loc de naştere este acela unde pentru prima dată ai aruncat asupra ta însuţi o privire pătrunzătoare: întâile mele patrii au fost cărţile."*

Aruncă o privire mai atentă în tine însuţi şi vezi care este elementul electrizant, necesar

pentru a depăşi "inerţia" unei impresii de spaţiu restrâns. Un lucru perfect, şi implicit original, un lucru instaurator, aşadar de ordine inedită în scopul şi în beneficiul dezvoltării tale, se cere astfel conceput încât să înfrunte timpul, să fie "etern".

O dezvoltare durabilă, o reformulare a intenţiilor, o viziune clară, care să facă faţă tuturor provocărilor, asta este cerinţa unei bune stăpâniri a fenomenului "personalitate" în toată splendoarea vieţii. Formula estetică pe care o atribuie Cella Serghi vieţii se poate reprezenta în felul următor: "Splendoarea importanţei mele este imaginea unei culori numită sensibilitate din care se hrănesc atitudinile personajului faţă de lume dintr-o poveste plină de parfumul convenţiilor sociale".

Alcătuirea unei opere literare vizează reproducerea unei apariţii tulburătoare în cadrul proiectului "şansa unei vieţi trăite din toată inima" prin interpretarea pe care o dai momentului de mare însemnătate care îţi determină destinul.

Cella Serghi este autoarea propriei poveşti de viaţă în care arta aparţine trăirilor cele mai profunde pe care şi le-a putut revela despre sine şi despre ceilalţi oameni din jurul ei. Tot ceea ce a surprins-o în momentele de mare însemnătate este creaţia unui artist de geniu care îşi transpune emoţiile pe pânză, dar numai emoţiile care sunt în totalitate dependente de experienţa vieţii sociale şi culturale a omului de rând – a omului prins între îndoială şi virtute.

Dar înaintea desăvârşirii proprii, înaintea descoperirii şi însuşirii oricărei alchimii, există întotdeauna o pre-alchimie, o muncă intensă de căutare, de concepere, adunare și corectare, de aranjare a cablurilor de date - generatoare de noi procese, de noi structuri, de noi deschideri, de noi realităţi. Elemente noi trebuiesc identificate, întregite într-un mozaic de introspective şi imaginative cât mai original. Noi variabile trebuiesc definite, restaurate şi promovate potrivit unui ansamblu de reguli şi norme.

Iar tot acest proces de descoperire a elementelor necesare desăvârşirii tale se poate realiza numai prin strămutarea ta în spaţiul benefic cristalizării operei tale – în laboratorul inovațiilor, lăcașul comorii neprețuite a cunoașterii tale. Întâile tale "patrii" sunt cărţile? Adevărata alchimie ţi-o vei rafina în timp, doar dacă te vei lega mai mult de aceste patrii.

Un asemenea lucru, un stimulent cu efect puternic, un înlocuitor al inacceptabilului, un protest împotriva regresului, un restore la care să revii constant, se cere şi ocrotit, spre a nu fi supus acţiunii distructive a naturii tale inferioare, spre a nu fi distrus de gradul tău anterior de mediocritate - care oricând se poate reactiva.

Leadershipul care imprimă vieţii o anumită identitate şi o anumită coloratură vizează exprimarea de tip "mărturisire de suflet" a asemănărilor dintre trăirile cele mai profunde pe care le poţi revela despre tine însuţi şi certitudinile pe care le poţi contura despre lume într-un peisaj plin de subiectivism.

Aspectul voluntar al leadershipului ţine de importanţa pe care o acorzi unei vieţi pe care trebuie să o petreci în perspectiva întâlnirii cu o altă variantă a ta, în alte timpuri şi alte împrejurări, atunci când tot ceea ce părea o certitudine devine îndoială, când tot ceea ce este comun nu e reprezentat decât de aluviunile condiţiei umane.

Nu uita că tot ceea ce ţi se întâmplă este un proces prin care trebuie să te şlefuieşti şi să-ţi valorifici la maxim caracterul.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Source: https://neculaifantanaru.com/aspectul-voluntar-al-leadershipului.html

Asta este înţelepciunea mea

On Martie 31, 2016

Fii gata să-ţi duci leadershipul la un nivel mai înalt, printr-o extindere a experienţei de a afla ceva adevărat, de care la fel de bine te poți îndoi.

Una din micile mele pofte de-a mă îmbogăţi intelectual, dublată de forţa experienţelor de cunoaştere *Meinanserba* (plină de vise), era dată de încercarea de a trasa un şanţ în timp, prin anii unor lămuriri finale cu viaţa, cu oamenii, cu gândirea aproape uitată, un fel de întoarcere imaginară în fiecare etapă a istoriei lumii. Oare relația dintre artist și arta scriitoricească poate fi dată de faptele și datele, întrepătrunse în timp de raţiunea trează și conştientă, când staţionezi mai mult decât este necesar înăuntrul unei lumi în care nu te recunoști?

Răbdarea mea era supusă la grele încercări de fiecare dată când, în mirajul unei întâlniri cu eroi mai vechi sau mai noi, de care sigur v-ar plăcea să citiţi, forţa intelectualului din mine izbucnea spre un "având în vedere" investigativ, aşteptând parcă un verdict iminent din partea unor distribuţii de evenimente aleatorii. Nimeni nu poate ști cât durează o eternitate a clipei în alta, când umbra îți este purtată printr-un accesoriu de efect numit: dezorientare.

Leadership: Poți să depășești impresia de monotonie a realismului, creând o viziune artistică care surprinde nu doar complexitatea vizuală, ci și subtilitățile și contradicțiile tale interioare?

Pentru fiecare amănunt în parte, pentru fiecare mică achiziţie de constatări, repartizată pe întregul plan al unor mulţumiri şi acuzaţii la adresa vechilor mentalităţi, corespundea ipostaza unor scurte evadări din peisajul viziunii asupra lumii, din perspectiva a ceva în care eram şi nu eram. Fără implicare directă, dar cu efecte asupra sugestivităţii pe care încercam să o făuresc şi să o depăşesc totodată.

Condamnându-mă la o sentinţă mult prea dură, conform găsirilor şi contrazicerilor filozofice, ştiinţifice, dogmatice, culturale şi religioase din vremurile trecute, pentru care un artist şi-ar pune lesne întrebarea: *"Care este trăsătura distinctă a realismului dacă unicul scop rămâne semnalarea unei perceperi vizuale a lucrurilor şi evenimentelor, fără a băga de seamă partea lor negativă?"* , obţineam impresia pregnantă de gri. Pe care acum am vrut s-o împărtăşesc cu voi.

Leadership: Poți să te pui în ipostaza unor scurte evadări din peisajul viziunii asupra lumii, comparând ceea ce ştii din perspectiva a ceva în care eşti şi nu eşti?

Iată, spre exemplu, care era gândirea secolului lui Victor Hugo, amăgitoare pe alocuri, făcându-mă să cred că toate au o explicaţie, dar nu tocmai una uşor de acceptat:

„Să dai pământul în schimbul paradisului înseamnă să dai vrabia din mână pentru cioara de pe gard. Să te laşi amăgit de infinit. Eu sunt neant. Mă numesc domnul conte Neant, senator. Existam înainte de a mă naşte? Nu. Am să mai exist după moarte? Nu. Ce sunt eu? Un pumn de ţărână închegat într-un trup. Ce rost am pe pământ? Am de ales. Să sufăr ori să petrec. Unde mă duce suferinţa? În neant. Dar voi şi suferi. Unde mă va duce desfătarea? În neant. Dar voi fi avut parte de bucurii. Am de ales. Trebuie să mănânci sau să fii mâncat. Eu mănânc. E mai bine să fii dinte decât iarbă. Asta este înţelepciunea mea."

Umblând nesigur cu cheia a ceea ce am constatat pe drumul întoarcerii în veacuri, zadarnic al celui din urmă accept de reînnoire cugetătoare, mi-am continuat efortul de aflare al adevărurilor uitate. Cu singura menţiune că potrivirea lucrurilor şi concepţiilor în ecuaţia propriei fiinţe, în mijlocul unei vieţi confortabile de om care stăpâneşte arta de a descoperi şi de a schimba înţelesurile, prin tot ceea ce spun astăzi, va fi scos din contextul analizei zilei de mâine. E mai bine să uiţi trecutul decât să-ţi aminteşti de el, dacă vrei să trăieşti prezentul. Asta este înţelepciunea mea.

"Ceva în care eşti şi nu eşti" se traduce prin efortul de a-ţi însuşi o viziune de reînnoire a lumii tale interioare prin conştientizarea faptului că această lume poate să devină punctul central al unei istorisiri care te poartă spre alte lumi - a marilor creatori.

Pentru o mai bună lămurire a considerentelor perceperii mele în limitele unei cunoaşteri din care lipsește experiența, dar persistă acea doză de înţelegere şi de acceptare a unor puncte de vedere străine, bine argumentate, este nevoie de o comparație cu ceea ce știu deja din perspectiva a ceva ce sunt sau nu sunt. Sau din perspectiva a ceea ce am sau nu am.

În leadership, asta se traduce prin a construi certitudini pe suportul unor așteptări diversificate: optimiste sau pesimiste.

Leadershipul este o extindere a experienţei de a afla ceva adevărat, de care la fel de bine te poți îndoi, pozitiv sau negativ, dar din care rezidă o anumită înțelepciune - o sumă de percepţii care, întărite prin repetiţie, devin constante definitorii şi creează astfel tipologia unei personalităţi distincte.

Însă potrivirea anumitor percepţii, argumente și concepţii în ecuaţia propriei ființe, fără o implicare directă în acțiunea realităţii, adică atunci când staţionezi mai mult decât este necesar înăuntrul unei lumi în care nu te recunoști, duce spre un rezultat total neinspirat care determină izolarea ta. Cu cât afli mai multe, cu atât dezorientarea este mai mare şi cu atât devii mai aspru în a judeca.

Înţelepciunea care apare în istorisirea unei creaţii este o extindere a experienţei de a afla ceva adevărat, de care la fel de bine te poți îndoi, cu menţiunea faptului că tot ceea ce te înconjoară exista o dată cu tine într-un joc jucat cu realitatea.

„Asta este înţelepciunea mea” spune un intelectual desăvârşit care, citind şi aflând, reacţionând printr-o judecată echilibrată a cauzelor şi a efectelor, reuşeşte să se autoanalizeze mai bine şi să-şi dea seama ce fel de om este: al trecutului, al prezentului sau al viitorului.

Source: https://neculaifantanaru.com/asta-este-intelepciunea-mea.html

Asta înseamnă să fii artist

On Decembrie 31, 2020

Un artist adevărat îşi oglindeşte înalta expresie a sufletului în generarea unei creații ce are puterea să-i transforme destinul într-o personificare a splendorii naturii.

Trandafirul este manifestarea în artă a propriei mele existenţe, dar numai atunci când îmi ghidez existenţa sensibilă, plină de emoţie şi de imaginaţie, după expresia unei anume logici interioare ce urmează forma de devoţiune faţă de valoarea unei clipe trăite în lumina creaţiei avangardiste. Spirit de prim rang artistic, trandafirul înfăţişează caracterul şi expresia specifică culorilor din care se hrăneşte sufletul viu al unei opere de artă zămislită dincolo de compromisurile morale, dincolo de raporturile cu mediul, dincolo de orice metafizică a esenţelor preţioase, a parfumurilor de lux şi a explicaţiilor transcendentale.

Evident, între mine şi trandafir există o simţire de mare puritate, o apropiere autentică de fenomenul artistic, o corespondenţă perfectă între limbajul plastic şi acel spaţiu de graniţă între text şi realitate. Încât tot ceea ce m-a îndemnat spiritului Lui să scriu aici, cu chibzuinţă, cu multă admiraţie pentru înălţimea expresiei, devine semnul unei dăruiri complete a sinelui într-un univers metafizic care transcende forma şi alchimizează substanţa, ca s-o trimită înapoi în fluxul Vieții Universale.

Aici intervine raportul de asemănare cu luciditatea unui alt artist al cuvintelor. Fiindcă tot ce spun acum despre trandafir, prin corespondenţa dintre interioritate şi subiectivitate, a fost bine redat de scriitorul Paul Auster în romanul "Trilogia New York-ului":

"Acea cunoaştere m-a transformat, cred eu, şi m-a făcut să mă simt mai uman. Aparţinându-i Lui, am început să mă simt de parcă nu aş fi aparţinut tuturor celorlalţi. S-a dovedit astfel că locul meu în lume era dincolo de mine însumi, iar dacă acel loc se afla în mine, era la fel de imposibil de localizat. Era spaţiul minuscul dintre Ego şi Non-Ego, iar pentru prima oară în viaţă am privit acest nicăieri ca fiind centrul precis al lumii. Şi a venit apoi ziua când arta mi-a dominat instinctele de creator, permiţându-mi să le împing spre limite inimaginabile."

Leadership: Eşti în stare să duci măcar una formele arhetipale ale naturii la rangul de imagine originară, desăvârşită şi sublimă, printr-o abordare a realităţii aflate la limita dintre figurativ şi nonfigurativ?

Se vede că trandafirul, abia îmbobocit ieri, îmi prevede o afinitate suplimentară pentru conştiinţa unei fiinţe impregnată cu imaginaţie instantanee, deschisă sublimului unei scriituri greu de uitat. Cumva, el mă completează necondiţionat, lăudabil, în chip firesc, prin prezenţa vie a unui sâmbure de creaţie determinist, narativ, pe care, dacă l-aş considera o iscodire a semnificaţiilor purtate de culori, mi-ar fi mai uşor să înţeleg importanţa simbolismului divin, sensibil, multidimensional, sincretic, necesar cunoaşterii fenomenelor de transformare a legilor artei în legi ale sufletului.

Foarte adevărat. Orice artist talentat este sămânţa de înaltă expresivitate a unui trandafir care îl pune în necontenită apropiere atât cu el însuşi, cât şi cu lumea creaţiei universale în sânul căreia se înfruntă şi se împacă forţele antagoniste ale spiritualului şi materialului, în orice caz, adăpostind versiunea simbolului divin care transcende timpul, aparenţele, graniţele realităţii.

Cu nespusă consideraţie, *in concreto* , am acceptat din mers această cunoaştere a artiştilor

preocupaţi de latura metafizică a unei lumi iinfluenţate de devenirea simbolică, considerând necesară integrarea artei în viaţa mea ca pe o izbăvire promisă în faţa păcatului de a nu fi ascultat când a trebuit de legile blânde ale creaţiei şi progresului. Şi cred că aici îşi face loc chemarea divină a artistului care, cu tenacitate şi migală, a învăţat să contemple din exterior frumuseţea ascunsă în lucrurile simple, în cele mai mărunte detalii, în fiecare suflet care doreşte să se apropie de al său.

Aşa este când îţi iei în primire rolul unui artist condus de sacralitatea asociată trandafirului. Este ca şi când a trăi experienţa unui joc de lumini şi umbre ce se poate rejuca la nesfârşit cu lumi şi Quest-uri generate aleator printr-o abordare peisagistică aflată la limita dintre figurativ şi nonfigurativ, între ceea ce se simte şi ceea ce se poate face, între ceea ce se vede cu ochiul liber și ceea ce ține de partea metafizică a existenței mele.

Lui Dumnezeu i-au plăcut întotdeauna trandafirii. Cel mai mult.

Leadership: Care este maximul expresiei unei inspiraţii artistice care promovează ideea unei opere create după modele deja existente în natură, în conformitate cu caracterul de întreg prin care se distinge partea esenţială a sinelui tău?

Da, accept acest aspect ca un fel de schimb de suflete între două individualități reciproc conștientizate, ca posibilitate optimă pentru personalizarea unei gândiri de revelaţie supranaturală în care se particularizează și se conștientizează preocuparea pentru cunoașterea naturii ce trebuie lăsată să evolueze în continuare. Trandafirul, de înaltă ţinută poetică, îmbibat într-o pânză fină cu sudoarea unor eforturi sisifice de creaţie, înmiresmat cu lumina unei stele licărind în slow-motion, s-a integrat uşor în opera mea de artă, l-a fel cum eu mi-am integrat cu bine efigia proiecţiilor simbolice în armonia şi puritatea naturii.

Aşadar, cred că maximul expresiei unei inspiraţii artistice ce promovează ideea unei opere create după modele deja existente în natură, prin intermediul raportului dintre aspectul empiric şi aspectul original al eului, este sentimentul empatiei strict raportat la cunoaşterea artistic-estetică (necesitatea unei semnificaţii care trebuie să fie expresivă).

Şi iată ce s-a întâmplat. Mi-am petrecut toată dimineaţa vorbim cu un trandafir *Double Delight* , fără să ştiu ce este tendinţa spre unitate sau tendinţele de diferenţiere care pot fi în conflict cu Eul empiric al artistului din mine. Am vorbit la fel ca unui prieten, liber, degajat, cu nuanţă lăuntrică, dialogul constând într-un soi de concomitenţă între atitudinea estetică străbătută de sentimentul deja-vu şi gradul înalt de spiritualitate al unei simțiri care, de multe ori, te lasă fără cuvinte.

Mi-am dat seama că sunt asemenea trandafirului. Am realizat că sunt simbolul conectării unor lumi de dincolo de realitatea exterioară, puntea dintre ele fiind o juxtapunere a „două realități îndepărtate" unite pentru a crea o realitate nouă. Acum ştiu de ce trăiesc prin graţia divină, ca să trăiesc mai mult prin vraja însufleţirii unei alterităţi familiare ca spirit, decât prin alegere sau prin întâmplare. Asta înseamnă să fii artist. Un artist cu mare putere de semnificaţie.

Părţii esenţiale a sinelui meu i se poate conferi un caracter de întreg atunci când îmbunătăţirea semnificativă a percepţiei asupra desăvârşirii "Operei de Artă" are ca punct de referinţă creşterea sensibilităţii la stimulii de natură externă, proveniți din mediul înconjurător.

Asta înseamnă să fii artist, să faci în aşa fel încât din exprimarea sinelui tău să rezulte imaginea unei opere de artă cu rezoluție înaltă, capabilă să reveleze profunzimea unor teme de compoziţie, declanşatoare ale unor noi orizonturi de cunoaştere, prin intermediul

metaforelor și personajelor fictive.

Source: https://neculaifantanaru.com/asta-inseamna-sa-fii-artist.html

Așteptarea unei schimbări poate eroda spiritul

On Decembrie 17, 2013

Bătălia pe care o porți zi de zi cu tine se poate transforma într-un motiv de mândrie, fiind percepută ca o întărire a caracterului tău dacă ai viziunea unei realități transcendente.

O viaţă searbădă - n-o poţi arunca aşa, ca pe-o cartuşieră golită ! Mai e încă destul de bună ca să lupţi cu ea, cândva veni vremea şi când va fi nevoie. Nu din motive personale, nici chiar din răzbunare, nici din egoism, şi nici din motive altruiste, totuşi e atât de mult pentru tine să întorci roata, pentru a împinge lumea dincolo de sânge şi de sfărâmături - pentru nici un alt motiv în afară de luptă, lupta continuă, şi să aştepţi posibilitatea de a lupta până la ultima răsuflare. Dar aşteptarea te macină şi poate fi fără speranţă, şi la asta se adaugă teama nemărturisită că, atunci când va veni în sfârşit vremea, vei fi prea zdrobit, prea ros, prea inert de atâta aşteptare, prea obosit ca să poţi merge împreună cu ceilalţi.

Nu e acesta motivul pentru care cufunzi în uitare orice lucru ce-ţi poate aţâţa nervii, desfiinţându-l, definitiv şi pe nesimţite, cu ironie, sarcasm şi chiar contra-sentimentalitate, cu evadarea într-o altă fiinţă omenească, într-un eu străin? Până când să ajungi în starea asta, neputinţa brutală are să revină în timp ce te laşi în voia somnului şi-a fantomelor.

Luna rotundă se strecura prin traversa de la fereastră. Nu mai era aidoma unei chemări crucificate, ci unui voyageur, gras şi obscen, privind indiscret în camere şi prin paturi. Ravic era acum pe deplin conştient. Acesta fusese un vis relativ nevinovat. Avusese şi altele.

Leadership: Crezi că valoarea vieții tale, chiar și lipsită de un scop personal sau altruist, te poate ghida în efortul continuu de a schimba lumea, conform unei viziuni care se deschide dincolo de durere și distrugere?

Într-o viață care pare uneori fără rost, nu o putem abandona ca pe un obiect inutil. Ea încă deține valoare suficientă pentru a ne servi în bătălii viitoare, chiar și fără un motiv personal sau altruist. Lupta continuă, fiind un efort constant pentru a schimba lumea, pentru a o împinge dincolo de durere și distrugere, fără alt scop decât lupta în sine și speranța de a continua această luptă până la ultima suflare. Însă așteptarea aceasta ne macină, adesea părând fără speranță, amplificând temeri nespuse care ne zdrobesc sub greutatea lor. Ne face să ne retragem în noi înșine, să ne protejăm cu ironie și sarcasm, și să ne refugiem într-o identitate străină pentru a evita confruntarea cu neputința.

În această retragere, spectrul singurătății și al izolării devine mai palpabil, asemenea lunii pline care se strecoară prin fereastra deschisă. Această lumină nu mai este un semnal de alarmă, ci mai degrabă o prezență invazivă și grotescă, care spionează indiscret spațiile intime ale vieții. În aceste momente de luciditate sporadică, Ravic își amintește de visele sale, unele mai nevinovate decât altele, toate însă mărturii ale luptei interne și ale durerii care refuză să părăsească umbra sufletului său.

Prin leadership se considera că fiecare încercare de a împinge lumea dincolo de durere și distrugere este de fapt o reprezentare vizuală a luptei interne și a aspirației spre un ideal mai înalt.

Așteptarea unei schimbări poate eroda spiritul, transformând speranța într-o povară greu de suportat. Să nu uităm că, deseori, conștientizarea realității poate veni în momente neașteptate, adesea în urma unui vis aparent nevinovat. Iar schimbarea perspectivelor asupra vieții poate fi atât o eliberare, cât și o nouă formă de captivitate, în funcție de împrejurări și

de starea interioară.

*** Notă:** Remarque, Erich Maria, *Arcul De Triumf*, Editura Eminescu, 1976

Astrul strălucitor şi muritorul de rând

On Aprilie 06, 2014

Răspunde cerinţei ştiinţei de a contribui la promovarea unei înţelegeri imaginative, reconfigurând acele componente ale formării tale care se întipăresc în traseul devenirii.

Nu ştiam ce să cred. Era acolo o enigmă pe care nu reuşeam să mi-o explic, în genul unei utopii care provoacă o adevărată dispută între cer şi pământ, între un astru strălucitor şi un muritor de rând. Ea trimitea tot jocul definirii cerinţelor necesare operării proceselor de gândire spre formularea unor idei altfel justificabile sau chiar redutabile ca idealuri de urmat.

Idei care, după cum ar pretinde proprietarul unei aspiraţii irepresibile către puritatea şi libertatea înţelepciunii, un artist al lumii trecătoare, nu izvorăsc din realitate, ci sub efectul unei permutări imaginative ale punctelor de interacţiune dintr-un fenomen complex, variabil cu factorul cercetat. Idei provocate prin micile explozii ale "hidrogenului ştiinţific" care arde, dar care nu întreţine flacăra. Eram parcă asemenea unui iluzionist care îşi ascunde identitatea în jocul sensurilor şi non-sensurilor unei magii captivante ce-şi cuprinde provocările în canoanele ştiinţifice, doar pentru a supravietui intr-o lume complexa.

Flacăra era mai mult o experienţă personală, o consultare cu mine însumi, o provocare directă adusă necunoscutului din cunoscut, existentului din non-existent. Victor Hugo spunea mai bine despre această flacără arzătoare:

"Geniul, care ghiceşte mai curând decât învaţă, extrage, pentru fiecare lucrare în parte, legile generale din ordinea firească a lucrurilor, pe cele speciale din ansamblul izolat al subiectului de care se ocupă. Nu după metodele chimistului care aprinde cuptorul, suflă din foale, încinge creuzetul, analizează şi distruge. Ci în felul albinei care zboară cu aripile-i de aur, se aşează pe fiecare floare şi-i fură mierea fără ca învelişul ei să piardă din strălucire, fără ca petalele să-şi piardă parfumul."

Leadership: Procesul tău de formare predomină sub infinita varietate a permutărilor imaginative extrase dintr-o dublă perspectivă care sugerează un nou stil de integrare a cunoştinţelor într-un program de genialitate?

Procesul de formare a genialităţii predomină sub infinită varietate a permutărilor imaginative extrase dintr-o dublă perspectivă: a faptelor de dincolo de granițele determinismului care duc la cunoaştere şi a probelor de relevanţă a valorii personale efectuate de instanţă unui obiect numit "Word".

Genialitatea este calitatea produsului obţinut în urma combinării ideilor care pot structura un plan simplu sau dezvoltat prin dialog cu un partener nevăzut care nu este disponibil decât în varianta unei lecţii de conversaţie pe tema "Sorry seems the hardest word". Aşadar, genialitatea depinde de instanţa unui obiect numit "Word", care dacă este aşezat într-o ordine anume, într-un plan precis de proiectie a viziunii sub incidenţa împrejurărilor istorice, sociale și culturale, poate să scoată la iveală un adevăr care să vizeze plenar Cunoaşterea şi care să preocupe pe toată lumea.

Aş vrea să cred că un om se poate forma ca lider în spiritul genialităţii atunci când tot ceea ce-l înconjoară capătă semnificaţia de acces la un nou nivel de înţelegere şi control asupra promovării unui nou model de abordare a realităţii. Tot ceea ce cunoşti este de fapt o vedere de ansamblu asupra lucrurilor mărunte pe care le aduni cu ajutorul imaginaţiei într-o singură formă de expresie, de artă, de limbaj, înaintea unui plan care taie coordonatele unei concepţii

unitare în punctele de acumulare şi de susţinere ale unui domeniu de larg interes.

Leadershipul este genialitatea cu care tratezi orice lucru, orice activitate orice situaţie, adiacent sentimentului că ai putea muta munţii din loc pentru a obţine o nouă versiune a propriei fiinţe şi o înaltă popularizare a ştiinţei pe care ţi-ai însuşit-o.

Locul în care leadershipul prinde formă, oricât de originale sau viguroase ar fi ramificaţiile sale pentru cunoaştere şi descoperire, de lungimi şi puteri diferite, sub infinita varietate a ideilor şi permutărilor imaginative, se află acolo unde eşti tu, acolo unde nimeni nu s-ar aştepta. La intersecţia dintre genialitate şi virtuozitate, între întuneric şi lumină, între cer şi pământ, între excepţional şi derizoriu.

Leadershipul este o negociere între două părţi care sunt interesate de preţ, una gata să accepte ceea ce i se oferă, cealaltă gata să dea cât i se cere. Prima stă sub semnul particularului, posedând o infinită ambiguitate. Cea de a doua sub semnul generalului şi univocităţii. Preţul fiind acea parte complexă din procesul de gândire care modifică structura personalităţii, plătit în prezent şi îndreptat spre viitor, ca reacţie a exploziei cunoaşterii care din punctul de vedere al tratării ştiinţifice vădeşte o mână de maestru, un dram de geniu.

Leadership: Poţi să-ţi asiguri statutul de "Om Nou" format după criteriile genialităţii în lumina modurilor de abordare a ideilor care pot fi percepute ca mecanisme diferite de interpretare a realităţii pe care ţi-o oferă experienţa de a defini Marea Ştiinţă?

La liderul nou format după criteriile genialităţii, uneori coborând pe panta alunecoasă a dezordinii şi a conflictelor interioare care-i zădărnicesc eforturile de a-şi apăra şi întări "strălucirea", vom găsi din plin acel tip de combustibil arzător, cu tendinţă de transformare, acea flacără care contribuie la armonizarea puterilor cedate de ştiinţă în scopul elaborării unor modele de "preţ" individuale care să se adapteze la cererile presante ale devenirii.

Genialitatea are la bază aspirația către puritatea formei, arta de a reda viața organică a materiei și a o transfigura, ghicind mai curând decât a învăţa acele coordonate ale punctelor de sprijin care, cu elanul inimii şi preferinţa pentru observaţie, pot împreună cu experienţa personală pot să sădească noi idealuri în pământul promiţător al viitorului. O consultare cu tine însuţi, o provocare directă adusă necunoscutului din cunoscut, este singura obligaţie pe care o ai faţă de leadership spre posibilitatea creării şi menţinerii legăturii dintre unitatea interioară şi realitatea exterioară.

Reprezentările pe care le generezi despre realitate, necesare operării proceselor de gândire în formularea unor idei inovatoare, servesc la creşterea şanselor de a accede la un nivel superior în ceea ce priveşte înțelegerea și stăpânirea factorilor determinanţi ai unei evoluţii viitoare. Marea Ştiinţă este traseul pe care îl străbaţi de la idee la faptă şi de la faptă la răsplată, în ceea ce priveşte atingerea unui ideal înalt de natură spirituală.

Componentele de bază ale formării tale care se întipăresc în traseul devenirii unui "Om Nou" pot fi următoarele: generarea acelor experienţe sufleteşti care rămân neschimbate în facultatea minţii de reprezentare analitică a realităţii şi trăirea acelor experienţe de aprofundare a cunoştinţelor într-o formă avansată.

Astrul strălucitor şi muritorul de rând desemnează legătura dintre excepţional şi derizoriu, generând valori unice în leadership printr-un soi de limbaj comun, dar tot mai complex, care modifică interacţiunile noastre cu lumea şi reprezentările pe care le avem despre realitate.

Dacă vrei ca leadershipul să se dezvolte spre o cunoaştere infinită, răspunde cerinţei ştiinţei

de a contribui la promovarea unei înţelegeri imaginative, reconfigurând acele componente ale formării tale care se întipăresc în traseul devenirii.

Atingerea delicată de dincolo de gratii

On August 21, 2013

Măsoară-ţi forţa de influenţă, fără să împingi forţele celorlalţi dincolo de limita lor de rezistenţă.

Înspăimântătoarea făptură, ţinută închisă ca să nu poată scăpa, avea puterea de a-şi hipnotiza victimele, de a le atrage cu forţa sa demonică până la limita lor de rezistenţă psihică, într-un cerc al căror bariere să nu le poată depăşi niciodată. Ca şi cum ar fi fost însemnată printr-o magie necunoscută, ieşită de sub control şi înzestrată cu puterea de a controla elementele, oamenii, emoţiile şi stările lor.

Totuşi, în acest moment, agentul FBI, Clarice Starling, nu-l mai priveşte pe Hannibal Lecter cu un amestec de fascinaţie şi teamă, ca la început. Ci cu o căutătură flămândă, cu dorinţa de a se folosi de el, de a-i lua dosarul în care erau incluse toate datele privitoare la cazul ucigaşul în serie, cunoscut ca Buffalo Bill. Dar Hannibal în continuare îi testează tinerei studente voinţa şi nervii.

Clarice rămâne descumpănită. Lăcrimând, nu-şi mai găseşte decât cu greu cuvintele. Mai are puterea să-l implore o singură dată. " *Please, tell me his name doctor ! Please !* "

Această staţionare în neant începe să devină exasperantă, provocând mai degrabă o experienţă mentală care fluctuează în jurul unei valori de dezechilibru. Moleculele care absorb energie regenerabilă şi care îmbunătăţesc circulaţia sângelui spre creier, se blochează brusc. De parcă o substanţă oxidată s-ar fi depus pe artere, privând creierul de nutrienţii esenţiali necesari într-un moment de maximă activitate. Clarice rămâne nemişcată ca o stană de piatră.

Leadership: Îţi poţi asuma destinul unei fiinţe care nu se manifestă în străfundul sufletului decât sub forma unui pericol resimţit ca asumare a unei misiuni care îi poate oferi posibilitatea de a-şi valorifica potenţialul într-o evoluţie plină de graţie?

Abia reuşesc oamenii legii s-o mobilizeze şi s-o escorteze spre ieşirea din camera în care se afla cuşca monstrului. Când deodată, din spatele gratiilor, Hannibal insistă: " *Uite-ţi dosarul, Clarice !* ". Femeia se smuceşte din mâinile poliţiştilor, se apropie de cuşca monstrului şi întinde mâna spre dosarul pe care acesta îl împinge printre gratii.

Şi în acest moment se întâmplă ! O atingere atât de delicată, şi atât de însemnată. Are loc o hipersensibilizare a simţurilor, care nu duce la o anume condiţionare, ci determină procesul de aliniere între două realităţi. Două firi total diferite se contopesc într-o secundă decisivă, dezvoltând o forţă cu intensitate extrem de mare. Pentru prima oară produsul a doua energii opuse vibrează pe aceeaşi frecvenţă şi intră în rezonanţă.

Această atingere bine gândită a lui Hannibal, această stăpânire de sine însoţită de o mare naturaleţe, această prezenţă de spirit care garantează apropierea de om, să fie oare semnul unei răzvrătiri a sinelui? Sau o slăbiciune a lui care naşte nenumărate posibilităţi de a se reinventa? Sau o eroare pe deplin explicabilă psihologic şi chiar verosimilă la o făptură care percepe lucrurile mult mai fin?

Leadership: Spațiul tău de manevră este situat dincolo de limita subtilităţii în felul de a-ţi manifesta puterea şi autoritatea, în sensul sentimentului extraordinar al mândriei de a

purta în suflet compasiunea pentru durerea din sufletul celorlalţi?

Durerea din sufletul lui Clarice nu era strâns legată de eventualitatea unui eşec în cazul FBI, ci de imaginea victimei supusă cruzimii de care dădea dovadă criminalul, cunoscut ca Buffolo Bill. Trebuia să se grăbească, trebuia să-l găsească cu orice chip înainte de a-şi ucide victima. Iar Hannibal Lecter era singurul care o putea ajuta, informaţiile necesare prinderii criminalului se aflau în acel dosar.

Clarice avea durerea, Hannibal avea leacul durerii, dar totodată el era stăpânit de dorinţa de a simţi freamătul unui suflu de viaţă cuprins de disperare, voia să atingă învelişul fiinţe umane plină de emoţii, spre a se ragasi pe sine într-o altă persoană. Când i-a atins mâna lui Clarice s-a creat un fel de contopire a două lumi distincte într-una singură, binele şi răul într-un mic univers, un spaţiu ideal de siguranţă psihologică care pentru până atunci era necunoscut în esența lui.

Haideţi să construim o sferă nouă a înţelegerii modului de funcţionare a leadershipului dincolo de limitele obişnuite ale minţii umane, din manifestările pe care indivizii le generează, pe care le condamnă sau pe care le judecă.

Nu e vorba aici despre niciun fel de agresiune sau abatere de la norme din partea liderului care apelează la superioritatea ştiinţei sale pentru a-şi exercita influenţa, pornind în prealabil de la ideea că tot ceea ce poate fi identificat, poate fi apoi determinat şi fixat. Ci este vorba despre posibilitatea de a distinge, cu ajutorul diferitelor manevre de "încercuire" şi intimidare, până la un anumit nivel, o faţă umană greu detectabilă, mai ales de a sesiza acele caracteristici cheie care scapă tentativelor obişnuite de analiză.

Întreg spațiu de manevră al liderului se va situa dincolo de limita subtilităţii în felul de a-şi manifesta puterea şi autoritatea, numai atunci când va reuşi să identifice exact capacităţile pe care le ascunde natura umană în diferite momente.

Spre deosebire de strategia de dezvoltare, care treptat realizează condiţii pentru creşterea randamentului şi productivităţii, liderul trebuie să fie în măsură ca în decursul câtorva mutări să pună în valoare o superioritate obiectivă care să nu lase loc nici celei mai palide îndoieli. Şi care, totodată, să-i pună pe ceilalţi oameni într-o poziţie favorabilă de a se uni cu el.

Leadership: La ce nivel de profunzime se asociază cele două părţi distincte ale universului tău, prin asociaţie cu rafinamentul unui compozitor care încearcă să atingă toate laturile emoţionale ale fiinţei?

Tind să cred că în viitor, cu precădere, liderul iscusit se va folosi de ajutorul diferitelor reprezentări a modelelor de indivizi, comparative cu modelul său de a fi, alături de celelalte mijloace informaţionale moderne, pentru a putea mai uşor să le testeze acestora limitele la care vor şi pot să se raporteze.

Punând profilul psihologic al indivizilor în prim plan, şi comparându-l cu propriul său profil, deci prin contopirea caracteristicilor comune, liderul va putea determina procesul de aliniere între două realităţi. Astfel, două energii opuse vor putea intra în rezonanţă, ceea ce se traduce prin faptul că toţi cei care păstrează acelaşi tip de gândire concomitentă vor reuşi mai uşor să realizeze schimbări mari.

Liderii a căror capacitate de apreciere a "conţinutului" uman nu poate fi pusă la îndoială, prezentând un interes deosebit pentru analiza efectuată pe profilul individual, vor reuşi mai uşor să obţină răspunsuri şi rezultate "neforţate" din partea celorlalţi oameni. De aceea

asocierea profundă dintre cele două părţi distincte: *liderul – individul obişnuit,* poate să favorizeze o deschidere mai mare dacă se realizează la nivel de normalitate, în jurul unei mentalităţii necondiţionate şi nevictimizate, orientate către implicare şi acţiune.

Cele două părţi distincte ale universului tău, binele şi răul, se pot asocia la nivel de profunzime în a descrifra anumite regularităţi sau preferinţe în manifestarea caracterului uman printr-o afinitate ridicată a sentimentelor faţă de evenimentele nefavorabile trăite cu mare intensitate.

Rafinamentul unui compozitor care încearcă să atingă toate laturile emoţionale ale fiinţei se poate observa în detaliile de ordin psihologic îmbinate armonios într-un spațiu special conceput pentru redarea unor evenimente memorabile care întreţin viaţa filozofică şi sociologică a marilor exploratori ai conştiinţei umane.

Atingerea delicată de dincolo de gratii aduce în prim plan sincronizarea dintre diferite tipuri umane, asemănătoare şi totuşi diferite. Unirea energiilor benefice într-una cu o forţă mobilizatoare uriaşă. Dacă vrei ca relaţia ta cu oamenii să fie una perfectă, măsoară-ţi forţa de influenţă fără să împingi forţele celorlalţi dincolo de limita lor de rezistenţă.

*** Notă:** The Silence of the Lambs (1991)

Atragi clienţii ca un magnet?

On Aprilie 12, 2009

Încearcă să dai valoare produsului tău prin ceea ce ştii că va deveni, lăsând o impresie de neuitat prin amplasamentul lui într-un perimetru delimitat de expunerea rezultată din experienţa "consumului" său.

Ce s-ar întâmpla dacă după multe experimente şi cercetări ai inventa un echipament eficient pentru industria automobilelor? Probabil, mai întâi de toate vei împrumuta nişte bani de la bancă, de la prieteni sau de la diverşi investitori pentru a-ţi deschide o mică fabrică care să producă echipamentul pe care l-ai inventat şi care a fost testat şi a primit avizul de fabricare. Apoi îţi vei face cunoscut produsul peste tot în lume prin intermediul reclamelor difuzate pe posturile de televiziune sau pe internet. Dacă ai noroc, în cel mai scurt timp vânzările vor creşte spectaculos, vei deveni celebru şi bogat.

Însă acum vine partea cea mai interesantă. Fiindcă au investit milioane de euro în găsirea unui echipament similar şi nu au ajuns la niciun rezultat concret, firmele concurente existente pe piaţă vor face tot posibilul să-ţi pună cât mai multe beţe în roate, să te discrediteze şi să-ţi zdrobească imaginea. Întrebarea pe care ţi-o adresez este: clienţii vor mai apela la serviciile tale? Vor mai cumpăra oare echipamentul pe care l-ai inventat după ce te-ai ales cu o reclamă negativă?

Da, vor cumpăra, şi încă hotărât. De ce? Pentru că echipamentul este mult mai performant decât altele existente pe piaţă, pentru că preţul este mai accesibil, pentru că designul este mai bine realizat, pentru că condiţiile de livrare sunt foarte avantajoase, etc.

Leadership: Imaginea pe care o atribui produsului tău corespunde cu redefinirea zonei sale de aplicabilitate într-o situaţie reală sau de simulare a producerii de valoare adăugată?

Zona de aplicabilitate a unui produs poate fi redefinită într-o situaţie **reală** a producerii de valoare adăugată atunci când percepţia cumpărătorului privitoare la calitatea superioară a produsului este rezultatul imediat al unei stări de bucurie inexprimabilă, ca reacţie la îndeplinirea unei dorinţe singulare.

Sau, aceeaşi zonă de aplicabilitate a unui produs poate fi redefinită într-o situaţie de **simulare** a producerii de valoare adăugată atunci când există posibilitatea unei confuzii privind garanţia, actualitatea, acurateţea şi detaliile comerciale specifice campaniei promoţionale. Iar când există posibilitatea unei omisiuni direct imputabile producătorului, plata se reduce sau se anulează, parțial.

Totul ar fi mult mai simplu dacă am reuşi să ne facem primii cunoscute pe piaţă serviciile de calitate.

Se pare că pe orice piaţă unde primează calitatea serviciilor, cei mai câştigaţi întreprinzători sunt aceia care ocupă locul cel mai favorabil într-o anumită ramură de activitate, care se implică activ în satisfacerea cu promptitudine şi profesionalism a cerinţelor şi aşteptărilor clienţilor. Dacă lupţi pentru afirmare şi doreşti să atragi succesul într-un domeniu în care concurenţa este acerbă, atunci trebuie să-ţi dai tot interesul să fii cel mai bun.

Leadership: Produsul pe care îl promovezi este rezultatul involuntar al unei erori de percepţie şi de reproducere a unei imagini care invită la extragerea unei concluzii sumbre

privitoare la amplasamentul său?

Cel mai important lucru pe care trebuie să-l faci este să găseşti o metodă prin care să-i determini pe clienţi să depindă de produsul sau de serviciile tale. Acest lucru este posibil doar dacă reuşeşti să vii primul în întâmpinarea nevoilor lor cu o soluţie eficientă pe care să o vinzi apoi sub formă de produs sau serviciu. Asemenea unui magnet care atrage pilitura de fier, tu trebuie să-i atragi pe clienţi servindu-le ceea ce îşi doresc şi să-i determini să revină la tine.

Indiferent cât de neloială ar fi concurenţa, dacă devii un maestru în domeniul tău de activitate şi reuşeşti să creezi produse şi servicii indispensabile pentru clienţi, nu vei avea motive de îngrijorare. La fel cum la un medic care a dobândit faima de a vindeca orice boală apelează tot mai mulţi pacienţi, şi la serviciile tale vor apela mai mulţi clienţi dacă îţi creezi o reputaţie de invidiat, dacă oferi produse şi servicii de calitate superioară.

Înainte de a face pasul cel mare întreabă-te mai întâi dacă serviciile şi produsele pe care le oferă compania ta rezolvă problema cuiva. Apoi fă tot posibilul să îţi îmbunătăţeşti serviciile şi produsele pentru a satisface exigenţele tot mai mari ale clienţilor. Preocuparea ta trebuie să fie aceea de a oferi servicii şi produse atât de bune, de ieftine şi de necesare, încât tot mai mulţi clienţi să apeleze la compania ta.

Întrebare: Locaţia unui produs poate influenţa în mod direct impactul asupra cumpărătorilor atunci când produsul este evaluat în momentul încetării definitive a utilizării sale?

Source: https://neculaifantanaru.com/atrageti-clientii-ca-un-magnet.html

Autenticitatea omului care se gândeşte pe sine

On Martie 15, 2020

Fii un exemplu de gândire pentru gândirea ta, nu gândirea pe care ţi-o oferă exemplul de gândire al altora.

Mi-a plăcut extrem de mult personalitatea tânărului scriitor Wilhelm Hauff, nu datorită originii sale umile care i-a dat un avânt creativ nemaipomenit, renunţând la o carieră în preoţie, ci datorită imaginii pe care singur şi-a construit-o despre el însuşi. Este imaginea unui idealist. Unui pacifist. Unui filosof. Unui gânditor plin de conştiinţa excepţionalităţii sale. La această imagine poate contribui şi sentimentul de liniște sufletească și împlinire pe care îl ai atunci când creaţia ta devine subiectul imaginii unei noi realităţi: "Ceea ce construieşti despre tine însuţi schimbă ceea ce eşti pentru o perspectivă diferită."

Când îl citesc pe Hauff, cu multă consideraţie, cu multă emoţie, cu multă încărcătură sufletească, ca printr-un fel de chemare secretă şi îndepărtată, simt că sunt în măsură să găsesc corespondenţele simbolice ale unei tălmăciri Shakesperiene în visurile unei lumi Kafkaiene. În orice imagine, consacrată unei asemenea personalităţi, alcătuind o racordare la activitatea unor valori existenţiale (precum demnitatea, reputaţia şi integritatea), se reflectă cea mai înaltă distincţie sufletească: "Fii mulţumit cu tine însuţi ! "

Leadership: Cum percepi ideea de a-ți croi un drum prin lume cu „pana ta", într-un mod autentic, conturând o operă care să dăinuie în spiritul frumosului și binelui?

Fixând echilibrul tuturor calităţilor trebuincioase scrierii profunde, ca un remediu pentru singurătate, manifestarea personalităţii supusă procesului de interiorizare se constată în următorul fragment decupat dintr-un monolog al unui narator care meditează asupra condiției sale într-un secol zbuciumat. Numaidecât, suportul afectiv al interiorizării depinde de rezultatul direct al motivaţiei de a-şi comunica punctul de vedere vizavi de experienţa dobândită prin asimilarea individuală a Marii Cunoaşterii. Nu ţine neapărat de obţinerea succesului, ci de autenticitatea propriei poveşti, autenticitatea propriilor trăiri, autenticitatea propriei viziuni.

Iată ce scria despre el însuşi, Wilhelm Hauff, într-un scurt moment de luciditate:

"Sunt doar un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa. Aparţin tuturor, îmi aparţin mie însumi, dar nu aparţin nici unei şcoli... Nu simt deasupra mea niciun stăpân sau dascăl căruia să-i datorez supunere, în afara legilor eterne ale binelui şi frumosului, spre care tind, chiar şi aşa, într-o manieră nedesăvârşită. Se prea poate să nu fiu în stare să ţin forma departe de influenţa timpului, dar spiritul îmi va rămâne nemăsluit."

Leadership: Tratezi puterea ta de gândire ca un act de înaintare într-un "înţeles mai înalt" atribuit manifestării personalităţii tale într-un proces sublim de interiorizare?

Există două feluri de artişti: cei autentici şi cei ajutaţi să devină autentici. Primii învaţă totul singuri, de la natură, ceilalţi învaţă totul cu ajutorul altcuiva.

Aici e diferenţa. Cine învaţă totul de unul singur îşi dezvoltă propriile tipare de gândire. Cine învaţă totul de la altcineva, preia tiparele de gândire a acelui individ, chiar dacă opera sa este considerată unică prin formă, finisaj, design şi calitate.

Depăşind cadrul îngust al experienţei personale, artiştii devin mai mult decât creatori, îşi îmbogăţesc perspectiva de a vedea inima lucrurilor, frumuseţea lor ascunsă, rostul lor, latura lor diferită într-o imagine a lui "Eu Însumi". Adică faptul de a trăi viaţa în alt plan, al emoţionalităţii simbolice.

Acest "Eu însumi" este cadrul de îmbogăţire al scriitorului din experienţa unui punct de vedere situat la înălţime. De fapt, libertatea de a fi artist poate fi interpretată numai prin ecranul unui Ego alimentat dintr-o permanentă admiraţie faţă de bine şi frumos, din tot ceea ce înconjoară fiinţa sa. Este o revitalizare a sentimentului de mulţumire, de valoare, de recunoştinţă adus libertăţii de exprimare care oferă noi perspective de interpretare a realităţii trăite prin scris, printr-o reflecție prelungă asupra scrisului căruia îi dedici viața.

Autenticitatea înseamnă să nu datorezi nimănui nimic, în afară de tine însuţi.

Maestrul îşi învaţă elevul să deseneze flori. Elevul învaţă să deseneze nişte flori minunate, mai frumoase ca cele din desenele maestrului. Dar el n-ar fi putut niciodată să ajungă la artă fără un maestru care să se ţină de el. Toată opera lui se va rezuma la un punct de vedere al "Altuia" care a stat în spatele devenirii sale. Totdeauna, succesul creaţiilor sale se va datora lecţiilor oferite de maestrul său.

Din acest motiv, mă văd nevoit să cred că este mai valoros acel artist care face din el însuşi capodopera propriilor lecţii de gândire. El nu datorează nimănui nimic, în afară de bucuria rezultatelor muncii cu el însuşi. Autenticitatea înseamnă să nu datorezi nimănui nimic. Deci, nu se rezumă la a face nişte desene minunate, mai frumoase decât a altora.

Fii un exemplu de gândire pentru gândirea ta, nu gândirea pe care ţi-o oferă exemplul de gândire al altora.

Un proces de interiorizare trebuie să reflecte o parte din personalitatea creatorului în planul gândirii aşternute pe hârtie cu consistenţa unei experienţe de viaţă simple, oneste, libere, capabile să-i furnizeze Eului impresia de unitate, integralitate şi autonomie.

Autenticitatea omului care se gândeşte pe sine este dovada de mare preţuire pe care şi-o oferă un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa, care este mai mult decât un scriitor oarecare, este confesiunea unui spirit care posedă luciditatea arzătoare a personajelor sale. Este expresia unui spirit care va rămâne totdeauna nemăsluit.

Source: https://neculaifantanaru.com/autenticitatea-omului-care-se-gandeste-pe-sine.html

Autoformarea în leadership - de la creaţie la practică

On Octombrie 15, 2008

Făureşte-ţi un sine marcat de putere, un sine care se va dezvolta și se va maturiza în timp, fără a te considera mai mult decât un om simplu.

Tare mult mi-a plăcut cartea Egiptologul, scrisă de Arthur Philips. De ce mi-a plăcut? Fiindcă este o mare lecţie de istorie, plină de învăţăminte, care se păstrează şi azi în marele domeniu al leadershipului. Ilustraţiile despre care se vorbeşte în această carte nu sunt de o fidelitate impresionantă, după standardele critice ale artei occidentale, şi nici nu sunt cine ştie ce tipice pentru arta egipteană. Şi, totuşi, cât de răscolitoare sunt !

Analiză: În ciuda copilăriei mele fără griji, oamenii pe care-i admir cel mai mult pe lumea asta sunt oameni care s-au autoformat, o descriere care pare să i se potrivească şi regelui. Prin autoformare nu înţeleg oameni săraci care au ajuns bogaţi. Înţeleg, mai degrabă, acei oameni care au adunat fragmentele ce le-au fost puse la dispoziţie pe când erau copii abandonaţi sau asupriţi. Şi apoi, prin forţa clocotitoare, creativă, a propriei lor minţi, şi-au făurit un sine marcat de putere.

Aceşti oameni îşi creează identităţi care nu poartă absolut nici o urmă a moştenirii lor întunecate, nici urmă de părinţi nechibzuiţi sau de oraşe prăfuite ale copilăriei sau de fărădelegi săvârşite împotriva lor, nici urmă de privaţiuni (de bani, de afecţiune, de hrană, de prietenie), absolut nici o urmă din materialul sursă, ci în schimb o creaţie estetică şi practică, dumnezeiască în simplitatea şi în desăvârşirea ei. Simplitatea: totul vine din acest unic creier, fără influenţă părintească, fără tradiţie locală, nimic ce nu provine din însăşi mintea autocreatoare.

Leadership: Îţi manifeşti forţa interioară în cursul unei auto-transformi care limitează contactul dintre ceea ce ai fost şi ceea ce ai devenit, sub amprenta unei evoluţii în care îţi stabileşti singur competenţele?

Desăvârşire: totul trebuie creat, fiecare atitudine, fiecare particularitate, fiecare credinţă şi valoare şi gest distins. Nimic moştenit nu poate fi tolerat dintr-un trecut intolerabil. Şi totuşi, paradoxală cum e lumea noastră, aceşti oameni adesea nu sunt respectaţi, în timp ce oamenii ca mine - născuţi cu dragoste, cu îndrumare, cu tot felul de avantaje - sunt. Admir, probabil cel mai mult dintre strofele sale, Catrenul 24 (Fragmentele B & C):

Ţi-l poţi imagina uşor pe tânăr compunând aceste versuri nu mult după ce-a aflat că a devenit regele Egiptului. Dar cum ţi-l poţi imagina, altfel decât conducând o armată bine echipată, cu care de război solide, numărând între 20,000-30,000 ostași care ascultă numai de ordinele sale? Ţi-l poţi imagina îndeajuns de matur şi curajos, său mult prea nepriceput în ale vieţii?

Leadership: Renunți să te mulțumești cu aspectele superficiale ale vieții și încerci să scoți lumina din interiorul tău, dincolo de superioritatea cu care îţi hrăneşti mândria de a fi un spirit independent?

Pentru a modela o realitate care nu te avantajează neapărat, deci fără a te afla sub imperiul unui talent nativ, fii atent la ceea ce te uimeşte în jur și încearcă să îţi formezi o perspectivă clară asupra imaginii pe care o construiești despre tine însuţi într-un context care îţi permite să te exprimi liber. Perspectiva clară, un concept eminamente vizual, perceptibil, te ajută să vezi lucrurile într-un mod obiectiv și să înțelegi mai bine contextul în care acționezi.

La fel cum pictorul se concentrează asupra detaliilor și compoziției pentru a crea o imagine coerentă, tot aşa şi tu trebuie să-ţi formezi o perspectivă clară asupra viziunii și valorilor tale, astfel încât să îţi poţi orienta gândirea și acțiunile spre decizii corespunzătoare care reflectă nu doar ceea ce ești acum, dar și ceea ce aspiri să devii în viitor. Încearcă să aduci claritate și direcție în procesul de modelare a realității, încearcă să vezi mai departe de aspectele superficiale ale vieții și încearcă să scoți lumina din interiorul tău.

Ştiind că fiecare etapă de dezvoltare, de la copilărie la maturitate, implică o auto-transformare în care forța clocotitoare a a propriei minți joacă un rol crucial, fereşte-te să îţi hrăneşti mintea cu idei de genul "sunt cineva, fiindcă m-am născut cineva", sub aparenţa unei viziuni nonfocalizate.

Fii sincer faţă de tine însuţi şi atunci nu mai poţi fi fals faţă de acel "cineva" care te crezi. Rămâi cât mai distant faţă de mândria de a încerca să-ţi controlezi viaţa şi vulnerabilitatea, de unul singur şi, mai ales, rămâi distant faţă de răzvrătirea de a gândi că te afli mai presus de restul lumii.

Leadershipul poate deveni un centru de forţă numai dacă eşti în stare să te ridici prin forţe proprii la standardul lui "Dumnezeu", luând în considerare faptul că uneori trebuie să renunţi la mândria de a lupta împotriva neputinței tale zadarnice.

Autoformarea în leadership - de la creaţie la practică implica schimbarea propriei persoane şi este rezultatul unei experiențe de viață unice, fără influența părinților, ceea ce arată că totul provine din tine, din puterea și potențialul tău interior. Felul cum te raportezi la realitatea provenită din absenţa părinţilor te ajută să fii responsabil pentru simplitatea și unicitatea gândirii tale, şi chiar dacă te dezvolţi sub influența părintească, în cele din urmă vei realiza că totul provine din tine însuţi, din puterea și potențialul tău interior.

Creaţia este ceea ce vine din interior, dintr-o insondabilă şi inexprimabilă profunzime, iar nu din afară, nu din necesitatea de a depăşi dezavantajele lecţiilor dure ale vieţii. Pe când practica este ceea ce duce la dezvoltarea gândirii logice, analitice și a creativității, este ceea ce aduce rezultate. Sau, cum spunea cineva: "Practica nu este ceea ce faci odată ce ești bun. Este lucrul pe care îl faci când ești extraordinar."

*** Notă:** Arthur, Phillips - *Egiptologul*, Editura Polirom 2006.

Source: https://neculaifantanaru.com/autoformarea-in-leadership-de-la-creatie-la-practica.html

Avantajele implicite ale unei minţi neconformiste

On Iulie 11, 2014

Asigură calitatea cerută de standardele înalte ale unei noi forme de individualizare a construcţiei ştiinţifice, urmărind procesul de asimilare a realităţii concrete.

Eisenstein încerca realmente să realizeze în America un adevărat film american. Pentru a cunoaşte viaţa new-yorkeză, regizorul se mută în strada cea mai zgomotoasă a oraşului, într-un hotel de pe Broadway. De aici porneşte la explorarea oraşului. Ca de obicei percepe nu numai cu mintea, ci cu toate simţurile realitatea înconjurătoare. Îşi deschide toate antenele şi abia apoi filtrează lucid senzaţiile astfel înregistrate.

Urmăreşte mişcarea străzii. La prima impresie toată lumea i se pare concentrată asupra ocupaţiilor pe care le are, asupra preocupărilor multiple şi urgente care creează acest ritm intens. El urmăreşte picioarele oamenilor de pe stradă. Ritmul acesta apare agitat. Îşi mută apoi privirea pe feţele lor şi descoperă cu uimire o mare îngrijorare, o nelinişte marcată. Se concentrează asupra ochilor trecătorilor: în ei descifrează nesiguranţa. Un montaj, aşadar, involuntar, dar expresiv: picioare-faţă-ochi. Şi astfel el sesizează contradicţia unei lumi.

Urmărind procesul de asimilare a realităţii inedite, descoperite de Eisenstein, putem să surprindem şi un alt mecanism al transformării raţionale a senzaţiilor. Sunt cazurile în care experienţa imediată devine mobilul unei meditaţii teoretice asupra unor aspecte inedite. *****

Leadership: Poţi să explorezi dimensiunea conceptuală a unei arte care prezintă numeroase constrângeri, pornind de la realitatea obiectivă care te menţine în zona experienţei de observare a lumii înconjurătoare?

Experienţa imediată nu este doar mobilul unei meditaţii teoretice, ci este mai ales un instrument de investigaţie avantajos în realizarea construcţiilor ştiinţifice prin care se asigură o corelare mai bună între modele diferite de percepţie a unor aspecte şi metode viitoare de valorizare a elementelor inovatoare. Iar aceste elemente sunt posibil de aplicat în ceea ce prieşte complinirea oricăror lipsuri de natură conceptuală.

În cuvinte mai simple, nu poţi să creezi un nou concept sau un nou montaj de elemente necesare constituirii unei ştiinţe mai ample, dacă prin experienţa ta nu demonstrezi existenţa unor aspecte inedite, nesurprinse de alţii, dar care reflectă o realitate concretă. Experienţa de observare a lumii înconjurătoare seamănă cu tentativa unui artist de a crea o lucrare minunată din diverse materiale de cultură şi din ansambluri cu încărcătură simbolică, fără să aştepte un câştig material imediat, ci doar concentrându-se asupra a ceea ce-i conferă o notă de inedit şi o importanţă multiplă.

Să asiguri calitatea cerută de standardele înalte ale unei noi forme de individualizare a construcţiei ştiinţifice, filtrând lucid tendinţele, imaginile, impulsurile, emoţiile sau gândurile unei lumi din afara controlului tău, înseamnă să explorezi dimensiunea conceptuală a unei arte care prezintă numeroase constrângeri, pornind de la realitatea obiectivă.

Punându-ţi întreaga creaţie mai presus de ceea ce reflectă realitatea, întreţinută de reticenţele unei moderne lucidităţi care situează gândirea într-o sferă înaltă, specială, vei putea să te apropii mai uşor de ceea ce este esenţial în formarea unui nou stil de leadership.

Leadership: Mijloacele de investigare ce stau la baza ştiinţei tale, slujesc în egală măsură

la întărirea legăturii dintre experienţă, descoperire, aplicabilitate şi modelare?

La ce nivel şi cum trebuie să acţionezi, şi ce mijloace trebuie să foloseşti pentru ca acest întreg numit "Om" să nu sufere datorită imposibilităţii de adaptare la nou?

Elementele de creare a valorii adăugate, adecvate unui context de autocunoaştere şi evoluţie, trebuiesc alese cu grijă, inventariate şi aduse la o anumită omogenitate. Asta, pentru ca puterea ta de analiză, respectiv mijloacele de investigare ce stau la baza ştiinţei tale, să slujească în egală măsură la întărirea legăturii dintre experienţă, descoperire, aplicabilitate a unor noi concepţii şi modelare a unui nou mod de acţiune.

Leadershipul este rezultatul unei înţelegeri mai ample asupra aplicabilităţii unor noi modele de gândire, coordonate de o continuă adaptare la cerinţele şi necesităţile ştiinţei. Iar această înţelegere oscilează între două fronturi. Primul, datoria de a câştiga o experienţă valoroasă în urma percepţiei lumii exterioare. Al doilea, necesitatea de a preface diversele faţete a acestei lumi într-un redutabil arsenal experimental şi implementarea unui montaj experimental pentru un prototip de "sistem de direcţie" în cadrul manifestării unei noi dimensiuni a conştiinţei.

A cunoaşte lumea prin observarea şi perceperea cursului ei coincide cu încercarea de a defini o nouă ştiinţă bazată pe relaţia dintre tot ceea ce te înconjoară raportat la existenţa reciprocă a lucrurilor unul în altul, printr-o promisiune de garantare a capacităţii de producere a unor perspective noi de abordare a creației.

Avantajele implicite ale unei minţi neconformiste aduce în prim plan acele aspecte necercetate şi uneori nesurprinse, legate de impactul asupra oamenilor, a cerinţelor de implementare a unor modalităţi de acţiune deosebite, în concordanţă cu standardele impuse de prezentul de azi, dar cu ecou în viitorul de mâine.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Avântul şoimului

On Februarie 12, 2010

Extinde-ţi orizontul dincolo de limitele tale, acţionând unitar şi în armonie cu propriile idei, aspiraţii şi convingeri.

Înzestraţi cu un simt fantastic de orientare, conştienţi de puterile lor, liderii pornesc cu mult curaj şi avânt în călătoria spre îndeplinirea ţelurilor propuse, lovindu-se deseori de dificultăţi. Dar nu bat niciodată în retragere. Şi nu se lasă niciodată influenţaţi în hotărârile lor de nimeni şi de nimic. Ci gonesc înainte fără frică, pândindu-şi neîncetat clipa de glorie. Iar atunci când ţinta lor se arată la orizont, se năpustesc ca şoimii, cu putere şi rapiditate, asupra ei.

Pentru oamenii dârzi şi hotărâţi, serioşi şi muncitori, nu există decât un singur sens de mers, o singură cale de urmat, numai înainte ! Mereu înainte ! De aceea reuşesc să înhaţe oportunităţile ce se ivesc în calea vieţii lor, de aceea reuşesc să-şi atingă întotdeauna obiectivele propuse.

Leadership: Acţiunile tale coincid sub forma unei situaţii care se contestă şi a unui angajament care se depăşeşte prin încercarea de a manipula o realitate care nu este cunoscută cu exactitate?

Cu un an înainte să reuşească traversarea Groenlandei pe schiuri, pornind de la ţărmul cel mai inabordabil, Fridtjof Nansen şi-a publicat în diverse reviste planul. Toţi exploratorii precedenţi dăduseră greş, el însă avea credinţa nestrămutată că va reuşi. Planul său a stârnit multe comentarii din partea adversarilor expediţiei, neîncrezători şi suspicioşi, care ţineau cu tot dinadinsul să-i arate că este aproape imposibil de realizat, şi că ar fi mai bine să-şi pregătească mai degrabă un plan de retragere.

Nu poţi să zbori dacă nu dai din aripi. Nansen le-a răspuns cu convingere celor care au încercat să-l descurajeze: „ *Calea de retragere este un obstacol primejdios pentru cine urmăreşte să-şi atingă ţelul, deoarece pentru îndeplinirea sarcinii propuse trebuie să dai tot ce poţi, nu să pierzi timp preţios, uitându-te înapoi, când totul este să priveşti numai înainte.* ”

Leadership: Cum şi cât de bine îţi poţi controla direcţia de mers în limitele normale ale raportului dintre ceea ce este prim în sine şi ceea ce este prim pentru tine?

Măsoară-ţi forţele înainte să porneşti într-o călătorie fără precedent. Ceea ce este prim în sine, acea realitate pe care nu o poţi accepta drept garanţie a datoriei de a continua cele începute cu bine, are ca prim considerent în toate acţiunile o trăsătură a situaţiei care se modifică prin liberul arbitru al omului.

Iar ceea ce este prim pentru tine are legătură cu acea cultură a compromisului făcut cu convingerea că vei învinge ceea ce ţi se întâmplă în defavoarea ta, ca pe o lecţie utilă de viaţă.

Liderii ambiţioşi ştiu să se impună şi merg întotdeauna până la capătul alegerilor lor. Cu admirabila filozofie a omului care nu crede nimic cu neputinţă, atâta timp cât pulsează de înflăcărare şi curaj, făcând totul cu pasiune, Nansen şi-a ascultat fiinţa interioară şi a pornit, pe propriile „aripi”, în călătoria în care nimeni nu-i dădea prea multe şanse de izbândă. Ceea

ce pentru majoritatea oamenilor părea mai mult un motiv de îngrijorare, o curată tentativă de sinucidere, pentru el, cel cu spirit de vânător şi dorinţă mare de a câştiga, nu era decât o provocare, un prilej de a cunoaşte lumea şi de a-şi măsura forţele.

Fiind un om cu o voinţă de neclintit, care priveşte pericolul ca pe un adversar într-un duel, Nansen şi-a estimat toate şansele pe care le avea, şi-a socotit în avans toate situaţiile în care va fi pus, şi a pornit în întâmpinarea primejdiei tăindu-şi toate căile de retragere. Deplin conştient de riscul la care se expune el a mers înainte motivat de credinţa sinceră că va reuşi şi că astfel se va răspândi vestea despre el într-un fel care să-l facă memorabil.

Motivul unei lungi călătorii văzută ca şi condiție permanentă a libertăţii de gândire şi acţiune, are ca background acea trăsătură a situației de viaţă care se modifică o dată cu sfârşitul zonei tale de confort.

Nansen a posedat arta conducerii, controlând tot timpul direcţia în care s-a îndreptat, evoluând încet, dar sigur, spre propria lui măreţie. A avut curaj din plin, dar pe lângă curaj a mai avut tenacitate şi o voinţă de neînfrânt, era o forţă căreia nimic nu-i stătea în cale. S-a concentrat la maximum la ceea ce a avut de făcut demonstrând că prin voinţă totul este posibil. Şi nu numai atât. Şi-a stabilit în permanenţă scopuri noi, pornind spre noi destinaţii, experimentând astfel noi provocări şi noi dificultăţi. Iată materialul din care este făcut un lider puternic.

Avântul şoimului

Dacă Nansen ar mai fi trăit, probabil ne-ar fi dat următorul sfat: *„ Desfaceţi-vă aripile şi zburaţi să vă îndepliniţi ţelurile. Nu vă temeţi de nimic. Fiţi curajoşi să zburaţi cât mai sus după ce aţi învăţat să daţi din aripi. Iar aidoma unui stol de păsări călătoare care-şi urmează surata cea mai experimentată şi care se înalţă prima în zbor, veţi deveni călăuză pentru cei pe care-i conduceţi. "*

Dacă vrei ca leadershipul tău să capete valoare, învaţă de la Nansen: extinde-ţi orizontul dincolo de limitele tale, acţionând unitar şi în armonie cu propriile idei, aspiraţii şi convingeri.

Source: https://neculaifantanaru.com/avantul-soimului.html

Avântul ştiinţei spre o lume mai de seamă

On Aprilie 04, 2020

Fii un exemplu de gândire pentru răspândirea ştiinţei, încât ştiinţa să devină o stare de spirit prin care să te protejezi împotriva oricăror influenţe descurajante ale vechilor dogme.

Acum când scriu acest articol, lumea este închisă într-un haos total datorat unei pandemii care se numeşte Covit-19. Papa de la Roma a îndemnat lumea să aibă credinţă, frumoase vorbe, dar numai pe jumătate consolatoare. În Italia, numai ieri s-au înregistrat circa 800 de decese. Mâine probabil va creşte numărul celor decedaţi. Şi asta deoarece credinţa este greşit înţeleasă. Credinţa nu înseamnă, nicidecum, să mergi la biserică, să-ţi faci cruce, să aprinzi lumânări şi să adresezi rugăciuni divinităţii. Drept dovadă, bisericile s-au închis, iar Corona Virus se răspândeşte tot mai rapid în toată lumea. Şi dacă stai să vă gândiţi mai bine, există o singură cale de scăpare: ŞTIINŢA, găsirea unui antidot.

Vă rog, rugaţi-vă ca oamenii de ştiinţă să găsească un antidot, un vaccin. Aveţi credinţă că îl vor găsi. Credinţa înseamnă ştiinţă. Este singura scăpare. Biserica a devenit un adevărat focar de infecţie. În Italia, nici măcar preoţii nu mai intră în biserici...sau deja îşi fac ultima rugăciune. Oare de ce le este atât de frică? Fiindcă şi ei sunt conştienţi că virusul nu iartă pe absolut nimeni, fiindcă însăşi virusul este un mister al naturii, şi în fiecare an sunt descoperiţi alţi noi viruşi. Tot mai mulţi, de care oamenii de ştiinţă habar nu aveau, şi de care se tem tot mai mult.

Natura e mult mai puternică decât omul, chiar dacă omul încearcă să imite forţele naturii. Numai ştiinţa poate aduce la egalitatea mintea omului şi forţa naturii.

A trebuit să trimită Dumnezeu un virus ca să înţelegem că ştiinţa e mai presus de biserică? Giordano Bruno a transmis asta chiar înainte să moară, fiind condamnat şi ars pe rug pentru concepţia lui panteistă, potrivit căreia divinitatea și natura sunt identice. A murit la ordinul cardinalului Bellarmino, care nu i-a acceptat punctul de vedere. Moartea lui este răzbunată. Anul acesta Paştele este compromis, mai sunt doar 9 zile până la celebrarea Învierii Domnului, iar Italia a înregistrat peste 16.000 de decese într-o singură lună. Deocamdată, este cel mai mare număr de decese din toată lumea.

Leadership: Modul tău de a percepe realitatea este ferm prins în planul expresiei "ştiinţa este singura scăpare", dar ireal din punct de vedere al percepţiei unei încetiniri a trendului numit "poziţie dogmatică"?

Odată cu extinderea pandemiei, omenirea va învăța să nu mai privească totul în termeni de bani, bun de consum sau distracție peste măsură. Puţini oameni ies acum din casele lor, mall-urile sunt închise, zborurile sunt anulate. A mai rămas o singură cale de recreere: INTERNETUL.

Acum, mai mult ca niciodată, oamenii vor începe să utilizeze mijloacele informaţionale şi tehnologice furnizate de World Wide Web. Chiar şi elevii din clasa a 5-a şi-au construit bloguri pe care le citesc cu regularitate profesorii lor. Toţi devenim dependenţi de internet. Poate că e un mijloc prin care natura vrea să unească mai mult ca niciodată toate minţile oamenilor într-un singur loc. Fiecare minte are acces la o altă minte, la multe alte minţi, sau la toate minţile.

Ochii vor începe să sesizeze valorile credinței adevărate precum creativitate, cumpătare și

liniște. Vom da SHARE la producţiile minţii noastre, puţin câte puţin. Un gând, o idee, o trăire, o amintire. Cu timpul, privirea se va îndrepta spre informație și tehnologie, fiindcă ochii nu vor mai fi încețoșați datorită lipsei de perspective și progres. Privirea va fi imortalizată pe imaginea unei construcţii intelectuale de mari dimensiuni, ca o sferă universală, în care sunt adunate toate resursele cunoaşterii. Ochii vor vedea numai ceea ce vrea informaţia să le furnizeze din milioanele de surse existente în variante diferite. Este începutul unei noi ere.

Bătrânii mor tot mai mult în această perioadă, tocmai pentru ca tinerii să aibă teren deschis pentru a schimba definitiv vechea mentalitate.

Cine caută avere, o va pierde. Deci, începe să privești atent cu ochii în jurul tău. Cine va reuși să-și manifeste plenar potențialul și să dea lumii roadele creației sale, va câștiga o avere. Ochii larg deschiși pot cuprinde o realitate atipică, dar numai privirea pătrunzătoare poate să identifice o ordine și o arhitectură în această realitate.

Biserica îşi va pierde aproape total din influenţa pe care o avea asupra minţilor de pretutindeni, pare deja a-şi fi abandonat poziţia dogmatică într-o serie de probleme de credinţă. Omenirea va fi liberă să se exprime, fără să aibă vreun acord din partea marilor reprezentanţi ai bisericii. Ştiinţa va trece în ipostaza de "noua religie". Nu ne vom mai ruga neîncetat în biserici, ci ne vom axa tot mai mult pe descoperire, creaţie şi artă. Lumea va arăta mult diferit, dar mult mai sănătoasă. Spiritele luminate ce au fost persecutate asiduu de inchiziţie vor fi, în sfârşit, răzbunate, vor fi mândre de noua ordine mondială.

Adevărata Credinţă reprezintă o stare de spirit în acord făţiş cu normele unei sensibilităţi animate de căutarea idealităţii absolute care crede în puterea şi în miracolul ştiinţei, atât ca mod de a contrabalansa false convingeri cât şi ca mod de gândire care te pune în contact cu absolut totul.

Avântul ştiinţei spre o lume mai de seamă este un mod de exprimare a spiritualităţii prin dezvoltarea unui mod de gândire care te pune an contact cu absolut totul din jurul tău, cu natura, cu principiile ei, cu divinitatea, prin felul cum te raportezi la noile tendinţe trehnologice şi standarde de evoluţie.

Source: https://neculaifantanaru.com/avantul-stiintei-spre-o-lume-mai-de-seama.html

Ai aptitudini de lider?

On Martie 26, 2009

Preia controlul asupra sistemului tău de ghidaj, ca să poţi să te transformi în ceea ce eşti în stare să fii.

Un tânăr soldat l-a întrebat odată pe un mare general dacă va putea să ajungă la fel de faimos ca şi el. Generalul, care luptase în multe războaie şi trecuse prin multe încercări în viaţa sa, îi vorbi pe un ton foarte serios:

- Tinere, a fi general nu este un lucru uşor. Ai avea curajul să lupţi alături de oştenii tăi în prima linie a frontului? Ai fi capabil să ordoni uciderea cu sânge rece a soldaţilor inamici fără să clipeşti? Ai fi în stare să îţi dai viaţa pentru patria ta? Şi nu în ultimul rând, crezi că în cazul în care vei fi luat prizonier, vei avea tăria să nu divulgi informaţii preţioase în ciuda celor mai îngrozitoare torturi?

- Nu, domnule, spuse băiatul întristat.

- Atunci, pentru numele lui Dumnezeu, nu mai visa la o carieră de general. Găseşte-ţi un job unde nu vei fi nevoit să faci astfel de alegeri.

Leadership: Eşti capabil să te transformi în ceea ce eşti în stare să fii, sau tinzi să te transformi în ceva ce nu te reprezintă?

Istoria este presărată cu poveşti triste ale multor oameni care au eşuat în viaţă pentru că nu au avut aptitudinile necesare profesiunii pe care au practicat-o. La fel ca şi tânărul din poveste, mulţi visează să ajungă într-o bună zi pe culmile cele mai înalte ale succesului, să devină personalităţi de seamă, preşedinţi, staruri de cinema, cântăreţi de valoare, mari campioni, etc., dar nu toţi au talent şi înclinaţii deosebite spre domeniul la care aspiră.

În condiţiile în care pentru funcţiile cele mai înalte este nevoie de o anumită pregătire şi chiar o doză de talent nativ, numărul celor care vor ajunge într-adevăr în vârful piramidei profesionale va fi din ce în ce mai mic, şi asta deoarece se observă tot mai pregnant faptul că tendinţa oamenilor este de a deveni ceea ce nu sunt capabili să fie.

A fi lider într-un anumit domeniu cere mult mai mult decât cunoştinţe, cere curaj, perseverenţă şi o responsabilitate foarte mare. Cere muncă şi sacrificii. Înseamnă să iei deciziile cele mai dure pe care alţii nu sunt capabili să le ia, să fii plin de iniţiativă şi să-ţi asumi riscuri uneori enorme. Entuziasmul de care unii dau dovadă este într-adevăr o mare calitate, dar se stinge rapid dacă nu au aptitudinile necesare în domeniul în care vor să-şi desfăşoare activitatea. În consecinţă, este mai bine nu aspiri la funcţii înalte de conducere dacă nu poţi să-ţi asumi responsabilităţi imense şi, mai ales, dacă nu poţi avea o judecată dreaptă şi imparţială.

Leadershipul are ca punct de tangenţă beneficiile unei traiectorii sinuoase, abrupte, pe care se realizează, sub forma unei curbe, transferul de personalitate de la un om care are un sentiment de nobilă încredere în meritele sale - la un simplu participant pe scena lunii.

Însă, ca forţă a gândirii şi făptuirii, singurul învăţător de nădejde în marea scenă a schimbării se dovedeşte a fi preţul scump al unei decizii de răsturnare a vechilor idei, concepţii sau

convingeri care te autolimitează.

Funcţia performatoare a gândirii care se gândeşte pe sine se poate ilustra astfel: "Priveşte cu atenţie în tine şi află cine eşti dincolo de ceea ce crezi că eşti în viziunea celor care nu te cunosc."

Creierul omenesc preia milioane de informaţii cu viteza luminii, creând o imagine a mediului înconjurător şi percepând această imagine în două dimensiuni, colorată şi în mişcare. Tot aşa şi tu, ca să-ţi dai seama de potenţialul tău existent mai întâi trebuie să preiei controlul asupra propriului tău „sistem de ghidaj" oferit de talentul şi calităţile tale ascunse, apoi să-ţi creezi o imagine a ceea ce vrei să devii şi să te axezi pe latura aia.

Leadershipul este o funcţie a gândirii şi făptuirii din care nu se obţine din oficiu un brevet, ci la care au acces doar cei dependenţi de cunoaştere. Imensa ocazie de a fi în mijlocul evenimentelor care marchează unele dintre transformările şi evoluţia conştiinţei, şi puterea de a fi incomparabil mai bun decât toţi în gestionarea propriilor frici, îndoieli şi defecte, se iveşte atunci când reuşeşti să faci trecerea de la relaţional la reacţional.

Cine ţinteşte la o funcţie de conducere are de făcut multe sacrificii. Ambiţia gloriei şi scopurile înalte sunt dorite de mulţi oameni, dar până la un moment dat, când lucrurile devin din ce în ce mai anevoioase. Acesta este momentul când cea mai mare parte a lor renunţă să mai viseze şi să lupte pentru idealurile lor. Nu poţi ajunge pe culmile succesului dacă nu ai ambiţia necesară, tot aşa cum nu este uşor să înoţi dacă nu dai din mâini şi din picioare. Trebuie să te mişti, trebuie să preiei iniţiativa şi să faci de bună voie schimbările necesare pe plan profesional fără să te împingă nimeni de la spate.

În spatele fiecărui succes fulminant se află un om care a cunoscut cel mai mare eşec. Nu poţi să înaintezi pe o cale firească şi ascendentă, slujind drept trecere de la un reper la altul, dezvoltând concepţii consecvente din aluziile ambigue şi lipsite de aplicare ale oricărui individ care se crede Robin Hood.

Ideile dominante despre viaţă şi valoarea unui caracter puternic se nasc din încercarea de a da piept cu sine însuşi, cu suferinţa, cu o parte din realitate pe care n-o credeai posibilă, uneori chiar cu moartea, ca în cazul unui război.

Singurul învăţător al tuturor este în tine, în dificultăţile cu care te confrunţi. Iar inspiraţia cea mai vie vine din realitatea care te loveşte în faţă atunci când eşti pregătit să faci din ea o creaţie personală.

Concluzia este una singură: oamenii care aspiră la un act de leadership, dar care nu au aptitudinile şi competentele necesare pentru a face faţă cu succes provocărilor pe care le implică consecinţele conştiinţei de sine, de obicei renunţă atunci când dau de greu, atunci când simt că balanţa succesului nu înclină în favoarea lor.

Mai insişti să crezi că ai aptitudinile necesare unui lider? Ai un model de lider pe care să-l urmezi? Crezi că vei putea fi tu însuţi un model de urmat? Intenţionezi să faci lucrurile cum trebuie şi apoi să îi conduci pe ceilalţi? Sau mai întâi vrei să-i conduci, şi după aia să faci lucrurile cum trebuie?

Preia controlul asupra sistemului tău de ghidaj, ca să poţi să te transformi în ceea ce eşti în stare să fii.

Source: https://neculaifantanaru.com/aveti-aptitudini-de-lider.html

Azerbaijan

On Noiembrie 27, 2021

Ascultă ceea ce eşti, fără să vezi ce se aşteaptă de la tine.

Roudeep – Azerbaijan. Ascultând-o, oferindu-i toată atenţia mea, chiar dacă a fost ceva mai greu la început să-i prind linia melodică, simt că sunt conectat cu mine însumi, în raport cu scena unei plimbări solitare nocturne. Este o *Etnatropmysthes* , o susţinere necondiţionată a vieţii lăuntrice ce calibrează mai mult o vibraţie joasă, şi mai puţin o vibraţie înaltă, la niveluri favorabile de percepţie a frumosului, a spaţiului şi timpului înconjurător.

Fondul este crepuscular, ocult, tranzitoriu, lăsând loc unei întrebări în surdină: mă pot oare întoarce la ceea ce a fost cândva atmosfera emoţionantă şi învecinată cu strălucirea nostalgică atribuită decorurilor din filmul unei vieţi care se tot repetă?

O ascult cu toată fiinţa, cu un elan artistic nemaiîntâlnit, având înaintea mea şoapta unei brize de vară sau atingerea luminii crepusculare de un perete de sticlă care îţi oferă o privire oglindită în fenomenele complexe ale vieţii şi universului. Linia melodia freamătă a mirare, fragilitate şi delicateţe, a istorie, a iubire, unduindu-se în leagănul plăcut al valurilor care îmi mătură gândurile şi paşii pe nisip, într-un moment când noaptea se îngână cu ziua, ajungând până la măsura acelei vibraţii artistice atât de inconfundabile, atât de necunoscute chiar şi pentru cei maturi spirituali. Desigur, o metaforă.

Leadership: Imaginea pe care o ai despre tine poate să asigure continuitatea între fluxul creator şi însufleţirea sinelui, dublată de acea reverberaţie compensatorie a imaginii unei realităţi care nu mai există ca atare?

Dar cred totuşi că există o continuitate ontologică între timp şi eternitate în sound-ul unic al melodiei, acelaşi ca al unui ocean care aşteaptă la ţărm ca cineva să-i pătrundă tainele, încercând să simtă teribilul vârtej al adâncimilor sale de neînţeles, fără să piardă în ceaţă peisajul verde-albastru al universului abisal.

Asemănarea piesei Azerbaijan cu Moonlight Sonata s-ar putea realiza numai în salt registric (supratăcut-grav), prin trecerea lină de la o nuanţă la alta. Ascultând-o şi reascultand-o, ea pare să-mi întinerească trăirile, stăruitor şi cuprinzător, printr-un fel de însufleţire a sinelui, dar şi printr-un fel de difuzie a experienţei de omnipotenţă ce asigură elanul pulsiunii de viaţă a unui Creator de ritmuri biologice, uşoare, îndrăzneţe.

E ca şi cum acel fior iniţial al muzicii bine şlefuite de fluxul creator al mileniilor, venit din adâncul sufletului de origine cosmică, ar încearcă să-mi stârnească acea vibraţie emoţională a sentimentelor pe care le animă amintirea unei mângâieri suave, calde, angelice, acea mângâiere lină a cununii biruinţei, în îmbrăţişarea îndelungă a veşniciei.

Leadership: Poţi să te conectezi la tine însuţi prin rememorarea nostalgică atribuită decorurilor din filmul unei vieţi care se tot repetă?

Lipsită de orice deşertăciune, şlefuită de provocările vieţii, ştiind că nu acumularea lucrurilor aduce bucuria şi odihna sufletului, Azerbaijan are drept efect sensibilizarea materiei artistic-scriitoricească, dăinuind peste straniul fior al înţelesului ce stăpâneşte deopotrivă apusul, răsăritul, cerul şi marea. Alteori, Azerbaijan se comportă ca un bătrân neghiob ce se lăsă cuprins de amintiri tot mai îndepărtate, estompând puterea vie pe care o posedă simţirea

unei rezistenţe la o acţiune izbitoare. Numai fragmentarea lumii în puncte diferite de vedere mă scoate din unitatea acestei piese muzicale care aparţine mai degrabă sensibilităţii spiritului, decât cuvântării unui tablou rar al lui Salai.

Este doar o reverberaţie care-mi răscoleşte sentimentele? Doar o şaradă a minţii supuse unei entităţi caracterizată de patru atribute: înălțime, durată, intensitate și timbru? Tot ce ştiu este că nicăieri nu m-aş simţi mai aproape de mine însumi, da, curată sinceritate ce-a împodobit vreodată sufletu-mi de artist, ca atunci când sunetele *tenuto* repetate încep să aibă receptivitate absolută faţă de universul imaginar al lui Borges, unde moartea şi busola nu-şi găsesc niciodată drumul înapoi spre proprietar:

"Prinţesa de Faucigny Lucinge primise de la Poitiers tacâmurile de argint ale familiei. De pe fundul adânc al unui cufăr pecetluit cu ştampile internaţionale ieşeau, rând pe rând, cele mai fine lucruri neînsufleţite: argintăriile de Utrecht şi de Paris, cu o bogată faună heraldică şi un samovar. Printre ele - cu o abia perceptibilă şi uşoară tresărire de pasăre adormită - bătea misterios o busolă. Prinţesa n-a recunoscut-o. Acul albastru năzuia spre nordul magnetic. Cutia de metal era concavă. Literele de pe sferă aparţineau unuia din alfabetele de pe Tlon."

Aşa s-a petrecut prima pătrundere a lumii fantastice în lumea reală, din universul lui Borges. Şi tot aşa, Azerbaijan, acest perimetru al muzicii universale în care creaţia devine miracol, reprezintă o capodoperă plină de vrajă a cărei cunoaştere profundă se dezvăluie treptat, într-o comuniune a sufletului cu taina divină. În sfârşit, o altă perspectivă, o mică piesă dintr-un vast camuflaj.

Compensatoriu, puterea inefabilă a sunetului care mă învăluie total în timpul tranziţiei dintr-un spaţiu al ne-minţii, dintr-o linişte interioară, spre nostalgia acelui freamăt multiplu de reverberaţie a astrului pe un ocean al închipuirii, nu se amestecă neapărat cu tematica unei poveşti imaginare sau reale, dar creează un efect de rezonanţă pe frecvenţa progresivă, *molto expressivo* , a unei stări armonioase.

Leadership: Efectul propriei tale imaginaţii se poate materializa într-o adâncire şi o desăvârşire a unor intenţii artistice, fără să inregistreze o tensiune în repetiţia naturii complexe a Creaţiei?

"Grăbeşte-te să mă asculţi şi să te bucuri de mine, căci nu ştii cât de grăbită este viaţa", asta pare să exprime notele unei octave minore de care Azerbaijan s-a înconjurat prin intermediul unui pasaj intonat exclusiv în planul inferior al orgii electronice. Iar înţelesul primar al acestei legături puternice între fiinţa umană şi spiritul neîmblânzit al muzicii, pe frecvenţe soul şi electro, în avangarda unei arte totale, pe care Azerbaijan îl evidenţiază cu amplificarea unei mângâieri nostalgice resimţite cu plăcere încă de la început, este acela că măreţia se naşte din singurătatea cu care am legat pe parcursul vieţii relaţii cu universul artistic şi cu natura înconjurătoare.

Da, poate fi o explicaţie. Dar ar mai fi ceva. Atunci când ascult această minunată piesă, neobosit, cu luminile stinse, în schimbul unei realităţi mai puţin trecătoare, fapt ce are drept efect sensibilizarea materiei scriitoriceşti, simt că fac parte din activitatea de creaţie a unui artist care îşi dezvăluie orientarea contemplativă către Înalt, către latura religioasă. Şi astfel, simt că mă scufund într-un ocean al viselor, al emoţiilor, al exaltărilor, amplificând parcă o dilatare a sufletului: *Orevishartta* , când sufletul se pierde în Dumnezeu, unindu-se cu alte ipostaze divine.

Printr-un fel de vrajă electro-stimulatoare a acordurilor tonale fine, încadrată într-un moment ce permite trecerea dinspre lumea reală în cea a amintirii de dincolo de timp, această operă plină de vrajă, a cărei cunoaştere profundă se dezvăluie treptat, îmi ia uşor minţile şi mă transpune într-un personaj din cărţile lui Asimov, sau din lucrările revoluţionare ale lui

Salvador Dali. E ca un cutremur liniştitor pe o rază mai mare de acoperire. Vai, ce ciudat mă simt !

Vă prefaceţi că nu mă auziţi? Nu, nu sunt o imitaţie ieftină de acorduri muzicale izvorâte din plasticitatea unei rostiri trăite, interiorizate, candide, fără posibilitatea recuperării şi a reparării momentului din trecut, când curenţii oceanului trăgeau totul înspre depărtări şi orizont. Căci am curajul să visez, atunci când nimeni nu mai are curajul să îndrăznească. Este vorba despre o stare a luminii caracterizată de un zgomot redus, în care sufletul meu, prizonier în realitatea unei lumi mai sublime, întăreşte una din legile universului: "asculţi ceea ce eşti, fără să vezi ce se aşteaptă de la tine".

O tensiune în repetiţia naturii complexe a creaţiei este echivalentă cu acea atitudine de tipul „Eu ştiu şi simt ceva ce tu nu vei putea înţelege niciodată", de care artistul dă dovadă atunci când face trecerea de la stări sufleteşti extrem de diferite: de la duioşie sau tristeţe - la bucurie.

Azerbaijan este legătura dintre mine şi o altă lume, din altă dimensiune a trăirii. Să ştiţi că mi-am însuşit efectul acestei muzici inaudibile urechilor care nu înţeleg limbajul artei, neştiind să fac diferenţa dintre timp şi eternitate, coroborându-mi gândurile la ceasul când noaptea se îngână cu ziua. Mă pândea o primejdie, o singurătate ce angajează în forţă fiinţa interioară, devenind un resort al creaţiei.

Taina unui dor de mine însumi încă se ascunde în stele şi în lună, în stări sufleteşti, în jocul de lumini şi umbre, în raportul subtil dintre sunete şi note, tonalităţi şi tempou...

*** Notă:** Roudeep - Azerbaijan

Bagheta magică a lui Jacques Merey

On Aprilie 13, 2009

Arată-ţi interesul faţă de oameni, punându-le în valoare propria lor personalitate.

Cineva îl anunţă pe Jacques Merey, care se afla în acel moment la comanda micului batalion, că unul dintre soldaţii care luptase sub comanda lui vrea să-i încredinţeze diverse obiecte preţioase şi nu vroia să le dea altcuiva. Se pare că caporalul găsise o pungă cu monezi de aur şi inele de preţ. După legile strict militare, toate acestea îi reveneau comandantului, adică lui Jacques Merey.

Jacques Merey, însă, nu era genul de om care să-şi dorească să se îmbogăţească rapid pe câmpul de luptă şi a decis să înmâneze acea pungă, cu tot ce se afla în ea, generalului Dumouriez, care le va transmite adevăratului ei beneficiar, adică soţiei prinţului care fusese înfrânt în bătălie.

Dar ştiţi ce anume a făcut Jacques Merey ca să câştige definitiv şi irevocabil încrederea şi respectul caporalului? L-a desemnat chiar pe el să meargă la generalul Dumouriez şi să-i înmâneze punga, ca să nu-i diminueze meritele în faţa camarazilor săi. Iată un gest de autoritate morală pe care numai un lider adevărat, un om profund, poate să-l facă.

Leadership: Poţi să îi determini pe oameni să îşi schimbe perspectiva din care privesc o oportunitate viabilă şi de a le proiecta un sens nobil pe fundalul marilor evenimente ale vieţii?

Nu poţi să-l consideri pe om drept un obiect, atribuindu-i aproape cu dispreţ rolul unei desăvârşite pasivităţi, drept un om care nu trebuie să aibă nimic de spus, nimic de întrebat, nimic de făcut decât să urmeze orbeşte ordinele tale. Trebuie să-l laşi să simtă că este responsabil. Trebuie să-l laşi să „respire" ca să-şi refacă încrederea în sine şi în potenţialul său, trebuie să-l îndrumi să acţioneze el însuşi ca să-şi pună în valoare propria lui personalitate.

Nu poţi avea o înrâurire mai mare asupra oamenilor dacă nu laşi să circule acel influx de încredere de la tine la ei. Adevăratul proces de transformare al oamenilor se desfăşoară totdeauna în timp, prin fapte şi acţiuni, pe care le iniţiezi atât în folosul lor personal cât şi în folosul tău. Iar acest proces de transformare este ca un cerc în care ei trebuie să caute, pe rând, toate cele trebuincioase propriilor modalităţi de cunoaştere şi dezvoltare a capacităţilor lor, toate acele repere care să-i ajute să-şi definească mai bine personalitatea şi individualitatea.

În leadership lucrurile stau la fel ca în medicină. Rostul de căpetenie al ştiinţei conducerii este să se străduiască să nu se pună autoritar de-a curmezişul evoluţiei fireşti a oamenilor, ci să le reînnoiască arsenalul de valori pe care se bazează întreaga lor existenţă individuală, întărindu-le voinţa de a acţiona prin propriile forţe în momentele limită.

Leadershipul este experienţa bogată de viaţă care se interpune peste tendinţa oamenilor de a se considera umili şi neînsemnaţi, îndreptându-ţi atenţia numai spre ceea ce este sublim la oamenii care încep să se comporte exemplar.

Bagheta magică a lui Jacques Merey este atitudinea care aduce o schimbare în viaţa oamenilor, redându-le în ochi mândria de a fi unici şi inegalabili. Celebrul scriitor austriac

Stefan Zweig mărturisea într-un roman de-al său: *„Orice medicină umană trebuie să se străduiască - şi acesta este rostul ei de căpetenie - să nu se pună autoritar de-a curmezişul evoluţiei fireşti, ci să întărească doar voinţa de însănătoşire, în caz de boală.”*

Fiecare lider deţine o „baghetă magică”, o resursă incredibilă de care se foloseşte pe parcursul timpului pentru a-şi consolida leadershipul. Este acea sursă de sprijin moral, acel stimul pe care îl acordă celorlalţi oameni, atribuindu-le un rol important în propriul „scenariu de leadership” pe care îl regizează.

Concluzie: Bagheta magică a lui Jacques Merey este acea capacitate şi putere a unui lider de a influenţa în bine concepţiile şi mentalitatea oamenilor cât şi modalităţile de acţiune ale acestora care trebuie să fie în concordanţă cu o conduită etică deosebită, bazată pe justeţe şi umanitarism.

Source: https://neculaifantanaru.com/bagheta-magica-a-lui-jacques-merey.html

Be By My Side

On Ianuarie 24, 2018

Examinează realitatea convingerilor tale în funcţie de modul cum experimentezi o întâlnire cu tine însuţi din altă perspectivă.

Se întâmpla numai în întunericul nopții, înainte de a se produce acel declic magic care declanșează dialogul interior efectiv cu Dumnezeu, să-mi revăd toate obișnuințele, deprinderile legate de o viață mistuită la foc scăzut ce se rezuma la căutare, reflecție şi alegere, pentru care timpul nu se mai întoarce.

Încrederea în această formă de ascundere, singurătate şi iluminare, o nuanță de stranietate a Eului şi regăsirea lui într-un departe fără margine sau răspuns, continua cu posibilitatea de revelare a nevăzutului lumii, el însuşi o soluţie existenţială de depăşire a trecutului imediat, fie în adâncul subiectivităţii, fie spre înălţimea transcendenţei.

Ca în orice interacţiune cu tainele transcendenţei lumii interioare care colaborează cu imanenţa, reacţionând ca un fenomen de conştiinţă permanentizat, nu eram deloc mulțumit de nivelul de înţelegere la care ajunsesem, despre cine eram într-un joc al minţii care se exprimă numai prin învăţătura unei ştiinţe şi a unor virtuţi prea fine pentru a fi remarcate de cineva.

Totul din mine întâlnea aceeași privelişte a întunericului, o triadă non-cromatică cu accente de confruntare: griul, negrul şi bordoul, asortate după chinurile minţii de a-şi recunoaşte umbrele, înconjurându-mă de senzaţii de cădere în gol, de născociri de sensuri, unele cu logică altele ba, luate drept realități. Ele îmi alimentau stările negative scăzând abilitatea sângelui de a-şi menţine un status anticoagulant.

Leadership: Iei în considerare acea aparenţă contrară realităţii, prin definirea expresă a noţiunii de "latură neexplorată" pe care se întemeiază contestarea propriei enigme?

Uneori simţeam că mă sufoc, aşa cum se întâmplă cu sculptorii ce inhalează praful de marmură obţinut la finisaje, doar că latura mea neexplorată era mai greu de identificat şi analizat pentru rigoarea morală decât este un bloc de piatră din care trebuie extrasă o formă de manifestare artistică.

Those small hours, uncertain and anxious, determinau o ordine a modului cum trebuia să-mi explic percepția faptelor sau împrejurărilor ce urmau a fi relatate în scris. La ele adăugam o nuanță de stranietate regăsirii mele în relaţie cu un Dumnezeu surd, în misterul unei interesante interpretări a noţiunii de „combinaţie prestabilită" dintre atemporal şi efemer, ansamblul lor rezonând în tot ceea ce însoţeşte timpul unei realităţi nenumite.

Nu mă refer la o golire de sine ca purificare a mea de toate fricile conștiente, un mic update al experienţei extracorporale obținută în starea de veghe, nici la contemplarea lucrurilor invizibile după modul lui Moise, care a intrat în întunericul unde era Dumnezeu ca să aducă la lumină comori noi ale înţelepciunii şi cunoaşterii.

Mai degrabă, căutam să demonstrez posibilitatea trecerii din real în necunoscut, cu diverse nuanţări neoimpresioniste, acoperind în parte mecanismele gândirii cu pericolul unor exagerări care aplatizau silenţios elementele separate ale fundalului pe care îmi plasam enigma.

Enigma era o parte din ceea ce trăiam în spaţiul imaginaţiei, susţinută de o prezenţă absolută, din care nu lipsea aleatoriul.

Leadership: Poţi să dai lumii tale o formă de certitudine, fără te îndepărtezi prea mult de locul în care îţi imaginezi lucruri pe care nu poţi să le experimentezi?

Să mă joc cu materia nevăzută, închipuită şi înmuiată într-un amestec pur de real şi profund, să produc transformarea elementelor de bine şi rău în acelaşi mod în care chimistul îşi alege experienţele cele mai relevante pentru implementarea unor noi legi şi principii, iată cum îmi conturam convingerile despre momentele de îndoială prin care treceam. Ele puteau da naştere la noi certitudini.

La fel îşi cristalizează Dumnezeu formula de dominare a lumii. I need to call You, dar traseul Tău spre "marea vedere" este acoperit de şoaptele nopţii din care se scurg trăirile ezitante.

Întunericul devenea şi mai adânc. În momentele alea de îndoială, cu intensităţi contrastante, auzeam strigătul raţiunii care spune că Dumnezeu, căruia întreaga creaţie îi datorează anumite procente de sens atribuit iluzoriu realităţii, îţi pune la dispoziţie misterul universului prin accentuarea micilor umbre de pe sufletul tău, clădindu-le într-un templu livresc unde dăinuie Zidul plângerii, dar de unde primeşti Iluminarea.

I drift away from where I am imagining things I do not wish to experience, when I'm with You.

Din "Citadela", de Saint Exupery, am extras acest fragment:

"În ceea ce-l priveşte pe vecinul meu, am observat că nu era folositor să examinez faptele, stările de lucruri, instituţiile, obiectele imperiului său, ci doar înclinaţiile şi tendinţele. Însă, dacă examinezi imperiul meu, ai să-i priveşti pe fierari şi ai să-i găseşti făcând cuie, pasionându-se pentru cuie şi cântându-şi despre ele. Apoi, ai să mergi şi ai să-i vezi pe tăietorii de lemne şi să-i găseşti doborând copaci şi pasionându-se pentru doborâtul copacilor şi umplându-se de o imensă bucurie la ora sărbătorii tăietorului de lemne, care este aceea a primului trosnet, atunci când măreţia copacului începe să se prosterneze. Iar dacă vei merge să-i priveşti pe astronomi, ai să-i vezi pasionându-se pentru stele şi neascultând decât liniştea lor.

Iar, dacă te întreb: "Ce se petrece în imperiul meu, ce se naşte mâine din el?", ai să-mi răspunzi: "Se vor făuri cuie, se vor doborî copaci, se vor studia stele, şi vor fi, astfel, rezerve de cuie, rezerve de lemn şi observaţii asupra stelelor." Căci, miop şi neştiind să vezi mai departe de vârful nasului, n-ai recunoscut construcţia unei corăbii. Şi, desigur, n-ai fi ştiut să spui: "Mâine vom pleca pe mare".

Cel mai subtil şi mai reprezentativ argument al rezervei mele de cunoaştere dintr-un loc pustiu, din preaplinul unei imaginaţii care înalţă, regândeşte, rescrie realitatea, ca ecou al şoaptelor din întuneric, se oglindeşte în afara mea, în ceea ce scriu.

Tendinţa naturală a raţiunii mele este aceea de a susţine un punct de vedere la care am ajuns prin explorarea necunoscutului, încât să surprind o altă imagine a realităţii decât cea pe care v-aţi închipuit-o despre mine acceptându-mi gândurile.

Îndreaptă-te în direcţia în care îţi dorești să excelezi, dar în așa fel încât a ta creație să capete sensul pe care îl caută ceilalți.

Be By My Side pe parcursul unor dezvăluiri guvernate de neprevăzut şi necunoscut, în care caracterul aleatoriu (încărcat de hazard) al fenomenelor este definitoriu într-un interior unde adesea îşi face loc îndoiala. Ele vă vor schimba impresia despre mine.

Dar, așa cum vă dați seama, scriind aceste rânduri, am început deja să vă induc o altă realitate, numită: lumea mea.

*** Notă:** INXS - By My Side

Between Heaven & Earth

On August 13, 2017

A experimenta starea de conectare la divin din care se naşte avântul spre visul care te încearcă, înseamnă să îmbrățișezi acele raze măreţe ale sufletului care aduc lumină în întuneric.

Totul intrase în întuneric, atât visul cât şi viaţa mea, asemenea culorilor captate într-o fotografie ce nu redă nicio emoţie. Era o formă de a mă oferi ofrandă timpului desprins din întregul unei lumi situate sus, lângă judecata şi raţionamentul unui Dumnezeu necunoscut, un timp stabilit aprioric, o mărime continuă care apelează resorturile cele mai puternice ale unei conştiinţe tulbure aflate la intersecţia dintre uitare, negare şi renunţare.

În centrul cărei tentaţii lumeşti să-şi mai facă loc sclipirea, raza de lumină, seninătatea de care are nevoie omul pentru a se recunoaşte acelaşi, şi totuşi diferit? Întotdeauna cine experimentează marile etape ale creaţiei artistice trebuie să se conformeze gândirii unei lumi apropiată de lumină şi înstrăinată de impulsurile unei melancolii pesimiste, asta fiindcă simplă angajare într-un univers simbolizat are ca premisă de apreciere nu doar Logosul (sau ipostaza divinităţii), ci mai cu seamă sentimentele ascunse aduse în prim plan.

Supremul unghi de vedere care mi-a permis să privesc lumea ca pe o taină imperioasă şi profundă, pe care dacă o voi împărtăşi cândva sunt sigur că nu va fi decât spre cinstirea mea, se articula pe calea sinuoasă a luptei cu un sine care nu se lasă înţeles, nu se dă învins, în contextul unei izbăviri ce vine totdeauna cu puţin înainte de clipa finală a rătăcirii fără ţintă.

Leadership: Îţi manifeşti mărturisirea propriei atracţii pentru ideea de a face din experienţa conectării la "Creator şi Creaţie" o adevărată superioritate în ceea ce priveşte puterea de a fi diferit de restul lumii?

Dacă cerul este o strălucire care traversează secolele, atunci pământul pe care îl străbăteam cu sufletul la gură, el însuşi piatra de stâncă a unui visător în stare de veghe, era o valorificare a experienţei de a îndrăzni un răspuns la două sentimente puternice în orice moment: teama şi speranţa. Cu groaza perspectivei de a îndura vuietele lor. Iar a visa o altfel de lume, în care să te regăseşti, în care să fii pur şi simplu tu, înseamnă să acorzi însemnătate unui Creator care uită pur și simplu de cadrul descurajator al vieții pe care o trăieşte și se ridică prin imaginaţie, inspiraţie şi talent deasupra condiţie de muritor.

Cel mai indicat este să te situezi la mijloc, nici jos, nici sus, înarmându-te cu argumentul grijei de a nu deveni hrana vie a "şarpelui", imaginea cauzei primare a păcatului de a răspunde la întrebările interzise. Dar fiind totodată acompaniat de caracterul pronunţat al vulturului care încearcă să atace o pradă de câteva ori mai mare decât el.

Viaţa este frica împotriva curajului, dar la mijloc se află avântul spre visul suprem, apropierea de Dumnezeu, care se măsoară prin puterea de sacrificiu, puterea de creaţie şi libertatea de a alege.

Era o chestiune de supravieţuire, de probabilitate matematică, de voinţă şi de detaliu, dar în acelaşi timp o probă a credinţei de a uni cele mai adânci şi vii realităţi. Legând lumi radical distincte - necreatul de creat, ridicolul de sublimul creator - am ajuns să fiu orbit de marea obsesie a artistului: de a-mi exprima aspiraţia spre nemurire prin realizarea unei capodopere pe care timpul n-o şterge din memoria sa.

Leadership: Dacă pricepi adevărata formă a cerului şi pământului, vei fi lămurit asupra propriei tale forme de viaţă?

După cum limpede se poate observa, viaţa mi se cufunda în aceeaşi taină în care creatorii rătăcesc pe dibuite în căutarea modelului de perfecţiune, foarte diferit de modul cum credeam că trebuie să o experimenteze un om de rând. Asemenea unui erou din "Mizerabilii", toată viaţa mea se rezuma la o nesiguranţă absolută, într-o pâclă de nepătruns, căreia un pictor i-ar fi redat consistenţa prin îmbrăţişarea unor culori mai săturate, prin amestecul fizic dintre alb, gri şi negru. Sub reflexia puternică a luminii.

Şi, culmea, în sferele raţiunii pure, ale vieţii şi ale artei, terminând cu lumea prejudecăţilor, se întâlneşte tocmai acel aspect crucial pentru experiența care dicta limitele libertății mele de a alege. Şi asupra căruia va trebui, cu siguranţă, să revin: găsirea unui sens în ceea ce mi se întâmpla. La care nu ştiu cum aş fi reacţionat.

Între şarpe şi vultur se află melancolia apusului şi ceţurile albastre ale înălţimilor, izolări autoimpuse şi avânturi de self-improvement, obraznice prin cutezanţa lor, pe care viaţa ni le oferă tocmai ca să trăim mai intens şi să preţuim ce ni s-a dat.

Atitudinea omului care își caută sinele este un răspuns dat vieții trăite în virtutea unei amprente personale şi a unei cauze supreme care pot genera senzația aproape permanentă de „neputință" sau de „high".

Cu ochii aţintiţi asupra celor ce nu se observă, dar se intuiesc, ceea ce nu mi se poate imputa drept vină, încercam necontenit să înţeleg legătura dintre fărâma de visare care-mi îndulcea speranţa găsirii unui sens în diferite situaţii sau evenimente imprevizibile ale vieţii, şi cheile împărăţiei artei - după pata de culoare neagră ce mă cuprindea la lăsarea nopţii, făcându-mă să cred că există ceva ascuns care ar trebui scos la lumină. Nu degeaba Hugo a pus accentul în romanul lui pe *"steaua nopţii dinăuntrul omului"* , reprezentând unica raţiune de a spera, de a lupta, de a te opune durerii.

Experimentând sensul adânc al cuvintelor filosofice ale unui blogger - *"Cine va vrea să treacă de întuneric şi nu va descoperi nimic, nu va fi demoralizat, deoarece experienta acumulată în timpul traseului îl va ajuta ca data viitoare să găsească ce va căuta"* - am ajuns la acel strop de îndurare pe care se sprijină întreaga creaţie naturală a cerului şi pământului. Anume că, orice licărire de transcendenţă este binevenită sufletului deznădăjduit numai dacă vede lumina în zarea lui.

Leadershipul este expresia unui „high" din care doar o mică parte este consacrată atingerii perfecţiunii, cealaltă fiind consacrată înţelegerii profunde a vieţii cuprinse între înţelepciunea şarpelui în pustiu și zborul inegalabil al vulturului care ştie şi este capabil să folosească curenţii de aer.

Urcând şi urcând pe culmile viselor nemărturisite, ale plăsmuirilor divine ce aveau efectul unui fulger venind din înaltul cerului, din care parcă răzbatea o continuă nebunie, perspectiva se schimba la fel ca şi a vulturului care avântându-se spre înălţimi vede lucruri diferite. Simțeam prezenţa unei puteri fără chip, fără margini, fără alt sens decât propria ei desfăşurare, cuprinzând lumea întreagă, chiar dacă mă rugam în întunericul nopții.

Un singur om, Victor Hugo, pare-se a reuşit să împace puterea apăsătoare a şarpelui cu rotirea vizuală a vulturului pe culmi de munte:

„Să nu scoatem nimic din spiritul omenesc, a suprima ceva este o greşeală. El trebuie

reformat şi transformat. Anumite facultăţi ale omului sunt îndreptate spre necunoscut: gândirea, visarea, rugăciunea. Necunoscutul este un ocean. Ce este conştiinţa? Este busola necunoscutului. Gândirea, visarea, rugăciunea, sunt aici mari radieri misterioase. Să le respectăm. Unde se duc aceste raze măreţe ale sufletului? În întuneric. Ele aduc, prin urmare, lumina."

A experimenta starea de conectare la divin din care se naşte avântul spre visul care te încearcă, stimulând necuprinsul, înseamnă să îmbrățișezi acele raze măreţe ale sufletului care aduc lumina în întuneric.

Between Heaven & Earth se situează omul care a înțeles că viața este un urcuş şi un coborâş care rezidă din dorința - niciodată satisfăcută - pentru cunoaşterea de sine, și din căutarea măsurii propriei putinţe de a ajunge la cuprinderea cu mintea a necuprinsului divin.

*** Notă:** Seasonable Project - Between Heaven & Earth

Source: https://neculaifantanaru.com/between-heaven-and-earth.html

Beyond The Invisible

On Iunie 17, 2017

Un joc poate fi real sau imaginar în funcţie de ce ascunzi în el.

Încă mă pierd în voia prilejurilor experienţelor de creaţie, în vraja unei lumini care continuă să se aprindă undeva în interiorul meu, cu aceeaşi intensitate a nuanţei de superioritate, ca atunci când din simpla făurire a unei arte fără compromisuri se iveşte sclipirea omului împlinit, *the sword of the brave and wise men* . Însăşi actul de creaţie mă ridică în grad de perfecţiune atunci când ascult de mine însumi, când îmi privesc interiorul şi citesc mesajul unei arte bazată pe trei principii: uman, sufletesc şi dumnezeiesc, toate trei fiind un prilej de a experimenta o nouă abordare a realităţii, sau mai bine zis a noţiunii de "cunoaşterea născută din conştienţa Realităţii Ultime".

Una este să-mi conştientizez plasarea între coordonatele efectelor de reflexii artistice, asemenea unui joc complicat de domino pe care un act semiconştient îl declanșează în creier, cu toată nevinovăţia conştiinţei trecutului care necontenit îmi strigă: Nu crede nimic din ceea ce gândeşti ! Totul este dincolo de invizibil, adică înăuntrul unei realităţi atipice, în spaţiul unei cunoaşteri pe care actul de creaţie o consideră mai mult o tendinţă de a proiecta imagini despre viaţă într-o altă dimensiune a gândirii, a simţirii şi a exprimării, a reacţiilor faţă de lumea înconjurătoare.

Şi cu totul altceva este să mă trezesc plasat în spaţiul tensiunilor dinamice dintre comparaţii, coincidenţe şi metafore. Care din ele este mai aproape de realitate?

Leadership: Prezinți formula artei tale ca pe o modalitate de a reconcilia contradicţiile expresivităţii dobândite prin accentul care cade pe propria persoană?

Arta este trecerea de la o realitate cunoscută la o realitate mai puţin înţeleasă. Este o aventură a minţii şi a cunoaşterii esoterice trăită într-o călătorie iniţiatică de regăsire a sinelui. O aventură pe care o desluşeşti cu timpul îşi are ca premiză de la sine înţeleasă explicarea a ceea ce ţine de fapt de celălalt aspect al distanţei care te separă, dincolo de cortina timpului, de momentul procesului cunoașterii. Ea constă în desprinderea mintală a determinărilor fundamentale ale compoziţiei artei intitulată: „Beyond the invisible *".*

Aici autenticitatea mea nu este o revoltă faţă de absurdul unei lumi fictive, ca gloria unui apus de deșert, prin contrastul dintre sensul esenţialului desprins dintr-o oglindă fermecată şi obsesia livrescă a unei utopii paradisiace. Ci, mai mult decât atât, este o eliberare de presiunea exercitată de nuanţa individuală irepetabilă a unei aventuri într-un minunat coşmar: "Everything is possible".

Tot ceea ce ochiul cuprinde de la prima vedere ar fi imposibil de redat altfel decât prin filiera imaginativă a unui artist experimentat și de o înaltă tensiune creatoare, reîmprospătând formula artei şi prezentând-o ca pe o modalitate de a reconcilia contradicţiile expresivităţii dobândite prin accentul care cade pe propria persoană. *Ne irascaris Domine !*

O încordare la limită a atenţiei, care parcă ar vrea să spună "nu, să nu credeţi ! nu e chiar aşa, doar aşa pare", n-ar putea surprinde îndesirea și înălțarea enigmei în ceea ce privește monumentalitatea și uimitoarea precizie a execuției unei opere figurate până la cotele supranaturalului. În cazul artei, expresivitatea dobândită prin accentul care cade pe propria persoană este în strânsă legătură cu acel "totul este posibil" dintr-o exagerare a semnificaţiilor atribuite realităţii din care suprarealistul vede mai mult – pentru că realitatea

este suprarealitate în orice zonă a creaţiei şi inovaţiei.

Un magician al interpretărilor şi al viziunilor moderne îşi păstrează autenticitatea în a reda o anumită trăire interioară prin intermediul imaginii unei realităţi care surprinde ceea ce nu se dorește a fi văzut sau crezut.

Marele economist, John Maynard Keynes a aflat de Cufărul lui Newton şi, spre stupoarea sa, a descoperit faţa ascunsă a eroului fondator. El a socotit că vede în omul ce pusese jaloanele ştiinţei moderne şi inaugurase secolul Luminilor, moştenitorul unei tradiţii esoterice ce cobora în timp până la babilonieni: primul dintre fizicieni fusese şi "ultimul dintre magicieni." (Loup Verlet)

Jocul de-a magia, precum o întreagă poveste dintr-o singură imagine, poate fi real sau imaginar în funcţie de ce ascunzi în el, *allowing yourself to dive into the hidden fantasies of a more perfect existence* , făcând din el obiectul mai multor dezvăluiri interesante. Accesul la această capcană a minţii pe care linia sinuoasă a combinaţiilor nebune o poate suporta, a alăturărilor întâmplătoare între culorile clasice şi nuanţele atipice ale unei visări adânci, mărite de fiecare experienţă a vieţii, este întotdeauna limitat.

Creativitatea este o cheie a misterelor care împinge spre neprevăzut ţesătura realităţii cu un tipar simbolic – precum un superb imprimeu auriu, încurajând mijloacele psihologice de expresie: *Close your eyes / Just feel and realize / It is real and not a dream !* Iar a reda o anumită trăire interioară prin intermediul imaginii realităţii, într-un mod simbolic, dar semnificativ, înseamnă să te afunzi în miezul unui vis care aruncă o nouă lumină asupra laturii tale mistice, mai puţin explorate, ceea ce te poate determina să trasezi un alt curs al evoluţiei tale spirituale, artistice, evenimenţiale.

În leadership, creativitatea este adesea determinată de ceea ce construieşti vizual prin cuvântul pe care îl porți în lume ca pe un adevăr alternativ menit să camufleze informația sau să o reinterpreteze în folosul unei părți.

Nu-i aşa că poţi să sfidezi orice conştiinţă, numai făcând loc originalităţii, cu focusul de la macro la infinit, să se manifeste în limitele unei singure raţiuni călăuzitoare: de a nu ceda decât în faţa marilor întrebări universale?

Nu-i așa că poţi crește şansele concepţiei interpretative a „Enigmei" *to break the chains of life* , pentru a-ţi stimula simţurile şi oferindu-ţi o experienţă artistică complexă în timpul unei condensări a razelor de lumină ce formează o configuraţie sau alta, devenind într-un anumit punct mai densă şi mai reflectantă?

I look into the mirror. See myself, I'm over me. Ca şi când aş fi dator să descopăr profunzimea planului lui Dumnezeu pentru viața mea, tot aşa cum din haosul colorat se cristalizează treptat o imagine ce poartă pecetea devenirii mele în timp. *If you follow me, you will see what's beyond reality.*

Marile motor al creaţiei constă în abordarea unei realităţi din care va trebui să extragi înţelesuri noi, încât să acţionezi ca extensie a unei imagini despre tine însuţi care se pretinde a fi materializarea unui vis împlinit.

Beyond The Invisible abordează profunda caracteristică psihologică a celor mai importante motive ale personalităţii umane de a se redefini în infinita complexitate a Creatorului care nu se dizolvă niciodată în strălucirea sa aurie. Totodată accentuează uimitoarea expresivitate a imaginii pe care o creează sufletul ori rațiunea prin utilizarea efectului de contrast dintre

fundalul întunecat al ieşirii într-un alt nivel de realitate şi prim planul adjudecat de nuanţele revigorante ale iluminării.

*** Notă:** Enigma - Beyond The Invisible

Bogatele comori ale adevărurilor ascunse

On Ianuarie 01, 2014

Sporeşte valoarea leadershipului, folosind realităţile celorlalţi ca pe un punct de pornire spre modelarea pozitivă a propriei tale personalităţi.

Mistuit de propria sa activitate creatoare, Eisenstein nu acorda atenţie condiţiilor cumplite de trai. Avea douăzeci şi doi de ani, o putere de muncă uriaşă, o pasiune fierbinte pentru artă. Suporta frigul cumplit fără a se sinchisi de el, preocupat de creaţia sa. Suporta foamea, uitând chiar uneori de ea. Într-o zi, regizorul Eisenstein venind la o repetiţie la "Mexicanul", îşi lăsase bucată de pâine neagră pe tabloul de distribuţie electrică din teatru.

*Alexandrov, proaspăt sosit în trupă, înfometat, se repezi asupra pâinii şi începu s-o înfulece. Când Eisenstein observă, o bătaie cumplită începu între ei doi. Până când Alexandrov reuşi să-i explice că era nemâncat de două zile. Atunci, Eisenstein, care apucase să mănânce în ajun, îi cedă şi restul pâinii. Astfel a început o prietenie strânsă, care avea să dureze peste zece ani. **

Leadership: Poţi să-ţi încadrezi experienţa cotidiană într-un exerciţiu util de virtuozitate care să contrasteze puternic cu fundalul neutru al unei opere creatoare rezistentă la ruina memoriei?

Una din funcţiile artei este că aliniază înţelesul unei desfăşurări optime a evenimentelor importante ale vieţii cu magia amintirii pe care nimic n-ar putea-o şterge din imaginea unui proces de relaţionare cu cei apropiaţi. Arta nu regăseşte doar în informaţiile prevăzute într-un tablou de mare valoare, nici în pasiunea cu care regizorul tratează scenele cele mai dificile, ci se regăseşte în modul în care te raportezi la un prezent care se hrăneşte mult din amintirile cele mai spumoase.

Un artist sporeşte valoarea creaţiei sale folosind realităţile celorlalţi ca pe un punct de pornire spre modelarea pozitivă a propriei sale personalităţi. El încadrează experienţa sa într-un exerciţiu util de virtuozitate, pătruns fiind de un anumit elan plăsmuitor de noi forme de gândire în raport cu realitatea imediată.

Aceasta înseamnă că izvorul cel mai adânc al abundenţei sale de idei şi condiţia fundamentală a caracterului său practic este acea formă particulară de identitate colectivă, fiind condiţionat de reacţia celorlalţi oameni în faţa unor situaţii care provoacă în el sentimente particulare, contradictorii, schimbând definitiv modalitatea de a vedea lumea.

O artă născută într-o situaţie care îi pune la încercare rezistenta la schimbare şi gradul de acceptare a celorlalţi, precum şi nevoia de a deveni mai flexibil şi mai adaptabil, se distinge prin dezvoltarea capacităţii de a privi spre necesităţile emoţionale ale semenilor săi, nu numai ale sale proprii. Arta cea mai inspiraţională este de multe ori o reproducere a unui eveniment care conduce la o abatere de la previziunile elaborate iniţial, putând fi conturat ca o coeziune de fenomene, o noţiune de trecere de la static la dinamic, care exclude excluziunea.

Leadership: Poţi să-ţi eliberezi arta de sub imperiul unor interese străine ei, proces în urma căruia să schimbi înţelesul a ceea ce eşti în stare să construieşti singur?

Un citat extras de pe o pagină web sună cam aşa: " *Nu judeca oamenii după aparenţe, ci*

încearcă să pătrunzi mai profund în sufletul lor, pentru că doar ceea ce e acolo contează. Ai putea descoperi în jur oameni care, la prima vedere, nu-ţi inspiră prea multă încredere. Dar, dacă ţi-ai oferi răgazul să-i cunoşti mai bine, ai găsi în ei resurse infinite de iubire necondiţionată şi de prietenie sinceră. "

Ei bine, această a doua realitate nu conţine în sine un scop unic, cu un adevăr care trebuie înţeles în toată claritatea sa. În ultimă instanţă, ea se manifestă nu doar ca un mijloc de a te ridica la cea mai aleasă dintre purtări, pe calea desăvârşirii personalităţii, ci mai degrabă ca un instrument cu ajutorul căruia poţi să îndeplineşti un rol prin excelenţă pozitiv: eliberarea artei de sub imperiul unor interese străine ei.

Acest interes străin artei se reflectă într-un fel de bâjbâială de colo-colo în jurul aceloraşi subiecte eterne şi groaznic de plictisitoare, într-o ezitare în înţelegerea imaginilor relevante pentru realizarea şi argumentarea ideilor inovatoare. Dacă ceea ce se produce în viaţa ta nu se poate valorifica într-o manieră particulară de folosire a mijloacelor de expresie, atunci tot ceea ce te reprezintă nu va reuni criteriile de raţionament sigur și delicat al artistului de geniu.

Garanţia unei activităţi creatoare se dezvăluie prin revelarea unei prietenii pusă sub semnul unei întâmplări neprevăzute care nu poate fi controlată în întregime. Tot ce este în strânsă legătură cu leadershipul se sprijină pe umerii acestei arte, care devine cu ajutorul însuşirilor obiective ale realităţii conştientizate, nucleul dezvoltării independente a unei noi viziuni de originalitate.

Valoarea personalităţii tale este ca un suport învelit într-o cămaşă izolantă, mai întâi trebuie să reziste presiunii exercitate de expunerea la condiţiile exterioare, apoi trebuie să rămână de neatins în alcătuirea ei şi în acelaşi timp să fie înţeleasă în întreaga ei amploare.

Valoarea personală capătă "mobilitate" atunci când ea îşi utilizează, în mod pozitiv şi responsabil, toate armele asupra ta, şi le utilizează pentru binele tău atunci când e nevoie.

Virtuozitatea este calitatea artistului de a constata apariţia unei situaţii atipice, cu iz de deja-vu, care survine în contextul unei lumi în schimbare, o situaţie pusă sub semnul prelungirii unei realităţi care se deschide mereu mai departe de orizonturile limitate ale cotidianului.

Bogatele comori ale adevărurilor ascunse sunt în acord cu tot ceea ce răsună în conştiinţa omului, atâta timp cât ea se simte împlinită, interesată în realizarea unor radicale transformări, imposibil de atins fără o confirmare a valorii sale din partea celorlalţi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Bogatule, regăseşte-l pe cel sărac

On Decembrie 11, 2014

Realizează o întoarcere la ceea ce ai fost odinioară, ca să-ţi regăseşti superioritatea în cine ai devenit.

"Judecăţii mele de acum îi lipseşte cântărirea exactă a trecutului, fiindcă revăd trecutul de la celălalt capăt al zării. Într-adevăr, cu cât înaintez, trecutul, asemănător peisajului pe care-l străbaţi, se şterge pe măsură ce se îndepărtează. Mi se întâmplă şi mie ceea ce li se întâmplă oamenilor care se rănesc în vis: ei îşi văd şi-şi simt rana, dar nu-şi amintesc când şi-au făcut-o.

Omule renăscut, bogătaş plin de ciudăţenii, om care dormi cu ochii deschişi, vizionarule atotputernic, milionarule de neînvins, mai uită-te o dată pe drumul funest al vieţii nenorocite şi flămânde, mai treci din nou pe căile unde te-a împins ursita, unde te-a mânat nenorocirea şi te-a primit deznădejdea.

Prea multe diamante, prea mult aur şi prea multă fericire lucesc acum în apele oglinzii în care Monte Cristo îl priveşte pe cel trecut altădată prin întunericul cel mai adânc, pe Édmond Dantes. Adu-ţi aminte ! Înlătură diamantele, mânjeşte aurul, şterge razele. Bogatule, regăseşte-l pe cel sărac. Omule liber, regăseşte-l pe deţinut. Reînviatule, regăseşte cadavrul."

Şi tot spunându-şi astfel, Monte Cristo mergea de-a lungul străzii Caisserie. Era aceeaşi stradă pe unde, cu douăzeci şi patru de ani înainte, fusese dus de paznicii tăcuţi şi nocturni. Casele cu aspect voios şi însufleţit, în noaptea aceea fuseseră întunecate, mute şi închise.

- Şi totuşi, sunt acelaşi, murmură Monte Cristo. Atâta doar că atunci era noapte, iar acum e ziua în amiaza mare. Soarele e cel ce le luminează şi le înveseleşte pe toate. *

Leadership: Cât de edificativă este imaginea pe care ţi-o creezi asupra raportului "vechimii" faţă de experienţa vieţii, aşa cum este ea exprimată într-un adaos de reflecţie critică asupra interacţiunilor dintre Alegere şi Destin?

Uneori trebuie să facem mai mulţi paşi înapoi pentru a vedea imaginea generală. Recunoaşterea a ceea ce suntem cu adevărat, grupând anumite semnificaţii ale vieţii puse în contact cu un Ego mai puternic, ne poate încărca cu mai multă motivaţie.

Este şi aceasta o cale de a ne descoperi personalitatea, punctele forte sau slăbiciunile, dar nu o certitudine a vindecării de sindromul numit „dublă personalitate” care ne poate influenţa traiectoria urmată în viaţă. O personalitate care se vrea diferită faţă de cei din jur. Şi o personalitate care luptă cu teama de a se pierde pe sine, de a rămâne captivă într-o realitate în care nimic nu are sens.

Singura modalitate de a atinge o experienţă de nivel înalt care să-ţi permită să te autodepăşeşti (ingredientul principal al evoluţiei personale), este de a nu te lăsa condus de acea conştiinţă încărcată care îţi alimentează negativ starea de spirit, care îţi şopteşte permanent să te opreşti din drum şi să lenevești sub plapuma unei stabilităţi relative – a belşugului care nu-şi revarsă preaplinul.

O formă de reflectare psihică a lumii obiective, caracterizată printr-o raţionalitate seacă şi

prin teama propriei identităţi, nu îţi permite să-ţi înțelegi imperfecțiunile, ci mai curând exercită o influenţă nefastă asupra indicatorilor tăi de performanţă.

Psihologul Paul Slovic de la universitatea din Oregon, spunea: „ *Ai nevoie de sentimentele tale pentru a verifica o analiză şi ai nevoie de o analiză pentru a ţine sentimentele sub control. "*

Leadership: Eşti dispus să-ţi regândeşti modul de a te raporta la tine folosind instrucţiunea „Load Extended" în aşa fel încât motivaţia cu care întâmpini încercările vieţii să cunoască un trend ascendent?

Înainte de a contribui la expansiunea leadershipului, pus în valoare prin calitatea ta de a nu fi remarcat de ceilalţi pentru varii defecte, aminteşte-ţi cât de important este te autoevaluezi şi să te formezi corect, "agăţându-te" de trecutul care te-a pus la încercare şi te-a adus până în acest punct. Apar, desigur, diferenţe între ceea ce este principial realizabil şi ceea ce nu este posibil să fie altfel, dar este totuşi o cale de a te regăsi mai bine în propria ta autenticitate.

Instrucţiunea „Load Extended" permite saltul într-un timp al imprevizibilului, al întâmplărilor nefericite pe care a trebuit să le trăieşti de parcă ar fi fost fireşti pentru viitoarele schimbări.

Străbătând acest spațiu apăsător, reîntorcându-te într-un timp al destinului încă nedecis, îţi vei reaminti să trăieşti, să riști și să muști din nou cu poftă din zilele atât de darnice pe care ţi le aşterne în cale viaţa. A trăi prin nădejdea acelei supreme împăcări cu sine, cu lumea şi cu timpul, este o cale de a trece prin proba asupră a încercărilor vieţii şi de a împinge limitele propriilor tale gândiri spre binele pe care îl ai de atins. Aceasta este o formă a măreţiei de care trebuie să dea dovadă un lider.

Măreţia care influenţează leadershipul este reprezentată de modalitatea de relaţionare cu Dumnezeu în încercarea de a intra în rezonanţă cu acel lucru care te defineşte până la sfârşitul vieţii, aşa încât să nu forţezi destinul să te ducă acolo unde nu e nevoie de tine: spre regret şi deşertăciune.

Bogatule, regăseşte-l pe cel sărac este o metaforă care evidenţiază acea relaţie dintre cauzalitate şi efect, arătând că omul nu a fost aşezat în centrul lumii pentru a privi cu înlesnire la cele ce se petrec în jurul său, şi nici de a se complace în acea stare de rob al propriei sale agoniseli, ci mai curând pentru a se cunoaşte pe sine însuşi.

Adăugând o vorbă din doctrinele filozofilor, *"omul trebuie să se cunoască pe sine însuşi spre a vedea ce ştie şi ce nu ştie, apoi să se pregătească în mod temeinic pentru a dobândi ştiinţa, numai astfel putând ajunge înţelept, deci pe măsură să judece şi pe ceilalţi oameni."*

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/bogatule-regaseste-l-pe-cel-sarac.html

Brand Leadership

On Septembrie 27, 2015

Revizuieşte-ţi permanent creaţia, lansând un procedeu inedit de aducere în prim plan a unei experienţe personale mai vaste.

Cel ce a văzut filmul „Alexandr Nevski" şi ştie că bătălia ocupa o însemnată parte a filmului, va înţelege gândul lui Eisenstein la realizarea actualei pelicule: „Greva", când încerca să acorde o mare întindere scenei în care muncitorii întâmpină rezistenţa brutală a maşiniştilor din camera de cazane. Bătaia aceasta era mult prelungită de Eisenstein, spre disperarea supervizorilor, care se îngrozeau de greutăţile ivite la tot pasul.

Căci Eisenstein, pasionat în muncă la această scenă, o realiza ca un număr de circ complicat, cu salturi, lupte, aruncarea de oameni în butoaie, etc. Totul fu pus la punct într-o repetiţie, dar la filmare lucrurile nu mergeau. Multe scene au trebuit de multe ori reluate. Când în sfârşit, după numeroase filmări inutile, totul a reuşit, s-a descoperit că nu mai ajungea pelicula şi întreaga cazna a trebuit reîncepută. Eisenstein a insistat pentru filmarea completă a bătăii, deşi la montaj a acceptat apoi, din consideraţii de dramaturgie, scurtarea ei.

Direcţia vedea în toate aceste insistente mai degrabă nişte capricii ale regizorului. Ele se dovedeau însă a fi o perseverentă urmărire a intenţiilor sale iniţiale. ***

Leadership: Reuşeşti să îţi pui în valoare gustul pentru conţinutul pe care îl promovezi, prin implementarea verosimilului într-o prezentare imaginară a realităţii ?

În toate segmentele de producţie a cunoaşterii, indiferent de cerinţele leadershipului sau de abordarea constructivă adoptată, în funcţie de curentele, stilurile sau formulele de continuare a revizuirii creaţiei, domină clar o anumită structură de pregătire. Iar această pregătire, ce decurge din tot ceea ce îţi pune în valoare gustul pentru conţinutul pe care îl promovezi, nu se poate răsfrânge pe de-a-ntregul asupra libertăţii de exprimare decât dacă reuşeşti să implementezi „verosimilul".

Cunoaşterea este acea parte de viziune pe care o apreciezi nu numai prin prisma conţinutului ei de realism, ci în special prin cadrul acţiunii pe care ea o formulează.

Aici verosimilul (instrumentul central necesar artei de a convinge) capătă accente de fenomen ce ia amploare dat fiind numărul tot mai mare al colajelor care contribuie la atingerea viziunii şi la cultivarea unui climat artistic superior. Iar a implementa verosimilul într-o prezentare imaginară a realităţii înseamnă să creezi cadrul unui lungmetraj care reflectă tendinţa de a reinventa relaţia dintre ceea ce trăim şi ceea ce avem iluzia că trăim, sau relaţia dintre ce se întâmpla pe scenă şi privirea spectatorului.

Verosimilul este partea de scenariu care arată modul în care se reflectă în conştiinţa spectatorului realitatea exterioară la care face trimitere regizorul.

Revizuirea creaţiei, asumată ca spaţiu de depozitare a raţionamentelor ce te definesc ca scenarist într-un proiect de lung metraj, în fond nefiind vorba decât de un procedeu inedit de aducere în prim plan a unei experienţe mai vaste de explorare a lumii şi a vieţii, se poate concretiza într-o interfaţă prietenoasă sau greu accesibilă, într-o construcţie anume, sofisticată, numită **scenă**. Momentan vom elimina implicaţiile de ordin pur fenomenologic ale acestei forme de artă, dar îi vom atribui o notă unică de obiectivitate.

Această scenă, cu un plot bine definit, în care sunt introduse o intrigă complexă, un punct culminant sau un „piece of action”, pe care nu o putem deduce pur şi simplu şi formulele şi principiile teoriei desprinse din combinaţia experienţei cu realitatea, se realizează într-un cadru nou de interacţiune cu oamenii.

Scena tinde să capete un contur individual de organizare riguroasă a elementelor de regie, o anumită structură care te avantajează în momentul când vrei să activezi opţiunea de a-ţi depăşi limitele. Să regizezi înseamnă să materializezi un concept izvorât dintr-o experienţă a cunoaşterii, respectiv dintr-o acţiune complexă de prelucrare a informaţiei reprezentată în formă idealizată.

Verosimilul, dotat cu elemente cu caracter de „ştire”, se produce ca răspuns al gândirii şi imaginaţiei care marchează demersurile de-a lungul anilor de cucerire a unui teritoriu izolat, mai ales atunci când reuşeşti să transformi informaţia într-o adevărată experienţă existenţială, înnobilată cu o tentă artistică. Atunci când reuşeşti să transformi munca experimentală şi pregătirea teoretică într-o poveste reală.

Un procedeu inedit de aducere în prim plan a unei experienţe personale mai vaste constă în asocierea elementelor vizuale şi sonore cu cele conceptuale, încât să dai o notă de certitudine evenimentelor traite la un moment dat și la o anume intensitate.

Poti să scoţi în evidenţă latura unei realităţi mai largi care confirmă educaţia ta culturală prin lansarea apetilului pentru cultura perseverenţei şi a calităţii în construirea compoziţiilor artistice?

Brand Leadership evidenţiază ceea ce creezi prin includerea unor concepte, sau asocieri între idei şi cunoştinţe, în realitatea care o vrei tu să se vadă, nu neapărat cea pe care o ştiu cu toţii. Brandul se poate concretiza într-o interfaţă prietenoasă sau greu accesibilă, într-o construcţie anume, sofisticată, numită scenă, cuprinzând situaţii, personaje, aspecte caracteristice ale vieţii, redate prin experienţă proprie.

Dacă vrei să prezinţi leadershipul sub altă formă, revizuieşte-ţi permanent creaţia, lansând un procedeu inedit de aducere în prim plan a unei experienţe personale mai vaste.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Bucuria nu se manifestă niciodată decât ca o licărire

On Noiembrie 01, 2009

Câştiga-ţi autoritatea din punct de vedere moral prin puterea de a da sens şi valoare acţiunilor tale, fără să-ţi exteriorizezi prea mult sentimentul de importanţă de sine.

Ieşind din camera Fredericăi, Samuel nu intră îndată în cea a lui Julius, ci se opri în încăperea care o precedă şi sprijinindu-şi fruntea de fereastră, plimbându-şi degetele pe geam, privind în mod automat în curte, respira şi reflecta. Avea nevoie, oricât de puternic era, să se odihnească o clipă din aspra muncă la care abia se înhămase şi pe care trebuia s-o continue.

În sufletul acestui om profund înnegurat, bucuria nu se manifesta niciodată decât ca o licărire. Înapoindu-se la Julius, plăcerea pe care o resimţise smulgând consimţământul Fredericăi o dată cu promisiunea că va fi a lui după, ca şi înainte de îmbogăţire, fu repede eclipsată şi înlocuită cu un nor de posomoreală amară.

Iată deci, unde-am ajuns datorită abilităţii, a combinaţiilor şi a oboselii, îşi spunea el: să nu mă mai bazez decât pe virtutea umană. Mă bizui pe cuvântul Fredericăi şi pe onoarea lui Julius !

Tot planul meu se sprijină pe faptul că Frédérique, odată bogată, contesă, liberă de tot ceea ce o menţinea sub dominaţia mea, îşi va aminti de jurământul pe care mi l-a dat pe când era săracă şi supusă; că bogata contesă îşi va aminti de copilul din flori, că milionarul îşi va aminti de sărac ! Tot viitorul meu, toate calculele mele, toată măreţia mea, toată temeinicia mea se reazemă pe acest nisip mişcător: fidelitatea unei femei.

Leadership: Faptul că-ţi renegi propria experienţă şi "lecţiile" asimilate în trecut, denotă că mai ai de realizat nişte iertări către tine însuţi pe marginea unei decizii care ulterior se poate dovedi a fi una prematură?

Gândirea mea este o răzbunare a trecutului, o încrucişare a trecutului meu cu prezentul altora. În ceea ce priveşte promisiunea lui Julius de a o trata pe Frederique ca pe o fiică a sa şi nu altfel, voi proceda astfel încât să nu aibă timp să cedeze. El a vrut-o, cu atât mai rău pentru el ! Nu puteam face altceva. Părinţii mor înaintea copiilor. Este legea firii. Julius va muri înaintea Fredericăi, va muri chiar în ziua căsătoriei. Am hotărât.

Lucrurile se vor schimba în bine. După moartea lui Julius voi aduce-o pe Frederique la Menilmontant. Sunt tutorele ei. Este suficient ca Julius să mă numească executorul lui testamentar. O voi ţine pe Frédérique departe de Lothario.

Între timp evenimentele politice îşi vor continua cursul. Ministerul Polignac este o sfidare căreia Franţa îi va răspunde cu o revoluţie. Evident, revoluţia aceasta care-i a întregului popor, va scăpa din mâinile celor ce pretind că o dirijează. Va evolua dincolo de voinţa lor şi îi va îneca în valurile ei. Voi fi puternic, voi fi bogat, voi fi ceea ce voi dori, voi domina haosul ce va rezulta dintr-o lume care dispare şi alta care se constituie. O voi reţine pe Frédérique prin admiraţie. Cum va arăta oare naivul de Lothario pe lângă un Napoleon al democraţiei !

Viitorul este al meu. Toţi mă vor iubi, toţi mă vor binecuvânta. Începând chiar cu Julius. He, he, este adevărat ! O să-mi datoreze moartea în plină fericire, el care zăcea în apatie şi în dezgust. Dar să ne grăbim să terminăm totul până nu vine Lothario. Mi-e teamă să nu apară

prea curînd şi să nu ne pună beţe în roate..."

Leadershipul înseamnă să te foloseşti de experienţa prezentului, acumulată inclusiv din învăţarea lecţiilor trecutului, pentru a-ţi proiecta strategic viitorul, prin renunţarea la constrângerile exterioare care facilitează dobândirea atitudinilor negative.

Bucuria nu se manifestă niciodată doar ca o licărire, ci ca o forţă morală spre a depăşi orice neajunsuri de ordin afectiv sau material, spre a nu te lăsa învins de ele, şi astfel prin raţiune să-ţi câştigi libertatea care dă demnitate şi independenţă sufletului prin dominarea efectelor de sens contrar care pot apărea în cazul in care Egoul tău este mult prea încrezător.

*** Notă:** Alexandre Dumas - *Mâna providenței* , Editura Alutus, 1993

Bunul, Răul şi Sinele

On Octombrie 03, 2010

Un lider face uz de influenţă pentru a înfrânge ideile care nu se potrivesc viziunii lui.

Războiul făcuse din locotenentul Waters ceea ce era: un soldat rece, fără simpatii, fără milă, fără regrete. Mândria, cariera, onoarea şi reputaţia erau tot ce contau pentru el. Nu avea voia să se implice emoţional în misiunile sale, trebuia să şi le îndeplinească cu orice preţ, cu profesionalism şi responsabilitate.

De data aceasta primise misiunea de a o salva pe doctoriţa Kendricks, ce se afla în misiunea St. Michael, din Yolingo, Nigeria.

Împreună cu trupa lui de comando, Waters ajunge la misiunea St. Michael şi o surprinde pe doctoriţă chiar în momentul când îngrijea un pacient aflat în stare gravă. Neavând timp la dispoziţie îi ordonă acesteia să-şi ia degrabă lucrurile şi să se pregătească de plecare. Trebuiau să parcurgă 12 km pe jos pana la punctul Alpha, de unde urma să-i preia elicopterele americane.

Leadership: Dai dreptate unei perspective de receptare racordată la sensul desfăşurării evenimentelor, în demersurile tale de a câştiga cu orice preţ o dispută bazată pe forţa argumentului?

Dar se întâmplă ceva cu totul neaşteptat. Stejarul feminin. Doctoriţa nu voia să plece, nu fără oamenii ei.

- Când rebelii vor ajunge aici, vor ucide tot ce le iese în cale, îi spuse Waters. Ordinele mele sunt foarte clare, te putem lua numai pe tine. Ceilalţi oameni nu sunt responsabilitatea mea. Doar tu eşti responsabilitatea mea.

Cuvintele lui căzură ca un pumnal ucigător asupra doctoriţei. Ea se uită la înfăţişarea gravă şi severă a lui Waters, pe care nicio durere nu părea că-l poate tulbura; simţea un fel de groază în faţa omului acesta aparent străin de orice simţăminte omeneşti. Îl ascultă gâfâind, doborâtă, strivită. Dar ochii îi erau vii şi în ei mocnea un foc cumplit. După o scurtă tăcere, în care gândurile îi zburaseră către toate acele suflete nevinovate din misiune ce se aflau in pericol, i-a răspuns locotenentului cu o hotărâre curajoasă:

- Ai dreptate locotenente. Nu e problema ta, e responsabilitatea mea. Iar eu nu plec fără oamenii aceştia.

Leadership: Conştientizezi cum anume trebuie să lupţi cu realitatea şi cu necesităţile de moment, încât să diluezi orice pornire neorânduită a firii tale?

Multe dimensiuni ale personalităţii apar comprimate în situaţia relaţiei avânt-cauză-timp, făcând apel la calcul limitelor de alocare a resurselor de depăşire a imposibilului şi de extindere a autorităţii. Mai ales în condiţii critice de recepţie a unor stimuli pozitivi, în "interogarea" compromiţătoarelor gânduri şi emoţii până ce ajungi să le înţelegi şi să le accepţi că atare.

Asta presupune să te poziţionezi pe un soi de expectanţă de tipul *"perform without alerts"* , subordonată unui scop din cele mai nobile - combaterea unei viziuni mărginite de o conştiinţă moale, care să atragă atenţia asupra a ceea ce îţi lipseşte pentru a-ţi face cunoscută adevărata valoare.

Vedem într-o clipă ceea ce se întâmplă în urmă cu puţin timp, juxtapus pe ceea ce se întâmplă momentan, odată cu simularea a ceea ce s-ar putea petrece pe parcursul perioadei următoare. Acest fenomen de Deja-Vu îşi are întreaga explicaţie în conţinutul acelei variabile pe care o poţi filtra în funcţie de înclinaţiile tale de înaltă moralitate. Iar această variabilă, procesată pe modul propriu de a percepe şi de a interacţiona cu realitatea, este asemănătoare comenzii *"Reset Your Identity"* . Cu menţiunea că înclinaţia de a-ţi manifesta individualitatea în timp şi în spaţiu, prin caracteristicile de siguranţă superioare, poate fi educată pe măsură încercărilor prin care treci. Roagă-te să fii puternic !

Asistăm deci la o întrepătrundere a spaţiului şi a timpului, ce pare caracteristică leadershipului schimbării, care poate să confere un stimul emoţional pentru crearea unei poziţii unitare a omului, de tipul *"Asta pot decide singur"* , servind ca instrument de măsurare atât a curajului, cât mai ales a unei sensibilităţi şi unei fineţi extreme care diluează orice pornire neorânduită a firii tale.

Asta ne spune ceva despre natura a ceea ce ai de oferit şi de transmis atunci când devii conştient de ceea ce gândeşti la nivelurile tale cele mai adânci, când devii conştient de predispoziţia ta de a reacţiona la o dezamăgire, simţindu-te fără valoare. Sau atunci când devii conştient de derizoriul tuturor lucrurilor şi al propriei existenţe în clipa când eviţi să te pui în slujba unui ideal umanitar, demn de toată aprecierea.

Evaluarea unei situaţii riscante îşi pune amprenta pe puterea ta de decizie, întrucât vei fi tentat să dai dreptate unei multitudini de perspective.

Numai cel care are aptitudini de lider poate pătrunde în labirintul sufletului uman. Numai cel înzestrat cu o voinţă puternică şi o mare putere de convingere poate să-şi exercite influenţa asupra caracterului şi personalităţii celor din jur.

În filmul *"Tears of the Sun (2003)"* , doctoriţa Kendricks i-a câştigat bunăvoinţa locotenentului, determinându-l să-i accepte condiţiile. Înfruntându-l pe plan emoţional, ea a reuşit ceea ce nimeni nu ar fi reuşit: să-i schimbe mentalitatea, acţiunile şi comportamentul moral-spiritual. Ea a pătruns mai adânc decât oricine în labirintul sufletului lui sclav, supus ordinelor şi instrucţiunilor clare, cerându-i să servească unui scop mai înalt decât celui pur politic.

A-i lăsa pe oamenii aceia nevinovaţi să moară nu era nicidecum viziunea pe care o împărtăşea doctoriţa. Ideile ei despre a fi om, despre viaţă şi moarte, despre libertate, despre integritate, despre indiferenţă şi ignoranţă, despre sentimentele omeneşti: ca dragostea, mila, respectul, speranţa şi credinţa, erau atât de măreţe încât l-au impresionat adânc pe locotenentul Waters.

Un lider face uz de influenţă pentru a înfrânge ideile exprimate de ceilalţi care nu se potrivesc viziunii sale.

Leadership: Forţezi aplicarea conversiunii de conştiinţă, încât să obții în mod valid o concluzie universală dintr-o premisă de tip: *"Omul de ieri nu e omul de azi"* ?

Situaţia lor era unică, niciunul dintre membrii trupei de comando nu se arătase pregătit

pentru noi "bagaje". A lua cu ei mai bine de treizeci de persoane, printre care şi copii, era o povară aproape imposibil de purtat. Dar locotenentul, lovit de o emoţie puternică, a simţit că ar înfăptui un păcat, acela pe care spiritul nu-l iartă – dacă i-ar lăsa acolo, în mijlocul primejdiei, pe oameni aceia nevinovaţi.

În el s-a declanşat prima din multele emoţii care îl afectează pe om de-a lungul existenţei sale – compasiunea. El, care n-a fost niciodată atins de vreun sentiment ce l-ar fi putut face slab în faţa oricui, a simţit brusc un val de afecţiune faţă de acei sărmani atât de apropiaţi doctoriţei. Omul de altădată a devenit brusc altcineva.

În situaţii critice, în sufletul şi mintea oricărui lider se duce o luptă aprigă între bine şi rău, între datorie şi onoare, între respectarea misiunii stabilite şi sentimentele umane care uneori se opun îndeplinirii misiunii.

Conversiunea de conştiinţă are ca prim considerent recunoaşterea datoriei faţă de ceea ce meriţi să simţi în condiţiile în care dinamica relaţiilor (nemulţumire vs. recunoştinţă) devine din ce în ce mai greu de suportat, fiindcă răneşte orgoliile.

În cele din urmă liberul arbitru decide asupra modalităţii de îndeplinire a misiunii. Este o dovadă de inteligenţă şi strategie să-ţi îndeplineşti misiunea. Dar este o dovadă a măreţiei, vibraţia cea mai înaltă a manifestărilor tale interioare, atunci când acţiunile tale au un caracter umanitar.

Bunul, Răul şi Sinele sunt trei forme ale aceleiaşi unităţi a naturii primordiale umane: să cauţi adevărul, să ocoleşti orice fel de argument şi să te eliberezi de orice sentiment de vină.

Burning In The Skies (II)

On Septembrie 25, 2015

Străduieşte-te să acumulezi cunoaştere, realizând contopirea infinitului cu primordialul care te împinge să-ţi depăşeşti limitele.

Eram prizonier în cuprinsul unei temporalităţi extinse, pe care povestea mea nedezvăluită pe de-a întregul o reactualiza în jocurile grave de cuvinte. Un personaj de Wells, prin asemănarea cu inventatorul englez, condus de-o forţă invizibilă în altă dimensiune a timpului, când secolele istoriei căpătau nuanţele unei provocări a destinului intelectual de excepţie. Sau, poate că eram subiectul principal al unei opere ştiinţifice în care se multiplica cunoaşterea specializată la care nu avea acces oricine.

Atotcuprinzător, dezvăluiam afinităţi şi concordanţe în principiile şi metodele de creaţie utilizate în scris, dar printr-un soi de elocvenţă riguroasă, aşa cum Ali paşa îşi cârmuia posesiunile cu mână de fier. "Here's the dead wood to make the fire rase." Cele două scântei de raţiune ce luminau lumea mea în mijlocul torţelor arzătoare ale unui crez puternic, trecând peste tenebrele ignoranţei şi ale superficialităţii realităţii exterioare, erau nebunia de a trăi viaţa ca pe o ficţiune şi ficţiunea ca pe o viaţă.

Când cineva ia în calcul poveştile deduse dintr-un potenţial intelectual de excepţie, atunci titanul gândirii independente, şlefuitorul informaţiei care influenţează limbajul, apare într-un gol experienţial. Un gol creat fie din deformările însemnătăţii lumii, fie din redimensionările sale consemnate într-o rezoluţie a imaginii de sine care ocupă spaţiu în profunzimile haosului sau ale confuziei. Sau din izolările existenţiale de tip: "I'm losing what I don't deserve".

Leadership: Cum estimezi conţinutul noţiunii de creaţie din punct de vedere al unor experienţe de viaţă pe care le-ai bifat la un moment dat ca "default" pentru deschiderea unor noi orizonturi de expresie artistică?

Conţinutul de creaţie care făcea cinste standardelor mele de gândire cuprindea contribuţia altor personalităţi la evocarea unei realităţi spirituale mai înalte, cu valoare estetică, fiindcă aducea în plim plan frumuseţea încercării de a străpunge dincolo de marginile culturii și ale științei prezentului. Primordialul care mă împingea să-mi depăşesc limitele era dorinţa de a instrui posteritatea cu puncte de vedere foarte îndrăzneţe privitoare la legătura dintre preferinţele mele literare şi preocuparea mea de a întoarce lucrurile cu susul în jos.

În multe cărţi se menţionează faptul că luneta nu ar fi fost inventată de Galilei, pe la 1610, ci de alţi trei pretendenţi: Janssen, Lippershey sau Metius, căci acest instrument era deja cunoscut și utilizat într-o formă primitivă în Olanda şi Franţa. Dar cine poate verifica adevărul?

Aşa se întâmplă şi în cazul cititorilor care analizează un genial scriitor prin definiţiile pe care el însuşi şi le atribuie, ca o perfectă ilustrare a logicii gândurilor. Numai un cititor integrat perfect în infrastructura a trei instanţe de judecată ar putea accesa acest izvor de materie însufleţitoare, ar putea să ia în primire torţa vie a unei structuri informaţionale complexe. "The blame is mine alone / For bridges I have burned."

Un astfel de cititor trebuie să fie, mai întâi de toate, un Jonathan Swift - să nu caute decât verosimilul şi să-l atingă, apoi un Sheakspeare - să transforme involuntar şi firesc o idee seacă într-o imagine de ansamblu, şi în cele din urmă un Ştefan Zweig - să caute contopirea cu infinitul şi primordialul ce-l împinge pe individ să-şi depăşească limitele. "And in the end

we were made to be apart / In separate chambers of the human heart."

Leadership: Explorezi lumea întreagă dintr-o singură parte a "insulei", în baza intenţiilor de a poseda o cultură mai înaintată a cărei putere de fascinaţie să fie imuabilă în faţa timpului?

Devii un călător în spectrul finitudinii atunci când rămâi în golul de producţie al ideilor, cifra combinaţiilor realizate din manipularea ideilor nereuşind o adevărată minune în lupta cu propriile limite şi perspective.

Ca reprezentant al unei mulţimi de cărări care se bifurcă din poteca principală, în fond fiind vorba de ceea ce împiedică manifestarea calităţii de descoperitor, deşi intri permanent în contact cu materialul de explorare a unor contexte diferite de utilizare a informaţiei, poţi pierde enorm din ceea ce ai acumulat.

Este exact acelaşi fenomen, specific cititorilor înrăiţi, ce se petrece atunci când cumperi cărţi. Tot acumulând cărţi peste măsură, nu-ţi mai rămâne timp să le citeşti toate şi rămâi cu informaţii lipsă, neutilizate. Practic te ataşezi de ceva pe care nu-l poţi fructifica pe de-a-ntregul. Tinzi să acumulezi cunoaştere, omiţând numeroase alte mijloace şi suporturi de cunoaştere.

În leadership, asta înseamnă să explorezi lumea întreagă dintr-o singură parte a insulei care este pe zi ce trece tot mai populată de străini, dar părăsită de un număr şi mai mare de localnici.

Utilizez această a doua comparaţie, la fel cum marii esteticieni accentuează anumite puncte de lumină sau de întuneric, mai ales când afirm că o singură neinteracţiune cu anumite variabile de tip „referinţă" poate să nu mai solicite interes sau motivaţie majoră. Depinde ce asimilezi sau ce omiţi.

Leadership: Eşti pregătit să trăieşti puterea de revelaţie a unui nou început de lume din modul de specificare a termenilor de utilizare a unui nou conținut de conştiinţă?

Ar mai fi un aspect important de reţinut. Atunci când nu reuşeşti să surprinzi şi să accentuezi acele cadre inedite ale propriei individualităţi şi subiectivităţi, prin dezvăluirea unei noi dimensiuni a ştiinţei pe care ţi-ai însuşit-o în timp, ce pot lăsa o impresie bună în mintea celorlalţi, poţi să deformezi însemnătatea unui întreg format din reprezentări sau evidenţe.

Informaţiile asimilate prin studiu sau prin aplicarea ştiinţei în practică, în viaţa de zi cu zi, au o anumită capacitate, nu le poţi înghesui forţat într-un colţ al realităţii proiectate musai după mintea ta. În timp ce informaţiile omise pot avea oricând valoare de înlocuire atunci când nu formează în cantităţi mari un pas absolut necesar pentru fundamentarea unei concepţii coerente de acţiune sau de dezvoltare personală.

Să nu uităm că ştiinţa şi omul formează un întreg care se conectează la forţa infinitului. Sunt două lumi, două concepte care se întrepătrund prin conotaţiile, conexiunile şi valenţele pe care le implică, unele nebănuite, altele evidente, evoluând mereu, în ciuda controverselor ideologice şi filosofice.

Dacă vrei să-ţi dezvolţi ştiinţa şi să ajungi la o cunoaştere desăvârşită care poate face din tine mai mult decât un lider, ci un „Intelligence fără sfârşit care produce totul", începe să cauţi verosimilul în tot ceea ce te înconjoară. Învaţă să transformi involuntar şi firesc o idee

seacă într-o imagine de ansamblu. Străduieşte-te să acumulezi cunoaştere, realizând contopirea infinitului cu primordialul care te împinge să-ţi depăşeşti limitele.

Termenii de utilizare a unui nou conținut de conştiinţă sunt garantaţi de modul cum îţi prezinţi creaţia cu trimitere la alţi referenţi externi, privitor la ceea ce poţi să faci cu ceea ce crezi despre o lume în care adevărul devine greu de acceptat.

Burning In The Skies plasează omul în dimensiunea ştiinţei aşezate între verosimil şi plăsmuire, referindu-se la informaţiile utilizate la construcţia unui anumit nivel de performanţă sau a unei structuri de gândire ce poate fi validată numai prin explorare, descoperire şi experimentare a propriei persoane în mod autentic, din complexitatea realităţii sentimentului că te înalţi spre sublimul unei privelişti de pe vârf de munte.

*** Notă:** Linkin Park - Burning In The Skies

Source: https://neculaifantanaru.com/burning-in-the-skies-II.html

Burning In The Skies (I)

On Septembrie 18, 2015

Monitorizează-ţi progresul la cotitura dintre oniric şi palpabil, manifestându-ţi pregnant calitatea de a te introduce în existenţa unei lumi percepute prin sensurile cunoaşterii avansate.

Revedeam acele cuvinte simbolice, mici taine provenite dintr-un procent de inspiraţie cuprins în câmpul de transformare al spatiului meu de creaţie: "All I Really Want to Do", sub forma unei profunde oglinzi de proximitate. Ele îmi puneam în mişcare inteligenţa socotită drept o deprindere a virtuţii perfecte, dând impresia unei reîntoarceri a gândirii înspre principiile coordonate ale unui sine care parcă izvora din divin.

Singura scânteie de raţiune care luminează lumea unui scriitor este ideea de a fi original. La aceasta se adăuga riscul de a-mi testa limitele, după consideraţiile unei distribuţii empirice a valorii duratei pe care se baza întreaga concepţie a unei invenţii superioare numite „Al 6-lea simţ". Iar această reîntinerire a forţelor, izbucnită dintr-un ideal al haloului eclectic, se datora întru totul unui protest viguros care viza propria-mi lege de funcţionare. Ca şi când cineva mi-ar fi sporit încetul cu încetul intelectualitatea, apelând la un efect cu potenţial de *blockbuster.*

De nestăvilit, cuvintele se cuibăreau în lumea mea pentru a oferi imaginaţiei material de explorare a unor contexte diferite de utilizare a informaţiei. Invaziv, îmi veneau în minte toate acestea, după cum torţa arde consumând oxigenul, în timpul intrării mele în acea dimensiune numită extraversiune, când însemnătatea pe care o atribuiam ideilor şi scrisului depăşea limita cunoaşterii experimentale. *"I'm swimming in the smoke / Of bridges I have burned."*

Realitatea unui artist este precum utilizarea unui cuvânt de tipul "stop" aflat sub dominaţia unui sentiment de destăinuire a gândurilor intime: ea poate fi confirmată printr-un act de uz temporar al unor noţiuni mai elaborate, dar totdeauna până la un punct.

Dar omul cunoaşterii nesfârşite, acest Jupiter orbitând în jurul unor poveşti fără vârstă, la cotitura dintre oniric şi palpabil, se angajează profund în posesia succesiunii de acorduri perceptuale, numai cu permisiunea Egoului care neîncetat strigă: "Înalţă-te deasupra cerurilor". Triumfător, el îmbrăţişează ceea ce se iveşte prin intermediul lui DA provenit dintr-un categoric NU. *I used the deadwood to make the fire rase.*

Odată cu renaşterea unor lumi nemaivăzute, prin captarea unor noţiuni provenite subit dintr-un soi de ardere a cuvintelor, din îmblânzirea lor cu ajutorul procesului de redefinire a capcanelor metaforice, acest om se auto-exploatează. Ca şi când şi-ar fi stors creierii numai ca să producă substanţa activă, piatra filozofală a cărei curbură particulară se caracterizează prin aşa numitul punct omega. El trebuie luat musai ca martor al unei adevărate practici eliberatoare. *"I'm lost in the beating of the storm."*

Dacă m-aş fi asemănat cu un asemenea om, sub impresia unui sentiment de putere simbolică sau cu scopul de a deştepta o plăcere estetică, ar fi trebui mai întâi să combin ecourile batalilor inimii mele cu un flux de imagini care nu se opreşte niciodată. Era ca şi când aş fi creat un nou personaj decupabil din întregul unei opere de artă ca instantaneu narativ al unei poveşti fără sfârşit.

S-ar fi spus că m-am pierdut sau am fost absorbit într-o operă de artă, intrând în lumea ei pe uşa din dos a unei vieţi de poveste care încă mă umple de mirare.

Leadership: Poţi să înfăţişezi imaginea unei creaţii bogate, fixând în mintea oamenilor estetica unei poveşti de succes printr-o comparaţie care mizează exclusiv pe materialitatea termenilor de formă şi fond desprinşi din articulaţiile emoţiilor şi viziunilor ce însoţesc viaţa reală?

Inteligenţa izvorâtă dintr-un prea plin al inspiraţiei, ca activitate specific umană făuritoare de valori care pot contribui cu succes la atingerea rezultate optime de ordin estetic, se raportează nu numai la năzuinţele de perfecţionare ale minţilor predispuse la un tip de cunoaştere avansată, cât mai ales la tendinţele şi cerinţele de funcţionalitate ale potenţialului de înnoire personală.

Estetica unei poveşti poate fi fixată în mintea oamenilor printr-o comparaţie care mizează exclusiv pe materialitatea termenilor de formă şi fond desprinşi din viaţa cotidiană, dar şi pe imaginea unei fiinţe care devine cu adevărat liberă pe cale onirică. De altfel, putem privi estetica poveştii drept cea mai vie operaţie de imaginaţie combinativă între emoţie şi viziune, senzaţie şi percepţie, atunci când căutam să extragem noi adevăruri despre lume şi viaţă cu ajutorul unor tehnici narative care ne conturează capacitatea de a vedea lumea prin ochii protagoniştilor unui univers paralel.

Inteligenţa omului creativ este precum imaginea comunicabilă a unei idei năstruşnice. Se poate pune în evidenţă printr-o combinaţie de cadre de prim plan surprinse într-o versiune alternativă a gândiri desprinse din negarea sau acceptarea oricărui adevăr. Ea aparţine, aşadar, uneia dintre puţinele clase de combinaţii, cărora li se opune o clasă enormă, ce include restul posibilităţilor de cuantificare sau personalizare a ceea ce ai obţinut prin învăţare şi asimilare succesivă.

Leadership: Poţi aduce perfecţiunea în toate cadrele de prim-plan ale unei opere de artă, îmbrăţişând ceea ce se iveşte prin intermediul lui DA provenit dintr-un categoric NU?

În leadership se manifestă pregnant acea calitate a omului de a se introduce în existenţa unei lumi percepute prin sensurile pe care cunoaşterea avansată le conferă elementelor de structură conceptuală ale ideilor şi perspectivelor ce promovează progresul ştiinţei. Ştiinţa nu este doar o neîntreruptă căutare a unor noi perspective de a privi lumea şi fiinţa umană, o luptă permanentă pentru a afla cum funcţionează Universul, ci este totodată un proces de transformare a unei plăsmuiri hibridice în "adevăr alternativ" şi apoi în "adevăr" pur şi simplu.

Iar modul de raţionalizare a conţinutului de revelaţii sau concluzii desprinse din implicaţiile acestui proces de utilizare succesivă a informaţiei, transformându-te ulterior într-un critic sau într-un atotştiutor, conferă propriei entităţi creatoare mai multe garanţii de funcţionare.

Cadrele de prim-plan sunt reprezentări subiective elaborate pe baza interpretării acelor întrebări ajutătoare provenite din condensarea şi utilizarea informaţiei, care de altfel ar putea induce în eroare căutătorul de noi abordări ştiinţifice atunci când se adânceşte prea mult în reliefarea unor idei care deformează personalitatea.

Dar omul de ştiinţă cu aptitudini de lider „renaşte” din ceea ce el însuşi experimentează la nivel de interpretare. Întotdeauna el îmbrăţişează ceea ce se iveşte prin intermediul lui DA provenit dintr-un categoric NU, chiar dacă asta înseamnă să se învârtă în cerc după aceleaşi miraje deşarte care îl îndepărtează şi mai mult de adevărurile importante. Chiar dacă este înseamnă să se abandoneze pe el însuşi în procesul de asimilare, prelucrare şi transmitere a informaţiei. Un asemenea Jupiter orbitând în jurul unor poveşti fără sfârşit, găseşte

întotdeauna puterea şi motive pentru a-şi continua drumul.

Leadershipul este învăţătura extrasă din farmecul unei creaţii artistice spectaculare care îşi doreşte răspândirea unei poveşti de care nu te mai poţi despărţi.

Burning In The Skies sugerează acea parte creativă din tine, pe cat de puternică datorită dorinţei de experimentare a resurselor informaţionale care provoacă dependenţă, pe atât de vulnerabilă în faţa fenomenului „miraj" (ceva care pare frumos pe dinafară, dar care nu are o bază, o substanţă solidă).

*** Notă:** Linkin Park - Burning In The Skies

Source: https://neculaifantanaru.com/burning-in-the-skies.html

Ca să vezi, şi să nu vezi

On Mai 19, 2023

Nu există nici o creaţie care să nu fie descoperită privirii Sale, ci totul este gol şi dezvăluit pentru ochii celui căruia trebuie să-i dăm socoteală.

Cunosc un om în vârstă de vreo 73 ani. Stă în grădina lui toată ziua, pe băncuţa de lemn. Se joacă pe telefon, Apple Iphone 13. Şi îmi spunea zilele trecute, cât de mult a muncit el toată viaţa, ce mult i-a plăcut munca. Şi, păcat că nu mai are ce se muncească. Se cam plictiseşte. A fost şef contabil la CFR, pe vremea când se câştigau bani frumoşi. Deci a fost un om foarte important. Are şi un doctorat în filozofie, toată viaţa a fost premiant, şi copii lui tot preminaţi au fost.

- Bun, unde pot să văd şi eu ceva din munca dumneavoastră? Îmi puteţi arăta ceva din experienţa dumneavoastră de-o viaţă? Unde să mă uit? În sus, în jos, stânga, dreapta, pe internet, unde?

- Păi, uite, am cumpărat o casă, le-am cumpărat şi la copii câte o casă la fiecare.

- Le-ai făcut dumitale, cu mâna ta?

- Nu, eu doar le-am cumpărat.

- Bun, dar eu ce-aş putea să văd făcut de mâna dumitale? Nu-mi puteţi arăta chiar nimic din munca colosală de aproape 40 de ani de șef la CFR? Doctoratul ăla în filozofie de care spuneaţi, unde se găseşte? Aveţi vreun exemplar prin casă? Pot citi măcar o pagină din el?

- Păi…să vezi. Am făcut, am dres, am dat, nu mai ştiu pe unde este. Ca să vezi. Şi să nu vezi. Hocus Pocus Preparatus. Pe undeva trebuie să fie, dar nu ştiu unde…

Leadership: Creaţia ta poate să demonstreze recunoaşterea eforturilor pe care le-ai depus pentru a-ţi construi o superioritate care NU poate fi garantată?

După cum observaţi, cam aşa stau lucrurile cu oamenii ăştia cărora le-a plăcut enorm de mult munca. Atât de muncitori au fost, că nu se vede nimic din munca lor. Nimic, nimic, nimic. Cum vin, aşa se duc. Şi de aceea nu dă nimeni două parale nici pe munca lor, nici pe ei.

V-ar plăcea să staţi pe lângă asemenea indivizi care muncesc cu spor o viaţă întreagă, dar nu se vede nimic în urma lor? Aţi putea, oare, să vă exprimaţi gratitudinea pentru observaţiile preţioase pe care le-au făcut asupra unui domeniu de activitate? Unde sunt cuvintele lor calde adresate propriei lor creaţii, pe care au făcut-o pierdută? Unde se revede influenţa stimulatorie şi atitudinea lor activă, creatoare, în cursul ulterior al ştiinţei?

Moşnegi şi babe care n-au nimic în capul ăla, ăsta-i adevărul ultimilor 30 de ani în România. Numai somităţi de felul ăsta a avut ţara noastră, de aia suntem ultimii din Europa. Numai şpanuri şi fantome au ajuns în funcţii înalte. Cu pretenţii de mari oameni de cultură. Cu diplome şi doctorate, studii în străinătate. Unul mai intelectual ca altul. Şi cu toate astea, nu se vede nimic în urma lor. Nimic, nimic, nimic. Toţi sunt o apă şi un pământ…

Leadership: Eşti subordonat conceptului de irealitate a creaţiei pe care o plasezi în sfera „regiunii ideale a aparenţelor"?

E posibil așa ceva? Atât de mult ai ținut dumitale la creația ta, doctoratul, această preţioasă experienţă profesională de cercetare, încât nu știi nici măcar unde l-ai rătăcit? Și nici măcar nu te-ai străduit să-l găsești, să-l reciteşti, şi să începi să pui în practică propriile sugestii. Mă întreb, oare cât timp ți-ai bătut capul să-l faci?

Se vede cât de temeinic ai muncit pentru doctoratul în filozofie, după cât timp ai investit să-l cauţi şi să-l recuperezi. Şi atât de preţioasă este creaţia dumitale, încât nici nu te-ai obosit s-o publici după atâţia ani. Cred că seriozitatea şi profesionalismul sunt răsplătite pe măsura eforturilor de a-ţi revedea singura creaţie. De fapt, calitatea lucrării de doctorat se verifică în măsura eforturilor pe care le-ai întreprins dumitale ca să îl publici (măcar pe internet).

Ochii trebuie să vadă, înainte ca mintea să cuprindă. Vă daţi seama ce minte ascuţită, ce idei uimitoare se regăsesc în lucrarea lui de doctorat, de vreme ce nu s-a sinchisit niciodată să-l scoată la vedere. Căci omul care îşi pierde creaţia, şi care nu o face cunoscută, este exact omul care ştie cât de puţin valorează munca lui.

Închipuiţi-vă că Leonardo Da Vinci ar fi terminat de pictat Mona Lisa, şi ar fi ascuns-o de văzul lumii, îngropând-o printr-o groapă din cimitir, ca ulterior să uite locul în care şi-a îngropat creaţia. Este posibil aşa ceva? Da, doar la români !

Leadership: Poţi să-ţi înţelegi mintea şi trăirile raliindu-te conştiincios unei filozofii adoptată ca deviză a vieții : "creaţia se întoarce împotriva creatorului ei" ?

Somităţile noastre, intelectualii cu funcţii înalte din România, exact asta fac: au uitat cu toţii unde şi-au îngropat creaţiile. Nimic nu se vede, fiindcă le-au îngropat atât de bine, încât nimeni, vreodată, să nu le găsească. Cu toţii se cred la fel de valoroşi precum Da Vinci, doar că le lipseşte exact lucrul cel mai important: dovada inteligenţei lor. Oare cât de inteligent poate să fie omul care îşi ascunde meritele? Iar dacă dovada inteligenţei omului sunt faptele sale, atunci cum se numeşte omul care îşi ascunde faptele şi nu vrea să le scoată la lumină?

Cel fel de om este acela care îşi îngroapă în neuitare propria lui creaţie?

Oricum, cam atât a avut de spus şi de arătat...marele filozof, mare şef la CFR, căruia nu-i va citi nimeni vreodată doctoratul. El în continuare se crede omul ideilor măreţe, idei care din păcate nu vor putea schimba societatea. Ele sunt ascunse bine, undeva în întunericul vreunui mormânt fără cruce, loc în care va ajunge şi el, curând. Şi fără să-şi dea seama, va fi complet uitat de lume, la fel cum a procedat şi el cu doctoratul lui. Măreaţa lui filozofie nu a ajuns la nivelul acestui veşnic adevăr: creaţia se întoarce întotdeauna împotriva creatorului ei, dacă el nu se preocupă de ea.

Mare dreptate a avut Apostolul Pavel când a scris: *„Nu există nici o creaţie care să nu fie descoperită privirii Sale, ci totul este gol şi dezvăluit pentru ochii celui căruia trebuie să-i dăm socoteală".*

Valoarea conţinutului propriei gândiri este direct proporţională cu eforturile depuse în timpul desfăşurări activităţii de creaţie. Iar valoarea unui lider este dată de unicitatea creaţiei sale pe care doar progresul ştiinţei o poate atesta.

Ca să vezi, şi să nu vezi este deviza celor a căror creaţie există, dar nu se găseşte. Este

deviza impostorilor care, încercând să arate că sunt mai mult decât sunt cu adevărat, cad în capcana propriei lor ignoranţe, dovada unei superficialităţi de cugetare neîngăduite, efectul unei delăsări cronice într-un anumit domeniu.

Iar Dumnezeu scoate întotdeauna adevărul la iveală, înainte ca ei să treacă în nefiinţă, încât să conştientizeze toţi cât de mici şi neînsemnaţi au fost o viaţă întreagă. Mici şi neînsemnaţi, la fel ca şi creaţia lor...

Source: https://neculaifantanaru.com/ca-sa-vezi-si-sa-nu-vezi.html

Călător prin timp şi spaţiu

On Decembrie 17, 2015

Verifică-ţi autenticitatea, adoptând un statut de fiinţă superioară în raport cu lumea nou descoperită.

Păşesc hotărât pe drumul închipuit spre care nu găsesc întoarcere, justificând repetat încrederea în cele fără de sfârșit. Situaţie care se manifestă drept consecinţă a plăsmuirii unui soi de punte de legătură între două lumi antagonice. Lumea unei lecturi ascunse pe fondul unui răspuns la întrebarea: "ce s-a întâmplat cu realitatea?", când totul cere nevoia de plauzibil la diferite nivele de sintetizare ale comparaţiei cu creaţiile unui scenarist plin de inspiraţie. Şi lumea fără sfârşit a asocierilor dintre pictura aplicată pe fondul unui peisaj imaginar şi visul cu ochii deschişi al unui univers magic.

Cauzativ, cuprins de acea scânteie de inspiraţie proprie fizicianului care încearcă să aducă în contact două corpuri a căror temperatură diferă, astfel încât să producă un transfer spontan de energie sub formă de căldură, prin conducţie, am înţeles că locul meu este mai degrabă printre aştri, decât printre muritori. Fiindcă atunci când mă însingurez în mod voit şi visez la o cunoaştere care să nu fie nici literar-artistică, nici ştiinţifică, mă simt ca şi când aş locui într-un cer care nu se mai termină, tăind necunoscutul în două părţi bizare: o parte umplută cu frumosul care întrece orice adevăr şi o parte umplută cu simbolismul unor lupte îndelungate în jurul sufletului.

Universul este lumea care te cuprinde atunci când te însingurezi într-un pustiu căruia trebuie să-i descoperi secretele frumuseţii, simţindu-te prezent în el ca umbra vecină a unei glorii pe care trebuie să o reinventezi. Iar dacă fiecare stea îşi are propriul ei nemuritor, şi dacă în ADN-ul fiecărui muritor se găsesc înmagazinate urmele prafului de stea amestecat cu o doză de materie solară, sub formă de energie regenerabilă, poate aş fi reuşit să-mi satisfac curiozitatea vizavi de ceea ce reprezentam în planul terrei. Şi de ce.

Leadership: Poţi să fii tu însuţi într-o lume care încearcă neîncetat să te modeleze în altceva, fără să rămâi tributar vieţii în care nu se întâmplă nimic nemuritor?

Citeam mai devreme în Utopia Terra, despre un tip ale cărui cunoştinţe de fizică l-au determinat să se gândească la o metodă alternativă de a face o stea în miniatură. Cam după încă o lună de încercări, periculos de eşuate, el încerca să o plăsmuiască fără ardere. Doar ficţiune între electroni. A luat din laborator două materiale, care puse în contact, generează electroni. Apoi le-a desfăcut în praf atomic. Punându-le în contact, într-o formă sferică, el a izbutit să creeze o mini-furtună electrică, cu fulgere şi mişcări ale prafului. Dar, în timp ce treceau secundele, sfera îşi mărea forma şi îşi micşora numărul fulgerelor. Luând nişte nisip şi compactându-l la maximul puterilor, el a reuşit să creeze o sticlă cu o densitate mai mare decât cea a diamantului.

A vorbi despre materie, despre efectul ei asupra vieţii fragile şi a morţii care o urmează, pare a fi o continuare a învăţăturilor extrase dintr-o experienţă intermediară - a unei alchimii complicate. Nu sunt decât cuvinte neînsufleţite şi teorii cernute în vuietul vremi, ca nişte visuri purtând antetul descoperirilor ştiinţifice. Şi care, în timp îşi pierd lucirea. Numai nisipul se alege de ele.

Viaţa pe care par s-o trăiesc nu mai prezintă importanţă decât prin aventura cunoaşterii reperată la nivel de astrologie, metafizică şi ezoterism. Cumva, par să fiu slavul unei zodii care se joacă cu proiecţia onirică a unor mistere nepământeşti, generatoare de sensuri multiple, faţă de toată creaţia pe care o trăiesc cu toată acea mistuire de care orice artist se

lasă devorat, ca s-o scoată din el şi s-o dea unei omeniri mai vechi, încă nepregătită pentru a îmbrăţişa infinitul unei picături de nemurire.

Universul încape într-un bob de nisip de pe plaja unei planete din alt univers. Numai timpul și minunea transformării fac trecerea din unul în celălalt.

Leadership: Poţi să oferi un înțeles plauzibil lumii la care aderi, extinzându-ţi preocupările dincolo de marginile ştiinţei?

Inventatorul se defineşte în lumina a ceea ce descoperă prin cercetare și experimentare, putând concepe, așadar, semnele unui nou episod al triumfului asupra înfăptuirii de noi realizări ştiinţifice. El riscă să transforme întreaga lume într-un sistem al obiectelor, al "plus-produsului" și al raporturilor dintre ele. Pe de altă parte, creatorul de lumi îşi reevaluează viaţa din perspectiva unei călătorii în timp şi spaţiu, dincolo de frontierele Eului limitat, astfel încât să existe el însuşi ca univers infinit.

Actul de creație, grupat în jurul mărcii unui început de orizont, poate să stăruiască în mod exclusiv asupra valorii de cunoaştere, dar fără să aibă vreun contact real cu natura omului însuși. Cu succesiunea de stări, gânduri și acțiuni în ecuația reprezentării unui tip uman nou.

Actul de creaţie poate chiar să degenereze într-un exces de demonstrație a calităţilor de căutător al unui nou sens al vieţii. Iar acest exces poate să diminueze sensibilitatea faţă de ceea ce se petrece în lumea interioară-spirituală a omului.

Trăiești ca și cum nu exişti? Ei bine, lanţurile îndeletnicirilor tale pot fi mângâietoare doar atunci când exişti ca fiinţă interioară, ceea ce înseamnă să fii centrat pe evoluţia şi creşterea ta ca fiinţă conştientă de fundamentul ei. În caz contrar devii un călător care porneşte spre nord doar pentru că toată lumea o ia spre sud, căutând în permanenţă o fărâmă de autenticitate între „n” opriri.

Leadershipul este universul în care te descoperi, te manifeşti şi te obişnuieşti să trăieşti ca un scenarist care provoacă mereu regulile colajului şi montajului, privind totul din prisma abisului din el însuşi sau din depărtarea unei distanţe în aparenţă insurmontabile dintre "omul vechi" şi "omul nou".

Călătorul prin timp şi spaţiu reprezintă partea defavorizată a „contractului” dintre știință și lumea interioară, având un impact major numai asupra transformării ideilor în concepte și aplicații inovatoare.

Dar o fiinţă cuprinsă pe de-a-ntregul în actul nesfârşit al creaţiei nu-și poate exercita atribuţia de „transmiţător de stări și sentimente”. Locul ei este mai degrabă printre aştri, decât printre muritori.

Un domeniu cum este leadershipul, aparţinând în același timp celor două reprezentări, una a omului și cealaltă a ştiinţei, se prezintă drept o noţiune ce caracterizează o atitudine relaţională între datorie și sentiment, între pasiune și conștient, între egoism și lepădare de sine.

Nu uita că mult mai minunat decât veşmântul pe care îl îmbraci şi îl accesorizezi .. ești tu.

Călător spre infinit

On Februarie 10, 2010

Demonstrează o atitudine puternică în leadership, făcând mereu un pas înainte spre mari orizonturi.

Motivaţi de idei îndrăzneţe, curajoşi până la capăt, energici în muncă, animaţi de dorinţa de a-şi împlini visurile, ambiţioşi, tenace şi optimişti, unii oameni s-au avântat spre destinaţii necunoscute – îndepărtate şi riscante. Să ajungă acolo unde nimeni n-a mai ajuns vreodată, să înfăptuiască ceea ce au promis şi ceea ce nimeni altcineva n-a mai reuşit să înfăptuiască, asta a fost cea mai mare recompensă şi bucurie pentru ei.

De aceea faptele lor, a acestor temerari căutători de noi orizonturi, predestinaţi să împlinească anumite misiuni, predestinaţi să-şi impună viziunile absolut extraordinare, vor rămâne nemuritoare. Numai cine îşi urmăreşte obiectivele cu tenacitate, cu un simţ acut al timpului şi al misiunii personale, cu multă convingere şi hotărâre, va reuşi să-şi evidenţieze calităţile cele mai preţioase şi să cultive simpatie în rândul celorlalţi oameni.

Leadership: Destinaţia spre care tinzi este infinitul pe care nu-l vezi, dar pe care Dumnezeu l-a presărat în tine?

Omenirea nu-l va putea uita niciodată pe marele explorator şi om de ştiinţă Fridtjof Nansen, care mereu a fost gata să înfrunte totul cu o doză de curaj neînchipuit de mare. Realizările sale au întrecut orice închipuire. Îl pasionau sporturile de iarnă. S-a remarcat destul de rapid pe scena lumii, schiurile aducându-i o adevărată glorie sportivă. La numai 17 ani a fost campion al Norvegiei.

Dar pentru un om cu o voinţă puternică şi idealuri înalte, un singur premiu, o singură medalie, nu sunt de-ajuns. Drept dovadă, doisprezece ani în şir a ieşit, mai apoi, învingător în concursurile de mare fond. De asemenea a ieşit şi campion al lumii la patinaj viteză.

Sportul pentru un om de talia lui Nansen, îndrăzneţ, inventiv şi aventuros, nu i-a putut umbri celelalte năzuinţe. Dând întotdeauna dovada de fermitate şi inspiraţie, el şi-a stabilit mereu alte scopuri, din ce în ce mai înalte, mai ambiţioase, mai greu de atins. Aşa că a mai stabilit un record, de neînchipuit. A reuşit să străbată pe schiuri primul Groenlanda, ţara aspră, necercetată pana atunci. Gloria lui a făcut înconjurul lumii.

Dar ca întotdeauna, meritele sale deosebite nu l-au putut opri şi a continuat cu alte ţeluri măreţe. Setea de aventură nu-i dădea pace. Cu o neasemuită îndrăzneală, dârzenie şi dragoste de viaţă, şi-a propus mai apoi un alt ţel, mai măreţ, mai ambiţios, mai dificil de atins: să traverseze Polul Nord. A reuşit împreună cu echipajul său de pe vasul Fram să înainteze de-a lungul ţărmurilor Asiei, unde scepticii proorociseră mari greutăţi. Apoi, pe schiuri, alături de prietenul său Johansen, a reuşit să atingă cel mai nordic punct care fusese atins vreodată. Marea fapta a lui Nansen făcu şi de această dată înconjurul lumii.

Infinitul este darul pe care Dumnezeu îl face omului pentru înfăptuirile care îl individualizează, încununându-i strădaniile cu libertatea de a se ridica deasupra propriilor limite.

Leadership: Poţi să-ţi asiguri o vizibilitate şi un control sporit spre urcare, în variatele acorduri cu condiţiile de valorizare a potenţialului tău?

O protecţie universal valabilă împotriva avalanşei de iniţiative favorabile pentru evoluţie o constituie căutarea acestor modele mai cuprinzătoare de interacţiune cu schimbarea "de sus în jos".

Cu alte cuvinte, nu este de ajuns să te înalţi spre ceea ce poţi deveni, prin idealurile pe care le slujeşti necontenit, mai important este felul cum îţi orientezi voinţa în drumul spre coborâre.

Totuşi, având vizibilitate şi control sporit spre urcare, în variatele acorduri cu condiţiile de valorizare a potenţialului tău de lider, care îşi cere mereu dreptul de proprietate asupra capacităţilor de explorare a infinitului, în sensul unei înţelegeri a grandiosului, dar mai ales în sensul unei noi şi diferite dinamici de viaţă, vei deschide leadershipului perspective noi.

Asta se poate numai prin individualizarea propriilor tale elemente de experienţă şi prin interpretarea a ceea ce se află dincolo de aparenţe, dincolo de imposibil, dincolo de situaţia prezentă. Cine eşti tu cu adevărat şi ce poţi să devii prin arta de a te a arăta puternic şi de neoprit?

Dacă cauţi îndelung să urci treptele infinitului, poţi să ajungi la o stăpânire interioară atât de mare, ţinându-te departe de descurajare, încât factorii exteriori să nu te afecteze în niciun fel. Totodată, şi reciproca este valabilă. Eu însă cred că majoritatea oamenilor sunt departe de "independenţa de exterior", ci mai degrabă ataşaţi de acel "echilibrul de interior" care nu le permite să evolueze spre nivelul cel mai de sus.

Poţi spre evoluezi spre varianta ta de "a fi" care îţi aduce maximum de satisfacţie şi îţi suplimentează valoarea personală cu noi elemente de performanţă?

Leadership: Îţi stabileşti poziţia de start într-o cursă fără întoarcere, aliniindu-te cu următoarea direcţie de referinţă: *"Infinitul este vârful care va urca mereu în ochii celor ce vor să-l cuprindă"?*

Nansen a fost tipul de lider competent şi curajos. A mers tot timpul mai departe, tot mai departe, stabilindu-şi în permanenţă noi ţeluri. Nu şi-a permis niciodată să rămână inactiv, repausul îl obosea cel mai mult. A ajuns ambasadorul Norvegiei în Anglia, a fost numit profesor de oceanografie al Academiei de Ştiinţe din Christiania. S-a implicat în numeroase campanii umanitare cum ar fi ajutorarea armenilor refugiaţi în Turcia, a ajuns deputat de onoare, a scris mai multe cărţi ce au făcut înconjurul lumii, a realizat un studiu complex al curenţilor maritimi şi al mişcării gheţarilor în Bazinul Polar, şi multe, multe altele.

Până la vârsta de 70 de ani, până în ultima clipă, Nansen a mers înainte ! Mereu înainte ! Viaţa lui se poate rezuma ca o veşnică goană după visuri, o veşnică competiţie cu sine însuşi, o nesfârşită dorinţă de aventură. Un nesfârşit şir de ţeluri şi năzuinţe aparent imposibil de atins.

Bine a remarcat cineva odată: „ *Infinitul este vârful care va urca mereu în ochii celor ce vor să-l cuprindă.* " Oamenii puternic conectaţi la o mentalitate a realizărilor, bazată pe optimism şi perseverenţă, se vor afla tot timpul în căutare de noi provocări, o viaţă întreagă. Păcat însă că viaţa este prea scurtă pentru o poveste prea lungă, nu-i aşa?

Un om al faptelor mari îşi arată respectul faţă de ceea ce-l motivează lăuntric, chiar dacă nu ştie prea bine încotro se îndreaptă şi ce îl aşteaptă !

Numai un om neînduplecat în îndeplinirea visurilor sale poate ajunge acolo unde nimeni altcineva n-a mai ajuns. Numai un om împins de ambiţii imense, care pulsează energie, îşi poate croi drumul spre faimă şi glorie. Numai un călător spre infinit este capabil să pornească în aventura vieţii şi să deschidă până în ultima clipă, mereu, alte porţi.

Tu eşti un astfel de om? Demonstrezi o atitudine puternică în leadership prin angajamentul pe care ţi-l iei, acela de a deschide mereu noi porţi spre o lume pe care o vei descoperi încetul cu încetul? Eşti un căutător de noi orizonturi, predestinat să împlinească anumite misiuni, predestinat să-şi impună viziunile absolut extraordinare? Te distingi prin grija vădită pe care o ai faţă de timpul tău? Realizările tale unde se opresc?

Leadershipul este viziunea din care se conturează măreţia de a străbate o distanţă prea ambiţioasă spre excelenţă, în timpul mult mai scurt pe care ţi-l acordă viaţa.

Concluzie: Cu toţii suntem călători în această viaţă, avem scopuri, idealuri înalte. Dar oare câţi dintre noi vom fi capabili să deschidem permanent noi uşi spre noi tărâmuri necunoscute?

Demonstrează o atitudine puternică în leadership, făcând mereu un pas înainte spre mari orizonturi.

Source: https://neculaifantanaru.com/calator-spre-infinit.html

Călătoria spre dincolo de tine

On Martie 15, 2009

Învaţă să deţii controlul asupra viitorului, fără să-ţi pui sub semnul întrebării simţul de orientare.

Nu mai aştepta ajutor de nicăieri, ştia că de acum nimeni nu putea să-i întindă mâna, că nu mai avea nici rude, nici prieteni, nici necunoscuţi, de parcă ar fi fost osândit să fie singur. Între el şi ceilalţi se aşternuse un gol. Nu suna a împăcare cu soarta, era doar acceptarea situaţiei, aşa cum e.

Urma să i se deschidă calea spre o nouă viaţă, nu putea să nu fie cuprins de înfiorare în faţa acestui pas însemnat. Simţea că nu prea avea de ales. Perspectiva îl copleşea şi îl înfiora. Nu mai fusese niciodată până atunci atât de izolat de ceilalţi, şi nu mai fusese niciodată confruntat cu lucruri necunoscute. Totuşi, trebuia să descopere de unul singur toate aspectele legate de viitorul său.

Nu avea niciun punct de reper, nimic care să-l ajute să-şi găsească drumul spre marele său vis: acela de a zbura în spaţiu. Trăia într-un prezent necunoscut şi plin de capcane, dar într-un fel care stârnea emoţie, nu într-unul care să-l facă să se simtă ameninţat în vreun fel. Instinctul său, pe care se bazase atât de mult, îl avertiza totuşi să fie prudent.

Leadership: Minusurile care te dezarmează atunci când încerci să intri într-o poveste de succes îţi oferă posibilitatea de a-ţi exprima sufletul într-un mod inedit şi spectaculos, să faci lucruri pe care le credeai de neatins?

Dacă ai urmărit filmul „ *Gattaca (1997)* ", probabil îţi aminteşti de Vincent Freeman a cărui călătorie, lentă şi sinuoasă, spre îndeplinirea viselor l-a ajutat să se descopere pe el însuşi. În ciuda dizabilităţilor sale, el a realizat că a fost mult mai bun decât toţi ceilalţi aspiranţi la zborul în spaţiu. În finalul filmului, Vincent mărturisea cu multă credinţă: *„Am fost la fel de bun ca oricare altul, şi mai bun decât majoritatea."*

Cineva spunea: *„Înainte de a deveni un om mare, începe prin a fi un om mic."* Adică, înainte de a deveni un om de valoare, învaţă să te descoperi, să găseşti ce ai mai bun în tine, mai ales capacitatea ta de a-ţi asuma riscuri şi responsabilităţi. Încrederea în tine provine din încrederea totală în ceea ce crezi tu că eşti, care este alimentată de convingerile bine fixate în subconştient.

A-ţi exprima sufletul într-un mod inedit şi spectaculos înseamnă să nu pui la îndoială ceea ce este fundamental pentru tine: modul în care te simţi în prezenţa unei viziuni pe care Divina Providenţă ţi-a inspirat-o.

În străfundul minţii lui Vincent exista ideea că trebuie să reușească, chiar dacă avea se avânte într-o direcţia necunoscută. Nu avea o imagine clară despre ceea ce va găsi în călătoria sa. Dar cumva a reuşit să găsească ceea ce dorea. Reuşita lui s-a datorat priceperii sale de a învinge dificultăţile, şi de a face lucrurile să se învârtă după dorinţa sa. Şi-a pus la încercare capacitatea de a acţiona unitar şi în armonie cu toate resursele sale pentru a-şi crea un viitor . Şi-a creat singur ocaziile de care avea absolută nevoie pentru a reuşi. A învăţat să deţină controlul asupra viitorului, fără să-şi pună sub semnul întrebării simţul de orientare.

Dacă vrei să te îndrepţi spre punctul cel mai înalt al desăvârşirii tale ca lider, mai întâi trebuie să-ţi pui la încercare capacitatea de a-ţi controla propria soartă, cu încredere absolută în viitor. Acesta este testul suprem pe care marii lideri, din toate timpurile, de la Hannibal până la Napoleon Bonaparte şi până la Bill Gates, l-au avut de trecut. Această călătorie care are ca efect recunoaşterea propriilor tale capacităţi, este fundamentul pe care se sprijină viitorul tău. Reprezintă un pas mare înspre maturitate. Cum ai putea să-i conduci pe alţii, dacă nu ştii care este drumul cel mai bun pe care trebuie să-l urmezi tu?

Viziunea este ceea ce ajunge la tine sub formă de întâmplare, în raport cu o imagine a perfecţiunii pe care ţi-o construieşti în relaţie cu Providenţa.

Călătoria spre dincolo de tine desemnează trecerea spre nivelul cel mai înalt de autodepăşire. Este singura cale prin care poţi recunoaşte valoarea propriei tale persoane, şi a propriilor tale capacităţi de a te promova, în timp, în mijlocul „elitei". Nu uita ce spuneam în articolul trecut: Poţi să decazi prin tine însuţi, sau te poţi înălţa prin tine însuţi". Ce alegi?

Dacă eşti familiarizat cu aparatul foto Nikon Coolpix P7000, atunci ştii că poţi seta pentru funcţia Auto-ISO o valoare maximă, reglând manual balansul de alb prin intermediul temperaturii culorii.

Tot aşa este şi cu capacitatea ta de a controla viitorul. Trebuie să-ţi setezi sistemul de ghidare spre destinaţia aleasă, reglându-ţi balansul de încredere şi ambiţie prin intermediul convingerilor şi valorilor personale care îţi determină performanţa. Şi, aşa cum bine preciza cineva pe un blog de pe internet, este important să conştientizezi şi să accepţi că pentru îndeplinirea planurilor cu bătaie lungă e nevoie de determinare, răbdare şi concentrarea potenţialului creator în direcţia respectivă.

Concluzie: Călătoria spre dincolo de tine este de fapt drumul spre autodepăşire al fiecărui om, dar mai ales al unui lider. Dorinţa, dar şi acţionarea permanentă în direcţia perfecţionării continue şi de atingere a ţelurilor propuse reprezintă o modalitate de a deţine controlul asupra viitorului tău. Să ai permanent încredere în forţele tale, să perseverezi, să lupţi pentru viitorul tău şi mai ales să nu te dai bătut niciodată. Acest lucru îţi va permite să ocupi un loc fruntaş pe scara valorilor.

Source: https://neculaifantanaru.com/calatoria-spre-dincolo-de-tine.html

Călătorie spre profunzimile lumii

On Decembrie 25, 2015

Asigură unicitatea definitorie actului creator, direcţionându-ţi interesul spre ceea ce depăşeşte limitele unei subiectivităţi autoimpuse.

Problema timpului istoric, a timpului privit în întinderea epocilor, a revenit în câteva proiecte ale regizorului rus Serghei Eisenstein (nu voia el să facă un film despre istoria Americii?) Cu „Que viva Mexico ! " preocuparea ia amploare și se ridică, pentru prima oară, problema creării unei soluții compoziţionale inedite pentru a putea îmbrățișa întreaga istorie a umanităţii. Soluția compoziţională a filmului mexican avea însă neajunsul de a nu crea unitate decât în final, prin contopirea, în acea sărbătoare a morţilor, a tuturor personajelor dispersate în povestiri independente de-al lungul filmului. Soluția epică nu fusese găsită.

Proiectele ulterioare căutau uneori să rezolve problema. Acum, în proiectul filmului despre Canalul Fergana, soluția se naște firesc, organic, din însăşi substanţa dramatică a filmului: figura bătrânului cântăreț Tohtasin va străbate întreg filmul, formându-i osătura epică. El cântă la început trecutul îndepărtat, apoi, într-un al doilea cântec, propria sa viață, iar în a treia parte el nu mai cântă, ci acţionează direct. Cântărețul uneşte astfel epocile îndepărtate ale istoriei. Ideea, odată născută, se cizelează. *

Leadership: Poți să personalizezi ceea ce dezvolţi în cadrul relaţiei cu latura esenţială a unei existențe trecute, astfel încât unicitatea creaţiei tale să capete o anumită certitudine în privinţa imaginii şi reputaţiei care te reprezintă?

A realiza un film înseamnă să reconstitui o experienţă de viaţă care nu contravine imaginii pe care intenţionezi să facă înconjurul lumii. Specific unui demers de obţinere a esenţei unei producţii personale, ca tendinţă de extindere a cheii compoziţionale spre considerarea și adâncirea unor semnificaţii aparte asupra lumii, este faptul că astfel se instalează o stare de fapt - a posesiei faţă de ceva personalizat, utilizat mai apoi ca reper pentru modelarea viziunii personale.

Important în definirea unei ştiinţe precum leadershipul este iniţiativa de construcție a unui montaj complex de imagini, fără draperii și fără perdele, de căutări și reconstituiri ale trecutului, care să surprindă latura „pregătirii pentru viaţă". Adică acea latură ascunsă a firii umane trecută prin diferite ipostaze, transpusă mai apoi în concepte definitorii. Un film declanşator de emoţii şi reacţii, este o călătorie spre profunzimile lumii, fiindcă denotă o perspectivă istorică care explică în mod obiectiv situaţia prezentă, cu aspecte dramatice din care ai ceva de învăţat.

Unicitatea creaţiei tale poate să capete o anumită certitudine în privinţa imaginii şi reputaţiei care te reprezintă, în cazul în care existenţa pe care o aduci în prim planul lumii reflectă o nouă concepţie despre felul în care interpretezi sensul lumii.

Revelaţiile existenţei au meritul de a fi corelate cu strădania regizorului de a progresa în contextul unor teorii care descriu din mai multe perspective o viziune reprezentativă asupra dimensiunii umane. Iar maeştrii" în arta diversiunii prin imagine știu să personalizeze ceea ce se dezvoltă în cadrul relaţiei cu latura esenţială a unei existențe trecute, astfel încât să-și poată atribui roluri egale cu ale modelelor lor.

Pe această cale aducem în discuţie „dreptul de proprietate" asupra lumii datorită esenţei dramatice dobândite prin crearea unor soluții compoziţionale inedite. Dramatismul este o

încercare de a scoate în evidenţă nişte emoţii aparte vizavi de evenimentele unei lumi imperfecte. O lume ce are ca reper inclinaţia creatorului spre ceea ce depăşeşte limitele subiectivităţii autoimpuse, pentru a da sens unei înţelegeri care intuieşte profunzimile unei naturi sau realităţi din alt timp.

Subiectivitatea este ceea ce vezi la tine prin intermediul unei compoziţii care schimbă percepţia lumii despre ea însăşi.

Iar limitele unei subiectivităţi autoimpuse, date de viziunea şi personalizarea unui cadru de transmitere a experienţei de viaţă, pot fi depăşite prin redarea unei anumite perspective asupra lumii care nu judecă mersul ei, ci încearcă să găsească o înţelegere, o explicaţie, o interpretare, o poveste, în cadrul unei premiere care se anunţă a fi un autentic eveniment cultural.

Călătoria spre profunzimile lumii este întreprinsă cel mai adesea de regizori - aceşti creatori ai faptelor substituite interpretării personale, în scopul redării diferitelor imagini ale unor personalităţi de seamă care, prin asemănare sau prin contrast, pot face din ei nişte modele egale în reprezentativitate.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Călăuza mecanicului

On Octombrie 12, 2010

Direcţionează-ţi paşii spre o cale mai bună, reevaluând felul cum îţi clarifici principiile de conducere.

În captivantul roman poliţist „ *Zece negri mititei* " al celebrei scriitoare Agatha Christie, criminalul, după ce a reuşit să-şi pună în aplicare minuţiosul plan diabolic, acela de a-i omorî pe toţi invitaţii săi de pe insula Negrului, a scos la iveală printr-o scrisoare anonimă modul în care s-au petrecut lucrurile: cum a reuşit să-i omoare pe fiecare în parte, cu câtă iscusinţă, viclenie şi meşteşugire a acţionat pe tot parcursul acelor câteva zile, modul în care şi-a ascuns, cu foarte mare grijă şi atenţie adevărata identitate - modul în care şi-a jucat rolul, cu câtă măiestrie şi îndemânare i-a păcălit pe toţi, negreşit, pe absolut toţi.

Mărturisirea lui, care urma să fie închisă într-o sticlă sigilată şi azvârlită în valurile mării, înainte de a-şi pune singur capăt zilelor într-un mod cu totul şi cu totul original, se încheie cam aşa:

„Ambiţia mea a fost să inventez o crimă misterioasă, pe care nimeni să n-o poată rezolva. Dar niciun artist, îmi dau seama acum, nu se mulţumeşte numai cu asta. Există o dorinţă firească de celebritate care nu poate fi negată. Am, o mărturisesc cu toată umilinţa, o dorinţă omenească vrednică de dispreţuit – vreau ca cineva să ştie cât de deştept am fost…"

Leadership: Eşti în stare să-ţi găseşti adevărata autoritate interioară într-o permanentă determinare exterioară care poate să contribuie la identificarea cauzei unei viziuni capabilă să devină vocaţie?

Această poveste, splendidă prin intriga pe care o dezvoltă, prin jocul excepţional jucat de criminal, a cărui identitate abia la sfârşit este dezvăluită, ne reaminteşte un lucru simplu. Că oamenii cu cea mai mare influenţă pot să obţină în realitatea de zi cu zi o extraordinară performanţă, şi asta doar vrând să arate cât de iscusiţi sunt în a-şi folosi mintea. De fapt, această provocare de a-ţi folosi mintea în cel mai iscusit mod posibil este forţa unei autorităţi interioare care îţi spune constant să fii cât mai funcţional, cât mai autentic, cât mai influent în raport cu ceilalţi oameni.

Dar fiecare om cu influenţă îşi joacă rolul conform caracterului său, conturându-şi personajul într-o manieră ideală viziunii sale. Acest criminal, prin profesionalismul cu care şi-a conceput şi şi-a dus la îndeplinire planul, acest "lider" prin puterea lui de a face reguli, prin caracterul lui puternic (dar distrugător), prin puterea lui de a induce celorlalţi o anumită stare, a avut fără îndoială acea încredere în puterea lui personală pe care ştia s-o mânuiască cu precizia unui ceasornic.

El este un bun exemplu, mai întâi al puterii gândului – căci gândul îţi dirijează faptele, apoi al puterii imaginaţiei – căci imaginaţia îţi creează viziunea. Dar poate oare mecanicul dintr-un astfel de om să descopere locul unde zace ascunsă rotiţa care, pusă în mişcare, să prilejuiască succesul total, acela de lungă durată? Nu. Nu poate. Sau poate, dar numai până la un anumit punct.

Dar, atenţie ! Determinarea exterioară care poate să contribuie la identificarea cauzei unei viziuni capabilă să devină vocaţie este provocarea de a demonstra celorlalţi oameni că eşti mult mai presus ca ei, ceea ce poate duce la depăşirea limitelor oricărei imaginaţii normale. De fapt, cauza unei viziuni capabilă să devină vocaţie poate fi o ocazie de a-ţi testa

inteligenţa într-un mod original, dar totodată poate fi şi o ocazie de a-ţi extinde gândirea prin reevaluarea convingerilor despre sine.

Leadership: Poţi să fii arbitrul propriului tău caracter prin identificarea cauzei unei imagini de sine care îţi corectează automat erorile de gândire săvârşite printr-o concentrare asupra sentimentelor care îţi alimentează vanitatea?

Cineva a spus: *"Adevărata mărime şi nobleţe a unui om este măsurată prin puterea lui de a-şi supune simţămintele, şi nu de puterea simţămintelor sale de a-l supune pe el."*

Aşa cum un arbitru este obligat - prin comportarea sa - să reamintească necontenit echipierilor limitele permise de regulament şi de etica sportivă, tot aşa şi tu, ca să-ţi ridici nivelul de nobleţe – ce face din tine un om cu adevărat valoros, trebuie să-ţi reaminteşti ţie însuţi limitele permise de etica umană, şi să nu încalci niciodată regulile absolut necesare unei bune funcţionări – în conformitate cu modelul de leadership impus de ceilalţi. Ca să ceri mai mult de la ceilalţi, mai întâi trebuie să ceri mai mult de la tine - prin puterea ta de a-ti supune simţămintele. Ca şi arbitru al propriului tău destin, trebuie să fii capabil să opreşti jocul dintre bine şi rău atunci când latura ta negativă este zdrobitoare în defavoarea celorlalţi.

Tu eşti un exemplu pentru ceilalţi? Ca lider, eşti mai întâi de toate adept al marilor principii care călăuzesc şi reglementează conduita în relaţiile interumane? Iţi cultivi potenţialul în lumina simţămintelor celorlalţi? Care consideri că este aspectul negativ al potenţialului tău?

Imaginea de sine care îţi corectează automat erorile de gândire are ca substrat reflectarea ta într-o conştiinţă care a descoperit tristeţea pe care o dă (adesea) avântul dorinţei de validare şi afirmare a inteligenţei.

Nu uita că sentimentele care îţi alimentează vanitatea, precum duşmănia, aroganţa sau grandomania, sunt de fapt nişte nevoi izvorâte dintr-o frustrare, şi ele nu fac altceva decât să te agaţe şi să te coboare în starea de încordare şi stres. Auto-vinovaţia te va distruge în cele din urmă, te va măcina până când nu va mai rămâne nimic din tine.

Călăuza mecanicului este de fapt drumul către tine însuţi, care te ajută să îţi reconstruieşti şi să îţi fortifici bazele leadershipului. Dar pentru asta trebuie să identifici exact acea "rotiţa problemă" care îţi indică greşit nivelul caracterului tău, şi s-o repari înainte ca întreg mecanismul să se deterioreze.

Concluzie: Ca lider trebuie să discerni binele de rău, deci trebuie să-ti clădeşti principiile pe o etică şi o deontologie stabilite de "normalul" societăţii umane. Ideile şi viziunea ca şi comportamentul trebuiesc orientate spre limita superioară a "normalului" stabilit şi definit de societatea umană prin diferite dispoziţii legale dar şi de acel bun simţ învăţat de la predecesorii noştri, care trebuie să fie adevărate călăuze ce ne direcţionează paşii pe calea adecvată spre atingerea unui scop benefic pentru toţi.

Direcţionează-ţi paşii spre o cale mai bună, reevaluând felul cum îţi clarifici principiile de conducere.

Source: https://neculaifantanaru.com/calauza-mecanicului.html

Călăuza rătăciţilor (II)

On Iunie 03, 2010

Transmite-le oamenilor mărturia a ceea ce eşti, optimizându-ţi acţiunile în conformitate cu modul tău dominant de orientare.

Ca să nu ne strice planul şi fără să mai stea pe gânduri, Vlad, liderul grupului, a luat o decizie curajoasă: *„ Voi merge eu la ei şi-i voi conduce pe drumul cel bun. În douăzeci si cinci de minute voi fi înapoi. Aşteptaţi-mă exact aici şi odihniţi-vă puţin, căci mai avem mult de urcat. "* Apoi, cu paşi grăbiţi, el plecă în urmă celor trei rătăciţi.

Ei bine, ce s-a întâmplat apoi părea luat din filmele de aventuri. N-am avut încotro, şi am aşteptat. Dar am aşteptat cam mult, vreo oră si ceva, iar Vlad n-a mai apărut. Văzând că nu mai apare, am hotărât să ne întoarcem pe traseul pe care am venit. Şi stupoare. Ne-am rătăcit şi noi pe una dintre potecile ce coborau din munte. Norocul nostru a fost că un mic grup de turişti, condus de un ghid autorizat, cobora muntele, şi astfel am fost ajutaţi să ajungem la pensiune.

Dar ce s-a întâmplat cu Vlad şi cu ceilalţi trei prieteni ai noştri? Căci nu se aflau la pensiune când am ajuns noi, ci abia mai târziu, spre seara i-am revăzut. Ei bine, Vlad i-a ajuns din urmă pe cei trei, dar Maria, una din cele două fete, şi-a luxat piciorul, astfel că micul lor grup a coborât mai greu şi într-un timp mai îndelungat decât cel estimat de Vlad. Când acesta a revenit la locul unde ne lăsase nu mai eram noi de găsit, căci luaserăm iniţiativa de a coborî singuri.

Leadership: Poţi să-ţi impui limitele într-o căutare de a te autodepăşi, fără să acorzi întâietate unei direcţii de afirmare a valorilor care nu te definesc?

N-a fost cu putinţă să ajungem la destinaţia dorită fiindcă Vlad, călăuza noastră în care ne-am pus toată nădejdea, s-a purtat ca un novice, şi-a permis scăpări. I-a lipsit capacitatea de organizare. El n-a putut să se impună în faţa noastră, adică a întregului grup, pentru că n-a avut un plan bine pus la punct, cu alternative şi măsuri de intervenţie rapidă în cazul apariţiei unor neprevăzuturi, plan care trebuia adus la cunoştinţa noastră.

În primul rând Vlad ar fi trebuit să ne avertizeze de la început de eventualele probleme care pot apărea, şi să se asigure că nu ne ameninţă nicio primejdie. Apoi el trebuia neapărat să ne evalueze capacităţile şi aptitudinile personale. Un ghid autorizat, deci cu adevărat experimentat, ne-ar fi evaluat mai întâi din punct de vedere al capacităţilor fizice, a stării de sănătate, al cunoştinţelor privind ascensiunea montană şi a experienţei anterioare. Pentru că din clipa în care urci muntele, fiecare pas poate deveni hotărâtor, şi un singur lucru neluat în calcul poate periclita întreaga excursie. Deci, cine nu face faţă muntelui, nu are ce căuta pe munte.

Valorile lui Vlad - precum solidaritatea, angajamentul şi responsabilitatea, nu au făcut casă bună cu convingerile potențatoare care îl defineau prin imposibilitatea de a-și pleca privirea în fața presiunilor evenimentelor nedorite, convingeri precum: "Nu am suficientă experienţă şi am impresia că reacţionez cu nişte sentimente pe care alţii nu le au."

Leadership: Pui accentul pe experienţa trăită şi asumată, ca subiect al reflecţiei critice?

Un prim argument al decăderii sferei de influenţă din pricina alianţei cu un scop care se vrea

a fi previzibil (dar marcat de un dram de contestare indirectă) şi a acumulării de erori fundamentate care fie rămân trecute cu vederea, fie sunt interpretate şi prelucrate la latitudinea conştiinţei, este acela că o asemenea acumulare îl înstrăinează pe om de ceea ce era înainte, transformându-l în altcineva.

Aceste erori de gândire vizează componenţa realităţi de moment în care te descoperi pe tine cu totul altul, un perdant, care nu mai face faţă propriilor sale cerinţe de orientare. Citeam undeva pe internet că psihologul american atribuia aceste erori de gândire unor "unghiuri moarte" acelor poticneli ale minţii în care calităţile omului devin cele mai mari defecte.

Trecerea de la implicarea superficială la participarea activă în procesul de luare a deciziei, prin determinarea funcţiei de transfer a erorii şi înlăturarea cauzei sale, este o parte a fazei de extensiune a orizonturilor personale. Acestea se execută prin "deplasarea" singură a autorităţii de lider spre o traiectorie de rază mai mică. Ne referim strict la o nouă orientare, într-o situaţie ambiguă, impusă de filtrările intuiţiei care pune accentul pe experienţa trăită şi asumată ca subiect al reflecţiei critice, din perspectiva propriilor valori şi motivaţii.

Aşa cum muncitorul industrial la bandă rulantă nu exercită niciun control asupra produsului finit, căruia el nu-i realizează decât o execuţie parcelară - tot astfel iniţiatorul unei noi direcţii de abordare a diverselor "erori" nu prezintă nicio garanţie de credibilitate în a propune soluţii şi a le rezolva dacă nu realizează trecerea de la însuşirea de abilităţi la însuşirea noilor deprinderi de gândire şi comportament, urmate de exersarea și aplicarea lor în situaţii ambigue.

Reflecţia critică este procesul prin care îţi explici greşelile sub forma remuşcărilor care te urmăresc în contextul unui grad scăzut de asigurare a integrităţii în luarea deciziilor dificile.

Un om care pune accentul pe experienţa trăită şi asumată, ca subiect al reflecţiei critice, îşi ia ca punct de reper o planificare premergătoare a acelor evenimente care pot avea cel mai mare impact şi care sunt cele mai probabil de a se produce.

O „luminiţă” rătăcitoare nu poate decât să rătăcească drumul şi îi facă şi pe ceilalţi să se rătăcească. Degeaba eşti un cercetaş în stare să descoperi căi neumblate, care nu se lasă doborât în faţa primejdiilor sau greutăţilor, dacă nu eşti capabil să te impui în faţă oamenilor, arătându-le că tu eşti piesa cea mai importantă luând decizii potrivite, asumându-ţi consecinţele şi făcându-te respectat.

Cum ar putea oamenii să-şi menţină încrederea în tine dacă în loc să-i conduci în siguranţă la destinaţie, i-ai făcut măcar o singură dată să se rătăcească?

O călăuza are rolul de a conduce echipa la destinaţie în condiţii de siguranţă maximă. Acest deziderat poate fi atins atunci când există un lider competent, abil, cu experienţă în domeniu dar şi în munca cu oamenii, cu o capacitate de analiză deosebită, cu un plan de acţiune bine pus la punct, cu o capacitate deosebita de a intui neprevăzuturile şi de a acţiona rapid şi eficient.

Pe de altă parte rolul echipei nu este de subestimat. Un lider foarte bun cu o echipă slabă, neprofesionistă, dezbinată, este precum o echipă foarte bună fără lider. În ambele situaţii rezultatul nu este altul decât un fiasco total.

Leadershipul este integritatea care te urmăreşte chiar şi atunci când eşti "offline" în momente de cumpănă, având ca variabilă rezultativă experienţa de a fi tot timpul "online"

în schimbarea pe care o poţi aduce.

Călăuza rătăciţilor este omul care îşi reneagă rolul de coordonator al unei acţiuni ulterioare producerii unei situaţii de urgenţă. Transmite-le oamenilor mărturia a ceea ce eşti, optimizându-ţi acţiunile în conformitate cu modul tău dominant de orientare. Altfel spus, felul în care funcţionezi este determinat de cât de bine îţi pui în valoare potenţialul, de modul cum îţi coordonezi fiecare decizie şi de felul în care îţi ghidezi acţiunile.

Source: https://neculaifantanaru.com/calauza-ratacitilor-II.html

Călăuza rătăciţilor (I)

On Iunie 03, 2010

Asigură condiţiile de validitate a experienţei depăşirii de sine, evaluându-ţi limitele de rol, atribuţiile şi responsabilităţile într-un context de gestionare a provocărilor.

Cu mulţi ani în urmă, mai exact în primul an de facultate, am fost cu câţiva prieteni într-o excursie în munţii Făgăraş. N-am să uit niciodată prima zi în care am urcat pe munte.

Ascensiunea s-a desfăşurat sub conducerea lui Vlad, unul dintre localnici, care era obişnuit cu excursiile de acest gen. El escaladase în mai multe rânduri câteva din vârfurile muntoase din România. Se vedea după braţele sale puternice şi picioarele viguroase că era un alpinism încercat, abil şi experimentat. Fără îndoială era genul acela de om plin de vitalitate care nu dă înapoi în faţa niciunui obstacol, şi eram hotărâţi să-l urmăm. Ne puteam bizui pe el.

Leadership: Îţi satisfaci mândria de a aparţine unui rol de "decizie hotărâtoare" în extremitatea unei zone de vulnerabilitate care face ca un eveniment minor să capete amploarea unei oglindiri în ceva mai mult decât în tine însuţi?

Neprevăzuturile răstoarnă planurile mari. După aproximativ trei ore de urcuş ne aflam abia la jumătatea distanţei de parcurs. Deodată, prietena unuia dintre băieţi a exclamat cu năduf: *"Nu mai pot. Mă dor picioarele. Vreau să mă întorc."* Încă două persoane din grup, prietenul fetei şi sora lui, au împărtăşit aceeaşi dorinţă, de a se întoarce.

Fiindcă restul eram dornici să continuăm urcuşul, Vlad a consimţit ca cei trei să se întoarcă, dar cu condiţia să urmeze întocmai marcajele crestate pe scoarţa copacilor, care indicau traseul de întoarcere. Zis şi făcut. Ne-am continuat drumul, având speranţa că cei trei vor ajunge în regulă înapoi la pensiune.

După vreun sfert de oră, aflându-ne pe un versant al muntelui, am privit în vale, şi i-am zărit pe cei trei prieteni ai noştri pe o potecă, dar care vizibil nu ducea la pensiune. Am strigat la ei, dar nu ne-au putut auzi clar, căci ecoul ne-a distorsionat vocile. Am încercat să-i sunam de pe mobil, dar nu aveam semnal. Ce era de făcut?

Mă simţeam de parcă eram legat cu o frânghie de corp şi cineva mă trăgea înapoi, nu mai puteam să neglijez faptul că undeva şi eu pierdusem din perspectivă ideea de a avea contact cu cineva. Mă simţeam vinovat de situaţia în care mă aflam, de neputinţa de a trece la fape. În mine se oglindea spiritul de solidaritate care avea ca destinaţie acea atracţie a interzisului, forţarea unor limite fără a le trăi niciodată cu adevărat, tendinţa de a acţiona de unul singur fără a avea certitudinea unei direcţii.

Leadership: Adopţi o poziţie fermă de actualizare a versiunii tale de performanţă, condiţionând menţinerea funcţiei "True" a valorii personale?

Leadershipul este întotdeauna prima opţiune dată experienţei care se armonizează pe necesităţile de raportare la situaţii concrete, în contexte de *"Lose Yourself"* sau *"Losing your access to the privileges of a new functionality"* , văzute ca nişte probe de formare şi de evaluare.

Ca atare, printre incertitudinile de caracter şi stare de spirit care planează asupra

perspectivelor de viabilitate a versiunii tale de performanţă, sub aspectul unei responsabilizări sporite, în sânul unei situaţii pe care îţi este greu să o accepţi, se strecoară nişte aproximaţii de calcul ale valorilor "True" sau "False" autoimpuse.

Pledoaria noastră pentru necesitatea şi posibilitatea menţinerii funcţiei "True" a valorii personale, spre eliminarea acelor lanţuri cauzale care îşi au originea într-o decizie de moment, cu sens profund moralizator, porneşte, paradoxal, nu de la analiza fenomenului *"Locked in your own excuse"* , deosebit de tot ce l-a precedat.

Ci de la calitatea semnificativă a performanţei tale de lider şi corectării acesteia în condiţiile de validitate a experienţei de a fi faţă în faţă cu tine, prevăzute de normele şi constrângerile devenirii. O experienţă care nu face altceva decât să reflecte afinitatea profundă ce există, în realitate, între formele fundamentale de manifestare a spiritului în practică şi formele fundamentale de realizare a puterii personale.

Versiunea de performanţă pe care o adopţi într-o situaţie de tip "constrângere", când eşti pe cale să renunţi la o anumită iniţiativă datorită stării confuzionale, se află sub măsura finalităţii lipsei de perspectivă care te ține demotivat la schimbările pe care trebuie să le faci pentru a deveni o altă persoană.

Dezavantajul pierderii, într-o anumită măsură, a controlului asupra ceea ce ai de făcut într-un context de constrângeri, aruncând o nouă lumină asupra certitudini de tipul "ori-ori", este o scădere a dinamicii sinelui care are consecinţe asupra performanţei celorlalţi. O experienţă dincolo de moartea formei psihologice a personalităţii, transpusă într-o frică organică sau într-o percepţie distorsionată asupra situaţiei de fapt, trăită în mod conştient, dar pesimist, care se hrăneşte constant din sine însăşi.

În aceste condiţii, preluarea iniţiativei pe care o pretinde leadershipul nu mai devine un scop în sine, ci doar un mijloc, necesar şi potrivit pentru cei ce duc lupta între starea de slăbiciune vizibilă şi afirmarea fermă de voinţă.

A condiţiona menţinerea funcţiei "True" a valorii personale, prin depăşirea limitelor de rol, înseamnă să prelucrezi experienţele de a interacţiona cu sinele si cu ceilalţi oameni până când ajungi să stăpâneşti în totalitate aspectele pragmatice care oferă un plus de sprijin modelului tău de autoritate.

Leadershipul este autoritatea cu care îţi îngădui să rămâi liber şi deschis la orice fel de provocări, fără să gândeşti că altcineva ar fi putut să le facă faţă mai bine decât tine.

Călăuza rătăciţilor nu este doar însoţitorul care arăta drumul corect de urmat, ci probabil o extensie a formei de manifestare a spiritului de lider care se descoperă singur în încercarea de a se mobiliza pozitiv, atât în caz de reuşită cât şi în caz de eşec. O condiţie importantă a unui cost efectiv realist pentru asigurarea unor abilitaţi care, făcând posibilă desfăşurarea optimă a procesului de formare-evaluare, te recomandă drept candidatul ideal pentru o poziţie care necesită colaborare şi compromisuri.

Source: https://neculaifantanaru.com/calauza-ratacitilor.html

Calea evolutivă a sufletului de artist

On Ianuarie 11, 2013

Implică-te în însăşi substanţa creaţiei tale pusă sub semnul unei îndârjite lupte pentru afirmarea acelor valori ale existenţei care fac din tine un talent plin de sensibilitate.

Omul care părăsește meseria de fierar pentru a trece în tagma artiștilor talentați, la lucrul cu pensula, este versiunea restrânsă a unui tratat astral numit "întâlnire cu destinul".

Cred că aceasta este esența vieții celui care a avut un dialog mai lung cu universul, încă dinainte ca el să fi devenit strălucirea unei stele. Poate că totuși, acesta este și mesajul lucrării "Cartea pictorilor" de Mander, din care am printat acest scurt fragment:

Quintijn Messijs, pictor din Antwerpen, spune:

Leadership: Ai învăţat să iei în considerare o creaţie care nu încetează să-şi înnoiască perspectiva de dezvoltare prin intermediul compoziţiei unei imagini obişnuită din timp să privească spre ceea ce există dincolo de ea?

Această explicație a artei lui Quintijn, sau momentul trecerii unui muncitor de rând la exercitarea unei meserii distinse, prin faptul că este demn de un om să se ridice deasupra condiţiei sale, face ca arta să exercite o influenţă benefică asupra importanţei pe care trebuie s-o aibă devotamentul artistului faţă de acel memento al începuturilor sale. Susţinut de amintirea trecutul său, atât de bine reflectat în substanţa creaţiei sale, artistul trebuie se ridice deasupra convenţiilor sociale ale secolului în care trăieşte, deasupra condiţiei sale umile, încât să câştige devotamentul unei arte închinate demnității umane sub toate fațetele ei.

Un om devotat în primul rând artei, în aceeaşi măsură potenţat de posibilitatea trecerii sale de la un mediu la altul, sau de la un statut la altul, îşi găseşte fragmentul de inspiraţie nu în meseria sa, ci în însăşi inima artei sale, care nu e altceva decât dorinţa puternică de a descoperi importanţa esteticului în frumuseţea altei persoane, identică sufleteşte cu el.

Vă întrebaţi, probabil, de unde începe această idilă plină de candoare şi frumuseţe, care evoluează lent, proporţional cu adaptarea lui la o nouă lume care îşi deschide porţile spre artă?

Începe de la înclinaţia lui către artă şi simţul estetic, în fond, pornind de la o analiză a modului în care el se raportează la frumuseţea fiinţei căreia îi poate încredinţa tainele sufletului său, spre păstrare. Aşadar, talentul artistului nu îşi are justificarea doar în puterea de a-şi depăşi condiţia umilă, căci foarte mulţii au experimentat acelaşi gen de situaţie şi n-au reuşit să se schimbe, ci în dorinţa puternică de a fi pe placul unei inimi care radiază frumuseţe.

Leadershipul, din perspectiva trecerii omului de la o condiţie la alta, este exemplul unei vieții eliberată de durerea trecutului ei, în măsura în care viaţa capătă sensul unei creaţii care nu încetează să uimească.

În acest sens, să nu uităm ce spunea Adriana Ivonne Marinescu: *"Imaginea unei creaţii ia forma conducătorului, a naţiunii, a unităţii şi ordinii ideale, puse de regulă sub protecţia*

Providenţei."

Calea evolutivă a sufletului de artist se deschide în faţa omului care ştie să facă din condiţia lui o rampă de lansare spre culmile artei, spre fuziunea esteticii şi valorilor, prin prisma preţului care trebuie plătit: abandonarea vechilor credinţe, a vechilor activităţi, a vechilor cutume, spre atingerea unui ideal măreţ.

Idealul de a te identifica cu profilul ideal al unei alte persoane care îţi poate completa personalitatea.

Source: https://neculaifantanaru.com/calea-evolutiva-a-sufletului-de-artist.html

Calea magului

On Martie 21, 2010

Integrează-te în cercul performanţei, anulând limitările fireşti impuse de parametrii dezvoltării unui înţeles care stăruie întotdeauna la marginea însemnătăţii unui rol jucat impecabil.

Un glas tainic îmi spune că a fost ceva mai mult decât o întâmplare reîntâlnirea neprevăzută cu maestrul magician. Mai avea încă privirea aceea pătrunzătoare care pare că citeşte în adâncul sufletului. Vedeam în el adunată toată ştiinţa omenească, toate secretele ei. Se vedea cât colo că era un om ce avea puterea formidabilă de a schimba lucrurile, un om neobişnuit care ghicea totul, care ştia totul, care pătrundea gândurile cele mai trainice ale tuturor oamenilor.

Câteva ore bune am vorbit, magicianul fiind plăcut surprins că îmi mai amintesc atât de multe despre el. Curios din fire, i-am adresat numeroase întrebări, poate doar aşa voi afla secretul profesiei sale, secretul unui magician. Şi am aflat.

Taina din spatele sclipirii scenice. Magicianul s-a uitat cu încredere la mine, şi-a coborât glasul în aşa fel încât să nu audă nimeni din jur ce vorbim, şi mi-a spus:

- Un magician care nu deţine priceperea de a stârni curiozitatea spectatorilor şi de a-i influenţa după bunul lui plac, plasându-se în mintea lor, nu poate avea succes în cariera lui. Majoritatea spectatorilor crede în miracole şi în lucrurile imposibile ce pot fi realizate, de aceea, ca reprezentaţia să fie impecabilă, el trebuie să suspende temporar realitatea. Altfel spectatorii nu vor gusta nicio iluzie, se vor dovedi neimpresionaţi şi vor aplauda fără însufleţire.

Făcu o scurtă pauză, mă cercetă cu privirea şi cu mintea să vadă dacă într-adevăr sunt atent la el, apoi continuă:

- Eu nu sunt un magician, ci doar un actor care joacă rolul unui magician. Sunt un artist, care a învăţat să realizeze efecte deosebite prin arta sa. Cheia succesului meu constă numai în cunoaşterea fenomenelor fizice ce stau la baza percepţiei optice, în dexteritatea mâinilor mele, în rapiditatea şi acurateţea cu care execut fiecare număr de magie. Cu cât menţin mai mult iluzia, cu atât magia e considerată mai bună.

Leadership: Beneficiezi de toate privilegiile puterii, indiferent de modul în care eşti perceput?

Puterea unui magician de a face trucuri aparent imposibile, influenţând subtil, pe căi mistice, aparent supranaturale, gândurile şi convingerile oamenilor, ilustrează felul în care leadershipul depăşeşte cadrele tradiţionale de promovare. Ilustrează modul în care funcţia de elaborare a resemnificării experienţei trăite de oamenii din jur, prin intermediul unei tendinţe de condiţionare, este îndeplinită exclusiv de către artişti, în faţa unei lumi redimensionate de noi realităţi.

Nu sunt deloc surprins că această reconfigurare a identităţii spre o desăvârşire atotcuprinzătoare, a punerii în practică, într-un mediu controlat, a tuturor tehnicilor avansate de modelare şi manipulare, împărtăşeşte de fapt unele caracteristici ale operei de artă.

Opera de artă este mijlocul prin care artistul îşi manifestă harul improvizaţiei şi al desăvârşirii, este o lecţie de determinism din complexul fenomenelor care alcătuiesc împreună câmpul experienţelor practice. Acesteia îi revine o deosebită însemnătate, cu un număr larg de valenţe de receptare şi de reacţie, prin faptul că devine o cale de dezvăluire a unei noi conştiinţe care arde sub semnul unei forţe de impact în faţa celor care învaţă să se adapteze la noi realităţi.

A beneficia de toate privilegiile puterii înseamnă să-ţi exprimi acea latură creativă care dă măsură valorii tale concomitent cu săvârșirea unei abateri de la realitate, astfel încât publicul să încerce a privi simultan două părţi deosebite ale aceluiaşi individ.

Cu alte cuvinte, opera de artă este o modalitate de formare a unor reprezentări despre lumea obiectelor şi fenomenelor unei realităţii care face tot mai evidentă ideea conform căreia totul este posibil dacă încerci cu adevărat să obţii imposibilul posibilului.

Leadershipul este varianta câștigătoare a unui experiment psihologic în care se testează puterea de înţelegere a unor persoane, prin intermediul unor efecte bine dozate de *clar - obscur* , apărute sub forma unor stiluri de gândire care surprind cu desăvârşire, asigurând obţinerea unor performanţe de excepţie.

De aceea cultivarea capacităţii de receptare a operei de artă, preluând variaţii ale unor teme şi aspecte deosebit de captivante, de la înălţimea superioară a propriei tale culturi creative, este poate cea mai rentabilă investiţie. Pentru că indiferent de modul în care eşti înţeles, tu beneficiezi de toate privilegiile puterii. Asta înseamnă să rămâi fidel propriei superiorităţi intelectuale.

Leadership: Îţi poţi exprima latura ascunsă a fiinţei tale, fără să laşi la voia întâmplării niciun aspect particular al „spectacolului" tău?

Leadershipul este un „joc" bazat pe reguli şi îndemânare, unde numai cei cu adevărat merituoşi vor putea obţine rezultate excepţionale şi vor putea avansa la un nivel mai înalt. Este un „joc" în care trebuie să cauţi să atingi perfecţiunea, chiar dacă nu o vei putea atinge niciodată. Este un „joc" în care dacă nu exersezi continuu poţi da greş, în ciuda performanţei excelente de care ai dat dovadă până în prezent. Reţine că nu poţi lăsa la voia întâmplării niciun aspect particular al „spectacolului" tău.

Aşa cum sentimentul fără inteligenţă este orb, tot aşa şi tu devii orb iar calitatea performanţei tale are de suferit dacă accepţi limitările fireşti pe care ţi le impune dimensiunea talentului tău. Întotdeauna poţi fi mai bun decât crezi că eşti. Hotărârea de a merge până la limita potenţialului tău te va ajuta să ajungi la un nivel la care alţii nu sunt în stare.

Ai făcut un inventar al calităţilor tale? Poţi face lucruri pe care alţii nu sunt în stare să le facă? Care este acea trăsătură care dă tonul performanţelor tale? Manifeşti o grijă autentică pentru elementele care sporesc capacitatea ta de conducere? Sau, te îndrepţi cumva către o zonă pentru care nu ai inclinaţii?

Modul în care eşti perceput de oameni depinde de înţelegerea cu care te apleci asupra dimensiunii estetice a actului creator.

Aşa cum inteligenţa fără sentiment e rece şi nu are forţă dinamică, tot aşa potenţialul tău de lider nu va avea forţă dinamică dacă nu ţi-ai creat o pârghie care să-ţi amplifice la maximum eficienţa – pârghia fiind dată de angajamentul tău pentru îmbunătăţirea condiţiilor în care îţi

validezi potenţialitatea de a transfigura o anumită realitate.

Aceste condiții sunt responsabile de redirecţionarea atenţiei spre altceva decât ceea ce se vede şi de concentrarea propriu zisă asupra actului creator ce se săvârşeşte la un moment dat la vedere, dar tocmai când toată lumea este atentă în altă parte.

Există o cale spre a fi un maestru în leadership? Da, există, dar nu este simplă. În leadership, atingerea măiestriei necesită o pregătire constantă, mult efort, multe sacrificii, căci talentul nu e de-ajuns. Poţi fi înzestrat cu un talentat aparte, cu nişte virtuţi foarte rare, şi cu toate acestea să fii depăşit de cineva care este mai însufleţit şi mai productiv. Întotdeauna perseverenţa şi efortul serios bat talentul.

Latura ascunsă a fiinţei tale are ca variabilă dominantă greutatea de a cuprinde într-un singur act de creaţie două lucruri deosebite: atenţia expusă la planurile unui joc desfăşurat în plan artistic şi tendinţa naturală a minţii de a merge în direcţia curentului provocat de asociaţiile de idei şi corelaţiile inedite pe care le trezeşte experimentarea iluziei.

Calea magului nu este altceva decât calea pe care trebuie s-o urmezi în leadership pentru a-ţi creşte performanţele. Într-o lume ca a noastră, în care există o concurenţă acerbă, numai cei care vor urma calea perfecţionării, a dezvoltării dexterităţilor, şi-n ansamblu, a îmbunătăţirii continue pe toate planurile, vor reuşi să se remarce în mod deosebit !

David Copperfield, cel mai faimos magician al tuturor timpurilor, cel care a făcut ca Statuia Libertăţii să dispară, a surprins cel mai bine acest adevăr: *„ Adevăratul secret al magiei stă în performanţă."*

Tu cum îţi amplifici performanţa astfel încât să-ţi creşti valoarea?

Înţelesul pe care-l atribui rolului tău poate împărțit între dorința de a fi una cu realitatea și loialitatea pentru crearea iluziei?

Source: https://neculaifantanaru.com/calea-magului.html

Calificativul rentabilităţii

On Aprilie 07, 2009

Asigură-i leadershipului tău o rentabilitate mai mare, elaborându-ţi eficient viziunea în concordanţă cu cine eşti tu cu adevărat.

În „Legea Influenţei” vă spuneam despre Martin Luther King Jr., preotul baptist de culoare care şi-a dorit din tot sufletul împlinirea principiilor biblice de viaţă şi libertate. El a înţeles că americanii sunt norocoşii care s-au născut în acel ţinut măreţ, şi că nu mai există o a doua naţiune la fel pe pământ. Iată ce a spus în discursul de la 28 august 1963 cu ocazia marşului spre Washington:

„Visez ca cei patru copii ai mei să trăiască într-o zi într-o naţiune în care să nu fie judecaţi după culoarea pielii, ci după caracterul lor.”

Iată o viziune care a devenit realitate !

Leadership: Imaginea căreia i se asociază viziunea ta are ceva din plasticitatea unei experienţe de viaţă care a fost încorporată şi transfigurată într-un ansamblu de acţiuni capabile să îţi aducă dividende de 65% ?

Ni se taie respiraţia când privim spre viitor. Ne aflăm în vârful unei piramide. Dar privind în sus, iată că tocmai acest vârf, această direcţie foarte puţin abordată de ceilalţi spre care ne înălţăm aspiraţiile, acest gigant care captivează întru totul lumea noastră interioară, permiţându-ne să ne cunoaştem mai bine, să ne modelăm caracterul, să ne dedicăm şi să ne concentrăm asupra a ceea ce este important în atingerea scopurilor propuse – ne dă acea rentabilitate impresionantă de care depinde valoarea leadershipului nostru, acelora care aspirăm la statutul de lider.

Tu te afli în vârful unei piramide? După părerea mea, dacă te afli într-o poziţie de lider, singurele acţiuni capabile să îţi aducă dividende de 65% sunt: ambiţia, rigoarea, deschiderea şi toleranţa, focalizarea, vederea laterală, o răsturnare a percepţiei despre sine şi despre lume.

Ce ai de câştigat de aici? În regulă, îţi vei face o imagine pentru posteritate, vei învăţa să fii o istorie pentru posteritate. Vei fi unul din acei 1% din oameni care schimbă ceva important în această lume.

Leadership: Acţiunile conştiente, persistente şi atente asupra credinţelor pe care le acumulezi în experienţele de viaţă, flexibilitatea mentală şi dispoziţia de a te desprinde de prejudecăţi, îţi arată adevărata intenție din spatele imaginii pe care ţi-o creezi în faţa celorlalţi?

Marele regizor rus, Serghei Eisenstein, spunea: *„Cel mai important e să ai viziunea, concepţia. Apoi să o stăpâneşti şi să-i rămâi fidel. Trebuie să vezi şi să simţi la ceea ce te gândeşti, să-ţi simţi şi să-ţi stăpâneşti gândurile. Trebuie să fii consecvent şi să le fixezi în memorie şi în simţuri. Şi trebuie să faci toate acestea în acelaşi timp.”*

Exact asta este ceea ce a făcut şi Martin Luther King Jr., a conceput o viziune şi a rămas fidel ei până în clipa când acesta a devenit realitate. În ciuda tuturor presiunilor care au apăsat pe umerii săi, în ciuda clipelor grele ca plumbul care cu siguranţă altor oameni le-ar fi tăiat

orice urmă de speranţă, nimeni şi nimic nu a putut să-i strivească avântul spre înălţimile pe care a dorit să le atingă.

E timpul să te uiţi în interiorul tău? Viziunea pe care o creezi, felul în care o gestionezi şi răspunzi de ea reflectă cine eşti tu cu adevărat. Viziunea este un mijloc de expresie a caracterului şi acţiunilor tale, care te apropie de înţelegerea potenţialului pe care îl ai. O intenţie, insuficient fondată pe o viziune puternică, va rămâne neconvingătoare şi incertă pentru viitorul tău.

Leadershipul este acel sistem de acţiuni care îţi lasă o mare libertate de alegere în construcţia experienţelor de luare aminte la sine, din care vei putea să scoţi la iveală noi abilități despre care credeai anterior că nu le ai.

Dar nu încerca să îţi confecţionezi o imagine sau o biografie care să mascheze lucrurile care nu te avantajează. Şi nu încerca să-ţi amplifici "câştigurile" (triumfurile) pentru a-ţi asigura o cinstire pentru posteritate.

Calificativul Rentabilităţii se acordă calităţii leadershipului tău, numai dacă viziunea ta corespunde propriului tău interior. Viziunea este o oglindire a propriilor simţăminte şi trăiri, te ajută să-ţi îmbunătăţeşti şansele de a ajunge la inimile oamenilor fără să exerciţi nici un fel de presiune asupra lor.

Aşa cum un cancerul poate produce leziuni severe creierului şi atacă sistemul imunitar al organismului - tot aşa o gândire îngustă, fără o viziune clară şi un set coerent de valori care să scoată la suprafaţă tot ce este mai bun în tine, îţi poate slăbi sistemul imunitar al leadershipului tău.

Dar, de asemenea, nu este suficient să ai viziune, ci trebuie să găseşti şi mijloacele de a o materializa. Iar odată materializată se poate spune că ai atins piscul cel mai înalt al muntelui numit leadership. Acest lucru reprezintă un calificativ maxim pentru tine. Şi înseamnă că toate eforturile pe care le-ai depus pentru a ajunge sus au fost rentabile.

Source: https://neculaifantanaru.com/calificativul-rentabilitatii.html

Calitatea slabă a leadershipului

On Aprilie 01, 2009

Priveşte dincolo de reuşită pentru a descoperi drumul spre echilibrarea interioară.

Hernan Cortes a rămas guvernatorul ţinutului pe care-l denumise Noua Spanie, aşteptând ca regele să-l ridice la rangul de vicerege. A devenit extrem de bogat după cucerirea Mexicului. Coroana i-a dat mine de aur şi argint, plantaţii de bumbac şi zahăr, mori şi pământuri. Şi-a construit un castel cu turnuri la Cuernavaca şi a primit titlul de marchiz. Îi plăcea să i se spună Don Hernando. Faima lui i-a asigurat căsătoria cu Juana de Zuniga, rudă cu Ducele de Bejar, unul din cei mai influenţi oameni din Spania.

Cu toate acestea scandalurile trecutului i-au marcat restul carierei. Plin de neastâmpăr, şi-a dedicat întreaga viaţă căutării altui Mexic şi altui Motecuhzoma. A risipit zestrea soţiei într-o inutilă explorare a legendarului Amazon. Şi-a petrecut ultimii ani în Spania încercând să solicite câte o audienţă regelui. A devenit un bătrânel ridicol şi agasant, care trăgea de mânecă funcţionarii minori, plângându-se de nedreptăţile reale sau imaginare care i se făcuseră.

În cele din urmă, după ce şi-a dat seama că nu va primi binecuvântarea regală, a hotărât să se întoarcă în iubitul său Mexic. S-a îmbolnăvit cu câteva zile înainte să pornească în călătorie şi a murit, singur şi nefericit, la şaizeci şi doi de ani. Azi, în Mexic, nu există nicio statuie a lui Cortes, niciun monument, niciun mormânt. Blestemul primei lui soţii, Malinali Tenepal, l-a urmărit şi pe el şi pe fiul lui dincolo de mormânt: *"Te blestem Cortes, şi pe tine, şi pe copilul nostru, şi Mexicul".*

Leadership: Îţi controlezi tendinţa de a atribui valoare unor fapte menite să rămână în adâncul memoriei lumii, dar care se pot dovedi incriminate dacă cad sub incidenţa obligaţiei de a fi o legătură de drept cu mersul lumii ?

Lumea nu se va opri într-un loc doar pentru că tu ai cucerit un teritoriu, sau pentru că intenţionezi să cucereşti alte teritorii. Important nu este teritoriul cucerit, ci mai degrabă ce se întâmplă pe acel teritoriu. Prin ce anume atrage un teritoriu lumea? Sugerează el o abordare nouă a mersului lumii, în afară de o expansiune târzie a unui imperiu? Este teritoriul o acţiune neîncheiată care ridică întrebări legate de semnificaţiile comportamentului tău? Teritoriul se poate transforma într-un tot social-economic, sau într-un continuu război?

Mai mult decât atât, cum poate individul să își transforme teritoriul într-un loc de emancipare colectivă?

Hernan Cortes a vrut să cucerească noi teritorii într-un efort de a-și afirma personalitatea dominantă, spiritul de lider (de neînvins). Dar el nu a avut viziunea de a afirma, de a proteja, de a revitaliza valorile culturale ale societăţii în care trăia. El a văzut teritoriul Mexicului ca pe o bucată de pământ din care se pot extrage bogăţii, fără să ia în calcul faptul că adevărata bogăţie a unui popor stă în valorile sale: egalitate pentru toți, justiţie pentru toţi, libertate pentru toţi, ridicarea vieţii la înălţimea unui ideal.

Dacă sufletul unui om măreţ este analiza sufletească a unui popor la un moment dat, atunci lui Cortez i-a lipsit măreţia fiindcă nu a reuşit să unească fapta glorioasă cu latura înţeleaptă a sinelui. De fapt, Cortez a fost atât de mult cucerit de glorie şi faimă, încât n-a simţit cum cade în acea uitare a sinelui de sine, iar forma etica a regretului s-a manifestat prea târziu, mai exact atunci când evenimentele au început să apună, când deja el nu mai putea să iasă

din acea uitare caldă şi definitivă.

Obligaţia liderului de a fi o legătură de drept cu mersul lumii se constată din luciditatea încordată a sinelui de a admite imperfecţiunea fiinţei sale, fiind dispus să îşi asume partea de vină ce îi revine dacă nu se proiectează la timp în sufletul celor din jurul său.

Calitatea slabă a leadershipului se observă în felul în care omul îşi judecă sinele atunci când faptele glorioase întrec şansele sale de a fi potrivit poziţiei respective, în planul raporturilor cu conştiinţa generală a celorlalţi oameni din jurul său.

Când omul îşi evaluează şansele de a rămâne în fruntea oamenilor, el îşi raportează personalitatea la poziţia generală a oamenilor faţă de reuşita unui obiectiv care nu trebuie să depăşească conştiinţa identităţii naţionale, conştiinţa apartenenţei la o comunitate culturală omogenă.

*** Notă:** Colin Falconer - Aztec

Calităţile pictorului în leadership

On Septembrie 21, 2022

Învaţă să imortalizezi realitatea observată de ochiul atent al artistului, scoţând la iveală elementele cu adevărat cuprinzătoare ale "Totului Diferenţiator" din care este formată gândirea din spatele realizării Operei de Artă.

Un fragment din cartea "Viaţa de artist" scrisă de Maurice Rheims, mi-a atras îndeosebi atenţia în această seară liniştită de septembrie. Este vorba despre calităţile necesare unui pictor pentru a deveni extraordinar în domeniul artei. Dar, la fel de bine, aceste calităţi pot servi ca model pentru liderii de pretutindeni care aspiră la condiţia de "excepţionalitate", mai ales dacă luăm în considerare ochiul plin de infinite înţelesuri pe care lentila convergentă a imaginii despre sine o consideră definitorie pentru viitoarele orientări în definirea calităţii actului de creaţie.

"În realitate, puțini sunt cei care au calitățile cerute de excepționalitate, puse pe seama artiștilor. E adevărat că ceea ce degradează pictura, făcând-o să coboare până la josnicia meseriilor celor mai de disprețuit, este marele număr de pictori care n-au nici duh nici talent și uneori chiar nici simț comun.

Originea acestui mare rău izvorăște din admiterea în școlile de pictură a tot felul de copii, fără alegere, fără să fie examinați și fără să fie supravegheați un timp pentru a putea constata dacă au fost destinați acestei arte frumoase de firea și talentul necesar, ori mai curînd de o înclinație nesăbuită, sau de avariția părinților lor, care-i împing spre pictură ca spre o meserie pe care o cred, poate, ceva mai bănoasă decât altele.

Pentru a fi demn de numele de pictor trebuie să ai următoarele calități:

Leadership: Acorzi recunoaşterea cuvenită realităţii în care te readuce momentul transpunerii tale într-o lume a imaginilor pe care nu ţi-o poţi închipui cu adevărat decât atunci când o trăieşti ca pe un Alter-Ego?

Conştientizarea acestor calităţi, printr-o identificare a Sinelui cu reflexia lui (Alter-Ego) se poate recepta ca o lecţie despre lucrurile pe care le surprinde ochiul la vederea unor lucruri sau situaţii menite să genereze anumite rezultate. Aici mă refer la valoarea unei abordări cuprinzătoare a fenomenului de oglindire în statutul artistului dornic de-a crea „artă pentru artă". Mă refer la ambiția artistului de a da corp unui gând, de a-și imagina anatomia acestuia până ce devine obiect de admiraţie şi mijloc de exprimare a sentimentelor.

Bineînţeles că planul reflectant este ales arbitrar, căci Alter-Egoul specific artistului călătorește pe ideea de reformulare sau redefinire a unei experiențe pe care omul obişnuit nu urmăreşte explicit să o aibă modificată vreodată.

Totodată, această abordare cuprinzătoare a fenomenului de oglindire în statutul artistului (de a fi prezent în afara sinelui, deci aflându-se în realitatea alternativă a unei lumi transpusa în imagini viu colorate) se poate constata îndeobşte nu prin fapte sau atitudini creative faţă de problemele vieţii, ci prin inclinaţia vederii de a surprinde acele imagini asociate cu ideea de suflet. Pe această cale am scos în prim plan calitatea numită "inima de artă" care se aprinde de iubire pentru întreaga creaţie, ataşându-se de cei care știu să vadă în lucrurile din jur mai mult decât un ambalaj frumos, ci o perfecţiune în ceea ce priveşte reprezentarea formei simbolice.

A anunţa, însă, o nouă viziune cu mijloacele de expresie ale artei, este pentru un Alter-Ego iniţiat în tainele picturii un fel de instanţă intermediară între "a vedea" şi a "rămâne orb". Căci indiferent ce anume plăsmuieşte mintea, dacă sufletul nu are un limbaj plin de semnificaţii, dacă nu adăposteşte sub aripile durabilului acea simţire a lumii interioare, delicată, ocrotitoare, statornică, capabilă să redea perfect şi total umanul, atunci nici conştiinţa de sine nu se va putea manifesta prin puterea interioară de a transforma realitatea din jur.

Leadership: Urmăreşti respectarea fidelă a asocierii dintre "conţinutul expunerii" şi "reprezentarea vizuală" în planul artei, cu precădere atunci când intenţionezi să faci o comparaţie între realitatea pe care o reprezinţi şi garanţia unui act artistic de calitate?

Deci, printre calităţile unui om ştiutor se poate distinge capacitatea de a experimenta, de a observa manifestările interferenţei dintre conştiinţa însemnătăţii artei (ca activitate intelectuală) şi lumea exterioară, încât realitatea pe care el o reprezintă să fie similară cu expunerea unui act artistic.

Aici mă refer la deprinderea de a observa direct anumite fenomene, legăturile strânse dintre ele, în favoarea unei posibile paralele trasată între percepţia din exterior (a celorlalţi oameni) şi asumarea individuală a efortului de a obţine o realitate nouă şi unică, în stare să emoţioneze. Iar dacă această realitate orientată spre naturaleţe, spre claritate obiectuală, provoacă punerea în mișcare a ființei determinate, atunci vom sesiza că cea mai importantă experienţă de care are nevoie un lider este aceea de a fi conştient de individualitatea sa unică.

Şi numai printr-un complex de împrejurări, prin nişte calităţi deosebite, din totalitatea observaţiilor pe care le oferă experienţa vizuală a unei realităţi obişnuite, liderul îşi va putea perfecţiona imaginaţia, potrivit unghiului de privire ales. De exemplu, a avea o perspectivă mai largă asupra evenimentelor, sub aspectul unei corelaţii între reprezentarea vizuală a unui design şi raportarea la o experienţă de creaţie, nu este acelaşi lucru cu a avea o perspectivă mai clară asupra fiecărui lucru în parte (ca principal obiect al aprecierii subiective).

S-o spun altfel. Realitatea pe care o reprezinţi este rezultatul observării imaginii la care te raportezi. Iar garanţia unui act artistic de calitate se poate câştiga adesea prin atingerea unui oarecare grad de perfecțiune în privinţa redării realităţii într-o formă afectiv-raţională către o tematică inspirată (de exemplu, un peisaj rural care transmite atmosfera ţărănească şi spiritul popular).

Leadership: Poţi să îţi definitivezi creaţia aducând în prim plan noi reprezentări ale unor teme diverse cu ajutorul transpunerii tale în alt plan al realităţii, în al decor, în alt timp şi spaţiu?

Mai trebuie să stiţi un lucru important. "Totul Diferenţiator" vizează abordarea cuprinzătoare a fenomenului de conştientizare a Ego-ului distins ca formă de expresie, nu doar ca spirit. Căci frumusețea artei își găsește expresia atât în conținutul ei, cât și în formă. Este vorba despre un Ego observat de ochiul atent al unui artist care ştie să aducă în prim plan noi reprezentări ale unor teme diverse cu ajutorul transpunerii sale în alt plan al realităţii, în al decor, în alt timp şi spaţiu.

Elementele "Totului Diferenţiator" sunt nişte etape constructive de realizare a creaţiei artistice. Printre acestea se numără: actul elementar al transpunerii în plan a imaginii unui obiect, potrivit unghiului de vedere ales; completarea mentală a unei imagini rămasă ocultată; capacitatea de a surprinde și de a portretiza o temă doar din imaginație; reproducerea imaginii ce o consideri definitorie pentru senzaţia unui Deja Vu; sesizarea alterităţii într-o operă de artă; etc...

Încă ceva. Garanţia unui act artistic de calitate este dată de gândirea din spatele procesului de creație care face ca lucrurile pe care le concepi să fie funcţionale și durabile, nu doar frumoase. Totodată, garanţia unui act artistic de calitate, făcând să exprime sentimente simple într-un sens impulsiv sau naturalist, se poate constitui prin realitatea observată de ochiul atent al artistului - o realitate ce există sub forma unor simboluri-imagini care, dacă sunt înțelese și astfel descărcate de potențialul lor sacru, vor permite lărgirea conștiinței.

Leadershipul se prezintă ca o formă de intelectualism izvorât din ingeniozitatea unei creaţii transpusă în trăiri reale, în contextul producerii şi asigurării unei imagini capabile să redea pe deplin trăsăturile tale individuale.

Calităţile pictorului în leadership sunt necesare pentru a aduce la realitate ideea că o conştiinţă care caută să se interpreteze metaforic pe sine este miracolul unei creaţii care poate oricând să se angajeze în explicarea legăturii dintre ceea ce se rămâne neschimbat în timp şi ceea ce survine ca o îmbogăţire a experienţei concretului transpusă într-o viziune suprarealistă.

Întotdeauna calităţile unui pictor fac loc de cinste la toate nivelurile leadershipului.

Source: https://neculaifantanaru.com/calitatile-pictorului-in-leadership.html

Carisma

On Aprilie 27, 2009

Oamenii te vor admira şi te vor urma numai dacă corespunzi idealului lor.

Se poate întâmpla ca ultima încercare de a dovedi lumii întregi că se poate, că poţi ajunge la destinaţia pe care ţi-ai propus-o, prin propriile puteri şi hotărâre, să fie încununată cu succes. Cred că merită tot respectul cel care se face remarcat prin ceva, orice, şi demonstrează cu această ocazie tuturor, că da, este posibil să îţi atingi scopurile, să îţi împlineşti visele cele mai frumoase dacă pui suflet în ceea ce faci, dacă munceşti cu seriozitate şi simţ de răspundere şi dacă încă de la început îţi iei angajamentul că nu vei renunţa cu nici un chip la ceea ce ţi-ai propus, oricât de greu ar fi drumul la un moment dat şi oricât de imposibil ţi s-ar părea de parcurs.

În cele din urmă răsplata pentru efortul depus va fi pe măsură, vei începe să vezi rezultatele, vei simţi că te afli la numai un pas de finalul cursei, de câştigarea marelui "trofeu". Aproape instantaneu vei fi înconjurat de oameni, care mai de care mai diferiţi, mai banali sau mai cocheţi, mai tineri sau mai bătrâni, care vor dori să ajungă şi ei ca tine, nişte eroi, niste învingători, nişte exemple demne de urmat pentru toţi.

Leadership: Îţi asumi tot ceea ce eşti în momentul obţinerii unui rezultat care influenţează deciziile pe care le-ai luat în trecut, dincolo de aparenţele unei realităţi obiective?

Partea a treia a filmului „ *Rocky* ", ilustrează exact punctul meu de vedere. Rocky, interpretat de actorul Sylvester Stallone, se pregăteşte de meciul împotriva arogantului Clubber Lang, pentru cucerirea titlului de campion. La fel ca înaintea fiecărui meci important, Rocky, peste măsură de ambiţios şi hotărât să-şi îndeplinească visul cu orice preţ, îşi începe antrenamentele lungi, intense şi extrem de obositoare. Flotări, tracţiuni, sărituri cu coarda, ridicare de greutăţi şi, nu în ultimul rând joggingul.

Rocky alerga pe străzile pustii din cartierele sărace, locuri cu care de altfel era foarte familiarizat. La un moment dat, într-o zi, Rocky ajunge să atragă dupa el sute sau poate chiar mii de admiratori care încep să alerge împreună cu el, iar la sfârşitul cursei este luat în braţe, şi toţi încep să sară în sus de bucurie având sentimentul că şi ei sunt învingători.

Carisma este modul de a te vedea prin ochii celorlalţi şi de a descoperi felul în care ei te apreciază din imediata apropiere a unei ieşiri din poziţia de învins.

Care sunt şansele să ajungi un lider desăvârşit? Şansele sunt minime dacă nu reuşeşti să-i conduci pe oameni într-o direcţie favorabilă lor, dacă nu le inspiri încrederea de care au nevoie pentru a reuşi în tot ceea ce si-au propus, daca nu-i entuziasmezi şi dacă nu le insufli o viziune plină de speranţă, clară şi optimistă pe termen lung. Într-un cuvânt, ca să ajungi un lider desăvârşit trebuie mai întâi să-i câştigi pe oameni de partea ta, să-i determini să te urmeze din plăcere, la fel ca pe Rocky.

Asta înseamnă să ai carismă, să-i atragi pe oameni de partea ta transmiţându-le entuziasmul de care au nevoie pentru a-şi atinge obiectivele propuse. Prin atitudinea lui hotărâtă, prin perseverenţa şi ambiţia de care a dat dovadă, Rocky le-a inspirat oamenilor curaj şi încredere în viitorul lor, reuşind astfel să-i atragă lângă el.

Toţi oamenii iubesc învingătorii şi îi iau drept modele demne de urmat, fiindcă numai ei îi

inspiră să realizeze lucruri măreţe, fiindcă numai ei îi motivează să meargă mai departe în direcţia visurilor lor şi să nu renunţe niciodată în faţa greutăţilor vieţii.

Leadership: Modul în care îţi accelerezi transformarea se întemeiază pe extremele unui moment în centrul momentului imediat următor?

Momentul în care înfăptuieşti vraja transformării depline şi ajungi în vârf, este de fapt centrul momentului imedia următor, când nu te mai uiţi pe unde mergi şi lecțiile motivaționale nu mai funcționează. Devii un nume care se confundă cu noţiunea de lume, nu cu noţiunea de "unu".

Cu siguranţă oamenii îl vor admira şi îl vor urma pe acela care corespunde idealului lor, acela care îi ajută să crească în credinţă, care îi ajută să-şi dezvolte atitudinea pozitivă, calităţile şi talentele. De aceea este atât de important să fii plin de carismă - să ai mereu o atitudine pozitivă, să-i convingi pe cei din jurul tău că ai o personalitate puternică şi că eşti un exemplu demn de urmat. Absolut toţi vor ajunge să te iubească dacă le dai curajul şi avântul de care au nevoie în vremurile nesigure, dacă îi încurajezi să creadă în reuşită şi dacă îi ajuţi să se comporte şi să gândească ca nişte învingători.

Carisma este o calitate care îi face pe oameni să se simtă şi să se privească ca nişte învingători. Toţi acei oameni care au decis să alerge cu Rocky s-au văzut, cel puţin pentru un moment, învingători. Spiritul de competiţie, dorinţa de a câştiga, de a fi cei mai buni, a pus imediat stăpânire pe întreaga lor fiinţă, mobilizându-i să dea tot ce au mai bun din ei. Un lider carismatic îi motivează pe oameni să meargă mai departe cu mai multă ambiţie şi dăruire.

Câştigarea "marelui trofeu" este rezultatul unui leadership a cărui miză este mândria de a te simţi deosebit prin pasiunea şi determinarea cu care ai dovedit că poţi visa şi construi un ideal realizabil.

P.S. Trezeşte în oameni atitudinea energică şi spiritul de învingător ! Susţine-i şi ridică-le moralul atunci când au nevoie. Încurajează-i să se ridice când sunt la pământ, şi ei te vor iubi pentru asta.

Asta înseamnă să ai carismă: să-i farmeci pe oameni, să-i faci să te iubească şi să te urmeze din plăcere.

Source: https://neculaifantanaru.com/calitatile-unui-lider-carisma.html

Creativitatea

On Ianuarie 08, 2009

Fii deschis la un nou mod de a gândi şi, în esenţă la un nou fel de a vedea lucrurile, ca să asiguri dezvoltarea optimă a leadershipului tău.

Imaginează-ţi pentru o clipă că eşti trimis să urmezi nişte cursuri speciale de agenţi secreţi la o şcoală de spionaj. Aici esti învăţat în primul rând cum poţi descoperi dacă eşti urmărit. La sfârşitul primului semestru, în loc să susţii un examen scris, eşti trimis în Budapesta, îmbrăcat întocmai ca localnicii. Misiunea ta constă în a ajunge la o anumită oră la fântâna din centrul oraşului, înconjurată de un parc frumos amenajat şi bine îngrijit, scăpând totodată de urmăritor, rol care îi revine unui alt coleg de-al tău pe care însă nu-l cunoşti.

Întrebare: Crezi că vei reuşi să scapi de urmăritor şi să ajungi la fântână?

Chiar dacă răspunsul tău este "Da, voi reuşi", fii convins că nu vei reuşi. De ce? Pentru că nu este deloc uşor, şi mai ales pentru că nimeni nu trebuie să promoveze acest test de la prima încercare. Asta este prima lecţie pe care trebuie s-o înveţi la orice şcoala de spionaj: "Dacă nu eşti vigilent şi perspicace, dacă nu eşti creativ şi nu dai dovadă de imaginaţie în momentele critice, nu îţi vei putea îndeplini niciodată misiunea. De fapt, eşti un om mort".

Prin urmare, ca să promovezi acest test a doua sau a treia oară, trebuie:

Leadership: Anticiparea unei situaţii pe care o construieşti în mintea ta atunci când aştepţi un rezultat este direct proporţională cu perspectiva unei logici din care trebuie să reiasă paşii rezolvării unei enigme?

Sunt convins că nu doreşti să ajungi spion şi să îţi pui viaţa în primejdie, nu-i aşa? Însă este foarte folositor să gândeşti ca un spion atunci când soluţiile la îndemână nu se potrivesc, să fii dispus să iei în considerare orice idee, mai ales pe cele aparent ridicole, şi să nu te limitezi niciodată doar la un singur punct de vedere. Ca lider, este absolut necesar să-ţi dezvolţi un mod de gândire foarte diferit de al celorlalţi, şi să înveţi să anticipezi toate riscurile.

Un singur lucru este cert: dacă vrei să-ţi atingi toate scopurile propuse, şi mai ales dacă vrei să ajungi un lider eficient, va trebui să dai dovadă de creativitate în domeniul în care îţi desfăşori activitatea. Adevărul este că nu vei reuşi să duci la bun sfârşit nicio misiune, nicio sarcină complicată de serviciu, niciun proiect important, nimic din tot ceea ce doreşti să întreprinzi şi, de asemenea, nu vei putea găsi nicidecum soluţii viabile şi rapide de rezolvare a problemelor cu care în mod sigur te vei confrunta în viitor, dacă nu eşti îndeajuns de creativ şi, totodată, perseverent. E nevoie de efort şi de imaginaţie pentru a depăşi toate barierele care te pot împiedica să-ţi atingi scopurile propuse.

Însă, la fel ca şi un spion, trebuie să înveţi să fii "pe fază". A ocupa o funcţie importantă într-o companie nu mai este la fel de sigur ca altădată. Managerii caută oameni cât mai competenţi - capabili să-i inspire pe alţii, cât mai în temă cu noutăţile, cât mai hotărâţi şi cât mai creativi. În prezent, tehnologia se dezvoltă derutant de repede, schimbarea este foarte riscantă, şi dacă nu acţionezi atunci când trebuie şi cum trebuie rişti să pierzi poziţia în care te afli şi să fii înlocuit.

Leadership: Îţi amplifici menirea de a fi un rezultat al descifrării unor enigme în tot ceea

ce ţi se întâmplă pe parcursul tendinţei de a maximiza importanţa pe care o acorzi ieşirii dintr-un labirint fără limite?

Iar dacă eşti manager, este deosebit de important să găseşti căi novatoare de a trece peste toate obstacolele care pot apărea, să înveţi să te descurci în situaţii de criză, să ştii cum să procedezi atunci când te trezeşti înconjurat de probleme, care mai de care mai complexe, mai ciudate, mai presante, astfel încât să scapi rapid de ele. Vei reuşi, oare, să scapi întotdeauna de probleme şi să îţi atingi obiectivele stabilite? Vei promova la testul de aptitudini şi perspicacitate, sau vei pica?

Reţine că, oricât de mult ţi-ai dori să faci lucrurile să meargă, oricât de mult ai munci şi oricât de multe sacrificii ai face, dacă nu ai spirit de iniţiativă şi dacă nu dai dovadă de creativitate în domeniul în care activezi, nu vei reuşi niciodată să ajungi în top. Ca să reuşeşti în leadership trebuie să fii dispus să urmezi fără rezerve calea imaginaţiei şi a creativităţii.

Iar dacă nu îţi vei asuma riscuri, dacă nu vei avea suficientă prezenţă de spirit, un pronunţat simţ al creativităţii şi o putere de convingere foarte mare, nu vei şti cum să acţionezi pentru a ieşi din situaţiile de criză. Şi, în consecinţă, nu vei reuşi să urci mai sus în ierarhie.

Riscul cel mai mare la care eşti supus în încercarea de a-ţi demonstra vigilenţa este să te menţii motivat de o ieşire dintr-un labirint al cărui sens îţi scapă.

Liderii sunt extrem de talentaţi în domeniul în care activează. Ei ştiu să combine ideile noi cu cele vechi, ştiu să facă conexiuni între lucruri diferite, ştiu să creeze punţi de legătură între aspectele opuse sau aparent incompatibile ale lucrurilor. Totodată, liderii sunt mereu atenţi la detaliile mărunte, iau în calcul orice variantă de ieşire dintr-un impas şi adoptă ideile respinse sau aparent fără însemnătate.

Dacă vrei să ajungi un lider desăvârşit trebuie să dai dovadă de pasiune pentru ceea ce faci, de perseverenţă şi mai ales, mai ales de creativitate. Cum poţi deveni mai creativ? Prin exerciţiu. Încearcă să găseşti în fiecare zi soluţii la problemele pe care le întâmpini. Generarea ideilor, creativitatea şi spiritul inovator trebuie să fie aproape de pulsul oricărei organizaţii de succes.

Modul de a te percepe în conformitate cu cerinţele unei misiuni fără întoarcere este un labirint al cărui arhitect şi prizonier vei rămâne mult timp dacă nu reuşeşti să găseşti "ieşirea" care te trimite la nivelul următor.

Source: https://neculaifantanaru.com/calitatile-unui-lider-creativitatea.html

Credinţa

On Decembrie 27, 2009

Întrece-te pe tine însuţi dacă îţi doreşti să faci saltul la un nivel superior.

De mult ori oamenii care îşi cunosc limitele şi slăbiciunile rămân locului, deprimaţi şi dezamăgiţi, gata să facă un pas înapoi la orice greutate pe care viaţa le-o aşterne în cale. Nu mai au putere fizică şi tărie morală suficientă, se tem să reacţioneze la provocările vieţii şi, prin urmare, în loc să-şi învingă frica, în loc să încerce să devină mai încrezători şi mai curajosi, ei îşi acceptă soarta (ori care ar fi ea) şi se retrag în lumea lor.

Sper ca vorbele mele să nu sune rău şi ameninţător pentru acele persoane care nu iubesc schimbarea dar preferă monotonia, care nu preiau controlul asupra vieţii lor, asupra propriilor hotărâri, şi care nu au convingerea că vor reuşi să-şi atingă ţelurile dacă se mobilizează.

Nu este deloc o noutate ceea ce afirma odată scriitorul Burke Hegdes, " *Cerul îi ajută numai pe oamenii care trec la acţiune* ". Credinţa înseamnă acţiune. Înseamnă să te mişti, să faci ceva pentru a-ţi împlini visele, ştiind că Dumnezeu va fi tot timpul lângă tine şi îţi va îndruma paşii pe drumul cel bun. Probabil vă amintiţi bancul acela cu tipul care se roagă la Dumnezeu să-l ajute să câştige la loterie. Şi după o viaţă întreagă pierdută cu rugăciuni, exasperat, Dumnezeu îi strigă: "Mai Ioane, cumpără şi tu măcar un bilet". Adică, Te Voi ajuta, dar fă şi tu un mic efort.

Realitatea este din păcate mult mai crudă, dacă ne gândim la faptul că unii oameni pur şi simplu nu depun nici cel mai mic efort pentru a-şi atinge obiectivele. Probabil se duce o luptă mută în sufletul acestor descumpăniţi, prea controversata luptă dintre bine şi rău, dar care nu reprezintă altceva decât o încercare nefirească de a-şi justifica propria lor neputinţă, adică lipsa de credinţă.

Voi încerca să vă ofer în cele ce urmează un exemplu bun care ilustrează puterea magică a credinţei, având convingerea că mă veţi asculta până la capăt.

Leadership: Ești conștient de permanenta ta conexiune cu "Tot Ceea Ce Eşti" într-o dinamică a potenţialului de a deforma o realitate, ştiind foarte bine că adevărul e în altă parte?

Considerat unul din cele mai bune filme ale anului 1997, *"Gattaca"* se înscrie în categoria filmelor motivaţionale, care atrag atenţia publicului asupra faptului că nimic nu este imposibil. Şi alte filme se pot înscrie probabil în această categorie: *"A Knight Tale"* , *"Fighter in the Wind"* ca să nu mai pomenim de *"The Neverending Story"* . De ce se numesc motivaţionale?

Dintr-un singur motiv, acela că ne îndeamnă să trecem la acţiune. Adică ne fac să aspirăm la mai mult, ne menţin în priză, ne determină să luăm atitudinea pozitivă, să ne orientăm mai bine în alegerea căilor de urmat şi să acţionăm cu mai mult elan în direcţia realizării scopurilor propuse. Personal nutresc o admiraţie teribilă pentru acest gen de filme, şi cred că nu sunt singurul.

Vincent Freeman este unul dintre ultimii oameni născuţi natural, nu în laboratoarele genetice. (Acţiunea filmului se desfăşoară undeva în viitorul nu prea îndepărtat). Încă de la naştere, specialiştii au preconizat că va muri la vârsta de 30 de ani. Miop şi bolnăvicios, Vincent nu

avea nici o şansă să-şi facă vreo carieră într-o societate dinamică şi profesională. Însă, încă de mic, el a avut o singura pasiune, planetele, iar visul pe care şi l-a plăsmuit a fost să ajungă în spaţiu. Chiar şi după ce a împlinit vârsta majoratului, visul lui cel mai mare a fost acela de a ajunge în spaţiu. A încercat să se angajeze la diverse companii, însă nimeni nu l-a angajat deoarece nu avea un "profil curat".

Credinţa înseamnă să faci din tine gloria unei făclii strălucitoare atunci când limitele propriei tale condiţii sunt negociate clar de la început de către o autoritate deplină care îngrădeşte manifestarea ta în lume.

Vincent a înţeles atunci că are nevoie de "mai mult de o aterizare ca să ajungă în spaţiu". Aşa că a recurs la măsuri extreme. Trebuia să se întreacă pe sine însuşi dacă voia să facă saltul la un nivel superior. Trebuia să facă ceva mai mult pentru el. Trebuia să-şi înfrunte limitele.

Apelând la ajutorului unui specialist în astfel de cazuri, a reuşit să se angajeze în Gattaca ca navigator, ceea ce implica numeroase sacrificii. În fiecare zi trebuia să-şi îndepărteze toată pielea moartă şi părul de pe corp pentru a limita orice suspiciuni; şi-a pus lentile de contact, a făcut schimb de identitate cu un fost sportiv de performanţă (dar care avea toate caracteristicile unui "valid"), ca să nu mai vorbim de schimbarea amprentelor sau de operaţia de mărire a picioarelor. Până la urmă, Vincent a reuşit să-şi împlinească visul.

Leadership: Eşti pregătit să descoperi sensul unei vieţi pline de substanţă, urmărind neîncetat o ficţiune care poate face din tine oglinda realităţii într-un mod cât mai fidel avansării spre o cotă superioară de evoluţie?

Însă o scenă de pe la sfârşitul filmului n-o voi uita probabil niciodată, şi aici voiam de fapt să ajung. Între Vincent şi fratele său Anton (care avea un profil curat) are loc o ultimă întrecere de înot. Încă de mici se luau la întrecere, iar cine abandona primul şi se întorcea la mal era considerat învins. Nu este nevoie să amintesc cine era cel mai sanatos, mai puternic şi mai apt dintre ei.

De această dată, însă, a câştigat Vincent. Anton, care de-abia se mai ţinea la suprafaţa apei, îl întreabă pe Vincent: " *Cum reuşeşti? Cum ai făcut toate astea?* " Adică cum de ai putut tu, un invalid, să realizezi imposibilul?

Ficţiunea care face din tine oglinda realităţii este un vis care merită trăit până la capăt, cu riscul de a te scufunda într-o groapă a disperării şi a pierzaniei.

Chiar dacă se aflau departe de ţărm, Vincent se opreşte din înot şi îi răspunde fratelui său: "Vrei să ştii cum am făcut-o? Chiar vrei să ştii? Uite cum am reuşit, Anton: Niciodată nu m-am gândit să mă întorc la mal."

Leadership: Imaginea pe care ţi-o formezi despre tine face referire la o condiţie de „IF..., THEN", judecând tot ce faci după îndemnul "Ca să ajungi cineva, trebuie să începi prin a fi nimic" ?

"Niciodata nu m-am gândit să mă întorc la mal", este o afirmaţie care sper să rămână întipărită în mintea tuturor viitorilor lideri. Fiindcă asta înseamnă adevărata credinţă, să nu te îndoieşti cu nici un chip de tine însuţi şi o dată ce ţi-ai propus să atingi un anumit ţel să nu te mai întorci niciodată "la mal".

“Tot înainte” este deviza oamenilor care au credinţa nestrămutată că vor putea mişca munţii din loc. Tu eşti convins că îţi poţi atinge scopurile?

Oamenii incapabili să facă lucrurile să se mişte în favoarea lor aşteaptă cu mâinile întinse să primească din cer, pe de-a gata, tot ce e mai bun de la viaţă. Din nefericire, toate aceste aşteptări necuvenite care sunt adânc înrădăcinate în minţile lor “nefuncţionale” la schimbare, nu se împlinesc niciodată. Nu este de mirare că atitudinea nehotărâtă a acestor oameni a căpătat un renume nefast, care, în opinia unora garantează eşecul oricărei acţiuni.

Leadershipul este oglindirea într-un vis mai înalt decât tine, care se întinde pe tot parcursul unei curse în care trebuie să stabileşti cel mai rapid tur.

Ce ar trebui să se întâmple oare pentru ca aceşti indivizi să-şi schimbe modul de gândire şi de abordare a vieţii?

Mai multă credinţă, acesta este probabil singurul răspuns bun. Credinta aprinde în sufletul nostru acea flacără puternică, acea dorinţă intensă şi hotărâtă de victorie, de care au dat dovadă marii conducători. Fără credinţă focul interior se va stinge la primul obstacol pe care-l vom întâlni, şi nu-i de mirare că oricat ne-am strădui să-l depăşim, nu vom reuşi. Ba chiar ne vom afunda şi mai mult in mlaştina neputinţei.

Probabil că nu se înşela Honore de Balzac atunci când a spus: “ *Ca să ajungi cineva, trebuie să începi prin a fi nimic* ”.

Dar, as adăuga eu, trebuie să ai credinţa nestrămutată că într-o bună zi vei ajunge acolo unde ţi-ai propus, şi asta numai prin acţiune se poate realiza. Ceea ce contează este voinţa ta de a trece la acţiune, având convingerea că vei izbuti în tot ceea ce întreprinzi. Trebuie să te intreci pe tine însuţi dacă vrei să faci saltul la un nivel superior.

Credinţa este măsura sacrificiului pe care eşti în stare să-l faci ca să atingi un scop la fel de absurd ca o ficţiune pe care doar tu o poţi inventa.

Source: https://neculaifantanaru.com/calitatile-unui-lider-credinta.html

Devotamentul absolut

On August 19, 2010

Focalizează-ţi antenele sufletului tău spre ceilalţi, pentru ca ei să se ataşeze mai mult de tine.

În filmul " *The Mummy – Tomb Of The Dragon Emperor* ", soţilor Evelyn şi Rick O'Connell li se încredinţează o misiune importantă: să mearga în China şi să înapoieze muzeului din Shanghai " *Ochiul din Shangri La"* , care, potrivit legendei, arăta drumul spre Iazul Vieţii Veşnice.

Ei îşi îndeplinesc misiunea, reuşind să predea muzeului acea rară piesă de colecţie. Dar acolo, pe neaşteptate, sunt înconjuraţi de generalul Yang şi oamenii săi. Acesta dorea cu orice preţ să-l învie pe împăratul Qin Shi Huang şi armata lui de teracotă.

Leadership: Poţi să te descoperi drept valoare absolută în felul cum îţi trăieşti credinţa în cazul unei motivaţii lăuntrice faţă de apelul la depăşirea oricărei limitări?

Generalul Yang, cu o autoritate ce nu lasă loc compromisului, o somează pe Evelyn să citească inscripţia care era gravată pe " *Ochiul din Shangri La"* . Dacă ar fi refuzat, soţul ei era ca şi mort.

Întregul ei trup i se zgudui de suspine la gândul că îl va pierde pentru totdeauna pe cel căruia i-a fost alături mereu. Nu putea să întoarcă spatele unui om care îi era atât de scump. Dar în adâncul sufletului ei simţea o teamă teribilă, era bântuită de un presentiment sumbru, că moartea îi pândea pe amândoi îndeaproape. Situaţia în care se afla aduse în mintea ei un noian de posibilităţi înfricoşătoare. Sufletul ei era pe punctul de a se lăsa pradă disperării.

Îl privi pe Rick cu inimă strânsă, ca şi cum ar fi vrut să spună: " *Sufletul şi trupul meu sunt întru totul ale tale. Nu te voi părăsi niciodată.* " Expresia ochilor ei era îngrijorătoare, asemenea privirii unei mame care-şi priveşte pruncul cuprins de o boală gravă. Era o soţie iubitoare, era o fiinţă cu o viaţă spirituală intensă. Nu, nu putea fi atât de nesimţitoare faţă de cel care era tovarăşul şi protectorul ei cel mai bun.

Rick tresări surprins când o văzu pe Evelyn cum se aruncă de bunăvoie în faţa pistolului care era îndreptat spre el. Această perspectivă îl înspăimântă de-a binelea. I se rupea inima de mila ei, dar era la fel de îngrijorat ca ea. Îşi păstră în continuare pe chip o expresie gravă, căci viaţa lor atârna de un singur fir de păr.

Evelyn stătea în faţa generalului, într-o atitudine supusă. Dintr-un sentiment de teamă era decisă să citească inscripţia. Rick rămase un moment cufundat în gânduri, apoi, ascunzându-şi îngrijorarea, afişând o mină încrezătoare, îi vorbi pe un ton afectuos: " *Nu Evelyn, nu face asta. Oricum mă vor omorî* ".

Ea cunoştea timbrul vocii soţului ei mai bine ca oricine – ştia că nu voia să spună asta cu adevărat. Dar nu a putut să ia în consideraţie o altă variantă, decât să citească inscripţia, cu toată spaima de ceea ce avea să urmeze.

Orice lucru care îi stătea în putinţă să-l facă pentru soţul ei puteai să-l consideri deja făcut, inclusiv sacrificiul personal.

Devotamentul este calea de a te arăta superior în faţa unor semne de sfârşit - relevate ca lecţii de viaţă care armonizează cauzele şi efectele derivate dintr-o situaţie fără ieşire.

A făcut dovada devotamentului ei absolut faţă de soţul ei. Rick şi Evelyn avuseseră toate motivele să fie neliniştiţi. Generalul Yang îi tratase cu superioritate şi răceală, şi nu ezitase să dea glas dispreţului în cel mai dur mod şi în cei mai jignitori termeni. Puteau să moară, sau să trăiască doar dacă Evelyn citea inscripţia – dar nimic nu era sigur.

Totul era clar precum cristalul, Rick nu se putea îndoi de devotamentul lui Evelyn, care nu şi-ar fi pierdut niciodată afecţiunea faţă de el. Dar, citind inscripţia, ea a aprins o flacără în sufletul lui. Fără nicio îndoială unei asemenea persoane merită să-i porţi o recunoştinţă veşnică, merită să o răsplăteşti pentru devotamentul ei.

Leadership: Felul tău de a fi un om extraordinar rezidă din bucuria a te recunoaşte drept învingător al unei lupte cu tine însuţi în care inima îşi lasă amprenta asupra caracterului celui de lângă tine?

Dacă îţi dedici inima şi sufletul unei persoane, ea îţi va răspunde cu acelaşi sentiment. Ca sa fii primit in adâncul inimii oamenilor, trebuie să faci dovada devotamentului tau absolut faţă de ei, sporindu-le senzaţia de siguranţă şi încredere vizavi de tine. Căci oamenii simt direct gradul tău de devotament şi natura lui - angajamentul pe care ţi-l iei faţă de ei doar din datorie sau de teamă să nu-ţi pierzi poziţia, sau devotamentul bazat pe dragoste şi valori împărtăşite. Iar daca nu te dovedeşti a fi în concordanţă cu aşteptările lor, vei fi părăsit.

Datoria ta, ca lider, este să fii mereu acolo, alături de oameni, în mijlocul lor, să-i sprijini şi să-i ajuţi în momentele dificile. Oamenii văd în tine salvarea lor. Nu-i de-ajuns să le fii călăuză în toate dându-le ordine şi instructiuni clare pentru ca să-şi ducă la îndeplinire sarcinile ce le-au fost încredinţate. Trebuie să ai o voinţă de fier, dar şi un suflet bun, să-i asiguri de prietenia ta pentru ca ei să-ţi fie mereu recunoscători. Deci, se impune să-i tratezi cu bunăvoinţă şi înţelegere, să ai grijă de ei ca de proprii tăi copii, ca de propria ta familie. Acest lucru va întări şi mai mult legătura dintre tine şi ei. Iar împreună, veţi deveni o forţă mai mare.

Concluzie: Munca cu oamenii este cea mai dificilă. Acest "material" numit om este fragil, şi deci trebuie să ai o grijă deosebita cum te comporţi cu el. Trebuie să dai dovadă de abilitate ca să asiguri coeziunea unui grup, ca să reuşeşti să transformi o gloată de oameni într-o adevărată echipă.

Focalizează-ţi antenele sufletului tău spre ceilalţi, pentru ca ei să se ataşeze mai mult de tine. Oamenii îţi dedică inima şi sufletul numai eşti devotat lor.

Atributul cel mai puternic al liderului este că îşi lasă amprenta asupra împărtăşirii emoţiilor celor din jur în vederea diferenţierii dintre sine şi ei.

Source: https://neculaifantanaru.com/calitatile-unui-lider-devotamentul-absolut.html

Dorinţa de autodepăşire

On Ianuarie 07, 2010

Nu poţi să mobilizezi energiile celorlalţi oameni şi să le stârneşti o pasiune intensă pentru munca lor, dacă tu însuţi nu eşti mânat de dorinţa de a obţine rezultate din ce în ce mai bune.

Niciun artist adevărat nu poate trăi fără să creeze. O singură privire aruncată spre chipul unui om, copil sau matur, îi poate oferi inspiraţia de care are nevoie pentru a schiţa un nou tablou. În el zace o forţă misterioasă, o putere creatoare care nu dispare în niciun moment. Fiindcă niciodată nu se mulţumeste cu puţin, cu ceea ce a realizat până în prezent, ci se străduie mereu să se perfecţioneze şi să creeze ceva inedit. Să fie mai bun, din ce în ce mai bun. Atât de bun, încât să-şi depăşească limitele. Voinţa lui de a înfăptui miracolul este atât de puternică, încât se aruncă în muncă cu multă pasiune, de fiecare dată cu o intensitate mai mare, cu acea bucurie de nedescris pe care numai oamenii însufleţiţi de dorinţa de a realiza imposibilul o cunosc.

Un adevarat artist se lasă purtat întotdeauna de torentul inimii, torentul dătător de viaţă. Din fiecare plimbare pe care o face revine cu o temă pe care se grăbeşte s-o schiţeze pe hârtie. Îl atrage frumuseţea lucrurilor în general. Sclipirile frunzelor în vânt, jocul de umbre, lumina, vibraţiile unei roţi de bicicletă neechilibrate, o picătură de rouă de pe o petală de trandafir, un colier în jurul unui gât, zborul gingaş al unui fluture, tristeţea unei statui, forma unei bănci de lemn. Evident, artistul tânjeşte după calitate şi diversitate.

El notează cu o iuţeală magică toate ideile pe măsură ce apar, unele după altele, indiferent cât de asemănătoare ar fi. Dar apoi încearcă să le dea un alt sens. Un sens cu totul şi cu totul diferit, unic, de neînchipuit. Cum ar fi, de exemplu, o combinaţie între pietre şi flori. Sau între cer şi păsări. Sau între un chip omenesc şi ferocitatea unui animal sălbatic. Cuprins de frenezia creaţiei, el caută mereu să le dea lucrurilor o interpretare proprie, să exprime în fiecare tablou un mesaj. Un mesaj care să însemne de fiecare dată altceva şi care să atingă coarda sensibilă a privitorului.

Leadership: Pui în valoare acea parte a artei care există în procesul plăsmuirii artistice, în virtutea unei interpretări aduse momentelor esenţiale care au marcat aprofundarea propriei vocaţii?

Un adevărat artist continuă să se autodepăşească. El ştie că singura cale de a se ridica deasupra celorlalţi, este să continue să se perfecţioneze. Să-şi cultive şi mai mult talentul. Să capete mai multă „strălucire”, mai multă putere, mai multă încredere în capacităţile sale. De aceea nu-şi pierde niciodată îndrăzneala de a încerca lucruri noi, de a vedea lumea dintr-o altă perspectivă. Ideile apar de peste tot.

Forme noi se îmbină, culori noi se întrepătrund. Descoperă noi tehnici. Misterioasa bucurie care sălăşluieşte în firea lui, de a crea, de a da o interpretare nouă şi specială ideilor sale, îi alimentează pasiunea şi îl determină să-şi forţeze limitele. Niciodată nu se opreşte din căutat. Stăpânit de acea năzuinţă lăuntrică spre ideal, ce este proprie tuturor maeştrilor, pune zilnic mâna pe penel şi pictează. Uneori fără întrerupere. Ore în şir. Pentru că inspiraţia îi apare numai muncind.

Ceea ce îl face pe un lider să fie exceptional este această dorinţă imensă, precum cea a unui artist, de se autodepăşi, de a fi întotdeauna mai bun. Niciodată un lider nu va reuşi să-şi menţină poziţia dacă nu munceşte cu multă abnegaţie, dacă nu urmăreşte zi de zi să se perfecţioneze şi să se autodepăşească. Căci cel ce nu încearcă să se implice mai mult în

realizarea obiectivelor carierei sale, în dezvoltarea lui personală şi profesională, cel ce nu se străduie mereu şi mereu să devină mai creativ, mai productiv, mai eficient în ceea ce face, va fi tentat să renunţe.

Leadershipul înseamnă sa treci peste limitele unor valori de contur acceptabile, generând un concept de exploatare al acumulării de expresii artistice.

În ziua de azi, cine vrea să obţină rezultate extraordinare pur şi simplu nu-şi poate permite să rămână la un nivel de performanţă scăzut. Iar cine vrea să conducă bine trebuie numaidecât să dovedească faptul că este un mult mai bun profesionist decât toţi aceia pe care îi conduce.

Valorile de contur ale propriei tale importanţe, precum performanţa, principialitatea, gândirea critică şi etică, sunt date de modul cum te prezinţi în faţa celorlalţi şi ce limbaj foloseşti - un limbaj artistic, creativ, ce pune accentul pe emoția umană și pe expresia culturală. Definiţia expresiei artistice o putem extrage din dicţionar: este unitatea sintetică a manifestării exterioare a gândirii şi sentimentelor prin intermediul cuvintelor, gesturilor, culorilor, liniilor, sunetelor.

Firmele au nevoie de lideri care să fie dispuşi să treacă peste propriile limite. Prin urmare un lider, al cărui ţel este să-şi determine subalternii să obţină rezultate tot mai bune pentru ca firma să prospere, trebuie să fie mânat de dorinţa de a obţine performanţe din ce în ce mai mari. Şi, pentru că este un model pentru toţi ceilalţi, trebuie să fie cât mai bun în tot ceea ce face. În practicile pe care le utilizează, în regulile pe care le stabileşte, în deciziile pe care le ia, în alegerile pe care le face. În arta pe care o semnează.

Leadership: Îţi ridici exemplul personal la rang de virtute care constă în puterea şi curajul de a îndura permanenta conexiune cu "Tot ceea ce eşti" în mijlocul unei experienţe de creaţie omologate sub raportul valorii de referinţă?

Cum ar putea un lider să mobilizeze energiile celorlalţi oameni şi să le stârnească o pasiune intensă pentru munca lor dacă el însuşi nu este mânat de dorinţa de a obţine rezultate din ce în ce mai bune? Cum ar putea un lider să îi îndemne, să îi provoace, să îi inspire şi să îi încurajeze pe oameni să se perfecţioneze dacă el însuşi nu este, mai întâi de toate, foarte bine pregătit şi bine pus la punct cu toate noutăţile din domeniu?

Numai prin exemplul personal, prin interesul pe care îl arată faţă de propria persoană, faţă de profesionalismul său, şi prin fidelitatea lui faţă de companie sau angajator va putea să urce mai sus în ierarhie şi să se menţină acolo. Prin urmare, un lider trebuie, în primul şi în primul rând, să se autoeduce să devină ceea ce afirmă că este: un foarte bun profesionist. Iar un bun profesionist ştie că singura cale de a obţine performanţe superioare este să încerce în permanenţă să evolueze şi să se autodepăşească.

Valoarea de referinţă a unui om de calitate se scade din valoarea finală a investiţiei făcută în reprezentările artistice care depaşesc aşteptările celorlalţi.

Arta pe care ţi-o asumi în încercarea de a realiza o capodoperă derivă din interesul acordat unei pasiuni a cărei intensitate poate naşte o legendă a perfecţiunii într-o lume nou-nouţă.

Concluzie: Fără dorinţa de autodepăşire nu se poate obţine performanţa. Performanţa se obţine numai prin muncă, creativitate, perseverenţă şi perfecţionare continuă. Este esenţial să gândim că întotdeauna se poate şi este loc de mai mult bine, şi să acţionăm în acest sens.

Automulţumirea duce la stagnare, la plafonare, ceea ce nu numai că nu este în beneficiul nimănui, ci chiar în detrimentul tuturor.

Source: https://neculaifantanaru.com/calitatile-unui-lider-dorinta-de-autodepasire.html

Forţa emoţională

On Iulie 21, 2010

Activează-ţi acele forţe lăuntrice prin care sa găseşti drumul potrivit spre inimile oamenilor.

Rick şi Evelyn ajunseră în oaza din deşertul Ahm Shere, în apropierea templului lui Abu Simbel. Trebuiau să-l găsească cu orice preţ pe fiul lor şi să-l salveze din mâinile înaltului preot Imhotep şi a credincioşilor săi servitori. Doar ei doi, împreună cu Jonathan şi cu Ardeth Bay - o căpetenie a unui grup de războinici ai deşertului, n-ar fi avut aproape nicio şansă împotriva zecilor de soldaţi ce-l slujeau pe Imhotep.

Gândindu-se că aveau să lupte împotriva a mai bine de o sută de oameni bine înarmaţi, ştiind că şansele de izbândă nu erau deloc de partea lor, Rick se apropie încetişor de soţia sa Evelyn. Un om bun, un om inimos, un explorator aventuros dedicat meseriei sale, se afla atunci în faţa ei, însă pentru prima oară cam deznădăjduit. Conştient că lui Evelyn, şi aşa ostenită de emoţiile groaznice prin care a trecut, îi pătrunsese spaima în inimă, i se adresă cu o mare căldură sufletească, cu calm, cu un glas plin de demnitate, dar îndurerat.

Toate temerile şi toate neliniştile puseseră stăpânire pe sufletul lor, simţind pericolul ca înaintea unei cumplite furtuni. Rick şovăi puţin, ca şi când îi venea greu să-i spună că asta ar putea fi ultima lor clipă împreună. În loc să-i spună direct cât de mult o iubeşte, cât de mult înseamnă ea pentru el, cu câtă înflăcărare şi pasiune o adoră, el îi dădu nişte ultime indicaţii despre cum să tragă cu puşca, fiindcă îi cunoştea firea liberă şi semeaţă.

Leadership: Domini imaginea realităţii pe care o construieşti printr-un mesaj care invită la verificarea unei stări de spirit în care se întrepătrund esenţele unice ale unor lumi lăuntrice?

Evelyn dădu aprobator din cap la indicaţiile lui Rick. Cu ochii ţintă la el, ea asculta cu inima deschisă cuvintele calde şi emoţionante ce curgeau de pe buzele lui. Simţi cum o străpung fiorii. Un gând de nădejde izbucni pentru o clipă în sufletul ei. Tăria acestui gând se accentuă atât de tare încât aproape că îi dădură lacrimile. Rick o sărută cu tandreţe, un sărut care pe jumătate însemna „Adio", dupa care, fără să mai spună nimic, dispăru în oază.

Tot acest moment se transformase într-o forţă lăuntrică pentru Evelyn. Cu inima strânsă, dar adânc mişcată de gestul soţului ei, îşi strânse bine arma în mână şi, mânată de elanul femeii ce-şi caută fericirea adevărată în bărbatul iubit, se pregăti de luptă.

Dacă ai urmărit filmul " *The Mummy Returns (2001)* ", cu siguranţă îţi aminteşti că Evelyn, a luptat cu îndârjire riscându-şi viaţa, reuşind să-şi salveze fiul şi soţul.

Marea putere a unui lider radiază din fiinţa lui atunci când realitatea pe care o trăieşte şi o exprimă scoate în evidenţă forma în care el se descoperă drept un conţinut plin de afecţiune.

Pentru întâia oara s-a revelat măreaţa putere ce radia din fiinţa lui Rick – putere care zguduia, seducea şi domina sufletele. Pentru întâia oară s-a manifestat în el misterioasă forţă magică care a putut mobiliza pe cineva spre mai multă râvnă. Cine ştie, dacă Rick nu i-ar fi luat pulsul interior şi nu i-ar fi ridicat adrenalina lui Evelyn, stârnindu-i acea înverşunare lăuntrică specifică unui războinic neînfricat care luptă până la moarte, poate că ea ar fi rămas

deznădăjduită şi n-ar mai fi dovedit acel curaj nemaipomenit.

Un lider adevărat transformă viaţa tuturor oamenilor care se afla în preajma lui, făcând apel mai mult la sentimente decât la raţiune. De fapt, în asta constă nemaipomenita lui putere. Peste tot, fără încetare, supraenergia fiinţei lui trezeşte în ceilalţi o încordare nebănuită, excesiv de intensă, sub forma atracţiei. Sufletele, încătuşate în puterea lui de vrajă, sunt cuprinse brusc de un teribil devotament, supunându-se orbeşte voinţei sale.

O viaţă plină de încercări, prin prisma învăţămintelor însuşite din experienţa unor întâmplări fascinante, este magica poveste în care se întretaie două vieţi despărţite în timp, dar unite în spirit.

Se poate întâmpla ca oamenii pe care-i conduci să treacă prin momente de teamă sau îndoială şi, neavând un interior dur, să-şi diminueze interesul pentru obţinerea performanţelor. Se poate întâmpla să-şi piardă tot elanul şi, în loc să reuşească, să eşueze. În aceste momente, când situaţia lor se îngreunează, sarcina ta, ca lider, este să le dai putere, să-i faci să se simtă tari şi încrezători. Trebuie să le iei pulsul interior şi să le provoci acea emoţie, acel sentiment ciudat în inima lor care să le scoată la iveală adevărata lor valoare, întregul lor potenţial. Dacă reuşeşti asta înseamnă că dispui de o forţă emoţională uriaşă.

A încerca să conduci un grup de oameni neînsufleţiţi de niciun fel de entuziasm e ca şi cum ai lua comanda unui batalion care nu a reuşit să treacă de pregătirea fizică. Pentru ca oamenii să se străduiască să-şi atingă potenţialul şi să realizeze ceva vizibil trebuie să le stimulezi ambiţia, făcând apel la emoţii şi sentimente, nu doar la raţiune. Oamenii nu pot deveni hiperactivi dacă nu le transmiţi acea energie de a reuşi şi, mai ales, dacă îi judeci superficial. Rick a ajutat-o pe Evelyn să-şi canalizeze avântul prin forţa sa emoţională, nu prin „lărgimea de bandă” a gândirii.

Leadershipul se prezintă ca un stâlp de rezistenţă atunci când eşti însufleţit de ambiţia de a-ţi asuma constant responsabilitatea de a fi tu însuţi într-o lume care reflectă valorile în care crezi.

Concluzie: Marii lideri deţin acea artă de a pătrunde în sufletul oamenilor, stabilind conexiuni ce stau la baza manipulării lor, cu scopul de a le activa acele forţe lăuntrice mobilizatoare prin care să poată depăşi momentele critice care uneori apar.

P.S. Capacitatea echipei de a trece peste obstacole depinde de forţa emoţională a liderului.

Source: https://neculaifantanaru.com/calitatile-unui-lider-forta-emotionala.html

Încrederea

On Decembrie 21, 2008

Arată-le oamenilor eşti de partea lor şi ei îţi vor acorda încrederea lor.

La 6 octombrie 1769, pe ţărmurile Noii Zeelande ancora vestitul căpitan James Cook. El deţinea informaţii conform cărora băştinaşii de prin părţile respective nu sunt tocmai paşnici, ci dimpotrivă, războinici şi provocatori. Din experienţa acumulată de-a lungul anilor, Cook ştia că pentru a evita un conflict trebuia să-i transforme pe băştinaşi în foarte buni prieteni, mai ales că nu putea rămâne prea mult pe acea insulă şi echipajul său avea mare nevoie de provizii şi de odihnă.

Conştient că trebuie să acţioneze rapid ca să evite orice atac imediat, de cum au păşit pe uscat Cook a ordonat să fie capturaţi trei băştinaşi, pe care-i făcu prizonieri. Însă acest prizonierat s-a dovedit a fi o mare sărbătoare pentru aceştia deoarece au fost serviţi cu multe feluri de mâncare şi li s-au făcut multe daruri. După câteva ore au fost „eliberaţi”. La vederea darurilor primite de cei trei, ceilalţi băştinaşi ascunşi în pădurile din apropiere au renunţat la atitudinea ostilă şi au acceptat să cadă la învoială cu europenii."

Aşa a reuşit căpitanul Cook să evite numeroase incidente în călătoriile sale pe mare, şi aşa se explică faptul că a rămas în memoria a milioane de oameni ca unul dintre cei mai iscusiţi navigatori din istoria lumii.

Leadership: Triumful tău tinde să-şi mărească volumul la fiecare pas, în sensul existenţei unei concordanţe între aportul tău la modelarea destinului tău şi ideea de a oferi celorlalţi acces la valorile unei lumi noi?

Nimic nu este mai important în leadership decât abilitatea ta de a înţelege valorile oamenilor şi de a le întări încrederea în tine. Identificarea unor lucruri pe care le ai în comun cu ei şi realizarea unei bune comunicări cu ei este prima condiţie care trebuie îndeplinită pentru stabilirea relaţiilor de prietenie şi colaborare. Dacă vrei să fii mai influent, învaţă să dezvolţi şi să menţii relaţii sănătoase cu cei din jur oferind cât mai multă credibilitate. A fi demn de încredere şi corect în relaţiile cu ceilalţi reprezintă cele mai importante caracteristici ale credibilităţii.

Oamenii au încredere numai în cineva care investeşte în dezvoltarea lor. Căpitanul Cook nu avea de ales, trebuia să le câştige încrederea băştinaşilor. Cum? Adoptând o atitudine sociabilă şi prietenoasă. Manifestându-şi intenţia de a stabili relaţii. Căutând un teren comun de cooperare. Oferindu-le daruri, adică obiecte din "lumea nouă" de care aceştia cu siguranţă se vor îndrăgosti. Gestul lui de solidaritate a creat în rândul băştinaşilor un soi de mândrie locală. Cel mai uşor lucru prin care poţi construi relaţii este să trezeşti în oameni sentimentul de recunoştinţă.

Ca să stabilesti legături trebuie să te concentrezi mai degrabă pe a oferi decât pe a primi. Dacă eşti egoist nu vei putea să creezi sinergii, similitudini şi puncte comune de interes care să faciliteze o colaborare eficientă. Nu uita că aşa cum într-o pictură de ulei lumina decurge din culoare, tot aşa în leadership, influenţa ta decurge din capacitatea ta de a relaţiona cu ceilalţi.

Leadershipul este locul în care ajungi când lucrurile se finalizează cum doreşti, asumându-ţi întreaga imagine pe care o transmiţi printr-un sentiment de recunoştinţă.

Suspiciunea îi face pe cei mai mulţi oameni să se ferească într-un fel de individul necunoscut care nu cultivă în rândul lor sentimentul de siguranţă şi încredere. Liderul care îşi face prea multe planuri de viitor fără să ţină seama de interesele celorlalţi, riscă în timp să rămână singur, izolat de restul lumii. Şi prin urmare nu se va mai putea numi lider.

Locul de unde trebuie să începi este reprezentat de necesităţile şi dorinţele oamenilor. Orientează-te către ei, acţionează în folosul lor ca să deschizi uşa stabilirii şi menţinerii unei legături eficiente între tine şi ei. Comunică-le faptul că doreşti să le oferi ceva de valoare, pentru ca ei să vadă că îţi pasă de ei. Ca să dezvolţi şi să menţii încrederea oamenilor în tine, fă-i să înţeleagă că te concentrezi asupra a ceea ce vor ei. Dacă ei nu conştientizează că eşti de partea lor, atunci nu se vor arăta dispuşi să înceapă o colaborare cu tine.

A-ţi conştientiza triumful înseamnă să înţelegi ce ţi se întâmplă din punctul de vedere al evoluţiei tale, căutând temeiul unei perspective absolut unice asupra situării tale în fruntea unei glorii pe care toată lumea aşteaptă de la tine să o reinventezi. Liderii nu se culcă pe laurii unei glorii pe care au căpătat-o la anumit moment, ci continuă să evolueze spre cel mai mare potenţial al lor.

Încrederea este autoritatea pe care ţi-o acorzi ţie în virtutea unei glorii care nu înseamnă bogăţie sau putere, ci un test al ambiţiei de a te autodepăşi.

Source: https://neculaifantanaru.com/calitatile-unui-lider-increderea.html

Inspiraţia

On Iunie 25, 2010

Deschide căile de comunicare cu ceilalţi, oferind dovada că sistemul tău de valori şi convingeri funcţionează corect.

O personalitate puternică, cu ambiţii ferme, un luptător condus de dorinţa de a obţine rezultate remarcabile, un om care neîncetat s-a impus în faţa provocărilor şi încercărilor vieţii a fost navigatorul de origine italiană, Cristofor Columb. Acest om plin de viaţă s-a avântat mereu pe drumul descoperirilor, trăind toate emoţiile pasionate ale unui navigator. Toate cele patru mari călătorii întreprinse de el în întreaga lume au îmbogăţit cunoştinţele geografice ale timpului cu numeroase insule precum Tortugas, Martinica, Dominica, Maria Galante, Guadalupe, Montserrat, Santa Maria, Santa Cruz, Puerto Rico, Jamaica, coastele Hondurasului, insulele Mulatas, golful Darien.

Dar ceea ce i-a fost cel mai de folos marelui navigator, ceea ce l-a ajutat să răzbată în faţa tuturor greutăţilor care i-au apărut în cale de-a lungul anilor nu a fost doar perseverenţa, ci şi inspiraţia. Căci întotdeauna un om însufleţit de idealuri înalte, care încearcă să-şi depăşească limitele şi să se ridice la înălţimea pretenţiilor sale nu poate răzbi fiind doar ambiţios, hotărât şi îndrăzneţ. Are nevoie de încă o calitate, net superioară tuturor celorlalte. El trebuie să posede intuiţie, să fie plin de inspiraţie, să fie ingenios, inventiv, creativ, ca să poată rezolva problemele cu care se confruntă şi să depăşească momentele de cumpănă ale vieţii.

Leadership: Cum îţi evidenţiezi experienta obţinută ca urmare a unei erori de autentificare în sensul de maximă rezistenţă în faţa dependenţei de autoritatea pe care o desemnezi?

Scriitorul francez Jules Verne, povesteşte în cartea sa „ *Cristofor Columb* ”, un eveniment important din viaţa ilustrului navigator. Cristofor Columb a fost învinuit de injustiţie şi de cruzime de către ofiţerii pe care îi trimisese acasă. Aceştia chiar insinuaseră că el încerca să devină independent faţă de rege. Influenţat de aceste afirmaţii nedemne, amiralul, care ţinea la reputaţia şi caracterul său, porni spre Spania, vrând să se justifice cât mai repede.

La 12 iunie 1496 Columb a intrat în portul Cadiz din Spania, dar această a doua întoarcere a lui nu s-a bucurat deloc de simpatia mulţimii. În loc să fie entuziasmaţi de sosirea lui, oamenii l-au privit cu dispreţ şi cu ură. Până şi însoţitorii săi i-au fost împotrivă; erau dezamăgiţi că nu au adus cu ei bogăţiile pe care acesta a făgăduit că le va găsi.

Numai inspiraţia de moment l-a salvat pe Columb de la un eşec timpuriu. El trebuia să găsească neapărat o cale de a-şi susţine nevinovăţia, oferind dovada că valorile şi convingerile sale sunt cele mai bune. Aşa că, pentru a le dovedi adversarilor săi că are dreptate el i-a combătut cu însufleţire la curtea regelui, folosind împotriva lor arma ironiei. Le-a propus acestora să facă astfel încât un ou să stea în echilibru pe unul dintre capete. Nu au reuşit. Atunci Columb a spart coaja la o extremitate, şi a aşezat oul pe partea aceea.

- Nu v-aţi gândit la soluţia asta, le spuse el. Ei bine, totul este să gândeşti.

Inspiraţia înseamnă să-ţi descătuşezi forţa creatoare în perspectiva unei lumi dificile care face din lucrurile simple lucruri complicate, din idei clare idei confuze.

Inspiraţia este precum un dirijor de orchestră – te ghidează pentru a fi sigur că lucrurile sunt

făcute aşa cum trebuie, îţi oferă indicaţii în timp real şi acţionează când lucrurile scapă de sub control. Inspiraţia este coechipierul tău care te ajută să iei decizii în chestiunile cele mai delicate. Are un impact pozitiv asupra atitudinii şi încrederii cu care abordezi orice situaţie.

Aşa cum un dirijor armonizează diferite instrumente pentru a oferi o interpretare inedită, tot aşa inspiraţia îţi concentrează toate ideile, gândurile şi toate trăirile la un loc, imprimându-ţi un anumit impuls de acţiune. Inspiraţia este acea forţă lăuntrică creatoare care îţi orientează atenţia şi gândurile către soluţiile cele mai bune cu putinţă, îti oferă o alternativă mai bună de rezolvare a problemelor decât tradiţionala abordare.

Inspiraţia l-a ajutat pe Columb să găsească rapid un mijloc ca să iasă învingător din acea dispută, determinându-şi toţi rivalii să-i dea crezare şi să se încreadă în el. Inspiraţia i-a dictat să facă ceea ce era necesar, şi să spună ceea ce trebuie. Inspiraţia i-a furnizat pe neaşteptate soluţia salvatoare. Inspiraţia te va călăuzi şi pe tine spre soluţii optime printr-o comunicare eficientă.

Leadershipul este o interpretare inedită dată efectelor unui parcus din care trebuie să rezulte dependenţa ta faţă de modul cum te valorizezi în extremele unei situaţii fără precedent.

Pentru a-ţi comunica cât mai eficient ideile în faţa oamenilor, mai ales în faţa adversarilor tăi, şi pentru a le schimba convingerile ai nevoie de o inspiraţie de moment, de acea magică sclipire care să pătrundă în sufletul lor şi să le atragă simpatia. Dacă nu reuşeşti să schimbi gândirea oamenilor din jur, surprinzându-i cu un alt punct de vedere, nu-i va putea niciodata câştiga de partea ta.

Parafrazându-l pe scriitorul Richard Cohen, a fi lider e ca şi cum ai sta pe o navă care se zguduie. O să aluneci. O să te apuci de diferite lucruri. O sa cazi. Dar există tot timpul provocarea de a te ridica şi de a te strădui sa continui.

Columb a înţeles consecinţele grave ce vor decurge dacă nu-şi dovedeşte nevinovăţia, dar a ştiut că poate controla situaţia. El a răspuns provocării pe care i-au lansat-o adversarii săi. Primul lucru pe care l-a făcut a fost să se gândească cum ar putea să le schimbe acestora opinia. Şi a reuşit. A găsit un mod inovator de a se confrunta cu realitatea crudă. Inspiraţia nu l-a părăsit fiindcă era un om deschis, plin de imaginaţie, un om cultivat şi îndeajuns de înţelept.

Leadership: Întreaga imagine pe care o proiectezi prin puterea minţii este în deplin acord cu imaginea pe care o consumi prin multiplicarea greutăţii propriilor decizii?

În cartea mea, „ *Atingerea maestrului* " am făcut următoarea precizare: „ *Ca lider, trebuie să te gândeşti la o strategie prin care să-i câştigi pe oameni de partea ta, să-i faci să te urmeze de bunăvoie, chiar dacă la început aceştia sunt neîncrezători şi suspicioşi faţă de tine.* " Iar cea mai bună strategie pentru aceasta este să-ţi demonstrezi iscusinţa în stabilirea, îmbunătăţirea şi menţinerea relaţiilor folosindu-ţi inspiraţia şi imaginaţia, aşa cum a făcut-o Columb.

Ca lider trebuie să cauţi întotdeauna moduri de a face lucrurile să funcţioneze în favoarea ta şi a celorlalţi, trebuie să acţionezi prompt şi eficient, arătându-le celor din jur că eşti un om al viitorului, adică un om competent şi inteligent.

Inspiraţia este aceea calitate care il ajută pe lider să iasă din cele mai dificile situaţii, este cea care izvorăşte din anii de muncă şi experienţă, poate fi colacul de salvare pentru cel care

este aproape de a se îneca.

Iar caracterul ce îl face pe un om demn de a fi în frunte, după gradul în care se apropie mai mult sau mai puţin de realizarea unor scopuri majore, se remodelează continuu după regula următoare:

Dacă există măcar o singură şansă să ai dreptate în privinţa unei informaţii, înseamnă că eşti capabil să recunoşti impactul pe care îl are o descoperire neaşteptată asupra relaţiilor dintre oameni.

Source: https://neculaifantanaru.com/calitatile-unui-lider-inspiratia.html

Integritatea lăuntrică

On Iunie 09, 2011

Conştientizează-ţi şi protejează-ţi virtuţile cele mai înălţătoare, ca să asiguri deplina şi desăvârşita evoluţie a ego-ului tău pozitiv.

Totul în viaţa lui Kevin Lomax s-a schimbat după ce a fost recrutat de cea mai puternică firmă de avocatură din lume, " *Milton, Chadwick & Waters* ". În ciuda faptului că mama lui nu a fost de-acord, el a acceptat să-şi presteze serviciile de avocat profesionist la această firmă condusă de nimeni altul decât John Milton, un om foarte puternic şi cu o personalitate foarte bizară, care i-a trezit anumite bănuieli încă de la prima lor întrevedere.

Daca ai văzut filmul " *The Devil's Advocate (1997)* ", probabil îţi aminteşti finalul. Milton îi propune lui Kevin să preia conducerea firmei lui, promiţându-i că va avea totul pe lume, dar cu un singur preţ - să-şi vândă sufletul. Dar Kevin ascundea virtuţi pe care Milton nu credea că le are.

Cercetându-şi adâncul sufletului, cercetându-şi cu atenţie conştiinţa, simţind că ar putea săvârşi cel mai grav păcat, Kevin, în loc să primească cu entuziasm propunerea lui Milton, în loc să se bucure de cinstea de a se afla la conducerea firmei acestuia, refuză oferta. El nu poate aproba ce i se cere, nu poate pune pe o singură carte întregul lui "eu", ci se vede nevoit - tragic dezacord - să respingă generoasă ofertă şi să-şi păstreze sufletul curat.

Iată o faptă cu adevărat frumoasă; ba chiar, aş spune mai mult, într-adevăr măreaţă, demnă de un om cu o virtute lăuntrică deosebită.

Leadership: Întâmpini probleme în a accesa conținutul profilului tău care avantajează nuanţa percepţiei despre bine şi rău, din perspectiva unei experienţe de extindere a conştiinţei?

Filmul " *The Devil's Advocate (1997)* " este o metaforă care scoate foarte bine în evidenţă factorii fundamentali ce definesc "personalitatea" individului, dar mai ales a liderilor. Înainte de a decide ce tip de organizaţie ţi se potriveşte, ar trebui să ai o idee clară despre cine eşti tu ca persoană. Pentru că, cu cât te vei situa mai sus în topul oamenilor de elită, cu atât vei fi mai supus încercărilor de tot felul, pe care le vei putea depăşi numai prin responsabilitate, sinceritate, adevăr, dreptate, numai printr-o integritate lăuntrică deplină.

Nimic nu trebuie să te ispitească şi să te îndepărteze de la adevăratul tău Ego. În leadership, dar şi în viaţa de zi cu zi, este de mai mare însemnătate consistenţa ta morală - dacă acţionezi în funcţie de ce-ţi dictează conştiinţa. Fiecare moment din viaţa ta este influenţat de ceea ce eşti, de felul în care simţi şi gândeşti, de felul în care te raportezi la propriile slăbiciuni şi limitări. Trebuie să fii cât mai conştient de virtuţile tale cele mai înălţătoare şi să le protejezi, ca să asiguri deplina şi desăvârşita evoluţie a ego-ului tău pozitiv.

Poţi trece cu succes proba de foc a ispitelor şi încercărilor care se abat asupra ta, numai dacă eşti unit cu sentimentele tale cele mai sincere şi cu personalitatea ta, numai dacă te supui acelor norme bune pe care tu le alegi, norme care să nu-ţi permită să cazi pradă influenţelor negative. Învaţă să te opreşti înainte de a apăsa pe trăgaci !

Leadershipul se activează atunci când conștiința ta se reflectă în confruntarea dintre bine și rău și se materializează în asumarea unui angajament de loialitate faţă de valoarea pe

care o ai atunci când ţi se oferă şansa de a schimba ceva fundamental în viaţa ta.

Numai dacă îţi asumi integral pilda unei judecăţi construite pe principiul confruntării dintre bine şi rău, poţi să atingi măsura deplină a propriilor capacități de a face faţă unor situaţii prin care nu ai trecut niciodată.

Ca lider, datoria ta cea mai mare este să-ţi analizezi în profunzime convingerile care stau la baza propriilor tale valori. Conturează-ţi o filozofie care să aibă la bază integritatea ta lăuntrică, respectul pentru sine şi devotamentul tău faţă de principiile după care te ghidezi. Totul se va prăbuşi dacă lucrurile pe care le faci, şi care te reprezintă, se îndepărtează de adevăratele tale rădăcini sufleteşti.

Leadership: Îţi iei în primire ideea de a fi o lecţie de viaţă pentru ziua de mâine, găsind acea unică raţiune de a te abţine de la săvârşirea păcatului numit "uitarea de sine"?

Imaginează-ţi că într-o zi primeşti o scrisoare de la o persoană necunoscută. Scrisoarea îţi stârneşte cel mai viu interes, pentru că îţi vorbeşte despre o comoară. Dar în acelaşi timp are un înţeles tainic care te pune pe gânduri în ceea ce te priveşte, sau cu privinţă la persoana care ţi-a scris. E cu neputinţă ca acele vorbe misterioase, dar totuşi pline de sens, să nu-ţi frământe mintea.

Scrisoarea se încheie cu următoarea rugăminte: *" Ţi-am lăsat în grijă o comoară. Veghează mereu asupra ei, şi nu vei avea nicio problemă. Binevoieşte, te rog, dragul meu prieten, să apreciezi gestul meu plin de afecţiune şi să-ţi aminteşti mereu de mine... "*

Ai vrea să împătureşti scrisoarea şi s-o pui undeva deoparte. Dar, cu toate acestea, simţi nevoia s-o citeşti şi s-o reciteşti mereu, pentru că îţi vorbeşte despre tine şi despre o comoară. Şi, mai presus de toate, pentru că cineva a ţinut şi încă mai ţine cu tot sufletul la tine.

Învaţă să ţii cont de glasul intuiţiei şi să mergi pe mâna ei. A uita de tine înseamnă să arzi scrisoarea fără să ţii cont de ceea ce există în interiorul tău.

A-ţi confirma calitatea de a fi măreţ înseamnă să permiţi identificarea deficienţelor proprii de caracter ce urmează a fi remediate prin restabilirea situaţiei anterioare săvârşirii unei fapte şi prin redefinirea condiţiei tale de supraveghetor al comorii numită "suflet curat".

Integritatea lăuntrică este ca o scrisoare pe care simţi nevoia s-o citeşti şi s-o reciteşti mereu. Este un atribut pe care nu trebuie să-l uiţi niciodată, este singura calitate care îţi validează valorile. Ea îţi spune ceea ce eşti tu în interior, îţi dă imboldul de a te conecta la propriul tău Ego şi la convingerile tale care te coordonează în luarea deciziilor importante. Dacă ea nu înseamnă nimic pentru tine, înseamnă că îţi neglijezi personalitatea.

Şi totuşi îţi repet, viitor lider: fii prevăzător. Condu-ţi întotdeauna acţiunile după principii solide şi pune mai mult accentul pe virtuţile tale cele mai alese, pentru a trăi liniştit, fără să ai niciun sentiment de culpabilitate. Ai ascunsă în tine o comoară – integritatea lăuntrică - care poate să te orienteze spre un raţionament şi o judecată sănătoasă şi înţeleaptă. Toate avuţiile tale şi binele tău depind de ceea ce se află în tine însuţi şi de ceea ce se petrece acolo.

A fi un lider eficient înseamnă să-ţi menţii trează vigilenţa, găsind acea cale de mijloc care tempereează excesele în favoarea înţelepciunii, între ceea ce ţi se întâmplă şi felul

cum reacţionezi la ceea ce ţi se întâmplă.

Mare dreptate avea cel care a spus că suntem actori pe scena vieţii. De multe ori interpretăm roluri care, în mod ciudat, nu coincid cu ceea ce suntem noi în realitate. Suntem asemenea actorilor care, ca să joace bine un rol, trebuie să uite de ei înşişi şi să intre în "pielea" personajului pe care îl întruchipează.

Integritatea lăuntrică se referă la cine eşti cu adevărat, nu la ceea ce vrei să vadă oamenii la tine. Una este să fii tu însuţi şi să acţionezi în acord cu ceea ce simţi în interior, alta este să fii altcineva decât cine eşti şi să acoperi cu un strat de poleială Eul tău interior. Nu poţi să ignori adevărul despre tine. Nu poţi să afişezi la nesfârşit o integritate care este în dezacord cu adevăratul tău eu. Aminteşte-ţi de Kevin Lomax, în final el a fost nevoit să renunţe la falsa integritate şi să revină la standardele dictate de propria conştiinţă.

Sunt de-acord cu cel care a spus că " *integritatea nu este un comutator pe care să-l închizi sau să-l deschizi, în funcţie de circumstanţele care îţi sunt convenabile şi care îţi pot aduce avantaje.* " Integritatea lăuntrică ţine de ceea ce eşti tu atunci când te confrunţi cu propriul sine. Eşti fidel propriului tău sine?

Concluzie: Oamenii se împart în două categorii: oameni şi neoameni, spune o veche zicală. Depinde de tine din ce categorie faci parte. Calea cea mai lină şi mai bună este aceea în care Eul tău nu intră în conflict cu ceea ce ţi se cere. De aceea mereu trebuie să-ţi menţii integritatea lăuntrică şi să-ţi protejezi virtuţile interioare pentru a avea un viitor liniştit şi luminos, în perfect acord cu ceea ce simţi şi cu ceea ce eşti.

Îndreaptă-ţi mai mult atenţia la cine eşti tu cu adevărat.

Source: https://neculaifantanaru.com/calitatile-unui-lider-integritatea-launtrica.html

Intuiţia şi viziunea pătrunzătoare

On Februarie 24, 2010

Controlează-ţi gândurile, voinţa şi acţiunile, punându-le într-o ordine care să ţină seama de impactul pe care îl pot avea asupra destinului tău.

Doi conducători excepţionali, îndrăzneţi şi abili, consideraţi adepţi ai progresului au fost James Cook şi Fernando Magellan. Călători prin predestinare, prin instinct, amândoi au răscolit, au colindat, au cercetat lumea pe vremea când ea nu se descoperise încă în totalitate. Amândoi s-au remarcat destul de greu, dar definitiv, pentru eternitate, pe scena lumii. Amândoi au demonstrat, fiecare în felul lui, că o idee, ca să aibă valoare şi să supravieţuiască, trebuie să se transforme numaidecât în faptă. Dar, totodată, amândoi au făcut aceeaşi greşeală, fatală, care le-a hotărât destinul, deşi precis li s-ar fi cuvenit o soartă mai bună, o viaţă mai lungă.

Amândoi şi-au pus singuri gâtul sub cuţit, în adevăratul sens al cuvântului. Încrezători în capacitatea lor de a reuşi în tot ce şi-au propus, având la activ numeroase expediţii şi reuşite, au gonit înainte, tot înainte, cu un avânt nebunesc spre insule necunoscute, dar fără să ia în calcul ameninţările venite din partea indigenilor. Şi unul şi celălalt au fost ucişi cu bestialitate, unul în insula Sandwich, celălalt în insula Mactan, fiecare într-o lamentabilă încăierare cu indigenii, încăierare inutilă şi dezastruoasă pe care ar fi putut cu uşurinţă s-o evite.

Leadership: Eşti lider până la capătul experienţei de acomodare la un mediu plin de realitate augmentată de presiunea propriilor limite?

Moartea lor, neprevăzută şi inutilă, s-a datorat fără nicio îndoială lipsei de viziune. Fiecare dintre ei a neglijat, cu desăvârşire, cele mai importante însuşiri ale unui conducător: prudenţa şi viziunea de perspectivă. Magellan s-a gândit la primejdie tot atât de puţin ca şi Cook, amândoi pierzându-şi viaţa într-o întâmplare tot atât de măruntă. Amândoi au fost ucişi de nişte indigeni izolaţi care protestau faţă de actele inumane la care fuseseră supuse triburile lor.

Au înfrânat elementele naturii, au răzbit în faţă celor mai mari furtuni, şi au ştiut să domine oamenii, dar în final au fost doborâţi de o ridicolă „gânganie omenească", chiar atunci când se aşteptau mai puţin, imediat după ce şi-au atins obiectivele propuse. Chiar dacă au fost avertizaţi de nenumărate ori să nu întreprindă acţiuni care prin natura lor nu constituiau o importanţă majoră, cei doi conducători s-au aruncat ca nişte sinucigaşi, cu bună ştiinţă, în faţa morţii.

Pentru acela care nu-şi stăpâneşte voinţa şi a cărui mândrie îl împinge mereu înainte, fără să vădească o viziune pătrunzătoare asupra diferitelor evenimente care se pot produce, nu-i este dat să ajungă la finalul cursei şi să se bucure de tot ceea ce-a realizat pe parcursul călătoriei. Viziunea este crucială şi nu doar pentru stabilirea obiectivelor. Ea te pune în gardă, te pregăteşte pentru ceea ce ţi se arată în faţă identificând greşelile ce se pot dovedi fatale şi ţinându-te departe de ele.

A fi un lider adevărat înseamnă să vezi ceea ce este posibil să se întâmple într-o limită de cuantificare a datoriei faţă de raţiunea propriilor fapte de putere, reprezentând contravaloarea obligaţiei de plată a unei daune morale.

Un lider adevărat detectează problemele înainte ca ele să se producă. Ajustând, corectând,

prevenind înrăutăţirea lucrurilor, făcând totul cu cap, el se asigură că totul va ieşi bine conform planurilor stabilite. Iar oamenii îl vor urma şi sprijini pentru raţiunea sănătoasă conţinută de ideile sale. Să ne amintim că liderul funcţionează ca exemplu pentru cei pe care îi conduce. Ceea ce face el, caută să facă şi oamenii din preajma lui. Ţelurile lui devin şi telurile lor. Viziunea lui devine şi viziunea lor. Acolo unde se îndreaptă el, se îndreaptă şi ei, în direcţia cea mai bună sau cea mai greşită, spre succes sau eşec. Viziunea este o imagine sau un concept al viitorului, care neîndoielnic stă la baza planurilor şi acţiunilor liderului şi care îi inspiră şi îi motivează pe adepţii lui.

Atât Magellan cât şi Cook, din păcate, nu fuseseră pregătiţi pentru ceea ce li se arătase în faţă. Ei au fost mai pregătiţi pentru fapta în sine, dar nu şi pentru urmările ei. Acţionând sub impulsul momentului, căutând să-şi impună propria lor voinţă, concentrându-şi toate forţele numai în vederea atingerii scopurilor personale, au dat greş. Le-a lipsit intuiţia şi viziunea care ar fi trebuit să-i prevină asupra urmărilor. Dacă ar fi avut mintea trează, dacă ar fi fost mai calculaţi, dacă ar fi putut să vadă clar situaţia în care se aflau, viata lor ar fi luat o turnura diferita.

Leadership: Îţi gestionezi în mod eficient impulsul de a evolua în acceptarea unui angajament de performanţă şi de înaltă ţinută intelectuală, luând în considerare procesul de delimitare a efectelor unei daune morale?

Intuiţia şi viziunea pătrunzătoare reprezintă sistemul care te ghidează în viaţă, nelăsându-te să te abaţi de la drumul cel mai bun. Ele sunt, în acelaşi timp, elementele cheie ale leadershipului. Fără ele nu poţi să conduci. Fără ele nu-ţi poţi atinge scopurile. Fără ele nu poţi ajunge la finalul cursei. În mod aproape sigur, doar intuiţia şi viziunea pătrunzătoare te pot ajuta să vezi ceea ce este posibil să se întâmple în viitorul apropiat şi îndepărtat, asigurându-ţi mai multă coerenţă în gândire şi oferindu-ţi mai multă stăpânire pe propriile decizii.

Dacă nu te concentrezi asupra viitorului nu vei putea corecta sau preveni înrăutăţirea lucrurilor, ci probabil vei rătăci ca un somnambul. Iar ca lider nu-ţi poţi permite să dibuieşti cu piciorul ca şi cum ai merge în întuneric, sau fără să ştii când să te opreşti.

Impulsul de a trece la acţiune şi de a evolua în vederea realizării anumitor obiective, te va conduce pe un drum lung pe care însă nu-l vei parcurge până la capăt dacă-ţi lipseşte abilitatea de a vedea „copacii înaintea pădurii". Ai nevoie de o viziune pătrunzătoare pentru îndeplinirea scopurilor tale.

Leadershipul este impulsul de mărire pe care trebuie să-l restricţionezi de la nişte plăceri sau capricii, în ultimă instanţă mărunte, care te duc la extrem şi la durere.

Dacă eşti pus pe fapte mari trebuie să fii şi în măsură să-ţi controlezi impulsurile, să te abţii să acţionezi în pripă şi să faci ceva necugetat care să-ţi dea planurile peste cap. Îndreaptă-ţi atenţia spre viitor, identifică toate piedicile şi obstacolele înainte ca ele să apară, depăşeşte-le cu grijă şi du la bun sfârşit proiectele în care te-ai implicat trup şi suflet.

Controlează-ţi gândurile, voinţa şi acţiunile, punându-le într-o ordine care să ţină seama de impactul pe care îl pot avea asupra ta. Fii încrezător în capacitatea ta de a reuşi în tot ce ţi-ai propus, fără să-ţi forţezi limitele pe care tu însuţi ţi le impui.

Ca mijloc preventiv în contra avântului înspre nemăsurat se recomandă să consumi numai vise şi viziuni care nu depăşesc perimetrul bine păzit al posibilităţilor tale de manevră în circumstanţele cele mai neaşteptate.

Leadershipul înseamnă să-ţi recunoşti limitele atunci când împrejurările îţi cer să fii mai mult decât eşti capabil să fii.

Source: https://neculaifantanaru.com/calitatile-unui-lider-intuitia-si-viziunea-patrunzatoare.html

Luciditatea şi profunzimea judecăţii

On Martie 04, 2011

Orientează-ţi leadershipul spre virtute, arătându-te mai preocupat de latura nevazută a personalităţii umane.

Vă spuneam în „Măreţia sufletească” că un lider, pentru a se bucura de prestigiul si recunoştinţa oamenilor, trebuie să aibă un suflet mare şi să se implice cu toată dăruirea şi cu toată competenţa în realizarea aşteptărilor lor. Însă există şi o parte gri în această situaţie.

Leadershipul presupune să-i cunoşti pe oamenii pe care îi conduci, dar mai cu seamă să-ţi dai seama de deosebirile dintre ei şi de calităţile lor. Ca lider, trebuie să deţii acea putere de surprindere a esenţialului din oameni, a adevăratei lor firi, a caracterul lor - care este coloana de susţinere a acţiunilor, ideilor, abilităţilor şi iniţiativelor pe care le au. În această privinţă, mintea ar trebui să-ţi slujească pentru a desluşi adevăratele lor intenţii şi sentimente, adică a desluşi adevărata lor capacitate de a se adapta leadershipului tău.

Judecând cu multă chibzuinţă, înţelepciune şi maturitate toate aspectele care îi privesc pe cei din jurul tău prin prisma propriilor tale valori şi percepţii - asupra ce este bun şi drept, comparând interesele, aspiraţiile, preferinţele şi dorinţele lor cu propriile tale principii şi idei vei reuşi să realizezi performanţe deosebite.

Leadership: Ştii să vezi cu ochii minţii adevărul de dincolo de tine, acceptându-l ca pe o parte nevăzută din cine eşti în realitate?

Mai demult am citit un lucru interesant despre pictorul român, Nicolae Grigorescu. Cineva l-a întrebat cum anume trebuie pictat un portret. Iar el a răspuns mai întâi:

"Înainte de a începe un portret, uită-te bine, mai ales la mâinile modelului. Sunt mâini care nu seamănă cu figura. N-ai ce să le faci. Sunt mâini care gândesc, mâini bune, iubitoare, care parcă mângâie lucrurile pe care le ating, dar şi mâini răutăcioase care privesc lumea cu necaz. Am văzut mâini foarte triste la un actor care nu juca decât roluri comice. Mâinile nu puteau minţi... Orice lucru are o latură a lui mai expresivă - acolo e taina vieţii lui."

Liderul are o ierarhie a valorilor stabilită printr-o gândire atentă şi obiectivă, care de cele mai multe ori constituie unul din marile sale atu-uri. Să ai o minte receptivă, să ştii să sesizezi adevărul şi să vezi esenţialul din oameni, cum gândesc, daca sunt sau nu afectuoşi şi cooperanţi, daca sunt de încredere, daca sunt de acord cu ceea ce spui şi cu principiile tale - asta e ceea ce ai tu nevoie pentru a da continuitate leadershipului tău.

Dă-i judecăţii tale mai multă profunzime ca să recunosti oamenii buni şi ca să-i îndepărtezi pe cei răi. Aşa cum orice lucru are o latură mai ascunsă, tot aşa şi fiecare om are o latură a lui, nevăzută – şi acolo e taina caracterului său pe care trebuie s-o descoperi, şi apoi să te hotărăşti dacă să o accepti sau nu în sufletul tău.

Leadership: Îţi asumi experienţa de a fi conştient de profunzimea unei dureri invincibile puse pe seama manifestării tentaţiei pe care o simţi faţă de cei cărora le aparţii?

Cred că revelatoare pentru înţelegerea aspectelor pe care doresc să le evidenţiez aici este povestea lui „ *Timon din Atena”* , de William Shakespeare. Vă amintiţi, desigur, de acel nobil

din Atena, pe nume Timon, a cărui mărinimie nu cunoştea limite. Avuţia lui nesfârşită nici nu izbutea să umple bine cuferele, că el o şi revărsa, mult mai iute, dăruind-o la tot soiul de oameni, de orice rang. Casa lui era deschisă cui vrei şi cui nu-i vrei, iar datorită firii lui deschise şi risipitoare, fiecare linge-blide se alegea cu ceva de la el.

În final, răsplata a fost proporţională cu favorurile acordate. Fiindcă nu şi-a prevăzut nenorocirile şi nu le-a ocolit, fiindcă nu a luat seama la niciunul din avertismentele primite de la cinstitul său slujitor Flavius, fiindcă nu a fost un om cu judecată care să-şi evalueze faptele, fiindcă nu a avut o minte cercetătoare prin care sa surprindă trăsăturile oamenilor din jurul său, Timon şi-a prăpădit toată averea, a ajuns într-o stare deznădăjduită, şi lumea a devenit nepăsătoare faţă de el.

Cred că morala poveştii este aceasta: drumul dinspre Paradis spre Iad este presărat cu intenţii bune, dar şi cu minţi neluminate. Dacă vrei ca leadershipul tău să dăinuie în timp, trebuie să pătrunzi în gândurile şi sentimente oamenilor şi să rezişti oricăror tentaţii, presiuni şi influenţe din partea lor.

Calitatea de om raţional se obţine atunci când îţi pregăteşti mintea şi sufletul să lucreze împreună la favorurile acordate unei lumi care nu-ţi merită nici măcar palma unui impuls de a o trezi din beţie.

Luciditatea şi profunzimea judecăţii sunt calităţi care dau leadershipului tău o valoare în plus. Să ştii să vezi cu ochii minţii, nu doar cu sufletul şi inima, să sesizezi adevărul, realitatea obiectivă, să ştii să vezi dincolo de aparenţe, să izbuteşti să descifrezi tainele caracterului celorlalţi oameni – toate sunt rodul unei observaţii foarte subtile şi adânci pe care e necesar să o faci.

Un lider care îşi dă ascultare imboldului inimii acţionând în interesul celorlalţi, în numele sentimentelor, gândurilor şi dorinţelor lor este acoperit de glorie şi încărcat de laude. În consecinţă, bucuros de el însuşi, va continua să se arate binevoitor faţă de toată lumea. Însă există şi reversul medaliei. Cel care se dovedeşte prea simţitor faţă de nevoile oamenilor şi nu-şi frânează impulsul de a-i favoriza, va trece drept un om slab. Arătându-se prea darnic, va deveni o victimă.

Leadershipul tău trebuie să denote o judecată profundă şi sănătoasă. Fii un profund observator al sufletului omenesc, identifică calităţile morale ale oamenilor şi vezi dacă se potrivesc firii şi principiilor tale.

Discernământul este senzaţia de înstrăinare pe care o simţi faţă de propriile tale trăiri, atunci când reuşeşti să adopţi acele valori care generează o conştiinţă extinsă.

Eşti însufleţit de valori precum principialitatea, gândirea critică şi etică, asumarea raţională a riscurilor, ori curajul de a învăţa din propriile experienţe?

Concluzie: Ca lider este necesar să ai o gândire obiectivă şi să dai dovadă de cât mai multă luciditate în evaluarea oamenilor, atât din punct de vedere profesional cât şi din punct de vedere al personalităţii lor, al aspiraţiilor lor şi, mai ales, este util să cunoşti aspectele negative şi ascunse ale firii lor.

Aceste „defecte ascunse”, neştiute sau tolerate vor putea nărui, mai ales în situaţii critice, tot ce ai clădit impreună cu ceilalţi coechipieri ai tăi, succesul transformându-se într-un eşec. Aşa cum se spune să alegi grâul de neghină, aşa şi tu, ca lider, trebuie să-ţi selectezi coechipierii… înlăturând „neghina”.

Măreţia spirituală

On Decembrie 23, 2010

Învaţă să observi şi să modifici inteligent percepţiile oamenilor, astfel încât aceştia să depăşească mai uşor perioadele dificile din viaţa lor.

Urmă un moment de tăcere aproape deplină, întrerupt doar de zgomotul de fond al elicopterului şi de vibraţia accentuată a acestuia. Se uitau unul la celălalt, între ei plutind un sentiment profund de empatie. Soldatul rănit, proaspăt eliberat din lagărul vietnamez, încercă să comunice impresia sa colonelului Cal Rhodes, şi să-i spună un cuvânt binevoitor care putea fi şi sincer:

- Ce mult ma bucur să te văd… Fiul tău, Frank, s-a îmbolnăvit foarte grav. Am încercat să-l ajutăm…dar… a murit.

La aflarea acestei veşti zdrobitoare, pe care nu voia s-o creadă posibilă, trupul colonelului Cal Rhodes fu străbătut de un fior de durere, din tălpi până-n creştet. Mâhnirea lui era atat de mare încât îl ardea în suflet ca un fier înroşit.

Leadership: Experienţa ta de viaţă coincide cu experienţa de a da "înainte" sau "înapoi" ceasul grelei cumpene?

Soldatul îl privi intens în ochi pe colonel, cu o privire în care i se citea o emoţie profundă. Încuviinţă trist din cap. Ochii săi, plini de-o inocenţă covârşitoare, păreau a cere îndurare şi iertare. Apoi, adunându-şi tot curajul şi toată puterea inimii, îi spuse cu acea imensă tristeţe pe care o ţinea în adâncul sufletului:

- Fiul tău mi-a salvat viaţa în ziua aceea… mi-a salvat viaţa…

Cal Rhodes voia parcă să spună ceva, dar nu mai avea rost. Lăsă gândul neterminat, neputând să-şi exprime emoţiile profunde de dezamăgire şi suferinţă. Sentimentul de însingurare puse dintr-o dată stăpânire pe el. Întreaga lui lume părea că s-a prăbusit. Se simţea ca şi cum nimic nu mai avea sens. Izbucni în lacrimi. Era asemenea acelui om ce a ieşit dintr-un salon iluminat feeric şi s-a trezit brusc într-o beznă totală, din care nu mai putea ieşi.

Importanţa măreţiei unui moment memorabil constă în experienţa de a fi implicat în el, nu în rezultatul final pe care el îl poate garanta.

Cineva spunea că slăbiciunea şi puterea merg întotdeauna una lângă cealaltă - slăbiciunea vestejirii vitalităţii şi tăria puterii pierdute. Iar ceea ce îl face pe om puternic este puterea de a merge mai departe, alegându-şi alte scopuri în viaţă, alte idealuri care vor inclina mult balanţa în favoarea lui.

Finalul filmului *"Uncommon Valor (1983)"* este deosebit de mişcător.

Pe aeroport, la revenirea în ţară, toţi soldaţii eliberaţi din lagărul din Laos au fost aşteptaţi şi îmbrăţişaţi cu mare bucurie şi lacrimi în ochi de către rudele lor. Pe Cal Rhodes îl aştepta numai soţia lui. Helen îi strânse mâinile la piept cu putere, şi-l sărută cu drag. Era bucuroasă să-l revadă, şi mândră de el că i-a putut salva măcar pe acei prizonieri, iar dacă fiul lor nu

s-ar fi îmbolnăvit şi nu ar fi murit cu mult înainte de iniţierea misiunii de salvare, probabil că ar fi fost şi el salvat.

Iar bucuria ei a făcut minuni - i-a schimbat colonelului starea de spirit. Dintr-o dată, toate acele emoţii puternice şi totodată nocive pe care el le încercase cu sufletul complet şi conştiinţa întreagă – şoc, mânie şi tristeţe – au disparut. S-au îmbrăţişat în faţa tuturor cu multă dragoste, cu multă caldură şi cu multă bucurie. Viaţa lor reîncepea, primind un nou sens, de la capăt.

Helen Rhodes a ştiut să modifice inteligent percepţia sotului ei, astfel încât acesta să depăşească mai uşor acel moment dificil din viaţa lui. Ea a dat dovadă de o măreţie spirituală înaltă.

Calitatea leadershipul tău este strâns legată de starea de spirit pe care o transmiţi celorlalţi oameni, chiar şi atunci când te simţi tu însuţi descurajat.

Cineva aflat într-o situaţie dificilă se simte bine doar dacă un om deosebit se află alături de el. Bucuria pură poate izvorî numai atunci cand starea sa de spirit se armonizează cu starea de spirit a celeilalte persoane. Helen a reuşit să-i schimbe soţului ei starea de spirit fiindcă a avut o mare putere de influenţă asupra lui.

Tristeţea şi amărăciunea pot fi depăşite numai dacă ai certitudinea că cineva, o persoană sinceră, plină de speranţă şi de încredere, îţi poate aduce înapoi bucuria, acea bucurie cu totul specială care vine de undeva din adâncul sufletului şi o face să dureze. Nimic nu ajută mai mult la schimbarea stării tale de spirit decat certitudinea că eşti dorit de cineva. Optimismul propriu nu poate tăgădui suferinţa reală. Numai o persoană cu o mare putere de influenţă poate să îndepărteze emoţiile tale negative, o persoană empatică care îţi înţelege cu adevărat sentimentele.

A-ţi asuma decizia de a merge mai departe presupune să învârti foarte puternic cheia circumstanţelor tale existenţiale spre trecut, ca şi cum ai avea impresia că rupi cheia.

Măreţia spirituală are o covârşitoare importanţă în viaţa oamenilor şi, de aceea, n-am vrut să pierd ocazia să vorbesc despre această calitate. Căci măreţia spirituală este ingredientul principal care stă la baza unui caracter şi a unui suflet bun şi frumos. Ea denotă acea însufleţire totală a oamenilor - necesitatea lor interioară de a-şi manifesta emoţiile, de a le descoperi pe ale celorlalţi şi apoi de a le schimba. Este dovadă certă că în adâncul sufletului tău există acel sâmbure colosal de umanitate, acea sclipire care te diferenţiază de ceilalţi oameni şi care te face să radiezi numai speranţă şi bucurie în jurul tău.

Aşa cum eterul umple spaţiul dintre cer şi pământ, tot asfel măreţia spirituală a liderului umple prăpastia dintre tristeţea şi fericirea oamenilor, asigurând o continuitate a vieţii lor. Piatra de temelie a succesului unui lider este dată, fără îndoială, de cea mai strălucitoare calitate a sa: măreţia spirituală.

Concluzie: Măreţia spirituală este puterea care trebuie să te însoţească permanent, mai ales în acele situaţii când ţi se pare că totul este pierdut. Este puterea sufletului care îţi dă elanul de a lua viaţa de la început ori de câte ori te prăbuşeşti în hăul disperării.

Un caracter puternic şi tenace poate depăşi de unul singur situaţiile critice, dar existenţa alături de el a unui suflet care să-l susţină şi aibă încredere în el, este elementul care-l va propulsa şi-l va determina să-şi continue mai uşor drumul în viaţă.

*** Notă:** Uncommon Valor [1983]

Source: https://neculaifantanaru.com/calitatile-unui-lider-maretia-spirituala.html

Măreţia sufletească

On Octombrie 17, 2010

Ca să te bucuri de prestigiul şi recunoştinţa oamenilor nu-i de-ajuns să fii bun, trebuie să fii mare.

În 1920, după încetarea războiului, situaţia prizonierilor din întreaga lume era tot mai grea, soarta lor era disperată. În ţările ruinate tifosul şi foametea decimau tot mai mulţi oameni. Crucea Rosie Internaţională nu prididea să acorde atâtea ajutoare. Numai eforturile unite ale naţiunilor îi mai puteau salva.

Secretarul Ligii Naţiunilor de atunci, diplomatul cu experienţă Noel Baker, era ferm convins că doar un singur om era în stare să salveze situaţia, un om care se bucura de prestigiul şi recunoştinţa generală pentru aptitudinile sale organizatorice, pentru energia, talentul său, dar în special pentru măreţia sufletească. Cel care răspundea întru totul unor cerinţe atât de înalte era nimeni altul decât eminentul explorator şi om de ştiinţă Fridtforf Nansen, care era cunoscut în întreaga lume pentru curajul, cinstea, generozitatea şi mărinimia sufletească de care dăduse dovadă de nenumărate ori.

- Nu ! a ripostat Nansen. În curând voi împlini 60 de ani; e timpul sa încep o viaţă liniştită. Misiunea pe care mi-o încredinţaţi, îmi va lua câţiva ani. Înseamnă că în tot acest timp va trebui să-mi părăsesc lucrările ştiinţifice, să renunţ la speranţa unei vieţi în sânul familiei… De ce să-mi închin viaţa unei probleme care-mi este străină, şi de care alţii caută să se debaraseze?

Leadership: Construcţia şi evoluţia personalităţii sale se sprijină pe rolul pe care ţi-l asumi în reglarea diferenţierii între modul de a-ţi împlini menirea și puterea de a-ţi exprima convingerile?

Însă un om cu un suflet mare nu poate rămâne indiferent la suferinţele altora. Noel Baker a insistat:

- Trebuie susţinută credinţa oamenilor pe cale să se stingă, în marea familie a popoarelor…Liga este simbolul salvării. Trebuie întărită credinţa oamenilor în această organizaţie - instrument al păcii şi înţelegerii reciproce. Omenirea în suferinţă îşi îndreaptă spre dumneavoastra privirile pline de speranţă, Fridtforf Nansen.

Convins de cuvintele emfatice ale diplomatului, şi însufleţit de adevărul pe care acesta l-a exprimat, Nansen a acceptat să ia cârma omenirii în mâinile sale. Dăruirea şi entuziasmul lui pentru binele omenirii l-au obligat să renunţe la studiile sale marine şi la liniştea sufletească pe care o visa şi care i-o putea asigura familia. Încă o dată trebuia să se bată pentru salvarea oamenilor şi a omenirii.

Adevărul care dă restart scopului tău în viaţă se ghidează după motto-ul: "Eşti bun, eşti milos, eşti mare" ?

Măreţia unui lider nu constă în fericirea personală, ci în fericirea pe care o împarte cu ceilalţi. Nu banii, nu faima, nu puterea, ci doar faptele lui bune merită recunoştinţa generală. Punându-se în slujba omenirii atunci când situaţia era extrem de grea, atunci când nimeni nu avea curajul să-şi asume responsabilitatea, atunci când, în acele clipe de deznădejde, toată lumea aştepta ajutorul, dar totul părea fără speranţă, şi făcând tot ce i-a stat în putinţă

pentru a îndrepta lucrurile spre un făgaş normal, luptând cu minciuna, cu clevetirile, intrigile şi nedreptăţile care se repercutau asupra milioanelor de oameni nevinovaţi, Nansen s-a făcut vrednic de recunoştinţa generală.

Datorită lui Nansen şi numai datorită demersurilor şi insistenţelor sale, s-au strâns în cele din urmă donaţii de la oameni de toate naţionalităţile, din cele mai diferite straturi sociale, care au fost repartizate cu stricteţe şi dreptate populaţiei înfometate. Niciodată în istorie apelul unui om nu a stârnit un ecou atât de puternic în inimile oamenilor. Este surprinzător, nu-i aşa, cât de mult poate să facă un om a cărui mărinimie sufletească nu cunoaşte margini. Ca să te bucuri de prestigiul şi recunoştinţa oamenilor nu-i de-ajuns să fii bun, trebuie să fii mare.

Leadership: Măreţia de a fi cineva înseamnă să găseşti răspunsuri la întrebările existenţiale conform dorinţei de a-ţi crea aşteptarea unei minuni din partea ta sau din partea altcuiva?

Coboară în adâncul inimii tale şi cerceteaz-o. Îţi spun cu mândrie, viitor lider, că oamenii vor avea nevoie de tine, cât timp vor trăi. Cercetează trecutul, analizează prezentul, încearcă să ghiceşti viitorul, caută să-ţi asculţi inima şi vezi dacă eşti sau nu capabil să-i serveşti cu dăruire, fără resentiment, fără zgârcenie sau şovăială pe cei ce au realmente nevoie de ajutorul tău. Doar o secundă e de-ajuns ca să schimbi îndoiala în certitudinea cea mai neclintită. Dacă inima ta nu se înviorează în faţa niciunui simţământ de uniune cu ceilalţi, înseamnă că nu simţi nimic viu în tine; ceea ce înseamnă că nu eşti "mare".

Nansen a fost un simbol al umanismului. Poţi fi şi tu dacă nu rămâi indiferent la soarta celorlalţi oameni. Dacă, însă, eşti ca unul din acei făţarnici care nu fac nimic, dar aşteaptă cu nerăbdare ca lumea să-şi arate recunoştinţa şi respectul pentru el prin cele mai simandicoase reverenţe. Dacă eşti ca unul din acei oameni care-şi fac socotelile de "mărire" fără să ţină seama de principiile de solidaritate umană. Dacă eşti unul din aceia care nu preţuiesc şi nu luptă să cultive valorile umane ca binele, dreptatea, altruismul, onestitatea şi, în sfârşit, dacă eşti unul din aceia care se culcă pe laurii unui succes nemeritat, datorat altora, nu încape îndoială că lumea va începe să-şi manifeste dezaprobarea faţă de tine, spre adânca ta dezamăgire. Lumea nu va nutri gânduri frumoase şi speranţe, ci teamă sau dezgust, iar tu te vei pierde în cele din urmă într-o adâncă uitare...

Onestitatea faţă de sine este o abilitate dobândită prin lucrul cu propriul suflet în condiţiile unei tendinţe generale de a prefera unele situaţii altora.

Concluzie: Ca să te bucuri de prestigiul şi recunoştinţa persistentă a oamenilor, trebuie să te implici cu tot sufletul în realizarea nevoilor şi aşteptărilor lor. Uneori este nevoie doar de puterea cuvântului care uneori convinge mai repede decât oricare altă metodă.

P.S. Aşa după cum violenţa "minţii" se exteriorizează prin acte violente, măreţia sufletească se recunoaşte prin puterea de convingere a vorbelor, spre realizarea unor acte pline de umanitarism.

*** Notă:** A. Talanov - *Nansen* , Editura Tineretului, 1961.

Source: https://neculaifantanaru.com/calitatile-unui-lider-maretia-sufleteasca.html

Perseverenţa

On Decembrie 22, 2008

Continuă să rămâi fidel convingerilor şi ideilor tale, ca să răzbaţi dincolo de limitele pe care ţi le impun ceilalţi.

Ca un băiat sărac care n-are nici prieteni, nici jucării, dar are lampa lui Aladdin, Fernando Magellan are un gând, un gând măreţ pe care vrea să-l vadă realizându-se cu orice preţ. Vrea să pornească în căutarea strâmtorii care comunică între oceanul Atlantic şi Pacific, strâmtoare pe care n-au reuşit s-o găsească nici cei mai încercaţi navigatori ca Vespucci, Columb, Cortez, Cabot sau Juan Diaz de Solis. Ce şansă era să o găsească tocmai el, un şchiop trecut de prima tinereţe, sărac lipit pământului, un singuratic fără familie, fără prieteni, fără un loc al lui?

După calculele sale, pentru o astfel de călătorie erau necesare trei corăbii mari, un echipaj încercat, bine instruit, şi cel mai important lucru, merinde suficiente pentru cel puţin jumătate de an. Dar de unde să obţină el sprijinul necesar pentru a da curs nevoilor sale, dacă nu de la regele Manoel?

Leadership: Poţi să fii superior celui ce erai ieri, prin explorarea zonei de cuprindere a unei imagini de sine care se sincronizează cu idealul de reprezentare a virtuţii de a crede în tine însuţi?

Timp de aproape doi ani a încercat Magellan să obţină o sponsorizare, dar nu i s-a deschis nicio uşă din nenumăratele uşi care duceau la camera de audienţă a regelui. Ce crudă durere poate simţi un om când se vede mereu îndepărtat de al său vis măreţ. Dar nu şi Magellan, care era un om dârz şi tenace. Toate aceste respingeri jignitoare, usturătoare aş zice, pe care a trebuit să le înfrunte, i-au întărit şi mai tare hotărârea. Un om ca el nu-şi poate stăpâni zvâcnetul inimii. Odată ce şi-a impus să atingă un scop, face tot ce-i stă în putinţă pentru a-l atinge.

Insetat de interesul său pasionat, Magellan reuşeşte până la urmă să găsească un sponsor în persoana celebrului armator Christofor de Haro, un bogătaş care a considerat acţiunea promiţătoare din punct de vedere comercial. În sfârşit ! În sfârşit după doi ani în care a alergat când în dreapta, când în stânga, încercând să obţină ba de la unul, ba de la altul o sponsorizare, şansa s-a arătat. După ani de zile în care a dus o luptă cinstită, serioasă şi foarte stingheră, negăsind până atunci pe nimeni cu care să discute planurile sale ciudate şi încâlcite, iată că în sfârşit cineva s-a oferit să-l ajute. Dar greul era departe de a se fi terminat.

Leadership: Sensul pe care îl dai drumului tău se datorează unei atitudini deschise faţă de o căutare fără sfârşit?

În faţa unei misiuni uriaşe numai un om deosebit de perseverent se poate impune. Sarcini, osteneli, răspunderi, toate au căzut asupra lui Magellan. Câtă trudă, câtă osteneală, câtă luptă cu funcţionarii şi negustorii a mai dus omul ăsta în cele cinci luni de zile înainte de plecarea mult aşteptată, câte nopţi nedormite, câte frământări. Să te ocupi de aproape absolut toate de unul singur doar pentru că n-ai niciun prieten de nădejde, asta da încercare. Oricine ar fi fost în locul lui Magellan şi-ar fi abandonat cu siguranţă de mult visele.

La 20 septembrie 1519, Magellan, după ce controlează încă o dată toate mărfurile şi încărcatura, după ce mai trece o dată în revistă proviziile, după ce se asigură că totul e pregătit, că nu lipseşte nicio pânză, nicio funie, niciun şurub (atât de minuţios era în vederea

reuşitei), dă semnalul de plecare, iar flota sa se desprinde de ţărm şi porneşte în căutarea acelui „el paso”.

Un an de zile de căutări necontenite a urmat. Un an în care echipajul s-a răsculat impotriva lui Magellan din cauza foametei, din cauza oboselii, şi mai ales din cauza faptului că strâmtoarea pe care Magellan pretindea că ştie unde se află, nu era de găsit. Dar în faţa unui om perseverent toată lumea se pleacă cu resemnare. Magellan a reuşit să-şi ţină în frâu echipajul şi, dupa ce a navigat în derivă vreme îndelungată, a reuşit până la urmă să găsească strâmtoarea ce-i poartă şi azi numele.

Leadership: Îţi stimulezi motivaţia de a te angaja în procesul unei activări de Brand, în mijlocul unui triumf care produce o consecinţă de neevitat?

Brandul este sursa unei promisiuni încheiată în formă autentică, care introduce o acţiune pentru a obţine o ofertă. Brandul unui lider este reprezentat de modul în care el este perceput și văzut în mintea celor cu care interacționează, prin prisma rolului şi a faptelor pe care şi le asumă într-un orizont temporal impredictibil.

Magellan n-a apucat să se bucure decât o clipă de reuşita lui. A fost ucis într-o biată confruntare cu indigenii, chiar pe drumul de întoarcere acasă. Dar el a dovedit că un om, oricât de sărman ar fi el, chiar şi şchiop, chiar şi fără niciun fel de relaţii, poate realiza ceea ce cei mai renumiţi şi mai curajoşi oameni nu reuşesc. A dovedit că un singur om poate supune voinţei sale un echipaj întreg şi orice opoziţie. Iată materialul din care este făcut un lider. Dacă eşti suficient de perseverent şi hotărât în deciziile şi acţiunile tale, vei reuşi să-ţi atingi orice scop, indiferent cât de imposibil pare de îndeplinit.

Un conducător croit dintr-un lemn mai tare. A înfruntat frigul, oboseala, foamea şi toate lipsurile inimaginabile, respingeri după respingeri, ani de zile, dar cu toate acestea Magellan a mers mai departe, tot mai departe. Iată ce înseamnă să fii perseverent, iată ce înseamnă să te dedici cu însufleţire unui scop nobil şi să te ridici din anonimatul existenţei tale.

În faţa tuturor obstacolelor poţi ieşi triumfător doar dacă eşti perseverent şi stărui cu convingere în demersurile tale. Nu poţi să ajungi un mare conducător dacă, cuprins de teamă, dai înapoi în faţa valurilor de furtună. Nu poţi să-ţi atingi niciodată scopurile dacă nu mergi tot timpul înainte, dacă nu eşti tot timpul credincios misiunii pe care ţi-ai asumat-o, daca nu stărui în ideile tale şi dacă n-ai curajul să înfrunţi orice situaţie dificilă.

Perseverenţa este ceea ce promiţi să dai posterităţii în lupta dintre tine însuţi şi lumea din jur, câştigându-ţi statutul de învingător prin epocala descoperire de la sfârşitul unei lungi călătorii care îţi reprezintă numele.

Concluzie: „Să lupţi, să cauţi şi să nu găseşti, dar niciodată să nu te dai batut, ci să fii perseverent”, iată un motto pentru orice lider care doreşte realmente să-şi atingă scopul. Continuă să rămâi fidel convingerilor şi ideilor tale ca să răzbaţi dincolo de limitele pe care ţi le impun ceilalţi.

Source: https://neculaifantanaru.com/calitatile-unui-lider-perseverenta.html

Puterea de pătrundere a eului individual

On Aprilie 04, 2011

Cu cât ştii mai multe despre oameni, cu atât vei fi mai pregătit să-i înţelegi.

În cartea „ *Fiecare pacient spune o poveste* ", Lisa Sanders scoate în evidenţă un aspect foarte important. Anume că în medicină deseori ceea ce pare este ceea ce nu este şi nu pare a fi !

Crystal Lessing abia împlinise douăzeci de ani. Fusese toată viaţa ei sănătoasă tun. Dar în ziua când a mers la cabinetul stomatologic ca să-şi scoată câteva măsele de minte incluse în os, s-a îmbolnăvit. Era obosită. Avea dureri. Febră. Starea ei de sănătate se agravase atât de tare încât a trebuit să fie internată de urgenţă la terapie intensivă la marele centru medical universitar din Long Island. Era galbenă la faţă. Părea foarte slabă. Inima îi bătea tot mai repede. Respira mult mai repede decat era normal, in ciuda oxigenului care era pompat în nas. Rinichii nu funcţionau.

Nimeni însă nu cunoştea adevărata cauză a bolii. Doctorii o consultaseră, o îngrijiseră cu mare seriozitate şi atenţie. Însă nu le era clar dacă misterul bolii ei avea să fie soluţionat la timp pentru a-i salva viaţa. Fişa ei medicală era plina cu numere care atestau cât de bolnavă era. Existau foarte multe anomalii.

Leadership: Etichetezi experienţa de a fi conştient de manifestările comportamentale ale oamenilor drept o variantă de gândire care îţi permite să te priveşti pe tine însuţi din unghiul unei sensibilităţi aparte?

Doctorul Steven Walerstein, şeful departamentului de Farmacologie a spitalului a fost chemat de urgenţă. Însă el a făcut altceva decât ceea ce făcuseră toţi ceilalţi doctori. Nu a citit fişa medicală a fetei. Fiindcă nu voia să fie influenţat de gândirea celor care o consultaseră deja. Mult prea adesea, în aceste cazuri dificile era trecut ceva cu vederea sau interpretat greşit.

În schimb, s-a dus la patul bolnavei, s-a prezentat tinerei şi mamei acesteia. Şi i-a cerut fetei să spună întreaga poveste de la capăt. Când anume au apărut primele dureri, ce a simţit exact şi in ce lor, etc. Trebuia să pună lucrurile cap la cap de unul singur. Dupa relatarea evenimentelor, doctorul îşi îngădui să se uite în fişa ei. Trebuia să găsească un raspuns, altfel fata ar fi murit în câteva zile.

Walerstein s-a oprit o clipă să caute în fişa ei medicală un fel de tipar îngropat în acel haos de cifre şi analize. Şi atunci observă că echipa care o îngrijise pe fată nu luase în considerare o anumită analiză în căutarea diagnosticului. Această informaţie fusese pur şi simplu dată la o parte. S-a dus imediat la biblioteca spitalului pentru a-şi verifica intuiţia. Da ! Avea dreptate. Fata suferea de boala Wilson.

Fetei i s-au mai făcut o dată analizele pentru boală respectivă, şi într-adevăr rezultatele au confirmat bănuiala lui Walerstein. Ea a fost transferata imediat cu elicopterul in New York, a primit în cele din urma un organ şi a supravietuit.

Leadership: Cauţi să pătrunzi în minţile oamenilor pentru a le descifra stările afective chiar şi atunci când nu eşti pregătiţi să înţelegi limitele la care se extind consecinţele propriilor tale erori de observaţie?

Dacă vrei să afli cum funcţionează leadershipul, atunci trebuie să afli cum „funcţionează" oamenii, care sunt stările lor afective: trăirile lor, atitudinea lor, sentimentele şi gândurile lor. Aşa cum un doctor analizează temeinic problema pacientului ca să poata pune un diagnostic corect, tu trebuie studiezi comportamentul şi atitudinea oamenilor, şi să analizezi ce se intamplă în mintea şi în sufletul lor ca să poţi să-i ancorezi de partea ta. Trebuie să demonstrezi acea subtilitate în observaţie, acea putere de pătrundere a Eului individual al omului.

Tu arăţi un interes crescând pentru ceea ce simt oamenii din jurul tău? Eşecul în leadership se datorează unei multitudini de paşi greşiţi acumulaţi în timp, dar şi lipsei de siguranţa în stabilirea unui „diagnostic" obiectiv şi corect. Învaţă să iei în considerare şi alte aspecte decât cele pe care le vezi de obicei şi mai ales învaţă să-i asculţi.

Cu cât ştii mai multe despre oameni, cu atât vei fi mai pregătit să-i înţelegi.

Leadership: Încerci să obţii întreaga poveste a unui om cu riscul de a stabili diagnosticul unei involuţii care contrastează cu evoluţia propriei tale conştiinţe?

Oamenii nu sunt cu toţii la fel. Fiecare este o personalitate aparte, un „eu" deosebit. Nu poţi doar să te uiţi la ei şi să-i înţelegi. Ca să poţi să-i influenţezi trebuie să le asculţi "povestea" - şi să încerci să deduci ce anume îi entuziasmează, ce anume îi motivează, care sunt aspiraţiile lor şi neîmplinirile lor, să înţelegi cum lucrează mintea lor, care este combustibilul care le pune in mişcare motorul stării lor de spirit. Şi să-i faci să înţeleagă cum pot participa pe deplin la propria lor "vindecare" urmand paşii indicaţi de tine.

Aşa cum un medic trebuie să aibă o bază solidă de cunoştinţe si o experienţă suficient de mare ca să ştie să interpreteze ce spun pacienţii, tu trebuie să ai acea putere de pătrundere în lumea interioară a celorlalţi, în tainele universului lor, în Eul lor, în conştiinţa lor şi să intuieşti ceea ce nu merge bine. Nu poţi să le sporeşti valoarea celorlalţi daca nu înţelegi sistemul lor de valori. Nu uita că diagnosticele bune duc la terapii ţintite, cu şanse foarte mari de vindecare.

Ca lider trebuie să ştii să asculţi, nu numai să pui întrebări şi să obţii răspunsuri. Aşa cum un medic ascultă pacientul ca să poată pune lucrurile cap la cap, şi în final să stabilească diagnosticul cel mai corect, şi tu trebuie să-i asculţi pe oameni, să pui accent pe răbdarea în timp, să le acorzi multă atenţie, si libertatea de a-şi exprima motivele pentru care nu "funcţionează" cum trebuie.

Leadershipul este locul pe care îl ocupă de gândirea intuitivă într-un context de acceptare a adevărurilor greu de înţeles. Înseamnă să anticipezi consecinţele propriilor tale reacţii la experienţele provocatoare ale vieţii prin interpretarea şi aprecierea atitudinii pline de grijă a celorlalţi oameni.

Concluzie: Un lider performant trebuie să deţină arta de a asculta ceea ce spun oamenii. A şti să interpretezi obiectiv şi imparţial ceea ce asculţi îţi dă posibilitatea să pătrunzi în adâncurile eu-rilor şi aflând cât mai multe despre aceste eu-ri vei fi pregătit să-i înţelegi şi vei putea acţiona eficient.

*** Notă:** Lisa Sanders - *Fiecare pacient spune o poveste* , Editura Trei, 2011

Source: https://neculaifantanaru.com/calitatile-unui-lider-puterea-de-patrundere-a-eu-lui-individual

Puterea de pătrundere psihologică

On Aprilie 07, 2011

Caută să pătrunzi în gândurile celorlalţi pentru a le descifra caracterul.

Numeroase erau desenele pe care maestrul le concepuse în modestul său atelier de pictură. Zilnic îmi aruncam ochii asupra lor încercând nu doar să mă hrănesc cu noi idei colorate, ci să înţeleg mai bine ce este necesar să cunosc, măcar elementele esenţiale ale artei sale. Maestrul era un om cu o ambiţie insaţiabilă care ştia foarte bine cum trebuie muncit, ce tehnici şi ce combinaţii trebuiau folosite pentru a conferi tablourilor sale o mare putere de emoţionare.

- Nu-i de-ajuns să fii artist pentru a face artă, trebuie să devii un bun psiholog, mi-a spus el cu o voce convingătoare şi plăcută.

Apoi mi-a arătat un vechi portret al lui Rembrandt şi a adăugat:

- Uită-te cu atenţie la acest portret. Încearcă să-l vezi din 400 de unghiuri diferite. Dacă nu reuşeşti, atunci nu vei înţelege niciodata arta. Şi nu vei fi niciodată un mare artist.

Leadership: Încerci să modifici substanţial modul de percepere a unui conţinut plin de valori, prin refuzul de a înţelege ce mesaje vrei să transmiţi?

Fireşti consideraţii de la un spirit aşa de pătrunzător. Dar gândul că trebuie să percep o imagine în 400 de feluri mi-a anihilat dorinţa de a avea o cât de mică iniţiativă.

Mai târziu maestrul mi-a spus secretul. Singura cale de a vedea un portret dintr-o sumedenie de unghiuri este să-ţi concentrezi atenţia asupra chipului acelui personaj şi să încerci să pătrunzi în mintea lui, în lumea lui de gânduri pentru a-i descifra caracterul. Gândirea ta nu trebuie să înceteze să pătrundă ceea ce se petrece înlăuntrul modelului. Ca să poţi vedea un portret din mai multe unghiuri trebuie mai întâi să obţii o mai bună imagine de profunzime. Fiecare personaj este un portret psihologic.

De exemplu în acel portret al lui Rembrandt, dacă pe chipul lui citeam maturitate, hotărâre, dar şi o oarecare tristeţe, atunci imaginea era a omului singur care ştie că nu este iubit de nimeni.

Adevărata artă a leadershipului presupune să explorezi adâncurile lumii omului în situaţia dată de măsura unei inteligenţe artistice aflate la maturitate.

Tu eşti destul de bun când vine vorba de a pătrunde în lumea interioară a celor din jurul tău? Dacă vrei să fii un lider eficient trebuie să-i influenţezi pe oameni. Iar singura cale de a-i influenţa este să înţelegi tainele din adâncul sufletului lor, să le înţelegi concepţiile, nevoile emoţionale, sensul pe care ei îl dau vieţii, să le înţelegi aspiraţiile, să le înţelegi sensibilităţile şi preferinţele, şi apoi să le stimulezi latura pozitivă a firii lor.

Asa cum un pictor ştie să asimileze inovaţiile care apar în pictură, să şi le însuşească şi să le aplice în mod creator pentru a exprima o nouă viziune, tot aşa tu trebuie să asimilezi cât mai multe informaţii din universul interior al oamenilor din jurul tău, să cercetezi şi să înţelegi

modul lor de gandire, iar apoi să încerci să le relevi propria ta ideologie.

Leadership: Poţi să găseşti esenţa care îi defineşte pe oameni prin natura integratoare a unui proces de gândire a cărui regulă de înaintare este spargerea tiparelor de răspuns la anumiţi stimuli externi?

Celebrul filozof Soren Kierkegaard spunea cu competenţă: " *Ceea ce ascunde fiecare om în intimitatea fiinţei sale psihice este mult mai bogat decât ceea ce lasă să se vadă la exterior, aşa încât omul adevărat este mai degrabă cel din sine, care nu se manifestă, în timp ce cel care ni se lasă cunoscut nu este decât o fiinţă convenţională.* "

Ca lider, dacă poţi să analizezi sentimentele oamenilor în situaţiile date şi să înţelegi cele mai profunde şi mai delicate mecanisme de funcţionare a minţii fiecaruia, şi dacă eşti capabil să faci anumite ajustări, atunci drumul tău către reuşita în leadership este deplină. Încearcă să-i studiezi pe oameni cu aceeaşi subtilitate în observaţie, cu aceeaşi putere de pătrundere pe care o dovedeşte un pictor atunci când studiază natura.

Nu vei putea să-i influenţezi pe oameni dacă nu reuşeşti să faci ajustări în procesul lor de gândire şi să le impui propriul tău punct de vedere. Ceea ce e şocant e că există numeroşi lideri care totuşi cred cu tărie că puterea de influenţă ţine numai de carismă şi personalitate. Greşit. Leadershipul este totodată şi un joc psihologic prin care trebuie să afli cele mai ascunse intenţii şi realităţi ale oamenilor, şi apoi să-i cucereşti cu totul.

Cineva a făcut următoarea afirmaţie: " *Caracterul este suma tuturor însuşirilor morale sau psihice ale unui om.* " Cred că nimic nu este mai adevărat. Caracterul oamenilor de care te înconjori este esenţial, şi el ţine de procesul lor de gândire.

Ca sa le schimbi oamenilor percepţiile va trebui să înţelegi procesul lor de gândire. Neputinţa de a vedea clar în ei înşişi, de a înţelege universul lor interior îţi va diminua considerabil influenţa.

Esenţa care te defineşte poate să devină obiectul unui studiu artistic superior al cărui impact necesită a fi fundamentat conceptual?

Concluzie: Puterea de pătrundere psihologică este esenţială pentru un lider. Numai cunoscând psihologia oamenilor poţi reuşi să-i influenţezi şi să-i mobilizezi, având astfel buni colaboratori şi suporteri în drumul spre performanţă şi victorie.

Source: https://neculaifantanaru.com/calitatile-unui-lider-puterea-de-patrundere-psihologica.html

Puterea de persuasiune

On Aprilie 06, 2011

Comunică-le oamenilor punctul tău de vedere într-un mod atât de eficient încât ei să fie convinşi de justeţea lui.

Cel puţin pentru gimnastul Dan Millman, toată viaţa lui se rezuma la acele 20 de secunde din faţa arbitrilor care îi puteau dărui aurul. O notă foarte bună nu îl mulţumea, el dorea cu orice preţ locul întâi. Dar visul lui era încă departe de a deveni realitate. Nu era pregătit pentru marea încercare. În urmă cu zece luni se accidentase grav. Doctorii erau destul de sceptici în privinţa lui, iar dacă ei nu vedeau la el dovezi foarte clare care să le indice că e destul de puternic să concureze, atunci nu i-ar fi permis să participe la olimpiadă.

Antrenorul lui, de asemenea, era foarte sceptic. Nimeni nu-i dădea mari şanse lui Millman. Nici măcar el însuşi nu-şi dădea mari şanse de reuşită, deşi, perseverent din fire, se reapucase serios de antrenamente.

Leadership: Simţi că poţi fi mai presus de tine însuţi în circumstanţele unei asemănări sensibile între conţinutul experienţelor pe care le-ai parcurs şi profilul unui model de raţiune care îţi determină voinţa prin temeiurile apariţiei sale?

Capacitatea de a stabili relaţii îţi pune în lumină toate calităţile. Dacă ai urmărit filmul " *The Peaceful Warrior* ", atunci sigur îţi aminteşti povestea. Totul în viaţa lui Millman s-a schimbat după ce a întalnit un străin misterios numit Socrate (interpretat de actorul Nick Nolte). Ei au început să se întâlnească tot mai des. Între ei s-a legat o bună prietenie. Socrate l-a antrenat şi l-a învăţat zilnic lucruri care la rândul său le învăţase din propria experienţă de viaţă. Şi astfel a reuşit să-l schimbe.

Cu o subtilitate demnă de un mare psiholog, Socrate a pătruns adânc în psihicul lui Millman, sugerându-i şi căile de a nu cădea în acea stare mentală de limitare. Unul din sfaturile cele mai preţioase pe care i l-a oferit merită să fie reţinut:

"Vreau să încetezi să mai crezi ce spun ceilalţi şi să începi să crezi în tine. Aruncă gunoiul, Dan. Gunoiul este orice care stă între tine şi singurul lucru care contează, clipa de faţă. Vei fi uimit de ceea ce poţi să faci şi cât de bine poţi s-o faci dacă te concentrezi asupra clipei de faţă. Numai dacă te concentrezi cu adevărat asupra prezentului, vei putea schimba viitorul."

Leadership înseamnă să determini o mare extindere a experienţelor pe care le trăieşti prin însumarea valorii pe care o porţi pentru cei inferiori ţie.

Ca să-i influenţezi pe oameni, trebuie mai întâi să ai un punct de vedere comun cu ei. Tu poţi, măcar pentru o clipă, să joci rolul lui Socrate? Poţi să convingi măcar o singură persoană din jurul tău să realizeze lucruri de care nu este sigură că le poate face?

Ca să influenţezi oamenii trebuie să fii capabil să "intri" mai întâi în gândurile lor, să intuieşti ce se petrece cu adevărat în interiorul lor, apoi să trezeşti în ei o nouă conştiinţă, să le oferi o nouă înţelegere a lucrurilor. Iar găsirea unui punct de vedere comun este prima verigă care facilitează apropierea ta de ei.

Aşa cum puterea de emoţionare a unui tablou este datorată în primul rând vibraţiei sufleteşti

pe care artistul o transmite privitorului, tot aşa puterea de convingere a unui lider se datorează apropierii sale de ceilalţi oameni, manifestându-şi întreaga disponibilitate şi dorinţă de a-i susţine în plan emoţional şi psihic şi de a-i capta de partea lui.

Leadership: Conținutul caracterul tău va servi bine unui scop mai înalt, dincolo de procesul de susţinere al unor revelaţii de care devii dependent în pătrunderea lucrurilor spirituale?

Oamenii trebuie să simtă pe pielea lor adevărul pe care îl exprimi. Socrate i-a spus lui Millman că oamenii se tem de ceea ce e în interiorul lor. Acesta a fost primul pas spre o înţelegere mai profundă a lucrurilor. A fost etapa intermediară, scurtă, dar necesară pentru trecerea la adevăratul stadiu, cel mai important al vieţii lui Millman – stadiul în care să poată din nou creşte, în care să-şi recupereze încrederea pierdută şi să demonstreze un mai mare angajament faţă de scopul său.

În cele din urmă Millman s-a convins singur de profunzimea înţelepciunii lui Socrate, punând în practică toate sfaturile acestuia. A învăţat să-şi focalizeze atenţia asupra proprilor sale capacităţi, în loc să-i asculte pe ceilalţi din jurul lui care nu-i dădeau prea mari şanse de reuşită. Şi în final a câştigat aurul.

Eficienţa ta ca lider este influenţată de capacitatea ta de a le impune celorlalţi punctul tău de vedere într-un mod atât de eficient încât ei să fie convinşi de justeţea lui. Dacă oamenii nu simt pe pielea lor adevărul pe care îl exprimi, atunci mai devreme sau mai târziu te vor părăsi.

În leadership contează cum te vezi atât din perspectiva revizuirii atitudinii faţă de modul de a înţelege esenţa unei realităţi, a unei trăiri, a unui gând, a unui sentiment şi de a accepta termenii lor. Cât şi din perspectiva semnificaţiei pe care o atribui experienţelor de învăţare şi motivare.

Concluzie: Un bun lider trebuie să deţină acea putere de persuasiune cu ajutorul căreia să stabilească un punct de vedere comun cu oamenii pe care-i conduce şi să-i convingă pe aceştia că ei sunt de fapt baza schimbărilor prezente pentru un viitor mai bun.

Source: https://neculaifantanaru.com/calitatile-unui-lider-puterea-de-persuasiune.html

Responsabilitatea

On Decembrie 17, 2008

Evaluează-ţi permanent potenţialul în funcţie de natura atribuţiilor pe care le ai şi în funcţie de consecinţele pe care trebuie să ţi le asumi.

Atunci când un om ajunge într-o funcţie foarte înaltă inevitabil este prins în intersecţia mai multor responsabilităţi, obligaţii şi presiuni, iar în cazul unui eşec el este primul care dă socoteală pentru că nu a împiedicat apariţia lui. Întotdeauna un lider trebuie să-şi asume integral responsabilitatea pentru orice decizie pe care o ia, pentru orice acţiune pe care o întreprinde, pentru modul în care îşi face datoria, pentru rezultatele pe care le obţine, pentru orice probleme şi pentru orice greşeli.

Leadership: Te percepi drept un nucleu al ansamblului de interacţiuni între profilul tău reprezentativ şi versiunea unei erori de operare, atunci când continui să evoluezi spre cel mai mare potenţial al tău?

Imaginează-ţi pentru un moment că eşti căpitanul unui vas de croazieră şi te afli într-o călătorie pe mare. Eşti pe punte şi admiri priveliştea. Este linişte - o linişte plăcută, plină de intimitate. Şi deodată, în liniştea aceasta auzi Zgomotul, provocat de coliziunea cu un aisberg. Simţi cum totul se zguduie în jurul tău şi abia reuşeşti să te prinzi de balustradă. Toţi pasagerii se îmbulzesc, se calcă în picioare ca să-şi găsească un colac de salvare, sau ca să poată ocupa un loc într-una din bărcile de salvare. Pentru că nu mai ai timp de pierdut, le ordoni celorlalţi marinari să coboare toate bărcile şi să-i ajute pe toţi pasagerii să se îmbarce.

Dar tu eşti ultimul care trebuie să părăsească nava. Şi ştii că cea mai mare datorie a ta este să te asiguri că absolut toţi pasagerii se află în deplină siguranţă. De aceea, trebuie să te grăbeşti să verifici fiecare cabină în parte ca să te convingi că nu există cumva pasageri rătăciţi sau răniţi. Eşti convins că nava se poate scufunda în orice moment şi că s-ar putea să nu mai scapi cu viaţă, dar cu toate acestea îţi asumi riscul. Nu ai de ales. Ştii foarte bine că dacă un singur pasager moare, singurul vinovat de această tragedie eşti tu. Tu, şi numai tu, eşti singurul răspunzător de ce se întâmplă cu echipajul pe care ai fost ales să-l conduci.

Liderii nu dau niciodată înapoi în faţa dificultăţilor, ba mai mult, s-ar zice că tocmai în aceste clipe dificile acţionează cu mai mult interes. Ei ştiu ce trebuie să facă în situaţiile de urgenţă, ştiu la ce riscuri se expun, dar intervin prompt şi eficient când e vorba de vieţi umane. Tu eşti unul din ei?

Leadership: A prelua controlul presupune să accepţi ideea că ceea ce eşti şi ceea ce poţi deveni este rezultatul acceptării unei realităţi de care te poţi lovi şi de care nu poţi fugi?

Ce alegi să fii: căpitan sau pasager?

Este întotdeauna fascinant să auzi povestindu-se despre un om care, deşi este pus într-o situaţie extrem de complicată, acţionează cu foarte mult aplomb şi încredere pentru a o remedia. Un astfel de om îşi găseşte suficientă energie atunci când vine vorba să-şi arate interesul faţă de cineva care are mare nevoie de el. Mai mult, atitudinea lui pozitivă le transmite şi altora curajul de a acţiona în acelaşi spirit cu el, spre rezolvarea problemelor. El este căpitanul, singurul capabil să îndrepte lucrurile, singurul care ştie cel mai bine ce este de făcut în situaţii de urgenţă şi care caută să-şi îndeplinească cât mai bine obligaţiile pe care le presupune rolul său major, şi singurul care are tăria morală de a-şi asuma responsabilitatea în cazul unui dezastru.

Pe de altă parte, a fi pasager este mult mai simplu. De ce? Pentru că pasagerii nu trebuie să-şi asume nici un fel de responsabilitate. De fapt, singura lor preocupare este să se simtă bine alături de prieteni, în timp ce căpitanul veghează clipă de clipă, cu un ochi ager, la siguranţa lor. Mai mult, pasagerii nu sunt obligaţi să ia decizii rapide şi dificile, nu sunt obligaţi să stea treji în fiecare noapte, nu sunt obligaţi să-şi asume responsabilitatea pentru o eventuală neîndeplinire a atribuţiilor ce le revin.

Leadership: Capacitatea de a te evalua într-o imagine a salvatorului este direct sau invers proporţională cu modalitatea de a te pregăti să înlături impulsurile de moment care le ai în urma diferitelor evenimente?

De ce nu ajunge oricine căpitanul unui vas? Fiindcă nu toată lumea are curajul să îşi asume responsabilitatea în faţa unui eventual eşec. Pentru că nu oricine este capabil să facă faţă sarcinilor extrem de solicitante ce îi revin. Pentru că nu oricine are aptitudini de lider. Lipsa de responsabilitate este realitatea pe care foarte mulţi refuză s-o vadă.

Poate ca ţi-ai dezvoltat abilităţile corespunzătoare funcţiei de conducere pe care o ocupi, dar dacă nu eşti suficient de motivat să acţionezi cu o intensitate mare spre folosul celorlalţi în situaţiile dificile, sau dacă mai presus de toate esti egoist şi centrat pe propria persoană, atunci nu vei putea stabili legături cu ceilalţi şi nu vei cunoaşte niciodată succesul.

Aşa cum un pictor se dovedeşte capabil să utilizeze cu strălucire teme dificile de culoare, şi să recompună în desenele sale lumea văzută pe calea culorii, tot aşa şi tu trebuie să te dovedeşti capabil a juca bine rolul pe care-l exerciţi, să-ţi respecţi angajamentele pe care ţi le-ai asumat când ai fost numit în funcţia de conducere, să-ţi impui tu însuţi nişte reguli de la care să nu te abaţi niciodată, şi să-ţi recompui toate principiile, valorile şi criteriile după care te ghidezi ca să dai un mai bun randament în activităţile pe care le desfăşori.

Capacitatea unui lider de a se evalua corect pe sine este vitală, constituie puterea lui cea mai mare. Prin urmare, fii obiectiv. Priveşte mai bine în interiorul tău, vezi dacă eşti potrivit pentru funcţia respectivă şi dacă te ridici la nivelul profesioniştilor adevăraţi. Evaluează-ţi permanent potenţialul în funcţie de natura atribuţiilor pe care le ai şi în funcţie de consecinţele pe care trebuie să ţi le asumi, spre a vedea dacă eşti demn să te ridici la înălţimea aşteptărilor impuse de poziţia pe care o ocupi.

A fi un bun căpitan de vas înseamnă să aduni punctele necesare unui triumf care a marcat traseul ascendent al întregului echipaj pe timp de furtună.

Source: https://neculaifantanaru.com/calitatile-unui-lider-responsabilitatea.html

Rezonanţa

On Noiembrie 21, 2010

Iscusinţa unui lider devine o oglindă ce reflectă relaţiile sale cu ceilalţi oameni.

Încă de când am păşit prima oară în atelierul maestrului am încercat să mă apropii mai mult de el, de filozofia lui, de operele sale meşteşugit realizate, sperând că voi afla secretele cele mai preţioase ale artei sale. Era omul cel mai spiritual, cel mai instruit cu putinţă pe care mi-a fost dat să-l cunosc vreodată.

Mulţi ani am stat în preajma maestrului, timp în care, punând mult suflet în ceea ce făceam, şi ascultând îndrumările sale preţioase fără de care mi-ar fi fost greu să înţeleg arta, mi-am însuşit cunoştinţele de bază în tehnica desenului şi a picturii, şi am deprins cele mai importante valori care mi-au ghidat viaţa.

Lucrul cu adevărat important este că, în timp, m-am adaptat la mentalitatea maestrului – nu mă aşteptasem la asta. Mi-am dat seama mai târziu că aveam multe lucruri în comun cu el, în gândire şi în simţire, talentul, pasiunea şi creativitatea, chiar dacă eram împins de ambiţia extraordinară de a realiza tablouri mai frumoase decât ale lui. Am ajuns să ne sincronizăm în gândire, în idei, să ne sincronizăm chiar şi opiniile referitoare la ce intenţionam să facem - la temele pe care le alegeam şi la paleta de culori ce urma s-o aplicăm, chiar şi în mişcări şi în improvizaţiile absolut superbe ajunsesem să ne sincronizăm.

Ce, mai ! Am preluat aproape totul de la el – tot ceea ce-mi lipsea mie: talentul şi tehnica de lucru - atracţia pentru artă nu-mi lipsea dar fără aceste două ingrediente nu aveam să ating niciodată performanţa. Am ajuns să-i imit cumva stilul de pictură – păstrând totuşi o doză apreciabilă de originalitate. Dar cumva, ceea ce făcea el instantaneu făceam si eu – pregăteam şevaletul la fel, amestecam culorile în acelaşi mod, desenul îl schiţam simultan având aceleaşi puncte de pornire pe pânză, concomitent treceam de la desenul în creion la cel în ulei, şi terminam pictura aproximativ în acelaşi timp.

Leadership: Modul de a-ţi exprima identitatea şi idealurile sunt în deplină conformitate cu valorile unui transfer de experienţă care-ţi garantează o adaptabilitate sporită la cerinţele măreţiei de a fi tu însuţi?

Sinergia se naşte atunci când te conectezi cu oamenii potriviţi.

Odată ce câştigi încrederea oamenilor cu care lucrezi, îţi sporeşte şi plăcerea de a fi la conducerea lor şi, totodată, şi şansele de reuşită în atingerea scopului propus. Odată ce ei vor prelua de la tine lumina călăuzitoare, dătătoare de puteri nebănuite – calităţile, concepţiile, convingerile, tabieturile, respectiv percepându-ţi vocea interioară, - vor fi motivaţi să muncească mai bine, mai ales în prezenţa ta. Vor avea sentimentul că sunt liberi să-şi exprime deschis orice sentiment, liberi să-şi exprime talentele, liberi să-şi exprime sincer şi deschis percepţiile vizavi de anumite lucruri, liberi să-şi exprime părerile pro şi contra - fiind ascultaţi şi încurajaţi. Astfel vor rămâne concentraţi mereu asupra lucrurilor principale, cele care contează cu adevărat atât pentru tine, cât şi pentru ei.

Acţiunea mai multor oameni îndreptată în acelaşi sens se numeşte sinergie. Dacă reuşeşti să te conectezi cu oamenii la nivel personal, ei vor începe să se sincronizeze cu tine în dorinţe şi aspiraţii, vor împrumuta de la tine până şi atitudinea, psihologia ta, şi vor îmbrăţişa maniera ta de lucru. Vor ajunge să fie complementari ţie – aidoma acelor reflectoare care se sincronizează în aşa fel încât atunci când se sting unele, se aprind altele.

Leadership: Îţi onorezi obligaţia de a fi accesibil, prin a avea încredere în mesajul propriei tale măreţii din care trebuie să reţii sensul pozitiv al unor "oferte limitate" de formare - ca părţi ale unui tot unitar?

O lege din fizică afirmă: *"Pentru două corpuri ce se află în aceeaşi stare de mişcare perceperea unuia faţă de altul este influenţată de timp."* Progresele foarte mari ale oamenilor se produc mai ales în prezenţa liderului, în timp, şi numai dacă ei vor fi în deplină concordanţă cu scopurile şi aspiraţiile sale, numai dacă vor împărtăşi sentimentul de unitate – preluând o parte din personalitatea lui. Perceperea liderului ca un individ eficient, inteligent, cu calităţi practice deosebite, cu deosebite virtuţi sufleteşti, facilitează procesul de comunicare cu oamenii, stabilindu-se acea armonie atât de necesară într-un colectiv.

Doar dacă te asemeni cu oamenii din jurul tău în cât mai multe privinţe, doar dacă eşti mereu pe aceeaşi lungime de undă cu ei te vei bucura de raporturile pe care le ai cu aceştia. De aceea, ca lider, datoria ta e să faci tot posibilul să le împrumuţi ceva din spiritul tău şi din energia voinţei tale, pentru ca ei să nu fie niciodată în discordanţă cu tine sau cu "opera" ta. Reţine că pentru a avea succes în leadership trebuie să ai în comun cu oamenii acelaşi mod de a vedea lucrurile şi aceeasi scară a valorilor, tot ce este valoros şi important pentru tine să fie şi pentru ei.

Leadershipul presupune să te ridici la un nivel mai înalt din conştiinţa alcătuirii unui tot unitar şi să depăşeşti apartenenţa ta la acest tot.

Rezonanţa este acea calitate a liderului care rezultă din raportul cu ceilalţi oameni. Înseamnă să fii capabil să transmiţi "vibraţiile" tale întregii echipe, aşa încât să existe o sinergie a acţiunilor şi o conlucrare eficientă. Aceasta rezonanţă este rezultatul abilităţii liderului de a intui un gen aparte de relaţii de muncă în interiorul echipei, de conlucrare eficientă, etc., iar această iscusinţă a unui lider este ca o oglindă ce reflectă relaţiile sale cu ceilalţi.

Source: https://neculaifantanaru.com/calitatile-unui-lider-rezonanta.html

Sensibilitatea sufletească

On Aprilie 09, 2011

Priveşte-i pe oameni cu ochii sufletului pentru ca influenţa ta să fie pozitivă.

Un negustor bogat, dar cu un suflet sărac. Acesta era multimilionarul Edward Lewis, a cărui unică preocupare era să facă afaceri la nivel înalt - să cumpere proprietăţi aflate în pragul falimentului, apoi să le vândă la un preţ mult mai mare. Foarte abil, rafinat, bun cunoscător al celor mai noi tendinţe ale pieţei, pe deplin familiarizat cu toate subtilităţile complicate ale legii şi, mai ales, îndrăgostit de putere. Dar în sufletul lui situaţia era neliniştitoare.

Deşi afacerile sale mergeau tot mai bine, el părea că se afundă tot mai mult în tristeţe. Însă, ajuns la Hollywood, el o întâlneşte pe Vivian Ward, o prostituată care era totuşi diferită de toate celelalte de teapa ei. Era foarte draguţă şi avea un suflet minunat. Din acest motiv el o angajează pe post de damă de companie. Cea mai bună decizie din viaţa lui.

Dacă aţi văzut filmul " *Pretty Woman* ", atunci ştiţi restul poveştii. În cele şapte zile cât stau împreună, Vivian reuşeşte să sădeasca în sufletul lui Edward un profund sentiment de calm şi linişte, determinându-l să-şi concentreze atenţia asupra aspectelor bune ale vieţii sale, inoculându-i acea dorinţă insaţiabilă de a iubi şi de a se lăsa iubit. Dintr-un om rece, fără manifestări romantice, obsedat numai de afaceri şi bani, Edward Lewis se preschimbă într-un alt personaj, un fel de Făt-Frumos modern.

Leadership: Poţi să pui capăt conflictului dintre ceea ce se vede şi ceea ce este ascuns, începând cu schimbarea privirii pe care ţi-o adresezi ţie însuţi în afara conştiinţei care se conjugă mai curând cu verbul „a simţi"?

Ce anume a constituit nucleul generator al schimbării lui Edward Lewis?

Vivian i-a marcat lui Edward traiectoria profesională, impulsionându-l să-şi reia viaţa personală, să creadă din nou în dragoste şi să lupte ca s-o păstreze. Ca o adevărată lady, ea a ştiut să aducă sentimentele lui până în punctul în care el nu a mai avut altă ieşire decât aceea de a i se dedica ei întru totul. Astfel ea i-a iluminat drumul spre înţelegerea adevăratei meniri a vieţii, îndepărtându-l definitiv de efectele nocive cauzate de afacerile lui profitabile, dar venoase. A deschis în viaţa lui o nouă filă, curată, de poveste, care a îmbunătăţit starea lui sufletească.

Schimbarea lui Edward a survenit atunci când a încetat să-i vadă pe oameni cu ochii cu care vedea lucrurile inconjuratoare. Vivian a intrat pe scena vieţii lui şi a oferit calitate transformării sale determinându-l să-i vadă pe oameni cu ochii sufletului.

Leadership: Imaginea pe care o proiectezi în lume se împacă cu sufletul pe care îl așezi în mijlocul privirii pe care ţi-o aruncă importanţa propriei examinări?

Starea ta sufletească exprimă felul în care te comporţi şi îi vezi pe ceilalţi. Felul în care îi vezi pe oameni, modul în care îi percepi determină succesul sau eşecul tău în leadership. Priveşte-i pe oameni cu ochii sufletului pentru ca influenţa ta să fie pozitivă. Dar cum te împaci cu tine însuţi în văzul tuturor?

Leadershipul implică în primul rând legătura ta cu ceilalţi. Iar dacă imaginea ta nu se împacă

cu sufletul tău, nu vei reuşi să te apropii niciodată de oameni. Ei îţi vor simţi răceala şi vor deveni mai reticenţi în privinţa ta. Te vor cataloga drept un om insensibil, nepăsător la nevoile şi problemele lor, şi te vor urma fără bucurie, sau mai rău, te vor părăsi.

Imaginea pe care o asociezi cu ideea de suflet, nu numai că nu se înstrăinează una de cealaltă, ci dimpotrivă, îşi întind permanent una alteia mâna, pentru a se sprijini reciproc, într-o continuă sinergie. Ele sunt ca două flori care pentru a crea valoare trebuie să-şi păstreze esenţa preţioasă nu într-un mister de nepătruns, ci într-un mod fermecător, adesea subtil. Cum pe dinafară, aşa şi pe dinăuntru.

A deosebi imaginea pe care o creează rațiunea de imaginea pe care o creează sufletul, avem totuşi dreptul să spunem că are o mare însemnătate pentru procesul de rememorare a faţetei personalităţii pe care o prezinţi şi pe care o stăpâneşti cel mai bine. Dualitatea celor două imagini nu este nici într-un caz un merit al conştiinţei de a se deschide lumii, întrucât de felul în care ele se întrepătrund şi se alimentează reciproc depinde forţa intenţiei tale de a intra în jocul maturităţii şi atracţiei.

Leadershipul este imaginea de sine pe care o sugerezi nevoii de a simţi mângâierea eternă a unei dulci recunoştinţe.

Sensibilitatea sufletească este cheia spre o mai bună comunicare cu ceilalţi, dar în primul rând spre o mai bună înţelegere a vieţii personale. Ea marchează atitudinea ta pozitivă în viaţă, te determină să cauţi şi să te concentrezi pe ceea ce este corect, şi nu pe ceea ce este greşit. Totodată ea indică faptul că eşti un om minunat, cu o viaţă sufletească bogată. Cine să nu urmeze un asemenea om?

Oamenii nu se vor simţi niciodată legaţi de tine dacă îţi lipseşte sensibilitatea sufletească. Ca să stabileşti relaţii cu ceilalţi trebuie să ai o anumită prezenţă şi prestanţă, demnă de luat în seamă şi de urmat – aceea a unui mare om, cu valori morale înalte şi cu un suflet minunat.

Tu poţi să te preschimbi într-un astfel de om?

Concluzie: Adesea oamenii sunt evaluaţi nu numai cu mintea, ci şi cu sufletul. Un lider care-i priveşte pe oameni şi cu "ochii sufletului", va avea desigur o influenţă pozitivă asupra lor.

Source: https://neculaifantanaru.com/calitatile-unui-lider-sensibilitatea-sufleteasca.html

Spontaneitatea

On Mai 19, 2010

Sporeşte-ţi capacitatea de decizie şi de acţiune, pentru ca leadershipul tău să capete tot mai mult teren.

Numai un om înzestrat cu calităţi de lider, condus de o puternică voinţă ce animă o strategie bine gândită îşi poate consolida succesul impunându-şi supremaţia în faţa duşmanilor săi. Numai un om cu o încredere în sine nemaipomenită, care are curajul să probeze necunoscutul şi să se avânte în cele mai neprevăzute primejdii, poate ajunge de neînvins.

Un astfel de om, niciodată frânt de oboseală, niciodată biruit de teamă, şi care nu renunţă cu niciun chip la convingerile sale, este gata să facă întotdeauna orice sacrificii numai pentru a-şi atinge scopul propus. Importanţa mizei îl însufleţeşte atât de puternic, încât ar fi capabil să raspundă la orice provocări, să-şi asume orice fel de riscuri cu o tenacitate ieşită din comun. Dar ceea ce caracterizează cu adevărat un asemenea om mânat de o puternică dorinţă de succes, aproape patologică, este faptul că acţionează rapid atunci când se iveşte oportunitatea de a se propulsa într-o poziţie înaltă.

Leadership: Te aştepţi ca cineva să-ţi valideze valoarea fără să generezi sentimentul pe care te aştepţi să îl ai după ce îţi atingi obiectivele?

Puterea se cucereşte noaptea.

Imediat după ce regele Tutankhamon muri, căzând de pe scări, un mesager călare părăsi palatul, o luă pe drumul spre miazanoapte, spre Akhmim, galopând mâncând pământul, pentru a-l informa pe Ay de cele întâmplate. Simplul titlu de vizir nu l-a mulţumit niciodată pe bătrânul Ay, acest suflet nemilos, ahtiat după putere, despre care se credea că l-ar fi ucis chiar pe însuşi regele Semenkhere şi că ar fi răpit-o pe regina Meritaton. Aşa că imediat ce află vestea, printr-o intuiţie bruscă, Ay, o fire activă şi ambiţioasă până la capăt, ordonă să-i fie aduşi trei cai de la grajduri, cei mai iuţi şi mai rezistenţi, apoi, fără a mai şovăi nicio clipă, încălecă fără frică şi timp de zece ore pe timp de noapte, fără lună, străbătu în galop drumul până la palatul răposatului rege.

Ay trebuia cu orice preţ să ajungă acolo înaintea rivalului său, generalul Horemheb, care era un luptător şi un strateg adevărat, cu o dârzenie ieşită din comun şi cu un simţ al datoriei extrem de pronunţat. Mai mult ca sigur Horemheb, care foarte probabil a fost şi el înştiinţat imediat de moartea regelui, ar fi ordonat trupelor sale, odată ce ar fi ajuns la Theba, să-l împiedice pe Ay să intre în oraş.

Dar cu toate că se apropia de 60 de ani, Ay, fost comandant al carelor de luptă, nu uitase nimic din antrenamentele de călărie. Aşa se face că în zori el a ajuns la palatul din Theba. Scopul vizitei lui era clar: pregătirea succesiunii lui Tutankhamon.

Leadership: Validezi ceea ce eşti pregătit să sacrifici într-un anume moment, concentrându-te doar pe ideea că vei reuşi să faci un salt enorm şi semnificativ pe toată coborârea abruptă a drumului spre împlinirea şansei de vizibilitate ivită în istoria lumii?

Ay nu putea aştepta. Fiecare minut conta. Trebuia cu orice preţ să-l înlăture pe Horemheb din consiliul regal, pentru a-l lipsi de orice putere de decizie. Aşa că, folosindu-şi viclenia, jucând teatru ca un actor desăvârşit, reuşi să o câştige rapid pe regina Ankhensepamon de partea

lui, căreia îi revenise puterea în urma decesului soţului ei, făcând-o să creadă că primejdia cea mare care ameninţă regatul vine din partea lui Horemheb, care tânjea la coroană şi care dacă ar pune mâna pe ea ar distruge ordinea succesiunii dinastice.

Ankhensepamon, presimţind că generalul Horemheb nu şi-ar fi dat niciodată osteneala s-o ia de soţie, căci făcea parte din familia regală, întruni imediat consiliul regal unde, cu acceptul celorlalţi membri, îl numi pe Ay regent – în interesul regatului. Scribul întocmi actul de numire, apoi îl întări cu sigiliul regal şi cu cele ale membrilor consiliului.

Leadership: Îţi poţi evidenţia experienţa de a fi unic prin utilizarea unei doze de neprevăzut amplasată sugestiv într-o zonă de maximă vizibilitate a rezultatelor obţinute?

În 24 de ore lumea şi-a schimbat axa. La orele după-amiezii, în aceeaşi zi, îşi făcu apariţia generalul Horemheb. Escortat de patru ofiţeri, el pătrunse cu pas apăsat în Sala cea Mare, provocând uimirea, apoi spaima slujbaşilor. Pe bună seamă nu ştia nimic despre adunarea ce se încheiase cu câteva ore înainte. Şi el, ca şi Ay, ceru imediat să se întrunească consiliul regal din care făcea parte.

Dar, vai ! Este înştiinţat că adunarea s-a încheiat deja, şi că el nu mai este membru al consiliului. Consiliul a hotărât, cu consimţământul tuturor membrilor ei, numirea imediată a Înălţimii Sale, Ay, ca regent al regatului.

Oare cum este posibil aşa ceva? se întrebă în sinea lui generalul, căruia nu-i venea să creadă ce se întâmplase. Peste noapte totul se prăbuşise. Abia atunci, în acel moment de cumpănă când totul era pierdut, el şi-a amintit sfatul pe care i-l dăduse cu multă vreme în urmă sfetnicul său: puterea se cucereşte noaptea. Goana călare pe timp de noapte a rivalului său, s-a dovedit mai iute decat a sa.

A fi spontan înseamnă să treci peste acel munte abrupt pe care toţi ceilalţi îl subestimează. A fi spontan înseamnă să iei rapid cele mai bune decizii în avantajul tău şi să acţionezi rapid pentru a-ţi asigura reuşita.

Ay a reuşit să ridice toate stavilele posibile ca să-i taie calea rivalului său, dar nu pentru că a fost mai isteţ sau mai curajos decât acesta, ci pentru că a cântărit foarte iute situaţia, întorcând-o pe toate feţele, şi a acţionat imediat pentru a-şi asigura reuşita. Una din trăsăturile de bază ale liderilor desăvârşiţi este rapiditatea cu care acţionează adecvat atunci situaţia o impune, fără să tărăgăneze lucrurile, fără să mai piardă nicio secundă.

Deşi se afla la o distanţă mai mică de regat decât Ay, generalul Horemheb a pierdut cea mai mare ocazie a vieţii sale, pentru că în loc să-şi adune toate forţele şi să acţioneze degrabă, s-a pierdut în tot felul de planuri şi manevre pentru ziua următoare. Lipsa de spontaneitate, lentoarea cu care a acţionat au constituit cauzele eşecului său.

Un conducător desăvârşit, motivat de nişte aspiraţii înalte, mânat de o sete enormă de a-şi atinge ţelurile, dovedeste întotdeauna, în orice fel de împrejurări, o capacitate rapidă de analiză, sinteză şi de răspuns rapid. Cel căruia îi lipsesc aceste calităţi nu dovedeşte forţă, ci slăbiciune, nehotărâre, ezitare.

Spontaneitatea are menirea de a crea condiţiile pentru folosirea deplină a potenţialului tău de receptivitate la solicitările formulate de unică şansă de a-ţi găsi măreţia într-o singură zi trecătoare.

Cel pe care nu-l trage inima să se arunce ori de câte ori este necesar în vâltoarea celor mai dificile misiuni, cel ce nu e mistuit de o voinţă nemăsurată de a face tot ce-i stă în putinţă ca să-şi atingă scopurile, acela nu dispune de calităţi de lider şi nu va fi niciodata un învingător. Experienţa de a fi unic în timpul unei acţiuni pline de neprevăzut ţine mai mult de caracterele active, întreprinzătoare, aventuroase, pline de vervă, care iau decizii rapide şi caută să le transforme imediat în fapte.

Un conducător care pierde prea mult timp cu manevre pregătitoare, în loc să fie spontan şi să ştie să surprindă, poate să piardă o bătălie. Dacă nu acţionează prompt atunci când ocazia îi este favorabilă, va fi învins de către altcineva mai ambiţios şi mai rapid. Cine nu apasă suficient de repede pe butonul de pornire, va fi întrecut de acela care, luându-şi curaj, se năpusteşte cu un elan nebun, surprinzător, asupra ţintei dorite.

Pentru un lider, spontaneitatea şi promptitudinea cu care acţionează sunt esenţiale pentru a nu ieşi din cursă şi de a nu fi întrecut de alţii poate mai puţini buni, dar mai rapizi decât el, care ştiu să profite de toate oportunităţile de a se afirma.

Însă trebuie ţinut cont şi de faptul că cine acţionează fără să-şi facă în prealabil o analiză atentă şi competentă a riscurilor, poate de asemenea să eşueze.

În leadership totul depinde de felul cum se raportează imaginea ta la o victorie menită să ducă la realizarea unui obiectiv tactic, ca parte a unei viziuni pe termen lung care într-adevăr afectează istoria într-o modalitate practică și concretă.

Felul cum răspunzi la provocările care te pot pune într-o situație de vulnerabilitate, pornind de la gravitatea circumstanţelor şi a momentului în care te afli, poate face din tine un erou, un caracter impenetrabil, sau dimpotrivă, un oportunist fără scrupule care încalcă orice omenie şi orice dreptate.

*** Notă:** Gerald Messadie - *Măştile lui Tutankhamon* , Editura Nemira, 2009.

Source: https://neculaifantanaru.com/calitatile-unui-lider-spontaneitatea.html

Voinţa fermă de a învinge

On Ianuarie 14, 2010

Ori de câte ori vei coborî ştacheta vei deveni vulnerabil, iar ori de câte ori se va găsi altul mai bun decât tine, cu o voinţă mai puternică, vei pierde.

Cel ce are un scop măreţ şi are curajul să se avânte în valurile înspumate şi nesigure ale greutăţilor şi încercărilor vieţii, cel care, inspirat de un vis ambiţios îşi zideşte orice cale de retragere şi se năpusteşte cu toată puterea în necunoscut şi imprevizibil, cel care din dorinţa de a învinge şi de a ieşi triumfător este gata să ia taurul de coarne şi să lupte până la ultima suflare, acela va izbuti să-şi însuşească darul de a fi conducător. Ceea ce caracterizează un conducător desăvârşit este faptul că reuşeşte întotdeauna, cu multă abilitate şi fermitate, să depăşească toate primejdiile, piedicile şi necazurile.

Doar o mână de oameni a reuşit de-a lungul timpului să se distingă în lume, înfăptuind ceea ce părea imposibil de realizat. Fernando Magellan a dovedit pentru toate timpurile că o idee, dacă e purtată pe aripile geniului, se vădeşte până la urmă mai puternică decat toate elementele naturii. Ghinghis-Han a arătat că un simplu cioban care nu ştie să scrie şi să citească, poate întrece în talente militare armatele celor mai mari împărăţii şi că, totodată, este capabil să alcătuiască un corp de legi pentru cincizeci de popoare. Asoka, primul mare conducător al Indiei, a demonstrat că un om poate reuşi mai multe cu vorba bună decât cu ordinele. Iar Napoleon Bonaparte a întărit ideea că cine îşi stabileşte scopuri înalte şi este condus de idealuri nobile îşi poate depăşi condiţia umilă. Şi exemplele pot continua.

Oamenii cu o voinţă şi o tenacitate ieşite din comun sunt capabili să transforme în realitate ceea ce pentru mulţi este doar o iluzie. Faptele lor întrec de multe ori orice aşteptări. Mai mult ca sigur, calitatea lor cea mai importantă, pe care o manifestă în orice fel de împrejurări şi în orice moment este voinţa fermă de a răzbi în faţa oricăror provocări, de a trece peste orice oprelişti şi de a triumfa. Plini de energie, neînfricaţi şi conduşi de o voinţă de fier, ei reuşesc să parcurgă drumul de la eşec la succes.

Leadership: Îţi este teamă să-ţi imaginezi viitorul relaţiei tale cu opţiunea ce trăieşte în inima ta şi să îi creşti bătăile printr-o vedere de la distanţă care surprinde momentul de vârf al puterii tale de caracter?

Trebuie să ai o perseverenţă uimitoare şi o voinţă neînfricată să te avânţi ca Magellan într-o expediţie în care şansele de izbândă sunt foarte mici. Trebuie să ai un curaj extraordinar să te avânţi într-o bătălie şi să lupţi uneori chiar în prima linie, ca Napoleon Bonaparte sau Ghinghis-Han. Drumul spre realizarea "imposibilului" este, într-adevăr, foarte greu şi anevoios. Este plin de obstacole şi pericole la tot pasul, plin de eşecuri, de refuzuri, de tergiversări, căzături şi rateuri. De aceea puţini se încumetă să-l parcurgă. Numai cei cu adevărat curajoşi, cu o voinţă fermă de a-şi atinge scopurile, vor reuşi să "marcheze".

Drumul spre glorie se aşterne numai în faţa celui care este convins că poate înfăptui ceea ce nimeni altcineva nu poate, care are curajul să pornească într-o călătorie unde şansele de reuşită sunt minime. Celor puţin ambiţioşi sau şovăitori care se tem să se arunce în necunoscut şi să-şi asume riscuri, nu le este dat să răzbească într-o astfel de călătorie, plină de primejdii şi grele încercări, unde ori nu există nicio cale de întoarcere, ori există doar una singura, dar care este foarte greu de găsit. Scopurile înalte pot fi atinse numai de cei ce au o voinţă neînfricată de obţinere a victoriei, de cei energici, curajoşi, fermi şi tenace.

O întreagă armată mânată de o singură voinţă, cea a conducătorului lor, poate înfăptui imposibilul. Manifestând o voinţă de neclintit, hotărâre în acţiuni şi un curaj fără limite,

Hannibal a câştigat împotriva armatelor romane victorii zdrobitoare. Şi-a respectat întotdeauna jurământul făcut în faţa tatălui său la vârsta de nouă ani: *"Jur că-i voi urî pe romani toată viaţa".*

Leadership: Sunt necesare nişte prelucrări în plus a unor motive autentice de găsire a unui sens de parcurgere a căii bătătorite de alţii, special concepute pentru a înlesni relaţia ta cu ceea ce devine imaginea finală?

Hannibal a ştiut mai bine decât oricine că lipsa voinţei este cel mai mare neajuns pentru un războinic adevărat. Numai un conducător tenace, care nu se teme de nimeni şi de nimic şi care are o putere de a răbda uluitoare, este în stare să insufle curaj şi bărbăţie luptătorilor săi şi să câştige victorie după victorie. Era un luptător formidabil, învingător în toate duelurile, era sufletul oricărui atac. Era mereu cel dintâi dintre călăreţi şi infanterişti. Intra primul în bătălie şi se întorcea ultimul de pe câmpul de luptă. Nu-i de mirare că toţi cartaginezii l-au divinizat, iar faima armatei lui s-a răspândit în toată lumea.

Un om cu o voinţă puternică poate fi înfrânt numai de către un om cu o voinţă şi mai puternică. Hannibal a fost un cuceritor de temut. A înspăimântat Roma, care ani de zile s-a aflat într-o permanentă stare de şoc. Dar în cele din urmă a fost înfrânt de Scipio "Africanul", care a avut tăria să-l înfrunte şi să i se opună cu înverşunare. La fel cum singurul ţel al lui Hannibal a fost să cucerească Roma, singurul ţel al lui Scipio a fost să-l învingă pe Hannibal. Iar întotdeauna când două voinţe mari se înfruntă, numai una singură iese câştigătoare: cea mai fermă şi mai neînfricată, cea mai puternică.

Ca să-ţi măsori leadershipul, întreabă-te dacă nu cumva puterea bilanţului dintre cerinţele sufletului şi cerinţele nivelului tău de motivaţie, avantajează rezultatul final al luptei în care învingătoare este tranziţia ta spre un destin frânt.

Voinţa fermă de a învinge presupune să-ţi doreşti să-ţi îndeplineşti scopurile propuse propunându-ţi nişte strategii şi nişte planuri foarte bine puse la punct. Dar, totodată, pentru ca ele să fie atinse este nevoie de tenacitate, îndrăzneală şi mai ales de o voinţă de fier. Ori de câte ori vei coborî ştacheta vei deveni vulnerabil, iar ori de câte ori se va găsi altul mai bun decât tine, cu o voinţă mai puternică, vei pierde.

Source: https://neculaifantanaru.com/calitatile-unui-lider-vointa-ferma-de-a-invinge.html

Cămăruţele sufletului

On Martie 18, 2011

Concepţia oamenilor despre tine este susţinută de înţelesul adânc pe care ei ţi-l acordă ţie şi leadershipului tău.

Aştepţi şi aştepţi răspunsul, care nu mai vine niciodată. Dorinţele tale cele mai adânci rămân neîmplinite, fiindcă trec pe plan secund atunci când vine vorba de cariera ta înfloritoare. Eşti ca un pasager singur în drumul către o destinaţie foarte căutată, impresionantă, apreciată, dar neînsorită şi tristă. Iar viaţa ta seamănă în multe privinţe cu un film "plin de speranţă", dar la care nu se uită nimeni iar sala de cinema rămâne mereu pustie - fiindcă are acţiune, dar îi lipseşte povestea de dragoste.

Este şi cazul multimilionarului Edward Lewis – personajul principal din filmul " *Pretty Woman (1990)* ", despre care v-am mai povestit în articolele precedente. Viaţa lui era mai degrabă un du-te vino continuu. Mereu prins în vâltoarea luptei pentru mai bine, care l-ar fi putut duce mai aproape de împlinirea idealurilor sale înalte, el nu a avut timp să se preocupe de menţinerea unei vieţi personale cu adevărat satisfăcătoare.

Până în momentul când a întâlnit-o pe Vivian Ward, o prostituată de lux, pe care a angajat-o pe post de damă de companie. Deşi la început relaţia lor a fost doar una strict profesională, în timp, ea s-a transformat într-o frumoasă prietenie. Vorbind tot mai des unul cu celălalt despre viaţa lor, despre cum au devenit ceea ce erau - ea prostituată, el om de afaceri, vorbind despre visele lor, despre eşecurile dar şi despre succesele lor, au ajuns să se cunoască mai bine.

Leadership: Validezi fiecare experienţă pe care o trăieşti prin ceea ce eşti în exterior atunci când te apleci spre gustul dulce-acrişor de a trăi la "întâmplare" sau la nivel de "întreg" ?

Dacă îi înţelegi pe oameni, ai puterea să-i schimbi. Sufletul lui Edward era ca o casă goală, unde pe uşa de la intrare străjuia memorabila inscripţie: *"Sunt plecat de acasă"* . Dar, vrăjit de sentimentele lui Vivian, şi îndrăgostindu-se de ea, sufletul său s-a trezit din nou la viaţă. Starea lui de aşteptare a luat sfârşit. Ea a fost răspunsul la întrebările lui, dezvăluindu-i un nou aspect al vieţii, o nouă lume în care iubirea şi dăruirea erau cele mai demne şi mai frumoase virtuţi.

Concepţia lui Vivian despre Edward s-a schimbat în momentul în care şi-a dat seama cine este el cu adevărat. Era un om bun, un om care se dedicase cu adevărat carierei sale, aspirând spre cele mai înalte culmi. Dar care, însă, îşi pierduse aproape toată voioşia şi fericirea. Ea i-a înţeles toate trăirile interioare, toate frământările, toate "tainele" sale, şi-a dat seama de starea lui sufletească chiar dacă încerca să exprime altceva, i-a înţeles toate sensurile şi astfel a ştiut pe ce coardă să apese ca să-l sensibilizeze şi să-l schimbe complet.

A trăi la întâmplare înseamnă să nu acorzi atenţie lucrurilor care te atrag, să nu le experimentezi într-o manieră aproape de sufletul tău și plină de sens. În timp ce a trăi viaţa la nivel de "întreg" înseamnă să acorzi atenţie lucrurilor care te definesc sau cu care simți că te identifici, înseamnă să te pui într-un rol care, plăcându-ți, vei încerca să îți materializezi dorinţele fiind mai puţin motivat de dorinţa de putere şi faimă.

Concepţia oamenilor despre tine este susţinută de înţelesul adânc pe care ei ţi-l acordă ţie şi leadershipului tău. Leadershipul este ca un arbore a cărui rădăcini sunt ancorate în sufletul

oamenilor.

Leadership: Poţi să te gândeşti la tine ca la un "dublu" al tău, fără să te conformezi unei imagini personale care tubura sufletul?

Teoria generală a leadershipului, a genezei şi structurii pe care el se bazează, expusă de mine în numeroase rânduri, implică perpetuu în dinamica sa existenţa sau inexistenţa unor raporturi, criterii, dovezi, împrejurări şi motive temeinice de schimbare, comune şi puternice luate ca referinţă. Ea se poate dovedi un reactiv ideal pentru a măsura gradul de fineţe şi adecvare al fiecărei persoane la exigenţele propriei stări de viaţă, într-o societate tot mai lipsită de promovarea adevăratelor valori.

Osmoza între diferitele nivele de angajament şi implicare, în vederea asigurării resurselor necesare supravieţuirii şi evoluţiei pe plan emoţional, nu doar material, oprindu-te din înaintarea pe drumul rătăcirii, îţi va îngădui să descoperi în propria persoană răspunsurile la gravele semne de întrebare ridicate cu privire la crearea unui nou setup al unităţii propriei fiinţe şi al unităţii propriei existenţe.

Dacă este să te gândeşti la tine ca la un soi de "dublu" al tău, ca o forţă magică de combatere radicală a ideilor strâmte şi înguste despre viaţă, escamotând reala concretitudine a emergenţei unor fenomene ale conştiinţei din ansamblul unor condiţii improprii de a fi măreţ în fapte şi în cuget, atunci poţi să înţelegi marea importanţă pe care trebuie s-o acorzi timpului vieţii prezente.

Acest "dublu" al tău, această privire în oglinda altei reflecţii, îţi oferă cheia la problemele interioare pe care le-ai evitat ani de-a rândul, focalizându-ţi mai bine atenţia asupra calităţilor pe care le adăposteşti adânc în tine. Dublul tău este experiența pe care o trăiești prin intermediul unui Alter-Ego care înregistrează doruri, destăinuiri, alinări, dezvăluind fațete diferite ale sufletului tău care te inspiră să venii mai bun, mai răbdător şi mai tolerant în relația cu ceilalți oameni.

Virtutea cea mai admirabilă a liderului este în strânsă legătură cu disponibilitatea de a te consacra unei vieţi spirituale care îşi caută materializarea în agățarea de aşa-zisele "acorduri de tranziţie" între ceea ce te reprezintă ca o versiune mai grandioasă a Sinelui tău şi ceea ce te reprezintă ca o entitate de omenie.

În romanul " *Manon Lescaut* ", Abatele Prevos a spus un lucru foarte frumos care mi-a rămas întipărit în memorie: " *Nimic nu-i mai de admirat şi nu dă mai mult preţ virtuţii decât încrederea cu care baţi la poarta inimii unor oameni al căror caracter sincer îl cunoşti.* "

Poţi determina apariţia unei încrederi reciproce dacă interacţionezi des cu oamenii şi numai dacă eşti împlinit sufleteşte. Dacă posezi calităţi personale potrivite, dacă te asemeni mult cu cei din jurul tău ca mentalitate, corectitudine şi implicare, ei se vor apropia de tine şi de aici vor fi mai dispuşi să te urmeze. Ca să exişti în sufletul oamenilor trebuie să te ancorezi adânc la realitatea lor, la valorile lor şi la sentimentele lor.

Realitatea benefică în care un lider se ancorează trebuie hrănită din acumularea unor lecţii de viaţă trăite după motto-ul: „Iertați-mă că exist, pot să fac ceva pentru dumneavoastră încât să ne fie bine amândurora?"

Cămăruţele sufletului controlează calitatea leadershipului tău, şi te protejează de duşmanii tăi cei mai aprigi: stresul, oboseala, depresiile, starea de anxietate, etc. Ele au suficientă putere ca să te ajute să te concentrezi asupra celor mai importante aspecte ale vieţii tale pe

care din cauza unei vieţi profesionale încărcate se poate să le fi uitat. Ele te ajută să te regăseşti în tot ceea ce faci, în oamenii care te înconjoară. Te ajută să te recapeţi pe tine însuţi, servind ca adăpost în caz de pericol.

Rezultatele unui leadership de calitate depind şi de sentimentele reciproce ce se dezvoltă în urma unor colaborări mai îndelungate, deoarece vorbim de oameni şi nu de roboţi. O carieră nu poate fi desăvârşită atâta timp cât pe plan sentimental oamenii nu sunt împliniţi.

Source: https://neculaifantanaru.com/camarutele-sufletului.html

Când imaginile se mută în atenţia "ochiului minţii"

On Iunie 13, 2021

Tot ceea ce vezi trece prin filtrul a ceea ce simţi faţă de ceva care te face să gândeşti profund.

Mă plimb seara prin Parcul Expoziţiei (din Iaşi), fapt atât de sugestiv pentru un om ai cărui pasi sunt călăuziţi de acel conţinut sufletesc spiritual, dens, inerent încărcat cu o mare dragoste de natură. Alene, cu chef de admiraţie faţă de vederile pe care natura le-a presărat din loc în loc pentru a-mi hrăni sufletul, încerc să disting forme, trăsături, şi să creez ulterior imagini din care să-mi procur material nou de studiu în domeniul artei interpretative.

Tot ce e nou şi plăcut mă bucură. Tot ceea ce natura dă experienței personale este urmarea firească a ceea ce se întâmplă când imaginile care îmi apar înainte surprind tot felul de expresii, emoţii, trăiri. Iată ce observ cu atenţie de această dată. Pe una din bănci şade o pisică a cărei blană, crem şi negru, îmi stârneşte curiozitatea. Pare a fi acelaşi suflet liniştit şi blând care se lasă mângâiat de orice trecător, o formă de fiinţă a cărei acțiuni și aventuri au un sens simbolic dacă ştii să transformi ceva banal în ceva sugestiv.

Cu altă ocazie am văzut aceeaşi pisică în braţele vreunui trecător, alteori am văzut-o plimbându-se agale prin mijlocul oamenilor, dar de cele mai multe ori ea aşteaptă să fie mângâiata pe o bancă. Pe aceeaşi bancă. Toată lumea o place. Dar pisica nu schiţează un gest, nicio expresie a chipului ei nu poate fi definită exclusiv prin accident, rămâne doar o constatare de fapt. Ea nu este nici tristă, nici fericită, pare doar puţin amăgită de un simţământ al propriei importanţe, ca şi de-acela de a-şi plânge de milă. Nu se mişca din cauza plăcerii, a durerii sau a trecerii alternative de la una la cealaltă din aceste stări.

Pisica nu simte decât mângâierea delicată a oamenilor buni, fiindcă numai oamenii buni simt lacrimile nevăzute ale unui suflet care aşteaptă o mângâiere, dar şi adierea speranţei care îi străpunge inima.

Leadership: Poţi să redai în pozitivism ceea ce simţi cu adevărat atunci când dai sens celor văzute care surprind ceea ce nu se vede decât prin asemănare?

Aşadar, mintea-mi este chemată să dea un sens celor văzute, a celor nevăzute şi a celor simţite din întorsătura gândurilor care nu contenesc să surprindă un mesaj aparte: tot ceea ce văd trece prin filtrul a ceea ce simt faţă de ceva care mă face să gândesc profund.

Pur şi simplu n-am putut să rămân nepăsător faţă de micul suflet care parcă simţea apropierea paşilor mei. Ca şi când imaginea dinaintea mea ar fi percepută printr-o stare de suflet, nu-i aşa? Cu drag, plin de afecţiune faţă de ceva atât de fragil, m-am aşezat câteva minute lângă micuţa fiinţă. Atunci, ea s-a ridicat cu grijă din locul ei şi s-a ghemuit încet-încet la mine în braţe.

Vedeţi, sunt anumite imagini în care te regăseşti, care te liniştesc sufleteşte, care te fac să te redefineşti. Începi să te uneşti cu liniştea din interiorul tău. Nu trebuie să îţi afişezi sentimentele în cuvinte doar ca să înţelegi că ceea ce simte cineva pentru tine este ceea ce simţi tu pentru el. La fel îţi dai seama şi de sentimentele unui om drag, cu aceleaşi afinităţi. Când te apropii de el, se apropie şi el de tine, nu se îndepărtează de tine, şi nu te simţi îndepărtat de lângă el.

Simţi când cineva are suflet pentru tine... asta m-a învăţat, cel mai bine, o pisică.

În principiu, ceea ce trecem prin filtrul emoţiilor face parte din categoria celor simţite, a celor văzute cu forţa magiei care cumulează expresiv calităţile şi cerinţele trăirilor subiective menite să reflecte o oarecare putere asupra activităţii de cunoaştere. Or acum, mintea-mi conteneşte sensuri ale unei imagini profunde prin ceva aparte: gândurile gândesc oare ceea ce simt atunci când dau sens celor văzute care surprind ceea ce nu se vede decât prin asemănare?

Leadershipul este consecinţa unei stări de compatibilitate. Înseamnă să introduci în lumea trăirilor tale o imagine a cărei finalitate (previzibilă) este similară cu prelungirea unei stări de reflexie asupra sinelui.

Când imaginile se mută în atenţia "ochiului minţii", abia atunci poţi să desluşeşti mai uşor importanţa situaţiilor de viaţă care îţi creează stări emoţionale sau comportamentale.

Să nu uităm că, de la ascultare la învăţătură este doar o imagine ce surprinde acea ştiinţă a însufleţirii, fără de care scrisul, oricât de perfect ar fi el, nu ar putea să redea cu exactitate ceea ce gândeşte omul în inima lui.

Source: https://neculaifantanaru.com/cand-imaginile-se-muta-in-atentia-ochiului-mintii.html

Candidatul ideal la leadership

On Februarie 23, 2013

Înclinaţia pe care o ai spre leadership este determinată de atitudinea de protector şi îndrumător pe care o manifeşti faţă de ceilalţi.

În sprijinul acestei afirmaţii pe care deseori, cu o convingere şi o fermitate foarte serioasă am emis-o atât în cărţile cât şi în articolele mele despre leadership, vine o întâmplare deosebit de interesantă din filmul " *Pretty woman* ", pe care îl găsesc drept unul din cele mai concludente lecţii de leadership.

Sfârşitul filmului este unul plin de învăţăminte, o reflectare a unei păreri generale, cred. După ce petrecuse o săptămână întreagă alături de controversatul om de afaceri Edward Lewis, şi după ce, datorită lui pătrunsese în saloanele cele mai exclusiviste ale înaltei societăţi, prostituata Vivian Ward, cucerită de paradisul noii lumi în care pătrunsese, se hotărăşte să-şi schimbe viaţa - să-şi continue studiile şi să-şi construiască o carieră.

Vivian stă de vorbă cu prietena ei, Kit De Luca, care de asemenea era prostituată, în speranţa că o va putea convinge să abandoneze acea "meserie" fără viitor, şi să plece cu ea în San Francisco, să-şi găsească un job ca lumea şi să-şi schimbe stilul de viaţă, adică modul de gândire şi atitudinea. Dar Kit nu este deschisă la schimbare, nu oricine îmbrăţişează şansa de îmbunătăţire a vieţii.

Vivian nu reuşeşte să o convingă, deoarece convingeriile lui Kit erau bine înrădăcinate şi cimentate, deci de nezdruncinat. Totusi, faptul că a încercat să-i schimbe acesteia convingeriile este o dovadă de mare preţuire, de respect, de o profundă sensibilitate faţă de problemele şi neajunsurile ei. Şi, în acelaşi timp, face dovada incontestabilă a frumuseţii ei interioare de invidiat, pentru care stă mărturie însuşi propriul ei suflet mărinimos şi bun.

Leadership: Traversezi experienţa de a te considera de neînvins în faţa unei demonstraţii de atitudine care începe cu o reflectare asupra unei dorinţe independente de ceilalţi şi se continuă cu predestinarea de a lăsa ceva în urma ta?

Parafrazându-l pe marele scriitor român Octavian Goga, spun că liderul este acel om care filtrează suferinţele şi problemele oamenilor prin sufletul lui, apoi le transformă într-o trâmbiţă de alarmă.

Leadershipul este semnalul de alarmă prin care le reaminteşti oamenilor necesitatea schimbării, este semnalul de alarmă prin care încerci să-i pui în gardă în legătură cu riscurile pe care le prezintă o mentalitate nesănătoasă. Vivian a lăsat în urma ei dovada că orice femeie poate arăta ca o prinţesă, că fiecare om are o stea norocoasă care îi călăuzeşte paşii în viaţă, iar această stea (ca o izbândă a luminii asupra întunericului, a binelui asupra răului) este reprezentată de momentul perfect de a permite unui nou orizont să se manifeste în existenţa ei.

Ca lider, trebuie să te concentrezi asupra mentalului şi sentimentelor oamenilor, căutând să aperi, chiar şi în condiţii vitrege, demnitatea, libertatea şi fericirea lor, propunându-le tot ce i-ar putea susţine în viaţa personală şi în carieră, îndemnându-i la acţiune, şi acţionând tenace şi responsabil întru promovarea intereselor lor.

Este o cumplită iluzie să crezi că leadershipul se reduce numai în a ocupa o poziţie

importantă. Înseamnă să-ţi nesocoteşti misiunea, eficienţa şi posibilităţile. Căci un leadership de înaltă clasă se distinge, în primul rând, prin spiritualitatea înaltă de care dai dovadă. La rândul ei, spiritualitatea este o formă de a te dărui unei cauze măreţe atunci când te abandonezi unei alte persoane decât sine, datorită felului în care te distanţezi de un context de viaţă nefericit, menit să-ţi solicite limitele.

Încercând să fii folositor înainte de orice, luptând să împlineşti visul oamenilor, impunându-te prin acea nobleţe lăuntrică care se manifestă prin capacitatea de a te arăta cu adevărat interesat de valorile lor, de speranţele lor, de viitorul lor, vei deveni fără doar şi poate un deschizător de drumuri.

Leadership: Cât este important modul cum reacţionezi la ceea ce ţi se întâmplă, în măsura în care eşti constrâns să mergi pe aceeaşi linie în termeni de profitabilitate?

Kit s-a abătut de la drumul lui Vivian fiindcă gândea totul în termeni de profitabilitate, dar mai ales fiindcă nu ştia cum să reacţioneze la ce îi pune viaţa în cale pe neaşteptate. Ea îşi aprecia viaţa în funcţie de lucrurile trecătoare, fără să-şi cristalizeze preferinţele ca o reflectare a unei lumi ideale, deci mizând mai mult pe o anumită doză de indiferenţă faţă de marile speranţe, faţă de normele impuse de societate pentru a putea să se dedice realizării interioare.

Pe de altă parte, Vivian reprezintă o escaladare a confruntării cu propriile limite, miracolul cu care sunt înlocuite toate reproşurile unei conştiinţe care se străduieşte să pună raţiunea înaintea fanteziei. Vivian nu reprezintă o schimbare de perspectivă a propriei vieţi, nu este rezultatul unei lumi a perfecţiunii şi a purităţii spirituale, ci reprezintă predestinarea de a lăsa ceva în urma ei, o lecţie de viaţă pe care cel mai bine o găsim exprimată în romanul "Numele Trandafirului" de scriitorul "Umberto Eco"

"Trebuie să mărturisesc nenorocirea unei lumi care încărunţeşte. Tinereţea nu mai vrea să înveţe nimic, ştiinţa e în decădere, lumea întreagă umblă în cap, nişte orbi conduc alţi orbi şi-i fac să se prăbuşească în prăpastie. Slavă Domnului Dumnezeu că în acele vremuri am dobândit de la maestrul meu dorinţa de a învăţa şi înţelegerea căii adevărate, care se păstrează chiar şi când cărarea e întortocheată."

Există o anumită rigoare în aparenţa exterioară a vieţii lui Vivian, căci ea nu vede în lume manifestarea activă a unei nevoi fundamentale, temporară şi ireversibilă, nu se recomandă drept un aliat al unei realităţi care şi-a pierdut orice urmă de viaţă, ci reuşeşte să dea o interpretare evenimentelor care i se întâmplă, fapt ce o transformă într-un aliat al unei inimi sănătoase care s-a apropiat de o altă inimă care zvâcneşte nepotolit, tumultuos. Ea l-a cunoscut pe Edward Lewis, care nu este oricine, ci un salvator de viaţă dusă la întâmplare.

Instrumentul predestinării este şansa pe care ţi-o acorzi spre a-ţi testa limitele într-o situaţie în care profitabilitatea cade sub incidenţa evaluării gradului de "realizare interioară" adiacent sentimentului de responsabilizare faţă de soarta ta: „Nu ştiu de ce, dar vreau să fac asta”.

Candidatul ideal la leadership poti fi şi tu. Şi poate fi oricine care doreşte şi încearcă să schimbe în bine ceva în viaţa celorlalţi. Oferă-le oamenilor acea hrană spirituală autentică, consistentă, prin care să-şi schimbe atitudinea iar nivelul leadershipului tău va creşte. Felul în care înţelegi necesitatea de a fi mai bun cu cei din jurul tău, şi încercarea de a-i aduce şi pe alţii pe drumul cel bun te va transforma într-un magnet ce va atrage tot mai mulţi sustinători.

Dar trebuie să ai înclinaţiile necesare şi mai ales dorinţa de a fi un îndrumător pentru

oameni, un apărător al drepturilor lor şi, în acelaşi timp, un modelator al mentalităţii lor - în scopul îmbunătăţirii vieţii lor şi realizării idealurilor lor.

Source: https://neculaifantanaru.com/candidatul-ideal-la-leadership.html

Cântecul mierlei

On Septembrie 17, 2012

Personalizează-ţi drumul spre tine însuţi, până ce izbuteşti să dezlegi cele mai obscure taine ale părţii reale din tine care te caracterizează.

Asemenea unui om copleşit de un simţământ tainic, ispitit de un fenomen necunoscut de care nu se poate debarasa, simţeam cum mă pierdeam într-o lume sfâşiată de contradicţii, *un monde de nulle part* , pe care n-o cunoşteam şi pe care n-o puteam stăpâni. Pledam în favoarea existenţei unei conştiinţe profunde, mistice, provenite parcă de pe un alt tărâm, dintr-o dimensiune diferită, dintr-un spaţiu nemăsurabil, dintr-un Avalon.

Probabil treceam printr-o transă de rutină. Ceva care se repeta ca un tipar, ca un refren obsesiv, ironic, cu tot felul de conotaţii, generând un mare amalgam de exagerări şi neadevăruri împletite cu concluzii eronate ce transmiteau o încărcătură emoţională aparte. Ca un fenomen de ectoplasmă: ceva părea să sălăşluiască în mine, emanând o anumită vibraţie. Un soi de forţă, o trăire intensă, o conştientizare de sine atât de rară, o virtute hotărâtoare care mă putea înălţa, sau dimpotrivă, care mă putea face knockout oricând. Nu mai credeam în înţelepciunea "Omului" din mine. Păream obosit, cu bateriile descărcate.

Ceea ce se petrecea era mai mult decât apariţia unei noi stări de conştiinţă, era un factor decisiv, declanşator, adânca povară a unei emoţii impetuoase şi nestingherite care s-a stins, luându-i locul o lecţie de viaţă. Evoluţia pusă faţă în faţă cu revoluţia responsabilizării individuale. Covârşitorul zbucium al unei întregi lumi, al unui întreg continuu schimbător, al unei vieţi trăite predominant prin ochii unui trecător care observă cealaltă faţă a lumii, marcată de o statornicie pentru unii greu de imaginat.

Leadership: Te pierzi într-o lume sfâşiată de contradicţii pe care n-o poţi stăpâni, în încercarea de a-ţi contura o altă perspectivă asupra vieţii sub forma unei stări de spirit care este "începutul eliberării de orice contradicţii" ?

Odată cu fiecare intrare în "transă", odată cu fiecare mare străpungere a unei forme de cunoaştere profundă, se conturau alte întrebări fără răspuns. Raţiunea se lăsa atinsă, aproape biruită, de patima vidului propriilor mele dileme și contradicţii spontane. Esenţa propriei mele existenţe fiind condiţionată de un alt mod de a interpreta realitatea. O singură contradicţie îmi punea la grea încercare gândirea şi trăirile: că aş putea să observ partea nevăzută a unei lumi, fără să o cunosc atât de bine.

Şi numai realitatea, acel "cântec" declanşator de schimbări pozitive, de viziuni mai largi, a cărui compoziţie era mai mult sau mai puţin asemănătoare cu a altcuiva, şi al cărui mesaj puternic mă trezea din transă, mă făcea să mă simt bine cu mine însumi şi să dau noi valenţe vieţii. Mai reale, mai cuprinzătoare, mai puţin particulare. Cântecul, reflectând totodată starea mea sufletească, era concluzia unei vieţi întregi, dintr-un alt punct de vedere.

Fusese ceva în transformarea mea, asemănător cu zbuciumul unei păsări închise în colivie care se izbeşte cu încăpăţânare de gratiile ei până când reuşeşte să recâştige văzduhul. O mierlă îşi poate recuceri libertatea numai cu cântecul ei.

Leadership: Urmezi o anumită cale pentru a ajunge la natura ta, transformându-te într-un trecător care observă cealaltă faţă a lumii sale?

Steve Farber, fost vicepreşedinte al companiei Tom Peters, susţinea că adevăratul leadership constă în reîntoarcerea la o serie de principii simple care au fost trecute cu vederea în contextul competiţiei acerbe din lumea afacerilor.

Iar eu, aş adăuga cu toată încrederea că lecţiile de viaţă pe care le primeşti din confruntarea cu tine însuţi, reprezintă primul pas spre realizarea unei construcţii durabile a unei lumii pe care nu o ştii, dar o simţi şi o nădăjduieşti.

Un lider este asemenea unui trecător care observă cealaltă faţă a lumii sale, comparând-o cu lumea din jurul său. Leadershipul, se apleacă, deci, cu egal interes asupra omului ca o sumă indivizibilă de caracteristici şi valori pe care le poate deprinde de la el însuşi, prin auto-observaţie, prin practicarea unui auto-control al manifestărilor sale.

În leadership, unitatea evolutivă este "Omul", care la rândul său reprezintă forţa concentrată a unei cunoaşteri profunde, perfectă, cauzativă, asumată existenţial, potrivită progresului său.

Ştim poate ce înseamnă fericirea sau tristeţea, am gustat râsul şi plânsul, dar încă nu ştim prea multe despre resorturile primare, cele mai subtile, ale propriei noastre fiinţe. Suntem ceea ce suntem la capătul unei serii de evenimente. Iar leadershipul este mai degrabă ultimul punct al propriei noastre ascensiuni. Dar şi cel mai mare obstacol.

Leadership: Suporţi consecinţa întrebărilor esențiale care provoacă răspunsuri de impact și generează schimbare, contribuind astfel la transformarea ta dintr-un om derutat de numeroase contradicţii într-un exemplu reprezentativ al convergenţelor dintre părţile întregului?

În urmă cu mai bine de trei secole, Francis Bacon sublinia că adevărul reiese mai uşor din erori decât din confuzii. Sunt de acord cu acest lucru. Căci o eroare a propriei tale perspective, descoperită la timp, se poate remedia prin resetarea propriului tău fel de a fi. Pe când o confuzie te poate duce într-o stare continuă de tensiune, de nedumerire totală, ca într-o transă hipnotică în care controlul conştient asupra faptelor tale este considerabil diminuat.

Toate progresele îi sunt deschise omului, în afară de unul singur, pe care, parcă constant îl defavorizează sau îl agravează: tranziţia de la simplu la complex. Adevărul despre cine eşti şi cine poţi deveni, iese la iveală atunci când te conectezi la propria ta natură, când te eliberezi din colivia incertitudinilor care îţi învăluie perspectivele. Şi, mai ales, dacă nu te pierzi într-o lume sfâşiată de contradicţii. Mă refer aici la o evoluţie pusă faţă în faţă cu revoluţia responsabilizării individuale.

Întregul căruia i se subordonează toate acţiunile cu impact asupra rezultatelor căutărilor tale, frământări şi visări, are ca valoare de referinţă aprecierea subiectivă a circumstanţelor care formează conţinutul vieţii tale.

Leadership: Care este "refrenul" pe care îl simţi constant în viaţa ta, în drumul spre excelenţă, aşa încât să-ţi poţi demonstra apartenenţa la existenţa unui sine multiplu, atât episodic, cât şi narativ, aceste două ipostaze ale sinelui nefiind nicidecum într-un raport de opoziție, ci de complementaritate?

Suntem tot mai mult interesaţi de trendurile şi evoluţia tehnologiei, de factorii care influenţează afacerile de mâine, decât de noi înşine. Ar trebui să ne reîntoarcem, nu-i aşa, la o serie de principii simple care au fost trecute cu vederea în contextul existenţei unui ceva diferit de noi şi afară de noi. De exemplu la principiul sinelui multiplu, care spune: "Să trăieşti

ca şi când ai fi altcineva este acelaşi lucru ca atunci când construieşti o nouă lume care îţi serveşte numai ţie."

Te laşi ispitit de un „necunoscut” de care nu te poţi debarasa? Simţi cum te pierzi într-o lume sfâşiată de contradicţii pe care n-o poţi stăpâni? Cum interpretezi propria ta realitate? În ce fel îţi condiţionează realitatea esenţa propriei tale personalităţi? Continui să-ţi mobilizezi acea parte reală din tine, sau continui să hrăneşti dorinţele sau nevoile unui „sine fals”, a unui „sine trunchiat”?

Ce “cântec” te caracterizează? Cum poţi ajusta cântecul astfel încât să obţii refrenul? Care este “refrenul” pe care îl simţi constant în viaţa ta, în drumul spre excelenţă? Te supui inconştient unor reguli ce transformă libertatea ta de “a fi” într-un perimetru închis? Ce efect exercită propriul tău fel de a fi asupra leadershipului pe care îl practici?

Un sine care cercetează lumea din jur ca o privire aruncată spre un mod unic de a se exprima, prin care transmite emoţie celor din jur şi totodată îşi linişteşte sufletul, este un sine eliberat de povara apăsătoare a îndoielii faţă de propria lui valoare.

Cântecul mierlei este o metaforă revelatorie care semnifică ideea unei eliberări din colivia aparenţelor şi a incertitudinilor legate de natura personalităţii tale. Libertatea de-a evada este rară, uneori imposibilă. Dar refuzul de a recunoaşte cheia şi de a deschide poarta spre un alt fel de “a fi”, te va conduce spre o ruină perpetuă, putând oricând a face knockout evoluţia ta ca “om”, nu doar ca “lider”.

Personalizează-ţi drumul spre tine însuţi, până ce izbuteşti să dezlegi cele mai obscure taine ale părţii reale din tine care te caracterizează.

Source: https://neculaifantanaru.com/cantecul-mierlei.html

Capacitatea compozitorului de a pătrunde esenţa imaginii cinematografice

On Aprilie 17, 2012

Abordările creative în explorarea sensibilității emoționale permit regizorului să creeze o expresie vizuală ce îmbogățește experiența cinematografică.

Şi apoi, da, da, acest compozitor, cel mai cerebral dintre compozitorii contemporani, are o inimă, şi încă una fierbinte. Soţia sa relata câtă sensibilitate se ascundea în acest artist extrem de impresionabil, în ce măsură lectura acestei cărţi îl putea duce la identificarea cu personajele ei, suferind o dată cu ele, adeseori cu lacrimi în ochi. Iar în acei ani dificili, îşi aminteşte Ehrenburg, compozitorul era trist, chiar mohorât, spunându-i odată: *"Acum trebuie să lucrezi. Numai să lucrezi ! Acesta este refugiul..."*

Eisenstein îl preţuieşte în cel mai înalt grad. Vede în compoziţiile lui stilul laconic şi precis al lui Stendhal, care...nu poate fi comparat decât cu Stendhal. Îl fascinează capacitatea compozitorului de a pătrunde esenţa imaginii cinematografice. Este un fenomen pe care încearcă să-l înţeleagă, să-i pătrundă secretul, mecanismul. Şi se amuză de coincidenţa nedumeririi şoferului său care-i declara într-o zi: *"Înţeleg acum cum se fac filmele. Despre asta ştiu tot. Un singur lucru nu înţeleg: nu-mi dau seama cum scrie Sergheevici muzica. Asta n-o pricep de loc."*

Leadership: Poți să-ți strecori amprenta subtilă a viziunii tale în fiecare cadru al operei tale, armonizând imaginile provenite din stimulii vizuali la lungimea de undă a caracterului tău?

Deși fenomenul cinematografic sugerează de multă vreme ideea obţinerii unor imagini ce pot fi păstrate în memoria timpului, deși, pe măsură ce se dezvoltă tehnologia și se perfecţionează "producţia" de filme, se resimte din ce în ce mai mult nevoia inventării unui procedeu care să permită înregistrarea actuală a "sensibilităţii" regizorului, nu doar a personajelor. Procedeele inovatoare în film oferă noi posibilități pentru transmiterea emoțiilor regizorului, aşa încât imaginile diferitelor scene din film, încurajatoare prin mesajul transmis, să fie obţinute prin culori mai puţin intense, cu excluderea pe cât posibil a albului şi negrului.

O dată cu puternica dezvoltare a științelor naturii, se dezvoltă şi ştiinţa cinematografiei. Regizorul selectează elementele şi le dă un chip nou, armonizat, pe lungimea de undă a caracterului său. Aşa cum fiecare pictor lasă o mică semnătură personală în colțul tabloului, dar care nu poate fi sesizată decât cu ochiul format al unui expert, tot așa regizorul își strecoară amprenta subtilă în fiecare cadru, lăsându-și semnătura prin detalii fine și decizii estetice bine gândite.

Leadership: Incursiunea ta pe tărâmul mirabil al imaginarului îți permite să armonizezi imaginile vieţii cu sensibilitatea propriei personalități, pentru a scoate din sine esența unei experiențe vizuale profunde?

Astfel, în anul său de glorie, regizorul Serghei Eisenstein evidențiază și cercetează proprietatea unor substanțe chimice de a-și schimba culoarea sub acțiunea luminii. Până la urmă, reușește să introducă numeroase efecte scenice în cinematografie, cu ajutorul unei metode de explorare a sensibilității sale, anume printr-o tematică bogată ancorată în operele înaintașilor ruşi, despre pentru care nutrea o stimă deosebită. Înregistrarea sensibilității regizorului aduce o dimensiune autentică filmelor.

Totodată, el a explorat sensibilitatea propriei personalități prin intermediul cinematografiei,

printr-o incursiune analitică pe tărâmul mirabil al imaginarului, făcând ca propria imaginație să devină un instrument de povestire vizuală profundă și inovatoare. Cercetările și inovațiile regizorului au fost reluate mai târziu de către alți cineaști; ele s-au concentrat pe schimbările de culoare sub acțiunea armonizării iluminării și pe punerea în contact a modelelor de personaje sensibilizate "la lumină" cu ajutorul efectelor cromatice, precum filtrele de culoare sau tehnici speciale de expunere. Imaginile obținute pe aceste căi păreau să fie impregnate cu un rafinament vizual ce oferea o experiență cinematografică deosebită.

Exprimarea vizuală a sensibilității îmbogățește substanțial experiența emoțională, numai dacă creația finală evidențiază o temă vizuală care rezonează cu publicul.

Capacitatea compozitorului de a pătrunde esența imaginii cinematografice se referă la sensibilitatea sa în a surprinde subtilitățile emoționale prin muzică sau prin efecte de scenă care reflectă, în primul rând, propria lui personalitate. Abordările creative în explorarea emoțiilor conduc la inovații vizuale remarcabile. Numaidecât, exprimarea vizuală necesită o abordare creativă pentru a comunica eficient emoțiile dorite.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Capcanele amăgirii

On Decembrie 21, 2015

Apucă-te să-ţi cureţi de impurităţi atitudinea de om atotcunoscător şi fă-o să lucească în felul în care poţi să dai sens evoluţiei tale interioare.

Vreau să exprim într-un mod inovativ relația mărginitului cu nemărginitul, reprezentată printr-un număr π , după toate probabilităţile unei legi moralizatoare scoase din gândirea unui titan de pe tărâmul înalt al ştiinţei. Dar numai eu știu ce spun, nimeni nu mă înțelege. Doar frunza ce cade vestejită în urma mea, în alinarea vântului de toamnă târzie, pe care nu o mai pot prinde din mers, poate să anuleze efectul stării de amăgire profundă.

Ştiinţa este cel mai puternic resort al dominaţiei asupra învăţării, închinată idealului de a cuprinde totul, de la fiecare adiere de vânt, până la cel mai înalt val al unui tsunami, expusă invaziei imaginaţiei pe care o putem numi „divină”. Dar nimeni nu este în stare să construiască temelia adevărului în afară de Dumnezeu. Niciodată un muritor nu va putea să reconstituie din cioburi întregul. De va găsi cineva întregul său oglindit în cioburi, acela va fi un Sfânt !

Pe vremuri, dacă un om era trăsnit de fulger și nu murea pe loc, era îngropat în pământ ca să se scurgă din el toată electricitatea. În acest timp, el nu avea voie să doarmă pentru că ar fi murit imediat. Inima i-ar fi slăbit…

Prin prezenţa mea între aceste rânduri, substituită unui parcurs care adună victorii în faţa determinării de a înţelege experimental această lume, ţin să anunţ că nu, nu am murit. Ci m-am trezit dintr-un somn al veşniciei, al erorilor infinite, al ştiinţei înşelătoare.

Acum, nu mai sunt însufleţit de nimic când vine vorba de a cunoaşte necunoscutul și de a-l determina pe axa evoluţiei, când vine vorba de această obligaţie de conformare – cu imperativele instanţei numite cercetare – la cerinţele unei vieți apropiate de relaţia cu mine, cu lumea şi graniţele ei.

Leadership: Trebuie să te îndepărtezi de poarta marii științe pentru a-ți întări dominaţia asupra stimei de sine?

Acţiunea posesorie asupra descoperirilor realizate cu ajutorul ştiinţei, influențată de starea interioară a individului, stimulează posibilitatea de a reface acea primordialitate a suportului asupra demersului de optimizare a echilibrului personalităţii sale – încă nedesăvârşite.

Totodată, acțiunea de aplicare a unor legi de constituire a unui întreg ştiinţific care să-l împlinească pe subiect mai adânc, care să-i acopere golul pe care îl are – datorat insuficienţei de a ajunge din poziţia de spectator în cea de participant la evoluţie, este pusă la îndemâna lui pentru a-şi apăra starea de spirit care-l face să se simtă important și superior.

Leadershipul se definitivează prin măsura întăririi dominaţiei asupra stimei de sine, care se poate realiza numai prin ponderarea dorinței de a fi superior. Ceea ce implică uneori îndepărtarea de poarta marii științe. Înşelătoare este știința care îți permite să cunoști fenomenele și tehnologiile, dar nu-ți permite să te înțelegi pe tine.

Dezvoltarea personală depinde de imaginea pe care ţi-o faci mai ales atunci când există o concordanţă între posesia cunoaşterii și stima de sine care vine prin aspectele sociale, emoţionale şi condiționale de viață. Posesia cunoaşterii poate deveni rodul unor tulburări de conştiinţă, putând oferi motivaţii delirante de trăi și de a te raporta la lume.

A şti să identifici şi să exprimi ceea ce gândeşti înseamnă să pledezi în favoarea unei experienţe de găsire a adevărurilor ce fac posibil compromisul dintre imagina de sine şi întregul ştiinţific pe care îl reprezinţi.

În **Capcanele amăgirii** intră toţi oamenii care au atins un nivel foarte înalt de cunoaştere. Dar liderul extraordinar nu este un rob al ştiinţei. El se conformează unui statut de persoană responsabilă pentru propria decădere sau pentru propriul progres, urmând întotdeauna crezul, ca pe o expresie concentrată a credinţei faţă de propriul lui bine: *„Nu pot să exist fără mine.”*

Source: https://neculaifantanaru.com/capcanele-amagirii.html

Capitolul întâi al leadershipului

On Martie 24, 2009

Poţi influenţa în bine modul în care te percep ceilalţi, doar dacă te ridici la înălţimea idealurilor lor spirituale şi morale.

Aş dori în acest articol să vă mai relatez un aspect important din filmul „ *Prinţul deşertului (1991)* ”. Tom Burton, fost agent CIA, trebuia să se infiltreze în oaza Beni-Zairilor din deşertul Sahara, şi să-l recupereze pe Robert Sanders, fiul influentei femei de afaceri Catherine Sanders.

Pentru aceasta Tom se dădu drept traficant de arme şi împreună cu James Ross, unul din membrii echipei sale, se înfăţişă înaintea puternicului emir Beni-Zair. Trebuiau să-şi aleagă cu grijă cuvintele. Un singur cuvânt nepotrivit, i-ar fi putut costa viaţa pe amândoi.

- Nobile prinţ al Draa, noi facem negoţ cu arme. Vindem celor mai buni cumpărători. În Ciad, Mali, în străvechiul ţinut al imperiului Songhai. Dacă am ascunde asta de tine, ţi-am insulta înţelepciunea. Dar nu vindem celor fără steag ori fără credinţă, cum ar fi Zeralzii…

La auzul acestor cuvinte, emirul, care-i cântărise bine din priviri pe amândoi, îşi schimbă întreaga atitudine. Radia o măreţie, o nobleţe calmă, o eleganţă solemnă, într-adevăr fără pereche. Ceva îi spunea că Tom şi James nu erau nişte traficanţi ordinari, fără scrupule, fără suflet, pe care nu-i interesa cine cumpăra de la ei. Ci respectau o anumită etică, o onoare a lor, şi chiar un cumul de valori ridicat la grad de religie; exista şi la ei totuşi un cod care ţinea de credinţă, şi de ordine.

Leadership: Potenţialul tău de a-ţi atinge scopurile este limitat de rezultatele obţinute care au un impact concludent privind acumularea dovezilor în privinţa integrităţii tale?

Întotdeauna vei fi martor la o negociere ce se pretinde a fi în folosul vicleniei, dar şi în folosul tratativelor care pot face din diplomaţie o adevărată artă. Poţi influenţa în bine modul în care te percep ceilalţi, doar dacă te ridici la înălţimea idealurilor lor spirituale şi morale. Tom şi James au dovedit acest lucru.

Câştigarea încrederii liderului este întotdeauna un proces de negociere. Vei lua parte la o „negociere" ori de câte ori îţi vei manifesta dorinţa de a te integra în cercul de prieteni al liderului, sau în echipa sa. Pentru ca această negociere să aibă lor şi să fie încununată cu succes, tu trebuie să sprijini gândurile liderului, iar el trebuie să te trateze ca şi când ai acţiona cu bună-credinţă. Cu alte cuvinte, liderul trebuie să înţeleagă poziţia ta (pe măsura gândurilor, principiilor şi moralităţii tale), să o compare cu a lui şi în final să o accepte, sau nu.

Un personaj dintr-o operă a scriitorului Mika Waltari spunea: „Suflă bine pentru a se risipi pleava şi păstrează doar grăunţele bune". Acesta era un fel de-a spune că nu toţi oamenii sunt de încredere, şi că numai cei bun trebuie aleşi şi păstraţi.

Leadership: Activitatea desfăşurată de tine sub egida unei singure entităţi de tip "sunt acelaşi" ar putea fi extinsă prin includerea unui rol de investigaţie cu privire la ce poţi să obtiii atunci când captezi atenţia cuiva, dar nu ai mari aşteptări de la el?

Dovada în privinţa integrităţii tale se obţine prin intermediul cunoaşterii pe care ceilalţi o caută la tine şi pe care o propui drept scop principal al vieţii tale. Dar, totodată, şi viclenia cere acelaşi tip de garanţie. Prin urmare, ce anume face diferenţa între integritate şi viclenie? Ei bine, diferenţa o face apropierea dintre trecutul și prezentul pe care oamenii îl percep ca pe un simbol al eforturilor comune de a atinge un anumit obiectiv.

Obligaţia ta de lider este să cântăreşti oamenii. Să filtrezi sentimentele şi emoţiile lor prin prisma raţiunii, prin prisma valorilor tale personale, în care crezi şi pe care le respecţi. Exact aşa cum a făcut puternicul emir Beni-Zair.

După cum scopul suprem al unui fotograf este să asigure imaginilor sale o expunere adevărată, în faţa unui public care să se întrebe: "De ce?" - tot aşa scopul tău suprem trebuie să fie acela de a creşte şi de a asigura calitatea relaţiilor cu ceilalţi oameni, dar nu înainte de a-i cunoaşte, nu înainte de a te întreba: „De ce?”

Nu poţi să-i accepţi pe oameni în jurul tău dacă nu-i înţelegi, nu-i aşa? Nu poţi să le acorzi un minim de încredere dacă ei nu au o oarecare înrâurire asupra inimii tale, dacă viziunea lor nu corespunde valorilor după care te ghidezi tu în viaţă. Judecă asupra valorilor oamenilor înainte de a face pasul spre un nivel mai înalt de apropiere.

Leadershipul este acordul dintre ceea ce eşti capabil să înfăptuieşti şi ceea ce poţi păstra cu drag în sufletul tău atunci când eşti supus la încercarea de a accesa zonele de interes ale celorlalţi oameni.

Capitolul întâi al leadershipului constituie baza de la care se poate construi o relaţie. Iar procesul stabilirii relaţiilor nu se desfăşoară întotdeauna foarte rapid. Mai întâi are loc „deschiderea”, aici se poate vorbi de o comunicare continuă, dar subtilă, codată, în care fiecare surprinde la celălalt mai degrabă ce se ascunde în spatele cuvintelor. Dacă liderul intuieşte caracteristicile complete ale celuilalt, şi dacă va fi mulţumit de calităţile sale, abia atunci se va putea produce o apropiere.

În leadership, în primul rând trebuie să ştii să cunoşti oamenii, ceea ce presupune dezvoltarea relaţiilor de colaborare şi socializare permanentă. Învaţă să observi comportamentul oamenilor, atitudinea lor şi în acelaşi timp, învaţă să interpretezi mimica, gesturile, cuvintele şi chiar tăcerile lor. Fii deschis faţă de ei, receptiv la ideile lor, pentru ca la rândul tău să fii demn de încrederea lor.

Poţi influenţa modul în care eşti perceput de ceilalţi, numai dacă te ridici la înălţimea aşteptărilor şi idealurilor lor.

Source: https://neculaifantanaru.com/capitolul-intai-al-leadershipului.html

Captiv într-un roman de maturitate

On Iunie 01, 2015

Croieşte-ţi un drum propriu al cunoaşterii umane, căutând calea de mijloc între timp şi urmarea unor situaţii ce nu pot fi explicate decât ca fiind nişte percepţii false a unei lumi prezente.

Totul părea a se manifesta în deplinătatea capacităţii mele de a duce la bun sfârşit un lucru pe care alţii doar îl visează sau îl ţin secret, în modul în care albinele prelucrează nectarul, adică printr-un fel de atracţie dintre o sursă de energie interminabilă - hrană vie pentru o minte care caută, nu una care doar se întreabă - şi fluxul vectorului de stare care impulsionează fiinţele spre acţiune. Dar, de ce-mi ieşea în cale această obligaţie responsabilă încleştată cu disperare de gânduri şi emoţii străine mie?

La mijloc era vocea cea mai profundă, lăuntrică, care-mi şoptea tot felul de modificări revelatoare cu acea fineţe a ceasornicarului ce are la dispoziţie numai lama obişnuită a unui briceag pentru a finisa piesele prelucrate brut. Constant, ea îmi arăta calea de mijloc între timp şi urmarea unor situaţii ce nu pot fi explicate decât ca fiind nişte iluzii, percepţii false ale unei lumi prezente, în numele trecutului şi viitorului, strecurate prin desişul meandrelor şi întortochelilor sufleteşti.

Mă simţeam cumva captiv într-un roman de maturitate a lui Dumas. Eroul său răscolea cu fineţe şi cu o înţelegere fantastică sufletele înalte şi cele mai joase, până la cele mai ascunse gânduri, până la ultima celulă a fericirii sau nefericii lor. După ce lucra cu puteri demiurgice în întreaga lor complexitate, le arunca în experienţe însufleţitoare, redându-le acea valoare pe care timpul le-a răpit-o, aprinzând din nou în ei scânteia vieţii. Altora le transmitea lecţia obiectivă a pedepsirii divine în funcţie de gradul lor de culpă.

Reversul acestei determinări cauzale îl constituia temerea de a accede spre o înlocuire a puterii de înţelegere cu supremaţia legilor nescrise ale leadershipului, în frământările căutărilor de afirmare. Plin de însufleţire, uitasem să respect arta reuşitei de a fi eu însumi o carte.

Leadership: Porneşti în căutarea a CEVA ce îţi doreşti să schimbi la o lume trăitoare prin tot ceea ce ascunde, în genul unei povestiri relatată într-o carte ce poate fi citită aşa cum ai încerca să desprinzi un copil de vise?

Întotdeauna stăpânirea a ceea ce se cere a fi manifestat, cuprins şi stăpânit cu întreaga pricepere, într-un câmp al efectului de cauză, chiar şi în limitele mişcătoare ale imaginaţiei, este o experienţă la fel de spectaculoasă precum reuşita de a răscoli sufletele şi de a produce emoţii. Dar tot atât de îndoielnică şi greu de prelucrat.

Leadershipul nu se separă de ceea ce se cere a fi stăpânit atunci când nu se cunosc coordonatele punctelor de intersecţie dintre „ascuns" şi „dezvăluit". De fapt, leadershipul este ca o carte pe care pe măsură ce o citeşti porneşti tu însuţi într-o căutare a deznodământului, simţi nevoia să faci o analiză a propriilor trăiri, să te compari cu alte versiuni ale tale şi nu o laşi din mână până n-o termini. Leadershipul este un produs al propriei tale minţi care prinde viaţă ca urmare a experienţei tale de a asimila alte manifestări, doar să le observi şi să încerci să le înţelegi cauzele, mecanismele, sentimentele implicate, astfel încât să poţi deveni altcineva.

Parcurgerea unei cărţi, stăpânirea unei construcţii de mari dimensiuni care ascunde adevărata

faţă a ceea ce este important de evaluat la un anumit tipar de gândire, trăire, acţiune şi comunicare, produce o ruptură de vechile canoane în anumite faze ale încercării de a te cunoaşte mai bine. Dar, presupune şi o reprezentare despre transcendenţa absolută a unui autor pe temeiul unor însuşiri false sau secundare pe care le găsim adeseori la oamenii simpli, lipsiţi de educaţie, dar având „şcoala vieţii".

În acest caz, individul şi lumea lui vor fi substituite de aşa-zisa împuternicire a închipuitului, o cunoaştere experimentală dezvoltată pe baza estimării gândurilor şi emoţiilor în situaţiile impresionante ale unui personaj care se confundă cu autorul cărţii. Ţinând cont de faptul că el se reinventează constant printr-o serie de roluri de întindere relativ redusă, dintre care merită să fie abordate doar cele active şi responsabile, putem avea sentimentul că prezentul se derulează paralel cu trecutul sau cu viitorul şi că lucrurile efectiv pot fi controlate.

Leadership: Subiectele care pot fi abordate în confirmarea unei cărţi cu adevărat valoroase pot transforma schimbarea dorită în ceva care se întâmplă printr-un efort de redare a unor imagini care doar se pretind a fi reale?

Aşadar, cine intenţionează să se valorizeze în ipostaza de om al schimbării, în deplinătatea capacităţilor sale de înţelegere a tot ceea ce se întâmplă în jurul său, prin tot ceea ce a fost şi este ascuns, neputând fi decât intuit, mai întâi de toate trebuie să facă loc închipuitului să se manifeste. Cartea care îţi construieşte personalitatea este un cumul de subiecte captivante, abordate prin intermediul trăirilor cele înalte şi mai aprinse, care travareseaza realitatea spre vis. De fapt, o carte devine valoroasă tocmai prin identificarea asemănării dintre ceea ce e trecător şi ceea ce e definitiv.

Imaginile care se pretind a fi reale dintr-o carte care te ţine cu sufletul la gură, absorbindu-te cu totul în povestea ei, dintr-o carte care te învață să creezi tot felul de scurtături către viața pe care ți-o dorești, pot fi rezultatul unor percepţii false asupra lumii prezente, în numele trecutului şi viitorului, strecurate prin desişul meandrelor şi întortochelilor sufleteşti. Ai grijă cum incorporezi aceste imagini în contextul unei realităţi care există dincolo de ceea ce crezi că este realitatea.

Căutând un drum propriu al cunoaşterii unei lumi trăitoare prin tot ceea ce ascunde, oscilând între graniţele imaginaţiei sau a CEVA ce îţi doreşti să schimbi la ea, vei reuşi să te încadrezi mai uşor în tiparele impuse de o viziune care depăşeşte imediatul. Omul este un martor al adevărului, dar în acelaşi timp un tărâm al iluziei şi al înşelării pe care „imediatul" nu-l poate identifica ca fiind o determinantă a stabilităţii sau a potenţialului său de evoluţie.

Nu poţi cuprinde cu raţiunea şi cu sufletul o lume aparte, urmărind dintre numeroasele direcţii de investigare ce vin în prelungirea acestui fir roşu al destinului numit efect (prin cunoaştere şi descoperire, prin experiment şi prin monitorizarea profunzimii trăirilor care însoţesc indivizii) decât dacă adaugi la reflecţiile tale despre însemnătate şi rânduială conştiinţa unei discrepanţe între fapte şi realitate. Dar, astfel, binemeritata imaginaţie poate aduce mai degrabă cu iluzia. Ai grijă în ce te încrezi !

Leadershipul este o carte ce are răbdare să reconstituie o lume din detalii prin identificarea asemănării dintre ceea ce e trecător şi ceea ce e definitiv.

Captiv într-un roman de maturitate devine fiecare aspirant la statutul de lider care încearcă să realizeze legătura dintre o lume a simplei aparenţe, o lume a prejudecăţilor şi o lume a adevărului.

Dacă vrei să-ţi croieşti un drum propriu al cunoaşterii umane, încearcă să găseşti calea de mijloc între timp şi urmarea unor situaţii ce nu pot fi explicate decât ca fiind nişte iluzii,

percepţii false a unei lumi prezente, în numele trecutului şi a viitorului, strecurate prin desişul meandrelor şi întortochelilor sufleteşti. Poţi?

Source: https://neculaifantanaru.com/captiv-intr-un-roman-de-maturitate.html

Captiv între datorie şi Dumnezeu

On Februarie 12, 2018

Testează-ţi măsura credinţei, impunând existenţei tale traiectoria spre accesul la un nou mod de a-ţi manifesta potenţialul.

Zărindu-l pe abate, Villefort îşi duse mâna la frunte. Trecutul îi reveni în minte, ca unul dintre valurile a căror mânie face să se înalţe mai multă spumă decât celelalte valuri.

- Dumneata, aici? întrebă Villefort. Observ că nu te iveşti niciodată decât ca să însoţeşti Moartea.

- Am venit aici să vă spun că mi-aţi plătit îndeajuns datoria şi că, începând din clipa de faţă, am să-l rog pe Dumnezeu să se mulţumească, asemeni mie, cu această răzbunare.

- Doamne ! făcu Villefort trăgându-se înapoi cu spaimă în ochi. Vocea asta nu e a abatelui Busoni !

Abatele îşi smulse peruca falsă, îşi clătină capul, şi lungul lui păr negru, nemaifiind strâns, îi căzu pe umeri, încadrându-i figura bărbătească.

- Vai, nu ! E chipul contelui de Monte-Cristo ! strigă Villefort cu privirea rătăcită.

Leadership: Viaţa ta a ajuns o formă de manifestare a unui tip de putere oglindită într-o imagine care contează mai mult decât realitatea?

- N-aţi ghicit, domnule procuror general. Căutaţi mai bine şi mai departe.

- Vocea asta ! Vocea asta ! Unde am auzit-o prima dată? Nu eşti Busoni? Nu eşti Monte Cristo? Doamne, eşti duşmanul acela ascuns, neclintit, ucigător ! Ţi-am făcut vreun rău la Marsilia? Nefericitul de mine ! Ce ţi-am făcut? strigă Villefort a cărui minte plutea la limita unde judecata şi nebunia se confundă, în ceaţa care nu este nici vis şi nici trezire. Ce ţi-am făcut? Spune ! Vorbeşte !

- M-ai osândit la o moarte înceată şi înfiorătoare, m-ai ucis tatăl, mi-ai răpit dragostea odată cu libertatea şi norocul odată cu dragostea !

- Cine eşti? Cine eşti ? Doamne !

- Sunt spectrul unui nenorocit pe care l-ai înmormântat în celulele castelului d'If. Spectrului acestuia, ieşit în sfârşit din mormânt, Dumnezeu i-a pus o mască pe obraji şi l-a făcut conte de Monte Cristo, acoperindu-l de giuvaieruri şi de aur ca să nu-l poţi recunoaşte decât astăzi ! Sunt un paravan al moralei ! Sunt acel Edmond Dantes, căruia tinereţea i-a fost spulberată de egoismul, nepăsarea, viclenia fiinţei tale, cel căruia numai Dumnezeu însăşi i-a putut oferi incomensurabila iscusinţă de a folosi cunoaşterea cea mai înaltă ca unealtă a judecăţii Sale cele mai severe pentru a-şi putea desfăşura în linişte, în ascuns, promisiunea răzbunării celor buni.

Leadership: Iei în calcul varianta negaţiei ataşamentului faţă de versiunea ta anterioară, sau îţi accepţi imaginea ce decurge din asocierea enigmatică a două realităţi incompatibile?

La modul spiritual, suntem responsabili de realitatea pe care o percepem pe fondul unor stări de conştiinţă în care se manifestă puterile unei gândiri axată pe cercetarea trecutului și valorizarea lui în noi orizonturi de interpretare și înţelegere a creaţiei universale numită: Dumnezeu.

La modul existenţei noastre în lume, jocul straniu al asocierilor între divin şi empiric ne permite să accesăm o realitate de care preferăm să ne ascundem, căci ni se pare imposibil de dură chiar şi pe ecranul cinematografului, în diverse plăsmuiri ale dorinţei de a trece dincolo de graniţele conştiinţei obişnuite.

Această realitate secundară se numeşte: Interdicţie. Ne este interzis să acceptăm o altă nuanţă a adevărurilor în care credem, inerente unei imagini de sine ce decurge numai din faptul că elementele vieţii puse în relaţie, chiar şi luate separat, ajung la un numitor comun, un echivalent al cauzei şi efectului transpus în accepţiunea unei concepţii moralizatoare şi a unei intervenţii miraculoase.

Biruinţa ta asupra destinului este pe măsura imaginii pe care ţi-ai format-o despre Dumnezeu şi a convingerilor pe care le nutreşti cu privire la realitatea acestei imagini după ce treci prin felurite încercări.

Prin urmare, avem de-a face cu două realităţi: cea a omului care crede în hazard şi în marea întâmplare, alături de cea a omului care crede numai în ceea ce este repetabil şi demonstrabil prin experiment. Ele sunt incompatibile prin faptul că prima realitate depinde de variaţia unui parametru necunoscut care, în general, se situează în raport invers cu intensitatea convingerilor personale. Iar cealaltă depinde de anumite consecinţe vizibile care privesc baza acceptării oricăror limitări.

Imaginea care decurge din asocierea acestor două realităţi reprezintă ansamblul reflectărilor de natură materială sau imaterială, cu conţinut raţional sau emoţional, ale unor fenomene pe care le poţi experimenta, dar nu le poţi controla cu totul.

Iar studiul acestei imagini este o etapă de exploatare a unei cauze pe care, chiar dacă nu ajungi să o înţelegi pe deplin niciodată, măcar îţi dă o idee vizavi de cât eşti de pregătit să faci faţă unei certitudini de care te poţi oricând îndoi.

Negaţia ataşamentului faţă de versiunea ta anterioară, când încă nu luaseși în calcul intervenţia unei forțe tainice care a forțat supunerea și compulsiunea ta în mijlocul evenimentelor care te-au dus la o anumită situaţie, este o operaţie de contestare a propriilor limite, urmată de obicei de sporirea credinţei.

Credinţa este o reflectare a naturii tale sub acţiunea unor forţe de tip reacţiune îndreptate spre toate evenimentele şi fenomenele care pot să-ţi consolideze poziţia de protagonist al unei noi realităţi.

Captiv între datorie şi Dumnezeu este omul care nu are de ales în faţa vieţii decât să se supună unui plan mai înalt, hotărât dinainte ca el să îndeplinească rolul de judecător neînduplecat.

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Captiv între Om și Dumnezeu

On Decembrie 30, 2017

Desprinde-te de ceea ce te limitează, ca să te înalți mai presus de ceea ce ești tu însuți.

Evenimentele petrecute preocupau întregul Paris. Emmanuel şi soția lui şi le povesteau cu o uimire firească, făcând o legătură între cele trei nenorociri, tot atât de năprasnice pe cât de neașteptate, care se abătuseră asupra acelora ce l-au trimis la moarte pe Edmond Dantes.

Într-adevăr – spunea Julie – s-ar zice că toţi bogătașii aceştia, atât de fericiţi ieri, uitaseră partea Duhului rău, în calculul pe care îşi întemeiaseră bogăţia, fericirea şi respectul cuvenit. Iar Duhul, ca o zână rea din poveştile lui Perrault, nepoftită la vreo nuntă sau la vreun botez, s-a ivit pe neaşteptate ca să se răzbune pentru uitarea aceasta.

– Câte nenorociri ! Câte suferinţe ! spunea Emmanuel gândindu-se la Morcerf, Danglars și Villefort.

– Dacă Dumnezeu i-a lovit – spunea Julie – asta e doar fiindcă Dumnezeu, care este bunătatea supremă, n-a găsit în trecutul lor nimic vrednic să le micşoreze pedeapsa. Înseamnă că toţi oamenii aceştia erau blestemaţi.

Din camera alăturată, nevăzut și totuși perfect conturat, în orice caz biruitor, Contele de Monte Cristo îşi revedea faptele cu o oarecare urmă de regret, dar însufleţit de acea împăcare de sine pe care Dumnezeu o prilejuieşte numai acelora cărora le-a oferit acest stimulent de neînlocuit pentru inimă:

"Cădea-vor dintre latura ta o mie şi zece mii de-a dreapta ta, dar de tine nu se vor apropia. Peste șarpe veninos vei păși. Pe mâini vei fi înălțat ca nu cumva să-ţi împiedici piciorul de piatră. Şi vei călca peste leu şi peste balaur. Nu vor veni către tine rele. Şi bătaie nu se va apropia de locașul tău. Nu trebuie să te temi nici de groaza din timpul nopţii, nici de săgeata care zboară ziua, nici de ciuma care umblă în întuneric, nici de molima care bântuie ziua namiaza mare. Căci El va porunci îngerilor Săi să te păzească în toate căile tale."

Leadership: Poţi să te eliberezi de exercitarea obligației față de Dumnezeu în favoarea exprimării regretului pentru hotărârile tale anterioare cu toate amarele lor urmări?

Când rezultatul gestului de forță din mijlocul faptelor sau evenimentelor nu este controlat sever de o intenție de limitare, fidelă valorilor asupra cărora au rază de acţiune principiile credinţei, atunci imaginea pe care ți-o creezi devine confuză și cufundată în ceața părerii de rău.

Când, dimpotrivă, imaginea este pusă în valoare cu o anumită pregnanţă, printr-o autosugestionare pozitivă care îţi justifică actuala rătăcire prin meandrele concretului, ea domină intențiile de evoluție personală.

Primul principiu al credinţei, cel mai solid, fidel imaginii pe care ți-o creezi, ar trebui să fie *: „Cred că Dumnezeu este Creatorul şi Conducătorul întregii lumi".* Într-o asemenea formulă de referință, ce posedă un potențial nesfârșit de încurajare a funcţiei de control, sunt utilizate toate mijloacele de a te identifica cu Cel care cauzează majoritatea evenimentelor și le influențează cursul – asta dacă eşti îndeajuns de priceput să modifici rezultatul unei acţiuni şi

factorii care reflectă probabilitatea reală a acelui rezultat.

Îndeplinirea angajamentului de a executa o obligaţie faţă de Dumnezeu, să încerci să schimbi acel fluid ce străbate și uneşte prin mii de fire fiinţa umană cu legile universului, este un rezumat al întregului tău proces de elaborare a unei defensive capabilă să facă faţa celui mai înalt nivel de ofensivă de care dispune jocul şansei. Este un act complex de gândire şi de acţiune în care contează în egală măsură spiritul de analiză şi capacitatea de pătrundere psihologică rezultată din contactul cu diverse tipuri de oameni.

Omul devine una cu Dumnezeu atunci când evenimentele cele mai neaşteptate îi favorizează o evoluție rapidă și prielnică din care nu se mai poate opri.

Determinarea eficienței tale se rezumă la sentimentul înălțător și profund eliberator al gestului de acceptare a propriilor fapte, printr-o atitudine de iertare a greșelilor care nu anulează şi nu modifică caracterul propriului personalism?

Personalismul este o concepţie potrivit căreia Dumnezeu este o persoană, sau cum bine defineşte dicţionarul, este o doctrină care pune la baza existenței o pluralitate de entități spirituale înzestrate cu atributele personalității și subordonate lui Dumnezeu ca ființă supremă.

Personalismul are valoare de câștig dacă reușești să-ți conturezi suficient de puternic o poziție privilegiată în ordinea desfășurării evenimentelor.

În ecuația lui Dumnezeu și a legilor universului nu se justifică această atitudine de iertare a greșelilor, ba mai mult, orice examinare a faptelor petrecute, bune sau rele, întărește sentimentul de control și de apartenență la un anume spațiu de autonomie în cea mai mare măsură posibilă. De aceea practicile sau stilurile adoptate de lideri ajung să fie considerate o tehnică de reprezentare a proceselor psihice la diferite niveluri de control conștient.

Procesele psihice sunt interacţiuni proprii raportului dintre individ şi realitatea înconjurătoare. Ele sunt împărţite în trei categorii: procese psihice cognitive (de cunoaştere), procese psihice afective, procese psihice reglative (involuntare şi voluntare). (tpu.ro)

Limbajul secret al leadershipului începe cu analizarea naturii şi a semnificaţiei existenţei personale în eventualitatea unui tip particular de control asupra minţii care se găsește în dialog cu Dumnezeu.

Captiv între Om și Dumnezeu este cel care a gustat din oțelul rece și inflexibil al sabiei numită "şansă de reuşită" acolo unde destinul vrea să lase urme de suferinţă.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Captivitatea omului în spaţiul arid al imperceptibilului

On Ianuarie 05, 2014

Deschide calea spre noi cuceriri ale cunoaşterii, ca să vezi dincolo de limitele a ceea ce eşti.

Marii titani ai gândirii superior-inovatoare, precum H.G. Wells sau Jules Verne, au cochetat deseori cu misterul care depăşea orice cunoaştere, *indicibilul* . Utilizând acel conglomerat de imaginaţie ce le-a permis să se amplaseze într-un timp şi într-un loc indeterminabil, ei au putut să identifice legile acelor abisalităţi care depăşeau limitele înţelegerii acceptate de către cei mai mulţi oameni.

Simţeam că era rândul meu să înţeleg aceste legi prin intensificarea singurei surse de energie, foarte elevată, care nu poate fi distrusă de nimeni şi nimic: imaginaţia. Prin investirea unor calităţi artistice pline de miez, la răscrucea întrebărilor despre rostul existenţei şi al fiinţei mele în lume, se întrevedea contrastul cromatic al unor tensiuni, prejudecăţi, forţe nemaivăzute de adeziune la o nouă formă de artă, plauzibilă prin motivele decupate parcă dintr-un film noir, dar care exprimă cel mai bine conflictul interior cu sinele revelat din trecut. Cu atât mai mare era disconfortul pe care îl simţeam.

Experimentele oamenilor de ştiinţă, expuse de cei doi scriitori în operele lor, erau menite să facă procesul invizibilităţii reversibil. Dar formula secretă lăsa întotdeauna loc de interpretări, nu indica nicio metodă de obţinere şi utilizare, nu se potrivea nici unei dogme, dovedindu-se a fi mai degrabă o fază rapidă de tranziţie spre o dimensiune superioară. O etapă, utilă şi necesară oricărei persoane care preţuieşte progresul şi îl susţine, chiar cu riscul retragerii sau excluderii sale din societate.

Cine voia să înţeleagă şi să aplice formula trebuia să vadă dincolo de orice limitare.

Leadership: Îţi câştigi dreptul incontestabil la autodepăşire urmând criteriile unui model de realitate la care te raportezi prin separarea ta de tot ce este comun lumii de care aparţii?

Cum oare să încorporez complet invizibilul în timp? Trebuia să-l percep mai întâi ca pe o destinaţie a viitorului? Sau ca pe o sursă de învăţare şi explorare a experienţelor de inovaţie?

Şi totuşi, întrebarea care mă frământa cu adevărat era alta. Oare această decodificare a invizibilului care se manifestă intrinsec, transformarea obscurului într-o entitate cognoscibilă, chiar dacă favorizează cercetarea ştiinţifică individuală şi, prin aceasta, dezvoltarea gândirii, nu înseamnă mai degrabă un drept dobândit, dar necuvenit?

Stabilirea unei priorităţi în ceea ce priveşte investigaţiile proprii asupra formulei invizibilităţii se putea dovedi compromiţătoare, punându-mă într-o postură neonorabilă.

Mă simţeam captiv într-un spaţiu arid, al imperceptibilului, asociat cu trecerea timpului, care mă făcea să-mi doresc să nu mai continui cercetările, obligându-mă să rămân cât mai mult în umbra acelor ziduri ale mediocrităţii, ca un simplu trecător prin viaţă, fără folos şi fără o ţintă precisă. Care nu cunoaşte lupta, care nu trăieşte marea aventură a cunoaşterii, care nu se poate elibera din absurd, care nu caută răspunsuri şi nu află niciodată adevărul.

Nu spunea oare alchimistul acela care îşi tăinuia numele, că majoritatea oamenilor sunt doar nişte produse ale unor experimente ştiinţifice eşuate şi că doar cei aleşi sunt chemaţi să cunoască tainele lui Dumnezeu şi calea ce duce la Marea Împărăţie?

Leadership: În ce fel poţi folosi ştiinţa pentru a-ți îmbunătăți percepţiile vizavi de o realitate paralelă?

Ieşirea din tipare şi libertatea de creaţie nu trebuie privite drept lucru nefiresc, ci un drept incontestabil la actul autodepăşirii şi desăvârşirii. Ca un joc plin de misiuni imposibile şi totodată plin de nestemate, pe care nu eşti obligat să îl joci până la capăt. Dar pe care trebuie neapărat să-l experimentezi dacă vrei măcar să înţelegi cine eşti cu adevărat şi ce însemnătate ai ca fiinţă umană.

Leadershipul este supus riscului unei deprecieri puternice dacă contradicţiile tranziţiei spre o nouă etapa de dezvoltare se intensifică, dacă limite de percepție şi reprezentare ale ştiinţei, situate exclusiv pe un plan inferior, strigând tare "Nu pot ! ", sunt aprobate în totalitate de caracteristicile tale definitorii.

Standardele de dezvoltare pe care singur ţi le impui se oglindesc în modul cum tratezi solicitările de obiective şi investiţii pe termen lung, impuse de propriul Ego ca o încercare de a găsi calea de ieşire din actualul impas al mediocrităţii. Ele arată în ce fel poţi folosi ştiinţa pentru a-ți îmbunătăți percepţiile vizavi de o realitate pe care încă n-ai avut posibilitatea s-o trăieşti nemijlocit. Dar şi pentru a înţelege mai bine fenomenul "lipsă" şi implicaţiile sale majore asupra formării personalităţii, cu efect prejudiciabil asupra elementelor de interes maxim care îţi pot modela viitorul.

Cine nu se mulţumeşte cu puţin – la începutul călătoriei spre cunoaşterea mai presus de înţelegere – este nevoit să caute alte ieşiri spre un altceva, necunoscut, care în ultimă esenţă, se identifică ca debut, prin contribuţiile ştiinţifice, la marea întrecerea cu sine însuţi.

Numai înţelegerea vibraţiilor "imperceptibilului", utilizând acel conglomerat de imaginaţie care îţi permite să te amplasezi într-o zonă de cunoaştere mai extinsă, face posibilă găsirea formulei secrete care conţine proporţii imense de posibilităţi de interpretare a lucrurilor şi a lumii, pe care înainte le treceai cu vederea.

Leadership: Poţi să construieşti noi drumuri de performanţă cu elementele unei ştiinţe pe care nu o creditezi până la capăt?

Elementele constitutive ale leadershipului, care reflectă o cunoaştere solidă a factorilor activi de inovaţie, pot fi identificate numai în armonia rezultatelor sau în eleganţa unei suite de operaţii din cadrul procesului de cercetare, putând fi puse în aplicare în funcţie de structura operativă a gândirii tale. Eşti în căutarea unor provocări incitante care să-ţi stimuleze pofta de cercetare?

Identificarea acelor legi ale "abisalităților" care depăşesc limitele înţelegerii acceptate de către cei mai mulţi oameni este primul semn că ai ajuns mult mai departe decât credeai, la un nivel de avansat de dezvoltare, ca entitate solitară, nu ca urmare a unei munci, cunoaşteri şi experienţe în colaborare cu alţii.

Asta înseamnă că ai reuşit să construieşti noi drumuri de performanţă cu elementele unei ştiinţe pe care singur ai creditat-o până la capăt cu idei, resurse şi aşteptări nelimitate, şi pe care nu le-ai abandonat pe parcursul procesului de maturizare şi de selecţie aptitudinală. Toate aptitudinile şi calificările tale relevante au fost dobândite de pe urma experienţelor de

lucru aplicat cu stricteţe pe terenul dur al ştiinţei.

Cine coboară şi urcă înapoi, de-a lungul subteranelor ştiinţei, ştie că porneşte într-o aventură cu detalii picante. În sensul unei alianţe cu orizonturile şi premizele cunoaşterii, un asemenea om poartă cu sine speranţa să întâlnească, în galerii de multă vreme neumblate, semnele secrete ale autodepăşirii.

Transformarea personală autentică este calea de a te autodepăşi prin imaginaţia cu care creionezi o altă realitate, în care te integrezi ca un tip remarcabil prin capacitatea de a-ţi comunica gândirea sub cele mai diverse forme de exprimare, de a-ţi regândi ideile trecând de la o stare de spirit la alta, acoperindu-ţi propria lege de funcţionare cu numeroase semnificaţii.

Captivitatea omului în spaţiul arid al imperceptibilului semnifică acea stagnare în jurul mediocrităţii, claustrarea în limitele unei cunoaşteri superficiale şi parţiale a specificului uman care nu mai poate servi drept bază esenţială a leadershipului.

Source: https://neculaifantanaru.com/captivitatea-omului-in-spatiul-arid-al-imperceptibilului.html

Caracterul adânc înnoitor al leadershipului

On Iulie 28, 2014

Utilizează posibilitățile practice și nelimitate ale montajului, astfel încât să ajungi la găsirea și definirea unor noi mijloacele de creație a leadershipului.

Odată înlăturate legile generale dramaturgice din arsenalul regizorului, conținutul este exprimat direct. De aceea scenariul lipsește și metoda de creație este trecerea de la temă, de-a dreptul la foaia de montaj. Eisenstein nu-și propune un film care să ilustreze, printr-o poveste, semnificația grevei. El vrea, cu mijloacele de expresie ale artei, să răspundă la întrebarea: ce este o grevă, cum se organizează ea, care-i sunt premisele, desfășurarea, efectele? De aici necesitatea lipsei de fabulație, de personaje individualizate, ele fiind înlocuite cu noțiuni personificate: organizatorul, muncitorul, spionul, contramaistrul etc… Și tot de aici necesitatea montajului metaforic.

Prin scopurile pe care și le propune, regizorul Eisenstein se proiectează implicit în miezul, în esența problemelor montajului. Așa se explică caracterul adânc înnoitor al montajului Eisensteinian. Așa se explică cum a ajuns Eisenstein la găsirea și definirea mijloacelor esențiale ale filmului modern. *

Leadership: Poți să te proiectezi în miezul a ceea ce reprezintă universul propriei creații, pentru a face cunoscută evoluția ta din punct de vedere al semnificației pe care o atribui expresiei artistice?

Liderul-creator are un rol bine specificat în contextul abordării științei, prin faptul că reușește să construiască imaginea vie a unui univers de infinită varietate. El se proiectează implicit în miezul a ceea ce reprezintă acest univers pentru a face cunoscută evoluția lui. Iar cine încearcă să ajungă în miezul a ceea ce este în neregulă cu viziunea expusă de un lider, în privința unui asemenea univers, constituind în lumea artei un fel de rațiune funcțională, făcându-l mai individualizat, cu siguranță se va lovi de o logică și mecanisme greu de înțeles.

Nu putem vorbi despre leadership dacă nu oferim hrană științei pe care el se sprijină, plasându-l în contextul unei orientări care este, în mod esențial, în relație cu tot ceea ce fost acceptat ca normă de tranziție spre un nivel superior de vizualizare a unei realități care ascunde o poveste. Munca de creație a unui artist, făcând diferența dintre autenticitate și kitsch, este cea mai clară demonstrație a nevoii de a asigura surse stabile de putere și control pentru o mai bună accelerare a dezvoltării și a procesului de schimbare.

Forma pe care o capătă creația ta este dată de montajul pe care îl realizezi. Montajul presupune asamblarea secvențială de piese separate de informații, imagini, perspective și experiențe. Este o modalitate de a-ți scoate în evidență capacitățile de coordonare și producere a elementelor inovative, a activităților specifice de cercetare desfășurate și de difuzare a cunoștințelor. Fără un montaj de calitate care să ridice nivelul eficienței în rezolvarea celor trei probleme fundamentale de leadership: cum, ce și pentru cine produci știință, nu vei putea să faci dovada valorii tale și profesionalismului tău.

Expresia artistică este o revelație a artei dătătoare de spectacol, o revelație a unui adevăr personal transpus într-o poveste, este o îmbinare a unor idei transpuse într-o imagine alcătuită din fapte, sentimente și interpretări. Ea poate avea semnificația pe care regizorul o dă realității pe care o o experimentează el însuși prin emoții, prin cauze și efecte reale diverse.

Forma pe care o capătă creaţia ta poate fi prelucrată într-un mod în care ştiinţa să poată asigura o nouă valoare de întrebuinţare a leadershipului?

Identitatea structurii mai multor modele de reprezentare a cunoştinţelor utilizate în cercetarea ştiinţifică se reduce la o succesiune de elemente de detaliu. Acestea se formează într-o unitate de timp nedeterminată în raport cu reperele existenţei unor forme autentice de creaţie, contribuind la promovarea unui nou stil de artă.

Detaliile şi procedurile de lucru, depinzând de premisele unei noi direcţii de evoluţie a ştiinţei şi de efectele unei noi linii de trend, sunt parte a unei expediţii personale de căutare a unei semnificaţii mai profunde a ceea ce transmiţi, prin implicarea într-un joc de selectare a informaţiilor şi a modului de prelucrare a acestora.

Leadershipul apare ca un complex de intuiţii şi de posibilităţi de explorare a unei realităţi particulare, fiind bazat înainte de toate pe experienţa în lucrul cu elementele de creaţie care au continuitate şi unitate în câmpul efectelor produse.

Creaţia ta poate fi prelucrată într-un mod în care ştiinţa să poată asigura o nouă valoare de întrebuinţare a leadershipului, doar dacă reuşeşti să identifici o modalitate de utilizare a mijloacelor de expresie pentru construirea în prezent a unui „ *perfect future* ". Câştigarea independenţei în modelarea ştiinţei este posibilă prin caracterul înnoitor a ceea ce ai realizat cu ajutorul unor noi luări de poziţie în ceea ce priveşte definirea unor noi perspective de gândire şi simţire.

O nouă valoare de întrebuinţare a leadershipului constă în procesul de a atinge o realitate superioară prin înlocuirea cu noţiuni personificate a tuturor imaginilor şi faptelor precise care pot reflecta cu mai multă acurateţe intenţiile unui regizor: de a înfăţişa o lume de vis, unde totul devine posibil.

Caracterul adânc înnoitor al leadershipului rezultă din mijloacele de creaţie, transpuse în practică, utilizate în procesul de cucerire a segmentului pe care îl ocupă producţia de noi modele de cercetare ştiinţifică, acceptate şi considerate ca valoare adăugată la un stil diferit de a interacţiona cu noi niveluri de performanţă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/caracterul-adanc-innoitor-al-leadershipului.html

Caracterul favorizează succesul

On Iunie 07, 2009

Menţine-ţi constant caracterul nobil, făcând apel la acele idealuri, valori şi convingeri care îţi conferă stabilitate în relaţiile cu ceilalţi oameni.

Ai auzit de celebrul scriitor Russell H. Conwell? Înainte de a deveni scriitor, el a fost un ofiţer de recrutare extrem de capabil şi, mai apoi, a devenit căpitan al propriei sale campanii. A luat parte la multe bătălii şi a fost ridicat la gradul de locotenent-colonel înainte să aibă loc un eveniment care i-a schimbat viaţa. Grav rănit în timpul unui atac al confederaţilor în munţii Kenesaw, Conwell n-a putut să-şi împiedice ordonanţa să facă o bravă încercare de a-l salva. Din nefericire, încercând să salveze viaţa comandantului său, tânărul şi-a pierdut viaţa. Însă înainte de a muri, i-a vorbit lui Conwell despre credinţa creştină. Această întâmplare a avut un efect profund asupra lui Conwell, încât s-a creştinat.

În cele din urmă, el a devenit un conferenţiar de marcă, abordând o mare varietate de subiecte şi, de asemenea, a fost autorul a 16 cărţi. El a crezut în posibilităţile infinite ale omenirii, viaţa sa constituind o ilustrare a acestei convingeri. Cea mai renumită prelegere a sa, "Hectare de diamante", a fost susţinută de peste 6000 de ori în timpul vieţii sale şi rămâne şi astăzi dovada credinţei pe care el o avea în potenţialul nelimitat al omului.

Leadership: Puterea ta de a face faţa tuturor provocărilor destinului poate să reprezinte modelul adaptativ al conceptului de sine în coordonatele unei viziuni care se bazează pe urmarea sensului vieții?

Oamenii îşi fac adesea o primă impresie (greşită) în legătură cu alţi oameni, în legătură cu credinţele şi valorile lor, punând pe plan secund adevăratele lor convingeri şi întregul lor fel de-a fi. A fost şi cazul lui Russel H. Conwell, a cărui convingeri ferme, dar totuşi atât de limitate, au putut fi schimbate, ce-i drept cu întârziere, la 180 de grade, abia după moartea tânărului care a încercat să-i salveze viaţa.

Te întreb, viitor lider, tu eşti eficient în zonele în care este nevoie de dezvoltare? Sau rătăceşti, asemenea unui om beat, lipsit de simţul direcţiei, în neştire prin viaţă, prin pustiul propriei tale lumi de gânduri, dorinţe, sentimente şi realităţi?

Aceasta este o întrebare dură care cere un răspuns sincer. Dacă răspunsul este da, atunci e necesară o schimbare, o limpezire a gândirii, o înceată (dar fermă) scuturare a întregii tale filozofii, renovând acele zone ale leadershipului tău, cuplate de propriul caracter. Zonele acestea îţi împietresc şi imobilizează preocuparea eficientă în relaţiile interumane, sau pot să îţi diminueze toleranţa la orice tip de influenţe negative.

Leadershipul este ca televiziunea prin cablu, deţinătoare a propriului conţinut. Cu ce îţi înzestrezi leadershipul depinde de structura ta interioară, iar ceea ce generezi, ceea ce furnizezi, ceea ce ajunge la oamenii care te urmează sunt acele "aplicaţii" care permit analiza ta, care integrează tot ceea ce te defineşte ca om, ca prieten, ca profesionist. Cu ajutorul acestor aplicaţii (valori, nevoi, aspiraţii) ei se pot conecta la tine mai uşor. Iar acest lucru îţi permite să înţelegi mai bine unde te afli, de ce ai nevoie şi ce poţi face pentru ei.

Leadership: Poţi să faci o conexiune între acea explozie a timpului care a schimbat drumul unei vieți, şi coordonatele evenimentelor care implică încălcări ale cerinţelor sinelui de a avea liberul arbitru în decizii?

Sunt oamenii de aceeaşi parte a baricadei cu tine? Aşa cum orice modificare a volumului de sânge este sesizată de nişte receptori sensibili la variaţiile de presiune ale sângelui, tot aşa orice modificarea propriei tale structuri de funcţionare este sesizată de majoritatea oamenilor a căror concepţii şi idei despre leadership, bine reglate de sistemul lor de îi determină să fie de aceeaşi parte a baricadei cu tine. Sau, dimpotrivă, îi poate întoarce împotriva ta.

A înţelege diferitele puncte de vedere ale celorlalţi oameni, aşa cum Conwell şi-a accelerat transformarea preluând din filozofia şi concepţiile unui om obişnuit, a unui muribund, abordând cu abilitate o nouă viziune asupra vieţii şi a direcţiei de urmat, este una din cheile leadershipului.

Să te apleci asupra acelor idealuri, filozofii. puncte de vedere şi maniere de abordare a schimbării, cu acceptul celor din jurul tău, aşa cum cercetătorii se apleacă asupra documentelor pentru a le întocmi corect şi complet, şi să tencuieşti propriul tău model de leadership cu un mortar rezistent la orice fel de uzură morală şi emoţională, aceasta ar trebui să fie preocuparea ta cea mai mare.

Înzestrându-ţi fiinţa cu acele energii, cu acele virtuţi care fac posibilă integrarea ta în "jocul" dorit de ceilalţi oameni, încadrarea ta în tipul de personalitate care contribuie la dezvoltarea lor, acest lucru îţi întăreşte rolul de călăuză sigură şi te defineşte ca o persoană compatibilă cu tipul de lider dorit de ei, prin felul de a gândi şi de a acţiona.

Leadership: Caracterul tău poate să descrie un mijloc de a experimenta frecvenţele şi dimensiunile mai înalte ale vieţii, în încercarea sinelui de a schimba modelul de formare al conştiinţei?

Leadershipul este aidoma unei scări: cu cât este mai largă, cu atât este acceptată de un număr mai mare de susţinători care au îmbrăţişat aceleaşi concepţii şi idealuri. Şi cu cât este mai îngustă, cu atât va supravieţui mai puţin, şi se va disipa în uitare.

Faptele de zi cu zi, dacă le cercetezi cu atenţie îţi oferă aspecte noi, nebănuite, ce pot avea o înrâurire deosebită asupra filozofiei proprii şi pot consolida leadershipul tău. Un spirit analitic, pe lângă care evenimentele (aparent banale) nu trec fără o atentă cercetare, îşi întăreşte constant leadershipul şi îşi dezvoltă constant puterea de influenţă asupra celorlalţi.

Este inerent ca leadershipul pe care îl practici să fie orientat (şi acesta este un important factor de optimizare) spre calitate, spre gestionarea şi cimentarea unei relaţii pe termen lung cu oamenii, spre dezvoltare şi extindere a dimensiunii sale. Acest lucru putând fi uşor realizat doar dacă acoperi toate acele "găuri" de ineficienţă sau superficialitate pe care tu, sau subalternii tăi, le-aţi făcut – să vezi, să supraveghezi, să controlezi toate formele existente de regres, sau de eventual risc.

Caracterul omului este strâns legat de menținerea prelungită unei imagini de sine adecvate care poate să servească eficient atingerii scopurilor pe care ţi le-ai propus, sub imperiul unei constrângeri: tot ceea ce te împlineşte este rodul a ceea ce a prins rădăcini în inima ta.

Caracterul favorizează succesul numai atunci când convingerile şi atitudinea ta în diverse situaţii nu sunt în conflict cu circumstanţele care hotărăsc ceea ce ţi se întâmplă. Sau aşa cum preciza cineva pe internet, caracterul reprezintă totalitatea însuşirilor esenţiale şi stabile care se reflectă în valorile pe care le promovezi şi în atitudinea ta în raport cu sine, cu alţii şi cu diferite aspecte ale vieţii.

Caracterul nedeterminat al omului de geniu

On Mai 31, 2014

Permite-le oamenilor să te definească în funcţie nu doar de performanţele tale excepţionale, cât mai ales în funcţie de felul în care tu însuţi îţi canalizezi "vibraţiile" în viaţa lor.

Pe unii îi surprindea aspectul său: un cap mare, disproporţionat, sau vocea sa neobişnuit de subţire. Pe alţii, regizorul îi hipnotiza de la prima întâlnire. Criticul de cinema, Leon Moussinac descrie prima sa întâlnire cu Serghei Mihailovici Eisenstein, a cărui personalitate l-a "răscolit" cu totul: " *Te domina, fizic şi intelectual totodată. Fizic, prin mobilitatea feţei şi a mâinilor, prin puterea bustului pe care se însera volumul masiv al capului, prin strălucirea energiei şi a inteligenţei care emana din toată persoana sa.* "

Eisenstein era perfect conştient de uriaşa sa valoare, de geniul său, acelaşi artist care a creat cea mai solidă operă din istoria cinematografiei şi căreia i s-ar potrivi, pe bună dreptate, cuvintele lui Picasso: " *Impresioniştii au vrut să înfăţişeze lumea aşa cum o vedeau. Pe mine nu mă atrage asta. Eu vreau să înfăţişez lumea aşa cum o gândesc.* "

Întrebat asupra primei impresii pe care i-a făcut-o Eisenstein, istoricul de film american Jay Leyda declara: " *Mi-a fost teamă. Eisenstein semăna cu Jupiter, cu un zeu mânios. Încerca totdeauna să te impresioneze ca şi cum ar vrea să-ţi facă un test. Ceea ce, bineînţeles, supăra pe toată lumea. Dar această atitudine a lui Eisenstein era numai o mască. Dacă supravieţuiai, totul mergea bine cu el şi, în ciuda caracterului său foarte complicat, era un om şi un profesor minunat.* " *

Leadership: Poţi să elimini neajunsurile de a fi un model de urmat construit după ideea că nu trebuie să fii perfect?

Este posibil să existe un gen de om al extremelor, în acelaşi timp promiţător şi dezamăgitor? Un om care să furnizeze impulsuri de sincronizare a funcţiilor Ego-ului cu valenţe negative, dar care totodată să poată fi structurate şi proiectate pe un fond mai luminos?

Un fel de versiune îmbunătăţită a omului cu aspiraţii spre înalt, cum sunt toţi aceia care nu cer niciodată nimic, dar ştiu să obţină totul, mişcând orice se întâmplă în jurul lor. A omului care utilizează parţial un sistem de conducere automată, direct influenţat de caracteristicile de excepţie care permit individualizarea sau stabilirea unicităţii sale.

Un asemenea om înţelege când ceva nu este în regulă, dar nu acţionează imediat "frâna de urgenţă ". Ci îi lasă pe ceilalţi oameni să-l definească în funcţie nu doar de performanţele sale excepţionale, cât mai ales în funcţie de felul în care el însuşi îşi canalizează "vibraţiile" în viaţa lor.

Aceste vibraţii nu sunt altceva decât o manifestare a spiritului, provocate de încărcătura de convingeri existentă în diferite momente ale vieţii. O depăşire a propriilor limite prin crearea unei inteligenţe superioare, hrănită din cultură, care îi lasă pe ceilalţi fără cuvinte.

Leadership: Eşti o inovaţie sau o lacună a "versiunii" finale a aceluiaşi individ, căruia i se poate încredinţa menirea de a fi un simbol al spiritului de challenger?

În studiul meu asupra dimensiunii umane, combătând incompatibilitatea, preconizată de unii, între diversele versiuni ale aceluiaşi individ, pătrunzând în straturile profunde ale fiinţei sale, urmăresc formarea constantă a resurselor sale de competenţă şi originalitatea lui în a promova anumite concepte vizavi de construcţia ştiinţei.

Şi ce constat la o scară din ce în ce mai mare? Că un asemenea artist care trăieşte viaţa de zi în conformitate cu descoperirile succesive ale gândurilor care-l asaltează, nu poate fi decât solidar cu cei care contribuie în mod continuu la progresul lui, la sporirea ştiinţei sale.

Leadershipul înseamnă să reuşeşti să impresionezi oamenii, fără să-i testezi şi fără ca ei să te testeze pe tine. Dacă poţi. Asta este măiestria de a trezi interese, de a te apropia de ceilalţi, creând un consens, nu condiţionând. Invitându-i pe oameni să te cunoască, chiar şi atunci eşti judecat aspru, chiar şi atunci când nu eşti în vârf de munte, chiar şi atunci când te acompaniezi singur în procesul schimbării.

Inovaţia versiunii tale finale este un efort de a te raporta la un plus de valoare care se resimte în aspectul general pe care îl capătă reputaţia ta. Iar a te lega de o lacună a versiunii tale finale înseamnă să-ţi accepţi tendinţa de a te limita la esenţa fiinţei tale: de a rămâne un artist care a înţeles viaţa şi a receptat-o în creaţiile sale, dar care nu se dedă la a face artă din modul în care îl văd ceilalţi.

Apa lichidă, plasată într-un mediu cu temperatură mai mică de 0 grade se solidifică, trecând în formă cristalină. La fel şi un om iscusit care e plasat chiar într-un mediu neprielnic şi ostil. El reuşeşte să treacă în avantajul de a fi recomandarea ideală pentru un leadership puternic, creând o anumită stare de spirit şi bună dispoziţie, numai prin resursele sale de competenţă şi performanţă - ce acţionează ca o pârghie pentru crearea de influenţă. Dar şi pentru menţinerea echilibrului de putere între aceşti doi poli: unicitatea şi apartenenţa la grup.

Impresia pe care o laşi celor din jur trebuie să fie direct proporţională cu valoarea pe care ţi-o atribui singur într-un context de tipul: "trăiesc şi mă ghidez după calităţile de care sunt perfect conştient că le am".

Caracterul nedeterminat al omului de geniu scoate în evidenţă latura vieții tale interioare care îţi poate păstra mintea curată și deschisă, ferind-o, pe cât posibil, de acea experienţă a neputinţei de a înţelege realităţile înconjurătoare. Unicitatea te ajută să te distingi într-o lume plină de diversitate, determinându-te să fii un model de urmat pentru cei din jur, chiar dacă atitudinea lor faţă de tine este de tipul "mai vedem noi".

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/caracterul-nedeterminat-al-omului-de-geniu.html

Cărarea pierdută într-o verticalitate greu de găsit

On Decembrie 16, 2020

Nimic nu e mai de preferat decât ceea ce ai putut să preferi, şi n-ai preferat.

Am întâlnit un om care alerga destul de bine, dominat de obiectivitatea unei personalităţi neatinse de sentimentul zădărniciei. Dar el nu alerga cel mai bine, la fel de bine ca un campion, şi până la urmă a ales să nu mai alerge decât pentru el însuşi, cât poate de bine, fără a se mai compara cu ceilalţi alergători. A continuat să alerge pe orice vreme, liber, mai înţelegător, mai mult în armonie cu sentimentele vieţii, numai să alerge în deplinătatea puterilor trupeşti, în dispoziţiile sale sufleteşti (adesea contradictorii, dar totuşi în raport de condiţionare reciprocă).

Anii au trecut, şi nu se mai întorc. Dar, ceva a rămas bine întipărit în sufletul lui. Dorinţa mult râvnită de a fi un campion, fiindcă orice proces sufletesc se răsfrânge asupra exteriorului şi provoacă sentimente intense, senzaţii diferite, emană putere, caracter, personalitate, pozitivism, conferă un anumit farmec destinului făurit de cei care îşi trăiesc viaţa pentru un vis pus în slujba performanţei.

Şi ori de câte ori el şi-a adaptat atitudinea pentru diferitele trăiri ale spiritului său avântat spre cele sfinte, adâncite în dedicare şi rezultate deosebite pe linia progresului, tot de atâtea ori o şoaptă desprinsă din eter, o chemare din inima unei adieri de presimţire, o rugăciune adusă din divin, i-a prevestit o parte din opera ulterioară a iluminismului. Ca şi când ar fi reuşit să surprindă cele mai impresionante imagini ale unei lumi desprinsă dintr-o matrice cinematografică în formă de lung metraj, în dinamica expresiei unei vieţi reinventate, a unei realităţi originale cristalizată în armonie cu evoluţia universului.

Să ştii să suporţi ce este în afara pistei de alergat, este mai puţin îngrijorător decât simţirea a ceva măreţ care, umplându-te de respect de sine (dar și de precauţie), te aşteaptă dincolo de lumea sigură cu care fusesei obişnuit. Pășești într-o lume pierdută și regăsită în altă parte. Porneşti de la un vis realistic, şi nimereşti în încăperea secretă a livrescului spiritual, decorată cu un portret al eroului cu o mie de feţe și cu simbolismul său care denotă simultan moartea și viața, înțelepciunea și cunoașterea infinită. Treci de la o extremă la alta fără să te întrebi cum s-a produs schimbarea.

Până la urmă, ceea ce contează cu adevărat este atitudinea pe care o ia Eul tău faţă de diferitele trăiri din care se nutrește substanța romanului numit: "Cărarea pierdută într-o verticalitate greu regăsită".

Leadership: Obiectivitatea propriei idei despre tine însuţi se dezvăluie într-o expresie de maximă sublimare artistică, în măsura în care este considerată o coordonată esenţială a acţiunii umane pusă în slujba unei cauze imateriale exterioare?

Referitor la experienţa personală pe care am postat-o aici, atât de bine impregnată în coloratura sentimentului de inevitabilitate a schimbării, cred că este la fel de relevantă ca şi descrierea unui atelier de pictură pentru desfăşurarea unui studiu al vieţii sufleteşti pe care orice artist o trăieşte, atât din punct de vedere spiritual, cât şi material. Îţi ia ceva timp ca să treci de la o cărare laterală la una de mijloc, să treci de la o simplă idee la o uriașă realizare, de la o temă cu un singur fir epic la una care poate reinventa orice folosind tehnici mixte de lucru. Aşa că, răbdare...

Adevărat. Recunosc că am perseverenţa alergătorului de cursă lungă, dar în acelaşi timp sunt

apropiat de acea stare de grație a pictorului când se confundă cu Natura și lucrează în ritmul ei, fără să se lase impregnat la nivel afectiv şi inconştient de vreun complicat discurs filosofic. La urma urmei, poate că aparţin de acea preferinţă a pictorului pentru "Celălalt", atent la chemarea divinului - de a căuta o cale pe care toți o pot apuca, dar pe care prea puțini se avântă.

Poate mai bine ar fi să mă las orbit de strălucirea unei stele aflată dincolo de limitele convenţionalului, să îmbrăţişez "desăvârşita desăvârşire a desăvârşirii" pe care exegeţii s-au luptat decenii la rând să o traseze şi să o impună ca pe o regulă de aur a Iluminismului. Şi ce este iluminismul altceva decât asocierea unui om obişnuit cu statutul unei fiinţe însufleţite de impulsul divin (creator), pogorâtă parcă dintr-un corp ceresc, neavând prejudecăţile unei tradiţii nesusţinute de Revelaţie.

S-o spun altfel. Un individ mărunt şi-a revendicat dreptul la proprietate asupra celor mai sfinte dintre ştiinţe, lăsând să domine amintirea unui erou necunoscut din sportul românesc, şi asta dacă e vorba să dau o nouă coloratura sentimentului de sublim. Aşadar, cred că dincolo de fiecare configurare a conexiunii cu marele act al creaţiei universale stă un spirit de luptător specific atletismului. De fapt, alergătorul de cursă lungă s-a instruit, s-a impus, şi în cele din urmă s-a remarcat ca un pictor modern, inovator, capabil să revoluționeze însăşi artele cu manifestare tridimensională, acestea putând roti orice perspectivă şi orice percepţie într-o varietate de direcţii.

Leadership: Poţi să consideri momentele de maximă iluminare spirituală ca pe o trăire a cuvântului lui Dumnezeu ce se dezvăluie prin revelaţia unei treceri de la un stadiu existenţial la altul, de la o ipostază la alta, de la o imagine de sine la alta?

Atât de bine s-au impregnat în mine bazele, valorile şi disciplina atletismului, încât coloratura sentimentului de inevitabilitate a schimbării n-a suferit nicidecum o bruscă „virare" spre petalele unei roze de flăcări, sau spre verdele unei pajişti pe corpul unei corăbii oprite la ţărm.

A existat, într-adevăr, o apropiere între atletism şi pictură. La mijloc era aceeaşi tendinţă de a testa limitele naturii mele, imboldul primar de a le depăşi, provocarea, nebunia, şansa de a-mi autoevalua aptitudinile într-un mod care să nu fie prea izbitor, un act de estompare a prejudecăţilor, o modalitate gratuită de a-mi elibera emoțiile puternice de sub povara unei captivităţi mai mult sau mai puţin evidente.

Pe oamenii vizionari, exemple rare de personalităţi în care se împletesc momentele rare de iluminare spirituală, îi caracterizează curiozitatea de a vedea ce iese dintr-o „comandă" dată spiritului de fineţe ce pune în acord tăietura profesională cu emoţia pură. Dacă atletismul m-a transformat într-un vizionar al ineditului, asta s-a întâmplat fiindcă atinsesem acea treaptă de adoraţiune a eroilor şi a faptelor măreţe, acea treaptă de slujire a idealului de "om nou şi nemuritor", considerând momentele de iluminare ca pe o trăire lăuntrică, chiar dacă pentru antici ele veneau din exterior.

Am abordat foarte serios acest subiect al trecerii de la o stare la alta, de la o nuanţă la alta, de la o etapă la alta, de la o lume la alta, ca într-un final să constat că tot ceea ce explică adevărata semnificaţie a frumosului îşi are rădăcinile într-un fenomen cunoscut, bine stăpânit, într-un cuprins de fioruri, aşteptări nebănuite, vibraţii, frecvenţe, unde, energii, taine, legende, toate acestea fiind confirmate prin examinarea mai îndeaproape a problemei Sinelui. Poate că unele spirite au fost dinainte alese pentru realizarea "Marii Opere" în momentul primordial al expansiunii lui Dumnezeu pe pământ.

Încă o dată se confirmă încercarea omului obişnuit de a fi parte dintr-un izvor invizibil, transcendent şi infinit îmbelşugat, hrănindu-se dintr-un crez mai înalt ce furnizează destinelor

de excepţie o influenţă sacră. Da, probabil sunt mai mult decât un om obişnuit, sunt un atlet de performanţă care a făcut performanţă în domeniul artelor vizuale, onorat cu atenţia primită din partea unei cauze imateriale exterioare şi superioare.

Iluminismul este ceea ce ni se dezvăluie prin revelaţia divină şi este confirmat de propria noastră experienţă ca fiind trecerea de la o situaţie la alta, de la un statut la altul, printr-o lărgire a conştiinţei de sine spre dimensiunea unei conştiinţe avangardiste.

Sau, cum spunea cineva pe un website: *"Dincolo de învelişul fizic şi vital al lumii, avem nevoie de o conectare conştientă a sufletului nostru cu cel al unei fiinţe de la care poate simţim doar o dispoziţie de intimitate sau prezenţă plină de seriozitate şi demnitate, neavând prejudecăţile unei situaţii anterioare."*

Cărarea pierdută într-o verticalitate greu de găsit este o modalitate neprevazută de-a îmbrățișa diferit realitatea care face ca scopul vieţii noastre (şi toate evenimentele care ne ies în cale) să se extindă dincolo de limitele cunoașterii pe care o deţinem la un moment dat. Totodată, desemnează acea înălţare a cugetării spre un complex de tendinţe de emoţii, de senzaţii, care luate separat sau toate la un loc, trecând prin schimbări multiple, formează permanenţa unui Ego metafizic, de dimensiuni nemărginite.

Adaug, tot aici, cuvintele Ioanei Sarah, o bună educatoare de spirit care mi-a urmărit tot timpul devenirea. Ea spunea: *"Spiritualitatea e uneori ca un deal stâncos, alteori este precum un ou, este ca un proiect din care se nasc idei şi curg în fiecare zi, este ca un râu ce curge: niciodată nu trece aceeaşi apă peste aceleaşi pietre...Lumea este asemenea unei coloane infinite, impresionează prin destin... Iar rezonanţa cu divinul este asemeni unui templu la care în fiecare zi trebuie să mai adăugăm o cărămidă, altfel se surpă şi pică..."*

Source: https://neculaifantanaru.com/cararea-pierduta-intr-o-verticalitate-greu-regasita.html

Care este rolul unui lider în propria lui poveste de viaţă?

On Februarie 21, 2009

Aprofundează fiecare nivel al leadershipului ca să-i poţi determina pe oameni să se alinieze convingerilor, idealurilor şi acţiunilor tale.

Vreau în acest articol să continui o idee foarte importantă care surprinde esenţa leadershipului, idee pe care am început-o în articolul "Tainicul atelier al leadershipului".

Pentru cei ce nu au citit articolul meu de pe blog, aş vrea să rezum puţin subiectul. La începutul filmului "The Devils Advocate (1997)", Kevin Lomax, un tânăr avocat foarte ambiţios, reuşeşte să-l scoată nevinovat pe clientul său foarte înstărit (care fusese condamnat pentru dublu viol). Imediat după acest succes, Kevin este recrutat de renumita firmă de avocatură "Milton, Chadwick & Waters".

Iar de aici şi până în Iad n-a fost cale lungă. Soţia lui moare, mama lui moare, iar prietenii lui dispar în chip misterios. Viaţa lui se destramă. De vină era nimeni altul decât tatăl lui adoptiv, John Milton care, în finalul filmului, îi propune să se alăture lui, şi să "servească" păcatul şi pe însuşi diavolul. Dar Kevin, copleşit de amintirea soţiei sale, comite gestul neaşteptat: se sinucide, punând punct acestui pact cu diavolul.

În finalul filmului, evenimentele sunt derulate înapoi, şi îl vedem din nou pe Kevin Lomax, intrând în sala de judecată, buimăcit, unde trebuia să-l apere pe respectivul inculpat acuzat de viol. Aici o întâlneşte pe soţia lui mult iubită, şi datorită revederii, datorită simţămintelor pe care le nutrea pentru ea, decide să nu-şi mai reprezinte clientul, refuzând în acest fel să decadă moral. Dragostea l-a salvat de la un eşec moral.

Leadership: Trebuie să vrei să cedezi ceea ce eşti pentru ceea ce poţi să devii, sau trebuie să te confrunţi cu "păcatul" ca să îți dai seama pentru cine trebuie să te dăruiești?

Care este rolul pe care simţi că-l poţi juca cu adevărat? Rolul unui lider nu trece niciodată neobservat, de aceea el trebuie să decidă dacă poate juca acest rol sau nu. Deci, cea mai mare atribuţie a unui lider este rolul pe care simte că-l poate juca cu adevărat. Dar acest rol trebuie jucat respectând criteriile onestităţii şi a integrităţii, ce definesc caracterul liderului.

Leadershipul are un caracter integrator şi arată dimensiunea spirituală şi etică a liderului. Pentru ca leadershipul să atingă gradul de maturitate, liderul trebuie să garanteze cumva obligaţiile sale, iar comportamentul să nu-i afecteze în niciun fel imaginea de sine. Dar în acelaşi timp turnura pe care o ia leadershipul (dependent şi de alţi factori) nu trebuie să afecteze viaţa lui personală.

Leadershipul este dinamic, şi se modifică în funcţie de relaţiile existente între tine şi ceilalţi oameni. Aşa cum un jucător nu poate fi penalizat pentru ofsaid atunci când are cel puţin doi adversari mai apropiaţi decât el de propria lor linie de poartă – tot aşa şi tu, ca să urci pe scara leadershipului, trebuie să micşorezi riscul de a fi penalizat de ceilalţi oameni atunci când încalci regulamentul şi te abaţi de la normele morale impuse de ei.

Căci da, oamenii dau tonul în ceea ce priveşte alegerea liderului. Deci, este absolut necesar să îţi reglementezi moral şi emoţional relaţia cu ei. Iar atunci când discrepanţele dintre tine şi ceilalţi oameni sunt prea mari, este mai bine să renunţi – căci a continua, înseamnă a te bate cu morile de vânt.

Leadership: Performanţa ta este afectată de o însuşire cu care se identifică altcineva şi care te domină prin inducerea unui sentiment de vinovăție care te determină să fii supus și să lași mereu de la tine?

Cum avansezi pe scara leadershipului? (Trebuie să oferi mai mult ca să ajungi la un nivel superior? Cum îţi reglementezi moral şi emoţional relaţia cu oamenii din jurul tău? Cu cât avansezi mai mult în carieră, cu atât mai nesigur este leadershipul tău? Cum îţi afectează emoţiile şi sentimentele performanţa ?

În consecinţă, merită îndreptate eforturile spre consolidarea şi împărtăşirea valorilor care imunizează şi sporesc puterea propriului tău Ego, sugerând apoi oamenilor aplecarea către esenţa bine conturată a circumstanţelor care pot consolida caracterul lor. Felul cum îţi concepi personajul, felul cum îţi interpretezi rolul, cu realism şi implicare, cu echilibru, cu responsabilitate şi luciditate, marchează acea dimensiune a leadershipului tău care permite continuarea procesului de convergenţă la standardul acceptat de cei care trebuie să te urmeze.

Acestea sunt întrebările la care orice lider trebuie să răspundă în faţa propriului "Eu" şi să decidă dacă continuă drumul într-un mod sau altul, sau abandonează.

Felul în care ţi-ai conceput leadershipul, felul în care ţi-ai interpretat până acum rolul de lider - a fost realizat în modul cel mai just? Te loveşti de tendinţa spontană a oamenilor de a accepta un leadership bazat pe onestitate şi moralitate? Navighezi printr-un tunel adânc, care te duce spre nimic? Crezi că este posibil să-i conduci pe oameni fără să te cunoşti pe tine însuţi? Te abaţi de la normele morale şi de deontologie profesională? Cum ţi-ai propus să atingi fericirea prin leadership? Care crezi că este factorul care îţi poate stopa elanul şi te poate demotiva să urci mai sus în ierarhie?

Indiferent de nivelul de conştiinţa la care ajunge un lider, el trebuie să se reîntoarcă mereu la primul nivel de putere: acela de prevenire a propriei victimizări.

Cu cât ajungi mai sus, cu atât este posibil să simţi că e nevoie să revii la primul nivel. Pe măsură ce influenţa ta creşte, s-ar putea să constaţi că oamenii din jurul tău "dispar". Este de la sine înţeles că influenţa nu înseamnă automat şi un nivel calitativ înalt de leadership, ci poate determina renunţarea la valori, şi deci excluderea fericirii. Care trebuie să fie preţul pe care trebuie să-l plăteşti pentru a atinge fericirea prin leadership? Căci, cu cât ajungi mai sus, cu atât este nevoie de mai mult angajament ca să te menţii acolo. Nu ajungi la ceva măreţ dacă oferi foarte puţin, sau dacă te abaţi de la normele morale şi de deontologie profesională. Dar nici nu obţii mare lucru dacă te baţi cu morile de vânt.

Un lucru este valabil pentru liderii care aspiră la un stil sănătos. Nu doar potenţialul lor este evaluat de cei din jur, ci întreaga lor personalitate, întregul lor stil de a se face înţeleşi, de a transmite ceea ce simt, deci, de a empatiza cu cei din jur. Cum se îmbracă într-un anumit moment, cum îşi exprimă sentimentele, gândurile şi opiniile, cum se comportă în diferite circumstanţe, etc. Dar nu mai puţin adevărat este şi faptul că acest stil, chiar dacă este elevat, nu întotdeauna este acceptat şi nu întotdeauna corespunde normelor majorităţii.

A stabili relaţii cu ceilalţi oameni, dar a nu reuşi să te înţelegi pe tine însuţi este ca şi cum ai naviga printr-un tunel adânc, care te duce spre nimic. Practic te afunzi în întunericul propriei tale ignoranţe, limitat de tine însuţi, dar mai ales de lanţurile prejudecăţilor exterioare – îndepărtându-te tot mai mult de acea lumină binefăcătoare care îţi umple sufletul de linişte şi bucurie. Sfat: respectă-ţi îndatoririle faţă de leadershipul tău, reevaluând felul în care îţi percepi propria fiinţă, dar evaluează permanent "statusul" oamenilor pe care-i conduci, cât şi schimbările pozitive obţinute.

Leadershipul este puterea de a vedea cât de departe poţi să ajungi, reevaluând felul în care îţi percepi propria fiinţă din prisma unei vieţi trăite cu sens.

Rolul unui lider în propria lui poveste de viaţă este acela de prezenţă nemuritoare a divinităţii din el însuşi. Mai departe, trebuie reţinut cu orice chip ceea ce spunea Yoga Swami: *"Nu te amesteca printre cei care nu au niciun interes real în spiritualitate."*

Carly's Song

On Iulie 02, 2017

Singura cale de a accede la acea plăcere a împlinirii pe care doar realizările cu adevărat importante o pot oferi este să te eliberezi de limitele care te ţin prizonierul propriei anxietăţi.

Făceam slalom printre stări, printre remuşcările clipei pe care realul mi le arunca sub forma bătăilor răsunătoare şi accelerate ale inimii, dereglări de ritm, palpitaţii, precum ascultarea necontrolată a unei muzici neselectate, interpretate ca o notă de subsol într-un experiment psihologic timpuriu.

Plină de întrebări, de incertitudini, mă aflam sub presiunea unui fenomen misterios şi complex, aruncată într-un abis care parcă retrasa coordonatele unei creaţii ce deschidea drumurile artei între ideea de voaierism asociat pasiunii pentru lectură, foarte dark, însă nevinovat, şi un voaierism scuturat de încărcătura plăcerilor senzuale.

Nu era de ajuns riscul pe care şi-l asuma farmecul subtil al acestui tip de literatură autoficţională, atentă la nuanţa unei tăceri adânci, acuzatoare, dar perverse și incitante, care adesea anesteziază rușinea unui păcat în imensitatea nopţii.

Mai trebuia să posed şi instrumentele necesare pentru a mă putea descurca în universul ce mi se propunea drept o vrajă pe care nu o înţelegeam, dar pe care o acceptam ca pe una din măreţele forme ale vieţii şi transformării personale. Pentru că însemna o aventură totală şi tainică, din care numai un artist ar fi putut extrage esenţa unei idei arhetipale, a unei fiinţe separate de ceilalţi.

Leadership: Iei în considerare acea stare contrară unei firi statornice, prin definirea expresă a noţiunii de „împrejurare" pe care se întemeiază contestarea valorilor care te recomandă ca artist?

Rareori se poate vorbi despre un roman stilistic inspirat din împăcarea antagonismelor dintre privat şi public, dintre încălcarea intimităţii, codul secret al perversităţii şi ecoul inconştientului fericit, în paradigma modernistă ca fiind unul reușit. Mai ales dacă el nu își asumă o apropiere specială între două lumi diferite.

Îmi era de ajuns să mă privesc în oglindă ca să mă regăsesc într-o lucrare artistică întemeiată de născocirea unei minţi aflate sub inspiraţie faustiană, prin zămislirea unui ritm al polarităţii între iubire şi contrariul ei, între pasiunea unificatoare şi dorinţele multiple, între mistic și raţional, între Cervantes și Nabokov, între care existau un continuum de posibilităţi. *Carly don't be sad, Life is crazy, Life is mad, Don't be afraid.*

Fiind dăruită întru totul senzualităţii înlănţuirilor de cuvinte, fără de care genul autoficţional nu poate fi înţeles pe deplin, mă testam într-un experiment incognito al gândului obscen născut din aburii suspinelor pentru o fericire eternă. Un ultim acord al fanteziilor şi viselor adolescenţei. Pentru a evidenția regulile stranii are teoriei mele despre rolul miraculosului în efemerul de lângă mine şi încărcându-l cu semnificaţii dincolo de limitele unilateralităţii.

Urlau în cuvintele mele nu doar savoarea unei obscenităţi bine plasate într-un context pasional, combinată cu o copleşitoare spaimă, ci şi necunoscutul noii ipostaze de victimă care-mi măsura capacitatea de a urma orbeşte ceva atât de efemer ca senzaţia de euforie.

Nici Dumnezeu n-ar fi putut curprinde nemărginirea clipei plină de erotismul ce se agita în sufletul meu.

Leadership: Poţi să te plasezi într-un context al posibilității de a te accepta pe de-a întregul, fără să-ţi resimţi propria condiţie sub semnul unei alterităţi vinovate?

Şi datorită acestui farmec efemer mă simţeam urmărită din toate unghiurile unei situaţii, pozitive, negative, complexe, simple, privită din spatele unei oglinzi mişcătoare, reflectând doar presentimente, în noaptea unui joc palpitant care cerea un preludiu al ieşirii din timpul uman şi o seducţie a unui corespondent în planul simţurilor, pe fondul unei temperaturi aparte.

O curiozitate preschimbată într-o estetică a revelaţiei. Căci mă simţeam sechestrată într-o proiecţie a imaginarului artistic, mai presus de ceea ce consideram anterior o schimbare într-un colţ de suflet, în care un ochi magic mă privea necontenit din toate direcţiile posibile. Eyes Wide Shut în ideea de voaierism al unui self-portrait care cere să fie citit în relaţie cu originalul.

Întotdeauna un portret creat în urma unei provocări neaşteptate şi a unei dorinţe perverse, nespuse decât pe-ascuns, la miez de noapte, puse pe seama unui acces de nebunie doar ca să treci dincolo de acel sentiment de vulnerabilitate simţit inconştient, s-ar putea exprima foarte bine printr-un salt în necunoscutul unei suprarealități ipotetice.

Autenticitatea care îmbrăţişează dezvoltarea personală, și mai apoi leadershipul, se stabileşte în funcție de semnificaţia pe care o acorzi valorilor tale într-un test al limitelor și al revoltei care se pun în calea realizării de sine.

Valorile în care crezi sunt date de provocările care te îndeamnă la creaţie, de capacitatea de a fi conştient de sentimentele, senzaţiile tale şi de a le exprima în relaţie cu exteriorul?

Născocirea unei noi expresii artistice este una din virtuțile mele de căpătâi. Grandoarea obscenităţii debordante şi umilinţa unui păcat pe care nu-l poate dezlega nici pocăinţa, se contopesc sub luna roşie a unei disperări care încearcă să-şi esenţializeze motivele ascunse în concordanţă cu lucrarea artistului izolat ce îşi resimte propria condiţie sub semnul unei alterităţi vinovate.

Carly don't be sad. That's your destiny. The only chance. Take it, take it in your hands. Abia acum remarc ce splendid se îmbină lenjeria intimă a literaturii cu tensiunea perversă a momentului înălţător de inspiraţie. Simt că cineva mă atinge, îmi cuprinde şoldurile într-o intensă încărcătură emoţională, mă incită şi mă consumă. Ceva aproape ireal transcende acele trăiri egoiste şi poate un pic materialiste de la vârste mai înaintate.

Singura cale de a accede la acea plăcere a împlinirii pe care doar realizările cu adevărat importante o pot oferi este de a te elibera de limitele care te ţin prizonierul propriei anxietăţi (sau marginalităţi). Scriitorii și artiştii cei mai buni au înțeles foarte bine acest lucru.

Marea împlinire a unui om care experimentează formele de abordare artistică, fie că este vorba despre o abordare imaginativă particulară pentru lucrul vizual, fie că este vorba despre o anume evoluţie opţională a limbajului poetic, este de a a câştiga o nouă înţelegere despre sine şi despre misiunea artistului în mijlocul lumii.

Carly's Song este o mărturisire a păcatului de care suferă artiştii cei mai buni, semn că au și

ei sensibilităţile lor, ce se poate formula în felul următor: „Dacă eşti deschis către noi experienţe de viață și noi posibilități de creaţie, nu ai limite în a-ţi elibera dorinţele ascunse”.

*** Notă:** Enigma - Carly's Song

Cartea aflată între Borges şi Hauff (II)

On Februarie 14, 2021

Ceea ce formează cunoaşterea cea mai aleasă este esenţa unei trăiri apriorice pe care o întâlneşti mereu în tine însuţi.

Uneori simt că m-am transformat în altcineva, în cineva profund interesat de posibilitatea înnoirii unui orizont spaţial al cunoaşterii, conform valorii de adevăr atribuite unei conştiinţe universale egală cu dimensiunea infinită a lucrării Creatorului. Iar dacă simt afinităţi mai adânci cu pasiunea pentru lectură, pentru scris, pentru creaţie, spunând lucruri esenţiale, deci creând ceva frumos, este pentru că am reuşit să mă raportez la universul scriitoricesc al lui Borges care s-a extins şi s-a ghidat după fusul orar al unui univers paralel în care Wilhelm Hauff este ultima realitate.

Drept urmare, viaţa mea scrisă într-o carte de proză este rezumatul cărţilor celor doi mistici explicat într-o singură carte pe care nicio altă carte, din nicio bibliotecă din lume, nu-l mai cuprinde. Există o credință deşertică în ce privește cărțile secrete ale celor doi mistici, şi pe care a mea carte o nuanţează minunat, cu accente contemporane, cu o suavitate imaginativă, prin înlocuirea unei identităţi cu o altă identitate.

Sunt sigur că niciun deșert nu cuprinde mai mult nisip decât găsești în basmele lui Wilhelm Huaff pe care Borges le-a vorbit în limba arabă cu vântul deșertului, cu specificaţia că fiecare bob de nisip prezent în întinderea deşertului lor este o consecinţă şi o continuare a cărţii mele, o regăsire a mea într-o viaţă trecută, sau o renaştere a mea într-o viaţă viitoare.

Iar dacă mi-aş reciti viața în universul lui Hauff, din care face parte Borges, m-aş regăsi în legenda faimosului călător care și-a scris numele pe nisipul timpului.

Leadership: Ai capacitatea de a influenţa direcţia şi ritmul schimbării unei funcții de tip "search you own self in the end of a new beginning" ca şi consecinţă a posibilităţii tale de a modifica Universul micro şi macro al unui Alter-Ego?

Da, este o mare plăcere să-l recitesc pe Wilhelm Hauff, fiindcă el mă trimite în universul lui Borges din care altădată m-am recunosc ca fiind Hauff. Aşadar, drag cititor, citește-l pe Borges și ai să-l întâlnești pe Wilhelm Hauff. Citește-l pe Hauff și vei păși în 1001 nopți. Iar în 1001 nopți vei fi din nou Borges, în condiţiile specifice ale nisipurilor mişcătoare din cartea mea.

Şi mai trebuie să ştii un lucru, dragul meu cititor, din care eu însumi fac parte. De fiecare dată când marile evenimente prin care te-a dus viaţa vor deveni expresia unor năzuinţe superioare şi de valoare permanentă, într-un fond al universului ce evoluează continuu conform teoriei alterităţii, să ştii că abia atunci vei simţi nevoia de reîntoarcere la simplitatea definirii lucrurilor simple, privite prin ochi de artist.

Alteori, ţi se va întâmpla să simţi că eşti altcineva, aşa cum mi se întâmplă mie adesea, plin de relevanţă, în contextul modelului cauzal al realităţii, atunci când îl citesc pe Borges. Şi, ca orice scriitor adevărat care vorbeşte misticii şi în special oamenilor de ştiinţă, simt că ideile lui Borges aparţin ideilor lui Hauff şi ca însăşi ideile lui Hauff sunt rodul plăsmuirii unei minţi de talia lui Borges.

Iar când vei simţi acest lucru, şi cu siguranţă ţi se va întâmpla acest lucru dacă citeşti cărţile

celor doi scriitori, poate vei reuşi să intri în mintea celui care acum scrie aceste rânduri fără de care tu nu ai putea fi tu, ci ai fi un altul care urmează mereu şi mereu un nou ciclu al întrupării şi al metamorfozei. Cine ştie, poate într-o bună zi vei înţelege *Misterul Cuvântului Întrupat*.

Leadership: Schimbarea modului în care priveşti o situaţie poate schimba modul cum o percepi şi o înţelegi, în măsura în care te raportezi la un moment care nu-ţi aparţine, dar sălăşluieşte în tine?

Vei deveni deşert, vei deveni nisip, vei deveni uşor de modelat în forme compacte de poezie pură, în asociere cu un grad mare de independenţă la un univers ciclic, nestaţionar, şi iar te vei întoarce la punctul de unde ai pornit. Vei face trecerea de la micro la macro, de fiecare dată reenergizat, mai pur, ca să poţi înţelege şi recunoaşte că identitatea sufletului nu moare niciodată, ci este mereu transpusă în cuvinte, în sentimente, în imagini, în numere sau în culori.

Acest aspect este valabil atât pentru tine cât şi pentru cei ce şi-au activat în memorie funcţia de căutare a următorului fragment dintr-o altă carte a deşertului, scrisă de un alt erudit pe nume Mika Waltari:

"De ce am trăit încă nu ştiu. Terminând această ultimă carte, sunt şi mai nedumerit decât atunci când m-am apucat să scriu. Scrisul a fost o mângâiere în toţi aceşti ani, în care am avut doar marea în faţa ochilor mei. Am văzut-o roşie şi neagră, am văzut-o verde ziua, am văzut-o albă noaptea. Am văzut-o albastră uneori, în zilele toride, mai albastră decât pietrele albastre şi sunt deja sătul s-o mai privesc. Marea este prea mare, prea înfricoşătoare şi un om o poate privi toată viaţa fără să se plictisească, fiindcă întotdeauna este altfel. Numai că privind-o, se întristează şi începe să i se învârtă capul de ameţeală. Simt cum inima îmi coboară într-un hău fără fund când privesc marea.

Deşertul este la fel ca marea, este mereu prezent în gândurile mele, în sufletul meu, fiind simbolul care va continua să-mi dea încredere în mine, într-o altă vedere asupra vieţii."

Mi-ai înţeles punctul de vedere, dragă cititorule, din care şi eu fac parte. Căci până aici ţi-am spus totul despre marea cunoaştere, sau *Marea Operă Universală,* cum o numesc unii. După cum bine ţi-ai dat seama, universul micro şi macro al unui Alter-Ego cuprinde acea formă a întrupării şi a metamorfozei ce poate dura la infinit, dar şi acea poveste pe scurt a unui moment de insight (care încorporează reflecția, inteligența emoțională, conștiința de sine și motivația) trăit printr-o identificare cu însăşi natura ta reversibilă.

Leadershipul este o structură de profunzime ce ține de împletirea miraculoasă între fascinația pentru povestea inventată de mintea omului şi existenţa lui reală supusă unei revizuiri a imaginii care îl reprezintă în altă ipostază.

Cartea aflată între Borges şi Hauff este drumul pe care îl parcurgi de la identitate la alteritate, cu specificaţia că cine eşti şi cine vei fi nu spune mare lucru despre tine, ci despre adeziunea necondiţionată din partea ta la un univers care pare guvernat de hazard, deci, inevitabil, absurd. Acest univers nu este legat de experienţa directă asupra realităţii, ci de un dat aprioric.

Source: https://neculaifantanaru.com/cartea-aflata-intre-borges-si-hauff-II.html

Cartea aflată între Borges şi Hauff (I)

On Februarie 12, 2021

Istorisirea unei creaţii de mare întindere universală este expresia unei manifestări artistice care promovează ideea unei arte create după modele deja existente, în conformitate cu experienţa de a fi ceea ce nu eşti, chiar dacă în realitate eşti altcineva.

Mi-am închipuit adesea că sunt o carte însufleţitoare, cuvântătoare şi cugetătoare, scrisă la persoana întâi cu limbajul artei izvorât din atitudinea emotivă a creaţiei aplecate spre taină şi inexplicabil. Și, ştiind că nicio carte nu spune o poveste mai frumoasă decât un personaj care își trăiește povestea în lumea reală, m-am hotărât să-mi imaginez o lume fără sfârşit, perfectă prin echivalenţa dintre trăirea unei realităţi apriorice şi imaginea ei veridică, indicată de tensiunea unei alterităţi fulminante.

Însăşi faptul că eu sunt o carte fără nume, dintr-o lume fără sfârşit, spune multe despre un artist al cărui orizont este diferit de cele ale artiștilor din generația lui. Căci dacă mintea mea ar fi o carte, iar sufletul meu o altă carte, atunci lumea ar avea două cărți care spun în mod diferit aceeași poveste. Iar dacă aş fi o sumă de povesti scrise într-o singură carte, poate că totuşi s-ar găsi cineva care să vadă în fiecare poveste o nouă carte ce promite să recreeze o altă lume. Nesfârşită. Nemăsurată. Artistică. Scânteietoare. Ieşită din tipare.

Iar tu, cititorule drag, din care fac parte eu însumi, te rog să iei în considerare următoarele. Fiecare carte nouă pe care o citești cu atenţie nescăzută, fiind ancorată parcă într-un fond unitar al universului ce evoluează numai prin creaţie şi originalitate, imaginează-ți că face parte din acea unică carte ce îți instruieşte sufletul să-și facă o descriere distinctă.

Și chiar dacă ai citi mai multe cărți, scrise de alţi autori, dacă nu trăiești cu adevărat viața personajelor din această carte unică, atunci nu vei simți niciodată vraja poveștilor fără sfârșit. Cred că, de fapt, important nu este să citești multe cărți, ci să înveți să te integrezi în povestea personajului din cartea ta preferată.

Leadership: Cum îţi justifici alegerea de a trăi un mod autentic de a fi prin raportul ce se stabileşte între momentul privilegiat al reflecţiei despre tine însuţi şi posibilitatea exprimării trăirilor sufleteşti oglindite într-o lume identică cu a ta?

Citind această carte despre mine însumi, îl vei întâlni pe Wilhelm Hauff şi pe Jorge Luis Borges, sub aceeaşi stea care mi-a luminat drumul într-un moment în care-mi pierdusem busola şi navigam în derivă, universul fiindu-mi martor la cât de greu mi-a fost să devin un Creator pe fondul zdruncinat al reflecției despre realitatea ajunsă până într-un strat al inteligenţei carteziene, spectaculare, excesive.

Totul este favorabil până la nivelul profunzimii. Cu timpul¸ în privinţa a ceea ce se socoteşte o experienţă pe care nu pot cunoaste decât apriori, am învățat de la Hauff cum să fiu Borges, fiindcă trăirile mele sufletești erau tot mai încorporate în personajele nemuritoare ale unei realități prudent revelate din perspectiva vieților multiple ale sufletului ce predomină asupra materiei.

După mulţi ani de scris artistic, cu o semnificaţie ce ţine de miraculos, cu acea doză de intimitate care s-ar cuveni să rămână secretă sau accesibilă doar creatorilor, am devenit destul de matur ca să înţeleg că o călătorie într-un mare deşert nu se termină niciodată. Și dacă voi fi mereu parte din sufletul lui Hauff, fiindcă Borges m-a făcut să îndrăgesc nespus fiecare din cele 1001 de nopți, este pentru că viața mea pare să funcționeze după principiul

vieților multiple ce se regăsesc numai în zona unui deșert parcă nesfârșit de dincolo de el.

Leadership: Ai putea să realizezi un tablou plin de viaţă fără să te uiţi la o imagine, ci doar să redai ceea ce vezi cu ochii minţii, încât să simţi că în tine se regăsesc mai multe modele de gândire asemănătoare?

Și atât de mult mi-am regăsit sufletul în povestirile lui Hauff și al lui Borges, și atât de mult am călătorit cu ei în zona deșertului, încât am simțit cum un singur fir de nisip ce se cerne în clepsidra timpului este trup din suflul unei trăiri universale și a unei libertăți fără limite. Sufletul este şi el o povestire, dar care se merită repovestită numai prin dedublarea lui în altă dimensiune.

Chiar şi acum, prin mine însumi, în această altă viață care străluceşte în alte vieţi, în aceste rânduri scrise cu suflet, cu simțire, cu căldura deșertului, trăiește același Hauff perpetuat în realitatea vizibilă doar pentru ochiul adevăratului înţelept și clarvăzător, numit Borges. Astfel îmi justific alegerea de a trăi autentic, prin replica scriitoricească ce o dau unei vieţi trăită în altă viaţă.

După cum se vede, mereu amintesc de Borges în cartea mea, fiindcă el îmi aduce aminte de Hauff, și pentru că Hauff îmi amintește de deșertul pe care l-am traversat deghizat în personajele lui Borges. Da. Mi-am imaginat că sunt Borges în timp ce-l citeam pe Hauff. Dar am devenit Hauff fiindcă filosofia mea era înzestrată cu gândirea lui Borges.

Pornind de la acest lucru, voi fi eu însumi Hauff datorită nisipurilor mișcătoare și a vântului deșertului care au îngropat biblioteca imensă a lui Borges, dar au păstrat în neuitare cuvintele de aur: "Timpul trebuie să mai aștepte".

Leadershipul este gândirea ce ţi-o personalizezi prin sugerarea unei realităţi în care îţi manifeşti superioritatea ca spirit, ca trup, ca energie, ca atitudine, dar aşa încât să-ţi doreşti să afli mai multe despre tine.

Cartea aflată între Borges şi Hauff deschide o nouă perspectivă asupra unei realităţi pe care eşti obligat să o analizezi cu minuţiozitatea unui Alter Ego, încât să poţi promova pe viitor gândirea unei noi ontologii a "diferenţei" în încercarea de a fi altcineva.

Source: https://neculaifantanaru.com/cartea-aflata-intre-borges-si-hauff.html

Cartea cărţilor

On August 27, 2020

N-am nevoie de inspirație din alte cărți. Eu sunt inspirația mea totală.

Am în faţa mea o carte şi un creion. Amândouă se au una pe cealaltă. Dar ochii mei cuprind mai mult înţelesul ascuns al cărţii decât adnotările făcute cu creionul pe carte, în mare parte fiindcă ochii mei reacţionează în mod independent la modalităţile de receptare a obiectului şi a procesului artistic, asta în baza raportului dintre autor şi operă.

Ceea ce văd este ceea ce cartea mă lasă să văd, iar ceea ce cuprind cu mintea, cu sufletul, cu lumină şi cu adevăr, este ceea ce creionul îmi indică ca fiind prioritar pentru percepţia unei imagini care se citeşte mereu altfel, la fiecare lectură.

Experienţele repetate de scriere şi citire mi-au adus constatarea că sunt străbătut de un fluid misterios, invizibil, spiritual, nediluat în timp, care se află într-o mişcare de curgere faţă de orizontala parcurgerii imaginare a unei lumi construite din cuvinte.

Nu-mi trebuie prea multe cuvinte ca să descriu cartea sau creionul. Îmi trebuie doar un cuvânt: viziune. Şi, da, sunt un vizionar pentru că am citit într-o carte ceea ce acum scriu cu creionul, fără să fiu inclus ca personaj în acea carte.

Între pensulă şi stilou există o legătură care se regăseşte în modalitatea de e expedia o scrisoare, mai mult o scrisoare în care găseşti toane, dispoziţie şi stări ce urcă şi coboară în filonul gândurilor. Lucrarea lor este mereu imprevizibilă, la fel şi destinaţia, sentimentele la care ne ridicăm citind sau privind nu au intodeauna o raţiune, povestirea se termină uneori înainte să ne ducem la capăt firul imaginaţiei, culorile îşi aparţin însă mereu unele altora. Şi, bineînţeles, creatorul este un magician care face deseori o călătorie între nevoia de diversitate şi agitaţie, între amintiri şi vise, unele stringente, altele prea limpezi.

Totul devine complicat şi extrem de simplu. Imaginaţia este asemenea unei telegrame trimisă din odaia celui care îmbină scrisul cu pictura ca şi cum ar apăsa pe un buton, câteodată rămâne încremenit în încordarea creaţiei. Tot astfel, realitatea se aşează mereu diferit, uneori în planuri neclare, alteori ca şi cum s-ar desprinde de la o fereastră al cărei geam ne pare cunoscut, uneori roz, alteori albastru şi de multe ori are o culoare pe care nu ştim să o citim foarte bine.

Da, aşa este. Creatorul, în actul lui se vrea în acord cu tine, chiar dacă eşti o prezenţă trecătoare, chiar dacă viaţa este efemeră. Necazurile şi luptele, prin ceea ce creează, pentru un artist stiloul şi pensula sunt precum o curăţire, o dezlegare, el pune toate lucrurile desăvârşite prin talent deasupra cuvintelor, deasupra asfinţitului şi răsăritului...(Ioana Sarah)

Nicicând nu se arată mai bine semnele decât în zilele liniştite, când aparent nimic deosebit nu se întâmplă. Fii cu mare băgare de seamă la tot ce te înconjoară. Fii atent cum bate vântul, fii atent la zborul păsărilor şi fii atent în ce se reflectă forma şi lumina lunii.

Mai ales, învaţă să ştii ce să faci cu ce cunoşti. Nu uita de Dumnezeu nici când vezi, nici când nu vezi. Răul nu se schimbă niciodată.

Fiecare individ când scrie, este ca şi cum ar face parte dintr-un roman în care personajele nu

sunt cunoscute, drept dovadă vede şi nu crede, sau crede fără să vadă. Scrisul e un fel de postaş care ajunge uneori la uşa sufletului omului, alteori merge pe căi ocolite, ca atunci când ninge abundent şi se troienesc cărările. Ne strecurăm uneori în scris ca şi cum am alerga pe scări, încât ajungem la o întâlnire altfel neprogramată şi nicidecum aşteptată. Da, scrisul e ca o linişte când toamna cad frunze, fiecare clipă fiind supravegheată de Dumnezeu, e ca o mamă ce stinge lumina atunci când toată lumea e acasă. (Ioana Sarah) -

Am întâlnit pe cineva care alerga bine. Apoi am întâlnit pe altcineva care alerga şi mai bine. Apoi am întâlnit pe cineva care nu alerga deloc, stătea pe o bancă, liniştit, şi privea în zare.

În altă zi m-am aşezat pe o bancă. Am văzut un artist care picta minunat. Am observat apoi şi alţi artişti care pictau mult mai bine ca primul. Dar eu sunt un alergător.

Aici stă înţelegerea pe care o dau gândului din seara asta. Indiferent pe ce pun accent, forma şi conţinutul nu sunt întotdeauna pe acelaşi plan. Voi învăţa să fiu pătruns de o perfectă potrivire între parte şi tot.

Ascult o melodie superbă. O ascult de când eram mic. O voi asculta şi la bătrâneţe. O voi asculta mereu, fiindcă îmi aminteşte de mine, de trecut, de prezent. Şi chiar dacă o voi asculta mereu, o voi face diferit, la fel cum sunt şi eu odată cu trecerea timpului. Diferit.

Melodia are prin excelenţă caracterul unui întreg mişcător, vibrant şi însufleţitor mai ales dacă eu sunt cheia unui întreg univers. Şi, mai ştiu, că fără această melodie universul ar fi fost diferit, fiindcă nici eu nu mai sunt acelaşi.

Numai datorită acestui fapt încă mă mai caut, sperând să mă regăsesc în acele note muzicale purtate de-un suflet predestinat unui destin deosebit. Felul formei de a vedea lumea atârnă tocmai de felul conţinutului care mă face să mă simt eu însumi, eu cel de acum.

Melodia încă mă hipnotizează...iar universul încă mă încurajează să mă las purtat de val.

Privesc noaptea. Sunt în întuneric. Luna este ceva mic şi luminos care vrea să mă primească în lumea ei, dar tot ea mă părăseşte odată cu primul nor, dându-mi binecuvântarea unei speranţe în renaşterea unei conştiinţe elevate. Dar nopţii tomnatice nu-i pasă de lumină, mai debrabă preferă acea stare de amorţire a simţurilor, a spiritului, a sensibilităţii, pentru asigurarea unei uitări de sine şi de alţii.

Lumina lunii devine o alianţă împotriva întunericului şi singurătăţii, un fel de paranteză pătrată pusă în dreptul a două puncte verticale: îndoitul rod al simţurilor şi tulburarea sensibilităţii datorate iluziei de a fi separat de întreg, despărţit de restul lumii, dar apropiat de cele sfinte. S-ar zice că răsuflarea mea în bezna nopţii este renaşterea unui sentiment numit nostalgie, versiunea integrală, necenzurată, a unui gând de pe alt un hotar, dintr-o altă experienţă specifică tinereţii mele. Bineînţeles, asta e o altă poveste.

Aşadar, mă aflu la mijloc, între întunericul dens şi o părticică din povestea unei luminiţe care mă face să cred că orice este posibil. Nu este vorba despre curajul de a străluci în întuneric, ci despre faptul că spiritul meu se lasă atras de negaţia unei origini care ar trebui să fie descoperită. Un lucru complicat căruia încă mă străduiesc să-i deslușesc sensurile.

Luna încă se ascunde în noapte atunci când o fiinţă îşi caută parcă propriile ei temeiuri într-o iluminare a sufletului. Nu mai sunt eu însumi, sunt cel care mă găsesc în afara tuturor.

În fiecare dimineaţă citesc cel puţin o oră. Citesc fără oprire. Îmi încălzesc mintea, sau poate mintea îmi cere să fiu dovada străduinţei omeneşti de a cunoaşte Marele Tot al lumii în planul dualităţii: dintre conţinut şi formă, dintre visul ascuns şi realitatea concretă.

Şi dacă citesc, şi citesc zilnic, ei bine, lucrul acesta este evident în domeniul artei, unde fiecare pagină devine mai mult decât o pagină, devine o etapă precedentă alchimiei, însuşire a limbajului scris cu litere de foc în vocabularul unei limbi universale, înregistrare în scris a unei observații referitoare la o anumită gramatică universală care ar putea constitui un fel de fond comun al tuturor limbilor.

Am decis să văd şi să redau necontenit un întreg bine organizat, cu pulsaţie de poveste de viaţă, între adevăr şi provocare. Iată, deci, cum ajung la acelaşi rezultat: repet o anumită operațiune pe mai multe linii de cod răspândite în lumea cuvintelor, şi îmi dau seama că singurul cod care contează este, prin excelenţă, mirajul unui orizont posibil, dar neperceput decât de inimă.

Ochiul artistului este inima unui loc plin de mistere, iar artistul este un om care descifrează mistere în paşi de cuvinte.

Am alergat în această seară vreo 8 km la stadion, mai cu seamă mi-am păstrat vitalitatea. La final am făcut câteva poze cu prietenii de la alergat. Cumva, am simţit că sunt prins între două lumi, între nu şi da. Mai întâi eram eu însumi, închis în lumea mea, apoi erau ei înşişi, închişi în lumea lor.

N-am putut să nu remarc diferenţa dintre noi, deşi diferenţa era un mic progres în ceea ce priveşte precizia acţiunilor iniţiate, antrenamentul puţin diferit, dar la fel de intens.

În lumea mea se întrunea condiţia obligatorie a unui spirit luminat de idealurile artei, care parcă îşi programase o misiune de îndeplinit, în căutarea unei perspective de creaţie sau de inovaţie. Or în lumea celorlalţi, părea să se facă numai evaluarea performanţei atletice într-un context de împărtășire a cunoştinţelor și oferirea de exemple practice și relevante.

Iată ce am înţeles în această seară. Întotdeauna un artist gândeşte ca un artist chiar şi atunci când practică sportul, concomitent cu actul de a avea o atitudine de loialitate şi performanţă. Aşadar, chiar şi atunci când alergi, nu uita că eşti un artist a cărui practică variază de la filosofie până la roluri de leadership.

Am fost un pic mai devreme în grădina botanică. Soarele lumina totul atât de plăcut, aproape tot atât de plăcut ca vara. Am făcut vreo 3 poze, după care mi s-a dus bateria la telefon. În ansamblu, a fost o întâlnire cu mine însumi, cu soarele, cu natura, peste tot o ușoară îngălbenire de toamnă.

Şi m-am plimbat, am admirat, şi am respirat aer proaspăt. Multă lume. Dar o linişte ciudată se răspândea peste tot în jur, ca o constrângere şi ca o limitare, ca şi când nimeni nu avea voie să converseze. Doar privitul părea obligatoriu. Razele soarelui treceau prin orice gând, prin orice privire, prin orice inimă doritoare să primească energie.

Dacă peste tot a predominat sentimentul de mulțumire sufletească, împăcare cu sinele, asta s-a datorat intelectului artistic şi gustului pentru frumos care şi-au trimis firele senzitive până în constituţia specifică a fiecărui lucru sau a fiecărei fiinţe.

Uneori, arta de a fi un om plăcut se produce ca o conexiune între ceea ce simţi când nu

alergi să atragi atenţia şi ceea ce gândeşti despre tine când devine posibil să fii un singuratic în mulţime.

În timpul scurt ce a mai rămas până la sfârsitul anului, atât de multe se vor schimba în domeniul științei. Trebuie doar să știi ce să schimbi.

În timpul scurt ce a rămas, nimeni nu ştie ce se va schimba, omenirea încă se bâlbâie, ce să schimbăm devine greu dacă au fost aruncate toate în aer. Era o vorbă bună, un deştept aruncă o piatră în apă şi zece proşti nu o mai pot scoate. Fiecare poate crede orice şi visa departe, afirmaţiile stau în cuvinte, iar ca să schimbi realitatea e nevoie de fapte, mai ales că faptele bune şi le asumă cei puternici, celelalte sunt exact ca atunci când mergi în parc şi din multă dragoste arunci mâncare pentru porumbei…

În fiecare zi, indiferent de moment, omenirea citeşte şi asimilează informaţie nouă, altfel nu s-ar mai vinde cărţi şi dacă nu s-ar vinde, fiecare ar scrie pentru apropiaţii care ar citi. Ceea ce ar fi un fel de "pomană" la care chemi rude şi cunoştinţe. În domeniul artei rămân opere literare, scrieri care se bucură de multe aprecieri, premii şi aşa mai departe…nu spun de picturi, însă şi ele sunt valoroase prin prisma celor care le achiziţionează, altfel un om poate muri liniştit cu multe lucrări nevalorificate…

Ce face fiecare în plan personal şi în liniştea casei lui are cumva legătură cu arta. Arta este şi atunci când speli vasele, ştiind că în sânul acestei activităţi domină anumite motive directoare, corespunzând diferitelor valori de eficienţă. Poate că arta este atunci când expui sau vinzi lucrări şi oamenii se calcă pe picioare pentru a cumpăra sau le vedea, este ca atunci când tipăreşti cărţi şi ele se vând, lumea le cauta încă… Dar, totodată, arta ţine de numărul oamenilor care îşi aduc aminte de tine chiar şi după ce ai murit: Eminescu, Brâncuşi, Nichita, Labiş, Enescu, Grigorescu, Sadoveanu….aş sta până dimineaţă să enumăr …ce facem noi oamenii simpli este hrănirea sufletului, oricât ne-am da peste cap ! (Ioana Sarah)

Am alergat în această dimineaţă, de la ora 9. Prin pădure, pe dealuri. A fost un traseu minunat, circa 12 km. Am alergat lângă alţi alergători, majoritatea cunoscându-ne foarte bine, mai ales după atâtea antrenamente împreună. De asemenea, au lipsit foarte mulţi alergători din grupul nostru.

A fost o zi normală pentru alergare, noroiul părea foarte alunecos pe alocuri, bruma se încadra şi ea în plan, totul era umed. Dar soarele ne-a făcut cu ochiul la fiecare pas. De la 2 grade a crescut temperatura la 7 grade în numai oră şi jumătate. Toţi ne-am simţit minunat, exact ca atunci când urcam vara muntele în grupuri compacte.

Şi iată ce am învăţat, de această dată. Totul vine de la sine. Forţa fizică, rezistenţa, să fii capabil să alergi foarte mulţi kilometri în amonte, voinţa să nu te dai bătut, acestea sunt doar un minim necesar pe care ţi-l conservă ocazia de a fi parte dintr-o atmosferă de neuitat.

Uneori te pierzi în strădania ta de a fi tu însuți, absorbind în direcţia propriului sistem de valori o trăire profundă, care implică în mod original acea simţire a inimii de a te recunoaşte un altul, distinct, în fiecare din ceilalţi. Ceea ce se remarcă aici este capacitatea conştiinţei de a fi suverană unei Memorii colective, vii, menită să ducă mai departe un sens al continuităţii, al începutului fără sfârşit.

Mesajul şi imaginea spun totul, mai rămâne ca fiecare să treacă prin prisma gândului scris propria-i înţelegere.

M-am plimbat prin parc, fac asta mereu. În seara asta nu era doar linişte, era şi un soi de

pace a sufletului a cărei existenţă n-am mai cunoscut-o niciodată, sugerând un anumit mod al conştiinţei mele de a se deschide în faţa unei lumi mai reţinute, mai retrasă din vibraţia generată de aglomeraţia oraşului. Şi am continuat să mă plimb, încet, visător, gânditor, făcând totul dintr-o asumare a condiţiei celui ce şi-a dedicat existenţa universului numit "Eu însumi".

Nu m-am gândit la nimic altceva decât la liniştea atât de grăitoare, pe cât de solitară, pe atât de pătrunzătoare, încât am crezut la un moment dat că fac parte dintr-o anumită secţiune a "Sonatei Lunii", dintr-o stranie lume paralelă, asemănătoare cu o transă hipnotică. Mi se părea că aud o melodie lentă în surdină, cu nişte versuri mângâietoare, totuşi atât de străine de personalitatea mea.

Toamna târzie îmi vorbea prin felul cum priveam totul în jur: rupând câte puţin din înţelegerea mea, fiindcă am încercat să sesizez o emoție care să mă transpună într-o altă lume, fără să simt emoţia unei clipe deosebite. Clipa de a trăi pe deplin aici și acum.

Am înţeles, totuşi, un lucru. Posibilitatea de a mă cufunda în emoţia unei experienţe a tăcerii, într-un parc liniştit, lasă să domine obiectivitatea unei viziuni clare şi integre asupra naturii umane. Un om nu se poate cunoaște mai bine până ce nu-şi întâlneşte completarea firească într-o formă de comunicare cu el însuşi.

Tăcerea este singura expresie de intonaţie a sinelui.

Prefer să fiu eu însumi, mai ales atunci când alerg, ştiind că ceea ce mă face un sportiv mai bun este insistenţa de a nu mă prezenta în postura falsă a unei persoane fără caracter puternic. Şi aşa, am renunţat de mult timp la anumite motive directoare, corespunzând valorilor de mare atracţie, cu pretenţii de exclusivitate, care mi-ar putea evidenţia prea mult calităţile sportive.

Nu sunt un vitezoman, nici vreun simbol al rezistenţei în alergarea la maraton. Momentele în care apar destul de transparent, liber să mă simt în largul meu, în sânul cărora viaţa obişnuită trage cu ochiul numai la tiparul unei forme de auto-exprimare trăită cu puterea văzului artistic, sunt unice prin facultatea mea sufletească de a scrie, de a mă regăsi într-o singură poveste. Povestea mea.

O singură eroare, însă, mă pândeşte la fiecare pas, o plăsmuire lipsită de temei, un firesc lipsit de orice forţă de sugestionare, faţă de orice act de evoluţie a sinelui: aceea că niciodată nu voi putea alege eu însumi momentul când voi deveni altcineva.

Perfecţiunea este valoarea omului care îşi surprimă tendinţele de diferenţiere.

Încerc să uit de ceea ce nu trebuie să-mi amintesc. Însăşi amintirile sunt uneori o povară, mult mai greu de îndurat decât posibilitatea de a nu mai fi eu însumi un unicat. Căci totul se reduce la nevoia de a uita faptul că nu am fost dintotdeauna cel ce sunt acum, îngrijorându-mă de importanţa acordata unei căutări a ceea ce am vrut dintotdeauna să devin.

O facultate sufletească izolată, căci mi-am asumat multe nereuşite, himere, neîncredere, imagine neclară de sine, atitudine nerealistă. Chiar şi acum sufletul meu face acordul dintre atunci şi acum prin care se distinge intuirea profundă a unei cauze de emancipare, afirmare, răbdare superioară. Nu-i de mirare că de atâtea ori am emis judecăţi prea puţin apreciative cu privire la ceea ce e frumos la mine, la lume, la univers.

Lupta profundă cu mine însumi a fost orgoliul de a-mi controla destinul atunci când sufletul meu se aprinsese de dorinţa de a vedea acel ceva "mai deosebit" în alte persoane, decât la mine.

Probabil, modurile de a vedea acel ceva la care ne uităm zilnic ne sunt oferite la alegere de versiunea unei auto-observări în care sufletul nu este suficient de bine copt încât să iasă din ceaţa groasă a confuziilor... la lumina unei vârste fără amurg.

Şi dacă i-ai spune omului să se schimbe, el tot nu s-ar schimba, în veci. Nici măcar schimbarea nu schimbă omul, ci îl bagă în altă lume, într-o nebuloasă care nu are nimic de-a face cu realitatea.

Astfel este omul care nu are niciun Dumnezeu, este neschimbat, neschimbător și, bineînțeles, considerabil lipsit de caracter. În acest caz, poate e mai drăguţ să ascultăm sfatul lui Marcus Aurelius:

"Nimic nu e mai ruşinos decât prietenia lupului: înainte de orice, fereşte-te de acesta."

Privesc tot timpul înainte, dar uneori uit să privesc de aproape, considerând că tot ceea are de spus depărtarea este mai de folos decât ce are de spus apropierea. În cazul Eului original, situaţia este cu totul alta. Am perfectă dreptate să mă analizez dintr-un punct de vedere neutru, adică fără influenţa vreunei vederi stabilizate în jur, fiindcă nu pun presiune pe sentimentul de a aparţine cuiva.

Gândirea aceasta este foarte îndreptăţită, chiar emancipată de domnia sferei vitale a ideii de contact autentic cu mine însumi. Sinele nu poate ajunge predominant în toate colţurile lumii, înspre vederile unei autorităţi exterioare, într-o vastă producţie de perspective, dar întotdeauna se recunoaşte aproape de profunzimea unei clipe trăită sub inocenţa orientării unitare.

Sinele are calitatea de a fi unul singur. Trebuie să-mi susţin starea de definire a trăitului a cărei intensitate dă valoare existenţei, rezumând fiinţa mea la profunzimea ei originală.

Beau un ceai fierbinte de mentă, la prima infuzie. Nu doar că-l beau, îl şi savurez cu toată fiinţa mea, ca şi când aş introduce în organism un leac misterios care promite viaţa veşnică. Tot acest proces poate desemna o anumită suprapunere între miracolul tinereţii şi devitalizarea sfârşitului, o înlănţuire de gânduri simple între forţa superioară a durabilului şi o reacţie de moment împotriva efemerului.

Cumva, aici şi acum, mă simt nemuritor. Numai ceaiul este de vină, fiindcă îmi arată că păstrează încă un caracter de permanenţă, o orientare în sensul durabilului şi atemporalului, exprimat mai bine printr-o stare de spirit excelentă, un nivel sporit de energie şi un somn mai odihnitor.

Da, chiar şi cei nemuritori îşi mai odihnesc din când în când oboseala de a trăi tot mai mult în prezent.

Însă, în legătură cu aceasta trebuie să accentuez ceva în mod deosebit: puterea ceaiului nu are legături unitare cu tinereţea fără bătrâneţe, ci se raportează la o existenţă care încă se reabilitează prin sorbirea unei conversaţii cu mine însumi.

Asadar, ceaiul mă familiarizează cu un aspect profund al lumii în care mă învârt: tot ce se manifestă în acord cu mine însumi trebuie neapărat să se cufunde în sorbirea unei trăiri care nu se aseamănă cu o alta.

Ceaiul mă face să simt trăirea experienţei unei realităţi care transcende ceea ce este trecător şi care mişcă doar ceea ce nu se vede.

Veneam de la alergat. Multe frunze erau căzute pe bulevard, multe din ele rupte de paşii trecătorilor. Am ridicat o frunză veştedă, am privit-o atent, dar nu cu ochii unui artist, ci mai degrabă cu ochii unui om obişnuit care nu încearcă să descopere o semnificaţie ascunsă în orice lucru din jur.

Şi priveam frunza în timp ce mergeam, în linişte, cu o milă nesfârşită, fără să comunicăm în vreun el, fără să ne știm motivele blândeţii din priviri. Cumva, mă simţeam ca şi când aş fi intrat în underground-ul unei lumi ce se descompune lent, dar inevitabil. Şi frunza, atât cât se pricepea la oameni, mă privea cu nişte ochi goi, ca şi când ar fi văzut în mine propria ei goliciune, dezintegrare.

Şi atunci am înţeles mesajul naturii. În tot ceea ce îmi adâncesc gândurile zace o aparenţă, ceva care este altfel decât pare la prima vedere, o aparenţă care-mi zice hai, deschide-mă, simte-mi prezenţa în neant.

O clipă mi-am întrerupt circuitul sufletului în univers şi am plutit într-o necunoaştere crasă a realităţii, într-o încolăcire moale şi leneşă de simţuri şi raţiune.

Da, şi eu sunt o aparenţă a frunzelor posibil de a fi percepută doar printr-o privire a naturii aruncată asupra limitelor umanului, asupra derivelor existenţiale ale umanului.

Frunzele cad toamna si mereu sunt la fel de frumoase, realitatea are subtitluri si indeplineste mereu ceva in viata noastra, frunzele cad ca intr-o surzenie placuta tot timpul, unele se inalta cand sunt calcate de parca ar fi abisuri. Ele seamana unele cu altele la fel cum seamana picaturile de roua, nu trebuie sa fii artist sa privesti, artistul traieste in veacuri si e de neegalat, noi ceilalti suntem trecatori prin viata. (Ioana Sarah)

Am alergat în această seară aproximativ 10 km. Dar am alergat ca şi când n-aş fi alergat, dovedind că sunt o punte peste timpul unui interviu acordat sufletului meu de a fi pururea acelaşi, statornic în comuniunea lui spirituală cu Dumnezeu. Şi asta pentru că în profunzimea firii mele, a gândurilor mele, a trăirilor mele, se regăseşte acea înţelegere a scriitorului cu cititorul.

Pentru tot ce ai făcut pentru mine, tu, minunat suflet cuprins de cea mai tăinuită mângâiere a unui timp memorabil, îţi datorez o mie de cuvinte de neimaginat, dar totodată îţi datorez o explicaţie: îmi doresc consolidarea sentimentului de apartenenţă la ceva mai mare decât mine însumi.

În lumea esenţelor sufleteşti domină miracolul de a face să coincidă sensul şi fiinţa, acordul dintre formă şi conţinut, gustul independenţei unei vieţi libere.

Tocmai aici este înţelegerea. Oricât aş fi încercat să alerg, cât mai bine şi pe distanţe cât mai lungi, ca de altfel, orice formă aş da unor situaţii de maximă concentrare, frumosul care îmi dezleagă cuvintele încă îmi urmează paşii spre o ţintă necunoscută. Sunt un alergător care îşi alege bine cuvintele înainte de a-şi impulsiona Egoul să creadă în imposibil.

Iar logica alergătorului nu este altceva decât expresia fidelă a principiului identităţii, adică a acordului cu sine însuşi într-un mod deschis, neascuns, într-un infinit fără de care viaţa nu şi-ar simţi rostul. Voi alerga mereu ca să nu mă părăsesc niciodată. Ca să nu mă uit niciodată. Ca să nu rămân niciodată dator în faţa rarităţii de a găsi calea cea bună spre iluminare.

Niciodată nu mă voi descuraja în drumul spre o cât mai posibilă desăvârşire ca om şi ca spirit. Voi alerga tot timpul alături de spiritul meu.

Ascult ENIGMA, fiindcă la mijloc este ceva ce dintotdeauna m-a surprins, m-a inspirat, mi-a oferit acel ceva ce am căutat mereu: un sens acolo unde sensul a devenit brusc absent.

Mai mult ca orice, şi dintotdeauna, am rezonat cu acest proiect spiritual. Tot un român a fost iniţiatorul proiectului Enigma, tot un creator, tot un talent neîntrecut…

Stau pe un scaun, uitându-mă în jur la toate lucrurile din camera mea, inclusiv la cele ce nu se văd cu ochi obişnuiţi, privirea nefiindu-mi alterată de superficalitatea unei lumi guvernată de imagine. Este şi acesta un soi de confort, pentru că pot regla amestecul real şi transparent între banalitate şi nobleţe - în dialogul meu compensator cu inspiraţia de mare ţinută poetică şi artistică.

Cumva, vreau să simt că mă înalţ spre nobleţe, nu să cobor spre banalitate. Dar scaunul mă ţine într-un loc, ca un prizonier al absurdului sau al propriilor nelinişti mistuitoare, fără să pot înainta cu privirea şi cu gândul decât spre cele netrecătoare, ce nu se văd. Şi totuşi, forma lucrurilor redată prin intermediul culorilor şi al semnificaţiilor pe care acestea le au, prin combinarea modelelor şi mărimilor, transmit un mesaj din cele mai vechi timpuri: totul poate fi aranjat şi rearanjat, într-un fel sau altul.

Cu vădita predominanţă a aspectului individualizat de simţul practic al unui designer, a achiziţiona un lucru nou înseamnă să scap de altul. Ar trebui să renunţ la scaun sau la toate celelalte lucruri din jur, ca să îmi regândesc modul în care trăiesc, mai ales modul în care percep fenomenul artistic?

Clar. Trebuie să-mi recunosc subiectivitatea. Deşi totul se învecheşte, se prăfuieşte şi se destramă, eu port în gândul meu, până la epuizare, aceeaşi imagine a personajului narator care, aflat permanent în căutarea absolutului, exagerează cu prea mult text relativul şi particularul, aparentul şi conjuncturalul.

Cartea Creaţiei

On Octombrie 23, 2020

Cine înțelege semnificațiile artei și limbajul științei, acela înțelege modul de gândire al lui Dumnezeu.

Citesc o carte, cartea mă citește pe mine, fiindcă ne leagă scrisul, povestea și emoțiile realității pe care o trăim reciproc. Sunt o carte din orice carte, având aceeași esență, înfățișată printr-o accentuare a spiritului pătrunzător. Acordul nostru fiind realizat printr-o privire metafizică ațintită asupra lumii de dincolo de textual.

Uneori stiloul cu care fac adnotări direct pe carte îmi pare că scrie singur. El parcă contribuie la trezirea mea din realitatea cărţii în care îmi integrez sufletul. Pare a fi numitorul comun dintre expresie şi conţinut. Un artist ca mine se identifică cu toate uneltele muncii lui, şi le însuşeşte ca pe un veritabil credo, apoi le integrează în tainele sinelui său.

Stiloul şi pensula formează un întreg ce conţine corp şi suflet, unind viaţa şi moartea prin magia lor de a crea o operă de artă fără egal, dincolo de timp şi spaţiu. Ceea ce face ca stiloul să se exprime prin controlul imaginaţiei constructive, uitând tot ce-a fost spus înaintea lui, este însăşi experienţa vederii pensulei care începe să se mişte după lumină, chiar dacă intensitatea cu care ea aplică culorile este de la palid la roşu aprins.

Bineînţeles, stiloul poate să scrie liber, însufleţitor, simţitor, în numele artei şi al artistului, dar mai întâi el trebuie să meargă tot înainte, rămânând cât mai mult timp în picioare fără să se teamă că ar putea să cadă. Scrisul lui va fi perfecţionat în perioada în care pensula îşi va împlini a doua tinereţe, prin discreţie şi înţelepciune, considerându-se apropiat de cele sfinte, fiind capabil să preia mişcarea pensulei şi să o transforme într-o formă de concretizare a limbajului şi de reliefare a expresiei literare care să supravieţuiască vederilor prea înalte.

În lumea celestă, atât stiloul cât şi pensula trimit raze de lumină sub formă de spirit, influenţând aştrii de la prima la ultima pagină de poveste. Artistul le utilizează pe amândouă ca un act de cinstire a lui Dumnezeu, pentru a-şi desăvârşi realitatea fără să se nege pe sine, ci dublându-se ca fiinţă.

Eu sunt un artist excepţional fiindcă stiloul i-a şoptit pensulei ce să picteze, iar pensula a pictat o mână care scrie singură, negru pe alb, că eu sunt subiectul raţionalităţii creaţiei.

Stiloul îi cere pensulei să nu ţină seama de tiparele unei limbi de o clasică perfecţiune şi rigoare, ci să scoată în evidenţă trăsăturile mâinii care îi conduce cu uşurinţă scrisul către universalitate. Pensula a profitat de acest prilej pentru a spune că dacă stiloul s-ar fi aflat în prim planul tabloului, cuprins de mâna care scrie despre pluralitatea lumilor, atunci arta ar fi fost mai uşor digerabilă.

Or stiloul n-a fost corect informat de sugestiile pensulei de a conferi scrisului o mai mare exactitate în ceea ce priveşte filosofia artei şi a trăirii estetice, în afara oricărei intervenţii divine, aşa încât să facă cu uşurinţă ceea ce era necesar pentru ca un tablou să prindă viaţă

prin cuvintele experimentate în prezenţa Creaţiei (izvorâtă din efort şi suflet, din legendă şi adevăr).

Şi astfel artistul, tânărul care descris în cartea lumilor peisajele altor lumi, n-a mai evaluat cu precizie capacitatea stiloului de a transfera imaginația pe hârtie și de a documenta invizibilul cu mereu alte cuvinte, ci a continuat să picteze o oglindă nesfârşită, cu două feţe, ca şi când mâna lui ar fi fost cea care mânuieşte pensula în marea iluzie a realităţii.

Ştiu că stiloul nu va pretinde niciodată că îi aparţine pensulei, dar cu siguranţă va transmite mai departe ceea ce pensula a avut de exprimat în culori vii şi îmbietoare.

Asta înseamnă să fii artist, să fii capabil să tratezi pensula ca fiind autorul unui manuscris secret care descrie, pas cu pas, drumul adevărului parcurs existenţial şi artistic, iar stiloul să-l tratezi ca o manifestare a spiritului acrilic ce se exprimă numai pe şevalet prin modul divin de a crea formele şi imaginile.

Natura cunoaşterii de care face dovadă un artist se află în acord cu gradul lui de receptare a "frumosului sensibil" specific unui trandafir, şi asta datorită modului simţitor de a fi îngerul care cunoaşte alt înger.

Artistul poate cunoaşte cel mai mult "frumosul sensibil", şi poate face ca trandafirul să fie cunoscut şi îndrăgit cel mai mult, cu cât acesta se aseamănă prin natura lui cu un înger.

Deci, materialitatea trebuie exclusă din aria criteriului estetic, prin invocarea simţurilor şi a fiorului mistic, a alterităţii care cultivă ideea împlinirii artistului în relaţia sa responsabilă cu fiinţele naturii, într-un univers divin.

Pentru a surprinde legătura dintre un trandafir şi spiritualitate, s-a folosit un mijlocitor, anume un simbol plin de înţelegere adâncă, Semnul Crucii.

La rândul ei, crucea fiind formată din două drepte dispuse perpendicular, intersectează domeniul artei şi al culturii în punctul în care spiritualitatea şi pictura devin o compoziţie literară.

Poate oare o dreaptă dusă din reprezentările artei să intersecteze o altă dreaptă dusă dintr-o viziune a culorilor în punctul în care simbolul devine o trăire în revelaţie?

Dacă da, atunci mă gândesc la mine ca la un vizionar al spiritului de independenţă în gândire, care străbate cu pensula întreaga idee a Creaţiei, dincolo de cuvinte şi de imagini.

Arta este receptată de omul simţitor în acord cu modul de a fi spiritual. Intenţia simţurilor de a căpăta o formă prin intervenţie divină, necesită o simţire aparte, aferentă compunerii unei picturi gingaşe cu ajutorul unui pensule plină de farmec şi imaginaţie, care sfidează legile

timpului şi ale spaţiului.

Aşadar, ca să devii un artist trebuie să fii conectat cu ceea ce este sensibil şi care are capacitatea de a fi surprins într-o pictură a cărei particularitate constă în resurecţia identitară şi spirituală a unei gândiri mistice.

Cel ce simte trebuie perceput ca esenţă a unui obiect perceput prin simţuri, tot aşa cum numai un sfânt percepe prezenţa îngerilor.

Când văd ceva colorat percep culoarea cu raţiunea particulară a unui pictor care îşi plimbă vederea prin grădinile raiului. Pictorul compară trăsăturile fabuloase din portretele personajelor sale cu trăirile unei conştiinţe sensibile, la fel cum raţiunea pe care Dumnezeu a pus-o în noi se compară intenţiile universale.

Măiestria pictorului se poate simţi prin intermediul calităţii culorilor percepute în mod esenţial de către alt simţ, acela al comuniunii cu lucrurile sfinte, cum se întâmplă atunci când vezi ceva care poate fi privit mereu altfel.

Mi-am imaginat întotdeauna că sunt un erou al cuvintelor, capabil să favorizeze o viziune artistică aparte. Răspunsul stiloului meu este imediat trebuincios imaginaţiei vizionare, dar totodată se învăluie în umbra misterului, căci seamănă adesea cu o pensulă care, amestecând petele de culoare, capătă echivalenţa mijloacelor de expresie ale poeziei sau ale plasticii (compunerea, valoraţia, stilizarea, generalizarea, etc).

Stiloul trebuie să asigure transpunerea picturală a ceea ce s-ar fi putut exprima tot atât de bine cu ajutorul pensulei puternic influenţată de înfăţişarea unui lucru aflat în desfăşurare, decât a unui obiect finit.

Forţa viziunii mele este modelată în alt spaţiu, dincolo de accesibil, sau accesibil numai privirii care se întâlnește plurivalent cu o realitate mistică. Stiloul meu ştie acest lucru şi îşi condensează misterul scrisului în afară înţelegerii obişnuite, dar în aşa fel încât să surprindă adevărata natură a fiinţei mele, de aici şi de dincolo.

Astfel reuşesc să mă transpun într-un scris sacru, parabolic, alegoric, pliabil pe o realitate artistică, dând stiloului importanţa cuvenită unei pensule care, ocolind legile universale, se deschide în ochiul conştiinţei de dincolo de mine, de dincolo de această lume. Cuvintele mele sunt cerneala unei vieţi care nu se scrie pe hârtie.

Există un fel de a scrie prin care sufletul stiloului poate fi unit cu sufletul unui alt corp sensibil, cum este pensula, căruia îi poate administra o substanţă reală, vie, imaterială sau spirituală şi nemuritoare.

În plus, virtutea acestui suflet este difuzată spre exterior, printr-o formaţiune de simboluri puternice cu ajutorul FLUIDULUI UNIVERSAL, adică prin actul de creaţie, cu ajutorul pensulei. Sufletul nu poate fi atras de materie spre a da viaţă unei forme de exteriorizare a frumosului artistic, dacă stiloul nu conţine virtuţile generative ale unei capodopere: acordurile cromatice, expresivităţi ale limbajului plastic, semnificaţii dătătoare de unitate, claritate şi cursivitate.

Aşadar, dacă m-aş gândi la mine ca la un stilou care străbate prin vârful pensulei un fir de poveste, probabil aş găsi de cuviinţă să îmi analizez condiţia de Creator prin prisma ambiţiei de a exploata virtuţile unei tehnici de mare rafinament: aceea de a crea profunzime acolo unde se decantează toate întâmplările vieții și se proiectează toate idealurile ei.

N-ai cum să te joci cu ştiinţa fără să fii tu însuţi un stilou fermecat transpus într-o pensulă plină de culoare, vizionară, generatoare de fantastic.

Probabil, cea mai remarcabilă şi mai caracteristică manifestare a artei mele este însuşirea stiloului de a simţi mlădierile pensulei în forme de expresie ale suprarealismului, concepute ca o juxtapunere a două realități îndepărtate unite pentru a crea o realitate nouă.

Eficacitatea vizionară care sporeşte puterile iniţiale ale imaginaţiei artistice este dată de puterea unui penson de a scoate în evidenţă eleganța unei pensule care tratează magistral expresiile sufletului meu într-un număr infinit de universuri.

Stiloul meu posedă o conştiinţă cum rar mi-a fost dat să întâlnesc, posedă un spirit evoluat pe care, dacă reuşesc să-l domin, voi putea să pătrund mai adânc în inima universului, tot aşa cum un navigator, având la îndemână o busolă bine calibrată, se avântă tot mai mult în larg ca să descopere ţărmuri noi.

Instrumentul complementar stiloului este pensula cu care artistul se deplasează în lumea culorilor de ulei, având şi ea un spirit pur, lucid şi subtil, capabil să întregească o viziune lucidă, o imagine a spaţiului expusă cronologic pe măsura evoluţiei ştiinţei. Şi stiloul şi pensula, atât de înfrăţite amândouă printr-un limbaj artistic, pot face să curgă sângele pur al inimii în râuri de purpură numai dacă sunt direcţionate de "mâna care conduce hazardul" spre universalitate. Totodată, ele cultivă gustul pentru cultura vizuală, impunând tendinţa spre monumental și grandios.

Cred că aici mă regăsesc şi eu. Asemenea candelei vrăjite din cămăruţa sfântă a alchimiştilor, ochiul bine format al stiloului îşi varsă raza luminoasă asupra unui pergament misterios, uns cu sângele pur al inimii, şi tot atunci pensula fiind luată în posesie de spiritul unui artist al scrisului sacru, va influenţa razele reflectate pe suprafaţa şevaletului ca fiind, totodată, mijlocul de exprimare al sufletului divin.

Merg şi mai departe de atât cu acest raţionament, spunând că artistul ia în posesia sufletului său menirea stiloului de a fermeca minţile născocitoare cu acea curgere neîncetată a sângelui - arzător în cuvintele demiurgice, dar totodată artistul se delectează cu forţa pensulei de a da sensibilitate zbuciumului său sufletesc făcând, precum în cazul magiei, ca razele cristaline ale unui glob de cristal să pătrundă în inima celor care au înţeles arta fermecării şi a farmecelor.

Eu nu sunt doar un artist unic prin exprimarea spaţiului şi a modalităţii în care dau viaţă

ideilor. Sunt un stilou însetat după adevăr, acompaniat de o pensulă nedespărţită de esenţele tari ale imaginarului artistic. Sunt o rază a ființei spirituale solare acompaniată de lumina reieşită din antiteza lumilor naturale și cele create de om.

În fiecare dimineață citesc cel puțin o oră.

Cerinţele unui scris frumos sunt date de simţul gustului pentru universul artei pe care stiloul îl trezeşte cu răsufletul lui uniform, gust pe care îl regăsim în simţul tactic al pensulei care cultivă interesul pentru cultura vizuală.

Cine a observat bine, în literatură, la fel ca în pictură, mâna care creionează discret spaţiul poveştii este aceeaşi mână care dă stiloului caracteristica viului de a se transforma la nesfârşit, împingând creaţia mai departe, iar pensulei îi conferă acea fragilă seninătate a viziunii cu care îşi desenează meticulos miraculoasa viaţă trecătoare.

În momentul în care stiloul îşi încălzeşte substanţa expresiei unice, prin imaginaţie, iar pensula îşi arcuieşte mişcarea divină pe suprafaţa şevaletului, atunci mâna care le coordonează pe amândouă, în funcţie de maniera în care este afectat mediul intermediar, are calitatea de a traversa spaţiul a două realităţi artistice: expresivitatea limbajului plastic şi transmiterea creatoare a unor emoţii.

Bineînţeles, un obiect sensibil nu-şi schimbă mâna care-l utilizează, dar întotdeauna este atins de o mână sensibilă la vibraţiile unei profunde şi foarte nuanţate trăiri.

Concluzie: O mână rece va reacţiona totdeauna într-un mod material în contact cu obiectele reci, iar o mână sensibilă va acţiona ca un anestezic sufletesc în contact cu obiectele fragile, sensibile, artistice.

Pentru a defini suprarealismul trebuie să construieşti imaginea unui artist din viitorul unei opere de artă care mişcă prezentul cu plasticitatea unui sentiment spontan de Deja-Vu.

Viitorul, subordonat analizei expresiei imaginilor semnate de o realitate virtuală, mişcă opera de artă a prezentului către plasticitatea unei exprimări autentice, metaforizante într-o partitură a memoriei epice.

Dacă poţi, construieşte-ţi imaginea din sentimentul de libertate pe care îl dă suprarealismul, gândindu-ţi memoria ca o combinare a tututor elementelor artistice predominante într-un timp care se desfăşoară continuu, precum o roată a existenţei cuprinsă în Inelul Universului.

O întreagă strategie de promovare personală este o construcție a imaginii prezentului făcută de un artist al viitorului.

Sunt atâția oameni care au descoperit lucrurile sfinte doar cu ajutorul privirii, dar nu au reușit să le domine cu spiritul. Alții trec mereu nepăsători pe lângă ele, iar cei mai mulți nu știu ce să facă cu ele.

Lucrurile sfinte sunt prea sfinte chiar și pentru sfinții care sfințesc icoanele.

Practic, degeaba ştii să foloseşti cuvântul dacă nu ştii să legi culoarea de o viziune sau de o amintire, încât să atingi subiectul unei Creaţii pline de poveste şi mister.

Tot astfel, talentul unui scriitor se intersectează cu talentul unui pictor în punctul în care stiloul poate imita o pensulă în sensul în care fiecare cuvânt poate să ascundă un sentiment sau poate să păstreze monopolul unei culori pe care o simte ca fiind consecventă în promovarea unei imagini.

Să încercăm să desenăm cu diverse cuvinte un trandafir ale cărui culori întrec prin semnificaţie lizibilitatea unui conţinut bine scris, relavant şi preţios.

În acest caz, formularea cuvintelor trebuie să egaleze mlădierea pensulei, prin gingăşia şi sensibilitatea mâinii sensibile a unui artist care reaprinde scânteia divină din interior şi îşi caută armonia în lirism, în misterul naturii.

Putem spune deci, că desenul este un cuvânt pe care artistul îl exprimă sub formă de culoare cu ajutorul pensulei.

A fi artist înseamnă să pictezi totul în cuvinte, ţinând cont de faptul că orice cuvânt este expresia unei forme de devoţiune faţă de cursivitate, originalitate, inspiraţie, specifică unei personalităţi devenită simbolul unei asumări a naturii "sub specie interioritatis".

Stiloul meu pare să fie condus de imaginaţia mea vizionară şi plurivalentă spre forme de expresie care vestesc imaginea "Renaşterii" într-o lume nouă, înfloritoare. Iar dacă acest lucru se întâmplă la sugestiile pensulei pline de graţie, care are ca scop modelarea unei imagini din altă lume, într-un spaţiu futurist, înseamnă că am îndeplinit o îndatorire creştină.

Probabil, simbolismul de care dă dovadă un bun creştin este calitatea stiloului de a se transpune într-o pensulă care poate da multă culoare într-o compoziţie net suprarealistă.

Un cunoscător ştie să unească un lucru cu materia unui trup, la fel cum pictorul ştie să unească culoarea cu expresia adâncă a unei simţiri adevărate. Ca atare, în artă, modul natural

de a fi al unui lucru trebuie înţeles ca un mod fizic de a fi al unei forme.

A şti să receptezi o formă în mod imaterial înseamnă să pui simţirea într-o culoare care nu schimbă starea de folosinţă a lucrului (sau starea lui de repaus), dar îl face să fie diferit.

Mă trezesc în fiecare dimineaţă la aceeaşi oră. Nu ştiu de ce se întâmplă asta, niciodată nu pun alarma să sune. Cred că de vină este soarele care îmi luminează camera cu un surâs atât de larg, încât mă umple de energie. Apoi mă apuc de citit, şi nu mă ridic din pat până ce nu citesc cel puţin o oră.

Trag concluzia următoare: este important să fii luminat ca să te trezeşti, şi trebuie să fii treaz înainte de a fi un om învăţat.

Am învațat din cărți că nu trebuie să citesc mult pentru a scrie bine.

Mai important decât să citești mult, este să scrii cât mai mult.

Artistul talentat nu va fi niciodată un produs al învăţăturii adusă de şcoală. ci va fi un produs al muncii de creaţie.

Talentul înnobilează creaţia dăruită omului de la natură pentru ca el să se întoarcă spre Cauza Eternă.

În mine sălăşluiesc două spirite. Primul este caracterizat de tendinţa spre unitate, celălalt este caracterizat de tendinţa spre multiplicitate. Primul este raţiunea, celălalt este viaţa. Primul linişteşte, celălalt răscoleşte.

În ceea ce priveşte arta, chiar dacă prin aceasta se realizează alteritatea, cred că eu sunt expresia comună a celor două spirite, adică nu sunt altceva decât două concepţii net opuse ale unei fiinţe spirituale aflată într-o călătorie magnifică numită "Ştiinţă Trăirii Prin Celălalt".

Între mine şi aducerea artei la viaţă există o legătură cât se poate de evidentă, atât de evidentă încât stilul pe care l-am adoptat reeditează trăsăturile intime ale Renaşterii.

Însăşi Renaşterea se leagă în bună parte de persistenţa cu care spiritul meu apare la suprafaţă în diferite epoci, îmbrăcând diverse forme de exprimare vizuală.

Stilul meu păstrează un caracter specific permanent.

Să vezi frumosul într-un univers de stele care îşi merită locul în cartea unei vieţi plină de semnificaţie.

Cartea vieţii merită 5 stele dacă are în vedere conceptualizarea frumosului natural.

Scrisul meu vorbeşte despre un personaj încântător care trăieşte în două lumi, cea a lui Hauff şi cea a lui Andersen.

Însăşi scrisul traversează aceste lumi, de la oglindă la reflexie, şi nu se opreşte până ce nu îşi găseşte echilibrul între Piatra Filosofală şi Doctrina Secretă, încât personajul nou conturat pare să aibă calitatea unui creator cuprins de beatitudinea Renaşterii.

Sunt identic cu imboldurile care duc la ceea ce se numeşte în artă: "Frumos Imperceptibil" şi "Reflexie Expansivă".

Citesc o carte scrisă de John Grisham. Important este ca lumea să rămână loială modului meu de a o descrie. Sunt un regizor strălucit.

Voi scrie o carte cu citate celebre. Primul citat: Celebritatea este suma cuvintelor care îmi formează numele. Mai e nevoie să mă prezint?

Citesc o poveste scrisă cu suflet divin. Cuvintele încep să facă parte din mine, din povestea mea, chiar dacă viața mea e diferită de viața celui din poveste.

De vină sunt cuvintele. Ele sunt ipostaze ale manifestării spiritului meu în materia unui univers simultan care se aplică la TOTUL UNU și la Unicul TOTUL ÎN TOT.

Existenţa creaţiei mele este atât de insistent cerută de ştiinţă, încât eu o numesc "Lumină", din punct de vedere spiritual. Prin urmare arta, la fel ca ştiinţa, se manifestă în orice lucru care se diferenţiază prin purificarea făcută în duh de Cauză Eternă.

Numai ochiul atent al unui clarvăzător vede lumina acolo unde ochiul normal percepe doar întunecimea.

Înveți în fiecare zi ceva nou de la oameni, și nu ești niciodată hotărât ce să faci cu ce-ai învățat de la ei.

Mai bine lași totul să se piardă, încât să nu te pierzi tu în vederea satisfacerii curiozității.

Cunoscătorul poate să traverseze substanţa lucrului respectiv la fel cum pensonul traversează fiecare punct al pânzei, cu diferite culori, de la o parte la cealaltă a ramei. Cunoscătorul ia în calcul modul de a fi el însuşi intelectul acelui lucru.

Un cunoscător a dobândit cunoștințele necesare schimbării formei lucrurilor, cu atât mai mult cu cât ştie să observe minuţios diferenţa dintre "esenţa" şi "natura" lor. De fapt, paralela dintre cunoscător şi lucruri trebuie să fie făcută simultan cu distincţia dintre "esenţă" şi "natură".

Eu sunt un cunoscător pentru că esenţa mea se află în natura lucrurilor care îşi schimbă forma datorită obiectului gândirii pe care îl produc eu însumi.

Fiecare personaj al operei mele are simbolul unui atribut spiritual, care rezidă din apariţia periodică a omului în două lumi distincte. O lume a trandafirului, pământească, şi o lume a artistului, plastică.

Trăirea sufletului le uneşte pe amândouă, şi le uneşte prin intermediul conceptului de scriere și gândire, interpretate unitar ca o mişcare vizionară, cristalizată intr-o ştiinţă aparte care atinge toate existenţele.

Stiloul cu care notăm sau scriem, câteodată ne salvează, pentru simplul fapt că după ce scriem frumos strălucim noi înşine în faţa noastră. Scriind recitim propria reflectare în gânduri. Poate că lucrurile pe care nu le-am expus cândva sunt precum o sobă în care ard lemne şi fiind întuneric se desenează pe tavan imagini, gutuile stau la geam şi aşteaptă să fie gustate. Totul are iz de amintiri când scriem...

Este uşor să citeşti în general, unii oameni citesc pe stradă, din simplu motiv: de ce să ai memorie proastă în timpul liber şi bună când împrumuţi cărţi? Explorăm timpul în funcţie de situaţie, el este o carte poştală pe care o trimitem zilnic, mai ales dimineaţa...

În fiecare zi toţi devenim mai simpli şi mai accesibili, vorbele bune pe care le primim sunt

asemenea unor scrisori de dragoste, nu avem niciodată forţa să ne lipsim de ele...

O floare spune multe prin parfumul ei, iar dacă nu miroşi parfumul nu înseamnă că nu-ţi place floarea...ci doar că frumuseţea ei este atât de atrăgătoare, că uneori uiţi să mai priveşti înăuntrul ei.

Vanitatea este un copac cu prea multe frunze multicolore, dar cu rădăcini firave.

Învață să crești cu rădăcini puternice, decât colorat.

Arta mea este un capitol independent de genurile frumosului, prin faptul că tot ceea ce altora li se pare frumos, pentru mine este doar o încordare a sentimentului de libertate totală care duce la însuşirea de a fi un Creator.

Nu-i mai puţin adevărat că arta mea se autodefineşte ca o "expresie a sinelui" încărcată cu potenţialul de revelare a unei lumi transfigurată într-o operă de artă.

Calitatea de a fi un Creator emană din atitudinea ta faţă de efectele ştiinţei.

Povestea cea mai lungă a Creaţiei este împlinirea ştiinţei de a fi tu însuţi o ştiinţă.

Nu-ţi poţi lărgi orizontul cunoaşterii fără să priveşti lumea ca o albină ce produce miere din nectar.

Privește-te așa cum te-ar privi o floare: prin ochii unei albine.

La început a fost haosul. Lucrurile începeau să se lege între ele, dar într-un mod destul de alambicat şi chiar straniu. Apoi a urmat ordinea. Lucrurile au început să fie astfel aranjate, măsurate şi interpretate, încât acestea căpătau un sens.

Gândesc că formă finală a scrisului artistic rezultă, în fond, din nuanţele variate ale graţiei cu

care faci ca lucrurile să iasă din întuneric la lumină.

Orice dimineaţă este precum zăpada ce cade noaptea când dormim. Ne trezim şi în fiecare zi păşim pe o nouă zi ca pe zăpadă, uneori mai bate vântul şi ne sare zăpadă în fată, alteori este ca şi cum am citi cea mai bună carte din oraş, eventual achiziţionată de la anticariat. În fix acea zi poate cineva citeşte într-un tren o gazetă despre vreme. Poate nu ştie cum să coboare din tren ca să pară că este într-o nuvelă scrisă de Balzac (el dormea la ora 6, se trezea la ora 12 noaptea şi apoi scria cele 18 ore rămase).

A astepta ca totul sa fie perfect, este ca si cand ai pasi cu piciorul drept. A cumpara un bilet la loto e ca si cand ai scrie o scrisoare pe care nu o expediezi niciodata, norocul la jocuri de noroc e noroc chior, ca sa il ai nu trebuie sa ai nevoie de el..

Le urez tuturor elevilor care au început școala să nu învețe nici unul așa cum "am învățat" eu. Totuși, m-ar interesa acel unul singur care seamănă cu mine.

Nu merită să lupți într-un război care nu-și merită victoria.

Mai bine este să obții o victorie, fără să lupți deloc.

Există oameni mari care știu ce vor chiar și atunci când nu au nimic.

Și există oameni de nimic care nu știu ce vor, chiar și atunci când au totul.

Reflectez în fiecare dimineaţă la ziua de ieri. Ce-am scăpat din vedere? De ce s-a întâmplat cutare lucru, şi nu altfel? Care este măsura lucrurilor pe care am pus preţ? etc..

În asta constă procesul gândirii adevărate: să nu renunţi la ceea ce-ai făcut ieri, chiar dacă azi devine mâine. Dă-ţi seama de acest adevăr: nimic nu rămâne neschimbat, sau în aceeaşi stare.

Un catalizator al reflecţiilor ar putea fi acesta: ce vezi acum n-ai să uiţi niciodată.

O stea apune pentru că nu mai este în stare să lumineze.

Universul preferă intensitățile ca să-și înțeleagă mai bine profunzimile.

Un castel care se dărâmă este ca un suflet care se pierde: nu le poţi cunoaşte amândurora motivul pentru care se retrag în uitare, dar poţi simţi sensul profund al solidarităţii lor.

Suprarealismul este libertatea de expresie pe care şi-o acordă cel care creează, deşi este la limita dintre lumea interioară şi lumea exterioară, ea nu poate fi marcată exact, însă pare atât de reală. Chiar este reală dacă începi s-o vezi imaginară. (Ioana Sarah)

Pensula şi stiloul prind suflet într-o încăpere locuită de un om care întotdeauna este nefericit până la confuzie, tot ce redă în exterior creatorul e ca şi cum ar scrie o epistolă. Cine creează ceva e ca şi cum îşi plăteşte singur propria plăcere. Iar cerneala cu care scrie cineva şi culorile unuia care pictează sunt un fel de echilibru, altfel anotimpurile ar fi greu de suportat. (Ioana Sarah)

Unii oameni au înțeles că 2+2=4. Dar ei n-au înțeles de ce, mai înainte de toate, a fost 1+1=2. Și n-au înțeles nici restul matematicii care stă la baza fizicii și chimiei.

Unii oameni înţeleg multe şi nu simt tot atâtea, unii ştiu din matematică că există doar 4 anotimpuri şi pe al cincilea îl inventează ei în câte o toamnă când razele soarelui desenează umbre pe pereţi prin frunzele ce nu se dezlipesc aşa uşor de ramuri, unele înfloresc îngheţate ca o demonstraţie contrar unei legi a fizicii despre atracţia gravitaţională. Nu în ultimul rând unii înţeleg chimia din cuvinte şi o trec pe curat în sentimente, sentimente despre care matematica nu povesteşte. (Ioana Sarah)

Source: https://neculaifantanaru.com/cartea-creatiei.html

Cartea de nisip

On August 28, 2020

Nu încerca să fii altfel decât ești, căci orice lucru diferit nu dă roadele celui ce rămâne același.

Dragă cititorule, am scris aceste rânduri pentru tine, cu multă simţire, cu multă sinceritate, dar şi cu imaginaţie, ca şi când aş fi scris pentru mine doar despre mine, arătând spre un om transpus într-o mulțime de suflete, pentru el străine..şi totuşi nici unul ca el. Rândurile le-am cuprins într-o carte de nisip, pline de cuvinte la fel de pătrunzătoare ca razele soarelui, ca fiind continuarea volumului celebrului Jorge Luis Borges.

În fiecare an, atunci când ajung la Mamaia, pe litoralul românesc, păşesc pe nisipul atât de plin cu scoici care au stat probabil într-un teanc de alte scoici moarte, o bucată bună de timp. Numai copiii le acordă atenţie. Ascult ce au de spus valurile, vântul şi pescăruşii, cu speranţa că voi fi puţin mai înţelept măcar cu o secundă de uimire şi înţelegere spre largul unei mări care se întinde veşnic, şi care pe unii îi devorează pentru o realitate mai dură. Vei observa că ochii mei fug spre un cer colorat în roşu sau portocaliu, atât de nesfârşit ca într-o carte plină de vise ce vorbeşite despre lecţiile vieţii văzute tot timpul de pe alt mal al mării.

Poate te vei regăsi în gândurile mele, poate te vei regăsi în spiritul liber al dialogului dintre nisip şi mare, dialog pe care îl poartă un artist a picturii cu Egoul său, şi astfel poate te vei simţi eliberat din mrejele lumii exterioare şi a grijilor de tot felul. Nu sunt gânduri despre leadership, aşa cum poate ai vrea să găseşti într-un cufăr plin cu idei de afaceri, ci sunt despre viaţa pe care o anumită ştiinţă îşi bazează întreg eşafodajul raţionamentului. Este ştiinţa de a fi tu însuţi un câmp de bătălie pentru doi adversari teribili: omul şi fotograful. Este ştiinţa de a fi un bun ascultător al zbuciumul mării, cu sentimentul că ai ajuns acolo, într-un loc în care regretele, lacrimile, sunt pline de ecourile trecutului, repetate ca o chemare tristă: *"Unde eşti? Nu pleca ! "*

Şi chiar dacă nu ajungi la mare şi nu vei atinge nisipul pe care păşesc eu, chiar acum, şi nu vei simţi briza unei amintiri, pătrată-n vara minunată, sau briza unei şoapte care îţi promite iubire şi împăcare de sine, sunt sigur că toate gândurile mele, expuse mai jos cu ecoul unei istorii multiseculare, vor ajunge la tine şi îţi vor mângâia sufletul la fel cum a făcut-o Borges în a lui "Carte de nisip".

Departe de mine gândul de a aborda un punct de vedere subiectivist, şi pe această cale relativist. Dimpotrivă, cred că gândurile, în general, au o valabilitate transferabilă: pleacă întotdeauna de la un grăunte de nisip şi ajung într-o mare tot mai transparentă pe măsură ce ajungi să-i cunoşti adierea brizei, tainele, duioşia, sau chiar, durerea.

Nu cred că un scriitor ca Borges a intenționat să reducă subiectivitatea la o simplă oglindă pasivă a lumii obiective. Nici soarele, atunci când încălzește nisipul și domolește valurile, nu își micșorează mărimea ori de câte ori vreun nor încearcă să-i capteze căldura, ci doar atunci când apune. Pentru mine, Borges este nisipul oglindit de soare, privit suficient de profund într-o mare cristalină care își găsește solemnitatea în priveliștea apusului.

Leadership: Poţi să-ţi construieşti o viziune admirabilă asupra a tot ce este în jurul tău, în natură, şi în acelaşi timp să îţi recâştigi puterea asupra vieţii tale în totalitate?

Îmi este atât de ușor să scriu despre artă, încât scrisul mă consideră Eul său exterior.

Toate înțelesurile acestei lumi sunt înțelesurile unor vieți luminate de același soare.

Frumuseţea unui trandafir este redată de culoarea pe care artistul o așterne pe pânză cu penelul său.

O barcă pe uscat, încăpătoare, cu un mic catarg. Arată bine. Uneori, câte un om își face un selfie cu ea. Poate își imaginează că are lângă el vasul în miniatură al lui Columb, și că a descoperit un continent nou după o lungă călătorie.

Desigur, lucrul acesta dă de gândit. Intimitatea oricărui suflet visător se oglindește în frînturile de timp dominate și oprite în loc de mari cuceritori.

Acțiunile mării pot fi animate de valurile variate. Ele sunt de admirat chiar și atunci când construiești castele de nisip la mal, în măsura în care te raportezi la criteriul de "Tot Închegat".

Nisipul nu se lasă dus în larg de valurile mării, el rămâne întotdeauna aproape de țărm.

Strâng din nisip câteva scoici mici, le pun lângă cartea pe care o citesc cu plăcere, privindu-le ca niște pagini lipsă pe care trebuie să le completez cu punctele mele de vedere.

Hotelul la care sunt cazat are culoarea galbenă. Soarele reflectă cel mai bine galbenul.

Nisipul de pe plajă are culoarea gri. Iar lui nu-i pasă de culoarea lui sau de culoarea hotelului la care stau eu. El știe doar atât: "hotelul este făcut din mine, și din apa mării."

Sandalele mele s-au umplut de nisip. Dar nu a bătut deloc vântul, nici copiii nu s-au jucat cu nisipul, nici eu nu am aruncat cu nisip în ei. Pare a fi o enigmă demnă de Sherlock Holmes.

O furnicuță urcă pe piciorul meu, printre firele de nisip care mă acoperă, ca și când ar căuta culoarul secret ce duce în altă lume. Cred că micuța curajoasă se raportează la acțiunea din filmul "Prince of Persia (The sands of time)".

Un moșneag mai înstărit, lângă masa mea la restaurant, era tare entuziasmat aseară deoarece a fost găsit negativ la repetarea testului coronavirus.

Marea nu poate să dea întotdeauna portretul pe care și-l face artistul sieși.

Perfecțiunea mării se observă în finețea care generează textura nisipului.

În timp ce nisipul ne arată ce aduce marea, marea ne arată ce-i lipsește nisipului.

În fața mării care îmbrățișează nisipul, și în fața nisipului care înfrumusețează marea, resimt o anumită plăcere, nu fiindcă le raportez la mine, ci fiindcă sunt așa cum sunt.

Se descarcă bateria telefonului fix atunci când intenționez să-mi fac cel mai expresiv selfie.

O doamnă se plimbă printre şezlonguri repetând întruna: "avem scoici de mare, steluțe".

E drept, scoicile și steluțele ei sunt mai mari și mai frumoase decât cele mici și ciobite din jurul meu, prin nisip.

Citesc o carte despre "logica frumosului". Vântul îmi ciufulește paginile.

Mă simt în largul meu. Nu sunt în largul unei mări care nu e decât rareori limpede, ci în largul unui nisip care și-a pierdut clepsidra.

Observ un om care își aranjează salteaua în toate felurile posibile, în funcție de soare.

Sunt oameni care nu vor comite niciodată păcate. Biserica este religia lor, biblia este crezul lor. Cuvântul lui Dumnezeu este o lege aspră.

Mi-am închipuit uneori că sunt nisipul fierbinte al verii. Mi-am închipuit că sunt marea în furtună, la începutul iernii. Mi-am închipuit că sunt poezia sângelui care face inima să bată cu putere în ritm de romantism.

Dacă mă gândesc mai bine, nicio închipuire nu poate fi ascunsă într-un cufăr, ca apoi cufărul să fie aruncat în mijlocul mării, iar marea să-l aducă la țărm, iar nisipul să-l păstreze intact doar pentru tine.

Dacă crezi că ești stăpân pe o situație, încearcă să înoți până în larg.

Crezi că hazardul este de partea ta? Atunci așteaptă să te salveze un delfin.

Am văzut aseară un tip jerpelit, murdar, vai amarul ei de viață. Dacă totuși îl priveai mai atent, cu ochi curioși care știu să vadă în întuneric, poate ai fi sesizat cele două ghiuluri la mâna stângă, și încă vreo trei inele la mâna dreaptă.

Imi amintesc ce era scris la intrarea unui restaurant cu profil asiatic, citatul lui Ginghis Han:

Ele nu găsesc răspunsul în locul tău, dar te conduc într-o zonă de unde tu poți alege răspunsul din mai multe variante posibile, luate la întâmplare.

Am rugat marea să mă spele cu finețea cu care mă mângâie nisipul.

Nu știu ce VIP își sărbătorea aseară ziua de naștere la un restaurant de pe plajă. Invitați speciali, momente deosebite, entuziasm, artificii, etc.

Dimineața priveam marea cum atinge nisipul. Și-l atingea ca și cum ai atinge o floare catifelată, nu erau valuri, nu era vânt, ci doar o liniște tainică, o căldură firavă.

Marea privește nisipul fără să-l sărăcească pe cel ce dăruiește, și nu îi poate dărui ceea ce deja a primit.

Marea nu poate număra granulele nisipului, dar îi poate simți căldura, năzuințele adânci, imboldul spre căutarea frumosului de poveste, ca și când l-ar cunoaște dintotdeauna.

Marea este o expunere a ideii de frumos, fiindcă cuprinde în ea imaginea nisipului descrisă cu finețe artistică.

Nisipul îmi vorbește cu glasul cu care se exprimă marea: frumusețea mea neîntrecută este naturală și artistică în același timp.

Dacă începi o carte și n-o termini, este ca și când ai întoarce clepsidra înainte de a curge tot nisipul până la capăt.

Dacă Borges căuta nisipul ca să ajungă la mare, eu am găsit nisipul ca o extensie a mării.

Borges a găsit într-un final nisipul ca o amintire a mării, l-a înfășurat în cuvinte dulci și l-a transformat într-o carte.

Eu am găsit nisipul blând ca briza mării, l-am cuprins în căușul mâinilor atât de expresive, l-am făcut să simtă mângâierea lor, mirosul lor delicat și căldura lor, care l-au inundat și i-au înnebunit simțurile.

O fire caldă rămâne o fire caldă. O fire rece rămâne o fire rece.

La cât este de caldă apa mării, îți convine să înoți tot înainte.

Dacă vrei să afli ceva interesant despre nisip, citește-l pe Borges.

Stau sub o umbrelă mare. Umbrela stă pe un nisip nesfârșit, protejându-mă de soarele arzător.

Întreabă nisipul dacă are înțelepciune. Întreabă marea dacă are înțelepciune.

Apoi răspunde tu în locul lor.

Dacă Dumnezeu îți schimbă planurile, este ca să înveți să nu te încrezi în tine, mai mult decât în El.

Când îți întocmești planurile, fă-o cu suflet. Altfel Dumnezeu o să ți le schimbe cu rațiune.

Când privesc în jur, aleg orice lucru la voia întâmplării.

Întreb nisipul dacă totul din jur îi aparține lui. El îmi răspunde că totul aparține mării.

Întreb marea, și ea spune că totul din jur aparține nisipului.

Înțelege-mă, dacă poți, între nisip și mare, și privește-mă ca un lucru luat la voia întâmplării.

Când scrii despre nisip trebuie să îți imaginezi că ești marea.

Oglindește-ți tăcerea în largul meu, spuse marea.

Dacă aș asculta o scoică, probabil aș auzi ecoul distanței dintre mare și amintirea ei.

Cuvintele pline de nisip sunt emoții topite de razele soarelui.

Privesc marea. O barcă se îndepărtează tot mai mult de țărm. Nisipul mă întreabă de ce privesc în depărtare marea, dacă el este atât de aproape de mine.

Oamenii care n-au curaj sunt trădătorii de mâine.

Ma voi întoarce în profunzimea gândurilor tale doar dacă îi oferi nisipului șansa să se plimbe desculț într-o mare nemărginită.

Dacă vrei să simți valurile mării pe pielea ta, nu aștepta până te seci complet pe nisip.

Nisipul așteaptă marea cu brațele deschise să-l răcorească, iar marea de abia îl atinge, că imediat se și retrage în larg.

Infinitul se regăsește într-un simplu grăunte de nisip. Fiindcă fiecare grăunte stă lângă alte grăunțele, formează nisipul, care e lângă mare, și din contopirea lor se fac castele.

Castelele sunt impozante, fiindcă amintesc de nisip și de apă, căci fără ele n-ar fi putut exista nici ele. De aceea castele sunt atât de rar construite la mal, tocmai pentru ca marea să nu le transforme la loc, în nisip.

Observ un om care observă marea de la mal, dar nu intră în ea.

Fii prevăzător. Veghează neîncetat. Bucuria de azi se poate opri la nefericirea de mâine.

Dacă nu accepți șansa atunci când ea îți surâde din plin, apoi va trebui să lupți din greu ca s-o recâștigi.

Tăria cuvintelor tale se va întoarce împotriva curajului tău, la fel cum marea se retrage în larg, iar plajele se măresc.

Sinceritatea și curajul sunt condițiile iertării lui Dumnezeu.

Cerul îți conduce mereu pașii acolo unde e voia lui, și unde e mai potrivit pentru tine.

Caută cu privirea sufletului urmele timpului lăsate pe întinderea nisipului.

Nisipul știe că niciodată timpul nu va fi potrivit ca să adăpostească totul.

Omul face de capul lui totul, crezând totul se va petrece fix după voia sa. Dar uită că peste pământ este voia Cerului, și orice uitare va fi răsplătită cu noi lecții de viață.

La fel pașii pe nisip. Ei nu lasă urme pentru următoarea zi, doar fiindcă vrei tu să lași o urmă.

Oamenii fericiți merg la biserică și se întorc fericiți. Oamenii nefericiți merg la biserică, se întorc tot nefericiți, dar cu speranța unei viitoare fericiri.

Iar deșertul nu-și schimbă nisipul doar pentru că ai făcut o călătorie la piramide și ai văzut Sfinxul.

Nisipul are o calitate ce amintește foarte mult de suflet: este arzător și maleabil în același timp.

Nisipul și marea îi apropie nespus pe oameni, sau îi desparte definitiv.

Întărește-ți spiritul printr-o singură aruncare a privirii în direcția unui deșert care nu își termină niciodată nisipul.

Nisipul, soarele arzător, îmi amintesc de cea mai importantă lecție a deșertului:

"Cea din urmă taină este curajul."

Nisipul te învață că nu știi nimic despre viață. Nu știi nici măcar să lași o urmă pe unde ai trecut. Vântul o va acoperi ziua următoare.

Nisipul denotă o anume liniște, o consimțire a minții. El ascultă totul fără să riposteze.

O singură bătaie de aripi a unui fluture poate să provoace un uragan în cealaltă parte a globului.

Un singur cuvânt, spus la un moment dat, poate schimba hotărâtor traiectoria oricărui destin.

Caută să te înfățișezi înaintea lui Dumnezeu ca un imperfect, chiar dacă ceea ce îți susține puterea de transformare într-un sfânt este perfecțiunea.

Un pescăruş mă priveşte necontenit. Ca pe-o pradă mă priveşte? Oare mă vede ca pe-un peşte? Un peşte mare pe uscat? Ce mai, Un festin de zile mari !

Privesc nisipul. Încerc să cuprind vizual fiecare grăunte de nisip în parte. Încerc să dau nume fiecăruia dintre ei. Încerc să le atribui câte o cifră. Încerc să-i diferenţiez printr-o expresie de bunătate sufletească, de dârzenie și de hotărâre. De ce este unul mai frumos ca celălalt?

Cele mai bune cărți se găsesc la anticariat, la numai 1 ron. Și chiar dacă le-ar citi câțiva interesați, foarte puțini le-ar înțelege cu adevărat.

Fiindcă o carte nu trebuie doar citită, ea trebuie reinventată mereu, cu o altă viziune.

Cartea de nisip, scrisă de mine, dar amintind de Borges, este sinonimă cu noţiunea de valoarea estetică: tot ceea ce este frumos poate fi preţuit numai cu timpul. Şi cum orice timp îşi are cursul lui, aşa cum l-a rânduit Dumnezeu, rezultă că preţul pe care îl dai frumosului din jurul tău este direct proporţional cu ceea ce vezi zilnic la un nisip care nu se udă niciodată, fiind uscat mereu de propria ta putere asupra naturii. Şi tu poţi fi o parte din univers, fiindcă poţi fi un grăunte de nisip care intră în alcătuirea corpurilor cereşti prin care toate lucrurile sunt descrise și însemnate.

Bine spunea cineva: *"Să vezi lumea într-un bob de nisip, raiul într-o floare, să ţii infinitul în palmă, şi veşnicia să o trăieşti într-o oră. Aceasta este viaţa ! "*

Cartea din parc

On Mai 02, 2024

Orice lucru are o latură a lui mai expresivă, şi acolo-i taina vieţii lui.

Există lucruri ascunse în adâncurile ochilor mei care nu îndrăznesc să-mi mărturisească nimic, dar aș vrea să le rog să mi se dezvăluie. Să mi se dezvăluie fără reticențe, fără umbre, fără ezitare, împărtășindu-mi adevărul lor cu sinceritate absolută. Fiindcă aşa sunt lucrurile: simple, dar confuze, neprevăzute sau imprevizibile, dincolo de acel *Ulaeassio Sahtos Athesancha*, o fereastră deschisă către universul artistic, menită parcă să absoarbă culorile și formele dincolo de limitele pânzei.

În timp ce mă plimbam prin parc, liniştit, visător, am observat ceva ciudat pe o bancă parțial ascunsă într-un colţ umbrit. Era o carte veche, un lucru trecut cu vederea de ceilalţi trecători, *uma eternidade de solidão se estendeu diante de mim*, având coperta uzată și paginile îngălbenite de timp. Nu avea niciun nume scris pe ea, nicio indicație despre autor sau titlu. Stârnindu-mi curiozitatea, pe linia unei reprezentări vizuale simbolice, ceva m-a împins să o ridic, să o deschid, să-i răsfoiesc paginile, precum un pictor care explorează culorile pe paleta sa, în căutarea unei inspirații divine.

Experiența de a descoperi ceva nou, chiar în locuri neașteptate, trezește adesea curiozitatea și inspirația, similar cu felul în care un artist își caută muza. Aidoma unei chemări stranii, ochii mei au fost vrăjiți de această carte veche, pierdută și uitată pe o bancă din parc, paginile ei îngălbenite de vreme fiind mărturii ale trecerii nemiloase a timpului. Era ca și când ar fi trebuit să recreez pictura cea mai veche dintr-un muzeu, așa încât să restitui acea poveste uitată și să-i dau viață din nou în lumina prezentului. Cumva, simțeam că mă conectez cu trecutul într-un mod profund și că port povestea sa înăuntrul meu, ca un paznic al amintirilor pierdute, gata să le aduc din nou la viață prin cuvinte și imaginație.

Leadership: Lupta interioară pe care o porți zilnic, este în esență un act de echilibru între a vedea și a nevedea, într-o căutare constantă a ceva care, deși invizibil, trebuie să se vadă?

Lipseau multe pagini, multe rânduri, dar pe prima pagină pe care mi-am aruncat ochii, fiind de fapt pagina cu numărul 21, stăteau scrise undeva la mijloc următoarele cuvinte ale autorului, cuvinte scrise cu suflet, cu pricepere, cu nostalgie, cu sinceritatea unuia care nu-și ascunde gândurile în spatele cuvintelor, dar totuși le îmbracă în mister:

"O luptă straşnică era viaţa lui. Fiecare dimineață îi aducea o speranță nouă, și fiecare seară o nouă disperare, ca un fel de alternanţă între lumină și întuneric. Veşnic nemulţumit de lucrul lui, răzuind de câte zece ori o pânză, plecând şi întorcându-se de zece ori în acelaşi colţişor de natură, care mereu tot altceva-i spunea din marele mister, şi el mereu întrebând, simţind că dincolo de liniile şi de culorile care se văd, mai e ceva care nu se vede, şi care totuşi trebuie să se vadă. Trebuie. Că aceasta este chemarea unui artist pe lume - să te facă să vezi în vecii vecilor ceea ce natura nu arată decât o singură dată, la fulgerarea unei clipe, o singură dată, în toată necuprinsa şi spăimântătoarea veşnicie a vremii."

Dintr-un oarecare hazard, am recitit cuvintele acestea de mai multe ori, încă o dată şi încă o dată, într-un context figurativ, dar astfel încât să cuprind în sufletul meu emoția vădită a unui călător prin lumi nespuse. O exprimare a bogăției simplificată, sintetizată, redusă la esențe, îmi străpungea imaginaţia cu un soi de claritate transcendentală, făcând ca fiecare cuvânt să vibreze în inima mea ca un ecou divin. Obiectele pierdute, regăsite în locuri neașteptate, pot avea o poveste proprie, invizibilă dar plină de semnificații.

Leadership: O descoperire a unui lucru găsit întâmplător te ghidează spre o apreciere mai profundă a faptului că fiecare moment pe care-l trăiești în prezent se extinde dincolo de ceea ce reflectă oglindirea ta în trecutul altcuiva?

Niciun nume, niciun autor nu străjuia coperta ei uzată. Doar un mister adânc m-a împins să o deschid, să o simt cu mâini de pictor, de parcă aș fi fost chemat de o forță invizibilă să explorez tainele ascunse ale unui univers paralel. În ea, am găsit fragmente dispersate, rânduri neterminate, schițe grăbite, fiecare pagină, ruptă sau nu, fiind o fereastră spre sufletul unui artist ce odinioară și-a vărsat inima și gândurile acolo - dar nu le-a aruncat de-a valma, ca o neglijență, ci le-a dat viață eternă, ca un ecou al nemuririi în sufletul celui ce știe să vadă dincolo de aparențe.

Îndată, mi-am dat seama că fiecare cuvânt era un fir într-un țesut mult mai vast, o rețea de experiențe artistice întinzându-se peste granițele timpului și spațiului.

Am urmat indiciile lăsate de acest suflet pe hârtie, fiecare conducându-mă spre colțuri necunoscute ale lumii artistice, simboluri ascunse, metafore neprevăzute, învățându-mă despre frumusețea complexității vieții. Această întâmplare a lucrului găsit, nu numai că m-a purtat prin colțuri neașteptate ale sufletului de artist, dar mi-a deschis inima și mintea spre înțelegerea că fiecare obiect, fiecare persoană, fiecare moment are o poveste de spus, iar uneori, cele mai mari comori sunt ascunse în cele mai neașteptate şi mai banale locuri.

Dacă găsiți o carte veche, n-o aruncați, căci în ea se poate ascunde un suflet, bun, mărinimos, care a știut că într-o bună zi va fi citită de cineva asemenea-i, cineva care-i va înțelege și prețui mesajul. Şi-l va duce mai departe.

Leadership: În momentele de revelație finală simţi că devii parte dintr-un dialog continuu cu trecutul văzut prin prisma unei realități care transcende imediatul?

Am căutat pe Google cuvintele, le-am găsit. Am găsit și cartea, și scriitorul. Mi-am amintit că am citit-o demult și îmi pare rău că nu am recunoscut-o încă de la început. Și, tot atunci, am dat peste alte cuvinte care parcă m-au făcut să reflectez mai profund la cuvintele de mai devreme:

"Dacă ai pus într-un vers o tresărire a inimii tale, să ştii că, şi peste o mie de ani, cine-l va citi, va simţi în inima lui bătaia inimii tale. Dacă n-ai pus nimic, ce vrei să fie acolo? Aşa e şi cu un tablou."

Mai departe, călătoria printre cuvintele pierdute ale acestei cărţi, regăsite întru totul pe Google, m-a făcut să conștientizez că această carte nu era doar un obiect pierdut, ci un dar deliberat, un mesaj în sticlă aruncat în marea timpului, menit să unească sufletele rătăcitoare. Într-un final revelator, am fost invitat să îmi adaug propriul fragment la această moștenire, înainte de a-i permite să continue călătoria ei, să fie descoperită de următorul explorator al vieții.

Acest episod al descoperirii nu doar că m-a purtat prin meandrele neașteptate ale artei și ale vieții, dar mi-a deschis inima și mintea, învățându-mă că fiecare obiect, fiecare persoană, fiecare moment poartă în sine o poveste ce merită spusă, iar comorile cele mai prețioase sunt adesea cele ascunse în cele mai banale locuri, chiar în faţa ochilor care nu le văd.

La fel ca în artă, exprimarea autentică a sentimentelor în leadership își menține rezonanța și valoarea, trecând testul timpului și inspirând generații. Iar fiecare experiență, vizuală sau personală, este o oportunitate de a învăța și de a transmite mai departe valorile și

înțelesurile captate.

Cartea din parc este de fapt obiectul unei vederi care, deși expusă unei incertitudini aparente, reușește să-și păstreze misterul. Așa cum fiecare vedere hrănește ochii cu frumusețea ei distinctă, făcând ca orice inimă să vibreze, tot așa fiecare obiect, persoană sau moment, poartă o lecție valoroasă ce merită explorată și împărtășită.

*** Notă:** Alexandru, Vlahuta - *Pictorul Nicolae Grigorescu*, Editura Tineretului, 1969

Cărţi de Leadership

On Mai 10, 2008

Source: https://neculaifantanaru.com/carti-leadership.html

Cum să câştigi popularitate

On Februarie 25, 2009

Lasă-i pe oameni să intuiască sensurile adânci ale personalităţii tale, întărindu-le încrederea în modelul tău de onoare şi de excelenţă.

De ce era Napoleon Bonaparte atât de îndrăgit de poporul său, şi mai ales de soldaţii săi?

Răspunsul la această întrebare nu o să te surprindă. Succesul lui Napoleon se datorează în primul rând prezenţei lui constante printre oameni. Soldaţii aveau certitudinea că Napoleon va fi alături de ei în toiul luptelor şi că va lupta cot la cot cu ei. Se spune chiar că în acele vremuri nu exista francez care să nu ştie cum arăta împăratul Franţei - atât de popular a devenit Napoleon.

Leadership: Cum te raportezi la efectele de impact cu conţinut semnificativ de clar-obscur?

Reuşita incursiunii tale în mijlocul unui experiment de condiţionare a actului de conducere, în sensul exercitării competentelor care determină naşterea unor efecte de impact, cu conţinut semnificativ de clar-obscur, se datorează în principal (pe spirala schimbărilor multiple de direcţie) asigurării unui capital serios de automotivare.

Conţinutul de clar-obscur, impulsionând capacitatea ta de a te adapta continuu la tot ceea ce este esenţial pentru menţinerea sau iniţierea unor noi poziţii de autoritate, coordonează forţa ta de rezistenţă la înaintare, fără a te ascunde de consecinţele propriilor fapte.

El îşi găseşte înţelesul în starea de spirit pe care ţi-o asumi, senină sau plumburie, raţională sau iraţională, în a-ţi crea condiţiile favorabile pentru a reuşi. În orice demers pe care îl iniţia, Napoleon depindea de sentimentul efectului în atingerea unui scop bine determinat: câştigul şi triumful puterii.

Aici, avem de-a face cu tragismul condiţiei de erou, în care se găsesc legate împrejurările experienței de a spori un prestigiu într-un mod vertiginos, dar anihilat ulterior de tragismul suferinței în care viaţa este percepută ca un exil. Asta înseamnă să te înconjuri o lumină care determină umbră. Napoleon nu a fost în stare să concretizeze cauzele şi efectele hotărârilor sale în întâmplări ce într-adevăr pot să înfioare.

Un lider îşi găsește caracterul final al evoluției personale atunci când îşi pune la îndoială revelația calităților esențiale ce îi asigură superioritatea.

Factorii care fac posibilă propagarea anumitor "imperfecţiuni" cu efect tragic ţin mai mult de natura unei pasiuni debordante, a febrei minţii care îţi micşorează puterea, făcându-te mai slab, mai sensibil, mai nesigur.

Aceste efecte, resimţite printr-o conexiune de mare putere cu evenimentele şi cu procesul de luare a deciziei, mai ales în cazul unei expuneri prelungite la tot felul de strâmtorări (compromisuri, tensiuni, conflicte interioare), modifică presiunea pe care o exerciţi asupra potenţialelor cuceriri. Ceea ce nu este tocmai în avantajul evoluţiei tale.

Necesitatea de a reacţiona imediat la orice formă de voluntară de auto-examinare şi

auto-constrângere, dezvoltând cu un ecou tot mai pozitiv un upgrade de putere, sau un upgrade de imagine la nivel conştiinţă a faptelor, este micşorată de utilizarea necorespunzătoare a metodelor de control ale proceselor tale de transformare.

Nivelul tău de onoare şi de excelenţă are de suferit dacă nu reuşeşti să te mobilizezi spre ieşirea din această buclă temporară plină de incoerenţe, contradicţii, confuzii şi nelămuriri - care denaturează sensurile adânci ale personalităţii tale. Sensul este o chestiune de temperament. Să credem că predomină lipsa de sens în ceea ce te priveşte?

Leadership: Poţi să profiţi de acceptul pe care ţi-l dau oamenii, plasându-te sub imperiul emoţiei de a fi prins în mijlocul unei permanente constrângeri pentru "privitul din înalt"?

Înţelegerea cât mai corectă, mai profundă şi mai cuprinzătoare a leadershipul tău este cheia care îţi deschide poarta recunoştinţei oamenilor. Dar mai întâi trebuie să nivelezi terenul care îţi convine cel mai mult pentru a-i câştiga pe oameni de partea ta, trebuie să te încadrezi în acel spaţiu prin care poţi să îţi controlezi în totalitatea aria de influenţă. Poţi marca fundamental calitatea impactului tău doar dacă oamenii vor conştientiza valorile pe care se sprijină personalitatea ta şi dacă îţi vor acorda o importanţă care să nu poată fi contestată.

Tu îţi lărgeşti mijloacele de influenţă profitând din plin de acceptul pe care ţi-l dau oamenii de a fi în fruntea lor?

Privitul din înalt poate fi savurat ca într-o stare de veghe atunci când stabileşti, fără consultarea nimănui, natura şi cauza unor triumfuri conştientizate prin prisma unui apropieri spirituale faţă de o putere cu adevărat glorioasă: acea acumulare de simţire, dincolo de raţiune, care transforma valoarea experienţelor într-o revelaţie a binelui sau raului, a fericirii sau a suferinţei.

Leadership înseamnă să reinventezi modul de a face o schimbare în lume, fără să devii captivul unei conștiințe care nu-şi poate asuma tragedia unei înfrângeri.

Liderii cei mai slabi se „evaporă” cu timpul. Ei apar atât de rar în faţa oamenilor, încât, cu timpul, aceştia pur şi simplu uită de ei. Şi cu cât lipsesc mai mult din „vizor”, cu atât oamenii vor dori să le găsească un înlocuitor. Leadershipul este o competiţie, iar cine nu ştie sau nu poate să-şi creeze o imagine puternică are foarte mari şanse să fie abandonat sau retrogradat, adică să ajungă doar un jucător de rezervă.

Scopul tău este să te menţii tot timpul pe prima poziţie. Nu vei reuşi, însă, să atingi această performanţă dacă nu îţi dezvolţi o personalitate atrăgătoare astfel încât oamenii să fie atraşi de tine ca un magnet. Dacă prin personalitatea ta nu atragi permanent atenţia oamenilor asupra, rămân foarte puţine lucruri de spus.

Îţi faci o onoare din calităţile pe care oamenii le preţuiesc atât de mult la un lider? Cum se aria ta de excelenţă?

Doar vedetele au fani. Ieşi cât mai des în lumina reflectoarelor?

Oamenii cu priză la public sunt aceia care sunt zăriţi cel mai des în mulţime. Ei au o personalitate foarte pregnantă, sunt carismatici, comunicativi, au o atitudine pozitivă şi inspiră multă încredere în ei înşişi, şi par că ţin lucrurile sub control.

Atunci când vorbim despre lideri, respectiv despre leadership, modestia nu-şi are locul. O persoană care nu ştie să se facă remarcată nu poate fi o persoană de încredere, iar oamenii nu vor urma niciodată pe cineva care nu a ştiut să-i câştige de partea lui. Poţi avea o influenţă mare asupra oamenilor numai şi numai dacă ştii să-ţi pui în valoare calităţile şi abilităţile. Ca să ajungi în vârful piramidei valorii străduieşte-te să-ţi găseşti cât mai mulţi susţinători care să-ţi recunoască talentul de lider.

Ar trebui să găseşti o cale de a-ţi proiecta personalitatea în lumina reflectoarelor asemenea vedetelor. Vedetele atrag privirile tuturor atunci când păşesc pe covorul roşu. Vedetele vând cele mai multe servicii şi produse. Vedetele au cei mai mulţi fani. Captează atenţia celor din jur ori de câte ori au ocazia. Acesta este "pasul uriaş" de care depinde şi succesul tău, ca lider.

Îţi faci o onoare din a merita simpatia fanilor tăi? Poţi trăi în inima lor prin intermediul personalităţii tale?

P.S. Este foarte important să fii popular, să-ţi pui mereu la loc de cinste personalitatea, dar dacă nu reuşeşti să schimbi ceva în viaţa oamenilor, dacă nu te implici serios în activităţi menite să rezolve problemele cu care aceştia se confruntă, s-ar putea să ajungi o vedetă prost cotată în sondaje şi să te faci de ruşine.

Lasă-i pe oameni să intuiască sensurile adânci ale personalităţii tale, întărindu-le încrederea în modelul tău de onoare şi de excelenţă.

Source: https://neculaifantanaru.com/castigati-popularitate.html

Câştigul Leadershipului

On Noiembrie 17, 2018

Creaţia cea mai însemnată a oricărui om este visul unei vieţi care are viitor, legat de o amintire ce o va preţui veşnic.

Prin clasa a 6-a am văzut filmul [Léon: The Professional (1994)](). Atunci am învățat prima lecție de leadership. Îți trebuie o armată întreagă din forțele speciale ca să lupți împotriva unui singur PROFESIONIST. Dar numai un suflet de copil va reuși să țină piept puterii sale și să-i domolească drumul.

Mathilda, sufletul acesta plin de întristare şi totodată plin de bărbăţie, această putere inventivă de noi reguli şi provocări, oare ce aspiraţii ascunde în dosul unei impetuoase răzbunări care îi stârneşte toate simţurile, imaginaţia şi libertatea de a alege? Ce anume îşi recunoaşte acest spirit plin de adrenalină şi emoţie în momentul când devine participant direct la evenimentele pe care Léon le abordează printr-o gândire rece, fără Dumnezeu?

Obsesia care reverberează în conştiinţa acestui personaj corespunde unei valori sentimentale, cum este prietenia. Dar corespunde şi unei drame acute, pline de amănunt viu, colorată sobru și exact, care pune față în față zbuciumul unui suflet impresionat de albul din negru, de frumosul din urât, cu vâltoarea alegerilor de tot felul și responsabilităților care decurg din ele.

În clipele de luciditate Mathilda îşi recunoaşte ratarea destinului prielnic, pe care o eludează datorită înţelesului pe care îl dă realităţii pline de contraste: *"Is life always this hard, or is it just when you're a kid?"* Ea nu se retrage în spaţiul securizant al utopiei, cum ar face-o un observator de tablouri articulate în ficţiune şi poezie, ci pătrunde în misterul unui labirint pshihologic din care nu poţi ieşi decât în momentul în care iei o hotărâre finală, marea provocare a suferinţei regăsindu-se într-un fel de mărturie a "omului din subterană".

Viaţa poate fi judecată cel mai bine din perspectiva omului influenţat de o atracţie intensă, de idealul său din tinereţe, chiar dacă tinereţea i-a fost zdruncinată de limitările unei lumi care nu s-a deschis plenitudinii de comuniune cu Dumnezeu.

Pe de altă parte, Léon devine instabil atunci când este adâncit în întunericul regulilor. Iar această fortăreață greu de cucerit, o adevărată armă de luptă fără permis în faţa legilor civice şi morale, ce regretă el atunci când se vede faţa în faţă cu măreţia altei puteri decât cea fizică, de amploarea posibilităţilor de vindecare a oricăror răni emoţionale? Ce îşi reproşează el fără milă?

Dacă i-am citi gândurile lui Léon, direct asociate cu abilitatea pictorului de a imortaliza un moment unic din viaţa omului, de a bloca în timp ceea ce este pregnant în fața sa, o senzaţie, un fapt, o stare de spirit, iată ce-am afla:

Pot doar să regret că am vrut să renunţ la mediocritatea unei vieţi insuportabile. Nu-mi reproşez că am ucis cu sânge rece, ci îmi reproşez că nu am trăit prin şi pentru alţii ceea ce trebuia să trăiesc prin şi pentru mine. Oare Mathilda este o minune pe care ar trebui să o păstrez întreagă, neprihănită, sau merită să o iubesc ca pe un sceptru interior care mă înnobilează şi mă deosebeşte de restul lumii?

"You're not going to lose me. You've given me a taste for life. I wanna be happy. I want to sleep in a bed, have roots. And you'll never be alone again, Mathilda."

Leadership: Îţi recunoşti ratarea unui destin aflat mai presus de tine însuţi, având acea legitimitate psihologică a învinsului care se simte superior doar fiindcă îşi biruieşte patimile prin suportabilitatea unei răni care se vindecă într-o lacrimă?

Ce s-ar fi întâmplat cu totalitatea umană a lui Léon dacă esenţa lui lăuntrică n-ar fi fost influenţată de acel "cu totul altfel" aparţinând unui nou reper de orientare? Cât de mult l-ar fi apăsat viaţă mediocră, cenuşie, care o ducea în pustietate, dacă n-ar fi avut energia necesară să renunţe la vechiul stil de gândire? S-ar mai fi zbătut pentru libertatea de a se așeza în slujba altcuiva, de a trăi patima slujirii de dragul unei mântuiri mai sublime decât vindecarea de o boală incurabilă?

Remuşcarea este începutul unui drum pe care îl parcurgi cu teama de a nu fi pregătit pentru schimbarea de semnificaţie pe care o dai vieţii. Dacă obiectul sau cauza ce a produs o nelinişte adâncă constituie un fenomen psihic la nivel de conştiinţă de sine, atunci orientarea pe care ţi-o faci în timpul drumului, pricinuită de senzaţii, emoţii şi percepţii, poate avea caracterul unei confesiuni subiective care te absolvă de orice vină, eliberându-te de tensiunile acumulate.

Când ai înaintea ta un deşert plin de mărăcini, ca fapt psihic condiţionat de lipsa unei motivaţii de autodepăşire, te alegi cu împlinirea unui destin prestabilit, care nu poate fi schimbat. Te simţi ca un ostatic reţinut într-o predispoziţie slabă spre visare, ţintuit de-o stare vădită de vulnerabilitate în faţa unei ameninţări numite: "insuportabilitate de sine".

Aici viaţa capătă accente de repetabilitate faţă de o anumită situaţie căreia nu îi poţi oferi răspuns, dar mai ales capătă accente de indignare faţă de deciziile sufleteşti care te-ar fi putut duce într-o direcţie avantajoasă.

Léon este un fenomen psihologic aparte, o captivantă poveste a unui destin cu aură romantică, o laudă caldă pentru gingasia si rabdarea de a se împotrivi uitării pe care i-a aşternut-o sindromul vieţii agitate.

El evadează din deşertul mediocrităţii atât de contorsionate temporal şi îşi confesează viaţa trăită în taină prin ochii unui copil care creşte în aridul mediu al tipologiei sale. Într-o convorbire imaginară cu acest personaj plin de contradicţii, a cărui vitalitate este dată de totalitatea tuturor demersurilor sale periculoase, am putea afla despre posibilitatea părăsirii unei condiţii de om dur, pătruns de sânge rece, în avantajul unei imagini care impresionează prin similaritatea cu raiul păzitor, treapta supremă a existenţei în bine care odată atinsă de suflet nu mai poate fi părăsită.

Leadership: Creaţia ta se individualizează în primul rând prin puterea de a încorpora semnificaţii aparte în faptele obişnuite de viaţă, promovând îmbunătățirea performanței de a fi altcineva faţă de cine eşti cu adevărat?

S-ar zice că omul construit din urmarea păcatelor cele mai grave, acoperit cu pânza de păianjen a criminalităţii, ale cărei fire invizibile - dar puternice - îşi imobilizează prada cu o singură înţepătură de pudoare şi modestie, vrea să evadeze din această existenţă zbuciumată cu ajutorul promisiunilor uitate şi a viselor neîmplinite, printr-o poartă secretă numită: gingăşie, sensibilitate, puritatea copilăriei.

Până la urmă, creaţia omului (bun sau rău) este visul unei vieţi care are viitor, legat de o amintire ce o va preţui veşnic ca pe un diamant şlefuit impecabil ce pulsează energie şi armonie prin strălucirea lui.

O rană sufletească tratabilă, o singură formă de manifestare a conştiinţei curate, o lacrimă plină de înduioşare care se scurge pe obrazul plin de remuşcări ale acestui veritabil Hitman, se revarsă într-o esenţă spirituală pură: *"You know, about my money - maybe I could give a little to someone, you know, to help out."*

Glasul acesta al trăirilor sale lăuntrice nu ne face să ne gândim la o resemnare plictisită de om ratat, de tristeţe fără orizont, a unuia care se bălăceşte într-o existenţă fără început şi fără de cauză. Ci ne îndeamnă să plecăm urechea spre o rugăciune curată, o rugăciune de luptă împotriva patimilor: "Doamne. struneşte-mi voinţa şi învaţă-mă să mă rog, să sper, să cred, să îndur, să iubesc şi să iert."

Laitmotivul vieţii sale nu-l mai constituie deşertul, semnul profeţirii în pustiu, ci teama de a nu fi devenit opera unui îmblânzitor de cobre, a acestei Mathilda care străluceşte tocmai din veninul surdei sale activităţi de asasin. Brusc, fiara din el nu-şi mai arată colţii, şarpele poate fi amiabil, compromiţător, un iubăreţ distractiv, onorabil, altruist. Iată ce înseamnă să cunoşti iubirea: să te laşi luat de valul unei simţiri care cunoaşte mângâierea unei dulci recunoştinţe, dar care nu cunoaşte încă clocotul frământărilor dramatice.

Cunoscutul antreprenor E. Joseph Cossman, făcea observaţia: *"Misiunea noastră în viaţă nu este să-i depăşim pe ceilalţi, ci să ne depăşim pe noi înşine."*

Cum te poţi autodepăşi? Încercând să dai forma gândurilor care te lovesc în orice moment, ca fierarul care bate fierul înroşit în foc. Să le atribui un anumit înţeles, mobilizator spre valorificarea acelor părţi din tine aflate în stare de latenţă. În fiecare clipă fii conştient de cine eşti cu adevărat !

Leadershipul este sentimentul pe care îl încerci atunci când cineva îţi răspunde rugăciunilor tale de pocăinţă cu o forţă corespunzătoare şi într-un timp corespunzător: "Eşti mai bun decât simţi că poţi să fii."

Câştigul Leadershipului se obţine odată cu transformarea ta de zi cu zi, se datorează îmbunătățirilor pe care le aduce fiecare perioadă decisivă de tranziţie a vieţii tale. Iar acest câştig se poate duce pe apa sâmbetei dacă nu îţi creezi "un sistem automat de stins incendii", care să asigure spaţiul şi posibilitatea de a te eschiva de la orice încadrări în tipare rigide de gândire. Câștigul Leadershipului promovează îmbunătățirea performanței de a fi altcineva faţă de cine eşti cu adevărat.

Stabileşte-ţi un mod de "a fi" care să regleze conţinutul tău de interes: "Omul din tine" - Ego-ul tău, care, aşa cum am văzut, nu se poate exprima cu uşurinţă în orice tip de situaţie, ci asemenea unui mecanism de răspuns la presiunile sociale îşi poate pierde coordonatele prin izolare.

Ori leadershipul se exercită cu caracter permanent pe teritoriul bine individualizat al omului, asupra destinului său dinamic, a cărui curbă evolutivă îşi are originea în impulsul de a alege, de a iubi. Să credem şi să visăm !

Source: https://neculaifantanaru.com/castigul-leadershipului.html

Cât de important este timpul?

On Decembrie 29, 2015

Păstrează-ţi siguranța în marea călătorie a schimbării, limitând rolul dominant al obiectivelor și al insistenţelor de a atinge potenţialul de excelenţă.

Se filma într-o grabă drăcească. Filmări simultane, cu două echipe, prelungirea neobişnuită a zilei de filmare, era posibilă doar pentru că regizorul şi colaboratorii săi apropiaţi se dopau pentru a rezista lipsei de somn - toate acestea, precum şi o bună organizare au permis un ritm de muncă intens.

Serghei Eisenstein îşi monta singur filmul. Înfăşurat în peliculă, controla mereu efectele de montaj la moviolă. Uneori o chema pe Esfir Sub şi îi cerea părerea. O numea "câinele meu de vânătoare", pentru că îi cerea să descopere cu severitate neclarităţile filmului său. Spunea că în acest timp capul îi e atât de plin ce celuloid, încât la simpla menţionare a cuvântului "film" care ajunsese supra-detestat, începe să ameţească nebuneşte. Şi poate că ceva din această ameţeală, ceva din acest vârtej haotic al kilometrilor de film s-a strecurat în însăşi compoziţia filmului.

Graba - şi de această dată - nu îi permite la montaj desăvârşirea structurii filmului. Spectrul acestei goane îl va urmări şi mai târziu. De aceea se va întreba odată cu dureroasă revoltă: *"Va veni o epocă în lumea filmului care va înţelege cât de important este timpul?"* *

Leadership: Îţi poţi asuma implicarea într-un proces de tip „sens-unic" pe o intrare îngustă care conține "prompturi", fără să depinzi de exigenţele senzaţiei de extenuare nesfârşită?

Concentraţiile foarte ridicate ale experienței și abilitaţilor individuale, supuse unei tentative de a determina fundaţia unei opere ştiinţifice care să conducă la inovare și evoluție în domeniu, eventual prin acumulări de efecte de montaj, indică rolul dominant al obiectivelor și al insistenţelor de a atinge potenţialul de excelenţă.

Acest lucru se produce la nivelul unui fel aparte de a gândi şi de a percepe munca, lumea și legătura dintre ele. Şi te pune întotdeauna pe primul loc în ecuația luării deciziilor cu care îți alimentezi priceperea de a-i învăţa pe alții să evolueze. Cât mai repede. În același ritm cu tine, cu aceeași emoție, energie și speranţă.

Încrederea ta în marea călătorie a schimbării este dată de insistenţele cu care încerci să oprești timpul în loc, implicându-i totodată și pe oamenii din jurul tău. Insistenţa este o căutare penetrantă a ceva ce nimeni nu ştie privind creaţia artistică, este o înlocuire a unei forme de exprimare cu alta care ne apare mai potrivită atunci când începem să înţelegem lucrurile din perspectiva avantajelor ce decurg din exploatarea unei resurse limitate de obţinere a rezultatelor.

Prezenţa timpului în interacțiune cu tot ceea ce încerci să realizezi semnifică uneori implicarea într-un proces de tip „sens-unic" pe o intrare îngustă care conține prompturi. Ceea ce te obligă să păstrezi anumite rezerve în interpretarea unor nivele crescute de aparenţe sau de forța lăuntrică. Vulnerabilitatea fizică și psihică se face simţită pe măsura creșterii temperaturii amestecului dintre dorinţă, entuziasm, dezamăgire, tristeţe.

Dacă este planificată o intrare care conţine prompturi, adică dacă se instalează graba ce trebuie să ducă la desăvârşirea operei, trebuie să salvezi valorile promptului sau să specifici

anumite valori implicite. Aceste valori pot fi îndreptate asupra omului însuși, asupra realităţii trăite prin prisma realizărilor, trecându-le prin filtrele unui sistem valoric articulat pe cumpătare și echilibru.

A-ţi asuma implicarea într-un proces de tip „sens-unic" pe o intrare îngustă care conține "prompturi" înseamnă să surprinzi esenţialul unei munci care te solicită intens într-o concepţie de tip "investiţie susţinută de momentul de faţă", angajându-te într-un ansamblu de acţiuni ce ascund elemente de prudenţă, selectivitate şi teama de rezultat.

Cât de important este timpul? este întrebarea pe care şi-o pune orice om al schimbării care ştie ce înseamnă să înregistrezi realizări notabile, şi că fiecare realizare înseamnă o grabă continuă, care uneori seamănă cu o întrecere a cărei favorite sunt adrenalina şi munca în exces.

Închei acest articol cu un citat aparţinând celebrei scriitoare Laura Esquivel: *"În viaţă sunt lucruri cărora nu trebuie să le dai importanţă decât dacă schimbă esenţialul."*

Esenţial în procesul schimbării nu sunt realizările pe care le obţii în timp cu trudă şi entuziam. Esenţialul eşti tu.

*** Notă:** *Eisenstein* , Editura Tineretului, 1966.

Cât de viu a rămas în amintirile mele !

On Februarie 09, 2013

Viața fiecaruia dintre noi are dimensiunea unui destin care trebuie dus spre împlinire într-un roman al experienţelor profunde, înduioşătoare şi răsunătoare.

Am mers mult, am mers alături, lipiţi unul de altul, ca pe vremuri, când nu voiam să ne despărţim şi n-aveam curajul să ne mărturisim gândul, n-aveam curajul să ne oprim.

Te vindeci vreodată de o mare iubire, mă întrebam. O iubire nouă nu vine peste cea care mocneşte sub propria ei cenuşă şi refuză să moară de tot şi nu te lasă să mori de tot?

În apropierea unui grup de tineri gălăgioşi, Camil mi-a arătat o fată şuie, blondă, cu unduiri de trestie.

- Uite, aşa erai tu. Părul tău mirosea a grâu copt şi a soare.

- Ei sunt generaţia de după război, noi cea dinainte.

- Nu ne despart decât zece ani.

- Ne va despărţi totdeauna războiul.

- Parcă e o replică dintr-o piesă de teatru. Replica peste care cade cortina, mi-a spus Camil.

E dialogul şi replica cu care se încheie romanul Genţiane, o carte pe care nu ştiam că am s-o scriu, pe care Camil n-o va citi, cum nu va citi Scrisorile Agatei către Cirus Hotaru. Le găsisem într-un caiet, caietul pe care mi-l dăduse Camil cu patruzeci de ani în urmă, şi lui îi erau adresate.

S-ar fi recunoscut Camil în Cirus Hotaru? I-ar fi plăcut personajul? S-ar fi înfuriat sau ar fi zâmbit puţin trist, înduioşat, dezabuzat? E o întrebare la care nu pot răspunde.

Când a apărut romanul, murise Camil. Dar cât de viu a rămas în amintirile mele ! Cu câtă forţă trăieşte în personajele, în opera lui ! Şi cât de bine ştia că „existenţa morţii ne obligă să dăm vieţii noastre un sens, pe care moartea să nu i-l poată răpi”.

Leadershipul tău poate fi perceput mai mult ca "exploitation" sau ca "remember" din punct de vedere al unei vieţi care încearcă să te atenţioneze asupra poveştii unui destin implacabil?

Omul trebuie să simtă în orice condiţie că intervenientul este modelatorul destinului său şi că fericirea mult dorită, starea lui pozitivă de a fi, nu poate fi dobândită decât după învingerea tuturor obstacolelor pe care complexa viaţă le aruncă neîncetat asupra lui. În cazul Cellei Serghi, pentru care viaţa a meritat să fie trăită intens prin rememorarea unor amintiri dragi, intervenientul a fost Camil Petrescu, scriitor a cărui operă a marcat-o profund.

Punctul de vedere al scriitorului român Lucian Blaga este valid: *"De multe ori e o datorie să vedem în culori mai negre decât e de fapt. Pentru că din această vedere, să izvorască o luptă mai hotărâtă spre bine."*

Dar în jocul de lumini şi de umbră a vieţii, predominant nu trebuie să fie negru, şi nici albul, ci mai degrabă un roşu aprins care nu păleşte, ţâşnind cu forţă în fiecare moment, retrăgându-se apoi regulat, după cum răsăritul şi asfinţitul soarelui, momente la fel de frumoase, se întâlnesc şi se completează armonios.

O viaţă care încearcă să te atenţioneze asupra poveştii unui destin implacabil este rezultatul experienţelor unei persoane ce trăieşte în sfera societăţii cu sentimentul de a nu putea face mai mult ca să schimbe ceva din ordinea lucrurilor şi a întâmplărilor.

Leadershipul tău poate fi mai mult perceput ca "exploitation" dacă relaţia ta cu oamenii pe care îi conduci nu este în pierdere, deci dacă este adecvată tipului de rezultat scontat de amândouă părţile. În acest caz, viaţa nu trebuie să apară ca o consecinţă a unei emoţionalităţi mai profunde, asociată cu o anumită vulnerabilitate de tip "frustrare sau o pierdere", ci ca un obiectiv al unor acţiuni de rezistenţă în faţa unui destin potrivnic.

Sau poate fi perceput ca "remember" dacă nu reuşeşti să cultivi virtuţile care conturează pe omul nou, dacă tot ceea ce întreprinzi în folosul unei exteriorizări a personalităţii celor cu care interacţionezi nu se materializează într-o faptă măreaţă. Astfel leadershipul tău devine şters, dispare, sau în cel mai bun caz "împietreşte", stă acolo, aşteaptă fără niciun rezultat un răspuns.

Leadership: Poţi suporta formatul imaginii unui destin văzut ca o consecinţă a unor situaţii de viaţă care îţi suprasolicită Egoul în faţa unor suferinţe ce par greu de depăşit, dar în aşa fel încât interpretarea pe care o dai acelor situaţii să dobândească semnificaţia de act creator?

Zidul care îţi conturează personalitatea începe să se clatine? În tine se dezvoltă forme de protest şi de neîncredere? Constantele tale caracteristice par că se disipează atunci când întâlnesc zona de separare dintre cei doi poli: negativ şi pozitiv? Poţi să evadezi din starea abisal-imuabilă care te încearcă? Poţi să transformi total reactantul X în exces care în cursul reacţiei negative tinde să-ţi epuizeze resursele?

Inetitabil, un leadership încărcat cu vicii ascunse are un impact major asupra tuturor aspectelor implicate în procesul de dezvoltare al oamenilor - resurse, timp, interacţiuni, reacţii, efecte, percepţii, corecturi, determinări, atenţionări, influenţe multiple şi variate, experienţe sociale satisfăcătoare. Un astfel de leadership ajunge tot mai mult să preocupe acel segment de lideri care investesc într-un "teren" care nu se poate vinde, dar de pe care se poate decola spre destinaţia finală: excelenţa. Acest teren este ideal pentru înţelegerea omului ca fiinţă duală, prinsă între două spaţii: cel interior şi cel exterior.

Excelenţa unui om care îşi revine de pe urma efectelor contrarii ale vieţii şi ale destinului său este în strânsă legătură cu proiecţia unei realităţi idealizate peste care timpul nu îşi aşterne uitarea.

Leadershipul, prin prisma modului în care comportamentul afectează bunăstarea individului sau a grupului social, se răsfrânge cu o intensitate mai mare sau mai mică asupra eficacităţii şi tolerabilităţii intervenientului. El, participantul principal la evoluţia omului, are calitatea de a introduce o cerere de adoptare a unor măsuri, măcar provizorii, care să impună reciprocitatea, jocul în doi, gândirea comună, garantând o funcţionalitate a noului său coechipier aflat în diverse stadii ale procesului de reabilitare şi dezvoltare.

Marile schimbări survenite în câmpul vieţii sociale şi personale a omului supus transformării, încă din primele momente când intervenientul concepe propriile sale metode de schimbare, și până la ultima suflare, când armonia dintre factorii conducători ai omului respectiv este tulburată, - pot produce rezultate imediate, utile şi constante, extrem de încurajatoare, satisfăcătoare pentru ambele părţi. Sau, dimpotrivă, pot produce efecte imediate ce devin efemere de-a lungul timpului, chiar dezamăgitoare.

Sarcina cu care se încarcă leadershipul vizează aprofundarea dimensiunii umane în urma producerii consecinţelor experienţelor de viaţă acumulate ca urmare a condiţiei de "trecător" într-o lume care îşi trăieşte bucuriile, dar îşi asumă totodată drama resemnării şi a fatalismului.

Cât de viu a rămas în amintirile mele marchează acea facultate intimă, spirituală a omului de a lega trecutul de prezent, devenind reflecţie pentru a lega acţiunea prezentă de viitor într-o viaţă care îşi cere dreptul la dor, omagiu şi neuitare.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Câteva învățături despre pictură

On Decembrie 25, 2012

Viziunea care te scoate din tipare este creaţia care se transformă de la simţire la reprezentare.

Pictorul care vrea să se bucure de cinstire, trebuie într-adevăr să studieze graba și gesturile firești făcute de oameni pe negândite și izvorâte din adâncul simțirii lor – să le însemne pe caietul lor de schițe, și apoi, la timpul lor, să le folosească, aşezând un om într-un același fel, ca să vadă cum îi arată mădularele într-o asemenea atitudine. Acel lucru sau acel chip va avea trăsăturile cele mai distincte și mai precise, care va fi cel mai apropiat de ochi.

Pentru aceasta pictore, punând mâna după ucenic, să concepi un cap văzut de aproape cu pensulări conturate, obţinând și trăsături aspre și crude. Dar nu uita că la orice îndepărtare vei concepe acest chip, oriunde s-ar găsi, el va trebui să fie bine finisat, cu toate că prin îndepărtare, contururile lor se pierd. Caută deci să pictezi astfel încât să apară, un contur fumuriu, mai degrabă decât contururi și profiluri aspre și contrastante.

Se poate zice deci: pentru acea operă de care ochiul se poate apropia, toate părțile din pictură sunt încheiate în amănuntele lor cu cea mai mare sârguinţă. În afară de aceasta, cele dintâi sunt terminate prin contururi apăsate și netede, iar cele mai îndepărtate sunt și ele isprăvite. dar prin contururi mai întunecate – adică mai nedeslușite sau, mai puțin apăsate. În ceea ce privește cele mai îndepărtate părți, să se observe rând pe rând ceea ce s-a spus mai sus, adică: contururile mai puțin vădite, apoi mădularele și în sfârşit tot ce e mai puțin deslușit în chip și culoare.

Vreţi să ştiţi cum a fost cea dintâi pictură? Ei bine, cea dintâi pictură a ieșit dintr-o trăsătură care înconjura umbra omului iscată de soare pe ziduri.

Leadership: Sentimentul care îţi însufleţeşte viziunea poate să se materializeze într-o artă total diferită de imaginea iniţială unde domină arta abstracţiei?

Leonardo Da Vinci avea dreptate când a scris rândurile de mai sus, cu precizarea ca ceea ce prinde contur într-o pictură nu trebuie să se distingă ca un protest împotriva "depărtării", şi nu trebuie să micşoreze reciprocitatea sentimentelor dintre artist şi privitorul tabloului. Deci, viziunea pe care o transmite tabloul trebuie să dovedească o anumită detașare față de alte interpretări, o anumită continuitate faţă de momentul anterior surprins în imagine, deci tabloul trebuie să redea acea profunzime a depărtării caracteristică pentru un peisaj sau un portret ieşit din comun, ceva abstract în culori mai îndrăznețe.

Pe această cale mai trebuie să menţionez ceva. Echilibrul dintre artă şi pictură, mai ales între pensulare şi impregnare, este important dacă vrem să înţelegem viziunea pictorilor din perspectiva acelor ochi care nu dorm niciodată, fiindcă tot timpul visează o altă realitate. Să presupunem acum că arta picturală, privită ca o activitate a ochilor de a sesiza contururi, imagini, forme, particularităţi ale corpului, se constituie ca un fel de transformare a unei figuri în altă figura, pornind de la simţire la reprezentare.

În acest caz trebuie să luăm ca punct de plecare atitudinea omului, în special chipul sau corpul său, fiindcă ochii trădează emoţiile omului, în timp ce corpul trădează gândurile, esența dorințelor proprietarului său. Într-un număr mare în acelaşi tablou, culorile deschise fac ca expresia chipului (prin mimică şi prin forma trăsăturilor faciale) să transmită stări pozitive, în timp ce culorile închise transmit autoritate, așa cum roșul închis te face să pari

insistent sau violent. Pe de altă parte, în pictură, corpul omenesc prezintă particularitatea de a abandona referirea imediată la om, care este evidenţiată în cea de „creaţie a omului”.

Arta abstracţiei, care însoţeşte leadershipul pe tot parcursul dezvoltării viziunii, presupune prelucrarea concretului şi transformarea lui într-un produs nou care reflectă trei proprietăţi ale unei senzaţii cromatice: tonul cromatic, saturaţia şi luminozitatea.

Spun asta fiindcă, la fel ca şi în artă, leadershipul trebuie să unească trei elemente principale: capacitatea de a deduce un sens general din câteva înşiruiri particulare, capacitatea de a reduce un obiect sau altul la câteva trăsături esenţiale ale lui sau ale grupului din care face parte, şi încercarea de a-ţi muta privirea de la realitatea exterioară la o aşa-zisă realitate interioară care nu a fost niciodată conturată.

Câteva învățături despre pictură vreau să reţineţi. Mai întâi de toate, aşa cum spunea Edgar Degas, în pictură trebuie să dai impresia de adevăr prin intermediul mijloacelor false.

Apoi, pictura trebuie să conţină şi să transmită gingăşia şi emoţia unor sentimente pozitive şi trebuie să fie "citită" de la stânga la dreapta, nu doar de la dreapta la stânga, ca un fel de jurnal, un fel de invitaţie perpetuă la rememorare, ca un fel de experiment, un exercițiu de gândire, un stimul și o încercare de a transforma gândirea într-un eveniment, o forță cu potențial de transformare și schimbare.

Nu uita o lecţie de leadership valabilă în domeniul artei: prin îndepărtare, “contururile” lor se pierd.

*** Notă:** Leonardo Da Vinci - *Tratat despre pictură*, Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/cateva-invataturi-despre-pictura.html

Către noua lui noapte era una fără sfârşit

On Octombrie 30, 2016

Încearcă să induci o forță semnificativă necesară asigurării controlului unei noi direcţii în viață, plasându-te într-o poziţie de mediator: între surprizele vieții și presiunea unei moralităţi excesive.

Mă cuprinsese o nevoie curioasă, plină de freamăt, acea dominantă de a retrăi şederea mea alături de condiţia obligatorie a personalităţii mele creatoare, a naturii mele esenţiale, într-o lume străină în care comunicarea era foarte dificilă. Păream adâncit într-un întuneric total, o beznă a înţelegerii care survolează acea parte a creaţiei pe care o consideram accesibilă tuturor, dar care se dovedea a fi tot mai mult o piedică pentru aceia care nu investiseră suficient de mult timp cu studiul şi practica cabalei.

O nouă poziţionare sub semnul respectului pentru chestiunea originii reticenţei mele vizavi de cunoaşterea superioară mi se oferea sub numele de raţiune pură, ignorată de atâtea ori prin acea convingere a realităţii interioare care te face să crezi că te potrivești în mereu altă situație, implicit în alt loc.

Şi numai această cunoaştere, reflectând aspiraţia către tot ce este inadmisibil de ştiut, se prefigura la orizontul aşteptărilor mele îngrămădite într-un spectaculos salt spre ceea ce filozoful german Karl Jaspers numea *Transcendență.*

Viaţa unui creator este suma cunoaşterii pe care o expui sincer în faţa unei oglinzi care reflectă perfecţiunea divină. Intrasem într-o fază acută a existenţei, într-un delir enigmatic, când renunţasem la orice speranţă de a mă dedica asumării răspunderii faţă de tot ceea ce mă înconjura. Numai cu scopul de a da de urma unei concepţii de tip "al treilea val" care sfidează viaţa şi moartea, prezentul şi viitorul, veghea şi somnul.

Iar dacă lumea aceasta muritoare pune bazele unei anumite categorii de existenţă, şi dacă definirea existenţei ca temei al lucrurilor ne duce spre o viziune statică a realităţii, atunci probabil aş fi putut să mă pun în ipostaza de iniţiator al unei metafizici a finalităţii *between law and nonlaw.*

Leadership: Te angajezi în depăşirea sfârşitului unei limitări de perspectivă, într-un context mai larg al dezvoltării prin intermediul noţiunii de „rol" atribuit unui Creator care îşi lasă amprenta inteligenţei la toate nivelele de percepţie ale vieţii?

Cititorule, îţi aminteşti ce alinare îi trimitea Contele de Monte Cristo tânărului acela, Maximilien, care intrase în bezna rătăcirilor lumeşti, când una din toanele destinului l-a făcut să se îndoiască de bunătatea lui Dumnezeu? Către noua lui noapte era una fără sfârşit, alimentată cu mai multă forţă de un sfânt al întunericului luminos:

"Nu spre morţi trebuie să priveşti, Maximilien, ci dincolo - arătându-i cerul. Copile care încă nu ştii ce înseamnă făgăduiala unui om mare, ţi-am spus de douăzeci de ori că în ziua aceea, dacă tot îţi vei mai dori moartea, te voi ajuta să mori ! Adio ! "

Inutil să reproduc combaterea acestui punct de vedere, despre o experienţă de cunoaştere care nu-şi poate asigura frontierele, validă pentru determinarea orientării faţă de o situaţie în cauză ce nu poate fi probată prin orice mijloace de probă admisibile. Contele nu era doar un mare cunoscător în problemele sufletului uman, dobândind o pregnanţă sporită asupra

personalităţii multor oameni, ci era şi un creator de evenimente neaşteptate, procedând după metoda perfecţiunii divine, ca un magician care, având puteri speciale, poate săvârşi tot felul de minuni.

Marea cunoaştere este atributul perfecţiunii divine care determină cursul evenimentelor, implicând acea mistică a transcendenţei care nu este altceva decât o reinterpretare a sensului vieţii. Dar care e totodată o experienţă dătătoare de bucurii - bucuria a de a fi parcurs un pas măreţ, dacă nu chiar cel mai important, spre autodevenire, ba chiar de înflorire a personalităţii cu o nevoie vitală: depăşirea sfârşitului unei limitări de perspectivă într-un context mai larg al dezvoltării prin intermediul noţiunii de rol.

Leadership: Îţi poţi duce creaţia la nivel de impact asupra evenimentelor prin facilitarea interacțiunii între momentele declanşatoare de emoţii şi creşterea conectării la esenţa divină?

Un creator are rolul de a-şi duce creaţia la nivel de impact asupra evenimentelor, încât să faciliteze o mai bună interacţiune între momentele declanşatoare de emoţii şi creşterea conectării la esenţa divină. Rolul, în accepţiunea leadershipului care onorează și dezarmează, în ultimă instanță, prin promovarea modalităţii cât mai eficiente de influenţare și dirijare a procesului de formare a personalităţii, îi revine condiţiei prezente de convergenţă, de punct în care se întâlnesc trei tărâmuri diferite:

Un tărâm al extremelor și al contrastelor uluitoare, neatins parcă de trecerea timpului. Un tărâm al cunoaşterii. Și un tărâm al emoţiilor cele mai profunde, copleșitoare prin manifestările experimentate de individul obişnuit.

Un om al superiorităţii este Un Destin și Un Merit. O Cauză și O Consecinţă. De cele mai multe ori el este plasat într-o poziţie de mediator: între surprizele vieții și presiunea unei moralităţi excesive, fiind catalizatorul percepţiei faţă de ceea ce e condamnabil, fiind singura fiinţă cu perspective de detaşare de condiţia imediată şi cu perspective de proiectare a unei anumite învăţări în viitor.

Totodată rolul are ca principal resort acea convingere a realităţii interioare care te face să crezi că te potrivești în mereu altă situație, implicit în alt loc. Conform acestei convingeri, desigur într-o epocă a provocărilor, singurul factor al dezvoltării unei superiorităţi se constituie prin inducerea ideii că tot ceea ce trăiești în exterior este o reflectare a ceea ce nu ai acceptat încă la tine.

Uneori, ca să reușești un transfer de personalitate trebuie să fii mai întâi partea personalităţii respinsă de ceilalți oameni, de care ei trebuie să se ataşeze în timp pentru a-și formula propria teorie a personalității.

Ştim că un creator este de esenţă divină atunci când imensitatea cunoaşterii sale se răsfrânge asupra evenimentelor, încât tot ceea ce se petrece în jur să fie parte dintr-o plăsmuire care ţine loc de realitate.

Dar să nu uităm că o prea mare alterare a realităţii duce la o scădere a moralităţii înţeleasă ca idealitate pură şi inalterabilă, mai presus de accidentalitatea condiţiei de Creator.

Către noua lui noapte era una fără sfârşit sugerează aspiraţia omului către tot ce este inadmisibil de știut, imposibil de atins, dar a cărei intrigă simbolică induce o forță semnificativă necesară asigurării controlului unei noi direcţii în viață.

Caută-mă cu ochii cu care priveşti cealaltă faţă a lumii

On Martie 27, 2020

Perspectiva unei noi atitudini faţă de totalitatea creaţiei, devine ameţitor de largă dacă ai capacitatea de a-ţi converti latenţele de spiritualitate într-o lume care aşează fondul înaintea formei.

M-am gândit de atâtea ori la mine însumi, visător, în preajma solemnităţii, cu patosul elanului creator, aşa cum m-aş gândi la altcineva mai presus decât mine, aflat la un nivel spiritual mai înalt decât mi-aş fi putut imagina. Cumva, acest lucru însemna să desluşesc acel conţinut de informaţii preţioase, esoterice, din memoria unor faimoşi alchimişti, gândindu-mă că poate acesta este felul meu de a realiza Marea Operă, cu aplicare artistică, literară, dar şi spirituală.

În acest caz, gândirea mea trebuia să recunoască, să adopte, să păstreze acel pattern cognitiv al altor *litteratisque hominibus prestigious* , încât imaginea mea să se confunde cu imaginea alchimiştilor într-o realitate care rezistă testului timpului. Doar astfel, mi-aş fi putut câştiga dubla existenţă, cu perspectiva unei moşteniri alchimice, cereşti, atemporale. Mai trebuia să investighez cu luciditate expresia unei condiţii mintale cauzatoare de confuzie: *"Precum în cer, aşa şi pe pământ."*

Şi oare, nu cumva, înglobând în propria-mi fiinţă conţinutul cognitiv al memoriei universale, aş fi putut să apropii imaginea mea de imaginea unei alte laturi a ştiinţei, şi profitând de această ocazie să mă autodepăşesc, chiar să mă auto-poziţionez cu un pas în faţa celorlalţi oameni?

Oare, imaginea fiinţei mele, fiind iluminată de un intelect agent responsabil pentru caracterul esoteric al limbii sanscrite, pătrunsă doar de elita cabaliştilor, ar fi putut îndeplini funcţia de cunoaştere primordială, *Quasentio Adhis,* sau cunoaşterea de dincolo de eternitate? Da, era posibil, dar numai prin cristalizarea şi codificarea semnificaţiilor lumii oculte, în cuvinte şi structuri verbale caracteristice persoanelor cu nivel înalt de pregătire.

Leadership: Creaţia căreia îi dedici timp de reflecţie poate fi punctul culminant al unei capodopere artistice totale în care o singură imagine poate să constituie versiunea realităţii trăită prin înrudire cu simbolurile cheilor spirituale?

Dar să trudesc pentru Marea Operă, în aşa măsură încât imaginea mea să capete sensul şi personalitatea altei imagini, mai presus de orice închipuire a imaginaţiei, era fără de folos dacă nu luam în considerare cele două chei spirituale importante. Numai omul trecut prin chinurile grele ale creaţiei le poate înţelege, după însemnătatea cuvenită Legilor lui Aziluth:

"Trebuie să renunţi la această lume, pentru a o câştiga pe cealaltă."

"Iar cine va răbda până la sfârşit vă fi mântuit."

Newton a vorbit cu Dee înainte de a lua legătura cu Flamel. Toţi trei au luat legătura cu prezentul, şi l-au numit viitor, chiar dacă totul se întâmpla în trecut. Şi din întâlnirea lor s-a născut o stea, ea însăşi operă a creaţiei universale, care veşnic luminează pe cerul senin al unei lumi situată în planul lui Dumnezeu. O stea convertită într-o imagine fabuloasă, vizibilă doar în privirea interioară a creatorului. Mulţi o văd, dar nu o pot înţelege, şi uită de ea. Alţii o înţeleg, dar nu pot s-o vadă, chiar dacă şi-o imaginează.

Alchimistul o foloseşte ca pe o realitate robustă, imperativ înrudită cu acel „Fie" al creaţiei. El ştie că nimeni nu ajunge să descopere Marea Operă, magica întâlnire cu lumea *Reflecţiei in Quintessenza* prin condiția inseparabilităţii unui organism istoric-cultural, fără să trudească enorm la ceea ce se numeşte "Spaţiul privilegiat al omniprezenţei divine". Iar asta, deoarece fenomenul transcenderii nu prea corespunde realităţii puternic promovate în breasla oamenilor de rând, şi fiindcă oamenii de rând nu vor să creadă într-o altă realitate.

Leadership: Conţinutul creaţiei tale variază în funcţie de fundalul unor imagini care întregesc profilul unor indivizi capabili să împărtăşească aceeaşi viziune imprimată pe tiparul unei istorii retrăite prin intermediul unei experienţe demiurgice?

Iar Dumnezeu, a mai făcut o lucrare excepţională, o lume nevăzută, o lume a îngerilor. Newton, Dee şi Flamel sunt regi în această lume pentru că au fost mântuiţi, sfinţiţi, pe motiv că au găsit o nouă înţelegere despre relaţia omului cu spaţiul şi cu acţiunea. Ei sunt nemuritori pentru că au răbdat totul până la sfârşit, asumându-şi chinul sisific al creaţiei şi ambiţia demiurgică a re-creaţiei.

Am luat parte la întâlnirea lor, sub auspiciul lui Dumnezeu, bineînţeles, căci numai Creatorul poate să pună la cale o asemenea întâlnire. Nu mi-a venit să cred. Eu am fost cheia acestei întâlniri. Am fost chiar obiect de polemici ale excesului de cunoaştere, în măsura în care deveneam inteligibil în act prin lumina intelectului agent *Arhexossief* . Poate şi datorită calităţilor mele de scriitor capabil să înţeleagă lucrurile neînchipuite, sau lucrurile auzite în două sau mai multe variante de vorbire, pentru a putea articula şi comunica clar şi coerent adevărul Scripturii, aici pe pământ, la fel ca şi în cer.

La acest nivel, imaginea lumii în care mă învârteam, de la o realitate la alta, era ca o urmă de lumină lăsată de trecerea grațioasă a pașilor unui poet pe nisipul fin al unei limbi care piere, dar spiritul care o transcende nu poate fi atins de moarte. Sincer, pătrunzător, evocator, împărtăşeam prin intermediul manuscrisului meu, atât de preţios, formele accidentale de expresie sau speciile sensibile ale originalului unei capodopere artistice: culorile, linia grafică, simbolurile, perspectiva, unghiurile de vizualizare largi asupra realităţii, etc.

Din moment ce imaginea lumii devenea imaginea unei întâlniri de grad spiritual, căci aceasta era, în fond, o imagine intelectuală intercalată cu asimilarea unor conţinuturi informaţionale excepţionale, însăşi capacitatea mea de a exista atât în obiectul extra-mental, cât şi în mintea unui *Trio Intellectus* , devenea un soi de orientare spre glorificarea mijlocirii mele ca partener a lui Dumnezeu.

Mă înclin în fata demnităţii şi solemnităţii trecerii la viaţa veşnică, la fel cum s-au înclinat Newton, Dee şi Flamel. Toţi trei sunt martorii ridicării mele la rang de Creator, într-un spaţiu cu mai multe nivele de existenţă, ca participant la un eveniment numit *Reashmenthis Levhelyss* , sau glorificarea cerului în limba îngerilor.

Leadershipul vizează conţinutul creaţiei ştiinţifice, literare sau artistice, etalat pe fundalul unor imagini care întregesc tiparul unei istorii retrăite prin intermediul unei capodopere spirituale şi providenţiale de tipul: "I am The One Who Changes The Wonder of The World."

Caută-mă cu ochii cu care priveşti cealaltă faţă a lumii dacă vrei să înţelegi perspectiva unei noi abordări a cunoaşterii, confruntate cu marele test al spiritului vremii.

Cunoaşterea aceasta atât de preţioasă, fără sfârşit, poate fi abordată numai prin întâlnirea Creatorului cu Creaţia lui, după lungi eforturi de a-ţi găsi echilibrul între minte, trup şi suflet, în faţa provocării de a vedea magia realităţii augmentate printr-un limbaj subtil ca o transcendenţă spre o altă lume, ideală.

Căutarea de sine

On Februarie 11, 2017

Înţelege-ţi poziţia faţă de ceea ce ajunge a fi considerat „normalitate" în tot ceea ce nu constituie un triumf al valorii omului.

Nu cred că groaza faţă de acea insulă mă va părăsi vreodată cu totul, de cele mai multe ori ea zace undeva în fundul sufletului meu, un simplu nor îndepărtat, o amintire şi o bănuială vagă. Dar sunt momente când micul nor se întinde până ce întunecă întregul cer. Atunci, privesc în jur la semenii mei mici. Şi mă înfricoşez. Văd feţe aspre şi însufleţite, altele întunecate sau ameninţătoare, altele schimbătoare, nesincere. Niciuna care să aibă autoritatea calmă a unei fiinţe raţionale. Simt ca şi cum animalul din ei va trebui să iasă la suprafaţă. Că degradarea celor de pe insulă se va produce din nou, dar pe o scară mai mare.

*Ştiu că aceasta este o închipuire, că aceste aparenţe de bărbaţi şi de femei din jurul meu sunt într-adevăr bărbaţi şi femei, pentru totdeauna, creaturi perfect raţionale, pline de dorinţi omeneşti şi de griji tandre, eliberate din instincte, nefiind sclavii niciunei Legi fantastice – fiinţe cu totul diferite de Oamenii-Animale. Şi, totuşi, fug de ei, de privirile lor curioase, de întrebările şi sprijinul lor, şi doresc să fiu departe de ei. Singur. Doar cu Dumnezeu. **

Leadership: Încerci să-ţi dovedeşti că eşti sincer în ceea ce crezi sau nu crezi, în scopul prevenirii conflictelor mentale care îţi alimentează înstrăinarea de tot şi de toți?

Tot ceea ce îți impui ca mijloc de control al puterii de a preveni degradarea propriei condiţii sociale, se prelucrează de la înălţimea experienţei de a fi pus în relație cu o realitate care doare și te nemulţumeşte. O realitate exprimată prin frica de a fi egal cu o valoare a omului, depăşită de cerinţele unei societăţi aflate într-un continuu proces de ajustare spre un absolut necunoscut, care nu pune în evidenţă rostul propriei tale ființări și existențialități.

Marea răsplată a virtuţii, imboldul de a te opune acelor transformări pe care nu le dorești în viața ta, care contribuie la câştigarea autorității de fiinţă raţional-superioară, este testarea puterii de a accepta dezamăgirea cauzată de ataşamentul faţă de ceea ce reprezintă „Omul Ideal" în sfera firescului şi normalităţii.

Evoluția celui care experimentează „dezamăgirea" izolându-se de ceilalți oameni, abandonându-se mod repetat voinţei divine, are ca resurse de bază două forţe. Profunzimea liniștii sufleteşti şi profunzimea conştiinţei în care toate lucrurile se întâlnesc în aceeaşi unică realitate care stimulează avântul pe nesfârşitul drum al formării personale.

Evoluţia în formarea unei personalităţi autonome înseamnă să recunoști ceea ce se manifestă în tine prin evadarea din realitatea pe care, pricepând-o în esenţa ei, nu poți s-o accepţi.

Dincolo de justeţea oricăror aprecieri făcute între cauzele și efectele schimbărilor care contribuie la mersul vieţii, se distinge acea permanentă nevoie a omului de a-şi asuma propria poveste în contextul curajului de a-şi urma propria cale prin simpla probă a căutării de sine.

Căutarea de sine se poate concentra în următorul mesaj: înţelege-ţi poziţia faţă de ceea ce ajunge a fi considerat „normalitate" în tot ceea ce nu constituie un triumf al valorii omului. Este un proces izolat, sub nicio formă un motiv de mândrie, dar totuși singurul avantaj pentru

detaşarea absolut necesară a omului de o lume care elimină omenia din om.

Aceasta este esenţa romanului „Insula Doctorului Moreau” scris de H. G. Wells.

Source: https://neculaifantanaru.com/cautarea-de-sine.html

Căutarea

On Mai 06, 2016

Măreşte miza modelării mentalităţii care te ajută să împlineşti o viziune, prin asumarea atitudinii de intervenție în cursul lucrurilor care merg pe o traiectorie unică.

Aveam în sfârşit posibilitatea să contribui, pas cu pas, din imediata apropiere a unei explicaţii care nu ţinea cont de adevărurile ştiinţei, la naşterea, creşterea şi răspândirea puternicei nevoi de a arăta o altă faţă a lucrurilor decât cea cunoscută de ochii lumii. Nu făceam altceva decât să contopesc în minte mai multe aspecte de sens contrar și să ajung la o concluzie pe care nu o știam înainte, din aceeaşi febrilitate și entuziasm cu care Gandhi a urmărit să arate o nouă cale de acțiune a rasei sale și a religiei ei pe temeiul unor convingeri ancestrale, formulând străvechea ei pasivitate.

Numeroase imperfecţiuni se găseau în expunerile unei alte imagini decât cea reală, în faţa unei teme care aduna și sistematiza cât mai multe referințe, prin acțiunea unui flux intens de schimbări rezultat din influenţa unei stări, unui fenomen sau eveniment mai puţin obişnuit, faţă de care orice argument părea să nu îşi găsească rostul. Toate acestea menţineau într-un fel sau altul structura unei aplicaţii de tip *"Test di visione".*

Evident, mă complicam într-o căutare care părea să nu-şi aibă rostul, asemenea gnosticului care caută o realitate divină, un regat în această lume, care este doar o umbră iluzorie a unei închipuiri, fără să găsesc o explicaţie plauzibilă asupra celor observate care puteau să declanşeze o schimbare reală.

Ca şi când aş fi fost călăuzit de un adevăr axiomatic, un model sintetic de abordare a cunoaşterii printr-un empirism radical, bazat pe trecerea de la particular la general, de la simplu la compus, obligând la necontenite reflecţii şi analize, la o necontenită explicaţie a ideii de mulţime (0,infinit] din care trebuie să se extragă infinitul pentru a obţine o mulţime cu maxim cel mai mare număr real. Aşa ceva nu era posibil, iar eu exact asta făceam: transformam imposibilul în posibil.

Leadership: Țelul suprem al cunoașterii tale vizează o mai mare stăpânire a convingerilor pe care le reprezinţi la nivel de reflecţie a unei realităţi dincolo de ea înseşi?

Căutarea mea era de fapt legată de dobândirea progresivă a unei cunoaşteri tot mai complexe care să fie o copie conformă cu realitatea unei lumi ieşită din comun, aflată într-o perpetuă schimbare și unde pot avea loc evoluții inovatoare și revoluționare. Convingerile pe care le reprezentam la nivel de reflecţie a unei realităţi dincolo de ea înseşi, constituind ţelul suprem al cunoaşterii mele, aveau ca miză principală o participare mai sensibilă și mai bogată la construcţia unei aventuri pline de suspans, minunat povestită.

Leadershipul este un mod de abordare a cunoaşterii care aşează ideea de proces, schimbare şi dezvoltare în centrul preocupării de căutare a unei noi realităţi, în lumina unei revelaţii care are nevoie de manifestare prin intermediul lucrurilor, faptelor și întâmplărilor.

Atunci când Cristofor Columb a descoperit America, de fapt a determinat apariţia unei noi realităţi, extinzând lumea dincolo de graniţele ştiute până la acea vreme. Când Albert Einstein a formulat teoria relativităţii, el a demonstrat că timpul și distanțele unui eveniment măsurate de doi observatori au, în general, valori diferite, dar se supun totdeauna acelorași legi fizice. Era un punct de vedere cel puţin ieşit din comun, dar mulându-se perfect pe evoluţia realităţii.

Versiunea realităţii la care aderi este dată de căutarea unei cunoaşteri superioare prin experienţa directă a evenimentelor, consolidată de puterea de anticipare a efectelor deciziilor tale şi de rezultatul obtinut prin aplicarea lor.

Un specialist în medicina de urgenţă din Florida, pe nume Alfredo Alvarado, a creat cu mulţi ani în urmă o metodă de deosebire a pacienţilor care puteau avea apendicită de cei a căror durere avea probabil alta cauze. Astfel, folosind scorul lui Alvarado (Mantrels), doctorii îi puteau identifica pe cei care aveau apendicită şi care puteau fi duşi direct în sala de operaţie, separându-i de cei suspecţi de apendicită care trebuiau supravegheaţi.

Orice schimbare este o versiune ameliorată a constărilor pe care le efectuezi vizavi de o realitate care este se prezintă cu totul "străină" la început, dar care se dovedește mai fascinantă și mai copleșitoare decât orice tenebră. Rezultatul experimentării unei analize continue şi a observării atente, realizând pe această cale implicarea într-un fenomen de conductibilitate a instanţelor particulare care definesc elementele din jur (cu valoare de predictie a unui eveniment semnificativ), se constituie într-un fel de separare între armonie şi haos.

Rezultatul acestei experimentări reprezintă nu doar miza unei modelări a mentalităţii, ci şi modelarea structurii corelațiilor dintre variabilele care influenţează producerea fenomenelor lumii.

Leadership: Te simţi dator să găsești o explicaţie a ideii de "mulţime" din care trebuie să extragi o valoare bine definită pentru a obţine un număr real?

În loc să privim înainte spre împlinirea unei viziuni strâns legată de realitatea vieții și a lumii, formulând întrebări ce nu pot fi ignorate, poate ar trebui să observăm modurile în care ea a fost deja împlinită, reglând cu o precizie absolută acele puncte de vedere care nu sunt neapărat opuse, ci complementare.

Ideea de "mulțime" este atribuită lucrurilor particulare care participă la formarea realităţii. În timp ce numărul real reprezintă măsura pe care o ia fiecare lucru atunci când te raportezi la o lume înfăţişată sub aspectul neregularităţilor izbitoare. A extrage o valoare bine definită pentru a obţine un număr real, cu acea febrilitate creativă a aflării noului, înseamnă să aduci un argument în plus privind comportarea lucrurilor în faza de cercetare şi evaluare.

Leadershipul, constituindu-se din acea forță creatoare care contribuie la popularizarea unor anumite idei sau opinii, poate avea ca avantaj posibilitatea de a observa, pas cu pas, din imediata apropiere a unei explicaţii care nu ţine cont neapărat de adevărurile ştiinţei, diverse asemănări și analogii cu lucrurile din jur în experiențe diferite.

Acest proces de observare nu are rolul de a arăta o altă faţă a lucrurilor sau a realităţii decât cea cunoscută de ochii lumii, ci de a răspândi nevoia puternică de a exersa capacitatea de a iniţia și rafina o căutare.

Leadershipul raportat la căutarea unei noi realităţi echivalează cu extinderea conştiinţei spre o mare mai libertate a voinţei şi imaginaţiei, în vederea acumulării unei cunoaşteri menite să-ţi confere statutul de "colonizator" al unei lumi noi.

Căutarea are drept scop principal conştientizarea unei atitudini de intervenție în cursul lucrurilor care merg pe o traiectorie unică, din interiorul unui imaginar care trebuie să înfrunte continuu realitatea.

Căutătorul de stele

On Iunie 12, 2010

Rezultatul final al testului tău de desăvârşire depinde de capacitatea ta de a recunoaşte valoarea pe care o acordă ceilalţi leadershipului tău.

Aveam cred că 12 ani pe vremea aceea, dar cum aş putea să uit prima mea participare la un spectacol de teatru? Era vorba de o piesă specială, în patru acte, destinată în primul rând copiilor. Mărturisesc că mi-a plăcut tare mult.

La sfârşitul spectacolului, după ce cortina a fost trasă, după ce s-au aprins luminile în sală, mama m-a dus în culise pentru că, spunea ea, trebuia neapărat să-l cunosc pe regizorul Baldovin, cel care a pus în scenă spectacolul, care cu multă dăruire şi profesionalism a iniţiat, ani de-a rândul, sute de copii în arta teatrului.

Maestrul Baldovin nu era deloc un om rece şi respingător, cum am crezut iniţial, m-a tratat ca pe copilul lui din prima clipă. Nu ştiu de ce, poate din cauza firii mele foarte curioase şi avide de cunoaştere, m-am simţit îmboldit să-l întreb:

- Maestre, ce faceți dumneavoastră în spatele scenei în timp ce elevii interpretează piesele?

Leadership: Poţi să găseşti o corespondenţă între ce face un regizor în spatele scenei şi performanţa pe care interpretul şi-o revendică fără modestie?

Privirea lui, tare blândă, care îl făcea să pară cel mai bun om din lume, era îndreptată spre mine. M-a privit ca şi când aş fi fost un elev care, arzând de dorinţa de a juca într-o piesă de teatru, de a deveni artist, se interesează dinainte care sunt beneficiile pe care le poate obţine precum şi eventualele obstacole de care se poate lovi. Mi-a răspuns foarte hotărât:

- Privesc, cu sufletul la gură, cum îşi interpretează rolurile elevii mei, pe care i-am selectat cu grijă şi pe care i-am pregătit luni de zile. Asta fac întotdeauna în spatele scenei. Dar de fiecare dată sunt îngrozit că ceva va merge rău. Mi-e teamă ca nu cumva unul dintre elevi să-şi uite replica sau scenariul, ca nu cumva vreunul să se încurce, iar piesa să se transforme în cele din urmă într-un eşec.

Apoi, după o scurtă pauză, maestrul a afişat un zâmbet larg şi, satisfăcut pe deplin, a adăugat:

- Dar, pe de altă parte, cum s-a întâmplat şi în seara aceasta, îi privesc cu o mândrie extraordinară pe elevii mei. Au dat tot ce-am sperat şi au întrecut chiar toate aşteptările – timp de 3 ore, cât a durat spectacolul, ei au colaborat într-o tovărăşie perfectă. Sunt mulţumit de prestaţia lor, de felul în care fiecare s-a descurcat şi şi-a pus în valoare talentul. Sunt mulţumit că am făcut o selecţie bună şi că nu m-am înşelat in privinţa aptitudinii lor. Nu mă pot considera altfel decât un profesor deosebit de fericit.

Liderii îşi măsoară măiestria urmărind spectacolul din spatele scenei !

Maestrul era atât de pătruns de încredere în sine, atât de închis în carapacea convingerii sale atunci când mi-a vorbit, încât am ştiut de îndată că viaţa lui consta numai în a-şi îndruma

elevii spre succes, spre un adevărat triumf. Atitudinea lui era aceea a omului care trăieşte, gândeşte şi acţionează pentru un singur ideal: acela de a descoperi tinerele talente şi de a le îndruma - dându-le mereu indicaţii, stimulându-le spontaneitatea, creativitatea şi apetitul pentru teatru, cu scopul de a le dezvolta abilităţile necesare unui artist adevărat.

Privindu-şi elevii cât de bine îşi interpretează rolurile, observând la sfârşitul spectacolului cu câtă pasiune, cu câtă determinare aplaudau spectatorii din sală, ce simţea oare maestrul Baldovin? Mai mult ca sigur simţea că munca lui, sutele de ore pe care le-a petrecut exersând cu elevii, truda adevărată pe care a depus-o luni de zile, au dat roadele mult aşteptate prin prestaţia elevilor săi. Simţea că este un om deosebit, demn de toate laudele. Căci întotdeauna profesorul este evaluat după rezultatele elevilor săi. Altfel spus, cu cât elevii îşi joacă mai bine rolurile, cu atât e mai lăudat „inginerul" minunatului spectacol.

Leadershipul este dreptul regizorului de a modifica după voința lui înțelesul unei piese.

Tu determini evoluţia celor din jurul tău? Sau îi laşi să se ridice singuri la un nivel înalt de performanţă prin propriile lor forţe? Ai puterea să-i determini pe oameni să vadă viziunea ta, s-o implementeze şi să participe la ea? Care este atitudinea ta vizavi de prestaţia lor? Cultivi relaţii reciproc avantajoase? Potenţialul lor de creştere este legat direct de potenţialul tău de a fi strălucit? Ce ai de oferit celorlalţi şi ce aştepţi în schimb de la ei? Sunt ei mulţumiţi de tine? Sau se îndoiesc de îndrumările tale?

Rezultatul final al "testului" tău de desăvârşire depinde de capacitatea ta de a recunoaşte valoarea pe care o acordă ceilalţi leadershipului tău.

Leadership: Îţi foloseşti la maxim potenţialul de a împrumuta adepţilor tăi noi valenţe de afirmare din resursele tale proprii de performanţă?

Liderul cel mai câştigat nu este acela care dispune de o mai mare autonomie şi competenţă, ci acela care împrumută adepţilor săi noi valenţe de afirmare din resursele lui proprii de performanţă.

Este evident că acţiunile consacrate acestei entităţi interioare cu două faţete - de conţinut şi de proces, prezintă elemente unice de identificare a personalităţii. Efectul de însuşire şi de prelucrare a celor mai promiţătoare surse de diferenţiere care ar putea stimula procesul de reinventare şi de punere în valoare a atuurilor, este benefic mai ales atunci când poţi concura individual, din punctul de vedere al rigurozităţii considerentelor de ordin practic, pentru titlul de performer.

Maestrul Baldovin a fost un performer fiindcă a lăsat deschisă portiţa elevilor săi să se autodepăşească prin puterea lor de a se înălţa la nivelul lui. Oferindu-le posibilitatea de a-şi însuşi cunoştinţele rare care se întemeiază numai pe experienţă şi pe principiul comuniunii. El ar putea fi privit nu doar ca un exemplu de urmat, ci mai degrabă ca un transmiţător de energii cu vibraţie înaltă, care pot fi canalizate cu multă înțelepciune spre un stadiu foarte avansat - măiestria.

Maestrul nu le-a putut oferi un dar mai de preţ elevilor săi, decât acela de a le împărtăşi cât mai mult din calităţile sale actoriceşti. A-i face pe micuţii săi artişti mai buni şi mai devotaţi artei teatrale, aceasta era cea mai mare bucurie a lui. Cea mai mare realizare. Cât de fericit, cât de împlinit sufleteşte trebuie să fi fost el când şi-a văzut elevii acoperiţi de zgomotul aplauzelor spectatorilor. După atâtea şi atâtea ore de lucru iată că efortul lui a fost răsplătit pe deplin.

Leadershipul presupune să intervii cu energie în sensurile și semnificațiile piesei astfel încât să determini măsura înălţimii unui rol care te reprezintă şi din care se alimentează tendinţa celorlalţi de a accepta opţiunile de personalizare a actului de creaţie artistică.

Maestrul Baldovin n-a făcut altceva decât să sădească „seminţele" de pe urma cărora să beneficieze toţi elevii săi - mari artişti în devenire. El le-a dat acestora imboldul necesar de a se angaja într-o muncă care cere multă pasiune, îndemânare, creativitate, practică, talent artistic. Căci un artist trebuie să-şi creeze mereu alte stări sufleteşti în funcţie de piesă sau scenariu, deci să aibă capacitatea de a interpreta tot felul de roluri.

Un lider, în orice domeniu, poate fi comparat cu un „**Căutător de stele**", pentru că succesul lui depinde de cât de bine şi-a selectat oamenii din echipă, şi de cât de bine i-a instruit. Succesul liderului este succesului echipei. Sau altfel spus, succesului unui lider porneşte întotdeauna de la oameni şi depinde de capacitatea lui de a recunoaşte valoarea pe care o acordă ceilalţi leadershipului său.

Source: https://neculaifantanaru.com/cautatorul-de-stele.html

Ce a reprezentat Griffith in istoria filmului?

On Iulie 19, 2010

Fiecare decizie artistică a unui regizor implică o bucată din identitatea sa creatoare, contribuind la dezvoltarea sintaxei cinematografice.

În primul rând, David Wark Griffith. Realizatorul american despre care Serghei Eisenstein va scrie că a jucat un rol uriaș în dezvoltarea metodei de montaj a filmului sovietic sau, mai precis, ceea ce este mai bun în filmul sovietic a ieșit din "Intolerance".

Ce a reprezentat Griffith în istoria filmului? Mijloacele pe care le-a folosit: prim-planul, alternarea unor acțiuni, mișcarea aparatului, variația în unghiulare etc., fuseseră descoperite înaintea lui. Griffith le-a folosit în mod creator pentru prima oară. Decuparea unei acțiuni, alternarea dramatică a două linii diferite de acțiune prin montajul paralel, crearea prin montaj a unui anume tempo, varietatea unghiularii - toate aceste elemente, care stau la baza limbajului cinematografic, au fost folosite conștient abia de Griffith.

Morfologia existase, dar Griffith a creat sintaxa. Cinematografia a căpătat prin el un limbaj articulat. Școala cinematografică sovietică, și în primul rând Eisenstein, a preluat apoi acest mijloc, transformându-l într-o modalitate de comunicare a unor gânduri și sentimente.

Un model de leadership vizionar implică nu doar descoperirea unor noi mijloace de exprimare, ci și integrarea lor într-o sintaxă coerentă, articulând un limbaj cinematic capabil să transmită gânduri și sentimente.

Contribuția unică a lui Griffith constă în folosirea creatoare și conștientă a tehnicilor cinematografice existente, precum prim-planul și alternarea acțiunilor.

„Unul dintre conceptele fundamentale în limbajul cinematografic, la care este important să reflectăm, este analiza montajului, adică modul în care sunt aranjate și editate secvențele pentru a crea un flux narativ coerent și captivant. Aceasta implică studiul mișcării prim-planurilor și a decupării acțiunii, inclusiv viteza și tempo-ul scenelor individuale pe care regizorul le folosește pentru a intensifica emoțiile și a accentua momentele cheie. În cazul de față, Griffith a folosit desene tehnice detaliate pentru a decupa diferitele părți ale unui film și pentru a evalua interacțiunile lor, astfel încât fiecare scenă să contribuie armonios la dezvoltarea narațiunii și la construirea tensiunii dramatice.

Din acest motiv, variabilitatea unghiurilor de filmare este crucială pentru a asigura o perspectivă optimă a fiecărei scene, sporind astfel impactul vizual și emoțional asupra publicului. În proiectarea scenelor, se folosesc adesea modele paralele de montaj pentru a compara diferite scenarii, din punctul de vedere al impactului vizual și al fluidității narative. Această abordare permite crearea unor filme robuste și eficiente, ancorate într-o structură narativă solidă și coerentă. De exemplu, școala cinematografică sovietică, în special regizorul Eisenstein, a preluat această metodă, transformând-o într-o modalitate de comunicare a unor gânduri și sentimente complexe."

Leadershipul inovator în cinematografie presupune capacitatea de a prelua elemente deja cunoscute și de a le utiliza în mod creator, transformându-le într-o formă de exprimare complexă și profundă.

Ce a reprezentat David Wark Griffith în istoria filmului? A reprezentat părintele limbajului

cinematografic articulat, transformând tehnici deja cunoscute precum prim-planul, alternarea acțiunilor și montajul paralel într-o formă de exprimare complexă și coerentă. El a creat sintaxa cinematografică, oferind structură și ritm narațiunii vizuale și deschizând drumul către folosirea montajului ca instrument de transmitere a ideilor și emoțiilor. Prin utilizarea inovatoare a tehnicilor de montaj, Griffith a influențat profund școala cinematografică sovietică, devenind un model de inspirație pentru regizori precum Serghei Eisenstein.

Un regizor adevărat este capabil să transforme filmul într-un limbaj articulat, capabil să comunice idei complexe, prin utilizarea conștientă a tehnicilor de montaj.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Ce anume limitează calitatea influenţei tale?

On Aprilie 01, 2009

Leadershipul se aseamănă cu o aplicaţie web de gestiune care nu trebuie să se blocheze sau să genereze "erori de sistem" ce conduc la întreruperea execuţiei comenzilor sau a unui proces de calcul.

"Ludovic al XIV-lea a fost protectorul scriitorilor Corneille, Moliere, Racine şi al muzicianului Lully. Nu a pus prea mult preţ pe codul moral al acelor vremuri, având numeroase amante. Dar după moartea soţiei lui, în 1683, s-a căsătorit cu o văduvă pioasă, doamna de Maintenon, care l-a încurajat să se aplece mai mult spre religie. Astfel, Ludovic a început să poarte cu el peste tot o cărticică de rugăciuni şi un rozariu. Dezastrele din războaie şi moartea mai multor urmaşi au cauzat multă durere. Monarh absolut, obsedat de grandoare şi lăudat de curteni, Ludovic s-a izolat de oamenii simpli şi la moartea sa, în 1715, când trupul neînsufleţit îi era transportat la St. Denis, mulţimea l-a apostrofat, batjocoritoare." (Brian Mooney - Mari lideri)

Această scurtă relatare a vieţii celebrului monarh, ne aduce în prim plan o singură învăţătură: grandoarea nu este o muncă ce se bazează pe valoarea adăugată adusă atât de către mijloacele de producție, de către capitalul uman. Ci, mai degrabă, este ca o loterie în care trebuie să ai grija cui încredinţezi datele tale. Căci, într-o zi jucătorul care nu a avut destule jetoane pentru a da "call", a tras un loz necâştigător şi şi-a dat astfel viaţa.

Ei bine, poţi influenţa în bine modul în care te percep ceilalţi oameni, doar dacă te ridici la înălţimea idealurilor lor spirituale şi morale, doar dacă nu blochezi încercarea lor de a se adapta unui context nou. Este vorba despre încercarea lor de a se vedea ei înşişi ca fiind cumva parte dintr-un întreg care nu se uzează, iar acţiunile lor, fără de care întregul ar fi întrerupt, trebuie să conducă la o mai mare implicare şi o preocupare mai serioasă pentru ordine, pentru calitate, pentru îndeplinirea obiectivelor.

Din clipa când liderul stabileşte o legătură cu oamenii, şi până când izbuteşte să stabilească raportul exact dintre orizontul lor şi al lui, poate trece un timp destul de lung. Iar lui îi revine cea mai dificilă sarcină în această perioadă de tranziţie spre un nivel mai înalt de performanţă deoarece trebuie să pună în acord interesele lui şi a lor, facilitând transmiterea valorilor şi a idealurilor sale, aducând dovezi de eficienţă a leadershipului său, dezvoltând acea iniţiativă menită să pună în valoare personalitatea sa plină de curaj şi de înţelepciune – acea personalitate care trebuie să ocupe un loc de cinste în viaţa lor şi să-şi extindă cercul influenţei aplicând o strategie de dezvoltare care să dea undă verde iniţiativelor sale.

Leadership: Puterea ta de influenţă este limitată de situaţiile cărora trebuie să le faci faţă prin poziţia importantă pe care o ocupi, deoarece încerci să construieşti firul evenimentelor în ordinea dorită de tine?

Ce anume limitează calitatea influenţei tale? Puterea ta de influenţă este totdeauna limitată. Fiindcă situaţiile cărora trebuie să le faci faţă prin poziţia importantă pe care o ocupi, rămân, practic, nenumărate, ca să nu spun infinite. Oricât ai fi de capabil şi de strălucitor în arta persuasiunii, nu vei putea să imprimi categoric, fără ezitare, fără a-ţi fi contestate deciziile – o finalitate corespunzătoare nivelului tău de aşteptări, şi să construieşti firul evenimentelor în ordinea dorită de tine.

Întotdeauna cineva se va opune, cineva nu te va accepta ca lider. Dar realitatea este că refuzul face parte din arta conducerii, fiind o componentă de bază a formării tale ca om. Leadershipul este dinamic, şi se modifică în funcţie de relaţiile existente între tine şi ceilalţi

oameni. Tu la ce nivel de relaţionare te afli cu celelalte persoane din jurul tău?

Ceea ce am observat în general la lideri este că fiecare îşi face propriul set de reguli referitoare la relaţiile pe care le stabileşte. Dar resursele personale şi posibilităţile de a le întreţine sunt, de asemenea, inepuizabile. Cu alte cuvinte, este greu să stabileşti o relaţie, e greu să fii acceptat de oameni, dar odată ce ai reuşit acest lucru, poţi cu uşurinţă să găseşti numeroase moduri de a optimiza şi amplifica dezvoltarea lor.

De aceea, construirea unei atitudini de conştientizare, a unei atitudini care te menţine în contact cu tine însuţi, apoi cu ceilalţi oameni, trebuie să facă parte din obiectivele tuturor orientărilor tale. Este meritul tău acela de a fi sesizat că oamenii au nevoie de tine, de resursele tale de cunoaştere, de credinţă, de încredere. Dar ei trebuie să se bazeze pe ei înşişi după stabilirea relaţiei, ei au nevoie să se simtă creativi, adică în stare să facă faţă oricărei situaţii prin care trec. Si asta numai prin ceea ei ce sunt (şi ar putea fi) în fiecare moment.

Dar pentru asta, mai întâi de toate, ei trebuie să-ţi recunoască poziţia şi să fie dispuşi să accepte să investeşti în ei timp, răbdare şi energie emoţională.

Toate sensurile spre care se îndreaptă oamenii din jur duc la tine, chiar dacă felul cum îţi construieşti atitudinea faţă de sine nu este îndreptată spre împărtăşirea valorilor de care dispune leadershipul tău?

Aşa cum un arbitru trebuie să aplice sancţiuni, cu toată promptitudinea, în spiritul adevăratului fair-play, atunci când partida nu se desfăşoară în limitele regulamentului – tot astfel liderul, ca să mărească încrederea oamenilor şi capacitatea lor de a-l accepta în fruntea lor, trebuie să exprime ceea ce este caracteristic pentru ei – adică trebuie să aplice acea hotărâre, acea soluţie, acea metodă de a le reda şi susţine idealurile (în spiritul adevăratului fair-play) şi de a-i ridica la un nivel mai înalt.

Construirea unei atitudini corecte faţă de sine şi faţă de relaţiile pe care le stabileşti nu este un obiectiv privilegiat, ci necesar. Toate sensurile spre care se îndreaptă oamenii trebuie să ducă la tine. Fiecare mod de gândire pe care ei şi-l formează trebuie mai întâi branşat la gândirea ta, deci trebuie trecut prin "atelierul" leadershipul tău. În consecinţă, merită îndreptate eforturile spre împărtăşirea valorilor de care dispune leadershipul tău, sugerând oamenilor aplecarea către esenţa bine conturată a leadershipului tău.

Dacă împărtăşeşti o viziune propriei tale echipe, şi observi reacţii diferite, din ce cauză crezi că se întâmplă acest lucru? Pentru a te apropia de oameni este necesar ca viziunea ta să fie unanim acceptată, şi astfel toate drumurile lor vor converge către tine. Nu uita că nimeni nu ajunge la ceva măreţ dacă oferă foarte puţin. Nicio echipă nu devine performantă fără ca liderul să facă sacrificii şi fără să dea ce are mai bun.

Leadershipul este reprezentat de lider + oameni, de oameni + lider. Calitatea leadershipului este dependentă de lider şi de oamenii conduşi de el. Iar leadershipul performant este conferit de oameni şi de lider.

Poţi să-i convingi pe oameni să respecte îndatoririle faţă de leadershipul tău, printr-un exemplu personal care aduce în conştiinţa lor povestea fabuloasă a unei viziuni care într-adevăr afectează istoria într o modalitate practică și concretă?

Ai împărtăşit vreodată o viziune propriei tale echipe şi ţi s-a întâmplat să vezi reacţii diferite? Din ce cauză crezi că s-a întâmplat acest lucru? Ca să-i conduci mai eficient pe oameni trebuie să te apropii moral şi emoţional de ei.

Trebuie să obţii mai întâi permisiunea oamenilor de a-i conduce, sau te pui singur în fruntea lor? Răspunsul este destul de evident. Este nevoie de timp, efort şi de angajament pentru a dezvolta relaţii pozitive cu cei din jur, nu poţi să treci direct la un nivel înalt dacă nu ai parcurs celelalte nivele de relaţionare. Poţi menţiona cel puţin o cauză care ar putea împiedica progresul calitativ al leadershipului tău?

Tu cum abordezi o problemă de interes comun? Fiindcă nu te vei putea ridica la un nivel superior, nu vei putea să-ţi măreşti puterea de influenţă dacă oamenii din jur te abandonează, sau dacă nu-ţi acceptă hotărârile. Este ca şi cum ai dactilografia în dublu exemplar un raport important, dar îţi scapă anumite litere – care schimbă sensul frazelor şi înţelesul conţinutului respectiv, ceea ce face ca raportul să fie anulat.

1.Tu generezi erori de claritate în gândire şi acţiune? Sunt oamenii nemulţumiţi de felul cum îţi exprimi convingerile şi felul cum îţi etalezi calităţile? Blochezi orice punte de comunicare cu oamenii, anulând orice punct de vedere al lor?

2.Excluzi orice chestiune de interes comun, care ar putea să-ţi afecteze şi ţie şi lor dezvoltarea? Întâmpini dificultăţi în a le transmite propriile coordonate de acţiune şi de dezvoltare?

3.Conţinutul de valori al leadershipului tău zădărniceşte orice tentativă de a păstra intactă relaţia cu oamenii din jur?

Leadershipul se bazează pe interacţiunea dintre lider şi cei care îl reprezintă, deci se bazează pe interdependenţa şi coeziunea dintre ei. Leadershipul poate fi reprezentat printr-un cerc, în care razele sunt date de interacţiunea dintre lider şi grup – care trebuie să fie dominantă între centrul cercului, unde se situează liderul şi perimetrul cercului format de grup. Exemplul personal, dar şi capacitatea liderului de a stimula performanţele colectivului prin diferite mijloace sunt esenţiale în lupta pentru îndeplinirea scopurilor propuse.

Relaţiile pe care le dezvolţi cu ajutorul influenţei sunt asemenea unei cărţi care costă mai puţin decât patru cărţi de acelaşi fel, cu singura condiţie ca acea carte să fie citită şi recitită cât mai des.

Calitatea influenţei tale poate fi limitată de felul cum îţi exprimi convingerile şi de felul cum îţi etalezi calităţile într-un context în care orice pas poate fi greşit. Nu uita ce-am scris mai sus: ca să măreşti încrederea oamenilor şi capacitatea lor de a te accepta în fruntea lor, trebuie să exprimi ceea ce este caracteristic pentru ei – adică trebuie să aplici acea hotărâre, acea soluţie, acea metodă de a le reda şi susţine idealurile (în spiritul adevăratului fair-play) şi de a-i ridica la un nivel mai înalt.

Source: https://neculaifantanaru.com/ce-anume-limiteaza-calitatea-influentei-tale.html

Ce anume te motivează cu adevărat?

On Februarie 13, 2011

Degeaba înţelegi leadershipul, dacă nu ştii să te foloseşti de esenţa lui.

Eşti eficient în zonele pe care ai nevoie să le înzestrezi? Înzestrarea ta cu acele calităţi care pot face leadershipul să funcţioneze continuu, la maximă capacitate, cere angajare. Cu cât drumul înzestrării tale este mai lung şi mai greu, cu atât va da roade mai bune pe termen lung. Este nevoie de timp şi efort din partea ta, fiindcă însuşirea şi dezvoltarea lor nu se poate deprinde de la alţii. Este ca şi cum te-ai uita la o emisiune despre fitness. Nu-i de-ajuns să-i priveşti pe alţii cum se antrenează, ci trebuie să faci tu însuţi sport pentru a slăbi, nu-i aşa?

Un lider care caută să exceleze în rolul pe care îl are de interpretat în mijlocul oamenilor, nu uită cât de importantă este analiza calităţilor sale prin prisma propriei sale personalităţi, a propriei viziuni, şi prin adoptarea unei atitudini mentale potrivite.

Însă, dorinţa de face performanţă trebuie să fie dublată de adaptabilitate şi acceptarea limitelor impuse de rolul de lider. Orice lider este responsabil de propriul său randament, şi trebuie să accepte consecinţele rezultatelor sale atunci când acestea nu-l ridică la rangul de performer.

Leadershipul vizează anticiparea unei situaţii pe care o construieşti în mintea ta atunci când aştepţi un rezultat, fără să te expui unei "transparenţe" excesive.

Vei putea să stabileşti legături solide cu ceilalţi oameni numai dacă găseşti puncte comune cu ei, numai dacă te concentrezi asupra tuturor aspectelor care prezintă importanţă pentru ei. Vei putea câştiga încrederea oamenilor numai dacă sădeşti în conştiinţa lor interesul tău viu faţă de adevărata ta valoare. Să ştii să te autoevaluezi, să te cunoşti foarte bine, să-ţi anticipezi corect reacţiile şi deciziile este o artă care, mânuită cu îndemânare, poate la rândul ei să-ţi crească potenţialul. Sau, dimpotrivă, poate să ducă la diminuarea încrederii în tine, şi deci la manifestări şi reacţii nedorite.

Ca lider, sau ca viitor lider, nu-ţi vei putea impune calităţile şi experienţa dacă nu adopţi o atitudine constructivă, matură şi responsabilă în momentele când nu mai eşti atât de sigur pe tine. Ceva te împiedică să-ţi dovedeşti excelenţa? Tu adopţi o atitudine constructivă atunci când îţi este pus la grea încercare caracterul?

Culoarul îngust spre culmile desăvârşirii exprimă drumul spre performanţă, presărat şi de bucurii dar şi de obstacole uneori greu de trecut şi care îţi pun la grea încercare tenacitatea, voinţa şi abilităţile. Iar acest "culoar" se poate înfunda şi îţi poate defavoriza imaginea personală dacă nu te schimbi într-un mod pozitiv, sau dacă îţi neglijezi mintea şi sufletul.

Culoarul îngust spre desăvârşire se aseamănă cu acele antrenamente din patinajul artistic când pentru a reuşi executarea unei figuri deosebite, de nota 10, cazi de nenumărate ori, te loveşti, te răneşti chiar. Dar dacă vrei să fii olimpic, nu te dai bătut. Depinde de tine şi de tenacitatea ta să străbaţi acest drum sinuos presărat cu obstacole, să te strecori prin culoarul îngust ce te conduce spre desăvârşire şi să devii un lider.

Esenţa leadershipului este să fii în stare să înţelegi semnificaţia şi consecinţele rezultatelor pe care le poţi obţine în favoarea performanţei personale, dar în planul

anticipării unei pierderi cu toate consecinţele sale.

Ceea ce contribuie la prestigiul leadershipului tău este acea finisare a esenţei fiinţei tale care, modelată în timp cu grijă şi fineţe, va contribui la declanşarea unor acţiuni constructive, la impactul pozitiv al sistemului tău de valori. O insuficienţă sau o absenţă a deciziilor care se impun a fi luate în momentele de slăbiciune, poate diminua abilitatea şi dispoziţia de a te ocupa de acele aspecte definitorii ale caracterului tău pe care se sprijină stilul leadershipului tău.

Ca să dai expresie leadershipului pe care îl practici, pentru ca leadershipul să se preteze ideal structurii personalităţii tale, trebuie să îmbini foarte bine elementele "team lider" + "team player", trebuie să îmbini perfect capacităţile mentale cu cele fizice, emoţionalul cu acţiunea, şi totodată motivaţia ta cu rolul pe care îl ai de îndeplinit.

Aşa cum diabetul zaharat este cauzat de o insuficienţă a secreţiei de insulină de către pancreas, tot astfel o abordare greşită a interacţiunii cu oamenii, care depinde direct de forţa ta psihică şi emoţională cât şi de proprietăţile leadershipului tău (precum flexibilitatea şi capacitatea de relaţionare), poate cauza o insuficienţă a funcţiilor de menţinere şi continuă îmbunătăţire a calităţii vieţii profesionale.

Spuneam într-unul din articolele mele că tot ceea ce poate da mai bun un om din el însuşi nu trebuie epuizat, ci valorificat la maximum. Valoarea unui individ înzestrat cu acele calităţi şi particularităţi ideale care îi permit să-şi asigure un rol de referinţă în palmaresul de invidiat al carierei sale - se aseamănă cu un sistem de operare proiectat să funcţioneze la fel, atât pe desktop, cât şi pe telefon sau tabletă.

Fiecare astfel de individ este înzestrat cu un "sistem de operare" care facilitează mai bine progresul propriei evoluţii, prin aprovizionarea permanentă a fluxului de comunicare între trăsăturile, competenţele şi motivaţia sa - trei elemente principale care, conectându-se concomitent, îi optimizează valoarea.

Leadership: Poţi să-ţi ajustezi atitudinea după valorile pe care le preţuieşti şi în care crezi, în aşa fel încât să trăieşti în acord cu tine la nivel de circumstanţe în care poţi avea un rezultat neconcludent?

Leadershipul este ca o carte pe care degeaba o citeşti, dacă nu o înţelegi. Şi degeaba o înţelegi, dacă nu ştii să te foloseşti de esenţa ei. Esenţa leadershipului eşti tu. De tine depinde felul cum gândeşti, felul cum reacționezi în fața unei situații, de tine depinde felul cum te evaluează ceilalţi. Depăşirea unui impas (de orice natură, fizică, psihică, emoţională) presupune, desigur, o cât mai profundă autocunoaştere, capacitatea de a conştientiza ce se întâmplă cu tine, sau poate să schimbe contextul în care acţionezi.

Dar după autocunoaştere, pasul următor este schimbarea - adică folosirea tuturor lucrurilor pe care le ştii pentru a te reinventa, pentru a trăi altfel, mai în acord cu tine. Schimbarea este, deci, una personală şi se bazează pe dispoziţia ta în diverse circumstanţe în care eşti pus.

Nu poţi deprinde principiile unui leadership eficient, dacă nu ştii să-ţi ajustezi atitudinea după valorile pe care le preţuieşti şi în care crezi. Orientarea ta accentuează utilitatea unor "reţete" de schimbare a atitudinii, de gestionare a relaţiei dintre fizic, psihic şi emoţional, astfel încât să obţii un echilibru emoţional, astfel încât să ai reacţii potrivite în fiecare situaţie, să îţi poţi controla toate formele de manifestare.

Leadershipul tău va funcţiona şi ca urmare a rezultatelor tale, dar şi în funcţie de echilibrul

tău emoţional, fizic şi psihic – care ţine de temperamentul tău. Eşti un om puternic dar care în momentele dificile se pierde, se precipită, nu mai reuşeşte să-şi controleze reacţiile? Sau eşti un tip spontan, asemenea actorului Puiu Călinescu? Ai întotdeauna cele mai potrivite reacţii?

Leadershipul înglobează acea atitudine matură şi responsabilă manifestată în momentele când nu mai eşti atât de sigur pe tine, în încercarea de a da un sens mai înalt menirii tale.

Ce anume te motivează cu adevărat? Să fii desăvârşit într-un domeniu care şi-a pierdut total direcţia, sau să îţi alegi o direcţie în viaţă care să îţi transforme experienţa de muncă relevantă într-o experienţă de învăţare?

Desăvârşirea în orice domeniu se obţine în timp şi depinde în mare măsură de temperamentul tău, de educaţia ta, dar şi de dorinţa ta de a deveni un performer, de a te autodepăşi şi de a da tot ce este mai bun societăţii, oamenilor din jurul tău. Sau preferi să fii un anonim trecător prin viaţă? De tine depinde cum te strecori prin culoarul îngust spre culmile desăvârşirii – culoar presărat cu obstacole pe care mulţi vor să-l străbată, în care mulţi se hazardează să se angajeze, dar numai unii ajung la finiş, acolo unde şi-au propusă de la început să ajungă.

Ce capriciu bizar bântuie sufletul acestui muribund?

On Noiembrie 03, 2013

Decizia de a te accepta drept un confident discret al oamenilor este o formă de a vedea cum reacţionează ei, de a le cunoaşte limitele şi de a afla până unde pot ei merge fără să le zdruncini convingerile.

- Iată, deci, ce m-a determinat să te consult, continuă Samuel. Ei bine, Julius crede că va muri curînd şi mă tem că are dreptate - şi ar vrea înainte de a muri, să aibă măcar bucuria de a te numi soţia lui.

- Soţia lui? murmură Frederique.

- Da. îţi dai seama ce capriciu bizar bântuie sufletul acestui muribund? Ştiu bine că nu-ţi cere absolut nimic altceva decât să-i continui afecţiunea filială pe care i-o dăruieşti şi acum. Ştiu bine că te va respecta ca pe fiica sa. Dar eu, care te iubesc, eu care am avut şi mi-am exprimat înaintea lui Julius această dorinţă care înseamnă viaţa mea, nu pot îndura uşor ca altcineva, fie şi un prieten pe moarte, să ofere înaintea mea numele său celei care a făgăduit să-l poarte pe al meu.

- Ţi-am făcut o promisiune, da, spuse încet Frédérique şi te asigur că mi-o voi ţine. Sunt a dumitale şi n-aveai nevoie să mă consulţi în privinţa răspunsului către domnul von Eberbach. Refuz categoric orice propunere din partea dumnealui.

Leadership: Eşti în stare să schimbi ceva la modul tău de a te poziționa și de a acționa în contextul de asumare a unei dualităţi (reconciliate cu ea însăşi), încât ceea ce te împlineşte să nu impieteze drepturile şi convingerile celorlalţi?

- Da, eşti un înger, zise Samuel; dar am eu dreptul să abuzez de generozitatea ta şi pot eu răspunde devotamentului tău cu egoismul meu? Trebuie oare ca, în schimbul fericirii mele, două fiinţe să sufere? mai ales când aceste două fiinţe sunt omul pe care-l iubesc ca pe un frate, şi femeia pe care o iubesc mai mult decât ca pe o soră? Nu se cuvine oare să renunţ, evitând riscul de a fi considerat un nemernic, la o fericire care lui i-ar aduce moartea, iar ţie sărăcia?

Se opri o clipă, de parcă s-ar fi străduit să-şi adune forţele necesare unui sacrificiu şi reluă:

- Prietenul meu este pe moarte. Nu mai trăieşte decât pentru această supremă speranţă. A i-o nărui, înseamnă a-i nărui existenţa. O adevărată crimă. Să-i alungi acest gând? Cu neputinţă. Ţine la căsătorie cu încăpăţinarea aceea specifică doar copiilor şi muribunzilor. Prietenia mea se înfruntă cumplit cu dragostea mea. Simt că este aproape un act criminal să respingi unui biet suflet ce se va stinge, fericirea care nu-i face rău nimănui în această lume, dar care l-ar ajuta pe el să plece cu un surâs în lumea cealaltă.

Leadership: Poţi să găseşti o altă modalitate de a comunica o realitate, prin apartenenţa la o aceeaşi realitate exprimată diferit?

Gândurile şi necesităţile noastre materiale, dacă se întrepătrund în dezvăluirea formelor de manifestare ale fenomenului "fericire", aşa cum o atestă relaţia celor două personaje din romanul lui Dumas, pot duce la schimbarea atitudinii despre viaţă. Şi nu numai atât. Ideea şi

fenomenul schimbării apar în viaţa oamenilor atât în modul de a-şi mărturisi sincer apăsătoarele pasuri ale inimii, cât şi în modul de a aborda o realitate care, chiar dacă doare, chiar dacă provine dintr-o exasperare a sensibilităţii, chiar dacă caută aventura în toate ipostazele ei, creează o personalitate plină de fermitate şi maturitate.

Aici intervine şi fenomenul dualităţii, conflictul dintre real şi latent, un exemplu de opoziție sau contrast între două aspecte ale ceva, un văl ce ți se ridică de pe ochi și înțelegi lumea exact așa cum este ea. Vreau să spun că atunci când îşi destăinuie gândurile, omul este cu adevărat el însuşi, pe când în viaţa de zi cu el este doar o mască care se mândrește cu o compoziție superbă și cu un efect deosebit.

Or aşa cum scria cineva pe o pagină web, "în relaţia de cuplu dualitatea merge până acolo încât partenerul de viaţă simte în permanenţă că nu ştie pe cine are pe lângă el, ceea ce uneori nu este un lucru atât de rău, căci nu te poţi plictisi niciodată, şi ai în permanenţă în faţă o nouă provocare. În principiu, forțele opuse aspiră permanent spre o reconciliere care să le scoată din separare și să le înalțe din nou în unitatea din care au coborât."

Leadershipul oglindeşte imaginea aprinsă în mintea omului stăpân pe instinctele sale, care nu se poate umili când îşi destăinuie gândurile, intenţiile şi sentimentele. Asta îl face unic și determinabil (mai ales în reguli, comportamente și valori), îl face deținător al unei realități care are o dimensiune proprie și particulară.

Ce capriciu bizar bântuie sufletul acestui muribund? Cred că dorinţa de a fi iubit, fără a fi nevoie să te califici pentru a fi acceptat, este un capriciu de care nu vei putea profita la maximum mai târziu așa cum ţi-ai dori, un capriciu de care poţi oricând să te dispensezi dacă observi că ceva nu îţi convine.

Bine sublinia scriitorul Gerard Lele: "Dependenţa este acea nevoie imperioasă de a fi iubit fără niciun moment de slăbiciune sau de absenţă, iubire fără de care individul se îmbolnăveşte, slăbeşte, nu mai trăieşte, nu mai există. Dependentul are mai multă nevoie de a fi iubit decât de a da iubire, iar nevoia îi este insaţiabilă; este ca un sac fără fund care cere fără încetare să fie umplut. Totul se petrece ca şi cum acesta nu s-ar iubi şi i-ar cere celuilalt să-l iubească în locul lui. Revendicările sale riscă să-l epuizeze pe partener."

*** Notă:** Alexandre Dumas - *Mâna providenței* , Editura Alutus, 1993

Ce este dincolo de linia văzutului?

On Octombrie 28, 2024

Creația devine un răspuns la chemările sufletului, atunci când fiecare pas pe care îl faci urmează conturul unei viziuni ce transcende materialul.

Mi-am dat seama că singura cale de a face artă este să te cufunzi complet în trăire, printr-un fel de transformare continuă, autoimpusă, cu acțiune purificatoare. Oana Fântânaru, sora mea, este un exemplu de dedicare absolută a artei, întrucât își lasă amprenta personală asupra fiecărui pas, pe măsură ce își depășește limitele, atât fizice, cât și sufletești. Încă mă întreb dacă nu cumva arta, forță neobosită cu care se identifică profund, își revendică biruința asupra întregii ei ființe, înainte ca ea să atingă culmile artei.

Anul acesta a câștigat un loc pe podium la aproape toate semi-maratoanele montane din România. Cu fiecare potecă străbătută, cu fiecare vârf cucerit, pasiunea ei nu doar că se adâncește, ci se reconfigurează, devenind o "revelație continuă" – traseele montane nu mai sunt doar spații de efort fizic, ci sanctuare, locuri de adunare a minții unde își regăsește autenticitatea. Propriu-zis, ea hoinărește între dorința de a învinge limitele fizice și chemarea misterului ce se ascunde în acele locuri sălbatice, explorând nu doar terenul, ci și propriile temeri și aspirații.

Purificarea prin artă necesită abandon total, pentru ca esența să fie descoperită și exprimată, mai ales pe fondul unei curse intense, istovitoare, dar și revelatoare. Munții nu sunt doar simple obiective geografice, ci oglinzi spirituale, fiecare piatră fiind un simbol al obstacolelor ce trebuie depășite. În fiecare moment când se simte "tentată de comoditate", Oana se lasă purtată de dorința de a descoperi ce este dincolo de linia văzutului, asemenea unui explorator care nu se mulțumește doar cu hărțile disponibile, ci vrea să deseneze altele noi cu puterea trupului ei de a se exprima liber, cu mișcări variate, complexe, executate artistic prin armonia dintre forță și grație, prin succesiuni de salturi și întinderi pline de grație, prin fuziunea dintre tehnică și spontaneitate.

Leadership: Poți recunoaște în fiecare efort pe care îl depui un semn divin, o chemare către o dimensiune spirituală superioară, care îți transformă profund ființa într-un receptor al unei revelații mai înalte?

Desigur, dincolo de linia văzutului este acea dimensiune a spiritului eliberat de constrângerile fizice și mentale, plecând de la considerentul că: "numai prin depășirea limitelor cunoscute ne putem găsi autenticitatea." Când participă la concursuri, este ca și cum fiecare pas al ei pe cărările muntelui devine o pensulă invizibilă, pictând cu sudoare și determinare pe pânza infinită a naturii. "Șoaptele pietrei ancestrale" răsună în fiecare dintre mișcările ei, transformând simpla alergare într-un ritual sacru al devenirii. Pas cu pas, își depășește nu doar limitele trupești, ci și granițele invizibile ale propriei conștiințe.

Asta rezonează cu ceea ce tocmai am citit pe Wikipedia:

Scriitorul creștin Lactantius (cca. 240 – cca. 320) povestește că în ajunul bătăliei Constantin cel Mare a avut un vis în care i s-a spus că înainte de a porni la luptă să înscrie pe scuturile soldaților semnul ceresc al lui Dumnezeu - caeleste signum dei. Probabil monograma chi-rha (litera X traversată de litera P). Dar Eusebius din Cezareea în lucrarea sa "Viața lui Constantin" - "Vita Constantini" povestește despre apariția pe cer la miezul zilei, deasupra soarelui, a unei cruci luminoase împreună cu inscripția In hoc signo vinces ("Sub acest semn vei învinge"). Crucea i-ar fi apărut lui Constantin, dar și armatei sale, pe când erau în Galia în drum spre Peninsula Italică. Noaptea i s-ar fi arătat Christos care i-ar fi poruncit să facă

un steag cu semnul văzut.

Revelația autenticității se manifestă prin semne ce transcend realitatea imediată, fie că sunt scrise pe cer sau în efortul purificator al alergării montane, transformând fundamental natura celui care o primește. Pentru Constantin, semnul divin a venit sub forma unei cruci strălucitoare pe cer, în timp ce pentru Oana, revelația se manifestă în momentele de fuziune perfectă între tehnică și spontaneitate. În ambele cazuri, depășirea limitelor fizice devine o poartă către o dimensiune spirituală superioară. Oana trebuie să treacă dincolo de limitele fizice pentru a atinge momentele de iluminare în alergare, la fel cum Constantin a trebuit să-și depășească vechile credințe pentru a accepta semnul creștin.

Leadership: În momentele de confruntare a limitelor fizice, când traseele abrupte și efortul suprem îți oglindesc sufletul, cum îți poți atinge viziunea prin autenticitate?

În fiecare pas calculat, *en cada mirada lanzada sobre la línea del horizonte*, Oana realizează o operă de artă în care fiecare element este pe deplin organizat, traseul devenind o metaforă a călătoriei sale interioare. Arta ei, marcată de o surprinzătoare precizie, oferă sens unui parcurs imortalizat în memoria muntelui și a privitorilor, ca pe o scenă pe care fiecare detaliu a fost orchestrat cu finețe și pasiune. Aș spune că este o artă a echilibrului, în care sora mea reușește să mențină atracția deosebită a înălțimii și a tăcerii, dominând totuși imaginea în întregime, impunând o prezență impunătoare, atotstăpânitoare. Toți sunt cu ochii pe tine când treci prima linie de finish, dar tu privești numai în tine când simți că întreaga cursă a fost, de fapt, o reîntoarcere la esența ta.

Cu siguranță, fiecare privire aruncată spre vârfuri înseamnă o aprofundare a propriei arte. Totul are loc în spațiul dintre revelație spirituală și depășirea limitelor fizice. Aici, în arta Oanei de a alerga pe cărările muntelui, cu o nemaipomenită grație, săltând pașii ca și când ar trece pe un fir nevăzut între cer și pământ, ies la iveală, cu elementară forță, tendințe noi de îmbinare a mișcării cu meditația. Acestea sunt simptomatice pentru orientările decisive ale picturii moderne, în care sufletul se deschide către privitor fără mască sau iluzie. De fapt, Oana este întruchiparea noului tip de artist – un vizionar aparte, expus unei categorii în care simplitatea se întâlnește cu profunzimea, unde imaginea dezvăluie fragmente din universul interior.

În acest sens, elementele artei Oanei nu provin din sfera publică a vieții, ci derivă dintr-o zonă profund subiectivă și individuală: ecoul visului de a deveni un instantaneu al autenticității pure îi străbate fiecare fibră. Pentru prima oară, un artist, fără recurgerea la travestiri sau pretexte, reușește să dea formă vizibilă unui adevăr pur, rațional, dar născut din cele mai profunde trăiri.

În inima naturii, în mijlocul dealurilor și munților, întâlnim un artist care vede imaginile visului ca fiind vrednice să fie așternute pe pânză, transformând traseul montan într-o galerie în aer liber. Semnele călăuzitoare pentru a învinge au fost peste tot, ea le-a urmat și a câștigat de fiecare dată. Claritatea viziunii interioare ghidează pașii fizici spre conturarea unei imagini desăvârșite, spre întruparea unei imagini perfecte, spre revelarea unei imagini a autenticității.

Leadershipul presupune să îți recalibrezi percepția, transformându-ți credințele în repere de ghidare autentică. Două dintre aceste repere sunt: încrederea neclintită în viziunea ta și respectul pentru diversitatea perspectivelor.

Ce este dincolo de linia văzutului? Este o dimensiune în care visul și realitatea se contopesc într-o imagine a autenticității pure, unde artistul și arta devin unul. Este o chemare spre artă, o chemare spre exteriorizarea sentimentelor cu ajutorul imaginii reîmprospătate în memoria lumii, dar și un refugiu al celor mai adânci reflecții, unde idealul artistic își găsește expresia

deplină.

Source: https://neculaifantanaru.com/ce-este-dincolo-de-linia-vazutului.html

Ce este dragostea în contextul semnificației sinelui?

On Martie 4, 2008

Încearcă să captezi esența unui moment, fără a te limita doar la ce ai văzut sau auzit separat, încât percepţia ta să producă impresia de "nesfârşit".

Se simţea gol şi nu ştia de ce. Ca şi cum căldura trupului i s-ar fi scurs încet, prin piele, ca şi cum sângele lui ar fi vrut să se sprijine de ceva ce nu era acolo şi se prăbuşea mereu, mereu, într-un gol. Golul acesta este ca o mână ce se desprinde din întuneric, vrând să te cuprindă pe de-a dreptul. Era dragoste? Da, dragoste. Cum mânuia ea cuvântul ăsta, gândi el. Fără să gândească, ca pe un pahar gol. Îl umplea cu ceva, căreia îi dădea numele de dragoste. Cu câte alte lucruri frumoase fusese umplut înainte! Cu teama de a fi singura - cu o tendinţă spre un alt eu - cu reflecţia plină de strălucire a unei fantezii - dar ce ştia ea cu adevărat? Nu era o prostie ceea ce spusese el, cu îmbătrânitul împreună? Nu era ea mult mai justa în spontaneitatea ei? Şi de ce stau eu aici, într-o noapte de iarnă, între războaie, şi debitez cuvinte ca un profesor? De ce rezist în loc să mă confund cu însăşi neîncrederea?

Leadership: Poţi fi un exemplu viu al modului în care timpul și circumstanțele pot transforma percepțiile și sentimentele, promovând valorile conceptului de "totul converge spre măreție"?

Distanţarea tot mai fermă dintre semnificaţia ideală a dragostei şi semnificantul Sinelui care nu-şi găseşte liniştea decât prin căldura trupului, sporește nuanţa gândirii de tip "totul converge spre măreţie" şi duce la intensificarea elaborării unor idei din ce în ce mai generale, precum ideea ca persoana pentru care azi ai sacrifica orice s-ar putea, peste câteva luni, să te facă să traversezi strada (sau librăria) ca s-o eviţi.

Istoria omenirii este plină de astfel de exemple eronate. În vreme ce, în structura semnalului pe care îl generează sentimentul de ataşament, golul şi plinul, semnificaţia și semnificantul nu sunt încă diferenţiate, în structura umanului, deoarece semnificaţia nu se îndepărtează din ce în ce mai mult de semnificant. Semnalul aparține naturii, semnul aparține dorinţei.

Iată trei valori umane care ar putea promova acest conceptul de "totul converge spre măreție"

Perspectiva pozitivă: Trebuie să ai o viziune optimistă asupra vieții și a circumstanțelor. Prin gândirea pozitivă și concentrarea pe aspectele bune ale experiențelor și provocărilor, vei putea vedea fiecare eveniment sau obstacol ca pe o oportunitate de creștere și dezvoltare personală.

Perseverența: Atunci când persişti în fața dificultăților și nu renunți la obiectivele propuse, vei aduce la viață ideea că fiecare efort depus contribuie într-un fel la un rezultat final mai măreț. Prin perseverență și hotărâre, demonstrezi că drumul către succes poate fi dificil, dar că fiecare pas înainte este un pas către o realizare mai mare.

Empatia și colaborarea: Înțelegerea și sprijinirea celor din jurul tău sunt esențiale pentru promovarea ideii că "totul converge spre măreție". Prin colaborare și empatie, poţi crea conexiune profundă cu cineva pentru a depăși obstacolele și pentru a atinge obiectivele comune, aducând astfel la viață ideea că toate eforturile individuale contribuie la un rezultat colectiv mai măreț.

Leadership: Cum evaluezi impactul pe care îl are libertatea de exprimare asupra

dezvoltării personale, în contextul explorării emoțiilor care te fac să te simți viu în cadrul dimensiunii autenticității?

Dragostea este, într-adevăr, un cumul de emoţii şi gândiri prin care oamenii își reglează relațiile dintre ei în societate, mai ales că viaţa nu-ţi oferă întotdeauna mari şanse de a fi fericit. Uneori e doar o iluzie. Însă, făurind unealta potrivită, precum vorbirea cu un ton sufletesc deosebit, sau prin gesturi fine, omul a devenit singura ființă capabilă să dea naturii sale semnificaţii alese, profunde, aparte. Fiind un mijloc de comunicare şi de elaborare a informaţiei emoţionale, semnul iubirii unește în și prin el materia și ideea următoare: "tot ce este gol poate fi umplut cu ceva care durează". Semnul acesta este important nu prin materia sensibilă pe care o prezintă, nu doar prin gesturi, mici atenţii şi cuvinte şoptite într-un sărut, calm, cu infinite nuanţe de înţelesuri şi interpretări, ci prin ideea că sufletul reprezintă punctul de atracţie cu adevărat important într-un cuplu.

Dragostea, redată printr-o conexiune profundă și autentică cu esența noastră interioară, o îmbinare a inimii noastre cu a altora într-un mod care ne permite să ne exprimăm și să ne trăim autenticitatea și compasiunea, trebuie întotdeauna menţinută liberă, în niciun caz constrânsă sau restricționată. Este o forță care ne unește prin umplerea golului dintre noi, pe linia unui echilibru subtil, și ne permite să ne dezvoltăm înțelegerea de sine și a celorlalți într-un mod profund și semnificativ.

Un lider își dă seama cum expunerea emoțiilor într-un decor unic poate transforma percepția vizuală a realității sale interioare, astfel încât să creeze un decor unic pentru modul său de a percepe și evalua lumea din jur.

Ce este dragostea în contextul semnificației sinelui? Este un mod de a recepta o imagine plină de expresivitate în modul în care interpretezi mesajul următor: "sunt aici pentru tine".

*** Notă:** Remarque, Erich Maria, *Arcul De Triumf*, Editura Eminescu, 1976

Source: https://neculaifantanaru.com/ce-este-dragostea-in-contextul-semnificatiei-sinelui.html

Ce este Fenixul?

On Aprilie 06, 2010

Felul cum modelezi reprezentările vizuale ale realității poate să servească ca un vehicul de expunere a propriei lumini interioare, chiar și în cele mai întunecate momente.

Iar acum, spune-mi, ce este Fenixul?

- Nu e sufletul lui Ra?

- ŞI?

- Nu este şi Osiris?

- ŞI?

- Nu mai ştiu, mărturisi Keops.

- Atunci vino cu mine, îți voi arăta Fenixul, înainte de a-ți dezvălui natura lui.

Anhaf se depărtă, în timp ce Keops îl urmă pe Marele Prezicător, care îl călăuzi în jurul bazei obeliscului, un ansamblu de patru părți de ziduri oarbe înclinate, fiecare lung de o sută cincizeci de pași şi înalt de mai bine de o sută cincizeci de paşi. Doar o ușă joasă şi îngustă, situată în spatele monumentului masiv, dădea acces spre interiorul monumentului care, la prima vedere, părea plin, destinat doar ca să servească drept soclu obeliscului. Pătrunseră într-o sală joasă, pătrată, luminată de lămpi cu ulei, aşezate pe tăblii înguste formate de o cărămidă lată inserată în zidărie, în spatele căreia erau fixate plăci de cupru șlefuite, ca să reflecte lumina slabă a lămpilor. Cei patru pereţi ai sălii prezentau o singură deschidere: în afară de intrare, celelalte trei laturi se deschideau spre galerii adânci, şi ele luminate de lămpi cu ulei din pământ ars.

Benu îl prinse de braţ pe Keops, care ar fi vrut să meargă spre galeria din faţa uşii de la intrare.

Leadership: Cu câtă încredere poți să te avânți în necunoscut, conducându-te după simțuri, spre revelarea unei percepții vizuale care să te călăuzească pe calea corectă?

Pătrunderea în sanctuarele ascunse ale cunoașterii îți alimentează curajul de a-i urma pe cei care au viziunea să le descopere, în acord cu subiectivitatea propriei experiențe.

- Prinţe, îi zise el, dovedeşti o cutezanţă şi o hotărâre care ar putea să-ți fie funeste, pornind astfel spre prima uşă întâlnită în cale, fără să cugeți !

- Ce fel de cugetare m-ar face să aleg o uşă şi nu alta? zise cu mirare Keops.

- Un fel de cugetare care se dobândeşte nu prin ştiinţă, ci prin intuiție. Vezi: în fața ta, în

stânga și în dreapta sunt trei uşi. Fiecare se deschide spre galerii întunecoase, cu multe ocolişuri, se întretaie, duc la fundături, la puțuri fără fund sau la scări care te duc, încetişor, în măruntaiele Pământului. Dar numai o singură uşă te poate călăuzi până în locul inițierii supreme. Celelalte sunt ca Duat, ca lumea morților, bântuite de demoni, pline de capcane mortale. Profanul îndrăzneţ care ar intra singur şi în secret în sala unde ne aflăm și ar pătrunde la întâmplare în una dintre aceste galerii, încercând să-i afle secretele, cu siguranţă că nu ar mai ajunge niciodată la lumină, dispărând în mijlocul tenebrelor. Căci în părțile adânci şi îndepărtate ale acestor galerii, lumina dispare brusc şi probabil cel care se aventurează se pomeneşte în întunericul cel mai de nepătruns.

- Dacă e prevăzător, poate să ia cu el o făclie.

Leadership: În ce măsură îți poți însuși perspectiva faptului că o construcție nu este doar un adăpost, ci o reprezentare vizuală a unui echilibru între expunere și protecție, într-o simbioză perfectă cu natura înconjurătoare?

- Te simți echipat cu toate resursele necesare pentru a face față întunericului care te așteaptă, sau există încă multe de descoperit pe drumul către adevărata vedere? Într-un labirint construit cu atât de multă grijă, este lumina propriei conștiințe suficientă pentru a te orienta, sau este nevoie de mai multă înțelegere pentru a decoda mesajele ascunse ale arhitectului care a proiectat acest spațiu?

- Să-ţi mai spun. Nu ştim prin ce mister aceste lămpi, care ard tot timpul, mănâncă aerul. Dar dacă abilul arhitect care a conceput această construcție şi aceste galerii nu ar fi prevăzut numeroase conducte de aerisire, care iau aerul din exterior, cei care ar pătrunde în aceste galerii ar muri sufocați. Acum trebuie să ştii că numai coridorul unic, care duce până în inima misterioasă a sanctuarului, primeşte aer din exterior. De aceea putem ajunge şi sta acolo cu lămpi şi făclii, fără să riscăm să nu mai avem aer. Dar profanul care s-ar pierde prin celelalte galerii labirintice - dacă zeul nu-l ajută să găsească drumul care să-l readucă spre locurile luminate și spre ieşire - ar pieri curând. Căci, dacă va continua să-și lumineze drumul, focul îi va arde aerul și curând va muri sufocat, iar dacă stinge făclia, curând va muri de sete şi de foame în întuneric.

- Benu, mă sperii ! Ce comoară e ascunsă în inima acestui sanctuar, ca să fie astfel apărată?

- Să nu crezi că sunt bogății în aur și lapis-lazuli. Sunt lucruri pe care profanul nu le poate nici vedea şi nici pipăi; căci ar provoca mânia lui Ra şi a lui Isis. Iar motivul îl vei afla după ce vei pătrunde tainele unui astfel de mister. Dacă aş încerca să ţi le dezvălui acum, fie nu mi-ai înțelege limbajul, fie ți-aş descoperi ceea ce încă nu trebuie să fie dezvăluit decât inițiaților. Acum, urmează-mă cu încredere.

Un aspirant la statutul de atotcunoscător trebuie să aibă ceva din calitatea unui arhitect: trebuie să se raporteze intuitiv la dinamica spațiului, având convingerea că structura corespunde nu doar unei necesități fizice, ci și unei vizibilități superioare, necesare supraviețuirii.

Fenixul este un labirint misterios, spaţiul sacru al cunoaşterii, în care puţini se încumetă să intre, şi chiar şi mai puţini reuşesc să găsească ieşirea din el. Arhitectul acestui labirint nu este doar un creator de spații, ci un deschizător de perspective noi în interpretarea și utilizarea lumii, având în vedere că fiecare element este plasat strategic pentru a facilita o experiență revelatoare.

Inițierea în misterele acestui sanctuar este, în sine, o experiență care îți modelează percepția despre lume și despre rolul tău în descifrarea și respectarea unor legi nescrise ale naturii și

divinității. În contextul în care realitatea și simbolistica se întrepătrund în designul acestui sanctuar, cum ar trebui să interpretezi acele căi secrete, închise, ale căror accese sunt strict controlate de inginerii aerisirii?

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Ce Este Leadershipul

On Aprilie 16, 2009

Nu îndrăzni vreodată să susţii tranziţia puterii de la o configuraţie unipolară la una multipolară, fără să respecţi înţelepciunea şi caracterul măsurii pe care o da unitatea lui "Tot ceea ce este".

Aud câteodată vorbindu-se despre societăţi secrete, despre gradele masonice ale iluminaţilor, desprinse parcă dintr-un episod de clarviziune cunoscut pentru teoria conspiraţiilor. Indivizi suspecţi (unii ajunşi la vârful piramidei societaţii) lăudându-se cu privilegiul de a face parte din tot felul de organizaţii sub acoperite, educaţi în școli conduse de iezuiţi, cum este *Ordinul Iluminaților, Mystery Babylon, Illuminații Bavariei, Ordinul celor 7* , indivizi care se autointitulau "Perfectibilii" datorită funcţiei exploaratoare şi intervenţionale a gândirii lor.

Îţi trebuie multă răbdare ca să rabzi înţelesul gândirii lor, care nu inspiră nicio idee despre ideal, nicio motivaţie spre umanitatea ştiinţei, spre propagarea culturii. Găsim în cazul lor doar exprimări pline de vorbe de duh ascunse sub forma unei limbi încâlcite, cu multe simboluri şi semnificaţii, căci "aşa cum e sus, aşa este şi jos". Interesantă figură de stil pentru cei ce-au înţeles cu adevărat la ce se referă ea (iar pentru asta trebuie musai să fii scriitor).

Dar universului nu prea îi pasă de organizaţii secrete. Dumnezeu există, cu siguranţă, şi el conduce orice lucru pe lumea asta prin forţa moleculelor şi structurilor supramoleculare, a ionilor, atomilor, fotonilor, etc. Este de ajuns un singur "impuls" venit cine ştie de unde, pentru ca omul (mare sau mic) să-şi schimbe categoric planurile. Alteori îţi trebuie un element declanşator de schimbare totală, pentru ca lumea să nu uite că este atât de fragilă în faţa *focului divin* exprimat metaforic prin duelarea cu un dragon cu capete şi înfăţişări nenumărate.

Şi dacă tot am intrat într-un joc al ambiguităţilor, merită să menţionăm aici cuvintele scriitorului român Cornel A. Ailincăi: *"Ar trebui să ne reamintim că orice teritoriu, oricât de vast şi oricât de liber în deschidere, are în nemărginirea sa o respiraţie ritmică ascunsă, o normă cosmică de ordonare care aşează jocul infinitelor sale forme în dependenţa unor structuri şi a unor funcţii înţelese doar de către Marele Creator, niciodată de muritorii de rând."*

Leadership: Tăria virtuţilor tale se măsoară în capacitatea de a veghea asupra fiecărui aspect al vieții spirituale, în evaluarea probabilităţii de a suferi o mai mare răsturnare de situaţii care nu-ţi dă motive mai puternice să nutreşti amintirea vremurilor trecute?

Citeam undeva că înainte de-al 2 război mondial, ruşii au intrat în posesia unui material secret în care era prevăzută nouă ordine mondială, sau luarea în stăpânire a lumii de nu ştiu ce grupare secretă. Şi au hotărât băieţii duri să invadeze Germania.

Problema cea mai neoportună a fost Adolf Hitler, elementul invizibil minţilor conducătoare din umbră. Când universul trimite pe cineva, bun sau rău, acest individ încurcă toate planurile lumii. O adevărată catastrofă, o epidemie, un tsunami, un cutremur, o fatalitate a pedepsei divine, un asteroid neprevăzut căzut miraculos din cer (deşi parcă a mai existat un caz asemănător cândva prin evul mediu). Mulţi nu şi-ar fi dorit un asemenea coşmar într-un joc al prelungirilor de agonii, chinuri şi halucinări, tot mai lungi, dar întotdeauna trebuie ca *Biruinţa Mişcătoare a Cerului* să se facă bine înţeleasă, categoric şi fără drept de apel, de către toţi muritorii de rând.

Rusia a fost oprită la acel moment din tentativa de a invada Germania (şi a fost salvată doar de condiţiile meteo de invazia ulterioară a lui Hitler, vezi operaţiunea Balbarossa), iar Franţa a capitulat aproape peste noapte în faţa germaniei şi Italiei naziste. Plângeau cu lacrimi amare francezii, vai de capul lor, atunci când defilau armatele germane prin Paris.

Leadership: În zbuciumul evenimentelor pe care le trăieşti cu intensitate se poate distinge un dor după binecuvântările sacramentale din trecut, dar şi o izolare de purtarea de grijă a lui Dumnezeu pe care ai ales să o ignori?

Şi ce-au făcut societăţile secrete şi masoneriile din toată Europa în mijlocul acestor schimbări de planuri ale universului? S-au destrămat, cu tot cu secretele lor, cu tot cu simboluri, cu tot cu bogăţii ! Nu a mai rămas nicio urmă de illuminati prin Europa.

Au fugit toţi ca speriaţi de bombe, pe unde au apucat, departe de ororile războiului. Majoritatea celor rămaşi în viaţă au fugit prin America, nu în Rusia, căci nici ruşii nu tolerau inteligenţele astea rare. Întotdeauna oamenii din specia "Super-Intelectualus" par a da dovadă de multă iscusinţă când vine vorba despre intocmirea planurilor cu privire la ordinea mondială, dar niciodată nu demonstrează vreun act de curaj când sunt puşi faţă în faţă cu un simbol al Mâniei Divine. Cine oare ar avea curajul acesta?

Ca şi concluzie, şi părere personală. Oameni cu capul pe umeri, vă rog lăsaţi deoparte insignele mistice şi afilierile la grupări secrete, căci la primul semn al universului o să fugiţi toţi ca furnicile din calea focului, n-o să ştiţi pe unde s-o apucaţi. E de ajuns un singur asteroid căzut miraculos din cer, chiar în dreapta voastră, şi o să pricepeţi imediat cât de mici şi neînsemnaţi sunteţi în faţa universului. Învăţaţi lecţiile istoriei şi faceţi în aşa fel încât evenimentele să nu trebuiască să se prezinte într-o ordine inversată de *Cineva sau Ceva* mult mai puternic decât noi, muritorii !

Liderii cei mai buni pun mâna şi fac ceva folositor pentru Planetă, ei sunt apărători ai umanităţii ştiinţei, nu apărători ai unor planuri lipsite de străluciri spirituale !

Leadershipul este semnul divin de care trebuie să ţinem cont atunci când evenimentele par a nu se petrece în ordinea dorită de noi, în raport de simultaneitate cu puterea impresiilor şi emoţiilor pe care o dă contrastul dintre ceea ce fusese şi ceea ce este Iov - dintre condiţia lui în vreme de prosperitate şi aceea la care fusese adus prin suferinţă.

Source: https://neculaifantanaru.com/ce-este-leadershipul.html

Ce este managerul şi ce rol are el într-o companie

On Ianuarie 04, 2009

Managerul este pentru companie, ceea ce dirijorul este pentru orchestră.

Zilele trecute am urmărit un concert de muzică simfonică pe binecunoscutul canal de televiziune, Mezzo. Tot uitându-mă când la dirijor, când la instrumentiştii din orchestră, am observat un lucru interesant pe care, pe moment, nu mi l-am putut explica. Fiecare instrumentist avea în faţa sa o partitură de la care nu-şi ridica privirea aproape deloc. Deci, ce rost mai avea dirijorul în toată treaba asta, dacă tot nu se prea uita nimeni din orchestră la el?

O căutare rapidă pe Google m-a lămurit. Dirijorul este " *omul cu bagheta* " şi contribuţia lui la calitatea interpretării unei piese muzicale reprezintă mai bine de 80%. Rolul lui este să menţină ritmul până la finalul concertului, să coordoneze şi să armonizeze permanent toate instrumentele astfel încât fiecare din ele să fie integrat în ansamblu conform partiturii, şi bineînţeles să intervină în cazul în care nu se respectă indicaţiile compozitorului.

Totodată dirijorul este cel care îi alege pe muzicienii care urmează să cânte într-un concert, pentru că este singurul care îşi poate da seama de abilităţile şi calităţile interpretative ale fiecăruia. Mai trebuie să menţionez faptul că pregătirea unui dirijor este aparte decât a celorlalţi muzicieni - este imperios necesar să cunoască de la cap la coadă toată partitura, tempo-ul, intervenţiile instrumentiştilor, şi totodată trebuie să cunoască la perfecţie cel puţin trei instrumente. Fără un dirijor care să coordoneze în mod profesional muzicienii şi instrumentele muzicale, nu s-ar putea ţine niciodată un concert.

Leadership: La tine s-a cristalizat starea de acceptare a valorii de îmbinare între rezonanţă şi acurateţe ce are corelat mijlocul de exprimare a conceptului numit: "Valenţă Expresivă" ?

Acum vine marea întrebare. Ce este managerul şi ce rol are el într-o companie?

Un cititor mi-a adresat această întrebare pe email zilele trecute. Răspunsul meu este acesta: *Managerul este pentru companie, ceea ce dirijorul este pentru orchestră.* Managerul este cel care coordonează compania, cel care se străduie să o aducă la cote înalte, să o facă să funcţioneze perfect. Este destul de evident că meritul cel mai mare pentru succesul unei companii îi aparţine de departe managerului, pentru că el şi-a ales echipa, a organizat-o şi a îndrumat-o cât se poate de bine către scopurile propuse.

Într-o anumită măsură putem atribui unui manager o identitate distinctă, pe care ceilalţi nu o cunosc, absolut necesară îndeplinirii funcţionalităţii unice şi inovatoare. O însuşire neimpusă de nimeni care condiţionează obţinerea unei anumite performanţe, ce rămâne încă de verificat în urma experienţei dobândite în raport cu ceea ce pretind ceilalţi.

În configuraţia organizaţională a managementului, între forma facultăţii creatoare şi fondul reuşitei în aplicarea unei viziuni care surprinde elementele noi de abordare a "partiturii", are loc un fel de tranzacţie: între ceea ce se petrece pe scenă, rezonând cu gândurile şi concepţiile maestrului şi ceea ce exprimă muzica pe care el o dirijează.

"Valenţa Expresivă" desemnează acea armonie sugestivă, cu o puternică adresă a emoțiilor exprimate pe mai multe planuri, la toate nivelurile: de viață, percepție și realitate, care

garantează fascinaţia şi totodată asigură un ambient plin de voie bună, constituind esenţa unui fenomen în desfăşurare numit "Muzică" - ceva care îşi face simţită prezenţa prin sunete, dar care nu depinde de sunete, ci de valori şi vibraţii. Ceva care nu se schimbă peste noapte, dar evoluează lent spre un model propriu de exprimare: sentenţios, abundent şi convingător.

Acurateţea este o măsură a corectitudinii rezultatelor obţinute prin măsurarea a ceea ce tinzi să transmiţi prin intermediul mijloacelor specifice de expresie - contrast, ritm, armonie, proporţie, echilibru, etc, în timp ce rezonanţa este rezultatul aducerii lor la un loc care intensifică nuanţa finală de autenticitate.

Leadership: Forma de exprimare artistică pe care o abordezi trece de partea cealaltă a trăirii personale?

Managerul are rolul de “dirijor”, iar oamenii pe care îi conduce constituie „orchestra”.

Un manager nu devine remarcabil dacă se străduieşte din greu să facă o treabă cât mai bună. Ceea ce-l face unic şi demn de admirat este faptul că se îngrijeşte de fiecare problemă în parte şi intervine ori de câte ori este necesară adoptarea unei hotărâri.

Chiar dacă la prima vedere am putea crede că “stă pe margine” şi alţii fac treaba cea mai complicată, de fapt, el conduce întreg „spectacolul”. Managerul are întotdeauna ultimul cuvânt de spus, dar trebuie să aibă capacitatea de a motiva emoţional oamenii pe care-i are în faţă, şi trebuie să destindă atmosferă şi să o facă plăcută transmiţând oamenilor o anume stare, o anume trăire care să-i facă eficienţi în ceea ce fac şi să-şi îndeplinească corespunzător obligaţiile.

Cel mai adesea, idealul unui manager este să reuşească să fie maestru măcar într-un anumit domeniu, sa stăpânească magia unei singure ramuri de activitate. Pentru asta, el trebuie să se perfecţioneze zilnic, să îşi stabilească obiective din ce în ce mai ambiţioase (dar în acelaşi timp cât mai realiste), astfel încât compania pe care o conduce să ajungă să ocupe un loc fruntaş pe piaţă. Iar una din sarcinile lui cele mai importante este să descopere problemele pe măsură ce apar şi să le rezolve înainte ca acestea să se transforme în crize.

Un manager foarte bun nu lasă nimic la voia întâmplării. El analizează în profunzime fiecare sector de activitate şi fiecare situaţie negativă din perspectiva potrivită. Atunci când ceva nu merge bine, pune în aplicare planul B pe care îl are întotdeauna la îndemână. Indiferent de gravitatea problemelor cu care se confruntă, el nu se opreşte niciodată din căutat soluţii. Şi oricât de multe suişuri şi coborâşuri întâmpină, el continuă să insiste până când îşi atinge toate obiectivele. Iar cu perseverenţă, ingeniozitate şi ambiţie va deveni de neoprit.

Ce este managerul? Ce anume exprimă muzica pe care o dirijezi?

Însufleţirea pe care o emană "muzica" ta izvorăşte din ceea ce reuşesc oamenii să surprindă în tot ceea ce tu comunici. Ea rezultă din efectul de noutate pe care îl produci în contextul performanţei de a prezenta simultan mai multe "tempouri".

Source: https://neculaifantanaru.com/ce-este-managerul-si-ce-rol-are-in-companie.html

Ce este sau cine este Dumnezeu?

On Iulie 15, 2020

Urmarea unei chemări lăuntrice este revelarea unui Dumnezeu care a dat viață omului pentru a reflecta și sprijini evoluția cunoaşterii Sale.

Dumnezeu există, îmi spuneam eu, dar ce este Dumnezeu, asta nu vom ști niciodată. Cunoașterea și vocabularul nostru sunt limitate, tot ce putem încerca să spunem despre Dumnezeu e doar o comparație stângace. Până și Apocalipsa e scrisă tot de oameni. E prostesc să discutăm despre cuvinte, pentru că ele se explică tot prin cuvinte. Din moment ce Dumnezeu este, el este infinit și veșnic, iar ceea ce e infinit și veșnic, chiar dacă acestea nu sunt decât cuvinte, este mereu și pretutindeni, atât în lumea finită, cât și în cea infinită. Prin urmare, Dumnezeu este și acționează întotdeauna și în fiecare clipă, chiar dacă noi nu știm ce sunt existența și acțiunea sa dincolo de conceptele lumii noastre finite.

Dumnezeu este în mine și în afara ființei mele, mereu și în fiecare clipă. În el se unesc iubirea și ura, credința și necredința, patima și puritatea, în așa fel încât nimic nu este în contradicție în Dumnezeu, însă nu vom ști niciodată cum este posibil așa ceva. Dacă însă cred în Dumnezeu, cred în același timp și în întruparea Cuvântului și a tot ceea ce-i urmează și că Dumnezeu, dezvăluindu-se în Hristos, era pe de-a-ntregul om și pe de-a-ntregul Dumnezeu și nu mai există aici nimic contradictoriu sau tulburător pentru gândire. Iar Sfânta Treime este un simbol atât de logic și de rațional pentru esența și modul de acțiune al lui Dumnezeu în lumea finitului și a infinitului, încât aceasta mi se pare la momentul actual cea mai importantă cunoaștere.

Din cauza caracterului finit al cuvintelor, nu este decât un simbol, dar din cauza esenței și acțiunii lui Dumnezeu, este, în același timp, mai mult decât un simbol. *

Leadership: Poţi să te convingi de justeţea cuvintelor tale dincolo de conceptele unei lumi finite, încât să dai sens existenţei şi acţiunii unei entităţi atotputernice care întrece orice pricepere în a-şi proteja înţelegerea?

Citesc rândurile de mai sus, scrise de Mika Waltari despre Dumnezeu, şi trag o concluzie. Dumnezeu există, se aflã pretutindeni, este veşnic, dar nimeni nu-i poate observa chipul şi nimeni nu îi poate desluşi identitatea. Cu toţii avem ceva de scris despre Dumnezeu, poate că mulţi oameni l-au cunoscut prin cuvintele scrise ca pe-o poezie de dragoste sau de vitejie, dar nimeni nu va putea şti niciodată ceea ce este sau cine este El cu adevărat. De ce?

Pentru că dacă lumea ar şti cine este Dumnezeu cu adevărat, şi dacă Dumnezeu s-ar lăsa observat de toată lumea, atunci lumea s-ar obişnui cu El şi El ar deveni un lucru normal. O banalitate, un substituit neverosimil pentru neştiinţă, pentru nepricepere şi pentru lipsa de interes. Căci cine se obişnuieşte mult timp cu un lucru începe să renunţe la el, să se plictisească de el şi să nu mai creadă în el. Într-un fel trebuie să fii acoperit de magie dacă vrei să ţii aprins interesul şi atenţia oamenilor.

Ceea de fascinează omul, privirea lui, sufletul lui, mintea şi facultăţile lui spirituale este chiar acea notă de Hocus Pocus *That Will Blow His Mind.*

Prin urmare, orice cuvânt ce îl are în prim plan pe Dumnezeu trebuie să fie o metaforă, o personificare sau o comparaţie cu o entitate incomplet cunoscută, incomplet identificată, dar totuşi sublimă, fiindcă face în aşa fel încât toată lumea să creadă în ceva care le oferă speranţa, la care care să se roage, şi care să dănuiască după moarte. Importanţa cunoaşterii

de care depinde existenţa lui Dumnezeu face concurenţă acelei percepții fenomenologice asupra artei care cuprinde acțiunea de creare a unei opere investit ulterior cu denumirea de capodoperă.

Leadership: Te afli în pragul unei cunoaşteri care se concentrează exclusiv asupra unei expresii de genul "chiar dacă nu există Dumnezeu, există cel puţin o valoare returnată care arată sub ce condiţii s-a terminat o poveste" ?

Ca să te recunoşti în cuvintele tale, pentru ca sufletul tău să rezoneze cu ceea ce scrii, trebuie ca orice noţiune pe care o abordezi să devină subiect în jurul unei realităţi vii. Mulţi sunt dispuşi să creadă că modelul lor de realitate corespunde plinătăţii credinţei, fără să intuiască ce este credinţa adevărată şi fără să facă din credinţă o religie a cunoaşterii bazată pe dualitate.

Iar schimbarea imaginii din prim plan apare în mod obiectiv numai atunci când apar neîncrederi sau opoziţii la care nu putem răspunde, putând doar să ne apărăm cu o expresie de genul "chiar dacă nu există Dumnezeu, există cel puţin o valoare returnată care arată sub ce condiţii s-a terminat o poveste".

Această valoare returnată în spaţiul cuvintelor poate avea ca şi corespondent însăşi forţa cu care ele hrănesc sufletul omului, lovind în sensibilitatea şi în conştiinţa lui, încât evoluţia acestui om să capete statutul de autoritate sau persoană favorizată de un destin plin de sens, mai puţin plin de sinuozităţi. Pe de altă parte, cuvintele pot să justifice sinuozitatea drumului pe care îl parcurgi, sau pot să justifice gradul tău de credibilitate în alegerea unei noi perspective în viaţă. Iar autoritatea lui Dumnezeu, de asemenea, poate să se facă simţită în alegerea cu atenţie a cuvintelor folosite încât ele să îţi aducă împlinire sau neîmplinire.

Mare dreptate avea cine spunea că: *"Toate pălesc în faţa cuvintelor pe care eşti în măsură să le disciplinezi pentru a-ţi contura traseul gândirii."*

Cuvintele răsună puternic în sufletul oamenilor, în conştiinţa omenirii. Şi încă o dată mă văd nevoit să fac trimitere la cuvintele aşternute de Mika Waltari, când Tânărul Ioannis vorbea cu el însuşi într-o clipă de luciditate:

"Cum îşi imaginează cei mai învăţaţi, cei mai înţelepţi oameni ai bisericii că pot cuprinde misterul divinităţii în cuvinte? Doar contradicţiile Părinţilor şi chiar ale Bibliei arată că această chestiune depăşeşte înţelegerea umană. Aşa şi trebuie să fie, pentru că, dacă Dumnezeu ar fi pe înţelesul nostru, dacă s-ar lăsa cuprins în cuvinte, atunci n-ar mai fi Dumnezeu."

Cuvintele sunt o invitaţie deschisă pentru a intra în reciprocitatea acţiunii lui Dumnezeu, iubind prezenţa divină în om şi, prin urmare, fiind părtaşi la lucrarea lui Dumnezeu. Ele lovesc sau iartă. Dau sens la toate, returnând mereu alte sensuri. De aceea, când vorbim despre Dumnezeu, suntem favorizaţi să dăm valoare suferinţei sau bucuriei noastre, introducând în destinul nostru statutul de "călător" atribuit sufletului care poate să se întoarcă mai mult spre bine, şi mai puţin spre rău.

Ideea unei providenţe atotputernice este importantă în leadership, mai ales din prisma cuvintelor folosite pentru a indica traseul demn de urmat de fiecare om ce aspiră la o treaptă mai înaltă de înţelegere asupra filosofiei şi cunoaşterii, insistând că spiritul uman este „o zonă mai largă decât conştiinţa".

Ce este sau cine este Dumnezeu? Ei bine, gândiţi răspunsul prin cuvinte. Dar mai întâi priviţi

în jur, luaţi aminte la tot ce vi se întâmplă, şi încercaţi să deprindeţi învăţătura vieţii. Secretul de a-l cunoaşte pe Dumnezeu este creativitatea cu care combini piese ce par complet diferite, încât să justifici ieşirea dintr-un labirint numit simplu, viaţă.

Totodată, Dumnezeu poate fi un om înzestrat de la natură cu o inteligenţă superioară, tot aşa cum Luceafărul luminează mai tare decât orice alte stele, dar exercitându-se efectiv printr-o formă de manifestare a materiei în mişcare, prin spirit, conştiinţă şi raţiune. Puteţi găsi un cuvânt care să redea din plin acest adevăr?

Voi încheia aici, tot cu un citat extras din dialogurile Tânărului Ioannis cu el însuşi:

"Nu există smerenie mai mare decât a acestor oameni, cei mai mari învăţaţi ai erei noastre, care îşi resimt limitele inteligenţei şi inexactitatea scrierilor, dar acceptă totuşi să-şi dedice timpul şi priceperea, să-şi folosească voinţa şi cunoaşterea ca să găsească o formulare comună şi acceptabilă pentru ceea ce ştim despre Dumnezeu."

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Ce fac liderii cei mai buni

On Februarie 23, 2009

Adu-ţi contribuţia la îmbunătăţirea calităţii leadershipului tău, printr-o ajustare mai bine dozată a atitudinii tale în favoarea schimbării.

Recent, la o emisiune de pe postul de televiziune „Realitatea", invitatul special Cristian Tudor Popescu, unul dintre cei mai prestigioşi jurnalişti din România de după 1989 şi în prezent preşedinte al Clubului Român de Presă, vorbea despre imaginea României în lume. N-am urmărit emisiunea de la început şi nici n-am avut răbdarea să o urmăresc până la sfârşit, dar mi-a atras atenţia în mod deosebit ceea ce a spus cunoscutul jurnalist la un moment dat:

" Simt nevoia să dau ceva. Un barman îţi dă o bere, tu o bei şi îţi trece setea. Un chioşcar îţi dă un ziar, tu îl citeşti. Şi eu, la rândul meu, simt nevoia să dau ceva celorlalţi oameni. "

Leadership: Dovedeşti o conştiinţă certă a valorii care te defineşte prin susţinerea calităţii superioare a unei afirmaţii din categoria irefutabilului care nu provoacă surprinderea, dar se tot perpetuează spre beneficiul unor lecţii de viaţă?

Ce îi deosebeşte pe liderii de mare performanţă de cei mediocri? Ei bine, primii simt nevoia să dea ceva comunităţii în care trăiesc, să se facă folositori, şi de aceea se implică cu tot sufletul în activităţile pe care le desfăşoară pentru a produce o schimbare. O schimbare mică sau majoră. Temporară sau chiar definitivă.

Dorinţa lor cea mai mare este de a fi mult mai mult decât nişte simpli spectatori care iau loc pe scenă, într-un singur şir de scaune, şi care se uită cu fascinaţie ore în şir la spectacolul pe care îl susţin alţii (acei interpreţi excelenţi aleşi cu mare atenţie şi bun gust), iar la sfârşit aplaudă râzând şi pleacă.

Să nu-ţi imaginezi cumva că aceşti oameni vrednici de laudă, care se implică trup şi suflet în tot ceea ce fac, care totodată obţin şi performanţe excepţionale în profesia lor, sunt cu mult diferiţi de toţi ceilalţi. Nu, ei sunt oameni obişnuiţi, dar au aspiraţii, gânduri şi concepţii diferite despre viaţă şi implicit despre rostul lor în lume. Cred ca diferenţa dintre oameni este de cel mult o aruncătură de băţ, dar uneori pare uriaşă.

Tu iei parte la spectacol? Sau doar îl urmăreşti? Un lider care se concentrează pe educarea generaţiilor prezente şi viitoare îşi asumă conştiinţa certă a valorii sale prin susţinerea calităţii superioare a unei afirmaţii din categoria irefutabilului care nu provoacă surprinderea, dar se tot perpetuează spre beneficiul unor lecţii de viaţă care îi îmbogăţesc spiritual pe cei din jurul lui.

Leadershipul se referă direct la comparaţia care se face între cinstea de a aduce la cunoştinţa publică exemplul de slujire a unei cauze nobile, în care sunt folosite ca mijloc de probă însăşi faptele corespondente gândurilor, stărilor şi trăsăturilor tale dominante, şi beneficiile unei mai bune înțelegeri cu privire la acțiunile celorlalți în aceeaşi direcţie cu tine. Cu singura deosebire că uneori trebuie să "faci stânga" ca să vadă ceilalţi pe unde vrei să mergi.

Leadership: Poţi să stabileşti calitatea unei anumite afirmaţii de a fi adevărată sau falsă, făcând apel la ilustrarea concretă a unei sintagme de tipul: "Între scenă şi public nu se află decât rampa" ?

După cum teatrul aduce o contribuţie însemnată în dezvoltarea conştiinţei sociale, tot astfel tu îţi poţi aduce contribuţia la îmbunătăţirea calităţii leadershipului tău printr-o ajustare mai bine dozată a atitudinii tale în favoarea schimbării lumii spre mai bine.

Un lider face apel la ilustrarea concretă a unei sintagme de tipul: "Între scenă şi public nu se află decât rampa" atunci când vrea să stimuleze o anumită dispoziţie sufletească care intră în rezonanţă cu motivul schimbării pe care o doreşte atât de mult, evidenţiind îndatoririle unui rol cheie: de a transforma o societate a conflictelor într-o societate a înțelegerii.

Dar aşa cum contactul nemijlocit între actorul de pe scenă şi masele din sala de spectacol conferă teatrului o răspundere deosebită, tot astfel contactul tău cu realitatea crudă pe care trebuie să o contracarezi conferă leadershipului tău o doză ridicată de obligaţii pe care dacă nu le onorezi cu brio, pot determina efecte secundare. În sensul că poţi fi catalogat drept „inacceptabil" dacă apari dezinteresat faţă de ceilalţi.

Leadershipul implică o răspundere şi o îndatorire de slujire a fiecăruia pentru toţi. Un expert în resurse umane, John Maxwell, a spus foarte bine: " *Calitatea unui lider nu se recunoaşte în numărul oamenilor care îl servesc, ci în numărul de oameni pe care el îi serveşte.*"

La noi, importanţa întrajutorării constă în faptul că ea slujeşte drept trecere de la filozofările sterile ce se mărginesc cu apatia (şi incultura), separat de ideile dominante ale unei categorii de indivizi care fac o excelentă impresie, la o viziune îngustă asupra calităţii vieţii, întrucât principiile ei nu conţin germenele unui principiu diferit al realităţii. Al realităţii conform căreia lumea nu se reduce doar la o piaţă de bunuri, ci la germenele unui stat care se desăvârşeşte.

Leadership: Îţi pui în balanţă expunerea şi vizibilitatea poziţiei tale înainte de modificarea "costului de surprindere" al unui moment de vârf care provoacă dependenţa de credibilitatea unei afirmaţii?

Este uimitor cum într-o lume sufocată de indiferenţă şi răceală se găsesc totuşi oameni care încearcă sa dăruiască ceva fără să fie împinşi de la spate. A te strădui să vezi ce-i mai bun în ceilalţi şi a-i ajuta atât cât poţi, uneori mai mult, alteori mai puţin, este într-adevăr un lucru extraordinar. Lucruri minunate se întâmplă atunci când cineva se grăbeşte să-şi exprime solidaritatea şi să-şi aducă aportul la dezvoltarea şi înflorirea comunităţii din care face parte.

Leadershipul se rezumă uneori la următoarele întrebări:

Leadershipul este un mijloc de a face experienţa lumii în care trăieşti un instrument care aduce în plus valoare umanităţii printr-o consecvenţă a ideilor şi o convergenţă a demersurilor celor în drept să facă lumină acolo unde lucrurile nu sunt transparente, legale şi morale.

Costul de surprindere al unui moment de vârf se caracterizează prin posibilitatea de a stabili impactul transmiterii unui mesaj puternic generaţiilor prezente sau viitoare. Este parametrul unui model de motivaţie personală care trebuie să provoace dependenţa de credibilitatea unei afirmaţii care constituie tocmai condiţia şi principiul desăvârşirii tale morale.

Tu îţi ajustezi atitudinea în favoarea schimbării? Cum îţi aduci contribuţia la modelarea societăţii? Poţi să evoluezi în carieră ajutându-i pe ceilalţi din jurul tău? Simţi nevoia să dai ceva? Sau aştepţi numai să primeşti?

Rampa ta spre succes e dată de atitudinea ta. Adopţi o atitudine de indiferenţă şi de superficialitate faţă de lumea din jur? Sau o atitudine de recunoştinţă şi de solidaritate?

O lecţie trainică de viaţă este precum formularea unui adevăr pe care ţi l-ai însuşit în timp: se conformează unor motive venite din reflecţie şi raţionament, dar nu poate face dovada unei superiorităţi dacă nu schimbă faţa lumii.

Liderii cei mai buni fac ca o afirmaţie personală să devină o cale de urmat pentru generaţiile prezente şi viitoare. Adu-ţi contribuţia la îmbunătăţirea calităţii leadershipului tău, printr-o ajustare mai bine dozată a atitudinii tale în favoarea schimbării.

Source: https://neculaifantanaru.com/ce-fac-liderii-cei-mai-buni.html

Ce fericită trebuie să fie păpuşa asta

On Martie 27, 2014

Fă o incursiune în străfundurile fiinţei tale, care să asigure recunoașterea propriei tale individualităţi.

În clipa când micuţa Cosette ieşi cu găleata în mână, aşa amărâtă şi copleşită cum era, nu se putu stăpâni să nu-şi arunce ochii spre această minunată păpuşă, spre "doamna" cea frumoasă, cum îi spunea ea. Biata fetiţă rămase înmărmurită. Nu văzuse încă păpuşa de aproape. Toată prăvălia asta i se părea un palat. Păpuşa nu era păpuşă, era o arătare. Bucuria, strălucirea, bogăţia, fericirea i se arătau ca în lumina unui vis acestei făpturi nefericite, atât de adânc cufundată în mizeria ei jalnică şi rece.

Cosette măsura, cu înţelegerea neştiutoare şi tristă a copilăriei, prăpastia care o despărţea de păpuşă. Îşi spunea că ar trebui să fie regină sau măcar prinţesă ca să poată avea un "lucru" ca ăsta. Se uită la frumoasa rochie roz, la frumosu-i păr neted şi îşi spunea: "Ce fericită trebuie să fie păpuşa asta ! "

Nu-şi putea lua ochii de la această prăvălie fantastică. Cu cât se uita mai mult, cu atât rămânea mai uimită. I se părea că vede paradisul. Mai erau şi alte păpuşi în spatele celei mari, care i se păreau zâne şi îngeri.

În extazul ei uitase totul, până şi treaba pe care o avea de făcut. *

Leadership: Poţi să introduci noi "output-uri" în experienţa personală care să identifice valoarea ta reală, fără să declanşezi durerile ce corespund reprezentărilor unei conştiinţe acut reflexive?

Cum poate un lucru nesofisticat, un produs *fantasy story* lipsit de orice urmă de umanitate, remarcându-se doar prin artificialitate, care te încearcă intens de la prima până la ultima privire, rătăcind sensurile pe care numai o inimă curată le suportă, al autenticității sau sincerități, într-o ireversibilă stare de spirit, emoţie vie, să determine valoarea propriei tale fiinţe?

Indubitabil, aici se dezvoltă interesul pentru propria ta imagine, nedistorsionată de percepţiile variate pe care le ai asupra a tot ce te înconjoară, prin obţinerea unei satisfacţii care ar putea confirma anumite aspecte pozitive ale vieţii. Aceste aspecte, pentru a câştiga acea cursă rapidă cu tine însuţi în mijlocul unei existenţe pline de suişuri şi coborâşuri, trebuie mai întâi să-şi pună amprenta asupra progresului tău favorizând descoperirea de sine, ca şi aplicarea unor noi formule de auto-condiţionare.

Iar asta ne aminteşte de sentimentul trăit de micuţa Eva de Chazelay, din romanul lui Dumas, care atunci când s-a privit pentru prima dată în oglindă, nepăsătoare până atunci faţă de persoana ei, a fost cuprinsă de un sentiment de bucurie vecin cu extazul: „ *Je suis belle* ".

Două "output-uri" par să identifice valoarea reală a unui individ: posibilitatea de a realiza un vis şi amintirea unei experienţe dureroase care depinde de cantitatea totală a durerii suferite. Iar cine declanşează durerile ce corespund reprezentărilor unei conştiinţe acut reflexive, comparând modul de a fi al lumii exterioare cu incognoscibilitatea lumii interioare, îşi măsoară stările sufleteşti în funcţie de întâmplările şi oamenii ce îi apar în cale pe neaşteptate.

Leadership: Va fi viaţa ta o constantă fugă după ceea ce ştii că ai putut avea odată, ancorându-te la ceea ce ştii că ai trăit fără consecinţe?

Orice se petrece în tine este întotdeauna strict confidenţial, un fel de lege absolută a unei ficţiuni suverane, un bloc monolitic al unei puteri, acolo unde nu se poate strecura nimeni. Cumva, lumea ta pare că şi-a găsit calea, umplând nişte spaţii goale ale existenţei tale. Este vorba de perceperea de sine, vibrând la comanda activă de tip comutator, raportată într-un anumit moment la un element de referinţă, influent şi principial, în lumina unui vis care te preocupă.

În leadership, asta înseamnă că ai găsit mijloacele interioare de a activa programul de apreciere calitativă, introducând noi "output-uri" în experienţa personală care pot identifica valoarea ta reală în contextele date de necesitatea recunoașterii propriei individualităţi. Aceste output-uri sunt de fapt indicatorii de tip rezultat care cresc satisfacţia pentru faptul că ai reuşit să te înţelegi, să te accepţi, să ai o conexiune puternică cu tine însuţi prin intermediul imaginii pe care ţi-o asumi şi o transmiţi.

Imaginea despre sine funcționează ca o sită atunci când cerne sentimentele, amestecându-le cu timpul, conferindu-le o formă adecvată de expresie care îţi conferă maturitatea şi puterea de acceptare a ceea ce eşti. Sau poate funcţiona ca un scut de apărare atunci când le transformi în adversari de temut. În leadership, bucuria, strălucirea, bogăţia descoperirii de sine este arbitrul care alege câştigătorul în marele concurs al împlinirii.

A te ancora la ceea ce ştii că ai trăit fără consecinţe, fără să îndrăzneşti să te apropii de obiectul minţii tale, înseamnă să te limitezi la ceea ce ştii că nu poţi primi niciodată.

Ce fericită trebuie să fie păpuşa asta aduce în atenţie mulţumirea şi satisfacţia apărute în urma unei autoevaluări pozitive care îşi atribuie beneficiul acelei dorinţe de a atinge un grad înalt de înţelegere şi acceptare, asociate cu un grad înalt de certitudine obiectivă. Astfel încât imaginea reală despre sine să fie în concordanţă cu ceea ce eşti şi cu ceea ce vrei să fii.

*** Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/ce-fericita-trebuie-sa-fie-papusa-asta.html

Ce-i lipseşte ochiului pentru a-şi desăvârşi vederea?

On Martie 19, 2023

Nu poți să admiri un lucru pentru frumusețea lui, decât dacă l-ai socotit frumos înainte să îți placă.

Ceea ce deosebeşte din capul locului un lucru luat la întâmplare, cum este pictura în ulei de pe peretele meu, este semnificaţia ei profund diferită, investigată prin intermediul unei întrebări sfredelitoare: "Există vreo taină ascunsă aici?" Şi chiar dacă pictura însăși depinde de proprietatea ochiului meu de a identifica universalul numai prin intermediul particularului, utilizând pe ici colo procedeul alegoriei, ochiul nu va putea să folosească niciodată vederea într-un mod neîngrădit, așa încât să explice temeiul unei imagini satisfăcătoare prin intermediul a puține lucruri.

Ochiul și frumosul în artă: perspectiva ! Hai să căutăm câteva lucruri frumoase, nebănuit de frumoase, să le admirăm pentru frumusețea lor interioară sau exterioară și să încercăm să reproducem în desen o imagine despre ele. Cred că absolut toate elementele din jur, odată remarcate și reproduse pentru plăcerea intrinsecă a artistului de a picta momente memorabile, constituie o artă decorativă de origine vizuală, artă care în mod firesc se dezvoltă pe baza unei sensibilități senzoriale.

Da, poate că sunt sensibil uneori, mai ales când privesc un lucru cu acea dragoste pe care ar trebui să-mi fie teamă s-o rănesc, lucru luat în raport cu mine însumi sau cu mediul înconjurător. Fapt care deseori face trecerea de la orientarea egocentrică la orientarea către experiența individuală a înțelegerii exteriorului. În mare, este vorba de acea sensibilitate estetică care rezidă din admiraţia neţărmurită pentru spiritul artistic, născută dintr-un dulce delir la care se dedă orgoliul, pe care o ai pentru un lucru de care se leagă vederea sufletului prin care omul înţelege cele ale realităţii văzute şi nevăzute.

Leadership: Poţi să transmiţi emoţia manifestată de un bun contact vizual cu lucrul care te atrage nespus, în acord cu normele unei simplităţi care subliniază dimensiunile titanice ale unui orizont vast?

Aşadar, sensibilitatea estetică joacă un rol esențial într-un sistem bine ordonat, fiindcă însăși ochii mă fac să presimt o lege a artei: "nu poți să admiri un lucru pentru frumusețea lui, decât dacă l-ai socotit frumos înainte să îți placă". Nu degeaba spun asta. Fiindcă în sufletul meu se simţea în acel moment emoţia manifestată de un bun contact vizual asupra picturii care mă atrăgea nespus, oglindind probabil limbajul plin de poezie al unui ochi artistic care, înfăptuind o datorie de admiraţie faţă de peisajul reprezentat, se manifestă el însuşi ca o iluminare a orizontului.

Instinctiv, nu doar imaginativ, aș spune că știu ce reprezintă ochii mei când se află în fața unui lucru oarecare: îi recunosc imediat, îi apreciez ca fiind armonioși din punct de vedere estetic. Cu alte cuvinte ochii reprezintă o sursă de memorare care nu își epuizează niciodată subiectele sau modelele, fără să îi frământe problema frumosului decât atunci când "măsura și proporția" întrec detașat în frumusețe și în execuție.

De fapt, aş spune că ochii reprezintă orizontul vast al conceptelor estetice integrate în orice creaţie, având anvergura unei viziuni ce integrează imediatul în dimensiunea înaltă a semnificaţiilor diverse.

La un moment dat Socrate l-a întrebat pe frumosul și atotștiutorul Hippias ce este frumosul

în sine, acela care adăugat oricărui lucru îl face să devină frumos. Iar Hippias a dat răspunsul, ușor îngândurat: "frumosul este tot una cu avantajosul și utilul, dar sunt tare grele cele frumoase".

În acest caz, lucrul care îmi atrage atenţia este nu atât o pictură simplistă, parte din ea înfăţişând cromatic anotimpul primăverii, ci tocmai acea greutate cu care eu înţeleg şi apreciez simplitatea, mai bine ca nimeni altcineva.

Leadership: Îţi orientezi privirea în exces către acele lucruri atât de minore, dar inerente constituirii unei intrigi vaste exprimată prin plăsmuirea infinitului în finit?

Adesea oamenii nu văd ce se afla chiar în faţa lor. Şi văzând, ei cred că ştiu să vadă. Spun asta fiindcă nu orice vedem reprezintă o viziune a ochiului, filtrată printr-un procedeu de modelaj cromatic ce presupune sugerarea luminii prin amestec de alb în culoare, iar a umbrei prin adaos de negru.

Dar ce se întâmplă dacă privirea mea se orientează în exces către acele lucruri atât de minore, dar inerente constituirii unei intrigi vaste exprimată prin plăsmuirea infinitului în finit?

Ei bine, aș putea găsi un prim răspuns pe baza unei diferențieri a luminii reflectate și restrânse. Mai întâi aș pleca de la ideea că orice lucru neînsemnat poate lua valoarea celui mai mare lucru, numai dacă știi cum să-l privești. De exemplu o frunză, dacă este văzută cu lupa, sau la microscop, punct cu punct, ea ar părea un imens teritoriu locuit de o infinitate de micro-organisme. Așadar, orice lucru minor poate fi văzut ca un mare întreg, sau ca un labirint fortificat, cu multe tuneluri care duc în direcții diferite, mai ales dacă ochii știu să sesizeze realitatea din interioritatea unei structuri temporare, imaginative.

Chiar și eu m-aș feri să mă plasez în altă parte decât se află cel mai neînsemnat lucru, căci ar însemna să-mi neglijez ochii de artist - ochi la fel de pătrunzători ca o lupă, sau chiar ca un microscop. De fapt, orice mic amănunt poate să reprezinte, cu totul întâmplător, însăși micro-organismul care alături de alte micro-organisme, formează în profunzimile desenului configurația unui simbol perceput numai de cei care știu cu ce au de-a face.

Nu oricine știe să vadă infinitul într-un singur punct, luat aleator într-un desen în care fiecare linie este un obiect separat.

Tema care se află la ordinea zilei, în meniul leadershipului, este arta de a privi lucrurile precum un întreg care prezintă urme de recombinare a unor elemente diferite, dar capabile să determine o nouă structură de ansamblu.

Elemente precum culoarea, aspectul, autenticitatea, conţinutul temei, simbolurile abordate, toate întemeiate pe studiul sufletului.

Ce-i lipseşte ochiului pentru a-şi desăvârşi vederea? Poate îi lipseşte capacitatea de a diferenţia perceptiv caracteristicile elementelor care fac dintr-un lucru oarecare, un lucru excepţional. Sau poate îi lipseşte vederea dublă a artistului care nu dispare atunci când primeşte corecţia optică modificată, variind de la distanțe mari până la distanțe intermediare şi mici.

Source: https://neculaifantanaru.com/ce-i-lipseste-ochiului-pentru-a-si-desavarsi-vederea.html

Ce înseamnă leadershipul pentru tine?

On Ianuarie 13, 2013

Învaţă să răspunzi în faţa gândurilor şi faptelor tale ca o modalitate unică de a aduce şi integra o experienţă spirituală în realitatea socială.

Dacă nu ştiaţi, aflaţi acum. Oamenii slabi de fire, cei cărora le lipseşte îndrăzneala de ieşi la luptă, reacţionează întotdeauna printr-o perfidie neasemuită la orice provocare a lumii, compensând adesea orice suferinţă, orice complex de inferioritate printr-o reacţie violentă neaşteptată, cât mai subtilă.

Priveşte-l pe omul acela liniştit, studios, fost premiant în timpul şcolii, întotdeauna devreme acasă, în fiecare duminică prezent la biserică, rugăciuni de 3 ori pe zi, familist, nu consumă deloc carne la cină, etc.

Încearcă să-i arăţi că eşti cu mult mai inteligent decât el, încearcă să-l contrazici cu orice argumentaţie şi vezi cum reacţionează. Vei vedea cât este de uşor să-l scoţi complet din sărite ! Dar ai mare grijă, el e ca sticluţele alea mici pline cu otrava cea mai veninoasă, care dacă explodează…

Aşadar, trebuie să fii cu adevărat meseriaş în otrăvuri ca să ştii să anihilezi şi să abaţi cu mare dibăcie orice efect nedorit… în privinţa unora.

Să ne amintim de celebra Martha Lowenstein, cunoscută drept "Otrăvitoarea din Austria". Iată cum o descria lumea: "E atât de blândă, încât nu ar fi în stare să facă rău nici unei gângănii".

- Da, blândă şi înşelătoare ca o apă liniştită – va rosti în sala tribunalului procurorul general la rostirea sentinţei cu moartea.

Leadership: Eşti pregătit să răspunzi provocării de a te gândi cine eşti cu adevărat în momentul în care uiţi că mai eşti şi altceva în încercarea de a te autodepăşi?

Unde şi cum se determină esenţa omului? Oare nu în încercarea de a-l pregăti pe om pentru definirea unei existenţe durabile în timp, pentru asigurarea unei încrederi în acea raţiune care poate spune "Dumnezeu există şi voi fi mântuit pentru că am făcut faţă oricărei tentaţii, fiindcă am biruit orice încercări, fiindcă am suportat orice numai din iubire pentru oameni" ?

Esenţa omului se determină prin dimensiunea gândurilor şi faptelor sale, bune sau rele, atunci când e pus în faţa unei realităţi mult prea crude şi reci pentru experienţa sa de viaţa de până atunci. Predominarea necondiţionată a facultăţii de a discerne efectele anumitor schimbări asupra situaţiei sale profesionale și, indirect, a situației sale personale, poate să rupă echilibrul ce caracterizează un suflet bine cumpănit, împiedicând adaptarea lui la condiţiile vieţii.

Regretul cel mai profund apare atunci eşti pătruns de duşmănie împotriva cuiva sau ceva, sau când eşti pus faţă în faţă cu afirmarea unei îndoieli asupra realității. E ca şi când te-ai uita într-o oglindă în care imaginea ta apare deformată din cauza suferinţei de a fi trăit la intensitate redusă o anumită experienţă de viaţă. În acest caz, toată filozofia ta seamănă mai mult cu un mecanism de apărare împotriva suferinţei de a fi cum eşti atunci când „ţi-e silă de tine".

Nivelul de suportabilitate a atitudinii personale se desprinde din ataşamentul faţă de efectul vieţii pe care îl produce tendinţa de a te devaloriza atunci când simţi că nu te încadrezi în idealul tău ferm de perfecţiune.

Emoţionalii şi intelectualii cei mai pretenţioşi păcătuiesc nu doar printr-o atitudine dispreţuitoare și arogantă, plină de mândrie și de înfumurare, ci mai ales printr-o detaşare de lumea înconjurătoare, prin grija de a nu cădea în aventuri absurde.

Dacă trebuie să găsim un mijloc preventiv în contra pasiunilor şi patimilor omeneşti pentru evitarea efectelor nedorite, atunci este bine să ne ferim de apropierea unor evenimente, pentru întâmpinarea şi evitarea cărora este necesară o anumită experienţă spirituală care să constituie un scut împotriva amăgirii de a izbândi în scopurile meschine, împotriva amăgirii de a fi liber pe o cale strictă a vieţii.

Încercarea de a te autodepăşi seamănă uneori cu încercarea de a da vina pe altcineva pentru o greşeală de-a ta care ar fi putut fi evitată dacă nu ţi-ai fi dorit să se încheie aşa. Este un fel de negare a spiritualităţii. În acest caz, felul tău de a deşteapta sentimente cu porniri către acţiune, dar cu caracter egoist, se ancorează într-un context dominat de disperare şi frustrări, când eşti învins de neputinţa de a te împlini mai mult decât ceilalţi, neputinţa de a fi la acelaşi nivel cu ei la capitolul "adorabil".

Asta se cheamă să fii înzestrat cu vocaţie de trădător. Este şi asta o cale de a ajunge mai presus de oricine: prin înstrăinarea activelor celorlalţi, prin înşelăciune, prin conspiraţie, prin negare, prin năruirea relaţiilor. Înseamnă că ai anumite viziuni şi o anumită experienţă de a mişca lucrurile, dar nu în mod ortodox.

A face dovada unui caracter tare înseamnă să revii permanent la căutarea elementului bun din tine care nu este valabil pentru răul care ţi se întâmplă.

La polul opus sunt oamenii echilibraţi, ajunşi prin propriile forţe în sfera unei mai mari stabilităţi a valorilor în timp, nu datorită inerţiei într-o stare de spirit dureroasă. Priveşte tipul acela care combină atât de bine cunoaşterea lucrurilor cu sportul. El ştie să-şi epuizeze energia negativă, nu o ţine în el ca să se adune (până ce explodează). Încearcă să-l provoci cu orice. Pariu că nici nu te bagă în seamă?

Oamenii puternici nu răspund la nicio provocare, nu reacţionează prin perfidie sau dedesubturi murdare, ci se redescoperă prin identificarea cu o experienţă spirituală activă. Mai mult decât atât, ei îşi anihilează manifestările dominante printr-o liniştire a minţii, a gândurilor, a sufletului, preferând întotdeauna să se bucure de o saună după 20 km de alergat.

La finalul zilei nu el este cel care decide cum arăta viaţa ideală, ci întreaga lui capacitatea de a înţelege momentul prin care trece, momentul prezent în totalitatea unui mod echilibrat de a gândi reflectat într-o atitudine paşnică care exprimă vigoare și măreție.

Nemulţumirea de sine este o mărturie a însăşi existenţei văzută ca o validare a fragilităţii omului în faţa experienţei de a fi mai prejos de aşteptările pe care insistă să le impună.

Ce înseamnă leadershipul pentru tine?

Pentru mine leadershipul înseamnă să pun în evidenţă facultatea predominantă a unei gândiri sănătoase într-un caracter activ, emoţional şi intelectual, reflectat într-o purtare căreia să nu

i se poată aduce nici o învinovăţire.

Leadershipul cel mai trainic poate fi privit ca o expresie a spiritualităţii cuprins într-un ideal de măreţie, trăit pentru un crez, care impune o anumită autodisciplină spre a putea oţeli sentimentul responsabilităţii morale şi sociale.

Source: https://neculaifantanaru.com/ce-inseamna-leadershipul-pentru-tine.html

Ce înseamnă să fii congruent

On Ianuarie 30, 2009

Învaţă să comunici dincolo de cuvintele pe care le rosteşti, cu scopul de a putea interacţiona mai bine cu ceilalţi şi de a discerne mai bine calitatea mesajului lor.

În dimineaţa aceasta am citit cartea "Bien se connaitre pour bien piloter să vie", scrisă de Erica Guilane-Nachez. Nu cred că este nevoie să spun mai multe decât s-a spus în această carte, fiindcă leadershipul urmează traiectoria aceleaşi gândiri, dincolo de condiţionările pur individuale şi sociale. Citiţi cu atenţie acest fragment, şi recunoaşteţi-vă adevăratul sine (vocea interioară).

Învăţaţi să fiți mereu congruent. Congruența este termenul care, în PNL și TNPro, desemnează compatibilitatea sensurilor între verbal și non-verbal, acordul profund dintre ceea ce spune și ceea ce emană dintr-o persoană prin intermediul non-verbalului. A fi congruent înseamnă a fi autentic, înseamnă a gândi cu adevărat și a crede ceea ce spui. Conștient sau nu, interlocutorul percepe acest acord și atunci este convins de sinceritatea lucrurilor ce i se spun.

Sunteţi congruent atunci când săriți în sus de bucurie pentru că ați fost promovat și strigați: "Ura, sunt fericit, fericit, fericit".

Atunci când îl felicitați călduros în mod verbal pe rivalul care a obținut promovarea pe care o urmăreați de multă vreme, dar pe dinăuntru turbați de furie, sentimentul acesta transpare mai mult sau mai puțin în mod non-verbal - exceptând cazul în care sunteţi un mare actor. Există și așa ceva, sunt oameni care au învățat să comunice. Acum nu sunteţi congruent. Atenție: a căuta congruența nu înseamnă a dori să manipulați. Și de data asta, există o utilizare bună și una proastă a acestui instrument. Este politicos să nu vrei să strici cuiva bucuria victoriei, manifestându-ţi ciuda, fiind natural să trăim un astfel de sentiment atunci când pierdem. În cazul acesta, congruenţa se pune în slujba politeții noastre.

Leadership: Eşti în stare să orientezi Inconștientul persoanei de lângă tine în direcția obiectivului tău, în direcția a ceea ce ţinteşti prin intermediul comunicării?

Străduiţi-vă deci să vă observați în perioada care urmează. Să conștientizați ce comunicați dincolo de cuvintele pe care le rostiți. Apoi, corectați ce trebuie corectat, antrenându-vă să manifestați o expresivitate congruentă mai mare. Învățați să faceți gesturi care să vă susțină discursul. Nu ezitați să vă folosiți mâinile, corpul, pozițiile, ochii. Gândiţi-vă să vă ocupați spațiul ce vă aparține: nu țineți brațele lipite de corp. Dați din cap. Folosiți tot ce v-a dat natura pentru a fi expresiv în congruență.

Astfel, veți avea deja atuuri enorme pentru a vă face înțeles și pentru a fi crezut - pentru că se va simți sau se va percepe că sunteţi autentic.

Dar, îmi veți spune, și dacă trebuie să mint ? "Nu orice adevăr este bine să fie spus", afirmă înțelepciunea populară. Și făcând lucrul acesta, trebuie să fiți congruent, dacă nu, minciuna voastră nevinovată nu va prinde sau nu va prinde suficient. Imaginați-vă un prieten grav bolnav, la spital. Acesta geme: "Nu mai scap". Dacă îi spuneți: "Ba da ! Ai să scapi" și adăugați glumind: "Iarba rea nu piere", gândindu-vă că, de fapt, prietenul vostru nu se va vindeca, îi veți comunica asta în mod non-verbal Inconștientului (convingerea voastră profundă) și nu veți face decât să îi întăriți frica de moarte.

Așadar, învățați să fiți congruent în toate situațiile. Trebuie să orientați Inconștientul persoanei în direcția obiectivului vostru, în direcția a ceea ce țintiți prin intermediul comunicării. Și nu va fi eficient decât dacă sunteţi congruent la nivel verbal și non-verbal.

Leadership: Te-ai antrenat să "auzi" într-un mod diferit, aşa încât să îţi îmbogăţeşti capacitatea de percepţie şi înţelegere?

Fie că scopul vostru este să obțineți ultimul compact disc al cântăreţului vostru preferat sau să vindeți unui client planta verde care îi va decora perfect interiorul. Să îl faceți pe partenerul de viață să vă însoțească la cinema sau să vă convingeți patronul să vă dea vouă un post ce se eliberează; fie pentru un interviu pentru o angajare sau pentru a propune unui producător proiectul vostru de scenariu; fie că este pentru a refuza produsul pe care vrea să fiți convins să îl cumpărați sau pentru a face un întreprinzător să semneze un contract enorm... Amintiți-vă mereu că Inconștientul ascultă și interpretează.

Ar trebui să vă antrenați să reperați elementele non-verbale privind cu atenție la oamenii noștri politici, la televizor. Nu vă opriți la sensul cuvintelor pe care ei le rostesc, ci priviți-i. Observați-i, transferaţi-vă capacitatea de "ascultare" în percepția vizuală. Cu puțin antrenament, veți începe și voi să vă dați seama - într-un mod conștient și nu numai vag - că aici, în cutare moment al discuției, este o minciună, o disimulare, o jenă. Este, într-adevăr, foarte instructiv. Fără să vă fi ascuțit atenția, Inconștientul vostru ar fi perceput foarte bine că ceva nu este în regulă și apoi această senzație s-ar fi pierdut, în vreme ce Conștientul vostru nu ar fi înregistrat decât sensul cuvintelor.

Trebuie deci să deveniți receptiv la non-verbalul celuilalt. Nu pentru a căuta ceartă, ci pentru a înțelege mai profund și într-un mod complet, cu scopul de a putea comunica mai bine cu el și de a discerne mai bine calitatea mesajului său. Să înveţi să comunici dincolo de cuvintele pe care le rosteşti, aşa încât să-ţi îmbogăţeşti capacitatea de percepţie şi înţelegere. Să urmăm aceste sfaturi, dar să nu uităm ce spunea scriitorul român Ionel Teodoreanu: "Sentimentele nu-şi însuşesc niciodată filozofia minţii."

Leadershipul urmează o altă regulă, care acum ar trebui să fie evidentă: "O comunicare bună depinde de fundalul spuselor tale, încât să-ţi manifeşti stima pe care o porţi interlocutorului tău, găsind mereu ceva pentru a-l valoriza".

Învățați să fiți mereu congruent prin a face plăcere celorlaţi – acesta este cel mai mare vector de putere autentică pe care îl puteţi avea asupra lor. Această atitudine de recunoaştere a celuilalt se aplică tuturor interlocutorilor voştri, în toate cazurile, copii, adulţi, partener de viaţă, clienţi, patron, colaboratori, grupuri, prieteni. Nu uitaţi acest ultim sfat pe care îl oferă Erica Guilane-Nachez:

A-l denigra pe celălalt, a-l face ridicol sau a „mătura" cu el pe jos pot fi niște obiective pentru unii. Aceasta însă nu va însemna comunicare niciodată și, în general, este semnul unei așezări mediocre a eului. Numai cineva slab încearcă să îl zdrobească pe altul mai slab decât el. Pe de altă parte, cineva cu adevărat puternic și împlinit este sigur de forța lui și încrezător în fericirea sa, nu are absolut nici o nevoie psihologică de a-și demonstra puterea în felul acesta.

O persoană care chiar este puternică mai degrabă se va apleca pentru a-i sprijini pe cei cărora le este greu să se țină pe picioare. Astfel, dacă aveți supărătoarea tendință de a-l înjosi pe celălalt (partenerul de viață, copilul, pe cei apropiați sau mai puțin apropiați), întrebați-vă ce nu merge bine înăuntrul vostru și cum să ameliorați această situație. Dar să nu vă întrebați de ce aveți probleme în contactele umane !

Trebuie să recunoaștem că celălalt are dreptul să se respecte ego-ul -sau, dacă nu, să păstrăm distanța și să nu încercăm să comunicăm cu el. în cazul în care căutați ajutor și cooperare, plăcerea de a fî împreună sau, mai prozaic spus, dovada bunei purtări, amintiți-vă mereu că ego-ul din fața voastră este cheia care va deschide sau va închide „încuietoarea” ușii care dă spre scopul vostru.

*** Notă:** Guilane-Nachez, Erica - Sansa e de partea ta, Editura Polirom, 2003

Ce înseamnă să studiezi cu adevărat

On Noiembrie 28, 2019

Învaţă să focalizezi un alt fel de a privi lucrurile, nu cel îndreptăţit de o medie socială, de pildă, să surprinzi "DE SUS" ceea ce se arată "TOT MAI ADÂNC".

Alege orice carte de literatură, de minim 200 de pagini. Cum ar fi "Ochii Dragonului" de Stephen King. Dar poate fi o carte din orice domeniu.

Dacă citeşti o singură dată o asemenea carte, sau oricare alta, fii sigur că nu vei reuşi să găseşti *"Prima Esenţia"* sau *"La Verdad de la Locura"* . Aşadar, eşti invitat să mai citeşti o dată, şi încă o dată. Abia după ce reciteşti de 20 de ori acea carte, poate vei observa ceea ce ţi-a scăpat de fiecare dată din vedere, pentru că sigur ai omis o mulţime de amănunte importante.

Iar după ce-o vei citi a 20-a oară, nu va mai fi nevoie de o altă carte. Cel mai probabil, ai înţeles totul.

Ei bine, asta înseamnă să studiezi cu adevărat: să ai răbdare, să revezi din nou şi din nou, să observi de fiecare dată altceva, să descoperi indicii, să mergi mult pe amănunte, să-ţi exersezi mintea. Şi, în final, înveţi să gândeşti.

Să pricepi cum funcţionează facultăţile cognitive, să realizezi o succesiune de operaţii care duc la dezvăluirea unor aspecte importante ale realităţii şi la rezolvarea anumitor probleme, să ai acces la o poziţie de centralitate şi demnitate într-un univers al ideilor, seamănă cu un miracol: participi la un eveniment care îţi arată puterea, prezenţa sau scopul unei entităţi atotştiutoare.

Degeaba citeşti o mie de cărţi, dacă n-ai priceput ce trebuie dintr-una singură.

Nu-i aşa că tu nu vei citi niciodată aceeaşi carte de 20 de ori?

Leadership: Poţi să te constitui drept o formă de cunoaştere imediată a adevărurilor subtile, fără raţionamente logice complexe preliminare, încât să sprijini demersul unei Creaţii de a se împlini în proiectarea unui drum unic de înțelegere a ceea ce pare a fi de neînțeles?

A vedea în profunzime este ca şi când te-ai uita din avion într-o anumită direcţie. Cu cât te apropii mai mult de pământ, cu atât distingi mai clar lucrurile. Acest 20 x este ca un Zoom. O vedere mai bună presupune un proces de analiză cât mai profund. Nu se va putea vedea utilitatea acestei activităţi minuţioase decât dacă priveşti totul din altă perspectivă, a lucrurilor care se cer descoperite printr-o examinare riguroasă, a detaliilor care creează o altă linie de gândire.

A gândi diferit ajută în orice domeniu, nu are legătură fix cu critica literară sau cu calitatea logicii sensibile de a face incursiuni în metateorie cu rezultate unei măsurători de distanţă. Eu m-aş axa mai mult pe electronică şi inginerie. Acolo este minuţiozitate cu adevărat, o vrajă greu de descris. Cum spunea poetul român Gabriel Petru Băeţan, este vorba de conexiunile dintre sinapse. Cu cât citești mai mult cu atât acestea devin mai complexe și mai clare. Matematica abstractă a creierului !

Un prieten de pe Linkedin, Roland Nită, comenta şi el vizavi de acest subiect: *"Când citești o mie de cărți devii familiar cu diferite structuri, culturi, idei. Îți îmbogățești vocabularul și ai acces mai ușor la noi și diverse modele de gândire și stiluri de scriitură. Astea sunt lucrurile pe care le câștigi Dar, până la urmă, contează și ce urmărești cu cititul. Unii citesc că să se destindă alții vor să se perfecționeze în vreo aptitudine anume."*

Omul de mare ştiinţă este un mare miracol prin prisma a ceea ce este capabil să înţeleagă din acele lucruri cărora alţii nu le percep esenţa, *Rădăcina lui Maximum* , fiindcă ştie să vadă tiparele lucrurilor dintr-o altă variantă "buscar sin saber" a unei realităţi care te surprinde realmente. Iar printr-o reprezentare a raţiunii globale, practice, axată pe minuţiozitate, sub forma unei descoperiri extraordinare, neaşteptate, care însă nu epuizează, nu secătuieşte semnificaţia evenimentelor relatate, se ajunge la un leadership denumit: "Zoom 100%".

Prin "Zoom 100%" se înțelege esența focalizării asupra unui singur lucru până la înscrierea acestuia în meniul unei gândiri de tipul "viziunea este suma unor detalii aparte".

Zoom 100% este suportul unui instrument de experimentare a realităţii, pronunţându-se în favoarea formulării unei opinii de expert în ceea ce priveşte felul cum trebuie să distingi un lucru diferit de ceea ce în accepţiunea generală se numeşte "natura experienţelor unice".

Să studiezi cu adevărat înseamnă mai mult decât să repeţi din nou şi din nou experienţa de descifrare a sensurilor ascunse într-o sursă complexă de informaţii, înseamnă mai mult decât să-ţi dezvolţi simţul observaţiei şi să-ţi satisfaci nevoia de a înţelege profund complexitatea lucrurilor, fără să uiţi de imaginea ta în oglindă.

Mai cu seamă, înseamnă să primeşti răspunsuri favorabile din partea conştiinţei care îţi cere să fii mereu creativ, mereu pregătit pentru orice schimbare, să fii mereu tu însuţi, să nu cauţi comparaţii, să îţi fii propria măsură a judecăţii corecte.

A judeca corect înseamnă să iei contact cu acele necunoscute ale realităţii ce există în fiecare lucru din jur, încât să poţi atribui minunilor naturii o semnificaţie de "premieră absolută".

Trebuie doar să înţelegi...şi dintr-o singură gândire aprinsă să fii capabil să produci o operă de artă fără egal şi fără sfârşit. Cât de elegantă este Marea Ştiinţă ! !

Citiţi numai această frază a lui Toma d'Aquino, din "Arta Alchimiei", nu mai este nevoie de altceva...spune totul.

"Focul zămisleşte atât moartea cât şi viaţa. Un foc uşor usucă substanţa corpurilor şi iată de ce: focul, ajungând în contact cu corpul respectiv, pune în mişcare elementul asemănător lui, care există în acest corp."

Source: https://neculaifantanaru.com/ce-inseamna-sa-studiezi-cu-adevarat.html

Ce lucru minunat este să fii iubit

On Aprilie 26, 2012

Orice om născut creştin are obligaţia şi onoarea de a sprijini lucrarea lui Dumnezeu într-un mod sistematic, ca pe o încercare de a se împăca cu trecutul şi cu ce a rămas acolo.

Am întâlnit pe stradă un tânăr foarte sărac care iubea. Avea o pălărie veche, haine roase, coatele găurite. Ghetele îi erau pline de apă şi inima îi era plină de stele.

Ce lucru minunat este să fii iubit ! Nu există decât un singur lucru mai minunat: să iubeşti ! Inima, trecând prin iubire, devine eroică. Nu mai este alcătuită decât din puritate. Nu se mai reazemă decât pe ceea ce e mare şi înalt. În ea nu poate încolţi nici un gând nevrednic, cum nu pot creşte urzici pe un gheţar. Sufletul înalt şi senin, neatins de patimi şi emoţii josnice, care domină viaţa şi umbrele lumii acesteia, nebuniile, minciunile, urile, vanităţile, mizeriile, locuieşte în albastrul cerului şi nu mai simte decât zguduirile adânci şi subterane ale destinului, aşa cum culmea munţilor simte cutremurele de pământ.

Soarele s-ar stinge dacă n-ar mai iubi nimeni.

Inimi adânci, spirite înţelepte, luaţi viaţa aşa cum a făcut-o Dumnezeu ! E o încercare îndelungată, o pregătire neînţeleasă pentru un destin necunoscut. Destinul acesta, cel adevărat, începe la om o dată cu prima treaptă dinăuntrul mormântului. Atunci se iveşte ceva în faţa ochilor şi începe să se zărească veşnicia. Gândiţi-vă la cuvântul acesta: veşnicie. Cei vii văd durata. Numai morţii văd veşnicia. Până atunci iubiţi şi suferiţi, nădăjduiţi şi gândiţi.

Vai de cel care n-a iubit decât trupul, forme, aparenţe. Moartea îi va lua totul. El va fi uitat şi îşi va pierde nemurirea. Încercaţi să iubiţi suflete, le veţi regăsi trupul. *

Leadership: Luciditatea pe care ţi-o aduce adâncul sufletului în care îl întâlneşti pe Dumnezeu este forma în care se exercită privirea ta introspectivă asupra unui destin frânt, ruinat, dar nu şi lipsit de speranţă?

Singura putere care propulsează omul la alt nivel, spre maturitate, spre credinţă, spre piscul inteligenţei, pe durata unei vieţi pe care sufletul mărinimos o primeşte prin pocăinţă, este virtutea purităţii. În această direcţie, drumul pare a fi pregătit nu atât de sărăcia aceea care poate să te coboare până la ultima treaptă, putând să devii ultimul nenorocit din cauza ei. Ci de sărăcia care poate să transforme necesitatea în virtute, devenind un răspuns la întrebarea: cât de mult pot să mă forţez să rezist în faţa durerii şi a deşertăciunilor lumeşti?

A studia fenomenul sărăciei ca fapt uman de proporţii vaste, cercetând atât inimile bune, cât şi cele rele, credincioşii şi necredincioşii, fără a ţine seama de munca cu propria cultivare intelectuală şi sufletească, pare a fi ca un fel de carte pe care vrei s-o citeşti fără creion în mână, fără să subliniezi cele mai importante aspecte ale responsabilităţii: justificarea faptelor şi verificabilitatea lor. Nu poţi să citeşti fără să iei aminte la tine însuţi, fără să înţelegi experienţa altora, la fel cum nu poţi să citeşti mult fără să îţi oboseşti absolut deloc ochii.

Leadership: Puterea autentică poate să izvorască din capacitatea de a vedea valoarea în aparentul 'nimic' și de a-l transforma în esență, încât existența ta să devină reflectarea unui destin care îți împlinește vocația interioară?

Opera valorează mai mult decât omul, spunea pictorul Eugene Delacroix. Şi cred că nu se înşela, fiindcă cele mai importante aspecte ale versiunii propriei tale fiinţe, în faţa valorilor care te pot ajuta să reuşeşti în viaţă (precum corectitudinea, libertatea, adevărul, binele, demnitatea, deschiderea, implicarea), trebuie să fie trecute prin filtrul unei minţi sănătoase şi a unei inimi sensibile. Opera evoluţiei tale de la materialitate la spiritualitate are ca bază de susţinere utilizarea întregului potenţial de transformare a anxietăţilor şi momentelor tensionante din viaţă într-o modalitate creativă de a te redescoperi şi a afla ce ai putea face pentru a te simţi împlinit.

Aici este diferenţa dintre oameni, în acord cu adâncul sufletului, şi nimic nu-i poate diferenţia mai mult decât întâlnirea cu Dumnezeu în necunoscut. Unii acceptă sărăcia ca pe o bună ocazie pentru evoluţie, găsindu-şi tăria de a înfăptui adevărata lucrare a lui Dumnezeu care este în strânsă legătură cu natura minţii, natura propriei forţe ,intelectual-creatoare.

Bogăţia leneveşte omul tânăr, îl seacă de orice sens. În tinereţe, numai sărăcia, puritatea şi speranţa sunt ajutoarele de baza înscrise în efortul de a primi lucrarea lui Dumnezeu. Iar adevărata credinţă se reduce la ştiinţă: descoperire, creaţie, inventică şi reinventare. Numai tinereţea înfăptuieşte schimbarea, bătrâneţea doar o maschează.

Opera întregului sistem creştin uman se conformează maturităţii şi virtuţii purităţii, forţând într-un mod realist faptul omului de a fi măreţ prin capacitatea de a lua aminte la viaţa sufletului său supusă idealului de a ierta, de a lumina în întuneric, de a transforma suferinţa în putere şi înţelepciune.

Ce lucru minunat este să fii iubit de Dumnezeu nu atât pentru condiţia ta umilă, ci pentru depăşirea acestei condiţii prin credinţă. Iar credinţa este o încercare îndelungată, o pregătire neînţeleasă pentru un destin puternic, capabil să şteargă limita dintre triumf şi plânsul convulsiv, şi care să extindă uniunea eternă dintre vis şi realitate.

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Ce nu vor uita niciodată oamenii?

On Februarie 10, 2009

Dacă vrei să-ţi măreşti o anumită zonă de influenţă, atunci fii realist în legătură cu cererile de ofertă care sunt disponibile în acea zonă.

Îi era frică de camerele mici, de dulapuri şi de grote, iar acum îi era frică ca nu cumva în ziua următoare, în timpul evadării, să clacheze şi să strice totul. Aşa că s-a hotărât să evadeze singur, chiar în acea noapte, chiar dacă şansele de reuşită erau minime.

S-a furişat în linişte printre barăcile de lemn şi a ajuns foarte aproape de gardul de sârmă ghimpată care împrejmuia lagărul. Tocmai se pregătea să-şi rişte viaţa când, deodată, cineva l-a prins de mână. Era prietenul lui cel mai bun, Willie, singurul în care avea încredere.

Willie îl imploră pe Danny: " *Nu fugi. Nu strica toată treabă. Nu-ţi fie frică, voi fi lângă tine mâine în tunel oricât este de lung.* "

Leadership: Îţi configurezi fondul sufletesc în temeiul hotărârii propriei conştiinţe care cere un act de salvare?

Ce l-a determinat pe Danny, personajul interpretat de Charles Bronson din filmul " *The great escape (1963)* ", să renunţe la iniţiativa lui de evadare din acea noapte? Ce anume l-a îndemnat să asculte de sfatul prietenului său cel mai bun?

Este vorba despre acel magnetism, generat de încredere, care radiază o energie specială, care atrage o fiinţă către alta, - este vorba de acea putere de influenţă care face conexiunea dintre două lumi: lumea unei fiinţe care se condamnă singură la moarte şi lumea unei fiinţe care o salvează. Două percepţii diferite şi o nelămurită înrudire sufletească care posedă acea forţă capabilă să asigure schimbarea.

Care este argumentul uman care îţi ghidează paşii spre realizarea un act de salvare? Cum şi în funcţie de ce anume îţi configurezi fondul sufletesc?

Fondul sufletesc înclinat spre generozitate, în limitele unei zone sigure de răspuns la deciziile care îţi influenţează viaţa, este marca personalităţii tale exprimată printr-un sine care îşi anunţă abandonul total în faţa înţelesului superior pe care îl dai acţiunilor tale. Este energia supremă ascunsă în tine ce iese la suprafaţă atunci când eşti dispus să renunţi la propria siguranţă pentru a îmbrăţişa repercusiunile reacţiei tale faţă de situaţiile critice la care te raportezi.

Când vorbim de leadership, cel mai important lucru este să-i punem pe oameni, mai ales pe aceia cu care avem o strânsă legătură şi cu care colaborăm, pe primul plan. Dacă reuşim să fim mereu alături de ei în clipele grele îi vom câştiga de partea noastră - şi ne vor rămâne multă vreme recunoscători.

Leadership: Preţuieşti motivele care te ţin în relaţia ta actuală cu ceilalţi oameni din punctul de vedere al condiţiilor ce trebuie îndeplinite şi a limitelor ce nu trebuie depăşite?

Aportul pe care îl aducem la înfăptuirea unui pas important, ocupându-ne de el cu spirit de

răspundere şi serioasă capacitate de decizie, intervenind printr-o judecată clară şi corectă, este oare suficient pentru a creşte nivelul nostru de eficienţă? Acest pas se caracterizează în oarecare măsură printr-o „plată" sau printr-o superficială luare în considerare a reacţiilor noastre vizavi de aspiraţiile, percepţiile şi ambiţiile celorlalţi?

Da. Într-un fel este nevoie de o plată în avans pentru a încasa de la ceilalţi asigurarea obligatorie care să ne acopere cu înţelegere, cu cele mai bune sentimente în toate privinţele. Însă nivelul de eficienţă creşte numai atunci când primim de la oameni feedback-ul vizavi de modul în care am acţionat în numele lor, pentru ei sau împotriva voinţei lor.

Acceptul lui Danny de a-şi anula încercarea de evadare prin care şi-ar fi semnat în mod sigur condamnarea la moarte, a însemnat un feedback pozitiv pentru Willie care şi-a putut astfel evalua mai bine potenţialul de influenţă.

În această situaţie, condiţia care trebuia îndeplinită şi limita ce nu trebuia depăşită era însăşi actul de voinţă liberă, care atrage concluzia că o persoană devine conştientă de apartenenţa sa la altcineva pentru că aşa voieşte, nu pentru că i se cere. Sau că o persoană care devine conştientă de propria sa deficienţă sau frustrare, încearcă să o evite recurgând la eforturi de supraîncordare a puterilor fizice şi sufleteşti.

Apartenenţa ta la altcineva este primul semnal că nu mai eşti stăpânul nimănui, ci slujitorul unei cauze comune care nu trebuie căutată în limitele orizontului de evenimente care facilitează decepţiile, ci în orizontul de tranziţie de la respingere la loialitate.

A-ţi amplifica potenţialul de influenţă, fără să primeşti un feedback pozitiv de la ceilalţi oameni este ca şi cum ai vrea să faci export, dar te afli într-o zonă care nu face comerţ. Gândeşte-te la poziţia pe care o doreşti şi la nivelul tău de eficienţă. Dacă vrei să ieşi în câştig cu leadershipul tău, dacă vrei să-ţi măreşti o anumită zonă de influenţă, atunci fii realist în legătură cu „cererile de ofertă" care sunt disponibile în acea zonă.

Are cineva nevoie să fie salvat? La câte cereri de ajutor poţi să răspunzi? Care este valoarea lor în virtutea atribuţii tale de autoritate deplină şi a capacității de a fi responsabil?

Însă nu toţi oamenii nu vor lansa „oferte" de ajutor. Tu eşti un lider adevărat? Vei sesiza percepţiile lor, stările lor lăuntrice, şi vei încerca să le dai o mână de ajutor chiar dacă sunt nestrămutaţi în hotărârile lor?

Leadershipul este modul de a-ţi testa limitele valorii în situaţii de viaţă nefavorabile în care trebuie să-ţi reglezi stările afective şi gândurile declanşatoare ale acestora fără a simţi tot timpul nevoia de a le pune în cârca altuia.

Pe ce zonă de influenţă te descurci mai bine? Pe zona spirituală sau pe cea materială? Pe zona socială sau pe cea antreprenorială?

Source: https://neculaifantanaru.com/ce-nu-vor-uita-niciodata-oamenii.html

Ce nume dai la ceea ce simţi acum?

On Aprilie 21, 2012

Fii ceea ce eşti, fără să te încrezi prea mult în ceea ce nu cunoşti despre tine.

Cosette simţi, înainte de orice, o tristeţe nedesluşită şi adâncă. I se păru că sufletul i se întunecase într-o singură zi. Nu şi-l mai recunoştea. Albul din sufletul fetelor tinere seamănă cu zăpada, e un amestec de răceală şi veselie. Se topeşte la soarele dragostei.

Cosette nu ştia ce-i dragostea. Nu auzise niciodată rostindu-se acest cuvânt în înţelesul lui pământesc. Pe cărţile de muzică profană care intrau în mânăstire cuvântul amor fusese înlocuit cu ulcior şi pridvor. "Cele mari" încercau să dezlege ghicitorile: "Ah ! Ce dulce e ulciorul ! ", sau "Pridvorul nu cunoaşte milă ! ". Cosette însă ieşise prea copil din mânăstire şi nu se ocupase prea mult de "pridvor". Nu ştia ce nume să dea la ceea ce simţea acum. Dar a nu cunoaşte numele bolii nu înseamnă a fi mai puţin bolnav.

Iubea cu şi mai multă patimă, pentru că iubea fără să-şi dea seama. Nu ştia dacă era bine sau rău, prielnic sau primejdios, trebuincios sau vătămător, veşnic sau trecător, îngăduit sau oprit. Iubea. S-ar fi mirat dacă i s-ar fi spus: "Nu dormi? Dar nu-i voie ! Nu mănânci? Foarte rău ! Te înăbuşi şi-ţi bate inima? Nu trebuie ! Te roşeşti şi te îngălbeneşti când un anumit domn îmbrăcat în negru se iveşte la capătul unei anumite alei verzi? E îngrozitor ! " N-ar fi priceput şi ar fi răspuns: "Cum să fiu eu vinovată de un lucru în care nu pot nimic şi pe care nu-l înţeleg?" *****

Leadership: Căutarea unui ideal de esenţializare a trăirii clipei prezente poate să contribuie la modificarea atitudinii şi percepţiei tale faţă de viaţă, determinându-te să priveşti totul din punct de vedere al unui drum care se extinde dincolo de orizontul aşteptărilor tale?

Din punct de vedere al unei trăiri puternice singurul sentiment care are capacitatea de a transforma omul, în tot ce acesta nu a fost vreodată, este cel de alertă. Iubirea este doar efectul unei intrări în rezonanţă cu ceva aflat în afara Egoului tău, sau poate fi efectul poveştii despre experienţa de viaţa pe care ţi-o asumi ca pe o izbăvire a sufletului scăpat din primejdia unei vieți desfrânate, deznădăjduite.

Aici putem vorbi despre un ideal de esenţializare al trăirii clipei prezente, ca şi când am fi datori să ne regăsim pe noi înşine într-un moment fragil, vulnerabil, dar memorabil şi plin de emoţie, din care ne putem transforma relaţia cu realitatea şi lumea din jur. A trăi o clipă de neuitat, într-un moment care se întâmplă poate o singură dată în viaţă, care ne scoate din zona de confort, este similar cu a surprinde munca unui artist: trebuie să înveţi să fii creaţia unui Creator care te obligă să-i accepţi prezenţa dintr-o altă perspectivă a duratei şi a spaţiului.

În ceea ce priveşte Cosette şi starea ei ambivalentă de iubire şi incertitudine, ea se datorează trăirii unui poveştii pe care şi-o rula în subconştient despre un incident trecut, despre ceva ce a fost (sau ar fi putut fi) şi nu mai este. Sufletul ei năzuia spre ceva neînţeles, dar pe care eu cred că instinctul i-l dicta numaidecât: "fii mai mult decât un spectator cuminte al vieţii tale, începe să te implici în calitate de actor".

Fii mai receptiv şi mai atent la tot ce se întâmplă, încât Egoul tău să nu rămână blocat într-o realitate care depăşeşte capacitatea ta de înţelegere a potenţialului ei.

Poate că, la urma urmei, reacţia unui om în faţa necunoscutului este exprimată de viaţa pe care şi-o asumă ca pe o marcă identitară de neocolit, ceva care se simte asemenea unui nor ce blochează soarele să se întrevadă. Aşadar, capacitatea unei trăiri de a se manifesta ca o entitate de maturitate, ca o sursă de putere, care în existenţa obişnuită este stimulată doar prin activitatea senzorială, intuitivă, depinde de modul cum priveşti lumea, semenii, evenimentele prin care treci.

Singurul drum care se extinde dincolo de orizonturile tale depinde capacitatea de a găsi ceva special în viaţa ta, care să te entuziasmeze cu adevărat. În fond, nu pentru tine se face transformarea personală, nu tu trebuie să percepi rezultate mai bune şi să ţi le asumi ca pe o cauză proprie intensificând-o cu noi trăiri. Ci, este pentru adevărul din tine, pentru lumina din tine, pentru eroul din tine, pentru acea parte din tine care nu te va lăsa niciodată să uiţi amintirile frumoase.

Acest drum este luciditatea cu care te priveşti în oglindă şi constaţi că eşti mult mai mult decât o minte şi un trup, eşti un suflet care îşi poate deschide singur orizonturile.

Ce nume dai la ceea ce simţi acum? Eu simt că-mi bate inima, iar asta se numeşte "Deja Vu". Parcă am mai trăit acest sentiment cu mult timp în urmă, pe vremea când eram copil, şi la fel ca şi atunci, simt că sunt aproape de înţelegerea vieţii şi a lumii. Ceva îmi spune că sunt pe cale să devin altcineva, un om mai matur, care trăieşte şi comunică prin scris atâtea vieţi.

Dacă Cosette face parte din mine, este pentru că şi eu am trăit povestea din care ea face parte. Povestea se numeşte: "Aşa a fost odată.."

* **Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Ce se petrece aici?

On Ianuarie 19, 2016

Traversează drumul afirmării unei noi personalităţi, prin redarea veridică a trăirilor intense experimentate în planul artistic al evenimentelor care te-au marcat şi de care ai rămas agăţat.

Eisenstein începe să cerceteze Mexicul. Ceea ce se petrece aici, în conștiința și sentimentele artistului, are o importanță capitală în biografia sa. Marea aventură mexicană este un moment de răscruce în care – pe toate planurile, atât pe cel al gândirii, cât și pe acela al vieții emoţionale – se cristalizează brusc întreaga sa experiență de până acum și apare un nou punct de plecare, la un alt nivel superior, pentru evoluţia sa de mai târziu.

Trăirile sunt acum atât de intense, arderile sunt la asemenea temperaturi, încât procesul intim de răsturnări, cristalizări, reordonări devine detectabil, palpabil. A fost deseori urmărită de comentatori această aventură mexicană în evenimentele ei tragice. Dar fascinant este altceva: cele ce s-au petrecut în cea mai adâncă intimitate a creatorului în aceste 13 luni cât a stat în Mexic ne ajută să înțelegem universul interior al artistului.

Apare astfel, din frânturi de însemnări, scrisori și mărturii din alăturarea migăloasă și dificilă a acestor fragmente, o pasionată fierbere interioară, care ne dezvăluie un Eisenstein necunoscut. Întreaga sa operă de mai târziu nu poate fi într-adevăr înţeleasă decât prin cunoaşterea răscolirii gândurilor și sentimentelor artistului în decursul acestui an petrecut în Mexic. *

Leadership: Poți să-ți impui stilul de a face artă printr-o permanentă actualizare a expresiei personalizate de stil a cărei valoare este transformarea unei imagini memorabile într-o imagine de impact care poate întoarce privirile spre „epicentrul" fiinţei tale interioare?

Să încercăm să pătrundem nemijlocit în acest splendid monolog interior al omului de creaţie, în procesul intim de răsturnări, cristalizări, reordonări ce devine detectabil, palpabil, numai prin efectele produse. Leadershipul, preluând aceste efecte în compoziţia unei formule complexe de zugrăvire a unei noi versiuni evoluate de cunoaştere, în termeni de plus valoare, creează așa numitul efect de oglindă. Tot ce scoți la iveală de la ceilalți este, de fapt, o parte din tine.

Cunoaşterea de sine începe de la subiectele umane pe care le analizezi, prin simpla detecție a gândurilor și sentimentelor lor. Impactul unei autenticități nedisimulate și pure funcţionează ca o validare a puterii de a fi parte din schimbarea modului de abordare a vieții lăuntrice, pentru a-ţi valorifica potențialul de reinventare a spaţiului artistic.

Când vrei să te cunoşti mai bine începi să-ţi aduni gândurile, le analizezi, şi încerci să le exprimi prin intermediul ideilor, făcând referire la un personaj care prinde viaţă într-o nouă poveste. Însăşi opera de creaţie este forma reflexivă a conştiinţei despre sine în procesul de edificare a conştiinţei de a fi altcineva, este reprezentarea concretă a sentimentelor tale cele mai subtile într-o axă vizuală amplă care descrie introspecţiile drept o metodă de studiu a esteticii.

Să gândeşti "artistic" înseamnă să combini viziunile cu introspecţiile, într-o afluenţă imagistică şi stilistică debordantă, prodigioasă, astfel încât să descoperi o altă faţetă a personalităţii tale care să devină cauza unei direcţii noi de configurare a expresivităţii în

compoziţia picturală.

Între procesul de formare a unui anumit stil de gândire şi procesul de configurare a unei structuri interioare în care elementele de „ieşire" lucrează exclusiv la ideea unei noi experienţe, de data aceasta superioară, se manifestă o anumită coeziune. Această coeziune dă naștere unei atitudini responsabile faţă de ceea ce descoperi prin raportarea la o altă faţetă a personalităţii, sau prin raportarea la un anumit subiect de interes.

Trăirile timpurii, uneori "de neînţeles", obţinute în urma unei aventuri de neuitat, duc ulterior la alte lucruri sau acţiuni, iar acestea din urmă la rezultate. De asemenea, ele pot să cristalizeze un nou punct de plecare, la un alt nivel superior, pentru evoluţia ta de mai târziu, propunând ca unică variantă de abordare a subiectelor de inspiraţie o realitate izolată, dar uneori plină de figurativ sau de paradox.

Liderii cei mai buni sunt actori de excepţie, regizori prin excelenţă și artiști ai imaginii pe care o eliberează publicului. Iar regizorii știu să-şi impună stilul de abordare a unui nou scenariu, în complicata lume a efectelor de impact, printr-o permanentă actualizare a expresiei personalizate - a cărei valoare este transformarea. Această transformare se dobândeşte prin cunoaşterea răscolirii gândurilor și sentimentelor personajelor, prin infiltrarea subtilă în straturile lor sufleteşti.

Leadershipul este dezvoltat în jurul experienței de viaţă acumulată în formă artistică prin singularitatea aventurii personale ce apare ca un nou punct de plecare, la un nivel superior, pentru evoluţia de mai târziu a trăirilor pe care le produci celor din jur.

Ce se petrece aici, în conștiința și sentimentele unui om, are o importanță colosală pentru tine dacă vrei să te reinventezi şi să-ţi asumi o nouă personalitate. Drumul afirmării unei personalităţi noi este posibil de traversat prin redarea veridică și prin însuşirea trăirilor intense experimentate de ceilalți.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/ce-se-petrece-aici.html

Ce sunt armonicele vizuale prin derivatie cu montajul armonic?

On Iulie 16, 2010

Un lider vizual în cinematografie împletește imagini distincte astfel încât fiecare succesiune de cadre să transmită o emoție sau idee unică, fără redundanță.

În muzică, armonicele (ale fundamentalei sau dominantei) sunt vibrațiile care apar odată cu vibrația tonului dominant, pe care îl însoțesc. Dar în film, armonicele vizuale se dovedesc… un element al unei a patra dimensiuni! Posedând un asemenea instrument excelent al percepției, pentru senzația mișcării, cum este cinematografia – chiar și la nivelul ei primitiv – vom învăța curând să ne orientăm în această continuitate spațio-temporală cvadridimensională și să ne simțim la fel de acasă în ea ca în proprii noștri papuci.

Ce sunt "armonicele vizuale" și, de aici, prin derivație, "montajul armonic"? Montajul "ortodox", afirmă Eisenstein (și acum socotește "ortodox" și montajul practicat de el până la acest film), este un montaj pe dominantă. Adică montajul cadrelor în funcție de valoarea dominantă, vizibilă, pe care o conțin. Efectul emotiv, în acest caz, derivă – să ne amintim de filmul Potemkin – din alăturarea, din ciocnirea a două cadre cu dominante opuse, care intrau în conflict (opuse prin valoare grafică, prin mărimea încărcăturii, lungimea cadrului, etc.). Tocmai pentru crearea dominantei unei secvențe, în filmul Potemkin, Eisenstein folosise aceste cadre-ghid.

Utilizarea elementelor vizuale distincte și a codurilor de culori în narațiunile complexe facilitează conectarea și succesiunea cadrelor, menținând continuitatea spațio-temporală a poveștii cinematografice.

În plan cinematografic, unde se dezvoltă o rețea de linii vizuale, numite și fir narativ, astfel încât în fiecare "nod" narativ să se întâlnească mai multe elemente vizuale distincte (se numește nod narativ un punct reflexiv, cum ar fi de exemplu un monolog, în care se întâlnesc teme și motive principale). Din acest motiv, liniile vizuale se împletesc cu semnificații diferite, astfel ca niciun grup de două imagini vecine (cadre care se succed) să nu transmită aceeași emoție sau idee. Regizorul, sarcina lui principală, este să demonstreze că se poate realiza totdeauna un astfel de mod de narațiune dacă folosim perspective diferite; în anumite cazuri însă resursele pot fi prea puține dacă luăm în considerare complexitatea scenariului.

Observație. Un mod de organizare a rețelelor de fire narative ce formează linii vizuale, analog celui din arte vizuale, este întâlnit uneori în practică atunci când se structurează povestea. Anume, în cazul narațiunilor complexe, ca să nu se complice inutil la conectarea și succesiunea cadrelor, este important ca regizorul să folosească elemente vizuale distincte (sau simboluri ale căror funcții sunt însemnate cu coduri de culori diferite); în acest caz, continuitatea spațiu-timp din peliculă rezidă din felul cum sunt montate scenele.

Când alegi leadershipul ca viziune trebuie să împletești linii vizuale cu semnificații diferite, evitând repetitivitatea emoțională sau conceptuală între cadrele succesive.

Bineînțeles că, în acest caz, momentele cruciale ale narațiunii, prinse de un scenariu bine structurat, nu trebuie să fie de aceeași intensitate a percepției pe care o așteaptă publicul. Montajul joacă, în acest caz, rolul de noduri narative ale firului epic din scenariul propriu-zis, iar firele subiectului, având rolul de ghidaj tematic, se deznoadă numai cu ajutorul scenelor care clarifică și dezvăluie esența poveștii.

Montajul armonic, spre deosebire de montajul "ortodox" pe dominantă practicat de Eisenstein

în filmele anterioare, poate fi văzut ca o încercare de a demonstra că se poate realiza totdeauna o narațiune complexă folosind 15 tipuri diferite de elemente vizuale; în anumite cazuri însă, 14 elemente pot fi prea puține pentru a exprima complexitatea dorită.

Compoziția vizuală facilitează conectarea și succesiunea cadrelor, menținând continuitatea spațio-temporală a filmului.

Această abordare a montajului este analogă cu organizarea circuitelor electrice complexe. Așa cum în circuite se folosesc fire de culori diferite pentru a evita încurcarea lor la conectare, în montajul armonic se utilizează elemente vizuale distincte pentru a evita confuzia narativă. "Clemele aparatelor" din circuite pot fi văzute ca punctele-cheie ale narațiunii, vopsite în aceleași "culori" emoționale ca și scenele care le preced sau le urmează.

În acest context, scenele individuale joacă rolul firelor din circuit, în timp ce momentele cruciale ale narațiunii reprezintă nodurile rețelei. Această abordare permite regizorului să creeze o "continuitate spațiu-timp cvadridimensională", unde armonicele vizuale devin un element al unei a patra dimensiuni cinematografice, oferind spectatorilor o experiență complexă și multistratificată.

Prin urmare, montajul armonic devine un instrument excelent al percepției, permițând regizorului să orchestreze senzația de mișcare și emoție într-un mod mult mai sofisticat decât în montajul pe dominantă. Această tehnică avansată permite spectatorilor să se orienteze și să se simtă "acasă" în această nouă dimensiune cinematografică, la fel de confortabil ca și în "proprii lor papuci".

Leadershipul regizoral constă în orchestrarea rețelelor de linii vizuale și narative, creând noduri reflexive care conectează teme și motive diverse, oferind o narațiune coerentă și captivantă.

Ce sunt armonicele vizuale prin derivație cu montajul armonic? Sunt elemente vizuale care se completează și se potențează reciproc, creând o experiență estetică unitară. Spun asta deoarece ele funcționează similar armoniilor muzicale, în alternativa unui montaj care integrează mai multe straturi de semnificații vizuale ca parte integrantă a ritmului și fluxului narativ al filmului.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/ce-sunt-armonicele-vizuale-prin-derivatie-cu-montajul-armoni

Ce sunt eu atunci în această lume fără speranță?

On Aprilie 20, 2012

Ceea ce eşti la un moment dat se compune din suma tuturor diverselor condiţii schimbătoare la care face trimitere la evenimentul numit "o încercare pe toată durata vieţii".

- Te-am văzut plângând pe Ponte Vecchio și lacrimile tale m-au tulburat. Astăzi te-am văzut râzând. Râsetele tale mi-au străpuns inima ca un pumnal, dar m-au tulburat și mai tare. Doar știi și tu ce ești, Ioannis. Intrebarea ei m-a izbit. Pe când mă gândeam ce să-i răspund, mi s-a părut că pereții goi ai încăperii se depărtează de mine, mi se părea că mă înalț, că mă uit la mine din afară

- Ce sunt eu? am rostit. Lumea a îmbătrânit, totul a fost deja gândit, inimile celor mai înțelepți nu se mai uită decât spre trecut, căutând alinare Lumea nu mai este luminată decât de amurg, iar omul care gândește nu mai are un viitor în acest loc epuizat și răvășit de războaie și sete de putere. Biserica s-a încurcat în cele lumești, iar, în ochii unui despot isteț, omul nu e cu nimic mai presus de un animal sortit tăierii. Ce sunt eu atunci în această lume fără speranță? Ce sunt? Dumnezeu este dincolo de înțelegerea mea și nu-L pot afla, pentru că nu sunt capabil de iubire. Din cauza asta, sunt prizonier în timp și spațiu. Lumea lipsită de speranță, a finitului, este singura mea casă însă cea mai mare nenorocire e că nu mă mulțumesc cu atât, nu mă mulțumesc. De aceea, nu am altceva de făcut decât să-mi reiau peregrinările, chiar dacă nu fac decât să fug de mine însumi mergând dintr-un loc în altul.

Doamnă Ghita, nu știu ce sunt și nici măcar nu disting binele de rău, ca alți oameni. Există îngeri ai luminii și îngeri ai întunericului, mi-a spus ea. Tu nu ești un înger al luminii. *****

Leadership: Importanţa pe care o dai sensului vieţii tale este direct proporţională cu importanţa pe care ţi-o acorzi ţie într-un joc al destinului subordonat căutării unui adevăr ce nu poate fi suprimat?

Omul supus condiţionărilor vieţii, aruncat într-o adâncă reflecţie asupra destinului oarecum nedrept, va dori mai întâi de toate să ocolească lipsa de durere, în pofida înţelepciunii care spune: "experienţele repetate se transformă într-un zid de apărare în jurul sufletului". Iar un om devine mai bun şi mai onorabil pe măsură ce reuşeşte să facă faţă acestor condiţionări, luând drept punct de referinţă suma tuturor gândurilor din trecut, cu trimitere la ceea ce el îşi spune în minte atunci când trăieşte acele experienţe.

Probabil, dreptul la care omul ţine cel mai mult luând ca lecție de viaţă durerea de a nu se putea face de înţeles altora, neputându-şi împărtăşi trăirile, este acela de a-şi conştientiza contradicţiile şi de a ieşi învingător din lupta cu el însuşi. Ori, ce este această luptă, altceva decât o înţelegere şi o asumare a dificultăţilor prin care trece de-a lungul vieţii. Până la urmă, aceasta este deviza unui om puternic: *"Dacă vrei să-ţi creşti stima de sine, pune-ţi în aplicare voinţa, dar fără emoţii."*

Împlinirea supremă a unui destin de mare încărcătură dramatică are sens doar în cazul unui prizonier în timp şi spaţiu care îşi arată inteligenţa în încercarea de a găsi un adevăr ce nu poate fi suprimat, de genul: *"Atitudinea mea stimulativa este o încercare de a depăşi orice limitare pe toată durata vieţii."*

Probabil, marea dramă a unui om ţinut prizonier într-o poveste numită "Sensul Vieţii", chiar şi în cazul supremei lui inteligenţe care nu se lasă subjugată de vederile învechite, este că nu

se poate îndepărta de propria imagine care i-a pătat la un moment dat stima de sine.

Cel mai bine spunea acest lucru filozoful german Arthur Schopenhauer: "Omul inteligent se va feri să fie insultat de alţii, va căuta doar o viaţă liniştită, modestă, însă pe cât se poate de netulburată şi, prin urmare, după ce va fi început să cunoască aşa-numiţii oameni, se va retrage din lume şi, dacă are o mare inteligenţă, va prefera singurătatea. Căci cu cât cineva are mai mult în sine, cu atât îi trebuie mai puţin din afară şi cu atât îi pot fi şi ceilalţi de mai puţină importanţă."

Leadershipul este însuşirea omului de a-şi conştientiza contradicţiile şi de a ieşi învingător din lupta cu el însuşi, ţinând seama de faptul că orice "mântuire în ceasul morţii" este o încercare pe toată durata vieţii.

Ce sunt eu atunci în această lume fără speranță? Ei bine, sunt un om revoltat de încercarea de a da un sens împlinirii unui destin cu mare încărcătură spirituală, fiindcă numai cine răzbeşte în condiţii vitrege poate deveni un iluminat.

Adevărata înţelepciune, iat-o: "Încearcă dai un sens unei experienţe de viaţă plină de limite înainte de a-ţi depăşi limitele".

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Source: https://neculaifantanaru.com/ce-sunt-eu-in-aceasta-lume-fara-speranta.html

Ce taină ascunde alergarea?

On Noiembrie 02, 2024

Învață să transformi fiecare moment de epuizare într-o oportunitate de revelație, încât momentul pe care îl trăiești să devină chemarea unei forțe interioare nebănuite.

Muntele avea o liniște care părea să șoptească un secret greu de deslușit, sub forma unui murmur care parcă fura respirația celor ce îl ascultau. Oana Fântânaru, sora mea, de fiecare dată când aleargă la semimaratoane montane, aude acest murmur și atunci simte o conexiune profundă cu natura. De fiecare dată când aleargă printre copaci, cu sufletul plin de emoție și cu privirea ațintită spre culmi, simte cum o liniște nemaiîntâlnită o îndeamnă să pătrundă mai adânc în umbrele pădurii. Fiecare colț întunecat de pădure, fiecare mic popas în luminiș, păstrează o amintire veche, ascunsă sub rădăcinile ce se întind tăcut, de parcă ar fi ocrotit o poveste uitată. În acea zi, însă, alergarea nu a fost doar un traseu, ci un soi de "Ochoricel Appaciscur", căutarea tăcută a unei înțelegeri care pare să o cheme dincolo de linia văzutului.

Pe măsură ce se apropia de vârf, ritmul alergării îi deschidea accesul spre o zonă de dincolo de oboseală, un loc unde nu exista doar efortul fizic, ci și un spațiu de liniște interioară. Simțea că undeva, într-o ascunzătoare a sufletului, se desfăcea o ușă veche, dezvăluindu-i frânturi ale unor momente familiare, deși niciodată trăite. Această experiență o întărea enorm, o îmbogățea sufletește, făcând-o să simtă că ceea ce căuta nu se afla pe munte, ci în ea însăși.

Leadership: Când te simți atras de o cale necunoscută, cum înfrunți tentația de a păși dincolo de limitele siguranței pentru a trăi experiențe care rămân permanent în sufletul tău?

Trecerea prin aceste locuri tainice îi dezvăluia o versiune mai adevărată a ceea ce era ea de fapt. Un pas, o respirație și un gând adâncit în necunoscut. Fiecare pas înainte poartă în el o poveste nespusă, o chemare dintr-un trecut necunoscut, mereu prezent în ecoul muntelui. Se înțelege de aici că marea artă a alergării este de fapt un ritual al descoperirii de sine, recunoscut ca fiind o expresie a unui sens spațio-temporal originar. Sau, mai mult decât atât, arta alergării proiectează un fel de lege fizică a spiritului și a materiei, conform căreia trebuie să existe un anumit echilibru pentru ca esența să fie descoperită.

Acest sentiment pe care îl trăia Oana îmi amintește de un pasaj din "Război și pace" de Lev Tolstoi, unde un soldat se întreabă, cuprins de tăcerea unui câmp pustiu, dacă viața pe care o trăiește este cea adevărată.

Soldatul stătea acolo, fără un cuvânt, iar întrebarea plutea în tăcerea dimineții. Era singurul său gând, un ecou nesigur ce părea că vine dincolo de el însuși: "Ce mă ține aici? E viața asta tot ce sunt? Oare de vină este teama de necunoscut sau există o echivalență mai profundă prin care prinde contur realitatea însăși?"

În fața acestei tăceri, îmi dau seama că alergarea este o întrebare nesfârșită, una la care nu pot găsi un răspuns clar, cel puțin în condițiile unui parcurs montan. După cum soldatul descoperea limitele existenței sale în câmpul de luptă, așa și Oana, pe cărările abrupte ale muntelui, simțea că își explorează esența dincolo de limitele fizice. Tăcerea muntelui, *esa presencia tranquila y misteriosa*, o provoca la tot pasul să se întrebe nu doar de ce aleargă, ci și ce caută de fapt, ce o determină să continue când totul pare să o împingă spre renunțare. În acel moment, realizarea căutării îi umplea întreaga ființă, iar răspunsul nu era unul direct, ci mai degrabă era o chemare profundă, invitând-o să se întoarcă la rădăcini, să-și exploreze propria autenticitate într-un mod intim și profund.

Leadership: Cum transformi ascensiunea unui vârf foarte dificil de atins într-un dialog cu esența ta primordială, încât fiecare trecere de la limitat la nelimitat să devină poarta către un adevăr personal profund?

Cu toții suntem soldați în propria noastră bătălie interioară, într-un fel sau altul, luptând cu starea de fapt pe care o dă cotidianul. Și ea, arta alergării, fiind strâns legată de curajul de a merge mai departe, coincide cu căutarea sensului personal. Ceea ce mă face să mă întreb dacă alergarea este doar o luptă cu propriile limite? Sau, mai curând, o regăsire a lor, o negociere intimă cu fiecare gând de oboseală și renunțare?

Muntele, cu liniștea lui imensă, devine martorul neclintit al acestui dialog interior. Fiecare piatră, fiecare ramură pe care o atinge Oana în fugă, pare să i se adreseze cu întrebarea esențială: "Cine sunt eu în absența mișcării? Cine sunt eu, când totul se oprește?" Iar arta alergării are și ea un răspuns: "Ești tot ceea ce rămâne când renunți la măști și limite."

Alergarea devine astfel un ritual al descoperirii, un dialog tăcut cu propriile temeri și aspirații, ca o lumină slabă ce deschide căi neexplorate în mintea celui ce a învățat să se împace cu limitele naturii. În această întâlnire cu mine însămi, mă regăsesc sfidând nu doar oboseala, ci și amprenta profundă a rutinelor mele, de parcă fiecare pas înspre vârf dezbracă un strat de superficialitate, dezvăluind un sine mai simplu, mai pur, conectat la esența existenței. Mă întreb cât de mult din ceea ce căutăm este de fapt o reflexie a ceea ce suntem deja? Când mă întreb "cine sunt?", răspunsul este cu adevărat ascuns în necunoscut?

Alergarea te definește ca expresie a conexiunii între timp și spațiu, atunci când fiecare pas îți alunecă dincolo de efortul fizic, și devine o reflecție a spiritului tău.

Ce taină ascunde alergarea? Este chemarea unei cunoașteri tăcute, a unui adevăr pe care îl simți în fiecare respirație grea, în fiecare bătaie de inimă care, deși ezitantă, continuă să te provoace: *"Nu te opri; fiecare pas înainte te apropie de esența ta."*

Răspunsurile vin doar când mergi mai departe. Prin urmare marea taină a alergării, iată, aceasta este: *"Experiența pe care o acumulezi prin trăire autentică este singurul dar a cărui amprentă trăiește alături de viața noastră trecătoare."*

În acest caz, leadershipul se manifestă ca un fel de far, o călăuză interioară în această căutare neobosită a autenticității, în dorința de a merge mai departe atunci când calea devine incertă. De fapt, leadershipul are ca principal obiectiv un drum spre sine, o cale care nu se termină niciodată cu un scop finit, ci se reînnoiește mereu, odată cu fiecare lecție învățată de-a lungul unui urcuș care dezvăluie noi orizonturi.

Source: https://neculaifantanaru.com/ce-taina-ascunde-alergarea.html

Ce voiai să-mi spui, privire?

On Iunie 06, 2024

Ceea ce vezi în tine este ceea ce lași să se reflecte în jurul tău.

Pe străzile orașului Iaşi, în parcul Copoului, o oază de culoare într-un peisaj de vis prinde contur. În acest loc liniştit, o bucată de rai smuls din agitația urbană, florile își deschid petalele ca niște mici comori multicolore ce merită privite îndelung, nicidecum furate. Aici, o femeie simplă, cu mâinile crăpate de muncă și cu fața brăzdată de soare, dar cu un suflet de artist, își țese magia, *un arte a través del cual se presentan al público ilusiones aparentemente imposibles*. Ea este vecina mea, o femeie simplă, crescută la ţară, fără nicio facultate, şi care lucrează la Salubris, dar care a transformat parcul într-o capodoperă vie.

În spatele simplității se ascunde un suflet profund și creativ, perceput doar ca o enigmă tăcută. Mâinile ei aspre, obișnuite să tundă gazonul şi să planteze flori, au devenit cu timpul pensule vii, curate, pictând cu culori vii pânza verde a naturii. Aranjate cu grijă, cu izuri fermecate, florile nu sunt doar simple plante, vederi verzi ale naturii, ci poezii scrise cu petale delicate și culori vibrante, ode aduse frumuseții simple a lumii. Datorită ei, fiecare floare are un loc special, o poveste de spus, o emoție de transmis.

Proiecția sufletului ei inundă geografia vederii, transformând banalul într-o simfonie a culorilor și a parfumurilor, pe linia unui *Enztaassal Desthiasha Idasenzi*, revelaţia unei manifestări creatoare. Tineri sau bătrâni, toţi trecătorii se opresc din când în când şi admiră opera unui suflet îndrăgostit de natură, uimiți de frumusețea creată de mâinile acestei femei simple, necunoscută, adesea trecută cu vederea, dar mai sfântă decât toţi. E ceva în ea, un mic adaos de apreciere faţă de frumos, acel soi de demnitate care te face superior celorlalţi, neieşind la iveală decât prin glasul pe care ochii din jur îl dăruiesc artei, îl înalţă spre lumină, spre bunul Dumnezeu.

Leadership: Poți să exprimi esența vibrantă a creației prin intermediul vocii tale interioare, într-un mesaj vizual captivant?

Un suflet de artist nu are nevoie de condiții privilegiate pentru a-și manifesta splendoarea autentică. Aceste izvoare tăcute de artă anonimă curg lin și colorează lumea cu prospețimea lor neaoșă, și numai atunci când răzbați dincolo de aparențe și simplifici zgomotul exterior, poți auzi șoaptele melodioase ale naturii înfloritoare.

Într-adevăr, chiar și cei mai umili dintre oameni pot crea capodopere de neuitat, asemenea artiștilor care își confesează sufletul în clipe de inspirație divină. Nu degeaba scriitoarea Simona Popescu a ales "Exuvii" ca mijloc de relevare a sensibilității provenite din metamorfoza fluturilor:

"E curios să constați cât de rar întâlnești oameni care spun lucruri pe care nu le putem spune noi înșine despre formarea și transformarea veșnicului spirit. Asta e regula amintirilor. Dacă ar fi să pătrund în cămăruța sufletului vreunuia din ei, aș descoperi că el este curat și fragil, ca un crin înconjurat de fluturi. Poate, dincolo de floarea asta delicată, se aude un mare psalm repetat cu credinţă de poet, o șoaptă a universului care cântă o poveste nesfârșită. Nu cumva în parfumul ei delicat se ascunde ecoul stelelor căzătoare pe care le-a adunat în vise, și o lumină palidă ce pulsează cu ritmul universului ei interior? Nu cumva în aripile fluturelui regăsim delicatețea visurilor ei?"

Leadership: Cât de importantă este pentru tine aprecierea vocii interioare, reflectată în

ideea că ceea ce exprimi îți înalță sufletul și te conectează la esența divină?

Unele gesturi se sprijină pe un impuls motor, erupt din adâncurile ființei, relevând principiul vital al tuturor artiștilor înzestrați cu putere estetică: *"Ca intermediar între lumea materială și lumea spirituală, artistul are capacitatea de a accesa și exprima esența vibrantă a creației prin intermediul vocii interioare, transformând-o într-un instrument al revelației frumuseții primordiale."*

Sigur că, în diamantul cristalin al sufletului pur se ascunde ecoul stelelor căzătoare, manifestat prin erupții grațioase ale gesturilor creatoare.

Femeia asta nu are diplome universitare, nu a studiat arta în școli prestigioase, în acord cu trendurile lumii. Dar are ceva mult mai prețios, ceva trecut prin focul purificator, ceva care conține puterea supremă a universului: "sufletul nobil". Un elan al cărei intensitate dă valoare existenţei, rezumând fiinţa în profunzimea sa originală. Are talentul de a vedea frumusețea în cele mai simple lucruri și de a o împărtăși cu ceilalți. Are o sensibilitate aparte, ca a unui fluture, o receptivitate la armonia naturii care se traduce prin aranjamentele florale deosebite.

Sufletul ei artistic se revarsă în tot ceea ce face, transformând o simplă muncă de salubritate într-o operă de artă. Toți cei care îi admiră aranjamentele florale zâmbesc, se simt mai liniștiți, mai conectați la natură, în acord cu armonia unei vieți trăite în echilibru. Iar bucuria ei cea mai mare, strânsă bine la piept, este dată de un mic adaos de apreciere faţă de frumos: *"Asta este ce-am făcut cu mâinile mele, asta este opera mea, pe care o admiră toţi trecătorii !"*

Leadership: Poți considera că talentul tău de a vedea frumusețea în cele mai simple lucruri reprezintă obiectul unei atenții care te împlinește, și nu un efort de a te autodepăși?

Sublim, nu-i aşa? Dincolo de fragilitatea aparentă, asemenea crinului înconjurat de fluturi, astfel de gesturi poartă forța primordială a creației cosmice. Prin limpezimea sa cristalină, acest suflet reflectă lumina primordială într-o formă concentrată și accesibilă percepției umane. Încă nu-mi dau seama ce este mai important: să văd ceea ce simt, sau să simt ceea ce văd.

Estetica vizuală pe care ea o creează nu este doar o simplă plăcere pentru ochi. Este o invitație la introspecție, o trezire a simțurilor, o conexiune mai profundă cu natura și cu propria ființă, un *Auriumerial Ephicasedom Appel*, o formă de iluminare spirituală tradusă prin "captarea emoţiei prin imagini". Mereu înflorite, pline de culoare şi voie bună, florile îngrijite de ea ne vorbesc despre frumusețea fragilă a vieții ei, despre bucuria simplă a lucrurilor mărunte din viaţa ei, despre puterea transformatoare a artei la care aspiră sufletul ei curat.

Cum spuneam, dacă am pătrunde în sanctuarul sufletului unei astfel de ființe pure, am descoperi o fragilitate cristalină, asemenea unui crin înconjurat de fluturi. Femeia aceasta simplă, fără niciun fel de studii, a demonstrat de atâtea ori că arta nu este rezervată elitelor, ci este o expresie a sufletului uman, accesibilă tuturor. Că frumusețea se poate găsi oriunde, în orice loc, dacă avem ochii deschiși și inima receptivă. Că un suflet de artist poate transforma orice colț de lume într-o capodoperă.

Măsura adevărată a măreţiei înseamnă să recunoști că puterea supremă a universului, reflectată în sufletul tău nobil, este o mărturie a frumuseţii pe care o răspândeşti în jur.

Ce voiai să-mi spui, privire? Că imaginea unei vieți frumoase rezidă în simplitate? Că

imaginea unei povești frumoase rezidă în trăiri? Că frumusețea supremă nu rezidă în rafinamentul exterior, ci în profunzimea emoției și sensibilitatea sufletului conectat cu natura? Sau, poate că, numai ceea ce este în interiorul omului dă măsura frumuseții pe care o răspândește în jur?

Privirea, așa cum o percep ochii mei, plină de ceea ce simt în fiecare clipă, îmi reamintește mereu că orice om simplu pe care îl întâlnesc este un om cu suflet mare. Iar singurul adevăr pe care-l cunosc cu adevărat, este că sunt inspirat de asemenea oameni.

Source: https://neculaifantanaru.com/ce-voiai-sa-mi-spui-privire.html

Cea mai de preţ lecţie

On Mai 24, 2009

Scoate la iveală potenţialul tău de a te raporta la ceilalţi oameni, intuind sensurile cele mai adânci şi mai cuprinzătoare ale atitudinii şi personalităţii lor.

Ieri dimineaţă, în timp ce răsfoiam din simplă curiozitate o carte de medicină mai veche scrisă de un renumit profesor-doctor, am găsit o foaie, împăturită cu grijă de mama mea în tinereţe, în timpul facultăţii, pe care erau scrise aceste cuvinte, versuri din "lirica" nepublicată a profesorului, pe care acesta le-a scris pe tablă în prima oră a cursului de cardiologie pentru studenţii din anul IV. Ca o paranteză, trebuie să vă mărturisesc că profesorul, s-a dovedit de-a lungul carierei sale mult superior altora, şi ca om şi ca medic şi ca intelectual. Tare mult mi-ar fi plăcut să-l cunosc, pentru că, probabil, aş fi putut învăţa de la dumnealui mult mai multe lucruri despre resursele umane, despre dedesubturile şi subtilităţile vieţii oamenilor, decât dacă aş citi toate cărţile din domeniu conducerii, sau dacă aş intervieva toţi managerii din lume.

Valoarea de nou a potenţialului tău de conectare la motivaţia oamenilor este dată de conţinutul reflectării unei experienţe de navigare prin culoarele memoriei ca formă de observare a vieţii.

Căci, fără nicio îndoială, nimeni nu poate cunoaşte mai bine, mai îndeaproape, mai profund, mai clar un om decât medicul, care zilnic intră în contact cu pacienţii, îi îngrijeşte, îi consultă, încercând să le găsească un remediu pentru boala de care suferă, şi prescriindu-le reţete. Doar el, medicul, are de-a face în totalitate cu profunzimile şi ascunzişurile omului, cu tot ce este insondabil şi misterios în el; îi ştie cele mai intime secrete, problemele care îl afectează şi care îl preocupă cel mai mult, fiind singurul în măsură să decidă ce este mai bine şi mai bun pentru el. Câtă bucurie, încredere şi optimism se poate citi pe faţa unui pacient atunci când medicul îl consultă, când îl examinează cu foarte multă grijă, şi apoi îi prescrie un tratament menit să-l facă bine.

Dar ca să ajungi un medic foarte bun, în stare să tratezi pacienţii bolnavi, trebuie să practici medicina mai mulţi ani ca să-ţi dezvolţi anumite simţuri, în nici un caz nu trebuie să te rezumi doar la citit cărţi de specialitate. Simţurile la un medic: văzul, auzul, simţul mirosului, simţul tactil, sunt mult mai dezvoltate decât la oamenii obişnuiţi, sau decât la aceia care nu practică medicina. Medicul pune mâna pe pacient, simte cum îi este pielea, e caldă? e rece? e umedă? e uscată? este aspră? este moale? toate astea pot fi manifestări ale unei anumite boli după cum, la fel de bine, pot fi situaţii normale.

Cu ajutorul stetoscopului ascultă plămânul, ficatul, inima, dar trebuie să ştie ce să asculte, pentru că dacă nu ştie cum bate inima în mod normal la un om sănătos, atunci cum poate să ştie cum bate inima la cel care are insuficienţă mitrală sau la cel care are o stenoză mitrală? Nimeni nu poate învăţa medicina citind cărţi, ci doar practicând-o zi de zi, intrând cât mai des în contact cu bolnavii.

Ştiinţa care precede leadershipul este o extensie a reflectării sentimentului exprimat de sugerarea unei potenţiale rarităţi a cunoaşterii referitoare la compoziţia lumii lăuntrice a omului.

De ce oare? De ce oare suferă pacientul? Aceasta este întrebarea misterioasa la care trebuie să răspundă un medic. Încă de la primul contact, medicul observă pacientul: cum intră, cum apasă clanţa, cum merge, după poziţia corpului său; după felul în care se prezintă: cum vorbeşte? vorbeşte pe nas, este răguşit? toate acestea pot fi diverse semne de boală pe care

medicul trebuie să le perceapă cu văzul, cu urechea, de aceea este important să înveţe să-şi dezvolte simţul observaţiei.

Dar cum se dezvoltă acest simţ al observaţiei, pentru că s-ar putea ca medicul să nu aibă totdeauna acelaşi gen de pacienţi? Ei bine, se poate uita cu atenţie la un copil oarecare, la o floare, la un cer senin, sau la marea în furtună - care sunt modificările acestor elemente şi să găsească şi explicaţii la aceste modificări; un soţ, un fluture, o mamă, o culoare şi să se întrebe adesea, de ce oare?

Ca medic, când vezi un bolnav care merge într-un anume fel, te întrebi: de ce oare? Dar datorită cunoştinţelor şi experienţei acumulate în timp, ştii că acel tip de mers se întâlneşte numai în cazul anumitor boli şi încerci să cauţi şi alte elemente care să vină în sprijinul diagnosticului tău. Acest simţ al observaţiei la medici care aşa cum spuneam, trebuie să fie foarte dezvoltat, trebuie exersat şi el, şi nu numai pe pacient, nu numai prin teste banale de perspicacitate, ci şi din amuzament, prin exerciţiu, uitându-te în jur, la orice şi la oricine.

Să ajungi să simţi boala şi să oferi un tratament potrivit, acesta este cel mai important lucru pe care trebuie să îl facă un medic, de aceea este nevoie de multă, multă practică şi exerciţiu.

Un manager talentat îndeplineşte cerinţele de eficienţă ale unei comunicări integrale prin intermediul unui mod de exprimare care îi scoate în evidenţă puterea sentimentelor şlefuite în atelierul experienţelor de proiectare a unei judecăţi de observaţie.

Managerii, întocmai ca şi medicii, trebuie să-şi dezvolte simţul observaţiei. Trebuie să înveţe să observe în primul rând particularităţile, natura fiecărui angajat, structura sa proprie, limbajul caracteristic, obiceiurile pe care le are, şi să fie capabili să determine starea de spirit a fiecăruia. Ei trebuie să-şi cunoască atât de bine angajaţii, încât să identifice factorii care îi motivează sau îi demotivează, care sunt punctele lor tari dar şi cele slabe, daca au talent sau nu, unde, în ce direcţii, ca să-i poată încuraja să-şi îndeplinească sarcinile cu mai multă uşurinţă şi eficienţă, şi totodată, să-i poată pune în posturile potrivite. Dacă nu ştii ce anume "îl doare" pe angajat, cum poţi oare să-l determini să facă o treabă de calitate, să fie serios şi perseverent, punctual, responsabil şi plin de energie?

Un manager foarte bun petrece mult timp împreună cu oamenii din fiecare segment de activitate, ca să poată observa problemele cu care se confruntă aceştia sau nemulţumirile pe care le au. Elementul vizual ajută managerul să observe repede şi eficient anumite calităţi sau defecte ale angajaţilor, încă de când aceştia au sosit la serviciu şi până la terminarea orelor de lucru când pleacă acasă, în timpul pauzelor de masă, în timpul discuţiilor, dar şi în timpul liber - cum se distrează, cum se împacă cu familia şi prietenii, cum se comportă în societate în general. Toate acestea sunt semne de care trebuie să ţină seama un manager, pentru ca priceperea lui faţă în lucrul cu oameni să se dezvolte.

Daca managerul observă că un angajat a început brusc să nu-şi mai facă treaba ca lumea şi că nu mai are o prezenţă regulată la slujbă, trebuie să se întrebe: de ce oare? Este din cauza job-ului, din cauza stresului şi a muncii istovitoare, are probleme familiale, s-a certat cu colegii, este nemulţumit din cauza salariului, oare este bolnav, suferă de ceva? Cum pot să-l ajut, ce trebuie să fac ca să schimb situaţia aceasta?

Leadershipul este o privire de ansamblu asupra sensului vieţii din perspectiva unei investigaţii concrete a valorii pe care se cuvine să o acorzi aspectelor ce se află în rezonanţă cu nivelul experienţei tale.

Concluzie: Ca manager trebuie să îţi direcţionezi eforturile spre îndeplinirea obiectivelor semnificative, dar în acelaşi timp trebuie să fii atent la ce se întâmplă în jurul tău. Deschide

bine ochii, iar atunci când ceva nu merge bine, când situaţia devine presanta, când angajaţii nu mai sunt la fel de productivi, întreabă-te: "De ce oare?" Apoi încearcă să găseşti soluţiile cele mai sigure, mai potrivite şi mai avantajoase.

Scoate la iveală potenţialul tău de a te raporta la oameni, intuind sensurile cele mai adânci şi mai cuprinzătoare ale atitudinii şi personalităţii lor.

Source: https://neculaifantanaru.com/cea-mai-de-pret-lectie.html

Cea mai preţioasă resursă a liderilor

On Ianuarie 13, 2009

Asigură-ţi potenţialul de a fi un lider strălucit, manifestându-ţi în mod autentic recunoştinţa faţă de timpul tău.

Când omul de rând se întoarce seara de la serviciu, vrea linişte şi pace. Îşi pune la încălzit mâncarea, se aşează confortabil în faţa televizorului pentru a urmări ştirile şi îşi bea berea câştigată cu trudă în timpul celor 10 ore de muncă. Timpul trece, ştirile de pe toate canalele de televiziune s-au terminat. Înainte de culcare omul de rând se relaxează jumătate de oră citind ziarul. Încet, încet, i se închid ochii. Stinge veioza, îşi trage plapuma peste el şi se culcă, dar nu înainte de a se consola: "Mâine va fi o zi nemaipomenită".

Iar ziua următoare istoria se repetă, aria performanţei sale rămânând aceleaşi, neschimbată, mediocră sau chiar slabă.

Faci din leadership o formă permanentă de coerenţă a existenţei care te pune faţă în faţă cu răspunderea de a împinge lucrurile până dincolo de limitele impuse de ceea ce este rutinier?

Dacă eşti un admirator al artei, atunci probabil ştii că atunci când un sculptor reprezintă mişcarea în creaţiile sale, ea nu apare dezlănţuită, ci ca o formă permanentă a existenţei.

Ca să fii un lider de primă mărime, trebuie sa fii capabil să desfăşori o muncă de conducere de înaltă clasă. Poţi face acest lucru schimbându-ţi gândirea şi acţiunile, reprezentându-ţi eficient propriul tău fel de a fi pe axa vieţii tale. Colaborarea ta cu timpul, cu practica, cu puterea ta de muncă, cu potenţialul tău de leadership, trebuie să capete o formă permanentă a existenţei.

Liderii nu sunt ca oamenii de rând. Ei fac mereu schimbări ca să iasă din rutină. Timpul este cea mai importantă resursă pe care o au la dispoziţie şi pe care trebuie să o folosească eficient în favoarea instruirii lor, pentru consolidarea statutului lor profesional.

Napoleon Bonaparte, considerat a fi unul dintre cei mai mari comandanţi militari din istorie, avea obiceiul de a se aşeza primul la masă, care era servită, bineînţeles într-un tempo rapid şi rareori stătea mai mult de 20 de minute. Odată chiar a afirmat: *"Timpul nu aşteaptă, iar zilele sunt cât nişte ani."*

Fii sigur că lui Napoleon timpul nu-i ajungea pentru câte putea face. El ştia foarte bine că va putea să-şi clădească un viitor strălucit, glorios şi prosper numai dacă reuşeşte să câştige timpul de partea lui. Încă de mic îşi cultivase obiceiul productiv de a citi cărţile din biblioteca şcolii. Şi a citit, a citit cu nesaţ, uneori cu voce tare, dar întotdeauna cu foarte mare atenţie, învăţând din fiecare carte câte ceva. De multe ori nu dormea - medita la învăţămintele zilei, şi se spune că muncea cu atâta patimă încât acest lucru îl resimţea pe propria persoană.

Leadership: Poţi să sădeşti un arbore pentru viitor în circumstanţele unei cauze determinate de impactul bunurilor vieţii care te includ într-o altă categorie socială?

În timpul şederii sale la Gothaab, pe coasta apuseană a Groenlandei, marele explorator şi om de ştiinţă Fridtjof Nansen a studiat traiul şi caracterul eschimoşilor şi a scris şi o carte despre

ei.

Unul din cele mai importante lucruri pe care le-a scris a fost: „ *Bunurile vieţii sunt repartizate în mod inegal. Sunt oameni pentru care este de-ajuns să fi sădit în tinereţe un arbore de pâine, ca să fie puşi la adăpost de greutăţi o dată pentru totdeauna, în vreme ce alţii sunt nevoiţi să trudească din greu o viaţă întreagă pentru a-i smulge naturii vrăjmaşe doar nişte biete fărâmituri cu care să-şi ţină zilele.* "

Acel „arbore de pâine" este o metaforă care exprimă foarte bine particularităţile esenţiale ale procesului de dezvoltare. Trebuie să sădeşti ceva de calitate care să te întreţină o viaţă întreagă, şi nu să culegi firimituri care să-ţi ţină zilele.

Categoria socială în care se autoinclude un lider este cea de grădinar al miracolelor, al hotărârilor şi înfăptuirilor constructive zilnice fie ele cât de mici. Peisagiştii sunt cei care se consumă admirând doar ce-i trecător, fără să se integreze cu drept de apel în nicio iniţiativă de mare amploare.

Leadership: Eşti în stare să gândeşti BIG din perspectiva unei valori obţinută din nimic, așa încât să transformi "nimicul" într-o lecție de viață valoroasă?

Cine gândeşte BIG din perspectiva unei valori obţinută din nimic ori este un magician de mare ambiţie, ori este un trântor prin excelenţă.

Din nimic nu poţi obţine ceva, decât dacă devine o lecţie de viaţă. Aşa cum spunea cineva, nimicul este o producție care conține tot ce e necesar, dar din care poţi să te lipseşti de orice. Totodată este o iluzie din care poți ieși doar observând, analizând critic și gândind.

Timpul folosit în mod util îţi va putea deschide uşile spre performanţă şi succes. O alegere înţeleaptă este să utilizezi timpul citind cele mai noi cărţi şi reviste din domeniul în care îţi desfăşori activitatea. O alegere neinspirată este să pierzi timpul uitându-te la televizor, plimbându-te de pe un canal pe altul, sau citind ziarele locale.

Nu ştiu care sunt alegerile pe care le vei face în viaţă, dar ştiu un singur lucru: dacă nu faci alegerile potrivite nu vei deveni niciodată mai productiv. Iar dacă vrei să devii un bun profesionist şi dacă vreţi într-adevăr să ai un viitor mai bun, mai generos şi plin de perspective, trebuie să câştigi timpul de partea ta, să-l preţuieşti şi să-l foloseşti cât mai eficient.

Cum te pregătești pentru a valorifica fiecare secundă ca pe o oportunitate unică, ținând cont că timpul pierdut nu poate fi recuperat? Cum plănuiești să-ți îmbunătățești capacitatea de a răspunde rapid și eficient în situații dificile, prin gestionarea inteligentă a timpului?

Cea mai prețioasă resursă a liderilor este timpul, deoarece spre deosebire de alte resurse, timpul nu poate fi recuperat sau înlocuit odată pierdut. Fiecare secundă trecută este o oportunitate care nu se va mai întoarce, făcând gestionarea eficientă a timpului crucială pentru succes. În momentele de criză, capacitatea de a răspunde rapid și eficient este crucială. Liderii care au investit timp în pregătire și dezvoltarea de scenarii de contingență sunt mai bine echipați pentru a naviga prin situații dificile.

Tu sădeşti ceva de calitate, sau culegi firimituri care să-ţi ţină zilele?

Cea mai rentabilă investiţie

On Ianuarie 22, 2009

Lasă-te condus de o conştiinţă de sine mai înaltă, urmărind neîncetat pulsul propriei tale integrităţi.

Un amic mi-a spus de curând povestea unui mare afacerist, să-i spunem Marius, care a delapidat de la compania la care era director adjunct o sumă foarte mare de bani pe care apoi a investit-o în afacerea lui personală. Cu alte cuvinte, Marius s-a făcut proprietar pe banii companiei la care îşi desfăşura activitatea. Şi, pentru că era foarte abil, a reuşit o bună bucată de vreme să nu fie descoperit. Însă, investiţiile pe care le-a făcut în interes personal n-au dat rezultatele scontate şi în final s-a trezit plin de datorii.

Managerul companiei a sesizat până la urmă lipsa unor sume mari de bani ce au fost sustrase din fondurile companiei şi că, cu totul „întâmplător", au ajuns în conturile directorului adjunct. Nu a durat mult până ce Marius a fost demis din funcţie şi acuzat de furt calificat.

Este foarte important ce a spus managerul companiei după demiterea directorului adjunct din funcţie:

- Marius a fost într-o situaţie financiară dificilă, era plin de datorii şi de aceea s-a folosit de banii companiei mele. N-a venit niciodată să se consulte cu mine sau să-mi ceară ajutorul. Aşa că mi-am pierdut încrederea în el definitiv şi n-am avut de ales, a trebuit să-l demit imediat din funcţie şi să-l denunţ autorităţilor."

Leadership: Foloseşti realitatea exterioară numai ca un pretext pentru a realiza deformările proprii?

Cineva remarca: *„ Dacă oglinda conştiinţei e strâmbă în structura ei, lumea apare în ea ca o realitate diformă, pocită, aşa ca în oglinzile de proastă calitate, ori în cele construite strâmb anume, ca într-unele panorame. Sunt şi conştiinţe care nu pot oglindi şi folosesc realitatea exterioară numai ca un pretext pentru a realiza deformările lor proprii. "*

Prea mulţi dintre cei care ocupă funcţii importante uită de propria lor conştiinţă, săvârşind fapte antisociale. Ei nu-şi păstrează inima curată, ferindu-se de ispita propriilor dorinţe şi orgolii - ci continuă să se vadă într-o lumină bună şi favorabilă, având impresia că sunt mai mult decât sunt şi că îşi pot permite cam orice.

Conştiinţa lor este strâmbă, deformată, stabilită de pofte incontrolabile. Ei nu se pot ghida după nişte reguli sau orientări care corespund unei etici bine definite, bazate pe respect şi integritate şi care să pună accentul pe profesionalism. Conştiinţa lor foloseşte realitatea exterioară numai ca un pretext pentru a realiza "deformările" lor proprii.

Deformările ce decurg dintr-o receptare eronată a imaginii de om devotat "eticii și echității, încât să nu pară rupte dintr-o suspiciune la adresa a tot ce înseamnă "abuz", au ca punct de referință forme ale disperării, ale aroganței extreme, ale eşecului sau ale lipsei de perspectivă.

Leadership: Cum poți să rămâi ancorat în realitate și să eviți crearea unei false conștiințe atunci când aspiri să fii mai mult decât crezi că ești?

Când încerci să fii mai mult decât ceea ce crezi că eşti, rişti să nu mai gândeşti reactiv la ce se întâmplă în jurul tău şi îţi creezi o falsă conştiinţă conformă cu propriile interese, adică menţinerea puterii sub aripa unui destin alambicat şi sumbru.

A te lăsa condus de o conştiinţă de sine mai înaltă şi a-ţi respecta îndatoririle morale pe care trebuie să le îndeplineşti faţă de societate, este ca şi cum ai fi însărcinat cu o misiune de urmărire: trebuie să urmăreşti pulsul propriei tale integrităţi şi să stai cu ochii pe tine şi pe tot ce faci oricât timp va fi nevoie. Dacă o iei pe calea strâmbă, pulsul integrităţii tale va scădea – iar efectele negative vor veni de la sine.

În leadership sunt de preţ numai acele valori şi convingeri, al căror „cristal perfect" reflectă lumea ta interioară aşa cum e ea, şi nu deformată de defectele şi insuficienţele propriei tale conştiinţe.

Leadership: Îţi urmezi cele mai îndrăzneţe obiective, deşi îţi menţii tot timpul conştiinţa identificată cu un sine dublu?

Avalanşa de dumnezei vine şi trece. Unii oamenii îşi creează impresia jenantă că sunt mult mai mult decât sunt în realitate, adică mici dumnezei pe pământ care nu pot da niciodată greş şi de aceea nu îşi potolesc niciodată pofta de a face numai ce vor ei fără să ţină cont de nimeni şi de nimic, uitând complet de responsabilităţile pe care le au. Această impresie este însă crunt zdruncinată atunci când lucrurile iau o întorsătură nefavorabilă. În final, ambiţia lor de a se ridica mai presus de condiţia lor şi de a obţine tot mai mari beneficii (deseori pe căi ilicite) – abuzând de funcţia lui, se poate transforma în lacrimi şi regrete.

La fel cum bufniţa nu vede ziua şi corbul nu poate vedea noaptea, nici noi nu vom putea să realizăm mai mult decât ne este dat. Nu putem păcăli forţele şi legile divine. Nu suntem dumnezei. Şi nu avem dreptul să ocolim etica justei măsuri – manipulând în scopuri personale pe oricine, abuzând de funcţia pe care o deţinem.

Eşecul în oglinda conştiinţei are ca reper o izolare într-un sine gol, ce îşi pierde interesul faţă de viaţă, sau într-un sine istovit de atâtea valori şi repere ce par răsturnate definitiv. Încrederea într-un sine dublu, ţine de imanență, având legătură cu fericirea, plenitudinea și desăvârșirea, și altul ținând de sensibilitate, vulnerabil și fragil.

A fi responsabil pentru un sine captiv în menghina multiplicităţii înseamnă să accepţi situaţia prezentă indiferent de obstacolul cu care te confrunţi şi totodată să refuzi ceea ce crezi că nu poţi duce până la capăt în condiţiile restricţiilor vieţii.

Cea mai rentabilă investiţie a unui lider este cinstea. Este cea mai sigură cale de a păstra relaţia intactă cu ceilalţi oameni, cu şefii, cu colegii, cu prietenii. Dacă vei fi mereu cinstit, serios şi cumpătat, lucrurile se vor mişca într-o direcţie pozitivă şi vei avea numai de câştigat. Iar în cazul în care ocupi o funcţie de conducere, nu-i poţi trăda pe cei care au investit încredere în tine. Dimpotrivă, arată-le tuturor că eşti de încredere, că dai mai mult decât primeşti - că contribui prin cooperarea ta într-o mare măsură la succesul comun.

Nu vei putea niciodată să construieşti relaţii sigure dacă trădezi încrederea celorlalţi oameni, dacă nu îi tratezi cu respect, şi dacă nu le dovedeşti mai întâi de toate că eşti cinstit şi serios. Lasă-te condus de o conştiinţă de sine mai înaltă, urmărind neîncetat pulsul propriei tale integrităţi.

Izolarea de sine se produce atunci când îţi asumi un succes care consfințește eșecul.

Ceea ce este esențial rămâne invizibil pentru ochi

On Noiembrie 26, 2024

Creatorul este acel mister care împletește existența, făcându-se nevăzut acolo unde totul pare vizibil.

Sunt peste tot și nicăieri. Sunt prezent și, în același timp, total nevăzut. Cutreier lumea cu pași ușori, ca și cum pământul ar respira odată cu mine, într-un dialog nerostit al existenței. Lanul de porumb, auriu acum, se întinde ca un covor de lumină vie, fiecare spic purtând în sine un strop din energia pământului. Pașii mei îl traversează încet, iar palma mea mângâie spicele într-un ritual al reîntoarcerii către esența pământului, către origini. Este ca și cum fiecare atingere ar deveni o amprentă în memoria universului. Tocmai în acest moment senin și atemporal, aerul cald de toamnă târzie îmi poartă gândurile către momente trecute. Între aceste amintiri, simt că fiecare clipă este mai mult decât ceea ce pare la suprafață.

Timpul, acest sculptor invizibil al existenței mele, se simte diferit aici, prin asocierea sa cu ritmul naturii și al eternității. Fiecare secundă devine un fragment de lumină care îmi hrănește sufletul, un „Endyexhium Irraetriss Cerneienoh" – acel ceva care transcende cuvintele și devine parte din esența mea. În această călătorie, totul pare să se dizolve într-un prezent continuu, lanul de porumb devenind un spațiu în care timpul își pierde marginile, reflectând ideea că „prezentul este singura realitate care contează". În această atmosferă plină de intimitate, încep să înțeleg că nu este nevoie să caut frumusețea – ea este deja aici, vizibilă, dar ascunsă în detalii care așteaptă să fie descoperite prin atenție și contemplare.

Natura mă privește cu blândețe, așa cum Creatorul își găsește liniștea. Iarba și cerul par să șoptească un „te recunoaștem" tăcut, într-o dinamică subtilă, ca un ecou al propriei mele căutări. Mai departe, pașii fericiți mă poartă spre inima orașului. Trenulețul din roata imensă de distracție își urmează cercul, iar inimile fericite din el bat parcă la unison cu a mea. Cei din trenuleț îmi fac cu mâna, da, mi se pare că toți mă văd de sus, de parcă am fi parte din același vis. Și poate că suntem.

Leadership: Cât de mult te definește reprezentarea introspectivă când accepți trăirile povestite ca esență a unei creații continue?

Într-o balansare perfect nuanțată de culori vii, mă strecor ca un suflet nevăzut printre momente trecătoare, încercând să trăiesc fiecare clipă a altora ca și cum ar fi a mea. Trăiesc mereu între rememorarea acestor momente și vis, între creație și realitate, acolo unde orice simbol poartă un adevăr ascuns – *un frutto che va raccolto solo a piena maturazione*.

Ce poate fi mai intens, mai misterios, decât să te pierzi în căutarea de sine?

O vitrină strălucitoare mă dezvăluie unui vânzător care îmi zâmbește. Nu știu dacă mă cunoaște sau doar recunoaște o privire care caută ceva, declanșând o conexiune spontană, ca între două fragmente ale aceluiași puzzle. Totuși, printre toți acești oameni, printre toate imaginile care vin și pleacă, încă îmi caut reflexia. Imaginea de dincolo de aparențe. Acea esență care mă definește dincolo de vizibil. Este o virtute să te cunoști pe deplin, să îți modelezi sinele într-un act demiurgic. Totuși, îmi caut un sens mai înalt, acel ceva care pare să se unească cu sclipirea Creatorului, transformând originile în imagini, și trăirile într-o capodoperă a sufletului.

Leadership: Cum poate un moment aparent banal să devină esența unui întreg univers interior, atunci când devii conștient de eternitatea ascunsă în fiecare secundă care trece?

Dar Creatorul are și El un dor, pesemne același dor mistuitor de care suferea personajul din romanul Arcul de Triumf al lui Erich Maria Remarque:

„Ea-i luă paharul din mână și bău. Era foarte frumoasă și simți că-i este dragă. Nu era frumoasă, așa cum e frumoasă o statuie sau un tablou. Avea frumusețea unei livezi prin care adie vântul. Era ca și viața din ea, și care făcuse din ea ceea ce era, o formase prin întâlnirea misterioasă a două celule, din nimicnicia unui pântec. Era aceeași enigmă de neînțeles, ca și la sămânța care conține un arbore întreg, pietrificat, microscopic, predestinat, încă de pe acum — coroana, fructele și ploaia de flori din diminețile de aprilie — și asta într-o noapte de dragoste și din întâlnirea unei bucăți de lut din care răsare o față, umeri și ochi, și tocmai acei ochi și acei umeri, după ce-au rătăcit aiurea, printre milioanele de oameni din lume, să stea într-o noapte de noiembrie pe Pont de l'Alma, la Paris, și să vină spre tine…"

Ochiul surprinde detalii pe care sufletul le transformă în amintiri eterne. Pe măsură ce mă apropii de orizont, o întrebare îmi trece prin minte: ce energie mă poate conecta la aceste momente trecătoare, făcându-le parte din eternitate? Apoi, alte întrebări îmi asaltează gândurile. Sunt eu doar un trecător printre trecători? Sau sunt punctul fix al unui univers ce refuză să se oprească? Pesemne, în tăcerea naturii găsesc răspunsuri la întrebările pe care nici nu le-am formulat încă.

Leadership: Dacă emoțiile tale ar deveni universuri, cum ar putea ele redefini poveștile nevăzute din jurul tău astfel încât să coincidă cu autenticitatea propriei viziuni?

Universul este o scenă, iar fiecare secundă joacă rolul unui mesager tăcut al sensului pe care eu îl atribui ființei mele. Creatorul privește și El, prin ochii mei, tot ceea ce este cuprins în infinitatea clipei, lăsând să se petreacă totul ca și când timpul ar fi suspendat între vis și realitate.

Pe faleza mării, valurile dansează într-un ritm hipnotic, iar soarele își reflectă lumina în spuma lor, creând o simfonie vizuală. Un tânăr acrobat sfidează gravitația cu fiecare salt, iar mișcările sale sunt poezie scrisă pe cerul albastru. Trecătorii privesc fascinați, iar liniștea lor spune mai multe decât orice cuvinte. Privesc și eu, simțind că fiecare salt al său îmi dă libertatea pe care o pot regăsi doar dacă am curajul de a mă desprinde de limitări.

Dintr-o dată, cuvintele lui Antoine de Saint-Exupéry, din Micul Prinț, îmi răsar în minte*: „Ceea ce este esențial este invizibil pentru ochi."* Abia acum îmi dau seama că momentele pe care le trăiesc nu sunt doar imagini, ci simboluri ale unei libertăți mai profunde, ascunse în cotidian. Viața este o oglindă a sufletului, iar frumusețea ei devine vizibilă doar celor care își deschid inima către detaliile trecute cu vederea de ochii care nu știu să privească. Între vis și realitate, între lumină și întuneric, descoperim că nu suntem doar observatori, ci creatori ai propriilor noastre povești.

Salturile acrobatului par să unească cerul cu pământul, iar privirile trecătorilor se transformă în reflexii ale propriei lor căutări. Briza mării îmi mângâie fața, iar pentru o clipă simt că fac parte din acest ciclu universal de interconexiuni și renaștere. Un bătrân cu o înghețată în mână stă la umbra unei benzinării, iar privirea lui emană o liniște adâncă. Este ca și cum timpul s-ar fi oprit pentru el, oferindu-i o clipă de eternitate. Într-un alt colț, un vânzător îmi zâmbește prin vitrina unui magazin, iar gestul său simplu îmi transmite un mesaj tăcut: micile conexiuni cu ceilalți dau sens existenței noastre.

Leadership: Într-o eternitate în care revederea și pierderea se împletesc armonios, cum îți poți redefini rolul de creator în fața efemerității?

Chipurile oamenilor, fie ele zâmbitoare sau mirate, îmi oferă răspunsuri fără întrebări. Sunt ei oglinda mea, sau eu sunt oglinda lor? Poate că toate acestea fac parte dintr-o viață minunată, un spectacol continuu al micilor momente care, împreună, devin eternitate. Până la urmă, Creatorul rămâne acel mister care împletește existența, făcându-se nevăzut acolo unde totul pare vizibil.

În această căutare perpetuă a descoperirii sinelui prin oglinda lumii, fiecare clipă devine o celebrare a miracolului existenței. Asemenea unui echilibru fragil între solitudine și apartenență, între nostalgie și speranță, viața se desfășoară într-o succesiune de momente magice. Acestea îmi reamintesc că sunt, în același timp, singur și profund conectat cu tot ce mă înconjoară. Fiecare moment este o reflexie subtilă între ceea ce este vizibil și ceea ce rămâne neînțeles, conturând un univers de emoții infinite.

Încă mai cred în puterea creației dincolo de orice limite impuse. Pe această cale, îmi asum rolul unui creator care îmbrățișează cu pasiune orice formă de oglindire, unind trăirile universale într-un act de regăsire și înțelegere. Dumnezeu este și El aici, în momentul pe care îl trăiesc. La fel ca mine, El privește totul ca pe o revedere, dar trăiește mereu, fără moarte. Mi-ar plăcea să pot cuprinde infinitul, în chip de Dumnezeu, ca să-mi pot aminti mereu de mine – cel care s-a pierdut și s-a regăsit în frumusețea vieții…

A transforma introspecția în mărturie creatoare înseamnă să redefinești rolul tău de creator, păstrând clipele veșnic vii în amintire și îmbogățindu-le cu propria viziune asupra lumii.

Ceea ce este esențial rămâne invizibil pentru ochi, mai ales când adevărul se dezvăluie în tăcere, prin corespondență cu un creator care își conturează opera, dincolo de limitele percepției obișnuite. Spun asta în condițiile în care aparențele devin înșelătoare, făcând loc unui proces de introspecție profundă, plecând de la considerentul că esența lucrurilor nu poate fi redusă la ceea ce se vede. Ci la ceea ce simți atunci când ceea ce vezi devine o extensie vie a unei opere de artă.

Source: https://neculaifantanaru.com/ceea-ce-este-esential-ramane-invizibil-pentru-ochi.html

Ceea ce frapează ochiul, este ceea ce numai el vede

On Iulie 19, 2022

Dezvoltă-ţi un mod de percepţie a realităţii interne a creaţiei pe care o experimentezi în mod concret, forţându-ţi ochii să vadă dincolo de ceea ce se vede în mod direct.

Se zvoneşte că oceanul ascunde în adâncurile lui, tainice, necuprinse, negrăite, cele mai sublime vederi ale simboliştilor, vederi ale sufletului curăţit şi luminos extins dincolo de orice simţ. Iar adâncurile acestui ocean, ale cărui comori stau ascunse printre marile recifuri de coral, pot scoate la iveală traducerea unei creaţii singulare. Este o lume enigmatică, un spaţiu al creaţiei conceput ca un *plin* atribuit unei profunzimi figurate. Şi tocmai aici îşi are originea privirea ochilor mei stăruitori, atotcuprinzători, şi neîntrecuţi povestitori, singura călăuză care îmi imploră mintea să-şi extindă orizonturile.

Pe scheletul marilor legende care au susţinut credinţa într-un *Erhutasfienta* (lăcaşul împărăţiei lui Poseidon, delimitând posesiunile lui Hades) s-au sedimentat amprentele unor poveşti captivante, traduse parţial în pictură numai de artişti ca Jim Warren, motive pline de glorie, ideale pentru clipe de rătăcire sau de dor, făcute să mă ajute în trecerea pragului către mine însumi şi către dimensiunea mea eroică.

Şi uite că, pe fundul oceanului, materia a devenit în sfârşit solidă.

Încă o dată mi-am pus la încercare imaginaţia, dezvăluind orizonturile unei creaţii impresionante prin vastitate şi diversitate. Numai pictorul de mare talent poate să dea clasă multor consacrați ai simbolisticii oculte (de o complexitate nemaiîntâlnită), atât prin originalitatea compozițională a viziunilor sale, deloc conformiste și comode, cât mai ales prin acea decodificare a mesajului vizual, indisolubil prin raportare la valentele subiectivităţii: "Nu poţi fi sigur de ceea ce vezi, auzi, înţelegi".

Leadership: Opera ta poate să dezvăluie orizonturile unei creaţii impresionante prin vastitate şi diversitate, dincolo de impactul pe care îl revendică imaginea din prim planul atenţiei tale?

Oceanul limbilor principale din lumea artei îşi are însă valurile lui, fiind capabil să alăture toate valenţele simbolisticii ce ţin de receptivitate şi deschidere. Şi totuşi, pentru a reprezenta un moment artistic nu ai nevoie în mod nemijlocit de imaginea valurilor care izbesc țărmul, fiindcă acesta este un fenomen complex și complicat de realizat chiar și în arta poetică a simbolismului.

Nu-i de mirare că este greu să ajungi la o compoziție artistică, luând în considerare acest fenomen care are nevoie mai mult decât de forme, culori și expresivitate, pentru a avea în toate cazurile un caracter întâmplător.

Iar dacă în acest moment imaginea din prim planul atenţiei mele este o ilustrare a valurilor înalte pe o mare nesigură, acest lucru se datorează faptului că ochii mei, deschişi, expuşi în mod direct luminozităţii, pot să vorbească şi să dezvăluie atâtea taine, atâtea frumuseţi, atâtea stări sufleteşti pe care orizontul meu creator subconştient le imprimă demersului artistic. Şi, toate acestea, urmează să le resimtă privitorul tablourilor mele într-un chip fabulos.

Firul acestui fenomen se ascunde cu măiestrie în ghemul unui artificiu artistic (iluzia optică

de spaţiu infinit), lăsând fără explicație o mulțime de cazuri care reapar la orizontul imaginației. Se observă, deci, că realitatea internă a creaţiei mele, în sensul explorării adâncurilor tainice ale oceanului, vizează sporirea efectului de mister şi obscur, pulsând din fiecare centimetru pătrat de pânză.

Leadership: Eşti în stare să făureşti o creaţie durabilă pe un fond vizual alcătuit preponderent din compunerea şi alăturarea mai multor secţiuni alternante sau contrastante, dar unitare prin viziunea de ansamblu?

Această sinteză dintre lumina soarelui și clarobscurul ascuns în valuri, produsă în cazul unui mediu relativ transparent, cuprinde cea mai mare preponderență a particularului în artă: realitatea este produsă de acel ceva în care ambele cazuri sunt una.

În principiu, s-ar spune că în artă surprindem o imagine dublă: vedem valurile lovindu-se de țărm, în același timp vedem cum lumina creează luciul deasupra valurilor. Iar ceea ce ochii mei conturează într-o imagine, datorită efectului refracției, cum ar fi imaginea unui curcubeu în direcția discului solar, nu suferă nicio modificare dacă este transpus într-un alt spațiu, relativ întunecat.

De fapt, ochii mei deplasează subiectul imaginii în așa fel încât aceasta să fie văzută concomitent cu alta. Imaginea apare felurit colorată pe margine, mai ales dacă spațiul luminos se află paralel cu fundalul vizibil al unui curcubeu de reflexie, asemenea unei oglinzi, astfel suprafața apei reflectând lumina din curcubeu înapoi în cer, intensificând în special culoarea albastru-verzui a valurilor.

Vedere corectă - acţiune corectă. Atenţie corectă - reprezentare fidelă. Deci, a vedea corect înseamnă a distinge diferenţa dintre nuanţe, evitând vederile considerate "juste", nu şi profunzimile relevate în chip intuitiv şi în figuri pline de viaţă. În artă, trebuie să descoperi elementele pe care le constituie privitul şi să descoperi cauzele care le-au generat multiplicarea lor în plan senzitiv, prin folosirea mai curând a observaţiei şi experimentului, decât prin zborul imaginaţiei.

O viziune bine conturată trebuie să asigure reprezentarea fidelă a unei imagini care, imprimându-se în mod deosebit în imaginaţie, poate fi utilizată ca fundal al acţiunilor ce pun în evidenţă personalitatea şi capacităţile tale artistice, dar şi capacităţile de adaptare la variaţiile mediului înconjurător.

Ceea ce frapează ochiul, este ceea ce numai el vede. Şi ce-au văzut ochii mei, azi? Au văzut oceanul cu ale lui valuri înspumate, care au schimbat percepții și au creat noi peisaje şi priveliști. Ochii mei se jucau atât de frumos cu sclipirile orbitoare ale valurilor, dar şi cu scânteierile vapoarelor care se încrucişau în zare. Alături de valuri, gândurile mele au călătorit mii și mii de mile, fără să le înţeleg întru totul sensul sau profunzimea.

Şi mi-am amintit că viața, cu ale ei valuri pline de neprevăzut, m-a dus forțat în altă direcție decât cea spre care am pornit. Niciun om nu ajunge un artist desăvârşit până ce nu a cunoscut senzaţia unică de dezorientare care vine dintr-o emoţie involuntară, ca atunci când stai într-un peisaj de acuarelă terminat doar pe jumătate.

Este şi aceasta o realitate internă a creaţiei mele, fiindcă toate emoţiile mele cuprinse în dimensiunea spaţiului şi timpului pe care oceanul a comprimat-o într-o singură clipă de iluminare, au aşteptat pur şi simplu să fie descoperite...

Ceea ce vezi în depărtare multiplică ceea ce vezi de aproape

On Decembrie 23, 2022

Cel mai obişnuit parcurs pe care îl ai de străbătut nu duce lipsă de oglindiri care însufleţesc vizibilul într-un colaj interactiv de imagini ce-şi caută întregul în adâncurile memoriei.

Mi-am închipuit întotdeauna marea, strălucind în bătaia soarelui, ca fiind un fel de cadru analitic vizual, globalist, abstract, nediferenţiat, conceput parcă să creeze un joc al formelor și culorilor din spargerea valurilor care lovesc domol ţărmul în zilele călduroase de vară. Aşa se face că un moment esenţial al gândirii creatoare, cel puțin parțial, transmis prin mărturia unui martor ocular, devine parte integrantă din imaginaţia simbolică instaurată în faţa ostenelii de a urmări demonstraţia unei legi universale a cauzalităţii: *"ceea ce vezi te poate fura în câteva clipe, şi te poate duce în largul mării".*

Şi mă privea cu ochi albaştri de pisică. Atât era de frumoasă marea, surprinsă de ochii mei ca într-un tablou de vis, pictat în vechea tehnică egipteană a encausticii. Şi se uita la mine într-un fel de repaus vizual, scrutând chinul meu de a suporta canicula de după-amiază, şi-mi vorbea cu o voce de bluesman care, cucerindu-mă cu totul, mă purta peste lume într-un vârtej ameţitor:

– Nicu, devii din ce în ce mai tăcut, la fel ca mine: încontinuu neliniştit la suprafaţă, tăcut şi de o imensă forţă în adâncuri. Hai, încearcă să zâmbeşti. Mi-ai promis cândva, la mijloc de veşnicie, într-o realitate narativă, că oricât ar fi de greu, ne vom regăsi şi oricât de multe bariere vor fi înaintea noastră, vom răzbi. Nu suport bărbaţii care îşi încalcă promisiunile, la fel cum nu suport visătorii care tânjesc, aşa, ca-ntr-o difuză amintire, spre alte lumi care aici ar părea ireale, dar sunt cât se poate de adevărate.

Leadership: Eşti dublat de o reflexie care adaugă intensitate conținutului de emoții exprimate de tine în întregul parcurs pe care îl ai de străbătut până la momentul imaginării tale într-o altă ipostază?

Ceea ce vezi în depărtare multiplică ceea ce vezi, de aproape, ca într-o fotografie. Exact aşa se petreceau lucrurile pe litoral, în timpul verii. Privind-o cu ochi de "nu mă uita", marea părea să aibă pretenţia unei frumuseţi unice, chiar avea acea vastitate din conturul viselor mele în care cuprindeam dintr-o privire aproape tot globul terestru, un fel de extensiune de peisaj într-un tablou al progreselor minţii de artist, făcând ca fiecare val să aducă la ţărm o nouă vedere, din altă lume. Așa cum este lumea recifurilor de corali care limpezesc și dau o culoare intensă mării.

Şi oricât de des aş revedea aceste imagini pe ecranul minţii mele, cuprinzându-le într-o retortă a fuziunii dintre vechi şi nou, sub semnul posibilului şi al verosimilului, şi oricât de tare mi-ar plăcea rolul de privitor al naturii, tot n-aş putea să înţeleg marea decât în spaţiul compensativ al iluziei, al fantasticului şi al fanteziei. Este limpede că imaginea mării vine să lumineze imaginea mea, creând astfel un fel de determinism transversal între sentimentul de liniște sufletească şi acea puritate a spiritului întruchipată într-o imagine fizică.

O nouă ipostază îmi oferea prilejul de a exprima admiraţia pentru ceea ce reprezintă marea: ipostaza de simbol al eternităţii. Adâncul tainic al Eternităţii se deschidea în faţa privirii mele uimite...

Am recunoscut o idee asemănătoare într-o carte a lui Paul Auster. Personajul se afla într-o

perpetuă căutare a identităţii pierdute. La un moment dat, Quinn s-a uitat la fotografia care surprindea chipul privitorului său, de parcă ar fi sperat să-i vină vreo inspiraţie bruscă, la vreun neaşteptat torent subteran de informaţii care să-l ajute să-l înţeleagă pe acel om. Dar poza nu îi spuse nimic. Nu părea decât fotografia unui om obişnuit. O studie încă un moment şi ajunse la concluzia că persoana aceea ar fi putut fi oricine, la fel de bine cum ar fi putut să fie chiar el însuşi.

Leadership: Poţi să te cuprinzi pe tine însuţi într-o imagine care oglindeşte ideea de "retrăire a unor vechi reacții emoționale", într-o conectare durabilă şi sigură cu obiectul privirii tale?

La fel şi în privinţa mea, dar într-o conectare durabilă şi sigură cu marea. Căci m-am recunoscut oglindit în imaginea în care m-am privit mereu pe mine însumi, cu privirea depărtării care-l absoarbe pe privitor în ochiul energiei ei devoratoare, cu intensitatea senzaţiei infinitului, a unei depărtări ce se pierde fără a se risipi. Asemenea unui artist care trăieşte spiritual, mi-am dat seama că nu mă pot cuprinde pe mine însumi decât într-o imagine care oglindeşte în ea cerul şi soarele. Şi chiar asta face marea: joacă rolul unei oglindiri contemplative, rod al unor emoţii timide, care reflectă lumina caldă și transparențe subtile, ea fiind percepută în mod inefabil în propriul meu univers ca o raritate a amintirilor ce rămân vii în suflet.

Tot de atâtea ori, având farmecul unei imagini 100% naturală, dar părând ireală atunci când este prelucrată într-o manieră mitică sau poetică, marea m-a privit cu îngândurare, cu melancolie, cu o seninătate a viziunii parcă aspaţială, sigură de efectele de atmosferă ale tabloului ei de vis. Dar, tot de atâtea ori, m-a privit cu acea atenţie sporită a pictorului care vrea să sugereze ingeniosul joc de tuşe libere, în diverse tonuri de verde şi albastru-ciel.

Este limpede că în privinţa coloristicii, prefer tonalităţile diluate, adică un alt mod de interpretare a nuanţelor, în baza cărora se disting culorile schimbătoare ale mării, absolut fantastice, care te încântă prin impresia puternică pe care ţi-o lasă imaginea de ansamblu: uimire, fermecare, vrajă.

Leadership: Capacitatea ta de oglindire în obiectul privirii tale îţi permite să trăieşti experiențele pe care le generează transformarea ta într-un reper de unicitate angrenat în redarea unui conținut de imaginar care îţi îngăduie să livrezi "percepţie şi sinceritate"?

Am început o nouă viaţă. Neavând încotro, privesc şi acum marea aşa cum mă priveşte ea pe mine în contextul în care par mult prea tânăr pentru ca ea să aibă încredere în mine, cum că aveam să-i port de grijă în mod firesc. Îmi doresc, totuşi, să-i justific cumva această încredere, s-o fac să nu şi-o piardă niciodată, dar asta ar însemna să mai trăiesc odată viaţa în care eu am fost marea, iar marea a fost nisip. Căci nu te poţi supăra pe cineva care a fost totuna cu tine, într-o viaţă şi în alt timp în care creatorul suprem, cu ajutorul răbdării, smulgând câte un atom din stelele sau din mări, atomi de metale - de aur, fier, smarald - a făcut ca fiecare lucru să fie complementar altuia.

Nu cred că este o cale mai sigură de a-mi dovedi că demult am fost o mare brăzdată de valuri, mai întins decât marea care eşti tu, decât printr-un transfer al afecţiunii, dezvăluind în mare taină, cu o relativă obiectivitate, o imagine pe care o voi păstra mereu în suflet. Fiindcă nu a fost ceva trecător pe care memoria timpului îl îngroapă ca pe un anonim. Şi mi-aş mai dori ceva: să simt c-am fost eu însumi vraja mării pe care o oferă peisajele de la apusul soarelui şi valurile numai bune pentru surfing.

Or, poate că aceste lucruri au prea puţin de-a face cu cuvintele, atât de puţin, de fapt, încât mi se pare inutil să încerc să le aştern într-un mod prea savuros. Căci, pe măsură ce te avânţi printre valurile albastre ale mării, cuvintele nu mai sunt cuvinte, ci doar un cod straniu de

tăceri. Ele te fac să străluceşti singur în larg...

Leadershipul se poate produce în expansiunea fenomenului de "oglindire în propria fiinţă", atunci când ceea ce marchează tot cursul existenţei tale este dat de percepţia multisenzorială: emoţii şi amintiri, conturate într-un nucleu narativ-subiectiv, care scriu istoria personală.

Ceea ce vezi în depărtare multiplică ceea ce vezi de aproape, mai ales dacă iau în considerare ideea că marea şi valurile ei, soarele încălzind nisipul, sunt doar nişte reflexii ale unei realităţi de rang superior care există independent de subiectul gânditor, dar care în acelaşi timp devin obiectivare a infinitului în finitul deschis spre infinit.

Iar atâta timp cât ele vor exista, voi exista şi eu, căci am demonstrat că sunt reflexia imaginii lor, într-un hiperplan ce are o singură valoare proprie: de **+ ∞**

Source: https://neculaifantanaru.com/ceea-ce-vezi-in-departare-multiplica-ceea-ce-vezi-de-aproape

Cel ce ştie să vadă îşi observă bine vederea

On Iunie 01, 2023

Ca să înţelegi semnificaţia unei imagini artistice trebuie să vezi în ea un univers în expansiune care îşi asumă profunzimile unui creator inegalabil.

În această dimineaţă am primit un tablou viu-colorat, cadou din partea unui pictor debutant. Plin de naturaleţe, reprezentând dinamismul timpului în lumina unui apus de soare superb, tabloul pare că vorbeşte de la sine cu acea delicateţe a stărilor ambigue, regăsite în intimitatea unor jurnale de călătorie. Ca să-l înţelegi trebuie să vezi înăuntrul lucrurilor, să-l vezi curat ca integritate artistică, cu un înţeles înclinat spre visare, spre meditaţie, să găseşti în el acea linişte sufletească care promite a deveni contagioasă. Să vezi în el starea unei fiinţe care s-a purificat într-atât, care şi-a dezvoltat într-atât capacitatea intelectuală şi puterea perceptivă, încât a reuşit să se ridice până la regiunile sublime ale spiritului care animă universul.

Aveam în faţa ochilor mei o etapă inevitabilă dintr-o psihoterapie reuşită, resimţită ca un efect al eliberării sufletului ce se manifestă în stare de veghe, un popas necesar dintr-o călătorie mai lungă, o imagine izvorâtă dintr-o vitalitate puternică şi nestăpânită, dintr-o viaţă în comuniune cu Dumnezeu. Tabloul reprezintă un univers în expansiune. Fireşte, l-am privit în lumina sufletului curat, cu ochii minţii liniştitoare, liberă de orice constrângere, care, în contact cu fragilitatea unei întâlniri real-imaginare devine cu mult mai preţios decât zece mii de ochi trupeşti, mai avântat de un rafinament plastic extrem.

La rândul său, tabloul mă privea din perspectiva unei călătorii din veac în veac, cu acea forţă subtilă care trece de la un suflet la altul, acordându-se prin extensie la un plan metafizic, la o realitate despre care nu se poate vorbi decât în şoaptă, ceva ce se află în relaţie cu un plan filozofic secundar. Îţi mulțumesc, scump tablou, fiindcă m-ai privit cu ochii sufletului, mângâindu-mi gândurile cu duioşia unui pelerin care îşi poartă în desagă opera de-o viaţă, fiindcă mi-ai redat forţa privirii de care are nevoie ochiul ca să vadă dincolo de limitele spaţiului şi timpului.

Leadership: Îţi dai seama ce simte faţă de tine o operă de artă care-ţi fură atenţia ochilor cu acea simplă trăire desfăşurată în absenţa creatorului ei?

Făcându-mă să conştientizez faptul de a avea ceea ce eu numesc viziune, opera artistului pare îndreptăţită să creadă că nu e departe momentul în care eu însumi voi face parte din lumea ei. Şi nu doar din lumea ei, a unei libertăţi nelimitate, ci şi din lumea unei conştiinţe care și-a dorit să creeze cât mai mult frumos un spaţiu în care să viseze, având ocazia de a călători prin intermediul artei în orice colţ al lumii. Încă mă întreb ce simte faţă de mine o operă de artă care-mi fura atenţia ochilor cu acea simplă trăire desfăşurată în absenţa creatorului ei.

Și, de ce nu? Ochiul nu este rodul unei acțiuni care amintește de contemplația artistică, fiind mai evident în procesul de conștientizare a obiectelor din jur, esențiale în relația artelor plastice cu natura, dar mai ales în relaţie cu o realitate care te absoarbe într-un vârtej amețitor din care nu mai există scăpare. Ci, ca un drog sintetic care modifică starea de spirit și percepția, vederea ochiului (nefiind mascată de banalitatea cotidiană) derivă mai ales din libera desfășurare a activității spirituale potrivit cercetării frumosului ca material universal de reprezentare a simbolurilor cerești.

Nu-i aşa că mă defineşte subtilitatea? Subtilitatea unei legături stranii între metaforă şi observaţia întemeiată pe exigenţele acuităţii spiritului artistic, legătură care invadează

intimitatea unei poveşti mereu tinere, ce n-are capăt. Hotărât lucru, numai cu ochii pot pătrunde în intimitatea unei lumi despre care am doar o vagă idee, şi asta doar dacă vederea este axată pe dualitatea ideal-real, unde aparenţa unei viziuni nonfocalizate este completată de imaginaţie. Din acest motiv se poate deduce o cale simplă de examinare a vederii, deschizând spaţiul profunzimilor unei lumi ce îşi orânduieşte sensul în adâncul sufletului meu.

Leadership: Poţi să descrii o emoţie capabilă să genereze o imagine de fundal, tratând-o cu o superioritate pe care te străduiești să o ascunzi de văzul lumii?

Tabloul este totul în faţa ochilor mei. Vreau să spun că avansarea vederii nu reprezintă decât o recunoaștere firească a meritelor pe care le dobândesc ochii printr-o îmbogăţire a perspectivelor şi a înţelegerii faţă de partea vizibilă a realității, nu și față de partea adâncă a creațiilor pe care le reflectă realitatea tabloului. Iar în virtutea acestor merite, precum meritul aparenței de a nu fi întotdeauna adevăr, sau înfățișarea adevărului drept condiție a aparenței, ele revenind progresiv în centrul atenției, face ca artistul să pretindă în mod absolut existența iluziei pentru ca arta să-și extindă granițele și să-și schimbe stilul.

Tabloul înfăţişează idilic un peisaj de vară, cu un soare care nu apune, ci doar coboara la orizont. Şi în acest peisaj care mă absoarbe într-un soi de suspans nedeslușit, dincolo de extensia unui *Triuleraos Agnal Zaitaznes*, o extensie a unui prezent liber, detaşat de trecut, faţetele realităţii capătă noi dimensiuni și intensități.

Numaidecât, simt cum sunt privit de o viziune cuprinzătoare cu acea expresie de atenție a ochilor care se întorc spre interior înainte de ricoşa spre centrul unei înfloriri incredibile a experienţei vizuale. Însăşi ochii au focusul principal pe puterea mea de a îndura orice mesaj sufletesc, fiindcă tabloul pare că-mi vorbeşte pe seama cuvintelor lui Alexandru Vlahuţă ce îl caracterizau pe pictorul Nicolae Grigorescu:

"Dacă te-ai uitat bine la lucrurile lui, care, de ce le priveşti, de ce-s mai frumoase (semnul operei adevărate), dacă ţi-ai umplut sufletul de ele, târziu, când eşti în mijlocul naturii şi vezi aieve podoabele ei, atunci zici: "Parcă-i un Grigorescu". El a creat o lume tipică. A lui şi-a tuturora. Aceasta-i puterea Artei. Şi secretul ei acesta e. Toate curg. Ea le opreşte cu privirea, alege lamura lor şi o toarnă în tipare eterne. Un adaos la opera vie şi pururea noua a lui Dumnezeu."

Una din particularităţile imortalizării omului prin artă este aceasta: să ştii să te opreşti cu privirea asupra unei imagini care, lăsându-te fără cuvinte, te face să simţi că trăieşti într-o lume care se roteşte în jurul tău, dar care se ascunde tot mai mult de ochii altora.

Cel ce ştie să vadă îşi observă bine vederea înainte să se integreze spiritual într-un tablou intitulat "Dincolo de căpătul lumii", fiindcă a vedea înseamnă, în primul rând, a face distincţie între semnificaţia subiectivă si semnificaţia obiectivă.

Ca să înţelegi semnificaţia unei imagini artistice trebuie să vezi în ea un univers în expansiune care îşi asumă profunzimile unui creator inegalabil. Iar leadershipul este efectul de tip "pururea nou" pe care îl produce o creaţie extinsă spre un nou orizont.

Source: https://neculaifantanaru.com/cel-ce-stie-sa-vada-isi-observa-bine-vederea.html

Cel din urmă status al unui condamnat

On Aprilie 08, 2012

Maximizează-ţi potenţialul de a te raporta la oamenii din jur, fără să încalci linia continuă a propriei tale măreţii.

Prin anii '90, „ *Lionheart* ” a făcut mare vâlvă printre iubitorii de filme de acţiune. Pe scurt, Lyon Gaultier dezertează din Legiunea Străină şi ajunge în Statele Unite ale Americii. Îl găseşte pe fratele său între viaţă şi moarte şi pe soţia acestuia, fără banii necesari pentru a-şi vindeca soţul şi pentru a-şi îngriji copilul. Pentru a o ajuta el se implică în luptele ilegale, la îndemnul şi sub îndrumarea lui Joshua, cu care leagă o prietenie strânsă.

Spre finalul filmului, Lyon îl are ca ultim adversar pe Attila, un luptător straşnic, cu o statură impresionantă, care nu fusese niciodată înfrânt. Lyon, în ciuda tuturor eforturilor, nu reuşea să-i facă faţă. Trimis de două ori la podea, părea înfrânt definitiv.

Totul părea pierdut mai ales după ce Joshua îi risipi orice speranţă spunându-i:

- Lyon, nu merită ! Rămâi naibii jos ! Omul ăsta te va ucide ! Am făcut o afacere, vom împărţi totul aşa cum am promis... Lyon, ascultă-mă, am pariat totul pe Attila !

Iar aceste cuvinte impunătoare, dureroase, această ştire cutremurătoare – percepută de Lyon mai mult ca o ofensă adusă cumva performanţelor sale – venită din partea celui care îi datora întreaga încredere, loialitate şi ascultare, au avut un efect contrar, stimulându-i energia interioară şi resursele fizice.

Un strigăt venit din străfundul inimii „NUUUU” a declanşat în Lyon acea furie, acea reacţie de respingere a oricăror îngrădiri. Acumulând într-o singură clipă o ură, o sete imensă de a învinge, ca şi cum ar fi absorbit toată energia şi toate resursele omeneşti posibile, Lyon se ridică pentru a treia oară de la podea şi îi aplică lovitura de graţie lui Attila, urmată de alte câteva lovituri hotărâtoare. Marele titan a fost înfrânt.

Accesul la realităţile cele mai dureroase este condiţionat de modul cum percepi înfrângerea de pe scara propriilor limite şi în funcţie de modul cum îţi defineşti victoria în cadrul unei imagini de sine vag definite.

Dacă nu te poţi apropia aşa cum se cuvine de o infrangere deplina, atunci nu îţi vei putea da seama de valoarea ei. Deoarece infrangerea propovaduieste *înlocuirea orgolioasă a unei credinţe* cu o alta *, dand nastere unei* minti si unei trairi complet autonome, nu numai îndepărtate de Dumnezeu, ci chiar excluzându-L.

Se poate întâmpla ca în aprecierea propriului model de leadership să te orientezi după nişte valori, idealuri sau principii care să nu satisfacă corect statutul tău sau al celorlalţi oameni, şi astfel să omiţi „punctele de semnalizare” care îţi indică poziţia ta faţă de ei.

Aceste puncte de semnalizare nu sunt altceva decât o succesiune de trăiri, reacţii, decizii, gânduri, experienţe – corelate între ele, care optimizează procesul tău de transformare în ansamblul lui, fiind vorba mai mult de un proces determinist – care îţi condiţionează accesul la realităţile interioare ale celor din jur.

Leadership: Demonstrezi contrariul unui bine prin rezultatul unui pariu egoist?

Condamnatul îşi aşteaptă sentinţa. După lupta împotriva lui Attila, cei doi prieteni Lyon (învingătorul), şi Joshua (care pariase împotriva lui), se întâlnesc faţă în faţă. Abia în această clipă de supremă sinceritate, de grea încercare pentru amândoi - de împăcare interioară pentru Joshua, de iertare şi de înţelegere pentru Lyon - se poate vedea cel mai bine profunzimea propriu zisă a leadershipului, ca o constantă a dezvoltării şi transformării caracterului uman.

Figura lui Joshua pierdu expresia dură şi deveni tristă, ca şi cum un for superior l-ar fi găsit vinovat şi condamnat pentru înaltă trădare. Lăsându-şi ochii în jos cu acea încetineală caracteristică oamenilor ce îşi ascund gândurile negre, cuprins de o remuşcare mută, mistuit parcă de aceeaşi vină pe care Iuda o avea faţă de sine după ce l-a trădat pe Hristos, făcându-şi curaj, îi spuse lui Lyon care îl privea cu emoţie:

- Într-adevăr ai o inimă mare, Lionheart. Să n-o pierzi, pentru că nu o vei recapăta niciodată.

Iar aceste ultime cuvinte fură pronunţate aşa de încet, aşa de timid, încât Lyon păru mişcat. În clipa când Joshua, copleşit de ruşine, dădu să se îndepărteze, Lyon, cu lacrimi în ochi, îi puse mâna pe umăr şi-l îmbrăţişă ca pe cel mai bun prieten, absolvindu-l astfel de orice vină. Ce învinuiri putea oare să-i aducă? Căci Joshua procedase fără credinţă, dar în spiritul prieteniei la urma urmei; căci dacă într-adevăr el ar fi pierdut, singurul său câştig ar fi venit de pe urma pariului greşit.

Leadership: Îţi testezi potenţialul de transformare a obligaţiei de revizuire a atitudinii faţă de alţii printr-o declaraţie de vinovăţie, de indiferenţă sau de regret?

Condamnatul n-a fost renegat, ci iertat şi acceptat în continuare ca cel mai bun prieten. Iată adevărata esenţă a omului care îmbrăţişează leadershipul, care face apel la reconciliere chiar şi atunci când ceilalţi îl dezamăgesc prin lipsa de loialitate şi angajament, care reuşeşte să scoată la lumină latura lor emoţională.

Victor Hugo şi Honoré de Balzac, au spus la un moment dat: *„ Trebuie să cobori mai adânc când e vorba de adâncimea unei răni. "*

Trebuie să înţelegem că oamenii sunt mari numai datorită valorii lor interioare, şi nu datorită poziţiei pe care o ocupă din întâmplare. Este dovada adevăratei măreţii să reuşeşti să te conectezi la resursele emoţionale ale celor care ţi-au dispreţuit credinţa şi să remediezi orice fel de neconcordanţă între trăirile tale şi ale lor. Eşecul sau succesul în leadership nu depind de cauze extrinseci, ci de ceea ce este în ea însăşi fiinţa noastră.

Maximizează-ţi potenţialul de a te raporta la oamenii din jur, fără să încalci linia continuă a propriei tale măreţii.

A fi tolerant înseamnă să priveşti lucrurile din perspectiva psihologică a potenţialului de transformare a unei situaţii de conflict într-o recunoştinţă faţă de adevărurile unei realităţi mai înalte care ţi se revelează. De exemplu, realitatea că poţi să demonstrezi contrariul unui bine prin rezultatul unui pariu egoist.

Cel din urmă status al unui condamnat relevă poziţia pe care o ocupă un individ în leadershipul tău şi felul în care reuşeşte să se împace cu sine însuşi după ce îşi scoate la iveală adevărată faţă şi adevăratele valori.

În îndrumarea oamenilor trebuie să te orientezi după felul cum ei acţionează, dar şi în funcţie de factorii decizionali care au contribuit la transformarea lor. Aşa cum un scriitor transmite ceea ce simte prin cuvinte, tot aşa şi tu, transmiţi ceea ce eşti cu adevărat făcând apel la leadership, la profunzimea propriilor tale trăiri - şi mai exact la doza de măreţie care îţi punctează evoluţia.

Leadershipul poate fi promovat şi optimizat numai de acea categorie de indivizi care sunt dispuşi să accepte compromisuri în situaţii delicate. Adică de aceia care stopează orice fel de orgolii şi resentimente, regrupându-şi forţele, trăirile, valorile în jurul unor principii şi abordări bine conturate, astfel încât să se poate încadra în dimensiunea leadershipului de bună calitate.

Source: https://neculaifantanaru.com/cel-din-urma-status-al-unui-condamnat.html

Cel mai greu este să vezi ce se află chiar în fața ta

On Martie 17, 2023

Felul cum vezi lucrurile nu este felul cum sunt ele, ci felul cum eşti tu, de fapt.

Privesc cu atenţie scaunul meu ergonomic, înainte să mă aşez la birou. Oare ce ar crede el despre mine dacă ar avea senzaţii şi emoţii implicate în legile sensibilităţii? De regulă, aceste dispoziţii sunt întâlnite mai ales la pictori, şi resimţite ca un har, ca o energie divină necreată. Iar ochii nu pot să înfățișeze gândurile oamenilor prin intermediul figurilor sau a lucrurilor, numai o mână de artist reușește asta ghidându-se după conceptul: "lucrul reprezentat vizual într-o imagine coerentă înseamnă altceva decât este cu adevărat el însuși".

Bine, mă aşez pe scaun. Dar imediat privirea mi se îndreaptă asupra tabloului aflat pe peretele din faţa biroului. Alt lucru care, benevol, îmi umple privirea cu frumosul unui peisaj de primăvară, făcând loc trăirilor care au avut loc cu mult timp în urmă, rămânând doar ale mele. Las trăirile acestea să se manifeste ca nişte spirite intermediare, în entuziasmul care parcă mă determină să cercetez cu atenţie natura şi adâncurile a tot ce mă înconjoară.

După cum se observă, impresiile cauzate de lucruri, dar mai ales gândurile despre senzaţii caracterizate prin profunzime, putând fi mai greu explicate prin cuvinte, constituie sursa ideilor care fac dintr-un artist un bun observator al lucrurilor din jur, chiar şi atunci când alte activităţi îi distrag atenţia.

Evident, realismul de care dau dovadă printr-un fel de a fi, printr-o stare de spirit exuberantă şi printr-o mulţime de cuvinte, legând semnificaţia fiecărui gând de vreun lucru exterior, am ajuns să-mi evaluez vederea după principiul: "Felul cum văd lucrurile nu este felul cum sunt ele, ci felul cum sunt eu, de fapt."

Leadership: Lucrul asupra căruia te concentrezi aduce experienţe noi de reprezentare a vizualului printr-o predominanţă a emoţiilor asupra realităţii pe care o produce pendularea între simbol şi semnificaţie?

Îmi pun o întrebare: în ce măsură are nevoie ochiul de vedere ca să poată pătrunde în realitatea unui tablou bazat pe semnificații simbolice și în mijlocul căruia, prin raporturi vagi cu psihologia, sunt sugerate jocuri felurite de pe scena vieții?

Într-o măsură mai mică sau mai mare, în funcție de imaginea al cărei obiect nu doar că semnifică ideea, ci este ea însăși. Fără a-și pierde semnificația, imaginea ochiului este o imagine simbolică prin faptul că se concretizează atât în oglindire, cât și în realitate, dar mai ales în mod independent din punct de vedere subiectiv.

Evident, ceea ce se repetă în văzul ochiului de artist, dobândind semnificația de imagine simbolică și devenind formă de expresie a ideii de "fapt izolat", este tocmai acea posibilitate năstrușnică de a descoperi ceva extrem de profund într-o realitate capabilă să reprezinte formele unei lumi superioare ce intenționează să fie amprenta absolutului. Căci atât scaunul, cât şi tabloul, ca rezultat imediat al acţiunii stimulilor asupra organelor de simţ, sunt însoţite fiecare de o dispoziţie şi o coloratură afectivă generoasă, făcând ca pasiunea mea faţă de artă să rămână constantă şi să accentueze tot mai mult acel *Wasotelas Otasojiteyi Relatheanek,* frumosul îmbrăţişat de trăirile interioare.

Vai, asta mi-a scăpat din vedere. Nu am crezut niciodată că ochiul poate fi sentimental. Căci

pe măsură ce admiram totul din jur, privirea parcă îmi cerea să-mi întorc capul spre anumite puncte de real interes peste care nu puteam să trec cu vederea. Degeaba mă străduiam să impun stăpânire asupra ochilor mei, degeaba încercam să uit lucrurile care mi-au sărit în ochi. Ceva îmi cerea, o putere stranie mă îndemna să-mi aduc aminte că am privit cu mare curiozitate, ca o întrecere între mari vizionari, zecile sau sutele de demonstrații pe care frumosul le așterne înaintea celor care recunosc bunul gust atunci când acesta apare în calea lor.

Leadership: Spiritul tău creativ poate să cuprindă laolaltă lucrurile din jur ca pe niște cazuri particulare de intervenție a logicii într-un "dinamism care își conservă sensibilitatea" ?

În Othello, celebra operă a lui Shakespeare, există două admirabile scene în care Iago îi insuflă maurului toată otrava geloziei, din ură, deoarece l-a promovat pe Cassio la gradul de locotenent, deși nu se remarcase printr-un niciun fapt de arme. Înfăptuind această crimă, subjugând cu o abilitate feroce sufletul lui Othello, Iago procedează astfel încât să lase impresia că-i face un serviciu, iar Othello îi mulţumeşte lovind pătimaş cu pumnalul pe care acesta i-l dă.

În această scenă pumnalul este lucrul ce mi-a atras îndeosebi atenţia, reprezentând un simbol al momentelor mai dure și chiar al unei părți întunecate din sufletul omului, având o problematică morală aflată la vedere. Aşadar, ceea ce exprimă lucrul, prin simbol, este tocmai ceea ce determină hotărâtor atitudinea mea faţă de artă, percepută nu ca o luminozitate orbitoare care distruge individul istoric, ci ca o realitate mult mai imediată care suportă consecinţele unei trăiri acute şi invadatoare.

Shakespeare a fost un artist sensibil la orice se întâmplă în preajma lui, fiindcă a ştiut să transforme trăirile în simbol, evident cu ajutorul lucrurilor. Nu întâmplător ochiul subtil al artistului, chiar dacă se înfățișează ca fiind de sine stătător, fapt ce aparține doar de o aparență a normalității, reprezintă unitatea dispoziției pe care o produce în sine puterea luminii de a anima ființele și lucrurile. Dar subtilitatea ochiului este, în acelaşi timp, și o consecință a luptei pe care lumina o duce cu umbra.

Ideea este următoarea. Cu cât ochiul înclină mai mult spre culoare, în spectrul unei lumini aparte proiectată pe verticala pânzei, cu atât posesorul său direct este mai însuflețit de dorința de a epata, trecând granița realității fizice. Deci el poate să confere o semnificație aparte tabloului lumii. Dar cu cât ochiul tău înclină mai mult spre profunzimea simbolurilor scoase la iveală din întunericul suferinţei şi al luptei interioare, cu atât este mai uşor să-ţi adaptezi vederea la zona reacţiilor, a emoţiilor şi a simţurilor.

De data aceasta leadershipul, aflat sub semnul modalităţii de raportare la imagine, ia în stăpânire legătura dintre lucruri şi emoţii, cu precizarea că ceea ce vezi din apropiere n-o să aibă întotdeauna deschidere către vederea la distanţă.

În acest caz, imaginea în care îţi oglindeşti sinele este o descriere a lucrului aflat în preajma ta, ba chiar în faţa ta !

Nu-i aşa? Pare de mirare că ochii ar putea să invoce agitaţia psihică alături de alte elemente dispuse în armonie, în așa măsură încât spiritul artistic să le cuprindă laolaltă ca pe niște cazuri particulare de intervenție a logicii într-un "dinamism care își conservă sensibilitatea". Adesea lucrurile sunt dominate de un anumit dinamism în care relațiile de antagonism sunt mai puţin vizibile, ceea ce le conferă acestora un aspect mai pronunțat de materialitate.

Cel mai greu este să vezi ce se află chiar în fața ta. Spun asta fiindcă de multe ori vedem,

dar nu conştientizăm valoarea a ceea ce vedem. Sau, aşa cum bine spunea cineva, detaliul este cel care îmbogăţeşte clipa, cel care poate schimba lumea: şi el îşi găseşte obârşia numai în lăuntrul nostru, apoi este reflectat în exterior sub forma lucrurilor.

Source: https://neculaifantanaru.com/cel-mai-greu-este-sa-vezi-ce-se-afla-chiar-in-fata-ta.html

Cel mai greu este să vezi ceea ce este în faţa ochilor tăi

On Ianuarie 11, 2023

O imagine de o uimitoare expresivitate nu este veşnică dacă nu îţi aminteşti de limitele ei şi dacă nu o amplifici cu profunzimea trăirilor tale.

Am construit un loc în care sufletul meu nobil, curat, vibrând a credinţă, îşi regăseşte calmul şi ordinea de care are nevoie ca să se simtă deplin mulţumit. Este şi asta un fel de artă a celor ce aspiră să slujească unui ţel mai înalt decât măruntele griji cotidiene, să facă o pauză şi să simtă cu adevărat liber. De fapt, simt că aici trăiesc în contextul unei ambianţe dominate de spiritul Renaşterii aflate la limita unor decoruri identificate sub denumirea de *Terhivanthimi* (proiecţiile unei realități exagerate, stridente).

Şi nicicând nu voi sluji mai bine arta decât punându-mi ochii la încercare: să văd tot ce este mai frumos într-un mod în care imaginea capătă un sens artistic.

Aici, pe malul mării, unde nisipul fin se învecinează cu marea deschisă, sub un cer în care nuanţele se împletesc într-un joc ameţitor, mi-am construit un colţ de rai, un prag prin care păşesc în timp ca să mă reîntâlnesc. Şi numai aici pot să absorb din ochi interiorul aceleaşi picturi expresioniste, înrobite într-o singură temă extrem de actuală *"Bijuterii cromatice maritime"*, o dată cu trecerea de la peisaj la mesaj, de la trecut, la prezent şi viitor.

Cumva, familiaritatea mea cu această temă, fiind una recurentă în spaţiul unui realism expresiv în care câmpul vizual al unei psihologii "deschise în afară" vine să identifice personajul cu latura sa lăuntrică, îmi dă speranţe într-o lume a consumului de aparenţe. Marea va fi întotdeauna vederea mea deschisă spre un orizont al unui spirit incomensurabil de pur, un orizont al Fiinţei mai profund decât orice obiect al tranzitivităţii acesteia.

Leadership: Poţi să imortalizezi o imagine într-un mod în care ea să capete un sens artistic în lumina unei viziuni fără limite, astfel încât să realizezi o corelaţie între continuitate şi permanenţă?

Locul în care mă reîntorc reflectă subiectul unei lucrări artistice, alcătuită din mai multe părți independente, care descrie natura în toată splendoarea ei. Pe această cale, utilizez lumina şi culorile pentru a reda viziunea mea proprie asupra corelaţiei între continuitate şi permanentă. În varianta ochilor mei marea își cere nisipul înapoi, dar nu fără un preţ: să fie agitată şi să aducă alge la mal, ceea ce disturbă viziunea unei frumuseţi pure, naturale.

Desigur, continuitatea este cea care mi-a dat sentimentul de a fi parte a unei mari intinderi: marea, de ea îmi agăţ mereu gândurile şi visele cele mai frumoase. Dar permanenţa înseamnă să fac parte din mare ca fiind o extindere a ei, ca un fel de conștiință exprimată prin intermediul simbolurilor celor mai încărcate cu putere emoţională.

Din păcate, n-am văzut Marea Neagră de doi ani, şi de atunci parcă a trecut o veşnicie. Motivul care domină întregul decor nu are nici precedente de tipul unei punţi peste anii îndelungaţi ce s-au scurs de când nu ne-am văzut, nici relaţii cu alte lacune ale memoriei din afara spaţiului cromatic şi plastic, dintr-o virtualitate care mă depăşeşte şi planează dominator asupra unei dimensiuni aspaţiale, psihice.

Mai degrabă, are legătură cu un soi de eternitate care își întregește treptat forţele şi îşi organizează unitatea în timpul prezent. Aici se nimereşte foarte bine un fragment din "Maşina

Timpului", de H.G.Wells, când personajul principal îşi mărturisea apartenenţa la o trăire dincolo de timp:

"Mi se părea că încerc mai curând tristeţea dintr-un vis, decât o pierdere reală. Dar, în dimineaţa aceea mă simţeam din nou absolut singur, teribil de singur. Mi-am reamintit de locul unde m-am regăsit de atâtea ori, de liniştea pe care o aveam acolo, de unii oameni, şi, o dată cu aceste imagini, m-a năpădit un dor dureros. Acolo unde mi-am mutat de atâtea ori sufletul, căci doar acolo mă regăseam. Iar acestei stări perfecte de melancolie îi lipsea ceva pentru a ajunge un mecanism perfect şi anume, permanenţa absolută. Mă mâhnea gândul că visul intelectului meu fusese atât de scurt..."

Leadership: Imaginea care îţi creează o stare sufletească deosebită se focalizează pe dobândirea demersului obiectiv de a reașeza pe un loc firesc un fapt de viață adesea trecut cu vederea?

Miza construcțiilor longevive în artă, înălțate din pasiunea sufletească, căreia i se adaugă sârguința eforturilor depuse în direcţia ilustrării anumitor concepte, este dobândirea demersului obiectiv de a reașeza pe un loc firesc un fapt de viață adesea trecut cu vederea, readucând în conștiința nevoia de împlinire sufletească.

Deci, accentul e pus pe ansamblul de valori estetice (armonia, lucrul frumos, sublimul, echilibrul) referitoare la conţinutul de imagini care ating sufletul pentru că inspiră emoții puternice, te înduioșează, te încurajează sau chiar te fac să priveşti viața cu alți ochi. Desigur, unele imagini pot spune o poveste întreagă, fără niciun cuvânt.

Oare tot ce am văzut în locul meu preferat nu aş fi putut vedea oricând? Fiindcă ochii trebuie antrenați să vadă dincolo de actul vederii și al experimentării, ajungând la un nivel mai avansat de aprofundare a percepției unei realități înregistrate ca amintire. Iar când liniile realității nu sunt mereu paralele, evitând pe cât posibil orice repetiție a formelor pe care le iau lucrurile din jur, atunci nici unghiurile de văz ale ochilor nu au același grad, tocmai pentru că diversitatea se obține prin atribuirea unor semnificații simbolice formelor însăși.

Da. Marea îşi închipuie că nisipul face parte din cuprinsul ei, pe când nisipul consideră că marea este o entitate vie care, în mod perpetuu, creează, susţine şi regenerează viaţa. Aşadar, cine este tentat să zăbovească în perimetrul unei singure realități care cuprinde simbolul infinitului, ca atare putând să cuprindă prezența statornică a tuturor creațiilor naturii într-o singură imagine, va trebui să se mulțumească cu absența aparentă a "formei absolute" care nu se distinge nici de particular, nici de general.

Leadershipul se poate compara cu domeniul artei atunci când adoptă ca reper de reprezentare a timpului și ca loc esențial al memoriei, acele trăiri care nu sunt limitate de partea pieritoare a omului.

Tu ai capacitatea de a exprima trăiri care pot induce altora asemenea trăiri?

Cel mai greu este să vezi ceea ce este în faţa ochilor tăi. Mai cu seamă, este greu să vezi marea şi nisipul, sub un cer în care nuanţele se împletesc într-un joc ameţitor, dacă nu eşti bine instruit în domeniul artei, şi mai ales dacă imaginile întipărite în memorie nu readuc în conștiința ta nevoia de împlinire sufletească.

Numai în domeniul artei poți descoperi ceva nou în fiecare moment din zi. Nu uita că **limitele unei imagini** sunt date de capacitatea ochilor tăi de a observa fundalul ei, rezoluţia ei, trăsăturile ei, reflexiile ei, efectele ei şi mesajele pe care ea le transmite.

Source: https://neculaifantanaru.com/cel-mai-greu-este-sa-vezi-ceea-ce-este-in-fata-ochilor-tai.htm

Cele 11 legi ale creaţiei

On Februarie 18, 2023

Îndreaptă-ţi atenţia spre ceea ce te concentrezi, fără să ieşi din autoritatea propriei viziuni.

M-am confruntat de curând cu o anume inerție, o anume pasivitate în nuanţarea ideilor trebuincioase unei lucrări ample, ceva care mă făcea să mă închid în mine însumi, fiindu-mi din ce în ce mai greu să comunic ceea ce simt sau vreau. Practic, mă aflam într-o stare de încordare şi iritare nervoasă, ca şi când m-aş fi trezit faţă în faţă cu un alt absolut: trecerea într-o altă dimensiune a personalităţii mele în care simţirea, pusă în stare de comuniune cu iraţionalul activ, dar disciplinat de "rezonabil", părea cumva diluată de sentimentul obscur al unei ofense de nesuferit.

Da, scrisul seamănă cu o șaradă plină de mistere pentru ochiul profan, adesea fiind strâns legat de o stare de slăbiciune, o stare de aşteptare a ideilor bune, egală cu o stare de melancolie sau de singurătate, încât rişti să te închizi în tine însuţi şi să te izolezi de toată lumea, ajungi chiar să te temi de orice relaţii cu oamenii. Sau, cum spunea cineva pe un blog personal: *"Nici nu vreau să mai ştiu de ocupaţiile zilnice. Toate îmi impresionează neplăcut nervii şi aşa destul de zdruncinaţi. Nimeni însă nu-mi împărtăşeşte tristeţea."*

Memoraţi aceste legi. Le-am scris în primul rând pentru mine, ca să nu fiu dominat şi zdruncinat de tristeţea lipsei de inspiraţie care mă însingurează foarte tare în momentele de creaţie. Ştiu că pare absurd, dar chiar şi un creator bun trece prin perioade albe, când totul pare lipsit de semnificaţie şi de direcţie. Sper ca aceste legi să vă îndrume către o singurătate "productivă", nu către o distanţare de voia bună, de arătatul avânt titanic.

Leadership: Creaţia ta reuşeşte să emoţioneze prin intermediul unui moment plin de forţă, luând în considerare finitudinea unei lumi închise între macrocosm şi microcosm?

A fi un creator desăvârşit, presupune un efort greu de îndurat, ca un frig cumplit care îţi mănâncă din oase, îţi intră în organe prin fiecare părticică de piele lăsată liberă şi îţi consumă toată energia. Este un greu pe care doar cei cu un real potenţial spiritual pot să-l transforme în putericie, un drum lung pe care îl parcurg doar maratoniştii excepţionali - aceia care nu-şi încheie cursa la linia de final.

Ia seama: ceea ce scrii poate fi analog unei lumi închise între macrocosm şi microcosm, adică între ceea ce își doresc ceilalţi şi ceea ce simţi tu. Aşadar, păstrarea unui echilibru între ceea ce cred şi vor ceilalţi, şi ceea ce crezi şi vrei tu să evidenţiezi, este esenţială pentru găsirea unei finalităţi a textului care ar trebui intuită şi anticipată.

Leadership: Obiectul creaţiei tale se poate camufla într-o "privire din-afară" prin prisma noţiunii de similaritate afectivă cuprinsă denotaţie, conotaţie şi simbol?

În spaţiul şi timpul creaţiei, unde ştiinţa se amestecă cu planul emoţional, se relevă nu numai diviziunile textului sau remarcile autorului, ci şi intensitatea însăşi cu care se desfăşoară o acţiune ieşită din comun, un eveniment aleator care pune în mister toată suflarea omului, apoi se consumă în intriga povestirii şi în semnificaţia morală a acesteia. Viteza de derulare a replicilor şi prezenţa unui moment culminant pot să amplifice senzaţia de irealitate, replicile neaşteptate, pantomima vioaie şi inteligentă, fizionomia şi alura personajului aflându-se într-un raport de similaritate esenţială.

În temeiul acestei similarităţi, după cum observa scriitoarea Cotorcea Livia, cuvântul poate înlocui gestul, iar gestul suplineşte cuvântul, amândouă aceste semne înscriindu-se într-un personaj care, în evoluţia lui, se manifestă ca un cuvânt sau ca un gest mimic, adică se reduce la pecete (sens fundamental) şi dezvoltă această pecete în conotaţii.

Un reper de primă importanţă în stabilirea specificului textului scris, sub îndrumarea unei gândiri care se gândeşte pe sine, ni-l oferă afirmaţia conform căreia modul în care îţi conturezi ideile se naşte din etalarea unei intenţionalităţi clare, emoţionale, transformatoare, o intenţionalitate de conştiinţă şi adevăr orientată în lucrul contemplat.

De exemplu, o informaţie importantă, în calitatea sa de subiect al unui enunţ, poate să conţină implicit o întâmplare ieşită din comun şi, prin aceasta, devine "ochiul" unui personaj. Această întâmplare, cum ar specifica un poet care vede, se vede şi este văzut scriind, reprezintă pecetea personajului şi apare ca o condiţie a oricărei acţiuni a lui.

Pentru a surprinde leadershipul în complexitatea şi în dinamismul lui, trebuie să recurgi la un procedeu inedit de aducere în prim plan a unei experienţe personale mai vaste, prin intermediul unei creaţii care interpretează viziunea unei noi laturi a expresiei „a aduce plus valoare”.

Cele 11 legi ale creaţiei sunt trebuincioase realizării unei lucrări originale care deschide oamenilor drumul către lumea academică și intelectuală. Ele pot fi tratate ca o combinație între ambiția de mărire a propriei valori şi de apreciere socială, de creștere a prestigiului, și ocazia de a descrie o realitate personală a cărei relevanță este, în imaginea de ansamblu, hotărâtor majoră.

Etalarea unei palete vaste a nivelelor de lectură, scrisul poartă pecetea unei creaţii originale, a unei individualităţi bine conturate, fiind resimţită ca etalare a unei palete vaste a nivelelor de cultură. Şi tot scrisul, ca pretext al unei intenţionalităţi stabile, îndreptată în sensul unei realităţi sensibile care ar închipui una nesensibilă, devine temeiul funcţiei portante a personajului povestitor, precum şi germenele unei intrigi organizate, concise, precise.

Se spune că arta este nemuritoare, că printr-o creaţie artistică îţi câştigi locul în eternitate. Aşadar, creaţia unui scriitor, ca nucleu narativ al textului real sau simbolic, nu trebuie întreruptă în continuitatea ei de prezenţa unitară pe care o realizează personajul cheie, prezenţă marcată uneori prin izolare, fapt care impune cuvântul şi liniştea dintre cuvinte.

Source: https://neculaifantanaru.com/cele-11-legi-ale-creatiei.html

Cele două feţe ale sufletului

On Decembrie 01, 2010

Modelează-ţi sufletul cu atenţie, finisând latura bună din tine şi nelăsând să intervină cea întunecată.

În celebra carte *"Secretele Succesului"* , scriitorul Dale Carnegie povesteşte o întâmplare din viaţa lui Abraham Lincoln.

În noaptea de 4 iulie, 1863, în timpul Bătăliei de la Gettysburg, generalul Lee şi armata lui învinsă, şi-a început retragerea spre sud sub o ploaie torenţială. Ajunşi la Potomac s-au împotmolit din cauza fluviului care ieşise din matcă şi nu putea fi traversat. Lee era prins în capcană.

Abraham Lincoln a înţeles perfect. Aceasta era marea şi unica ocazie pe care o aşteptase atâta timp, de a captura armata lui Lee şi de a pune capăt războiului. Plin de speranţă, i-a ordonat generalului George Gordon Meade, omul său de nădejde, să-l atace imediat pe Lee. Însă Meade a făcut exact contrariul: a şovăit, a amânat, a refuzat să-l atace pe Lee, găsind tot felul de scuze, iar în cele din urmă apele s-au retras, iar Lee, împreună cu restul armatei sale, a reuşit să traverseze Potomacul.

Furios la culme, foarte dezamăgit fiindcă Meade nu a avut curajul să-i aplice lui Lee lovitura de graţie şi să-l înfrângă definitiv, deşi îl avea în mână, Lincoln a redactat aceasta scrisoare către Meade:

"Nu cred că sunteţi conştient de consecinţele dezastrului produs de fuga lui Lee. Îl aveam în mâini şi capturarea lui, asociată cu recentele noastre victorii, ar fi încheiat războiul. În condiţiile de faţă conflictul se va prelungi pe un termen nedefinit. Dacă nu aţi fost capabili să-l atacaţi pe Lee lunea trecută, când nu eraţi expuşi la riscuri, cum aţi putea să faceţi această ispravă la sudul râului unde nu puteţi transporta decât o mica parte – nu mai mult de două treimi – din forţele de care dispuneaţi atunci? N-ar fi înţelept să pretind şi nu voi pretinde că veţi avea succes acum. V-aţi irosit şansa şi acest eşec m-a marcat puternic."

Leadership: Poţi să-ţi direcţionezi gândurile după sentimentele pe care le trăieşti în momentele de încercare, încât să atragi evenimentele pe care le vei experimenta într-un context de tip "reper al caracterului" ?

Marele scriitor argentinian Jorge Luis Borges a spus odată un mare adevăr: *"Ceea ce rostim nu seamănă întotdeauna cu noi înşine."* Generalul Meade n-a văzut niciodată această scrisoare, fiindcă, se pare, Lincoln nu a expediat-o niciodată. Scrisoarea a fost găsită printre documentele lui după moarte.

Probabil, înainte să expedieze scrisoarea, Lincoln s-a uitat în oglindă, s-a pus faţă în faţă cu el însuşi, cu cel care era el cu adevărat, cu propriile sentimente şi valori, şi s-a gândit cu grijă dacă este bine, sau nu, să spună tot ce avea pe suflet.

Punându-se pentru o clipă în locul generalului Meade, privind lucrurile din perspectiva acestuia – a unui om timid care trecuse prin atâtea bătălii şi văzuse atâta moarte în faţa ochilor, a cărui timpane fuseseră străpunse de urletele şi zbieretele răniţilor şi muribunzilor - şi ascultându-şi inima cu adevărat, Lincoln a decis în final să nu-şi descarce supărarea, păstrând scrisoarea în biroul său.

Pentru o clipă Lincoln şi-a văzut cele două feţe ascunse ale sufletului său: cea bună şi cea rea. Putea să-l judece cu asprime pe Meade după faptele sale şi să-l mustre, rănindu-i astfel sentimentele – ceea ce l-ar fi obligat să părăsească armata. Însă Lincoln, fiind înzestrat cu o mare putere empatică, a ţinut cont mai mult de partea bună a sufletului său, punând la socoteală simţămintele generalului său.

Lincoln a reuşit să-şi dezvăluie îngerii şi demonii în faţa oglinzii - latura buna a sufletului său şi latura întunecată. Însă nu a permis laturei sale negative să influenţeze buna funcţionare a leadershipului său. Există un interval între stimul şi răspuns, iar cheia către un leadership eficient este felul în care folosim acel interval, şi dacă optăm spre decizia cea mai bună.

Leadership: Ai curajul să renunţi la orice încercare de a-ţi înfrânge pornirile, fără să deformezi imaginea clarităţii cu care îţi percepi greşelile din spaţiul ostil al regretelor?

Te dedici cu tot sufletul remedierii defectelor tale de caracter care nu-i lasă pe oameni să evolueze spre a fi noi modele de urmat?

Dacă eşti un lider foarte bun, atunci te vei dedica cu tot sufletul remedierii defectelor caracterului tău. Aşa cum un sculptor stăpânit de o puternică patimă creatoare îşi modelează figura cu gesturi subtile, calculate, foarte stăpânite, şi se opreşte să finiseze orice detaliu, tot aşa şi tu trebuie să-ţi modelezi propriul suflet cu atenţie, ascultându-ţi glasul interior, cu o mare răbdare, "finisând" latura bună din tine şi nelăsând să intervină cea întunecată. Nu lăsa niciodată emoţiile negative să câştige teren în faţa propriei tale conştiinţe.

Crezi că ştii totul despre oameni? Greşeşti dacă crezi asta. De fapt, s-ar putea să nu ştii nimic despre ei. Însă, daca îţi doreşti din tot sufletul şi ai îndeajunsă răbdare, vei reuşi să priveşti lucrurile din perspectiva lor. Iar acesta este primul lucru pe care trebuie să-l faci pentru ca leadershipul tău să funcţioneze mai bine: să-ţi schimbi atitudinea şi gândirea, analizând orice situaţie prin prisma celorlalţi.

Va exista o permanentă stare de pândă între tine şi oamenii din jurul tău. Iar dacă te asemeni cu acei lideri severi care, cu un fel de satisfacţie răutăcioasă îşi descarcă supărarea pe fiecare persoană care nu reuşeşte să execute ordinele sale cu sfinţenie, te vei pune într-o lumină destul de proastă. Deschide-ţi sufletul înainte să judeci oamenii după faptele lor, înainte să le zdruncini încrederea în ei înşişi. Trebuie să existe în tine o urmă de blândeţe şi de empatie, nu-i aşa?

În leadership descoperim o abundenţă nebănuită a situaţiilor în care se aplică deformarea sau supradimensionarea unui fragment din caracterului omului care atentează la coloană vertebrală a obligaţiei de a fi martorul principal la drama propriei sale însingurări sau înstrăinări.

Cele două feţe ale sufletului sunt, în esenţă, legate de aspectul tău interior, nevăzut celorlalţi, dar care la un moment dat iese la lumină. Ele sunt coordonatele care te definesc ca persoană, respectiv ca lider, care îţi descriu caracterul, trăsăturile tale frumoase sau întunecate, şi care contribuie la succesul tău pe termen mediu şi lung. Însă cele două feţe ale sufletului tău se vor lupta permanent, una se va lupta să înţeleagă simţămintele celorlalţi oameni, cealaltă să le ignore. Trăsăturile tale dominante vor fi cele care vor influenţa deciziile pe care le vei lua.

Concluzie: Se spune că toţi suntem alcătuiţi dintr-o componentă Ying şi una Yang care permanent ar trebui să fie în echilibru. Dar sunt momente când una din ele este dominantă. Dacă ne lăsăm dominaţi de una din ele, riscăm să eşuăm în deciziile noastre.

Fă permanent efortul de a-ţi cunoaşte cele două componente ale sufletului, mai ales pe cele legate de aspectele negative pentru a le putea corecta, deoarece ele pot uneori determina luarea unor decizii cu efecte catastrofale. Nu uita că liderii cei mai buni se dedică cu tot sufletul remedierii defectelor legate de caracterul lor.

*** Notă:** Dale Carnegie - *Secretele Succesului* , Editura Curtea Veche, 2002.

Cele două identităţi ale lui Eisenstein

On August 13, 2014

Descoperă noi perspective de gestionare a leadershipului, analizând proporţia dintre cele două constante ale valorii sale.

Biografului nu-i sunt permise pronosticurile, totuşi sunt sigur că odată, în moştenirea literară a lui Serghei Eisenstein, se va găsi confesiunea confirmând acestea. Munca sa la realizarea următoarelor filme nu face decât să confirme o atare ipoteza. Până atunci notăm contradicţiile şi încercăm să descoperim în labirintul lor un mecanism de creaţie care se va perpetua: ideea. Abstracţia generează totdeauna la el succesiunea vulcanică a soluţiilor artistice care apoi, la analiza severă, se dovedesc a fi fost riguros ordonate după legi imuabile.

Să nu uităm însă că legea lăuntrică a operei de artă o creează nu esteticianul, ci artistul. În acest sens exista un continuu conflict, sub masca unei perfecte înţelegeri, între Einsestein-creatorul şi Eisenstein-esteticianul. Cel de-al doilea se străduieşte, cu invidie, să-i smulgă meritele primului. *****

Leadership: Stilul tău de a combina mai multe perspective de abordare a unui subiect de actualitate se întregeşte prin calitatea de a fi autentic sub aspectul condiţiilor de valabilitate şi de fond ale unei opere care se vrea a fi forma unei singure arte?

Leadershipul trebuie să fie util şi totodată atrăgător ca să aducă rezultate pe măsură aşteptărilor, iar aici vorbim despre o combinaţie a tuturor variantelor de realizare a unei creaţii de mare valoare şi popularitate. Din păcate, nu tot ceea ce este atrăgător are în mod necesar valoare educativă, constructivă şi mobilizatoare.

Leadershipul se întregeşte mai degrabă prin calitatea de a fi autentic sub aspectul condiţiilor de valabilitate şi de fond ale unui motto pe care îl putem ataşa şi aici: "unitate în diversitate", conform criteriilor de evaluare a performanţei în ceea ce priveşte aprofundarea cunoaşterii unui subiect care răspunde unui interes practic. Dar se întregeşte şi prin capacitatea de a transforma o idee în realitatea unor concepte binecunoscute, dar repovestite în alt sistem de referinţă.

Referindu-ne mai ales la, condiţiile de valabilitate ale unei opere de arta, ele pot fi îndeplinite prin ceea ce realizezi prin prisma unor noi abordări a temelor artistice, în timp ce condiţiile de fond pot fi îndeplinite printr-un proces de lărgire a conţinutului ideatic şi de generalizare a valorilor pe care le cultivi.

Subiectele pot surprinde o vedere de ansamblu, de la înălţime, o perspectivă mult mai spectaculoasă asupra lumii, asupra vieţii, asupra evenimentelor, asupra personajelor, riguos înfăţişate prin meritul artistului de a disloca arta din perimetrul viziunilor plastice, orientând-o către epic, către literatură, către o înţelegere a realităţii care îl caracterizează pe om într-o anumită treaptă a evoluţiei intelectuale sau spirituale.

O operă care se vrea a fi forma unei singure arte nu se naşte din dispoziţia de a te concentra asupra încercării de a obţine o promovare sau o reacţie pozitivă din partea altor persoane, ci din capacitatea de a fi autentic în ceea ce vrei să te reprezinte ca stil şi personalitate în controversa dintre estetică şi durabilitate.

Un regizor foarte bun este acela care ştie să construiască un scenariu după acea vestită maximă enunţată de Coco Chanel: *"Nu trăiești decât o singură dată. Ai putea să fii și amuzant, cu ocazia aceasta."*

Pentru a urca pe culmile performanţei va trebui să te autoevaluezi regulat, mai întâi prin prisma creatorului care îşi exprimă idealurile prin originalitate, în scopul producerii unui nou tipar de gândire, punând o parte din sine în fiecare element al activităţii de cercetare. Apoi prin prisma unui promotor de „produs atractiv" care, chiar şi în perioade mai puţin faste, stimulează prin imaginea de brand, prin pozitivitatea lui, prin sensul pe care îl atribuie realităţii, prin mesajul de efect pe care îl transmite, prin sugestie, prin abilitatea de a se integra în diverse medii, prin puterea de a înfrumuseţa funcţionalul, fără a-l compromite.

Dacă nu vrei ca leadershipul să devină un obstacol în calea procesului de dezvoltare, atunci analizează proporţia dintre cele două constante ale valorii sale: estetica şi durabilitatea. Observă convergenţa lor în raport cu produsul finit, analizând bogăţia de sensuri ale mesajului pe care îl promovezi în ceea ce priveşte stilul şi de trendul de creştere pe care îl traversezi.

Estetica este ceea ce se vede într-o imagine plină de viaţă. Durabilitatea este ceea ce se constituie într-o adevărată geografie a interiorităţii care conduce într-o singură direcție, cea a spiritualităţii creaţiei.

Aşa cum o pictură se poate remarca prin profunzimea expresiei realiste, leadershipul - ca produs al gândiri tale - trebuie să se remarce prin puternica lui individualitate. Leadershipul este un bun ce trebuie individualizat prin măsurarea, compararea şi cuantificarea celor două elemente variabile: „artă creativă" sau „creaţie estetică".

Creatorul şi Esteticianul sunt două feţe ale aceleiaşi monede, sunt două aspecte ale aceleiaşi existenţe, ale aceleiaşi energii, dar care se deosebesc prin faptul că primul se concentrează asupra mixului optim de "context" şi "conţinut", al doilea se concentrează asupra aprecierilor pozitive prin intermediul generării efectelor vizuale de înaltă calitate.

Cele două identităţi ale lui Eisenstein evidenţiază dualismul creatorului de performanţă în leadership care trebuie să se distingă şi prin originalitate estetică, dar mai ales prin creativitate bazată pe elemente ştiinţifice cu valoare aplicativă şi transformatoare.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Cele două proeminenţe ale leadershipului

On Septembrie 25, 2016

Trezeşte "revolta" celor din jur, dovedindu-le totodată superioritatea ta în întinderea şi adâncimea gândirii.

Personalitatea sa era cuceritoare. Îi plăcea să-i facă pe ceilalţi să râdă, dovedindu-le însă totodată superioritatea lui în întinderea şi adâncimea gândirii. Fantezia sa extraordinară şi pasiunea profundă pentru inovaţie în creaţie îi fascinau pe cei care l-au cunoscut atunci. Sunt trăsături ce i-au rămas proprii până la sfârşitul vieţii.

Îi domina pe cei din jur. Un prim contact cu el trezea revolta interlocutorului. Cei ce aveau tăria de a ajunge să-l cunoască îndeaproape erau cuceriţi de farmecul lui. În fond nu era vorba de infatuare. Cunoscându-şi perfect valoarea, relaţia sa cu cei din jur pornea de la această premisă devenită fapt obiectiv. Pentru geniul său, intuit şi descoperit de minţile luminate încă din acea vreme ca un fapt, numele său devenise un superlativ al puterii creatoare.

*O ştia şi nu o ascundea ruşinat. Accepta aceasta lucid şi obiectiv. Pe mulţi faptul însuşi îi irita. Şi pare că nici atunci, nici mai târziu vreodată, Eisenstein nu menaja şi nu ţinea seama de această iritare. Dimpotrivă. **

Leadership: Poți să pretinzi respect prin imaginea afişată de funcţia „Defying”, fără să afişezi altă imagine prin accesarea link-ului „Follow Me”?

Plecând de la zicala „ *Fii tu însuţi și o să afli cine ți-e prieten* ”, în cazul trecerii de la faza de autoevaluare la cea de dezvoltare, se poate ajunge la cazul de exploatare a percepţiilor celorlalți prin maximizarea valorii propriei ființe. Care duce la ipostaza de dependent de o anumită atmosferă de splendoare, de o anumită emoție pe care o poți controla în scopul evidenţierii trăsăturilor tale dominante.

Imaginea unui lider trebuie să îmbrăţişeze statutul de "superlativ al puterii creatoare", încât oamenii să fie uimiţi de vastitatea unei gândiri ieşite din comun, să fie atât fascinaţi cât şi înspăimântaţi, încât să se creeze o situaţie de alarmă. Este singura situaţie care atrage cel mai mult atenţia.

Trebuie ca imaginea ta să se substituie unui mod de alcătuire a structurii de personalitate care permite adaptarea la orice fel de presiuni exterioare, fără ca prin aceasta să-ţi periclitezi latura cea mai de sus a identităţii. Strădania maximă este de a fi un om înrădăcinat profund în solul superiorităţii, în întinderea şi adâncimea gândirii.

Superioritatea este, uneori, modalitatea de a-ți demonstra valoarea prin prisma fascinaţiei pe care o manifeşti faţă de contrariul aşteptărilor lumii.

În acest caz, preocuparea ta trebuie să cristalizeze îndrăzneala supremă de a-ți menține impactul, această formă de deplinătate care nu lasă loc de regrete, fără a căuta explicaţii şi argumente în funcţie de noile schimbări ale realităţii celor din jur. Trăsăturile care îţi rămân proprii până la sfârşitul vieţii trebuie să denote o anumită viziune despre tine, o anumită imagine, o anumită părere, cum că indiferent ce faci – faci fiindcă este pe placul tău, nu pe placul altora, şi că este în folosul ştiinţei, nu în folosul unei persoane care are nevoie de ajutor ca să se afirme.

Un lider știe să se prezinte în ipostaza de „băiat plin de sine”, şi nu o ascunde ruşinat. Acceptă aceasta lucid şi obiectiv. Pe mulţi faptul însuşi îi irită. Dar el nu menajează şi nu ţine seama de această iritare. Dimpotrivă.

Astfel devii un superlativ al puterii creatoare. Să creezi din tine o imagine neobişnuită, să pretinzi respect prin imaginea afişată de funcţia „Defying”, fără să afişezi altă imagine prin accesarea link-ului „Follow Me”, trezind adesea revolta interlocutorului și cu toate acestea el să fie cucerit, asta echivalează cu un salt în gol de la înălțime care nu-ți „rupe picioarele” la impact.

Dimpotrivă, uneori te transformă într-un om superior, încrezător şi înzestrat cu multe daruri de la Dumnezeu. Trebuie să fii un caz excepţional.

A trezi revolta celor din jur înseamnă să demonstrezi că posezi o abilitate pe care nimeni altcineva nu o are, şi că această abilitate funcţionează la capacitate maximă fără să i se impună anumite măsuri şi fără să fie afectată de vreo pasiune egoistă.

Cele două proeminenţe ale leadershipului sunt reprezentate de două tipuri de personalităţi distincte: una care trezește revolta celor din jur și alta care își cunoaşte perfect valoarea, relaţia sa cu cei din jur pornind de la această premisă devenită fapt obiectiv.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/cele-doua-proeminente-ale-leadershipului.html

Cercul care închide toate sensurile

On Aprilie 02, 2008

Adaugă o imensă semnificaţie leadershipului tău, fără să pierzi din vedere idealul de om desăvârşit pe care îl poartă în suflet ceilalţi oameni.

Vreau să încep acest articol prin a povesti despre un moment istoric, care îl are în centrul acţiunii pe faimosul general rus Alexander Suvorov. Victoriile atât de scump dobândite la Trebia, Novi şi Cassano stinsese entuziasmul armatei sale. Avangarda nu mai voia să pornească spre Franţa. Suvorov se adresă soldaţilor săi, dar nimeni nu-i dădu ascultare. Totul părea pierdut. Nu şi dacă ar fi întrebuinţat vreun mijloc puternic de a-i readuce la supunere pe răzvrătiţi.

Suvorov luă opt sergenţi şi le ordonă să sape o groapă. După 10 minute groapa era gata, spre marea mirare a întregii armate care se strânse în cerc, căţărându-se pe cele două dealuri care mărgineau drumul.

Atunci, Suvorov descălecă, îşi rupse sabia şi o aruncă în groapă; îşi smulse epoleţii, unul după altul şi îi aruncă în groapă; apoi îşi luă decoraţiile ce-i acopereau pieptul şi le azvârli peste sabie şi epoleţi. În sfârşit dezbrăcându-se până la piele, se culcă el însuşi în groapă, strigând cu glas tare:

- Acoperiţi-mă cu pământ şi lăsaţi aici pe generalul vostru ! Nu mai sunteţi copiii mei, nu vă mai sunt părinte; nu-mi rămâne decât să mor !

La aceste cuvinte, rostite cu un glas atât de puternic încât fuseseră auzite de toată armata, soldaţii ruşi săriră în groapă plângând, şi ridicară pe general în braţe, rugându-l să-i ierte şi să-i ducă în luptă împotriva inamicului.

- Aşa da ! Strigă apoi Suvorov, îmi recunosc copiii. Contra inamicului ! Contra inamicului !

Leadership: Poziţia pe care o deţii se bazează pe o putere de convingere care reflectă teama ta de a pierde ceva care este important pentru tine, mai ales dacă nu eşti sigur ce simt ceilalţi din jur?

Un lider nu renunţă niciodată la poziţia pe care o deţine. Când vrei să întăreşti relaţiile cu cei pe care îi conduci, nu renunţa niciodată la poziţia pe care o deţii. Suvorov nu a renunţat la poziţia lui. Ci i-a determinat pe soldaţii săi să creadă în el, i-a convins prin puterea de sugestie, prin voinţa sa, că poziţia lui este cheia reuşitei în acel moment dificil.

Un lider care nu se bazează pe puterea sa de convingere, care nu ştie să-şi păstreze poziţia pe care o deţine, este ca un pilot de curse aflat în competiţia vieţii lui, a cărui maşină rămâne fără combustibil. Odată ce ai construit relaţii cu oamenii şi ai trecut la un nivel superior de performanţă, nu abandona şi nu neglija niciodată aceste relaţii.

Leadershipul este ca un cerc care închide toate sensurile de urmat ale celorlalţi oameni – drumurile sunt de la centru sau la periferie, şi invers. Spun asta fiindcă singura cale de a-i câştiga pe oameni de partea ta este să le anulezi orice nedumerire faţă de modul tău de a-ţi atinge scopurile şi să-i îndrepţi, prin voinţa ta, prin credinţă, prin puterea de convingere şi sugestie, prin punerea în valoare a potenţialului lor - spre o singură direcţie, cea dorită de

tine.

Indicatorul spre o direcţie de urmat este dat de exemplul personal care reflectă cel mai bine poziţia ta de lider. Trebuie să fii un model pentru oameni, să conferi o înţelegere superioară a esenţei leadershipului tău. Iar eu cred că atitudinea ta faţă de opiniile, aşteptările şi perspectivele oamenilor determină ataşamentul lor faţă de tine. Dacă îi laşi pe oameni să câştige teren în faţa leadershipului tău, înseamnă că nivelul tău de influenţă este superficial. Adaugă o imensă semnificaţie leadershipului tău, fără să pierzi din vedere idealul de om desăvârşit pe care îl poartă în suflet ceilalţi oameni.

Leadership: Oamenii reacţionează plin de curaj în faţa dinamicii propriei tale naturi deterministe reflectată în conştiinţa istorică, sau eşti ca "o roată care se învârteşte singură" pe calea imprevizibila ce se deschide înaintea ta?

Cum îi îndrumi pe oameni în direcţia aleasă de tine? Care sunt paşii pe care trebuie să-i faci pentru a le influenţa în mod pozitiv sensul lor de deplasare? (Cum le poţi influenţa perspectivele de dezvoltare? Nu uita că elementul care are cel mai mare impact pentru performanţa ta este nivelul de leadership la care te afli în relaţie cu fiecare persoană în parte. De aceea te întreb: cum reacţionează oamenii la schimbarea impusă de tine?

Nu poţi să fii acceptat ca lider dacă oamenii nu te înţeleg, nu-i aşa? Oamenii nu pot să-ţi acorde un minim de încredere dacă nu ai o oarecare înrâurire asupra existenţei lor, asupra voinţei lor, asupra judecăţii lor, asupra comportamentului lor, dacă viziunea ta nu corespunde valorilor după care ei se ghidează în drumul către performanţă şi succes. Judecă, deci, bine valorile după care se ghidează oamenii înainte de a face pasul care te apropie de ei.

Dă o şansă leadershipului tău dacă vrei să-ţi menţii poziţia mai mult timp. Pentru asta trebuie să pătrunzi în lumea interioară a celorlalţi oameni, să te apropii moral şi emoţional de ei, să citeşti cele mai adânci sentimente ale lor, etalându-le semnificaţia misiunii, importanţa ei şi motivele pentru care ei trebuie să se implice în continuare, cu un avânt tot mai mare. Atitudinea şi capacitatea ta de a te adapta la fiecare situaţie în parte este cheia întregului proces de finisare a leadershipului tău.

Leadershipul este ceea ce te face să te simţi puternic şi urmat de ceilalţi oameni, atunci când timpul istoriei se hrăneşte cu luarea deciziilor tale.

Cercul care închide toate sensurile relevă de fapt mobilizarea celorlalţi oameni spre acţiune, spre rezultate bune, spre o realitate în care viața nu se mai rezumă la „a supraviețui", ci la a contribui la atingerea unui scop măreţ capabil să facă istorie. Toţi cei care urmează liderul în mod loial (până la capăt) închid cerul încrederii pe care se bazează liderul, simţindu-se obligaţi să acţionezi în numele unei cauze care înlătură de multe ori caracterul pedepsibil al unei fapte.

Source: https://neculaifantanaru.com/cercul-care-inchide-toate-sensurile.html

Cercul inimilor surde

On August 11, 2011

Nu contează ce etalezi în faţa ochilor celorlalţi, ci ceea ce semeni în inima lor.

Vă amintiţi filmul „ *Meet Joe Black (1998)* ”? La un moment dat Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications, se adresează celor 14 membri ai comitetului director, adunaţi în sala de consiliu, nerăbdători să primească confirmarea lui Bill în privinţa ofertei generoase a lui John Bontecu de a achiziţiona compania.

- M-a interesat să-l cunosc pe John, ieri. Impresionant, cred…Dar, m-a pus pe gânduri. Eu am început afacerea asta pentru că asta îmi doream s-o fac. Ştiam că nu voi deveni un mare scriitor, dar, de asemenea, ştiam că viaţa nu înseamnă doar să cumperi un lucru cu un dolar pentru a-l vinde cu doi. Voiam să realizez ceva la un standard foarte înalt. Voiam să transmit ştiri lumii. Şi voiam să le transmit aşa cum sunt.

Bill a captat atenţia celor aflaţi în sală, astfel încât toţi îl ascultară nu doar cu mintea, ci şi cu inima. Însă, gândurile sale erau foarte diferite de cele ale membrilor consiliului. Aceştia, intuind că Bill nu va accepta propunerea lui Bontecu, nu păreau să fie în totalitate de acord cu el.

Leadership: Venitul personalizat al compoziţiei oratorice pe care o iau în considerare oamenii din jur creşte sau se reduce sub presiunea contextului caracterizat de costul strălucirii cu care ţi-ai afirmat nota originală a personalităţii tale?

Un lucru important trebuie să reţii. De obicei, a le vorbi oamenilor despre propriile tale idealuri e ca şi cum ai striga cuvintele într-o fântână goală. Acolo cel puţin ecoul îţi răspunde. În general nimeni nu este impresionat de ce spui tu dacă interesele tale nu corespund cu ale lor.

În cazul lui Bill, lucrurile au stat cu totul altfel. În final aproape toţi membrii comitetului director au salutat decizia sa şi au acceptat-o, fiindcă el a reuşit să le inducă acea stare de alertă fundamentată pe o raţiune temeinică şi pe nişte valori personale care contau foarte mult pentru ei. Atunci, cu toţii au înţeles perfect ce îl caracterizează pe Bill.

Ceea ce se înscrie într-un avânt oarecum autojustificativ de forţă sau de recunoştinţă faţă de ce ai mai bun în tine nu este viziunea care leagă „salvarea" lumii de vreun dezastru oarecare, ci gustul subtil al valorilor spirituale stimulat de concepţia despre rolul personal în evoluţia unei formule de origine creştină: încearcă să generezi sentimentul pe care te aştepţi să îl ai după ce îţi atingi obiectivele !

Dar aportul cel mai important al percepţiei tale faţă de tine însuţi în raport cu lumea din jur, subordonată anumitor realităţi şi principii care îţi permit să păşeşti înainte spre o treaptă mai înaltă de înțelepciune, este poate acela privitor la ştergerea graniţelor dintre prezenţă şi conştiinţă.

Prezența este ceea ce te recomandă ca specialist, ca parte a unui proces de îmbunătăţire constantă a performanţelor. Iar conștiința este ceea ce te recomandă ca judecător al faptelor pe care se întemeiază convingerile de nezdruncinat de la care se pleacă în abordarea oricărei diferenţieri valorice, căpătând valenţe de catalizator al tendinţelor de exteriorizare prin destănuirea unor lucruri profunde despre tine.

Să aduci la cunoştinţa oamenilor ce se întâmplă înainte de a se întâmpla este o promisiune a reuşitei dezvăluită încă incomplet, adică fără ajutorul unei revelaţii de mare încărcătură afectivă şi spirituală.

Înainte ca valorile tale să fie acceptate, precum cunoaşterea şi valorizarea trecutului, trebuie să proiectezi în conştiinţa oamenilor condiţiile şi lecţiile reuşitei profesionale, trendul unor împliniri de excepţie, prin dorinţa de afirmare a profunzimii care cere să fii super-onest în ceea ce exprimi faţă de ceilalţi.

Oamenii nu te vor sprijini dacă nu îmbraci mereu acea haină fără pată a personalităţii tale care se distinge prin calităţi unice, extraordinare, pe care ei să le admire la tine.

Nu contează ce etalezi în faţa ochilor celorlalţi, nu contează ce idealuri măreţe ai. Ci contează numai ce semeni în inima lor. Dovada caracterului tău bun şi puternic stă în capacitatea ta de a rezona cu ceilalţi, de a te raporta aşteptărilor lor, de a corespunde cu modelul de lider pe care îl doresc ei cu adevărat. Nu-i de-ajuns să le zgudui din temelii toate îndoielile şi „De ce-urile", trebuie să primeşti şi confirmarea lor în ceea ce priveşte transformarea ta în persoana pe care ei o consideră potrivită idealurilor lor.

Captarea atenţiei oamenilor începe cu felul în care te autopercepi din punct de vedere al modului cum te raportezi la experienţele trecutului - care impulsionează spre transformarea atitudinii faţă de viaţă sau spre extinderea conştiinţei de îndatorire spirituală.

Cercul inimilor surde simbolizează consecinţa unei abordări neconvingătoare a liderului care nu s-a străduit sau nu a putut să ajungă la sentimentele oamenilor. Simbolizează acea lipsă de consens sau de concordanţă a sentimentelor ce stau la baza raţiunii, fără de care uneori nu ai şanse de câştig.

Din "cercul inimilor surde" fac parte toţi acei oameni care nu cred în tine şi nu te sprijină în deciziile tale fiindcă nu te cunosc îndeajuns de bine. Ca să convingi oamenii să te susţină în deciziile pe care le iei, mai întâi trebuie să rezonezi cu ceea ce simt ei.

Aşa după cum „somnul raţiunii naşte monştri" (Francisco de Goya), tot aşa raţiunea pură fără sentimente nu poate exista.

Străduieşte-te să ajungi în adâncurile sufletelor pe care le conduci. Nu e suficient să etalezi o perspectivă ce corespunde cu viziunea şi interesele tale personale, ci în primul rând e necesar să sădeşti în sufletul lor credinţa că îi dirijezi în folosul lor.

Source: https://neculaifantanaru.com/cercul-inimilor-surde.html

Cercul

On Martie 21, 2016

Învaţă să te reprezinţi într-un context al formei tale concrete de autoexprimare, de-a lungul timpului, în relația dintre unităţile fundamentale identitare „Origini și Consecinţe".

Am făcut tot ce mi-a stat în puteri să ţin departe de ochii lumii această latură personală, ca un alchimist tăcut şi discret, nedivulgând nimănui rezultatele experienţelor mele de viaţă, între istoricul unei clipe de singurătate şi setea mistuitoare de eternitate. Fără a-mi da seama de fapt că limitele realităţii (pe care o numeam "tărâmul gândurilor") erau ceea ce mă definea şi în lipsa lor rămânea doar un spaţiu gol, un produs mistic al închipuirii, un loc fără ieşire din coma profundă numită viaţă.

Omul e doar o moleculă de ADN circular distinct, o uniune strânsă de carbon, hidrogen şi oxigen, combinat cu energie vie, mergând în direcția a ceea ce este numit suflet, o iluzie perpetuată doar de credinţa în ceva care se înălţă mai presus de pământ şi se ridică la veşnicie. Iată latura mea personală: un contrasens în care totul se citeşte invers, de la efemer înspre etern, în funcţie de stările diferite ale Ego-ului.

Leadershipul este hotarul dintre ceea ce îţi este dat să trăieşti prin puterea gândurilor şi ceea ce îţi este dat să accepţi ca şi compromis din tensiunea luptei dusă între caracterul nobil al faptelor de viaţă şi conştiinţa unei fragilităţi esenţiale în manevrarea realităţii.

Credincios mie însumi, sufletul se lua la trântă cu destinul, prilejuind întâlnirea dintre *"un altcumva în fiecare acum"* şi *"mereu voi fi al altei clipe"* . Acest asasin orb al trecerii spre plinătate, spre veşnica aventură a căutării libertăţii de a săvârşi tainica legătură cu viaţa prin intermediul puterii Nelămuritului, îmi permitea, ca adevărată esență, măsurarea concomitentă a tot ceea ce înseamnă lumea. Cu o deplină convingere în ceva care se stinge şi se aprinde de la sine, călcam pe urmele regăsite ale materiei misterioase şi preţioase manifestate încă de la Origini până la Consecinţe.

Câteodată mi se întuneca totul în faţa ochilor şi trebuia să mă feresc de lumina zilei, iar atunci se întâmpla imprevizibilul. Magia, strict selectivă, îşi îndeplinea îndatoririle de comandă. Oboseala, melancolia, dorinţele, ezitările, toate se revărsau în capul meu asemenea unei tornade pline de amintiri şi senzaţii năucitoare, clocotind totodată într-o patimă a visului, a euforiei, a iubirii, pe care, cu puţină îndrăzneală, am putut-o stăpâni, dar în felul în care alchimistul găseşte materia şi o pregăteşte de sacrificiu.

La urma urmelor, ce vrei de la mine, tu cel care mânuieşti mai bine ca oricine principiul şi sfârşitul material a tot ce se cunoaşte?

Leadership: Te limitezi doar la controlul atitudinii ce se exprimă în moduri mai mult sau mai puțin semnificative, sau la partea de conţinut pe care planifici să-l afişezi în lume?

Doctorul Nicolaus Cusanus, din opera scriitorului finlandez Mika Waltari, voia să demonstreze că lumea mărginită şi nemărginită, finitul şi infinitul se întâlnesc. A început cu un exemplu matematic. Dacă în interiorul unui cerc se înscrie un poligon, căruia i se măreşte din ce în ce mai mult numărul de laturi, până ce ajunge la un număr infinit de laturi, atât de mici încât nu mai au aproape nicio dimensiune, atunci poligonul se va atinge în toate punctele cu cercul şi va deveni cerc.

Cam aşa se putea exprima şi ideea din spatele raţiunii mele de a reformula coordonatele gândirii despre condiţia mea de "creator de gânduri într-o poveste fără sfârşit". Pasiunea mea nebunească pentru modelarea laturii personale, printr-un al cincilea element, asociat între clipa de eternitate pe care o trăiam şi potolirea dorului după un spaţiu înălţător căruia să-i aparţin multă vreme, demn de un infinit "acum", era o dovadă clară că începeam să privesc lumea din perspectiva unei abordări neliniare a fenomenelor şi proceselor.

Partea de conţinut pe care eu am încercat să o afişez în lume prin puterea de a transpune gândurile cele mai abstracte în cuvinte, sesizând şi acea parte a realităţii care deseori rămâne inaccesibilă celor din jur, surprinde acea căutare obsedantă a autenticităţii şi integralităţii fiinţei mele care se doreşte a fi lucidă în fiecare clipă a existenţei. Am învăţat să mă raportez la ceea de fac, la ceea de văd la mine însumi, la ceea ce am în palmares, la ceea ce mă binedispune, mult mai mult decât la ceea ce mi se întâmplă în viaţă sau care mă poate marca în vreun fel.

Leadership: Îţi rânduieşti bine gândurile în scopul formării unei viziuni autentice despre propria persoană astfel încât să capeţi acces la o altfel de percepţie vizavi de temporalitatea unei conştiinţe elevate?

Eram circumscris unui cerc care se învârtea fără oprire în jurul propriului centru, repetându-se la nesfârşit. Fără să-mi dau seama, ceva îşi disputa supremaţia asupra mea. Atotcuprinzătorul sau Nesemnificativul?

Viziunea autentică despre propria mea persoană, supusă unui oarecare test de respect faţă de ceea ce mă motiva lăuntric, era confirmată implicit de nebunia experimentală a unei tăceri care se socotea drept răspunsul minţii mele la situaţiile de viaţă cu care mă confruntam zi de zi. De fapt, începeam să mă gândesc la mine ca la un personaj ce-şi joacă rolul în lumea narată a unui text menit a transmite un mesaj subtil, aparţinând scriitorului Ioan Romoşan: *"Măreţia omului stă în disperarea lucidităţii sale acceptată şi depăşită de însăşi luciditatea sa."*

În acest caz, sfera propriei tale funcţionalităţi nu se limitează doar la controlul atitudinii ce se exprimă în moduri mai mult sau mai puţin semnificative de schimbare a realităţii, numită de obicei personalizare a experienţei de gestionare a gândurilor, ci mai cu seamă la partea de conţinut pe care planifici să-l afişezi în lume, în relația dintre unităţile fundamentale identitare „Origini și Consecinţe".

Originea reprezintă punctul în care te uiți în jur și nu știi unde te afli, fiind debusolat de lipsa experienței în reprezentarea ordinii în gânduri și acțiuni. Iar consecinţele sunt rezultatul încercării de a te încadra în ipostaza omului statornic în dificila sa menire, cu riscul de a te îndrepta spre realitatea unui timp care puţin câte puţin se goleşte de viitorul său.

Temporalitatea unei conştiinţe elevate este pusă în evidenţă de subiectivitatea cu care omul s-a obişnuit să-şi observe gândurile.

El tinde să-şi împărtăşească povestea, emoţiile, oricând sau oricui, cu precizarea că ceea ce îl eliberează de orice tensiune şi îl motivează cu adevărat este însăşi acea fiinţă supremă care trece prin stări intermediare spre forma sa perfectă, absolută, de gândire şi de manifestare.

Cercul evidenţiază repetarea tuturor acelor gânduri obsesive pe care omul le rulează în fundal neîncetat, modelându-şi astfel latura ascunsă, până când ea devine centrul tuturor puterilor sale fireşti.

Funcţia de autenticitate, independentă de orice sursă de reprezentare a omului într-un context al formei sale concrete de-a lungul timpului, are nevoie de o platformă de sprijin care să-l facă mult mai stăpân pe propriile crezuri şi, automat, să-i garanteze o anumită acoperire pe termen lung.

Eşti gazda propriilor tale crezuri, plasându-te la un anumit nivel de conștiință corespondent cu acea latură personală pe care ceilalți nu o văd. Leadershipul se desprinde din modul cum percepi lumea și viața, faţă în faţă cu tine. Important este felul cum te vezi în funcție de stările diferite ale Ego-ului, între istoricul unei clipe de singurătate şi setea mistuitoare de eternitate.

Source: https://neculaifantanaru.com/cercul.html

Cerşetorul care dă de pomană

On Aprilie 09, 2014

Găseşte motivaţia care să te facă să fii ceea ce eşti cu adevărat, pentru ca evoluţia fondului tău sufletesc să nu fie oprită sau stopată temporar.

Trăiau cu multă chibzuială, făcând zilnic puţin foc, ca nişte oameni foarte strâmtoraţi. Jean Valjean nu înlocuise nici una din mobilele pe care le găsise acolo la început; pusese numai să se facă o uşă plină în locul uşii cu geam de la odăiţa Cosettei. Nimeni nu putea intui că, de fapt, el era acelaşi Monsieur Madeleine foarte înstărit, care îşi ascundea identitatea. Şi revenise la acea mică parte a omului care, de fapt, era. Modestia neexploatată de trecerea anilor se cerea recuperată.

Continua să poarte redingota lui galbenă, pantalonii negri şi pălăria uzată. Lumea de pe stradă îl credea sărac. Se întâmpla uneori ca vreo femeie milostivă să se întoarcă şi să-i dea de pomană. Jean Valjean primea şi se pleca până la pământ. Alteori se întâmpla să-i iasă înainte vreun nenorocit care cerşea. Atunci, se uita de jur împrejur ca să nu-l vadă nimeni, se apropia de cerşetor pe furiş şi-i strecura în mână o monedă, adesea chiar o monedă de argint, apoi se depărta de el grăbit. Lucrul acesta putea să-i aducă neplăceri. În cartier lumea începuse să-l cunoască sub numele de "cerşetorul care dă de pomană". *

Leadership: Eşti un caz distinct de negociere dintre un asigurator şi un asigurat, din perspectiva experienţei de a fi trăit o rană de umilinţă în faţa unei situaţii dramatice care te ajuta să evoluezi spiritual şi să-ţi izbăveşti sufletul?

Fiecare lider, mânat de imboldul de a-şi schimba stilul de viaţă, spre găsirea unui *equilibrio* între funcţionalitate şi context, între puterea interioară şi responsabilităţile funcţiei sale, este un caz distinct de negociere dintre un asigurator şi un asigurat, cuvenindu-se a fi tratat ca atare ca pe o temă a cărei soluţie stă în conştiinţa omului, nu în afara ei.

Pe de o parte îţi asiguri necesarul de independenţă, pe de altă parte dobândeşti o altă viziune asupra vieţii. Asiguratorul este sinonim cu sentimentul nesăbuit al unui destin implacabil, în timp ce asiguratul poate fi corelat cu lupta permanentă împotriva realităţii unei lumi decăzute, dominată de suferinţă şi materialism, sau cu lupta memoriei împotriva uitării.

A evolua spiritual spre o conştiinţă superioară, spre un grad mai mare de înţelepciune, înseamnă să îţi arăţi dărnicia în situaţia unei remuşcări care poate să dea un sens nou lumii tale interioare.

Şi nu doar atât, mai trebuie totuşi să-ţi arăţi dărnicia în faţa unei priviri retrospective spre ceea ce ţi-a fost dat să vezi, să auzi, chiar în lipsa unor argumente cărora nu le identifici nici filonul legal, nici o logică de necontrazis. Credinţa este meditaţia asupra unui trecut care te urmăreşte aidoma unui blestem, din care trebuie să rezulte concluzii în sensul celor susţinute de o conştiinţă curată, înnoită, din care trebuie să înveţi ce înseamnă mila, ce înseamnă să fii blând, sincer, iubitor, cinstit, împăciuitor.

Să ajungi la tine însuţi, uneori luptând chiar împotriva dorinţei de putere şi mărire, descoperind în matematica lumii abstracte pe care o trăieşti, ghidate de propriile ei ecuaţii, o problemă de afectivitate decât de logică, sub înrâurirea mijloacelor de asigurare a unui echilibru între intern şi extern. Asta este mai mult decât o mângâiere aducătoare de gânduri curate, ci un mod absolut cuceritor în care redai simţirile tale celorlalţi.

De la ştiinţa de a valorifica virtuţile care te înconjoară ca o aură de siguranţă de sine, până la arta de a te accepta printre ceilalţi ca un oaspete printre gazde, recunoaşterea neîntreruptă a frumosului joacă un rol important în maniera de a te dezvolta şi de a te defini mai bine, de a descoperi noi lucruri despre alţii, despre lume. Leadershipul devine o capodoperă a cărei compoziţie, inspirată poate dintr-un rezumat al trecutului, îl arată pe om în deplinătatea calităţilor sale de fond. A măreţiei care le este dată celorlalţi să o admire la el clipă de clipă şi chiar să o sprijine.

Leadership: Situaţia din care se naşte superioritatea ta este o îmbunătăţire rapidă a experienţei de accesare a variabilei "check your perceptions about what life is meant to be in a miraculous way" pe care o pui la dispoziţia sufletului lumii?

Nu-i de ajuns să trăieşti în concordanţă cu legile aspre ale leadershipului, mai trebuie să presari şi puţină linişte pe dinăuntru şi în afara propriei fiinţe. Viaţa simbolizată într-un mod miraculos poate fi percepută ca un triumf împotriva tuturor neajunsurilor, păcatelor şi patimilor lumii, triumf care te cuprinde atunci când păşeşti pe urmele trecutului care te bântuie şi pe care vrei să-l uiţi, astfel încât să rezonezi şi să te identifici cu cel care poate suferi, nu doar cu cel care învinge.

După cum creierul este programat să absoarbă orice model sau structură a realităţii pe care o observă şi o investighează, tot astfel omul, supus normelor privind calitatea leadershipului, este programat să se cupleze pentru un interval lung de timp la reţeaua de energie sufletească care se dezvoltă în perfectă armonie cu viaţa şi mediul înconjurător.

Elementele esenţiale ale leadershipului sunt scânteierile de înţelepciune provenite din experienţa unei vieţi în care suferinţa a copleşit adesea momentele de fericire.

Marele scriitor, Victor Hugo, îndemna: " *Să aruncăm jos vechea tencuială care ascunde faţada casei. Nu există alte reguli, nici modele.* "

Ca să îndeplineşti condiţiile artei de a conduce, aruncând peste acele goliciuni ale fiinţei tale vălul unor simţăminte care nu au nimic de a face cu ştiinţa, ci cu manifestările tale în contextul societăţii care te urcă la un nivel de rezonanţă compatibil cu dimensiunea umană a angajamentelor existenţiale, trebuie să te apropii tot mai mult de ceea ce eşti cu adevărat. De omul care găseşte înţelepciune şi capătă pricepere profundă de faptul că altceva decât partea materială îl completează şi îi aduce echilibrul. Cartea vieţii se poate deschide fără chei, doar printr-o simplă scanare a fiinţei.

Leadershipul este recunoştinţa de a fi trăit o experienţă de suferinţă în pragul unei situaţii în care simţi că te înclini prea mult în faţa superiorităţii poziţiei tale, sau când simţi că eşti legat sau prea dependent de forma perfectă a unei vieţi care se merită trăită cu adevărat.

Cerşetorul care dă de pomană se referă la aspectele specific umane ale leadershipului, dominat de legi specifice. Leadershipul trebuie "îmbrăcat" de umanism, ca în toate celelalte domenii, bazându-se în principal pe o lege nescrisă: să dai, nu numai să ştii să ceri.

*** Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/cersetorul-care-da-de-pomana.html

Cheia care deschide toate porţile

On Ianuarie 11, 2010

Transmite-le oamenilor ce ai în minte şi în suflet, fără să diminuezi conţinutul de adevăr pe care se sprijină leadershipul autentic.

Cuvintele frumoase rostite de cineva sunt ca nişte sunete plăcute în urechile oamenilor. Ele au o valoare neînchipuit de mare şi reuşesc de cele mai multe ori să le influenţeze acestora mintea şi hotărârile.

Pe o scenă improvizată, candidatul la președinție se apropie cu paşi mari de microfon, pentru a-şi ţine ultimul discurs. Îşi frământă mintea, cumpăneşte în tot felul un singur gând: cum să reînvie cât mai rapid încrederea oamenilor, a viitorilor alegători. Pentru a-şi impune autoritatea, pentru ca mesajul său idealist să fie înţeles şi luat în seamă, este imperios necesar să atingă coarda cea mai sensibilă din sufletul oamenilor. O ultimă întâlnire cu ei este fără îndoială un prilej de inspiraţie. Căci numai în momentele hotărâtoare, când e nevoit să pună în joc toate resursele fiinţei sale, el devine mai creativ şi mai original. Abia acum, în ultima clipă, când toată lumea e numai ochi şi urechi la vorbele lui, el are parte de acea inspiraţie unică care-i încălzeşte inima şi-l motivează să ţină un discurs cu totul şi cu totul excepţional.

Adevărul, uneori dureros, este ca un bumerang şi se poate întoarce împotriva celui ce-l cunoaşte. Conştient de acest lucru, candidatul la preşedinţie nu-şi poate permite să afirme lucruri mincinoase sau prea „comerciale", ci lucruri cât mai credibile, cât mai precise şi cât mai realizabile. Dar care bineînţeles să nu-i ştirbească personalitatea şi şansele de a fi ales. Mesajul său, ca să electrizeze mulţimea, trebuie să fie cel al faptelor împlinite.

Leadership: Îţi justifici deciziile sau alegerile în virtutea unei raţiuni care îşi câştigă atributul de dominanţă prin validarea "Apelului la credinţă"?

Un singur lucru îl poate salva de la o înfrângere pe candidatul la preşedinţie: să provoace la timp un declic în gândirea oamenilor. Să arate ce însuşiri extraordinare sunt ascunse în el: fermitate absolută, voinţa de fier, curaj neînfricat, dar mai ales credinţa. Şi dintr-o dată forţele lui se adună într-o adevărată energie vitală: „ *Sunt un om cu frica de Dumnezeu* ".

Aceasta afirmaţie făcută într-un mod artistic, cu vocea înecată în lacrimi, cu o privire în cer şi una în pământ, ajunge până la inimile celor mai mulţi oameni, adânc se implantează în sufletul lor, sunt sensibilizaţi, mişcaţi într-un chip cu totul deosebit.

O astfel de afirmaţie, care întotdeauna are priză la public, nu-l obligă la nimic pe candidat şi îi deschide toate porţile. Astfel se dezvinovăţeşte de orice păcat, se absolvă de orice vină, determinându-i pe oameni să creadă că nimic rău nu se află în sufletul său, că tot ceea ce face este numai pentru binele lor şi – cel mai important - întru slava lui Dumnezeu. Fără îndoială, în concepţia celor mai mulţi oameni, cel care trăieşte cu frica de Dumnezeu, trebuie că este numaidecât cinstit, muncitor, ambiţios, generos, sincer şi nevinovat. Dumnezeu este Cel care îi va călăuzi paşii şi îl va îndruma, şi astfel el – noul conducător - va înfăptui imposibilul.

Orice mijloc de a seduce oamenii este, în momentele de cumpănă, îngăduit şi justificat. Cu acea fulgerătoare genialitate care izbucneşte în toiul unei primejdii de moarte, conducătorul îşi făureşte planul. Un plan care nu trebuie să dea greş. Un plan prin care să încerce să câştige încrederea şi bunăvoinţa tuturor. Şi, din fericire, nu e atât de greu de construit. Pentru

că oamenii se încred mai mult în vorbele unuia care pretinde că trăieşte cu frica lui Dumnezeu, decât în ceea ce se află de fapt ascuns şi neştiut de nimeni. Aşa e, oamenii pot fi câştigaţi uşor dacă conducătorul este îndeajuns de abil şi face apel la credinţă.

Leadership: Ceea ce transmiţi fundamentează un "game mind" care înalţă un întreg munte de prejudecăţi asupra caracteristicilor tale?

Legătura strânsă existentă între nivelul de experienţă şi structura ansamblului de privilegii de tip "Rating" - pentru realizarea căruia se folosesc idei izvorâte din chintesenţa ta, din formele de conştiinţă pe care sistemul propriu de decizie le întreţine şi le întăreşte prin comunicare - apare cel mai clar şi mai pregnant acolo unde atenţia este maximă, acolo unde se caută efectul de autenticitate.

Nivelul de leadership creşte conform tendinţei de a cosmetiza acest efect de autenticitate în beneficiul imaginii personale, transmiţând oamenilor o anumită informaţie – care este mai apoi transformată într-o stare de spirit.

Într-o penetrabilă analiză a progresiei autenticităţii care plasează informaţia în trăire şi sentiment, se pun foarte bine în lumină câteva din "piesele" tale de fond, ilustrând, în demonstraţia unei orientări spre leadership, tocmai acea latură a moralităţii din registrele valorii personale - prin care se remarcă capacităţile de redefinire a standardului de percepţie a informaţiei transmise. Aceste piese de fond reprezintă arii neexplorate din tine care se întrepătrund şi se consolidează reciproc sub impactul unei gândiri fecundatoare ce tinde să demonstreze mult-clamata ta superioritate.

Oricum ar sta lucrurile în alte privinţe, însăşi interdependenţa lider-adepţi, prin intermediul informaţiei transmise, scoate în evidenţă, paradoxal, o anume inteligenţă a trăirilor din care unii gustă reflecţii, îndemnuri, valori, motivaţii. Acestea sunt puncte de referinţă pentru învăţarea din experienţa liderului şi pentru valorizarea unei gândiri sau viziuni care fundamentează convingerile adepţilor în timp.

Eşecul sau succesul în leadership apare ca fiind generat de diferenţele dintre informaţia pe care o propagi şi atitudinea celor care absorb informaţia.

Cineva sfătuia pe web: *"Gândeşte-te că tot ce transmiţi ca informaţie fundamentează un "game mind" care poate înălţa sau prăbuşi un întreg munte de prejudecăţi asupra caracteristicilor tale."*

Prin discurs activezi "cookie-urile", acele fragmente de suspiciuni sau confirmări - folosite de indivizi pentru a stoca informații despre tine, gestionându-le în contextul propriilor lor conştiinţe, vieţi şi interese personale.

Leadership: În care jumătate de teren te găseşti?

Orice conducător abil a învăţat să se prefacă. Să fie şiret ca o vulpe. Să joace teatru. Şi să spună mereu şi mereu ceea ce le place oamenilor să audă, indiferent că este sau nu adevărat, indiferent dacă el crede sau nu în ceea ce spune. Încrederea se construieşte în timp, dar se poate câştiga rapid dacă conducătorul îşi creează o reputaţie bună, invocând întotdeauna numele Domnului, si apelând la valori precum: adevărul, cinstea, onoarea. Doar astfel îi poate sensibiliza pe oameni şi îi poate câştiga de partea sa.

Aşa cum un jucător de fotbal nu poate fi penalizat pentru ofsaid când se găseşte în propria

lui jumătate de teren, tot aşa nici tu nu poţi fi penalizat de către oameni dacă leadershipul tău se regăseşte în perimetrul de adevăr pe care ei îl conştientizează şi îl acceptă.

Pe de altă parte, dacă eşti surprins în ofsaid, chiar dacă ai înscris un gol şi ai ridicat mulţimea în picioare de bucurie, toate şansele tale de a ridica în poziţia de lider vor fi anulate, şi vei fi sancţionat cu un cartonaş roşu care te scoate definitiv din partida numită leadership.

Transmite-le oamenilor ce ai în minte şi în suflet, fără să diminuezi conţinutul de adevăr pe care se sprijină leadershipul autentic.

Cheia care deschide toate porţile este, de fapt, modalitatea prin care un viitor lider ajunge să-i determine pe oameni să-l aleagă şi sa-l susţină. Ea nu este o cheie universal valabilă pentru toate categoriile de oameni, ci trebuie permanent "ajustată" în funcţie de nivelul educativ şi chiar de prejudecăţile categoriilor respective.

Source: https://neculaifantanaru.com/cheia-care-deschide-toate-portile.html

Chemare la lumea neştiută a ştiinţei (II)

On Iunie 21, 2013

Învaţă să măsori rezultatele ştiinţei tale în funcţie de resursele pe care le deţii, încât să adaugi profunzime creaţiei care te inspiră să-ţi pui în evidenţă autenticitatea.

În cartea "Lumini în retortă", scritorul român M. Solomon, ne aduce la cunoştinţă încercarea de a înţelege esenţa însăşi a naturii nesfârşite, prin transformările şi variabilitatea fenomenelor ei puternic impregnate în lumina unei înţelegeri mature a descoperirilor ştiinţifice. Fragment:

"Doctrina filosofică a daoismului arată că viaţa naturii şi a oamenilor nu se supune voinţei cerului, ci legii universale, DAO, care aduce ordine în haosul lucrurilor. În lume nu există nimic permanent, totul e în mişcare şi dezvoltare, apariţie şi pieire, totul se transformă şi la un anumit punct al dezvoltării devine contrariul său.

Focul, elementul primar primar în rădăcina lumii, îl regăsim în cugetarea lui Heraclit din Efes. Marele filosof grec scria că lumea este singurul lucru dintre toate care nu a fost creat de niciun zeu, de niciun om, ci a fost, este şi va fi un veşnic foc viu, aprinzându-se după anumite legi şi stingându-se după anumite legi. Iar gândirea lui nu se opreşte la arătarea rădăcinii lucrurilor. El susţine veşnica şi neîncetata lor mişcare şi prefacere (pantă rei = toate curg) şi arată cauza acestor prefaceri. Ea se găseşte în lupta contrariilor. Lupta este izvorul a tot ce există."

Leadership: Îţi stă în putință să-ţi aduci contribuția la realizarea şi desăvârşirea Marii Opere, cu privire la faptul că tot ceea ce se oferă voluntar în aflarea secretelor este mult mai important decât dezvăluirea lor?

Ştiinţa cea mai valoroasă nu a fost niciodată la vedere, ci a slăvit o altă năzuinţă a omului în înţelesurile, în nuanţele, în sensurile subtile şi în tainele ei adânci. Ea a fost şi încă mai este aspru condamnată de profanii care nu se pot depăşi pe sine, care nu pot depăşi limitele cunoştinţelor contemporane, incapabili să sesizeze acul în carul cu fân nici după numeroase şi minuţioase căutări.

Nu degeaba scria Cornelius Agrippa: *"Numai pentru voi, fii ai doctrinei şi ai învăţăturii, am scris această operă. Cercetaţi atent cartea, concentraţi-vă asupra acelei intenţii pe care am presărat-o şi am strecurat-o în mai multe locuri; ceea ce am lăsat să rămână ascuns într-un loc, am arătat în alt loc, ca să poată fi înţeles de înţelepciunea voastră."* El ştia prea bine că doar cei mai harnici şi mai perseverenţi oameni, bine integraţi în culisele fascinante ale cercetării ştiinţifice, vor putea să-şi aducă contribuţia la realizarea şi desăvârşirea Marii Opere. Nu este privilegiul oricui să ajungă atât de departe cu facultatea cunoaşterii mistice.

Cei aleşi, cei puţini, aceia care au atins nivelul maxim de cunoaştere, care au reuşit extragerea apei din piatră, pentru ca ea să devină strălucitoare şi preţioasă, ei consideră această ştiinţă mai mult un limbaj de asamblare independent al unor piese mari şi grele care îmbină funcţia utilitară cu cea artistică.

De aici şi zicala: "A face artă." A descoperi un limbaj care să nu producă decât efecte pozitive la nivel de societate, nu doar la nivel de profitabilitate în rândul companiilor, cuprinzând idei, viziuni şi o porţiune însemnată de imaginaţie, a cărui marjă asiguratorie a valorii să fie cât mai mare. Este cel mai greu lucru pe care îl poate face un lider.

Leadership: Eşti pregatit să pleci în căutarea secretelor ascunse - perfect corelate cu un drum necunoscut pe care dacă îl alegi te conduce în toate direcţiile, unele pe care nici nu le bănuieşti?

Să ne amintim de acel mirific cânt al lui Ulise, simbol al umanităţii mereu însetate de cunoaştere, dornică să străbată drumuri necunoscute pentru a şti. El constituie un îndemn spre înfiinţarea sau reinventarea direcţiei învingătoare. Numai profanii se orientează într-o direcţie deja determinată, bătătorită, consacrată de precedentele tentative de atingere a unui real de mult imaginat şi epuizat.

Leadershipul este produsul unei gândiri care operează pe porţiunile nelimitate ale ştiinţei şi emoţiei. Leadershipul, ca să depăşească limitele obişnuitului, deci ca să iasă din tiparele mediocrului, trebuie să forţeze puţin nota şi să-şi facă un alt sens de mers, prin intervenţiile unei ştiinţe noi, inepuizabile în idei, resurse, în producerea de combustibil vital transformării informaţiei şi cunoştinţelor spre afirmarea unei creaţii unice.

Toate acele elemente simple, armonioase prin structura lor sistematică de integrare în alternanţa de "rodire", trebuie să se lege unele de altele formând un întreg, care să coordoneze prin metode precise fiecare părticică a transformării. A pleca în căutarea secretelor ascunse înseamnă să mergi pe un drum necunoscut care te duce în toate direcţiile, unele pe care nici nu le bănuieşti. Una din aceste direcţii este dată de viziunea unei creaţii (şi a schimbării care o produce în lume) din care nu lipseşte trăirea unei experienţe de "luptă a contrariilor" sau temeiul "de arătare a rădăcinii lucrurilor".

Marea Operă este conexiunea care se stabileşte între trăirea unei experienţe de "luptă a contrariilor" şi identificarea unui temei "de arătare a rădăcinii lucrurilor".

Chemare la lumea neştiută a ştiinţei evidenţiază dorinţa creatorului de a stabili o relaţie de durată între ceea ce “este” şi ceea ce “ar trebui să fie” abordarea unei idei desprinsă din imaginar, care pe neaşteptate poate deveni reală.

Source: https://neculaifantanaru.com/chemare-la-lumea-nestiuta-a-stiintei-II.html

Chemare la lumea neştiută a ştiinţei (I)

On Iunie 21, 2013

Optimizează-ţi stilul de a face artă, fără să uiţi nicio clipă de existenţa acelui tâlc ascuns care te face să simţi că exişti.

Eram convins că există un tâlc ascuns, de neatins şi inaccesibil celor neiniţiaţi în arta ştiinţei. Capacitatea mea nelimitată de a reconstitui, dincolo de traseul ascendent al propriilor mele cercetări, un nou orizont intelectual, un spaţiu benefic de manifestare a interesului tot mai sporit faţă de lucrurile ascunse, tindea categoric spre cote incredibile. Arta de a practica Marea Ştiinţă posedă potenţialul de a fi formulată prin referire la experienţa de a te adânci într-o neîncetată căutare de răspunsuri, într-o lume grea, terifiantă, care dă în vileag obsesii, temeri şi precare încercări de a schimba efectele *della creazione di laboratorio* , lucrând cu cauzele ei.

Eram pe cale să inventez un nou limbaj. O alegorie cu semnificaţie deosebită care saluta noi ipoteze de interpretare a realităţii şi ficţiunii, punând sub semnul întrebării existenţa umană, în construcţia scenică a unei lumi neştiute. Un limbaj menit să dea glas, în sfârşit, lucrurilor pe care le aveam de spus. Peliculele de inspiraţie se mişcau haotic în mintea mea, se comprimau formând miezul unui nou mesaj.

Extragerea apei din piatră, pentru ca ea să devină strălucitoare şi preţioasă. Era o operaţiune alchimică complexă şi consuma foarte mult timp. Căci, în permanenţă, noi reacţii de tip *backward* interveneau în procesul de accelerare a materialului de cercetare, îngreunând tot mai tare eforturile mele.

Conceptele actuale şi interpretările inerţiale conduceau, de-a lungul unui singur ciclu de "fabricaţie", la numeroase situări greşite şi erori generalizate, la identificări eronate şi la viziuni incerte. Mă pierdeam pe căile încâlcite ale unor legi stranii de probabilitate şi improbabilitate.

Leadership: Tendinţa particulară a conştiinţei tale de-şi lărgi limitele poate să atingă cea mai profundă expresie a unei arte care, de milenii încoace, se află în căutarea a ceea ce o definește și o singularizează?

Din neant smulgeam sfârşitul, ca să reconstitui începutul. Cuvintele mele nu mai corespundeau lumii cunoscute, ci unor lumi necunoscute în acest moment. Descoperisem oare limbajul străvechi care stătea la baza alchimiei? Toate lucrurile cu care interacţionam, gândurile care dezactivau realitatea şi o trimiteau într-o stare de nedeterminare, simţurile care se smulgeau parcă din adâncurile fiinţei mele, aflată în continuă devenire – posedau o activitate ridicată, asemenea unor catalizatori cu proprietăţi excepţionale ai unor reacţii subiective, neaşteptate.

Toate acele elemente simple, armonioase prin structura lor sistematică de integrare în absolut, se legau unele de altele formând un întreg. Care precedă, ca gândire ordonatoare, ca plan ideal, o existenţă particulară a conştiinţei. Şi numai acest întreg determina stilul meu de a face artă, de a desena nori sau raze de soare acolo unde nu există supunere în faţa realului.

Probabil, tâlcul ascuns care mă face să exist ca om de ştiinţă, prin referire la o artă care de sute ani continuă să fascineze prin însăşi faptul că este superioară, se poate formula în felul următor: "Tot ceea ce strângi prin observaţie, asimilare de informaţii, experimentare şi autoanaliză, trebuie să ia forma unui limbaj care decodează formele complexe și mereu

dinamice ale Naturii." Iată deci că arta de a practica marea ştiinţă îşi are rădăcinile într-un cadrul de comuniune sufletească, unde îmi împart tristeţile şi bucuriile cu soarele şi luna, cu pomii şi florile, cu totul din jur.

Ceea ce defineşte şi singularizează arta practicării Marii Ştiinţe este capacitatea omului de a anticipa noutatea pe care o conţine informaţia divulgată prin inserarea ei într-un complex de viaţă supraindividual: cosmic, biologic, social sau spiritual.

Păream predestinat, autoconvins de capacitatea mea, să transmit toată cunoaşterea şi experienţa dobândite în timp, celor care vor acorda importanţă acestor înţepături accentuate de ireal şi fantastic, pregătindu-i să acceadă la lumea neştiută a ştiinţei.

Căci, este evident, aveam o îngăduinţă rară faţă de lucrurile neştiutoare. Legănam în minte imposibilul, iar imposibilul îmi legăna mintea iscoditoare. Dincolo de linia maiestuoasă a orizontului se desluşeau siluetele unor noi sensuri, construite cu o elegantă desăvârşită. Cine oare mă putea împiedica să cad în zona de gândire preconștientă?

Leadership: Ştiinţa pe care ţi-o dă informaţia cea mai complexă impune o profundă disciplină a conştiinţei: de a te desprinde de rezultatele propriilor investigaţii şi a le vedea, până la urmă, ca pe ceva străin de firea ta?

Te pierzi pe căile încâlcite ale unor legi stranii? Legeni în minte imposibilul, iar imposibilul îţi leagănă mintea iscoditoare? Eşti pe cale să inventezi un nou limbaj?

Pe alocuri pus sub semnul întrebării, leadershipul joacă un rol extrem de important în formarea ta, în special în a-ţi crea diverse conexiuni pentru viitor cu ajutorul acelei ştiinţe mai presus de orice aşteptări, pe care doar puţini o pot cuprinde. Şi care e atât de nesigură în rezultatele ei pentru profani. Aceştia din urmă sunt incapabil să se orienteze singuri prin labirintul cunoaşterii de alt gen, nepricepându-se să restabilească ordinea corectă a resurselor ei în folosirea uzuală. Lor nici măcar nu li se aminteşte de existenţa unui secret, deşi el există.

Aşa cum corăbiile îndură vânturile, tot aşa omul centrat pe o abordare corectă a leadershipului trebuie să îndure ştiinţa complexă, supremă, care posedă într-adevăr calitatea de ştiinţă, manifestându-se cu precădere în acea regiune neexplorată nici măcar de cei mai înrăiţi devoratori de cunoaştere.

Leadershipul, ca să devină mai mult decât o simplă curea de transmisie între profan şi performer, trebuie să fie mai degrabă echivalentul unei mutări în decursul partidei în care "inaccesibilul" joacă un rol extrem de important. Dar atenţie, tot ceea ce integrezi în ştiinţa ta se poate transforma într-un adversar redutabil dacă nu reuşeşti să o stăpâneşti ca pe o proiecţie a conştiinţei tale spre planul spiritual.

Căci întotdeauna numai omul care îşi extinde capacitatea de a reconstitui, dincolo de traseul ascendent al propriilor sale cercetări, un nou orizont intelectual, un spaţiu benefic de manifestare a interesului tot mai sporit faţă de toate lucrurile ascunse, numai acesta tinde categoric spre cote maxime, şi numai acesta poate atinge pragul superior al ştiinţei.

Modul de gândire dominant care oglindeşte leadershipul are ca scop posibilitatea de a-ţi însuşi o mare ştiinţă prin semnificaţia pe care o dai conceptelor şi trăirilor din care se articulează fiinţa ta interioară, în termeni de "mod existenţial de abordare a unei realităţi nebănuite".

Chemare la lumea neştiută a ştiinţei are ca punct central deschiderea spre o perspectivă exterioară acelei gândiri care nu-ţi asigură o dezvoltare prielnică. Dacă vrei să înţelegi leadershipul, optimizează-ţi stilul de a face artă, optimizează-ţi o nouă ştiinţă fără să uiţi nicio clipă de existenţa acelui tâlc ascuns care te face să simţi că exişti.

Foloseşte-te de uneltele reflectării învăţate de la marii maeştri. Stai cu ochii aţintiţi spre ceruri, situează-ţi gândirea mai sus de normalul acceptat. Lasă întregul din tine să funcţioneze la o rezoluţie mult mai mare.

Source: https://neculaifantanaru.com/chemare-la-lumea-nestiuta-a-stiintei.html

Chemarea perpetuă a ştiinţei pentru înţelegerea ştiinţei

On Martie 05, 2021

Felul în care înţelegi legătura dintre artă şi creaţie este o reflectare a predestinării tale spre unirea cu gândirea demiurgică.

Am învăţat să fac un singur lucru foarte bine: să mă joc cu ştiinţa, cu ştiinţa mea, nu cu ştiinţa altora, şi să o trăiesc cu un pic mai multă perspectivă şi înţelegere, să o simt precum mângâierea fină a clapelor de pian oferită de un virtuoz capabil să îmbine magistral inteligenţa cu intuiţia, talentul excepţional cu fantezia, fără să abuzeze prea mult de posibilităţile sale de captare a publicului.

Or jocul acesta distractiv cu ştiinţa, impecabil, interminabil, teribil de satisfăcător, acest indice de sensibilitate a lucrurilor subtile, deliciul unei adevărate aventuri trăite şi surprinse artistic, este înrudit sau coincide enorm de mult cu semnificaţia inerentă a unui subiect de pictură ce se remarcă prin expunerea unei singure culori într-un singur interior.

De la sunetele delicate la virtuozitate, de la paletă la masa de scris, este o distanţă măsurată prin desăvârşitul acord dintre frumusețea originară, nemișcată și nepieritoare a unei opere de artă, şi formele multiplului mișcător a unui spectacol fără vârstă, numit: *Semertahma* (Unitatea de viziune într-o multiplicitate de stiluri).

Bineînţeles că, dacă cineva mi-ar cere să determin valoarea a ceea ce fac, şi asta e foarte greu de arătat pentru că uneori eu însumi nu-mi dau seama de valoarea celor realizate, aş înclina balanţa atenţiei spre adoptarea acordului dintre o vioară Stradivarius și un violonist excepțional, mai mult decât acordul dintre dinamica inerentă a frumosului şi mişcarea unei pensule menită să dea culoare unei vieţi ce vibrează continuu într-o altă lume sau în altă realitate.

Leadership: Poţi efectua o instalare a gândirii selective prin crearea unei stări de sugestibilitate a minţii care să-ţi dea posibilitatea să accesezi realitatea unei viziuni chemată să se impună în faţa relaţiei dintre vocaţie şi predestinare?

Şi dacă tot vorbesc despre ştiinţa care m-a ajutat să-mi conştientizez vocaţia şi predestinarea, cuprinsă între pictură şi muzică, deci o ştiinţă localizată dincolo de cuvinte, incluzând o viziune evolutivă asupra variabilele de stare a intensității câmpurilor energetice ale Universului, din care Dumnezeu nu poate fi exclus, atunci voi spune că orice tentativă de acces la o nouă conştiinţă de sine este o încercare a intelectului meu de a se ridica deasupra minţii lumeşti, prin infailibilitate, către Dumnezeu.

Mai trebuie spus că nicio ştiinţă nu trebuie să fie motivată de expunerea unei singure realităţi. Ci prin expunerea unei teme care izvorăşte din realităţile unei lumi inaccesibile "muritorilor de rând", adică din realităţile unei linii a timpului scurs indirect printr-un *Frutessebitus* , un fel de continuum între materie şi spirit ce devine prin latenţă un test de sensibilitate a limbajului plastic, unitar, avangardist.

Viziunea mea este omul devenit Creator. Vocaţia mea este să ofer o experienţă unică de cunoaştere zonei de preocupare artistică. Iar predestinarea mea este obligaţia de a oferi creaţiei dreptul de a se face cunoscută şi promovată prin mijloace artistice. În sfârşit, gândirea demiurgică care îmi reanimă sufletul, ordonându-mi mersul prin labirintul vieţii, cuprinde mijlocirea unei imagini sau a unei idei care încearcă prin sensibil să pătrundă în inteligibil.

Leadership: Poţi să subordonezi realitatea exterioară unei viziuni proprii, să o constrângi să se supună ritmicii tale interioare și să o recompui într-o imagine capabilă să exploreze dialogul între tine și univers?

Citeam în nu ştiu ce carte despre Goethe spunând despre culori că iau naştere din interacţiunea lumină-întuneric. El numea culorile "accidente ale luminii" ce iau naştere atunci când lumina, croindu-şi drum prin mediile fizice, îşi pierde puritatea virginală, absorbită şi reflectată parţial. Tot din acea carte reiese că Goethe a pornit în studierea culorii de la înţelegerea mecanismului percepţiei vizuale ca moment fundamental al existenţei umane, constituit într-un real proces de cunoaştere a formelor, de structurare a culorii şi de explorare a spaţialităţii sale.

Aşadar, dacă trebuie să mă raportez la ştiinţă, şi mereu mă voi raporta la ştiinţă, şi nu la orice ştiinţă, ci la ştiinţa pe care eu o numesc "Opera Fereastră", atunci trebuie să conştientizez faptul că tot ceea ce face din această lume una a frumuseţii are la bază puterea universului cromatic şi limbajul muzical (perceput ca formă de expresie artistică asociată cu un efect transcendental).

În acest caz aş opta pentru muzică ca pentru o formă de exprimare a creaţiei printr-o combinaţie neobişnuită a sunetelor, dispuse mai mult sau mai puțin arbitrar, după anumite reguli estetice, într-o ordine conformă cerinţelor practice ale celui mai valoros pictor. Iar în ceea ce priveşte pictura, evoluând ca o reflectare profundă şi sinceră asupra stării emoţionale a privitorului în cel mai plăcut mod posibil, aş înclina balanţa în favoarea unei forme de expresie mai intuitive, asemănătoare cu expresivitatea sugestivă a unei muzici care intonează "Pink - The Color Of Love" în interpretarea lui Yakuro.

Iată deci, esenţialul: până când nu voi cunoaşte adevărata plăcere în perceperea artei, din care însăşi viaţa îmi soarbe din ochi toate întâmplările, paşii, resursele de sacralitate, nu voi putea cunoaşte nici adevărata măsură a experienţei de a fi tangent cu nemărginirea.

Marea forţa a ştiinţei este acea revelaţie a conştiinţei de sine (idealistă) obţinută prin intermediul actului de creaţie care promovează solidaritatea şi consubstanţialitatea omului cu universul.

Chemarea perpetuă a ştiinţei pentru înţelegerea ştiinţei este o invitaţie din partea omului investit cu statutul de creator la desăvârşirea operei pe care nimeni altcineva n-a apucat s-o realizeze: acţiunea demiurgică a unui univers în devenire.

Cu alte cuvinte, omul poate ajunge un creator desăvârşit numai dacă arta lui este o lucrare ce aparţine universului infinit perceput ca o reflexie a universului său interior.

Source: https://neculaifantanaru.com/chemarea-perpetua-a-stiintei-pentru-intelegerea-stiintei.html

Chiar dacă vezi, priveşte bine ce vezi !

On Februarie 13, 2024

Ceea ce vezi este parte a unui Sine care transcende timpul și spațiul, exprimându-se prin interacțiunea sa continuă cu universul.

Mi-am desăvârşit o vedere menită parcă să absoarbă culorile și forme dincolo de pânză, în prezenţa unui orizont vast, cum este marea albastră, limpede, care parcă adaugă culori vibrante la un tablou unic. Aproape că nu-mi amintesc vreun moment, nu a existat nici măcar o fărâmă de realitate la care să nu-mi concentrez privirea, cu un fel de consistenţă fermă, în care să nu fi lucrat la un tablou, portret sau orice altceva legat de lumea vizuală.

Şi încă trăiesc acele momente, cu dor, cu melancolie, cu un fel de *Shinyos Ostriaursum*, cu un fel de nostalgie a prezentului, a clipei care nu se mai întoarce, a stărilor pe care nu le voi mai trăi la fel. Mi-e greu s-o recomand, dar orice amintire a mării este o fărâmă de realitate de care ar trebui să fim cu toții conștienți, fiindcă marea, simbolul unei persistențe succesive, are un fel aparte de a se manifesta ca sursă infinită de inspirație deoarece oferă mereu noi forme, culori și mișcări care pot fi reinterpretate și transpuse în artă.

Şi, poate cel mai important lucru despre mare, aşa cum este ea, plină de viaţă, plină de spectacol, plină de visele celor ce-o privesc, este faptul că ea transmite sentimente și stări, un soi de *Ahelarios Esdras Ontagasantri*, revelarea sinelui prin grandoarea divină. Căci există în cuprinderea ei nesfârşita acea armonie între suflet și univers, între cele două lumi, cea materială și cea spirituală. La o adică, trebuie să fii cu adevărat un artist ca să înţelegi asta: *"Tot ceea ce cuprinzi cu ochii se transformă într-o parte a experienței tale, adâncind conexiunea ta cu lumea din jur."*

Leadership: Poţi să experimentezi un orizont nesfârşit din prisma unui "Sine" multiplicat în oglinzile timpului, în măsura în care realitatea ta permanentă se reflectă în sfera creațiilor artistice?

Fiecare detaliu perceput prin încercarea de a cuprinde un orizont nesfârşit devine o parte importantă din povestea mea, o invitație la explorare, o pânză nelimitată pe care îmi pot exprima nestingherit creativitatea, înfățișându-se ca fragmente bine determinate ale unei picturi în continuă desfășurare. Această observație atentă și contemplativă, desprinsă din adaosul meu de perspective, îmi oferă o mai mare înțelegere a lumii și a sinelui în relație cu marea, deoarece momentele mele pe malul mării par să maximizeze arta contemplării.

Mai mult decât atât. Prin intermediul acestei conștientizări crescute, extinsă spre nemăsurat, din care eu însumi trebuie să mă alimentez ca să mă pot transforma într-un vizionar, îmi pot îmbogăți percepția asupra vieții și pot trăi cu mai multă prezență și profunzime în exprimarea artei. Cu alte cuvinte, felul cum îmi exprim ideile şi sentimentele în faţa a ceea ce creez, dincolo de forme şi culori, depinde de ceea ce transpun în limbaj artistic.

Este precum în viziunea aia a lui Borges: *"O durată infinită a precedat naşterea mea; ce am fost eu în tot acest timp? În sens metafizic, s-ar putea răspunde astfel: "Eu am fost întotdeauna eu; cu alte cuvinte, toţi cei care au spus eu în tot acest timp nu erau alţii decât eu".*

Deci, ce este artistul care experimentează un orizont nesfârşit? Artistul este un "Eu" multiplicat în oglinzile timpului, în măsura în care realitatea lui permanentă se reflectă în creațiile sale. Iar dacă visez la un tablou unic pe care să-l creez singur, doar privind marea în

vastitatea ei, nu-mi rămâne decât să răstorn raportul dintre uman şi divin, într-o vie confruntare cu estetica, încât să obţin identitatea unui EU care se confundă cu infinitul.

Leadership: Cum te vezi reflectat într-o lucrare de artă, experimentând în același timp o viziune vastă a creației și o simțire profundă a conexiunii cu universul?

Te-ai gândit vreodată la puterea imaginilor de a te transpune într-o lume a creației, în timp ce reflectezi asupra modului în care te raportezi la realitate și la univers? De exemplu, în romanul lui Aben-Abubeker Abentofail, Isteţul, Fiul celui Deştept, este mulțumit să mănânce fructele și peştii abundenți de pe insula lui. Dar este mereu preocupat să nu se piardă nicio specie, aşa încât universul să nu rămână împuţinat din cauza lui.

Fiecare observă cu atenție lumea din jur și o interpretează în felul lui. În timp ce Isteţul este responsabil pentru conservarea naturii, pictorul este emoționat de frumusețea ei, cu precizarea că nimic nu trebuie să-i scape din vedere în timpul scurt alocat contemplării mării. Iar dacă marea ar fi în locul meu, şi m-ar privi ca pe un creator desăvârşit a cărui existență nu poate fi negată în fața măreției întregii creații, probabil ar fi mai încântată să reflecte la aceste cuvinte: *"Ceea ce pictorul vede cu ochii, creatorul simte cu sufletul, iar tabloul devine oglinda transcendentă a existenței."*

Pictura este o artă a culorilor, a formelor și a luminii evidenţiate cu suflet într-un tablou care pare să captureze marea în toată splendoarea și misterul ei. Şi ea poate exprima o varietate de emoții, idei și concepte, dar poate fi într-adevăr profundă doar dacă universul se îmbogățește cu un Sine care contemplă și transpune esența sa în fiecare pensulă și fiecare nuanță. Aşadar, când privesc marea, când mă gândesc la toate misterele care se ascund în adâncurile ei, nu sunt sunt doar captivat de frumusețea ei și de modul în care mă poate face să mă simt, ci realmente simt că sunt parte dintr-o vastă pictură a universului. Tocmai prin această conștientizare, eu însumi devin o experiență profundă care evidențiază conexiunea cu natura.

Percepția unui Creator despre modul în care se regăsește într-o lucrare de artă este aceea că devine el însuși o parte a operei, exprimându-și esența și viziunea în fiecare aspect al creației.

Chiar dacă vezi, priveşte bine ce vezi, căci singura modalitate de a da viață unei opere de artă este să-ți conturezi un Sine care a existat în trecut și va exista în viitor, interconectat într-o relație directă cu vastitatea universului.

Source: https://neculaifantanaru.com/chiar-daca-vezi-priveste-bine-ce-vezi.html

Chintesenţa gândurilor bântuitoare

On August 04, 2013

Asigură-ţi o individualitate distinctă, redefinindu-ţi forţa de a evolua prin raportarea exclusivă la tipul de gândire care face legătura dintre cauză şi efect.

Nu voiam ca cineva să-mi cunoască gândurile şi întrebările care mi se amestecau în cap atunci când vorbeam cu mine însumi. Unele dintre ele nu erau tocmai bine curăţate de reziduurile solide ale punctelor de vedere adoptate în trecutul plin de compromisuri şi capitulări. Pe care credeam că l-am părăsit definitiv. Era un monolog tăcut, dincolo de rigorile epistemologice ale unor adevăruri pe care ştiinţa cea mai înaltă nu le putea descoperi.

Această deschidere spre găsirea răspunsurilor la toate întrebările pe care mi le puneam, amploarea intensă şi stranie de adevăruri care se producea în sfera gândurilor pe care le ascultam repetitiv, şi faţă de care aveam deseori anumite reţineri, devenise o obsesie. O obsesie magnifică, care însă presupunea mari conflicte interioare. O fixaţie de care nu mai puteam scăpa, dar de care puteam profita din plin. O preocupare intensă faţă de elementele permanente ale existenţei mele, disimulată în spatele scepticismului privind fortificarea unor noi tendinţe de "design interior".

Să găsesc răspunsuri neînchipuite şi să înţeleg anumite reacţii. Să calculez efectele acestor reacţii prin relaţii de bilanţ optim, în funcţie de profit şi pierdere, nu era o îndatorire deloc uşoară. Căci indiferent dacă reacţiile decurgeau direct sau prin etape intermediare, efectele erau întotdeauna aceleaşi. Iar valoarea efectelor se putea determina experimental doar prin metode de observare indirectă, şi se putea stabili prin calcul aplicând legile subconştientului.

Puterea de a stăpâni lumea gândurilor este definită ca rezultat al comparaţiei pe care o faci între o realitate care se zbate între "o veghere asupra a ceea ce te face special" şi o realitate care te obligă la "confruntarea cu tine însuţi".

Era o muncă foarte solicitantă, de autocunoaştere şi dezvoltare personală. Iar dacă nu m-aş fi lăsat intimidat de opreliştile gândurilor neorganizate care îmi tot umblau orbeşte prin cap, ca nişte străini cu ochii legaţi din a căror activitate nu înţelegeam o boabă, poate că aş fi putut obţine cheia către o serie de descoperiri de mare importanţă.

Din gânduri extrăgeam chintesenţa care mă definea, sublimă, exactă şi focalizată, de ştiinţă şi neştiinţă, ce nu putea fi recunoscută şi acceptată decât treptat. Acea chintesenţă de mesaje trimise din partea unui creator către un critic. Îmi asiguram astfel o anumită individualitate, care îşi redefinea perpetuu forţa de a evolua prin raportarea exclusivă la timpul prezent. Dar şi prin raportarea la tipul de gândire care făcea legătura dintre cauze şi efecte. Să o reneg decât să o recunosc?

Cred că Umberto Eco avea în vedere o personalitate ca a mea atunci când scria: *"Omul acesta deosebit trebuie pus deasupra unui vast labirint, într-un punct foarte înălțat, de unde să-i fie cu putință a cuprinde în același timp știința și artele principale; să vadă dintr-o privire obiectele, speculațiile lui și operațiile pe care le poate face asupra acestor obiecte; să distingă ramurile generale ale cunoștințelor omenești, punctele ce se separă sau le apropie, și să întrevadă uneori chiar și căile secrete ce le reapropie. Gândurile sale sunt trecerea spre un nou model de gestionare a ştiinţei."*

Leadership: Poţi să realizezi o apropiere de zona de expansiune a propriei personalităţi dincolo de barierele convenţionalului, încât să amplifici o emoţie asupra a ceea ce te

stăpâneşte prin forţa gândurilor?

Încerci să regăseşti răspunsuri neînchipuite şi să înţelegi reacţiile care conduc la transformarea ta? Manifeşti o preocupare intensă faţă de elementele permanente ale existenţei tale? Te laşi intimidat de opreliştile gândurilor neorganizate?

Cucerirea şi mărirea treptată a avantajului cu caracter decisiv asupra propriei tale dezvoltări, care poate avea o mare înrâurire asupra leadershipului, este rezultatul precis al unei "dezbateri" interioare. Ceea ce mă stăpânea prin forţa gândurilor, transformându-se într-o emoţie de tipul "sunt mai mult decât am devenit", putea fi pus pe seama unei informații care îmi apărea în minte și care îmi solicita atenția pentru a se dezvolta, ca un fel de forţă subtilă de a mă raporta la imensitatea unei culturi a libertăţii interioare, la ştiinţa de a mă supraestima prin ceea ce simt şi înţeleg despre mine însumi.

Dacă îţi propui să condamni prezentul şi gândirea căreia îi accepţi invitaţia de a prelua asupra sa efectele negative sau pozitive ale producerii unui anumit complex de inferioritate sau superioritate, şi dacă nu ai în vedere legătura dintre cauză şi efect, atunci vei trăi profund o existenţă mediocră.

Puterea de a stăpâni lumea gândurilor este răspunsul conştiinţei tale la situațiile de viaţă cu care te confrunţi zi de zi, printr-o reflectare asupra frământărilor curiozităţii intelectuale care te caracterizează.

Oratorul profesionist John Fuhrman, care a abordat foarte des tema "Ghinda şi stejarul", spunea la un moment dat: " *Dacă rezultatul pe care îl obţii este suficient de însemnat, atunci vei trăi o viaţă mai bună decât te-ai fi aşteptat vreodată.* " Aceasta este o variantă a unui soi de lege nescrisă care prevede ceea ce este permis şi ceea ce nu este permis de propria răspundere să faci atunci când încerci să te raportezi exclusiv la tipul de gândire care face legătura dintre cauze şi efecte.

Iar ceea ce te poate salva de la o rătăcire la alta, izbutind desăvârşit să trasezi echivalenţe între gânduri şi întrebări, fireşti pentru orice om cu mintea deschisă, este găsirea chintesenţei care te defineşte, sublimă, exactă şi focalizată, de ştiinţă şi neştiinţă, ce nu poate fi recunoscută şi acceptată decât treptat.

Dacă uiţi ce vrei, dacă uiţi cine eşti şi ce vrei să fii, atunci leadershipul tău se va disipa până la dispariţie. Aceasta este consecinţa acceptării unei gândiri moleşitoare însuşite fără o prealabilă evaluare a "hotarului" ce-ţi aparţine, deci prin ignorarea volitivă a efectelor secundare.

Curiozitatea intelectuală vizează deschiderea ta faţă de tot ceea ce eşti într-un context de tipul "Nu-mi dau pace gândurile mele care vin de-a valma uneori". Prin urmare, ai grijă în ce direcţie îţi îndrepţi gândurile şi cum formează ele realitatea din fundalul destinului tău.

Leadershipul tău îşi respectă acordul prin care s-a angajat să contribuie la conturarea sau păstrarea unei individualităţi supusă înţelegerii unei existenţe care ar părea banală dacă nu ar fi bântuită de mereu alte noi faţete?

Cert este ca prezentul, dar şi viitorul care se anunţă "incomod" pentru minţile cărora nu le prieşte cunoaşterea de sine şi care cad frecvent în plasa conflictelor interioare, este şi va fi lipsit de elementele unei personalităţi marcante. Această categorie de indivizi nu va mai găsi o reflectare efectivă a sublimului emanat de propria lor existenţă.

Iar leadershipul, în contrast cu gândirea de prost gust care distrage atenţia de la acea preocupare intensă faţă de elementele permanente ale existenţei tale, nu-şi va putea respecta acordul prin care s-a angajat să contribuie la conturarea sau păstrarea individualităţii.

Performanţa vine din aprofundarea înţelesului pe care îl dai naturii şi existenţei tale, din dorinţa de a trece dincolo de barierele convenţionalului. Dacă vrei să realizezi o apropiere de acea zonă de expansiune a propriei personalităţi, dincolo de barierele convenţionalului, atunci asigură-ţi o individualitate distinctă, redefinindu-ţi forţa de a evolua prin raportarea exclusivă la tipul de gândire care face legătura dintre cauze şi efecte.

Înţelegerea unei existenţe care ar părea banală dacă nu ar fi bântuită de mereu alte noi faţete se ancorează într-un agent cauzal de tendinţă lăuntrică în ceea ce priveşte îndrăzneala de a râvni la o împlinire de ordin emoţional şi intelectual, dar care se lasă greu descifrat. Acest agent cauzal poate fi o realitate exterioară oarecare, un conţinut informaţional specific (noţiuni, date, expoerienţe, imagini), sau poate sugera o anumită finalizare a ideilor printr-o schimbare bruscă a construcției logice.

În leadership trebuie luate în considerare două faţete ale existenţei: menirea de a te substitui unei mentalităţi care nu-şi epuizează formele de exprimare şi obligaţia de a trata realitatea ca pe o formă de luare aminte faţă de tot ceea ce eşti într-un exerciţiu de autenticitate.

Chintesenţa gândurilor bântuitoare izvorăşte din acea dorinţă arzătoare de autoperfecţionare continuă, de evaluare permanentă a evoluţiei proprii şi a leadershipului tău marcat de elementele unei perfecţionări tot mai puternice. Din acea dorinţă capabilă şi adaptabilă la schimbările inerente şi permanente ale prezentului şi viitorului.

Source: https://neculaifantanaru.com/chintesenta-gandurilor-bantuitoare.html

Ciclul de viaţă al leadershipului

On Ianuarie 24, 2013

Încearcă să surprinzi esenţa mai adâncă a ceea ce reprezinţi într-o structură de caracter particulară, încât să poţi scoate la iveală piesele care formează puzzle-ul excepţionalităţii tale.

Vă rog să citiţi cu atenţie povestea următoare, ca şi când ar fi povestea voastră de viaţă din care îşi trage seva istoria devenirii voastră ca om de mare caracter. Pentru a scăpa de orice grea interpretare (sau decodificare) pe care o poate furniza înţelesul acestei povestiri, a cărui protagonist este cuprins între artă şi utlitate, trebuie să ţinem seama de izolarea factorilor "viciu" sau "moft" pe care adesea suntem tentaţi să le asociem cu eşecul.

Povestea spune că ar fi existat odată un muzeu cu o podea din plăci de marmură, ce avea o statuie imensă în mijlocul culoarului, tot din marmură. Oameni din toată lumea veneau la acel muzeu doar ca să admire acea minunată statuie. Dar într-o noapte, una din plăcile de marmură a început să vorbească cu statuia de marmură.

Placa de marmură: "Nu este corect, pur şi simplu nu este corect ! De ce toată lumea de pe glob vine aici şi mă calcă în picioare doar ca să te admire pe tine? Nu e corect ! "

Statuia de marmură răspunse: "Draga mea, îţi aduci aminte că provenim din exact aceeaşi carieră?"

Placa de marmură: "Desigur, de aia simt că este incorect. Provenim din aceeaşi carieră şi totuşi beneficiem de un tratament total diferit acum. Nu e corect ! " şi a început să plângă.

Statuia de marmură: "Îţi mai aminteşti ziua în care Creatorul a încercat să lucreze la tine, dar tu ai opus rezistenţă?"

Placa de marmură: "Da, desigur. Îl urăsc pe tipul ală. Cum a putut să pună uneltele alea pe mine? M-a durut foarte tare."

Statuia de marmură: "Aşa e. Nu a putut să lucreze deloc la tine, deoarece ai opus rezistenţă".

Placa de marmură: "Şi ce-i cu asta?"

Statuia de marmură: "Atunci când Creatorul a decis să renunţe a lucra la tine, şi să lucreze la mine, am ştiut imediat că voi fi diferită în final. Nu am opus rezistenţă, ci am îndurat uneltele multă vreme, numai ca să mă modeleze".

Placa de marmură: "mmmm".

Statuia de marmură: "Draga mea, există un preţ pentru orice în viaţă. Dacă tu ai decis să renunţi la jumătatea drumului, nu îi poţi acuza pe cei care te calcă în picioare."

Leadership: Poţi să-ţi dezvolţi tendinţa de a fi diferit de ceilalţi oameni astfel încât

experienţa care te consacră drept "celebritate" să poată face faţă dăltuirii şi modelarii unei opere de artă valoroase?

Sarcina de a determina mărimea potrivită unei anumite virtuţi şi plasarea unei noi lucrări de artă în centrul unei filosofii de viaţă bine ticluite, poate uneori să pară descurajantă în cazul unui om care nu se ştie creator sau artist. Prin virtuţi înţelegându-se acele fundamente ale caracterului care determină, în mare măsură, formarea unei personalități echilibrate, vom putea să punem mai uşor în lumină înclinaţia omului spre succes şi celebritate.

Nu ne putem referi la un om oarecare aşa cum ne-am referi la un artist, căutând în fond anumite trăsături excepţionale, decât dacă facem din acel om un slujitor al lui Dumnezeu (sau o unealtă a providenţei) menit să-şi extindă libertatea de manifestare într-un cadru restrâns de receptare a harului divin, mai exact în urma unei experienţe de viaţă dure, dar educative.

Când ne gândim la om ca la un artist, trebuie să avem în vedere modul în care el este dispus să se raporteze la Dumnezeu, fiindcă ceea ce face dintr-un om un microcosmos, măsura tuturor lucrurilor și imaginea lui Dumnezeu, depinde de felul cum îşi cristalizează în minte şi în suflet înţelepciunea faptelor, fără a-şi aşeza convingerile în teorii.

A-l cunoaşte pe Dumnezeu, înseamnă să te cunoşti pe tine atunci când eşti supus probei de caracter, fără să aperi o stare de fapt care exprimă un grad mare de abatere de la obişnuit.

Iată deci, că nevoia de a înţelege pe deplin mesajul "Statuii din marmură", are ca prin considerent nevoia de a crede în Dumnezeu şi de a răspândi înţelepciunea lui grandioasă, care are la baza proba de caracter. Nu-i vorba de durerea pe care omul trebuie să o îndure până la un anumit punct, luând contact cu voinţa unei intervenţii divine, nu-i vorba de rezistenţă sau de perseverenţă, ci este vorba despre modalitatea în care percepi acel: *"până unde trebuie să evoluez ca să pot să-mi clădesc un caracter puternic şi nobil?"*

Bine scria cineva pe o pagină web: *"Conţinutul caracterului se exprimă într-o multitudine de trăsături de caracter: disciplină, stăpânirea de sine sau orientarea caracterului (capacitatea persoanei de a selecta influenţele externe, naturale sau socio-culturale, şi de a răspunde la ele prin reacţii atitudinal comportamentale."*

Tendinţa de a fi diferit de ceilalţi oameni depinde de modalitatea în care îţi construieşti caracterul cu privire la intenţia lui Dumnezeu de a face din tine o operă de artă, sau măcar să te facă să-ţi dai seama cum te poţi înălţa deasupra întregii lumi cu onoare, demnitate şi mândrie.

Practic, nobleţea face front comun cu "apa vie" a lui Dumnezeu, cu acea curăţire a caracterului prin stăruinţă şi consecvenţă, dus la un nivel de desăvârșire care va primi lauda: “Bine, rob bun”. Nevoia de a înţelege pe deplin pe Dumnezeu reiese din seria demersurilor tale de a trăi mai presus de înfrângere.

Leadershipul vizează îndeplinirea idealului de "A Servi Mai Presus de Sine" prin adoptarea unei formule de luciditate profundă de care se foloseşte omul de mare caracter pentru a-şi egala însuşirile sale cu cele ale Creatorului: "Priveşte tot timpul la puterea lui Dumnezeu şi vei uita de slăbiciunile tale."

Ciclului de viaţă al leadershipului se desfăşoară din momentul în care îţi dai seama că de unul singur nu-ţi poţi să te ridici mai presus de tine, la nivel de "Operă de artă", iar unica ta şansă este să-ţi pui la încercare credinţa care crede că Dumnezeu există şi că El este Unul

Care răsplăteşte.

*** Notă:** The Marble Statue

Source: https://neculaifantanaru.com/ciclul-de-viata-al-leadershipului.html

Cine a răpit omului darul perfecţiunii?

On Martie 10, 2009

Fii mai presus decât ceilalţi, aducând mărturii solide în sprijinul superioarelor calităţi ce-ţi definesc personalitatea.

– Ce ar putea spune marele William Harvey despre acest sânge negricios? se întreba anatomistul Johann Schreck, în timp ce diseca cadavrul unei fete care murise din cauza unei boli de ficat. El învăţase să disece cadavre pe vremea când era student la Padova, activitate absolut necesară pentru perfecţionarea sa.

Timpul trecea încet în mica încăpere subterană, căldura devenea insuportabilă. În timp ce mânuia cu grijă penseta la extremităţile subţiri, încerca să-şi alunge gândurile care îi năpădeau mintea. Ultimele zile fuseseră grele pentru el, se mira cum de încă îşi mai putea exercita meseria. Cu numai câteva zile în urmă trecuse prin testul la care, inchizitorii, îi supuseră pe toţi marii savanţi. Doar câţiva scăpaseră cu viaţă.

Leadership: Eşti îndeajuns de hotărât să susţii explorările viitoare în sfera propriilor competenţe profesionale, asigurând propriei intenţionalităţi posibilitatea de a dobândi o conotaţie pozitivă?

– Este adevărat că practicaţi activităţi care coincid fără drept de apel cu acelea declarate eretice? îl întrebase un dominican, având un zâmbet ambiguu.

Schreck, ştia că dacă nu reuşeşte să combată cu argumente probate, bine documentate, toate acuzaţiile ce i se aduc pe nedrept, va avea aceeaşi soartă ca cea a lui Fulgenzio Loffredo, sau ca a celorlalţi oameni de elită ale căror idei, convingeri şi practici se opuneau gândirii acceptate, recunoscute şi impuse de părinţii inchiziţiei. Practic, ei îl acuzau că aparţinea sectei hematicilor, adică a celor care se hrănesc cu carne de animale golite de sânge. Numai cei care aparţineau religiei ebraice scăpau rigorilor Inchiziţiei.

Încercând să înţeleagă unde vrea să ajungă dominicanul, Schreck şi-a făcut un foarte rapid raţionament care a durat timp de o secundă şi care i-a pus pe buze răspunsul adecvat. Trebuia să nege acuzaţiile, dar să rămână pe terenul ales de dominican şi să-l combată eficient.

– Monseniore, nu am prejudecăţi despre sânge. Pentru mine are valoare ceea ce a arătat Hristos şi ne-a fost transmis cu iubire de Sfântul Ioan, în capitolul al VI al Evangheliei sale: „Cine îmi mănâncă trupul şi îmi bea sângele are viaţă veşnică, iar eu îl voi învia în ultima zi; fiindcă trupul meu este adevărata hrană, iar sângele meu este băutura adevărată… Eu primesc trupul şi sângele lui Hristos prin euharistie. Particip regulat, ca şi dumneavoastră, la acest act sublim de canibalism."

Inchizitorul a rămas surprins de răspunsul lui Schreck, fiindcă toţi cei cărora le adresase această acuzaţie o negaseră fără să o argumenteze. *

Leadership: Poţi demonstra că gradul de justificare a unei convingeri convingătoare, în baza unor factori de risc, este o indicație a adevărului ce poate fi obținut prin ancorarea experienţială a unei practici unitare?

Nimeni în afară de tine însuţi nu-ţi cunoaşte mai bine potenţialul. Pentru ca greutatea leadershipului tău să crească trebuie, mai întâi de toate, să izbuteşti să înăbuşi orice influenţă negativă şi descurajantă, şi să te protejezi împotriva efectelor nocive ale unei gândiri care fac posibilă incriminarea ta.

Fii stăpân pe gândurile tale, pe judecata ta, pe faptele tale, căci oamenii a căror înţelegere este condiţionată în mare măsură de nişte valori, credinţe şi practici nesănătoase, incorecte sau condamnabile, ar face orice ca să destabilizeze trăsăturile caracterului tău şi să-ţi diminueze performanţele, incriminându-te pentru orice neglijenţă pe care o manifeşti. Poţi deveni o victimă uşoară pentru orice scăpare a sistemului personal de valori pe care se situează întreaga ta existenţă. Astfel de indivizi te compară în raport cu propriile lor convingeri, concepţii şi interese, iar dacă eşti pe aceeaşi lungime cu ei, atunci vei fi întotdeauna dirijat după voinţa lor, te vei pierde în labirintul lor de intrigi şi speculaţii ingenioase.

Aşa cum sănătatea fizică şi psihică se diminuează accelerat sub presiunea stresului, tot aşa starea ta existenţială se va agrava datorită împânzirii minţii tale cu frânturi de realitate corespunzătoare regulilor, principiilor şi practicilor celor care vor să-şi creeze propriul lor statut dictatorial.

Ca să te debarasezi de indivizii care îşi alimentează leadershipul cu o motivaţie intrinsecă crescută de a-şi impune propriile idei şi valori, trebuie să combaţi cu isteţime toate opiniile şi punctele lor de vedere, aducând argumente solide în sprijinul superioarelor calităţi care îţi definesc personalitatea şi care scot în evidenţă modul tău de gândire bine pus la punct.

Influenţele negative pe care le exercită ceilalţi asupra ta pot dispărea la fel de uşor precum urmele de tălpi întipărite pe nisip pe care le şterge vântul, dacă prin gândirea ta, prin atitudinea ta, prin ideile tale şi prin faptele tale dovedeşti o măreţie extraordinară. Dacă personalitatea ta este dominată de nişte valori sau convingeri profunde, daca îţi zugrăveşti ideile şi convingerile iscusit, tot aşa cum păianjenul îşi brodează cu multa iscusinţă miraculoasa-i pânză, atunci leadershipul tău va câştiga o mare însemnătate, iar tu vei câştiga teren în faţa celorlalţi.

Adevărului ce poate fi obținut prin ancorarea experienţială a unei practici unitare - corespunde formulării unei concluzii proprii cu referire la relaţia dintre ceea ce poţi realiza de unul singur şi ceea ce nu este permis să faci cunoscut în rândul neofiţilor.

Cine a răpit omului darul perfecţiunii oglindeşte o realitate care ne priveşte pe noi toţi. Anume, că dacă vom fi responsabili de personalitatea noastră şi dacă vom avea puterea să ne împotrivim influenţelor negative din afara noastră, cu siguranţă vom dobândi o măreţie şi o însemnătate care ne va apropia de perfecţiune.

Pe de altă parte, dacă ne vom lăsa angrenaţi în jocul individual al celorlalţi, şi dacă ne vom lăsa călăuziţi de ei, vom ajunge să funcţionăm (să gândim şi să acţionăm) în dezacord cu propriile noastre convingeri şi valori morale – ceea ce ne va îngrădi tendinţa spre perfecţiunea caracterului nostru.

Concluzie: O personalitate puternică, clădită pe principii şi valori deosebite, va putea să reziste prin puterea gândirii la influenţele externe parazitare create de grupuri mai mici sau mai mari de oameni uniţi de false idei ce servesc unor interese ascunse. O astfel de personalitate târâtă pe nisipurile mişcătoare ale acestora, va reuşi întotdeauna să-i bată cu propriile lor arme şi să supravieţuiască sporindu-şi renumele, valoarea şi puterea.

Demolarea unor „construcţii" şubrede aidoma celora realizate din cărţile de joc, sau a unui

castel de nisip, o poate face numai o astfel de personalitate căreia nimic nu-i poate răpi darul perfecţiunii bazate pe soliditatea principiilor şi valorilor sădite în timp.

*** Notă:** Isaia Iannaccone – *Eppur Si Muove* , Editura ProEditura şi Tipografie, 2007.

Cine citeşte dincolo de cuvinte descoperă trăiri din propria sa existenţă

On Septembrie 18, 2022

Încearcă să înţelegi latura psihologică a acestor manifestări care se opun realităţii în care te împing gândurile, fără să fii nevoit să-ţi divulgi convingerile şi trăirile.

Aş zice că cine citește dincolo de cuvinte descoperă trăiri din propria ta existență. Alții nici măcar cu cuvintele luate în serios nu sunt capabili să exprime o idee personală. Iar tu, drag cititor, faptul că citeşti ce postez pe blog nu înseamnă că şi înţelegi totul, nici măcar simbolismul intim, relaţional, dintre eul liric şi universul poetic de care se înconjoară un scriitor ca mine. În loc să mă citeşti pe mine, puteai în timpul acesta să citeşti alte cărţi, căci la oamenii ca mine e mai greu de înţeles ceva.

Da, Nicu. Nu e vorba doar de scris, ci şi de realitate. Îţi propun ca atunci când ne vom vedea să discutăm următorul subiect: când oamenii dragi te dezamăgesc. Până la urmă, este şi acesta un simbolism misterios, fără a cădea în incoerenţe suprarealiste, un fel de cristal în care se reflectă întregul univers al unei fiinţe străine ţie, parcă coborâtă din imaginarul unui trecut puțin cunoscut care s-a îmbinat cu imaginarul unui viitor aproape ilizibil. Da, mi-ar plăcea să-ţi aud părerea vizavi de cum vezi tu o stare nocivă provocată de dezamăgire. Am trecut prin aşa ceva recent. O să-ţi povestesc în mare despre ce este vorba.

Sper că nu de mine este vorba în această strădanie a ta de a intui măcar o parte din latura mea ascunsă. Dar, dacă tot vrei să-ţi spun ce cred, atunci sunt de părere că orice stare trece de la sine dacă ieși din ciclul "cred doar ceea ce citesc". Fiindcă atunci când citeşti începi să-ţi construieşti un mic univers din lucrurile în care nu credeai cu adevărat, un univers din care e posibil să nu-ți mai dorești să evadezi. Nu mai spun că dacă te închizi în tine, e mai rău ca orice, este un fel de bogăţie ce nu este indispensabilă pentru a avea o viaţă ce merită de fie trăită. Ca şi când ai fi stăpânul castelului aflat pe pământul căpcăunului, deci sub influenţa unui spirit înşelător. Cu timpul vei începe să iei "chipul" unei somnolenţe malefice care sufocă orice şi pe oricine cuprinde în raza ei.

Leadership: Mărturisirile tale pot să vorbească despre o „viziune" a realităţii în care totul se regăseşte simultan în toate părţile sale, în încercarea de a exterioriza nişte gânduri sau emoţii care nu depind de controlul tău?

Drag cititor. Se vede că ești o fire sensibilă. Orice neînsemnată chestie o pui la suflet, ca un spirit independent care-şi diminuează resursele de lumină până când rodirea sa poetică ajunge să fie limitată de capacitatea restrânsă a imaginarului substanţial. Misterul în care te învălui, atunci când îmi citeşti scrierile, mă îndeamnă să presupun că în spatele laturii tale sensibile, stă cel puţin un gând ascuns, un gând ascuns într-o lună opacă ce orbitează în jurul unui baricentru gravitaţional destabilizator: aşa numitul: "imperativ ipotetic".

Iar gândurile tale sunt controlate de măsura în care îmi citeşti scrierile, fiindcă tot ce ştii despre mine, absolut fiecare amănunt, fiecare detaliu privind extinderea realităţii, ştii din ceea ce scriu eu despre mine. Altfel, n-ai fi ştiut absolut nimic, iar eu aş fi rămas doar un scriitor care nu îşi mărturiseşte rolul de arbitru al adevărului şi al realităţii în atenţia cititorilor săi.

Uneori, tinzi să te joci cu psihologia, dar nu-i bun nici lucrul ăsta. Devii o fire tot mai încurcată. Prea multe ecuații, prea multe necunoscute, prea multe teste, prea multă intrigă. Toate astea sugrumă spiritul, ca un vuiet produs de o cădere îndepărtată de apă. Începi să vezi în orice lucru minor un adevărat coşmar. Iar în această fază, dacă te laşi prea mult în voia laturii tale creative, îţi vei pierde puterea de a vedea ceea ce nu se vede, *Inervitesys*

Syratriques , experienţa sufletului în afara bucuriei. Nu ştiu ce să zic. Poate că experienţa sufletului tău în lumea materială nu a acumulat suficientă energie pentru a face un salt peste propria-ţi umbră formată din prejudecăţi şi temeri. De aceea, este vital să petreci un timp singur, pentru a înţelege emoţiile care apar, fără a răni inutil pe ceilalţi.

Dacă continui astfel, citindu-mi scrierile cu nesaţ, dar fără să te înţelegi pe tine însuţi, cred că îţi vei încheia această călătorie *en el mundo de los libros* , în micul univers al unui om pe cât de puternic, pe atât de fragil. Şi, te asigur că nu există niciun Aleph în adâncul acestui univers, ci doar un imens haos întunecat şi rece, un disconfort exogen dezvoltat în absenţa unei iluminări naturale suficiente, o iluzie, sau mai bine zis o trăire foarte scurtă venită din altă lume, din altă dimensiune. Asta îţi doreşti? Să fii doar un strop de întuneric în lungul meridian al delirului, să te bucuri doar de nefiinţă şi tăcere?

Leadership: Eşti pregătit să imortalizezi momentul transpunerii tale într-o poveste pe care nu ţi-o poţi închipui cu adevărat decât atunci când o trăieşti ca pe o putere ce scoate la iveală partea suspicioasă a naturii tale?

Vrei să ştii un lucru interesant? Citeam despre asta într-o carte de Borges. Cică credincioşii care vin la moscheea Amr din Cairo ştiu foarte bine că universul se află în interiorul uneia dintre coloanele de piatră ce înconjoară curtea centrală. Bineînţeles, nimeni nu poate să vadă acest univers, dar dacă îţi lipeşti urechea de coloanele de piatră începi să auzi după un timp un zumzet stăruitor.

Şi tu te afli în acelaşi gen de situaţie. Eul tău se află în interiorul unui univers plin cu pietre preţioase, dar tot mai grele, care înconjurându-te cu o lumină orbitoare îţi dau o aură falsă de om citit, o aură boemă şi excentrică în acelaşi timp. Iar spiritul tău de cercetător nu reuşeşte să găsească peste tot în acest Univers, în natură, în pietre, în frunze și în praf, mesajele sublime - pregătite cu grijă de un scriitor atât de fin ca mine.

Şi cine este de vină aici: cititorul care îşi caută imensitatea de experienţe (altele decât ale lui), sau scriitorul care îşi lasă în felul acesta personajul să înfrunte imediatul şi contingentul? Rareori se întâmplă ca un scriitor atât de înzestrat ca mine să-și contureze un univers aparte, să-și șlefuiască obsesiile în afara realităţii cu o asemenea credință, atât de multă vreme, într-un gen atât de mult admirat de cititorii săi.

Întrebare: de ce este important să imortalizezi momentul transpunerii tale într-o poveste care parcă te atrage să o cuprinzi, dar ale cărei detalii nu pot fi atinse? Iată de ce. Pentru că este singura cale de a te conecta cu intuiţia ta. Iar drumul către conexiunea cu intuiţia ta se deschide conectându-te la mine, cu emoţiile şi gândurile mele.

Leadershipul vizează modul în care se pune opoziţia dintre instinctul de dominaţie şi instinctul de apărare, aşa încât să rezulte o tendinţă de convergenţă dintre atitudine, convingere şi empatie.

Iar această convergenţă trebuie să fie echivalentul receptării unei perspective de înnobilare sufletească.

Cine citeşte dincolo de cuvinte descoperă trăiri din propria-i existenţă, cu precizarea că felul în care gândeşti şi simţi despre tine însuţi, incluzând credinţele şi aşteptările tale despre felul cum este altcineva, determină ceea ce se numeşte "ataşament", principalul obiect al aprecierii obiective.

Cine deţine puterea

On Ianuarie 02, 2009

De ce unii oameni nu văd marile oportunităţi care se află chiar în faţa ochilor lor şi nu se ocupă de ele?

Un motiv pentru care unii oameni ezită să facă un pas înainte spre viitor, spre progres, spre perfecţiune, este că, în primul rând le este teamă de schimbare, apoi că nu ştiu să observe sau refuză să recunoască şansele de reuşită care se ivesc în fiecare zi. Şi omit sau evită să se gândească la consecinţele pe termen lung care decurg din deciziile lor.

Ieri, în drum spre casă, m-am oprit la un anticariat. De obicei la anticariat cărţile sunt mai ieftine, şi dacă mai ştii şi să negociezi, ai şansa să obţii orice la jumătate de preţ. De data aceasta, însă, am achiziţionat trei cărţi aproape pe gratis. Aceste trei cărţi, care erau într-o stare perfectă, sunt de la editura Brandbuilders Grup, şi ştiam că sunt foarte scumpe. Imediat când am ajuns acasă, am verificat pe site-ul editurii preţul real al cărţilor, şi am descoperit că fiecare din ele depăşea 70 de lei. Mai exact, toate cele trei cărţi fac în total 260 de lei. Dar ştii cu cât le-am achiziţionat? Eşti pregătit?

30 de lei. Ai auzit bine. Doar 30 de lei.

Unde este greşeala în toată treaba asta, şi a cui e vina? Evident, a vânzătorului. În primul rând el nu a ştiut absolut deloc să negocieze, apoi nu a ştiut care sunt pe piaţa preţurile reale ale acelor trei cărţi. Şi uite aşa, încet, încet, falimentul bate la uşă. Da, cred că este foarte adevărat. Unii oamenii sunt egoişti, leneşi, neinformaţi şi nerăbdători.

Leadership: Îţi defineşti orientarea specifică spre receptarea unei opere de artă, fără să ţii cont de valoarea propriu-zisă a conţinutului ei?

Să recunoaştem, dacă vânzătorul de la anticariat ar fi ştiut care este valoarea reală a celor trei cărţi, le-ar fi vândut la un preţ atât de mic? Fii sigur că eram dispus să scot din buzunar rapid 150 de lei, pentru că tot eram în câştig decât dacă le cumpărăm din librării sau direct de la editură.

Dar acum urmează partea cea mai dureroasă. Când am plecat, vânzătorul "negocia" cu un alt client preţul de vânzare al unei cărţi. "Îmi pare rău, nu pot să v-o dau cu 4 lei. Cel puţin cu 6 lei."

Ironic, nu-i aşa? Ar fi putut obţine foarte uşor de la mine 150 de lei, şi acuma el se tocmea pentru 2 lei.

O operă de artă pe care trebuie să o valorizezi este o forţă exterioară pe care nu toată lumea o bănuieşte, mai ales când aparţine hotărârii tale de a sluji mizei ei. Dacă e aşa cum se spune, că adevărata faţă a unei cărţi este una multiplă, rezultată din suma tălmăcirii ei în toate limbile, atunci valoarea ei literară este un indicator al calităţii conţinutului pe care tu îl utilizezi şi îl revelezi prin prisma abundenţei de idei şi proiecte cu care ieşi în evidenţă.

Leadership: Poţi să produci un efect de tip "imboldul de a obţine mai mult" prin amplificarea valorii unui activ în raport cu preţul de raft, revelându-i durata de valabilitate prin intermediul subtilităţii esenţei sale care rămâne mereu aceeaşi?

Toţi oamenii fac alegeri proaste din când în când. Dar pe unii îi deşteaptă, nu îi prostesc de-a binelea. Pentru oamenii de vârf, această scuturare este un avertisment că trebuie să-şi schimbe modul de gândire, modul de acţiune. Pe de altă parte, oamenii de rând ignoră şocurile şi nu renunţă la modul tradiţional de gândire.

Oamenii neinformaţi plătesc un preţ mai mare.

Informaţia reprezintă, mai ales în ziua de azi, un mare avantaj. Iar oamenii de vârf ştiu mai bine ca oricine care este valoarea informaţiei, de aceea sunt mereu la curent cu noutăţile din domeniul în care îşi desfăşoară activitatea. De fapt, sunt atât de preocupaţi de viitorul lor încât mai bine de cinci ore pe zi îşi alocă timp pentru a-şi actualiza cunoştinţele. Uneori nu le mai ajunge timpul pentru alte activităţi extra job, atât sunt de preocupaţi cu dezvoltarea lor personală şi profesională. Partea bună este ca oamenii de vârf se află totdeauna pe cele mai înalte trepte ale succesului. Un efort continuu şi susţinut este întotdeauna răsplătit, nu-i aşa?

Leadershipul urmează următoarea instrucțiune care conţine eticheta unei perspective de business pe termen lung: "amplifică valoarea unui activ prin valoarea totală a activului în circulație ! "

Activul care trebuie să se aprecieze mereu cu măcar 50% poate fi reprezentat de un anumit lucru, de însuşirile lui sau de conţinutul pe care îl distribuie, având mare priză la public. Depinde de tine cum îi creşti eficienţa sau importanţa prin intermediul acelui "know-how" care să-i permită o diferenţiere foarte clară faţă produsele celorlalţi furnizori din piaţa ta.

Să ne reîntoarcem puţin la vânzătorul de la anticariat care are posibilitatea să se documenteze în fiecare zi oricât de mult doreşte, despre orice lucru din orice domeniu, pentru că sigur nu duce lipsa de cărţi. Totuşi el preferă să stea pe bancă, să fumeze liniştit şi să privească trecătorii. De unde să ştie el oare cât valorează în librării cărţile pe care le vinde? Şi de unde să ştie cum să negocieze, cum să obţină un preţ cât mai avantajos, dacă cărţile de negociere stau pe jos, chiar lângă el, dar el nu le citeşte niciodată?

În fiecare zi unii oameni învaţă ceva nou, însă pentru alţii, nimic nu-i nou sub soare. Şansele de a face carieră, de a ajunge departe, sunt la îndemâna tuturor, dar unii sunt prea egoişti şi mult prea “ocupaţi” ca să profite de ele. Sper din tot sufletul ca măcar acest articol să-l citească unii comercianţi, şi să înveţe ceva preţios. Anume ca “**cine deţine informaţia, deţine puterea**”.

Conform Wikipedia, Know-How este un termen preluat din limba engleză, care desemnează cunoștințe specifice, deținute de o persoană fizică sau de o întreprindere, asupra unui produs sau procedeu de fabricație.

Leadershipul este know-how-ul care face diferenţa dintre valoarea oportunităţii de a îmbunătăţi un rezultat şi valoarea constantei de a livra calităţile lucrului pe care îl deţii.

Source: https://neculaifantanaru.com/cine-detine-puterea.html

Cine nu merită să fie şef

On Aprilie 29, 2009

Asigură o coerenţă întregului proces de schimbare dorit, fără să te orientezi pe o hartă uzată.

A crezut că dacă este absolventă a două facultăţi, că dacă şi-a luat doctoratul şi deţine un titlu didactic, nimeni nu-i va cere vreodată socoteală şi nu o va putea lua la bani mărunţi. S-a înşelat amarnic !

Nu-i uşor să conduci un laborator clinic. Ar fi absolut absurd să credem că oricine deţine competenţele necesare în acest sens. În primul rând un şef de laborator trebuie să fie prezent la datorie pe tot parcursul programului de lucru stabilit de reglementările în vigoare, pentru a putea să răspundă la toate solicitările managerului general al spitalului. Trebuie să aibă cât de cât experienţă în a conduce măcar o secţie, sau măcar un sector de activitate, deci o experienţă de conducere trebuie neapărat să aibă.

Totodată, un şef de laborator are obligaţia să evalueze performanţele profesionale ale personalului aflat în subordinea directă, conform structurii organizatorice şi fişei postului, şi să contribuie la realizarea şi menţinerea în laborator a unei atmosfere de colaborare, calm şi competiţie fair-play. Şi, nu în ultimul rând, este imperios necesar ca şeful de laborator să participe la toate şedinţele în care se discută problemele legate de activitatea curentă a laboratorului sau a unităţii (policlinică, spital) pe care o deserveşte.

Toate aceste sarcini care trebuiau îndeplinite repetitiv au fost însă prea "absurde" pentru o şefă de laborator care, mizând pe faptul că este absolventă a două facultăţi şi deţine un titlu didactic, îşi va putea permite să facă ce vrea. Prin urmare nu şi-a luat în serios atribuţiile care îi revin, nu s-a implicat în problemele laboratorului, în problemele stringente cerute de conducerea spitalului (probleme legate de organizare, de achiziţii, raportări statistice, etc), nu a participat aproape niciodată la şedinţe – să ofere lămuriri cu privire la analizele efectuate, la problemele laboratorului, asta pe lângă faptul că mergea la serviciu şi pleca când dorea ea, fără să dea nimănui niciun fel de explicaţie.

Ce altceva nu mai făcea? Ei bine, mai nimic, întocmai ca orice persoană peste măsură de înfumurată şi arogantă. În final, managerii spitalului au luat cea mai inspirată decizie, singura posibilă: demiterea imediată din funcţie a şefei de laborator şi înlocuirea ei.

Leadership: Navighezi într-o zonă necunoscută pentru a demostra că abilităţile tale importante se pot recunoaşte în prezenţa reprezentării unei valori cheie care te defineşte?

Dacă navighezi într-o zonă care nu este acoperită de nicio hartă ai toate şansele să nu găseşti niciodată ceea ce cauţi. Iar dacă nu ajungi la destinaţia stabilită, înseamnă că nu ai realizat nimic. O zonă necunoscută este un ultim bun rămas scris cu creionul într-un memoriu care nu va fi publicat niciodată. Prestigiul zonei pe care o reprezinţi sporeşte imaginea afacerii tale şi a viitorului tău.

Şeful de laborator este ca un căpitan de vas care are toate şansele să nu găsească niciodată drumul spre adevărata performanţă dacă îşi pune nădejdea într-un echipaj slab instruit. E ca şi cum ar naviga la voia întâmplării, după cum se nimereşte, ghidându-se după principiul *„ o hartă nu foloseşte la nimic. "*

Ca şef de laborator trebuie să ştii exact ce task-uri ai de îndeplinit, atât pe termen lung cât şi pe termen scurt, şi care îţi sunt responsabilităţile. Este greu să coordonezi activitatea oamenilor dintr-un laborator mai ales dacă aceştia sunt fie puţini, iar numărul de analize este foarte mare, fie dacă aceştia sunt aproape de pensionare şi nu mai au niciun interes să se perfecţioneze.

Valoarea cheie care il defineste pe lider este reprezentata prin descoperirea unei zone de competenţă pe care o poate controla numai prin stabilirea unor măsuri privind prevenirea şi limitarea efectelor de abdicare de la puterea personală.

În alte cazuri, este greu să coordonezi activitatea acelor persoane chiar şi suficient de bine pregătite care însă nu doresc să fie coordonate, nu doresc să existe un şef (adică o conducere unică), ci preferă ca fiecare să se auto-conducă, să facă de fapt ce le trece lor prin cap, preferă să existe un "balamuc". Este, deci, o mare responsabilitate să fii şef de laborator când te confrunţi cu situaţii problematice care necesită abordări foarte variate. Iar în aceste condiţii este foarte greu să-ţi îndeplineşti atribuţiile de serviciu cu seriozitate şi profesionalism, cu succes şi cu zâmbetul pe buze.

A analiza harta leadershipului înseamnă să studiezi fiecare element al său care îţi poate veni în ajutor şi care îţi poate asigura succesul, şi să extragi cât mai multe informaţii despre teritoriul pe care intenţionezi să îţi exerciţi influenţa. În leadership nu poţi să te orientezi pe o hartă uzată şi să continui să te deplasezi urmărind indicaţiile prezentate de aceasta. Mai întâi trebuie să trasezi tu însuţi o hartă care să îi delimiteze pe membrii cei mai preţioşi ai echipajului, de acei impostori care pretind a fi mai mult decât sunt.

Leadership: Imaginea perfectă a profesiei tale corespunde cu redefinirea zonei de aplicabilitate a unei însuşiri care nu aduce nicio contribuţie în direcţia realizării concordanţei dintre exigenţa dorinţei de perfecţionare şi virtutea de a te comporta disciplinat în mijlocul dezordinei?

Un manager de spital nu-şi poate asuma riscul de a păstra la conducerea unui laborator clinic, unde zilnic se internează numeroşi bolnavi ce necesită numeroase investigaţii, o persoană înceată, lentă, incapabilă să-şi respecte obligaţiile prevăzute în contractul de muncă, şi pe deasupra, şi cu "nasul pe sus".

Iată ce a spus managerul spitalului după ce a demis-o din funcţie pe şefa de laborator: " *Indiferent de gradele şi meritele obţinute, dacă şeful de laborator nu-şi face treaba ca lumea, va fi înlocuit din funcţie fără discuţie.* " Ferm şi categoric ! Ăsta da management de calitate !

Aşadar, în desfăşurarea demersurilor tale trebuie să urmăreşti în mod sistematic felul cum se înfăţişează componentele constitutive ale hărţii pe care o foloseşti pentru atingerea performanţei. Trebuie sa scoţi la iveală latura ascunsă a oamenilor, în funcţie de fluiditatea calităţilor şi aptitudinilor lor. A te orienta pe o hartă uzată, înseamnă să le dai oamenilor autoritatea de face abstracţie de viziunea ta, înseamnă să-i laşi să facă ce vor ei.

Leadershipul este o călătorie din care ai șanse mari să revii ca un erou, știind că faci ceva în plus din perspectiva creării unei noi imagini a specializării pe care o abordezi în relaţia cu ceilalţi.

Concluzie: Când vine vorba de succesul unei organizaţii, a unei instituţii, managerii cei mai iscusiţi vor ţine cont de profesionalismul, seriozitatea şi performanţele de care dau dovada angajaţii şi şefii de serviciu, şi nu de meritele lor teoretice. De fapt managerii nici nu vor avea de ales, dacă doresc ca organizaţia să meargă: vor trebui să se gândească de doua ori înainte de a avansa pe cineva într-un post de conducere.

Citate şi maxime despre leadership

On Iunie 08, 2009

Sir Winston Churchill scria: "Este bine ca un om neinstruit sa lectureze carti cu citate. Citatele, cand ti se intiparesc in minte, iti stimuleaza gandirea. Ele te fac de asemenea curios, indemnandu-te sa ii citesti pe autori pentru a afla cat mai multe."

Citatul nr 29: **Neculai I. Fantanaru**
Oamenii care nu au personalitate ascultă mai mult de alţii, decât de ei înşişi.

Citatul nr 39: **Neculai I. Fantanaru**
Ce înseamnă leadership? Leadershipul este mai întâi o probă de echilibru, apoi o probă de evaluare. Nu poţi fi întrecut la "mersul pe sârmă", cât timp nimeni altcineva nu exersează "mersul pe sârmă".

Source: https://neculaifantanaru.com/citate-celebre-despre-leadership.html

Clarobscurul vibrant al orizontului finit

On Aprilie 16, 2014

Temperează-ţi înclinaţiile spre „constructivism", extinzându-ţi realitatea spre acea totalitate a viziunii acceptate de viaţă ca pe o ştiinţă coordonatoare a gândirii corecte.

Păream a fi condiţionat de acea înnoitoare viziune care aștepta de prea de mult timp să mi se dezvăluie, căreia numai manifestarea unei utopii susţinute de sensurile unei misterioase nevoi interioare îi putea indica exact forma, anvergura şi valoarea. Era ca şi când ar fi trebuit să savurez un tabou şi alte studii de istorie a artei dintr-o privire aruncată în culisele unei despărțiri previzibile de o lume socotită învechită, sau mai bine zis din dorinţa unei eliberări din temniţa unei realităţi greşit şi limitat înţelese.

Insistent, încercam să răsucesc fiecare umbră şi fiecare lumină într-o spirală aparentă care cobora în sensul invers acelor de ceas şi apoi urca spre infinit. Spirala le conţinea pe toate cele de sub mine, de deasupra mea, din cer şi de pe pământ, dinaintea mea şi dindărătul meu.

Aproape întotdeauna, orbit de acea fantezie care probează unitatea de profunzime a viziunii, am ignorat sfatul înţelept al făuritorilor de lumi: *" Nu poţi cuprinde totul dacă sufletul ţi-e gol. Du-te să vezi lumea, iar înapoi de vei veni, porţile deschise tu le vei găsi. "*

Nu eram deloc mândru de ignoranţa mea, dar mă purtam de parcă ignoranţa asta ar fi avut tot farmecul meu. Căci misterul aparte, atmosfera nedefinită care mă îndepărta de mine însumi, sporea senzaţia de spaţiu magic într-un loc în care imersiunea în lumea virtuală crea acel inefabil, acea nevoie de apartenenţă la o conştiinţă mult mai cuprinzătoare, mai armonioasă, dar ambiguă şi confuză în acelaşi timp.

Misterul era extras din minereul personalităţii mele în scopul validării unor legi universale care întăreau efectul de barieră exercitat de clarobscurul vibrant al unui orizont finit.

Leadership: Posezi acea convingere a excelenţei de a fi mai mult decât o alternativă la abordarea evolutivă a ştiinţei vieţii, impusă prin forţa de convingere a expresivităţii în argumentarea unor noi perspective de abordare a realităţii?

Omul, participantul prim la actul de creaţie a lumii noi, prin unificarea vizibilului cu intangibilul, poate să găsească sprijinul viziunii idealiste despre viaţă pentru a depăşi contradicţiile inerente privitoare la absenţa unei reînnoiri totale. În acest caz, reacţia lui în faţa experienţei vieţii nu devine o banală luare de poziţie, ci o constantă preocupare sortită dezvoltării ce depăşeşte categoria " *Debug Your Mind* ", contribuind la salvarea zonei de leadership, apartenentă la un sistem de valori care nu este compromis de nevoile imaginare.

Liderul este un artist al jocurilor de lumini şi umbre, îmbinând în mod cauzal toate aspectele vieţii, care nu-i fac neapărat o imagine bună sau proastă, ci una relativ coerentă asupra a ceea ce el va deveni. Există, desigur, numeroase contradicţii între ştiinţa vieţii şi atmosfera nedefinită pe care o creează lumea cunoaşterii revelatoare: prima este dominată de explicabil, a doua de inefabil.

Prima îl stăpâneşte pe lider, aducându-l în ipostaza de a-şi regândi rostul şi identitatea, a doua îl domină şi îl depăşeşte prin raportarea la un personaj simbolic şi de-a dreptul imaginar, pus în situaţia de a suporta realitatea, reversul unor efecte produse pe diferite paliere ale fiinţei. Şi totodată de a da o serie de răspunsuri la întrebări de tipul: Cu ce

mijloace? În ce condiţii? Pe ce canale?

Leadership: Funcţia ta de creaţie se concretizează într-un ansamblu de variabile care păstrează impresia de oglindire într-un detaliu al unei macrostructuri de manifestare a expresivităţii?

Clarobscurul constituie o parte a identităţii liderului construite "local", prin interacţiunea cu mediul de interes, în contexte semnificative rezervate libertăţii de creaţie în diverse maniere. Această libertate, după cum spunea un scriitor anonim, nu este un lucru pe care ţi-l dă cineva, ci un lucru pe care ţi-l dai singur. Şi el devine un "accesoriu" care dă o notă aparte leadershipului prin faptul că dă ocazia liderului să se testeze diferit, probând unitatea de profunzime a viziunii despre viaţă în situaţii în care nu este întru de acord cu termenii şi condiţiile ei de înţelegere şi utilizare.

Se poate spune că posezi acea convingere a excelenţei de a fi mai mult decât o alternativă la abordarea evolutivă a ştiinţei vieţii, atunci când, recunoscându-ţi propria ignoranţă cu privire la identitatea ta, încerci să îţi stăpâneşti nevoia interioară sau tentaţia de a-ţi extinde aria de cuprindere a unei ştiinţe individualizate, în folosul unei mai bune înţelegeri a vieţii.

O macrostructură de manifestare a expresivităţii în hotarele existenţei personale cuprinde toate acele mişcări artistice care exprimă o ruptură de nivel în modul de a percepe şi a reprezenta realitatea, negând orice prejudecăţi, astfel încât să creezi senzaţia unei alte prezenţe, unei alte persoane, unui univers paralel în care te regăseşti perfect.

Leadershipul se produce ca un reflex al calităţii de care dispune un "Creator de lumi" atunci când tehnica întâlneşte arta, rezultând într-un ansamblu de elemente ce se îmbină în unghiuri și perspective noi de a privi realitatea.

Clarobscurul vibrant al orizontului finit evidenţiază limitele leadershipului prin multitudinea de aspecte ale vieţii care pot fi incluse într-un ghid orientativ în dificila sarcină a evaluării tale, ca om care este condiţionat de o viziune puternică.

Oricât de performant devine leadershipul, există ceva necunoscut şi imprevizibil dincolo de care nu poţi acţiona, sau orice acţiune poate avea consecinţe neaşteptate.

Source: https://neculaifantanaru.com/clarobscurul-vibrant-al-orizontului-finit.html

Claudius Petit, coautor al faptei artistice

On August 08, 2008

Răsplata pe care o primești pentru munca ta este sacrificiul pe care îl plătești pe altarul evoluției, în schimbul unei moșteniri durabile.

"Şi apoi, ce contează omul luat de unul singur? - se întrebă Van Gogh. În viitor - scria el fratelui său Theo - va exista o artă care va trebui să fie atât de frumoasă, atât de tânără, încât, chiar de ar fi să o jertfim, propria noastră tinereţe, ea ne va dărui în schimb o linişte plină de seninătate. Chiar dacă nu izbutesc să mă afirm, tot sunt înclinat să cred că ceea ce m-am străduit să realizez va fi dus mai departe. Poate nu imediat, dar important este să nu fiu singurul care cred în acest adevăr."

La care adevăr se gândea oare, Van Gogh? Care adevăr ar trebui să-i unească pe oameni, care adevăr ar trebui să-i mobilizeze, făcându-i să uite de finitudinea lor biologică, să existe într-un sens fundamental? Un adevăr care e destul să fie râvnit, cu ardoare, pentru a putea fi atins. Un adevăr care să acționeze divin, ca forță motrice a vieţii. Acest adevăr acceptă nenumărate nume, reductibile poate în final, la unul singur: puterea omului de a transforma cârja în aripă. Acest adevăr îşi găseşte, din când în când, slujitori devotați.

"Il faut achever l'église Saint-Pierre de Firminy-Vert" — iată anunțul pe care îl putem întâlni în presa franceză din ultima vreme. Mai sunt necesare patru milioane de franci pentru a finaliza ultima lucrare a lui Le Corbusier. Apelul este lansat, cu multă vigoare, de Claudius Petit, fost ministru al reconstrucției şi urbanismului, primar al orașului Firminy-Vert.

Leadership: Te-ai gândit cum ar fi să cobori în arenă, nu ca un simplu spectator, ci ca un jucător activ, unde regulile nu sunt ale tale, ci ale divinității?

Admirator şi susținător al lui Le Corbusier, Claudius Petit și-a legat numele şi de alte lucrări ale marelui arhitect: Unitatea de locuit de la Marsilia, pe care, în calitate de ministru, a inaugurat-o triumfal în anul 1952, Casa tineretului și LE CORBUSIER: Unitatea de locuit de la Marsilia, inaugurată sărbătorește de ministerul reconstrucției, Claudius Petit a culturii şi Unitatea de locuit de la Firminy Vert, pe care le-a încurajat şi le-a realizat în calitate de primar al oraşului.

Claudius Petit este un om politic, dar un om politic care, încurajând arta, luptând pentru ea, devine, într-un anumit fel, coautor al faptei artistice. El nu se mulţumeşte şi controleze din afară jocul, ci coboară în arenă, jucând jocul. Apreciem în Claudius Petit nu pe arbitru, ci pe jucător, nu pe cel care este jucat de propriul său rol, ci pe cel care-şi joacă jocul. Care joc? - se poate întreba. Jocul creaţiei, singurul joc serios, jocul al cărui preţ este condiţia umană, jocul în care banul nu e un scop, ci un mijloc, jocul ale cărui reguli nu sunt stabilite de om, ci de Dumnezeu, jocul care, jucat până la capăt, te răsplăteşte cu o pulbere de vis cosmic. Jocul acesta, Claudius Petit l-a înţeles, l-a încurajat şi l-a jucat el însuși.

Leadership: Crezi că ai putea să te desprinzi de eticheta de "domn NU", devenind un participant activ în lumea artei, punând în joc nu doar opere, ci și o parte din esența ta?

Claudius Petit nu e acel funcționar blazat, așezat continuu, ca un baraj fatidic, împotriva operei, acel personaj mediocru care crede că omul e făcut să se târască, acel "alienat al sentimentului" de care vorbea Leon-Paul Fargue, în faţa căruia dacă «ţâşneşti spre cer îl faci cardiac», acel domn "NU" pe care din păcate, Le Corbusier l-a întâlnit atât de des. Claudius Petit este un jucător, adică un om serios. *"Il n'y a que ceux qui jouent qui soient des types*

sérieux" spunea Le Corbusier, dar, continuă el, afirmaţie paradoxală dar profundă: *"Les alpinistes, les rugbymen et les joueurs de cartes, et les joueurs de roulette sont des fumistes, car ils ne jouent pas..."*

Viaţa trimite, continuu, jucători în arenă. Puţin sunt însă cei care acceptă să lupte. Curajos, cu loialitate, punând în joc bunul lor cel mai de preţ: condiția umană, în toată complexitatea ei. Un pictor pune în arenă un tablou. Un sculptor, o sculptură. Un arhitect, o clădire. Ele sunt instrumentele lor de luptă. Dar în timp ce primii o pot face, de obicei, singuri, arhitectul, el singur, nu-şi poate realiza lucrarea. El are nevoie, dincolo de înțelegere şi de încredere, de ajutor.

Leadership: Poți contribui la crearea unei opere colective în care fiecare, realizând sau privind, își vede năzuinţele încununate sublim, depășindu-și astfel limitele individuale?

Arhitectura este o operă colectivă. În ea se întâlnesc, cei care, în termeni comuni se numesc: proiectantul, constructorul și beneficiarul. Dar acești termeni sunt simplificatori, pentru că până la urmă, beneficiarul lucrării nu este doar cel care o folosește, ci şi cel care, realizând-o sau privind-o, își găsește pentru o clipă năzuinţele încununate sublim.

A fost o vreme când omul era simultan proiectantul, constructorul și beneficiarul propriei sale lucrări. A fost, poate, o epocă fericită. Dar azi lucrurile stau cu totul altfel. De cele mai multe ori cei trei factori sunt complet diferiți, interesele lor sunt diferite și singurul lucru care îi unește este contractul de muncă, care stabileşte obligaţiile și drepturile fiecăreia din părți. Aşa azi, se nasc într-un număr exagerat de mare, construcții nesemnificative, lipsite de valoare. Dacă însă cei trei factori înțeleg că interesul lor este comun, că lucrarea care îi solicită poate reprezenta un instrument de salvare a condiţiei umane, un instrument unic pentru ei toţi, că năzuinţele lor cele mai adânci sunt aceleași, că scopul lor ultim este același și anume instaurarea poeziei, aici şi acum, pe pământ, atunci omul, eliberat de superficială constrângere a contractului de muncă, își va putea dobândi puritatea originară. Atunci, gestul său, fapta sa, vor putea dobândi esenţiala nobleţe fără de care demnitatea umană nu poate fi concepută.

Leadership: În momentele tale de introspecție, recunoști cum năzuințele tale se încununează sublim prin prisma muncii depuse și contribuției celorlalţi la edificarea ei?

Arhitectul aruncă sămânţa, dar ea trebuie să încolţească şi să rodească, iar lucrul acesta, nu este posibil decât în anumite condiţii, pe care, deseori, nu le pot asigura decât oamenii politici, adică *"les agents agissants d'une société"* cum spunea Le Corbusier. Arhitectura trebuie înălțată. Trebuie confruntată cu spaţiul, cu timpul, cu lumina, cu oamenii. Ea trebuie trăită, nu numai desenată. Ea trăiește în dimensiuni. Ea este semnată de unul, dar trăită de toți. Poate de acea arhitectura reprezintă atât de bine viaţa cetății.

Claudius Petit poate fi comparat cu acel agricultor cinstit și afectuos care se apleacă cu devoţiune peste sămânţa care trebuie să devină rod. Trebuie, pentru că o construcţie de mare valoare este o mare sărbătoare. Nimic nu poate scuza absența sărbătorii. Viaţa cea mai săracă are sărbătorile ei. Dar construcţia de valoare reprezintă esenţa, simbolul, aspiraţia, identitatea vieţii. Această sărbătoare merită toate sacrificiile.

Salutăm gestul lui Claudius Petit și aşteptăm alături de el ca biserica Saint-Pierre să adune, ca cea de la Ronchamp, pelerini veniţi să omagieze o nouă manifestare a puterilor spirituale. În acest final de secol și de mileniu avem nevoie de acel optimism robust care îl caracteriza pe Le Corbusier. Prin Claudius Petit, marele arhitect, sfidând mizerabila conştiinciozitate a timpului, continuă să ne trimită încurajări. *"Il faut achever l'eglise Saint-Pierre de Firminy-Vert".*

Leadershipul stă sub semnul unei prevederi: "Chiar dacă nu izbutesc să mă afirm, tot sunt înclinat să cred că ceea ce m-am străduit să realizez va fi dus mai departe".

Claudius Petit, coautor al faptei artistice, este beneficiarul lucrării, devenind conștient de rolul său în menținerea și promovarea esențialei nobleți umane. El ne-a lăsat ca moştenire spirituală următoarea prevedere: *"Demnitatea umană poate fi consolidată prin opere care reflectă năzuinţele tale cele mai adânci, chiar și în absența unui contract de muncă explicit."*

*** Nota:** Revista Secolul 20,Numarul 234, Dan Coma

Source: https://neculaifantanaru.com/claudius-petit-coautor-al-faptei-artistice.html

Clipa ce-ţi decide soarta (II)

On Iulie 17, 2010

Demonstrează-ţi încrederea în ştiinţa de a acţiona, fără să îngădui convingerilor tale să se alinieze unei false realităţi.

În camera unde zăcea corpul fetei ardea slab o lampă agăţată pe tavan. Necunoscutul arătă spre pat, îl rugă pe doctor să-şi facă repede datoria, şi ieşi pe uşă ca să nu asiste la operaţie. Zaleukos îşi scoase cuţitele, privi fata, al cărui chip era nespus de frumos. Apoi, ca să termine mai repede această grea misiune, cu cel mai ascuţit cuţit îi tăie gâtul dintr-o mişcare.

Dar ce groază ! Moarta a deschis ochii şi i-a închis apoi îndată cu un suspin adânc. Abia atunci Zaleukos şi-a dat seama de fapta lui diabolică, el era ucigaşul ei. Nu încăpea îndoială că fata murise abia atunci, din pricina rănii pe care el i-o provocase.

Dacă ai citit „ *Povestea Mâinii Tăiate* ", a scriitorului Wilhelm Hauff, precis îţi aminteşti restul povestirii. Zaleukos a fost găsit vinovat, i s-a tăiat mâna stângă şi a fost surghiunit pe vecie. Restul vieţii şi l-a trăit plin de amărăciune, cu amintirea în suflet a înfiorătoarei fapte comise.

Leadership: Îţi dozezi atitudinea şi convingerile cu o alarmă care nu poate fi auzită decât în situaţia îndeplinirii unei sarcini urgente?

Iată o acţiune nedemnă de un medic. Dacă Zaleukos ar fi fost un medic adevărat, şi nu s-ar fi lăsat momit de recompensele enorme, lucrurile ar fi stat altfel. El ar fi trebuit să cerceteze atent simptomele fetei, dar nu s-a preocupat câtuşi de puţin de ele. Fata, deşi era adormită, oare nu respira? Oare nu-i bătea inima? Oare nu era caldă la atingere? Ba da, cu siguranţă, dar el, nefăcându-i nicio examinare minuţioasă, aşa cum era normal să procedeze, a trecut nepăsător peste aceste indicii vitale. Abia în momentul în care fata, sfâşiată de durere, şi-a dat ultimul suflu de viaţă, i-a sunat clopoţelul, când era deja prea târziu.

Recompensele grabnice sunt în concordanţă cu valoarea pe care omul şi-o acordă în situaţia unei eventuale sarcini urgente pe care o are îndeplinit într-un context de genul: "nu mi se pare relevant" . Lucrurile şi fenomenele ce atrag de regulă atenţia omului variază după predispoziţiile înnăscute, după deprinderile profesonale şi în funcţie de cât de repede îşi adânceşte mintea într-o direcţie nouă.

Diferenţa dintre un medic bun şi unul rău este că primul nu se încrede niciodată în aparenţe, şi întotdeauna examinează totul cu atenţie, în timp ce al doilea, convins că ştie totul, este superficial. Atât prin profesie, cât şi prin instinct, medicul trebuie să fie cel mai curios om din lume, şi să fie capabil să pătrundă cu mintea şi cu sufletul în starea fizică sau psihică a pacientului.

Alarma care nu poate fi auzită decât în situaţia îndeplinirii unei sarcini urgente este dată de posibilitatea aprofundării unui mister care se complică din ce în ce mai mult pe măsură ce accepţi provocările unei realităţi mai profunde.

Leadership: Poţi să te conectezi la acele frecvenţe de vibraţie care pot să contureze imaginea reală a ceea ce eşti?

Realitatea exterioară îţi reflectă realitatea interioară. O imensă asemănare între două lumi

distincte sau între două faţete ale aceleiaşi realităţi, fiecare cu propriile momente de cumpănă, priveşte modalitatea ta de a gândi, de a simţi şi de a trăi într-o continuă renegare a capacităţilor de a te diferenţia de ceilalţi oameni.

Toate experienţele pe care le trăieşti vin ca urmare a rezonanţei fiinţei tale cu acele frecvenţe de vibraţie care îţi modelează convingerile în mod pozitiv sau negativ. Înţelegerea acestor frecvenţe, redescoperite prin lentila magică a obiectivităţii, luând în calcul ipotezele unei erori a realităţii prezente, creează premisele unei confruntări între ceea ce eşti şi iluzia a ceea poţi deveni, limitând sau extinzând formele de răspundere morală.

Cineva spunea bine: *"Acolo unde omul ajunge la o apreciere morală mai complexă a unei situaţii, el nu face altceva decât să raţioneze ghidat de aceste impulsuri de natură afectivă ale conştiinţei sale".*

Raţiunea pe care o manifeşti în retragere sau în expansiune, poate fi chiar un efect al carenţei propriei tale identităţi - care tinde spre rigiditate, deformându-se peste o anumită limită. Prin ignorarea perspectivei de profunzime care nu poate garanta "integritatea protecţiei diferenţiale" (orice lucru rău care ţi se întâmplă este din vina ta, reducându-se doar la suferinţă), te îndepărtezi din rolurile de decizie, sporind posibilitatea de a face compromisuri mai mari şi mai grave.

A fi un om al păcatului înseamnă să experimentezi sentimentul înăbușitor de a privi viaţa prin ochii unei victime a propriilor tale alegeri !

Inaptitudinea conştiinţei de a percepe cum trebuie realitatea pe care nu o poţi contesta, te descalifică ca om de mare răspundere.

Se poate vorbi despre leadership atunci când omul se analizează mai pe larg, investighează realitatea şi reflectează la condiţia sa de făptura limitată, expusă incertitudinii existenţiale sau morale. Stabilind nivelul lucidităţii sale intransigente, el poate sesiza opoziţia între felul cum reacţionează la stimulii exteriori şi felul în cum reacţionează la aflarea adevărului - "cine sunt cu adevărat?". Aici valorile sale esenţiale îi pot fi de folos în crearea unei perspective de transformare pozitivă.

Pe scurt, îţi poţi crea un fundament interior stabil după ce conturezi imaginea mentală şi reală a ceea ce eşti. Acest lucru poate să reducă sau să amplifice ambiguitatea identităţii tale.

Leadership: Rişti să faci o încercare de descifrare a misterului care poate deschide noi perspective, fără să interpretezi semnele relaţiei care se stabileşte între "NEŞTIUT" şi "NEAŞTEPTAT" ?

În loc să-şi intre în rol, asumându-şi calitatea de medic, deci a unui om ce se cade să fie cât mai curios, care chibzuieşte bine înainte de a trage o concluzie, care nu se limitează la ceea ce ştie sau la ceea ce a constatat, Zaleukos a acţionat ca şi cum ar fi fost pus pe pilot automat, ca şi cum altcineva ar fi luat decizia în locul său. Ceea ce, aşa cum am văzut, a reprezentat o mare greşeală.

Dacă s-ar fi deconectat la timp, dacă s-ar fi eliberat din încătuşarea acelui impuls material, şi al ideilor preconcepute prin apăsarea butonului de „oprire”, lucrurile ar fi stat cu totul altfel. Te deconectezi la timp de la pilotul automat care it

Leadership: Eşti pregătit să te transformi într-o persoană care își găseşte o însemnătate

secretă din a trăi într-o continuă acuzație?

Ca lider, ceea ce faci are întotdeauna consecinţe. La fel cum o singură clipă de neatenţie i-a decis soarta doctorului Zaleukos, nimicindu-i tot viitorul, şi ţie, o singură clipă care îţi întuneca mintea şi judecata îţi poate periclita serios cariera.

Cu cât te situezi mai sus în ierarhie, cu atât mai mulţi oameni depind de tine. Iar dacă nu eşti capabil să te conectezi mereu la adevărata realitate, ci te laşi dus de val, sau nu-ţi conştientizezi constant şi îndelungat limitele, şi mai ales dacă nu te pui la adăpost de orice tentaţie, vei plăti un preţ mare.

Concluzie: Toată viaţa suntem puşi în situaţia de a lua decizii. Dacă ele au fost bune sau nu, ne demonstrează consecinţele. Important, mai ales pentru un lider, este să nu ia decizii pripite fără o cercetare prealabilă amănunţită, deoarece consecinţele pot fi atât de nefaste încât se pot repercuta pe întreaga sa viaţă.

Demonstrează-ţi încrederea în ştiinţa ta de a acţiona, fără să îngădui convingerilor tale să se alinieze unei false realităţi.

Source: https://neculaifantanaru.com/clipa-ce-ti-decide-soarta-II.html

Clipa ce-ţi decide soarta (I)

On Iulie 17, 2010

Câştigă o înţelegere mai bună asupra a ceea ce nu cunoşti, astfel încât să fii mult mai selectiv în ceea ce trebuie să decizi.

După mai bine de trei ani de studii la Paris, timp în care a învăţat tot ce trebuie să ştie un doctor iscusit, tânărul Zaleukos s-a hotărât să-şi caute rostul în lume. În fiecare oraş în care ajungea, dădea de veste tuturor printr-o hârtie scrisă că este doctor şi că a lecuit multe beteşuguri – şi într-adevăr, balsamurile şi leacurile sale au fost eficiente şi i-au adus mulţi bani. Dar nu numai din medicină scotea bani, ci şi din negoţ.

Până la urmă a poposit în oraşul Florenţa, din Italia. Fiind istovit de atâta umblet, se hotărî să zăbovească mai mult acolo. Îşi deschise o prăvălie în partea oraşului numită Santa Croce şi dădu de veste îndată oamenilor despre serviciile sale de vraci pe care le oferea. Chiar din primele zile îşi câştigase faima de doctor şi de bun vânzător de leacuri.

Leadership: Intervenţia ta la loviturile destinului depinde de dimensionarea sarcinii care te pune pe gânduri în raport cu posibilitățile reale ale celui desemnat prin "anonimat" să ofere aceste răspunsuri?

Destinat să joace un rol important într-o afacere bizară. Într-o seară, înainte să închidă prăvălia, găsi un bileţel în care era scris să vină la miezul nopţii pe podul numit Ponte Vecchio. Crezând că cineva vrea să-l cheme în taină la vreun bolnav, lucru care i se întâmplase adeseori, Zaleukos se duse fără să bănuiască nimic necurat. Acolo se întâlni cu un domn misterios, care într-adevăr avea mare nevoie de ajutorul său ca medic, dar nu pentru un om viu, ci pentru un mort.

În schimbul a patru sute de ţechini (o grămadă de aur la acea vreme), Zaleukos acceptă propunerea cu totul ciudată a misteriosului domn cu mantie roşie. După spusele acestuia, sora lui muri pe neaşteptate din pricina unei boli incurabile, iar, conform obiceiului din ţara sa, rudelor sale trebuia să le lase trupul ei, dar tatălui său trebuia să-i trimită capul fetei sale, ca s-o mai vadă o dată.

Deşi obiceiul acesta de a tăia capetele celor dragi care au murit i se păru îngrozitor, Zaleukos acceptă propunerea acestuia, mai ales că se pricepea la îmbălsămarea morţilor. *

Leadership: Poţi să satisfaci o căutare imposibilă a adevărului, despre care crezi în mod eronat că trebuie acceptat pe deplin?

Adevărul reprezintă un spaţiu neutru de alocare a semnificaţiilor experienţei trăite în mod obiectiv, variind între două extreme - acum şi după - care nu se exclud automat, ci mai degrabă se potenţează reciproc, producând o continuitate formidabilă în actul de formare personală. Este foarte probabil că ceea ce trăieşti în mod real să devină un facilitator calităţii crescute a proiecţiilor de viitor. Dar, trecând cu vederea contextul în care te confrunţi cu situaţii ambigue, este la fel de probabil că ceea ce eşti în clipa prezentă să nu mai fii şi în clipa următoare.

Adevărul a ceea ce eşti în fiecare clipă a existenţei are o construcţie interesantă, înscriindu-se în tendinţa implicită de a aduce o mică contribuţie la anumite cauze în care crezi, dar pe care bateria conştiinţei încărcată cu o supra-tensiune - sub formă de oscilaţii de

stări - este în stare să le disipeze. După indicaţia aceasta, personalitatea ta se reflectă mai degrabă în ceea ce accepţi ca fiind adevărat atunci când respingi ipoteza nulă: “cele două medii nu diferă”. Adică ceea ce te aştepţi să se întâmple şi ceea ce se întâmplă de fapt, în spatele a ceea ce cunoşti.

Una dintre marile dovezi a valorii tale este abilitatea de a recunoaște partea negativă a unei situaţii înainte ca ea să devină un criteriu incert al adevărului care te reprezintă. Poţi ajunge la o apreciere morală mai complexă a unei situaţii numai dacă raţionezi ghidat de impulsurile de comandă ale conştiinţei proprii. Iar asta este de fapt o unealtă a leadershipului orientat care o anume stare a Eului, sau mai bine zis către o direcţie nouă de clarificare a facultăţii judecăţii şi a discernământului care te ajută să cerni adevăratele valori, chiar dacă eşti constrâns din exterior de o noutate absolută.

Valoarea care caracterizează un om depinde de dimensiunea faptelor pe care este dispus să le săvârşească sub tutela conştiinţei care încearcă să-i ţină în frâu avântul spre misterul unei lumi necunoscute.

Numai o deşteptare petrecută în tovărăşia unei acceptări de sine în misiuni de profundă semnificaţie, poate să emane acea profundă înţelegere a unei experienţei autentice. Căci ambiguitatea unei situaţii, care te face nesatisfăcut de ceea ai la dispoziţie pentru a înţelege implicaţiile ei, în condiţiile în care adevărul inconvenabil nu începe să ocupe un spaţiu lărgit de influenţă, marchează o înclinaţie spre acea introspecţie care îţi permite să sesizezi greşelile şi erorile de previziune.

Clipa ce-ţi decide soarta vizează abordarea din interior a unei situaţii reale care se impune cu o „autoritate” indiscutabilă, şi pe care nu o poţi înţelege pe deplin.

Satisfacerea unei căutări imposibile a adevărului, despre care crezi în mod eronat că trebuie acceptat pe deplin, este relevant pentru percepţia unei anumite interdependenţe de tipul *mesaj-feedback* - din direcţia unei realităţi inadecvate raţiunii pe care se bazează identitatea ta. Singurul glas care răsună salvator peste neplăcuta stare pe care ţi-o creează indecizia sau confuzia este conştiinţa care poate fi extinsă la acțiunile sau gândurile din trecut, amintindu-ţi astfel să fii stăpân pe ceea ce crezi că eşti, pe ceea ce simţi, pe ceea ce se întâmplă în jurul tău, pe ceea ce decizi.

* **Notă:** Wilhelm Hauff - *Povestea mâinii tăiate.*

Clopoţelul de Alarmă

On Aprilie 06, 2009

Creşte-ţi substanţial sursa valorii personale, accesând acele fonduri interioare serioase care susţin echilibrul propriei tale fiinţe.

Numai Kevin Lomax era în stare să recunoască acest mare adevăr: dacă jocul jucat de sine diferă de jocul celorlalţi, atunci riscul de a se „accidenta" va creşte considerabil în momentul când nu va îndeplini în mod corespunzător regulile impuse de aceştia.

De fapt, Kevin era cel mai nou angajat la firma de avocatură "Milton, Chadwick & Waters". Şi singurul care a avut deosebita „onoare" de a-l cunoaşte mai bine pe managerul ei, John Milton. Acesta din urmă, ca un magician obişnuit să exploateze credulitatea şi naivitatea celor din jurul său, şi profitând de calităţile lor, îşi ducea la îndeplinire planul josnic: de a-si exercita influenţa negativă asupra sufletelor lor, punându-şi amprenta asupra întregii lor existenţe.

Dacă ai urmărit filmul „ *The Devil's Advocate (1997)* " , atunci sigur îţi aminteşti pasul cel mai important, şi cel mai dificil, pe care l-a făcut Kevin pentru a scăpa de influenţa nefastă a „Diavolului", în persoana lui John Milton. El şi-a urmat sentimentele adevărate, făcând abstracţie de propriile nevoi şi de statutul pe care îl dobândise în momentul când a încheiat contractul cu Milton.

Cu alte cuvinte, Kevin a câştigat lupta împotriva diavolului dintr-un punct de vedere superior, printr-o acţiune intelectuală voită: a ales să existe numai în planul absolutului, adică să cauzeze o ruptură în continuitatea fiinţei sale, o ruptură în dimensiunea spaţiu-timp, o ruptură în succesiunea evenimentelor credibile, şi o altă ruptură în ordinea semnificat-semnificativ.

Leadership: Poţi să faci din lupta pe care o duci contra "forţei care te stăpâneşte" un act al afirmării de sine, în care există o latură reală şi una ideală?

Cred că filmul vrea să scoată în evidenţă un lucru foarte important. Şi anume că fiecare dintre noi are două opţiuni privind conturarea propriei personalităţi, binele şi răul, eticul sau neeticul. Opţiunea noastră depinde de o multitudine de factori educativi, culturali, sociali, etc. Decizia finală o ia însă fiecare dintre noi, judecătorul suprem fiind conştiinţa noastră.

Pe parcursul vieţii noastre putem să alunecăm pe o pantă periculoasă lăsându-ne manipulaţi voluntar sau involuntar de alţii (tehnicile de manipulare fiind multiple), de interese meschine, dar de fiecare dată judecătorul suprem aflat permanent în stare de veghe, trebuie să sune „clopoţelul de alarmă" şi să ne ajute să revenim la un normalul autoimpus şi liber acceptat. Dacă alunecăm pe o pantă periculoasă, urcuşul nu este imposibil, însă uneori este foarte greu. Dar niciodată nu e prea târziu...

Ca să întruneşti toate calităţile specifice unui lider, veghează neîncetat asupra propriului tău univers interior, asupra propriului tău mod de gândire, asupra propriului tău „arbitru" - care te poate elimina din meciul cu propriul destin, cu propria ta fiinţă. Învaţă mai întâi să acorzi răbdare lucrurilor spirituale, urmează-ţi sentimentele adevărate, conştient de ceea ce se petrece în jurul tău şi de riscurile pe care le implică alinierea ta la practicile celorlalţi, altfel rişti să-ţi răneşti propriul „Eu", ceea ce te va durea foarte tare.

A cauza o ruptură în continuitatea fiinţei sale înseamnă să te desprinzi de ceea ce cândva părea atât de promițător, să te desprinzi de ceea ce îşi doresc ceilalţi pentru tine, şi să permiţi inimii să se liniştească. Pe de altă parte, a cauza o ruptură în ordinea semnificat-semnificativ înseamnă să nu cedezi presiunii răului asupra ta, să lupţi împotriva răului cu mijloacele binelui, încât ceea ce te individualizează să fie ceea ce te aştepţi să găseşti la tine când încă nu ţi-ai vindecat "rănile" rămase: acea sensibilitate care încearcă să se ascundă în spatele unei durităţi impuse.

Actul afirmării de sine cuprinde o latură reală şi una ideală. Latura reală este dată de felul în care te expui unei situaţii noi din care trebuie să ieşi, să te descoperi, să te autodepăşeşti şi din care să răspândeşti binecuvântare. Iar latura ideală este dată de ceea ce te face să trăieşti cu conştiinţa curată, este vorba de libertatea de a alege este ceea ce te face să fii un om asumat.

Clopoţelul de alarmă este elementul hotărâtor care determină succesul sau eşecul tău pe plan personal şi profesional. Rolul lui este de a te „trezi" atunci când simţurile tale de orientare în viaţa profesională adorm sau sunt înşelate, şi de a te atenţiona că e momentul să deosebeşti binele de rău, ceea ce ştii de ceea ce nu ştii despre ceilalţi oameni din jurul tău.

Aşa cum aparatul de măsurare a tensiunii controlează ritmul şi pulsaţiile sângelui, tot aşa sistemul tău interior de apărare împotriva influenţelor negative controlează ritmul vieţii tale şi pulsul leadershipului tău. Ca să ajungi la starea de împlinire de sine, ai nevoie de fonduri interioare serioase care să-ţi susţină echilibrul, care să-ţi crească substanţial potenţialul de om şi de lider - sursa valorii tale personale, şi care, în acelaşi timp, să-ţi asigure un anumit nivel ridicat de protecţie împotriva „coroziunii" tale spirituale.

Concluzie: O personalitate bine conturată şi bazată pe principii etice va avea totdeauna un sistem de alarmă sensibil care va intra în alertă ori de câte ori vă apărea pericolul de abatere de la drumul drept. El, „clopoţelul de alarmă" se formează concomitent cu personalitatea noastră şi e în legătură directă cu calea pe care am consimţit să mergem.

Source: https://neculaifantanaru.com/clopotelul-de-alarma.html

Clopotul de sticlă al lui Empedocle

On Decembrie 29, 2008

Adu-i pe oameni la pragul apropierii de un nou adevăr, înălţându-te deasupra gândirii obişnuite care nu izbuteşte să se afirme.

Gânditorii greci nu aveau la îndemână rezultatele observaţiilor şi experienţelor precise, care s-au putut face mult mai târziu, nu aveau la îndemână materialul de fapte şi observaţii pe care s-a întemeiat descoperirea legilor naturii în veacurile al XVI-lea, al XVII-lea şi până în zilele noastre. Dar ei încercau totuşi să-şi explice natura pe baza observaţiilor făcute în călătoriile lor, în atelierele meşteşugarilor, în mine, în procesul viu al producţiei. Unii făceau chiar experienţe pentru a dovedi adevărul susţinerii lor.

Astfel, de pildă, Anaxagora şi Empedocle au dovedit prin experienţe natura materială a aerului. Empedocle a făcut experienţe cu un clopot de sticlă, arătând că apa poate intra într-un vas numai când este îndepărtat aerul.

Filosoful sicilian Empedocle (490-430 i.e.n) susţinea că "rădăcinile" lumii, rădăcinile materiei, sunt: pământul, apa, aerul şi focul, adică un solid, un lichid, un gaz şi o substanţă mai rară decât gazul. Şi iată cum se demonstra această teorie. Dacă, de pildă, arde un lemn verde, vezi focul, care se înfăţişează ochiului prin propria-i lumină. Fumul dispare prefăcându-se în aer. La capetele lemnului musteşte apă, iar cenuşa rămasă are toate însuşirile pământului.

Empedocle susţinea că prin unirea celor patru elemente în diferite proporţii se poate explica toată nesfârşită felurime a substanţelor cunoscute omului, aşa cum prin meşteşugita combinare a patru culori poţi obţine toate nuanţele posibile. De aici până la teoria atomistă primitivă nu era decât un pas. *

Leadership: Slujind unei ştiinţe care îţi extinde conștiința și capacitatea de a experimenta noi trenduri de gândire, este o modalitate de expresie a ceea ce te preocupă să devină parte din tine, ceva neclar, care trebuie descoperit şi activat?

Poţi fugi de obligaţia de a găsi noi variante de răspuns la întrebările aparent fără răspuns? Cât de profundă este interpretarea pe care o dai necunoscutelor care gravitează în jurul unui singur punct de vedere? Ce conotaţii capătă cunoaşterea ta atunci când iei în considerare apariţia ambiguităţilor?

Ce se întâmplă cu leadershipul rezultat dintr-o cunoaştere reală, profundă, obiectivă a realităţii care în goana după senzaţional ajunge să depăşească puterea de înţelegere şi de acceptare a celorlalţi oameni? Ei bine, se ajunge la o situaţie win-loss, în care tu câştigi şi ceilalţi au de pierdut. Ştiinţa este ceea ce tu descoperi prin gândire şi cercetare, dar cu care restul lumii nu este neapărat de acord.

Ceea ce trebuie să descoperi şi să activezi la tine prin extinderea ştiinţei şi a gândirii este încercarea de a avea un ecou în rândul celorlalţi oameni, este modalitatea de a te aduce în viitor, de a-ţi face cunoscută aspiraţia de poziționare într-un spaţiu de creaţie tot mai competitiv necesar dezvoltării lumii.

A veni cu un nou punct de vedere în domeniul ştiinţei este ca şi cum ai impune oamenilor din jurul tău nişte valori false şi străine, lipsite de substanţă şi contradictorii. Evident, aceştia se vor raporta la ştiinţa ta şi la propria lor condiţie existenţială, dar într-un mod fals. Se vor

vedea pe ei înşişi într-o lumină care nu îi reprezintă, dându-le de gândit dacă sunt sau nu sunt "defecţi" în ceea ce priveşte calităţile lor. Fiindcă a te profila tu însuţi ca ştiinţă presupune să te plasezi deasupra minţilor înguste ale vremii.

Pline de observaţiuni, producţiile folositoare de resurse şi eforturi necesare pentru promovarea ştiinţei proprii, care proliferează pe trunchiul unor concepţii şi mentalităţi avansate, pe treptele de evoluţie ale societăţii, domină realmente în ceea ce priveşte gradul de apropiere sau depărtare faţă de restul oamenilor. Iar materia primă pe care se fundamentează ştiinţa proprie, se regenerează şi se asamblează în soluţii sau într-o mulţime de adevăruri absolute, care la rândul lor se pierd în negura vremurilor dacă nu sunt general acceptate – chiar şi de profani.

Virtuţile unicat ale ştiinţei tale pot fi implementate în afara graniţelor de origine ale leadershipului?

Oricât de bine ar fi văzută ştiinţa ta în materie de leadership, selectarea şi includerea ei într-un context amplu de reconstruire a gândirii celorlalţi oameni, care trebuie să depindă în principal de modul în care aceştia se integrează în armonia elementelor definitorii unui anumit tip de gândire, se poate realiza după imbolduri apropiate voinţei tale. Şi nu după o înţeleaptă adâncire în conştiinţa lor, aşa cum ar fi firesc.

Virtuţile unicat ale ştiinţei tale nu pot fi implementate în afara graniţelor de origine ale leadershipului dacă roadele lor se coc mai repede decât pot ceilalţi oameni să le strângă. Degeaba eşti cuprins de aceea minunată, Evrika, când afli ceva nou, exclusiv, dacă nu are impact major asupra creşterii nivelului lor de performanţe.

Virtuţi precum inteligenţa, viziunea, înţelegerea, creativitatea, obiectivitatea şi perseverenţa nu sunt destinate unei confirmări divine prin om, adică nu te înălţă la nivel de Dumnezeu în mijlocul lumii, dar sunt destinate unei existențe de sine care se desfăşoară obiectiv în spaţiu şi timp. Tu trebuie să fii spiritul de challenger în care se reflectă această proiectare a trecutului şi prezentului în viitor.

Ştiinţa trebuie văzută ca un gest de credinţă într-o minune pe care o aştepţi de la Dumnezeu, nu doar ca un gest de deschidere faţă de experienţele noi de creaţie şi descoperire.

Dacă ştiinţa pe care o practici prezintă totuşi o rezistenţă foarte mare în rândul celorlalţi oameni, înseamnă că este plină de subtilităţi care trebuiesc prelucrate, interpretate şi împărtăşite într-un stil convenţional, mai simplu.

Prin urmare, succesul leadershipului depinde de cât de bine este făcut să respecte cerinţele specifice oamenilor cu un bagaj de cunoştinţe mediu. Din această cauză, acceptarea unui potenţial credibil de dezvoltare prin intervenţiile unei ştiinţe alese, este decisă de ceilalţi oameni. Luând în consideraţie în principal criteriile funcţionale (de exemplu cât de bine se poate aplica în existenţa lor) şi nu criteriile de creativitate sau superioritate.

Graniţele de origine ale leadershipului, adică legăturile cu acţiunile şi prestaţiile tale anterioare, trebuiesc actualizate cu simţământul unei semnificaţii supreme atribuite propriei valori din ajutorul oferit omenirii nu doar prin intermediul descoperirilor şi al creaţiei, ci prin semnalizarea disponibilităţii de a te simţi complet în ceea ce experimentezi clipă de clipă. Fii tu însuţi în propriul univers, fii autentic, nu trebuie să copiezi ce a făcut altcineva aflat în aceeaşi situaţie.

Leadershipul este nota de merit pe care şi-o câştigă ştiinţa în lupta cu un prezent ce nu mai are răbdare să devină trecut şi se cere cunoscut printr-o strategie de cuprindere a evenimentelor, faptelor şi urmărilor acestora într-o formă accesibilă şi atractivă tuturor oamenilor.

Clopotul de sticlă al lui Empedocle pune în evidenţă acea muncă de gândire şi creaţie prin care se ajunge la un rezultat gata de a fi pus pe seama „credinţei în credinţă" sau pe seama unei cunoaşteri care să ofere în acelaşi timp necesitatea şi noutatea de a demonstra un punct de vedere unic asupra anumitor fenomene sau experienţe personale.

* **Notă:** M, Solomon - *Lumini în retortă* , Editura ştiinţifică Bucureşti, 1962.

Cobra neagră

On Decembrie 12, 2013

Construieşte-ţi o viziune asupra Omului pe care îl întruchipezi care să depindă de rezultatul raţiunii şi de deplina cunoaştere a consecinţelor manifestărilor negative de caracter pe care nu le poţi combate.

„Fiica mea, Catherine e foarte blândă şi bună. Vorbeşte cu ea şi vei vedea. Ai puterea. Poţi să o faci. Ştiu că poţi simţi dragoste şi compasiune. Ai o şansă mare să arăţi întregii lumi că poţi fi la fel de milos pe cât eşti de puternic, că eşti destul de bun să o tratezi pe Catherine mai bine decât te-a tratat pe tine lumea. Ai puterea. Te rog."

Convingătoare, vocea senatoarei Ruth Martin transmite şi inoculează o trăire improvizată, bazată pe ideea că bunăvoinţa este calea spre bine, spre însănătoşire, spre izbăvire. Această emoţie predominantă trebuie să accelereze o paralizie temporară, să amorţească centrii nervoşi şi să menţină stabilitatea elementelor pozitive de care Buffalo Bill trebuie să se ancoreze. Astfel, ea încearcă să diminueze consecinţele negative ale instabilităţii psihice ce influenţează puternic evoluţia acestuia.

Agentul FBI, Clarice Starling observă imediat intenționalitatea din spatele vocii. " *E deşteaptă. Iisuse, e chiar deşteaptă. Îi repetă numele. Dacă Buffalo Bill o va privi pe Catherine ca pe o persoană şi nu ca pe un obiect, îi va fi mai greu să o ucidă.* "

Leadership: Îţi poţi asigura accesul la o nouă profunzime a sentimentelor care te poate ajuta să devii mai generos, fără să cazi în capcana unui pseudo-efect de "silence" în care omul se preaslăveşte pe sine însuşi în locul lui Dumnezeu?

Dar oare imposibilul poate deveni posibil? Ca un vulcan cufundat multă vreme într-un somn adânc, Buffalo Bill va da oare prilej Ego-ului său pozitiv să se manifeste deschis, printr-o faptă bună? Sau va răbufni cu mai multă violenţă din inerţia inoculată de greutatea sufletească a acestor cuvinte chibzuite şi deterministe?

Pentru ca individul acesta obscur să se lepede de păcatele sale cu ajutorul unei *contritio* , printr-o căinţă desăvârşită, nu e de ajuns să fie străpuns din plin de acea tensiune alimentată cu energie pozitivă concentrată, liniştitoare. Trebuie ca afecţiunea din dosul acestor cuvinte să-i pătrundă în sânge şi să influenţeze ritmul de circulaţie al acestuia, asemenea unui regulator. Şi, numaidecât, să furnizeze acel combustibil purificat care să-i alimenteze puternic sensibilitatea, asigurând o temperatură constantă manifestărilor sale.

Mental, Buffalo Bill se luptă cu o cobră neagră, cu influenţa veninoasă a propriilor sale raţionamente, dar îi lipseşte constanta de echilibru. El nu poate atinge acea stare de stabilitate totală corespunzătoare unei funcţionalități sociale considerate normale. Ştie că poate fi un om bun şi generos, dar îşi refuză cu încăpăţânare acest lux, fiindcă veninul ce-l poartă în gene este mult prea concentrat. În continuare, îşi menţine atitudinea fermă şi rece, fără să suporte greutatea vreunei remuşcări, fără măcar să clipească la vederea chipului marcat de suferinţă al senatoarei Ruth Martin.

Cobra Neagră este un animal care încearcă să-și hipnotizeze prada, să-i pătrundă în adâncul sufletului, iar dacă nu reuşeşte, trebuie cel puţin să simtă acea plăcere eliberatoare care este în acelaşi timp cea mai pură, cea mai înălţătoare şi cea mai intensă, provenind, cred, de la contemplarea unei transformări de esență a omului (manifestată prin intermediul unei priviri pline de îngrijorare şi durere).

Leadership: Eşti prins în angrenajul închiderii în sine a viciilor, sub aspectul unei exacerbări a vanităţii care în preajma puterii absolute se simte onorată să-şi continue opera?

O demonstraţie pe viu a resurselor nebănuite ale omului, fondată, oricât ar părea de paradoxal, pe plan psihologic şi spiritual, reflectă uimitoarea putere a minţii. Şi, totodată, cât de departe se ajunge traversând meandrele unui drum îngust, prin luarea unor decizii mărunte, la o poziţie considerată neatacabilă pe termen scurt, dar fără nicio şansă de supravieţuire pe termen lung.

Ceea ne face să aprofundăm cu mai mult simţ de răspundere leadershipul, este constanta de "a fi" a omului care îşi demonstrează calităţile şi adevăratul potenţial prin renunţarea la dependenţa de provocări care îi pun la încercare vanitatea. În baza unor raţionamente greşite, chiar aberante, eşti tentat să denigrezi sau să negi valorile unanim acceptate.

Toate aceste mutări de conectare indirectă la un alt gen de viziune, printr-o imagine întreţinută de sine care dă fiori în loc să inspire respect, fac trecerea către o mentalitate conflictuală, mai puţin îndreptată spre dialog și cooperare. În final, vraja stârnită de modul cum omul interpretează realitatea şi se raportează la ea, înlesneşte transferul de acreditare de sine în zona gândirii reci, lipsită de emoţie.

Vanitatea are ca efect primordial menţinerea unei stări de aşteptare sau de neimplicare într-o situaţie critică în care ai obligaţia să intervii, mai ales dacă eşti responsabil de urmările ei. Ireparabil, omul capătă astfel un oarecare grad de rezistenţă împotriva eventualelor influenţe şi distrugeri de ordin extern, dar pe de altă parte face dovadă de o superficialitate morală care-i copleşeşte propria fiinţă, răsturnând acele raţionamente ce nu-i pot susţine evoluţia pe plan profesional şi social.

Prin alterarea naturii sale, prin adoptarea unei realităţi bolnave, omul, prins în angrenajul închiderii în sine a viciilor (acele manifestări aberante constatate de Jung drept caracteristice infecţiei psihice a timpului nostru) îşi duce singur viaţa spre suferinţă, angoasă şi în cele din urmă spre deşertăciune.

Leadership: Iei în considerare reperul unei orientări spirituale atunci când devii imun la "durerea" cu care se confruntă oamenii din jurul tău, conform intenţiilor de a te arăta vulnerabil la sentimentul care ţi se transmite înapoi?

Individul care îşi asumă rolul de promotor al schimbării mentalităţii nu poate face trecerea de la o mentalitate conflictuală la una îndreptată spre dialog și cooperare - dacă mai întâi nu este alimentat cu energie pozitivă concentrată, liniştitoare. El poate deveni indestructibil din punct de vedere moral numai dacă supravieţuieşte tuturor proceselor de transformare atât la nivel individual, cât şi la nivel colectiv.

O renegare a propriei naturi, prin instalarea unor blocaje mentale sau indispoziţii emoţionale extinse prea mult, anunţă începutul anihilării propriei identităţii, o nimicire a propriei fiinţe la nivel psihologic şi social.

Carl Gustav Jung, fondatorul psihologiei analitice, a observat omul în cadrul tratamentului psihic. Crizele de personalitate şi identitate, ce aveau loc în cadrul unui proces continuu de autoobservare şi autocorecţie, duceau în mod inevitabil la confruntarea pacientului cu umbra sa, cu acea jumătate întunecată a sufletului său de care s-a debarasat prin proiecţii sau reprezentări de pozitivităţi negabile şi negativităţi la rândul lor negabile. Practic, omul poate fi influenţat de stări alternative de personalitate care creează premisele unui raţionament nepotrivit.

A lua în considerare reperul unei orientări spirituale înseamnă să te debarasezi de toate viciile pe care le adăposteşti tine, astfel încât să nu devii robul pornirilor şi simţirilor, nemodelate destul de educaţie, cultură, experienţă şi de înţelegerea realităţii, ce pot provoca răul în jurul tău. Acest reper este reprezentat de acea parte incoruptibilă a conştiinţei care se opune ignoranţei, rea voinţei sau actului deliberat de abuz de putere, certificând inocenţa căii pe care o urmezi în viaţă.

Singurul mod de a dobândi acea constantă de echilibru de care ai atâta nevoie pentru a-ţi trasa clar drumul de urmat şi a pentru avea convingerea că viitorul e pe mâini bune, este să te lupţi cu „cobra neagră", cu influenţa veninoasă a propriilor tale raţionamente şi percepţii.

Principalul motiv pentru eşecul leadershipului tău se datorează faptului că nu-ţi recunoşti manifestările de egoism, intimidare şi vanitate care însoţesc abuzul de putere capabil să îngrădească dreptul la alegere al celorlalţi oameni?

Cobra neagră desemnează acel Alter-Ego, duşmănos şi tendenţios, ce influenţează negativ gândurile, raţionamentele şi modalităţile de acţiune. Suntem toţi o combinaţie de alb şi negru, de bine şi rău, proporţia dintre ele depinzând de cei doi parametri ce pot fi oricând resetaţi: puterea de expunere la noi experienţe şi provocări, şi modul cum reacţionăm la ele.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/cobra-neagra.html

Coincidenţa perfectă dintre imagine şi sunet

On Aprilie 02, 2008

Pentru două pricini îmi este atât de dragă arta: schimbarea perspectivei și lărgirea viziunii.

Prokofiev îl socoate pe regizorul Serghei Eisenstein un fin muzician tocmai pentru că remarcă caracterul simfonic al construcţiilor sale de montaj, înţelegerea nuanţată a fenomenului muzical. Eisenstein, care în numeroase rânduri remarca nepriceperea sa în muzică, scria totuşi odată: "Cred că numai dintr-o întâmplare nu sunt compozitor. Deoarece nimic nu mă pasionează mai mult decât problemele compoziţionale." Iar Prokofiev, compozitor strălucit, ţine seama de părerile muzicale ale regizorului, i se întâmplă să refacă şi de şase ori muzica unui fragment şi când o dată introduce nişte teme compuse mai demult, reface apoi muzica la cererea lui Eisenstein care "nu a lăsat să i se strecoare potcoave vechi."

Când începe Prokofiev, regizorul îşi adaptează montajul la muzică, după un mecanism aparte. În primul rând trebuie să-şi închipuie foarte viu, să vadă limpede întreg materialul plastic disponibil pentru acea scenă. Apoi trebuie să caute coincidenţa perfectă dintre o imagine precisă şi un anume fragment al muzicii. Caută coincidenţa dintre "factura obiectului sau peisajului" cu timpul unui pasaj muzical, o consonanţă intimă ce nu se poate explica raţional, dintre un fragment muzical şi un fragment din imagine. Nu este chiar atât de simplu, pentru că în această fază fragmentele de imagini sunt în haos şi ordonarea lor, după structura precisă a muzicii, îl împinge să sară de la un capăt al filmului la altul, pentru a ghici care alăturare de fragmente va corespunde unei anumite fraze muzicale". *****

Leadership: Eşti îndeajuns de hotărât să cauţi coincidenţă perfectă dintre o imagine precisă şi un anume fragment dintr-un act sensibil de comunicare a emoţiilor, la îmbinarea dintre ceea ce se ascunde și ceea ce se arată?

Ce-am învăţat de aici? Că numai într-un context de reprezentare a Creaţiei artistice, prin asigurarea imaginii unor subiecte de mare anvergură şi de mare relevanţă pentru lumea contemporană, vei putea să sesizezi diferenţa dintre ceea ce gândeşti şi ceea ce generezi prin intermediul sentimentelor şi a intuiţiei tale. Mai mult decât atât, luând în considerare viziunea unei realităţi surprinzătoare apărute în orizontul fenomenal artistic, căutând coincidenţa dintre "factura obiectului sau peisajului" vei putea să exprimi în mod remarcabil o senzaţie de renaştere, de trezire la viaţă cu ajutorul imaginilor sugestive.

Cum se ajunge la coincidenţa dintre "factura obiectului sau peisajului"? Cred că printr-o conjugare a imaginilor care surprind o abstracțiune, printr-un mister de natură istorică sau spirituală, printr-o proiecţie a unei idei despre devenire prin intermediul emoţiei, printr-o proiecţie a unei realităţi care scapă capacităţii obişnuite de percepţie.

În arta regiei de film contează să adaptezi montajul la o revelaţie a cunoaşterii, a iluminării, a idealului şi frumosului, ca dovadă a unor valori spirituale înalte. Contează să creezi o atmosferă creativă, plină de emoţii şi surprize, doar cu ajutorul unor elemente simple şi în doar câteva secunde.

Apoi, fragmentul din orice imagine pe care o expui lumii întregi trebuie să surprindă stările unor oameni ajunşi în situaţii extreme, deci încearcă să faci apel nu doar la arta privirii, ci şi la arta de a gândi cu sunete, cu elemente senzoriale, încât să aduci spectatorii într-un punct în care sunt total deschiși și apţi să înţeleagă mai bine legătura dintre simbolism şi realism, dintre vechi şi nou, dintre static şi dinamic.

Leadership: Poţi să exprimi în mod practic şi flexibil conceptul personalizării unui subiect foarte puțin prezent în sfera publică care să păstreze ideea fundamentală a unei noi forme de difuzare a unui mesaj sau a unei învăţături?

De reţinut următorul aspect. De multe ori regizorii recurg la îmbinarea dintre ceea ce se aşteaptă să se întâmple cu personajele şi ce anume apare pe parcursul vieţii oamenilor în realitate, pentru a putea să exprime emoţiile vizual, artistic. Aşadar, regizorii practică conştientizarea unei intenţii dramaturgice de a dezvolta scenariii de film până la nivel fabulos, promovând arta gestionării impresiei pe care o produce actul de responsabilitate al criticului față de valoarea creatorilor. Deci, prin intermediul creaţiei este necesar să facem apel la trăirea și exprimarea artistică liberă, accentuând mai bine ideea de sincronicitate între fapt şi fantezie, între ceea ce este şi ceea ce e posibil, între ce ar putea fi adevărat din ceea este aşa de fapt.

O lărgire a viziunii despre arta se produce odată cu folosirea muzicii ca factor dinamic al acţiunii (plastica mişcării), sau ca factor de dirijare temporală a mişcărilor şi de educaţie cultural estetică, în special ca factor de înălţare spirituală sau ca instrument de prevestire a unei lumi ce are să vină, Iar dacă este adevărat ce spunea cântăreaţă Diana Saveanu, că muzica este un limbaj care te lasă să transmiți mult mai ușor ceea ce simți, atunci imaginea care este proiectată folosind acest limbaj trebuie să aibă şi un nivel metaforic, o rezoluţie ridicată a scenelor capturate (evidențiind obiecte și detalii importante) pentru a anunţa o nouă abordare a subiectelor și o nouă expresie a realității vieții.

Schimbarea perspectivei în artă se produce ca formă de exprimare a trăirilor şi credinţelor oamenilor, cu ajutorul unui limbaj prin care ai ocazia să exprimi la superlativ o anumită idee, dincolo de imagini, dincolo de cuvinte şi gesturi, dincolo de aparenţe.

Coincidenţa perfectă dintre imagine şi sunet se obţine atunci când viziunea pe care o proiectezi despre Creaţie şi Artă îşi exercită forţa de a străbate timpul, de a străbate lumi diferite cu ajutorul unui limbaj prin care îţi comunici ideile, sentimentele, experienţa de viaţă.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/coincidenta-perfecta-dintre-imagine-si-sunet.html

Colecţionarul de secrete

On Iulie 04, 2010

Fii mai presus decât cei pe care îi conduci, folosindu-te de latura cea mai puternică a leadershipului tău.

Îmi place să susţin spectacole. De magie. Am studiat încă de mic arta de a folosi scena, am învăţat secretul captării atenţiei publicului cât şi modalitatea de a-i intra în graţii, cu un spectacol unic prin decorurile şi costumele alese cu foarte multa inspiraţie, uneori terifiante, autentice şi foarte expresive. Mai ales, prin iluziile create cu abilitate, menite să sporească misterul şi curiozitatea fiecărui spectator.

Aşa am reuşit să ajung în vârful ierarhiei în profesia mea, pur şi simplu printr-o excelentă prezentare. Când oamenii îmi urmăresc spectacolul sunt de-a dreptul orbiţi de cele văzute, sunt uluiţi de iluziile impresionante pe care le execut cu atâta măiestrie. Puterea. A devenit realitate.

Sunt un om misterios, iar secretele sunt o parte intrinsecă a activităţii mele. Multă lume doreşte să le afle. Chiar şi alţi magicieni. Însă secretele sunt lucruri pe care trebuie să le cauţi ca să le afli. Sunt lucruri pe care trebuie să le răsuceşti pe toate feţele, daca vrei să izbuteşti să le reproduci.

Leadership: Ajungi să te împiedici de indiciile care îţi stau în faţă, fiindcă te-ai obişnuit să le observi cu colţul ochiului?

Este nevoie de o mare putere pentru a vedea dincolo de iluzii, către un adevăr mai profund pe care îl poţi sau nu înţelege. Este nevoie de o mare putere de concentrare pentru a înţelege mecanismul de realizare a iluziilor, mecanism care constituie de fapt unul dintre secretele mele cel mai bine păstrate. Iar la fel ca orice magician talentat, care-şi respectă meseria, nu-mi voi dezvălui niciodată secretele.

Uneori am senzaţia că sunt deţinătorul unei puteri deosebite – ale resurselor nelimitate ale magiei, ale întunericului şi luminii, în stare să transform orice în avantajul meu, orice lucru banal în energii pure. Poate din cauza faptului că multă lume se dă peste cap să afle cum reuşesc să creez iluziile, şi numai eu singur cunosc răspunsul.

Oamenii ajung să se împiedice de indiciile care le stau în faţă, deoarece s-au obişnuit să le observe cu colţul ochiului, sau mai exact nu sunt deloc atenţi la trucul din spatele imaginii mele. Evident, atuul meu este că am ştiut să păstrez totdeauna o anumită inaccesibilitate bazată o interpretare forţată a unei reprezentări de tipul întreg şi real, un absolut care se manifestă prin intermediul virtuţii de a fi un bun mânuitor al clişeelor hipnotizante.

Leadership: Modelul tău de discreție are în vedere faptul că pentru a fi identificabil, fenomenul "puterii" trebuie să fie perceput prin evoluția formelor sale de regularitate?

Se fac din ce în ce mai des afirmaţii referitoare la „puterile" mele teribile. Dar, cu toate acestea, voi continua să nu spun nimănui nimic, voi păstra tăcerea. Îmi voi juca în continuare rolul de magician, ţinându-mi ascunse secretele şi lăsându-i pe ceilalţi să moară de curiozitate. Cu niciun preţ nu-mi voi dezvălui latura vulnerabilă. Astfel voi fi întotdeauna mai presus decât toţi, şi-i voi impresiona prin măiestria mea.

Cu secretele mele voi putea cuceri lumea. Ca un adevărat artist, mă voi dărui artei iluzionismului cu toată fiinţa. Îi voi putea fascina pe oameni la nesfârşit revărsându-mi harul aparte asupra lor, şi, precum un băieţandru sfidător dornic să se avânte în luptă, voi ignora toate simţămintele lor.

Dar pentru asta trebuie să mă transform mereu într-o altă fiinţă, să capăt mereu o altă înfăţişare, să creez mereu alte formule, alte situaţii, să generez mereu alte metafore, să întruchipez mereu alte personaje, să creez mereu alte axiome pentru ca puterea mea de influenţă şi persuasiune să nu dispară niciodată. Îmi voi păstra secretele foarte bine. Le voi păstra şi voi abuza ele cu regularitate. Mă voi folosi de ele pentru idealul meu personal. Îmi place să simţ că deţin ceea ce le lipseşte cu desăvârşire celorlalţi: strălucirea.

Leadership: Poţi să schimbi ceea ce crezi cu adevărat despre tine și despre realitatea în care te învârţi, urmărind existenţa ordonată a unei rupturi de emoţiile pe care le promovezi?

La ultimul spectacol observasem, sau îmi închipuisem că observ, o vagă încordare în atitudinea câtorva spectatori, de parca în mintea lor stăruia un gând nedorit, dar supărător. Aveam senzaţia că vor să afle ce zace în sufletul meu, să-mi smulgă cu forţa secretele pe care nu vreau să le împărtăşesc nimănui. Dar nu era asta.

Cât de orb şi de ignorant am fost până atunci. Am fost mai degrabă atent la obţinerea rezultatelor spectaculoase şi mai puţin la felul în care se simt oamenii. Realitatea era alta, aceea că nu toată lumea adoră iluziile mele. De acest adevăr nu pot fugi, nu pot să mă ascund. Secretele mele nu au valoare dacă lumea nu adoră spectacolul meu.

Leadership: Situațiile pe care le traversezi prin obligaţia de a nu divulga conţinutul propriei creaţii, corespund stării de fond a lumi în care te afli atunci când îţi vezi reflexia propriei imperfecţiuni?

La fel ca un magician, un om care se vrea stăpân pe situaţie are în vedere două lucruri: primul, să-şi ascundă secretele astfel încât oamenii să nu-şi piardă interesul faţă de el. Al doilea, să colecţioneze cât mai multe secrete, astfel încât puterea lui de influenţă să crească, şi cu atât „reprezentaţiile” sale să fie mai reuşite.

Acesta este marele adevăr pe care nimeni nu-l recunoaşte, pe care toată lumea omite să-l menţioneze: liderii sunt, dintr-un anumit punct de vedere, magicieni. Absolut toţi liderii au secretele lor, bine păstrate. Iar cu cât ştiu să se folosească mai bine de secretele lor, cu atât este mai reuşit „spectacolul” pe care-l susţin. Un lider fără secrete este precum o găină care nu face ouă, şi care „cotcodăceşte” a neputinţă.

Unicul gând care-l obsedează pe un lider este să nu rămână singur, neurmat de nimeni. Poate spune cineva că nu este aşa? De aceea intenţia lui nobilă este ca lucrurile să fie făcute eficient şi bine.

Există un risc de care liderul, la fel ca orice magician, se teme: ca nu cumva să aducă "spectacolul" până la ceea ce şi-a imaginat că va fi punctul culminant, dar spectatorii să se dovedească neimpresionaţi, aplaudând lipsiţi de entuziasm. Iar acest lucru reprezintă un semnal de alarmă. Înseamnă că eficacitatea lui a început să se estompeze.

Lumea unui magician este unitatea de măsură a informaţiei care rămâne ascunsă.

Starea de fond a acestei lumi, când el îşi vede reflexia propriei imperfecţiuni, este indicatorul unei situaţii de criză ce poate corespunde cu dificultatea în concentrare, retragerea în sine, închiderea emoţională, evitarea activităţilor amicale şi izolarea socială.

Concluzie: Fiecare profesionist ca şi fiecare lider îşi are secretele lui, secrete care sunt de fapt rodul muncii şi experienţei lui de ani de zile şi, desigur, nu există vreo motivaţie ca aceste secrete să fie împărtăşite celorlalţi. Se poate afirma totuşi că ele constituie „puterea" liderului, iar ea este dorită cu orice preţ de alţii care nu vor renunţa niciodată să „preia" această putere, chiar şi pe căi sau cu mijloace neortodoxe.

Secretele reprezintă de fapt structura cea mai eficientă a leadershipului, constituie latura cea mai puternică a unui lider. Dacă vrei să fii mai presus decât toţi şi să-ţi păstrezi puterea de influenţă, transformă-ţi leadershipul într-un veritabil spectacol folosindu-ţi cunoştinţele şi capacităţile într-un mod constructiv.

P.S. Liderii sunt veritabili colecţionari de secrete pe care trebuie să le păstreze cu străşnicie şi să se folosească de ele în mod util.

Source: https://neculaifantanaru.com/colectionarul-de-secrete.html

Colecţionarul de suflete

On Aprilie 17, 2010

Consolidează terenul propriei tale măreţii, astfel încât să te racordezi la realitatea convingerilor celor din jur.

Primăvara veni iute. *Fram* , care ajunsese la 83°20' latitudine nordică, era acum înconjurat de întinderi mari de gheaţă. Nansen, căpitanul vasului, căruia de mult i se născuse dorinţa de a încerca să atingă Polul Nord pe sănii trase de câini, convocă într-o seară întregul echipaj pentru a-i comunica importanţa noii misiuni pe care trebuie să o ducă la îndeplinire cu orice preţ, în numele ştiinţei. Toţi îl ascultară încordaţi. După ce îşi făcu cunoscut în detaliu planul, Nansen anunţă că numai o singură persoană poate să pornească în această călătorie cu el. Dar cine să fie aceea persoană? Căci toţi cei doisprezece subordonaţi ai săi, care îl iubeau şi îl respectau cu ardoare, se oferiră voluntari.

Decis încă de mult, Nansen făcu următorul anunţ:

- M-am gândit să-l iau ca tovarăş de drum pe Johansen, omul potrivit din toate punctele de vedere. Este un schior excelent şi este fără egal în ceea ce priveşte rezistenţa.

Apoi privirea pătrunzătoare a lui Nansen, care avea puterea să transmită oricui o doză importantă de curaj, se îndreptă spre Johansen pe care îl preveni:

- Înainte de a te hotărî la un asemenea pas, gândeşte-te bine Johansen ! Cântăreşte lucrurile o zi, două, şi numai după aceea să-mi dai răspunsul definitiv.

Dar nici bine nu apucase Nansen să termine ce avea de spus că Johansen, considerând o mare cinste alegerea propriei persoane, i-a răspuns cu înflăcărare:

- Nu e nevoie să mă mai gândesc căpitane, te voi urma oriunde !

Leadership: La chemarea ta se învrednicesc oamenii de onoarea de a fi alături de tine?

Un om a cărui singură preocupare este să te mulţumească şi să-ţi dea ascultare, este un suflet pe care îl stăpâneşti cu desăvârşire. Dar unui om care te-a cuprins în generosul său suflet îi eşti dator să-l preţuieşti şi să-l călăuzeşti spre împlinirea dorinţelor comune.

Se întâmplă rar, remarca odată scriitorul Alexandre Dumas, ca un lucru dorit cu înflăcărare să nu fie apărat cu înflăcărare de cei ce vor să-l capete.

Nespusa bucurie care l-a însufleţit pe Johansen a fost mai grăitoare decât orice vorbe şi, dublată de un optimism debordant în ceea ce priveşte viitorul, l-a îndemnat să se avânte cu mult curaj într-o aventură în care ar fi putut muri în fiecare clipă, ucis de urşi polari, de gerul cumplit sau de inaniţie. Nici că-şi putea găsi Nansen un tovarăş mai bun, fiindcă în expediţia pe schiuri de la Polul Nord, Johansen s-a dovedit a fi de mare ajutor.

Acceptând degrabă propunerea lui Nansen, fără să mai stea pe gânduri, Johansen a vrut să-i arate acestuia că doreşte din tot sufletul să fie ajutorul lui numărul unu, mâna lui dreaptă,

omul cel mai de încredere, exprimându-şi astfel admiraţia şi respectul deosebit pe care îl nutrea pentru el. Cu ce nerăbdare şi cu ce mândrie a aşteptat Johansen acest moment, momentul hotărâtor în care îşi putea dovedi devotamentul.

Leadershipul este chemarea spre aventură pe care o emană omul însufleţit de unica hotărâre de a lupta până la capăt pentru concretizarea unei idei nebuneşti.

Cum oare să nu fie cuprins de emoţii puternice când, dintr-un echipaj foarte experimentat, din atâţia oameni curajoşi care erau gata să treacă, cum se spune, prin foc şi apă pentru conducătorul lor, numai unul singur, el, Johansen, a fost ales să-i fie tovarăş de drum lui Nansen?

Un singur lucru poate spori stima şi respectul adânc al oamenilor pentru liderul lor, şi anume onoarea de a fi alături de el într-un moment foarte important.

Oare ce influenţă ciudată îi aduce pe oameni în starea în care ar accepta să se avânte în necunoscut, chiar spre moarte, cu o patimă năprasnică? Căci atunci când te afli nopţi întregi, zile de-a rândul, luni întregi într-un ţinut izolat, azvârlit în neant, poţi fi cuprins de o groază teribilă din care să nu poţi să-ţi mai revii după ce priveşti îndelung împrejurimile nesfârşite de gheţari şi zăpadă. Totuşi o forţă misterioasă l-a îndemnat pe Johansen să participe la această misiune fără precedent, aceea de a atinge Polul Nord pe schiuri doar în doi oameni.

Leadership: Îţi creezi șansa de a fi mai aproape de acel "plus unu" care se mulează pe ceea ce ești și simți în condiţiile de posibilitate a unei conştiinţe bazată pe experienţa anilor petrecuţi în cursul misiunilor?

Nevoia unei alternative la stilul de leadership abordat, prin care oamenii să-şi dea seama de caracterul puternic al liderului lor, am regăsit-o însă numai la oameni maturi şi extrem de realişti, care pot să facă viraje extreme în orice fel de circumstanţe.

Nu există vârstă, limite sau termene pentru a face saltul în gol, în necunoscut, ci există doar deschiderea în faţa propriei noastre măreţii, permiţând în acelaşi timp ridicarea celorlalţi la o nouă conştiinţă de "a fi" necondiţionată, liberă, pură, care să balanseze orice inegalitate de statut. Conştiinţa este "unealta" care le oferă oamenilor pe care îi conduci o imagine de ansamblu asupra propriilor lor forţe de ataşament şi relaţionare, singura care le permite sau nu le permite să se poziţioneze în aceeaşi direcţie de mers cu tine.

Sunt oamenii tăi ghidaţi de acea unealtă care indică "înainte" sau "înapoi"?

Înainte să porneşti într-o direcţie nouă consolidează terenul propriei tale măreţii, astfel încât să te racordezi la realitatea convingerilor celor din jur.

Când încerci să stabilești un record neaşteptat trebuie să iei în calcul potenţialul de ghidare al planurilor de acţiune ce stă în spatele fiecărui contracandidat al tău.

Nemăsurata admiraţie pe care o nutresc oamenii pentru conducătorul lor îi determină să-şi adune tot curajul şi să-l urmeze până la capăt cu o înflăcărare nestăvilită. Johansen n-a uitat niciodată ce curaj sublim a dovedit Nansen atunci când a străbătut pe schiuri primul Groenlanda, ţara aspră, necercetată până atunci, stabilind un record nebănuit. N-a uitat niciodată faptul că doisprezece ani în şir Nansen a ieşit învingător în concursurile de mare fond, că a fost campion al lumii la patinaj viteză, fiind acoperit de glorie şi onoruri.

Fără nicio îndoială Johansen ar fi fost în stare să-şi dea chiar şi viaţa pentru Nansen, într-atâta recunoştinţa lui simţea nevoia de a izbucni, şi de aceea a acceptat fără şovăială să-l urmeze în lunga şi primejdioasa călătorie spre Polul Nord. Căci un om a cărui merite sunt bine cunoscute de toată lumea, care a căpătat un renume atât de strălucit nu poate fi decât un om înzestrat cu mari calităţi, un om puternic care poate să treacă peste orice bariere, care e în stare să depăşească orice limite.

Colecționarul de suflete este liderul care îşi atrage lângă el numai pe acei oameni interesaţi de aceeaşi lume ca el, o lume a finalităților și a efectelor așteptate.

Un lider trebuie să-şi aleagă cu grijă „ajutorul" sau „ajutoarele", ceea ce se poate realiza doar printr-o cunoaştere îndelungată, o colaborare permanentă şi implicit prin cunoaşterea eurilor cu personalitate puternică care-l înconjoară. Prin urmare, liderul trebuie să fie un veritabil „colecţionar de suflete" prin selectarea şi recrutarea cu atenţie a oamenilor şi cunoaşterea lor profundă.

Iar cu cât oamenii vor fi mai atraşi de personalitatea liderului, de ideile şi planurile sale, cu atât liderul va avea o mai mare influenţă asupra lor şi cu atât ei se vor mobiliza mai bine în vederea atingerii scopurilor comune.

*** Notă:** A. Talanov - *Nansen* , Editura Tineretului, 1961.

Colecţionarul de tablouri

On Ianuarie 04, 2012

Integrează în leadershipul tău un plus de măreţie, consolidând tot ceea ce este esenţial la tine.

Spre sfârşitul filmului " *Pretty Woman (1990)* ", multimiliardarul Edward Lewis, al cărui singur "dar" erau legăturile imposibile, îi propune lui Vivian Ward (dama de companie pe care o plătise să-şi petreacă săptămâna cu el) să mai rămână o noapte. Dar de ce ar accepta ea această propunere? De ce să-şi facă în continuare iluzii? Oricum trebuiau să se despartă definitiv. Aşa că îi respinge propunerea:

- Uite Edward, mi-ai făcut o ofertă tare bună. Şi în urmă cu câteva luni aş fi acceptat, nici o problemă. Dar acum totul e diferit şi tu ai schimbat asta. Şi nu o poţi schimba înapoi. Vreau mai mult...

În timp ce-şi făcea bagajul, în gândul ei, Vivian parcă îşi spunea: " *Da, vreau mai mult ! Căci te iubesc ! Căci tu eşti pentru mine mai frumos, mai bun şi mai mare decât toate fiinţele ! Aş vrea să împart toată viaţa fericirea cu tine. Doar cu tine. Nu vreau să te pierd, însă ştiu că trebuie să stric clipele de supremă fericire pe care mi le-ai oferit, pe care Dumnezeu mi le-a dat în schimbul rugilor mele necontenite* ."

Dar a fost doar o clipă. Trebuie să fiu puternică şi să fac acest pas. Şi să uit de tine, de generozitatea şi bunul tău gust – care mi-au inundat întreaga fiinţă; să uit de toate supărările, să uit de mine însămi, să uit de tot ce mi-a îngăduit viaţa cât am fost a ta – da, a ta şi numai a ta; să nu îmi mai leg inima de nicio speranţă, să uit că m-am simţit o clipă cea mai frumoasă şi mai admirată femeie din lume, să uit că ai fost totul pentru mine şi să te şterg definitiv de pe lista dorinţelor mele. Şi să mă transform iarăşi în ce-am fost, într-o biată prostituată, şi să mă reîntorc la o viaţă fără emoţii, fără sentimente, fără conţinut."

Leadership: Îţi acorzi timpul necesar pentru a-ţi consolida imaginea de sine aparţinând unei singurătăţi totale care strigă neîncetat conştiinţei să renunţi la mândria de a nu datora nimănui nimic?

Un lider manifestă tot interesul faţă de leadership dacă realizările şi succesele sale reflectă cât mai cuprinzător propriile sale competenţe. În lumina a ceea ce este el cu adevărat şi a ceea va deveni, el îşi pune toate însuşirile, toate resursele, toate cunoştinţele în slujba unui tip de leadership care militează în primul rând pentru bunăstarea lui.

Multimiliardarul Edward Lewis era un astfel de lider. El practica un leadership realist, bazat pe politici prudente, pe eficienţă, pe principii de leadership şi pe strategii, pe abordări pragmatice, pe prognoze - pe modul în care era el de fapt, tipic unui businessman adevărat. Însă pentru asta nimeni nu i-a premiat vreodată valorile !

Căci, atunci când vine vorba de valori, Lewis era asemenea un constructor excelent care ridică şi edifică o mulţime de clădiri, dar care nu-şi găseşte niciodată timpul necesar să-şi consolideze propria lui casă. El integrase în leadershipul său numai acele valori care îi susţineau performanţa managerială optimă, însă aceste valori nu aveau vibraţia potrivită pentru a răspunde anumitor circumstanţe prin emoţii. În cuvinte mai simple, el nu avea niciun ideal sentimental.

Mândria de a nu datora nimănui nimic, împreună cu grija excesivă faţă de propria imagine, schiţează conturul unei pasiuni puternice faţă de ceea ce îţi impune datoria de loialitate faţă de carieră, sub puterea nevoii de a fi în prim planul atenției publice. Astfel eşti constrâns să pui un preţ mai mic pe acea regiune de influenţă a existenţei care nu este la vedere şi care intră sub puterea de a trăi în starea de acceptare a valorilor spiritual-morale care fac din tine o fiinţă excepţională.

Să simţi gustul subtil al valorilor spiritual-morale, precum armonia, devotamentul, generozitatea, înţelegerea, răbdarea, înseamnă să faci din viaţă o lecţie deschisă plină de învăţăminte despre ceea ce se poate întâmpla atunci când principiul precauţiei sau al echilibrului este trecut cu vederea.

Leadership: Obţii un rezultat pozitiv de pe urma investigării propriei tale firi în conţinutul unei "pagini" pe care ai părăsit-o?

Ca lider, Lewis ar fi trebuit să pună temelia structurii sale emoţionale, să facă munca de restaurare propriu-zisă a trăirilor sale sufleteşti, accentuând sentimentele sale caracteristice. Această investigare şi evaluare graduală a firii sale l-ar fi ajutat să se apropie atent de leadershipul de calitate – care are integrat nişte elemente emoţionale cu potenţial deosebit.

Valorile tale merită premiate? Eşti capabil, prin leadershipul tău, să cuprinzi intensitatea şi dimensiunea umană? Poţi să percepi impulsul interior al celorlalţi oameni - tot aşa cum doctorul percepe prin senzaţii tactile tensiunea arterială sau cea musculară a pacienţilor?

Nu cred că vei reuşi să stabileşti şi să menţii legăturile cu ceilalţi oameni dacă nu strângi laolaltă toate acele forţe emoţionale dinăuntrul tău care pot acţiona pozitiv asupra lor. Dacă le izolezi, dacă le ignori nu vei putea să întinzi punţi între aspiraţiile tale şi ale lor – vei rămâne doar un colecţionar zgârcit între tablourile sale, uitându-se ţintă la ele cu o poftă nesățioasă aproape tot timpul. Astfel se va deschide în propriul tău destin acea prăpastie ameninţătoare care te va despărţi de tot ceea ce este cu adevărat esenţial la un lider: forţa sufletească.

Dacă într-o zi suferi de plictiseală, când zilele tale bune nu mai reprezintă decât "o invenţie a unei minţi eliberată de atașamente", sau dacă eşti caracterizat de o perpetuă nemulțumire și de un zbucium continuu pentru a atinge noi dimensiuni în performanță, atunci fă un efort şi imită o clepsidră: învaţă să măsori trecerea timpului o dată cu fiecare întoarcere de pagină a vieții. Pagină pe care tocmai ai părăsit-o.

Primul pas spre o schimbare radicală este să accepţi că acel "raţional" cu care măsori toate cele dimprejurul tău este foarte limitat în faţa posibilităţilor de a le valorifica.

Colecţionarul de tablouri scoate în evidenţă punctele tale forte sau punctele tale slabe. Depinde de cât de mult te ataşezi de "arta" pe care o admiri şi în care îţi investeşti valorile. Arta care te defineşte reflectă mai mult însuşirile tale manageriale sau emoţionale?

Îi tratezi pe oameni ca pe nişte tablouri cu valoare diferită? Sau ca pe nişte tablouri extrem de valoroase care îţi încântă şi îţi încălzesc sufletul? Sau ţi-a propus să fii atât de zgârcit încât să-i tratezi ca pe nişte tablouri care nu exprimă nimic?

Reperul de suflet al "colecţionarului" Edward Lewis a fost Vivian. La tine e nevoie de un "reper" care să-ţi cultive respectul faţă de valorile morale pe care se sprijină leadershipul de calitate?

Mare dreptate avea cine a spus că: *"Singurul inamic al raţiunii eşti tu însuţi. Pentru a fi raţional trebuie să câştigi lupta cu tine."*

Concluzie: Un lider trebuie să îmbine armonios "elementele tehnice" ale leadershipului cu elementele ce ţin de aspectele sentimentale ce apar ca urmare a relaţiilor interumane. Un lider căruia îi lipseşte măreţia nu este altceva decât un colecţionar de "euri", a căror valoare nu le cunoaşte şi nici nu le pune în valoare. A gândi strict tehnic nu-ţi aduce niciun beneficiu, dar valorificând resursele umane poţi continua ceea ce ai început, iar succesul va fi de partea ta.

Source: https://neculaifantanaru.com/colectionarul-de-tablouri.html

Columbo - întruchiparea omului integru moral și vizionar în idei

On Februarie 22, 2011

Detaliile subtile pot să dezvăluie esența ta autentică, capturând subtilitățile și nuanțele care alcătuiesc vulnerabilitatea unui adevăr ascuns.

În lumina tulbure a crimei, locotenentul Columbo se dovedește a fi farul neclintit al dreptății, un detectiv excepțional care nu cunoaște frica în confruntarea cu cei mai puternici. În episodul "A Friend in Deed", superiorul lui încearcă să-l clintească, să-l manipuleze, dar Columbo rămâne imun, înarmat cu o devotare neclintită față de adevăr și dreptate.

Când descoperă că însuşi Mark Halperin, cel mai înalt superior din poliţie este criminalul, Columbo nu se lasă descurajat. Dimpotrivă, ingeniozitatea și hotărârea sa cresc încă și mai mult. Într-o mișcare îndrăzneață, el plasează o capcană iscusită, folosindu-se de un apartament închiriat și de propria-i abilitate de a anticipa mișcările adversarului. Îi aruncă superiorului său momeala, făcându-l să creadă că este apartamentul unui fost puşcăriaş care era anchetat pentru aceste crime pe care, de fapt, nu el le-a comis. Ca să-şi spele urma, Mark Halperin avea de gând să aducă în faţa judecăţii un om care avea cazier, dar acesta nu era deloc autorul crimelor.

Leadership: Poţi să îmbunătăţeşti contextul de improvizaţie în acţiunile tale, evidențiind simultaneitatea dintre conţinutul propriei conştiinţe și forma viziunii în procesul de susţinere a adevărului?

Invitând superiorul în biroul său, Columbo dezvăluie subtil o adresă falsă, aruncându-l în lumea fictivă a fostului pușcăriaș, în încercarea sa de a-și proteja secretul întunecat. Însă, maestrul în manipulare, Columbo a plănuit fiecare detaliu cu atenție meticuloasă.

Iar când Mark Halperin împreună cu echipa de poliţişti iau cu asalt apartamentul, şi plasează dovezi incriminatorii false în cameră, Columbo îi dovedeşte că el nu putea şti adresa criminalului decât din foile sale de pe birou, care de fapt erau special aranjate şi puse la vedere. Deci, aşa s-a întâmplat că dovezile incriminatorii au fost plasate în apartamentul închiriat pe numele lui Columbo, deci era ilogic să se găsească acolo acele dovezi, decât dacă nu cumva Mark Halperin, însuşi le-a plasat intenţionat crezând că este adresa fostului puşcăriaş.

Leadership: Poţi să dai valoare detaliilor care pot să reprezinte o probă a adevărului obiectiv, încât viziunea ta să fie acceptată ca un fel de oglindă a unui sine mai înalt?

Oricum, ideea este următoarea: dacă vrei să îţi demonstrezi calităţile de bun detectiv, mai întâi trebuie să inspectezi bine locul crimei. Să vezi ce anume nu se încadrează în "normal". La locul crimei, Columbo aduce lumină asupra detaliilor aparent insignifiante, găsind anormalități subtile care sfidează logica. Amprentele lipsă de pe telefonul victimei care a răspuns la două apeluri, devin cheia decriptării întregii poveşti. Un detectiv autentic nu trece cu vederea astfel de detalii, iar Columbo, prin abilitățile sale și etica impecabilă, reușește să aducă adevărul la suprafață.

S-o spun altfel. Lucrurile erau aşezate prea ciudat în camera în care s-a înfăptuit crima, iar elementul definitoriu, ieşit din comun, era faptul că nu existau deloc amprente pe telefon, deşi victima primise 2 apeluri la care totuşi a răspuns. Nu ai cum să vorbeşti la telefonul din casa ta, fără să laşi amprente, decât dacă nu cumva criminalul se afla deja în casă, a vorbit el la telefon, apoi a şters amprentele.

Leadership: Poţi să-ţi valorifici întregul potenţial, încât vulnerabilitatea unui adevăr să dezvăluie fragilitatea și sinceritatea asociată cu expunerea ta la percepţia celorlalţi?

În acest caz, Columbo a folosit mai multe elemente de criminologie pentru a-și construi cazul. În primul rând, a inspectat cu atenție locul crimei, observând că lucrurile erau aşezate prea ciudat. În al doilea rând, a studiat relația dintre victimă și criminal, bănuind că cei doi aveau o legătură. În al treilea rând, a folosit o şaradă pentru a-l atrage pe criminal într-o capcană.

În lumea complexă a criminalității și a manipulării, Columbo rămâne o figură incomparabilă, un simbol al onoarei și corectitudinii. Prin acțiunile sale, el ne învață că adevărul poate fi obținut numai prin perseverență, inteligenţă și respectarea eticii, indiferent cât de întunecată ar fi umbra crimei. Sau, cum spunea scriitorul Arthur Phillips:

"Când îi înţelegi, oamenii nu te pot surprinde, să ştii. Temeiurile lor sunt uneori ascunse, dar nu sunt prea multe. Oamenii sunt cărţi deschise, odată ce-ai învăţat să citeşti. Acest lucru e în acelaşi timp un blestem şi o încântare, dar este un rezultat inevitabil atunci când eşti un cercetător fidel al naturii umane, ceea ce orice detectiv bun este, cu certitudine."

Un sine mai înalt la care ajungi prin dispoziția de a te dedica reprezentării unui ideal, de a găsi întotdeauna adevărul, face parte din structura omului care respectă legile eticii. În acest caz, viziunea ta devine o oglindă a sinelui, reflectând complexitatea și profunzimea trăirilor tale, oferind o perspectivă autentică și unică asupra realității.

Leadershipul se referă la anticiparea realității care explorează vulnerabilitatea oamenilor la schimbarea pe care o declanşează aflarea adevărului.

Columbo este întruchiparea omului integru moral și vizionar în idei. El nu acceptă compromisuri, nu face niciodată abat de la regulile justiţiei, nu acceptă falsitatea şi lipsa de integritate. Aşadar, mesajul lui este următorul: *"să nu te piezi niciodată în realitatea celorlalţi oameni, ci să rămâi autentic."*

Source: https://neculaifantanaru.com/columbo-intruchiparea-omului-integru-moral-si-vizionar-in-id

Come Undone (II)

On Octombrie 22, 2017

Frumosul ține de felul în care te poziționezi față de momentele cele mai enigmatice ale vieții, în raport cu asumarea ipostazelor de-a lungul ei.

Îmi încarc cu minute imaginarul de necesitatea prezenței unei puternice legături între cauze şi efecte, clipe ce par că-şi tot amână sosirile, în anumite etape ale unui ciclu de viață cu multiple interpretări, față de planul longitudinal al inimii mele. Caut parcă să-l desincronizez dintr-o rațiune devenită obsedantă, să-l imortalizez într-un simbolism cu vaste implicații tradus printr-un consum intens de trăiri, ca fiind un impuls pentru o nouă stare de spirit.

Cu toate acestea, încep să alunec tot mai mult într-un soi de ceață, un fenomen straniu de origine necunoscută, *can not forgive from falling apart* , în mintea mea făcându-şi loc un scenariu de Stephen King asumat. Să-mi imaginez că sunt în altă parte, rațiunea continuând să „zguduie" ce a fost ieri. La o adică, felul în care mă simt, până la felul în care îmi accesez norocul în acțiunile viitoare, dincolo de starea de veghe, este o formă de artă, o nebunie pe care mi-o pot permite şi de care nu mă pot sătura. *„ Hey child, stay wilder than the wind, And blow me into cry."*

Cu însuflețire, mă reped asupra celor ce nu se grăiesc, dar se aud în taină, o închipuire ce nu trebuie încurajată, ca şi când memoria mea ar sedimenta ce mai rămâne din ecourile unei vieți abandonate, mai mult decât mi se cuvine să cuprind cu toată puterea inspirației şi a visului, ca o stare specială ce poate apărea oricând, oriunde şi oricât.

Ca şi când aș încerca să mă depărtez de cele lumești, cunoscute, dureroase, pe cât de semnificative pe atât de dificil de evaluat, sufocând, distrugând, amenințând orice tentativă de a ieși de sub umbrela roșie a incertitudinii și a regretelor suportabile. Dintr-o frică nejustificată față de viață, o slăbiciune de care trebuie să scap, o uimire pe care nu știu cum s-o înțeleg, de disperare pătrunsă în oase, devenită una cu măduva oaselor. Care pentru mine este un drum singuratic.

Leadership: Respingi acțiunea în virtutea de a aduce în fața minții nişte nuanțe pe care nici o altă unealtă, în afara cuvintelor, nu le poate naște?

Cum să deznod o mărturie tăcută, sprijinită pe atâtea nelămuriri, griji și îndoieli, fără să o fac iarăși ghem? O oglindire în altcineva, o căutare a identității între o lume reală şi una virtuală, ar putea oare să alunge descurajanta inerție care mă aneantizează?

Aș prefera o sinceritate golită de artificiu, ca în cazul scriitorului ce dă cuvântului viu puterea de întruchipare, să mă expun inteligent unei râniri mai blânde, aşa cum sunt eu, ascultător şi supus în fața marilor mistere ale artei, în care sensul profund al cuvântului înseamnă a schimba geografia unei forme de existență ce îşi relevă importanța în fixarea unui anumit stil. De personalitate, de gândire, de acțiune, de leadership.

Când încerc să ard până la capăt atâta tăcere, prin spirit şi printr-un cod scris, fără să mă consum de-a binelea, iau aminte la reafirmarea potențialului de schimbare şi a impactului pe care îl pot avea acțiunile bine gândite în viziunea lui Malcom Gladwell, autorul celebrei cărți „The Tipping Point": *Privește lumea care ţi se pune în cale. Poate că ţi se pare că este un loc nemișcat, implacabil. Nu este aşa. Cu un minim de efort - la locul şi în momentul oportun - totul poate fi răsturnat.*

Lecția punctului critic din bezna tăcerii în care mă cufund de-a binelea, o parte din centrul universului meu zbuciumat, este că dacă nu provoci schimbarea, sfârșești prin a o suporta.

Leadership: Poți să controlezi ceea ce constați despre tine, fără a avea așteptări prea mari din partea "frumosului" care neavând concept pentru plăcere devine exclusiv afectare interioară?

Pentru întâia oară, o picătură din sângele mândriei de a fi proprietarul unui "immaculate dream", se prelinge pe marginea unei poezii care anunță resemnarea în fața lui TREBUIE , *trying to stay blind to the hope and fear outside* . Încât nici logica, nici inteligența, ci doar misterul unui gând nedescifrat până la capăt poate pricepe realitatea ultimă a confruntării dintre condiția de prizonier într-un "Something unreal" şi experienţa unui "Lost, in a snow filled sky".

Oricând aș putea să mă pun pe primul loc în fața adevărurilor scoase la iveală de acest experiment izolat, afectat de propria-mi plasare în spatele unei stări febrile inexplicabile, de conflict între experiența anterioară şi necunoscutul cu care mă confrunt, ce în aparență este o stare de semiconștiență în care tind să cred că dorm, o halucinație care trebuie acceptată cu calm.

Pentru un sculptor precum a fost Lorenzo Bernini, frumosul căpăta un sens al sinelui. El găsea că însușirea cea mai de preț a unui artist nu este de a face clădiri frumoase şi comode, ci de a inventa felurite chipuri în a se sluji de puțin, de părţile rele şi neadaptate necesităţii, de a face lucruri frumoase, în aşa fel încât acest neajuns să devină folositor într-o asemenea măsură încât, de n-ar fi existat, ar fi trebuit inventat.

E mai bine să nu-ți reproșezi nicio vină când în viața ta intervine ceva incomod, apropiat de realitatea cea mai secretă a lucrurilor, de realitatea cea mai profundă a slujirii unei stări din care bucuria puținului dispare. Durerea focului interior și a propriului exil luându-i locul. Frumosul se îngăduie oricărei priviri reflexive spre sine, dar se interzice unei stări de istovire care nu e nici somn, nici vis, nici veghe, care doar te descurajează, făcându-te să uiți până şi că exiști.

Frumosul în artă ține de permanentizarea revelării unei realități profunde în termeni pozitivi, de felul în care te poziționezi față de momentele cele mai adânci și mai enigmatice ale vieții în raport cu asumarea ipostazelor de-a lungul ei: de creator neîntrecut și de prizonier al propriilor gânduri și emoții.

Come Undone se instalează atunci când ai de ales între intensitatea trăirilor și expresia lor, singura rezultantă fiind arta, acea minune unică a creației pe care o numim „o rană veșnic deschisă” sau „o experiență de sine” neîntreruptă, deosebit de intensă, excesivă. Din care poate să rezulte o varietate de conținut, disponibil pentru vizualizare dintr-un precedent compozițional numit: „Avântul spre cunoaştere și originalitate”.

*** Notă** - Duran Duran - Come Undone

Come Undone (I)

On Octombrie 15, 2017

Când inspirația te sugrumă, nu-ți mai rămâne altceva de făcut decât s-o deznozi.

Am observat că în timpul zilei mă cuprinde o stare de neliniște intensă, însoțită de o provocare incitantă de a citi de toate, o dorință acerbă de a mă informa cu privire la orice variații neașteptate între dorul de adevăr și teama de a nu-l lăsa să mă năruie. Pot să anticipez tendințe ulterioare de viață într-un clarobscur mistic-ispititor, cu aceeași grijă apăsătoare cu care artistul încearcă să împace tensiunea dintre conținutul pe care îl are de redat şi forma estetică a creației sale.

Neliniştea mea este chinul artistului de a defini un orizont de cunoaştere, deschis şi practic, prin prisma unei creaţii care amestecă voit registrul miraculosului cu cel al supranaturalului. Iar singurul termen care pare că lipseşte în vederea unei exprimări depline este culoarea, sau mai precis acea expresie a culorii în stare să se constituie ca pură esență picturală. Aici, simt din toată ființa mea o nedumerire, însoțită de o stranie durere datorată unui fior al îngrijorării, imaginarul meu izvorând parcă dintr-un adânc plin cu atâtea secrete. Pe care nu mi-l cunosc, pe care nu-l pot cuprinde în disperata aventură a autocunoașterii, dar care scapă răsunător şi hotărât un singur răspuns *: "I've been waiting for you ! "*

Nădăjduiesc că voi găsi altă ocazie să mă revanșez pentru cauza acestui loc întunecos, haos, pustiire, abis, căruia mă îndatorez cu o "rată" lunară.

Când inspirația te sugrumă, ca un laț strâns fără milă în jurul gâtului, aruncându-te într-o spirală periculoasă de incertitudine, înlocuind tendința detestării sau chiar a urii de sine; când te trezești prins în îngrozitoarea plasă a nebuniei de a insista, de a căuta şi mai asiduu o scăpare, o eliberare de suferință, o evadare din iadul roșu al disperării, nu-ţi mai rămâne altceva de făcut decât s-o deznozi, să te desprinzi din sentimentul acut al negației clipei. *„Who do you need, who do you love, When you come undone?"*

Words, playing me deja vu , pentru o dovadă a identității dintre Tot şi Nimic, sugerând o consumare a forței, o înfrânare de energie fizică, dar într-o perfectă comuniune cu universul, pe care sufletul o zugrăvește într-un avânt al sublimului efemer, ajungând fără greș acolo unde este îndreptată: spre centrul sferei curiozității pline de teama pentru ce va urma.

Leadership: Imaginea pe care o ai în minte, despre ceea ce trăiești în relație directă cu actul creației, o poți exprima în realitatea unei experiențe care te înmoaie pur şi simplu, dar te face să te simți viu?

Nimeni nu poate ceda în fața a ceea ce înseamnă prăbușire, retragere în derută, alunecare în abis, din ceea ce înțelegerea omenească ar fi ispitită să socotească drept o atentă delimitare de ceea ce nu poate fi împărtășit, global sau în detalii. Dar poți exprima oricând o emoție, o anumită dispoziție, care te convinge pe tine însuți de un anumit fapt. *„Is it something real?"*

Mă gândesc să scap de o corvoadă sau obligație care scobește totul în mine treptat, pe lungimea de undă a conștiinței grevată de anumite interdicții, în dependență de situația şi circumstanțele unei bizare combinații de "breath and anxiety". Cel puțin în felul în care privesc realitatea, că dincolo de ea sunt eu, un Creator de trăiri și senzații care, întrebuințând şi integrând o multiplicitate de nuanțe, valori şi experiențe, reușește să facă compromisul cu propriul conținut. Cu gândurile cele mai adânci și mai incomode. Ca efect dominant aruncându-se fie în obsesii, fie în ruină.

Altă explicație nu poate fi pentru această situație ciudată, ca un experiment izolat afectat de hazard, ce pare un atribuit al confuziei sau epuizării, îngrijorării şi neliniștii, căci cu ele se mistuie şi artistul care s-a făcut rob al păcatului de a fi înțeles cât de important este curajul de a fi sincer în artă, chiar dacă sinceritatea este dureroasă, adesea pedepsită. *"I swear I've heard it before."*

Aici cititorul are ocazia să reflecte pe marginea propriei raportări la cele mai noi abordări ale condiţiei omului, de a fi o ființă care trăiește în sprijinul unei activări de înaltă frecvență, menită să-i conecteze personalitatea la sinele înalt. Vulnerabil în imaginea pe care o experimentează ca răspuns în fața unor situații de fapt produse în taină, dar cu efecte de lumini şi umbre, *to the hope and fear outside.*

Leadership: Ești capabil să concepi creația perfectă care să reprezinte o autoafirmare ce nu conține negația propriei condiții căzute în ascunsul unei lumi ajunsă la limitele ei?

Stările reacționale care răspund unor situații pur psihice, intim legate de conținutul unor probe de apăsare sufletească, creează incertitudinii în măsura în care mergi pe ideea că oricum n-o să găseşti nimic acolo unde cândva era totul. Ispășirea prin teama unor fapte imaginare de care îți este teamă, fiindcă lucrurile ascunse se pot oricând revela, chiar dacă ele nu se divulgă, se află în vecinătatea naivei sincerități a deznădejdii.

După fiecare oglindire în tabloul încărcat cu umbre al imaginii mele, într-un cadru de tip „Black Experience", nu mai pot să-mi actualizez starea și s-o îmbunătățesc într-o nuanță de autenticitate.

Aici, trebuie mentionat faptul că nu sunt departe de o poveste plina de fictiune. Este adevărat că o autoafirmare în domeniul artei este o angajare efectivă într-un univers simbolizat, ca şi când ai vrea să cucereşti totul, de parcă ai avea timp să stăpâneşti totul. Dar, tot la fel de adevărat este că în artă, cel care se avântă prea mult în ficţiune, rătăcind ca într-o transă, printr-un labirint al mărturisirilor emoţionante, incredibile, neaşteptate, trebuie să-şi asume negaţia propriei condiţii căzute în ascunsul unei lumi ajunsă la limitele ei.

Negația propriei condiții căzute în ascunsul unei lumi ajunsă la limitele ei este o afirmare răsturnată, o caracteristică şi o condiţie a contactului cu o lume imaginară care te împiedica să vezi lucrurile aşa cum sunt şi, adesea, poate duce la anxietate sau depresie.

Manifestarea unei stări de anxietate este consecința raportării mele la statutul de creator, înscriindu-se pe drumul modelării realității care mă consumă, pe parcursul căruia îmi edific și consolidez relația dintre ceea ce îmi este intim și ceea ce se află în lumea exterioară.

Creatorul, cel puțin în felul în care privesc și îmi accept nebunia de a nega ceea ce există deja în ființa mea, cu care am mândria de a fi deja deprins, este omul care știe cât costă o operă ascunsă şi nefinalizată.

Leadershipul este asemănător actului de creație care îți pune la încercare ingeniozitatea, calitățile, acceptarea şi stăpânirea de sine: mai întâi trebuie să-ți evaluezi starea de spirit, apoi să dezgropi din tine niște adevăruri ascunse și la final trebuie să-ți asociezi imaginea cu tot ceea ce oamenii trebuie să știe despre tine.

Actul de creaţie săvârşit într-un voiaj al regăsirii de sine este un cumul al încercărilor artistului de a se defini pe sine, dar şi de a redefini un orizont de aşteptare a cărei vastitate nu trebuie să-i rănească orgoliul de a fi mai presus de înţelegerea celorlalţi oameni.

Come Undone este stadiul final al explorării de sine, când simți că totul capătă proporțiile unei experiențe menită să pună în lumină acea stare de neliniște proprie artistului care se destăinuie în fața creației sale *: „Nu mai pot să-mi actualizez starea și s-o îmbunătățesc într-o nuanță de autenticitate.”*

*** Notă** - Duran Duran - Come Undone

Come Vorrei

On August 28, 2019

Povestea din spatele epicului vieţii este tabloul unei lumi ghicite, interpretate, dar puţin cunoscute, la care trebuie să-i adaugi mereu câte ceva.

Cu mult timp în urmă, o grădină plină de trandafiri mi-a câştigat interesul total. Forţa cu care trandafirii se întrupează în individual, în multe concepţii lumeşti, în ceea ce se numeşte "stare de bine", este construită în jurul unui demers de modelare a sinelui, între adevăr şi lucruri trecătoare. Aici am descoperit prima dată fascinaţia florilor, a peisajului natural şi a artei aleasă cu grijă şi fineţe, de care te simţi atras cu acea curiozitate de artist menită să observe în fiecare detaliu o nouă reprezentaţie a realităţii bazată pe o formulă cu extract emoţional: „E prea puţin din tot ce-ar trebui spus."

Dar e destul de trist în viaţă să nu ai cu cine te plimba într-un asemenea colţ de rai, ideal pentru un plus de însufleţire, atunci când din fiecare clipă, aducătoare de pace, cu implicaţii profunde, se poate fructifica talentul artistului de a face posibilă atingerea absolutului şi intrarea într-o altă fază a procesului de creaţie. Percepţia unei persoane, sau ce gândeşte ea, este o receptare curată a valorilor spiritului pur, a existenţei vulnerabile obligate să se reinventeze prin forţa ei supremă: iubirea, pe care la un moment dat Leonard Cohen o recunoştea ca fiind o bucată din inima omului de mare caracter.

Acum, când scriu toate astea, nu pot decât să întâmpin acel moment de vulnerabilitate emoţională, ca într-un vis pe care continui să-l trăiesc tăcut, cu nobleţe, cu graţie, prin aducerea aminte a încântărilor nespuse și a frumuseților închipuite, în mijlocul unui tablou înscris în dimensiunile unui roşu intens care transcede cu ușurință între stări, gânduri, lumină divină şi concepte difuze.

Amintirile încă mă bântuie, mă consolează cu vorbe, cu impuls creator, cu gândire în imagini, ridicându-mă cu delicateţe, cu nobleţe, cu mândrie, în înaltul unei pretinse dezveliri a sufletului. Dar ele niciodată nu mă îndestulează cu un conţinut de 100% forţă expresivă. Fiindcă ceea ce revine în amintire, ce se lasă regăsit în orice timp este probabil trist, dureros şi deziluzionant, la fel ca îmbrăţişarea unei mame pe care vrei s-o prelungeşti în mod repetat, dar nu o mai simţi niciodată venind.

Leadership: Poţi să măreşti impactul dintre ceea ce te face să simţi una cu sufletul altei fiinţe şi ceea ce prezinţi lumii prin filtrul similarităţii cu un element fundamental al ambianţei tale vizuale?

Acest moment al amintirii aşa zis nemuritoare, fără de seamăn, captivant şi înduioşător totodată, completat cu rafinament cromatic şi stimulat cu o nouă înflorire a trandafirilor, este intens luminat prin subtila plăcere a unei companii plăcute, spre cinstirea unei calităţi emoţionale cu care se investeşte culoarea roşie: pasiunea de a trăi prin dăruire de sine, prin sinceritate, prin împlinire estetică şi prin poveştile altora. *Ci sono giorni in cui non dormo e penso a te…*

Incontestabil. M-am lăsat cucerit de noutatea întâlnirii pe care mi-a oferit-o un alt soi de intervenţie estetică, un alt sortiment de însufleţire a minţii şi a sufletului, care te absoarbe cu totul, fără scăpare, într-un vârtej al atracţiilor de frumos, al tentaţiilor irezistibile, al senzaţiilor de puternic afect într-un univers pe care îl numesc cu atât de mult drag: Universul Meu. Trandafirii au farmecul de a aduce lângă tine acei oameni cu totul deosebiţi, de care nu te poţi despărţi. *Come vorrei che tu mi amassi a modo mio..*

Pentru o fată tânără şi dezinvoltă ca ea, trandafirii îşi fac destoinic datoria de a transmite ceea ce cuvintele, de multe ori, nu reuşesc, facilitând intrarea într-o lume fără hotare, într-o lume care nu se sfârșește nicăieri. Ea era parcă descoperirea mea dintr-o altă viaţă, un mod spontan de transcendere a ştiutului, îmbogăţind permanent conţinutul perceput cu unul imaginat prin forţa de a exprima în imagine şi culoare o lume interioară complexă. *Come vorrei che questo amore che va via...*

Leadership: Conţinutul redat de imaginea creaţiei tale poate fi perceput ca semn al superiorităţii în transmiterea unei game variate de emoţii, în funcţie de ceea ce doreşti să experimentezi printr-o demonstraţie de încredere în valoarea actului artistic propus?

Conţinutul redat de imaginea creaţiei mele, trandafirul văzut ca protagonist al unei poveşti de viaţă autentice, poate fi perceput ca semn al superiorităţii în transmiterea unei game variate de emoţii numai atunci când fac apel la ideea seducătoare de eleganţă atemporală, prezentată în mod inedit în jurul unui subiect sensibil, de factură romantică şi artistică în acelaşi timp.

Astfel, induc o anumită percepţie pozitivă despre mine, o anumită doză de sensibilitate, ceea ce mă plasează deasupra ariilor de interes material şi mă transformă într-un izvor al expresivităţii care nu-şi găseşte egal în lume, mai ales pe tema leadershipului.

Mi-a zâmbit. I-am oferit un trandafir Double-Delight în semn de respect adus puterii ei de a captiva atenţia, de a provoca imaginaţia, de a transmite stări, prin îmbinarea dintre o poetică vie a visării şi o versiune deghizată a gestului de acoperire a gurii, ca atunci când eşti luat prin surprindere. *Senza parole* . Nicio rezistenţă din partea ei.

Privit cu ochiul admiraţiei pentru frumos, trandafirul face trecerea de la instinct la sentiment.

Era blândă şi iubitoare, înzestrată cu abilitatea de a privi dincolo de înfăţişarea celui care o ţine prizonieră în tabloul emoţionant, înălţător, sugestiv, al unei lumi ghicite. Varianta „îmblânzită" a expresionismului. Frumuseţea ei părea să aibă acea calitate a operei de artă care te face să înţelegi ceea ce îţi este ambiguu, să dezlegi marele mister al autonomiei limbajului artistic într-un mod care îţi face plăcere. *Senza cadere in una nuova gelosia* ...

Să fii al nimănui, să nu aparţii nici unei sfere a picturii, să trăieşti ca un exilat, este un sentiment al naibii de dureros. Trebuia să mă adresez inimii, asemenea unui artist ce descoperă atingerea delicată a naturii. Pe această fiinţă atât de drăguţă, politicoasă, frumoasă, sinceră, spirituală și unică pe această lume, n-o voi uita niciodată. La fel cum nici ea nu va uita vreodată de mine, căci trandafirii au creat deja acea experienţă subtilă a bunei dispoziţii, transformată într-un sentiment de căldură care te hrăneşte constant cu magia unei *illusione di un bell'aspetto per sempre.*

Am avut ocazia de a ne revedea, cu totul întâmplător, într-un moment plin de sinceritate şi tandreţe, anticipând estetica celor trei criterii ale împlinirii umane: farmecul de a fi empatic, graţia de a da sens vieţii şi forţa de a merge înainte. Ne-am amintit de prima noastră întâlnire, şi ne-am comportat întocmai ca nişte trandafiri care înfloresc tot anul. Parfumul lor puternic şi cuceritor, atât de dulce, pur şi senzual, putea fi simţit doar printr-o frumoasă alăturare de cuvinte: "nobleţea sufletului şi eleganţa gesturilor mărunte".

Valoarea actului artistic propus de un iubitor de frumos poate fi exprimată prin atenţia acordată unei clipe de sinceritate din care este posibil să renască acea atitudine de înrudire cu natura, dar mai ales acea atitudine de spirit, umilă faţă de grandoarea creaţiei numită " *Starmi Vicino* ".

Come Vorrei aduce în prim plan instinctul de a conserva momentul, starea și sentimentele unui artist care refuză să înstrăineze tabloul pe care îl consideră încă neterminat, găsind mereu câte ceva de adăugat la el.

În numele iubirii şi al artei, exprimate prin roşul trandafirilor, important este să nu te gândeşti niciodată cât anume va persista constanta numită "acum", ci să permanentizezi acea stare de non-separare pe care prima întâlnire o strecoară mai degrabă într-o proiecție astrală, decât în plan fizic, în tabloul unei lumi ghicite, interpretate, dar puţin cunoscute, la care trebuie să-i adaugi mereu câte ceva...

* **Notă:** Ricchi E Poveri - Come Vorrei

Comoara care-şi urmează posesorul oriunde

On Martie 27, 2022

Imaginea cu care îţi mulţumeşti sufletul, este imaginea cu care te prezinţi în faţa lumii.

Învăţătura a deschis drumul afirmării mele în artă, răspunzând pasiunilor puternice care îmi bucurau sufletul, mai mult decât suma tuturor celorlalte activităţi care doar trebuiau făcute doar de decor. Acum, ea pare o rouă pentru suflet, o forţă de a trece peste momentele dificile în viaţă, sublima manifestare a unei energii latente care nu-şi pierde continuitatea în relaţiile dintre oameni şi natură şi tot ce mă înconjoară. Adevărata învăţătura are ca pivot de direcţie însăşi relaţia dintre obiectele separate, decontextualizate, dar din care se poate elimina întâmplătorul, incoerenţa.

Şi n-am regretat niciodată că am cumpărat la un preţ de bun (în raport cu ce oferă) acest bilet de călătorie către viitor, către schimbare şi inovare, mai ales fiindcă vedeam schimbarea ca pe un moment de emancipare supremă. Pe deasupra, simplitatea și veridicitatea cu care am reuşit să îmi prezint arta în lumini și umbre, cu calități de plasticitate şi supleţe, sub forma unei ilustraţii fidele a rațiunii ce-mi călăuzea dimensiunea spirituală, au fost uşor-uşor ridicate la rang de principii ale designului. Este acelaşi principiu al identificării mele cu Marea Operă.

Nu oricine reuşeşte performanţa de a se raporta la un întreg mişcător, nepieritor, aflat într-o continuă dezvoltare şi expansiune, un întreg care te provoacă să te descoperi în timp ce redescoperi spațiul în care trăiești. Acelaşi întreg, definind prin prezenţa lui elementele unui tablou misterios în care se întâlnesc atât imagini vizuale cât şi numeroase metafore selectate cu minuţiozitate, îmbracă totul cu energia aceea pură, vie, stimulatoare, pe care doar în natură o poți găsi.

Leadership: Ce ai putea adăuga la tabloul unei existenţe care pendulează între iluzia unei normalităţi care este aproape uitată de cei mari, şi producerea unei realităţi care foloseşte materia şi o transfigurează?

Nu oricine este dispus să transforme un fir de iarbă într-un design bazat pe o viziune holistică, făcut pe măsura abordării unei tematici mai vaste şi mai serioase, cum este acea limbă sfântă care „leagă, prin sânge, pământul de popor". Şi, tot la fel, nu oricine reuşeşte să mute la propriu și la figurat, într-un simbolism poetic cuceritor, printr-un realism psihologic debordant, spectacolul unei vieţi obişnuite într-o carte de mare valoare care poate provoca, susţine şi chiar schimba perspectiva legată de modul în care este gândită, pentru viitor, geometria unei imagini care se repetă în diferite momente ale altor vieţi.

Chiar şi în plan fictiv, mă urmăresc cuvintele lui Oliver Wendell Holmes: *"ceea ce pare umbra nopţii într-o minte se transformăîn rochiţa rândunicii în cealaltă minte".*

Este şi motivul pentru care suprarealismul, inserţiile narative şi estetica aflată la limita ficţiunii, au prins un chip bine conturat în scrierile mele capabile să facă uz de reprezentări plastice. În aceeaşi măsură, interacțiunea dintre idealul estetic, judecata estetică, sentimentele şi convingerile esteticei, încă formează întregul învăţăturii mele.

Da. Cunoaşterea artei este imaginea cu care îmi place să mă descriu pe drumurile sufletului. Dar iată un alt motiv pentru care marea învăţătură, cu ale ei enigme cuprinse într-un simbolism îndrăzneţ, poetic, cuceritor, descrisă ca fiind un fel de viziune trinitariană. Fără să declanşeze o fugă fantastică de realitate, ea poate fi obţinută doar de cei puţini, nu de cei

mulţi, de cei cu adevărat merituoşi, nu de parveniţi sau cei puşi pe parvenire. Cuvintele următoare, scrise de Gian Paolo Lomazzo cu multe secole în urmă, sunt grăitoare în acest sens.

Leadership: Este propria artă în stare să te asiste în sublima manifestare a unei imagini care îţi urmăreşte potenţialul ce merită cultivat continuu, fără să cadă în deznădejde sau în ridicolul de a "nu da bine" ?

"Nici strădaniile necontenite, nici învățătura îndelungată, nici ascuțimea minții, nici lecturile temeinice sau lecțiile de teologie, nici ajutorul astrologiei, nici figurile geometrice sau razele perspectivei, nici asemănările cu muzica, nici proporțiile aritmetice, ridicările arhitectonice, modelarea figurilor, mărturiile istorice sau născocirile poetice, nici exemplele de anatomie, nici înțelegerea trăirilor, în sfârşit, nici cunoștințele sau demonstrațiile filozofice nu vor putea face ca un om care nu s-a născut pentru a fi pictor să ajungă vreodată la o oarecare măiestrie în această artă, dacă n-a fost adică înzestrat încă din leagăn și din fașă cu darul invențiunii și cu harul picturii.

Căci numai acesta leagă și îmbină între ele cu o nespusă grație toate lucrurile amintite mai sus, cel care are din naștere acest dar. Şi, dimpotrivă, cel născut fără acest dar, oricât ar fi de respectat în meserie pentru meșteșugul și învățătura lui, nu va izbuti niciodată în lucrările sale să scape de acea lipsă de grație care le face nesuferite oricui le privește. Cât de adevărat este lucrul acesta atât pentru unii, cât și pentru ceilalți, se vede limpede la aceia care, nefiind născuți pentru a fi pictori, se apucă să muncească și să învețe imitând manierele altora, pe care nu-i pot ajunge însă cu nici un preț, nici pe departe.

Pe când ceilalți, care parcă s-au născut și au fost făcuți pentru pictură, îmbinând harul și însușirile înnăscute cu ceva învățătură și cunoștințe din disciplinele amintite, izbutesc din plin tot ce vor să facă, deși în maniere diferite, după felul talentului lor așa cum am arătat îndeajuns mai înainte."

Învăţătura care face cinste leadershipului este aceasta: cel ce are în el credinţa numită ştiinţă, va face din orice lucru o extensie a gândirii pe care numai arta o aduce evoluţiei umane.

Comoara care-şi urmează posesorul oriunde este acea învăţătură care încă din vechime i-a fost cunoscută lui Enoh, căutând să-şi facă drum printre mulţimea de bolovani care imită piatra naturală, dar nu se vor putea ridica niciodată la rang de diamant. Marea ştiinţă este busola unei vederi care nu încetează să se reinventeze.

Chiar şi acum mă simt vinovat că n-am dus propria-mi artă la acel nivel de desăvârşire unde critica devine o impietate, dar unde sufletul bun ajunge să fie purtătorul calităților artistice: expresivitate, profunzime şi sensibilitate. Ceea ce-mi dă, totuşi, o speranţă (care-mi încălzeşte pictura într-un spaţiu al expresivităţii scriitoriceşti), făcând ca însușirile mele să fie încărcate de tensiunea ideilor creatoare, este faptul că îmbinându-mi harul cu profunde cunoștințe din alte domenii, am reuşit să duc o ştiinţă numită leadership la rang de artă.

Source: https://neculaifantanaru.com/comoara-care-si-urmeaza-posesorul-oriunde.html

Companionul credincios al domnului Finch

On Martie 22, 2013

Încearcă să recunoşti la timp esenţa adevăratei tale naturi, pentru a nu estompa definitiv starea de spirit a celor cu care interacţionezi.

De această dată vreau să vi-l prezint pe domnul Gavin Finch, din filmul " *Flawless (2007)* ". El se ocupă cu ancheta în cazul dispariţiei diamantelor din London Diamond Corporation, numărul unu în lume de la acea vreme pe acest sector de business.

Ori de câte ori îl întâlnim pe domnul Finch, acest profesionist lipsit de orice urmă de "ţesut moale", suntem cu totul învăluiţi de intoleranţă şi lipsiţi de orice stimuli pozitivi care ar putea să ne mobilizeze reacţiile. Suntem introduşi în atmosfera lui ca într-o încăpere întunecoasă, bine ferecată, în care este sesizabilă doar o formă vagă, relativă de existenţă.

În perimetrul de desfăşurare a anchetei domnului Finch, fiecare individ este tratat ca un potenţial infractor. Din loc în loc patrulează această formă de simţire foarte rară, a cărei proprietăţi izolante îşi cresc densitatea şi se înăspresc ca după o descărcare electrică. O formă de mişcare zigzagată care pune în gardă orice angajat al companiei. Orice suflare sănătoasă din companie se risipeşte la fel de repede ca trecerea nopţii.

Abia cu încetul ne obişnuim cu această formă de deontologie profesională dusă până la paroxism. Căci domnul Finch este parcă înadins învăluit într-o oarecare obscuritate, nu poate fi descris decât prin nişte contururi umbrite care estompează starea de spirit a tuturor celor cu care interacţionează.

Leadershipul are ca principal determinant o situaţie particulară care nu este determinată în mod univoc prin prisma unui tipic situaţional, ci de posibilitatea unei turnuri a situaţiei dinspre "Dezamăgirea Egoului" spre "Învingerea Egoului".

Dar finalul filmului aduce în prim plan un alt atribut unic al domnului Finch, dezvăluind latura ascunsă a personalităţii sale. Când suspectul numărul unu, Laura Quinn, printr-un joc de planuri şi contraplanuri găseşte diamantele, domnul Finch este atins de cele sfinte, de radiaţia luminoasă a propriei şi adevăratei sale naturi.

Un erou al lui Alexandre Dumas nu se înşela când a spus: " *Trufia bietei noastre firi omeneşti face ca fiecare să se creadă mai nefericit decât un alt nefericit care plânge şi geme alături de el.* "

La vederea lacrimilor însoţite de sentimentul de vină al Laurei Quinn, ceva în el se luminează, refuză să se mai conformeze spaţiului umbrit. Sentimentul acesta luminos este scos în evidenţă de expresia chipului său, înmărmurit ca la vederea zeiţei bunătăţii care îl atinge cu bagheta însufleţitoare, transmiţându-i şi lui din forţa ei de acţiune. Această lumină vie aruncată spre el completează ceea ce nu se vede, golul său lăuntric.

Egoul care te face să judeci şi să simţi o anumită emoţie atunci când te afli în faţa unei situaţii destul de încurcate este un "must have" al momentului acordării unei iertări necondiţionate.

Când Laura Quinn încearcă să-şi recunoască vina, abia atunci manifestarea acestui Mefisto

transformat în înger se vede cel mai bine, desfăşurându-se în marea lui splendoare. Căldura emoţională pe care ea o radiază aproape că îi umezeşte şi lui ochii, masca rigidităţii sufleteşti cade de pe chipul său - şi abia în acest moment imaginea lui este vrednic de a fi reţinută. Finch nu mai este poliţistul dur şi rece, ci mai degrabă un om înţelegător, milostiv, al cărui Ego se bazează pe atenţia venită din partea sincerităţii femeii îndurerate, găsind relevanţă în gesturile mărunte.

Inima lui se deschide. Ca nişte ghiocei grăbiţi, părţile cele mai ascunse ale fiinţei sale vor să iasă la lumină şi să împrăştie esenţă cu iz primăvăratic. Subtilul fluid sufletesc ce stăruie adânc în el începe să răzbată, să radieze ca dintr-o adâncă întunecime. Căci el nu poate să rămână total credincios naturii sale dominant-negative, ci este nevoit să dea contur nou sferei sale de acţiune care este tangentă în punctul lui maxim de transformare.

Toate în viaţă par când noi, când vechi, împletite într-o singură strună: *myself* . Omul şi-a întâlnit adevăratul sine.

Leadership: Acceptul tău de a fi egalul celorlalţi pe plan emoţional este privit ca o obligaţie morală, sau ca o alegere spre "corectează-ţi propria devenire greşită" într-un context de vulnerabilitate a caracterului numit "seninătate" ?

Seninătatea" de care depinde caracterul unui om de mare calitate se manifestă printr-o afecţiune puternică sau printr-o nevoie acerbă de a salva pe cineva, o puternică dorință de a forma și menține legături de ataşament.

Ţii seama de acei stimuli pozitivi care ar putea să-ţi activeze transformarea? Leadershipul tău este strâns legat de o formă de deontologie profesională dusă până la paroxism? Personalitatea ta poate fi descrisă doar prin nişte contururi umbrite? Personalitatea ta estompează starea de spirit a celor cu care interacţionezi?

Mi-a rămas întipărit în minte ceea ce spunea la un moment dat scriitorul francez Honore de Balzac: " *Oamenii mari au mai des decât se crede nevoie de cei mai mici ca ei.* "

Una din principalele condiţii impuse de leadership, aceea de a dobândi calităţile unui om cu adevărat mare, este să dai frâu liber laturii ascunse a personalităţii tale, să strângi propriul bagaj de trăsături pozitive, astfel încât să anulezi orice efectele negative pe care tu însuţi le vei suporta conştient. "

Această idee poate fi exprimată prin expresia: " *ţine câinele departe de acei stimuli care îţi pot declanşa lătratul* ". Dacă leadershipul tău suferă o pierdere grea, acest lucru se datorează companionului tău lăuntric care îngreunează direct sau indirect buna calitate a relaţiilor cu ceilalţi - forţa chemării înflăcărare de a spune "Da" oricăror excese de putere, hotărârea de a-ţi nega convingerile care îţi pot asigura stabilitatea şi continuitatea pe plan profesional şi social, dar şi pe plan personal.

A-ţi datora ţie însuţi sinceritate şi asumare deplină a rolului de bun ascunltator şi înţelegător în orice situaţie conflictuală, are ca substrat încercarea de-a transforma vulnerabilitatea propriului caracter într-o sursă de putere.

Leadershipul este dat de concepţia despre tine pe care ţi-o propui să te reprezinte pe plan profesional, stânjenitoare sau agreabilă. Caută în lumina propriei tale înţelepciuni toate resursele necesare care să-ţi dea forţa să acţionezi în concordanţă cu "replicile" pe care le primeşti din interiorul propriei tale inimi. Spune stop oricăror excese. Lasă părţile cele mai ascunse ale fiinţei tale să iasă la lumină şi să împrăştie esenţă cu iz primăvăratic. Dă contur

nou sferei tale de acţiune care este tangentă în punctul tău maxim de transformare.

Cât timp poţi să rămâi total credincios naturii tale negative? Poţi să-ţi condiţionezi câinele să se oprească din lătrat, sau îl încurajezi să latre la fiecare trecător?

Leadership: Efortul tău de a fi înțelegător merită depus pentru că este foarte posibil să fie interpretat ca o dovadă de nevinovăţie în faţă provocării numite: "un impuls de moment pus sub semnul condiţionării de mare intensitate emoţională"?

Decât acceptarea unei dominanţe negative asupra personalităţii, propun ceva mai "light": ieşirea din această monotonie provincială îndreptată împotriva sinelui care stă şi la baza unui leadership ineficient. Sau chiar distrugerea ei completă, contribuind direct la formarea acelei "forţe de stânga" - oamenii pe care îi preţuieşti, cu care te-ai putea coaliza pentru a salva puţinul de lumină ce-a mai rămas în tine.

Cineva mărturisea pe Facebook: " *Am învăţat că adevăratele comori ale unui om nu sunt cele din casa lui, ci acelea din sufletul lui.* "

Atunci când te măsori cu ceilalţi oameni în încercarea de a te situa cumva mai presus decât ei, devii tot mai sărac, ceva se revoltă împotriva ta, ceva se rupe din tine instantaneu, ca la apăsarea unui buton. Iar atunci când pierzi o parte din tine, pierzi şi o parte din înrâurirea pe care ai putea s-o ai asupra lor.

Leadershipul scoate în evidenţă experienţa de a te examina din punct de vedere al unei atitudini care face diferenţa între ceea ce trăieşti prin consecinţele alegerilor tale şi ceea ce trăieşti prin prisma unui sentiment de apartenenţă la o cauză nobilă.

Companionul credincios al domnului Finch scoate în evidenţă efectul acceptării unei dominanţe negative asupra personalităţii, având ca rezultat dezaprobarea propriei persoane şi a propriei identităţi, care poate atrage după sine eşecul. Contribuţia pe care o aduci la realizarea temeliei felului tău de a fi, se reflectă în vieţile celorlalţi de lângă tine.

Te laşi robit de influenţa nefastă a laturii tale negative din perimetrul unui spaţiu umbrit? Cu ce completezi ceea ce nu se vede (golul tău lăuntric) pentru a-ţi ridica stima de sine? Rămâi total credincios naturii tale negative?

Încearcă să recunoşti la timp esenţa adevăratei tale naturi, pentru a nu estompa definitiv starea de spirit a celor cu care interacţionezi.

Source: https://neculaifantanaru.com/companionul-credincios-al-domnului-finch.html

Compoziţia în timp a neînţelesului (II)

On Iunie 07, 2013

Dezvoltă-ţi capacitatea de a transmite cât mai fidel şi mai autentic ceea ce simţi în relaţie cu experienţa vieţii, fără să te pierzi în desişul unei lumi din care nu mai poţi să evadezi.

Eram prins în deznădejdea unei clipe fără răspuns în faţa întrebărilor vieţii, o clipă de inefabil în care totul îmi părea străin, fiind dominat parcă de un impuls slab către un vis poetic bine definit, către o viaţă imaginară care nu-şi avea rostul decât într-o scriere dramatică fără prea mare relevanţă în faţa eternităţii. Divorţul dintre om şi viaţă, sentimentul absurdului căpătând tot mai mult teren, este o piedică pusă de soartă în faţa cuvintelor de care se agaţă curcubeul cunoaşterii fără memorie, fără amintire, fără speranţă.

Se vede de aici cât este de adevărat faptul că nu poţi să strângi în căuşul mâinii niciun prilej de exersare a cunoaşterii, indiferent de caracterul acţiunilor pe care le realizezi în viaţa de zi cu zi. Cu cât ştii mai mult, cu atât e mai mare supărarea şi lipsa de încredere în sensul vieţii, făcând ca singura mulţumire care te mai poate ţine în suspans, care îţi mai poate da un motiv de a continua lupta cu tine însuţi, reversul scrisului frumos, este să te pui în ipostaza unui Santiago, din romanul *Bătrânul şi Marea* : să te laşi condus de dorința de a-ţi afirma propria valoare, ca justificare a existenței.

În sfârşit, simţeam că valoarea unicităţii mele putea fi deprinsă chiar cu lucruri care, la început mi-au fost neplăcute, refugiul în realitatea lăuntrică, în prezentul etern al conştiinţei, putând fi mai bine înţeles din perspectiva unei lumi pe muchia haosului, între a fi singur într-o barcă şi a mă lupta îndârjit cu amărăciunea incertitudinilor. Nu era nimeni lângă mine, nu avea cine să mă susţină în niciun demers. De ce continui să-mi bântui gândurile cu tot felul de himere? De ce continui să rămân într-o relație oarbă cu viaţă?

Este adevărat că orice clipă de care mă agăţam reprezenta consecinţa condiţiei mele de convergenţă într-un punct A, în care se întâlneau doua tărâmuri diferite: dispoziţia de a mă uita la ceva ce mi se părea total anapoda şi dispoziţia de a mă investiga conform algoritmului specific vârstei și factorilor deprimanţi la care eram expus. Dar viaţa nu este întotdeauna o sferă de cristal care te traspune în lumea poveştilor, ea cere o întreagă melancolie a trecutului, goluri în suflet, o furie asupra omenirii, o separare de normalul unor trebuinţe fireşti.

Poţi să optimizezi accesul la zona leadershipului mergând pe potecile neînţelesului unei clipe de rătăcire disperată care, alunecând într-un context general, da impresia că s-a desprins din propria fiinţă?

O clipă de rătăcire seamănă cu o călătorie într-un loc necunoscut, orice acţiune sau gând lăsând o urmă care leagă cine ești de cine ai fost. În acest loc nu cunoşti pe nimeni, doar imaginaţia constituie un factor potentator de putere şi speranţă. Contextul general al evoluţiei tale în acest loc depinde de modul cum îţi gestionezi trăirile şi de modul cum îţi exprimi aceste trăiri printr-o activitate autentică (cum este scrisul).

Cercetarea ta, care ar trebui să aibă ca scop descoperirea unor noi câmpuri de extracţie a înţelesurilor ascunse în mecanismul care face posibilă sporirea ştiinţei, deci care vizează relevarea unor noi puncte de vedere şi a unor noi adevăruri care s-ar putea dovedi vitale pentru viitorul leadershipului, trebuie să aibă ca rezultat un "produs" care să te reprezinte şi să-ţi ofere avantajul de a-ţi personaliza rankingul.

Optimizează accesul la zona leadershipului mergând pe potecile neînţelesului. Reformulează criteriile de judecată cu care operezi, adoptă un sistem de gândire diferit de sistemul de gândire dominant, dezvoltă în permanenţă noi scheme, noi variante de răspunsuri la cât mai multe posibile întrebări fără răspuns.

Valuri de noi înţelesuri, realităţi şi perspective trebuie să-ţi inunde malul minţii, altfel ştiinţa nu te va putea reprezenta fidel, în culorile ei alternante, drept un inovator.

Adică ai face bine să cugeţi la ce ai făcut până acum şi, mai ales, la ce ai de făcut de acum înainte, pentru a putea să dai viaţa unei materii mai subtile şi mai valoroase, unor abordări mai sofisticate care să-ţi permită o autonomie mai mare de funcţionare.

Nu uita că cine nu este capabil să dea viaţă în fiecare zi unei noi construcţii aparte, sau unei viziuni cu totul diferite, în domeniul său de activitate, acela nu are dreptul şi puterea de a se numi profesionist.

Leadership: Ai capacitatea să lărgeşti cadrul de înţelegere şi de cuprindere a unei noi lumi care din punct de vedere literar îţi poate confirma participarea interioară la construirea unei noi identităţi?

În romanul "Perpetuum Mobile", scriitorul român Artur Silveştri, trecea prin acelaşi gol al vieţii ca şi mine, dar el îşi linişte a sufletul prin puterea cuvintelor adunate într-un jurnal care spera să fie citit după moartea sa:

"Tot înaintând, fără să cred, totuşi, că voi avea ceva mai mult decât nişte exerciţii de cabinet ce vor sluji cândva, poate niciodată, am băgat de seamă că, într-un anumit fel, între toate aceste propoziţii, adunate sumar în ceva nedefinit, se bănuiau câteva conţinuturi obsedante. Era, deci, o carte, adică o construcţie neîntâmplătoare adunată - în forma ce o puteam doar întrevedea - după anumite potriveli între gânduri, cuvinte şi idei."

Mult mai interesante, nu numai prin relevanţa lor, ci şi prin logica pe care îşi bazează verdictul, sunt răspunsurile la contestaţiile privitoare la abaterile tale de la drumul principal al existenţei tale în timp.

Forţa cu care sunt puse în valoare cunoştinţele extrem de adânci pe care le-ai acumulat despre leadership, sau despre orice alt domeniu de interes, determină rezultatul luptei pentru cucerirea deplină a sinelui, dar şi acea continuă activitate pentru cucerirea unei noi lumi de sensuri şi revelaţii.

Întemeiată ca o reacție împotriva orientării într-un stadiu al profundei înţelegeri ce nu implică oprirea alimentării vieţii cu noi sensuri şi esenţe multiple, introducerea unui nou motiv de credinţă şi satisfacţie prin intermediul unui joc al imaginaţiei, fără a-ţi pierde reperele în contextul încercărilor de a explica realităţile lumii, are drept scop o nouă ajustare calitativă a abordărilor extrinseci ale operei literare.

Construirea unei noi identităţi personale din punct de vedere literar ţine de modificarea factorilor şi aspectelor dilematice ale vieţii interioare prin intermediul mijloacelor poetice care potenţează înţelesul răscolitor al unei gândiri creatoare în relaţie cu limbajul unei esențialități spirituale.

Astfel, merită amintit ce spunea esteticianul Georg Lukacs: *"Realistul de tip nou devine un specialist, un virtuos al expresiei literare a cărui specialitate este descrierea vieţii."*

Compoziţia în timp a neînţelesului este o combinaţie de trăiri şi gânduri care induc în eroare prin înţelesul pe care îl ascunde personalitatea ta, pornind de la rătăcirea ta de-o clipă într-un labirint al ideilor şi elementelor inutile puse în text doar de dragul de a crea o altă realitate, şi terminând cu încercarea de aflare a sensului tău de a fi pe lume.

Compoziţia în timp a neînţelesului (I)

On Iunie 07, 2013

Adu ultima cărămidă la construcţia ştiinţei tale, scoţând la iveală necunoscutul din materia care se coagulează în jurul unui set de adevăruri nebănuite.

Am părăsit camera cu o senzaţie nelămurită şi ciudată, ca şi cum raţiunea îmi era subordonată unor impulsuri de comandă care generau o anumită presiune asupra minţii mele. Căci ajunsesem să cunosc marea taină, iar ea răsuna ca un avertisment, ca o bubuitură de tun, tot mai stăruitor. Purtarea pe umeri a unei măreţii devenite povară, înţelesul lumii, scopul vieţii, măsura tuturor lucrurilor, deveneau tot mai anevoioase.

O autoritate străină de modelul meu de gândire îmi direcţiona paşii, voinţa, abandonul. Nu credeam că mă voi mai întoarce niciodată în micul meu laborator, în care îmi alimentam ştiinţa cu noi analize.

Dar munca mea de-o viaţă, cercetările mele care aveau ca scop descoperirea unor noi câmpuri de extracţie a înţelesurilor ascunse în mecanismul care controlează trecerea timpului, observaţiile mele din decursul atâtor ani – totul a fost degeaba? Un gând mă pistona neîncetat: *" N-ai terminat încă ! "* şi mă atenţiona cu insistenţă: *" Ai face bine să mai cugeţi la ce ai făcut până acum şi, mai ales, la ce ai de făcut de acum înainte ! "*

În egală măsură, dar nu neapărat într-o anumită ordine, trebuie să-mi exprim recunoştinţa pentru acest capăt de drum. Căci am dat peste un nou început, am găsit un alt traseu de legătură cu poteca ce urcă spre vârful ştiinţei, cu firul de bază care duce spre adevărata cunoaştere. Un nou spaţiu se delimita într-o permanentă absorbţie de ceva necunoscut. O lume nouă renăştea, cu mai multă raţiune, cu mai multă convingere ca altădată.

Leadership: Poţi să extinzi graniţele capacităţii tale de a vedea orizontul unei noi ştiinţe, fixându-ţi coordonatele de gândire în jurul nevoii de a te redefini prin prisma înţelesurilor care îţi scapă?

Biologul englez, Rupert Sheldrake, a avansat ideea unor câmpuri de tipul "câmp formator" sau "câmp generator", câmpuri morfice, care aveau rolul de a menţine cunoaşterea oricăror fenomene, nu doar din lumea vie, ci şi din cea minerală sau chiar cuantică.

În sfârşit mi s-a adus ultima cărămidă pentru construcţia mea ştiinţifică. Aş putea încheia şirul cercetărilor mele printr-un adaos de forme şi efecte, printr-un artificiu de percepţie. Crearea unor câmpuri multi-valoare, de tipul "câmp formator" sau "câmp generator", din care să rezulte înţelesul şi subînţelesul lucrurilor, era, deci, posibilă.

Împins de un curent şi de un elan puternic, frământat de acea pătrunzătoare nevoie, de-a dreptul cuceritoare, de a sesiza semnificativul din lucrurile nesemnificative, mă adânceam, fără oprire, într-o stare tot mai acută de creaţie. Mai întâi de toate, ştiinţa reprezintă răspunsul la întrebările unei materii care se sustrage constant unei reducţii logice.

Fără restricţii, căutam să atribui noi valori, minime şi maxime, unor noţiuni neştiute, dar esenţiale. Căutam să atribui noi înţelesuri, mai subtile, unei cunoaşteri apriorice. Şi, sub acţiunea unui catalizator corespunzător, încercam să scot la iveală necunoscutul din materia care se coagulase în jurul unui set de adevăruri nebănuite, axiomatice şi inadmisibile, care încolţeau mereu în alte forme.

Orice înţeles care putea să-mi scape era corelativ cu obligaţia de a aplica ceva din filozofia de viaţă pe care o promovam în mod tainic ca pe-o virtute a unei teorii noi, ca pe-o destinaţie nouă a creativităţii. Chiar dacă susţineam cu o dăruire extremă noi puncte de vedere care se conturau în cadrul cercetărilor mele. Este evident faptul că mă implicam într-un joc extrem de laborios, captivant şi surprinzător prin capacitatea sa de a reconstitui un nou orizont intelectual.

Un joc în care gândurile despre compoziţia în timp a neînţelesului, a inexplicabilului şi inexistentului, puteau lăsa loc la noi interpretări, construind temelia unei noi ordini şi unei noi valorificări a inepuizabilului lor conţinut.

Leadership: Îţi pui ştiinţa înaintea tututor exigenţelor tale în materie de diversitate, ca o carte deschisă în care se vede clar orice semn de întrebare, dar nu şi contextul utilizării lor multiple?

O autoritate străină de modelul tău de gândire îţi direcţionează toţi paşii? Cugeţi la ce ai făcut până acum şi, mai ales, la ce ai de făcut de acum înainte? Eşti strâns legat de acel gigantic efort intelectual de a da noi valori unor înţelesuri subtile? Poţi să construieşti temelia unei noi ordini care să asigure o valorificare superioară a ştiinţei tale?

Înainte de a analiza de unde vine supradimensionarea unor merite, competenţe, sau diminuarea drastică a altora, din motive care ţin de specificul evoluţiei tale, trebuie să colectezi datele relevante pentru evaluarea a ceea ce te atrage in secret, dar greu de acceptat.

Dacă ştiinţa ta nu este alimentată constant cu noi elemente care să-i sporească valoarea, dacă munca ta de-o viaţă, dacă observaţiile tale din decursul atâtor ani nu se concretizează într-un bun care să figureze ca garanţie pentru calitatea pe care o va oferi leadershipul practicat, atunci cel mai probabil "rankingul" pe care ţi-l vor acorda ceilalţi va fi slăbuţ.

Ceea ce vine în completarea ştiinţei tale, şi se reflectă în oglinda leadershipului, sunt amănuntele care alcătuiesc mozaicul de preferinţe şi practici, cu constantele lor menite să asigure protejarea identităţii tale. Însăşi cercetarea bine gândită, aplicabilă în faţa celor două instanţe - a separării sau a fuziunii cu un real care nu poate fi negat - constituie motorul ştiinţei, factorul decisiv al progresului tău.

Numai un model nou de gândire poate să-ţi comande şi să-ţi direcţioneze paşii spre zone de perspective mai largi şi mai stabile, înlesnind legătura dintre "necunoscut" şi leadership. Necunoscutul este ceea ce te atrage, fără să ştii exact de ce, dar care îţi intră în obişnuinţa de a te vedea mereu cu alţi ochi.

Contextul utilizării multiple a semnelor de întrebare pe care te ţi le ridici vizavi de înţelesul lumii, scopul vieţii sau măsura tuturor lucrurilor, ţine de felul cum aduni informaţii despre lume (văzută ca un spaţiu necunoscut) şi de felul cum percepi experienţa de sine născută din logica strâmtă a lui "aici şi acum".

Compoziţia în timp a neînţelesului trasează îndemnul de a cugeta şi a găsi tâlcul prezentului, pornind de la cunoaşterea şi analiza trecutului. Acest proces se poate desfăşura abordând şi căi indirecte, ocolitoare, mai lungi şi mai laborioase, pe parcursul cărora poţi găsi elemente noi, omise printr-o abordare directă.

Source: https://neculaifantanaru.com/compozitia-in-timp-a-neintelesului.html

Concentrarea privirii într-un vis de inspiraţie divină

On Iunie 30, 2020

Marea Ştiinţă este măsura obiectivă a unui suflet care îşi etalează trupul într-o suprarealitate.

Pe parcursul vieţii mele, încântătoare, intensă, receptivă la subtilităţile artei, am fost binecuvântat să pot observa şi experimenta puterea divină a fiinţei mele interioare, din perspectiva unei priviri aruncate de-a lungul unei estetici a fanteziei, a iluminismului, a metaforei care necesită o privire modelată numai de sufletele cu valori spirituale înalte pentru a fi înţeleasă cu adevărat. Este o mândrie, nu o corvoadă să te ştii înălţător prin expresia artei pe care ţi-o aruncă în faţă sentimentul apropierii de fiecare tușă a pensulei și a lecturării ei minuţioase printre detalii impresioniste.

Iar drumul artei mele a fost, este şi va fi secretul unei priviri expresive şi luminoase, aruncată într-un vis care îşi redescoperă realitatea mereu într-o altă lume, făcută din cuvinte, dar trăind după regulile unei continuităţi a ceea ce aş vrea să numesc *"Culoarea unei pânze de suflet înstinsă spre luminosul mâine"* . Mai ales expresivitatea înstinsului unei mâini care poate apuca roadele alese ale artei şi ale ştiinţei, se redescoperă din privirile aruncate de artist în adâncul unui suflet a cărui realitate, plină de culori fermecătoare, este luminată de o formă de imaginaţie involuntară făcută să trăiască sentimentul înălţător al unei poveşti captivante, scrisă în genul lui Borges.

Un întreg arsenal al imaginarului inundă vederea artistului care îşi înmoaie pensula în suflet şi îşi pictează natura proprie în picturi pline de viaţă. Cred c-am ştiut să văd ceea ce puţini pot vedea, într-un vis cu multe conotaţii mistice, şi am văzut un soare, o floare a soarelui, un câmp plin de flori care completează orice design de grădină, culorile lor diverse, încântătoare, verdele ierbii, albastrul mării. Toate erau trecute prin filtrul unei priviri atente, dar blânde, aflată dincolo de cuvintele rostite de un scriitor înzestrat cu conştiinţă de pictor.

Leadership: Fondul tău sufletesc este strâns legat de arta cu care artistul se pricepe să păstreze asemănarea şi, totodată, să înfrumuseţeze originalul unei imagini despre sine care îl scoate din temporalitate, proiectându-l în eternitate?

Romanul unei creaţii lirice şi artistice ia naştere într-un univers inedit, mişcător, expresiv, unde două suflete devin unul singur, fiecare atrăgându-se până la unirea totală, a dorinţelor, a gândurilor, a emoţiilor. Orice frumuseţe a naturii îmi devine asemănare. Fireşte, pentru un scriitor ca mine, cu mână de artist suprarealist, orice parte a naturii devine un vis de mare însemnătate în perimetrul unei rostiri sufleteşti, neprihănite, dar impunătoare, care face ca o pânză de pictură, grunduită corespunzător cu miez de noapte, cu sclipiri de diamante, să fie expresiv percepută cu ajutorul unui conţinut simbolic şi vizual, ca o eliberare, o nevoie absolută de serenitate.

Pictura îmi este tot la fel de dragă precum stiloul, amandouă mă transpun într-o lume nouă cu arome fantastice. Iar dacă am avut mereu două vieţi încântătoare, caracteristice unei creaţii pline de bun gust, receptive la frumos, este pentru că arta mi-a schimbat orizontul într-un moment în care visul, cuprins într-o stare imparţială de reflectare a naturii, nu s-a lăsat bruiat de nelinişţea lumii în care mă socoteam al nimănui.

Şi dacă marele Creator a scris într-un vis universal povestea acestor două vieţi legate printr-un act de conversiune simbolică, cu vraja unei lumini miraculos încorporate picturii, tocmai pe terenul puterii de revigorare a acestei combinaţii de Roşu-Galben, asta se datorează puterii mele de a crede într-un fel de oracol, bine interpretat, care mi-a prevestit

nemurirea într-un soi de transă.

O transă care m-a separat de viaţa celorlalţi, ajutându-mă să evadez din temporalitate, să mă detaşez, să mă reevaluez în termen de mii de ani, ca un act de realizare a unui echilibru între viziune, virtuozitate şi mister. Şi eu am fost o floare, un soare, o sclipire în noapte, prin contact cu estetica eului creator şi a creaţiei raportată la angajarea efectivă într-un univers simbolizat, perceput în materie picturală. Am fost Borges, dar am fost şi Leonardo DaVinci, îndeplinid rolul de călător între universuri, între cer şi pământ, între milenii - memorii, amintiri, jurnale, şi toate astea cu un singur stilou care încă se comportă ca o pensulă autentică.

Arta este starea fizică a omului transpusă într-o dimensiune a profunzimilor sufletului.

Numai Creatorul îmi este martor la cât de greu mi-a fost să devin un Creator, asemenea Lui, într-un vis în care florile iau locul cuvintelor prin întreaga înfăţişare a unei creaţii vechi, reînnoită pe ideea că un conţinut supranatural este din principiu miraculos şi previne conştiinţa receptorului asupra unei semnificaţii specifice a privirii. Privindu-te diferit, te priveşti acelaşi, dar într-un vis care se repetă, distingându-se prin originalitatea cu care artistul, stăpânind tehnica pensulaţiei, abordează conceptul unui suflet nemuritor prin organizarea unei întâlniri virtuale, aparte, cu marele Demiurg.

În manieră intrinsecă, studiul unei opere de artă poate să personalizeze adâncirea sensului unei existențe subordonate puterii visului. Iar aici se cuvine să-i fac loc celebrului scriitor, Jorge Luis Borges, să intre pe teritoriul spiritului meu pentru a scoate la iveală forma esenţială a ceea ce mi se întâmplă la nivel de subconştient:

"Câteodată mă bate gândul că orice viaţă omenească, oricât de încâlcită şi bogată ar fi, constă în realitate dintr-un singur moment: momentul în care omul îşi dă seama pentru totdeauna cine este. Începând de la acea revelaţie cu neputinţă de precizat pe care am încercat s-o intuiesc, personajul Carriego din povestea mea este însăşi doctorul Carriego din lumea reală. Tot astfel, începând de la cartea despre Carriego, scriitorul Borges care m-a şlefuit cu adevărat este acelaşi Borges, omul raţional dintr-un vis numit viaţă."

Legea fundamentală a ştiinţei care îmbină arta cu spiritualitatea, invocată şi promovată de iluminaţi, este să te metamorfozezi într-o ființă liminală care există parțial într-o dimensiune, parțial în alta.

Concentrarea privirii într-un vis de inspiraţie divină s-ar putea reduce la o formă de imaginație care presupune transportarea sinelui într-o altă persoană, încât să te poţi regăsi la un nivel mai profund de reconsiderare a artei din punctul de vedere al apropierii de o existenţă potenţială care se exprimă prin substanţă şi energie.

Source: https://neculaifantanaru.com/concentrarea-privirii-intr-un-vis-de-inspiratie-divina.html

Condiţionările Leadershipului

On Martie 30, 2017

Raţiunea omului de a-şi demonstra dreptul la existenţă se împlineşte atunci când el îşi atribuie un scop mai înalt acolo unde nu este vorba decât de o consecinţă.

Totul din mine cerea un răspuns veridic, o comparaţie îndrumătoare între o lume vizibilă prin spectrul larg al medicinii şi o lume invizibilă prin spectrul neelucidat al unui fenomen biologic, demn de un science-fiction, numit Zombies, cu ameninţări mai sofisticate şi mai diversificate ce-mi complicau enorm viaţa. Asta, în măsura în care nu-mi puteam manifesta scepticismul faţă de evenimentele stranii, superioare distincţiei dintre bine şi rău.

Moartea era prezentă peste tot în jurul meu, şi era o consecinţă a incapacităţii de a interpreta un cumul de erori si efecte colaterale.

S-ar putea spune că esenţa cea mai profundă care mă ţinea într-o constantă stare de alertă, ca un fluid misterios deplasându-se prin efectul pulsaţiilor alternative la care eram supus, născute din jocul de-a geneticianul, era o nouă realitate a relaţiei experienţă-modelare a contextelor de răspândire a virusului - condiţie necesară progresului cunoaşterii. Toată treaba asta m-a costat un dezechilibru de ordin emoţional, care încă mai persistă.

Iată un indiciu preţios. Calitatea mea principală, a omului care își depășește limitele printr-o victorie asupra potențialul vătămător al realităţii, era aceea de a nu mă închide în mine, într-un imens cufăr al singurătăţii. Negreşit, şansa mea de a supravieţui unei lupte fără izbânzi din care învingători nu au cum să iasă, era un răspuns la recomandarea unui ecou care estompa starea de slăbiciune și de neputință. Parcă pentru a face în ciudă oricăror atacuri violente ale virusului, menţinute de tăcerea îndoielilor care împiedicau orice reacţie eroică.

Într-un timp relativ scurt, am ajuns la o stare de forță trecând prin tulburătoarele întrebări pe care evoluţia medicinii şi prodigioasa dezvoltare a virusului le ridicau în faţa mea. Aceasta s-a putut realiza numai consacrându-mă într-un rol pozitiv. Ceva îmi stârnea continuu interesul în manifestarea neputinţei de a mă împotrivi unui necunoscut care e însuși viitorul, asemenea unui Arsene Lupin încercând să se elibereze din strânsoarea soartei nefavorabile. Ceva care insista să mă convingă de propria-mi valoare luând mărunțișuri cu împrumut.

Leadership: Ești atât de plin de adrenalină încât să ataci menirea estetică a vieții pentru a-i atribui un scop mai înalt?

Am atacat menirea estetică a vieții plină de bucurii printr-o prevalenţă a experienței de a aparține unei lumi ce eşuează, ca să-i pot atribui un scop mai înalt: acela de a săvârşi o minune. Astfel, eu însumi trebuia să servesc nu ca o explicație plauzibilă a unor fenomene mereu incerte, independente de voința mea, ci ca o logică ce se înscria perfect în ecuaţia necesităţii de a spune „NU" oricărei experiențe prealabile a morții.

Mai cu seamă, am făcut dovada unui leadership axat pe aspectul experienţei ce are rezonanţă concomitent în ambele taine, viața și moartea, oriunde mergeam și indiferent de ce mi se întâmpla. În acest sens, adevărata măsură a leadershipului era tăria de a înfrunta o forță superioară pe care toată lumea o neglija, și pe care numai eu am folosit-o pentru a-mi amplifica capacitatea de a mă adapta unor situații noi: supravieţuirea.

Numai un maestru al întorsăturilor neprevăzute, numai un singur număr câştigător printre atâtea consecinţe fataliste ale unei presupuse apocalipse, numai un proiect unic la nivel mondial putea să se impună decisiv. Numai un sistem de informaţie inedit, dat de diferenţa între dinamica determinată a condiţiilor de răspândire virale şi baza de referinţă a condiţiilor de izolare a focarelor de infecţie, putea oarecum să domolească insistenţele răului de a conduce haosul lumii.

Opera unui adevărat artist în ale navigării prin oceanul de emoţii şi necunoscut se înscrie, dincolo de abstract, în structurile stării finale de acceptare a unui rol pozitiv în gigantica mutaţie de experiențe pe care le aduce legătura viaţă-moarte.

Metafizicianul francez Dom Deschamps a refuzat ideea unui Dumnezeu calificabil, căruia i-a substituit neantul ca imanenţă a Totului Universal. În realitatea mea nu se putea prevedea modelul de neutralizare al virusului ca unic mijloc de incubaţie. Şi asta cu atât mai mult cu cât totul părea supus unei forţe al cărei efect era identic cu cel al neantului: o formă de manifestare infecţioasă în jurul unei dimensiuni care nu se putea detecta endoscopic sau radiologic.

Cred că viaţa şi moartea nu sunt expresii ale apartenenţei la o ordine divină, ci expresii ale unei energii misterioase şi nemăsurabile care reglementează întregul lanţ trofic al unei noi puteri. Şi poate că această putere trebuie acceptată, respectată, recunoscută ca o abordare unică a patologiei numită ură, antipatie, repulsie faţă de ignoranţă și mediocritate.

Condiţionările Leadershipului sunt date de gradul de desăvârşire al omului în atmosfera unor timpuri care îi întind răbdarea la limita cunoaşterii experimentale, și de raţiunea omului de a-şi demonstra dreptul la existență în faţa contrastului dintre nesiguranţa vieţii trecătoare şi elementul activ, stimulator.

Gradul de desăvârşire al omului aparţine numai unei existenţe care se dovedeşte plină de incertitudini, pândită de groaznice primejdii, dar aventuroasă. Iar raţiunea omului de a-şi demonstra dreptul la existență se împlineşte atunci când el îşi atribuie un scop mai înalt acolo unde nu este vorba decât de o consecinţă.

*** Notă:** World War Z

Confesiunile unui alchimist incurabil

On Februarie 18, 2018

Împrietenește-te cu știința atât de mult, încât ea să facă totul în locul tău.

Încă din adolescență înțelesesem cât de naiv este să dai un sens evenimentelor clasificându-le drept „coincidențe", cu atât mai mult cu cât atenția îmi era concentrată asupra lucrurilor ce prezentau interes numai din perspectiva valorii pe care le-o atribuiam la nivel simbolic.

Totul se întâmpla într-un anume fel, enigmatic ca într-o ghicitoare a lui Borges, fiindcă lucrurile, alături de pasiunea de a le întoarce pe toate fețele, constituiau o încercare de a găsi planul ascuns al providenței, o formă subtilă de a face ca banalitățile vieții să fie semnificative chiar şi în contexte de genul: "nu mi s-a părut relevant".

Cu vădită satisfacţie, accesam lucrurile ca nişte uşi deschise spre o lume imperiu, tratându-le cu acea meticulozitate obsesivă întâlnită numai la cei născuţi cu predispoziţie pentru artă şi livresc, tot aşa cum vestitul Talleyrand îşi rearanja cărţile din bibliotecă: le aşeza la loc, le lăsa ca să le ia din nou, le cerceta ca şi cum ar fi fost vii şi acest exerciţiu, dând gândirii sale adâncimea experienţei de veacuri, împrumuta scrierilor o eleganţă de care autorii lor erau adesea lipsiţi.

Desigur nu puteam să ignor faptul că esenţa lor se putea oricând modifica, în felul în care artistul diluează vopselele pentru a obţine o altă nuanţă, o dată cu încercarea de a le încadra într-un *mysterium magnum* , într-o imagine cu mai multe teme derivate din ştiinţă, cu privirea înălţată către un punct invizibil numit: ficţiune.

Dacă alchimia este o lume renăscută prin aplicarea metodei comparațiilor, atunci eu eram artistul care picta simbolistica ei doar cu propriul sânge. Ştiinţa e un fel de magie care se regăseşte în lucrurile simple, dar tot atât de nevăzute ochiului normal.

Leadership: Poţi să schimbi sensul atribuit creaţiei pe care o experimentezi prin raportare la lucrurile care îţi definesc autenticitatea, situate în opoziţie cu cerinţele stricte ale certitudinii?

Se poate observa că enigma era o parte din ceea ce mă definea drept o persoană discretă, mai ales când nimeni nu putea să mă înţeleagă dincolo de imaginea întoarsă a aceleaşi perspective de receptare a artei. Imaginarul izvorând din obligaţia de a deschide o fereastră de anticipare a lumii cereşti, care începe cu *Aleph* şi se termină cu *Reflexul Invizibilului* , era o convenţie necesară unui scop simbolic. Şi, prin aceasta, să-mi permit încercarea de a mă înălţa deasupra înţelegerii omeneşti.

Sensul creaţiei mele era justificat şi orientat spre Dumnezeu tocmai prin faptul că lumea fanteziei mele, prin multiplicarea formelor de expresie, nu avea sfârşit.

Uneori, mă simţeam prizonier în mijlocul investigaţiei unor informaţii tăinuite, o confuzie plăcută a resturilor de certitudini, un contrast subtil între fantezia debordantă şi felul în care lucrurile sunt cu adevărat. Încât nu ştiam ce e real şi ce se întâmplă. De parcă aş fi fost închis eu însumi în cutia Pandorei, fără a mă putea lega de speranţa numită "sintetizarea plauzibilului" care m-ar fi putut oricând elibera.

Asta îmi amintește de cuvintele scriitorului american William Shannon: *"O persoană cu credință adevărată călătorește, nu fără dificultate, spre inima misterului. O astfel de persoană, își croiește drum prin întunericul din propriul său mister până când descoperă că propriul său mister şi taina lui Dumnezeu fuzionează într-o unică realitate, care este singură realitate."*

Dar această realitate este similară neputinţei care te încearcă atunci când constaţi un adevăr de care nu te poţi apropia, pe care nu-l vrea nimeni, pe care nu-l pot răsturna excepţiile, deoarece îşi păstrează aceeaşi valoare astăzi ca şi în trecut. Prins în vârtejul unui inepuizabil „joc al formelor", până la reprezentarea lui într-o determinare materială care denaturează însăşi înţelegerea mesajului şi duce la grave erori de interpretare, eşti în sfârşit constrâns să apelezi la plauzibil.

Leadership: Ştii ce ar trebui făcut şi cum ar trebui făcut ca să ajungi să te redefineşti în direcția în care creaţia ţi se dezvăluie ca o chemare spre cele tăinuite?

Să te joci cu materia, să faci artă din elementele ei constitutive, este ca şi cum ai mulțumi diavolului pentru incandescenţa iadului obţinută într-un transformator de energie nucleară, personalizată de colajul suprarealist al unor exprimări preţioase, pline de un tâlc care scapă auditoriului, prin utilizarea unor conectori argumentativi în planul semnificațiilor şi al contrastelor de concepții.

Cine nu ştie să producă perfecţiunea unei simbioze artistice din orice formă a materiei în planul expresiei, acela nu este un alchimist veritabil.

Nicolas Flamel, creatorul Pietrei Filosofale, a primit într-o zi vizita unui nobil pe nume Cramoisy, ce fusese trimis de rege pentru a afla secretele ascunse în spatele averii sale. Acesta află că de fapt taina marii averi îşi are temeiul în realizarea nemuririi, ce poate fi cucerită numai prin triumful spiritului asupra materiei, prin transmutarea a ceea ce este omenesc în ceea ce este divin. Înainte să părăsească locuinţa, i s-a pus în vedere un singur aspect: să păstreze secretul !

Un om care se redefineşte în direcția în care creaţia i se dezvăluie ca o chemare spre cele tăinuite, este absorbit de aşa zisa ştiinţă a plenitudinii ce aparţine unei cauzalităţi ascunse, plecând de la interpretarea unor observaţii izolate şi mai ales de la o serie de analogii.

Să fii alchimist înseamnă să te împrieteneşti cu ştiinţa atât de mult, încât ea să facă totul în locul tău. Dar pentru asta trebuie îndeplinită prima condiţie a Pietrei Filosofale: direcţia în care mergi să fie presărată cu abundență de înțelesuri ascunse și subtile sugestii, elaborate cu o mare sensibilitate și forță creatoare, pentru ca secretul să nu-şi piardă niciodată puterea.

Secretul leadershipului, la fel ca în cazul alchimiei, sta în lărgirea orizontului de interpretare şi aplicare a cunoaşterii. Altfel spus, activează-ţi funcţia de creaţie şi afirmare personală ca produs al unei cauzalităţi omniprezente !

Confesiunile unui alchimist incurabil se opresc la o singură axiomă: Dacă te consideri stăpânul absolut al unei ştiinţe, înseamnă că ţi-ai exprimat certitudinea că poţi atinge Absolutul respectând o condiţie primordială: de a nu revela adevărata faţă a lucrurilor.

Source: https://neculaifantanaru.com/confesiunile-unui-alchimist-incurabil.html

Confesiunile unui dependent de artă

On Ianuarie 17, 2018

Dă o expresie profundă conținutului pe care îl creezi, arătând drumul spre ceea ce îţi este propriu.

Mi-a fost dat să ating desăvârșirea, conceptul de mărturisire a adevărului ca mod de viață, pedepsită fulgerător prin reformularea succintă a convingerilor care constituiau premise indispensabile ale inteligibilităţii, către cultivarea misterului şi primirea unor inițieri cu rol benefic în evoluţia spirituală personală.

Misterul, chipul invizibil al realităţii de care mă loveam, instrumentul de muncă intelectuală ce se putea personaliza în nenumărate feluri, asemenea corzilor unei viori care are ecou în toate firimiturile universului, se adâncea într-un proces al transformărilor identitare cu un final greu de prognozat.

În mod predominant, îmi plăcea ideea de a folosi începutul şi sfârşitul unei acţiuni pentru a manipula o realitate care nu există și a găsi alte conotații decât o simplă reflecție a unui moment de genialitate, pentru a câştiga cu orice preţ o partidă numai de mine ştiută împotriva unui Ego care pusese prea multe măști peste suflet.

Un creator autentic își asumă datoria față de adevăr și valori superioare, permițând o conversiune de profunzime care poate avea ecou în conștiința universală.

Acceptând posibilitatea construirii unui tablou al desăvârşirii, într-un tempo exagerat la extrem, sub pretextul cinstirii unei înţelegeri clare a adevărului şi datoriei faţă de Dumnezeu, devenea plauzibilă o schimbare de sine majoră, o conversiune de profunzime, o transfigurare magică a unei situaţii care în viaţa de zi cu zi putea să nu pară la fel de interesantă. Nu ştiam, însă, că această manifestare de răspuns la tot ce mă apăsa avea să aibă un deosebit ecou în conştiinţa universală.

Nu mă refer la o umplere de sine cu imagini sugestive şi cu scrieri într-o limbă diferenţiată în oarecare măsură pe zone dialectale, remarcabile prin profunzimea expresiei realiste a unei respiraţii largi în spaţiul vast al compoziţiilor de mari sensibilitate ale artei.

Ci la o completare a motivelor posibile cărora le imprimasem o vibraţie inconfundabilă, mai ales prin puternica lor individualizare, printr-o schimbare de ordin mental, înscriindu-mă astfel în fondul cel mai înaintat al consumului de utilitate şi sens acordat formelor intelectului în labirintul cuvântului pur.

Leadership: Pentru a pune în valoare un conţinut plin de semnificaţie îţi îndrepţi atenţia asupra unei forme de comunicare ce apare modelată într-o lumină viu proiectată asupra virtuţilor artistice?

Motivele de ordin superior şi motivele de ordin practic imediat, precum abandonul total într-un succes personal sau calitatea unei viziuni care se ridică mult deasupra clişeelor şi prejudecăţilor vremii, aveau o evoluţie similară universului din care face parte conceptul artistului de a crea prin prisma unei realităţi puţin denaturată.

Pe atunci nu ştiam că în această manifestare de artă şi suflet există totodată o coincidență

între asemănări şi presupuneri ce creează o lume iluzorie, complet falsă, dar în care eu credeam cu tărie şi încăpăţânare. Ele erau concentrate în expresia atât de sugestivă redată numai de un pictor, a unui sentiment care convinge prin percepţia pe care ţi-o formezi faţă de imaginea unicat, nerepetitivă, care e "imprimată" direct pe hârtie şi rămâne fixată acolo cu ajutorul gândurilor de final ale unui erou însingurat, dar nu şi înfrânt.

Cea mai importantă virtute artistică este colajul: procedeu artistic care constă în compunerea unui tablou prin lipirea laolaltă a unor elemente eterogene. Scrisul e o imagine a desăvârşirii ce se află în spatele oricărui proces de receptare a creaţiei artistice din elemente fine şi diferite. Explodând, ele avansează spre un model de originalitate care este extrem de compatibil cu o viziune ce oferă ideilor novatoare posibilitatea de a lua formă şi de a se materializa.

Leadership: Răspunzi pe deplin unei perspective de receptare şi interpretare a realităţii racordată la sensurile unei opere care impresionează nu numai prin ineditul mărturisirilor, a imaginilor cuprinzătoare, dar şi prin consecvenţa cu tine însuţi?

Din "Pendulul lui Foucault" am reţinut că lumea este plină de corespondenţe minunate, de asemănări subtile. Trebuie să le pătrunzi şi să ieşi satisfăcut din odaia lor, să te laşi pătruns de ele cu ajutorul visului, al oracolului, al magiei, care îţi îngăduie să acţionezi asupra naturii şi a forţelor ei punând în mişcare asemănătorul prin asemănător.

Cuvintele se duc singure în căutarea Cuiva, manifestându-se în expresii de care ai putea avea nevoie atunci când concepi o lucrare colosală de tip Fine-Art. Prin judecarea logică a unei situaţii se ajunge la anumite concluzii sau puncte de vedere care, la rândul lor, pot provocat reacţii la nivel emoţional.

Bineînţeles, calitatea activităţii cognitive care produce cea mai fertilă orientare a fiinţei mele, prefăcută într-un mister aparte, aproape uneori imposibil de dezlegat, se face semnalată pe lungimea de undă a curiozităţii. Totodată, ea produce o formă de comunicare prin redescoperirea importanţei limbajului artistic, o pendulare între contrarii, o permanentă ambivalență, fundamentându-se între reflexul trăirilor de moment şi pulsiunile estetice, nemărturisite, ce ţin de cerinţele celei mai înalte forme a firii mele: puterea de creaţie.

Adăugate pe scara ascensională de la realitate la sentiment, asigurând trecerea de la reprezentarea figurativă a realităţii, la exprimarea esenţei lucrurilor care reînnoiesc în mod revoluţionar limbajul plastic, toate acestea se potrivesc spaţiului de producţie al unor noi forme de generare a valorii de unicat atribuită scrisului.

Consecvenţa cu tine însuţi se impune ca regulă de bază în desăvârşirea unei opere atunci când la exprimarea esenţei lucrurilor contribuie expresia sufletului actualizat în planul logicii sau tumultul de sentimente care te încearcă ori de câte ori vrei să schimbi "backgroundul" unei imagini.

Orice NIMIC se poate transforma într-o CAPODOPERĂ doar cu ajutorul scrisului, în aceeaşi măsură cum figura centrală a unui tablou întregeşte şi întăreşte emoţia pe care o produce imaginea în ansamblul ei.

Încearcă să cauţi o anumită stare sub învelişul cuvintelor, un mod pe care să tinzi să-l exploatezi prin prisma vizuală, marcată îndeosebi de filmul alb-negru al unei vieţi care se consideră sclipitoare prin tocmai această forţă de concentrare într-o singură figură a unor idei cuprinzătoare ce accentuează sentimentul verticalităţii lucrării.

Confesiunile unui dependent de artă se situează într-un echilibru fragil, între parcurgerea drumului pe care îl deschide atingerea desăvârşirii şi imaginea sinelui care coincide într-o proporție foarte mare cu acea realitate a diversităţii în unitate.

Source: https://neculaifantanaru.com/confesiunile-unui-dependent-de-arta.html

Confruntarea titanilor

On Ianuarie 15, 2013

Conferă consistenţă şi flexibilitate leadershipului tău, depăşind barierele convenţionale autoimpuse.

Tot timpul am fost convins că nimic nu controlează mai mult *Omul* , esenţial şi definitoriu, în afara genelor sale, în afara naturii sale predominante, decât acţiunile sale, ale cărui urmări nu le poate prevedea.

Fie şi numai din acest punct de vedere, un acru şi gratuit concept al fărâmei mele de existenţă, aş fi putut ceda irezistibilei tentaţii de a trăi, derutant, ironic şi sec, un alt timp, o altă realitate. Tranziţia spre o etapă absurdă a cunoaşterii de sine, degradantă, care mă putea arunca pur şi simplu într-o veritabilă disperare.

Singura lumină a existenţei mele era mai mult secundară "luminii primordiale". Modul meu de a accepta viaţa de zi cu zi contrasta parcă cu nevoia crescândă, aproape maniacă, de a trăi ceva diferit şi de a acţiona conform reprezentării unor legi antagonice. O amăgitoare ipostază pe care nu mi-o imaginasem, dar pe care trebuia să mi-o asum cu acelaşi sentiment de vinovăţie pe care îl poartă în suflet un judecător care îşi asumă nişte prerogative care nu intră în competenţa lui.

Mă izbeam necontenit de dificultăţi la care nu mă aşteptam, o ambiguitate întreţinută de contradicţii spontane. Provocată pe de o parte de o stare de nehotărâre cauzată de un proces de schimbare care nu a fost dus până la capăt, iar pe de altă parte de existenţa opoziției dintre curajul de a mă privi în faţă, voinţa a mă desprinde de individualism, putinţa de a-mi deschide ochii, inima, perspectivele de viaţă spre varii orizonturi.

Într-un cuvânt, eram tentat să rivalizez cu autoritatea mea proprie.

Leadership: Eşti tentat să te raportezi la imaginea oglindită în miezul experienţei de a te întâlni pe tine însuţi în varianta reprezentării unei realităţi privilegiate exprimată în termenii de "unitate contradictorie"?

Existenţa mea era deformată, fragmentată asemenea unui nor care încet îşi schimbă forma, de câteva încercări de reabilitare proprii. Părea că niciuna nu putea fi dusă până la capăt. Practic, învăţasem să mă privesc ca pe o unitate contradictorie: chiar dacă nu voiam să mă accept ca pe un nonconformist incurabil, eram totuşi obligat să o fac.

Mă simţeam năuc, ca acel negustor care, întorcându-se dintr-un pelerinaj făcut la Mecca, se opreşte lângă o fântână. După ce mănâncă nişte curmale, aruncă sâmburii în aer – iar unul din sâmburi ucide pe fiul invizibil al unui duh aerian. Când află de crima lui – consecinţa unei acţiuni necalculate, toate regretele îi năpădesc fiinţa.

Mă izolasem într-un spaţiu stăpânit de frământări, temeri şi regrete.

Ceva ciudat îmi stârnea curiozitatea în direcţii din ce în ce mai multe, fără a satisface nici una din ele pe deplin. Ar fi trebuit să adopt o poziţie fermă, reformatoare, pozitivă, salvatoare. Să nu săvârşesc un act ale cărui urmări nu le pot prevedea. Într-o anumită măsură era un refuz tacit de a mă decupla de la orice frustrare care se aduna ca o tensiune internă,

impunându-mi tot mai multe oprelişti – care dacă nu era tratată ajungea să devină tipar şi în cele din urmă trăsătură de personalitate.

Însă, exact pe dos se situau lucrurile. Adoptasem o poziţie neclară, instabilă şi umilă, care îmi dădea de înţeles că sunt de acord cu ceea ce îmi ordona "autoritatea" din mine, acest organ de comandă care îmi influenţa felul de a fi. Această putere sfidătoare, acest Javert lăuntric, nestăvilit de o datorie neîndurată, poliţienească, care stătea la pândă până mă surprindea cu garda jos, - în loc să mă sprijine, mă tulbura în cel mai profund mod posibil.

Eram pus la zid de propria mea personalitate, de firea mea absolut contradictorie, de propria mea încremenire într-un anumit stadiu al evoluţiei. Un grad minim de flexibilitate, şi aş fi putut să mă regăsesc, aş fi putut să înţeleg ce-i cu mine, ce vreau, de ce procedez în felul în care o fac, de ce simt așa cum simt, de ce încă mai sunt o insulă ascunsă în mijlocul unei mări furtunoase.

Leadership: Ești nevoit să proiectezi o nouă traiectorie a personalităţii tale în varianta angajării într-o acţiune temerară de răsturnare a aparenţelor care devin permanente pe linia unei minţi obosite de o realitate aflată puţin mai departe de vederile ei?

Cedezi tentaţiei de a trăi derutant o altă realitate? Tranziţia ta spre etapă deplină a cunoaşterii de sine cauzează o anumită doză de frustrare? Modul meu de a accepta viaţa de zi cu zi contrastează cu nevoia crescândă de a trăi ceva diferit? Acţionezi conform reprezentării unor legi antagonice?

Înţelegerea propriei realităţi, cu tot ceea ce reprezintă ea în drumul tău spre desăvârşirea personală, se poate dovedi a fi o mare povară, un proces ireversibil care nu poate curge decât într-o singură direcţie: spre involuţie. Această înţelegere definitorie a ceea ce eşti şi a ceea ce reprezinţi în trecerea spre o treaptă superioară de dezvoltare, poate avea efect secundar – ea poate restrânge orizontul aşteptărilor cu care priveşti viitorul, limitând orice cale de acces spre excelenţă.

Nu poţi să-ţi trăieşti viaţa în leadership decât mergând înainte, înţelegând mai bine cu ce fel de persoana ai de a face – propriul tău Eu. Dar acest Eu, ca un munte care stârneşte o avalanşă pe neanunţate, îţi poate redirecţiona atenţia asupra unor defecte pe care nu ţi le accepţi, asupra unei realităţi degradante, bazată pe o cunoaştere de sine inferioară. O explozie în personalitatea ta pe care n-o poţi stăpâni, care te poate arunca pur şi simplu într-o veritabilă disperare.

Leadership: Cum rivalizezi cu autoritatea ta proprie de pe poziţia unui om dezorientat care își suspendă celelalte simțuri ale orientării din perspectiva unei existenţe care se refuză privirii curioase a unui follower, închizându-se în sine?

În romanul " *Gambitul calului* ", scriitorul american William Faulkner exprimă o părere: " *Ca să afli cum va dormi călăreţul la noapte, întreabă calul.* "

Și oamenii puternici, dar mai ales ei, sunt la un moment dat vulnerabili. Şi tu vei fi la un moment dat pus în postura călăreţului, învăluit într-o ceaţă densă, unde nimic nu se vede. Expus în faţa unei stări de confuzie, care îţi şopteşte într-una: *"nu ştiu ce să fac, nu ştiu ce să simt, nu ştiu cum să mă descurc cu situaţia asta"* . Însoţit de o impresie falsă creată de o realitate dură, asemenea unei fiinţe neştiutoare pe care simţi nevoia să o protejezi.

Pe de o parte, prezenţa constantă din viaţa ta va fi întotdeauna "Calul" - piesa de şah unică prin modul de a se deplasa, desemnând necesitatea, nădejdea de eliberare din această stare,

o oglindă perfectă a modului cum tratezi cu tine însuţi – cu autoritatea ta proprie care restrânge orizonturile. “Calul” te previne, îţi furnizează acel grad minim de flexibilitate, de a te regăsi. Nu există reţeta mai bună pentru reuşită, decât transpunerea ta într-o realitate favorabilă.

Dar pe de altă parte vei fi expus acelei puteri sfidătoare, tendinţei de a te lăsa integrat în capriciile şi modele unei gândiri nefaste – te vei afla sub autoritatea acelui Javert lăuntric, care stă la pândă până când te surprinde cu garda jos, tulburându-ţi existenţa în cel mai profund mod posibil.

Dacă adopţi o poziţie neclară, instabilă şi umilă, vei da de înţeles că eşti de acord cu ceea ce îţi ordonă această autoritate din tine, acest “ *organ de comandă* ” care îţi influenţează felul de a fi, personalitatea, şi deci stilul de leadership pe care îl practici.

Un follower este acea stare care te face să-ţi câştigi sau să-ţi pierzi motivarea, care te cuprinde dintr-o dată și pe care nu prea știi cum să o apuci și mai ales de unde, în funcţie de realitatea pe care o pretinzi a fi singura opţiune de acceptare a sensului vieţii.

Schimbările pozitive care au loc în stilul tău de a conduce, se produc mai întâi la nivel central, în structura ta de personalitate. Fă leadershipul tău valoros, adaugă-ţi permanent un plus de valoare, de energie şi putere.

Luptă-te constant cu tine însuţi, cu acea parte din tine pe care n-o poţi birui uşor, cu Javert. Depăşeşte aspectele contradictorii ale propriului tău Eu. Evită orice încremenire într-un anumit stadiu al evoluţiei. Nu este de aceea lipsit de importanţă ce credem, mai exact spus: ce aşteptăm azi de la viitor, pentru formele concrete în care el se va realiza mâine.

Eşti cuprins de un sentiment de vinovăţie fabricat de o amăgitoare ipostază, de o stare de nehotărâre datorată unui proces de schimbare care nu a fost dus până la capăt? Eşti tentat să rivalizezi cu autoritatea ta proprie?

Leadershipul este ceea ce-ţi impui ţie însuţi ca sens al vieţii care trece dincolo de conţinutul gândurilor, într-o realitate al cărei conţinut nu vei putea niciodată să-l cuprinzi complet.

Confruntarea titanilor desemnează acea luptă permanentă dintre cele două laturi din tine însuţi – o latură care te surprinde cu garda jos, care te face să te vezi cu ochi critici, denaturându-ţi personalitatea; şi una care te avantajează, aducându-ţi o mulţumire specială. O luptă dintre doi titani, din care iese un singur învingător: leadershipul.

Source: https://neculaifantanaru.com/confruntarea-titanilor.html

Consideraţii despre dimensiunea cheie a leadershipului

On Noiembrie 22, 2013

Leadershipul este trecerea ta de la statutul de "personaj scăpat din imaginaţia unui romancier" la o imagine a puterii reflectate în oglinda unei existenţe constituită ca un vârf al virtuţilor.

Scriitorul român, Anton Dumitriu face trimitere la un moment dat la opera lui Miguel de Cervantes, făcând pe scurt un rezumat al poveştii în care apare Don Quijote:

"Vom spune că experienţele trăite de recipiendări în iniţierile autentice erau tot atât de neverosimile pentru bunul simţ, pe cât de nebuneşti apar acelea ale cavalerului cervantesc. În prima călătorie, don Quijote este iniţiat la han şi armat cavaler. În a doua călătorie, cavalerul face experienţa aerului, în bătălia cu morile de vânt. În sfârşit, în a treia călătorie, el face experienţa tuturor experienţelor.

Mai rămâne un singur lucru esenţial, pentru ca schema în care se desfăşoară acţiunile lui Don Quijote să fie exact aceea iniţiatică: scopul pe care îl urmăreşte cavalerul. Acesta ni-l dezvăluie însuşi Don Quijote adresându-se lui Sancho Panza:

Prietene Sancho, află că m-am născut din voinţa cerurilor în vârsta asta de fier în care trăim, ca să pot reînvia la vremea ei vârsta de aur, sau vârsta aurită cum i se zice de obicei. Eu sunt cel căruia i-au fost destinate primejdiile, faptele mari, isprăvile de vitejie, eu sunt, mai spun odată, cel care trebuie să reînvie pe cavalerii "Mesei Rotunde".

Nu există niciun dubiu asupra idealului urmărit de Don Quijote: este acela al cavalerului rătăcitor, de a căuta Graal-ul, adică de a căuta să ajungă la starea originală a omului reprezentată de epoca de aur." *****

Leadership: Acţiunile tale se ancorează într-un ideal foarte îndrăzneţ, pe drumurile destinului pierdute în orizontul unei vieţi pe care nu vei reuşi să o prinzi niciodată din urmă?

Leadershipul cel mai puternic este o aventură pe cont propriu, dar şi un risc asumat. Este rezolvarea unei ecuaţii dintr-un număr nelimitat de necunoscute. Este rezultatul explorării unei noi cunoaşteri vitale, a unei filosofii personale despre sensul vieţii, care te seduce cu multă aventură, prin extragerea şi reprezentarea unei realităţi dintr-o lume dezlănţuită, după ce ţi-ai confruntat propriile reacţii şi credinţe.

Hotărârea de a-ţi pleda personal convingerile şi cauza, fără să funcţionezi în rutina unei gândiri care te determină să ajungi în permanenţă la concluzii negative, te ajută să faci schimbări de ansamblu, să măreşti efectele reinventării sale, să le permanentizezi. Dar trebuie să gândeşti şi să anticipezi efectele fiecărei mutări pe care o faci, căreia să-i atribui tot mereu un alt înţeles, ca într-o ecuaţie cu mai multe necunoscute din care trebuie să extragi "adevărul", un sens pe care, mai întâi de toate, îl poţi atribui propriei tale existenţe.

Să fii mesager al unui destin revelator de noi semnificaţii înseamnă să te consideri câştigător într-o întrecere cu tine însuţi, în care ai şansa să reînvii imaginea unui erou care săvârşeşte o ispravă măreaţă.

Formulele de leadership ieftin, arta accesibilă tuturor prin intermediul programelor şi instrumentelor de dezvoltare personală, au obsedat ani de-a rândul indivizii din toate categoriile sociale. Aproape la toate seminariile, în aproape toate cărţile se extinde termenul de "schimbare" prin filtrul a trei condiţii: muncă, suflet şi creativitate. Dar nimeni nu tratează în profunzime ideea de *"reprezentare a unei realităţi dintr-o lume dezlănţuită"* , iar tocmai de aici se pot extrage cele mai multe învăţături despre modul cum trebuie să te raportezi la ceea ce este important de făcut în lume, deci a avea o cultură a implicării civice, a participării la ceea ce trebuie făcut pentru a schimba în bine societatea.

Cum poate deveni leadershipul ieftin? Prin propuneri de extindere a sensului atribuit unei vieţi lipsită de provocări, fără ideal, fără implicaţii profunde, fără viitor. Se propun soluţii care, ulterior experimentate, se dovedesc, deseori, nerentabile: aplicarea unor metode, cumva consacrate, ca nişte obiectele de larg consum, urmând ca fiecare individ să posede acasă aceste obiecte care pot îndeplini o funcţie utilă. Analizându-le, ei pot descoperi mereu ceva nou, dar incomod sau neconcludent.

Rezultatul? O minte încinsă de idei efemere. O gândire întortocheată, îndreptată în general spre absoluturi, inspirând prea puţină încredere, ce te determină să ajungi în permanenţă la concluzii greşite şi la rezultate nesatisfăcătoare. Astfel intri într-o zonă strict delimitată, din care nu mai poţi să ieşi.

La fel cum pictorul observă profund expresia fizionomiei modelului, fixând apoi pe pânză un ansamblu de trăsături care nu sunt decât expresia momentului – tot astfel şi dezvoltarea leadershipului se bazează pe un proces de auto-observare, de auto-inventare, de interpretare a percepţiilor care au impact asupra fiinţei tale. Leadershipul, privit din perspectiva efectelor unei realităţi greu de crezut, fixează după o amănunţită analiză a sinelui în relaţie cu situaţiile de moment în care te pui, un set de trăsături de caracter care te distinge de oamenii din "linia a doua".

Orizontul unei vieţi pe care nu vei reuşi să o prinzi niciodată din urmă este supus unui destin pe care te simţi întru câtva dator să-l împlineşti prin asumarea condiţiei de substituit al unei neînvinse meniri: de a te elibera de rigorile evenimentelor ce par a avea loc numai într-o poveste.

Iar un erou care săvârşeşte o ispravă măreaţă, constând în revelarea unei cunoaşteri mai atente despre sine însuşi şi despre lume, este un exemplu al virtuţilor cele mai înalte: de a fi amănuntul împrejurărilor care favorizează o anumită alegere şi de a fi determinatul conştiinţei care condiţionează percepţia asupra vieţii.

Consideraţii despre dimensiunea cheie a leadershipului sunt necesare atunci când se caută a descrie parcursul omului de-a lungul unei călătorii care începe cu dezordinea unei lumi fără busolă, ostilă şi indiferentă, trecând mai apoi de la regăsirea de sine la regăsirea condiţiei umane într-un context de învăţare experienţială, plin de virtuţi.

*** Notă:** Revista Secolul 20, nr. 234-235-236, anul 1980.

Source: https://neculaifantanaru.com/consideratii-despre-dimensiunea-cheie-a-leadershipului.html

Constellation Of Tatyana

On Mai 29, 2018

Când stai de vorbă cu tine însuţi se văd limpede însuşirile fiecărui lucru la care meditezi.

A trebuit să mă uit cu atenţie în direcţia unei convingeri exprimate în limbaj estetic, despre pluralitatea lumilor contopite într-un univers paralel, poetic în măsura în care reflecta figura unui spirit creator şi vizionar. Astfel, mi-am găsit puterea să rătăcesc ca o stea căzătoare în somnul unui gând pur, urzit în jurul unor legi seculare, doar ca să înţeleg ce înseamnă preţul unei versiuni infinit-dimensionale a teoremei de inversare a polilor unei scrieri misterioase, de peste timpuri adunată în temeiul unei strânse uniuni cu marele Tot.

După cum planetele posedă o filosofie perfectă a întregului din care vrând-nevrând facem şi noi parte, tot astfel înaintarea mea într-un vis fără margini poseda eternitatea materiei strânsă într-un singur moment numit „resurecţie a lirismului".

Era ca un fel de promisiune adusă nemărginirii de dincolo de graniţele acestei lumi, originalul artistic fiind împlinit din unghiul insistenţei unei raţiuni care se îndepărtează de simţurile momentului pentru a deveni o aventură totală şi tainică într-o dimensiune fantastică. Nu bănuiam că necunoscutul acesta al unei suprarealităţi ipotetice, fermecătoare şi nefirească, tulbure ca un amurg sub cerul decolorat de reflexul aurorei boreale, generând o nelinişte mai adâncă decât împărăţia morţii, va fi o lecţie de pictură în culorile unei poveşti unice.

Pentru prima oară ochii mei întâlniră privirea unui haos organizat, desenat ca într-un tablou de Lynette Cook, uimind prin triada gri-cenuşiu-negru, culorile ocultului şi întortocheatului, ajungând să mă stăpânească prin amestecul impur cu albul unei singure pagini fără margini. Preţ de câteva secunde astrale m-am simţit încadrat în cuprinsul descrierii cu care Victor Hugo îşi caracteriza la un moment dat personajul:

"Jean Valjean tresărea în adâncul fiinţei sale. Nu vedea nimic, nu ştia nimic şi, cu toate acestea cerceta cu atenţie încăpăţânată întunericul care-l învăluise fără voia lui, ca şi cum ar fi simţit că de o parte se năştea ceva nou şi mai bun în el, de altă parte se năruia cu totul."

Leadership: Esenţa operei tale provine în mod paradoxal din asocierea unei realităţi ocultate cu reflectarea sa într-o formă artistică care ajunge să plonjeze într-un extaz al profunzimilor spiritului?

Deprinderea artei este parte a unui joc metaforic al încifrării şi descifrării sufletului de la om către lume prin intermediul cromaticii şi al aspectului compoziţional, putând fi prezentată într-un admirabil joc al perspectivelor, de la apropiat la depărtat, de la terestru la cosmic. Cunoaşterea ei este un proces complex de conştiinţă, care provoacă emoţii, impresii, sentimente şi idei în cadrul practicilor de percepţie, reprezentare, interpretare şi creaţie.

Când peisajul din jur ţi se dezvăluie întunecat şi cenuşiu, deşi ferestrele conştiinţei strălucesc de culoare şi lumină, când "Cerul lui Saturn" creat din lumina primei inteligenţe se întâlneşte cu viitorul simbolizat de o mască tristă şi una veselă, înţelegi că de fapt la originea acestui mare Tot se află istoria unei vieţi rătăcitoare într-un labirint care conduce la nefiinţă.

Universul este o povestire cromatică desfăşurată pe firul unei vieţi rătăcitoare, unde sufletul aflat între nimic şi un simplu atom încearcă să-şi suporte nesfârşirea, ca într-un glob colorat

uluitor de diferit faţă de peisajul sumbru care-l înconjoară.

Fiindcă mă angajasem la determinarea unei legi divine pe durata medie a unui vis, cu ochii deschişi, într-un imaginar simbolizat prin culorile alb şi negru ale unui spaţiu restrictiv, unde evadarea devenea o formă de misticism, n-am sesizat cât de mult mă îndepărtasem de mine, de împlinire, de fericire, pentru a gusta o mică parte din viaţa unui sistem solar în care toate cele şapte planete ale sale aveau dimensiuni similare cu Terra.

De fapt, căutam o adevărată epopee a spiritului uman pornit la asaltul enigmelor universului, o valoare ştiinţifică de unicat asumată prin dinamismul decurs din expresia stimulată a culorii numite "Glow în the dark".

Leadership: Eşti în stare să-ţi încadrezi conştiinţa în limitele fixe ale unui tablou care îşi poate redimensiona conţinutul printr-o fină modelare a intensităţii cu care îţi exprimi obsesia pentru zonele mai puţin sau deloc umblate?

Esenţa operei mele se alimenta mai mult dintr-o realitate ocultată, adică greu de imaginat, poate doar intuită, fiind capabilă să facă timpul să circule în direcţia trăirilor cele mai profunde pe care mi le pot revela „Precum în cer, aşa şi pe pământ”, prin prisma raportului de apartenenţă la un mediu spaţial-artistict distinct. Aceste trăiri săgetate prin gânduri tindeau spre o reînnoire spirituală a lumii, spre o regăsire a esenţelor umanului ameninţat cu degradarea.

O călătorie iniţiatică în inima unei lumi fantastice şi tăcute, pe fondul unui dialog cu lucrurile aparent imposibile, o singură simţire încremenită în nemurire, m-a făcut să devin personajul principal al unei monografii dedicate straniei împărăţii a lui Dumnezeu. Diferenţa de nivel existenţial la nivel de paralelism dimensional era lăsat doar în seama perspectivei de lectură a unei infinităţi de lecturi anterioare posibile, identificate printr-un demers subiectiv creator.

Să mi se ierte greşeala de a fi îndrăznit o asemenea comparaţie, dar îmi era la îndemâna subiectul unui desen suprarealist, plăsmuit între miracol şi miraj. O putere magică mi-a orbit ochii, dacă nu vedeam ce chip minunat, ce ochi strălucitori şi ce trup înfiorător putea să coloreze o anumită porţiune dintr-o sferă cerească exact delimitată, *The Constellation of Tatyana.*

Aproape sigur, eram în stare să-mi încadrez conştiinţa în limitele fixe ale unui tablou care îşi putea redimensiona conţinutul printr-o fină schimbare a intensităţii cu care îmi exprimam obsesia pentru zonele mai puţin sau deloc umblate, acolo unde omul tot speră, de câteva milenii, să afle dacă cineva, acolo sus, există ca entitate fizică, nu doar spirituală.

Singurul meu Dumnezeu este limbajul alchimic al universului, carnea vie a unei gândiri care se străduieşte să dezvăluie totul a priori.

Leadership: Dimensiunea realităţii tale se constituie în nişte evenimente care se doresc a fi tot atâtea momente de reevaluare a unei creativităţi ce poate fi descifrată prin destinul şi opera unei minţi superioare pe care a dat-o universul?

Cauza unei închipuiri poetice, percepută metaforic ca refugiu în faţa responsabilităţilor mele de fiinţă universală, îşi îndreaptă atenţia în primul rând asupra materiei vii dintr-un sistem solar care luminează o dată în plus transgresiunea limitelor între spaţiul existenţial şi cel fictiv. Cine ştie să facă din litere un cuvânt important de spus în evenimentele răsunătoare, de asemenea ştie să facă dintr-o stea oarecare un univers fără margini într-un ceas fără timp.

Cu vădită strângere de inimă, mărturisirea mea îşi încheie aici călătoria, printre atomii unui timp care se cere recuperat în nemurire, dar imperios trăit într-o lume muritoare. Spectrul unui ghid astral mă învăluie ca o adiere venită de departe ce trece prin conștiința universală şi se întoarce într-un punct fix, amintit uneori în cuprinsul tainic al acestei lumi sub numele de Cyrano de Bergerac:

"Când stai de vorbă cu tine însuţi se văd limpede însuşirile fiecărui lucru la care meditezi. Apărând sau dispărând, ele înfăţişează celui care priveşte nu un şir de cuvinte, ci o istorie în imagini a tuturor gândurilor sale."

Forţa expresivă a picturii suprarealiste vizează însuşirea realităţii artistului de a da viaţă unui univers paralel în care nemurirea este posibilă atâta timp cât ea devine expresia apartenenţei spirituale la un Tot unitar: înţelegerea de sine.

Constellation Of Tatyana este revelaţia unei imanenţe divine din timpul unui vis care se cere împlinit la nivel artistic, părând atât de real încât adesea te confunzi cu un rol pe care numai universul ţi-l poate da. Acela de a mijloci o legătură – evident de ordin spiritual – între efemer şi infinit, prin delicatețea unei descrieri lirice.

*** Notă:** Yakuro - Constellation Of Tatyana

Source: https://neculaifantanaru.com/constellation-of-tatyana.html

Contact

On Mai 10, 2008

Source: https://neculaifantanaru.com/contact.html

Continuarea ultimei păpuşi

On Martie 31, 2014

Lasă-te condus de tot ceea ce poţi să fii, indiferent de contextul în care te afli şi în care se produce schimbarea, urmându-ţi emoţiile cele mai puternice.

Surorile Eponine şi Azelma nu se uitau la Cosette, la acest copil sărac, tâmpit, strâns de pe drumuri, care în loc să se joace, trebuia întotdeauna să muncească pentru doamna Thenardier. Ele două aveau o păpuşă pe care o învârteau şi o suceau pe genunchi, cu tot felul de ciripiri vesele. Din timp în timp, Cosette îşi ridica ochii de pe împletitură şi cu un aer lugubru le privea cum se jucau.

Deşi păpuşa surorilor Thenardier era foarte veche, ponosită şi spartă pe alocuri, Cosettei i se părea, cu toate astea, minunată, pentru că nu avusese în viaţa ei o păpuşă – o păpuşă adevărată – ca să folosim expresia pe care o vor percepe toţi copiii. Pe când Eponine şi Azelma înfăşau păpuşa, Cosette de asemenea îşi înfăşa săbiuţa. După ce isprăvi, şi-o culcă pe braţ şi-i cântă încetişor, ca s-o adoarmă.

Asemenea păsărilor care îşi fac cuib cu orice, copiii îşi fac o păpuşă din orice. Păpuşa e una din nevoile cele mai mari şi totodată unul din cele mai încântătoare instincte ale copilăriei unei femei. Tot viitorul e aici, în a îngriji, a înveşmânta, a găti, a îmbrăca, a dezbrăca, a îmbrăca din nou, a învăţa, a certa niţel, a legăna, a dezmierda, a adormi şi a-şi închipui că un lucru oarecare e cineva. Tot visând şi gândind, croind mici veşminte şi scutece, cosând rochiţe, bluze, pieptăraşe, copilul se preschimbă în fetiţă, fetiţa în fată, fata în femeie. Primul copil e continuarea ultimei păpuşi.

Aşadar, Cosette îşi făcuse o păpuşă din săbiuţă. Ce lucru sublim e nădejdea la un copil care n-a cunoscut niciodată altceva decât deznădejdea. *

Leadership: Îţi poţi extinde influenţa asupra acelor experienţe de viaţă care permit conştientizarea procesului evolutiv în care te afli, fără să devii parte a unei singure dorinţe?

Ambiţia de a crea lucruri memorabile şi de a ţine seama de aportul lor la prezent şi viitor, respectând îndârjirea şi recunoscând voinţa omului de a-şi prioritiza nevoile emoţionale, merită un vot de fidelitate de la lumea din jur, o notă de zece din partea marelui juriu existenţial. Însă dorinţa de a fi dependent de un lucru, indiferent care ar fi acel lucru, jonglează cu capacitatea conştiinţei de a fi diferit de restul lumii, ceea ce nu atrage doar aprecieri şi osanale, fiindcă omul devine sclavul unui vis care nu necesită o gândire și o înțelegere specială asupra lumii înconjurătoare.

Putem să considerăm acest eveniment şi sub alt punct de vedere. De exemplu, sub infinita varietate a emoţiilor şi gândurilor, omul, dependent de spiritul său tânăr, îşi păstrează poziţia pentru o apreciere, însoţită de "sporuri" de productivitate, care contează mai mult decât o mie de cuvinte, fie ele scrise sau vorbite. Păpuşa nu este doar un obiect al dorinţei, o aspiraţie spre fericire, o motivaţie a propriei lupte pentru o existenţă plină de sens, ci devine o manifestate a virtuţii de a fi generos cu semenii, de a-i înțelege și ajuta, de a da dovadă de omenie și bunăcuviință.

Dar ce se întâmplă când eşti întâmpinat de o experienţă care îţi domină imaginaţia şi visele pentru totdeauna, transformând personalitatea ta în sclavul unei singure dorinţe? Pe de o parte acest fapt poate exclude munca anterioară, studiul riguros de mai înainte asupra

valorilor care constituie „osatura etică” a personalităţii tale.

Odată ce-ţi împlineşti o dorinţă şi devii sclavul ei, personalitatea ta se va percepe sub alt punct de vedere: caracteristicile ei principale, care le dorim observate în calităţile liderului, urmează a fi anulate prin prisma autosuficienţei. E ca atunci când atingi un înalt grad de bogăţie, de control absolut al tuturor resurselor, încât începi să-ţi închipui că eşti stăpânul lumii. Unui care domneşte printr-o autoritate plină de sine, dar fără credibilitate.

Leadership: Referinţele exterioare cu care îţi completezi virtuţile sau prejudecăţile corespund manifestării nevoii tale ascunse de a te simţi superior în faţa unui început de viaţă care idealizează o sursă fictivă de satisfacţie cu puţine şanse de supravieţuire?

Ceea ce depozitezi înăuntrul propriei tale fiinţe, în special acel sublim fior de odinioară care răstoarnă multe în curba timpului, dacă nu chiar orice normă de raţiune existentă, desăvârşind ceea ce e bun şi frumos în tine, se va regăsi în tot ceea ce vei înfăptui în postura de lider.

Numai conştientizând dimensiunea identităţii care te încearcă atunci când te trezeşti în situaţii încărcate de dramatism sau de o atmosferă sumbră, numai dacă îţi aduni toate emoţiile din interior şi le laşi să se manifeste în intregime, vei putea să clinteşti în loc îndurarea şi acceptarea unei vieţi fără orizont.

Aşadar, un singur factor poate înlătura propria ta valoare, reducând la neant leadershipul şi de despuindu-l de orice formă de uman: deznădejdea de a crede în propriile sentimente, renegarea trecutului, înfrânarea copilului din tine.

Ceea ce favorizează manifestările individului, justificate în raport cu îndatoririle specifice ale liderilor plini de luciditatea unor perspective înalte, sunt acele evenimente sau conjuncturi care permit conştientizarea procesului evolutiv în care se află.

Pornind de la munca cu sine însuşi pentru a regăsi dimensiunea propriei fiinţe, continuând până la efortul depus pentru a da tot ce are mai bun din el, liderul va putea să-şi finiseze “produsul” intern numit: conştiinţă. Şi să-l personalizeze cu noi valenţe de exprimare şi de înţelegere a lumii, cu interpretări ale realităţii dintr-o altă perspectivă, cu roluri care îi pun în valoare frumuseţea interioară şi dau valoare celorlalţi.

Leadershipul contribuie la conturarea unei perspective mai înalte asupra lucrurilor receptate printr-o conştiinţă lucidă, dar nu îşi poate justifica efectele atunci când obiectul dorinţelor tale devine extensia unei imagini de sine plină de afecţiune care nu urmează alte ceriterii decât cele estetice şi artificiale.

Continuarea ultimei păpuşi scoate în evidenţă realitatea acelor evenimente din trecut care îşi pun amprenta asupra evoluţiei tale ca lider, din ce în ce mai “uman”, în beneficiul propriu, al celorlalţi, al lumii în care trăieşti, raportându-te la nădejdea pe care ai purtat-o mereu în tine însuţi: de a fi liber, de a trăi după propriile tale reguli, de a-ţi urma visurile, de a fi stăpânul propriei tale vieţi.

*** Notă:** Victor Hugo - Mizerabilii;

Continuitatea dintre "a şti" şi "a simţi"

On Octombrie 17, 2011

Descoperă esenţa propriei tale fiinţe, trecându-ţi sentimentele prin filtrul sufletesc al celorlalţi oameni.

Am să fac din nou referire la filmul „ *Meet Joe Black (1998)* ", pentru a dovedi cu prisosinţă un lucru important.

Susan Parrish, fiica miliardarului William Parrish, privindu-l pe Joe Black cu acea inocenţă dezarmantă a omului care nu-şi cunoaşte aproapele, îi mărturiseşte acestuia cu o adâncă nesiguranţă:

- Iubesc un bărbat care nu ştiu cine e, unde pleacă sau când... Eşti altcineva... Mi-e teamă, Joe.

- Ţi-e teamă de ce ai putea afla? Să nu-ţi fie... Nu are importanţă cine sunt.

Dar în adâncul sufletului ei ştia că Joe nu spunea adevărul. Căci se simţea o undă de amărăciune în glasul lui, ca o durere fără sfârşit, golit de orice energie, de orice încărcătură spirituală.

Uitându-se la ea cu durere în ochi, simţind frământările ei lăuntrice, Joe îi răspunde cu o voce îndurerată, ca şi cum ar fi fost ultimele sale cuvinte:

- Îţi promit... Îţi promit, Susan, că vei avea întotdeauna ceea ce ai găsit în acea cafenea.

În finalul filmului, Prinţul Întunericului, în persoana lui Joe Black, părăseşte această lume, dar nu înainte de a-şi îndeplini promisiunea: îl readuce la viaţă pe adevăratul Joe, cel pe care Susan îl cunoscuse la cafenea şi de care se îndrăgostise enorm.

Leadership: Valoarea imaginii personale este dată de estetica construirii unui ataşament autentic faţă de răspunsul căutării tale la altceva decât ce meriţi?

Fără îndoială adevărul despre tine se reflectă în propria ta atitudine, care la rândul ei este dictată de propria ta conştiinţă. Conştientizarea faptului că nu eşti sigur de calităţile tale şi că eşti îngrijorat de consecinţele pe care le-ai putea atrage asupra ta dacă nu te dovedeşti a fi pe placul celorlalţi, sau dacă deciziile pe care le iei contrazic propriile tale convingeri - se exteriorizează printr-o nesiguranţă care este percepută de cei ce te înconjoară.

Un om care pătrunde, mereu sub o altă înfăţişare, în viaţa celorlalţi, în cele din urmă îşi pierde din calitate, îşi renegă esenţa. Sentimentele lui, chiar dacă sunt intense, devin contradictorii în lumina celorlalţi oameni. E ca şi cum ai goni neîntrerupt prin viaţă, fără să trăieşti cu adevărat, fără să culegi roadele maturităţii, fără să dobândeşti virtuţile cele mai alese, pierzându-ţi astfel coordonatele după care poate fi înţeleasă propria ta existenţă. Roadele „rătăcirii" tale se vor dovedi a fi triste.

Adevărata ta personalitate este ca o pânză de apă care se subţiază pe măsură ce trece timpul, pe măsură ce oamenii ajung să te cunoască mai bine, până ce dispare. Dacă vrei ca

leadershipul tău să fie în armonie cu valorile şi dorinţele lor, încearcă să te apropii mai mult de motivul pentru care ei te acceptă în cercul lor - altfel rişti ca legătura ta cu ei să se evapore.

Estetica construirii unui ataşament faţă de cineva, fără a putea neglija un moment anterior de recuperare a ceva ce s-a pierdut cândva, este subordonată disponibilităţii de a te angrena într-un duet sublim dintre însemnătate şi acceptare ce se anunţă spectaculos prin decorul în care îţi plasezi "povestea".

Leadership: Există o concordanţă între atitudinea ta şi adevăratul tău fond sufletesc din perspectiva realităţii care nu e nimic altceva decât o conformitate a ficţiunii?

Aşa cum între bătăile inimii şi respiraţie există o concordanţă bine determinată, tot aşa trebuie să existe o concordanţă între atitudinea ta şi adevăratul tău fond sufletesc pe care se întemeiază conştiinţa ta.

Cu toţii suntem purtători ai unor trăsături individualizate. Un personaj care străbate – acelaşi drum, dar mereu în altă ipostază - întreaga viaţă, riscă să-şi piardă credibilitatea. Dacă trăsăturile tale nu coincid cu valorile celor din jur, sau dacă firea ta îţi contrazice gândirea şi convingerile, atunci eşti pe cale să pierzi din capitalul de încredere pe care ţi-l acordă ei.

După cum organismul se susţine şi se mobilizează el însuşi pentru a se „răfui" singur cu boala lui, tot aşa şi tu, ca să accelerezi evoluţia ta personală trebuie să ştii să te „răfuieşti" singur cu sistemul tău susceptibil, cu valorile nesănătoase şi cu trăsăturile negative de personalitate care îţi pot afecta relaţiile cu ceilalţi.

Cercetează-ţi întreaga fiinţă şi meditează bine asupra ei. Străduieşte-te mai întâi să găseşti în tine ceea ce cauţi la ceilalţi. Descoperă esenţa propriei tale fiinţe, trecându-ţi sentimentele prin filtrul sufletesc al celorlalţi oameni.

Esenţa fiinţei tale este partea dificilă a meritului de a fi acceptat de ceilalţi drept o versiune cu totul diferită de realitate în locul celei pe care vrei s-o păstrezi pentru tine.

Continuitatea dintre "a şti" şi "a simţi" scoate în evidenţă capacitatea oamenilor de a evolua prin prisma propriilor lor percepţii, atât din punct de vedere mental cât şi din punct de vedere emoţional. Întotdeauna va exista o continuitate între ceea ce cunoşti despre ceilalţi oameni, şi ceea ce simţi pentru ei. De raportul care se stabileşte între aceste două entităţi depinde modul în care ei se vor conecta la tine.

Concluzie: Cunoaşterea oamenilor este un proces bazat pe un algoritm stabilit şi aplicat voluntar sau involuntar, de fiecare dintre noi. Pentru un lider este foarte important să-şi cunoască oamenii cu care lucrează şi trebuie să aibă abilităţi deosebite în acest sens. Desigur, această „muncă" îi este uşurată dacă a început procesul de cunoaştere cu sine însuşi, ajungând „să simtă" şi apoi „să ştie" cu certitudine ceea ce nu merge, sau ceea ce nu se potriveşte.

Dezvoltarea acestui al 7-lea simţ va contribui la perfecţionarea cunoaşterii şi la îmbunătăţirea relaţiilor interumane.

Source: https://neculaifantanaru.com/continuitatea-dintre-a-sti-si-a-simti.html

Continuitatea operei de artă

On Octombrie 09, 2021

Mesajul pe care îl evidenţiază un artist în opera personală îmbracă ipostaza ideală a unei vaste întinderi care cuprinde spaţiul dintre sine şi componentele lumii înconjurătoare.

Sunt la mare. Am la îndemână toate motivele care mă împing să transform o imagine de vis într-un mesaj de suflet, unde imaginea este dată de un număr nelimitat de puncte dispuse longitudinal, proiectate pe un plan pictural, abia dorindu-se a fi surprinse de privirea artistului care ştie să completeze caracterul fragmentar al momentului. În această imagine, pe care artistul o numeşte *Ritrovhanyn* , materia cuprinsă în natura lucrurilor, recunoaştem nisipul pe care urmează să-l colorez într-un stil diferit faţă de cum colorez de obicei.

Fiecare fir de nisip, la fel ca fiecare stea de pe cer, este o amintire dintr-o speranţă, sau un drum sinuos desfăşurat în cadrul unei instanţe reprezentată de Eul conştient, toate desfăşurându-se în spaţiul unei insule încântătoare. De fapt, nisipul mă introduce alene în spaţiul unei libertăţi depline, după cum se poate constata, în spaţiul unei viziuni metafizice moderne. Şi tocmai în aceste argumente se prezintă o versiune a artei transgresive, ignorând sau dispreţuind adevărul că ea nu poate fi exclusă niciodată.

Chiar acum, îmi trece prin minte imaginea unui Ulise care ar avea şansa să se întoarcă în Ithaca cu condiţia să creadă că insula se află în sine şi o poate descoperi. Exact asta îmi aminteşte nisipul în angajamentul său faţă de artă, *immaginando ciò che non possiamo copiare* , în căutarea unei înţelepciuni abstracte sau urmărind idealuri spirituale: el îmi aminteşte că trebuie să mă caut pe mine însumi într-un loc apropiat, dar care pare ireal de îndepărtat, într-un desen cu multe nuanţe diferite, dar totuşi atât de la fel.

Leadership: Creaţia ta se formează din suprapunerea a două lumi reprezentate în moduri diferite, dar lăsând posibilitatea fie a receptării lor simultane, fie a relaţionării lor cu sinele tău?

Privesc în zare, departe, fără să clipesc, căutând acea liniște pe care nu întotdeauna o găsesc în sinele meu, înspre cele care privilegiază exprimarea scrisă. Încerc să construiesc din elemente disparate o totalitate elegantă. Nisipul se înțelege de minune cu scoicile, unul fără celălalt nu s-ar putea închipui plaja din Mamaia. Două lumi inseparabile, dar distincte. Deci, materia și forma sunt în cel mai înalt grad inseparabile sub influența reprezentării lor în sfera realității pe care o observ.

Este un merit să ştim asta. Forma trebuie să fie în același grad afectată de latura conținutului pe care îl conține un fenomen izolat, precum algele pe care valurile le aduc la mal tocmai din larg, după o furtună. Astfel, ce trebuie să trecem în prim plan ca să izbutim o construcție artistică?

Mai întâi de toate trebuie să considerăm marea drept "Cauza Prima", fiindcă ea conține materia: nisipul, scoicile și algele. Apoi trebuie să trecem nisipul, scoicile și algele pe plan uman, pe plan de "gânditori" provenind din vârste diferite ale istoriei. De asemenea, trebuie să avem în vedere momentul prezent al trăirii vieții interioare, și nu pe cel trecut al legăturii cu Cauzalitatea.

Așadar, sunt îndemnat să cred că acela care nu a cunoscut acest delir al căutării scormonitoare de legături între spirit și materie, aceluia îi va lipsi totdeauna ceva din înțelegerea artei. Fiindcă a fi artist înseamnă să vezi nisipul în relaţie cu scoicile, aşa încât

marea să le cuprindă pe amândouă într-un timp dat al cărui iz romantic străbate neted veacul până la mine cu acea continuitate a trăirilor și a receptării unei opere de artă.

Leadershipul este apropiat de artă, în sensul în care tot ceea ce vezi în jur înseamnă, de fapt, focalizarea asupra unui singur aspect şi generalizarea lui prin metonimie.

Iar dacă metonimia este o figură de stil care constă în înlocuirea unui termen prin altul cu care se află în raport de continuitate, atunci ideea de artă se poate raporta mai mult la unitatea opusă, aceea a plăsmuirii particularului în universal. Astfel, creaţia mea devine simbolul unei lumi ce se împlineşte prin raportarea la un alt tip de existenţă, una bazată pe cele două elemente definitorii ale artei: dualitatea şi prezentul continuu.

Continuitatea operei de artă se observă în orice element din natură care îl completează pe altul, apoi pe altul, şi pe altul, printr-o complementaritate care particularizează profilul identitar al mentalului în care trăieşte artistul din mine. Aşadar, artistul trăieşte prin ceea ce el particularizează ca proiecţie identitară în procesul observării elementelor complementare care completează acea creaţie materială întemeiată pe folosirea celor mai flexibile forţe ale spiritului: imaginaţia şi încorporarea imaginaţiei în compoziţia materiei vii.

Nu uitaţi să vă încarcaţi mintea cu simţul artistic.

Source: https://neculaifantanaru.com/continuitatea-operei-de-arta.html

Conţinutul leadershipului

On Aprilie 13, 2008

Trăieşte rolul pe care ţi-l asumi, fără să te detaşezi de propriu tău Eu.

Tot ce spunea Paracelsus, era adevărat, vedeam toate acestea cu ochii mei. Trebuie să mărturisesc însă că acest nou mod de a vindeca îmi era cu totul străin. Îmi amintesc de un tânăr prinț de la Curtea noastră, Viconte de Gaunt, fratele Prințului de Episuoy, dintr-o casă nobilă foarte înaltă, era atât de bolnav de gută, încât stătea numai pe o parte, chinuit și deformat de durere.

Butler mi-a luat apoi mâna și m-a întrebat:

- Vrei să îl vindec pe acel tânăr? îl voi vindeca de dragul tău.

I-am explicat apoi că situația este puțin mai complicată, pentru că tânărul nobil este foarte încăpățânat și ar prefera să moară înainte de a lua orice leac.

- Fie voia lui, mi-a răspuns el, nu vreau nimic altceva decât ca el să atingă cu limba în fiecare dimineață această mică piatră. După trei săptămâni trebuie să își spele rănile dureroase cu propria sa urină, după care va fi vindecat și va putea merge sănătos. Mergi la el și spune-i toate acestea.

După aceea, bucuros, m-am întors la Bruxelles și i-am zis prințului totul, iar el a răspuns:

- Du-te și spune-i lui Butler că dacă mă va însănătoși, îi voi da tot ceea ce dorește. Întreabă-l care este prețul lui și eu voi plăti.

Când i-am spus acestea lui Butler, în ziua următoare, el s-a mâniat foarte tare și a zis:

- Prințul tău este nebun sau fără minte, fapt pentru care nu îl voi ajuta niciodată - eu nu am nevoie de banii lui și nici nu îi sunt inferior. *

Leadership: Poţi depăşi nevoia de a te poziţiona deasupra celorlalţi, de-a te compara cu ei şi de a aştepta ca ei sau anumite evenimente din exterior să îţi satisfacă mândria de a te fi realizat în ceva anume?

Modul tău de a te simţi superior sau inferior ţine de nivelul experienţei de viaţă a celorlalţi oameni şi de modul cum se arată ei dispuşi să ţi-o împărtăşească, luând în considerare acea formă a conștiinței lor necesară pentru a cunoaște și a practica cu adevărat modestia și noblețea inimii. Iar singura entitate exterioară care te influenţează pozitiv sau negativ, pe care o putem cataloga drept "acces restricţionat la ambele tărâmuri ale gândirii", este dată de încercările celorlalţi de a te schimba cu forţa.

Să luăm ca exemplu un doctor. Cine însănătoşeşte un om o face nu doar fiindcă dispune de anumite cunoştinţe specializate într-un domeniu greu de stăpânit, ci pentru că el vede lucrurile cu totul altfel decât ceilalţi oameni, de la nivelul experienţei de viaţă - până la nivelul de gânduri. Cine vrea să schimbe percepţia oamenilor despre faptele sale, trebuie mai

întâi să ia în calcul decizia de a se apropia de sursa unei realizări care va dura mult timp, ca de exemplu “vindecările sau miracolele”.

Fiecare decizie pe care o iei, este o contribuţie la dezvoltarea lumii, afectând cursul evenimentelor, deci în mijlocul oricărei situaţii stă o decizie care surprinde prin ceea ce faci, trăiri, emoții, stări dintre cele mai profunde, dar şi prin ceea ce imaginezi, descoperi și aduci în prim plan (o realitate vie cu totul nouă).

Când un doctor vindecă un pacient, în primul rând se stimează pe sine şi se apreciază la adevărata valoare, fiindcă cel ce slujeşte o meserie grea slujeşte totodată şi lui însuşi ca fiinţă spiritual-sufletească, ca unuia ce este infinit în sine, ca triumf al unei ordini a lucrurilor, a unei lumi în care componentele decurg unele din altele într-o ţesătură de interdependenţe.

din acest punct de vedere, mândria de a te fi realizat în ceva anume se distinge prin operația de cunoaștere pe care o desfășori în procesul de exercitare a influenţei, aşa încât ceea ce posezi ca potenţialitate de deţinere a informaţiei de calitate să ajungă la cunoaşterea tuturor oamenilor printr-o diversitate de acţiuni, perspective şi manifestări de voinţă.

Rolul unui lider este de a coexista ca atitudine şi ca disponibilitate de a schimba lucrurile în interiorul aceluiaşi tablou, ducând la o unificare elementele de ordin diferit (sentimentul, cunoaşterea şi efortul, timpul, costurile şi calitatea), printr-o înlănţuire subtilă a întâmplărilor.

Conţinutul leadershipului este dat de aceste elemente diferite ca natură, poziţie sau rol, dar care laolaltă formează un întreg numit "ORIZONT", graţie căruia se poate ajunge, prin forţa lucrurilor, la o înţelegere superioară şi profundă a lumii, mai ales la perceperea noţiunii de "Valoare a Propriei Fiinţe".

*** Notă:** Barrett, Francis - *Magul* , Editura Esoteris, 2008.

Source: https://neculaifantanaru.com/continutul-leadershipului.html

Conturul unui ochi plin de propria privire

On Iunie 16, 2020

Priveşte-te bine, aşa cum eşti, ca într-o oglindă în care te vezi altcineva pe care nimeni nu-l poate copia.

Mă privesc neîncetat într-o oglindă magică, însufleţitoare, plină de recunoştinţă pentru estetica reflectată de modestia unui chip luminos, blând, îmbietor, atât de firesc încât oricine mi-ar vedea reflexia ar spune că am ceva din aspectul unui trandafir nobil care se înalţă deasupra tuturor celor lumeşti, mai ales în arta simţirii şi mijlocirii naturii umane. Sincretismul unei fiinţe unice angrenează totul din lumea înconjurătoare, chiar şi atunci când ea se consideră "măsura tuturor lucrurilor" cuprinsă în frumuseţea imediată a unui singur trandafir.

Şi mă privesc cu ochi de artist, galant, emblematic, mereu diferit, încât uneori surprind o altă faţă a aceluiaşi trandafir prin estetica unui filosof care se apleacă asupra vieţii sale ca asupra unui destin străin, căutând conturul care i-ar putea fixa imaginea în nemurire. Iar când totuşi dă cu ochii de adevăratul său chip îşi aminteşte că a trăit în alte vieţi aceeaşi criză identitară. E uşor pentru un artist să trăiască o lume divină într-o dimensiune a tuturor frumuseţilor naturii.

Glasuri tot mai insistente îmi sună în minte, comori fără sfârşit îmi umplu imaginaţia, o descărcare a sentimentului de admiraţie pentru frumos se produce în culori vii pe pânza moale a unui şevalet antic. Din nou, simt mângâierea unui vis care îşi creează realitatea în oglinda destinelor încrucişate la răspântia dintre moarte şi mântuire, dintre nemurire şi iluminare, fiind străbătut de dorința de a avea tot ce e mai bun din ambele lumi, cea artistică şi ştiinţifică, cea privată şi cea publică.

În acest fel îmi asigur reflexia în oglindă, prin asociere cu un rod al naturii. Uneori este mai bine să te introduci imaginar în lumea plină de secrete a unui trandafir, cu generozitatea unei gazde care reuşeşte să-şi depăşească propriile aşteptări, încât visul care te apropie de un destin înălţător să devină realitate în planul reflexiei unei conexiuni aparte cu pulsul naturii, cu energia ei, cu simplitatea ei, cu conştiinţa ei.

Leadership: Creaţia pe care o experimentezi în mod concret facilitează înţelegerea profundă a unei stări şi a unei viziuni care transcende realitatea, aproape imposibil de definit din perspectiva unei singure forme de expresie artistică?

Arta deschide o fereastră spectaculoasă spre acea realitate în care viața nu se rezumă la "a supraviețui", ci la încercarea de a fi diferit, ceva plin de multe semnificaţii spirituale, fiind mai mult decât un simplu impuls artistic primitiv. Dacă aş putea vedea în mod clar miracolul unei manifestări artistice de nivel vizual, sub delicateţea şi modestia unui chip luminos, într-o compoziţie capabilă să treacă testul timpului, întreaga mea viaţă ar deveni o mărturisire de credinţă din ansamblul stărilor sufleteşti care se împlinesc numai pe suprafaţa pânzei pictate cu multă măiestrie.

Artistul sunt eu, iar trandafirul este omagiul artistului adus înaltului idealism al creaţiei lui literare. Cu privirea aţintită spre obiectivitatea viguroasă a unei fiinţe care este în acelaşi timp trup şi suflet, desfăşurată înaintea unei lumi mult mai măreţe, cu generozitatea simplă cu care trandafirul continuă să mă facă părtaş la înălţimi divine, îmi iau răgazul de a mă autodefini prin termenul *Mainshiryerra* , drept promisiunea unei fericiri pur imaginare, iluzorii.

O singură formă artistică îmi defineşte arta şi personalitatea: revelaţia unei existenţe ce depăşeşte corporalitatea şi materialul. Sunt un artist ori de câte ori mă preschimb într-un trandafir, delicat şi înălţător ca un gând bun adresat visului de a fi cât mai natural în trăire şi în simţire. Abia atunci mi se par relevante cuvintele scriitoarei Simona Popescu, care spunea în romanul "Juventus":

"Aş fi vrut să scriu despre vârstele de-atâtea feluri prin care am trecut până acum fără să-mi dau seama, despre cele ce ne apropie sau ne despart de ceea ce suntem; despre neputinţa de-a vorbi despre tine însuţi ca despre o fiinţă unitară, despre oroarea că-n orice timp prezent nu eşti, de fapt, decât un intermediar, un precursor; despre dezgustătoarea idee că vei ajunge odată să fii propria ta rudă îndepărtată; despre umilinţa de a nu şti cine eşti şi ce vei fi; şi despre groaza că ai putea şti ce eşti şi ce vei fi şi până cât îţi este dat a trăi."

Leadership: Poţi să te priveşti într-o oglindă şi să te recunoşti în moduri complet noi de a fi, în urma formulării unei noi viziuni despre artă şi creaţie care poate fi transmisă mai departe?

Altfel sunt artiştii, ca nişte ancore obligatorii de acostare la realitatea lucrurilor reflectate într-o altă dimensiune a existenţei unde Dumnezeu, nesfârşitul creator al tuturor lucrurilor, este oglindit ca fiind destinul unei arte înălţătoare exprimată sub forma unui gând transpus în planul naturii. Ei îşi revendică dreptul de a trăi liber, în pace, tot mai distinct, numărul altor lumi şi Universuri, cu atât mai mult cât nivelul spiritualităţii care le uneşte visurile, idealurile, destinele, se determină prin enumerarea unor comparaţii cu valoare metaforică care alcătuiesc portretul „poetic" al unei opere literare.

Când scriu aceste rânduri atât de delectante, receptive la frumos, la poezia unei lumi calme şi sublime care se înscrie în universul unei picturi capabile să vorbească sufletului într-un limbaj universal, sunt cuprins de emoţia pe care o încearcă alături de mine trandafirul "Double Delight" - evoluat într-o entitate de vibraţie reflexivă numită "Neputinţa de a fi un fapt oarecare".

Artistul este mai mult decât un om, mai mult decât un tărâm oarecare, mai mult decât un rod al naturii, este carapacea unui suflet eliberat de patimi, scufundat în taina unei lumi imaginare.

Oare cât de mult ştie trandafirul despre mine, despre mine pus între ceilalţi oameni, despre mine cel ce sunt altcineva atunci când sunt înconjurat de culori; despre mine, acelaşi eu în altă lume, mult mai fantastică decât ar putea inspira orice imaginație? Şi dacă el mi-ar cunoaşte trecutul, comparându-mă cu trecutul lumii întregi, cu istoria unei lumi care se repetă, cu lumea unei fiinţe atipice care este totodată una cu Dumnezeu în deplinătatea atributelor sale, ar putea oare el să se recunoască în mine drept un Creator al unei picturi liniştite, echilibrate?

Dragă cititorule. Dacă se întâmplă să întâlneşti un trandafir care îţi zâmbeşte exact ca într-o oglindă în care te poţi vedea pe tine însuţi, zâmbeşte-i şi tu lui la fel ca atunci când te priveşti pe tine însuţi în ipostaza unui artist care se hrăneşte cu euforia creaţiei. Viziunea mea este o imagine proiectată în viitor a modului în care va arăta lumea mea, apropiată de acea lume a spiritului care trăieşte în toate şi în orice din jur.

Leadershipul trebuie să fie receptat ca o oglindă în care te uiţi cu maximum de sinceritate la tine însuţi, ceea ce vezi fiind realitatea unei transformări de vis, subordonată unei viziuni care decupează în planul lumii o perspectivă singulară: opera unui Creator Absolut.

Conturul unui ochi plin de propria privire poate fi considerat complet atunci când este

realizat de un artist al cărui destin întrupează spiritul şi esenţa unui trandafir surprins într-un moment de căutare a frumosului în orice fragment de viaţă ieşit din sânul naturii.

Source: https://neculaifantanaru.com/conturul-unui-ochi-plin-de-propria-privire.html

Convulsia unei supreme conştiinţe

On Septembrie 30, 2013

Raţionează şi trăieşte mereu în spiritul dialogului cu tine însuţi, încât să asiguri dezvoltarea valorilor morale pozitive care nu fac dintr-un Sine o unitate a Multiplicităţii.

Totul capătă alt sens într-un sumbru univers paralel în care stăruie paradoxul, înlocuitor al inacceptabilului devenit parametru de tip referinţă în cazul unei fiinţe fără inimă, cu conştiinţa şubredă. Compromiţătoare, rezultanta a două forţe concurente, a răului şi a binelui, se transformă iremediabil într-o singură forţă dominantă de sens contrar conştiinţei curate care nu acceptă retrogradarea spre o treaptă inferioară.

Machiavelică, forţa aceasta care se opune oricărui sentiment de omenie, oricărui principiu moral, oricărei reflecţii nobile, susţine actualizarea rapidă a elementelor de reacţie în procesul de deformare a realităţii şi a suportului mental. Fără nicio împotrivire, ea stimulează apariţia unui dinamism total, dus la extrem. Măreşte temperatura corpului la o anumită valoare, apoi rămâne oscilantă în jurul acestei valori, încordând musculatura şi intensificând circulaţia sangvină.

Gândurile lui Hannibal Lecter nu emit semnale de avertizare, ci creează doar aparenţa unei normalităţi, a unei stări de sine stătătoare. El îşi găseşte scăparea în tabăra oştirii sale, în simţurile, calităţile, imaginaţia, raţiunea şi reflexele sale de scorpion care înţeapă subtil, dar mortal. Ar ucide fără milă orice fiinţă care stă în calea libertăţii lui, sau care încearcă să-i pătrundă mintea diabolică.

Leadership: Poţi să-ţi descoperi toate faţetele personalităţii tale în jurul unei viziuni extrasă din efectele eforturilor de a afla noi adevăruri despre tine însuţi, încât să-ţi schimbi total imaginea pe care o vezi despre tine?

Ciudat, Hannibal pare că trăieşte într-o convulsie a concentrării intense asupra sinelui, reproiectând frecvent structura complexă a inteligenţei minţii sale, susţinută de cablurile de alimentare continuă cu energii înalte. Am spune despre el că suferă de personalitate multiplă, un fel de experienţă de apropiere de un Alter Ego dezumanizat, fiindcă mintea lui consumă trei feluri de imagini: o imagine a unui om fragil, o imagine a unei continue reconstruiri a sinelui, o imagine a unei persoane bolnave şi o imagine a unei personalităţi supradotate.

El pare în anumite momente a fi prins sub puterea unei stări adverse, a unui gând nestăpânit, ţâşnit din strânsura conştiinţei asemenea unei torpile scăpate de sub control. Ai zice că raţionează şi trăieşte în spiritul dialogului cu el însuşi, cu entitatea definitorie a caracterului său. Care anulează întreg efortul şi puterea spiritului de a conştientiza valorile pozitive. Aidoma unui automobil care goneşte neregulamentar pe şosea, această entitate sumbră îşi concentrează câmpul de acţiune pe o axă necorespunzătoare reabilitării complete a infrastructurii morale.

Dar până şi monstrul poate fi cuprins de spaima acelui simţământ groaznic, ascuţit ca un cuţit de ghilotină. Pare cumva dominat de licărul cald de lumină care încă persistă în conştiinţa lui, de cugetul viu care îl leagă de tot ceea ce mai este încă omenesc în el. Exteriorul se contopeşte cu interiorul, în care totul pare că evoluează într-o agonie continuă.

Oare când voi trăi în deplină împăcare cu mine însumi, cu conştiinţa împăcată a omului virtuos şi curat, iubit de Dumnezeu?

Leadership: Te afli în contrast cu un Ego supus presiunilor din exterior, în corespondenţă cu o perspectivă despre viaţă care ia în calcul nevoia de definire a unei identităţi care se amestecă cu o altă identitate?

O complexă configuraţie a personalităţii omului, în raport cu leadershipul de calitate care beneficiază de avantajul apropierii de o zonă profundă, neexploatată la potenţial maxim şi dirijată la un nivel de maturitate, se cere întrevăzută pe viitor din perspectiva experienţelor de sine. Omul, supus propriei sale raţiuni, maturizat mai mult pe baza unei producţii de stimuli puternici şi a unor provocări neîncetate, îşi joacă rolul de pârghie pentru o dezvoltare personală durabilă. Sau, din contra, pentru o involuţie a sinelui.

Liderul nu trebuie să fie un om aflat în contrast cu propriului sine, purtat de fluxul şi refluxul unei lumi care vine şi al unei lumi care pleacă. Acest lucru reflectă lipsa de apartenenţă la o conştiinţă solidă, la un eu sănătos, deci lipsa de conflicte interioare. Dacă omul nu ştie pe ce traseu să o ia ca să poată face în siguranţă şi eficient trecerea spre o perspectivă mai bună, nu spre un teritoriu bântuit de duhul nefiinţei, al deşertăciunii şi al nonvalorii, atunci rezultatele acumulate prin dezvoltarea leadershipului, efectuate concomitent cu aplicarea reală a măsurilor pentru păstrarea identităţii, se vor schimba spre rău şi se vor menţine sub limita rentabilitate impusă de leadership.

O identitate care se amestecă cu o altă identitate este natura extinsă a unei gândiri care se învârte în jurului unului, depărtându-se de sine şi apropiindu-se în acelaşi timp de el, este rodul experienţei de a fi acelaşi om, dar sub altă înfăţişare, sub alt comportament sau poziţie privilegiată. Deschiderea sau închiderea sinelui într-o altă realitate, într-un sumbru univers paralel în care stăruie paradoxul, înlocuitor al inacceptabilului devenit parametru de tip referinţă, devine mai mult o problemă decât o soluţie, o aşteptare plină de incertitudini, o opţiune viabilă pentru schimbare. Dar nu şi în beneficiu personal.

Leadership: Cum te poziţionezi într-un context de tipul *"Dacă te vei adânci în tine, vei ajunge în nimicul tău ! "* , faţă de o viziune care merge mai departe de sentimentul unei extremităţi intelectuale acute?

Nelăsându-te dus de valul uitării de sine, analizând consecinţele deosebit de importante ale elaborării unui acord nou cu tine însuţi prin care să devii acţionar majoritar al unei deveniri intelectuale înnoitoare, care creează şi nu distruge sensul vieţii şi libertăţii responsabile, vei evita să fii prins sub puterea unei stări adverse. A gândurilor nestăpânite, încărcate negativ, ţâşnite din strânsura conştiinţei alterate de diverşi factori limitativi.

A raţiona şi a trăi mereu în spiritul dialogului cu tine însuţi, adică a căuta să depăşeşti blocajele (între tine şi oameni sau experienţe) urmărind implicaţiile morale ale actelor tale, vei putea, într-o oarecare măsură, să asiguri creşterea valorilor morale pozitive. Care la rândul lor contribuie la împăcarea cu tine însuţi, ajutându-te să trăieşti cu conştiinţa împăcată a omului virtuos care ştie să-şi regleze corect "temperatura" minţii în acele circumstanţe negative care nu servesc cel mai bine nevoilor sale spirituale.

Cineva spunea: " *Dacă te vei adânci în tine, vei ajunge în nimicul tău.* " Asta denotă o inflexibilitate şi o stagnare a omului într-un punct critic. Supus unei rutine a gândirii care caută în permanenţă confruntarea cu o realitate supărătoare şi nedorită, el este obligat să-şi redefinească cu mai multă precizie şi nuanţare relaţia cu el însuşi.

Tu ai ajuns în stadiul în care simţi că nu poţi depăşi pragul reconcilierii cu tine însuţi? Ai curajul să te adânceşti în tine, să urmăreşti implicaţiile revoluţionare şi evolutive ale propriei tale naturi, să eviţi acea cădere în golul fiinţei tale?

O viziune care merge mai departe de sentimentul unei extremităţi intelectuale acute este o imagine mentală cuprinsă între formarea unei stime de sine foarte ridicate şi nevoia de a reprezenta, după bunul plac, o autoritate și un simț puternic de superioritate.

Convulsia unei supreme conştiinţe desemnează acea putere ce izvorăşte din noi înşine, generată de o gândire pozitivă care cunoaşte exact limitele normalului unanim acceptat. Înseamnă o regrupare a “detaşamentelor armate” în vederea unui atac decisiv asupra haosului apărut în noi înşine sau în exteriorul nostru.

*** Notă:** The Silence of the Lambs (1991)

Convulsiile unei lumi în veşnică schimbare

On Aprilie 10, 2019

Îndrăzneşte să fii ceea ce te defineşte cu adevărat atunci când nu eşti altcineva.

Lumea pe care o frecventam, datorită lui Camil, mi se părea suspectă, stridentă, imorală. Femeile în mijlocul cărora el trăia purtau uneori etichete onorabile şi totuşi erau de vânzare. Iar cumpărători se găseau. La ce preţ? Asta era singura întrebare şi ceea ce le deosebea. Preţurile variau, nu după frumuseţea femeii, ci după posibilităţile lor de a rezista nevoilor vieţii. Nu înţelegeam scrupulele lui, a acestui scriitor atât de seducător prin vraja artei cuvintelor sale, prin vraja propriei fiinţe care provocase o bruscă rupere de ritm în cotidianul meu.

Pe Camil nu-l mira pasiunea pe care o puneam în tot ce susţineam, cuvintele mari şi convingerea că am totdeauna dreptate. Voiam să îl impresionez, dar trebuia să-i admit toată nepăsarea pe care o arăta faţă de alţii inferiori lui, faţă de mine care voiam în adâncul inimii mele să fiu ca el, căci aproape îl idolatrizam şi îi copiam mare parte din gândire. Voiam să fiu asemeni lui, asemenea unui zeu care rosteşte cuvinte de argint, pe care nimeni nu-l poate combate prin nicio folosire dreaptă a raţiunii împrumutate din experienţă.

Viaţa mea devenea tot mai palpitantă. Greu de crezut, dar eram tot mai adâncită într-o realitate care se ridica deasupra oricăror neajunsuri, deasupra oricăror concepte despre bine şi rău, deasupra oricăror examene de conştiinţă, demonstrând prin aceasta că suma valorilor mele se încadrau în pulberea săracă a vanităţii extreme, a făţărniciei şi a instinctelor deşarte, beneficiind de acea discreţie a privilegiaţilor la fel de dulce ca un parfum luminos şi seducător cu un miros persistent care durează. *

Leadership: Esti pregătit sa asimilezi ideea de "slăbiciune dureroasă" cu etajul cel mai de sus al unei imagini care declanşează sentimentul unei puteri de neînvins?

E întocmai cazul lui Camil. Convins că poartă în el energia atomului şi că, odată eliberată această energie se va mişca lumea din loc cu 180 de grade, era prea lucid ca să-şi ia obligaţii cărora nu le putea face faţă şi să mă lase în drum. Prea egoist că să renunţe la mine, prea gelos că să lase liberă altuia calea.

Da, îmi doream şi eu o viaţă văzută de sus, cu cele mai intense preocupări, dar mai mult o trăiam de jos, din cel mai adânc abis. Ceva mă obliga totuşi să merg mai departe, dar fără să ştiu încotro. Cu certitudine, eram răpusă de acelaşi sentiment de disconfort şi nelinişte pe care îl descria Tolstoi în Jurnalul său. *"Am resimţit aproape fizic imoralitatea nebună a luxului celor puternici şi bogaţi, sărăcia şi opresiunea săracilor. Sufăr aproape din cauza conştiinţei participării la această nebunie şi acest rău."*

Şi cred că la fel de bine mi se potriveşte ceea ce Jean Garnier spunea despre fostul său elev şi prieten: *"Albert Camus nu se înşela asupra valorilor propriilor sale puteri, el era printr-o excepţie deosebit de rară judecătorul exact al valorii sale. Trebuia în schimb să se facă recunoscut de alţii. Iar poziţia sa de plecare era atât de umilă, încât trebuia să se afirme cu riscul de a fi strivit."*

Leadership: Singura cale de a-ţi păstra o poziţie de autoritate în faţa tuturor încercărilor vieţii este să câştigi controlul asupra a ceea ce înseamnă să fii mesager al unui destin inexorabil fără Dumnezeu?

A-ţi păstra o poziţie de autoritate în faţa încercărilor vieţii este o cale de a te menţine sau de a-ţi găsi locul într-o lume extrem de dură. Înseamnă să faci faţă unei vieţi care te tratează cu spatele, semănând cu o formă de ataşament faţă de efectul unei operaţiuni psihologice de a-ţi păstra calmul în orice situații, cu răbdare de oțel. Iar dacă te simţi abandonat de Dumnezeu atunci când destinul te încearcă şi nu ştii ce să faci, poţi lăsa impresia înşelătoare că deţii o viziune care depăşeşte cadrul vieţii, ca atunci când conduci o maşină într-o direcţie clară, dar nu ştii unde s-o parchezi.

Camil, personajul lui Cella Serghi nu doar că se face vinovat de nepuţinţa de a se desprinde de ataşamentul faţă de plăcerile vieţii. Nu doar că talentul unic de scriitor i-a înceţoşat toate orizonturile, dar adevărata lui nefericire stă în splendoarea căreia nimeni nu i-a găsit un leac în mijlocul tuturor evenimentelor care îl asaltează tumultuos. El ştie perfect cum să-şi mascheze durerea sufletească, ştie să convingă pe toată lumea că sensul vieţii este puterea de a se împlini prin dorinţe nemăsurate, dar nu reuşeşte să-şi anihileze mândria de a se purta ca un om de rang înalt, ca o personalitate aflată cu mult deasupra tagmei sale.

La rândul ei, Cella Serghi îşi face din personalitatea ei o declaraţie de unicitate în temeiul legăturii dintre a fi mai presus de oricine şi impactul psihosocial al durerii de a nu fi înţeleasă de nimeni. De fapt, unicitatea ei seamănă cu imaginea lui Dumnezeu care îngăduie lucruri şi fapte nedrepte, care iartă cam orice păcat, care ar favoriza o persoană în detrimentul alteia, care se dezvăluie în armonia a tot ceea ce există. Dar acest Dumnezeu aşteaptă mai multe de la ea decât poate ea duce. EL aşteaptă ca ea să renunţe la acel Alter Ego care aproape îi substituie întreaga fiinţă stând la marginea universului.

Leadership: Ești conştient de adevărata măsură a sufletului tău înainte de a lua ca model împlinirea celorlalţi, prin raportare la traiectoria unui destin care își conturează prematur finalitatea?

Să fii mesager al unui destin inexorabil fără Dumnezeu înseamnă să te consideri câştigător într-o întrecere cu lumea, dar în care nu-ţi poţi testa limitele deoarece eşti supus provocării de a te confrunta cu propriile temeri şi reproşuri. Acest lucru ar echivala cu raportarea ta la traiectoria unui destin care își conturează prematur finalitatea, adică nu mai eşti omul capabil să-şi justifice esenţa propriilor manifestări, ci eşti prizonerul unor anxietăţi şi îndoieli care te macină până la epuizare, până la erodare, până la nepăsare, până la dezgust.

Să nu fii niciodată mai mult decât poţi duce la nivel de elită, altfel rişti să te pierzi în vârtejul deșertăciunii lumești, iar în această vâltoare nu mai rămâne loc pentru vreun simțământ înalt. Această constatare provine din intentia de a păstra cuvântul "umanism" neatins de efectele experientelor de vârf şi ale condiţionării pe care ţi-o impune exemplu de împlinire al altora.

Gândirea liderului este gândirea fiinţei care îşi oferă timp pentru a se echilibra în viaţa personală, gata oricând să se menţină în autenticitatea unei confesiuni, ambiţionând să exprime discursiv mai bine ceea ce poate face intrarea într-o realitate care se împotmoleşte în propriile limite, sau într-una care prinde aripi tot mai îndrăznețe faţă de voia Domnului.

A fi educat în spiritul responsabilităţii sporite faţă de glasul conştiinţei înseamnă să răspunzi provocării de a te gândi cine eşti cu adevărat în momentul în care simţi că eşti altcineva.

Convulsiile unei lumi în veşnică schimbare afirmă importanţa unui sentiment motivat de efemeritatea unei vieţi care te urcă şi te coboară, „hăituindu-te", cu convingerea că poţi fi Dumnezeu, dar că în acelaşi timp poţi fi o judecată a Lui care culmineaza cu naşterea tragediei vieţii.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Copila mea, de ce ești singura fără lumânare aprinsă?

On Octombrie 25, 2010

În fiecare final se ascunde un nou început, nevăzut încă de ochiul uman.

Am găsit această poveste emoţională într-un carneţel pierdut pe stradă, în timp ce mă întorceam spre casă. O voi împărtăşi cu voi, nu doar fiindcă este plină de învăţăminte, ci pentru ca realmente te atinge la suflet.

Într-o zi nefastă, în timp ce traversa strada, o mașină a lovit puternic o fetiță, care și-a pierdut viața pe loc. Avea numai 5 anișori, împliniți fix în ziua accidentului.

La nici 20 minute, un reprezentant al Poliției, s-a prezentat la ușa părinților acesteia, anunțându-i despre nenorocire. Mama fetiței a rămas traumatizată și lipsită de orice speranţă. Nu există durere mai mare pe Pământ.

De la moartea fetiței, ani de zile, aceasta nu a putut dormi aproape deloc, visând-o în permanență și plângând până la leșin. Într-o zi, ațipind, a visat un înger care i-a spus: "Nu mai plânge !"

Auzind asta, mămica l-a întrebat: "Pot să stau de vorbă cu ea sau să o văd măcar odată?"

Îngerul îi răspunde: "Vrei să o vezi? Atunci îngerul o ia de mână pe femeie și o urcă în cer."

Leadership: Trebuie să privești dincolo de realitate ca să poți întrezări perspectiva unei noi lumi, chiar dacă ceea ce te ţine în loc este visul?

Ajunși în cer, o poartă s-a deschis larg , unde mii de copii stăteau cu lumânări în mână, formau un întreg drum.

Văzând asta, mămica îl întreabă pe înger: "Cine sunt ei?"

Ei sunt copiii care ajuns zilnic în Rai, îi răspunde îngerul, îndată.

- Fiica mea, este printre ei ?

- Uită-te atentă, ce este acolo în zare...

Un copil venea în fugă. Radia de bucurie de parcă își întâlnea mama după zeci de ani..

Leadership: Poţi să adopţi o perspectivă care valorizează curajul de a explora dincolo de cunoscut, chiar și atunci când ceea ce îţi este familiar te reține?

Văzând-o, mama se înveseli de moment.. dar în câteva secunde căzu în genunchi și izbucni din nou în lacrimi. Fiica ei, era singura care nu avea o lumânare aprinsă și nici fața nu îi era

luminată.

Dar fetița se apropie din ce în ce mai mult și își strânse mama în brațe ca pentru ultima dată !

- Copila mea, de ce ești singura fără lumânare aprinsă? întreabă mama printre lacrimi.

- Mămică scumpă, te rog, nu mai plânge ! Uite, eu îmi aprind lumânarea în fiecare seară, la fel ca ceilalți copii, dar lacrimile tale, o sting ! De aceea, lumânarea mea este mai tot timpul stinsă, iar eu sunt obligată să rămân tot timpul în întuneric.

Morala este următoarea. Nu plânge tot timpul după omul pierdut, fie el tată, frate, soț sau copil. Lasă-l să se odihnească în pace, nu-ți chinui într-una viața, pentru că nu se va întoarce, indiferent de situație. În schimb, poți păstra vie, amintirea acelui om, amintindu-ți de el cu drag și zâmbind în amintirea lui. Este o poveste tristă dar sper să învățați ceva din ea. Amin ! Povestea trebuie să trezească amintiri în sufletul fiecărui om care a pierdut pe cineva drag !

Leadershipul poate să prezinte însemnătate prin următorul punct de sprijin: "Eliberarea vine când îmbrățișăm amintirile, nu când ne lăsăm înghițiți de durere".

Copila mea, de ce ești singura fără lumânare aprinsă? este întrebarea la care puţini ştiu să răspundă, şi chiar şi mai puţini ar avea curajul să se confrunte cu adevărul ei. Tot ce pot spune este că amintirea celor dragi nu trebuie să fie o sursă de durere, ci un far călăuzitor spre pacea interioară şi că lacrimile de astăzi pot stinge lumina de mâine. Deci, să învățăm să zâmbim amintirilor pentru a păstra flacăra vie.

Source: https://neculaifantanaru.com/copila-mea-de-ce-esti-singura-fara-lumanare-aprinsa.html

Coridorul ambiguu al orientării

On Octombrie 20, 2010

Acceptă realitatea înainte de a te concentra asupra lucrurilor pe care crezi că le cunoşti.

Leadership: Tu te concentrezi asupra realităţii oamenilor înainte de te concentra asupra ta nevoilor tale? Sau te concentrezi asupra a ceea ce nu ştii că poţi afla?

În cadrul celor mai bune relaţii cu oamenii trebuie să te concentrezi pe ceea ce au ei de oferit, nu pe ceea ce vrei tu să obţii de la ei. Realitatea este de multe ori înşelătoare, îţi diminuează abilitatea de a te concentra asupra lucrurilor evidente care sunt înaintea ta – pe care numai ceilalţi oameni le cunosc bine. Cu alte cuvinte, mai întâi dezvoltă-ţi capacitatea de a crede în potenţialul lor adaptându-te la realitatea creată de ei, şi apoi analizează câtă încredere poţi să le acorzi astfel ca ei să accepte propriile tale orientări şi direcţii.

Liantul care te uneşte de ceilalţi oameni este ca un coridor cu două sensuri – un sens care duce spre adevărul pe care bazează gândirea şi acţiunile lor (dictându-le ritmul în care se dezvoltă), şi un sens care duce spre inima realităţii tale – care uneori stă în calea accesului către adevărul pe care îl percep şi îl transmit ei.

A nu percepe judecata şi punctele de vedere ale celorlalţi oameni e ca şi cum te-ai cufunda în umbră pe măsură ce înaintezi printr-un coridor necunoscut şi nu ştii la ce să te aştepţi. Ajungi în ipostaza aceluia care nu reuşeşte să înţeleagă logica evenimentelor.

Unul dintre cele mai importante lucruri pe care trebuie să le faci atunci când interacţionezi cu oamenii este să te apropii de acea realitate care te plasează aproape de rădăcinile leadershipului lor. Aşa cum un aparat foto trebuie să convingă printr-o calitate a imaginii constantă, tot astfel tu trebuie să observi potenţialul oamenilor de a genera aşteptările tale ca să convingi prin acea calitate constantă a ta de a descoperi esenţa înţelegerii lor.

Leadershipul înseamnă să accepţi realitatea care dă sens şi beneficii oamenilor, înainte de a te concentra asupra lucrurilor pe care crezi că le cunoşti despre treburile lor, în tratarea unor cazuri de tipul: "too small to be considered".

Coridorul ambiguu al orientării aduce în atenţie percepţia pe care trebuie să ţi-o conturezi astfel încât să reflecte atât realitatea ta cât şi realitatea celorlalţi oameni. Când vei ajunge să percepi "în avans", adică să intuieşti lucrurile pe care nu le cunoşti despre oameni şi acţiunile lor, atunci te vei putea încrede în ştiinţa ta de a conduce.

Concluzie: Oricât de bun este un lider, performanţele leadershipului său depind de oamenii care îl înconjoară. Căutând înţelesul concepţiilor şi acţiunilor lor, aflând ceea ce îi motivează sau demotivează în acceptarea direcţiei şi metodelor noi ce se cer pentru atingerea ţelului comun – nu vei bâjbâi în obscuritate ci vei găsi calea adecvată de implementare a leadershipului tău.

Source: https://neculaifantanaru.com/coridorul-ambiguu-al-orientarii.html

Cosa Sei

On Septembrie 05, 2019

Leadershipul este miracolul unei creaţii care poate oricând să se angajeze în explicarea legăturii dintre ceea ce se rămâne neschimbat în timp şi ceea ce survine ca o îmbogăţire a experienţei concretului transpusă într-o viziune suprarealistă.

De fiecare dată când mă aflu în prezenţa trandafirilor, pe care de atâtea ori îi contemplă scriitorii ca pe un spectacol de storytelling, pe care artiştii îi ridică la rang de muză a celei mai perfecte creaţii a lui Dumnezeu, reuşesc cu mult aplomb, cu spirit de interpretare simbolică a naturii, *con quella finezza di dettagli* , să mă pun în ipostaza de a trăi experienţa unei rezonanţe karmice, a unei stări de grație ce unește inimile prin iubire. Chiar şi trandafirii simt nevoia de a vorbi, cu glas tăinuit, prin cuvintele ivite din mângâierea duioasă a unei dulci recunoştinţe pentru o privire veşnic creatoare.

Arta este prezentă acolo unde trandafirii îşi scot la iveală întreaga forţă coloristică, străpungând voit sufletul privitorului cu înţelesul pe care îl dă expresivitatea unei realităţi captate în viaţa pânzei de artist, lucrată cu mâini harnice. Viaţa misterioasă a vechilor portrete, viaţa din marea carte a naturii, expresia materială a unor fixaţii estetice sau culturale, trecute prin pensula fină, moale şi catifelată a creatorului de multi-universuri, certifică potenţialul cu care am fost investit încă de la naştere: harul de a fi un dar pentru multitudinea faţelor creaţiei.

Leadership: Care este caracteristica tabloului încadrat în povestea vieţii tale care poate să devină manifestare a posibilităţi de trecere la o formă de exprimare a emoţiilor cele mai vii, în scop de definire a autenticităţii bazată pe impresia de improvizaţie?

Iată o domnişoară plină de naturaleţe în încâlcitul labirint al cărărilor parcului, pe care eleganţa manierelor o laudă ca pe o admiratoare a lucrurilor simple, o visătoare a unei lumi ideale. Este fermecătoare prin atractivitatea şi misterul pe care îl degajă cu graţie, ca un fel de confirmare a delicateţii emoţiilor care plutesc într-un spaţiu infinit. Iată ce-mi place cel mai mult la ea: este singură. *Non lo sai neanche tu cosa sei.* Se înroşeşte mai zdravăn ca un trandafir atunci când simte prezenţa cuiva în preajma ei. Coloritul pronunţat al buzelor sale care schiţează un zâmbet firav, oferă totuşi spaţiu de manevră celui ce ştie să sesizeze o ocazie atunci când ea apare:

- Iertaţi-mă, domnişoară, se vede că vă plac mult trandafirii, probabil sunteţi pictoriţă, nu-i aşa?

Zâmbetul discret, privirea plină de farmec, şi răspunsul ei pe un ton cald, sunt primul semn de bun augur orientat spre a dezvolta un dialog deschis şi perceptiv, complementar cu spațiul din jur, devenind mișcare, gest, interpretare a unei opere de artă. Caracteristica tabloului pe care nimeni nu-l poate descifra în acest context este că se poate personaliza în funcţie de preferinţele pentru tematica ideii de "Why Not Otherwise?"

- Nu, nu sunt pictoriţă. Mi-ar fi plăcut să fiu, poate mai demult, dar am mers pe alt drum. Din păcate. Crezi că am pierdut ceva important din vedere?

Leadership: Până unde îţi urmezi pasiunea de a crea experienţe și de a creiona amintiri, în scopul transmiterii unei imagini vizuale care are potenţialul de a cauza o reacţie de uimire la adresa realităţii care se încăpăţânează să reziste provocărilor prezentului?

În romanul "Exuvii", scriitoarea Simona Popescu mă ajută să fac posibilă interpretarea trandafirului prin conştiinţa unei identităţi atent definite, *ogni istante anche adesso così*, prin simplitatea suprapusă unei aparente fragilităţi de ordin confesional, prin măiestria care transformă stările emoţionale în atitudini de rezonanţă estetică:

"Este o prezenţă necunoscută, necunoscându-se. La ea descoperi frumuseţea despre care nu se poate vorbi, frumuseţea mutului, a nemuritorului. E frumuseţea celui care nu se iubeşte pe sine, pentru că nu cunoaşte acest fel de iubire, frumuseţea celui care nu ştie ce e frumuseţea. E frumuseţea celui indiferent, ochii ei te privesc fix, până când te intimidează, dar în alt fel decât te-ar intimida o privire străină. Te înfruntă privirea aceea care este şi nu este a ta. Te îndepărtezi, te mai uiţi odată, cu coada ochiului, şi vezi mereu pe altcineva în acelaşi om."

Trandafirul este impulsul unei inspiraţii de moment, martorul unei creaţii de mare originalitate transformată în iubire. *Senza te, io cosa farei?* Pentru prima oară în viaţa mea am ştiut că nu sunt întâmplătoare conjuncturile în care poţi face comparaţii sau asemănări. Eram alături de cineva pentru care trandafirul înseamnă, pe linia subţire a melancoliei, identificarea cu altă fiinţă asemănătoare mie, plină de căldură şi frumos, făcând posibilă iubirea obsesivă dintre muză şi artist, dintre simţul estetic şi forţa copleşitoare a amintirii. *Sei qualcosa di più !*

Cumva, mi se părea că experimentez o senzaţie de déjà vu în mijlocul unui tablou al cărei poveste uimitoare, plină de farmec şi senzualitate, se întinde din veşnicie în veşnicie, atât eram de emoţionat, cu un efect atât de sublim asupra inimii şi a spiritului, ca atunci când te afli în faţa unui secret care face presiuni spre a fi comunicat în orice parte a lumii numai prin limbajul simbolic, expresiv, nonverbal. *Starmi vicino !*

Pasiunea mea e arta, frumosul de a descrie asemănarea între ceea ce mi se întâmplă şi intensitatea culorii roşii. O urmez până la ultima tuşă de pensulă, până la intersecţia cu metafora primordialităţii, ştiinţa aparte a expresivităţii unde conceptele se unesc şi formează un limbaj figurativ. *E mi ricordi cosa perderei nel perderti !*

Leadership: Cum îţi prezinţi creaţia din punct de vedere al ideii de "experienţă de dincolo de prima vedere", atunci când trăieşti sentimentul sinelui ca pe un loc al întâlnirii cu imaginea ta în oglindă?

E mi fai innamorare di te. Era ceva sensibil la ea care serveşte la a-mi aminti ceva diferit despre mine însumi, tocmai faptul că ceea ce conduce viaţa artistului spre a putea judeca destul de exact opera lui de artă este fascinaţia pentru condiţia de "erou discret" al unei poveşti de iubire. *Alla fine, puoi incontrare migliaia di persone senza che nessuna di queste attiri la tua attentione. E poi incontri la persona giusta e tutto cambia.*

Ne-am plimbat cu drag, între dialoguri şi zâmbete, în această zonă a frumuseţii naturii. Lumea nu era atentă la noi, noi nu eram atenţi la restul lumii. Trăiam clipa de faţă prin absorbţie de imagini, prin reciprocitatea privirilor furişe şi prin jocul gesturilor mărunte. Vorbeam despre toate lucrurile posibile, luna şi soarele nu lipseau din versiunea realităţii noastre. Nimeni nu socoteşte timpul atunci când mintea începe să viseze, nimeni nu realizează o coordonare sui-generis între perceput, real şi imaginar atunci când trebuie să câştige afecţiunea persoanei dragi.

Cu recunoştinţă pentru împliniri, speranţă pentru viitor, trandafirii ne priveau cu admirație și ne salutau cu zâmbetul pe buze, ca şi şi când ar fi trăit ei însăşi povestea noastră, atât de simplă, atât de înduioşătoare, atât de bine închegată. Păreau că se apleacă în faţa noastră în semn de respect adus vieţii prin iubire, în cuprinsul unui joc metaforic al elementelor naturii, de culori, sunete şi miresme, în ceea ce priveşte spaţialitatea inerentă imaginii artistice pictate cu o tendinţă de monumentalitate.

Leadership: Intensitatea expresiei pe care o conţine creaţia ta se manifestă ca urmare a unui transfer metaforic de semnificaţie favorizat în mare măsură de vecinătăţile nevoii de aliniere la un alt context de construire a imaginii de "dublu al sinelui"?

Tot plimbându-ne alene, într-o dulce strângere de mâini, mi-am amintit de un fragment din Neverending Story, o comparaţie pe care trandafirul o împărtăşeşte prin capacitatea de a-şi conserva forma pentru o lungă durată de timp. Semnificaţia ascunsă a trandafirului iese în evidenţă la contactul cu privirea creatoare a unirii dintre experienţa tratării figurii umane din profilul unei simbolistici mistice, cu ideea existenţei unui univers metaforic, spaţio-temporal. Eu şi ea. Eram ca cei doi sfincşi ce străjuiesc Poarta Marii Enigme.

"Privirea unui sfinx e ceva cu totul şi cu totul diferit de privirea oricărei fiinţe. Toţi ceilalţi ne însuşim ceva atunci când privim. Vedem lumea. Un sfinx nu vede însă nimic. Într-un anumit sens, e orb. În schimb, ochii lui radiază ceva. Şi ştiţi ce radiază privirea unui sfinx? Toate enigmele lumii. De aceea cei doi sfincşi se privesc încontinuu unul pe celălalt. Căci privirea unui sfinx nu poate fi suportată decât de un alt sfinx. Iar acum imaginează-ţi ce păţeşte cel ce îndrăzneşte să pătrundă în schimbul de priviri al celor doi. Încremeneşte pe loc şi nu se poate mişca până ce n-a rezolvat toate enigmele lumii ! "

De aici se obţine o imagine de ansamblu asupra tentaţiei de a contopi două conştiinţe pure într-una singură, prin incitarea imaginaţiei unui artist care împărtăşeşte celorlalţi, printr-o palpitare de suflet, o lume delicată, misterioasă, deschisă unei percepţii de tip sinestezic în contextul unui moment de reflecţie profundă. Cel puţin în cazul meu, raportul dintre activitatea de creaţie şi savurarea operelor de artă apare ca deziderat de a fi în vecinătatea unei forme de exprimare artistică prin comparaţii, prin metafore, prin simboluri.

Aşadar, expresia pe care o conţine creaţia mea este o revelaţie a existenţei trăită într-un univers paralel, în scena uimitoare a unei poveşti onirice de care nu mă voi putea niciodată despărţi, de care îmi voi aminti cu plăcere peste ani.

Marea capodoperă a artei are ca punct central imaginea pe care ţi-o doreşti imortalizată într-un tablou de mare rafinament, despre o poveste dorită ca şi cum ar fi reală, atunci când trăieşti sentimentul unităţii de stil şi de bun gust ca pe un loc al întâlnirii cu tine însuţi într-o altă fiinţă.

Cosa Sei este denumirea unui tablou a cărui temă este acea parte a naturii care ne încântă cu eleganţă, prin gama de culori variate şi vibrante, inspirată dintr-o poveste care nu se scrie decât la capătul unei experienţe de Déjà-Vu.

*** Notă:** Ricchi e Poveri - Cosa Sei

Source: https://neculaifantanaru.com/cosa-sei.html

Coşmarul răscolitor al omului în devenire

On Martie 28, 2013

Arată ceea ce crezi că înseamnă puterea, fără să aluneci într-o spirală descendentă.

"Aşteptaţi ! Încă ceva, vreau să-l felicitaţi pe noul nostru director care sperăm că o să rezolve lucrurile, domnul Peter Bowland."

Toată lumea aplaudă. Dar vai, ce turnură surprinzătoare pentru Laura Quinn ! Ce fatalitate ! Ce coşmar ! Intolerabil anunţ ! Ce nădejde deşartă şi amăgitoare, care nu se vede, dar care vibrează ca un imens gong, ameninţător şi profetic, depăşind orice măsură. O forţă necunoscută o leagă parcă cu lanţuri grele de stâlpul infamiei, într-un spaţiu restrâns, atipic, neconvenţional. Rigidă, dezaprobatoare, Laura îi strânge totuşi din complezenţă mâna celui care a fost numit în locul ei director.

În clipa aceasta răscolitoare, care nu încetează să-şi exercite copleşitor presiunea asupra Laurei Quinn, ne este dezvăluită una din cele mai memorabile experienţe, dar greu de suportat, din viaţa ei. Această demnă formă de existenţă prin care respiră nenumărate celule vii, este preschimbata într-un mecanism rigid şi foarte rezistent la şocuri. O fiinţă blândă, cu toate sentimentele şi aspiraţiile care o definesc, transformată într-un sistem unic, strict, riguros, plin de reguli şi proceduri.

Este prima parte din procesul de defragmentare completă a unui întreg. O călătorie mult mai respingătoare şi mai dificil de întreprins, ca urmare a unei decizii izbitoare.

Viaţa închinată în slujba unei aspiraţii greu de înfăptuit, pierderea exagerată a încrederii, durerea nemăsurată cauzată de un întreg şir de frustrări, supărări, ratări, neîmpliniri, o aduc pe Laura Quinn într-un punct negativ. Trezind în ea porniri care dormitau latent, un elan sufletesc nemaiîntâlnit, dorinţa unei judecăţi finale şi a unei răzbunări în numele nedreptăţilor resimţite adânc.

De aici încolo se naşte o întreagă intrigă, într-o partidă de şah cu reguli total necunoscute. Căci luându-i omului orice libertate de exprimare, tăindu-i orice speranţă pentru o viitoare carieră strălucită, nu faci decât să-i stimulezi capacităţile ascunse, dar în defavoarea ta.

Leadership: Poţi să-ţi exprimi sentimentele la amintirea a ceea ce ai fost, în contrast cu ceea ce ai devenit, fără să denaturezi imaginea şi profilul personalităţii tale?

Dacă Jean Valjean, personajul lui Victor Hugo, păstra sfeşnicele de argint ca să-şi aducă aminte întotdeauna de unde pornise, Laura Quinn, îşi intensifică demersurile de răzbunare în direcţia cea mai periculoasă cu putinţă, păstrând totuşi în suflet durerea convertirii sale.

Cu o seriozitate demonică şi cu o chibzuinţă sistematică cu adevărat grandioasă, Laura Quinn porneşte la înfăptuirea planului ei îndrăzneţ - răzbunarea tacită, în defavoarea celor ce i-au pricinuit suferinţa. Şi astfel, neputincioşi în faţa razei de acţiune a reginei nedescoperite, capetele încoronate ale companiei încep să cadă ca nişte pioni, unul câte unul, într-o chinuitoare partidă de şah fără remiză.

Laura câştigă bătălia. Dar nouă lumină în care vede totul, nu mai este utilizată ca stimulator al creşterii energiei, al producţiei de materie primă pentru tot ceea ce altădată însemna

răzbunare. Nouă lumină care o învăluie este obturată de amintirea a ceea ce a fost, în contrast cu ceea ce a devenit. În principiu, această forţă interioară, nevoiaşă, flamandă, se manifestă asupra fiinţei ajunsă - prin suferinţă - la maturitate.

Căci întotdeauna după o luptă crâncenă cu tine însuţi, caracterul devine o piatră de încercare, un exod dificil de suportat. Dirijarea luminii în concordanţă cu cerinţele sufletului, pentru producţia de stimuli pozitivi, se face în acest caz printr-o descărcare de mare tensiune, printr-un singur flash.

Ceaţa s-a risipit, permiţând astfel un nou răsărit. Ceva în sufletul Laurei s-a reaprins. Ceva a inspirat-o să vadă mai departe de acele impenetrabile ziduri de marmură pe care le-a ridicat în jurul ei. Rezultatul a întrecut orice aşteptări: " *It's a remarkable world out there...* "

Leadership: Eşti pregătit să intri în pielea unui personaj care se extinde dincolo de cadrul evenimentelor pe care înţelegerea ta le interpretează pline de durere şi fără sens?

Există o forţă necunoscută care te leagă cu lanţuri grele de un stâlp al infamiei? Care este factorul care o produce? Poţi elimina din existenţa ta acele neîmpliniri care te aduc într-un punct negativ al existenţei tale? Arde în tine dorinţa unei judecăţi finale şi a unei răzbunări în numele nedreptăţilor resimţite adânc?

Construirea unei realităţi dotate cu utilajul necesar schimbării, cu materialele necesare unei deveniri anume, dând direcţii noi de urmat, ca promisiune a împlinirii prin evoluţie şi maturitate - este primul pas către salvarea de la faliment. Acest lucru este valabil pentru toţi liderii, indiferent pe cine conduc şi ce realizează.

Pe plan profesional sau individual, contralovitura - de fapt un pretext pentru a-i elimina pe cei responsabili de deciziile luate în defavoarea ta - este o problemă discutabilă şi uneori poate fi întemeiată, ca în cazul Laurei Quinn din filmul " *Flawless (2007)* ".

Intenţia de a arăta cu degetul spre unul sau mai mulţi vinovaţi de un leadership precar, nevoia de a deschide ochii la o lume nouă în care să te regăseşti, te aduce în situaţia de a-ţi juca fără greş rolul în "pelicula" care îţi pune în valoare aptitudinile. Peliculă care însă evidenţiază deprecierea fondului tău de dezvoltare. Încet, încet te îndepărtezi de la propria ta fiinţă, de scopul real pe care trebuie să-l atingi în timp.

Surprindem aici una din treptele cele mai solide ale devenirii omului prin manifestarea fiinţei sale tratată cu dispreţ de o altă autoritate, supusă unei determinări fantastice, sub imperiul nevoii de a controla factorii nefavorabili care îi condiţionează regresul, cu scopul de a se integrată în lumea dorită de ea.

Asta înseamnă, în termeni mai puţin populari, să te extinzi dincolo de cadrul tău de valoare - să abuzezi de spaţiul de manevră de care dispui pentru a implementa un alt viitor, un alt mod tactic şi un nou stil de joc. Aceasta este prima parte din procesul de defragmentare a întregului care te defineşte ca om, o călătorie mult mai respingătoare şi mai dificil de întreprins ca urmare a unei decizii izbitoare.

Leadership: Eşti constrâns să arunci vina asupra realităţii sociale pentru efectul stării tale, fără să prejudiciezi întrucâtva acea inteligenţă a vieţii pe care o conţine capacitatea actorului de a fi deplin stăpân pe ceea ce face?

Ovidiu Niculescu spunea la un moment dat: "*Actorul este un atlet al sentimentelor și trebuie*

să fie pregătit interior pentru orice. Personal nu am căutat, poate că și aici am fost norocos, când am simțit puternic în mine că trebuie să joc un rol, l-am jucat, l-am studiat, m-am documentat, am muncit, mi-am asumat, m-am emoționat, m-am transformat, am empatizat și am transmis mai departe în public emoțiile mele. Uneori am reușit, alteori nu, dar omul și mai ales actorul cât trăiește învață."

A fi un actor de prim rang în dinamica unor cauzalităţi multiple (care îţi determină major concepţiile despre viaţă, micşorându-ţi nivelul de autocontrol), te îndepărtează deseori de adevăratul sens al leadershipului. La răscrucea dintre două etape, să joci cu distincţie un repertoriu străin de tot ceea ce te caracterizează cu adevărat, este un capriciu scump, însufleţind scenarii firave de viitor în care joci doar un rol de figurant.

Oratorul profesionist, John Euhrman, a sesizat acest viciu: " *Acesta este momentul când aluneci într-o spirală descendentă. Pentru a arăta ceea ce crezi tu că înseamnă puterea, vei demonstra încăpăţânare şi egoism. Dar astfel vei schimba tocmai procesul care ar fi schimbat starea ta de fapt.* "

Starea ta naturală, tot ceea ce te ţine permanent pe linia de plutire, se va schimba în cazul în care spaţiul de manevră este redus datorită prezenţei zidurilor şi gardurilor pe care tu însuşi le întăreşti pe zi ce trece. Şi rămâi închis, păstrându-te doar pentru propria-ţi persoană, până când se va produce maturizarea, începutul adevăratei reforme. Când în locul acceptării a ceea ce ai fost, se va instala acel nou mod benefic de a fi.

Leadershipul tău acceptă efectele care apar în afara sferei tale de retuşare a evenimentelor vieţii, fără a afecta tranziţia ta de la rolul de spectator la cel de actor? Această tranziţie modifică într-o măsură mai mare sau mai mică, mediul proxim în care trăieşti?

Coşmarul răscolitor al omului în devenire scoate în evidenţă acea modificare imprevizibilă de personalitate şi rezultatul ei, acea stare incomodă de a fi care îţi permite să acţionezi deosebit de eficient o scurtă perioadă de timp, urmată apoi de o sesiune de autoevaluare care poate genera maturizarea sau deteriorarea ta ca om.

Examinează-te cu umilinţă pe tine însuţi înainte de a arăta cu degetul spre alţii. Şi vezi cine eşti cu adevărat, vezi dacă nu te transformi la rândul tău într-un om de calitatea a doua. Poţi să pledezi în orice moment nevinovat?

"Învierea" ta, folosind unele materii prime precum răzbunarea, ura, pedeapsa, în defavoarea celor care nu ţi-au susţinut eforturile sau nu te-au preţuit la adevărata ta valoare, poate fi de scurtă durată. În cele din urmă partea cea mai vătămata poţi fi chiar tu.

Dacă vrei să te ridici deasupra celorlalţi şi să-ţi dovedeşti adevărată valoare, arată ceea ce crezi tu că înseamnă puterea, fără să aluneci într-o spirală descendentă, fără să fii supus oprobiului personal sau public, adică fără să te legi cu lanţuri grele de un stâlp al infamiei.

Source: https://neculaifantanaru.com/cosmarul-rascolitor-al-omului-in-devenire.html

Crearea unei arte revoluţionare fără compromisuri

On Iunie 15, 2014

Propune-ţi să introduci o gândire sistemică şi perfecţionată în leadership, prin găsirea şi aplicarea procedeului inedit pentru abordarea temelor revoluţionare.

Eisenstein îşi propune aşadar, într-o primă viziune, câteva obiective precise. Printre acestea se numără încercarea unui atac frontal împotriva filmului burghez şi a influenţelor acestuia pentru crearea unei "arte revoluţionare fără compromisuri", în domeniul filmului. Apoi artistul îşi propune să introducă gândirea materialist-dialectică în film, să-i găsească un echivalent cinematografic, să "pună în legătură reciproca indisolubilă", dialectica şi mijloacele de expresie ale cinematografiei.

Încercarea este desigur temerară, ea prefigurează, de fapt, viitoarele sale idei mai clare, despre filmul intelectual. Eisenstein îşi propune, în fond, găsirea procedeului formal inedit pentru abordarea temelor revoluţionare. "Greva", ca şi celelalte filme ale seriei, urma să explice „tehnica luptei" revoluţionare. Eisenstein urmăreşte expunerea cinematografică a unei idei. Tema nu trebuie să capete o expresie subliniată, în forma unei povestiri, care să transfere ideea în domeniul fabulaţiei, pentru a o face înţeleasă. Tema urmează să fie comunicată nemijlocit. *****

Leadership: Poţi să realizezi o distribuţie a cunoaşterii şi inovaţiei pe teritoriul unei ştiinţe care îndrăzneşte să se pună de-a curmezişul tendinţelor momentului?

Cea mai mare reuşită a unui artist şi pasul înainte făcut de el, fără a lua în calcul subiectivitatea unei anumite epoci, le vedem în faptul că întotdeauna lucrurile şi farmecul formei lor sunt dezvăluite cu o independenţă spirituală care permite raportarea la fenomenele lumii exterioare. Artistul nu depinde de elementul pe care se străduieşte cu atâta energie să-l dezvolte în expunerea lucrării sale plasând sunetul, lumina şi întunericul în centrul ei, ci de crearea capacităţii nemijlocite de a recepta impresiile din realitate şi de a le reproduce prin intermediul fanteziei în imagini artistice.

Leadershipul are la bază elementele şi legile unei ştiinţe vaste, axate pe cunoaşterea corespunzătoare a observaţiilor preliminare prin care se solicită anumite modificări de gândire în funcţie de modul de gestionare a resurselor de creativitate pentru depăşirea şi dominarea „imposibilului". De aceea marii artişti ai schimbării se concentrează pe găsirea unor noi forme de expresie a idealurilor, îndrăzneţe din punct de vedere a viziunii care decupează în planul lumii o perspectivă singulară a viitorului şi a configurării sale, în contextul complexităţii actuale.

Expresia desăvârşită a unei arte noi este o îndelungată istorie a găsirii procedeului formal inedit pentru abordarea unei teme revoluţionare !

Arta este o sumă de combinaţii, mijloace de analiză şi creaţie, stabilite de cele mai multe individual, adică venite din partea unui singur creator care mijloceşte trecerea de la o formulă nouă de găsire a temelor de cercetare care răspund nevoilor progresului, la o formulă de asigurare şi îmbunătăţire a calităţii de "bun propriu" a produsului finit.

De aceea expunerea unei idei este o condiţie absolută a intabulării unei construcţii noi de gândire. O condiţie a abordării, asigurării şi popularizării unei teme revoluţionare de compunere a artei.

Tendinţele momentului sunt punerea accentului pe tot ceea ce este natural, conform factorului emoţional de a ţine pasul cu sentimentul unei satisfacţii imediate la care se renunţă în schimbul unei speranţe viitoare ce s-ar obţine o nouă variantă a realităţii. Dacă ştiinţa ta îndrăzneşte să se pună de-a curmezişul acestor tendinţe ale momentului, atunci probabil tema ta nu va lua atât forma unei povestiri, cât forma unei confruntări între libertatea de conștiință și nevoia coeziunii sociale.

Leadersip: Contribui la dezvoltarea artei tale prin definirea unei forme superioare de autonomie specifică spaţiului de creaţie?

Latura cea mai interesantă a leadershipului, care permite să supui, în concepţia proprie, imperiul unei ştiinţe bogate în conţinut (dată de caracterul producţiilor de viziuni, unde mai multe puzzle-uri de potrivire a mijloacelor de expresie sunt rezolvate), se focalizează exclusiv pe acumularea de idealuri, reguli şi principii general acceptate, cu privire la definirea unei noi forme de autonomie specifică spaţiului de creaţie.

Acest spaţiu îţi facilitează accesul catalizat la un nivel mai înalt de cunoaştere, îţi creează instrumentele cu care să înglobezi suma de calităţi şi capacităţi obţinute prin învăţare şi prin aplicarea a ceea ce ai învăţat, prin însuşirea unor noi deprinderi intelectuale, dar mai ales prin încercări continue de a atribui valoare descoperirilor tale.

Iar produsele proprii de creaţie trebuiesc înzestrate cu o seamă de calităţi exemplare pentru a putea fi socotite adaptative sau inovatoare. Exprimarea unor anumite teme ale gândirii prin intermediul experienţelor, a formelor şi principiilor de construire a mijloacelor de expresie, folosesc la redarea conținutului de valoare al unei descoperiri. A unei „opere de artă".

Te preocupi permanent de dezvoltarea acelor teme de natură fundamentală care prezintă un bun potenţial de a oferi rezultate originale?

Autonomia în artă reprezintă mijlocul de a da viaţă unei teme care să nu sufere de pe urma nici unei constrângeri sau îngrădiri, având posibilitatea de a se situa deasupra oricărei morale.

Crearea unei arte revoluţionare fără compromisuri ia în considerare apariţia unor noi artişti şi a unor forţe de schimbare specifice oricărui tip de leadership, în stadiu în care ştiinţa ia avânt. Iar responsabilitatea pentru "personalizarea" ei devine o binecuvântare, pentru că efortul pe care îl presupune aduce cu el bucuria de a te conecta la energia unui act de creație izvorât din pasiunea pentru învățare. Pentru explorarea unor noi frontiere ale utilizării cunoaşterii.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Crearea unui univers autentic prin recrutarea personajelor din realitate

On Aprilie 20, 2012

Adaptarea la mediul în care se caută actorii facilitează identificarea persoanelor potrivite pentru roluri.

Începu din nou căutarea de modele, pentru că în concepţia sa întreg filmul trebuia să fie "tipaj". Maxim Strauch, principalul însărcinat şi de data aceasta cu găsirea lor, bătea în căutările sale străzile, cârciumile, azilurile de noapte. Se adapta totdeauna mediului. Pentru a recruta şomerii, se îmbraca la fel cu ei, umbla neras şi le vorbea pe limba lor pentru a-i convinge. Pe demnitarii care trebuiau să apară în film îi căuta printre funcţionari. Era greu să-i convingă pe fiecare. Dacă reuşea, un asistent îl fotografia pe cel ales, îi întocmea o fisă. Un caiet gros, ilustrat astfel, a fost rezultatul acestei căutări îndelungate. Eisenstein îl consulta, îl adnota, făcând astfel o primă triere.

Cei reţinuţi erau chemaţi de regizor. Uneori se entuziasma pentru o fată, dar barba pe care omul o purta îl deranja. Îi cerea să se radă. Dar lucrul nu era posibil fără încuviinţarea prealabilă a soţiei acestuia şi atunci...căutarea anevoioasă a modelelor continua. Până şi colaboratorii săi apropiaţi au fost folosiţi în acest scop şi astfel Tisse a apărut în "Octombrie" ca ofiţer german.

Leadership: În parcursul tău creativ, ce catalizator al unei profunde introspecții te-ar ajuta să construiești un personaj emblematic, care să depășească inevitabilitatea destinului?

Cea mai mare dificultate era găsirea bineînţeles în film. Ideea actorului era eliminată din capul locului de către Eisenstein care dorea prezenţa unui om cu asemănare reală şi nu contrafăcută prin machiaj, ceea ce, socotea, ar fi contribuit la nefirescul apariţiei. Alter-Ego-ul lui Lenin a fost căutat multă vreme în numeroase oraşe, în fabrici, instituţii, pe străzi. În sfârşit fu găsit în persoana unui ins numit Nikandrov. Nu avea nimic din Lenin, decât trăsăturile feţei, care nu-i puteau ascunde însă goliciunea interioară, primitivismul intelectului. Fu învăţat să meargă ca Lenin, să se mişte ca el şi dresajul merse până la a i se impune gesturile caracteristice ale lui Lenin.

Aşadar, în universul autentic al producției de film, recrutarea personajelor din realitate necesită o selecție riguroasă, asemeni organizării unei echipe pentru proiecte de automatizare. Fiecare tipologie fotografică de personaj trebuie să posede trăsături specifice pentru a se integra în viziunea regizorului, întregul film fiind, în esență, o orchestrare minuțioasă. Ca și managerii de proiecte, regizorii de film trebuie să facă o recrutare atentă și să asigure adaptarea fiecărui individ la mediul creat. O producție reușită depinde de colaborare și sincronizare, deoarece fiecare personaj contribuie la îndeplinirea unei viziuni cinematografice unitare.

Leadership: Cum poate adaptarea abordării la mediul în care se găsesc personajele reale să contribuie la colectarea unor informații relevante pentru viziunea ta artistică?

Când creezi un univers autentic în film și recrutezi personaje din realitate, definirea clară a tipologiilor este crucială. Mai întâi, ghidează echipa în colectarea datelor relevante și în designul artistic al personajelor. După ce identifici conceptul principal, e nevoie să împarți personajele în categorii: cele pregătite să joace imediat (training set), cele care necesită ajustări și instruire (development set), și cele folosite pentru a evalua rezultatul final (test set).

În procesul de recrutare a personajelor reale, Maxim Strauch își adapta mereu abordarea la mediul lor, colectând fotografii și informații pentru ca regizorul să aibă o reprezentare cât mai fidelă a tipologiei. Personajele fotografiate necesitau adesea o triere suplimentară, iar Eisenstein se asigura că rezultatul final reflectă un univers autentic, asemănător cu realitatea.

Pentru ca filmul să aibă succes, tipologiile trebuie să fie reprezentative pentru distribuția din viața reală, altfel performanța actorilor nu va fi naturală. La fel cum în "machine learning" datele trebuie să fie reprezentative pentru distribuția reală, în film prezența unui om cu asemănare reală, și nu contrafăcută prin machiaj, contribuie la autenticitatea apariției sale în film.

Adaptarea la mediul fiecărui personaj ajută la obținerea unei reprezentări cât mai fidele în scenariu, pentru ca publicul să se poată conecta mai bine cu povestea și personajele.

Crearea unui univers autentic prin recrutarea personajelor din realitate este foarte importantă deoarece adaugă profunzime și credibilitate poveștii, oferind publicului o experiență mai imersivă și mai veridică. Mai mult decât atât, ajută la evidențierea nuanțelor culturale, sociale și istorice ale fiecărui personaj, conferind filmului un caracter distinct și memorabil.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Creează o viziune nouă asupra viitorului

On Aprilie 24, 2009

Conturează-ţi viziunea astfel încât drumul pe care îl parcurgi spre performanţă să aibă particularitatea de a fi excelent.

La un moment dat, în filmul *"Slumdog Millionaire (2008)"* , cei doi fraţi, Salim şi Jamal, se reîntâlnesc după o lungă perioadă de timp la etajul superior al unei clădiri în construcţie. În timp ce vorbeau despre trecutul lor şi admirau de la înălţime priveliştea din acea parte a oraşului, Salim, îi arată în zare lui Jamal o anumită zonă şi îi spune:

- Aceea era mahalaua noastră. Poţi să-ţi imaginezi asta? Trăiam chiar acolo frate, îţi aminteşti? Acum sunt numai afaceri. India se află în centrul lumii acum, iar eu, eu sunt în centrul ei.

Triumful în leadership este reflectarea spontană şi cât mai fidelă a imaginii interioare pe care ţi-o creezi în procesul de evoluţie spre atingerea nivelului de "centru" al lumii pe care vrei să o reprezinţi.

Viitorul se naşte azi, dar se arată mâine. Şi nu se arată întotdeauna aşa cum ne aşteptăm noi să fie, aşa cum înţelegem să-l întâmpinăm şi să-l prefigurăm. Totuşi, aşa cum observa cineva, prezentul este acela care circumscrie orizontul aşteptărilor cu care privim viitorul.

Capacitatea ta de a te proiecta în viitor şi de a vizualiza ceea ce îţi pregăteşte acesta se aseamănă cu un chiriaş care caută o nouă locuinţă. Dar, odată ce îşi găseşte locuinţa ce-i poate asigura un anume confort, refuză să plătească chiria.

Viziunea începe cu drumul pe care îl parcurgi în căutarea „locuinţei" – a acelui loc din viitor care îţi permite să reduci distanţa de la ceea ce te face să te simţi dispreţuit şi dezorientat, la ceea ce te face să te simţi împlinit. Dar dacă refuzi să plăteşti „chiria" pentru şederea ta în acel loc, atunci viitorul nu va putea învinge trecutul plin de eşecuri şi nu-ţi va mai putea găzdui aşteptările cele mai optimiste - iar în acest caz te vei întoarce de unde ai plecat, sau te vei afla mereu pe drumuri ca un etern călător.

Singura experienţă la înălţime pe care merită să o încerci şi pe care ţi-o poţi permite aparţine mediului care ţi-a educat modelul de percepţie a lumii.

Drumul pe care îl parcurgi spre performanţă are particularitatea de a fi dotat cu o valoare excepţională, "contorizată" la valoarea unei locuinţe care de multe ori nu-ţi aparţine ţie, ci tuturor celor ce au contribuit la ridicarea ei. Iar reuşita ta se caracterizează printr-o extraordinară luare în considerare a "costului" găzduirii tale într-un mediu stabil pe perioada formării tale.

Leadershipul presupune să-ţi conturezi viziunea astfel încât indiferent de bugetul de care dispui şi de cât de încăpător vrei să fie acest spaţiu de locuit, să optezi doar spre tendinţele de extindere a propriei autonomii.

Viitorul începe şi evoluează în funcţie de cum reuşeşti să depăşeşti limitele de cost stabilite şi măsurate permanent de rezultale obţinute pe fiecare metru pătrat al spaţiului comun dintre preferinţele tale de investiţii şi experienţa ta de "chiriaş".

Ia în considerare ritmul tău de evoluţie fără să reduci costurile formării şi dezvoltării tale în timp.

Un lider trebuie să fie capabil să prefigureze viitorul mai întâi pentru sine, ca apoi să poată să expună clar şi pe înţelesul tuturor scopul final, opţiunile posibile şi modalităţile cele mai bune de aplicare şi de rezolvare a planurilor şi proiectelor de viitor, în vederea îmbunătăţirii activităţilor companiei şi inclusiv a vieţii oamenilor.

Nu-i de-ajuns să propui obiective pentru a fi realizate, trebuie să fie capabil să intuieşti ce schimbări se vor petrece în mediul de afaceri şi să fii în stare să influenţeze acele schimbări în folosul companiei, nu în detrimentul ei. Şi, de asemenea, trebuie să fii în stare să schimbi din mers strategia companiei atunci când lucrurile iau o întorsătură nefavorabilă. Ca lider trebuie să fii un veritabil "pivot" al schimbării.

Leadership: Trăieşti miracolul unei viziuni care scoate în evidenţă faptul că schimbările pot fi implementate în cadrul unei realităţi care îşi popularizează oferta printr-un mesaj de tipul: "Decizie Finală" ?

Cine nu-şi schimbă viziunea asupra viitorului şi direcţia în care se îndreaptă va rămâne veşnic spectator la un spectacol ieftin şi neprofesional.

Decizia finală care practic presupune alegerea unei alternative de exploatare a propriei autonomii din mai multe alternative posibile, în ceea ce priveşte modul de îndeplinire a viitorului, poate fi privită prin prisma a ceea ce vei deveni, nu prin prisma a ce eşti în prezent. Această decizie dă coerenţă unei minţi care gândeşte în ritmul unei lumi percepută de la înălţimea priveliştii unei călătorii aproape fantastice, iniţiatice într-un imaginar al orizontalității, sinonim unui drum spre marginile orizontului, un imaginar al ascensiunii și unul al coborârii.

Fără îndoială Brian Tracy nu s-a înşelat atunci când a afirmat: " *Zi de zi, ce alegi, ce gândeşti şi ce faci este ce vei deveni.* " Ceea ce ne imaginăm este ceea ce vedem, iar ceea ce vedem este ceea ce vom deveni. Cu alte cuvinte, viitorul nostru depinde de felul în care ni-l imaginăm.

În filmul *"Slumdog Millionaire (2008)"* , de care povesteam la început, întreprinzătorii care au văzut o oportunitate în a da o altă destinaţie acelei mahalale - prin transformarea ei într-o zonă rezidenţială, de birouri, au avut numai de câştigat. Ei au aspirat către un viitor diferit de cel pe care şi l-au imaginat localnicii.

Leadershipul se naşte atunci când priveşti în jos de la înălţimea la care călătoriei tale îi atribui un sens unic, dincolo de tine, mai presus de ceea ce dă lumea aceasta.

Cine va avea o viziune clară asupra viitorului şi va munci din greu, va reuşi să o transforme în realitate. Pe de altă parte, cei care nu au o viziune clară asupra viitorului vor ajunge probabil să fie la fel de stupefiaţi precum Salim la vederea schimbării: *"Îţi vine să crezi? Poţi să-ţi imaginezi asta? ..."*

Tu eşti capabil să percepi schimbarea înainte ca ea să se producă? Ai capacitatea de a te proiecta în viitor şi de a vizualiza ceea ce îţi pregăteşte acesta? Îţi conturezi viziunea astfel încât drumul pe care îl parcurgi spre performanţă să aibă particularitatea de a fi excelent?

Creaţi relaţii avantajoase

On Februarie 09, 2009

Păstrează-ţi procentajul de credibilitate, fără să-ţi transformi impulsurile de reglare a capacităţii de relaţionare cu ceilalţi oameni într-o tensiune autodistrugătoare.

Sătul de promisiunile nerespectate ale angajaţilor de la o firmă de calculatoare, un tânăr în vârstă de 28 de ani şi-a luat inima în dinţi şi s-a dus ca din puşcă la sediul companiei unde, după multe insistenţe, un funcţionar l-a condus în biroul managerului general:

- De două săptămâni aştept domnule să mi se trimită laptopul care l-am comandat pe internet şi pentru care am plătit online cu cardul, şi nici până azi nu l-am primit.

Managerul, deranjat de "tupeul" tânărului nemulţumit, i-a răspuns:

- Este problema dumneavoastră. Vă rog să vă adresaţi departamentului de producţie, pentru că nu la mine se rezolvă aceste probleme. A cincea uşa pe stânga. O zi bună !

Leadership: Îţi testezi coeficientul de succes în funcţie de modul cum creezi o experienţă memorabilă în nuanţe negative pentru ceilalţi, în cadrul unui exemplu suplimentar al principiului "fiecare pentru el"?

Un punct slab şi un factor de risc. Modul în care managerul l-a tratat pe clientul respectiv reprezintă un punct slab şi chiar un factor de risc pentru compania pe care o conduce. Căci este nevoie doar de un client nemulţumit care să facă publicitate negativă serviciilor pe care le oferă compania, pe forumurile de discuţii de pe internet sau în ziarele locale, şi iată cum compania pierde o mulţime de clienţi.

De fapt, să fim sinceri, problema cea mai mare nu este a clientului, cât a managerului care nu a luat măsurile ce se cuvin şi nu a dorit să se implice în rezolvarea problemei, ştiind probabil că subordonaţii săi nu-şi fac treaba ca lumea. Problema cu adevărat serioasă este a managerului când, după ce companiei sale i s-a făcut o reclamă negativă, se micşorează brusc numărul de clienţi. Şi este într-adevăr o mare problemă dacă într-un final compania ajunge să dea faliment... pornind de la un singur client nemulţumit.

Leadershipul spre care se îndreaptă minţile focalizate întotdeauna pe profit, din orice se îmbină cu o abordare construcţia şi echilibrată chiar şi în relaţiile cu posibilii rivali, reprezintă modul cum te prezinţi într-o situaţie cu totul penibilă din care evadarea o constituie temelia caracterului tău: integritate, etică şi fermitate morală.

Caracterul este uşa care se deschide cu acea cheie care îi face pe oameni să creadă că sunt excepţia de la orice principiu care îi alienează şi îi forţează să fie altceva decât sunt.

Leadership: Renumele tău are valoare doar dacă este căpătat pentru ceva măreț, sau şi atunci când este diminuat la stadiu de corectare a unei abateri de la propriile standarde şi principii?

Atitudinea adoptată de tine în situaţiile limită stabileşte diferenţa dintre valoarea maximă şi cea minimă a leadershipului tău. Cu cât atitudinea ta deviază de la normele stabilite de

propriul statut profesional, cu atât mai intens va fi procesul de eroziune care afectează relaţia cu ceilalţi.

Micşorarea valorii leadershipului tău este rezultatul unui proces de eroziune a performanţelor proprii care nu mai corespund acelor "şabloane" pe care ţi le-ai creat - esenţiale pentru fi acceptate de ceilalţi. E ca şi cum ţi-au făuri o mască fantastică şi ai folosi-o ori de câte ori nu ştii cum să rezolvi o problemă pentru a-ţi redirecţiona adevărata identitate. Resursele tale lăuntrice rămân tot acolo, dar sunt ghidate într-o altă direcţie – şi astfel atitudinea are de suferit.

Dacă vrei să-ţi păstrezi procentajul de credibilitate, nu-ţi transforma impulsurile de reglare a capacităţii de relaţionare cu ceilalţi oameni într-o "tensiune" autodistrugătoare.

Aşa cum un aparat de fotografiat digital oferă posibilitatea transformării imaginilor RAW în JPEG, tot astfel gradul de rezistenţă a leadershipului tău trebuie să-ţi ofere posibilitatea de a-ţi schimba atitudinea - fără să încalci graniţele care te despart de ceilalţi oameni. Cu alte cuvinte trebuie să te încadrezi în graniţele lor de certitudine, ajustându-ţi atitudinea în funcţie de evoluţia leadershipului tău, dar şi în funcţie cerinţele lor.

Renunţă la o atitudine dură, căci aceasta nu poate fi tolerată mult timp. O asemenea atitudine nu numai că nu te ajută cu nimic, dar în timp îţi compromite credibilitatea şi te slăbeşte în interior.

Leadership: Adopţi o atitudine de superioritate care îşi contrazice esenţa printr-o manifestare a conduitei profesionale care nu are valoare decât dacă este făcută publică printr-o comparaţie cu ce aşteaptă lumea despre tine?

Analizând cele două categorii umane, prin prisma a două tipuri de personalităţi: una care ştie să-şi promoveze şi să-şi vândă produsul prin atitudinea ei, şi una refractară la orice dojană sau opinie contrară, şi mergând pe acea linie a principialităţii până la ultima consecinţă, observăm o evoluție a percepției sensului leadershipului, într-o manieră mai puţin echitabilă.

Avem de-a face, deci, cu o evoluție alertă, dar regresivă în termenii conștientizării acelor aspecte necorespunzătoare aflate în sfera de influenţă a liderului, evaluate pe deplin de ceilalţi oameni, ce trebuie oprite înainte de a aduce leadershipul în pragul unui blocaj.

Iar în plan secund avem de a face cu o evoluție improprie a omului-mască. Deși evoluat pe plan profesional, acest gen de lider rămâne încremenit într-o imobilitate nepăsătoare vizavi de impasul în care ajung ceilalţi indivizi care depind de el, dar numai atâta vreme cât tine cortina ridicată - atâta vreme cât compania pe care o conduce nu este pusă în faţa unei dileme de business.

Dar în timp, datorită unui asemenea lider impulsiv, vom asista categoric la o involuție, la o distanțare față de conştientizarea fenomenului de profunzime numit *solidaritate* , fără de care companiei îi va fi greu să se menţină în picioare.

Cum interceptezi o minge pasată de adversari: printr-o deposedare forţată sau printr-o intercepţie de succes? La nivel de leadership, acest lucru se poate interpreta în felul următor. Ori de câte ori clientul se întoarce la tine nemulţumit, nu-l lipsi de dreptul său de a-ţi contesta credibilitatea. Fii deschis oricărei forme noi de colaborare, oricărei variante de compromis fără să îţi alterezi personalitatea, imaginea şi relaţia cu leadershipul de calitate care este "însufleţit" doar de prezenţa unei legături strânse de tip: *"Ei - Tu".*

Leadership: Contribui la activarea reacţiei de răspuns din partea celorlalţi printr-o atitudine de înţelegere a unui mod de a câştiga respect care presupune dependenţa de o imagine care se schimbă treptat în altă imagine?

Cum ai fi procedat tu dacă ai fi fost în locul managerului? Dacă eşti într-adevăr un bun profesionist, ai fi ascultat nemulţumirile clientului. Apoi probabil te-ai fi scuzat în faţa acestuia (chiar dacă eşti manager) şi te-ai fi implicat personal în rezolvarea problemei, conştient fiind că dacă vei reuşi să-i câştigi admiraţia şi respectul, el o să apeleze şi a doua oară la serviciile tale şi, probabil, va povesti şi altor prieteni despre modul frumos în care l-ai servit.

Ceea ce vreau să spun este că dacă îţi oferi ajutorul şi eşti cooperant cu toţi clienţii vei putea crea o relaţie amicală, avantajoasă de ambele părţi, în timp ce o atitudine rece, neimplicarea sau indiferenţa, nu îţi poate aduce niciun fel de beneficiu. Trebuie să fii un artist care să ştie să asculte şi apoi să vii în întâmpinarea lor. Indiferent câte departamente există în compania ta, un client care doreşte cu orice preţ să îţi vorbească, înseamnă care are un motiv destul de serios. Şi aminte-ţi faptul că clienţii au întotdeauna dreptate. Şi orice problemă a clientului este de fapt problema ta.

Păstrează-ţi procentajul de credibilitate, fără să-ţi transformi impulsurile de reglare a capacităţii tale de relaţionare cu ceilalţi oameni într-o tensiune autodistrugătoare.

O imagine care se schimbă treptat în altă imagine vizează o atitudine înşelătoare care se manifestă printr-o deschidere aleasă faţă de semeni, dar care în realitate nu preţuieşte decât părerea de rău atribuită unei ignoranţe care nu poate fi iertată.

Source: https://neculaifantanaru.com/creati-relatii-avantajoase.html

Creaţia maestrului Eisenstein

On Aprilie 23, 2014

Încearcă să găseşti modalitatea potrivită pentru realizarea unei noi ştiinţe, în sensul posibilităţii adaptării acesteia la necesităţile de abordare a unor noi perspective de leadership.

Caracterul revoluţionar al filmului "Crucişătorul Potemkin" - în sensul revoluţionarii mijloacelor de expresie – constă înainte de toate în descoperirea şi desăvârşirea unui limbaj cinematografic, care stă la baza întregii evoluţii a cinematografiei de atunci şi până în zilele noastre.

Din procedeul tehnic, ca mijloc de obţinere a unor efecte, montajul devine la Eisenstein un limbaj. Marele regizor descoperă că gândirea în montaj nu poate fi separată de gândirea în general, în ansamblul ei. El constată că se repetă aici un fenomen din istoria limbii: oamenii îşi exprimau la început gândurile nu în fraze, ci în câte un singur cuvânt. Dar aceste cuvinte reprezentau, în fapt, forme primare ale frazei.

Eisenstein a găsit modalitatea unui limbaj cinematografic, în sensul posibilităţii exprimării unei noţiuni, a unui gând. El a dovedit că se poate realiza o suită de imagini astfel încât să provoace o mişcare afectivă care, la rândul ei, să dea naştere unor idei. Mişcarea trece de la imagine la sentiment şi de la sentiment la teză. În acest sens a descoperit Eisenstein un limbaj specific cinematografic. *****

Leadership: Înţelegi ce se află în contextul ştiinţei din spatele asamblării unor elemente realizate în paralel, prin comparaţie cu mijlocul de obţinere a unor efecte de imagine care pot să indice o poveste?

Un lider rămâne fidel propriei sale viziuni şi propriei sale munci de creaţie, fie că realizează individual sau în parteneriat o nouă versiune a aplicaţiei de tipul " *Remodeling the future* ", la care nu oricine are acces. Mai mult decât ocazional, el îşi orientează gândirea spre găsirea elementelor de transmitere a unei cunoaşteri avansate. Aceste elemente sunt realizate în paralel cu dezvoltarea produsului de bază, numit "montaj", în sensul revoluţionării mijloacelor de construcţie a unei anumite direcţii de evoluţie.

Finalizarea propriei munci de creaţie se face cu asamblarea unor elemente realizate în paralel, precum costul, durata, calitatea, numărul de activităţi, complexitatea, faimosul „ *return on investment* " şi capacitatea de "livrare" a produsului ştiinţific. Mijlocul de obţinere a unor efecte de imagine care pot să indice o poveste ţine mai mult de felul cum foloseşti mijoacele de expresie în interpretarea unui sentiment, a unei noţiuni, a unei gândiri, astfel încât să obţii o nouă variantă de scenariu care să exprime realitatea, chiar cu riscul de a păcăli pe oricine.

În afara ştiinţei din spatele asamblării unor elemente realizate în paralel se află cultul virtuţii, susţinerea unor cauze în care crezi, dar în special munca de update a mijloacelor de transmitere a creaţiilor. Rezultatul leadershipului este fundamentat pe dorinţa de a oferi lumii nu doar un nou produs ştiinţific de calitate, ci şi un mesaj plin de putere, în sensul posibilităţii exprimării unei noţiuni, a unui gând.

Leadership: Înţelegi deosebirea dintre opţiunile "reply" şi "forward" din spatele unei imagini care are putere de convingere prin redarea unui sentiment de continuitate cu un exterior revelator?

Deosebirea dintre opţiunile " *reply* " şi " *forward* " constă tocmai în această finalizare a muncii, care nu are alt scop şi sens decât acela de a lăsa ceva în urmă şi de a trece într-o etapă superioară de evoluţie, prin conștientizarea importanței dobândirii unui statut superior datorat aprofundării cunoaşterii.

În leadership, opţiunea " *reply* " se referă la răspunsul cu instrucţiuni multiple pe care îl transmiţi participanţilor la progres prin intermediul ştiinţei pe care o cultivi şi o reprezinţi. Acest răspuns înglobează anumite variabile observate sau descoperite pe parcurs, de tip formal, care determină o anumită concepţie despre construcţia ştiinţei, ce poate influenţa calitatea produsului finit.

În timp ce opţiunea " *forward* ", suportată doar la nivel înalt de leadership, se referă la direcţia pe care o iau descoperirile tale, măsurate în termeni de obţinere a unor efecte superioare în ceea ce priveşte calitatea profesională şi recunoaşterea dobândită în urma evoluţiei ştiinţei tale.

Această opţiune, ca indicator de caracterizare a relaţiei dintre activităţile gândirii, ideile cheie şi eventualele ei erori, după concretizarea căutărilor de "sens" şi "cunoaştere", are avantajul de a transmite o mai mare încredere în viitor prin mesajul plin de forţă: " *omul să se reconecteze în mod autentic la ceea ce caută şi la ceea ce are însemnătate pentru evoluţia sa* ."

O imagine poate avea putere de convingere prin redarea unui sentiment de continuitate cu un exterior revelator dacă elementele care o formează satisfac relaţia "realitate = poveste" din care izvorăşte un nou concept de producţie artistică.

Creaţia maestrului Eisenstein orientează spre un drum particular şi individual în găsirea unor mijloace de expresie adecvate care să fie înţelese de toţi oamenii, pentru ca răspunsul la cerinţele lor de performanţă să fie educativ şi mobilizant.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Creaţia mentală a unui spirit nemărginit

On Decembrie 04, 2020

Încearcă să-ţi cultivi virtuţile artistice în simplitatea sufletului de mare puritate şi lirism, raportându-te la forma de exteriorizare a unui conţinut spiritual profund.

Am avut timp să asimilez cunoaşterea cea mai aleasă, acceptând din mers surplusul de intensitate aproape ireală a sentimentului de spaţialitate a dialogului cu Dumnezeu, un univers de lumină, culori pastelate, geometrii absolute. Şi am intuit că această cunoaştere era hotărâtă să nu se simtă îndatorată faţă de mine pentru faptul că am deprins arta de a transforma orice creaţie în opere de artă unice şi exclusive.

Încă o dată, m-am simţit prins între structura sufletească ultrasensibilă a eului empiric şi adevărul care domină intelectul altui nivel de realitate, afiliat cu altă origine a timpului. Poate că eram prizonierul unei lumi mult prea mici pentru a-mi împlini toate idealurile, prizonierul unei lumi pe dos. Pentru întreaga lume începeam să cred că nu mai exist decât ca un fel de trecere cu vederea peste cele ce se întâmplau zilnic, peste cele ce vor veni şi peste cele ce se petreceau în misterul lăuntric al fiecărei făpturi.

Marea cunoaştere reclamă cu prisosinţă meritul artistului de a eterniza, într-un mod sui generis, ceea ce este efemer.

Cu mirare, cu un fel de mândrie ascunsă, cu un fel de respect adus curiozităţii nobile a artistului care ridică materia la înălţimea spiritului, simţeam că trăiesc prin excelenţă într-un alt timp aceeaşi inexplicabilă poveste iconică, acelaşi defect de imagine "reparat" iar şi iar, ca şi când cineva mi-ar fi permis să adaug o picătură de rouă sub cerul limpede al unei amintiri din altă lume. Mai caut şi acum o explicaţie a acestui fenomen.

Leadership: Poţi să găseşti un mod puternic de a-ţi exprima sentimentele pentru tot ceea ce experimentezi în câmpul Creaţiei, râvnind la o simultaneitate a trăirii lumii prin acumulare de alte ipostaze?

Mă gândesc că arta cea mai expresivă este o posibilitate de a mă recunoaşte în imaginile de pe pânză, iar cunoaşterea ce o urmează este mixtul culorilor ce prind viaţă într-un experiment Google Color Picker, de unde şi expunerea unei forme de expresie într-un sigur punct de percepţie a realităţii externe. Or trandafirul din dreapta mea, pe care de atâtea ori l-am simţit ca pe o prezenţă divină, şi neavând alt termen mai bun pentru a simboliza *un profundo misterio* , îmi este martor că am încercat să schimb nuanţa culorilor pe care naratorul le pulverizează peste vorbe, să simt că ceea ce trăiesc reprezintă o normalitate, şi nimic mai mult.

Predominant aici este şi ideea că sufletul vivant al trandafirului îşi transmite virtuţile lirice spre clipele de reverie ale pictorului, spre contemplarea lucrărilor sale, şi le transmite mai departe cu ajutorul pensulei în fiecare interpretare a relaţiei dintre ştiinţă şi religie, bineînţeles cu posibilitatea transcenderii lumii sensibile şi în deprinderea cu gândirea abstractă. Fără să mă preocup de compoziţie, de tuşă, de lumină, ca în pictura clasică, fără să folosesc în vreun fel unitatea eului ca posibilitate de descifrare a unităţii lumii, am recurs la actul de creaţie ca la o iluzie a firescului suprapusă oricărei manifestări de ordin mistic.

Prin urmare, mă simt nevoit să revin spectaculos într-o realitate în care nu există o graniţă între figurativ şi simbolic. În acest sens, două ipostaze mă determină să cred în necesitatea demersului de evaluare a impactului cunoaşterii în domeniul artei: ipostaza de creator şi de

muză, în acelaşi timp, într-un univers suprarealist.

Eu însumi sunt o meditaţie despre vocaţia creatoare, despre împlinirea prin pictură şi literatură, dar totodată sunt o insuflare divină de artă în diversitatea unei lirici cu largi deschideri spre nou.

Leadership: Poţi să intervii asupra conţinutului unei opere de artă, găsindu-i echivalența sensibilă în etapa de dezvoltare a ideii de "Totalitate a Sinelui" ?

Cine ştie să întrebuinţeze virtutea trandafirului, de a crea şi de a recrea universul prin imaginaţie, vrăjind mişcarea pensulei pe un tablou creat de logosul divin, făcând posibilă expresia unei vieţi oglindite în alte vieţi, şi dacă acelaşi om va rosti o invocaţie a planurilor superioare folosind cuvântul misterios "Adherteress" (unitatea eului creator), atunci el va facilita înţelegerea dintre două lumi distincte.

Din acest punct de vedere, ca simbol al unei treceri netede de la o etapă de creaţie la alta, am reuşit să înţeleg că ceea ce se „vede" este doar o picătură într-un infinit al universului.

O altă virtute a trandafirului, aceea de a fi mereu în pas cu realitatea prezentului, trebuie să protejeze dreptul moral al artistului de a divulga orice detalii ale operei sale cu imagini de dincolo de suflet, cu imagini de dincolo de imagini, cu imagini de dincolo de cuvinte, aşa încât procedeul reproducerii unui mesaj de mare profunzime metafizică să se dovedească cât mai sensibil, cât mai de perspectivă şi să se extindă în alte contexte de cultură.

Ideea de totalitate a sinelui este atribuită artistului care ştie să creeze şi să recreeze universul prin imaginaţie, aşa încât partea de conştiinţă care îi permite să întâlnească Creatorul să atingă dimensiunea infinită a fiinţei sale.

Iar aici intervine "Renaşterea", sau forma de exteriorizare a unui conţinut spiritual profund, care se poate realiza prin intermediul unui exponent al lumii sensibile (trandafirul) menit să facă legătura cu Creatorul printr-o operă de artă hărăzită a servi ca model de perfecţiune, sau ca temei al înnoirii omului.

Creaţia mentală a unui spirit nemărginit se conformează înnoirii legăturii dintre om şi natură, dintre emoții, imaginație şi genialitate. Numai printr-o operă de artă exemplară, concepută cu putere și realizată cu mare talent, își exprimă Creatorul emoțiile, sentimentele, experiențele, cunoscându-se pe sine în tot ce are bun sau rău, frumos său urât, valoros sau non-valoros.

Source: https://neculaifantanaru.com/creatia-mentala-a-unui-spirit-nemarginit.html

Creaţia omului în complexitatea lui

On Mai 14, 2014

Orientează-ţi gândirea spre obiective de dezvoltare superioare, îndepărtându-te de acea uniformitate în gândire care îţi limitează statutul de vizionar.

Ceva necunoscut se mişca silenţios în umbră, ca un curent care circulă când într-un sens, când în altul. A cărui intensitate creştea, descreştea, producând nişte efecte vizibile. Apoi îşi schimba sensul, creştea şi descreştea din nou, pentru ca mai departe ciclul să se repete o bună bucată de timp. Era sufletul unui om prins între existenţă şi inexistenţă, o unificare între subiectivitate şi obiectivitate care îmi depăşea înţelegerea, prejudiciindu-mi grav statusul.

Această vedenie surprinzătoare să fi fost doar un singur lucru, efectul de repartizare neuniformă a unui curent ce străbătea masivul conductor, izolat în spaţiul închis: conştiinţa? Martorul acesta incomod din mine părea să mă atenţioneze asupra unui fapt ilogic, lipsit de temeiuri obişnuite, dezvăluind ceva din lumea mistică a fantasticului, exercitând un sens de mare subtilitate.

Eu însumi eram creaţia acestei apariţii inedite, a fiinţei totale, însufleţite de viul grai al exprimării în imagini. Obscura origine a binelui şi a răului, a inefabilului şi a profunzimii care se fereşte să fie confundată cu interioritatea. Un pic mai mult decât sfârşitul unui ciclu de interacţiuni cu neobişnuitul pe care îl trăiam prin cunoaşterea obişnuitului. O mândrie exagerată care dacă nu-şi găsea o exprimare în realitate, răbufnea în latura imaginară.

Reprezentarea acesta ireală şi reală în acelaşi timp, era adusă în apropierea conştiinţei de către inconştient, stabilind şi provocând un soi de fascinaţie halucinantă care justifica viziunea unei înalte revelaţii - aparţinând în exclusivitate acelei părţi din mine care admitea posibilitatea pătrunderii şi înţelegerii complexităţii mele.

Leadership: Îţi asiguri utilitatea gândirii revelatoare în folosul dezvoltării propriei identităţi desprinsă parcă dintr-un scenariu al cărui regizor experimentează subiectiv o realitate care se poate împotmoli oricând în propriile ei limite?

Utilitatea gândirii revelatoare pusă în folosul dezvoltării propriei identităţi se poate manifesta în funcţie de modalitatea în care realitatea se determină ca o împărtăşire a unei creaţii geniale care a evoluat de la factura realistă a exprimării unor teme de inspiraţie spre descifrarea treptată a sensurilor unei parabole misterioase.

Această creaţie poate fi exploatată doar de persoanele autorizate de tine prin pofta de poveste pe care o strecori în sufletul lor.

Cred, fără a se comite o exagerare, luând în calcul evoluţia procesului de reînnoire a angajării tale în modul de construire a realităţii, că dacă nu întrevezi o evadare din normal, dacă nu eşti animat de o ţâşnire din obişnuitul omenesc, atunci nu-ţi vei putea asigura utilitatea gândirii în folosul dezvoltării propriei identităţi. Această gândire este bazată in principal pe revelaţii privind apectele ascunse ale personalităţii tale, pe trăirea propriilor sentimente, pe diverse forme de auto-cunoaştere verificate experimental.

O realitate care se poate împotmoli oricând în propriile ei limite corespunde reprezentării unei lumi din care, când încerci s-o descrii diferit, simţi că nu faci parte din ea.

Poziţia ta în sfera normalului, marcată esenţial de o palidă strălucire intelectuală sau de o forţă îmbătrânită de prelucrare a realului care nu mai poate asigura stimularea activităţii de creaţie, rupe acea ingeniozitate care îţi dă posibilitatea să te integrezi într-o lume mai vastă şi mai avansată de explorat.

E lumea propriului Sine care-şi adună apele, urcând spre noi izvoare, a unui sine care se experimentează subiectiv pe el însuși. Puterea mentalului de a intra în jocul unei noi forme de exprimare a ceea ce trăieşti cu atâta intensitate, prin care îţi îmbunătăţeşti capacitatea de inovare în sfera ştiinţei, în încercarea de a avea acces la noi adevăruri fundamentale despre viaţă.

Un vizionar este un om care îşi creează realitatea luând în considerare factorul "concluzie" al unei reflecţii asupra propriei vieţi, misiuni şi deveniri, într-un context de istorisire mai larg şi mai interesant care anunţă un nou mod de a vedea lumea.

Leadership: Laşi loc neobişnuitului să se strecoare şi să se instaleze în perimetrul propriei interiorităţi, considerând viziunea unei înalte revelaţii drept un mod de a fi al lumii din afară?

Leadershipul nu ar trebui să lase loc obişnuitului să se strecoare şi să se instaleze în perimetrul propriei interiorităţi, înghițind cu indiferenţă paşii transformării tale spre un statut superior, concordant cu nivelul de aspiraţii. Tot mai pregnant, leadershipul devine manifestarea unei forţe de pătrundere a complexităţii omului, care determină sfârşitul unui ciclu de interacţiuni cu neobişnuitul trăit prin cunoaşterea obişnuitului. În viitor, leadershipul va transpune în realitate amestecul dintre trecut şi prezent, dintre banal şi inedit.

Neobişnuitul poate fi considerat o plăsmuire a minţii care are toate şansele să devină realitate, iar când el se instalează în perimetrul propriei interiorităţi înseamnă că tu însuţi devii parte dintr-o poveste care este fascinantă de la un capăt la altul. Omul nou trebuie să fie "încărcat" cu acea valoare de sine care se pliază cel mai bine unei realităţi mai complexe, alcătuite din variante palpitante ale obişnuitului şi neobişnuitului ce pot sprijini trecerea sa spre un nivel superior de conştiinţă. Şi ulterior, spre un nivel de superior de inovaţie în ştiinţă.

După cum bine preciza cineva pe o pagină web, " *Omul mileniului III trebuie să aibă cunoştinţele necesare care să îi asigure acea mobilitate, supleţe în gândire, ingeniozitate, care conduc în ultimă instanţă la crearea valorilor incontestabile, durabile în orice domeniu de activitate.* "

Viziunea unei înalte revelaţii poate fi văzută drept un mod de a fi al lumii din afară atunci când realitatea pe care ţi-ai imaginat-o devine o copie a unei imagini care e capabilă să emoţioneze prin puterea ei de atracţie şi să motiveze către acţiune.

Creaţia omului în complexitatea lui vizează capacitatea liderului, supusă unui autocontrol ferm, de a crea ceva inedit, dar susţinut de realităţile obiective. Ceva ce presupune în primul rând o mobilitate a gândirii în sensul adoptării şi aplicării în mod rapid a "necunoscutului", prin muncă intelectuală individuală, în scopul conturării unei identităţi care poate transmite ideea de nou.

Source: https://neculaifantanaru.com/creatia-omului-in-complexitatea-lui.html

Creatorul de iluzii

On Noiembrie 17, 2009

Sporeşte-ţi puterea de convingere şi de influenţă, fără să cazi în capcana iluziilor pe care le creezi.

Păstrez cu grijă în bibliotecă o carte foarte veche, a cărei învelitoare trainică din fibră de palmier este cusută cu aţă roşie. Ţin foarte mult la ea. Este singura mea legătură cu autorul ei, un om care va rămâne veşnic în inima fiecărei persoane care a fost prezentă la spectacolele sale, în slăbiciunea şi în puterea fiecăreia dintre ele. Nu ştiu prea multe lucruri despre el. Pentru că nu a povestit niciodată nimic despre sine sau despre trecutul său. Şi a descurajat orice tentativă de incursiune în viaţa lui. Nu am reuşit nici măcar să-i aflu numele, puţini cred că îl cunosc, pentru că a dorit şi a ştiut să-şi păstreze secretă toată existenţa.

Prin misterul pe care îl ascunde se deosebeşte de toată lumea, şi cred că asta îl face de neuitat. Dar cu toate acestea eu, singurul care are o amintire de la el, ştiu cum i-ar plăcea să-l numească lumea: „ *Creatorul de iluzii* ".

În sală luminile erau stinse. În stânga şi în dreapta scenei, pe nişte piedestaluri mici, ardeau patru făclii cu o flacără alb-portocalie. Scena părea goală. Tăcerea încă domnea. Apoi, în fundal, a început să se audă încet o muzică stranie. Aproape la comandă, au început să răsune tobele care măreau suspansul. Şi deodată, ca de nicăieri, a apărut EL. O mască, în stil veneţian, foarte frumos lucrată, îi ascundea faţa. Pelerina neagră cu glugă şi costumul lui negru, care întreţineau misterul, îi dădeau însă un aer nobiliar.

A început spectacolul. S-a ridicat încet în aer. Mă fascina modul în care îşi vântura pelerina de la stânga la dreapta, de parcă ea ar fi fost cea care îl ajuta să se ridice de la sol. Totul începuse să mi se pară ireal. Era altfel decât toţi ceilalţi iluzionişti pe care îi văzusem la televizor. Persoana lui mi se părea compusă din două părţi distincte: una vizibilă, cealaltă invizibilă, probabil din cauza întunericului care domnea în sală. Nu-mi puteam da seama dacă jocul lui superb interpretat ascundea într-adevăr magie sau escrocherie. Uneori apărea, alteori dispărea. Dar îşi juca rolul impecabil. Cu siguranţă vedea prin mine şi ceilalţi spectatori, ştia ce gândim şi ştia să se prefacă. Mă simţeam cumva în centrul celei mai extraordinare fantasmagorii ale unui iluzionist original. Transmitea o emoţie şi o stare cu totul deosebită.

Pe tot parcursul spectacolului am fost foarte atent. Speram, probabil la fel ca şi ceilalţi spectatori, să-i descopăr trucurile. Nu-mi ajungeau gesturile şi manevrele pe care le făcea, ci simţeam nevoia să-mi explic, să descopăr ce se ascunde îndărătul lor. Dar n-am reuşit. Toate secretele sale, toate iluziile pe care le-a creat pe parcursul celor două ore de spectacol nu vor fi niciodată ştiute de nimeni. În afară de EL - Creatorul de Iluzii.

Leadership: Blochezi sau deblochezi potenţialul oamenilor de reproducere a unei experienţe care nu iartă nici cele mai mici scăpări?

Noţiunea de "iluzie", încrederea oarbă într-o autoritate cu rol de aplicare a unei ştiinţe avansate, are conţinuturi diferite de la un sistem de gândire la altul. Iată doar câteva din sensurile cele mai uzuale pe care le poate căpăta leadershipul supus unei exigenţe de forma şi fond.

Mai întâi, abandonarea precoce a identităţii reale care separă cele două tipuri de conţinut: unul care deranjează prin caracterul enigmatic şi unul accesibil care impresionează şi atrage. În acest caz spaţiul destinat actului de transmitere a unui mesaj inspiraţional şi mobilizator,

maximizând pasiunea pentru performanţă, este separat printr-o barieră invizibilă de spaţiul de echilibru care dă substanţă demersului de simplificare a procesului de înţelegere şi exploatare a "misterelor" - adică a gândirii superioare care se articulează pe o realitate greu de justificat, pe axa unei ştiinţe foarte sofisticate.

Apoi, decalajul între potenţialul oamenilor de reproducere a unei experienţe care nu iartă nici cele mai mici scăpări şi rezultatele pe care ei le pot genera în urma impactului cu o explozie de asociaţii, comparaţii, echivalenţe, analogii, aprecieri de valoare, pozitive sau negative, necesare oglindirii critice care precedă etapa de evoluţie.

Leadership: Stabileşti un mod de relaţionare original, dar care nu funcţionează în virtutea unei imagini de sine coerente?

Când vine vorba de iluzie, ne gândim la părăsirea zonei de confort şi intrarea într-o zonă supranaturală, fără o simplă analiză a modului în care sunt alocate resursele limitate de realizare a unei unităţi particulare de "produs", de a cărui valoare oamenii să se poată folosi cu prisosinţă. Să amintim că leadershipul este un produs al ştiinţei, al eticii, al culturii şi al practicii.

Tipul de orientare al indivizilor obişnuiţi, în funcţie de calitatea produsului oferit de lider, după începerea şi după terminarea spectacolului numit *"Eu sunt ceea nu sunt"* sau *"Eu ştiu ceea ce voi nu cunoaşteţi"* , apare ca o formă de eşec profesional, conducând, încet dar sigur, la anxietate. Un fel de trădare, o anulare a principiilor reciprocităţii.

Practic, oamenii de rând, spectatorii, sunt "striviţi" de autoritatea unei entităţi superioare, greu de evaluat. Ei vor interioriza fără comentarii un mod de relaţionare original, dar care nu funcţionează în virtutea imaginii de succes a propriei lor persoane. Ei vor accepta cu convingere "fatalitatea" insuccesului şi-l vor reproduce aiurea în situaţii în care se cere conştientizarea nevoilor celorlalţi.

Leadership: Minunea creaţiei pe care o trăiesc oamenii din jurul tău îşi găseşte expresia cea mai pregnantă în forma pe care o stabileşte revelaţia unui fals profund al lumii tale?

Marele secret al unui iluzionist este că ştie să abată atenţia publicului, după ce în prealabil a stabilit o legătură cu el. La fel cum unii poeţi moderni reuşesc să prindă zece sensuri cu un singur simbol, el reuşeşte să redirecţioneze atenţia publicului cu o singură mişcare. Am ajuns să înţeleg de ce într-un spectacol de iluzionism reuşit totul se desfăşoară cum trebuie. Pentru că iluzionistul este un perfecţionist. Nimic n-ar ieşi perfect dacă el nu s-ar strădui să facă totul perfect. Nu este uşor să treci de la o tehnică la alta. Nu-i uşor să-i azvârli pe spectatori dintr-o lume concretă, obiectivă, într-una a iluziilor.

Iluzionismul implică un număr foarte mare de materiale, lucru în echipă şi un efort imens. Tot ce poate fi cuprins şi detectat prin simţurile omului, trebuie modificat în aşa fel încât să nu poată fi perceput.

Totul trebuie să pară real într-un astfel de spectacol. Totul trebuie să fie convingător. Trebuie să fie clar. Atât de clar încât misterul să fie şi mai mare. Chiar dacă spectatorii încearcă să găsească o explicaţie plauzibilă, ea nu trebuie găsită. A observa nu este o chestiune de opţiune. Publicul nu trebuie să perceapă realitatea, ci ceva care nu există. Realitatea este completată de diverse sunete, mirosuri, sentimente sau chiar elemente fizice, pentru ca iluzionistul să poată să abată atenţia şi percepţiile publicului. Nu este vorba de a face trucuri, ci de a duce audienţa în altă parte, ca să suspenzi ceea ce crede.

Imaginea de sine este modul cum te vezi într-o realitate absolută și imuabilă, inaccesibilă cunoașterii raţionale, în care tot ceea ce emani şi emiţi ţi se întoarce înapoi.

Leadership: Poţi pretinde să te dezvolţi ca "artist al scenei" fără să îndrăzneşti o comparaţie cu ceea ce încă mai ai de învăţat de la ceea ce funcţionează, decât de la ceea ce eşuează?

Iluzioniştii sunt si ei oameni. Au temeri, au pasiuni, dorinţe şi idealuri. Dar şi-au dezvoltat anumite cunoştinţe şi abilităţi pe care oamenii de rând nu le posedă.

Liderii, la fel ca iluzioniştii, şi-au dezvoltat anumite cunoştinţe şi abilităţi pe care puţini le au. Şi ştiu foarte bine să se folosească de ele pentru a-şi asigura ascensiunea şi pentru a-şi impune supremaţia. Însă greşeala cea mai mare pe care o poate face un lider este ca, după ce le redirecţionează atenţia oamenilor impunându-le propria lui realitate, să-i duca într-o direcţie eronată.

Nu-i nimic rău în a te juca de-a iluzionistul, în a intra în mintea oamenilor şi a le capta atenţia, ci dimpotrivă, este indicat să le stârneşti mereu interesul. Însă oamenii nu pot fi hrăniţi cu "iluzii deşarte". Acesta este cel mai important lucru de care trebuie să ţină cont un bun lider.

Un lider chiar dacă este înzestrat cu un rar talent de iluzionist, nu poate abuza de poziţia lui ca să facă trucuri. Leadershipul, chiar dacă presupune influenţarea oamenilor, nu este un spectacol de iluzionism în care trebuie să întreţii iluzia fantasticului. Un lider foarte bun nu îşi poate permite să se joace de-a *"hocus pocus"* când vine vorba de soarta oamenilor. Şi nu se poate baza pe iluzii optice create de dibăcia şi de rapiditatea gesturilor sale, de agerimea mâinilor sale.

Creatorul de iluzii este artistul care prin întreaga sa imaginaţie şi dexteritate se consacră acelor lucruri pe care viaţa i le toarnă în suflet. Nu este omul care păstrează tainele activităţii sale doar pentru succesul personal din motive de egoism, ci este omul care face din adevărurile ascunse un joc unic, un act de control, o chestiune impredictibilă şi puternic emoţională din care se poate extrage o nouă perspectivă de abordare a artei şi o nouă perspectivă de afirmare.

Leadershipul, aşa cum bine preciza cineva, este un proces prin care o persoană stabileşte un scop sau o direcţie pentru una sau mai multe persoane, şi-i determină să acţioneze împreună cu competenţă în vederea realizării lor.

Un lider care nu este capabil să distingă realitatea de iluzie îşi va pierde în timp credibilitatea. Iar dacă „spectacolul” pe care îl realizează nu iese în conformitate cu aşteptările oamenilor, cariera lui s-ar putea să se transforme într-un adevărat fiasco.

Concluzie: Un lider trebuie să pornească de la elementele obiective existente, să conceapă strategii şi modalităţi de abordare concrete, realizabile, căci numai astfel va atrage susţinători. Însă dacă cei pe care îi cooptează vor descoperi că nu deţine decât un băţ ordinar numit „ *baghetă magică* ”, aşa zisul lider foarte curând va eşua lamentabil, părăsit fiind de toţi. Iar el, dezamăgit, se va simţi ca un pai plutind pe ape mari.

Sporeşte-ţi puterea de convingere şi de influenţă, fără să cazi în capcana iluziilor pe care le creezi.

Creatorul lumilor paralele

On Octombrie 13, 2020

Este suficient să parcurgi o poveste cu viaţă, despre viaţă, ca să găseşti o infinită plăcere în actul de a trăi sublim o altă viaţă.

Mi-am găsit dublura spirituală într-un simbol asociat cu perfecţiunea, ştiind că ceea ce se vede cu ochiul liber este imaginea unei evadări într-o altă lume, privită şi simţită mai intens la nivel intertextual, ca Unitate Imuabilă. Trandafirul, căci el este asociat cel mai bine artei de a transfigura şi spiritualiza creaţia în integralitatea sa, mi-a spus la un moment dat: *"Eu vin din nişte timpuri în care nu era nevoie de stilou pentru a deprinde o înţelegere mai limpede a unei întregii acţiuni, ci doar de o pensulă croită din reflexul primar al esenţei unice."*

Bineînţeles, virtutea de a fi mai aproape de starea pură a Creatorului nu trebuie să lipsească din uniunea expresiei artistice cu modalitatea de organizare a compoziţiei plastice. Roşu + galben = Oranj. Iar stiloul cu care scriu aceste cuvinte, la fel ca şi pensula cu care pictez realitatea lumii mele, sunt doar instrumente situate în acelaşi plan, al construcţiei artistice. Distanţa de la unul la celălalt se poate măsura cu ajutorul unui cuvânt care denotă calitatea pensulei de a întinde culoarea pe un plan superior în raport cu descriptivul.

Dacă vrem să găsim acest cuvânt şi să-l transpunem într-o construcţie artistică, trebuie mai întâi să folosim stiloul şi pensula în acelaşi scop: de a măsura lungimea şi lăţimea florii de trandafir, pusă într-un cerc unificator a cărui circumferinţă este pretutindeni şi al cărui centru e nicăieri. Eu am găsit acest cuvânt viu, autonom, însufleţitor, numindu-l *Axisturenthis* , tradus prin "viaţa de dincolo de oglinda acestei lumi", şi i-am adăugat o constatare: orice modificare i-aş aduce în timp, el va putea fi corelat mereu cu starea dublă a unei persoane, de a trăi şi de a fi una cu Creatorul Ordinii Universale.

Leadership: O raportare adecvată la integralitatea creaţiei pe care o traversezi spiritual te face să recunoşti imaginea "Omului Nou" din punct de vedere a corespondenţei dintre expresivitate şi abstractizare?

Cred că mă cunosc destul de bine, iar trandafirul îmi confirmă nivelul cunoaşterii atunci când îşi apleacă tulpina în faţa mea, cu referire la faptul că oricum mi-aş exprima sentimentele în cuvinte, ele vor reprezenta o manifestare a planului divin. Eu sunt un artist pentru că acel singur cuvânt care mă defineşte total, prin stil şi prin bun gust, prin starea de emoţie pe care o creez, se desprinde din "arta din spatele artei", şi numai culoarea pensulei poate să egaleze lizibilitatea conţinutului pe care îl transmit şi îl împletesc cu *Reflexul Primar al Esenţei Unice.*

Aşadar, creaţia unui artist este cuvântul scris cu un stilou de la Adam, în formă de alegorie, compus în maniera uimitoare a unei pensule de a aşterne culoarea pe un plan superior în raport cu descriptivul, şi de a o evidenţia în plan spiritual prin declanşarea pulsiunii lăuntrice şi captarea ei în formă artistică.

În privinţa aceasta, lăuntricul este legitim într-o creaţie artistică numai dacă pivotează în jurul unui plan superior de existenţă a materiei, într-o lume a cuvintelor în a căror structură descriptivă se evidenţiază pensula şi stiloul în raport cu forma lor magică de a genera noi şi noi interpretări ale relației omului cu natura.

Aceleaşi două pensule fac ca scrisul artistic să treacă printr-un plan divin, purtând însemnul trandafirului, aflat în imediata vecinătate a corespondenţei dintre arte - cea plastică şi cea literară. Pe această cale, voi încerca să definesc "integralitatea creaţiei" drept o întâlnire a

două voinţe (ştiinţa şi arta), o combinaţie între gândirea liberă şi subtilitatea interpretării generoase, însă neabuzive, a unei imagini care îţi poate modela armonios sufletul.

Actul de manifestare a expresivităţii se exercită într-un cadru de spirit care reuneşte subiectul şi artistul, făcându-i să se integreze în artă şi în "Imaginea Creată", asemenea legăturii dintre un personaj al lumii narate şi un personaj al trăirilor subiective.

Prin urmare, expresivitatea este exprimarea unei poziţii subiective faţă de anumite entităţi vizual-plastice, în timp ce abstractizarea, legată indisolubil de limbaj, este o simplificare a realităţii complexe prin modelarea simbolurilor şi semnificaţiilor aferente acestora.

În mod cu totul şi cu totul firesc, proprietatea fundamentală de amplasare a doua pensule în imaginea pe care o dă pictorul naturii, este de a indica stiloului planul relaţiei dintre două personaje: un personaj al lumii narate şi un personaj al trăirilor subiective eferent experienţei unirii creaţiei cu Dumnezeu. În aceeaşi măsură, exercițiul continuu al scrisului realizat printr-o abordare artistică, legată de dualitatea unei dimensiuni abstracte, mă poartă cu gândul la ce spunea Jorge Luis Borges despre poetul argentinian Evaristo Carriego:

"Pe când Carriego se cufundase în cugetări de mare pregnanţă, demne a fi memorate, s-a petrecut ceva. Orice. Ceva ce nu vom putea să recuperăm, ceva al cărui înţeles îl cunoaştem, dar nu-i cunoaştem forma, ceva cotidian şi obişnuit şi namaisurprins până atunci, care i-a dezvăluit lui Carriego că universul (care ne este dat în întregime în orice clipă, în orice loc, nu numai în operele lui Dumas) era şi el acolo, în acea împrejurare prezentă, în Palermo, 1904.

Un acord sfâşietor de chitară, un şir neregulat de case scunde zărite la fereastră. Intraţi într-o asemenea casa, aici se află zeii, le-a spus Heraclit din Efes celor care l-au găsit încălzindu-se la focul din bucătărie.

Câteodată mă bate gândul că orice viaţă omenească, oricât de încâlcită şi bogată ar fi, constă în realitate dintr-un singur moment; momentul în care omul îşi dă seamă o dată pentru totdeauna cine este."

Ca să înţelegem actul de creaţie în viziunea Iluminismului, trebuie mai întâi să ne recunoaştem drept creatori ai unei lumi în care orice viaţă, împletită de-a lungul altor vieţi, este o corespondenţă între realitate şi reprezentarea actului de a picta o poveste devenită (ulterior) realitate.

Creatorul lumilor paralele ştie că este suficient să parcurgi o poveste cu viaţă, despre viaţă, ca să găseşti o infinită plăcere în actul de a trăi o altă viaţă. Ca să te numeşti Creator, trebuie să-ţi defineşti şi să-ţi desenezi realitatea reflecţiei tale într-o altă lume în care viaţa, asemenea altor vieţi de dincolo de experienţa artei care te înălţă spre absolut, este o metaforă revelatoare care semnifică ideea cunoaşterii metafizice.

Source: https://neculaifantanaru.com/creatorul-lumilor-paralele.html

Creatorul posedat de ideea capodoperei sale

On Septembrie 20, 2014

Concepe o creaţie care să-şi tragă seva din fluxul primar al ideilor de bază care te călăuzesc, încât să pui stăpânire pe ceea ce te defineşte.

Eisenstein vorbeşte – deocamdată în generalităţi – despre bucuria de a avea la îndemână un scenariu foarte bun, îl cucereşte simplitatea lui şi declară că filmul său va fi unul despre copii şi adulţi, pentru adulţi şi copii. Cel ce cunoaşte însă antecedentele nu se poate lăsa amăgit de linearitatea acestui start.

Filmele sale, devenind construcţii complicate, cunosc totdeauna în desfăşurarea lor o arborescenţă crescută violent, dar organic din substanţa ideii iniţiale. Este parcă erupţia vegetală din Mexicul tropical, multitudinea luxuriantă a ideilor inundând întreaga arie a creaţiei, trăgându-se seva din fluxul primar al ideii de bază. Există totdeauna în creaţia lui Eisenstein această violenţă explozivă a inspiraţiei, care pune stăpânire pe tot, se amplifică în cascade, un gând cheamă alte zeci, într-o reacţie în lanţ aparent nestăvilită şi parcă universală, care însă se ordonează cu rigoare pe liniile directoare ale unei concepţii matematic precise ale unor preocupări perene şi riguros urmărite.

Cu atât mai ciudat fenomenul, dacă ştim – şi o ştim ! - că acest creator, posedat parcă exclusiv de ideea filmului, are totdeauna puterea – şi nevoia – să urmărească paralel şi alte idei, diferite: abstracţiuni teoretice sau pur şi simplu alte proiecte de film. *

Leadership: Te serveşti de liniaritatea unui start care se concentrează mai mult pe încercarea de a dezvolta aşa numita „autonomie profesională"?

Dacă încerci să îţi croieşti drum pe lângă concepţia ireproşabilă, conform căreia leadershipul posedă un anume fel de unitate, bazată nu doar pe cunoaştere, ci şi pe responsabilitatea de a fi tu însuţi în tot ce faci şi gândeşti, în orice moment al procesului de ascensiune, te vei lovi de o serie de întrebări şi temeri. Căci întotdeauna decizia de a construi o capodoperă de artă, pusă în slujba progresului, implică o anumită violenţă explozivă a inspiraţiei, care pune stăpânire pe tot ceea ce încerci să scoţi în evidenţă.

Şi tocmai datorită acestui aspect, verificat deseori în practică, putem vorbi despre leadership ca despre o nevoie de a modela arta prin încadrarea experimentală a ceea ce săvârşeşti, într-o nouă formă de percepere a ceea ce vrei să oferi. Dar mai ales a ceea este relevant în aplicarea gândirii. Ne distanţăm un pic de această ipoteză şi presupunem că arta este un fel de „restaurare" a omului, venind în întâmpinarea unei viziuni aparte, care arată devotamentul pentru ceea ce îl defineşte, punând stăpânire pe ceea ce pare iniţial explozie de bucurie şi viaţă.

Startul pe care îl dai în dezvoltarea leadershipului este asigurat de bucuria de a avea la îndemână un mod mai simplu şi mai consecvent de a construi noi repere de stil şi performanţă. Simplitatea este o adevărată explozie de bucurie. Dar acest start nu poate fi activat înainte de îndeplinirea condiţiei de bază: apărarea autonomiei profesionale împotriva mediocrităţii (pe care o poţi învinge doar cu valoarea incontestabilă a unei gândiri ştiinţifice).

Ideea care dă orientarea creaţiei este o emanaţie a inspiraţiei ce se manifestă sub forma impulsului care străbate distanţa de la abstracţiunile teoretice până la formele artistice de manifestare a simţămintelor de uimire faţă de tot ce-ai realizat.

Liderul este un creator, posedat parcă exclusiv de ideea creaţiei sale, având totdeauna puterea şi nevoia să urmărească paralel şi alte idei, diferite: abstracţiuni teoretice sau pur şi simplu alte proiecte de cercetare. Dacă lucrurile stau aşa, atunci se pune întrebarea: îl ajută arta să recepteze şi să înţeleagă modelele mai cuprinzătoare de adaptare profesională la noi cerinţe de transformare personală?

În general cred că da, dar nu în felul în care îl presupune actul creaţiei şi valorizarea personală. Există totdeauna în acest act o violenţă explozivă a inspiraţiei, care pune stăpânire pe tot, inclusiv pe ceea ce numim „artă". În acest caz leadershipul devine o construcţie complicată, cunoscând totdeauna o anumită variaţie în configurarea structurii sale.

Leadershipul se axează pe încercarea de a-ţi dezvolta o gândire care depăşeşte limitele gândirii tradiţionale, prin actul creaţiei, prin forţa creaţiei ştiinţifice dusă până la obţinerea unui rezultat definitoriu pentru ceea ce devii.

Nevoia de a urmări paralel şi alte idei decât cele proprii denotă deschiderea către cunoaştere, o anumită o sofisticare a gusturilor pentru nou, o binevenită sete de expresie, o anumită doză de interes faţă de ceea ce gândesc ceilalţi. Nu poţi să amesteci două înţelesuri diferite fără să obţii un al treilea înţeles mult mai apropiat de inventarea unei arte a interpretării şi transformării.

Autonomia profesională este dată de însăşi puterea creaţiei de a exista şi de a produce efecte pe liniile directoare ale unei concepţii matematic precise ale unor preocupări perene şi riguros urmărite, precum cele artistice, ideatice, culturale.

Ceea ce te defineşte este viziunea unei creaţii bogate şi fundamentate în raport cu durata, acţiunile şi rezultatele proiectului tău de inovare?

Creatorul posedat de ideea capodoperei sale este liderul care pune în plan profesional ceva cu totul personal, având puterea de a se depăşi pe el însuşi, multiplicându-şi în mod creator sferele de cunoaştere.

Dacă vrei ca leadershipul să capete o valoare şi un înţeles mai extins, dacă vrei să pui stăpânire pe ceea ce te defineşte, atunci concepe o creaţie care să-şi tragă seva din fluxul primar al ideilor de bază care te călăuzesc. Aceste idei reprezintă saltul de la etapa extensivă la cea intensivă care impune schimbarea modelului de gândire şi a modului în care îţi exprimi viziunea.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Credeţi că vă iubesc şi că puteţi avea încredere în mine?

On Februarie 20, 2009

Ceea ce face ca o afecțiune să fie sinceră și durabilă, privită ca o legătură între visător şi făcător, depinde de un pact nescris prin care îţi împărtăşeşti frumusețea, durerea, bucuria și tristețea.

Venisem la Paris înaintea dumneavoastră, hotărâtă de astă dată să vă văd, să vă apropii şi să verific efectul pe care l-ar putea avea asupra dumneavoastră, această asemănare care ştiam că există între mine şi femeia pe care o pierduserăţi.

- Ah ! ştiaţi şi lucrurile astea, doamnă, zise contele.

- Am crezut la început că am reuşit, continuă Olympia. Cel puţin mă făcuseţi să cred că reînviasem, în dumneavoastră, amintirea bietei moarte. Vă reîntorceam spre prima iubire, ca să vă reîntineresc sufletul, ca să-l purific şi pentru a face să iasă din el toate aceste frivole şi mărunte galanterii care uzurpaseră atâta vreme locul sentimentelor sincere şi profunde. Redeveneaţi, puţin câte puţin, omul pe care-l dorisem, acela care fuseserăţi, poate, înaintea existenţei frenetice şi uşuratice de la Viena.

Dar, în clipa când credeam că mi-am realizat visul, viaţa Vienei a revenit brusc să vă acapareze prin persoana acestei prinţese al cărei amant aţi fost. Oh ! în seara când s-a jucat opera "Muta din Portici", când v-am văzut intrând în loja dumneavoastră cu femeia aceea arogantă, depravată, obraznică, am simţit că frivolitatea şi plăcerile stăpânesc pentru totdeauna bărbatul pe care l-au înhăţat odată. Ultimul meu vis se spulberase, şi am procedat la Paris, aşa cum procedasem şi la Viena, în aceleaşi împrejurări: am fugit din nou, domnule, şi, doborâtă de durere, am plecat la Veneţia.

Ei bine!, vă întreb din nou, credeţi că vă iubesc şi că puteţi avea încredere în mine?

Leadership: Poţi să regândeşti actul de a reactiva o amintire care a fost uitată, fără să sugerezi că îţi dorești validare și asigurare din partea interlocutorului?

Peste tot regăsim amintiri, pârghii de inspirație, de la simplele întâmplări, evenimente, la diverse lucruri par a se fi răspândit în mod natural în mintea noastră, îndepărtându-se de realitatea unui prezent care se scurge infinit de lent, unde şoaptele de "rămas bun" sunt atât de încete încât devin inutile. Amintirile îşi schimbă stăpânii la fiecare secundă a durerii, îşi schimbă ceea ce ţi-a bucurat sufletul la un moment dat, cu riscul de a te copleşi mai târziu, atunci când valurile de durere se retrag, cerând o scurtă pauză.

Vântul călduț al amintirilor bate permanent, dar în rafale domoale, la fel de cald și plăcut ca în orice colţ al propriei treceri de la dorinţele raţiunii la cele ale sufletului.

În contextul dat, "reînvierea unei amintiri", mărturia provenită din adâncul sufletului și a conștiințe umane, urmărește scopul autocunoașterii rezultate din introspecţie, sugerând faptul că vorbitorul încearcă cu tot dinadinsul să aducă înapoi în minte sau să reînvie amintirea unei persoane care nu mai este prezentă, probabil cu scopul de a menține o legătură cu ea sau de a-i onora cum se cuvine prezenţa.

Este şi asta o formă de leadership, fiindcă "reînvierea unei amintiri" comunică de fapt nişte

stări de sprit bine definite, nişte atitudini de viaţă relevante, care creează contextul unei transformări de sine autentice. Liderul este un sine în perpetuă dezvoltare, un sine modelat de amintiri de neuitat, care ajunge să se reverse asupra persoanelor din jur, dincolo de ceea de a fost rostit prin împletirea amintirilor și experiențelor sale.

Leadershipul constituie cadrul de acțiune prin care se dezvoltă echilibru între rădăcinile sufletului și rațiune. Este un cadru de acţiune prin care se consolidează un pact nescris între simţire şi viaţa, între credinţă şi faptă, facilitând comunicarea, inspirând încredere și oferind direcție și orientare în cadrul relației dintre cineva care trăiește cu amintiri și cineva care poartă cu sine acea amintire.

Credeţi că vă iubesc şi că puteţi avea încredere în mine? Este o întrebare la care şi dumneavoastră trebuie să răspundeţi, ori de câte ori vă raportaţi la o viaţă care merită să fie retrăită, repovestită, o viaţă în care viitorul şi trecutul îşi schimbă locurile.

În ceea ce priveşte leadershipul, nu trebuie să priveşti treptele urcuşului ca nişte stări care pot fi lăsate în urmă, ci ca nişte stări permanente.

*** Notă:** Alexandre Dumas - *Mâna providenţei*, Editura Alutus, 1993.

Credibilitatea în leadership

On Octombrie 16, 2007

Desăvârşeşte-ţi menirea de lider, modelând materialul brut din care este constituită fiinţa ta.

În ultimele zile, o ştire a făcut înconjurul ţării noastre. A fost scos la iveală faptul că un oficial de rang înalt, mai exact un politician, a fost acuzat de plagiat. Revista "Nature" aprecia că jumătate din lucrarea scrisă de respectivul politician ar fi fost copiată cuvânt cu cuvânt din diferite surse. Între timp, oameni de specialitate care au luat la puricat lucrarea au majorat procentul de plagiat, până la aproximativ 80% din volum.

Respectivul politician a respins categoric acuzaţiile, susţinând că este vorba doar de o greşeală de citare. "Scuzele acestea sunt penibile, ridicole", a afirmat Alexandru Toma Pătraşcu, membru fondator Asociaţia Secular-Umanistă din România (ASUR), absolvent MBA la Open University UK. Este imposibil ca un absolvent de facultate şi un doctorand să nu cunoască regulile de citare, declară specialiştii.

În mod normal, atunci când preiei un paragraf dintr-un autor, pui ghilimele şi nişte note. Notele, fie că sunt în subsolul paginii, fie la finalul lucrării, îţi indică exact autorul, lucrarea, editura şi anul de apariţie, plus pagina la care se găseşte fragmentul respectiv. Ambele metode sunt valabile.

Dacă nu se face acest lucru, înseamnă că ai furat creaţia, proprietatea intelectuală a altcuiva, iar asta este deja infracţiune şi se pedepseşte şi cu închisoarea, de la 3 luni la 5 ani.

Leadership: Reacţia sinelui tău la lume şi la legile implacabile ale finitudinii este controlată de mereu acelaşi orgoliu capricios, acela de a-ţi ascunde neştiinţa?

Eşti un detectiv care încearcă să afle adevărul? Atunci când intenţionezi să-i cunoşti pe oameni, încearcă să-i observi mai bine, ca un detectiv, ca un Columbo care încearcă să afle adevărul şi suspectează totul. Fă tot posibilul să afli cât mai mult despre ei. Căci întotdeauna ceva poate ieşi la lumină, ceva care să le dea de gol ineficienţa în propria lor promovare, ineficienţa propriului lor joc - joc pe care îl fac, la fel ca orice om cu influenţă, dar nerespectând nicio regulă.

Dacă dibuieşti acest joc, lipsit de fair-play, pe care îl fac unii, vei reuşi să înţelegi nu doar de unde vin, dar mai important, încotro se îndreaptă ei. Nu există altceva care să-ţi arate mai bine care este motivaţia oamenilor, ce fel de caracter au, decât leadershipul pe care îl practică – acest frumos joc al oamenilor mari, transformat într-o piesă de schimb, care unora le denaturează caracterul, împingându-i spre falsitate şi ipocrizie, aidoma unei greutăţi care se scufundă tot mai adânc în mare, nelăsând nicio urmă.

Ca să dobândeşti o cunoaştere mai amănunţită şi mai nuanţată a naturii umane, ca să intri în posesia resurselor lor cele mai tăinuite, trebuie să desluşeşti, măcar temporar, mecanismele care condiţionează individualitatea omului. Dar fără să te laşi în voia lor, fără să te cufunzi prea adânc în întunericul lor. Nu trebuie să te pierzi într-atât în ele, încât să fii transformat de ele. La fel ca un detectiv, trebuie să cauţi cât mai multe indicii despre firea omului, şi de cele mai multe ori ele vor ieşi la iveală atunci când şi de unde nu te aştepţi.

1.Cum încerci să dobândeşti o cunoaştere mai amănunţită a omului? Această cunoaştere te

ajută să te cunoşti mai bine şi să înţelegi încotro te îndrepţi?

2.Care este motivaţia ta pentru cunoaşterea naturii umane? Relaţiile dintre tine şi ceilalţi oameni are la baza studiul lor amănunţit?

3.Eşti capabil să-i aduci pe oameni în faza în care să le predai ştafeta?

Leadership: Poţi să-ţi asumi rolul de judecător într-o creştere permanentă a importanţei tale în sfera măreţiei, atunci când "înfrângerea" este singura alternativă care îţi poate oferi o adevărată provocare a minţii?

Leadershipul practicat de oamenii corupţi, deci cărora le lipseşte integritatea şi nu respectă niciun principiu etic, este precum acoperişul unui bloc cu un singur etaj care se prăbuşeşte sub greutatea zăpezii adunate. Această zăpadă nu este o structură, nu poate fi îndepărtată uşor, nu poate fi anulată ca un balon de săpun. Ci se adună tot mai mult, până ce stâlpii de rezistenţă ai acoperişului cedează. Acoperişul unui bloc cu un singur etaj s-a prăbuşit...

Oamenii care practică un asemenea leadership nu pot atinge desăvârşirea, fiindcă structura lor funcţională, virtuţile, emoţiile, calităţile lor, sunt tot mai afectate de firea lor falsă, de modul lor putred de a gândi şi acţiona. Iar odată infectaţi de acest virus, acela al ocolirii sau sfidării oricăror norme, oricăror reguli de bun-simț, ei nu se mai pot reabilita în faţa nimănui.

Căci îşi pierd credibilitatea şi susţinerea, devenind nişte simpli jucători care încearcă permanent să aducă rezultate remarcabile, dar fără succes. Nişte simpli jucători care se poticnesc în faţa zidului ridicat pe propriile lor slăbiciuni, de propriile lor minţi şubrede – un zid care se prăbuşeşte peste ei, negreşit şi cu putere. Nelăsând loc altor eschivări, altor posibilităţi decât înfrângerea.

Mai devreme sau mai târziu, leadershipul defectuos al acestor indivizi îi va distruge total. Cum să construieşti un program pentru dezvoltarea oamenilor, cum să le dirijezi progresul, cum să le dai autoritatea să-şi îndeplinească sarcinile, cum să-i aduci în cele din urmă în faza în care să le predai ştafeta, dacă ţi-ai pierdut credibilitatea? Cum să dezvolţi relaţii personale cu oameni pe care nu poţi să-i înzestrezi cu capacitatea de a se dedica, de a se mobiliza în jurul unor valori şi principii solide, acceptate în unanimitate de toţi oamenii: precum cinstea, onestitatea şi onoarea?

Credibilitatea este asemănătoare unei cărţi pline de taine: până ce ea nu face parte din viaţa ta, nu vei putea să-i simţi povestea, iar aceasta din urmă să prindă suflet.

Credibilitatea în leadership este o condiţie necesară pentru a-ţi putea desfăşura în mod optim activitatea, ca un om care conştientizează că are o vocaţie şi o misiune de îndeplinit, obligat fiind să deplaseze accentul de pe rolul unui simplu transportator de informaţie, pe cel de formator de intelectualism fin, moral, asumat, trecând totul prin filtrul nemilos al creierului genial.

1.Care sunt primii trei factori care ţi-ar putea afecta credibilitatea? Cât de ieftin ţi-ai putea vinde credibilitatea, şi în ce circumstanţe?

2.Ştii cât te costă ca să ajungi un lider? Eşti de-acord cu zicala "succesul vine dintr-o dată"? Dacă da, atunci e foarte probabil ca al tău caracter încă nu este destul de bine definit.

3.Crezi că există succes fără angajare? Angajarea este acea mare calitate a ta, mai presus de toate celelalte, care îţi permite să devii un lider de succes?

Source: https://neculaifantanaru.com/credibilitatea-in-leadership.html

Creierul în care mijeşte o idee

On Septembrie 25, 2014

Profită de şansa care ţi se acordă de a reveni la creaţie, inspirându-le celorlalţi respect faţă de autoritatea ta definitorie.

În locul tuturor proiectelor sale, lui Eisenstein i se încredinţează realizarea unui film la care nici nu se gândise vreodată. Şi pe care nu-l visa. Era un film istoric despre unitatea ruşilor, înflăcăraţi de sentimente patriotice, care sub conducerea cneazului Alexandr Nevski înving în secolul al XIII-lea armatele teutone pornite să le cucerească pământul.

Rostul major politic al unui asemenea film în anul 1937, în preajma războiului deci, este evident. Faptul că i se încredinţează lui Eisenstein dovedeşte preţuirea de care, totuşi, se bucură. Poate nu atât o şansă care i se acordă artistului de a reveni la creaţie, cât luciditatea celor care îl cunoşteau îndeaproape şi care ştiu totuşi că un asemenea scop major poate fi servit cel mai bine – şi poate cu cea mai mare autoritate internaţională – de Serghei Eisenstein.

Dintr-un motiv sau altul i se încredinţează lui filmul istoric cu evidente şi puternice rezonanţe actuale, al cărui erou va declara concluziv, în final: „Duceţi-vă şi spuneţi tuturor, în ţările străine, că Rusia trăieşte. Să poftească la noi fără teamă ca oaspeţi. Dar cine va veni cu sabie, de sabie va pieri. Aceasta este şi va fi deviza Rusiei." *****

Leadership: Ştiinţa ta este stabilită în funcţie de variaţiile de compoziţie ale creaţiei care introduc prin ele însele noi valori de referinţă?

Când vine vorba de leadership, în posibila lui ascensiune care planează asupra celor implicaţi în domeniu, nu trebuie să ne limităm la noţiunea de informaţie sau comunicare, ori la formele de putere, voinţă şi înţelepciune, care subzistă în om prin dimensiunea lui creativă, morală şi spirituală. Există diferite stiluri de leadership, la fel cum există diferite tipuri de receptare a valorii şi de respingere a kitsch-ului. Şi fiecare stil sau creaţie, dacă nu se anulează prin „ *wrong updates* ", are o funcţie uşor superioară.

Încercăm încă să ne croim drum în jurul concepţiei particulare conform căreia leadershipul, esenţa unei creaţii răsplătite prin recunoaştere, faimă şi glorie, posedă un anume fel de unitate, datorită căreia putem vorbi despre o conştientizare a valorii profesionale şi a responsabilităţi în generarea unor noi oportunităţi de afirmare. Un fel de intervenţie definitivă, pusă la dispoziţie de profunda şi sincera deschidere interioară în faţa unei viziuni autentice, asupra funcţiei de agent al schimbării şi al încrederii, care se bazează pe edificarea unor noi şi necesare forme de autoritate.

Ne distanţăm pentru moment de această ipoteză, punând accentul pe dimensiunea creaţiei şi preţuirea de care se bucură un deţinător de talente, presupunând că leadershipul este un fel de prag peste care trebuie să treci adunându-ţi toată ştiinţa şi inspiraţia pentru a îndemna la luciditate. Aici ne referim la luciditatea celor care te cunosc îndeaproape şi care ştiu totuşi că un asemenea scop major, de a conferi leadershipului valoare prin creaţie, poate fi servit cel mai bine numai dacă reprezinţi tu însuţi această creaţie.

Valoarea de referinţă a artistului este indicatorul unui efect pozitiv al încredinţării unui proiect sau serviciu pe care o anumită entitate doreşte să-l transmită, considerat indispensabil pentru atingerea unui scop mai înalt. Această valoare de referinţă, având ca substrat tendinţa către unitatea dintre idee şi imagine, dintre forma şi fond, care contribuie la

desăvârşirea oricărei opere de artă, derivă din valoarea pe care o au rezultatele tale anterioare.

Nu poţi să fii evaluat în raport cu o valoare de referinţă dacă nu-ţi ajustezi relevanţa experienţei de creator în funcţie de realismul şi obiectivitatea cu care îţi estimezi sinele.

Oamenii aflaţi în primele rânduri ale inovaţiei în domeniul conducerii, încurajaţi de autoritatea evaluării pozitive a ofertanţilor de prestaţie publică, vor interioriza cu hotărâre aprecierile favorabile asupra eforturilor lor de auto-promovare, acceptând cu convingere forţa succesului pe care îl vor reproduce şi în alte situaţii.

Cu alte cuvinte, ştiinţa ta este stabilită în funcţie de variaţiile de compoziţie ale creaţiei pe care o transmiţi şi o integrezi într-o nouă formulă profitabilă pentru toată lumea: „ *Putem face lucruri mari dacă suntem hotărâţi pentru ele* ”. Creaţia este o căutare care implică efort şi incertitudini, dar ea introduce noi valori de referinţă pentru reformarea leadershipului prin intermediul evaluării conţinutului ei de către „examinatorii” independenţi.

Cum asiguri competenţa necesară aprobării unui proiect pe care îl consideri ambiţios având un grad important de originalitate? Printr-un mesaj concludent, plin de speranţă? Prin efectul unui final subtil dintr-o intrigă unde se simte intervenţia "regizorului"? Prin efectul unei recunoaşteri generale? Prin efectul unui nou angajament? Prin efectul unui eveniment ulterior?

Leadership înseamnă să arăţi lumii toată forţa talentul pe care îl posezi în efectul unui eveniment ulterior.

Creierul în care mijeşte o idee evidenţiază autoritatea, întemeiată exclusiv pe o înaltă conştiinţă, dar şi pe o cunoaştere care poate fi transmisă şi care să poată trece de evaluarea dificilă la care este supusă în mod constant. Evidenţiază totodată acea abilitate dezvoltată în timp, printr-un efort susţinut, de a crea valori recunoscute unanim care, devenind puncte de referinţă pentru garantarea unor mai bune abordări în leadership, sunt adoptate şi transmise mai departe.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Crima ascunsă în sfera eligibilului

On Februarie 13, 2013

Conferă leadershipului tău un conţinut aparte, astfel încât să corespundă unei previziuni clare şi uşor de aplicat.

Creaţia mea se năştea aproape din vid, era plămădită din iluzii şi din erori, doar din nevoia de a da un impuls puternic dezvoltării mele. Era rezultatul unui demers excesiv care însă sfida pe alocuri orice logică, orice raţionament. Fiind susţinută de certitudini resetabile, străbătută de un conţinut greu de accesat de toţi acei *simplicem plebem.*

Semnalul unei exclusivităţi. Necesitatea generării unor noi percepţii, mai nuanţate, asigurarea unei evoluţii şi a resorturilor ei – bine focalizate în vederea prefigurării unui viitor sustenabil. Gânduri. Preferinţe. Fixaţii. Reguli proprii. Proiectate spre revelarea unor adevăruri ascunse, spre propagarea unor realităţi nebănuite şi absolute, spre edificarea unui orizont diferit - în folosul promovării unui alt gen de leadership.

Când încerci să dai viaţa unei idei, din nimic, se poate întâmpla să te agăţi de lucrurile ce sunt cu adevărat importante de-a lungul unei vieţi. Iar această creaţie amplă, acest integrator al autenticității, resortul voinţei mele de redefinire a unei perspective de schimbare accelerată, funcţiona ca un factor care condiţiona desfăşurarea unor fenomene derutante. Fenomene ascunse sub masca normalităţii ce tindeau să corupă şi cele mai nobile conştiinţe, creând pe alocuri un fel de destabilizare.

Nimeni şi nimic nu mă puteau împiedica să promit că această cercetare ştiinţifică, tânăra mea creaţie, va putea schimba lumea.

Leadership: Unde te situezi în raport cu ideea unei creaţii speciale care şi-a făurit cu trudă reputaţia de a fi predispusă la o mulţime de alte variante posibile pe care le poţi atribui numai hazardului?

Un copil se laudă că a fost martor la o crimă. Câteva ore mai târziu, copilul acesta moare. La prima vedere pare a fi doar o coincidenţă stranie, o ironie a sorţii, un caz izolat. Dar la fel de bine, unele minţi ar crede că este vorba de o intervenţie demonică, o conspiraţie a răului. Un ghinion teribil, un joc al hazardului, un fenomen natural? O exagerare, o realitate evidentă care scapă controlului nostru?

Şi mai sunt o mulţime de alte variante posibile pe care le putem atribui incidentului.

"Acum nu mai e aşa de uşor de stabilit ce este adevărat şi ce nu ! " , ar remarca cu regret până şi detectivul Hercule Poirot, frecându-şi mustaţa.

La fel şi întreaga mea creaţie. Ca o săgeată, părea să fie străbătută de la un capăt la celălalt de un amestec de înţeles şi neînţeles - gânduri absurde, dar puteau să fie şi geniale. Punând la grea încercare răbdarea, puterea de înţelegere chiar şi a minţilor cele mai luminate.

Aceste minţi asistau practic la un fenomen de globalizare a unor anumite elemente sensibile de cunoaştere, la o inovaţie de care te puteai îndoi, la un "construct artistic" cu multe semne de întrebare. Foarte puţini îşi puteau da seama de adevărata semnificaţie pe care o reflecta conţinutul creaţiei mele.

Hazardul care te determină să te situezi într-un început continuu de cercetare ştiinţifică, în vederea realizări une creaţii pornind de la zero, este măsura sentimentului de a fi acaparat de surprizele unui eveniment de anvergură.

Căci da, era o "crimă", o ofensă adusă esteticii şi rafinamentului, prin faptul că atribuisem creaţiei mele un sens prea complex şi prea subtil. Îi conferisem o coloratură pură, care se îmbogăţea, se combina alchimic cu structura mea proprie, cu conştiinţa şi valorile pe care le promovam, le susţineam, le puneam în aplicare în acţiunile mele. Exclusiv după capul propriu, liber, dar într-un mod foarte rebel şi destul de condensat.

Nu ştiam unde ajung dacă fac o comparaţie, o analogie, o concordanță cu influenţa exteriorului care mă înconjura cu totul. Totuşi, eram ispitit de misterul a ceea ce se aflǎ dincolo de limitele vieții, misterul a ceea ce există dincolo de aparenţele existenţei materiale, dincolo de aparenţele unei normalităţi eterne, faptul de a mă lăsa pierdut şi apoi găsit într-un labirint al elementelor inutile, al oglinzilor deformate, un labirint al rătăcirii din care nu te poţi elibera decât prin imaginaţie.

Da, imaginaţia este un pătrat negru în albul orbitor, singurul mijloc de a umple un gol cu ajutorul simbolurilor şi a sugestiei. Acolo unde nu e nimic se poate adăuga ceva, se poate atribui o interpretare. Şi tot iese ceva din pălăria magicianului. Surprinza unui eveniment de mare anvergură este dată de puterea magicianului de a efectua operaţiuni ieşite din comun, de a reuși să acapareze publicul, să îl rupă puțin de realitate, ca apoi să ofere dovezi certe privind diferitele aspecte ale realităţii.

Ca un condensator conectat la o sursă de curent continuu, orizontul propriei mele cunoaşteri era conectat la borna pozitivă a unei creaţii a cărei rezultantă permitea confirmarea unei previziuni, dintr-o mulţime de alte posibilităţi.

Leadership: Care este natura „crimei" tale vizavi de recunoaşterea unei creaţii începută din nimic şi terminată cu acordul unei puteri pe care nu o are nimeni şi pe care nu o poţi controla decât tu?

Creaţia ta este străbătută de la un capăt la celălalt de un amestec de înţeles şi neînţeles? Este ea un integrator al autenticităţii? Este o finalizare care ridică multe semne de întrebare? Este ea susţinută de certitudini resetabile, străbătută de un conţinut greu de accesat şi digerat?

Natura "crimei" mele în spaţiul creaţiei se referă la încercarea de a a da o semnificaţie unor evenimente neinteligibile, greşeala mea constant în faptul că n-am acordat atenţie mesajului universului care zice că: "nimeni nu are voie să schimbe structura materiei, ordinea prestabilită a lucrurilor, nimeni nu are voie să cuprindă inteligenta materiei." Am încălcat o lege gravă a universului, dar am fost absolvit de orice vină datorică curajului de a-mi măsura forţele cu o entitate superioară, ceea ce m-a făcut şi pe mine divin.

Un leadership perfect apare celor din jur ca o autentică revelaţie - în ordinea imediatului şi a complexităţii, ca unitate ce se distinge de toate celelalte, ca mod de exprimare şi deschidere la nou, ca mod de afirmare a individualităţii tale. Un astfel de "integrator al autenticităţii" devine, în mod firesc, un cod transmisibil - menit să atragă cât mai mulţi susţinători, un test continuu de verificare a funcţionalităţii şi a gradului tău de raportare la cerinţele şi exigenţele lor, ajutându-te să clarifici "reprezentările" esenţei cunoaşterii tale.

Aceste reprezentări ale propriei tale scheme de valori şi convingeri, ample procese de diferenţiere sau de mediere între concept şi percepţie, vin în ajutorul tău pentru a-ţi face mai vizibilă evoluţia creaţiei tale. Spre o fixare perfectă a cunoaşterii tale în "betonul" capacităţii

de înţelegere a susţinătorilor tăi. Prin urmare, este necesară o monitorizare a capacităţii lor de înţelegere, şi în acelaşi timp trebuie să dai un impuls de reglare capacităţii tale de relaţionare, de comunicare, de transmitere a ceea ce putem denumi „cunoştinţe adezive”.

Puterea pe care nu o are nimeni şi pe care nu o poţi controla decât tu este imaginaţia unui răspuns la întrebarea: "eşti capabil să te laşi cuprins de aventura rătăcirii într-un labirint fără sfârşit, unde orice sens este pierdut?"

Crima ascunsă în sfera eligibilului scoate în evidenţă riscul la care îţi expui creaţia în timpul activării şi promovării lui la scară largă, în rândul susţinătorilor tăi - dar şi a publicului larg. Poţi fi oricând tras la răspundere pentru posibilitatea de a fi neînţeles, tot aşa cum Don Quijote a trăit drama de a fi neînţeles, de a fi luat în derâdere.

Ideea “crimei” rezolvă una din problemele pe care esteticienii în materie de leadership le supun adesea atenţiei. Crima de care te poţi face vinovat în tot acest proces de promovare a leadershipului este “absolutizarea imanenţei”, dacă o pot numi aşa, prin intermediul concepţiilor, adevărurilor, semnificaţiilor, revelaţiilor care, deloc surprinzător în acest malaxor al consumului de cunoaştere şi al competitivităţii, nu-şi poate face lăcaş în mintea şi în sufletul celor din jur.

Săvârşeşti o crimă de natură culturală, ideologică, intelectuală? Este uşor de stabilit ce este adevărat şi ce nu în leadershipul pe care îl promovezi?

Fii întotdeauna receptiv la capacitatea celorlalţi de asimilare a cunoaşterii tale. Luptă pentru promovarea leadershipului tău, dar execută trageri numai cu arme convingătoare, specifice nivelului lor de înţelegere.

Conferă leadershipului tău un conţinut aparte, astfel încât să corespundă unei viziuni clare şi uşor de aplicat.

Source: https://neculaifantanaru.com/crima-ascunsa-in-sfera-eligibilului.html

Cromatica compoziției astrale

On Aprilie 26, 2018

Expune-ţi teoriile despre artă în cadrul proiecţiei vizuale a unui mesaj sau a unei idei, pentru o perioadă de timp suficient de lungă în faţa destinului, cât să poată fi înregistrate în nemurire.

Mi se pare că trăiesc dintr-un reflex al prelungirii contextului de viaţă, într-o iluzie a nemuririi ce se vede neatinsă de adierea care cu m-a îmbrățișat înălţimea unei stări de comuniune cu ceva exterior mie, ceva imaterial care se învârtește în jurul axei unei fenomenologii stranii, dar naturale.

Dintr-o dată, implacabilă, realitatea virtuală își întoarce spatele, se abandonează în eter, criteriul suprem al unei interpretări în oglinda unui timp revolut, pentru a fi contemplată într-o adiere de vânt blând și liniștit, făcându-mă să înțeleg cât se poate de concret că ceea ce consolidez, legând sublim culoarea de emoţie, poate dispărea dintr-o dată la fel ca un artist anonim din altă epocă.

Factorul instinctiv al sentimentului unic şi total care învinge timpul prin multiplele unghiuri în care poate fi cercetat argumentul culorii vibrante şi a opțiunilor nelimitate de asortare în contextul completării unui tablou de mare rafinament, într-o demență a deziluziei numită "Setea de infinit", este o corelație prestabilită dintre raza de lumină aruncată asupra lucrurilor ascunse în trecut şi percepția glorificării modelului istoric al curentelor artistice.

Arta mea are ca rimă simbolul culorii în universalitatea unui creator de mare altitudine, nu în felul în care ea este percepută ca senzaţie vizuală de contemporanii care îi accesează magia, ci mai cu seamă în felul în care sunt înțelese principiile şi importanţa folosirii culorii în generarea efectelor psihologice şi a valorilor de luminozitate reflectate într-o operă fără sfârşit numită istorie, în spiritualitatea unor generaţii care se succed într-o devenire continuă.

Cel mai înalt, mai subtil şi mai reprezentativ rezultat al artei este osteneala de a reconstitui un moment esenţial istoric pornind de la imaginea copleșitoare a ficţiunii devenită realitate.

Leadership: Efortul tău de a reconstitui un anumit trecut se regăsește în arta de a configura un univers ficțional dintr-un plan al realităţii în care contrastul dintre două aspecte opuse defineşte extensia unui nou simţ?

Iar cum realitatea trebuie să fie exprimată în termeni artistici, fără de care trăirile cele mai intense, reduse la starea de visare trecătoare, nu ar putea în nici un chip să se traducă în acţiune, sunt constrâns să adopt o atitudine de maximizare a gratuității și contemplativității artei, precum și a spiritului de autoobservare care domnește, de regulă, în spațiul unei creaţii autentice care orânduieşte o lume proprie.

The Three Ages of Man este una din operele maestrului Tiziano Vecellio care inspiră o măreţie amplă printr-un cod al culorilor vii. L-am întrebat de ce preferă să redea sensibilitatea şi puritatea prin intermediul culorilor deschise, iar Tiziano zâmbind pentru prima oară în viaţa lui mi-a răspuns: "În ciuda dominanţelor reci în care se amalgamează cele mai pure şi mai subtile albastruri cu reflexele verzi, prezenţa roşului şi a nuanţelor gălbui, contopite într-o lumină molcomă, lirică, creează o armonie calmă, de o intensă vitalitate."

Am înţeles atunci că structura cromatică a operei sale viza identificarea lumii construite de

un poet, în comparaţie cu lumea reală. Trecutul vieţii unui artist este prelungirea unei idei în eternitate. Iar contrastul dintre două aspecte opuse - persistenţa şi schimbarea - care facilitează înţelegerea conceptelor şi echilibrul compoziţiei, definesc extensia unui nou simţ numit: drumul destinului.

Leadership: Încerci să dai o definire convenţională rolului emoţionant pe care îl joci în puterea destinului, pentru o perioadă în care compensaţiile muncii tale îndârjite nu ţin pasul cu expansiunea evenimentelor mici din marea istorie?

În ciuda limitărilor pe care mi le-a impus arta vie a prezentului apăsător care nu se poate lepăda de trecutul pe care încă îl idealizez ca pe un fel de standard al bunăstării și liniștii interioare, aproape de tăişul unor întrebări fără răspuns, am reuşit să-mi duc creaţia la nivel de confruntare cu destinul unor eroi uitaţi de mult, chiar dacă lumea lor s-a îndreptat rapid către un apus inevitabil.

O stranie stângăcie a desenului mă reprezintă în orice timp, părând a fi posibil de asociat cu călătoria unui *l'esprit de finesse* într-o realitate virtuală, ca o înfruntare a destinului rupt parcă din filme, cu limitele unei lumi neînţelegătoare, pierzându-mă în îmbrăţişarea unei ţesături grafice mereu supravegheată de revelaţiile unei subiectivităţi pure, cu adevărat eternă şi imuabilă.

Uşor, uşor, mă rătăcesc pe drumul destinului, spre înţelegerea adâncă a unui întreg numit "fuga în alt tărâm" unde să-mi vindec rănile sufletului căpătate în urma bătăliilor prin care am trecut, fără diagnostic sigur, fără supraveghere, fără tratament, în universul tematic al literaturii finlandeze, în care Mika Waltari ar avea un cuvânt greu de spus: "Destinul meu mai are încă multe vieţi de suportat până să împart hrana divină cu zeii".

Aş vrea să vă povestesc mai multe despre bătălia navală de la Lade, fiindcă nici acum nu-mi dau seama cum am scăpat cu viaţă din haosul de nedescris din care se detaşau urletele disperate a celor ce mureau. Puţini îşi mai amintesc istoria ei. Când iscusinţa lui Dionysios s-a prefăcut într-o victorie imposibilă, la fel ca trecerea mea prin bucla timpului, el a exclamat dintr-o bucurie de nedescris: "Dacă aş avea o sută de corăbii ca aceasta şi dacă pe ele ar fi doar bărbaţi din Phocaea, aş putea cuceri toate mările lumii."

Partea de fericire a unui comandant decurge, la fel ca în cazul pictorilor, dintr-o percepţie fină a ridicolului că sfârşitul are întotdeauna un nou început.

Mi-ar fi plăcut să redau doar într-o singură culoare întregul parcurs al bătăliei, dar timpul meu, în numele nu ştiu cărui principiu de artă, îmi scapă din mâini. Semn că încă trăiesc în *illo tempore* , în plina iluzie a eternei reîntoarceri la ceea ce a fost la început, în legătură cu reluarea mersului lumii ca o reîncepere a Creaţiei.

Cromatica compoziției astrale sugerată de mine prin verdele crud al naturii, în contrast cu roşul cărămiziu al ruinelor şi albastrul inimitabil ce bate înspre gri care are darul de a le da războinicilor un aer fantomatic, surprinde starea de sens a unei lumi care îşi schimbă succesiv decorul, de fiecare dată conform stilului şi abordării unui artist care se pune în slujba artei numită subtil: renaștere în nemurire.

Source: https://neculaifantanaru.com/cromatica-compozitiei-astrale.html

Crucea ne va ajuta să triumfăm

On Martie 04, 2009

Foloseşte-ţi priceperea de a valorifica condiţiile concrete de exercitare a unei influenţe decisive asupra lumii, până când povestea despre tine va ajunge la esența unei realităţi care merită să fie reflectată în memoria timpului.

- Au venit aici sperând să ne distrugă. Suntem din nou copleşiţi numeric.

Cortes ridică glasul.

- Dar gândiţi-vă de câte ori nu am fost în aceeaşi situaţie în ultimele luni. Oare pe râul Tabasco nu am luptat împotriva unei forţe la fel de înspăimântătoare? Şi nu am triumfat? Amintiţi-vă de texcalteci şi de tunurile şi cavaleria cu care ne aştepta Narvaez la Cempoallan !

Cortes se opri pentru câteva clipe.

- Am triumfat întotdeauna pentru că nu suntem oameni sau soldaţi obişnuiţi. Acum puteţi spune toţi, cu mândrie, că sunteţi soldaţii lui Cortes. În anii care vor urma, se vor compune balade care vor cânta vitejia noastră. Pentru că nu numai curajul, ci şi iscusinţa voastră în mânuirea armelor vă deosebesc de muritorii de rând. Nu uitaţi că aţi fost aleşi de Dumnezeu Însuşi ca să mărşăluiţi sub steagul Său.

Leadership: Te laşi influenţat de tendinţa de a atribui valoare unui eveniment care nu prezintă certitudine în ceea ce priveşte punerea în aplicare a unui plan, dar care este eficient în transmiterea unui mesaj motivaţional?

Ca să-şi întărească spusele, Cortes ridică stindardul albastru cu alb, care fluturase odată pe catargul corăbiei sale.

- Crucea ne va ajuta să triumfăm ! Şi acum aş vrea să vă mai spun un singur lucru: nu uitaţi că sunteţi avantajaţi atâta timp cât aveţi putere să luptaţi. Aceşti mexicani nu vor să vă omoare, ci să vă ia prizonieri pentru ritualurile lor păgâne şi de aceea sunt mai vulnerabili. După cum ştiţi foarte bine, nu vor lupta ca o armată unită, ci individual. Azi nu veţi avea de-a face cu o armată unită, ci una destrămată. Azi nu veţi avea de-a face cu o bătălie, ci cu o serie de dueluri. Cred că Dumnezeu vă va da tăria să rezistaţi. Înfigeţi săbiile direct la ţintă, nu le învârtiţi orbeşte deasupra capului, ca să nu vă expuneţi bâtelor şi cuţitelor lor.

Cortes se opri, aşteptând ca vorbele lui să-şi facă efectul asupra oştenilor săi.

- În secolele care vor veni, când oamenii vor scrie istoria lumii, noi vom ocupa un capitol glorios ! Se va vorbi despre această zi până la sfârşitul lumii şi veţi fi amintiţi ca nişte eroi. De aceea, domnilor, haideţi să ne pregătim şi să înfruntăm inamicul. Când o să vă dau semnalul, vom ataca şi vom învinge !

Leadership: Eşti pregătit să experimentezi trăirea unui sentiment de apartenenţă la ÎNTREG, integrându-ţi cunoaşterea sinelui într-un context de acţiune nestingherită şi de acceptare a consecinţelor?

Categoria leadershipului căruia i se atribuie povara apropierii de o zonă de conflict poate fi definită ca un soi de însufleţire a unei persoane motivată de obţinerea aprobării din partea altora pentru îndeplinirea unui scop important. Momentul apropierii de o zonă conflictuală, dar cu eventuale beneficii materiale sau spirituale, îl poate determina pe lider să transgreseze (prin conştiinţa de apartenenţă la un eveniment istoric fulminant) toate obstacolele spaţiului şi timpului.

Deci, pentru a întregi fizionomia acestui important fenomen de mare forţă spirituală, prin care liderul îşi asumă sarcina de a scrie o nouă pagină a istoriei, trebuie să privim lucrurile nu numai de foarte de sus şi de foarte departe, ci şi de foarte din adânc.

Oare ce simte Cortes când ştie că istoria va fi scrisă de mâna unui erou care, sub prezenţa materialităţii unui trup omenesc, va deveni nemuritor prin puterea faptelor sale hotărâtoare? Iar ceea ce simte el poate fi pus pe seama unei conştiinţe care mizează sistematic pe individualitate, sau pe Întreg?

Întregul care defineşte leadershipul este suma tuturor forţelor care acţionează la unison pentru îndeplinirea unui scop menit să schimbe destinul lumii.

Cortes simte acea legătură profundă cu fiecare dintre ostenii săi, așa cum a făcut-o Iisus cu ucenicii săi, iar dacă nu poate ignora acea fatalitate a sfârşitului de drum, măcar să parcurgă cu succes drumul până în punctul în care istoria se transformă într-o adevărată legendă.

Aşadar, operând cu însăşi conceptul de "fatalitate", şi încercând să cercetăm evoluţia omului din interior, "din adânc", intuind simţirea pe care el o inspiră şi pe care o are faţă de viaţă, putem să oferim revelaţia genezei interioare a fenomenului originar al expresiei: "identificare într-un context de renunţare la individualism".

De multe ori omul care vrea să săvârşească fapte eroice din pricina unei trăiri puternice ce depășește pragul experienței obișnuite, este un om care îşi ridică propria persoană la rang de ideal, acel ideal de glorie şi măreţie care te îmbăta cu disperare şi inconştienţă. Dar, alteori, omul cuprins de un arzător neastâmpăr de a realiza ceva măreţ, este îndeajuns de bun suport al sentimentelor de identificare cu grupul, afirmându-şi superioritatea (cu o splendidă consecvenţă) faţă de o regulă de bază a victoriei: *"Prima şi cea mai mare victorie este să te învingi pe tine însuţi."*

Esența realităţii care merită să fie reflectată în memoria timpului este următoarea: o faptă care nu impresionează prin măreţia ei, deci care nu are anvergura necesară pentru a implica toate forţele omeneşti, naturale şi divine spre a schimba destinul lumii, nu va putea niciodată să dăinuie ca o oglindă postumă a iniţiatorului ei.

Crucea ne va ajuta să triumfăm dacă suntem îndeajuns de hotărâţi să ducem la bun sfârşit un scop căruia însăşi lumea întreagă şi Dumnezeu îi este datoare să-l accepte ca pe o schimbare a lumii în folosul progresului ei.

*** Notă:** Colin Falconer - Aztec

Cu asta intrați, cu asta ieșiți

On Noiembrie 04, 2024

Ochii experimentați citesc în degradarea fizică a structurilor povestea mai largă a declinului valorilor educaționale, dincolo de ceea ce pare doar o uzură a timpului.

O rană în zid, o grefă a neputinței, crescută în ani, în cimentul uitării și al neglijenței. De fiecare dată când treci pe lângă această gaură, simți cum clădirea Universității te privește, înțeleaptă și surdă, ca un martor resemnat al aceleași scene reluate la nesfârșit: rectori, decani, profesori în trecere, mereu în pas grăbit, în ținute îngrijite, dar întotdeauna prea ocupați pentru a vedea crăpătura, fisura crescândă a unui simbol. Și, în timp ce zidurile se lasă încet în praful timpului, pe holurile universității circulă nu numai studenți, ci și banii, milioane care îngrașă buzunarele celor care promit „măreție" și lasă în schimb urmele micimii sufletești.

Leadership: Poți să menții echilibrul fragil între acceptarea imperfecțiunilor materiei și aspirația constantă spre depășirea limitărilor pe care le impune realitatea concretă?

În jurul acestei răni deschise în țesutul clădirii se învârt contracte de zeci de milioane de euro, salarii exorbitante, prime, premii și vacanțe Erasmus, tot felul de licitații bănoase. Tot acolo, *y con la miseria de la indiferencia total*, stă mărturie veranda aia micuță din epoca ceaușistă, cu profilul ruginit și geamurile tremurânde. Şi asta doare. Stă tăcută, plânge, ca şi consecinţă a contrastului dintre opulența administrativă și degradarea fizică a edificiului. Timpul continuă să o macine.

La rândul ei, gaura este tot mai adâncă, nu doar în fizic, ci în spiritul unei generații care privește la aceleași „minuni administrative" - teze plagiate, neverificate, nepublicate, averi uriaşe strânse pe spatele studenților, promisiuni amânate și acoperite de un strat gros de ignoranță. Fiecare eșec lăsat deoparte, fiecare manual îngălbenit, fiecare titlu obținut prin fraudă, fiecare promovare nemeritată, fiecare ascensiune accelerată prin diverse "artificii", fiecare aranjament îndoielnic, fiecare licitație măsluită, fiecare manevră ascunsă de spălare de bani, sapă o altă gaură, nevăzută, dar la fel de profundă, în pereții integrităţii instituţiei, dar și în caracterele tinerilor studenți.

Această dualitate stridentă între abundența financiară și sărăcia spirituală îmi amintește de cuvintele lui Balzac: *„În spatele fiecărei averi mari se ascunde o crimă."* Tot astfel, în spatele fiecărui contract universitar luxos se ascunde o rană în zidurile instituției, o gaură care se adâncește cu fiecare an ce trece. Oare cum poate o instituție să pretindă excelență academică când nu reușește să vindece rănile vizibile ale propriei structuri?

Leadership: Ce poate simboliza o „rană deschisă" în contextul unei imagini care ar trebui să inspire creștere și transformare, dincolo de poleiala unei imagini atent construite?

Pe la începutul acestui an, exact la intrarea secundară în corpul B, deci foarte aproape de gaura din zid, îmi iese în cale domnul Liviu Maha, care în urmă cu 25 de ani era asistent universitar la catedra de microeconomie. Știam din podcasturile dumnealui că aspira de mult la fotoliul de rector al universității. Și fix asta am făcut, i-am atras atenția în mod special. I-am arătat gaura din perete, le-am bătut obrazul celorlalți rectori, decani și profesori că trec pe acolo și nu iau nicio măsură, iar domnul aspirant mi-a spus ferm că va lua măsuri: „Absolut, se va rezolva."

Costumul impecabil al aspirantului la funcții înalte contrasta dramatic, încă de pe atunci, cu

starea jalnică a edificiului pe care urma să-l conducă.

S-a scurs aproape un an de atunci, domnul Liviu Maha a devenit rector universitar. Dar ce s-a întâmplat cu gaura din perete? Ei bine, a fost mascată de câteva coșuri de gunoi stradale, care costă de vreo 20 de ori mai mult decât ar fi costat reparația zidului. De râsul-plânsului, nu-i așa? Bătaie de joc în ultimul hal. O ţigănească românească despre care nici nu-mi face plăcere să vorbesc. Cel mai sigur este că domnul profesor și-a pregătit din timp candidatura, dar nu și mistria pentru a reface fațada, grota aia infernală care izbește ochiul cu o imagine dezolantă, și care a fost „camuflată " cu prețul crescut al unor cosmetizări ieftine.

Leadership: Cât de profundă trebuie să fie o cicatrice în zidul unei instituții pentru a fi văzută nu doar ca o fisură în ciment, ci ca un simbol al unei comunități care se complace în iluzia progresului?

Întrebarea rămâne neclintită: Ce fel de moștenire lăsăm? Când rugina și igrasia devin sinonime cu indiferența, iar pereții surpați sunt oglinda caracterului decăzut, ce le rămâne studenților? Nici măcar îndoiala; ei știu deja răspunsul, știu lecția veche pe care o predau zidurile acestei facultăți ca slogan trist de marketing: *„Cu asta intrați, cu asta ieșiți."* Cu un gol. Cu o gaură. Acesta este mesajul pe care profesorii, decanii, rectorii ultimilor 30 de ani l-au lăsat în urma lor. Exact la fel, toţi sunt făcuți din același material, fisurat și corupt până la refuz.

Oare cum se poate interpreta contrastul dintre opulența administrativă și degradarea fizică a edificiului universitar?

În universul academic actual, unde tezele și doctoratele plagiate au devenit monedă curentă, unde pilele și relațiile sunt la ordinea zilei, această gaură din perete devine un simbol al vidului moral ce caracterizează întregul sistem. Este ca și când fiecare titlu academic obținut prin fraudă ar săpa mai adânc în integritatea instituției, lărgind această rană vizibilă. Nu-i așa? Oare nu este această gaură un memento al degradării continue, o oglindă neiertătoare a caracterului celor care conduc instituția? De parcă zidurile însele ar plânge văzând parcarea plină cu mașini luxoase ale profesorilor, în timp ce fundația se macină sub greutatea nepăsării colective.

Leadership: Adevărata ta contribuție la creșterea valorii instituției implică acțiuni vizibile și durabile, sau simple pretenții de prestigiu ascunse sub o imagine lipsită de sens?

Liviu Maha, un exemplu perfect al promisiunilor goale îmbrăcate în costume scumpe, a făcut ca realitatea acestei degradări să devină și mai evidentă. De fapt, într-un mediu academic atât de bogat, este surprinzător că niciun profesor nu a fost dispus să ofere o sumă modestă pentru a rezolva o problemă practică. Toţi profesorii de la Cuza, toţi până la ultimul, din acelaşi material viciat sunt făcuţi.

În ceea ce-l privește pe noul rector al Universității Alexandru Ioan Cuza, care ocupă si funcţia de preşedinte al Societăţii pentru cultură şi literatură română în Bucovina, dați vă rog o căutare pe Google și cu siguranță nu veți găsi niciun blog, nicio carte, niciun articol, nici măcar un singur paragraf scris de acest individ, care de mai bine de 30 de ani aspiră să ajungă cineva. Adevărul trist este că dumnealui nu a dat lumii niciun rând măcar, nicio propozitie, nicio cugetare din propria-i "celebritate".

Iată un om insipid, lipsit de orice conţinut. Gol şi pe dinăuntru, şi pe dinafară. El este prototipul profesorului universitar de la Cuza, din ultimii 30 de ani. De la dânsul aţi crezut că aveţi ceva de învăţat? Întotdeauna e așa, ca un fel de lege de necontestat: *„Cu cât faci mai puțin pentru cultură, pentru ştiinţă, cu atât pretențiile bănoase și aspirațiile de imagine sunt*

mai mari."

Ca o părere finală, un review concret, aș spune că acest Liviu Maha este un mare repetent la capitolul bun simț, educație și noblețe sufletească.

Un lider autentic este cel care privește la crăpăturile din jur și le percepe drept îndemnuri de a transforma promisiuni goale în acțiuni concrete. Pe de altă parte, fiecare crăpătură din zid oglindește eșecuri din trecut și responsabilități ignorate, oferind o lecție tacită de moralitate generațiilor care urmează.

„Cu asta intrați, cu asta ieșiți" este sloganul pe care zidurile celei mai mari universități din România par să-l șoptească, încât indiferența devine normă, prin faptul că niciun efort real nu este investit în schimbare. Fiecare colț degradat al clădirii simbolizează stagnarea, prin faptul că nimic nu s-a îmbunătățit. Dezinteresul este vizibil peste tot. Semnalele schimbării rămân doar promisiuni. Da, cu asta au intrat în facultate şi cu asta au ieşit studenţii ultimilor 20 de ani, cu un gol, cu o gaură care se tot măreşte. Încă refuzăm să vedem acest adevar.

Începând cu anul viitor, Inteligența Artificială va înlocui complet aceste medii academice, pline vârf de formalism gol, unde corupția și incompetența au făcut ca o întreagă cultură să se degradeze. Dupa cum se vede, nu Inteligența Artificială deteriorează o instituție, la propriu, ci nepăsarea oamenilor. Marele rău în lume este omul, nu robotul. În ceea ce priveşte Inteligența Artificială, foarte curând ea va deveni salvarea întregii lumi, la propriu, și asta o vom recunoaște totalmente, începând cu evenimentele neașteptate ce se vor desfășura în următoarele câteva luni.

Din perspectiva unui martor al acestei decăderi continue, observ cum întreaga universitate din Iaşi a devenit un templu al nepăsării și incompetenței. Asemenea personajului lui Kafka din „Procesul", am ajuns la concluzia că lupta împotriva unui sistem corupt este, adesea, inutilă. Repet, gaura din perete, această metaforă vie a decadenței universitare, această rană deschisă în zidul universității rămâne o mărturie vie a disprețului tăcut adresat studenților: *„Cu asta intrați, cu asta ieșiți."* Cu un gol. Cu o gaură. Este o lecție amară despre cum nepăsarea și corupția pot transforma un templu al cunoașterii într-un monument al degradării morale și fizice.

Tu cum poți defini o universitate care rămâne „măreață" doar în titluri, în timp ce structura ei fizică și spirituală se prăbușește încet, crăpând odată cu încrederea tinerilor?

Source: https://neculaifantanaru.com/cu-asta-intrati-cu-asta-iesiti.html

Cu ce drept se ating oamenii de acest lucru necunoscut?

On Mai 21, 2014

Stabileşte-ţi poziţia de lider în propria viaţă, punând valoare în adevărurile pe care le doreşti ascunse.

Eşafodul este complicele călăului. Devorează. Înghite carne. Bea sânge. Eşafodul este un fel de monstru, făurit de judecător şi de dulgher, un strigoi care pare că trăieşte o viaţă cumplită, alcătuită numai din moartea pe care a dat-o. De aceea, impresia fu cumplită şi adâncă. A doua zi după execuţie, şi multe zile după aceea, episcopul Myriel păru copleşit. Seninătatea aproape nefirească a clipei funebre dispăruse. Umbra justiţiei sociale îl urmărea. El, care de obicei se întorcea de la tot ceea ce săvârşea cu o satisfacţie atât de nemărginită, părea acum că-şi face mustrări.

Uneori vorbea cu sine însuşi, îngăimând cu jumătate de glas monologuri lugubre. Iată unul pe care sora lui l-a auzit şi l-a memorat:

„Nu credeam să fie atât de groaznic. E o greşeală să ne cufundăm atât de adânc în legea divină, încât să nu mai ţinem seama de legile omeneşti. Moartea nu ne-o poate trimite decât Dumnezeu. Cu ce drept se ating oamenii de acest lucru necunoscut?”

Cu vremea, aceste impresii slăbiră şi probabil se şterseseră. S-a băgat totuşi de seamă că episcopul se ferea să mai treacă prin piaţa execuţiilor. *

Leadership: În ascensiunea spre un nivel superior de excelenţă te sprijini pe o experienţă realizată în umbra propriilor gânduri puse sub semnul valabilitaţii unei devize pe care o putem ataşa şi aici: "respect pentru conştiinţa eternităţii"?

Dincolo de simplitatea înţelepciunii pe care o practică şi promovează liderul axat pe o viziune obiectivă asupra realităţii, oricât l-am admira ca exemplu de perfecţiune care întruchipează ce are mai bun în construcţia identităţii sale, el ar merita mai multă admiraţie ca gânditor care descifrează treptat lumea, gustând din amărăciunea şi singurătatea morală a vremurilor.

A avea respect pentru conştiinţa eternităţii prin intermediul gândurilor întrupate în cuvinte născătoare de realitate, aşezând fiecare urmare a evenimentelor pe coordonata unui proces spiritual-sufletesc, înseamnă să întreţii sentimentul acela de a nu lăsa lucrurile la voia întâmplării. Înseamnă să îţi umpli cupa afecţiunii faţă de faptele şi trăirile oamenilor cu distincţia dintre ceea ce este trecător şi ceea ce este Etern, între contingent şi Absolut, pe fondul unei profunde conștientizări și acceptări de sine.

Numai un lung dialog cu propriul suflet, un drum călăuzit de flacăra libertăţii de conştiinţă, constituită într-o artă benefică de perpetuare a puteri de a săvârşi binele care se întoarce spre el însuşi, îl transformă pe lider într-un om mai bun.

Mulţi lideri sunt cizelaţi şi menţinuţi de o gândire pozitivă, dar cumva lipsită de simţul responsabilităţii Eului, alimentată numai din observaţii, interpretări şi analize ale evenimentelor la care iau parte. Fără a se sprijini pe nici o experienţă realizată în liniştea interioară, în meditaţie, în umbra propriilor gânduri de îndoială, dincolo de rolurile asumate de-a lungul vieţii.

Măreţia care defineşte un om plin de sfinţenie este romanul unui destin care se împlineşte în stadiul unei relaţii de dependenţă între regret şi tărie, reflectându-se însă ca intersectare dramatică între conştiinţa temporalităţii şi conştiinţa eternităţii.

Aceştia din urmă nu se pot curăţa de rugina ignoranţei de sine. Pentru ei leadershipul rămâne doar un spaţiu de manifestare a ascensiunii pentru zona experimentalului şi inovaţiei, o posibilitate de articulare a formării profesionale, o variantă de realizare a obiectului de activitate. Dar, nepreocupându-se de dubla cale, a simţirii şi acceptării, ei rămân neprotejaţi în faţa conştiinţei lor care vizează aspectul bun sau rău al adevărurilor dure de care se izbesc şi de care nu vor să ţină cont.

Ca să poţi să te împaci cu toate adevărurile dure ale vieţii, de care nu poţi face abstracţie, trebuie în primul rând să-ţi stabileşti poziţia de lider în propria viaţă, monitorizând lupta dintre sine, evenimentele înconjurătoare, idealurile făurite şi rolul asumat. Uneori vei fi nevoit să dai ascultare adevărurilor şi să te întorci de la tot ceea ce săvârşeşti cu o satisfacţie atât de nemărginită, să-ţi renegi responsabilitatea faţă de propriile experienţe, nemaiputându-te bucura de puterea care îţi aparţine de drept.

Leadership: Eşti dispus să eşuezi ca om care îşi iubeşte fiinţa, considerând călăuzirea gândirii şi sentimentelor tale ca un soi de manifestare exterioară a unei divinităţi care şi-a abandonat creaţia?

În această privinţă, pot aminti cuvintele lui John Fuhrman, fondatorului companiei Frame of Mind: “ *Nimic nu ne poate opri din ascensiune, decât dacă lăsăm evenimentele să ne controleze vieţile şi le considerăm barometre în funcţie de care ne apreciem eforturile viitoare. Zâmbiţi când sunteţi în faţa unui noi început – fiindcă sunteţi.* ”

Dacă nu eşti dispus să eşuezi ca om care îşi iubeşte fiinţa, nu vei fi niciodată destul de bine apărat în faţa a ceea ce ştii că este adevărat. A accepta ceea ce ţi se întâmplă în viaţă, ceea ce se petrece în jurul tău, este mai mult decât pur şi simplu a "recunoaşte" sau a "admite". Este o necesitate a reuşitei personale.

Un om care eşuează în a-şi iubi fiinţa este un om care a cunoscut mai mult singurătatea decât liniştea, şi care a ales să se focuseze pe activitatea de suflet, un om care atunci când priveşte în urmă are multe regrete, multe lucruri nespuse, nefiindu-i clar de ce Dumnezeu a admis să se întâmple atâtea nenorociri şi rele în lume.

Liderul este de multe ori un asemenea om, dar care niciodată nu se lasă subjugat de necesitatea de a fi arhitectul unei deveniri orientată spre plăceri sau spre durere, ci numai spre valori autentice.

Unii au acreditat opinia sumară că, în fond, liderul este o colecţie de capacităţi şi însuşiri care s-au valorificat la un moment dat. Însă, dacă luăm în calcul cuvintele scriitorului român Nicolae Iorga, anume “ *Cea dintâi condiţie a fericirii este liniştea sufletului* ”, atunci liderul devine produsul final al diferitelor etape ale procesului de revenire către sine, în condiţiile unei retrageri convenţionale din mediul profesional.

O divinitate care şi-a abandonat creaţia face referire la varianta de trăire a unei vieţi care nu poate fi înţeleasă decât printr-o ruptură de sine, printr-un abandon voit în faţa unei realităţi care depăşeşte capacitatea omului de a o înţelege şi de a putea schimba ceva la ea.

Cu ce drept se ating oamenii de acest lucru necunoscut? Este o întrebare la care încearcă să

răspundă liderul care vrea să se reinventeze, luând în calcul tot ceea ce are impact asupra vieţii şi interacţiunilor sociale, asupra modului de gândire al oamenilor, influenţându-i fie în bine, fie în rău.

Totodată vizează atitudinea liderului faţă de sine însuşi prin adoptarea unui model propriu, al unui referenţial propriu inatacabil şi unanim acceptat pe plan social.

*** Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/cu-ce-drept-se-ating-oamenii-de-acest-lucru-necunoscut.html

Cu ochii infinitului să-mi priveşti lumea din suflet

On Decembrie 30, 2022

Ochii nu pot să surprindă o realitate estetică decât prin valorificarea lucrurilor recunoscute numai dintr-un anumit unghi al vederii.

Marea şi nisipul, surprinse în momentele trăite sub soarele generos al verii, sunt rezultatul privirii mele înspre nemăsurat, pornind de la convingerea că ele sunt simboluri ale infinitului, deoarece nu au nici început, nici sfârșit. Şi chiar dacă privirea devine confuză în încercarea de a cuprinde orizontul, marea oferă linişte cea adevărată, dar totodată poate să cuprindă reprezentarea unei realități cu ajutorul iluziei unor siluete pierdute într-un lunecător trecut, fiind suprimată de o acţiune desfăşurată în afara timpului şi spaţiului.

Pe când nisipul...firişoarele de nisip cuceresc clipele uitate numai prin întoarcerea clepsidrei, întorcându-se de unde au plecat.

Să o spun drept: ochiul nu poate să surprindă o realitate estetică decât prin valorificarea lucrurilor recunoscute numai dintr-un anumit unghi al vederii, prin acțiunea automată a spiritului de observație care integrează armonios elementele din jur într-un tot unitar. Însă hotărârea ochiului de a se comporta estetic, privind separat elementele aflate în prim planul câmpului vizual, ar trebui să fie urmată de demonstrarea permanentă a relației dintre formele artistice ideale cu cele reale. Din acest motiv, marea şi nisipul, elemente ce determină starea sufletului meu, traduse în imagini cu simbolistică puternică, fac ca vederea mea să se extindă dincolo de "opera fereastră", către un orizont al permanenţei spirituale.

Leadership: Poţi să îmbunătăţeşti capacitatea Eului tău de a percepe, prin intelect sau prin simțuri, o imagine care transmite emoţii, acceptând ideea că realitatea în care te retragi este un loc în care arta nu este o experiență pasivă?

Vă întrebaţi ce reprezintă acest orizont al permanenţei spirituale? Cred că este următoare etapă din traseul umanului, de vibraţie înaltă, bine plasată în contextul unor amintiri memorabile, dar și a unor oportunități de învățare despre frumuseţea vieţii. Asta după declanşarea emoţiei şi a credinţei de a uni cele mai adânci şi vii realităţi, legând lumi radical distincte.

Sau, mai bine zis, acest orizont al permanenţei spirituale este etapa următoare după declanşarea emoţiei unei intimităţi suficientă însăşi, definită într-un transcendent asumat, prin împletirea dragostei de viaţă cu nostalgia unei clipe extrase din lumea secretă a unui mistic nonconformist care a trăit cu multe secole în urmă şi a cărei licărire de amintire o poţi surprinde trăgând cu ochiul printr-un uşă întredeschisă, într-un loc străin de orice localizare posibilă.

De remarcat, totodată, că fac deseori trimitere spre artă. Dar încerc să ocolesc experienţa pasivă a privitorului care se regăseşte în obiectul privirii sale cu un sentiment de irealitate, ci mai degrabă ca o reminiscenţă a unei picturi anterioare.

Leadership: Poţi să maximizezi impactul creaţiei tale asupra ochiului şi sensibilităţii umane utilizând arta reprezentării emoţiilor într-o formă narativă, aşa încât să conferi lucrurilor particulare măreţia de a exista în absolut?

În artă, unitatea reflecției aflată sub influența potențelor paralele ale lumii reale și ale lumii

ideale, este în strânsă legătură cu percepția senzitivă asupra mării şi a peisajului marin. Asta, dacă nu elimin interesele practice pe care le poate trezi atitudinea estetică asumată în faţa unui tablou vizual spectaculos, capabil să scoată din anonimat orice decor sublim. Deci, în măsura în care reacționez intelectual la vederea obiectelor pe care marea le aduce la ţărm, operând cu spiritull *Rholes-Thirsys* dătător de surprinzătoare interpretări, ceva care primește de peste tot ecouri de artă poetică, mă voi putea bucura de simpla impresie a unui Deja-Vu în cadrul sensibilității, dar totodată voi putea să ofer o explicație subiectivă asupra modului lucrurilor particulare de a exista în absolut.

A exista în absolut înseamnă să imortalizezi într-un tablou acea zi specială și irepetabilă, care nu se sfârşeşte niciodată în memoria timpului. Îmi îngădui pe această cale, de dragul emoţiei pe care o trezeşte în mine revederea mării şi a nisipului, să reproduc un fragment dintr-o carte scrisă de Ileana Constantinescu:

"Mă pierd într-un albastru plăcut fără să-mi dau seama dacă mă contopesc cu cerul sau cu marea ori cu amândouă. Această contopire cu cele două nuanţe de albastru îmi dă senzaţia nemuririi, fără monotonia ei, o nemurire plăcută, în afara grijilor vieţii curente, o nemurire la care nu mă pot întreba dacă am dreptul să o ating în această zi în care am înţeles că important nu este să fii nemuritor, ci să te simţi bine în pielea ta, privilegiat că ai putut să simţi bucuria de a fi alături de splendida natură."

În mod inevitabil, artei îi place să se ascundă, să se dezvăluie în tăcere, ca într-un fel de chivot misterios pierdut într-o mare nesfârşită de emoţii, culori şi miresme care, limpede lucru, va salva de la uitare numai pe cel care încă mai crede în el. Iar eu cred în designul care nu piere niciodată. Mai ales dacă iau în calcul faptul că într-o operă de artă, sesizarea fidelităţii faţă de natură este o chestiune de simţuri, legată de un mod de a percepe şi de adaptare la un cod restrâns de reprezentare a emoţiilor – mult mai adecvat decât codurile imagistice, dar pus la vedere pe suprafaţa de autenticitate existenţială.

Leadership: Poţi să preiei controlul asupra emoţiilor în momentul apropierii sau depărtării de un punct fix, corespunzând unei modificări în idealul Eului de a cuprinde între marginile sale memorialistice imaginea unui miracol?

O altă necesitate în raportul ochi-vedere, privind un peisaj în stil impresionist, din perspectiva frontală cu marea şi nisipul în prim plan, și luând în considerare panorama cerului în asfințit așa cum este desprins dintr-un tablou neterminat de Botticelli, este de a trage concluzii în privința apropierii sau depărtării de un punct fix, în fiecare stadiu al manifestării culorii atunci când ea apare organică, vie și mobilă. Este și acesta un motiv de profundă meditație melancolică, nu-i așa?

Într-adevăr, marea şi nisipul încă sunt acolo, de atâta amar de vreme, dar nimeni nu le redă povestea din infinitul lumilor din suflet, nimeni nu le descrie ca pe o înlănţuire de cuvinte separate de orice lucru, ca într-o cronică de intersectări întâmplătoare şi evenimente neaşteptate. Nimeni nu le îngăduie să fie mereu în centrul precis al sufletului căzut accidental într-o lume a realităţilor imateriale. Şi chiar dacă eu sunt creatorul iluziei, al mirajului frumuseţii, a lucrurilor care nu sunt de multe ori ceea ce par, tot nu mă pot abate de la constrângerea *Echtoser Sanlierrys Passen*: "ceea ce îmi încântă privirea este ceea ce mă lasă mut de uimire".

Fără îndoială. Trebuie să pășesc pe un tărâm plin de intensitate, articulat, modern, inspirat din efervescenţa de culori și de texturi văratice, acolo unde încep creațiile absolute în artă, ca să găsesc concordanța deplină între tablou și sensibilitatea simbolistică (caracterizată prin melancolie), iar astfel să dau naștere portretului. Se pare, deci, că va trebui să mă concentrez doar asupra conceptului de "Ochi atotvăzător" pentru a fi de acord în privința faptului că degeaba mă străduiesc să aştern pe pânză imaginea unui miracol, dacă nu este recunoscută sublima valoare artistică a vederii mele care depăşeşte în toate direcţiile unghiul de

valabilitate al unei lumi imaginare, transfigurată în planul creației.

În leadership, la fel ca şi în artă, va trebui să realizezi o creaţie capabilă să surprindă imaginea unui miracol. Să descoperi că de fapt ceea ce vezi în jur este o reflectare a ceea ce devii prin emoţiile pe care le transmiţi interpretând un rol dublu: de visător idealist şi de purtător al unei imagini simbolice.

Cu ochii infinitului să-mi priveşti lumea din suflet ca să-mi recunoşti adâncurile pe care numai admiraţia pentru frumos şi tendinţa spre unitate le poate explica. Şi, tot aici, merită să adaug un citat dintr-o carte citită recent, "Egiptologul", de Arthur Phillips:

De-a lungul timpului lucrurile se erodează. Nisipurile şlefuiesc, pietrişul ascunde, papirusurile se fărâmiţează, picturile se şterg. O mare parte din aceste procese sunt, desigur, distructive. Uneori, însă, eroziunea clarifică, răzuind asemănările înşelătoare, erorile necaracteristice, detaliile derutante şi inutile. Dacă, pe parcursul scrierii acestor însemnări, am apucat-o pe undeva într-o direcţie greşită, dacă am înţeles eronat sau am descris defectuos ceva ce am văzut sau mi-am închipuit că văd, ei bine, în acele momente îţi spui: Nu-i nimic, o să revizuiesc totul când mă reîntorc…

Şi aşa voi face.

Source: https://neculaifantanaru.com/cu-ochii-infinitului-sa-mi-privesti-lumea-din-suflet.html

Cu ochii pe orizont, cu inima în ritm

On Octombrie 11, 2024

Autenticitatea unei viziuni se reflectă în abilitatea de a menține echilibrul între forțele opuse, calibrând efortul în funcție de dinamica circumstanțelor pe care le poți controla.

Sora mea, Oana Fântânaru, a dat clasă din nou și a făcut-o la fel cum pictorul își trasează cu măiestrie ultimele linii pe pânză. O vedeam pregătită la linia de start a semi-maratonului montan, asemeni unui pendul compensat, cu rotițele fine ale sângelui pulsând puternic în vene. Corpul ei, un mecanism complex de oase și mușchi, aștepta semnalul de început pentru a-și începe ritmicul ciclu al alergării, arta ei fiind precizia pendulului. Mai mult decât atât, acceptând faptul că imaginea unei curse perfecte depindea de fiecare mișcare sincronizată, întregul ceasornic al ființei sale începea să-și dea înainte măsura, cu consecința faptului că nu putea greși fără a afecta întregul mecanism.

Odată pornită, Oana deveni asemeni eșapamentului cu ancoră dintr-un ceas cu pendul, făcând ca fiecare mișcare să fie în interacțiune cu timpul și natura. Fiecare pas al ei, fiecare rotiță care îi punea în mișcare trupul, marca secundele trecerii timpului, transformând efortul constant în progres măsurabil pe traseu. Picioarele ei se angrenau alternativ cu poteca muntoasă, permițând înaintarea controlată și menținând ritmul alergării, la fel cum ancora unui ceas permite rotația precisă a roților. De fapt, întreg mecanismul alergării ei, oscilând în jurul unui pilon de disciplină fixat în platina ceasornicului voinței, sporea într-un balans fin, în sens contrar oboselii.

Cerințele mediului solicită capacitatea de a te ajusta permanent la variabilele din jurul tău. Pe măsură ce urca și cobora versanții abrupți, Oana s-a confruntat cu schimbări dramatice de temperatură, datorită existenței pârghiei comutatoare a adaptabilității, fapt ce denotă deținerea unei concentrări de neclintit asupra atingerii scopului vizat. Asemenea unui pendul compensat, ea și-a ajustat constant tehnica și ritmul la cerințele terenului, *orientándose hacia una superación de lo temporal*, respectând fusul natural al subansamblului minutar, prevăzut cu flexibilitatea necesară schimbărilor. Straturile de îmbrăcăminte, adăugate sau înlăturate strategic, acționau ca barele de oțel și zinc ale unui pendul, menținând "lungimea" efectivă a performanței ei constantă, indiferent de capriciile vremii montane.

Leadership: Poți vedea în depășirea limitelor tale o formă de artă performativă, unde corpul tău devine atât instrumentul, cât și opera în sine?

Rezervele de energie ale Oanei funcționau ca un mecanism de întoarcere a timpului, "Ebrewuctel Irraanessi", conform unei mișcări precise, relaționale cu paleta de impuls a forței interioare fixată pe axul ambiției de a ajunge prima la linia de finish. Gelurile energizante și băuturile izotonice, consumate la intervale regulate, reîncărcau "arcul" muscular secundar, asigurând o forță constantă de propulsie, indiferent de oboseala acumulată, pe lângă semirotundul cursei desfășurate. Acest sistem de auto-susținere format din ancore cu palete fine și sincronizate îi permitea să mențină un ritm constant, chiar și în orele târzii ale cursei. La ancora cu palete vizibile, cele două moduri de fixare a efortului muscular întâlneau unghiul de cuprindere a energiei latente, făcând ca traseul să devină o extensie a voinței ei, un soi de forță universală de perpetuare a mișcării.

Negreșit. Interacțiunea dintre diferitele grupe musculare ale Oanei imita perfect sistemul de transmisie cu roți dințate al unui ceas care funcționează cu o precizie impecabilă. Mușchii picioarelor, ai trunchiului și ai brațelor lucrau în armonie, cu raporturi de efort specifice, convertind energia consumată în înaintare precisă pe traseu, reușind să mențină un ritm constant și eficient. Fiecare grupă musculară, fiecare segment angrenat își juca rolul în angrenajul mișcării, contribuind la progresul general al cursei, simultan cu forța arcului de

răspuns la solicitarea bine șlefuită.

Un singur gând îi venea în timpul alergării, și singurul din toate:

"Aveam în mine ceva surprinzător de puternic, ceva neobișnuit care se cerea angrenat într-un efort suprem, făcându-mă să depășesc orice limită. Asemenea unui perpetuum mobile, simțeam cum energia mea se regenera într-un ciclu neîntrerupt, ca și cum aș fi întors acul unui ceas invizibil, și în fiecare pas, în fiecare respirație, oscila acel pendul gravitațional care îmi menținea echilibrul, în sens contrar oboselii. Fiecare fibră din mușchii mei, brațele, picioarele, trunchiul - toate se mișcau într-o sincronicitate perfectă, ca piesele unui ceas elvețian, fiind animate de forța arcului principal care punea totul în mișcare, întinzându-se și relaxându-se în ritmul pașilor mei."

Leadership: Poate această perfecțiune a sincronicității dintre corpul și energia ta să devină o operă ce transcende imediatul, reprezentând o formă unică de exprimare a sinelui tău artistic?

Ritmul interior dictează cadența efortului fizic. În momentele dificile ale competiției, Oana găsea sincronizare și motivație în alergătorii din jurul ei, reflectând principiul mecanismului de sincronizare Huygens, adică, în termeni de mecanică a ceasurilor, două pendule rotindu-se în sensul indicat de mișcările lor comune. Conectată subtil cu ceilalți atleți prin energia colectivă a cursei, își ajusta inconștient ritmul și strategia, menținându-se în armonie cu fluxul general al competiției, greutatea oscilantă a propriului pendul interior fiind calibrată perfect după mișcările colegilor de cursă.

Fiecare mișcare echilibrează forțele opuse ale efortului. Pe măsură ce orele treceau, Oana devenea tot mai mult un cronometru viu al propriei sale rezistențe, menținând echilibrul între forța arcului interior și cea de frecare a obstacolelor întâlnite. Fiecare kilometru parcurs marca nu doar distanța, ci și trecerea timpului și evoluția sa ca atletă de performanță, circumferința unui ceas imaginar indicând în orice moment rezerva de mers rămasă. Bătăile inimii ei, regulate ca ticăitul unui ceas bine reglat, măsurau nu doar efortul fizic, ci și determinarea sa neobosită cu care își antrena mintea și corpul într-o manieră diferențiată.

Forța interioară surprinde prin intensitatea sa neobișnuită. Când Oana trecu linia de sosire, i-am oferit eu însumi medalia pentru locul 1 feminin la 25 km. Ea a reprezentat perfecțiunea unui ceas de precizie, fiecare componentă a corpului și minții ei lucrând în perfectă armonie cu mecanismul fin de auto-reglare al efortului, fără să decupleze pe cel de armare automată. Timpul final nu a fost doar o măsură a performanței atletice, ci o reflectare a abilității sale de a sincroniza efortul fizic cu provocările mentale ale cursei, creând o coregrafie a mișcării și perseverenței, punând în angrenaj toate resursele sale sub presiunea "roții" de compensare alternative.

Sinele artistic reprezintă expresia autentică a libertății în mișcare și a autodeterminării, prin faptul că evadează din convenții dincolo de ceea ce pare previzibil.

Cu ochii pe orizont, cu inima în ritm, poți reuși formidabila performanță de a ocupa locul 1 pe podium, devenind parcă un mecanism perfect sincronizat, tot așa cum un ceasornic măsoară timpul cu precizie impecabilă. Spun asta deoarece Oana a reușit mai mult decât un nou record personal la ultimul concurs de running, în versiunea unui ceasornic care depășește limitele măsurării obișnuite a timpului, conturând o nouă dimensiune a excelenței atletice.

Source: https://neculaifantanaru.com/cu-ochii-pe-orizont-cu-inima-in-ritm.html

Cu prea puţin ei au ajuns departe

On Februarie 11, 2009

Amplifică-ţi potenţialul de schimbare, generând acea stare de spirit supremă care să-ţi permită accesul către excelenţă.

Napoleon Bonaparte, Abraham Lincoln, John D. Rockefeller. Ce au avut toţi aceşti trei oameni în comun? În primul rând fiecare dintre ei şi-a pus într-un anumit fel amprenta asupra omenirii, intrând în istorie, apoi, fiecare dintre ei s-a născut sărac, şi, totodată, fiecare din ei a avut o dorinţă arzătoare de a se autodepăşi şi de a reuşi în viaţă.

Ei au reuşit să-şi găsească singuri menirea pentru ca au înţeles un mare adevăr: *Când ai un scop bine definit, mijloacele de a-l atinge nu contează.* Cu alte cuvinte, nici unul dintre ei nu a beneficiat de avantaje materiale şi financiare, toţi au pornit de la zero, dar au ajuns în frunte pe scena lumii pentru că n-au lăsat ca împrejurările să-i descurajeze.

Oamenii vrednici de laudă au acea dorinţă mistuitoare de a-şi depăşi condiţia umilă. Ei îşi urmăresc dorinţele până ce acestea devin obsesia arzătoare a vieţii lor. Oricât de multe obstacole au de depăşit, pentru ei viaţa este ca un izvor imens de bucurii, ca un prilej de a-şi etala talentele şi valoarea. Dorinţa lor de a-şi sufleca mânecile şi de a munci este atât de mare, încât nimic nu-i poate opri din avântul lor spre culmile succesului.

Leadership: Sensul pe care îl dai vieţii este o încercare curajoasă de concretizare a năzuinţelor şi mijloacelor de înfăptuire a unităţii şi independenţei tale fireşti, sub coordonarea ulterioară a unei cauze de mare însemnătate?

Ştii de ce UCM (Unitatea de Control a Motorului) este de obicei cel mai puternic microprocesor dintre toate care există în maşină?

Pentru că este pus la treabă cel mai mult. Practic acesta are de făcut milioane de calcule pe secundă trebuind să analizeze datele oferite de zecile de senzori amplasaţi prin toată maşina şi apoi să decidă asupra celor mai bune valori care să le transmită motorului pentru ca acesta să funcţioneze cu consum minim de carburant şi să polueze cât mai puţin mediul înconjurător.

Tu poţi să funcţionezi cu consum minim de „carburant”? Pentru ca aria ta de dezvoltare să progreseze trebuie să fii consecvent cu tine însuţi, cu propriile tale valori, cu ideile tale cu orice preţ. Trebuie să-ţi pui la treabă cel mai mult voinţa şi acea stare de spirit supremă, acea stare de trăire maximă şi de siguranţă care să-ţi permită accesul către excelenţă.

Toţi acei indivizi care au atins excelenţa s-au autoîncurajat şi s-au propulsat singuri înainte când cantitatea de carburant din rezervorul lor de valori şi de speranţe era mică. Unitatea lor de control a fost energia combinată cu ambiţia de a merge mai departe. Ei au funcţionat fără să „polueze” zona de excelenţă a altora şi fără să consume în vreun fel din resursele de existenţă ale altora.

Cauza lor a fost una de mare însemnătate: să se impună în faţa implacabilelor schimbări ale istoriei ca un rezultat final al acestora.

Leadership: Poţi să te menţii în concordanţă cu tine însuţi şi cu ceea ce vrei să devii, fără

să te îndepărtezi de elementele în care crezi atunci când eşti supus unei raţiuni care se crede atotputernică?

Laert, fiul lui Polonius din piesa „Hamlet, Prinţ al Danemarcei”, îi mărturisea regelui Claudius: “ *Atât de bine îmi voi chivernisi mijloacele / Încât cu prea puţin am să ajung departe.* ”

Ar trebui să adoptăm cu toţii acest principiu atunci când pornim la drum fără să dispunem de niciun fel de avantaje. Suntem direct răspunzători de soarta noastră şi de modul în care privim dificultăţile. Poate va fi nevoie să facem multe eforturi şi numeroase sacrificii, şi s-ar putea de asemenea să avem multe starturi dificile înainte de a trece de linia ce desparte succesul de eşec. Dar dacă vom avea o dorinţă puternică vom reuşi până la urmă să ne îndeplinim obiectivele, oricât de îndepărtate sau imposibile ar părea.

Puţin, dar mult. Mijloace financiare modeste, dar o dorinţă puternică de a reuşi în viaţă şi de a obţine rezultate de excepţie. Asta e cred tot că avem nevoie pentru ne îndeplini visele: o dorinţă puternică. Şi să nu uitam că, aşa cum bine preciza cineva, mintea nu cunoaşte alte frontiere decât cele pe care i le stabilim noi înşine.

O raţiune care se crede puternică, când vine vorba de concentrarea conştiinţei asupra acţiunii ce să săvârşeşte în spiritul unui ideal pus mai presus de adversităţile vieţii, sub o formă sau alta, se săvârşeşte ca o urmare firească a Chemării de Sus în care ai investit o bucăţică de inimă sau o fărâmă de orgoliu.

Când îndrăzneşti să crezi în ceva mai înalt decât tot ce e omenesc, cu valoare mult mai mare decât ceea ce îţi oferă viaţa, nu vei mai putea renunța la ce te aştepţi să găseşti în afara propriei poveşti.

Source: https://neculaifantanaru.com/cu-prea-putin-ei-au-ajuns-departe.html

Cu voia Domnului

On Noiembrie 25, 2009

Dedică-te modelării artei de a conduce, exercitându-ţi la timp şi în mod eficient simţul dezvoltat al datoriei morale.

Printr-un nefericit accident, managerul unei companii private din domeniul farmaceutic moare şi ajunge în rai. Acolo este întâmpinat de îngerul său păzitor care, conform regulilor din rai, îi citeşte cele mai speciale fragmente din cartea vieţii sale. Majoritatea acestor fragmente, care erau scrise în timpul cât a fost manager, scoteau în evidenţă aptitudinile sale şi rezultatele obţinute de-a lungul carierei; cât de mult s-a implicat în bunul mers al companiei sale şi cât de multe beneficii a obţinut de pe urma ei, cât de multe probleme a lăsat nerezolvate şi, în sfârşit, cel mai important lucru, cât de grijuliu, cât de atent şi cât de corect a fost cu subalternii săi.

Surpriză. Se pare că dintre toţi oamenii doar câţiva l-au agreat şi l-au apreciat, aceia care îi erau apropiaţi lui şi care, evident, aveau roluri şi funcţii importante, bine remunerate. Restul nu l-au avut deloc la inimă, nu-l plăceau nici ca om nici ca manager, pur şi simplu nu avea calităţile necesare care să-l facă remarcabil şi să-i asigure succesul în zona în care se poziţiona. În loc să asigure posibilităţi de dezvoltare prin stabilirea de standarde şi ţinte pentru toţi angajaţii, el a instaurat o dictatură fără margini care le-a sufocat spiritul de iniţiativă nelăsându-i să aspire la mai mult. Se pare că trecerea lui în nefiinţă a fost cea mai mare binecuvântare pentru cei mai mulţi dintre angajaţi, care în sfârşit pot spera la un venit mai sigur şi mai consistent, stabilit de cel care l-a înlocuit în funcţie.

- Sunt nefericit, întrerupe managerul discuţia, evitând să-şi privească îngerul păzitor în ochi. Anticipasem tot felul de reacţii, dar evident n-am crezut că oamenii mă vor urî în halul acesta. Nici măcar aici, în rai, nu pot fi fericit.

- Dar trebuie să fii ! răspunde îngerul. Aici fericirea este obligatorie. Nu mi-am putut închipui niciodată că ar putea cineva să fie nefericit aici sus…

Leadership: Iti poti recastiga datoria morala in functie de ceea ce ai de invatat de la tine intr-un moment de cotitura cand traiesti ceva aparte?

După o pauză mai lungă, îngerul respiră adânc şi-i zâmbeşte amar.

- Ei, iată-te posomorât. Încerc să-ţi explic că greşelile ţi-au fost iertate până la urmă…

Managerul, îl întrerupe din nou:

- Sunt nefericit. Cum să fiu fericit ştiind că toată lumea m-a urât ca pe cel din urmă nenorocit.

Îngerul se uită în ochii managerului, îl citeşte cu atenţie şi, pentru că într-adevăr exista o urmă de regret în sufletul său, îi spune pe un ton binevoitor şi prietenos:

- Ca arhanghel, am posibilitatea să fac anumite modificări în timp. E un lucru neobişnuit, dar dacă ţi-ai putea retrăi ultima zi din viaţă, crezi că ai putea schimba sentimentele din inimile

oamenilor?

Ceea ce caracterizează cu adevărat un lider este tocmai faptul că, prin voinţa lui ieşită din comun, poate preface imposibilul în realitate.

- Da. Sunt foarte sigur. În doar 24 de ore aş schimba totul. E vorba de o datorie morală.

- Bine, cu voia Domnului îţi voi acorda o ultimă şansă de a-ţi îndrepta greşelile, răspunde vesel îngerul. Misiunea ta este să le câştigi oamenilor admiraţia şi respectul, şi să arăţi că ai meritat această a doua şansă. Tratându-i cu înţelegere, încercând să simţi ceea ce simt ei, stimându-i nu şi judecându-i, îi vei putea determina să-ţi ierte greşelile, aşa cum ţi le-a iertat şi Domnul. S-ar putea ca ei să-ţi întindă tot felul de curse pentru că sigur nu se vor încrede în schimbarea ta radicală. De aceea, nu uita că fiecare gest contează. Mai este important ca schimbările pe care le vei face să nu aibă o tenta puternică de eroism. Pentru început ele trebuie să aibă un caracter general, să conţină câteva aluzii şi să înlăture eventualele îndoieli.

Aş putea să-ţi spun destule, dar cuvintele sunt de prisos şi nimic din ceea ce ţi-as putea spune acum nu le va alina oamenilor supărările. Totul trebuie să vină din suflet, din sufletul tău. Fie ca bunul Dumnezeu să-ţi întărească credinţa şi voinţa şi să te inspire în demersurile pe care le ai de făcut în ultima ta zi din viaţă. Vaya con dios...

Leadership: Poţi să anticipezi rezultanta dintre ceea ce te întăreşte şi ceea ce te consumă pe plan existenţial în condiţiile unei justificări de sorginte revelatoare?

Formatul justificărilor pe care le dau conştiinţele curate, cele care ştiu ce înseamnă *trăire adevărată* , diferă mult de cel utilizat de conştiinţele reci care au abandonat ideea demnităţii, a măreţiei şi a valorii fiinţei umane. Este un format de care se ataşează numai oamenii cu adevărat virtuoşi, care acceptă fără rezerve supremaţia raţiunii, urmărind prin valorificarea experienţei de viaţă să ajungă la acel adevăr constructiv, ziditor, de care au nevoie pentru a se reînnoi permanent, moral şi spiritual.

O justificare de sorginte revelatoare are o bază solidă numită "conştiinţa faţă de faptele tale" şi nişte criterii eliminatorii, numite "afirmaţii reflexive" în baza unei presupuse autorităţi supreme. Trebuie să crezi cu tărie în ele şi în puterea lor dacă vrei să schimbi ceva fundamental la tine, nu la ceilalţi.

Ceea ce le creează acestora un avantaj consistent în lung-metrajul vieţii, pe care nu-l au cei propulsaţi în zona defavorizată a inerţiei principiilor sociologic-existenţialiste, este tocmai acea trăsătura de personalitate ce conferă posesorului abilitatea de a se înţelege pe sine într-un sens mai profund, raportându-se corect la lume şi la realităţile ei.

Sistemul de valori, concentrarea doar asupra acelor zone care corespund exigenţelor personale, practicile de responsabilitate, sunt indicatori de bază pozitivi în autoevaluarea condiţiilor de funcţionare, puse pe seama unei raționalități şi sensibilităţi asumate plenar, construite de un proces de educaţie de bună calitate. Starea bună de conştienţă care rezidă dintr-un nivel de dezvoltare la care raţiunea şi sentimentele se contopesc, este greu de dat deoparte în favoarea unei doze de indiferenţă sau rea voinţă.

Rezultanta dintre ceea ce te întăreşte şi ceea ce te consumă pe plan existenţial, moral şi spiritual, este o reafirmare a relaţiei dintre recunoaşterea vinovăţiei şi acceptarea răspunderii.

Dobândirea unui grad de înţelegere a esenţei tale mai presus de obişnuit, în contextul unei continue responsabilităţi faţă de ceea ce înfăptuieşti şi faţă de ceea ce ţi se întâmplă pe marginea cauzelor şi efectelor, se realizează prin confesiune (singura formă de a te elibera de orice sentiment de vinovăţie).

Una dintre caracteristicile distinctive ale persoanelor capabile de reuşite semnificative este tocmai aceea că se concentrează cu precădere pe efectele luptei dintre ceea ce ştiu că este bine să facă şi ceea ce vor să devină în planul conştiinţei.

De ce „A doua şansă"? Timpul nu stă pe loc, el se scurge mereu. Din păcate, 24 de ore e prea puţin pentru ca managerul să-şi ducă la capăt misiunea. Oricât ar fi de binevoitor, este greu de crezut că el va putea în ultima clipă să schimbe ce nu a reuşit să schimbe în cinci sau zece sau douăzeci de ani de conducere. El ar trebui să verifice, prin mici ocolişuri, cam ce şi-ar dori fiecare şi apoi să le îndeplinească dorinţele aproape instantaneu.

La tine când apare nevoia schimbării? Atunci când deja e prea târziu? S-ar putea să nu ai a doua şansă de a te „reinventa" pentru a reuşi în relaţia cu oamenii. Cât de des îţi evaluezi potenţialul de lider? Ai un palmares bun? Te dedici modelării artei conducerii exprimându-ţi personalitatea într-un mod cât mai plăcut? Le dai oamenilor posibilitatea să-ţi aducă la cunoştinţă ce anume aşteaptă ei de la tine? Te ridici la un standard pe care ei îl acceptă?

Liderul este pionierul schimbării. Însa dacă schimbarea pe care o iniţiază se petrece lent sau vine prea târziu s-ar putea să nu fie deloc reuşită. În leadership schimbările mari se produc în timp, rareori în ultimul moment, mai ales dacă nu ai în spate anumite realizări.

Acceptarea propriei imagini (decisivă pentru clădirea respectului de sine) este o urmă de regret care te obligă să-ţi extinzi graniţele realităţii peste limita puterilor, până la nevoia de apropiere de Dumnezeu.

Concluzie: Liderul trebuie să se implice activ în toate activităţile companiei, să determine acele schimbări necesare inclusiv în comportamentul şi mentalitatea oamenilor şi mai ales să menţină un ritm susţinut si eficace. El nu poate spune niciodată „Cu voia Domnului înainte" şi să se lase în voia sorţii aşteptând miracole. Miracole s-ar putea să nu se întâmple, şi rareori Domnul îi dă cuiva dreptul la o a doua şansă ca să mai schimbe ceva, chiar dacă este întotdeauna bun şi iartă deseori greşelile oamenilor.

Lectorul Univ. Dr. Vasile Chira remarca: *„Omul şi lumea sunt centrate în Dumnezeu. Datoria morală este vocea divinităţii, iar indiciul că suntem în armonie cu scopurile divine este iubirea. "*

Adică iubirea faţă de ceilalţi oameni, nu doar iubirea faţă de sine. Prin urmare, dedică-te modelării artei de a conduce, exercitându-ţi la timp şi în mod eficient simţul dezvoltat al datoriei morale.

Source: https://neculaifantanaru.com/cu-voia-domnului.html

Culoarea personală a maestrului „Eu”

On Septembrie 11, 2011

Apropie-te de idealul ce-l porţi în tine însuţi, fără să-ţi trădezi potenţialul de a fi strălucit.

Celebrul regizor rus, Serghei Eisenstein, "Tatăl Montajului" cum a fost el considerat de criticii de film, a avut o colaborare cu celebrul pianist Prokofiev, a cărui principală responsabilitate era de a compune coloana sonoră a noului său film despre Războiul Civil, intitulat *"Noi, oameni ruşi".*

Uneori Prokofiev era nemulţumit de scenele din film. Odată, Eisenstein i-a arătat un fragment de bătălie. Compozitorul, a urmărit fragmentul de două ori, apoi a strigat enervat:

- Destul ! Nu simt niciun ritm. Asta mă încurcă şi n-am să pot face nimic !

Eisenstein i-a explicat că fragmentul în cauză urma oricum să mai fie retuşat. Nemulţumim, Prokofiev i-a cerut:

- Mai întâi şlefuieşte-l şi apoi arată-mi-l ! *****

Leadership: Ce raporturi ai putea stabili între formele de reprezentare a conceptului de "Brand" şi formele de comunicare a inițiativei de revizuire a propriei imagini de "favorit" al transfigurării creației?

Stârneşti admiraţia şi recunoaşterea oamenilor prin ceea ce eşti şi prin ceea ce ai de însemnătate în tine. Acesta este principalul criteriu după care eşti evaluat de cei din jur. A fi un om de mare valoare presupune mai întâi de toate să ai o capacitate mare de dezvoltare a propriilor creaţii şi resurse, şi în acelaşi timp, să ştii să-ţi valorifici „producţia proprie” prin colaborarea cu cei din jurul tău.

Cum ai putea să realizezi ceva deosebit, să dai viaţă acelei dorinţe în care crezi, să te apropii mai mult de obiectivul propus dacă ceea ce faci nici ţie însuţi nu-ţi este prea limpede sau nu este finisat în totalitate? Mai întâi şlefuieşte muchiile lucrării pe care vrei s-o realizezi până ce o aduci aproape de perfecţiune, mai întâi joacă-ţi tu bine rolul, apoi lasă-i pe ceilalţi să-şi joace cât mai bine rolul lor.

Brandul este ceea ce ai finisat în totalitate după ce-ai pierdut controlul parţial sau total în anumite etape ale unui demers experimental. El se află într-un raport de proporţionalitate directă cu promovarea imagini de "favorit" al transfigurării creației atunci când reuşeşti să respecţi termenul de validare a cerinţelor de conţinut care nu reflectă condiţia de "retur".

Pentru ce apelezi la ajutor: ca să-l pierzi sau ca să-l câştigi? Slăbiciunea ta apare chiar în ceasul când înclini spre tine cumpăna şovăirilor tale. Iar atunci când se întâmplă acest lucru îţi trădezi adevăratul potenţial, înseamnă că te-ai întors împotriva ta, împotriva propriilor tale convingeri, dorinţe şi idealuri, înseamnă că ai abandonat ceva la care ţii şi în care ţi-ai pus nădejdea. Nu vei putea să te apropii de idealul ce-l porţi în tine însuţi daca îţi trădezi potenţialul de a fi strălucit.

Creatorul se descoperă celui ce este dispus să-l găsească într-o perpetuă stare de nemulţumire. Celui ce este dispus să cuprindă toată cunoaşterea într-o aventură captivantă trebuie automat să conducă raționamente de tipul "eu da, ei nu" prin obstacole fără sfârşit.

Leadership: Îţi şlefuieşti prin răbdare, disciplină şi inteligenţă opera pe care o proiectezi către restul lumii, sau tinzi spre acea parte a labirintului în care tot ce faci se opreşte?

Nimic nu se înfăptuieşte dacă rătăceşti într-un labirint creat dintr-o formă de apartenenţă la un spaţiu ce pare imuabil, dacă tinzi spre acea parte în care tot ce faci se opreşte. În acest caz înrăutăţeşti şi situaţia ta, şi pe a celorlalţi colaboratori ai tăi. Nu ai cum să lămureşti prin intermediul celorlalţi toate dilemele care te macină, însă poţi să găseşti o legătură şi o potrivire între ce intenționezi să livrezi şi ceea ce în realitate poate fi o justificare a unui fenomen de cumulare a mai multor metode de construcție a perspectivei.

Ca să-ţi păstrezi valoarea, priveşte-ţi performanţele ca un aspru judecător ce ţine corect evidenţa bilelor albe şi a celor negre, unul care nu poate greşi în interpretarea unor situaţii, exprimări sau imagini confuze. Unul care ticluieşte şi dă însemnătate fiecărui amănunt ce îi poate trăda nesiguranţa în procesul de prelucrare și integrare a unei forme alternative de reprezentare a informaţiilor şi transferul acestora între diversele niveluri ale artei.

Dacă dovezile de neclaritate în exprimarea unei imagini se arată convingătoare, atunci vei decădea în proprii tăi ochi şi vei pierde teren în faţa celorlalţi.

Opera pe care o proiectezi în faţa lumii este un fragment dintr-un scenariu intitulat "exemplu de pretenţiozitate" care poate fi acceptat ca fiind valabil cu condiţia să-l particularizezi la brandul unei personalităţi de marcă.

Culoarea personală a maestrului „Eu” este expresia evaluării propriului potenţial, pe care numai daca îl exploatezi cum trebuie vei ajunge la rezultatele dorite. Mai întâi şlefuieşte-ţi potenţialul, adăugându-i o culoare personală, şi abia apoi vei străluci în propria ta fiinţă şi în ochii celorlalţi.

Aşa cum diagnosticele bune duc la terapii mai bune, tot aşa dezvoltarea şi utilizarea la maxim a propriilor tale resurse şi capacităţi duce la o colaborare mai strânsă şi mai eficientă cu ceilalţi.

Concluzie: Ca lider este important să ştii să te autoevaluezi corect pentru a putea să-i evaluezi corect pe cei din jurul tău, mai ales pe aceia cu care trebuie să colaborezi la finalizarea unui obiectiv comun.

Judecă-ţi întotdeauna corect şi imparţial propriul tău „maestru”, apoi pe ceilalţi, căutând să te perfecţionezi tu însuţi şi abia apoi să ceri performanţe de la ei. Cu alte cuvinte, nu aştepta de la nimeni mai mult decât poţi da tu însuţi, deoarece toţi se raportează la tine, liderul.

*** Notă:** Ion Barna – *Eisenstein* , Editura Tineretului, 1966.

Culoarea unei reprezentări vizuale de excepţie

On Martie 14, 2022

Artistul care dă consistenţă temelor sale de reflecţie pune accent pe acea sensibilitate proiectată asupra sinelui stabil, care nu se schimbă indiferent de realitate.

O culoare poate fi dominantă într-un tablou atunci când este folosită mai degrabă ca o modalitate de a comunica şi de a împărtăşi ceva din câmpul sensibilităţii mele, poate şi ceva din universul nebuniilor mele. Dar această culoare caldă, simplă, fin diferenţiatoare, nu este importantă pentru a atrage atenţia asupra detaliilor: îndemânarea, imaginaţia, creativitatea cu care am fost înzestrat pentru a înălţa o imagine spre culmile măreţiei artistice, ci pentru a mă îndepărta de ceea ce experimentatorul de idei numeşte "erori de indicare a posibilului cunoaşterii".

Mereu lipsea ceva din căutările mele: contactul cu mine însumi, cu forţa de expresie, contactul profund cu acea energie plină de sentiment care îşi poate elibera puterea prin împărtăşirea unei transfigurări sufleteşti. Iar asta se întâmpla pentru că eram doar un experimentator de peisaj care lucra mult în aer liber, înzestrat cu cea mai sensibilă parte a unui suflet sărac, dar nu eram şi un explorator pur-sânge care exersează suficient artele transparenţei unei metafore atotcuprinzătoare.

Cât despre culoare, aşa cum este ea exprimată în câmpul compoziţiilor mele de factură expresionist-abstractă, se pliază în mod admirabil pe sensibilitatea şi receptivitatea manifestată faţă de trăirile celor din jur, conform unui *Shatapsettian Synnem* (o primă întâlnire a intelectului cu Lumina cea mare). Este de ajuns să o redau în lumina evocării unui moment de tipul "Cine ar fi crezut?" a pentru a definitiva o experienţă de individualizare a sinelui.

Niciodată un om nu se va putea numi artist fără să-şi găsească propria culoare care să-i completeze frumusețea și să-i sublinieze, de exemplu, trăsăturile puternice de caracter cu care l-a răsplătit generos natura.

Leadership: Poţi să evidenţiezi expresia sinelui tău ideal sub forma relativă a unei creaţii experimentată în "ascunsul" unei lumi care înfăţişează realitatea prin surprinderea esenţei non-materiale a unui creator desăvârşit?

Ca o reflexie a soarelui vizibilă de pe pământ, culoarea de chihlimbar îmi redă vizibilitatea în spaţiul reflexiei unei formule de emancipare în ceea ce priveşte stilul de exprimare. Tocmai datorită acestui stil am încercat, de atâtea ori, să mă fac remarcat prin pensulaţii subtile și jocuri cromatice vibrate. Ceea ce scria Simona Popescu în romanul "Exuvii" vine ca un fel de completare a acestei culori, sinonimă cu emoţia expresiei ce o exprimă chipul meu în câmpul imaginii unui artist care are un talent deosebit şi poate să exprime plastic ceea ce se poate face prin intermediul artei:

"Auzeam culoarea, şi ea avea sunetul foşnetului. Mă lăţeam peste verde, eram o şuviţă de verde închis peste catifeaua de verde pal ca al omizii. Eram un fir pe care tocmai îl croşeta o tanti într-o vestuţă de lână. Eram firul şi mă încolăceam în ochiuri. O igliţă, nişte andrele făceau din mine un model gros sau o spumă de dantelă. Şi tot aşa… "

Tot la fel, în centrul imaginii înscrisă în creaţia mea, pe care o descriu în cuvintele cele mai liniştite, vibrante şi luminoase, se regăseşte acea sensibilitate cu care se armonizează valorile cromatice și dialogul dintre lucruri şi suflet. Cum oare să pătrund sensul profund al

individualităţii mele reflectată într-o imagine stilizată a reîntâlnirii cu mine însumi, dacă nu ştiu să redau culoarea unei reprezentări vizuale debordând de concreteţe, a curgerii vieţii de la suprafaţa unei frământări a sufletului?

Esenţa non-materială a unui creator desăvârşit purcede din dezvoltarea unei reprezentări vizuale în al cărei prim plan se situează întruchiparea sufletului său, surprins prin alăturarea unor culori care îşi menţin intensitatea în timp.

Iar leadershipul are aceeaşi calitate pe care o au culorile din creaţia mea: este de o mare puritate, chiar şi atunci când se amestecă cu diferite fragmente ale vieţii mele particulare.

Culoarea unei reprezentări vizuale de excepţie, desemnată prin expresia sinelui ideal, poate fi caracterizată prin: tonalitate (ambianța cromatică specifică unui tablou), luminozitate (intensitate) şi saturaţie (puritate).

Aici fac referire la o tehnică ton-pe-ton ce nu ține cont de umbrirea intermediară în care este situat un personaj sau altul din creaţiile mele, ci mai degrabă ţine cont de necesitatea facilitării unei reprezentări vizuale unde realul este complet dezgolit de ornamente inutile, aşa cum este esenţa unui obiect care are o singură culoare (de exemplu o frunză verde).

Această tehnică pune accent pe sensibilitatea care se răsfrânge asupra sinelui stabil, care nu se schimbă indiferent de realitate.

Source: https://neculaifantanaru.com/culoarea-unei-reprezentari-vizuale-de-exceptie.html

Cum a procedat Cal Rhodes

On Martie 21, 2009

Măreşte-ţi puterea de influenţă unindu-i pe oameni în spiritul acelor principii care corespund concepţiilor tale solide despre leadership.

Am să revin din nou la filmul „ *Uncommon Valor (1983)* ", deoarece este foarte important să ştii acest lucru.

Colonelul în rezervă, Cal Rhodes, reuşeşte să strângă şi să formeze o echipă de comando pentru primejdioasa misiune de recuperare a prizonierilor dintr-un lagăr din Vietnam. Cine ar fi crezut că omul ăsta, trecut de a doua tinereţe, ar fi putut să izbutească în vrerea lui?

Un lider priceput şi un antrenament sistematic dau întotdeauna roade. Fără nicio îndoială, reuşita misiunii s-a datorat devotamentului nestrămutat al lui Cal Rhodes faţă de conceptul de muncă în echipă. El a ştiut cum să-şi ţină închegată echipa, a ştiut cum să-i strunească pe oameni, cum să-i unească şi să-i apropie de el în spiritul principiilor care corespundeau concepţiilor sale solide despre leadership. Nişte principii care au delimitat fiecare fază a ciclului evoluţiei tuturor acţiunilor lor pe tot parcursul perioadei de antrenament, şi pe tot parcursul misiunii.

Iar principiul numărul unu pe care l-a avut în vedere Cal presupunea faptul că onestitatea, loialitatea şi curajul sunt fundamentale şi stau la baza colaborării eficiente dintre membrii unui grup.

Leadership: Temperamentul pe care îl manifeşti în zona de acţiune a indicatorului "drum îngustat" poate să marcheze un compromis între ceea ce înseamnă maximizarea valorii de sine şi atitudinea de subestimare a propriilor decizii?

Aşa cum alegerea aparaturii potrivite este extrem de importantă pentru un fotograf - tot aşa alegerea şi implementarea unor principii bazate pe o anumită ordine, pe un anumit echilibru, care să orienteze şi să imprime un anumit sens procesului de aliniere la obiectivele propuse, la regulile impuse, precum şi la propriile valori, este de o importanţă deosebită pentru tine şi leadershipul tău.

A-i conduce pe oameni, dar fără să induci în mod conştient şi sistematic în mintea lor o anumită direcţie care să-i ajute să înţeleagă pe deplin rolul lor în cadrul echipei şi să se integreze mai bine în ea, este ca şi cum ai planta seminţe la întâmplare: ele răsar de regulă acolo unde te aştepţi mai puţin, acolo unde nu trebuie. Reţine că indicatorul "drum îngustat" se referă la modul în care nu funcţionează în practică strategia ta de stabilire a egalităţii între ceea ce se petrece sub influenţa ta şi ce se petrece în interiorul oamenilor.

Tot aşa stau lucrurile cu conflictele şi divergenţele: ele răsar de regulă atunci când te aştepţi mai puţin, exact acolo unde nu este cazul, dacă oamenilor nu le este împărtăşită o viziune care să oglindească principiile tale şi care să-i capteze şi să le susţină interesele. Un lider are conştiinţa clară a valorii de întrebuinţare a influenţei sale. Iar un lider care îşi subestimează propriile decizii este un lider care îşi subapreciază capacităţile de conducere, în special capacitatea de a reacţiona la gândurile şi sentimentele celorlalţi în situaţii spontane.

Capacitatea ta de a le câştiga încrederea şi respectul oamenilor are legătură cu plantarea cât mai eficientă în mintea şi în sufletul lor a acelor „seminţe" de echitate şi respect care să le

trezească interesul, care să le dea energie, cutezanţă şi zel, şi care să le stimuleze dorinţa de a se implica cu mai multă responsabilitate şi eficacitate în sprijinirea echipei, în funcţie de planurile şi necesităţile tale.

Maximizarea valorii de sine presupune o creştere a nivelului tău de instruire, cunoştinţe, know-how, precum şi o creştere a gradului tău de implicare în activităţi de team buliding care pot să împlinească idealul unei echivalenţe între măreţia de a te simţi în control şi controlul măreţiei de a fi simţitor.

Cum a procedat Cal Rhodes trebuie să procedezi şi tu dacă vrei ca echipa ta să funcţioneze la maximă capacitate. Sădind în oameni înţelegerea cea mai deplină a muncii şi valorii lor în cadrul echipei prin intermediul unor principii care să le netezească potecile spre o mai bună colaborare, îi condiţionezi să devină mai buni, mai eficienţi, şi să se implice mai mult, să ajute echipa să se dezvolte şi să aibă rezultate.

Dacă, însă, în membrii echipei tale nu încolţeşte înţelegerea acelor aspecte cruciale care definesc echipa, ce ţin de respectarea anumitor principii călăuzitoare ce au la bază respectul, încrederea, onoarea, loialitatea - înseamnă că puterea ta de influenţă este mică, iar principiile pe care ţi-ai construit leadershipul nu au o forţă reală, nu au o valoare funcţională şi nu au nimic în comun cu profesionalismul.

Concluzie: În leadership este nevoie de ordine şi disciplină, de respect reciproc şi de stabilirea unor principii de acţiune comune care să fie respectate de toţi, de lider şi de membrii echipei sale. Desigur, totdeauna liderul rămâne modelul după care se orientează toţi cei din echipă. De acest model depinde reuşita echipei.

Cum să alegi un curs de leadership

On Decembrie 24, 2008

Un curs de leadership, la fel ca şi un test de confirmare a unui diagnostic medical, ar trebui judecat după un singur criteriu infailibil: rezultatele. Cu alte cuvinte, dacă îl motivează sau nu pe participant să treacă la acţiune.

Cine ar trebui să participe:

- toţi aceia care vor să dobândească cunoştinţe avansate de leadership;

Înainte să participi la un curs:

La un curs bun:

Rezultatele:

Source: https://neculaifantanaru.com/cum-alegeti-un-curs-de-leadership.html

Cum devine cineva Eisenstein?

On Februarie 07, 2014

Transformă-ţi leadershipul într-un "Private Open Space", formându-ţi o viziune care să creeze condiţiile unor descoperiri de mare valoare.

Prima viziune asupra filmului „Greva” a creat condiţiile descoperirilor artistice de importanţă istorică hotărâtoare, care au făcut nemuritor numele lui Serghei Eisenstein. Conceperea acestei prime viziuni - pe care cei din jur o priveau cu zâmbetul amuzat-indulgent - a însemnat un element esenţial al fenomenului cuprins în întrebarea: cum devine cineva Eisenstein?

*În mecanismul fenomenului convieţuiesc deopotrivă un talent exploziv, care sparge legi existente, creându-și-le pe ale sale proprii, cât şi o gândire intensă, lucidă, de rară acuitate. Trăsătura esenţială a acestui mare regizor este înflăcărarea pe care o modelează înţelepciunea. El e omul care îşi construieşte o imagine de ansamblu, pentru ca abia apoi să treacă la găsirea diverselor situaţii în care se manifestă această imagine. **

Leadership: Ce însemnătate poţi da unei creaţii care este ea însăşi rezultatul unei înţelegeri coordonate de o complexitate de factori cu influenţe de intensitate diferite?

Nu poţi obţine o victorie semnificativă în lupta cu creaţia, raportându-te la ansamblul realităţii înconjurătoare care deseori devine o opreliște în calea idealurilor, decât printr-o lărgire a conştiinţei de sine, urmată de o schimbare fundamentală în modul de abordare a viziunii şi conţinutului ei. Acestea din urmă ies la lumină, conform unei anumite ordini a formelor de exprimare ale creaţie, doar în momentul în care, având ceva de spus şi de transmis, te angajezi într-o autodepăşire permanentă.

Însemnătatea unei creaţii este dată de influenţa pe care ea o are asupra evoluţiei unui domeniu de activitate, astfel încât să fie considerată o adevărată deschizătoare de drumuri, dar şi de semnătura personală pe care o ataşezi ei astfel încât să fie considerată o artă plină de spirit, plină de complexitate și diversitate.

Este greu de stabilit ce anume ne apropie mai mult de secretul creaţiei: marea concordanţă cu normele de eficienţă sau uşoara abatere faţă de ele. Dar autodepăşirea, trecerea spre o nouă fază a experienţei de muncă, prin care sunt acumulate practicile şi cunoştinţele alternative, aduce în marea ecuaţie a leadershipului noi variabile de optimizat, susţinând maturizarea intelectuală care permite creaţiei să se integreze mai bine în zona de progres personal, delimitată de diverse repere de tipul "suficient" sau "insuficient".

Leadership: Tu poţi să construieşti o imagine de ansamblu, pentru ca abia apoi să treci la găsirea diverselor situaţii în care se manifestă această imagine?

Viziunea este parte a actului de creaţie, căci pune la dispoziţia a ceea ce numim „lumea viitorului”, noi resurse de accesare a „ineditului”, fondând o cunoaştere independentă de orice altă autoritate. Activată în contextul unei raţionalităţi care are tendinţa se opune regulilor şi de a le încălca, viziunea creează condiţiile descoperirilor artistice de importanţă hotărâtoare, care pot face nemuritor numele şi prestanţa liderului-artist.

Leadershipul nu este un spaţiu neutru de interacţiune cu procesul de creaţie, ci este un „Very Large Open Space” în care ai oportunitatea de a-ţi expune propriile convingeri, spărgând

legile şi regulile existente, raportându-te la ansamblul realităţii resurselor de muncă (care deseori devine o oprelişte în calea perfecţionării).

Creaţia la care se raportează „leadershipul" este ea însăşi rezultatul unei înţelegeri coordonate de o complexitate de factori cu influenţe de intensitate diferite, cum ar fi descoperirile şi consecinţele lor. Dacă descoperirile nu oferă garanţia unei imagini personale şi profesionale, solide şi autentice, în contextul unui nou set de obiective de dezvoltare durabilă, atunci leadershipul va fi catalogat drept un „counter-trend" slab şi nu va avea o însemnătate de prim rang în cadrul procesului de schimbare.

Leadershipul este imaginea unei creaţii ce izvorăşte din însemnătatea pe care o dai gândirii ce face din creaţie o reflectare a competențelor tale la cel mai înalt nivel.

Cum devine cineva Eisenstein? se referă la munca de creaţie pe care o depune liderul, cu înflăcărarea pe care o modelează înţelepciunea, spre căpătarea unei bogate experienţe în domeniu şi a unei bune funcţionari în condiţii de performanţă ridicate. Liderul care îşi construieşte o viziune, pentru ca abia apoi să treacă la găsirea diverselor situaţii în care se manifestă această viziune, este numaidecât condus de sentimentul de căutare a punctului de lansare a propriei gândiri ştiinţifice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/cum-devine-cineva-eisenstein.html

Cum este concepută o scenă memorabilă dintr-un film?

On Iunie 5, 2011

Expresiile vizuale ale filmului captează realitatea ca pe o viziune simbolică a ideilor, unde sugestivitatea și profunzimea imaginii creează o percepție continuă a transformării imediat percepute.

Separatorul de lapte este și el un simbol mecanic al fertilității, și în acest sens este concepută scena memorabilă în care țăranii îl înconjoară pentru a urmări cum va apărea prima picătură de unt. Și de această dată, picătura își va crește amploarea dramatică, să zicem așa, iar șuvoaiele de lichid alb nu vor picura doar din țeava separatorului, ci vor țâșni în jerbe din fântâni arteziene simbolice.

Eisenstein își concepe tot filmul organizat în jurul acestor simboluri, pe care le opune simbolurilor înapoierii. Astfel, scena separatorului de lapte se opune unei secvențe păstrate din vechea formă: procesiunea religioasă disperată a țăranilor pentru invocarea ploii în timpul unei secete.

Leadership: Poţi să reconciliezi simbolurile inovării cu cele ale trecutului, încât contrastul lor să contribuie la construirea unui discurs vizual cu impact social?

Liniile și șuvoaiele de lichid alb, ce țâșnesc din separatorul de lapte în scena memorabilă a filmului, amintesc de principiile sistemelor avansate de irigație, unde o picătură se transformă rapid într-un flux generos. Ca și în distribuția apei pentru menținerea fertilității, Eisenstein folosește simbolul mecanic al separatorului pentru a reda ideea fertilității în rândul țăranilor, prin jeturile albe ce capătă amploare dramatică.

Întregul său film este organizat ca un sistem de irigație simbolică, unde fluxul de lapte oferă un contrast puternic față de seceta și disperarea din procesiunea religioasă a țăranilor care invocă ploaia. Simbolurile fertilității moderne sunt astfel juxtapuse simbolurilor tradiționale, iar jerbele de lapte devin expresii vizuale ale unui nou început, o sursă de "apă vie" care sugerează o renaștere în mijlocul secetei.

Asemenea unui sistem hidraulic complex, simbolurile fertilității se manifestă prin presiunea dramatică a momentului când prima picătură de lichid își face apariția. Separatorul, acest dispozitiv memorabil de control al transformării, distribuie energia simbolică precum o rețea de conducte arteziene. În această scenă, țeava nu doar picură, ci proiectează jerbe albe sub presiune, maximizând impactul vizual al momentului. Opunându-se procesiunilor disperate și religioase din vremuri de secetă, acest sistem modern de simboluri concepe fertilitatea într-un mod mai eficient. Țâșnirea dramatică a untului devine astfel o manifestare controlată a abundenței, în contrast cu invocarea primitivă a ploii. Întregul film se organizează în jurul acestor dispozitive simbolice care transformă vechile ritualuri în expresii ale progresului, asemenea trecerii de la irigația primitivă la sistemele moderne de distribuție a apei.

O creație cinematografică de excepție este organizată ca un sistem de irigație simbolică, în care sugestivitatea și subtilitatea contrastului conduc la o revelație interioară și la o imagine vibrantă a renașterii spiritului artistic.

Cum este concepută o scenă memorabilă dintr-un film? Ei bine, este concepută ca un punct focal al narativului, un moment care rămâne imprimat în mintea spectatorului. Este o secvență care, printr-o combinație de elemente vizuale, sonore și narative, reușește să emoționeze, să captiveze și să transmită un mesaj puternic.

Elementele care contribuie la crearea unei scene memorabile includ:

Leadershipul valorifică tensiunea dintre ritualul tradițional și inovația tehnică, în relație cu potențialul transformator al momentului prezent.

Cum este concepută o scenă memorabilă dintr-un film? Prin îmbinarea simbolurilor sugestive cu o regie vizuală captivantă, capabilă să evoce emoții profunde și să transmită idei complexe prin imagini puternice. Astfel, mesajul artistic poate să fie clar transmis, dincolo de bariera limbajului sau a culturii, printr-un limbaj vizual universal care rezonează profund cu spectatorul.

Source: https://neculaifantanaru.com/cum-este-conceputa-o-scena-memorabila-dintr-un-film.html

Cum îţi demonstrezi măreţia?

On Noiembrie 11, 2009

Evaluează-ţi personalitatea înainte de a-ţi transmite viziunea, făcând apel la modelul unei conştiinţe neînfrânte de puterea prezentului.

Preşedintele american John Fitzgerald Kennedy a fost omul care a făcut ziua de 26 iunie de neuitat. El a vizitat Berlinul. Aproximativ 120.000 de berlinezi s-au adunat în faţa Primăriei din Schöneberg, pentru a asculta discursul preşedintelui. Ei s-au adunat în piaţă înainte ca el să sosească, şi când în cele din urmă a ajuns pe podium, l-au ovaţionat şi aplaudat timp de câteva minute.

Kennedy şi-a început discursul spunând: "Libertatea are multe dificultăţi şi democraţia nu este perfectă. Dar noi nu a trebuit niciodată să ridicăm un zid pentru a baricada poporul înăuntru." Într-un discurs plin de zel, preşedintele a spus că Berlinul de Vest a fost un simbol al libertăţii într-o lume ameninţată de Războiul Rece. În final a rostit următoarele cuvinte, ajunse celebre: *"Toţi oamenii liberi, oriunde s-ar afla, sunt cetăţeni ai Berlinului, şi de aceea, ca un om liber, mă mândresc cu cuvintele: "Sunt un Berlinez".*

Înainte de a oferi oamenilor o direcţie, trebuie să fii obiectiv cu tine însuţi. Un lider adevărat nu aleargă după mijloace noi şi improprii de a-şi transmite viziunea, el n-are nevoie să atragă atenţia cu tot dinadinsul prin inedit şi originalitate.

Trebuie să existe o permanentă verificare interioară căreia să i te se conformezi tu însuţi – şi în funcţie de rezultatul ei să fii capabil şi dispus să schimbi ceea ce nu este în ordine. Această verificare, efectuată cu seriozitate, are ca scop unic şi exclusiv transformarea şi desăvârşirea propriului potenţial de conducere, este singurul mijloc prin care se poate dobândi acea formă concretă de realizare a sinelui. Liderul are nevoie de un răspuns, de o reacţie mai ales în perioada de dezvoltare. Abilitatea lui de a se evalua constituie puterea lui cea mai mare.

Leadership: Poţi să te apropii de oameni regăsindu-ţi forţa interioară în vieţile lor, ceea ce te recomandă ca o condiţie indispensabilă a depăşirii fazei de lărgire a orizontului pe care nu îl poţi cuprinde decât de la o anumită înălţime?

Admir ceea ce spunea actorul de comedie Danny Thomas: "Fiecare dintre noi s-a născut cu un rost, dar nu toţi descoperim acel rost. Succesul în viaţa nu are nici o legătură cu ceea ce câştigi sau realizezi pentru tine. Ci înseamnă ceea ce faci pentru alţii." Cred că exact acelaşi lucru l-a spus, indirect, şi John Fitzgerald Kennedy atunci când s-a adresat berlinezilor. "Sunt un Berlinez"a mărturisit cu o bucurie a întregii fiinţe pe care cei aproximativ 120.000 de oameni adunaţi în faţa Primăriei din Schöneberg au primit-o ca pe un surprinzător dar. Cu alte cuvinte, Kennedy şi-a descoperit rostul – acest lucru a făcut să crească şi contribuţia berlinezilor faţă de el şi faţă de naţiunea pe care o conducea.

Aşadar, vezi tu, înainte să cultivi simpatie trebuie să-ţi lărgeşti limitele propriului orizont. Trebuie să te vezi ca făcând parte dintr-o comunitate, trebuie să contribui la reconstrucţia mentalităţii şi valorilor celor din jur. Una din marile minuni ale leadershipului este că forţa ta interioară şi regăsirea ta în vieţile oamenilor te apropie de ei. Deşi americanii nu erau priviţi prea bine la acea vreme de către germani, berlinezii au ajuns să-l perceapă pe Kennedy ca pe un membru al familiei cu rang mai înalt, nu ca pe un agresor.

Prin discursul său, John Fitzgerald Kennedy a dovedit că este la înălţime. Practic el a dovedit

că o gândire bazată pe acceptarea existenţei unei experienţe concrete a vieţii poate să ducă la decizii mult mai avantajoase şi mult mai potrivite situaţiei.

1.Tu faci apel la emoţii pentru a le însufleţi oamenilor existenţa?

2.Inspiri sentimente pozitive în cei pe care îi conduci? (nu uita că toţi ochii se întorc spre tine, aşteptând reacţia ta care funcţionează ca o călăuză emoţională. Prin mesajul pe care îl transmiţi, oferi oamenilor o cale de a interpreta semnificaţia evenimentelor şi, astfel, de a reacţiona emoţional la ele.) Trebuie să conştientizezi faptul că modul în care comunici, stilul şi comportamentul tău afectează starea de spirit a oamenilor din jur.

3.Tu oare reuşeşti sau eşuezi în canalizarea emoţiilor oamenilor în direcţia potrivită?

Leadership: Poţi să faci apel la o realitate ce se construieşte şi reconstruieşte mereu la nivelul unei conştiinţe colective, încât să pui în prim plan consecinţele unor acţiuni greu de prevăzut?

Omul care a făcut 26 iunie scoate în evidenţă angajarea ta în îndeplinirea cerinţelor celorlalţi: o slabă angajare va duce la o raliere slabă; o angajare fermă duce la o raliere a unui număr mare de adepţi şi susţinători.

Felul în care Kennedy s-a raportat la berlinezi a avut drept rezultat anularea unei eventuale evaluări negative care i-ar fi putut scădea popularitatea. Acest lucru este bine să nu-l treci niciodată cu vederea. Căci aşa cum echilibrul şi calmul reconfortant al naturii sunt deseori spulberate de catastrofele violente (seisme, inundaţii, incendii, etc.), tot aşa potenţialul tău de lider, care este evaluat tocmai prin raportul pe care îl stabileşti cu cei din jur, poate scădea enorm dacă mijlocul prin care îţi exprimi personalitatea, angajamentele, preţuirea faţă de oameni nu se aliniază cu stările tale interioare.

Consecinţa este generarea unei confuzii majore şi compromiterea unui mediu propice de creare a relaţiilor de cooperare pe termen lung. Sau, în cuvinte mai simple, oamenii nu îţi vor putea accepta viziunea dacă nu reuşeşti mai întâi de toate să dovedeşti că eşti înzestrat cu potenţial de lider – adică dacă nu reuşeşti să descifrezi tot ceea ce au oamenii nevoie, să le influenţezi în mod pozitiv emoţiile, căutând să-ţi demonstrezi pe căi sigure şi limpezi adevărata ta afecţiune.

Demonstrează-ţi măreţia, reglându-ţi potenţialul de leadership în funcţie de capacitatea ta de a înţelege şi controla simţămintele celorlalţi. Fă dovada faptului că leadershipul pe care îl promovezi îţi exprimă propriile valori, altfel nu vei reuşi să-ţi pui în evidenţă abilităţile cele mai relevante şi mai utile. Exprimă prin intermediul leadershipului tău arta de a influenţa în bine gândirea, comportamentul şi mentalitatea celorlalţi - o artă care să se alinieze cu stările tale interioare, care să reflecte ideile, gândurile şi sentimentele tale. Sau mai simplu spus, o artă prin care să stimulezi îmbunătăţirea continuă şi eficientă.

Poţi face dovada faptului că leadershipul pe care îl promovezi îţi exprimă propriile valori, altfel încât să-ţi pui în evidenţă abilităţile cele mai relevante şi mai utile pentru viitor - în mijlocul unui prezent care fie nu poate, fie nu vrea să vadă viitorul?

1. Îţi îndeplineşti bine rolul de ghid emoţional? Dispoziţia ta afectivă şi tonul pe care îl foloseşti în relaţia cu ceilalţi oameni, ce impact are asupra lor?

2. Tu cum îţi demonstrezi măreţia?

3. Îţi reglezi potenţialul în funcţie de capacitatea ta de a înţelege şi controla sentimentele celorlalţi?

4.Oferi oamenilor sentimentul clarităţii şi direcţiei? Reuşeşti să creezi un climat emoţional care încurajează şi cultivă loialitatea şi încrederea?

Sper din tot sufletul ca răspunsurile tale la aceste întrebări să-ţi lărgească limitele propriului orizont. Ca să contribui la reconstrucţia mentalităţii şi valorilor celor din jur, mai întâi trebuie să-ţi dezvolţi inteligenţa emoţională - prin autoeducare, prin conştientizarea de sine, autodisciplină şi empatie.

Orizontul unui observator situat la înălțime este dat de puterea liderului de a da sens și valoare acţiunilor lui, încât prezentul trăit să fie oglinda în care ceilalţi oameni se vor recunoaşte mai târziu drept continuatorii unui lung șir de înaintași.

Măreţia ţi-o demonstrezi prin angajamentul pe care ţi-l iei ca să fii "prezentul continuu" dintr-un prezent în care lucrurile se mişcă. Sau, aşa cum spunea scriitorul francezAntoine de Saint-Exupery: *"A construi viitorul înseamnă a construi prezentul; înseamnă naşterea unei dorinţe valabilă astăzi."*

Source: https://neculaifantanaru.com/cum-iti-demonstrezi-maretia.html

Cum poate deveni leadershipul ieftin

On Martie 19, 2013

Învaţă cum să-ţi gestionezi şi cum să-ţi manifeşti identitatea, luptând cât mai mult pentru a ţi-o menţine nealterată.

Prezentul şi viitorul aparţin celor care acceptă frumuseţea absolută a creaţiei. S-a terminat cu vremea tocilarilor ! Şi să vă spun de ce. Pe vremea părinţilor, bunicilor şi străbunicilor noştri exista acea formă de intelectuali (foştii tocilari), care din dorinţa de a impresiona o fată sau de a urca pe o treaptă ierarhică superioară, foloseau orice prilej de a-şi etala minunatele şi vastele cunoştinţe despre orice.

"Ce băiat isteţ ! Cât de multe ştie ! " Aplauze, premii. Nu ai vrea să fii şef aici la noi în întreprindere, nu vrei un post de profesor? Adică, se vede că ştii atâtea, eşti bazat. Un om cult, super hero ! Din ăştia ca tine avem noi nevoie. Restul oamenilor la săpat şanţuri...

Chiar şi azi mai întâlneşti câte un asemenea geniu lansând (ca la examenul de licenţă) întrebări de genul: "Ştii tu cine a pictat cutare tablou? Ştii tu când a apărut prima cale ferată din România? Ştii ce spunea cutare scriitor în cutare carte? Ştii tu când s-a născut Napoleon? Adica, ştii tu...câte biblioteci am vizitat eu?"

Leadership: Poţi să accepţi faptul că te confrunţi cu limitele propriei tale importanțe în ceea ce priveşte modul în care te raportezi la experienţele din viaţa ta care se cer reformulate printr-un impuls de tip "Ego-Vulnerabil"?

Dar oare vă puteţi da seama ce se întâmplă în sufletul acestui atotcunoscător? Vă daţi voi seama cât de tare îi bate inima de bucurie când el ştie ceva şi altul nu ştie? Mândria aia că el a citit, că poate arăta lumii că e super inteligent, că a ajuns profesor, mai târziu rector, o minte genială. Acaparează toată atenţia, lumea din jur îl priveşte ca pe un simbol al excelenţei. Vai, un adevărat univers al cunoaşterii !

Dar la capitolul Creaţie şi Descoperire, acest tip de personalitate este un mare ZERO. NIHIL. Adevărata ştiinţă n-a auzit niciodată de el, la fel cum nici el n-a aflat nicidecum sensul vieţii din spatele teoriei (memorată cu scopul de a epata). Acesta este sindromul papagalului. Înseamnă te dai mare repetând tot ce ai auzit, tot ce-ai aflat, dar fără să realizezi nicio schimbare pe plan ştiintific şi profesional.

Importanţa pe care ţi-o acorzi este ca o pictură reprodusă din plăcerea de a ţine o pensulă în mână, dar nu şi pentru a realiza o capodoperă. Este o mare diferenţă între a ști bine despre ce e vorba şi a te cizela într-un domeniu complex. Degeaba vrei să pari mai mult decât eşti dacă îţi lipseşte talentul de a crea şi dacă nu eşti înzestrat cu un simţ artistic deosebit. Nu vei putea niciodată să te eliberezi de suferinţa de a nu avea credibilitate, suferinţa de a nu aparţine unei elite de iniţiaţi în domeniu, predestinați să fie diferiți de restul oamenilor.

Ceva te îndeamnă să treci la acţiune, dar fără să deţii armele potrivite pentru a câştiga lupta cu tine însuţi. Iar când vei da nas în nas cu adevăraţii artişti te vei simţi prins în capcană, pus la încercare sau vulnerabil, ştiind bine că nu vei putea să păcăleşti pe nimeni ţinând o pensulă în mână şi valind teorii deja existente.

Rezultatele practice îţi reflectă caracterul, nu vorbele. Impulsul de tip "Ego-Vulnerabil" nu te va motiva niciodată să creezi, chiar dacă vrei să te simţi special, ci te va trezi definitiv la

realitate: **talentul de a picta nu e acelaşi lucru cu memorarea teoriei pure.**

Leadership: Este posibil ca în realitate să urmezi o schimbare totală de direcţie în ceea ce priveşte modul în care te percep ceilalţi, luând în considerare faptul că ceea ce încerci să-ţi impui ca normalitate este de fapt o dereglare comportamentală?

Poţi recunoaşte faptul că ceea ce te face excepţional este diferit de ceea ce îl face pe altul excepţional şi că îţi petreci timpul ocupându-te de lucrurile ce nu ţi se potrivesc? Dacă da, atunci comportamentul tău merită mai multă atenţie. Uneori, comportamentul este suma trăirilor capabile să te pună cu tot sufletul în slujba unui ideal care te depăşeşte ca posibilitate de realizare.

Marea schimbare, începutul anilor 2000, adică sfârşitul lumii vechi şi începutul lumii noi (spirituale), coincide cu apariţia şi propagarea continuă a internetului. Iar internetul acumulează zilnic de zece ori mai multe informaţii decât adăpostesc toate bibliotecile din lume. Numai în România apar zilnic circa 1,1 milioane de pagini noi pe internet provenite din blog-uri, scanări, presă, etc.

La fiecare secundă au loc cinci sau chiar mai multe descoperiri în fiecare domeniu, tot la fiecare secundă cineva în lume deschide uşa către o creaţie nouă. Pur şi simplu nu mai faci faţă bombardamentului de informaţii, nu mai ai timp să acumulezi prea multă cunoaştere teoretică. Iar practica te omoară definitiv şi sigur.

Pe vremuri stăteai ore întregi într-o bibliotecă ca să găseşti o informaţie, acum găseşti într-o clipă ce informaţie vrei căutând pe internet. Oare cum credeţi că va arăta viitorul? Nu mai poţi impresiona pe nimeni cu vastele tale cunoştinţe, căci aproape toate informaţiile pe care le deţii se regăsesc pe internet. Cine are nevoie de o informaţie ştie unde să o găsească, fără să fie nevoie de tine. Internetul este creierul, centrul universului la care se poate conecta oricine din orice parte a globului.

Singurul lucru pentru care vei putea să fii admirat este puterera ta creativă de a genera noi tendinţe într-un domeniu, de a descoperi noi orizonturi de evoluţie, încât să fii protagonistul schimbării de viziune pe care se construiesc temeliile lumii.

Cărţile vechi şi cele noi sunt scanate în ritm rapid şi apar cu nemiluita pe internet. Există nenumărate platforme de digital reading precum Scribd, Wattpad, Issuu, Slideshare, Yumpu, google books, archive.org, sau researchgate.net. Este vorba despre RAPIDITATE, pur şi simplu nu mai ai timp de aprofundare îndelungată !

S-a terminat cu tocilăria. Nu mai poţi impresiona pe nimeni cu vastele tale cunoştinţe. Vrea cineva o informaţie, o află imediat fără ajutorul tău. Totul de pe internet. Degeaba ai citit o mie de cărţi. În prezent şi în viitor singurul lucru prin care se va măsura valoarea unui om va fi prin prisma creaţiei şi a descoperirilor sale.

Vrei să te întorci în trecut sau să te adaptezi la prezent şi viitor?

Leadership: Eşti în stare să-ţi asumi un rol practic în dinamica progresului prin confirmarea unor adevăruri la care alţii nu se gândesc şi prin configurarea acelor realităţi pe nimeni nu le bănuieşte?

Empiriştii secolului XX susţineau că o cunoaştere prin raţiunea pură a existenţei este iluzorie. Pe măsură ce un domeniu se maturizează, oamenii încetează să se mai intereseze de el şi

migrează spre alte domenii.

Nu poţi aduce o schimbare radicală în felul de a gândi, în felul de a percepe lumea, decât asumându-ţi un rol practic în dinamica progresului, doar dacă reuşeşti să confirmi adevăruri la care alţii nu se gândesc şi să configurezi acele realităţi pe nimeni nu le bănuieşte. Asta înseamnă să câştigi teren, să îţi impui autoritatea la nivel de regizor şi scenarist.

De exemplu, o realitate pe care nimeni nu o bănuieşte poate fi exprimată prin intermediul unui tablou care înfăţişează în culori vii suferinţa omenească pe marginea neîncrederii în sine la impactul cu o dorinţă, pe care raţiunea şi voinţa o refuză. Iar a confirma un adevăr la care nimeni nu se gândeşte înseamnă să te referi la tine ca la o creaţie eternă prin intermediul a ceea ce simte sufletul tău în privinţa chestiunii care îi interesează pe ceilalţi oameni.

Tot ceea ce îţi imaginezi trebuie creat. Si prin tot ceea ce creezi trebuie să scoţi în evidenţă noi însuşiri ale realităţii. Acest proces este o extindere mai complexă a modului de a face ştiinţă, o fază de dezvoltare a unei noi interfeţe de leadership accesibilă numai minților înclinate spre nemărginit.

Urmăreşte trendul de repoziţionare a modului de a vedea lucrurile – să încerci să prinzi acea linie a întrebărilor fără răspuns care pot conferi credibilitate unei lumi aparte.

Viitorul este o ficţiune a Eului care îşi negociază mereu coerenţa.

Leadershipul poate deveni ieftin prin identitatea falsă pe care încerci s-o vinzi lumii la chemarea dorinţei de a impresiona cât mai mult posibil, deci prin concepţia falsă pe care si-o formează ceilalţi oameni despre realitatea ta.

Source: https://neculaifantanaru.com/cum-poate-deveni-leadershipul-ieftin.html

Cum promovezi imaginea companiei tale?

On Aprilie 03, 2009

Începe să dezvolţi imaginea brandului tău, experimentând o nouă provocare numită "începutul unei lumi noi" sau "sfârşitul definitiv al unei lumi vechi".

Honolulu, locul unde aproape fiecare om tânjeşte să meargă în vacanţă. Dacă n-ai fost niciodată acolo nu ştii ce-ai pierdut. Este paradisul pe pământ, sau cel puţin asta vei auzi în stânga şi-n dreapta, de la cei care au fost acolo sau care, la rândul lor, au auzit vorbindu-se despre acest loc. Dar oare cum a reuşit Honolulu să ajungă o insulă atât de renumită şi atât de frecventată de turiştii din toate colţurile lumii?

Într-un mod ciudat, Honolulu face ceea ce fac toate vedetele din lume şi toate companiile care se respectă: ştie să-şi vândă imaginea. Şi încă o face bine, prin intermediul radioului, televizorului şi a cinematografului. Reclamele şi mesajele publicitare care nu încetează să apară peste tot, înfăţişează locuri de vis precum plaja cu nisip alb şi fin, palmieri cu flori superbe de diferite forme şi culori, hoteluri cu piscine, restaurante, baruri, pool bar, cafenele etc, toate întreţinute cu multă grijă. Ce mai, aproape că te-am convins să mergi şi tu în vacanţa de vară în Honolulu, nu-i aşa?

Leadership: Poţi să surprinzi imaginea cea mai atrăgătoare dintr-un întreg care a primit autentificare suplimentară dintr-o interpretare diferită a conţinutului său?

A dezvolta o companie şi a o duce pe culmile gloriei nu este uşor, şi deci nu se poate realiza peste noapte. Este nevoie de multă muncă, de perseverenţă, răbdare şi uneori de foarte mulţi bani, dar merită tot efortul depus. Însă nu sacrificiile şi munca reprezintă marele impediment, ci faptul că trebuie să faci faţă concurenţei pieţei interne dar şi externe şi să te menţii la un nivel cât mai ridicat.

A-ţi menţine compania la un nivel cât mai ridicat este ca şi cum ai aştepta startul într-o cursă de maraton. Până să auzi pocnetul de pistol, în clipa aceia de aşteptare arunci o privire la ceilalţi concurenţi, încerci să le evaluezi capacităţile şi limitele. Te compari cu ei şi încerci să intuieşti dacă le eşti superior sau nu. Însă tocmai acest scurt moment de consfătuire personală se poate transforma într-un fiasco. Căci îţi poţi anula încrederea în tine, atitudinea ta pozitivă să se diminueze. Iar pe parcursul cursei să nu mai fii capabil să dai totul din tine.

Aici se vădeşte ceea ce numim performanţă. Ca să-ţi duci compania cât mai departe trebuie să fii un performer care nu-şi anulează niciodată încrederea în sine atunci când îşi măsoară forţele cu alţii, când îi este pusă la încercare tăria de a accepta rezultatul final, oricare ar fi acesta.

Aici nu e vorba doar de marketing, ci de acea gândire strategică combinată cu planul emoţional, e vorba de modelul de leadership folosit şi de situaţiile în care eşti tentat să adopţi un stil alternativ.

A surprinde imaginea cea mai atrăgătoare dintr-un întreg care a primit autentificare suplimentară dintr-o interpretare diferită a conţinutului său, înseamnă de fapt să intuieşti calitatea şi facilităţile unei zone de interes (turism, divertisment, cultură, realizarea de produse, etc) care nu are nevoie de intervenţii recurente ca să devină accesibilă pentru toate buzunarele.

Leadershipul tău trebuie să fie cât mai spontan, dar şi cât mai cuprinzător, nici ceţos, nici orientat numai spre detalii nesemnificative, căci triumful tău este reflectarea desigur spontană, dar cât mai fidelă, a imaginii interioare pe care ţi-o creezi în procesul de evoluţie. Totul începe de la răspunsul pe care îl dai la întrebarea: *„ Cine eşti tu cu adevărat"?*

Tu îţi anulezi încrederea în tine atunci când îţi măsori forţele cu alţii? Îţi creezi o imagine pozitivă despre tine în încercarea de a ajunge în fruntea clasamentului? Cum se măsoară performanţa ta şi care sunt factorii care îţi pot împiedica evoluţia? Eşti un învingător sau un învins?

Leadership: Poţi să obţii recunoaşterea unei zone de interes existente prin intermediul efectului de dublare a unei valori de referinţă obţinut printr-o creştere a reputaţiei imaginii promovate faţă de ofertele similare?

Oferind servicii şi produse de o calitate foarte bună, la preţuri competitive, care să se adreseze unui public ţintă anume, este doar primul pas pe care trebuie să-l faci după ce începe cursa. Pentru a fi învingătoare, o companie trebuie să ştie să-şi vândă imaginea atât în ţară cât şi peste hotare. Cu cât este mai cunoscută, cu cât brandul ei este mai puternic, cu atât îi creşte rankingul pe piaţă şi devine mai profitabilă. Un produs sau un serviciu este cu atât mai stabil pe piaţa financiară cu cât brandul companiei este mai renumit.

Fireşte, intenţia oricărui manager este de a-şi duce compania la un nivel cât mai înalt, dacă se poate pe poziţia de lider de piaţă pe un anumit segment de activitate. Compania sa trebuie să menţină o relaţie cât mai bună cu clienţii astfel încât să-şi promoveze o imagine cât mai favorabilă. O cale foarte simplă şi eficace în acest sens este de a apela permanent la mass-media şi internet astfel încât să-şi facă cunoscute serviciile şi produsele pe piaţă şi, în acelaşi timp, să rămână permanent în mintea a cât mai multor persoane.

Punctul forte al unei companii nu stă numai în serviciile de calitate pe care le oferă clienţilor ci şi în imaginea pe care şi-o creează şi pe care o vinde permanent peste tot. De exemplu în oraşul Iaşi există câteva zeci de firme care efectuează servicii profesioniste de multiplicări xerox, legătorie şi tehnoredactare. Toate oferă aceeaşi calitate excepţională a serviciilor la un preţ foarte mic, însă doar una dintre ele deţine cota cea mai mare de piaţă, şi asta pentru că, numai ea investeşte masiv în campanii de publicitate şi marketing. Oriunde te duci întâlneşti un banner cu logo-ul companiei. Permanent posturile de radio şi televiziune locale îi fac reclamă. Ăsta da marketing eficient.

Poţi creşte reputaţia imaginii tale promovate faţă de ofertele similare de pe piaţă printr-un istoric măreţ al scopului şi al experienţei acumulate în domeniu, dar totodată printr-o modalitate vizuală a trăsăturilor definitorii ale unui fenomen de tipul *acurateţe faţă de aşteptări* , intitulat "dincolo de tot ce ai experimentat până acum."

Leadership înseamnă să construieşti un brand care să inspire targetul prin valoarea ideaticã a imaginii şi promovarea ei activă într-un eveniment care schimbă istoria, imprimând o nouă direcție a brandului: Lumea Nouă.

Concluzie: O companie nu poate ajunge la un nivel de dezvoltare ridicat dacă nu atrage atenţia, dacă nu ştie să-şi atragă clienţii şi să-i fidelizeze, de aceea este atât de important să-şi creeze o imagine puternică. Prin urmare, dacă doreşti ca firma ta să prospere, trebuie fii cât mai inventiv şi implică-te mai mult în promovarea imaginii ei.

Source: https://neculaifantanaru.com/cum-promovezi-imaginea-companiei-tale.html

Cum să livrezi leadershipul

On Decembrie 13, 2008

Leadershipul este mai întâi o chestiune interioară de cucerit, apoi este o chestiune exterioară de depăşit.

În celebra carte "De la idee la bani", scriitorul Napoleon Hill povesteşte istoria unui miner care a renunţat la prospecţiuni după luni de muncă asiduă, în condiţiile în care ajunsese la numai un metru de filonul de aur. Chiar dacă aurul a fost descoperit de altcineva, omul a învăţat acea lecţie de viaţă. Şi de atunci nu a mai abandonat. A aplicat lecţia în tot restul vieţii, atingând în cele din urmă succesul.

Eu rămân la convingerea că leadershipul este mai întâi de toate o chestiune interioară de cucerit, o chestiune de ordin spiritual accesibilă omului care reuşeşte, în lumina propriilor sale convingeri şi în spiritul propriilor sale valori, să se autodepăşească. Deci, numai printr-un dificil proces de autocunoaştere şi de dezvoltare personală vei putea să transcenzi limitările propriei tale fiinţei, în beneficiul celorlalţi, şi astfel să accezi la un nivel înalt de spiritualitate.

Mai mult decât atât. Ştiinţa conducerii trebuie să strălucească prin aplicarea unor idei noi, rămânând adânc ancorată într-un model de dezvoltare axat pe Eul fiecăruia, fără să se "încurce" în dificultatea de a discerne între adevăr şi falsitate. De structura şi calitatea fiinţei tale depinde în primul rând calitatea şi sănătatea leadershipului tău.

Dacă ştiinţa conducerii nu produce progrese evidente, bazate pe o combinaţie între scop şi trăiri, pe o seamă de alte valori cu mai mare înrâurire asupra oamenilor: cum sunt armonia, puritatea, sinceritatea, empatia, bunul simţ, dragostea de viaţă, spiritul de echipă, ori cele bazate pe principii etice şi virtuţi precum adevărul, solidaritatea, cooperarea, respectarea drepturilor omului, atunci liderul nu se va putea ridica la nivelul cerinţelor şi exigenţelor la care îl supun oamenii şi împrejurările.

Leadership: Evoluţia ta se traduce printr-o îmbogăţire care se învecinează cu efectul produs de depăşirea limitelor proprii, sau printr-o descoperire a sinelui care se teme să recunoască că e „restant" la capitolul experienţe de viaţă?

Sistemul de valori pe care ţi l-ai creat conferă o aură deosebită leadershipului tău. Convinge-i pe oameni să te însoţească în căutarea ta de a te înţelege şi a avea relaţii bune cu fiecare dintre ei. Nu uita că primeşti de la oameni în funcţie de cât ai investit în ei. Şi nu uita că leadershipul nu se aplică atunci când lucrurile rămân la fel, ci numai atunci când devii eficient în a dărui celorlalţi din jurul tău tot ceea ce ai mai bun din tine. Oamenii te însoţesc în căutarea sinelui?

Prin personalitatea ta, care este în relaţie directă cu Eul tău, cu felul tău de a fi, de a acţiona şi de a gândi, trebuie să-i convingi pe ceilalţi oameni că poţi să demarezi schimbarea şi să facilitezi însăşi dezvoltarea lor. Iar pentru asta trebuie să-ţi reglezi ştiinţa conducerii astfel încât să-ţi uşurezi procesul de promovare a valorilor tale cele mai înalte. A realiza acest lucru este o artă pe care dacă ţi-o însuşeşti, dacă ajungi să o controlezi şi să o faci să lucreze în avantajul tău, atunci fără îndoială drumul tău către atingerea excelenţei va fi tot mai uşor, şi totodată plin de progrese.

Tu întâmpini dificultăţi în a te raporta la circumstanţele unei cauze? Sistemul de valori pe care ţi l-ai creat conferă o aură deosebită leadershipului tău? Simţi că trăieşti degeaba, sau ţi-ai pus toată viaţa în slujba oamenilor? Ai tendinţa de a fi mai mult independent?

Leadership: Poţi reprezenta modelul propriului destin în coordonatele unei viziuni care ia în considerare factorul "putere", încât rezultatul final să poată fi verificat, validat şi aplicat printr-o luptă împotriva sinelui tău mai slab?

Leadershipul intră în joc atunci când oamenii te urmează pentru ceea ce eşti, pentru ceea ce reprezinţi, pentru felul cum rezonezi cu ei, prin abordarea cât mai simplă şi pragmatică, foarte concentrată şi responsabilă. Criteriul fundamental, just şi adecvat după care oamenii îţi analizează "arta", constituie şi un indiciu al propriei tale lumi interioare, a punctelor tale tari, sau dimpotrivă, a slăbiciunilor.

Pentru ca relaţia ta cu oamenii să se dezvolte armonios, să evolueze într-o manieră benefică, într-o direcţie pozitivă, mai întâi asigură-te că reprezinţi ceva pentru ei.

"Oamenii te urmează fiindcă ştii să te raportezi la ei" - acesta este criteriul precumpănitor după care eşti calificat drept om de echipă, înzestrat cu o inteligenţă emoţională care funcţionează, sau dimpotrivă, poţi fi descalificat şi obligat să rămâi "în urmă", dacă nu te dedici în întregime atingerii şi menţinerii unui nivel înalt de maturitate profesională şi emoţională.

Ca lider, tu te adresezi în primul rând sentimentelor oamenilor. Dacă leadershipul tău este lipsit de fond, deci dacă tu nu eşti înzestrat cu o putere emoţională care să asigure acea motivare, acea nevoie a oamenilor de a te susţine, de a se solidariza cu tine - înseamnă că tu însuţi nu ai reuşit să inspiri acele sentimente şi emoţii dătătoare de bucurie, de împlinire, de forţă interioară - lucru care nu le permite acestora să se dezvolte pe niciun plan.

Leadership: Una din provocările sinelui tău este să te situezi deasupra circumstanţelor care particularizează trăitul vieţii ca vibraţie a unei clipe de rătăcire, sau trăitul vieţii ca urmare a unui timp în care se pecetluiesc aleșii?

Oamenii nu sar nicio etapă de examinare. Un lider care nu aprofundează fiecare nivel al leadershipului, care nu reuşeşte să-i determine pe oameni să se alinieze convingerilor şi acţiunilor sale – se va afla într-o situaţie asemănătoare cu a unui pacient care se prezintă cu dureri abdominale la doctor, iar doctorul îl duce la tomograf, sărind complet peste examinarea fizică. Când vine vorba de leadership, oamenii sunt mai presus decât orice doctor, ei nu sar nicio etapă de examinare: mai întâi te evaluează, îţi oferă timp pentru a-ţi dovedi calităţile, şi abia apoi hotărăsc dacă să te accepte sau nu în fruntea lor.

Numai acel lider care şi-a pus problema găsirii unui numitor comun cu oamenii - prin care să-şi dovedească măreţia, calităţile, prin care să-şi desăvârşească "arta", numai acel lider care este familiarizat cu legile conducerii şi ştie să le aplice în folosul celorlalţi. Deci, numai acela care înţelege conceptul de "sharing" îşi va putea dovedi cu uşurinţă eficienţa în zona de influenţa pe care o administrează.

Te încadrezi în criteriile de eligibilitate impuse de "entitatea finanţatoare"?

Pe de altă parte, acel lider care nu se va încadra în criteriile de eligibilitate impuse de "entitatea finanţatoare" (oamenii), acel lider care nu are puterea şi dorinţa să pătrundă în adâncul sufletului lor, să ajungă la fibrele care compun întreaga lor structură emoţională şi să genereze acel impuls fin, intens, care să-i provoace, care să-i energizeze, care să-i facă să-şi dorească să devină mai buni - acela nu va putea să adauge niciodată o imensă semnificaţie leadershipului.

Sistemul de valori creat de fiecare dintre noi este diferit. Treapta cea mai înaltă a scării

valorilor unora poate să se situeze mult sub nivelul scării valorilor altora sau să depăşească scara valorilor lor. În general progresul impune "adăugarea" de trepte noi oricărei scări a valorilor. Rolul tău, ca lider, este şi acela de a contribui la înălţimea scării valorilor tuturora conform cerinţelor din prezent şi din viitor. Dacă reuşeşti să convingi oamenii să se conformeze acestui deziderat, atunci te poţi declara fericit chiar dacă pentru această muncă de Sisif nu eşti răsplătit material, dar astfel vei reuşi să realizezi ţelul comun.

Leadershipul se observă în felul cum îţi găseşti resursele interioare pentru a scoate la iveală o lecţie de viaţă: ***"Eşecul te îmbogăţeşte. Greşelile sunt o parte a datoriilor pe care trebuie să le plătim pentru o viaţă trăită din plin."***

Leadershipul poate fi livrat prin creşterea uşurinţei cu care poţi duce greul în viaţă. În acest sens, este bine să ţinem cont de vorbele atletei americane Allyson Felix:

"Cea mai importantă lecţie pe care trebuie să o învăţăm este să ne bizuim pe Dumnezeu în orice împrejurare. De multe ori trecem prin diverse încercări şi urmărirea planului lui Dumnezeu pare să fie lipsită de orice sens. Dumnezeu ne veghează însă mereu şi nu nu va părăsi niciodată."

Source: https://neculaifantanaru.com/cum-sa-livrezi-leadershipul.html

Cum se începe un război mondial?

On Mai 26, 2024

Ceea ce vezi nu este întotdeauna realitatea în întregime, căci percepția ta este supusă iluziilor și distorsiunilor datorate propriilor tale prejudecăți și limitări.

Totul e legat de Putere, întotdeauna banii vorbesc. Cu cât ai mai mult teritoriu, cu atât ai acces la mai multe resurse de valoare. Odinioară, ţara care avea mai mult aur era mai puternică, percepută ca un soi de *Ebecaiffic Udulusha Ikelovski*, sublimul unei culturi vibrante și cu spirit înălțător. Într-o vreme, aurul era cel ce conferea putere, așa cum un artist conferă pânzei sale viață și emoție. Dar acum, petrolul nu mai este profitabil, a început să se epuizeze, resursele se schimbă din nou, în timp ce mașinile au devenit electrice. Iar arta a devenit un kitch.

În acest context neașteptat, extinderea teritorială este importantă pentru beneficiile economice aduse de turism, hoteluri, marile lanțuri de magazine și industria tehnologică, etc. Importanţa tehnologică subliniază o reevaluare a ceea ce constituie bogăția și succesul, în detrimentul. Cu alte cuvinte, aproape toți oamenii preferă să cumpere un iPhone sau să călătorească, comparativ cu puținii care investesc în aur, pe linia unui singur adevăr: "*Experiențele și tehnologia sunt noul aur al epocii moderne."*

Leadership: În ce fel resursele de care dispui, percepute ca o recompensă a viziunii conform căreia limitele sunt doar iluzii, influențează expansiunea valorii tale?

Așa că s-au împărțit piețele și teritoriile, precum se împart hărțile în mâinile cuceritorilor, dar cu o oarecare delicatețe strategică. China s-a extins mai mult decât toți, până în Africa, unde a acaparat mult teritoriu, ghidându-se după zicala "ce iei, e bun luat". În tot acest timp, *más allá de las expectativas optimistas*, industria cinematografică de la Hollywood nu mai produce bani, iar preţul petrolului scade zilnic. Aşa că conducătorii americani, artişti în arta declanşării războaielor, au încercat să-şi extindă teritoriul până în Ucraina, ceea ce i-a bineînţeles i-a supărat pe Ruşi, cam tare.

Arta războiului nu e artă, dacă nu e făcută cu arma. Printr-o ofensivă bine organizată, rușii au ripostat drastic și amenințător, ca niște vânători în căutarea sufletului. Arta răboiului trebuie dusă până la capăt cu sacrificii omeneşti, spălate cu sânge de martiri. Îi înţelegem şi pe ei, nu-i aşa? Vouă v-ar plăcea să vină un investitor lacom, să cumpere toate casele din jurul vostru, ştiind că mai devreme sau mai târziu veţi fi şi voi cumpăraţi?

Bun, după aproape doi ani de război, America împreună cu Nato şi cu tehnologia lor de ultimă oră, au înţeles că sunt net inferiori ruşilor, pe orice diagonală tehnologică, pierzând miliarde de dolari prin furnizarea de armament. În tot acest timp, ruşii împreună cu partenerii chinezi au speculat foarte bine strategia americană, slab aleasă, ghidându-se după zicala: *"Prost nu-i cel ce cere, prost e cel ce dă."* Cu cât Americanii dau din bugetul lor mai mulţi bani pentru apărarea Ucrainei, cu atât câştigă mai mult China pe plan financiar.

Să mai spună cineva ca ruşii sunt săraci, sau că n-au resurse. Deocamdată au decimat Ucraina, şi nu mai au mult până aceasta devine teritoriul lor.

Leadership: În ce fel o tragedie iminentă, ca o dovadă a inevitabilității destinului, poate să reconfigureze principalele coordonate ale evoluţiei tale?

Văzând acest lucru, Americanii abandonează războiul cu Ucraina, şi mai încearcă o carte, un alt scenariu de extindere, un alt joc murdar, un alt război, ca şi când pericolul decăderii i-ar fi pus faţă în faţă cu o ultimă şansă.

Prietenul cel mai bun, Israelul, este un stat înconjurat de niște musulmani săraci care nu se înțeleg nici măcar între ei, darămite să mai și colaboreze. Dacă acele teritorii ar deveni parte din Israel, ar fi o posibilitate frumoasă pentru America de a se dezvolta masiv. Totuși, lăcomia magnaților de a acapara teritorii este vârful de lance al conflictelor geopolitice. Invadatorii nu au luat în calcul partea spirituală, o virtute pe care o posedă o entitate cerească, *una necesidad importante y humana*: atunci când toţi musulmanii din lume se vor uni, iar arabii vor deveni un singur stat, dorindu-şi pământul Israel înapoi.

Deci, de la un război dintre două ţări, desfăşurându-se local, s-a extins în mai multe ţări, urmând un scenariu apocaliptic. În curând vor riposta alte ţări precum Iran, Turcia, Irak, etc, fiindcă nici aceste state nu vor dori să-i aibă ca vecini pe Americani, care să-i cumpere mai apoi şi pe ei. Cine acceptă să fie sclavi, sunt tocmai europenii, care prin intermediul Nato, au devenit mănuşa păpuşarului care i se potriveşte perfect.

Aşadar, se extinde războiul încet, fără mare tărăboi, deocamdată. Peste câteva săptămâni, sau câteva luni, se va întâmpla o tragedie. Atunci se va schimba totul...

Leadershipul este virtutea care deschide posibilitatea de a controla un teritoriu, fără să-l cucerești cu arma sau cu forța, ci doar printr-un soi de influență spirituală.

În concluzie, o tragedie iminentă poate transforma complet traiectoria destinului unei persoane, redefinind scopul, relațiile și percepția asupra siguranței. Aceste schimbări pot aduce o nouă perspectivă asupra vieții și pot deschide calea către o existență mai profundă și mai autentică. Aici se întrezăresc trei coordonate ale evoluţiei omului: "scopul și direcția vieții, percepția asupra siguranței și stabilității, relațiile și conexiunile umane".

Cum se începe un război mondial? Simplu. Prin lăcomia și lipsa de credință a oamenilor, adică prin extinderea teritoriilor și prin manipularea resurselor și influențelor geopolitice cu scopul îmbogăţirii.

Un eveniment tragic, cum ar fi războiul mondial, poate determina o reevaluare a priorităților omenirii. Ceva ce părea nesemnificativ înainte, poate părea esenţial acum, iar noi scopuri, poate mai profunde și mai semnificative, pot apărea. Oamenii vor urma un drum mai altruist, dedicându-se cauzelor sociale sau spirituale.

Sentimentul de siguranță poate fi profund zguduit. Orice persoană poate deveni mai conștientă de fragilitatea vieții și a circumstanțelor, ceea ce poate duce la un nou nivel de precauție, dar și la o apreciere mai mare pentru momentele de liniște și bucurie. Această conștientizare poate conduce la schimbări în modul în care persoana abordează riscurile și oportunitățile.

Source: https://neculaifantanaru.com/cum-se-incepe-un-razboi-mondial.html

Cum se nasc faptele mari

On Ianuarie 25, 2009

Pune-ţi la încercare performanţele, fără să practici un leadership opus oricăror forme de excelenţă.

Ai urmărit partea a patra a filmului „Indiana Jones"? Este un film excepţional pe care ţi-l recomand cu toată încrederea. O replică din film mi-a atras în mod special atenţia. La un moment dat, Indiana Jones împreună cu fiul său intră accidental cu motocicleta într-o bibliotecă şi se răstoarnă.

Înainte de a se urca din nou pe motocicletă şi de a-şi continua drumul, un student îl recunoaşte pe Indiana (care era profesorul său favorit) şi îl întreabă ceva legat de un anumit model de cultură a lui Hardgrove.

Fiindcă nu avea deloc timp de pierdut, Indiana Jones îi răspunde pe fugă studentului foarte preocupat cu studiul:

- Lasă-l pe Hardgrove... Pentru a putea deveni un bun arheolog, trebuie să ieşi din bibliotecă !

Leadership: Hotărârea de a nu mai repeta aceeaşi acţiune fără sens se continuă cu prezenţa unei dualităţi între natura ta firească şi natura ta nevoită?

Natura firească a omului este o continuă perfecţionare prin educaţie, prin acceptarea valorilor ştiinţei şi ale tehnicii, prin cultivarea spiritul inventiv şi aplicativ, prin folosirea eficientă a cunoaşterii, prin afirmarea originalităţii, prin promovarea unicităţii şi a noului.

În timp ce natura nevoită a omului are ca element constitutiv drumul parcurs de la cultivarea propriei persoane drept rădăcină a orice altceva, până la consumul de cunoaştere şi exploatarea rezultatelor schimburilor de experienţă într-un context de evoluţie.

Leadershipului de calitate i se opune în mod logic şi firesc tot ceea ce poţi ignora prin cunoaştere. Cunoaşterea îţi furnizează o doză importantă de imaginaţie, îţi dă un imbold de performanţă, îţi dă libertate de gândire, dar în acelaşi timp îţi poate îngrădi libertatea de mişcare şi iniţiativele. Dacă cunoaşterea nu este folosită la capacitate maximă, dacă este lipsită de o aplicativitate practică – atunci este tot atât de inacceptabilă în leadership cum este un laptop fără tastatură pentru un informatician.

Acest tip de cunoaştere – inactivă, mai mult de design - poate conduce la o falsificare a realităţii, la îngrădirea abilităţilor tale practice de care nu eşti pe deplin conştient sau pe care nu le-ai pus la încercare. Şi dacă îţi faci o mândrie din această cunoaştere statică, aşa cum câte un începător de arte marţiale pretinde să fie admirat pentru faptul că îşi educă mintea şi voinţa, care e însă totdeauna mult subiectiv din punct de vedere al performanţei – s-ar putea să te trezeşti fără un punct de sprijin, s-ar putea ca reuşitele tale să se transforme într-un şir lung de amăgiri.

Leadership: Îţi modelezi evoluţia iniţiativelor tale, ghidându-te după condiţiile necesare percepţiei clarvăzătoare asupra modului cum să te abaţi de la "cursul firesc al evenimentelor"?

Te poţi abate de la cursul firesc al evenimentelor doar dacă încetezi să te afunzi într-o cunoaştere care se desfăşoară strict în elementele estompate ale visului sau ale iluziilor. Percepţia clarvăzătoare îţi poate trasa o direcţie adevărată de afirmare personală, te ajută să reacţionezi într-un anumit mod anumit contra tendinţelor de izolare într-o realitate virtuală, numai dacă întreţii procesul de identificare şi de integrare a tuturor informaţiilor primite cu ajutorul simţurilor, intuititei, interpretărilor de situaţii.

Cunoaşterea adevărată este ceea ce poţi percepe cu ajutorul simţurilor prin intermediul a ceea ce îţi oferă experienţele trăite la limită.

Cunoaşterea fără o bază morală şi fără o atitudine practică conduce la un leadership formalist, dacă putem spune aşa (sub orice formă a lui, de la concret la abstract, de la ceva palpabil la ceva aparent); este o problemă de responsabilitate până la urmă, căci astfel apare ca un leadership nerealist, mediocru, opus oricăror forme de excelenţă.

A dispune de multă cunoaştere fără a o utiliza în mod corespunzător în practică este ca şi cum te-ai închide într-un cocon. Doar capul îţi mai rămâne afară. Picioarele, mâinile, inima îţi sunt îngropate, inutilizabile. Cu ochii închişi, te arunci în hibernare – un fel de formă de viaţă suspendată despre care ştii că s-ar putea prelungi la nesfârşit.

Ai curajul să-ţi evaluezi nivelul de excelenţă punându-ţi în practică cunoaşterea? Sau îţi suspenzi leadershipul din funcţia de bază pe care trebuie s-o îndeplinească?

Leadership: Refuzul de a acționa în virtutea caracteristicilor tale înnăscute, are ca rezultat "predarea" ta în captivitatea unei mentalități care este compatibilă cu ideea de finitudine?

Teoria se asimilează numai prin practică. Îţi sugerez să urmezi şi tu sfatul lui Indiana Jones: treci la acţiune, nu pierde vremea inutil stând numai cu nasul în cărţi. Nu vei putea niciodată să ajungi un lider adevărat, nu vei reuşi niciodată să realizezi fapte măreţe, demne de atenţia şi admiraţia tuturor oamenilor, dacă nu eşti dispus să îţi petreci o mare parte din timp pe teren. Din cărţi poţi afla nespus de multe lucruri, poţi asimila numeroase cunoştinţe - însă rezultatele le poţi obţine numai prin punerea lor în practică.

Gândeşte-te la orice realizare celebră înfăptuită de un singur individ sau de un grup de indivizi. De exemplu la piramida lui Kheops. Nu trebuie să te documentezi prea mult ca să realizezi că, pentru a se putea construi acest monument rămas pentru eternitate, a fost nevoie de mai mult decât de cunoştinţe tehnice solide. A fost nevoie de punerea în practică a cunoştinţelor teoretice, a planurilor concepute minuţios de către specialişti. De altfel, nicio operă valoroasă nu ar fi putut fi vreodată realizată dacă artiştii s-ar fi rezumat doar la asimilarea cunoştinţelor.

Leadershipul este o punere în practică a ideilor, atitudinilor, competenţelor şi comportamentelor care fac din tine acea fiinţă complexă care ştie să transforme felurite nuanţe ale unei revelaţii de tipul "eşti ceea ce te face măreţ sau infim" într-un singur tot numit: "ansamblu integrat de cunoştinţe."

Punerea în practică a cunoştinţelor îţi oferă cea mai bună ocazie de a-ţi transforma leadershipul într-o capodoperă, într-o comoară nepreţuită. Însă cu cât obiectivele tale sunt mai ambiţioase, cu atât va fi nevoie de mai multă practică susţinută. Prin urmare, implică-te cu mai multă convingere în rolul activ si esenţial pe care îl ai în sprijinirea leadershipului pe care îl practici, dacă vrei într-adevăr ca el să evolueze. Îţi vei putea îndeplini obiectivele numai dacă vei fi dispus să te implici cu mai mult sârg în munca practică din teren.

Despre finitudine, filozoful francez Jean-Luc Nancy scria că ea se dă gîndirii în primul rînd ca limită. *"Limita este capătul, extremitatea dincolo de care nu mai există nimic – nimic, cel puțin din lucrul sau din ființarea la limita cărora s-a ajuns. Limita este capătul în măsura în care ea pune capăt, în care sancționează o încheiere care este totodată o încetare și o întrerupere dacă nimic nu vine să justifice de drept survenirea acestui sfârşit."*

O mentalitate poate fi compatibilă cu ideea de finitudine atunci când nu poate să preia controlul asupra principalului avantaj competitiv: de a avea acces la informaţie şi a şti cum să utilizeze informaţia care să-i permită să efectueze adaptările necesare evoluţiei sale.

Îndrăzneşti să părăseşti zona de confort? Napoleon Bonaparte, care a petrecut o lungă perioadă de timp pe câmpul de luptă, spunea: " *Nu ajunge să-i cunoşti pe oameni din cărţi ca să-i studiezi, trebuie să trăieşti cu ei.* "

Succesul lui Napoleon s-a datorat în mare parte punerii în practică a cunoştinţelor dobândite, a ideilor valoroase obţinute din cărţile vremurilor de atunci. Dar studierea cărţilor n-a însemnat pentru el decât punctul de plecare pentru dezvoltarea abilităţilor şi competenţelor de lider. Căci pentru a câştiga o bătălie el a trebuit să părăsească zona de confort şi să lupte de multe ori în prima linie cu infanteria.

Napoleon n-ar fi putut câştiga în veci o bătălie şi n-ar fi putut ajunge niciodată un geniu militar dacă ar fi rămas doar cu... teoria.

Pune-ţi la încercare performanţele fără să practici un leadership nerealist, opus oricăror forme de excelenţă.

Source: https://neculaifantanaru.com/cum-se-nasc-faptele-mari.html

Cum se obţine succesul

On Februarie 13, 2009

Menţine o constantă loialitate faţă de rădăcinile tale cele mai adânci, pentru ca leadershipul tău să capete o valabilitate extinsă.

Celebrul conducător Ginghis Han a crescut într-o lume ostilă; în copilărie a asistat la uciderea tatălui său, a stat în captivitate mai bine de cinci ani, s-a confruntat cu ameninţarea foametei şi a bolilor, soţia sa, pe care o iubea nespus de mult a fost răpită. A fost singur pe drumuri străine mulţi ani.

Dar toate aceste greutăţi nu l-au dărâmat nici fizic nici psihic, ci i-au călit caracterul. Ginghis Han a pus bazele unei naţiuni mongole unite, a introdus ţinerea de scripte, a încurajat învăţătura şi a inventat schimbul de informaţii secrete, inedit la acea dată.

Leadership: Cât de strâns legat eşti de rădăcinile tale spirituale încât să poţi realiza o schimbare la nivel global printr-un act de voinţă liberă?

Leadershipul lui Ginghis Han cutremură prin caracterul lui realist, foarte dur. Felul cum el vedea lumea a găsit un atât de imens răsunet în acea perioadă tulbure, tocmai fiindcă stările sale sufleteşti, pe care a reuşit să şi le controleze cu stricteţe, împreună cu viziunea lui largă şi îndrăzneaţă, au avut o anumită obiectivitate. Leadershipul său a căpătat astfel o valabilitate extinsă, strâns legată de rădăcinile sale spirituale, întreţinută de convingerile sale puternice.

Practic el a făcut o călătorie spre o realitate alternativă de cea care i-a fost impusă de condiţiile vremii. O călătorie spre propria lui fiinţă, spre propria lui dezvoltare spirituală, dând astfel tonul unei realităţi personale persistente care a reprezentat tocmai miza destinului său. Rugile sale de om predestinat unei dominații absolute erau adresate unui Dumnezeu care nu încetează să trezească, să purifice, să transfigureze o lume de mult apusă. Care judecă, dar şi consumă contrariile cu unitatea Lui transcendentă.

Atitudinea lui curajoasă în faţa unei realităţi dureroase care îi depăşea oarecum puterea de înţelegere, punându-i la zid capacităţile de acceptare a unui destin improbabil – i-a solicitat interesul pentru scopurile sale şi pentru modalitatea în care le putea atinge, menţinându-i o constantă loialitate faţă de rădăcinile sale cele mai adânci, faţă de orizontul în care el însuşi s-a aşezat pentru a-şi construi şi întări propria lui „ontologie".

Leadership: Tu accepţi să rămâi captiv într-o realitate ostilă, fără să te ridici la înălţimea pe care Dumnezeu a pregătit-o şi a hotărât-o pentru toţi cei care îşi propun să recreeze o întreagă lume?

Pune-te pentru o clipă în ipostaza unei regine de termite care zace în celula regală a muşuroiului. Eşti captiv în propria existenţă, incapabil să-ţi mişti voinţa, fiind ţintuit sub propria greutate spirituală. Nu vei putea niciodată să evadezi din această cavernă, să reuşeşti să te târăşti afară prin pasajele înguste de piatră şi prin tunele decât dacă accepţi să-ţi schimbi convingerile, dacă îţi depăşeşti dimensiunea Ego-ului pe care l-ai creat în subconştient.

Salvarea lui Ginghis Han a însemnat o despărţire de realitatea ostilă care îl înconjura şi-l ţinea prizonier în conştiinţa neputinţei. A fost o dovadă de progres şi eficienţă, de deschidere

faţă de un alt plan spiritual, printr-o apropiere mai strânsă de propriile trăiri sufleteşti, de acele elemente ale unei realităţi benefice care îi conferea leadershipului său strălucire, profunzime şi creştere.

Cel mai cunoscut citat aparţinând lui Ginghis Han sună în felul următor: *"Eu sunt pedeapsa lui Dumnezeu pentru voi. Dacă nu aţi fi comis păcate atât de mari, Dumnezeu nu ar fi trimis o asemenea pedeapsă asupra voastră."*

Accepţi să rămâi prizonier într-o lume întunecată şi neplăcută, în care opţiunile personale lipsesc? Sau încerci să găseşti codul de intrare într-o realitate paralelă – benefică ţie? Poţi să faci saltul spre o nouă etapă de dezvoltare, spre o nouă viziune, dinamică, activă, transformatoare?

Singurul sistem de ghidare al minții în direcția țelurilor cele mai importante are ca element declanşator eliberarea de suferinţă, o eliberare totală care vine odată cu trăirea experienţei a ceea ce Eşti cu Adevărat dincolo de limita resemnării și asumării fatalității.

Abilitatea de a conduce nu se dezvoltă peste noapte, ci în timp. Vremurile grele în care a trăit şi toate suferinţele îndurate au avut rolul de a-l întări în credinţă pe Ginghis Han, l-au călit, l-au cizelat şi l-au pregătit pentru ceea ce urma să înfăptuiască. Timpul şi obstacolele pe care le-a întâmpinat i-au dezvăluit talentele ascunse, oferindu-i un scop în viaţă. Şi a meritat. Ginghis Han a devenit un mare conducător, probabil cel mai mare cuceritor din toate timpurile, chiar mai mare decât Alexandru cel Mare din punct de vedere al teritoriilor cucerite.

Unii oameni au, ca şi plantele, însuşiri ascunse pe care de multe ori numai împrejurările grele le scot la iveală. Succesul în conducere nu se poate obţine decât cu răbdare şi nădejde. Poate de aceea foarte mulţi oameni nu ajung în posturi înalte de conducere, pentru că se grăbesc să urce în vârful piramidei fără să fie îndeajuns de căliţi din punct de vedere profesional pentru a face faţă provocărilor şi problemelor.

Nu-ţi vei putea duce la capăt misiunea dacă nu eşti răbdător, dacă nu dai timp caracterului tău să se formeze. Răsplata va fi fără margini doar dacă vei fi suficient de bine pregătit moral şi spiritual şi îndeajuns de îndrăzneţ pentru a face pasul spre măreţie.

Menţine o constantă loialitate faţă de rădăcinile tale cele mai adânci, pentru ca leadershipul tău să capete o valabilitate extinsă.

Realitatea pe care trebuie să ţi-o asumi este că singura modalitate de a te desprinde din strânsoarea neputinţei de a răzbi într-o lume rece şi vitregă este să-ţi găseşti un motiv bun pentru a-ţi alimenta şi mai mult înverşunarea în credinţa ta.

Cum se obţine succesul? Prin sacrificiul de a te pierde înainte de a te regăsi. Mai întâi te vei încurca prin iţele neîncrederii, abandonului, resemnării, apoi îţi vei găsi un motiv raţional să te schimbi prin stimularea unei realităţi totale de acţiune.

Source: https://neculaifantanaru.com/cum-se-obtine-succesul.html

Cum te poziţionezi faţă de schimbare?

On Ianuarie 10, 2009

Învaţă să ceri de la tine însuţi mult mai mult decât înainte, refuzând normele de referinţă ale circumstanţelor cauzei care te determină să fii altcineva.

Sixin i-a spus lui Caotang: "Natura i-a înzestrat pe oameni cu sinceritate şi bunăvoinţă. Dacă încerci să-i forţezi, aceştia nu vor rezista mult timp. O persoană care are putere, dar nu este rezistentă, va fi tratată cu dispreţ şi va fi sfidată de către oamenii josnici.

În acelaşi fel, adevărul şi minciuna, binele şi răul le avem de la natură şi nici unul nu poate fi schimbat. Numai oamenii cu o fire echilibrată, care pot comunica cu cei înţelepţi, dar nu numai, merită numele de profesor." (Thomas Cleary - Lecţii Zen)

Leadershipul dictează mersul lucrurilor, până la un punct – punctul în care dai greş, atunci când răul pune stăpânire pe tine mai mult decât te poate proteja binele. Numai integritatea menţine mersul lucrurilor pe drumul cel bun, în ciuda nenumăratelor distrageri. Iar a accepta făţiş încălcarea adevărului, este ca şi cum ai trece dintr-o încăpere întunecoasă în alta şi mai întunecoasă, apoi într-alta, şi tot aşa până ce întunericul devine tot mai negru, tot mai dens, iar lumina dătătoare de înţelepciune şi tărie de caracter dispare complet din hăţişurile minţii tale.

Cu ce îţi înzestrezi leadershipul pentru a uşura acceptarea schimbării? Bine spunea cineva pe internet: *"Lumea va continua să oglindească ceea ce refuzi să accepţi şi să transformi la tine însuţi, până în clipa când vei restabili contactul cu părţile negate sau necunoscute ale fiinţei tale."*

Practic, circumstanţele cauzei care te determină să fii altcineva sunt date de acele raporturi dintre elemente ce contravin oricărei logici şi normelor recunoscute de cinste şi bun-simţ. În timp ce normele de referinţă ale circumstanţelor care favorizează manifestarea unei cauze sau alta, ţin de natura ta spirituală care receptează morala (învăţătura vieţii) şi de contextul în care îţi vindeci şabloanele emoţionale care te ţin blocat sau care te încurcă în dezvoltarea ta.

Leadership: Poţi să numeşti factorul cu cel mai mare impact asupra formării unei noi percepţii de sine, în contextul unei modificări a circumstanţelor în care te găseşti şi a felului în care răspunzi la tot ce se întâmpla în jurul tău ?

Schimbarea şi adaptarea permanentă la provocările vieţii este un proces în care liderul are rolul esenţial. În primul rând el trebuie să fie bine ancorat în realitatea obiectivă şi trebuie să posede acele capacităţi de intuire a viitorului şi de evaluare a consecinţelor viitoare are faptelor prezentului. Acceptarea schimbării – proces uneori îndelungat - presupune o creştere a puterii de influenţă a liderului asupra oamenilor, şi totodată depinde de abilităţile lui în ceea ce priveşte cunoaşterea oamenilor şi, de ce nu, chiar manipularea lor.

Factorul de mare impact este disponibilitatea ta de a te implica şi de a face paşii necesari într-o anumită direcţie, fără să forţezi limitele vitezei pe care o suportă discernământul tău. Schimbarea nu se poate impune cu forţa şi chiar dacă acest lucru aparent este posibil, este o schimbare de suprafaţă şi nu de esenţă. Atunci când un lider reuşeşte să inducă în fiecare om modificarea modului de gândire şi de acţiune, atunci apare spontan dorinţa lăuntrică de schimbare a lui.

Schimbarea pe care o impui este una de suprafaţă sau de esenţă? Cum modifici modul de gândire şi de acţiune al celor din jur? Le împărtăşeşti scopul tău şi îi ajuţi să îl atingă pe al lor? Cum îi faci părtaşi la visul tău? Ai dorinţa să faci ceva mai mult pentru ei decât pentru tine? Care este acea mare calitate a ta, care o admiră ceilalţi din jur şi care le permite acestora să devină lideri de succes? Le spui oamenilor ce înseamnă cu adevărat să fii un lider?

Foarte important de subliniat aici: ştiu oamenii cât îi va costa să devină lideri? Dacă nu ştiu ce-i aşteaptă, atunci nu poţi şti cât de mult se vor angaja în acele activităţi în care ei înşişi se percep ca fiind eficienţi, competenţi.

Leadership: Poţi să-ţi condiţionezi acţiunile să urmeze calea unei noi experienţe pline de discernământ ce are ca punct de referinţă echilibrul între ceea ce încerci să "forţezi" şi ceea ce "rezistă" timp îndelungat?

Nu forţa materialul să se modeleze după voinţa ta, ci lasă-ţi voinţa să se modeleze după context, şi după reperul de discernământ pe care nu vrei să-l ştergi din evidenţele tale. Sculptorii aleg rocile cele mai potrivite pentru operele lor viitoare, roci care sunt departe de a fi perfecte, ci au defecte vizibile şi defecte ascunse. Măiestria sculptorului va reuşi să anihileze defectele vizibile, dar nu şi pe cele ascunse.

Liderii cei mai iscusiţi caută şi ei să-şi desăvârşească menirea, modelând materialul brut din care este constituită fiinţă umană, asigurând dezvoltarea ei prin educaţie şi prin transmiterea propriilor valori şi standarde. Liderii au de modelat adulţi cu un "bagaj" de valori, standarde şi sentimente diferite, dar gata formate. Măiestria liderului constă în descoperirea acelor "părţi" bune, unele în stare nativă, altele apărute pe parcursul vieţii, din sufletul lor, după care trebuie să înceapă procesul de remodelare şi reeducare. Aceasta fiind adevărata "piatră de încercare" pentru un lider, căci educarea adulţilor este o muncă grea pentru care trebuie să dispui de tenacitate, disponibilitate şi metode adecvate.

Liderul trebuie să fie un model pentru ceilalţi. Un model de gândire, de comportament şi de acţiune care să se încadreze în "normalul" unanim acceptat. Totodată liderul, la rândul lui, generează modele de urmat contribuind la dezvoltarea unei culturi organizaţionale sănătoase.

Leadership: Impactul tău asupra unei succesiuni de schimbări radicale este unul de suprafaţă sau unul de profunzime, luând în considerare cazul când trebuie să te orientezi către o zonă compatibilă cu experienţa unei identităţi unitare?

Eşti pregătit să preiei ştafeta? John Maxwell făcea o precizare care merită subliniată: *"Dacă ştii pe cine ai în vedere pentru înzestrare şi în ce scop o faci, eşti pregătit să începi. Etapele care urmează te introduc în întregul proces. Se începe cu stabilirea unei relaţii cu potenţialii tăi lideri. Pornind de la această bază, poţi construi un program pentru dezvoltarea lor, le poţi dirija progresul, le poţi da autoritatea să îşi îndeplinească sarcinile şi îi poţi aduce în cele din urmă în faza în care să le predai ştafeta."*

Iar eu te întreb, viitor lider: "Eşti pregătit să predai ştafeta?" Dacă nu, atunci cel mai probabil înseamnă că nu ai promovat o gândire şi un comportament care să ajute la recunoaşterea adevăratelor tale valori. Înseamnă, înainte de orice, că impactul tău este unul de suprafaţă, şi nu de profunzime.

Nu uita că leadershipul începe cu omul din tine, al cărui comportament trebuie să fie uşor de acceptat şi de înţeles, deci coerent, îndreptat spre satisfacerea necesităţilor individuale sau ale celorlalţi oameni, în nici într-un caz cu poziţia pe care o ocupi. Leadershipul începe, întotdeauna, cu modul tău de gândire – singurul care te ajută să înaintezi pe terenul abrupt

al schimbărilor care se petrec cu repeziciune, singurul care poate atrage aprobarea sau dispreţul, simpatia sau antipatia celorlalţi oameni.

Poţi excela în vremuri de tranziţie? Te dezvolţi în aşa fel încât să devii un lider eficient, chiar şi în timpuri grele? Faci în aşa fel încât ţelurile tale să fie realizabile? Care este modelul de gândire care te poate ajuta cel mai mult în situaţii dificile? Cum îţi răsplăteşti progresele proprii? Ai putea trăi cu experienţa eşecului?

Experienţa unei identităţi unitare presupune luarea în considerare a mai multor calităţi şi virtuţi care împreună pot să producă o schimbare de proporţii, dar care nu trebuie să omită controlul conştiinţei asupra oricărui stimul sau factor extern.

Cum te poziţionezi faţă de schimbare: printr-un check-in al Sinelui care să te ajute să distingi Binele de Rău, sau prin revenirea la condiţia iniţială (de ignoranţă sau credinţă falsă) ?

Progresul dirijabil al leadershipului marchează schimbările impuse de lider, fără forţă, în vederea atingerii obiectivelor propuse. După cum poliţistul care dirijează circulaţia poate face semn cu braţul ca vehiculul să avanseze, să depăşească, să treacă prin faţa ori prin spatele său, să-l ocolească prin partea stânga sau dreapta, iar pietonii să traverseze drumul ori să se oprească – tot aşa şi liderul, ca să poată adăuga valoare leadershipului, trebuie să dirijeze comportamentul, inclusiv eforturile, în scopul de a stabili şi dezvolta relaţii armonioase cu toate persoanele din jur.

Source: https://neculaifantanaru.com/cum-te-pozitionezi-fata-de-schimbare.html

Cum transformi un Theodor Dreiser într-un Emile Zola?

On August 7, 2011

Eliminarea redundanțelor narative în analiza monologului interior poate facilita o înțelegere mai profundă a structurilor fundamentale ale conștiinței.

Pentru regizorul rus Serghei Eisenstein, interesul constă tocmai în clarificarea crimei ca rezultat al relațiilor sociale și al influențelor societății asupra personajului Clyde Griffith. Problema lui Eisenstein este să transforme un Theodor Dreiser într-un Emile Zola, oferind o perspectivă naturalistă asupra tragediei. Îl fascinează jocul fatalității – o temă obsesivă în opera sa. Este o forță mecanică, implacabilă, care de data aceasta ia forma mașinăriei juridice. Justiția devine un sistem inexorabil ce îl macină pe Clyde, sfărâmându-l între roțile sale și întorcând împotriva lui fiecare element pe care l-a construit pentru a se ridica și a se salva.

Împreună cu Ivor Montagu, Eisenstein începe o muncă uriașă de adaptare. Elimină stufozitatea romanului, reinterpretând anumite fapte și adâncind analiza psihologică a lui Clyde, mai ales în scena din barcă. Inventează noi situații, mută interesul procesului juridic către problemele electorale, schimbă traiectoria unor personaje și elimină complet altele. Mai mult, aplică pentru prima dată ideile sale despre monologul interior, care devine un procedeu cinematografic esențial: aparatul de filmat pătrunde în sufletul și gândirea personajului Clyde, dezvăluind structurile fundamentale ale conștiinței sale.

Eisenstein este fascinat de soluțiile găsite, declarând: „Forma monologului interior s-a născut. Chiar și literatura este mai lipsită de puteri în acest domeniu decât filmul.

Leadership: Ce impact au interacțiunile sociale asupra personalității și deciziilor tale, având în vedere că fiecare element contribuie la un echilibru tragic final?

În analiza socială a crimei, fiecare element contribuie la fatalitatea destinului lui Clyde. Fiecare caracteristică a personajului este modelată de interacțiunile sociale din jur, iar rezultatul final este un echilibru tragic impus de mecanisme juridice care acționează implacabil, dincolo de controlul lui individual. Justiția, asemenea unei mașinării complexe, pune în mișcare roți și pârghii care sfărâmă psihologic individul, forțându-l să devină o victimă a propriei ambiții.

La Eisenstein, interesul constă în clarificarea crimei ca un rezultat inevitabil al interacțiunilor sociale, asemenea modului în care funcționează un sistem complex, unde fiecare element este modelat de forțele externe. Fatalitatea care îl fascinează devine o forță mecanică implacabilă, asemănătoare unei mașinării de jurisprudență care îl macină inexorabil pe Clyde Griffith, "sfărâmându-l sub roțile ei automate" și punând în mișcare pârghii ce întorc împotriva lui fiecare element pe care acesta l-a construit pentru a se ridica.

Cum spuneam, impreună cu Ivor Montagu, Eisenstein începe o muncă de decorticare a detaliilor, eliminând redundanțele romanului și adâncind analiza psihologică a lui Clyde. Asemenea unui inginer care studiază mecanismele unui sistem complex, Eisenstein restructurează narațiunea, mutând centrul de greutate al procesului asupra aspectelor sociale și electorale, aplicând pentru prima dată monologul interior ca metodă cinematografică. În acest mod, Eisenstein dezvăluie nu doar circumstanțele exterioare, ci și structurile interne care determină destinul personajului.

Leadershipul vizionar implică reconstrucția narativă a realității pentru relevarea

adevărurilor profunde, conectând destinul individual la contextul social care îl modelează.

Cum transformi un Theodor Dreiser într-un Emile Zola? Clarificând conexiunile sociale și intensificând analiza cauzalității faptelor. Esența naturalismului zolist constă în evidențierea relației dintre individ și societate, iar Eisenstein urmărește să accentueze conflictul dintre Clyde și lumea care îl înconjoară. Din acest motiv, eliminarea redundanțelor și aprofundarea psihologiei personajelor creează o adaptare cinematografică ambițioasă, îmbogățită de o corelație puternică cu contextul social și emoțional al personajelor.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Cum vă place

On Aprilie 11, 2016

Anunţă ceva nou, dar nu-ţi lua sarcina de a-l şi spune.

Voiam să-mi fac o idee vagă despre ceva anume, înainte de a-l cuprinde, într-un soi de proces de reinventare a unui spaţiu marginalizat. De parcă aş fi fost încuiat într-o cameră din care puteam să evadez doar după un anumit timp, în general o oră, timp în care trebuia să încerc să-mi reiau cursul normal al vieţii.

Faptul acesta ciudat, oarecum amestecat, învălmăşit cu gândul asupra situaţiei atipice în care mă aflam, îmi oferea aproape un motiv temeinic de a lua în considerare, în mod serios, opţiunea de a reveni unde eram înainte. Într-o pură coincidenţă cu un interval de incertitudine care anunţa ceva nou.

Nimeni nu caută să exprime ceva care poate la fel de bine să însemne altceva, chiar dacă prin relaţia sa cu ştiinţa, aderând la un alt model de gândire, ar putea foarte uşor să-l conceapă în afara graniţelor acceptabilului. Straniu, asta te pune pe gânduri. Înseamnă o rupere constantă de reperul finit "stay where you are" şi integrarea într-o constantă de transformare, greu de acceptat, numită "găseşte înainte de a căuta".

Leadership: Poţi să-ţi găseşti desăvârşirea în funcție de apartenenţa la o creaţie dobândită pe parcursul căutării adevărurilor neştiute despre tine?

Cu alte cuvinte, eram căutătorul unor semnificaţii ascunse atribuite lucrurilor care mă înconjurau dintr-o lume în care mă regăseam perfect, pe care o uitasem, şi pe care numai scrisul mi-o reamintise. Nu ştiam exact ce subiect să abordez, nu ştiam cu ce să încep, căutam răspunsuri la întrebări atipice, făceam tot felul de conexiuni între diferite fapte şi evenimente, dar totul părea a fi mai mult un prilej de a experimenta dimensiunea spaţiului unei lumi fără sens.

Când vrei să spui ceva mai întâi începi cu o observaţie, de exemplu "Casa aceea are culoarea verde". Dar adevărata provocare este să descoperi ce anume se află în casă, fără să-i cunoşti interiorul. Aici este cheia întregii viziuni şi creaţii ce intră într-un joc de cuvinte încrucişate, un joc de-a baba oarbă, deoarece aici se cristalizează toate motivele esenţiale ale reuşitei în activitatea literară. Trebuie să te transpui în pielea celui care locuieşte în casa respectivă, gândindu-te la el aşa cum te gândeşti la tine.

Ceea ce nu ştiam despre mine, dar pe care trebuia să-l includ într-o realitate literară, era ca o compunere de tipul "ce aş face dacă aş locui într-o casă căreia nu i-am trecut niciodată pragul?" Cuvintele ducelui de Richelieu adresate marchizului de Chauvelin rămân şi acum întipărite în memoria mea: *"Am anunţat ceva nou, e adevărat. Dar nu-mi iau sarcina de a-l şi spune."*

Este şi aici un fel de măiestrie, fiind în acord cu existenţa unei logici care încearcă să prindă sensul unui orizont neaşteptat, o logică care este nu atât a raţiunii, cât a sentimentului, a fanteziei, a inducerii curiozităţii, într-o lume a jocului de-a „Cum vă place".

Prilejul de a controla cursul acestui joc îndoielnic, culminând prin însăşi explicarea lui alături de o formă aparte de receptivitate, întrea atâtea criterii străine de logică, interpretate după felul în care cunoaşterea se raporta la mine, mi se oferea ori de câte ori încercam să descopăr

un aspect nou al personalităţii mele.

Leadership: Ceea ce oamenilor li se pare că tu le oferi, este de fapt ceea ce ei înşişi trebuie să descopere într-un cadru al realităţii pe care o caută gândirea ta?

Întotdeauna omul care își pune la încercare capacitatea de a exprima ceva abstract, recurge la un anumit grad de exagerare. Evoluţia lui se produce în momentul când realizează că el însuși determină totul, sub presiunea internă a genialităţii de a contribui la schiţarea decorului a ceva greu de aflat, dar al cărui referinţă pătrunde adânc în conştiinţa celorlalţi ca fiind o caracteristică a noului. Şi, totodată, o caracteristică a propriei lor naturi.

Pentru ca oamenii să acorde interes contextului extins al „noului", ei trebuie să-şi facă o idee vagă despre ceva anume, înainte de a-l cuprinde. Ceea ce lor li se pare că tu le oferi, este de fapt ceea ce ei înşişi trebuie să descopere într-un cadru al realităţii pe care o caută gândirea ta. Acesta este principiul ce stă la baza artei scriitoriceşti şi a persuasiunii, constituind expresia unui proces de extindere a ceea ce percep oamenii odată cu intrarea într-o lume a jocului de-a „Cum vă place".

Singurul cadru al realităţii pe care o cauta gândirea mea era efectul de cultură, un fragment dintr-o scriere în cadrul căruia se găsea un cuvânt, o expresie, un pasaj interesant despre o întâlnire cu acea parte din mine dornică să cunoască lumi noi.

Şocul experienței „noului" rămâne unul hotărâtor, constând într-o amânare sau chiar anulare a judecăţii. Fără un răspuns clar, fără un mesaj ușor de înțeles, omul se pierde în spaţiile vagi ale unor utopii de alternanţă, insondabilul devenind pentru el o realitate ascunsă. Efectul este unul reușit, neaşteptat de puternic, deoarece se instalează senzația de a afla mai multe.

Cel care mânuieşte arta scriitoricească şi arta persuasiunii se ghidează deseori după următorul principiu: „Anunţă ceva nou, dar nu-ţi lua sarcina de a-l şi spune ! "

Cu alte cuvinte, lasă-i pe oameni să fie cu adevărat campioni, să descopere ce li se potriveşte, să pătrundă esenţa spuselor tale în funcţie de natura lor. Campionii se ghidează în viaţă după următorii termeni: *Vreau ! Știu ! Pot !*

Leadership: Imaginea ineditului pe care îl plasezi în centrul atenţiei, devine partea care îi întregeşte pe oamenii care îţi pot prelungi realitatea datorită contactului menţinut cu ceea ce se ascunde în interiorul tău?

Un scriitor bun este un practicant nemaipomenit al persuasiunii, străduindu-se să te convingă tot timpul de adevărurile și autenticitatea ideilor sale. El știe cum gândește fiecare cititor al său: *„Ceva lipsește din această ecuație, dar ca să aflu trebuie musai să mă încadrez în ea."*

Un scriitor va încerca mai întâi să sporească percepţia lipsei tale de control, prin introducerea efectului de aglomerare de elemente care să-ţi consume sau să-ți îngrădească spaţiul de înțelegere. Pentru ca tu - cititorul - să intri mai adânc în subiect, în miezul lucrurilor, și să te străduieşti să descoperi un sens care să te anime şi care să te facă să alegi ceva de folos, în concordanţă cu logica interioară a desfăşurării tale în joc.

Prin apelul la ceea ce nu se cunoaşte, sau nu este foarte clar exprimat, se generează în oameni impulsul de revoltă împotriva propriilor reguli. Măsura și imaginea ineditului care trebuie înfruntat devenind „partea care îi întregeşte". Cititorii trebuie să se autoincludă de la bun început în harta realităţii tale, în interiorul a ceea ce exprimi, iar în timp ce menţin

contactul cu ţine ei trebuie să valideze orice spui printr-o reacţie de tipul: "Asta e ceea ce vreau să cred" sau "Asta e ceea ce simt despre asta".

Leadershipul este percepţia pe care o ai despre ceea ce trebuie să incluzi sau să elimini dintr-o realitate care poate fi oricând contestată.

Cum vă place indică reperele unei perspective de definire a ineditului, în lipsa unor concepte integratoare în contextul căruia a fost plasat. Ineditul este ceea ce exprimi prin scris care devine constatare neaşteptată şi o noţiune atrăgătoare a creaţiei literare menită să cadă sub incidenţa verosimilului, fără a stârni vii controverse în rândul criticilor.

Succesul tău ca scriitor și ca lider depinde de felul cum oamenii gestionează mesajele pe care le primesc în virtutea unei logici inanalizabile și în limitele pe care le impune experiența introducerii noului - ceva care uneori lasă să se vadă puţin, dar din care se extrage mult mai mult.

Source: https://neculaifantanaru.com/cum-va-place.html

Cunoscătorul misterelor şi maestrul labirinturilor

On Noiembrie 14, 2013

Caută să priveşti din alt unghi misiunea descoperitorului din tine, ca să poţi accede la o nouă înţelegere a relaţiei dintre leadership şi ştiinţă.

Gânduri dezlănţuite îmi umpleau mintea lucidă, conştientul devenind o ramură a trăirilor complexe. Totul se stingea înaintea ochilor, mărturia vie a dezorientării profunde care provoca halucinaţii puternice şi înfricoşătoare, deformând imaginea realului. Căci o parte nesupravegheată din mine, un personaj nou din mintea mea se înălţase nestingherit atât de mult în sferele transfigurării şi iluminării încât aproape că aş fi putut cuprinde toate legile existente pe acest pământ.

Îmi împlineam transformarea într-un spaţiu de libertate, printr-o trecere dincolo de neputinţă. Prin adoptarea unei forme noi, distincte şi particulare de " *a fi* " care ajungea în contexte care nu îmi erau familiare. De parcă toţi demonii din capul meu, închişi într-o viziune dincolo de intelect, concretizată în imagini pline de vitalitate ale unui viitor inevitabil, ar fi fost legaţi de o forţă invizibilă care îmi paraliza voinţa de a-mi da seama ce se întâmplă.

Ieşirea din labirint se face cu firul Ariadnei, simbolizând o minte ageră și spirit artistic, chiar dacă te simţi abandonat de lume, lovit sau nedreptăţit de o realitate mai presus de înţelegerea ta.

Într-un anumit fel, devenisem prizonierul propriilor mele iluzii, cine știe de ce este asta bine sau de ce este rău, orice eroare cognitivă sau perceptivă reprezentând o problemă de comunicare între pofta de a transgresa convenţionalul şi deprinderile de povestire a unui fragment contrastant din viaţa trăită în profunzimea unui scriitor care se izolează în anonimat.

Negreşit, această taină a imprevizibilului mă înconjura în permanenţă, tulburându-mi mintea, suspendand-o într-un real fortificat. Pătrunderea în labirintul contrariilor, îmbrăţişarea neştiutului, recreerea gândului care avea magia explorării inconştientului şi a eliberării de reguli fixe, mă puneau în dificultate. Căci începeam să descopăr fenomene pe lângă care trecusem cu nepăsare. Neîndoios, aventura în care pornisem, a cunoaşterii şi exploatării energiei subtile a aproximaţiilor, îmi orbea ochii - neobişnuiţi cu elementele de contrast care-mi distrăgeau atenţia.

Leadership: Îţi întăreşti înţelegerea depre tine însuţi în interiorul unei cunoaşteri care se dezvoltă prin construcţia conceptului de "narator care elucidează mistere în orizontul căutării unei lumi inteligibile" ?

Între ceea ce aşteptam de la o mare experienţă şi ceea ce reprezenta în realitate acea experienţă exista o legătură de sens invers, un imens sparge-val care tăia drumul al cărui capăt nu-l vedeam.

Două entităţi se găseau într-o relaţie *one-to-one* opţională la ambele capete ale firului care mă lega de un nou aspect al ştiinţei mele. Anume, o entitate identificabilă doar în câmpul fanteziei. Şi o entitate a cărei existenţă distinctă şi independentă, inclusiv prin expresia ei sugestivă, era în afara oricărei contestaţii şi constrângeri a prezentului. Oh, Doamne, ce mi-a fost dat să îndur?

Maşina minţii mele se deplasa spre un spaţiu privat, neconvenţional. Precum acei *normans* care, pierduţi în ceaţă, îşi duceau navele fantomatice spre nopţile fără zori din lumile hiperboreene, navigând mereu spre Apus, descoperind insule şi pământuri necunoscute. Iar în acest spaţiu privat, dând glas sentimentului unanim de comuniune cu viitorul prin posibil, toate elementele se adunau şi erau focusate pe ceea ce conta cu adevărat.

Probabil fenomenul, uluitor de nou, mă bântuia doar pentru că am vrut să ating esenţa cunoaşterii ezoterice. Deci, să acced la starea de om fenomenal. Iar setea de a mă plasa mental într-un viitor inaccesibil, într-un spaţiu al materiei subtile căruia numai savanţii îi puteau da viaţă, proiectându-mă în infinit, era semnul unei satisfacţii a recunoaşterii eforturilor enorme de dezvoltare.

Dar, dacă este adevărat ce spunea cineva, că dintr-o neputincioasă invaliditate vine nevoia transfigurării şi emergenţa unui imaginar fantasmatic, atunci eu eram produsul unei reacţii întârziate a dezorientării produse de forma mascată a unei tensiuni interne. Generate de încercarea disperată de a mă propulsa spre un nivel superior de evoluţie.

Leadership: Poţi să separi elementele constitutive ale relaţiei dintre cele două entităţi care generează întregul evoluţiei tale, fără să te adânceşti într-un cadru narativ în care firul principal al acţiunii e înlocuit de toate firele unei intrigi complexe?

Considerând că leadershipul poate fi identificat cu activitatea de asigurare a unei forme de povestire personală, cu aplicarea criteriului relevanţei la producţia de "accesorii" necesare saltului calitativ iminent spre receptarea noilor orizonturi de gândire, vom putea despuia orice raţiune care nu este aprinsă de sclipirea perfecţiunii unui scenariu care condiţionează înţelegerea vieţii. Sau, mai degrabă, de satisfacţia recunoaşterii eforturilor enorme de autodezvoltare.

A te adânci într-un cadru narativ în care firul principal al acţiunii e înlocuit de toate firele unei intrigi complexe înseamnă să scoţi la iveală dintr-un întreg de elemente interpretative acea singură opţiune de redare a unei realităţi concrete care permite cititorilor să se concentreze mai bine asupra fenomenului "A life that finds its focus".

Dar ce anume stăruie în sensul unei asemenea mişcări de ingeniozitate, în sensul tendinţelor de *du-te-vino* , relativizat, spre un bloc al cunoaşterii care nu este chiar atât de aproape de Arcul de Triumf al excelenţei în cercetarea ştiinţifică?

Ei bine, promovarea creşterii ponderii utilizării, în contexte nefamiliare, unor viziuni dincolo de intelect, concretizate în imagini pline de vitalitate ale unui viitor inevitabil. Aceasta este partea esenţială din procesul de atingere al unui real satisfăcător, asigurând eficient o formă de progres.

Leadership: Urmezi firul principal al unei acţiuni ce se ţese în jurul eroului unei scrieri care permite să fie recunoscută ca fiind a cuiva pus în situaţia de a se întreba: "Oare nu este prea abstract şi prea banal subiectul acesta?"

Orice desăvârşire absolută cuprinde în sine totalitatea posibilităţilor de combinare a elementelor reale şi imaginare, valorificate în sprijinul propriilor ipoteze şi demersuri de cercetare. Aplicând mecanismul opţiunii de a avea orizontul profesional cât mai larg, construind ramificaţiile unui arbore al viitorului, imagine utilizată cu predilecţie atunci când cauţi să reproduci în realitate vreo schemă nouă de gândire, vei putea domina orice neajunsuri de ordin ştiinţific care derivă în mod fundamental din cele două premise majore esenţiale: " *pot* " şi " *nu pot* ".

Două entităţi generează "întregul" evoluţiei tale. Una a prelucrării informaţiilor complexe, cealaltă a finisării perfecte a suprafeţei de cunoaştere care îţi reduce continuu limitările.

Dacă separi elementele constitutive ale relaţiei dintre ele, deci dacă pui ştiinţa sub semnul particularului sau a ambiguităţii, atunci nu vei reuşi niciodată să te autodepăşeşti şi să te convingi că a merge înainte este direcţia bună. Vrei să ai întotdeauna parte de noi provocări sau să pui în ecuaţia cercetării aceleaşi banalităţi?

Firul principal al unei acţiuni ce se ţese în jurul eroului unei scrieri de mare originalitate se răsuceşte în jurul ştiinţei de a crea o realitate transformată într-o intrigă cu totul neaşteptată care te ademeneşte să o parcurgi până la sfârşit.

Acţiunea este determinată de şirul povestirii constituită ca sursă de inspiraţie pentru înţelegerea reformatoare a unei mentalităţi distincte.

Cunoscătorul misterelor şi maestrul labirinturilor sunt două ipostaze ale naratorului care are curajul să se avânte spre experienţele de constituire a unei intrigi ce presupune o suită de peripeţii şi momente emoţionante, împletind toate acele elemente valoroase şi neştiute care fac din el însuşi o povestire.

Caută să priveşti din alt unghi această misiune a descoperitorului din tine. Lasă-te dominat de putinţa de a accede la o nouă înţelegere a lucrurilor, a relaţiei dintre leadership şi ştiinţă.

Numai cel ce navighează în spaţiul privat al materiei subtile va putea să creeze fundaţia indirectă a unei infrastructuri ce permite valorizarea particularului şi care conservă independenţa şi existenţa individuală a celor create întru dezvoltarea leadershipului.

Source: https://neculaifantanaru.com/cunoscatorul-misterelor-si-maestrul-labirinturilor.html

Cutremur în topul performanţelor

On Octombrie 19, 2010

Descoperă resursele care fac echipa ta să funcţioneze sinergic, crescând nivelul calitativ al performanţelor tale.

"CUTREMUR la United după DEZASTRUL cu City ! Antrenorul scoţian de fotbal, Sir Alex Ferguson, dă afară din echipă doi SUPERJUCĂTORI ! "

Aşa suna un titlu de pe prima pagină a gazetelor de sport de la sfârşitul lunii octombrie. Presa engleză a scris că managerul lui Manchester United a decis să-i scoată din echipă în următoarele meciuri pe Ferdinand şi Evra, doi dintre cei mai importanţi jucători din istoria recentă a clubului de pe Old Traffrod.

Sir Alex Ferguson a fost nemulţumit de evoluţia celor doi, şi intenţiona să-i înlocuiască încă din etapa viitoare. Locul lor urmând a fi luat de Brazilianul Fabio, care va intra pe stânga, şi de Smalling care va trece în centru. [1]

Leadership: Imaginea ta permite manifestarea unei acțiuni concepută în acord cu obsesia unei reuşite fără margini, prin aceasta dorind manifestarea unei atenții speciale față de ceea ce te face să simţi o stare de armonie interioară?

În acordul dintre jucători, antrenor şi manager bate inima echipei. Inima echipei este ca o baterie care se încarcă şi se menţine la capacitate maximă atâta vreme cât există o sursă de energie solară.

Leadershipul intră în scenă atunci când oamenii lucrează împreună, când se completează unul pe celălalt, când se ajută reciproc cu sfaturi, cu încurajări, cu idei, când au încredere unii în alţii şi se comporta natural - fără teamă, fără emoţii sau complexe, fără răutate. De aceea este important să ne ocupăm de modul în care putem să generăm încrederea în rândul colegilor noştri şi să câştigăm credibilitatea lor.

Centrul unităţii vitale ale unei echipe rezidă din amestecul foarte fin (şi echilibrat) de încredere, respect, susţinere şi profesionalism. Odată ce acest amestec se întăreşte complet, echipa îşi poate propune performanţe mai bune şi îşi poate atinge mult mai uşor obiectivele.

Leadership: Poţi să-ţi menţii poziţia de lider prin crearea unei interacţiuni cu dublu sens (feedback) care se propagă mai întâi în mediul de recunoştinţa din imediata ta apropiere, apoi mai departe spre un mediu al sentimentului de superioritate?

Într-o companie, ca şi într-o echipă de fotbal, fiecare are rolul său, bine stabilit. Fiecare persoană trebuie să-şi îndeplinească sarcinile ce-i revin la timp, cu foarte multă conştiinciozitate, responsabilitate şi rigurozitate. Iar asta nu înseamnă nicidecum să imiţi munca sau să alergi inutil dintr-un birou în altul toată ziua încercând să atragi simpatii şi să te faci plăcut de toată lumea.

Dacă sarcinile pe care le-ai primit nu sunt finalizate de fiecare dată la timp sau nu sunt de calitate, n-ai să reuşeşti în veci să câştigi încrederea colegilor şi superiorilor. Dimpotrivă, vei fi văzut ca un amator sau mai rău, ca un incompetent, şi nu ca un profesionist, aşa cum este de aşteptat.

Exact ca la fotbal, degeaba alergi mult şi repede dintr-o parte în alta a terenului, degeaba ceri pase şi centrări. Dacă alergi tot timpul pe lângă minge şi nu îţi aduci în nici un fel contribuţia, atunci nu eşti folositor echipei din care faci parte. În cele din urmă echipa îşi va căuta un înlocuitor, iar tu vei fi exclus din ea, fără regrete, fără ruşine şi fără prea multe explicaţii.

Asta este realitatea, nu putem să negăm acest lucru. Nimeni nu doreşte să aibă în echipa un "jucător" slab, pentru că el poate periclita soarta oricărui meci. Din cauza unei greşeli, toată echipa are de suferit. E drept, şi nu există niciun dubiu în privinţa acestui lucru, orice echipă unită îşi asumă responsabilitatea fiecărei acţiuni, şi e normal ca dacă pierde, să nu fie vina doar a unui singur jucător, ci a întregii echipe.

Leadership: Cum demonstrezi că deciziile tale sunt cele mai corecte, dacă tu însuţi nu-ţi acorzi dreptul de a greşi, mai ales într-un context de tipul: "I Am What I Am in one of the worst moments of the show" ?

Dar când, mereu şi mereu, echipa are de suferit din pricina aceluiaşi jucător, lucrurile se schimbă radical. Toţi nervii se varsă pe el - care greşeşte cel mai des, care pare să nu fie omul potrivit la locul potrivit. Principiile colegialităţii, ale devotamentului, ale onoarei, ale respectului reciproc, ale încrederii - după care se ghidează întreaga echipă, se "suspendă" în cazul persoanei pe care toţi o arată cu degetul.

Orice echipă de fotbal, la fel ca orice companie, doreşte să ocupe un loc fruntaş în clasament. Colegii şi superiorii sunt de cele mai multe ori îngăduitori cu tine - te ajută, îţi oferă sprijin moral şi financiar, şi posibilitatea avansării; te tratează cu respect şi încredere, te încurajează - cu speranţa că îţi vei aduce aportul la rezultatele (pozitive) ale echipei / companiei.

Chiar şi aşa, dacă nu le demonstrezi că eşti persoana potrivită pentru postul în care ai fost încadrat, dacă nu demonstrezi că eşti serios şi că reprezinţi o valoare care merită păstrată, că eşti într-adevăr o persoană extraordinară, atunci te poţi aştepta în fiecare moment să primeşti vestea cea proastă; să ţi se spună, prietenos, că de azi înainte eşti liber să-ţi cauţi o altă echipă, una mai pe măsura ta.

Descoperă resursele care fac echipa ta să funcţioneze sinergic, crescând nivelul calitativ al performanţelor tale.

Leadershipul este imaginea pe care ţi-o formezi despre tine, într-un context de tipul "push past the limits that you think you have", în eventualitatea unui impact cu acea stimulare reputaţională de care ai nevoie ca să învingi orice emoţii negative.

Cutremur în topul performanţelor scoate în evidenţă starea de slăbiciune a întregii echipe, atunci când se rupe relaţia dintre jucători, antrenor şi manager. Este momentul când performanţa întregii echipe se diminuează în mod neaşteptat, periclitând viitorul ei.

"Cutremurul în topul performanţelor" apare în urma unei evaluări interne sau externe a personalului. Când se produce acest cutremur? Atunci când apar eşecurile, atunci când rezultatele echipei sunt nesatisfăcătoare şi se face o reevaluare a personalului stabilindu-se care sunt punctele slabe ale acesteia. Se înţelege că un manager / un lider, trebuie să facă o evaluare corectă şi în comparaţie cu nişte criterii standardizate, dar în acelaşi timp evaluarea este şi un instrument de încurajare pentru a creşte motivaţia.

Atunci când se constată că efectul este contrar şi nu este însoţit de creşterea performanţei, este util a se face o reevaluare în companie cu referenţialul şi nu pe progresele minore ale

fiecărui angajat. Atunci când nu sunt bine înţelese "schimburile de calificative", de la foarte bine la slab, sau doar satisfăcător, evenimentul este perceput ca un cutremur apărut din senin fără să se gândească cineva ce a generat acest cutremur: nepăsarea, indiferenţa, aroganţa, automulţumirea, etc.

[1]
http://www.sport.ro/anglia/cutremur-la-united-dupa-dezastrul-cu-city-ferguson-da-afara-din-echipa-doi-superjucatori-pustii-le-iau.html

Cuvântul

On Februarie 22, 2015

Încearcă să introduci un model al subiectului de interes în arta de a te pune în valoare, astfel încât leadershipul să depăşească faza de idee.

Nu este nimic rău în a te complica cu neîncetate salturi peste ascunzişurile rămase neînchipuite, să intri pe uşa din spate a misterului, porţiunea aceasta de conductor omogen care pune în legătură sufletul cu ştiinţa, din care erup toate înţelesurile artei. Şi să încerci să surprinzi imaginativ secunda infinitului. Dar în urechile omului, construite parcă după modelul unui câmp energetic care absoarbe orice fluid dătător de inspiraţie, în secunda aceea în care se odihneşte timpul, răsună fără încetare un cuvânt străbătut de unde înalte de determinare.

Acest singular cuvânt „Pot”, care controlează întreaga ţesătură a universului, care îşi are locul în sufletul lumii, reînnoit pe neaşteptate cu noi semnificaţii, cuvântul acesta la originea căruia se putea constata o diferenţă de potenţial logic, vibra în adâncul gândurilor mele ca o lovitură de ciocan. El îmi întărea convingerea nemaiîncercată că pot pregăti specia umană pentru impactul cu propriile-mi idei şi viziuni.

Un scris cursiv şi îngrijit nu putea solicita nicio favoare de la această formă vitală de energie, dar îi întărea şansele de a se impune ca o necesitate imperioasă, ca o operă cu adevărat unică, ca *uma conquista emocionante* , ca o realitate de ordinul evidenţei. Cuvântul acesta nu era doar un strop de spirit activat într-un moment de timp şi într-un anumit loc, ci o materie vie, organizată după tiparul unei forme-gând ce menţinea constantă intensitatea puterii mele de creaţie şi previzionare, chiar dacă ajungea până în contexte nefamiliare.

Prin punerea în contrast a cunoaşterii ce îşi avea sursa în anumite curente şi stăviliri secrete, în atracţii şi respingeri informaţionale, percepeam acest cuvânt ca pe o lumânare care arde în întuneric şi luminează un întreg labirint de întrebări şi înţelesuri. Îl simţeam cu acea parte din corp numită inimă ce năzuia spre idealuri măreţe, dominată de puternice strigăte de mulţumiri - „Bravo” - singura suflare ce conţinea germenii unui nou sens al existenţei.

Leadership: Este timpul să te foloseşti de un spațiu de descoperire şi stimulare a vitalităţii, inaccesibil cunoaşterii bazate pe experienţă?

Cineva spunea că Descartes nu ne-a învăţat doar să ne îndoim, ci să şi rezolvăm ecuaţii. Ei bine, cuvântul care te caracterizează cel mai bine, care te poate ridica la cea mai înaltă perfecţiune, introducând un model al subiectului de interes în arta de a te pune în valoare, intră într-o ecuaţie de tip ireversibil. Şi descrie evoluţia în timp a unei funcţii de creştere a probabilităţii de a te manifesta ca o ființă inspirată, cu un nou nivel de gândire.

Vitalitatea este reflectată de intensitatea proceselor legate de viață care susţin o anumită percepţie a redevenirii, a "reînvierii" tuturor lucrurilor, inclusiv a ta. Vitalitatea pe care o răspândesc în jur cuvintele scrise sau spuse, formate din unirea unor idei, dorinţe sau perspective, pe linia formei în care codifici reprezentarea ta despre o anume realitate, accentuează caracterul a ceea ce este viu în fiinţa ta, în memorie, în imaginaţie, asigurând relaţia dintre lumea reală şi un univers paralel.

Este timpul să te foloseşti de acest spațiu de descoperire şi stimulare a vitalităţii, deseori inaccesibil cunoaşterii bazate pe experienţă, şi să arăţi într-o formulă nouă de exprimare cum va lua parte această constantă la fenomenul de redefinire personală?

Cuvântul este darul unei exprimări care se cizelează în singurătate, este termenul aşteptat al unei mari aventuri prin care se dezvoltă virtuţile corespunzătoare unui obiectiv major, mai apoi împărtăşite nu ca un fel de „obiect de inventar", ci ca un fel de coordonare a luptei dintre David și Goliat, un dialog surd între putere şi opoziţie, în aşa fel încât să ai o răspundere foarte clară a ceea ce eşti cu adevărat înainte de a te preschimba într-un „unicat".

Modalitatea principală prin care comunici cu cei din jur este o preschimbare a cuvintelor care întrupează gândurile tale cele mai adânci şi mai scumpe, o preschimbare totală a felului în care doreşti să îţi construieşti viaţa alături de ceea ce vezi, imaginezi, simţi, auzi şi faci.

Dacă vrei ca leadershipul să depăşească acea fază de idee, reuşind să îşi apropie cumva dimensiunea ştiinţifică de arta de a te pune în valoare, cu toate impulsurile sale fundamentale de creştere, mai întâi trebuie să-ţi dezvălui identitatea printr-un simbol al reînnoiri, al implicării, al focului, al gândirii, al sentimentului – exprimat printr-un cuvânt care să declanşeze în tine o dorinţă profundă de schimbare şi de transformare pe toate planurile.

Cuvântul, când este riguros definit are, fireşte, o rezonanţă în subconştient, în bine sau în rău, şi creează o punte de legătură cu leadershipul prin forţa sa de constrângere pe baza convingerii şi voinţei de a acţiona. Într-adevăr, unitatea acestui concept abstract realizat pe baza activității practice intuitive, îşi justifică întru totul validitatea în marşul triumfal al progresului personal.

Or, de la cuvânt, alunecarea spre o schimbare totală, spre un nou statut, spre o putere de nezdruncinat, este tentantă, motivantă. Şi adeseori constituirea precum şi definirea caracteristicilor acestui cuvânt porneşte de la cadrul oferit de către dialogul cu propria ta interioritate, cu propriul cuget, cu propriul suflet, cu propria-ţi conştiinţă. Cuvântul este o piesă de puzzle ce trebuie finalizată într-o manieră diferită de abordare a potenţialului experienţial.

Arta de a te pune în valoare începe cu ceea ce gândeşti despre ceea ce simţi atunci când priveşti lumea din perspectiva unei realităţi refuzată sau neluată în calcul de ceilalţi.

Cuvântul produce un fel de freamăt undeva în interiorul corpului, care creşte pulsul inimii, îţi aduce satisfacţie, încredere şi îţi stimulează imunitatea împotriva a ceea ce nu-ţi face bine. Sensul pe care îl dai cuvântului poate să deschidă anumite uşi sau să închidă altele, dar preferabil este să urmarească generalizarea experienţei pozitive.

Merită memorat ceea ce afirma un personaj dintr-un frumos roman al scriitorului român Ion Moja: *„ Luaţi seama la înţelesul cuvintelor rostite - importante pietre de poticnire pentru mintea unora - căci iată, ochii mi se însufleţesc din nou, inima mi se încălzeşte şi bate iar. Luaţi seama, căci mă faceţi să cred în lucruri supranaturale. "*

Ai găsit cuvântul care te defineşte în totalitate, care reprezintă un model al subiectului tău de interes şi care te poate pune în valoare?

Cum rezonează pentru tine cuvintele hotărâtoare „Trebuie" şi „Pot"?

Source: https://neculaifantanaru.com/cuvantul.html

Cuvinte semnificative spuse din perspectiva unei frunze (II)

On Februarie 27, 2021

Modifică-ţi convingerile care îţi guvernează universul interior, fără să te opreşti din a experimenta realitatea pe care nu ai văzut-o până acum.

Vă spuneam în articolul precedent că în timp ce mă plimbam în drum spre casă, o frunză s-a aşezat înaintea picioarelor mele, şi ea s-a oprit acolo ca şi când ar fi fost atrasă de un magnet mai puternic ca pământul, fiindcă nu s-a mişcat nici după ce am lovit-o cu piciorul. Stătea ţeapănă acolo, ca un cui, aşa că n-am insistat s-o mişc din locul ei. Gândurile îmi erau răvăşite de o voce dinăuntrul meu care repeta întruna, întruna, întruna: „Încearcă să nu rămâi indiferent faţă de evenimentele care te-au luat prin surprindere".

Un alt argument ce poate fi invocat în favoarea acestei interpretări a gândurilor poate fi dedus din însăşi structura dublă a procesului de observare a frunzei: mai întâi faptul că ea există ca un fel de circularitate în dinamica relaţiei dintre spirit şi natură, apoi faptul că ea există ca un fel de revers al unei situații în care absurdul se insinuează tot mai mult în viaţa de zi cu zi.

A fost un moment cu dublă însemnătate. Căci atunci când frunza mi s-a aşezat brusc înainte, nevrând să se mişte din loc nici măcar la încercarea mea de a-i da cu piciorul, am simţit că experimentez amărăciunea exilului voluntar într-un tărâm al nimănui, într-un peisaj sumbru și dezolant, acceptat cu mândria acelui spirit pur care nu se vrea supus nici străinului din mine, nici apropiatului din mine, fapt ce m-ar fi putut face să ajung pe culmile disperării.

Toruşi, frunza mi-a adus noutăţi despre măsura în care necesitățile interne sunt (sau nu sunt) satisfăcute pe plan emoţional, spiritual, intelectual sau social.

Leadership: Poţi distinge reflectarea unei imagini exterioare ţie în forma trăirii subiective a efectelor acţiunii unui stimul de impact provenit dintr-un mediu care nu este întotdeauna predictibil?

Este oare timpul să mă schimb? Voi putea suporta pe viitor căderea frunzei la picioarele mele ca un moment distinct şi ulterior creaţiei, sau ca un semn rău prevestitor?

Frunza pare fragilă la prima vedere, crezi că o poţi strivi cu un gest mărunt. Cu toate astea ea nu face crize, nu se opune, nu-şi joacă rolul de victimă, nu are accese caracteristice bolii în care unii par absenți de realitatea înconjurătoare. Se lasă influențată, nu cucerită. Se lasă dusă de valul purtării tale, se lasă studiată, se lasă pierdută în gândurile celui ce-o priveşte, dar nu se lasă convinsă uşor de încercările tale de apreciere a realităţii.

Vorbele scriitorului Mesa Selimovic, din romanul „Dervişul şi Moartea", îmi fac din nou cu ochiul:

"Păşeam dintr-un întuneric în altul, nici formă nici loc, pentru că nu vedeam nimic şi eram preocupat numai de mine, preocupat de închipuiri în care se pierdea şi ceea ce aş fi putut să recunosc. Schimbam întunericul, ştiam asta pentru că mă mişcam, şi pentru că timpul trecea, deşi nu simţeam cum trece."

La fel şi eu, îmi frământam gândurile cu acel stoicism al atitudinii de neînfrânt în faţa unei

furtuni existenţiale închipuite, căci frunza aceea prăpădită, tremurândă, dar dârză în hotărârea ei de a nu se mişca din loc, îmi inspira o singură viziune: transformarea vieţii în scena unei opere de Caravaggio. Ea îmi inspira o lipsă de strălucire în acel ceva viu şi vibrant al devenirii mele, ca și cum aş mai fi trecut de câteva ori prin asta și nu aş avea alte aşteptări de la viaţă.

Într-adevăr, există o nelinişte care-l caracterizează pe orice creator niciodată mulţumit de propria-i operă, o reacţie imprevizibilă la recepţionarea unei noi faţete din mozaicul amplei experienţe de înţelegere a unei alte dimensiuni a fiinţei sale. O stare de agitaţie, de frământare, de neastâmpăr. Până la urmă, cred că unele sindroame de sine stătătoare, cu asocieri din viaţa de zi cu zi, păstrează forma măturată a frunzei de-a lungul unei perioade mai lungi de timp.

Leadership: Eşti pregătit să schimbi modul de percepţie al fiecărui moment din viaţa ta prin efectuarea unei examinări de sine care îţi permite personalizarea formei de simetrie faţă de ceva care îţi scapă din vedere?

Un aspect este clar. Efectul de educare a caracterului meu rezultă din specificul situaţiei cu care m-am confruntat, anulându-mi calităţile de atotcunoscător, anulându-mi o parte din fericiri, o parte din tristeţi, o parte din dileme, aşa încât n-am mai sperat să mă cunosc la fel de bine cum credeam.

De fapt, ceva mi-a scăpat din vedere: esenţa evenimentului consumat, cerinţa impunătoare a conştiinţei de a crea reprezentarea interioară a exteriorului. Frunza mi-a dat a înţelege că orice caracter poate fi reprezentat prin asocierea lui cu o pretinsă experienţă de maturizare din care nu lipsesc dilemele sau dezamăgirile, dar nici ideea că fac parte dintr-un experiment numit îndoială, neputinţă interioară sau determinism echivoc.

Chiar atunci. Am simţit ceva din contextul specific unei psihologii a creatorului care îşi judecă greşelile din propria creaţie, izolându-se de realitatea celor din jur. Poate că acest fapt stă sub constrângerii necesităţii implacabile de a mă transpune într-o reprezentare a spiritului antropomorfizat al naturii, în forma unei trăiri subiective intense şi plenare ce reflectă relația mea cu lumea înconjurătoare.

Mai degrabă, frunza reflectă o lume îngustă, care le absoarbe pe toate celelalte. Contactul cu ea a îndoit lumina într-un artist al metamorfozelor, a anulat preocuparea mea de a nu mai greși şi mi-a întărit strădania spre îndreptare. Totodată, frunza a schimbat intenţiile omului care priveşte dincolo de aparenţa unei lumi cunoscute, a inversat realităţii pe care creierul său a construit-o pe baza unor opoziţii faţă de tot ceea ce este integrat în graniţele normalităţii.

Aşadar, frunza este o ancoră ce ţine timpul în loc, este o decupare a propriei mele imagini dintr-o realitate şi, apoi, transpusă într-o altă realitate. Este o incursiune duioasă și plină de învăţăminte prin viața, prin povestea, cariera și sufletul unui artist. Este un simbol al regretului, al restricţiilor de tot felul, care se transformă într-un simbol al speranței, fiindcă mi-a arătat că pot fi un om diferit de cel ce-am fost, cu alte percepţii despre mine, despre viaţă, despre pasiunea de a surprinde emoţii din orice fleac.

Leadershipul este rezultatul unui cumul de experiențe din care trebuie neapărat să te îmbogăţeşti sufleteşte, să tragi nişte concluzii, meditând la ce li se întâmplă cu acea calitate a Creatorului de a se manifesta în tot şi în toate.

Cuvintele semnificative spuse din perspectiva unei frunze se pot forma şi lega între ele printr-o reflecţie asupra sinelui care face rezumatul esenţei învăţăturii din care trebuie să

reţinem: nimic nu se întâmplă fără un motiv.

Source: https://neculaifantanaru.com/cuvinte-semnificative-spuse-din-perspectiva-unei-frunze-II.htm

Cuvinte semnificative spuse din perspectiva unei frunze (I)

On Februarie 25, 2021

Încearcă să dai sens unei experienţe de viaţa plină de învăţăminte, înainte de a-ţi extinde perspectivele existenţei spre folosul unei înţelegeri mai exacte a evoluţiei tale.

Întotdeauna când mă plimb prin oraş, mai ales noaptea, deci atunci când este mai liniştit oraşul, observ lucrurile cele mai interesante care se petrec sub privirea ochiului, într-o analiză a tendinței de întrepătrundere a umbrelor şi tainelor de nepătruns. Însăşi liniştea este interesantă, mai puţin atunci când lucrurile ies în evidenţă, ci mai curând atunci când noaptea îşi recunoaşte vina de a fi sfetnic bun în faţa gloriei unui clar de lună.

Şi iată de ce spun asta, fiindcă dacă n-aş spune-o ar însemna să păstrez pentru mine gândul cu care noaptea îşi îmbracă întunecimile, cu dinamica inerentă a unui pendul care oscilează între înainte şi înapoi, între ceva care se petrece chiar sub ochii mai şi ceva care se învârte continuu în viaţa mea, dar trece mereu neobservat în liniştea unui clar de lună.

Şi uite aşa, în timp ce mergeam, o frunză s-a aşezat înaintea picioarelor mele, profitând de un moment de când mintea-mi stătea să explodeze, când gândurile-mi alergau ca nebunele în toate direcțiile. Nu ştiu ce vânt a pus-o acolo, căci nu era niciun copac prin apropierea mea imediată. Şi ea s-a oprit acolo, ca şi când ar fi fost atrasă de un magnet mai puternic ca pământul, fiindcă nu s-a mişcat nici după ce am lovit-o cu piciorul. Stătea ţeapănă acolo, ca un cui, aşa că n-am insistat s-o mişc din locul ei.

Pesemne, aşa este şi cu oamenii. Unii apar în viaţa ta fără să te aştepţi la prezenţa lor, sunt aşa de mici şi neînsemnaţi, dar ei stau acolo ca nişte frunze cărora nu ştii cum să le răspunzi, nici măcar nu ştii cum să le abordezi. Dar vezi bine că frunzele astea sunt mult depăşite de vreme, şi-au păstrat un pic din culoarea aia tomnatică care anunţă posibilitatea dezintegrării lor odată cu răcirea vremii.

Leadership: Tendinţa personalităţii tale este de a atribui valoare de cunoaştere unor clipe întâlnite aleator, cu ajutorul cărora ai fi de acord să fuzionezi în calitate de „altă persoană" ?

Da, toţi suntem oameni, şi la un moment dat fiecare din noi suntem ca nişte frunze în viaţa altora. Dar oricât de frunze am fi noi pentru alţii, şi oricât de frunze ar fi alţii pentru noi, să nu uităm nicio clipă că orice frunză, chiar şi una complet uscată, se poate transforma într-o unealtă de înțelegere a propriilor experienţe şi trăiri.

Încă ceva. Ceea ce simţi că te reprezintă cu adevărat este uneori ceea ce simţi că ai lovit cu piciorul, dar nu s-a mişcat din loc. Iar ceea ce simţi că te apasă şi te domină într-un mod greu de descris în cuvinte, poate fi momentul când îţi dai seama că ceva mic şi neînsemnat a fost mult mai stabil şi mai dur ca tine.

Iar eu n-am avut de ales, m-am simţit complet altcineva, asemănându-mă probabil cu un uriaş legat la ochi care se împiedică de propria-i putere în drumul spre căutarea răspunsurilor la întrebarea: „Ce sunt și de ce fac ceea ce fac ?"

Leadership: Poţi să aduci o îmbunătăţire semnificativă a percepţiei de sine ca rezultat al gestionării unui moment de maximă luciditate, atunci când îţi dai seama că ai devenit un om al altor lumi?

Aşadar, să reflectăm la fiecare detaliu pe care viaţa ni-l aşterne în cale, ca să ne descoperim mai înţelegători cu noi înşine. De aceea, îl înţeleg prea bine pe scriitorul Mesa Selimovic atunci când a scris în romanul „Dervişul şi moartea" următoarele:

„Uşor. Este timp pentru toate, mi l-am dat mie însumi, iar pe firul judecăţii vor fi înfăţişări şi mărturii, n-am să le ocolesc, şi voi putea la urmă să-mi rostesc singur osânda, căci numai despre mine este vorba şi despre nimeni altul, numai despre mine. Deodată lumea a ajuns o taină pentru mine, şi eu pentru lume. Ne-am aşezat faţă în faţă şi ne-am privim cu uimire, nu ne mai cunoaştem, nu ne mai înţelegeam."

Chiar şi lumea scriitorilor, la fel ca lumea artiştilor, la fel ca lumea oamenilor de rând, este uneori concentrată în universul unei frunze ce face parte din categoria picturilor cu peisaje care te lasă fără cuvinte, făcându-te să te minunezi de cât de multe gânduri trebuie să investeşti într-un singur moment (dat de o imagine tratată amplu, figural) doar ca să-ţi înţelegi mai bine firea, reacţiile, nivelul fizic, mental, emoţional şi sufletesc.

Iar dacă într-un singur moment de maximă luciditate eu însumi am devenit un om al altor lumi, mai întâi pe plan artistic, apoi pe plan de poveste, în cele din urmă pe plan de trăire (prin contemplarea sensibilului şi a concretului), se datorează faptului că în mine stă acea putere pe care nimeni altcineva nu o are: puterea de a recunoaşte o lecţie a vieţii atunci când o experimentez în mod simultan pe mai multe planuri ale fiinţei mele. În primul rând pe plan sufletesc şi în planul conştiinţei.

Evoluţia ta în cadrul leadershipui depinde de felul cum getionezi momentele care te surprind şi te îndeamnă să-ţi schimbi percepţia de sine.

Percepţia de sine cea mai puternică este rezultatul atitudinii şi mentalităţii tale ce se manifestă în comportamentele şi acţiunile distincte care depind de un eveniment întâmplător constituit într-o lecţie de viaţă din care ieşi mai înţelept.

Cuvintele semnificative spuse din perspectiva unei frunze redau de fapt acele stări sufleteşti fugitive sau impresii legate între ele prin relaţii dominante între om şi natură, cu specificaţia că orice lucru minor îţi iese în cale se manifestă de fapt pentru a te determina să fii mai concentrat şi mai conştient de lucrurile frumoase care te înconjoară, de timpul prezent.

Cuvintele se explică tot prin cuvinte

On Aprilie 16, 2020

Învaţă să dai sens faptelor şi vieţii tale prin experienţele de materializare ale gândurilor care respectă luminăţia şi îndrumarea forţei divine a Logosului.

Cât de diferit fusesem în tinerețe, când rătăceam și singurul meu adevăr erau Dumnezeul din mine și moartea ! Atunci mă bucuram de apa proaspătă și nu mă legam de ispitele trupești. Analizându-mă în lumina verzuie și lugubră a capelei, știam în inima mea că nu mă simt vinovat doar din cauză că devenisem sclavul simțurilor. Nici din cauza îndoielilor mele. Refuzul meu de a recunoaște binele și răul era și el mărunt. Motivul era mai profund. Dumnezeu este, îmi spuneam eu, dar ce este Dumnezeu, asta nu vom ști niciodată. Cunoașterea și vocabularul nostru sunt limitate, tot ce putem încerca să spunem despre Dumnezeu e doar o comparație stângace. Până și Apocalipsa e scrisă tot de oameni. E prostesc să discutăm despre cuvinte, pentru că ele se explică tot prin cuvinte. Din moment ce Dumnezeu este, el este infinit și veșnic, iar ceea ce e infinit și veșnic, chiar dacă acestea nu sunt decât cuvinte, este mereu și pretutindeni, atât în lumea finită, cât și în cea infinită. Prin urmare, Dumnezeu este și acționează întotdeauna și în fiecare clipă, chiar dacă noi nu știm ce sunt existența și acțiunea sa dincolo de conceptele lumii noastre finite.

Dumnezeu este în mine și în afara ființei mele mereu și în fiecare clipă. În el se unesc iubirea și ura, credința și necredința, patima și puritatea, în așa fel încât nimic nu este în contradicție în Dumnezeu, însă nu vom ști niciodată cum este posibil așa ceva. Dacă însă cred în Dumnezeu, cred în același timp și în întruparea Cuvântului și a tot ceea ce-i urmează și că Dumnezeu, dezvăluindu-se în Hristos, era pe de-a-ntregul om și pe de-a-ntregul Dumnezeu și nu mai există aici nimic contradictoriu sau tulburător pentru gândire, iar Sfânta Treime este un simbol atât de logic și de rațional pentru esența și modul de acțiune al lui Dumnezeu în lumea finitului și a infinitului, încât aceasta mi se pare la momentul actual cea mai importantă cunoaștere. Din cauza caracterului finit al cuvintelor, nu este decât un simbol, dar din cauza esenței și acțiunii lui Dumnezeu, este, în același timp, mai mult decât un simbol. *

Leadership: Ai puterea să devii altcineva decât crezi că eşti, gândindu-te la tine ca la cineva care se compară cu măreţia lui Dumnezeu din punct de vedere a ceea ce se aşteaptă să găsească într-o variantă de "realitate abstractă" ?

Tot ceea de gândim, spunem în fel şi chip, chiar dacă cuvintele sunt acoperite de o mistică a gândirii paradoxale, este strâns legat de felul cum vedem realitatea pe care o trăim: ca o formă de informaţie trebuincioasă pentru a deprinde o anumită învăţătura, sau ca o lumină pe care Dumnezeu a pus-o în inima oricui ca să i se recunoască existenţa. Ori, ca să descoperim valoarea relaţiei cu Dumnezeu avem nevoie de un instrument purificator, aducător de sens şi de inspiraţie la nivel de "cercetează tot ceea ce ţi se întâmplă", iar acest instrument este cuvântul scris.

Pentru a răspunde la întrebarea "ce este cuvântul?", mai întâi încearcă să interpretezi experienţele prin care treci, filtrează-le prin procesul gândirii, apoi încearcă să le găseşti un sens în cărţile care te inspiră. Cu siguranţă există o legătură intimă între existenţă şi acţiunile tale, între sentimente şi raţiune, fiindcă nimic nu este întâmplător pe lume. Chiar citind cu atenţie (chiar şi aceste rânduri) poţi întrevedea un răspuns la ceea ce te interesează să afli. Întotdeauna cuvintele, puse într-o anumită ordine, după o anumită logică, creează o semnificaţie care te face să conştientizezi pârghiile acestui experiment numit "viaţă".

Dumnezeu este şi el pe aici pe undeva, chiar dacă nu-l vede nimeni. El lasă la îndemâna tuturor nişte dovezi ale existenţei sale, detalii foarte mărunte, şi este bine să luăm în

considerare existenţa unei fiinţe umane foarte avansate care, folosindu-şi 100% capacităţile minţii şi ale sufletului, a găsit mijlocul de a comunica cu elementele universului, punându-le chiar într-o relaţie strânsă cu dimensiunea cauzalităţii.

Citind multe cărţi vei permite minţii tale să recunoască mai multe tipare diferite de gândire, iar toate tiparele de gândire ale tuturor oamenilor formează un univers pe care mintea nu îl poate percepe decât prin legea cauză-efect. Deci eşti captiv într-un timp în care Dumnezeu este peste tot, dar mereu în altă formă, în altă întruchipare.

Măreţia lui Dumnezeu se afla în împărăţia cuvintelor, fiindcă ele sunt calea către gândire, filozofie şi înţelepciune, ştiind că tot ceea ce spun ele, în diverse moduri, se adună într-un univers din care răsare povestea numită "viaţă".

Dar mult mai important decât cititul este scrisul. Identificând relevanţa cuvintelor cheie pe care le incluzi în profilul tău de artist, prin diferite legături, poţi forma mereu alte tipare de gândire. Ceea ce ţi se întâmplă în viaţă este rezultatul utilizării acestor tipare, chiar dacă ele sunt invizibile pentru cei care respectă principiul „nimic mai mult". Iar universul, ca limbaj al cuvintelor, poate fi desluşit numai de un vrăjitor al cuvintelor care a imaginat o lume şi o realitate proprie. Deci, ca să înţelegi universul şi planetele şi sistemul solar, mai întâi învăţă să scrii şi să faci tablouri din cuvinte, să faci muzică din cuvinte, şi, în sfârşit, să faci tu parte din cuvinte.

Cuvântul reprezintă prima mişcare a Puterii Creatoare, sau întruparea gândului. Dacă vei ajunge să stăpâneşti ordinea şi sensul cuvintelor, analizându-le în lumea finitului și a infinitului, vei învăţa să explici totul în termeni de "principala modalitate de transmitere a sentimentelor sau a trăirilor", sau vei putea să explici totul în termeni de: forme, culori și materiale. Deci, fii harnic în stăpânirea cuvintelor, fii conştient de puterea lor, fii impecabil în folosirea lor, aşa încât să te apropii de Dumnezeu prin forţa gândurilor exprimate într-o operă numită: "Expresia Sufletului".

Leadershipul este puterea creatoare din care purcede orice manifestare a cultului personalităţii, alături de care putem face alegeri înțelepte care vor trece testul timpului. Această putere creatoare, cuvântul, simbolizează manifestarea inteligenţei în limbaj, în natura fiinţelor şi în creaţia continuă a universului.

Cuvintele se explică tot prin cuvinte mai ales dacă ele fac parte dintr-un limbaj universal care, dintr-o reprezentare în alta, dintr-o formă în alta, fac ca mişcările accelerate ale minţii şi sufletului, îndreptate spre cercetarea celor din afară, să se producă ca dublură a unei realităţi uşor de controlat.

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Dă totul din tine, fără reţineri

On Ianuarie 20, 2009

Demonstrează o continuă fidelitate faţă de competenţele destinate să contribuie la însuşirea acelei forme de disciplină care poate asigura funcţionarea ta optimă.

Un atlet de performanţă, deţinător al titlului *"World Strong Man"* , intră în sala de bodybuilding, se dezbracă, îşi face încălzirea şi trece rapid la treaba. Pare hotărât să le arate tuturor celor din jur de ce este în stare. Are un corp lucrat cu atenţie, fiecare muşchi este dăltuit aparte, şlefuit. Munceşte din răsputeri, bicepşi, tricepşi, deltoizi, coapse, etc. Se vede că nu este el omul care să se lase mai prejos de aşteptările sale.

De două sau trei ori pe săptămână atletul intră în sala de bodybuilding cu bucurie şi mult entuziasm, şi de fiecare dată dă totul din el pentru a-şi dezvolta masa musculară. Căci în funcţie de antrenamentele pe care le face zi de zi, în funcţie de forţa pe care o realizează prin intermediul lor va putea să genereze o mai bună funcţionare care îl va ajuta să stabilească un record mondial.

Leadership: Eşti în stare să extinzi circumstanţele unei forme de răspuns la necesitatea abordării evaluării performanţei tale, conform unei consecutivităţi ce poartă în sine un algoritm de tip "win by the slightest amount of difference"?

Performanţa trebuie în primul rând înţeleasă, susţinută şi apoi valorificată. În acest scop, trebuie să-ţi iei sarcina de a demonstra o continuă fidelitate faţă de propriile tale competenţe - cu caracter evolutiv, măsurabil, toate destinate să aducă o contribuţie cât mai consistentă la însuşirea acelei forme de disciplină care să-ţi coordoneze întreg spectrul de activităţi necesar funcţionării tale cât mai eficiente.

O casă care zace şubredă pe piloni de lemn, este gata să se rostogolească în apele în creştere. Când ea este măturată de ape, eşti nevoit să pleci în căutarea pământului uscat.

Prea mulţi indivizi, în drumul lor spre performanţă, se comportă şi acţionează ca nişte naufragiaţi în căutare de noi pământuri – nu au convingeri puternice, nu au o personalitate individuală, sunt lipsiţi de orice consecvenţă în atitudine. Iar aceste „minusuri" din contul performanţei lor, dincolo de orice îndoială, duc la o degradare mai ridicată, mai profundă a fibrei lor profesionale. Rezultatele lor slabe sunt rezultatul unei suprasolicitări, a unei uzuri, a unei extenuări a acelor segmente din sistemul lor funcţional care nu mai transmite nici un fel de energie.

A fi în stare să extinzi circumstanţele unei forme de răspuns la necesitatea abordării evaluării performanţei tale, înseamnă să trăieşti cu rezultatele extraordinare pe care le obtiii în situaţia de a fi primul care a înţeles fenomenul "câştigă cu cea mai mică cantitate de diferenţă". Practic, voinţa pe care o dovedeşti că să înregistrezi un rezultat mai bun este exact acel aport de energie utilizat la limitarea unor pierderi pe care le suporţi prin încălzirea muşchilor.

Leadership: Ceea ce te diferenţiază de ceilalţi atleţi este valorificarea rezultatelor pe care ţi-o acorzi prin aplicabilitatea cauzalităţii la voinţa înregistrată în contul unei fiinţe supreme?

Consecvenţa este o parte crucială a procesului tău de evoluţie, ea menţine motorul tău de performanţă. Dacă ea nu devine o parte a vieţii tale, atunci ea este la fel de şubredă ca o

casă care zace şubredă pe piloni de lemn, gata să se rostogolească în apele în creştere.

Aşa cum creierul tău recepţionează sute de milioane de informaţii prin intermediul simţurilor, organelor şi nervilor, prelucrează acest informaţii şi trimite milioane de comenzi simultan – tot aşa, în drumul spre performanţă trebuie să selecţionezi exact acei stimuli care te motivează pozitiv, acei stimuli care funcţionează spre a te informa asupra statutului tău de performer. Vei avea nevoie de aceşti stimuli - care să te determine să începi o anumită activitate şi totodată să te poată susţine până în momentul finalizării ei.

Aplicabilitatea cauzalităţii la voinţa înregistrată în contul unei finţe supreme, presupune să-ţi acorzi nişte merite din postura unui Sisif sortit să urce un deal împingând veșnic o stâncă uriașă. Dar de fiecare dată cu mai mult avânt decât ultima dată, cu mai multă pasiune, astfel asumându-ne riscuri din ce în ce mai mari.

Leadership: Precede schimbarea în lumea exterioară privirea ta interioară focalizată asupra obiectivelor atunci când acuitatea vizuală mentală îți crește odată cu practica constantă a autoreflecției?

Punctul de inflexiune al oricărei evoluții reprezintă adesea momentul cel mai solicitant. Cu toate acestea, odată ce ai stabilit pulsul productivității personale într-o manieră sustenabilă și armonioasă, vei avea capacitatea de a aborda orice provocări ce solicită resursele interioare, indiferent de complexitatea lor aparentă la un moment dat.

Filozoful grec Socrate insista: " *Pentru a mişca lumea trebuie mai întâi să ne mişcăm noi înşine.* " Sună corect, nu-i aşa? Începutul este întotdeauna cel mai greu. Dar odată ce ţi-ai format un ritm de muncă susţinut şi echilibrat vei putea duce la îndeplinire orice sarcini, oricât de grele ar părea la un moment dat.

Dorinţa nu este suficientă ca să realizezi tot ceea ce ţi-ai propus şi nu te poate ajuta prea mult să treci peste acele hopuri limitatoare de performanţă. Iar intenţiile bune nu vor avea niciodată puterea de a-ţi pune în mişcare întreg spectrul evoluţiei tale. Singura cale de a deveni mai bun în ceea ce faci este să te hotărăşti să duci până la capăt tot ce ai început.

Un lider îşi testează materialul din care este plămădit, indiferent de corecturile anterioare, până ce sunt neutralizate toate aspectele negative sau lipsite de rezistenţă ale practicii pe care o pune în aplicare.

"**Dă totul din tine, fără reţineri**" este deviza celor care tind spre marea performanţă. Toţi cei care dau dovadă de iniţiativă şi muncesc din greu vor fi întotdeauna răsplătiţi. Talentul fără un efort continuu şi de durată nu este suficient. Cine vrea să devină un performer de elită trebuie să-şi dezvolte la maxim potenţialul existent.

Mă simt nevoit să închei acest articol cu un citat aparţinând filozofului maghiar Georg Lukacs: *"Angajat într-o acţiune extremă, eroul îşi urmează până la capăt calea pe care ceilalţi păşesc numai şovăitori, gata de compromisuri."*

Source: https://neculaifantanaru.com/da-totul-din-tine-fara-retineri.html

Dacă ar fi fost vorba de iubire, v-aş fi înţeles

On Decembrie 07, 2012

Învaţă să-ţi creşti imaginea de sine chiar şi atunci când cunoştinţele despre sine cuprind specificul identităţii altcuiva.

Dar ce v-am refuzat eu, Olympia?

- Dacă vă veţi încăpăţâna să mă opriţi să cânt în faţa prietenilor dumneavoastră, sau să-mi interziceţi să apar pe scena vreunui teatru - căci nu sunt, slavă Domnului, sub tutela dumneavoastră - mă voi angaja fără semnătura dumneavoastră. Credeţi, cumva, că n-am ghicit că dumneavoastră sunteţi acela care aţi împiedicat pe ascuns angajarea mea la teatrul Italienesc? Mă credeţi, oare, atât de naivă ca să-mi închipui că un teatru poate respinge o cântăreaţă ca mine, care se oferă pentru nimic? Cât v-a costat lucrul acesta? Cred că destul de mult, nu-i aşa? Cel puţin, daţi această satisfacţie amorului meu propriu, mărturisind că, pentru a mă împiedica pe mine să cânt, aţi cheltuit mai mult decât ar fi trebuit pentru a-i da posibilitatea alteia să se afirme.

Pe buzele lordului Drummond răsări un surâs imperceptibil.

- Mărturisiţi, deci, continuă Olympia. Atunci pentru ce am venit la Paris? Concertele, pentru mine, nu pot înlocui teatrul, pasiunea, arta, viaţa ! Chiar la balul costumat al ducesei de Berry, unde aţi avut minunata bunăvoinţă să mă lăsaţi să apar mascată, am simţit că nu era teatrul. Deci, vă repet, trebuie să vă împăcaţi cu situaţia, nu-mi place să mă supun fanteziilor dumneavoastră. Sunteţi nobil şi bogat, aveţi capricii. Este plăcerea dumneavoastră să aveţi o cântăreaţă, care să nu existe decât pentru dumneavoastră, care să nu cânte decât pentru dumneavoastră. Dacă ar fi fost vorba de iubire, v-aş fi înţeles. Dar dumneavoastră nu mă iubiţi, mulţumesc Domnului ! Nu mi-aţi făcut niciodată nicio declaraţie. Iar dacă mi-aţi fi făcut, n-aţi mai fi fost astăzi la mine. Femeia, şi lucrul acesta mi-a plăcut mai întâi la dumneavoastră, nu există pentru dumneavoastră. N-o cunoaşteţi decât pe cântăreaţă. Nu sunteţi gelos pe chipul meu, pe persoana mea, pe mine. Mă chinuiţi adesea obligându-mă să cinez împreună cu prietenii dumneavoastră, cu condiţia de a nu cânta.

Am auzit povestindu-se despre unii milionari care au avut uriaşul egoism de a închiria într-o seară toate locurile unei săli de spectacol, pentru plăcerea de a-şi rezerva reprezentaţia doar pentru ei. În ceea ce vă priveşte, egoismul dumneavoastră este şi mai cumplit: nu doar o reprezentaţie, ci toate reprezentaţiile aţi vrea să vă aparţină. Mă confiscaţi. Dar pentru aceasta, aveţi nevoie de consimţământul meu, şi eu vi-l retrag. *****

Leadership: Felul în care simţi despre tine însuţi se datorează experienţei de viaţă care începe cu intensitatea emoţiei pe care ţi-o transmite cineva într-o împrejurare mai presus de voinţa ta?

Felul în care o persoană simte despre sine, transformând momentul într-unul şi mai memorabil, se datorează de fapt experienţei de viaţă care începe cu intensitatea emoţiei pe care ţi-o transmite cineva într-o împrejurare mai presus de voinţa ta. Deci, să luăm seama ce transmite momentul simţirii, când voinţa ta este mai degrabă împlinirea voinţei altcuiva, transformând raportul dintre memorabil şi subtil într-un joc de influenţă a cărui miză este umilinţa, scăderea credibilităţii, ruşinea, defăimarea.

Ceea ce ne izbeşte mai mult nu este atât ironia suverană a destinului pe care trebuie să o respectăm dacă nu vrem să trecem prin momente mult mai grele, cât dureroasa facultate de a

surprinde dincolo de aparenţele vizibile ale oamenilor fiinţa lor ascunsă. De aici poate să înceapă acea pace cu tine însuţi, indiferent de presiunea pe care o exercită alţii asupra ta, ca o concretizare a experienţei de a nu fi recunoscut de ceilalţi ca fiind slab. Or intensitatea emoţiei pe care o manifeşti faţă de evenimentele individuale ale unei experienţe care a gustat din înfrângerea morală, trebuie să fie gestionata în aşa fel încât să-ţi fie recunoscute meritele, valoarea şi faptele bune.

Adevărata înţelepciune pe care o deprinzi nu este un sprint pe finalul vieții, ci un maraton de-o viață a cărui miză nu este locul întâi, ci faptul de a rezista până la capăt fără să-ţi vinzi sufletul. Iar dacă îţi deschizi sufletul prea mult, s-ar putea că aşteptările mari să-ţi trădeze inima. Şi, drept rezultat, cei ce rămân închişi, cei care se ofilesc şi se autodistrug sunt tocmai cei cărora nu le sunt recunoscute trăirile afective. Intensitatea emoţiei cu care tratezi o veste bună sau o situaţie neaşteptată depinde de împrejurarea care îţi poate spulbera ocaziile de a fi bun, de a fi generos, de a fi evaluat la adevărata ta valoare.

Dacă vrei să înveţi ceva nou despre leadership, atunci învaţă să-ţi creşti imaginea de sine chiar şi atunci când cunoştinţele despre sine cuprind specificul identităţii altcuiva. Cu alte cuvinte, specificul identităţii altor oameni (cuprinzând caracterul, atitudinea, mentalitatea lor) va deveni o parte din tine de îndată ce le acorzi cea mai mică susţinere. Nimeni nu se poate apăra de influenţa altora, dar ceea ce tu poţi face este să lupţi pentru a nu-ţi schilodi sufletul. Deci, nu-ţi deschide sufletul în faţa oricui !

În leadership, se cultivă "emoţia măsurată" a unui anume mod de a fi în lume. Vorbim aici de emoţia pe care aştepţi să o conduci spre a-i influenţa pe ceilalţi oameni, fără să faci din tine însuţi o cutie de rezonanță pentru poveștile lor triste.

Dacă ar fi fost vorba de iubire, v-aş fi înţeles. Dar de multe ori, în viaţă nu este vorba de iubire, ci de un soi de interes lipsit de apreciere care nu lărgeşte sfera adevărului pe care se pot construi ulterior demersuri acționabile la nivel individual. Asta face sufletul înţelept: să nu-ţi înalţi aşteptările prea sus, pentru că majoritatea oamenilor nu vor ajunge la măreţie. Iar ceea ce îl face pe om mai înţelept este să nu-şi lege sufletul de cele prezente, dar nici să nu facă din cugetul său o patimă adâncă.

*** Notă:** Dumas, Alexandre - *Mâna Providenţei* , Editura Vestala, 1993, Bucureşti.

Source: https://neculaifantanaru.com/daca-ar-fi-fost-vorba-de-iubire-v-as-fi-inteles.html

Dacă filmul se rupe, rezultă o proiecție îngrozitoare

On Ianuarie 14, 2010

Ceea ce aştepţi să se întâmple depinde în mare măsură de ceea urmează să vezi.

În ciuda grabei, filmul nu era încă gata în ziua de 21 decembrie. Regizorul Serghei Eisenstein mai monta încă ultimele bobine când la "Teatrul Mare" prezentarea filmului „Crucişătorului Potemkin” începuse. Bobinele, pe măsura ce se finisau, erau duse cu motocicleta lui Alexandrov. Dar și acum, în aceste condiții, căutările continuau. Întâlnirea cu escadra este compusă din bucăți de peliculă foarte scurte. Eisenstein încerca, pe rând, câteva variante de montaj. Pentru a nu se pierde vremea, în aceste încercări nu lipsea pelicula cu clasica acetonă, ci cu propria-i saliva. O variantă după alta este desfăcută.

Abia după ce le definitivează, le preda asistenţilor pentru a fi lipite. Dar, ajuns la ultima bobină, în grabă, uită să o mai dea. Zecile de bucăți de peliculă, lipite cu salivă doar, sunt introduse în cutie și Eisenstein se urcă cu acea cutie în motocicleta lui Alexandrov. Foşnesc cu disperare. În Piața Roșie motocicleta se poticneşte. O pană. Cei doi aleargă jumătate de kilometru până la Balşoi. Ajung la timp.

Izbânda supremă care îți validează leadershipul constă în capacitatea de a transmuta efortul și temerile într-un triumf emoționant al artei?

Pe vremea aceea între fiecare bobină se făcea pauză, se aprindea lumina în sală. Ultima pauză a durat 20 de minute. În sfârșit, bobina e încărcată și proiecţia ultimei părți a filmului începe. Eisenstein nu intră în sală. Nu are răbdare. Se plimba agitat prin coridoare. Sunt goale. Probabil că și paznicii au intrat în sală. Aude succesiunea de aplauze. Furtunoase. Ca niște explozii. Ghidându-se după ele, urmărește în gând derularea filmului.

Și deodată îl inundă o transpiraţie rece. Își amintește că secvența care urmează acum în proiecţie este cea pe care a uitat să o lipească. Îl cuprinde groaza. Filmul se va rupe, bucățile de peliculă se vor împrăştia. Totul se va termina îngrozitor în această sală solemnă, care găzduieşte pentru prima oară un spectacol cinematografic. Cuprins de o cumplită disperare, aleargă fără rost prin coridoare. Dar se întâmplă o minune. Filmul se termină cu bine (ulterior la masa de montaj, va mai privi o dată îngrozit bucăţelele de peliculă pe care nimic nu le mai ținea lipite). Ovaţii. Eisenstein este stăruitor chemat pe scenă. Apare împreună cu Tisse și Alexandrov. Publicul se ridica în picioare, orchestra se ridică și ea și bate cu arcuşurile în instrumente. Un triumf.

Leadership: Creația căreia îi conferi autenticitate are puterea să înfrunte momente de teamă și disperare, pentru ca triumful final să fie cu atât mai glorios?

Procesul de proiecție a unui film este esențial pentru prezentarea unei opere cinematografice și implică mai multe etape distincte. La început, între fiecare bobină se face o pauză în care se aprinde lumina în sală, iar filmul este pregătit pentru continuare. Această pauză este urmată de încărcarea bobinei, proiecția efectivă și vizionarea secvențelor. În timpul acestor etape, secvențele de film se aliniază, se derulează și sunt prezentate în mod continuu publicului.

În cazul în care apar erori, precum lipsa unei secvențe, filmul se poate rupe, rezultând într-o proiecție îngrozitoare. Fiecare etapă a proiecției este crucială pentru asigurarea unei prezentări corecte a materialului cinematografic. La finalul procesului, ovațiile din partea publicului confirmă succesul proiecției, similar modului în care citocineza finalizează

diviziunea celulară cu succes. Eisenstein, stăruitor chemat pe scenă, se bucură de un triumf alături de echipa sa, la fel cum o diviziune celulară corectă asigură sănătatea și funcționarea corectă a organismului.

Leadershipul se manifestă prin prezentarea unei creații a cărei proiecție artistică se derulează în direcția transformării și inovării culturale.

Dacă filmul se rupe, rezultă o proiecție îngrozitoare, deoarece regizorul nu și-a putut împlini viziunea artistică. Mai mult decât atât, această întrerupere subminează experiența spectatorilor, spulberând iluzia creată și distrugând impactul emoțional dorit. Dar intotdeauna, de o regulă trebuie să ţinem cont:

"Ceea ce aştepţi să se întâmple depinde în mare măsură de ceea urmează să vezi."

Source: https://neculaifantanaru.com/daca-filmul-se-rupe-rezulta-o-proiectie-ingrozitoare.html

Dacă ştii să priveşti, ochiul îţi spune multe

On August 13, 2024

Ceea ce vezi când privești înlăuntrul tău este ceea ce arta revelează în exterior.

În penumbra atelierului său, unde umbrele trecutului se luptă cu lumina prezentului într-o "Xenthoria Ulmivent", se conturează o viziune integratoare a existenței, o fuziune între realitatea fizică și transcendența spirituală. Artistul contemplă tăcerea veacurilor. Le dă o oarecare însemnătate, altfel decât o simplă înregistrare a timpului, ci ca o prelungire a necesității de a explora necunoscutul. Numele său a fost șoptit prin ere sub diverse măști şi chipuri: alchimist, fizician, magician. Dar, în toate întrupările sale, o constantă a rămas neschimbată: setea arzătoare de cunoaștere, acel "Epedysasis Harrexhium", chemarea eternă a depășirii de sine.

Ceva din el mărturisea o profunzime a spiritului creator:

Închizând ochii, mă scufund în adâncurile ființei mele, sorbind încet, cu satisfacție, întinderea din sufletul meu nemuritor. Aici, într-un spațiu al liniștii absolute, descopăr un univers infinit, plin de mistere și frumusețe, de parcă aș fi în mijlocul unei revelații cosmice ce își așteaptă dezvăluirea în fața ochilor minții. Cu fiecare respirație, triumfătoare prin puterea transformatoare pe care o aduce, simt cum granițele dintre realitate și imaginație se estompează, iar arta devine o punte către această lume interioară. Prea bine, în sanctuarul conștiinței mele, găsesc răspunsurile la întrebările care mă frământă și o pace profundă pe care nu o găsesc nicăieri altundeva. Dumnezeu este cel care mă călăuzește spre armonia creaţiei.

În lanțul valoric al existenței, fiecare experiență devine o lecție, fiecare întrebare devine o poartă spre noi dimensiuni ale înțelegerii profunde a creației. Sigur că, aplicarea principiilor creației în viața cotidiană, are menirea de a transcende limitele percepției obișnuite. Asta poate însemna că, dincolo de orice obstacol aparent, stă o revelație neașteptată: „conștiința colectivă facilitează comunicarea între toate elementele creației". Revelația divină devine astfel o sincronizare neuronală la scară universală, în care fiecare ființă contribuie la potenţialul de acţiune al întregului cosmos.

Leadership: Arta pe care o creezi, transfigurând realitatea cotidiană sub impulsul cunoașterii, poate fi considerată o expresie de reală simțire artistică menită să scoată în evidență valoarea sinelui tău?

- Cum pot fi sigur că ceea ce creez are valoare? l-am întrebat pe Dumnezeu în timp ce reflectam la esența profundă a operei mele.

Dumnezeu mi-a răspuns: "Valoarea artei nu se măsoară după standardele lumii. O operă de artă are valoare atunci când rezonează cu cel puțin o altă persoană, când îi atinge sufletul. Tu nu pictezi pentru mine, ci pentru oameni.

- Dar dacă nimeni nu-mi înțelege arta? am continuat cu îndoială în glas.

Dumnezeu: "Chiar și cele mai mari opere de artă au fost adesea neînțelese în timpul vieții creatorilor lor. Important este că tu ai creat-o cu pasiune și sinceritate. Lasă timpul să judece. Privirea interioară a artistului se manifestă în fiecare trăsătură de penel, vizibilă în profunzimea expresiei artistice."

În cazul meu, trecutul și prezentul sunt pictate ca un tablou viu al lui Salvador Dali, unde timpul se topește și realitatea se îndoaie sub greutatea cunoașterii pe care o poate înțelege doar Dumnezeu. Fiecare linie, fiecare nuanță, fiecare umbră, trasează povestea unui veac uitat, fiecare formă fiind o enigmă descifrată în privinţa identităţii ascunse a lui Dumnezeu.

Leadership: În fața luptei eterne împotriva măsurii timpului, îți poți percepe creația drept o forță primordială care transcende ordinea prestabilită a existenței și limitele realității imediat percepute?

În stânga picturii mele, o figură împinge un pendul uriaș, într-o luptă eternă împotriva măsurii timpului, refuzând să se supună ordinii prestabilite. Aceasta este o manifestare a mea într-una din viețile mele anterioare, când manipulam elementele naturii, încercând să transform plumbul în aur, să descifrez codurile ascunse în stele și să înving timpul însuși. Creația este o forță primordială a universului, în timp ce arta transcende limitele realității percepute.

Privirea a încercat să penetreze vălul timpului, accesând vieți și experiențe anterioare. În acest context, cuvintele lui Jorge Luis Borges din "Biblioteca Babel" sar ca de nicăieri în mintea mea:

"Universul (pe care alții îl numesc Biblioteca) se compune dintr-un număr indefinit, și poate infinit, de galerii hexagonale. În centrul fiecărui hexagon se află un puț de ventilație înconjurat de o balustradă joasă. Din orice hexagon se văd etajele inferioare și superioare, interminabil."

Asemenea bibliotecii infinite a lui Borges, viețile mele multiple formează o serie infinită de experiențe și cunoștințe, fiecare reprezentând o nouă galerie în biblioteca valorică a existenței mele. Pictura este o modalitate de a descifra misterele universului, iar ochii spectatorului sunt invitați să vadă dincolo de realitatea imediată a picturii mele. Iar dacă perspectiva vizuală oscilează între elementele concrete și abstracte ale compoziției mele, atingând stadiul de transcendență artistică, atunci percepția conștientă a spectatorului este provocată să depășească limitele realității obișnuite.

Leadershipul penetrează vălul timpului prin viziunea artistică, accesând o infinitate de experiențe și cunoștințe care invită la depășirea limitelor obișnuite ale realității.

Dacă ştii să priveşti, ochiul îţi spune multe despre realitatea interioară și exterioară, ştiind că fiecare operă reflectă esența profundă a sufletului tău. Mai mult decât atât, creația artistică este o oglindă a universului interior al creatorului, atunci când sinele tău transcende limitele conștiinței obișnuite. Trebuie doar să te abandonezi fluxului creativ al universului.

Source: https://neculaifantanaru.com/daca-stii-sa-privesti-ochiul-iti-spune-multe.html

Dacă treci tu linia, o trec şi eu

On Aprilie 16, 2009

Întăreşte „imunitatea" leadershipului tău dezvoltându-ţi acele abilităţi care te ajută să-ţi evaluezi corect şi obiectiv personalul.

Nicio emoţie, nicio trăire nu părea să-i străbată mintea şi sufletul acestui om lipsit de scrupule, bun manipulator, condus de o puternică dorinţă de succes, a cărui ambiţie teribilă de a-şi atinge ţelurile nu avea limite. Bill îl cercetă pe Drew fără să clipească, de parcă se aşteptase să vadă o urmă de îngrijorare pe chipul său, sau nesiguranţă, sau şovăială cel puţin, sau măcar vreo părere de rău. Nimic. Drew părea nepăsător, şi sigur pe el, mândru că a reuşit să-i sfideze autoritatea marelui Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications.

Practic, Drew voia să devină preşedintele companiei, dar pentru aceasta trebuia să-l dea la o parte pe actualul preşedinte. Dar totul s-a schimbat atunci când a intervenit Joe Black, „agentul de la fisc", care mirosise implicarea lui Drew în afaceri ilegale, şi adunase dovezi care îl puteau încrimina pe acesta. Dintr-un om sigur pe sine şi curajos, Drew deveni brusc palid la faţă. Era pierdut, şi ştia asta. Era chiar pasibil de pedeapsă penală.

- Îţi oferim un târg Drew, ca să nu ajungi la puşcărie, îi spuse Bill Parrish. Mărturiseşte Comitetului Director toate detaliile implicării tale în această afacere ilegală, iar apoi depune-ţi demisia.

Leadership: Pentru a obţine un „DA" de la cineva este absolut necesar să îi schimbi percepţia despre ceea ce sinele tău superior ştie despre tine şi doreste ca şi ceilalţi să afle?

Filmul „ *Meet Joe Black (1998)* " ne arată de fapt în ce măsură ne implicăm în viaţa personală şi profesională. Şi, mai ales, ce se întâmplă atunci când uităm care este traseul pe care trebuie să-l urmăm pentru ca viaţa noastră să fie una plină de sens şi de bucurii.

Greşeala cea mai mare a lui Bill Parrish, din cauza căreia era să regrete enorm, a fost că nu a ştiut să-şi aprecieze corect colaboratorii. A fost nepăsător şi indiferent faţă de percepţiile pe care le aveau aceştia faţă de el însuşi. Ca lider, el trebuia să fie abil în a judeca corect intenţiile celor din jurul său. Însă pe el nu l-a îngrijorat nimic la oamenii săi, nu s-a îndoit nicio clipă de propriile percepţii, aparent bine fundamentate, asupra lor. Şi din această cauză a fost la un pas de a-şi pierde compania.

Percepţiile pe care le ai despre oameni închid cercul sistemului de susţinere a convingerilor proprii. Percepţiile sunt ca un gard protector care îţi înconjoară subconştientul şi care îţi protejează valorile şi principiile după care te ghidezi în viaţă. Percepţiile dau măsura realităţii pe care o trăieşti, pe care o doreşti, pe care o propovăduieşti, ele reprezintă mecanismul care îţi generează încrederea, entuziasmul şi motivarea ca să funcţionezi la capacitate maximă.

Sinele superior al lui Bill Parrish era o unitate de conținut sub formă de imagine, idei, convingeri, aspiraţii şi credinţă. Dar Bill îşi punea toată nădejdea nu doar în instinctul său, ci şi în dreptatea practicilor sale, în dreptatea unei cauze nobile sau în corectitudinea judecăţii sale strălucite pe care o aplica în orice situaţii. Problema acestui sine superior este că nu ştia să găsească preţuirea oamenilor în numele viitorului companiei şi credea că depinde de alţii pentru a găsi un puternic stimulent al performanţei.

Leadership: Schimbările intervenite în viaţa ta în ultimele luni ţi-au marcat convingerile despre ceea ce vrei să devii, dat fiind faptul că ceea ce te face superior nu-i face fericiţi şi pe alţii?

Acest cerc care îţi susţine convingerile proprii, care îţi înconjoară întregul sistem de valori, se poate fisura şi chiar se poate rupe dacă nu îţi întăreşti mereu „imunitatea" leadershipului tău. Pentru ca puntea dintre prezentul şi viitorul tău, care-ţi asigură succesul, să se cimenteze, este absolut necesar să-ţi dezvolţi acele abilităţi de a-ţi evalua corect şi obiectiv personalul, acele abilităţi care te ajută să identifici adevăratele lor intenţii şi sentimente, şi să încerci să împiedici orice fel de abuzuri şi „lovituri sub centură".

Aşa cum o cultură corporatistă orientată către client constituie adeseori factorul cheie ce permite companiilor performante să acorde prioritate intereselor clienţilor atunci când acestea se confruntă cu presiuni din partea concurenţilor – tot aşa o gândire eficientă, bazată pe intuiţie şi pe raţionament îţi permite să acorzi prioritate acelor aspecte şi elemente care îţi umbresc leadershipul atunci când unul sau mai mulţi dintre subordonaţii tăi se îndepărtează de la criteriile de integritate pe care trebuie să le respecte.

Leadershipul este un elogiu adus timpului trecut, atunci cand ceea ce te-a propulsat in topul preferintelor oamenilor s-a inrudit cu acele convingeri care au inceput cu "Eu sunt - la nivel de superioritate" si au continuat cu "Eu sunt - la nivel de valoare."

Dacă treci tu linia, o trec şi eu este o expresie care indică schimbarea bruscă a atitudinii tale în momentul în care sesizezi o neconcordanţă între principiile corecte şi bine conturate care-ţi caracterizează personalitatea şi leadershipul - şi valorile lipsite de consistentă morală după care se ghidează subalternii tăi.

Eşecul este ca un simţământ apăsător pe care-l poţi îndura cu greu, ca o frământare căreia nu-i poţi găsi pricina, ca un joc ordinar care te poate face să pierzi tot ce-ai construit, tot ce-ai strâns o viaţă întreagă. Orice om, orice lider îşi schimbă viziunea, gândirea şi atitudinea atunci când eşecul îi bate la uşă din pricina propriilor sale slăbiciuni. Cine cade în capcana de a presupune că nu poate fi trădat de proprii săi subalterni, mai devreme sau mai târziu riscă să aibă o mare surpriză.

Fii prevăzător, dragă lider. Întăreşte „imunitatea" leadershipului tău dezvoltându-ţi acele abilităţi care te ajută să-ţi evaluezi corect şi obiectiv subalternii, ca să nu te trezeşti cu o surpriză neplăcută.

Concluzie: Un personaj de roman spunea odată: „În spatele cuvintelor dumitale se ascund gânduri criminale..." ceea ce însemna că a desluşit în cuvintele şi comportamentul interlocutorului său intenţiile acestuia, altele decât cele potrivite cu rangul şi poziţia pe care pretindea că le are. Este o dovadă că sunt oameni care ascund intenţii şi fapte reprobabile.

Astfel de oameni au existat şi vor exista întotdeauna. Prin urmare, ca lider trebuie să-ţi dezvolţi şi această abilitate de a cunoaşte oamenii care te înconjoară, să depistezi în timp util intenţiile lor reprobabile, „loviturile sub centură" pe care le pregătesc cu scopul de a se pune pe ei înşişi în evidenţă, de a prospera material, sau pur şi simplu din dorinţa de a face rău.

Prin această abilitate îţi întăreşti „imunitatea" leadershipului tău, îţi întăreşti poziţia ta în care ai ajuns şi te-ai menţinut fiind susţinut de oamenii corecţi. Învaţă modalităţile de a-i determina pe oamenii lipsiţi de scrupule să se demaşte singuri în faţa tuturor şi sancţionează-i aspru, după cum merită.

Dansul armonios al influenţei

On Iunie 29, 2011

Dezvăluie oamenilor esenţa a ceea ce eşti cu adevărat, ca să le deschizi calea de a se armoniza cu tine în emoţii şi în gândire.

În articolul „Doctorul Misterios” povesteam despre priceputul doctor Jacques Mérey şi despre sărmana copilă, Eva, care suferea de idioţie din naştere. Nimeni nu-i dădea vreo şansă de recuperare acestei făpturi umane, a cărei capacităţi mentale erau foarte reduse. Însă, datorită priceperii lui Jacques de a pătrunde în „tărâmul închis” al existenţei ei şi de a-i smulge toate stricăciunile lăuntrice, în cele din urmă ea se face bine.

Acest formidabil doctor, înzestrat cu o capacitate extraordinară de înţelegere a naturii umane, reuşeşte printr-o terapie adecvată s-o modeleze treptat pe Eva, să-i înlăture rezistenţa pe care o opunea mintea ei, să-i întărească spiritul plăpând eliminându-i toate temerile. Reuşeşte să-i îmbogăţească sentimentele într-un mediu favorabil, să-i orienteze gândirea prin acel haos în care se chinuia să supravieţuiască creându-i o anumită personalitate, un anumit fel de a reacţiona şi de a se comporta, în aşa fel încât să fie în concordanţă cu aşteptările tuturor.

Leadership: Desăvârşirea "creaţiei" tale poartă semnificaţiile unui sentiment copleşitor izvorât din simţirea prezenţei unui Sine mai înalt care dezleagă înţelesurile ascunse ale propriului drum în viaţă?

Reuşita doctorului s-a datorat în special efortului său constant de a-i redirecţiona fetei toate resursele interioare, toate energiile, toate capacităţile ei mentale şi emoţionale spre exterior. Eva trebuia să fie coordonată spre o coerenţă în gândire, în decizii, în exprimare şi comunicare, iar acest lucru nu se putea realiza decât printr-o atentă şi devotată colaborare între ei.

Într-adevăr, Jacques Mérey a dat dovadă de un leadership autentic, care nu trebuie pus la îndoială; un leadership care se bazează pe puterea exemplului, a consolidării relaţiilor interumane şi a perseverenţei. Pentru ca s-o aducă la o stare de normalitate pe micuţa Eva, el s-a îngrijit în mod special de simţurile ei, a ştiut să se strecoare în lumea de gânduri pe care ea nu le putea stăpâni ori concretiza, să le pună în ordine şi să le dezvolte permanent.

Iar, la rândul ei, Eva s-a conectat la sentimentele şi trăirile doctorului. Ea a simţit afecţiunea lui, a simţit că cineva îi vrea binele. Şi, ca urmare, ea şi-a deschis sufletul în faţa lui. Practic, Jacques Mérey i-a dezvăluit fetei esenţa a ceea ce era el cu adevărat – un om cu o nobleţe sufletească deosebită, a cărui bunătate nu cunoştea limite – deschizându-i astfel calea de a se armoniza cu el în emoţii şi gândire. Cu cât eşti mai legat de oameni, cu atât ei se vor simţi mai liberi să-şi exprime emoţiile.

Afecţiunea, prin însăşi actul creaţiei care implică faptul că un final potrivit care trebuie atins, îi lasă omului posibilitatea liberii alegeri, ca pe o însuşire ce îl face unic: de a auzi apelul Sufletului, al Spiritului de trezire la Viaţa adevărată. Altfel spus, afecţiunea este răspunsul la ceea ce percepem dincolo de aparenţele relaţionale, materiale, palpabile ale vieţii, din care voi reproduce esența: suntem datori să nu uităm ce-am fost şi ce-am învăţat să fim.

Leadership: Sensul existenţei tale îl aşază pe “omul pierdut” în relaţie cu o formă de adoraţie şi gratitudine faţă de o putere fără margini, pe traseul unei experienţe care reuneşte curiozitatea şi dorinţa de a încerca ceva nou?

Sensul existenţei tale este acela de a da curaj tuturor de a-şi descoperi potenţialul, indiferent de circumstanţele care au implicaţii asupra gradului în care o persoană este valorizată/acceptată în societate?

Atribuţiile unui lider sunt astfel folosite pentru ca întreaga scara ascensională de atitudini, de la erori la contradicţii, de la durere la mângâierea pe care o poate da conştiinţa propriei sale valori, să dea ocazia unei reflecţii asupra consecinţelor intrării în incapacitatea de a se face înţeles. Sau asupra modului de a se simţi "viu" prin ceilalţi.

Poţi să creezi noi modele de leadership prin aplicarea unui set de comenzi la nivel emoţional? Prin aplicarea unui set de comenzi la nivel emoţional liderul îşi orientează mai uşor şi mai departe influenţa asupra indivizilor, căutând astfel să răspundă chemării de a-şi manifesta necondiţionat, şi în acelaşi timp determinat, empatia, compasiunea şi generozitatea.

În viitor, arta de a-ţi redirecţiona resursele cele mai de preţ, puterea interioară şi motivaţia de a gândi pozitiv, mai ales spre acei indivizi care nu şi-au format "spaţiul de viaţă" (aflându-se mereu în incapacitatea de a se adapta la noile cerinţe de dezvoltare), este folosită nu atât în chip de preţuire, cât mai ales pentru realizarea raportului dintre identitate şi alteritate.

Pentru a comunica anumite idei, stări, sentimente, convingeri, într-o modalitate accesibilă tuturor, sensurile leadershipului trebuiesc căutate cu perseverenţă într-un strat mai profund, delimitate de acea explorare a cunoaşterii care nu prezintă sensibilitate. Permiţând o anumită stabilitate a frecvenţelor de rezonanţă în jurul probabilităţii omului de a se manifesta prin conştiinţă.

"Viul" pe care îl conţine modul tău concret de manifestare, alături de poziţie, situaţie şi opţiune personală, este împlinirea chemării omului de a-şi manifesta necondiţionat şi în acelaşi timp determinat, empatia, compasiunea şi generozitatea.

Liderul din viitor va căuta să-şi aducă contribuţia la crearea unei noi identităţi până la punctul în care receptivitatea oamenilor la influenţa sa este maximalizată (punctul în care devine extraordinar de alert la schimbările petrecute în sfera vieţii lor particulare), dar fără a încorda prea mult resorturile fiinţei lor în direcţia anularii identităţii lor. Identitatea trebuie păstrată, sau îmbunătăţită, dar niciodată alterată.

Ca lider, te ocupi de stimularea comportamentului oamenilor şi de receptivitatea pe care o întâmpini din partea tuturor celor care au înţeles esenţa demersurilor tale. Când oamenii neperformanţi sau "limitaţi de barierele vieţii" au ajuns la o stare de normalitate datorită influenţei tale, atunci vor începe să se formeze noi modele, noi structuri sau configuraţii de leadership.

Leadership: Creşte-ţi constant numărul de "bile albe", pentru realizarea unei depline înţelegeri reciproce !

Dezvăluie oamenilor adevărata natură a caracterului tău, oferă-le posibilitatea de a-şi îmbunătăţi imaginea despre tine prin sentimentele calde, optimiste pe care le degaji. Modelează-te după idealul pe care ei îl poartă în suflet, ridică-te la înălţimea aşteptărilor lor oferindu-le posibilitatea de a reflecta asupra personalităţii tale, asupra propriilor tale convingeri, gânduri şi sentimente. Dar pentru asta trebuie să pătrunzi în natura lor reală, în universul lor interior, să te strecori în lumea lor de gânduri şi să-i acaparezi prin entuziasm şi bucurie.

Aşa cum o pictură a cărei tonalităţi dominate de galben, portocaliu şi roşu dă senzaţia de căldură - tot aşa personalitatea şi caracterul tău, daca sunt dominate de nişte trăsături frumoase şi bine conturate, vor degaja acea căldură sufletească care-i va atrage pe oameni spre tine. Trebuie să-ţi creşti constant numărul de "bile albe" pentru ca ei să te accepte în sufletul lor, dându-le prilejul, în acelaşi timp, să afle despre adevărata ta natură interioară.

Bilele albe sunt create de acea combinaţie unică între puterea interioară de a ști că poți construi din oameni mici - oameni mari cu valori morale înalte, şi acea dimensiune a misiunii pe care tu însuţi o descoperi prin experienţele şi trăirile pe care le înfrunţi.

Dansul armonios al influenţei

Influenţa se aseamănă în anumite privinţe cu un dans, în care o persoană conduce iar cealaltă îl urmează. Este un dans în care atenţia şi grija faţă de partener sunt foarte importante. Este un dans care solicită şi dezvoltă abilităţile de relaţionare între oameni şi care este în acelaşi timp controlat, dar şi intens.

Ca să faci un pas hotărâtor în direcţia unei depline înţelegeri trebuie să devii acel „partener" pe care oamenii să se poată baza, care să le conducă emoţiile, idealurile, gândurile, acţiunile pe ritmul propriilor paşi – pe ritmul propriilor judecăţi sănătoase şi corecte. Trebuie să le întăreşti oamenilor spiritul prin „mişcări" bine coordonate, pline de armonie, de ritm, de energie şi extrem de expresive, redându-le plinătatea vieţii şi dinamismul lor interior.

Source: https://neculaifantanaru.com/dansul-armonios-al-influentei.html

Dansul magicianului (II)

On Aprilie 13, 2010

Menţine-te la înălţimea propriilor tale performanţe, sporind cât mai mult acea parte a potenţialului tău de a fi superior celorlalţi şi propriei tale fiinţe.

Paşii încep să zboare pe ritmurile melodiei. Demonstrând că este o fire slabă şi stângace, Diego reuşeşte să iasă din vizorul nemilosului colonel Huerta, făcându-l să creadă că el este cel care conduce dansul, urmându-i ritmul şi lăsându-l să ia iniţiativa. Apoi, dovedind în chip indiscutabil o măiestrie psihologică exemplară, îşi îmbracă persoana cu un fel de aură magică, sporindu-şi autoritatea prin sugestia misterului. Devine: Zorro.

Înveşmântat tot numai în negru ca un erou al lui Alexandre Dumas, şi ascunzându-şi chipul în spatele unei măşti, el îşi călăuzeşte paşii spre alt gen de dans, un dans care magnetizează mulţimile de oameni, un dans plin de pasiune, rapid şi fascinant, interpretat cu mişcări largi, pline de eleganţă, cu înălţări şi coborâri, cu ruperi de ritm, un dans care se caracterizează prin forţă şi agilitate, care creşte tensiunea în rândul spectatorilor şi-i scoate în evidenţă caracterul puternic.

Câtă vâlvă, cât entuziasm frenetic. Credinţa în magia personalităţii sale, în puterea sa de vrajă, devine pentru oameni un fel de izbândă, o binecuvântare, iar el însuşi e privit ca un sfânt, salvatorul mult aşteptat. Când el, Zorro, îşi face apariţia, oamenii, plini de recunoştinţă, cu mândrie şi respect, îşi întrerup toate activităţile numai pentru a admira spectacolul oferit de acesta. Nimeni, nicicând n-a obţinut un succes atât de rapid şi de senzaţional. Toată lumea se pune în unanimitate, cu hotărâre, de partea salvatorului ei.

Leadership: Poţi să dai un sens mai profund acţiunilor tale, acceptând faptul că imaginea altcuiva reprezintă mai mult decât abilitățile tale?

Numai un singur om priveşte de departe cu neclintită neîncredere toată această agitaţie magică: colonelul Huerta. Cine este Zorro? Cine este această fantomă primejdioasă? Cine are curajul să lumineze mintea oamenilor? Ce-l mână pe acest salvator, smuls din patul său asemeni unui înger înaripat, deasupra tuturor primejdiilor? Dar – cruntă fatalitate ! Zorro este chiar guvernatorul, bufonul cel trist şi însingurat, mistuit mereu de propria sa neputinţă de a-şi manifesta voinţa.

Cuprins de furie la aflarea adevărului, nerăbdător cum sunt oamenii mânaţi doar de propriile interese, Huerta încearcă să-l omoare pe Zorro pentru a-şi dovedi odată pentru totdeauna supremaţia. Spectacolul se desfăşoară sub privirile tuturor localnicilor. Acest ultim dans, în care forţele binelui se luptă cu forţele răului, va decide învingătorul. Lupta se încinge. Şi în final binele triumfă.

A da un sens mai profund acţiunilor tale, odată parcurse toate etapele evaluării rezultatelor obţinute anterior, înseamnă să introduci o diferenţiere sub aspectul experienţelor emoţionale între ipoteza recurgerii la o identitate fictivă de om faimos şi cea a utilizării frauduloase a identităţii aparţinând altei persoanei, doar pentru a-ţi construi o imagine de sine pozitivă.

Leadershipul tău pendulează în mod negativ între explorarea potenţialului de a fi superior şi confruntarea cu tine însuţi, până în momentul în care depășești teama de „ce ar putea spune ceilalţi" dacă ar afla cine eşti cu adevărat?

A arunca înainte un întreg arsenal de mişcări, tehnici, poziţii, într-o reprezentaţie excepţională de dans şi teatru, spre a obţine cele mai bune rezultate, dezvăluie atât defectul care te poate ruina (dependenţa de a fi în prim plan), cât şi calitatea care te poate îmbogăţi (dependenţa de a te simţi valoros).

Leadershipul este afectat în mod negativ de prestanţa ta atunci când evenimentele de tip determinism devin incontrolabile, te iau pe nepregătite şi trebuie să te laşi copleşit de faptul că ceea ce te poate opri din avântul tău nu e altceva decât teama de „ce ar putea spune ceilalţi" dacă ar afla cine eşti cu adevărat.

Dacă nu vrei ca leadershipul să penduleze în mod negativ între explorarea potenţialului de a fi superior şi confruntarea cu tine însuţi, atunci personalizează-ţi călăuza interioară prin ruperea legăturii dintre sinele superior şi cel inferior. Primul te ridică dar te şi coboară, al doilea nu admite decât raţiunea şi nu îţi asigură participarea la spectacolul promovării valorii proprii.

E o certitudine. Fără a avea un susţinător de mare calibru, de pildă puterea de a te împotrivi unei autorităţi care refuză să se alinieze convingerilor tale, actul în sine - dansul printre fortăreţele atenţiei, printre scopuri şi obiective greu de atins, printre obligaţii şi prestaţii blindate de o valoare măreaţă, nu vei putea deveni decât un facilitator al accederii spre singurătatea înălţimilor.

Totuşi, improvizând propriile legi de construcţie a scenei de spectacol, pe paşii de dans ai aparenţelor şi efectelor de umbră, de care te faci direct răspunzător, vei putea să-ţi asiguri o protecţie împotriva propriilor tale slăbiciuni.

Leadership: Dorința de a da un "Zoom" devenirii tale vine din sfera reprezentărilor călăuzitoare de tipul principiilor restrictive, chiar şi în condiţii de "vizibilitate scăzută"?

Leadershipul este un dans care nu se execută în doi oameni aflaţi pe aceeaşi poziţie de duşmani. Doi lideri nu pot dansa împreună acelaşi vals, în acelaşi spectacol, şi totodată să iasă amândoi pe locul întâi. Unul trebuie să piardă, trebuie să fie descalificat. Prin urmare, cu cât stilul de „dans" al unuia este mai performant, cu cât îşi execută mai bine paşii, cu atât este mai bun, cu atât are mai mulţi susţinători şi mai mulţi admiratori, în detrimentul celuilalt, mai slab.

Leadershipul este o competiţie în care fiecare om puternic vrea să ajungă pe locul întâi. Ca să dai o temelie trainică puterii tale, trebuie să-ţi ascunzi intenţiile şi să intuieşti următorul pas al oponentului tău. Încearcă să întrevezi de departe obstacolele, construieşte-ţi o strategie foarte bună şi foloseşte-te, ca un înţelept, de avantajul timpului.

Vizibilitatea Scăzută, din multitudinea variantelor care favorizează apariţia situaţiilor neprevăzute, are ca element declanşator promovarea ta în lume sub o altă identitate, pentru a înlesni o integrabilitate sporită a impactului intervenţiilor tale în vieţile altora. Ea se prezintă sub următoarea formula: "Fii întotdeauna la vedere, fără să-ţi afişezi statutul de putere şi autoritate."

Singura cale de a învinge un adversar viclean, este să fii mult mai viclean ca el. Asta este realitatea pe care trebuie să o accepţi: în leadership ori eşti puternic, ori eşti slab. Iar a fi puternic înseamnă să te foloseşti atât de forţă cât şi de vicleşug, indiferent că eşti de partea Binelui sau a Răului.

Însă, principiile sunt mai puternice decât intrigile, răsturnările de situaţie, manevrele de

diversiune sau jocurile de putere. Aşa încât, va trebui să analizezi factorii care înlesnesc producerea unui răspuns în sensul mesajului pe care-l scoţi în lume, vizavi de ceea ce vrei să întreprinzi într-un context de tipul: "Nu te lăsa prins de forma şi aparenţele unei provocări".

Adevărata menire pe care trebuie să ţi-o asumi este o căutare a sensului faptelor trăite şi a evenimentelor care te obligă la promovarea unei imagini reale şi corecte despre tine, prin intermediul unor situaţii în care te simţi valoros.

Concluzie: Ca lider înţelept trebuie să întrezăreşti partea nevăzuta şi neştiută a lucrurilor, respectiv a adversarilor. Nu întotdeauna ce este vizibil etalat în ochii tuturor constituie realitatea. Există întotdeauna elemente bine ascunse pe care trebuie să le afli, acestea constituind de cele mai multe ori asul din propria-ţi mânecă.

Ca să-ţi creşti potenţialul de lider la maximul, mai întâi asigură-i imunitate. Cum? Creând un "dans" de leadership cât mai special şi cât mai reuşit !

*** Notă:** Zorro (1975)

Source: https://neculaifantanaru.com/dansul-magicianului-II.html

Dansul magicianului (I)

On Aprilie 13, 2010

Valorifică-ţi leadershipul în sensul interpretării a ceea ce vrei să devii, intrând în relaţie cu acea autoritate definitorie care are puterea de a controla particularul.

În sfârşit, după mulţi ani, s-au reîntâlnit. Miquel tocmai fusese numit guvernator în Noul Aragon, o provincie nouă în care trebuia să ştie să conducă, în timp ce Don Diego de la Vega, prietenul său de nădejde, devenise un spadasin de excepţie, poate chiar cel mai bun spadasin din lume.

Miquel avea planuri mari, visa să întemeieze o lume nouă, bazată pe dreptate şi egalitate. Dar toate visele sale s-au spulberat când, chiar în noaptea reîntâlnirii lor, a fost atacat de către asasinii colonelul Huerta, un om corupt, fără scrupule, care dorea cu orice chip să conducă el Noul Aragon.

Diego nu a avut timp să-şi salveze prietenul, dar înainte ca acesta să-şi dea ultima suflare, i-a jurat că va împlini toate principiile şi idealurile în care credea. Aşa că şi-a adăpostit personalitatea sub un pseudonim: Zorro.

Leadership: Îţi asumi compromisul în determinarea caracteristicilor de personalitate pe care le manevrezi, arătându-te limitat şi deficitar tocmai în ceea ce înţelege din perspectiva unei lărgiri de influenţă?

Fiorul primului dans. Zis şi făcut. Ca un bun psiholog, folosindu-se de numele şi de titlul prietenului său, Diego se proclamă guvernator imediat ce ajunge în Noul Aragon. Iar pentru a înlătura orice bănuială şi pentru a preveni orice posibil atentat la viaţa lui, el ia înfăţişarea unui om foarte sensibil, mereu împiedicat, peste măsură de fricos şi emotiv, afişând peste tot o stângăcie nemaiîntâlnită.

La fel ca un dansator începător de passo doble care cu o stângăcie ridicolă învaţă primii paşi, într-adevăr anevoioşi, şi execută încet, cu teamă şi neatenţie toate mişcările, Diego, oriunde s-ar afla, aproape clipă de clipă, cere indicaţii cât mai exacte, are permanent nevoie de îndrumare, stârneşte când râsul, când plânsul prin atitudinea sa necontrolată şi nesigură, constituind astfel pentru toţi cei de la curte un personaj novice, incapabil şi lipsit de interes.

Aşa cum bine plănuise, Diego apare mai degrabă drept un bufon care încearcă să distreze lumea, nicidecum un răzbunător cu sabia scoasă. Dar, indirect, tot acest joc avea ca scop extinderea sferei sale de influenţă. Zorro şi-a câştigat reputaţia mai întâi prin exploatarea slăbiciunii pe care a arătat-o lumii, apoi prin asigurarea condiţiei de originalitate în impunerea propriilor reguli.

Leadership: Te laşi prins în limitele unui spaţiu destul de îngust de manevrare a rolului tău, ca o prelungire a necesității de a nu te da bătut în lupta cu tine însuţi?

Dacă un nucleu de gândire şi planificare a acţiunilor este bombardat de o mulţime de constrângeri şi provocări dificile, dar interesante în acelaşi timp, singurul mod de a le face faţă este de a le bloca în afara zonei de siguranţă. Sau, altfel spus, prin manifestarea acelei înalte virtuţi numite de scriitorul român, Nicolae Iorga: “capacitate de a ieşi de sub ocupaţie".

Leadershipul nu poate să constituie, decât cu mari excepţii, un model de solidaritate şi colaborare într-un cadru puternic competiţional, dacă eşti prins în limitele unui spaţiu destul de îngust de manevrare a rolului tău. Ci, întotdeauna, leadershipul pare mai degrabă a fi reordonat şi recizelat de-a lungul unui context variat de situaţii şi experienţe, exprimat cu ajutorul unei structuri de gândire care îl pune pe om în multiple ipostaze.

Rolul pe care ţi-l asumi trebuie să fie o prelungire a necesității de a nu te da bătut în lupta cu tine însuţi atunci când îţi sunt impuse acele limite de risc calculate prin regula: "e mai uşor să accepţi răutăţile altora, decât să-ţi impui bunătatea ta".

Leadership: Îţi manifeşti „particularul" în jocul transformărilor de personalitate, utilizând o probabilitate de „apariţie" surprinzătoare în mijlocul multiplelor tale căi de acţiune?

Una din ipostazele liderului, este cea de "dansator-actor", intrând în rolul celui care îşi lasă amprenta într-un mod plăcut, făcându-se remarcat cu uşurinţă în procesul de aplicare a propriilor sale legi de funcţionare.

Un asemenea om utilizează o probabilitate de „apariţie" surprinzătoare în mijlocul multiplelor tale căi de acţiune pentru a maximiza impactul corespunzător asupra obiectivelor, căutându-şi echilibrul în absenţa limitelor sale, riscându-şi viaţa în faţa unei puteri enorme. Puterea de a face faţă acelei autorităţi opresive, cu o conotaţie negativă, numite "predestinare", mai mult prin explorarea adâncă a „particularului".

Particularul este ceea ce rămâne după traversarea unui spaţiu populat cu limite. Este rezultatul a ceea ce faci cu fiecare pas al construcţiei de noi identităţi şi de noi stiluri de leadership (bazate pe sărituri, răsuciri, piruete, combinaţii de competenţe, schimbări de scenarii, scheme complexe de acţiune şi planuri ascunse). Şi el va depinde într-o anumită măsură de jocul special al transformărilor de personalitate.

Leadershipul este un joc al minţii şi gândiri, în sensul interpretării a ceea ce vrei să devii, pe care cu dibăcie îl poţi înscrie in cartea vieţii şi a realizărilor tale, în care tu eşti jucătorul principal.

Dansul magicianului exprimă ceea ce vrei să fii în concordanţă cu leadershipul, intrând în relaţie cu o autoritate definitorie. Această autoritate, coincizând cu gradul de responsabilitate pe care ţi-l asumi, trebuie să-ţi dea tot timpul ascultare şi, mai ales, trebuie să aibă puteri de suspendare sau îngrădire a accesului celorlalţi în spaţiul propriu de progres pe calea transformării de sine.

Dansul, ca mijloc de expresie creativă, exprimă ceea ce vrei să fii în concordanță cu actul de influență strategică al unei figuri emblematice a misterului, intrând în relație cu o putere recunoscută și cu esența clarificatoare a leadershipului.

*** Notă:** Zorro (1975)

Source: https://neculaifantanaru.com/dansul-magicianului.html

Dar tabloul, cât ar costa?

On Februarie 20, 2014

Descoperă ceea ce se potriveşte cu adevărat propriei tale personalităţi, printr-o raportare la elementele componente ale realităţi asupra căreia te focalizezi.

„Dar tabloul, cât ar costa? M-am întrebat. Să presupunem că aş fi cumpărat acel tablou? Eşti nebun, mi-am zis. Doar nu mori după tablouri în general. Era destul de adevărat. Dar voiam acel tablou. Mi-ar fi plăcut să fie al meu. Mi-ar fi plăcut să pot să-l atârn pe un perete, să stau şi să-l admir cât aş fi vrut, ştiind că îl posed. În întregime.

Eu ! Cumpărând tablouri. Părea ceva nebunesc. M-am uitat la tabloul acela din nou. Şi din nou. Şi din nou. Era diferit faţă de celelalte. Dorinţa de a avea acel tablou nu se justifica şi oricum nu-mi permiteam, pesemne, preţul. Eram, totuşi, în bani în perioada respectivă. Era scump, dar merita.” *****

Leadership: Eşti deschis în privinţa explorării unei noi zone de identificare a ceea ce contează cu adevărat pentru reconfigurarea ta în relaţia dintre ceea ce îţi justifică nevoia de a încerca ceva diferit şi disponibilitatea ta de a învesti în ceva costisitor?

Cea mai bună cale de a înţelege leadershipul, printr-o raportare la elementele componente ale mediul extern care acţionează indirect asupra întregii tale fiinţe, este de a-ţi focaliza atenţia asupra a ceva anume care prezintă interes pentru formarea ta ca om. Sau, mai bine zis, de a selecta informaţiile relevante pentru conţinutul propriei tale interiorităţi, care să sporească acea satisfacţie de a te simţi împlinit fiindcă ai reuşit să pui accent pe un lucru cu care te poţi mândri atât personal, cât poate şi în faţa celorlalţi.

Să ajuţi leadershipul să se dezvolte din punct de vedere al capacităţii de utiliza concomitent multiple surse de interes, de inspiraţie şi de motivaţie, care să cuprindă inclusiv estimarea proprie a posibilităţilor de ascensiune spre un alt nivel de abordare a lucrurilor, este o cerinţă fundamentală pentru a deveni mai deschis în privinţa experienţelor noi de autocunoaştere. De explorare a perimetrelor existenţiale şi profesionale, dotate cu noi resurse de automodelare a personalităţii.

Între nevoia de a încerca ceva diferit şi disponibilitatea de a înveşti în ceva costisitor există un raport de continuitate de la întreg la parte, contribuind la crearea unui personaj de accentuată complexitate.

Mai întâi eşti un om a cărui valoare personală este exprimată prin raportare la un produs, prin comparaţie cu un preţ care continua să crească. Apoi, eşti un om a cărui existenţă se confundă cu arta, prin recunoştinţa faţă de profunzimea unei creaţii, faţă de nevoia imperativă de schimbare a perspectivei, dar şi faţă de aspiraţia către stabilitatea formei, chiar şi cu preţul sacrificării farmecului particular al lumii.

Leadership: Îţi manifeşti recunoştinţa faţă de ceea ce ne vine dintr-o anumită direcţie, apreciind valoarea unui unicat care nu îşi propune să ajungă în producţia de serie?

Tabloul reprezintă un lucru de valoare de care nu te poţi dispensa, numai în cazul în care el însuşi reflectă valoarea unei experienţe creatoare, pe deplin grăitoare atât prin mesaj cât mai ales prin părţile ei de lumină. Este posibil să nu recunoaştem imediat valoarea unei asemenea experienţe, ci doar atunci când privim în urmă şi retrăim amintirile pe care ni le-a lăsat.

Valoarea unei experienţe creatoare se maximizează doar dacă în mintea celor pe care vrem să-i influenţăm se creează o anumită fidelizare faţă de un brand, o dependenţă de lucrul bine făcut, exprimate prin următoarea formulare: „Mi-a plăcut chestia asta şi o recomand tututor".

Însăşi faptul de a te axa pe lucrurile care te poziţionează într-o lumină favorabilă în faţa autorităţii tale personale, sporind-o prin plăcerea de a savura o experienţă inedită, de tipul " *îmi pot permite o mică desfătare* " este o provocare care îţi pune la încercare capacitatea de a te apropia de ceea ce îţi lipseşte, de ceea ce te interesează cu adevărat. Şi care poate să devină o parte din tine. O pasiune. O temelie solidă pentru formarea unui caracter stabil şi permanent "în viaţă", care asigură o mai uşoară gestionare a resurselor leadershipului.

Motivaţiile tale ascunse te vor pune în faţa unui tablou cu multe încurcături. Vei începe să explorezi o nouă latură a designului tău interior, dublând anumite impulsuri interioare, anumite plăceri sau nevoi, cu decizii care să susţină solidaritatea faţă de propriile tale convingeri şi valori.

Dacă nu vrei să te trezeşti în situaţia de a fi prins în mijlocul unei degringolade de ordin valoric la nivelul personalităţii, va trebui să le deznozi şi să le clarifici, înainte de a intra în "turbulenţele" de ordin material pe care leadershipul le produce deseori.

Leadershipul este tabloul acela la care te uiţi din nou şi din nou. Şi din nou. E diferit faţă de celelalte. Chiar dacă dorinţa de a avea acest tablou nu se justifică, trebuie să-ţi permiţi preţul de a-l recomanda celorlaţi ca pe un însoţitor perfect al meseriei de artist, ca pe un reper de neevitat în crearea imaginii personale şi un excelent instrument de lucru pentru aprofundarea conținuturilor de gândire şi de natură emoţională pe care tebuie să le parcurgă ceilalţi.

Dar tabloul, cât ar costa? aduce în prim plan acea nevoie imperioasă de autoevaluare permanentă a inventarului tău de piese şi accesorii ce adună laolaltă o mare varietate de configuraţii propriei tale fiinţe. Aceste configuraţi pot avea un grad de dezordine mai ridicat, cuprinse între plăcerea de a gândi şi gândirea plăcerii.

Iar aceste configuraţii au ca rol conştientizarea valorilor personale, găsind în tine noi resurse de stimulare a interesului pentru alcătuirea unui nou tip de personalitate – care se acceptă pe sine, se înţelege pe sine şi se autodepăşeşte prin puterea de a-şi întreţine corespunzător nevoile şi dorinţele.

*** Notă:** Agatha Christie - Endless Night

Darul maestrului Durer

On Aprilie 28, 2010

Manifestă-ţi necontenit respectul faţă de leadershipului tău, onorându-ţi rolul printr-o mentalitate sănătoasă şi prin iscusinţa ta de a însufleţi spirite.

Nici pentru Mikael, nici pentru prietenul său Antti nu se sfârşiseră încă necazurile. Trecuseră prin multe împreună, avuseseră parte de multe suferinţe. Dar într-o zi, în călătoria lor, au poposit în oraşul Nürnberg, unde l-au cunoscut pe maestrul Dürer, un bărbat cu mare faimă, un desenator desăvârşit, iar pe deasupra un om de o înaltă erudiţie, căruia până şi prinţii căutau să-i intre în graţii. În ciuda faptului că avea o aparentă simplitate în vorba domoală, îi domina pe cei din jurul lui prin inteligenţă, talent şi cunoştinţe.

Aproape o zi întreagă Mikael a stat de vorbă cu maestrul Dürer care i-a povestit despre toată învăţătura acumulată, despre filozofia sa de viaţă, despre viziunea sa. La despărţire maestrul i-a dăruit trei gravuri, pe care le-a autentificat cu semnătura sa, alături de care i-a scris numele său. I-a mai dat şi o scrisoare de recomandare pentru pictorul Tiţian, sfătuindu-l să-l viziteze atunci când va ajunge la Veneţia. Şi, în sfârşit, cu o bucurie care-l uimi pe tânăr, maestrul îi spuse, înainte de a-şi lua rămas bun:

- Mikael, tu ai ochi care pot înţelege mesajul artei, e un dar pe care l-ai primit de la Dumnezeu şi pe care ar trebui să nu-l neglijezi niciodată, ci să-l dezvolţi ori de câte ori ţi se iveşte prilejul.

Leadership: Experienţa pe care ţi-o oferă lărgirea orizontului din perspectiva mesajului care îţi aprinde mintea, îţi îngăduie să treci în fugă peste un sumar de competenţe care se diversifică, indiferent ce pui în el?

Sfatul maestrului Dürer a contat mult, făcându-l pe Mikael să înţeleagă de ce e mai bine să privească lucrurile din jur cu mai mult interes, cu mai multă atenţie, cu dăruire şi bucurie, la fel ca un artist adevărat. De atunci Mikael a început să privească totul în jur cu alţi ochi. Viaţa lui a devenit mai bogată când a început să aprecieze frumuseţea formelor, a proporţiilor şi culorilor, şi frumuseţea lucrurilor din jur.

Dar marele dar pe care Mikael l-a primit de la maestrul Dürer, pe care l-a preţuit ca pe un om extraordinar, a constat în aceea că i-a deschis o perspectivă nouă asupra vieţii, asupra lucrurilor importante şi definitorii pentru existenţa lui, asupra lumii, asupra viitorului, transmiţându-i o stare de linişte interioară. Practic l-a învăţat să trieze ceea ce este cu adevărat important de ştiut şi de înţeles pentru evoluţia lui, de ceea ce poate fi lăsat deoparte.

Însă competenţele lui Mikael în ceea ce priveşte contribuţia la dezvoltarea propriu-zisă a artei s-au redus doar la realizarea unei corespondenţe cu viaţa, nu printr-o concepţie proprie asupra practicii şi nu printr-o abordare creativă a practicii. Iar, gradul de realizare efectivă a unei opere de artă se poate evalua doar printr-o atentă observare şi îmbunătăţire a practicii acesteia.

Leadership: Alegi să parcurgi un drum al iniţierii în artă printr-o repetată asumare a tuturor valorilor autentice ale cunoaşterii care îţi permit să receptezi o călăuzire în viaţă?

Întâmplare sau providenţă? Mikael a avut prilejul să cunoască un excepţional artist pe care

întâmplarea i l-a scos în cale şi pe care nu a mai avut prilejul de a-l revedea vreodată. Căci, aşa cum un pacient aflat în suferinţă are nevoie de un doctor foarte bun care să-i facă o analiză, să-i zică de ce boală suferă şi apoi să-l trateze corespunzător - tot aşa Mikael, a cărui viaţă se cufunda de ceva vreme într-o stare profundă de apatie şi depresie, din cauza atâtor necazuri prin care trecuse, avea mare nevoie de cineva care să-i acorde sprijin moral şi sufletesc şi care să-l scoată din starea în care se afla.

Dürer era un vizionar, un deschizător de drumuri, un mentor desăvârşit care, cu interes şi o încredere deplină, care a fost în stare să-i deschidă ochii lui Mikael către un orizont mai larg, sporindu-i în acelaşi timp acea poftă de viaţă trecută prin sita cunoaşterii.

Leadership: Îţi utilizezi la maxim potenţialul de a trezi în cei superiori ţie măsura valorii lor individuale?

Poţi să realizezi selecţia unui anumit tip de intervenţie în viaţa altora prin integrarea unei noi vibraţii spirituale şi intelectuale, prin filtrarea calităţilor care confirmă o mai complexă maturitate în a privi lucrurile?

Începi să atragi oarece fonduri de inspiraţie atunci când măsori distanţa dintre centrele celor două baze *"ştiinţă"* şi *"orizont"* , sprijinindu-te pe ceea ce îţi este propus ca formă nouă de suport. Acesta este lucrul pe care îl faci întotdeauna când realizezi o anumită finalitate, la o asemenea scară, a modelării personalităţii - care include învăţarea, instruirea, educarea şi dezvoltarea personală prin extinderea reţelei proprii de coordonate.

Este vorba, mai întâi, de acele coordonate care te ajută să-ţi construieşti o nouă imagine, imitând trăsăturile de caracter ale unui model de urmat. Apoi, acele coordonate care îţi atestă o certă maturizare, nu tocmai fixe, ci modificându-se din mers, o maturizare care se împotriveşte oricăror condiţionări, delimitând o nouă versiune a ceea ce cunoşti despre tine. Şi un set de coordonate de poziţionare într-o postură unică, avantajoasă, de atacant, care îţi permite să aplici o accelerație corespunzătoare a transformării tale atunci când te afli în faţa unui nou început.

Iar maturitatea în modul în care cei superiori ţie îşi fac cunoscută experiența, asumându-şi responsabilitatea pentru rolul și acțiunile lor, ar trebui să fie o „strategie" a potenţialului tău de a trezi în ei măsura valorii lor individuale.

Leadership: Porneşti modul "user" pentru a activa opţiunea "Intelligent Sensor" cu scopul de a controla efectele unor convingeri care nu suportă modificări?

Unul dintre modurile de a obţine o mai bună deblocare de pe o poziţie de inferioritate, foarte aproape de ceea ce numim un amestec de amatorism şi autosuficienţă, constă în implicarea unui mentor care să te înveţe să triezi ceea ce este cu adevărat important să înţelegi şi să ai în vedere pentru evoluţia ta, de ceea ce poate fi lăsat deoparte. Dar depinde de puterea ta de absorbţie a completărilor ce ţi-au fost aduse pe parcurs pentru a finaliza extensia unei deveniri în spaţiul concretului. În plus, trebuie să te asiguri că eşti capabil şi dispus să plăteşti pentru participarea unei gândiri superioare la propria ta realizare de sine.

Modul "user" se referă la capacitatea de a te integra într-un proces de absorbţie a cunoaşterii superioare fără a-ţi pierde originalitatea, independenţa gândirii, aşteptând în acelaşi timp o confirmare a modului în care eşti perceput de ceilalţi.

Iar a activa opţiunea "Intelligent Sensor" cu scopul de a controla efectele unor convingeri care nu suportă modificări, înseamnă să accentuezi acea tendinţă de repoziţionare în relaţia cu

minţile mult mai evoluate decât tine, preluând cu multă chibzuinţă şi determinare (examinând obiecţiile ridicate şi acceptând criticile constructive) orice fel de înţelegeri care îţi completează stilul de gândire şi personalitatea.

Leadership: Facilitezi accesarea unei noi dimensiuni a vieţii comparându-te cu acea versiune de realitate cu care şi-au construit alţii valoarea?

Decât o mentalitate ieftină, mai bine una sănătoasă. Maestrul Dürer era, pe lângă un artist desăvârşit, un om cu o conduită morală ireproşabilă, un om cu idealuri înalte, foarte cultivat, foarte talentat, şi cu multă bunăvoinţă, care a redeşteptat în Mikael, într-un timp foarte scurt, setea de cunoaştere, setea de viaţă, ajutându-l să se descotorosească de o mare parte din imperfecţiunile pe care le avea.

Folosindu-se de darul neaşteptat, nesperat, uluitor al maestrului, acela de a vedea viaţa mai mult în culori decât numai în alb şi negru, de a aprecia frumuseţea lucrurilor din jur, Mikael şi-a recâştigat optimismul şi voinţa de altădată, păstrându-şi în inimă un strop de speranţă privind viitorul lui destul de incert.

Nu poţi vedea lumea întreagă dacă orizontul îţi este limitat la lărgimea unei străzi. În orice clipă poţi învăţa ceva nou cu condiţia să vrei şi să ai pe cineva alături de tine care să te sprijine emoţional şi care să-ţi dea sfaturi atunci când ai nevoie, mai ales când treci prin momente grele, mai ales atunci când nu înţelegi anumite lucruri sau nu te poţi hotărî în privinţa unei direcţii de urmat.

Un astfel de om, un mentor, trebuie să fie numaidecât o persoană extraordinară, o fire luminată, măreaţă prin gândirea sa individuală, cu o putere de convingere uluitoare, de la care poţi învăţa cu mult interes şi bucurie să priveşti totul cu ochi buni şi cu multă încredere. Iar cu înflăcărarea pe care o pune un om în toate, şi ţinând seama de lucrurile cu adevărat importante, să-ţi stabileşti nişte scopuri înalte şi, cu putere în suflet, să cauţi să le atingi.

Realitatea cu care îşi construiesc oamenii mari valoarea este o versiune a artei de a face din ei înşişi o creaţie.

Darul maestrului Dürer nu este altceva decât o uşă deschisă spre o altă perspectivă, spre un alt fel de viitor la care poţi ajunge urmând alte căi, uneori mai puţin bătătorite, iar alteori necunoscute şi neştiute de nimeni. Este foarte util să-ţi găseşti un mentor care să-ţi deschidă această uşă spre un viitor alternativ, poate mai bun, şi, la fel, este foarte important să ştii să asculţi şi să înţelegi tâlcul cuvintelor acestui mentor.

Numai un om care, printr-o mentalitate sănătoasă şi prin iscusinţa sa reuşeşte să însufleţească spirite şi să schimbe destine, numai acel om are aptitudini reale de lider.

*** Notă:** Mika Waltari - *Mikael Karvajalka* , Editura Polirom, 2005.

Datoria mea este să te ascult şi să fac tot ce va depinde de mine

On August 24, 2010

Ţine cont de calităţile cu care îţi amplifici mândria de a fi "alesul cunoaşterii", apreciindu-le în măsura în care îţi afişezi şi îţi controlezi atitudinea şi valorile în faţa celorlalţi.

Samuel citi pe faţa ei tot ceea ce resimţea, şi avu o clipă de descurajare.

- Teamă ! fie, zise el ridicându-se, mândru şi aproape frumos. Teamă ! Pentru că nu semăn cu unii din acei trecători uşuratici, care n-au în cap nici o idee, ci doar buzunarul burduşit; pentru că am gândit, pentru că am trăit, pentru că port pe chipul meu amprenta faptelor mele şi a tuturor lucrurilor pe care le-am văzut; pentru că, în loc să depun la picioarele tale o pungă de bani ca să ie cumpăr, vin cu o minte încercată, cu un suflet călit în toate apele vieţii, un rezervor plin de cunoştinţe acumulate şi de experienţă.

Şi totuşi, ce-ar trebui să atragă mai mult şi să impresioneze o femeie inteligentă? O inimă slabă şi puerilă care i se dăruie prosteşte în pragul vieţii, pentru că este prima ce i-a răsărit în cale, sau un suflet bărbătesc care a cunoscut totul, a cântărit totul, puterea, ştiinţa, geniul şi care, din tot ceea ce există pe lume, n-o vrea decât pe ea, n-o caută decât pe ea, n-o acceptă decât pe ea? Bogăţia şi puterea sunt pentru a-ţi fi dăruite, pentru a te merita. Te-am ridicat atât de sus în ochii mei, încât aş vrea să am munţi de aur ca să urc deasupra şi să ajung la înălţimea ta. Aşa te iubesc eu. Mi se pare că eu singur nu preţuiesc nimic pentru tine şi că pentru a te egala, ar trebui să posed tot aurul din lume.

Totuşi, te asigur că nu sunt un om chiar de dispreţuit. Am încercat şi am făcut lucruri care îţi vor apărea poate măreţe, dacă ţi le-aş povesti. Am avut în creierul meu, şi poate că mai am şi acum planuri de schimbare a chipului Europei. Ei bine ! toate astea ţi le dăruiesc ţie. Totul iţi aparţine. Valoarea mea, tot ceea ce am fost, tot ce voi fi, sunt ale tale; cu atât mai mult cu cât, sunt convins, nu pot fi nimic fără tine. Te implor, nu mă dispreţui. Alte femei m-au dispreţuit, le-am zdrobit. Dar pe tine te iubesc, n-o să te distrug; aş muri. Fii bună cu mine. îţi jur că nu-ţi propun un soţ fără valoare. Plec la picioarele tale o frunte care l-a înfruntat în faţă pe Napoleon. Fii bună. Vrei?

Leadership: Amprenta faptelor tale poate să întărească emoţional modelul propriilor nevoi de creştere a stimei de sine, luând în considerare mărturia unei smerite vieţi de "truditor al minţii" ?

Această înflăcărare aprigă şi nemăsurată stingherea şi tulbura din ce în ce mai mult sufletul candid al fetei. Naiva copilă se simţea apăsată de această iubire, ca o biată pasăre asupra căreia s-ar fi lăsat brusc umbra marilor aripi de vultur.

- Dar, prietene, zise ea consternată, iartă-mă dacă nu ştiu cum să-ţi răspund. Mă aşteptam atât de puţin la cele ce mi-ai spus. Vezi cât sunt de emoţionată. Nu-ţi pot răspunde nimic, decât că nu exist decât datorită dumitale, şi că, în consecinţă, viaţa mea îţi aparţine. Fă ce crezi cu ea.

- E-adevărat? exclamă Samuel plin de fericire.

- Da, reluă Frederique; datoria mea este să te ascult şi să fac tot ce va depinde de mine ca să fii fericit.

Mărturia unei smerite vieţi de "truditor al minţii" se referă la conştientizarea distanţei dintre inteligenţă şi docilitate în dragoste, accentuând în acelaşi timp senzaţia că aparţii acestora.

Ceea ce voia Samuel era doar să pună cât de cât stăpânire pe acest suflet şi pe această viaţă. Apoi va avea el grijă să se ocupe de rest şi să transforme încetul cu încetul docilitatea în dragoste. Supunerea Fredericăi îl făcu, deci, aproape la fel de fericit ca în urma unui consimţământ.

- Îmi vorbeşti cu blândeţe, dar eşti tristă, adăugă el totuşi. Gândeşte-te, copilă. Există două lucruri în căsătorie, bărbatul şi poziţia sa socială. în ceea ce priveşte poziţia, mă angajez să ţi-o fac splendidă şi înaltă, depăşindu-ţi visele....

- Oh ! nu mă gândesc la poziţie, zise Frederique.

- La soţ atunci, reluă blând Samuel. Uite, draga mea copilă, zise el cu un efort, viaţa ta este atât de pură şi atât de simplă, nu-i mare lucru s-o îmbogăţim. N-ai ieşit deloc în lume şi n-ai văzut încă pe nimeni... Ba da, l-ai văzut, totuşi, pe tânărul acela timp de un sfert de oră. Frederique, aş fi atât de nenorocit dacă tot ceea ce a putut el să-ţi spună într-un sfert de ceas, cântăreşte mai greu decât tot ceea ce am făcut eu pentru tine timp de şaptesprezece ani !

Ei bine, ce concluzie tragem de aici? Că leadershipul se sprijină pe doi stâlpi trainici care se completează reciproc: calitatea de a fi umil şi calitatea de a fi superior, mai ales printr-o anumită apartenenţă la o stare de linişte şi pace, de împăcare cu sinele. Or aşa cum Dante a întrezărit importanța universală a Poeziei Sacre, afirmând că „a pus în mâini atât cerul, cât și pământul", tot aşa un lider trebuie să întrezărească importanţa împlinirii de sine prin contopirea altor două calităţi de bază (reprezentând două feţe ale aceleaşi realităţi): înţelegerea trăirilor celuilalt şi abilitatea de a controla impulsuri şi imbolduri deviante, la care bineînţeles se adaugă blândeţea nesfârşită.

Leadershipul are ca şi constantă de referinţă înţelegerea compoziţiei emoţionale a oamenilor cu care intri în contact, tratându-i în funcţie de starea de spirit şi nevoile lor de apropiere, luând în considerare sentimentele lor de vulnerabilitate şi nesiguranţă atunci când iei o decizie.

Datoria mea este să te ascult şi să fac tot ce va depinde de mine, mai ales când ştiu că adevărata mea putere este experienţa cunoaşterii şi empatia de care am dat dovadă ori de câte ori am încercat să construiesc relaţii. Iar când trebuie să mă identific cu alte persoane, cum ar fi oamenii importanţi din viaţa mea, încerc să dau o interpretare a Eu-lui celor din jur, după propriul Eu.

*** Notă:** Dumas, Alexandre - *Mâna Providenţei* , Editura Vestala, 1993, Bucureşti.

David

On Aprilie 08, 2016

Găseşte acel ceva din tine care te face unic şi strălucitor, asemenea artistului care abandonează canoanele rigide ale epocii în favoarea realizării unei sculpturi pline de viață.

O schimbare în structura propriei mele personalităţi se producea atunci când încercam să-mi găsesc transparenţa într-o imagine de mare ambiguitate, încât să surprind aparenţa a ceea ce eram de fapt, *Ein Dual-Fokus-Phänomen* cum spun germanii. Aşadar, trebuia să iau în considerare ipoteza existenţei unei situaţii enigmatice. Eram produsul faptului de a nu aparţine nimănui, de a exista într-un cadru al dilatării gândurilor, fără aglomeraţii urbane, în proximitatea născocirilor şi ideilor felurite, într-o armonie perfectă cu mie însumi. Percepeam doar nuanţele unui Sound of Silence.

Pe măsură ce totul se mişca mult mai încet în jurul meu, dar neîntrerupt ca polarităţile opuse ale unui magnet care se atrag, mi-am menţinut disponibilitatea de a fi în relaţie cu ceva mai presus de mine, mai curând un partener puternic, ca fiind ceva de care depindeam constant. Ceva mă atrăgea şi mă respingea în acelaşi timp. Imaginea care tindea să-mi alunece de sub ochi, căreia numai arta i-ar fi putut găsi o legătură directă cu temele ficţiunii, părea să aibă ca suport un fenomen de uitare şi chiar de negare a esenţei unei conversaţii cu un spirit înalt.

Singurătatea este calea de a-ţi găsi acel ceva din tine care te face unic şi strălucitor, asemenea artistului care abandonează canoanele rigide ale epocii în favoarea realizării unei sculpturi pline de viaţă, pentru a se adânci în lumea sufletească a propriului său *Masterpiece* , copia lui cea mai fidelă. O reprezentare extrem de naturală şi expresivă care nu vorbeşte, nu relaţionează, dar simbolizează perfecţiunea.

Leadership: Poţi să abordezi arta din perspectiva a ceea ce îţi imaginezi că se găseşte de partea cealaltă a Eului tău, ca un artificiu de comunicare a unui conţinut estetic care încântă privirea, mintea şi sufletul?

Gândirea dobândeşte originalitate doar atunci când întâlneşte necunoscutul unei priviri aruncate în oglindă. De partea cealaltă a Eului meu părea să existe un spirit de artist mai puţin preocupat de interacţiunea dintre psihismul individual şi stimulările lumii înconjurătoare, un spirit de aventură şi necunoscut care mă făcea mereu să vreau mai mult de la experienţa "out of sight".

Încetul cu încetul am început să simt acea forţă propulsivă spre un mod de gândire fictiv, în urma căruia trăiam gustul marilor descoperiri de dincolo de limitele propriei mele fiinţe, devenind ulterior autorul lumii în care exista doar arta, unde totul era David, scutul protector, cunoaşterea, învăţarea. Aici nu exista tristeţe, nici bucurie, ci doar o singură lege - fii atât cât poţi să fii peste limitele unanim acceptate ale normalităţii.

Incitant, mă simţeam captiv într-o altă dimensiune, ca o creaţie a lui Michelangelo inserată în universul fantezist al lui Stephen Hawking sau Jason Diablo, nimerindu-mă într-un cadru pe care nu l-ar imagina nici măcar un adept al futurismului. Ritmul de metamorfozare într-un model de aparenţă, într-o lume modernă, simbolizând o expresie a perfecţiunii, era noua ordine impusă formei artei mele.

Leadership: Poți să conferi potenţialului tău de lider proprietatea de a fi "artistic", prin

dezvoltarea capacităţii de a-ţi manifesta individualitatea într-o lume unde primează David?

O lume făurită printr-o aflare-de-sine de ordin perceptiv poate să confere leadershipului valoarea de „sistem închis", unde doar tu te poţi înţelege şi unde simţi că poți să realizezi o depăşire spectaculoasă, transformându-te într-o imagine de sine stătătoare: David. Mai simplu spus, David este o aproximare a imaginii tale originale, dar cu un număr mai mare de nivele de detalii, cu raportare la elementele esenţiale din care eşti compus.

Dar dacă privim cu obiectivitate, în sensul conturării a două părţi distincte, o parte atribuită capacităţii conştiente de receptare a sinelui unic și o parte atribuită disponibilităţii de a fi în relaţie cu ceva mai presus de tine, atunci vom constata o extindere a personalitţii şi o imagine pe care atitudinea o confirm. Aici David decurge nu numai din faptul că elementele puse în relaţie amorsează circuitul de comunicare a unei finalităţi estetice armonios personalizate şi schimburile de vederi de la înălţime, ci din fondul unui proces imaginativ în care te autosurprinzi drept personaj principal al unei poveşti care îşi aşteaptă autorul.

Leadershipul nu anunță percepţia gustului marilor descoperiri de dincolo de limitele propriei tale ființe, dar corespunde cu imaginea pe care ți-o făureşti în prezenţa unei realităţi estetice în care se ţes ingenios acordurile dintre ceea ce vrei să fii, să pari şi ceea ce poţi dobândi prin propriile strădanii. Prin cunoaştere, învăţare, și reprezentarea lor într-un tot unitar.

Aşadar, David poate fi o modalitate de a transcende realitatea, de a privi dincolo de ea, încurajând folosirea unor elemente reale pentru a crea o nouă lume, noi situaţii care nu se suprapun şi nu se confundă cu realitatea. În leadershipul artistic cel mai mult contează noţiunea esteticii cu care îţi descrii personajul de la înălţimea unei inteligenţe superioare care dictează un sens nou al realităţii şi al vieţii în materie de imagine care unifică experienţa obiectivă de cea subiectivă.

Viaţa este capodopera pe care o concepi înainte de a te fi surprins în ipostaza de artist.

La vârsta de 64 de ani, regele Louis al-XV-lea i-a mărturisit doctorului Lamartiniere durerea ce-l frământa, pe care nu o mai putea suporta, căruia numai el însuşi îi putea găsi leacul:

"Nu vreau imortalitatea pe care oamenii aceştia ar putea să mi-o dea, fiindcă ar trebui s-o plătesc prea scump, în lumea asta pieritoare şi poate chiar şi în cealaltă. Vreau doar să-mi prelungesc viaţa cât mai mult s-ar putea. Vreau ca în această viaţă să intre, pe cât posibil, cât mai multe din lucrările pe care le iubesc şi pentru asta nu mă voi adresa nici poeţilor, nici filozofilor, nici războinicilor..."

Lăsând să se înţeleagă că însăşi existența lui era o capodoperă începută de mult, dar căreia îi lipsea vraja, nuanţele unui stimul, pentru a fi finalizată.

Ideea principală a muncii omului cu el însuși, în ecuația unei dezvoltări care favorizează leadershipul printr-un act de creație specială, poate fi redată în formula:" *Viaţa este capodopera pe care o concepi înainte de a te fi surprins în ipostaza de artist* ".

În descrierea acestei formule s-a şi constituit vraja - o înlănţuire de metamorfoze și ipostaze, în care se amestecă eternele „reîntoarceri" la tine însuţi, surprinzând raportul dintre esenţialitatea și intensitatea ce există în spațiul care îți aparține, în lumea aparentă.

Leadershipul este capodopera căreia îi dai viaţă din însăşi viaţa unui corp căruia nu-i

aparţii decât parţial prin actul redării unei semnificaţii metafizice, unei lumi interioare mult mai coerente și mai substanțiale decât cea iniţială.

David este conștiința de sine care îl face pe om să fie „cineva”, este valoarea ce iese din raporturile tale cu experienţa personală şi subiectivă, este partea finală a operei de convertire la tine însuţi.

Şi în omul din tine stă cuibărit un David care abia așteaptă să fie transformat în operă de artă, copia ta cea mai fidelă, o reprezentare extrem de naturală şi expresivă care poate nu vorbeşte, nu relaţionează, dar simbolizează perfecţiunea.

Source: https://neculaifantanaru.com/david.html

De acea parte a oglinzii pe care n-o vedem

On Iulie 15, 2022

Artistul unei lumi nemărginite se concentrează asupra unei imagini mici, apoi repetă zilnic un tipar de observare a aceleaşi imagini cu o altă abstractizare, adică dintr-o observare lăuntrică.

Ţin în mână o oglindă. Şi ştiţi ce înseamnă asta? Înseamnă că nu trebuie să ţin în mână două oglinzi ca să văd ceea ce pot să văd foarte bine cu una singură. Şi chiar şi oglinda, aşa cum este ea, micuţă, înobilată, idealizată, nu are nevoie de doi oameni care să-şi oglindească chipul în ea pentru a-şi da seama cât de folositoare este ea întregii lumi. Căci dacă un singur om se priveşte în ea, şi se vede altfel decât ceilalţi, atunci toate celelalte oglinzi din lume vor fi invidioase pe ea.

Astfel, cu toată aparenta unitate de vederi a tuturor oglinzilor, îmi asum un alt temei de admiraţie faţă de strălucirea oglinzii pe care o ţin acum în mână, cu efectele ei minunate de imagine. Oare cum să mă văd în ea dacă aş încerca să explorez acea parte a oglinzii pe care n-o văd?

Încă stărui să consider că tot ceea ce observ la mine însumi, conform artei de a utiliza reflexia oglinzii ca pe o sursă de uimire şi de admiraţie, aşa cum este ea exprimată în câmpul compoziţiilor artistice, reprezintă produsul capacităţii universale a ochiului minţii de a atinge harul celor sfinte.

Vai, şi dacă aş putea să mă oglindesc în sufletul ei, în bucuria ei, s-o văd cum mă priveşte atunci când o privesc cu ochii care nu au vârstă, poate aş reuşi să fructific şansa dilatării spaţiu-timpului. În cazul de faţă, reflexia echivalează cu contemplarea, unificatoare şi îndumnezeitoare, izvorâtă dintr-un *Axprissteken* – o chemare pentru ceea ce nu are voce și totuși care vorbește în tot ceea ce este, o cale care duce la realizarea momentului prezent, la anihilarea oricărei cauzalități.

Leadership: Poţi să asiguri o mai bună "vizibilitate" propriului tău sui-generis, indiferent de unghiul în care îţi plasezi Eul pe partea de mijloc a unei imagini care conduce prin "sensibil" la o estimare transparentă a realităţii?

Şi ori de câte ori mă oglindesc în micuţa oglindă, privind-o cu ochii cu care ea ştie să se privească pe sine, îmi reconfirm disponibilitatea pentru un dialog cu mine însumi. Şi îmi spun doar atât: aici totul trăieşte, totul respiră şi doreşte, ca într-un poem al luminii şi al frumuseţii pe care extazul optic îl poartă în zbor alături de îngeri. Nu, nu mă refer la acea calitate a oglinzii de a reflecta pur şi simplu, ci la acea trăsătură caracteristică ce a început să se dezvolte în ea: interpretarea conştientă a tot ceea ce aude din partea interlocutorilor ei.

Ascultând atent monologurile celui ce se oglindeşte în ea, nu spune nimic. Oglinda este încă sub efectul unei experiențe foarte puternice, sub efectul tăcerii. Va veni timpul – gândeşte ea în cumplita-i tăcere – când voi reflecta adânc la toate astea, şi dacă îmi voi însuşi ADAB-ul (ştiinţa care cuprinde toată filozofia lumii), n-am să mă mulţumesc să le aflu din reflexia celorlalţi, ci chiar din gura lor.

De fapt, aşa mi-am început eu monologul, făcând o paralelă cu munca artistului, plină de un sentiment de fericire, tinerețe și libertate: am investit cunoaştere şi afecte în anumite configurații materiale, vizuale, încât să-mi creez un dublu al meu.

În acest joc al aproximărilor unui loc ideal de "conversaţie" cu opera oglinzii, acest *Enoizaerhos* : revelație a ceva extraordinar care își așteaptă destinul misterios, pot să mă acordez la vocea universului. Vorbindu-mi ca unui sfânt, privindu-mă prin focarul care întreţine mereu vie mişcarea artistică, cu o intensitate aproape de nesuportat ce conduce la o „dilatare a ochiului minţii", oglinzii i-a mai rămas un as în mânecă: poate să cuprindă frumosul cerului de vară cu privirea ei solară.

Leadership: Imaginea obţinută printr-o autoreflexie sinceră poate să scoată la iveală expresia creativității tale individuale, cât și o necesitate pentru extinderea unei vederi dincolo de convingerile care te limitează?

S-o spun altfel. Oglinda mă priveşte aşa cum priveşte şi cerul, printr-o gamă întreagă de nuanţe, dar mai ales printr-o iluzie optică perfectă, deci prin tehnica de perspectivă forțată, încât să creeze modele sau imagini ascunse. Când mă priveşte, cu acea privire piezişă, încercând să mascheze uimirea şi poate, gândul nerostit, i se pare că vede un fizician care se înalţă deasupra lumii pe care o descrie printr-un plan de coordonate cu un sistem optic pentru redarea unei imagini ce pare ireală, creând iluzia tridimensionalităţii. Paradoxul fizicianului se regăseşte astfel transpus, atunci când mintea umană caută să-şi înţeleagă din interior propria funcţionare.

De aceea, expresia creativităţii mele individuale este trecerea de la un mediu la altul, de la o realitate la alta. Se referă la influenţa pe care o imagine o are asupra sensibilităţii mele, având receptare pe plan artistic numai când privitorul imaginii mele încearcă prin sensibil să pătrundă în inteligibil.

Cred că oglinda mă recunoaşte ca fiind "Omul Luminilor", imaginea oglindită a reprezentării lumii pe care o elaborează doar un fizician ca Newton. Conform unui secret ascuns în Cufărul lui Newton, acest Om al Luminilor crede că se poate cunoaşte aşa cum crede că poate cunoaşte lumea. Dar, ferecat în limitele sale, el lasă deoparte tot ce scapă conştiinţei sale. Cu toate acestea, numai oglinda poate determina cât de echilibrată este percepția unei imagini duble, la fel cum astronomii pot determina masa, vârsta, compoziţia chimică şi multe alte proprietăţi ale unei stele prin observarea mişcării sale prin spaţiu.

Privindu-mă în oglindă, pătrunzând cu privirea într-o lume care se extinde virtual dincolo de cadrul timpului şi spaţiului, am putut să văd o imagine reflectată a înţelepciunii divinităţii şi a filozofiei Paradisului, formată din lumina emisă sau împrăștiată de acestea și reflectată de oglindă spre ochii care au nevoie de ea. Acest efect dă iluzia că eu însumi exist în spatele oglinzii sau (uneori) în fața acesteia, drept un indicator optic suplimentar pentru a arăta o anumită stea sau o constelaţie, concomitent cu orientarea mea în această lume pământeană.

În leadership ne vom lovi mereu de acest aspect: inspiraţia vine din interiorul sau exteriorul artistului în funcţie de relaţia pe care o are cu sinele, cu lumea ireală şi cu propria-i lume reală.

De acea parte a oglinzii pe care n-o vedem m-am aflat eu însumi înainte de a scrie acest articol. Dovedind o capacitate de înţelegere a logicii pe care nu o mai posedă nimeni, oglinda mi-a destăinuit ultima dorinţă, înainte de a-mi reflecta nu doar chipul, ci doar sufletul, mereu tânăr şi visător:

"Aş vrea să învăţ să fiu ca tine. Aş vrea să fiu irisul ochilor tăi. Să văd ceea ce numai tu poţi să vezi la tine când te oglindeşti în mine."

Source: https://neculaifantanaru.com/de-acea-parte-a-oglinzii-pe-care-n-o-vedem.html

De cealaltă parte a înălţimii

On Martie 08, 2015

Pune în lucrare puterea ta de penetrare a „Răului" şi a „Binelui", ţinând seama de acea particularitate a conştiinţei care poartă torţa obligaţiei de raportare la un context mai larg.

Ajunseseră la înălţimea de la Villejuif. De pe acest platou se zărea Parisul. Noaptea scânteia de stele. La un semn al mâinii lui, trăsura se depărtă câţiva paşi. Atunci Monte Cristo privi cuptorul acesta unde se topiseră, se răsuciseră şi se modelaseră toate gândurile ce se năpustiseră din hăul clocotitor ca să frământe o lume. Apoi, pe când îşi aţintise privirea puternică asupra Babilonului acestuia care îi face să viseze pe poeţii religioşi ca şi pe materialiştii ironici, el murmură înclinându-şi capul şi împreunându-şi mâinile ca pentru rugăciune:

- Cetate uriaşă ! Cred că duhul lui Dumnezeu mă adusese aici şi acum mă ia, triumfător. Taina prezenţei mele între zidurile tale i-am încredinţat-o lui Dumnezeu. El singur mi-a putut citi în inimă. Numai el ştie că plec fără ură şi fără trufie, dar nu fără păreri de rău. Numai el ştie că n-am folosit nici pentru mine, nici pentru scopuri zadarnice, puterea pe care mi-a încredinţat-o. Cetate uriaşă ! În sânul tău fremătător am găsit ce căutam. Ca un miner nerăbdător ţi-am răscolit măruntaiele ca să scot răul la iveală. Acum opera mea e îndeplinită, misiunea mea este sfârşită. Acum tu nu-mi mai poţi oferi nici bucurii şi nici dureri. Adio, Paris ! Adio !

Privirea lui se mai plimbă un timp peste câmpia netedă, nesfârşită, asemenea privirii unui duh al nopţii. Apoi, trecându-şi mâna pe frunte, Monte Cristo se urcă din nou în trăsura care se închise în urma lui şi pieri curând într-un vârtej de praf, de cealaltă parte a înălţimii... *****

Leadership: Respecţi acel punct de reper prin care el însuşi îţi dictează ce ai de făcut, concomitent cu efortul de a menţine un echilibru între ceea ce ţi se întâmplă şi reacţia ta la aceasta?

Există în cadrul convenţiei dintre vederile morale şi realizarea de sine, în măsura în care omul se sustrage înşelătoarei surpări ce poate să afecteze în profunzime temelia destinului său, o relaţie strânsă între regrete, învăţăminte şi uitare. Această relaţie, ce se dezvoltă specific la un anumit moment de timp faţă de o anumită cauză, zdruncină din temelii acel reper de „ *ahead* ", relevându-i omului certitudinea de a se situa corect în perspectiva lărgirii orizontului de viaţă, fără a se îndepărta de menirea sa.

Înainte de a stabili baza evaluării poziţiei tale de putere trebuie să te raportezi la un anumit nivel de reprezentativitate sub aspectul îndeplinirii unui rol de mare importanţă în procesul de evoluţie a dimensiunii tale de "entitate de natură spirituală". Aceasta este controlată de către o entitate separată mai mare care îşi trăieşte propria viaţă, independentă şi separată de vieţile diverşilor indivizi.

În cadrul "înălţimii" pe care o ai de atins, înţelegând prin aceasta maximul de putere şi virtuţi pe care le poţi atinge într-o viaţă limitată, făcându-te să-ţi uiţi trecutul şi amintirile dureroase, eşti constrâns să acţionezi pe cont propriu în numele unui ideal nobil, în numele lui acel "cum ar trebui să fiu"?

Începi să contribui la atingerea înălţimii învăţând să ţii cont de ceea ce există în interiorul tău prin raportare la ceea ce ţi s-a întâmplat, într-un elogiu adus artei de a te preschimba

într-un uriaş triumf al Binelui care, chiar dacă prin absurd, nu poate fi înfrânt. Acest bine se reconstituie din ceea ce te-a rănit cu adevarat, acceptând situatia de a nu te împotrivi loviturilor soarte, ca într-o dragoste pe care o regreţi, dar pregătind astfel scena pentru o altă alegere, pentru o „explozie" ulterioară care să-ţi garanteze un impact maxim, uşor fatalist.

Punctul de reper prin care el însuşi îţi dictează ce ai de făcut este o revelaţie a naturii spirituale care te trece de partea lui Dumnezeu. Aşa cum bine preciza cineva pe internet, darul cel mai mare al lui Dumnezeu, crearea după chipul şi asemănarea Sa, adică subiectivarea omului în personalul "EU", îl pune pe om în analogie cu Fiinţa lui Dumnezeu.

Miracolul unei noi vieţi este întruchiparea simbolică a arhetipului sinelui care poate fi idealizat suplinind eșecurile experiențelor şi convingerilor anterioare. Iar Dumnezeu este calea de a te regăsi într-un plan al mai cuprinzător vieţii spirituale.

Şi numai ţinând seama de acea particularitate a conştiinţei care poartă torţa unei obligaţii de raportare la un context mai larg, punând în lucrare puterea ta de penetrare a „Răului" şi a „Binelui", fără a te agăţa de preconcepţii, vei putea să ajungi la acea calitate a gândirii de a percepe măreţia, încât nu doar să exişti în creaţia lui Dumnezeu, dar şi să creşti în planul Său.

În ceea ce priveşte leadershipul, putem distinge două criterii după care îl putem judeca: gradul de însemnătate al liderului, adică amplificarea propriului său ecou astfel încât să dea roade prelungi în timp, susceptibil să genereze fortuit anumite inconvenienţe ce îi pot determina pe unii să nu îi acorde recomandarea "Foarte Bun". Şi gradul de binefacere sau de „Rău necesar", adică măsura în care este apt să contribuie la dezvoltarea celorlalţi indivizi – la anularea superficialităţii lor în cugetare şi simţire, şi plasarea lor pe o traiectorie de non-coliziune cu adevăratele valori.

Eşti în adevăr sau nu, după cum respecţi acel punct de reper prin care el însuşi îţi dictează ce ai de făcut. Acest punct de reper, binevenit, meritat şi echitabil, chiar dacă necesită o remarcă critică, este reprezentat de ceea ce transmiţi, de ceea ce eşti, de ceea ce crezi despre Dumnezeu, despre scopul Vieții tale și despre Sufletul tău.

Când un actor mare îşi uită rolul, întreaga piesă cade. Leadershipul reclamă ca lege fundamentală a propriei sale exigenţe o recunoaştere clară a distincţiei între misiune şi rol care să ajute la refacerea clarităţii „strălucirii" individului obişnuit - a putinţei de a fi generos, capabil de sentimente înalte - chiar cu preţul părăsirii lui.

A te îndepărta de cineva sau ceva este o experienţă necesară pentru o bună propagare a undei numită "iertare", chiar dacă este dureroasă de ambele părţi.

Sufletul poate deschide realitatea intuitivă a ceea ce reprezinți de fapt într-un cadru mai larg de continuare a vieţii, prin raportare la o normă supraumană: "cineva te priveşte întotdeauna de la înălţime".

De cealaltă parte a înălţimii se află omul care a trecut prin toate etapele evoluţiei pentru a ajunge la un statut superior, dar care este nevoit să abandoneze mijlocul, factorul prin care s-a format, astfel încât să iasă dintr-o altă încercare numită „remuşcare".

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/de-cealalta-parte-a-inaltimii.html

De departe vezi aproape

On Septembrie 10, 2024

Ceea ce te împinge înainte este ceea ce te inspiră atunci când te confrunți cu momentele de îndoială, dincolo de orizontul vizibil.

Era trecut de ora 21:30. Mă întorceam de la concursul de running Ciucaș Trail. Conduceam pe un drum întunecat, lumina farurilor tăind încet ceața care începea să se așeze. Mașina era tăcută, atât de liniștită, dar totul în jur părea plin de energia unui semimaraton care nu s-a terminat. Fiind la volan, mâinile mele ghidau cu precizie direcția, totuși mintea-mi plutea departe, departe, spre muntele care mi-a testat limitele dimineaţa devreme. Sora mea era în dreapta mea, făcuse o cursă splendidă. Un loc 4 feminin *conquistado com muita dificuldade* îi energiza spiritul cu acea bucurie tăcută, pentru că întotdeauna victoriile mici sunt cele mai prețioase.

Energia competiției persistă în liniștea unei călătorii individuale. Drumul și muntele se contopiseră într-o singură entitate „Ahaiiakzan Iculumimex", o provocare tăcută care îmi testa limitele atât fizice, cât și mentale. Fiecare cotitură, fiecare pas, fiecare respirație părea un ecou al unei călătorii mult mai profunde, un fel de introspecție care nu mă lăsa indiferent. Conducând prin ceață, printre atâtea umbre invizibile, de parcă abisul nevăzut îmi șoptea secrete neînțelese, păream să mă găsesc între două lumi: cea a mașinii, a tehnologiei tăcute, și cea a naturii, a neprevăzutului și a ritmului impus de propriul suflet.

„Știi," începu sora mea, nerăbdătoare să rupă tăcerea: *„când alergi ești exact ca atunci când șofezi, trebuie să fii atent la ritm. Fiecare pas pe care l-ai făcut ieri este ca un viraj pe acest drum plin de mistere, doar că atunci nu conduceai o mașină. Erai doar tu, da, doar tu și cu tine, învăluit în ceața de dimineață a munților, căutând acel ritm perfect, exact cum acum urmărești ritmul motorului. Ritmul constant al motorului e un ecou al alergării interioare."*

Leadership: Experiența ta individuală în contextul acțiunii poate să creeze un moment prin care reușita devine o mărturie a forței tale interioare, manifestându-se ca o continuitate între efortul fizic și cel mental?

Sora mea avea dreptate – „muntele te conduce", spunea ea, și exact cum nu poți controla tot ce ți se întâmplă acolo, la fel și acum, în momentul când șofezi, drumul are propria sa voință, propriul său ritm. Tu ești doar un pasager, ghidat de încredere și instinct, la fel cum în alergare urmezi calea necunoscută. Este ca și cum orice ai face, ai fi doar o reflecție a unei provocări infinite dintre tine și necunoscut. La fel ca ieri, în fiecare pas înainte stă pericolul, dar și revelația. Nu există certitudine, doar mișcarea constantă, întrepătrunderea ta cu drumul.

Când conduci prin noapte, fiecare umbră neclară cere ochilor să vadă dincolo de limitările fizice. Sora mea a continuat conversația, vocea ei devenind ca un ecou, asemenea unui val de gânduri nerostite: *„Alergătorul de ieri și șoferul de azi nu sunt diferiți. Amândoi pășesc pe un teren care le vorbește, care le testează hotărârea și le dezvăluie calea, dar doar celor pregătiți să asculte. E ca și cum tu nu ai alege drumul, ci el te-a ales pe tine."*

Privirea trece prin ceața drumului, căutând un orizont clar. În acel moment, înțelegerile păreau să fie scrise în ceață, iar sunetul motorului era ca un puls al destinului meu, adiacent unui soi de liniște care mă învăluia, mă provoca să reflectez profund. Drumul nu este doar fizic, este simbolul fiecărei alegeri. Fiecare risc pe care ţi-l asumi este ghidat de un ritm invizibil, indiferent că ești la volan sau alergător montan.

Leadership: Poate experiența de a fi „tu și cu tine" în timpul unui moment de introspecție profundă să se traducă în auto-cunoaștere, ținând cont că această dualitate implică o relație intrinsecă între controlul precis și adaptabilitatea spontană?

Simțeam cum fiecare viraj al drumului devenea o pensulă în mâinile unui artist nevăzut, pictând pe pânza sufletului meu un tablou al incertitudinii și al revelației. Mă simțeam asemenea unui Van Gogh în fața șevaletului vieții, unde fiecare tușă de culoare – fie ea o decizie de a vira la stânga sau la dreapta – era simultan un act de creație și de abandon. În acest vernisaj al existenței, eram atât artistul, cât și opera, prins într-un drum al autodescoperirii, unde granițele dintre control și haos, dintre cunoscut și mister, se estompau ca într-un tablou impresionist. Și în această fuziune a omului cu drumul, a prezentului cu viitorul necunoscut, simțeam cum mă transform într-o capodoperă vie, pulsând în armonie cu ritmul universal al vieții.

În alte momente, mă simțeam ca un sculptor care modelează lutul, drumul modelându-mă încet și constant, fiecare cotitură fiind o daltă care ciopleşte din blocul brut al eului meu o formă nouă, necunoscută.

La un moment dat, maşina a trecut printr-un tunel, iar sunetul motorului se amplifica tot mai mult, reverberând în jur. Oarecum, am simţit ecoul pașilor mei printre stâncile abrupte din timpul concursului. Știi, Oana, încă îmi amintesc senzația de dimineață, când picioarele atingeau pământul arid, fiecare pas fiind o luptă între voință și oboseală.

Sora mea zâmbi ușor, continuând pe un ton aproape șoptit: *„Poate că nici nu conduci tu mașina azi. Poate că, de fapt, drumul te conduce. La fel cum muntele te-a ghidat ieri, la fel cum fiecare pas te-a dus mai departe fără să știi cu adevărat unde vei ajunge, doar că aveai încredere în tine."*

Conducând prin noapte, fiecare umbră neclară cere ochilor să vadă dincolo de limitările fizice. Mă uitam înainte, drumul șerpuia în față, similar cu acele poteci nesfârșite din timpul concursului. Condusul cu mașina nu este doar o călătorie fizică. *„Alergătorul de ieri și șoferul de azi sunt unul și același,"* spunea sora mea încet, aproape mistic. *„Amândoi caută direcția, dar în cele din urmă, este drumul care te alege. Tu trebuie doar să fii gata."*

Cuvintele ei au rămas suspendate în aer, așa cum lumina farurilor rămâne suspendată în ceață. Eram încă acolo, alergând, conducând. Dar întotdeauna urmărind ceva ce nu poate fi văzut clar. Doar simțit...

Adevărata măiestrie în leadership constă în a recunoaște că nu tu controlezi calea, ci ești ghidat de ea, adaptându-te la ritmul provocărilor pe care le presupune schimbarea constantă.

De departe vezi aproape ori de câte ori experiența de explorare se îmbină cu experiența de introspecție, fiindcă doar atunci reușești să înțelegi cu adevărat atât lumea exterioară, cât și pe cea interioară. Mai precis, atunci când experiența de explorare se îmbină cu cea de introspecție, îți dai seama că fiecare pas înainte în lumea exterioară reflectă o descoperire interioară profundă, iar adevărata claritate vine din această conexiune.

Source: https://neculaifantanaru.com/de-departe-vezi-aproape.html

De la simplu la complex... şi înapoi

On August 29, 2016

Învaţă cum să te cunoşti mai bine, experimentând gândirea şi inteligenţa pe baza ideii de contribuţie la reînnoirea vieţii.

Trebuia să găsesc o metodă de demascare a acelor laturi ale vieţii pe care nimeni altcineva nu le putea accepta, construite din înalturile unei uitări care nu va fi uitată la rândul ei de amintirea uitării, cu ajutorul cărora să simplific contururile de fluctuaţie între două fenomene. Un fenomen de adaptare la regulile unei situaţii prin care trebuia să mă pun de acord cu restul lumii şi un fenomen de alternanţă, de o complexitate imensă şi cu responsabilitate aparte: tendinţa de a mă ascunde, de a fugi, de a trece neobservat printre oameni.

În aceste circumstanţe, opţiunea First Rule din submeniul "Cum pot fi găsit" nu permitea selectarea valorii True din opţiunea "What If", ci din nou se executa apelul recursiv "Stay Close" la o progresie de la simplu la complex și înapoi, de la știință la artă, cum spun savanţii. Asta decidea soarta incursiunii mele într-o realitate aparte, în nivelurile de viabilitate ale unei psihologii abisale.

Fantasticul era tot atât de necesar cum este sclipirea în peisajul monoton de toamnă, demonstrând unitatea dintre răspunsul la întrebările pe care constant mi le puneam şi executarea unui algoritm de recunoaştere a ignoranţei faţă de sinele adevărat, la care eram bineînţeles supus, decât pentru a prezice viitorul intrării mele într-o buclă a logicii multivalente.

Leadership: Creaţia care te inspiră cel mai mult poate să fie urmarea firească a ceea ce experimentezi într-o viaţă trăită în alt spaţiu şi alt timp, cu posibilitatea de a dobândi o nouă virtute?

Viaţa, pentru a putea fi înţeleasă pe deplin, despre cele ce formează experienţa trăirii, trebuie să te arunce într-o uitare totală, dar asumată, făcută pe trei sferturi din amarul unui tip de înfrângere, unui trai sortit deşertăciunii, din apelarea unei funcţii cu o singură variabilă: "Tu însuţi", dându-i valoarea argumentelor dintr-un Array asociativ. Prin aceasta, îmi vine în minte un fragment dintr-o operă semnată Jorge Luis Borges:

"A furat o comoară şi apoi a înţeles că pentru el aceasta nu era esenţială. Esenţial era ca Abenjacan să dispară. A simulat că este Abenjacan, l-a ucis pe Abenjacan şi, în cele din urmă, a fost Abenjacan.

- Da, confirmă Dunraven. A fost un hoinar care, înainte de a deveni nimeni prin moarte, avea să-şi aducă aminte că odată, cândva, a fost rege şi că s-a prefăcut a fi rege."

Și eu, asemenea, mă hrăneam dintr-un sfert de îndoială, cuprinzând trăirile cele mai fine în proporţii uriaşe, căutând stăruitor o metodă de exprimare plastică a tendinţelor principale ale realităţii gândurilor, ale percepţiilor faţă de experienţele pe care le derulam în captivitatea minţii, prin recurgere la trecut şi prin imaginaţie la viitor. Am înţeles că viaţa mea era asemenea personajelor din alte opere, din alte timpuri, din alte lumi, şi pentru asta trebuia să-mi ghidez viaţa după conceptul de alteritate.

Virtutea de a te potrivi cu imaginea altcuiva, încât să devii una cu acea persoană, aceasta este de fapt ideea din spatele conceptului de alteritate. Numai selectând valorile variabilei

"End" poţi obţine avizul de a te cunoaşte mai bine, construit pe tema recurentă a uitării. Și numai cu răbdare poţi intra în posesia cheii primare care identifică în mod unic fiecare înregistrare a entităţii numită „călătorie”.

Leadership: Slujeşti pe deplin libertatea de a te manifesta în totalitatea ta, prin extinderea conceptului de inteligenţă reflexivă la nivel de proiecţie a unei creaţii care tinde spre un scop mai înalt?

Romanul „Maşina timpului” al lui Wells nu este doar un răspuns dat existenţei care reconfigurează jocul intim al fiinţei care se întreabă - înspăimântată, îngrijorată sau calmă - "Ce urmează în viitor"? Ci este răspunsul unui glas pe care nu-l aude oricine, o chemare care implică o limită. Aşa cum precizează autorul, sunt unii care nu sunt în stare să vadă prăpastia ce-i desparte pe oamenii muncii de exploratorii din societatea modernă, să înţeleagă că ea se lărgeşte mereu.

Momentul de seamă când te întorci de unde ai plecat, slujind pe deplin libertatea de a te manifesta în totalitatea ta pe care ai avut-o, și pe care singur ți-ai compromis-o prin captivitatea statutului existenţial, unul dificil: *must have more control of science* , este o parte a traiectoriei ascendente pe care o creezi prin îmbinarea elementelor definitorii: capacitatea de a te orienta prin ce este iluzie și capacitatea de a te orienta prin ce este adevăr.

Adevărul este ceea ce vezi nou la tine din perspectiva unui Alter-Ego. Adevărul este pactul cu tine însuți, susţinut în încercările îndrăzneţe de a te analiza din prisma nevoii de justificare a devenirii, prin ataşamentul faţă de dimensiunile tot mai largi ale ştiinţei, care te stimulează intelectual. Fiindcă nu este de ajuns să trăiești din emoții, din perfecţiunea frumuseţii interioare și exterioare, dintr-un spațiu al existenţei, vindecat, complet şi întreg. Aceasta este intensitatea începutului de drum, care nu te va duce decât la jumătatea călătoriei.

O inteligenţă reflexivă este proiecţia unei creaţii care tinde spre un scop mai înalt: de a te vedea mai mult decât eşti, din perspectiva unui Ego care, însetat de propria importanţă, şi-a îmbogăţit memoria cu un vast material inspiraţional cules din memoria unor vieţi fictive.

Iluzia este ceea ce rămâne după ce anumite părţi din adevăr a fost modificat şi pus pe seama îndoielii. Omul cel mai raţional este capabil să realizeze o extindere a înţelesului conceptului de inteligenţă şi popularizarea acestuia în propria lui viață, fără a depinde de tendinţele principale ale realităţii gândurilor, ale percepţiilor faţă de experienţele pe care le trăiește în captivitatea minţii, prin memorie la trecut şi prin imaginaţie la viitor.

El nu se lasă acaparat de gânduri, nu se lăsa furat de ele, tocmai de aceea atitudinea şi gândurile sale sunt necunoscute celorlalţi. Se încrede numai în sinceritatea situaţiilor, în date precise, în formele adevărului exercitat asupra interacţiunii sale cu practica.

Ştiinţa este puterea necesară luminării drumului, alegerii și parcurgerii lui. Dar calea va fi uşurată dacă gândești în funcție de răspunsul la întrebările pe care ţi le pui prin executarea unui algoritm de recunoaştere a ignoranţei faţă de sine, la care eşti constant supus.

Omul rațional este afectat, devorat de ignoranţa de a nu vedea decât faţeta realităţii care îi convine, trăgând concluzii după fiecare experienţă de viaţă, faţă de fiecare opţiune pierdută sau câştigată. El este martorul înfrângerii sale, care îl poate transforma dintr-o persoană obișnuită într-un om al destinului potrivnic.

Pe de altă parte, omul care nu își suportă orientarea ca pe un chin, omul care învinge raţiunea prin sentiment, întotdeauna experimentează gândirea și inteligenţa pe baza ideii de contribuție la reînnoirea vieții.

Viaţa ta poate fi reînnoită prin puterea creaţiei, la rândul ei exprimată printr-un stabilizator al stării de spirit: "Ceea ce experimentezi în faţa unei oglinzi face ca efectul de oglindă să-şi mărească intensitatea."

Ai grijă în cine îţi oglindeşti chipul, sufletul şi trăirile.

De la simplu la complex... şi înapoi este traseul evolutiv pe care îl urmăm cu toţii în încercarea de a descoperi adevărul de bază al condiţiei umane: cunoaşterea nu se poate despărţi de condiţiile de constatare ale valabilităţii existenţei, iar fundamentul existenței - conștiința - se poate atinge doar prin emoție și sentiment.

Source: https://neculaifantanaru.com/de-la-simplu-la-complex-si-inapoi.html

De o parte şi de alta a leadershipului

On Iunie 12, 2016

Rămâi devotat progresului ştiinţei şi creaţiei, în contextul unei poziții care să prezinte egalitate faţă de restul lumii.

Încercam să dau de urma unei imagini făurite de un pictor care ştie să descopere farmecul unor anonime colţuri de natură, astfel încât să mă văd apropiat de o ştiinţă mai vastă, diferită de „ştiinţa limbajului". A afla taina contactului misterios dintre logica excepţiei de la regulă şi generarea modelelor de gândire de care nimeni nu ştia, însemna să acopăr toate combinaţiile posibile ale unui proces de evoluţie care ar fi putut să constituie un temei suficient pentru prelungirea orientării cunoaşterii, într-o dimensiune complexă a fiinţei mele: spre superioritate.

Uneori nu mă mai recunoşteam. Păream a fi un precum un sculptor care încearcă să redea o figură dintr-o bucată de piatră neşlefuită, găsită la întâmplare pe un pământ arid. Fără îndoială, eram foarte inventiv, dar practica invenţiilor consta în a face vizibil ceea ce era invizibil pentru celelalte minţi, rivale şi bănuitoare, care încercau să-mi înţeleagă raţionamentele. Prin eforturile de a ajunge la o capacitate mare de expansiune a admisibilului, se întrezărea un pas colosal către un orizont fascinant.

Orice suprafaţă de amplasare a unui concept într-o perspectivă artistică, întemeiată pe o gândire care poate pune oricând virgulă acolo unde alţii pun punct, simbolizează un spaţiu de creaţie pentru că, aşa cum am observat în faimoasa lume a picturilor de tipul "3D Ilussions", culoarea se reduce la o constrângere vizuală a esteticii societăţii urbane, molipsită de cotidianul agitat şi limitat.

În asemenea caz, mă simţeam privilegiat de aportul remarcabil pe care îl puteam aduce unei arte a vieţii care surprinde numai operaţia de prelucrare a unor imagini cu conţinut de realitate virtuală, constând în identificarea unor legături între ceea ce rămâne neschimbat în timp şi ceea ce se modifică prin limbajul lucrurilor. Arta unui pictor este vederea de aproape a unei legături între obiectul unei evoluţii continue şi obiectul unei viziuni intelectuale.

Superioritatea unei creaţii constă în atenţia pe care o acorzi amplasării viziunii despre o realitate care te copleşeşte într-o demonstraţie de măiestrie în mânuirea tuturor virtuţilor ştiinţei.

După cum Racine nădăjduia prin mijlocirea piesei "Phèdre" să împace tragedia cu un număr de persoane celebre prin pietatea şi doctrina lor, tot astfel mă adânceam şi eu într-un nivel de producţie a cunoaşterii încercând să împac două forţe antagonice: Eu însumi şi Restul lumii.

Aceasta era tragedia mea, tragedia unei ascensiuni fulminante şi neiertătoare, ca o scufundare într-o apă mai grea decât plumbul, din care trebuia să reiasă adâncimea propriei persoane, virtuțile cele mai înalte, mai ales nemărginita putere de a mă ridica la suprafață. Şi apoi, deasupra tuturor.

Nu puteam trece cu vederea îndatoririle unei minţi conducătoare, deschizătoare de drumuri, după îndemnul *"Fă tot ce îţi stă în putinţă pentru ca tranziţia ta spre superioritate să fie cât mai uşoară".*

În acest scop, am început prin a face un fel de extras dintr-o alternanţă a celor două forţe: Eu și Restul Lumii, combinând elemente ale ambelor credinţe, pe care le foloseam în identificarea nepotrivirilor şi a cauzelor de risc ce mă puteau împiedica să culeg roadele muncii de creaţie.

Dar unui adevărat artist îi mai rămâne să facă o demonstraţie de măiestrie în mânuirea tuturor virtuţilor ştiinţei, cele mai importante fiind sinceritatea cu care îşi manifestă adeziunea faţă de un subiect de dezbatere publică şi deschiderea în faţa voinţei lui Dumnezeu, de a recunoaşte în tot, mai ales în destinele vitrege ale vieţii, posibilitatea de a da rod pentru eternitate.

Leadership: În demersurile tale de revendicare a capodoperei creaţiei pe care o regizează ştiinţa viitorului optezi pentru tendinţa către unitatea dintre „expansiunea admisibilului" și „prelungirea orientării cunoaşterii spre superioritate" ?

Ştiinţa viitorului în ce priveşte actul creaţiei este legată de tehnologiile 3D şi 4D, de asta trebuia să fiu sigur înainte de a-mi prezenta referinţele vizavi de modul de a trasa coordonatele unei noi dezvoltări a limbajului artistic. Nu ştiu care este poziţia altora faţă de modul meu de a privi arta viitorului, dar poziţia mea faţă de orientarea într-un spaţiu de expresie care nu se potriveşte cu evoluţia este aceea de a fi un slujitor pentru o turmă care ascultă orbeşte, fără să se întrebe de ce se schimbă mereu direcția.

Dincolo de toate legile şi judecăţile pe care le facem în privința unor potriviri de mod, de loc, de timp, de idei, de situații în care suntem obligaţi să acordăm prioritate convenţiilor unei lumi tot mai agresive care încearcă să-și impună limitele, poate ar trebui să căutăm şi să găsim un sens acestora în contextul vieţii pe care o trăim. Cu precădere în contextul unei poziții care ne diferenţiază favorabil de restul lumii, prezentând în acelaşi timp egalitate.

Totuşi, în ciuda înrudirii anumitor credinţe, care ne face să ne considerăm egal cu ceilalți, există în fiecare din cei devotaţi progresului un element aparte, lăuntric, original, pe care trebuie neapărat să-l sesizăm şi să-l scoatem în evidenţă dacă vrem să colorăm tabloul unei reușite, evadarea dintr-un cotidian apăsător. Cu riscul de a părea infideli lumii.

Acest element, prin însăşi natura lui diferenţiabil, această particularitate specială exprimată ca unic conţinut al leadershipului, în contextul unei necesităţi acute de afirmare ca jucător competitiv şi dinamic într-o lume aflată într-o continuă reconfigurare, este reprezentat de tendinţa către unitatea dintre „expansiunea admisibilului" și „prelungirea orientării cunoaşterii" spre superioritate.

Ştiinţa care generează o gândire unică este o mărturie a convingerii profunde cu care se manifestă acea caracteristică a minţii de a transforma orice conţinut al cunoaşterii şi chiar al vieţii într-un obiect de artă, proiectându-l în faţa ochilor ca pe o lume inedită.

Admisibilul, pus în legătură cu multe lucruri, este un triumf al creaţiei, putând fi desemnat şi conceptualizat ca prezenţă a unui rezultatul pozitiv aşteptat. El situează creaţia pe culmea cea mai înaltă a arcului existenţial și profesional, ca intensificare a dorinței omului de a-şi pune cunoaşterea la dispoziţia lumii, în slujba societăţii, dând un exemplu bun prin modul de a se raporta la sine însuşi şi de a se înţelege în posibilităţile sale de a fi.

Azi, tot mai des, exemplul de creator este redus la caracteristici secunde, datorită reprezentanţilor tumultuoşi ai lumii a căror punct central de interes nu este originalitatea, nu calitatea sau durabilitatea unei creaţii, ci doar posibilitatea de a se vinde, indiferent de efecte.

În această ecuaţie intervine rolul de artist pus în ipostaza de lider. Acest rol este jucat tot mai des din două ipostaze: **transmițătorul** și **receptorul**.

Transmiţătorul este omul care susţine expansiunea admisibilului, constituind într-adevăr o calitate a autorității în domeniu. El nu dezvăluie neapărat modul cum trebuie să se efectueze ceva, cum ar fi o operă de creație, ci oferă repere despre ce anume se efectuează ca formă de promovare personală. Transmiţătorul se apropie fundamental de ideea consumului de valoare ca obiect al conştiinţei.

În timp ce Receptorul alocă aceste repere pentru a activa resursele de a face creație, în încercarea de a evidenţia esenţialul din conţinutul artei sale.

Creaţia pe care o asociezi unei imagini din care trebuie să te inspiri ca să trasezi un orizont de predictibilitate în care ştiinţa ar putea atinge performanţele unei descoperiri epocale, are ca prima formă de manifestare înfăptuirea unui miracol numit "limbaj universal" ce transcende orice barierele culturale.

De o parte şi de alta a leadershipului, orientat spre progres și inovaţie, se află unitatea dintre „expansiunea admisibilului" și „prelungirea orientării cunoaşterii spre superioritate", urmate de cele două ipostaze: transmițător și receptor. Un artist pus în ipostaza de lider trebuie să fie la înălţime în amândouă ipostazele.

Prelungirea orientării cunoaşterii spre superioritate poate fi atribuită încercării de a împăca două forţe antagonice: Tu însuţi şi Restul lumii, într-o ecuație în care rezultatul cel mai bun poate fi obținut doar dacă reușești să identifici nepotrivirile şi cauzele de risc ce te pot împiedica să culegi roadele muncii de creație.

Una din piedicile care te împiedică să culegi roadele muncii de creație este să obţii elementul noului, fără să percepi sensul dezvoltării lumii. Riscul cel mai mare este să-ţi creezi propriul stil de gândire şi de creaţie, evitând trendurile acestor vremuri prin originalitate.

Source: https://neculaifantanaru.com/de-o-parte-si-de-alta-a-leadershipului.html

De parcă aş dori să nu fiu decât privire

On Octombrie 02, 2023

Felul în care experimentezi lumea influențează felul în care înțelegi profunzimea creației artistice.

Încă mă mişcă peisajul specific litoralului vestic al Greciei, fapt ce mă transformă într-un contemplator al frumuseții naturii și al istoriei bogate a acestei regiuni. Cu pasiune, ochii mă urmează pretutindeni, aşa încât lumea din jur devine magică, soarele amplificând senzaţia de căldură şi culoare. Fiecare detaliu devine o pictură vie, reflexul unei poetici vizuale, un fragment limitat dintr-o creație multilaterală care străbate sufletul și inspiră inimile celor care o privesc.

Mai mult decât atât. Ochii artistului ştiu să vadă, ca într-o apă limpede, fiecare nuanță, fiecare detaliu, tot ceea ce iese la suprafață într-o imagine artistică: acea lumină interioară, de mult ştearsă de o viaţă comună, lipsită de întâmplări extraordinare. Căci la nivelul simbolurilor și metaforelor, încercând să păstreze înțelesurile profunde și să comunice emoții și idei durabile, pictura trebuie să se păstreze perenă la orice nivel de strălucire, pentru a elimina oboseala ochilor cuprinşi de mirajul culorilor şi formelor.

Până la urmă, a vedea este o artă care mă ajută să înțeleg straturile înțelepte ale lumii, subtilitățile dincolo de aparențe, cu toate că uneori simt că sunt aruncat într-un soi de vârtej, o mică tornadă care alienează, superficializează realitatea, creează false modele de frumusețe, ridicând la niveluri inaccesibile nişte provocări de înțelegere și apreciere a picturii. Degeaba sunt un artist dacă ochii mei, atât de sensibili, focalizaţi spre orizontul îndepărtat al posibilităţilor nelimitate, nu sunt convinşi de faptul că lumea este un loc frumos, sau dacă nu acord atenţie detaliilor subtile care dezvăluie frumusețea și profunzimea vieții.

Leadership: Felul tău de a privi poate să influențeze profunzimea și semnificația unei frânturi a imaginilor naturii, astfel încât emoțiile reflectate în interiorul tău să amplifice senzația de conexiune cu lumea înconjurătoare?

Plimbându-mă pe malul mării, privind totul cu contemplaţie, mi-am dat seama că frumosul din jur este o rostire a imaginilor naturii, un izvor infinit de emoții pentru sufletele pătrunse de frumusețea unei lumi miraculoase, reflectate în ochii sufletului, devenind dansul etern al gândurilor înțelepciunii. Cuvintele se preling subtil pe pânza timpului, încapsulând în ele mii de povești neînțelese de ochii trecătorilor.

Pe parcursul acestor experienţe de explorare artistică ochii mei par a se converti într-un abis, o adâncime neexplorată a conexiunii cu oamenii care ascunde numeroase secrete, fapt ce îl poate transpune pe privitor într-o "falie a realului, exact ca într-un fragment scris în jurnalul lui Marin Mincu:

"Eu existam pentru că existau ochii aceia ce mă aşteptau ca să mă răpească, să mă transporte brusc în alt spaţiu, într-o falie a realului ce se deschidea între noi şi pe care o simţeam doar noi, unde corpurile noastre nu existau decât ca ceva imaterial. Era o stare de transparenţă prin care noi pluteam stângaci în căutarea acelei forme care să ne reprezinte în entitatea pură a ceea ce se vede înăuntrul pupilelor larg deschise spre o lume misterioasă, interzisă şi invizibilă pentru ceilalţi."

Leadership: Poți prelua controlul asupra evenimentelor într-un mod care închide vizualizarea detaliilor naturii din fundal?

Privind cu ochi de artist la nisipurile fine și la valurile care se sparg cu delicatețe pe malul mării, într-un soi de *sinfonía de la naturaleza, llenando el aire con su sonido hipnótico y reconfortante*, îmi vine în minte o scenă tensionată din filmul "Zece negri mititei", devenită o paletă vie de contrast, unde natura și misterul uman se întâlnesc într-o privire atentă la detalii.

Într-adevăr, ochii unui artist, focusați pe detalii, pot surprinde frumusețea naturii, dar și intriga unei scene plină de suspans, unde fiecare gest și fiecare element ascuns dezvăluie un mister de nedescifrat.

În "Zece negri mititei" de Agatha Christie, există o scenă captivantă în care judecătorul Wargrave își înscenează moartea, iar toți ceilalți îl cred cu adevărat mort, şi asta pentru că niciunul nu ştie să vadă realitatea ascunsă sub privirile lor. Pe parcursul acestei secvențe, putem imagina ochii unui artist observând fiecare detaliu tensionat al acestui moment dramatic, surprinzând subtilitățile din această scenă: expresiile faciale, calmul privirii, lumina şi umbra, detaliile decorului, paleta de culori, spaţiul negativ. În special, aranjamentul mult prea perfect pe care "mortul" l-a lăsat în urma lui, putea fi perceput ca un indiciu crucial pentru un artist observator.

Adevărul ascuns scapă ochilor neantrenați. La fel se întâmplă dacă ești pe o plajă plină de oameni, dar îți scapă diversitatea infinit colorată a experienţelor vizuale, bogăția inefabilă a conexiunilor sufleteşti, continua revărsare a detaliilor naturii care te înconjoară. Cu siguranţă, cine nu știe să vadă realitatea ascunsă sub ochii săi, chiar dacă aceasta se desfășoară în fața lui în mod clar și evident, acela nu va putea niciodată să aprecieze profunzimea lumii pictate cu atâta migală de un artist.

Leadershipul urmărește să depășească modul de prezentare al realității, ținând cont de faptul că explorarea profundă a conexiunilor umane și a frumuseții subtile din jur poate să inspire și să ghideze încrederea și direcția pentru cei conduși de o viziune artistică.

Artistul, fiind capabil să înțeleagă semnificația simbolică a unei scene din viaţa reală, poate să vadă mai mult decât o simplă reprezentare a evenimentelor, ci să interpreteze și să transmită emoțiile (și tensiunea) prin intermediul artei. Astfel, viziunea artistică adaugă o dimensiune mai profundă și interpretativă scenelor și evenimentelor dintr-o poveste în care ceea ce se vede cu ochiul liber poate fi doar suprafața, dar nu și profunzimea, subtilitățile și semnificațiile care se dezvăluie doar sub atenta privire a unui alchimist al detaliilor.

De fiecare dată când mă raportez la lumea înconjurătoare mă simt **de parcă aș dori să nu fiu decât privirea** pătrunzătoare a unui artist, să înțeleg că în spatele fiecărei aparențe se ascunde un univers nesfârșit de bogat în nuanțe și semnificații.

Încercând să descopăr straturile ascunse ale acestei lumi, să mă adâncesc în tainele ei și să simt vibrația subtilă a conexiunilor dintre tot ceea ce există, am reuşit de multe ori să captez frumusețea lumii, sporind senzația de admirație și uimire în fața unei picturi care îmi dezvăluie adâncimea și complexitatea fiecărui detaliu.

Simt că sunt un artist, ținând cont de moartea pe care mi-o voi regiza într-o bună zi, știind că natura îmi va oferi ultimul și cel mai profund tablou, iar eu voi fi pictorul acestui moment transcendental.

Source: https://neculaifantanaru.com/de-parca-as-dori-sa-nu-fiu-decat-privire.html

De Stellis Infinnio

On Martie 08, 2022

"Artistul trebuie să ştie să scoată la suprafaţă fiinţa din interiorul materiei şi să fie unealta care dă la iveală însăşi esenţa sa superioară, într-o existenţă cu adevărat vizibilă."

Perspectiva conceptului de creaţie a reprezentat dintotdeauna reperul principal al modului cum trebuie să lucrez în domeniul artistic, aşa încât să obţin prin mijloacele unei vederi rafinate, mai profunde, mai nuanţate, ideea uimitoare a unei duble finitudini: între posibil şi real, între temporal şi etern. Nu a fost uşor, nu a fost nici greu, nu a fost nici haos şi nici direcţie lipsită de rost. În mod cu totul surprinzător, o forţă necunoscută, văzută ca simbol al libertăţii, lăsându-se explicată printr-o intenţia dublată de un ataşament pronunţat şi inegalabil faţă de diversitate, m-a obligat cumva să-mi plasez compoziţiile în perimetrul de consolidare al unui dublu al meu.

Ca o chemare profetică, în înţelesul cel mai înalt, ceva m-a îndemnat să mă aplec cu sârguinţă asupra celor ce nu se încadrează în ordinea normală a drumului parcurs de alţii, o cale atât de rătăcitoare care seamănă întrucâtva cu labirinturile sinuoase, fără ieşire, sau prea imaginative, create de Simone Noseda Pinto. "Acces interzis" am scris pe aceste labirinturi, un avânt spre ce este necunoscut fiindu-mi călăuză dreaptă, *um percurso único e obrigatório imposto por Deus,* cu condiţia ca ceea ce exprim prin creaţie să fie direct proporţional cu firea mea intuitivă şi deschisă emoţional spre multiple valenţe spirituale.

Am simţit, am văzut, am auzit, am putut discerne între ce este banal şi spectacular, între memoria falsă şi vis, reuşind într-un final (pe calea obişnuinţei unei unei vederi interioare care preceda vederea exterioară) să devin partizanul obţinerii superlativului din cotidian. Labirinturile confruntărilor artistice pe care le conţine acest soi de consens, ca şi contribuţia mea la subiectul unei experienţe de rivalizare cu acel monopol apăsător, rece şi insensibil al academismului care priveşte realitatea ca pe ceva neschimbător, nu s-au proiectat nici măcar în aria temporală a creierului meu, ci s-au înscris într-un *Arethesintesha* (un design ajustabil pentru multiple direcţii de iluminare).

Leadership: Creaţia ta poate să facă posibilă definirea unei imagini capabilă să realizeze un join între o vedere care include "măsura superlativului" şi promisiunea unei revelaţii care transcende aparenţele lucrurilor, inclusiv impresiile evaluatoare asupra lumii?

Şi, contrar aşteptărilor, lăsând la o parte dedesubturile care pot fi discutate şi aprobate numai de falşii specialiştii ai perspectivei, hoţi plini de subterfugii şi identităţi false, m-am îndepărtat uşor-uşor de cele neconforme cu starea reală. Cu bună ştiinţă, m-am lăsat încântat de toate fleacurile şi mărunţişurile vieţii din care, cu chibzuinţa unui arheolog pe jumătate alchimist, am extras rădăcina opacă a lucrurilor asemănătoare şi substanţa spaţio-temporală a lucrurilor distincte. Tot aşa am reuşit ca, dintr-un singur lucru, dintr-o singură compoziție proprie, să creez alte lucruri complet diferite, cu valenţe de-a dreptul expresioniste.

Cine contemplă realitatea, poate transcende aparenţele lucrurilor şi poate să vadă latura lor ascunsă. În conformitate cu acest aspect, şi luând seamă la tot ce se petrece în jur, mi-am definit opera ca pe-o formă alcătuită din părţi disparate, dar puse cap la cap într-o imagine apropiată de felul cum priveau vechii Conchistadori orizontul îndepărtat. Am numit-o simplu: *"De Stellis Infinnio"* , ceea ce se poate traduce prin "superlativul divin extras din toată splendoarea lucrurilor simple".

Mai presus decât toţi am strălucit întru smerenie, cu purtările gândirii alese care ştie să

aleagă o cale de mijloc între atractivitate şi exhaustivitate, fără să mă las amăgit de umbre trecătoare şi anodine, clarobscur al zădărniciei în a recunoaşte o operă de artă fără valoare sau o existenţă fără sens. Contrar aşteptărilor, am reuşit să spun despre fiecare lucru în parte o poveste care îl face unic, o lungime de undă luminoasă şi caldă, o anumită formă literară şi artistică în conformitate cu natura şi îndeletnicirea cugetării subtile, metafizice, seducătoare, cu fanteziile şi cu ideile frumoase despre viaţă şi artă.

Leadership: Poţi să produci cu ajutorul viziunii o transformare interioară eliberatoare, cu condiția să răspunzi în faţa conștiinței de metafizician care îţi asigură expansiunea ființei într-o cauză de tipul "FRAGILE" ?

Pentru aceasta, şi numai pentru aceasta, m-am învrednicit a purta în braţele mele izvorul unei artei vechi de când lumea, numită Kabbalah, dar în acelaşi timp am făcut dovada unei psihologii artistice complexe prin alegerea unei armonii analoage proporţiilor, texturilor şi culorilor nu doar în cadrul aceluiaşi strat, ci în contextul întregii imagini rezultate prin suprapunerea de linii, simboluri, teme, motive, şi a tuşelor de culoare ce produc anumite senzaţii.

Fără reproducerea vreunei capodopere, arta m-a ajutat să mă ataşez de o existenţă fragilă care se păstrează în memoria unui timp mereu prezent.

Ceea ce scria Simona Popescu în romanul "Exuvii" vine ca un fel de completare a acestei artei admisă în termeni de *confissão de confissões* de care, încă şi acum, mă simt vinovat că n-am dus-o la acel nivel de desăvârşire unde critica devine o impietate, dar unde sufletul bun ajunge să fie purtătorul calităților artistice: expresivitate, profunzime şi sensibilitate.

"Simt lumea din jurul meu: transparenţe, pâlpâiri de culori, ambiguităţi, întrepătrunderi, oscilaţii, sunet multiplu, difuz, dezordine bogată, învălmăşire de forme şi materii, irizaţii, parfumuri venind de peste tot şi de niciunde, cotropitoare. O lume vagă, fluidă, în fireasca prelungire a fiinţei mele, a corpului meu viu, gânditor. Toate lucrurile astea nu s-au pierdut şi nu ţin de trecut, de trecutul ireversibil, de...amintiri din copilărie. Ele au rămas în mine, în simultaneitatea mea concretă."

În artă, măsura superlativului este unicul grad de comparaţie (între viziune şi percepţie, între lucruri şi situaţii) care intră în sfera povestirii unei realităţi originale menită să transcendă ceea este trecător, putând fi cunoscută doar pe calea sufletului.

Source: https://neculaifantanaru.com/de-stellis-infinnio.html

De unde vii, orbule?

On Ianuarie 22, 2015

Stabileşte-ţi nişte rigori de creştere şi de evoluţie în timp, valorificându-te prin acea transformare a cărei reprezentare este experienţa asumată.

Am cunoscut un om şi mai nefericit decât tine, Maximilien. Ascultă-mă – spuse Monte Cristo – şi fixează-ţi o clipă atenţia asupra spuselor mele. Am cunoscut un om care, ca şi dumneata, îşi întemeiase toate nădejdile de fericire pe o femeie. Omul acela era tânăr, avea un tată bătrân şi-l iubea, avea o logodnică şi o adora. Trebuia să se însoare cu ea, când, pe neaşteptate, una dintre toanele destinului care ne-ar putea face să ne îndoim de bunătatea lui Dumnezeu – dacă Dumnezeu nu ni s-ar arăta mai târziu destăinuind-ne că pentru el totul este un mijloc de a conduce la unitatea sa nemărginită – i-a răpit pe neaşteptate, iubita, viitorul, pe care-l visa şi-l credea al său, apoi l-a aruncat în fundul unei temniţe. Căci orbul de el nu putea citi decât în prezent.

Din temniţă poţi scăpa peste opt zile, peste o lună, peste un an. El a rămas acolo paisprezece ani, glăsui Monte Cristo, punând mâna pe umărul lui Maximilien. Şi pe el, în aceşti paisprezece ani, l-a cuprins de multe ori deznădejdea. Şi el, ca şi dumneata, crezându-se cel mai nefericit om din lume, a vrut să-şi ia viaţa. Şi ce-a făcut?

În clipa de pe urmă Dumnezeu i s-a arătat printr-un mijloc omenesc. Căci Dumnezeu nu mai face minuni. Poate că la început de tot, fiindcă ochilor acoperiţi de lacrimi le trebuie timp ca să se deschidă pe deplin, el n-a înţeles milostenia nemărginită a Domnului.

Dar mai apoi, a avut răbdare şi a aşteptat. Iar într-o zi el a ieşit ca prin minune din mormânt, schimbat la faţă, puternic, superior tuturor celorlalţi, aproape ca un zeu. *

Leadership: Încerci o deviere de la normele unei experienţe limitative, stabilindu-ţi singur valoarea prin transformarea unui INPUT banal într-un OUTPUT superior?

Înainte ca omul cu aspiraţii înalte să întemeieze ceva anume pentru el însuşi, indiferent că este vorba de un rol important sau o poveste mare, pregătind un salt în timp spre un nivel de superioritate pe care mulţi nu-l pot atinge, el ar trebui să-şi împartă existenţa între patru sisteme compatibile, interfaţate la anumite compromisuri de depăşire a condiţiei sale actuale.

Însă aceste sisteme nu pot fi manevrate, controlate, citite inteligent de la distanţă, precum datele comunicate prin staţii wireless, deoarece omul tinde de obicei să nege ceea ce nu poate fi prevăzut.

Aceste patru sisteme, în raport cu leadershipul, sunt *Supravegheare, Direcţia, Maturizarea şi Iluminarea* . Ele se pot extinde prin instalarea unor rigori de evaluare a valorii personale ca model de verticalitate şi a unor imperative de tip *„Creşti, Progresezi, Înţelegi, Devii"* , ce pot acţiona noi trape de siguranţă pentru canalizarea gândurilor şi a minţii, facilitând inserţia unei imagini a ceea ce vei deveni.

Actul autentic prin care omul îşi modulează toate atitudinile sufleteşti, elementul individualizator care concentrează gândurile şi sentimentele, tulburând pacea sufletului său, devine un soi de carte de vizită a unei personalităţi care se contaminează cu acele virtuţi de caracter, adunate într-un tot unitar, aplicate unei deveniri extinse. Dar o devenire care este deschisă rezistenţei, flexibilităţii şi abilităţii omului de a se percepe pe sine ca o entitate

separată și autonomă, capabilă de a se manifesta şi valorifica prin transformarea ei – într-o formă a superiorităţii.

Leadership: Convingerile tale care se datorează apropierii de experienţa atingerii unui nou statut permit pătrunderea unui "INPUT" dinspre lume sau a unui "OUTPUT" dinspre realităţile sinelui?

Leadershipul cel mai valoros şi mai solid se deprinde odată cu intrarea în acel joc superior al vieţii, setat să declanşeze experienţe generatoare de căderi în gol sau ridicări la înălţimi. Dar în care trebuie să controlezi o minge grea, forţa şi direcţia ei de orientare, pe un teren accidentat, învăluit într-o pâclă de posibilităţi veşnic schimbătoare, fără să ai la dispoziţie mijloacele de a avansa.

Un pretendent la statutul de lider îşi supraveghează atent inclinaţiile spre un fel de gândire de perspectivă, găsind o direcţie de dezvoltare care să-l facă o persoană puternică. El se creează pe sine însuşi ca artist al vieţii – nu ca un spectator, apoi se transformă într-un om superior a cărui artă de a se implica în spectacolul lumii se raportează la un fenomen de cunoaştere mai amplu.

Inputul dinspre lume este ceea ce obţii atunci când ceilalţi oameni îşi exprimă respectul şi afecţiunea faţă de tine, în timp ce Outputul este răspunsul tău la modul în care ei înşişi îşi pot genera "răniri şi dureri" în momentul cristalizării conştiinţei de sine care face dovada unei anumite vinovății.

Gravitatea de care este în stare omul nu este de a crede într-un Dumnezeu care face întotdeauna dreptate, ci de a vedea mereu un zid surpându-se înaintea lui, numit: "minune".

De unde vii, orbule? desemnează acea trecere a omului de la un statut existenţial la altul, sfidând rigorile si regulile restrictive ale unui destin potrivnic. Cerinţele de a te integra în contextul unei vieţi şi a unei lumi determinate în mare măsură de soartă, făcând apel la toate inclinaţiile sufleteşti, modifică forma pe care o ia valabilitatea devenirii tale, ca un mod de testare a voinţei şi determinării.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/de-unde-vii-orbule.html

De unde vine acest sentiment?

On Iulie 14, 2020

Autocontrolul este controlul pe care ţi-l asigură responsabilitatea de a rămâne fidel propriei fiinţe într-un moment de mare slăbiciune şi îndoială.

Mă simțeam de parcă eram pe mare, undeva foarte departe de țărm. Totul mi se părea distant și ireal. Mi-am apucat mâna și am strâns-o, îmi părea străină. M-am întrebat înspăimântat dacă nu cumva mă îmbolnăvesc însă frica mea avea și ceva ireal, nesemnificativ, pentru că brusc nu mi-a mai păsat dacă trăiesc sau mor. Mă lăsasem oare legat lent, pe nesimțite de lanțuri invizibile? Mă luptam pentru salariul meu, mă mândream cu titlul de scrib, discutam doct cuvinte grecești, mă întorceam în fiecare seară în același pat, prețuiam mâncarea și-mi hrăneam orgoliul cu privirile furișe ale fetelor. Mă îmbătam adesea, îi urmam pe camarazii mei în bordeluri, mă culcam cu femei fără să am mai multe remușcări decât alții. Nu lipseam de la slujbă, mă împărtășeam, îmi spovedeam smerit păcatele și primeam iertare. Nu eram nici mai vinovat, nici mai inocent decât alții.

Și, totuși, mă simțeam teribil de vinovat. De unde venea acest sentiment? Cât de diferit fusesem în tinerețe, când rătăceam și singurul meu adevăr erau Dumnezeul din mine și moartea. Atunci mă bucuram de apa proaspătă și nu mă legam de ispitele trupești. Analizându-mă în lumina verzuie și lugubră a capelei, știam în inima mea că nu mă simt vinovat doar din cauză că devenisem sclavul simțurilor. Nici din cauza îndoielilor mele. Refuzul meu de a recunoaște binele și răul era și el mărunt. Motivul era mai profund. *

Leadership: Poţi să-ţi analizezi sentimentele prin acceptul de a recunoaște binele și răul din existenţa unei fiinţe care se proiectează într-o depărtare tăcută şi fumurie, numită: "ispăşire" ?

Destăinuirile omului se formează atunci când el simte ceva ne la locul lui, dinăuntrul întregii sale existenţe, ceva care îl chinuieşte nu neapărat prin realismul dramatic al aşteptărilor sale, ci poate printr-un regret menit să-l elibereze de povara unor nopţi albe. Starea lui este declanșată de împletirea unor amintiri despre anumite întâmplări pe care destinul i le-a scos în cale parcă pentru a-i prefigura destinaţia spre care se îndreaptă.

Tu iei în considerare particularităţile destinaţiei spre care te îndrepţi? Care sunt aceste particularităţi? Au legătură ele cu valorile vieţii care priveşte spre trecut?

Pustiul propriului monolog: aici îţi simţi toate adevărurile inimii, fiindcă ceea ce este scos în prim plan atunci când îţi scrii povestea vieţii este un acord cu realitatea, confirmarea propriilor idei despre sine şi despre lume într-o revărsare de doruri, de frici, de neîmpliniri, frustrări, regrete care reflectă ascultarea de vocea conştiinţei. La o imagine de sine sărăcită de conţinut se raliază propriului răgaz de gândire, în contextul unei îndoieli cu privire la necesitatea sufletului de a se ţine de fapte, de a accepta realitatea numai după o prealabilă verificare a ei în concret.

Sentimentele omului sunt cauza îndoielilor sale, în timp ce îndoielile pot să apară în situaţia interacţiunii dintre ceea ce eşti pregătit să înţelegi despre tine şi ceea ce nu eşti pregătit să suporţi de la viaţă. Despre pregătirile tale pentru viaţă nu trebuie să înţelegi mare lucru, decât că situaţiile care te pun în dificultate sunt cauza îndoielilor care îţi macină conştiinţa. De ce oare timpul trăit numai cu tine însuţi are darul de a te apăra în faţa conştiinţei, în faţa vitregiilor vieţi - dintre care cea mai mare este să încerci să te suporţi învins de propriile aşteptări şi dorinţe?

Ispăşirea este calitatea omului de a se menţine treaz în sfera conştiinţei, cu o pondere atât de mare a emoţionalului în decizia de a dezvolta ce e mai bun într-o poveste despre dualitatea sufletului omenesc: între plus infinitul bucuriei şi minus infinitul întristări, între fiinţa care imaginează şi fiinţa morală.

De unde vine acest sentiment? Ei bine sentimentul de vinovăţie vine din cauza îndoielilor care te frământă conţinu vizavi de ceea ce nu eşti capabil să controlezi. Şi ce altceva nu poate controla omul decât distanţa dintre real şi ireal, dintre ceea ce eşti şi ceea ce vrei să pari a fi, din disperarea speranţei de a fi şi nu doar de a exista.

Uneori este bine să nu ai aşteptări prea mari de la tine însuţi, mai ales dacă aşteptările tale nu sunt realiste.

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Dead or Alive

On Decembrie 15, 2015

Fii deschis la ceea ce doreşte să se manifeste prin tine, fără să ştirbeşti nădejdea ce ţi-o pui în ceva care se comprimă cu ajutorul inacceptabilului.

Mă dovedeam refractar la o cerinţă faţă de care, la urma urmelor, aveam nişte obligaţii majore – înscrise în reţeta posibilă a trecerii dincolo de alte uşi. Şi de alte încăperi. Antecamere ale iadului. Spaţii echipate cu adaosuri de adevăruri şi îndoieli, cu atât mai închise cu cât gândurile-mi atinse de răceala vremii planau asupra chimiei alternanţelor dintre adormire şi trezire, răsunând în capul meu ca un stimul care acţionează asupra unui anumit câmp receptor.

Păream mai mult mort decât viu. Ca şi când întreaga mea fiinţă ar fi fost lovită de cea mai otrăvită săgeată, numită generic "Judecata de apoi", a cărei toxine paralizându-mi instantaneu simţurile, direct din inimă până în creier, mă lăsau fără glas. Fără energie. Fără putere. „I was feeling lost / Waiting to be found."

Fără să ştirbesc nădejdea ce mi-o pusesem în ceva care se comprima cu ajutorul irealului şi, deci, al inacceptabilului, am hotărât să aştept amurgul. Aşa cum era el plăsmuit de imaginaţia-mi secată de puteri, mergând desculţă fără urmă de paşi alături de altcineva-ul din mine, nu fără a da crezare cu încetul, graţie înfierbânţelii pişcătoare ce-mi încingea tâmplele, acelei voci necunoscute care-mi şoptea hotărâtor: "Help me to arise".

Amăgitor, ca o jucărie luată de vânt, mă transpuneam în pielea unui înger care îşi clătină auzul – te-aş fi aşteptat oriunde, printre morţi sau printre vii ! – ce-i drept, cu unele opinteli. Dar ispitit, totuşi, de-o anumită curiozitate: "Cum ar fi fost dacă n-aş fi existat?"

Leadership: Poţi să fii tu însuţi într-o lume care caută în mod constant să te facă altcineva, în cazul sforţărilor atât de constant amplificate de deschiderea ta în faţa provocării a te privi ca deţinător al unei vieţi de poveste?

În interiorul castelului Helmnar, David – câştigătorul întrecerilor pe Hakon, ajunse în faţa unui perete care nu avea nicio uşă. Simţea totuşi că există o forţă necunoscută dincolo de perete, ca şi când exista cineva dornic să se întâlnească cu el. Urmându-şi instinctul, întinse mâna pe perete şi-l pipăi de-a lungul. O uşă invizibilă, mascată printr-o vrajă, crea imaginea unui perete adevărat. Uşa se deschise îndată. David păşi înăuntrul camerei, în mijlocul căreia văzu o oglindă uriaşă, în care se vedea ca în ceaţă. Cum ajunse în faţa ei, ceaţa se risipi. O voce închisă în oglindă se făcu auzită. "Ajută-mă să ies de aici ! "

Omul interpus unei realităţi cu totul altfel, prizonierul acelei matrice care-l făcea să creadă că se afla în Eden sau Infern – ar trebui să i-o spun acum, cât încă suntem în relaţie – acest generator de efecte invers celor scontate, mai măreţ decât cerul şi marea care se întrepătrund continuu în imaginaţia viului, era mai curând atras de această poveste ce putea fi adevărată.

Mişcat de implicaţiile unei puteri fără margini, de scânteia personalităţii care îl face altfel decât ceilalţi, putea el oare să profite de pe urma acesteia la maximum? Inacceptabilul pe care trebuia să-l suporte însemna de fapt să se prefacă străin de lumea pe care o trăia şi să-şi plăsmuiască o realitate în care să nu se simtă claustrat.

Leadership: Spui NU compromisului dintre tendinţele contrare ale vieţii, refuzând „tăcerea"

care îţi descoperă temerile ascunse?

A spune NU compromisului dintre tendinţele contrare ale vieţii, ca egoism-altruism, izolare-asociere sau individualism-solidaritate, înseamnă uneori să accepţi termenii realităţii cu o anumită reţinere, ca şi când n-ai exista decât ca aparenţă.

Putem înţelege leadershipul, codificat prin prisma imaginii unui om care a spus NU compromisului dintre două tendinţe contrare ale vieţii, refuzând „tăcerea" care îi descoperă temeri ascunse, dacă abordăm cu o atitudine proactivă acea latură a existenţei prin care se urmăreşte formarea şi dezvoltarea caracterului. Tăcerea este o amplificare a unei stări de incertitudine din care nu mai poţi ieşi, este rezultatul unei autosugestii care se întinde cu mult peste imboldul conştient iniţial, izvorând din incapacitatea de a-ţi da lecţii de viaţă într-o realitate fără orizont.

Iar tăcerea e adesea similară cu uitarea de sine, fiindcă nu mai ştii la ce aspecte să acorzi cea mai mare atenţie. Tendinţa omului de a se pierde în uitare, contrapusă tendinţei de a ieşi din carapacea solitudinii, adică supunerea lui la o manevră de mers înapoi, joacă un rol important în crearea acelei premise a regulii conform căreia „cine poate mult, poate şi mai mult".

Cu alte cuvinte, odată cu intrarea într-o stare de negativă, omul poate trăi de asemenea o fărâmă de măreţie, oferind un înţeles mai larg convorbirii cu el însuşi în scopul obţinerii unui progres de tipul „chiar dacă totul stă împotriva mea, trebuie să mă autodepăşesc".

Leadership: Accesibilitatea ta produce o deschidere către o potenţialitate de realizat prin conştiinţă, în calitate de simbol al plenitudinii existenţei, fără să se remodeleze la apelul unei transpuneri într-o lume care îşi reneagă tot mai mult temeliile?

Citeam de curând pe marketingprofitabil.ro următorul lucru: *„Visele par a fi surprinse într-o reclamă care curge printre nori sau zboară printre poveşti, cu vocea care însoţeşte călătoria magică, până la trezire."*

Ei bine, această voce aparţine omului interpus unei realităţi cu totul altfel, prizonierul acelei matrice care-l face să creadă că se află în alt loc decât cel scontat de fondul existenţei cu care conştiinţa sa are o tangenţă.

Puterea care conferă unitate fluxului conştiinţei, provenind din probabilitatea de a ieşi din acest spaţiu al tăcerii şi pustiului, marchează însemnătatea acordată persoanei ce a depăşit stadiul unei stări de slăbiciune pentru a se regăsi pe sine într-un soi de perpetuum mobile cu combustie strict cugetătoare şi modelatoare. A te regăsi înseamnă să te ridici deasupra realităţii cazuale a unei lumi ostile, deasupra legilor unei lumi neînţelese, punându-te în sluba unui ideal care ţine de sens şi de irepetabilitate în limitele condiţiei de trecător prin viaţă.

Succesul personal nu rezidă atât din concepţia celorlalţi asupra ta, ci mai mult din concepţia ta asupra modului de a înţelege lumea ta interioară şi de a trăi prin ea.

Calitatea individului de a se remodela la apelul unei transpuneri într-o lume care îşi reneagă tot mai mult temeliile datorită rătăcirilor ei într-un decor tot mai absurd, se afirmă cât mai deplin în încercarea de a prezenta ca acceptabil inacceptabilul sau ca revoltător normalul.

Calea cea mai bună de a te adapta într-o astfel de lume nu este să o renegi, ci să-i accepţi provocările şi regulile prin prisma faptului că eşti singurul ei supravieţuitor, singurul ei

fundament, singurul ei salvator, singurul ei poet, singurul ei creator.

Dead or Alive evidenţiază variaţiunile unei lumi surprinse în tunelul tranziţiei spre un alt model de om, apropiat de o putere mai mare de sine, provenită din existenta unor personaje instantanee pe care el însuşi le creează şi le inserează în propria lume.

Oamenii de mare caracter sunt înscrişi permanent într-o existenţă a morţii şi a învierii. El reuşesc mereu să facă un salt spectaculos peste propria lor umbră deoarece sunt deschişi la ceea ce doreşte să se manifeste prin ei, fără să ştirbească nădejdea ce şi-o pun în ceva ce se comprimă cu ajutorul inacceptabilului.

Prin tine se manifestă altcineva, un Alter-Ego? O forţă mult mai mare decât emoţiile şi sentimentele iniţiale la care viaţa te-a supus?

*** Notă:** Hi Profile - Dead or Alive

Ce este un performer

On Ianuarie 25, 2009

Ce este un performer?

„Performer” (# One who performs for, or entertains, an audience) este un cuvânt împrumutat, însă nu se referă strict la activitatea sportivă sau la actorie, după cum este folosit de obicei.

"to perform" = a realiza o performanță (deci, prin extrapolare, sau prin analogie, se poate spune că "performer" este individul care obţine / realizează / aduce performanţe.)

Mă voi limita strict la acest sens.

Leadership : Performer

A fi un performer în gestionarea resurselor umane înseamnă să îmbini leadershipul cu caracterul tău propriu, înseamnă să îmbini cunoştinţele cu personalitatea care te defineşte – în folosul tău, dar şi în folosul celorlalţi oameni.

Performer este omul care, nesupus influenţelor străine, aprinde lumina speranţei şi bucuriei în sufletul oamenilor, prin puterea lui de a le schimba percepţiile - ajutându-i să obţină rezultate concrete în sfera dezvoltării lor personale.

Performerul identifică nevoile de înzestrare ale oamenilor din jur, selectează calităţile lor cele mai pregnante care sunt necesare pentru a-şi schimba statutul, caracterul, personalitatea.

Performer este liderul care promovează schimbarea celor de lângă el prin însăşi natura sa, prin felul său de a fi, prin ideologia sa, izolând sau neutralizând orice element non-integrabil în arhitectura propriei lor fiinţe.

Liderul este omul care poate face performanţă prin şlefuirea materiei din care e compusă fiinţa umană. Este cel care reuşeşte să elimine petele întunecate ale gândirii, ale înţelegerii şi simţirii - nerentabile – din mulţimea de Ego-uri, tratându-le cu decizii înţelepte şi noi orientări de cea mai bună calitate.

Întrebare:

Eşti gata să selectezi oamenii cei mai de calitate, să-i înzestrezi cu tot ce au nevoie pentru a fi performeri pe termen lung?

Delicate

On Octombrie 15, 2019

Un artist grandios ţinteşte spre realizarea unei viziuni ce se îmbină permanent cu inteligenţa unei filosofii derivate din propria-i gândire despre tot ceea ce-l înconjoară.

Cunosc bine trandafirii, în divina lor splendoare, *delicate like peace,* cum se clătină înaintea celor buni şi celor răi, înaintea ochilor care privesc dincolo de prezentul evenimentelor pe care încerc, cu migală şi inspiraţie, să le transform în revelaţia unei trăiri tainice. Un amestec grandios de real şi imaginabil, de melancolie şi voluptate. Fiecare trandafir mă înnobiliază ca rezultat final al unei creaţii divine, ca o *uma obra artística em miniatura* , o piesă de puzzle ce-mi întregeşte personalitatea într-o ipostază a seducţiei alterităţii, sofisticate şi neconsumate.

Când pregătesc trandafirii pentru pictură mă simt ca şi când aş fi prezent într-o altă geografie culturală, într-o lume care mă face să trăiesc cu altă identitate, în alt mediu. Într-un loc unde artiştii cei mai de seamă, aleşi dinainte de pronia cerească, îşi ordonează plastic trăirile cu un caracter ocult, prin prisma unui ochi sensibil şi matur, *delicate like words* , format să găsească, pe cât posibil, un corespondent în spaţiul realităţii subiective.

Cea mai preţioasă lucrare a unui artist e un soi de vizualizare a unei imagini din altă viaţă, din altă realitate. Poate de aceea am încredere în ceea ce văd atunci când simt prezenţa plină de graţie a trandafirului, parfumul lui dulce, romantic, atât de rar, *delicate like snow* , irezistibil ca un vals al trăirilor intense, neinfluenţate de circumstanţele aglomerărilor urbane, fără ca efemeritatea existenței umane, plină de sacrificiu și suferință, să ajungă până la mine.

Locul lui rămâne destinat amintirii unui personaj de o complexitate atât de mare, plin de simboluri şi enigme, *un artiste d'improvisation* , încât, decriptându-l, poate da impresia că e vorba de o persoană diferită.

Leadership: Imboldul de a-ţi înţelege mai bine individualitatea te face să sondezi profunzimile reacţiei tale emoţionale în faţa senzaţiei de frumos, căutând indicii pentru a sugera că unicul sens al artei este de a trăi o confesiune plină de nauraleţe şi sensibilitate?

Tradafirul reprezintă un indiciu al conştientizării autonomiei expresive a mijloacelor de limbaj vizual, tratat prin conceptul de *conoscenza divina* sau prin conceptul de „libertate de gândire şi exprimare", reperabil în toate activitățile cu caracter plastic. Apoi, el este o prelungire a năzuințelor mele, a frumuseții sufletului şi a gândului bun ce mă însoţeşte permanent în călătoria spre atingerea unui ideal al vieţii pasionale, transformat într-o filosofie a expresiei artistice desăvârșite.

Miranda Grey, personajul din opera lui John Fowles, împărtăşea aceleaşi trăiri profunde ca mine, tot atât de intense ca ale unui trandafir, crescând şansele unei poveşti de viaţă autentice atunci când mărturisea, *delicate like breeze* :

„Probabil că mi-am dorit întotdeauna să cred în aceste lucruri. De fapt, credeam oarecum vag în ele chiar înainte de a-l întâlni. Dar el m-a făcut să cred efectiv în ele. Gândul la el mă face să mă simt vinovată când încalc aceste reguli. Iar dacă m-a determinat să le cred, asta înseamnă că el este cel care a creat cea mai mare parte din noul din mine.

Ca un desen. Nu poţi da mişcare unei linii peste care tot revii cu linioare mici. Linia constă în însăşi îndrăzneala cu care e trasă, străpungerea ei fiind posibilă doar prin vibraţiile unei sensibilităţi artistice, poetice, senzuale."

Leadership: Cum gestionezi opera de scrutare a unei identităţii coerente, a Unului din multiplul conştiinţei de sine, gândită solidar cu sensul unei constante de tip „model de referinţă"?

Imaginea trandafirului face parte din memoria tuturor oamenilor, întruchipând la scară mică măreţia nesfârşită a Creatorului, crezând în acea doină a sufletelor pe care poveştile o numesc iubire pură, *delicately planned* , într-un anumit sens făcându-se mai bine cunoscut după felul cum se exprimă: prin acea tăcere profundă din care pot ţâşni semnificaţii mai puţin poluate de situaţii pasagere şi de susceptibilităţi rănite ale epocii.

Nu-ţi poţi imagina o tăcere atât de rară, *so delicately breathe* , decât printr-o reacţie de adoraţie în faţa spectacolului naturii, nu prin intelectualizare, ci prin liricizare, devorându-i semnificaţia cu ochii măriţi de uimire în faţa puterii depline pe care un artist o are asupra vorbelor cele mai alese.

Mă hotărăsc să-l schiţez pe pânza de pictură, un sentiment care nu este deloc confortabil, fiindcă mă simt prins într-un spaţiu al erotismului pur, *a delicate advance* , ca şi când aş atinge trupul dezbrăcat al unei femei ce te cuprinde cu mâinile blânde după gât, îți face cald în piept şi te priveşte cu acea însufleţire a creaţiunii: arta de a nu fi un om comun, ci unul extraordinar. *Delicate like a touch* , îi simt toate nuanţele de sentiment, toate subtilităţile şi profunzimile, ca pe nişte vorbe frumoase, şoptite la ureche artistului pur, iubit cu cea mai lungă poezie de dor, printr-o experienţă dedicată pasiunii şi valorilor care se păstrează în timp.

Astfel mă deschid în faţa noii realităţi, plină de săruturi pasionale şi atingeri fine: ca o petală de vis extrasă dintr-un fragment dintr-o mie şi una de nopţi, legănându-se în dans de fluture pe aripile unei nevoi esenţiale de a aparţine unei singure identităţi cu aspect tineresc, senzuale şi romantice, de a avea conştiinţa rădăcinilor sale.

Iubirea este actul de sacrificiu în creaţie, arta de a aparţine în totalitate unei singure persoane pe care trandafirul o acceptă ca pe un egal, ca pe un Dumnezeu sau măcar ca o parte a Lui.

Leadership: Manifeşti dăruire în atingerea unui ideal al vieţii pasionale, de transmitere a unor trăiri însuflețitoare, prin asociere cu ipostaza superioară a unei fiinţe posedată de imaginea estetică şi deschisă către o lume a misterului?

Vladimir Nabokov îmi citea gândurile, îmi intuia tentaţia plină de bun gust, cea care îţi promite o experienţă de vis pe care ţi-o doreşti cu ardoare, atunci când scria despre Lolita, prin comparaţie cu simbolistica trandafirului surprins într-un moment de extaz mistic:

"Curbura spatelui ei, pielea ca orezul, săruturile ei apăsate, laguroase, de porumbiţă, m-au împiedicat să comit vreo prostie. Nu-i adevărat că aptitudinile artistice sunt caracteristici sexuale secundare, aşa cum au afirmat anumiţi şarlatani şi şamani. Lucrurile stau exact invers: sexul este nervul artei."

O femeie dezbrăcată nu trebuie înţeleasă strict sexual, ca o dovadă a slăbiciunii sufletului pus în situaţia tentantă de a se lăsa în voie, *abbandonarsi alla disperazione* , doar pentru a deveni un instrument de valorificare a frumuseţii. Mai curând, ea trebuie asociată cu ipostaza

superioară a fiinţei dăruită cu puterea seducţiei, în scopul promovării unei arte cât mai rafinate, perfecte, longevive.

Iar în acord cu semnificația trandafirului, *la donna nuda* devine simbolul unei identificări cu rolul de agregator de conţinuturi, fie prin aparenţă sau printr-o apropiere de tip magic, prin delicateţea şi sensibilitatea rezonanţei pe care o are frumuseţea ei în inima şi în mintea oricărui artist.

Imaginea estetică este un soi de fereastră spre ceva mult mai cuprinzător decât experienţa de creaţie, este o fereastră spre semnificaţia ascunsă a unei Dive (futuriste).

Pentru a aprecia utilitatea artei şi a educaţiei artistice este necesar să-ţi dezvolţi capacitatea de diferenţiere între ceea ce te încântă prin perfecţiunea creaţiei şi ceea ce nu este decât o închipuire foarte uşor de contrazis, dar care îţi împacă sufletul prin dreptul de a îmbrăţişa frumuseţea ce ia forma unei muze.

Delicate este copia fidelă a unei opere de artă care începe să ia formă odată cu descrierea unei frumuseţi a naturii, se continuă cu reprezentarea particularităţilor universului feminin şi se încheie cu formularea unei filosofii a vieţii, văzută din perspectiva unei lecturi personale, cu valenţe subiective.

*** Notă:** Terence Trent D'Arby - Delicate

Depărtarea din ochii care caută apropierea

On August 28, 2021

A-ţi contura o viziune înseamnă să susţii o percepţie încrucişată: a unui eveniment fals perceput, cu adevărul pe care urmează să-l cunoşti abia mai târziu.

În fața ochilor mei, în depărtare, apare un punct. Este un om în largul mării, despre care nu pot să-mi dau seama dacă înoată sau se îneacă. Și cum nu observ niciun salvamar sau vreo barcă de salvare, aș zice că cel mai indicat și mai înțelept lucru este ca omul respectiv să dea din mâini și din picioare, altfel nicio rugăciune nu-l mai aduce înapoi la mal. Doar dacă nu cumva intenționează să ajungă, înotând, la Bulgari. Mai știi…

Caracterul inteligibil pe care îl poate avea această observație, nu o poate priva deloc de adevărul următor: atunci când privești bine ce se întâmplă în jur, realizezi că fiecare lucru se manifestă ca întreg, iar întregul însuși poate fi apanajul unui singur individ.

Bine spunea Wilhelm Hauff, cel mai ușor este să scrii despre ceea ce vezi, decât să îți imaginezi un fapt interesant pe care, mai apoi, să-l integrezi într-o poveste. Dar Wilhelm Hauff nu a scris despre artă, nici despre mare.

Căci a vorbi despre artă și despre mare înseamnă să surprinzi elementul lor comun, materia organică din care se naște totul: ideea de infinit și raportarea la destin, în virtutea realității. Orice este materie în infinit, mai ales când vorbim despre nașterea unei realităţi care presupune să ne raportăm la o idee intrată în domeniul artistic, în virtutea unui plan de viziune ce dezvăluie un destin unic.

Căci orice destin aparţine, mai întâi de toate unui cadru simbolic, iar în celălalt caz pe de-a întregul figurat. Alteori, în artă trebuie să surprinzi totalitatea realului printr-o modificare corespunzătoare a particularităţii pe care o dă o reprezentare imaginară.

Leadership: Viziunea ta ar putea să invite la o percepţie clară asupra unei relaţii de cauzalitate, dacă ar poseda un grad de coerenţă superior realităţii?

Când omul ajunge în largul mării, fie înotând, fie împins de curenții marini, el este guvernat de necesitatea de a fi în centrul atenției, tocmai pentru a putea fi salvat în caz de pericol. El nu mai este un element oarecare, ci un fapt deosebit de important. Nu mai este un limbaj tăcut și fără context, ci un organ de convingere care își dezvăluie aproape ostentativ prezența.

În artă, acest lucru poate fi tradus astfel: acolo unde există un spațiu gol, natura îl umple. Acolo unde nu sesizăm decât partea vizibilă a unei acţiuni fără perspectivă, apare dintr-o dată expresia deosebit de profundă a unei aşteptări mari. O aşteptare peste măsură, într-o nimica toată. Aşa se explică faptul că atunci când vorbim despre cauzalitate, vorbim de o realitate care nu poate fi pur și simplu oprită, ci de o realitate care poate transforma omul din orice fel de circumstanţe.

Deci, în cazul de faţă, am putea avea două vieţi paralele, întreţesute, prinse una într-alta: un înotător profesionist şi un om aflat la un pas de a se îneca. Putem avea şi două medii echivalente: un mediu al dârzeniei în lupta cu apele, sau un mediu al disperării şi al dezolării. Depinde de pretenţia ta de a face dintr-un relativ un absolut, fapt care în artă are o pondere însemnată.

Dintr-o dată, o întâmplare devine însemnată pentru că în largul mării "individualul" care se face tot mai mult remarcat, predomină prin eludarea a tot ce este vast și nelimitat. Deci, în artă, surprinzătorul este dat de acel punct care devine mult mai însemnat ca întregul. Finitul devine mai important decât infinitul.

Numaidecât, dacă vrei să te numești artist, trebuie să găsești un mod de simbolizare a unuia prin celălalt.

Iar dacă vrei să înţelegi leadershipul prin prisma artei, trebuie să-ţi dezvolţi o viziune care să contribuie la înțelegerea mai profundă a unei situaţii pentru care nu există un interes spontan.

Depărtarea din ochii care caută apropierea vizează acea măsură a vederii pe care o aştepţi de regulă de la un artist care poate aborda orice dimensiuni ale creaţiei, contopind elementele ce însuflețesc ființa, poezia și fotografia. Prin acest mod de a vedea el are posibilitatea să privească dincolo de materie, de ceea ce se crede a fi "banalitate", aducând în prim plan o nouă formă de expresie – creația artistică.

Sau după cum bine spunea scriitorul Mircea Opriță, pentru aceasta trebuie să descoperi noi sensuri ale fragmentelor vagi ale realităţii, cu o consistenţă aproape dureros dezminţită de faptul că nimic nu se leagă într-o imagine completă sau într-un şir de reprezentări coerente.

Source: https://neculaifantanaru.com/departarea-din-ochii-care-cauta-apropierea.html

Desăvârşiri ale celor antecedente

On Noiembrie 23, 2016

Îndreaptă-ţi atenţia spre artă, dezvoltându-ţi încrederea în a folosi tendinţa de întoarcere la o existenţă şi o experienţă predestinate unei glorii veşnice.

Urmărind datele care au fost făcute, descoperi cât de disparat revine în imaginaţia realizatorului fiecare scenă. În perioade diferite, la intervale mari de timp apar, în contemplarea unuia sau altuia dintre episoade idei noi, desăvârşiri ale celor antecedente.

De pildă, scena din catedrală, când Ivan anunţă că va fi de acum înainte "cel Groaznic", se schiţează în desene creionate în februarie, în martie, apoi în mai şi în noiembrie 1942, deci - numai din ce am putut cunoaşte - în decursul unui interval de aproape un an.

"Ivan cel Groaznic" se naşte vulcanic, ca un fenomen primar, cu o forţă eruptivă neînfrânată prin nimic de realizator. Încetul cu încetul contururile viitorului film încep să se arate, se ordonează materialul produs dezordonat de imaginaţie, se grupează totul pe liniile directoare ale viitorului scenariu.

*Studiile din timpul elaborării filmului converg şi ele în aceeaşi direcţie. Eisenstein cercetează până şi poziţiile caracteristice ale mâinilor şi ale degetelor din picturile lui El Greco. **

Leadership: Poţi să te integrezi într-o existenţă trăită în trecut cu scopul de a experimenta „omul-nou" din perspectiva unei compoziţii vizuale care descrie perfect situaţia în care opera eclipsează realitatea?

Crearea unei compoziţii în artă este un proces asemănător descoperirii unei destinaţii foarte apreciate ce merită a fi explorată prin resurse limitate, folosind o realitate în care rodeşte un subiect plin de implicaţii existenţiale ce pot afecta un cunoscător al artei. Mă refer la perspectiva unei compoziţii vizuale care descrie perfect situaţia în care opera eclipsează realitatea prin faptul că modelul atenţiei generale capătă nuanţa de "versiune a unei lumi mai vaste."

Consider că ceea ce lipseşte şi trebuie construit în termenii unei desăvârşiri a compoziţiei de inspiraţie şi creativitate, cu cele necesare slujirii idealului unui pretins „om nou", este deschiderea, familiarizarea şi încrederea în a folosi tendinţa de întoarcere la o existenţă predestinată unei glorii veşnice".

Omul-Nou este simbolul omului-vechi căruia i se adaugă acea prestanţă de neuitat, specifică artistului care îşi resimte propria condiţie sub semnul unei alterităţi armonioase, căutate și mereu invocate.

Leadershipul, în traiectoria unei mişcări de schimbare în profunda evoluție a unei noi gândiri, este o tendinţă de modificare a percepţiei vizavi de „omul nou" pe care vrei să-l creezi din reconstituiri ale unor modele și valori pierdute sau uitate. Deci o percepţie care se formează numai din ce ai putut cunoaște într-un anumit interval de timp.

Schimbarea de sine poate să aibă loc într-un context de acceptare a unei viziuni care depinde de un mod de gândire desprins dintr-o examinare atentă a unei imagini, contopit în elemente ale limbajului pictural, obligând la a considera de actualitate tendinţa de a te

identifica cu „noul om”.

Acest „nou om” trebuie să inducă ideea de forţă eruptivă neînfrânata, de sursă de reorientare a propriei mentalităţi în direcția unei geografii a experienței unui perpetuu inovator care analizează efectele distanţei dintre mai multe perioade de timp asupra ordinii propriilor convingeri și a preferinţelor pentru versiunea sa de mâine.

Trebuie să trăieşti experienţa de a fi cuprins de ceva care e mai puternic decât tine, pentru a fi pregătit să te integrezi într-o realitate care face diferenţa dintre un destin frânt şi o imagine de excepţie.

Un lider trăieşte tot timpul experienţa de a fi „între” culturi şi spaţii de viaţă distincte, dar care comunică între ele prin valorificarea unor părţi din activele trecutului.

Leadershipul este un caz de import al unor preferințe de comunicare și răspândire a unui anumit tip de conţinut, dincolo de imaginea unui ideal de viaţă şi de perfecţiune. Cu alte cuvinte, încrederea într-o existență anterioară presupune să fii în contact cu tendinţa de actualizare a propriei tale fiinţe.

Desăvârşiri ale celor antecedente ţin de încurajarea unor startup-uri a unor idei noi creative, prin creşterea nivelului de asumare a încrederii în a folosi tendinţa de întoarcere la o existenţă si o experienţă de conducere predestinate unei glorii veşnice.

Am vrea astfel să mărim sfera de înțelegere a procesului de a naviga continuu spre alte perioade, deci îmbogăţită prin studierea altor personalităţi din alte epoci, readucând și incluzând în actualitate anumite standarde de evaluare a elementelor de cultură precum idei, valori, atitudini și convingeri şi implementarea lor într-o nouă devenire.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/desavarsiri-ale-celor-antecedente.html

Deschide ochii. Şi închide-i…

On Decembrie 11, 2021

Creatorul este un artist fiindcă ştie să privească un spaţiu vast cu ochii cu care ştie să-şi privească în suflet sentimentul contopirii totale cu infinitul.

Ceea ce se întâmplă cu ochii mei, limpezi, îndrăzneţi, pătrunzători, este ceea ce se întâmplă cu marea atunci când mă adresez ei cu povestea mea de viaţă: ochii devin simbolul central într-o pictură care nu este neapărat descriptivă, ci evocatoare și profund poetică. Iată, aşadar, o senzaţie de satisfacţie în raport cu mediul, o senzaţie de linişte şi siguranţă. Alteori, când marea se frământă, vânturi puternice suflând asupra-i, încep să mă confrunt cu o senzaţie de nisip în ochi, făcând ca întreaga pictură a lumii mele, dezvoltându-se în funcţie de timpuri, să capete o tonalitate mai închisă sau mai rece.

Se poate oare ignora asta? Ochii mi se mişcă în toate direcţiile, în mod firesc, maşinal, instinctiv, fără ca marea să ştie ce anume urmăresc ei atunci când valurile devin plăceri ale privirii. Şi mă întreb: este firesc oare să-mi las ochii să privească o imagine care se adresează şi auzului, nu doar vizualului, printr-o estetică a culorilor efervescente şi vii pe care sunt aşezate emoţiile generate de neliniştea mării, privind frământările mării identificată cu propria-mi fiinţă?

Mângâieri ale ochilor, o parte a unei arte interpretative mai largi, direcţionată spre un spectru mai larg de sensibilitate, forţe de sugestie a amintirilor de neuitat, iată ce sunt aceste imagini pe care încep să le înţeleg mai bine doar privind marea, cu ale ei valuri care, uneori, mă cufundă în uitare. Şi, de felul ei, marea neagră este foarte friguroasă, mai ales iarna, orice suferinţe şi neajunsuri găsind în ea o mare putere de rezistenţă.

O oarecare indiscreţie mă face să o întreb de ce este sărată? Şi marea mi-ar răspunde: "sunt sărată din cauza lacrimilor pe care le vărs pentru toţi cei care nu au curajul să pătrundă în necunoscut pentru a mă cunoaşte."

Leadership: Poţi să scoţi în evidenţă esenţa unei dinamici a viului dată de asocierea ta cu variatele reprezentări ale unui spaţiu marcat de vastitate ce reflectă particularul unei poveşti cu implicaţii emoţionale?

În timp ce priveam marea cu ochi de artist, cu respect, cu înclinaţie către un spaţiu al misterului şi al nemuririi, nu puteam să nu aud glasul blajin pornit ori din înalturile cerului, ori din adâncurile pământului, sau poate era acel glas izvorât din adâncul conştiinţei mele confesionale. Şi el mi-a poruncit: "Închide ochii şi lasă-te purtat de o poveste".

Am închis ochii şi mi-am ascultat vocea. O furtună atemporală părea să mă tragă înapoi. Nu mă interesa să văd nimic, dar mi-am văzut toată viaţa, şi ea dorea să mă audă. Apoi, glasul mi-a poruncit din nou: "Deschide ochii şi trezeşte-ţi simţurile ! "

Când am deschis ochii, brusc mi-am recăpătat vederea cu care artistul trebuie să se identifice înainte de a reda lumina şi umbra în desen. Un clar-obscur îmi încercuia latura vizionară. Se făcuse linişte, o linişte crepusculară. Apoi spiritul frumuseţii mării, tăinuit într-un decor dominat de întinderi maiestuoase, mi-a vorbit ca unui personaj întrupat din opera lui Mika Waltari, aflat în concordanţă cu lumea lui Dionysios:

"Eu te urmez cu plăcere. Te voi urma atât de mult cât va fi posibil. Dar pe care drum vom

merge după ce vom părăsi aceste mări, nu avem de unde să ştim, fiindcă nimeni nu-şi cunoaşte dinainte destinul. De aceea nu am curajul să-i sfidez pe zeii nemuritori ridicând mâna ca să fiu de acord cu ceva la fel de nesigur şi de imprevizibil ca toate celelalte lucruri de pe pământ."

Simţind un fior care-mi cutreieră trupul, am închis din nou ochii, şi din alăturarea spiritului de artist - cu spiritul antic al mării, au apărut o serie de imagini tranzitorii, precum un mozaic de puzzle în mişcare, plin de culori apărute accidental.

O voce din ceruri, egală cu un glas blajin izvorât din adâncuri întunecate, m-a întâmpinat din nou, dar de data aceasta cu acel ecou al cântecului de sirenă. Şi mi-a spus pentru ultima oară: "un artist care nu-i cuprins de inspiraţie impersonală, nu va putea niciodată să privească marea ce-şi schimbă culorile în funcţie de vreme."

Apoi, am deschis ochii şi am povestit uimit ceea ce am văzut...

Leadershipul este inspiraţia de care trebuie să ţii cont atunci când îţi construieşti viziunea despre un model de realitate care te împinge spre creaţie, chiar şi atunci când realitatea imediată o ia înaintea impulsului de amplificare a unei emoţii pe o durată temporară.

Deschide ochii. Şi închide-i... Acesta este mesajul unui artist care ştie să dea vieţii sale un plus de imaginaţie izvorâtă dintr-o nesfârşită tandreţe a memoriei, simţind forma, proporțiile unei mari întinderi, și reflectând cu succes acest lucru pe o bucată de pânză. Or aici intervine infinitul: dialogul continuu între ceea ce se întâmplă în exteriorul tău şi ceea ce se întâmplă în mintea ta.

Marea simbolizează infinitul, timpul, eternitatea - cuprinse cu ochii, cu sufletul, cu mintea....

Source: https://neculaifantanaru.com/deschide-ochii-si-inchide-i.html

Descrierea vieţii artistului în limbajul culorii

On Ianuarie 16, 2010

Viziunea este un monolog marcat de introspecție profundă, într-un decor care dezvăluie mistere și simboluri ascunse ale existenței.

Culorile se ordonează, de-a lungul filmului, în acelaşi joc dramatic pe care-l urmăresc întâmplările. Roşul sângelui apare, ca tema dramatică, în tot filmul: monologul tarului Boris este incandescent prin roşu care stropeşte cadrele în diferitele lor detalii. Viziunea lui Puşkin se naşte din roşul flacărilor căminului. Previziunea sinistră continua tot printr-o sugestie a culorii, prim pata de sânge a flacării ce izbucneşte din nou străluceşte în reflexe pe cască jandarmului. Apoi, în "Requiem", tema roşie a sângelui pătrunde prin cozorocul chipiului lui Dantes. La moartea lui Puşkin, pată roşie, de sânge, apare nu pe zăpadă, ci într-o splendidă metafora, pe cer, prin cercul roşu însângerat al soarelui.

Cromaticii fiecărui episod îi urmează linia şi structura dramatică. Întâi poetul se mişca în peisaje prăfuite, palide, în culori pastelate. Se cufunda în diversitatea de culori stridente care reînvie cromatica unui Brullow, a acuarelelor orientale de la începutul secolului al XIX-lea, al îmbrăcăminţii viu colorate orientale. Motivul cenuşiu de un albastru palid al viscolului şi al diavolilor - anticipând muzical şi vizual viitorul duel - al mantiei de zăpadă, sunt cuprinse în clinchetul clopoţeilor când Puşkin e dus în surghiun spre Mihailovskoe. Urmează o rapsodie cromatică. Acuarela. O gamă fină. Ulei. Săturat. Din nou o gamă fină, lirica. O gravură alb-negru, cu o pată de culoare. După furtună de zăpadă, înscrisă cu o pensulă groasă de culoare în flacără din cămin, urmează perioada maturităţii creatoare.

O grafică neagră pronunţata pe albeaţa fondului. Negrul cu grafica de dungi de lumină şi pete din final. Apoi, în acelaşi sens rezolvate, scenele următoare din viaţa poetului, până la duel, la moarte, la albul zăpezii marcat de siluetele negre ale copacilor. Aflăm aici descrierea vieţii poetului în limbajul culorii.

Leadership: Prin utilizarea elementelor vizuale dramatice, poţi să evidenţiezi episoadele intense din viața ta, oferind astfel o interpretare vizuală a temelor și întâmplărilor tale?

Culorile joacă un rol dramatic în evidențierea diferitelor episoade din existența unui creator, de aceea creaţia lui accentuează dramatic temele și întâmplările sale. Roșul, simbolizând sânge și flăcări, apare în momentele de intensitate maximă, cum ar fi moartea și duelul. De exemplu, sângele și flăcările sunt metafore vizuale puternice care reflectă stările emoționale și evenimentele semnificative din viața sa. În momentele de viscol și furtună, culorile palide și gri reflectă stările de neliniște și pregătirea pentru confruntările inevitabile. La moartea poetului, pată roșie apare simbolic pe cer, sugerând o metaforă profundă a trecerii sale. Peisajele albe ale zăpezii, marcate de siluetele negre ale copacilor, adaugă o notă de dramatism final. În același fel, viața poetului se desfășoară ca o rapsodie cromatică, fiecare culoare aducând un strat suplimentar de semnificație și emoție.

În artă, culorile sunt esențiale pentru decodarea experiențelor umane, funcţionând ca un limbaj metaforic pentru transmiterea semnificațiilor. Aşadar, viața poetului este și o rapsodie cromatică vibrantă, fiecare culoare aducând straturi suplimentare de semnificație, la fel cum o interfață bine concepută folosește culori pentru a evidenția elemente interactive. De la culorile pastelate ale începuturilor la paletele orientale stridente, de la acuarelele fine la uleiurile săturate, existența sa capătă nuanțe care se succed ca niște scheme de culori personalizate pentru vizualizarea codului vieții.

Leadership: În ce măsură stimulii pot reflecta momentele de maximă intensitate

emoțională, sugerând o conexiune profundă între realitatea trăirilor tale și reprezentarea artistică a acestora?

Fiecare nuanță din viața omului contribuie la înțelegerea profundă a existenței sale, ca şi creator. Cu alte cuvinte, ceea ce te inspiră într-un rol de creator, amplifică emoțiile și relevă straturi ascunse ale realității care te fascinează. Întreaga desfășurare a vieții poetului poate fi percepută ca un cod vizual complex, în care fiecare culoare joacă un rol bine definit în transmiterea semnificațiilor, la fel cum culorile într-un program facilitează navigarea și înțelegerea. Culorile devin aici un limbaj metaforic esențial pentru decodarea profundă a experiențelor umane.

Culorile palide și gri reflectă stările de neliniște și pregătirea pentru confruntările inevitabile. Iar peisajele pastelate și nuanțele gri creează o atmosferă de așteptare și introspecție, sugerând momentele de calm aparent înaintea furtunii. Aceste culori conferă o tonalitate melancolică și resemnată, în care poetul își contemplă soarta și inevitabilele confruntări care îl așteaptă. Paleta de culori reflectă stările sufletești complexe, pendulând între speranță și deznădejde, între vis și realitate. Aşadar, peisajul reprezintă imaginea unui întreg alcătuit din elemente dinamice fiecare având propria expresie şi propriul rol în contextul general.

Poate imaginea unui întreg alcătuit din elemente dinamice să adauge la finalul creaţiei tale o notă de optimism, reflectând astfel o viziune artistică asupra vieții tale?

Descrierea vieţii artistului în limbajul culorii poate să indice în ce măsură elementele vizuale pot să îți ofere o reprezentare vizuală unitară a trăirilor tale interioare, aducând un strat suplimentar de semnificație și emoție. Tu poți percepe echilibrul între realitate și interpretarea artistică prin simbolismul culorilor folosite în momentele de maximă intensitate emoțională?

Source: https://neculaifantanaru.com/descrierea-vietii-artistului-in-limbajul-culorii.html

Desenatorul realităţilor paralele

On Decembrie 30, 2014

Asumă-ţi o poziţie realistă pentru transmiterea revelaţiilor, bazându-te pe capacitatea de percepţie a valorii adăugate propriei experienţe.

Era fără nicio îndoială o filosofie fecundă, un episod tainic din jocul ambiguu al imaginarului lărgit, o coeziune între sens şi non-sens prin care puteam gândi o altă lume. Un univers clădit după legile unei raţiuni extinse, determinate de trainica dependenţă dintre deformare şi forţa deformatoare a contextului spaţial în care erau plasate obiectele şi fiinţele. Intensificând energiile degajate în interacţiunile lor. Chiar dacă păreau ireale, distante, artificiale, fără culoare, fără viaţă.

Inovaţia gândurilor ineluctabile, ca o tăietură în limitele raţiunii care se voia deţinătoarea adevărurilor de necombătut, se baza în primul rând pe influenţele catalizatorilor de rafinare a materiei de sine stătătoare. Ciudat. Totul căpăta un soi de materialitate densă, care umplea acel gol de semnificaţie numit *self-knowledge* şi crea întregul lanţ de dependenţe. Sugerând mişcarea eliberatoare a unei părţi din mine care mă îndemna să înţeleg şi să mă apropii de ceea ce alchimiştii numeau „contopirea totală a spiritualului cu materialul".

Ordinea în care se înlănţuiau ipotezele mele la conţinutul de referinţă al teoriilor ştiinţifice bazate pe previziune, datorită marii complexităţi a fenomenelor de coeziune între idei şi modul de a le transpune în imagine, în care regăseam forţa vie a fraternităţii cosmice, se putea modifica numai prin punerea în balanţă a mai multor paliere de ficţiune. Ele se întretăiau şi se multiplicau ingenios în felul cum razele soarelui se contopesc cu cele ale amurgurilor îndepărtate, dând naştere unei noi perspective, unei noi realităţi.

Aveam în mine acea senzaţie ciudată că aşteptam să mi se întâmple ceva. Implicit, eram tulburat de acea parte a valorii de sine care provenea dintr-o percepţie înaltă a spiritualului, sau mai degrabă din fundătura unei percepţii marginale a unei noi realităţi. Nici nu ştiu cum să mă exprim mai bine. Dar de un singur lucru eram sigur: *„ Lucrurile existau. Realizarea lor era în mine, aşa cum propria mea realizare era în ele. "*

Poţi să integrezi în sfera leadershipului diferenţele şi similitudinile dintre viziunile provenind din două câmpuri diferite: a filosofiei științei și a conştiinţei de sine?

În leadership, foarte important pentru investigarea şi înţelegerea procesului de percepţie a valorii adăugate printr-o reprezentare subiectivă a realităţii, este arta de a explora ficţiunile şi utopiile - proprii omului particular. Iar o mai corectă apreciere a complexităţii omului focusat pe gândirea viitorului se poate face prin examinarea filosofiei lui, produsă prin fuziunea dintre ştiinţă şi previziune.

Provocările stimulatoare sunt oferite de însăşi coloana vertebrală a gândirii imaginative, pentru a crea un context de manifestare a propriei personalităţi şi terminând cu reflectarea acestei personalităţi în alegerea unei dezvoltări viitoare. Filosofia ştiinţei se bazează pe relaţia dintre ceea ce găseşti relevant despre un ansamblu coerent de noţiuni, idei, teorii şi doctrine, de reflectări specializate în planul gândirii, şi ceea ce crezi despre o anumită realitate mai presus de lume, sau care de multe ori este ignorată.

Autoritatea în leadership poate fi atribuită de regulă unui singur „proprietar", creator al unor noi teorii şi concepţii, înzestrat cu capacitatea de a substanţia lucrurile şi realitatea însăşi, în diferite contexte, după firea lui individuală. Conştiinţa te îndeamnă să accepţi o anumită

realitate, tu fiind creatorul ei, atunci când Eul tău devine partea cea mai expusă din configuraţia ei definitivă.

Ne referim la omul care ştie să-şi personalizeze ştiinţa după legile unei raţiuni mai extinse, capabil să transforme materia vie în principiu explicativ al tuturor lucrurilor – un învăţat care a depăşit orice bariere pentru a putea fi el însuşi, un om capabil să umple acel gol de semnificaţie, numit cunoaştere de sine, şi să creeze un întreg lanţ de dependenţe între regulile de modelare a realităţii, pe care de obicei o numim experienţă.

Leadership: Poţi să-ţi dezvolţi înţelegerea despre o anumită cugetare prin analizarea trăsăturilor ei formale, fără să distingi între fapte, date raționale și interpretări de valoare?

Cineva spunea într-un articol pe internet: „ *Există o ştiinţă de tip obişnuit, prin cunoaşterea exactă a lucrurilor. Şi există una de tip mai ridicat, prin cunoaşterea lor în idee, adică o cunoaştere nu doar exactă, ci şi adevărată."*

Liderul viitorului se va forma nu atât prin depăşirea unei limite a cunoaşterii, prin colectarea informaţiilor direct din zona obiectivului propus, cât mai degrabă prin potrivirea probabilităţilor de autodepăşire, atribuite experienţei individuale de a se forma, aproape nelimitat, dând un sens vieţii sale dincolo de existenţa propriu-zisă.

El va dori să ajungă la o nouă înţelegere, mai înaltă, a revelaţiilor de conştiinţă, a adevărurilor născocite chiar de el însuşi, prin intermediul puterii subiective de a percepe în mod diferit realitatea, de a sesiza alternative la natura realităţii pe care vrea să o trăiască şi să o transmită cu îndrăzneală.

Lucrurile trebuie să se înlănţuie, să se compare, să se separe până ce capătă un nou contur, să fie modelate şi dotate cu sensuri până ce prind viaţă. O viaţă care să semnifice propria ta depăşire. Asta va fi esenţa dezvoltării durabile.

Iar această dezvoltare presupune să integrezi în sfera leadershipului diferenţele şi similitudinile dintre viziunile provenind din două câmpuri diferite: a filosofiei științei și a conştiinţei de sine. Ele se determină şi se acţionează reciproc prin relaţiile stabilite de viziune, prin punerea în balanţă a mai multor paliere de ficţiune.

Prin acumularea de experienţă, conştiinţa este capabilă să pună în concordanţă o artă şi o ştiinţă care, împreună, să exploreze orizontul spiritual al individului până la constatarea unei realităţi aparte - ca mai apoi el să fie evaluat în funcţie de dinamicitatea şi complexitatea ei, în funcţie de cerinţele ei şi în funcţie de susţinătorii ei.

O cugetare din care reiese o nouă realitate vizează activitatea Eului de a dobândi cunoaşterea cea mai înaltă specifică acelei experienţe de găsire a semnificaţiei unei proiecţii imaginative care să constituie revelaţia unei lumi sublime.

Desenatorul realităţilor paralele poate fi liderul care doreşte să ajungă la o nouă înţelegere, mai înaltă, a revelaţiilor de conştiinţă, a adevărurilor născocite chiar de el însuşi. Un asemenea om, care foloseşte toată puterea experienţei pentru a se autodepăşi, se ghidează întotdeauna după regula: „ *Lucrurile există. Realizarea lor este în mine, aşa cum propria mea realizare este în ele. "*

Despre

On Mai 07, 2022

Dacă e vorba să mă descriu, probabil trei cuvinte mă caracterizează în totalitate: perseverenţă, curiozitate şi entuziasm. Şi cred că de aici a început totul.

Mă mândresc cu atributele artei pe care o propun spre a fi aprofundată de tine, cititorule, dar nu atât pentru meritele unei învăţături aparte, ci mai mult fiindcă am avut sădită în mine viziunea omului de ştiinţă care ştie să schimbe criteriile cu adevărat spirituale, profunde, ale unei lumi care ieri era ceva, o lume pe care începând de azi n-o vei mai recunoaşte.

A nu gândi în termeni de Creaţie şi Creator, şi a nu face distincţia între kitsch şi artă, sunt criteriile închiderii unei lumi în ea însăşi, într-o searbădă şi irelevantă etalare a ideilor, viziunilor, a libertăţii de expresie, percepute adesea drept lucruri fără însemnătate, gata oricând să fie îngropate într-un mormânt superficial pe care, cel mai probabil, un scriitor ca Mika Waltari l-ar asemăna cu o carte de nisip care nu se savurează decât prin uitare.

Leadership: Semnificaţia pe care o atribui asocierii tale cu o activitate intelectuală superioară poate fi înţeleasă ca efort al unui Creator de excepţie de a-şi exprima viziunea în spaţiul unei relaţii cu menirea de a fi mai mult decât Legendar?

Iată un principiu demn de Victor Hugo: *"Nimic nu se naşte fără rădăcini, nimic nu se măsoară fără amplificare."* În primul rând îmi sunt recunoscător mie însumi pentru cărţile cu conţinut divers pe care destinul mi le-a scos în cale încă dinainte de a mă fi gândit la viitorul meu, tot aşa cum albinele rămân recunoscătoare fenomenelor naturii pentru polenul diverselor flori care ajunge pe stigmatul altor flori constituind o polenizare încrucişată menită a susţine un întreg ecosistem.

E o mândrie dreaptă, nu trufie din partea mea. Nu doar că mi-am însuşit atributele unui deţinător de cunoştinţe alese, altceva decât rezultatul unei gândiri care se laudă cu faptul că „a trăit tot ce a spus", fiindcă e mai importantă acţiunea decât teoria, dar m-am raportat la mine ca la opera unui pictor care transpune pe pânză imaginile create de mintea unui scriitor care îşi trăieşte viaţa într-o poveste de carte faimoasă şi mare şi grea, volum uriaş străjuit de viziunea unui om de ştiinţă.

Rezultatele sunt pe măsură. Cele peste 1200 de articole şi cele 6 cărţi pe care le-am scris până în prezent, webinariile ajutătoare, precum şi programul de membership bine structurat, reprezintă, desigur, dovada că deţin un bagaj serios de cunoştinţe.

În mod considerabil, dacă universul mi-a hărăzit un destin de legendă, o destinaţie pe care arta şi-o asumă prin curajul de a nu renunţa la onorurile unei puteri absolute, a puterii de a construi o idee grandioasă printr-o imagine sincretică, atunci literatura pe care o pun la dispoziţie constă într-o analiză a alterităţii: sunt şi pictor, şi arhitect, şi magician.

Leadership: Poţi să-ţi valorizezi reuşitele proprii în contextul unei influenţe care se alătură evenimentelor regulate care fac din viaţa ta opera unui creator de progres, inducând o remodelare a tuturor componentelor de bază asociate unei lumi care se vrea a fi superioară celorlalte variante ale ei?

Când te afli în preajma unui destin exemplar, cu puternice valenţe spirituale, trebuie să accepţi o altă variantă a sensului vieţii şi al lumii în care trăieşti. După cum dorinţa cea mai mare a unui pictor este să creeze o compoziţie puternică, plină de lumină şi de emoţie, tot astfel dorinţa mea cea mai mare este să construiesc un edificiu, care sper să nu se prăbuşească niciodată. Acest edificiu adăposteşte o bună parte din cunoştinţele mele, se îmbogăţeşte zilnic, şi cred că merită vizitat de toţi aceia care doresc să-şi îmbunătăţească performanţele.

O condiţie în plus a unei fiinţe plină de semnificaţie este aceea de a se lăsa în voia unei viziuni menită să se reflecte în evoluţia administrării sferei ştiinţei şi inovării, nu doar să exagereze în transmiterea aprecierii calităţii unei vieţi pline de bucurie şi fericire. Aşa cum dorinţa lui Henry Ford a fost ca fiecare om de rând să poată să-si permită un automobil, aşa cum dorinţa lui Bill Gates a fost ca fiecare om să-şi permită să aibă pe birou un computer personal, tot astfel dorinţa mea este ca fiecare om să înţeleagă conceptul de leadership şi aspectele sale ascunse.

Leadership: Te inspiri în crearea propriei unicităţi din contextul unui setup de cauze şi efecte, neluate în calcul decât în ciuda unui destin tulburător şi a aparentei sale fragilităţi, când trebuie să rămâi complex şi curajos în alegerile tale?

Părinţilor mei le reproşez faptul că n-au învăţat nimic din această viaţă, destinul nu le-a hărăzit dramul de înţelepciune specific celor care au înţeles, în esenţă, regulile unei lumi care trebuie să se schimbe în permanenţă până la a deveni perfectă. De fapt, n-am învăţat absolut nimic de la părinţii mei, deşi au deţinut amândoi funcţii importante de conducere. E o certitudine: am fost dintotdeauna un autodidact şi n-am plecat capul în faţa sfaturilor oamenilor optuzi, deloc deschişi spre marea ştiinţă, spre creaţie, spre progres.

Plăcerile vieţii sunt pentru oamenii care nu fac nimic, iar sacrificiile sunt pentru cei care îşi demonstrează măreţia. Unii s-au născut doar pentru a fi uitaţi, şterşi complet din cartea vieţii, alţii s-au adaptat la condiţiile cele mai nefavorabile ale vieţii pentru a schimba o întreagă lume şi pentru a-şi câştiga, probabil, nemurirea. **A fi genial înseamnă să nu dai ascultare orbeşte cerinţelor părinţilor tăi.**

Când vine vorba de leadership, ca şi în alte domenii, totul porneşte de la ceea ce ştii şi de la ceea ce faci cu ceea ce ştii. Chiar dacă ai talent, trebuie să ţi-l exersezi zilnic tot aşa cum un jucător de baschet exersează în fiecare zi loviturile la coş pentru ca progresele lui să fie vizibile.

Dacă nu ai talent sau abilităţi de lider, vestea bună e că poţi fi un om excepţional dacă reuşeşti să-i ajuţi pe alţii, chiar şi într-o mică măsură, să se dezvolte pe plan uman sau profesional. Cine ştie, poate că o informaţie venită de la mine îţi va folosi ca să-i ajuţi pe ceilalţi din jurul tău.

Fii cinstit, iar eu voi fi cinstit cu tine

Mă puteţi contacta oricând la adresa de E-mail:

Source: https://neculaifantanaru.com/despre.html

Destăinuirea unei simţiri care te lasă fără cuvinte

On Ianuarie 03, 2021

Dezvoltă-ţi facultatea sufletului de a percepe lucrurile nemateriale, încât să lărgeşti orizonturile unei creații care impresionează prin realitatea unei existenţe de dincolo de fiinţă.

Există momente când simt că sunt în deplină armonie cu natura, mai exact cu expresia unei bogate game de sentimente pe care mi le insuflă trandafirul *Double Delight* , unit în mod atât de firesc cu mine prin tot ce e imaginabil, dar legitim într-o creaţie artistică.

Nu-mi pot ascunde uimirea la vederea acestei imagini a frumuseţii, ea neajungând niciodată să se demodeze, dar mă confrunt cu nerăbdarea de a fi răbdător care mai curând se transformă în obsesie, posesivitate, compulsie. Această formă de viaţă de care m-am legat cu har divin, înmiresmată de parfumul sferelor de extracte naturale ce garantează un puternic efect de desfătare a simţurilor şi a minţii, un fel de trăsătură caracteristică a fenomenalităţii afective, se dezvoltă şi se întăreşte prin conlucrarea artistului cu acea conştiinţă a încărcăturii spirituale care adesea, cu nuanţă de lumină discretă, mă pune înaintea marilor mistere ale experienţei de ideaţie.

Trandafirul este doar instrumentul unei apropieri de credinţă, perceput ca o minune a creaţiei spontane, libere, de o remarcabilă originalitate, folosit pentru transcenderea propriei mele naturi, sau ca o transcendere a omului spre Dumnezeu și o coborâre a lui Dumnezeu în materie. Aşadar, trebuie să caut înăuntrul trandafirului răspunsul la întrebarea: "cine sunt și ce vreau de la artă", fiind stăpânit de potenţialitatea unei priviri prospective îndreptată spre fenomenele sufleteşti ale revelaţiei divine, hrănită din substanţa sufletească a pământului.

Un "must see" devine rapid un "must have", dar cu binecuvântata trimitere spre romanul "Dune", al lui Frank Herbert, unde stă scris negru pe alb: *"The person who experiences greatness must have a feeling for the myth he is in."*

Leadership: Poţi să consideri creația ta drept o fenomenalitate a spiritului aflat în contemplarea unei imagini a revelaţiei divine, situându-te totodată pe un nivel de la care obiectul contemplării poate fi proiectat doar în abstract?

Pe măsură ce admiraţia pe care o simte artistul pentru natură se transformă în obsesie, căci asta înseamnă să-şi nege interesul pentru marile lupte ale vieţii, adevărată valoare a înţelepciunii de dincolo de Ego, el devine o altă persoană, mai puţin sociabilă, dar capabilă să descopere o serie de secrete preţioase. Simbolul trandafirului este un asemenea secret, pe care cu bună ştiinţă mi-l asum ca pe o datorie faţă de lucrarea lui Dumnezeu.

Până la urmă, este vorba despre o simţire a propriei fiinţe în afirmarea voinţei de a plăsmui o imagine a naturii divine, prin corespondenţă cu imaginea unei persoane întrupate într-o floare delicată, dar totodată impunătoare, înflorind până în deşertul celor o mie şi una de nopţi şi atingând sublimul într-o perspectivă semiotică a lui Umberto Eco. Ea a dispărut într-o misiune de salvare a cuvântului sfânt, din corpusul biblic, dar a revenit în atenţia pictorului Jean-Baptiste Robie încă dinainte ca el să-şi redescopere spiritualitatea şi credinţa.

Pustietatea se va veseli și va înflori ca trandafirul. De aici decurge facultatea sufletului care percepe aspectele lumii nemateriale aflate în afara experienței plastice dobândite în cadrul activităţilor de artă.

Căci, simt permanent prezenţa a ceva diferit de mine, mai impunător şi mai rafinat, abstract de orice raport cauzal corespunzător realităţii, ceva faţă de care ştiu să reacţionez numai prin predominanţa unui fenomen exterior care acţionează dintr-o necesitate interioară. Un trandafir poate fi atât de uimitor încât nicio fotografie nu știe să-i facă dreptate pe măsura timpului care nu-i uită migala de a fi deificat.

Leadership: Creaţia ta procesează acel nivel de artă la care "obiectul contemplării" include conştientizarea unei lumi superioare, întrucât l-ai putea proiecta în ipostaza de subiect al unei compoziţii care întruchipează ideea nemuririi?

Am făcut bine că m-am înconjurat de universul florilor printr-o interpretare a simbolurilor care preced dimensiunea ludică a desenului. La momentul sublim al admirării trandafirului, în contextul metafizicii cu care îmi delectez în intimitate sufletul, simţurile, privirea, mintea, contribuie calitatea pictorului de a încerca să-şi imagineze realitatea altfel decât pare la prima vedere, într-un exercițiu de îmbinare a compoziţiei naturii statice cu portretul unei convertiri la Divinitate.

Aici trebuie neapărat să iau în calcul rostirea memorabilă a unei istorisiri ieşite din comun, semnate John Fowles în romanul "Omida":

"Cumpărasem întâmplător portretul în creion şi acuarelă al unei tinere. Nu avea semnătura pictorului, însă într-un colţ se găsea o însemare cu cerneală care, pare-se, spunea în italiană - 16 iulie 1683. Datarea precisă mă mulţumi la început la fel de mult ca şi desenul în sine, care de fapt nu e cu nimic deosebit.

Totuşi, ceva din chipul prelung al tinerei demult dispărute, ceva din ochii ei, o prezenţă vie inexplicabilă, un refuz al morţii, ajunsese să mă obsedeze încetul cu încetul. Se prea poate ca tocmai acest refuz al morţii să o fi legat pe femeia reală de o alta pe care o admir nespus de multă vreme şi care apare mai târziu în istorisire."

Pe bună dreptate. Dacă în tot ceea ce mă înconjoară există o voce ce nu foloseşte cuvinte ca să-şi exprime trăirile ascunse, dacă în tot ceea ce mă impulsionează există putinţa de a uni frumosul cu adevărul de dincolo de cuvinte, şi dacă s-ar găsi măcar câteva cuvinte care să-mi stăpânească cugetul şi simţirea când asupra mea vor veni împrejurări neaşteptate, aceste cuvinte vor fi auzite doar de vibraţiile unei voci interioare: *"Istorisirea artei se condimentează cu faptul neaşteptat, cu credinţa în nemurire."*

Iată, cât de puternic este simbolul trandafirului…

O compoziţie care întrupează ideea nemuririi trebuie să întregească înţelegerea realităţii imaginată ca o trecere dintre două lumi care prin esenţa lor sunt opuse, dar această uniune dă naştere unui univers gigantic.

Destăinuirea unei simţiri care te lasă fără cuvinte ar fi cu siguranţă subiect de „destine prinse în intersectarea închisă şi ameţitoare a altor lumi", conturând perfect portretul artistului talentat care, având posibilitatea de a-şi exprima admiraţia pentru artă, se transformă el însuşi în eroul pe care îl adoră atât de mult în creaţiile sale.

Vă puteţi închipui că, astfel, am îmbrăcat diverse forme de viaţă într-un univers extensiv.

Source: https://neculaifantanaru.com/destainuirea-unei-simtiri-care-te-lasa-fara-cuvinte.html

Destăinuirile unei priviri pline de culoare

On August 04, 2020

Ochii care îşi lărgesc privirea înspre sfera divinului sunt obiectul inspiraţiei unui artist care îşi extinde câmpul creaţiei în toate direcţiile.

Scriu ca să-mi liniştesc sufletul într-o conversaţie cu peisajele vrăjite ale naturii, cu florile, cu iarba, cu soarele blând, cu vântul lin, cu cerul senin, cu pietrele de izvor. Toate acestea se dovedesc fragile la întâlnirea artei cu ştiinţa, în prezenţa unui concept atent conturat, puternic de libertate, exprimat prin termenul *Pritemisunyach* (cea mai minunată beatitudine pe care omul o poate simţi). Personificarea fiecărei splendori a naturii, analiza creaţiei în sine, dorinţa de a mă regăsi într-o compoziţie realistă disponibilă într-o gamă diversificată de culori, au făcut din spontaneitatea creatoare a vieţii mele un punct de referinţă pentru reperele unei existenţe fascinante.

Alteori, mi-am dorit să mă cunosc altfel decât sunt, să mă simt altfel decât fantastic, să mă recunosc într-o oglindă cu faţa dublă, fiind alături de liniştea care compune (în cinstea naturii) cele mai frumoase poezii, astfel lăsând artei mele posibilitatea de a se face simţită la nivel spiritual, într-o lucrare mirifică a Creaţiei. Cu alte cuvinte, mi-am dorit să schimb obişnuitul cu extraordinarul într-un peisaj plin de lirism, plăsmuit din visuri dulci, care să-mi poarte imaginaţia pe culmi nebănuite, peste limitele puterii de a înţelege viaţa.

Am văzut de departe ceea ce trebuia să văd de aproape, fiindcă am văzut cu alţi ochi decât o făceam în trecut, cu privirea îndreptată asupra muncii pictorului şi a imaginii alcătuite de stratul pictural. Acest pictor deosebit ar fi vrut parcă să concretizeze puterea captivantă a sentimentului înalt într-o nemurire naturală a sufletului. Nu ştiu încă dacă privirea mea este atât de ageră încât să perceapă diferenţa dintre incursiunea în lumea artei şi incursiunea în tainele naturii, din moment ce diferenţa este atât de mică între o victorie convingătoare a frumosului în lumea bântuită de inteligența artificială şi miracolul unui mesaj divin ce trebuie ocrotit.

Leadership: Poţi să-ţi asumi destinul unei creaţii care se păstrează nealterată în contextul unei manifestări a sinelui imuabil, astfel încât să faci din arta ta expresia unei aventuri a sufletului trecut printr-o memorie tainică a naturii?

Trandafirul din dreapta mea mă priveşte ca un martor al sentimentelor mele de preţuire faţă de întregul unei vieţi din altă viaţă. El dă glas gândurilor şi emoţiilor mele. Ceva din mine se conformează laturii sale artistice şi spirituale. Mereu îmi pune la încercare cealaltă faţă a mea, ca şi când ar fi dorit să stabilesc identitatea eternă a omului cu el însuşi în împărăţia unui univers care depășește imaginația oricui. Cumva, el are o mare prestanţă în faţa lucrării artistice, a ascultătorului, a privitorului, a creatorului care netezeşte cu gândul şi cu sufletul, apoi cu fiecare mişcare a pensulei, sensul uman al sacrului.

Iar interacţiunea mea cu trandafirul este reciprocă între două corpuri. Corpul uman se transformă în trupul lui Hristos, în timp ce artisticul se combină cu "Proprietatea Albă a Sângelui Ispăşirii". Poate că eu însumi sunt un corp divin, fiindcă sufletul îmi este divin, şi fiindcă natura se combină cu arta mea într-un plan divin: *Elestoracthiss* (comuniunea spirituală a omului cu Dumnezeu).

Transformarea trupului lui Hristos în plan artistic, printr-o percepţie poetică a naturii, de unde şi comuniunea dintre Sine şi Altul, face ca rostul vieţii mele să capete semnificaţia unei creaţii ce figurează sublim în declaraţia de exprimare a esteticii pe care o furnizează acel efect mistic de reînnoire, de renaştere, acea stare de revelaţie interioară în care descoperim

că putem fi altcineva.

Demult, o parte din sufletul trandafirului s-a reflectat în mine, acea parte fiind menită să-mi aline trupul, durerile, să-mi tempereze pofta de măreţie, de lux şi de putere. Ceva din lumina ochilor mei a fost asimilată de razele puterii sale spirituale de a transcende și transfigura realitatea.

Artistul este un sfânt pentru că îşi duce creaţia la nivel de artă atemporală, atât în plan fizic cât şi în plan spiritual. El trăieşte în două lumi apropiate, rezonând la nivel sufletesc, ca şi când ar trăi un moment de libertate absolută într-un spaţiu nelimitat.

Omul atins de harul divin este un artist, un creator căruia i se atribuie ori i se impută meritele Mântuitorului nostru Iisus Hristos, care prin intermediul simbolisticii capătă semnificaţia de "nobleţe", "exaltare", "superioritate", "eminenţă", "elevaţie", "putere". Trandafirul îi furnizează aritistului puterea de a se exprima cu însufleţire, cu talent, cu un pronunţat rafinament, comparabil cu puterea lui Iisus de a săvârşi minuni în numele unei ştiinţe care preia proprietăţile ştiinţei naturii.

Numai prin intermediul artei pot simţi chemarea trandafirului, şi totodată să te simţi absolut, divin. Este o călătorie fără finalizare în căutarea altei lumi, în care parcă se îngână o rugăminte care conţine cuvântul "asemănare". Sigur avea dreptate cine spunea că: *"Arta autentică ne transpune aproape instantaneu într-un plan divin, producând în conştiinţa noastră o stare de universalizare şi unificare, descoperind astfel plini de încântare splendorile dumnezeieşti."*

Am învăţat că este greu să pricepi arta, cu atât mai mult cu cât ea se traduce prin simbol, prin întruparea naturii umane într-un trandafir roşu, de culoarea sângelui. Iar dacă ceea ce am învăţat m-a ajutat să mă transform în altcineva, cu puteri divine, asta se datorează faptului că am ascultat cu atenţie glasul artei spirituale care îmi şopteşte adesea: *"Construieşte-ţi o viziune admirabilă asupra a tot ce e în natură, în timp ce îţi recâştigi puterea asupra vieţii tale în totalitate."*

Punctul de plecare al unei demonstraţii de aptitudini artistice extraordinare este ceea ce simţi că eşti la nivelul unei conştiinţe care se dezvăluie prin revelarea orizontului specific spiritului divin.

Destăinuirile unei priviri pline de culoare reunesc toate ideile şi cunoştinţele tale despre artă trecute prin filtrul unui simbolism care începe de la lumea minunată a naturii şi se continuă cu aducerea lui Hristos şi a învăţăturii Sale în mijlocul unei perspective inedite de înţelegere şi reinterpretare dualistă a Creaţiei.

Source: https://neculaifantanaru.com/destainuirile-unei-priviri-pline-de-culoare.html

Destination Reality

On Septembrie 08, 2015

Încearcă să te redefineşti, incluzându-te într-un proces continuu de validare a unei realităţi care cere să fie trăită ca pentru prima oară.

Aş face mai bine să nu vorbesc despre mine, cel care se generalizează prin simplificare. Ci despre vraja nemărturisită care mă stăpâneşte cu insistenţă, de încântarea de a fi captivul unui *Think Twice* , între alternanţele negative şi cele pozitive ale unei simţiri mereu în alertă. Vădit, mă situez de-a lungul unui circuit de stimulare a forţelor de interacţiune dintre trei capacităţi: a vedea, a cunoaşte şi a accepta faptul că lucrurile nu sunt întotdeauna ce par a fi.

O vrajă sporită printr-un amestec subtil de adevăr şi neadevăr, cu ajutorul expresiei rezultate dintr-un *Destination Reality* , dintr-un soi de autentic care îşi caută adâncul, din neostenita căutare a unui sens călăuzitor ce există numai între formele de autoevaluare şi control a raţiunii adunate unificator în mine însumi.

Recunoaşteţi în mine sufletul unui scriitor care vede mult prea clar lumea imaginară, pentru a juca un rol important în lumea reală, asemenea unei Chloe Saunders care aproape se pierde în nebunie contemplând fantomele pe care şi le făureşte?

Leadership: Eşti capabil să dezvolţi o gamă largă de efecte manifestate în trăirile pe care le experimentezi prin plasarea unei noi perspective de viaţă în atmosfera unei lumi speciale?

A mă încrede în această vrajă este similar încercării de a găsi fără greş toate adevărurile raţionale cu care se mândreşte ştiinţa, de a mă situa acolo unde *feelings become notes* . Probabil este cea mai intimă şi mai preţioasă însuşire a funcţionării mele în cadrul acelei etape evolutive ce instituie posibilitatea transformării mele în altcineva. Now you must open your mind.

Aproape nu cutez să cuprind această vrajă de neoprit, suma curenţilor de intensitate a unei puteri de asimilare a instantaneului înscris în formula: *Today is a long time* , când pomenesc de acele senzaţii de extensivitate ce duc la neutralizarea oricăror banalităţi cotidiene - izvorâte parcă dintr-un soi de cauză pierdută. It's not a dream.

Fie că în felul acesta se exprimă schimbarea în bine şi totală a caracterului meu. Fie că mă pierd în vârtejul unei forţe de rezistenţă care are şi o contra-forță, ca în cazul regelui Lear a cărui raţiune se destramă puţin câte puţin sub şocul trădărilor extraordinare. Fapt este că reuşesc să păstrez un "îmi pasă" în faţa acestei splendori numite "Myself". Câtă pace şi linişte răsare din acest sentiment de afinitate profundă !

Efectele manifestate în trăirile pe care le experimentez prin plasarea unei noi perspective de viaţă în atmosfera unei lumi speciale, rezidă din coorespondenţa între faptele observate şi remarcile pe care acestea mi le sugerează.

Leadership: Poţi să dezvolţi o nouă tendinţă în stabilirea standardelor estetice ale prezentului prin afişarea unei imagini cât mai naturale despre propria persoană raportată la o anumită coerenţă a asumării existenţiale?

Când te găseşti de partea unei convingeri preferenţiale de tip: „Mi-aş dori ca lucrurile să fie privite realist”, având ca element generator al unui nou trend de măsurare a dezvoltării recunoaşterea unei stări de fapt care impune confruntarea cu tine însuţi, practic interacţionezi cu două persoane: una văzătoare şi cealaltă nevăzătoare.

Destinaţia ta nu mai este accederea la o nouă realitate a cărei vrajă conţine convenienţele unei lumi revelate ca un univers complex miniatural, ci mai degrabă reuşita conturării unei noi concepţii despre prezentul pe care îl trăieşti prin toate sentimentele şi gândurile adunate într-o viaţă.

Leadershipul se organizează în jurul şi datorită acestor două persoane din care eşti constituit, astfel încât să deţii un grad de ordine ridicat al lumii obiective şi prin aceasta o cantitate mare de informaţie trebuincioasă cunoaşterii prezentului pe care trebuie să-l imortalizezi (nu doar să-l depăşeşti) dacă vrei ca viitorul să se schimbe.

Prezentul este o treaptă în căutarea unei teorii mai cuprinzătoare asupra viziunii vieţii. Iar instantaneul este o parte a prezentului asupra căruia trebuie să-ţi focalizezi întreaga gândire, în care trebuie să-ţi adânceşti cunoaşterea pentru a putea accede la o realitate pe care altfel n-o poţi înţelege. Trebuie să te deschizi şi să te prezinţi responsabil în faţa puterii instantaneului. Fapt ce conferă o anumită individualitate procesului de concepere a unei noi experienţe de a fi.

Leadership: Poţi să-ţi personalizezi raportarea la o destinaţie nedezvăluită, îmbrăţişând ceea ce se iveşte prin intermediul unui „Today is a long time”?

Instantaneul pune în valoare ceea ce eşti atunci când în lumea minţii tale se iveşte o privelişte surprinzătoare, dată de posibilitatea transformării tale în altcineva. Altfel spus, gândirea ta este în desfăşurare, dar îi trebuie doar o clipă pentru a se concentra într-un nou rol – de generator de senzaţii de extensivitate ce duc la neutralizarea oricăror banalităţi cotidiene. Capacitatea gândirii de a se înălţa la noţiuni cu conţinuturi mai mari, depinde şi de capacitatea ta de a fixa, de a surprinde instantaneul.

Instantaneul se poate exprima printr-un „Today is a long time”, problemă specifică de localizare a unei noi poziţii de a fi inclus decât de a exclus dintr-un proces continuu de validare a unei realităţi care cere să fie trăită ca pentru prima oară. Este momentul redefinirii tale.

Leadershipul are ca şi cauză de producere a unui nou model de gândire şi autodepăşire posibilitatea de a-ţi personaliza raportarea la o destinaţie nedezvăluită, îmbrăţişând ceea ce se iveşte prin intermediul unui „Today is a long time”. Tu poţi să devii altcineva prin imortalizarea prezentului, prin valorificarea unui moment efemer aflat la limita conştientizării?

Verificarea a ceea ce vrei să realizezi prin mijlocirea propriilor cugetări deduse din captarea instantaneului, ce are ca element constitutiv o sumă a convingerilor că exişti printr-un amestec subtil de adevăruri şi neadevăruri, este indispensabilă unei bune funcţionari în condiţii de confuzie.

A dezvolta o nouă tendinţă în stabilirea standardelor estetice ale prezentului înseamnă să redai prin cugetări interesante şi prin cuvinte cât mai alese frumuseţea unui anumit moment, fără să-ţi suprapui trăirile şi gândurile peste imaginile surprinse de alţii într-o lume care caută în mod constant să te facă altcineva.

Destination Reality aduce în prim plan acel proces de stocare a instantaneului în evoluţia omului care e chemată să ia locul aceleia care a fost în mod esenţial zdruncinată de condiţia inferioară: „Nu pot să fiu altcineva”. Este un construct personal care izvorăşte din neostenita căutare a unui sens călăuzitor ce există numai între formele de autoevaluare şi control a raţiunii adunate unificator în tine însuţi.

*** Notă:** Hi Profile - Destination Reality

Destinul cenuşiu al sufletelor părăsite

On Iulie 12, 2011

Deschide poarta care îţi oferă acces permanent la respectul şi stima oamenilor, fără să trădezi principiile călăuzitoare ale leadershipului tău.

- Hank, vom fi milionari ! spuseră într-un singur glas muncitorii aflaţi în preajma sondei de petrol. Haide, Hank, trebuie să ne dai dreptul de a lua propriile noastre decizii.

Ştiind că situaţia în care se găseau, orele valorau cât zilele şi că nu poate tărăgăna deciziile prin lungi şi interminabile discuţii, Hank Anderson, maistrul de foraj, responsabilul echipei, le răspunde pe un ton categoric:

- Luaţi-vă lucrurile şi pregătiţi-vă de plecare în jumătate de oră. Vulcanul ăla poate erupe oricând. E prea periculos să rămânem aici, cu sau fără petrol.

Aruncându-i priviri încărcate de cel mai profund dispreţ, muncitorii cerură dreptul de a lua propriile lor decizii, invocând motive serioase de a rămâne acolo şi de a-şi continua munca.

Leadership: Te înarmezi cu obligaţia respectării unei condiţii care te defineşte ca mijlocitor al destinelor, pe care trebuie să ţi-o impui cu fermitate atunci când îţi este testată loialitatea faţă de principiile tale?

Ai văzut filmul „ *When Time Ran Out (1980)* ”? Îţi aminteşti ce a făcut Hank în această situaţie? A acceptat. Exact. A consimţit şi le-a dat dreptul de a decide privind continuarea muncii lor, făcând abstracţie de propriile opinii. Şi-a permis să încalce principiile după care un lider îşi ghidează toate deciziile şi acţiunile, şi-a permis să abdice de la modelul solid de leadership care l-a adoptat până atunci. În loc să profite de autoritatea care o avea şi să ia toate măsurile pentru a înfrâna orice urmă de rezistenţă din partea membrilor echipei sale, Hank le-a susţinut indirect intenţia acceptând ca ei să-şi desfăşoare mai departe activitatea.

Care a fost consecinţa deciziei lui Hank? Toţi muncitorii au murit în urma erupţiei vulcanului. E vorba despre atitudinea pe care o ai faţă de viaţă, care te defineşte ca om şi nu lucrurile rele sau bune care ţi se întâmplă. Acesta este horoscopul destinului pe care îl parcurgi într-un top al evenimentelor: calculează numărul victimelor pe care le reprezinţi în funcţie de latura propriei condiţionări care te trage în jos.

Aş putea spune, cu dezamăgire, că indirect Hank s-a făcut vinovat de moartea lor. Căci practic a uitat de ei, desconsiderându-şi astfel rolul de lider. Atunci când ai o responsabilitate şi nu ţi-o asumi, atunci când depinde de tine soarta unor oameni şi nu iei cele mai bune decizii în favoarea lor, atunci cu siguranţă tu eşti singurul vinovat de ceea ce li se întâmplă. Întreaga lor gamă de convingeri şi dorinţe nu justifică devierea ta de la obligaţiile care îţi revin prin natura funcţiei. Trădarea propriilor principii în favoarea dorinţelor oamenilor nu are scuză.

Condiţionarea pe care ţi-o impune nota profundă a evenimentelor, pentru a demonstra că ai dreptate în ceea ce susţii, poate fi privită din punctul de vedere al memoriei la care apelezi atunci când nu mai poţi accepta împăcarea cu tine însuţi. Te simţi copleşit de ceea ce ţi s-a întâmplat, eşti limitat în extinderea conştiinţei curate şi în acţiunile pe care le poţi face. Prin urmare, capacitatea fundamentală care joacă un rol vital în funcţionarea socială, emoţională şi cognitivă, constituie o consecinţă a condiţionării determinismului cu care eşti înzestrat.

Leadership: Eşti dispus să plăteşti sumele asigurate de pecetea destinului dacă evenimentul pe care l-ai anunţat s-a datorat unei variabile de tipul "întoarcere la persoana întâi" pe care nu eşti pregătit să o declari nulă?

Predai armele care fac din tine un adevărat lider? Tu îi laşi pe oameni să facă ce vor ei? Îi laşi pe ei să hotărască în locul tău? Când trebuie să accepţi tu condiţiile lor? Şi când trebuie să accepte ei condiţiile tale?

Leadershipul nu este realizabil din "materiale" ieftine, nu este fabricat după tehnologii capabile să determine reducerea preţului de cost al ceea ce putem numi *prodotto finito* , care este dat de clădirea unei atitudini de acceptare şi acordarea şanselor egale la viaţă. Este incompatibilă aspiraţia de a produce un impact puternic cu ideea de a te închide într-un turn de fildeş în care crezi că eşti singurul capabil să înfrunte o realitate cu totul nouă, în care nimeni nu prezintă încredere, iar soarta oamenilor să depindă numai de capacitatea lor de a se reorienta.

Din momentul în care cedezi în faţa voinţei membrilor echipei tale, din momentul în care pui sentimentele înaintea raţiunii, din momentul în care accepţi fără rezerve condiţiile şi cererile lor - din acel moment nu te mai poţi considera un lider. Ţi-ai pierdut puterea de influenţă. Căci, indirect îţi recunoşti neputinţa de a te impune în faţa lor, indirect îţi depui armele şi capitulezi.

Poţi fi sigur că oamenii vor fi înclinaţi de aici înainte să-ţi încalce toate hotărârile, nu se vor mai conforma şi nu vor mai respecta instrucţiunile primite din partea ta, nu-ţi vor mai da niciodată aceeaşi ascultare, pentru că le-ai permis să-ţi găsească punctul slab.

O poartă se poate deschide în faţa ta, dar se poate şi închide în urma ta. Dacă accepţi capitularea, poarta care ţi-a oferit acces permanent la respectul şi stima oamenilor se va închide, şi nu o vei mai putea niciodată deschide. Fă tot posibilul să înfrânezi rezistenţa oamenilor la schimbare, sădind în minţile şi inimile lor intenţiile tale neîndoielnice de a acţiona în favoarea lor.

Se poate spune că leadershipul conţine o variabilă de tipul "întoarcere la persoana întâi" pe care nu eşti pregătit să o declari nulă, cu precădere atunci când consecinţele evenimentelor sunt iremediabile şi eşti singurul în măsură să decizi cum vrei să fie viaţa ta şi a celorlalţi.

A te întoarce la persoana întâi înseamnă să-ţi asumi faptul că nu eşti un supererou care poate face orice, oricând, oricât, oricum, chiar dacă în tine există acel ceva care te motivează să faci un pas mare, care există pentru a duce la capăt un proiect complex scris cu litere de foc: "destin".

Destinul cenuşiu al sufletelor părăsite indică semnalul care anunţă sfârşitul carierei tale, când oamenii au avut de pierdut şi de suferit din cauza ta. Desemnează clipa cea mai grea din viaţa ta - când ies la iveală adevăratele tale defecte, când îţi sunt contestate calităţile de lider, când ai deviat de la traseul de bază al leadershipului şi ai căzut la cel mai mic nivel de încredere, când te-ai făcut vinovat de lipsa asumării responsabilităţilor.

Aşa cum un costum bine ales pune în valoare diferite calităţi ale celui care îl poartă - tot aşa o capacitate de decizie foarte bună, combinată cu o atitudine responsabilă, pun în valoare un caracter puternic. Ca lider, îţi va fi întotdeauna testat caracterul, şi în funcţie de cum îţi "administrezi" forţa decizională, vei suporta şi consecinţele.

Destul loc în care să-ţi adăpostești mintea

On Decembrie 26, 2017

Găseşte-ţi loc în ansamblul realităţii așa cum artistul își găsește loc în spațiul imaginaţiei.

Lumea mi se revela ca o absurditate de care eram sigur că nu voi fi capabil s-o controlez, suportând-o prin faptul că mă îndreptăţea la o nădejde pe care trebuia s-o păstrez chiar şi atunci când logica era pusă sub semnul întrebării. Raportul cauzal dintre antecedent şi consecvent, rămânând valid în contextul pluralităţii posibilităţilor de angajament faţă de o cauză ce există numai undeva în viitor, se concentra asupra unei realităţi greu de pătruns. Neîndoios, începeam să trăiesc senzaţia unui blocaj, a unei captivităţi din care nu puteam ieşi.

Decât cu preţul unei eventuale eliminări treptate din toate sferele de conţinut ale absurdului, accesibile mie prin două înfrângeri: pierderea încrederii în sine şi pierderea încrederii în ceilalţi, mai bine era să trăiesc cu o certitudine în care păream cu totul angrenat: că dacă nu voi lua o decizie fermă în privinţa artei de a crea o lume din nimic nu voi reuşi niciodată să slujesc o misiune imposibilă, cum ar fi căutarea permanentă a unei relaţii personale cu Dumnezeu.

Mă hotărâsem să descopăr acea călăuzire care să mă poarte spre cele lăsate în urmă, acel ceva care să-mi schimbe total viziunea, o percepţie lucidă a totalităţii şi a particularului ca parte organică a ansamblului. Poate și pentru că, în mare parte, ea apărea drept o repetiţie în alb şi negru a aceloraşi obsesii tematice pe care le întâlnisem doar în opera picturală a lui Salvador Dali. Astfel, aveam privilegiul de a mă vedea în ipostaza unui artist ce construieşte deliberat un scenariu potrivit pentru un spaţiu fără sfârşit, plin de întrebări filosofice despre zei, creatori şi dumnezei.

Practic, îmi anulam abandonul în fața posibilității de a mă exprima ca individ oarecare, unul care încearcă să lămurească în zadar o chestiune de inteligenţă, mai ales în limitele epurării materiale cu care operează desenul unei lumi noi, sinceritatea dintr-o artă fără compromisuri. Totul se datora chinului de a încerca o săritură peste o construcţie din gheaţă cum este realitatea unei lumi create împotriva legilor minţii mele, similară cu credinţa într-un Creator distinct de creaţia sa.

Leadership: Poţi să-ţi descoperi locul în lume explorând însuşirea ideilor de efect pentru reprezentarea realităţii, prin proiectarea sinelui în creaţiile imaginate?

În astfel de cazuri începi să-ţi cercetezi cu atenţie atitudinile şi convingerile, în lumina unei flăcări ce se stinge în tine, dar creează o anumită disponibilitate, te sensibilizează, îţi invoca trăiri, îţi deschide ochii, pregătindu-te pentru un drum care duce spre o pârtie alternativă: începutul unei noi etape de viaţă. Just follow your own way / Don't give up and use the chance.

În momentul în care individualitatea omului se spulberă în contact cu puterea de fascinaţie a misterului creaţiei - viaţa şi chinurile devenirii, ni se revelează vidul transcendent al minţii în care se izolează visătorul, ca atunci când te afli faţă în faţă cu un nou început. Potenţialul meu de a surprinde o altă latură a concepţiei despre lume sau a surprinde ceva la care chiar nu m-am aşteptat, la acestea adăugându-se o stranie stângăcie a desenului numit „capătul deschis al tunelului", susţinea obsesia tematică a tuturor scrierilor mele.

A fi neglijat de inspiraţia divină este un soi de reproducere fidelă a realităţii lumii văzută de un artist care se află în opera sa, se contopeşte în ea şi totuşi, personal, stă departe de ea în temeiul unei concepţii apreciată drept eronată, despre existenţa prinsă în mrejele obsesiilor trecătoare. Aceasta este boala gândirii de a cere mai mult de la tine decât poţi să obţii.

O creație imaginată indică prezenţa simbolică a unei alte realităţi în care eşti numai tu şi Dumnezeu într-un dialog constant şi într-o lucrare pe care puţini reuşesc să o trăiască în viaţa de zi cu zi.

În cadrul relaţiilor dintre realitate şi lumea pusă sub semnul întrebării, care contrazic logica comună, se află însă, vii şi cu aceeaşi putere de sugestie, toate gândurile, revelaţiile şi proiecţiile simbolice pe care le conţine şi acum arta mea. Ele trimit spre un "The Path of Enigmas" a lui Salvador Dali, care parcă exprimă acea parte a experienţei extrasă din lucruri, semnificaţii şi valori, asupra căreia există un consens avansat, sugerand posibilitatea conexiunilor la orice distanţă cu un spaţiu fără margini.

Toate acestea fiind atribuite unei lecţii de evaluare a incertitudinii în care eram angrenat, care cedând locul unei lumi cu întrebări şi căutări, cu provocări şi anxietăţi, îmi punea în vedere refuzul de a accepta realitatea aşa cum este.

Locul meu în lume era același ca al unui artist în spațiul imaginaţiei: trebuia să revelez totodată geometria secretă a formei și a fondului, a umbrei și a luminii, dar cu riscul de a mă pierde în îmbrăţişarea unei povești de viață neverosimile.

A fi original înseamnă să-ți urmezi calea de a experimenta viața în domeniul artei, fără să excluzi sentimentul absurdului din rezultatele căutării unei viziuni noi asupra realităţii.

Destul loc în care să-ţi adăposteşti mintea există acolo unde încerci să-ţi explici logic anumite lucruri sau să găseşti tot felul de nepotriviri între ficţiune şi realitate, între artă și viață, fără să renunți la plăcerea vizionării unei picturi abstracte.

Source: https://neculaifantanaru.com/destul-loc-in-care-sa-ti-adapostesti-mintea.html

Detaşează-te de vechile metode

On Februarie 02, 2009

Clarifică-ţi ideile şi validează-ţi ipotezele cu privire la efectele benefice sau nocive ale leadershipului pe care îl practici, prin prisma influenţei exercitate asupra celorlalţi.

Închipuie-ţi următorul scenariu:

Anul 1940. Pe străzile Berlinului, o familie formată din soţ, soţie şi doi copii în vârstă de trei şi respectiv patru ani, se grăbesc spre casă.

Aproape că ajung în faţa casei lor când cinci indivizi îmbrăcaţi în pardesie negre se năpustesc rapid asupra lor. Meinhard simte o lovitură în ceafă şi îşi pierde instantaneu cunoştinţa.

Cinci ore mai târziu se trezeşte ghemuit, dezbrăcat, într-un balon de sticlă incasabilă, într-o cameră întunecoasă de mici dimensiuni. Dezorientat se uită în jur, încercând să-şi dea seama unde se află şi cum poate să iasă de acolo. Apoi privirile i se îndreaptă discret în stânga camerei, când un domn înalt şi bine făcut aprinsese lumina.

"Ascultă-mă cu atenţie şi nu scoate nici un cuvânt ! Nu vei afla niciodată cine sunt eu şi nici unde te afli. Familia ta este în siguranţă, deocamdată. Dacă vrei să-ţi mai vezi soţia şi copiii va trebui să ne ajuţi. Sarcina ta este să te gândeşti şi ne spui ce anume a cauzat explozia de pe submarinul U778 înainte ca acesta să fie scufundat în apele irlandeze. În stânga ta se afla un dosar cu toate informaţiile legate de submarin şi ultimele transmisiuni pe care le-au făcut membrii echipajului.

Ai la dispoziţie 48 de ore până se va consuma oxigenul din balonul de sticla incasabilă în care te afli. Dacă nu ne oferi un răspuns credibil şi concret în tot acest timp, nu numai că vei muri sufocat, dar îţi vom omorî toată familia."

Leadership: Tu îi ajuţi pe oameni să gândească liber, sau îi forţezi să-şi împingă limitele cât mai departe?

A gândi înseamnă să aduci la suprafaţă tot ce e mai bun din tine ca să îmbunătăţeşti produsul finit numit: "Ideal de Perfecţiune". Pe de altă parte, a face pe cineva să gândească, impunând o anumită stricteţe în acest sens, este o îngustare a perspectivei asupra potenţialului de transformare al omului într-un performer de elită.

Aceasta poate semnifica o situaţie de eşec temporar, datorat fie unei dezvoltări direcţionate eronat, gândită din capul locului în funcţie de un model marginal de leadership. Fie dificultăţilor de adaptare la exigenţele date de acumulările de putere, fie problemelor individuale de natură etică.

Merită oare modelul tău de leadership să fie luat ca exemplu? Modelul tău îi formează pe oameni sau le pune la încercare tăria sufletească şi mentală te a te accepta la conducerea lor? Ce se poate spune despre calitatea caracterului tău?

Eşecul în leadership apare atunci când gândirea omului intră în apartenenţa unei instanţe de

decizie superioară ce condiţionează însăşi constituirea unei situaţii-sugestie. Aşa cum am mai arătat, cei care se ocupă de influenţă prin intermediul comunicării, încearcă să dozeze cu grijă factorii favorizanţi ai aparitiei situaţiilor-sugestie şi ai inducerii răspunsului sugerat.

Sugestia reprezintă influența exercitată asupra voinței cuiva, care declanşează reacţii spontane. Într-adevăr, înainte să obligi un om să te ajute, mai important este să favorizezi conceperea unei urgenţe reale care să faciliteze apariţia răspunsului la ceea ce cauţi. Omul nu trebuie obligat să coopereze, ci trebuie să i se alimenteze sentimentul de apartenenţă la o cauză care contează în primul rând pentru el.

Leadership: Poţi să modifici efectul care produce transformarea omului în contrariul lui, reducând în mod necesar influenţa premiselor şi cauzelor care au generat anularea oricăror forme de rezistenţă?

Gândeşte-te bine ce lider vrei sa devii, pentru că oamenii îţi vor stabili calea. Oamenii sunt cei care îţi adaugă valoare, care te ajută să atingi un nivel înalt de performanţă prin puterea lor de a pătrunde esenţa leadershipului tău şi de a-ţi accepta convingerile. Dar ce exemplu poţi fi tu dacă principala trăsătură ce îţi caracterizează stilul de conducere este umbrită de nişte valori nocive?

Efectul care produce transformarea omului în contrariul lui este mai degrabă un rezultat al constrângerii de a servi unui scop sau unei comenzi peste care stăpân este cel care recunoaşte modul în care te afectează o anumită situaţie.

Contrariul care se luptă permanent în tine, între ceea ce alegi să faci în mod conștient și ceea ce cumva trebuie să faci automat, este un produs finit numit imagine de sine negativă care te face să-ţi scadă motivaţia sau chiar o anihilează prin lipsa încrederii în forţele proprii. Contrariul este o îngustare a perspectivei ce implică anularea oricaror poziţii de putere într-o situaţie de tip "confruntare", unde ceea ce primeşti şi dai este condiţionat de evenimente de tip determinism din care nu poţi alege.

Dacă doreşti să ajungi un lider foarte bun, atunci ajută-i pe oameni să gândească liber, motivează-i să găsească soluţii la orice fel de probleme, dar fără să-i constrângi în nici un fel. Dacă promovezi metode subversive de convingere şi manipulare, dacă îi forţezi pe oameni să facă ceea ce nu se simt confortabili să facă, mai ales într-un mediu în care talentul lor nu poate înflori, atunci e clar că modelul tău de leadership nu aduce nici un fel de beneficiu.

Ai un plan de dezvoltare a leadershipului tău, printr-o schimbare pozitivă de sine? Clarifică-ţi ideile şi validează-ţi ipotezele cu privire la efectele benefice sau nocive ale leadershipului pe care îl practici, prin prisma influenţei exercitate asupra celorlalţi.

Premisele şi cauzele care generează anularea oricăror forme de rezistenţă de care trebuie să dai dovadă sunt determinate de ceea ce ţi se pretinde de crezi într-un context de îngrijorare, din care se naşte înţelegerea vinovăţiei faţă de tine însuţi, faţă de o anumită faptă sau faţă de un anumit factor existenţial.

În fotbal, jocul echilibrat înseamnă a realiza o justă repartizare de forţe, atât între compartimentele echipei, cât şi în vederea contracarării oricărei acţiuni a adversarului.

Leadershipul poate fi un „joc" echilibrat doar dacă realizezi o repartizare corespunzătoare a sferei tale de influenţă, care să ocrotească sănătatea şi integritatea ta. Responsabilitatea ta majoră este să fii un model pentru arta de a relaţiona cu ceilalţi oameni, şi un model de

caracter. În vederea optimizării performanţelor proprii se impune o mai atentă analiză a resurselor umane pe care le ai în subordine.

Source: https://neculaifantanaru.com/detasati-va-de-vechile-metode.html

Introduceți adresa de e-mail pentru dezabonare:

On Mai 10, 2008

Source: https://neculaifantanaru.com/dezabonare.html

Acţionaţi cu încredere şi eficienţă

On Martie 15, 2009

Înainte să demonstrezi un punct de vedere care să fie adoptat de ceilalţi oameni, trebuie să creezi un efect de domino din elementele care practic ascund realitatea.

O crima misterioasă care avusese loc pe un vas de croazieră a stârnit panica între pasageri. Toate indiciile duceau spre o singură persoană, totuşi detectivul Columbo era convins că altcineva era de fapt criminalul. Cineva atât de şiret care a reuşit să trimită pe toată lumea pe o pistă greşită, şi care a ştiut să-şi ascundă urmele foarte bine. Aşa că, încăpăţânat până la Dumnezeu, Columbo a continuat cercetările: a investigat de mai multe ori locul crimei, şi-a alcătuit mai multe scenarii plauzibile, a pus o mulţime de întrebări tuturor pasagerilor. Ce mai, a devenit o pacoste pentru călătorii care doreau să-şi continue distracţia !

Observând deranjul pe care l-a produs Columbo peste tot în jurul lui, căpitanul vasului i s-a adresat pe un ton foarte serios: " *Locotenente, de ce te încăpăţânezi să continui ancheta? Criminalul a fost prins. Mâine, autorităţile competente vor lua măsurile care se impun. Insist să nu mai deranjezi oamenii de pe vas ! "*

Crezi că a reuşit căpitanul vasului să-l convingă pe Columbo să înceteze cercetările? Ei bine, nu. Columbo şi-a continuat ancheta şi până la urmă a descoperit cine era adevăratul criminal.

Leadership: Ţi-ai propus să cercetezi un fapt care pare neverosimil prin aprofundarea unei zone a punctelor de vedere exprimate prin intermediul unei descrieri insuficient detaliată asupra realităţii?

Uneori leadershipul se dimensionează în funcţie de următorul aspect: "Când lucrezi întotdeauna conform unor motive, iar aceste motive se schimbă, sau când intervin altele noi pe lângă cele anterioare, atunci şi hotărârea şi acţiunea ta se schimbă."

Astfel, leadershipul are valoare de perspicacitate şi particularizare, fiindcă eşti tentat să despici firul în patru şi să-ţi impui punctul de vedere fără drept de apel, mai ales dacă vine vorba de escaladarea unui adevăr care transcende raţiunea logică.

Dacă te pricepi la maşini, atunci ştii că rolul Unităţii de Control a Motorului (prescurtat ECU sau UCM) este de a comanda cantitatea de combustibil care intră în camerele de ardere. UCM primeşte aceste date de la senzorii amplasaţi în motor şi le foloseşte ca parametri de intrare în ecuaţiile pe care le are de rezolvat pentru a produce valorile de ieşire care vor comanda mecanismele de control ale motorului: injectoare, pompe, bujii.

La fel şi în cazul tău. Potenţialul tău este dat de acel „senzor" foarte activ din interiorul tău care măsoară felul în care percepi circumstanţele, modul în care gândeşti, simţi şi acţionezi - care dacă e reglat şi îngrijit cum trebuie creşte nivelul de încredere şi eficienţă, încărcându-te cu un elan si un entuziasm intens. Acest senzor creşte presiunea potenţialului tău în funcţie de tipul de personalitate pe care îl ai, în funcţie de pregătirea ta şi de disponibilitatea ta de a te implica în miezul tuturor problemelor care privesc cariera ta.

Pentru a da un randament maxim în activităţile pe care le întreprinzi trebuie să sporeşti controlul asupra funcţionării propriului tău „motor" de evaluare a configuraţiei realităţii pe care o găseşti străină - care îţi poate garanta performanţe mai bune şi putere mai mare de manifestare a aptitudinilor profesionale. Ştii să reglezi cum trebuie senzorul de detectare şi

configurare a unei realităţi străine ţie?

Leadership: Poţi să produci un efect de domino asupra aspectelor care conduc la obţinerea unor rezultate pline de însemnătate, dintr-un fapt care pare a se desprinde din observațiile pe care le păstrezi doar pentru tine?

Efectul de domino presupune atingerea unei piese care angrenează alte piese într-o cădere continuă până la ultima. Este efectul cumulativ produs atunci când un eveniment declanșează un lanț de evenimente similare. Această abordare necesită de asemenea ca tu să ai o imagine de ansamblu asupra acţiunii, proceselor şi lucrurilor aflate într-o desfăşurare unitară şi continuă, în condiţiile în care identifici resursa principală a unei acţiuni viitoare.

Înainte să demonstrezi un punct de vedere care să fie adoptat de ceilalţi oameni trebuie să creezi un efect de domino din elementele care practic ascund realitatea.

Pentru ca impactul tău cu excelenţa (în domeniul în care îţi desfăşori activitatea) să se producă într-un ritm rapid şi controlabil, fără să afecteze esenţa valorii tale şi integrativitatea sistemului tău de funcţionare, trebuie să adopţi o atitudine de învingător. Trebuie să te implici în propriul tău rol de investigator. Adică, trebuie să te transformi într-un Columbo, să îţi întăreşti capacitatea de a produce un efect de optimizare a acelor procese care conduc la obţinerea unor rezultate pozitive, nu false.

Cum te implici în eficientizarea acestui rol?

Priceperea ta excelentă într-o zonă de activitate şi atitudinea formează acea pârghie care transmite energia propulsoare necesară atingerii unei performanţe superioare. Înainte să demarezi o carieră care să-ţi deschidă perspective noi este foarte important să îţi defineşti o atitudine de investigator de realităţi şi ipoteze.

Leadership: Eşti interesat de contextul descoperirii unei "piese" care verifică posibilitatea obţinerii unei reacţii în lanţ controlate, prin crearea unui spațiul privat care devine resursa unei acțiuni viitoare?

Probabil deviza lui Columbo a fost dintotdeauna: “ *Nu voi da niciodată, dar niciodată înapoi, până când nu descopăr adevărul.* ” Acesta este genul de mentalitate pe care trebuie să-l adopţi şi tu atunci când te confrunţi cu o problemă dificilă. Trebuie să fii deosebit de perseverent, chiar încăpăţânat, pentru a putea găsi soluţia optimă. Iar dacă vei fi îndeajuns de hotărât să mergi până la capăt în ciuda tuturor piedicilor pe care le întâmpini, cu siguranţă vei găsi o rezolvare care să te mulţumească.

Ce-ar fi fost dacă Columbo ar fi abandonat acel caz complicat şi ar fi lăsat în grija autorităţilor finalizarea anchetei? Ai ghicit. Şi-ar fi pierdut reputaţia. Toţi colegii săi de serviciu nu ar mai fi avut încredere în el şi nu ar mai fi apelat aşa des la ajutorul său. Cu alte cuvinte, Columbo ar fi devenit un ofiţer de poliţie obişnuit, un simplu detectiv de la care nimeni nu ar mai fi aşteptat prea multe.

Este atât de penibil să îţi pierzi reputaţia şi alţii, mai puţin talentaţi decât tine, să te depăşească prin eforturi susţinute. De aceea este atât de important să îţi păstrezi spiritul viu şi să fii mereu în alertă. Fiind mereu pregătit să acţionezi cu hotărâre în orice situaţie, străduieşte-te să găseşti soluţii mai eficace înaintea celorlalţi. Menţine-te pe poziţii favorabile. Fii încăpăţânat şi perseverent în eforturile tale pentru a-ţi atinge obiectivele propuse.

Un spaţiu privat care devine resursa unei acţiuni viitoare reprezintă fondul mentalităţii bazată pe soluţii, văzând o rezolvare în fiecare problemă şi o posibilitate în fiecare imposibilitate. Această mentalitate nu găseşte suport în realitatea exterioară, ci numai în percepţia interioară formată din contextul mai larg al interpretării unei părţi esenţiale ale revelaţiilor care încorporează semnificaţiile unor indicii de natură aparente care răstoarnă orice verdicte.

Dimensiunea deplină a rolului care îţi favorizează reputaţia de detectiv este dată de percepţia formată din contextul mai larg al zonei de explorare a realităţii ascunse în care "oprirea" nu este interzisă.

Source: https://neculaifantanaru.com/dezvoltare-personala-actionati-cu-incredere-si-eficienta.html

Asta ţi-a scăpat din vedere, nu-i aşa?

On Mai 07, 2014

Transformă-ţi leadershipul într-un instrument de verificare a realităţii, fără să încerci să scoţi la iveală adevărata valoare a oamenilor în funcţie de aşteptările tale.

Dacă vedem un stejar că este înclinat într-o parte, asta înseamnă că n-are rădăcini puternice? Această întrebare, stârnind o confortabilă stare de spirit, îmi aminteşte de filmul acela vechi de comedie, cu "Şcoala de hoţi".

Instructorul obişnuia să testeze încă din prima zi dibăcia elevilor săi. De fiecare dată când intervieva pe cineva, el lăsa pe masă o bancnotă de 50 dolari. Pleca câteva minute şi la întoarcere observa că bancnota încă era acolo. *"Îmi pare rău pentru tine, nu eşti bun de meseria asta. Ar fi trebuit să... Ştii ce-ar fi făcut un hoţ adevărat, nu?"*

Dar, stupoare ! Bancnota era tot acolo. Fiecare dintre elevi furase cu totul altceva de pe masă. Unul furase pachetul de ţigări, altul un măr, altul o floare din vază, altul o brichetă, etc. Prin urmare, cine a fost cel păcălit?

La testul final, când fiecare elev a trebuit să-şi dovedească în viaţa reală "calităţile", profesorul a ajuns la concluzia că niciodată lucrurile nu se vor aşeza după voia lui. Ceea ce se aştepţi să se întâmple, nu se va întâmpla decât întotdeauna altfel.

Leadership: Experienţa ta permite să fie încadrată în nişte parametri stricţi de îndeplinit, de o viziune dincolo de realitatea vizibilă?

Construim scenarii, punem la punct strategii, testăm tot felul de judecăţi, tragem concluzii despre oameni. Eronate. Contribuind totodată la amplificarea curentului de dezaprobare faţă de aceia care, în cazul leadershipului, îndrăznesc să avanseze spre un nivel superior de performanţă.

De ce? Fiindcă nu "simţim" adevărul, fiindcă nu vedem dincolo de ce ceea ce ne aşteptăm să facă oamenii, dincolo de cortina rigorii de a domina o realitate autoimpusă.

Când experienţa nu permite să fie încadrată în nişte parametri stricţi de îndeplinit, de o viziune dincolo de realitatea vizibilă, atunci viziunea însăşi este şubredă, nu experienţa.

De la prima până la ultima ta intervenţie în spaţiul de formare şi evaluare al oamenilor, poţi fi străbătut de un spirit potrivnic, de un stil ofensiv de leadership, constituind unul din elementele principale care provoacă o anumită frustrare în rândul oamenilor, determinându-i să se închidă în ei înşişi şi să coboare stacheta aşteptărilor excesiv de înalte.

Nu încerca cu orice preţ să testezi un om, căci adevărata lui valoare nu va ieşi întotdeauna la iveală în funcţie de aşteptările tale. Extraordinarul nu este niciodată evident, nu sare niciodată în ochi, nu este rezultatul unor legi proprii de construcţie a realităţii dorite. El se află întotdeauna acolo unde nu-l cauţi, acolo unde nici măcar nu te-ai gândit.

Leadership: Experienţa pe care ţi-o măsori prin abilităţile dobândite este o formă de a te supune unei realităţi exterioare care îţi dictează propria judecată şi onoare?

O viziune dincolo de realitatea vizibilă aparţine de obicei unei voinţe care judecă totul prin realizarea corespondenţei dintre ceea ce corespunde idealului de perfecțiune şi ceea ce corespunde unei exigențe a vieții practice greu de îndeplinit, mai ales dacă este arbitrară și contorsionată.

Asta ţi-a scăpat din vedere, nu-i aşa? Scoate în evidenţă acea latură a experienţei tale pe care o ignori datorită învelişului de stricteţe care acoperă ipostazele acelei viziuni ce completează realitatea adevărată.

Source: https://neculaifantanaru.com/dezvoltare-personala-asta-ti-a-scapat-din-vedere-nu-i-asa.htm

Blestemul care te ameninţă

On Aprilie 14, 2009

Fii un deschizător de drumuri, dar fără să cazi în plasa blestemului de a te îndrepta înspre nemăsurat.

Atât de pasionat de surf, campionul şi-a îmbrăcat echipamentul specific unui surfer adevărat, şi-a luat placa de surf şi s-a aruncat vitejeşte în apă cu gândul de a traversa oceanul. Dorinţa lui cea mai mare era aceea de a realiza o fapta măreaţă, astfel încât să ajungă celebru.

Oceanul era liniştit şi limpede, valurile erau acceptabile, temperatura aerului era pozitivă, aşa că a putut să înainteze fără probleme. Dar pe măsură ce avansa în larg, oceanul devenea tot mai agitat, valurile erau din ce în ce mai mari, mai iuţi şi mai tumultuoase, vântul bătea din toate părţile cu intensitate. În ciuda vremii care s-a înrăutăţit vizibil, el nu s-a înspăimântat ci şi-a continuat drumul. Nu era prima dată când practica surfingul pe o astfel de vreme şi, pentru că avea experienţă, a crezut că îşi va putea menţine echilibrul necesar de care avea nevoie pentru a face faţă valurilor tot mai capricioase.

Apoi, deodată, totul s-a schimbat. Furtuna care începuse, s-a înteţit simţitor, surferul nu s-a mai putut lupta cu valurile, s-a dezechilibrat, a căzut de pe placa de surf şi nu a mai avut puterea de a se redresa. S-a înecat în călătoria spre celebritate.

Leadership: Eşti conştient de conexiunea ta cu tot ce te înconjoară atunci când intră în joc intenţia de exteriorizare a manifestării de voinţă?

Toate ambiţiile noastre se pot destrăma dacă nu punem suflet în tot ceea ce facem. Indiferent de genul de activitate pe care o prestăm, dacă suntem foarte pricepuţi şi talentaţi vom avea numai de câştigat. Însă atunci când mizăm pe o singură carte este bine să cumpănim de două ori înainte de a face pasul decisiv.

Dobândirea succesului personal este pentru unii o misiune contra cronometru – vor să ajungă la linia de final cât mai repede, dar fără să ţină cont de regulile jocului sau de gradul de periculozitate la care se expun. Nu trăim într-o junglă justă sau mai puţin justă, trăim într-o lume guvernată de reguli, de raţiune şi principii pe care trebuie să le respectăm. Iar dacă nu ţinem cont de ele vom avea numai de pierdut.

Exteriorizarea manifestării de voinţă, la stilul unei aventurări în necunoscut, este de obicei făcută cu intenţia de a demonstra un punct de vedere referitor la capacitatea de a duce la bun sfârşit un anumit scop.

Dar când ne gândim la o asemenea dovadă de curaj dus până la extrem ne vine în minte elementul psihic de natură vizuală: cum arată un om care stăpâneşte autocontrolul?

Cel mai probabil, un asemenea om este limitat doar la impresiile din afară, privindu-le cu mare interes. Este nesupus, încăpățânat, recalcitrant, lipsit de receptivitate, care opune rezistență influențelor străine, ghidându-se numai după zicala "dacă nu rişti, nu câştigi".

Leadership: Te expui pericolului de a-ţi pierde discernământul în contextul în care schimbarea de atitudine este singura constantă de identificare personală?

În cartea *"Amurgul Gândurilor"* , scriitorul Emil Cioran făcea o afirmaţie extraordinară: *"Blestemul este o provocare nemăsurată şi el creşte în tărie cu cât se îndreaptă înspre nemăsurat."*

Cred că oamenii cei mai experimentaţi într-un domeniu sunt mai expuşi pericolului de a-şi pierde discernământul. Şi asta din pricina faptului că au o încredere prea mare în forţele proprii şi în reuşită, excluzând orice posibilitate de eşec. Puţini reuşesc să-şi menţină echilibrul în apele tulburi în care înoată uneori. Iar valurile nenorocului abia aşteaptă să-i lovească pe cei plini de trufie care trăiesc într-o lume care nu face distincţie între realitate şi ficţiune.

Foarte mulţi dintre aceştia se delimitează de tendinţa de exteriorizare a reflecţiilor asupra propriilor experienţe, mai cu seamă în procesul formării unei perspective de înţelegere a importanţei personale în momentele de solicitare a conştiinţei din apropierea punctului de impact. Ei sunt cei care nu iau în calcul avertismentele din partea unor evenimente de maximă importanţă pentru ascensiunea lor.

Eşti un deschizător de drumuri? Nu există companii neserioase, ci numai companii conduse de lideri ineficienţi care iau toate deciziile de capul lor fără să se consulte cu nimeni şi fără să le pese de altcineva decât de ei înşişi şi de viitorul lor. Astfel de lideri nu sunt deschizători de drumuri nici pentru cei din jur nici pentru ei înşişi. De fapt, într-un fel se sabotează singuri în carieră şi în viaţă, spre bucuria celorlalte firme concurente de pe piaţă.

În dorinţa lor de a-şi arăta "superioritatea", ei iau decizii pripite fără să analizeze cu atenţie pasul ce urmează să-l facă, şi în final nu obţin nimic, la fel ca surferul care a vrut să traverseze oceanul pe o placă de lemn. Şi iarăşi spun, iraţional.

Nu poţi să ajungi undeva fără să şti că unde vrei să ajungi poate fi finalul cursei al cărui singur record îl constituie încălcarea dreptului la respectarea vieţii.

Concluzie: Cu orice chip, trebuie să eviţi să cazi în plasa blestemului de a te îndrepta înspre nemăsurat. Acţiunile pe care dorim să le întreprindem trebuie să fie urmarea unui studiu clar şi fiabil punând în balanţă câştigul şi pierderea. Este drept că dacă nu vom risca nu vom câştiga, dar dacă vom risca cu cap vom avea mai multe şanse să ieşim în câştig.

Source: https://neculaifantanaru.com/dezvoltare-personala-blestemul-care-ne-ameninta.html

Combustibilul unui creator care înfrânează haosul

On Iulie 02, 2012

Găseşte calea spre adevărata esenţă a fiinţei umane, ca să sporeşti profunzimea şi calitatea Eu-lui tău.

Două constante se reflectau imperios în viaţa mea, fără să le pot separa: ceea ce sunt, de ceea ce pot deveni. Ca un om înflăcărat de un ideal de neatins, m-am lansat într-o aventură incitantă, neverosimilă. În care aveam să mă confrunt cu taine de nepătruns, indescifrabile prin varietatea sensurilor care se împleteau simultan, lăsând loc la tot felul de interpretări. Cu orizonturi şi semnificaţii mult mai adânci decât cele ale lumii reale, raţionale, pe care o credeam perfectă, şi în braţele căreia îmi cuibăream toate speranţele, toate visurile, toate resursele vitale.

Să fi fost o patimă absurdă a nebuniei?

Căzusem într-o extremă şubredă, total nepotrivită constituţiei mele umane, intelectuale, emoţionale. Un dezacord total cu mine însumi, între îngerii şi demonii care brăzdau cu lumini şi umbre universul meu interior, se născuse subit, manifestându-se în forma cea mai acută, forţată, a unor aspiraţii intangibile. Un proces de judecată a unui ideal utopic?

Ceva ce nu avea o finalitate concretă. Ceva ce nu putea fi destăinuit, fiindcă nu putea fi explicat. Ceva care se definea neîncetat, care se stingea şi aprindea, ca o lampă. Aici era răspunsul !

Ceva care se forma, care se modifica, care căpăta un alt cuprins, dând viaţă altor elemente supuse unei presiuni mecanice externe, tot mai intense, generând o tensiune continuă, filtrată cu posibilitatea de a fi reglată între anumite limite. Ceva care trăia şi murea, ca un motor ce necesită o întreţinere corespunzătoare, un câmp de energie universală care îmi putea limita sau lărgi capacitatea de a fi altcineva.

Expediţia de explorare a celor mai inaccesibile zone umane, începea. O întreagă gamă de aspecte, nuanţe, reflecţii, tipuri de relaţii, o lume necunoscută prin forma şi dimensiunile ei, se deschidea tot mai mult în faţa mea. O lume care te ridică sau te coboară, care te poate încătuşa şi poseda în fiecare clipă, ţinutul îndepărtat al unei realităţi superioare, situat dincolo de orice înţelegere umană finită, se contura la orizont.

Cinste acestei entităţi necuvântătoare, magia, care îşi desfăcea, măiastră, graniţele de adevăr în faţa voinţei mele !

Leadership: Ceea ce este provocator pentru a obține accesul la ceea ce nu cunoaşte nimeni, are putinţa de a fi accesat cu mai multă ușurință pe măsură ce îţi modifici proiecţia asupra imaginii care te reprezintă?

Tendinţa generală în leadership, această ştiinţă relevantă prin prisma influenţei ei, care priveşte înainte de toate natura umană, nu este spre diferenţiere, spre diversitate, ci mai degrabă spre omogenitate. Trebuie să uneşti toate acele părţi din tine care te definesc, şi să le aduci la un numitor comun, pentru a putea fi acceptate de toată lumea.

Este o condamnare categorică a leadershipului, a concepţiilor sau obiectivelor idealiste pe

care le susţii, să încerci să maximalizezi sau să minimalizezi însemnătatea manifestărilor interiorităţii unei lumi fără exterior, fără să cunoşti îndeaproape aspectele majore ale realiăţii care asigură o imagine corectă şi fidelă a omului.

Magia leadershipului, labirintul puternic luminat de razele cele mai intense şi mai sănătoase ale ştiinţei de a înţelege fiinţa umană, are la bază un acord total cu tine însuţi, cu exploratorul din tine, întru identificarea şi întreţinerea acelor mecanisme declanşatoare de energii vitale, purtătoare de valori şi virtuţi nebănuite ce stau condensate sub o formă latentă.

Procesul de trezire a conștiinței şi a valorilor care remodelează fiinţa umană constituie, de fapt, premisa necesară şi obligatorie a unei dezvoltări eficiente, definitorie pentru conturarea trăsăturilor personale.

Imaginea care te reprezintă într-un spaţiu cu orizonturi şi semnificaţii mult mai adânci decât cele ale lumii reale, lăsând puterea de sine să-şi exprime nestigherită voinţa, este o îndepărtare de la regulile une societăţi rigide, în căutarea unor expresii şi trăiri revelatorii cu scopul de a-ţi redefini personalitatea.

Leadership: Aprecierea pe care ţi-o acorzi se face în funcţie de gradul de poziţionare faţă de ceea ce este superior înţelegerii obişnuite, în ecuaţia tendinţei de a produce un nou conţinut de realitate?

Ceva se schimbase la mine, de parcă aş fi făcut un legământ care unea viaţa cu universul. Două forţe se manifestau simultan, îmbinându-se şi echilibrându-se reciproc, ca nişte culori de curcubeu care vibrau şi parcă se despărţeau, şi se amestecau iarăşi într-o unitate desăvârşită. O voinţă divină şi voinţa mea, se contopeau, depăşeau orice închipuire, orice limită a raţiunii, devenind una singură, *une seule force de connexion* . Mă minunam câte emoţii şi întâmplări se îngrămădiseră în atât de puţin timp şi spaţiu.

Asemenea lui Epimeteu, care deschizând Cutia Pandorei a eliberat toate relele din interiorul ei, ca mai apoi, înfricoşat, grăbindu-se să închidă capacul, n-a observat că singurul lucru care rămăsese pe fundul cutiei era “Speranța” - eu m-am avântat în sferele înalte ale concepţiei omului despre lume, cultivând o nouă înțelegere a “activelor” din care este constituit el, supunând existenţa lui unor norme speciale. Dar fără să conştientizez că singurul lucru care trebuia analizat era tabloul, imaginea de ansamblu a întregii zone raţionale a universului, prin prisma manifestărilor de sine.

Împins de firea curioasă, am reuşit cumva să deschid poarta care făcea legătura cu Universul. Dar am plătit un preţ mare. Fără să observ, am căzut în ispită. Am început să mă transform tot mai mult într-un ostaş al ştiinţei, apărătorul exaltat al alchimiei, un Merlin obligat să desluşească semnificaţia luptei dintre bine şi rău la care era supusă fiinţa umană.

Sufeream tot mai mult de o mare povară. Trebuia să păstrez intactă “Cutia Pandorei”, să protejez cele mai însemnate taine ale fiinţei, ale vieţii, ale universului. Ca un creator care înfrânează haosul. Ca un magician, susţinător al unui mod superior de gândire.

Eram unicul autor al propriului meu destin.

Leadership: Cum vezi imaginea de ansamblu a zonei de înţelegere a naturii omului din nevoia de a fi unicul autor al destinului său?

Cunoaşterea oamenilor, proces în care te-ai aventurat ca lider, este esenţială în leadership. Cunoaşterea profundă a acestora, a relaţiilor dintre ei, a motivaţiilor individuale şi comune, presupune o analiză minuţioasă a naturii umane, o cercetare realistă şi mai ales prospectivă, a acestei forţe a maselor de oameni care te pot propulsa sau te pot destabiliza, ca lider.

Aşa cum chimistul distilează cu răbdare substanţe eterice din plante şi flori, tot astfel şi tu, ca să deschizi poarta care se găseşte la frontiera dintre tine şi ceilalţi oameni, trebuie să analizezi "tabloul", imaginea de ansamblu a întregii zone raţionale a omului, prin prisma manifestărilor sale. Apoi să încerci schimbi percepţiile care contribuie la formarea lui şi să le cuplezi la convingerile tale.

Leadershipul trebuie să se reflecte în straturile superioare ale entităţii numite "om". Prin urmare, ca să te ridici la înălţimea potenţialului tău de lider, mai întâi cultivă o nouă înţelegere a "activelor" din care este constituită fiinţa umană, pornind de la elementele pe care se bazează întreaga ei "construcţie".

Păstrează ferecată Cutia Pandorei, căci o dată deschisă, haosul va pune stăpânire în tot ceea ce ai creat în calitate de lider, iar pilonul principal pe care se sprijină întreaga ta dezvoltare se va prăbuşi.

A fi unicul autor al destinului omului înseamnă să te rezumi la a-ţi crea o lume din care dispar cuvintele "EI" sau "LOR", înlocuindu-le cu stimuli de tipul: "Eu sunt sunt singurul conţinut de realitate pe placul tuturor".

Combustibilul unui creator care înfrânează haosul reflectă poziţia personală adoptată faţă de cunoaşterea oamenilor în viaţa reală. Ca să avansezi în leadership trebuie să stimulezi conexiunile profunde ale unei perfecte autocunoaşteri, să evidenţiezi plusurile acelor părţi ale sinelui care alcătuiesc unitatea fiinţei tale.

Găseşte calea spre adevărata esenţă a fiinţei umane, ca să sporeşti profunzimea şi calitatea Eu-lui tău.

Source: https://neculaifantanaru.com/dezvoltare-personala-combustibilul-unui-creator-care-infranea

Fii primul care face prima mutare

On Octombrie 09, 2009

Amplifică-ţi nivelul de performanţă, activând acea opţiune utilă din modul tău de operare care îţi permite să obţii rezultate de mare efect.

Au pierit fiindcă nu au acţionat la timp.

În timpul unei expediţii în deşertul australian, un pluton format din 60 de militari a fost atacat din toate părţile de inamic. Comandantul le-a ordonat degrabă soldaţilor să se pună în poziţie de luptă. Aliniaţi în poziţie de tragere şi înarmaţi până-n dinţi, soldaţii aşteptau cu teamă ordinul de atac din partea comandantului lor.

Un glonţ l-a rănit mortal pe comandant chiar înainte să ordone atacul. Toţi soldaţii au fost măcelăriţi în timp ce aşteptau ordinul.

Liderul nu este o imagine care stă cuminte în propria ramă, arătând sobru şi impunând o anumită seriozitate în interpretare. Ci este o imagine care stă în spatele unei transformări strategice: de la statutul de muritor la o idee care nu poate fi ucisă.

Dacă îţi place să te plimbi cu bicicleta atunci ştii că cu cât pedalezi mai repede cu atât îţi poţi menţine echilibrul stabil. Dacă stai pe loc echilibrul tău se clatină serios.

A acţiona eficient înseamnă deseori să „pedalezi" cât mai repede. A acţiona rapid e deseori mult mai important decât dacă continui să creezi strategii sau dacă aştepţi momentul oportun de a te pune în valoare.

Prezenţa unui lider stă în raport direct cu gradul de concentrare a atenţiei în direcţia analizei riscurilor, cu o egală intensitate de conştiinţă îndreptată spre exercitarea atribuţiilor sale prin săvârşirea actelor de curaj şi eroism.

De regulă sentimentul de încordare si nevoia de a acţiona urgent te pot transforma într-un veritabil magnet pentru eşec – căci ele îţi fragmentează capacitatea de performanţă făcându-te să uiţi să te preocupi de toate detaliile importante care te pot susţine în demersurile pe care le întreprinzi.

Această fragmentare a capacităţilor proprii îşi pune amprenta asupra modului tău de funcţionare. Însă ea nu împiedică evoluţia ta, dimpotrivă, dacă este pozitivă poate favoriza apariţia succesului şi premisele unei dezvoltări durabile. Ea este menită să activeze în al tău *modus operandi* acea opţiune utilă care îţi permite să obţii rezultate, care îţi permite să te focalizezi asupra cuceririi unor teritorii virgine din domeniul tău de activitate.

Leadership: Îţi faci simţită prezenţa prin adoptarea unei priviri ce analizează totul din perspectiva consecințelor pe care le anticipezi într-o manieră ferită de riscuri?

Capacitatea de performanţă vizează toate trăsăturile fundamentale ale omului care sunt constante în timp, cu privire la scenele trăite prin prisma demersurilor şi înţelegerii reprezentării lor pe linia conştiinţei, fiind răspunzător de patternurile stabile de răspunsuri la situaţiile pe care le-a putut schimba în folosul unei identităţi colective.

Fragmentarea capacităţilor proprii, care presupune o anumită reprezentare despre tine pe temeiul unor însuşiri specifice colectivităţii în care trăieşti, este un proces de rupere spontană a legăturii dintre existenţa realităţii şi percepţia asupra ei, dintre ceea ce te inspiră şi ceea ce produci, dintre ceea ce vezi din spatele cortinei și ceea ce este pe scenă.

Aceste capacităţi, aproape eliminate în avans în procesul de planificare a propriului parcurs, sunt următoarele: capacitatea de a face deducţii cu privire la conţinutul comunicării unui pronostic, capacitatea de iniţiativă, spiritul întreprinzător, simţul răspunderii, perseverenţa până la finalizarea misiunii, capacitatea de a gândi problemele din diferite unghiuri, capacitatea de a acţiona în faţa schimbării, capacitatea de a anticipa cursul evenimentelor.

Leadership: Eşti conştient că prin mijloacele necesare concretizării obiectivelor propuse poţi determina manifestarea autorităţii unei autenticităţi care poate convinge chiar înainte de a lămuri?

Ideea de fi întotdeauna primul care „atacă”, este ideea de bază a negociatorului japonez. La şah, jucătorul care începe partida, albul, are întotdeauna un avantaj mai mare prin faptul că a făcut primul pas, prima mutare. Şi aşa cum am precizat puţin mai înainte, într-o bătălie, armata care deschide prima focul ar trebui să nu-i lase inamicului posibilitatea de a riposta.

Tot aşa, la proba de viteză, atletul care are startul cel mai bun de cele mai multe ori câştigă. O fracţiune de secundă poate face diferenţa între a fi sau a nu fi campion. Iar dacă nu ştii, de foarte multe ori studenţii care termină facultatea cu mediile cele mai mari, reuşesc să se angajeze în companiile de renume fără să se mai prezinte la interviu. Doar printr-o simplă recomandare. Aşadar, a ocupa primele poziţii, a fi printre cei mai buni, poate să-ţi ofere multe avantaje în timp.

În orice companie angajaţii cei mai valoroşi - care vin tot timpul cu idei noi, care sunt mai activi, care se implică permanent în rezolvarea problemelor sunt întotdeauna apreciaţi de manageri. De aceea sunt plătiţi mult mai bine şi sunt promovaţi mai rapid în funcţii superioare decât aceia care nu se dovedesc suficient de productivi.

Învaţă să creezi acea magie a predestinării care să-i determine pe oameni să se alinieze convingerilor, idealurilor şi acţiunilor tale într-un context de tipul: "singura greutate pe care nu o simţim, dar o trăim, este aerul, gloria şi istoria".

Acţionează eficient. „Pedalează” cât mai repede. Fii mereu cu un pas înaintea celorlalţi. Fii întotdeauna primul în domeniul în care activezi. Găseşte primul soluţiile cele mai bune la problemele ivite. Decide chiar azi că vei deveni persoana cea mai valoroasă din companie.

Dacă nu vrei să-ţi diminuezi unicitatea, amplifică-ţi nivelul de performanţă activând acea opţiune utilă din modul tău de operare care îţi permite să obţii rezultate cu efect spontan şi de durată.

Source: https://neculaifantanaru.com/dezvoltare-personala-fii-primul-care-face-prima-mutare.html

Învaţă să contribui

On Martie 10, 2009

Fii un model de eficacitate pentru arta de a conduce, creând acea legătură specială între oameni care să corespundă standardelor tale de excelenţă.

Două echipe de arheologi au plecat în Egipt cu un singur scop: de a descoperi o structură funerară a poporului egiptean. Amândouă echipele deţineau anumite informaţii precum că structura funerară se afla într-o anumită zonă, într-un perimetru de 640 de metri. Dar amândouă echipele au ajuns în acelaşi timp la faţa locului şi au început să se certe care dintre ele este mai îndreptăţită să efectueze săpăturile.

Unul dintre arheologii şefi ai uneia dintre echipe a intervenit şi a rezolvat problema.

- Perimetru este destul de mare şi guvernul egiptean ne-a lăsat doar două săptămâni la dispoziţie pentru a explora această porţiune de teren. Dacă dorim să descoperim ceva în acest scurt timp, va trebui să lucrăm împreună iar pentru asta trebuie să învăţăm să împărţim totul între noi.

Până la urmă cele două echipe de arheologi şi-au împărţit aria de căutare, şi amândouă au descoperit lucruri interesante.

Leadership: Îţi poţi amplifica potenţialul de a face lucrurile să se întâmple, pe măsura valorii de schimb pe care o acţiune o posedă la un moment dat?

Se poate afirma că există o valoare de tip "unitate" chiar acolo unde aparent ea s-ar părea că nu e aplicabilă, atunci când indiscutabil se declanşează un proces de rezonanţă care conduce la o amplificare a importanţei efectelor obţinute printr-un efort comun şi care pot fi cuantificate.

Potenţialul de a face lucrurile să se întâmple este o viziune care oferă ideilor noi posibilitatea de a lua formă şi de a se materializa printr-o acţiune sinergică care atrage atenţia prin anularea deosebirilor şi diferenţelor dintre oameni.

Aşadar, valorii de schimb pe care o acţiune de voluntariat o posedă la un moment dat i se poate atribui calitatea oamenilor de nu lucra contra voinţei lor la structura unui proiect de amploare, luând în considerare faptul că utilitatea unei cauze comune este aceea care face din modelul dinamicii de grup o obligaţie de rezultat prospectiv şi o valoare de referinţă a "premiului" final.

Acolo unde este evidentă unitatea oameni-muncă, adică acolo unde există pretenţii de cinste, de a face performanţă şi dorinţa de a construi ceva durabil (căci în munca de echipă totul se bazează pe aceste trei elemente), acolo unde se realizează o ordine a priorităţilor şi îmbunătăţirilor asupra cărora trebuie să treacă împreună – încurajarea asigurării cooperării trebuie să atingă potenţialul maxim, trebuie să fie superior realizată şi să dea o notă pronunţată de autenticitate – adică să producă simultan o putere activă, o energie capabilă să asigure productivitatea.

A nu reuşi să creezi acea legătură specială între oameni, astfel încât ei să se dezvolte conform aşteptărilor tale şi să evolueze pentru a fi mai optimi, deci conform standardelor tale

de excelenţă, e ca şi cum ai încerca să ajungi cu bicicleta până la un punct îndepărtat pedalând în gol. Ca să ajungi cu bicicleta undeva trebuie să dai din pedale, în timp ce ceilalţi oameni te urmează.

Leadership: Legătura pe care o creezi între oameni corespunde standardelor tale de excelenţă, luând în considerare preţul final al unui beneficiu care nu oferă nicio distincţie între valoarea de investiţie şi valoarea de bilanţ a activelor nemateriale?

A câştiga este o deprindere. Ca şi a pierde. Depinde numai de tine cum îţi construieşti echipa. Poţi să îţi faci prieteni şi să înfrunţi orice greutăţi cu mai multă uşurinţă, sau poţi să îţi impui o atitudine neconstructivă şi să te încăpăţânezi să faci totul de unul singur. Este alegerea ta.

Lucrând cu alte persoane şi arătându-le că eşti interesat să continui lucrul cu ei, le câştigi respectul. Câştigându-le respectul îi determini să se implice cu mai multă energie şi seriozitate în activităţile pe care le organizezi. Acesta este punctul în care trebuie să-i aduci pe oameni: să pună suflet în munca lor şi să fie mândri de asta. Iar în cazul în care ceva nu merge bine, fă tot posibilul să eviţi disputele şi caută o soluţie comună.

Preţul final al unui beneficiu care nu oferă nicio distincţie între valoarea de investiţie şi valoarea de bilanţ a activelor nemateriale este însăşi plăcerea de a face parte dintr-un întreg de care depind părţile sale componente, un întreg care fără tine s-ar putea să nu mai funcţioneze la fel de bine. Devii lider numai prin abilitatea de a genera fenomenul "all for one and one for all".

Ca lider, datoria ta este să stabileşti o legătură cât mai strânsă între membrii echipei, să creezi acea atitudine cooperantă care să-i determine să presteze o muncă de calitate, să se implice pe deplin în atingerea obiectivelor comune. Prin urmare, dacă eşti managerul unei companii şi vrei să îţi atingi obiectivele propuse va trebui să îţi întemeiezi o echipă care să lucreze eficient, ca un tot unitar.

Fii un model de eficacitate pentru arta de a conduce, creând acea legătură specială între oameni care să corespundă standardelor tale de excelenţă. Învaţă să contribui la buna funcţionare a echipei tale punând la dispoziţie o infrastructură complexă de leadership şi excelente facilităţi de colaborare.

Leadershipul este ceea ce aduni laolaltă după ce ai terminat o anumită activitate, care poate fi reprezentat printr-un vector numit "sentimentul însemnătăţii nemăsurate".

Source: https://neculaifantanaru.com/dezvoltare-personala-invata-sa-contribui.html

Investeşte în excelenţă

On Aprilie 11, 2009

Pune-ţi în valoare capacităţile de cercetător până ce reuşeşti să scoţi aur viu de pe urma resurselor de cunoaştere de care dispui şi a atuurilor tale intelectuale.

Dintotdeauna oamenii au încercat să îşi imagineze cum va arăta viitorul. Care va fi situaţia lor financiară, cum vor sta cu sănătatea, în ce măsură îşi vor atinge obiectivele, oare va fi mai bine sau mai rău? Este ceva natural să te gândeşti la viitorul tău, să speri la ceva mai bun în viaţă, să încerci să faci lucrurile mai bine, să cauţi, să cerni, să calculezi, astfel încât să te îndrepţi numai către ceva mai bun şi să te pui într-o lumină cât mai favorabilă.

Nu-i aşa? Întotdeauna ne putem imagina un viitor mai fericit, mai luminos şi mai sănătos. Dar oare care sunt şansele reale că viitorul să urmeze calea pe care ne-o dorim noi?

Să spunem că eşti un cercetător în domeniul medicamentelor care îşi iubeşte meseria şi îşi dă tot interesul pentru a veni în sprijinul bolnavilor de SIDA. Zi de zi, ani de zile ai încercat să găseşti un tratament eficient pentru persoanele infectate cu HIV. Din păcate n-ai descoperit nimic concret. Toate încercările tale de găsire a unui medicament eficace au dat greş.

Şi deodată, într-o zi, un alt ton, de această dată al biruinţei: " *Am reuşit ! Am găsit leacul !* ". Şi uite aşa, într-o clipă, ai devenit unul dintre cei mai faimoşi oameni din lume, şi putred de bogat.

Leadership: Încerci să descoperi noi modalităţi de percepţie a propriei eficienţe, influenţând apariţia anumitor efecte de revitalizare a zonei tale de profunzime?

Mulţi indivizi îşi ignoră propria lor valoare şi se împotmolesc fără soluţie în actul de judecată, în procesul de căutare a acelor căi de îmbunătăţire a performanţelor proprii, pe drumul către excelenţă. Din acest motiv, capacitatea de a face o cercetare de calitate în rândul factorilor care pot garanta nivelul optim de creare a rezultatelor, este foarte necesară.

Adevăratul lider, şi în aceeaşi măsură, artist cu viziune, este dominat de preocuparea pentru trecerea către un model de leadership inovativ. El încearcă să intuiască mai clar unitatea şi interacţiunea unor fenomene sau structuri ale realităţii prin extinderea unor categorii de factori preponderenţi care pot să influenţeze apariţia anumitor efecte de revitalizare a zonei sale de profunzime.

Leadership: Crezi că dezvoltarea graduală a capacităților tale poate deveni un imperativ al formării ce transformă efemerul în etern, conferind astfel o valoare unică fiecărei etape de evoluție în fluxul vieții?

Prin experimente, în sensul adăugării unor noi ipoteze suplimentare de cercetare a modalităţilor de interacţiune cu propriile realizări, căutând să descopere noi modalităţi de percepţie a propriei eficienţe în materie de exerciţiu intelectual, el poate să-şi asigure o funcţionare optimă, fără blocaje, şi un randament superior.

Coordonarea acelor activităţi de cercetare care pot să genereze un impact pozitiv asupra rezultatelor şi performanţelor individuale, urmărind dezvoltarea graduală a capacităţii de însuşire a elementelor de competenţă care, compuse, pot conduce la o inovaţie funcţională în

leadership, este o cerinţă a evoluţiei. Aceste elemente sunt: capacitatea de a vedea lucrurile din perspectiva posibilităţilor de câştig şi capacitatea de a comunica conţinutul tău de valoare prin forma pe care o dai năzuinţelor tale.

Iar o activitate continuă de căutare a noi posibilităţi de valorificare personală depinde în mare măsură de metodele de auto-analiză şi auto-evaluare cunoştinţelor utilizate in procesul de creaţie.

Zona de profunzime a artei de a te individualiza, constituind fondul vieţii interne din care se plăsmuiesc visurile şi idealurile, îşi câştigă particularitatea de a fi chintesența succesului atunci când emani o fascinaţie aparte pentru însemnătatea curiozităţii cu care priveşti lumea.

Cu alte cuvinte, dacă vrei să te ridici la înălţimea pretenţiilor leadershipului de calitate este important să manifeşti o preocupare intensă pentru cunoaşterea lumii şi a cerinţelor ei. Gândeşte cât mai înalt şi încearcă să înţelegi mai bine cercetătorul" din tine. Adică să-ţi dezvolţi potenţialul creator până ce reuşeşti, asemenea unul alchimist, să scoţi aur viu de pe urma resurselor de cunoaştere şi a atuurilor intelectuale de care dispui.

Tu vrei să simţi că ai realizat ceva folositor, ceva care contează? Vrei desăvârşire? Vrei ca munca pe care o faci să fie importantă? Vrei să se cunoască ce ai făcut?

Dacă da, atunci creează-ţi propriul tău „laborator de cercetare" în care să-ţi pui în valoare toate calităţile. Laboratorul este acel spaţiu în care îţi exersezi abilităţile, în care ai libertatea de a experimenta, de a te căuta pe tine. Este un instrument menit să accentueze procesul tău de evoluţie şi să te aducă mai aproape de cariera la care visezi.

Fiecare om care „străluceşte" într-un domeniu are propriul laborator de cercetare a acelor forme generatoare de performanţă şi calitate - care influenţează în mod direct starea lui de funcţionare. Excelenţa este direct proporţionată cu rezultatele cunoaşterii de sine şi ale realizării tale intelectuale.

Leadership: Poţi să te valorifici prin capacitatea de a semnifica, adică de a sesiza şi de a comunica un sens nou al Eului şi al Lumii prin raportarea la o direcţie care se caută şi care se „cumpără"?

Înţelegi de ce unii oameni obţin rezultate mai presus de orice aşteptări? Pentru că ei acţionează în loc să se uite pe fereastră. Oamenii excelenţi nu aşteaptă să le pice din cer un seif gigantic plin cu bani, ci îşi hotărăsc singuri performanţa prin tot ceea ce fac, prin muncă, seriozitate şi stăruinţă. Desigur eşecurile nu-i ocolesc mai puţin decât pe ceilalţi oameni. Dar pentru ei toate aceste obstacole reprezintă un pas înainte spre succes.

Fără nicio îndoială, cel care munceşte mai mult şi cu eficienţă mai mare, care investeşte timp în idei productive - îşi sporeşte şansele de a fi strălucit. Dacă îţi propui drept ţel să fii unul dintre cei mai buni "jucători" din domeniul tău de activitate, probabilitatea de a-ţi atinge scopurile, de a-ţi transforma viziunea în realitate este mult mai mare. Din păcate lucrurile vor sta exact invers dacă nu excelezi în nimic.

Aşadar investeşte în excelenţă, fă tot ce poţi ca să ajungi excepţional de bun din punct de vedere profesional în domeniul în care activezi. Astfel, probabilitatea de a-ţi atinge obiectivele şi de a avea un viitor mai luminos este mult mai mare.

Leadership: Cum te vezi într-o cunoaştere care se numeşte "descoperire" sau "experienţa de a fi altcineva?

Investeşte în excelenţă ori de câte ori vrei să atingi succesul. Cum îţi sporeşti probabilitatea de a atinge excelenţa? Pune-ţi în valoare capacităţile de cercetător până ce reuşeşti să scoţi aur viu de pe urma resurselor de cunoaştere de care dispui şi a atuurilor tale intelectuale.

O direcţie care se caută şi care se „cumpără", găsind susţinere în plan material şi profesional, reflectă modalitatea de exteriorizare a voinţei făcută cu intenţia de a crea o nouă perspectivă asupra lumii prin intermediul unui imbold numit "Cunoaşterea unui om cu totul altul".

Source: https://neculaifantanaru.com/dezvoltare-personala-investiti-in-excelenta.html

Luceafărul unui creator încătuşat în lanţurile realităţii (II)

On Iulie 06, 2012

Dovedeşte fermitate critică în aprecierea formelor şi direcţiei dezvoltării de sine, fără să te sustragi autorităţii numită "forţă de interpretare a creaţiei".

Mă cufundasem cu totul în întunericul "camerei fără ferestre", în freamătul tot mai puternic al unei creaţii care îşi consolida tot mai mult valoarea, asemenea unui zgârie nori care creşte neîncetat în înălţime. În calda şi cuprinzătoarea tovărăşie a unor simţiri şi raţionamente profunde, a unor teorii, calcule, argumente coerente, deseori empirice. Lumea mea, pe care o numeam obiectivă, se asemăna întrucâtva cu furtul acelei picturi pe care o iei peste tot cu tine, dar nu reuşeşti niciodată să te uiţi bine la ea fiindcă mereu ochii tăi se îndreaptă către alte picturi, mult mai valoroase.

Absolut incredibil, dar se poate trăi cu o putere efectivă chiar şi atunci când idealul artistic lipseşte, sau nu e de găsit. Cu toate astea, în mine stăruia adevărul exprimat de un vechi scriitor: *"Omul a trăit întotdeauna sub condiţia lui reală, printr-o inversiune a realităţii. El a intrat astfel într-un coşmar, luptându-se cu irealităţi de genul morilor de vânt. Pentru a ieşi din impas un singur lucru ar trebui să afle omul: că el este un miracol."*

Această vibraţie imaterială, această pură presiune constantă exercitată în baza unor legi speciale de către o forţă electromagnetică puternică şi din ce în ce mai cuprinzătoare, trebuia să se manifeste şi în lumea materială. Să modeleze caracterele, fizionomiile, să pătrundă ca un curent continuu în marele întreg al naturii umane, influenţând hotărâtor existenţa lui. Păream a fi eu însumi o creaţie izvorâtă din mijlocul unui univers multidimensional, numai dacă cineva şi-ar fi putut închipui un univers pregnant prin inversiunea legilor sale, care-şi capătă caracterul specific printr-o structurare armonioasă, corespunzătoare nevoilor omului de culoare şi expresie.

Alchimia omului era tot atât de ispititoare ca şi aurul. Doar că mult mai greu de descoperit. Mult mai greu de întreţinut. Mult mai greu de prelucrat. Era o enigmă care îmi cuprindea toate simţirile, care mă punea în contact cu lumea simbolurilor, deschizându-mi mereu alte uşi, alte ferestre. Îmi dezlega drumul spre pasiuni nebănuite, resuscitându-mă cu fiecare pas. Mă transpunea într-o stare din care nu mai doream să ies.

Dar oare înţelesesem eu, cu adevărat, menirea ei? În momentele în care reveneam la realitatea obiectivă, o altă întrebare se năştea: "Quo vadis, Domine?" Oare până unde puteam să aprofundez cunoaşterea de sine şi cunoaşterea celorlalţi, fără să cad în extrema dezordinii, a confuziei, a iluziilor, a descurajării?

Leadership: Universul la care te raportezi oferă posibilitatea de a face cunoştinţă cu artistul însuşi şi cu opera sa, fără a limita posibilităţile de interpretare ale unei creaţii ce are riscul să eşueze?

Primul capitol al universului la care te raportezi prezintă o inversiune a condiţiei existenţei omului ca om, ca modalitate de ascultare a strigătului creaţiei pentru a transforma în datorie personală ceea ce se întâmplă cu lumea şi pentru a recunoaşte astfel care este contribuţia pe care o poate aduce fiecare la înfrumuseţarea ei. Acest univers reprezintă acea 100% autenticitate care alegi să te definească într-un climat străin de vechile expresii ale vieţii, punând în valoare lupta pe care o ai doar cu tine spre dobândirea unui mijlocitor între conştiinţa individuală şi lume.

Eşti convins că te înşeli în privinţa a ceea ce universul lasă în unicitatea sa, îţi faci critici, îţi adaugi reproşuri, reflectezi asupra a ceea ce ţi se pare că îţi lipseşte. Dar în acelaşi timp laşi flacăra închipuirilor să te ghideze să creezi ceva uimitor din acest întuneric, schimbând esenţa a tot ce simţi şi gândeşti într-un sens mai larg al conceptului de experienţă estetică (formă, culoare, structura, poziţionare) tot aşa cum Dumnezeu modifica lumea sa după standardele umane.

Creaţia pe care o exprimi cu ajutorul a ceea ce universul propriu încearcă să-ti dezvăluie, nu este o caricatură a dezordinii lumii, ci un fel de trăire în vis a puterii tale de a fi una cu Dumnezeu.

Numai cel care îşi însuşeşte puterea de a pătrunde în măruntaiele cele mai ascunse ale naturii umane, numai cel a cărui principii şi valori nu sunt dictate de factorii limitativi ai unei realităţi alienante - acel posesor al unei raţiuni individuale, *l'homme avec une libre pensée* - va manifesta o tendinţă continuă spre cunoaşterea de sine, făcând din ea un pilon de sprijin pentru zona leadershipului. Dar... până în anumite limite.

În fond dezvoltarea personală şi ascensionarea spre culmile înalte ale desăvârşirii, este "Oul lui Columb" în zona subtilă a leadershipului prin care se încearcă fundamentarea în primul rând a cunoaşterii de sine, atât de necesară fiecărui aspirant la statutul de lider. Multe sunt enigmele naturii omeneşti, şi acestea sunt greu de descifrat pentru acela care nu recurge la cunoaşterea de sine.

În pereţii de stâncă atât de înalţi ai personalităţii fiecăruia din jurul tău, exista mici porţiuni care pot fi modelate cu arsenalul tău de resurse, intelectuale şi emoţionale. Dar pentru asta trebuie să te transformi într-un magician, într-un alchimist, într-un descoperitor al frumuseţii neasemuite a zonei umane, într-un gânditor adevărat al particularului şi generalului.

"Generalul" este ceea ce ţi se relevă prin comparație cu însușirile pe care o anumită filozofie le atribuie universului, în timp ce "Particularul" este concluzia la care ajungi după ce transpui în concept trăirile experimentate în acest univers, inserându-le ulterior în contexte reale de viaţă.

Luceafărul unui creator încătuşat în lanţurile realităţii marchează acea căutare de sine ce se înalţă spre aspirații spirituale superioare, din care trebuie extrasă esenţa gândirii unei altfel de legi referitoare la calitatea imaginii pe care o reprezinţi în lume prin raportare la un univers care se joacă tot timpul între personal, artistic şi creativ.

Source: https://neculaifantanaru.com/dezvoltare-personala-luceafarul-unui-creator-incatusat-in-lant

Luceafărul unui creator încătuşat în lanţurile realităţii (I)

On Iulie 06, 2012

Şlefuieşte diamantul din tine, ca să poţi da o formă cât mai perfectă leadershipului tău.

Lumea mea interioară părea să ticăie tot mai puternic, sinistru şi inexplicabil. Un gând mă obseda permanent în ritmul unor palpitaţii intense, însoţite de cele mai ciudate simţiri. Nutream la acea unică sclipire de geniu, a supraomului, *optimum et maximum.* Aşteptam apariţia spontană a unui Eu împlinit. Ca un Luceafăr strălucind pe cerul nopţii arătându-mi nordul, idealul măreţ mă determina să cizelez asperităţile gândirii mele.

Cu seriozitatea impecabilă a unui căutător de răspunsuri, porneam în aventura cunoaşterii amănunţite a unei lumi nemateriale, a unui univers insuficient cunoscut. O cunoaştere a conştiinţelor şi a sufletelor, ce compuneau o masă de oameni diferiţi. O cunoaştere care prezenta fluctuaţii neaşteptate, dând naştere unei forţe nebănuite, apărute aparent din nimic.

Era o muncă copleşitoare care mă putea îndepărta de o realitate limitată, de legi, de clişee, de dogme, de prejudecăţi. Mă aflam la graniţa dintre posibil şi imposibil, dintre creaţie şi evoluţie. Un creator a cărui creaţie se hrăneşte cu căldura şi lumina revărsată de cele mai ascunse taine ale lumii, ale vieţii, ale naturii umane. Puteam să fabric oricând alte legi, să constat mereu alte adevăruri, să accept alte puncte de vedere. Aş fi vrut să construiesc, asemenea lui Einstein, modelul unui Univers pulsatoriu, care să se destindă şi să se contracte ca o inimă uriaşă. Oare aş fi reuşit?

Trebuia să şlefuiesc propria mea cunoaştere, pentru a spori valoarea propriului meu Eu.

Leadership: Aprecierea pe care o acorzi realităţii se face în funcţie de gradul de implicare în universul tău interior, dincolo de ceea ce eşti pregătit să înţelegi din el?

Nu poţi trece printr-un proces de dezvoltare în urma căruia să devii un lider mai bun, dacă eşti prizonier al unei realităţi care te limitează.

A-ţi stopa orice reacţie, orice tentativă de a te implica în propria ta împlinire, în realizarea acelui lucru care să te motiveze şi să te facă mai dinamic - este ca şi cum ai pleca într-un mic oraş de provincie într-o ţară străină, unde nu cunoşti pe nimeni, urmărit de gândul că fiecare om ţi-ar putea ghici cu o singură privire fiecare mişcare. Practic te afli în perimetrul unei zone moarte, în care nu poţi beneficia de privilegiile pentru avansarea personală.

Ceea ce contribuie la întregirea unei noi concepţii despre realitatea care alcătuieşte lumea omului este acea categorică lămurire a obsesiei care nu-i dă pace, agitându-l şi reconfortându-l, care devine luptă pentru apărarea unor valori, credinţe şi idealuri.

Această obsesie, sprijinită de integritatea şi uriaşa continuitate a unei atitudini în manifestarea unor adevăruri care te fac să priveşti viaţa cu alţi ochi, aliniind sistemului tău de valori la nişte repere noi de exprimare şi orientare, poate să contribuie la declanşarea unei noi corecţii de imagine atribuită autenticităţii sau poate să denatureze orice iniţiativă bună.

Leadership: Obsesia de a aborda calea creaţiei este centrul universului tău, dincolo de forma încifrată a înţelesului pe care îl dai termenului de "valabilitate" ?

Obsesia este începutul actului de creaţie. Este ceva ce te frământă neîncetat, un suport individualizator ce se câştigă prin adăugiri succesive, un protest împotriva subordonării unui conţinut exterior agresiv, în scopul de a defini normalul acceptat de corespondența dintre suflet, raţiune, conştiinţă şi personalitate. Este o dezvoltare intelectuală mai înaintată, care poate vedea mai departe în viitor, putând încorda spiritul asupra mijloacelor necesare pentru obţinerea unui rezultat dorit, chiar dacă aceste mijloace nu inspiră prin ele însele plăcere. E acel ceva din tine care nu te lasă să renunţi, care te ancorează şi totodată îţi dă aripi să crezi atunci când ceilalţi se îndoiesc de tine.

Poţi să dai o formă cât mai perfectă autenticităţii, numai dacă şlefuieşti diamantul din tine. Căci numai cine se avântă în toate regiunile muntoase ale propriului sine, deconectându-se de realitatea distorsionată a lumii exterioare, îmbâcsită de tot felul de prejudecăţi, va reuşi să "trezească" din adormire acea forţă creatoare proprie oamenilor care uimesc prin abilităţile lor, şi care se pot mândri cu ei înşişi.

Eram pe punctul de a descoperi şi înţelege o lume guvernată de legi, de principii raţionale. Unde dreptul la "viaţă" şi "moarte" era determinat de existenţa unei realităţi complet diferite, impunătoare prin felul în care interacţionau forţele care o compuneau. O lume cu putere limitată de o înţelegere abstractă, în care secretele cele mai adânci, dispersate printr-o forţă de reacţiune ce venea dinăuntrul fiinţei umane şi care se răsfrângea asupra universului, erau însăşi condiţia existenţei ei.

Efectul acţiunii convergente a realului şi a ficţiunii ce asigura verosimilitatea unei lumi paralele, supusă presiunii unei schimbări unice şi totalizatoare, forma perfectă a unei dimensiuni atemporale care tindea să se desăvârşească, se putea pierde dacă nu era amplificat de relaţia dintre artă şi ştiinţă, dintre om şi planul spiritual, încât să sporească intensitatea impactului asupra vieţii.

Valabilitatea variantei tale de univers este mărimea cu care poţi traversa de la un capăt la altul acea porţiune de 100% fidelitate în redarea unei realităţi insuficient descifrate de ceilalţi oameni.

Luceafărul unui creator încătuşat în lanţurile realităţii este expresia completei desăvârşiri, a înalte împliniri a sinelui care depinde de liberul arbitru din tine. Poţi deveni un lider foarte bun, dotat cu capacitatea de a modela caracterele. Poţi pătrunde ca un curent continuu în marele întreg al naturii umane, influenţând hotărâtor existenţa lui, şi poţi da o formă cât mai perfectă leadershipului tău. Dar numai dacă şlefuieşti „diamantul" din tine.

* **Notă:** *optimum et maximum* – cel mai bun si cel mai mare (lat.).

Lumina din adâncurile tainice ale întunericului

On Iulie 24, 2012

Consolidează puntea dintre autocunoaştere şi propriul potenţial, ca să-ţi desăvârşeşti identitatea.

Uneori, în mijlocul existenţei mele active şi însufleţite de cele mai îndrăzneţe visuri, se producea o fisură. Cădeam dintr-o dată într-o stare de nelinişte. Nu reuşeam să mă debarasez de o profundă convingere, ascunsă cu grijă: că toţi ceilalţi din jur îmi sunt superiori. Mă consideram un mare nimeni, un fiasco al autorităţii divine, un om suspendat de un ideal oscilant condamnat să readune iar şi iar energiile risipite ale unei lumi apuse.

Mă înfioram, tremuram, îmi întorceam mintea pe toate părţile, umblam de colo-colo ca un obsedat, ca un om scos din minţi, ca şi cum aş fi primit înfiorătoarea poruncă să devin sclavul unei patimi absurde ce căuta în fel şi chip să mă îndepărteze de ceea ce aş fi putut fi cu adevărat.

Sentimentul meu de inferioritate era de înţeles, dar tot atât de greu de suportat ca un bolovan apăsând pe întreaga mea fiinţă. Alunecam tot mai mult în jos, până la dezgustul de sine, ca un neputincios lipsit de orice idee conducătoare şi de simţul direcţiei. Eram mereu ultimul la toate, *le dernier des hommes* . Mă desconsideram enorm. Ţinut prizonier într-un spaţiu relativ îngust, legat de frânghia celor mai istovitoare încercări. Pedepsit parcă de o faptă de care nu eram vinovat, căram zadarnic pietroiul ironiei sorţii, de fiecare dată mai greoi, aidoma lui Sisif, ignorând parcurgerea aceluiaşi traseu, aceluiaşi destin.

Leadership: Înţelegi imaginea de ansamblu a zonei care te formează din nevoia de a fi unicul autor al unui parcurs care exclude orice posibilitate de control din afara "imediatului" ?

Încă mai consideram un privilegiu inexplicabil faptul că nu puteam să pricep nimic din mine însumi. Nu puteam să înţeleg ce era atât de strălucit la unii. Cum de ei reuşeau, iar eu nu? Nu puteam să mă mint pe mine însumi. Nu puteam să mă prefac că sunt altcineva, rivalizând cu ceilalţi. Zona în care mă formam aparţinea durerii, destul de pregnantă, de a nu fi părtaş la miracolul numit "însemnătate", fără să iau în calcul calităţile pe care încă nu mi le descoperisem şi care ar fi putut să mă transforme imediat într-un caracter dominant.

Am devenit mult mai conştient de ceea ce câştigasem din aceste cotituri ale vieţii mele – contactul cu o formă de înţelegere a sinelui meu, mai exigentă, mai incisivă, mai obiectivă. "Imediatul" era acea formă de a mă despărţi de trecut, încât să fiu prezent în conştiinţa momentului experienţei de utilizare a circumstanțelor favorabile de schimbare, fără să păstrez în suflet urmele impresiilor încercate demult.

În toate acele momente apăsătoare, dar utile, am avut prilejul să compar ceea ce sunt, cu rezultatul final, ceea ce puteam fi. Constatarea era evidentă: în adâncurile tainice şi întunecoase ale propriei mele fiinţe se găseau totuşi instrumentele necesare pentru a produce scânteia ce putea aprinde făclia celei mai incredibile reveniri.

Aveam senzaţia că, cu cât stăruiam mai mult să mă apropii de cine pot fi eu cu adevărat, cu atât mă îndepărtam mai mult de mine însumi. Era un fel de asimetrie dintre cele două părţi din mine care îmi învăluiau existenţa: Eul şi Non-Eul, realitatea şi durerea, autocunoaşterea şi desăvârşirea.

M-am întors pe drumul cel bun, înţelegând că cele două părţi din mine erau inseparabile şi se completau reciproc. Am învăţat să mă cunosc mai bine. Să scot la iveală multe răni, dar şi multe talente. Era oare acesta primul pas spre atingerea perfecţiunii?

Leadership: Trebuie să te îndepărtezi de tine pentru a-ţi crea perspectiva unei recunoaşteri totale într-un context de tipul "cucerire a propriei individualităţi în relaţie cu altele" care se cere a fi redus la o singură constantă numită "multiplicarea de imagine" ?

Dacă vrei să realizezi ceva de valoare, leadershipul îţi poate deveni ajutor de nădejde. Dar succesul în leadership nu vine dintr-o dată. El vine cu paşi mărunţi, pe măsură ce te redescoperi şi te maturizezi. Iar aceste două constante, subordonate caracterului tău, se manifestă numai atunci când apar acele "fisuri" din viaţa ta. Atunci când aluneci tot mai mult în jos, până la dezgustul de sine. Atunci când eşti cuprins de un sentiment de inferioritate, care te îndeamnă la reflecţii.

Leadershipul are la bază înţelegerea propriului tău sistem de apărare împotriva duşmanului nevăzut: "conştiinţa", care poate accepta sau nu starea ta de slăbiciune indusă de diminuarea rezervelor tale de încredere. A te îndepărta de tine pentru a-ţi crea perspectiva propriei recunoaşteri într-un context de tipul "cucerire a propriei individualităţi în relaţie cu altele", înseamnă de fapt să îţi anulezi orice încercare de a fi acelaşi om ca până atunci şi să îţi dai seama că nimic nu va mai fi la fel.

Multiplicarea imaginii personale derivă din acceptul pe care îl dai obligaţiei de a fi tu însuţi într-un context de recunoaştere care întârzie să se manifeste. Asta înseamnă să te surprinzi în desfăşurarea de forţe a doua identităţi rivale: una care se bazează pe opiniile altora şi o altă care subjugă orice încercare a trecutului de a te face una cu el.

Leadership: Ceea ce a fost provocator pentru a obține acces la ceea va fi ulterior, poate fi accesat cu mai multă ușurință pe măsură ce conştiinţa ta îşi extinde percepţiile în direcţia unui suiş care nu cunoaşte monologul?

Viitorul leadershipului se naşte azi, din înţelegerea mai profundă a propriei tale fiinţe şi a modului în care te raportezi la starea ta firească de dezvoltare. De aceea, el va arăta în mare parte aşa cum îl întâmpini, cum îl configurezi în momentele în care cele două părţi din tine se întrepătrund şi se influenţează reciproc. Prima parte te îndeamnă să te condamni şi să-ţi judeci Eul, să te îndepărtezi de tine însuţi. Cea de-a doua îţi va sări în ajutor în momentele de nelinişte, atunci când vei compara ceea ce eşti, cu rezultatul final, ceea ce poţi fi.

Lev Tolstoi ilustra acest punct de vedere în memoriile sale, spunând: " *Evenimentul cel mai însemnat din viaţa unui om este momentul când el devine conştient de Eul său; urmările acestui eveniment pot fi cele mai binefăcătoare sau cele mai îngrozitoare.* "

Geniul unui om care aspiră la desăvârşire, constă în facultatea de a înţelege totul, de a rezolva toate contrazicerile care survin în viaţa lui, dintre Eu şi Alter-Ego. Monologul pe care trebuie să-l eviţi cu orice preţ este acea încercare singuratică de a te disculpa continuu de acuzaţiile pe care ţi le aduci singur prin faptul că nu reuşeşti să faci din două entităţi una singură care să te reprezinte oriunde.

A nu deveni conştient de Eul tău este ca şi cum te-ai urca într-o maşină care nu porneşte, dar cu toate acestea insişti să îţi pui centura de siguranţă. Practic staţionezi într-un punct în care înţelesul vieţii tale nu capătă niciun răspuns, hrănindu-te totuşi cu speranţa că te afli în siguranţă şi că vei izbuti în final să te îndrepţi spre ceea ce te va putea avantaja.

Îţi găseşti siguranţa într-un utopic mijloc de salvare ori de câte ori nu poţi domina un conflict lăuntric? Aluneci tot mai mult în jos, până la dezgustul de sine, ca un neputincios lipsit de orice idee conducătoare şi de simţul direcţiei? Sau stărui mai mult să te apropii de cine poţi fi cu adevărat?

Consolidează puntea dintre autocunoaştere şi propriul potenţial, ca să-ţi desăvârşeşti identitatea.

Identitatea este o constantă de tip "acceptare totală" înscrisă într-un context de recunoaştere a valorii personale care survine odată cu trecerea de la un Ego mic și superficial la o conștiință de sine solidă şi radiantă.

Lumina din adâncurile tainice ale întunericului aduce în câmpul atenţiei acea parte esenţială din procesul de autocunoaştere şi desăvârşire care susţine afirmarea identităţii tale.

Aşa cum un scriitor subliniază totdeauna particularităţile personajelor sale, pe care le extrage din realitatea obiectivă şi le proiectează dincolo de normal, într-un fel de univers paralel, tot astfel şi tu, ca să-ţi conştientizezi plusurile şi propriile limite, trebuie să întremezi particularităţile care te evidenţiază, pe care le poţi extrage numai din realitatea obiectivă când nu reuşeşti să te debarasezi de anumite convingeri nocive.

Concluzie: Ca să te desăvârşeşti trebuie să-ţi cunoşti potenţialul, ceea ce se poate realiza numai printr-o autocunoaştere profundă. Nu încerca să te transformi în altcineva. Ci, cunoscându-ţi "zestrea" pe care ţi-a dat-o Dumnezeu, sporind-o printr-o meşteşugită cunoaştere şi perseverenţă, vei putea deveni omul deosebit la care tânjeşti în adâncul sufletului.

Nu uita că în tine există forţa care te va propulsa înainte, în tine zace scânteia performanţei şi a tuturor reuşitelor. Să nu cunoşti această forţă, să nu o recunoşti, să treci cu nepăsare sau inconştienţă pe lângă ea, echivalează cu prăbuşirea ta socială...

Source: https://neculaifantanaru.com/dezvoltare-personala-lumina-din-adancurile-tainice-ale-intune

O metodă care dă roade

On Martie 16, 2009

Găseşte elementul care evidenţiază frecvenţa ta de funcţionare ca să culegi roadele unei performanţe superioare.

Niciun criminal nu scapă atunci când Columbo investighează un caz. Da, aşa este. Simpaticul detectiv Columbo nu dădea niciodată greş când era vorba de depistarea criminalilor şi prinderea lor. El avea o intuiţie aproape genială în a identifica rapid cele mai relevante informaţii şi a face legătura între detaliile aparent lipsite de importanţă la prima vedere. Însă secretul succesului său nu se datora atât intuiţiei, cât metodei foarte sofisticate pe care o aplica în procesul de investigaţie.

Pentru a fi sigur că suspectul pe care îl ancheta era criminalul, Columbo trebuia să-i verifice raţionamentul.

De exemplu, într-unul din episoade, în timpul anchetei, Columbo îl roagă pe presupusul criminal să-l ajute să reconstituie modul în care s-a săvârşit crima. Astfel, pe motiv că nu-i plac armele de foc, Columbo îi dă suspectului un pistol şi îl roagă să tragă un foc într-o saltea de burete nou nouţă, pentru a cerceta dacă glonţul tras este identic cu cel găsit în corpul victimei. Brusc criminalul s-a panicat. Iar aşa cum a prevăzut Columbo, acesta a încercat să găsească o justificare a modului în care s-a făcut crima, demonstrându-şi nevinovăţia: " *Aveţi arma, glonţul, documentul prin care se identifică proprietarul. E clar că nu eu sunt criminalul.* "

Deseori Columbo aplica această metodă de intimidare a suspectului. Dându-i arma crimei, el urmărea foarte atent felul în care acesta reacţionează, încercând să se disculpe.

Leadership: Eşti capabil să stabileşti adevărul şi sursa propriei tale autorităţi, în felul în care ceilalţi oameni îşi asumă stările interioare în continua actualizare a identităţii lor?

Înclinaţia omului spre acel adevăr care îl face liber în raport cu propria lui fiinţă şi în raport cu efectele pe care le produc faptele sale, necondiţionat de vreo obligaţie asumată de propria-i voinţă, este urmărea exemplului firii sale - menit să-i verifice erorile de reprezentativitate.

Ceea ce reprezinţi, aia transmiţi. Omul reprezintă, pe de o parte un univers bogat în sentimente, apoi un întreg definit prin gândire, dar mai ales un cumul de actualizări ale evoluţiei sale care îl ajută să-şi măsoare mai bine impactul în împrejurările care îi îngăduie să-şi valorifice potenţialul la maxim.

Leadershipul, în încercarea de a exprima diferitele aspecte şi manifestări considerate importante în cadrul unei deveniri care judecă paşii clipei la scara valorilor, în care accentul se pune pe detaliile aparent lipsite de importanţă la prima vedere, este realizabil prin investigația acelei rațiuni delegate să descopere adevărul despre om.

Acest adevăr este în strânsă legătură cu circumstanţele care îi favorizează sau defavorizează rolul în societate sau în anumite circumstanţe. Cum te raportezi la oamenii care îşi pun la încercare emoţiile, virtuţile şi puterea minţii?

Leadership: Poţi să faci din tine un TOT coerent privitor la modul cum accesezi o realitate care ascunde sub diverse "măşti" trăirile oamenilor şi nuanţele cele profunde ale motivaţiei lor?

Dacă vrei să te integrezi în dimensiunea unui leadership care corespunde unei realităţi umane brute, nefiltrate de îndoieli, dar care de fapt trăieşte în bună măsură prin conectarea la stările interioare ale oamenilor (devine o adevărată provocare să le interpretezi), trebuie să atingi acel nivel evolutiv de cunoaştere care îţi permite să cunoşti adevărurile de dincolo de platoşa autoimpusă de ei.

Iar dacă oamenii trebuie să decidă cu ajutorul minţii cum să-şi cultive, cum să-şi antreneze şi să-şi prolifereze sentimentele care au potenţialul de a dăuna moralei şi imaginii lor, atunci liderul are menirea să-i readucă într-o realitate pe care ei par că au părăsit-o definitiv.

Asta presupune experimentarea acelei conştiinţe care, depăşind sentimentul, ar trebui să îi îndemne pe oameni la corectitudine şi integritate, împingându-i să fie prezenţi, identificabili şi recognoscibili printr-o judecată care ţine mai degrabă de o filosofie realistă în abordările moraliste decât de „spectacolul" creat de o ieşire din tiparele normalităţii.

A fi capabil să stabileşti adevărul pe care se sprijină conştiinţa oamenilor dă putere totală sursei propriei tale autorităţi. Un lider ia în calcul principiile pe care se construieşte identitatea reală a oamenilor, încercând să se regăsească și în acele părticele de suflet oferite de ei.

Ia aminte la definiţia identităţii de care o propunea cineva pe o pagină web: *"Identitatea este ceea ce oferă continuitate vieţii interioare a omului, este partea stabilă, mereu identică cu sine însăşi, din fiinţa umană, care este purtată de la o etapă la alta, secundă cu secundă, prin toate experienţele vieţii şi care face din persoană un tot coerent."*

Leadership: Multe din aspectele propriei tale motivări pot fi înţelese prin simpla analiză a abilităţilor care te însoţesc pe drumul către valorificarea realităţii percepută prin filtrarea trăirilor celorlalţi?

Dacă eşti pasionat de geografie, atunci probabil ştii că densitatea fragmentării reliefului este elementul de analiză care evidenţiază frecvenţa alternanţei culoarelor de vale cu suprafeţele interfluviale. În termeni relativi această densitate poate fi apreciată ca mică, medie şi mare, prin simpla observare a hărţii topografice. În cazul în care este nevoie de o precizie mai ridicată este necesară întocmirea unei harţi a fragmentării orizontale a reliefului pe baza calculării raportului dintre lungimea totală a reţelei de văi (exprimată în kilometri) şi suprafaţa pe care se execută măsurarea acestora.

Vei fi incapabil să culegi roadele unei performanţe care să-ţi confere o anume superioritate asupra celorlalţi, dacă nu reuşeşti să-ţi fragmentezi atenţia. Sau dacă nu îngădui convingerilor tale să se preocupe de toate detaliile care îţi întregesc personalitatea. Cu cât acorzi mai multă atenţie hărţii mentale care îţi permite să schimbi total perspectivele de abordare ale funcţionării fiinţei umane, cu atât vei putea să-ţi înţelegi mai bine credinţele care îţi guvernează mintea.

Şi tu poţi fi un Columbo al propriilor tale gânduri, al personalităţii tale dacă acorzi atenţie detaliilor care fac ca judecata ta să fie un proces mai maleabil în depistarea şi eliminarea propriilor „erori de funcţionare". Dacă întocmeşti o hartă a structurii tale de personalitate, detectivul din tine te va ajuta să îţi înţelegi mai uşor impulsurile, tendințele morale şi sociale, şi modul în care eşti perceput de către ceilalţi – pe baza raportului dintre activul şi pasivul existent în tine, dintre faptele şi valorile tale, adică dintre forma Ego-ului tău şi conţinutul

său adevăr.

Leadershipul tău se constituie dintr-o intervenţie psihologică ce ia în considerare numeroase perspective de abordare ale funcționării ființei umane prin raportare la o realitate care susţine sau neagă adevărurile înscrise într-o situaţie de tip "capcană"?

Source: https://neculaifantanaru.com/dezvoltare-personala-o-metoda-care-da-roade.html

Omagiul adus vieţii de pe înălţimile eternului

On Februarie 02, 2012

Demonstrează-ţi superioritatea conştiinţei tale, înlăturând influenţele distructive ale oscilaţiilor propriilor tale trăiri.

Încă o dată privirile lor se întâlniră la petrecerea tatălui ei, marele om de afaceri Bill Parrish. Susan se apropie de Joe cu acea bucurie pe care o simte o femeie împlinită în faţa iubitului ei, păstrând adânc în suflet imaginea primei lor întâlniri. Joe simţi atingerea privirii ei de parcă un fluture i s-ar fi aşezat pe piele, trezindu-i toate emoţiile pe care le credea amorţite de trecerea timpului.

- Îţi aminteşti dimineaţa aceea la cafenea, Joe? Ai spus: "Ce e rău în a avea grijă de o femeie care are grijă de tine?"

Dar în sufletul ei parcă îl implora: "Inimă nobilă, spirit înalt, te conjur, în numele dragostei pe care mi-ai dăruit-o, înlătură-mi prin vreun semn, prin vreo revelaţie oarecare, acest strop de îndoială apăsătoare care simt cum mă cuprinde ! "

- Am spus eu asta? întrebă el cu spaimă în suflet.

Sinceritatea care precede trezirea conştiinţei este o palidă încercare de a-ţi recunoaşte adevărata menire şi adevărata identitate acolo unde credinţa într-un sine separat nu poate trece de la blestem la binecuvântare.

O clipă Joe căzu pe gânduri, ca şi cum acea rămăşiţă de amintire îi atinse cele mai ascunse corzi ale existenţei, accentuându-i durerea şi mărindu-i tristeţea. Simţi dintr-o dată o furnicătură în tot trupul, izvorâtă din adâncul propriei gândiri, acel tremur, acel zgomot aproape insesizabil, acel freamăt al conştiinţe curate.

Pentru prima oară trebuia să fie sincer cu el însuşi şi faţă de Susan. Şi să-i spună adevărul. Că el era etern. Iar ea, doar o muritoare. Dar oare cum ar fi reacţionat ea la aflarea adevărului? Avea acum răgazul să-şi cerceteze rapid judecata, să facă apel la toate simţurile, la singura fărâmă de emoţie care, pentru prima oară în milenii de existenţă, i-a dat de gol bunătatea.

În finalul filmului " *Meet Joe Black (1998)* ", Prinţul Întunericului, întristat de sentimentele de iubire ale lui Susan, îl învie pe adevăratul Joe – aducând astfel un omagiu vieţii de pe înălţimile eternului pe care îl stăpânea nemijlocit.

Leadership: Poţi să te manifeşti prin nevoia de a te simţi superior şi de a domina un individ, luând în considerare contradicția care se creează din ceea ce ai fost anterior şi ceea ce piere în tine?

Indiferent de împrejurări, conştiinţa curată apare ca o izbândă, uneori după multe etape de confruntare cu tine însuţi. Iar această izbândă se întâlneşte destul de rar, în genere numai la oamenii care adăugă semnificaţie vieţii lor, făcând ceva care contează cu adevărat pentru ceilalţi.

Filozoful francez Albert Camus nota: " *Măreţia unei credinţe se măsoară cu îndoielile ei.*" Tu poţi să înfăptuieşti ceva împotriva unor principii profunde, împotriva unei conştiinţe care ştie ce este binele? Te îndoieşti de acurateţea credinţei tale? Preferi să controlezi şi dirijezi totul de la distanţă depăşind oricare limite impuse de imaginea şi respectul de sine, indiferent de împrejurări?

A-ţi încălca conştiinţa, lăsând-o să radieze sentimente impure, care dezbină şi creează incertitudini în rândul celor din jur, este ca şi cum ai coborî în staţia de tren care nu trebuie.

Călătoria spre dezvoltarea personală o vei face prin rute ocolitoare, vei explora "teritorii" necunoscute – sentimente, emoţii, trăiri. Şi nimeni nu va avea grijă să-ţi spună unde să cobori. Trebuie să-ţi dai tu seama unde trebuie să te opreşti şi cum să-ţi hrăneşti sufletul odată ajuns la destinaţie.

Numai conştiinţa îţi va putea spune cum e mai bine. Însă emoţiile negative te vor împiedica să te conectezi la conştiinţa ta curată, ţinându-ţi ochii închişi, despărţiţi de lumea pe care o poţi recunoaşte cu uşurinţă drept aliată şi care îţi poate servi ca punte spre un nivel superior de cunoaştere de sine.

A fi sincer cu tine însuţi în raport direct cu parametrii conştiinţei înseamnă să exprimi un adevăr care te face special - în amintirea celui ce ce-ai fost, înainte de a te elibera de un trecut care te provoacă să reînveți constant ce înseamnă momentul prezent.

Omagiul adus vieţii de pe înălţimile eternului exprimă capacitatea de a-ţi asculta glasul conştiinţei, percepând modificările stării interioare de-a lungul unei perioade de timp.

Ca şi lider, preocupările tale trebuie să graviteze cu precădere în jurul stărilor de conştiinţă, sau mai bine zis în jurul imaginii şi personalităţii tale care reflectă propriile tale defecte sau calităţi, de care eşti sau nu conştient.

Dacă trăirile negative continuă să te acapareze în ciuda oricărei încercări de a scăpa de ele, atunci conştiinţa ta nu va fi niciodată de partea ta şi nu va fi niciodată împăcată cu ceea ce vei face.

A fi cuprins de remuşcare înseamnă să-ţi plimbi mintea la scenele trăite în trecut, într-un mediu plin de strălucire, ispăşindu-ţi greşeala de a-ţi fi părăsit adevărata identitate pentru cel ce-ai devenit.

Aşa cum organismul uman reuşeşte să-şi păstreze aproape constantă temperatura, chiar dacă temperatura mediului extern suferă variaţii foarte importante - tot aşa şi tu, ca să-ţi menţii conştiinţa curată, şi pentru ca ea să accepte adevărul a ceea ce eşti, trebuie să-ţi păstrezi constantă "cantitatea" de emoţii pozitive ce se produce în tine odată cu învingerea slăbiciunilor - chiar dacă mediul în care îţi duci existenţa îţi influenţează personalitatea, chiar dacă trăirile tale suferă variaţii importante.

Demonstrează-ţi superioritatea conştiinţei tale, înlăturând influenţele distructive ale oscilaţiilor propriilor tale trăiri.

Source: https://neculaifantanaru.com/dezvoltare-personala-omagiul-adus-vietii-de-pe-inaltimile-ete

Perfecţiunea zeiască

On Mai 06, 2010

Creează-ţi o imagine de ansamblu asupra propriei tale valori, ca să poţi accede mai uşor către o treaptă superioară de perfecţiune.

"David" , cea mai cunoscută sculptură din istorie, alături de minunata *"Capela Sixtina"* , sunt mărturii vii ale harului cu care a fost înzestrat creatorul lor, un artist fără egal, desenator, pictor şi sculptor la un loc, un geniu al imaginaţiei, al improvizaţiei, al artei - Michelangelo Buonarroti.

Se pune întrebarea: cum a reuşit oare un singur om, o singură inimă şi un singur suflet, să depăşească limitele condiţiei umane şi să se ridice deasupra tuturor cu o iscusinţă nemaipomenită? Era oare Michelangelo o fiinţă omenească, sau un zeu care a luat înfăţişarea unei fiinţe omeneşti, ca mărturie a existenţei şi prezenţei divine?

Hărăzit să fie aproape un zeu. Michelangelo nu a atins succesul în tinereţe, deşi încă de la naştere a fost înzestrat cu un talent extraordinar. Ci mai degrabă la mijlocul vieţii, odată cu perfecţionarea sa în arta sculpturii şi a desenului. Misiunea lui, pe care singur şi-a ales-o, pe care singur şi-a impus-o cu hotărâre a fost să-şi întreacă rivalii odată pentru totdeauna. Dar oare putea un singur artist să-i dovedească pe toţi ceilalţi în măiestrie, în rafinament şi originalitate?

Lumea, ca să creadă cu adevărat în divinitate trebuie să fie martoră la minunile ei. La fel cum Iisus, în văzul tuturor, îi învia pe oameni şi îi făcea bine prin puterea sa miraculoasă, tot aşa şi Michelangelo voia să-şi dovedească, în văzul tuturor, puterea creatoare, dumnezeiască, izvorâtă din voinţa sa neîntrecută de a se ridica deasupra celorlalţi prin miraculos, şi de a rămâne, dacă s-ar putea, nemuritor prin operele sale.

Leadership: Poţi să te afirmi pe scena lumii ca o manifestare exterioară a unei puteri miraculoase, privind-o cu gândul la o accesare şi o coordonare ulterioară a laturii tale spirituale?

Elementele de leadership şi cele de dezvoltare personală pot fi combinate, modificate, astfel încât ele să fie mereu în echilibru şi armonie. Leadershipul presupune să te poziţionezi mai sus în clasamentul valorilor şi să ocupi un loc de vârf în slujirea creaţiei. Dezvoltarea personală presupune să recunoşti particularităţile propriei tale personalităţi astfel încât să-ţi îmbunătăţeşti nivelul de performanţă şi să te transformi într-un tip destul de capabil în a oferi rezultate calitative pentru cei care analizează şi urmăresc trendul evoluţiei tale.

A nu-ţi recunoaşte calităţile sau a nu le valorifica la maxim e ca şi cum te-ai muta într-un alt capăt de lume - nimeni în afară de tine nu ştie unde te afli. Trăieşti o viaţă independentă de a celorlalţi oameni de valoare, te distanţezi de performanţa de care eşti capabil să dai dovadă şi rămâi la nivelul de anonim. Asta îţi doreşti?

Te pregăteşti pentru o treaptă superioară de dezvoltare personală? Cum ţi-ai propus să accesezi această treaptă? Ţi-ai întocmit un profil personal care să reflecte zonele tale de interes? Cum îţi evaluezi progresele? Multe din aspectele propriei tale motivări pot fi însă înţelese prin simpla analiză a personalităţii tale şi a abilităţilor care le însoţesc pe drumul către performanţă?

Leadership: Eşti pregătit să atingi culmile măreţiei printr-o spiritualizare a imaginii propriei valori?

Mare dreptate avea cel care a spus: „ *Michelangelo a fost poate cel mai mare arhitect, pictor şi sculptor din istorie. Cu infailibilul său simţ al proporţiilor a stabilit noi standarde în arhitectură. "*

Da, măreţul „Legiuitor de Piatră" a atins culmile cele mai înalte ale măiestriei realizând ceea ce poate doar o mână de artişti au reuşit.

O spiritualizare a imaginii propriei valori se obţine atunci când îţi adânceşti mintea într-o direcţie totalmente străină de lumea pe care ţi-o creezi, trecând dinspre artistic spre ceea ce înseamnă trăire care se are pe sine însăşi ca singur reper, chiar şi în resturile pe care ea însăşi le lasă inevitabil în urma ei.

Tu eşti un vizionar foarte hotărât? Eşti sedus de ideea de a crea ceva absolut nou? Eşti însufleţit de dorinţa de a fi cel mai bun? Eşti capabil să-ţi asumi provocări dificile? Ce anume îţi creşte motivaţia? Care este imaginea pe care o ai despre tine însuţi? Consecvenţa este o parte crucială din procesul de cultivare a propriilor tale valori şi pasiuni? Puterea creatoare este unul din cele mai mari daruri ale tale? Îţi dezvolţi calităţile conform aşteptărilor tale?

Latura spirituală a omului este asemenea unei conştinţe supreme: mai întâi trebuie să o accesezi din afara propriei entităţi contaminate cu realitate şi apoi să o transpui într-o creaţie care să întruchipeze perfecţiunea prin proximitatea faţă de divin.

P.S. Marile opere sau marile reuşite nu s-au datorat unor forţe supranaturale, ci acelui imbold interior, acelei pasiuni şi dorinţe lăuntrice de a demonstra că se poate să te apropii de perfecţiune. Iar atingerea perfecţiunii implică multă muncă, multă gândire, multă statornicie, dar efortul depus nu rămâne niciodată nefructificat. Cei ce au ajuns aproape de perfecţiune nu au fost zei, ci oameni cu anumite calităţi care au muncit enorm ca să atingă gloria.

Source: https://neculaifantanaru.com/dezvoltare-personala-perfectiunea-zeiasca.html

Primul şi ultimul rătăcitor din deşertul umbrelor

On Iulie 12, 2012

Desăvârşeşte-ţi evoluţia, plasându-ţi existenţa sub semnul Eului care te defineşte şi care te conduce spre un drum ascendent.

Simţeam că ceva avea să se întâmple cu lumea pe care mi-o creasem. Ceva care nu mai putea fi întreţinut, care nu se mai putea lega de planurile mele. Ceva care nu se mai putea întoarce, care nu se mai putea reface. Confuz, eram dispus să caut un răspuns revelator în toată acea înlănţuire continuă de transformări, reactualizări, extinderi, conversii, care făceau posibilă rătăcirea mea în labirintul existenţei pe care îl străbăteam cu greutate. Toate erau la fel şi diferite erau toate. Stranii şi repetitive. Năucitoare şi contradictorii.

Mă simţeam complet străin şi pierdut, ca un rătăcitor într-un deşert care părea să nu se mai sfârşească, într-un tărâm torid şi uscat în care nimeni nu supravieţuieşte. Un deşert al umbrelor dense, care îmi învăluiau cu răceală toate simţurile, toţi paşii. Inima şi sufletul. Care îmi absorbeau în întregime toate energiile, tot ce aveam pozitiv în mine, dereglându-mi toate gândurile, unul câte unu.

Asemenea unui celebru personaj al lui Dostoievski, eram pe cale să rup legătura cu lumea întreagă, să mă îndepărtez de mine însumi, să las totul baltă. Şi, ca un om care refuză categoric orice invitaţie de la viaţă, riscam să mă retrag în carapacea solidă a nepăsării, a celui neînţeles. A slăbiciunii care te reduce la tăcere.

Leadership: Îţi accepţi statutul de a fi "tu însuţi" în crearea conţinutului de gândire care te inspiră, dincolo de ceea ce poţi accesa cu ajutorul unei realităţi care se încăpăţânează să-ţi reziste?

Mă simţeam închis în mine însumi, ca şi când universul meu interior ar fi fost victima unor atacuri vicioase din partea unei forţe nevăzute şi ostile, cu o uriaşă capacitate de influenţare. O forţă care avea un efect doborâtor, prin loviturile tot mai puternice, puse parcă pe "repeat". Şi care puteau oricând să fie decisive. O forţă malignă, *un symptôme d'une maladie inconnue*, despre care nu puteam să aflu nimic. O prezenţă discretă, dar tulburătoare. Adevărată sau închipuită?

Cu mult timp în urmă am închis acest subiect, deoarece nu am avut încotro. Dar nu mai pot ascunde în mine, la nesfârşit, ca un laş, ceea ce am simţit, atât de intens, bun sau rău. Nu pot să mă las prins în vârtejul celui mai caracteristic fenomen din viaţa mea, fără să-l înţeleg, fără să-l împărtăşesc şi altora. Nu pot să-mi făgăduiesc o viaţă deplină, fără să găsesc răspuns la propriile mele nelinişti interioare. Mai ales atunci când "Ea", forţa singulară consacrată definitiv întreruperii ascensiunii mele, se întorcea. De fiecare dată mai aparte. Mai ameninţător.

Implacabil ! Eram supus unei înrâuriri statornice şi trainice, ca un rob al propriilor sale convingeri, fugind de o forţă care nu-l poate părăsi. Cea mai mare parte din mine se simţea ultragiată. Încercam să-mi ascund spaima şi emoţiile prefăcându-mă că nu s-a întâmplat nimic, că nu văd adevărul. Dar ea era acolo, statornică, pândind cu dinţii încleştaţi, înconjurându-mă ca un nimb malefic ce îşi manifesta acţiunea tot mai puternic asupra mea. Nu trebuia s-o cunosc, dar eram forţat s-o simt. Mereu aproape, tot mai impetuoasă.

Ar fi trebuit să hotărăsc de la bun început un lucru: cine este şeful. Eu? sau Forţa care mă cuprindea într-o ciudată mângâiere, propulsându-mă lin spre misterul existenţei mele? Eram

pus în faţa alternanţei: ori Eu, ori Ea.

Leadership: Singurul tău acces la cine eşti cu adevărat eşti tu într-o ipostază din care se scade conţinutul unei vieţi care se închide în ea însăşi?

Nu poţi să-i conduci pe alţii, şi mai ales să-i înveţi pe cei pe care îi conduci să dezvolte alţi lideri, dacă nu reuşeşti să treci prin proba de foc a maturităţii, a "testului transcendere". Conştientizarea existenţei celor două laturi ale fiinţei tale, în mod succesiv şi câteodată simultan, creează întotdeauna confuzie. Pe măsură ce se clarifică noul mod de gândire, de recepţionare a realităţii, pe măsură ce explorezi diferite emoţii, existenţa ta va începe să se schimbe.

Leadershipul îşi face "intrarea" în viaţa ta, cu mult înainte de a fi propriu zis un lider. Pe parcursul evoluţiei tale. Atunci când te confrunţi cu sinele tău, cu lumea interioară care te defineşte. Acolo unde însă meandrele propriilor tale evoluţii sunt deosebit de întortocheate, unde întinderea nesfârşită a propriilor tale gânduri şi convingeri îţi dezechilibrează balanţa existenţială, când fiecare din trăirile tale sunt înşelătoare, abia atunci începe bătălia pentru cunoaşterea sinelui.

Transcenderea este posibilă ca lărgire a orizontului, adică extensiv şi în direcţia clarificării profunzimii lumilor în care alegi să te introduci prin puterea cu care gândurile şi emoţiile interacționează cu un ideal de dincolo de timp.

Aici te confrunți cu ipostaza omului superior, geniul, care este permanent însetat de acea cunoaştere intrinsecă, acumulată de înţelepţi de-a lungul mileniilor, trăind drama incompatibilității cu o persoană de o altă condiţie inferioară: tu însuţi, la nivel de lume.

Leadership: Reuşeşti să scoţi la iveală ceva din tine care nu ai crezut că este mai înalt decât raţiunea la care te-ai limitat iniţial?

Se spune că liderul, omul care tânjeşte spre a fi propriul său stăpân, este arhitectul propriilor sale experiențe. Dar nimeni nu a menţionat vreodată că, mai întâi de toate, omul care aspiră la statutul de lider este de cele mai multe ori un rătăcitor. Un anonim în lunga şi deseori întunecata călătorie spre propria lui natură, spre propria lui dezvoltare interioară.

Graniţa stâncoasă a existenţei care te defineşte, ca om şi ca lider, poate fi străpunsă, mai ales dacă găseşti o "spărtură" prin care să pătrunzi în interiorul unui Alter-Ego superior. Acea spărtură este oglinda conştiinţei tale care trebuie să fie din cei mai pur cristal, amintindu-ţi permanent cine ai fost, cine eşti, şi cine poţi deveni.

Legătura cu lumea întreagă se poate destabiliza dacă te îndepărtezi de tine însuţi, dacă te fereşti de săgeţile arzătoare ale propriilor gânduri şi simţiri. Iar cel de-al doilea Eu, forţa singulară destinată să întrerupă definitiv ascensiunea ta, te va copleşi, distrugându-ţi orice privilegiu de care te poţi folosi pentru avansarea personală.

Conştientizarea existenţei unei alte laturi, a celui de-al doilea Eu, în mod succesiv şi simultan, va crea la început confuzie. Primul Eu te va îmbărbăta spunându-ţi, repetându-ţi, întărindu-ţi convingerea că te poţi ridica la nivelul de excelenţă dorit. Al doilea Eu, ca o prezenţă discretă, dar tulburătoare, te va pune sub presiune, îţi va pune sub lacăt orice încercări de a te cunoaşte, amintindu-ţi cât este de neclar să fii tu însuţi, determinându-te să-ţi piezi "coordonatele".

Ceea ce poţi scoate la iveală prin intermediul introspecţiei, ca încercare de a te privi numai din perspectiva identității pe care poate numai posteritatea o găseşte fascinantă, este însăşi condiţia existenţei omului superior: de a te recunoaşte prin "Celălalt Tu".

Primul şi ultimul rătăcitor din deşertul umbrelor eşti chiar tu, în lunga şi dificila călătorie spre echilibru, spre înţelegerea Eului tău, a trecutului, a prezentului, a viitorului acestui Eu - care are nevoie de anumite coordonate pentru a se putea defini. Dar pentru aceasta vei fi nevoit să treci, asemenea unui rătăcitor, prin acele momente de cumpănă ce vor induce modificări în cursul vieţii tale. Ceea ce implică, inevitabil, anumite renunţări şi transformări la nivel lăuntric.

În fotbal, rafinamentul conducerii mingii şi seducţia pasei îşi găsesc etalonul de apreciere prin golurile înscrise. Tot astfel cunoaşterea propriului sine şi tiparul de personalitate în care ajungi să te încadrezi, îşi găsesc etalonul de echilibru în încrederea personală pe care o dobândeşti pe parcursul “rătăcirilor”, pe drumul sinuos spre misterul existenţei tale.

Desăvârşeşte-ţi evoluţia, plasându-ţi existenţa sub semnul Eului care te defineşte şi care te conduce spre un drum ascendent.

Concluzie: Mai mult sau mai puţin, cu toţii suntem auto-analitici. Cei cu un spirit analitic dezvoltat înţeleg mai bine consecinţele propriilor rătăciri din labirintul vieţii lor, trăgând în acelaşi timp învăţăminte din ele.

Pentru toţi, cel mai bun prieten va rămâne întotdeauna propriul Eu, dar totodată şi cel mai mare duşman. Amândoi polii trebuie să conlucreze astfel încât omul să aibă un traseu ascendent. Acest lucru este esenţial în leadership.

Source: https://neculaifantanaru.com/dezvoltare-personala-primul-si-ultimul-ratacitor-din-desertul-u

Principiul schimbării

On Ianuarie 28, 2010

Dacă eşti nemulţumit de realitate, modelează o alta. Dacă nu poţi, modelează-te pe tine.

Dacă eşti un admirator al actorului Robert De Niro, atunci precis ai văzut filmul „ *Stanley & Iris (1989)* ”. Iris, o văduvă cu doi copii, încearcă să-şi refacă viaţa şi să trăiască în aşa fel încât să-i fie bine. Nu-i este însă deloc uşor să se descurce singură, iar ca simplu lucrător într-o secţie de patiserie salariul nu-i ajungea pentru toate cele trebuincioase.

Dar totul se schimbă când îl cunoaşte pe Stanley, un simplu bucătar. Între ei se stabileşte o relaţie de prietenie. Însă Stanley are un mare cusur: nu ştie să scrie şi să citească. Din acest motiv este concediat şi nevoit să-şi caute un alt loc de muncă. El îşi dă seama că realitatea nu o poate schimba. Fără să ştie să scrie şi să citească nu va putea ajunge niciodată prea departe. Peste tot, oriunde îşi va căuta un loc de muncă i se va reproşa, iarăşi şi iarăşi, acelaşi lucru: că este analfabet.

Leadership: Îţi exprimi intenţia de a fi o lecţie de viaţă pentru ziua de mâine, găsind acea unică raţiune de a fi "COMPLET" în centrul unei creaţii în care se imprimă nuanţele propriului caracter?

Stanley e prea lucid ca să nu-şi dea seama că viaţa lui se risipeşte, că se sacrifică zadarnic, că lumea de vis la care râvneşte cu atâta ardoare şi convingere se îndepărtează tot mai mult de el. Nemulţumit de realitatea în care se zbătea zilnic, nedorind să se izbească mereu de refuzuri si concedieri, decide să se schimbe el însuşi. Aşa că într-o zi, graţie dorinţei sale nemărginite de a trăi în fericire, apelează la Iris, căreia îi cere ajutorul. Iris acceptă cu plăcere să-l înveţe să citească şi să scrie, şi în cele din urmă izbuteşte să-l înveţe.

Totuşi Stanley, deşi fusese tot timpul analfabet, a avut o mare pasiune: să inventeze lucruri. Printre altele inventase un mecanism sofisticat de răcire a prăjiturilor. Iar pentru că a învăţat să scrie şi să citească a putut să-şi valorifice invenţia şi să semneze un contract foarte bănos cu o companie la care a fost promovat foarte repede. Acum trăia într-o altă realitate, cea pe care şi-a dorit-o dintotdeauna – o realitate în care totul devenea posibil.

Finalul filmului este senzaţional. Stanley, se întoarce la Iris, căreia îi datora totul şi pe care ajunsese s-o iubească enorm, o cere în căsătorie şi îi propune să se mute cu el în noua lui casă.

Leadership: Îţi iei răgazul de a susţine aspiraţia de înnoire a percepţiei de sine, măsurându-ţi abilitatea de a fi complet prezent și conștient de ceea ce faci într-un moment anume?

A venit timpul să modelezi o lume nouă? Ce triumf pentru un om ca Stanley, să înfăptuiască imposibilul. Care a fost oare calitatea lui cea mai importantă? Cu siguranţă voinţa. Iar dorinţa de schimbare i-a alimentat visurile. Impulsul său spre o altfel de viaţă, tot ceea ce a făcut pentru a-şi schimba traseul existenţial, i-a dat undă verde să-şi urmeze visurile.

Cu alte cuvinte, el a învăţat să aleagă înainte să culeagă. S-a concentrat asupra lucrurilor absolut necesare pentru că altă posibilitate de a-şi schimba traiul nu era. Şi-a dat seama că singura cale de a schimba realitatea era să se schimbe el însuşi. Aşa că şi-a modelat strategiile şi s-a adaptat noilor cerinţe, aceasta fiind singura cale de a-şi atinge scopurile.

Stanley este un exemplu excelent de persoană care a făcut ceea ce trebuie în viaţă. Atras până în adâncul fiinţei sale de dorinţa arzătoare de a-şi îndeplini visurile şi adânc influenţat de dragostea faţă de Iris, a decis să pună capăt odată pentru totdeauna vieţii anoste şi chinuitoare pe care o ducea.

Percepţia de sine are ca bază raportul direct care se stabileşte între efortul de a da o nouă semnificaţie vieţii şi natura inclinaţiilor intelectuale sau afective care te împing spre acţiune.

Momentul cheie când devii conştient de importanţa înnoirii percepţiei de sine, odată cu revenirea în conştiinţă a necesităţii de a da un sens vieţii, după felul cum eşti atent la lecţiile oferite de eşecuri, se produce atunci când ai putinţa de a dobândi o nouă orientare prin intermediul unui câştig (material sau afectiv).

Fiecare om trebuie sa-si rezerve un moment pentru a reflecta de unde vine şi încotro se îndreaptă. Iar dacă, după o atentă analiză, reiese faptul că direcţia în care se îndreaptă nu este cea bună, atunci cu siguranţă trebuie să se schimbe. Iar schimbarea vine întotdeauna din interior. Căci ca să schimbi lumea exterioară, soluţia este aceea de a te schimba în primul rând pe tine însuţi.

Viaţa nu este totdeauna roz aşa cum ne-am dori fiecare din noi. Dar cu siguranţă ne-o putem îmbunătăţi dacă încercăm să ne schimbăm noi înşine.

Leadership: Trezeşti ecoul propriul tău Eu ca să poţi oferi vieţii tale o nouă orientare?

Aşa cum un pictor fascinat de expresivitatea mişcării atletice este capabil să sesizeze corpul uman şi membrele sale în traiectoria de la un punct la altul, acolo unde fotografia instantaneu eşuează – tot aşa şi tu, ca să îţi plasezi existenţa într-un alt context, ca să oferi vieţii tale o nouă orientare, mai întâi trebuie să trezeşti ecoul propriului tău Eu. Adică să elimini orice tendinţă de diminuare a propriei tale valori, să-ţi conştientizezi capacităţile, apoi să-ţi stabileşti ferm scopurile pe care vrei să le urmezi, căutând oportunităţi de dezvoltare chiar şi acolo unde alţii au eşuat.

Evaluează-ţi în mod realist poziţia faţă de factorii care ar putea influenţa negativ performanţele tale, reformulează-ţi sistemul de valori eliminând acea oscilaţie între voinţă, abandon şi îndoială - ca să-ţi regăseşti propria fiinţă, apoi impune existenţei tale traiectoria spre accesul la un nou mod de a-ţi manifesta potenţialul.

Cineva spunea că fiecărui om îi este rezervat ceva mai bun în această lume dacă îşi modelează strategiile după care se ghidează în viaţa. Avea dreptate. Este absolut necesar să ne analizăm cu atenţie caracterul şi personalitatea şi să aflăm unde suntem vulnerabili şi care ne sunt calităţile care ne pot pune într-o lumină favorabilă.

Numai dacă vom înlătura punctele slabe şi dacă ne vom dezvolta punctele forte vom izbuti să construim o realitate mai aproape de aspiraţiile noastre.

Schimbarea pe care ţi-o prilejuieşte destinul porneşte din sinceritatea inimii şi se manifestă întotdeauna moral prin condițiile compatibile cu viziunea, inovarea şi valorificarea cunoștințelor.

Principiul schimbării se referă la transformarea interioară profundă, din momentul în care conștientizăm potențialul nostru neexplorat, ca dovadă a faptului că evoluția personală este

posibilă oricând. Dincolo de toate limitările aparente stă acea dorință arzătoare de progres, care îmbinată cu determinarea nestrămutată, creează ideea de renaștere spirituală. Așa că fiecare pas spre cunoaștere devine o victorie, devenind important pentru descoperirea și împlinirea propriului destin.

Seminţele din marea moartă

On Martie 15, 2011

Deschide-ţi singur orizonturile, manifestându-ţi pe deplin ataşamentul faţă de aspiraţiile tale.

Se spune că în nămolul mării moarte zac seminţe ce nu germinează decât dacă sunt scoase şi puse să rodească în condiţii propice dezvoltării lor. Tot aşa în interiorul nostru există forţe nebănuite şi însuşiri necunoscute, până la un moment dat, care nu sunt exploatate suficient sau deloc. Care ar putea să fie forţa motrice care să le activeze?

În fiecare zi şi în fiecare noapte, se nasc fiinţe destinate dulcii plăceri a vieţii. Şi, tot în fiecare zi şi în fiecare noapte, se nasc fiinţe destinate parcă să fie condamnate de societate. Acesta este unul din mesajele filmului *"Gattaca (1997)"*.

Vincent Freeman era unul dintre acei oameni pe care societatea îi condamnase aspru. Încă de la naştere, specialiştii preconizaseră că va muri undeva la vârsta de 30 de ani. Miop şi bolnăvicios, Vincent nu avea nici o şansă de a-şi face vreo carieră strălucită. Încercările sale de a se angaja la diverse companii au fost zadarnice. Nimeni nu dorea să-l angajeze deoarece nu avea un "profil curat".

Progresul tău are alt sens decât: înainte? Dar Vincent, în ciuda tuturor prezicerilor, era un om cu spirit puternic, era ceva în el ce nu observase nimeni. Şi avea un vis măreţ. Vroia să ajungă în spaţiu, acolo unde numai o mână de oameni puteau ajunge – doar cei consideraţi "superiori". Dorinţa lui de a se alătura oamenilor de elită creştea de la o zi la alta.

Ce atitudine formidabilă ! Privind întotdeauna lucrurile într-o lumină pozitivă, adunându-şi tot curajul şi toată ambiţia, punându-şi imaginaţia la încercare, el a găsit până la urmă o cale surprinzătoare de a se angaja la Gattaca ca navigator, şi până la urmă a zburat în spaţiu alături de cei mai buni.

Leadership: Îţi validezi input-ul de valoare în modelul general al motivaţiei pentru schimbare, asumându-ţi efortul de a îmbunătăţi construcţia unui univers din care priveşti cele ce se petrec în mijlocul propriei lumi?

" Nu te-ai născut pentru aşa ceva, şi ştii că nu iese nimic bun dacă ieşi din matca ta. " Tu ce simţi atunci când auzi acest lucru aproape în fiecare zi, de la toată lumea?

Vincent nu aparţinea acelei categorii de minţi privilegiate, cu convingeri profunde, care are întotdeauna dreptate. El a văzut totul prin prisma dorinţelor sale, convins că dacă va da crezare lumii nu va ajunge niciodată prea departe. Input-ul său de valoare era reprezentat de starea de rezistenţă cu care a răspuns provocărilor şi intereselor unei lumi care îl respingea, dar care putea fi uşor reconfigurată prin intermediul preschimbării sale într-un om diferit, sub aparenţa unui campion.

Imensul univers pe care şi l-a construit, din care privea numai cele ce se petreceau în mijlocul propriei lumi, era simbolizat prin încercarea de a disimula până la negare forma propriei suferinţe lăuntrice, a neputinţei de a se apropia vreodată de perfecţiune într-o realitate de nezdruncinat.

Tu ai de gând să-ţi urmezi calea aşa cum ţi-o croieşte soarta şi să nu încerci nici măcar să te împotriveşti? Dacă vrei sa ajungi în topul campionilor, pregăteşte-te să gândeşti şi să acţionezi ca Vincent.

Prea mult pentru unul ca tine? Adevăratul test al caracterului tău nu constă în zidurile pe care ţi le ridică societatea de prea multe ori în jurul tău, ci în capacitatea ta de a le doborî. Întăreşte-ţi caracterul, ridică ştacheta performanţei şi niciodată să nu o cobori.

Leadership: Poţi să-ţi construieşti o viziune care evoluează în pofida concepţiilor şi a credinţelor celorlalţi, pornind de la premiza că o imagine care este ştearsă din prim plan este mai uşor de acceptat ca fiind una expresivă?

Personalitatea lui Vincent era compusă din două părţi: prim planul (imaginea de om integrat perfect în tiparele perfecţiunii) şi planul secundar (imaginea de om introvertit care nu-şi poate recunoaşte slăbiciunile).

Bazându-se pe ideea că tot ceea ce se află la vedere este o expresie a Creatorului Absolut, dar nu înfăţişează identitatea Lui reală, Vincent şi-a etalat măiestria de a fi el însuşi, trecând prin numeroase experienţe, ştiind că în faţa lui stăteau oameni care nu l-ar fi suportat la aflarea adevărului.

Fii tu însuţi, exprimă-te original, simte-te bine în pielea ta indiferent câte măşti porţi sau câte identităţi îţi asumi !

Ca să dai valoare persoanei tale trebuie să-ţi deschizi singur orizonturile, manifestându-ţi pe deplin ataşamentul faţă de dorinţele tale. Niciodată să nu ţi se pară ceva cu neputinţă de realizat.

Numai cei slabi văd totul ca printr-o pânză neagră. Pe măsura trecerii timpului, perspectiva sub care Vincent a privit lucrurile s-a modificat. El a făcut eforturi ca să se distanţeze de credinţele negative ale celorlalţi, nefiindu-i ruşine de sine şi nefiindu-i frică de împrejurări.

Adevărata ta valoare este dată de menirea pe care ţi-o asumi în jurul unei imagini de sine scăzută, dar cosmetizată permanent cu o mentalitate de învingător?

Seminţele din marea moartă desemnează aspiraţiile tale cele mai înalte care, însă, nu se pot împlini dacă nu devii un alt om. În evoluţia ta spre un statut concordant cu nivelul tău de aspiraţii va exista o fază pe care eu aş numi-o premergătoare: să-ţi deschizi singur orizonturile şi să-ţi dezvolţi încrederea în sine, manifestându-ţi pe deplin ataşamentul faţă de aspiraţiile tale.

Eliberează seminţele din nămolul mării moarte. Găseşte-ţi calităţile şi talentele şi învaţă să te foloseşti de ele pentru a-ţi atinge scopurile, pentru a ieşi din situaţia grea în care te afli. Priveşte întotdeauna lucrurile într-o lumină pozitivă, adună-ţi tot curajul şi toată ambiţia, pune-ţi imaginaţia la încercare şi până la urmă vei găsi o cale surprinzătoare de a-ţi atinge scopurile.

Source: https://neculaifantanaru.com/dezvoltare-personala-semintele-din-marea-moarta.html

Testează-ţi aptitudinile

On Martie 04, 2009

Îmbunătăţeşte-ţi performanţele profesionale, conturându-ţi într-un mod foarte convingător stilul de interpretare al rolului tău.

Un actor de teatru urcă pe scenă şi îşi joacă rolul. Dorinţa lui cea mai mare este să capteze atenţia publicului spectator. După aproape 50 de minute în care a dat tot ce a avut mai bun din el, actorul aşteaptă reacţia publicului - care fie aplaudă, fie nu. Dacă spectatorii aplaudă cu însufleţire înseamnă că rolul pe care l-a jucat a fost excepţional, dacă nu-l susţin, probabil că actorul nu a rezonat cu ei, deci nu a oferit un spectacol prea bun.

Dar indiferent cum şi-a jucat rolul, actorul are parte de o reacţie imediată şi directă din partea publicului. Astfel, el ştie exact ce efect a avut interpretarea şi va şti ce trebuie să schimbe, ce trebuie să îmbunătăţească în profesia sa astfel încât data viitoare să-şi joace rolul impecabil.

Aşa cum un căutător de perle trage aer în piept înainte de a plonja în apă şi îl elimină tot când iese la suprafaţă – tot aşa şi tu trebuie să incubi în leadershipul tău preocuparea consecventă şi adâncită pentru fiecare din etapele hotărâtoare ale interpretării propriului rol, ţinând seama de însuşirea ta cea mai profundă şi mai preţioasă. Adică, în cuvinte mai simple, să scoţi la suprafaţă tot ce e mai bun în tine.

Leadership: Îţi evaluezi performanţa transmiţând "semnale de sincronizare" în circuitul de ajustare a aşteptărilor celorlalţi oameni?

Ceea ce diferenţiază un actor de valoare de un actor mediu este faptul că primul se străduieşte să-şi îmbunătăţească performanţele conturându-şi într-un mod foarte convingător stilul de interpretare al rolurilor sale - ţinând tot timpul cont de reacţia publicului. Căci în final publicul este cel care decide calitatea propriei sale prestaţii.

Dacă actorul nu reuşeşte să le capteze atenţia spectatorilor, dacă nu le stârneşte acea sete lăuntrică de a-l urmări până la sfârşit, atunci înseamnă că trebuie să-şi revizuiască serios stilul interpretativ.

Expresiile rezultatelor obţinute nu doar prin efort şi printr-un proces de actualizare a abilitaţilor, ci mai ales printr-o analiză a gradului de acceptabilitate a celorlalţi, joacă rolul forţelor de legătură ce acţionează asupra valabilităţii tale. Aceste expresii sunt în strânsă legătură cu mult cu modul cum te administrezi în interior şi cum te programezi pentru reuşită atunci când eşti străbătut de fiorul conştientizării poziţiei de dependenţă pe care ţi-o asumi faţă de reacţia celor care te evaluează.

Semnalele de sincronizare reprezintă manifestări ale performanţei tale, purtătoare de informaţie care te identifică drept un om de valoare, şi în funcţie de amplitudinea lor vei primi aprecieri şi follow.

Leadership: Poţi să-ţi păstrezi valabilitatea într-o fază de tranziție de la un rol de mare însemnătate la un mijloc privilegiat de deschidere faţă de vastul câmp al aprecierii valorii care vine de la sine?

Rezultatele cele mai bune pe care le poţi obţine, ca element al puterii tale de convingere, se pot determina prin abandonarea poziţiei de dependenţă faţă de impresiile primite din partea publicului, adică atunci când rolul de pe scenă nu contrastează cu realitatea.

Aprecierea pe care ţi-o acorzi se face în funcţie de gradul de poziţionare faţă de ceea ce te motivează lăuntric, la nivel de imaginaţie şi emoţie, când intri în dialog cu publicul, care uneori compune senzaţia de insuficienţă a capacităţilor de interpretare a rolului într-o experienţă de învăţare a acceptării şi mulţumirii de sine.

Valabilitatea este ceea ce obţii ca valoare de sine după ce ţi-ai jucat rolul, măsurându-ţi rezonanța cu cei din jur dincolo de "aplauze".

Iar valoarea de sine, legată de concentrarea conştiinţei asupra actului ce se săvârşeşte într-un anumit moment, vizează acea credință în forțele proprii determinată de îndeplinirea realizărilor pe plan personal și profesional. Ea se manifestă ca o relaţie cauzală între atitudine şi emoţii, în sensul că ceea ce provocator, facil sau chiar relaxant pentru tine, în cazul altora poate deveni ameninţător sau imposibil de realizat.

Numai rezultatele pe care le obţii în afara scenei decid valoarea ta. Deci nu te aştepta să dai gata lumea dintr-o dată. Va fi necesar să-ţi testezi periodic aptitudinile şi competenţele, iar în funcţie de reacţia celor din jurul tău care te evaluează vei putea să stabileşti nivelul la care te situezi.

Îmi vine greu să cred că cineva poate obţine rezultate remarcabile dacă nu depune eforturi maxime în acest sens şi dacă nu îşi testează periodic aptitudinile. De aceea sunt de părere că, asemenea unui actor, va trebui să obţii reacţia mai multor persoane înainte de a avansa la rangul de profesionist.

P.S. Nu uita că gradul de pregătire profesional se bazează nu numai pe cunoştinţe teoretice ci şi pe exerciţiu practic.

A merge pe calea potenţialului de leadership înseamnă să arăţi lumii că eşti capabil să faci un rol mare atât în momentul maximului de atenţie care ţi se acordă, cât şi în momentul când te simţi nesatisfăcut de prestaţia ta.

Testează-ți aptitudinile ori de câte ori te confrunți cu noi provocări, în încercarea de a te perfecționa continuu, dincolo de ceea ce crezi că știi deja. Din acest motiv, țin să precizez că adevărata evoluție vine din autocunoaștere, într-un fel în care experiențele și eșecurile devin lecții valoroase, pe seama unui proces de învățare constant, din care îți extragi forța de a merge mai departe.

Source: https://neculaifantanaru.com/dezvoltare-personala-testati-va-aptitudinile.html

Un bănuţ pentru un oraş pierdut

On Ianuarie 26, 2012

Respectă-ţi îndatoririle faţă de potenţialul tău de a înfăptui ceea ce poate fi cu adevărat virtuos, reevaluând felul în care îţi percepi propria fiinţă.

Îţi aminteşti de micuţul Nils Holgersson? Nils, năzdravanul, este transformat de un spiriduş într-un prichindel, fiind astfel nevoit să pornească într-o lungă călătorie prin Suedia alături de un stol de gâşte sălbatice.

Într-o noapte neînchipuit de frumoasă, bărzoiul Ermenrich şi Nils au poposit pe o plajă pustie. Cât timp bărzoiul se odihnea, Nils se plimba pe plaja părăsită. Dintr-o dată se poticni de ceva tare. Se aplecă şi văzu pe nisip un bănuţ de aramă, ruginit. Dându-şi seama că avea de-a face cu un lucru lipsit de orice valoare, nici nu se gândi să-l ridice şi să-l pună în buzunar, ci îl zvârli cu piciorul cât colo.

Leadership: Manifestarea valorii tale, pe baza criteriilor de evaluare a realităţii, este limitată de mărturia unei experienţe de viaţă care se întâmplă într-un moment care se pierde?

Când vru să plece mai departe, rămase uluit văzând că la o depărtare de câţiva paşi se înălţa un zid lung, cu creşte şi turnuri. Se strecură pe sub poartă şi intră în oraşul necunoscut. Aşa ceva nu-i văzuseră niciodată ochii. Numai prăvălii cu lucruri preţioase, oameni deosebit de arătoşi, case înalte pline de măreţie, frontispicii împodobite cu ornamente care mai de care mai meşteşugite, etc. Oriunde îşi arunca ochii vedea numai însufleţire. Era raiul pe pământ.

Nils cutreieră bună bucată de timp oraşul, nimeni nu-l băgă în seamă, mai ales fiindcă era mic cât un deget. La un moment dat îşi spuse în sinea lui: *"N-am să fiu niciodată atât de bogat să cumpăr ceva de aici"*. Şi, dintr-o dată, la chemarea acestei dorinţe, tot mai mulţi negustori se strânseră în jurul lui. Toţi îi dădură să înţeleagă că pretindeau ca plată pentru orice produs numai un singur bănuţ. Dar Nils nu avea niciun ban. Atunci toţi negustorii începură să plângă cu lacrimi.

Înduioşat de starea lor jalnică, şi amintindu-şi de bănuţul de pe ţărmul mării, Nils o luă la goană. Ieşi pe poarta din oraş şi se îndreptă direct înspre locul unde descoperise bănuţul. Îl găsi imediat. Dar când să plece înapoi spre oraş, nu mai văzu decât marea tălăzuindu-şi neîncetat valurile.

Aşa cum *"a cunoaşte"* este actul fiinţei inteligente, tot aşa *"a-ţi părea rău"* este actul fiinţei care şi-a ratat menirea oferită de soartă într-o ecuaţie a afirmării personale şi a valorificării potenţialului de explorare a unei noi şi unice experienţe de viaţă.

Leadership: Ai puterea de a accepta să fii un om artificial într-o confruntare cu imaginea unei lumi care se relevă doar în anumite contexte?

Fiecare om are obligaţia de a-şi proteja propriului său cod moral şi sufletesc care îi descrie şi îi facilitează modul de "funcţionare", care îi defineşte întreaga fiinţă, importanţa ei, personalitatea care o caracterizează. Dar în acelaşi timp fiecare om are obligaţia de pătrundere a realului, care exprimă atitudinea de acceptare a ceea ce este cu adevărat. Orientarea omului asupra unei anumite zone a realului, aceeaşi care adânceşte perspectiva lui asupra modului în care îşi poate exercita valoarea – este cea care conferă frumuseţe şi

esenţă fiinţei sale.

Când vine vorba de dezvoltare personală sau de leadership accentul este pus întotdeauna pe trăsătura ta de caracter definitorie. Te poţi transforma într-un om “artificial”, încetinind procesul de evoluţie a fiinţei tale prin lipsa sentimentelor şi a moralei - sau te poţi transforma într-un om cu înalte calităţi morale şi sufleteşti, datorită dorinţei tale de a înfăptui ceea ce poate fi cu adevărat virtuos.

Realul, în acest caz, este compromisul între datoria ta morală şi voinţă, între ceea ce trebuie făcut şi ceea ce îţi cere conştiinţa să faci. Dezvoltarea personală şi cunoaşterea de sine începe cu sinceritatea conştiinţei tale.

Leadership: Ai o anumită responsabilitate față de "nimicul" din tine, prin confruntarea cu "într-un anumit moment al vieții ai fi putut realiza ceva care contează cu adevărat"?

O lume care se relevă doar în anumite contexte simbolizează deschiderea ta către nou, către aventură, către a învăţa mereu câte ceva despre care nu ştiai nimic, ca un fel de răspundere în faţa unei schimbări la care poţi contribui doar printr-o lărgire a conştiinţei peste întreaga experienţă a lui "Eu sunt".

A fi un om articifial, ca un fel de nepotrivire între tine și neştiutul înconjurător din marele tablou al lumii, înseamnă să renunţi la imaginea de sine (totalitatea credinţelor şi a condiţionărilor rememorărilor) care îţi pune în prim plan "legenda personală".

Oraşul se numea Vineta. Fusese hărăzit să aibă parte de cele mai multe bucuri, însă din cauza trufiei şi a luxului de care se îmbolnăviseră locuitorii lui, a fost blestemat - înecat de un potop şi scufundat în mare. O dată în veac, acest oraş se ridica din fundul mării în toată splendoarea lui şi rămânea la suprafaţă o oră. Dacă în acest răstimp se găsea o fiinţă vie să cumpere ceva, vraja care cuprinsese oraşul ar fi fost spulberată, iar locuitorii ar fi putut trăi şi muri ca toţi oamenii.

Nils îşi duse mâinile la ochi şi începu să plângă amar. Dacă ar fi avut la el un bănuţ, cât de mic, ar fi putut să mântuiască vechiul oraş.

Tu te regăseşti în ipostaza lui Nils? Simţi că valoarea ta a scăzut la zero? Simţi că într-un anumit moment al vieţii ai fi putut realiza ceva care contează cu adevărat? Ai dat cu piciorul la şansa ta de a fi mai mult decât eşti, de a-ţi desăvârşi împlinirea? Ce anume ţi-a lipsit? Ce semnificaţie ar fi căpătat viaţa ta dacă ai fi acţionat în virtutea unei cauze drepte şi a unor sentimente nobile?

Leadership: Poți să îți valorifici esența interioară pentru a deveni o prezență transformatoare, asa incat să treci de la simpla existență la rolul de făuritor de destine?

Poţi fi mai mult decât un simplu om într-un anumit moment al vieţii, poţi fi un adevărat făuritor de destine. Dacă ai un "bănuţ". El reprezintă un pas înainte către propria ta evoluţie spirituală şi emoţională, constituind într-un anume sens ceea ce în mod curent se numeşte "fond” - care adăugă esenţă fiecărei fiinţe umane.

Acest “bănuţ” poate apărea sub forma unui gând sublim, sub forma unei decizii sau a unei soluţii pozitive, a unei vorbe bune, a unei scânteieri de inspiraţie, sau poate fi manifestarea puternică a unor sentimente frumoase, nobile. Îţi poţi cântări valoarea după felul în care îl utilizezi.

Ai o anumită responsabilitate faţă de "nimicul" din tine? Accepţi să fii un nimeni şi un nimic şi să nu pretinzi niciodată altceva de la tine?

Leadershipul este rodul unor experienţe limită care îţi individualizează parcursul printr-o creştere a nevoii de a te şti împăcat cu statutul de om care nu se sfieşte să fie tranşant când e vorba de rateuri.

Un bănuţ pentru un oraş pierdut scoate în evidenţă ceea ce ai putea deveni tu însuţi dacă acorzi importanţă acelor "nimicuri" care contribuie la maximizarea potenţialului tău de a deveni "cineva".

Aşa cum un doctor nu trebuie să-şi întoarcă privirea de la anomalii, ci trebuie să le caute şi să le înţeleagă – tot aşa şi tu, nu trebuie să-ţi pierzi speranţa în legătură cu acele situaţii în care nu ţi-ai ridicat potenţialul la nivelul celor mai înalte standarde, ci să-ţi reevaluezi felul în care îţi percepi propria fiinţă - manifestând disponibilitatea de a te schimba, eliminând toate obstacolele care stau în calea evoluţiei tale spirituale şi a descoperirii de sine.

Respectă-ţi îndatoririle faţă de potenţialul tău de a înfăptui ceea ce poate fi cu adevărat virtuos, reevaluând felul în care îţi percepi propria fiinţă.

*** Notă:** Selma Lagerlof - *Minunata calatorie a lui Nils Holgersson prin Suedia* , Editura Ioan Creanga, 1990.

Dezvoltarea caracterului

On Ianuarie 12, 2009

Fă un pas mai departe în dezvoltarea propriei tale personalităţi, maximizându-ţi responsabilitatea morală faţă de propriile tale convingeri şi acţiuni.

Dacă ajungi şeful poliţiei pe insula Amity, nimeni nu va avea vreodată curajul să îţi contrazică opiniile şi convingerile. Nimeni nu îţi va influenţa deciziile pe care le vei lua, viaţa profesională şi starea de spirit. De fapt, fără doar şi poate, te vei înconjura de oameni care te vor aprecia şi te vor susţine cu adevărat în tot ceea ce ai de realizat, în toate iniţiativele şi în toate proiectele de viitor.

Dar ce faci atunci când te confrunţi cu o situaţie mult prea grea pentru experienţa ta? Un rechin alb a ucis o adolescentă care înota aproape de ţărmul insulei. Se impune deci, să iei imediat anumite măsuri pentru a reduce riscul pe viitor al unui nou atac al rechinului ucigaş.

Dacă eşti precum şeful poliţiei Martin Brody, personajul principal din filmul " *Fălci (1975)* ", probabil vei asculta de primarul oraşului şi vei ascunde acest incident de restul locuitorilor, mai ales pentru că se apropie Ziua Americii, când toată plaja va fi plină, şi profiturile vor creşte. Dar iată că rechinul îşi face din nou apariţia şi mai ucide o persoană. Mama victimei vine la tine plângând şi după ce îţi trage o palmă zdravănă, te învinuieşte că, deşi ştiai de existenţa rechinului, ai lăsat totuşi oamenii să înoate. Ce faci acum? Închizi plaja definitiv?

Sper din tot sufletul că tu nu eşti precum şeful poliţiei din film care, nici de data aceasta nu a închis plaja. La insistenţele şi rugăminţile primarului şi a investitorilor care doreau cu tot dinadinsul să obţină venituri, Martin Brody, a lăsat în continuare plaja deschisă, până când, bineînţeles, rechinul a mai făcut o victimă.

Înţelegi posibilele implicaţii ale conştientizării faptului că eşti fiinţa din spatele leadershipului?

Liderul îşi fundamentează căile de echilibrare ale dezvoltării sale nu atunci când are de-a face cu o contrazicere a normalului sau cu o încălcare a tuturor principiilor care îl caracterizează, ci atunci când reuşeşte să corecteze o deviaţie absurdă. El găseşte curajul de a fi cu un pas înainte atunci când ceilalţi spun "Aşteaptă", el găseşte curajul de a fi singur în a face o alegere atunci când este înconjurat de oameni şi, mai ales, găseşte curajul de a depăşi acea alegere.

Toţi oamenii intră mai devreme sau mai târziu în jocul ambiguu al leadershipului. Astfel, longevitatea relaţiei "Lider-Oameni" și măreţele înfăptuiri ale echităţii, devotamentului, solidarităţii, onoarei sau bunului simţ, dezvoltă complexe neîncrederi sau nesiguranţă. Acest lucru conduce la o degradare a sistemului de funcţionare a liderului, la anularea percepțiilor bune despre sine si despre ceilalţi oameni. Şi chiar la asumarea (uneori nepăsătoare) a acelor trăsături care aduc o schimbare negativă în relaţia dintre ei.

Degradarea sau stadiul tardiv de dezvoltare al leadershipului pot genera percepții diferite asupra sensului filozofiei din spatele lui, proiectând pe fundalul său atât de încărcat, deseori dramatic, un cenuşiu care copleşeşte cu totul, tulburând orizontul pe care îl scrutează. Deci, atitudinea adoptată de lider în relația cu oameni din jur poate să contrasteze puternic cu luminozitatea specifică leadershipului, în imensa lui complexitate şi înţelepciune, bazat pe acea platformă de norme, reguli şi măsuri de prevedere care totuşi tinde să scoată la iveală şi să amplifice tot ce e mai bun din ei.

A îmbrăca forma autentică a unui caracter care e sinonim cu noţiunea de "acuzaţie" înseamnă să suporţi toate consecinţele unei decizii pripite din care se scad toate crezurile tale.

Observăm că asumarea şi conștientizarea faptului că eşti fiinţa din spatele leadershipului, a cărei percepţii despre sine pot fi interpretate negativ sau pozitiv, sau chiar în mod eronat, restrânge opţiunile tale de a fi de acord cu schimbarea în situaţiile limită.

La nivel de setări, leadershipul nu face întotdeauna un "corp comun" și nu are întotdeauna aceeași direcţie de desfăşurare cu intenţiile omului de a face compromisuri, de a trece peste prejudecăţi, de a renunţa sau de a-şi restricţiona puterea de influenţă.

Dimpotrivă, leadershipul pare mai degrabă a se distanţa de om, demarcându-se clar de zonele lor de legătură atunci când, în imensa lui vanitate, omul nu mai ţine seama de nimeni şi de nimic. Odată nerespectate obligaţiile şi neasumate angajamentele, relaţia "Lider-Oameni" se desprinde practic de sfera celor trei criterii: relevanță, funcţionalitate, liniaritatea abordării, ducând chiar la sensuri diferite, deseori chiar contrare.

Conflictele de pe tot parcursul timpului, divergenţele care se produc şi rezultatele la care se ajunge, întăresc și demonstrează acest lucru.

Leadership: Din aspirația ta spre un orizont de dincolo de realitatea imediată rezidă și greșeala fundamentală din care decurg toate viciile amăgirii cu excesul iluziei "Este bine şi aşa"?

Oamenii care au un caracter slab evită să ia decizii ferme atunci când este vorba de un risc major. De foarte multe ori ei se lasă influenţaţi de oameni mai abili, mai dornici de reuşita financiară şi care au o forţă de manipulare uriaşă.

Diferenţa dintre un lider şi un om de rând nu este lipsa de cunoştinţe, ci lipsa de fermitate. Liderii cei mai buni au mari realizări pentru că acţionează rapid, pentru că se implică cu hotărâre în rezolvarea problemelor şi sunt capabili să ia decizii majore în situaţii de risc. N-are ce căuta într-o funcţie de conducere acela care nu ştie să-şi impună punctul de vedere atunci când este cazul, care nu are curajul şi tăria de caracter de a lua în piept toate greutăţile, care nu-şi asumă responsabilitatea morală şi care nu acţionează cu maximă eficienţă atunci când lucrurile iau o întorsătură nefavorabilă.

Aşa cum companiile se concentrează în special pe asigurarea realizării elementelor de bază mai bine decât concurenţa, tot astfel tu trebuie să-ţi concentrezi întreaga esenţă a leadershipului tău asupra exercitării acelei responsabilităţi morale (care reiese din cadrul statutului special pe care îl ai) mai bine decât oricine altcineva.

Tu îţi evaluezi în permanenţă propriile emoţii şi acţiuni? Îţi analizezi cu atenţie tendinţele generale de evoluţie? E oare necesar să-ţi regândeşti orientarea către propriul tău eu? Cum interpretează ceilalţi oameni propriile tale eforturi şi acţiuni? Ai început să-ţi amplifici puterea interioară? Ai nevoie de nişte convingeri care să-ţi fie repere?

Nu poţi cere mai mult de la tine dacă nu eşti pregătit să te conformezi experienţei de a te simţi vinovat de faptele tale.

În viaţă te vei confrunta de foarte multe ori cu situaţii care nu vor fi sub controlul tău, însă caracterul va fi întotdeauna o piatră de temelie care te va ajuta să controlezi evenimentele

care pot fi controlate. Datorită caracterului dârz şi hotărât, de fiecare dată când vei lua o decizie vei face un pas mai departe în dezvoltarea propriei tale personalităţi.

Indiferent de talentele pe care le ai, nu vei reuşi niciodată să devii un lider veritabil dacă nu ştii să îţi asumi responsabilitatea în situaţiile de criză, dacă nu te implici tot mai mult în soluţionarea problemelor şi dacă nu eşti suficient de hotărât să "joci tare".

Dezvoltarea caracterului ţine de starea de spirit şi tiparele de gândire pe care ţi le aduce întâlnirea dintre ceea ce ţi se cere să îndeplineşti şi ceea ce eşti pregătit să sacrifici ca să înduri grozăviile infernale ale chinurilor sufleteşti.

Fă un pas mai departe în dezvoltarea propriei tale personalităţi, maximizându-ţi responsabilitatea morală faţă de propriile tale convingeri şi acţiuni.

Source: https://neculaifantanaru.com/dezvoltarea-caracterului.html

Dimensiunea morală a leadershipului

On Ianuarue 08, 2020

Găseşte-ţi jumătatea de spirit care te completează în peisajul frământat al evenimentelor, prin prisma experienţei "nu e nimic şi totuşi e" care te educă şi te face să fi om.

Goldstone (2016). De ce am revăzut acest film? Nu pentru acţiune, nu pentru simplitatea montajului, nu pentru câteva replici bine conturate, nu pentru povestea unui orăşel sărac aflat la capătul lumii. Nu pentru apariţia unui indian care lasă în urmă spiritul său curajos, aventurier, plin de duh sfânt, având ceva din adierea fină, dar rece, a vântului deşertic. Ci, pentru finalul plin de pace, strecurat printre meandrele intersectate ale înţelesurilor vieţii proiectate în fundalul fascinant al stâncilor masive, pline de istorie, de ritualuri şi superstiţii.

Privirile spectatorului ostenesc căutând în deşert un punct de sprijin dincolo de vijelia năprasnică a unor evenimente bizare. Dar ca să poţi spune că trăieşti tu însuţi în ultimele cinci minute din film, pe acel fundal muzical liniştit care inspiră mult prilej de pace, însăşi starea sufletească a eroului prins între lumea nouă şi vechile sale rădăcini, ca să te reculegi în linişte, în ecoul spiritelor războinice, glorioase, şi în sfârşit libere, mai întâi trebuie să supravieţuieşti adevărurilor hotărâtoare ale vieţii. Dacă reuşeşti acest lucru, atunci vei înţelege totul. Şi vei trăi împăcat cu tine însuţi.

Nu este un final fericit sau nefericit, ci este simbolul unei chemări mistice a pământului. Scoate în evidenţă acea bucată din tine care te completează, tot aşa cum intersectarea culorilor te ajută să înţelegi mai bine arta peisajului modelat de un artist.

Să fii veriga cea mai puternică care leagă adâncimea tainică a destinelor omeneşti, fragile în faţa lucrurilor trecătoare, de îndeplinirea unei chemări neînţelese. Să rămâi cu conştiinţa curată, plin de recunoştinţă faţă de cei care slujesc cu devotament drumul plin de semnificaţii al vieţii, ca o picătură din univers, un drum iniţiatic pe trepte de vârstă şi de ascensiune spirituală, cu apel de reîntoarcere la origini.

Iată ce înseamnă să fii sincer cu tine în ecoul unei lumi care nu dispare nici în veacurile viitoare…

Leadership: Construcţia ta identitară şi sufletească se deschide în faţa unei jumătăţi de fiinţare sublimă, purificatoare, care confirmă caracterul veridic a lui „Cine sunt" în mijlocul unui prezent care îşi reneagă trecutul?

Cât de tulburi ne apar uneori adevărurile rătăcitoare ale trăirii vieţii prin suflet de indian, în afara oricăror constrângeri, dincolo de orice intimidări, sfidând orice autoritate în afară de Dumnezeu. Este singurul spirit care dăinuie prin veacuri. Toti ceilalţi urmăresc conţinutul material al avuţiei, cu privirea aţintită asupra intereselor ascunse, mai mult ca un blestem, ca un prizonierat, fără să se uite îndărăt la ce s-a pierdut din ei înşişi…

Cam asta e ideea filmului. Respect pentru cel ce-a scris scenariul.

Să suporţi orice fărădelege în bătaia gloanţelor care şuieră silenţios pe lângă urechile tale. E un fapt tragic, nu o consolare. Crezi c-ai scăpat, dar amintirea rămâne, străbătută de sentimente adânci şi reţinute, ca o rană care doare enorm, chiar dacă nu sângerează. Şi chiar şi atunci când crezi că te-ai îndepărtat din bătaia privirii aruncate asupra faptelor consumate, o flacără roşie încă mai arde în tine, te cheamă înapoi spre lecţiile vieţii, strigă cu toată

puterea să-ţi repari greşeala de a trăi ca un trecător neînsemnat în lumea asta.

Instinctiv, eliberator, cu forţă morală, unii se reîntorc la ceea ce contează cu adevărat. Alţii continuă să fugă de ei înşişi.

Nu vom trece niciodată dincolo de calea descoperii lui „Cine sunt?” dacă nu reuşim să vedem înăuntrul lucrurilor pe care le trăim cu demnitate, pe care le primim de la înălţimea unor credinţe şi modele străvechi de gândire, şi din prisma faptelor pe care le vom regreta la bătrâneţe.

Omul bun îşi recunoaşte la timp şansa de a deveni conştient de propria natură, găsindu-şi adevăratul sens al vieţii în recuperarea trăirilor irosite în candela învinşilor, nu neapărat în cunoaşterea care rezultă din trecerea de la „acum” la „atunci”.

Leadership: Natura ta oglindeşte chipul prezentului etern într-o experienţă a esenţelor care scoate lucrurile din condiţia de a fi umilite prin uzură şi consumate pragmatic în ritmul lent al faptelor nesimţitoare?

Am văzut o femeie deosebit de manierată, inteligentă, având acea scânteie de glamour, rostind vorbe alese cu grijă, care sub chipul de „bunătate întruchipată” îşi face drum spre nelegiuire. Fără remuşcări, fără griji, fără teamă. Nu-şi dă seama că astfel îşi chinuieşte sufletul, tot mai îmbătrânit, tot mai însângerat de cruzimea ce există în el. Un sânge atât de toxic se încălzeşte numai cu plăceri de o clipă. Se simte natura ei rece încă de la prima conversaţie. Trecutul a înghiţit-o şi pe ea, dar în coordonatele unei trăiri fără repere morale.

Adevărata ei motivaţie, era într-adevăr dorinţa de îmbogăţire, cu orice preţ, prin orice mijloace? Poate că, în fond, îşi dorea acea mare iubire din poveşti, dar o iubire aleasă greşit, căci trebuia întreţinută, consolată. Şi până la urmă marea iubire pleacă cu banii ei, dar fără ea. O linie discontinuă manifestată prin dulceţuri şi viclenii, continuată şerpuitor în adâncimea tragediei.

Oamenii aflaţi în această tragedie îşi fac întotdeauna un obicei din a oferi o plăcintă cu mere celor care trebuie să-şi ţină gura închisă...

Am întâlnit apoi un bătrân indian de culoare, folosind ca prilej de a-şi descărca sentimentele vechi în mijlocul unei lumi care nu mai crede în idealuri, în drepturile omului, în Dumnezeu. Cuvintele lui sunt simple, plăcute la auz, dar îndurerate de schimbările care se cer a fi implementate. Singurul lucru care îl va scoate din angoasa fundamentală, din acea trăire de abandon în faţa schimbării inevitabile, este moartea. A ajuns lângă strămoşii săi mai repede decât ar fi trebuit.

În bunătatea lui, probabil nu i-a părut rău.

Leadership: Crezi că există o non-separabilitate între realitatea „eternei întoarceri” şi lucrurile care şi-au pierdut valoarea, luând seamă de faptul că lumea reprezintă o entitate coerentă în care fiecare parte e conectată cu toate celelalte?

Am înţeles de ce oamenii îşi acceptă sfârşitul căutând să vadă, sau fără să fie văzuţi, o realitate a „eternei întoarceri”. Pentru că privesc adevărul lucrurilor din prisma unui trecut care nu mai transmite nimic epocilor de după el. Ca şi când ai oferi o carte plină cu adevăruri unui orb care vrea din tot sufletul să vadă, dar nu vede.

Aşadar, orice durere se datorează efortului de a recrea o lume dispărută, greu de observat, efortului de a vedea adevărul şi frumosul din nişte lucruri care şi-au pierdut valoarea, echilibrul, înţelesul, consistenta sau forma, fără să ai capacitatea de a le raţionaliza, de a le diferenţia atunci când te loveşti de ele cu totul întâmplător.

Am rămas pe gânduri la câte-o scenă fără niciun decor, în afară de un pat şi un scaun. Cineva spunea că rătăcesc mulţi câini prin deşertul acela arid, n-am văzut niciunul. Un uliu se rotea la un moment dat în înaltul cerului. Numai o pană prinsă în stropitoarele de la parbrizul unui jeep vechi mai aminteşte de el, pe la final...

Doi poliţişti. Un cowboy şi un indian. Puţin vanitoşi în simplitatea lor, cam prea fermi în sinceritatea lor, se află doar la un pas de rivalitate, ca la sfârşitul filmului să formeze o echipă redutabilă, un duo imbatabil în faţa corupţiei. Primul aşteaptă răsăritul unui soare plin de căldură, celălalt aşteaptă răsăritul unui suflet stins cândva. În inima lor încă pâlpâie flacăra credinței veghetoare. Realitatea dură încă nu le-a distrus ceea ce au mai bun în ei, mai frumos, mai curat, mai eliberator. Probabil, magia prezentului etern se verifică strălucind în ei prin forţa motrice a unui gând tainic: *„Lupta întemeiază existenţa".*

Aş zice că eroii din acest film se descoperă sub forţa unui clopot care bate de trei ori, apoi se opreşte. Este destul ca oricare din ei să facă un mic pas spre moarte, pentru ca întreg lanţul de stări sufleteşti să se desfăşoare *nella coscienza* ca un gong care desparte lumile, le restrânge la o misiune morală, tot aşa cum iubirea se restrânge la forţe sufleteşti.

Fiecare din ei scoate la iveală un adevăr de care nu era conştient că şi-l asumă în peisajul evenimentelor: *„Orice râu se loveşte puternic de pietre. Şi chiar dacă continuă să curgă mai departe, mai domol sau mai alert, nu-l aude nimeni cum strigă de durere".*

Leadershipul bazat pe învăţătură şi morală pune în evidenţă ideea existenţei unui orizont spaţial deosebit de Eul nostru şi afară de noi, într-un prezent care nu-şi uită trecutul, ci este condamnat să-l repete şi să-l îndure ca puritate indispensabilă schimbului de la suflet la suflet.

Dimensiunea morală a leadershipului este centrată pe o „raţionalitate normativă" la baza căreia se află ceea ce considerăm a fi bun în împlinirea unei năzuinţe care se raportează prin câmpul energetic „spaţiu-timp" la însăşi la cauza ei: evenimentul lăuntric pur.

Source: https://neculaifantanaru.com/dimensiunea-morala-a-leadershipului.html

Dimensiunea motivaţională a leadershipului

On Iunie 26, 2016

Străduieşte-te să capeţi o poziţie dominantă faţă de viaţă şi lucrurile din jur, sincronizându-te cu o evoluţie progresivă care duce la protejarea unităţii dintre idee şi materie.

Nu eram niciodată prezent în activitatea mea de cercetare decât pentru a vedea totul dintr-o altă perspectivă, pentru a arăta totul şi a spune totul, chiar dacă totul se explica prin direcţionarea dată de gândurile cele mai ascunse, de reflecţiile adânci, magnifice, pe care le generam în momentele de maximă luciditate. Să reconstruiesc realitatea prin a inventa principii cu care să încerc să explic totul ar fi fost echivalent cu încercarea de a mă transforma într-un magician care îmbină iluzionismul şi comedia într-un spectacol menit să uimească chiar şi cei mai neîncrezători invitaţi. Ceva mă motiva totuşi să încerc această provocare.

O parte importantă din mine, în care imaginaţia nu avea limite şi pentru care tendinţa către unitatea dintre atotcuprinzător şi mărginit devenea un fel de congruenţă de vederi, o ritmicitate de simţiri, măşti şi roluri suprapuse în direcţii diferite, îmi cerea cu insistenţă să dau mai departe tot ceea ce adunasem în sensuri. Şi să împărtăşesc tuturor cele mai spectaculoase călătorii ale minţii mele prin traseele dificile ale ştiinţei.

Dar leadershipul are întotdeauna două tăişuri, se promovează numai prin dovezi de forţă, prin roadele preţioase ale indivizilor înzestraţi cu haruri speciale. Iar să păstrezi în întregime tot ceea ce ai adunat cu osteneli şi prin sudoarea muncii voluntare, intrând pe filonul unei gândiri febrile, sincronizându-te cu o evoluţie progresivă, ireversibilă, continuă, care duce în final la protejarea unităţii dintre idee şi materie, este un atribut general al artei de a cunoaşte şi de a preîntâmpina fenomenul de „cădere".

Leadership: Tu continui să contribui, mai riguros şi mai victorios, la realizarea unităţii dintre esenţa negării și acceptării atotcuprinzătorului, cu aluzie la un fenomen care nu s-a mai întâmplat?

Amintiţi-vă finalul poveştii "Omul Invizibil" de H.G. Wells, cine devine dintr-o dată eroul cel mai complex pe care ni-l dă povestirea? Este tocmai omul care descoperă marea comoară, miezul unei cunoaşteri tainice.

Omul acesta se lasă pe speteaza scaunului şi începe să citească manuscrisul plin de formule ciudate. Ochii lui se îndreaptă brusc către nişte tărâmuri de nevăzut pentru alţi ochi. Sunt doldora de taine hârţoagele astea ! Dacă aş putea să le prind firul, dacă aş putea să le înţeleg ! Şi încet, încet, el se lasă prins în mrejele unui vis - veşnicul, minunatul vis al vieţii. Nicio făptură omenească, afară de el, nu ştie că manuscrisele închid în filele lor taina subtilă a transparenţei corpului omenesc şi o sumedenie de alte stranii secrete. Şi nimeni nu va şti asta, atâta timp cât el va fi în viaţă.

Leadershipul era pentru mine expresia încercării de a da un răspuns la o întrebare a sufletului: când oare mă voi vindeca de nevoia de a şti totul despre ceea ce nimeni nu vede sau nu înţelege? Dar omul care se află la frontiera dintre a spune totul, fără ocolişuri, fără rezerve, și a păstra doar pentru sine roadele eforturilor sale intelectuale, riscă să se refugieze complet într-o lume paralelă, lăsându-se pradă unei feerii numită „iubire pentru tot ce se poate stăpâni".

Leadership: Mândria care pare să te domine tot timpul este legată de nevoia de a aparţine unei totalităţi a tot ce există, a unei coincidenţe a contrariilor, prin puterea de a fi omniprezent în fiecare detaliu al realității înconjurătoare?

Afecţiunea lui se îndreaptă spre forţe permanent în mișcare, spre acele complicate formule ştiinţifice, informaţii secrete, într-o activitate de continuă transfigurare pentru cucerirea unui singur ideal: idealul de a trăi pentru o cauză măreaţă, ori împreună cu aceasta. Din acest motiv, dimensiunea motivaţională a leadershipului în care credeam, recunoscând rolul primordial al deducţiei unor concluzii din premisele interpretării unor fenomene nemaiîntâmplate, se constituia ca un determinant de corelaţie între ceea ce mă încojura şi ceea ce mă făcea să mă simt de neatins, de necuprins, de nepătruns şi de nestăpânit.

Mândria care părea să mă domine tot timpul era legată de nevoia de a aparţine unei totalităţi a tot ce există, a unei coincidenţe a contrariilor, de a pune toate isprăvile mele pe seama unei fiinţe misterioase, ieşite din comun, care se presupune că ştie totul în principal datorită superiorităţii demonstrată prin psihologia creaţiei, prin stăpânirea unei orchestrări a evenimentelor, prin puterea de a fi omniprezent.

Leadership: Poţi să explorezi latura lăuntrică a personalităţii tale prin prisma a tot ceea ce se întâmplă în viaţa ta şi în jurul tău, ca la final să fii măsura propriei tale creaţii care se apropie de ceea ce se numeşte "perfecţiune" ?

O poziţie dominantă faţă de viaţă şi lucrurile din jur se obţine prin dezvoltarea relaţiei dintre observarea realităţii, a faptelor şi a lumii puse în contact cu o alchimie a ideilor catalogate drept răspuns la exersarea unei gândiri logice, concrete şi creative. De aceea este bine să judecăm un asemenea om prin prisma unul leadership care creează caractere conturate precis, cu artă, cu linii fine, cu înălţimi de ridicare suficiente spre alte niveluri, cu identitate bine articulate, în necontenita dinamică a luptei pentru originalitate, deoarece astfel omul descoperă că este diferit.

Iar această diferenţă se înscrie într-o disciplină a dominaţiei prin valoare, demnă de invidiat, mereu pusă la punct printr-un *grand purpose* : printr-o dezvoltare uimitoare a unei învăţături care n-a mai fost auzită înainte, având ca finalitate dezvoltarea unităţii dintre idee şi materie. Perfecţiunea unei personalităţi împlinite din punct de vedere al actului de creaţie stă în capacitatea de a stabili corespondenţe între lucruri, elemente şi fapte, cu scopul de a antrena gândirea prospectivă.

Să încercăm să exprimăm starea lăuntrică a acestui om, a acestui suflet ales de știință pentru marile faceri ale lumii, într-o singură lumină a leadershipului, numindu-l „apărător al cunoaşterii adevărate, al inteligenței din spatele marilor descoperiri științifice". Vom face cunoștință cu un univers în care principala certitudine nu este moartea, ci transformarea materiei, un univers în care se întâmplă multe gesturi, reacţii, acţiuni discrete ce nu pot fi sesizate de oricine, în care ești conectat miraculos la toate elementele unei realităţi neînchipuite.

Sentimentul de apartenență la o totalitate a existenței derivă din capacitatea de a armoniza contrariile și de a stăpâni evenimentele.

Astfel, ne este îngăduit să-i datorăm acestui om nu doar un respect profund pentru tentativa lui de a-şi desfăşura toată forța inteligenţei pentru ajunge la o destinație pe care mulți nu o pot vedea, ci mai ales o admirație nepreţuită pentru încercarea lui de a lupta pentru o altă rigoare, a raţiunii unde ştiinţa și progresul vor duce la manifestarea omului „divin".

Dacă privim leadershipul printr-o promovare pozitivă a imaginii arhetipale supreme a omului

divin, dacă lăsăm omul de ştiinţă să se ridice cu mult deasupra tuturor celorlalți semeni prin însăşi aruncarea sa în vâltoarea atotcuprinzătorului, atunci vom putea să aderăm la toate peripeţiile personajelor cărţilor în care trăim, în esenţa nemuritoare a unei existenţe de supremă complexitate şi bogăţie. Şi, prin urmare, vom putea să surprindem figura caracteristică a unei noi lumi.

Atotcuprinzătorul se constituie ca un suport de stocare a informaţiei şi a accesului la o fiinţă nou creată supusă unei realităţi revelată pe deplin în descrierea unei lumi a cărei dominantă fundamentală este "transcenderea" de sine.

Poţi să depăşeşti limitele propriei tale fiinţe depășind limita cunoașterii experimentale, perceptibile?

Dimensiunea motivaţională a leadershipului, din perspectiva omului de ştiinţă, cuprinde trăsături precum cultura, curiozitatea, subtilitatea (direcţionarea chibzuită a informaţiei), puterea, afirmarea, toate acestea lucrând în beneficiul realizării unei identităţi complexe şi dominatoare.

Leadershipul cel mai înalt este o versiune a cercetătorului care își propune ca ideal de existență o cultivare şi o valorificare a esenţei propriilor sale forţe, printr-o viziune a acceptării atotcuprinzătorului, printr-o mai bună conştientizare a necesităţii acceptării unei identităţi aparte, printr-o asumare conştientă a rolulul suprem de "om divin". Un asemenea om îşi maximizează şi îşi menţine însușirile cu totul excepționale printr-o sumedenie de secrete stranii.

Şi nimeni nu va şti aceste secrete, atâta timp cât el va fi în viaţă. Sau, mai bine zis, atâta tip cât existenţa lui va fi contestată.

Source: https://neculaifantanaru.com/dimensiunea-motivationala-a-leadershipului.html

Dimensiunea unei capodopere

On Iulie 13, 2016

Debarasează-te de acel status quo care nu mai funcţionează şi nu mai este acceptabil la nivel de manifestare a importanţei personale, contribuind la dinamizarea unui peisaj existenţial nou prin sublimul pe care-l conține.

Pentru prima oară avântul nemăsurat spre recunoaşterea mult aşteptată se alinia în sprijinul gândurilor triumfătoare, într-un delir de superioritate, într-o frenezie dictată de fluxul ideilor mele necenzurate, în cadrul decisivului meci, cât o finală, dintre tendinţa de a îmbrăţişa frumosul, bunul gust, şi produsul diagonalelor care puteau dinamiza un peisaj existenţial nou prin sublimul pe care-l conţinea.

Pentru simplul motiv că totul se învârtea în jurul aspiraţiilor mele de creativitate literară, trebuia să mă simt mai important ca oricând, cu speranţele încărcate la maxim, suplinind nevoia furtunoasă de libertate interioară ce-mi asalta fortăreaţa vechilor inhibiţii. În chinuitoarea luptă pentru superioritate, primul elan al unei porniri spre fapta măreață, respectul meu pentru măiestria creaţiei, senzația de „foame continuă" provocată de pasiunea pentru determinarea unor idei noi, se conforma tendinţei de a mă arăta într-o lumină potrivită, foarte intensă.

Al meu status quo era strâns legat de darul de a pluti într-un vag stilistic, într-o aventură unică a descoperirii de sine într-o realitate care nu trebuie neapărat să fie credibilă pentru a mă determina să conștientizez lucruri ce nu pot fi înțelese altfel decât printr-o ușoară desprindere de realitate. Din nou, în prim planul gândurilor mele intervenea facultatea creatoare de a da sens unei hiper-realităţi, deşi pare un fel de clonare anticipată de fantezie des întâlnită la Borges, când omul încearcă să fie o repetare a aceleiaşi poveşti într-o altă experienţă de viaţă, cu totul superioară.

Leadership: Ai conştiinţa unei anumite superiorităţi faţă de o creaţie care îşi conduce personajul prin transformările unei lumi fără graniţe, în sensul că te poţi folosi de repetarea proiecţiei sinelui în noi ipostaze?

Dominat de simţământul puterii nemăsurate, simţeam tot mai pregnant că pot să realizez orice peste puterile mele, dincolo de orice aşteptări. Substanţa puterii spiritului meu productiv, confirmând importanţa personală şi expresia unei compatibilităţi stranii cu starea sufletească a unor personaje obişnuite cu notorietatea, făcea reacţie în sfârşit cu soluţia amestecului dintre evenimentele trăite în vis, citite sau auzite.

Dacă aș fi fost un artist înzestrat cu capacitatea de a maximiza efectele pozitive ale picturilor, și nu doar un artist al condeiului având un ecou direct asupra funcţionării lumii, probabil m-aş fi grăbit să realizez o combinaţie strălucită între „Gioconda" și „The Persistence of Memory", devenind eu însumi o combinaţie între Leonardo da Vinci și Salvador Dali. Astfel, deveneam personajul unic al unei călătorii în lumea artei, al cărei superiorităţi consta în a profita de lecţiile experienţei de viaţă ale altor artişti în vederea realizării unei imagini unice despre mine însumi care domina prin greutatea aspiraţiilor de a fi mai mult decât ceea ce sunt, de a fi un creator al eternităţii, într-un univers pur vizual.

Nu se poate găsi o explicaţie plauzibilă la acest fenomen care cuprinde tumultuos omul, orientându-l lăuntric spre dincolo de orice limite, la nivelul superior al ocaziei de a se răzvrăti într-o manieră formidabilă, cu o energie debordantă, împotriva acelui Status Quo care presupune inacțiunea, indiferenţa, reticenţa, izolarea.

Ochii lui rămân dintr-o dată pironiţi undeva departe, într-un punct imaginar situat deasupra oricăror alte interese, oricăror preferinţe pentru anumite domenii de activitate, oricărui ansamblu de lucruri care îi displac, subordonându-se total tendinţelor maşinale ale psihicului de a crea condiţii propice unui nou început de capodoperă. Proiecţia sinelui meu în ipostaza legată de condiţia, modul de viaţă şi de lucru al artistului, repetată prin intermediul relaţiei spirit-materie, idee-realitate, putea fi folosită ca material motivaţional pentru producerea unei forme de rememorare a istoriei.

Leadership: Orientezi personajul pe care vrei să-l interpretezi în direcţia unui parcurs care nu se mai roteşte în cerc, ci merge drept înainte?

Robert Macaire este personajul imaginar inventat de Honoré Daumier, servindu-i artistului drept prototip în satira sa îndreptată împotriva burgheziei, a suficienţei pretenţioase, a lipsei de educaţie, a semidoctismului. În cultura franceză el reprezintă un personaj negativ arhetipal.

Dar acest personaj a fost, mai întâi de toate, creaţia unui mare comedian, Frédérick Lemaître, care la rândul său şi-a construit personajul după un tip ciudat, un vagabond întâlnit întâmplător, transformându-l în timpul spectacolelor sale într-un om de încredere bine pus la punct. *"El avea frumuseţea unui zeu, impertinenţa unui Diogene, eleganţa unui rafinat, seninătatea unui copil şi devora pâinea uscată cu graţia majestoasă a lui Appolo mâncând ambrozie"* scria Théodore Faullain de Banville în ale sale „Souvenirs".

Există numai un singur fel de a înţelege bine oamenii, dincolo de ceea ce sunt capabili să înfăptuiască, cumva prin ei înşişi nişte caractere care domină lumea prin înălţimea propriilor idealuri şi aşteptări, între provocările sufleteşti şi deschiderea la nou. Anume de a nu ne grăbi să-i judecăm decât prin prisma modelului de prototip pe care, aflaţi în plină imaginaţie, îl construiesc în zborul lor spre orizonturi îndepărtate.

A orienta personajul pe care vrei să-l interpretezi în direcţia unui parcurs care nu se mai roteşte în cerc, ci merge drept înainte, înseamnă să te debarasezi de acel status quo care nu funcţionează şi nu este acceptabil. Înseamnă să te debarasezi de vechea ta conştiinţă, de valorile şi de presupunerile care o alimentează, contribuind la dinamizarea unui peisaj existenţial nou prin sublimul pe care-l conține.

Toate teoriile despre om, în care leadershipul se manifestă ca factor de evaluare a elementelor particulare ale reprezentării atitudinii lui în diverse situații, sunt de această dată în impas. Pare să fie o criză a fundamentelor pe care se sprijină ordinea și cauzele de traversare a unei porțiuni dificile de transformare personală, în chinuitoarea luptă pentru superioritate. Fiindcă omul nu mai este acelaşi instrument de confruntare cu limitele și prejudecăţile lumii, ci devine un instrument de confruntare cu propriile răspunsuri la diverse revelaţii.

Leadership: Creaţia ta se adresează unui univers subiectiv organizat după chipul și asemănarea unui personaj care locuieşte în gândurile şi în fiinţa ta, dar care stă sub semnul unei realităţi care transcende planul manifestării imediate?

Așadar, atunci când ne raportăm la dimensiunea creaţiei, subordonată mai întâi unei ample desfăşurări de elemente de conexiune cu parcursul individual al omului, atenția noastră ar trebui să fie îndreptată spre un personaj uitat de lume, dar dominat de simţământul puterii nemăsurate, plin de senzația de „foame continuă" provocată de pasiunea lui pentru determinarea unor idei noi, influențat de tendinţa de a se arăta într-o lumină potrivită, tot mai intensă.

Atunci când simţi tot mai pregnant că poţi să realizezi orice peste puterile tale, dincolo de

orice așteptări, abia atunci substanţa puterii spiritului tău productiv face reacţie cu soluţia amestecului dintre evenimentele trăite în vis, citite sau auzite. Simţi că faci parte din lumea unui personaj mai puţin obişnuit, din care se închegă personalitatea ta, menit să schimbe regulile jocului în artă prin intermediul aprecierii subiective asupra unei realităţi care se lasă traversată de experienţa unei revelaţii de mare intensitate emoţională, din însăşi vecinătatea ideii de "sens al vieţii".

Ca să ajungi altcineva, suplinind nevoia furtunoasă de libertate interioară ce-ţi asaltează fortăreaţa vechilor inhibiţii, trebuie să devii creaţia propriei tale capodopere, trebuie să fii favorizat de existenţa unei anumite predispoziţii de tip „must have" - aceea de a acţiona stimulii de ridicare a nivelului de importanţă personală, urmând să-ți reconfigurezi tipologia structurii determinative alături de care subiectivitatea operează asupra evenimentelor cu impact major.

Oamenii de creaţie sunt, de cele mai multe ori, personajele uitate de lume care într-un colţ al vieții, în întunericul singurătăţii, şi-au dezvoltat simţul deplinătăţii până la dimensiunea unei Capodopere. Numai ei dețin mijloacele artei transformării totale - a lor, în altcineva.

Leadershipul este puterea de a deveni creaţia propriei tale capodopere, cu menţiunea că realitatea pe care o trăieşti prin tehnica povestirii vieţii trebuie abordată ca o cale de a experimenta ipostaze diferite ale propriei persoane într-o lume a fabulosului, a abundenţei de imagini, a ideilor şi a conştiinţei care transcende hotarele timpului.

Dimensiunea unei capodopere cuprinde suma tuturor încercărilor de a te regăsi într-un altcineva mai presus de tine, într-un delir de superioritate, într-o frenezie dictată de fluxul ideilor necenzurate, în cadrul decisivului meci, cât o finală, dintre tendinţa de a îmbrăţişa frumosul, bunul gust, şi produsul diagonalelor care pot dinamiza un peisaj existenţial nou prin sublimul pe care-l conţine.

Source: https://neculaifantanaru.com/dimensiunea-unei-capodopere.html

Din adânc în adâncul fiinţei tale

On Martie 25, 2009

Aliniază-te la adevăratele tale valori pentru ca oamenii să-ţi accepte pe deplin viziunea şi să nu aibă de suferit.

Fiecare din cei 12 membri ai comitetului director aştepta ca Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications, să spună DA, semn că acceptă generoasa ofertă a lui John Bontecu, care dorea să cumpere pachetul majoritar de acţiuni al companiei. În loc de asta, Bill, cu acea fermitate a omului care este conştient de puterea şi influenţa sa, a răspuns: NU !

- Impresionantă ofertă. Cred. Dar m-a pus pe gânduri… La John Bontecu nu contează decât profitul. Dacă îi permitem să absoarbă Parrish Communications şi, dacă după noi, vrea să-i mai înghită şi pe alţii, atunci ca să ajungeţi la urechile lumii, va trebui să treceţi de el. Asta înseamnă nu numai că va trebui să-l plătiţi, dar mai important, va trebui să fiţi de acord cu el…În calitate de preşedinte, vă sfătuiesc să ajungeţi la concluzia că această companie nu este de vânzare…

Leadership: Cum ai putea să foloseşti în avantajul tău tot ceea ce simţi despre o anumită situaţie, încât felul în care îţi defineşti intenţiile să poată clarifica demersul bazat pe schimbarea modului în care produci prototipul promiţător al propriei persoane?

Cât de „prietenos" este designul tău interior? Bill Parrish, care în urmă cu câteva zile fusese de-acord cu fuziunea dintre cele două companii, s-a răzgândit chiar în ultimul moment. Ce schimbare de abordare, nu-i aşa? De unde schimbarea aceasta bruscă de atitudine, de gândire, şi de ce s-a produs ea în ultimul moment?

Totul poate deveni o ispită atunci când apare o oportunitate imensă. Înainte să te decizi ce e mai bine pentru tine, şi mai ales pentru alţii, e bine să te aliniezi la valorile tale, cu ceea ce este cu adevărat important pentru tine şi pentru ei. Degeaba urmăreşti binele companiei, dacă nu urmăreşti şi binele oamenilor care servesc compania. Practic, Bill Parrish a folosit în avanjatul său tot ceea ce a simţit despre situaţia în care se afla compania, adică a ştiut să facă apel la moralitate, la cauza unei constrângeri morale, nu prin ameninţare, ci prin afirmaţii categorice, căutând utilitatea nevoii de a-şi apăra entitatea pe care o conduce.

Bill Parrish a dezvăluit prototipul promiţător al propriei persoane printr-o decizie unică: de a nu-şi acorda lui însuşi atenţie, ci punând pe primul loc valoarea şi prestigiul companiei ce este reprezentată prin caracterul lui marcant, prin felul împăciuitor în care a ştiut să modereze tensiunile din ce în ce mai mari.

Toate valorile şi principiile, adunate, pe care ţi le-ai însuşit de-a lungul timpului, în care crezi şi pe care le respecţi cu sfinţenie, fac parte dintr-un design splendid, designul tău interior care îţi dezvăluie adevărata ta personalitate. Însă nu contează cât de important este designul tău dacă el nu place celorlalţi, dacă nu ţine seama de nevoile lor şi dacă nu transmite un mesaj pe măsură, care să ajungă la inimile lor.

Leadership: Eşti în stare să obţii un nivel de asigurare acceptabil a integrităţii tale, ca bază pentru o formă pozitivă de percepţie a unei imagini situată deasupra liniei de creştere a valorii personale?

În leadership nu trebuie să te sfieşti să spui cu voce tare (adică cu fermitate) ceea ce simţi despre o anume situaţie, mai bine încearcă să-ţi defineşti clar intenţiile încât ceilalţi oameni să fie mai dispuşi să te asculte şi să-ţi înţeleagă motivaţiile. Într-adevăr, un lider îşi exteriorizează emoţiile, nu se teme să exprime sau să descrie ceea ce simte despre o situaţie. El se implică, cerându-le clienţilor sau angajaţilor să-şi exprime (la rândul lor) liber sentimentele.

În finalul filmului „ *Meet Joe Black (1998)* ", membrii consiliului director, care la început au fost reticenţi la schimbarea de mentalitate a lui Bill Parrish, i-au mulţumit acestuia pentru decizia iscusită pe care a luat-o. Ce s-ar fi întâmplat dacă Bill ar fi acceptat propunerea lui Bontecu? Tot personalul companiei lui ar fi suferit mai devreme sau mai târziu, şi nimeni nu i-ar fi iertat greşeala lui Bill.

În momentul în care ai de luat o decizie importantă, care îi priveşte şi pe ceilalţi din jurul tău, se cern acele valori morale solide, onorabile, care sunt adânc întipărite în tine - de acele valori non-etice care nu se încadrează în tiparele tale şi care nu corespund cu ale celorlalţi. Pentru ca dimensiunea leadershipului tău să crească, nu abdica de la adevăratele tale valori morale şi ale celorlalţi. Încearcă să-ţi pui întotdeauna în valoare capacităţile lăuntrice care fac din tine un om de valoare.

Viziunea pe care o ai îţi reflectă valorile după care te ghidezi în viaţă. Pentru ca oamenii să-ţi accepte viziunea, trebuie mai întâi să-ţi accepte valorile. Iar integritatea înseamnă să te concentrezi asupra a ceea ce este important, chiar şi atunci când tu nu mai prezinţi aceeaşi maximă importanţă pentru gestionarea reputaţiei companiei.

O formă pozitivă de percepţie a unei imagini situată deasupra liniei de creştere a valorii personale este rezultatul unei decizii anterioare pe care nimeni nu a contestat-o ca fiind abuzivă sau necorespunzătoare rangului pretins de valoarea ta.

Din adânc în adâncul fiinţei tale desemnează acel proces de autocunoaştere şi dezvoltare personală care te ajută să te înţelegi mai bine pe tine şi să relaţionezi mai bine cu cei din jur. Ca să iei deciziile cele mai bune trebuie să pătrunzi tot mai adânc în fiinţa ta şi să-ţi scoţi la iveală adevăratele valori, să descoperi ceea ce e cu adevărat bun la tine.

Aşa cum buruienile trebuiesc smulse din pământ pentru a lăsa loc florilor să se dezvolte – tot aşa şi tu, ca lider, trebuie să înlături acele „buruieni" care îţi perturbă gândirea pentru a lăsa loc valorilor etice şi onorabile să evolueze. Ca să câştigi respectul celorlalţi, ca să-i determini să-ţi accepte viziunea fără să aibă mai târziu de suferit, aliniază-te la valorile tale cele mai profunde şi mai onorabile.

De asemenea, din adânc în adâncul fiinţei tale înseamnă să discerni cu înţelepciunea ta, dar şi cu sufletul tău, între etica şi non-etica faţă de colectivul pe care-l conduci şi care în mare parte te-a ales şi te-a susţinut. Înseamnă să fii alături de oamenii aceştia şi să nu le înşeli încrederea, speranţele, ci dimpotrivă, să le dai un imbold de a-şi continua ascensiunea spre binele lor, în ciuda acelora care se opun dezvoltării şi urmăresc doar interesele lor personale.

Source: https://neculaifantanaru.com/din-adanc-in-adancul-fiintei-tale.html

Din ce adevăruri vine şoapta?

On Mai 09, 2012

Conştientizează constant şi îndelungat limitele leadershipului tău, pentru ca impactul cu realitatea să nu afecteze esenţa fiinţei tale.

O adevărată nenorocire se abătuse asupra marelui om de afaceri Bill Parrish, care amuţise de durere. Inima părea că-i spărgea pieptul. Iar şoapta, necruţătoare, insistentă, continua să se audă cu cea mai deplină claritate: „Da... Da... Da...” - emisă de o entitate invizibilă, înzestrată cu forţa implacabila a unui Mefisto care sesizează în chip magic, prin puterea incomensurabilă a gândurilor şi emoţiilor, tainele sufletul omenesc.

Suferindul încearcă să atribuie o explicaţie acestei şoapte care îşi făcuse drum în viaţa lui, acestei voci calme, dar cu o forţă de impunere covârşitoare. De unde provine ea? Cine o emite? Dar nu poate întrezări adevărul, nu-i poate atribui niciun fel de înţeles. Căci ea derivă toate manifestările lui; ca un torent invizibil îi acaparează întreaga fiinţă, îi slăbeşte orice reacţie de împotrivire, ghidându-i simţurile, trăirile, comportamentul, suprimându-i orice ripostă, afectându-i sănătatea şi moleşindu-i fizicul. Şoapta părea să anuleze orice posibilitate de compromis.

Leadership: Poţi să-ţi asumi angajamentul de a rămâne fidel ţie însuţi, în faţa unui fapt care te depăşeşte prin imposibilitatea de a-l înţelege?

- Nu am pus nicio întrebare ! reuşeşte totuşi să îngâne Bill, printr-o sforţare a voinţei. La naiba, ce se întâmplă? Spune-mi cine eşti ! - amintindu-şi parcă cu spaimă de ultimele cuvinte pe care contesa Vaninka i le-a adresat căpitanului Fedor, cu puţin timp înainte ca acesta să moară: *„ Contra evenimentelor trebuie să te opinteşti, căci oamenii de rând nu dirijează evenimentele ci, din contra, sunt târâţi de ele. ”*

Durerea părea să înceteze, prevenind infarctul. Dar răul nu se lasă cu una cu două, ci reapare, cu forţă reînnoită; mai înfricoşător, mai insistent, mai aprig se aruncă asupra neajutoratului. Ca şi cum, cuprins de o antipatie crudă faţă de el, cu înverşunare, ar fi căutat un prilej de batjocură pentru a-l chinui:

- Îmi dai mie ordine? răsună şoapta în atmosferă. Cred că ştii răspunsul, Bill. Iar acum încerci să rezolvi situaţia, dar asta e situaţia pe care ştii că nu o vei putea rezolva niciodată.

Bill simţea că cineva îl dispreţuieşte, că îl urăşte. De ce? Durerea creştea din ce în ce mai mult, ca şi cum entitatea din spatele şoaptei i-ar fi pus la încercare duritatea inimii, bătând în ea cu ciocanul; ca şi cum ar fi avut o inimă din piatră şi cineva încerca să-i testeze rezistenţa. Ar fi vrut să atace, să riposteze, dar cum? Cu ce arme să înfrunte el infernul? Cum oare să schimbe el, imobilizat de durere, învăluit de teama morţii, atitudinea autoritară a unui demon?

Leadership: Răspunzi cu consideraţie la orice formă de transmitere a idealurilor tale, prin însumarea impulsurilor de comandă venite din partea unei forţe care te depăşeşte?

Aş putea presupune că succesul în arta conducerii va fi poziţionat în acea direcţie pe care o hotărăşte universul interior al omului, care îi sprijină esenţa, dirijându-i manifestările în funcţie experienţele sale anterioare, modelându-l după factorii care îl afectează cel mai puternic.

Omul care îşi aduce aportul la dezvoltarea individualităţii sale şi care dă o formă nouă viziunii sale creatoare, plasându-se în faţa unei noi realităţi, este acela care înţelege că nu tot ce se poate cuprinde cu privirea poate fi cuprins şi cu mintea.

Aşa cum oamenii primitivi nu cercetau niciodată boala care îi lovea, ci îl căutau pe Dumnezeu, tot aşa şi în cazul tău, degeaba cauţi să aduci o perspectivă nouă raţiunii tale dacă nu cercetezi evenimentele (de care te opinteşti) prin prisma adevărului pe care nu-l poţi cuprinde decât prin noţiunea unui Dumnezeu, a unei forţe care te depăşeşte şi te trage spre ea.

Motivația de a trăi pentru o cauză măreață implică transfigurarea continuă a realității, stabilind legături între ceea ce te înconjoară și ceea ce te definește.

Dumnezeu este deschiderea omului spre noi realităţi care pot să releve adevărul vieţii. Iar conform scriitorului român Cornel Ailincăi, faptul neperceput, căruia îi acordăm toată atenţia, fiind aproape obligaţi să i ne supunem, este un act de conversiune simbolică în dublu sens: îmbogăţeşte conţinutul perceput cu un conţinut imaginat şi pune în valoare rostirea ascunsă, intrinsecă mijloacelor formale.

Când te loveşti de ceva ce nu cunoşti şi simţi că eşti comandat să-i dai ascultare, având în vedere împrejurările prin care treci, al cărui conţinut supranatural vizează implicit un act de transcendere, de simbolizare exprimat prin mijloace de figurare mai mult sau mai puţin iluzioniste, abia atunci începi să te zbați în întunericul propriilor uși închise.

În acelaşi timp, invers proporţional cu frica, se naşte curajul de a trăi cu adevărat ceea ce eşti tu însuţi într-un dialog cu ceva mai măreţ ca tine, fapt ce îţi schimbă percepţia despre cât valorezi în raport cu un sens al vieţii care include atât spiritualitatea cât şi misticismul.

Leadership: Poţi să accepţi un adevăr în totalitate, din multitudinea variabilelor situaţionale născute din interacţiunea unor evenimente nedefinite care se sustrag rezolvărilor riguros predeterminabile?

O realitate unică, nedivizată, s-a întărit. Părerea marelui om de afaceri Bill Parrish (din filmul „ *Meet Joe Black* ”) despre sine, despre lume, s-a schimbat la sfârşitul "întâlnirii" cu şoapta. În acel moment el a încetat să existe ca un lider atotştiutor, ca un om foarte important, aşa cum se credea. Căci abia atunci a putut să reliefeze mai bine la cine era el cu adevărat, şi să accepte adevărul: că era doar un muritor, şi la fel ca orice alt muritor putea fi oricând "întrerupt" de la butonul "On-Off" de către forţe superioare.

Abia atunci a realizat cât de mic şi de neînsemnat era. Şi a acceptat cu supunere că fiecare om trăieşte aproape mecanic, ca o păpuşă, sub înrâurirea unei entităţi "nemateriale", care concepe şi reglează lucrurile după o ordine încă neştiută.

Leadershipul transformațional se bazează pe capacitatea liderului de a deduce concluzii din fenomene fără precedent, creând corelații între mediul exterior și puterea interioară.

Aşa cum un scriitor conferă personajelor sale mai multă intensitate şi expresie, le înălţă până la simbol, le conferă o anumită rotunjire sufletească - tot aşa şi tu, ca să-ţi înţelegi şi desăvârşeşti evoluţia, trebuie să-ţi plasezi existenţa sub semnul Eului care te defineşte şi care îşi poate modifica "duritatea" la impactul cu o altă realitate, una neaşteptată sau nesperată.

Conferă o anumită rotunjire leadershipului tău prin adaosul de cumpătare, de echilibru şi modestie, de înfrânare a oricărui orgoliu, a oricărui egoism. Prin adoptarea unor măsuri de stopare şi prevenire a oricărei forme de eroziune a caracterului protector, nobil, bine conturat, de care trebuie să dai dovadă.

Când încerci să defineşti ceva ce nu cunoşti, fiind contrazis de ceva potrivmic firescului, fără să fi avut puterea de a prevedea firul evenimentelor, ţi se conturează ideea că un conţinut supranatural poate fi modificat în funcţie de sensul pe care îl dai emoţiilor care vor să-ţi controleze viaţa.

Reacţiile tale faţă de întâmplările zilei depind de cum gândeşti paşii următori în funcţie de aceste emoţii !

Din ce adevăruri vine şoapta desemnează acea reacţie a subconştientului la atitudinea ta, faţă de propria evoluţie, după ce eşti pus faţă în faţă cu realitatea neaşteptată şi constaţi că leadershipul tău nu a luat forma pe care ai dorit-o iniţial.

Ascultă-ţi conştiinţa, analizează-ţi trecutul şi prezentul, şi vei cunoaşte măcar parţial viitorul. Analizează-ţi traiectoria din punctul zero, vezi dacă nu cumva te-ai îndepărtat de idealurile şi ţelurile tale. Şi află-ţi coordonatele din prezent făcând corecţiile adecvate. Numai astfel vei scăpa de coşmarul "şoaptelor" dictate de entitatea numită... conştiinţă.

Conştientizează constant şi îndelungat limitele leadershipului tău, pentru ca impactul cu realitatea să nu afecteze esenţa fiinţei tale.

Source: https://neculaifantanaru.com/din-ce-adevaruri-vine-soapta.html

Din evocarea evenimentelor se nasc sentimentele personajelor vii

On Iulie 10, 2010

Leadershipul în regie se bazează pe capacitatea de a transforma idei sumare în imagini vibrante și captivante, evocând personaje și emoții autentice, care îmbogățesc profund povestea și scenariul.

Odată asimilată de regizor prin toți porii săi, întreaga muncă pe care o reprezenta acest scenariu îi va permite să-și realizeze filmul mișcându-se cu dezinvoltură în lumea revoluționară pe care o zugrăvea, inventând fapte, episoade inexistente în scenariu, dar în perfectă conformitate cu atmosfera anului 1905. Eisenstein scria că numai privit astfel scenariul stufos și totodată laconic poate fi înțeles - ceea ce, după cum am constatat, mulți dintre comentatorii operei sale nu au reușit de altfel niciodată - felul în care și-a creat filmul. "Numai bizuindu-se pe această muncă a putut regizorul să însemne cu simple numere de ordine asemenea scene ca "crucișătorul trece fără să tragă pe lângă flotă", sau "o prelată îi desparte de ceilalți pe cei ce urmează să fie executați".

Spre marea surprindere a istoricului cinematografiei, regizorul a putut transforma astfel, în cursul turnării, frazele scurte ale scenariului în scene neașteptate și palpitante. Astfel au devenit imagini literele scenariului, dar autentica încărcătură emoțională nu era cuprinsă în însemnările sumare, ci în sentimentele noastre. Pe urmele evocării evenimentelor s-au născut din aceste sentimente personaje vii.

Improvizația în regie presupune să înțelegi profund scenariul, pentru ca apoi să îți folosești libertatea de a inventa noi episoade și scene care să se alinieze perfect atmosferei pe care vrei să o creezi.

În domeniul creației cinematografice, Eisenstein recomanda explorarea scenariului din profunzimile conștiinței în emoții. Pentru determinarea abaterilor de autenticitate și de coerență narativă ale scenelor filmului, el folosea secvențe plan-paralele, din experiență și imaginație. În acest caz, eroarea de ritm se putea verifica tot cu seturi de câte patru scene paralele în diferite domenii temporale ale narațiunii, precum trecutul, prezentul, viitorul și universalul.

Pentru a mări precizia de interpretare, un regizor poate construi un sistem de indicație cinematografică parțial digitalizată, așa încât fiecare cadru să poată fi analizat în raport cu întregul. În figura mentală a regizorului, indicatorii emoționali se citesc pe scara de valori a intensității, gradată pe fondul narativ, deoarece emoția este fundamentul experienței cinematografice. Mai ales, gradele de emoție pe scara narativă, o scară digitalizată constituită dintr-un mecanism cu secvențe de montaj care erau interconectate prin intermediul unui scenariu fluid. Redarea realității prin imaginea cinematografică se făcea în secvențe în care numărul de semnificații apărea complet. Sutimile de emoție se citeau pe scara unui cadran mental, în dreptul reperului de autenticitate de pe scara graduală a realității istorice.

Procesul de evocare cinematografică presupune îmbinarea scenariului laconic cu emoțiile și trăirile creatorului, pentru a transforma cuvintele scrise în imagini de neuitat.

Datorită dispunerii 'în prelungirea' reperelor, eroarea de paralelă între ficțiune și realitate era eliminată, știind că fiecare cadru contribuie la narațiunea globală. Scara de montaj reprezenta de fapt un interpolator pentru nivelurile de semnificație atribuite fiecărei secvențe. Trebuie menționat faptul că precizia de creație nu putea fi mărită prin realizarea unei scări mai fine de detalii, ci prin ridicarea preciziei de execuție a montajului și a scării de pe cadranul emoțional.

Comparatorul cu cadran al autenticității istorice putea atinge valori destul de mari în cazul unei reconstrucții istorice precise. Pe tamburul creativ al lui Eisenstein trebuiau citite numai valorile întregi, adică sutimile de emoție, nu și intervalele din diviziunile realității. Astfel, regizorul putea transforma, în cursul turnării, frazele scurte ale scenariului în scene neașteptate și palpitante, creând imagini vii din scheletul scenariului, unde încărcătura emoțională autentică nu era cuprinsă în însemnările sumare, ci în sentimentele și viziunea sa artistică.

Crearea unui film nu înseamnă doar urmarea literală a scenariului, ci și adăugarea unei încărcături emoționale autentice, astfel încât personajele să devină vii și memorabile.

Din evocarea evenimentelor se nasc sentimentele personajelor vii în mod natural, mai ales că fiecare emoție este trăită intens, pe principiul că arta reflectă viața în cele mai autentice forme. Din acest motiv, regizorul a putut adapta scenele, știind că fiecare detaliu contribuie la autenticitate, se conturează astfel o poveste profundă și captivantă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Din lumină în lumină

On Martie 01, 2011

Conectează-te cu oamenii din jurul tău la un nivel profund, ca să pui în valoare cât mai bine abordarea impecabilă care îţi defineşte leadershipul.

Locotenentul Waters, din marina SUA, omul acesta închis în el însuşi, devotat întru totul misiunii pe care o primise, a decis sa ignore ordinele înaltului comandament şi a acceptat, la insistenţele doctoriţei Lena Kendricks să-i evacueze pe localnicii de care ea se făcea responsabilă. Împreună cu ceilalţi membri ai echipei SWAT pe care o conducea, Waters îi escortează pe aceştia spre zona de extragere Alfa. Dar lucrurile se complică şi mai mult.

Trebuiau să se lupte pentru viaţa lor. Căci trupele de elită ale generalului Mustafa Yakubu – a cărui sete de putere nu cunoştea limite, erau pe urmele lor, la o distanţă de numai câţiva km. Pădurea Mazon, în care cu greu se puteau mişca, nu le mai putea oferi siguranţă multă vreme. Şansele de a ajunge la graniţa cu Camerunul, prin trecătoarea Tandjile, erau tot mai mici fiindcă "încărcătura era prea grea". Toţi acei refugiaţi din Misiunea St. Michael erau prea mulţi, prea obosiţi, unii bolnavi, alţii răniţi.

Leadership: Eşti chemat să îţi validezi poziţia de lider prin apartenenţa la un grup de putere sau prin apartenenţa la un context referenţial în care primează preţul de realizare a valorilor şi modul lor de manifestare?

Dacă ai urmărit filmul " *Tears of the sun (2003)* ", probabil îţi aminteşti că, la un moment dat, Waters se vede nevoit să ia o hotărâre definitivă: fie să-i abandoneze pe refugiaţi şi să-şi ducă la bun sfârşit misiunea ce i-a fost încredinţată ducând-o în siguranţă pe doctoriţa Kendricks la punctul Alpha, fie să-şi urmeze în continuare drumul plin de pericole şi grele încercări împreună cu ei. Înainte de a lua hotărârea definitivă, Waters ţine să afle părerea ofiţerilor săi, îndemnându-i să vorbească făţiş:

- Mi s-a sugerat să-i abandonez pe refugiaţi. Vă spun de acum că eu n-am sa fac asta. Nu pot. Fiindcă îmi pasă de ei... Ne aşteaptă probleme mari. Înainte de a merge mai departe vreau să aud ce aveţi voi de spus, dacă veţi fi alături de mine. Vorbiţi liber.

A-ţi desăvârşi caracterul înseamnă să-ţi etalezi cu îndrăzneală virtuţile de căpătâi ca unic conţinut al unei lecţii de viaţă de care îţi vei aminti mereu.

Dacă vrei să creezi o adevărată unitate între tine şi membrii echipei tale trebuie să faci uneori abstracţie de ierarhie şi rang, să-i consideri pe toţi egali, şi să le acorzi tuturor aceeaşi încredere. Dacă vrei să dai continuitate leadershipului tău trebuie să demonstrezi că eşti comunicativ cu subalternii tăi în orice situaţie, dându-le a înţelege că nu sunt mai prejos decât tine şi că au potenţialul necesar şi puterea de a se transforma, la rândul lor, în oameni cheie care pot face lucrurile să meargă.

Dându-şi cărţile pe faţă, vorbindu-le cu profunzime şi cu seriozitate, îndemnându-i să vorbească făţiş, fără să se teamă de opiniile lor, locotenentul Waters şi-a pus în valoare adevărata lui personalitate, precum şi adevăratele lui aptitudini de lider.

Lecţia de viaţă pe care locotenentul a deprins-o din această soluţie salvatoare, cu iz de dramă şi răzvrătire, fără a se limita la natura acţiunilor sau la rolul misiunii sale, este următoarea: există o luptă mai importantă decât lupta pentru a câştiga minţile oamenilor şi

anume lupta pentru sufletele lor, ostatice într-un episod al decepţiilor.

Nimic nu răneşte mai mult decât să le ceri oamenilor să facă ceva, fără a le oferi mijloacele necesare, strategiile şi perspective viabile pentru a realiza acel lucru. Nimeni nu te va urma până la sfârşit dacă eşti vanitos, dacă nu-ţi etalezi cu îndrăzneală virtuţile bunei tale personalităţi.

Leadership: Demarezi procesul de resetare a limitelor care se impun puterii tale de apreciere a valenţelor profesionale, ca să-ţi fie mai uşor să le urmezi dacă te simţi implicat în decizii hotărâtoare?

Leadershipul izvorăşte dintr-un consens dintre fiinţa ta şi natura celorlalţi oameni. Vei putea fi sigur că-i ai pe toţi de partea ta, precum locotenentul Waters a cărui echipa l-a urmat până la capătul misiunii, numai dacă reuşeşti să te conectezi cu ei la un nivel profund.

Un consens care răspunde intereselor şi dorinţelor celor pe care îi conduci. Ei vor simţi înăuntrul fiinţei lor dorinţa de a te ajuta şi de a fi alături de tine, dacă natura lor e aceeaşi cu a ta. Dacă ei au un caracter demn, senin, puternic, de învingător, bazat pe valori şi principii comune cu ale tale, atunci vor merge alături de tine pe drumul spre realizarea scopului propus.

Limitele care se impun puterii tale de apreciere a valenţelor profesionale sunt date nu atât de gradul tău de ambiţie şi credibilitate, ci de datoria de a fi în măsură să te împaci cu gândul că ceea ce ai devenit este o pată pe memoria oamenilor care ţi-au dat "follow".

Aşa cum viaţa nu poate exista în afara apei, apa reprezentând până la 99% din sistemul viu, tot astfel desăvârşirea propriului tău stil de leadership nu se poate produce "în sens invers", adică fără implicarea unei terţe părţi în atingerea scopurilor propuse. Desăvârşirea se dobândeşte prin ineditul propriilor tale manifestări, prin empatie, colaborare şi cumpătare, prin rezonanţă cu "undele" leadershipului celorlalţi.

Trebuie să menţionez că acest aspect, ce ar putea fi considerat necesar, fiind generat de altruism şi de spiritul de camaraderie, este concludent pentru cunoaşterea aspectelor majore ale dezvoltării noilor generaţii de lideri.

Din lumină în lumină desemnează continuitatea leadershipului tău dată de acel sentiment de comuniune şi de legătură sufletească pe care îl induci celorlalţi oameni, acel sentiment de prietenie şi solidaritate care îi determină să-ţi împărtăşească ideile, convingerile şi viziunea şi să te urmeze în direcţia aleasă de tine, sinceri şi hotărâţi, făcându-şi parcă un legământ cu tine de a persevera şi de a se dedica cu totul misiunii tale.

Pentru ca leadershipul tău să-şi păstreze strălucirea, renunţă la orgolii. Pleacă-ţi urechea la opiniile celorlalţi coechipieri ai tăi, mai ales atunci când o miză grea este pusă în joc. Leadershipul de calitate presupune stabilirea unei relaţii de colaborare de lungă durată cu oameni de valoare.

Source: https://neculaifantanaru.com/din-lumina-in-lumina.html

Dinamismul devenirii, în opoziţie cu staticul

On Aprilie 05, 2008

Efectul final al Creaţiei este fondul secret al unui suflet de artist aflat într-o continuă devenire.

Serghei Eisenstein nu învăţase desenul niciodată. Începuse să deseneze în urma unei impresii din copilărie: în aşteptarea începerii partidei, inginerul Afrosimov îi desena cu o cretă pe postavul albastru închis al mesei de joc contururi de animale. Eisenstein rămăsese fascinat de arabescul alb al liniei care se năştea sub ochii lui şi care în mişcarea sa făcea să apară câini, cerbi, pisici. Linia se mişca de-a lungul conturului invizibil al unui obiect căruia, printr-un miracol, îi dădea astfel existenţă pe postavul mesei. Dinamismul liniei era o senzaţie care-l pasiona ani de zile.

Inginerul Afrosimov îi inoculase plăcerea de a desena. Mai târziu, la Politehnică, materia aridă a geometriei analitice căpăta pentru tânărul student un farmec aparte pentru că traducea în misterioasele formule algebrice tocmai mişcarea liniilor. Dinamismul "devenirii", în opoziţie cu staticul, îl va pasiona toată viaţa, fie că e vorba de mişcarea liniei, ori de cea a fenomenelor. Era o fascinaţie pentru geneza lucrurilor care-şi are originea şi aici, în această impresie timpurie în legătură cu desenul.

A desenat, cum ştim, mult, în tinereţe. Mult şi prost, deoarece, abandonând inspiraţia primară, încărca desenul cu detalii sub influenţa şcolii ruse de pictură de gen. Caligrafierea şcolară după model nu-i reuşea nicicând. Maniera sa era aceea a desenului liniar. Apoi, abandonând desenul, a rămas în continuare pasionat, în primele sale filme, pentru puritatea matematică a montajului în mişcarea sa. Gustul pentru secvenţă apare mai târziu, şi-şi explica ciudăţenia acestei întârzieri, prin logica gândului lui Engels: "mişcarea atrage întâi atenţia, abia apoi te gândeşti la ceea ce se mişcă." *****

Leadership: Întreaga concepţie estetică şi comparatistă a creatorului din tine se formulează la intersecţia unor opoziţii ireductibile?

Confruntarea omului cu universul creaţiei se continuă în plăcerea de a da naştere unor noi aspecte de ordin tehnic, şi acestea par a "îngheţa" într-o iluzie, mai ales în ceea ce priveşte fascinaţia pentru geneza lucrurilor care-şi are originea în cazul montajului. De fapt, montajul reuneşte anumite imagini picturale, grafice, fotografice (independente) pentru a obţine un ansamblu de efecte vizuale, scenografie, mai ales situaţii menite să delecteze ochii şi creierul fiecărui spectator, într-un stil aparte.

Dacă ar fi numai atât, atunci artistul s-ar sustrage condiţiei tragice de a nu avea o istorie, de a nu-şi putea dezvolta personalitatea, de a nu-şi vedea ideile transpuse într-o realitate cât mai veridică, dar totodată progresistă. Dinamismul lui sufletesc şi artistic, îmbinând ideile şi viziunile într-un demers autentic şi copleşitor, trebuie să răspundă legilor unei lumi scoase de sub orizontul limitei impuse de neajunsurile unei meserii pline de responsabilitate (sau de neajunsurile unei epoci în care doar creaţia ar mai putea umple nişte goluri în organismul societăţii).

Leadership: Poți crea viziuni pline de substrat artistic care să aibă o utilitate practică și spirituală totodată, valorificând capacitatea de a aduce la viață o reacțiune sufletească profundă?

Dar creaţia unui regizor de talia lui Serghei Eisenstein nu este compusă din idei ce au nevoie

de cuvinte pentru a fi publicate într-o rubrică săptămânală regulată, în „Time News", ci este ea însăşi o mişcare sufletească de anume soi, în care ideile şi viziunile, elementele tehnice şi elementele pur raţionale ale reacţiunii sufleteşti par lovite de temperatura mediului ambiant, căzând într-o manieră fantastică, sub regimul unui număr de variante diferite de concept, îmbinări şi efecte de clar-obscur.

Luate în sine, prin analiză şi comparaţie, aceste viziuni pline de substrat artistic sunt teoretice sau practice, adică presupun o utilitate practic şi spirituală totodată. Ideile, indiferent că sunt teoretice ori practice, chiar şi poetice, sunt ignorate de critici fiindcă implică intelectul activ.

Or întreaga concepţie estetică şi comparatistă a creatorului din tine se formulează la intersecţia unor opoziţii ireductibile: mai întâi trebuie să deschizi un subiect care să te intereseze, şi abia apoi trebuie să te gândeşti de ce şi cum atrage el atenţia celorlalţi."

Fondul secret al unui suflet de artist aflat într-o continuă devenire relaţionează cu plăcerea creaţiei de a genera forme de expresie în planul artei, dar mai ales cu plăcerea spirituală de a deschide noi orizonturi de creaţie din care putem extrage esenţialul unei concepţii regizorale (numai prin forţa interpretării şi a actului regizoral).

Dinamismul devenirii, în opoziţie cu staticul aduce în discuţie acea nevoie de schimbare totală, care începe de la modul în care artistul gândeşte, simte şi înfăptuieşte (în imagini, sunete, emoţii) actul de creaţie al unei opere de artă.

Iar pentru un regizor, schimbarea începe de la modul în care înfăptuieşte o poveste din imagini, iar devenirea lui ca artist total trebuie să aibă în vedere forţa de acţiune ce trebuie exercitată pentru modificarea unei stări de spirit generatoare de creativitate culturală.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Dincolo de ceea ce poate fi văzut

On Octombrie 04, 2024

Când te concentrezi asupra ascensiunii, privirea devine mai mult decât un simț – ea devine o punte către forța tainică din interior. Privește adânc provocarea și vei vedea esența.

Încă o dată am fost surprins de performanța surorii mele, Oana Fântânaru, la semi-maratonul montan "Bucovina Ultra Rocks". Încercând să-mi amintesc parcursul ei, ajung la momentul critic când s-a confruntat cu propria neputință și a fost la un pas de a renunța. Totuși, a găsit forța interioară de a continua, un moment ce i-a schimbat perspectiva asupra efortului și reușitei. Runningul nu este doar despre ajungerea până la cel mai înalt vârf, ci și despre depășirea obstacolelor fizice și mentale, despre înțelegerea drumului în sine – drum care, odată parcurs, dezvăluie fragmente de frumusețe ce altfel ar fi rămas ascunse.

Pe măsură ce Oana avansa pe traseele sinuoase, se lăsa parcă ispitită de topografia variată a muntelui, mereu atrasă de dorința de a ajunge dincolo de ceea ce poate fi văzut, unde fiecare vârf nu este doar o destinație, ci un punct de răscruce în călătoria sa interioară. În acele momente de extaz atletic, granițele dintre sine și munte se dizolvă, lăsând loc unei conștiințe expandate (care îmbrățișează întreaga creație) să explodeze în libertate pură, atingând noi niveluri de percepție. Există vreun alergător care să nu se simtă atras de aceeași chemare spre explorarea înălțimilor, dar și a limitărilor proprii?

Evident, creația sa este o artă a mișcării, un soi de dialog între corp și spirit. Creația devine vizibilă ochilor atunci când întreaga ființă este implicată în dialogul dintre efortul fizic și reflecția interioară. Până la urmă, raționalismul cu care ea își analizează fiecare pas nu este o limitare, ci o poartă către o înțelegere superioară a propriului potențial. Fiecare detaliu al cursei, de la topografia terenului până la bătăile inimii, devine o piesă într-un puzzle al conexiunii universale, al sinergiei dintre om și natură, a cărui imagine finală revelează adevărata natură a existenței sale. O privire care vede dincolo de aparențe este un act de înțelegere profundă a luptei sale interioare și a modului în care muntele îi reflectă eforturile.

Leadership: Când ochii tăi se fixează asupra unui obiectiv provocator, ceea ce urmează este revelarea echilibrului dintre forța fizică și cea interioară?

Cu cât Oana înaintează mai mult pe traseele montane tot mai abrupte, cu atât mai mult punctul ei de echilibru spiritual se deplasează către experiențele intense ale vârfurilor, riscând să transforme fiecare urcuș într-o revelație a sinelui. Asta parcă face trimitere la un fragment dintr-un principiu al lui Patrick Drouot:

"Dacă trasăm o linie simplă de o anumită lungime și vrem s-o împărțim în două părți asimetrice, adică vrem să-i marcăm punctul de echilibru, atunci, evident, trebuie să nimerim exact mijlocul ei. Însă se schimbă cu totul situația dacă linia nu este uniformă, ci spre unul din capete se lățește tot mai mult, devenind o figură plană. În acest caz, punctul simetric, axa de echilibru, nu va cădea la mijloc, ci se va deplasa spre capătul mai lat. Cu cât va crește lățimea acestui capăt, cu atât punctul de echilibru se va apropia mai mult de el. Explicația este ușoară: chiar la simpla vedere simțim că în partea mai lată apasă mai multă greutate, adică mai multă forță, căreia fatal trebuie să-i opunem o lungime mai mare din partea opusă."

Când o parte devine mai grea, echilibrul se mută către ea. Asemenea liniei care se lățește spre un capăt, descrisă de Drouot, călătoria spirituală a surorii mele își găsește punctul de echilibru tot mai aproape de experiențele intense ale vârfurilor. Fiecare pas pe cărările

abrupte devine o "greutate" spirituală mai mare, cerând o "lungime" mai mare de reflecție și înțelegere pentru a menține echilibrul interior.

Leadership: Depășirea barierelor interioare reflectate în obstacolele fizice întâlnite pe parcurs îți oferă oportunitatea de a vedea perceperea chemării naturii ca pe o rezonanță cu potențialul tău nelimitat de creație?

Ori în această topografie variată a muntelui, Oana a descoperit că provocările fizice cele mai intense, vârfurile cele mai înalte și pantele cele mai abrupte devin punctele de maximă revelație spirituală. Aici, în "capătul mai lat" al experienței sale, ea a atins acel "Astralis Xenorion Helivox", o aliniere perfectă între efortul fizic și iluminarea spirituală. Fiecare obstacol a devenit astfel nu doar o provocare atletică, ci o oportunitate de creștere interioară, deplasând constant punctul de echilibru spiritual către noi înălțimi ale înțelegerii de sine și a locului ei într-un universul vast.

Această linie devine o metaforă a căii pe care Oana a parcurs-o. La fel cum un capăt mai lat al unei linii atrage axa de echilibru, muntele își atrage cu forță irezistibilă alergătorul, cerând o balanță interioară pe măsură. Pe măsură ce dificultățile cresc, se mută "punctul de echilibru" al alergătorului dinspre confortul obișnuit spre acel spațiu din sufletul său unde potențialul adevărat și rezistența divină sunt descoperite.

Leadership: Contactul tău vizual cu obstacolul devine simbolul confruntării directe cu propriile limite și depășirea acestora, atunci când te opui îndoielilor care îți slăbesc determinarea?

Fiecare potecă abruptă îți testează claritatea vederii interioare. Iar ochii alergătorului sunt, de regulă, atrași de dificultatea ascunsă a muntelui. Iată, deci, că muntele, asemenea liniei asimetrice, are o gravitație metaforică. Partea „mai lată”, adică acea zonă de dificultate intensă (potecile abrupte, aerul subțire, pietrele instabile) devine punctul unde alergătorul își concentrează energia, pentru că acolo se află, în esență, adevărata revelație. Cu cât provocările devin mai dificile, cu atât mai adânc descoperă în el o forță tainică, echilibrul său interior balansându-se tot mai aproape de acea chemare tainică și revelatoare a muntelui.

În final, această călătorie spre echilibru nu este doar o strădanie fizică de a menține stabilitatea pe terenul abrupt, ci și o căutare a unui centru spiritual – acel punct de răscruce unde muntele exterior și cel interior se întâlnesc, revelând adevărata natură a propriei ființe. Cu cât capătul mai lat al unei linii geometrice își mărește dimensiunea, cu atât punctul de echilibru se apropie mai mult de această zonă de intensitate. La fel, cu cât muntele devine mai impunător și provocările traseului montan mai dificile, cu atât chemarea interioară a alergătoarei se intensifică, transformând fiecare pas într-o revelație a propriului echilibru.

În concluzie, tentația constantă a muntelui nu este doar o chemare exterioară pentru Oana, ci o rezonanță profundă cu propria sa natură divină. Fiecare competiție devine astfel un ritual de auto-inițiere în propriul potențial nelimitat, unde obstacolele fizice sunt doar reflexii ale barierelor interioare ce trebuie depășite.

Și tu, cititorule, ce munți interiori escaladezi în propria ta odisee spirituală? Cum transformi fiecare provocare a terenului montan într-o oportunitate de creștere spirituală, văzând dincolo de obstacolul fizic către lecția pe care o oferă natura?

Autenticitatea unei viziuni inspiraționale se reflectă în abilitatea unui lider de a percepe chemarea naturii ca pe o rezonanță cu spiritul său de creator, capabil de a transforma experiențele naturale în expresii vizuale și emoționale.

Dincolo de ceea ce poate fi văzut se află forța interioară, în fața unui test de voință și rezistență. Spun asta deoarece încercările sunt cele care ne definesc, în pofida oricărui impediment, luând atitudinea unui explorator care caută sensul dincolo de limite. Iar în privința artei de care Oana a făcut dovadă, pot spune un singur lucru: creația devine vizibilă ochilor atunci când întreaga ei ființă este implicată în dialogul dintre efortul fizic și reflecția interioară.

A crea înseamnă a modela experiențele fizice în forme care transmit complexitatea sinergiei dintre existența umană și lumea naturală.

Source: https://neculaifantanaru.com/dincolo-de-ceea-ce-poate-fi-vazut.html

Dincolo de invizibil

On Noiembrie 10, 2009

Demonstrează-ţi înaltul potenţial de lider, fără să-ţi concentrezi resursele în jurul unei forţe care ţi-ar putea periclita integritatea.

Numai în rarele momente de inspiraţie s-au înfăptuit lucrurile măreţe. Toate marile descoperiri, cele mai importante invenţii ale lumii, tot ceea ce este esenţial şi durabil s-a făcut numai atunci când oamenii au conştientizat necesitatea schimbării.

Poate că nimic din ceea ce ne înconjoară şi ne bucură ochii nu ar fi existat dacă oamenii de ştiinţă nu s-ar fi dedicat cunoaşterii avansate. Poate că dacă nu ar fi existat oameni puternici cu spirite puternice, exploratori şi vizionari, aventurieri şi curioşi, am fi rămas la stadiul de incertitudini. Poate că dacă nu ar fi existat gânditori şi filozofi, artişti şi meşteşugari am fi fost încă la stadiul epocii de piatră.

Este o certitudine faptul că unii oameni poartă în ei germenele succesului, al reuşitei, al curiozităţii şi al cunoaşterii. De aceea ştiinţa şi cunoaşterea, conlucrând împreună, vor avansa mereu. Din ce în ce mai rapid. Astfel se vor atinge culmi nebănuite. Se vor stabili alte frontiere dincolo de orice fel de aşteptări.

Leadership: Îţi plasezi creaţia în zona unui model independent de testare a realităţii, prin extinderea experienţei de utilizare a descoperiilor ştiinţifice într-o zonă de recunoaştere meritată a valorii de care dispui?

Fără nicio îndoială, una dintre cele mai mari descoperiri a tuturor timpurilor ar fi formula invizibilităţii. Un savant strălucit, care cunoaşte în cele mai mici amănunte tainele alchimiei transcendentale ar putea pătrunde misterul indescifrabil al invizibilităţii. El ar putea născoci o licoare magica a cărei compoziţie chimică să fie capabilă să interacţioneze cu fotonii pentru a crea efectul de invizibilitate. Desigur, diabolica licoare l-ar transforma peste noapte într-un om putred de bogat şi foarte cunoscut, însă probabil că invenţia sa nu ar putea fi scoasă la vânzare.

Orice guvern ar cumpăra imediat formula şi ar ţine-o secretă. Evident, trebuie luată în calcul şi varianta în care savantul ar dori să ducă cu sine în mormânt secretele sale, iar extraordinara lui formulă să rămână necunoscută. Însă această posibilitate este cea mai puţin probabilă. Pentru că dorinţa cea mai mare a unui descoperitor este să-şi pună amprenta, într-o anumită măsură, asupra viitorului. Asupra întregii planete. Pe de altă parte toţi aceşti ani irosiţi în muncă trebuie cumva să fie răscumpăraţi.

În lumina cunoştinţelor actuale găsirea soluţiei invizibilităţii pare o utopie. Dar mâine cine ştie…

Leadership: Recunoaşterea meritelor tale se află poziționată într-o zonă de confluență a mai multor zone diferite de abordare a unui "pas înainte", din punct de vedere al confirmării propriei valori prin raportare la o condiţie de imposibilitate?

Neprevăzutul se poate oricând întâmpla. Ce-ar fi dacă cineva ar descoperi formula invizibilităţii şi, să spunem prin absurd, un flacon care conţine licoarea magică ar ajunge pe mâinile unui manager? Cum ar arăta o companie condusă de un om invizibil?

Acesta ar duce flaconul la gură şi ar înghiţi cu lăcomie conţinutul făcându-se invizibil. La fel cum Gyges, pastorul din Republica lui Platon, se servea de puterile magice ale unui inel pentru a o vedea pe regină dezbrăcată, managerul se poate folosi de magica licoare pentru a-şi spiona, în primul rând, angajaţii. Să observe dacă sunt într-adevăr serioşi şi dacă îşi fac bine treaba, să afle ce vorbesc, cum îşi pierd timpul şi, dacă se poate, ce gândesc.

Ar avea darul de a fi pretutindeni. Ar putea să se strecoare fără nici un fel de probleme, fără să lase nici un fel de urme în cele mai bizare locuri şi să pândească fiecare gest, să asculte fiecare vorbă, să le cunoască angajaţilor cele mai intime secrete. Fiind invizibil puterea lui ar fi infinit mai mare. Ar putea apărea şi dispărea după bunul lui plac, la fel ca vrăjitorii, graţie baghetei lor fermecate. Aşa, ar putea avea cu adevărat compania la picioarele sale. Iar dacă este înzestrat cu simţul umorului s-ar putea amuza copios pe seama angajaţilor săi.

Condiţia de imposibilitate pe care o anunţă descoperirea ta este aceea de a nu te baza pe ideea că există o rețetă miraculoasă care te transformă în "altcineva". Căci orice haină ai îmbrăca tot vei rămâne captiv, mai mult istovit decât imobilizat, într-o realitate care rămâne indisolubilă pentru om, atâta vreme cât el nu are acordul expres al lui Dumnezeu.

Deci, păstrează limitele decenţei în orice tip de conţinut pe care îl creezi şi-l pui la dispoziţia lumii.

Leadershipul înseamnă să permiţi afişarea unor imagini clare şi de bună calitate la unghiuri largi de vizibilitate, beneficiind de o experienţă de vizualizare decentă în orice tip de conţinut.

Cât de orbi ar fi, însă, angajaţii? Ei nu şi-ar putea da seama nicicum că sunt urmăriţi îndeaproape şi ar continua să facă ce vor ei. Cine şi-ar putea închipui că cineva ar avea capacitatea să se sustragă privirilor lor? Chiar dacă sunt serioşi sau nu, chiar dacă sunt activi sau nu, chiar dacă sunt buni profesionişti sau nişte simpli salariaţi ajunşi acolo prin relaţii, cu toţii vor continua să facă ceea ştiu să facă cel mai bine. Unii vor sta, alţii vor munci.

Până când? Până când omul invizibil va deveni din nou vizibil şi îi va sancţiona pe aceia pe care i-a prins pe picior greşit. Astfel s-ar ţese fără încetare, fără ca nimeni să bănuiască, soarta fiecărui angajat.

Pentru un manager care reuşeşte să păşească spre celălalt nivel, al ştiinţei fără frontiere care se vrea a fi o replică la legile deja existente, totul se va concentra în jurul invizibilului: oamenii, lucrurile, faptele, obiceiurile, locurile, circumstanţele.

Totul va fi văzut, auzit şi simţit prin prisma unei anormale curiozităţi. Căci automat cel care deţine formula unei substanţe pe care e suficient să o înghită ca să devină invizibil, devine în timp tot mai curios. Atât de curios încât va dori să afle şi să experimenteze tot ce se poate. Şi să vadă totul, chiar şi lucrurile care le ştie deja, dar dintr-o altă perspectivă: mai profundă, mai intensă, mai inspirată, mai misterioasă. Se va afla într-un continuu şi interminabil proces de căutare. Iar odată ce învaţă să se folosească de acest atu, nu va mai putea reveni niciodată la starea de normalitate.

Invizibilitatea este o forţă agresivă fiindcă violează intimitatea persoanelor, deci, care îţi periclitează integritatea. Dar este şi un drog de care devii destul de repede dependent. Ar fi chiar obositor, chiar şi pentru un manager să caute să afle pe această cale absolut totul despre angajaţii săi. În fond pe el îl interesează să meargă bine compania, randamentul oamenilor să crească, etc.

Măiestria în leadership se câştigă prin curajul de a proiecta viziuni noi asupra ştiinţei, fără să devii dependent de reacţiile de ei.

Faci dovada confirmării valorii tale prin raportare la cerinţele evoluţiei ştiinţei? Încerci să împingi în extremis limitele ei?

Concluzie: Dacă lucrezi într-o companie şi observi lipsa constantă a managerului, nu te culca pe o ureche, ci străduieşte-te să-ţi faci treaba la fel de bine ca în orice altă zi. Şi mai ales, ai grijă ce vorbeşti. Un adevărat manager îşi cunoaşte foarte bine subordonaţii şi ştie tot, absolut tot ce se petrece în compania lui. De la cel mai neînsemnat lucru până la cel mai important. Chiar dacă nu îl vezi, fii convins că el, cumva, se află acolo, lângă tine. Un manager adevărat, mai mult ca sigur, chiar dacă nu este invizibil în sensul propriu al cuvântului, ştie şi află lucrurile esenţiale care se întâmplă în jurul său.

Demonstrează-ţi înaltul potenţial de lider, fără să-ţi concentrezi resursele în jurul unei forţe care ţi-ar putea periclita integritatea.

Source: https://neculaifantanaru.com/dincolo-de-invizibil.html

Dincolo de linia vizibilului

On Decembrie 25, 2024

Când sufletul se retrage în dinamica creației, el își întipărește existența în veșnicie, dincolo de timp și spațiu.

În adâncul ființei mele înțeleg că arta nu este doar un act de creație, ci o metamorfoză devenită un simbol al potențialului de reînnoire, un fel de pelerinaj pe care artistul îl parcurge în slujba unei viziuni complete și memorabile, ce modelează și purifică spiritul.

La fel și alergatul, este o fuziune între corp și suflet ce transcende normalul cotidian. În această revelație perpetuă, privesc spre sora mea, Oana Fântânaru, în timpul semimaratonului de la Curtea Domnească. Da, o privesc asemeni unui artist care își regăsește esența dincolo de forme și măști efemere, ea devenind o oglindă a perfecțiunii artistice în mișcare.

Într-adevăr, Oana este dovada vie a dedicării absolute în fața artei, în fața acelor provocări tăcute ale muntelui, de unde se ridică mereu cu o forță renăscută, caz în care arta devine o călătorie spre sine. Cu grație, cu frumusețe, fiecare pas pe care îl face devine expresia unei depășiri a propriilor limite, fie ele fizice sau interioare. Mai mult decât atât, cu fiecare potecă parcursă, cu fiecare vârf atins, pasiunea ei capătă noi profunzimi, transformându-se într-un "Akihulich Usnionial", într-o revelație perpetuă, muntele devenind un templu al sufletului, un loc sacru unde își întâlnește autenticitatea.

Leadership: În ce moduri corpul și sufletul pot deveni parteneri în căutarea perfecțiunii și armoniei interioare, încât creația izvorâtă din ele să reflecte echilibrul profund și autenticitatea ființei tale?

Legat de semimaratonul montan, sora mea pare să întruchipeze emblematicul personaj din opera lui Mika Waltari, care își mărturisea credința în puterea eternă a spiritului dincolo de limitele trupești:

„Toate cărțile acestea le-am scris eu, Sinuhe egipteanul, doar pentru mine. Nu pentru zei, nu pentru alți oameni, nici ca numele meu să se păstreze pentru eternitate. Le-am scris doar pentru biata mea inimă încărcată de amar și tristețe.

Păstrez cu grijă aceste cincisprezece cărți și Muti a cusut pentru fiecare carte câte o învelitoare trainică din fibre de palmier. Toate cărțile acestea vor fi puse într-o lădiță de argint, lădița de argint va fi pusă într-o ladă de lemn tare, lada de lemn tare într-o ladă de aramă, așa cum odinioară cărțile zeului Thot au fost ferecate pentru a se păstra și au fost aruncate în Nil. Nu știu dacă Muti va reuși să pună cărțile în mormântul meu fără să o vadă gardienii, dar nu mă frământă prea mult acest lucru. Fiindcă știința și amintirile mele vor dăinui, chiar dacă trupul meu va pieri."

Atunci când sufletul caută exprimare, el își găsește calea fie prin pașii unui alergător pe munte, fie prin cuvintele unui scrib în singurătate, ambele fiind forme de eliberare și adevăr personal. Iar așa cum scribul își ferecă tainele în lăzi de aramă, alergătorul își sigilează luptele și biruințele în ritmul pașilor săi, ambele devenind relicve ale unui drum interior de purificare. În cele din urmă, atât scrierea, cât și alergarea sunt expresii ale unei nevoi umane fundamentale: nevoia de a crea, de a ne depăși limitele și de a lăsa o urmă în lume.

Fiecare potecă devine o pagină a unui jurnal nescris, iar muntele, marele templu al timpului,

păstrează ecourile pașilor Oanei, în deplinătatea unei căutări interioare. Chiar și când vârful se ascunde sub „vălul de ceață" al muntelui, ea nu se lasă descurajată. Orice obstacol devine o punte, iar tentația constantă de a continua conturează fiecare alergare ca pe o metaforă vie a forței interioare, un dialog subtil între trup și spirit, transpus în cuvintele cărora acum, eu le dau glas.

Prin fiecare rând scris sau prin fiecare potecă urcată, sufletul își gravează propria poveste în materie, transformând efemerul în memorie durabilă.

Leadership: Poate efortul tău continuu să devină nemuritor, transpunând experiența vizuală într-un șir de imagini ce rezistă trecerii timpului?

Privirea alergătorului caută mai mult decât un final – ea pătrunde în profunzimea traseului, căutând răspunsuri despre scop și identitate. Pentru Oana, fiecare cursă nu e doar o competiție, ci un ritual de inițiere, un duel între provocare și dorință. Ea se avântă printre umbrele muntelui, ghidată de propriile standarde de disciplină și excelență, asemenea unui maestru al unei arte unice, în care fiecare pas și fiecare respirație sunt calculate, analizate și rafinate până la perfecțiune. Când sufletul se retrage în dinamica creației, fie prin alergarea neobosită pe munte, fie prin scrisul migălos pe papirus, el își întipărește existența în veșnicie, dincolo de timp și spațiu.

Astfel, fiecare chemare a muntelui devine o lecție despre sine, fiecare traseu – un altar personal, *un viaggio verso l'essenza*, unde linia de sosire marchează începutul unei noi introspecții. În alergare, Oana găsește un dialog cu natura, topindu-se în peisaj, transformând fiecare competiție într-o odisee simbolică, o poveste a rezistenței și frumuseții în mișcare.

Cred că imaginea surorii mele dezvăluie o lume deschisă, un punct în care efortul fizic se contopește cu spiritualitatea, ritmul pașilor ei transformându-se mereu într-un mesaj profund, aproape magic. Și să vă mai spun ceva: fiecare traseu desenat pe munte conturează, de fapt, o operă de artă ordonată, coerentă, pe care o poți admira ca pe un simbol al forței creatoare. Asemenea unui artist meșteșugit într-o operă cu caracter realist, Oana își asumă cele mai dure provocări, pentru a dovedi că limitele pot fi transcendate. Adică, reușește să facă din fiecare provocare o formă de expresie, pe principiul că arta autentică se naște din dăruire totală.

Leadershipul contopește efortul fizic cu spiritualitatea, în oglindă cu dialogul dintre natură și voință, construind o poveste de rezistență și transformare interioară.

Dincolo de linia vizibilului se află esența nevăzută a ființei, în conformitate tot cu ceea ce trăim și simțim în profunzime, din care răzbate mesajul: „Adevărata putere izvorăște din armonia dintre trup și suflet."

Din acest motiv cred că pașii calculați ai alergătorului de top seamănă cu literele scrise atent pe un pergament, un mesaj pentru generațiile viitoare: *„Când trupul și sufletul vorbesc același limbaj, creăm o moștenire dincolo de timp."*

Source: https://neculaifantanaru.com/dincolo-de-linia-vizibilului.html

Dincolo de negura alchimiei

On Aprilie 11, 2013

Priveşte dincolo de limitele la care nu ai acces, astfel încât să realizezi configuraţia cea mai stabilă a ştiinţei tale.

Rezultatul preocupărilor mele era de a stabili perspectivele unei ştiinţe aflate în strânsă corelaţie cu omul şi viaţa, cu specificaţia că nimic nu trebuie să se piardă în exteriorul unui univers finit. Perspectiva era necesară pentru a plasa corect în timp şi spaţiu diferitele elemente deja cunoscute: pământ, aer, apă şi foc, combinate corespunzător într-o retortă, în măsura în care înţelegeam corect structura şi diversele lor particularităţi.

În timpul acestei operaţii complexe, distilând substanţele care prin natura lor fizico-chimică pot produce reacţii adverse, urmăream să dau viaţă unei a doua lumi. Generând o formulă care ar fi putut crea un efect cu totul excepţional. Un tip de raţionament care implica considerarea unor presupuneri ce ar fi putut fi abandonate în urma obţinerii de noi rezultate ştiinţifice. O renaştere a materiei, care mergea mai departe cu noi, continuu, ca fiinţe umane.

Evident, trebuia să iau în calcul posibilitatea de disociere a acestor elemente, transformându-le şi reînnoindu-le neîncetat, sub efectul unei evoluţii neanticipate. Dar şi posibilitatea unei descompuneri generale a acestei combinaţii, ca şi apariţia unei dominanţe a unuia din aceste elemente, având ca urmare anumite efecte secundare.

La urma urmei, ce eram eu? Ce anume mă forţa să mă apropii de adevăr, să amestec aceste substanţe în anumite cantităţi în propriul meu malaxor, să le frământ apoi ca pe-un aluat, să le las dospit, permiţându-le să acţioneze şi să-şi facă efectul?

Prin combinaţia chimică, atomii elementelor tind să-şi modifice stratul exterior de electroni, astfel încât să realizeze configuraţia cea mai stabilă, vitală. Sau, vice-versa, o configuraţie instabilă ce poate determina consecinţe nefaste. Aşadar mă puteam aştepta la orice, chiar şi la o catastrofă.

Leadership: Eşti dependent de nevoia de constituire a unei teorii ştiinţifice şi de argumentare a unui adevăr proiectat să stea la temelia vieţii din care îţi pare că poţi reuşi să faci un mesaj interesant?

Căutam răspunsuri pentru a putea trece la nivelul următor. O aventură hipnotizantă în căutarea unui orizont unic, a unei supreme dimensiuni în care atunci când păşeşti totul devine posibil. Dar o căutare la capătul căreia aş fi putut să culeg o amară învăţătură: că toate orizonturile sunt amăgiri şi nu există decât orizonturi pierdute. De parcă aş fi încercat să cercetez ceva ce nu există, o *Fantazia* - cine este în stare să ajungă acolo nu se mai întoarce, riscând a nu se putea adapta la niciuna din cele două lumi.

Este zadarnic să cauţi o explicaţie a adevărului, acolo unde nu există adevăr. Şi nici minciună. Ci doar un mănunchi de gânduri, ploi şi curcubeie, umbre şi culori. Spaţiul intermediar, vidul. Care cu greu poate fi umplut cu ceva. Cu toate acestea, păream a fi dependent de nevoia de constituire a unei teorii ştiinţifice şi de argumentare a unui adevăr proiectat să stea la temelia vieţii din care mi se părea că pot reuşi să fac un mesaj interesant, cum ar fi acela că: "realitatea se poate întâlni cu ficţiunea" sau că "viaţa este un ataşament faţă de efectul unei intrări în rezonanţă cu ceva invizibil".

Biologul englez Julian Huxley susţinea că există o serie de întrebări pe care nu trebuie să ni le punem, deoarece nu au răspunsuri. Cu toate acestea eforturile mele, întemeiate, cumulative, rămâneau indisolubile. Alegeam întrebările şi căutam răspunsurile posibile. O continuitate a pregătirii în vederea obţinerii pietrei filozofale, parcurgând traseul de înţelegere a noţiunilor fundamentale ale limbajului alchimic. O iniţiere în ineditul inefabil.

Funcţia referenţială a ştiinţei este explicaţia pe care o dai unui adevăr pe care mulţi nu sunt pregătiţi să-l înţeleagă deoarece nu se adresează inteligenţei omului, ci fanteziei lui de a trăi o poveste extraordinară prin intermediul lumii pe care şi-o construieşte singur.

Îmi spuneam că alchimia este ştiinţa maeştrilor. Şi că ea poate fi exprimată prin formula pertinentă şi valabilă, pe care am descoperit-o eu însumi, prin *analytics* , în urma unui procedeu de disecare şi recombinare. *Culege un ciob de sticlă, pune-l la fiert două ore, presară-i deasupra puţin clar de lună, suspendă-l într-o rază de soare, şi vei obţine un diamant.*

Dar mai mult ca oricare alt maestru, îmi revenea misiunea de a face cunoscută ştiinţa, de a o transmite mai departe, suscitând un nou înţeles prin intermediul operei - înainte de a mă ascunde în spatele ei. Un fel de scut împotriva degradării unui adevăr care m-a luat şi pe mine prin surprindere: că tot ceea ce mă înconjoară este o scenă de prezentare a experienţelor şi a schimbului de informaţii extinse spre o tendinţă de repetare.

Însă opera mea consta într-un joc de înţelepciune, mister, responsabilitate şi reflecţie. Păstrând mai degrabă tăcerea, pentru ca misterul marelui mister să persiste, lăsam posibilitatea fiecărei generaţii ce vine pe lume să cerceteze aceste lucruri, să dobândească această cunoaştere străveche şi s-o aplice nemijlocit în contextul vremurilor ce le traversează.

Alchimia nu este ceva fortuit, ci mai degrabă un tărâm stâncos la care foarte puţini au acces, cuprinzând toate cele ştiute şi neştiute. Şi ea se întemeiază numai pe credinţă şi perseverenţă.

Felul în care te priveşti în relaţie cu ştiinţa este asemănător felului în care este evaluat un diamant: prin calităţile sale excepţionale şi prin raritate, sau prin strălucirea lui atât de puternică capabilă să-l orbească pe cel care îl deţine.

Cauţi o explicaţie a adevărului, acolo unde nu există adevăr? Eforturile tale, întemeiate, cumulative, rămân indisolubile? Ştiinţa ta poate fi exprimată printr-o formulă pertinentă şi valabilă? Îţi revine misiunea de a-ţi face cunoscută ştiinţa, de a o transmite mai departe? Susciţi un nou înţeles prin intermediul operei, înainte de a te ascunde în spatele ei? Opera ta se împreunează într-un joc de înţelepciune, mister responsabilitate şi reflecţie? Pe ce se întemeiază ea?

Felul în care te priveşti în relaţie cu ştiinţa, precum şi tendinţele pe care pui accent în mod excesiv în bătălia pentru formarea şi desăvârşirea ta, determină schimbări de optică, provoacă reacţii în lanţ, creează modificări de bază în propria-ţi personalitate. Toate aceste reacţii legate între ele, accelerate de un proces de acţiuni şi reacţiuni, de respingeri şi atracţii, de eliminări şi coordonări, pun în valoare rezultatul cercetării "alchimice", al cărui singur catalizator este mobilitatea ta spirituală, deschiderea spre noi orizonturi.

Această experienţă de viaţă profesională, care poate fi trăită numai personal, trecerea de la un stadiu neevoluat la un stadiu avansat, cu rol de cuantificare, rafinare şi stabilizare a procesului de transformare, şi orientarea ta către cele mai bune rezultate, este esenţa alchimiei. Şi numai această experienţă te poate ridica în fruntea lumii.

Leadership: Experienţa inedită care te poate ridica în faţa ştiinţei corespunde tendinţei de a te pune în locul unei realităţi care depinde de înţelegerea nivelului de complexitate a unei imagini mult prea detaliate?

John Fuhrman, preşedintele fondator al companiei Frame of Mind, Inc., oferă un sfat simplu de înţeles, şi numai bun de urmat: " *Concentrează-te pe ceea ce îţi doreşti cu adevărat. Altfel, multe schimbări te vor îndepărta, de fapt, de destinaţie. Atunci când năzuieşti către ceva bine definit, este mai uşor să faci ajustările corespunzătoare.* "

Leadershipul din perspectiva demersului alchimic, înseamnă să plasezi corect în timp şi spaţiu diferitele elemente ale compoziţiei tale, calităţile, valorile, principiile, plus acele "minerale" care se găsesc în stare latentă, combinându-le apoi corespunzător în retorta care îţi modelează originalitatea.

Eforturile pe care le depui în acest sens sunt comparabile cu fertilizarea unui teren pentru a deveni mai productiv. Deci, vorbim de o investiţie inspirată care aduce profit pe termen lung. Iar selectarea acelor trăsături diferențiale care să-ţi confere un plus-valoare în raport cu ceilalţi aspiranţi la statutul de „alchimişti", se face numai după finalizarea procesului tău de transformare.

Etapa următoare, distilarea acestor elemente, va declanşa acel foc purificator al eliberării tuturor potenţialităţilor care vor contribui la dezvoltarea unei imagini de sine adecvate, la stabilirea unei armonii eficiente între resursele creatoare ce te pot ajuta să treci la nivelul următor. Este nevoie de această distilare pentru a ajunge la esenţe, dar şi de realizarea unei configuraţii stabile care să permită constantelor tale să se dezvolte şi dobândească o mai bună stabilitate.

Dar trebuie luată în calcul, evident, posibilitatea de disociere a acestor elemente, care sub efectul unei evoluţii neanticipate, pot produce efecte secundare. Pentru a putea fi procesate aceste elemente, ele trebuie aduse la o fragmentare care să permită introducerea lor în procesul de dezvoltare. Aşadar, trebuie să te concentrezi pe ceea ce îţi doreşti cu adevărat, să năzuieşti către ceva bine definit, apoi să faci ajustările corespunzătoare pentru ca procesul alchimic să se pună în mişcare.

O imagine mult prea detaliată este plină de informaţii care te pot ajuta să înţelegi mai uşor un fenomen de sublimare identitarã, în care, spre exemplu, ceea ce te caracterizează la nivel de împărtăşire a ideilor nu se va articula în opoziţie cu ceea ce te caracterizează la nivel sufletesc.

Dincolo de negura alchimiei exprimă multiplele variaţii şi diferenţe, nedezvăluite, din timpul operaţiilor care conduc la rezultatul preconizat de tine în tentativa de a-ţi ridica nivelul de autocunoaştere. Indică totodată o răsplată a eforturilor pe care le faci pentru a implementa schimbarea personală şi profesională, mult trebuincioasă, ducând în final la înţelegerea alchimiei.

Apropie-te de adevăr. Caută răspunsuri pentru a trece la nivelul cel mai înalt de cunoaştere. Ia în calcul posibilitatea de asociere sau disociere a elementelor tale definitorii, aranjează-le într-o altă ordine care să aibă sens şi să garanteze un *crescendo* al valorii tale. Priveşte dincolo de limitele la care nu ai acces, astfel încât să realizezi configuraţia cea mai stabilă a ştiinţei tale.

Source: https://neculaifantanaru.com/dincolo-de-negura-alchimiei.html

Dincolo de văzul lumii, inima vede adevărul

On Septembrie 16, 2024

Curajul nu înseamnă doar să înfrunți adversitatea, ci să te redefinești prin ea, într-o continuă chemare la depășirea de sine.

Ploaia, prezentă la Semimaratonul Dragomirnei, nu a fost doar o manifestare a naturii, ci o metaforă vie a transformării interioare pe care a trăit-o sora mea, Oana Fântânaru. A fost ca și cum cerul însuși și-a trimis lacrimile pentru a o încerca, pentru a-i pune voința și spiritul la încercare, în conformitate cu principiul fundamental al artei de a depăși limitele. Cerul și pământul se contopeau într-o "Xenthoria Ulmivent", o fuziune miraculoasă între provocarea fizică și epifania spirituală.

Categoric, fiecare pas pe care Oana l-a făcut din greu, fiecare efort artistic care a încercat-o, a devenit o bătălie împotriva averselor însoțite de vânt puternic ce-i loveau pielea, și a drumului care părea din ce în ce mai alunecos. Dar a înțeles că, în acele momente, vremea nasoală nu o putea împiedica să termine cursa într-un timp record, ci mai degrabă o purifica, o întărea, îi curăța fiecare îndoială și fiecare teamă.

Așadar, ploaia a fost un test al forței sale interioare. Iar semimaratonul Dragomirnei nu a fost doar o simplă cursă, un munte greu de parcurs în alergare, ci un ritual de inițiere într-o dimensiune unde fiecare pas devenea o "Epedysasis Harrexhium", o chemare eternă a depășirii de sine. În momentul culminant al efortului suprem, fiecare picătură de ploaie devenise o oglindă în care Oana și-a putut reflecta determinarea, capacitatea de a se conecta la Ego fără să se lase copleșită.

Era ca și când cerul însuși plângea lacrimi de admirație pentru curajul alergătorilor, fiecare picătură devenind un cristal în care se reflecta întreaga lume, până în punctul în care realitatea și visul se contopeau. De parcă fiecare pas al suroriii mele lăsa în urmă o amprentă nu doar în noroiul drumului, ci și în țesătura timpului însuși, unde un artist ar fi putut să picteze eternitatea. Cu certitudine, fiecare picătură de ploaie a transformat cursa într-un test pentru ochiul interior, căutând adevărul personal.

Leadership: În ce mod poți să vezi în fiecare pas al tău o reprezentare vizuală a luptei dintre voință și vulnerabilitate, ca o mărturie a sublimului cauzei și al efectului?

"La lluvia no es un obstáculo, sino un aliado en nuestra transformación," șoptea parcă natura însăși, în timp ce sora mea își croia drum prin perdeaua lichidă a provocării, preferând o anumită atitudine de acceptare și integrare.

La urma urmelor, efortul se reflectă în ochii celui care își învinge limitele. În timpul alergării, ceva în Oana părea să rezoneze mult cu semnificația oglinzii, citată într-o cronică apărută în Corriere dell'arte:

"Cred că prima experiență figurativă autentică a omului este recunoașterea propriei imagini în oglindă, care este ficțiunea cea mai aderentă la realitate... Efortul meu se constituie intuitiv din încercarea de a apropia cele două imagini, aceea propusă de oglindă și aceea propusă (desemnată) de mine... Obiectul figurativ care se naște astfel îmi dă posibilitatea să-mi urmez demersul în interiorul tabloului ca și în interiorul vieții..."

Este limpede. Cu cât artistul se adâncește mai mult în încercarea de a-și recunoaște propria

imagine în oglinda naturii, cu atât mai intens devine procesul de purificare și transformare interioară, riscând să transforme fiecare trăsătură de penel într-o metaforă vie a depășirii limitelor personale. Iar cu cât alergătorul se confruntă mai mult cu manifestările naturii în timpul cursei, cu atât mai profund devine efortul său intuitiv de a apropia ficțiunea rezistenței de realitatea propriilor capacități, riscând să transforme fiecare pas într-un demers artistic în interiorul vieții.

Leadership: Poți vedea în provocarea la care te supui o imagine a inevitabilității destinului, unde fiecare obstacol contribuie la recunoașterea limitelor propriei creații?

Această ploaie, simbol al provocărilor vieții, i-a dezvăluit Oanei că obstacolele nu sunt dușmanii ei, ci maeștri ascunși, gata să o învețe lecții prețioase. Fiecare picătură care cădea, ascuțită și neiertătoare, a fost asemenea unui cuțit care taie prin straturile de frică și nesiguranță, expunând miezul dur al determinării ei. Era ca și când natura însăși i-ar fi șoptit că doar prin provocare poate veni renașterea, acea metamorfoză spirituală care putea să o transforme profund. În acel moment, ploaia s-a transformat într-un catalizator al eliberării – o luptă între sine și propriile limitări.

Este esențial să înțelegem că această cursă nu a fost doar o competiție fizică, ci o călătorie inițiatică, un soi de ritual transformator. Fiecare pas prin ploaie, fiecare respirație întretăiată, era o pensulă pe pânza existenței, pictând un tablou al rezilienței umane demn de Van Gogh în "Noaptea înstelată", unde fiecare strop devenea o stea în universul personal al alergătorului. În timpul cursei, ochii Oanei au căutat răspunsuri la întrebările despre sine și voință, prin lentila unei viziuni artistice: *"Tot ceea ce înfruntăm devine o pensulă în mâinile destinului."*

Traversând acest peisaj lichid al provocării, Oana a descoperit că locul 3 la open și locul 1 la categorie nu erau doar poziții fruntașe într-un clasament convențional, ci coordonate pe harta propriei transcendențe. Era un fel de "Astralis Xenorion Helivox", o aliniere perfectă între efortul personal, ritmul cosmic al universului și expresivitatea picturii sufletești. În fond, tot ceea ce traversăm se transpune în arta existenței noastre.

Așadar, ploaia nu a fost doar un simplu obstacol fizic, ci și un catalizator al unei profunde schimbări interioare. A fost ca și cum spiritul ei a fost curățat de fiecare picătură care îi cădea pe frunte, eliminând oboseala și îndoiala ce o urmăreau în acele momente. Asta îmi amintește de un fragment din "Muntele vrăjit" de Thomas Mann, unde natura și izolarea îi ofereau protagonistului ocazia de a reflecta asupra vieții și morții. La fel ca Hans Castorp, care a învățat că doar prin confruntarea cu suferința poate înțelege esența vieții, Oana a simțit cum ploaia o învăța lecții ascunse, greu de înțeles în momentele de liniște.

Iar cea mai importantă lecție este aceasta: *"Confruntările interioare sunt oglinda în care ne descoperim adevărata putere."*

Leadershipul adevărat nu este despre evitarea obstacolelor, ci despre folosirea lor ca mijloace pentru purificarea și întărirea spiritului. Desigur, înfruntarea provocărilor este un proces de curățare a spiritului, deoarece fiecare obstacol îndepărtat este o pată ștearsă de pe oglinda sufletului.

Dincolo de văzul lumii, inima vede adevărul: "Provocările sunt trepte spre sinele nostru autentic". Asta deoarece fiecare obstacol depășit ne dezvăluie un strat mai profund al esenței noastre interioare.

Source: https://neculaifantanaru.com/dincolo-de-vazul-lumii-inima-vede-adevarul.html

Direcţia cea mai avantajoasă

On Septembrie 08, 2009

Sporeşte-ţi potenţialul de afirmare personală printr-o îmbogăţire a perspectivelor şi a înţelegerii faţă de partea vizibilă a prezenţei tale în lume.

Cu câteva zile în urmă am fost în vizită la unul dintre prietenii mei cei mai buni. A fost prima vizită pe care i-am făcut-o anul acesta şi am nimerit cred într-un moment cam nepotrivit. Nişte rude mai îndepărtate de-ale lui veniseră şi ele în vizită cu puţin timp înaintea mea, şi se apucaseră deja să stea la taclale în bucătărie, unde am fost şi eu invitat.

Era şi o fetiţă cu ei care, după statură şi înfăţişare, după vocea ei jucăuşă, nu putea avea mai mult de şase ani. Împreuna cu nepoţelul prietenului meu se jucau de-a v-aţi ascunselea prin casă, nestingheriţi, fără să deranjeze pe nimeni, fără să facă prea mult zgomot. Dar, ori de câte ori îi venea rândul să se ascundă, fetiţa, foarte voioasă, foarte veselă şi cu un chef de joacă nebun, fugea repede şi se pitula sub masa din bucătărie. Aştepta ghemuită ca într-o colivie, în dosul feţei de masă care atârna până jos, momentul oportun de a se repezi la perete pentru a câştiga jocul. Dar ce ghinion, băiatul o descoperea de fiecare dată.

M-am întrebat: dacă tot are libertate totală, de ce nu încearcă să se ascundă în altă parte - în sufragerie, într-unul din oricare dormitoare, după un dulap, după vreun birou, sub pat - aşa cum ar fi făcut mulţi copii, după uşă, după frigider, în spatele cuierului, în oricare alt loc?

Leadership: Cum te defineşti prin relaţionarea ta la o situaţie în care te simţi obligat să joci un rol de observator, fără să poţi manifesta receptivitate şi solicitudine faţă de cerinţele unei experienţe de viaţă care se poate acumula numai prin implicare directă?

Nimeni nu i-a spus nimic, nimeni nu a intervenit în jocul lor intens, deşi categoric, cu toţii, le urmăream zbenguiala. Fetiţa revenea sub masă, de fiecare dată ferm convinsă că îşi va păcăli partenerul de joc, ceea ce nu s-a întâmplat nicicum. Cu siguranţă locul acela îi inspira o încredere totală, deşi nu ştiu prea bine de unde provenea această încredere. Poate că se obişnuise cu acel loc, poate că i se părea cea mai sigură ascunzătoare din casă. Indiferent de modul în care gândea, un singur lucru era cert: tot timpul revenea sub masă şi tot timpul era descoperită. N-a câştigat niciodată jocul.

Acum te întreb: dacă mâine fetiţa se va juca de-a v-aţi ascunselea în altă parte, într-o altă locuinţă, care crezi că va fi locul sigur şi de încredere în care se va ascunde? Ai ghicit: probabil sub masa din bucătărie.

În acel moment am simţit o înstrăinare de lumea care mă înconjoară, am trăit o înstrăinare de mine însumi pe care însă abia după mulţi ani am înţeles-o până la capăt, cu toate subtilităţile care pot face diferenţa dintre o imagine de o calitate excepţională şi una mai slabă. Am fost nevoit să mă redefinesc în punctul central al unei oglinzi care nu reflectă nicio importanţă. Eram imaginea unui nobody care îmbrățișează banalitatea vieții în timp ce alţii o trăiesc printr-un spirit liber, printr-un apel continuu la acțiune.

Leadership: Înţelegi care este reacţia ta la o situaţie care din păcate nu depinde de tine, astfel încât să-ţi depăşeşti tendinţa de a juca mereu rolul de învins?

Este cu siguranţă foarte greu să fii în pielea acelora care bat ritmul pe loc şi nu avansează cu nimic în tot ceea ce întreprind. Rolul fetiţei, de învins, îl jucăm foarte mulţi dintre noi, fără să

ne dăm seama. Ne-am obişnuit să urmăm, încă de mici, un singur drum, de parcă altul n-ar exista.

Ne-am obişnuit să ne organizăm acţiunile numai într-o singură direcţie, neînţelegând că există şi vor exista mereu alte sensuri, alte posibilităţi, unele mult mai favorabile decât am putea crede. Cel mai adesea ne simţim atraşi de un loc sigur. Şi facem aceleaşi lucruri sigure, dar ridicole, vreme îndelungată, iar apoi ne întrebăm cu stupefacţie: cum de nu s-a schimbat nimic?

Să continui să faci aceleaşi lucruri şi să te aştepţi la rezultate diferite, e absurd, dar unii oameni, din păcate, se vor complace tot timpul în această absurditate.

Leadership: Esenţa primordială a ceea ce te caracterizează într-o situaţie de tipul "privesc, dar nu mă pot implica" îşi poate îndeplini funcţiile de ordonare a unei realităţii mai largi doar prin aportul unor particularităţi de răspuns la factorii de căpetenie ai concepţiei despre voinţa libera?

Cei trei factori de căpetenie ai concepţiei despre voinţa liberă sunt: scopul propus, efortul specific voluntar şi comportamentul de biruire a obstacolelor.

Ţi s-a întâmplat vreodată să găseşti o hartă, dar să nu ştii ce anume indică ea? Interpretarea unei hărţii nu trebuie să pornească de la o idee fixă. Căci deseori interpretarea se bazează şi pe informaţie negativă. Uneori, ceea ce nu apare pe hartă este la fel de important ca şi ceea ce este reprezentat.

Ca lider, tu eşti chemat să dai startul unui drum, nu să priveşti cum îşi găsesc alţii drumul lor. Concepţia care stă la baza creării acestui drum, paşii de acţiune care te vor ajuta să parcurgi mai eficient traseul, elementele constitutive sau auxiliare, toate aceste etape sunt cumulate cumva pe o hartă – o hartă lăuntrică, fundamentată pe un raţionament mai mult deductiv. Dacă această hartă stochează o cantitate prea mare de informaţii negative, induse de alţii sau create de tine însuţi, atunci drumul care este reprezentat pe ea va fi evident eronat.

Dar, aidoma fetiţei de care ţi-am povestit la început, s-ar putea să te blochezi când vine vorba de citirea şi interpretarea corectă a hărţii lăuntrice. S-ar putea să urmezi o cale neprofitabilă, iar progresele tale să nu fie răsplătite.

Iar una din cele mai importante lecţii este aceasta: esenţa care caracterizează un lider este ceea ce constituie şi determină un lucru, o reacţie sau o direcţie în accesarea unei noi realităţi, ea nu trebuie să fie expresia constantă a unei priviri adânci şi atente care se pierde definitiv în lumina destinului altora.

Esenţa unei noi conştiinţe care trebuie să înflorească în tine poate fi dată de diferenţa dintre privirea adâncă care se pierde definitiv în lumina destinului altora şi vederea unei deschideri către ceea ce ţi se întâmplă cu adevărat în viaţă.

Doar astfel vei putea înţelege direcţia unei noi perspective de receptare a fenomenului numit "înstrăinarea de tine însuţi".

Direcţia cea mai avantajoasă pe care o poţi obţine sub efectul unui moment existenţial memorabil, este dată de lecţia pe care o ai de învăţat, indiferent cât este de dureroasă, pe care o vei folosi ca să îţi aminteşti mereu ce importanţă are o anumită circumstanţă în crearea unei realităţi mult mai profunde.

Direcţia în care se îndreaptă liderul

On Aprilie 09, 2010

Ceea ce reprezinţi pentru tine însuţi este mult mai important decât ceea ce reprezinţi pentru toţi ceilalţi.

Maestrul Chan Xiatang i-a spus lui Huoan:

Talentul şi aptitudinile oamenilor sunt, fireşte, grozave sau nu, pentru că aceste lucruri nu pot fi învăţate. De exemplu, cei care au o bucată de hârtie mică nu pot împacheta obiecte mari. Cei a căror frânghie este scurtă nu pot lua apă dintr-un puţ adânc. O bufniţă poate prinde un păduche şi poate vedea şi un fir de păr pe timp de noapte, dar atunci când răsare soarele, razele lui irită atât de mult ochii bufniţei, încât ea nu poate să vadă un deal. Se pare că talentul şi aptitudinile au fost împărţite. (Thomas Cleary - Lecţii Zen)

Povestea asta ne învaţă că fiecărui om îi corespunde un model de reprezentare internă, îi corespunde un anumit pattern de gene active care îl fac unic în anumite circumstanţe. Tot aşa cum fiecărui gen artistic îi corespunde un anumit mod de expresie, sub multiple aspecte: compoziție, vocabular, sintaxă, figuri de stil.

Taina stă în tine, liderul. Aşa cum focul, pământul, aerul şi apa formează cele patru elemente ale naturii - tot astfel solidaritatea, empatia, responsabilitatea şi respectul reciproc asigură coeziunea echipei, a oamenilor care te-au acceptat la conducerea lor şi care te urmează în direcţia aleasă de tine. Acestea sunt "piesele" pe care trebuie să le conectezi pentru ca leadershipul tău să funcţioneze bine.

Imaginează-ţi că încerci să găseşti o potrivire între patru piese într-un puzzle. Ce cauţi ca să decizi dacă se potrivesc sau nu? Mai întâi trebuie să ţii cont că fiecare din aceste patru piese trebuie să se întrepătrundă, să servească una celeilalte, să se potrivească ca o mănuşă în "contextul" acestui puzzle. Fiecare element trebuie să evolueze prin prisma celor patru factori: cunoaşterea, afectivitatea, inteligenţa şi voinţa, ca în cele din urmă să formeze un singur tot unitar.

Premisa succesului în leadership constă în armonia componentelor sale fundamentale, pe care le-am amintit. În plus, nimeni nu va reuşi să devină performer construindu-şi leadershipul pe o îmbinare dizarmonică a elementelor lui constitutive.

Leadership: Transformării tale într-un om foarte sigur de sine îi corespunde un model de reprezentare internă care îţi poate îmbunătăţi experienţa de a te accepta ca individ autonom?

Modelul de leadership care merită să aibă influenţă asupra oamenilor trebuie să fie bazat pe conţinut, pe relaţia de asemănare şi înţelegere între profilul tău şi profilul lor, între caracteristicile care te reprezintă cel mai bine şi cele care îi interesează pe ei. De fiecare dată când treci la un nivel superior de leadership devine important ca abilităţile tale să fie validate de ceilalţi. Ori, aşa cum bine preciza un celebru expert în materie de conducere, fiecare pas de dezvoltare presupune o dezvoltare ulterioară ca parte a capacităţii de lider.

A lupta de unul singur înseamnă a te bate cu morile de vânt. De aceea trebuie să ai aliaţi de nădejde pentru a obţine "victoria" în beneficiul tuturor. Cum câştigi aliaţi? Taina stă în tine, liderul. Ea există, dar trebuie găsită şi trebuie să ştii să asculţi, căci ea strigă adesea: "Sunt

aici."

Taina constă în ceea ce te defineşte, în ceea ce îţi dă autenticitate şi te integrează în cercul de oameni care privesc în aceeaşi direcţie. Ea este dată de acel element din tine care domină existenţa leadershipului tău şi care poate aduce celorlalţi beneficii de orice fel - un folos, o valoare constructivă. Este acel ceva, acea energie, acea forţă emoţională, acea putere de influenţă pe care trebuie s-o utilizezi în favoarea ta, dar în aşa fel încât cei din jurul tău să-şi atingă, la rândul lor, potenţialul maxim.

Taina este găsită doar de cei ce au învăţat şi ştiu să joace Şah sau Bridge, şi nu de aceia care s-au specializat în poker sau, şi mai rău, de aceia care s-ar rezumat la "Popa-Prostul". Leadershipul este "un joc" inteligent şi nu poate fi jucat de oricine – este un joc de echipă cu mai mulţi învingători.

Leadership: Capacitatea de a te evalua singur începe să se contureze prin prisma poziţiei tale de "putere aparentă" care te transformă într-un caz de răspundere circumstanţial, greu de suportat?

Care este poziţia ta vis-a-vis de promovarea relaţiilor cu ceilalţi oameni: Atacant sau Apărător?

Când vorbesc de leadership, pornesc de la ideea de progres, de ascensiune spre treapta superioară a piramidei valorilor, la care oamenii bravi vor aspira mereu. Dar pentru ca această ascensiune să se producă fără nici un factor inhibator, fără cea mai mică degradare a propriului tău potenţial, se impune să dezvolţi relaţii umane. Ascensiunea nu este altceva decât o combinaţie de dezvoltare autoimpusă şi de experienţă dobândită în timp, la care aş adăuga pasiunea şi entuziasmul faţă de activitatea şi poziţia ta, dar mai ales faţă de potenţialul excepţional al oamenilor. Căci fără ei nu poţi progresa.

Tu ce atitudine adopţi faţă de relaţiile umane? Respingi orice formă de a te raporta la oameni? Ataci orice gândire care nu corespunde cu a ta, îngrădind orice iniţiativă individuală sau colectivă de a interveni în leadershipul tău? Sau aperi şi încurajezi evoluţia oamenilor prin acţiuni concentrate constante de dezvoltare a resurselor lor? Ca să treci de la "amatorism" la "profesionalism" trebuie să-ţi dezvolţi pasiunea pentru dezvoltarea umană, să construieşti relaţii eficiente de colaborare.

Poţi să înscrii un gol dintr-un unghi închis?

Aşa cum în fotbal, jocul apărării este, prin definiţie, numai colectiv, tot aşa este şi leadershipul, adăugând faptul că eficienţa ta în a reuşi să duci lucrurile la bun sfârşit şi abilitatea de a lucra alături de ceilalţi oameni sunt întotdeauna limitate. E ca şi cum ai dori să înscrii un gol dintr-un unghi închis: doar puţini pot face asta. Dacă acele calităţi de lider pe care le ai nu îţi asigură succesul în stabilirea şi menţinerea relaţiilor, înseamnă că sunt ineficiente.

Poţi să-ţi exprimi viziunea în aşa fel încât să-i faci pe oameni să acţioneze în spiritul ei? Cum interacţionezi cu oamenii? Ce preţ are progresul tău? Oamenii sunt oare dispuşi să plătească acest preţ? Îţi controlezi aşteptările? Leadershipul tău constituie o oportunitate cu risc scăzut, dar cu posibilităţi mari de câştig pentru oameni? Deciziile tale răspund aşteptărilor oamenilor, sau sunt împotriva naturii umane?

Poţi să găseşti punctul de conexiune între ceea ce eşti şi obiectivele pe care le urmăreşti, astfel încât leadershipul tău să permită o evidenţiere optimă a rolului pe care îl

îndeplineşti într-o poziţie circumstanţială?

Cum te poziţionezi faţă de scopurile tale?

Direcţia în care se îndreaptă liderul este şi direcţia în care o apucă oamenii. Doamna Georgeta Vanţiu, despre care v-am povestit într-un alt articol, a avut de dus o adevărată bătălie pentru promovarea limbii şi culturii spaniole. Ea a avut succes fiindcă nenumăraţi oameni, doritori să înveţe limba şi cultura spaniolă, s-au unit în jurul viziunii şi a idealurilor ei. Ea şi-a atins scopul propus creând un mediu propice de învăţare pe care ceilalţi l-au acceptat. Nu capacitatea ei de a atrage oamenii a fost asul din mânecă, ci alegerea pe care a făcut-o şi atitudinea pe care a adoptat-o şi promovat-o. Dacă oamenii sunt dispuşi să aleagă drumul tău, atunci vor adopta aceeaşi atitudine ca a ta – iar tu nu vei mai întâlni prea multe obstacole în cale.

Aşa cum am mai spus de nenumărate ori, oamenii şi liderul trebuie să formeze o echipă puternică şi profesionistă, care să lucreze eficient şi corect, cu seriozitate şi responsabilitate, şi care să fie capabilă să obţină permanent rezultate notabile. Pentru aceasta este deosebit de important ca membrii echipei, care au un rol bine stabilit, să se ajute reciproc ori de câte ori este nevoie; să aibă multă încredere unii în alţii, să împartă aceleaşi viziuni şi să fie devotaţi şi motivaţi scopului final.

Nimic nu se poate realiza, nimic nu poate funcţiona corespunzător, nici un progres nu este posibil şi totul ar rămâne neschimbat dacă unul sau mai mulţi membri ai echipei nu lucrează la maximă capacitate. Fiecare trebuie să producă ceva util, să-şi aducă aportul la bunul mers al companiei şi să se implice cu mult sârg, cu multă seriozitate şi responsabilitate în rezolvarea problemelor care ţin de competenţa sa.

Funcţionarea leadershipului are la bază munca în echipă, loialitate faţă de cei cu care lucrezi, entuziasm şi pasiune faţă de activitatea pe care o desfăşori, competenţă, eficienta, şi nu în ultimul rând unitate şi corectitudine. Asta înseamnă că toţi membrii echipei lucrează împreună pentru a găsi soluţii, şi lucrează pe picior de egalitate, nu unul mai puţin şi altul mai mult, nu unul stă şi ceilalţi muncesc pe brânci.

"Unul pentru toţi şi toţi pentru unul", deviza celebră a muşchetarilor se poate aplica şi în leadership, ceea ce presupune coeziune, ajutor reciproc având la bază o unitate de gândire şi acţiune. Aparţine liderului rolul de a determina apariţia acestei unităţi de gândire şi acţiune.

Leadershipul este poziţia pe care o ocupi ca agent autonom în acele situaţii în care scopul final urmărit nu este acela de a performa semnificativ şi eficient în perioade dificile, ci de a demonstra adevărul tuturor percepţiilor şi gândurilor tale în cele mai neaşteptate moduri.

Direcţia în care se îndreaptă liderul trebuie, mai întâi de toate, să fie direcţia accesării nivelului Sinelui Integrat şi nivelului Sinelui Superior. Deci, învaţă să lucrezi în direcţia autoafirmării sinelui şi realizării propriilor scopuri, înainte de a te poziţiona într-o anumită relaţie cu lumea.

Source: https://neculaifantanaru.com/directia-in-care-se-indreapta-liderul.html

Discipolul şi maestrul

On Septembrie 23, 2014

Sporeşte-ţi capacităţile de înrâurire asupra formării unor noi mentalităţi, fără să-ţi pierzi statutul de „partener de excepţie".

Eisenstein, constatând defectele de caracter ale maestrului său, Vsevolod Meyerhold, remarcă răutatea lui şi îşi aminti câtă tristeţe îi pricinuise odată dezinteresul şi ironia răutăcioasă a profesorului când îi ceruse odată un sfat într-o chestiune personală. Şi ne putem întreba de aceea dacă oare nu această corelaţie a legendei lui Rustem şi Zorab, cunoscută din copilărie şi retrăită cu atâta acută durere acum, va determina prezenţa ei pregnantă şi dorinţa de a-i da o insolită soluţie optimistă în scenariul filmului „Marele Canal Fergana", conceput după aproape două decenii?

Dar mai târziu, după împăcare, Meyerhold îi va dedica fostului său elev o fotografie cu această inscripţie: „Sunt mândru de elevul care a devenit maestru. Acum îl iubesc pe acest maestru care a creat o şcoală. Acestui elev, acestui maestru – Serghei Eisenstein – admiraţia mea".

Dedicaţia este datată 22 iulie 1936. Primele schiţe pentru scenariul „Marele Canal Fergana" datează din iulie 1939, numai trei ani mai târziu şi data apropiată de cea a dispariţiei marelui om de teatru. *

Leadership: Poţi să faci din admiraţia faţă de cineva o distorsionare a corectei relații cauză-efect care să nu-ţi obstrueze împlinirea de sine?

Cei care cad în capcana de a fi dependenţi de altcineva, condiţia însăşi a fondării unui cadru de cooperare, ca punct de referinţă pentru leadership, vor avea dificultăţi serioase de învins pe tot parcursul carierei lor.

Manifestările gândirii tale se pot raporta la o realitate absolut nouă atunci când admiraţia pentru cineva se înlocuieşte cu obsesia pentru propriile privilegii, cum ar fi privilegiul de a te simți cu adevărat deasupra lumii, privilegiul de a te dărui singur întregii creaţii la care lucrezi, privilegiul de a te bucură mai presus de oricine de o componentă semnificativă a artei tale, privilegiul de a te pune în situaţia unui maestru, decât a unui ucenic.

Căci ruta pe care o urmează un maestru, necesară pentru echilibrarea balanţei pe care se află putinţele şi râvnele de a fi de neînlocuit, ocoleşte de multe ori spaţiu de expansiune al celui care se apropie de el. Intenţia de a-l determina să conştientizeze importanţa loialităţii este echivalentă cu puterea unui glonţ rătăcit, nu trebuie să acţionezi fără să-ţi iei toate măsurile de siguranţă. Vorba aia, fiecare trandafir are spinii săi, şi fiecare spin este o realitate.

Cred că cea mai mare dificultate, pusă sub semnul unei continue degradări, este perfecţionarea morală şi formarea caracterului prin acordarea respectului celor care nu-l merită îndeajuns. Cineva numea acest fenomen: *„O distorsionare a corectei relații cauză-efect, care obstruează împlinirea de sine. "*

Deşi există mulţi indivizi talentaţi prin ceea ce fac, cu calităţi de lider, ei nu vor permite nimănui să se folosească de puterea lor de mânuire a ştiinţei, cu excepţia cazului în care este într-un scop dezinteresat. Fiindcă există temerea: cine lasă prea mult de la el, riscă în final să ajungă roata de rezervă. Iar această gândire nu-ţi creează o personalitate puternică, ci doar

obligaţia de a te prezenta cu ceva ce nu te reprezintă, obligaţia de a te supune instinctelor proprii de antagonist, evidenţiind trăsături şi aspecte imposibil de transmis şi de acceptat.

Leadership: Încordarea efortului creator se validează în sensul cultivării unui nou stil, în perfect acord cu realitatea experienţei de sine de la care nu există derogare?

Dacă receptarea unei experienţe de învăţare şi dezvoltare, sau mai cu seamă efectul ei formativ şi educativ asupra spiritului şi caracterului uman se situează, predominant, sub semnul inspiraţiei şi al unor valori străine, atunci momentul de vârf al colaborării poate beneficia, cu un substanţial spor de performanţă, de aportul unei noi cantităţi de deprinderi intelectuale.

Şi aceasta tocmai în vederea obţinerii unui statut de partener de excepţie prin amplificarea efectului particular „săracul se îmbogăţeşte” şi al acceptării capacităţilor de înrâurire asupra formării unor noi mentalităţi, valori, atitudini şi viziuni.

Este o vorbă a unui bun prieten a cărei idee o împărtăşesc şi eu: „ *Odată ce obţii succesul fii sigur că cerul nu se va desface în două şi nici n-ai să auzi îngerii cântând.* ” Această zicală rezumă atingerea unui nivel înalt de autenticitate, dar care totodată face trecerea artistului de la o mentalitate deschisă la una de tipul "Access Denied".

Leadership: Poţi să îți adaptezi gândirea pentru a evita stagnarea într-o mentalitate de „Access Denied”, dacă refuzi să îţi actualizezi viziunea și să accepţi influențele noi?

În acest caz ne putem întreba, pe bună dreptate, care este contextul în care el mai conduce? Întrebarea include şi nu se limitează la ceea ce se poate cuprinde în sfera de aplicabilitate a angajamentului conform căruia discipolul nu poate urca mai sus decât normalul acceptat de maestrul său.

Ei bine, contextul este, în acest caz, unul independent din punct de vedere emoţional, în care accentul se pune pe mândria de a diferit, prin excluderea celorlalți și prin punerea pe tapet a necesității de apărare față de aceștia. Ceea ce face ca leadershipul să se transforme într-un adevărat univers al gloriilor apuse, al falsificatorilor de artă, cu etaloane şi modele de gândire depăşite, care nu pot decât să justifice căderea liderului în exteriorul harului său şi intrarea lui în dizgraţie.

Artistul desăvârşit este o mentalitate de tipul "Access Denied" care obligă pe ceilalţi reprezentanţi ai artei să înfrunte în mod direct slaba lor performanță obţinută în timp. Însă asta nu-l face cel mai apreciat şi favorit de toată lumea.

Discipolul şi maestrul sunt două entităţi care se exclud sau se completează reciproc prin contribuţiile comune aduse la dezvoltarea durabilă a unei gândiri care nu se împiedică în clişee, care nu învinovăţeşte pe nimeni, care posedă atuurile filosofiei conform căreia ambele părţi câştigă: win-win.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/discipolul-si-maestrul.html

Dispari până când doreşti să fii găsit

On Martie 24, 2016

Pune-ţi la încercare curajul de a fi tu însuţi, scoţând la lumină "miraculosul" din interiorul realităţii unui rol nou.

Unul din triumfurile care constituiau cu adevărat o provocare când venea vorba de a accepta întâmplarea, era să strălucesc prin absenţă, situaţie intermediară între prezenţă şi pierdere într-un rol al nimănui, necesară în stabilirea zerourilor unei ecuaţii complexe. Dar fără ca ochii, sufletul, să vadă dacă este vorba de cineva care se pretinde a fi, fără doar şi poate, o particularitate caracteristică numai artei, ca unitate a ideii cu imaginea care se pare că v-a scăpat până acum.

Necunoscutele, zvâcniri ale conştientului atotcuprinzător, în libertatea primită de la Dumnezeu de a transcende imediatul, erau rămăşiţele unei zone impenetrabile din conţinutul gândirii mele aflată sub comanda unei energii neconsumate. Numai teoria determinismului putea servi ca bază pentru susţinerea şi întemeierea unei convenţii între expresia decursă din asocierea unor aspecte de viaţă contradictorii şi apartenenţa la conduita artistică a unui estetician al idealismului subiectiv.

Leadership: Poţi să-ți păstrezi esența autentică în timp ce navighezi între multiple înfățișări și roluri, folosind "contrastele" pentru a-ți amplifica prezența chiar și în absență?

Am pornit îndată pe urmele unei intrigi, în care forțele mari sau mici, nu are importanță căci fiecare dintre părţile implicate are dreptatea ei, înfăţişau căutările disperate ale unui vinovat de faptul că s-a făcut nevăzut într-un joc al contrastelor. Un joc al nebuniei de a mă da drept altcineva, mai ales că prezenţa mea de necuprins era necesară datorită funcţiei pe care o deţineam, de om al extremelor, exprimată prin unicitatea relaţiei dintre ajungere, plecare și revenire.

Arsène Lupin, gentilomul fantezist, omul cu mii de înfăţişări ce nu opera decât în castele şi saloane, a pătruns într-o noapte la baronul Schormann. A plecat cu mâinile goale, dar a avut grijă să-şi lase cartea de vizită pe care scrisese: „ *Arsène Lupin, Spărgătorul-gentilom, va reveni când mobila va fi autentică* ."

Nimic nu poate umbri faptul că dispariţiile fantomatice aveau la bază mecanismele evadării, părând totul ca un vid de incertitudine şi copleşire, fără de care miraculosul nu putea ieşi la lumină. *An unknown that can become an obsessive thought* . Întregul meu organism cerebral devenise o maşinărie mânată, parcă, de forţe exterioare. O mică pată albă într-un colorit translucid, o combinaţie între a urmări o intuiţie inexplicabilă, a avea noroc şi a-mi asuma riscuri.

Leadership: Poţi să-ţi schimbi percepţia despre realitate şi imaginea despre lume, autentificându-te ca un utilizator de criterii ale dimensiunii vieţii sufleteşti în spaţiul dualităţii dintre ceea ce este autentic şi ceea ce este fals?

Ca o chemare, condus după un plan divin, provocat mai cu seamă de apriga rezistenţă la ideea acelui drept, devenit obsesie, de distilare a esenţei într-o formulă a aparenţei, ceea ce nu stătea în puterea omului de rând, călcam pe urmele unui fugar. Un rătăcit căruia nimeni nu îi semnalează absenţa, decât atunci când are grijă să-şi lase în urmă cartea de vizită.

Criteriile dimensiunii sufleteşti care mă făceau să aleg negarea realităţii, rămânând, oarecum, captiv în trecut şi prizonier în iluzie, într-un anume fel una cu intrarea într-un labirint al ipotezelor, rolurilor, temelor şi ambiguităţile multiple, al cărui sens scapă într-o relaţie unică cu lumea, erau dată de acea stare de naivitate primară, de inocență și curiozitate cu care savuram căile întortocheate ale unor forţe de expresie literare, plăsmuiri ciudate, creând o artă a compromisului dintre intellectualism, emoţionalism şi pregnanţă imaginativă.

Ceea ce era fals în şirul lung de trăsături ale acestui fenomen, de la efecte macro la cele particulare, era contrastul dintre rezultatele vieţii şi strigătul dureros, din răsputeri, ce răzbătea la mare depărtare peste marginile fiinţei mele. Nu voiam să admit că ceea ce credeam a fi o povestire a experienţelor mele, era doar o plăsmuire a minţii mele construită aproape integral pe baza părerilor preconcepute despre originalitate.

Singurul lucru authentic era să dăruiesc ceva lumii din preaplinul înțelegerii identității mele și a stăpânirii domeniului artisticului care înseamnă unitate între operă și voință, între idee și aparență.

Leadership: Te conduci în viaţă conform teoriilor concepute în "surdină", prin intensitatea unei experienţe fanteziste care trece dincolo de valorile autentice ale artei universale?

Susţinător timpuriu al ideii *„ disappear until you want to be found”* , sau *„ acţionează ca şi cum n-ai exista ”*, am pus în practică tot ce-am deprins prin fantezia artistului care încearcă să descopere cel puţin un amănunt care să aibă o asemănare oarecare cu una din formele infinite ale naturii, corespunzătoare cu simţămintele celor ce introduc în picturile lor pete lipsite de formă care trimit precis la obiecte reale.

Percepţia despre lume şi viaţă, vizând experiențele și concluziile referitoare la condiţiile receptării unui act artistic, prin care mă pierdeam pentru a mă regăsi în altcineva mai superior, avea ca resort dorința de a-mi folosi forțele, mari sau mici, pentru a analiza ceea ce sunt cu adevărat atunci când alegeam să intru în obscuritatea unui rol stimulativ.

Cine se conduce în viaţă conform teoriilor concepute în "surdină", prin intensitatea unei experienţe fanteziste, oferind posibilitatea de constituire a unei imagini sub acţiunea unor forţe necontrolabile, prin analogie cu elementele comune ale formelor şi mişcărilor, inspirându-se din natura contrariilor, trebuie mai întâi să dovedească existenţa celor două curente, eterne şi atotcuprinzătoare, **realitatea** şi **suprarealitatea**.

Leadership: Focalizarea prelucrărilor de limbaj şi a mijloacelor de expresie în atingerea unei stări de plenitudine face ca înlănţuirea ta în jurul artei să fie mai eficientă când este vorba să creezi imaginea unei alte lumi?

Nu spunea Andre Breton, fondator al Suprarealismului, că miraculosul iese la lumină înăuntrul realităţii? El iese la lumină în vise, în întuneric, în obsesii, în preocupări, în somn, în spaimă, dragoste, hazard; în dispariţiile fantomatice, în mecanismele evadării; în halucinaţii, în aşa numitele dezordini, nebunii; în fantezii, în supranatural şi neobişnuit, în empirism şi în suprarealitate.

Leadershipul evoluează prin înțelegerea faptului că a contribui la alegerea de a-ţi folosi mintea în folosul creării unei aparenţe, unei esenţe care trebuie ascunsă, este o atitudine demnă de un om care vrea să-şi valorifice la maxim puterea de se implica în profunzimile unui rol reprezentativ. Rol care îi permite să se plieze pe mai multe tipuri de personaje.

Acest lucru poate să creeze o diferenţiere între oamenii care pot să devină altcineva, mai

superiori, „desprinzându-se de cuib", de a acționa lateral. Şi cei care se expun obişnuinţei de a „rămâne în cuib", la stadiul de decor al unei scene fără actori principali, fără roluri de excepţie, fără performanțe ieșite din comun.

Rolul pe care îl joci în spectacolul leadershipului seamănă cu acel freamăt al imaginaţiei din care se va naşte capodopera: mai întâi îţi îmbogăţeşti experienţa de vizualizare a unor aspecte neobişnuite din viaţa personală, apoi îţi păstrezi motivaţia într-o lume în care poţi face ce vrei tu şi poţi gândi cum vrei fără ca nimeni să-ţi pună vreo interdicţie.

Dispari până când doreşti să fii găsit este un îndemn adresat oamenilor care vor să se angajeze într-un alt rol decât cel normal, un rol care prezintă o noutate absolută, exprimat prin unicitatea relaţiei dintre ajungere, plecare și revenire.

Greutatea în leadership constă în faptul că, odată asumat acest nou rol, trebuie să-ţi găseşti curajul de a fi tu însuţi, fără să-ţi permiţi luxul de a nu şti cine eşti cu adevărat şi ce destin ai de împlinit. Poţi să scoţi miraculosul la lumină înăuntrul realităţii noului tău rol?

Source: https://neculaifantanaru.com/dispari-pana-cand-doresti-sa-fii-gasit.html

Divano

On Decembrie 14, 2019

Trăsăturile stilistice ale unei arte originale poartă promisiunea unei vieţi din altă viaţă.

Frumos sunt tot timpul când mă vezi, adorabil prin intensitatea cu care evoc libertatea spaţiilor întinse, fără să dau dovadă de snobism în decizia de a mă înfăţişa lumii ca pe o unică şi măreaţă zidire a imaginii „artistului nemuritor". Câtă umanitate există în vorbele mele, câtă nobleţe în modul cum mă prezint în faţa exigenţei estetice. Oare forma de expresie nu este un proces asemănător cu focul lăuntric sau cu trăitul prin transcendenţă?

În aşteptarea razelor de soare, îmi permit luxul de a privi înspre Chipul Domnului văzut din alt unghi, din alt secol, dintr-o graţie nemaiîntâlnită, din alt sistem de referinţă, din estetica unei lumi aparte, din contrapresiunea acestui factor viu, fierbinte, preţios pur sânge, care este vibraţia murmurată a unui Eu suprasensibil în mijlocul unui cer de toamnă, perfect şi nepieritor. Probabil sunt un trandafir special, unicul care conduce la Renaştere.

Numai prin taine se face cunoscută evlavia mea. Vrednica osteneală cu care mi-am educat spiritul de perfecţiune, doar în lumina lui Amos, discreţia de a înalţa căptuşeala vastei „îngrădiri sacre" în care lucrează Absolutul unei imagini incredibile, prin extragerea esenţei unui stil de creaţie nepieritor din descifrarea tehnicii picturale de reprezentare a aparenţelor sensibile, toate acestea m-au condus la asimilarea unei drăgălăşenii lipsită de complicaţii.

Ca şi trandafir cu aspect unic, nu-mi rămâne decât să lămuresc natura şi împrejurarea prin care Lucrarea Sfântă a lui Dumnezeu se oferă drept spaţiu de aluzii transcendente exprimate în termeni de oglindiri în alte lumi şi alte vieţi, să sfidez timpul, chiar dacă el îmi vorbeşte adesea doar în limbajul cabaliştilor, aşezând spaţialitatea imaginii mele în relaţie strânsă cu modificările succesive suferite în percepţia spaţiului de creaţie, *a posteriori.*

Leadership: Poţi să te recunoşti în imaginea unei fiinţe supuse unei vieţi din altă viaţă, în corespondenţă cu ideea unei creaţii speciale izvorâte dintr-o pornire de înălţare de sine reflectată în rodul legăturii cu "Lucrarea Sfântă a lui Dumnezeu" ?

Triumful eleganţei şi discreţiei mele, profund semnificativ din punct de vedere al unui peisaj reflectat într-un subiect transcendental, ascuns sub un act de simbolizare *In Quatro Orbitor* , şi ţinând cont de succesiunea anotimpurilor, stă în puterea de a imprima în mintea artistului o anumită stare de spirit care duce la înflorirea unei identităţi originale. Călătoria în valea sufletului, a sentimentelor, a trăirilor mele puternice este redată cel mai bine în „Precuvântare la micile Solilocvii":

„S-au ţinut discursuri despre mine. Am fost comemorat şi elogiat peste măsură. Cu toate acestea îmi amintesc de o vreme când oamenii ştiau să mă pună la locul cuvenit, alături de celelalte evenimente fireşti ale vieţii, împărtăşindu-se din mine dintr-o pornire nemuritoare. Iată, însă, că toate se schimbă şi nici eu nu-mi pot îngădui să rămân acelaşi."

Lumea m-a văzut întotdeauna în viziunea unei opere cu ecouri universale, precum Raiul pe Pământ, chiar dacă de atâtea ori nu mi-am dorit nimic mai mult decât să trăiesc printre oameni ca un model de inspiraţie şi pietate, să mă străduiesc din răsputeri să stârnesc în ei emoţii diferite. S-a întâmplat să fiu mai mult decât mi-am închipuit. Scenariul pe care trebuia să mi-l imaginez ca să ating condiţia zeilor era deschiderea directoare a unei creaţii spre spaţiul perspectival de tip renascentist, cu întoarcere la 90 de grade spre încercarea omenirii de a găsi o semnificaţie transcendentă vieţii.

O simplă privire într-un colț al naturii vă va dezvălui o infinitate de forme de existență și manifestare a vieții mele, prin întrepătrunderea a numeroase încercări, corecţii şi adecvări ale legăturii dintre artist şi obiectul artei lui, dintre om şi univers. În fond, asta-i frumuseţea unei opere de artă, să te percepi centrul universului şi să dai profunzime extensiei spaţiale care te înconjoară.

Lucrarea Sfântă a lui Dumnezeu este acea cunoaştere superioară obţinută prin transformarea artistului în substanţa intimă a creaţiei sale, reprezentând puterea spirituală de a fi prezent ca martor al manifestărilor lumii în orice timp şi în orice loc.

Port sigiliul credinţei puternice investită cu capacitatea de a reproduce formatul artei doar pentru cei aleşi, proiectând într-o capodoperă plină de viaţă întreaga mea experienţă de a sonda umanul, de a-l vedea în diverse ipostaze, de a-l învesti cu eternal, pieritorul cu nepieritorul, relativul cu absolutul. De aici se trage ambiţia de a reda artistic factorul viu al coagulării sângelui lui Jupiter cu evlavia lui Athena, care de secole a plăsmuit credinţa cu devoţiuni puternice.

Sigiliul are forma de simbol a infinitului, fiind pus într-o anumită relaţie cu lumea artei, *el círculo de fuego del libro espiritual,* prin intermediul actului de creaţie a naturii repetat în Cauza Aryosthea pe care stăpânul meu, pictorul unei simplităţi candide, o inserează într-o lume de poveste, pe această cale aliniindu-şi sentimentele cu reflexul primar al Esenţei Cristaline.

Credinţa şi conţinutul afectiv sunt mai bogate în deschideri simbolice, spre deosebire de desen, în intimitatea unei colecţii de colaje suprarealiste.

Stăpânului meu nu i-a rămas decât să mă transforme într-un mijloc de expresie, un mijloc de exprimare a sentimentelor cu ajutorul literelor, petelor cromatice şi a liniilor ferme, printr-un act sacramental de recunoaştere a lumii eterne într-o personificare a splendorii naturii. Acest unic artist al existenţei mele, imortalizându-mă cu solemnitate într-un spaţiu atemporal, cu trecere în alte universuri, pare să fie influenţat de vitalitatea unui stil de gândire împărtăşit de Jorge Luis Borges, care spunea:

„Acceptăm lesne realitatea, poate fiindcă intuim că nimic nu-i real. Poate că rusticul Poem al Cidului e contraponderea cerută de un singur epitet din Eglogele lui Garcilaso sau de o sentinţă a lui Heraclit."

Leadership: Ţi-ai dezvoltat capacitatea de a descoperi linia fină dintre interiorul ascuns al lucrurilor şi exteriorul sesizabil, încât să-ţi extinzi limita de percepţie a actului de creaţie?

Prin profunzime şi complexitate, într-o reprezentare a vieţii obţinută prin *Coincidentza Notorius* în câmpul conştiinţei Inmariasty, dincolo de existenţa unei opere a naturii redată simbolic, artistul poate modela (cu accent pe valoarea expresivă a dominanţei cromatice) o lume, o realitate, o perspectivă, o personalitate, în aşa fel încât să învie măreţia trecerii sale peste timpuri. Există o adâncime în relaţia cu universul, justificată prin necesitatea de a menţine "un joc jucat etern dinaintea creatului".

Cu ajutorul străfulgerării sângerii a universului imaginat de Toma de Aquino, completat de notele străvechi ale Sfinţilor Părinţi Creştini, artistul declanşează în faţa manifestărilor sacrului modern stări afective şi sentimente care fac să vibreze linia fină dintre interiorul ascuns al lucrurilor şi exteriorul sesizabil.

L-am auzit odată pe stăpânul meu vorbind cu el însuşi, foarte aproape de mine, cu un soi de

aplecare spre miza unui dialog purtat parcă între doi titani ai Odiseei. L-am înţeles mai bine ca oricine, căci trandafirii înţeleg totul dintr-o știință aparte a dominării spațiului pământesc. El îşi spunea:

- Uneori mi se pare că sunt altcineva, mult mai îndreptăţit să mişte punctul luminos de întuneric al Divinului, ca şi când un spirit de o rară mobilitate, ca al lui Homer, s-ar fi deplasat în timp doar pentru a-şi găsi în mine locul de izbăvire a Marii Opere. Nu mă recunosc în persoana lui decât atunci când gândul cel mai fugar ascultă de puterea elementară a lumii sublunare.

Nu poţi să inspiri o exprimare mai bogată, plină de semnificaţii în sipetul artei, fără să simţi farmecul, mireasma sufletului care te îmbie întru necunoscut şi ezoteric. Trandafirul este mai mult decât o compoziţie descrisă într-o dominantă cromatică intenţionată, ci este produsul exclusivist al unui act de creaţie ce se dezvoltă prin exersarea obţinerii de expresivităţi, prin combinarea elementelor de limbaj plastic.

Leadershipul, în termeni de act de creaţie, surprinde căutarea unei identităţi vizuale construită în condiţiile în care te simţi condus de o forţă exterioară ţie cu impact puternic în performanţa realizării congruenţei dintre *„a priori”* şi *„a posteriori”*.

Divano este denumirea generică a unei incursiuni în lumea creaţiei văzută ca o comparaţie cu un adevărat miracol ce trebuie ocrotit în alternanţa „subiectiv - divin”, apropiată de relaţia originală *om-natură-univers* constituită etern în spirit şi trăită în profunzimile expresivităţii, simbolisticii şi naturaleţei prin care se realizează transpunerea emoţiilor într-o imagine fabuloasă.

Source: https://neculaifantanaru.com/divano.html

Diversitate de gânduri

On Martie 05, 2012

Observă-te în fiecare zi cu ochiul unui turist străin atras doar de ceea ce este interesant în lume, drept un fel de a te introduce într-o poveste scurtă care te motivează să acţionezi diferit.

Cele mai hazlii mi se par momentele acelea publicitare de la TV, când apare câte un individ (doctor, profesor, artist, etc) şi spune: "Am studiat în străinătate 6 ani, deci aveţi încredere în profesionalismul firmei pe care o reprezint". Ca şi când faptul că a plecat din ţară l-ar fi făcut mai bun la ceva... de parcă s-ar fi întors cu un premiul Nobel primit pentru cine ştie ce invenţie colosală într-un anumit domeniu de activitate.

Dacă eşti atât de studios şi plin de merite, spune-ne cum ai contribuit la dezvoltarea ştiinţei pe care o reprezinţi? Ai mişcat din loc vreun munte, ai făcut vreo descoperire importantă, ai construit o gândire nouă, ai intrat în guiness book, ceva de genul acesta?

Dacă n-ai reuşit să duci o ştiinţă cu un pas mai departe, îţi sugerez să pleci din nou în străinătate şi să studiezi în continuare. Încă eşti la nivel de "mai am multe de învăţat ! "

Nivelul de reuşită al unui om este garantat de acel efort nemăsurat care mai duce în spate un volum întreg de activitate, în căutarea unei cunoaşteri foarte avansate, sugerând de departe acea maturitate a sufletului, nu doar a deciziei, a caracterului neînfrânt de vicisitudinile pe care i le-a adus viaţa, şi în care înţelepciunea devine puntea de legătură cea mai sigură între credinţă şi necredinţa. Omul înţelept a învăţat de la el însuşi ca totdeauna viaţa are ceva în plus de oferit, dar nu e deloc ieftin de obţinut.

Concluzia: Este o cale foarte lungă până să ajungi la nivelul de om valoros care este în stare să-şi schimbe destinul într-o stea. Nu contează unde te afli sau ce studii ai urmat, contează felul cum ai contribuit la evoluţia ştiinţei.

Leadership: Poţi te gândeşti la tine prin prisma unei situaţii de pressing psihologic, în raport cu integrarea unei perspective de egalitate între o îndelungată lecţie de umilinţă şi schimbarea stării care te caracterizează?

Am fost la un concert în aer liber. Lume multă. Înghesuială. Nici măcar nu puteam să înaintez spre prietena mea, nici să mă retrag din mulţime. Am rămas locului mai bine de o jumătate de oră.

Abia atunci, gândindu-mă la ce mi-a fost dat să îndur, m-am întrebat cu folos: "De ce să stai la vedere în mijlocul mulţimii? Să-ţi bată inima de vreo stare de bucurie intensă pentru că eşti în centrul atenţiei? Poate e mai drăguţ să-ţi alegi un loc liniştit, de unde să vezi tu foarte bine toată lumea.

Estte şi ăsta un fel de apropiere aparte. Nu dintr-o dată, hop, poc, să ajungi la locul potrivit. Apropie-te încet de cine trebuie, fără să se simtă tulburătoare prezenţa ta. Ca o pisică. Fix aşa. Elegant, fără grabă, uşor, câte un pic, fără să dai din coate, fără să calci oamenii pe picioare în înghesuiala asta, şi fără să insişti...

Cine se supără prea repede că nu eşti lângă el, probabil nici nu se poate bucura de surpriza

revederii.

De aia îmi plac pisicile. Ele ştiu să se strecoare printre paharele de cristal, fără să spargă nici măcar unul. Se numeşte rafinament.

Leadershipul înseamnă să treci din nou şi din nou printr-un moment în care viaţa pare să te supună unui test plin de provocări pe care nu ştii dacă îl poţi trece.

O diversitate de gânduri este o colecţie de concluzii pe care le tragi despre viaţă, despre lume, despre adevăr, despre realitate, abia atunci când te confrunţi cu o situaţie care te-a convins că trebuie să înveţi ceva nou despre tine. Fii tu însuţi în orice situaţie în care eşti constrâns să devii altcineva.

Source: https://neculaifantanaru.com/diversitate-de-ganduri.html

Doar ochii tăi ştiu să mă descifreze

On Martie 12, 2023

În artă, cel mai important lucru este să vezi în orice creație o reflecție a propriei tale ființe.

Întotdeauna, de cum intră în cameră, pisoiul scormoneşte cu ochii prin toate colţurile, explorând cu o curiozitate nestăvilită fiecare posibilă ascunzătoare. Stând în pat și uitându-mă la el, fascinat de acest micuţ explorator, mi-am dat seama că el deţine talentul artistului de a nu se lăsa până nu finalizează ce şi-a pus în minte să creeze. În cele din urmă, am aruncat o jucărie spre el, un soi de motocel de aţă, ca să-l determin să se joace, ştiind că sufletul lui aparţine artistului rătăcitor în nesfârşita căutare a inspiraţiei. Privirea lui ageră, asemenea unui sculptor care caută forma perfectă în lucrul pe care îl modelează, a urmărit imediat traiectoria jucăriei și și-a fixat privirea asupra ei, apoi a prins jucăria din zbor ca o adevărată felină.

După cum am observat, curiozitatea este forţa dominantă, unică a lumii sale. Un far al minţii sale, încă neînţeles de mine, ghidându-l printre lucrurile din cameră, străbătea cu o insistență de necombătut spațiul infinit al posibilităților. Această flamură a dorinței de cunoaștere, *Inalisezzo Ertusoeur*, ce acordă sensuri majore existenţei sale, devine oglinda complexă a lumii care lasă libertate imaginației. Este acea sete nesfârșită de a explora și a descoperi, proprie artistului care potenţează misterul cu ajutorul fanteziei sale creatoare. În vioiciunea lui necontenită nu-şi epuizează energia în marile tendințe de căutare a sensului vieţii, dimpotrivă aș spune că îl găsește în momentele simple și autentice.

Transformă tot ce atinge în artă, revărsând asupra lucrurilor sentimentele și personalitatea sa, asemenea unui pictor ce își lasă amprenta pe pânza vieții, înfășurând în detalii minore expresia propriei sale existențe. În armonie cu propria sa esenţă, pisoiul îşi păstrează acel sens primordial de infinită bucurie care caracterizează pe copii gânditori, acea luminozitate pură și nealterată, acea setare sufletească numită *"The Forever Now"* ce străbate prin voalul realității cotidiene. I-am dat şi un nume pisoiului: "Indiana" (de la celebrul aventurier Indiana Jones).

Leadership: Cum ai descrie viziunea ta asupra unei scene de viață deschizătoare de perspectivă, prin filtrul unei vederi inspirate din reflexul unei conexiuni emoționale cu centrul atenţiei tale?

Este o mare bucurie să-l vezi jucându-se de-a Indiana Jones. Înclinat spre explorare, el e cel care stabileşte raporturile noi între stările vizibile şi invizibile ale lucrurilor, impregnând asupra lor un soi de magie, *Aslabella Urfexides*, un soi de personalizare ce transformă banalul în extraordinar, realul în vis. Mai presus de toate, starea de sensibilitate excepţională de dincolo de dinamismul acerb şi alert, îl face să fie aderent la multiplele fețe ale realității, ba pe calm, ba pe tumult, pe însăşi viața cu toate tribulațiile ei, explorând și descifrând strat după strat complexitățile ei.

Nu pot decât să-l urmăresc, pas cu pas, cu coada ochiului, ca să-mi dau seama de intenţiile sale ascunse. Pe de altă parte, aderarea la echilibrul calm, în momentele de respiro, când are nevoie de liniște și atenție pentru a-și reface forțele, este ca un dans delicat între acțiune și contemplație, între agitație și pace. Seninătatea unei dimineți liniștite, cu toată forța spiritului său însetat de viață, va invada mediul înconjurător, acordându-i vibraţia propriei sale armonii.

Știe să-şi pună pecetea sensibilă asupra realității, un soi de pendulare între senzația unei

simplității constrastante cu tumultul interior, dincolo de realitățile umane, fiindcă animăluţul acesta drăgălaș, în esența sa, trăiește într-o cheie romantică: "o eternă căutare, o neliniște creatoare." Alternarea dintre alert și visare, de coborâri și cățărări vertiginoase, încordarea cu care își caută propriul eu, este un perpetuu balet al existenței.

Leadership: Cum influențează experiențele personale și motivele individuale interpretarea unei reprezentări vizuale ce nu poate fi apreciată decât prin introspecție?

Ciudat cum o idee te duce la alta. Privind pisoiul cum își caută noi repede de joacă, am făcut un fel de paralelism cu o scenă din romanul "Colecţionarul" de John Fowles:

Când vine vorba de artă, nu respect oamenii decât pentru ceea ce simt, nu pentru ceea ce știu și nici pentru titlurile lor academice. Există lucruri în ochii lor pe care nu îndrăznesc să le mărturisească, dar ai vrea să-i rogi tu să ţi le dezvăluie. Iar fiinţa pe care o îndrăgesc enorm părea să-mi spună: "N-ai cum să înţelegi ce a existat şi încă mai există între mine şi tine. Totuşi, vreau să văd dacă ai curajul să mă întrebi. Poate mai mult decât atât, vreau să văd dacă ai puterea să rămâi indiferent în fața unui chip frumos, sau să treci peste orice obstacol ca să mă cunoști".

Un pictor ar putea face o analogie între contrastul dintre fragilitatea pisoiului și imensitatea lumii din jur. O paletă de culori vii ar putea evoca energia și curiozitatea jucăușă, în timp ce tușe delicate ar putea surprinde vulnerabilitatea și sensibilitatea ființei mici. La rândul meu, aș putea să mă focalizez asupra ochilor pisoiului, să surprind în privirea lui un portal către o lume nouă şi misterioasă, încât să evidențiez profunzimea emoțiilor și dorințelor mele. Sigur că da. Gândesc că ochii pisoiului ar fi un punct focal, o oglindă a sufletului său pur și a dorinței sale de a se conecta la lumea mea. Privirea lui ar fi o invitație, o provocare de a depăși barierele și de a experimenta frumusețea lumii *con una mente abierta y un corazón puro*.

În artă, cel mai important lucru este să vezi în orice creație, în orice formă vie, o reflecție a propriei tale ființe. Resortul interior care porneşte întreaga mișcare de explorare și creație, înfăşurând în mister personalitatea unui explorator, marea lui pasiune pe care o trăiește în intensitatea ei, în sensibilitatea ascuțită, în curiozitatea lui artistică neobișnuită, face din el un creator fără seamăn. Ceea ce-i agită sufletul, demonstrând o rezistență împotriva excesului de "scormoniri", îl umanizează spunând că acordă spiritului său libertatea de căutare neîngrădită.

Leadership: Ce valoare poate să confere imaginilor tale contrastul dintre centrul atenţiei tale și realitatea lumii înconjurătoare, contribuind la crearea unui impact vizual puternic?

Dacă aţi citit "Motanul Încălţat", vă amintiţi când el ajunge la castelul Căpcăunului, unde îl convinge pe acesta că stăpânul său, un tânăr sărac, este de fapt un marchiz bogat. Motanul se folosește de o serie de minciuni și exagerări pentru a-l impresiona pe căpcăun. El pretinde că marchizul are o avere imensă, o armată de slujitori și o faimă nemaiîntâlnită. Purtând cizme încălțate, îl face să pară mai important și mai demn de respect. De fapt, manipulează căpcăunul în aşa fel, făcându-l să creadă că marchizul este un rival periculos și că ar fi înțelept să se alieze cu el. În final, motanul reușește să obțină tot ceea ce își dorește, intră miraculos în posesia castelului căpcăunului, demonstrându-şi încă o dată inteligența și curajul excepțional.

Da. Totdeauna mi-au plăcut pisicile. Sunt geniale. În ceea ce priveşte pisoiul meu, natura i-a putut oferi, pozitiv și cu o generozitate neîntrecută, o singură realitate stimulatorie, purificându-l ca un râu ce își croiește drum prin pietre, lăsând în urma lui doar claritate și frumusețe. Sigur că ceea ce însuflețește întregul său univers este acea capacitate de a vedea lumea prin ochii minunii, de a redescoperi în fiecare zi magia ascunsă în cotidian.

Fiind mai mult un observator psihologic, decât un simplu participant care poate include realitatea în sine, pisoiul reușește să dezvăluie straturile ascunse ale existenței mele, într-un demers artistic continuu, transpunând în realitate viziunea sa unică, plină de sensibilitate, de profundă înțelegere a lumii. Mi-am dat seama că sunt asemenea lui, deoarece și eu privesc lumea cu o perspectivă deopotrivă intrigantă și plină de culoare.

Similar motanului încălțat, caut să aduc în mijlocul creațiilor mele o doză de mister și farmec, ca și când aș deschide o fereastră către lumea poveștilor, invitând privitorul să exploreze și să descopere universul fascinant pe care îl creez. Nu în ultimul rând, mulţumesc pisoiului meu pentru inspiraţia oferită ca să scriu acest articol.

Tot ce înseamnă leadership porneşte de la capacitatea de a transpune în realitate viziunea ta unică, plină de sensibilitate și de profundă înțelegere a lumii, astfel încât centrul atenției tale să capete valoare și să inspire transformare.

"Doar ochii tăi știu să mă descifreze", pare să-mi spună pisoiul ori de câte ori îl privesc direct, comunicând fără cuvinte o legătură profundă și înțelegere tăcută.

Pisoiul este bine antrenat să navigheze cu grație și inteligență prin complexitatea spațiului său, demonstrând o înțelegere remarcabilă a mediului înconjurător. Cu cât îl privesc mai mult, urmărindu-i atent mişcările şi arcuirile atunci când se strecoară printre lucrurile din cameră, el însuşi devenind parcă în centrul lucrurilor, acolo unde se întâmplă totul, îmi dau seama că poartă în sine o parte din personalitatea mea. Reflectând aceeași agilitate și adaptabilitate, găsindu-mi locul în mijlocul acțiunii, mă integrez armonios în dinamica din jur.

Source: https://neculaifantanaru.com/doar-ochii-tai-stiu-sa-ma-descifreze.html

Doar uită-te şi vezi !

On Noiembrie 08, 2022

Un creator de mare forţă de expresie poate să cuprindă cu privirea ceea ce realitatea refuză în general celorlalţi oameni, prin raportare la o temă sau la o idee dată de acea realitate transcendentală care poate fi abordată numai cu mijloace mistice şi artistice.

Întotdeauna m-a atras marea, chemarea valurilor, briza de noapte ce suflă plăcut în toiul verii, toată atmosfera aia plină de viață, dar în același timp relaxată. La mijloc este un avânt nestăvilit spre infinit, spre cerul oglindit în mare, spre valorificarea spirituală a vieţii, spre depăşirea condiţiei nemărginite, fiindcă marea însăşi, frumoasă, râzătoare, atât de plăcută în timpul lin, sugerează infinitatea spaţiului şi a timpului.

Da, ştiu ce înseamnă să visezi, căci atunci când visezi sufletul timpului se odihnește. Iar ceva din off, ca un ecou de departe, în ochii ascunşi ai orizontului fără de sfârşit, m-a îndemnat cu o voce drăgăstoasă să mă pierd într-un torent de tonuri albastru-ciel şi verde, exact aşa cum se vede marea în culoarea cerului. Nu-i asa? Câte observaţii fugitive, dar răbdătoare, trebuie să strâng ca să creez o nebunie dintr-un cerc mişcător a cărui rază este egală cu lungimea segmentului din desen, şi pe care marea îl completează cu imaginea unui cer nelimitat care-i tot timpul deasupra mea, alternând cu zile însorite şi cu momente de neuitat.

Aşa m-am pierdut în lumea culorilor, în cerul lumii de dincolo realitate, într-o concentrare absolută asupra şevaletului, paralel cu atacarea neinhibată a unui stoicism de natură specială, care nu se miră de nimic, un stoicism condensat în spatele privirilor (de timp) nemuritoare, care nu recunoaște confuzia, care nu cunoaşte tristețea și servituțile cu care toţi ne lovim la un moment dat. Bineînţeles, artistul din mine nu este doar un colector de impresii, posesor al unei memorii remarcabile, cel puţin pe linia specială unei arte dinamice şi expresive care schimbă în mod intenţionat aparenţa. Ci este şi un demiurg, un proiectant cosmic care utilizează elemente existente în prealabil, un microcosmos, un creator de lumi pe care numai un colorist de mare virtuozitate l-ar putea surprinde, cu mare emoție, în decoruri spectaculoase.

Leadership: Poţi să adopţi un concept vizual capabil să reprezinte globalitatea unei suprafeţe plane faţă de frumuseţea ei oglindită, cu rol în crearea simetriei dintre lucruri, fenomene şi evenimente?

Dacă aţi citit opera lui Borges, atunci sigur ştiţi de scriitorul Jaromir Hladik, autorul unei tragedii neterminate. Acesta şi-a dat seama că îi mai lipseau două acte şi că avea să moară în curând. Aşa că a stat de vorbă cu Dumnezeu pe întuneric: *"Dacă exist în vreun fel, Doamne, dacă nu sunt doar una dintre repetiţiile ori greşelile Tale, atunci exist ca autor al piesei "Vrăjmaşii". Pentru a duce la bun sfârşit această dramă, care mă poate îndreptăţi şi Te poate îndreptăţi, am nevoie de încă un an de viaţă. Dăruieşte-mi aceste zile, Tu, care eşti stăpânul veacurilor şi al timpurilor. Era ultima noapte, cea mai cumplită, dar zece minute mai târziu s-a cufundat în vis ca într-o apă întunecată."*

În orice gen de artă s-ar încadra, creatorul are ca obiect principal de studiu însuşi omul surprins într-un univers mai mare, ca într-un vis nebulos al cărui sens îţi scapă mereu. Alături de acest om, ai impresia că un fir imperceptibil te călăuzeşte într-un mod misterios într-un spaţiu plin de detalii încă realiste, dar stilizate până la limita fantasticului, prin raportare la o viziune care nu se limitează la retrospectivă, ci care regândește locul și rolul tău într-un context de genul: "Don't ask, don't tell. Just look and see.".

Uite aşa, doar privind marea oglindindu-se în albastrul cerului, am înţeles că pentru a explica

o artă abstractă, simbolică, suprarealistă, sunt nevoit să declar că tot ceea ce pare a fi intuirea unui nou orizont, în accepţiunea unei armonii lăuntrice, dominatoare, nu este decât rolul unui efort involuntar de abstractizare cu scopuri simbolice. Şi chiar dacă nu mi-am propus abstractizarea unei teme nesupuse unui scris rigid, statistic sau descriptiv, ceva care să atragă abstractizarea unei lumi și postularea alteia, uite că s-a întâmplat să leg cerul de mare, nisipul de scoici sau valurile de punctul în care vântul le-a generat.

Cu alte cuvinte, am făcut exact ceea ce a făcut şi Creatorul Lumii: am adoptat un concept vizual cu care am putut să reprezint globalitatea unei suprafeţe plane faţă de frumuseţea ei oglindită, cu rol în crearea simetriei dintre linii, contururi şi curbe, dintre oameni, lucruri, fenomene şi evenimente. Acest concept vizual poate fi exprimat astfel: *"Ceea ce determină culoarea unui lucru depinde de starea pe care o ai atunci când priveşti opusul lui, sau un echivalent al lui."*

Leadership: Poţi să-ţi descrii creaţia ca rezultat al interacţiunii dintre percepţia asupra peisajului şi funcţionalitatea acestuia în ansamblul diferitelor lui părţi componente, încât să construieşti o realitate alternativă?

Experienţa de neuitat a unei creaţii fulminante trebuie să urmeze experimentul oglindirii: printr-o reprezentare destul de reală a unei imagini, prin savurarea stării de mister a oglindirii inexprimabile, trebuie să se poată vizualiza microcosmosul lumii tale, tot aşa cum lumea ta trebuie să existe în microcosmosul holistic al Minţii Divine. Acest microcosmos cuprinde acele interacţiuni între obiecte, elemente, fenomene, evenimente, fapte şi procese, structuri, cu diferitele proprietăți ale simetriei lor.

Interesant pentru mine e faptul că uneori vuietul mării se reduce la sunetul valurilor care se sparg la ţărm, figurând prin semicercul unui meridian numit *Opuninthis Steriadys* (impulsul de a contempla creaţia prin ochii lui Dumnezeu), la care se adaugă perspectiva spaţiului multiplu, omogen, deschis imaginaţiei de condiţia planităţii: calitatea unei suprafeţe de a avea toate porţiunile sale cât mai aproape de un plan. Dacă ţinem seama de asta, atunci calitatea execuției unui tablou și planitatea sunt ireproșabile doar dacă merg până la efectul de "oglindă".

Şi, tot aici, auzind marea cum se loveşte de mal, simţind mirosul ei sărat, simţind soarele cum îmi atinge corpul, privind valurile cum se agită parcă chemându-mă la ele, explorând nisipul, scoicile şi....spiritul lor liber, imagine care primează faţă de explorarea înfăţişărilor lumii vizibile, reuşesc cumva să-mi extind sfera de consideraţii pentru o categorie mai largă de creaţii artistice.

La antipodul dintre vis şi realitate, prin conexiunea minte-suflet, îmi dau seama că tot ceea ce văd, ca unică soluţie de sugerare în plan a unei lumi dinamice, este menit să simbolizeze o instaurare de lumi în lumina veşniciei. Într-adevăr, sunt un artist fiindcă ştiu să reprezint vizual globalitatea hiperconectată a lumii, în aşa fel încât să transmit un maximum de informaţii estetice.

Ca să extinzi sfera de cuprindere a leadershipului trebuie să explorezi vizual, în manieră proprie, adevărurile profunde ale vieţii, dar şi imaginile din care se construiesc momentele de neuitat. Momente atât de simple, dar atât de pline de poveste, care te leagă de conceptul de creaţie, ca şi de reciproca lui spirituală, sugerând existenţa un orizont spațial infinit.

Doar uită-te şi vezi ! Şi ce vei observa? O realitate transcedentală în care cred doar ocultiștii și care adesea nu pare a fi altceva decât personificarea unei „forțe ascunse în spatele fenomenelor", stând la baza lumii aparențelor.

Această realitate transcedentală se poate dezvălui ca o amintire despre viitor, ca o alinare sufletească, ca un construct artistic independent, ca un lanţ nesfârşit de fenomene, ca un fel de succesiune de „mostre de culoare", sau ca un adevărat manifest faţă de tendinţele vederii de a evolua de-a lungul unor direcţii imprevizibile.

Source: https://neculaifantanaru.com/doar-uita-te-si-vezi.html

Doctorul misterios

On Iunie 24, 2011

Desăvârşeşte-ţi legăturile cu ceilalţi oameni, intrând în spaţiul lor sufletesc şi orientându-le emoţiile într-o direcţie favorabilă lor.

Numai un singur medic mai putea face ceva pentru sărmana copilă, dar un medic priceput şi îndrăgostit de ştiinţă, care vindeca numai de dragul de a vindeca. Jacques Mérey, căci acesta era numele lui, privi cu amărăciune acea făptură omenească lipsită complet de inteligenţă şi de calităţi, ghemuită în ea, încolăcită pe salteaua prăpădită. Inima lui se cutremură. Un sentiment adânc de milă şi de îndurare îi străbătu trupul, fiindcă niciodată nu se confruntase cu un asemenea caz. Fetiţa abia împlinise şapte ani, dar nu era bună de nimic, fiindcă suferea de idioţie (capacităţile ei mentale erau foarte reduse).

Dar ochiul priceput al lui Jacques şi intuiţia lui formidabilă, combinată cu experienţa lui îndelungată, a sesizat imediat un amănunt esenţial: mâna fetiţei, nepăsătoare şi moale, pe care ai fi putut-o crede lipsită de articulaţii, mângâia câinele familiei care o înfiase. Părea că aceste două fiinţe inferioare se înţelegeau, părea că între ele exista o forţă misterioasă care le atrăgea. Pornind de la acest gest de simpatie pe care fata o arăta animalului, Jacques întocmi pe loc un plan de tratament.

Leadership: Preţuirea ta pentru cineva se manifestă prin nobleţea caracterului modelat de o curiozitate plină de avânt faţă de ceea ce se câştigă prin facilitarea relaţiei dintre "Totalitate" şi "Vid" ?

Saltul spre triumf. Primind încuviinţarea părinţilor ei adoptivi, Jacques o luă pe fetiţă dar şi pe câine - care era singura legătură vie cu ea, la el acasă. Spera că performanţele lui în ştiinţă o vor putea ajuta pe Eva să-şi recapete simţurile şi inteligenţa. Practic, el trebuia să pătrundă în adâncul acelui infern care se numea imbecilitate, să caute o inteligenţă ascunsă şi să o aducă, împotriva aparentului ei destin, la lumina zilei.

Biata fată era sortită unei vieţi de zbucium şi unui sfârşit dramatic. Dar uite că cineva s-a încumetat să înfrunte şi să schimbe aşa zisa soartă. Dacă ai citit „ *Doctorul Misterios* ", de Alexandre Dumas, atunci probabil ştii că încrederea lui Jacques în ştiinţă a făcut un miracol.

Mai bine de patru ani el se luptă cu întunericul atât de adânc în care se afla micuţa Eva. Un tratament continuu, o supraveghere de fiecare clipă, o voinţă de neclintit. Folosindu-se de ştiinţa lui şi de toate „oportunităţile" naturii, el reuşeşte în final s-o vindece complet.

Vidul este o provocare a cărui răspuns probabil nici nu există, dar la fel ca acel "imposibil de definit" este reprezentat de aspectele greu de înţeles ale vieţii cu care îl asociem noi. Iar totalitatea cuprinde ceea ce descoperim la fiecare colţ al vieţii, felul cum creionăm în memorie un vis şi cum luptăm să-l atingem într-o realitate pe care nu o putem ignora la nesfârşit.

Facilitarea relaţiei dintre "Totalitate" şi "Vid" presupune să te interpui între descoperirea făcută de tine şi aplicarea ei, în funcţie de conjunctura creată de modul cum interpretezi o realitate care nu-ţi convine, dar nici nu poate fi negată.

Leadership: Poţi să estimezi gradul de conştientizare a realităţii celorlalţi oameni, prin comparaţie cu tine însuţi?

Leadershipul se individualizează prin mărimea şi sensibilitatea dependenţei faţă de amănuntele esenţiale. Un doctor ştie cel mai bine acest lucru. Capacitatea de a fi un catalizator pentru schimbare, dezvoltată pe baza faptelor reprezentate de descoperirea legăturilor dintre ceea a creat imperfect natura și ce putem face noi pentru a îndrepta efectele greşelilor ei, este rezultatul avântului şi disponibilităţii de a pătrunde în adâncul "infernului" şi de a distruge tot ce poate fi mai îngrozitor.

Întreaga forţă a Leadershipului este sintetizată în îndemnul: *"Caută o inteligenţă ascunsă şi încearcă să o aduci, împotriva aparentului ei destin, la lumina zilei."*

Se poate realiza ceva extraordinar prin asocierea celor două elemente: interes şi determinare, sub egida eficienţei comunicabilităţii emoţiilor şi trăirilor de care are nevoie omul pentru a elibera din postura de om slab şi neajutorat. Iar aceste două elemente sunt produse de un impuls de gândire hotărâtor care pune în practică un gând prin intermediul inspiraţiei, al spiritului de observaţiei, al exprimării fără reţinere, al inversării rolurilor, ceea ce favorizează procesul de funcţionalitate şi învăţare.

Iar procedeul folosit de liderii de mare impact, printr-o serie întreagă de corespondenţe de ordin conceptual şi pragmatic, este ilustrativ pentru reglarea "intervenției" care poate să răspundă într-o manieră satisfăcătoare nevoilor reale de formare şi dezvoltare.

Leadership: Îţi asiguri o poziţie de încredere dinspre genul de abordare pe care o defineşti drept "autoritate de control" către ceea ce face dintr-o persoană o fiinţă oarecum superioară ei?

Puterea de vindecare a temerilor, dedicarea, apropierea, atenţia, angajamentul, apelurile lansate prin intermediul conştiinţei, al valorilor de sine şi prin trăire conştientă, intervin în special în situaţiile dificile de relaţionare cu ceilalţi, atunci când nu reuşeşti să te transpui cu tot sufletul în locul celui care îţi cere sprijinul, raliindu-te la necazul lui, la matricea lui spirituală.

Totuşi, indirect, ele se regăsesc reflectate în maniera în care îţi conduci propria viaţă, când reuşeşti să te învingi pe tine însuţi, să te descoperi pe tine, când reuşeşti să te accepţi şi să fii prieten cu tine însuţi, când reuşeşti să ai compasiune faţă de tine.

Doar prin comparaţie cu tine însuţi îţi poţi asuma responsabilitatea de a face ca viaţa altora să fie mai bună, lansând în lumea reală prin intermediul "artei" de a te recrea şi redefini în mod constant - un nou angajament: fiecare om pe care îl întâlneşti este o reflexie a ta. Şi ai menirea de a te şlefui permanent şi de a scoate la iveală tot mai mult din ce poţi fi.

Leadership: Te racordezi la emoţiile oamenilor şi îi ajuţi să-şi depăşească limitele printr-un salt magic deasupra proceselor lor de gândire care fac dificilă înfăptuirea unei minuni?

Înţelegerea la nivelul emoţional al individului este esenţială în leadership. Capacitatea liderului de a recunoaşte emoţiile oamenilor şi de a le face din ce în ce mai active este poate cel mai important instrument pentru succes din trusa lui de calităţi. Un bun lider face deseori ceea ce fac doctorii atunci când se găsesc în faţa unei boli pe care n-au mai întâlnit-o şi pe care nu şi-o pot explica: încearcă să pătrundă în mintea şi în sufletul oamenilor.

Care a fost amănuntul acela esenţial pe care l-a sesizat doctorul Jacques Mérey şi care a făcut posibilă găsirea căii de însănătoşire a fetei? Fără îndoială acea legătură vie între ea şi acel câine. Iar încăpăţânarea câinelui de a rămâne lângă ea era un semn pozitiv, fiindcă era

limpede că se ataşaseră unul de celălalt. Iar acest lucru nu putea însemna decât faptul că Eva avea totuşi o doză de „trăire” în ea, deci că nu era complet lipsită de simţuri. Iar pentru ca ea să se însănătoşească, Jacques nu trebuia decât să-i dezvolte acele simţuri subtile şi să le facă din ce în ce mai active.

Cât de adânc poţi să pătrunzi în abisurile fiinţei umane? Pentru a-i influenţa pe oameni trebuie să percepi foarte bine emoţiile şi trăirile lor şi apoi să te acordezi la ele. Trebuie să descâlceşti sentimentele lor şi să îi ajuţi să depăşească barierele impuse de propriile lor limite.

Sarcina liderului, asemănătoare cu cea a unui doctor, este de a împleti îndeplinirea unei misiuni importante cu înfăptuirea unei revoluţii în conştiinţa oamenilor care schimbă cursul unei lupte ce pare pierdută.

Aşa cum radiografia oferă doctorilor puterea de a vedea prin piele structurile interne osoase ale corpului viu – tot aşa şi tu trebuie să pătrunzi mai adânc în sufletul omului, acolo de unde porneşte toată fericirea sau nefericirea lui, să fii capabil să sesizezi structura lui emoţională şi să găseşti cea mai eficientă combinaţie de a-i schimba percepţiile şi de a-i îmbunătăţi existenţa.

Dacă nu reuşeşti să intri în spaţiul sufletesc al oamenilor, dacă nu ajungi să fii în perfect echilibru cu ceea ce simt ei, dacă nu descoperi toată gama sentimentelor lor, de la tandreţe la indiferenţă, de la simpatie la antipatie, de la bucurie la tristeţe, atunci nu vei putea să le orientezi emoţiile într-o direcţie favorabilă lor. Şi, în consecinţă, nu vei putea desăvârşi legăturile tale cu ei.

Concluzie: Dacă vrei să ai o influenţă mare asupra oamenilor care te înconjoară atunci trebuie să înveţi să pătrunzi cât mai adânc în sufletul lor, să înţelegi sentimentele lor, sursa fericirii sau a nefericirii lor şi mai ales să le orientezi acţiunile într-un sens pozitiv. Dar pentru asta este necesar să-ţi desăvârşeşti legăturile cu ei şi, nu rareori, aidoma unui doctor misterios, să aplici o „terapie” ţintită, individuală sau de grup.

*** Notă:** Alexandre Dumas - *Doctorul misterios* , Editura Cartea Romaneasca, 1973.

Doi artişti ar acţiona un singur creier, o singură sensibilitate

On Aprilie 18, 2012

Perspectiva autentică asupra acordului perfect dintre imagine și catalizatorul sensului ei poate aduce vitalitate procesului artistic, doar dacă dezvăluie un echilibru subtil între formă și conținut.

Întâlnirea dintre Eisenstein şi Prokofiev este un fenomen în istoria artelor. Doi artişti ar acţiona un singur creier, o singură sensibilitate. Minunea acestei întâlniri constă tocmai în acordarea, în armonizarea unică a creaţiei lor.

Iată câteva trăsături mai puţin cunoscute ale compozitorului care ne vor ajuta la înţelegerea premiselor afective ale acestei colaborări: o capacitatea de muncă despre care H. Neuhaus spunea că era uluitoare. Lucra indiferent de dispoziţia în care se afla, oricând, oriunde, în orice condiţii. Un om de o punctualitate la fel de uluitoare. Prokofiev funcţionează ca un ceasornic, scrie Eisenstein. Exactitatea sa derivă din precizia care-i caracterizează creaţia. Din exactitatea cu care imaginea este tradusă în mijloace de expresie de o precizie matematică pe care Prokofiev le ţine în frâu cu o mână de oţel.

Punctualitatea sa este proverbială: dacă o şedinţă nu începe la timp, după zece minute de aşteptare părăseşte supărat şi demonstrativ sala. Celor care doresc să-l viziteze le fixează întâlniri cu o precizie de minut: ora 12 şi 8 minute, şi e iritat dacă oaspetele nu respectă întocmai ora indicată. Se bărbiereşte zilnic la aceeaşi oră şi târâitul aparatului de ras este pentru M. Rostropovici, vecinul său, un adevărat orologiu. Pedant în îmbrăcăminte, se plimbă cu o desăvârşită elegantă vestimentară în maşinuţa să albastră. Dar, deşi spirit auster, cu o rară disciplină în muncă, agreează dansul sau tenisul, întâlnindu-se şi pe acest plan cu Eisenstein.

Pentru Eisenstein, rezultatul acestei colaborări la pelicula Alexandr Nevski – care devine o mare plăcere şi bucurie creatoare pentru ambii artişti – va fi descoperirea legilor coincidenţei, a acordului dintre sunet şi imagine.

Leadership: În ce măsură coincidența dintre imagine și catalizatorul care dă sens acelei imagini poate scoate din tine esența unei opere armonioase și profunde?

Coordonarea dintre Eisenstein și Prokofiev în realizarea filmului Alexandr Nevski este un fenomen unic în istoria artelor. Doi artiști au acționat ca un singur creier, manifestând o sensibilitate comună. Întâlnirea lor reprezintă o minune datorită armonizării și preciziei cu care și-au aliniat creațiile.

Creierul uman acționează ca un integrator, permițând un răspuns armonios la stimuli externi. Sinergia dintre cortexul prefrontal și zonele motorii permite o planificare și executare precisă a mișcărilor. Această precizie și exactitate caracterizează și relația dintre Eisenstein și Prokofiev, care lucrau împreună cu o punctualitate uluitoare. Prokofiev era cunoscut pentru disciplina sa riguroasă în ceea ce privește timpul, scriind muzica sa cu o precizie matematică, precum un ceasornic.

Pe de altă parte, Eisenstein era la fel de disciplinat și pedant în abordarea cinematografică, integrând perfect muzica lui Prokofiev în film, astfel încât sunetul și imaginea se armonizau natural. Dansul și tenisul au fost alte interese comune care au contribuit la colaborarea lor. Rezultatul a fost descoperirea legilor coincidenței, a acordului dintre sunet și imagine.

Astfel, filmul Alexandr Nevski devine o manifestare a coincidenței perfecte între două arte, prin intermediul unei colaborări exemplare dintre doi artiști care au acționat ca un singur creier.

Leadershipul poate să aibă valoarea unui proces creativ armonios, scoțând la lumină un echilibru subtil între formă și conținut, doar dacă relevă o perspectivă autentică între imagine și esența profundă a sensului ei.

Doi artiști ar acționa ca un singur creier, o singură sensibilitate, doar dacă au o comunicare profundă și armonioasă, bazată pe respect reciproc, încredere și o viziune artistică comună, care le permite să își îmbine creativitatea într-un mod complementar și sinergic. Coincidența dintre imagine şi catalizatorul care dă sens imaginii (muzica) poate să devină o descoperire fascinantă atunci când două viziuni se sincronizează pentru a crea o operă armonioasă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/doi-artisti-ar-actiona-un-singur-creier-o-singura-sensibilitate.h

Doi artiști în aceeași epopee creativă

On Octombrie 11, 2023

Privirea ta oglindeşte locul din care priveşti, iar locul din care priveşti, îţi creează locul în care trăieşti.

Sunt la mare, îmi arunc ochii pe plaja însorită. Încercând să capturez cât mai multe detalii posibil, schimbând unghiul de observație pentru a vedea subiectul din perspective diferite, am reținut câteva scene de o deosebită frumuseţe. Peisajele dătătoare de adânci trăiri, nostalgice şi evocatoare, în care fiecare element devine o pagină nouă dintr-un captivant roman vizual, sunt făcute parcă pentru a le contempla şi recepta ca pe un fel de poveste nescrisă, în care nisipul și valurile devin pagini albe. Numaidecât, artistul din mine devine naratorul tăcut al acestui spectacol natural, hoinar pe drumuri întinse, chiar puţin şi mai ciudat, năzuind spre a capta esența efemeră a naturii într-o creație durabilă și a o transpune pe pânză.

Tu, marea mea dragă, ce mi-ai pregătit să văd? Cum așteptai de la mine să te pictez? Niciodată nu te-a mulțumit schița rapidă, impresiile mele iniţiale care captau misterul și profunzimea peisajului, fiindcă tot de atâtea ori am putut vedea pe chipul tău o anumită deziluzie, o vagă neîncredere, o revelație dureroasă sau dezamăgitoare care contrazicea așteptările mele. Cu luare aminte, m-ai cercetat o clipă, apoi o zi întreagă, apoi zi de zi pe tot parcursul sejurului meu, de parcă m-aş fi întors în trecut și ți-aș fi regăsit vechile secrete, îngropate în nisipul timpului, sau ţi-aş fi amintit vreo suferinţă uitată, *un recuerdo profundamente arraigado en el alma*. Şi, totuşi, nu-i așa că ai găsit în ochii mei o întreagă lume de sensuri și trăiri?

E adevărat. M-am grăbit, m-am avântat să te conturez mai vie că oricând, soarele încălzindu-ţi valurile, domolindu-le furia. Şi mi s-a părut absurd să pierd puținul timp avut la dispoziție cu schița unor simple răsărituri de soare, în timp ce tu, adevărata comoară a peisajului, un tablou natural desprins din visuri, erai chiar în fața mea. Cu acea privire plină de taine și deopotrivă curiozitate, ca și cum ai fi vrut să explorezi cele mai adânci straturi ale sufletului meu, tot timpul m-ai privit ca pe un pelerin al frumuseţii, iar eu ardeam de nerăbdare să îţi transpun peisajul pe pânză.

Leadership: Poţi să creezi o experiență autentică și emoționantă în acelaşi timp, încât imaginea pe care o transmiţi să fie percepută ca un soi de iluzie creativă a unui artist?

Marea, draga mea întindere nesfârşită. Așteptai să comentăm tabloul împreună, imaginea ta dintr-o perspectivă veșnică, în care valurile devin ecouri ale timpului și nisipul devine un păstrător de amintiri nespuse. Chiar ai intenționat să-mi ceri părerea, gata să-mi lămurești eventuale detalii neclare, dar am plonjat total în creație și tu te-ai resemnat, sau poate că dialogul nostru te-a prins și ai uitat complet de peisaj. Poate că atunci când vei gândi la fel ca mine, sau aproape ca mine, ca noi, vei înţelege că este greu să te schimbi, descotorosindu-te de tot ce ai fost, de tot ce-ai învăţat, de tot ce-ai devenit, ca să te transformi într-un soi de muză a tabloului meu interior.

Într-un anumit moment, un gest fără sens m-a distras de la tine, în timp ce înaintea mea se desfășura un adevărat spectacol de culoare și lumină. Ai simţit ce-am simţit şi eu, nu-i aşa? Şi dacă ai simţit, de ce nu simţi în continuare? Mi-ai zis că secretul tău este prea adânc pentru a fi dezvăluit în cuvinte, prea subtil pentru a fi exprimat în limbajul oamenilor, asta fiind un adaos crucial de admirație față de sublimul creației, adus omului ca un fel de iniţiere într-o călătorie interioară care-l determină să-şi reevalueze perspectiva asupra vieții și a realității.

Leadership: Cum percepi legătura dintre profunzimile tale interioare și acea senzație de panică din fața unei pânze albe, care cere să fie umplută cu viață?

Asta mi-a amintit de panica mea de la începuturi, când fiecare pânză albă îmi crea un gol în stomac, părând că se umple treptat cu fiecare nuanță și fiecare pensulă în mișcare.

Am reuşit. Am putut vedea în peisajul chipului tău o frumusețe aparte, o imagine pe care am simțit nevoia să o transpun pe pânză, dar şi un fel de reţinere, ca şi când ai păstra în tine un secret care nu poate fi exprimat în cuvinte, ci doar transpus în culori și forme pe pânză. Seamănă cu descrierea "Portretului lui Dorian Gray", amintind de puterea artei de a captura complexitatea umană și de a reflecta adâncimile sufletului într-un mod fascinant.

Asemenea mării, arta mi-a oferit o fereastră către profunzimile inepuizabile ale experienței umane și m-a încurajat să contemplu și să receptez cu sensibilitate frumusețea și complexitatea lumii.

Leadership: Tabloul în care îţi oglindeşti privirea poate însufleţi imaginea care te reprezintă, ducând la o poveste nesfârșită?

"În colțul unei camere întunecate, pe un suport de marmură, zăcea un portret într-un cadru superb. Pictura, într-o armonie perfectă de culori, părea să respire viață. În ea, chipul unui tânăr frumos, cu ochi adânci și păr ondulat de un negru strălucitor, era surprins într-o expresie care emană tinereţe și inocență. Dar, în ciuda acestei aparențe, privirea sa părea să ascundă un secret întunecat, iar zâmbetul său avea o umbră de tristețe. Era un portret care te fascina și te înfiora în același timp, pentru că în el erau înfățișate toate poftele ascunse și toate păcatele, în timp ce tânărul din carne și oase rămânea nevinovat și intact."

La fel cum marea își dezvăluie tainele prin mișcarea sa veșnică, tot astfel eu îmi deschid sufletul și exprim emoțiile prin arta pe care o creez, fascinând orice privitor și în același timp învăluindu-l în mister, încât sufletul contemplator rămâne nevinovat și curat în fața acestui spectacol artistic. Un tânăr frumos este oglindirea unei mări care reflectă încrederea și determinarea, tainele și profunzimile sufletului care își contemplă tăcerile semnificative, el fiind surprins într-o expresie care emană tinereţe și inocență. Iar dacă marea devine învolburată, atunci și tânărul își poate găsi călăuza în propriul tumult interior.

Astfel, arta devine stăpâna unui tablou care surprinde dansul neîntrerupt al schimbărilor, fie ele în marea interioară sau în lumea exterioară. Eu însumi mi-am însufleţit tabloul cu imaginea mării, iar marea şi-a întors privirea spre mine şi mi-a împrumutat culoarea sufletului ei.

Doar aşa pot să cred în tot ce crede marea, că singurul lucru care poate rămâne neclintit între noi este pasiunea arzătoare de a explora și exprima frumusețea, felul ei de a-mi provoca și mai multă fericire, indiferent de stările și schimbările lumii înconjurătoare. O mare atât de misterioasă, încât fiecare val al tău ascunde povești nespuse !

Dacă vreodată vei uita că te-am pictat pe pânza amintirilor, aşa cum tu m-ai spălat de griji şi de tristeţe, învăţându-mă să devin o parte a peisajului tău, atunci vom rămâne amândoi părţi din aceeași poveste nesfârșită a naturii, întrepătrunși într-o conexiune profundă. Vom fi amândoi parte din același tablou, doi artiști în aceeași epopee creativă.

Leadershipul adaugă actului de creație un singur atribut: acela de a completa două entități distincte - artistul și imaginea - capabile să se îmbine armonios și să se dezvolte într-un mod inspirat.

Mai mult, dacă arta este actul de a crea și exprima o conexiune profundă între creator și subiect, într-un mod care transcende griji și tristețe, transformându-i pe amândoi în artiști, într-o poveste nesfârșită a naturii, atunci leadershipul devine un soi de catalizator al conexiunii dintre ceea ce există în interiorul fiecărui individ și ceea ce poate fi creat și exprimat prin artă.

Doi artiști în aceeași epopee creativă se întâlnesc într-un singur loc, acolo unde privirea lor devine pensula ce colorează o lume întreagă. Marea devine muză, în timp ce eu, artistul, ajung să mă preschimb într-un povestitor al nesfârșitelor sale povești. Iar dacă aș trăi o mie de ani, şi o mie de ani se vor contopi într-o singură zi, marea va fi tot acolo, dar schimbată de o pensulă care îi înfățișează veșnicia, în timp ce eu voi rămâne un artist la fel de talentat, dar preschimbat într-un martor al timpului nesfârșit.

Bine spunea la un moment Cătălin Manea: *"Privirea ta oglindeşte locul din care priveşti, iar locul din care priveşti, îţi creează locul în care trăieşti."*

Source: https://neculaifantanaru.com/doi-artisti-in-aceeasi-epopee-creativa.html

Doi rivali la acelaşi tron

On Martie 20, 2009

Învaţă să te conduci bine pe tine însuţi, punându-ţi forţa interioară în slujba unor valori care să nu-ţi pericliteze propria ta dezvoltare.

Kevin Lomax. Încă nu scăpase de tortura clipei, dar putea gândi liber la ceea ce-l aştepta. Ştia că nimic nu era încă limpezit între el şi John Milton care, indirect, pe căi nevăzute, îl hăituise, îl secătuise de orice forţă morală şi spirituală care-l proteja, şi-l chinuise neîncetat doar pentru a-l atrage de partea lui şi pentru a-l integra în jocul său în care deţinea puterea.

Dar totul nu fusese decât o amânare, o prelungire pentru nu se ştie cât timp a captivităţii, a perioadei de schimbare a propriei sale persoane dintr-una care luptă pentru a-şi păstra intacte credinţele creştine puternice, chiar exemplare aş spune, într-una a cărei motivaţii încorporau lăcomia şi setea de putere. Kevin era parcă osândit să fugă, iar John Milton să-l urmărească peste tot şi să-l oblige să se amestece în destinul companiei sale foarte puternice, dar dubioase.

Daca ai urmărit filmul „ *The Devil's Advocate (1997)* ", atunci sigur îţi aminteşti coşmarul prin care a trecut Kevin Lomax.

Ca urmare a influenţelor nefaste ale lui John Milton şi a acoliţilor săi care îi înlăturaseră, încet, încet credinţa, Kevin a fost învăluit de o stare de tensiune permanentă, de nelinişte, de disconfort interior care se manifesta printr-un amestec de frică, neîncredere, nesiguranţă, de suspiciune dusă la cote înalte. Era cuprins de acea amărăciune, de acel chin, de acea durere care vine din inimă, care te macină şi sporeşte tot mai mult odată cu deteriorarea credinţelor proprii şi a valorilor pe care se sprijină întregul tău caracter.

Leadership: Rezultatul deciziilor tale este dat de asemănarea dintre "ceea ce se manifestă la vedere" şi "ceea ce se ascunde în vedere", cu precizarea că experienţa ta de viaţa este îmbogăţită şi de evenimentele întâmplătoare pe care nu le poţi controla?

Un om se înalţă prin el însuşi şi decade tot prin el însuşi. Echilibrul universului tău interior contribuie la menţinerea stabilităţii leadershipului tău. A te despărţi de propriile tale valori şi convingeri din cauza influenţelor străine conduce la pierderea puterii morale, te poate chiar strivi sufleteşte şi te poate aduce în pragul disperării şi în final la decăderea ta spirituală şi existenţială.

Cineva spunea: "*Ceea ce nu se vede e mult mai important decât ceea ce se vede, iar ceea ce nu e spus e mult mai important decât ceea ce e spus.*" Ceea ce nu se vede este conştiinţa ta care îţi spune ce e rău şi ce e bine pentru tine, ea îţi permite să îţi creezi viaţa după cum o vrei. Dacă îţi sunt înlăturate credinţele pe care se sprijină întreaga ta fiinţă, atunci vei intra în conflict cu tine însuţi, nu te vei mai alinia cu adevăratele tale valori, cu ceea ce este important pentru tine, şi vei eşua.

Leadership: Poţi proiecta o imagine a viitorului pe fundalul plin de semnificaţii al unei vieţi pe care s-o trăieşti prin rezultatele gândirii altora, fără să te împaci cu tine însuţi?

Eşecul temporar al lui Kevin Lomax s-a datorat deteriorării principiilor sale şi moralităţii sale din clipa când s-a angajat la puternica companie condusă de John Milton. Din acel moment el a intrat fără să vrea într-o competiţie cu propria lui persoană, între latura lui pozitivă şi cea

negativă, o competiţie în care trofeul putea fi „Succesul” sau „Eşecul”.

Ca să ajungi cu adevărat la un nivel înalt al artei de a conduce, străduieşte-te să găseşti mai întâi calea de a declanşa acel mecanism sofisticat de apărare împotriva influenţelor care nu sunt binevenite, care nu-ţi susţin pe deplin idealurile, care nu contenesc în a te determina să te îndepărtezi de la principiile tale etice. Îngrijeşte-ţi mai întâi sinele, sănătatea morală înainte să-ţi găseşti drumul spre succes.

Găseşte-ţi drumul spre performanţă şi succes protejându-te de orice influenţe negative care te-ar putea îndepărta de la principiile eticii profesionale, de la concepţiile sănătoase şi adevăratele valori umane pe care ţi le-ai însuşit. Învaţă să te conduci bine pe tine însuţi punându-ţi forţa interioară în slujba unor valori care să nu-ţi pericliteze propria ta dezvoltare, şi care să-ţi servească ca bază pentru luarea unor decizii cât mai bune.

A te împăca cu tine însuţi înseamnă să vezi cu ochiul inimii ceea ce spune ochiul minţii, fără să cazi în capcana propriei slăbiciuni la “plăcere”, pentru a deveni neputincios.

Tu cât de departe poţi să vezi cu ochiul inimii şi cu ochiul minţii?

Doi rivali la acelaşi tron exprimă ideea unei delimitări între cele două forţe interioare ale tale care luptă pentru supremaţie, acele forte care îţi condiţionează comportamentele şi atitudinile şi care te pot conduce către succes sau către eşec. Prima forţă se sprijină pe nişte valori morale pozitive. Dar cealaltă forţă, mai subtilă şi mai dăunătoare, îţi produce un dezechilibru între capacitatea ta de atenţie asupra propriei tale persoane şi capacitatea ta de a face faţă oricărei încercări care-ţi iese în cale.

Aceste două forţe concurează mereu una împotriva celeilalte, cu scopul de a te motiva sau de a te demoraliza. Fă tot posibilul să nu-ţi îngrădeşti valorile solide pe care se sprijină caracterul tău, pentru a nu cădea sub influenţa forţei negative. Aşa cum un ecran de calitate convinge numai printr-o imagine clară – tot aşa un caracter puternic convinge numai printr-o înţelegere clară a propriilor valori şi convingeri şi printr-un devotament absolut faţă de ele.

Concluzie: Lupta dintre „bine” şi „rău” are loc în orice om. Pe parcursul vieţii fiecare trece prin încercări în care poate triumfa „binele” sau „răul”. Depinde de caracterul omului, de cât de puternic înrădăcinate sunt principiile şi convingerile sale, de cât de vulnerabil şi coruptibil este el, pentru ca „binele” să triumfe.

Uneori acest triumf al „binelui” nu-ţi aduce o ascensiune fulminantă, nu-ţi aduce beneficii materiale exorbitante, dar te lasă să trăieşti liniştit, împăcat cu tine însuţi şi mulţumit sufleteşte că nu ai contribuit la perpetuarea „răului” din societate. Deci depinde de tine, indiferent că ai ajuns lider sau nu, să te înalţi sau să decazi.

Source: https://neculaifantanaru.com/doi-rivali-la-acelasi-tron.html

Dominarea spiritelor la Egipteni: Ritualul de magie pentru a face rau cuiva

On Noiembrie 2, 2010

Puterea de care dispui în acțiunile tale poate să dezvăluie aspecte ascunse ale caracterului tău, a căror vulnerabilitate se manifestă doar în relația cu cei pe care îi consideri incompatibili cu tine?

- Ce doreşti de la mine? Căci presupun că îmi cunoşti numele şi puterile.

- Îţi cunosc numele, dar nu-ţi cunosc toate puterile. Şi mai vin la tine ca să văd dacă îmi poţi fi de folos, dacă pot să recurg la puterile tale magice.

- Ce speri? Cunosc farmece împotriva înţepăturilor de scorpion și de păianjen, împotriva mușcăturilor de şarpe. Cunosc incantaţiile pentru alungarea demonilor bolilor. Mai ştiu şi să prepar farmacopeea magică, licori ca să te faci iubit.

- Niciuna dintre aceste puteri nu mă interesează. Mai întâi, ştii cum să provoci necazuri dușmanilor mei?

- Oare cum o femeie atât de tânără și de drăguță ar putea avea duşmani? Mă gândeam că îmi vei cere un descântec sau o licoare ca să te faci iubită.

- Dacă sunt tânără şi frumoasă precum spui, de ce aş avea nevoie de vreo vrajă ca să fiu iubită? Frumuseţea mea nu este cea mai puternică licoare şi vorbele mele nu sunt mai ameţitoare decât descântecele?

Leadership: Echilibrul fragil dintre dorința de răzbunare și consecințele sale te face să te simți divizat între valorile cu care te identifici și sentimentele de vinovăție care te împiedică să fii fericit?

O astfel de siguranţă îl făcu pe Sabi să zâmbească, îşi zise că ar fi fost tentat să folosească toate puterile magice de care dispunea ca să se facă iubit de o astfel de femeie.

- Ce fel de necaz ai vrea să provoci unui duşman? O boală? Răni, dureri în gingii, în membre, în şale? În acest caz, voi modela pentru tine o păpuşă. Îmi vei face rost de păr, de sudoare și fragmente de unghii de la cel sau cea căreia îi doreşti răul. Apoi va fi de ajuns să înfigi un ghimpe în partea păpușii pe care o vei alege pentru ca persoană să simtă răul acolo unde ai înfipt vârful acului.

- Ar fi o posibilitate. Dar dacă vreau ca persoană să fie lovită nu de boală sau de durere, ci de moarte? Ce vei face, ce mi-ai cere?

- Doreşti moartea cuiva?

- Poate. Răspunde mai întâi la întrebarea mea.

- Ceea ce-mi ceri este o mare răspundere. Trebuie să plăteşti scump un serviciu atât de

periculos !

Leadership: Poţi să îţi asumi responsabilitatea pentru consecințele unui act lipsit de moralitate, indiferent de circumstanțe sau motivații, atâta timp cât viziunea ta nu intră în conflict cu Supra-Eul ?

- E un întreg ritual, dar nu este de-ajuns. Trebuie mai întâi scris pe un vas numele persoanei căreia îi vrei răul, apoi să spargi vasul şi să-l îngropi în apropiere de locul unde locuiește. După care trebuie să transmit puterea magică a lui Seth şi a lui Thot acestui obiect de moarte.

- În cât timp dispare persoana?

- Uneori e vorba de luni de zile, chiar de ani. Dar va muri, neapărat.

- Glumești? Toţi trebuie să murim cândva. De aceea, magia ta mi se pare cum simpluță. Dacă e nevoie să aştept ani de zile moartea persoanei, mai bine o las în seama timpului.

- Cineva tânăr mai poate trăi câteva decenii. Dar când am spus ani, mă refeream la doi, cel mult trei. Atunci persoana va muri de boală, accidental, la vânătoare, căzând de pe un acoperiş, înecându-se în fluviu, mușcată de un şarpe, atacată de un leu sau înghițită de un crocodil.

- Dacă îţi voi cere să spargi un vas, ce-mi vei cere?

- Bănuiești probabil că o acțiune care solicită din partea mea o tensiune atât de mare, atâta ştiinţă şi atâta dominare a spiritelor şi pentru care îmi risc viaţa costă foarte scump.

- Sunt gata să plătesc. Spune-mi preţul !

Leadershipul are ca principiu de bază următoarea sugestie: "o acțiune care solicită din partea ta o tensiune foarte mare, atâta știință și atâta dominare a spiritelor, costă foarte scump dacă compromite integritatea și valorile tale."

Dominarea spiritelor la egipteni (ritualul de magie pentru a face rău cuiva) se poate practica atunci când nu ești fericit și împăcat cu tine însuți, și mai ales atunci când știi că nu vei putea fi fericit într-o relație de lungă durată cu cineva. Astfel de practici sunt și acum larg utilizate de cei care caută putere și control asupra celorlalți, ignorând consecințele morale și karmice ale acțiunilor lor.

Deşi există spirite malefice şi vrăji, acestea nu se vor putea atinge niciodată de oamenii care îl au pe Dumnezeu de partea lor.

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Domino insights (II)

On Noiembrie 26, 2013

Ridică-te deasupra gândirii comune, conectându-te pe frecvenţa „intrărilor şi ieşirilor" de elemente active din configuraţia omului.

Cine a spus că spiritul are din când în când trebuinţă de un om demonic, a cărui putere superioară se ridică împotriva gândirii comune, a ştiut prea bine că în dosul unei aparenţe care ascunde adevăruri greu de acceptat se degajă o influenţă subtilă şi plină de autoritate. Subtilul indicator al performanţei ascuns în om, superior gândirii comune printr-un "a şti să conduci evenimentele" se degana dintr-un "Cine sunt?" ridicat la puterea voinţei de a experimenta noi laturi ale naturii umane, câştigădu-şi autoritatea din dosul unei gândiri plină de aparenţe.

Constatările şi expertizele pe linia de calitate a tipului de om „universal", a cărui ştiinţă de necuprins este cazată la acelaşi etaj cu suprema înţelepciune, atestă o formă periculoasă de deficit intelectual, o puternică întrepătrundere între elementele de susţinere şi cele de modelare a minţii.

Ştiinţa lui Hannibal Lecter nu este doar simplul rod al debordantei curiozităţi intelectuale, ci reprezintă principala componentă din procesul unui comerţ rentabil cu armament psihologic, foarte înfloritor, efectuat în condiţii de siguranţă. Forţa lui creatoare, atât de fină în domeniul psihologiei, rezidă în misterul vieţii interioare a unui geniu înzestrat cu cele mai bogate percepţii despre Ego, în ştiinţele spiritului. Ea trebuie exercitată ca un drog, ca un fluid ameţitor, nevăzut şi greu de adulmecat, în scopul de a spori dezlănţuirea stărilor sufleteşti ale oamenilor din jur, până la constrângerea lor totală, încât aceştia să devină subiectul unui studiu grandios despre persuasiune şi efectele ei.

Leadership: Suprimarea unei legături cu stările de conştiinţă ale oamenilor din jur poate fi asociată cu introducerea unei forţe de sugestionare pe direcţia unei viziuni rezultate dintr-un fenomen de tipul "lupta minţii împotriva sufletului"?

Hannibal nu este doar un geniu al psihologiei, ci şi un om de ştiinţă care măsoară valoarea rezistenţei oamenilor cu care interacţionează, modelul de tensiune al trebuinţei lor, pentru a-i încadra ulterior în tiparele unei noi viziuni asupra organizării neuropsihologice a vieţii. Numeroasele sortimente de măsurători, constatări şi interpretări, conectate pe frecvenţa mare a intrărilor şi ieşirilor de elemente active, supuse supraîncălzirii, din configuraţia interioară a omului, trebuie să acopere o gamă uriaşă de semnificaţii. Şi el are întotdeauna de unde să-şi aleagă modele experimentale, de toate calibrele.

Năzuind să desluşească universul uman din spatele evenimentelor, în special imboldurile şi zbuciumurile autentice care îl încearcă neîncetat pe individul obişnuit, Hannibal preferă o recunoaştere a faptelor clare. Omul vizat cercetării cu lupa minţii devine interpretul unui joc subtil de evaluare, transformându-se într-un companion de încredere, într-un redutabil pretendent la titlul de *recordman* în cadrul experimentelor cele mai imprevizibile.

Dar pentru a interpreta şi evalua fiinţa umană, Hannibal trebuie să se transforme el însuşi într-un iubitor constant al oamenilor. Apoi într-un dresor. Şi, în final, într-un proprietar cu drepturi depline şi discreţionare. Iar fără puterea de voinţă care ordonează haosul interior al oamenilor căzuţi în perimetrul persuasiunii, nici cea mai aprigă dorinţă n-ar putea să ducă vreodată la realizarea unei opere de artă. El trebuie să fie mai mult decât un artist, trebuie să fie un monopolist al ştiinţei.

Leadership: Valoarea forței de legătură dintre suflet şi conştiinţă rezultă din impactul cunoaşterii care se pretează la o modelare manipulativă asupra procesului de formare a Omului Nou, în încercarea de a anticipa efectul unei transformări de mentalitate la nivel de Ego supradimensionat?

Hannibal a făcut dovada unor mari calităţi de leadership, cum este persuasiunea, dar asta şi datorită Egoului supradimensionat care îi cerea să fie mereu deasupra nivelului de gândire a oamenilor din jur. El singur s-ar fi putut intitula "Omul Nou" nu doar prin prisma calităţilor sale unice, ci prin faptul că tot ce funcţiona în sensului idealului său de autoritate era acel gen de măreţie numită "eficienţă în a inspiră o senzaţie de compasiune şi empatie".

Dacă la cretani şi la micenieni locul principal în arhitectură îl ocupa palatul, atunci în zilele noastre transformarea de sine ocupă locul principal în cadrul leadershipului ca valoare absolută şi relativă. Proiectarea mentală a posibilităţilor de manifestare a omului, sondându-i sufletul până în străfundurile sale, monitorizând "temperatura" gândurilor şi emoţiilor care îl definesc în fiecare situaţie în parte, are valoarea de contract dintre furnizor şi beneficiar.

Primul, omul obişnuit, deţine calitatea de operator de date personale, dovedindu-şi disponibilitatea de a fi cercetat. Al doilea, liderul, deţine calitatea de asociat şi funcţia de administrator al activelor omului obişnuit, generând de pe urma constatărilor un venit constant de eficienţă şi productivitate în procesul de formare şi autocunoaştere.

În condiţiile unei bune gestiuni a resurselor umane, asigurându-se că elementele de unicitate sunt contabilizate în mod corespunzător şi "materialele" de ordin calitativ sunt selectate, mixate şi adaptate propriei personalităţi, liderul va reuşi să se transforme, încet-încet, într-un proprietar cu drepturi depline şi discreţionare.

Leadership: Dai dovadă de consecvenţă în abordarea cunoaşterii "simţitoare şi gânditoare", în corespondenţă cu gradul de nealterare a imaginii mentale raportată la o cauză nobilă?

Ca să poţi scoate totul din oameni pe mica imprimantă a ştiinţei conducerii, ataşată propriei staţii instinctive de condiţionare şi manipulare, trebuie să te conformezi acelei solicitări puternice de ordin etic şi social. Fă loc bunăvoinţei şi politeţii bine definite, bine conturate, ca să asiguri apropierea echidistantă dintre tine şi ei. O cunoaştere "simţitoare şi gânditoare" este elementul constitutiv al percepţiei reciproce care face ca un om să fie oglinda celuilalt.

Întrebarea fără răspuns sigur este următoarea: Dispui de mijlocul de a examina şi de a înţelege tot ce poate fi cunoscut? Sunt oamenii deschişi experimentării şi dispuşi să se autoincludă în progresele tale?

Dacă vrei să capeţi încredere în posibilităţile de autocunoaştere şi de dezvoltare personală, ridică-te deasupra gândirii oamenilor, conectându-te pe frecvenţa intrărilor şi ieşirilor de elemente active din configuraţia lor. În facultatea raţiunii umane vei găsi, după o analiză şi investigaţie psihologică, răspunsurile cele mai clare la întrebările: " *Cine sunt şi cine nu sunt?* "

Regulatorul suprem al leadershipului, care controlează presiunea stărilor de tranziţie ale omului, trebuie să permită schimbarea mecanismului tău din interior fără a afecta "instalaţia de foraj" în care a fost montat.

Cauza nobilă la care se raportează o imagine mentală a felului în care te raportezi la ceilalţi oameni ţine de acest "Cine sunt şi cine nu sunt" din prisma unui Ego care face totul

pentru a împiedica transformarea lui într-un Sine Superior.

Domino insights scoate în evidenţă acea abilitate dezvoltată în timp de a anticipa potenţialul funcţional al omului şi posibilele obstacole apărute pe traseul cunoaşterii de sine. Căci aidoma unei piese de domino a cărei cădere antrenează un şir întreg de alte căderi consecutive, şi acest *intrusionem* a liderului în spaţiul uman poate declanşa un lanţ de acţiuni pro sau contra atingerii performanţei în leadership.

*** Notă:** The Silence of the Lambs (1991)

Domino Insights (I)

On Noiembrie 24, 2013

Conectează-ţi mintea la o sursă de energie regenerabilă, ca să poţi avea acces la o nouă dimensiune a posibilităţilor de evoluţie.

Căzusem într-o stare primejdioasă de profundă nedumerire. Căci, idealist, rătăcisem la întâmplare prin lumea secătuită a mirajelor şi iluziilor, în care aveam un rol important. Acela de a mă autodistruge. Şi, apoi, de a reînvia cu o nouă atitudine şi viziune asupra vieţii. Nu îmi găseam liniştea.

Cred că era un caz particular de rezonanţă, pe o anumită frecvenţă, cu o forţă care mă putea face invincibil între limite, armonizând oscilaţiile dintre „ *deasupra* " şi „ *dedesubt* ", dintre lumea văzută şi cea nevăzută. O punte între aceste două oscilaţii putea în mod particular să se armonizeze (sub determinismul impulsului instinctiv) cu implicarea unei forţe exterioare, nelimitată şi invincibilă, situată mai presus de măsura înţelegerii mele.

Epuizat de conflictele interioare, de solicitările care contestau orice autoritate supraindividuală, m-am oprit la intersecţia dintre cele două dimensiuni: a spaţiului şi a timpului. Simţeam în mine prăbuşirea zidurilor de apărare a aspiraţiilor de unire cu absolutul, căci cu cât aflam mai mult, cu atât se mărea necunoscutul. Izbânda asupra haosului care aproape mă copleşea uneori, putea fi dobândită numai cu participarea lui Umberto Eco la interpretarea universului meu: *"Oamenii simpli au ceva în plus față de doctori, care se pierd adesea în căutarea legilor mult prea generale. Ei au intuiția individualului."*

Fără nicio împotrivire mă îndepărtam de mine însumi, de Eul care mă împiedica să ating desăvârşirea. Efluviile de materie subtilă şi de energie amplificatoare, mişcându-se intensificator de la un minus de semnificaţii la un plus de coerenţă, înghesuind adevăruri şi secrete unele într-altele, dar nu în numele definitivului, închideau circuitul transformaţional.

Leadership: Lupta dintre iluzie şi viziune, alimentată de forţele tale interioare reînnoite mereu, poate să te ţină treaz şi să te incarneze, în toată devenirea ta, într-o creaţie profundă relevată ca o superioritate sui-generis?

Aspiraţia sufletului meu de a-şi făuri un nou destin desprins dintr-o realitate inaccesibilă lumii obişnuite, făcând din mine un prizonier al interiorităţii aflate în spiritul creaţiei, se cristaliza sub forma unei imagini simbol, cu trimitere la munca vechilor alchimişti. Pentru a-şi apăra ştiinţa primordială, alchimiştii, continuatorii lui Hermes, precum renumitul Elias Ashmole ale cărui lucrări l-au inspirat pe Newton, n-au încetat să abordeze în sens propriu acea profundă identificare a "Marii Opere".

Aceşti luminaţi de dincolo de ştiinţă recurgeau la un limbaj codat, la imagini misterioase şi hieroglifice despre care n-ai putea să crezi că sunt reale. Iar la acest cod al exprimării cunoaşterii nevăzute, ermetic în ochii profanului, se adăugau alte creaţii şi viziuni alcătuite din reprezentări diverse ale imaginaţiei.

Pierdut în imensitatea solicitantă a gândurilor care încercau să creeze şi transforme energia în realitate, am simţit pentru o clipă razele pale a soarelui deplasându-se de-a lungul liniei de frontieră cu perspectivele de dincolo de orizontul vizibil al vieţii. Nu eram singurul care experimenta vederea de la distanţă în căutarea unei vieţi noi, în trăirea unei vieţi condusă de forţa creaţiei, ca un fel de izbândă asupra haosului. Un personaj al lui Jules Verne ajunsese noaptea, pe întuneric, în vârful Sneffelsului şi, înainte de a se adăposti în interiorul craterului,

avu răgazul să zărească "soarele de la miezul nopţii" în punctul său cel mai de jos.

Domino Insights, forţa creatoare a gândurilor care se ivesc din interacţiunea realului cu irealul. Mă cufundam într-o stare de extaz creativ fără să ţin seama de frica pe care ţi-o dau înălţimile. Mă obişnuiam cu sumbrele contemplaţii care îmi conectau mintea la o sursă de energie regenerabilă, fără să mă gândesc la cadrele luminate de necunoscut care mă puteau înstrăina de mine însumi.

Leadership: Poţi să adaugi propriei tale identităţi o sursă excelentă de decodare a unei "imaginii în oglindă" relevată sub dublu aspect: a creaţiei de sine şi a sinelui care îşi ia libertatea de a se preschimba în ce doreşte?

Reinventarea - acesta este fructul dezvoltării continue a sinelui, sursa excelentă de "venit activ" adăugat propriei tale identităţi care provine din orice activitate de susţinere şi concretizare a aspiraţiilor. A te reinventa înseamnă să conferi identităţii tale o nouă sursă de sustenabilitate şi de impact sub formă de creaţie decodată prin intermediul unei figuri de stil: "imaginea ta preschimbată într-o afirmare a permanenţei".

Aspiraţiile şi elanurile spre înălţimile creaţiei, adesea anevoioase, nu trebuie nicidecum împiedicate de linia dreaptă a unui singur drum îngust de acces spre noi posibilităţi şi viziuni. Sublimele şi îndelungile contemplări ale elementelor de viitor, create de gândurile şi stările de perfecţiune, te delimitează cu certitudine de acea mediocritate toropitoare în care cei mai mulţi indivizi se complac.

Să te reinventezi, ramificându-ţi nestingherit reţeaua proprie de aspiraţii la o secvenţă de "test" prin care să te situezi deasupra propriilor necesităţi de a accepta realitatea, aşa cum este ea, oferă siguranţă sporită nevoilor tale de a te perfecţiona continuu. "Imaginea în oglindă", care te ridică deasupra aspiraţiilor primitive ale omenirii, este viziunea pe care ţi-o dă trecerea ta într-o nouă realitate, încât să poţi contempla mai uşor minunea creaţiei.

În procesul de dezvoltare, a-ţi aduce capacităţile de creaţie la nivelul ambiţiilor cele mai nebuneşti, în urma metodelor de control şi de gestiune a propriilor resurse, este o cale de refacere şi întărire sporită a întregii tale structuri funcţionale. Care se consideră acţionată doar de eforturile de cercetare şi de maniera în care te raportezi la creaţia ta.

Ca să reuşeşti să-ţi valorifici competenţele de care ai nevoie pentru a avea acces la o nouă dimensiune a posibilităţilor de evoluţie, testându-ţi în acelaşi timp capacităţile de a face faţă schimbărilor şi de a răspunde cerinţelor individuale de performanţă, fă un experiment inovator. Conectează-ţi mintea la o sursă inepuizabilă de energie, fără să te gândeşti la cadrele luminate de necunoscut care te pot înstrăina de tine însuţi. Întăreşte zidurile de apărare ale aspiraţiilor de unire cu absolutul.

Leadership: Care este unicul lucru real din zona leadershipului care rămâne după integrarea ta în spaţiul creaţiei sub forma expansiunii gândurilor spre o nouă destinaţie?

Celui care are curajul să-şi cufunde privirile într-un cadru extins de spațiu și de timp prealabil definit. Celui care îndrăzneşte să sondeze profunzimile necunoscutului, îi va fi mai uşor să distingă unde se sfârşeşte uscatul şi unde încep să crească în intensitate valurile posibilităţilor de prelucrare a cunoaşterii.

Ca inovator în domeniul conducerii, învaţă să examinezi modul în care sunt dispuse forţele de împingere a limitelor proprii de percepţie a realităţii. Învaţă să manipulezi forţa care te poate face invincibil în procesul de întreţinere a oscilaţiilor dintre limită şi nelimitare. Creaţia

este punctul cel mai înalt al libertăţii de gândire.

Explozia "luminoasă" de gânduri care îţi trec zilnic prin minte, proiectând noi idei, noi viziuni, noi modele de înţelegere a diferitelor aspecte ale realităţii, a lumii înconjurătoare şi a evenimentelor trecute, prezente şi viitoare, îţi dezvoltă capacitatea de a absorbi ceea ce este benefic zonei tale de expansiune spre noi tendinţe în leadership.

Unicul lucru real din întreaga zonă a leadershipului care rămâne după explozia "luminoasă" de gânduri, este acea pregnantă conştiinţă a sinelui care nu vrea să fie claustrat între nişte limite riguros stabilite. Şi care dispune de libertatea de decizie: de a trece peste obstacolul numit " *nu cunosc* ".

Leadershipul este imaginea totalităţii fiinţei guvernată de libertatea gândurilor de a plăsmui o creaţie al cărei sens unic este infinitul, aspiraţia de unire cu absolutul.

Domino Insights scoate în evidenţă, în acest caz, capacitatea de a obține o înțelegere corectă și profundă a unor noi perspective de abordare a creaţie, produse în lanţ de extinderea orizonturilor de cercetare a propriei fiinţe. Presupune deschiderea unor noi perspective de abordare a realităţii lumii şi de valorificare în folosul propriu a resurselor neutilizate de care ai nevoie pentru a-ţi extinde înţelegerea şi cunoaşterea.

Conectează-ţi mintea la o sursă de energie regenerabilă, ca să poţi avea acces la o nouă dimensiune a posibilităţilor de evoluţie.

Source: https://neculaifantanaru.com/domino-insights.html

Don't stop me now (II)

On August 28, 2015

Învaţă să utilizezi relevanţa legăturii tale cu "un adânc mai înalt", acordând atenţie certitudinilor şi incertitudinilor pe care le presupune abordarea unor noi direcţii de gândire.

Îmi încleştam mintea în jurul acestui gând, aşa cum vulturul îşi încleştează adânc ghearele în carnea unei căprioare şi încearcă să o ridice de la sol. A gândului că existam printr-o metafizică proprie, prin puterea mea artistic-cauzală. Dar în acel imens schimbător al galaxiei în care evoluam, sub aspectul demersului atât de laborios şi de torturant al autenticului, o cauză nu era realmente o cauză, ci un efect de care nu eram sigur. *"I'm a rocket ship on my way to Mars / On a collision course / I am a satellite I'm out of control"*

Celebrul om de ştiinţă René Descartes nu doar a definit un sistem logic bazat pe descrierea fenomenelor simple, ci a construit o metafizică proprie, pornind de la metoda deductivă, şi a ajuns la concluzia că gândirea este o certitudine: *"Gândesc, deci exist."* Astfel, el a dedus Dumnezeirea şi lumea exterioară.

Dacă aş fi reuşit să instalez premizele unui adevăr încă nespus, prin intermediul unilateral al raţiunii ştiinţifice, prin efortul suprem al imaginaţiei pure, atunci m-aş fi aflat mult mai aproape de startul unei noi etape de evoluţie. Asemenea unui sculptor care îşi finisează opera accentuând efectele ce doreşte să le scoată în evidenţă, îmi finisam opiniile legate de credinţa că ceea ce deduceam prin exigenţă creatoare (şi printr-un soi de iluminare raţională) putea să determine cine sunt într-un fel de adânc mai înalt.

Folosesc termenul "un adânc mai înalt" pentru a exprima puterea ascunsă a înţelegerii celor trăite prin reflectie, din dorinţa neliniştit necruţătoare a înţelegerii celor întâmplate, a desluşirii adevărurilor despre măreţia lucrurilor simple şi despre simplitatea lucrurilor mari.

Leadership: Îţi demonstrezi relevanţa propriei viziuni şi capacitatea de a fi mereu cu un pas înaintea prezentului prin adăugarea unui conţinut plin de semnificaţie la editarea unei forme mai înalte de răspuns la cerinţele cunoaşterii?

Negreşit. Priveam cu toleranţă slăbiciunile unei realităţi ascunse altora, nu pentru a da impresia unei excesive atenții la detalii, facilitând preponderența artificialului, în detrimentul sentimentului de firesc remarcat, ci pentru a da o formă nouă determinărilor esenţiale ale parametriilor de evaluare şi reorientare a lumii ce mă acapara zilnic.

Cerinţele cunoaşterii care mă lumina, putând fi puse de acord cu noţiunea progresului de tipul "explozie de creaţie prin cunoaşterea adevărurilor transcendentale", erau urmatoarele: constatarea unei realitati care nu a fost descifrată pe deplin în toate consecinţele ei şi cristalizarea unei concepţii proprii despre ceea ce mi se întâmpla prin fantasticul banalităţii.

Secundar, eram convins de asigurările date de efectul unei ieşiri din mine însumi şi intrarea într-o ordine supranaturală şi spirituală, decisivă pentru reinventarea modului de a mă expune în faţa unei surse neîntrerupte de conţinut. Efect concretizat într-o înnoire de sine care mă punea într-o poziţie avantajoasă faţă de ceea ce cunoşteam, de unde puteam să privesc evenimentele vieţii fără a mai fi captivul ei. Fapt ce presupunea imediat o intrare în divinitate: "I'm floating around în ecstasy / So don't stop me now, don't stop me.”

Întotdeauna un artist, un manager al elementelor cu valoare predictivă asupra calităţii relaţiei cu propriul obiect de studiu – limbajul, într-un ansamblul de fenomene şi procese abordate prin intervenţia puterii artistic-cauzale, se lasă pradă trăirilor nemijlocite prin expresiile palpabile ale creativităţii lui. "I'm a shooting star leaping through the skies / Like a tiger defying the laws of gravity"

Una din relevanţele tale utile şi foarte folositoare evoluţiei pe scara dezvoltării, adăugate în competiţia pentru deschiderea unui orizont latent, rezultă din îmbunătăţirile sau degradările succesive la care eşti supus în încercarea de a traversa o lume transparentă, în care nu ascunzi nimic.

Această relevanţă izvorăşte din iniţiativa de a acorda atenţie certitudinilor şi incertitudinilor pe care le presupune abordarea unor noi direcţii de gândire, şi din iniţiativa de a trage concluzii sub aspectul demersului atât de laborios şi de torturant al autenticului.

Relevanţa pe care o ai ca vector de consolidare a leadershipului are ca factor dominant autoritatea pe care o reprezinţi ca potenţial furnizor de noi compoziţii intelectuale?

Relevanţa iniţiativei de a defini o zonă incertă de care depinde gândirea ta viitoare, ca expresie de sine ce explorează limitele spaţiului imprecisului şi necunoscutului, formulând câte ceva din lucrurile vagi, conferă prioritate integrării tale într-o altă versiune de putere.

Iar puterea de a găsi şi de a instala în leadership premizele unor adevăruri încă nespuse, prin intermediul unilateral al raţiunii ştiinţifice, prin efortul suprem al imaginaţiei pure, este o dovadă a faptului că, dincolo de tot ceea ce poţi concepe, forul tău interior este în expansiune.

Nu aşa se spune, că puterea este dată de informaţia pe care o porţi şi o transmiţi. Iar informaţia unei anumite combinaţii de judecăţi, aparţinând uneia dintre puţinele clase de combinaţii cărora li se opune un anumit interval de variaţie, se poate calcula şi în raport cu reperele acelor acumulări cantitative de efecte de tip *„ Gândesc, deci exist "* care fac posibilă transformarea ta într-un produs net superior prin „dotările" intelective.

Leadershipul, alături de relevanţele care rezultă în urma îmbunătăţirilor şi degradărilor de tip *„ Poţi fi altcineva printr-un: Gândesc, deci exist "*, are ca factor dominant autoritatea pe care o reprezinţi ca potenţial furnizor de noi compoziţii intelectuale, ştiinţifice sau artistice.

Compoziţia intelectuală care face cunoscută aria de investigare a leadershipului coincide cu capacitatea de a dezvolta noi semnificaţii atribuite evenimentelor şi percepţiilor subiective, trăiri şi reinterpretări ale realităţii, prin intermediul reflecţiilor asupra spiritului creator în stabilirea standardelor de proiectare ale prezentului.

Don't stop me now este o estimare, o modalitate de măsurare a relevanţei pe care o acorzi părţii conducătoare din tine care exclamă neîncetat, cu o imensă satisfacţie: „Gândesc, deci exist."

Dacă îţi finisezi constant opiniile legate de credinţa că ceea ce deduci prin exigenţă creatoare determină cine eşti într-un fel de adânc mai înalt, cu referire la o anumită logică de a raţiona prin constatări provizorii, vei avea sentimentul că poţi exista într-un altfel de decor în care tot ce este adevărat poate fi extins sau înlăturat, apărând în calitate de accente noi de stilism.

* Notă: Queen - Don't Stop Me Now

Source: https://neculaifantanaru.com/don-t-stop-me-now-II.html

Don't stop me now (I)

On August 26, 2015

Întoarce-te la ceea ce nu cunoşti şi în acelaşi timp îndreaptă-te spre ceea ce vrei să cunoşti, încât să-ţi maximizezi şansele de a face din artă un fel de a te simţi superior.

Am ales-o pentru mine din tot ce aveam la dispoziţie, ca rezultat al unei forme de gândire superioare, adâncite în sânul unei logici de o cu totul altă structură decât logica raţională, transformată ulterior într-o senzaţie de invincibilitate. Am fost primul care a pus mâna pe ea, ceva ce nimeni nu va putea înţelege, triumful care alungă durerea, dar cu toate acestea n-o puteam desluşi decât în întuneric. *"I feel alive and the world it's turning inside out, Yeah ! "*

Un întuneric venit din prea multă lumină, urmărindu-mă ca o momeală de la cârlig greu de digerat. Nu trebuia decât să-mi închipui o putere imensă de la Dumnezeu, *Like an atom bomb about to explode* , dar neafectată de coeficienţii de corelaţie care intrau în calculul matricii de vulnerabilitate. O putere iscată printr-o împrejurare mai presus de voinţa mea, de care aveam nevoie ca să pot să-mi urmez drumul printr-o buclă retroactivă. „I'm traveling at the speed of light."

Am ales-o fiindcă era calea de promovare exclusivă a artiştilor. Această putere artistic-cauzală, partea esenţială a unei judecăţi umplute cu ceva din starea de spirit a unui Van Gogh care modulează tenta uniformă a cercurilor şi fondurilor prin plasarea tuşelor în diferite sensuri, de-a lungul unei izbucniri de contraste, înfiripa ideea construcţiei unei noi filosofii în interiorul ştiinţei.

Puterea nu era doar o bătaie de aripi izbucnită din nimic, un triumf care alungă durerea reziduală a eşecurilor trecute, între acţiuni simbolice având în sine ceva sumbru şi frământări pline de autenticitate. Ea implica o anumită ordine temporală, un anumit context de percepţie a unei realităţi ce reclamă o ancorare într-un timp repetabil, bazându-se pe o suită de evenimente şi interrelaţionări. *"So don't stop me now don't stop me / Cause I'm having a good time."*

Întemeietorul şcolii carteziene, Rene Descartes a creat o teorie a omului maşină, a creat geometria analitică, a descoperit principiile optice, punând, de asemenea, bazele fizicii moderne. Cum s-a întâmplat? Fiecare om, însufleţit de virtuţi dumnezeieşti, numai acolo unde se loveşte de reperele artei experimentale, pe scaunele înalte ale puterii de autodepăşire, poate da naştere unei noi forme de gândire.

Leadership: Contribui la realizarea unei forme superioare de gândire, aşezând cunoaşterea în matricea unei puteri artistic-cauzale?

Întotdeauna un artist, convins că va sparge orice tipare de gândire, va elimina din arta sa urâtul şi brutalul. Ori, va adăuga două asemenea elemente de construcţie a unei realităţi aparte, în cazul elaborării unei lucrări menite să convingă prin atenţionarea asupra importanţei pe care o au stabilirea preferinţelor şi înclinaţiilor în relevarea anumitor tendinţe de evoluţie.

Ori tocmai aici se naşte superioritatea înzestrării tale intelectuale, din capacitatea de a dezvolta şi selecta acele nuanţe, de la cele întunecate la cele luminoase, care se potrivesc realităţii pe care doreşti să o evidenţiezi. Iar puterea artistic-cauzală, partea esenţială a unei judecăţi umplute cu ceva din starea de spirit care îţi domină cel mai pregnant mintea şi personalitatea, implică o rearanjare a ordinii acelor nuanţe astfel încât să poţi practica

deschiderea în faţa artei.

Leadershipul secondează senzaţia de invincibilitate pe care o atingi atunci când te adânceşti în sânul unei logici de o cu totul altă structură decât logica raţională, a unei logici care celorlalţi le scapă, care este nu atât una a sentimentului, cât mai ales a fanteziei.

Leadership: Poţi să descoperi o nouă cunoaştere inspirându-te din ceea ce nu cunoşti prin asumarea cutezanţei de a trăi într-o lume întoarsă pe dos?

Poţi contribui la realizarea unei forme de gândire superioare de gândire, aşezând cunoaşterea în matricea unei puteri artistic-cauzale, numai dacă reuşeşti să-ţi urmezi drumul printr-o buclă retroactivă – să te întorci la ceea ce nu cunoşti şi în acelaşi timp să te îndrepţi spre ceea ce vrei să cunoşti, încât să-ţi maximizezi şansele de a face din artă nu doar un fel de a te simţi superior, ci o construcţie filosofică nouă în interiorul ştiinţei.

Puţini cuteză să încerce o canalizare a acestei puteri de a se obiectiva sub dogoarea teribilă a luminii venite din prea mult întuneric, sau sub mantia protectoare a întunericului venit din prea multă lumină – putere ce se pierde adesea, asemenea unui râu care nu-şi mai urmează traseul, sub stratul gros al încadrării temporale într-un profil de configurare greşit al formulei de creaţie.

Puterea artistic-cauzală se activează din informaţiile pe care le culegi din mediul de cunoaştere pe îl creezi din interiorul şi exteriorul tău, din tot ceea ce te reprezintă în raport cu ceea ce descoperi singur. Ele îţi servesc tocmai pentru a aprecia cât mai bine nivelul de înţelegere supus unei logici subtile, pentru a apropia cât mai mult probabilităţile de depăşire a oricăror convenţii sau graniţe.

A-ţi asuma cutenzanţa de a trăi într-o lume întoarsă pe dos are în vedere actul descoperirii unor noi forme de gândire izvorâte din frânturile unei existenţe incoerente. Acest lucru se poate realiza prin exerciţiul intuiţiei şi imaginaţiei axate pe un conflict gradat şi riguros între ceea ce se vede drept o excepţie de la regulă şi ceea ce se percepe drept un sediu al iluziilor.

Marea cunoaştere care este benefică leadershipului se concretizează prin aducerea în prim plan a formei de gândire axată pe actul percepţiei unei realităţi care te face să ieşi din "normalitate", din spiritul vremii, pentru a descoperi o nouă lume.

Don't stop me now este rezultatul direct al avântului spre dobândirea unei cunoaşteri provenite din necunoaştere, adică din încercarea de a atribui întunericului şi luminii - acestor două resorturi ale creaţiei - un sens care dă bine în tabloul pe care îl prezinţi lumii.

*** Notă:** Queen - Don't Stop Me Now

Don't Stop The Dance

On Noiembrie 11, 2018

Experimentează o nouă formă de interpretare a realităţii, contribuind la crearea poveştii personale cu sângele raţiunii de a nu fi niciodată prea emoţional.

Nu voia să accepte nimic mai puţin decât îi cerea mândria, această învârtoşare furioasă a sufletului ei plin de umbre răzbunătoare, ba dimpotrivă, trebuia să caute mereu ceva nou în schimbul a tot ceea ce o făcea prizonieră într-un trecut fără viaţă, conştientizat ca o moarte continuă. Privirile ei pline de înţelesuri grave, pentru care un artist ar găsi comparaţia cu un peisaj fără viaţă, păreau a fi încărcate cu acel sentiment al deznodământului ce încheie destinul unei umanități asupra căreia s-a abătut vântul îmbătrânirii.

Nici măcar nu ţi-ai dori să îţi imaginezi aşa ceva de la un om care înalţă în faţa oricărui vis plin de speranţă un steag ce niciodată nu flutură în adierea vântului, un simplu steag şi atât, un simbol fără nicio semnificaţie, înnobilându-se în zodia unui ecou inefabil, care este pecetea poeziei. Deşertăciunea omului se măsoară în tentativele sale de a uita locul de unde a plecat, şi mai grav de atât, fără a-şi dea seama unde a ajuns să se situeze în versurile fără ecou ale unui imn de împăcare cu viaţa.

Experienţa suferinţei "pierderii de sine" permite libertatea asocierii, punerii în dialog, a unor semne de întrebare aflate la diferite grade de analizare a unei teme abordate doar în dramaturgia universală.

Singura trăire a acestei femei greu accesibile este rezultatul unui parcurs care traversează antenele instinctuale ale individului ascuns în spatele sensibilităţii deosebit de înşelătoare, coboară într-un colaj suprarealist, experimental, rece, cu tăiş de bisturiu, pentru ca apoi să urce din nou în spaţiul inerent unui Ego exacerbat şi bolnav de superioritate. *Beauty should be deeper than your skin.*

Adevărul e că într-un fel mă simţeam atras de faţeta aceasta a realităţii plină de umbre şi mister, percepând-o ca pe o încercare existenţială de a înţelege taina divină de transformare a omului rătăcit în patimi, într-un stadiu foarte jos al virtuţii. Abisurile unei femei rezultă din imaginaţia pe care o acorzi realităţii căreia ei îi scăpă din vedere înţelesul cel mai grăitor.

Leadership: Îţi faci un triumf din experienţa creaţiei de sine raportată la două feţe distincte ale aceleiaşi personalităţi, feţe ce se întâlnesc într-un punct convergent numit "emoţie estetică"?

Întotdeauna un scriitor excepţional îşi găseşte ca model de analiză doar personajele cel mai greu de crezut pe cuvânt, cele mai greu de acceptat sau de urmat de către spiritele tolerante, punând accent pe descrierea fenomenelor trupeşti care produc sau însoţesc procesele psihice. Trăsăturile individuale splendid observate de mine în cazul acestei femei rezidă din "natura moartă" a unui om comun, dar unul perceput numai de cele mai rare minți umane.

La ea, totul părea regizat de un fotograf care surprinde doar părţile întortocheate ale unui labirint misterios, de o unicitate ireală, încadrat între prezenţa şi absenţa unei reflecţii de ordin social, în maniera de a fixa o imagine-copie a realităţii într-un cadru al deznădejdii şi al întrebărilor fără răspuns. Un cadru al cărui fundal general este acelaşi, dar elementele de recuzită se schimbă.

Expresia unei imagini care se raportează la o altă faţetă a realităţii este, sub acest aspect, o expresie a voinţei de a ascunde orice emoţie, de a trăda orice altă intenţie decât cea declarată făţiş.

Când placi pe cineva este posibil să te îndrăgosteşti un pic, cum i se întâmplă pictorului atunci când vrea să surprindă esenţialul unei secunde săpat pe expresia chipului uman, dar trebuie să fii pregătit tot timpul de orice nereuşită a unui factor singular. A o iubi pe ea este un miraj într-un deşert vast şi pustiu. A o părăsi este similar cu eliberarea de sub vraja lui Mephisto.

O emoţie estetică este o vibraţie persistentă a sinelui convertită într-un act de simbolizare a limbajului imagistic, o formă de manifestare sufletească convertită într-o imagine care imită stilul de pictură a unui artist.

A scrie despre Ea este mai mult un soi de uimire produsă din cauza pătrunderii într-o lume stranie, un fel de îndoială foarte intensă care nu reprezintă un simptom al neîncrederii într-o minte trufaşă, ci un stimulent pentru investigația unei răni sufleteşti misterioase după cum reiese din întrebarea pe care filosoful grec Cleanthes i-o adresa demult unui tânăr discipol: "De ce eu nu simt că tu simţi?"

Leadership: Eşti pregătit să atingi o formă superioară de conştiinţă într-un spaţiu imaginativ, prin comparaţie cu o poveste pe scurt a realităţii pe care nu ai mai spus-o niciodată?

N-aş insista acum asupra portretului ei, dominat mai ales de motivul ochilor plini de vioiciune, ale cărui pleoape nu o pot înţelege, decât pe ea. Cine eşti cu adevărat? Căci ori de câte ori încerc să mă apropii mai mult de ea, aud, departe, ca într-un recul, interferența unui ecou ajuns la urechea mea asemenea unei sugestii cu iz de avertisment: ai grijă, băiete, totul e înşelător în viaţa ei, la vârsta ei, inclusiv machiajul ce scoate în evidenţă perfecţiunea trăsăturilor chipului ei.

Păstrez distanţa de ea, mai bine decât să rămânem singuri ca Faust și Margareta care sfârșesc prin a se îndrăgosti unul de celălalt. Cu un zâmbet sarcastic Mephisto şi-ar admira victoria, eu aş deveni slujitor al tărâmului de dincolo. Aş putea să cad uşor în tentaţia seducţiei, mai greu ar fi să suport iadul pe care însăşi seducţia mi-l pregăteşte. Femeia aceasta pare a fi genul de om care creează presiune asupra evenimentelor din imediata ta apropiere, doar ca să câştige o bătălie sângeroasă. Dar sângele meu nu se va vărsa niciodată în cupa sărutărilor ei primejdioase. În dosul unei guri dulci se ascunde o inimă otrăvită.

Ei bine, un asemenea model uman de neuitat îl regăsim cel mai bine conturat într-un roman al scriitoarei Mary Balogh:

"Ce orb am fost că nu am văzut asta. Ea şi-a ridicat ochii spre mine şi mi-a susţinut privirea. În ochii aceştia, care erau cea mai frumoasă trăsătură a ei, am putut să detectez durerea, ascunsă foarte adânc, sub straturile de severă stăpânire de sine. S-a iubit doar pe ea, toţi erau conştienţi de asta. În general era dispreţuită, chiar urâtă de oamenii care cădeau victima egoismului ei exagerbat. Eu voiam s-o iubesc. Voiam să găsesc drumul spre inima ei şi să fiu favoritul ei. Ce nebunie ! "

Ceea ce se vede într-o imagine plină de concreteţe este de fapt imaginea ascunsă a unei alte imagini mult mai greu de reprodus în cuvinte. În interiorul unei realităţi imaginative totul se petrece după criteriul stabilit de darul citirii gândurilor. Aici, conştiinţa îşi câştigă superioritatea prin ochiul admiraţiei faţă de profunzimea unei minţi care gândeşte totul prin opoziţii, o minte care practic contrazice ceea ce urmăreşte să expună, să convingă. *Don't*

know why there's no sun in the sky with her.

Leadership: Poţi să construieşti un eveniment care aduce în prim-planul privitorului arta ca spaţiu de creaţie, etalând interpretări care transmit emoţii pline de afirmarea unei finalităţi transcendente?

My mother says truth is all that matters, lying and deceiving is a sin. O refugiere uşoară în închipuirea femeii plină de acea fragilitate camuflată în dosul unei măşti plină de umbre, fără de care nu s-ar putea realiza un profil artistic cât mai cuprinzător, ar putea să culmineze pe de o parte într-un protest simbolic faţă de o imagine construită doar ca să atragă simpatie, pe de altă parte într-un orizont de spirit tot mai nostalgic în faţa momentelor demult apuse.

Foarte puţine dialoguri fructuoase, amintiri deşirate, filtrări de gânduri și confirmări false de îndrăgostire, priviri aruncate într-un anumit fel, subliniate de o tăcere sumbră, m-au fixat totuşi într-o postură privilegiată de spirit tot mai asiduu marcat de bucuria creației. *Drifting through a world that's torn and tattered, Every thought I have don't mean a thing.* Mai precis, este vorba de momentul producerii unei fisuri între conţinutul obiectual al acţiunii ce devine un bun al conştiinţei şi mijloacele de formalizare ale unei logici care înlănţuie omul şi lumea într-un singur sistem de coordonate: trăiesc doar cât să exist.

Cred cu tărie c-o voi reîntâlni într-o bună zi, poate şi ea mă va recunoaşte, poate nu, dar cu siguranţă vom păstra distanţa unul faţă de celălalt ca două zaruri aruncate la întâmplare de mâna destinului inexorabil, ce nu mai au norocul să nimerească niciodată şase-şase. Mephisto nu-şi garantează superioritatea prin înşelăciunea sufletului omenesc, ci prin straniul joc al norocului pe care el însuşi l-a creat ca să monopolizeze o întreagă lume. Eu încă nu mi-am vândut sufletul diavolului. Şi nici nu doresc să am ghinion la zaruri.

În sfera artisticului, esenţială este viziunea pe care ţi-o formezi despre un destin inspirat din intensitatea trăirilor şi nevoilor emoţionale, care ar putea fi în acelaşi timp un tărâm inepuizabil, fertil, imaginativ, sensibil şi foarte vizual pe alocuri.

Don't Stop The Dance. Continuă să admiri firea omului, cu frumuseţea şi urâţenia lui lăuntrică, deoarece la fel ca în pictură nu va exista niciodată un tablou fără măcar un mic fond luminos alb şi o pată neagră.

Culorile va trebui să le alegi tu în nuanţele unei toamne târzii, dar atât de însorite, ca momentul de faţă în care eu scriu aceste rânduri. Ce interpretare vei da unei scene sau alta, depinde de cât de multă dăruire ai pus în crearea poveştii pe care o scrii în propriul creier şi apoi în propria viaţă cu sângele raţiunii de a nu fi niciodată prea emoţional.

*** Notă:** Bryan Ferry - Don't Stop The Dance

Don't Think Twice, It's All Right

On Septembrie 14, 2015

Depăşeşte-ţi limita cunoaşterii experimentale într-un proces al introspecţiei şi regăsirii de sine, privilegiind acceptul celorlalţi de a fi martori la evoluţia ta.

Exista ceva ascuns în mine, necontenit acelaşi, mai profund trăit la nivelul raportului dintre "Think Twice" şi "It's All Right". Ceva inclus într-o succesiune de întrebări formulate pe baza relaţiilor dintre o superioritate resemnată şi o formă de luciditate profundă. Şi asta, poate fiindcă am adăugat la trăitul meu anumite întrebări şi răspunsuri circumscrise raportului dintre sentiment şi raţiune prin intermediul unei formulări de luciditate profundă: "Orice te face să te simţi altfel, contează prin felul în care te raportezi la experienţa ta de a fi independent de clişeele unei existenţe standardizate între entertainment şi kitsch".

Era ceva neelucidat, crescând automat în mine în contact cu o energie de neînfrânt, sub puterea unui amestec de impulsuri şi condiţionări regulate, cu ajutorul unei legi de distribuţie a tăcerilor, strigătelor şi însingurărilor - pe care un pictor splendid ca Salvador Dali le-ar însera în creaţiile sale neasemuite printr-un fel de confruntare între bine şi rău. O confruntare trecută prin lentila unui ethos care nu face decât să încorseteze şi să omoare sufletul. "It ain't no use to sit and wonder why.."

Priveşte în tine însuţi, omule de rând, dar cum o face pictorul, mai din apropiere, apoi din depărtare, străbătut de suma reflecţiilor apărute în câmpul unei puteri progresive - de tipul celei care se degajă dintr-un soi de imaginar care confecţionează realitatea în funcţie de proiecţia ta în timp, sub bagheta magică a ideilor preconcepute. Dacă poţi, apropie-te de o concepţie nouă a identităţii în felul în care filosofii îşi părăsesc adăposturile întunecoase, una care ar putea fi socotită, în chip primejdios, eretică în alte timpuri: "It ain't no use in turnin' on your light". Şi poate vei regăsi acea dimensiune a personalităţii care îţi transcende limitele aparenţei.

Leadership: Cum îţi exprimi unica experienţă de a fi părtaş multiplelor confruntări cu tine însuţi din perspectiva unei trăiri care conţine condiţiile unei apropieri de viziunea unei lumi părăsite, iremediabil abandonate unei aşteptări fără de sfârşit?

Numai un Shakespeare, acest ansamblu de sensibilitate şi nobleţe spirituală care desparte orice tip de caractere prin minuţiosul simt de evaluare, ar fi putut să mă desluşească printre firele zbuciumatelor mele tentative de ascensiune spre o cunoaştere de sine mai profundă. „Still I wish there was somethin' you would do or say."

Shakespeare, aşa cum îl descrie Taine, smulge din viaţa omului un fragment, câteva fibre fremătânde din adâncul concepţiei sale complexe, din semiviziunea sa colorată, şi ni le arată. Din aceste fărâme ne rămâne să ghicim restul. În spatele fiecărui cuvânt este un întreg tablou, o atitudine, un lung raţionament prescurtat, o grămadă de idei care mişună. "It ain't no use in callin' out my name."

Şi iată-mă depăşind limita cunoaşterii experimentale, într-un proces al introspecţiei şi regăsirii de sine, privilegiind acceptul celorlalţi de a fi martori la evoluţia mea, prin prisma posibilităţii de a fi "ghicit" prin colţurile deschise ale prelatei de camuflaj numite generic: osândirea de sine. Era ca şi cum aş fi fost prizonierul unei lumi închise, iremediabil abandonate unei aşteptări fără de sfârşit: trebuia să-mi accept vina de a cuprinde o întreagă cunoaştere, fără să o pot împărtăşi lumii decât prin însăşi înstrăinarea mea de lume.

Prin văpaia privirilor necunoscute, să reuşesc să-mi personalizez raportarea la ceea ce nu eram - dar aş fi putut fi, când în mine se exercitau demonstrativ ciocniri ale formaţiunilor de rezistenţă şi protecţie, alimentând reţinerile faţă de o aşa zisă evidenţă a propriei puţinătăţi. Asta era echivalentul unui "I'm walkin' down that long lonesome road / Where I'm bound, I can't tell".

Leadership: Poţi să-ţi dovedeşti relevanţa în faţa experienţei de a fi tu însuţi, prin prisma posibilităţii de a fi rodul unui „systematic search and investigation" inclus în condiţiile unei cunoaşteri care începe cu ideea de "examinare din exterior" ?

Felul de a te raporta la o examinare din afară, la privirile străine aţintite asupra ta uneori cu aspră acuitate, în funcţie de tendinţele de te refugia în nişte convingeri de ordin inferior sau superior, se revendică în leadership de la transparenţă la opacitate.

Transparenţa se produce atunci când te situezi sub lumina clară a raţiunii, devenind o profundă oglindă a ceea ce vor ceilalţi să vadă la tine. Opacitatea este ceea ce nu se vede la tine când te opui realităţii care există prin tine, sau când te opui avântului spre înfăptuirea unui rost existenţial, evidenţiind astfel trăsăturile definitorii ale unei personalităţi îndoielnice.

A şti să te evaluezi prin prisma a ceea ce străluceşte sau apune în tine, sub puterea unui amestec de impulsuri şi condiţionări regulate care adesea opun rezistenţă la schimbare, este o virtute pe care mulţi dintre lideri se chinuie să o dobândească.

Iar prin disponibilitatea de a fi receptiv la ceea ce comunici prin „închiderea în sine", prin ceea ce transmiţi în încercarea de a depăşi limita cunoaşterii experimentale, devii mai mult decât ceea ce ştii despre tine. Devii o variantă mai bună în rezultatele de căutare ale celorlalţi - un rezultat care ţine mai mult de ceea ce ei regăsesc la tine în ei înşişi.

Leadership: Poţi să-ţi dovedeşti relevanţa în faţa experienţei de a fi tu însuţi, prin prisma posibilităţii de a fi rodul orientării pe care o dă revelaţia unei noi perspective asupra realităţii care formează jurnalul intim-subiectiv al vieţii tale?

Care este fragmentul pe care ceilalţi îl pot smulge din viaţa ta, acele câteva fibre fremătânde din adâncul concepţiilor tale complexe? Ce anume pot să ghicească ei la tine şi care să-i ajute în dezvoltarea personală?

Convingerile care te limitează, izvorâte adesea dintr-un sentiment de neputinţă sau revoltă, din acel sentiment obscur al ruperii de lume, datorate poate şi fricii de ceea ce nu ştii despre tine, sau dimpotrivă, de ceea ce ţi s-a revelat în vreun fel anume, continuă vreme îndelungată să păstreze în sufletul tău o poziţie de neutralitate faţă de modul cum te percep ceilalţi.

Leadershipul, venind în prelungirea propriei evaluări realizate de ceilalţi, se poate măsura după modul în care îţi transcenzi limitele aparenţei. Să treci dincolo de ceea ce te limitează, prevenind resemnarea superiorităţii datorate ataşamentului faţă de un concret care te face neputincios în acceptarea emoţiilor proprii.

Un om poate fi superior prin ceea ce se numeşte „stagnare" numai atunci când trezeşte în ceilalţi o emoţie care îi avertizează în privinţa eventualelor efecte adverse ale orientărilor spre autorealizare.

Relevanţa ta în faţa experienţei de a fi tu însuţi ţine foarte mult de felul în care percepi schimbarea realităţii ca fiind produsul unei cunoaşteri demonstrative prin care se

generează, validează şi comunică puterea ta de a fi unic, autentic.

Don't Think Twice, It's All Right evidenţiază disponibilitatea de a fi receptiv la ceea ce comunici prin „închiderea în sine”, prin ceea ce transmiţi în încercarea de a depăşi limita cunoaşterii experimentale. Poţi să devii mai mult decât ceea ce ştii despre tine, chiar un om superior, atunci când ceilalţi îţi constată „defecţiunile” şi prin aceasta reuşesc să le remedieze pe ale lor.

Dacă vrei ca leadershipul tău să ia un avânt fără precedent, depăşeşte-ţi limita cunoaşterii experimentale într-un proces al introspecţiei şi regăsirii de sine, privilegiind acceptul celorlalţi de a fi martori la evoluţia ta.

*** Notă:** Bob Dylan - Don't Think Twice, It's All Right

Source: https://neculaifantanaru.com/dont-think-twice-its-all-right.html

Doriţi să aveţi influenţă?

On Februarie 19, 2009

Ocupă un loc mai sus în inima oamenilor, manifestând o preocupare autentică faţă de calităţile lor.

Carolus Linnaeus, considerat tatăl ecologiei moderne, s-a născut la 23 mai 1707 în sudul Suediei. Încă de mic s-a îndrăgostit atât de mult de botanică, încât chiulea de la ore şi se furişa în biblioteca scolii numai pentru a citi cărţile de botanica care se aflau acolo. Curiozitatea lui era axată pe un singur domeniu, botanica şi de aceea manifesta un dezinteres total pentru celelalte materii care se învăţau la şcoală. În ciuda faptului că tatăl său dorea cu orice preţ ca el să ajungă preot, Linnaeus şi-a urmat totuşi chemarea.

Omul potrivit la locul potrivit. Pentru că nu dorea nici în ruptul capului să se pregătească pentru preoţie, deseori aveau loc certuri şi discuţii acasă. Mare parte din copilăria lui Linnaeus a fost distrusă din cauza tatălui său care îl obliga să se pregătească pentru preoţie.

Salvarea băiatului a fost profesorul său de fizică care a intuit inteligenţa lui şi i-a pus în braţe numeroase cărţi de botanică. Profesorul a intervenit şi i-a explicat cu tact părintelui nemulţumit că fiul său va ajunge departe doar dacă îi va permite să facă ceea ce îl interesează cu adevărat: botanica. Mai mult, după ce a obţinut aprobarea părintelui, profesorul l-a luat pe băiat acasă la el şi l-a ajutat să se pregătească pentru admiterea la universitate.

Leadership: Ştii să te impui ca un moment important în dezvoltarea oamenilor mai ales prin conţinutul de referinţă care reflectă plenar concepţia ta despre sinele ideal?

Dacă eşti un făuritor de personalităţi, probabil îţi pui mari speranţe legate de faptul că forma de cunoaştere şi apropiere dintre tine şi ceilalţi oameni se va extinde, iar accesul în spaţiul lor de funcţionare va deveni mai lesnicios. Însă, împlinirea tuturor acestor speranţe nu va putea suplini niciodată absenţa corespondenţei dintre nevoi, resurse şi drepturi, din perspectiva a ceea ce oamenii ar putea să devină. Capacitatea de a te pune în locul lor, din spaţiul tău privat, va fi mereu ameninţată de fenomenul lipsei totale de potrivire.

În ce tipar de lider te încadrezi din perspectiva a ceea ce oamenii ar putea să devină? Un lider care îşi auto-evaluează autoritatea în mod constant prin comparaţie cu statusul şi realizările celorlalţi? Sau un lider care coordonează oamenii având impresia că el trebuie să controleze deciziile lor?

Ar trebui să te gândeşti mai mult poate la acele consideraţii legate de inexistenţa unei entităţi creatoare sau salvatoare, furnizoare de stimuli puternici de ridicare a oamenilor la un nivel mai înalt. În situaţia unui blocaj de realizare a transformării lor, în situaţia lipsei abilităţii de a te transpune într-un mentor, cum calculezi compatibilitatea cu factorii implicării motivaţionale în performanţa unor noi tipuri de personalităţi?

Transformarea durabilă combină introsprecția cu receptivitatea față de intervenții exterioare benefice, fapt ce declanșează potențialul tău latent.

Sinele ideal se preocupă de felul în care te vezi, în care gândeşti despre tine şi îţi conferă mentalitatea pe care o ai cu privire la diferite aspecte ale vieţii individuale şi sociale. El poate să interfereze cu percepţia, modul în care ai dori să fii sub supravegherea unui părinte spiritual, mai ales dacă intuiţia şi inspiraţia vin din unghiul unei atitudini ce glorifică

preocuparea specială pentru satisfacerea anumitor forme de sprijin.

Nu vei fi niciodată dominat de un sine mai puternic decât sursa originară a talentului tău - care se datorează influenţei unui sistem de stimuli adecvaţi care ţi-au captat atenţia şi au declanşat buna dispoziţie. Cu alte cuvinte, ceea ce te ajută să progresezi spre adevărata bucurie interioară este rezultatul unei intervenţii salvatoare exterioare.

Leadership: Identitatea socială difuză din spaţiul existenţial îţi permite să reconstruieşti un sine ideal care poate deveni un arhetip individualizat în condiţiile de confidenţiale ale deciziilor luate?

Arta autentică de a te înţelege cu toată lumea şi de a te oferi drept model de urmat, de educator, în măsură a-i face pe oameni să te perceapă drept un partener egal cu ei într-un cadru specific, spre un obiectiv mult mai înălţător în viaţă, rămâne prin definiţie, un univers limitat de convenţii, dar şi de trăsături. Să însemne acest lucru că leadershipul va rămâne oarecum incert, departe de ceea ce prevezi, de ceea ce poţi reprezenta în viaţa celorlalţi oameni, departe de ceea ce îţi închipui că eşti?

E uşor de zâmbit în faţa tentativelor de apropiere de oameni, răspunzând chemării lor, prin verificarea periodică a rezultatelor vizate de aceştia, luând în calcul îmbunătăţirea calităţii procesului educaţional, pentru a face calea de urmat mai valoroasă şi mult mai accesibilă. Dar, ce-ai întreprins până acum în această privinţă? Iată o întrebare al cărei răspuns se cere pregătit pe îndelete.

A lua o decizie confidenţială în privinţa alegerii unui parcurs de dezvoltare înseamnă să fii îndeajuns de matur să recunoşti că nu ai încredere în zidul numit "limita potenţialităţii personale", tradus într-un singur fel: "adică eu nu pot fi mai bun decât atât?"

Leadership: Înţelegerea rolului tău în crearea sau menţinerea unei stări de încredere reciprocă se schimbă definitiv o dată cu fundamentarea unui nivel rezonabil de certitudine în afirmaţia "cred" ?

Carolus Linnaeus n-ar fi ajuns atât de departe dacă nu ar fi existat profesorul său de fizică. Chiar dacă toată lumea îl considera pe băiat o mare "pacoste", acest profesor a intuit de ce este în stare băiatul, că are potenţialul necesar pentru a deveni mult mai mult decât un simplu preot. De aceea l-a ajutat să-şi urmeze chemarea inimii, şi nu să se aplece în faţa dorinţei părintelui său. Contribuţia lui a fost foarte mare şi a avut un impact imens asupra vieţii băiatului.

Potenţialul tău de lider se dezvoltă, devine mai apreciat de oamenii din jurul tău numai dacă manifeşti o preocupare autentică faţă de calităţile lor. Când oamenii simt că te preocupi de persoana lor, atunci ei sunt dispuşi să te urmeze.

Manifeşti o preocupare autentică faţă de calităţile oamenilor? Poţi găsi o cale de a putea comunica cu ei indiferent de mediul din care provin? Oamenii se concentrează asupra părerilor şi sfaturilor tale? Ai capacitatea de a-i transforma în adevăraţi performeri? Se simt în largul lor cu tine? Calităţile tale de îndrumător fac din tine o persoană remarcabilă şi agreată?

Un sine pregătit pentru a evolua este beneficiarul unui ajutor răsplătit. Iar percepția de sine, influențată de stimuli externi, modelează felul în care o persoană progresează spre un ideal mai înalt.

Doriţi să aveţi influenţă? Dacă da, atunci ar trebui să cultivaţi relaţii autentice cu oamenii, dincolo de ceea ce pare evident la suprafaţă, pe motiv ca doar prin înţelegerea profundă a nevoilor lor puteţi câştiga încrederea și respectul lor.

Liderii fac mai mult decât să încurajeze oamenii, uneori îi salvează de la o viaţă mediocră, fără speranţe, fără perspective şi fără bucurii. Liderii îndeamnă oamenii să acţioneze în direcţia cea mai bună şi să rămână fideli visurilor lor. Deviza liderilor talentaţi este aceasta: " *Ai un talent de la Dumnezeu, iar eu te voi ajuta să ţi-l dezvolţi.* "

Nu vei putea ajunge un lider desăvârşit dacă nu eşti dispus să încurajezi eforturile oamenilor. Caută să vezi dincolo de aparenţe ce e mai bun în oameni, care este talentul lor şi întinde-le o mână de ajutor. Nu aştepta să fii recompensat pentru ajutorul pe care îl oferi, pune pe primul plan bunătatea şi generozitatea şi apoi răsplata va veni de la sine. Oamenii îşi vor dezvolta potenţialul în mare parte datorita influenţei tale. Deci asigură-te că influenţa ta este pozitivă.

Ocupă un loc mai sus în inima oamenilor, manifestând o preocupare autentică faţă de calităţile lor.

Source: https://neculaifantanaru.com/doriti-sa-aveti-influenta.html

Două capitole importante din leadership

On Iulie 14, 2016

Apropie-te de leadership, formându-ţi o imagine mai precisă asupra profilului tău de căutător al punctului optim de funcţionare: între limitare şi expansiune.

Regizorul de film american D. W. Griffith i se confesează regizorului rus Sergei Eisenstein: "Jumătate din filmele mele sunt maculatură. Le-am făcut ca să pot avea banii necesari să realizez ceva pentru sufletul meu… Filme pe care le-am realizat numai pentru mine, care au fost totdeauna falimentare în reţeaua comercială… Primele au adus grămezi de aur, cele din urmă au fost numai pierderi."

Confesiunea continuă. Griffith vorbeşte despre proiectele sale. Doreşte să realizeze un film despre corupţia născută de prohibiţie: "Caut bani. Nimeni nu vrea să finanţeze o asemenea temă."

Eisenstein ascultă cu durere mărturisirile acestui veteran care este nevoit să procedeze ca un tânăr debutant. Ascultă, se îngrozeşte fără a şti încă în ce măsură soarta lui va fi şi mai cumplită, aici, în această lume fulminantă a filmelor. *

Leadership: Suporţi o suferinţă care se supune unui parcurs ce se "uzează" pe măsură ce îți asumi posibilitatea de a beneficia de „discounturi" la nivel de expectanţe?

Nu există regi în faţa sentimentului dominator de dăruire. Există doar sclavi care se conformează unui *corpus* preexistent de convingeri despre ei înşişi, sau care se conformează unei orientări potrivit căreia însufleţirea este considerată drept cea mai importantă dintre calităţile motrice ale omului.

Întotdeauna sistemul propriu de reglaj în zona de trecere spre un alt statut, mai responsabil, şi spre un mod de a fi care acceptă pierderi, nu doar câştiguri, se întemeiază pe baza unui efort de promovare personală de tip "Caut-Ofer". Ceea ce cauţi este direct proporţional cu preţul a ceea ce vrei să oferi.

Acest lucru – în leadership (care cere o anumită atitudine, o anumită stare de spirit în faţa a ceea ce este măreţ de înfăptuit) se asociază în principal unei variabile temporare, cu încărcătură emoţională, de tipul: "Dă lumii dreptul să te oprească ! "

Când continui să te supui împrejurărilor, în neliniştea eforturilor epuizante de a te autodepăşi şi de a te ridica la nivelul unei creaţii originale, se va întâmpla într-o bună zi să te loveşti de apogeul călătoriei tale. În acel moment gloria de a fi model sub lumina reflectoarelor va interfera cu gloria de a fi singur.

Leadershipul este bucuria omului de a se dărui continuu unei cauze măreţe. Este bucuria omului de a se redescoperi prin implicarea tot mai intensă în proiectele în care el crede, chiar şi atunci când a ajuns la apogeu călătoriei sale.

Stadiul de finalizare al unui proiect de mari dimensiuni, spărgând zidurile oarbelor determinări subiective şi obiective, psihologice şi sociale, te ajută să separi ceea ce este esenţial parcursului tău de urmat, de ceea ce nu este esenţial. Astfel vei reuşi să capeţi o imagine mai precisă asupra profilului tău de căutător al unui punct optim de funcţionare:

între limitare şi expansiune.

Cine poate suporta o suferinţă care se supune unui parcurs ce se "uzează" pe măsură ce îşi asumă posibilitatea de a beneficia de „discounturi" la nivel de expectanţe, se apropie de leadership prin faptul că se încrede în capacitatea de a-şi perpetua însuşirea de a fi mai presus de ceilalţi: puterea de a se ajuta singur.

Primul capitol important din leadership pe care trebuie să-l ai în vedere se referă la unirea dintre credinţă şi dorinţă, în încercările continue de a te autodepăşi, chiar şi atunci când lumea încetează să te mai "finanţeze".

Al doilea capitol important din leadership aduce în prim plan realitatea la care te raportezi în condiţiile de incertitudine a voinţei de înfăptuire a idealurilor proprii, dar distorsionată de procesul de expansiune al domeniului în care te încadrezi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/doua-capitole-importante-din-leadership.html

Două excepţii ale leadershipului

On Octombrie 14, 2016

A potrivi ceea ce percepi prin intermediul minţii într-o poveste este direct proporţional cu ceea ce faci când crezi că nu te vede nimeni.

Era o ficţiune a puterii de autodepăşire, o trăire halucinantă, începerea unei renaşteri în "divin" printr-o redescoperire a tainelor unei geometrii ştiinţifice. Ceva ce mă izbea în mod deosebit, pe mine, cercetătorul literaturii dedicate surselor generative de noi dimensiuni creative, uneori prea complicate, adâncite în zgomotul de fond ale unor himere de idei năucitoare, trepte neîndrăznite a fi urcate de oricine.

Eu însumi prezentam simptomele unei ficţiuni neverosimile. Însușirea predominantă specifică acestei ficţiuni, prin care mă reinventam, despre care un John Fowles ar afirma: *"rămâne ce e de rămas când păşeşti înainte, într-o poveste căreia nu îi porţi de grijă cortinei"* , constituia metafora de învăţare ce mă ajuta să accesez resursele necesare pentru schimbare, creând ceva cunoscut drept "Ego superior".

Leadership: Te-ai lăsa în voia unei puteri nebănuite, fără a sesiza esența fenomenelor care te înconjoară, dar știind că povestea ta își continuă cursul?

Îndrăznesc să afirm că m-aş fi dăruit, fără ezitare, oricărei "noua stângă", oricărui prezent inexistent *in others people's mind* , să mă conformez înşelăciunilor propriilor mele fantezii, inexplicabil de complexe şi cu totul în afara înţelegerii imediate. În afara sesizării şi corelării atributelor esenţiale ale evenimentelor și fenomenelor, mă lăsam alene în voia unei puteri nebănuite. Nimeni nu putea să mă vadă în ficţiunea pe care o proiectam asupra lumii, datorită faptului că lumea nu mai credea în poveşti, iar povestea mea era cât pe ce să se transforme în idealizarea misterioasei legături dintre un magician şi un om de ştiinţă.

După cum energia nu poate fi nici creată, nici distrusă, doar transformată, conform primei legi a termodinamicii, tot astfel ficţiunea unei povestiri în care eroul reprezintă o dovadă în plus a necesităţii înlăturării sale de pe scena lumii vizibile, nu se conjugă, nu se poate formula decât în proză, fiind un univers compensatoriu. În care mă refugiam atunci când echilibrul interior îmi era ameninţat de constrângerile pe care le presupune realitatea.

Leadership: Poţi să descoperi ce se află dincolo de ceea ce se poate vedea sau experimenta în mod direct, potrivind ceea ce percepi prin intermediul minţii într-o poveste care se reduce mereu la o singură temă?

„Iar acum notaţi-vă următoarea constatare importantă: artistul din mine îl învinsese pe gentilomul din mine. Printr-un mare efort de voință, am izbutit în aceste note memorialistice să-mi adaptez stilul la tonul jurnalului meu. Acel jurnal nu mai există. Dar am considerat că este datoria mea artistică să-i păstrez intonaţiile, oricât de false sau de brutale mi s-ar părea acum." (Humbert Humbert din romanul „Lolita")

Dacă vrei să preţuieşti natura și forma spiritului, atunci trebuie să îţi aminteşti ceea ce scrii despre tine însuţi, de la tinerețe până spre sfârșitul vieții, în cele mai intime aspecte ale vieții. Scrieri ce au în alcătuirea lor ceva specific: preocuparea ta pentru modul inedit de articulare a unei armonii cu sinele care se manifestă prin concentrarea asupra a ceea ce ești obișnuit să vezi și să nu crezi.

O singură temă caracterizează povestea mea, poate aţi observat: rezultatul procesului imaginativ potenţializat de o creaţie satisfăcătoare care vorbeşte într-un limbaj aproape universal despre pătrunderea Egolului într-un univers al dualităţii. Veţi avea prilejul să constataţi acest lucru dacă citiţi şi alte articole scrise de mine. Iar această temă întăreşte ideea unei comparaţii între scriitor şi creator, sub auspiciul sentimentului de superioritate, de apartenenţă la un curent literar avangardist: *Nivexistyoss* , sau Vocea Domnului în descoperirea unei lumi noi.

Leadership: Îţi poţi înălţa mintea la rang de crez artistic prin intermediul unei creaţii care este copia unei vizualizări a imaginii "Alpha" așezate în contextul unei înţelegeri cu tine însuți?

Ceea ce mărește valoarea ta de om care atacă permanent noi orizonturi trebuie să fie copia unei vizualizări așezate în contextul unei înţelegeri cu tine însuți. Această copie trebuie să reflecte, mai mult decât orice al episod al evoluţiei tale, acea parte a vieții mintale aflate dincolo de ceea ce crezi că eşti, dincolo de ceea ce se poate vedea sau experimenta în mod direct. Şi pe care o păstrezi ca amintire dragă.

În principiu este vorba despre artă, mai exact despre acest crez artstic: să depui toate eforturile pentru a-ţi transpune viaţa într-o creaţie care atrage toate privirile din jur. Dincolo de diversitatea nuanţelor și argumentelor care îți pot umple viaţa, examinarea poziţiei faţă de ceea ce te-ai obișnuit să vezi și să nu crezi, este de natură să cultive o nouă constatare, o anumită manifestare a arhetipului tău sufletesc, o trăire de moment care influenţează modul în care reacţionezi la ceea ce percepi dincolo de aparenţe.

Nu degeaba îl citez acum pe filosoful român Gabriel Liiceanu: *„Scrisul este un mod de a te concentra asupra a ceea ce nu ştiai că ştii (asupra a ceea ce ştiai fără să ştii că ştii)".*

Fiindcă a potrivi ceea ce percepi prin intermediul minţii într-o poveste este direct proporţional cu ceea ce faci când crezi că nu te vede nimeni. Este tot atât de valabil în cazul când știi ceva fără să știi de ce. Iar acest fapt, pentru purtătorul unor adevăruri de revelat, înseamnă să te regăseşti navigând într-un somn adânc și lung care domină realitatea.

Imaginea "Alpha" așezată în contextul unei înţelegeri cu tine însuți desemnează acea formă de prezenţă pe care ţi-o asigură creaţia a cărei încununare este revelaţia sursei existenţei tale ca fiinţă umană aflată mai presus de lume printr-un crez artistic: să crezi în ceea ce îţi pune la dispoziţie imaginaţia.

Două excepţii ale leadershipului ar putea fi următoarele: să te trezeşti la realitate fără să-ți amintești de tine, sau să-ți amintești de tine fără să te trezeşti la realitate. Un singur aspect este sigur în ambele cazuri: trebuie să-ţi adaptezi stilul de a fi la tonurile propriei tale resetări, oricât de false sau de adevărate sunt ele.

Source: https://neculaifantanaru.com/doua-exceptii-ale-leadershipului.html

Două Vieţi şi Moartea în atenţia lui Dumnezeu

On Iunie 29, 2015

Încearcă să prevezi cuantumul efectelor care se pot dobândi prin superioritate şi măreţie, demonstrând lumii întregi măsura capacităţii tale de a trata la modul serios ceea ce se numeşte „full control".

Culcat, nervos, gâfâind, Maximilien nu mai simţea nimic viu în el, în afară de visul acesta. I se părea că intră din plin în delirul nedesluşit care precede celălalt necunoscut, numit moartea. Ochii moleşiţi i se închiseră fără voie: şi totuşi, în dosul pleoapelor se frământa o imagine pe care o recunoscu, deşi se credea învăluit în beznă. Dar gura lui nu scoase niciun sunet. Şi, ca şi cum toate forţele i s-ar fi strâns în tulburarea aceasta lăuntrică, el suspină încercând să-şi lămurească gândurile.

Era Monte Cristo, care deschisese o uşă. Prin farmecele sale pe care nu le putea dezlega nimeni, a magicianului care ştie să hipnotizeze cu o pricepere inegalabilă simţurile şi creierul oricărui pământean, şi prin surprinzătorul lui dar de-a şti totul, contele se întrezărea a fi întruchiparea lui Dumnezeu.

Îndată, o lumină imensă se răspândi într-o cameră învecinată, sau mai bine zis într-un palat minunat, inundând încăperea unde Maximilien se lăsase în prada dulcii agonii. Atunci el văzu în pragul încăperii, la întretăierea celor două camere, o femeie nespus de frumoasă. Ea părea îngerul milosteniei înlăturând îngerul răzbunării. Era Valentine, cea pe care o crezuse moartă. Ea înaintă spre Maximilien cu o bucurie nestăpânită, pătrunsă de dragostea specifică femeii statornice în sentimente care îşi regăseşte iubitul după ani de căutări.

– Te cheamă – spuse Monte Cristo – te cheamă din fundul somnului, Valentine, cel căruia i-ai încredinţat destinul tău, iar moartea a voit să vă despartă. Din fericire eram şi eu acolo şi am învins moartea ! Valentine, de acum înainte, nu trebuie să vă mai despărţiţi cât veţi trăi, căci pentru tine el a fost în stare să se arunce în mormânt. Fără mine, aţi fi murit amândoi. Vă redau unul altuia. Fie ca Domnul să ţină seama de aceste două vieţi pe care le salvez ! *

Leadership: Bifezi o reuşită în a găsi motivaţia, determinarea şi resursele necesare pentru realizarea fuziunii dintre măreţie şi ceea ce se dovedeşte a fi un fapt ieşit din comun?

Reuşita strălucită în a găsi motivaţia, determinarea şi resursele necesare pentru realizarea fuziunii dintre măreţie şi ceea ce se dovedeşte ieşit din comun, depinde de surprinzătorul dar de a şti tot ceea ce se întâmplă şi de a cunoaşte ceea ce va urma, ca să fii pregătit să trăieşti ziua de mâine cu încredere aşteaptă.

Iar măreţia este momentul când afli că poţi schimba cursul vieţii altor oameni prin simţul regăsit al valorii sine, dar mai ales prin materializarea unei viziuni care se impune în faţa luptei dintre bine şi rău.

Măreţia are drept fundament următoarele active de leadership:

Realizarea fuziunii dintre măreţie şi ceea ce se dovedeşte a fi un fapt ieşit din comun are ca fundament forma exterioară de manifestare a credinţei într-un Dumnezeu interesat de destinul și acțiunile omului care îi este drag.

Leadership: Ai fi dispus să devii o cumpănă în lupta dintre bine şi rău, fără să fii părtinitor la o tăinuire care îşi are fundamentul în faptul că individualul e mai presus de universal?

Un iscusit vizionar va putea să prevadă cuantumul efectelor care se pot dobândi prin superioritate şi măreţie. Pentru ca leadershipul să producă o mişcare de cucerire a modului de gândire şi de înţelegere a vieţii, prin obţinerea de la oameni a unui DA total care onorează potenţialul său de impact, aceste active trebuiesc reconfigurate în funcţie de specificul situaţiilor de justificare a acţiunilor întreprinse. Deseori criteriile de justificare sunt indicatorii înfăptuirilor liderului.

O concordanţă a trăsăturilor care nu impun limite în alegerea trăsăturilor ideale ce fac din leadership un aliat fidel, se produce atunci când flexibilul şi profundul în administrarea unei lecţii de viaţă se întâlnesc cu puterea nemărginită a credinţei în supranatural.

În schimb o nonconcordanţă are loc când asprul şi solitarul geniu întruchipat în magician, un Dumnezeu al rânduielii, încearcă în chip neîndemânatic să-şi însuşească o imagine de învingător sau când, în lucidul său spirit tainic încearcă să zămislească o minune care nu poate ţine mult.

În leadership, individualul este mai presus de universal atunci când devii unicul răspunzător asupra vieţii altora, deci atunci când voinţa ta nu depinde de voinţa lui Dumnezeu, ci de izbânda ta într-o lume care te condamnă şi te judecă fără să îţi înţeleagă motivele din spatele acţiunilor.

Două Vieţi şi Moartea în atenţia lui Dumnezeu evidenţiază evoluţia omului spre obiectivul unui ideal de superioritate, supus unei credinţe fondate pe reprezentarea celor două realităţi: a binelui şi a răului, raportate la cele două constante: viaţă şi luptă - acestea nu trebuie să concureze spre ceva care să-l înalţe, ci să se impulsioneze reciproc.

Cine a înţeles leadershipul prevede cuantumul efectelor care se pot dobândi prin superioritate şi măreţie, demonstrând lumii întregi măsura capacităţii sale de a trata la modul serios ceea ce se numeşte „ *full control of people's destinies* ”.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Două vieţi şi un înger prinşi în plasa unui crez

On Martie 24, 2012

Desăvârşeşte-ţi caracterul, exteriorizându-ţi toate stările sufleteşti în virtutea rolului tău.

Mă reîntorc o clipă la începutul filmului „ *Vertical Limit (2000)* " despre care am discutat şi în articolul precedent. Annie, Peter şi tatăl lor, Royce Garrett, se balansau suspendaţi pe o funie de versantul abrupt al muntelui, la circa 450 de metri înălţime. Funia nu îi mai putea ţine mult timp pe toţi trei.

Royce îi cere fiului său să taie funia. Acest ordin stârneşte un ecou adânc în Peter, care simte dintr-o dată povara nefericirii sale. Coşmarul vieţii a devenit pentru el o realitate, o trăire personală.

- Ascultă ce spun, Peter ! Dacă nu faci asta, sora ta o să moară ! Taie funia ! Taie odată ! Nu contează ce se întâmplă cu mine ! Taie-o ! Nu mai avem timp ! Taie-o ! exclamă tatăl său cu toată puterea şi cu toată convingerea.

Un crez care desăvârşeşte caracterul. Aceste vorbe au avut menirea să alimenteze curajul şi spiritul de sacrificiu al lui Peter, care părea să-şi aducă aminte de prima povaţă pe care i-o împărtăşise tatăl său, de acel principiu solid de leadership, de acea concepţie riguroasă despre viaţă de care acum trebuie să asculte şi să o urmeze:

„ Peter, te vei lovi de momentul în care va trebui să-ţi dovedeşti tăria de caracter. Un caracter puternic se formează numai atunci când omul se deprinde cu sufletul şi cu durerea. Încordează-ţi întreaga fiinţă şi fă pasul spre marea finală: dintre tine şi rolul tău, dintre Eul tău emoţional şi Eul tău moral. Fii un lider ! ".

Leadership: Condiţia ta de om raţional este să suporţi fapte şi consecinţe care-ţi contrazic crezurile personale, ca să verifici şi să-ţi dovedeşti că eşti sincer în ceea ce crezi sau nu crezi?

În ce tărâm al infinitului să aşezăm noi, Doamne, îngerii tăi? Două vieţi depindeau de o singură decizie, de un singur gest, de o singură cauză, de o singură conştiinţă. Cea de-a treia era deja hotărâtă de destin.

Tatăl lor, ca un înger protector, deţinând puterea de a le schimba copiilor săi simţămintele şi emoţiile în dorinţa părintească, firească, de a-i ocroti şi de a le garanta izbăvirea - ca un înger care îşi întinde aripile, pregătit să se retragă în nemurire pentru le lăsa loc copiilor săi să înţeleagă şi să accepte realitatea acestei vieţi, ca un înger care se roagă pentru o minune în rugăciunile lui mijlocitoare – a reuşit totuşi să-i anihileze lui Peter orice remuşcări şi orice tip de regret şi să-i umple golul de neîncredere şi de slăbiciune pe care îl resimţea în acel moment.

Peter, îmboldit de crezul tatălui său – crezul celor care conduc şi schimbă destine, şi-a încordat puterile sufletului şi a tăiat funia - salvând viaţa sa şi a surorii lui, cu preţul vieţii tatălui lor.

Leadership: Te conformezi mereu unei verificări interioare a cărei valoare se poate obține legând un rezultat nefast de preţul unei vieţi care se exprimă printr-un singur cuvânt:

"Remuşcare" ?

La unul din webinariile mele făceam o precizare: liderul are nevoie de un răspuns, de o reacţie pozitivă sau negativă mai ales în perioada de dezvoltare. Abilitatea lui de a se evalua, de a gândi situaţiile şi de a le face faţă - nu doar prin prisma trăirilor, ci şi a consecinţelor - constituie puterea lui cea mai mare.

Trebuie să existe o permanentă verificare interioară căreia i te se conformezi tu însuţi, în calitate de lider – şi în funcţie de rezultatul ei să fii capabil şi dispus să schimbi ceea ce nu funcţionează în viaţa ta, sau ceea ce nu poţi accepta. Această verificare, efectuată cu seriozitate, are ca scop unic şi exclusiv transformarea şi desăvârşirea propriului potenţial de conducere, fiind singurul mijloc prin care se poate dobândi acea formă concretă de realizare a sinelui.

Aşa cum un vrăjitor fierbe pentru descântecele sale toate ierburile pământului, cele bune, ca şi cele rele, obţinând în final o poţiune binefăcătoare - tot aşa şi tu trebuie să incluzi în leadershipul tău, în fiinţa ta, acele ingrediente cu proprietăţi de filtrare a setului de principii, valori şi concepţii după care te ghidezi în acţiunile tale (în cantităţile corespunzătoare) - care să nu provoace reacţii negative din partea celorlalţi, chiar dacă acestea nu respectă întotdeauna cele mai înalte standarde morale, emoţionale şi profesionale.

Răsturnarea valorilor - toate acele prăbuşiri şi urcuşuri care nu mai cunosc nicio limită, uneori sunt benefice dacă obţin acceptul celorlalţi.

Leadership: Valorile în care crezi au ca şi caracter de finalitate preţul vieţii pe care îl plăteşti pentru asumarea unui rol de vinovat într-o dramă numită "Proba Devotamentului"?

În filmul „ *Vertical Limit (2000)* ", Royce Garrett a reuşit să-i inducă fiului său concepţia proprie asupra leadershipului, cam ambiţioasă, asupra rolului, limitelor şi scopului unui lider - umplând tot omul său interior cu o nouă esenţă, cu o altă perspectivă, transformându-i întreaga existenţă.

Dragostea de sine nu trebuie să caracterizeze toate manifestările unui lider. Atitudinea lui faţă de alţii este un mijloc de control a propriei sale evoluţii, dar şi o formă de monitorizare a felului cum îşi exercită puterea de influenţă.

Marele merit al leadershipului constă în valoarea lui de îndreptar al valorilor, al acţiunilor pentru realizarea binelui comun, un îndreptar al aplicării filozofiei şi a felului ei de înţelegere a omului – deci, constituie un mijloc de împăcare cu tine însuti şi cu lumea din jur.

Fermitatea asociată cu capacitatea de a te face înţeles de oameni - apelând la raţiunea, dar şi la sentimentele lor - sunt "aşii" din mânecă pentru un lider. Atunci când apar situaţii limită, un lider trebuie să ştie să sacrifice ceva din sine, sacrificiul lui fiind urmat de al oamenilor, pentru ca întregul "angrenaj" să fie salvat.

Forma pe care o ia fiecare virtute când e pusă la încercare este expresia necesităţii unui sacrificiu în situaţiile dificile, de care puţini sunt capabili.

Educarea şi pregătirea oamenilor, conştientizarea aspectelor de importanţă maximă este esenţială pentru ca leadershipul să aibă o bază solidă. Cu siguranţă Royce Garrett i-a educat în prealabil pe Annie şi Peter asupra primejdiilor, asupra necesităţii sacrificiului de sine în

situaţiile dificile - căci situaţia putea să fie invers, la capătul funiei să fie unul dintre ei doi – şi atunci el ar fi recurs la acelaşi gest.

Întotdeauna liderul poate să „pice”. Dar angrenajul trebuie să fie pregătit să meargă mai departe, alţii trebuie să ia locul liderului - acest „antrenament” moral, acest mod de gândire, de abordare a responsabilităţii şi de relaţionare - porneşte din copilărie, de la vârstă fragedă, şi se definitivează la vârsta maturităţii.

Liderul nu este un „Atlas” care duce în spinare o adunătură de marionete, ci un om cu tărie de caracter care este dispus să se sacrifice şi să renunţe la orice orgoliu, pentru salvarea unei colectivităţi.

Slăbiciunea de caracter seamănă cu o piatră aruncată în mare: uiţi să vezi că sentimentele de părere de rău sunt adevărate atunci când insuficienţa de a-ţi stăpâni emoţiile ajunge la fund.

Două vieţi şi un înger prinşi în plasa unui crez scoate în evidenţă acel izvor nesecat de moralitate al oamenilor care se pun în slujba leadershipului, acel izvor care revărsă peste sufletul lor înţelegerea şi înlătură blocajele emoţionale şi mentale.

Schimbarea mentalităţii oamenilor este un proces continuu, în care liderul are un rol major. Dar şi oamenii trebuie să fie dispuşi să se schimbe şi să accepte schimbarea ca un proces activ de dezvoltare individuală şi colectivă.

Spre deosebire de o partidă de şah în care se declară „mat” atunci când regele nu se mai poate mişca, şi se încheie, - în leadership, dacă liderul cade – alţii trebuie să-i ia locul.

Source: https://neculaifantanaru.com/doua-vieti-si-un-inger-prinsi-in-plasa-unui-crez.html

Dovada importanţei colaborării

On Aprilie 06, 2009

Stabileşte „suprafaţa" de influenţă faţă de care se măsoară valoarea ta, integrând în leadershipul tău acele reguli pe care trebuie să le respecţi în mod consecvent.

A vrut să ajungă mai sus în ierarhia companiei şi a fost concediat.

Angajatul unei companii de electricitate, a fost selecţionat într-un program de cercetare din care a obţinut fonduri în valoare de 10.000 Euro pentru achiziţionarea unor echipamente speciale. Toate bune şi frumoase, dar el nu s-a consultat cu conducerea companiei în privinţa acestor tipuri de echipamente, pentru că pentru unele dintre ele trebuiau instalate şi componente auxiliare, altele nu aveau capacitatea corespunzătoare. Şi mai ales acest angajat a dorit să fie instalate preferenţial în sectorul său de activitate, contrar necesităţilor din alte compartimente.

A fost concediat nu atât pentru incompetent cu care a gestionat o mare parte din fonduri, ci mai cu seamă pentru atitudinea cu care a abordat chestiunea colaborării care ar fi putut fi lipsită de divergenţe.

Leadership: Personalitatea ta posedă o viziune asupra modalităţilor în care se poate evita producerea unui eveniment nedorit, în încercarea de a traversa o experienţă de viaţă de la starea de culpabilizare la una de acceptare?

Atunci când analizezi o hartă topografică din punct de vedere al reliefului este necesar mai întâi să vezi care este suprafaţa de nivel zero faţă de care s-au măsurat altitudinile punctelor.

Când vine vorba de leadership şi de îmbunătăţirea relaţiilor cu ceilalţi oameni trebuie să analizezi acele reguli pe care știi că le poți respecta tu însuți în mod consecvent, nu să te abaţi de la ele. Iar pentru aceasta este necesar să stabileşti care este „suprafaţa" de influenţă faţă de care se măsoară valoarea ta.

Aceasta suprafaţă, dacă nu este afectată de niciun fel de experienţă negativă, de niciun fel de rezultate eronate sau indicatori sub aşteptări, poate asigura o aderenţă echipei tale si poate contribui semnificativ la succesul tău şi al companiei. În caz contrar, toate demersurile tale vor eșua în primul rând din lipsă de credibilitate.

„Altitudinea" credibilităţii tale este dată de cât de consecvent eşti în respectarea regulilor şi principiilor impuse de companie. Un alt criteriu al credibilităţii îl presupune viziunea asupra modalităţilor în care se poate evita producerea unui eveniment nedorit, în încercarea de a traversa o experienţă de viaţă de la starea de culpabilizare la una de acceptare.

Cât de departe eşti dispus să mergi cu costurile unei acţiuni care nu acceptă dreptul la replică decât cu o oarecare urmă de culpabilitate? Reprezinţi anumite calități îndoielnice?

Leadership: Extensia personalităţii tale oferă o experiență de vizualizare superioară a aspectelor care contribuie la maximizarea valorii tale de referinţă livrate ca un întreg, cu unghiuri mai puţin largi decât ţi-ai fi dorit?

Tu cum îţi întreţii suprafaţa de influenţă? Cum le câştigi încrederea colegilor şi şefilor tăi? Eşti disciplinat în relaţia cu ei? Prezenţa ta în companie este profitabilă? Care este liantul care te uneşte de ei? Eşti previzibil? Pot ei conta pe tine? Ameninţi cu „abandonul" luând acele decizii care contravin politicilor companiei/instituţiei în care activezi?

Managerii sunt tot timpul în căutare de oameni de calitate care îşi iubesc meseria, care lucrează eficient şi care pot să aducă beneficii semnificative companiei lor. Oare ce manager nu-şi doreşte angajaţi care să gândească şi să acţioneze spre dezvoltarea dorită a companiei, care să fie încrezători în capacitatea lor de a lua o decizie şi capabili să preia iniţiativa atunci când este cazul? Da, aşa este. Toţi managerii sunt în căutare de angajaţi multifuncţionali, serioşi şi devotaţi companiei lor.

Cu toate acestea, a fi un angajat profesionist şi conştiincios nu este suficient. Trebuie să fii un model pentru ceilalţi colegi de serviciu, să îi inspiri să acţioneze într-o direcţie constructivă şi să-i determini să fie cât mai eficienţi şi mai productivi în munca pe care o desfăşoară. Trebuie să ştii pe ce butoane să apeşi pentru a schimba lucrurile din jurul tău în aşa fel încât acestea să ia o turnură favorabilă pentru companie, dar fără să exagerezi prea mult.

Valoarea ta de referinţă poate fi livrată ca un întreg şi poate fi maximizată numai printr-o imagine schimbată a ta, printr-o influenţă care previne apariţia atitudinilor negative şi prin impunerea unor valori puternice.

Leadership: Ţi-ai atribuit o însuşire care te reprezintă într-un mod definitoriu, fără să iei în calcul acea eroare de plus/minus pe care o prevede distanţa care te separă de "urmăritorul" tău?

A te strădui din greu să obţii rezultate cât mai bune astfel încât să fii văzut şi remarcat de manageri este un lucru bun. Însă există anumite limite impuse într-o companie pe care nu trebuie să le depăşeşti niciodată, cum ar fi, de exemplu, să iei o decizie fără să te consulţi cu managerii, cu şefii de compartimente sau cu colegii. A face totul de capul tău, chiar dacă din punctul tău de vedere pare că este spre binele companiei, ar putea avea un efect invers faţă de cel scontat. Mai întâi trebuie să iei la cunoştinţă dispoziţiile codului de conduită şi regulile stabilite de companie, şi abia apoi să urmezi regulile tale – dacă ştii că procedezi corect.

Individualismul, aroganţa, încăpăţânarea, lipsa de colaborare şi insubordonarea vor provoca izolarea, marginalizarea şi chiar îndepărtarea din firma a acestor angajaţi.

Ceea ce la început părea o mare bucurie s-a transformat într-un coşmar îngrozitor pentru angajatul de care vă spuneam la început, care dorind să iasă în evidenţă şi să fie mai presus decât ceilalţi colegi a acţionat în numele companiei fără să se consulte cu conducerea. A fost o greşeală fatală şi directorii au acţionat corect concediindu-l, pentru că cine face totul de capul lui riscă să ducă compania într-o direcţie eronată, poate chiar la faliment, şi nu în ultimul rând constituie un exemplu negativ pentru ceilalţi angajaţi. Cu alte cuvinte într-o companie există o ierarhie care trebuie respectată şi reguli pe care orice angajat trebuie să le respecte.

"Urmăritorul" care te ajunge întotdeauna din urmă este greşeala de a crede că o anumită situaţie vă dura o veşnicie, sau de a crede că ceilalţi cred cu tărie în tine.

Nu fă greşeala de a crede că obţinerea unor anumite rezultate bune înseamnă că ai calităţi de excepţie. Nu fă greşeala de a crede că ceilalţi se vor schimba pentru tine. Nu fă greşeala de a crede că tot ce spui şi faci este literă de lege.

Ce s-ar întâmpla dacă toţi angajaţii ar acţiona cum doresc în ciuda unor reguli pe care le-a stabilit compania? Aproape sigur haosul îşi va spune mai devreme sau mai târziu cuvântul, şi relaţia dintre angajaţi şi manageri se va dezechilibra. Aşa cum am mai spus, într-o companie unde nu există o disciplină comunicaţională, o ordine a lucrurilor, o ierarhie pe care angajaţii să o respecte, posibilitatea de dezvoltare este foarte mică.

Atât în cazul companiilor mari, cât şi în cazul companiilor mici şi mijlocii, cheia reuşitei este colaborarea. Precis ai întâlnit persoane care îşi laudă relaţia pe care o au cu şeful lor, cu colegii de serviciu şi nu în ultimul rând cu clienţii. Este un fel de linişte interioară pe care o simte fiecare om care face parte dintr-un grup şi este respectat de toţi pentru meritele pe care le are. Iar această relaţie dintre angajaţi, şefi şi clienţi se bazează în primul rând pe colaborare. Colaborarea este secretul reuşitei în orice domeniu, în toate activităţile pe care le avem de îndeplinit.

A colabora cu colegii şi mai ales cu şefii este un factor de mare importanţă şi constituie elementul cheie în dezvoltarea companiei. A colabora înseamnă să te consulţi cu şefii şi colegii în privinţa deciziilor pe care doreşti să le iei, nu să faci totul după mintea ta, după cum îţi convine ţie. O decizie care ţie ţi se pare bună şi pe care o iei fără să te consulţi cu ceilalţi, s-ar putea să fie greşită şi să pună în pericol mersul companiei.

Leadershipul este ceea ce produci singur într-un mod original din câștigurile care se opresc la tine, fără să faci greşeala de a crede că tot ce spui şi faci este literă de lege.

Lipsa colaborării şi mai ales lipsa comunicării unor date, uneori esenţiale, pot pune în pericol chiar existenta companiei sau munca şi sănătatea celorlalţi. Ce s-ar întâmpla dacă într-un laborator de analize medicale, unde anumite analize sunt lucrate în etape şi zile diferite de medici diferiţi, iar aceştia nu ar comunica între ei asupra rezultatelor obţinute în diferite etape? Cu siguranţă rezultatul final ar fi foarte departe de realitate, medicul curant nu va putea da un tratament eficient sau acest tratament dat, după o analiză de acest fel, va fi inutil sau chiar riscant.

Ce s-ar întâmpla dacă într-o fabrică de porţelanuri, un angajat care observă că compoziţia porţelanului nu este cea bună, nu ar comunica aceste constatări celor în drept care să ia măsurile de remediere? Ai ghicit. Ar însemna scăderea productivităţii şi creşterea numărului de rebuturi, ceea ce duce la pierderi materiale şi chiar la pierderea prestigiului companiei.

Când colaborăm ne aliniem şi ne armonizăm cu un scop comun, iar energiile noastre sunt canalizate în direcţii constructive. Când vine vorba de un demers pe care dorim să-l realizăm sau de o idee pe care vrem să o punem în practică, cel mai bine este să ne consultăm cu colegii şi şefii înainte de a lua decizia finală. Asta ca să fim siguri că nu greşim.

Influenţa pe care o ai într-un grup seamănă cu o pană de porumbel luată de vânt: posedă un potenţial nesfârşit de expresivitate numai atunci când redă o acţiune care va fi încheiată până la un anumit moment specificat din viitor.

Source: https://neculaifantanaru.com/dovada-importantei-colaborarii.html

Dovada măreţiei în leadership

On Aprilie 11, 2010

Găseşte punctul de conexiune între ceea ce eşti şi ceea ce te defineşte, astfel încât leadershipul tău să permită o evidenţiere optimă a rolului pe care îl îndeplineşti în viaţa celorlalţi.

Ieri am citit un articol despre o profesoară care a fost premiată de regele Juan Carlos al Spaniei. Distincția i-a fost oferită pentru promovarea limbii, culturii și civilizației spaniole în România. Iar ambasadorul Spaniei la Bucureşti, Estanislao de Grandes Pascual, care s-a ocupat de organizarea ceremoniei de acordare a distincţiei, în deschiderea celei de-a VIII-a ediţie a Festivalului Naţional de Teatru şcolar în limba spaniolă, a declarat următoarele:

"Întreaga viaţă a Georgetei Vanţiu a fost, de fapt, o bătălie pentru promovarea limbii şi culturii spaniole. În anul 1986, autorităţile comuniste aveau intenţia să renunţe la limba spaniolă din programele de învăţământ. Nu s-a întâmplat asta, graţie hotărârii cu care doamna Vanţiu a susţinut programe, a semnat proteste şi a pledat, oricâte umilinţe ar fi presupus asta, pentru menţinerea materiei de studiu în sistemul de învăţământ. Ea făcea parte pe atunci dintr-o celulă de profesionişti îndrăgostiţi de cultura spaniolă, dintre care unii nu mai sunt acum în viaţă sau nu mai locuiesc în România".

Leadership: Eşti dispus să mergi până la capăt, crezând cu tărie în abilitatea ta de a iniţia schimbarea şi de a o menţine în situaţii dificile, fără să te încadrezi în nişte contexte dominate de aspectele secundare ale lumii în care alegi să crezi?

Cheile progresului în leadership sunt următoarele: curajul de a nu deveni prizonierul sistemului, abilitatea de a iniţia schimbarea şi de a o menţine în situaţii dificile, abilitatea de a fi flexibil şi de a lucra în medii diverse, abilitatea de a distinge fantezia de realitate.

Nu există decât un singur fel de a respinge ziua de mâine: a nu o trăi în sufletul celorlalţi, în armonie cu ei. Pentru ca ascensiunea ta să se producă rapid trebuie să faci primul pas demn de a fi luat în consideraţie de ceilalţi oameni: să acorzi importanţa cuvenită rolului pe care ţi-l asumi, pe care să-l îmbini la perfecţiune cu cel al liderului, ancorându-l în scenariul unei noi realitaţi. Vei avea un succes colosal numai dacă vei da dovadă de solidaritate, numai dacă vei reuşi să oferi o interpretare autentic novatoare printr-un rol plin de substanţă, plin pasiune şi de energie.

Doamna Georgeta Vanţiu a dat dovadă de un leadership eficient menit să aducă valoare – prin pasiune, prin entuziasm, prin încercarea şi reuşita ei de a menţine constant interesul oamenilor pentru o materie care nu era acceptată în sistemul de învăţământ, de către regimul comunism. Ea a demonstrat, degajând forţă de caracter, că este croită pentru un rol de mare importanţă. Aş spune că ea a fost un lider prin hotărârea fermă de a nu renunţa la iniţiativa ei, prin iscusinţa şi desăvârşirea ei de a intra în relaţie cu oamenii - dând dovadă de o mare capacitate de a înţelege importanţa factorului uman în dezvoltarea unei societăţi.

Drept urmare, rolului ei, atât de bine interpretat, care a exercitat o influenţă majoră asupra mii şi chiar zeci de mii de oameni, nu i-a lipsit aprecierile favorabile din partea "publicului" recunoscător pentru frumoasa prestaţie. Distincția ce i-a fost oferită pentru promovarea limbii, culturii și civilizației spaniole în România, a fost numai un prilej de a i se recunoaşte calităţile de lider, a reprezentat dovada propriei sale măreţii.

Leadership: Momentul în care alegi să faci o schimbare depinde de sacrificiul pe care eşti

dispus să-l faci ca să accepţi că eşti în faza de refuz a unei hotărâri care marchează momentul asumării îngrădirii libertăţii proprii?

Personalitatea ta trebuie să fie definită ca cea a unui om făcut pentru roluri puternice şi complexe, unde nu există şi posibilitatea de a te abate de la hotărârile luate. Leadershipul nu trebuie să semene cu un spectacol de circ la care oamenii râd în hohote. Ci unul autentic, real, serios, plin de emoţii şi de sentimente, adaptat le propria ta viziune - un spectacol în care ceea ce pare imposibil devine posibil.

Temelia leadershipului tău are baze şubrede? Pe ce convingeri se sprijină leadershipul tău? Se bazează pe convingerea că nevoile celorlalţi oameni sunt o prioritate absolută? Se bazează pe convingerea că poţi reuşi împreună cu ei să schimbi ceea ce nu funcţionează bine, pe convingerea că trebuie să completezi ceea ce lipseşte în viaţa lor profesională?

Care sunt căile progresului tău în leadership? Progresezi prin implementarea acelor măsuri din planul tău de acţiune care se potrivesc cel mai bine nevoilor şi aspiraţiilor oamenilor (şi care pot să întreţină potenţial motor pentru dezvoltarea lor profesională)? Progresezi prin îmbunătăţirea interacţiunii cu ei? Progresezi prin a le asigura oamenilor accesul la o mai mare diversitate de resurse care să le faciliteze succesul?

Cum arăţi că ai înţeles pe deplin sensul sublim al misiunii tale?

Fiecare lider, ca şi doamna Georgeta Vanţiu, au nevoie de timp ca să urce scara leadershipului, o mulţime de lucruri trebuie făcute. Dar cel mai important este misiunea pe care ţi-o asumi. Eşti capabil să-ţi demonstrezi măreţia prin intermediul misiunii tale? Misiunea ta implică sacrificii? Îţi îngustează ea orizontul? Misiunea te poate conduce spre un profesionalism în care să ai răspuns în orice situaţii? Cum te ajută misiunea ta să ajungi la un nivel mai înalt? Care este acel unic aspect greşit pe care nu l-ai luat în calcul? Te ajută misiunea să stabileşti şi de menţii relaţii bune cu ceilalţi oameni?

Nu uita: Dacă faci ceva şi pierzi încrederea oamenilor, relaţia ta cu ei se poate rupe definitiv, cât ai clipi din ochi.

Punctul de conexiune între ceea ce eşti şi ceea ce te defineşte reprezintă de fapt un mod de a te privi pe tine însuţi ca într-o oglindă realistă care inversează (de la mare la minim) calea de a te identifica cu eroul în care vrei să te transformi.

Dovada măreţiei în leadership este însăşi puterea de a înfrunta pericolul de a-ţi pierde libertatea, în eventualitatea introducerii unei acţiuni (pe baza dreptului comun) ce poate determina o schimbare a modului de a redirecţiona un rezultat cu potenţial tragic. Pentru asta trebuie să îţi permiţi selectarea voluntară a modului de a face faţă unor situaţii limită.

*** Notă: https://cutt.ly/5UNwA8d**

Source: https://neculaifantanaru.com/dovada-maretiei-in-leadership.html

Dovedeşte că eşti un lider eficace

On Martie 31, 2009

Luminează-ţi drumul spre excelenţă, fără să permiţi "mingii" să iasă din perimetrul tău de responsabilitate.

Trei indivizi mascaţi, dotaţi cu echipamente specializate au pătruns în incinta unei bănci, reuşind să sustragă două sute de mii de lei. Camerele de filmat au surprins momentul în care aceştia au dat "marea lovitură" dar fiindcă purtau măşti nu au putut fi identificaţi.

Şeful poliţiei a fost determinat să ia măsuri urgente. I-a convocat pe toţi ofiţerii de poliţie şi le-a spus pe un ton ferm doar atât: " *Justiţia trebuie să-şi spună cuvântul. Vreau ca hoţii să fie prinşi cât mai repede posibil şi să răspundă în faţa legii. Până la sfârşitul acestei săptămâni cazul va fi rezolvat. La treabă ! "*

Leadership: Este necesară o revizuire de fond a actualelor criterii pentru producerea rezultatelor care să reflecte o viziune mai largă asupra impactului tău în sfera tangibilului?

Tu cum îţi valorifici potenţialul de lider? Îţi asumi responsabilitatea de a fi un model de eficacitate pentru arta de a conduce? Ai un alt model pe care să-l urmezi în afară de propria ta persoană? Cum reacţionezi la ce se întâmplă în perimetrul tău de responsabilitate? Faci lucrurile cum trebuie atunci când îi conduci pe alţii? Te concentrezi numai asupra rezultatelor?

Aşa cum omul nu a creat computerele pentru sarcini mediocre, tot astfel talentul tău de a fi o persoană practică, de a surprinde şi de a schimba latura negativă a lucrurilor, nu este limitat de nici un fel de reguli sau condiţii. Tangibilul în leadership se referă la împrejurările deosebite pe care le ai de întâmpinat în alegerea anumitor informaţii şi ignorarea altora, organizarea lor în anumite forme de răspuns la solicitările autorităţii pe care o reprezinţi în formularea unor direcţii noi de implementare a unui demers.

Criteriile pentru producerea rezultatelor care reflectă o viziune mai largă asupra impactului tău în sfera tangibilului sunt date de unicitate, nivelul de risc, reacţiile la evenimente, forma de răspuns la cererile unei situaţii spinoase, destinaţia pe care o propui pe căi directe sau ocolitoare şi solicitările obligaţiilor maxime care le pretinzi de la ceilalţi.

Leadership: Rezultatele pe care le-a obţinut la testul numit "justiţia trebuie să-şi spună cuvântul" evidenţiază faptul că corectitudinea şi transparenţa activităţilor tale constituie forme de răspuns la o nevoie irepresibilă a ființei umane: "nevoia de a fi altcineva"?

Atitudinea responsabilă este singura abordare posibilă. Odată ce ai identificat o problemă trebuie să-ţi formezi şi un sistem de convingeri prin care să respingi orice încercare de a o ocoli, trebuie să stabileşti o delimitare strictă a zonelor pe care trebuie să le tratezi printr-o intervenţie promptă, de natură să intensifice randamentul eficacităţii tale.

Dacă eşti microbist, atunci probabil ştii că toate mingile din suprafaţa porţii sunt ale portarului. În leadership, mingile din suprafaţa ta de joc reprezintă valorile şi convingerile pe care ţi le-ai format de-a lungul vieţii şi care te conduc spre excelenţă, dar numai cu condiţia obligatorie să reflecte adevărul, să se bazeze pe integritate şi onestitate.

Faptul că şeful poliţiei a dorit cu tot dinadinsul să-i prindă pe făptaşi cât mai repede i-a mobilizat pe toţi ofiţerii de poliţie să se mişte rapid şi să fie mai eficienţi. Acesta este tipul de abordare pe care o adoptă oamenii cu adevărat competenţi care, odată ce şi-au stabilit un obiectiv, nimeni şi nimic nu-i poate opri să-l atingă. Iar spiritul lor curajos atrage atenţia tuturor celorlalţi care, cuprinşi de un sentiment de puternică solidaritate, de unitate, se grăbesc să întindă o mână de ajutor fără să caute laude şi recompense.

Într-un oraş care se vrea promovat nu trebuie să existe crima organizată şi nu trebuie tolerate astfel de acţiuni de vandalism precum furturile, spargerile şi tâlhăriile comise în plină stradă, uneori la ore de vârf de faţă cu toată lumea. Şeful poliţiei ştia foarte bine că a trece cu vederea sau a nu lua imediat măsuri ferme de prindere a infractorilor, poate însemna nu numai pierderea reputaţiei sale ci şi a locului de muncă. În termeni mai simpli, cine nu-şi face treaba, cine nu se implică cu adevărat în rezolvarea problemelor riscă să-şi taie singur creanga de sub picioare.

Nevoia de a fi altcineva corespunde obiectivelor performanţei abordate din perspectiva unei viziuni care are în vedere o echitate a aprecierii importanţei sociale a muncii pe care o prestezi prin identificarea minusurilor şi plusurilor anumitor situtaţii greu de anticipat.

Tratezi problemele înainte ca ele să devină prea mari? Este clar faptul că, în lipsa unui corp de specialişti care să investigheze cazurile de jaf, lucrurile se vor mişca destul de greu. Întreaga activitate de urmărire, identificare şi prindere rapidă a infractorilor cere foarte multă muncă, îndemânare, spirit de echipă şi spirit de iniţiativă. Este într-adevăr greu, dar nu imposibil, asta ar spune detectivul Columbo. Deci, puţin mai mult optimism n-ar strica !

Un şef de poliţie care ţine la reputaţia instituţiei pe care o conduce trebuie să se asigure că infractorii vor fi prinşi într-un timp cât mai scurt, pentru a nu încuraja intenţiile infracţionale ale altora. De ce în ultima perioadă au fost jefuite atâtea bancomate şi bănci? Este limpede că hoţii au observat rapid ineficacitatea poliţiei şi au văzut în asta un mare avantaj de care au ştiut să profite. Un punct slab pentru unii creează o pârghie pentru alţii, sau cine este pe fază sesizează imediat călcâiul lui Arhile.

Vechiul proverb " *Cine se grăbeşte, oboseşte iute* " nu este valabil în anumite domenii sau sectoare de activitate unde regulile se schimbă sau nu sunt respectate. Ca lider trebuie să fii capabil să iei iniţiativa pentru a rezolva problemele înainte ca ele să devină prea mari şi să te asiguri că obiectivele pe care ţi le-ai propus sunt îndeplinite într-un timp cât mai scurt. În consecinţă, doar dacă vei acţiona cu multă seriozitate şi vei găsi rapid soluţii la problemele cele mai complexe, vei avea câştig de cauză şi vei strânge laurii victoriei.

Luminează-ţi drumul spre excelenţă, fără să permiţi "mingii" să iasă din perimetrul tău de responsabilitate.

Un lider efiace nu este asemenea unui jucător de fotbal care driblează în alergare mai mulți adversari, și aleargă tot terenul pentru a înscrie. Ci este asemenea unui portar care trebuie să apere şuturile altor jucători, menţinându-te în meci chiar și atunci când jocul nu iese.

P.S. Sper ca politia să rezolve cât mai rapid cazurile dificile şi fie întotdeauna cu un pas înaintea infractorilor, şi nu invers. Dar totul depinde de cei care conduc această instituţie. Sunt ei oare nişte lideri eficace?

Source: https://neculaifantanaru.com/dovedeste-ca-esti-un-lider-eficace.html

Drama Otrăvurilor

On Ianuarie 13, 2018

Atribuie creației tale un sens foarte subtil, asumându-ţi îndatorirea de a depăşi limitele care te provoacă să declanșezi psihologia unei forme de răspuns la acuzațiile tale.

– Ai săvârşit aceste crime cu o iscusinţă neruşinată, dar care totuşi nu-i putea înşela decât pe oamenii gata să se lase orbiţi din pricina afecţiunii ce ţi-o purtau. Ştiam că există un otrăvitor în casă încă de când a murit doamna Saint Meran. Am fost prevenit. După moartea lui Barroois, bănuielile mele mereu treze în adâncul inimii au căzut pe cineva, chiar şi atunci când nu s-a săvârşit o crimă. Nu mai există îndoială că tu eşti ucigaşa. De aceea crima ta, cunoscută acum numai de două persoane, dar bănuită de mai mulţi, va deveni publică. Şi, cum îţi spuneam mai adineauri, nu-ţi vorbesc ca soţ, ci ca judecător !

Doamna de Villefort îşi ascunse faţa în palme.

– Vai ! – îngână ea – te rog, nu te lua după aparenţe !

– Eşti cumva laşă? strigă Villefort cu dispreţ în glas. E adevărat, am observat că otrăvitorii sunt totdeauna laşi. Oi fi cumva laşă, tu, care ţi-ai întocmit planurile drăceşti şi ţi-ai preparat băuturile ticăloase cu o dibăcie şi o iscusinţă atât de miraculoasă? Tu care ai plănuit atât de bine toate, ai uitat oare să calculezi un singur lucru, adică unde putea să te ducă săvârşirea crimelor tale? Asta e cu neputinţă. Ţi-ai păstrat o otravă mai blândă, mai pătrunzătoare, mai ucigătoare decât celelalte, ca să scapi de pedeapsa meritată…Cel puţin aşa nădăjduiesc !

Doamna de Villefort îşi împreună mâinile şi căzu în genunchi.

– Oare fiindcă eşti de patru ori vinovată ai crezut că ai să scapi de pedeapsă? Oare fiindcă eşti soţia aceluia care cere pedepsirea ai crezut că n-o vei primi? Nu, nu ! Eu exist ca să pedepsesc ! Oricine ai fi, eşafodul o aşteaptă pe otrăvitoare mai ales dacă – după cum spuneam mai adineaori – otrăvitoarea n-a avut grijă să păstreze pentru ea vreo picătură din cea mai sigură otravă a ei !

Leadership: Te recunoşti învins de scenariul unei ruperi de realitate în faţa unor certitudini care dezvăluie latura ascunsă a personalităţii tale?

Creaţia şi rostul omului sunt estimate prin intermediul realităţii pe care o aduce lumii într-un mod care îi oferă avantajul de a se reinventa, dar alteori prin modul de a concepe acordurile unei ambiţii neîmplinite. În tertipurile avocăţeşti, creaţia poate fi reprezentată de elementul constitutiv al unei acuzaţii, ţinând de un joc al moralităţii care scoate la iveală vinovăţia unei atitudini volitive.

Situaţia dată de o lovitură a sorţii, care periclitează imaginea individului, poate să reflecte mai mult decât o psihologie inversă ce culminează cu reprezentarea concretă a unei memorii stricte a emoţiilor şi durerii. Regăsim, în acest caz, acea psihologie a încălcării unor reguli de conduită care îl ţin pe individ departe de lumea reală şi de realitatea împărtăşită cu ceilalți.

Așa cum scrie la carte, psihologia inversă este o metodă prin care cineva este determinat să adopte un anumit comportament sugerându-i-se să se comporte exact în manieră inversă. Așadar, este vorba de o interpretare a realității pe care fiecare și-o creează prin credințele și

gândurile sale, care este „stoarsă” prin abaterea de la contextul unei situații, prin subtile procedee de retrăire efectivă a trecutului și explorarea personalității prin intermediul construirii identităților disociative.

Limitele care te provoacă să declanșezi psihologia unei forme de răspuns la acuzațiile aduse cuiva sunt date de modul de gândire pe care îl întâmpini la asumarea angajamentului de a produce un efect de ceas: să fii discret, uşor de citit, să completezi o anumită ţinută, să afişezi o imagine corespunzătoare ipostazei pe care o consideri onorantă şi să "ticăi" când totul funcţionează corect.

Când între oameni există o interacțiune (ne vedem reciproc, putem purta o conversaţie) condiţionăm acea înţelegere a sensului oricărei manifestări. Asta implică o inspecţie amănunţită a stării care se trădează prin automatisme verbale, prin repetarea diverselor motive de îngrijorare care par a se încadra în temeiul anumitor motive de bucurie sau mulţumire.

Însă trebuie să fii foarte atent ca să depistezi o seamă de indicii ascunse prin raportarea psihicului la un criteriu exterior lui însuși, adică prin stabilirea unei dependențe liniare faţă de intensitatea retrăirii unui moment cheie din existența omului. Acest moment trebuie să surprindă legătura logică între gândurile expuse neclar și motivaţiile care au stat la baza adoptării unei decizii care l-au determinat să reacționeze.

Testează-ţi posibilitatea de a cunoaşte natura complexă a psihologiei umane, integrând într-un mod cât se poate de original aspectele cele mai divergente ale realităţii într-un set de senzaţii de deja-vu induse de condiţia de valabilitate a convingerilor şi trăirilor care alimentează Ego-ul.

Nu uita că bucuriile sau înfrângerile se pot constitui ca o reacție contestatară a celei mai grele încercări ale omului: săvârşirea unei abateri de la îndatorirea de a fi mereu în slujba vieții și a adevărului.

Manifestarea adevăratei naturi umane este o descărcare a psihicului într-un Ego promis unui spaţiu umplut cu nelinişti, din îndoielile unei existenţe care nu se mai poate împlini, oricâte sacrificii ai face.

Drama Otrăvurilor are ca prim considerent identificarea comportamentelor, a valorilor, a convingerilor care creează starea prezentă, dar şi a emoţiilor generate de o consecinţă a acţiunilor care culminează cu un act final de acuzare.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/drama-otravurilor.html

Drumul de dincolo de magie

On Ianuarie 14, 2013

Principalul lucru ce îl diferenţiază pe un vrăjitor de oamenii obişnuiţi este faptul că îşi folosese puterile pentru a spune povestea vieţii lui într-un mod care va contura parcursul viitor al lumii.

Am fost pentru prima dată atras de magie în urmă cu 50 de ani. (Jumătate de secol ! Cum zboară timpul !) Ce n-aş fi dat atunci să fi putut avea acces la o carte ca aceasta pe care o ţii tu acum în mână ! Însă, pe vremea aceea, astfel de cunoştinţe erau greu de obţinut. A trebuit să caut cu înfrigurare şi să fac cercetări, să urmez indicii străvechi şi cărări de mult uitate. A trebuit să cerşesc, să împrumut şi să învăţ de la cei câţiva magi mai bine informaţi pe care am reuşit să îi găsesc. De-a lungul anilor, am învăţat cum să folosesc globul de cristal, cum să ghicesc în cărţile de tarot, să vindec cu ajutorul mâinilor, să utilizez ierburi şi poţiuni şi să fac multe alte lucruri pe care nu le puteai afla de la nimeni sau care nu îţi erau în mod normal la îndemână.

Am învăţat totul despre vrăji, farmece şi cum să folosesc magia. Am parcurs un drum lung, uneori dificil. A fost însă plin de satisfacţii şi, practicând ceea ce am învăţat, am reuşit să-i ajut pe alţii şi să le aduc fericirea şi alinarea. După un timp, am devenit eu însumi profesor şi am fost astfel capabil să transmit mai departe cunoştinţele pe care le-am căpătat cu atâta trudă. Mi-am dedicat viaţa artelor magice şi transmiterii cunoştinţelor asimilate celor ce sunt gata şi vor cu adevărat să le accepte - celor ca tine.

Aceasta este un grimoar, un manual de iniţiere în vrăjitorie pe care l-am conceput special pentru tine. Lasă-te purtat într-o călătorie. Îţi va deschide calea spre un alt univers, îţi va spune cum să devii tu însuţi un vrăjitor, îţi va spune ideile şi conceptele, apoi te va conduce pe o potecă secretă care şerpuieşte printr-o pădure a cunoaşterii străvechi, cu copaci ce par uneori înspăimântători. În tot acest timp, vei învăţa că lucrurile nu sunt întotdeauna ce par a fi. Ceea ce mulţi oameni percep a fi înfricoşător, ţie nu ţi se va părea deloc aşa, ci mai degrabă ţi se va părea dătător de putere şi înălţător.

Poteca ce traversează pădurea continuă la nesfârşit, însă cu cât se afundă mai tare, cu atât mai interesant devine totul. E ca şi cum te-ai aventura în Pădurea Interzisă de lângă Hogwarts. Este un loc în care se păstrează secretele, iar misterele nu pot fi dezvăluite. *

Leadership: Imaginea pe care o promovezi despre tine poate fi substituită unei reprezentări unificatoare a existenţei trecută prin filtrul unei cunoaşteri care face abstracţie de cuvântul "putere" ?

Aşa cum poeţii îşi făuresc versurile din materia vieţii, tot astfel imperativul dezvoltării durabile se va hrăni numai din materia inepuizabilă a viziunii care se abate de la legile formale ale gândirii moderne. Magicienii cei mai iscusiţi urmează direcţia din care vine ecoul lucrurilor pe care nu le cunosc, desprinzându-se de ecoul lucrurilor pe care omul de rând este obişnuit să le înţeleagă.

O foarte mare parte a informaţiilor pe care le deţine magicianul insuflă ideea că lucrurile nu sunt totdeauna ce par a fi, iar dacă ele nu se văd înseamnă că lumea îşi focalizează atenţia în direcţia care nu trebuie. Aşadar, iluzia trebuie să fie succesul total al abaterii atenţiei, dar pentru asta ea trebuie să fie percepută ca un loc în care se păstrează secretele şi unde misterele nu pot fi dezvăluite.

O minte deschisă reprezintă un sistem de producere a unui venit individualizator, de tip "dobândă cheie", care creşte odată cu valoarea probabilităţii de producere a unor schimbări. Liderii cel mai buni ştiu foarte bine că ştiinţa nu se modelează neapărat după oameni, ci după elementele definitorii ale învăţăturilor extrase din experienţa de zi cu zi. Asta este dobânda cheie pe care o încasezi de pe urma propriilor incursiuni în perimetrul sistemului de gândire care prelucrează şi valorifică datele şi informaţiile de intrare (cele extrase din mediul extern).

Veridicitatea unui magician nu constă în experienţa pe care i-au dat-o cărţile, oricât de preţioasă ar fi ea, ci în găsirea răspunsului la întrebarea: "Cât de eficient pot deveni dacă mă compar cu înţelepciunea obţinută din cărţi?"

Iar existenţa lui este trecută prin filtrul unei cunoaşteri care face abstracţie de cuvântul "putere" fiindcă el nu caută să câştige popularitate, devotament sau foloase din partea nimănui. Orice întâlnire cu ceilalţi reprezintă un test menit să îi dovedească cât de mult a învăţat în fiecare etapă a devenirii sale, un test care poate să-i confirme abilităţi noi şi să-i deschidă noi posibilităţi de a-şi demonstra desăvârşirea.

Leadership: La capătul procesului de selecţie şi transformare a informaţiilor, poţi să devii tu însuţi o carte, dar în aşa fel încât ea să se substituie vieţii celor care o citesc?

Tototdată, magicianul poate fi eroul pe care un scriitor trebuie să-l inventeze pe parcursului drumului către propriul destin, retrăind momentele grave din viaţa unui creator care îşi intensifică valenţele atunci când nu este susţinut, când nu este încurajat, sau atunci când este marginalizat.

Astfel, valabilitatea propriei sale identităţi constă în transmiterea unei cunoaşteri asigurată de o experienţă trăită prin semnificaţii personale ale evenimentelor şi fluxului vieţii. Iar testul final al călătoriei sale, "marea trecere" spre o existenţă nemuritoare constă în aptitudinea lui de a pregăti lumea pentru o nouă poveste fără sfârşit.

Deviza "cunoaşte-te pe tine însuţi", daemonul, geniul interior al omului, duhul chinuitor şi stimulator în aceeaşi vreme, devine mai degrabă un parteneriat, un exercițiu de extindere a memoriei, de înmagazinare a informațiilor, care prin combinaţii şi asocieri diferite asigură un antrenament al gândirii, facilitând descoperirea unor noi adevăruri folositoare definirii unei noi identităţi.

La capătul procesului de selecţie şi transformare a datelor şi informaţiilor, trebuie să simţi că devenit tu însuţi o carte, cel mai complet depozit al inteligenţei omeneşti, înmagazinând în filele ei cunoştinţele ştiinţifice accesibile numai celor care doresc să învețe din experiențele tale și să aplice mai departe cele învățate.

Leadershipul îşi poate câştiga o orientare de lungă durată potrivit devizei: "Important este ceea ce înveţi de la tine în timpul trecerii de la magie la carte."

Celebrul magician şi scriitor, Oberon Zell-Ravenheart, scria în prefaţa manualului său de magie:

"Ai grijă cititorule, Stăpânul Întunericului are o putere uriaşă, fiind ajutat de oştiri nenumărate, iar influenţa lui se simte în fiecare colţ al lumii. Nu poţi spera să-l învingi prin forţa armelor, pentru că el are cele mai cumplite arme născocite vreodată şi controlează bogăţia imperiilor. Este tatăl minciunilor şi al prefăcătoriei şi îţi poate întoarce până şi părinţii împotrivă. Trebuie să-i înveţi slăbiciunile şi să te foloseşti de ele, transformându-le

în lucruri care îţi dau putere: dragoste, compasiune, magie, puritatea inimii şi nobleţea sufletului. Viaţa te-a pregătit pentru această aventură. Vei avea parte de lecţii dureroase şi pline de învăţăminte, care îţi vor arăta ceea ce trebuie să cunoşti în fiecare etapă a călătoriei sale."

Magia este o carte menită să îţi reamintească faptul că totalitatea vieţii cuprinde nu doar educaţia timpurie, ci mai ales binele şi răul, şi că mai presus de această opoziţie stă atitudinea ta în faţa ei.

Drumul de dincolo de magie se poate corela cu importanţa poveştii care conturează ideea unui viitor menit să îţi capteze atenţia prin următoarea constatare: "Suntem într-un loc aflat între Lumi şi într-un timp aflat în afara Timpului. Rolul tău nu este să pleci din acest loc, ci să faci din el unul ospitalier şi fermecător."

*** Notă** - Oberon Zell-Ravenheart - *Manual de iniţiere în vrăjitorie* , Editura Polirim, 2007.

Drumul spre adevărata performanţă

On Martie 09, 2009

Dezvăluie oamenilor natura propriului tău eu, fără să falsifici cele mai sincere emoţii pe care vrei sa le exprimi.

În finalul filmului „ *Meet Joe Black (1998)* ”, Susan Parrish, fiica miliardarului William Parrish, ajunge la podul care făcea legătura cu proprietatea tatălui ei, unde îl reîntâlneşte pe Joe Black.

Privindu-l pe Joe cu ochi pătrunzători, încercând să perceapă miezul cel mai profund şi misterios al personalităţii sale, Susan îşi aminteşte cum l-a cunoscut: „Cafeneaua…” spuse ea cu o voce tandră.

Ceea ce predomina la Joe, era conştiinţa perceptibilă prin simţuri, interiorizată în suflet şi recunoscută cu mintea. El îi răspunse lui Susan:

- Iartă-mă că spun asta, dar nu am uitat niciodată… Mi-ai spus că-ţi place de mine.

- Nu… răspunde Susan cu ochii aproape înlăcrimaţi, percepând adevăratele lui sentimente… Am spus că îmi placi atât de mult…

Leadershipul tău se ghidează mai mult după impactul vizual al imaginii pe care cauţi să o surprinzi "unică şi senzaţională" prin intermediul proprietății extraordinare a sufletului de a simți o emoţie puternică?

Un om fără o conştiinţă a sinelui, un om în care nu se găseşte nicio urmă de spirit, un om care nu şi-a dezvoltat latura emoţională în aşa fel încât să-i aducă pe ceilalţi în sfera lui de influenţă, nu va putea niciodată facilita transformarea lor. Conexiunea emoţională între Joe şi Susan s-a realizat numai din raportul de "culori" sufleteşti, vii, intense, de o mare puritate. El s-a pliat la trăirile ei, şi-a subordonat întreaga lui frumuseţe emoţională propriei ei sensibilităţi şi a fost destul de precis pentru a nu trăda calitatea şi natura acestei sensibilităţi, determinând-o să-l accepte definitiv în viaţa ei.

A pătrunde în ungherele ascunse ale caracterului omului, dându-ţi seama de adevărata lui valoare şi scoţând în evidenţă latura bună a acestuia, este o calitate care se vede rar în leadership, chiar şi la liderii cei mai mari. Susan i-a transmis lui Joe Black, printr-o adâncă sinceritate, ceea ce simţea cu adevărat pentru el, dezvăluindu-şi astfel natura propriei sale fiinţe, a propriului ei „Eu” - ca o eliberare sufletească. Iată dovadă unei consistenţe sufleteşti pe care se clădeşte legătura dintre oameni.

Leadershipul este uneori asemenea unor focuri de artificii, lipsite de substanţa vitală şi de echilibru interior - se dezlănţuie scurt pe moment, încântă şi fascinează pe oricine, transformând clipa într-o amintire vie şi strălucitoare, dar apoi se face nevăzut. Acest gen de leadership nu durează fiindcă aceşti lideri întorc spatele adevăratei simţiri sufleteşti a oamenilor, şi din această cauză nu reuşesc să pătrundă esenţa personalităţii lor.

Leadership: Zona care corespunde imaginii de care te ataşezi prin intermediul emoţiilor puternice, ilustrează de fapt modul în care experienţa ta personală este cea mai bună lecţie de viaţă?

Ca să înţelegi realitatea, ca să-ţi dai seama de adevărata faţă a oamenilor, de adevărata lor valoare, nu-ţi fixa leadershipul într-o neclintire emoţională lipsită de ecou. Ci caută cu bun simţ calităţile lor cheie, alcătuirea fiinţei lor, părţile luminoase şi acceptabile pe care şi-au întemeiat inteligenţa emoţională şi afectivă, prin intermediul sentimentelor pe care le deţin şi le transmit subtil.

Aşa după cum internetul este o prelungire a revoluţiei generate de apariţia electricităţii şi a computerelor, care antrenează schimbări şi transformări profunde în viaţa noastră de zi cu zi – tot astfel puterea ta de a te raporta la oameni este o prelungire a artei tale de a te adapta adevăratelor valori pe care ei îşi clădesc viaţa - ca o consecinţă firească a unei capacităţi superioare de înţelegere a structurii lor interioare, antrenând transformări profunde în cursul existenţei lor.

Din prisma leadershipului, cea mai bună lecţie de viaţă este aceasta: "Imaginea de care te simţi cel mai atras este imaginea de care s-a ataşat Ego-ul tău în încercarea de a se schimba în bine."

Drumul spre adevărata performanţă pleacă întotdeauna de la "a simţi". Dacă nu eşti receptiv la sentimentele oamenilor, atunci ei nu-ţi vor urma niciodată exemplul. A te raporta adevăratei simţiri sufleteşti a oamenilor este singura modalitate de a-i înţelege în miezul cel mai adânc al personalităţii lor. Adevărată performanţă este să ştii să te faci văzut, să ştii să te faci auzit, să ştii să te faci înţeles prin intermediul unei imagini care trezeşte emoţii puternice.

Drumul spre adevărata performanţă este în corelaţie cu capacitatea liderului de a pătrunde esenţa lucrurilor, inclusiv esenţa personalităţii umane, sesizând ceea ce nu merge, ceea ce nu se potriveşte cu analiza obiectivă a cauzelor şi efectelor.

Source: https://neculaifantanaru.com/drumul-spre-adevarata-performanta.html

Drumul Trandafirului

On August 13, 2019

Leadershipul este virtutea de a te înscrie într-o imagine care durează doar câteva secunde să o priveşti, dar care se imprimă în veşnicie.

Câteodată, aş vrea să fac parte din altă lume, nemuritoare şi mereu însufleţită de frumuseţea unei grădini plină de culoare, de liniştea unei stări imense de încântare, fapt care să constituie triumful binevenit al unei eliberări din captivitatea timpului, din temniţa materială a unei societăţi consumeriste şi superficiale. Aş vrea să fac parte din imaginea unei realităţi care îşi perpetuează existenţa printre palpitaţiile unei inimi mereu înflăcărate de focul sacru al gesturilor de sensibilitate, al momentelor de tandreţe din zona spiritualităţii.

Astfel, am ajuns să mă descriu prin excelenţa esteticii de a fi parte din viața de zi cu zi a unui trandafir. Asta este ceea ce se numeşte să-ţi doreşti un refugiu pentru suflet, să trăieşti o experienţă unică, ferită de necurăţie şi revărsări de vanitate. Gingăşia de neatins a trandafrului, atât de apropiată de fineţea penelului care aşterne culorile pe pânză, în stare de prim amestec de lumesc şi evelaţie, se datorează eliberării de lanţurile trupului omenesc pentru a pătrunde revelaţiile lumii suprasensibile.

Sufletul şi trandafirul, esenţa mea non-materială şi forma de expresie a întâlnirii cu altă lume, fac obiectul unei legături explicate prin faptul că două entităţi ezoterice asemănătoare se află faţă în faţă cu ceea ce pictorul va turna în formă artistică, cea mai înaltă formă a validării spirituale, prin absenţa strigătelor de disperare din mijlocul suferinţei pământeşti.

Adevărata minune pe care ţi-o dă bunul Dumnezeu este să simţi că trăieşti viaţa unei plante perene, din familia Rosaceae, surprinsă într-un tablou căruia privitorul îi poate da, numaidecât şi fără întârziere, o notă de uimitor, de veridicitate, de măreţie, de preţiozitate, de perfecţiune. În sfârşit, mă simt liber să gândesc în termeni de consens cu aspiraţiile de pace sufletească, în senzualitatea şi în bogăţia simbolică a unui trandafir care se pregăteşte cu hărnicie să-şi schimbe nuanţele pentru un alt anotimp. Sublim şi înălţător, nu-i aşa?

Leadership: Poţi să-ţi îmbunătăţeşti dispoziţia sufletească legată de un anumit eveniment trăit ca experienţa estetică, prin dezvăluirea unei imagini care tinde să înlocuiască lumea existentă?

După cum lesne se poate observa, factorul integrant al conştiinţei mele de a mă raporta la lume este imaginea „Eu-lui" care se structurează din următoarele componente: sublimul unei privelişti de vis, căutarea conştientă a unei fuziuni spirituale şi dispoziţia sufletească legată de un anumit eveniment trăit ca experienţa estetică.

Ispititor, am ajuns să cred într-o schimbare de perspectivă din care se înţelege şi se concepe imaginea unei noi identităţi: a lucrurilor, a întâmplărilor şi a vieţii - văzute în funcţie de capacitatea lor de a găzdui emoţia unei picturi care te transportă în altă lume. Nu este de-ajuns să te consideri o şoaptă de răspuns a liniştii pe care ţi-o furnizează mişcarea penelului, amintind de întinderile vaste ale unei sfinte încrederi într-un prezent pe care îl vrei continuat în alte timpuri, îl alte dimensiuni ale fiinţării, mai e nevoie să te conţii tu însuţi într-un dialog cu materia şi cu mijloacele de execuţie.

Iar această experienţă estetică vizează adoptarea unei sensibilităţi aparte, a unei atitudini pozitive de tipul "sunt posesor al unui rafinament înnăscut", care denotă o mare capacitate de a empatiza şi de a înţelege diversitatea naturii umane. Denotă o solidă acumulare de stări,

idei şi viziuni, care tind spre exteriorizarea unui ideal de puritate şi cinste sufletească pe care îl privilegiază numai caracteristica de bază a trandafirului: de a fi întotdeauna sincer, fermecător şi elegant. De a se face tot timpul plăcut odată cu înflorirea lui.

Legătura cu artă este realizată prin farmecul puterii de a te înconjura de frumos, cu o aură pozitivă, discret, cu bun gust, aşa cum se înconjoară pictorul de petele pline de culoare care, adunate sau împrăştiate, țin privirea şi inima îndreptate parcă asupra unei imagini a paradisului, încă neterminate. Pictura mă face să nu mai cred în muritorul de rând care se pregăteşte pentru confruntarea cu limita absolută a timpului, ci la o redistribuire a înţelesului vieţii prin inducerea sentimentului de apartenenţă la un spaţiu paradisiac, cosmic, astral, al conştiinţei care priveşte totul prin ochii eternităţii.

Marea însemnătate a artei trebuie conştientizată prin exercitarea puterii de modelare a realităţii într-un context de mare vizibilitate, prin referire la un conţinut revelator de "potenţial expresiv" în construirea viziunii asupra unei lumi complet diferite.

Frumosul presupune trăinicia unor sentimente estetice, ca duioșie, măreție, visare, vitalitate, uimire, într-o temă simbolică de inspiraţie pur spirituală, cu precădere în reflexul culorilor roşu şi galben ale trandafirului.

Trandafirul este singura mea punte de legătură între lumile paralele, între frumosul artei şi aşa-numitul frumos din natură. El îmi inspiră o stare de atemporalitate, o concentrare de emoţii şi de evenimente în aceeaşi imagine, miză majoră a unui procedeu de alternanţă între bun gust şi simplitate. Ca şi când aş fi fost ispitit de vraja unei mângâieri de caşmir pur, plină de duioşie, sinceritate şi delicateţe, pe care natura o face să fie vizibilă şi palpabilă în cazul unei picturi de mare fineţe, în prim planul căreia se distinge o entitate vizual-plastică ce întruneşte condiţiile unei treziri spirituale de anvergură.

Pictura, la fel ca viaţa mea plină de căutări, bucurii şi neîmpliniri, este realitatea unei povești sensibile, de o uluitoare frumusețe, pe care numai natura o poate plămădi din roşul trandafiriu al unei clipe plină de emoţii, păstrată-ntr-o scânteie astrală, în spiritul unei renaşteri în altă formă, în alt spaţiu al universului.

Leadership: Poţi să defineşti un concept al admirației pentru conținutul tău de viaţă care se structurează (într-o operă artistică) ca un ecou al întâlnirii dintre două lumi asemănătoare legate printr-un anumit eveniment trăit autentic?

Sensul unei trăiri trebuie să determine intensitatea reacţiei omului în faţa unei experienţe de confirmare a "excepţionalului" gândit ca sens al unei vieţi care nu se topeşte prin exces. El trebuie să semnaleze sau să anticipeze ceva legat de tema trandafirului extinsă în lumina unei arte inconfundabile.

Scriitoarea Mary Balogh reuşeşte acest lucru atunci când îşi mărturiseşte apartenenţa la două trăiri suprasensibile în acelaşi timp, prin intermediul personajului ei favorit, artistul Joel Cunningham. Adică, prin continuarea utilizării sărăcăcioase a pânzei şi prin vulnerabilitatea de a sprijini viziunea unei profunde schimbări de atitudine privind rolul, conţinutul şi semnificaţia imaginii.

"Am pictat toată ziua. Am pictat furios şi fără oprire şi am ajuns la concentrarea totală de care am nevoie atunci când creez. Am pictat această femeie după schiţele pe care le-am făcut, din memorie, şi din partea aceea din mine care nu poate fi descrisă în cuvinte. Portretul nu e în niciun caz terminat, dar sunt teribil de mulţumit de el. E ceva atât de...delicat în fiinţa ei, încât mă temeam că nu voi putea niciodată să îl prind în gând, în viziune sau pe pânză. Dar cred că i-am prins frumuseţea, bucuria de a trăi, vulnerabilitatea,

tristeţea, speranţa nestinsă. Oh, aş putea să rostesc o grămadă de cuvinte, fără să pot exprima ceea ce simt în legătură cu ea. Nu am pictat niciun tablou atât de repede. Dar nu este neglijent sau superficial... este sublim."

Dimensiunea şi valoarea unui efect artistic este rezultatul unui şir de alăturări de semnificaţii, suprapuneri de culoare, îmbinări de cuvinte vii, intersecţii de elemente de decor, artificii de percepţie asupra realităţii, obsesii tematice, altele faţă de alăturarea iniţială.

Acestea devin normalitate la o personalitate care preia de la simbolul trandafirului o formă de sensibilitate specială, adaptată pentru recepţia şi analiza unei imagini figurate care nu poate să înceapă decât cu alegerea culorii predominante într-un anumit moment de *insight* , de onestitate, de luciditate şi de confesiune. La sfârşit rămâi uimit de nespusa simplitate a compoziţiei.

Leadershipul este lumea comparabilă între viaţă şi artă, văzută ca o infinitate de imagini care-şi răspund unele altora în deplină ordine, luminate de aceeaşi intensitate de roşu a sentimentului de apartenenţă la o identitate de tipul "Omul Nou" care face trecerea de la o identitate de împrumut la una reală.

Drumul Trandafirului este un concept al admirației pentru conținutul meu de viaţă care oferă privitorului o valoare intrinsecă referitoare la creaţia care continuă să mă fascineze, numită "Omul Nou".

Drumul începe de la punctul în care se declanşează înflorirea primilor boboci şi se continuă, la nesfârşit, cu strădania artistului de a oferi acel "altfel" în prezentarea unui dialog fecund pe tema unei identităţi unice, tradusă printr-o imagine caracterizată de o dominantă cromatică intensă: roşu. Pasiune. Vitalitate. Echilibru. Imaginaţie. Întinerire.

Source: https://neculaifantanaru.com/drumul-trandafirului.html

Dualitatea este rar văzută cu "ochiul liber"

On Iulie 31, 2023

Ceea ce vezi cu ochiul liber într-un plan de fundal dezvăluie legătura sensibilă dintre ceea ce contempli în natură și sinele tău reflectat în propria creaţie.

Insula Creta îmi face cu ochiul, din nou, cu o anumită mândrie, în combinație cu o anumită pensulă, cu o anumită pânză, toate vederile şi perspectivele de aici corelându-se cu o anumită subtilitate caracteristică pictorilor care ştiu să descopere frumuseţea în detalii. Are şi insula aceasta propria ei viață, liniştită, plină de soare, plină de verdeaţă, cu aspectul unui mic rai pe pământ care promite o detaşare de registrul receptării obişnuite, favorabilă vederii de profunzime. Aici simt că trăiesc pentru calitatea vieţii mele lăuntrice, înfruntând condiția enigmatică a pictorului de a întrupa o prezenţă spirituală, dând chip unei ordini cu sens și finalitate a lumii. Poate că tocmai spiritul acesta de libertate pe care insula îl poate oferi, dă măsura libertății mele de exprimare.

Evident. Am mereu admirat modul în care artiştii își exprimă conștiința prin intermediul creației, iar această legătură dintre ei și plăsmuirile lor, care se propagă în interiorul fiinţei mele şi îmi dictează totul, mă uimeşte şi mă urmăreşte neîncetat pe această insulă care încearcă o revelare a misterului *Ymphia Usein Anneemins Aattya Uschellat*, adevărul de dincolo de aparenţa externă a lucrurilor.

Pot, într-adevăr, să-mi păstrez echilibrul interior, starea de bine şi să găsesc o semnificaţie înaltă locului în care mă aflu, derivat de la o frumoasă întâmplare, numai dacă rămân neclintit, legat de acest pământ sfânt, în măsura în care înfrunt latura enigmatică a pictorului care păstrează permanent contactul cu natura, ţinând vie memoria impactului inițial al creaţiei asupra conştiinţei sale. Nimeni nu poate nega asta. Sincronizarea sufletului cu locul, stabilind un echilibru între "am plecat şi m-am întors", arată uluitoare condiție a unui pictor care îşi manifestă conștiința printr-un impuls de admiraţie, de polaritate pozitivă, luându-mi libertatea de a face minunat orice punct de vedere divin care aduce armonie, dar și ciocnirea dintre creaţie și suflet.

Leadership: Poţi să te oglindeşti într-un spaţiu relativ restrâns, legând între ele două realităţi complet autonome şi opuse?

Înţeleg prea bine de ce întotdeauna ochii cu care privesc totul în jur, fără să uit nimic în urmă, fără să las nimic nedescoperit, sunt bineveniţi să-mi ofere încântare mentală, o seninătate cerească, un echilibru emoţional, ori de câte ori marea cu ale ei valuri înspumate crează peisaje noi. Iar dacă între privirea mea şi creația naturii există o legătură strânsă, sub impulsul de întoarcere la nostalgia altor vremuri, relaţional cu experienţa de concentrare a unei energii omniprezente în direcţia unei asemănări între imagini şi stări de spirit, atunci impulsul nestăpânit de creaţie pe care-l simt în mine creşte în amplitudine.

Insula a fost dintotdeauna aici, dar eu n-am vizitat-o niciodată până azi. Ca atare, ceea ce mă încântă cel mai mult în acest loc de vis, plin de vrajă, plin de culoare, este că el nu se întoarce niciodată în amintire decât dacă am dorinţa de a-l uita şi de a-l face să se piardă într-un parcurs de viață anevoios, într-un joc istovitor şi disperat până la un deznodământ imprevizibil. În acest sens, pictura devine mai mult decât o simplă activitate relaxantă pentru mine, cât mai degrabă o parte integrantă a ființei mele într-un soi de imagine mentală pe care încerc să o descriu în culori vii pentru a lega între ele două realităţi complet autonome şi opuse: una este viaţa de zi cu zi, cealaltă este ce se află dincolo de ea.

Tare mult îmi încântă vederea tot ceea ce reflectă armonia naturii, culorile vibrante şi formele

variate pe care insula le găzduieşte într-un spaţiu relativ restrâns. Este drept că vederea poate fi condusă de o intenție artistică și în același timp să se mențină într-un plan riguros-speculativ precum este "esteticul", dar mai întâi trebuie să știu în ce măsură pot să tratez generalul ca un fapt particular. Deci, vederea are dubla calitate de a fi suport și motiv al universalității, dar are și caracterul de a fi personală, deschisă și comunicativă în același timp, fiind atât de evidentă încât ar fi greu de negat fără vreo recunoaștere exterioară.

Leadership: Creaţia ta poate să inspire privitorului o reacție emoțională puternică, dezvăluind conexiunile profunde ale experiențelor trăite în limitele unei subiectivități deterministe?

Din păcate, insula poate să dea un sentiment de izolare, o impresie dezamăgitoare asupra conceptului de tranziţie, o mixtură înşelătoare a experienţelor conştientizate în limitele unei subiectivităţi deterministe care tinde să deformeze realitatea pentru a inspira privitorului o reacţie emoţională puternică. Ceva asemănător artei expresioniştilor care cuprindea adesea viziuni neliniştitoare, conţinând simboluri influenţate de cercetările simboliste. Iar pentru ca voi să înţelegeţi mai bine ce vreau să spun, mă voi întoarce la începutul unei povestiri celebre scrise de Hans Christian Andersen:

"Trebuie să ne întoarcem la începutul acestei poveşti, pentru ca, atunci când vom ajunge la sfârşitul ei, vom şti mai multe decât ştim acum. Şi anume, despre un drăcuşor care într-o zi se puse voios pe treabă şi meşteri o oglindă care avea puterea ca tot ce se oglindea în ea bun şi frumos să devină mic şi urât, în timp ce tot ce era mic şi urât să devină mare şi mai urât ca niciodată. Priveliştile cele mai frumoase arătau ca spanacul fiert, iar oamenii arătau hidoşi şi fără corp, părând că stau în cap. Înfăţişarea lor era strâmbă, pentru ca nimeni să nu îi poată recunoaşte, iar un singur pistrui dacă aveau pe faţă, părea că se răspândeşte pe întregul nas şi gura lor. Era foarte distractiv pentru drăcuşor. Dacă un gând nevinovat trecea prin capul cuiva, acesta era răstălmăcit de oglindă; şi cât mai râdea drăcuşorul atunci de născocirea lui cea vicleană."

Ei bine, situația pe care o creează pictorul este un fel de reflecție asupra realităţii cu care vine permanent în contact. El poate folosi arta ca pe o modalitate de a reflecta asupra propriilor experiențe, într-o anumită parte a lumii, în timp ce oglinda drăcușorului reflectă și distorsionează realitatea în oricare altă parte a lumii.

Totuşi, în ambele situații, unice prin efectul lor simbolic, există o componentă de transformare care contribuie la susţinerea artei. Dacă oglinda transformă frumusețea în urâțenie, atunci insula izolată a pictorului îi poate schimba perspectiva asupra operei de artă, care nu mai este o realitate durabilă, cât mai degrabă o minciună imperfectă. Iar în acest caz pictorul nu mai este un creator de lumi, ci un destin covârşit de conştiinţa marii erori de a nu se recunoaşte el însuşi în propriul tablou, de a nu se mai identifica cu opera sa.

Leadershipul primeşte aşa numita măsură a "conştiinţei" atunci când creaţia cu care te identifici este înţeleasă ca o ipostază a libertăţii, când nu exprimă realitatea de a trăi într-un orizont închis.

Dualitatea este rar văzută cu "ochiul liber" dacă mă gândesc la faptul că o insulă nu este completă fără un far. Iată că şi aici găsesc un asemenea far sub forma unui artist vizionar care îşi proiectează creația în lumea exterioară, iluminând și ghidând privitorul către o experiență emoțională puternică.

Încă sunt prizonierul acestei insule, dar sunt un prizonier liber, pot să visez, pot să mă pierd, pot să rămân cu amintiri frumoase, fiindcă mă las în voia imaginilor și ideilor ce dansează în jurul meu ca valurile oceanului nesfârșit.

Dublul unei priviri care încearcă să se vadă mai bine pe sine

On Februarie 15, 2022

Diferenţa există, alteritatea se construieşte. Iată primul postulat pe care se întemeiază ştiinţa expresivităţii sporite, individualizate, în artă.

Abordarea creaţiei mele porneşte de la premisa că forma optimă de constituire a unei individualităţi cu funcţie exponenţială, ce se află la intersecţia dintre simetrie şi suprarealism, nu ar putea fi satisfăcută decât prin recapitularea unei experienţe demne de o poveste, sub genericul "Realitate Fictivă". Este vorba de a-mi aminti cine sunt cu adevărat, astfel încât să pot continua creaţia propriei experienţe de viaţă la un nivel superior de conştientizare a contiguităţii dintre ce este evocat şi ce este perceput.

Până la urmă este şi asta o performanţă literară.

Asta se poate întâmpla numai când forma şi imaginea vizuală apar complet schimbate într-un spaţiu atemporal al faptului de a fi "pretutindeni şi nicăieri", ca o aventură neîntreruptă în spaţiul privat al unui artist care se revelează ca o ocheadă aruncată peste timpul istoriei și care pretinde să se realizeze ca atotcunoscător printr-o experienţă de viaţă îndelungată.

Bineînţeles, un asemenea artist nu ar vrea să lase o aparenţă care să-i schimbe întregul traseu al vieţii, ci s-ar converti într-un personaj cu puteri dumnezeieşti, plin de virtute, aşa cum este Prospero (din piesa lui Shakespeare), având puterea de conduce cu o manieră de trăire a dumnezeirii complotul unei serii de evenimente neprevăzute. El se foloseşte de vrăji, scheme și manipulări care toate funcționează în tandem ca parte a marelui său plan de atingere a statutului de "Cauzalitate Unică" .

Leadership: Poţi să ajungi la o acceptare de sine mai largă prin realizarea unui rol de excepţie exprimat în sens dublu, ca parte foarte importantă a procesului de creare a unui erou care încearcă imposibilul fără să aibă nevoie de prezentare?

Din punct de vedere al schimbării formei şi al imaginii care mă caracterizează în cazul redării unui personaj cu atitudine hotărâtoare, o instanţă demiurgică cu înfăţişare de om, deci mai degrabă în sens progresiv decât static, am reuşit să mă autodefinesc ca un ansamblu de comportamente, voci, costume, acrobaţii, trăiri în care naturalul se întâlneşte des cu supranaturalul, în diferite mişcări scenică, apariţii şi dispariţii în fum şi flăcări.

Toate acestea, definite ca atare, au fost transfigurate deseori de personalitatea Creatorului, fiind dispuse într-un ansamblu articulat de imagini dătătoare de conotaţii asupra interpretărilor ulterioare.

Evident, toate au rolul de decor complex în prezenţa unui renumit creator de măști şi costume, pentru preamărirea unei idei, a unui eveniment, a unui erou legendar, păstrând distanţa pe toată durata spectacolului printr-o invizibilitate structurală, printr-un caracter dublu, nici vizibil, nici invibizil, sau în acelaşi timp şi vizibil şi invizibil.

Să nu uităm că un magician cu valenţe de fizician categoriseşte realitatea determinând mulţimea tuturor moleculelor care pot în chip factual să reacţioneze cu ea.

Cine poate să instaureze aici o ordine, dacă nu chiar artistul genial care şi-a definit misiunea

şi vocaţia - aceea de a trezi în el însuşi şi în cei din jurul său noţiunea mistică a unui erou atins de titanism şi hybris (imaginea clasică, extrem de răspândită a unui erou cu alură de supraom), având totuşi puterea de a-şi recunoaşte adevărata identitate ascunsă în spatele măştilor, în spatele personalităţii duble. Punctul culminant este atins atunci când magicianul începe să-şi confunde deghizarea cu adevărată-i identitate.

Leadership: Poţi să-ţi proiectezi imaginea de sine într-o ipostază de remarcabilă stabilitate, chiar şi atunci când începi să-ţi confunzi deghizarea cu adevărata identitate?

În scenariu de film pe care l-am scris cu ani în urmă, spuneam că un magician se formează sub presiunea evenimentelor. Se transformă, îşi pierde fiinţa lui adevărată, îşi dizolvă identitatea, îşi elimină propriile slăbiciuni, încalcă orice bariere - ca apoi să dispară cu totul, apărând dintr-o dată într-o nouă ipostază - urmată la rândul ei de alte ipostaze. Mai întâi este chimist, apoi vraci, când înţelept, când fizician. Întotdeauna implicat într-un proces de acţiuni şi reacţiuni, de respingeri şi atracţii, de eliminări şi coordonări, într-o lume a simbolurilor şi a filtrelor magice create chiar de el însuşi. Din toate elementele astfel asociate se alcătuieşte un complex nou, un tip uman cu totul diferit.

Fie că este vorba de recunoaşterea mea într-un dublu al meu, dacă luăm în calcul o forţă aparte *Visergeranth* (prezenţa mea în "imaginea celuilalt"), datorită experienţei comunicării prin indici falşi, mimică, postură şi gesturi precis codificate, avem în faţă procesul de recunoaştere a unei alterităţi fin diferenţiatoare pe care se întemeiază dimensiunea simbolică a identităţii separate, distincte. Chiar dacă totul se petrece "în ceaţă", magaicianul îşi acceptă divinitatea, revendicându-şi conştiinţa de a fi un mijloc de expresie artistică;. câştigându-şi poziţia de "om miraculos".

Nu m-aş fi aşteptat la desfăşurarea cadrelor de la sfârşit, dincolo de care esteticul nu poate trece peste real, de la întrepătrunderea unor planuri pe care le credeam deja dispărute, la reapariţia unor personaje pe care le simţeam mai importante. Dar lucrul acesta se adevereşte numai dacă iau în calcul o putere decisivă care accentuează dinamismul imaginii, fără ca ea să cunoască legile mişcării şi ale remodelării, ca *actus imperfecti.*

O privire mai atentă aruncată asupra imaginii care te face să te deosebești de mulțime, dezvăluie decalajul dintre interpretarea vizuală a unei experiențe de divertisment, și realitatea care se relevă treptat prin efectele sale de clar-obscur.

Dublul unei priviri care încearcă să se vadă mai bine pe sine este atât de familiară artistului care îşi creează două imagini într-una singură, cu scopul precis de a o notă de stil performanţelor tale. Diferenţa există, alteritatea se construieşte. Iată primul postulat pe care se întemeiază ştiinţa expresivităţii sporite, individualizate, în artă.

Source: https://neculaifantanaru.com/dublul-unei-priviri-care-incearca-sa-se-vada-mai-bine-pe-sine

Duhurile

On Februarie 27, 2015

Îndeamnă-ţi Ego-ul să câştige o identitate superioară în faţa celorlalţi oameni, acordând însemnătate unei realităţi mai adânci.

- Maximilien - spuse Monte-Cristo - prietenii pe care i-am pierdut nu se odihnesc în ţărână. Ei sunt înmormântaţi în inima noastră, şi Dumnezeu a voit aşa, ca să-i putem avea veşnic lângă noi. Şi eu am doi prieteni care mă însoţesc astfel întotdeauna: unul dintre ei este cel ce mi-a dat viaţa, celălalt este cel ce mi-a dat inteligenţa. Duhul lor, al amândurora, trăieşte în mine. În clipele de îndoială le cer sfatul, iar dacă fac vreun bine, asta se datorează numai sfaturilor lor. Întreabă-ţi inima, Maximilien, dacă trebuie să-mi arăţi mai departe un chip atât de răutăcios.

- Prietene - răspunse Maximilien - glasul inimii mele e cu desăvârşire trist şi nu-mi făgăduieşte decât nenorociri.

- Numai cei slabi văd totul ca printr-o pânză neagră. Sufletul îşi deschide singur orizonturile. Pentru că sufletul îţi e întunecat, el îţi arată un cer noros. *

Leadership: Cum reacţionează personalitatea ta la una din cele două alternative : "eşti o insulă stingheră" sau "o fărâmă din întreg", prin intermediul poziției asumate faţă de cerinţele sufletului şi provocările existenţei?

A great man îşi asociază mental personalitatea, experienţele, fiecare faptă, fiecare drum ales, fiecare acţiune, cu o anumită trăire şi cu un anumit sentiment, pentru a crea o armonie între ceea ce este şi ceea ce vrea să fie. Posedând suplimentar o anumită capacitate înnăscută de receptivitate spirituală, moştenind o genă a inteligenţei şi mentalităţii predecesorilor săi, un asemenea om nu se va manifesta niciodată ca o fiinţă rătăcitoare care îndură aventuri existenţiale, ci mai degrabă ca un model de virtute admirat de toată lumea.

Leadershipul se poate evidenţia ca o dominantă caracteristică a omului spiritual, în faptul că acesta acordă însemnătate unei realităţi mai adânci, aninând de orizonturile sale de generare a încrederii şi credibilităţii, contururile unei veritabile alianţe cu modele predecesoare de gândire şi virtute.

Suprafaţa spaţiului de gândire şi acţiune a unui lider posedă acea adâncime a trecătorului banal prin această lume, dar şi o perspectivă a artistului care îşi organizează tabloul în funcţie de evenimentele care-i solicită conştiinţa - percepţia acordându-se suplimentar dimensiunii unei identităţi mai cizelate. Dar şi pentru că plenitudinea unei credinţe într-o forţă mai înaltă este cea mai adecvată formă de a te considera sursa unei ordini pe care nu ai prevăzut-o, dar care te favorizează într-un fel sau altul.

Plasându-se într-o poziţie continuatoare a predecesorilor săi, în condiţiile unei suprapuneri a sferelor de apreciere a ceea ce este moral corect şi a ceea ce este greşit, un astfel de om va putea să reprezinte mai bine fundamentul unei judecăţi de valoare şi fundamentul unei convingeri profunde.

Un bun cunoscător al semnelor lumii îşi trage originile din cunoaşterea predecesorilor săi, făcându-şi un examen de conştiinţă în faţa lui Dumnezeu prin felul cum îşi deschide orizonturile în faţa unei realităţi care pare străină şi adversă.

A fi o insulă stingheră înseamnă să te îndepărtezi de forţa cauzală a evenimentelor care au o importanţă majoră pentru evoluţia ta, prin faptul că imaginea lumii din care îţi tragi originile este la dispoziţia unei conştiinţe aflată dincolo de timp şi spaţiu, a unei conştiinţe care se angajează în crearea realităţii pe care ţi-o doreşti.

Realitatea este ceea ce crezi despre tine într-un vârtej al ecourilor de viziune din alte timpuri, care te transpun într-un mod foarte realist în mijlocul acțiunii din prezent, într-un context ingenios de schimbare a cursului evenimentelor - fiindcă faci parte dintr-o inteligenţă universală care îşi continuă planul prin intermediul cunoaşterii transmise de la o generaţie la alta.

Omul în care domneşte o seninătate aproape supraomenească se situează prin excelenţă într-o zonă a interferenţelor externe - în care se pot identifica indicii ale unei potenţialităţi de cizelare şi îndrumare. Ego-ul tău poate să câştige o identitate superioară în faţa celorlalţi oameni doar dacă reuşeşti să fii mai mult decât ceea ce eşti în fiecare moment din ciclul vieţii - când ai ocazia să îţi împărtăşeşti sincer sentimentele şi dorul pentru cei dragi.

A fi o fărâmă din întreg înseamnă să te conectezi la o sursă superioară de putere, încât personalităţii tale să i se poată asocia dreptul de a fi de ajutor unei lumi care continuă să pună accent pe impactul luptei dintre bine şi tău.

Cele mai importante cerinţe ale sufletului omenesc sunt pretenţia de a deține înţelepciunea celor bătrâni, deprinderea de a merge pe urmele lor, şi nevoia de a se hrăni cu satisfacţia unei misiuni spirituale împlinite. Desigur, nimic nu este mai greu de parcurs decât un drum sufocat de nostalgia acelei „uniri în cuget şi-n simţiri" ce ne-a fost insuflată în anii copilăriei, sau de nostalgia unei iubiri de mult pierdută, sau de nostalgia lumii dinaintea căderii în păcat.

Liderul este o emblemă a predecesorilor săi, îmbogăţit cu îndrăzneală, dinamism şi inspiraţie, cu acea calitate morală ce izvorăşte din înţelepciunea pe care aceştia au lăsat în urma lor, modelându-l în a fi ceea ce ar trebui să fie: un judecător al faptelor şi al deciziilor, un mediator al dorinţei de schimbare sau o instanţă a puterii de modelare pe care ceilalţi se pot sprijini.

Cuvintele poetului englez John Donne nu se vor ofili niciodată: „ *Niciun om pe lume nu-i o insulă stingheră. Fiecare om este o parte din Continent, o fărâmă din Întreg.* " Toţi ne tragem din alţii. Şi tot aşa felul de a fi şi capacităţile cele mai înalte ale minţii şi chibzuirii ne sunt transmise deseori pe cale spirituală.

A ţine seama de capacitatea de cuprindere a spiritului celor care au trăit, trăiesc şi vor trăi în tine, este ceva profund, înălţător, care nu doar că te inspiră la acţiune, dar te apropie de stadiul de om superior care beneficiază de virtuţile cu care el însuşi se află în echilibru.

Leadershipul este calitatea omului investit cu o spiritualitate înaltă pentru a dovedi existenţa unei inteligenţe universale, prin asigurarea unui orizont de cunoaștere actualizat asupra percepției dintre trecut şi prezent, dintre rău şi bine.

Duhurile sunt prietenii de nădejde care trăiesc în tine, veghează constant asupra ta, sporind acele însuşiri care dau vieţii tale nobleţe, şi în acelaşi timp îţi lărgesc sfera de impact şi influenţă. Care sunt acele virtuţi pe care ai putinţa de a le săvârşi cu ajutorul lor?

Puterea de te ridica deasupra a ceea ce eşti, prin asumarea unei viziuni despre lume şi prin extinderea experienţei de utilizare a ei prin acţiune, centrându-te într-o identitate profundă

şi constantă, îşi găseşte integrarea nu doar într-un ideal nobil. Ci mai presus de toate în lărgirea orizonturilor de cunoaştere şi în adâncirea relaţiilor cu cei care te-au inspirat de-a lungul vieţii.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Dumneavoastră sunteţi frumoasă şi deşteaptă, dar vă lăsaţi în voia soartei

On Mai 27, 2010

Nu poţi să potenţezi la maximum senzaţia de univers ficţional, într-o reprezentare a realităţii unde adevăratul spectacol al vieţii se desfăşoară în culise.

- Venisem, zise Samuel, să vă întreb ce veşti îmi mai daţi despre excelenţa sa, prietenul meu, contele von Eberbach. Cum mai merge dragostea?

- Prost, răspunse Olympia.

- Ei nu, cum se poate?

- Aşa este. În primele zile a fost foarte îndrăgostit, foarte tandru, foarte respectuos şi aş adăuga chiar foarte fermecător. Dar, după vreo 15 zile îndeosebi, s-a schimbat într-un mod de nerecunoscut. Este inegal, capricios, ursuz.

- Din pricină că nu v-aţi dat osteneala să-l câştigaţi. Bărbaţii sunt atât de proşti, încât măreţia şi simplitatea îi resping în loc să-i atragă. Doar josniciile şi viclenia îi reţin. Există nenumărate mijloace de a-i domestici, iar frumuseţea sau inteligenţa nu înseamnă nimic, dacă nu ştii să le foloseşti. Dumneavoastră sunteţi frumoasă şi deşteaptă, dar vă lăsaţi în voia soartei. Este o mare prostie ! Sunteţi fermecătoare, vă risipiţi, sunteţi bună, sunteţi absurdă. I-aţi satisfăcut capriciile în loc să-i măriţi interesul, rezistându-i. El v-a rugat să vă îmbrăcaţi într-un anume fel ca să-i reamintiţi de o femeie căreia îi semănaţi. Tot el v-a cerut să vă puneţi şaluri de o anumită culoare, să vă pieptănaţi într-un anumit fel. Iar dumneavoastră i-aţi îndeplinit toate fanteziile cu o răbdare şi o blândeţe total lipsite de abilitate, îngăduiţi-mi s-o spun. Obstacolul este principalul magnet al dorinţei umane, şi chiar dacă pare o naivitate, trebuie să recunoaştem, că ceea ce ai nu mai doreşti.

- Ce-aş putea să vă spun? zise Olympia. Contele von Eberbach este un om egoist, exigent, posesiv chiar. Se vede că vrea totul doar pentru sine. Are dorinţele imperioase ale slăbiciunii şi ale bolii. Nu-ţi oferă nimic din sufletul său, dar vrea totuşi din al tău. Ceea ce el iubeşte, sau ceea ce a iubit la un moment dat în mine, nu sunt eu, este asemănarea mea cu altă femeie. Este o moartă, este o sigură dispărută care a luat odată cu ea şi viaţa lui în mormânt. Puteam să-i refuz fericirea acestei amintiri sacre? Nu eram geloasă pe moartă: el o iubea, eu îl ajutam s-o iubească. Dar acum, mi-e teamă să n-o fi uitat-o şi pe ea, ca pe atâtea altele, şi că biata moartă să nu fi murit pentru a doua şi ultima oară. Iar Eu, pentru care arta a devenit toată viaţa mea, pot eu, de exemplu, să accept să renunţ pentru totdeauna la teatru şi la muzică, poate, aşa cum îmi cere dânsul? Ceea ce-i trebuie lui nu este nici o soţie, nici o amantă, ci ceva precum o fiică. Tot ceea ce seamănă cu o voinţă, o dorinţă, o pasiune sau o idee puţin mai îndrăzneaţă, îl oboseşte.

Leadership: Eşti în stare să potenţezi la maximum senzaţia de univers ficţional pentru a obţine certitudinea unui fapt care dezvăluie emoţiile unei suferinţe adânci, neîmpărtăşite?

Această privire aruncată în inima universului tainic al omului bogat, trufaş şi posesiv, nelinişteşte până la epuizare pe oricine. Este vorba despre o afecţiune psihică des întâlnită ce se exteriorizează în urletul unei conştiinţe care nu se împacă cu situaţia actuală, constituind la fel ca în orice proces psihologic marcant, o compensare disperată a fragilităţii lăuntrice, un strigăt al vieţii însăşi ce se simte ameninţată de dinamica ucigaşă a unei nevoie nesatisfăcute.

Aici nu mai este vorba despre caracterul de "ficţiune" al infernului prin care trece individul, deci nu este vorba despre un coşmar din care te trezeşti fără să vezi încotro duce acţiunea dintr-o realitate paralelă, ştiind că ai revenit cu picioarele pe pământ şi totul este mai real decât o vrajă mistuitoare în care mulți intră și foarte puțini ies. Prin aceasta este subliniată, totodată, aluzia ce trimite spre cuplul Orfeu-Euridice: *"Doamne ce greu a fost să mă scutur de somn, să mă descotorosesc de vraja nămoloasă. Lângă putere era poarta uitării aruncată în chip de zar crâncen al sorţii. Am intrat acolo fără să ştiu, şi asta e vina mea."*

Inadaptarea individului la cerinţele sufleteşti ale celui de lângă el a declanşat criza unei conştiinţe care nu se mai regăseşte în alte perioade ale vieţii, o conştiinţă care nu este influenţată de niciun fel de calităţi, deci fiind lipsită adesea de stabilitate morală. Prin aceasta, leadershipul se referă la o prezenţă care poate să inspire certitudinea unui climat destins, dar nu şi certitudinea asupra unui singur fapt, aparent. În fine, nu poţi să potenţezi la maximum senzaţia de univers ficţional într-o reprezentare a realităţii unde adevăratul spectacol al vieţii se desfăşoară în culise.

Psihologia omului învins de stările sufleteşti este necesară ca să conştientizăm ce se întâmplă dacă facem un pas în plus spre stadiul de disoluţie totală a personajului principal, a cărui dispariţie are loc printr-o exaltare a imediatului neaşteptat şi a imaginaţiei secătuita de puteri.

În chimismul cel mai profund, substanţa omului este dată aici de revelaţia unei legi necruţătoare: "Tot ce-i al meu, trebuie să-mi placă doar mie", care stipulează, generic, o clauză de tipul "take it or pay for it", ceea ce presupune instituirea realului într-o ficţiune a cărei trambulină este visul de care nu apuci să te bucuri. Iubirea mitică se va constitui acum într-una din acele faze ale visului care devine figurat într-o lume concretă, şi a cărui prezenţă vădeşte o conştiinţă mai acută a fatalităţii, a dificultăţilor ce trebuie învinse, dar totul fără speranţă.

Invocată astfel în modulaţiile unei lamentări, prin procedeul "fie-ţi milă de mine", imaginea omului puternic sfârşeşte însă prin a fi abolită în mişcarea nimicitoare a emoţiilor de disconfort în menţinerea relaţiilor cu ceilalţi, de vreme ce demersurile sale se încheie cu evocarea unei amintiri din care durerea execută inima. Absorbind în materia gândurilor întreaga substanţa a realului în care emoţiile sunt incastrate, tencuite, transformate în neant al posibilităţii de exprimare, omul revine încet, încet, la statutul de copil neajutorat care are nevoie de susținere.

Astfel încât, aşa cum se poate vedea citind romanului lui Alexandre Dumas, felul omului de a-şi drămălui viaţa dinaintea sfârşitului tragic, are în tot mai mare măsură caracterul unei reverii delirante asupra destinului, care se află în gândurile latente, așa cum vine vorba: „a visa cu ochii deschişi". Sau poate că este o încercare de reconstrucţie a unei reverii psihanalitice despre ruşine care trece apoi într un delir de ruină ? Cum să-l menţină asta pe visător într-o conştiinţă de linişte?

Iar aici, elementul "iubire" nu face decât să potenţeze la maximum senzaţia de univers ficţional, rolul unei relaţii cu cineva devenind, în mod evident, o călătorie nu mai puţin liniştitoare, prin suprafaţa lipsită de adâncime a unei lumi, tăcute şi ascunse.

Pătrunderea în adâncul spaţiului leadershipului se face printr-o mărturisire a sentimentului de mândrie faţă de acţiunile pe care le întreprinzi, acestea reprezentând certitudinea unei continuităţi în spiritul de opoziţie faţă de conformismul unei vieți supuse codurilor și moravurilor uşoare.

Dumneavoastră sunteţi frumoasă şi deşteaptă, dar vă lăsaţi în voia soartei dacă nu ţineţi cont de faptul că tot ceea ce credeţi despre cineva este ataşat de natura emoţiilor şi

intensitatea lor. Când nu se află destulă răbdare în exprimarea sentimentelor, şi dacă nu poţi învăţa adevăratele deosebiri dintre lucruri şi valoarea lor, atunci nu vei putea să aprobi ceea ce zice înţeleptul S. Smiles:

"Înţelepciunea constă, mai ales, din acea calitate a spiritului, care dă posibilitatea individului să aibă o atitudine dreaptă, discretă şi inimoasă în faţa împrejurărilor vieţii. De aceea oamenii culţi şi cu experienţă sunt totdeauna răbdători, în timp ce ceilalţi sunt meschini şi netoleranţi."

*** Notă:** Dumas, Alexandre - *Mâna Providenţei* , Editura Vestala, 1993, Bucureşti.

Dumnezeu le-a pus pe toate în mişcare spre folosul lucrării Sale

On Iulie 26, 2022

Pentru univers un singur om este mai important decât toţi ceilalţi oameni.

Cititorule. Chiar acum îţi adresez o simplă întrebare, care este mai mult decât o întrebare, este cazul unei dileme. Oare dacă s-ar aduna în acest moment toți cântăreții din lume, de toate vârstele și toate felurile, având la dispoziție cele mai avansate tehnologii muzicale, și toată istoria muzicii fiind de partea lor, ar putea ei toți la un loc să compună o piesă de talia "The Show Must Go On", la fel de prestigioasă ca varianta compusă de Freddy Mercury ?

Nu-i aşa că nimeni nu poate? Înțelegi acum de ce experiența tuturor oamenilor adunați la un loc, este zero în fața talentului? De fapt, talentul este condiţia de existenţă a unicităţii, rezultatul unor îndelungi căutări, consecinţa unei gândiri pline de strădanii care, adesea, are valoare de întărire a actului de creaţie.

Decât să capeți experiență în diverse domenii, mai bine îți găsești talentul unic. În această privinţă, toată experiența din lume, a tuturor oamenilor la un loc, nu va egala niciodată talentul unui singur om. Și întotdeauna va exista un singur talent neîntrecut în fiecare ramură a științei.

Leadership: Poţi să te referi la tine ca la un celălalt tu semnificativ, încât să dai sens conţinutului unei imagini care încearcă prin dimensiunea şi rezoluţia ei să pătrundă în inteligibil?

Când Dumnezeu oferă unui singur om o parte din harul său, din acel moment o nouă stea începe să lumineze cerul. Pentru univers, un singur om este mai important decât toţi ceilalţi oameni. Acesta este simbolul "Iisus Hristos", o amplă compoziţie figurativă. Şi de aici dualitatea naturii lui Hristos – atât umană cât şi divină.

Simbolizând de fapt greutăţile, supărările şi suferinţele pe care "cei aleşi" trebuie să le suporte pe parcursul drumului vieţii, Iisus Hristos desemnează imaginea unei poveşti reale ce se reflectă distinct, ca într-o oglindă convexă, în apariţia misterioasă a unui sfânt care face să curgă harul divin prin inima sa. Does anybody want to take it anymore?

Leadership: Reflectezi asupra condiţiei tale trecătoare, punând pe primul plan dezvoltarea ideii de "uniune ipostatică" între o imagine vie aflată dincolo de controlul tău şi o imagine anticipativă care se schimbă pe parcurs?

Acum îmi dau seama câte lucruri mă leagă de oamenii rari şi preţioşi, fără să-mi epuizez posibilităţile văzului de a sesiza, cu un ochi sau cu ambii ochi (atât de la distanţă cât şi de aproape) forma şi conturul unui nou univers definit de culoare, energie, pozitivitate. Câtă muncă grea şi încordată, intensă şi creatoare, trebuie să plăteşti ca să faci trecerea de la imaginar la perceput, dar rezultatele se văd din plin pe măsură ce avansezi. Să ne vedem cu bine la linia de Finish, drag alergător de cursă lungă !

Aici şi acum, pentru întâia oară, am început să împărtăşesc şi altora adevărul a ceea ce înseamnă "plinul" divin şi ce relaţii perceptive, asociative, afective se pot stabili în perimetrul spaţiului de receptare a fiinţei divine. O fiinţă disponibilă ca pură extensie materială, ce se emancipează cu ajutorul unei forțe spirituale ce acţionează în ea.

Toți am venit pe pământ cu dovada unei firi spirituale de succes și cu un destin divin, dar nu toţi îndeplinesc condiţia metafizică numărul unu a separaţiei de cele lumeşti: asigurarea acelui *Indespiadhyas Conceichtuos* (o convingere a lucrurilor nevăzute) din încremenirea timpurilor.

Iar acum, când sunt plin de forţe creatoare, de la însuşi Dumnezeu primite în dar ca manifestare a harului Său, acum când pot să împart comoara cunoaşterii mele vaste şi adânci, tratată ca spaţialitate inerentă unei imagini arhetipale, uite că sunt nevoit să mă confrunt cu însăşi absenţa mea, să fug, să nu mă mai uit îndărăt, să mă ascund de restul lumii ca un înger care, venind din spaţiu, abia picat din rai, nu poate să interfereze cu starea lumii.

Leadership: Ai posibilitatea să-ţi extinzi viziunea asupra unui personaj iniţiat în legile "imposibilului devenit posibil", printr-o capacitate infailibilă de discernământ între ceea ce este real și ceea ce este ireal?

Cel puţin la început, omul de mare talent este privit cu pleoapa depărtărilor infinite, într-un cadru nerealist, ca o consecinţă nebănuită a denaturării simbolurilor de natură sacră. Şi asta, mai ales dacă imaginea făcliei sau a focului etern care menține Perfecțiunea în această parte a lumii, se află în obscuritate directă.

Semnificaţia cuprinzătoare a lui Iisus Hristos, definit ca un cosmos la scară redusă, ca o mandala adăpostind o reverie a infinitului într-un spaţiu limitat, lumesc, trebuie pusă în relaţie perceptivă cu ochii unui privitor din afara cadrului Lui de acţiune. Semnificaţia lui Iisus Hristos trebuie să dilate câmpul de acţiune al Marii Opere printr-un prinos de conţinut care să conducă la înțelegerea importanței evoluţiei ce se poate realiza doar prin intermediul ştiinţei.

Cum spunea cineva, natura uriaşă nu poate fi cuprinsă decât printr-o microcosmicizare, deci fiind redusă la elementele simbolice care o rezumă. Iar omul de mare talent, fiind proiectarea pe pământ a constelaţiei Sagittarius din câmpul de forţă al Imanenţei, conjugat cu siguranţa unui spaţiu protector, trebuie să producă schimbarea de proporţii în această lume, propagând mesajul divin *Omnia Mutantur* : "Nimic nu trebuie să rămână neschimbător."

Leadership: Ţii cont de particularitatea unui fundal plin de contrast, imortalizând în alte ipostaze potenţialul revelatoriu al omului care caută şi găseşte în sine surse de reconstituire a unei imagini cu dublu sens?

Pe această linie de frontieră extrem de subţire evoluează îndeosebi magia unei minţi deschise la schimbare. Ce exemplu să vă dau? Dacă mă gândesc bine, a produce o schimbare semnificativă în orice domeniu este un proces similar cu trecerea de la căruţa trasă de cai, la un automobil de genul Tesla. Ceva colosal, zdruncinător ca un cutremur care, în anumite privinţe, trebuie să fie şi unul istoric.

Cu toate acestea, sunt o grămadă de indivizi (aşa zis specialişti) care au acasă o căruţă veche cu roţi de lemn. Ei aplică din când în când o vopsea nouă dricului, mai schimbă câte o scândură putredă, mai ung cu vaselină câteva șuruburi, o învelesc cu vreo două perdele second-hand, şi li se pare că au făcut ceva extraordinar. Minunat !

Ceea ce aceşti indivizi nu realizează este că, în continuare, au rămas la stadiul de "ultima căruţă". Cum ar putea ei să înţeleagă simbolul finalizării Marii Opere? Este vreunul din ei stăpân al potenţialului sacru de a face minuni? Ar putea vreunul să se constituie ca fiind contopirea a două imagini: a infinitului şi a crucii de lumină, sub spectrul larg al realităţii reflectată de *Toiagul lui Asclepios* sau de *Pocalul Hygeei* ?

Pentru a folosi leadershipul ca element de schimbare în perimetrul gândirii pe care o coordonezi, trebuie mai întâi să fii în stare să faci distincţia între valoare şi nonvaloare, între material şi spiritual.

Dumnezeu le-a pus pe toate în mişcare spre folosul lucrării Sale, pentru ca lumea aceasta să facă parte dintr-o uniune cu înalturile cerului. Aici intră în joc "magia", creaţia din lumile universului, personificată de un zeu care a început din nimic și a modelat tot ce îl înconjoară.

Magia în leadership este următoarea: trebuie să ai convingerea că, atunci când imaginea ta va ieşi în evidenţă, ea va avea particularitatea de a fi în egală măsură adevărată şi fictivă.

Source: https://neculaifantanaru.com/dumnezeu-le-a-pus-pe-toate-in-miscare-spre-folosul-lucrarii-s

După toate regulile artei

On Iulie 13, 2010

Pentru a-i putea controla pe oameni trebuie să-i scoţi din context şi să le oferi o altă orientare.

În urma neaşteptatei morţi a regelui Hamlet, regina Danemarcei, Gertruda, s-a măritat cu Claudius, fratele răposatului ei soţ. Această faptă ciudată i-a trezit tânărului prinţ Hamlet anumite bănuieli – că în chip tainic Claudius i-ar fi făcut de petrecanie tatălui său.

Aflând într-o zi cum că o nălucă – semănând leit cu regele mort, tatăl lui - îşi făcuse apariţia pe una din terasele din faţa palatului, Hamlet a hotărât să facă el însuşi de strajă în noaptea aceea cu oştenii, ca să poată avea un prilej de a o vedea.

Când se înnoptă, lui Hamlet i se arătă stafia tatălui său, care îi mărturisi în ce chip mişelesc fusese ucis tocmai de fratele lui, Claudius (unchiul lui Hamlet), pe care de altfel şi el îl bănuia de mult. Tânărul prinţ îi făgădui bietei năluci că nu-şi va găsi liniştea până ce nu va răzbuna această crimă. Gândul răzbunării începu să-l frământe tot mai mult pe Hamlet, care însă nu ştia în ce chip să-şi împlinească făgăduinţa.

Masca suferinţei. Niciun simţământ nu-i mai putea urni din loc lui Hamlet convingerea fermă că tatăl său a fost ucis. S-a legat atunci în faţa fantomei să-şi respecte promisiunea – deci, cu dreptate sau fără dreptate, se va răzbuna. Dar cum? Căci ca să învinuieşti pe cineva de crimă, trebuie să ai dovezi foarte clare şi solide.

Leadership: Faptele considerate ca posibile motive de răzbunare sau ca posibile reacţii la nedreptate îşi au sfera de incidenţă restrânsă la faptele ce intră în conţinutul noţiunii de "fond de rezervă"?

Pentru ca nimeni să nu-i afle taina cea mai adâncă din suflet, ca să îndepărteze orice fel de bănuieli, prinţul a luat hotărârea ciudată de a se preface pe de-a-ntregul zănatic. Fiind înzestrat cu un talent actoricesc deosebit, el şi-a jucat cu atâta măiestrie rolul de nebun, încât şi regele şi regina, şi ceilalţi curteni se lăsară amăgiţi. Şi, lăsând să se creadă că adevărata pricină a smintelii sale era dragostea faţă de iubita lui, Ofelia, Hamlet a întredeschis, încetişor, o uşă tainică pentru a se strecura pe nevăzute prin hăţişul de „spini" al lui Claudius, care începuse să-l suspecteze de aflarea adevărului.

Nu eşti artist dacă nu îţi rămâne vreo iluzie. În acest timp, sosi la curte o trupă de actori, cu care altădată Hamlet petrecuse ceasuri plăcute. Ca să nu existe vreun dubiu că într-adevăr Claudius, unchiul său, era responsabil de moartea tatălui său, tânărul prinţ hotărî numaidecât ca trupa de actori să joace în faţa unchiului său o piesă, ceva asemănător cu uciderea tatălui său. Regele nu ştia ce capcană i se pregătea.

Piesa s-a jucat chiar după scenariul conceput de Hamlet privind uciderea tatălui său. Regele Claudius, păli atunci când avu loc scena otrăvirii, îi fu zdruncinată atât de tare conştiinţa încât nu a mai fost în stare să asiste la restul piesei. Prefăcându-se că se simte rău, sau poate chiar fiindu-i rău cu adevărat, părăsi sala brusc, îndreptându-se spre încăperile sale. Abia în acel moment, Hamlet a fost pe deplin încredinţat că vorbele stafiei tatălui său erau adevărate. Claudius era criminalul.

Fondul de rezervă este metoda cea mai ascunsă de distribuire centralizată a resurselor tale de

forţă interioară, know-how şi statornicie, ce vine către nevoia de a te simţi capabil să înfrunţi totul, faptul că tu contezi pentru o răsturnare de situaţie, permiţând o diagnosticare a rentabilităţii investiţiei tale în latura ta creativă şi ingenioasă.

Leadership: Intrarea ta într-un joc al contrastelor îţi dezvoltă facultatea virtuţii de a deveni altcineva?

În anumite situaţii liderul, în strânsă legătură cu ceea ce se întâmplă în jurul lui, ar putea fi catalogat în mod paradoxal drept un "descoperitor de erori" (erori răspândite ca adevăruri în medii variate de interacţiune cu ceilalţi oameni), dacă nu-şi neglijează obligaţiile asumate prin filtru emoţional-raţional.

Un asemenea lider poate arăta, prin descoperirea raporturilor dintre puterea şi relevanţa deţinută de oameni, cultivând un nou de tip de morală (care recunoaşte norme valabile întotdeauna şi pentru toţi, fără nicio excepţie, oferind concluzia întâmplărilor şi învăţămintele desprinse din ele) că dincolo de realitatea aparentă există o realitate pe care ne-am încăpăţânat să nu o vedem până acum.

Putem începe să o percepem mai clar, doar dacă sunt scoase la iveală "informaţii" secrete, aduse în prim plan de lider printr-o abordare de tipul prefăcătoriei: *"ascunde-ţi intenţiile şi nivelul de competenţă* ."

Amploarea influenţei tale este dată de rolul pe care îl joci singur într-un scurt metraj filmat într-un cadru de referinţă numit "prezenţa spiritului luminat" care te va însoţi pe drumul pe care vei putea obţine uşor şi repede desăvârşirea în zona ta de control.

Contextul în care funcţionează leadershipul nu trebuie să se transforme într-un atelier al înşelăciunilor, în care minciuna devine realitate, ci un experiment care merită să fie reluat până când obţii nişte răspunsuri clare. Adevărul unor decizii este că poţi face un lucru mai puţin ortodox din nişte motive bune. Accentele ciclului acesta de inovaţii, combinaţii, intrigi, multitudinii de tendinţe, pregătire şi intrare într-un joc al contrastelor, trecerea de la un plan la altul, conferă liderului facultatea incendiară a virtuţii de a deveni altcineva, de a realiza cu măiestrie o nouă variantă a sa. O variantă îmbunătăţită care are potenţialul să facă diferenţa dintre percepţie şi realitate, dintre eroare şi adevărul revelat.

Leadershipul se sprijină pe această premisă: că în orice circumstanţă sunt întotdeauna trei variabile: liderul, oamenii şi relaţia dintre ei care are principal promoter: adevărul, respectiv redarea lui.

Liderii care posedă total ceea ce se obişnuieşte să se numească *sentimentul de respingere a falsităţii* , sunt dominaţi de tendinţa de a judeca încălcările regulilor, urmată de tendinţa de a judeca fiecare context în detaliu înainte de a lua cele mai inspirate decizii de viitor. Parcă ar fi înzestraţi cu puterea de a pătrunde natura umană, până la o identificare cu implicaţiile şi faţetele ei multiple.

Leadership: În ce context îţi poţi dovedi superioritatea psihologiei tale instinctuale, pentru a dezvălui adevăruri ascunse în situațiile critice, atunci când rațiunea nu este suficientă?

Prinţul Hamlet şi-a dovedit superioritatea psihologiei sale instinctuale nu atât prin jocul de teatru pe care l-a făcut, deopotrivă de îndrăzneţ şi iscusit, ci prin şiretlicul său, determinându-l pe unchiul său Claudius să se dea singur de gol. Interpretarea iscusită a trupei de actori a răscolit sufletele celor de la curtea regală, în mintea cărora a încolţit ideea că ar putea să fie reală prezentarea faptelor, respectiv că regele Claudius se făcea vinovat de

această crimă.

Când un om începe să joace teatru, el are întotdeauna un motiv şi un scop. Motivul prinţului Hamlet a fost să răzbune moartea tatălui său, scopul lui fiind acela de a-l demasca pe criminal. Pentru asta el a fost nevoit să intre într-un joc cu o miză foarte mare, şi să acţioneze cu cea mai mare prudenţă. Forţele lui, stârnite de puternica lui dorinţă de răzbunare, s-au concentrat asupra pregătirii unei capcane sofisticate căreia criminalul să nu-i poată rezista. Iar cu cât se prefăcea mai mult, cu cat îşi juca mai bine rolul de nebun, prin purtările neobişnuite, cu atât mai uşor şi mai repede a determinat prinderea în capcană a criminalului.

Hamlet şi-a jucat rolul de nebun după toate regulile artei. Teatrul său s-a dovedit deosebit de bine realizat. Iar prin crearea unui curent de opinie favorabil lui şi tatălui său, a deschis o nouă perspectivă asupra evenimentelor petrecute, contracarând efectul celora emise oficial.

Pentru a-i putea controla pe oameni, pentru a-i putea conduce în direcţia aleasă de tine, trebuie să izbuteşti să înjghebezi minţile lor, să-i ţii sub propria ta vrajă, trebuie să izbuteşti să le transmiţi cu maximum de eficienţă convingerile tale şi să le influenţezi gândirea. Trebuie să-i scoţi din context şi să le oferi o altă orientare, determinându-i să privească lucrurile dintr-o perspectivă mai cuprinzătoare.

Stăpânești arta aflării adevărului în virtutea condiţiei tale de "actor" care îşi dă seama de performanţa sa abia după ce şi-a acceptat rolul de protagonist sub influența hotărâtoare a deznodământului care încheie destinul său?

După toate regulile artei se pregătește regizarea unui spectacol de calitate. Se spune că numai jucând teatru afli adevărul. Adevărul este uneori greu de aflat, dar te poţi apropia de el urmând căi ocolitoare. Atunci când însa simţi că ţi se pun beţe în roate, este bine să te foloseşti de şiretlicuri şi de metode ingenioase pentru a-ţi descoperi realii rivali, cât şi realii aliaţi.

Source: https://neculaifantanaru.com/dupa-toate-regulile-artei.html

Durerea care priveşte spre stele

On Martie 03, 2014

Apropie-te de ceea ce-l face pe om să "ticăie", ţinând cont de acele convingeri privitoare la capacitatea lui de a ignora sau de a accepta realităţile negative.

Episcopul Myriel putea fi chemat oricând la căpătâiul bolnavilor şi al muribunzilor. Ştia că aceasta este datoria lui cea mai mare şi adevăratul său rost. Familiile văduvelor şi orfanilor n-aveau nevoie să-l cheme. Se ducea el singur. Ştia să stea şi să tacă îndelung lângă bărbatul care-şi pierduse soţia iubită, lângă mama care-şi pierduse copilul. Aşa cum ştia când să tacă, ştia şi când să vorbească. Minunat fel de-a mângâia !

Nu căuta să aline durerea prin uitare, ci s-o înalţe şi s-o înnobileze prin speranţă: Spunea: *"Luaţi seama când vă îndreptăţi gândul spre cei morţi. Nu vă gândiţi la ceea ce putrezeşte. Priviţi drept înainte. Veţi zări lumina vie a mortului vostru drag strălucind pe bolta cerului."*

Cunoştea binefacerile credinţei. Se străduia să povăţuiască şi să-l liniştească pe omul cuprins de deznădejde, arătându-i cu degetul pe cel ce se resemnează. Încerca să-i transforme durerea care priveşte spre groapă, arătându-i durerea care priveşte spre stele. *

Leadership: Poţi să accelerezi accesul omului spre o formă superioară de "revelaţie şi iluminare", subestimând autoritatea funcţională care îl stăpâneşte?

Cauţi să arăţi că poţi strânge laolaltă şi alte abordări de situaţie decât cele de tip participativ în dezvoltarea omului? Cum ar fi, ca lider, să încerci să accelerezi accesul omului spre un statut superior „uitând" de el, subestimând autoritatea funcţională care îl stăpâneşte?

Îndrumătorul spiritual este un om total care cunoaște și folosește bine instrumentele științelor (filosofice, sociologice, teologice), care şi-a modelat caracterul şi personalitatea prin cultivarea valorilor precum: adevărul, binele, etica, linişte sufletească. El poate fi analizat prin prisma unei demonstraţii de ataşament faţă de o anumită formă de spiritualitate, care îl înscrie în provocarea de a găsi bucurie şi motivaţie în viața de zi cu zi, motivându-l să adopte un stil de gândire ponderat şi echilibrat.

Şi tu poţi accelera accesul oamenilor din jur spre o formă superioară de "revelaţie şi iluminare", dacă le oferi spre explorare acea parte a lumii pe care ei o neglijează sau nu o conştientizează ca pe un act de meditaţie creatoare, ca un act de unitate cu natura, ca un act de pietate, ca un act de înrudire cu sine şi ca un act de înrudire cu Creatorul. Leadershipul trebuie privit în primul rând ca formă de dezvoltare spirituală.

Autoritatea funcţională care îl stăpâneşte pe un asemenea om este dată de datoria pe care el şi-o asumă integral: de a contribui la consolidarea rolului de intermediar între echilibru şi extreme. El este gata să ducă constant o luptă pentru dezvoltarea conştiinţei depline ce se plasează în raport cu o entitate exterioară, cu o prezenţă imuabilă, cu revelarea divinităţii care îl înconjoară.

Spiritualitatea este mijlocul prin care îţi poţi cunoaşte sinele superior, interacţionând nu cu legile perfecţiunii, ci cu permanenţa unei posibile stări de calm şi linişte interioară menită să uşureze uitarea oricăror suferinţe.

Faptul interesant pentru viitorul leadershipului constă în aceea că nu se mai pune problema promovării omului lipsit de spiritualitatea credinţei spre o *happy peaceful normality* în termenii *ori – ori* , ci sub forma relaţiei *şi – şi* . Adică, trebuie să fii şi realist şi vizionar şi înţelegător şi susţinător şi îndrumător în acelaşi timp.

Nu întotdeauna îi poţi limita omului realitatea, dar poţi încerca să schimbi stadiul lui existenţial de la "nonsen" la un nivel de perceptabilitate certă. Să plasezi reperele sale de gând, sentiment şi suferinţă într-o altă orientare. Pentru ca leadershipul să aibă efectul de calmare a durerilor sufleteşti, luând în considerare dimensiunea implicării tale în viaţa celorlalţi oameni, nu-i de ajuns să încerci să aduci la lumină acea frumuseţe şi iubire infinită - care este fundaţia vieţii şi prezenţa în fiecare.

Ci trebuie să construieşti un fundament psihic sănătos, să te apropii de ceea ce-l face pe om să "ticăie", ţinând cont de acele convingeri privitoare la capacitatea lui de a ignora sau de a accepta realităţile negative. Aşa cum reiese limpede din practicile episcopului Myriel, binecuvântarea de trăi în acord şi prin integrarea unei spiritualităţi realiste şi pozitive, dar mai ales integrarea unei viziuni noi asupra actului de "vindecare" a omului, privit ca un tot unitar, anulează fărâmiţarea individuală a firii sale.

Leadership: Încerci să diminuezi efectele conexe fenomenelor sensibile ce au loc în "sistemele vii" orientate greşit, în privinţa modului în care reacţionezi la ceea ce ţi se întâmplă?

Avem puterea de a conştientiza fiecare situaţie pe care o traversează ceilalţi oameni. Putem alege ce vom face în continuare pentru că ei să se aprecieze mai mult şi să îşi reamintească că sunt valoroşi. Ne putem impune emoţiile pe care să le avem pentru că ei să se simtă mai bine în pielea lor, să se accepte, să se dezvolte atât mental cât şi emoţional, şi să-şi atingă potenţialul maxim. Putem să-i readucem la un nivel de mulţumire, care să le uşureze viaţa. Numai astfel putem să creştem noi aspiraţii din seminţele realizărilor noastre.

Toate aceste aspecte ale puterii noastre de înţelegere şi influenţare pozitivă a omului, controlându-i existenţa şi nevoile de viaţă, se întăresc reciproc şi sunt dependente una de alta. Ele constituie un tablou plin de vibraţie care ne reprezintă sinele autentic – cine suntem noi cu adevărat în situaţii în care simţim că ceilalţi oameni pierd controlul asupra vieţii lor.

Tu încerci să-ţi faci loc prin meandrele complexei vieţi spirituale a celor din jur?

Sistemele vii sunt unităţi de gândire completate de ansambluri de stări, procese şi însuşiri psihice proprii fiecărui individ, semnificative prin organizarea lor pe o poziţie de autoritate. Ele sunt compatibile cu înţelesul pe care îl conferim fenomenelor care ne încurcă atât de mult în zilele noastre: extaz, clarviziune, revelaţie, sensibilitate la durere, vindecări produse de efectele a ceea ce numim mai mult sau mai puţin "credinţă".

Dacă aceste sisteme nu sunt orientate spre o entitate de ordin superior, omul îşi pierde din capacitatea de a neutraliza tranzitul de la stadiul de veghe la cel de negare de sine.

Leadership: Ce sentiment transmiţi atunci când beneficiarii unor experienţe negative solicită în mod expres "factura" pentru garanţia unei noi stabilităţi personale?

Cugetă la această întrebare: Cine eşti atunci când constaţi funcţionarea necorespunzătoare a aparatului existenţial uman? Eşti un ceasornicar care încearcă să repună în mişcare mecanismul naturii umane, cu răbdare, rigoare şi fineţe? Încerci să reasamblezi acele piese care nu se potrivesc dimensiunilor lor de transformare, ce se integrează perfect doar în

decorul unei realităţi serbede, condensată într-o situaţie sau alta?

Să ne amintim ce spunea Viorica Ardeleanu: „ *Ceasornicăria se învaţă zilnic. De multe ori mi s-a întâmplat să mi se aducă un ceas pe care nu l-am mai văzut vreodată, dar care seamănă oarecum cu altele. Am făcut conexiuni cu celelalte modele şi am reuşit să repar şi ceasuri pe care le vedeam pentru prima dată. Am reparat ceasuri cu carcasă de aur, dar şi ceasuri mai simple.* "

Una din cerinţele majore ale maturizării şi dezvoltării personale este adoptarea atitudinii fundamentale a celui care practică disciplina gândului şi a simţirii, ca formă de împăcare a spiritului cu puterea de gând a duhului, ca formă de regăsire a echilibrului interior, ca formă de normalizare şi purificare a stării minţii.

Durerea care priveşte spre stele vizează acele părţi întunecate şi ascunse a personalităţii tale pe care, dacă nu reuşeşti să le înţelegi şi să le elimini prin meditaţie şi linişte sufletească, nu-ţi vei putea găsi fundamentul decât în nesiguranţa de sine, jena în relaţiile cu ceilalţi şi în subaprecierea propriei persoane.

*** Notă:** Victor Hugo - Mizerabilii;

Durerea imperfecţiunii măiestriei

On Mai 01, 2010

Ori de câte ori vei face un pas mare către perfecţiune, sufletul îţi va fi pus la grea încercare.

Într-o zi domnul Selder, vesel şi nerăbdător să-l revadă pe maestrul Dürer, l-a invitat acasă la el. Acesta a acceptat invitaţia cu plăcere şi şi-a făcut apariţia la ora stabilită. Se vedea din capul locului că maestrul nu mai era cel de altădată, tânăr, ambiţios, cu o putere de muncă extraordinară, cu o viziune largă şi intuitivă asupra viitorului, cu toate că încă era cel mai renumit şi mai talentat desenator şi pictor din Germania.

Mâinile cu degetele lungi, pe care diluanţii şi vopselele lăsaseră semne, trădau meseria lui modestă, pe care o încă o mai practica cu plăcere şi mândrie. După înfăţişarea sa aristocratică, după felul în care vorbea, se vedea că este un adevărat gânditor, un om foarte educat şi înzestrat cu multă înţelepciune.

Meşterul Eimer, care se afla şi el în vizită la domnul Selder, împreună cu acesta, ascunzându-şi stinghereala, au început să-l elogieze şi să-i laude arta.

Dürer, puţin stânjenit, încercând să le domolească elanul, le-a spus cu o voce gravă:

- Poate că eu caut perfecţiunea, acea perfecţiune pe care o are o linie dreaptă sau un cerc, de aceea nu mă mulţumesc niciodată cu o jumătate de măsură. O linie greşită îmi distruge desenul şi trebuie să-l repet iarăşi şi iarăşi la nesfârşit, iar lucrările din tinereţe aproape că nu-mi mai plac, deşi pe vremea aceea am călărit de multe ori până la Bologna ca să iau lecţii de perspectivă. Dar perfecţiunea nu există decât în Dumnezeu. În tot ce-i pământesc lipseşte ceva, de aceea simt durerea imperfecţiunii măiestriei mele.

Leadership: Poţi să-ţi reperezi bagajul de cunoştinţe de la distanţa unei creaţii care îţi pune la grea încercare angajamentul de a-ţi asigura o experienţă eficientă de motivare a sinelui?

Chiar şi oamenii desăvârşiţi au supărări, chiar şi ei au parte de suferinţe. Însă suferinţele oamenilor desăvârşiţi, în special a artiştilor, constă, de cele mai multe ori, în neputinţa lor de a atinge perfecţiunea sau măcar de a se apropia de ea, temându-se mai presus de orice că într-o bună zi soarele măreţiei şi splendorii lor va apune.

Frica de a se simţi umiliţi şi neînsemnaţi, mai ales la o vârstă înaintată când sunt supuşi frecvent greşelilor, pune stăpânire pe spiritul lor, îi transformă în prizonierii propriilor lor aspiraţii, nemaiputând astfel deţine controlul asupra propriilor lor destine. Dintr-un fel activ de a fi se moleşesc, nu mai au imboldul de altădată de a-şi îmbunătăţi performanţele, de a-şi realiza obiectivele, chiar dacă încă sunt deschişi la mine şi spirit, ci intră într-o stare de melancolie vecină cu năuceala, gândurile fiindu-le tot mai împrăştiate.

Cu cât un om cunoaşte mai mult şi e mai desăvârşit, cu atât îi este mai mare suferinţa.

Cea mai mare temere a maestrului Dürer, care pe lângă faptul că era înzestrat cu un talent artistic nemaipomenit avea şi o viziune largă şi adâncă asupra naturii umane, era aceea că nu va reuşi să se ridice la nivelul aşteptărilor sale foarte mari.

Cu cât ştia mai mult, cu cât învăţa mai mult, cu atât dorea să fie mai perfect în tot ceea ce făcea. Un cerc, o linie, dacă nu erau perfect realizate, însemna s-o ia iarăşi de la capăt, descumpănit, privindu-se cu un ochi critic, regretând, simţindu-se obosit, îngrijorat. Dacă o pată de culoare sau o nuanţă nu se potrivea cu imaginea pe care dorea s-o creeze, tabloul era considerat nereuşit, ceea ce însemna s-o ia de la capăt, pornind precum Sisif într-o nouă încercare, poate mai norocoasă.

Leadership: Poţi trăi cu regretul compromisului de a suporta efectele negative ale excesului de perfecţiune şi în acelaşi timp să rămâi cu convingerea că ai învins o greutate mare pe care puţini o pot împinge?

Durerea pe care o simte în suflet cel care doreşte să atingă perfecţiunea atunci când dă nas în nas cu imperfecţiunea, atunci când conştientizează că nu se ridică la înălţimea propriilor sale aşteptări, îl împiedică să se exprime, să se dezvolte la maximă capacitate, determinându-l să devină tot mai nesigur pe sine.

Un astfel de om e gata să cadă pradă tristeţii, purtându-şi în suflet durerea mereu şi mereu, până când ceea ce încearcă să realizeze iese perfect. A greşi e un păcat pentru cel desăvârşit, poate nu un păcat de moarte, dar cu siguranţă unul care nu se iartă.

Greutatea cea mare pe care puțini o pot împinge este să-ţi maximizezi potențialul de reutilizare al acțiunii în folosul atingerii perfecțiunii.

Şi oare cine poate salva un suflet dominat de un astfel de păcat? Cine poate îmbărbata, mângaia, însenina un suflet stăpânit de o foame nebună după perfecţiune, dar o foame ce îi dă mereu ocol şi nu şi-o poate satisface? Oare cine este, şi unde se află acel înger minunat care poate înviora mintea unui ahtiat dupa perfecţiunea absolută, aducându-l la starea de normalitate?

Leadership: Strălucitele tale reuşite pot fi interpretate ca un indiciu al limitării potenţialului de punere în exploatare a inspiraţiei creative şi, astfel, al scăderii presiunii puse pe partea de menţinere a unei poziţii de echilibru?

Fiecare lider are anumite aşteptări, anumite idealuri, anumite obsesii. Napoleon Bonaparte, ca şi Alexandru cel Mare şi alţi mari conducători, a avut o obsesie magnifică, puteţi ghici uşor care era aceea: să stăpânească lumea. La fel ca un artist în căutarea perfecţiunii, Napoleon, a cărui capacitate de conducere nu putea fi pusă la îndoială, nu-şi putea permite să facă nicio greşeală.

Cu cât înregistra mai multe victorii, cu atât devenea mai ahtiat după putere, dar, în acelaşi timp, orice eşec îl arunca sufleteşte cu un pas înapoi. În sinea lui îşi spunea: *„ Cum, eu să pierd o bătălie? Eu, Napoleon? ”* Apoi, furios, întrucâtva obligat de propria lui conştiinţă, se arunca din nou în vârtejul luptelor, cu un imbold ce sfidează orice limită, cu un spirit mult mai dinamic, până când ieşea învingător, indiferent care era preţul pe care trebuia să-l plătească.

Păcat că orice poveste de vitejie are un sfârşit, la fel cum orice artă are delimitări şi convenţii. Dragostea lui Napoleon pentru putere şi neputinţa lui de a-şi atinge ţelul i-au produs o mare durere în suflet. Suferinţa lui interioară cumplită, datorată în mare parte setei sale nemărginite de a fi stăpânul absolut al Europei, şi dacă s-ar putea al întregii lumi, i-au produs şi i-au accentuat îmbolnăvirea.

Leadership: Cum îţi afectează relaţia cu morala raportul dintre "succesele obţinute" şi

"pretenţiile iniţiale de a dispune de libertatea de creaţie"?

Oamenii cu o voinţă foarte puternică, care îşi închină viaţa unui singur ideal - perfecţiunea, caută să fie desăvârşiţi în tot ceea ce fac, în tot ceea ce urmăresc. Şi personal cred că e datoria fiecărui om să se străduie să fie cât mai bun în domeniul său de activitate. Dar fiecărui ţel măreţ îi corespunde un zbucium sufletesc puternic. Ori de câte ori cineva va face un pas mare către perfecţiune, sufletul îi va fi pus la grea încercare.

Desigur marii lideri tânjesc după perfecţiune, ridicând ştacheta standardelor tot mai sus şi bineînţeles impun acest lucru şi celor din echipa lor. A impune un ritm accelerat şi intens poate avea efecte benefice doar în cadrul colectivelor formate din oamenii care au aceleaşi ţinte, aceeaşi pregătire şi aceleaşi standarde de calitate (şi nu numai). Însă dacă oamenii nu sunt identici cu „prototipul" numit lider, se poate întâmpla să clacheze, atât ei, cât şi liderul lor.

Adevărata perfecţiune înseamnă să-ţi menţii în poziţia de echilibru în ceea ce priveşte voinţa şi motivaţia de a fi consecvent în procesul de gestionare al activului numit: stima de sine.

Aşa cum bine spunea un internaut: "Stima de sine reprezintă modul în care ne evaluam pe noi înşine în raport cu propriile aşteptări şi cu ceilalţi, fiind direct proporţională cu conştientizarea valorii noastre."

Concluzie: Un om care vrea să-şi înalţe munca la rang de artă, un om care caută perfecţiunea în tot ceea ce face, trebuie să-şi ajusteze nivelul standardelor, ritmul şi intensitatea activităţilor, altfel va avea un sentiment de frustrare şi chiar de vinovăţie în momentul în care constată că mai are imperfecţiuni sau că nu are posibilitatea de a-şi atinge propriile standarde.

Eşti îndeajuns de onest şi obiectiv în ceea ce priveşte posibilitatea de a atinge standarde foarte înalte de profesionalism?

*** Notă:** Mika Waltari - *Mikael Karvajalka* , Editura Polirom, 2005.

Source: https://neculaifantanaru.com/durerea-imperfectiunii-maiestriei.html

Ecoul glasului care strigă îndurare

On Decembrie 09, 2013

Stabileşte un raport între autoritate şi vulnerabilitate, ca să poţi determina mai uşor constanta de caracter a omului.

Acolo unde nu pui deloc suflet, Dumnezeu nu intervine. Conectarea la natura divină este eternă, dar posibilitatea unei intervenţii salvatoare nu pare valabilă în cazul omului care se lasă copleşit de forţa brută a loviturilor sorţii, generatoare de intense reacţii, de nelinişti şi tensiuni chinuitoare asemenea unei răni adânci care nu se mai închide. Iar timpul de vindecare a unei răni poate fi micşorat numai dacă din ea se scurge continuu sensibilitate şi sinceritate, ca rezultat al rugăciunilor puternice.

Cuvintele lui Alexandre Dumas, " *Îndurarea omenească n-are margini, dar iertarea omenească are o măsură* ", se pot aplica cu mare uşurinţă în cazul senatoarei Ruth Martin, în stadiul demo al vulnerabilităţii ei. Toată lumea urmăreşte în direct la televizor, cu sufletul la gură, solicitarea de eliberare a fiicei sale, în temeiul dreptului incontestabil la viaţă. O experienţă unică a fiinţei afectuoase, sprijinită de o rafinare a gândirii. O protecţie maternă orientată împotriva riscurilor pe care asasinul o conştientizează, dar are el oare puterea să-şi domolească pornirile?

Leadershipul înseamnă a renunța la control, pentru a descoperi puterea adevărată prin compasiune și sacrificiu.

Bătăile sacadate ale inimii tot mai slăbite transmit vibraţii în cutia de rezonanţă a vocii. Vocea este un centru de iradiere a simţirilor cele mai profunde şi mai înflăcărate. Iar dacă încercăm să stabilim un raport între gradul accentuării zgomotului lăuntric şi variaţiile "presiunii de ieşire" resimţite în inflexiunile vocii, putem determina constanta de caracter a omului.

„Fiica mea, Catherine e foarte blândă şi bună. Vorbeşte cu ea şi vei vedea. Ai puterea. Poţi să o faci. Ştiu că poţi simţi dragoste şi compasiune. Ai o şansă mare să arăţi întregii lumi că poţi fi la fel de milos pe cât eşti de puternic, că eşti destul de bun să o tratezi pe Catherine mai bine decât te-a tratat pe tine lumea. Ai puterea. Te rog."

Bătăile inimii se asociază cu creşterea în amplitudine a undei de mărinimie pe curba presiunilor psihice. Sublim şi totodată răscolitor, glasul acesta tremurat duce emoţia la un nivel superior, spre vârful piramidei îngrijorării, favorizând pierderea stăpânirii de sine şi vidul lăuntric. Iar gestul acesta de abdicare, pasul semnificativ spre redescoperirea valorii spirituale, dând la o parte arma autorităţii sub înrâurirea inimii frânte care se înfioară şi tremură tot mai tare, devine punctul de reper al întregii sale fiinţe. Un *self-abandonment* , o reprezentare intelectuală şi emoţională a unei strategii neimaginate de către un conducător.

Leadership: Poţi să pui suflet în refacerea viitorului celorlalţi în stadiul demo al vulnerabilităţii tale, fără să devii prizonierul unui orizont de credinţe care aparţine exclusiv iniţiativelor de a accepta compasiunea extremă şi sacrificiu de sine?

Numai printr-o atitudine hiperprotectivă, compusă din obligativitate şi constrângere, ce provoacă izbucnirea unei crize de personalitate, se poate dovedi unicitatea omului, dată de configuraţia tuturor aspectelor ce ţin de "controlul intern". Acest proces de îmbinare şi armonizare a raţiunii cu credinţa, dincolo de competenţele şi experienţa acumulată într-un post de conducere, are o fundamentală importantă pentru leadershipul axat pe îmbunătăţirea

procesului de luare a deciziilor.

Dincolo de experienţa suferinţei ce determină o retragere silenţioasă în propria cochilie, dar nu în sensul creator, se petrece aproape întotdeauna o transformare. O rafinare a gândirii critice care generează întrebarea fundamentală pe care şi-o pune omul înfiorat de nelinişti: " *Unde este izbăvirea?* ", ţâşnind ca o rugăciune puternică menită să-l ajute în încercările ce-l aşteaptă. Şi care conduce la identificarea unei noi direcţii de acţiune, la dezvoltarea unei posibilităţi noi de înţelegere a propriilor capacităţi şi limite.

Momentele de pierdere a stăpânirii de sine și de vid lăuntric pot duce la redescoperirea valorilor spirituale profunde.

Stadiul demo al vulnerabilităţi tale este reprezentat de clipa în care eşti pe cale să faci un pas important prin abandonul în faţa unei dilemele morale, ezitând între a săvârşi o nedreptate (constrângerea voinţei altuia, care neagă voinţa ta) şi a săvârşi o faptă uimitoare şi, pe cât se poate, minunată, dar cu preţul alterării imaginii de sine.

Poţi deveni prizonierul unui orizont de credinţe care aparţine exclusiv iniţiativelor de a accepta compasiunea extremă şi sacrificiu de sine atunci când imaginea ta nu mai prezintă o evoluție, ci este o simplă prezentare a diferitelor legături posibile între bine și greu. Când credinţe precum *"totul gravitează în jurul meu"* scad în intensitate şi sunt înlocuite cu altele de tipul *"nu sunt îndeajuns de deștepți să-mi dea seama ce se întâmplă"* , înseamnă că leadershipul se proiectează spre interior, transformându-se într-un soi de sentiment al lipsei de valoare personală.

Înţelepciunea din spatele leadeshipului se poate rezuma în felul următor: învaţă să schimbi ceea crezi despre tine în momentul în care eşti ferm convins că ceea ce ţi se întâmplă face parte din ceea ce nu te-ai gândit niciodată că ţi s-ar putea întâmpla.

Cineva mărturisea pe o pagină web: *"Este foarte uşor să dai cu pietre, mai ales când le-ai luat din edificiul la care n-ai trudit tu însuţi. Este mult mai greu să iei aceste pietre vii şi să le zideşti la loc, pentru ca edificiul să crească."*

Prin aplicabilitatea ei la leadership, această observaţie bine ţintită vizează autenticitatea omului prin refuzul lui de a accepta ceea ce trăieşte. Edificiul capătă semnificaţia unei orientări restrictive în haosul vieţii, în momentele de transformare cele mai reprezentative, marcând intrarea în scena extrem de interesantă a redimensionării realităţii interioare. Iar pietrele, având semnificaţia profundă a efectului cel mai defavorabil, creând posibilitatea desfăşurării în lanţ a unei reacţii de panică sau confuzie, împiedică staţionarea omului în acea zonă a încrederii depline ce poate exercita o influenţă mobilizatoare asupra celorlalţi.

A încerca să pui suflet în refacerea viitorului celorlalţi, în stadiul demo al vulnerabilităţii tale, este piatra de încercare care demască nevăzutul, sinele cel mai înalt, adevăratul om lăuntric, harul lui Dumnezeu ce comunică direct cu compartimentele inimii. Un *self-abandonment* , o reprezentare intelectuală şi emoţională a unei strategii neimaginate de către un conducător.

Leadership: Decazi din gradul de plutonier major al escadronului numit "Autoritate" datorită a ceea ce simţi când intri în contact cu versiunea unui sacrificiu care devine însuşi raţiunea ta de mai târziu?

Să te lupţi cu cancerul evenimentelor şi să ai tăria să treci prin drama pierderii identităţii, aduce un spirit critic în sinceritatea propriei oglindiri în cele mai ascunse riduri ale conştiinţei. Un ecou propagat ca o undă, sedat cu mult pesimism, care se repetă la nesfârşit

în mintea ta producând o nelinişte constantă. De-ar înceta odată !

Iar a cădea în extrema în care nu mai eşti capabil să judeci la rece situaţiile, şi a nu mai fii plutonierul major al escadronului numit "Autoritate", are o importanţă fundamentală prin faptul că îţi distruge prestigiul şi te separă de randamentul spre care tinzi, punându-te în rândurile *întâmplătorului şi aleatoriului.*

Versiunea unui sacrificiu care devine însuşi raţiunea ta de mai târziu are la bază trăsăturile de personalitate câştigate printr-o renunțare voluntară la ceva prețios ţie în folosul cuiva care îţi îngăduie să-ţi asumi acea conştiinţă a apartenenţei la o soartă comună.

Ecoul glasului care strigă îndurare vizează "ricoşeul" acelei transformări interioare, în condiţiile în care dovedeşti imposibilitatea obiectivă de realizare a unei evaluări autentice, în sfera dinamică a evenimentelor de însemnătate majoră din viaţa ta. De asemenea, înseamnă să nu ceri îndurare atâta timp cât tu însuţi nu eşti dispus să oferi îndurare. Nu poţi să ceri fără să dai. Şi dai numai atunci când îţi reconsideri poziţia faţă de oameni şi faţă de tine.

*** Notă:** The Silence of the Lambs (1991)

Ecoul influenţei

On Octombrie 29, 2010

Un lider iscusit preia influenţele străine şi le încorporează într-o viziune cu totul nouă.

Celebrul scriitor Stephen King aminteşte în cartea sa *"Misterul regelui"* o întâmplare petrecută cu mulţi ani în urmă, despre regizorul englez Sir Alfred Hitchcock.

Nu cu mult timp după ce a terminat filmul *"Psycho"* , Alfred Hitchcock a organizat o proiecţie pentru câţiva prieteni. Aceştia s-au arătat extrem de impresionaţi, l-au declarat un as al suspansului. Alma Reville, soţia regizorului, a păstrat tăcerea până ce şi-au spus părerea cu toţii, apoi a rostit foarte ferm: *"Nu-l poţi trimite aşa în lume."*

S-a lăsat o tăcere cutremurătoare, cu excepţia lui Hitchcock însuşi, care a întrebat-o doar de ce nu. *"Pentru că,* i-a răspuns soţia sa , *Janet Leight înghite când ar fi trebuit să fie moartă."*

Leadership: Ideea ta este o provocare a cărui răspuns reprezintă un mesaj autentic atunci când încerci să trimiţi în lume un link către o ştire cu conţinut înşelător?

Alma Reville a avut perfectă dreptate în observaţia sa. Hitchcock nu s-a împotrivit nicidecum pentru că soţia lui i-a arătat una dintre scăpările pe care le-a comis. De fapt, ajutorul său numărul unu era Alma, care nu era doar un critic cu ochi pătrunzători ce nu se lăsa absolut deloc impresionată de reputaţia de "maestru al suspansului", dar era şi o foarte bună sfătuitoare şi o excelentă colaboratoare, înzestrată de asemenea cu o uimitoare capacitate creativă şi cu un deosebit simţ al observaţiei. Când Hitchcock spunea că vrea să zboare, Alma, fiind mereu atentă la detalii, şi mai aplecată către concret şi practic, sau mai bine zis către realitate, îl aducea de fiecare dată cu picioarele pe pământ: *"Mai întâi mănâncă-ţi mâncarea."*

Se spune că arta este un proces de reciclare nesfârşit. Creezi, refaci, arunci, iar acest ciclu se repetă la nesfârşit. Dar ca să evoluezi în ceea ce faci, ca să-ţi cizelezi talentul şi să-l fructifici la un nivel superior şi, mai ales, pentru a putea să-ţi creezi un stil unic, absolut ieşit din tipare, ai nevoie de mult mai mult decât perseverenţă, efort şi abnegaţie în meseria ta, ai nevoie de mai mult decât dorinţa extraordinară de a învăţa lucruri noi.

Trebuie să ai şi o minte deschisă şi atentă la toate posibilităţile. Trebuie să ai o inimă binevoitoare care să vadă întotdeauna dincolo de propriile prejudecăţi, percepţii şi convingeri. Trebuie să fii flexibil, să adopţi şi părerile celorlalţi din jurul tău. Tu accepţi influenţele celor din jur cu mintea deschisă?

O ştire cu un conţinut înşelător este o demonstrare a ideii de conexiune cauzală între cunoscător şi subiectul de cunoscut care uimeşte prin originalitate, dar nu dă toate răspunsurile la întrebările tale.

Hitchcock a refăcut multe scenarii şi a corectat multe greşeli nesesizate la început datorită sugestiilor sănătoase primite de la soţia sa Alma, şi poate şi de la alţi colaboratori de-ai săi din televiziune. Dar numai aşa şi-a putut cizela vizibil măiestria. Fiind o personalitate puternică, fiind înzestrat cu claritate şi inimă deschisă, el i-a cooptat în procesul de materializare a ideilor sale şi pe alţii pentru a realiza schimbarea în bine şi în foarte bine. Iată ce înseamnă un leadership de calitate.

O minte flexibilă este o minte pregătită să construiască viitorul. Cât de mult şi cât de bine te foloseşti de ajutorul altora va influenţa nivelul tău de reuşită. Sau, altfel spus, succesul tău se va datora în mare măsură influenţei celorlalţi, căci nu ai cum să-ţi sporeşti valoarea dacă te încrezi numai în viziunea ta proprie şi daca nu eşti deschis la părerile şi sugestiile celor din jurul tău.

Leadership: Ideea pe care ţi-o creezi în minte în timpul vizionării unei filmări este povestea în sine, sau modul cum este formulată şi raportată la termenul de "precedent" care surprinde esențialul?

Reţine vechiul proverb care spune: *"Dacă te uiţi mereu sub aceleaşi pietre, vei vedea tot timpul acelaşi lucru."* În leadership, dacă nu rămâi deschis la o diversitate de puncte de vedere şi perspective, nu vei putea avansa în carieră, nu vei putea atinge măiestria şi, în consecinţă, te vei situa mereu la un nivel inferior. Dacă eşti un lider iscusit te vei detaşa uneori de propriile păreri pentru a elibera mintea ca să vadă alternativele şi să le accepte.

Sper din tot sufletul că nu eşti ca unul din acei oameni care emană un aer prietenos şi surâzător, dar îşi ascund orgoliul ce mocneşte în sufletul lor, care văd o singură realitate şi îşi formează propriile versiuni ale adevărului, dar care pot fi complet deformate.

Un lider iscusit preia influenţele străine şi le încorporează într-o viziune cu totul nouă, în timp ce un lider slab ţine cu tot dinadinsul la părerile sale aberante, la himerele sale, la convingerile greşite profund înrădăcinate în propria fiinţă, şi nu dă nici cel mai mic semn că ar avea de gând să se schimbe. Un asemenea om este condamnat să facă tot timpul greşeli, căci, deseori, în ciuda aerului său amabil şi îndatoritor, nu admite niciun fel de influenţă asupra activităţilor sale profesionale, din partea nimănui. Astfel el nu va avea pe nimeni care sa-i spună: "eşti desfăcut la prohab", înainte să iasă aşa în public".

Cooptarea şi consultarea timpurie aduc beneficii pe termen lung. Iar implicarea de la început a altor indivizi în munca ta îi va face să se simtă că au investit şi ei ceva personal în ideea respectivă, că şi-au adus contribuţia la o sursă viitoare de succes, ceea ce le va conferi un sentiment de prietenie pentru tine şi le va spori încrederea în compania ta.

Precedentul care surprinde esențialul ce trebuie transmis încât să diferențieze major o idee coaptă de o idee forțată sau puțin inspirată, are sfera de cuprindere asupra detaliilor care, luate împreună, au un rol important în refacerea imaginii unei lumi care joacă un rol hotărâtor în procesul de transformare totală la nivel de "tablou" general.

Leadershipul înseamnă să surprinzi suspansul într-o proporție mai mare, prin intruziunea miraculosului sau neașteptatului în destinul personajelor.

Concluzie: Ideea de progres presupune şi a prelua şi prelucra părerile şi sugestiile celor din jur (desigur cele pozitive şi benefice), rezultatul concretizându-se într-un "produs finit" net superior, cu performanţe deosebite. Acest produs reprezintă de fapt ecoul influenţelor străine preluate. Influenţa celorlalţi oameni se reflectă în personalitatea liderului, în ideile şi în modul său de gândire, şi respectiv în calitatea "produsului finit".

P.S. Inaccesibilitatea, inacceptarea unor opinii diferite, a altor tendinţe, echivalează de cele mai multe ori cu persistenţa în greşeală.

*** Notă:** Stephen King - *Misterul regelui, Despre scris.* Editura Nemira, 2007.

Ecoul intens de dincolo de moarte

On Octombrie 27, 2013

Pune în funcţiune propulsorul dotat cu filtru autonom al intuiţiei, ca să ajungi la acea gândire puternică de dincolo de raţiune.

În faţa unui cadavru totul devine ridicol. Mai ales dacă axa de rotaţie a gândurilor trece prin centrul de greutate al unei forţe de sens opus, care are ceva de spus. Dar care poate fi percepută doar de o minte în care se manifestă o proprietate nouă: gândirea de dincolo de raţiune.

Clarice Starling constată cu surprindere - rodul unei atenţii izvorâte parcă dintr-o experienţă apriorică - că în gura cadavrului există totuşi ceva. Iar acest ceva se cere desluşit, scotocit până în ultimul ungher al fiinţei unde străjuieşte, semeaţă, cetatea cu ziduri groase a adevărului. Bănuieşte ceva, sau este doar imaginaţia ei?

Astfel, ea este prinsă într-o zonă îngustă de control, în care punctele de contact cu realitatea sunt doar tangenţiale, intersectându-se doar pe teritoriul evoluat al unei minţi profunde. Asta o ucide pe Clarice. Şi, în acelaşi timp, îi dă viaţă. Să pornească în căutarea oarbă a unei suprafeţe de sprijin pentru potrivirea unor noi piese de puzzle.

Într-o clipă, Clarice schimbă regulile jocului de-a v-aţi ascunselea în care a fost implicată pe durata anchetei. Ispititor, ea hoinăreşte printr-un labirint subteran, imens, nesfârşit, dincolo de tărâmul morţii, cu hotărârea de neclintit a unui chimist care îşi face experienţele într-o manieră riguroasă.

Leadership: Poţi să evidenţiezi imaginea unei totalităţi de elemente omogene care să formeze semnificaţia unei corelaţii între ce ştii, ceea ce se vede şi noutatea descoperită, ca o consecinţă a unor situaţii de viață care cer anumite cunoştinţe şi abilităţi?

Ai zice că acest corp neînsufleţit, aflat în stare de putrefacţie, generează o energie a cărei forţă nemăsurabilă este cuprinsă în segmentul de timp care poate deschide porţile sufletului. Sau, mai degrabă, acele porţi ale percepţiei ce duc în adâncul subconştientului. El pare că emite nişte radiaţii invizibile care sunt absorbite de instinctul de vânător de ecouri al lui Clarice.

Acest corp rigid şi inert oferă nişte indicii ce se cer urmărite si cercetate, noi secrete, noi detalii şi aspecte privind modul în care a fost înfăptuită crima. De parcă a fi prevăzut cu nişte emiţătoare speciale ale căror unde sunt receptate de simţurile cele mai fine. La nivel instinctual, Clarice pune totul cap la cap.

Două forţe interacţionează, atrăgându-se ca un magnet - o forţă venită din adâncuri şi o forţă a simţirii care preia semnalul difuz din circuitul intermediar de descărcare a energiei însufleţitoare. La nivel de subconştient, între Clarice şi trupul în care inima nu bate are loc o comunicare dincolo de moarte, o legătură invizibilă care modifică starea unor elemente ale sistemului ei de gândire.

Leadership: Poţi să-ţi pui în valoare experienţa dobândită în anii de activitate profesională într-un context de tip "I demand Justice" a cărui ecou de cauzalitate se resimte într-un punct fix de unde poate să înceapă o ordine?

Dintre toţi poliţiştii din încăpere, numai ea, Clarice, are simţul observaţiei atât de dezvoltat. Numai ea pare plasată în apropierea acestei emisii de unde ce pleacă din corpul inert, mici particule de energie care se propagă nedetectabil sub formă de raze în toate direcțiile. Numai ea percepe pulsaţiile de frecvenţă joasă, proiectate să penetreze doar o inimă caldă cu o voinţă puternică.

Această ciudăţenie nu pare deloc prea smintită. Căci, într-adevăr, fotografia medicului legist nu surprinde cadrele într-un mod însufleţitor. Ceea ce este nedesluşit, firul întregii acţiuni, numai vocea lăuntrică poate să-l refacă.

Vuietul asurzitor al spiritului înfioară cumplit inima lui Clarice: " *I demand justice !* " Un ecou a cărui procesare împinge puterea minţii la extrem, făcând posibilă detectarea acelor elemente şi indicii temeinice, necesare pentru depistarea criminalului. Un singur punct fix al evoluţiei profesionale a lui Clarice, de unde poate să înceapă o ordine a unei logici superioare, poate să dea realităţii (trăită prin constrângere) o nouă semnificaţie: aceea că orice noutate în materie de fapte şi situaţii de viaţă poate lăsa loc unei compensări de puternicie şi de afirmare personală.

Leadership: Înţelegi faptul că asumarea a ceea ce trăieşti prin prisma unor considerente de ordin profesional poate avea consistenţa unui fenomen psihologic numit "un moment definitoriu al vieţii" ?

Clarice trăieşte un moment definitoriu al vieţii care se manifestă tumultuos, desfăşurat în conştiinţa ei ca un fel de ecou de dincolo de moarte, ceea ce deschide o altă perspectivă asupra evenimentelor pe care le consideră de importanță majoră pentru caz. Ea bănuieşte că persoana decedată a fost un apropiat al ucigaşului Buffulo Bill, şi nu doar atât, ci faptul că a făcut parte dintr-un experiment mai amplu care încă se află în plină desfăşurare.

Leadershipul pătrunde în câmpul de resurse primordiale ale omului - răbdarea, înţelegerea şi perspicacitatea, pentru a-l ajuta să interiorizeze credinţe de genul " *Eu sunt în stare* ". Şi să-şi însuşească în cele din urmă abilităţile care garantează excelenţa în luarea deciziilor care au ca scop apropierea de adevărurile tangibile şi verosimile, în scopul configurării unei noi viziuni.

Iar această concentrare asupra esenţelor şi nu asupra contrariilor, această viziune izvorâtă dintr-un microcosm de gânduri şi sentimente care îndreaptă interesul şi atenţia spre un nivel superior de cunoaştere şi înţelegere, depinde de linia despărţitoare dintre ceea ce omul consideră că este "normal" şi ceea ce este "anormal". Dintre ceea ce se întâmplă într-o anumită privinţă şi ceea ce nu se poate întâmpla.

Leadershipul se poate impune ca o soluţie de perspectivă pentru reabilitarea infrastructurii de gândire şi acţiune, nu ca o opţiune care îngroapă adevărul sau limitează potenţialul în atingerea desăvârşirii profesionale.

În funcţie de modul în care liderul răspunde observaţiilor determinate de omisiunile unor fapte care au influenţat negativ desfăşurarea evenimentelor, reexaminate sub mai multe aspecte, el va putea pune în aplicare o nouă gândire a designului şi funcţionabilităţii leadershipului. Personalizat și modificat până răspunde scopului urmărit: puterea de a se depăşi pe sine însuşi

Leadership: Adevărurile despre viaţă pe care le extragi dintr-un fapt cunoscut spre a stabili un fapt necunoscut, pot fi formulate când e prea târziu ca să mai conteze?

Pentru a recunoaşte un adevăr incontestabil trebuie să ai la dispoziţie o pârghie fină, un fapt care s-a petrecut şi care are toate şansele să se repete.

În cazul lui Clarice, adevărul care i-a scăpat din vedere de fiecare dată, este în măsură să aducă informaţii importante, dar asta nu mai poate schimba trecutul, nu mai poate învia morţii. Ea îşi dă seama, iar conştiinţa i-o repetă ca un gong chinezesc, că ceea ce contează nu este doar prinderea criminalului, ci rugăciunea pentru cei morţi (victime maltratate cu bestialitate) care să-i aline orice supărare şi să-i dea puterea să se elibereze de imaginea lor din memorie.

O forţă venită din adâncuri şi o forţă a simţirii - sunt cele două puncte cheie din infrastructura sistemului de ghidaj al liderului, construite mai mult în baza unei convenţii dintre obiectivele fundamentale ale cercetării sale şi efectele imprevizibile pe care acestea le au asupra aprecierii situaţiei de fapt.

Pentru a demonta acea gândire limitată care porneşte de la observaţii şi premise cu care toată lumea este de acord, neavând un background format din senzaţii individuale şi percepţii complexe şi extrem de rafinate, el trebuie să-şi îndrepte succesiv atenţia asupra unui aspect ignorat sau neglijat. Şi apoi să-l corecteze.

Caută bine, viitor lider ! Caută între cele două râuri ce-şi amestecă apele între adevăr şi îndoială. Porneşte în căutarea satisfacţiei adânci ce-ţi poate linişti curiozitatea, care să-ţi potolească apăsarea insuportabilă a obligaţiilor asumate cu mult curaj.

Pune în funcţiune propulsorul dotat cu filtru al intuiţiei cele mai fine şi angajează-te în partida demenţială împotriva punctelor de vedere prea puţin fundamentate. Nu te mulţumi cu realitatea pe care o indică baza de susţinere a cercetării. Schimbă regulile jocului de-a v-aţi ascunselea în care eşti implicat pe durata propriului traseu evolutiv.

Leadershipul este un moment definitoriu al vieţii tale, corespunzând unor faze ale dezvoltării în care stimulii de tip emoţional sau comportamental sunt dependenţi de legăturile puternice cu cei cărora n-ai reuşit să le vii în ajutor.

Ecoul intens de dincolo de moarte pune în evidenţă necesitatea cercetării elementelor aparent nesemnificative pentru o gândire limitată. Şi de a le aborda într-un mod particular, obţinând indicii pe care alţii nu le găsesc.

Un îndemn pentru tine, viitor lider: cercetează şi cugetă, fără însă a pierde esenţa lucrurilor.

*** Notă:** The Silence of the Lambs (1991)

Ecoul unei virtuţi pierdute într-o metaforă a destinului uman

On Februarie 16, 2013

Orice faptă măreaţă are gustul unei depărtări în care ai vrea să ajungi. Şi nu doar să ajungi într-un loc nemaivăzut de nimeni, ci să-l faci demn de a fi perceput ca o acţiune de mare-credință.

Strâmtoarea Magellan a devenit cu desăvârşire de prisos. Soarta ei este definitiv pecetluită. Ea nu mai are decât o semnificaţie istorică. Este redusă la o simplă noţiune geografică. Mult căutatul paso n-a ajuns calea de trecere pentru mii şi mii de corăbii. Calea cea mai scurtă şi mai rapidă spre India şi nici Spania nu şi-a sporit bogăţiile, nici Europa n-a devenit mai puternică de pe urma acestei descoperiri. Dintre toate zonele lumii locuibile, coastele dintre Patagonia şi Ţara de Foc se numără şi astăzi printre cele mai sărace şi mai părăsite colţuri ale pământului.

Dar în lumina istoriei, utilitatea practică nu determină niciodată valoarea morală a unei înfăptuiri. Numai acela care sporeşte cunoştinţele omenirii despre ea însăşi, care dezvoltă conştiinţa şi puterile ei creatoare, numai acela o îmbogăţeşte cu adevărat, pentru toate veacurile. În acest sens, fapta lui Magellan întrece însă toate faptele mari din epoca sa. Şi ceea ce reprezintă pentru noi o glorie deosebită, ceea ce adaugă o nouă strălucire gloriei lui Magellan este că – spre deosebire de cei mai mulţi conducători – el n-a sacrificat pentru ideea sa mii şi sute de mii de oameni, ci numai propria sa viaţă. Prin această jertfire de sine, într-adevăr eroică, va rămâne în veci neuitată splendida îndrăzneală a celor cinci corăbii atât de mici, atât de slabe şi singuratice în imensitatea mărilor, şi care au cutezat totuşi să pornească în sacrul război al omenirii împotriva Necunoscutului.

Leadership: Poţi să te dezvolţi sub îndrumarea unui "înainte care vine de departe", dar nu din spaţiul nedefinibil al unei depărtări, ci din adâncurile insondabile ale unui timp fabulos şi totodată real?

Şi neuitat va rămâne el însuşi, care a îndrăznit cel dintâi să schimbe în faptă această idee, cea mai temerară din toate: ocolul lumii – a cărui etapă finală este realizată de ultima dintre corăbiile sale. Căci, cunoscând în sfârşit măsura circumferinţei pământului, zadarnic căutată timp de un mileniu, întreaga omenire dobândeşte pentru întâia oară o nouă măsură a puterilor sale. Cucerind tot mai mult spaţiu, pătrunzând tot mai departe în nesfârşirile Universului, ea îşi sporeşte curajul şi bucuria de a lupta, devenind astfel conştientă de propria-i măreţie.

Întotdeauna un om realizează maximum posibil numai când fapta lui devine exemplară. Şi, din această privinţă, exemplul lui Magellan – fapta lui aproape uitată – a dovedit pentru toate timpurile că o idee, dacă e purtată de aripile geniului, dacă e dusă mereu şi hotărât înainte de o pasiune, se vădeşte la urmă mai puternică decât toate elementele naturii. Măreaţa lui faptă a arătat că un singur om, cu scurta şi trecătoarea sa viaţă, poate transforma într-o realitate şi într-un adevăr nepieritor ceea ce fusese numai o dorinţă, numai un vis pentru sute de generaţii.

Leadership: Poţi să transmiţi imaginea unei depărtări spre care probabil te vei îndrepta fără întrerupere, căutând un absolut pe care îl credeai ascuns într-o "realitate invizibilă"?

Asemenea unei lucrări divine, măreaţa fapta a lui Magellan a revelat o altă faţă a gândirii seculare, orientându-şi demersul valabil şi durabil spre împlinirea unui vis unic, de mare rezoluţie spirituală, privit însă nu ca un motiv de înlocuire a realităţii cunoscute – aşa cum l-au avut în vedere generaţii întregi – ci, ca limbaj al unei hermeneutici a mesajului divin.

Dar, ca acest limbaj să devină ţinta altor împlinitori de fapte măreţe, visul nu trebuie interpretat ca "metaforă" a unui traseu plin de obstacole şi suferinţe, spre Mântuire, sinonim cu drumul lui Moise prin deşert, ci este menit să stabilească echilibrul dintre temeiul unui angajament asumat şi scopul urmărit, redând lumii plenitudinea unui plan divin.

Deci nu trebuie să vedem fapta măreaţă ca metaforă implicită. Căci acest echilibru dintre temeiul unui angajament asumat şi scopul urmărit trebuie descifrat în planul de adâncime al marilor împliniri ale visurilor umane, plan în care acest limbaj al unei hermeneutici a mesajului divin se constituie ca un fenomen original al expresiei creatoare și al conturării unui mod de viață capabil să reflecte adevărata natură a liderului.

O realitate invizibilă este reprezentarea în faptă a unui vis care merge mai departe, cu pași mărunți dar siguri, datorită și alături de Dumnezeu. Numai în faptele măreţe, de creaţie sau descoperire, se poate citi „lauda" Domnului. Sugestii pentru susţinerea interpretării acestei "laude" divine, sunt oferite de filozofia simbolică a autoperfecţionării morale care, susţinând că relaţia dintre sine şi divin este prototipul raportului simbolic dintre ceea ce crezi că este important pentru tine şi ceea ce crede Dumnezeu că este important pentru trecerea lumii la un alt nivel. Deci, să privim fapta măreaţă ca o nouă raportare intelectuală și spirituală a omului la spațiul unui nou mod de gândire a excelenţei.

Şi, ca să parafrazez afirmaţia cuiva: Nu contează înaintarea în lumea metafizicii, într-o lume care este clădită cu precădere prin mijlocirea noţiunii de substanţialitate şi cauzalitate, sau dominată de acestea. Ci numai retragerea în fenomenul original al expresiei "Am ajuns să fiu cineva" ne oferă aici cheia credinţei întărită prin fapte.

Leadershipul este imaginea unei depărtări spre care probabil puţini se vor îndrepta vreodată, pe motiv că ceea ce leagă credinţa şi scopul foarte ambiţios, într-un ansamblu ambele părți, este reprezentată sub forma unei făgăduinţe făcută de Dumnezeu numai celor dinainte aleşi pentru a împlini o lucrare sfântă.

Ecoul unei virtuţi pierdute într-o metaforă a destinului uman este un efect de scurtătură către o întârziere regulată foarte lungă, mai ales dacă aceasta virtute se numeşte "onoare". Fără îndoială, îl putem întâlni şi cunoaşte pe Dumnezeu numai din adâncurile unui suflet însetat de reuşită şi de minuni. De la acest nivel al abordării istoriei lui Magellan, putem să ne închipuim fapta lui ca o lungă şi nesfârşită confirmare a destinului implacabil creat de Dumnezeu.

*** Notă:** Stefan, Zweig - *Magellan* , Editura Tineretului, 1955.

Ecoul unui vis care imită stringent realitatea

On Martie 22, 2021

Povestea fabuloasă a unei viziuni este creaţia unui visător care renunţă la realitate pentru a urma o lume fantastică, dar extrem de spectaculoasă, pentru că este lumea propriului Sine.

Închid ochii şi mă culc, cu menţiunea că nimic nu mă poate trezi decât un vis frumos, capabil să se repete în realitate. Este un moment de gândire lucidă, dar şi rece într-un anumit fel, fiindcă mă simt prizonierul unui spaţiu în care judecăţile de valoare nu pot fi îngrădite. Or lumea exterioară nu se consumă în acest spaţiu, numai eu îmi consum himerele în spaţiul pe care îl am disponibil într-un alt prezent, dintr-un univers paralel.

Şi tocmai în completarea acestui vis progresiv, odată cu repetarea unor experienţe reale de viaţă, mă încadrez într-un rezumat de valoare al subiectului ce poate declanşa o ruptură de relaţie cu fenomenul *Simvehebrew* , o nouă determinare a ceva ce există în afara gândirii, mai ales dacă gândirea fi descrisă şi definită din unghiurile tăcute ale universului.

Ştiu că numai prin actul de a adormi, gândindu-mă la un lucru izvorât dintr-o dualitate a sinelui reflectat în realitate, voi putea să traversez acel spaţiu al viziunii ce îşi afirmă valoarea indiferent de suportul ei material, metafizic sau comparatist. Iar în visul meu plin de semnificaţii, atât de bine ascuns în sinele meu, părea că m-am trezit la realitate, dar ceva îmi spunea că încă dorm adânc, dar dorm fără să mă las manipulat de o eventuală oglindire în conştiinţa unui destin emanat din veşnicie.

Leadership: Imaginea în care te regăseşti cel mai bine dă impresia unui vis care te poartă în multe direcţii, dar în realitate nu cedează nicio clipă separării de lumea exterioară?

Mintea pare a fi în continuare focalizată pe recunoaşterea momentului principal când materialitatea se afirmă din plin şi în artă, prin intermediul căreia se produce traversarea de la mesaj la emoţie, de la emoţie la țesătura fragilă a unei povești din viaţa personală. În timp ce mesajul din vis, învăluindu-mă în mantia catifelată a somnului profund, se focalizează pe recunoaşterea artei ca principală punte de traversare spre împlinirea idealului unei minţi aptă să declanşeze emoţiile unei descoperiri autentice în materie de creaţie literară sau artistică.

Totuşi, în somnul acesta adânc, odihnitor, regenerant, se petrece ceva. Mai mult seamănă cu o confuzie. Căci mă simt altcineva decât sunt de obicei, percepându-mă numai în ecoul unei vieți din care, poate, va rămâne doar amintirea. Totuşi, mă simt calm în interiorul meu. Nu simt nicio nelinişte pentru care să-mi vină careva în ajutor. Totul e liniştit aici. Imaginea pe care mi-am făurit-o aici este o evadare a sinelui în altcineva identic cu mine, dar dintr-un univers paralel.

Din această cauză imi susţin punctul de vedere eminamente artistic. Creaţia mea vizează transformarea unui vis într-o viziune a interiorităţii individuale ce coincide cu momentul în care individul iese din rândul lumii, devine liber, îşi vede rostul în armonia universală, se recunoaşte ca un observator din exterior şi, astfel, întreaga lui existenţă capătă altă semnificaţie.

Mai trebuie spus că, prin comparaţie cu realitatea mea visată, bine ascunsă cu ajutorul metafizicii, se verifică şi acea facultate extraordinară a visării pe care o experimentează un personaj al scriitorului Miguel Ángel Asturias. Este vorba de acea facultate a desprinderii de realitatea imediată, lucru ce stă la baza oricărui curent filosofic:

"Cine sunt? Nu ştiu cine sunt. În căuşul mâinilor adun umbra care picură de pe pleoapele oamenilor pentru a spori cu ea noaptea, dar acum nu mai am mâini, iar oamenii nu mai au pleoape unde să se adune în picături întunericul şi visul. Sunt treji mereu..."

Leadership: Imaginea ta identitară se poate construi în funcţie de raportul ce se stabilește între lumea exterioară și lumea interioară, cu menţiunea că ceea ce te poate trezi din vis este însuşirea unei creaţii care aparţine altcuiva?

Şi ce să vezi? Noapte de noapte încep să visez cum dorm în realitate, mai mult decât ceea ce aş putea trăi în realitate cu ajutorul visului. La fel se întâmplă şi cu luciditatea unui pictor care pictează foarte bine odată cu implicarea lui în mersul Universului. Creaţia sa produce schimbări în câmpul energetic al unui spirit care ia, încetul cu încetul, stăpânire asupra fiinţei sale. Cumva, el se vede dintr-un punct situat în lateral sau deasupra patului său, iar asta înseamnă că se află deasupra planului realităţii, şi ca visul este însăşi creaţia lui.

În adâncul sufletului, mă doare că va trebui să mă despart de visul în care realitatea mi se părea doar o iluzie cu care mă învăţasem să trăiesc. Alteori mă nelinişteşte impresia că toate acestea s-au mai întâmplat odată cu acordul unui Deja-Vu metamorfozat într-un cosmos einsteinian, plin de surse gigantice de energie, care pot fi înţelese doar prin prisma relativităţii.

Mai degrabă, par a fi ilustrarea unui mare act de hipnoză şi de seducţie vizuală, îndrăgind mai mult spaţiul odihnitor dintre două planuri de existenţă separate, tot aşa cum memoria labirint a unui scriitor se odihneşte în spaţiul dintre acele cuvinte care îi alcătuiesc amintirile.

Haideţi să ne imaginăm că trezirea mea s-a întâmplat brusc, anulând orice poveste visată de un artist care se ataşează de o reprezentare a realităţii în care el pare să se manifeste cu un fel de instinct narativ, ca un reflex al mecanismului cerebral, fie ca un produs propriu al inteligenței aflat în directă legătură cu un fond spiritual, ductil şi perspectivant. Să nu fii om, ci să fii doar proiectarea visului unui alt om. Ce halucinantă descoperire !

Creaţia unui artist este viziunea asupra ființei umane autentice și împlinite în planul unei lumi pe care el o regăseşte doar visându-se ca fiind parte dintr-un vis din care se trezeşte a fi cu totul altcineva, în altă persoană.

Aşadar, creaţia mea este varianta alternativă de abordare a planului unei lumi în care mă refugiez ori de câte ori exteriorul intersectează interiorul în oglindirea unei vieți care nu poate fi egalată în literatură de alți scriitori. Şi asta, datorită autenticităţii cu care reuşesc să redau perspectiva adâncimii sinelui ca parte dintr-un imens întreg.

Ecoul unui vis care imită stringent realitatea sugerează adevărata forţă a unui artist: de a traduce realitatea lumii (percepută într-un simbolism rafinat) în forma unui vis în care te poţi pierde dacă nu eşti dispus să fii una cu sinele tău autentic.

Source: https://neculaifantanaru.com/ecoul-unui-vis-care-imita-stringent-realitatea.html

Ecuaţia superiorităţii

On August 26, 2013

Învaţă să stăpâneşti elementele principale ale construcţiei leadershipului, în aşa fel încât ştiinţa ta complexă să nu producă fisuri în structura funcţională a omului.

Din păcate este impenetrabil, prea sofisticat pentru a reacţiona la testele standardizate. Face impresia unei structuri de gândire rigide de mari dimensiuni, imobilizată în lanţurile ramificate ale unui masiv de elemente stranii care se propagă în mod discontinuu în realitatea abstractă de care se înconjoară. Pe acest om l-am lua drept un amestec întunecat şi misterios de calităţi, însă compoziţia este una rece, făcută din materialul unei judecăţi fără milă, dar căreia orice logică din câmpul psihologiei i-ar da dreptate.

Dr. Hannibal Lecter atinge niveluri suficient de înalte de înţelegere a omului. Energia foarte concentrată şi bine orientată pe care o absoarbe de la cei din jurul său, din informaţiile pe care cu dibăcie le extrage din viaţa lor, este suficient de mare pentru a produce un Big Bang. Ca un şoc electric le întrerupe acestora ritmul normal de funcţionare şi evoluţie, influenţându-i şi înclinându-le voinţa pe o axă închisă, la care numai el se poate conecta şi reconecta.

Reacţiile înlănţuite în acest proces activ de instalare a haosului în mintea oamenilor, printr-o disociere a dimensiunii personalităţii fiecăruia, prin efectuarea unei rotaţii de 180 de grade a capacităţii lor de pătrundere a complexităţii, - prezintă anumite particularităţi în funcţie de structura, modelul şi materialul din care este croit fiecare din ei.

Leadership: Măsura maximă a competentelor tale este fundamentată de experienţele unei participări la o nouă etapa de potenţare a relevanţei conceptului "fii impenetrabil" într-un context de tipul complexităţii identităţii personale?

În toată această ecuaţie a superiorităţii, primul loc îi revine doctorului Hannibal Lecter. El este stăpân pe toate posibilităţile de a calcula şi schimba mutările într-o ordine care creează o discontinuitate între gândire şi simţire, în ierarhia apropierii fizice şi sufleteşti de fiinţa umană şi dezbinării acesteia de ea însăşi.

Un mecanic de locomotivă trebuie să dea semnale cu fluierul locomotivei ori de câte ori pune convoiul de vagoane în mişcare. Însă Hannibal nu dă niciun semnal de avertizare, ci manevrează locomotiva persuasiunii fără să stabilească cu interlocutorul direcţia de deplasare, producând intenţionat deraieri.

Două forţe concurente se unesc printr-o legătură fină, apoi se resping prin intenţii diferite. Pe de o parte omul care pare a poseda ştiinţa cea mai înaltă, care pare să fi atins apogeul cunoaşterii umane. De cealaltă parte oponentul său, omul care posedă calităţile necesare pentru a face posibilă acea cunoaştere complexă şi atingerea apogeului. În ambele cazuri există gânduri, motivaţii şi scopuri mai mult sau mai puţin ascunse.

Puternicul contrast dintre cele două forţe concurente arată că niciodată nu e prea târziu să percepi viaţa altfel şi să te redescoperi. Pentru că niciodată nu afli multe despre tine decât atunci când cineva impune un alt sens vieţii tale prin intermediul unui set de factori provocatori.

Leadership: Poţi contracara efectele negative ale superiorităţii înscrisă în coordonatele

unei filosofii care năzuieşte să înainteze până la limitele raţiunii omeneşti?

Pentru a avea o imagine cât mai concludentă cu privire la posibilităţile de expansiune a leadershipului în viitor, adică să fie selectabil şi uşor de manevrat ca formă de adaptare şi dezvoltare, pornind de la realităţile liderului de tip nou, cu orizontul format din acumularea ştiinţei, este necesar să procedăm la o rejudecare a relaţiei dintre Ego şi limitele raţiunii omeneşti. Aceste limite sunt atinse în momentul când nu mai faci distincţia dintre bine şi rău, crezând că amândouă contribuie la prefacerile continue ale ştiinţei, vieţii şi societăţii.

Un asemenea lider, care poate să posede ştiinţa cea mai înaltă, capabil de control, alimentat de tentaţia de a fi unic şi de a atinge apogeul cunoaşterii umane, se va confrunta în primul rând cu el însuşi. Orice element utilizat în construirea şi extinderea teritoriului de control va fi considerat dezamăgitor, ca o bilă neagră, dacă nu este perfect opozabil şi dacă nu prilejuieşte o incursiune de amploare în universul uman. Această incursiune poate stabili o limitare a opţiunilor susținătorilor şi blocarea lor într-o stare de inerţie, care alcătuieşte suportul ideal pentru susţinerea superiorităţii liderului.

E greu de spus cum şi prin ce mijloace vor fi contracarate în viitor efectele negative ale "superiorităţii", sau ale ştiinţei complexe de persuasiune înrudite cu leadershipul prin obiective, tactici şi metode de acţiune. Cert este că niciun fel de măsuri, niciun fel de relaţie dintre cele două părţi: *lider-susţinători* , criticate câteodată de către diverşi specialişti, nu vor putea contribui la diminuarea dorinţei liderului de a-şi demonstra cu adevărat potenţialul şi de a-şi mulţumi Ego-ul puternic şi activ.

De aceea realizarea unui profil, a unui portret psihologic care să permită aprofundarea personalităţii liderului devine de prisos în aceste condiţii. Căci ego-ul său şi raportarea la "superioritate" practic se intersectează şi fuzionează până la o contopire de excepţie. Un întreg care constituie valoarea absolută a leadershipului, punând la socoteală, prin simplificări favorabile, câştigul de orice fel. Dar în special realizarea poziţională.

Forţa leadershipului tău depinde de poziţia forţei suport a limitelor tale, în timp ce continui să-ţi mişti înainte şi înapoi umbra vieţii?

Umbra vieţii, cuprinzând consecinţele gândurilor tale ascunse, poate fi personalizată prin talentul cu care reuşeşti, pe neobservate, să provoci o contradicţie între propriile percepţii şi semnalele pe care le recepţionezi de la ceilalţi.

Ego-ul tău, devenit tot mai sigur şi mai însetat după putere şi lauri, cedează în faţa dezvoltării personalităţii tale? Lliderul devine stăpân pe toate posibilităţile de a calcula şi schimba mutările de intimidare într-o ordine care creează o discontinuitate între gândire şi simţire, din care poate rezulta o dezbinare a valorilor şi idealurilor fiinţei umane, care cu mare dificultate poate fi redresată.

Vom putea recunoaşte în lider, într-o atitudine prietenoasă, justă şi realistă, pe lângă ecourile directe ale realităţii propriilor limite şi abordări, valori şi orientări, şi unele ecouri indirecte. Acestea trimit la fondurile şi oportunităţile de câştiguri pe care el le-ar putea realiza dacă reuşeşte să profite în sens constructiv de implicarea oamenilor în acţiuni comune, stabilindu-şi superioritatea prin agregarea unui set de factori bine definiţi care să nu le împiedice dezvoltarea şi evoluţia.

Dacă vrei să te califici în etapa finală a excelenţei, învaţă să stăpâneşti elementele principale ale construcţiei leadershipului în aşa fel încât ştiinţa ta complexă să nu producă fisuri în structura funcţională a omului.

Poziţia forţei suport a limitelor tale este dată de ceea ce eşti în stare să înfrunţi din punct de vedere al conştiinţei atunci când pui ştiinţa în folosul unei psihanalize și teologii foarte sensibile la dimensiunea existențialistă.

Ecuaţia superiorităţii include cele două tipuri de lider. Unul de factură pozitivă care-şi utilizează ştiinţa, cunoaşterea, acţiunile în scopuri benefice tuturor, gândurile sale fiind în concordanţă cu faptele. Şi altul care îşi foloseşte cunoştinţele şi metodele pentru a dezorienta şi a crea un veritabil haos în mintea oamenilor. La acesta din urmă, la o cercetare atentă se descoperă gânduri ascunse puse în slujba propriului Ego şi a propriilor intenţii.

* **Notă:** The Silence of the Lambs (1991)

Edificiul cristalin al alchimiei

On August 18, 2013

Mânuieşte bine corzile pe care se sprijină ştiinţa, încât să atingi fără repercusiuni punctul maxim al puterii tale de transformare.

Ca să evoluez spre inaccesibilul pur, spre edificiul cristalin al alchimiei, microcosmosul atât de fascinant în care se găsea nealterată piatra filozofală, trebuia să pun în practică deviza prin care funcţionalul şi motricul se autoalimentează la maximum în mod constant. Atingând acea tensiune unică care generează şi modifică materia, dând naştere unei realităţi necodate.

Nu era decât o înflorire a gândirii care propaga rapid informaţia de la intrare spre ieşire, la timpul prezent, şi exploatarea legăturii de acces cu viitorul. Aşadar, nu erau imposibil de extras nici informaţiile din coordonatele viitorului. Informaţia era, într-adevăr, primul element de la baza cunoaşterii mele, care dacă era bine structurată şi plasată pe o reţea de tipul *rotationis-retexamus* putea furniza elemente noi despre anumite procese sau fenomene care stăteau la baza alchimiei.

Spre deosebire de ceilalţi alchimişti care trebuiau să pună în practică deviza *"obscurum per obscurius, ignotum per ignotis"* ca să evolueze spre inaccesibilul pur, eu atinsesem deja punctul maxim al puterii de transformare a materiei. Reuşisem să elimin excesul de energie care permitea materiei să se comporte și să acționeze într-un anumit fel, menţinând constant procentajul de preluări de substanţe stabile. În stare de compunere, materia tindea să participe la reacţii rapide, cu degajare de căldură, care aveau loc în faza solidă a compuşilor coordinativi.

Misterioasele căi ale alchimiei se contraziceau, pierzându-şi deseori din revelaţia primordială care conducea la elaborarea hărţii precise, ce ascundea intrarea spre locul tainic în care se afla piatra filozofală. Harta o reprezentasem imaginar, după aceleaşi tipare de extracţie a minereului de uraniu în carieră şi în subteran.

Leadership: Percepţia ta faţă de ştiinţa pe care o reprezinţi este dependentă de "frumosul şi utilitatea" propriului univers de gândire care ştie să fie special printr-o salvare spectaculoasă din circumstanţele încurcate ale plinului de cunoaştere?

Am părăsit inaccesibilul după ce am crezut că stăpânesc perfect această artă. Însă nu puteam să-mi limitez învăţătura nou însuşită doar la practica alchimică. De multe ori aş fi fost nevoit să trec pe sub corzile întinse ale secretelor de la un mal la celălalt al ştiinţei, riscând să mi se agaţe catargele şi să nu mai recunosc caracteristicile unice ale adevărului dezbrăcat de orice iluzie. Şi să ating punctul de maxim dezgust faţă de mine însumi.

Dacă focul prea-plinului de cunoaştere scăpa de sub control, el ar putea mistui mare parte din tot ceea ce înţelesesem. Prin urmare reacţia de fotoliză a apei vii, transformată chimic în pulbere palpabilă, sub efectul unei trituraţii naturale, trebuia să fie suficient de rapidă şi să se reducă la gradul 3, pe o scară de la 1 la 5, pentru a împiedica extinderea focului.

Chiar şi alchimiştii sunt mici, vulnerabili şi par a nu avea însemnătate în faţa Marii Opere. Potenţialul uluitor al puterii lor de extracţie a esenţei din piatra filozofală, neprelucrată la foc deschis, se poate pierde dacă corzile pe care este înălţat edificiul cristalin al alchimiei sunt prea întinse.

Leadership: Cât de mult îţi poţi extinde operaţiunile de selecţie şi echilibrare a resurselor de creaţie, fără să declanşezi o stare de amăgire în prim planul unei conştiinţe care se vrea liberă şi evoluată?

Poţi să-ţi antrenezi gândirea prin exploatarea legăturii de acces cu viitorul? Ştiinţa îţi poate furniza elemente noi despre anumite procese sau fenomene care stau la baza evoluţiei tale? Când anume crezi că vei stăpâni perfect arta conducerii?

În condiţiile lipsei de acces la surse de informaţii preţioase, utile conturării unei ştiinţe ample, dincolo de orice fel de convingeri şi limitări, poţi apela la valorile superioare ale creaţiei căreia i te supui. Operaţiunile de selecţie şi echilibrare a resurselor de creaţie pe care le ai la dispoziţie, analizând efectele "up and down" care pot să reducă valoarea leadershipului, indică situaţii când te afli în faţa unor opţiuni ce nu pot fi convertite rapid în rezultate.

Însă atâta timp cât există "inaccesibilul", conştiinţa caracterului incomplet al ştiinţei tale, nu poate exista şi nu poate fi vorba despre nimic nociv. Dimpotrivă, poate rezulta o stimulare a consumului de creaţie, prin creditarea cu noi informaţii, tot mai selective, care nu se referă numai la dezvoltarea leadershipului în relaţie cu ceea ce este nou şi cu ceea ce se produce în plan material. Ci, în special, la alcătuirea lui structurală de o mare complexitate, deci la numărul de etape riguros delimitate, parcurse pentru a ajunge la construirea unui alt conţinut, respectiv facilitarea deciziilor care conduc la realizarea lui.

Leadership: Ştiinţa ta poate fi supusă transformării printr-un set de relaţii şi condiţionări care fac din trăirile şi simţirile sale un ciudat amestec de logică şi creativitate în construcţia simbolică a realităţii?

O măsură utilizabilă a conţinutului leadershipului, prin modificarea sau adăugarea de noi setări aferente mecanismului de creaţie, îl constituie propagarea rapidă a informaţiei spre înainte, de la intrare spre ieşire. În acest stadiu are loc "înflorirea gândirii", cu posibilitatea de a distinge fiecare direcţie de urmat, de a concentra toate resursele disponibile şi de a exploata noi oportunităţi. Aşadar, informaţia este, într-adevăr, primul element de la baza cunoaşterii, care dacă este bine structurată şi plasată pe un anumit nivel de dezvoltare poate crea condiţiile optime creaţiei.

Ştiinţa ta poate fi supusă transformării printr-un set de relaţii şi condiţionări, care au ca efect punerea sau nepunerea în practică a leadershipului, numai dacă ia forma unei "ameninţări" de natură să intimideze sau să pericliteze ceea ce ai creat. O operă de artă reuşită, cum ar trebui să fie leadershipul, dispunând de anumite efecte de extindere sau restrângere, cu posibilitatea de a se anula reciproc, trebuie să se încadreze în anumite tipare de gândire, împărtăşite la nivel de rezultat, şi să favorizeze răspândirea anumitor idei.

Ca să dobândeşti stăpânirea perfectă a artei de a conduce, limitează-ţi învăţătura nou însuşită doar la o practică care să fie validată de ştiinţă, profundă. Şi care să fie adoptată de toate tipurile de indivizi. Dacă încerci să treci pe sub corzile întinse ale secretelor de la un mal la celălalt al ştiinţei, rişti să ţi se agaţe catargele şi să nu mai recunoşti caracteristicile unice ale adevărului dezbrăcat de orice iluzie. Iar dacă focul prea-plinului de cunoaştere scapă de sub control, el putea mistui mare parte din tot ceea ce ai realizat. Vrei să atingi punctul de maxim dezgust faţă de tine însuţi?

Leadershipul este plinul de cunoaştere care îţi construieşte realitatea dorită prin intermediul efectelor de coincidenţă şi de suprapunere a unor teorii, sau care îţi atrofiază subiectivitatea dacă cineva nu te lasă să iei puţin din fiecare lucru şi să faci TU paşii aceia spre transfigurarea realităţii.

Edificiul cristalin al alchimiei, atât de fragil şi iluzoriu, semnifică acea zonă restrânsă în care se refugiază liderul, singur cu ştiinţa şi filozofia sa, pentru a descoperi "piatra filozofală". Cu care, aidoma unui magician, va putea să dea răspunsuri şi să acţioneze adecvat în toate situaţiile problemă.

Tendinţa de a persista sau de a alege calea spre o astfel de zonă, inaccesibilă majorităţii, poate fi primejdioasă pentru liderii care nu ajung să stăpânească "Marea Operă". Această incursiune în inima ştiinţei poate nărui tot ceea ce ei au creat, aidoma unui castel de nisip.

Source: https://neculaifantanaru.com/edificiul-cristalin-al-alchimiei.html

Efecte Speciale

On Martie 05, 2016

Învaţă să construieşti o imagine vizuală din ansamblul elementelor care compun o realitate, astfel încât ceea ce vrei să scoţi în evidenţă să reprezine un uriaş efect de sinergie.

Colaborarea dintre cei doi titani continuă şi la înregistrarea sincronizată a muzicii. Eisenstein urmăreşte pasionat munca migăloasă şi de maximă exigenţă a compozitorului. Înregistrările se fac într-o atmosferă de sărbătoare. Muzica lui Prokofiev îl minunează, îl extaziază pe Eisenstein.

Prokofiev lucrează la înregistrare cu o pasiune absorbantă. Începe prin a se interesa de toate problemele tehnice ale înregistrării. Ascultă toate instrumentele producătoare de zgomot de care dispune studioul, pe unele introducându-le în partitură.

De pildă, pentru fragmentul "Careul", pe lângă cinci instrumente de percuţie, există notată în orchestraţie şi... cada de la Mosfilm. El constată deformaţiile pe care le provoacă microfoanele. Soluţionează problema folosind defectele aparatajului în vederea obţinerii unor efecte originale. Astfel înregistrează trompetele teutone foarte aproape de microfon, amplificând deformările iscate şi obţinând astfel "un uriaş efect dramatic". Caută efecte speciale şi prin distribuirea neobişnuită a instrumentelor, printr-o orchestraţie "inversată", de neconceput în domeniul lucrărilor simfonice obişnuite.

Încearcă soluţii - de atunci universal aplicate - prin amplasarea orchestrei într-un studio şi a corului într-altul dozându-le apoi la înregistrare, din cabină, după nevoile dramatice ale acţiunii. *****

Leadership: Poţi să conferi creaţiei tale un conţinut de autenticitate astfel încât să uimeşti lumea datorită "esenţei gândirii prin contraste" exprimată printr-o formă de accentuare a unei stări de spirit detaşate şi receptive la nou?

Procesul realizării compoziţiei, a cărei schiţă izbucneşte din „zgomotele” aleatoare produse de diverse repere (instrumente, voci, vibraţia unor corpuri aflate în mișcare, etc.) este mult mai complicat, nuanţat printr-o serie de asociaţii mult mai numeroase, și se referă la toată rezerva ştiinţifică, emoţională, vizionară și creativă de care dispune regizorul. Acest proces ne dezvăluie esenţa fenomenului „ *gândirii prin contraste* ” - vizând o selecţie atentă a intrărilor auditive, asamblate ulterior într-o combinaţie fantezistă.

Fiecare sunet sau amestec de sunete, tot ceea ce intră în perimetrul hărţii unei minţi născocitoare, poate fi considerat un fel de „translator” care emite instrucţiuni de nivel înalt într-un cod care, pentru a fi descifrat, cere un efort de gândire unitară. Un bun regizor anticipează forma pe care o îmbracă esenţa unei atare orânduiri de efecte speciale înainte de a-şi promova versiunea de realitate prin intermediul unui microcosmos de trăiri, sentimente, gânduri şi idei.

Apoi, pe parcursul materializării în diferite tipare de frecvenţă, odată cu introducerea anumitor sugestii, întregul cod se transformă într-o imagine vizuală: conţinut și mesaj.

Un regizor a cărui stare de spirit este detaşată şi receptivă la nou ştie să pună în scenă cât mai elocvent un scenariu care să evidenţieze relaţia lui cu o lume mult mai largă decât scena

unui experiment, în care spectatorii trebie să relaţioneze tot ceea ce văd pe ecran cu mediul înconjurător, cu alte persoane, norme şi înţelesuri. Scenariul trebuie să evidenţieze însăşi felul de a fi al regizorului, trebuie nu doar să mişte inimile spectatorilor, ci să reprezinte realitatea propriei sale existenţe, a propriei sale minţi, a propriei sale conştiinţe.

Esenţa gândirii în contraste se poate regăsi în legătura dintre lucruri, acţiuni, stări, evenimente şi atitudini care oricând pot fi schimbate în funcţie de cauzele şi efectele care duc la schimbarea cadrului de reprezentare a cunoştinţelor care doresc a explica lumea.

Doar regizorii dotaţi cu o ureche muzicală foarte bună pot să surprindă ”ieșiri extraordinare” din zgomotele aleatoare. Ei reuşesc cel mai bine să optimizeze fluxul de efecte speciale ce corespund condiţiilor de percepţie ale sunetelor profunde si semnificative din totalul „zgomotelor”, în vederea validării diferitelor elemente ale scenariilor de film.

Ceea ce face din leadership un fel de potir cu volum tot mai cuprinzător, dând senzaţia că posesorul lui este înzestrat cu puteri supranaturale, ţine de îndemânarea cu care sunt localizate și folosite „defectele aparatajului în vederea obţinerii unor efecte originale”. Graţie defectelor, reprezentând niște comori ascunse aflate în spatele zgomotelor, ecourilor, interferenţelor, confuziilor și distorsiunilor, sub care se reuneşte arta de a surprinde esenţele subtile, orice şi totul capătă o identitate, adică limbaj și unitate.

Să poți face din defectele aparatajului pârghia care poate mișcă universul, iată ce înseamnă să fii regizor. Să cauţi efecte speciale prin distribuirea neobişnuită a instrumentelor, printr-o orchestraţie "inversată", de neconceput în domeniul lucrărilor simfonice obișnuite, iată ce înseamnă să fii compozitor. Să reuşeşti traduci orice defecte prin puritate, seninătate sau strălucire, activând în oameni o anumită stare de spirit, este calitatea unui lider.

A conferi creaţiei tale un conţinut de autenticitate înseamnă să asimilezi ideea de "deformare" a mijlocului cel mai potrivit prin care se realizează comunicarea, cu un uriaş efect de realism complet - capabil să facă senzaţie.

Efectele speciale sunt contribuţia cea mai de seamă pe care un regizor o aduce în lume prin intermediul aparatajului, având rolul de a îmbogăţi şi a adăuga valoare viziunii sale.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/efecte-speciale.html

Efectele de compoziţie ale ştiinţei avansate

On Iulie 05, 2014

Identifică compoziţia tuturor elementelor ştiinţifice vechi şi noi în ansamblul lor organic, încât să obţii efectele de sens dorite.

Montajul îşi atinge efectul total prin senzaţia compozită a tuturor acestor elemente în ansamblul lor organic. Pentru aceasta intensifică regizorul Eisenstein conţinutul fiecărui "rezonator armonic". De altminteri secvenţa era tot rezonanţa unei impresii din copilărie când asistase, în vara toridă a lui 1914, la procesiunea sfinţirii bisericii din Staraia Russa. Această impresie vie constituia baza pentru procesiunea sa în filmul "Vechiul şi Noul".

Sau un alt exemplu mai simplu: scena întrecerii la cosit. Diferitele cadre ale montajului conţin o singură mişcare dintr-o parte a cadrului într-alta. " *Şi am râs când am văzut spectatorii cei mai sensibili legănându-se dintr-o parte într-alta, din ce în ce mai repede, pe măsură ce cadrele erau scurtate. Efectul era acelaşi ca cel al unei fanfare executând un simplu marş.* "

Concepţia filmărilor marelui regizor reiese dintr-un text al colaboratorului său, Tisse, care o rezumă astfel: " *Scopul nostru este să obţinem efecte artistice şi tehnice prin metode cu totul noi, filmând realitatea cu simplitate.* " *

Leadership: Întâmpini rezistenţe de limitare a ceea ce poţi face şi ce nu, pe durata aplicării unei abordări de tip "default" care produce efecte de inedit în decorul unui examen de regie?

Ce însemnătate poate să aibă o creaţie autentică care este ea însăşi rezultatul unei asocieri între elementele distincte corespunzătoare unui singur pol de referinţă? În leadership, unirea elementelor poate duce la ceva mai mult decât părţile ei componente, constituind din perspectiva condiţiilor necesare unui montaj corespunzător, cheia de boltă a unei faze de tranziţie spre un stadiu mai avansat de finisaj al ştiinţei.

Efectul pe care vrei să-l obţii din partea audienţei tale este legată de percepţia realităţii pe care o reflectă imaginea produsă de esenţa unui element de regie. Câteva elemente de regie pot fi reprezentate de: schimburi de replici, schiţare de mişcare scenică, element muzical obligatoriu, încadrarea actorilor într-un anumit context, vestimentaţie, orientarea rapidă a atenţiei într-o anumită direcţie, etc.

Nu poţi să-ţi făureşti firesc, cu simplitate, o imagine a unităţii ştiinţei, mai ales într-un moment de apogeu al cunoaşterii, dacă elementele ei vechi şi noi nu înlătură deficienţele şi dezavantajele discontinuităţii dintre ele. Această discontinuitate, trecerea de la un câmp de aplicare la altul, prin asociere, poate avea ca efect apariţia unei rezistenţe de limitare a ceea ce poţi face şi ce nu, care produce o anumită confuzie în definirea şi folosirea unei noi abordări de tip "default".

O abordare de tip "default" este o etapă foarte importantă pentru evoluţia leadershipului, o reprezentare a unui cadru conceptual, pe trei niveluri: principii, strategii şi metode, care poate să ofere continuu şi fără variaţii o înţelegere limpede a ceea ce transmiţi prin intermediul viziunii şi experienţei tale. Creaţia ta este tocmai echivalentul a ceea ce transmiţi şi a sensului ataşat, bazându-se foarte mult pe feedback-ul primit din partea celorlalţi.

Leadershipul tău se poate încadra într-o matrice a sensurilor care pun în prim plan un

înţeles ştiinţific mai consistent?

În leadership, termenul de calitate are un înţeles mai larg cuprinzând o latură tehnică, strict legată de caracteristicile "produsului" de dezvoltare şi impact pe care îl promovezi. Iar valoarea acestui produs este reprezentată de elementele de referinţă aplicate, care conferă esenţă, influenţă şi un anumit sens de urmat în realizarea lui.

Autoritatea în domeniu, în practica ştiinţei, o poţi căpăta atunci când raportul dintre elementele vechi şi noi este corespunzător, deci atunci când ele nu se comportă ca antagoniste şi concurente. Ceea ce înseamnă că elementul cel mai des utilizat are tendinţa de a-l respinge pe cel mai slab.

Montajul reprezintă o etapă importantă în realizarea unei construcţii ştiinţifice, dar şi o practică ce determină o recompoziţie a peisajului conceptual, punând în relaţia dintre idei şi cercetare, în sfera de utilizare a elementelor componente, anumite efecte de sens.

Leadershipul se poate încadra într-o matrice a sensurilor care pun în prim plan un înţeles ştiinţific mai consistent, numai dacă concepţiile tale vizavi de "creaţie", folosite într-un context de afirmare a unei noi filozofii, pot fi considerate relevante formării celorlalţi.

Un înţeles ştiinţific mai consistent atribuit creaţiei personale poate fi redat de suma sensurilor elementelor componente ale unui montaj care permite trecerea bruscă de la un cadru la altul, dar în aşa fel încât să asigure coeziunea între adevăr absolut şi adevăr relativ.

Efectele de compoziţie ale ştiinţei avansate sunt urmările raţionamentelor bine construite pe care le suportă unicitatea ta în domeniul conducerii. Ele vizează dezvoltarea leadershipului de la componentele de bază, stabilite de predecesori, ce trebuiesc îmbinate armonios cu cele moderne şi de actualitate, conferindu-i în acelaşi timp o notă personală ce-l face inedit şi eclatant, demn de a fi apreciat.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Efectul construcţiei ştiinţifice

On Iunie 24, 2014

Manifestă-ţi intenţiile de a adopta o nouă linie de performanţă, integrând leadershipul în acea creaţie a valorii adăugate care se vrea permanent ancorată în actualitate.

Într-un articol mai puţin cunoscut, publicat în iunie 1926 la Berlin, regizorul Eisenstein scria: "Principiul meu artistic era şi continuă să rămână: nu creaţia intuitivă, ci construcţia raţionalistă, constructivistă a elementelor active. Efectul trebuie calculat şi analizat dinainte, acesta este cel mai important... Eu însumi nu sunt nici sentimental, nici sângeros, nici prea liric, aşa cum mi se reproşează în Germania.

Dar toate aceste elemente îmi sunt bine cunoscute şi ştiu că trebuie numai să le amplifici cu destulă pricepere pentru a obţine efectul necesar şi a crea tensiunea maximă. Aceasta este, cred, o chestiune pur matematică şi nu are nimic comun cu revelaţia geniului creator. Nici nu ai nevoie pentru aceasta de mai mult spirit decât pentru proiectarea unei construcţii de oţel. *

Leadership: Au fost realizate intenţiile tale de a ieşi din capcana "superficialului" în practicarea unei creaţii care îşi proclamă autonomia respingând revelaţia geniului creator?

Leadershipul se integrează cu uşurinţă în contextul construcţiilor identitare, primind de la artă - de la realitatea ei subtilă - o anumită doză de ordine şi de structură, o creştere a valorii adăugate, dar şi o anumită siguranţă pentru proprietarul elementelor ei de noutate. Numai cine se apropie de deplinătatea spontan-creatoare a fiinţei sale, lansând chemarea la unirea artei cu revoluţia ştiinţifică, tangentă cu domeniul gândirii, are posibilitatea de a se salva pe sine însuşi, ca artist, de influenţa dizolvantă a "superficialului".

Superficialul, ca mijloc de scădere şi de închidere a poziţiei tale de susţinere a artei, te împiedică să pătrunzi misterul cunoaşterii superioare, obligându-te să renunţi la creaţia intuitivă, la construcţia raţionalistă, constructivistă a elementelor active care garantează obţinerea rezultatelor stiinţifice de vârf. Superficialul este o forţă puternică a insuficienţei de sine, născută din neînţelegerea fenomenului de artă investigat, sprijinindu-se pe o anumită doză de compromitere a efectelor de perspectivă a diverselor forme de creaţie.

O creaţie îşi proclamă autonomia respingând revelaţia geniului creator atunci când efectul ei atinge tensiunea maximă a unei viziuni largi, în baza unor sentimente care nu te subjugă.

Prin izolarea superficialului, cei doi factori de producţie ştiinţifică - cercetarea şi construcţia elementelor active ale procesului de asimilare, fixare şi consolidare a cunoştinţelor, a relaţiilor de cunoaştere a adevărurilor, a tehnicilor de muncă intelectuală, devin mai puternici şi mai propice manifestărilor tale de independenţă. În practica creaţiei, aceste manifestări cuprind atât intenţiile de a adopta o nouă linie de performanţă, cât şi intenţiile de reorganizare a elementelor de compoziţie care sporesc înţelegerea modelului de construcţie a leadershipului şi metodele de aplicare ale acestuia.

În procesul de creaţie efectul trebuie calculat şi analizat dinainte de obţinerea unui rezultat, acesta fiind cel mai important pas în asigurarea unui conţinut vizual atractiv. Dar pentru obţinerea efectului, toate elementele de noutate şi de actualitate din domeniu trebuie să-ţi fie bine cunoscute şi amplificate cu destulă pricepere. Ne referim aici la efectul actului creator, contopind arta cu realitatea revoluţionară ascunsă în avântul pentru progresul,

individualizarea şi promovarea ştiinţei proprii.

Leadershipul nu trebuie să se manifeste ca o entitate de sine stătătoare, ci ca o entitate dinamică integrată totalmente în acea creaţie a valorii adăugate, care se vrea permanent ancorată în actualitate.

O creaţie a valorii adăugate care se vrea permanent ancorată în actualitate este o formă de a te exprima şi de a te face înţeles prin producerea unor revelaţii ce se voiesc trăite prin experienţa directă a realităţii.

Efectul construcţiei ştiinţifice vizează eficienţa actului de creaţie prin luarea în consideraţie a elementelor de noutate şi de actualitate din domeniu, care sunt factori de susţinere pentru o potenţială creştere de performanţă. Crearea unui leadership bazat pe fundamente solide şi elemente constitutive ştiinţifice, permanent ancorat în realizările prezentului, este un mijloc de sporire a valorii personale.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Efectul de autenticitate

On Decembrie 24, 2023

Una din condiţiile esenţiale ale unei acţiuni reuşite este de a te dărui total în momentul creaţiei, nereţinând-o şi netrunchiind-o prin nimic.

Orice talent are mult de câştigat dacă se dăruieşte total naturii sale, nelăsându-se stânjenit de niciun fel de considerente exterioare. Este cazul fostului hocheist Doug Dorsey din filmul "The Cutting Edge (1992)", căruia destinul i-a încredinţat sarcina de a se afirma într-o altă direcţie, asemănătoare, dar totuşi atât de diferită: patinajul artistic. De fapt, trecerea de la hochei la patinajul artistic i-a înviorat existenţa searbădă şi prăfuită cum nici nu şi-a putut închipui, fiindcă orice semn de schimbare a activităţii, concentrarea asupra unor noi idealuri, este pentru un fost campion ajuns într-un stadiu jalnic, asemănătoare învierii lui Hristos din mormânt.

Una din condiţiile esenţiale ale unei acţiuni reuşite este de a te dărui total în momentul creaţiei, nereţinând-o şi netrunchiind-o prin nimic, aşa încât potenţialul reacţiei dintre rezultat şi valoarea personală să fie proporţional cu efortul investit. O asemenea stare, un asemenea imbold care vindecă răni, chiar dacă nu este încă inspirație, este totuși foarte aproape de punctul care determină reuşita, putând chiar să aducă individul într-o lume de poveste, unde visele devin realitate. În acest context de tipul "nu există o altă cale", patinajul artistic ia naștere și devine un substrat fertil pentru o revenire pe terenul prielnic al gloriei.

Şi, bineînţeles, ca în orice film de acţiune în care gloria este însoțită de peripeţii, omul obţine un efect de autenticitate numai atunci când se gândeşte la efect, atunci când pasiunea se îmbină cu dragostea nesperată. Noua lui parteneră, talentata Kate Moseley, în acelaşi timp fostă campioană, este un exemplu de stabilitate în reacţia de tipul "altfel", fiind motivată de dorinţa de a epata o lume întreagă, având în ea parcă o genă de campion care catalizează succesul numai prin determinare şi perseverenţă.

Leadership: Încerci să-ți cauți valoarea în variaţiile contrastului dintre suflet și expresia creativă, atât încât să-ți prezinţi individualitatea prin gradări de nuanțe ale viziunii tale artistice?

Toate astea păreau o sarcină foarte grea pentru mulţi bărbaţi, nu pentru unul singur. Nu putem decât să ne imaginăm eforturile sale de a o lua de la capăt, având ca parteneră tocmai pe cea mai capricioasă patinatoare din lume. Dorsey nu a acceptat să fie marioneta lui Kate, a cărei scenă era peste tot, şi ale cărei sfori se întindeau mult în sus, până într-un paradis şarmant şi exclusivist. Iar Kate a fost nevoită să împrejurări să renunţe la Ego.

Motivaţi de impulsuri universale, nu aveau altă alternativă decât să se apropie simultan unul de altul, printr-un fel de legătură sufletească, având în vedere că timpul se curgea cât se poate de repede, iar ironiile dintre ei nu duceau decât la complicaţii. În acest caz, termenul de "variaţie" reprezintă diferenţa dintre un rezultat individual sperat şi media unui set de rezultate îmbucurătoare.

Pe ea, ceva o determina să fie altfel, un soi de magnetism al eleganţei care atrăgea privirile și inspirația, dar cu ample ramificaţii într-un fel de *Ermatos Thaeae Umhiaoscul*, o punte între inimă si mintea divină. Mai mult decât atât, ceva din sufletul ei părea să se destăinuie pe tot parcursul filmului, cu privire la noul ei partener. Prin atitudine, la nivel subtil, ceva din Kate părea să-i transmită lui Dorsey, mai ales înainte de proba finală a concursului unde cu greu s-au calificat:

"Pur şi simplu îţi dau cunoştinţele mele de care ai nevoie ca să mergi mai departe pentru că, până la urmă, eşti fructul iubirii mele, şi nu trebuie să te pierzi. Continuarea succesului tău ne onorează pe amândoi. Creatorul a fost mândru de tine, chiar dacă într-un moment de slăbiciune a încercat să te părăsească. Aşa sunt zeii uneori, capricioşi. Acum este momentul să dai tot ce poţi din tine."

Leadership: Poţi să explorezi procesul de receptare a unei imagini care te va urmări toată viaţa, adăugând o reversibilitate imaginară și o vedere care include "măsura superlativului"?

"Nu înceta să fii mai mult decât poţi să fii" - aceasta este fără îndoială morala filmului, ce merită revăzut iarnă de iarnă. Amândoi protagoniştii, relaţional cu orientarea adevărată care duce la succes, având în suflet presentimentul viitorului lor ideal, au purtat parcă pe frunte pecetea originii lor olimpiene.

Să trăieşti senzaţiile unui număr de patinaj artistic foarte reuşit înseamnă să porţi, să simţi în propriul tău suflet, întreaga bogăţie, întreaga profunzime a protagoniştilor, întreaga lungime a conţinutului lor, să suferi de suferinţele lor, să treci prin chinurile amărăciunilor lor, prin fericirea bucuriei lor, a biruinţei lor, a nădejdilor lor.

Şi chiar dacă nu ştiu multe despre patinatori, puţini dintre ei având fericirea de a se remarca în marea arenă a campionilor, ca nişte aştri divini, pot spune că vizionând acest film am avut prilejul să simt felul cum s-a îmbinat perfecţiunea particulară cu marile merite ale dragostei, comori divine care abia în ultimile minute ale filmului sunt scoase în evidenţă cu adevărat.

Da. Flexibilitatea în îndeplinirea unei schimbări de planuri, situație la care nu te-ai gândit, este cheia unui succes nesperat, dar triumfător și foarte bogat, material și spiritual în același timp. Acest fapt nu tulbură cu nimic eleganţa lucrării divine, ci dă prin ea însăşi la iveală faptul că procesul transpunerii unui vis în realitate, cu condiţia să fii efectiv înzestrat cu un talent original, denotă o realizare remarcabilă, suficientă pentru a-ți autentifica prezența în universul creativ, adăugând propria amprentă originală și autentică.

Măsura superlativului, în leadership, este dată de rezultatul neaşteptat la care ajungi cu mare greutate, unul care reflectă autenticitatea și genialitatea ta artistică privită ca un dar divin.

Efectul de autenticitate rezidă din izbânda unei realizari la care a contribuit Dumnezeu, tu însuți fiind instrumentul divin care transpune în realitate creații însuflețite cu izo-ul divinității. Deci, efectul de autenticitate se câştigă printr-o realizare remarcabilă la care contribuie inspirația divină, pe linia unor întorsături de situaţii care te fac să spui: "Da, fix asta s-a întâmplat în realitate, chiar dacă a părut doar un vis."

Source: https://neculaifantanaru.com/efectul-de-autenticitate.html

Efluviile însufleţitoare ale unei minţi libere

On Martie 12, 2014

Dovedeşte-ţi că eşti un om valoros, concentrându-te asupra modalităţii în care te apreciază ceilalţi.

Citeam pe internet aceste rânduri legate de un protestatar din Kiev. Volodimir Parasiuk, în vârstă de 26 de ani, a susţinut un discurs puternic vineri seară în faţa Euromaidanul, iar ucrainenii cred acum că vorbele tânărului l-au convins pe Viktor Ianukovici să fugă din oraş.

Cu Vitali Kliciko, campionul mondial de box la categoria grea, privind peste umărul său, tânărul de 26 de ani, originar din Liov, a urcat pe o scenă în Piaţa Independenţei din Kiev şi a denunţat acordul încheiat de miniştrii de Externe din Polonia, Franţa şi Germania cu Viktor Ianukovici, avertizându-i pe aceştia că „strâng mâna unui criminal".

Într-un discurs emoţionant şi puternic în acelaşi timp, tânărul a anunţat că nimeni nu va aştepta alegerile anticipate stabilite atunci pentru decembrie 2014. Ianukovici ar trebui să plece din oraş până a doua zi dimineaţă sau se confrunte cu consecinţele, a avertizat tânărul vineri seară. Ianukovici a plecat din Kiev la scurt timp după aceea. *

Leadership: Eşti propriul tău reper asupra a ceea ce înseamnă ieşirea dintr-un scenariu trăit cu multă emoţie, la răscrucea opţiunilor de ordonare a unor evenimente care survin independent de voinţa ta?

Modul în care îţi exerciţi calităţile, în special puterea de influenţă fondată prin relaţia cu singurul supervizor onest - publicul, reflectă acea parte din tine, acel impuls negativ sau pozitiv pe care ţi-l impui atunci când vrei să obţii schimbarea celorlalţi. Puterea de influenţă are la bază acea învoială care stăruie asupra reînnoirii personalităţii tale, prin forţa prezenţei şi a mărturiei prezentate *live* referitoare la acte, fapte, împrejurări, despre care ai luat cunoştinţă în mod direct. Dar te poţi pomeni exclus din cercul încrederii, oricâtă majoritate de voturi ai avea.

Împărtăşind opinia celorlalţi oameni vizavi de realităţile actuale şi perspectivele de viitor, intuind ipotezele pe care ei îşi construiesc bugetul de idealuri în cercul mult mai larg al posibilităţilor lor de materializare, cu progrese de aspiraţii şi uneori cu adâncimi de regrete, nu faci altceva decât să aduci un serviciu de ambele părţi. Pe ei îi determini să creadă că viaţa poate fi schimbată, iar tu reuşeşti să ai un impact puternic asupra lor.

Aşadar, eşti propriul tău reper asupra a ceea ce-ar trebui să însemne ieşirea dintr-un scenariu trăit cu multă sudoare şi emoţie. Un scenariu în care nu tu alegi decorul lumii, dar pe care îl poţi interpreta după propriile orizonturi de aşteptare, în funcţie de judecata şi conştiinţa pe care o posezi şi pe care vrei s-o transmiţi.

Leadership: Te surprinzi pe tine însuţi prizonier în lupta cu luarea unei decizii bazate exclusiv pe prelucrarea faptelor realităţii, setându-ţi un termen-limită pentru ceea ce poţi înfăptui prin latura umană a eroului care te reprezintă?

Gândeşte-te ce ai face dacă ai ajunge să te contrazici cu oamenii privind abordarea "de sus în jos" - reuşeşti să determini nevoile stringente ale zonei lor de interes, dar nu reuşeşti să determini singur motivul pentru care te-ai decis să le fii alături. Dar cel mai rău este să nu ştii în ce categorie te încadrezi.

Eşti unul din acei contribuabili la schimbare care plătesc impozit leadershipului prin exercitarea anumitor presiuni de ordin afectiv şi moral asupra celorlalţi oameni? Oare eşti unul din acei oameni care tânjeşte numai după Like-uri?

Sau eşti unul din acei lideri care se concentrează asupra modalităţii în care ceilalţi îi apreciază, manifestând o atitudine serioasă şi încrezătoare faţă de reparaţia acelei defecţiuni de construcţie a unui „drum de mare circulaţie" datorată unui leadership ineficient şi obtuz?

Un prizonier în lupta cu luarea unei decizii bazate exclusiv pe prelucrarea faptelor realităţii este un erou care a învăţat să treacă peste riscuri şi dureri, îndurând consecinţele realităţii, găsind un balsam sufletesc în înfruntarea adevărului care nu-i îngăduie să tacă. Iar un leadership optuz nu ţine cont decât de miza adevărurilor expuse, dar nu şi de revelația lor care poate produce renașterea lăuntrică.

Latura umană a eroului care te reprezintă poate avea ca esenţă gândirea bazată pe scop atunci când el proiectează ceea ce ar trebui să fie mâine într-un cadru de manifestare a unor valori impuse numai pe baza adevărului abordat într-o accepţiune de consens al opiniei publice.

Efluviile însufleţitoare ale unei minţi libere evidenţiază acea capacitate a liderului de a emite o cantitate enormă de „vibraţii" de ordin motivaţional, moral, sufletesc şi raţional, menite să stimuleze direct participarea activă a oamenilor într-un proces amplu de schimbare.

*** Notă:** http://adevarul.ro/international/europa/omul-l-a-dat-jos-ianukovici-protestatar

Egalul lui Dumnezeu pe pământ

On Iunie 27, 2023

Ceea ce vezi este ceea ce vrei să crezi despre tine într-o imagine care se mişcă "în interior" şi în afara focalizării.

Prin intermediul picturii "Facerea lui Adam", celebrul artist Michelangelo a vrut să transmită un mesaj important, și anume: că un singur om "gol", adică umil, fără a deţine putere sau privilegii în societate, trăind doar în comuniune cu natura, şi fiind înzestrat doar cu libera voință, a reușit să se ridice la înălțimea lui Dumnezeu prin capacitățile sale intelectuale și creatoare, cu perseverență și prin exersarea talentului. Chiar şi pictura aceasta, un refugiu în faţa banalului, se încadrează în termeni de *Erioradoichalis Ekaudnar Ilhetosa*, adică se manifestă prin revelarea unei incomensurabile voinţe, slujind unei cauze superioare, ceea ce mă determină să cred că însuşi artistul a recunoscut implicit puterea creaţiei de a face ca un lucru să devină mai mult decât este.

Vedem în pictura "Facerea lui Adam" cum omul de țară, un biet trup pământean, ale cărui profunzimi interioare au fost trezite la viaţă doar de o spiritualitate aparte, se apropie la distanță mică de Dumnezeu, Stăpânul veacurilor şi al timpurilor, Creatorul fără seamăn. Iar degetul lui Dumnezeu bine evidenţiat în imagine, folosit ca mijloc de conturare a unei dispoziţii date de către o autoritate unitară, şi care trebuie executată întocmai, pare să arate spre Adam ca și când ar fi vrut să-i spună: "Tu ești alesul ! Ești egalul meu pe Pământ !"

Dacă aţi întâmpina vreun om gol, care ar zice: "N-am haine, aur și averi, dar sunt animat de un foc interior numit pasiune, *uma paixão sem limites*, oare l-aţi crede, văzându-l gol și neavând nimic pe el, l-aţi crede pe omul pământean și lumesc metamorfozat într-un om dumnezeiesc?

Adam, omul pământului are un glas, o voce puternică în arta de a reda forme plastice, şi acest glas plin de măreţie, plin de încredere liniştită, numai Dumnezeu îl înţelege şi-l aude. Natura l-a ocrotit pe Adam cu mare atenţie, cu un soi de milă maternă, fiindu-i prietenă, l-a protejat şi i-a respectat pasiunea, iar el i-a respectat legile, această legătură fiind singurul lui avantaj în lupta cu cele patru tendinţe ale păcatului exclusivist: făţărnicia, delăsarea, josnicia şi impostura, care rămân oricum fără ecou.

Leadership: Idealul tău de viaţă bazat pe puritate rezidă dintr-o estetică a trăirii constituită în favoarea unei simplităţi în care percepţia urmează să decidă asupra "formei finale" ?

Artistul, luminat de o rază de lumină din cer, se bucură de abordarea inspirată a artei de a lumina o lume pierdută în negura de vremi, ori surprinzând o poveste de viaţă desprinsă din realitatea lăuntrică. Astfel reuşeşte să aducă o perspectivă unică și profundă în creațiile sale bazate pe prezentarea corpurilor goale – tot atât de reale ca o operă de artă. Mai mult decât atât, comuniunea foarte înviorătoare cu natura plină de secrete, poate să dezvolte o sensibilitate și o înțelegere aparte asupra lumii, esenţa unei estetici apreciative pe care nu ezit să o denumesc „Poetica Umilinţei".

În acest sens libertatea de exprimare a artistului, sacră şi inviolabilă, impunându-se în mod imperios din perspectiva artei, poate permite un grad mai mare de inovație și autenticitate în creaţiile care îi poartă semnătura.

Am privit pictura de nenumărate ori, din mai multe unghiuri, cu vederea ochilor care recunosc

poveştile oamenilor care s-au format în spaţiul liber al naturii. Şi mi-am dat seama că arta, opera deschisă, cere o muncă plină de îndârjire: trebuie să lucrezi fără încetare orice s-ar întâmpla, și să observi bine tot timpul. La urma urmelor, fiecare artist este unic în felul lui, iar interpretarea sau percepția artei, aşa cum ochii o cer printr-o modificare a viziunii omului faţă de locul şi rolul său în societate, poate varia în funcție de perspectivele individuale ale observatorului.

Ceea ce vezi este ceea ce vrei să crezi despre tine într-o imagine care se mişcă în interior şi în afara focalizării. Iar ceea ce contează cel mai mult este ca arta ta să rezoneze cu ceilalţi oamenii și să îi inspire într-un fel sau altul.

Cât despre expresia folosită de mine, "s-a ridicat la înălțimea lui Dumnezeu", prin raportarea lui Adam la fundalul stabil al unei văi văzute de pe un munte, mă gândesc că Michelangelo a încercat să facă legătura cu aspirația omului de rând de a se uni sau a se apropia de divin, fapt considerat un obiectiv nobil.

În ceea ce privește arta pe care o degajă expresivitatea tabloului, o artă care valorifică învățămintele trecutului, ea poate fi privită ca o formă unică de exprimare a aspirațiilor și căutărilor spirituale umane, având un mesaj intrinsec: "Se bucură mult de averi cel ce nu le duce lipsa."

Leadership: Creaţia ta poate să se concretizeze într-o imagine în care propria ta personalitate dezvăluie revelarea propriei puteri divine?

Bun, dar ce reprezintă îngerii de care este înconjurat Dumnezeu? Vedem acolo, însoţind imaginea lui Dumnezeu, nişte chipuri de copii care transmit diferite stări sufleteşti: bucurie, tristeţe, curiozitate, visare, nedumerire. Chipuri de copii care nu dorm, ci mai degrabă izbucnesc în plăsmuirile unei arte de geniu, ei reprezentând simbolul purităţii, dar şi simbolul schimbării și renașterii într-un spaţiu viu, sustras graniţelor, deopotrivă interior şi exterior.

Mă gândesc că acei îngeri sunt alți oameni "deosebiți", care la fel ca Michelangelo au fost "aleşi" dinainte pentru eternitate, pentru a sta în împărăţia lui Dumnezeu, dar înainte de toate ei trebuie să-l laude veşnic pe El, pe pământ, având un fel de rol în procesul mântuirii celorlalţi oameni. Ei au fost aleşi să fie egalii lui Dumnezeu pe pământ, neîntrecuți în diferite domenii.

Exact cum proceda şi Picasso, dar într-o altă viziune, procedeul pictural descris de Michelangelo a constat în construirea imaginii începând cu fundalul, urmărind ca acesta să nu sugereze o adâncime pronunţată, ci o vedere de la "înălţime".

Uite de aia numai în Cer sunt îngerii, dar toți s-au născut pe Pământ. Cum e jos, aşa este şi sus. Astfel, pictura "Facerea lui Adam" reprezintă o cale de a explora și a reflecta asupra lumii și a experiențelor umane, prin raportare la căutarea sacrului și a sensului divin, printr-o abordare empirică și personală, pe fundalul unei *Angibileette Ouhosebitus Athesarrus*, revelarea propriei puteri divine.

În fine, numai dacă artistul își trăiește creația artistică ca pe o călătorie spirituală în locuri încărcate cu energie, liber în mijlocul naturii, asta va avea ca rezultat armonia cu universul. Şi aceasta poate adăuga o dimensiune profundă și fascinantă lucrărilor artistului. În ceea ce privește pictura "Facerea lui Adam", aceasta este un mod în care artistul se apropie de forța creatoare supremă, cu referire la un fel de încarnare a acesteia în el.

În acest caz, leadershipul se formează pe fundalul unei percepţii vizuale detaliate, în care

propria ta personalitate trebuie să dezvăluie o altă imagine, diferită şi unică, ce poartă un singur mesaj: "Dumnezeu este o analogie la ceea ce cunosc deja despre mine".

Ridică-te la înălţimea propriei autodepăşiri. Poţi fi un Dumnezeu numai în domeniul în care îţi etalezi talentul cu străşnicie !

Egalul lui Dumnezeu pe pământ este artistul care, imitând creaţia lumii, dă naştere unui microunivers care fiinţează în comuniune deplină cu natura. Un artist care, prin creaţia sa necontestabilă în faţa timpului, surprinde universul care, la rândul lui, îi oferă harul Său: o sursă nesfârşită de inspiraţie din complexitatea structurilor naturale (o plenitudine de culori, forme, modele, texturi). Toate acestea putând a fi transformate într-o varietate de expresii artistice.

Imaginea care se mişcă in interiorul unui artist este, de fapt, o relaţie de asemănare marcată prin creaţie şi conştiinţă, însemnând un procedeu de relevare a unei Entitati Sacre ce ar putea sa redea echilibru universal.

Source: https://neculaifantanaru.com/egalul-lui-dumnezeu-pe-pamant.html

Ei se opresc acolo unde vor să se oprească

On Ianuarie 07, 2018

Învaţă să proiectezi în exterior tot ce se află în inima ta, ţinând sub control emoţiile celorlalţi şi dirijându-le într-o nouă direcţie.

- Înainte de a pleca, domnule conte - spuse Julie, îngăduiţi-mi să vă spun tot ce în ziua aceea...

- Doamnă, răspunse Monte Cristo, apucându-i mâinile - tot ce-mi veţi spune nu va preţui niciodată cât preţuieşte ce vă citesc în ochi, ce v-a gândit sufletul şi ce a simţit inima mea. Ar fi trebuit să plec fără să vă revăd, ca binefăcătorii din romane. Dar virtutea aceasta ar fi fost peste puterile mele, fiindcă sunt un om slab şi vanitos şi fiindcă privirea umedă, voioasă şi duioasă a semenilor mei îmi face bine. Acum plec, ducând egoismul până la a vă spune: Nu mă uitaţi, prieteni, căci pesemne nu mă veţi mai revedea niciodată.

- Să nu vă mai revedem - exclamă Emmanuel în timp ce două lacrimi mari se scurgeau pe obrajii Juliei. Să nu vă mai revedem? Aşadar nu un om, ci un zeu ne părăseşte, şi zeul acesta se va înălţa la ceruri după ce s-a ivit pe pământ ca să facă binele !

- Nu vorbi aşa, răspunse repede Monte Cristo. Să nu spuneţi niciodată asta, prieteni. Zeii nu fac niciodată rău; ei se opresc acolo unde vor să se oprească. Nu e mai puternică întâmplarea decât ei ci, dimpotrivă, ei o stăpânesc. Nu, Emmanuel, eu sunt un om, iar admiraţia dumitale e la fel de nedreaptă pe cât îţi sunt de profanatoare cuvintele.

Şi apăsându-şi buzele pe mâna Juliei, în timp ce tânăra i se aruncă la piept, el îi întinse cealaltă mâna lui Emmanuel. Apoi, smulgându-se din casa aceasta, cuib plăcut al cărui oaspete era fericirea, el urcă în diligenţa trasă de patru cai zdraveni şi se făcu nevăzut în întunericul nopţii.

Leadership: Realitatea pe care trebuie să o accepţi şi căreia trebuie să-i faci faţă, are ca prim considerent inexactitatea ilustrării unei expresivități a „imediatului" ?

Îmi place ideea de a folosi un anumit tip de bagaj emoțional, dar mai ales o anumită autoritate asupra faptelor vizate de o cunoaştere intuitivă a modului de manifestare a diversității tipologiilor umane, pentru a manipula o realitate și a găsi alte conotații decât o simplă reflecție a unui moment sau situaţie.

Dacă cauţi și dacă vrei să menţii o anumită stare de spirit în fiecare moment care trece, vei deveni tot mai deziluzionat de abilităţile tale de a obţine ceva, mai ales dacă NU consideri omul ca o realitate primară, cu valoare spirituală supremă.

Fiindcă tot ce se întâmplă în oameni, în fiecare stadiu al vieții lor, face parte din lumea pe care ei şi-o imaginează și-o acceptă ca pe un destin, ca pe un fapt împlinit și de neînlăturat, deci o lume care nu-ţi aparține ție oricât de mult ai încerca să te integrezi în ea.

O stare sufletească pe care tinzi să o exploatezi prin examinare vizuală directă, marcată îndeosebi de manifestări care sunt învestite cu valoare şi cu o anumită semnificație de către cei care le practică, se stabilește în raport cu atitudinea ta faţă de anumite limite de toleranță și adaptabilitate la nevoile lor de schimbare.

„Imediatul” are ca prim reper o emoţie de tip „wow” doar atunci când livrezi „wow” de la începutul unei conversaţii, pe fundalul unei poveşti încadrate în diferite moduri de vizualizare și imaginare.

Detectivul C. Auguste Dupin, personajul fictiv creat de Edgar Allan Poe, afirma următoarele: *"Cunoaşterea unui om se realizează urmărind în primul rând mimica sau fizionomia; reproducând-o, îţi vin în gând intenţiile şi gândurile sale".*

În esenţă, Dupin - la fel ca Monte Cristo, creează o presupunere pe care apoi o verifică prin prisma emoţiilor declanşate de o anumită situaţie sau a căror producere este favorizată de o anumită împrejurare.

Chiar dacă te-ai obișnuit să-ţi reprezinţi „marca personală” în funcție de puterea de interpretare a expresivităţii afective a oamenilor din jur, valoarea lor nu trebuie să arate ca un desen înțeles ca un contur ce determină forma unui obiect printr-un soi de rezumat al său. Ci mai degrabă asemenea scrisului, înțeles ca o configuraţie pură, spontană, ce nu evocă fizionomia unui lucru, ci virtuțile unei naturi nealterate sau cât mai aproape de un arhetip verosimil.

Cea mai mare ispravă pe care o ai de înfăptuit, ca lider, este să-ţi reglezi nivelul de autoritate prin conştientizarea emoţiilor pe care le trezeşti în oameni, în așa fel încât ei să devină conştienţi de ceea ce simți tu !

Ei se opresc acolo unde vor să se oprească atunci când își pun în joc forța de convingere și prezenţa de spirit. Ei sunt, în simplitatea unor constatări favorabile, detectivii dedesubturilor lucrurilor din paginile "ascunse" ale minţilor înfricoşate de realitatea vieţii.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/ei-se-opresc-acolo-unde-vor-sa-se-opreasca.html

El s-a născut prea devreme pentru contemporanii săi

On Noiembrie 21, 2013

Fii dispus să adaugi un plus de valoare stimei de sine în încercarea a te compara cu ceilalți, acceptând faptul că a ta conştiinţă este produsul unei subiectivităţi fără nici un fel de legătură cu obiectivitatea materială.

Michelangelo. A iubit dintotdeauna lupta şi sarcina de a-şi pune toate forţele în joc. Pentru a crea, trebuie o gândire solitară, şi ideea de luptă continuă. Rezumând acestea, trebuie să evidenţiem, în primul rând, că Michelangelo a fost destinat să joace un rol singular în arta, nu numai a timpului său dar şi a multor veacuri viitoare. De origine modestă, s-a purtat ca un om simplu şi i-a plăcut compania oamenilor din popor. Cu cei avuţi şi aflaţi la putere era demn şi nu se sfia să-i sfideze, fiind conştient de valoarea sa.

Nu era sociabil decât cu oamenii umili pe care îi aprecia şi respecta. Nu a avut prieteni şi nici discipoli. Introvertit, bântuit de fantasme, trăia o tragedie internă, nelăsând să străbată frământările care-l chinuiau. Nu a avut viaţă de familie. Singura femeie din viaţa lui - Vittoria Colonna - a constituit un episod fugitiv, curmat de timpuriu. S-a vorbit şi mai ales s-a insinuat mult pe seama relaţiilor sale cu femeile. Munca îl absorbea în prea mare măsură, încât "ardea" şi nu mai avea nicio disponibilitate pentru sine. A fost un titan, predestinat a trăi pentru artă, sacrificându-se pe sine. Orice gând urât la adresa sa este un sacrilegiu.

Privit astfel, Michelangelo nu mai constituie o enigmă. El s-a născut prea devreme pentru contemporanii săi.

În altă carte, filosofia artei (Schelling) stau scrise aceste cuvinte ale lui Platon, două lucruri pe care filozofii amatori de sistem şi încrezători în mitul raţiunii le treceau cu vederea: *"Spiritul ajuns în condiţie trupească este bolnav, tulbure, neînstare de gândire pură. Pesemne că pe lângă facultatea raţională, există şi una a delirului, a entuziasmului, a nebuniei."*

Leadership: Rezultatul muncii tale de creaţie marchează o conştientizare a propriei persoane şi a tot ceea ce te înconjoară, luând în calcul strădania unei vieţi care a trebuit să treacă de la culmile neprevăzute - în viaţa unui om normal?

Întotdeauna artistul îşi pune sufletul său, cu tot ce are bun în el, în ceea ce face cu chibzuinţă şi cu ajutorul lui Dumnezeu, fără să se considere vreun învins al destinului. Şi atunci rolul său în destinul integral al creaţiei se fundamentează şi se implineste în Hristos. Dar în momentul în care sufletul său îşi caută o imagine măreaţă şi se ataşează de o imagine a efortului creativ care luptă cu niște greutăți care par greu de învins, practic artistul împărtăşeşte starea sufletească a celui care a produs acea imagine, la fel cum îşi împărtăşeşte viziunea asupra unui obiect care poate fi doar privit, dar niciodată atins.

E foarte important, în acest sens, să ne cultivăm ochiul cu care privirea se urmăreşte pe sine. Căci dacă artistul nu se agață de un obiect care nu se potriveşte cu restul decorului său, şi dacă imaginea de sine este oglindirea sa în propria conştiinţă, atunci privirea pe care el o îndreaptă către lumea din jur este o conştientizare a nuanţelor şi multiplelor "feţe" ale unei vieţi care se consumă printr-o poveste greu de trăit (dar pe care el urmăreşte avid să o scrie zilnic).

Artistul are această nevoie de a atrage atenţia asupra creaţiilor sale şi se hrăneşte din plin cu această atenţie, de aceea îi poate fi uşor rănit orgoliul atunci când cineva nu-i acordă atenţia cuvenită. Există mai ales o atenţie de tip religios, care ţine de spaţiul vizual al credinţei, prin

care sufletul său încearcă să-i găsească o cale să înfrunte lumea care nu-l apreciază îndeajuns.

Leadership: Poţi să fii mai permisiv cu tine însuţi, luând în calcul o imagine a propriei tale fețe pe fundalul alteia?

Dar artistul devine şi mai posomorât atunci când îşi dă seama de de diferența dintre salvarea lumii și distrugerea ei. El se înspăimântă atunci când îşi dă seama cât de insignifiant este la scara lumii, chiar dacă operele lui sunt grandioase, dar greu de înţeles de spiritele înapoiate, rutinate sau inadaptate la modernitate. Deci, s-ar spune că artistul are două feţe: una care îi displace, şi alta care îl preamăreşte.

Deseori, viaţa artistului este un produs vizual care ţine de sentimentul grandios al stimei de sine, așa cum este prezentat în tulburarea de personalitate narcisistă, putând fi cu siguranță compensatoriu și poate chiar deteriora relațiile personale. Şi, să nu uităm că în cazul artiştilor schimbările mici au un impact uriaș asupra stimei de sine.

În mod deosebit, trebuie făcută o distincţie între imaginea de sine şi imaginea atribuită lumii, şi trebuie făcută o diferenţiere între încrederea în valoarea de sine şi toleranţa în faţa unor situaţii ostile conştiinţei. Fiindcă aici este vorba de altceva, exact de acea intenţie care stă în spatele diferitelor forme de imagine ale lumii interioare, ale existenţei spirituale, și trebuie luată în calcul o imagine a propriei noastre fețe pe fundalul alteia.

Artistul total dedicat artei sale este, de multe ori, expresia concretizată a modului în care se vede o persoană sau se reprezintă pe sine prin prisma conştientizării unei drame profunde.

El s-a născut prea devreme pentru contemporanii săi. Asta se poate spune despre un artist care nu a fost capabil să analizeze diferenţele dintre imaginea de sine şi imaginea altora despre el însuşi, şi să identifice aspectele comune care i-ar putea crește echilibrul psihic și sentimentul valorii personale.

*** Notă:** Paul Ştefănescu - *Enigme şi mistere din toate timpurile (vol.1)*

Source: https://neculaifantanaru.com/el-s-a-nascut-prea-devreme-pentru-contemporanii-sai.html

Elementele fuzionează într-o imagine coerentă

On Noiembrie 6, 2011

Un artist excepțional scormonește printre senzațiile fragmentate pentru a crea o conexiune între ceea ce este faptic și ceea ce devine simbolic.

Regizorul rus, Serghei Eisenstein, scormonește cu greu în memorie pentru a readuce la suprafață șirul de elemente caracteristice străzii. Însă percepția străzii nu există încă, deoarece elementele rămân disparate, neformând o unitate. Doar în a doua fază, acestea fuzionează într-o imagine completă. Abia atunci, spune Eisenstein, își amintește strada. Observând atent acest proces în propria conștiință, asocierea elementelor pornește spontan. El remarcă faptul că fenomenul este identic în cazul creației artistice. Evocarea străzii urmează același mecanism prin care, în procesul creativ, imaginea unică, întreagă și pregnantă se naște din elementele ei disparate. În ambele cazuri, aceeași lege guvernează modul în care particularul ajunge, prin întreg, la conștiința și sentimentele noastre.

Fiecare detaliu este păstrat în memorie și senzații, ca parte a unui întreg. Eisenstein își continuă reflecția: în viața practică, dar şi în procesul amintirii, este important să treci cât mai repede peste prima fază pentru a ajunge la evocarea întregului. În artă însă, accentul se schimbă. Pentru a-și atinge scopul, opera de artă urmărește exact acest proces al sedimentării imaginilor în conștiința spectatorilor.

Astfel, metoda elaborării imaginii trebuie să re-creeze acel proces prin care, în viață, se formează imaginile noi în conștiința și simțurile omului. Ca o concluzie, Eisenstein consideră că un artist care dorește să exprime o imagine prin reprezentări faptice ar trebui să urmeze același proces, asemănător cu modul în care memorizarea străzilor new-yorkeze face trecerea de la fragmente la întreg.

Leadership: Ce impact are percepția fragmentată asupra formării unei imagini unificate, atunci când procesul artistic devine un catalizator al fuzionării acestora într-o expresie pregnantă?

Eisenstein scormonește cu greu în memorie, încercând să extragă treptat detaliile caracteristice ale străzii, proces similar etapei de percepție senzorială, în care creierul stochează inițial informațiile fragmentar. La început, elementele străzii rămân disparate, fără a forma o imagine unitară. Abia în a doua fază, ele fuzionează, reconstruindu-se treptat într-un întreg coerent. În acest moment, spune Eisenstein, își amintește strada, observând atent modul în care imaginea întreagă se naște din elementele sale individuale. Așa cum se întâmplă și în procesul de reamintire din neuroștiință, fiecare detaliu contribuie la formarea unei amintiri complexe și sedimentate în conștiință.

Eisenstein extinde această observație la creația artistică: în artă, acest proces de sedimentare a imaginilor trebuie recreat deliberat pentru a influența conștiința spectatorilor. În viața practică, scopul este să ajungi rapid la imaginea de ansamblu, dar în artă, detaliile fragmentare joacă un rol esențial, permițând spectatorului să experimenteze procesul prin care o imagine se formează și se fixează în memorie. Astfel, Eisenstein susține că un artist care vrea să exprime o imagine puternică ar trebui să procedeze ca în reamintirea străzilor new-yorkeze, urmărind să creeze o experiență sedimentată, unde detaliile se unesc pentru a forma un întreg memorabil.

Procesul de creație artistică începe cu elemente disparate care plutesc în mediul memoriei, asemenea particulelor în apa unui lac. Treptat, acestea se sedimentează în straturi succesive ale conștiinței, sub acțiunea procesului creator. Inițial, reprezentările rămân separate în

percepție, dar prin procese de fuziune artistică, ele se consolidează într-o imagine pregnantă și întreagă. În viața practică, această sedimentare trebuie să fie rapidă, dar în artă, precum în formarea rocilor sedimentare, procesul este deliberat încetinit. Artistul scormonește prin straturile de senzații, urmărind să re-creeze în conștiința spectatorului acea transformare graduală din elemente faptice disparate într-o structură unitară nouă. Această sedimentare artistică devine astfel fundamentală în formarea imaginilor, unde particularul și întregul fuzionează într-o evocare distinctă, la fel cum particulele individuale se transformă în roca solidă a expresiei creative.

Leadershipul facilitează trecerea de la separarea speculativă la unitatea experiențială, promovând o sinteză dinamică între abstractizare și vitalitate emoțională.

Elementele fuzionează într-o imagine coerentă și expresivă atunci când particularitățile disparate sunt integrate într-un întreg unitar. Acest proces reflectă mecanismul natural al percepției și al memoriei, prin faptul că întregul capătă semnificație doar prin legătura organică dintre detalii. Spun asta deoarece Eisenstein subliniază importanța procesului de sedimentare și sinteză a imaginilor în conștiința spectatorilor, de fiecare dată când creează o operă de artă ce urmărește să evoce trăiri autentice. Pornind de la convingerea că arta trebuie să recreeze procesele naturale ale formării imaginii în mintea umană, Eisenstein oferă un model prin care arta devine profundă și eficientă, captând esența transformării fragmentelor în simboluri memorabile.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/elementele-fuzioneaza-intr-o-imagine-coerenta.html

Elevul trebuie să plece

On Iunie 09, 2014

Exercită-ţi puterea de a modela oamenii din jur, conformându-te cerinţelor superiorităţii pe care doreşti să o evidenţiezi.

Eisenstein a frecventat multă vreme cursul maestrului Meyerhold. Într-o zi, când elevul îşi dădea una din probe, profesorul deveni trist. Eisenstein se sperie, crezând că răspunsese prost. Primi însă un bileţel de la Zenaida Reich, actriţă a teatrului lui Meyerhold şi asistenta sa. Citi biletul cu oarecare surprindere: *" Când elevul nu este numai egal, dar e mai mare decât profesorul, el trebuie să plece ! "*

Fiind convins că era o dorinţă lui Meyerhold, Eisenstein îl părăsi. Ruptura aceasta fu dureroasă pentru amândoi. Eisenstein o pomenea ca pe o "traumă". Încercând să-şi explice întâmplarea mai târziu, când rana se vindecase de mult, când se împăcaseră şi redeveniseră prieteni, Eisenstein scria despre această ruptură:

" Mi se părea întotdeauna că, în relaţiile cu elevii şi adepţii săi, el îşi joacă iarăşi şi iarăşi propria traumă provocată de ruptura cu primul său dascăl (de K.S. Stanislavski). Iar în cei pe care îi respingea, îşi trăia din nou amărăciunea care-l rodea. În actul respingerii, devenea tragicul părinte Rusten care-l răpuse pe Zorab, căutând parcă o justificare şi un adaus la ceea ce în propria sa tinereţe săvârşise fără a avea pornirea răuvoitoare a "părintelui", ci dând curs doar sentimentului de independenţă în creaţie a fiului prea mândru. " *****

Leadership: Eşti în stare să joci un rol mai important în viaţa altora, încât să-ţi îndrepţi atenţia asupra a ceea ce trebuie să accepţi la tine însuţi?

Leadershipul nu poate călăuzi omul prin meandrele complexităţii sale dacă, mai întâi, el nu-şi dobândeşte gloria ştiinţifică printr-o practică individuală îndelungată, printr-o interacțiune corespunzătoare cu propriile sale întrebări şi răspunsuri, cu propria lui experienţă de muncă, cu propriile sale descoperiri, cu propria sa reprezentare a realităţii.

Cine este tot timpul ajutat nu va reuşi niciodată să se impună în faţa celui mai dificil adversar: forţa de a se autodepăşi. Şi cum te poţi autodepăşi altfel decât urmându-ţi exemplul de a te antrena cu sârg, găsind modul propriu de a te reîncărca din prea-plinul energiei ce inundă fiecare părticică a fiinţei tale.

Ceea ce trebuie să accepţi de la tine însuţi, îndepărtându-te de "maestrul" care te-a format iniţial, este sentimentul efectului în atingerea unui scop determinat: câştigul, triumful puterii, o versiune nouă a totului.

Un lider este călăuzit de sentimentul finalităţii, nu al cauzalităţii. El adună elementele ce alcătuiesc părţile constitutive şi armonice ale unui parcurs iniţiatic şi le aşează într-o zonă mai puţin umblată - a originalităţii şi expresivităţii în interpretarea rolului asumat.

Leadershipul este o creaţie personalizată, cu un stil aparte, care nu se afişează în galeria *" Stiluri însuşite în mod abuziv "* de la alţii, ci în galeria *"Stiluri însuşite în mod discret şi rafinat"* . Leadershipul se dezvoltă şi se personalizează printr-o căutare profundă a propriului sine, prin intermediul rostului tău, prin intermediul puterii creatoare, punctând în oarecare fel acea libertate absolută prin care devii deţinătorul spaţiului de excelenţă profesională şi a celor care doresc să facă parte din el.

Poţi să închei un contract de împrumut în care nu se precizează durata pentru care se acordă creditul?

Contractul de îndreptare profesională este întotdeauna încheiat cu o entitate riguroasă, independentă, adică cu un maestru dedicat dezvoltării şi transformării tale. Iar el îndeplineşte acea condiţie de reciprocitate, prin care veniturile intelectuale, înglobate în rezultate pentru a absorbi cheltuielile de implicare şi formare, taxate în mai multe trepte, sunt transferate în scopul de a ascunde provenienţa sau dreptul de proprietate asupra unui bun intelectual.

Leadershipul este egalul unei întâlniri dintre două destine de excepţie, din care iese învingător cel care ştie să schimbe finalitatea unei creaţii în care chintesenţa ei funcţionează ca o dovadă a redescoperirii de sine.

Elevul trebuie să plece desemnează acea despărţire de autoritatea superioară care şi-a exercitat puterea de influenţă asupra ta, ca un factor declanşator de deschidere spre o lume din ce în ce mai sofisticată. O lume a ştiinţei de a te îmbogăţi printr-o formare profesională de calitate şi printr-o cunoaştere mai presus de orice cunoaştere, cea a sinelui, prin ideea de autoconstrucţie şi autodepăşire, punându-ţi la încercare însuşirile de cercetător.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Eliminaţi balastul costisitor

On Iunie 30, 2009

Învaţă să percepi calitatea cea mai înaltă a unui om, fără să te pierzi în lumea lui proprie.

În primul an de facultate am avut un coleg extraordinar, dar nu extraordinar în sensul bun al cuvântului. Era mai degrabă un farsor, adică o persoană care ştie să-i păcălească pe oameni şi să se folosească de ei ca să obţină diverse avantaje.

La sfârşit de săptămână obişnuiam să merg cu colegii de grupă într-un club din oraş. Nu am putut să nu observ un lucru destul de evident la colegul nostru. De fiecare dată când ne întâlneam, el obişnuia să-şi scoată portmoneul şi să ne arate câţi bani are la el: 1.000 de euro. Tot timpul avea la el o grămadă de bani.

Dar ştii ce este cu adevărat amuzant? Niciodată, dar niciodată, el nu şi-a achitat consumaţia, şi asta deoarece întotdeauna se ofereau unii colegi să-i facă cinste. Aceştia din urmă s-au pierdut în lumea lui, fără să perceapă adevăratul lui caracter.

Şi uite aşa se face că colegul nostru, care avea atâţia bani la el şi pe deasupra şi o maşină decapotabilă, se distra bine mersi pe spinarea altora.

Leadership: Extinzi circumstanţele unei forme de răspuns la adresa unei aparenţe care-ţi conferă calitatea de învins, sau restrângi cauza unei manifestări care tinde să devină acceptarea unei oferte?

Cred ca morala este aceasta: oamenii „descurcăreţi" ştiu să profite de pe urma celor naivi şi uşor de manipulat. Eşti suficient de orgolios şi complexat ca să fii uşor de manipulat? Te pierzi în lumea speculanţilor?

Iată ce face diferenţa dintre oamenii: unii dau şi nu primesc nimic în schimb, în timp ce alţii, cu reale calităţi de manipulator iau şi niciodată nu se satură.

În leadership se pune preţ pe existenţa realităţii care bate aparenţa. Nu poţi să-ţi atingi potenţialul atâta vreme cât îţi foloseşti calităţile într-un mod greşit, care le degradează. Aşa cum nişte broşuri şi lozinci ademenitoare nu vor putea ascunde niciodată o conducere incompetentă, tot aşa şi calităţile tale negative vor ieşi la iveală chiar dacă sunt mascate de puterea ta de influenţă.

Tu te mândreşti cu calităţile tale? Ele pot confirma că eşti de încredere? Până când?

A fi de acord cu calităţile pe care le afişează oamenii înseamnă să sprijini cauza unei manifestări care tinde să devină acceptarea unei oferte pe care nu o poţi refuza. Forma ta de răspuns ar trebui să îmbrace haine imprevizibilităţii, a exigenţei şi prudenţei, astfel încât rolul pe care îl joci într-o împrejurare să nu fie cel de om învins de aparenţe.

Leadership: Îţi susţii forţa de a împinge lucrurile până într-acolo încât să iei considerare posibilitatea de a nu-ţi însuşi o atenţie care exprimă farmec şi bunăvoinţă?

În foarte multe companii există astfel de indivizi, precum fostul meu coleg, care, cu o uşurinţă de nedescris, obţin totul pe de-a gata - salarii mari, beneficii, etc - cu toate că, în realitate, nu fac absolut nimic, nu-şi aduc în niciun fel contribuţia la dezvoltarea companiei, la realizarea unor obiective de interes deosebit şi nu se implică practic deloc în proiectele desfăşurate. Ci îşi petrec mai bine de 90% din timp în faţa calculatorului nefăcând nimic productiv sau plimbându-se dintr-un loc în altul fără rost. Practic ei sunt plătiţi pentru munca prestată de ceilalţi angajaţi.

Astfel de oameni nu sunt greu de depistat, toată lumea îi observă, toată lumea îi cunoaşte, însă nimeni nu face nimic, nimeni nu ia nicio măsură, iar ei se bucură mereu de o „vacanţă" prelungită. Şi este destul de clar cine are cel mai mult de pierdut, compania. Te fereşti de oamenii cu care ai numai de pierdut?

Un om cu gândire matură împinge lucrurile până într-acolo încât să recunoască o imagine care nu prezinţă o proiecţie perfectă a modelului care se mândreşte cu realizări peste aşteptări. El ia considerare posibilitatea de a nu-şi însuşi o atenţie care exprimă farmec şi bunăvoinţă, în termeni de refuzare a unei realități pe care o consideră mult prea generoasă pentru sine.

Atunci când un om îşi afişează prea multe însuşiri pozitive, ar trebui să bată la ochi ca ceva nu este chiar în ordine cu el.

Leadership: Faci dovada existenţei unui motiv de respingere a recunoaşterii unei valori de care unele persoane profită, fară să te transformi tu însuţi într-un magnet pentru "prostălăi" ?

În perioada rece, de iarnă în mod special, atunci când organismul uman este mai slăbit, eventual cu o deficienţă de vitamine, viruşii găsesc o poartă deschisă în sistemul imunitar al organismului.

O persoană care nu are nimic de oferit companiei reprezintă o risipă de bani. E ca un virus care găseşte o poartă deschisă în sistemul imunitar al leadershipului celui care conduce compania. Laşi o poartă deschisă pentru viruşi?

Tu ai permite să existe în compania sa astfel de *„ viruşi şi paraziţi "*? Ce leacuri trebuie să foloseşti pentru a preveni apariţia lor?

Ca să se dezvolte, o companie are nevoie de oameni serioşi şi capabili să producă profit, nu pierderi. În cazul în care un angajat nu dovedeşte seriozitate totală, mai ales după ce au fost investiţi atâţia bani şi atâta timp în pregătirea şi perfecţionarea lui, el trebuie îndepărtat imediat din companie pentru că reprezintă un balast costisitor.

Singura valoare de care unii oameni pot profita de pe urma ta, în confruntarea cu timpul pe care li-l acorzi, este respectul pe care nu-l meriţi din cauza bunăvoinţei pe care o arăţi mereu făţă de ei.

Concluzie: O companie nu poate ajunge la un nivel de dezvoltare ridicat dacă nu are în componenţa ei oameni de valoare, însă poate avea numai de pierdut dacă are angajaţi neserioşi şi speculanţi. Prin urmare, ca manager trebuie să angajezi oameni foarte buni, care au potenţial si sunt capabili să facă o treabă excelentă, şi să te debarasezi cât mai rapid de cei ce nu-şi au rostul în companie.

Învaţă să percepi calităţile cele mai importante ale oamenilor (mai ales calităţile lor negative), fără să te pierzi în lumea lor proprie – altfel vei avea doar de pierdut.

Source: https://neculaifantanaru.com/eliminati-balastul-costisitor.html

Elita minţilor evoluate

On Iunie 01, 2016

Învaţă să dai gândirii tale adâncimea experienţei de veacuri, împrumutând esenţa însuşirilor tale alese acelora care sunt lipsiţi de ele.

Mă îndreptam consecvent către o lume necunoscută, fără reper, aşa cum se îndrepta Columb spre un continent nedescoperit, dar eram mult mai puţin echipat decât celebrul conquistador, fără busolă, fără cârmă şi fără compas, simţind că totul se va sfârşi printr-un naufragiu. Voiam tare mult să cunosc o altă cultură, să dau altă culoare minţii, o introducere la ceea ce aveam să devin: o extensie a infinitului.

Visând cu ochii deschişi la nemaipomenita apropiere de ceva mai puţin dur, mai puţin împietrit de timp şi de idei fixe, aşa cum pictorii desăvârşiţi îşi caută în permanenţă noi modele prin cercetarea unor revelaţii mistice, nu prin comparaţia cu ceea ce deja au reuşit să facă alţii, puteam să deschid povestea unei scurte nebunii. Tot așa cum a făcut-o Salvador Dali. Eram un om cu vederi largi.

Avântat spre virtualitatea unei înnoiri de sine, unei existenţe uşor de justificat pe planul conştiinţei ce se arăta ca graţie divină, urmăream să dobândesc o inteligenţă înălţătoare ce nu se subscria acelei dogme aparţinând minţilor vulnerabile la condiţia de a cerceta lumea în lung și în lat. Ştiam că întotdeauna în mine trebuia să caut răspunsurile la întrebările ce nu le cunoșteam, dar tot ce era inspiraţional venea de la vechii conquistadori.

Columb a reprezentat curajul de a deschide porțile unei noi lumi întru posteritate, nu o imitaţie palidă a unei acțiuni inutile de susținere și promovare a unei idei năstruşnice. Salvador Dali a reprezentat arta imaginaţiei de a vedea dincolo de oglinda realităţii.

În ecuaţia reacţiei dintre aspiraţia spre absolut şi posibilitatea de a-ţi depăşi condiţia actuală, acolo unde răsună acea continuă și constantă formă de comunicare dintre cele două, se stabileşte o nouă funcţie de acces la reprezentarea unui nou curent de avangardă, numit "grad de apartenenţă la elita minţilor evoluate".

Leadership: Cum te raportezi la cadrul experienţei de transformare a realităţii cu care intri în contact şi de valorificare a celor descoperite, încât să dai gândirii tale adâncimea experienţei de veacuri?

La bătrâneţe, când starea de sănătate a prinţului Tyllerand nu se îmbunătăţea deloc din cauza unei inflamaţii dureroase a ochilor, singura lui preocupare rămânea cunoaşterea. Cu toate că boala îl împiedica să răsfoiască prin cărţile din biblioteca sa, doamna de Coigny ne relata următoarele despre el: *"Punea mâna pe cărţi, le aşeza la loc, le lăsa ca să le ia din nou, le cerceta ca şi cum ar fi fost vii şi acest exerciţiu, dând gândirii sale adâncimea experienţei de veacuri, împrumuta scrierilor o eleganţă de care autorii lor erau adesea lipsiţi".*

Uneori, tot ceea ce ţine de condiţiile de validare a unei forme de exercitare a capacităţii de a servi drept model de inspiraţie, rezultă din modul cu îți manifeşti discreţia - aceasta este partea cea mai bună a curajului de a te autodepăşi prin educaţie. A da gândirii tale adâncimea experienţei de veacuri înseamnă să-ţi raportezi gândirea la actele de măreţie ale înaintaşilor care au dovedit un spirit de sacrificiu, curaj, pricepere de a visa cu ochii deschişi, calităţi ce pot fi luate ca exemple de urmat. Înseamnă să te închizi în povestea unei întrebări: cum ar fi să trăieşti o viaţă ce poate constitui scenariul unei discuţii dintre Cristofor Columb şi Salvador Dali?

Deseori, eu însumi mă raportam la cadrul experienţei de transformare a realităţii într-un proces de revelaţie, pentru a vedea dincolo de imediatul unei subiectivităţi inautentice, dincolo de explorarea unei puzderii de alegeri încurcate, printr-un fel de exerciţiu al admiraţiei faţă de precursorii noii maniere de abordare a viziunii artstice.

Leadership: Te implici în constituirea unei revelaţii care transformă aspiraţiile în realitate, ca formă de ilustrare a profunzimii de a simţi ceea ce nu este uşor de înţeles la modelul tău de inspiraţie?

Rolul oamenilor de geniu, percepuţi deseori ca fiind inactivi sau incapabili de a se exterioriza, unindu-se în jurul vreunui ideal care transcende concretul, este acela de a fi principalul punct de reper al unei încordări intelectuale colective care pune în centrul ei nu atât înclinaţia pentru creşterea pluralismului în gândire, cât mai ales dobândirea relevanţei unui fenomen de rezonanţă.

Rezonezi cu ceilalți oameni nu atât prin acțiunile tale, nu prin creație sau mesajele ei transmise direct sau indirect, nu prin intermediul unui personaj pe care îl pui în evidenţă. Ci prin inducţia unei stări de spirit la o anumită frecvenţă de reflexie, prin însăşi natura ta - oferind o experiență mai vastă a realizării de sine la un nivel de măiestrie, construind o identitate unică, seducătoare.

Măreția în leadership, avându-şi originea în constituirea unei revelaţii care transformă aspiraţiile în realitate, este o ilustrare a profunzimii de a simţi ceea ce nu este uşor de înţeles la modelul tău de inspiraţie, ci mai degrabă intuit, interpretând mesajul acţiunilor sale. Revelaţia este promisiunea a ceea ce devii într-o sincronicitate a vieţii tale cu a altcuiva, la nivel de inspiraţie în acapararea unei forme cizelate de gândire.

După cum un desăvârşit istoric literar, atunci când faptele sunt rare, se străduieşte să le suplinească prin presupunerile circumspecte şi inducţiile legitime ale unei critici înțelepte, tot aşa şi omul care urmează un anumit model de inspiraţie, trebuie să împrumute de la el acele caracteristici subtile care nu ies în evidenţă decât în timp, şi care să-i suplinească lipsa de experienţă.

Un asemenea model de inspiraţie încorporează totul la un loc, tot ce e mai bun din tine, tot ce acumulezi la un anumit nivel de gândire.

Leadership: Poți să stabileşti prioritatea de rulare a unui program de tip „ *I find myself in a past-future story* ", astfel încât să-ți creezi o originalitate unică în mijlocul tuturor imitaţiilor banale care se fac în jurul personalităţii tale?

Programul de tip „ *I find myself in a moment of alternate past-future story* " se adresează în special minţilor care dau gândirii lor adâncimea experienţei de veacuri, împrumutând esenţa însuşirilor lor alese acelora care sunt lipsiţi de ele. Chiar prin amintirile lăsate de ei, prin experienţele și povestirile lor, esenţa are întotdeauna ceva de spus.

Pe de altă parte, imitaţia este o formă de apreciere sinceră faţă de cineva, dar care nu prezintă tendinţa de progres, care nu prezintă tendinţa de a te situa superior faţă de acel model iniţial sau măcar de a te alinia la esenţa lui. Singura imitaţie banală care se poate face în jurul unei personalităţi marcante, foarte educată şi atât de bine ancorată în sfera culturii alese, o constituie acea formă de flatare pe care şi-o atribuie artistul bine instruit profesional, dar care niciodată nu se lasă sedus de varianta unei noi realităţi.

Imitaţia este o formă superficială de evaluare a unui individ, neluând în calcul acele porțiuni

discrete din existența lui care îi încadrează măreţia. Ea aduce în prim plan ideile sale, dar nu și beneficiile lor. Imitaţia readuce în prim plan trecutul unui om, fără să te lege de el acele sentimente pe care să le preţuieşti.

Leadershipul este istoria prezenţei tale într-un anumit loc, într-un anumit timp, într-un anumit anturaj, când viaţa a început să ţi se pară o descoperire a unei realităţi dure, fantastice, greu de gestionat, pe care a trebuit să ţi-o asumi pe cont propriu şi să o biruieşti prin intermediul inteligenţei pătrunzătoare.

Din **elita minţilor evoluate** fac parte toţi acei indivizi care se identifică cu vechii deschizători de drumuri, având acelaşi impact lumesc, funcţionând în acelaşi stil de gândire şi acţiune - ca un tribut adus fenomenului de rezonanţă, dar şi ca o rampă de lansare spre alte colţişoare neexplorate ale lumii.

Emoţia privirii prin roşul intens al trandafirului

On Iunie 09, 2020

Cea mai puternică armă a unui artist este o trecere a pensulei de-a lungul petalelor unui trandafir de culoarea sângelui.

Nimeni nu mă crede când spun că sunt un trandafir, în adevăratul sens al cuvântului, pentru că lumea aceasta atât de tehnologizată este o corelare a tuturor dinamicilor de afaceri cu profit, iar oamenii nu mai cred în artă, în creaţie, în puterea zeilor de a transcede orice lucru şi orice formă de cunoaştere. Numaidecât, sunt nevoit să-mi găsesc un bun prilej de a mă situa în planul unei aşteptări superioare venite din partea unui artist genial care ştie să facă diferenţa între emoţia unei trăiri expresioniste şi raţionamentul unei lumi tot mai indiferente la dimensiunea spirituală a vieţii, în acelaşi timp.

Nimeni nu ştie că în spatele trandafirului se ascunde opera unui creator veşnic, cât se poate de prezent într-o experienţă de tipul "Privirii prin roşu intens" care face trimitere la operele celebrului Tiziano Vecelli, şi că eu am trăit timpul pe care creatorul l-a acordat celebrului pictor pentru ca acesta să-şi dovedească măiestria în săvârşirea unor tablouri cu valoare nepreţuită. Este ca şi când aş fi blocat într-un destin care nu îmi aparţine, într-un fel de schiţă, o creionare, *uma arte que poucos realmente entendem* , pe care o intuiesc doar de la înălţimea expresiei de sine, fiind în strânsă legătură cu palidul reflex al unei gnoze dualiste.

Trandafirul are ceva profund din mine, din omul văzut ca fiinţă metafizică a naturii, din spiritul viu şi creator al lui En Soph, reprezentând ceva asemănător încercării unui artist de a picta întregul peisaj al Creaţiei, inclusiv pe el însuși, din punct de vedere al unei lumi care se ridică deasupra realității prin armonizarea cerului şi pământului, trecutului şi prezentului, faţă în faţă cu opera unui geniu care nu încetează să crească în faţa ochilor vii ai unui narator subiectiv.

În prim planul tabloului pe care îl creez trebuie să fie măsura propriei mele împliniri: fie reuşesc să ating înaltul unei vârste fără bătrâneţe, fie rămân acelaşi din considerentele unei ordini realiste şi spirituale care îndeamnă la autoreflecţie.

Leadership: Emoţia pe care o fabrică manifestarea creaţiei tale în timp poate să pătrundă în totalitate punctul de vedere al unui narator subiectiv care poate să dea o semnificaţie aparte sensibilităţii propriei fiinţe?

Ce înseamnă o înţelegere profundă a vieţii când în faţa privirii mele se află un trandafir plin de sentimente, plin de sensibilitate și farmec, potrivit cu calitatea conţinutului unui tablou al cărui temă - *Essamynsedhe* (marea promisiune a unui destin victorios) dobândește o conotație amplă, liniștită: de inocenţă şi înţelepciune?

Poate că însăşi privirea mea atât de pătrunzătoare, accesibilă prin roşul intens al unei furtuni de timp, prin roşul unei clipe păstrată-ntr-o scânteie de vis, prin contrast cu acea culoare a irisului purpuriu, va ieşi în evidenţă în scenariul realist al unei incursiuni în viaţa acelui faraon care şi-a scris singur pe tăbliţele de argint următorul epitaf: *"Am ajuns un om de seamă după ce am fost un om mic."*

Cu tot geniul meu artistic, plin de naturaleţe, supus interacţiunii dintre marile zbateri ale timpurilor, nu pot să pătrund în totalitate misterele creaţiei divine pentru a da o semnificaţie aparte sensibilităţii propriei mele fiinţe, fapt ce presupune comunicarea perpetuă între pământ şi cer. Un singur lucru pot să fac, un singur lucru mai sunt în stare accept cu un ecou

pe măsură într-un spaţiu al subiectivităţii: să rămân un trandafir de un roşu aprins, simţitor, liber, şi să privesc lumea cum se schimbă din condeiul Creatorului Veşnic.

Sensibilitatea unei fiinţe care trăieşte emoţia unui trandafir extins în umanitate, făcut accesibil, personificat prin Duhul lui Dumnezeu spre mântuirea mea, este surprinsă într-un tablou discret a cărui temă pare a fi legată de călătoria artistului într-o lume a visului, a călătoriei în timp, într-o viaţă care se transmite mai departe, din generaţie în generaţie.

Leadership: Creaţia căreia i te dăruieşti cu atâta pasiune şi inteligenţă poate să influenţeze perceperea unei imagini care conduce la o estimare superioară a realității?

La un moment dat Balzac a creat un personaj, un pictor pe nume Frenhofer, care era tot mai sfâşiat de neputinţa de a-şi atinge ţinta din pricina descoperirii pe care o făcuse, şi anume că nu există contur, ci doar nuanţe oscilante.

Să fie ochiul mai mincinos ca niciodată? Însăşi crearea unui asemenea personaj, înconjurat de privirea plină de roşul intens al unei înţelegeri mai pronunţate a omului faţă de limbajul şi valoarea artei, denotă o anumită apropiere de momentul culegerii rodului ca pictor şi culegerii rodului din natură.

Dar acest fapt nu este neapărat sinonim cu o descoperire benefică. Fiiindcă în artă, în ceea ce priveşte creația frumosului din orice lucru sau fiinţă, cheia simbolică a unei opere este reprezentată de perceperea unei imagini care conduce la o estimare superioară a realității organizată în jurul unei singur teme: conştiinţa unei experienţe spirituale personale.

Cine vrea să înţeleagă îndemnul inimii mele, accelerarea bătăilor ei, impulsul ei de creaţie îndreptat spre acele minunate clipe de anticipare ale artei suprarealiste, trebuie mai întâi să fie absorbit de culorile vii şi tuşele pline de personalitate care poartă semnătura zecilor de pictori pe care i-am cunoscut de-a lungul unei vieţi care se repetă la fiecare generaţie, dar în altă versiune a realităţii.

Această realitate exprimă ideea de aspiraţie spre înaltul unei lumi spirituale, pe care nu o conştientizezi până când nu surprinzi relaţia dintre două personaje asemănătoare, menite să te răscolească, să te forţeze să te uiţi înăuntrul tău, să cauţi desăvârşirea unei opere pe care, deocamdată, n-a ajuns s-o ducă nimeni la bun sfârşit: experienţa comuniunii cu o fiinţă metafizică a naturii.

O fiinţă metafizică a naturii este produsul unei realităţi care dintr-un unghi pare a fi experienţa unei poveşti centrată în jurul unui personaj omniprezent, iar dintr-un alt unghi pare a fi triumful unei arte suprarealiste.

Emoţia privirii prin roşul intens al trandafirului se exercită asupra muncii de creaţie a artistului abordată din perspectiva înfiinţării posibile a unei lumi de mare profunzime în care elementul hotărâtor este sensibilitatea destăinuirii unei experienţe profunde, de vis.

Trandafirul încă îmi conduce pensula spre pânza vieţii altor personaje, dorind să le trăiesc pe fiecare în parte cu ochii deschişi, cu însufleţire, cu încetinitorul, încât să dau tonul unei capodopere nemuritoare. Trandafirul desemnează trecerea de la un timp la altul, de la povestea unui personaj la povestea altui personaj, din experienţele altor vieţi care mă influenţează în prezent.

Îţi mulţumesc că pot fi asemenea ţie, la modul în care realitatea, confundându-se cu

imaginaţia, se dizolvă în faţa miilor de lumi şi situaţii aduse la viaţă de oameni care se transpun în personaje tot mai colorate.

Source: https://neculaifantanaru.com/emotia-privirii-prin-rosul-intens-al-trandafirului.html

Enigma unui destin care se repetă în altă versiune

On Iunie 24, 2019

Învaţă să priveşti lucrurile timpului prezent îmbrăţişând cu o privire mai senină şi mai pregătită vederea largă pe care o deschide ochiului o anumită depărtare.

Imaginea trandafirului din prim-planul caracterizării unui personaj controversat a luat naştere dintr-o nevoie artistică. Era o încercare de a sfida realitatea suprapusă simbolurilor cotidianului, încât scurta istorie a vieţii mele a început să devină expresia compoziţiei unei opere a cărei ecuație spectaculoasă s-ar fi putut rezuma la formarea unui ideal estetic, precum „mimesis-ul", imitarea naturii.

Nevoia cea mai profundă de a face artă prilejuieşte slujirea unui model de trăinicie demn de urmat. Era o dorinţă puternică pe care o aveam de foarte mult timp, o cale măreaţă de cultivare a unui limbaj cult, plin de imagini şi culoare, un fel de next level în rapoartele dinamice între autor şi receptor, pe care elementele relevante estetic *in un dipinto soprattutto enigmatico* erau puse la dispoziţia timpului, în veşnicie.

În raport cu natura, personajul pe care mi l-am închipuit prin sentimentul de uimire, ca în faţa unui tablou expus într-o expoziţie internaţională de artă, părea să-şi tragă seva din secretele unui pământ bine afânat, dintr-un amestec de realitate şi iluzie, de trecător şi veşnic.

Experienţa de a îndura o alteritate face parte din lumea magică a trandafirului, tot aşa cum oglinda născocită de scriitorul Almeida Faria îi oferă regelui portugaliei, Dom Sebastiao, un portret opus celui deja închipuit de istorici, dar legat de un destin care se repetă. Cât despre mine, ori de câte ori mă aflu în prezenţa trandafirului, creaţie a naturii care împinge iniţiativa artistică până la ideea formulării unei expresii a perfecţiunii spiritului, mă simt parcă prins în lumea visului unui personaj din Borges alcătuit din două imagini întoarse ale aceleiaşi istorii, între Martin Fierro şi Tadeo Isidoro Cruz.

Leadership: Creaţia care te ridică deasupra sinelui posedă un fir narativ și o identitate care se descoperă pe măsură ce sunt asimilate sursele de inspiraţie ale unui autor care îşi dezvăluie tot mereu un alt chip?

Când încerci să pictezi un tablou din cuvinte răsfirate, prin comparaţii şi metafore care trimit spre alte lumi şi alte realităţi, se întâmplă adesea să recunoşti în tine mărturiile unei influenţe enigmatice din alte timpuri, ca şi când într-o altă viaţă ai fost altcineva, mai vrednic de amintit. Aşa se face că, pentru a înţelege natura trandafirului, trebuie pornit de la psihologia altor personaje şi altor autori, cum este Daniel Quinn şi continuat cu Eul profund al autorului său, Paul Auster, care îşi punea problema trăirii prin asemănare, prin contiguitate spaţio-temporală:

"Căci orice se vede sau se spune, până şi lucrul cel mai vag, cel mai trivial, poate avea legătură cu desfăşurarea unei poveşti în care eşti acaparat de măreţia unor fapte, decoruri şi trăiri care au splendoarea unor pagini din 1001 de nopţi, dar organizate într-un tipar cunoscut cititorilor de romane poliţiste."

Bine, dar de ce este important să-ţi dezvălui alt chip într-un alt personaj, dacă este la mijloc aceeaşi gândire şi aceeaşi fiinţă? Probabil din acelaşi motiv pentru care trandafirii înfloresc de mai multe ori în aceeaşi vară, îşi schimbă nuanţele, adesea îşi pierd bobocii, dar nu-şi pierd nicidecum calităţile, frumuseţea şi supremaţia între celelalte flori, şi nu-şi estompează manifestarea de voinţă, de a se perpetua prin adaptare.

Prin urmare, proba de creaţie pe care v-o propun de această dată constă în reproducerea unui personaj care să corespundă fidel referinţei pusă la dispoziţie de o realitate care pătrunde în sufletul cititorilor asemenea unei comparaţii între ceea ce vezi la altcineva sau altceva, şi ceea ce aştepţi de la tine să obţii printr-o trăire revelatoare care îţi va face cunoştinţă cu un nou Tu.

Creaţia care te ridică deasupra sinelui seamănă cu oportunitatea de te regăsi într-o descriere literară în momentul în care te complaci într-o serie de ipostaze diferite, din care numai una singură este folosită ca prilej de a reflecta tot ceea ce stă în natura personalităţii tale.

Aşadar, trandafirul constituie obiectul unor rememorări cu iz de epopee personală care a luat naştere dintr-o mică doză de naivitate de a visa cu ochii deschişi lumea trăită şi povestită de un personaj care se confundă cu autorul lui. Amintirile trăite într-o altă realitate, alt loc şi alt timp, posibilitatea întoarcerii la o versiune anterioară de existenţă, constituie un salvator refugiu în faţa pericolului de a te pierde în propria-ţi imagine atunci când te-ai decis să te alături unei experienţe de transformare induse de o stare emoţională sau de o atitudine subiectivă.

Dacă aş încadra într-un tablou general semnificaţia trandafirului, ajutându-mă de acea înclinaţie a pictorului de a scoate în evidenţă personajul portretizat prin proiectarea lui într-un fond monocrom uniform, probabil aş reuşi să reliefez conturul unuia care trăieşte simultan o identitate dublă: una care se doreşte separată și unică în raport cu celelalte, şi una care se ţese prin redescoperirea misterelor unui labirint din „palatele cuvântului".

Nu este momentul să vă trec spiritul şi gândirea prin strădania tratării simbolice a motivelor de a face din trandafir personajul cheie al vieţii mele, ca semn particular al demersului de construire a unei realităţi imaginare. Ceea ce vreau să vă transmit, conducând la plasticitatea ideii de interactivitate în creaţia artistică, este că singura modalitate de a ilustra imaginea unei identităţi imuabile este de a te regăsi într-o realitate care rareori te lasă să pierzi din memorie unde eşti şi cine eşti, într-o descriere demnă de o epopee a spiritului unui scriitor care nu opreşte firul narativ şi nu intră în conflict cu acesta.

Sinele unui scriitor, descris prin simbolul trandafirului, trebuie privit ca o poveste a cărei autenticitate poate fi dovedită de mai mulţi protagonişti, fiecare din ei angajându-se să își scrie partea sa de experienţă la o odisee a spiritului şi a înţelepciunii întru căutarea şi aflarea propriului temei în lume.

Iată, în acest context, rolul trandafirului: de a evidenţia existenţa unui artist care ştie să exprime excepţional o stare de spirit creativă şi sugestivă, şi o face singular, în maniera în care Daniel Quinn îşi rezerva dreptul de a-şi ascunde condiţia asumată de scriitor excepţional sub înfăţişarea unui personaj misterios care sare de la un rol la altul, în alte timpuri, alte glasuri şi alte ecouri. El îşi mărturisea la un moment dat gândurile confuze:

"Desigur, că de foarte multă vreme încetasem să mă gândesc la mine ca la o fiinţă reală. Dacă încă mai trăiesc pe lume o fac doar de la o anumită distanţă, prin intermediului unei persoane imaginare. Însăşi natura cărţilor mele impune acest lucru."

Deşi Quinn îşi permisese să dispară, să se retragă între hotarele unei vieţi stranii şi ermetice, personajul său (Max Work) continua să trăiască în lumea celorlalţi, şi cu cât Quinn părea să se dizolve, cu atât mai persistentă devenea prezenţa lui Work în acea lume.

Trandafirul, privit din perspectiva unui secret bine ascuns, adaugă în jocul cuvintelor mele înţelesul de te pune în locul cuiva care trăieşte prin sine însăşi, prin spirit, prin imagine şi

simbol, o existenţă aflată mereu într-un *ciclo continuo* , alcătuită din două imagini întoarse ale aceleiaşi realităţi.

Este simbolul unei părţi din sufletul meu care ajunge întotdeauna la cineva care îmi seamănă, dar poate fi şi simbolul mai multor indivizi care se manifestă ca unul singur, asemenea unui Don Quijote căruia i-au fost destinate primejdiile şi faptele mari ca să reînvie pe cavalerii "Mesei Rotunde".

Leadershipul trebuie recunoscut prin capacitatea omului de a se perpetua prin multiplicare, pe sine însuşi, la fel cum dintr-o singură tulpină înaltă de trandafir înfloresc mereu alţi boboci, fiecare cu eleganţa şi nuanţele lui.

Dar nu oricum trebuie concepută această multiplicare, ci sub forma unui model original de existenţă şi creştere, secondat de principii de neclintit, de ordin spiritual. Acest model trebuie totodată să fie înzestrat cu o serie de caracteristici menite să-l facă să-şi perpetueze imaginea conform căreia tot ceea ce este trainic se axează pe temeiul unei memorii capabile să actualizeze permanent momentele semnificative ale omului în timp.

Enigma unui destin care se repetă în altă versiune surprinde aria de manifestare a alterităţii care cultivă ideea împlinirii individului în relaţia sa responsabilă cu altcineva, la fel de pasionat de artă, dar din alte timpuri şi alte locuri. Adevărata enigmă a durabilităţii şi valorii omului se poate elucida numai privind înapoi în trecut, spre experienţele şi rezultatele artiştilor care şi-au aşternut percepţiile subiective asupra evenimentelor importante din viaţa lor.

Nu în ultimul rând, cred că trandafirului meu i se cuvine afirmaţia lui Alexandru Vlahuţă cu privire la pictorul Nicolae Grigorescu:

"Ce-a fost pentru cealaltă lume, ce noutăţi a spus el artei universale şi cum le-a spus, şi întrucât le-a spus în chip deosebit de ceilalţi – aceasta se va lămuri deplin de către cei care, uitându-se îndărăt, la lucrurile timpului nostru, vor putea îmbrăţişa cu o privire mai senină, în orice caz mai pregătită, vederea largă pe care o deschide ochiului o anumită depărtare."

Source: https://neculaifantanaru.com/enigma-unui-destin-care-se-repeta-in-alta-versiune.html

Enigma

On Aprilie 04, 2024

Modul în care te observi într-un cadru temporar determină modul în care percepi realitatea într-un context de certitudine absolută.

Într-o noapte tulbure, plină de lună roşiatică, am adormit cu greu. Gândurile, răscolite de versurile melodiei "T.N.T For The Brain", căutau semnificații ascunse în imaginile ce se succedau asemenea unor perle într-un şirag, pentru a alcătui amintiri. Odată ce am pătruns în lumea viselor, dintr-un punct îndepărtat de realitate, m-am pomenit într-o cameră semi-întunecată, singur, debusolat, înconjurat de o atmosferă de mister. Străbătut de sentimente adânci şi reţinute, încercam să-mi dai seama unde mă aflu, de ce sunt aici, când dintr-o dată privirea mi-a căzut pe cele cinci uși în fața mea.

Ușile, zăvorâte doar printr-o închipuire deşartă, păreau să ascundă secrete adânci, o situaţie în care nu ştiam ce să aleg, fiecare având un design distinct, dar simțeam o conexiune nepământeană, o atracție irezistibilă spre ușa din mijloc. Superstiţios, oscilând între fascinaţie şi respingere, privind prin vizorul acesteia, am fost martorul unei scene bizare: un spectacol de teatru și magie în care toți actorii purtau măști. Toți păreau să simtă prezenţa mea, mă priveau insistent, cu ochi rugători, ca și cum ar aștepta să mă alătur jocului lor ciudat, sângeros de viu. Mirosul straniu al camerei și privirile pătrunzătoare ale celor dincolo de ușă îmi stârneau curiozitatea și dorința de a explora această lume necunoscută.

Trebuia să merg până la capăt ! *Smell your skin, Feel your breath, You on my side, I couldn't resist...*

Leadership: Reușești să surprinzi și să accentuezi acele aspecte inedite ale propriei individualități, prin dezvăluirea unei noi dimensiuni a existenței în care se întrepătrund visul cu realitatea?

În acel moment de iluminare, timpul oprindu-se în loc, am simțit că mă aflu în mijlocul unui joc periculos, un amestec de film, picturi, imagini, muzică și, desigur, istorie, în care ochii, ca nişte ferestre larg deschise spre alte orizonturi, spre alte lumi, erau elementul central al unui fir narativ secundar. Ochii actorilor, ochii măștilor, ochii care mă priveau cu ardoare prin vizorul ușii - totul părea să mă invite să iau parte la misterul care mă înconjura.

I hope I'll understand some day, What's the meaning of this crazy game. It is real and pure, T.N.T. for the brain...

Când ochii îţi arată calea visului, visul luminându-ţi mintea încâlcită şi chinuită, intri într-un *Urfedia Oidesopt Elixavia*, un univers care te împinge până la limite și te forțează să sari până dincolo de imaginație. Intrigi, plăceri ascunse, iubiri interzise, nişte măşti şi roluri rapid schimbate într-o variaţiune de modele şi forme. Fă-ţi curaj şi intră în lumea ascunsă a celor nevăzute, şi vei constata în mod clar că nu există nici o veritabilă contradicţie între acest abstract şi acest concret năucitor, crepuscular.

Exact ca în romanul "Dervişul şi Moartea", de Mesa Selimovic. Ceva în mine îmi atrăgea atenţia, repetându-mi intens cuvintele personajului principal:

"Necazul e că tu nu îndrăzneşti să gândeşti. Ţi-e teamă, nu ştii unde te-ar duce gândul. Totul s-a răvăşit în tine, dar ţii în continuare ochii închişi, te ţii de drumul cel neştiut. Ai fost adus

încoace pentru o pricină anume, pe care nu o ştii, deşi te priveşte, fiindcă nu te împaci cu părerile despre vina omenească. Crezi că este un vis, o glumă. Poate că aşa este. Dacă ai putea scoate de aici o cugetare filozofică, cu nimic mai prejos decât altele, cel puţin ar avea o aplicare frumoasă, te-ar împăca cu tot ce ţi se întâmplă. Invers, dacă ţi-ar da drumul, ai muri repede, de supărare, şi totul ar fi în bună regulă. Dar ce s-ar întâmpla dacă ai rămâne aici? Lumea de sus e a ta, deopotrivă ca a lor, iar ei încă nu vor să te scoată din ea."

Leadership: Cum rezonează în sufletul tău descoperirea că „Ceea ce te modelează aici, te va reflecta și acolo", în contextul unei revelaţii care îți deschide perspective noi asupra propriei existențe?

Un glob de cristal cu multe unghiuri de reflexie se afişa în faţa mea, impunător, futurist, ondulatoriu, asemenea unui caleidoscop al timpului. Şase braţe feminine, pe care se împleteau dragoni și şerpi, îl ridicau spre lună, iar globul străpungea cerul aducându-l aproape. În apropiere era un derviş pierdut în contemplare, izolat în singurătatea clipei. Un joker încerca să jongleze cu cărțile de joc, urmărindu-le traseele precum o panză de păianjen.

În tot acest loc, moartea mă privea cu coada ochiului, o lacrimă prelingându-se pe marginea de cristal, făcând să se desfășoare un număr de magie, încât toate luminările s-au stins dintr-o dată, pentru câteva secunde. Iisus lipsea cu desăvârșire din mijlocul jocului, aici fiind acceptat doar păcatul discrepant - păcatul de a fi diferit, într-o variațiune de izolare neaşteptată, fără sfârșit.

I'm with you, just lead me. I'm ready to play !

Leadership: Revelația din pronunțatele prim-planuri ale imaginilor vizuale care te captivează îți deschide calea către înțelegerea sinelui tău interior, dincolo de ceea ce te şochează pe moment?

Când m-am trezit din vis, complet schimbat în urma revelației avute, de parcă spiritul lui Aurus ar fi reuşit să mă înflăcăreze, am realizat că lângă mine, pe noptieră, se aflau o cheie și o mască de teatru, dovezi tangibile ale visului neştiut, ambiguu. Aceste obiecte păreau să fie aduse din lumea visului în realitate, făcându-mă să mă întreb despre legătura dintre cele două lumi. Era destul de asemănător cu fantezia lui Coleridge: un om visează că străbate paradisul şi drept recompensă i se dă o floare. Când se trezeşte, floarea se află lângă el.

Cheia poate fi interpretată ca simbolizând posibilitatea de a deschide ușile spre necunoscut, către misterele pe care le-am întâlnit în vis. Mă întreb de ce acest vis, de ce toate astea au survenit exact în noaptea de înviere, anul 2024. Poate că această cheie îmi oferă șansa de a explora mai departe aspecte ascunse ale propriei minți, de a descoperi părți nevăzute ale vieții mele interioare.

Sau, poate, este un mesaj codat despre ce reprezintă adevărata înviere a lui Iisus Hristos. Încă nu ştiu răspunsul, dar cu siguranţă ceva nevăzut, dar puternic, mi-a condus mâna spre a povesti visul. Nu este o întâmplare. Nu, nicidecum. Este doar o şaradă, o închipuire care rătăcește, *una sorta di gioco di illusioni*. Neputinţa asta a mea de a vedea cum trebuie este poate efectul umbrei pe care marele întuneric o aruncă asupra lumii.

Iisus ar aproba asta: *"Sunt mijlocul prin care viața își înregistrează suita sa de variațiuni fără sfârșit"*. Cred că tot ce contează este visul transformat în realitate. Sau, mai degrabă, călătoria spre acea transformare de sine care îți definește destinul în două lumi: în cer și pe pământ. Ceea ce te modelează aici, te va reflecta și acolo.

Leadershipul facilitează revelația care-ți va schimba optica asupra vieții. El amplifică efectul pe care percepția realității îl are asupra intensității trăirilor tale, dezvăluind printr-un fel de "iluminare" o receptare mai profundă a relației directe sau indirecte cu Dumnezeu.

Enigma este puzzle-ul pe care trebuie să-l descifrezi, ca un răspuns oferit de vis realității, pentru a scoate în evidență latura ascunsă a ființei tale. De fapt, explorarea viselor ca mijloc de accesare a unor adevăruri ascunse poate oferi perspective noi asupra propriei vieți și credințe. Mai mult decât atât, interacțiunea dintre vis și realitate poate deschide noi perspective asupra posibilităților nelimitate de accesare a conștiinței universale.

*** Notă: Enigma - T.N.T. For The Brain**

Source: https://neculaifantanaru.com/enigma.html

Enjoy The Silence

On Octombrie 19, 2017

Toți suntem egali în faţa virtuții de a reuni realitatea interioară cu întâmplările lumii într-un tot coerent numit „reflecţie între conţinut și formă".

Când liniştea te inspiră mai mult ca oricând nu-ţi mai rămâne decât să te legeni în amintirile ei, cu imagini distorsionate ale vârstei pierdute, să-ţi alimentezi visurile spălate de aşteptările şi încordările voinţei creatoare, doar ca să le faci vii pe scena improvizată a unui fenomen surprinzător de subtil şi adânc: *"Words are very unnecessary"* . Din care lipseşte clarobscurul tuturor lucrurilor.

Abia atunci simţi ce înseamnă să trăieşti în conştiinţa unui destin emanat din veşnicie, înălţat cu încă o treaptă în apropiere de Dumnezeu, asta fiind scăparea, o formă de libertate a spiritului care, iată, dă naştere dorinţei de a te ascunde de o viaţă banală care trecut deja prin multe. *"Pleasures remain, So does the pain."*

Încă o dată mi se întâmplă să construiesc unitatea tonală dată faptului vizibil, dar ignorat, ca o variantă a tehnicii observatorului ascuns: de a vedea doar ceea ce sunt pregătit să văd într-un decor fără legătură cu lumea. Prezentul plin de intrigă și trecutul tenebros se împletesc într-un întreg psihologic cu subiect literar, care guvernează mesajul „Eroare Internă".

Ascunsurile unui mister de necombătut, care acoperă creuzetul lui Dumnezeu, mă prind într-un moment vulnerabil, naiv, sensibil, mă ţin prizonier până la finalul rugăciunii adresate timpului efemer. Încet, ele se infiltrează în problematizarea artei relațională cu teoriile limbajului şi ale subiectivităţii care parcă îmi mărturisesc o neputinţă, *painful to me* , în timp ce recitesc în minte cartea lui Mystery: o fantezie creatoare mă urmăreşte mereu, reacţia fiind una de nivelare o unei lumi inefabile.

Leadership: Cât de mult poate să însemne pentru tine imortalizarea experienței trăite într-un fel diferit faţă de versiunea originală a formei tale de manifestare?

Există atâtea melodii interesante, atât de adânci, pline de ceva care să te ajută să te simţi preţuit, cu posibilitatea de a recupera eternul dincolo de materie, piese care își consumă ritmul numai pe gustul distincției esoterice, al accesului secret către un țărm ce nu se găsește pe nicio hartă.

Nici asta nu este întâmplător, la fel cum nici veşnicia ascunsă într-o clipă nu este o succesiune de transformări fără sfârşit, ci reprezentând un prezent plin de neprevăzut în care *" Words are meaningless And forgettable"* . Fără ca desluşirea înspre concret a componentelor imaginii de ansamblu, a schemei mari a lucrurilor, să ducă la ruperea unităţii tonal-afective specifice unei proiectări organice, subtilă, plastică, îmbogățită printr-o gamă largă de efecte estetice.

Tăcerea, starea de unitate cu sine, iniţierea unui dialog interior, generalul care trimite spre lume misterul fiinţei mele, este o receptare a realităţii prin fantezia minţii transformate de redobândirea liniștii, prin geometrizarea spaţiului "secund" specifică încadrării gândurilor şi presupunerilor în zona superioară a jocului numit COMPOZIŢIE, unde regulile rămân teoretic neschimbate.

Să te retragi în lumea ta interioară înseamnă să-ţi manifești întâietatea gândirii creatoare în condițiile stabilite de dialogul numit „apel la o putere fără limite", aducând în prim plan versiunea personalizată a unui nou mod de abordare a realităţii şi a vieţii.

Timpul stă pe loc, măsurându-se în tic-tac-ul aşteptării și încrederii neistovite, însă într-un mod tare straniu, ca atunci când se blochează în clepsidră nisipul, *feelings are intense* , identificând aici două tipuri de motivaţie: aventura căutării a ceea ce se află dincolo de aparenţa lucrurilor şi cuprinderea a ceea ce nu se vede cu ochiul liber, ci numai cu ochiul minţii.

"Colecţionarul" lui John Fowles, îşi aminteşte la un moment dat de o cursă de şoareci nostimă pe care o văzuse demult. De cum intra șoarecele se punea ceva în mişcare şi nu se mai putea întoarce niciodată, ci trebuia să meargă înainte, intrând în curse una mai complicată ca alta, până la sfârşit.

Viața se scurge câteodată atât de încet, cel puțin pentru mine, încât linişte pe care o simt în povestea unui anume exil, de atâtea ori împins într-o lume diferită de cea pentru care fusesem hărăzit, cu amărăciunea neputinţei de a trece peste orbirea care mă face să confund binele cu răul, seamănă cu un soi de capcană folosită la prinderea rozătoarelor mici. Un labirint al imposibilului, al constrângerilor arbitrare, interminabile, din care simt că nu mai pot să ies. *"Break the silence. Come crashing in / Into my little world ! "*

Nimic nu se repetă în tăcerea cuprinsă într-o izolare apăsătoare, unde numai Dumnezeu are cuvântul, care devine somn de veghe sau capcană fără ieşiri, crezută cândva uitată şi reamintită de fantezia minţii, prin geometrizarea spaţiului numit regăsire de sine, *to be broken with the hands of interpretation of an experimental result.*

Experimentul numit „viaţă" este un dialog cu tine însuți din care trebuie să extragi în primul rând esenţa: respectul ideii de trăire prin credință, neprivind la cele ce se văd, ci la cele ce se simt.

Leadershipul se poate traduce în felul următor: toți suntem egali în faţa virtuții de a reuni realitatea interioară cu întâmplările lumii într-un tot coerent numit „reflecţie între conţinut și formă".

Enjoy The Silence are ca suport capacitatea sinelui de a discerne, de a asculta și de a cântări tot ceea ce trăiești într-un prezent care este simultan un viitor îndepărtat, dar şi un trecut îndepărtat.

Dacă ai sentimentul că ești prins într-o capcană a tăcerii, neputând răzbate mai departe de ceea ce vezi, de ceea ce ştii, de orice judecată sau punct de vedere, înseamnă că încă nu ești pregătit să-ți asumi angajamentul de a te desprinde din toate încercările și experiențele vieţii.

A simţi înseamnă să te descoperi dincolo de realitatea tangibilă a lumii care leagă toate lucrurile.

*** Notă:** Depeche Mode - Enjoy the Silence

Episodul 1 al magiei de dincolo de artă

On Ianuarie 20, 2019

Încearcă să modelezi realitatea materială conform viziunii interioare, încât să creşti durata relației dintre estetic şi eleganţa de a fi unic.

În tot ceea ce făceam mi se părea că sunt condus de puterea cu care cineva crede în ceva ce nu există, ca şi când aş fi descoperit o posibilitate de a mă scufunda într-o lume magică, unde binele mereu învinge răul şi unde arta înlocuieşte nevoile sufletului cu interesul crescut față de senzațional.

Obiectele, imaginile, mediul înconjurător, totul căpăta o înfăţişare halucinantă, asemenea unui peisaj de Jim Warren care schimbă complet realitatea atunci când eşti imaginat drept proiecţia unui *axis mundi* al unei lumi în care domneşte simbolic misterul, poţiunile magice şi fantasticul în chip de suveran absolut.

Percepţia oricărui lucru din jurul meu se schimba odată cu efectul de luminozitate şi strălucire a acordurilor de verde-roşu-galben, ca într-o pictură în ulei care a prins viaţă sau care urma să prindă viaţă pe pânză. Frumuseţea capătă aici un alt înţeles, este comemorarea momentului în care m-am îndreptat spre un nou drum, unitatea unei noi determinări a lumii văzută prin ochii artistului în care pulsează, fără ambiguităţi, sensul unei revoluţii picturale începută în impresionism.

Departe de nebunia unei lumi sufocante, niciun artist nu spune NU ansamblului acestei formulări spaţiale noi izvorâte din viaţa unei ficţiuni plină de putere şi exuberanţă, dar fiecare îi atribuie o semnificaţie particulară, dând impresia unui paradis sugerat cu un lirism plin de răsturnări de formă şi separaţii de culoare.

Leadership: Îţi îndrepţi atenţia în direcţia creării unui stil unic de a face artă, în contextul în care adevărata măsură a valorii tale se obţine comparându-te doar cu tine însuţi?

Ansamblul acestor viziuni, concepţii, ca şi încercările de a le interpreta cât mai frumos, mă determinau într-un fel destul de neobişnuit să apreciez că în spaţiul relaţiilor dintre material şi spiritual, dintre formele plastice şi culorile unei realităţi excepţionale, există un limbaj al despărţirii de trecut, un limbaj al începuturilor edenice. Forma de exprimare a unui scriitor este rezultatul nebuniei de a da sens unei hiper-realităţi, fără a regăsi alta compensatorie.

Ochii oricui îndrăznea să mă înţeleagă prin înţelepciunea inimii şi a unui suflet însetat de puritate, uşor-uşor îşi schimbau forma sau culoarea, cu excepția cazului în care nu se stabilise în prealabil un contact vizual cu desenul de referinţă. De fiecare dată când cineva întrerupea contactul, ochii se schimbau din nou.

Aşa şi acum. Dacă vă veţi încumeta să-mi pătrundeţi arta, cu privirea sufletului veşnic care este diamantul neşlefuit al iubirii de sine, veţi ajunge la o expresie de intensitate pasională care vă va dezarma în contra armării spiritului analitic. Mai bine să evaluaţi valoarea literară a unei opere neterminate , decât să încercaţi să descoperiţi toate defectele autorului ei.

Constant, simţul practic mă îndeamnă să-mi îndrept atenţia în direcţia creării unui stil unic de a face artă, în contextul în care adevărata măsură a valorii mele se obţine comparându-mă doar cu mine însuţi, fiindcă eu sunt plăsmuitorul lumii căreia pretind că îi aparţin în totalitate, căreia îi atribui o mulţime de semnificaţii şi îi dăruiesc de fiecare dată,

când mă exprim ca artist, o părticică din inima mea.

Leadership: Eşti în stare să te implici în procesul de perfecţionare a artei şi să câştigi mai mult respect faţă de tine însuţi, renunţând de la bun început la unii termeni precum "asemănare", "comparaţie" sau "feedback" ?

Cu vădită emoţie, îmi amintesc de felul cum scriitoarea Mary Balogh îşi caracteriza personajul (profesorul de artă Joel Cunningham), de parcă ar fi încercat să surprindă o parte din personalitatea artistului care mă definea pe mine:

"Nu era întotdeauna un bun observator când privea totul doar prin ochii lui. Nu putea face analogii şi referiri. Adesea, nu vedea oamenii limpede până nu începea să le facă schiţa şi să îi picteze şi să se inspire din ceea ce simţise în mod intuitiv despre ei. Dar întotdeauna reuşea să-şi picteze modelele aşa cum erau atunci când se dezbrăcau de toate afectările, apărările şi măştile."

Eu însumi am făcut o greşeală de neiertat, o modalitate mai puţin elegantă de a mă conecta la lume, pe care mi-o reproşez îndeosebi prin faptul că de atâtea ori i-am ridicat în slăvi pe alţii, considerându-mă sub nivelul lor. De fapt, a fost o vreme când tot timpul m-am raportat la judecata şi opiniile altora, dovada unei prea mici deschideri spre o personalitate integrală, neştiind că procesul de perfecţionare a artei presupune a renunţa de la bun început la unii termeni precum asemănare, comparaţie sau feedback.

Ca să capăt încredere, a trebuit să găsesc o cale de a inversa efectele configuraţiei viitoare a lumii, lipsind o vreme din decorul teatrului ei şi apărând mai apoi sub o altă identitate, cu altă linie de gândire.

Am început să vorbesc despre mine ca despre o fiinţă înzestrată cu pătrundere fină şi inteligenţă perfectă, urmărind calea originalităţii în exprimare, mai ales atribuindu-i artistului din mine o veşnică misiune: de a prelua descărcările energetice, tensiunile interioare ale modelelor sale, aşa cum se întâmplă în aria expresionismului.

Arta este înţelesul unei atât de mari înfăptuiri numită simbolic "revoluţie energetică" dedicată exclusiv vieţii culorii şi transformării ei într-o nouă imagine.

Leadership: Creaţia ta poate da senzaţia de realitate trăită în vis, croită exact pe măsura unui artist care ştie să-şi exprime viziunea potrivit ideii că din orice aventură tainică se întrevede un nou început?

În artă, ca şi în viaţă, contează foarte mult să studiezi înţelesul unei mari înfăptuiri nu doar din perspectiva a ceea ce eşti, ci şi din perspectiva a ceea ce ai putea deveni într-un cadru al puterii magice şi al poveştilor de frumuseţe, pe care imaginarul le dăruieşte citirii unor realităţi de dincolo de barierele materiale fireşti.

Nicholas Urfe din romanul lui John Fowles trecea prin aceeaşi situaţie ca mine când mărturisea: *"Nu ştiam încotro mă îndreptam, dar ştiam ce-mi trebuia: o nouă limbă, o altă perspectivă, o atitudine în care diversitatea este omagiată. Cu toate că nu-l puteam defini în cuvinte la vremea aceea, îmi trebuia un nou mister."*

Misterul vieţii mele consta în miracolul unui hocus-pocus nemaiîntâlnit, el chiar funcţionând. Din păcate, nu ştiam pe atunci că realitatea artistică este o formă de manifestare a sufletului pe coridorul larg al conţinutului simbolic din explorarea unei încăperi spaţioase, dar

nefamiliare pentru cei în care nu predomină elementul inflamator: inteligenţa materiei.

Între pictură şi actul scriitoricesc există o legătură de nemărginire, o indulgenţă cerească faţă de puterile mele de a reconstitui din linii, culori, umbre, forme, contraste, raporturi, o lume a viselor aşternute pe pânza fuziunii dintre estetică, cunoaştere şi ingeniozitate. Masca pe care trebuia să o port era menită să surprindă chipul umbrit al unui artist care îşi exprimă în afară interioritatea, dar pe care lumea nu-l va cunoşte niciodată îndeajuns de bine.

Efectul avangardist al scrisului trebuia redat după felul cum era gândită masca, prin prisma unei identităţi ficţionale care poate învinge creatorii universului. Prin urmare, legătura mea cu arta trebuia să invite la o reverie imaginară în afara timpului, într-un spaţiu al magiei plutitoare, al influenţelor şi interacţiunilor dintre forme diverse de exprimare şi perspective de interpretare vizuală a trăirilor afective văzute drept spărturi - deschideri în mantaua cosmică prin care se întrevede mereu un alt drum, un nou început.

În opinia unui plăsmuitor de lumi, arta portretului integrează creaţia procurată din realitatea materială conform viziunii sale interioare, punând în evidenţă esenţialul unui caracter abil, puternic, stabil şi consecvent, care a fost modelat de Jos, şi nu de Sus.

Tot ceea ce el surprinde şi sintetizează într-un mod neegalat îşi găseşte corespondent în sentimentele privitorilor care au şansa să înţeleagă călătoria vizuală pe care o conţine textul literar sau tabloul unui destin artistic de excepţie.

Episodul 1 al magiei de dincolo de artă surprinde legătura dintre autenticitatea cu care prezinţi realitatea într-un mod particular şi expresivitatea cu care redai în cele mai mici detalii trăsăturile unui veritabil scriitor care ştie să trăiască o poveste magică, care ştie să inspire o literatură de bună calitate potrivit ideii că arta nu reflectă neapărat ceea ce e frumos şi înălţător, ci ceea ce creează o emoţie puternică.

Source: https://neculaifantanaru.com/episodul-1-al-magiei-de-dincolo-de-arta.html

Episodul 2 al magiei de dincolo de artă

On Ianuarie 22, 2019

Învaţă să forţezi viaţa să se curbeze după voinţa ta, respectând regulile naturale şi logice ale unei compoziţii artistice ce exprimă viu legătura dintre două lumi: virtuală şi scriitoricească.

În sinea mea nutream speranţa ajungerii la un rezultat vizual complementar unei opere care trăieşte prin ea însăşi o poveste plină de culoare și mister, de istorie şi legendă, ca atunci când eşti în căutarea unei mici luminiţe de speranţă, fie ea oricât de vremelnică şi de firavă, dar care te ghidează din interior spre culmile cerului infinit al artei veritabile.

Tot ce se ivea în jur, mai ales în mod neaşteptat, reprezenta un adaos de nuanţă închisă sau deschisă la viziunea unei noi condiţii existenţiale a omului de artă. Dacă pe acest ecran-spaţiu al realităţii observate dependent de un anumit subiect aş fi trasat un semn grafic (o linie sau o formă geometrică), poate că aş fi putut obţine mai uşor reversibilitatea relaţiilor: formă – materie, figură – fond, judecată estetică – judecată cognitivă.

Plin de curiozitate, încercând să pătrund toate lucrurile din unghiul vederii de detaliu, îmbogăţit cu un puternic efect de lectură a unui text la prima vedere, am reuşit să găsesc de fiecare dată o coerenţă, o ordine între lucruri şi fapte, să asimilez toate acele impresii superficiale pe care puţini le includ într-o carte de leadership, cu accent pe artă.

Numai o carte de o erudiţie artistică ostentativă, scrisă cu litere de foc aprins într-un vis fără margini, ar fi putut oferi o relatare adevărată şi completă despre ceea ce anume mă împlinea la nivel de aspiraţii.

Regulile de bază ale unei compoziţii artistice ce exprimă legătura dintre lumea virtuală şi cea scriitoricească sunt următoarele: **să vezi mai departe decât pot ajunge privirile tale** şi **să exprimi prin emoţii pline de taine mai mult decât îţi oferă o imagine obiectivă**.

Dacă vrei să vezi o stea în timpul nopţii pe bolta cerească trebuie să-ţi ridici privirea, deci să-ţi mişti capul într-o direcţie sau alta, ochii pătrunzând întunericul pentru a intra în lumea viselor. Dar mulţi nu bagă de seamă tocmai elementele vizuale care apar în această etapă a parcurgerii vederii de la pământ la cer, ele fiind cele care fac diferenţa dintre formă şi fond, dintre trăire şi reprezentare, dintre realitate şi pragul lumii fantastice, dintre contemplaţie şi creaţie.

Aici, fix în această dinamică a atenţiei spre imensitatea unui punct, este ascunsă taina marii arte pe care mi-o asum ca pe o descoperire a cunoaşterii nelimitate, justificând totodată ideea de adâncime spaţială virtuală.

Aş putea enumera o sumedenie de lucruri care pot transforma o imagine statică într-una dinamică, şi astfel să dau viaţă unei expresii vizuale a abundenței oferite de experiența bucuriei trăirii în „acum", care la rândul ei să devină subiectul unui răspuns sau al unei reacţii din partea observatorului.

Cum ar spune un detectiv: "cu cât mai minuţioasă cercetarea, cu atât mai reuşite rezultatele".

Leadership: Arta ta denotă reflexul unei pasionante configurări de imagini în acord cu

exigenţele unei activităţi stimulatoare de mare fineţe care te încarcă cu imaginaţie, dar te ţine prizonier sub masca unui trăitor absolut de experienţe simbolizatoare?

Vizualul este o clarviziune care pleacă din experienţa vieţii. fiind pe măsura a tot ceea ce este făcut să pară natural, să exprime emoţii sincere, să absoarbă gândurile cele mai profunde. Dar în ficţiunea unui aparat psihic conectat doar la frumuseţe totul se traduce în culori pastelate, vibrante, dar uneori şi în culori neutre dacă se vrea amplificarea senzaţiei de mister.

Arta cea mai înaltă trebuie să capete valoarea de indiciu care să atragă atenţia asupra nevoii de realism, şi în acelaşi timp să fie atinsă de artificialul unei zone pline de mister.

Aşadar, vizualul poate fi pus în legătură cu reflexul unei profunde realităţi interioare văzută prin ineditul unei stranii frumuseți care oglindește cele mai înalte sentimente de care este capabilă inima omenească. Dar nicio realitate nu este aceeaşi în imaginile propriei oglindiri în spaţiul subtil al gândurilor cele mai tainice.

Eroul lui Mesa Selimovic din romanul "Dervişul şi moartea" încerca să descifreze limbajul artei, dar se lovea mereu de aceeaşi cerinţă complet lipsită de logică: unde se găseşte inspiraţia? El mărturisea cu o emoţie firească în acest context:

"Aşteptam fără motiv ceva neobişnuit, ceva ieşit din comun, care să mă uimească. Deodată lumea a ajuns o taină pentru mine, şi eu pentru lume. Ne-am aşezat faţă în faţă şi ne-am privit cu uimire, nu ne mai cunoşteam, nu ne mai înţelegeam. Am fost nevoit să plutesc deasupra sensului adevărat al scrisului, apropiindu-mă de el şi ascunzându-l sub un pseudonim care să mă protejeze de orice deznădejde, aşa cum pictorul îşi transferă ideea într-un simbol vizibil, dar greu de interpretat."

Îmbunătăţirea exprimării prin forţa artisticului, pentru că arta este motorul exprimării emoționale a fiecăruia dintre noi, este specifică confesiunii unei măşti (ca mijloc suplimentar de protecţie împotriva deznădejdii, a luptei cu morile de vânt), dar care te propulsează în rândul celor mai cunoscuţi scriitori ai noii generaţii.

Leadership: Poţi să surprinzi într-un mod aparte momentul în care percepţia unei forme de artă se suprapune imaginii unei lumi care înfăţişează noi perspective de interpretare a trăirilor tale ascunse?

Credeam că dacă mă scufund în folosirea relaţiilor dintre scris şi pictură voi reuşi, asemenea unui artist al lumii trecătoare, asemenea unui narator care apare și dispare în momentul-cheie ale unui Big Bang a priori, mi se va revela sensul trecerii mele prin timp, la fel ca atunci când uiţi să priveşti realitatea din perspectiva lui "Asta-i tot".

Primul dintre argumentele pe care le aduceam noutăţii în folosirea expresiilor, tehnicilor şi procedeelor de artă, îl constituia descoperirea faptului că din punct de vedere perceptiv nu există imagine atât de grandioasă încât sufletul să se întindă până la extremităţile unui univers fals. Ci există doar o viaţă paralelă a aceleaşi expediţii spre un loc de refugiu, limbaj ascuns al sufletului, o latură diferită a aceleiaşi suferinţe: dezacordul cu lumea obiectivă.

So find the feeling ! Singura şansă de a răzbate în cursa fenomenală cu mine însumi era să-mi simt viaţa într-o pictură menită să anunțe tenta expresionistă care avea să devină coordonatoare a universului investigat ulterior, nu doar din prisma unei forme de obiectivism în analiza imaginii artistice, ci din prisma încercării de a reda cât mai complet cu putinţă într-o imagine frontală tot ceea ce ştiam despre mine. Putere, inteligenţă, destin. O estetică a

eleganţei de a fi unic.

Dacă mi-ar fi cerut cineva să confirm o ipoteză cu privire la forţa de care eram condus în viaţă, spre ceea ce nici eu nu ştiam prea bine încotro, şi dacă mi-ar fi pus la dispoziţie doar un creion pentru a scrie viitorul, aşa cum se întâmplă în cazul artiştilor care trasează drumul inițiatic al unei lumi de nostalgii și visări, probabil mi-aş fi început relatarea printr-un autoportret realizat din perspectiva trecerii timpului.

Probabil, aş fi încercat să redau o bucăţică din sufletul meu cu acea culoare a sincerităţii şi a deschiderii inepuizabile, desenând şi continuând, într-o matematică a timpului, semnele destinului poetic al unui narator care priveşte arta cu ochii unui magician al cuvintelor pline de vis şi fantezie.

Arta care rezistă timpului poate fi corelată cu accentuarea unor exprimări capabile să creeze un univers unic, pe care îl parcurgi cu emoţia cu care semnezi starea de vrajă interioară redată numai de un pictor într-o gamă cromatică vie, caldă și expresivă.

Episodul 2 al magiei de dincolo de artă surprinde calitatea artistului de a înainta cu forţă spre nisipurile mişcătoare ale miraculosului sau ale fantasticului, şi de a da viaţă unei imagini emoţionante şi atractive care să-l facă pe omul de rând să gândească: "Uite, asta poate să fie lumea mea ! "

Source: https://neculaifantanaru.com/episodul-2-al-magiei-de-dincolo-de-arta.html

Esenţa a ceea ce se vede dincolo de văzut

On August 06, 2024

Focalizarea privirii asupra orizontului îndepărtat oscilează între efortul de voinţă și viziunea deterministă a triumfului, dincolo de obstacolele imediate.

Pentru un alergător, fiecare cursă devine o probă de iniţiere în tainele existenţei, unde perseverenţa îl ghidează spre împlinire, chiar și atunci când drumul pare pierdut. Mai bine spus, în căutarea performanţei devenim artiști ai propriului destin, pictând tabloul vieții noastre cu fiecare pas făcut. Iar aici, ochii, neavând de ce să se agațe, permit privirilor să scruteze interiorul acestui joc palpitant, lăuntric și transformator, astfel încât cursa devine dublă: un exercițiu al observării realității pe traseu montan, deloc ușor, și un zbor transcendent în împărăția imaginației fiecăruia.

Astăzi, 4 august 2024, am fost martorul unei "Xenthoria Ulmivent", o fuziune între realitatea fizică și transcendența spirituală, la maratonul de la Teioasa, o experiență ce va rămâne gravată în fibra ființei mele ca un fel de revelație a adevărului ascuns în efort. O simbioză de emoții, perseverență și surprize neașteptate m-au însoțit pe parcursul întregii curse, asemenea unei compoziții de Kandinsky, unde fiecare element și-a găsit locul într-un joc al culorilor și formelor. Fiecare pas al cursei a pictat o nouă nuanță pe pânza experienței personale.

Leadership: Reacția ta din momentul victoriei oglindește iluminarea interioară, între evenimente aparent aleatorii și viziunea extatică a triumfului?

Pe măsură ce alergam, și alergam asemenea unui artist în căutarea inspirației pure, simțeam cum fiecare pas mă apropie de scopul meu, dar Marele Arhitect al Universului avea pregătite câteva provocări pentru mine. La un moment dat, prins în ritmul meu, am realizat că m-am rătăcit, îndepărtându-mă de traseul corect, conform unei revelații ascunse în efort: *"Calea spre victorie nu este întotdeauna liniară"*. Aproape un kilometru, mai mult decât mi-aș fi închipuit, am alergat pe un drum greșit, asemenea unui Ulise modern în căutarea propriei Itaca. În acea clipă, ca un far în noapte, am auzit o voce care a devenit pivotul înțelegerii mele asupra cursei: "Hei, ai greșit drumul !" Era Elena, un mentor al cunoașterii pe cărările trail-ului, o alergătoare fruntașă, capabilă să mă readucă pe calea cea dreaptă.

Surprizele neașteptate ale cursei reflectă imprevizibilitatea vieții însăși. Cu inima pulsând în ritmul frenetic al existenței și cu adrenalina devenind combustibilul determinării, am revenit pe traseu, am revenit cu acea hotărâre nestrămutată, gândindu-mă că fiecare obstacol e o oportunitate de creștere. Chiar dacă timpul pierdut ar fi putut fi o piatră de moară, nu m-am lăsat cuprins de disperare, nu m-am demoralizat, nu, n-am încercat să abandonez. Dimpotrivă, o energie misterioasă, *comme une force qui va*, m-a propulsat înainte cu acea pasiune nestăvilită a unui artist a cărui viziune transcende limitele, dincolo de orice obstacol fizic.

Revelațiile obținute prin efort intens remodelează percepția asupra sinelui. Totuși, surpriza a fost copleșitoare când am început să depășesc concurent după concurent, fiecare pas în plus devenind o victorie asupra limitărilor autoimpuse. Claritatea vizuală se intensifică odată cu aprofundarea stării de flow. În acel moment, în pofida oricărui obstacol, am înțeles că alergarea nu este doar o competiție fizică, ci o metaforă a vieții însăși, unde fiecare obstacol devine o oportunitate de creștere. În acest caz, percepția vizuală a culorilor și formelor din natură se intensifică, amintind de arta lui Kandinsky.

Leadership: Cum experimentezi congruența dintre efortul fizic intens, căutarea spirituală şi percepția asupra propriei existențe, explorând interconexiunile subtile dintre experiența

vizuală şi uimirea depăşirii de sine?

Personajul principal din romanul "Biblioteca Geografului", scris de Jon Fashman, era nimeni altui decât un anonim în căutarea alchimiei, pe nume Omar Iblis. Noaptea, Omar Iblis, îşi antrena memoria: aduna în spatele casei o mână de pietre şi una de boabe de fasole uscată, întindea braţele în faţă, lăsa să cadă pietrele şi boabele de fasole, se uita fix la ele o vreme, pregătea cina şi, după ce mânca, desena modelul alcătuit de pietrele şi boabele căzute.

Atât Omar Iblis, în solitudinea sa, cucerind haosul prin crearea de modele, cât și eu, în epuizarea mea, cucerind linia de finnish, am împărtășit aceeași dorință de a descoperi o ordine subiacentă în aparenţă aleatorietate a vieții, o semnificație capabilă să depășească haosul cotidian și să ofere un sentiment de unitate și împlinire. Amândoi păream să căutăm o conexiune între acțiunile noastre și un sens mai larg al existenței. Bineînţeles că linia de finnish se contura la orizont ca o promisiune a împlinirii, simultan îndepărtată și tangibilă.

Privirea interioară și cea exterioară fuzionează creează o experiență vizuală unificatoare. În ultimele clipe ale cursei, am simțit cum universul se aliniază într-o sincronicitate perfectă, asemenea unui tablou de Dali unde timpul și spațiul se contopesc. Cu o ultimă sforțare, am trecut pragul dintre efort și triumf, iar euforia m-a inundat ca un val purificator.

Leadershipul are, în acest sens, o singură direcţie de urmat: "Privirea interioară și cea exterioară converg într-o viziune unificatoare a realității, atunci când experiența intensă a maratonului cristalizează esența căutării de semnificaţie a evoluţiei personale."

Linia de sosire simbolizează atingerea unei înțelegeri superioare a existenței. Iar acțiunile individuale capătă sens în contextul mai larg al experienței personale de autodepășire.

Esența a ceea ce se vede dincolo de văzut surprinde modelele de perfecțiune ascunse în efort și mișcare. Și dacă am devenit Omar Iblis, este fiindcă am descoperit în alergare acea alchimie personală care transformă efortul fizic în înțelepciune spirituală și în experiență artistică

Ca și Omar, care găsea ordine în modelele aleatorii ale pietrelor și boabelor, eu am găsit sens în ritmul pașilor mei și în peisajul în continuă schimbare al cursei. Această experiență a devenit propria mea "Bibliotecă a Geografului", o hartă interioară a descoperirii de sine și a transcendenței, trasată pe curba sinuoasă a vieții, unde fiecare kilometru parcurs este o pagină nouă în povestea evoluției mele personale.

Şi, într-adevăr, artistul din mine a prins viață în mijlocul efortului fizic. Până la urmă sunt un artist fiindcă am reușit să transform experiența alergării într-o pânză vie a existenței, unde fiecare pas a devenit o tușă de pensulă pe tabloul vieții mele.

Source: https://neculaifantanaru.com/esenta-a-ceea-ce-se-vede-dincolo-de-vazut.html

Esenţa leadershipului

On August 23, 2010

Nu tot ce se află în jurul tău poate da un contur şi o nuanţă luminoasă leadershipului tău.

Voi purta tot timpul în mintea şi în sufletul meu acel unic moment pe care l-am petrecut în compania maestrului. Îi purtam o mare afecţiune, rezervată de regulă unui părinte. La rândul său, maestrul îmi purta o neţărmurită dragoste încă de când eram mic.

Era seară. După o cină frugală maestrul s-a retras in "sanctuarul" său, lăcaşul sfânt - cum îi plăcea lui să denumească camera proprie de creaţie. L-am urmat cu un sentiment de încântare. Ştiam ce va urma: o nouă lecţie.

Prin pasiunea lui, maestrul pictase numeroase tablouri – şi în toate se revedeau talentul, bogăţia de cunoştinţe, înţelepciunea şi experienţa sa. Mi se părea că numai el îmi putea furniza inspiraţia şi creativitatea de care aveam nevoie pentru a ajunge un mare artist.

Maestrul îşi îndreptă atenţia către unul din tablourile sale, rămase o clipă nemişcat admirându-l cu o sensibilitate aparte de parcă ar fi vrut să distingă ceva straniu, sau ca şi cum nişte amintiri îi năvăliră brusc în minte. Urmă o clipă de linişte în care medită pentru a-şi pune în ordine gândurile. Îi observam mimica. Părea calm, iar ochii săi erau senini. Apoi, zâmbind cu nostalgie, mi-a spus:

- Nicu, artistul e un om care vede, care ia şi transmite viziunea lui mai departe. El e capabil să inoculeze în mintea celorlalţi cele mai convingătoare imagini transpuse pe pânză cu atâta fineţe şi exactitate încât să pară vii. Îţi este imposibil să te îndoieşti de ele.

Leadership: Exersezi aplicarea propriei tale părţi conducătoare în alternanţa intrinsec-extrinsec?

Leadershipul îşi găseşte sprijin în acea variantă complementară a procesului de creaţie ai cărei parametrii corespund cerinţelor de gestionare a propriilor resurse, astfel încât rezultatele să fie în mod semnificativ îmbunătăţite. Dar totodată îşi găseşte însemnătatea în importanţa pe care o acorzi propriei tale părţi conducătoare, a sufletului şi a minţii, raportate la ceea ce este dincolo de ceea ce se poate vedea sau experimenta în mod direct.

Ceea ce încerci să realizezi este o certitudine de care te poţi îndoi, o manifestare directă a propriilor tale gânduri şi inspiraţii, sporind conştientizarea acelor laturi din tine pe care le neglijezi, le sporeşti sau le reprimi. Laturi paralele, despre care n-ai fi crezut că le ai, avându-şi originea în vârful gândirii imaginative, având darul să modifice unele aspecte legate de activitatea ta individuală într-un nou context.

Evoluţia personală şi profesională, realizată ca o manifestare directă a individualităţii creatoare, delimitate de combinaţia *raţional-iraţional* , *obiectiv-subiectiv* , nu vizează doar intenţiile de dobândire a unei autonomii intelectuale cât mai largi, şi nici nu constituie o extindere a vreunui model de bună practică. Evoluţia oferă o estimare pentru orientarea ta într-o realitate schimbătoare. Iar această evoluţie poate fi privită ca parametru al funcţiei de tip "valoare", care nu-şi pierde determinismul intrinsec sau extrinsec, devenind mai capabilă de extindere prin particularităţile de ordin constructiv.

A exersa aplicarea propriei tale părţi conducătoare în alternanţa intrinsec-extrinsec, înseamnă să te raportezi la ceea ce înfăptuieşti prin intermediul conştiinţei de sine. Înseamnă să te conectezi la realitatea de dincolo de tine, adică la tot ceea ce percepi prin puterea intenţiei tale creatoare raportată la divin, o posibilitate de comunicare cu Intelectul Spiritului de creaţie.

În aceste circumstanţe liderul poate fi considerat rezultatul unei grele munci de autoanaliză, de introspecţie şi de regăsire, însoţite de un salt în viitor spre ceea ce înseamnă a fi un om luminat, nu doar un creator. Adică un om care reuşeşte să se aventureze în afara propriei dimensiuni interioare, către o raţiune superioară.

Liderul nu "pictează" ceea ce vede, ci ceea ce gândeşte

Spre deosebire de un pictor nemaipomenit care poate reda o imagine pe care şi-a întipărit-o în minte cu o iscusinţă nemaipomenită, reproducând atât de exact cele mai mici detalii, un lider, deşi se aseamănă cu un artist în multe privinţe, nu redă niciodată în "opera" sa ceea ce vede, ci, mai presus de toate, ceea ce gândeşte. Un lider iscusit ştie că nu tot ceea se zboară se mănâncă, că nu tot ceea ce se proiectează este şi realizabil. În leadership trebuie să gândeşti, să analizezi şi să evaluezi totul cu foarte mare atenţie.

Liderul nu se poate lăsa prins ca un pictor de ceea ce vede, căci realitatea poate fi cu totul alta, poate fi schimbătoare, şi de aceea ea nu poate fi exprimată sau imortalizată într-un "tablou". Dacă liderul nu-şi formează o imagine de ansamblu a tot ceea ce-l înconjoară bine ancorată în realitate, atunci nu îşi va putea propune nici obiective realizabile.

Leadership: Viziunea integratoare a conţinuturilor de realitate pe care le accesezi este adecvată imaginii unui întreg pe care nu-l poţi controla, numit "destinaţie"?

Imortalizezi doar peisajul? Liderii au problema deformării. Ei nu reproduc în planurile lor cu exactitate ceea ce văd, uneori improvizează, pentru că totul se poate schimba. Dar nici nu distorsionează realitatea, altfel pierd din vedere ceea ce e cu adevărat important.

Îmi amintesc de afirmaţia pe care o făcea odată scriitorul motivaţional Stephen Covey: *"Un lider este persoana care se caţără în cel mai înalt copac, studiază peisajul cu atenţie, şi strigă cât îl ţin plămânii: Asta nu e jungla noastră. "*

Această afirmaţie întăreşte punctul meu de vedere. De foarte multe ori felul în care percepi lucrurile din jur desparte succesul de eşec. Ca lider, dacă nu-ţi concentrezi eforturile în direcţia corectă nu vei putea face progrese, ba mai mult, vei eşua în orice ai face. Pentru ca performanţele tale să fie tot mai bune, concentrează-te asupra ceea ce contează cel mai mult, nu imortaliza doar "peisajul". Căci nu tot ce se află în jurul tău poate da un contur şi o nuanţă luminoasă leadershipului tău.

Tu îţi concentrezi viziunea şi eforturile în direcţia realizării scopurilor propuse? Cui îi este favorabilă viziunea ta? Oamenii remarcă şi apreciază viziunea ta? A încerca să realizezi ceva fără să te îndrepţi în direcţia care trebuie e ca şi cum ai realiza un tablou cu o imagine superbă, dar care nu se va vinde niciodată.

Destinaţia la care se opreşte de obicei un lider se formează atunci când el începe să privească totul numai la prezent prin prisma esteticului, a frumuseţii pe care o găseşte în reprezentaţiile iscusite. Acelaşi lucru se întâmplă când el trece cu vederea o parte importantă din ce i se întâmplă fiindcă este într-o mare măsură blocat într-un nivel ridicat de diversitate. Sau atunci când se cufundă într-un univers virtual încercând să "producă" ceva care nu are

largă căutare.

În leadership viziunea care trebuie să redea imaginea realităţii nu trebuie să fie să fie sugestivă şi conformă cu destinaţia pe care o stabileşte evoluţia sensibilităţii tale artistice.

Esenţa leadershipului este mult asemănătoare cu esenţa artei şi aidoma unei picturi care impresionează prin tehnica folosită, prin imaginaţie şi idei novatoare, prin accesibilitate şi rentabilitate. Tot aşa şi-n leadership, pornind de la o bază existentă, planul, modalităţile şi căile de acţiune trebuie sa "impresioneze" astfel încât ele să fie acceptate şi sa fie posibil de realizat cu investiţii cât mai mici şi asigure beneficii maxime.

Source: https://neculaifantanaru.com/esenta-leadershipului.html

Esenţa operei de artă

On August 22, 2023

Numai dacă știi să privești nevăzutul poți să dezvălui tainele ascunse ale realității.

Pictura este pentru un artist nu doar o formă de exprimare, ci şi o formă de libertate consacrată vederii însetate de frumusețe și profunzime. Spun asta în timp ce admir peisajul de basm, plin de lumină şi de căldură, care mă îndeamnă la visare, un act de imaginație pură, cea mai importantă activitate a minţii, atâta timp cât aduce în realitate idei folositoare, de popularizare a creaţiei mele.

Lucrurile din jur nu-mi spun prea multe dacă nu sunt filtrate prin capacitatea ochilor de a focaliza pe retină imaginea încântătoare a unei palete de culori variate, vii şi durabile, care transformă o pânză albă într-o capodoperă plină de viață și expresie. Acea pânză albă a mării, a nisipului și a insulei pe care mă aflu, devine o adevărată operă de artă în cadrul picturii pe care o cultiv cu mult talent şi îndemânare, în imagini scoase din adâncul penelului cu darul muncii de creaţie. Proces atât de rar întâlnit în ziua de azi, proces continuu și complex care necesită pasiune și dedicare.

Şi nu este pictor în lume care să nu plătească un preţ pentru vederea aceasta capabilă să mişte inimile şi sufletele, situată la hotarul fragil dintre observaţie şi invenţie. Acest preţ fiind condiţionat de fiecare secundă de aşteptare a momentului de vis care, străpungând realitatea ca o rază de lumină, face să înflorească orice fel de amintire, ca într-un paradis al tuturor libertăţilor.

Leadership: Poţi să redimensionezi o imagine percepută în absența unui proces artistic, dar totodată să înfăţişezi în mod sugestiv spiritul unui subiect viu de metamorfoză creatoare?

Privesc totul în jur. Ochii surprind o paletă nesfârșită de culori, fiecare nuanță, fiecare model, fiecare semnificaţie reprezentând o fereastră către lumea interioară a artistului care mă reprezintă, unde sentimentele și gândurile prind viață pe o pânză plină de forță evocatoare prin cromatică şi compoziţie, dând naștere unui univers vibrant și plin de înțelesuri ascunse. Chiar şi în acest caz, meritul de a picta întocmai după natură, punând pe paleta de culori cea mai enigmatică priveliște a unei stări de fragilitate, cu care recepţionez orice mică schimbare apărută, îi aparţine în totalitate vederii exersate care știe să surprindă frumusețea lumii într-o paletă de culori și să transforme fiecare moment într-o operă de artă.

Privesc, dar nu mă pot gândi la ceea ce nu poate fi cunoscut. Nu e niciun proces artistic aici, ci doar o formă de a-mi hrăni ego-ul prin această mărturisire sinceră.

Evident. Să dau mărturisiriii mele o anumită semnificaţie, ca şi când ar produce o reacție în lanț care îmi poate schimba cursul întregii vieți, acum când ochii reuşesc performanţa de a-şi integra privirea în peisajul vast al lumii exterioare, şi să idealizez o clipă măiastră ca o apăsare ușoară pe picior într-un univers al imaginației, iată ce mă învaţă actul de dezvoltare a percepţiei vizuale izvorât din înaltul absolut al unui cer fără nori căruia îi dedic întreaga mea atenţie.

Iar prezentul îmi răspunde cu glasul unui erou de-al lui John Fowles:

"Privesc totul în jur, în timp ce mă gândesc la ziua de mâine, la viitor. Şi, da, pot să fac presupuneri destul de realiste. Mai ales cu privire la Dumnezeu, căci supremul creator este

foarte inteligent, este peste tot, nu-l văd, dar îl simt. Cum ştiu asta? Ştiu pentru că nu-l înţeleg, de ce există, cine este sau cum este. Unii spun că şi eu sunt inteligent. Deci cred că Dumnezeu trebuie să fie foarte inteligent, ca să fie cu mult mai inteligent decât mine. Nu-mi dă indicii, nu-mi oferă certitudini, nu-mi dă raţiuni sau motive. De fapt, dacă m-aş ruga la Dumnezeu, l-aş ruga să nu mi se arate niciodată. Să-mi evite privirea. Iar dacă s-ar arăta, aş şti că nu este Dumnezeu, ci este doar un mincinos."

Leadership: Cum evaluezi relevanţa creaţiei tale dacă eşti reprezentat de o imagine care înrădăcinează în mintea ta meditativă conexiunea cu divinul și cu propria ta ființă?

Când un artist priveşte în zare linia orizontului, meditativ şi spiritual, adesea se vede pe sine cu ochii unui Dumnezeu necunoscut, dar desăvârșit, care pătrunde adânc în taina ființei sale interioare, revelând înţelesul unui stop cadru în timp: "tot ceea ce trăiesc este influenţat, perceput şi împlinit de o imagine care provoacă sentimentul de comuniune între ştiut şi neştiut".

Iar arta, în acest sens, denotă un fel de construcţie impersonală, pentru că simţi că tu eşti creatorul a ceea ce transcende realitatea și revelează frumusețea dincolo de cuvinte. Dar, de fapt, altcineva îţi conduce mâinile când desenezi cu pensula pe pânză, dând viață unei lumi noi și neexplorate.

Iar dacă mă folosesc de o imagine care îmbină în mod meditativ prezența mea cu dimensiunea divină, pentru a revela esența operei de artă, *Atinsphorn Upyserabbas Onyoirtus*, profunzimea realității obţinută prin strădania unei trăiri autentice care revelează voinţa Divinităţi ascunse, asta se întâmplă pentru că în pictură trebuie să dezvălui și să aduc la lumină divinitatea ascunsă în fiecare nuanță și formă.

Există adesea straturi de semnificații și înțelesuri bine ascunse sub suprafața vizibilă. Ba mai mult, dacă atât Dumnezeu cât și pictorul sunt implicați în procesul de revelare și exprimare, îmi pun întrebarea: lucrurile din jur există pentru ca eu să le cuprind cu privirea şi să le găsesc noi semnificaţii, sau de fapt vederea mea întruchipează Eul contemplator care explorează taina divină în culorile și forme aduse la viață prin artă?

Chiar dacă nu este întotdeauna evidentă la prima vedere, o manifestare transcendentă este prezentă în fiecare element străpuns de sfera artisticului printr-un har, printr-un glas, printr-un miracol care nu are egal în întreaga Creație. Şi chiar dacă simt că pensula mea este condusă de ceva mai înalt, fără ca voinţa mea să se poată opune unei forţe infinite, reuşesc totuşi să ating o profunzime reală în creația mea deoarece mă conectez cu propriile emoții, experiențe și gânduri autentice.

Esenţa operei de artă trebuie înţeleasă ca identitate dintre planul Eului şi cel al misterului în "substanţa creaţiei" din care izvorăşte viaţa de dincolo de moarte. Omul trăiește etern prin creația pe care Dumnezeu a insuflat-o în timpul său.

Un artist poate simți că este conectat la o sursă mai înaltă de creativitate, numai atunci când creează opere de artă. În această perspectivă, artistul nu este doar un creator de artă, ci devine o figură divină, asemănătoare cu Dumnezeu, prin intermediul creației sale.

Esenţa operei de artă este legată de conexiunea cu divinitatea, atunci când profunzimea gândurilor și trăirilor tale devine o fereastră către misterul și sacralitatea existenței. Sau atunci când devii, prin har şi virtute, asemenea lui Dumnezeu ale cărui creaţii, relevându-se ca opere de artă transcendente, își găsesc locul unic în ansamblul armonios al universului.

Iar metamorfoza creatoare, de care menţionam mai devreme, se referă la un fel de asemănare a artistului cu Dumnezeu, care îşi mărturiseşte trăirile prin intermediul creaţiei. Artistul însuşi devine Dumnezeu dacă are potențialul de a atinge și de a exprima adevăruri profunde și universale prin abilitatea sa de a crea și de a se exprima. De fapt, artistul, prin exprimarea trăirilor, emoțiilor și viziunii sale unice, își transcende propria umanitate și atinge un nivel de conștiință și de exprimare care este aproape divin.

Source: https://neculaifantanaru.com/esenta-operei-de-arta.html

Esenţialitatea în Leadership

On Decembrie 26, 2016

Cine priveşte realitatea aşa cum i se prezintă printr-o esenţializare treptată a formelor și culorilor totului din jur, va lua decizii în funcţie de ceea ce vede, şi nu de ceea i se întâmplă.

Călătoream dintr-un loc în altul, a nu ştiu câta oară, legănat de gândurile nevoii de a mă autodepăşi, pe căile aparent atât de alambicate ale percepţiei de sine în raport cu taina unei păci nesurpate şi blânde, şi a unei linişti senine. Percepţie care provenea din însăşi imaginea plină de detalii a lucrurilor, întinderea şi forma lor fiind susceptibile de variaţie, lucruri în care se citea mulţumirea minţii ce caută legături logice între informaţii, în explicarea unei teorii a totului din jur. În dimensiunea rostului unei vieţi închinate strădaniei de a înţelege minunile Creaţiei.

Căci soliditatea despre care vorbesc iluminiştii nu poate exista fără întindere şi formă. Lucrurile sunt văzute limpezi, fără ele totul s-ar transforma într-un haos imens: un univers fără forme, fără culori şi fără viaţă. Şi totuşi, expresia "ordine" îşi are rădăcinile în "dezordine". Deoarece în constantele de timp ale tranziţiei de la o stare la alta, în voia unei nebănuite puteri de transformare exterioară, într-o mişcare mereu repetată, materia produce prin reacţii şi cataliză o forţă de gravitaţie, vibraţie, energie, spirit.

Fiecare secundă din fiecare privire aruncată într-un parte sau alta, este o revizuire a lucrurilor dată de percepţia sistemului vizual înainte de a fi martorul unei „inexplicabile" obscurităţi. Într-o secundă, privirea mea se îndreaptă spre frumuseţea lucrurilor care nu se văd, cel puţin nu oricine reuşeşte performanţa asta, sau este dată de revizuirea inexplicabilă a sistemului vizual pe care îl furnizează percepţia unei imagini a invizibilului perpetuat prin dependenţa de deducţii, de analogii, de abstractizări, presupuneri, comparaţii şi generalizări.

Leadership: Poţi să-ţi împărtăşeşti experienţa unică de a te oglindi în lucrurile din jur, prin capturarea unei imagini a obiectului observat şi prezentarea ei sub formă de impulsuri creatoare?

Adesea, mă gândeam să uit tot ce văd, tot ce simt, tot ce era între mine şi totul din jur. Să încerc a mă lăsa în compania unei galerii de imagini fără colorit, însă reproduse după vreo fotografie ale cărei detalii trebuiau încadrate în desfăşurarea evenimentelor. Ar fi însemnat ca lucrurile să devină umbre ale unei realităţi fără nume, desfăşurată în condiţiile unei lipse de forme şi esenţe, tot aşa cum o carte se trăieşte odată cu lectura ei, se consumă odată cu fiecare cuvânt, şi ajunge să nu îi mai pese nimănui de ea în final, oricât de bună ar fi fost.

Lungimea de undă care determină tonul cromatic, adică acea proprietate prin care culorile se deosebesc una de alta, ar fi trebuit să corespundă punctului în care eu însumi mă oglindeam în lucrurile din jur, raportându-mă la valoarea absolută a unui limbaj inteligibil doar mie. Şi acest limbaj, despre care aş avea multe de spus, se regăseşte în scrierile esteticianului Cornel A. Ailincăi, după cum urmează:

"Obiectului perceput i se dă înfăţişarea plastică prin intermediul mijloacelor formale, iar formalizarea - transcrierea în materie picturală sensibilă - dă naştere la o realitate diferită de cea percepută. Oricât de precis, de fotografic şi-ar propune artistul să redea un arbore, de exemplu, imaginea sa picturală va spune altceva decât arborele perceput în natură. Arborele plăsmuit îl evocă pe cel real - devine simbolul acestuia - dar totodată îl încarcă, voit sau nu, cu o valoare suplimentară care se sustrage cuprinderii definitive, spărgând îndestularea iconică în întâmpinarea unui metasens."

Leadership: Efectuezi o revizuire a lucrurilor dată de percepţia sistemului vizual, înainte de a fi martorul unei „inexplicabile" obscurităţi?

Prezentarea unei imagini sub formă de impulsuri creatoare se face prin reprezentarea realităţii sub formă de impresii subiective. Ceea ce îţi lărgeşte perspectiva este o emanaţie a atenţiei atemporale, o probă a atenţiei pe care o acorzi lucrurilor şi evenimentelor din jur - întrevăzute numai prin detalii subtile. O scenă din romanul "Duma Key", scris de Stephen King, mi-a atras atenția de curând:

„Imaginaţi-vă din nou fetiţa care a căzut din trăsură. S-a lovit la tâmpla dreaptă, însă partea stângă a creierului este cea care a avut de suferit cel mai tare - contralovitura, vă amintiţi? În partea stângă este situată aria lui Boca - nu că ar fi ştiut cineva asta prin anii 1920. Aria lui Boca este responsabilă cu limbajul. Dacă te loveşti destul de tare acolo, îţi pierzi limbajul, uneori foarte puţin timp, alteori pentru totdeauna. Dar - deşi sunt strâns înrudite - vorbirea nu e acelaşi lucru cu vederea.

Detalii, detalii, adevărul stă în detalii. Fetiţa încă vede. Şi vederea cheamă cu disperare vorbirea, chiar şi într-o minte deranjată? un creier rănit? O, cu siguranţă, cu siguranţă. Oare care este primul cuvânt din partea asta a lucrului rău?"

Cine priveşte realitatea aşa cum i se prezintă printr-o esenţializare treptată a formelor și culorilor totului din jur, va lua decizii în funcţie de ceea ce vede, şi nu de ceea i se întâmplă. Obscuritatea la care adesea, cu toţii suntem martori, este dată de interpretarea greşită a detaliilor pe care ni le oferă realitatea, încât ceea ce observăm nu este acelaşi lucru cu profunzimea observaţiei experimentată de adepţii realismului. Detaliile trădează un spirit iscoditor, dublat de o putere a observaţiei şi de analiză cu totul remarcabile, în timp ce obscuritatea este consecinţa jocului de lumini şi umbre pe care numai un artist desăvârşit poate să-l urmeareasca din mai multe unghuri.

Iar cine răspunde pe deplin unei perspective de receptare racordată la sensurile evenimentelor, dând ascultare fundamentelor care țin închegat totul din jur, precum conexiunea dintre lucruri, fenomene și contextul lor, prin argumentare logică, este un om capabil să propună o nouă abordare a atitudinii faţă de ceea ce trebuie făcut în intervalul dintre alegere şi întâmplare.

Leadership: Percepţia ta asupra lumii, cu înrâurire asupra sensului vieții, este rezultatul gândirii și trăirilor născute din diverse asocieri cu elementele realităţii înconjurătoare?

Percepţia asupra lumii, cu înrâurire asupra sensului vieții, este rezultatul gândirii și trăirilor născute din diverse asocieri cu elementele realităţii înconjurătoare, exprimând de fapt captivitatea omului prin văz și auz. Această captivitate nu poate fi depăşită decât printr-o acceptare a schimbărilor care se produc ca urmare a constatărilor făcute în contact cu o conștiință care nu strigă după sunet şi mişcare, culoare sau formă, dar care cere lămuriri asupra a ceea ce nu-i bine și de ce - din tot ceea ce ți se întâmplă.

La un nivel al interpretării şi până la un anumit punct, omul care își aşterne observaţiile în raza conştiinţei nu-şi percepe niciodată propria persoană din perspectiva culorii "Viaţa e frumoasă ! ". Și nici din perspectiva formelor pe care le iau lucrurile de tipul „Big Data".

Obiectivele prioritare ale unui asemenea individ corespund cu tendința de promovare a schimbărilor esenţiale procesului evolutiv din perspectiva proiecţiilor dorinţei de evadare, de rupere a barierelor convenţionalului care se reflectă în „întâmplarea aceea".

Obscuritatea este un fenomen destul de evitat în cadrul tendinţei de a trata efectele și nu cauzele. Înseamnă să nu percepi peisajul (o imagine de ansamblu) datorită lipsei văzului și auzului, datorită volumului ridicat al lucrurilor din jur cărora le atribuim valoare și sens. Dar ceea ce se ignoră cel mai adesea este tocmai posibilitatea unei întâmplări de a se produce neaşteptat, chiar dacă vederea și auzul se mențin clare.

Sensul pe care îl atribui vieţii este direct proporţional cu privirea pe care o îndrepţi asupra lucrurilor care scapă din vedere celor care, în goana după avantajele individuale mărunte, de moment, uită sentimentul realităţii.

Esenţialitatea în Leadership are ca punct de referinţă realitatea care se dezvoltă prin evaluarea şi utilizarea lucrurilor care se întâmplă, care se impun și care se află în puterea omului, a lucrurilor care se observă doar printr-o intervenție de remodelare și de repoziţionare personală.

Source: https://neculaifantanaru.com/esentialitatea-in-leadership.html

Estetica calităţii în leadership

On Aprilie 12, 2013

Creaţia autentică nu constă doar în efortul pe care îl depui pentru a-ţi concretiza un stil artistic aparte, ci în puterea de a alege cum să-ţi eficientizezi munca astfel încât să-ţi atingi potenţialul de a împlini un destin demn de urmat.

Osteneşte-te şi desfaţă-te copiind întruna cele mai bune lucrări pe care le vei putea găsi şi care sunt ieşite din mâinile meşterilor de seamă. Şi dacă te afli într-un loc unde au fost mulţi meşteri buni, cu atât mai bine pentru tine. Dar îţi dau un sfat: bagă de seamă şi alege întotdeauna pe cel mai bun şi care are cea mai mare faimă. Urmărindu-l zi cu zi, ar fi împotriva firii să nu prinzi ceva din modul său de a lucra, din felul său de a fi.

În schimb, de te apuci să copiezi astăzi după meşterul acesta, mâine după celălalt, nu vei izbuti să prinzi ceva nici din felul de a lucra al unuia, nici din al celuilalt, şi vei ajunge, fără să vrei, un om cu o închipuire cam ciudată, căci fiecare mod de lucru al cutărui meşter îţi va hărţui mintea. Azi vei vrea să faci ca meşterul acesta, mâine cum face celălalt, şi în felul acesta nu vei ajunge niciodată să-l copiezi pe vreunul cu desăvârşire.

Dacă îl urmezi neîncetat pe unul singur, numai lipsa de deşteptăciune te-ar face să nu tragi din asta vreun folos. Şi atunci ţi se va întâmpla - dacă natura te va dărui cât de cât cu imaginaţie - să ajungi să ai un mod al tău propriu de a lucra, şi aceasta nu va putea fi decât bun. Deoarece mâna - deşteptăciunea ta fiind obişnuită să adune flori - n-ar şti să semene spini. *****

Leadreship: Îţi aperi cunoaşterea care îţi dă libertatea de a personaliza o imagine împotriva propriilor tale convingeri privind valoarea pe care o dai unei creaţii care îşi devorează creatorul?

Eşti un artist "second-hand"? Eşti un pseudo-alchimist care încearcă să fabrice leadership gold fără a deţine firul Ariadnei? Continui să înaintezi într-un coridor întunecos? Eşti limitat de "nimicul creator"? Exagerezi până la viciu orice înclinaţii ale tale?

Am mai scris despre fragmentul de mai sus, dar de această dată vreau să aduc în prim plan ideea de atingere a desăvârşirii printr-un context favorabil calităţii creaţiei, ca denigrare a kitschurilor. De cele mai multe ori înfăptuim o operă lipsită de importanţă, ne construim un farmec bazat pe emoţie pentru a face din artă un eveniment anume. În acelaşi timp ne focusăm mai mult decât trebuie pe piesele centrale care construiesc un ideal artistic, dar omitem cel mai important lucru, şi anume accesorizarea fundalului care asigură o imagine completă, cu o notă de splensoare şi originalitate.

Un artist veritabil se ghidează în activitatea lui de creaţie după ideea că măreţia unei împliniri este condiţionată de valoarea conţinului de idei şi sentimente al imaginii finale trebuie să se păstreze într-o realitate superioară, una care se întinde în spațiu și timp. Pe de altă parte, un artist "second-hand" se ghidează după ideea că "ceea ce nu cunosc, nu există" sau că "dacă nimeni nu este perfect, atunci nici opera nu trebuie să fie perfectă".

Numai o analiză în profunzime a conţinutului operei tale va reliefa diferenţa dintre ceea ce este autentic şi ce este fals. Falsul este o creaţie din care nu reiese legătura strânsă între artist şi spectatorul care tânjeşte după un univers cu totul aparte.

Tu ai vreo realizare care se poate ridica la statutul de "operă"? Sau te rezumi a fi doar un consumator, care, aidoma plantelor parazite, îşi sug hrana, o iau din operele celorlalţi? Oare nu ţi-ai pierdut simţul valorilor?

Un studiu asupra propriei tale filozofii, un studiu asupra propriei fiinţe văzută atât din exterior cât şi din interior, îţi va confirma convingerile, va arăta nivelul la care te afli: începător, mediu sau expert.

Înainte de a concepe o lucrare artistică trebuie să te asiguri că însăşi ducerea ei la bun sfârşit nu devine duşmanul tău cel mai de temut, şi că întreaga ta cunoaştere nu reprezintă un lucru ce apare la întâmplare.

De unde poate ţâşni lumina sclipitoare, salvatoare? Poţi atribui nivelului tău de cunoaştere o nouă formă funcţională?

A personaliza o imagine împotriva propriilor tale convingeri înseamnă să te raportezi la un ideal de satisfacţie în a te lăsa dominat de măreţia unei viziuni, dar fără să ai capacitatea de a te constitui tu însuţi drept un pilon central al viziunii. În acest caz, cunoaşterea ta este supusă unor limite de greutate în expunerea unei teme care să reziste trecerii timpului.

Iar pentru a atribui nivelului tău de cunoaştere o formă funcţională, bazată pe revelaţiile şi ideile cu care merită să îţi îmbraci creaţia, mai întâi dăruieşte-te total unei experienţe de iluminare personală, cum ar fi să transgresezi "imediatul", să înţelegi de ce realitatea are o dimensiune şi o anumită formă în fiecare părticică a vieţii. Dacă natura te-a dăruit cât de cât cu imaginaţie, vei găsi un punct de reper creativ în orice se vede că o scăpărare de băţ de chibrit.

Atunci când te raportezi la actul de creaţie trebuie să o faci cu grija de a nu alege lucrurile la întâmplare, ci trecându-le prin filtrul unei estetici a bizarului, a sentimentului, al iregularului, a uimirii ca reacţie spontană în faţa unei realităţi pe care puţini o anticipează.

Cum ar fi, de exemplu, să te vezi în ipostaza unui trandafir pe care să-l descrii prin limbajul unei fiinţe care descinde din Dumnezeu?

Astfel se explică raţiunea unui artist care uneşte vizualul şi verosimulul cu neprevăzutul unui sentiment care te cuprinde atunci când rămâi fără replică, când rămâi fără posibilităţi de interpretare a operei expuse în faţa realităţii.

O creaţie care îşi devorează creatorul este similară exprimării limbajului şi sensului artistic într-un mod care nu facilitează comprehensiunea informaţiei şi care nu conduce la păstrarea ei în memorie un timp îndelungat.

Merită să citez aici un internaut: *"Tot ceea ce ai de făcut este să te transformi într-o antenă prin care să recepţionezi exact acea undă frecvenţă care manifestă pentru tine realitatea aleasă şi să o emiţi, să o trăieşti, să fii aceea realitate pe care ceilalţi oameni o văd în jurul lor."*

Estetica calităţii în leadership este similară esteticii calităţii în artă: trebuie să te "joci" cu mintea celui care te-a descoperit, să îl faci să gândească că va reuşi să se alinieze la o realitate din care nu are nicio scăpare fiindcă deja face parte dintr-o experienţă "Touching Masterpieces".

Calitatea în leadership, ca şi în artă, înseamnă mai întâi de toate conformare la cerinţele unui standard înalt de “a gândi altfel”.

*** Notă:** Cennino Cennini - *Tratatul De Pictură* , Editura Meridiane, 1977.

Estetica Dedublării

On Februarie 23, 2018

Încearcă să fixezi noi criterii de referinţă dimensiunii creaţiei pe care o experimentezi, surprinzând alt mod de a fi al aceleaşi naturi care te defineşte.

Cu fiecare zi ce trecea mă vedeam altcineva, m-aş fi vrut altcineva şi într-un final să rămân doar eu, o construcție abstractă, un "ireal" care permite înţelegerea faptului că realul nu poate exista decât pentru că are în el ceva suprareal, o revelaţie din astral, un spirit liber dublat de tentația de a se proiecta în viitor.

Acest proces neobosit, în continuă schimbare, starea de a fi mereu altceva sub raportul dintre ascunsul unei lumi proprii ajunsă la limitele ei şi aventura unei misterioase chemări spre o împlinire care îşi cere absolutul, era menit să dezlege taina unor virtuți reunite şi suverane într-un acelaşi spaţiu al purităţii, numit "Naturalism Sui Generis".

Mintea mea inventivă, sub diversitatea expresiilor artistice şi a surselor nesecate de informaţii, urmărea această fiinţă stranie ce decurgea nu atât din naturalismul imaginii pe care o compune gradul cel mai înalt de expresivitate atribuit încărcăturii afective, ci din asocierea enigmatică a două curente artistice compatibile: simbolismul şi suprarealismul, făcând mai mult decât evidentă ideea de coeziune într-un singur tot numit: "Violarea Plauzibilului".

Fiecare nivel de creaţiei constituie o linie din cache-ul unui traseu din adâncul zonelor ascunse ale nebuniei, în limitele realității surprinse în multiple ipostaze. O linie care, trasând forme de undă, este pe ascuns în căutarea unei înrudiri cu viziunea unei compoziţii încă nefinisate, producând un ecou al neprevăzutului din preajma evenimentelor şi influenţelor mediului de comunicare artistică.

Linia ajută trăirile să prindă formă materială, intensitate sporită, metamorfozându-se în alte forme ce capătă identitate prin expresiile degajate într-o dublă rotaţie simultană: simbolul, care conferă exprimărilor o ambiguitate debordantă, şi o prefigurare a manifestării în exterior a fiinţei care transcende personalitatea limitată.

Leadership: Iei în considerare contextul argumentativ în care vorbeşti despre tine ca "operă de artă", schiţând suplimentar liniile unei estetici preocupate de stilizarea sinelui prin modelarea subiectivă a Universului exterior?

Cu astea fiind zise, mă rezum la a concluziona: eram indicele unui Eu aparţinând unei entităţi paralele care se afla în lumea artei, propusă de o izbucnire a sufletului, încadrată între liniile unei interpretări posibile a universului imaginar, nedefinit biologic. Această entitate se contura prin jocul metamorfozelor ambigue ale diverselor chipuri şi siluete cărora unii dintre cei care le-au contemplat le-ar fi dat o singură notă de stil: hazardul nelimitat.

Principala mea greşeală, dată de forţele sensibilului ce exercitau o presiune crescândă asupra aparentului, era de a crede într-un imaginar care face tot posibilul să suplinească viul, înşelând amarnic realitatea. Ca şi când ar fi trebuit să descopăr perspectiva unei noi făpturi îndumnezeite, reprezentată simbolic într-o manieră care nu trebuie să copieze realitatea, dar care îşi câştigă existenţa pe principiul asocierilor şi al corelaţiilor suprarealiste, prin combinarea unor elemente perfect verosimile.

Adevărata operă de artă este un rezultat al încărcăturii afective produsă din asocierea simbolică a două realităţi contrare, dar compatibile, utilizată cu scopul de a transcende personalitatea limitată.

Borges atribuie versiunii poemului lui Hernandez ("Biografia lui Tadeo Isidoro Cruz"), propria lui semnificaţie. În poem, soldatul Cruz se alătură fugarului Martin Fierro, fiindcă nu poate comite delictul de a ucide un viteaz. Astfel, el se întoarce la propriul trecut, regăsindu-se pe sine. În sfârşit îşi vede propriul chip şi finalul povestirii capătă măreţia unei revelaţii. Există un moment în viaţa fiecărui om: când aflăm cine suntem. Cruz îşi înţelege în această clipă destinul şi îşi contemplă, ca într-o oglindă, chipul etern. Privind chipul înfricoşător al lui Fierro, înţelege că "celălalt era el". [1]

Contemplarea neîncetată a realităţii supreme este o dovadă a sensibilităţii cu care abordezi tot ce te înconjoară, imaginându-te purtat de murmurul materiei în elanul spre complexitate, surprinzând alt mod de a fi al aceleaşi naturi.

Ca o paranteză, acest gen de asociere cu o "entitate model", prezentată ca natură statică, îşi are precedentul în tehnica colajului cubist care pune sub semnul îndoielii doar realismul iluzoriu, prezintând ființe și lucruri într-o manieră în care nu au mai fost percepute: prin diverse elemente şi figuri geometrice, linii continue sau intrerupte, semne grafice, puncte de forţă şi contururi orientative, pentru a semnifica profunzimea spaţială.

Dincolo de învelişul cel mai subtil al înţelesurilor desprinse din ţesutul unei viziuni spirituale, care ne permite să experimentăm starea de unitate profundă, există o alchimie a actului creator asemenea unui "Alter Ego" de care eşti conştient că nu te poţi separa vreodată.

Michelangelo l-a creat pe David ca un fel de dublură a sa într-o viaţă veşnică, în încercarea de a se ridica deasupra efemerului. Ce altă modalitate mai bună este de a explora personalitatea noastră complexă decât prin transportarea ei într-o realitate alternativă, într-o lume paralelă?

Actul creator este o sumă a percepţiilor despre sine concretizată într-o dublare expresivă a unei trăiri individuale care este redată sub forma unui mesaj către exterior: "Câştigă-ţi Eternitatea ! "

Estetica Dedublării se adresează spaţiului inerent creaţiei din care se întrupează viitorul, aferent principiului asocierii simbolice dus până la un paroxism al situaţiilor ambigue prin combinarea unor elemente reale cu altele neverosimile, utilizând adesea tehnica colajului suprarealist sau cubist.

*** Notă:** Jorge Luis Borges - *Proză completă, vol 2* , Editura Polirom. 2006.

Source: https://neculaifantanaru.com/estetica-dedublarii.html

Estetica Excelenţei

On Iulie 13, 2016

Îndrăzneşte să scoţi la lumină ceea ce te defineşte în raport cu o lume care îşi caută reperele de sustenabilitate în originalitatea realizării actului de creaţie.

Osteneşte-te şi desfaţă-te copiind întruna cele mai bune lucrări pe care le vei putea găsi şi care sunt ieşite din mâinile meşterilor de seamă. Şi dacă te afli într-un loc unde au fost mulţi meşteri buni, cu atât mai bine pentru tine. Dar îţi dau un sfat: bagă de seamă şi alege întotdeauna pe cel mai bun şi care are cea mai mare faimă. Urmărindu-l zi cu zi, ar fi împotriva firii să nu prinzi ceva din modul său de a lucra, din felul său de a fi.

În schimb, de te apuci să copiezi astăzi după meşterul acesta, mâine după celălalt, nu vei izbuti să prinzi ceva nici din felul de a lucra al unuia, nici din al celuilalt, şi vei ajunge, fără să vrei, un om cu o închipuire cam ciudată, căci fiecare mod de lucru al cutărui meşter îţi va hărţui mintea. Azi vei vrea să faci ca meşterul acesta, mâine cum face celălalt, şi în felul acesta nu vei ajunge niciodată să-l copiezi pe vreunul cu desăvârşire.

Dacă îl urmezi neîncetat pe unul singur, numai lipsa de deşteptăciune te-ar face să nu tragi din asta vreun folos. Şi atunci ţi se va întâmpla - dacă natura te va dărui cât de cât cu imaginaţie - să ajungi să ai un mod al tău propriu de a lucra, şi aceasta nu va putea fi decât bun. Deoarece mâna - deşteptăciunea ta fiind obişnuită să adune flori - n-ar şti să semene spini. *

Leadership: Cum poţi să defineşti pătrunderea ta în miezul lucrurilor, şi mersul lor, în raport cu trăirile care te cuprind atunci când stai la marginea "scenei" fără a putea să te implici în spectacol?

Ştiinţa provoacă o adevărată debandadă în mintea ta? Ai ajuns să regreţi fiecare moment care te ţine departe de tine însuţi? Psihicul tău poate să susţină greutatea aşteptărilor pe care le generezi tot timpul? Eşti stăpânit de dorinţa arzătoare de a evada din rutină? Dorinţa de schimbare absolută, devine de nepreţuit?

Estetica excelenţei se produce ca urmare a faptului că poziţia ta faţă de ideea de schimbare (prin comparaţie cu evoluţia artei) se bazează pe premisa că cea mai sigură călăuză pe care o poţi avea, ca şi cea mai bună direcţie pe care o poţi urma spre desăvârşirea la care aspiri, este să capeţi o experienţă unică din lupta pe care o duci cu practica unei continue formari a caracterului.

Iar adevărata probă a caracterului este să ajungi să-ţi definitivezi un mod propriu de a face lucrurile foarte bine, cu rost şi cu tragere de inimă.

În artă, important nu este să-ţi încarci conştiinţa de simboluri formale cu ajutorul cărora să stăpâneşti impresiile furnizate de percepţia realităţii înconjurătoare. Ci să înveţi mişcările de pensulă, felul în care culorile şi liniile devin forme şi dau viaţă unei opere fără egal, folosind succesiunea "înflorii" vocaţiei şi personalităţii tale după modelul unei minţi care ştie să îmbine principiile unei cunoaşteri clarvăzătoare cu ideea demonstraţiei de răsunet a unei virtuozităţi plastice.

Potenţialul de a deveni un bun profesionist depinde în mare măsură de eforturile investite în studiul acelor avalanşe de idei şi revelaţii care se pot concretiza în rezultate deosebite,

semnificative sub aspectul însemnătăţii pe care o dai luptei cu propriile tale limite.

Întreaga osatură a unei orientări adecvate în mediul încercărilor cu care te confrunţi de-a lungul unei îndelungate perioade de autoevaluare depinde de modul cum reuşeşti să defineşti pătrunderea în miezul lucrurilor, şi mersul lor, în raport cu trăirile care te cuprind atunci când stai la marginea "scenei" fără a putea să te implici în spectacol.

Felul cum îţi definitivezi opera depinde de modul cum reuşeşti să defineşti pătrunderea în miezul lucrurilor pe care vrei să le comunici, în raport cu trăirile pe care le experimentezi atunci când mergi singur pe drumul unei înnoiri perpetue.

În ce priveşte arta, pot da o mică indicaţie: cu cât veniturile obţinute din analiza lucrului celorlalţi artişti sunt mai mari, cu atât "restul" care îţi rămâne după plata cheltuielilor cu activitatea ta de învăţare este mai mic.

Şi mai cred că artistul îşi defineşte pătrunderea în miezul lucrurilor pe care doreşte să le comunice prin creaţie ca o demonstraţie de concept unic (aflat în continuă dezvoltare) care leagă conştiinţa empirică de raţiunea unei minţi infinite. El nu este un spectator care stă la marginea "scenei" fără a se putea implica în spectacol, ci este un receptacul pentru emoţii şi percepţii care vin de peste tot.

Frumuseţea leadershipului este totdeauna dată de apropierea de o viaţă trăită la maxim prin practicarea unei profesiuni onorabile, dar mai ales prin practicarea unei activităţi de învăţare şi de aplicare a cunoştinţelor în limitele în care nu provoacă oboseală. Liderii cei mai buni într-un domeniu sunt constant "reînviaţi" de forţa creaţiei autentice într-un timp care le oferă oportunitatea profundă şi unică de a primi, de a încorpora şi integra o nouă relaţie suverană cu tot ceea ce înseamnă viaţă.

Atunci când fluxurile de inspiraţie se schimbă, se adună sau se reduc, liderul nu-şi schimbă funcţionalitatea propriei opere, exploatarea acesteia rămânând la latitudinea sa, adică a unei puteri de creaţie superioare celorlalţi. El îşi defineşte pătrunderea în miezul lucrurilor pe care vrea să le comunice prin intermediul unei înnoiri de ordin spiritual, prin faptul că devine cu adevărat el însuşi prin ceva ce-l face fericit şi care îl individualizează ca manifestări practice.

Originalitatea actului de creaţie constă în căutarea unui mijloc de revelare şi cunoaştere artistică prin intermediul căruia să dai viaţă unei imagini despre "lupta din tine" care să inspire pe toată lumea la acţiune.

Estetica Excelenţei se obţine comparând stilul de a face artă al marilor creatori, cu vocaţia ta de a lucra pe cont propriu, de a-ţi manifesta pasiunile şi competentele, oferind 100% din ceea ce eşti. Eşti pregătit să duci lupta cu tine însuţi pentru atingerea unui ideal artistic inconfundabil?

Bine spunea Ralph Waldo Emerson: *"Să fii tu însuţi într-o lume care încearcă neîncetat să te modeleze în altceva este cel mai mare triumf".*

*** Notă:** Cennino Cennini - *Tratatul De Pictură* , Editura Meridiane, 1977.

Estetica în roşu a unui artist fără nume

On Septembrie 18, 2019

Adevărata capodoperă a artei este rezultatul a ceea ce creezi printr-un profund raport de asemănare între ceea ce simţi şi ceea ce exprimi de la înălţimea unei priviri diferenţiate, prezente în natură.

Viaţa mea se integrează în lumea trandafirilor aleşi cu multă grijă, cu iubire, spre a fi imortalizaţi, ca nişte personaje enigmatice, pe pânza fină, plină de culori îndrăzneţe, destinată ideilor de unire cu entitatea numită generic "Art Gallery". La rândul ei, viaţa trandafirilor se aseamănă cu cea a oamenilor predestinaţi spre fapte măreţe, *scopritori di regni sconosciuti* , întemeietori de noi curente de avangardă, precum constructivismul şi suprarealismul. Îi iubesc, îi cinstesc. Îi admir îndelung, neobosit, inepuizabil, în liniştea tăcută cu care aplic culoarea pensulei pe pânza de 80 x 120 cm, constituindu-se ca o dovadă de execuţie a operei de mare amploare, numită sugestiv: „Estetica".

Numele meu nu spune mare lucru, este mai puţin important, mai puţin precis decât este aplicarea culorii roşu-aprins pe suportul de pictură, ca un vis frumos şi încântător care nu e cu totul al meu, fiindcă aparţine de revelaţia unei fiinţe care poate fi înţeleasă numai prin imaginaţie şi inspiraţie. Cât de triumfală este proiecţia pe pânză a trandafirului, plin de sensibilitate și farmec, *il testimone rappresentativo di un universo intimo* , când încerci după o lungă şi umilă ucenicie în domeniul fascinant al descifrării simbolisticii să redai calmul unei naturi măreţe, plină de frumuseţe şi mister.

Chiar şi aceste cuvinte, alese şi împărtăşite cu mult aplomb, cu multă duioşie, par că stau în vârful pensulei atunci când pictez *in ambienti naturali* un peisaj al emoţiilor şi trăirilor omeneşti exprimate într-un limbaj plastic, fără să încerc o amară deziluzie ca în cazul unui rătăcitor într-o lume ruinată. Mai curând, în virtutea unei tematici impuse, aplicând culoarea ca o mângâiere de zefir, apăsând delicat vârful pensulei, obţin mărturisirea de care aminteşte trandafirul: *„Per parlare di un argomento senza dubitare, devi avere nella tua anima la fede della passione."*

Leadership: Dai dovadă de afecţiune în perceperea unui Ego autentic sub forma unei imagini duble, în descrierea din centrul viziunii pe care o oferi prezentului din perspectiva esteticii unui sentiment de fraternitate cu natura?

Voinţa mea de a dezvolta o nouă artă, suprema potenţare a unui proces evolutiv înfăptuit în jurul unei specii aparte de trandafiri care îşi caută parcă cuprinsul în culorile unei lumi în roşu-galben, poate coincide cu produsul unui scris îngrijit, complex sub aparenţa transparenţei, nuanţat prin exemplul trăirii unui vis incredibil. Numai atunci când tot ceea ce creezi îşi găseşte corespondent în aparenta fragilitate a unei prezenţe pure, mereu tăcută, dar expresivă, ţi se poate împlini cel mai frumos vis: acela de a da suflet unui personaj de factură estetică.

E de ajuns să mă gândesc la romanul „Exuvii" al scriitoarei Simona Popescu, pentru a mă autointroduce în atmosfera unui experiment estetic desăvârşit, având în prim plan limbajul inteligenţei naturii, conform căruia culoarea unei plante exotice vorbește despre anumite sentimente. Simona îl citează pe scriitorul chinez Su Dongpo:

„Ca să poţi picta un bambus, trebuie ca el să fi crescut în tine. Numai atunci, luând pensula şi concentrându-ţi privirea, viziunea îţi răsare dinaintea ochilor. Viziunea trebuie surprinsă îndată cu penelul, fiindcă poate dispărea tot atât de repede cum piere iepurele când se apropie vânătorul."

Pentru obţinerea unei culori vibrante şi naturale care să exprime retrospectiva unei lumi dinamice, trebuie mărită intensitatea trăirilor adunate într-o singură compoziţie. Privesc atent la însemnările din caietul meu roşu, jurnal al unui deja-vu nelimitat care devine un fel de arhetip emoţional-estetic pe măsura perspectivelor de apropiere ori de adâncime ale fenomenului literar.

Scrisul bazat pe figuri simbolice, realizat prin urmărirea similitudinii dintre „întreg şi parte", se deschide numai în faţa spiritelor superioare care ştiu să exprime (până la cel mai mic detaliu) sensibilitatea şi eleganţa văzută din prisma unui univers magic, al alterităţii din memoria artistului.

În acest context plin de curent reformator mă întreb ce ar face un psiholog cu referinţele unor situaţii emoţionale puternice la construirea unui Ego marcat de un trend definitoriu, în demersurile unei estetici științifice experimentale, bazată pe fiziologie și sociologie?

Leadership: Îţi poţi concepe fiinţa în sensul durabilităţii, astfel încât să capete puterea de expresie a unei capodopere plastice ale cărei trăsături fac vizibilă viaţa misterioasă a sufletului?

Adevărata esenţă vitală a trandafirului se regăseşte în încălecările accesibilului şi inaccesibilului, în toate înghesuirile imaginilor surprinse în timpul reflecţiilor asupra unui nou cadru de gen artistic, care trimit la descompuneri nefireşti ale planului meu de existenţă, *posto sull'altare della realizzazione della volontà di Dio* . Este punctul de interferenţă magică prin care cel ce trăieşte pentru un altfel de spaţiu al artei se apropie de o înţelegere mai profundă a vieţii.

După cum se poate observa, sunt creatorul unei arte asociate percepţiei profunzimii elementelor vizuale, caracterizată prin durata ce o implică anumite evenimente care dispar la fel de subtil cum apar. Viziunile se pierd într-o lungă şi umilă ucenicie în stăpânirea umbrelor şi luminilor, a artei de a construi logic o pictură după legile specifice ale nobleţei şi sincerităţii unui mesaj care traversează visul unei teorii finale, *in grado di spiegare tutto* : „Nimic nu e prea colorat în ansamblu".

Peisajul în care trăiesc, potrivit determinanţelor unei ondulări spaţio-temporale se poate recepţiona conform calităţii stilistice ale unei imagini artistice vizuale, *con un valor único* , căci totul depinde de iluminare, stabilizare şi de interpretare a unei reprezentări în oglindă, împreună cu informaţii despre modul de capturare al unei game largi de subiecte. Acest peisaj se developează prin ochii unui trandafir sălbatic, străduindu-mă să-l percep ca pe o fiinţă completă, doar ca să extrag modelul estetic de referinţă, atributul Creatorului însuşi, *la forza trainante dell'evoluzione* , cauza determinantă a unei chestiuni de prezenţă continuă: "existenţa multiplă, trăitul prin reflexie."

De aici începe arta, nu din nobleţea şi trăinicia lucrurilor omeneşti, nu din surprinderea unor obiecte în atât de multe posibilităţi, dimensiuni, genuri, curente artistice, ci dintr-un soi de recunoaştere a specificului unei stări de sensibilitate şi armonie prin asociere cu recunoașterea informațiilor vizuale constitutive ale limbajului scris, puternic şi sugestiv.

O capodoperă plastică este rezultatul unui cumul de sentimente copleşitoare, descrise prin cuvinte de mare preţuire, pe care niciodată nu le regreţi că le-ai imortalizat într-o formulare pretenţioasă.

La început am fost un privitor, apoi mi-am însuşit scurta descriere a unui trandafir. Am ajuns la sentiment, s-a stârnit dorinţa, apoi s-a născut creaţia - urmată de un mesaj înduioşător, nu neapărat puternic. Şi, în sfârşit, *assolutamente senza precedenti* , mi-am asumat trăirea

poveştii adevărate a unei capodopere. Dincolo de trăirile de moment ale artistului, tot mai profunde, mai calde şi mai intense, din care se presimte elixirul tinereţii fără bătrâneţe, stă acea limpezime a simţurilor singure, ceva care purifică şi ne poartă spre seninătate.

Numele meu nu este foarte important. Poate că voi fi uitat la fel de repede cum îşi scutură trandafirii petalele la sfârşit de toamnă, fără ca ale mele cuvinte să ajungă, prin raţiune, la inima iubitorilor de artă. Niciodată nu poţi fi sigur că ceea ce realizezi instinctiv, cu hărnicie, fără de seamăn, se imortalizează într-un mod cu totul fermecător într-un tablou transcendent.

Dar, poate că totuşi cineva îşi va aduce aminte de mine, chiar şi întâmplător, asemenea unei priviri aruncate în urmă, care inspiră mersul înainte, pentru că însăşi imaginea trandafirului, uscat şi pământiu, de care uneori ne lovim într-un peisaj mohorât de toamnă, ne direcţionează spre partea sensibilă şi cuvântătoare a sufletului care nu-şi pierde niciodată slava ascunsă în el.

Sunt una cu Ego-ul meu, o parte din personalitatea trandafirului. O nouă încercare mă aşteaptă dincolo de frumuseţea naturii, *una meticolosa padronanza di un capolavoro,* o taină care îşi aşteaptă dezlegarea pe măsura emoţiei care nu se vinde pe lucruri trecătoare: să văd profund nuanţa de roşu a legendei vii, prelungirea personalităţii mele din starea de poveste, cu ochii pe care moartea nu-i închide niciodată...

Talentul unui artist rezidă în faptul că poate reprezenta forţa de schimbare către o perspectivă de mare profunzime a sensului de „iubire ca simbioză între om şi natură”, atunci când ceea ce scoate în evidenţă devine o revelare a lumii spirituale.

Estetica în roşu a unui artist fără nume aduce în prim plan, pe măsura emoţiei şi simţirii, acea legătură intimă între natură şi lumea imaginară a artei care, meritând o cunoaştere aprofundată, *una interpretación personalizada* , este capabilă să depăşească statutul a ceea ce înseamnă „trecător” printr-o nouă percepţie asupra reprezentativităţii şi unicităţii unei prezenţe misterioase: „Uite-mă, fără să fiu”.

Source: https://neculaifantanaru.com/estetica-in-rosu-a-unui-artist-fara-nume.html

Estetica unei mărturisiri de nepătruns

On Martie 01, 2018

Începe să-ţi desăvârşeşti arta, imaginându-ţi că nu există niciun profesor în toată lumea capabil să te înveţe.

Păream a fi pus în faţa unui imperativ imediat al vieţii, ca un fel de influență venită pe calea artei: "Necesitatea nu cunoaşte legi", mai ales în faţa unui Dumnezeu care cere cu stăruinţă răbdare în realizarea Marii Opere, cu modestia felului în care a fost proiectată şi construită lumea.

Orice protest derivat din actul creaţiei, prin care încercam să-mi fac cunoscute nelămuririle privitoare la principiile creştine revelate de ştiinţa modernă, încât să-mi asigur autonomia exprimării de sine, regăsindu-mă într-o lume imaginată, nedefinită biologic, era un fel de îndepărtare de stereotipiile particulare ale esteticii anunţate de raţiunea unei călătorii în lumea de dincolo. Aspect abordabil în urma transcenderii unui Alter Ego în proiecţia unei lecturi plină de învăţăminte.

În fond, nu îngăduiam ca simţul şi sentimentul pentru necesităţile imperioase ale artei, extrem de schimbătoare sub puterea de afirmare a simbolului, de la transmiterea unei lumi imaginare în haină realistă la câmpul esențializat al unei semnificații ideale, să fie expresia fricii generate de izbucnirea sufletului în faţa avansului unor noţiuni din jocul imprevizibil al mesajelor ce trebuiau promovate.

Nu poţi să răpeşti luna ca să cunoşti mai bine soarele, fără a intra în dezvoltarea câmpului de implicaţii simbolice care gravitează în jurul acestui demers necesar din punct de vedere interpretativ. Cu acest exemplu ating, de fapt, a doua situaţie mai generală – a combinaţiilor multiple de inserţii ale gândirii într-o confruntare dialectică pe acelaşi teren al ininteligibilului pe care îşi defăşoară lucrarea iniţiatorul lucid al unei estetici confesive.

Leadership: Raţiunea de a exista a unei opere de artă s-ar putea găsi în abilitatea ta de a aduce autenticitate unei realităţi desprinse din imboldul unei șoapte care promite înconjurul lumii?

Între a descoperi *primum vivere* din câmpul ambiguităţilor asociate lucrurilor şi a scoate din ele semnificaţii necuprinse încă în materia primă care îmbracă simbolul în opera de artă, există întotdeauna o constrângere de tip *coincidentia oppositorum* , aruncată în costumul vremii care îşi perindă anotimpurile peste singurătatea locului numit “cunoaştere de sine”.

Aici, ca şi în multe alte cazuri, nu găseam niciun sprijin în noţiunile şi conceptele marilor făuritori de artă, nicio sclipire izvorâtă din elementele altor creaţii, sub nicio formă de inspiraţie, ci mă hrăneam strict din plinătatea unei experienţe care se adâncise cu trecerea anilor, fiind mai mult animat de un "Basic Instinct" la nivel perceptual.

Şoapta pe care şi acum o adresez lumii, ca şi cum ar trece o amintire printre astre, de la o mie de ani din viitor, este o răsturnare a logicii obişnuite în teritoriul previzibilului, o formă de exprimare a imaginaţiei într-un spaţiu conceptual ce devine convingător în măsura în care nimeni nu încearcă să-mi combată credinţa într-o energie superioară care îmi guvernează fiinţa.

Nu e drept, ar spune unii critici, să storci din sufletul materiei vii tema artistică a reflecţiilor

primare despre plinătatea concepţiei *"incontro divino"* , preschimbată în aur cu sângele ideii de alchimie, răspunzătoare de un CHARIOT TRIUMPHANT, aşa cum pictorul stoarce vopselele din tuburi, pentru a explora zonele ascunse ale nebuniei de a fi egalul lui Dumnezeu în limitele realităţii surprinse în expresia timpului infinit.

Leadership: Poţi să-ţi formezi o imagine despre cineva, încercând să faci faţă unei certitudini de care te poţi îndoi?

Citiorule, vrei să mă cunoşti şi să mă înţelegi ca om şi ca explorator al tainelor celor negrăite şi nevăzute, între iluzia realităţii şi realitatea iluziei, de la o sinceritate a laturii mele creatoare, orgolioase, dornice de formă, pe ritmul unduios al vopselei, la o sinceritate a aprecierii "Flacării lui Iahve" în manifestarea cosmică, care pentru mine devine o ştiinţă compusă din multiplicarea unui singur fragment anatomic dintr-o diagramă antropomorfă menită să exprime ideea de continuitate și permanență a unui spaţiu superior celui existent, perceput la un nivel personal?

Atunci bagă de seamă că o deschidere către „ceva mai mult", imperioasa cunoaştere gravitând în jurul unei geometrii abstracte, păstrarea echilibrului faţă de impulsul de a compara unele figuraţii ale cerului cu diverse alegorii sacre, născând un adevăr din orice confruntare cu realităţile lumii nevăzută înainte de moartea trupului, printr-o ciudată coincidenţă cosmogonică, toate acestea reprezintă nişte influenţe venite pe calea unei înzestrări cu puterea de a da viaţă materiei în felul în care se extinde universul: prin haos, reorganizare şi ordine, într-un ciclu fără sfârşit.

Leadership: Ţi-ai făurit şi rafinat propriile instrumente pentru a critica o putere peste înţelegerea minţii umane, făcând apel la preocuparea pentru valoarea intrinsecă a mijloacelor de expresie integrate într-o viziune fără identitate fizică?

În artă, MATERIALUL dictează METODA. Aşadar, permiteţi-mi să mă descriu, asociindu-mă cu o viziune cosmogonică a creaţiei, ca o înzestrare divină cu puterea de topire a materiei prime la o temperatură de veridicitate aflată la limita relaţiei dintre straniu şi miraculos, într-o demonstraţie de sublimare pură a materialelor din care e construit universul scriitoricesc.

Din acest motiv, îmi permit adesea să pictez câte un tablou livresc sub forma unui motiv fundamental de decoraţie a limbajului, cu suprapuneri de expresii analoge ritmurilor de expunere a versiunii mele de artist a cărui trăire se împletește cu calmitatea și studiul riguros al formelor, împinse ușor către suprarealism (care proclamă o libertate totală de expresie).

Gândeşte-te la mine aşa cum este posibil să-l priveşti pe Paracelsus, care a scris foarte mult despre tainele kabalei şi secretele alchimiei şi magiei naturale. El mărturisea următoarele: *"Am început să-mi desăvârşesc arta imaginându-mi că nu există niciun profesor în toată lumea capabil să mă înveţe, şi că trebuie să capăt eu însumi cunoştinţele în acest scop. Singura carte pe care am studiat-o a fost cartea Naturii scrisă de degetul lui Dumnezeu".*

Meritul de a fi artist se datorează autonomiei exprimării de sine. Asta înseamnă să-ţi actualizezi în permanență demersul confesiv, analizând realitățile lumii în schimbare prin mijlocirea unui parcurs revelator ce ia în considerație efectele creaţiei proiectate în cuvântul lui Dumnezeu.

Estetica unei mărturisiri de nepătruns este o reprezentare a validităţii autonome de exprimare prin care ajungi să fii stăpânul universului, în care unicul mijlocitor înaintea lui Dumnezeu este esenţa cuvântului scris cu puterea cu care simbolul îi dăruieşte viață veşnică.

Estetica unei mărturisiri în alb-negru

On Martie 13, 2019

Fii descoperirea a ceea ce însemni într-o viaţă a cărei lungime pare imposibil s-o judeci nepărtinitor.

Aş vrea să-ţi vorbesc despre ziua aceea, când mi se părea că lumea toată e a mea. Îmi luasem în ajun bacalaureatul. N-ai ştiut niciodată ce ascensiune grea a însemnat pentru mine fiecare zi de şcoală, fiecare an, ce cursă peste obstacole mereu mai înalte am câştigat, luându-mi "examenul maturităţii". N-am ştiut nimic unul despre celălalt.

Ascultam vuietul mării. Ştiam că mă voi izbi mereu de viaţă, ca marea de stânci, că voi purta în mine toate nostalgiile ei şi un veşnic dor de libertate. Nici marea nu e liberă, încercam să mă consolez. E îngrădită de ţărmuri. Poate că-i furioasă că şi-a pierdut libertatea. Parcă se izbeşte cu capul de pereţi, se loveşte de stânci şi face spume la gură !

- Sigur, scrie Andre Maurois în Memoriile sale, este o mare nebunie şi aproape totdeauna pedepsită să te întorci şi să vrei să retrăieşti la patruzeci de ani tot ce ai iubit sau de care te-ai bucurat la douăzeci.

Eu am depăşit cu mult anii maturităţii şi nu vreau să retrăiesc tot ce am iubit. Ar fi o pedeapsă. Ci să înţeleg ce am iubit, ce am trăit şi, mai ales, să mă înţeleg pe mine… *

Leadership: Eşti prins într-o problemă a timpului care nu-și va găsi dezlegarea decât printr-o schimbare a viziunii despre tine însuţi, adiacentă sentimentului că poţi să aparţii de o realitate ce există dincolo de ceea ce crezi că reprezintă limitele tale?

Cazi într-o dimensiune nesigură, plină de neprevăzut? Simţământul frustrant al inexplicabilului te înconjoară cu un strat amar de neputinţă? Individualitatea ta incontestabilă se accentuează mai mult la contactul cu o nouă formă de a te autocunoaşte? Te pierzi într-un labirint de indicii şi interconexiuni cu alte drumuri ale vieţii? Limitele tale sunt date de lipsa înţelegerii modului în care trebuie să-ţi achiţi datoriile faţă de valorile vieţii: sinceritate şi maturitate?

Deseori leadershipul este asemenea unei opere de artă rămasă neterminată, dar care este de natură să aducă noi lumini, extrem de importante asupra ultimei faze din evoluţia ta, când începi să te învârţi în jurul axei tale, în alternanţa dintre cele două ipostaze: "a fi mesagerul unui trecut rătăcit" şi "a fi ecoul unei poveşti nemuritoare". Singura artă care te lasă fără cuvinte la o privire de aproape este o cale de a te surprinde într-o ipostază de total abandom într-o realitate care îţi oferă prea puţin sau deloc din ceea ce visezi. De multe ori arta este apanajul unei minți captive într-o realitate care s-a împotmolit în propriile ei limite.

Debusolat de circumstanţele prin care treci, nu mai ştii dacă eşti sau nu ancorat în realitatea care te împlineşte. Devii complet imobil, fără putere de reacţie, prins într-un joc nesigur de dualităţi, şi asfixiat de aglomeraţia de elemente care acţionează în jurul unui singur numitor: nostalgia. Ca atunci când priveşti un tablou frumos şi încerci să te simţi în peisajul dat, dar el îţi creează imaginea de depărtare de lume, de casă, de tine însuţi. Rişti să te laşi format de caracterul insular al unei arte umanizată, dar cu accent foarte grijuliu asupra detaliilor, cu un accent apăsat pe om „în singurătatea şi intimitatea lui".

Leadership: Poţi să laşi în urmă amprenta unui destin care te apasă teribil, făcându-te să

exclami cu o inocentă uimire: "Eu sunt negaţia acestei existenţe ! " ?

Îţi manifeşti melancolia printr-o izolare de restul lumii care are toate inconvenienţele unui război cu tine însuţi? Eşti decis să retrăieşti anumite momente din viaţă cu preţul unei perfecţiuni ce s-ar fi dovedit sterilă, sau cu preţul acelei umilinţe care renunță la mândrie și răzbunare, alegând dragostea, miracolul și bunăvointa?

Dintre acţiunile care te fac să fii cel mai puţin eficient, comparate între ele, izolarea rămâne însă "monumentul" cel mai reprezentativ fiindcă perpetuează starea de melancolie, senzaţia de sensibilitate urmată de presiune şi durere. Abandonarea totală într-un univers incoerent ce te caracterizează tot mai impetuos, induce o stare de zbucium interior, o senzaţie neplăcută de apartenenţă la ceva în care nu crezi cu destulă tărie ca să-l faci să se îndeplinească. Totul în tine este brusc susţinut de o curiozitate continuă de a afla adevărul: *"Cine sunt eu cu adevărat ?"*

Leadership: Eviţi pericolul intrării în zona "Sentimentalism" pe tot timpul funcţionării propriei conştiinţe, cu privire la ceea ce te ţine prizonier într-un moment ZERO reprodus fidel de mintea ta în calea împlinirii?

Expertul în materie de leadership, John C. Maxwell sfătuia: *"Pregăteşte-te pentru momentele cheie din viitor şi alege-ţi zilnic atitudinile potrivite."* Un fel de atenţionare aş zice, care semnalează confruntarea cu noi înşine ce trebuie depăşită. Canalizarea stării de incertitudine care ne cuprinde într-un moment din viaţă spre o direcţie mai în acord cu propriile valori, mai în armonie cu adevărul a ceea ce ne defineşte.

Intrarea ta în zona "Sentimentalism" este similară cu apariţia unei nostalgii a privilegiilor pierdute în demersurile căutării sensului vieţii, nu doar fiindcă eşti supus unei realităţi care te depăşeşte şi căreia nu i te poţi sustrage, ci pentru că nu eşti pregătit să-ţi recunoşti umbra, suferinţa şi semnificaţiile ei, şi să suporţi consecinţele.

Iar a fi prizonier într-un moment ZERO reprodus de mintea ta în calea împlinirii înseamnă să rămâi fidel acelor amintiri care îţi provoacă suferinţa şi nu te lasă să te propulsezi spre dimensiunile principale ale sensului vieţii (spirituală şi socială). Evocarea unor momente profund sensibile şi înduioşătoare, sau a unor experienţe dezamăgitoare, ar însemna o dublă suferinţă: cea trăită prin esenţa sfârşirii de sine şi a rememorării de tip proustian, cu ştergerea oricăror legături cu angajamentele anterioare.

Leadership: Eşti decis să-ţi revendici o identitate căreia nu-i mai poţi face faţă, în baza unei experienţe de viaţă foarte aproape de a se materializa printr-o puternică probă de caracter care te îndeamnă să devii mai tolerant faţă de tine însuţi?

Cred că pentru fiecare om momentul de reflecţie vine de obicei mai târziu, când deja este prizonier al acestor stări de tranziţie, care produc instantaneu o curiozitate negândită, nedorită, neîncăpătoare într-un asemenea context atipic. Începi să te vezi din perspectiva unui pictor care transpune pe pânză imaginile create de un poet, îndrăznind să-şi redeseneze întreaga viaţă după o comuniune cu totul, nu doar prin prisma lucrurilor pe care le consideră importante, ci prin prisma durerilor trecătoare pe care nu le poate ignora.

Iar dacă omul nu analizează cu adevărat aceste stări, procese şi situaţii de moment, lăsându-se în voia lor, fără îndoială va rămâne în zona "Sentimentalism". Va împietri într-o poziţie de apărare, în loc să intre în defensivă, care se va reflecta într-o înţelegere greşită a rolului şi responsabilităţii faţă de propria lui identitate.

Insight-ul decisiv pentru tine se produce atunci când te simţi prea izolat într-un status quo continuu, atunci când îţi petreci timpul privind în tine însuţi şi judecându-ţi reacţiile. Este semn clar că ceva îţi scapă despre tine însuţi.

Insight-ul este o privire aruncată înspre esenţa naturii tale îngropată de prea mult timp în uitare. Poate fi o marcă a chemării tale divine din care îţi confecţionezi o nouă raţiune de a fi. Dar poate fi şi o nuanţă negativă a procesului de autoevaluare trăită printr-un amestec de constrângere afectivă sau morală. Insight-ul este un adevăr despre tine însuţi la care ajungi doar prin destăinuire, prin estetica regăsirii de sine şi înţelegerea lumii lăuntrice, prin găsirea unei modalităţi de a trăi acea măreţie a sufletului pe care nu o vei găsi la altcineva, decât la tine.

Identitatea care te conduce la succes sau la eşec apare ca urmare a retrăirii unui eveniment emoţional din trecut, ce nu a fost suprimat până în momentul prezent. Este ascensiunea pe care trebuie s-o urmezi după ce te-ai judecat cu gândul de a te fi înfrânt singur.

E ca şi când ai primi o grămadă de refuzuri din partea unor oameni cunoscuţi şi de teamă să nu întâmpini altele noi, te izolezi. Dar în tine rămâne totuşi înrădăcinată curiozitatea de a fi părtaş la misterul vieţii, dorinţa de a te revolta în faţa gândurilor care aproape de strivesc, necesitatea de a te împotrivi propriei stări de latenţă. Totul devine nemăsurat de aglomerat în tine. Până ce tot ceea ce este străin de cunoaşterea ta se topeşte într-o curiozitate anemică. Apoi izbucneşte dintr-o dată, într-o înțelegere corectă a felului în care se cuvine să fii.

Cum spunea cineva: *"cu cât amânăm confruntarea cu noi înşine, cu atât pierdem timp preţios pe care l-am fi putut folosi trăind la intensitate maximă".* Adesea, identitatea omului pare a fi similară cu acea delicateţe a unui pictor care surprinde în creaţia sa un peisaj deosebit, cu o însemnătate aparte, încercând să-i transmită privitorului starea sa de spirit resimţită după contactul cu o realitate în care e foarte greu să te inserezi, fiindcă se răzvrătește filosofic și își trimite simbolic înţelesul spre punctul ZERO.

Şi, subliniez aici. În leadership se utilizează un "produs" singular, conceput liber şi personalizat: identitatea individului. Identitatea poate inspira încredere pe măsură ce individul îşi schimbă optica şi comportamentul, printr-o anumită decodificare a sentimentelor, printr-o dezvăluire a unor experienţe de viaţă acumulate în timp îndelungat, printr-o extrapolare a unor stări de fapt.

Se poate ajunge mai departe, până la negarea sinelui, adică asumarea unei identităţi care nu mai e a lui, o identitate căreia nu îi mai aparţine sau căreia nu-i mai face faţă atunci când nu mai poate stăpâni demonii trecutului, duhul adevărului din spatele convingerilor, când nu reuşeşte să dea deoparte vălul iluziei de a fi perfect într-o lume imperfectă.

Astfel, individul se pierde într-un labirint al jocurilor psihologice şi al nesiguranţei, într-un vârtej năucitor al jocurilor de culise care sporeşte şi mai mult neîncrederea, confuzia dintre known şi unknown. Eficienţa leadershipului depinde în mare măsură de puternica voinţă a omului de a-şi păstra flexibilitatea, de o rezistenţă superioară la "coroziune şi eroziune", la starea de incertitudine.

Cea mai puternică probă de caracter care te face să devii mult mai atent la ce se întâmplă în jur şi mai tolerant faţă de tine însuţi este să-ţi admiţi suferinţa ca pe o lecţie de viaţă, ca o condiţie necesară pentru a-ţi spori credinţa într-un nou început de drum.

Estetica unei mărturisiri în alb-negru evidenţiază acea etapă a maturităţii când îţi poţi

însuşi noi indicii despre tine având o perspectivă de ansamblu asupra lucrurilor care s-au întâmplat deja, care îţi lipsesc, care îţi stimulează afectivitatea şi te provoacă să-ţi reconsideri imaginea de sine.

Chiar dacă te simţi împovorat de mâhnire, de greutăţile vremurilor, de nostalgia unei resemnări care te plasează implicit în sfera unor lumi apuse, aminteşte-ţi citatul acela celebru din filmul Star Wars: *"Lumina cea mai puternică aruncă umbra cea mai întunecată."*

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Estetica unei trăiri astrale (II)

On Aprilie 10, 2018

Arta este peste tot şi nicăieri, în toate şi în nimic, pentru eternitate.

Sunt pierdut în nemărginirea unei amintiri de dinainte de a te fi născut tu, de dinainte de a-ţi fi aflat timpul, de dinainte de a ne fi cunoscut, potrivit proiectării înțelegerii acestui cadru de mii de ani misterios, numit simplu: viață.

Drept care am hotărât să încerc un experiment prin care să injectez puțină nuanță expresivă tabloului care nu se mai contopește într-un întreg intuitiv şi pasibil cu vederile tale, o rostire în metaforă, un retuș permis de la Dumnezeu în planul concret al formelor realității, prin tăria simplității desenului raportată la condiţia grafică a literelor prefăcute în cuvânt, dintr-o simțire, dintr-o sclipire, din nemărginirea unei trecerii dintr-un timp în altul.

Ţie, cititorule, iți las tot ce este mai sfânt din memoria mea.

Uneori, îmi doresc să nu fi avut capacitatea de a da naștere unui soi de mecanism al reversibilității temporale, drept mijloc ideal de a sluji intențiilor de a pregăti izbânda unei atare lupte aparținând întotdeauna imperiului clipei, un aşa-numit sistem al datului timpului înapoi, în subtilitatea unor necuprinse întinderi ale cunoaşterii, elementele ei de putere formând un Cosmos.

Dar poate tocmai aceasta este calitatea care corespunde menirii mele. Pot să parcurg cu luare aminte cuprinsul magic al clipelor încercate din întreg cadrul fix al trecerii mele pământeşti într-o trăire nouă, după îndemnurile şi învăţătura artistului care îşi consacră şi defineşte opera, aproape în totalitate, tematicii unei realităţi imposibil de ignorat.

Leadership: Trăirea ta în planul imanent al vieţii poate fi transpusă într-o imagine plastică care să îmbunătăţească percepţia despre o lume remarcabilă prin prezenţa ta într-o nouă vârstă a creaţiei?

O permanentă ispită a firescului, a corporalizării diagramei simbolice, a transformării conceptului vizual în formă plastică, se racordează la ceva atât de mişcător, într-un sens ce depăşeşte cu mult orice sentimentalism, tinzând spre cel mai adevărat şi mai viu sentiment uman, ca un eveniment deosebit: înflăcărarea de a schimba lumea.

Interesul meu se îndreaptă mai cu seamă spre pictorul Dürer, spre sentimentul bucuriei care îi stârnea conștiința perfectibilității lucrării "Martyrdom of the Ten Thousand". Când i-am sugerat să-l imagineze pe regele Persiei, Shapur I, într-un cadru plin de acea umanitate care îşi arogă dreptul de a stăpâni universul, Dürer mi-a dat a înţelege că trăsătura eroică a modelului său rezidă cel mai bine din oglindirea îndurerată şi pătrunzătoare a marilor vicisitudini prin care este pusă la încercare domnia unui rege.

Aş spune mai degrabă că această operă trădează adevăratul său fond psihologic, latura agitată şi nonconformistă a firii unui artist în vremuri tragice, prin marcarea iscusită a accentelor dramaticului în detrimentul monumentalității.

Dacă destinul concret al omului este asumarea lui creatoare, atunci formula autenticității mele rezidă din atitudinea angajată a unui artist de a interpreta realitatea prin intensitatea

trăirilor sale, concurând cu vigoarea interpretării prin care respiră un suflu novator.

Leadership: Faci pasul decisiv prin care prezenţa ta vie în amintirile oamenilor să se ridice pe prima treaptă a unei tendinţe estetice, prin ilustrarea unui subiect istoric care te avantajează din perspectiva arbitrară a unei realităţi impunătoare și copleşitoare?

În general, când mă gândesc la conţinutul artei înscrisă în câmpul unei memorii universale, închipuită printr-o lentilă a evoluției contrastelor dintre vechi şi nou, am în minte o mişcare ce se repetă la nesfârșit într-o abundență de curbe liniare, ca într-un desen tehnic, conjugată cu o intensă pledoarie pentru izbăvirea prin artă.

Zbaterea chinuitoare a artistului în care m-am metamorfozat este o parabolă vie despre forța omului care, în ciuda vicisitudinilor vieţii, nu se rupe de frumosul unei teme de origine mistică, dintr-un univers suprarealist, ca al lui Aquasixio.

Îmi dau seama că eram fericit abia după ce momentul hotărâtor trecea, fiindcă doar aşa cuvintele mele, înlocuind imaginile veridice, puteau transmite peste generații episoadele de vârf ale istoriei. Uneori, încerc să mă uit înapoi cu coada ochiului şi mă văd ca într-un film din care să nu-mi amintesc mai nimic, ca să nu mai trebuiască să amplific această stare de nostalgie la infinit.

Pe măsură ce mă apropii de asemănarea cu Dumnezeu, încep să înţeleg că singura oază de linişte este frumuseţea naturii umane contemplată pe fundalul artei.

Leadership: Poţi să-ţi confirmi apariţia desăvârşită în ecoul unui timp memorabil, astfel încât să nu-ţi pierzi profunzimea participării la freamătul tainic al unui singur răspuns spre eternitate?

Creatorul şi Umbra lui, viaţa şi ecourile ei, un apriori al imaginaţiei formale, urmând mai apoi să-şi urmeze împlinirea printr-un act de plăsmuire, parcurs de la o activitate de pictor la una de scriitor, continuând la nesfârşit cu marile teme ale universului şi culminând cu gloria talentului de a fi unic în memoria timpului.

Plin de incertitudine, simt cum traversez un alt plan al realităţii, pătruns de o energie care tinde să apară ca formă de remodelare a trecutului, eu însumi existând ca fiinţă deschisă unui orizont aproape infinit de posibilităţi. Este vorba de o estetică a bucuriei de a trăi în memoria unui timp trecut şi o estetică a dorinţei de a câştiga o imagine de reformator într-o revelare progresivă a sinelui în memoria prezentului.

Etruscul lui Mika Waltari, acel Turms nemuritorul, legând fiecare piatră a vieţii de întâmplările dorind a şi le aminti, se regăseşte într-un fel aparte din mine, într-un loc al manifestărilor creative, care deznoadă orice frânghie ce-mi ţine sufletul captiv într-o veșnică teamă: aceea de a fi respins de memoria unei lumi care moare atunci când nu reuşesc să mă raportez la concretul ei.

Un singur răspuns mă duce spre eternitate: consider că experienţa mea de până acum mă recomandă pentru poziţia de stăpân cu putere de viaţă şi moarte asupra celor ce se întâmplă, în corelație cu modul propriu de a vedea lumea în imediata vecinătate a unei arte cu referiri istorice care e capabilă să depăşească limitele propriei sale repetitivităţi.

Arta pe care o practici se distinge prin trăirea prezenţei tale într-o lume care se termină mult prea repede?

Estetica unei trăiri astrale este fructul cerului şi al pământului, al celor scrise, văzute şi semnate de capacitatea unui scriitor de a dezvolta ideea timpului în cu totul altă direcție a filosofiei, decât ar fi fost tentaţi altminteri unii să o înţeleagă. Această direcţie spune că arta este peste tot şi nicăieri, în toate şi în nimic, pentru eternitate.

Estetica unei trăiri astrale (I)

On Aprilie 07, 2018

Fii pregătit pentru o lungă călătorie în jurul lumii, căutând surse de inspirație în stilul celorlalți de a construi un „înainte".

Am văzut multe în lunga perioadă a vieţii mele, cât să cuprind universul în timpul unei întreruperi de ceas, prin caracterul ei experimental, temporar și efemer, dar cu mare deschidere spre observarea istoriei prin ochiul vigilent al unui artist realist. Darul de a fi pretutindeni, nevoia de statornicie şi de aprofundare a realităţii aproape uitate, valorile unei teme universale, traduse într-o autonomie expresivă distinct perceptibilă de obiectul căruia îi împlineşte hotarele spaţiale, sunt imanente proceselor percepţiei vizuale.

Dependenţa de o concepţie cu limite precise, aceea a autocunoaşterii în urma reflecţiei unei oglinzi care măreşte orice detaliu al vieţii favorabil creării unei opere de mare valoare, este singura cale de a comunica acel ceva aflat mereu dincolo de toate atributele posibile la superlativ, literare şi estetice. Ceva ce numai eu pot să transmit adânc şi stăruitor în murmurul inefabil al unei conversaţii uitate cu Dumnezeu.

De-a lungul istoriei am trăit permanent aceste două forme de viaţă, prin ele însele o fervoare autentică izvorâtă din convingerile unui estetician care poate șterge pentru totdeauna toate semnele pe care le-a lăsat timpul, dar nu o face datorită frumuseţii unui ideal numit simplu: nemurire. Una care vine din fondul comun al tuturor întâmplărilor nebuneşti prin care a trecut omenirea, vădite dintr-o sferă a valorilor perene, şi una diferențială care s-a creat pe acest fond.

Iar cum realitatea trebuie să fie exprimată în termeni artistici, fără de care virtuțile expresive ale liniei şi amploarea relațiilor simbolice exprimate ca mijloc de limbaj nu ar putea exista, atunci pot s-o formulez astfel: fiecare element devine mai puternic prin contrastul faţă de alt element.

Leadership: Iei în considerare acea stare de a fi pretutindeni în imaginea aleasă drept fundal al existenței, prin definirea expresă a noţiunii de "împrejurare" pe care se întemeiază valorile unor constante universale?

L-am întâlnit prima oară pe meșterul Rembrandt, un om posac şi tăcut, sub bolta întunecoasă a deşertăciunii acestei lumi încercând să-şi îmbunătăţească tehnica de clar-obscur. Era "singurul pictor care și-a putut permite să amestece noroiul cu strălucirea ochilor, focul cu cenușa, sau să facă culorile să strălucească proaspăt". N-am încetat să mă întreb cum a reuşit un om chinuit de multe griji și atâta sărăcie să aducă mai multă informaţie şi profunzime pentru conturarea imaginii istorice decât regele Solomon care era neîntrecut în bogăţie şi înţelepciune.

În istoria bătăliei de la Austerlitz, cunoscută ca Bătălia celor trei împărați, una dintre cele mai mari victorii ale lui Napoleon, m-am remarcat prin îndârjirea cu care privirea pictorului François Gérard a vrut să obţină acel unic cadru fix al spaţiului-timp, în ciuda dinamismului unei naţii în plină extensiune, prin imortalizarea naturii reflexive, hotărâte şi vizionare a unui zeu în măreţia lui unică.

Povestea mea continuă ca în 1001 de nopţi, un rob mă luă de mână şi mă duse într-o sală care era împodobită numai cu frumuseţea şi cu liniile şi desăvârşite, pe "The Terrace of the Seraglio", unde pictorul Jean-Leon Gerome a surprins momentul cel mai vibrant al unei epoci

artistice uitate.

Când eşti prins în mirajul viu al universului, singura cale de fixare a realităţii este culoarea pe care o atribui subiectului unei vieţi care face parte din tine.

Fără îndoială, am trăit o viaţă anterioară destul de agitată. Am fost de faţă când aheii au reușit să pătrundă în cetatea asediată, prin vicleșugul calului troian, masacrând fără discriminare pe locuitorii Troiei și profanând templele, gest ce a atras ulterior mânia zeilor. N-am lipsit nicidecum la căderea Constantinopolului, când sultanul Mehmet a declarat că el este "Singura Lege" şi că nici măcar Dumnezeu nu este în stare să-şi dispute puterea cu dânsul asupra poporului pământean.

Poate că sunt unul dintre aceia care, în toate timpurile, au continuat să trăiască, fiindcă universul lasă întotdeauna în urmă o rămășiță din nemărginirea sa tainică pentru a împrăştia mai puțin de o sutime din masa lui în conştiinţa muritorilor. Însă, niciun artist nu a reuşit să surprindă prezenţa mea de-a lungul secolelor, chiar dacă cele două constante ale mele - persistenţa şi recurenţa – se întind spre cele scrise în cărţile veşniciei.

Uneori, mă simt ca o mare din care nu am înţeles decât un val, asemenea artistului ce se desprinde de evenimentele realităţii, afundându-se într-un soi de *empty spaces* ca să reconstituie imaginativ o istorie, treceri lumeşti spre o experienţă unică de cunoaştere care îi oferă şansa de a se reconstitui ca un fel de "secret keeper" în abisul unui timp fără timp.

Numai Dumnezeu are înrâurire asupra omului rătăcit într-o lume care îşi retrăieşte veşnic trecutul, ca o minge învârtindu-se în jurul propriei axe, până când El însuşi ajunge să fie înlocuit de un om. Dar nu de orice om, ci de un artist grandios al sublimului în arta explorării unor tărâmuri noi, văzute ca o totalizare prealabilă a experienţei în timp şi spaţiu.

Sufletul îmi pare a fi stăpânit de acelaşi sentiment al predestinării pe care îl experimentează eroul lui Mika Waltari:

"Eu, Turms, nemuritorul, cred că aşa va fi. Chiar dacă ceea ce am scris va dispărea, chiar dacă cerneala se va dizolva, chiar dacă hârtia de stuf se va fărâmiţa, chiar dacă limbile în care am scris se vor fi şters din memoria oamenilor, scriind aceste cuvinte, am legat fiecare piatră a vieţii mele de întâmplările pe care vreau să mi le amintesc. Mă voi regăsi atunci când mă voi întoarce."

Nevoia de statornicie şi de aprofundare a realităţii spirituale este experienţa pe care o trăieşti în momentul unei îndepărtări de cele lumeşti care culminează cu apropierea de cele nemuritoare.

Estetica unei trăiri astrale este mărturia unei vieţi dedicate artei, pe două planuri paralele - al creaţiei prin imagine şi al scrisului prin rememorarea unor informații seculare, milenare, pe care am ajuns să le uităm.

Singura experienţa posibilă, nelimitată în timpul şi spaţiul infinit, turnată într-o vibraţie universală, este încercarea de reconstituire a istoriei prin exploatarea ingenioasă a relaţiei dintre imaginaţie şi realitate, transpusă într-o imagine care face viaţa unora o poveste cu adevărat nemuritoare.

Source: https://neculaifantanaru.com/estetica-unei-trairi-astrale.html

Estetica unei viziuni izvorâtă din percepţia gustului

On Aprilie 05, 2022

Ceea ce vezi cu darul viziunii este un indiciu a ceea ce simţi când experimentezi plăcerea gustului.

Primul lucru care trebuie remarcat în clipa în care mesteci guma Orbit, în aşa fel încât să păstrezi cât mai mult gustul dulce şi aromat, este dacă acest fenomen este ocazional sau regulat. În ce alte momente de viaţă, unice şi de neuitat, poţi să savurezi ceva delicios, răcoritor, fără să munceşti la prepararea sa şi, în acelaşi timp, să îţi satisfacă acea plăcere de a te simţi bine cu tine însuţi?

Aceia care pretind că nu cred decât în ceea ce percep simţurile lor, sunt contrazişi de realitatea materială pe care o trăiesc în prezent, identificându-se cu ea. Căci ei cred ceea ce li se întâmplă, dar nu sunt siguri de ceea ce simt, fiindcă pe de o parte mestecatul gumei determină producerea unei cantităţi excesive de salivă, dar provoacă şi un stres maxilarului, provoacă creşterea nivelului de aciditate, şi cauzează gastrita. Pe de altă parte mestecatul gumei, fapt ce încântă prin bogăţia aromelor şi complexitatea gustului, te face să te îngrijeşti mai des, să îţi pese cum arăţi, indiferent de zi, să miroşi bine şi să străluceşti.

Cu toate acestea, a mesteca guma orbit nu te ajută să fii mai discret în peisajul acestor zile, ci este dovada posesiei unui simţ estetic ascuţit, care se poate cultiva cu ajutorul unui ghid al lumii artistice, exprimat prin "Askuriathiss", acest simbol al simțului gustului, stilului și sexualității masculine, înlocuind aproape orice grijă nefirească a vieţii.

Şi încă cum ! Devii mai activ şi te simţi mult mai bine în locul în care te găseşti. Iar dacă te concentrezi pe interconectarea profundă dintre minte şi corp, fapt ceea ce poate fi experimentat direct printr-o atenţie dirijată asupra senzaţiilor fizice, vei constata un fenomen vizual plăcut: totul pare să fie mai deschis în jur, mai prietenos şi mai participativ.

Leadership: Posibilitatea ta de a transpune vizual o percepție care rezultă din acţiunea unui stimul gustativ, se materializează prin suprapunerea imaginii create ca o formă alternativa de exprimare a sinelui?

Totodată, mestecând guma orbit, suntem mai aproape de a constata un fenomen senzorial la nivelul deciziei luate de un consumator, dovedind un comportament raţional, subordonat principiului gustului: acest gust trebuie să fie echilibrat, să aibă impact la nivel psihic şi să reprezinte un simbol al unei vieți fără griji. Ca să se ajungă aici, să nu uităm că gustul reprezintă o tentativă subtilă de-a aduce botanica în bucătărie, cu accent pe preferinţele consumatorilor pentru fructe sau plante de un anumit tip, şi de de o anumită culoare.

Dar oare ce informaţie ne oferă gustul gumei orbit, ca simbol al unei stări de spirit particulare concretizată într-o viziune care va dobândi ulterior forma concretă a unei idei artistice? Spun asta luând în considerare faptul că gustul trebuie să fie o combinație perfectă de aromă și dulceață de piersică, făcând referire la preferinţele consumatorilor pentru o anumită grupă alimentară (minerale şi vitamine) de care are nevoie organismul, fiind deosebit de importantă din punct de vedere nutritiv.

Şi nu doar atât. Mestecând guma orbit mi-am dat seama că sunt altcineva. Nu doar că sunt capabil să-mi apreciez simţul estetic din cercetarea artei gustului ci, pe această cale, pot să şi propun o artă a suprarealităţii: "Vis plus realitate". Fiindcă aş putea oricând să creez o pictură cu o înaltă încărcătură simbolică care să transpună vizual interesul meu pentru redarea unui

chip uman investit cu o estetică aproape dumnezeiască.

Leadership: Te poţi identifica ca posesor al unei stări de spirit particulare, concretizată într-o viziune care va dobândi ulterior forma concretă a unei idei artistice?

Gustul aduce un accent spre estetic, nu-i aşa? Iar în cazul consumatorilor, aceştia pot opta pentru o anumită paletă cromatică a legăturii dintre alimentele consumate şi aspectul unei dentiţii armonioase. Cu alte cuvinte, avem de-a face cu întâlnirea fericită dintre o compoziţie unică de rafinament care încântă simţurile şi un şablon de distribuţie a unor senzaţii de "natural".

Iar dacă ne-am imagina ce culoare are gustul gumei Orbit, în cazul în care gustul ar trebui imortalizat pe o pânză de mătase prin puterea transformatoare a metaforei şi a resemnificării experienţei trăite, atunci l-aş transpune vizual într-un plan real și abstract acelaşi timp, aşa cum este "Tutti Frutti", celebra operă de artă a artistei Helen Frankenthaler. Mai ştiţi vreo variantă de gust excelent transpus vizual?

S-o spun altfel. O experienţă transpusă vizual într-un plan real și într-un plan abstract, formează o imagine amplă ce sensibilizează și provoacă privitorul la conexiuni cu sinele, regăsindu-se ușor în diferite imagini. Normal. Ca să poţi face alegerea pentru calitate superioară şi gust elegant, trebuie să poţi aprecia experienta unei reacţii pozitive la un anumit produs, deci să treci prin experienţa unei stări unice de voie bună care să favorizeze o stare de sănătate excelentă.

Leadershipul este un fenomen legat de estetică: ceea ce admiri la tine ţine de experienţa de neuitat a gustului care te atrage de la prima vedere. Gustul pe care îl îndrăgeşti transmite o atitudine debordantă?

Estetica unei viziuni izvorâtă din percepţia gustului poate fi cuprinsă în experienţa de a crea o imagine semnificativă a cărei a cărei posesiune se numeşte amintire. Este similară cu imaginea unui chip "contaminat" de meandrele gustului și a sensibilității…

Source: https://neculaifantanaru.com/estetica-unei-viziuni-izvorata-din-perceptia-gustului.html

Eşti o legendă?

On Martie 01, 2009

Fă din leadership o formă permanentă a existenţei tale, reglând cu mare precizie acea legătură dintre trecut, prezent şi viitor.

Liderii fac regulile... o vreme.

Să spunem că plănuieşti o ascensiune profesională şi să te apropii vertiginos de succes. Pentru a-ţi atinge scopurile, evident se impune să te pregăteşti din timp, să faci totodată multe sacrificii, conştient fiind că succesul nu se obţine peste noapte. Reuşeşti, după multe încercări şi multe eforturi, să te angajezi într-o companie de renume. Cu timpul progresezi, urci tot mai sus pe treptele ierarhiei, şi într-un final ajungi manager general în compania respectivă. Acum tu eşti cel care face regulile şi cel care ia deciziile importante. În sfârşit visul tău s-a împlinit. Bun, ce urmează? Ai vreun plan stabilit pentru ceea ce urmează să faci după ce ai atins succesul?

La această întrebare, extrem de uşoară, puţini sunt aceia care pot să dea într-adevăr un răspuns bun.

Dacă ai făcut vreodată focul atunci ştii că după ce arde intens o perioadă de timp, încet, încet, începe să se stingă. Exact acelaşi lucru se întâmplă şi cu unii oameni. Muncesc mult, parcurg toate etapele dezvoltării unei cariere de succes şi apoi ajung în fruntea clasamentului. În sfârşit scopul lor a fost atins. Dar acest moment de strălucire, din păcate, nu durează la nesfârşit şi drept urmare, încet, încet îşi pierd puterea de muncă, nu mai au spirit de iniţiativă şi se retrag din activitatea profesională. În cele din urmă părăsesc această lume şi nimeni nu-şi mai aminteşte de ei.

Leadership: Poţi face o comparaţie între „Arta totală” şi „Arta de serie” astfel încât să evidenţiezi comuniunea de ordin spiritual dintre formele de creaţie şi cunoaştere?

Din importanţa a ceea ce destăinuieşti prin profilul tău, prin povestea ta, prin creaţiile tale, prin acţiunile tale, în cuprinsul a tot ceea ce susţii şi laşi în urma ta, decurg două consecinţe. Pe de o parte s-ar ivi tendinţa către o "artă totală" - menită să îmbine dependenţa de o varietate de factori diferiţi, dintre care mulţi sunt în afara controlului tău. Pe de altă parte dedicarea permanentă faţă de lucrul bine făcut, propusă de înalta ta ţinută profesională.

Arta Totală poate fi văzută ca un caz special al percepției vizavi de rolul pe care ţi-l asumi în absența constrângerilor de ordin extern. În acest caz, atragi elementele de cunoaştere şi experienţă, le uneşti într-un mod armonic, le integrezi în faptul unităţii de sentiment, de simţire, şi le atribui valoarea de condiție a răspunderii faţă de calitatea numită "vanitate". Boala de a fi şef derivă, evident, din simţul valorii personale, al orgoliului şi vanităţii.

Practicarea artei totale şi explorarea posibilităţilor ei combinatorii de generare a rezultatelor într-o dinamică activă, în sprijinul implementării unor idealuri generoase, duce la apariţia prototipurilor şi unicatelor, deci la anularea "artei de serie".

Arta de serie pretinde o anumită dependenţă de receptare a unui personaj care a devenit legendă, prin multiplicarea şi diversificarea consistenţă a realizărilor personale. Ea se datorează ideii conform căreia omul îşi foloseşte toate cunoştinţele specializate şi toate mijloacele avute la dispoziţie pentru a oferi, în creaţii de compoziţie realistă, noi însemnătăţi

şi noi forme de acces la propria identitate.

Această artă obligă la dependenţa de anumite caracteristici ale relaţiei proces-conţinut, indicând cele mai relevante resurse de creaţie şi de expresie puse la dispoziţia tuturor celor interesaţi să-şi extindă înţelegerea cunoştinţelor despre managementul performanţei. Dar este o artă comercială, o afacere de moment în care trebuie să se vândă cât mai mult de pe urma propriului capital, nu una clădita să reziste.

Leadershipul îşi sprijină întreaga greutate pe transformarea profundă a omului în relaţie cu formele constructive ale creaţiei sale, în conformitate cu sistemul de valori specific, pe urma căreia se va dezvolta şi consolida societatea modernă, dar mai ales gândirea viitorului - prin retrăirea trecutului. Oamenii valoroşi îşi lasă amprenta asupra viitorului. Nu lăsăm să treacă pe lângă noi, în uitare, însemnătatea şi învăţătura lor.

Trebuie să te îngrijeşti de creaţiile tale cum se cuvine pentru a putea înţelege cu adevărat importanţa valorii a ceea ce transmiţi, dar şi pentru a rămâne tu însuţi o amintire frumoasă care să dăinuiască peste ani. Comuniunea de ordin spiritual dintre formele de creaţie şi cunoaştere se realizează prin ceea ce simţi atunci când priveşti lucrarea ta cum prinde viaţă şi prin recunoaşterea potenţialului de performanţă pe care îl aduci la lumină.

Poţi să interpretezi harta unui leadership de durată, îndreptându-te spre un punct mai îndepărtat de cel la care ai ajuns iniţial?

Interpretarea unei hărţi maritime presupune un efort suplimentar de explicare a legăturilor cauzale dintre elementele şi fenomenele cartografiate.

În cazul tău, elementele de progres şi de Brand, alături de fenomenul de transformare a modelului personal într-un exemplu de urmat, presupun un efort de adaptare la schimbările de rol şi de statut pe care ţi le conferă imaginea din care îţi creezi legătura cu esenţa unei noi spiritualităţi. Or această spiritualitate, după cuvintele lui, Simenon Georges, este bazată pe înţelegerea faptului că omul aparţine de o totalitate socială, fiind o parte din ea, ce se opune vechii spiritualităţi care punea omul înaintea colectivităţii.

Interpretarea „hărţii" unui leadership de durată trebuie să ţină seama de legătura dintre etapele procesului dezvoltării profesionale şi cele ulterioare - când ai ajuns în vârful piramidei ierarhice. Pentru aceasta este necesar să faci apel la toate valorile şi principiile pe care le posezi şi să ţii seama de toate obligaţiile noi care îţi revin.

Nu ridica o barieră mentală între trecut şi viitor, între cine ai fost, cine ai devenit, şi cine vei fi de acum înainte. Poţi fi cu adevărat desăvârşit doar dacă te ridici la nivelul pe care îl doresc ceilalţi. Adică, dacă îţi continui cu însufleţire „ *expediţia de cucerire a leadershipului* ", doar dacă te îndrepţi spre un punct mai îndepărtat de cel la care ai ajuns iniţial.

Leadership: Poţi să găseşti un teren de împăcare între trecut, prezent şi viitor, astfel încât Brandul tău să nu se îndrepte spre descompunere?

Mulţi oameni aflaţi în funcţii înalte de conducere îşi închipuie, în mod fals, că numele lor va dăinui veşnic în memoria şi inimile celorlalţi, că faptele lor nu vor fi niciodată uitate. Din păcate, odată cu trecerea lor în nefiinţă, atât numele lor cât şi meritele pe care le-au obţinut de-a lungul vieţii sunt date uitării. Tot ce-au făcut o viaţă întreagă, prin multe sacrificii şi sudoare, se risipeşte la fel de repede ca trecerea nopţii. Pentru ca nu a fost ceva de durată.

Legendele nu mor niciodată. Doar puţini oameni reuşesc să-şi păstreze intacte în timp imaginea sau realizările. Câteva nume confirmă pe deplin acest lucru: Iisus, Napoleon Bonaparte, Albert Einstein, John D. Rockefeller, Andrew Carnegie, John Lennon, Elvis Presley. Atât în timpul vieţii, cât şi după ce-au trecut în nefiinţă, numele lor nu s-a şters din memoria oamenilor şi din cărţile de istorie. Şi asta pentru că fiecare dintre ei a ajuns o Legendă.

Realizările ieşite din comun ale acestor oameni i-au transformat în adevărate legende. Să nu ne înşelăm: nu orice persoană care are o carieră de succes, sau care deţine o funcţie importantă de conducere este o legendă. Când Elvis Presley a păşit pentru prima oară pe scenă şi a cântat „ *Heartbreak Hotel"* , el a schimbat pentru totdeauna faţa muzicii în lume. El a spart gheaţa, a influenţat pe toată lumea cu stilul lui muzical.

Nu-i de-ajuns să trăieşti pe acest pământ, trebuie să-ţi aduci contribuţia la bunul mers al lucrurilor, la binele întregii naţiuni. Sparge gheaţa, exprimă-ţi unicitatea. Schimbă ceva, decide să clădeşti ceva care să dăinuiască veşnic, ceva care să reprezinte veşnic numele tău. Nu-i de-ajuns să ajungi un om de vârf. Pentru ca leadershipul tău să dăinuiască în timp, trebuie să devii o Legendă.

A fi o Legendă este arta de a te prezenta memorabil într-o imagine care face înconjurul lumii în orice dată din viitor.

Source: https://neculaifantanaru.com/esti-o-legenda.html

Eşti un manager iscusit?

On Martie 21, 2009

Ţine cont de însuşirile tale fireşti, clădindu-ţi orizontul în lumina unei conştiinţe care să pună în valoare latura ta cea mai însemnată.

Într-o zi, regele se afla în vizită la maestrul zen Muhak, de la templul Kanju-ji. Şi a grăit astfel:

- Prietene, ne cunoaştem de ani mulţi, să schimbăm câteva glume, cât suntem feriţi de ochii lumii. N-am prea râs de mult timp !

- Vă poftesc, stăpâne, să-mi spuneţi ceva vesel…

- Dragul meu Muhak, oricât ai fi tu de maestru zen, nu faci mai multe parale decât un măgar, un măgar dobitoc ! Ha, ha, ha ! Acum e rândul tău, a spuse regele. Spune-mi ceva hazliu !

- Stăpâne, aşa cum sunteţi în acest moment, semănaţi cu Shakyamuni la poalele copacului Trezirii !

- Asta nu e deloc amuzant, a spus regele. Eu te compar cu un măgar dobitoc, iar tu mă asemeni cu Buddha însuşi !

- Dar, stăpâne, a spus Muhak, e ceva specific măgarilor să vadă peste tot doar măgari, şi specific lui Buddha să vadă în orice fiinţă doar natura sa de Buddha… *

Leadership: Poţi să modifici percepţia constrângerilor de poziţie ale profilului tău socio-profesional şi reacţia faţă de acestea, oferind certitudinea unei calităţi intelectuale bine valorificată în activităţile viitoare?

Constrângerile de poziţie ale profilului tău socio-profesional vizează toate acele condiţii sau limite cu privire la ceea ce poţi face cu ceea ce ţi se sugerează să accepţi ca o insultă sau ca insinuare a faptului că nu eşti demn de a fi iubit. Din mulţimea stărilor sufleteşti băgate în seamă într-un moment dat, asupra cărora, dintr-o cauză sau alta îţi poţi îndrepta spiritul cu atenţie, cele care devin îndată conştientizate cel mai puternic sunt: ura, mânia, gelozia, frustrarea, înstrăinarea, tristeţea. Poziţia ta devine una de victimă care se lasă dominată, abordând întâlnirea printr-un fior de remuşcare soldat cu un comportament de autoimpunere.

Prin ceea ce exprimi ca atitudine, dincolo de tot ceea ce poate fi evident în reflexele gândirii tale, oferi o incursiune în propria lume care te poate face să te îndepărtezi sau să te apropii de oamenii din jur. În general exprimi prin imagine, prin gesturi sau cuvinte, doar ceea ce te defineşte în circumstanţele unor situaţii tensionate, pe motive bine întemeiate, dar alteori ceea ce posedă un potenţial nesfârşit de expresivitate este modul în care percepi o informaţie şi ţi-o însuşeşti ca pe ceva strict personal.

Prin prezenţa unei informaţii cu rol de feedback, accentuezi celelalte calităţi care te definesc în măsura în care simţi nevoia de comunicare a intelectului. O asemenea informaţie de tipul: *"valorile tale rezultă mai întâi din ceea ce spui, apoi din ceea ce faci"* , înţeleasă ca un contur a ceea ce înseamnă să fii conectat la partea sensibilă din tine, creează fundamentul

unei anumite viziuni asupra raportului constiinţă-oglindă din perspectiva noţiunii de adevăr care te defineşte.

A oferi certitudinea unei calităţi intelectuale bine valorificată în activităţile viitoare de management înseamnă să accepţi o informaţie care te lasă mut de uimire ca pe o descoperire personală, apreciind-o ca fiind utilă şi temeinică pentru fundamentarea unei decizii care îţi dă ocazia să demonstrezi cauza unei neatenţii în formularea unor principii directoare care guvernează compania şi în formularea unor direcţii complementare de gestionare a imaginii care te reprezintă.

Comparaţia realizată dintre două gândiri diferite este o formă de promovare a imaginii de fundal care ţi se potriveşte în contextul unei necesităţi acute de afirmare a caracterului, dar într-o măsură pe care adesea nu ţi-o recunoşti ţie însuţi.

Imaginea vorbeşte de la sine despre misiunea companiei, tipul de business pe care îl practici, politica pe care o promovezi şi valorile în care crezi. În timp ce erorile cauzate de o informaţie rezultată din compararea judecaţilor, însuşirilor sau valorilor care te definesc cu un etalon de perfecţiune, mi se par întotdeauna normale în cazul unei abordări a modului în care te priveşti prin prisma experienţei de a fi pus în relaţie cu observaţia pe care o fac ceilalţi privitor la tine.

Percepţia constrângerilor de poziţie a profilului tău socio-profesional este dată de cumulul pe care îl deţii – intelectual, emoţional, spiritual, ştiinţific, faţă de un anumit etalon al perfecţiunii pe care îţi este greu să-l atingi.

Te vezi în funcţie de agentul generator al imaginii tale: acel frumos în a-ţi exprima un punct de vedere care vine în întâmpinarea nevoii de măreţie sau acel ecou al inteligenţei izvorâte din convingerile pe care le împărtăşeşti despre valoarea ta? Iar când spun constrângeri, mă refer la stângăcia cu care îţi manevrezi aceste convingeri în faţa celorlalţi oameni.

În leadership primează "Autoportretul" pe care ţi-l faci sub influenţa feedback-ului primit de la ceilalţi, dar şi "Portretul "celuilalt" care îţi zdruncină convingerile printr-o informaţie conformaă cu realitatea, amândouă fiind puse sub lupa unei analize adesea necruţătoare.

Atitudinea pe care o adopţi într-o situaţie de care te faci responsabil, seamănă cu placa de bază a unui laptop: este suportul fizic şi logic pentru celelalte componentele, oferind funcţionalitatea de a culege informaţiile şi a le prelucra impecabil pentru ca, în final, să rezulte o stabilitate maximă în eficientizarea activităţii de cunoaştere, gândire şi atenţie pe care o desfăşori.

A fi un manager iscusit înseamnă să-ţi repari imaginea negativă prin adoptarea unei poziţii maleabile faţă de contextele sociale în care este nevoie să îi convingi pe cei din jur că toate argumentele ce ţi se aduc, bune sau rele, reprezintă de fapt un rezultat al învăţării din greşeli şi un potențial pas înainte în termeni de funcţionalitate şi autoritate.

*** Notă -** Brunel, Henri - *Zâmbete Zen* , Pro Editura şi tipografie, 2003

Source: https://neculaifantanaru.com/esti-un-manager-iscusit.html

Eşti un manager sau un lider?

On Ianuarie 02, 2009

Oferă oamenilor acces la fondul tău de resurse, menţinând sub control excesul de cerere şi de ofertă.

Managerul unei companii s-a confruntat mai demult cu o dificultate majoră. Şi trebuia să remedieze situaţia apărută în cel mai scurt timp. Dar în loc să-i încurajeze pe toţi angajaţii să îşi unească forţele pentru a rezolva problema respectivă, el le-a dat un ultimatum: " *Fiecare dintre cei care vor să rămână în continuare în această companie, va trebui să vină cu o idee unică de rezolvare a problemei în 24 de ore. Cine nu este capabil să găsească în acest timp o soluţie viabilă, va fi concediat fără alte explicaţii.* "

În final, problema nu a fost remediată, iar compania a dat faliment după ce managerul şi-a concediat aproape toţi angajaţii.

Leadership: Îţi argumentezi influenţa poziţiei tale din perspectiva unei determinări absolute a nivelului de competenţă, în condiţiile existenţei unei cauze care înlătură caracterul justificat al faptelor tale?

În fotbal, se poate spune că un echipier „ia parte la joc" atunci când influenţează totuşi jocul, chiar şi prin vorbe şi gesturi, împiedicându-l pe adversar sau încercând să obţină în poziţia sa de ofsaid un avantaj.

Într-o companie, întocmai ca în fotbal, fiecare angajat care pune, sau nu, umărul serios la dezvoltarea ei, face parte dintr-un joc de mare complexitate, dar care poate fi şi de mare risc, în care trebuie să-şi păstreze încrederea şi credibilitatea în faţa angajatorului şi a celorlalţi colegi, putând obţine un avantaj doar prin rezultatele sale favorabile, rezultate care confirmă angajamentul său şi îl ajută să fie valoros.

Tu cum iei parte la joc? Folosindu-ţi calităţile şi competenţele în favoarea companiei, sau în detrimentul ei? Printr-o accelerare a creşterii randamentului tău, sau printr-o scădere a gradului tău de implicare?

Aşa cum o plantă trebuie udată zilnic, tot aşa şi tu trebuie să-ţi menţii cât se poate de constant seria de victorii pe plan profesional pentru ca leadershipul tău să se menţină în crestere.

Caracterul justificat al unei fapte sau a unui comportament în împrejurările iminente ale unei luări de poziţie profund critice vizavi de performanţa şi strategia companiei nu este dat doar de linia de conduită a unui om, ci de discernământul şi moralitatea cu care el înfruntă percepţiile, aşteptările, normele şi prejudecăţile sociale.

Singura cauză care înlătură caracterul justificat al faptelor tale este decizia de revocare a unui act de liberă alegere exprimat de vechea zicală: omul nu este stăpânul nimănui.

Leadership: Îţi poţi îmbunătăţi reputaţia prin menţinerea unei legături continue de tip "acces-control" în temeiul unei obligaţii care te scuteşte de frustrarea de a nu fi capabil să localizezi acţiunea de receptare a unei abordări constructive?

Conducerea este o formă de putere care poate fi acceptată sau impusă. A urma pe cineva pentru că n-ai încotro, pentru că eşti obligat s-o faci, nu este tocmai cea mai potrivită alegere. Un bun conducător este acela care are capacitatea de a-i motiva pe oameni să acţioneze şi să colaboreze cu el cât mai eficient, prin menţinerea unei legături continue de tip *"acces-control"* . Adică oamenii să aibă acces la fondul lui de resurse, iar el să aibă acces la fondul lor - menţinând sub control excesul de cerere şi de ofertă.

A nu fi capabil să localizezi o acţiune de receptare a unei abordări constructive este similar cu a conduce o barcă: nu poţi s-o încarci cu tot ce apuci şi să o mişti spre larg, atâta timp cât se scufundă din cauza propriei greutăţi.

O abordare constructivă vizează imboldul de a face acele transformări pe care le doreşti în companie fără să-ţi continui activităţile printr-un mesaj de tipul "Eroare de comandă". O astfel de abordare surprinde ideea unei schimbări care nu se încarcă cu o povară mai mare decât atunci când ai iniţiat-o.

Nu dezvălui nici un secret când afirm că o persoană poate ajunge într-o funcţie înaltă de conducere, dar asta nu înseamnă în mod automat că are şi aptitudini de lider. Este, deci, imprudent să punem semn de egalitate între manager şi lider. Managerul este categoric în toate, rareori oferă cu inimă deschisă, dovedind de cele mai multe ori rigiditate în gândire şi acţiune. În timp ce liderul este tot timpul deschis la colaborare, la a-şi schimba mentalitatea, la a înţelege, deschis la a fi corectat când e cazul, deschis la noi schimburi de idei şi experienţă chiar şi cu cei inferiori lui.

A conduce nu înseamnă că liderul comandă şi ceilalţi execută ordinele prin supunere şi frică. A conduce înseamnă a-i antrena şi mobiliza pe oameni pentru atingerea scopului comun, printr-un proces maleabil de optimizare a performanţelor lor.

Leadership: Poţi să dai o semnificaţie de bun augur rolului tău din perspectiva includerii unui motiv de încurajare a găsirii noilor forme de a face lucrurile, într-un context de tipul "tu contra ceilalţi" ?

Este foarte adevărat că nu poţi fi lider dacă nu eşti o persoană ambiţioasă, tenace, perseverentă, perspicace, competentă şi pregătită pentru a face faţă provocărilor care intervin în viaţa ta profesională. Totuşi, dacă nu ştii să-i atragi pe ceilalţi oameni de partea ta, dacă nu eşti capabil să faci mai mult pentru ei, să fii alături de ei şi să-i sprijini atunci când totul pare pierdut, atunci vei rămâne singur.

Oamenii nu sunt egali. Ei au aptitudini, cunoştinţe şi calităţi diferite. De asta trebuie să ţină cont un manager înainte de a le cere subordonaţilor săi să îndeplinească anumite sarcini extrem de dificile. Mai mult, într-o situaţie critică, munca în echipă are o importanţă majoră, deci apelând la o metodă de convingere silită de a-i determina pe oameni să lucreze individual, managerul nu face altceva decât să-i înstrăineze, ceea ce inevitabil conduce la eşec.

Nu e de mirare că puţine companii rezistă o perioadă îndelungată pe piaţă, şi asta pentru că nu toate sunt conduse de lideri cu adevărat competenţi, ci de manageri fără o cultură rentabilă de leadership.

Doar ceea ce ai tu mai bun poate adăuga valoare altora, îi poate ridica sau îi poate coborî.

Managementul este cererea de eficienţă pe care o generezi ca să obţii mai multă calitate, putere şi notorietate. În timp ce leadershipul este oferta motivată de a ajunge la o

performanţă înaltă, fără a fi dependent de cerinţele unui randament care nu justifică investiţia în vieţile oamenilor.

Source: https://neculaifantanaru.com/esti-un-manager-sau-un-lider.html

Eşti vederea căreia ochiul îi surâde

On Noiembrie 20, 2022

Extinde-ţi permanent limitele realității, modelându-ţi gândurile şi sentimentele sub forma unor lucruri frumoase şi trebuincioase cu care să-ţi încarci sufletul.

Scaunul meu de la birou este liber să mă judece, ca un judecător neîndurător, pentru toate escapadele mele în vacanţă când s-a simţit părăsit, inutil, însingurat, şi asta, pentru a nu distorsiona realitatea unei mai profunde interdependenţe între ceea ce se așteptase să vadă şi ceea ce nu se putea vedea. El mi-a ţinut ferm evidența orelor de muncă, ceea ce i-a dat mereu posibilitatea de a stabili flexibilizarea programului meu de lucru, şi fiind o reacţie subiectivă la un anumit eveniment caracterizat prin modificări la nivel emoţional, evident că şi-a pus toată nădejdea în jurul prezenţei mele neîntrerupte, binefăcătoare, confortabile. Mai mult decât atât, şi-a găsit ca sprijin primar însăşi ideea de a fi centrul universului din singurătatea biroului meu de acasă.

Cum aş putea să-l revăd, moment prielnic pentru a începe lucrul la birou, fără să mă simt vinovat de scurta despărţire amiabilă, dar grea? Oare aş putea să mă reîntorc la el fără să-i aduc un prinos de admiraţie? Să mă prefac oare că sunt bolnav şi doar datorită acestui fapt să mă disculp pentru faptul că l-am abandonat o vreme? Da, îmi simt sufletul străin de ceea ce a trăit el însuşi, fiecare spaţiu din memoria sa fiind acaparat de microinstrucţiunile unei stări de fapt dezolante, până în momentul revenirii mele în birou, dincolo de marginea unui timp care se întoarce în trecut prin aşa numitele „curbe temporale închise".

Căci scaunului acesta, atât de bun cunoscător al lumii mele reale, căruia timpul i-a măsurat răbdarea printr-un *Aductoriosus Stumbys* (actul de control al evadării din real), scaunul acesta căruia eu i-am neglijat nevoile, preferinţele, aşteptările, neacordându-i suficient timp de a-şi onora obligaţiile pe termen lung, lui şi numai lui, i-am fost de atâtea ori recunoscător pentru construirea şi menţinerea dialogurilor pe care le-am purtat cu mine însumi.

E adevărat. Nu i-am înţeles toate excesele de mândrie, expresia faptului că nu-şi doreşte decât să fie ascultat, luat în evidenţă mai ales atunci când totul pare greu. De asemenea, nu i-am înţeles nici genul acela de aroganţă în spatele căreia se ascunde o anumită nesiguranţă de sine, pe lângă alte cauze. Cu toate acestea l-am privit cu acea tandrețe specific părintească, aşa cum îşi priveşte un pictor tablourile: cu admiraţie şi surprindere.

Leadership: Poţi să amplifici o emoţie coexistentă în realitatea pe care o creezi, încât să închizi "vizibilul" în centrul unei imagini staţionare ce poate fi percepută doar prin ochiul inimii?

Dragul meu, scaun de birou. Oricât de mult ai încerca să te hrănești cu iluzia unei aprecieri venite din exterior, punându-mă în prim planul afecţiunii tale, vei înțelege la un moment dat că nici toată recunoștința lumii și toate laudele aduse zilnic de către cei din jurul tău, nu vor putea vreodată concura cu satisfacția şi împlinirea simțită în străfundul sufletului, în momentul ridicării de jos a unui suflet căzut sub povara greutăților vieții.

Am citit asta demult, şi fiindcă dau dreptate autorului, îţi mărturisesc liber că dacă ai încerca să mă introduci în câmpul emoţiilor tale, printr-o creştere considerabilă a vreunei afecţiuni cu evoluţie trenantă, şi chiar dacă ai avea puterea să te preschimbi într-un palat măreţ, devenind mai mult formă a timpului decât a spaţiului, atunci ochii mei şi-ar păstra aceeaşi vedere pentru o entitate cu simplă existenţă fizică cum eşti tu.

Ferice de cine nu suspină după ce n-are, și se veselește cu ce are !

Şi nu-i aşa că toţi oamenii, cu mic, cu mare, îşi trăiesc mare parte din zi aşezaţi într-un scaun de care, cu niciun chip, nu se ataşează niciodată? Cum este să stai aşezat pe un scaun, să-i fii alături fizic, să-i absorbi energia de masă şi s-o stochezi în propria versiune de relaxare, şi cu toate astea să nu-l vezi, să nu-i simţi durerea pe care el o suportă pentru ca tu să te simţi confortabil, să nu-i asculţi glasul când suspină după un gând bun, după un dor nestins, continuând cu afecțiunea lui melancolică față de trecut.

Nu seamănă asta oare cu tragedia unui personaj din opera lui John Fowles?

"Atunci mi-am dat seama că moare, am ştiut-o toată noaptea, aş fi putut-o spune oricui. Am stat acolo lângă ea ascultând-o respirând şi bolborosind (nu părea să doarmă ca lumea niciodată), gândindu-mă la întorsătura pe care o luaseră lucrurile în scurtul timp cât am lipsit de acasă. Gândindu-mă la viaţa mea nenorocită şi nu la viaţa ei, cu mult mai nefericită. Oricine m-ar fi văzut atunci n-ar fi avut nici cea mai mică îndoială. Eram sincer şi cu adevărat disperat, deşi n-am niciun martor. Nu puteam să fac nimic. Doream atât de mult să trăiască şi nu puteam risca să mă duc după ajutor, eram la pământ, oricine şi-ar fi dat seama de asta. Pentru mine nu putea exista decât ea, pentru tot restul vieţii. Eram sigur de asta.

Mai era şi celălalt aspect: era singura care ştia că o iubeam. Ea singură ştia cine sunt cu adevărat. E foarte puţin probabil ca altcineva să mă înţeleagă vreodată..."

Leadership: Ţi-ai găsit un refugiu salvator în faţa pericolului de a te pierde în propria-ţi imagine atunci când te-ai decis să te alături unei experienţe de transformare indusă de o stare emoţională?

Puţine lucruri au capacitatea de a mă emoţiona până în străfundul fiinţei, dând totodată aripi ideilor şi răspândind seminţele cunoaşterii mele, fără a mă agăţa neapărat de un rezultat fulminant. Dar scaunul acesta de birou, resortul străduinţei mele de a fi cât mai relaxat, indicele de referinţă al unui scriitor excepţional, punând frâu orgoliului nemăsurat al satisfacţiei de a-mi cultiva egocentrismul, a reuşit cumva să formeze acea doză de senzaţional care practic copleşeşte modul în care sunt transferate informaţiile către privitor.

În prezența scaunului mă simt confortabil, este atât convenabil cât și adecvat pentru viața normală, fiindcă reuşeşte să se ridice deasupra altor lucruri prin intermediul unei imagini vizuale *Odyresturhis Serpthorash* care sugerează o anumită asociere sau un punct de similitudine între atitudine şi manifestarea ei externă, dar mai ales printr-o doză de umanitate oferită fără zgârcenie.

Dragul meu, scaun de birou. Oamenii vor aprecia mai bine lucrurile din jur atunci când vor înţelege că tu însuţi, etalon al cuvintelor spuse din suflet, nu eşti doar o entitate cu simplă existenţă fizică, că nu eşti doar o energie neschimbată între sistem şi mediul exterior, o formă fără fond condiționată de existența trecătoare. Tu eşti mult mai mult decât atât. Eşti simbolul unui concept de tipul "Not Null".

Adesea, tu eşti singurul meu partener de dialog, eşti vederea căreia ochiul îi surâde, eşti parte a ideii de egalitate între ceea ce se poate numi modernism și ceea ce se poate numi artă modernă. Eşti un refugiu salvator în faţa pericolului de a mă pierde în propria-mi imagine atunci când m-am decis să mă alătur unei experienţe de transformare indusă de o stare emoţională sau de o atitudine subiectivă. Şi, chiar mai uimitor, tu aduci în scenă personaje cu o psihologie plină de complicaţii, contradicţii şi inconsecvenţe, în adâncurile cărora ochiul scriitorului pătrunde și notează, iar cititorul este îndemna să ia aminte.

Leadershipul este predispus să împlinească miracolul transformării, slujindu-se de lucruri pentru a scoate în evidenţă imaginea unui om care este conștient de valoarea sau potențialul său intelectual, dar care în același timp prezintă o nemulțumire: de a nu se putea înstrăina de punctul de vedere al vederii sale.

Eşti vederea căreia ochiul îi surâde numai dacă reprezinţi în planul afectivităţii tale un lucru cu mari valenţe de simbol, un lucru foarte util în controlul gândurilor şi în redarea emoţiilor fără de care nu poţi concepe un sentiment profund şi complex.

Source: https://neculaifantanaru.com/esti-vederea-careia-ochiul-ii-surade.html

Etapa de maturitate a leadershipului

On Aprilie 11, 2008

Încearcă să controlezi starea funcţională de împlinire la nivel de cunoaştere, prin experienţa lăuntrică, pentru a defini o viziune care stăpâneşte ferm ansamblul.

Refuz să cred acest lucru, pentru că piatra lui Butler era cât se poate de naturală. Cu această piatră el putea să vindece orice boală. Mai ştiu că el nu folosea cuvinte, ceremonii sau alte astfel de elemente. Potrivit puterii de înțelegere a omului, nu este corect să se folosească gloria și frumusețea lui Dumnezeu, prezente în natură. Nici unul dintre acei oameni nu i-au cerut vreodată ajutorul lui Butler. Experiențele lui au fost privite cu un zâmbet ironic și neîncrezător.

Această metodă de vindecare va rămâne mult timp suspectată de ceilalți, pentru că înțelepciunea oamenilor comuni este inconsecventă și facilă. Ei cred că o faptă bună este mai degrabă o născocire diavolească și nu o binecuvântare a lui Dumnezeu, iubitorul și salvatorul întregii omeniri.

Aceste idei preconcepute pot fi întâlnite nu numai la oamenii simpli, ci și la cei învățați, care cred că pot înțelege foarte ușor sursa unei vindecări, dar care însă se izbesc de aceleași tipare superficiale și nu ajung la adevărata esență. Ei sunt la fel de înțelepți ca și niște copii care nu au ieșit niciodată din casa părintească și sunt speriați de orice poveste. Ei nu cunosc întregul circuit al bolilor, mai ales partea determinată de Spiritul Vieții, care este cauza celor mai multe afecțiuni. Tuturor acestor oameni le-aș recomanda să citească și cărți, precum cea de față, pentru a-și putea lărgi orizonturile cunoașterii, deși știu că ei se vor limita la ceea ce au învățat sau citit toată viața lor. "

Leadership: Capacitatea ta de a te manifesta ca unitate în diversitate se înfăţişează ca trăire individuală în sentimentul şi voinţa cu ajutorul cărora vei reuşi să asiguri folosirea corectă a cunoaşterii?

Maturitatea reprezintă în mod necesar integritatea personalităţii în planul cunoaşterii, o dată cu creşterea gradului de conştientizare deplină a consecinţelor morale şi sufleteşti privind gestionarea micilor situaţii ale vieţii cotidiene. Limitele cu care luptă omul conştient de condiţia şi atitudinea sa în diferite situaţii, sunt puse într-o relaţie esenţială cu energia subtilă a înţelepciunii care spune că orice lucru pe care îl percepi prin simţuri şi prin orice alte posibilităţi de receptare a informaţiei, de care dispui la un anumit moment, se poate preschimba într-o neaşteptată revelaţie.

Aici vorbim de înţelepciunea cunoscătorilor şi de înţelepciunea oamenilor obişnuiţi, primii ştiind să folosească orice ocazie pentru a-şi lărgi orizonturile, ceilalţi îmbrăţişând numai şansa de a se bucura de micile plăceri ale vieţii. Practic, un om învăţat se identifică cu "o sete de infinit", cu o anumită doctrină a ideilor înnăscute, în timp ce un om obişnuit se identifică doar cu un anumit flux de emoţii schimbătoare, cu un întreg noian de sentimente, de regăsiri şi frământări, de dragoste şi sinceritate.

Iar dacă adevăratul cunoscător este un mediator între om şi transcendenţă, atunci ştiinţa lui nu se transformă într-o limită a ceea ce constituie condiţia cotidiană a omului, ci mai degrabă se transformă într-o explorare a puterii de a fi diferit, chiar superior. Casa omului de ştiinţă, partea determinată de spiritul vieţii, o constituie rostul unei anumite creaţii legate de voinţa de a realiza lucruri măreţe, legate de sentimentul că poţi schimba lumea fără să cenzurezi părerile contra atunci când se afla într-o criză.

Pentru a-şi lărgi orizonturile, omul trebuie să determine starea lui funcţională finală de „împlinire” la nivel de cunoaştere prin experienţa lăuntrică, adică să analizeze propriul Ego prin reflexia acestuia în alţii, dar totodată să-şi alimenteze propriul ego prin progres tehnologic sau orice alt fel de progres. Împlinirea la nivel de cunoaştere este o lărgire a orizonturilor prin descoperirea sau chiar aprofundarea diferitelor fenomene şi situaţii care concură la constituirea acestei corelaţii între ceea ce trebuie să fie şi ceea ce este esenţial, dintre formal şi empiric.

A te manifesta ca unitate în diversitate înseamnă să-ţi defineşti o viziune care duce la câştigarea capacității de a vedea mai clar o anumită situaţie din mai multe perspective: din perspectiva unei cauzalităţi externe şi din perspectiva unei conştiinţe de sine închegate, generatoare de inovare şi originalitate.

Etapa de maturitate a leadershipului începe în momentul când Egoul îţi cere să vezi lumea din perspectiva experienţei de construire a cunoaşterii, aşa încât să emani sentimentul şi voinţa că vei reuşi să asiguri folosirea corectă a cunoaşterii. Ori să controlezi starea funcţională de împlinire la nivel de cunoaştere înseamnă să-ţi arăţi voinţa de a fi stăpân pe sine, pe meseria ta, pe ideile pe care le transmiţi, încât acţiunile tale să crească gradul de conştientizare a lărgirii orizontului de gândire şi stimularea interesului pentru domenii ale ştiinţei, artei, tehnicii şi culturii.

*** Notă:** Barrett, Francis - *Magul* , Editura Esoteris, 2008.

Eternal Flame

On Iunie 10, 2019

Înscrie-ţi creaţia într-un model nou de abordare a noţiunii de imagine, acceptându-ţi existenţa din punct de vedere al aprecierii pe care o fiinţă raţională o nutreşte faţă de tot ce-o înconjoară.

Un trandafir îşi mărturiseşte deschis simpatia faţă de învăţăturile încăpătoare ale vieţii, demonstraţie a unui aşa zis miracol de ordin spiritual, ca şi când ar trăi intens o clipă de neuitat prin intermediul unei fiinţe umane care se deosebeşte, în fel şi chip, de restul lumii. Ca o săgeată predestinată să depăşească lungimea de întindere a istoriei, aparţinând fără îndoială unor vremuri îndepărtate, el îşi asumă acest rol tranzitoriu, de la natură la cultură, o trecere de la stadiul de muritor la nemurire, ca intermediar între două lumi atât de asemănătoare prin patima creaţiei pe care o experimentează numai misticii.

Nu este prima oară când mă simt una cu o fiinţă umană, de aşa măsură încât nu pot însemna decât o parabolă despre fragilitatea vieţii, totul reducându-se la acceptarea unei realităţi asemănătoare lumii artiştilor care dau interpretări memorabile capodoperelor lor. Din mine, din acea parte a naturii care mă cuprinde de-a întregul în perfecţiunea unei clipe astrale, de aici şi curajul de a fi unic, răsare un glas de-o învăluitoare căldură şi ingenuitate vecină cu magia unei cafele fierbinţi într-o zi ploioasă: de unde izvoraşte şi unde se termină impresia de măreţie?

Celelalte flori din jur se înclină în faţa soarelui. Natura le ocroteşte printr-o înfrumuseţare abundentă, clasic proces de investigare a naturii prin capacitatea artei de a seduce privirile admiratorilor de bun gust. Razele soarelui le oferă o hrană dulce. Pe mine mă preamăreşte tentaţia omului de a se amesteca în lucrarea de mântuire a lui Dumnezeu, după chipul şi asemănarea sa, prin sinergia creaţiei, a întregii umanităţi, dar mai ales prin statut, prin dreptul de a se exprima într-un singur cuvânt: superioritate.

Leadership: Măreţia care te înconjoară de particularităţile de bază ale Creaţiei poate să formeze gradele de comparaţie cu cele două cuvinte auxiliare "more" şi "most" ?

Îmi dau seama că nu sunt fiinţa umană capabilă să trezească simţiri ample şi de o nemijlocită certitudine, nu sunt nici jocul unui magician care conduce atenţia publicului în labirinturile unei minţi mult mai vaste. Ci sunt floarea supremă a unei creaţii numită "spaţiu-timp", una tranzitorie de la arta concretă - la un Suprarealism văzut ca stare, ca mod de viaţă. Încă simt cum fac parte dintr-un tablou plasat într-o atmosferă de dor, în care planului frontal i se ataşează expresia simbolică a unei încrederi de nezdruncinat în existența unei realități absolute, consemnând imaginea ființei peste vremuri, într-un portret plin de viață și emoționant.

Orice realitate îşi are povestea ei. De la poezie la artele vizuale, ca în multe alte privinţe, sunt admirabil prin amestecul de culori şi romantism. Persistent ca un eveniment ce se repetă de-a lungul unui roman intelectualist, plin de senzaţional, păstrez cu grijă în spatele decorului care îndeamnă la visare atâtea răni care încă lasă urme, o arie de existenţă în care trăiesc cu spirit desăvârşit experimentul unei flăcări aflate în interiorul altei flăcări, o gândire înţeleasă printr-o împrejurare mai presus de voința sa.

Orice altă floare, ca piesă centrală a unei creaţii artistice, inspiraţie şi simbol, se pleacă în faţa necesităţii naturii de a se articula contextului de schimbare. Există o excepţie, bineînţeles. Căci, totodată, o creaţie a naturii reprezintă căderea în mijlocul unei realităţi care transcende planul manifestării imediate. Particularităţile ei de bază stau în trăirea extazului

mistic, nu ca act magic de înşelare a destinului, ci ca sursă de spiritualitate, dar şi în contemplarea momentului infinit care se numeşte “Acum”.

Nu ştiu de unde provin spaimele unei fiinţe care nici măcar nu are o denumire ştiinţifică. Dar umilinţa de a fi retras într-o lume proprie, într-o atmosferă plină de himere, într-o manieră discretă şi onorabilă, departe de fericirea de a trăi o viziune a ajungerii omului la o nouă înţelegere, devine un soi de prizonierat în care eşti liber să priveşti realitatea cum doreşti, dar acceptând-o tot ca pe un dar de la Dumnezeu.

Leadership: Eşti în stare să creezi o viziune diferită asupra posibilităţii de a exista ca fiinţă creatoare, prin extrospecţia unei alterităţi privilegiate care evoluează de la imagine la simbol?

Creaţia unui artist poate să formeze gradele de comparaţie cu cele două cuvinte auxiliare "more" şi "most" atunci când are de-a face cu varianta de abordare a unei teme menită să devină simbolul unei mişcări artistice universale. "More" este începutul unei construcții menite să schimbe lucrurile, în timp ce “most” este o suprapunere a înţelesurilor atribuite formelor de realitate cu care intră în contact conştiinţa unei transcendenţe imanente, lumina unei exaltări spirituale.

Nu sunt doar un trandafir roşu, plin de sensibilitate. Sunt culoarea sacrificiului adus de Fiul lui Dumnezeu pentru mântuirea omenirii. Viaţa este un pic mai dură cu cei care acceptă provocarea Domnului de a trăi și a muri după Cuvântul Său, în slava unei clipe care îşi îmbogăţeşte conţinutul de graţie prin omagiul adus unei frumuseţi care este totodată şi bunătate. Uneori trebuie să renunţi la ceva din tine ca să laşi în urmă o amintire, o impresie plăcută, o etapă care a însemnat enorm pentru evoluția omenirii la un nivel mai înalt de conștiință şi spiritualitate. Înseamnă să laşi în urmă o creaţie de geniu, pentru a primi deplin o veşnicie glorioasă.

Aşa se întâmplă când încerci să te încadrezi în spaţiul unei perspective de ansamblu asupra unei teme pe care artistul o consacră picturii ce are să devină simbolul unei mişcări artistice universale. O logică plină de bun simţ, nu-i aşa?

Nu mi-a mai rămas din această minunată zi de vară decât să binecuvântez momentul în care mi s-a acordat o atenţie specială, din pricina nevoii de a mă plasa în prim planul înţelegerii unui gest de recunoştinţă. În dimineaţa aceasta, cineva m-a dorit mai mult ca oricând, încât stăpânul meu s-a îndurat să rupă o parte din mine, un boboc care se pregătea să înflorească. Astfel, m-am ridicat la înălţimea unui gând de mare profunzime umană, se numeşte dragoste.

Un scriitor de talia stăpânului meu ar fi încadrat acest moment sublim într-o luptă cu puterea unei suferinţe, din dragoste: este ca şi când mi-aş da mâna stângă cuiva care n-o are, astfel dându-mi o nouă şansă de a fi altcineva, agăţându-mă fiecare minut de speranţa unui miracol, simţindu-l şi trăindu-l cu adevărat, epuizându-l...şi nu l-aş da înapoi până când nu ar mai rămâne nimic din el.

Leadership: Ce valoare dai experiențelor de viaţă şi stăruinţei de a te pune în poziția de a fi în măsură să le trăieşti într-o operă pe cât de imperfectă, pe atât de uimitoare?

Poate că sunt doar o extensie a unei personalităţi complexe a cărei operă înglobează şi corelează, într-un mod original, repere ale intervenţiei estetice în firul vieţii. Ca artist al unei opere de artă totale, mi-am însuşit meritul de a șoca privitorii prin amestecul de inovație și banalitate, pregătind cugetul lumii pentru întâlnirea cu un spaţiu iluzionist în care se exercită forţe de cunoaştere greu de perceput cu ochii fizici, ci doar prin ştiinţa spirituală.

Perioada transformărilor spirituale începe cu acceptarea existenţei din punct de vedere al aprecierii pe care o fiinţă raţională o nutreşte faţă de tot ce-o înconjoară. În acest sens, mă regăsesc în cuvintele unui pământean, acel glorios egiptean din romanul lui Mika Waltari, care are cea mai scumpă şi mai puternică trăire a sufletului menită să aducă renaşterea spirituală mult aşteptată:

"Fiindcă eu, Sinuhe, am trăit în fiecare om care a trăit mai înainte de mine şi voi trăi în fiecare om care va trăi după mine. Voi trăi în plânsul şi în bucuria fiecărui om, voi trăi în bunătatea chiar şi în răutatea fiecărui om, voi trăi în dreptatea şi în nedreptatea omului, voi trăi în slăbiciunea şi în puterea lui. Nu vreau ca numele meu să rămână nemuritor, asemenea unei amintiri la care cu greu poţi să renunţi, fiindcă eu voi trăi etern în fiecare om prin ideea de comparaţie cu o poveste a cărei realitate scapă observaţiei obişnuite, dar care demonstrează fluiditatea şi evoluţia dificil predictibilă a evenimentelor."

Sunt regele regatului meu. Când mă aflu în mijlocul altor flori, lumea asistă la revenirea unei frumuseţi care se hrăneşte din viaţa unui artist dotat cu inteligenţă şi spiritualitate nemăsurată, solicitând intervenţiei naturii o cheie de înţelegere a misterului unei lumi care aşteaptă să fie hrănită cu mângâiere, blândeţe, căldură, compasiune. Chiar dacă am de-a face cu cea mai elementară orientare spaţială, adică simetria, rigoarea şi frontalitatea picturii care proslăveşte unirea cu Dumnezeu, mereu biruitoare în orice stil şi orice formă, trăsăturile mele - definitorii pentru artă - sunt puse la vedere numai celor dispuşi să le recunoască, să le însuşească, simţindu-le ca fiind ale lor.

Experienţelor mele de viaţă le dau valoarea de imagine care într-o realitate simulată, putând la rândul ei să fie conținută de o altă simulare, reuşesc adesea să sfideze inteligenţa privitorului.

La o reconsiderare revelatorie din perspectiva unei capodopere de geniu, cineva m-ar culege dintr-o grădină îngrijită minuțios cu pasiune de gospodărie, simţind astfel că sunt purtat spre dulcea nemurire, în timp ce un poet mi-ar închina cu spirit şi adevăr o odă admirabilă:
"Învaţă-mă să cred din nou în oameni. Învaţă-mă să cred din nou în vise. Să pot să-ţi fiu pe veci umilul tău erou ! "

Adevărata capodoperă la care se raportează leadershipul este trăirea cu care susţii ineditul act de creaţie din existenţa unui artist care îşi asumă rolul de mediator între om şi natură.

Eternal Flame este o extensie a nădejdii într-o enormă sursă de inspiraţie trebuincioasă artistului pentru a dobândi nemurirea. Este ceea ce vezi la tine atunci când simţi pulsul vieţii din postura unui trandafir care alege să se lase înfăşurat mai mult în mrejele unei naraţiuni fascinante, desfăşurată în plan artistic, decât în mrejele unei aspiraţii de sorginte pur romantică.

*** Notă:** Brand X Music - "Eternal Flame"

Source: https://neculaifantanaru.com/eternal-flame.html

Eu nu sunt pentru finit, sunt pentru infinit

On Septembrie 08, 2022

Trebuie să împingi studiul fiecărei părţi din ştiinţa vieţii, fiecare fragment, dincolo de observaţia banală, până se iveşte măreţia vieţii.

Privesc marea cum se freamătă. Valurile ei au o forță colosală. Privindu-le cu un ochi de artist, aș zice că ele nu cunosc deloc sau măcar armonia din artă, acel principiu al designului care conferă operei sentimentul de coerență sau coeziune. Iar formele lor, în nesfârșitele întinderi ale mării, îndeosebi când soarele răsare, pot fi puse în relație cu diferite lucruri externe, în măsura în care sunt privite pe latura reală a fenomenelor care alcătuiesc natura, "Marele Tot". Întotdeauna după răsărit pictura capătă o tonalitate mai deschisă.

Mai e ceva. Însăşi valurile fac ca toate creațiile mele, în materie de artă, cât și creațiile asemănătoare ale naturii, să se încadreze în tabloul unei priviri de sinteză, ca elemente separate ale întregului ce ia în posesie mirajul unei lumi debusolate, o goană neobosită după iluzii. Nu știu încă dacă ochii mei vor înțelege vreodată diferența dintre o altă fațetă a realității și forma de cunoaștere specifică frumuseţii unui răsărit de vară care se încăpățânează să nu ofere prea multe șanse de oglindire a apusului în apă.

Prin aceasta să nu se înțeleagă cumva greșit. Nu caut în valuri, în forța acționată de puterea lor, forma pură a vreunei libertăți de expresie, sau forma pură a relației dintre semnificativ și nesemnificativ. Însă forma mișcărilor lor, forma pură, eliberată de obiect sau de materie, dă acea artă care se leapădă cu totul de corporalitate, reprezentând forma de reglare a raportului dintre văz și auz, spre obținerea unei cunoașteri care este în același timp exterioară cât și interioară.

Leadership: Poţi să pătrunzi cu privirea o lume care se extinde real dincolo de cadrul observaţiei banale, cu condiţia să respecţi distanţa cuprinderii unei viziuni ideale?

Natura și arta sunt un tot unitar, chiar și numai prin aceea că valurile, legate de raportul corpurilor transparente, nu pot fi contrazise de perspectiva superioară a privirii axate pe căutarea deschiderilor de orizont (pe care le oferă însăși modul de spargere al valurilor în larg). Iar în măsura în care valurile, privite ca o adaptare a formei la realitățile exterioare noi, se separă de totalitatea mării, tot așa cum se separă lucrurile captate de privire, deci în măsura în care orice diferență este instituită prin lumină, atunci scopul artei mele este să trezească senzația de deja-vu, o nevoie de reflexie, creând o imagine ce nu se va șterge niciodată din memoria vizuală a celui care îmi privește creația.

Vai, cât de greu sunt înțelese valurile, și cât de alterate ajung ele la ochii privitorului care nu știe că acestea produc o muzică în mintea compozitorului de sonate. Cumva, mediul extern de care au nevoie valurile ca să devină muzică sau viziune artistică, constituie modul lucrurilor materiale de a fi aidoma ideilor. Abia acum ne putem gândi la valuri ca la formele dintâi și pure ale mișcării universale, înălțate pe aripile unei muzici în care sunetele, vorbind o limbă secretă, neinteligibilă, par să redea direct părți din știința vieții.

Aici își face loc cel mai bine sfatul medicului român Grigore T Popa: " *Trebuie să împingeţi studiul fiecărei părţi din ştiinţa vieţii, fiecare fragment, dincolo de observaţia banală, până se iveşte măreţia vieţii.* "

Chiar mai pregnant este exprimat acest lucru în cadrul artei prin opoziția dintre armonie, proporţie şi echilibru, așa cum se manifestă ea în câmpul vederii de aproape a valurilor.

Ritmul lor este alert și neînțeles, ca un fel de dublu al naturii mele, mișcările lor fiind o melodie pură provenită din tabloul unui om visător, sau, de ce nu, desemnând o simplă rătăcire armonică fără destinație definitivă, care trece și apare iar.

Numai artistul genial reușește să transforme un sunet sau o perspectivă din exterior într-o întreagă eternitate, să redirecţioneze spectrul de armonice ale unui sunet fundamental asupra interiorităţii sale, într-o capodoperă plină de frumusețea valurilor, cu multe proprietăţi simbolice. Chiar și numai acest fapt transmite o emoție puternică și nouă.

Leadership: Poţi să schimbi felul în care priveşti, cauţi informaţia vizuală, o selectezi şi o interpretezi, urmărind nu atât efectele eclatante pe care le înghite clipa prezentă, ci esența imaginii care durează în timp?

În noaptea 272 din cartea "O mie şi una de nopţi", se povesteşte că în hotarul andaluzilor se afla demult un castel a cărui poartă fusese făurită pentru a sta ferecată. Într-o zi, un om curios şi destoinic a vrut să cerceteze ce se află în acel castel. Desfăcu încuietorile fiecărei încăperi, toate având un aspect magic și religios. Dar în cea de-a cincea încăpere el găsi o oglindă de formă circulară, lucrare a lui Soliman, fiul lui David, al cărei preţ era de necuprins, căci cel care se privea în apa ei vedea chipurile părinţilor şi pe ale fiilor, de la întâiul Adam şi până la aceia care vor auzi Trâmbiţa cea din urmă.

El a înţeles atunci că cea mai mare comoară a lumii este replicarea subconștientă a unor frânturi de viaţă pe care le înghite clipa prezentă, ca mai târziu ele să răsară în toată strălucirea lor, pline de semnificaţia care a fost scăpată din vedere multă vreme.

La fel şi universul exterior (marea, cu valurile ei sclipitoare), nu se află împins undeva la periferia nemărginirii mele lăuntrice, ci este transformat el însuşi în fluiditate lăuntrică, în substanţă de suflet. Iar dacă fiecare val este doar o încuietoare pe care trebuie s-o desfac pentru a-i înţelege tainele, apelând la procedee artistice (precum valoraţia şi pensulaţia), atunci poate voi înţelege într-o bună zi că ceea ce este de necuprins este chiar sufletul meu, decantat de orice întrupare fizică.

Marea m-a învăţat să mă oglindesc într-o existenţă deja trăită, fiind expansiunea indefinită a mişcării de a fi într-o armonie integrativă cu Logosul (simulacrul realității). În mod surprinzător, ascultarea muzicii valurilor mi-a indus şi s-a transformat în trăirea perpetuă a altor vieţi, într-o veşnică mişcare pe orbita unui prezent unic, neîntrerupt. Iar vizualizarea neîncetată a valurilor ei reprezintă o artă ce îmbină imaginația cu spațialitatea și cu logosul abstract. Ele dezvoltă povestea dualităţii mele prin căutarea unui limbaj universal, fără cuvinte.

În leadership, o viziune este ideală dacă fiinţa trăieşte într-o dualitate interioară: o jumătate simte, acţionează, cealaltă se priveşte acţionând.

Eu nu sunt pentru finit, sunt pentru infinit, deoarece am învăţat să cunosc marea, valurile ei sclipitoare, nisipul, pescăruşii, scoicile, şi fiecare din ele îmi cunoaşte gândurile şi sufletul, fără să spun nici un cuvânt. Ele sunt frânturi de existenţă care se succed, şi în care eu mă regăsesc sub o altă înfăţişare. Şi, cu atât sunt mai impresionante aceste frânturi de existenţă, cu cât urmele paşilor mei, pe care le poartă cu ele, sunt încă de neşters. Cred că aceasta este, de fapt, măreţia vieţii...

Bine spunea cineva: *"Poate că la nivel subtil materia interferează cu logosul, dând naştere unei legături greu de conceput pentru mintea umană. Ca să înţelegi asta, trebuie să ai în tine ceva din maiestatea divinului."*

Eu număr doar orele însorite

On Martie 01, 2019

Felul în care ştiinţa abordează lumea şi lucrurile ei impune repere noi, un alt limbaj şi alte reprezentări.

Mă interesează în mod deosebit să aflu calea de pătrundere într-o stare supraomenească de perfecţiune şi beatitudine, ca succesiune a momentelor de efervescenţă intelectuală, de revărsare spontană a vieţii unei alte Persoane din mine, încât să încep să clădesc un nou imperiu de realitate şi să devin un simbol al măreţiei de a îmbrăţişa schimbarea la faţă a lumii.

Triumful acestei intenţii îl constituie cucerirea mijloacelor de limbaj care alcătuiesc aspectul exterior al unei opere de artă: culoare, linie, volum, dar şi aspectul interior al Omului Nou cu care intru în contact, relevant prin sensibilitatea de a recepta lumea în detaliile unei epoci care a avut şi lumini şi umbre. Aici nu pluteşte umbra efemeră a lucrurilor manifestate în termeni de valoare sau preţ, ci densitatea vizuală a informaţiei pe care o furnizez printr-o juxtapunere a culorilor definitorie unui mare maestru al paletei.

Evident, mijlocul de a realiza ceva atât de spectaculos precum transformarea omului într-o dublură a sa mult mai sofisticată, cu ajutorul mijloacelor de reprezentare a cuvintelor, fără să intru în conflict cu legile naturii de îndată ce prind prilejul unei eschivări de la graniţele convenţionale ale naturalului, este claritatea convingerii că nu există idei înnăscute, ci doar născocite. În acest caz, apelez la acţiunea culorii asupra intenţiilor artistice de reprezentare a unei asocieri între contrastul vizual și imaginea exprimată în plan lexical.

Aşadar, operaţia trebuie exersată nu atât asupra obiectelor sensibile externe, ci mai cu seamă asupra operaţiilor minţii, percepute şi reflectate printr-o linie imaginară care desparte trecutul de viitor, lumea de sus cu lumea de jos, o simplă linie de contur a conţinutului de inspiraţie ce asigură înlănţuirea noţiunilor de creaţie într-o formă logică şi cât mai accesibilă cititorilor.

Culoarea predominantă din tabloul pe care îl descriu este argumentul dominant dintr-un text al cărui traducere este "Eu număr doar orele însorite".

Leadership: Poţi să elaborezi o viziune nouă a noţiunilor de „autor" şi „capodoperă" în jurul unei experienţe de tipul "You never get tired of reading it" din perspectiva raportării la un storytelling care odată început, nu mai poate fi terminat?

A ridica cuvântul la rang de exprimare şi exprimarea la rang de virtute este mărturia unei viziuni care se realizează în mod plenar într-o legătură cu lumea - din punct de vedere al conţinutului unei arte plină de fapte. Dar din punct de vedere al conţinutului de semnificaţie se distinge vizibilitatea unei persoane diferite care îşi accentuează puternic prezenţa într-un storytelling care te duce într-o călătorie misterioasă. You never get tired of reading it !

Simpla mea prezenţă într-un cadru al gândirii estetice cu scopul de a defini o nouă trăsătură a progresului creaţiei, mai ales parcursul plin de avânt spre definirea unei identităţi a conceptului de Om Perfect, chiar dacă pare o utopie a raţiunii absolute, denotă caracteristicile stilului meu de a construi o povestire de succes. O povestire a cărei calitate izbitoare nu stă tocmai în firescul unei vieţi trăite pentru lucrurile frumoase, ci în necesitatea unei atenții îndreptate către misterul unei făpturi dintr-un alt timp ce se amestecă lucid în regulile unui joc absurd de lumini şi umbre.

Dovada unei inteligenţe artistice şi a unei autenticităţi a fibrei scriitoriceşti este dată de conţinutul de semnificaţie pe care se bazează relaţia dintre vizual şi textual, integrată într-o poveste de impact.

La o adică, este şi acesta un mod de a mă adresa ştiinţei cele mai înalte: oare până unde sunt dispus să mă întâlnesc cu mine însumi astfel încât realitatea să capete imanenţa unei materialităţi absolute care să evoce corporalitatea compactă a textului şi a semnului, supusă necesităţii de a fi veridică, de a suporta o referire la adevărul lumii reale?

Poate că perfecţiunea înseamnă să experimentez alteritatea, să mă raportez la mine ca la o fiinţă trăitoare într-un loc practic inaccesibil, sau într-un univers infinit, într-un spaţiu secret al experienţelor de neuitat pline de aventura unei ştiinţe totale. Aşadar, simt o datorie faţă de cealaltă jumătate a mea dintr-un alt spaţiu-timp. Simt că trebuie să o ascult şi totodată să-i ofer oportunitatea de a-i face cunoscute convingerile, temerile, neliniştile, visele mele legate de miraculosul univers al artei.

Autorul este simbolul "mâinii care scrie tot" printr-o persoană interpusă între subiect şi obiect, printr-un relativ și subtil acord faţă de tot ceea ce este diferit. El asociază jocurile de limbaj cu jocurile rol în care domină sentimentul de dependenţă al omului fată de un alt om, pe care creaţia îl necesită cu adevărat.

Capodopera unui artist este ceea se distinge dincolo de forţa vizuală, este procesul continuu de simbolizare pe care îl necesită experienţa redării unei lumi interioare, a unei micro lumi spectaculoase, dintr-un unghi revelator.

Leadership: Îți poți citi cu ușurință gândurile precum o imagine într-o oglindă, conform deprinderii de a surprinde ceea ce pare de neînţeles într-un spaţiu unde totul este interpretat drept o creaţie fără sfârşit?

În romanul lui Umberto Eco, "Numele Trandafirului", există un fragment care îmi aminteşte de felul în care mă luptam să înţeleg o anumită direcţie imprimată ştiinţei pe care o slujeam şi o cultivam în scrierile mele:

"Am pornit-o hotărât spre labirint. Intram aici singur pentru prima oară, umbrele lungi aruncate de felinar pe pardoseală mă îngrozeau ca și nălucirile din noaptea dinainte. Mă temeam în orice clipă să nu mă pomenesc în fața altei oglinzi, pentru că în așa fel este magia oglinzilor încât chiar dacă știi că sunt oglinzi ele nu încetează să te neliniștească."

Întotdeauna când te apropii de un răspuns la dilemele tale se întrevede un alt numitor comun, o altă faţă a realităţii, un alt drum şi un nou început. Ştiinţa se măsoară în capacitatea intuiţiei de a surprinde ceea ce iniţial pare de neînţeles. Pe scara mândriei de a fi altfel, de a aparţine unei elite privilegiate, în faţa căreia orice raţiune capătă o poziţie dominantă, printr-o subtilă oglindire a realităţii în conştiinţă, acest lucru constituie un fel de paralelism cu felul meu original de a fi, cu acea parte importantă din mine despre care vă spuneam mai sus.

Chiar şi acum există un conflict între mine şi leadership, între cerinţele Egoului care vrea să spună totul şi cerinţele de protecţie ale ştiinţei superioare care nu se vrea culeasă şi înţeleasă decât de spiritele reflexive, de aceste drepte dominante aşezate particular faţă de axele de coordonate ale forţei totale exercitate asupra alcătuirii unei noi forme de gândire.

Cum oare să-i las pe alţii să îmi afle toate tainele fără să mă grăbesc în întâmpinarea acelei nevoi de bază a leadershipului, care cere mai întâi de toate răbdare, stăruinţă, prudenţă şi

discreţie?

O creaţie fără sfârşit are ca trăsătură principală posibilitatea de a privi lucrurile din perspectiva unei ştiinţe care abordează o temă de maxim interes în ansamblul ei, dar şi în diversitatea sa, încât să schimbe realitatea pe care o cunoşti şi în care trăieşti.

Eu număr doar orele însorite este linia de contur a conţinutului unui tablou redat prin delicata interpretare a unei realităţi interioare, prin acurateţea evocării artistice şi prin puterea imaginaţiei. Dar mai ales prin puterea cromatică a contrastelor dintre două fiinţe diferite: una care îşi înfăţişează rostul în proiectarea demersului literar, cealaltă care tinde permanent spre frumosul unei lumi aşternute pe pânză.

Eu te-am creat în imaginea propriei Mele Clarităţi

On Decembrie 18, 2022

Un rol deosebit în leadership îl constituie memoria emoţională, acel proces de reflectare a trăirilor afective anterioare care fac ca un om să existe în imagini.

Două lucruri mi-au plăcut dintotdeauna: Soarele şi Marea. Şi mi-au plăcut atât de mult, dar atât de mult, încât îmi amintesc zilnic de ele, cu duioşie, cu emoţii înălţătoare, cu vorbe calde, cu aşteptări surâzătoare, şi nu trece o zi fără ca, sub ocrotirea unei nostalgii tandre, visătoare, profunde, imaginea marii să nu-mi ofere un deja-vu fabulos, plin de semnificaţii mistice. E o deplină sinceritate în această mărturisire a sufletului meu, *al paso del tiempo*, care îşi încalcă propriul angajament şi, strecurându-se în plicul cu amintiri dintr-o sticlă subţire, transparentă, pe care demult au adus-o valurile la mal, chiar la picioarele mele, imprimă o orientare nouă viziunii despre sublim: "tot ce este frumos reclamă contactul nemijlocit cu Opera de Artă."

Încă o amintire pusă deoparte, lângă alte amintiri preţioase care le înlocuiesc pe cele vechi, luându-mi orice supărare, mă va face să revin în locul amintirilor de neuitat. Având caracterul unui răspuns afectiv la apelul ei, am fost în stare să privesc marea ca produs al unei dialectici lăuntrice care asigură funcţionarea imaginaţiei, *la llave que abre la mente*, tinzând spre producerea noului în forma unor reconstrucţii imagistice, a unor tablouri mintale. Din acest motiv, relaţia firavă gravată în memoria timpului, dintre sensul latent al mării, reprezentând o fascinantă călătorie despre puterea memoriei, şi conţinutul ei sensibil de descrieri estetice, nu este una aleatorie, ci un raport de implicaţie necesară în puterea sufletului de a recrea o realitate care de prea multe ori îmi scapă.

Mă gândesc că într-o bună zi marea nu va mai fi la fel, şi-o voi privi înmărmurit, dezorientat din cauza schimbării, ca şi când aş fi la limita dintre timpuri şi lumi. Şi va trebui să-mi apăr dreptul de a o admira şi lăuda în acelaşi mod cum pictorul îşi închipuieşte că opera sa oferă chezăşia învierii viitoare, unde totul va fi reparat şi reintegrat într-un tabloul al spaţiului fără frontiere. Chiar şi aşa, după introducerea voluntar mărită a unui vis naiv în mijlocul perioadei de reflux a elanului spre "înapoi", printr-o hermeneutică a imaginarului revelat într-un poem arăbesc, doar privind-o în pura ei formă de relief, voi fi dispus să-mi recunosc sincer neputinţa de a converti semnificaţia unei lumi diferite într-un sentiment universal, în planul imaginarului pur.

Leadership: Imaginea care îţi domină mintea în majoritatea timpului marchează receptarea unui fapt de viaţă transmis într-o operă de artă, ca probă a unei memorii identitare pe care ţii s-o evoci la modul „tematic" ?

Marea completează imaginea propriei mele fiinţe cu experienţa trăită de un personaj din opera lui Vladimir Nabokov:

"Frunzăresc iar şi iar aceste memorii pline de forţă, copleşitoare şi aducătoare de speranţă, şi mă întreb întruna dacă fisura din viaţa mea s-a produs atunci, în strălucirea acelei veri îndepărtate. Sau, poate, dorinţa excesivă pe care mi-a stârnit-o cineva a fost primul simptom al unei ciudăţenii personale. Cumva, încercând să-mi analizez năzuinţele, poftele, motivaţiile, acţiunile şi aşa mai departe, mă abandonez unui fel de imaginaţie retrospectivă care îmi alimentează capacitatea analitică cu alternative nelimitate, astfel că orice itinerar vizualizat se ramificăşi iar se ramifică, la nesfârşit, în perspectiva complexă, înnebunitoare a trecutului meu."

Şi uite aşa marea completează imaginea firii mele de artist, amestecând timpurile, emoţiile şi

aspectele de natură exterioară într-un soi de creuzet ideatic, un recipient capabil să reziste la temperaturi foarte ridicate, în care fierb patimile aprinse ale unei rătăciri halucinante într-un univers paralel, simbolic, ocultat, plurivalent. În plus, ceea ce imaginaţia mea bogată poate să sesizeze clar şi perceptibil, vizând acest spaţiu al absolutului greu de localizat pe axa timpului, lăsându-mă purtat de iluzia unei trăiri tot mai intense, este imaginea completă a unei firi chibzuite de artist, a acestei firi nebune, impetuoase, independente şi rafinate totodată, căreia îi sunt încredinţate atâtea puteri şi privilegii dumnezeieşti, atâtea posibilități de a se manifesta în lumea înaltă a Creatorilor Fără Seamăn.

Singura operă de artă care îmi oglindeşte faptele vieţii, evenimente extrase dintr-o realitate care devine singura împăcare cu mine însumi, este restaurarea unei memorii care îmi luminează mintea şi sufletul.

În cazul picturii, marea nu este reprezentată ca fiind o configuraţie a nelimitatului, o trăire într-o stare de prezenţă continuă, nici nu prezintă coerenţa unui curs al retro-întâmplărilor vieţii mele, ci este simbolizată prin intermediul unei forme care este informă. Aşa cum pictura se ridică la nivelul a ceea ce este simbolic, exprimând în planul particularului ideea absolută de "Turn Back Time", mai ales dacă orientarea directă este activată preferenţial privirii din expresiile faciale în cadrul privirii directe, atunci marea şi valurile, orizontul şi perspectiva trebuie să fie un singur TOT, sinonim cu momentul în care eu însumi mă voi transforma în amintire…

Leadership: Imaginea în care îţi revezi trecutul față în față, coincide cu experiențele multiplicate într-un proces de reflectare a trăirilor, când, de pildă, imaginea a fost redusă la o simplă încercare de a vedea "întreaga diversitate în unitate"?

Oare asta înseamnă că artistul îşi vede opera aşa cum surprinzi într-o fotografie imaginea unei persoane sau chiar imaginea dintr-un vis care te alimentează cu atâta energie încât ajungi să te dedici lui mult peste limitele pe care credeai că le ai?

Cred, totuşi, că pentru a înțelege mai bine marea nu trebuie s-o privesc doar prin comparație cu mine, cât este ea de vastă și cât sunt eu de mic şi neînsemnat, ci trebuie să îmi imaginez elementele ritmului valurilor ca fiind indiferente în sine, cum sunt de pildă sunetele separate ale unei corzi, ori bătaia unei tobe. Și, oare prin ce poate deveni semnificativă o succesiune de astfel de bătăi în mijlocul mareelor și al curentului marin?

Oricât ar fi de tumultoase, sau neașteptate, ele nu au efect asupra mea decât dacă stabilesc un efect artistic-mistic asupra lor. De îndată ce privirea cea mai largă se îmbină cu sunetele aparent neînsemnate ale curentului marin, sau al valurilor, potrivit naturii și conținutul lor, ca niște taine demne de admirat ale naturii, atunci arta frumosului (în absoluitatea ei) devine o pură caracteristică a activității de a vedea întreaga diversitate în unitate. Prin urmare, însemnătatea artistului pe care îl reprezint nu mai este conferită de limbajul spiritului, de lucrul finit sau de funcţia religioasă a acestuia, ci rezidă în chiar actul creaţiei unui moment sublim de Deja-Vu detaşat de toate celelalte momente unice din viaţa mea.

Şi, iată cum, din nou mă simt transpus în realitatea lui Vladimir Nabokov:

"Sub un pretext absolut neverosimil (doar şansa aceasta îmi mai rămăsese şi, atunci nimic nu mai avea importanţă), m-am strecurat din cafeneaua de pe plajă, căci descoperisem o fâşie de nisip pustie. Şi acolo, în umbra violetă a unor stânci roşii care formau un fel de grotă, am avut un scurt interludiu de cuvinte rostite cu suflet, sentimente emoționante investite în fraze, iar singurul martor al întâmplării a fost o pereche de ochelari uitaţi de cineva. Cineva care, la fel ca mine, s-a pierdut într-o buclă a infinitului, pentru a experimenta un scurt moment de Deja-Vu."

Sub raport strict estetic, leadershipul trebuie plasat în contextul unei opere de artă care nu se autodistruge odată cu trecerea timpului, ci îşi păstrează o componentă indispensabilă: trăirea unei emoţii impregnată de amintiri, sau asumarea unui ideal de tipul "sensibilităţii reflectate în imagini."

Eu te-am creat în imaginea propriei Mele Clarităţi, pe tine, cel care de atâtea ori ai fost copleşit de trecutul tău, şi ai rămas de neuitat dincolo de limitele vieţii obişnuite. Voi fi întotdeauna bucuros să te descriu în legănarea veşnică a valurilor, prin acumularea în timp a nisipului pe ţărm, sau intrând în minunata lume a scoicilor, a păsărilor de pe plajă, a frumoaselor ierburi marine.

Voi explora malul mării plin de viaţă, cu un sentiment înălţător, cu privirea care nu se pierde în straturile de apă, şi voi scoate la iveală acea unică nestemată, fabuloasă, strălucind sub razele soarelui dogoritor, numită: *Sephietriss Ethnos Eismar* (trăirea într-o stare de prezenţă continuă).

Source: https://neculaifantanaru.com/eu-te-am-creat-in-imaginea-propriei-mele-claritati.html

Evenimente

On Mai 10, 2011

Septembrie 16, 2011. Am realizat abonamentul de Membership

Vrei să te conectezi la un nivel superior de cunoaştere şi de înţelegere a leadershipului?

află mai multe >

Evenimentele creează în spectatori emoții prevăzute

On Iulie 14, 2010

Leadershipul creativ în regie constă în capacitatea de a construi imagini care să reflecte pulsul emoțional al poveștii, astfel încât tensiunea să fie resimțită profund de către spectatori.

Dincolo de claritate, Eisenstein urmărește la montaj, chiar în această scenă a atacului teuton, de pildă, anumite efecte compoziționale. Acest episod, chiar și în cele mai mici amănunte ale sale, este "ascultarea" acelei clipe în care inima, ca reacție la primejdia ce se apropie, se strânge și pulsează în gât. Toate detaliile acestui eveniment sunt reproduse în șirul de imagini… Aceste pulsații determină ritmul intensificării tensiunii, cezurile, accelerarea sau diminuarea mișcării. Bătăile inimii agitate dictează și ritmul tropotului cailor. Dacă privim imaginile, vedem o șarjă de cavalerie. Dacă privim compoziția, percepem și pulsația unei inimi agitate la culme. Din punctul de vedere al rezultatului, ambele – zugrăvirea în imagini și construcția compozițională – se contopesc în imaginea presimțirii începutului unei lupte pe viață și pe moarte.

Pe ecran, evenimentele se desfășoară pe baza celor mai variate emoții dinainte planificate, care creează în spectatori emoții de asemenea prevăzute (iată cum razbate până aici experiența lui Eisenstein în domeniul montajului atracțiilor). Acesta este secretul efectului sincer emoțional al adevăratei compoziții. Orice compoziție care poate detecta sursele emoțiilor umane poate să și dea naștere la aceste emoții în spectatori.

O experiență intensă și autentică în leadershipul regizoral se poate obține prin intermediul montajului atractiv planificat, care creează o legătură între acțiunea fizică a personajelor și tensiunea emoțională a spectatorilor.

Montajul cinematografic este una dintre metodele fundamentale în creația filmică modernă, deoarece permite manipularea timpului și spațiului narativ. Aceasta implică măsurarea și interpretarea ritmului și tensiunii scenelor unui film, în măsura în care creează o coerență emoțională și narativă. În general, compoziția vizuală și efectele compoziționale sunt tehnicile cele mai utilizate pentru a determina structura narativă și impactul emoțional asupra spectatorilor, dezvăluind subtextul și temele profunde ale filmului. Mai ales că, într-o sală de montaj, materialul filmat este expus la vizionări repetate și se măsoară claritatea și pulsația emoțională a fiecărei secvențe. Prin urmare, fiecare tip de scenă are o frecvență specifică de impact, care absoarbe atenția spectatorilor la momente distincte ale narațiunii.

Un lider vizionar în film știe să sincronizeze ritmul imaginilor cu bătăile inimii spectatorului, creând o experiență emoțională profundă și autentică.

Întotdeauna, regizorul folosește improvizația în montaj pentru a identifica punctele de sprijin și a alterna fazele filmului. Planurile apropiate și planurile generale sunt ca grupele funcționale ale structurii filmice, fiecare cu rolul său în zugrăvirea poveștii. Aceasta permite construcția unei narațiuni coerente și emoționante.

O viziune care detectează și amplifică sursele emoțiilor umane, oferind spectatorilor o experiență intensă și autentică, contribuie la intensificarea impactului narațiunii care rezonează profund cu trăirile și reflecțiile acestora.

Mai trebuie adăugat faptul că procesul de tăiere a peliculei este similar cu ajustarea spectrului de absorbție, unde regizorul elimină sau accentuează anumite elemente pentru a

obține efectul dorit. Accelerarea sau diminuarea mișcării în cadru acționează ca frecvențele de vibrație ale emoțiilor, creând o pulsație ritmică ce rezonează cu spectatorii.

În final, montajul devine o analiză spectroscopică a emoțiilor umane, unde fiecare cezură, fiecare moment de tensiune, contribuie la crearea unui "spectru emoțional" complex și captivant. Această abordare permite regizorului să creeze o experiență cinematografică profundă și autentică, care vibrează la unison cu sensibilitatea publicului.

Un lider vizionar în montaj știe să controleze ritmul și compoziția, folosind detalii vizuale pentru a amplifica emoțiile și a crea tensiune graduală a narațiunii din cadrul scenelor esențiale.

Așadar, montajul unui film necesită o pregătire atentă a compoziției. Mai întâi, vizionați materialul brut de două ori mai mult decât durata finală dorită. Amestecați scenele filmate cu efecte compoziționale pentru a îmbunătăți claritatea și tensiunea narativă. Plasați punctele de sprijin cheie, asigurându-vă că alternarea fazelor este la nivelul potrivit de ritm. Umpleți structura narativă cu o combinație de planuri apropiate și generale, presând ușor limitele percepției pentru a elimina monotonia. Revizuiți bine după prima tăiere. În primele etape ale montajului, mențineți pulsația emoțională constantă, dar nu saturată. Tăiați vârfurile scenelor pentru a stimula accelerarea sau diminuarea mișcării. Observați reacțiile spectatorilor regulat pentru semne de scădere a interesului sau confuzie.

Improvizația în montaj este ca și cultivarea emoțiilor în grădina filmului. Regizorul trebuie să aibă grijă să elimine elementele nedorite, asemenea buruienilor, păstrând și hrănind scenele care contribuie la zugrăvirea narațiunii. Cezurile acționează ca perioadele de odihnă pentru spectator, permițând asimilarea emoțiilor plantate anterior. Construcția finală a filmului ar trebui să fie la fel de armonioasă și echilibrată precum o grădină bine îngrijită, unde fiecare element își are rolul său în crearea unei experiențe complete și satisfăcătoare.

Dubla percepție a scenei – ca reprezentare vizuală și ca construcție compozițională – creează o imagine complexă a presimțirii unei lupte pe viață și pe moarte.

Evenimentele creează în spectatori emoții prevăzute atunci când acțiunea atinge puncte de intensitate maximă din cauza dinamicii personajelor pe fondul tensiunii narative crescânde. Spun asta deoarece emoția generată trece dincolo de simpla vizualizare, în efortul de a implica profund publicul, prin faptul că sunt activați atât stimuli vizuali, cât și emoționali.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Everything Is Coming Up Roses

On Mai 08, 2019

Învaţă să susţii cu toată forţa şi expresivitatea creaţiei tale mişcarea lumii în timp, ca pe o prelungire a sufletului Omului în faţa inteligenţei nemărginite a naturii.

Mă plimb prin grădină, prin această minunată oază de relaxare şi pace în care ciripitul păsărilor se transformă într-un concert mirific, în care mirosul proaspăt al ploii de primăvară se simte îmbătător, o boare de dimineaţă adiind ca o uşoară bătaie de aripi a fluturilor de pământ. O clipă cad pe gânduri. Mă uit lung la splendidul Double-Delight, privesc cu drag acest trandafir plin de rouă şi simt cum sunt învăluit de mângâierea unei culturi aparte, de lanţurile fermecătoare ale unei vrăji nedesluşite ce străbate calea realităţii din lumea nemărginită şi tăinuită a viselor.

Nemărginirea unei frânturi a ceea ce înseamnă feminitate, rafinament și eleganță îşi face drum printre atracţiile grădinii. Suntem ca fraţii, îmbogăţiţi de preaplinul unei lumi care, uşor, uşor, deschide o poartă spre absolutul unei plenitudini fără margini; cea pe care o găsim în forţa înţelepciunii care dăinuie de mii de ani, în faţa capacităţilor sugestive ale cuvântului plin de mistere, utilizat ca mod de a interoga capacităţile picturii şi ale vizualităţii.

Trandafirul acesta, preferatul meu, este capodopera unei confruntări disputate pe pista intelectului înscris pe coordonata unui resort sufletesc superior, desprins parcă dintr-o poveste cu minunate cuvinte simple și cu un conţinut neașteptat de semnificaţii. El intră în categoria unui subiect scriitoricesc de o ingeniozitate elevată, unde există posibilitatea ca realitatea să se întâlnească cu imaginaţia din toate punctele de vedere.

Probabil, într-un tablou pictat în culorile preferate ale lui Tiţian, trandafirul meu ar putea să apară ca o permanentă înfrumuseţare a vieţii trăite prin harul unei eternităţi a prezentului dat, o răspândire a ideii de orizont larg deschis, într-o splendidă combinaţie de galben şi roşu, eleganţă şi fineţe, caracter şi destin.

Leadership: Te simţi în stare să abordezi o imagine a ceea ce înseamnă imitarea naturii, gândindu-te la nemarginirea unei vieţi de om redată prin prisma unui simbol cuprinzător, variat?

Mai întâi de toate, cred că leadershipul ar trebui să-şi ţeasă întreaga interpretare prin intermediul un simbol cuprinzător, variat, care să caracterizeze cel mai bine o stare de spirit numită "pace", liniște, stăruinţă, regăsire sufletească, împăcare de sine, veghe.

Trandafirul este subtilitatea unei descrieri simple, fără exagerări. Îi voi adăuga acum puţină ficţiune. Aruncând o privire de artist asupra ta, ca orice iubitor de frumos şi de natură, descopăr forţa şi geniul trebuincioase construirii unei opere făcută să dăinuie peste veacuri ca amintire a unei vieţi pământeşti anterioare, menită să ne ţină uniţi în cuget şi simţiri, prefăcută într-un simbol divin ca expresie a unei frumuseţi desăvârşite.

E ca atunci când atingi misterul unei fiinţe plămădită dintr-o singură particulă a universului, care îndeamnă totdeauna la virtute, la autodepăşire, îngândurare, meditaţie, sugerând apropierea de un ţel absolut sau de o ordine ascunsă a lucrurilor cârmuite de o inteligenţă superioară, dar rescrise de un suflet atât de vibrant, de o conştiinţă atât de ardent-angajată întru slujirea unui ideal nobil.

Pictura este obişnuinţa minţii de a analiza frumosul unui corp viu în care se reîncarnează o individualitate mai înaltă.

Trandafirul luat ca model de inspiraţie. Eu nu te voi picta aşa cum aş surprinde o gheişă, cu un zâmbet afectat pe faţă sau ţinând un evantai care nu are niciun rol practic, în afara celui decorativ. Nu voi aşeza un colier în jurul tău ca să trezesc sentimentul valorii într-o temă cavalerească, de mare interes, fie reducându-ţi valoarea la vreun concept retro. Nu te voi picta cu ochii morţi, ca pe o Nefertiti, prin apelarea la o perfecţiune nefirească a trăsăturilor şi tenului. Ci te voi lăsa să străluceşti în prelungirea unei cercetări asupra imaginarului, ale cărei mize sunt: simbolistica memoriei şi universurile paralele.

Leadership: Poţi să determini înălţimea unei imagini artistice prin intermediul unei comparaţii între ceea ce îţi poate aduce călătoria vieţii şi ceea ce te ţine pe loc într-o anumită atitudine faţă de valorile unei spiritualităţi milenare?

I used to say that today is like tomorrow. Toate orizonturile vieţii mele se pierd în nemărginirea unei singure lumi, toate drumurile duc la tine. Îţi vorbesc şi te ascult cu mult interes, fiindcă ştiu ce simţi la fiecare atingere, odată cu fiecare petală ce cade la pământ, sau atunci când te clatini întruna, când te laşi în jos, când mă înveleşti cu parfum de femeie. Spinii tăi, durerea trecătoare care mângâie o zonă ultrasensibilă din memoria mea, suferinţa unui trecut care nu mai există decât prin forţa prezentului, mă eliberează de orice închidere în mine însumi. You don't understand it, I can tell it by your smile.

Adesea, recunosc după fiecare cuvânt imaginea ta rămasă în memorie, un roşu aprins care îşi schimbă vizibil culoarea într-un galben pal, cu iz de efemeritate. Dintr-o simplă contemplare individuală a imaginii statice ia naştere metafora spaţială capabilă să evoce un "aproape" şi un "departe", între care stă ascunsă existenţa unei vibraţii infinite, a unei pulsaţii etern creatoare.

În mod semnificativ, te revăd cu suflet de scriitor, unul care ştie să preţuiască momentul sublim al unei întâlniri cu o prietenă deosebită, Cella Serghi, dintr-un tablou al memoriei ei, binevenit în orice timp şi orice vreme:

"Cu câtă inconştienţă te-am lăsat să intri în viaţa mea ! Am îndepărtat, am lovit fără milă tot ce mă mai lega, tot ce-ţi stătea în cale. După cât de egoistă am fost, după cât de nepăsătoare de anumite dureri, pe care le dezlănţuise schimbarea mea, înţeleg azi cât de fericită eram pe atunci. Multă vreme nu te-am iubit...Iubeam elanul tău, gelozia ta, dorinţele şi grijile tale, adunate în jurul meu, nevoita ta de a mă vedea mereu. Tot ce spuneai avea un sunet nou, era original fiindcă gândeai altfel decât tot ce auzisem înainte. Iubeam capacitatea ta de a fi pasionat, preocupat de mine."

Valorile femeii care a lăsat adesea cuvintele să-i conducă viaţa, valori precum sinceritatea, înţelepciunea, maturitatea, rezistenţa în faţa schimbării, modestia, discreţia, libertatea, sunt totodată valorile unei spiritualităţi pe care trandafirul le-a împărtăşit azi dimineaţă cu mine printr-o scurtă conversaţie care, nădăjduiesc, va rămâne veşnic întipărită în memoria lumii şi a universului.

Înalţimea unei imagini artistice surprinde legătura de cauzalitate dintre ceea ce dă sens vieţii tale şi ceea ce te inspiră atunci când fiecare secundă a vieţii devine un experiment de limbaj.

Dacă ceva lipseşte uneori din viaţa mea, aşa cum artistului îi lipseşte de multe ori conjunctura potrivită pentru a surprinde o privire care spune totul, acest lucru se datorează lipsei de dialog cu elementul pământ. Să căutăm, mai departe, centrul optic al scenei

principale dintr-un peisaj cu mult mai amplu, creat de intervenția unui creator de artă, în pofida haosului de forme şi culori care îl domină.

Trandafirul, simbol al creației lumii și al omului în scrierile persane, inspiră o anumită rezonanţă care persistă mult după ce privitorul încetează să-l mai privească. Mă ajută să-mi concentrez toată magia scriitoricească într-o singură scanare a universului uman, iar până îmi găsesc prilejul unei descompuneri a timpului, înlesnită şi de transparenţa unor tablouri cu teme atât de variate, pot aduna puțină ficţiune, răsturnări de situaţie, mister, suspans şi două poveşti întruna singură.

Lui îi plăceau nespus de mult trandafirii pentru că-i aminteau de viaţa ei, de sufletul ei suprapus peste un peisaj-portret şlefuit cu vibraţii energetice astrale, cu limbajul universului, tranzitoriu umbrit de norişori albi. Ei, îi plăceau îndeosebi confesiunile care spun totul, care dezarmează, avertizează viitorul, adăugând viaţă anilor cei mai agitaţi.

Mai mult decât atât, ea cocheta şi cu dorinţa de a fi iubită, admirată, cât mai frumoasă, şi de a dărui iubire, atât de mult încât obişnuia să se remarce prin forţa prozei devorate de lirism, prin cunoaşterea simbolică a frumuseţii trandafirilor din grădina lui.

I should have known by now, but now Everything is coming up roses.

Leadershipul, văzut ca simbol al unei creaţii literare unice, se justifică mai ales ca inserare a unei poveşti de viaţă în memoria lumii, apărând în acelaşi timp drept falsă şi adevărată, fictivă şi efectivă, dar întotdeauna la fel de minunată precum contemplarea unui trandafir, Double-Delight.

Everything Is Coming Up Roses atunci când înţelegi faptul că viaţa este o contemplare a naturii care se vrea a fi eternă într-o creaţie realizată de jur împrejurul Creatorului.

*** Notă:** Black - Everything Is Coming Up Roses

Evitaţi situaţiile riscante

On Aprilie 20, 2009

Fii pregătit să efectuezi cât mai multe ajustări astfel încât să asiguri funcţionarea viziunii tale chiar şi în condiţiile în care deciziile tale nu se transformă în ceea ce ai intenţionat.

Ora 3:20. În urma unui telefon anonim, doi poliţişti de la brigada de combatere a crimei organizate au pornit spre locul unde li s-a indicat că s-ar afla presupuşii criminali. Nu puteau şti cu certitudine dacă informaţiile cu privire la locul în care se ascundeau cei cinci criminali periculoşi sunt reale, aşa că au luat decizia să se deplaseze doar ei doi, fără să mai cheme întăriri. Când au ajuns la locul cu pricina au descins în forţă în locuinţa acestora:

"Nu mişcă nimeni ! Nu vă mişcaţi ! Staţi unde vă aflaţi ! Mâinile sus ! " au strigat cei doi poliţişti cu armele îndreptate asupra celor cinci indivizi periculoşi. Brusc se făcu linişte. O linişte totală, stranie. Şi deodată, în numai o fracţiune de secundă, acest moment de tăcere mormântală fu întrerupt de zgomotul produs de căderea involuntară a unei sticle de bere de pe masă: "Pleosc ! "

Acesta a fost momentul care i-a determinat pe poliţişti să deschidă focul asupra criminalilor care, la rândul lor au răspuns cu focuri de armă. Când echipajele de poliţie anunţate au sosit la faţa locului n-au găsit pe nimeni în viaţă. În raportul întocmit ulterior de poliţişti scria negru pe alb: "S-au împuşcat între ei şi au plătit cu viaţa."

Leadership: Imaginea pe care evenimentele cele mai reprezentative o proiectează asupra profilului tău de personalitate poate fi înţeleasă prin determinismul cu care eşti înzestrat pentru a lua nişte decizii inteligente, sau nişte decizii pripite?

Cred că morala acestei întâmplări nu are nevoie de comentarii. Nimeni nu poate să facă previziuni pe termen lung, ce se va întâmpla într-un viitor mai apropiat sau mai îndepărtat şi care sunt urmările care pot apărea în urma luării unei decizii incorecte. Dar un singur lucru e cert: cine acţionează fără să analizeze corect situaţiile riscante, fără să se gândească la consecinţele negative care pot apărea ulterior, riscă enorm. Aveţi o strategie proprie în caz de criză?

Dacă este nevoie de progres şi de schimbare, atunci automat este nevoie de viziune. Managerii trebuie să se gândească la viitorul companiei lor, să prevină şi să contracareze orice situaţie care prezintă un potenţial de risc ridicat. Criza este o situaţie riscantă şi reprezintă un motiv de îngrijorare pentru că scade nivelul de performanţă la toate nivelurile. Iar companiile ale căror manageri nu au văzut semnele evidente ale crizei s-au trezit brusc în pragul falimentului. Exact ca poliţiştii care au acţionat fără se gândească vreo clipă la pericol, managerii care nu au fost capabili să anticipeze corect cursul evenimentelor nu au reuşit să-şi salveze companiile de la dezastru.

Tot mai multe companii care au datorii la stat par să stea pe un butoi cu pulbere care poate exploda în orice clipă. Ele se află într-o situaţie extrem de instabilă din care nu pot scăpa foarte uşor pentru că managerii lor nu au avut o viziune şi o strategie proprie în caz de criză, sau pur şi simplu pentru că nu au făcut eforturi prea mari pentru a le ţine la suprafaţă.

Doar o singură şansă de scăpare mai au aceste companii, dar totul depinde de manageri. Aceştia trebuie în primul rând să aibă credinţa că pot schimba situaţia grea în care se află şi apoi, neapărat, trebuie să se mobilizeze în vederea adoptării unei noi strategii de poziţionare a companiei pe pieţele din ţară şi chiar din străinătate. Cu alte cuvinte, managerii trebuie

să-şi dea mai mult interesul pentru a rezolva problemele cu care se confruntă companiile lor.

Leadership: Poţi să preîntâmpini apariţia unor efecte nedorite, apelând la identificarea cauzei unor fenomene şi împrejurări excepţionale ce pot fi soluţionate în limita anumitor termene de finalizare a impactului pe care îl are absenţa ta?

Greva este o formă de protest a unui grup de oameni care este afectat din punct de vedere economic. De exemplu, după ce contractul colectiv de muncă a expirat, managerul nu mai vrea să negocieze un alt contract ca să nu fie nevoit să mărească salariile. Din această cauză angajaţii companiei pot declanşa o grevă generală pe termen nelimitat pentru a cere renegocierea contractelor de muncă şi creşterea salariilor. Aşa se naşte conflictul dintre conducerea companiei şi angajaţii acesteia.

Pentru a evita o grevă managerii trebuie să-şi modifice strategia de afaceri şi obiectivele strategice, şi să îndrume compania spre o creştere profitabilă. Ei trebuie fie pregătiţi să efectueze cât mai multe ajustări astfel încât să asigure funcţionarea companiei lor în orice condiţii.

Pentru a preîntâmpina apariţia unor situaţii nedorite, managerul trebuie să ridice moralul angajaţilor, să îi motiveze să lucreze mai eficient şi să se implice mai mult în rezolvarea problemelor. Dacă angajaţii simt că în momentele grele managerul nu este acolo, lângă ei, ci undeva departe, nu îşi vor mai îndeplini corespunzător sarcinile de serviciu şi nu vor mai lucra eficient în vederea realizării misiunii organizaţiei. Altfel spus, dacă nu există o apropiere mai mare între manager şi angajaţi, compania nu va avea rezultatele scontate.

Sau gândeşte-te la altceva. Nu cumva absenţa ta ar avantaja reuşita evenimentelor?

Într-o poziţie de manager e bine să te gândeşti dacă nu cumva prin absenţa ta îi avantajezi fără să vrei aproape la fel de mult pe oameni ca printr-un vot explicit. Absenţa e un fel de renegare a sentimentului de a fi stăpân la tine acasă, dându-le astfel oamenilor posibilitatea să acţioneze conform propriei voinţe, împinşi de impulsul schimbător al momentului. Iată, deci, o altă semnificaţie plauzibilă a imperativului "să fii liber".

Finalizarea impactului pe care îl are absenţa ta în mijlocul oamenilor este similar cu aruncarea unei mingi în sus: încerci să exploatezi orizontul de aşteptare al unei emoții intense, fără să fii atent la ansamblul de procese care se petrec în jurul tău.

Evitaţi situaţiile riscante care apar inopinat şi care nu oferă o perspectivă largă asupra modalităţilor în care se poate evita producerea unui eveniment nedorit.

Source: https://neculaifantanaru.com/evitati-situatiile-riscante.html

Excelenţa în leadership

On Decembrie 23, 2012

Începe să culegi roadele străduinţelor tale în măsura în care ai tras învăţăminte din problemele aşezate în faţa ta de aspectul retrograd al unui conservatorism plat care condamnă lumea la stagnare.

Experimentatorul Saint-Claire Deville descoperea unul din cele mai interesante fenomene fizico-chimice: fenomenul disociaţiei combinaţiilor sub influenţa căldurii. El determina condiţiile acestui fenomen. Fapte, cât mai multe fapte trebuiau adunate, cercetate, comparate, pentru a trage concluzii tot mai generale. Numai astfel se poate ajunge, din aproape în aproape, la înţelegerea interdependenţei dintre fenomenele chimice. Faptele experimentale puse în evidenţă de pleiada elevilor lui Deville şi de sute de alţii experimentatori au confirmat liniile generale ale interpretării lui Deville. Actualitatea cuvintelor lui Deville este mereu vie pentru cei care se ocupă de teorie şi practică ştiinţifică.

Cercetarea fenomenului descoperit de marele savant n-a mai încetat, de fapt, nici astăzi. Fiecare din lucrările acestui maestru al experienţelor a deschis calea unor aplicaţii industriale noi. Întreaga activitate de cercetător a lui Saint-Claire Deville ne dă imaginea experienţei ca sursă a teoriei, a experienţei că sursă a aplicaţiilor industriale.

Pentru a pune în evidenţă produsele de disociere, el imaginează sistemul tuburilor concentrice cald-rece, prin care izbuteşte să răcească brusc produsele de disociere, astfel încât ele să nu mai aibă condiţii de recombinare. El imaginează sisteme de extragere a produselor reacţiei. Analizează, cu cele mai exacte metode ale epocii, gazele produse. Repetă de nenumărate ori fiecare operaţie şi înscrie rezultatele analizelor în tabele. În descrierea experienţelor sale, nu omite niciun amănunt semnificativ. Cantităţile sunt riguros consemnate. Niciun fenomen secundar nu este omis. Sunt prezentate şi nereuşitele, împreună cu interpretarea cauzelor lor.

Leadership: Eşti dispus să-ţi încadrezi întreaga activitate de creaţie într-o pozitie de cercetător astfel încât să foloseşti imaginea experienţei ca sursă a unor noi descoperiri, fără să cunoşti adevărata valoare a ceea ce trăieşti?

Claire Deville era de temut. Claritatea expunerilor sale transforma lecţiile de chimie experimentală în momente de propagandă activă pentru ştiinţă. Nu numai chimişti şi medici, dar şi oameni de litere, şi intelectuali de tot felul se grupau în jurul acestui maestru al experienţei, la aşa-numitele reuniuni de duminică de la Ecole Normale. Deville transmitea până departe, dincolo de zidurile laboratorului, pasiunea pentru cercetarea experimentală.

Dar destinul savanţilor se îneacă adesea în drama sentimentului profund de abandonare şi trădare, resimţit de pe urma unei societăţi în care moravurile şi interesele materiale resping beneficiile ştiinţei în evoluţia umanităţii.

Într-una din zilele anului 1881, cadavrul lui Saint-Claire Deville a fost pescuit în apele Senei. Copleşit de muncă, depăşit de problema aluminiului, trăind în mijlocul unei societăţi în morală căreia nu era înscrisă preţuirea şi recunoştinţa pentru talentele sale, Deville s-a cufundat, ca atâţia alţii, în apele deznădejdii. *

Leadership: Îţi poţi construi un raţionament superior oricăror altor consideraţii de natură particular sau general-umană, bazându-te doar pe munca intensivă cu sinele într-un demers onest de cautare a unui erou care doreşte să devină nemuritor?

Deseori, o viaţă plina de amărăciune se manifestă prin încercarea de a duce ştiinţa spre sfere idealiste, deasupra realităţilor care stăpânesc lumea, departe de necesităţile şi preocupările care frământă masele şi stimulează extinderea moravurilor cele mai detestabile.

Aproape toţi oamenii de ştiinţă au avut momente limită în drumul spre împlinirea unui destin grandios, prin conştientizarea unei absenţe de sens în categoria "ce anume îmi menţine permanent activă fericirea", unde rostul strădaniilor de a lupta cu înfricoşarea trecerii banale prin această viaţă capăta conturul unei ambiţii prometeice de remodelare a umanităţii.

Dimensiunea umană continuă să rămână slăbiciunea practicării impasibilităţii, o egoistă apărare a unor interese de moment, a unei excesive griji materiale, fără să reflecteze cu adevărat asupra evoluţiei lumii. În prezent, orice om de ştiinţă este, mai întâi de toate, un luptător împotriva clişeelor unei existenţe standardizate între super-market şi entertaiment, fiind dispus la o suspendare a nevoii de a intra în contact cu ceilalţi membri ai comunității, tocmai pentru a nu intra în acelaşi horă cu ei.

De aceea am putea aborda leadershipul, într-o situaţie aparte ce poate interveni pe parcursul perioadei de implementare a unei investigaţii în infrastructura valorii personale, drept o modalitate de explorare eficientă a unei noi dimensiuni a descoperirilor ştiinţifice, întemeiate pe factorul "sacrificiu total". Aceasta pare, de altfel, condiţia sine qua non a progresului şi a redresării nemulţumirilor de ordin profesional, cu toate că unele necesităţi – cel puţin de ordin practic – devin inevitabile.

Dar cât de departe pot să ajungă şi ce formă pot lua aceste necesităţi inevitabile în procesul elaborării teoriilor ştiinţifice ale personalităţii? În acest sens, am fi tentaţi să ne avântăm într-un demers onest de căutare a unui erou care doreşte să devină nemuritor prin însăşi exemplul trăirii sale de credinţă faţă de realizările imense ale ştiinţei puse în slujba lumii.

Nemurirea este ceea ce ramane in memoria lumii ca mostenire a unei cunoasteri experimentale profunde, dupa ce ti-ai dat consimtamantul ca mana unui destin istoric sa aleaga in locul tau pretul maretiei.

În ceea ce priveşte ştiinţa, poate că ar trebui cu toţii să pornim în căutarea unei credinţe motivate de înţelepciunea unei caracteristici a sufletului, aceea de a trece cu vederea toate nedreptățile unei lumi tot mai haotice, care (deocamdată) preţuieşte numai efemeritatea vieţii. Marcus Aurelius ne ajută cu un sfat în această privinţă:

"Când un altul te critică sau te urăște, când oamenii manifestă față de tine aceste sentimente, întoarce-te spre sufletelele lor, intră în interiorul lor și vezi ce fel de oameni sunt aceștia. Vei vedea că nu trebuie să te frămânți pentru ca ei să-și facă despre tine la un moment dat o părere.

Totuși trebuie să fii binevoitor față de ei, căci potrivit naturii sunt prieteni. Și zeii îi ajută în multe feluri, prin vise, prin predicții, ca ei să obțină acele lucruri pentru care depun atâta efort."

Dar niciodată nu sunt de ajuns câteva pietre pentru a construi un întreg eşafodaj stabil. Niciodată liderul nu îşi va putea construi un raţionament corect, bazându-se doar pe munca intensivă cu sinele. Niciodată nu va putea susţine anumite supoziţii contând doar pe forţa proprie de autoobservare. În acest caz, el poate ajunge să se bazeze doar pe prejudecăţi, forţând anumite nedumeriri. Şi să-şi întărească credinţa într-o realitate absolută şi definitivă care depinde de foarte mulţi factori variabili. Dar o realitate care nu seamănă cu căutarea unei plăceri menite să acopere o lipsă, un gol, o suferință.

O mărime fizică ce intervine într-un proces sau fenomen trebuie caracterizată printr-un număr de elemente obligatorii astfel încât ea să fie perfect determinată. În leadership, ca să-ţi pot duce ştiinţa spre un punct de vedere mai realist şi mai profund, trebuie să reiei şi să consolidezi în permanenţă procesul de optimizare a nivelului de înţelegere a dimensiunii umane spre o constantă de efect care dă posibilitatea întăririi calităţilor care te definesc.

Pentru a deprinde greutăţile şi competentele necesare leadershipului trebuie să-ţi asumi conştientizarea unei absenţe de sens atribuită demersurilor tale ştiinţifice, prin experienţe de tipul încercare-esec care pot oricând să-ţi anuleze credibilitatea în faţa celorlalţi oameni.

*** Notă:** Solomon, Max - *Lumini în retortă* , Editura ştiinţifică Bucureşti, 1962.

Excepţional Leadership

On Februarie 06, 2013

Autodisciplinează-te să-i influenţezi pe oameni, fără să-ţi ascunzi adevărata fire.

De fiecare dată când revăd filmul "The Silence of The Lambs (1991)" simt că mă integrez într-un spaţiu plin de mister care îndeamnă la prudenţă, autoanaliză, cumpătare în luarea deciziilor, fiindcă nu pot să mă leapăd de această obsesie: că asist la un joc de măşti care este cu atât mai înfiorător cu cât el nu părăseşte niciodată sfera raţionalului.

Esenţa vrăjită a lumii în care mă simt pierdut, asemenea unei corăbii fără echipaj, armonizează macrocosmosul unei fiinţe umane autonome, suverane, relativ independente de contextul social, care poate oricând să trăiască singură, dar fiind întotdeauna capabilă să distrugă alte destine.

Prin Hannibal Lecter este chemat în oglinda realităţii miezul tainic al unei lumi pline de nerv şi substanţă, în psihologia de mare clasă a unei metamorfoze de formă şi identitate, ca de la omidă la fluture. Ne aflăm în faţa unui tip de sensibilitate care apreciază fragilitatea şi delicateţea unui gest spontan aparte, dar asta până la proba contrarie. El nu este omul schimbării, ci însăşi schimbarea din om care începe cu psihologia unui exilat şi se continuă cu senzaţia de eliberare dintr-o captivitate care i-a fost necesară la un moment dat, doar ca să reflecteze mai bine la adevărata cauză a bolii sale foarte rar întâlnită, numită: "persuasiune la superlativ".

Leadership: Îţi dezvolţi o conştiinţă care pleacă de la o imagine şi ajunge la fiinţa pe care o reprezintă, pornind de la ideea că orice poveste adevărată este o poveste fără sfârşit?

Ceva din substanţa unui geniu al răului poate fi oricând recuperat prin inventarea unei poveşti cu îngeri, singura situaţie care nu duce la o tragedie, o imagine formată din fapte, lucruri şi cuvinte armonizate într-un ideal de convingeri pline de candoare care fac apel către tânăra generaţie umanistă. Iar povestea aceasta poate oricând deveni adevărată, continuându-se spre "nesfârşit", numai dacă conştiinţa îl îndeamnă să-şi aducă gândurile în lumina unei spiritualităţi concordante cu ştiinţa, şi mai ales dacă nu dă înapoi de la aceasta.

Atributele acestei poveşti uimitoare care te marchează profund prin puterea de evocare a unor destine desprinse parcă din suspine, nu sunt ritmul şi cursivitatea unei lecţii de viaţă demne de admirat, ci intriga unei acţiuni dramatice circumscrisă la un singur moment de tensiune maximă: suferinţa unei descoperiri târzii.

Pe primul loc în viaţa lui Hannibal este psihologia, dar focul curat al sufletul său este puritatea omului de esenţă foarte rară, candoarea fiinţei neajutorate, care îl poate face transparent pentru cunoştinţele sale cele mai înalte.

În persoana lui Clarice Starling găsim trandafirul plin de îndurare, vrăjit de un magician care îi ascute spinii cu dibăcia unui apicultor și cu conștiința unităţii esențiale a tuturor lucrurilor lumii, dar fără să lase spinii să crească până la capăt ca nu cumva aceștia să rănească pe cineva cu o înţepătură veninoasă. Aşadar, trandafirul acesta este fermecător datorită frumuseții sale, dar poate fi și dureros de cules datorită spinilor săi. Ai grijă la ce temperaturi îi ridici omului acea ascuţime a minţii care poate pune mai presus rezultatul unei acţiuni, decât păzirea stearpă a literei legii.

Leadership: Eşti pregătit să dai la o parte pătura de incertitudine care îţi acoperă convingerile şi îţi anulează apartenenţa la spaţiul de referinţă al unui personaj plin de ambiguităţi de care te simţi atras şi pe care vrei să-l faci să se simtă atras de tine?

Hannibal nu este doar un psiholog al cărui renume a depăşit de mult graniţele de notorietate ale domeniului, de unde necesitatea imperativă de a se regăsi într-o permanentă stimă de sine, din dorinţa de a se considera el însuşi experimentul unei minţi complexe. Dar este şi un foarte bun mânuitor al realităţii de dincolo de zidurile tăcute ale vieţii liniştite înconjurată de gratii.

Clarice Starling pare o femeie timidă la prima vedere, dar în spatele feminităţii se ascunde tocmai acea puritate de om cinstit şi naiv, de o simplitate nemaiîntâlnită, mânat de nişte convingeri limitative care nu înflăcărează şi răscolesc pe oricine, ci doar pe o minte eliberată de convingeri false.

Singura incertitudine pe care o simte această fiinţă sensibilă constă în a nu şti ce să aleagă: ori să-l admire pe Hannibal pentru mintea genială de care dă mereu dovadă, ori să-l respingă pentru atrocitatea cu care îşi impune superioritatea persuasivă. În orice caz, pentru prima oară, Hannibal şi-a găsit subiectul cel mai dificil de experimentat prin faptul că este atras de inocenţa ei atât de firavă.

Leadership: Cât de mult te poate influenţa personalitatea celui pentru care eşti tentat să te redefineşti într-un raport de respect faţă de capacitatea sale deosebite, dacă nu-ţi dovedeşti sensibilitatea de a percepe ecoul prezenţei sale în realitatea care te înconjoară?

Întreaga personalitate a lui Hannibal se dezvăluie ca esenţă magică a miezului unei lumi greu accesibile, ca fiind creaţia specifică unui Ego în care nimeni nu poate pătrunde, trecută parcă printr-un push de limits în oglinda unei metamorfoze morale. Practic, activitatea sinelui nu înseamnă doar parcurgerea unui drum iniţiatic prin care se maturizează o concepţie nouă despre reprezentarea formelor umane, ci poate să ofere şi o reprezentare mai precisă, aproape naturalistă, a morţii înseşi.

Moartea surprinsă la fiecare pas nu mai este o entitate particulară, o chestiune de efect al unui caracter foarte disciplinat şi inventiv, ci reprezintă o trebuinţă de a stărui asupra unui fapt lipsit de prevedere.

Prin rotirea evenimentelor în sensul invers al aşteptărilor pe care le are fiecare personaj în legătură cu percepţiile lucrurilor sensibile, primind adesea o nuanţă de amplificare a stării de nelinişte, se poate calcula o nouă formulă a convieţuirii: singura cale de a-ţi păstra intactă raţiunea de a exista este să-ţi desparţi sufletul în mai multe puteri deosebite, printre care puterea de a fi vulnerabil şi puterea de a fi altfel decât îţi permite natura ta.

Când Hannibal îşi ademeneşte victima în pânza de păianjen a incertitudinii pentru a o devora de orice speranţă de viaţă, blocându-i orice clocot afectiv, practic el nu îşi adună toată inteligenţa într-un singur moment de inspiraţie. Ci aşteaptă ca victima să se debaraseze de tot ceea ce nu poate fi prezent în iluzia vieţii pe care o trăieşte.

Iată splendoarea unui fapt psihic de cunoaştere profundă a sentimentelor, care nu poate fi calificat drept bun sau rău din punct de vedere al rezultatelor cercetărilor din sfera psihologiei.

Leadership: Te expui unei experienţe de viaţă care începe cu intensitatea emoţiei pe care ţi-o transmite cineva într-o împrejurare deosebită şi se finalizează cu o atitudine de

bunăvoinţă (arătată fără reţinere) care îţi cere să te distanţezi de propria realitate?

Diplomaţia şi raţiunea bazată pe adaptabilitate la condiţiile "întâmplătorului" te hrănesc, te îngrijesc şi te instruiesc spre cel mai bun comportament în societate. Astfel, nu mai începi experimentul asupra unui anumit oponent decât dacă eşti orbit de vanitate, de-a ignorantei tale dreptăţi, trecând orice activitate prin prisma extremelor „totul sau nimic”.

Hannibal este un simbol al totului: este dominat de sentimentul puţintei de a schimba orice destin şi dispune de mijloacele psihologice pentru a înfăptui orice convertire a omului la o altă ordine de înţelegere a vieţii, sub alte forme, mai subtile, mai puternic resimţite decât durerea fizică.

Să ne amintim de erou grec, Oreste. El pătrunde în universul nebuniei după crimele comise în numele răzbunării tatălui său (Agamemnon), divinităţile infernului silindu-l să vagabondeze dintr-un loc în altul, pradă delirului. El îi împărtăşeşte surorii sale, Electra, în repetate rânduri sentimentul că aparţine deja unui univers plin de groază.

"Te afli de pe acum printre cei morţi" îi răspunde Electra, iar unchiul său Menelau are şi el, în faţa lui Oreste, senzaţia că vede o arătare de pe lumea cealaltă. Răspunsul lui Oreste este următorul: "Nu sunt viu, deşi văd lumina".

De-a lungul acestui dialog, axat în totalitate pe tema nebuniei şi a groazei, se înfăţişează aspectele realităţii care guvernează lumea din jurul lui Hannibal. El nu-şi semnalează prezenţa în viaţa oamenilor ca un intrus ce întrerupe fluxurile regulate ale conştiinţei curate. Ci în mod foarte subtil, ca o vibraţie discretă, oferind acel un plus de inteligenţă la care victimele sale aspiră. Odată prinse în vraja acestui magician misterios, ele sunt nevoite să înfrunte permanent gândul morţii, neliniştea cea mai profundă.

Leadershipul este abilitatea de a-ţi manifesta puterea intelectuală în sfera destinului celorlalţi oameni, fără să dai frâu liber satisfacerii patimii de a te simţi bine în faţa lipsei lor de apărare.

Excepţional Leadership se referă la partea nevăzută a omului de geniu care nu trebuie să rămână exact așa, ca o ușă închisă, în raport cu lumea aparenţelor exterioare. Ci trebuie întotdeauna să iasă la iveală ca un diamant cu proprietăţi miraculoase care se șlefuiește odată cu trecerea sa prin viața tuturor celor care ştiu să-l aprecieze şi să-l "recomande" mai departe.

Genialitatea nu este inteligenţa foarte ascuţită pe care o urmăreşti neobosit să ţi-o etalezi în faţa celorlalţi oameni, încât să-ţi faci un renume împrăştiat într-o mare de evenimente. Ci este privilegiul de a simţi şi de a anula acea emoţie care te cuprinde şi te înlănţuie în strânsoarea ei, numită: ambiţie neechilibrată sau vanitate.

Source: https://neculaifantanaru.com/exceptional-leadership.html

Executantul umil al grelei sale misiuni

On Octombrie 31, 2013

Menţine-ţi leadershipul sub control, punând accent pe starea interioară cât şi pe eficienţa faptelor pe care le întreprinzi.

Ridicat pe un maldăr de speranţă, veghează sufletul chinuit al unei făpturi nevinovate, ca şi când ar fi fost desprinsă de lumea în care se pot împleti cu uşurinţă visele. El se înfioară la fiecare tresărire de fibră, la fiecare gând nefiltrat de lentilele determinării care îşi schimbă proprietăţile şi devin fumurii pe măsură ce scade cererea pentru "asigurarea de viaţă".

Catherine este prizoniera lui Buffalo Bill, aruncată într-o temniţă întunecată şi îngrozitoare, sub pământ. Căci în groapa foarte adâncă, în cuptorul spaimelor care scade temperatura posibilităţilor omeneşti de a se simţi ei înşişi, nu există termen de valabilitate pentru dorinţe şi pasiuni. În situaţii tensionate gândurile nu respectă standardele de transparenţă ale fiinţei al cărei sistem de valori este răsturnat.

Catherine Martin priveşte într-un punct fix, poate al revelaţiei de care aproape se dezobişnuise. Caută oare o oglindă, în căutarea propriei imagini? Ce să observe? Ce să simtă la vederea rămăşiţei omeneşti? Viziunile morbide, venite ca un şoc puternic resimţit până în măduva oaselor, iau locul poftei de viaţă. Însă, nu se stinge şi suflarea pe care Dumnezeu a pus-o în sufletul ei războinic.

Materia vibrează în mâna Creatorului. Într-o secundă de luciditate, produsă parcă de pronia cerească, Catherine trece de a o extremă la alta. Dintr-o dată, o succesiune de emoţii se împletesc duios cu amintirile cele mai dragi, dând naştere la o mulţime de noi frumuseţi şi străluciri. Speranţa ia locul dezamăgirii. Omul renăscut din durere, din imensa iubire divină, omul investit cu forţe noi, reformatoare, nu poate cere instanţei sale de judecată să admită demisia acelui Eu-însumi încărcat cu noi daruri spirituale.

Leadership: Poţi să-ţi dezvolţi o atitudine de acceptare a ceea ce ţi se întâmplă, în virtutea convingerii că tot ce trăieşti şi experimentezi se cere validat prin încercarea de a te cunoaşte mai bine într-o manieră diferită?

Structura armonioasă care rezultă din această fermitate interioară, în lupta dusă pentru credinţă, intră în ciclul *high-power* . Ca o undă de energie, Ego-ul propagă intens noi norme şi aspiraţii, noi puncte de control în modul de " *a fi* " al captivei. Reacţiile de reducere a agenţilor nocivi, ca teama, nesiguranţa, neliniştea, lamentarea, frustrarea, depresia, sunt cuplate cu formarea de noi radicali liberi. Şi anihilate de noi formaţiuni de luptă. Energia internă, declanşatoare de noi trăiri şi atitudini, este activată în trepte, evitând tulburările pe care le-ar putea produce eliberarea ei bruscă.

Alături de o fire tiranică, nu e loc pentru un om liber. În sinea ei, Catherine, supusă emoţiilor cele mai puternice, a luat o hotărâre. Capitală. Însă eliberarea cere abolirea întunericului, cere un efort imens tot atât de mare ca şi cura de dezintoxicare. Ea trebuie să înfrunte stările negative cele mai profunde ale fiinţei şi să lupte împotriva lor.

Inima nu acceptă să i se pună lacăt la gură şi să capete duritatea neînsufleţită a unei stane de piatră. Ci ţipă din toate puterile, cu toată energia imprevizibilei iluminări pe care o presupune o asemenea circumstanţă. Trezind toate fibrele care iau parte la confruntarea dintre prezent şi viitor, dintre două moduri de măsurare a vieţii care se contrazic.

"Voi îndura totul, voi străbate acel hol imens al întrebărilor fără răspuns, acel coridor subteran al stărilor de zbucium. Până ce voi învinge ! "

Şi cu înflăcărarea extremă produsă de acest gând, cu acea hotărâre care ar putea facilita orice upgrade de configuraţie lăuntrică, Catherine loveşte fulgerător în slăbiciunea sorţii potrivnice care aproape niciodată nu admite abateri de la regulă. Ea începe să se cunoască mai bine într-o manieră diferită, într-o stare de provocare maximă, când trebuie să închidă definitiv frontiera de "copilul lui mama" şi să se ridice singură la luptă, la nivelul unui Papillon care alege să evadeze dintr-un loc fără speranţe.

Leadership: Respecţi spaţiul personal prin intermediul căruia relaţionezi cu tine însuţi mai mult decât cu exteriorul, cu preţul experienţei de a te adapta situaţiei în care oricât de mult ai încerca să lupţi nu poţi spune că te-ai întrecut pe tine însuţi?

Ceea ce limitează omul la a fi strict o entitate pasivă, incapabilă de a opune rezistenţă unei autorităţi externe, şi care are meritul de a fi investigat ca având legătură cu leadershipul, este tocmai acea ipostază a personalităţii sale, dintre alte zeci de ipostaze. În care Eu-l suprem cerşeşte îndurare. Mai ales când această autoritate, asemenea unui agresor care perturbă siguranţă individului, nu poate fi redusă la tăcere, la zero. Sau măcar la o valoare acceptabilă de control.

Să dai dovadă de o adevărată tărie şi dârzenie în faţa adversarului care progresează în profunzime, devine fundamentul dezvoltării durabile a întregii tale fiinţe. Fundamentul creării oricărei viziuni despre lume, în încercarea de conştientizare şi înfrumuseţare a experienţei vieţii.

Catherine încearcă să facă faţă împrejurării în care a adus-o destinul, încearcă să împiedice realizarea planurilor lui Buffalo Bill, îşi pune la bătaie inteligenţa şi viclenia, dar totuşi pare că nu se poate întrece pe sine însăşi. Eşuează. De ce?

Fiindcă nu poate renunţa la starea de slăbiciune a naturii sale, fiindcă nu poate primi recunoaşterea altora, fiindcă degeaba ai curaj dacă nu ai putere, fiindcă degeaba ai parte, dacă nu ai şi noroc, fiindcă degeaba te uiţi într-o oglindă dacă nu te vezi altcineva, fiindcă degeaba ai abilităţi dacă îţi lipseşte perspectiva, fiindcă degeaba ai un mesaj bun dacă nu știi să-l împachetezi frumos, fiindcă degeaba ai facultate dacă îţi lipseşte şcoala vieţii.

Leadership: Îţi foloseşti conştiinţa drept scut în interacţiunea cu lumea exterioară, conformându-te unei situaţii care te consumă mult sau încercând să faci posibil acel lucru pe care crezi că nu-l poţi face?

Poetul şi filozoful libanez Kahlil Gibran a menţionat un lucru înţelept: " *Pentru a putea trece prin încercările vieţii, trebuie să respectăm acel spaţiu personal prin intermediul căruia relaţionăm cu noi înşine şi nu cu exteriorul.* " Este o formulă de progres la care nu se poate renunţa aşa uşor, o formă de exprimare a acordului cu atitudinea care te individualizează în situaţiile ambigue ale intersecţiei slăbiciunii cu puterea.

În jocul de şah, opoziţia reprezintă situaţia când cei doi regi se găsesc faţă în faţă la distanţă de un câmp unul faţă de celălalt. În cazul leadershipului, opoziţia este reprezentată de situaţia când te afli faţă în faţă cu tine însuţi, la distanţa de un minim sau un maxim acceptat de potenţialul tău de evoluţie. Şi de potenţialul de a te rupe de ritmurile vieţii care pun stăpânire pe tine.

Asigurarea unui randament maxim al propriei fiinţe, spre a fi pe deplin pregătit să îţi asumi

lupta lăuntrică cu sistemul de valori, dezvoltând intens acele norme şi aspiraţii, noi puncte de control în modul de “a fi”, devine absolut necesar. Doar astfel se poate contura o perspectivă nouă asupra propriei persoane şi asupra celorlalţi.

Nu vei putea niciodată să părăseşti “opoziţia”, dacă intri în dezavantaj datorită unui complex de inadaptare la “şocurile” pe care atât de des le produce viaţa. Iar leadershipul nu va putea beneficia de avantajul apropierii de zona largă a proximei dezvoltări. Deci, înarmează-te cu acea hotărâre care ar putea facilita orice upgrade de configuraţie lăuntrică şi loveşte fulgerător în slăbiciunea sorţii potrivnice care aproape niciodată nu admite abateri de la regulă.

Conştiinţa este punctul în care te simţi mulţumit de sine şi puternic în faţa unei încercări dificile, deşi îţi pare rău că ţi s-a întâmplat asta.

Executantul umil al grelei sale misiuni este omul care şi-a înţeles misiunea şi face tot ceea ce este posibil pentru a o îndeplini. Acest lucru implică şi o luptă internă permanentă împotriva acelor reacţii negative lăuntrice, demobilizatoare.

*** Notă:** The Silence of the Lambs (1991)

Exemplul de disponibilitate al lui Eisenstein

On Iulie 18, 2014

Dovedeşte-ţi utilitatea în folosul creării unei noi direcţii de transformare a rolului profesional, impunându-ţi o identitate diferenţiată care să le confere celorlalţi premise realiste de valorificare a tendinţelor de evoluţie.

Hotărârea netă a tânărului Eisenstein de a se dedica teatrului s-a copt pe frontul Războiului Civil. Evident, dorinţa sa coincidea cu o necesitate stringentă a teatrului. Eliseev, numit regizor al celor două trupe de teatru care erau la dispoziţia secţiei politice a armatei a 15-a, care tocmai urma să monteze un spectacol, spuse dur: *"Nu îl cunosc şi nu vreau să-l cunosc pe pictorul Eisenstein. Dar îl cunosc pe şeful de şantier Eisenstein care îmi va fi necesar pentru construcţii de fortificaţii pe front. Nu-l pot lăsa, am personal nevoie de el."*

Răspunsul lui Eisenstein a fost tot atât de dur: *"Nu ştiu cum e Eisenstein şef de şantier, dar cred că oameni ca el mai aveţi suficienţi şi dacă o să aveţi nevoie, veţi avea şi mai mulţi. În schimb îl cunosc foarte bine pe pictorul Eisenstein şi utilitatea lui în teatru vă este cunoscută deopotrivă şi dumitale. Fără el se opreşte munca unui colectiv întreg. Şi dumneata te-ai adaptat de curând jocului de-a teatrul, cum îl numeşti. Şi trebuie să-ţi spun sincer că ai prezentat foarte bine personajul pe care l-ai interpretat. Apelez la simţul dumitale de artist."*

Nimeni nu ştia că, în acea zi, datorită unui concurs fericit de împrejurări, începea cariera artistică a celui ce avea să devină, din şeful de şantier, apoi din pictorul decorator, marele regizor Eisenstein, care va revoluţiona cinematograful la începutul secolului al XX-lea prin noi teorii de montaj. *****

Leadership: Cum îţi interpretezi rolul de lider într-o evoluţie care depinde de modul cum îţi estimează ceilalţi utilitatea în jurul unei imagini oglindită în ideea cunoaşterii unei întâmplări care se subtituie altei întâmplări?

Am putea spune câte ceva despre etapele de construcţie a ştiinţei, orientate după regulile unei severe cunoaşteri care nu a cunoscut dezamăgirea, poate doar compromisul pentru o cauză mare, luând în calcul gradul de implementare a unei noi identităţi în procesul transformărilor inerente existenţei sociale. Aş pronostica, de pildă, că niciun stil de a gândi nu va domina pentru mult timp galeriile cunoaşterii, la fel cum nicio baterie nu ţine la nesfârşit. Însă orice stil va deschide larg porţile unei noi lumi de cucerit, plină de utilitate şi de noi opţiuni de personalizare.

O imagine oglindită în ideea cunoaşterii unei întâmplări care se subtituie altei întâmplări se declanşează atunci când modul în care priveşti lumea se repetă printr-o structură comună, printr-o coincidenţă de raţionament, emoţie şi interese, în modul în care lumea te priveşte pe tine.

Ca să poată fi valorificat, leadershipul trebuie să-şi găsească un sens în lumea percepţiilor de explorare a "întâmplărilor care se recunosc în oglindă". Lumea aceasta poate fi interpretată de către protagoniştii luptei pentru câştigarea supremaţiei în segmentul premium al producţiilor ştiinţifice ca o evadare din limitele impuse de un standard de gândire unanim acceptat.

Pentru aceasta, leadershipul trebuie privit ca o formă de autoevaluare a propriei identităţi, a propriilor obiective, valori şi principii, în similitudine cu acele puncte de vedere dezvoltate pe ideea de "dublu" a perspectivei de construire a situaţiilor care singularizează un fenomen, un eveniment, un destin, o vocaţie.

Leadership: Parcursul pe care îl urmezi se manifestă ca un fenomen cu implicaţii ample în existenţa unei alternative la perspectivele lumii din jur, producând efectele directe şi pozitive asupra posibilităţii de a te încadra într-un anume tipar de inversare a aşteptărilor pe care le impui?

Cineva spunea că identitatea este o *conquista* permanentă. Ca lider, ai datoria să inviţi pe toată lumea să profite de oportunitatea de a-şi forma o identitate proprie, o unitate de existenţă a conexiunilor dintre diferite abordări, ca răspuns la încercările din ce în ce mai grele și mai complicate de valorificare a ştiinţei şi inovaţiei, prin care indirect se exercită leadershipul.

Cât de bine îţi interpretezi rolul într-o evoluţie care depinde de modul cum îţi estimează ceilalţi utilitatea în gestionarea resurselor de muncă? Răspunsul la această întrebare vă arăta cum te raportezi la ceea ce vrei să realizezi prin intermediul ştiinţei tale, dar şi câtă importanţă şi valoare dau ceilalţi utilităţii tale în folosul creării unei noi direcţii de colaborare şi identificarea unor noi direcţii de evoluţie a domeniului în viitor.

Alegerea modalităţilor de acţiune şi a valorilor adiacente acestora, plasarea lor într-un cadru de referinţă care pune în evidenţă caracterul superior al omului, duce la o personalizare a relaţiilor umane, în termeni de profesionalism şi flexibilitate.

A te încadra într-un anume tipar de inversare a aşteptărilor pe care le impui înseamnă să-ţi schimbi mereu poziţia şi punctele de vedere faţă de o realitate cu care nu eşti de acord, prin dezvăluirea unei laturi personale competitive.

Acest aspect trebuie să creeze experienţe unice de combinare a prezenţei de spirit cu asumarea unui rol de reprezentativitate în spaţiul unei opere de mare interes.

Exemplul de disponibilitate al lui Eisenstein aduce în prim plan acea autoevaluare corectă în privinţa evoluţiei individuale şi atingerii unor performanţe deosebite, cât şi a obţinerii excelenţei într-un domeniu uneori nou şi neexplorat. Acest lucru presupune şi o cunoaştere perfectă a putinţei tale în privinţa creării unei transformări inovative, dar şi câştigarea încrederii celorlalţi în tine.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/exemplul-de-disponibilitate-al-lui-eisenstein.html

Există un rol vacant care se conturează în opera ta?

On Ianuarie 03, 2009

Povestea pe care o creezi poate să prindă contur într-o imagine de tipul "chemare la viață", doar dacă ea continuă ideea subtilității sensibilității umane.

Ce actor va spune însă povestirea, cine-i cel mai potrivit? Şi ce rol să i se dea acestuia? Există un rol vacant. E drept că încă nu are niciun contur. Figurează doar la rubrica de deziderate. Lipseşte un reprezentant al unei categorii sociale: meşteşugarii din Novgorod. Asta e! Actorul Orlov va interpreta rolul meşterului zălar Ignat.

Rolul se conturează, capătă savoarea pe care i-o cunoaştem şi noi. Apar acum idei noi, noi imagini. Dintr-o noţiune, Ignat devine un personaj viu. La Novgorod el e cel care determină chemarea lui Nevski în fruntea oştirii. Apoi Ignat împarte zale tuturor. El însuşi rămâne fără zale. Îşi pune singura întrebare pe care o mai găseşte. E prea mică pentru el. Prea scurtă. Ideea are haz. Ignat va comenta: "Cam scurtă-i !" Invenţia continuă. Ideea pierderilor ruseşti în bătălie trebuie sugerată prin moartea unui personaj apropiat sensibilităţii spectatorilor. Deci , ceva de genul moartea lui Ignat. Din cauza zalei. Gâtul îi e descoperit şi cuţitul trădătorului îl va reteza. Comicul replicii, repetată acum, se va transforma în tragic: "Cam scurtă-i !"

Şi astfel ideile abstracte, tezele dinainte date prind carnaţie în imagini. Hăţurile celor doi adversari - gândirea logică şi imaginaţia - sunt egal de întinse şi Pegaşii galopează corp la corp.

Leadership: Poţi să conturezi o povestire vizuală a realității externe, încât să devii reprezentantul unei invenții continue, unde realitatea este transformată într-un personaj viu al propriei tale sensibilități?

În rolul său de actor al viziunii expresioniste, artistul nu se mulțumește să contureze doar o povestire vizuală a realității externe; el devine reprezentantul unei invenții continue, unde realitatea este transformată într-un personaj viu al propriei sale sensibilități. Expresionismul, deci, conturează nu doar o formă, ci și o noţiune plină de "savoare reală" prin rolul vacant al interpretărilor standard.

Utilizând gândirea logică în combinație cu imaginația, acest stil evocă o chemare a emoțiilor prin transformarea formelor și culorilor, sugerând mai mult decât arată, și pune în discuție ideile abstracte. Fiecare formă de exprimare este o replică care continuă să dialogheze cu privitorul, fiecare contrast este o idee vizuală care sugerează noi interpretări ale realității.

Leadership: Conturarea unui personaj în opera ta explorează felul cum contrastul între expresivitate și realitate vizuală captează în acelaşi timp savoarea vieții și valoarea sacrificiului?

În contextul narativului tău, tragedia lui Ignat reflectă spațiul dintre rolul vacant și realitatea dură a destinului său tragic. Este un actor ce nu doar interpretează, ci și trăiește profund contradicțiile rolului care i-a fost dat. Prin conturarea acestui personaj, se explorează responsabilitatea reprezentantului meșteșugarilor din Novgorod, captând savoarea vieții lor și ideile abstracte despre sacrificiu și datorie.

Invenţia continuă a lui Ignat, de a oferi zale celorlalți în timp ce el rămâne descoperit, adaugă un strat de ironie la narativul său, transformând comicul replicii "*Cam scurtă-i* !" într-un

tragism care rezonată cu sensibilitatea spectatorilor, sugerând pierderile inevitabile. Acest duel între gândirea logică și imaginația care caracterizează fiecare moment al poveștii, își găsește ecoul în lupta metaforică dintre Pegaşii care galopează corp la corp.

În ceea ce privește creația, leadershipul este susținut de sensibilitatea și perspectiva spectatorilor, care oferă un echilibru între contrastul dintre expresivitate și realitatea vizuală.

Ceea ce tu redai în creaţia ta este ceea ce spectatorii văd în povestea vieţii lor?

Există un rol vacant care se conturează în opera ta? Pune-ţi această întrebare ori de câte ori te afli în fața unei noi provocări artistice sau conceptuale. Iar dacă viziunea ta asupra creației cuprinde misterul necunoscutului, atunci povestea vieții pe care o evidențiezi va fi una captivantă și memorabilă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Experienţa tainei divine

On Februarie 19, 2012

Lupta cu adversarul interior care te încătuşează toată viaţa devine scopul creaţiei care păstrează amprenta proprietarului ei peste timpuri şi vremi.

Orice copil cuminte, remarca paradoxal Serghei Eisenstein, strică obiectele, desface burţile păpuşilor sau demontează ceasurile pentru a vedea ce se află înăuntrul lor. Spre deosebire de copiii aceştia "buni", eu am fost un copil rău, tocmai pentru că nu am făcut nimic din toate acestea. Probabil tocmai pentru această cauză a trebuit să devin regizor.

Şi asta deoarece aşa numiţii copii cuminţi îşi epuizează în perioada aceea neastâmpărul curiozităţii, cruzimea primitivă şi afirmarea agresivă. Neconsumate atunci, aceste tendinţe izbucnesc mai târziu. În locul ceasului demontat apare pasiunea pentru cercetarea mecanismului creaţiei, stricarea obiectelor este înlocuită cu ireverenţe pentru autoritate.

S-a născut apoi întrebarea: "cu ce sunt eu mai prejos decât alţii?" Şi aserţiunea, nemărturisită: "nu toate le fac zeii". Dar răzvrătirea aceasta care a dat naştere nevoii de a se afirma nu s-a atins o dată cu tinereţea. L-a însoţit toată viaţa. Nu este de mirare că, odată ajuns regizor, întreaga perioadă de creaţie a filmului "Ivan" este o perioadă de luptă, mai exact "lupta cu fantoma", cum mărturisea chiar el, lupta de a se elibera de un fenomen ce l-a stârnit cândva, izvorât de la o forţă dinafară. Lupta cu adversarul interior care-l încătuşează pe Eisenstein toată viaţa devine, de multe ori, scopul creaţiei, născute din calculul personal interior.

Leadership: Poţi să funcţionezi în forma relativă a creaţiei pe care o experimentezi în "ascunsul" unei lumi care înfăţişează realitatea indirectă, prin surprinderea esenţei non-materiale a unui creator desăvârşit?

Esenţialul divin este rezultatul luptei cu "fantoma", simbolizând amploarea unui conflict pe care îl avem cu noi înşine în câmpul unei ştiinţe care caută esenţa omului, şi felul în care facem faţă. Este lupta omului împotriva naturii care devine simbol al cunoaşterii, simbol metafizic. Altfel spus, esenţialul divin este forţa din afara ta pe care trebuie s-o supui propriului control, sub îndrumarea unui *Rayahuas Esqueryo Usharphys*, asumare a creaţiei în propria fiinţă dumnezeiască, în niciun caz amestecându-se cu elementele particulare ale unui destin perceput drept insignifiant,

Invidiat de mulţi, Eisenstein încerca să pătrundă în tainele unei ştiinţe care urmăreşte adevărul şi dreptatea, adică a unei ştiinţe care, conturându-se îndeosebi către sfârşitul secolului abia încheiat, mai are încă multe de spus pentru înţelegerea lumii complexe care ne înconjoară. A fi regizor nu înseamnă doar să descoperi viața și să o pui pe ecran, ci trebuie să aibă relevanță în a inventa noi curente artistice, provocând o reacție de deteminism în rândul oamenilor și societății în care trăim, o reacţie de revoltă la formalismul spectacolelor comerciale.

Esenţialul divin este împlinirea lăuntrică datorată unui act de plăsmuire a unei conştiinţe arhetipale, magice, care se "trezeşte din somnul cel de moarte". Fără îndoială, influenţa omului asupra lumii se naşte din contactul unui receptor de mesaje venite din dimensiunile neştiute ale Universului – cu acea acţiune sublima de controlare a materiei, fapt care nu contrazice opiniile unui creator a cărui natură divină este sugerată de substantivul "magician".

La capătul vizibil al procesului de decizie stă tripla pecete a unui magician care, realizând imposibilul, se vede dintr-o dată dublat de consecinţa unui lanţ cauzal din care a fost

predestinat să facă parte.

Esenţa non-materială a unui creator desăvârşit este reflectarea propriei experienţe de viaţă într-o viziune care stăpâneşte ferm ansamblul. străbătând prezenţa-absenţă din spaţiul atotcuprinzător al performanţei de a fi autentic în orice rol abordezi. Cu certitudine, povestea de viaţă a regizorului Eisenstein, devenind mărturie a realizării unei activităţi prometeice, corespunzătoare unor obiective neaşteptate, a trebuit să treacă de baricada provizorie a unei societăţi superficiale pentru a întâlni temeiul unei biruinţe trainice.

De bună seamă, creaţia pe care o experimentezi în "ascunsul" unei lumi care înfăţişează realitatea indirectă depinde de circumstanţele în care a intervenit hazardul pentru a ascunde refuzul cauzelor, fapt care îţi permite să ai propria autonomie. Acolo unde nu ai avut niciodată înclinaţii, exact acolo s-ar putea ascunde talentul tău. Punctul tău slab ar putea fi punctul tău forte, ceea ce în cazul lui Eisenstein s-a dovedit a fi jobenul magicianului din care iese iepuraşul.

Şi să nu uităm un lucru. Cel care împlineşte miracolele este magicianul care aspiră la suprema perfecţiune într-o anumită ştiinţă. Iar acest magician, simbolizând iluminarea, intelectul, cunoaşterea nesfârşită, ştie să valorifice din plin "Cheile lui Enoch", având totodată puterea de a provoca sau stăpâni anumite fenomene naturale, întocmai ca Prospero, ducele Milanului, protagonistul piesei "Furtuna" de Shakespeare. Iar magicianul poartă întotdeauna o triplă pecete: aceea a unui actor, scenarist și totodată a unui regizor.

Leadership: Îţi îndrepţi energiile spre asumarea unei creaţii în propria fiinţă dumnezeiască, făcând din realitatea care te înconjoară perspectiva unei conştiinţe care a parcurs drumul până la nivelul conceptului de "Cauză Cauzelor"?

Unii dintre acei oameni care n-au avut nicio înclinație spre studiu ajung să fie cei mai îndârjiți apărători ai științei, dar și ași în diverse domenii. Iar majoritatea celor care au studiat ca turbații tot timpul (încă de mici copii), continuând cu studii prin străinătate, ăștia nu reușesc nicidecum să miște gândirea în lumina științei. Îi ocolește pur și simplu esențialul divin, relația dintre căutările intelectuale și experiența spirituală.

Mai exact, ce este esenţialul divin? Este spaţiul limitat care îţi stă la dispoziţie pentru orice intervenţie "reparatorie" în mersul lumii, în contextul unirii dintre o viziune centrată pe trecut, căci „de acolo ne vin toate", şi perspectiva centrată pe o comuniune spirituală divino-umană, ce transcende timpul şi spaţiul.

Cu atât mai probabil, spaţiul divin desemnează starea mistică care influenţează percepţia unei realităţi al cărei unic sens este imaginea vie şi convingătoare a unui nou început posibil, o creaţie proprie pornind de imaginea unei vieți care întruchipează un îndemn către păstrarea speranței şi credinţei.

Și uite așa au stat lucrurile întotdeauna, și niciodată nu se vor schimba. Potrivit acestui considerent, influenţa cea mai mare pe care se construiesc toate virtuţile, toate părţile implicate în procesul schimbării, rămâne de regulă ascunsă. Şi nu numai atât. În leadership "Cauza Cauzelor Mistice", *Mystica Mysterium do Santosis*, se constituie ca o reacţie la presiunea influenţei din exterior, a constrângerilor, a limitelor sau a circumstanţelor pe care nimeni nu poate să le prevadă.

Leadershipul depăşeşte faza de intenţie, vizibilă într-o creaţie artistică, şi se afirmă ca structură a unei experienţe de viaţă care arată clar că oamenii cresc şi se formează între oameni, dar numai unii dintre ei, aceia care păşesc discret între fantastic şi magic, ajung să fie transformatori ai realităţii.

Cel puţini unul din ei, Serghei Eisenstein, a fost un traducător al planului divin în realitatea umană terestră.

Experienţa tainei divine străbate opera unui creator de lumi noi, văzută prin ecranul de proiectare a imaginilor fascinante care, formând un tot coerent, prind viaţă, îmbogăţesc sufletul şi te invită să redescoperi o lume plină de culoare.

Se pune întrebarea: cum ajunge cineva, de la statutul unui om cu totul banal, la statutul de titan al cinematografiei? Aici este taina divină, o lege nescrisă pe care o guvernează viaţa celor care se avântă spre înălţimile albastre ale cerului, punctate ici şi colo de câţiva nori albi.

Tu te poţi avânta curajos spre înălţimile purului, inspiratorului, binefăcătorului aer al ideilor nobile, precum un vultur care-şi reclamă crestele, pe bună dreptate, ca fiind ale sale?

Source: https://neculaifantanaru.com/experienta-tainei-divine.html

Explozia în artă

On Februarie 21, 2016

Învaţă să recompui întregul unei opere de artă, sugerând o anumită semnificaţie prin intermediul unei „secvenţe" cheie.

Dacă vrem să descifrăm evoluţia gândirii artistice a lui Eisenstein, geneza ei, atunci cunoaşterea biografiei lui este esenţială. O experienţă timpurie, din perioada când urma şcoala de ofiţeri de geniu, şi anume studiul disciplinei "Minarea", stă la baza ei.

"Explozia" în artă, mai cu seamă când este vorba de o explozie de sentimente, deci una patetică, este construită după aceeaşi formulă ca şi în domeniul explozivilor. Evident că sunt deosebite mijloacele, dar mecanismul rămâne identic. În ambele cazuri sunt trei faze precise. În cazul minelor: creşte tensiunea, explodează învelişul de retenţie, suflul împrăştie schijele. În film: creşte tensiunea, urmează explozia patetică care se transformă într-un alt torent de sentimente. La mine explozia nu este posibilă fără existenţa detonatorului.

În film, rolul detonatorului îl are câte o secvenţă de "accentuare" - de care "Potemkin" abundă - care creionează explozia, intercalată între momentul creşterii tensiunii şi secvenţa următoare. ***

Leadership: Reușești să creionezi „explozia" în artă, intercalând momentul creşterii tensiunii cu secvenţa cheie?

Leadershipul seamănă cu un decor pentru un film despre cursul vieții tale, numai dacă pătrunzi în atmosfera lui specială. plină de vulnerabilitate și tensiune. Iar personajele și evenimentele, atunci când își găsesc corespondent în viața reală, nu au funcţia doar să te anime, ci să te reprezinte ca pe o experienţă de conectare la ceva mai presus de tine din care trebuie să extragi esenţialul unei arte dincolo de limbajul ei specific.

Dacă pătrunzi în decorul acestui film eşti obligat să adaugi valoare elementelor de top ale scenariului propriu-zis. Filmul nu îndeplineşte rolul de comunicator al unui mesaj anume, ci reușește să croşeteze o imagine despre tine însuţi care nu există încă în realitatea obiectivă.

„Explozia"în artă, identificându-şi rolul în construcția unei teme personalizate, fondată pe structura unor concepte care ating sensibilitatea omului în profunzime și în același timp oferă o doză de suspans și provocare a curiozităţii, se obţine din intercalarea momentului creșterii tensiunii cu acea secvență cheie în care fiecare element este mai puternic resimţit decât suma tuturor celor dinaintea sa.

La rândul ei, creșterea tensiunii se produce atunci când spectatorul este supus unei presiunii psihologice. El este introdus într-un anumit context al experienței de viață pe care simte ca o trăiește integral, dar din care nu primește răspunsuri și nu are idee ce i se poate întâmpla. Ştie că ceva care nu e la vedere încă există şi caută să pună mâna pe el. Poate fi ceva bun, sau ceva rău.

Singurul eveniment în inovație care aderă la dezvoltarea sustenabilă a leadershipului vizează calitatea artistică a unei opere de artă a cărei mijloace de constituire a efectelor dătătoare de emoţii sunt accentuate de raza posibilă de acţiune a unui "detonator" care eliberează forţa unui mesaj cu impact social ridicat.

Secvența cheie constituie etapa intrării spectatorului într-un proces radical de transformare, unde totul se concentrează într-un singur punct. Practic după ce totul din atmosfera intensă a fost supus privirii scrutătoare a minţii, spectatorul descoperă dintr-o dată misterul ! Dar nu oricum, ci pe cale afectivă, revelatoare sau reacţională !

Secvența de cheie, reprezintă așadar, o formulă care cuprinde mai multe detalii de efect. Este un moment crucial în redarea senzaţiei de neaşteptat care schimbă faţa lucrurilor, însoţit de motive și dovezi ale unor „prezenţe sau repere străine" - luând forma unor segmente sau aspecte ale lumii pe care în realitate nu le-ai sesizat sau păreau doar pure fantezii.

Pentru a amplifica impactul leadershipului în serviciul inovaţiei trebuie să depui eforul de adăugare a unei semnificaţii suplimentare noţiunilor pe care le abordezi prin intermediul unor asocieri de imagini şi idei puternice, care fac dintr-un subiect abordat mai rar o realitate distinctă.

Explozia în artă se produce atunci când reuşeşti să introduci acel „altceva" în spatele a ceea ce vrei ca oamenii să vadă, lăsând în urmă un indiciu important.

Secvența cheie din filmul „World War Z" pe care l-am văzut aseară, fără de care n-ar fi fost posibilă construcția intrigii, răstoarnă orice așteptări. Ea este reprezentată sub forma unui mesaj:

„Mama Natură este un criminal în serie. Nimeni nu ucide mai bine, nimeni nu este mai creativ. Dar precum toți ucigaşii în serie, ea nu se poate abține să nu dorească să fie prinsă. La ce bun ar fi toate astea dacă nu și-ar asuma nimeni creditul? Așa că ea lasă firimituri.

Partea dificilă, cea pentru care petreci un deceniu în școli, este să vezi firimiturile ca indicii. Uneori, ceea ce crezi că ai văzut - cel mai brutal aspect al virusului, se dovedeşte a fi tocmai fisura din armură. El adoră să-și deghizeze slăbiciunea în tărie."

Leadershipul este structurat în jurul imaginii care, sugerând o anumită semnificaţie, poate să recompună Întregul. În leadership „explozia" nu este posibilă fără existenţa „detonatorului".

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/explozia-in-arta.html

Expresia Artistică

On Ianuarie 13, 2017

Continuă să dezvălui esenţa unei realităţi, punând-o în valoare prin intermediul imaginii.

Tot mai mult revine preocuparea majoră a regizorului Serghei Eisenstein pentru răfuiala personală cu nişte impresii care l-au silit cândva, pentru lupta aceea interioară pe care o mărturisea de atâtea ori. Ea se reflectă într-un specific al compoziţiei în interiorul însuşi al lucrurilor. Centrul de greutate al efectelor lor nu rezidă atât în explozie, cât în procesul de încărcare a exploziei, deoarece "însuşi procesul de biruinţă reprezintă de fapt un proces de eliberare".

Aşa a fost în filmul "Potemkin" scena masacrului de pe scări, urmată de leii care rag şi de explozia de mânie în filmul "Vechiul şi Noul". Aşteptarea înfrigurată a picăturii de lapte din centrifugă, sau în filmul "Nevski" atacul porcului. Aşa este acum în filmul "Ivan cel Groaznic" acel verb "Minţi ! " care face să explodeze întreaga încărcătură emoţională acumulată de-a lungul scenei în care ţarul realizează pe planul conştiinţei şi al afectelor constrângerea de a se supune morţii.

Această secvenţă din "Ivan cel Groaznic" cuprinde o netă notă autobiografică atât prin ideea ei: înfrângerea morţii, cât şi, într-o textură mai intimă, prin metoda prin care este construită.

Şi iată că cercul se închide, ajungem în punctul de unde am plecat, caracterul autobiografic al filmului reiese din surprinderea măcar schiţată a procesului creator. Bineînţeles că monograful ar trebui să analizeze în detaliu toate acestea. Biograful s-a mulţumit cu consemnarea unui fragment al biografiei creaţiei. *

Leadership: Îți mărturiseşti lupta interioară într-un impuls de creație, reflectat în specificul compoziţiei din interiorul întregului la care te conectezi?

A finaliza procesul de formare a noţiunilor, ce corespunde unui sens de participare și implicare activă în interiorul întregului la care te conectezi, înseamnă de multe ori să reduci la identitate, la expresie, la valoare, la imagine - ceea ce este exprimabil printr-o idee, prin variaţia unui singur parametru, prin intermediul senzaţiilor sau a percepţiilor.

Marile călătorii pe tărâmul regiei se nasc prin descoperirea proprietăţilor și raţiunilor lucrurilor prin analogie cu un presupus model real de singularitate, exprimat ulterior printr-un „verb" care ajută la conturarea unui personaj, dar şi la construcția unei intrigi.

Un verb de tipul „Minţi ! " denotă o stare de nesiguranţă, un adevăr scos la iveală, o reprezentare fidelă a unei conştiinţe nedrepte, o manifestare a gândirii ce intră în dialog cu o altă gândire. Este un dat prezent ce reflectă o realitate percepută sensibil sau rațional prin intermediul cuvintelor, gesturilor, culorilor, sunetelor. Toate acestea tind să reflecte esenţa unei realităţi pusă în valoare prin intermediul imaginii.

Exprimarea figurată a naturii omului în prezenţa unei alte gândiri, prin intermediul efectelor de imagine, este unul din fundamentele expresiei artistice.

Creaţia, nefiind întotdeauna reductibilă la schemele prestabilite de percepţie a unor obiecte, stări, fapte, realităţi sau imagini, se clădeşte totuși pe ideea că forța care ordonează infinită

mișcare a unei acțiuni, a unui fenomen sau proces, poartă în sine condiţiile posibilităţii de apariţie a unei diferenţe între anticipaţiile şi rezultatele unei anumite experienţe.

Această experiență, care face să explodeze întreaga încărcătură emoţională a regizorului, ordonând varietatea în armonie, corespunde unei redări simultane a unei imense impresii și psihologii despre un anumit subiect sau personaj, exagerând sau alternând semnificaţiile unor acte sau îmbinându-le şi articulându-le astfel încât să se creeze efectele dorite.

Surprinderea trăsăturilor psihologice proprii în portretele personajelor pe care le creezi este un corelativ al reuşitei în arta cinematografică.

Lupta interioară este o experiență de învăţare din care derivă noi roluri, noi personaje, noi tipuri de subiecte, noi forme de expresie artistică. Numai cine îşi mărturiseşte lupta interioară într-un impuls de creație, reflectat în specificul compoziţiei din interiorul întregului la care se conectează, va putea să-şi afirme și să-şi consolideze puterea geniului său de a reuni cele două domenii - leadershipul cu cinematografia - într-o analogie a concepţiilor despre fiinţă, existenţă, natură, spirit, individ, realitate, artă, știință și progres.

Expresia Artistică reiese din surprinderea măcar schiţată a procesului creator care pune în prim plan natura individului sub forma unei anumite identităţi, alături de un subiect puternic, reflectat prin utilizarea echilibrată a mijloacelor artistice cinematografice: culori, sunete, linii, jocuri de lumini, proiecții de imagini, prim planul, planul îndepărtat, etc.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/expresia-artistica.html

Expresia calităţii de a fi un învăţat

On Iulie 21, 2018

Încearcă să priveşti învăţăturile ca pe un lucru ce trebuie mereu îmbunătăţit, încât să te încadrezi în acea categorie a liderilor care îşi împletesc existenţa cu totalitatea valorilor ei de rezultat.

Scriitorul Thomas Cleary, spunea următoarele în cartea *Zen Lessons* :

Mulţi călugări pe care îi cunosc nu privesc învăţăturile ca pe un lucru care trebuie mereu îmbunătăţit. Mă tem că mănăstirile vor diminua importanţa acestui lucru. Răposatul meu profesor Yangqi obişnuia să spună că, atunci când cei deasupra şi cei de dedesubt nu se preocupă de acest lucru, cea mai mare năpastă se abate asupra asimilării de cunoştinţe.

În trecut, pe când trăiam izolat în biblioteca mănăstirii Guizong şi studiam scripturile şi istoria, mulţi dintre aceşti oameni nepăsători au trecut prin faţa ochilor mei. Cărţile erau foarte vechi, fiind uzate, dar totuşi, de fiecare dată când deschideam o carte nouă aveam sentimentul că fac o nouă descoperire.

Dacă iau în considerare aceste lucruri, atunci aprofundarea cunoştinţelor, fără a te îndepărta de oameni, seamănă cu relatarea mea.

Leadership: Eşti gata să-ţi valorifici transformarea de sine printr-o neînvinsă tendinţă spre perfecţiune care face din proiectarea unui nou traseu de urmat o învăţătură indispensabilă vieţii?

O învăţătură indispensabilă vieţii, încercând să-ţi exprimi starea de a fi util unei cauze care îmbrăţişează totul şi îi include pe toţi semenii tăi, legată de practicarea unei meditaţii care te ajută să îţi iei mintea de la probleme, reprezintă o suprapunere a conceptelor filozofice cu convingerile propriei conştiinţe. Or această suprapunere argumentează că renunţarea la tot ce nu este indispensabil unei bune evoluţii trebuie făcută în termenii unei descoperiri care anulează vechile înţelegeri sau reguli pe care ţi-ai clădit motivaţia spre schimbare.

Transformarea ta are loc în momentul în care îşi "împart pumni şi picioare" ştiinţa de a fi altcineva şi ştiinţa de a şti să te ridici la pretenţiile noii tale deveniri. Capacitatea ta de a deveni un lider mai bun depinde de echilibrul dintre cele două ştiinţe şi de felul în care îţi configurezi viziunea asupra realităţii pe care ai dobândit-o căutând sensul şi nonsensul vieţii.

Valorile de rezultat ale vieţii sunt: capacitatea de a înţelege preţul ei, puterea de a rezista încercărilor ei şi abilitatea ta de a interpreta experienţele ei.

Obligaţiile, nevoile, interesele, planurile, regulile, preferinţele, care îţi înnoiesc neîncetat tendinţa spre perfecţiune, toată această înghesuială de variabile ce decid funcţionarea ta, toată această încâlcire a constantelor care apar în ecuaţia transformării tale trebuie avute în vedere numai sub aspectul lor pozitiv.

Căci ele pot deveni la fel de puternice ca gratiile unei colivii, în care ajungi să te simţi captiv, înfrânt şi nefericit. Şi, astfel, se poate produce o transformare în felul tău de a fi, dar o despărţire grea, o înstrăinare de ceea ce te caracterizează cu adevărat, şi pe care ai considerat-o până atunci certitudinea vieţii tale.

Transformarea percepției tale despre orice poate conduce la schimbarea realităţii, hrănită continuu din experienţe diferite de înţelegere, se realizează numai dacă îţi retragi atenția de la ceea ce nu doreşti să manifeşti prin prejudecăţi, conformare, morală exagerată, tabuuri, şi alegi să rămâi observator al celor mai mici inflexiuni din jurul totalităţii care îţi dă posibilitatea să explici necesitatea existenţei.

Învăţătura care influenţează leadershipul este autoritatea pe care o exerciţi asupra a ceea ce înseamnă să trăieşti prin puterea sentimentului că ai făcut o descoperire capabilă să schimbe percepţiile despre ce ţi se întâmplă, despre ceea ce te înconjoară, despre ce este bun şi ce e rău.

Expresia calităţii de a fi un învăţat se fundamentează pe efectul modelator al meditaţiei şi contemplărilor neîncetate asupra lucrurilor obişnuite sau uitate, în vederea tratării aspectelor relevante ale realităţii bazate pe pluralism şi diversitate ce îţi oferă posibilitatea să-ţi lărgeşti percepţiile despre ceea ce îţi poate aduce un eveniment de învăţare.

Source: https://neculaifantanaru.com/expresia-calitatii-de-a-fi-un-invatat.html

Expresia Leadershipului

On Octombrie 18, 2010

Cercetează bine latura cea mai profundă a leadershipului tău, pentru ca expresia lui de final să dezvăluie adevărata ta calitate.

Pictorul francez Henri Matisse spunea într-un articol al său mai vechi: *“Ceea ce urmăresc în primul rând este expresia. Pentru mine expresia nu stă în pasiunea ce va izbucni într-un chip, sau care se va afirma printr-o mişcare violentă. Ea se află în întreaga dispoziţie a tabloului meu. Locul pe care-l ocupă corpurile, golurile care sunt în jurul lor, proporţiile, toate îşi au partea lor… Pentru asta trebuie să-mi pun ordine în idei. Relaţia între tonuri se va stabili în aşa fel încât le va susţine în loc de a le atenua. O nouă combinaţie de culoare va urma celei dintâi şi va însuma totalitatea reprezentării mele.”*

Leadership: Felul în care înţelegi legătura dintre artă şi creaţie este o reflectare a calităţilor tale măsurate printr-o adâncire a sentimentului de utilitate şi de împlinire la nivel de "consecinţă a uceniciei" ?

Un artist de mare valoare, un pictor iscusit, acordă atenţie lipsurilor pe care le constată în anumite zone de concentrare *a unor* resurse tot mai importante pentru activitatea de creaţie, preocupându-se în mod constant de acele “goluri” din sistemul său de gândire care nu pot fi umplute decât cu o mai bună înţelegere a principiilor pe care se întemeiază ideile sale. El îşi fundamentează relaţia cu ceilalţi oameni printr-o reglare eficientă a propriului său mecanism interior de funcţionare, având la bază o întâmplare, o poveste, o amintire, o ucenicie care l-a condus în cele din urmă să devină pictor maestru.

La fel ca un pictor, un lider îşi stabileşte relaţia între “tonurile” care stimulează creativitatea şi inspiraţia proprie, şi care marchează schimbarea şi evoluţia sa, în aşa fel încât acestea să-i susţină viziunea, obiectivele şi strategiile. Aceste tonuri se potrivesc propriei lui calificări, propriilor sale performanţe, propriilor sale vibraţii interioare şi propriilor sale intenţii. Tonurile care stimulează creativitatea unui lider sunt: imaginaţia, capacitatea de a improviza, capacitatea de a căuta alternative, capacitatea de a gândi logic şi anticipativ, capacitatea de coordonare, intuiţia, capacitatea de a reprezenta realitatea din jur, etc.

Ucenicia pe care o primeşti, la fel ca şi ucenicia pe care oferi celorlalţi aspiranţi la statutul de mari performeri, este o formă a învăţării prin practică care are ca scop final realizarea unor competenţe individuale şi colective foarte precise, derivate din profilul de formare al personalităţii fiecăruia. Ori, pentru ca un ucenic să fie gata să-şi depăşească maestrul, el trebuie să fie setos de învăţătură şi să nu ştie ce-i teama de greşeală, mai ales într-un context de sedimentare și decantare a impresiilor, analizelor, evaluărilor, bunelor practici, etc.

Leadership: Poţi să-ţi înregistrezi ultimele retuşuri ale creaţiei tale în memoria unui prezent care ține pasul cu viitorul și care nu lasă pe nimeni în urmă, încât natura artei tale să fie percepută ca tendință de inovaţie a timpul ei?

Un lider se distinge de ceilalţi aspiranţi la măreţie realizând lucruri de care foarte puţini sunt capabili, se distinge prin leadershipul bazat pe o judecată sănătoasă, pe o evaluare corectă a propriei sale activităţi şi a responsabilităţilor (pe care le-a acceptat liber şi necondiţionat de nimeni) de care este nevoit de dea dovadă. Iar în al lui spirit de disciplină, de cercetare, de iniţiativă, care tinde către ceea ce numim profesionalism, către ceea ce-l reprezintă, către ceea e nelimitat în ceea ce priveşte propria sa evoluţie - se manifestă întotdeauna ceva original care îi conturează şi îi scoate în evidenţă personalitatea.

În fotbal, un antrenor trebuie să aibă în cea mai mare măsură ceea ce se numeşte în mod curent "ochiul clinic". Adică trebuie să ştie care este limita de efort a jucătorilor, deci ce şi cât trebuie să le solicite.

Pentru ca leadershipul tău să nu-şi piardă din valoare odată cu trecerea timpului, trebuie să-ţi dezvolţi tu singur acel "ochi clinic" care să-ţi permită să stabileşti cu precizie limita pe care o poţi atinge. Expresia leadershipului tău este data de modul în care îţi dozezi eforturile, fără a fi influenţat de vreo tendinţă din exterior, astfel încât să-ţi menţii performanţele. În simţul tău de echilibru şi de armonie se recunosc caracteristicile tale temperamentale şi comportamentale.

Ultimul retuş al creaţiei tale trebuie însumeze totalitatea reprezentării tale, ca artist, pe făgaşul unei ridicate exigenţe estetice, pe făgaşul unei continue ameliorări a condiţiilor de lucru. De fapt, ultimul retuş al creaţiei tale trebuie să cuprindă descrierea personalităţii tale pe parcursul unei perioade de expunere, de conservare şi păstrare a patrimoniului artistic al lumii moderne.

Expresia Leadershipului se măsoară prin rezultatele obţinute în vederea atingerii ţelului suprem (desăvârşirea) şi se bazează în mare măsură pe coordonarea activităţilor echipei, pe stabilirea unor limite de performanţă şi de acţiune, pe cooperare interumană, etc., elemente ce ţin în cea mai mare măsură de lider, în primul rând, şi de cei din echipa lui, în al doilea rând.

Concluzie: Expresia leadershipului este aidoma unui tablou expus într-o expoziţie – ca lucrare finală este admirat de toţi, este impresionant prin armonie, culoare şi perspectivă. Este tabloul în care autorul a reuşit să îmbine armonios elementele componente, servindu-se de cei pe care i-a selectat ca "producători" de pânză, de vopsele şi pensule, de diluanţi şi emulgatori, de ramă, etc., şi chiar şi de cei care i-au admis lucrarea pentru a fi expusă.

Source: https://neculaifantanaru.com/expresia-leadershipului.html

Expresia vizuala amplifica trairile interioare

On August 26, 2024

Instrumentele simple pot deveni catalizatori ai expresiei artistice profunde, transformând experiențele personale în opere de artă universale.

În atelierul vast al existenței mele, unde timpul curge precum vopseaua pe o pânză infinită, creionul devine un instrument al revelației divine, un Xenthoria Ulmivent , o fuziune miraculoasă între realitatea tangibilă și transcendența spirituală. Cu fiecare linie trasată, cu fiecare umbră conturată, povestea vieții mele prinde formă sub mâna unui pictor renascentist, ale cărui degete sunt ghidate de iubirea pură pentru culorile universului. Conștiința creatoare transformă experiența cotidiană în narațiuni vizuale complexe, mai ales dacă iau în considerare profunzimea fiecărei trăiri și interconexiunea tuturor experiențelor.

Creionul meu pare să fie doar o unealtă simplă, dar, în mâinile unui pictor îndrăgostit de culori, devine un instrument magic care scrie povestea vieții mele. Evocatoare, profund poetică, fiecare linie trasată pe hârtie capătă o nuanță subtilă de nostalgie, una especie de eco del pasado , iar fiecare cuvânt devine o pată de lumină în acest tablou nesfârșit. Îmi dau seama că, sub atingerea sa, povestea mea nu este doar una alb-negru, ci un mix vibrant de culori, în care emoțiile mele se contopesc cu o pensulă nevăzută.

Fuziunea dintre tehnică și emoție dă naștere unor forme unice de expresie. Fiecare moment trecut, fiecare moment prezent, fiecare devine o culoare distinctă, un amestec unic de tonuri calde și reci, de parcă aș fi eu însumi un tablou viu în continuă schimbare. E ca și cum fiecare experiență, fiecare emoție trăită, își găsește reflexia într-o paletă de culori infinite, viața mea desfășurându-se sub forma unui peisaj viu, unde fiecare umbră este nu doar o adâncime, ci o chemare spre înțelegerea sinelui.

Leadership: Poți să percepi transformarea obiectelor banale în portaluri către dimensiuni atemporale ale creației, considerând că această percepție poate fi o manifestare a elanului tău vital creativ?

Vederea cromatică îmbogățește expresia artistică, preponderent cu scopul de a transmite complexitatea și profunzimea experienței umane. Şi numai ochiul antrenat al creatorului poate discerne subtilitățile imperceptibile pentru privitorul obișnuit. În acest sens, scriitorul Giorgio Bassani mărturisea în romanul "Grădinile Finzi-Contini":

"În biblioteca bunicului meu, printre cărți vechi și gravuri, am descoperit o lume a culorilor și a formelor care m-a fascinat. Picturile italiene renascentiste, cu sfinții lor austeri și peisajele lor idilice, mi-au oferit o evadare din realitatea dură a vremurilor. Era ca și când o poartă către o dimensiune atemporală se deschisese în fața mea, determinându-mă să contemplu eternitatea, să transcend limitele percepției obișnuite, inerent unei revelații mistice profunde.

Fiecare pagină întoarsă părea să emane o energie subtilă, o vibrație care rezona cu ceva adânc în sufletul meu. Uneori, în liniștea bibliotecii, credeam că aud șoapte din trecut, voci ale artiștilor care își împărtășeau secretele creației. Culorile vii ale frescelor păreau să pulseze cu o viață proprie, ca și cum ar fi fost animate de o forță misterioasă, un "Epedysasis Harrexhium", o chemare eternă a frumuseții divine.

În nopțile târzii, când lumina lunii se strecura prin ferestrele prăfuite, imaginile păreau să prindă viață. Sfinții își întorceau privirile spre mine, așa cum pictorii își întorc privirile spre misterul creației, iar peisajele idilice se transformau în portaluri către lumi de dincolo de

realitate. Am început să simt că aceste opere de artă nu erau simple reprezentări, ci coduri mistice, chei către înțelegerea secretelor universului și ale propriei mele existențe."

Leadership: În ce măsură un obiect banal poate să devină o unealtă a revelației care conturează nu doar imagini vizuale, ci și interpretări subiective ale universului tău interior?

Cu cât mă adâncesc mai mult în contemplarea operelor de artă sau a cuvintelor scrise, cu atât mai pregnant devine sentimentul că sunt martorul unei revelații mistice, riscând să transformăm obiecte aparent banale, fie ele cărți vechi sau un simplu creion, în portaluri către dimensiuni atemporale ale creației divine. Astfel, risc să mă pierd într-un labirint de semnificații și să descoper că realitatea este mai mult decât ceea ce percep cu simțurile.

Un simplu creion poate deveni o baghetă magică care transformă o foaie albă într-o lume plină de culoare și viață, la fel cum o pictură renascentistă poate dezvălui secrete despre natura umană și a universului. În ambele cazuri, obiectul devine un portal către o dimensiune atemporală, unde timpul se dilată și limitele dintre realitate și imaginație se estompează.

Creionul, în mâinile mele, nu desenează doar contururi clare, ci creează povești complexe, ca niște linii întrețesute în covorul narativ al existenței. Imaginația completează informațiile vizuale concrete. Deseori, îmi imaginez că fiecare notă de grafit devine un cuvânt al unei limbi misterioase, o limbă care se exprimă prin culoare, mișcare și ritm, dincolo de acea barieră a percepției obișnuite. Iar în adâncul fiecărui detaliu se ascunde o întrebare: poate viața mea, în esență, să fie o pânză albă, pe care pictorul din mine o umple cu emoții și trăiri, sau am fost întotdeauna destinat să fiu o explozie de culori?

Obiectele cotidiene pot dobândi semnificații profunde, nu-i așa?

Arta autentică transcende limitele mediului fizic, îmbinând diverse forme de expresie pentru a crea o experiență senzorială și emoțională completă care reflectă complexitatea vieții.

Expresia vizuală amplifică trăirile interioare ori de câte ori sufletul artistului rezonează cu esența profundă a creației. În acest caz, arta devine o oglindă a universului interior al creatorului, reflectând complexitatea și profunzimea experienței umane.

La sfârșit, creionul scrie cu mâna care trăiește emoțiile adânc ascunse în suflet. Dar nu e doar mâna unui simplu autor, a unui anonim deprins cu tehnici literare convenționale. Este și mâna unui pictor care transformă fiecare capitol într-o operă de artă, prin intermediul unei viziuni transcendente, atât de profundă încât realitatea și imaginația se contopesc într-un caleidoscop cosmic. Poate că secretul nu stă în cuvintele scrise, ci în felul în care culorile se împletesc cu povestea mea, felul cum lumina și umbra se îmbină armonios pe aceeași pagină a vieții mele, sub magia unei mâini care știe să vadă dincolo de contururi. Vederea cromatică amplifică expresia artistică.

Povestea mea nu este doar citită, ci este văzută, trăită, simțită... și pictată.

Source: https://neculaifantanaru.com/expresia-vizuala-amplifica-trairile-interioare.html

Expresivitatea montajului

On Octombrie 18, 2015

Acordă noi valori şi noi calităţi operaţiunilor tale creatoare, prin extinderea lor din sfera acţiunii în cea a semnificaţiei.

Regizorul american D. W. Griffith pare să fi fost primul care a înțeles modul în care anumite tehnici de film ar putea fi folosite pentru a crea un limbaj expresiv, sporind starea de spirit și tensiunea. Griffith a folosit pentru prima oară conştient şi chibzuit montajul paralel a două acţiuni convergente. Astfel a descoperit expresivitatea montajului. Dar s-a oprit aici.

*Eisenstein însă va merge mai departe. El va înţelege că, prin confruntarea lor, două imagini dau naştere la o nouă noţiuni. Şi vom întâlni, de pildă, imaginea alterată a represiunii unei greve şi a tăierii vitelor într-un abator, care împreună, astfel alăturate, vor exprima nu două fapte disparate, ci ideea sălbăticiei poliţiei ţariste. Eisenstein va lărgi sfera montajului paralel găsit la Griffith, acordându-i noi valori, noi calităţi prin, cum spunea el, extinderea lui din sfera acţiunii în cea a semnificaţiei. **

Leadership: Reuşeşti să surprinzi o nouă nuanţă a expresivităţii, prin punerea în producţie a unui produs ce exprimă ideea identităţii propriei tale creaţii?

Leadershipul poate surprinde acea sclipire valoroasă de inteligenţă artistică (specifică genialităţii), puterea de a realiza ce înseamnă cercetare, străduinţa de a realiza ceva cu greutate şi tenacitate. El poate fi calculat în măsura în care se reuşeşte o anumită performanţă în utilizarea mai multor procedee diferite de comparare între noţiuni, fenomenele reale şi armonizarea cu diferite principii.

Utilizăm genialitatea ca o pârghie corespunzătoare nu doar pentru îndeplinirea îndatoririi de a face dovada unei ambiţii puternice, ci, în măsura în care ştiinţa şi tehnica obţin zi de zi victorii fără precedent, ca o baghetă magică care dacă te atinge parcă ştii dintr-o dată totul. Imaginile care dau naştere la diferite noţiuni trebuie să surprindă adevărurile unor fapte sau clipe care s-au petrecut, scoase la iveală printr-o punere cap la cap a detaliilor cele mai relevante şi lăsând restul la discreţia privitorilor.

Expresivitatea reprezintă esenţa unei creaţii inspirată din realitate, alimentată cu uşurinţa cu care comunici o idee prin pătrunderea în miezul unei acţiuni menită a-l determina pe interlocutor nu numai să imagineze sau să construiască în plan mental o anumită imagine, ci să şi o transpună în practică, să găsească mijloacele şi resursele de traducere în fapt.

Iar o nouă nuanţă a expresivităţii se obţine atunci când imaginea pe care o redai prin idee, sau revelată metaforic, devine mai credibilă decât realitatea. Măiestria unui regizor este cuprinsă în suma cadrelor pe care le surprinde într-o serie de momente care îmbogățesc experiența personală a spectatorilor.

Leadership: Eşti în stare să experimentezi un nou sens al noţiunilor pe care le asimilezi prin confruntarea a două sau mai multe imagini ale aceluiaşi subiect care exprimă fapte separate?

Liderii merg întotdeauna mai departe în căutările lor de noi cuceriri ştiinţifice, purtând în propria lor manieră de interpretare a unei imagini o mulţime divizată de elemente expansive (fapte sau ipoteze). Aceste elemente, constituite prin convergenţa mai multor surse de

informaţii, lărgesc sfera cunoaşterii şi, prin aceasta se relevă caracteristica de bază a individualităţii regizorale: interesul de a conferi o nouă calitate relaţiei dintre realitate şi reprezentarea artistică.

Sensul nou atribuit noţiunilor sau anumitor aspecte ale realităţii (dorite a fi evidenţiate prin limbaj), dă conturul unui anumit stil, al unei anumitei structuri de interes. Acest contur este obţinut în urma unei intervenţii de ordin individualizator. Nu vei putea niciodată să experimentezi un nou sens al noţiunilor decât prin confruntarea a două sau mai multe imagini ale aceluiaşi subiect care exprimă fapte separate.

Orice regizor tratează realitatea ca o masă de universuri paralele aflate într-o continuă multiplicare, astfel încât imaginile cărora le dă viaţă prin ţesătura fină a particularului să facă trimitere spre evoluţie în redarea unui efect de montaj (trecerea de la un cadru la altul).

Prin confruntarea a două sau mai multe imagini se obţine o noţiune nouă care, din punct de vedere artistic, evidenţiază esenţa ascunsă un anumit fenomen de amploare (cum este cazul metaforei morţii clinice care deschide viziunea „jocurilor de umbre” ce lovesc geamul minţii proiectat să despartă realitatea de vis).

O imagine proiectată de camera de filmat poate să fie credibilă dacă concentrează o serie de momente şi cadre reprezentând experienţe unice pe care încerci să le trăieşti la intensitate maximă, cu specificaţia că efectele sunt mai profunde şi durabile datorită a ceea ce reuşesc ele să declanşeze în creierul tău.

Expresivitatea montajului surprinde esenţa creaţiei pe care artişti o „regizează”. Să creşti în ceea ce transmiţi înseamnă să reuşeşti să surprinzi o nouă nuanţă a expresivităţii, prin punerea în producţie a unui produs ce exprimă ideea identităţii propriei tale creaţii. Leadershipul îşi pune deseori amprenta în felul în care dozezi ceea ce transmiţi.

Acest produs, pe care trebuie să-l finalizeze cultura ta informaţională, trebuie să se releve prin extinderea lui din sfera acţiunii în cea a semnificaţiei. Adică să admită o anumită interacţiune cu realitatea şi, în acelaşi timp, o intervenţie idealizată asupra ei.

*** Notă** - Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Extazul arzător al solitarului

On Martie 03, 2013

Reevaluează-ţi constant propriile valori şi convingeri, astfel încât să împiedici exteriorizarea stărilor tale interioare dominant negative.

Toată lumea ştie ce este diamantul, o bucată de cărbune, prelucrată de căldură şi de timp - în milioane de ani. Dar, la fel de bine, el poate reprezenta rezultatul depăşirii propriilor limite, sau, dimpotrivă, un mic nucleu de demodată vanitate personală, un ataşament nemărturisit al Ego-ului zdruncinat de amărăciunea vieţii, un Ego care evoluează spre agitaţie extremă.

" Ai fi surprinsă cât timp îţi ia ca să dai 100 de milioane de lire. Mie mi-a luat 40 de ani ca să fac asta. Azi am dăruit ultimul bănuţ… Cu excepţia acestei bijuterii pe care ai ţinut-o în mână. Un diamant, o piesă extraordinară, 168 karate, 58 de feţe, foarte rar. Eu l-am furat de la compania la care am lucrat. L-am păstrat pentru zilele ploioase… Sau poate… Poate că e ultima fărâmă de vanitate care mi-a mai rămas. "

Această pasiune de experimentare, voinţa de suspendare a oricărui echilibru – moral şi sufletesc, o apropie pe Laura Quinn de o stare arzătoare, de un extaz nestăpânit. O emoţie necunoscută, activă şi purificatoare, intensă în timpul momentelor intime, ca o agresivă forţă de atracţie care duce la spargerea cristalului din ea însăşi, marea piatră de încercare a propriilor valori, în fragmente tot mai disparate şi neînsemnate.

Deşi productivă şi perspicace, totul în ea se macină încet şi sigur, se preschimbă într-o persoană tristă şi închisă, în ciuda aspiraţiilor sale înalte.

Leadership: Urci pe culmile pocăinţei, sau cobori în prăpăstiile vanităţii pe fondul încercării de a te autodepăşi care face din trăirea unor îndelungate suferinţe o mai bună înţelegere a experienţelor de viaţă?

Dacă Beethoven se plângea de surzenia sa, Byron de piciorul său scurt, Rousseau de boala sa de băşică, Laura Quinn experimentează parcă înadins, incitant şi stimulativ, trăirile foarte speciale ale afecţiunii de care suferă. Ea nu caută serios să se tămăduiască cum ar face-o un bolnav care luptă împotriva bolii sale, ci mai mult ca un bolnav care se ignoră, ca un paralitic care se consolează cu ideea aceasta neverosimilă şi totuşi adevărată: a acceptării durerii.

Ca un dar nemeritat al destinului, Laura Quinn îşi acceptă cu nesfârşită ardoare această boală a ei. Un viciu care excesiv, silenţios, o bântuie şi o degradează tot mai mult ca om. Vanitatea ! Ea nu încearcă prin pocăinţă să dezlege problema propriei sale firi, a patimilor sale îndrăznețe și neîmblânzite, precum ambiţia, avariţia, lăcomia, ci în schimb poartă grija însemnătăţii pe care o are un asemenea act recuperator: credința exagerată în propriile abilități îndreptate spre ceea ce posedă, nu spre ceea ce oferă.

Care este rezultatul depăşirii propriilor tale limite? Între prezentul şi viitorul leadershipului tău se ţese încet acel ataşament nemărturisit al unui Ego zdruncinat de amărăciunea vieţii? Totul în tine se macină încet şi sigur? Te consolezi cu ideea neverosimilă şi totuşi adevărată a acceptării de sine în relaţie cu un sens al dezamăgirii? Un viciu excesiv te bântuie şi te degradează tot mai mult ca om?

Leadership: Care este importanţa integrării experienţelor tale de viaţă într-un tip de atitudine personală defensivă care implică faptul că eşti foarte mulțumit de sine contrar

oricăror practici asociate cu un nivel crescut de vinovăţie?

Pentru a câştiga marea competiţie cu noi înşine în drumul către performanţă şi plenitudine, trebuie să fim conştienţi ce anume reprezintă această energie mobilizatoare, dar scumpă, îndeplinind de multe ori o funcţie îndoielnică, amăgitoare, intrigantă, care nu se poate defini prin formule chimice şi nici nu poate fi direct măsurată. Prezenţa unei forţe inexplicabile devine din ce în ce mai ameninţătoare, imprimând sau aplicând leadershipului, prin diverse forme, o altă traiectorie, curbilinie sau descendentă.

Şi cum poate fi obţinută şi folosită această energie, într-un mod gratuit, dar precar, marginal, decât printr-o răsturnare total neaşteptată a polilor lăuntrici. Printr-o zdruncinare a Ego-ului. Din îmbinarea conflictelor interioare, a emoţiilor trezite printr-un apel personalizat, din care se naşte o nouă experienţă, o imagine falsă, dar bine închegată a unui om mai degrabă izolat, distras de absurdul acelui moment, premergător nimicitoarei lovituri a deşertăciunii.

Rezultatul fiind, fără îndoială, unul stângaci. Uneori, în cazuri extreme, violent sau brutal, influenţând negativ atitudinea, modul cum îi privim pe cei din jur, modul în care ne cheltuim resursele lăuntrice, sentimente, emoţiile şi convingerile, valorile. Cea mai întâlnită reacţie este pierderea propriei personalităţi, uneori ireparabilă, excluderea acelor coordonate de dezvoltare umană specifice leadershipului.

Doar tu decizi cât de mult te laşi condus de această energie. A fi conştient de această energie, negativă în esenţa ei, înseamnă a fi într-o conexiune permanentă cu tine însuţi, cu întreg spectrul de valori, cu întreaga ta fiinţă, cu cine eşti tu cu adevărat. Asta face din personalitatea ta o extensie a capacităţii de a te aduna şi de a face din leadership o sursă de legitimare a puterii de *a fi.*

Principalul aspect care caracterizează personalitatea liderului este "chinul" de a trece prin toate fazele extreme ale vieţii fără să zăbovească în nici una.

Scriitoarea de origine belgiană, Marguerite Yourcenar, nota: " *Deseori mă gândesc că oamenii se caracterizează tocmai printr-o poziţie extremă, eroismul lor constând în a rămâne acolo întreaga viaţă. "*

Ce alegi? Să cazi, să trăieşti şi să suferi în prăpăstiile vanităţii şi ale disperării? Sau te ridici singur pe culmile pocăinţei şi ale îndreptării?

Acest moment, dualitatea dintre întuneric şi lumină, dintre *"a fi "* şi *" a nu fi "* un om bine rânduit, este dat de marea confruntare: pierderea sau câştigarea propriei fiinţe. Legile fizicii sunt echivalente legilor umane. Forţa pe care o exercită un corp asupra altuia, un set de trăiri asupra altor trăiri, este un proces complex care duce la formarea legilor existenţei tale. Ca urmare tinzi să rămâi blocat, poate chiar o viaţă întreagă, într-o poziţie extremă, într-un singur punct, care devine fix, o povară grea, repartizată anapoda în existenţa proprie.

Este lupta împotriva "bolii" tale, pe frontul emoţiilor şi al convingerilor greu de manevrat, formate în timp, acordându-ţi dreptul de a te plasa, câteodată, şi pieziş faţă de curentul dominant în leadership sau în viaţa personală şi socială, consolidând sau destabilizând sentimentele şi ataşamentul tău faţă de prezent şi viitor.

O minte puternică, un caracter puternic, un suflet nobil nu dau decât un mic avânt, un mic pas înainte, dar nu unul decisiv, nu reprezintă ceva sigur care să ia o turnură spectaculoasă şi fericită. Ci doar un mic segment din lanţul complex al schimbării. Dacă drumul ales iniţial nu mai este potrivit cu aşteptările actuale, atunci lucrurile pot lua o turnură care duce spre

plafonare sau, mai grav, depresie.

Cu cât aspiraţiile tale sunt mai înalte, cu atât viaţa te va face să luneci, vei duce întotdeauna o existenţă pe linia de mijloc. Dacă vrei să-ţi dezvolţi leadershipul, mai întâi conferă vieţii tale un sens: reevaluează-ţi constant propriile valori şi convingeri, împiedicând exteriorizarea stărilor tale interioare dominant negative.

Nu zăbovi în nici una din poziţiile extreme prin care treci în viaţă. Ascultă-ţi inima şi remuşcarea, ele îţi vor arăta calea ce trebuie s-o apuci.

Vanitatea înseamnă să nu distrugi ultimul lucru care ţi-a mai rămas, și anume amintirea a ceea ce ai fost cândva.

Extazul arzător al solitarului marchează momentul de tranziţie spre etapa finală a călătoriei tale: o cădere liberă, dureroasă, în prăpăstiile vanităţii şi ale disperării, sau, o ascensiune pe culmile pocăinţei şi ale îndreptării. Ce alegi?

Aşa cum pentru un pictor culoarea nu este privită doar ca un ornament, ci desemnează o expresie a emoţiilor modelului, tot astfel alegerea pe care o faci spre atingerea deplinătăţii nu trebuie privită ca un simplu act, ci ca o cheltuială necesară, ca o investiţie care să înfrunte timpul.

Arată cine eşti cu adevărat !

*** Notă:** Flawless (2007);

Extreme în Leadership: Hannibal şi Cota Roşcovanul

On Ianuarue 29, 2009

Rezervă-ţi o importantă putere de temut, manipulând ceea ce ţi se întâmplă într-un cadru încărcat de constrângeri care obligă la luarea unor decizii neaşteptate.

Când crezi că ai toate pârghiile şi toate atuurile necesare de partea ta, s-ar putea să fii tare dezamăgit, fiindcă niciuna din ele nu înseamnă nimic. De fapt, s-ar putea să-ţi lipsească cei mai importanţi factori de reuşită în leadership: "condiţiile şi împrejurările" care de cele mai multe ori schimbă radical soarta unei bătălii. Primul exemplu care îmi vine în minte este dezastrul bătăliei de la Waterloo, ce a avut ca rezultat căderea definitivă a lui Napoleon. În ziua aia ploioasă şi mocirloasă, friguroasă, plină de ceaţă, când Napoleon a suferit pe neaşteptate de dureri oculare, de migrene şi de problemele sinuzale (şi nevroză), pur şi simplu toate au fost împotriva lui. Natura nu a mai putut tolera geniul !

Dar exemplul cel mai grăitor se referă la alt geniu militar, Hannibal. Şi el un mare geniu militar, dar până la urmă un învins. Dar ştiţi cine a fost adevăratul adversar al lui Hannibal? Nu, nu legiunile de romani care erau pur şi simplu căsăpite de soldaţii lihniţi de foame ai lui Hannibal. Erau atât de grăsani, atât de obişnuiţi cu luxul din Roma, atât de neantrenaţi fizic şi mental, încât pur şi simplu cădeau în orice capcană întinsă de soldaţii lui Hannibal. De fapt, romanii nici măcar nu puteau descăleca, nici încăleca, atât erau de greoi şi extrem de lenţi. Nici măcar nu se putea retrage, atât erau de înceţi. În acele timpuri romanii îşi arogaseră libertatea de a-şi permite totul, inclusiv anume excese şi extreme. Bineînţeles că excesul favorizează proliferarea excesului.

Aşadar, nu legiunile de romani au fost problema avansării armatelor lui Hannibal spre Roma. Ci, cu adevărat problematic a fost un fenomen neaşteptat: celtul numit Cota Roşcovanul. Ştiţi cum este să înaintezi cu o armată imensă, să fii cel mai bun strateg din lume, şi cu toate astea să te împiedici la fiecare pas de o săgeată fulgerătoare?

Leadership: Îţi asumi consecinţa unei gândiri orizontale în care succesiunea reuşitelor tale trebuie să se integreze şi conformeze conceptului de tipul "Hazard Neprogramat" la relaţia de compatibilitate dintre evenimentele-cauză şi evenimentele-efect?

Micuţ de statură, cu un cap mai mic decât Hannibal, acest Cota Roşcovanul (un hoinar norocos) i-a micşorat armata lui Hannibal cu vreo 25% din unităţi de-a lungul a doi ani. Una din săgeţile lui chiar l-a nimerit pe Hannibal în picior. Cum a reuşit Cota Roşcovanul, cu un minim de soldaţi de infanterie, să-i dea mari bătăi de cap lui Hannibal? Simplu: a avut condiţiile şi împrejurările de partea lui. Avea arcaşii cei mai buni, ştia să cerceteze terenul pentru a găsi cele mai bune amplasamente ale micii sale armate, şi ştia să-şi creeze ascunzătorile cele mai nebănuite. Pur şi simplu îşi ascundea urmele, dispărea mereu din locul în care credeai că se află.

Hannibal, s-a oprit la porţile Romei şi a ezitat s-o cucerească la timpul potrivit din mai multe cauze, dintre care două trebuie reamintite: mai întâi a fost momentul psihologic, pur şi simplu nu-i venea să creadă că este atât de uşor să cucereşti un colos precum Roma. Apoi, a primit informaţia cea mai "tăioasă", cum că acest Cota Roşcovanul s-a refugiat cu restul armatei sale la Roma, jurând să o apere cu preţul vieţii. Imediat şi-a amintit de rana de la picior, şi a intuit că iar va avea ceva de furcă cu capcanele neaşteptate întinse de hoinarul Cota.

Şi în ziua de azi la fel. S-ar putea să crezi că eşti vreun mare geniu, cu mare experienţă într-un post de conducere. S-ar putea să crezi că eşti înconjurat numai de profesionişti. S-ar putea să crezi că ai toate pârghiile şi avantajele de partea ta, cunoşti totul, eşti super

deştept, ai toate relaţiile din lume. Dar s-ar putea să fii prea gras şi extrem de lent, împreună cu toţi ceilalţi oameni care te susţin. Şi s-ar putea ca alţii să ţi-o ia înainte exact pe acea cale ocolitoare la care nici nu te-ai aşteptat, şi pe care tu să nu poţi nici măcar s-o găseşti.

Leadership: Victoria ta stă sub semnul congruenţei dintre fapte de glorie şi glasul conştiinţei, ci se arată eterogenă şi multiplă, de multe ori flexibilă, capabilă de conjugări imprevizibile dincolo de coordonatele generice: "condiţii" şi "împrejurări" ?

Cine se mişcă greu, este întrecut fără nicio problemă de cei care aleargă cu viteza sporită, şi care au şi rezistenţă, şi care sunt cu adevărat înzestraţi cu calităţi de luptător. Mult mai important, condiţiile şi împrejurările s-ar putea să nu fie deloc de partea ta...

Aşa că eu, ori de câte ori aud vorbindu-se de conducători de geniu, prima oare mă gândesc la felul cum unii au eşuat jalnic la final, cu tot cu genialitatea lor...

Sfat: Nu te baza pe inteligenţă, nici pe poziţie, nici pe alţi oameni. Fii un cât mai bun sportiv, rapid şi rezistent, ca să-ţi educi spiritul şi mintea. Mizează pe faptul că toţi ceilalţi sunt îmbătrâniţi de vreme, de-abia se mişcă, exact ca melcii după ploaie, sau sunt tineri şi trăiesc numai în lux, exact ca şerpii la soare. Ei nu sunt absolut deloc antrenaţi pentru performanţă. Şi, mai important, roagă-te să ai condiţiile şi împrejurările de partea ta... Iar Hazardul îţi va surâde !

Leadershipul devine proiecţia orizontală a unei riguroase mentalităţi bazate pe trinomul "surpriză-uimire-schimbare" în contextul în care singura preocupare este obţinerea unei victorii capabile să te readucă oricând pe o traiectorie ascendentă.

Cele două extreme din Leadership: Hannibal şi Cota Roşcovanul, ne învaţă să conştientizăm puterea hazardului care poate interveni oricând în timpul unui război, şi că oricât de imbatabil te crezi, oricând vei putea cădea într-o "stupoare" din cauza loviturilor destinului, fapt ce va duce la distrugerea inconștientă a sinelui.

Acţionând în activităţile cu caracter practic, vei fi determinat să faci trecerea de la acţiuni spontane la acţiuni conştientizate, în care mai important este actul cunoaşterii.

Source: https://neculaifantanaru.com/extreme-in-leadership-hannibal-si-cota-roscovanul.html

eXtreme Tracking (II)

On Decembrie 06, 2013

Evaluează şi schimbă configuraţia omului de la starea iniţială la starea ţintă, fără să-i slăbeşti temeliile.

Ruth Martin. O mamă grijulie ar face orice pentru fiica ei, ar încheia chiar şi un pact cu Diavolul. În cazuri extreme, fiinţa condiţionată de o realitate dureroasă şi înspăimântătoare, recurge - slăbindu-şi poziţia care o face inatacabilă - la devieri de la propriile crezuri, la imprudenţe scandaloase care depăşesc pe linie continuă orice aşteptări şi orice prognoze. Iar în aceste momente tulburi îşi face intrarea în scenă, fără împotrivire, *particularul* , determinat de solidaritatea cea mai interesantă.

Pentru a determina simptomatologia depresiei, trebuie să se facă măsurătoarea lăuntrică exactă a omului. Iar femeia aceasta disperată, a cărei constantă de echilibru depinde de temperatura propriei sale instabilităţi, face posibilă evaluarea clară a stării ei funcţionale prin absorbţia energiei sale totale.

Hannibal Lecter, prin configurarea corespunzătoare a cablurilor de conexiune cu stările sufleteşti ale senatoarei Ruth Martin, vrea să utilizeze la maxim această energie gratuită, degradată de către temperatura probabilităţilor reduse de salvare a fiicei ei. Neîngrădit de nicio restricţie, el măsoară diferitele forme ale variaţiei parametrului de sensibilitate şi descoperă sursa reacţiilor ireversibile care decurg într-un singur sens până la istovirea totală.

Leadership: Ai motiv să te simţi apreciat ca un izvor de putere şi bunătate, în raport cu îndeplinirea rolului pe care îl reprezinţi într-un punct în care măsura caracterului tău îngust nu te lasă să vezi dincolo de tine însuţi?

În loc să gândească ca Grigorie, bărbierul generalului Cermayloff: " *Sper că veţi recunoaşte pe deplin preţul serviciului meu* ", Hannibal recurge la procedeul extrem: supraîncărcarea adâncă, producerea unei suprasarcini ce are menirea să tulbure şi să înfioare: " *Amputează piciorul unui om, și el poate simţi încă furnicături. Spune-mi, Mamă, când fetiţa ta va sta lungită pe lespede, unde anume vei simţi furnicături?* "

Practic, într-o scurtă unitate de timp Hannibal cercetează criza lăuntrică în care a intrat senatoarea Ruth Martin şi determină structura finală a centrilor ei activi de decizie, după o prealabilă diagnosticare, dar fără să încerce să oprească reacţiile elementare de propagare a suferinţelor ei. El realizează un tracking al energiei interne a omului în faza de solicitare nervoasă, înainte ca eventualul *physical breakdown* să se producă. Şi ce anume constată?

La rândul ei, senatoarea Ruth Martin nu-şi dă seama de măsura caracterului ei. Ea nu poate vedea dincolo de ea însăşi, sau mai bine zis nu vede dincolo de autoritatea pe care o deţine prin funcţia ei. Îşi dă seama că este manipulată din mai multe părţi, dar nu vrea să recunoască acest lucru fiindcă nu acceptă schimbarea. Mândria este cealaltă faţă a vinovăţiei de care, desigur, ea trebuie să se elibereze.

Aşadar, dacă vrei să vezi adevărul despre tine, mai întâi cercetează adevărul pe care ţi-l prezintă ceilalţi despre tine.

Că între reactanţi şi produşi, între o stare apăsătoare şi o teamă care creşte tot mai mult în intensitate, există o barieră energetică care trebuie învinsă pentru a se produce transformarea

radicală a caracterului. Aşadar, între resemnare şi speranţă, între încordare şi îndârjire are loc o variaţie de energie (cedare sau acceptare), producându-se un maxim de amplitudine care înscrie existenţa omului într-un trend descendent.

Leadership: Poţi să asiguri o bună capacitate de protejare şi reechilibrare a elementelor tale de pasiv şi activ în condiţiile unei fuziuni între "particularul" şi "întâmplătorul" produse de o forţă extremă?

Îngrijirea personală şi profesională, pe fondul unei crize interne, aparţine în mod specific şi exclusiv acelei instanţe de cauză ce are în mod direct puterea de a te înfrânge. Orice tensiune contradictorie, care tinde să evolueze spre o stare semi-paralizantă, este rodul unei aprige fuziuni dintre "particularul" şi "întâmplătorul" produse de o forţă externă. Această forţă poate fi înţeleasă în termenii unei influenţe determinante de sus în jos, prin care Ruth Martin, pentru un eveniment sau un memento afectiv, devine victima unei manipulări psihologice greu de detectat.

Iar un lider care este profund în toate acţiunile sale, având totodată conştiinţa supremă a personalităţii sale, nu ar trebui să se lase dominat de principiul particularului şi întâmplătorului. Acest principiu spune că tot ceea ce intră în contact cu tine, în mod direct sau indirect, este direct proporţional cu ceea ce eşti în stare să devii cu sau fără voia ta.

Cel mai uşor lucru, care poate oferi satisfacţii intelectuală depline, este să induci celorlalţi oameni o stare apăsătoare şi o teamă care creşte în intensitate dintr-o anumită direcţie sau mai multe direcţii. Iar cel mai dificil lucru, ca o piatră de încercare, este să-ţi temperezi elanul de a evalua şi schimba configuraţia omului, de la starea lui iniţială la starea ţintă. Stare pe care o induci în scopul unei ascensiuni psiho-profesionale, printr-o separare accentuată de factorul perceperii şi cunoaşterii duse la extrem, dar care îţi poate ştirbi din prestanţă şi credibilitate.

Iar lucrul cu adevărat valoros este acela de a nu cădea tu însuţi în plasa ofertelor înşelătoare ale "Diavolului", bazate pe interese ascunse, deghizate, machiaveliste, nerespectând criteriile unui leadership transformator pozitiv bazat pe puterea exemplului.

Ofertele acestea ispititoare, condiţionând omul la o realitate dureroasă şi înspăimântătoare, vin cumva să compenseze efectul scăderii autorităţii liderului, conducând însă la devieri de la propriile sale crezuri, la imprudenţe ce depăşesc pe linie continuă orice aşteptări şi orice prognoze.

Leadership: Mintea ta poate construi o stare de răspuns "PRO" faţă de schimbarea stimei de sine, încât atitudinea ta faţă de evenimentele importante ale vieţii să anuleze faptele pe care nu eşti în stare să ţi le asumi?

Ce se întâmplă când un cerb sika, ghidându-se de simțul văzului și al auzului, simte furișarea tigrului în apropierea lui? Fuge ! Acelaşi efect îl creează liderul, dominat de sentimentul său de un cert complex de superioritate, prin procesul de manipulare şi de destabilizare al omului. Care a fost răspunsul senatoarei Ruth Martin atunci când a sesizat tendinţa lui Hannibal de extindere a dimensiunii spaţiului său de influenţă prin acea testare psihologică?

" *Take this thing back to Baltimore.* " Adică, domnule Hannibal, întoarce-te după gratii. Ţine-ţi în frâu pornirile psihice prin raţiune ! Încetează cu atitudinea de superioritate ! Învaţă să respecţi omul, să preţuieşti eforturile sale de a asigura o interacţiune şi o cooperare cât mai bună. Foloseşte-ţi puterea de influenţă ca să îţi colorezi propria viaţă, nu ca să faci umbră altor vieţi.

Aşadar, decât să deschizi o suită de măsurători lăuntrice care duc în final la o mulţime de întrebări, decât să te ancorezi într-un port la care se pot adresa întrebări chinuitoare despre existenţa umană şi se pot primi răspunsuri stânjenitoare, mai degrabă asigură-ţi o bună capacitate de protejare şi reechilibrare a elementelor tale de pasiv şi activ. Mare grija ! Nu care cumva cercetările tale obsesive să creeze o opoziţie ireconciliabilă între caracter şi virtuţi, căci astfel... s-a terminat cu leadershipul.

Leadership: Sistemul tău funcţional dispune de funcţie de reglaj şi protecţie încorporată la nivel de "ce eşti în stare uiţi despre tine încât să devii mai mult decât eşti" ?

Toate elementele funcţionale trebuie să se contopească şi să fie prelucrate în mod creator, prompt şi eficace, asigurându-le o bună stabilitate şi coordonare, fără a le substitui unei forme de comandă injuste şi restrictive care, pe lângă frânarea automată, duce la oprirea completă a fluxului de energie, la oprirea sistemului de control automat.

Dacă nu vrei să utilizeze altcineva, neîngrădit de nicio restricţie, acea energie lăuntrică care te propulsează înainte, fă tot posibilul să-ţi învingi slăbiciunile, luptându-te cu orice impuls de moment care ar putea trezi în ceilalţi o formă de câştig psiho-profesional. Măsoară diferitele forme ale variaţiei parametrului tău de sensibilitate şi descoperă sursa reacţiilor ireversibile care decurg într-un singur sens.

Leadershipul înseamnă să nu uiţi niciodată ceea ce eşti capabil să faci, prin prisma faptului că ceea ce eşti este ceea ce ai fost mereu.

eXtreme Tracking (II) vizează acel proces de extindere a influenţei psihologice a liderului prin analizarea şi testarea însuşirilor deosebite ale omului în situaţii limită, stimulând sau denaturând linia lui constantă de funcţionare prin intermediul raportului dintre contraste şi contradicţii. Anume, contrastele pe care omul ascunde şi situaţiile paradoxale cu care se confruntă. Şi contradicţiile pe care liderul le generează în încercarea de a produce o derută paralizantă.

Dar un leadership care produce destabilizări ale structurii interne a omului, deci un leadership care are un efect negativ asupra minţii şi sufletului, îşi va degrada în timp sensul primordial, distrugând fundamentul oricărei relaţii. Temelia omului este conştiinţa: să fii conştient în fiecare moment că Tu alegi să fii într-o situaţie sau în alta, că Tu alegi ce anume permiţi să se întâmple în viaţa ta şi a celor din jur.

*** Notă:** The Silence of the Lambs (1991)

eXtreme Tracking (I)

On Decembrie 04, 2013

Supraveghează-ţi îndeaproape evoluţia şi fii deschis faţă de ceilalţi, analizând şi estimând elementele de continuitate ale personalităţii tale în situaţiile limită.

Fapt straniu, nemaiîntâlnit, nimeni n-o acuză pe senatoarea Ruth Martin de deviere doctrinală sau de imprudenţă. Oricât de mult i-ar displăcea această situaţie, ea face apel la inteligenţa lui Hannibal pentru a-şi regăsi fiica, în timp ce Hannibal Lecter vede în mărinimia sufletului ei nu doar oportunitatea de a-şi redobândi libertatea, ci şi o nouă şansă de pătrundere în adâncimile sufleteşti ale omului.

Reacţiile chimice sunt procese dinamice care se desfăşoară într-un anumit interval. Iar o mamă iubitoare, dispunând de o chimie sufletească mai pronunţată, îşi gestionează trăirile afective în funcţie de aceste reacţii puternice, la fel de dureroase ca un glonţ care străbate inima. Experimental, încerci să-i desluşeşti caracterul, meandrele, aparenţele generatoare de confuzii, gândurile şi perspectivele în care se zbate, măsurându-i căldura sufletească, căutând în profunzime resorturile care pot declanşa vibraţiile de înaltă amplitudine.

Ruth Martin pare absorbită într-o bătălie fără sorţi de izbândă, într-o gaură neagră, microscopică, numită "punct fără întoarcere". Incitant, asculţi glasul acela disperat care imploră, se roagă, speră şi cere îndurare, în faţa căruia se înclină inima, cu luptele însoţitoare, provocând o încordare egală cu valoarea constantă a unui curent continuu care, trecând printr-un rezistor, dezvoltă o energie de impact suficientă pentru a efectua o nouă reglare a temperaturii interne.

Un imbold absolut irezistibil ! Fiinţa aceasta vlăguită care palpită şi vibrează fără odihnă, căreia îi poţi simţi pulsaţiile cum cresc într-un ritm ameţitor, cum arde tot mai mult combustibil însufleţitor pentru a-şi menţine gradul de stabilitate. Prototipul acesta uman care se zbate între vulnerabilitate şi intangibilitate trebuie menţinut cu orice preţ în stadiul de testare şi control.

Leadership: Poţi să-ţi dezvolţi şi să-ţi menţii autoritatea cu ajutorul elementelor sensibile de personalitate, încât să nu periclitezi acele valori care se încadrează în criteriul de eligibilitate fixat resorturile performanţei?

Crearea propriului plan de dezvoltare a personalităţii se poate realiza uşor, prin identificarea acţiunilor cu potenţial evolutiv, dar nu se poate concretiza dacă aştepţi multă vreme pasiv în afara sferei evenimentelor. Iar personalitatea cea mai puternică este rezultatul dezvoltării autorităţii cu ajutorul elementelor sensibile care fac dintr-un conducător un om care experimentează iubirea. Elemente precum: manifestarea afecţiunii şi recunoştinţei, implicarea emoţională, generozitate, apreciere, preţuire pentru o misiune de caritate, etc.

Activitatea ta de "voluntariat" în cadrul programului "Omul altfel", plin de elanul de a-ţi asigura stabilitatea pe plan emoţional şi mental, în relaţiile cu cei din jurul tău, stă aproape integral sub semnul a ceea ce se numeşte *SecurityPower* . O ajustare a elementelor tale definitorii, într-un mod practic, prin care să detectezi orice imprudenţă în a înfrunta necunoscutul. Această operaţiune este necesară pentru a nu-ţi ştirbi autoritatea.

Leadershipul, care se axează pe ingineria optimizării materialului uman, filtrabil doar prin experienţele la care omul ia parte în viaţa de zi cu zi, nu constituie un fond de speranţă pentru atingerea unui nivel înalt de vitalitate pe plan intern. Nu prezintă întotdeauna o

garanţie în ceea ce priveşte protejarea valorilor fundamentale ale omului, nu asigură calitatea şi fiabilitatea "utilajului" care să împrăştie ceva antiderapant în vederea prevenirii oricărei alunecări spre extremism. Spre acea realitate anapoda ce zguduie temeliile existenţiale, periclitând acele valori care se încadrează în criteriul de eligibilitate fixat de cele două resorturi ale performanţei: durabilitate şi sustenabilitate.

Valorile cele mai de preţ ale omului sunt: onestitatea, respectul, munca temeinică, dăruirea, ambiția și empatia.

Leadership: Eşti în stare să renunţi la tine însuţi şi la valorile care te caracterizează doar pentru a îmbrăţişa un nou statut particular (de autoritate), sub forma unei mentalităţi care îmbrăţişează paradoxul?

Senatoarea Ruth Martin este o mentalitate care îmbrăţişează paradoxul: pe de o parte vrea ca fata ei să fie găsită şi salvată, pe de altă pare încearcă să uite sau să nege o întâmplare care îi umbreşte existenţa. Pe de o parte iubeşte pe cineva, pe de altă parte se urăşte pe sine fiindcă a ajuns în situaţia de a-şi renega credinţa şi de a se abandona în mijlocul necazului. Pe de o parte îşi înţelege potenţialul de leadership, dar pe de altă parte nu-şi poate gestiona bine emoţiile. Iată ce este instabilitatea.

Nimeni nu-şi poate menţine echilibrul constant pe o suprafaţă lucioasă fără să mai alunece din când în când. Dar nici alunecarea frecventă, într-o parte sau alta a teritoriului individual, nu-i poate asigura omului o dezvoltare armonioasă, ci mai degrabă sporeşte posibilitatea retragerii lui în solitudine şi indecizie, înclinând spre influenţabilitate. Iar leadershipul nu este un sistem ABS care te menţine pe drum în orice condiţii, prevenind permanent alunecarea şi asigurând stabilitatea pe orice tip de suprafaţă.

A încerca să faci din leadership o centură de siguranţă, folosindu-te de poziţia ta ca de un agent de pază, este ca şi cum te-ai sprijini pe o trestie pe care o clătină vântul. Te vei zbate între vulnerabilitate şi intangibilitate. Vei persista într-o atitudine contradictorie care înrăutăţeşte situaţia, subminând principalul agent care poate schimba situaţia în bine: adică pe tine. În aceste condiţii vei da frâu dorinţei stringente de căutare a unui refugiu, în timp ce toţi ceilalţi vor vedea în tine un învins, uşor de manipulat.

Caută în tine însuţi, în profunzime, acele resorturi care pot declanşa vibraţiile de înaltă amplitudine. Analizează şi estimează elementele de continuitate ale personalităţii tale în situaţiile limită. Este nevoie să dezvolţi şi să menţii un program de întreţinere preventivă a elementelor sensibile de personalitate?

Leadershipul este atitudinea pe care ţi-o păstrezi neîntinată atunci când inima ta se îndepărtează de la importanţa rolului pe care ţi-l asumi în confruntarea cu o situaţie fără ieşire.

eXtreme Tracking desemnează acel proces prin care urmăreşti o ţintă, în paralel cu supravegherea atentă a propriului Eu, dar şi a altor Euri care te vor urmări permanent în evoluţia ta. Dar această evoluţie, pentru a fi benefică şi în concordanţă cu aşteptările, nu trebuie să oscileze între două extreme. Ci trebuie să aibă o traiectorie ascendentă rectilinie.

*** Notă:** The Silence of the Lambs (1991)

Fabula cu picătura de miere

On Aprilie 19, 2020

Încearcă să stabileşti măsura caracterului tău, fără să faci din el principalul motiv al producerii evenimentelor neasigurate de o acoperire morală corespunzătoare.

- Un vânător care se întorcea de la vânătoare s-a oprit să cumpere un borcan cu miere. În timp ce turna mierea în borcan, negustorul a scăpat o picătură pe lângă. O muscă a venit și s-a așezat acolo. De pe marginea acoperișului, o pasăre a venit și a înșfăcat-o. Pisica negustorului a văzut-o și s-a aruncat asupra ei, dar câinele vânătorului s-a aruncat și el asupra pisicii și a omorât-o cu colții săi. Mâniat, negustorul a aruncat cu piatra în vânător, care l-a lovit în cap și l-a omorât. Ca să-l răzbune, familia vânătorului a atacat casa negustorului și i-a ucis familia, jefuind prăvălia. Apoi, toți sătenii au tăbărât asupra părinților vânătorului, iar cele două sate s-au găsit în cele din urmă în război. Crede-mă, odată ce a luat o decizie, omul viclean găsește întotdeauna picătura de miere ca să înceapă cearta. *

Leadership: Cum îţi evaluezi experienţa de utilizare a raţiunii în momentul derulării evenimentelor care presupun o necesitate imediată, corelându-le cu interacţiunea dintre ce se observă şi ceea ce se aşteaptă a se întâmpla?

Bine spunea scriitorul Mika Waltari: *"Cine face primul pas, trebuie să-l facă şi pe al doilea. Primul pas e cel mai dificil şi, când vine clipa, nu vor lipsi motive de război."* Mai cu seamă, legătura dintre ceea ce se întâmplă în exteriorul tău şi ceea ce se întâmplă în mintea ta e posibil de gestionat, dar numai cu acordul echilibrului dintre controlul emoţional şi permiterea exprimării libere a emoţiilor într-un mod sănătos.

Nu-i vorba de faptul că de la o mică scânteie se poate isca un incendiu, ci trebuie luat în calcul faptul că evenimentele se derulează în funcţie de capacitatea omului de a-şi suporta raţiunea în "căderile" sale.

Prin simpla utilizare a propriei raţiuni, în scopul evitării producerii unor "scântei" primejdioase, se vădeşte cel mai clar distincţia dintre "a cunoaşte" şi "a soluţiona", fiind întruchipat, ca ideal, numai de înţeleptul stoic. În lumina rece a raţiunii, de a întoarce un fapt pe toate feţele şi a-l defini în substanţa toxică a evenimentelor, în înlănţuirea tendenţioasă a altor acţiuni din viaţa ta, în devenirea lor încâlcită şi gravă, se poate vedea caracterul tău adevărat.

Între ce se observă şi ceea ce se aşteaptă a se întâmpla stă experienţa de conturare a sinelui în acord cu rolul pe care îl poate juca "neprevăzutul" în derularea acţiunilor de realizare a justului echilibru dintre ceea ce se cunoaşte şi ceea ce se ascunde.

Omul care are un caracter drept face diferența dintre ceea ce se vede la prima vedere și ceea ce se întâmplă, de fapt, în spatele aparenţelor, în spatele cortinei. Chiar dacă nu poate găsi calea sau prilejul de a suprima la timp o reacție ce poate avea efect invers, produsă uneori sub forma unei avertizări, el totuşi îşi intensifică încercare de rezistenţă a libertăţii de exprimare a sinelui în faţa tenebrelor din minţile în care nu a pătruns lumina.

S-o spun altfel. Omul corect se transformă subtil într-o încercare de a arăta că el are dreptate, neopunându-se evenimentului petrecut deja, ci contând pe facultatea raţiunii de a formula argumente orientate în câmpul unei intenţionalităţi inversate: lucrul nefast s-a petrecut pentru că cineva a trecut pe contrasens şi acolo s-a izbit de un autoturism care

circula din sens opus. Cu alte cuvinte, încearcă să nu te intersectezi cu ceva doar pentru că intenţionezi să câştigi ceva.

Leadershipul este întâmplarea petrecută deja, din care se desprind două concluzii: "Niciodată să nu te intereseze cauzele pierdute, adică alea în care nu mai vrea nimeni altcineva să se bage" şi "niciodată să nu te intersectezi cu cineva care arată un interes prea mare pentru el însuşi".

Fabula cu picătura de miere ne poate ajuta să identificăm măsura caracterului unui lider, care este dată de capacitatea lui de a fi flexibil. Un lider ştie că trebuie să transforme o situaţie complicată într-un început promiţător, pentru a corespunde anumitor cerințe sau unui anumit context. Mai mult decât atât, trebuie ascultat sfatul scriitorului englez Daniel Defoe: *"Cel mai mare grad al înţelepciunii umane este să ştii să-ţi adaptezi caracterul împrejurărilor şi să-ţi păstrezi sufletul calm în ciuda furtunilor din afară."*

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Source: https://neculaifantanaru.com/fabula-cu-picatura-de-miere.html

Fantasma unei lumi, din care a ta e doar o rămăşiţă

On Mai 02, 2012

Menţine-ţi constant caracterul nobil, opunându-te oricărei tendinţe de a încălca limitele impuse de filtrul emoţional şi moral al celorlalţi oameni.

Personajul principal din filmul „ *Lionheart (1990)* ", Lyon Gaultier, dezertează din Legiunea Străină şi ajunge în Statele Unite ale Americii. Îl găseşte pe fratele său între viaţă şi moarte, iar pe soţia acestuia fără banii necesari pentru a-şi vindeca soţul şi pentru a-şi îngriji copilul. Pentru a o ajuta el se implică în luptele ilegale, la îndemnul şi sub îndrumarea lui Joshua, cu care leagă o prietenie strânsă.

Iar Joshua era subordonatul Cynthiei - „the professional gambler" - care ţinea lucrurile sub control. Sau cel puţin asta îşi dorea ea. Era una din acele făpturi cu sânge rece pe care ai fi bucuros s-o ai aproape numai când vine vorba de bani. Extrem de atrăgătoare, cu şarmul şi fascinaţia unei prinţese, dar înşelătoare ca un şarpe. Nefiind capabilă de sentimente sincere, de dorinţe familiale, era doar purtătoarea eredităţii ei dominante, defectuoase, nicidecum nobile. Nu iubea pe nimeni în afară de ea.

Pe o astfel de fiinţă, atrasă ca un magnet numai de faimă, sedusă numai de sclipirea banului, de spectaculozitatea vieţii de lux, ea care ar trece peste orice şi oricine pentru a-şi găsi împlinirea dorinţelor ei schimbătoare, nu o poţi invita la o cină romantică fără risc, fără ca, dintr-un motiv sau altul, din senin, ceva să nu-i convină şi să izbucnească în crize de furie, şi să te trezeşti brusc pus pe „disable".

Leadership: Provocarea de a accentua importanța faptelor pe care ţi le reproşezi de la viaţă, impune trecerea lor în prim planul unei detaşări de percepţiile prilejuite de nişte centre de interes dominante?

La un moment dat Lyon îi face o vizită lui Cynthia. Era singură, întinsă în pat, provocatoare, îmbrăcată în cea mai sumară lenjerie, liniştită, visătoare, ca şi cum s-ar fi scufundat într-o lume perfectă. La vederea lui Lyon întreaga ei fiinţă fu cuprinsă de înflăcărare, părea însufleţită de gândul că, în sfârşit, un bărbat viguros ca el, o partidă atât de bună, îi va putea îmblânzi poftele.

- O voi face, îi spune Lyon. Voi lupta în continuare pentru tine. Dar trebuie să deschid un cont. Nu mă întreba de ce. Asta e condiţia mea. Şi trebuie să plec de aici. Nu pot locui într-un hotel de lux. Trebuie să trăiesc ca un luptător. Locul acesta este prea confortabil pentru mine.

Şi dintr-o dată chipul femeii, care mai înainte era atât de dulce şi suav, se modifică vizibil. Inima ei de temnicier îşi amplifică bătăile ca în ritmul ceasului de cuc. Lumea ei atât de fascinantă părea că s-a dărâmat, transformându-se în iad. Cine se crede? Cum îndrăzneşte nenorocitul să-mi spună că pleacă, fără să-mi dea ce doresc, fără să-mi satisfacă poftele? Rănită în orgoliul propriu, femeia bogată, şi atât de influentă, n-ar fi fost în stare să găsească niciodată amabilitate, vreun semn de înţelegere. Îşi activase înflăcărarea, profunzimea, consideraţia, tactul, iar acum le pierduse, sau mai degrabă le abandonase.

Modificarea atitudinii care te defineşte este condiţia determinării unui procent mare de îndoială atribuită unui caracter durabil, ce depinde de probabilităţile de realizare a evenimentelor aleatoare.

Înarmată cu toată concentrarea posibilă, mătură cu privirea omul de lângă ea, netrebnicul, ticălosul, nenorocitul, căci acum Lyon nu mai era „dorinţa" ei cea mai mare, ci doar un trişor, un condamnat, un păcătos. Şi ca urmare ea încearcă să vadă lucrurile aşa cum sunt, cu cel mai desăvârşit sânge rece, adică fără să le mai atribuie o conotaţie preponderent pozitivă. Unele şocuri provoacă, vizibil sau nu, răsturnări iremediabile. Furia ei rece, respingătoare, care ar îngheţa pe oricine, îşi arată colţii:

- Eşti sigur că pleci fiindcă n-ai găsit o altă femeie...altceva mai confortabil pe stradă? Nu răspunde ! Asta e treaba mea ! A mea ! (apoi izbeşte paharul în televizor.) M-am săturat de tine ! Afară ! „Get the fuck out ! " De azi înainte relaţia noastră va fi doar profesională, aşa cum ar fi trebuit să fie de la început !

Leadership: Care este natura personalității tale în contextul unei avuţii care te ţine captiv mental sau afectiv în jurul unei imagini folosită ca legătură între ceea ce poţi oferi şi ceea ce ţi se cere?

Fără îndoială Cynthia ar fi putut avea o înrâurire pozitivă asupra lui Lyon, fiindcă era o femeie frumoasă. Dar caracterul ei „defect", incapacitatea ei de a empatiza, de a simţi, de a fi receptivă la potenţialul lui, la emoţiile sale, la adevăratul său caracter – i-a atras doar dispreţul. În final ea şi-a pierdut şi banii, şi pe Lyon.

Un lider ca Cynthia, care priveşte întotdeauna lucrurile pe dos, care este orbit de orice simţământ, încătuşat de pofta banului, trebuie lăsat să se consume o vreme, să-şi petreacă timpul în singurătate. Trebuie lăsat să reflecteze, ca un înţelept, mai bine la esenţa caracterului său. Să-şi trateze, asa cum un doctor tratează boala, dependenţa sa de a fi mereu în centrul atenţiei; să înţeleagă mai bine putinţa de a fi altcineva - până ce flacăra ameninţătoare a gândurilor, sentimentelor şi convingerilor sale reprobabile se va stinge.

Numai prin îndiguirea acelor reacţii negative, impulsive, instabile, care nu fac loc nici unei forme de sporire a influenţei pozitive, vei putea să domini mai mult timp spiritul oamenilor, menţinând vie intenţia acestora de a se raporta la tine şi de a-ţi accepta imperfecţiunile.

Leadership: Îţi foloseşti bagajul de trăsături înnăscute sau dobândite, astfel încât să anulezi efectele negative pe care le poţi suporta conştient prin angajamentul faţă de o calitate care nu te onorează?

Filozoful Arthur Schopenhauer spunea: „ *Un caracter bun, măsurat şi blând poate să fie mulţumit în împrejurări strâmtorate; pe când cel pizmuitor şi răutăcios nu va fi mulţumit nici în mijlocul tuturor avuţiilor.* "

Care va fi natura personalităţii viitoare a unui lider este desigur foarte dificil de spus, căci depinde de dimensiunea imaginii sale, de înţelegerea menirii sale, de felul în care judecă oamenii, de felul cum se raportează la noile realităţi, de felul în care îşi educă propriul sine, de felul în care îşi gestionează propriile reacţii.

Nu pot spune mare lucru despre evoluţia unui lider, despre transformarea caracterului său, mai ales fără să-l observ. Dar aş pronostica, de pildă, că nicio judecată, nicio influenţă, niciun mod de a îmbina elementele de leadership care îi pot spori acestuia şansa de a atinge măreţia, nu-i va putea desăvârşi capacitatea de a stabili relaţii şi legături autentice cu ceilalţi oameni.

Aşa cum un sculptor îşi modelează opera şi o toarnă în bronz, tu trebuie să-ţi modelezi caracterul pentru a obţine rezultate maxime în sfera relaţiilor şi colaborării. Nu vei putea să

comunici profund cu oamenii şi să te integrezi în lumea lor dacă Eul tău nu găseşte un ecou suficient de puternic în inimile celorlalţi.

Calitatea cea mai de jos, care nu te onorează, se perpetuează între confruntarea cu evenimentele de tip determinist şi apariţia efectului de "dinţi de fierăstrău" (cu cât îţi foloseşti mai mult autoritatea, cu atât ai mai multe şanse să îţi toceşti iscusinţa de a-ţi stăpâni impulsurile şi reacţiile).

Această calitate poate fi însăşi INFLUENŢA !

Fantasma unei lumi, din care a ta e doar o rămăşiţă vizează propria ta personalitate şi modul în care priveşti lumea după ce ai fost renegat de ceilalţi oameni, după ce ai fost trimis la pământ din cauza propriilor erori de simţire şi judecată. Doar cu o rămăşiţă te poţi alege dintr-o lume în care ceilalţi oameni îţi dau, sau nu, acceptul de a fi în fruntea lor - o rămăşiţă de sine, într-o lume însingurată de propriul tău Eu.

Menţine-ţi constant caracterul nobil, opunându-te oricărei tendinţe de a încălca limitele impuse de filtrul emoţional şi moral al celorlalţi oameni.

Source: https://neculaifantanaru.com/fantasma-unei-lumi-din-care-a-ta-e-doar-o-ramasita.html

Faptele vorbesc

On Februarie 03, 2009

Îmbunătăţeşte-ţi capacitatea de conducere, echipându-ţi potenţialul cu acele „piese alerte” care te pot menţine în viaţă.

În filmul “ *Marea evadare (1963)* ”, MacDonald (interpretat de actorul Gordon Jackson), îi instruia pe evadaţii din lagăr - anume cum trebuie să reacţioneze în cazul în care, după evadare, ofiţerii germani i-ar legitima la punctele de control.

- Ţineţi minte foarte bine ! Nu vorbiţi în limba engleză. Vorbiţi numai în germană ceea ce v-am învăţat eu. Ofiţerii germani vor folosi un truc ca să verifice identitatea voastră. Mai mult ca sigur vă vor întreba ceva în limba engleză. Orice ar fi nu le răspundeţi nimic. Prefaceţi-vă că nu ştiţi engleza.

Spre sfârşitul filmului, MacDonald împreună cu un alt evadat reuşesc să ajungă aproape de graniţa cu Spania. Dar când să intre în autobuzul care ar fi trebuit să-i treacă graniţa, sunt opriţi de doi ofiţeri germani care le cer paşapoartele. După o scurtă conversaţie pe germană şi după ce le-au verificat actele, care păreau a fi în regulă, unul dintre ofiţerii germani foloseşte trucul: “Good luck”.

Fericit că a scăpat atât de uşor de control, MacDonald îi răspunde ofiţerului în timp ce urca în autobuz: “Thank you”. Brusc, îşi dă seama de greşeala făcută, dar este prea târziu. Căzuse deja în capcană.

Dar faptele sunt mai de preţ decât vorbele.

O clipă de neatenţie l-a costat viaţa ! Tocmai el, MacDonald, cel care îi instruia pe evadaţi cum să procedeze, atenţionându-i să nu vorbească sub nicio formă în limba engleză, a căzut în capcană. Cum îţi explici acest lucru? Ei bine, MacDonald a fost un bun profesor pentru ceilalţi prizonieri, a ştiut să-i instruiască, să-i îndrume şi să-i pună în gardă, dar când a sosit momentul în care să pună în practică ceea ce i-a învăţat pe alţii să facă, a uitat pur şi simplu de propriile sfaturi.

Leadership: Te implici în ceva ce se petrece în afara propriilor tale alegeri prin faptul că nu posezi noţiunea de personalizare a evenimentelor?

Laşi garda jos chiar atunci când trebuie să faci pasul cel mare? Scena aceasta din film este utilă pentru a ne aminti cât de vulnerabili suntem atunci când lăsăm garda jos, şi nu ne respectăm principiile de care suntem conduşi. La drept vorbind, foarte mulţi lideri se îmbolnăvesc grav de această boală, a „uitării”, dacă pot s-o numesc aşa.

Cineva spunea că premiza impactului circumstanţelor asupra atitudinilor şi opţiunilor omului nu poate fi pusă la îndoială. Într-un asemenea caz am putea considera mai amplă configuraţia acţiunilor şi faptelor supuse utilităţii asumate, dar şi a valorii de sine proiectate în spaţiul evenimentelor şi circumstanţelor asupra cărora omul poate interveni.

Să nu considerăm conştiinţa individuală drept bază a tot ce se petrece în jur, cu o deplină încredere în factorii decizionali prielnici. Să nu facem din scopurile personale o abandonare totală în mâinile Divinei Providenţe. Ci să ne îndreptăm atenţia spre corectarea erorilor din

timpul goanei spre un nou început, ca o extindere a construcţiei existenţiale.

Evenimentele pe care le organizezi pot fi personalizate prin asumarea unui rol de tip multiplayer, în care se fac echipe, se încheagă relaţii și se generează un sentiment de adeziune la o „poveste” care merita să fie trăită la maxim. Totodată, ele pot fi personalizate cu roluri de tip „circumstanţial” în care poziţia ta devine instabilă datorită direcţiei imprecise şi a aptitudinilor "off-road" slabe.

Leadership: Dai curs acceptării a unei cereri de intervenţie în cazul unei situaţii extreme, dar fără să-ţi validezi depedenţa de a controla acea situaţie?

A personaliza evenimentele înseamnă să atribui acţiunilor tale o valoare de tip "separare de contextul iniţial de abordare a problemei", adică înseamnă să dai curs acceptării a unei cereri de intervenţie în cazul unei situaţii extreme, dar fără să-ţi validezi depedenţa de a controla acea situaţie.

Dependenţa de a deţine controlul asupra unei situaţii, acest termen care ne sugerează că nu se poate "fără", creează o constrângere faţă de misiunea pe care eşti chemat s-o îndeplineşti. Iar prin această constrângere de tip "Finish what you start" îţi redomensionezi o lume numai în parte congruentă cu nevoile tale adaptative. începi să depinzi de ceea ce nu ştii ce te aşteaptă, ancorându-ţi acţiunile în apropierea de ceea ce înseamnă să supravieţuieşti prin folosirea a cât mai puţine resurse.

Leadershipul intervine în momentul în care te propteşti cu spatele în ceva nevăzut şi împingi din toate puterile în ceva ce se petrece în afara propriilor tale alegeri. Atunci când te laşi copleşit de senzaţia stranie, rea-voitoare, experimentată de deprinderea de a te articula adecvat la context, prin care se realizează, direct sau indirect, eroarea de a omite esenţialul. înseamnă să acorzi “autonomie” micului teritoriu al incertitudinii, în absenţa unui observator care să repare realitatea sau să creeze una nouă.

Nu poate fi vorba de acea povară a 'judecătorului" care ia decizii capitale, atâta vreme cât nu poţi vedea nimic decât o imensă confuzie, atâta vreme cât nu poţi da *undo* la situaţia anterioară.

Ca să experimentezi leadershipul dintr-un unghi mai bun de abordare, trebuie să înaintezi în "traficul" aglomerat de schimbări de situaţie şi să ajungi la locul iniţial de observaţie de unde se trag semnalele de alarmă în caz de derapaje. Şi să selectezi ritmurile de integrare a senzorilor de siguranţă în varianta numită "neprevăzut".

Leadership: Culegi roadele străduinţelor tale de a te adapta unui rol circumstanţial, în măsura în care ai tras învăţăminte din reprezentările poziţiei tale faţă de impactul evenimentelor?

Asculţi în maşină genul acela de muzică care te face să vibrezi? Dacă da, atunci probabil eşti familiarizat cu senzaţia aia puternică, în goana aia de adrenalină când, ascultând anumite piese, apeşi pedala de acceleraţie şi simţi că eşti stăpânul tău absolut. Acesta este momentul când, nefiind blocat de nicio altă maşină, îţi poţi elibera la maxim potenţialul.

Capacitatea ta de a te focaliza asupra a ceea ce este important să faci, este ca o piesă muzicală care te face să apeşi pedala de acceleraţie a potenţialului tău atunci când eşti pus în situaţii alerte. Dacă te blochezi atunci când trebuie să apeşi pedala de acceleraţie, leadershipul tău nu va lua niciodată un demaraj excelent.

Succesul tău în tot ceea întreprinzi nu va fi influenţat atât de capacitatea de a te pregăti minuţios, ci mai mult de modul în care acţionezi, de modul în care îţi raportezi potenţialul practic la nivelul de cunoştinţe pe care l-ai dobândit. Adevărata ta pregătire începe cu acele cunoştinţe pe care le asimilezi, dar testul desăvârşirii tale se încheie cu ceea ce ştii să faci cu ele, atunci când trebuie să le pui în practică.

Dacă mă gândesc la filmul " *Marea evadare (1963)* " consider că dintre toţi evadaţii, MacDonald, a fost veriga cea mai slabă. Chiar dacă s-a priceput să-i instruiască foarte bine pe oameni, el a fost singurul care la "proba practică" a picat. El a picat testul desăvârşirii sale !

Pune-ţi la timp în mişcare sistemul propriu de funcţionare, altfel rişti să te trezeşti cu surprize neplăcute. Echipează-ţi întotdeauna potenţialul cu un simţ practic bine pus la punct - cu acele „piese alerte" care te pot menţine în viaţă.

Reprezentarea poziţiei tale faţă de impactul evenimentelor are ca punct de plecare o evadare dintr-o situaţie de insecuritate, iar ca punct de finalitate un efect de tip bumerang?

Concluzie: Ai grijă cum îi îndrumi pe oameni şi ce îi sfătuieşti, căci dacă ceea ce le spui nu rezonează cu ceea ce faci, s-ar putea să-ţi pierzi credibilitatea şi rişti să nu te mai urmeze nimeni.

Source: https://neculaifantanaru.com/faptele-vorbesc.html

Făptuitorul reaşezării resorturilor lumii interioare

On August 08, 2013

Promovează caracterul autentic al propriilor tale descoperiri, stabilind o legătură strânsă între elementele de valoare care susţin evoluţia ştiinţei tale.

Trăiam cu rezultatele acelei experienţe extreme prin care făcusem eforturi lăudabile pentru progresul meu. Apreciam în mod deosebit caracterul autentic al descoperirilor neobişnuite, datorită cărora reuşisem să realizez o legătură între trecut, prezent şi viitor. Şi, cu acea exigenţă proprie unui consumator de ştiinţă, o accesam ori de câte ori apărea nevoia imperioasă de a-mi satisface setea de cunoaştere.

Plasată exact la locul potrivit spre a face să rodească noul început, constanta pe care reuşisem să o identific prin raportarea mea la măreaţa lume a ştiinţei, reprezenta un set de adevăruri ce puteau fi cuprinse şi înţelese numai de mintea fizică. Ea se regăsea însă în miezul tuturor faptelor şi acţiunilor umane.

Iar această constantă era modificată la un nivel fundamental prin stabilirea preferenţială a unei legături strânse între elementele de valoare, cu caracter apropiat, optimizate pentru o anumită aplicabilitate sau pentru un anumit tip de dezvoltare şi control. A durat ceva timp ca să clarific totul, şi ca să mă poziţionez în relaţie cu noua realitate.

Oare factorul unic al mutaţiilor materiale care favorizau schimbările de valori şi de judecăţi, exercitând o presiune variabilă asupra conştiinţei mele, deformând într-o mare măsură adevărurile cu care mă luptam imaginar şi cele cu care am fost îndoctrinat, trebuia să mă îngrijoreze?

Leadership: Poţi să te dedici unei creaţii care te obligă să îţi revezi întreaga viaţă pentru a da sens unei noțiuni sau unui concept, fără să determini o alterare continuă a caracteristicilor tale funcţionale definitorii?

În mod inevitabil, complexitatea creaţiei mele aducea cu sine aparente contradicţii, oferindu-mi o experienţă complet nouă, palpitantă şi intensă. Dintr-un martor al tuturor vârstelor lumii m-am transformat într-un făptuitor al reaşezării resorturilor lumii mele interioare. Conceptul pe care viaţa mi l-a scos înainte era: "Push Up Challenge", adică trebuia să învăţ să combin improvizaţii de tot felul, semne şi interpretări, idei venite de nicăieri, artificii de exprimare şi de logică, încât să încropesc profilul unui artist al semioticii care ştie să introducă o ordine în haos, un echilibru între forţele dezechilibrate.

Prometeu a furat focul din cer pentru a însufleţi omul pe care-l făcuse, ca şi Dumnezeu, din nămolul pământului. Iar focul din cer, forţa care depăşea limita înţelegerii, energia pe care şi eu o accesam prin transformarea conştiinţei, printr-o istovitoare şi continuă focalizare a minţii spre tot ceea ce era înălţător şi sublim, era capabil să penetreze necunoscutul. Putea să însufleţească materia, să mă impulsioneze şi să schimbe potenţialul meu.

Fie creşterile, fie scăderile de intensitate ale forţei care mă conecta la o sursă de inspiraţie nestabilizată, mă ajutau să descopăr adesea un alt teritoriu al realului, determinând o alterare continuă a caracteristicilor mele funcţionale definitorii. Aceste caracteristici, ce trebuiau văzute ca pe nişte provocări ce trebuie depăşite, erau: curiozitatea, intuiţia, viziunea, abundenţa informaţiilor, capacitatea de a face lucrurile într-un mod diferit, capacitatea de a gândi in-depth şi productiv.

Pentru a nu mă dezamăgi prin apropierea tot mai mult de necunoscutele lumii, trebuia să găsesc formula de integrare într-o fază de dezvoltare care să nu fie la discreţia puterii mele imaginare. Una care să stopeze activitatea de construcţie a noului care făcea să existe acea realitate prea puţin percepută în esenţa ei. Altfel riscam să mă adâncesc prea mult în "amintiri din viitor", să mă pierd şi să rămân acolo.

Eşti interesat să stabileşti o mai bună legătură cu zona numită "peste linie", sau te complaci în metode tradiţionale de zidire a fundamentelor leadershipului?

Îţi poţi reaşeza lumea interioară astfel încât să nu aluneci în ireal? Tinzi spre cunoaşterea cea mai înaltă? Reuşeşti să realizezi o legătură între trecut, prezent şi viitor? Rişti să te adânceşti prea mult în "amintiri din viitor", să te pierzi şi să rămâi acolo? În ce condiţii eşti nevoit să stopezi activitatea de construcţie a noului?

Lipsit de profunzimea gândirii este individul care caută cu tot dinadinsul, în tendinţa de ascensiune fulminantă, să-şi creeze noi structuri "teritoriale", care să contureze mai bine de-a lungul timpului, ca spaţii de formare şi dezvoltare alternativă, acea zonă aflată dincolo de frontiera cu posibilul, dincolo de limitele sale reale.

L-aş felicita în schimb fiindcă a avut îndrăzneala, susţinut de o excelentă pregătire, vizibilitate şi intuiţie, să-şi lărgească teritoriul de înţelegere, de imaginaţie şi de inventivitate, atribuind o culoare individuală ştiinţei sale. Analizând modul lui eficient şi dârz de funcţionare, concentrându-ne atenţia asupra atribuţiilor sale de control şi dirijare a ştiinţei spre conturarea şi definirea fundamentului întregii sale creaţii, i-aş da o notă de 10+.

Fundamentul leadershipului care face cinste unui concept modern al semioticii este o reflecţie asupra ştiinţei de a gândi printr-o muncă acaparatoare de semnificaţii şi interpretări extrase din memoria unor "întâmplări" şi "coincidenţe" care facilitează exprimarea unor idei înlănţuite într-o anumită ordine.

El se apropie de leadership prin datoria lui de explorator care caută cu tot dinadinsul comori ascunse prin labirintul foarte întortocheat al schimbărilor şi tendinţelor în planul adaptării ştiinţei la complexitatea crescândă a gândirii care tinde să divizeze lucrurile în entităţi separate. Acest "utilizator" al ştiinţei îşi poate mai uşor plăsmui arta din acea permanenţă a gândirii în acţiune. Acest lucru împiedică alterarea caracteristicilor sale funcţionale definitorii, stabilind o mai bună legătură cu zona numită "peste linie".

Linia reprezintă punctul de demarcaţie între noile direcţii de valorificare a descoperirilor făcute, concretizând eforturile reale de integrare a lor în evoluţia ştiinţei, şi acea putere de transformare a conştiinţei într-o realitate paralelă.

Poţi să implementezi noi reguli în leadership prin introducerea de noi intrări într-o zonă prea mult dominată de nou?

Pentru a stabili dacă individul este protagonistul leadershipului de calitate trebuie să ţinem cont de modul în care îşi promovează caracterul autentic al descoperirilor sale. Şi să stabilim o legătură strânsă între elementele de valoare care susţin evoluţia ştiinţei tale.

De asemenea trebuie să ţinem cont de varianta lui adevăruri la care se raportează în tot acest proces al devenirii, dar şi la propria sa viziune privind reformarea viitorului prin intermediul ştiinţei, spre a crea un design aparte acestei lumi la care este invitat să-şi aducă contribuţia.

Asigură-te că poţi răspunde "Da" la tot ce înseamnă act de creaţie. Dar străduieşte-te să integrezi în leadership o formulă de control care să nu fie la discreţia puterii tale imaginare. Dacă vrei să implementezi noi reguli în leadership, încearcă să introduci noi intrări în zona dominată de nou.

Prima regulă în leadership: Nu stopa activitatea de construcţie a "noului" care face să existe acea realitate prea puţin percepută de ceilalţi oameni. Însă ai grijă să nu te adânceşti prea mult în ireal, să te pierzi şi să rămâi acolo.

A doua regulă în leadership: *"Artistul nu se mulţumeşte cu ordinea inferioară a automatismelor, ci îşi creează cu eforturi considerabile o ordine vie, proprie, vădind prin exprimarea şi logica sa o oarecare înrudire între geniu şi nebunie." (Liviu Rusu)*

Un promoter al noului care stârneşte aparente contradicţii prin creşterea complexităţii creaţiei sale, poate să câştige o experienţă complet nouă, palpitantă şi intensă, confirmând disponibilitatea de a se subordona unei solicitări care orientează în mod unilateral conduita sa pentru cunoaştere, spre o autoevaluare care se află la confluenţa dintre personalitatea reală şi personalitatea proiectată în decorul unui activ intangibil numit Utopie.

De aceea este importantă şi utilă leadershipului capacitatea de distingere între adevărul pe care ţi-l impui să-l forţezi, şi ficţiunea pe care ţi-o asumi prin actul descoperire-creaţie. Caracterul şi particularităţile ştiinţei tale trebuie să se raporteze la leadershipul care prezintă veridicitate şi siguranţă în funcţionare.

O zonă prea mult dominată de nou seamănă cu procesul găsirii unei ordini destul de logice acolo unde alţii văd doar o îngrămădire de informaţii, cunoștințe, formule empirice, conexiuni, contradicţii sau incerttudini.

Făptuitorul reaşezării resorturilor lumii interioare este omul care trăiește cu rezultatele experienței de redefinire personală, având ca impuls de putere acel leadership performant bazat pe idei novatoare şi cu aplicabilitate practică. Pentru a avea un impact deosebit asupra susţinătorilor, acest leadership trebuie să fie credibil. Are și el limitele sale.

Alunecarea în imposibil şi incredibil va avea efecte contrare. "*Somnul raţiunii zămisleşte monştri*", spunea odată pictorul spaniol Francisco Goya. Şi, tot aşa, somnul plin de vise fantasmagorice, ireale, creează condiţii propice pentru începutul sfârşitului în leadership.

Source: https://neculaifantanaru.com/faptuitorul-reasezarii-resorturilor-lumii-interioare.html

Fara educație nu se poate ajunge la cunoaștere

On Aprilie 15, 2020

Concentrează-te pe ceea ce poți controla, astfel încât să poți recâștiga un anumit sentiment de control asupra a ceea ce ţi se întâmplă.

Revelația mea nu avea însă lumina orbitoare a cunoașterii supreme, ci semăna mai degrabă cu verzuiul pestilențial, ireal al capelei, care mă făcea să mă simt vinovat și apăsat. Nu Dumnezeu vorbea în mine, erau doar toate gândurile mele ce se decantau și deveneau clare, făcându-mă să înțeleg că cea mai profundă doctrină a Bisericii nu se află inevitabil în contradicție cu gândirea, știința și rațiunea. Această înțelegere nu m-a ajutat totuși deloc, deoarece nu-l simțeam pe Dumnezeu în nici un alt fel. Știam numai că Biserica e legea, rânduiala și ordinea, indispensabile pentru omul de rând, care, fără educație, nu putea ajunge la cunoaștere și trebuia așadar doar să creadă. Corupția unuia din membrii săi nu corupea Biserica, pentru că aceasta era construită de oameni, iar omul este o ființă limitată și supusă tuturor legilor unei lumi finite. Poate că multe congregații, multe mănăstiri deveniseră prea lumești, așa că meritau batjocura oamenilor, însă înțelegeam acum de ce atâția oameni talentați se călugăriseră și renunțaseră la fosta lor viață.

Cei mai mulți erau mulțumiți cu rânduiala și credința și nu aveau nevoie de mai mult, dar asta nu era și nu puteau să fie suficient pentru toți, iar eu eram unul dintre aceia care nu se puteau mulțumi niciodată cu atât. De aici se trăgea sentimentul incurabil de vinovăție care nu-mi dădea pace, tristețea aceea care-mi umbrea toată fericirea. Mie mi se cerea mai mult decât celorlalți. Ceva din mine îmi cerea mai mult decât altora, oricât de tare mă împotriveam. Era o poruncă nemiloasă și neclintită, dar nu știam de unde vine însă nu voiam să las capul jos. Așa să fie, mă gândeam eu, asta să fie știința mea și să-mi zădărnicească toate eforturile. *****

Leadership: Poţi să imprimi o mişcare asupra a ceea ce este imuabil şi omniprezent, prin revelaţia unei cunoaşteri bazată pe interpretarea propriei imagini prin ambiguitate şi tăinuire?

Tot ceea ce gândim, spunem în fel şi chip, chiar dacă cuvintele sunt acoperite de o mistică autentic creştină, se datorează unei cunoaşteri supreme izvorâtă din necesitatea de a învăţa din erori şi greşeli, adică din necesitatea de a suplini anumite limitări inerente condiţiei umane. Devenim aspri cu noi înşine atunci când nu ne ridicăm la nivelul avansat al cunoaşterii care ne poate determina schimbarea nivelului de trai, sau abandonarea condiţiei de spectator în favoarea celei de participant la o poveste de mare succes.

Tot gândirea, ştiinţa şi raţiunea ne arată ca tot ceea ce ne înconjoară şi ne conturează psihicul și obiceiurile cotidiene, pentru fiecare fărâmă de existență și de unicitate, se interpune unei decizii care poate produce un efect de "revelaţie de dincolo de gard", dacă şi numai dacă se intensifică reacţia de tip „luptă sau fugi”. Practic, revelaţia este ceea se petrece în mintea noastră referitor la o anumită schimbare atunci când faptele pe care le săvârşim accelerează mişcările întâmplătoare ale unor evenimente şi fenomene singulare.

Din necesitatea de a menţine în permanenţă un nivel ridicat al cunoaşterii, investim în educaţia minţii şi a sufletului, dar ne axăm în acelaşi timp pe acea intervenţie nevăzută prin care "Intervenţia Divină" furnizează oamenilor cunoştinţe despre sine şi aduce completări cunoaşterii naturale despre sine. Or ceea ce este imuabil şi omniprezent se află în strânsă legătură cu ceea ce mintea poate surprinde dincolo de realitatea care se arată dură sau surprinzătoare, prea puţin acceptată de mulţi, şi anume că cel mai înalt sens pe care îl putem atribui vieţii este ocazia de a descoperi universul ştiinţei. Oamenii din spatele experimentelor au înţeles cel mai bine care este raţionalitatea universului şi adevărata menire a vieţii.

Or adevărata menire a vieţii nu este să cunoşti fericirea sau dragostea, ci să alimentezi expansiunea accelerată a universului cu noi creaţii, idei, descoperiri şi invenţii, dar şi cu sentimente şi planuri, cu trăiri de moment şi amintiri. Cea mai înaltă dragoste vine din zona ştiinţei, din cunoştinţele noastre spirituale, şi nu din acea stare în care ai impresia că toată lumea e a ta, când de fapt nu ai contribuit cu nimic la dezvoltarea ei.

Adevărata educaţie a omului de ştiinţă se regăseşte în procesul prin care el îşi dezvoltă capacitatea de a se raporta la zone tot mai extinse ale existenţei, cum ar fi pătrunderea într-o realitate care se configurează din capacitatea sinelui de a se proiecta în exterior ca un fel de substituire a lui Dumnezeu.

(Aceasta este şi esenţa cărţii "Insula doctorului Moreau" scrisă de H. G. Wells).

În Concluzie: Cunoaşterea bazată pe interpretarea propriei imagini prin ambiguitate şi tăinuire este o realitate bazată pe exemplul unei vieţi caracterizate de lipsa unei reale acceptări de sine, însemnând că nu eşti capabil să îţi percepi adevărata ta valoare (ea se poate câştiga printr-o revelaţie de tipul: "Concentrează-te pe ceea ce poți controla, astfel încât să poți recâștiga un anumit sentiment de control asupra a ceea ce ţi se întâmplă.")

Fără educație nu se poate ajunge la cunoaștere, mai ales dacă educaţia nu este sinonimă cu acţiunea conştientă, organizată, desfăşurată în faţa unei realităţi greu de acceptat, dar care odată înţeleasă te eliberează de limitele unei lumi guvernată de iluzii, şi incapabilă să înţeleagă altceva în afara propriilor temeri şi necesităţi.

Un om al ştiinţei este un adept al filosofiei că datoria omului este de a ajunge la asemănarea cu Dumnezeu prin cele 5 experienţe universale: creaţie, descoperire, inventică, cercetare şi transformare.

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Farmecul vieţii

On Octombrie 09, 2009

Întoarce-te la tine însuţi, pentru ca realitatea să rezoneze în jurul tău după cum vrei tu.

Versurile unui vechi cântec, prelucrat de mulţi scriitori, sună cam aşa: *„ Încă de pe timpul lui Ra, vremurile cele vechi se duc şi în locul lor vin altele noi. În fiecare dimineaţă soarele răsare şi în fiecare seară se ascunde la asfinţit. Bărbaţii zămislesc, femeile nasc, fiecare piept respiră aer proaspăt. Dar toţi cei care s-au născut, toţi până la unul, merg spre locul hărăzit omului. "*

Locul spre care ne îndreptăm nu-l ştim precis, nu-l cunoaştem, ci poate doar îl putem intui într-o mică măsură, dar şi în această mică măsură există o mare umbră de îndoială - pentru că viitorul este incert şi greu de anticipat. Nu putem şti cu certitudine ce ne va aduce ziua de mâine, nu putem şti dacă vom avea parte de o surpriză plăcută sau, dimpotrivă, dacă vom fi loviţi de ghinion aşa cum li se întâmplă multora. Nu doresc să par pesimist sau melancolic, dar dacă zarurile destinului fiecăruia dintre noi au fost aruncate şi jocurile au fost făcute, nu mai putem schimba nimic. Ne îndreptăm precum glonţul, direct, sigur şi precis spre locul predestinat.

Leadership: Recurgi la explorarea şi integrarea adecvată a provocărilor şi cerinţelor vieţii într-un nou template empiric, pentru determinarea reprezentării unui traseu personalizat în raport cu un timp oarecare?

Cu alte cuvinte viaţa fiecăruia este o carte cu atâtea pagini câte zile are de trăit; putem citi în fiecare zi paginile precedente de la ziua nr. 1 dar nu putem citi paginile următoare, ce aparţin viitorului. În linii mari, această carte are capitole ale căror titluri sunt „preformate" iar cu ce umplem respectivele capitole depinde într-o mare măsură de noi, de modul cum abordăm conţinutul capitolului şi de împrejurări. Cu ce umpli capitolele cărţii tale?

Este oare adevărat că toate sunt deşertăciune în această lume, că gândurile oamenilor sunt schimbătoare? Să analizăm puţin faptele. Zilnic aflăm noutăţi despre ce se petrece în lume, şi ce constatăm?

Azi unii oameni petrec în voie, se simt bine şi aspiră spre orizonturi îndepărtate. Următoarea zi, aceeaşi oameni devin trişti şi pesimişti, ocupaţi peste măsură cu munca şi, năpădiţi de griji şi frământări nu-şi mai pot permite luxul de a petrece în stil mare. Azi unii oameni se aliază, formează un tandem redutabil, puternic, aproape perfect şi luptă în vederea atingerii aceluiaşi ideal. Următoarea zi, aceeaşi oameni rup alianţa, se spurcă unii pe alţii, certându-se până la lacrimi şi înjurături. Când se împacă, când se ceartă. Azi prieteni, mâine duşmani. Poimâine iarăşi prieteni. Răspoimâine iar duşmani. Şi tot aşa.

Omul crud şi mişel, mama care ajunge soţia ucigaşului fiului ei, ibovnica ce plănuieşte înşelăciunea în clipa dezmierdărilor, hoţul care scapă cu basma curată, etc. Şi tot aşa, la fel ca dintotdeauna. Unii sunt cinstiţi, alţii necinstiţi. Azi este soare pentru unii, mâine înnorat şi deprimant pentru alţii. Azi unii o duc rău, mâine extraordinar de bine. Roată se învârte în cerc, neîncetat, de când lumea şi pământul - aceleaşi peripeţii, aceleaşi tristeţi şi bucurii, aceeaşi comedie umană în care doar actorii se schimbă, scenariul rămânând acelaşi. Leadershipul este un joc de echipă, dar în comedia umană, mulţi preferă să joace individual, cum le convine lor, fără să ţină cont de niciun fel de reguli sau principii.

Leadership: Poţi să defineşti un nou template al modulului de imagine "LOSSLESS" care să

servească drept exemplu la categoria "revizuirea conţinutului demn de a fi reţinut" ?

Asta este lumea în care trăim, bună sau rea, dreaptă sau nedreaptă, convenabilă sau nu. Scriitorul polonez Boleslaw Prus spunea că lumea este ca fluviile şi munţii. „ *Un fluviu, atâta vreme cât curge mereu într-o singură parte, îţi pare că-i mort; pe când, dacă o ia la stânga ori la dreapta, capătă farmec. Şi tot aşa se întâmplă şi cu munţii: dacă ar fi deopotrivă de înalţi ar plictisi, pe când aşa, piscurile lor cu înălţimi felurite şi văile adânci îţi încântă vederea. "*

Încearcă să nu îngădui inimii tale să se mâhnească de lucrurile rele, urâte şi dăunătoare care se petrec în lume, ci încearcă să trăieşti după cum ai vrea tu şi după mijloacele pe care le ai la dispoziţie. Viaţa este cel mai mare bun al nostru. Încearcă să petreci în voioşie fiecare zi, alungă grijile deoparte şi înveseleşte-te. Luminează-te la faţă şi uită-te cu admiraţie la lucrurile din jur. Bucură-te de clipele de fericire pe care le trăieşti şi le împarţi cu cei dragi. Încearcă să guşti din farmecul vieţii...

Imaginea "LOSSLESS" surprinde tot ceea ce experienţa vieţii ţi-a adus ca o promisiune de explorare a emoţiilor şi a modului în care acestea te pot afecta pe plan personal sau profesional. Nu doar regrete şi note de speranţă care rămân ca nişte vânătăi vechi, vorbind despre deciziile luate pe parcurs, ci ca un efect a ceea ce eşti capabil să duci la bun sfârşit într-o realitate care este în acelaşi timp unitate deschisă şi pluralitate complexă.

Întoarce-te la tine însuţi, pentru ca realitatea să rezoneze în jurul tău după cum vrei tu.

Să determini reprezentarea unui traseu personalizat în raport cu un timp oarecare înseamnă să-ţi dezvolţi o formă de angajament pentru ceea ce viaţa aşteaptă de la tine chiar şi atunci când nu poţi să-i încuviinţezi actul de acceptare în ceea ce comportă ea ca aspiraţie spre extindere sau spre extincţie.

Source: https://neculaifantanaru.com/farmecul-vietii.html

Faţa nevăzută a leadershipului

On Aprilie 17, 2019

Momentele de cumpănă când se poate produce o destabilizare a Eului pot fi cu atât mai dese cu cât procesul de creaţie al artei tale este mai aproape de desăvârşire.

Cella Serghi este scriitoarea care nu-şi poate uita trecutul atât de adâncit în opera altor scriitori din preajma ei. Atât de bine îşi exprimă sentimentele în privinţa lor, adică după cum predomină cele plăcute sau neplăcute, încât ne este greu să ne facem o părere despre felul minţii ei de a se proteja de lucrurile pe care nu este pregătită să le accepte. În memoriile ei îl regăsim pe scriitorul Mihail Sebastian, de care Cella se simte nu doar atrasă enorm, dar întristată de felul lui de a se dărui unei activităţi scriitoriceşti care îi va marca destinul:

Ceea ce ne emoţionează cu deosebire în lumina sfârşitului tragic al lui Mihail Sebastian, sunt paginile unde stăruie asupra morţii lui Proust. Atât de mult lipsesc până şi umbra presimţirii, neliniştea cât de vagă a propriului său destin în tot ce scrie despre moartea scriitorului francez, încât aceste rânduri ni-l fac mai viu. Cuvântul "moarte" pe care-l pronunţă atât de des le dă un ciudat surplus de viaţă. Rând pe rând, cu excepţionale posibilităţi de analiză, de amănunţire pe diferite compartimente ale corespondenţei, cu o dragoste pentru adevăr care e pe măsura pasiunii lui proustiene şi a talentului său. Mihail Sebastian va arăta toate paradoxurile din destinul literar al lui Proust.

Ceea ce o ajută pe Cella Serghi să se definească ca scriitoare de mare talent, ceea ce îi furnizează interesante răspunsuri în ce priveşte personalitatea ei care suferă de durerea unei despărţiri de cei dragi, durerea unei răni care nu poate fi vindecată, este hotărârea de a-şi domoli dorinţele respinse de o existenţă prea agitată, prea efemeră, prea îngustă faţă de cerinţele grandorii, prea înaltă pentru o fiinţă de felul ei. Practic, urmărind destinul celorlalţi scriitori din anturajul ei, ea devine martoră a unei grandori apuse înainte de a răsări.

Leadership: Poţi să-ţi împărtăşeşti experienţa rar întâlnită de a trăi o poveste prin intermediul imaginilor, fără să devii parte dintr-un personaj care se complace într-o existenţă independentă de propria voinţă?

Ideea că o operă ce se vrea durabilă nu e sfârşită niciodată face din Cella Serghi un judecător nemulţumit al propriei creaţii. Dacă la autoarea "Concertului din muzică de Bach" frapează redactarea spontană, în funcţie de resorturi interioare dinamice, febrile, Cella Serghi se autorevizuieşte mereu, la rece, cizelând, aprofundând, reorganizând construcţia romanelor sale de la o ediţia la alta.

Am refăcut mereu Cartea Mironei, ca să răspund la întrebările care se puneau atunci şi se pun şi azi. Am răsfoit zeci de caiete în căutarea firului care leagă destinele eroilor mei, am refăcut drumurile pe care am umblat pe urmele lor, în căutarea mea. Mă accept prin prisma a ceea ce am trăit în afara mea, deoarece am reuşit să supravieţuiesc prin tot ce-au trecut ei, de la plăcere la durere, printr-o suverană măreţie faţă de experienţele pe care le-am lăsat să se perinde în voie prin faţa mea, încât să-mi pot crea cât mai multe puncte de sprijin pentru suflet.

A trăi totul în afara ta înseamnă să te raportezi la realitatea oamenilor care se confruntă cu tendinţe impetuoase de explicare a vieţii, schiţând portretul lor psihic şi emoţional din considerentul unor teme atât de profunde cum sunt: "Lumina şi Întunericul", "Iertarea sau Uitarea". Cella Serghi are un cuvânt greu de spus asupra destinului eroilor săi, dar ne lasă să înţelegem că nu este ea arhitectul destinului lor.

Asta se numeşte să fii artist adevărat: să fii credibil prin ceea ce creezi, dar în acelaşi timp să nu laşi să se înţeleagă că evenimentele pe care le coordonezi în plan artistic se întâmplă din voia ta.

Leadership: Ce semnificaţie poţi să dai existenţei tale cuprinsă între o slăbiciune de ordin emoţional (arta de a te accepta prin prisma a ceea ce trăieşti în afara ta) şi o descurajare de care trebuie să scapi (senzaţia că totul se va sfârşi) ?

Cella Serghi nu pare să trăiască doar pentru viaţa şi opera sa, ci pentru notorietatea celor care au contribuit la realizarea ei, o notorietate post-mortem. Confruntarea vechilor ei valori cu spiritul de sacrificiu al scriitorilor care au avut curajul să-şi exprime pe timp de război idealurile înalte de libertate şi unire ce încă animau sufletele românilor de pretutindeni, este însăşi visul unei vieţi fără cusur, visul unei lumi ideale. Un vis care pare înlocuit de o lacrimă amară: actul de trăire al realităţii kafkiene în care oamenii îşi doresc moartea, mai degrabă decât suferinţa.

Am putea fi tentaţi să credem că Cella Serghi reuşeşte să-şi trăiască tinereţea zbuciumată dând un singur sens existenţei sale: de a proclama triumful creator al scriitorului care a deprins darul cuvintelor și al simțirilor înalte tocmai în prezenţa morţii. Se simte la ea acea tragedie a omului care călătoreşte continuu departe de trecut, dar plânge mereu fiindcă oriunde poposeşte trebuie să îndeplinească rolul de actor principal pe o scenă mică, improvizată, în care tensiunea este tot mai acută, lumea urmărindu-i fiecare gest de omagiere a eroilor aproape uitaţi.

Un artist se luptă cu o boală necruţătoare: păcatul remuşcării de a fi în viaţă. Până la urmă, este şi asta un soi de reprezentativitate a condiţiei de geniu nemuritor, o trainică suflare ce-l animă pe artist pentru a gusta din cupa unei noi victorii înpotriva scurgeri timpului, o dependenţă faţă infinitatea nepătrunsă a realităţii originare, dar totodată o cufundare în munca unui pictor care se joacă cu culoarea şi forma undeva la graniţa între figurativ şi abstract.

În ea se produce o destabilizare a Eului fiindcă este incapabilă de a reacţiona într-un anumit mod contra evenimentelor deja întâmplate, o doare cumplit tot ceea ce a trăit frumos sau tot ceea ce i-a întunecat aspiraţiile spre o lume mai bună. Cu toate astea, se simte în stare să interpreteze rolul altcuiva prin înţelegerea propriului rol şi a limitelor în care trebuie sa acţioneze şi să se încadreze.

În memorile ei, Cella Serghi se apropie de desăvârşire printr-o abordare a imaginii unei conştiinţe artistice sub forma unei conştiinţe teoretice a tragicului, ruptă dintr-o îmbrăţişare mirosind a moarte. O singură semnificaţie i se poate atribui unei existenţe atât de atipice, pe toate planurile unei confesiuni terminale a unui personaj simptomatic: aceea a unei tendinţe de respingere a schimbării, fiindcă e mai dureroasă decât moartea. Ea are puterea de a trăi în prezent doar pentru că se raportează la trecut.

Leadership: Alunecarea ta spre marginile individualităţii întâmpină o forţă opusă din partea provocării de a te şti cu adevărat stăpânitor al unor patimi care par ireversibile?

Relaţia între natura omului şi destinul său, pe care Cella o resimte în urma deteriorării Egoului surprins între efemeritatea vieţii şi eternitatea mortii, asigură o corespondenţă perfectă între abordările şi consecinţele pe care le încearcă într-un moment de aducere aminte când singurul fir de lumină care mai răzbătea prin pâcla tulbure a războiului era visul de a construi o poveste a spiritului de fineţe, a unui intelect sensibil, călător în timp.

Amintirile sunt dureroase nu fiindcă te fac să te simţi singur, ci pentru că te aştepţi să nu

schimbe nimic la situaţia ta actuală.

Cella Serghi încearcă în memoriile sale să exploreze cele mai sensibile zone ale fiinţei umane, arătând prin aceasta că este stăpână pe orice activitate a emoţiei care "pune lumea între paranteze", deci aşezându-se ca un pilon de referinţă în psihologia şi ştiinţa cognitivă, în receptarea şi înţelegerea artistică a experienţelor de viaţă educative, potenţatoare de semnificaţie şi inspiraţie.

Mai tind să cred că individualitatea ei, manifestarea activă a libertăţii personale de a gândi şi simţi potrivit nevoilor, înclinaţiilor, intereselor, capacităţilor eroilor ei, constă în satisfacţia de a fi rămas în viaţă, în timp ce toţi aceştia s-au dus, rămânând doar amintire şi inspiraţie.

Dacă vrei să pătrunzi acea necesitate interioară care reflectă voinţa şi puterea ta de a te autodefini şi de a te ridica la nivelul aspiraţiilor tale, care te constrânge să alegi în mod liber şi arbitrar între posibilităţile pe care ţi le oferă forţa schimbării, atunci întoarce-te pe scara evoluţiei tale până la începuturi, fără să te ancorezi în umbra a ceea ce ai fost.

Evaluează-ţi trecutul şi originile pe care te chinui să le ascunzi, şi construieşte-ţi prezentul în jurul unui pivot central de obiective bine întreţinute în câmpul consecutiv de forţe de natură pozitivă. Alunecarea ta spre marginile individualităţii va întâmpina o forţă opusă din partea durerii de a te şti cu adevărat stăpânitor al unor patimi care par ireversibile, în consecinţă vei experimenta o viaţă de refugiat, o lume de dincolo de cărţi, o mai mare uzură emoţională, o stare incontrolabilă de nervi şi tristeţe.

Triumful manifestării unei identităţi depline şi durabile este arta de a te accepta din perspectiva a ceea ce ţi se întâmplă, atunci când judeci şi simţi prin prisma a ceea ce laşi să se vadă în urma ta.

Faţa nevăzută a leadershipului are ca şi corespondent dorinţa de a experimenta o nouă abordare artistică pentru a simţi, a urma, a interacţiona şi a te conecta cu tot şi toţi din jurul tău, fără să dai un sens tragic existenţei tale, fără să te abandonezi unei povestiri care te copleşeşte prin caracterul ei fatidic.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Fatala solidaritate a cărei pedeapsă îşi azvârle osândiţii

On Decembrie 10, 2012

Joacă-ţi rolul care ţi se potriveşte cel mai bine, fără să te abaţi de la drumul benefic evoluţiei tale şi a celorlalţi din jurul tău.

Cineva spunea că viaţa este ţesută din felurite fire, cel bun aflându-se alături de cel rău. Dar un caracter în pielea altui caracter, sau un soldat care intră în rândul inamicul? Care dintre aceste două tipuri umane, dintre aceste două personalităţi unite printr-o cusătură simplă, printr-o ironie a sorţii, era cel bun, şi care era cel rău? Llewelyn Moss sau Carson Wells?

O întâmplare nefericită, sau mai bine zis soarta s-a năpustit cu o armă încărcată asupra celor doi protagonişti indiferent de modul cum au acţionat, punându-i faţă în faţă, ca şi cum împreună ar fi putut să întrezărească aspectele misterioase a unei alchimii. Însă limitele dintre aceste doi nativi trăind sub zodia imprevizibilului, dintre aceste două continente cu un trecut și puncte de vedere foarte diferite, erau despărţite de un ocean pe care nu puteau să-l treacă.

Iar acest ocean, înspăimântător şi crud cu toţi aceia care se aventurau pe întinderea lui, care trebuia traversat cu orice preţ cât mai rapid, îşi înălţa valurile tot mai sus deasupra celor doi, fără vreun semn sau vreo licărire de speranţă că se va domoli prea curând. Acest ocean tulbure era Anton Chigurh.

De ce oare să nu ne arătăm mai puternici, de ce oare să nu încheiem o alianţă astfel încât să secăm acest ocean de orice fel de forţă? îi dădu Carson Wells de înţeles lui Llewelyn Moss. Presupun că nu este acesta viitorul pe care ţi l-ai imaginat când ai pus ochii pe bani, nu-i aşa Moss? Hai să-i împărţim, şi te voi ajuta să supravieţuieşti furtunii.

Interdependenta şi interconectivitatea dintre cei doi, dintre aceste două sisteme umane aflate sub presiune, fiecare în responsabilitatea celeilalte, părea a se întări în urma închegării unei solidarităţi strict necesare.

Leadership: Eşti pregătit să te formezi ca om de valoare din poziţia parvenită din duelul: "Doi contra Unu" sau din duelul: "Unul contra lumii" ?

Dar o navă, oricât ar fi de trainic concepută, poate oricând să fie lovită la babord, riscând a se scufunda dacă echipajul nu reuşeşte să astupe rapid spărtura prin care năvăleşte apa. Măcar până ce ajunge la cel mai apropiat ţărm.

Ca nişte vânători care iau urmele vânatului, cei doi osândiţi la fuziune, cei doi vâslaşi curajoşi pornesc - însă pe cont propriu - o investigaţie pentru a da de urmele lui Anton Chigurh, nemilosul asasin. Depunând în acest scop un efort uriaş în condiţii greu de închipuit – supravieţuirea devenind cea mai grea povară.

Singuri într-un val-vârtej continuu cu consecinţe negative, al căutării şi al pedepsirii, Llewelyn Moss şi Carson Wells sunt zgâlţâiţi zdravăn, apoi azvârliţi cumplit de pământ. Definitiv. Mortal.

Ca o lovitură stranie a sorţii, ca o consecinţă a solidarităţii ticăloase a celor doi în încercarea de a se ridica la un nivel mai înalt, ca o pedeapsă dură pentru îndrăzneala cu care au pus sub

semnul egalităţii două forţe inegale ca mod de a fi în lume şi de a reacţiona la situaţii neprevăzute, Anton Chigurh a reuşit să-şi atragă de partea lui norocul. Câştigându-şi astfel dreptul de a accede, triumfător, la şansa de a se integra deplin în cadrul acelei grupe umane care nu cunoaşte decât Răul, şi atât de des victoria.

Leadership: Îţi conturezi personajul în acord cu caracteristicile sentimentelor pe care le reprezinţi prin parcurgerea unui proces de armonizare cu deciziile unei justiţii de factură îndoielnică?

Pentru ca leadershipul tău să se îmbunătăţească trebuie să parcurgi un proces de transformare. Dar nu un proces de degradare. Nu acel proces pe care, dintr-un instinct slab cizelat, fără participarea ambiţiei sau a voinței cu adevărat remarcabile, l-au parcurs în grabă Llewelyn Moss sau Carson Wells.

Acea falsă colaborare dintre ei ce făcea salturi uriaşe prin ceaţă, acea solidaritate artificială ce avea în dotarea ei doar egoismul, încăpăţânarea, lipsa de principii, refuzul schimbării, lăcomia, nepăsarea şi posesivitatea, i-a costat pe amândoi viaţa.

Dar întotdeauna când doi se bat, al treilea câştigă. Singurul învingător a fost tocmai asasinul, Anton Chigurh, care a profitat de lipsa de colaborare strânsă dintre cei doi. El a reuşit să treacă la nivelul următor de excelenţă (dar în raport cu forţele Răului), pentru că şi-a sprijinit accesul la lumea lor, pentru că şi-a găsit un loc la marginea prăpastiei în care era evident că ei se vor rostogoli la un moment dat.

Leadershipul este o reacţie de atenuare a efectelor de tranziţie spre un statut de autonomie (de a nu depinde de nimeni), atunci când forţezi desprinderea de circumstanţele imediate ce survin când doi se bat şi al treilea câştigă.

Compararea unui tip uman cu altul, studierea rivalităţii dintre ei, duce la o ipostază nouă a individului. Un conector care stabileşte foarte bine legătura cu un Alter-Ego, ajutând la producerea unui alt fel de a fi.

Cu siguranţa unui mecanism de ceasornic, Anton şi-a cuplat mufele de alimentare a excelenţei cu acele calităţi funcţionale care guvernează leadershipul, precum şi cu efectele acţiunilor trecute, la o garnitură mai specială – statornicia şi tăria de principii. Reconsiderarea fondului de competenţe ca element unificator al unei schimbări vaste. O variantă de ocolire a pericolului printr-o menţinere a mingii în aer prin loviri succesive.

Nu iau apărarea nici unui personaj, bun sau rău, ci mă limitez strict la învăţămintele în materie de leadership pe care le putem trage din modul în care s-a desfăşurat acţiunea şi s-au prezentat personajele din filmul "No Country for Old Men (2007)"

Leadership: Te-ai făcut prizonierul unei lumi pe care nu o poţi percepe în loc să te serveşti de o anumită împrejurare pentru a-ţi întări poziţia de superioritate faţă de ceea ce urmează să te reprezinte într-un rol de mare forţă?

A merge cu orice preţ înainte spre atingerea excelenţei, fără a depista şi anihila acea celulă uzată din structura "Omului" din tine, acea caracteristică prăfuită, acoperită de o acumulare densă de valori prăpăstioase, de vicii, de practici străine felului tău de a fi, este ca şi cum ai fi prizonierul unei lumi pe care o nu poţi percepe.

Te pierzi prin labirinturi, ocolind drum drept. Îţi dispreţuieşti propriul simţ de orientare

printr-o absenţă de reacţie la orice factor de stabilitate. Devii tot mai puţin preocupat de tine însuţi, în acelaşi timp nu-ţi poţi defel imagina că altcineva ar putea avea cu adevărat nevoie de tine.

Iar problema poate deveni şi mai complicată decât atât. Eşti dus de nas de propria ta "dreptate", care îţi creează o impresie falsă. Un amestec de timiditate, panică şi agresivitate care te separă de tine, de zona în care vrei să ajungi. Un gen de Carson Wells sau Llewelyn Moss care se atacă întruna, printr-o falsă solidaritate. O separare de rolul care ţi se potriveşte cel mai bine. O tendinţă slabă de îmbunătăţire a relaţiei dintre parteneri. Un parteneriat amplasat sub o carapace protectoare, dar în realitate grea şi ostilă.

Ori leadershipul care îşi îndreaptă serios toate resursele spre dimensiunea umană, este o chestiune în primul rând de timp şi de echitate. O modalitate de testare a capacităţi tale de a nu te plafona la standardele unei lumi străine de adevăratul leadership, în care prăpastia dintre tine şi ceilalţi se adânceşte tot mai mult, în care mereu te înconjuri de alt rol, în care îi apreciezi pe ceilalţi după un cod al dezonoarei sau punându-i la îndoială.

Singura împrejurare care te ajută să-ţi întăreşti poziţia de superioritate faţă de ceea ce urmează să te reprezinte într-un rol de mare forţă se produce atunci când eşti silit să procedezi altfel decât îţi dictează conştiinţa sau atunci când reuşeşti să vezi ceva bun într-o persoană pe care nu o suporţi.

Fatala solidaritate a cărei pedeapsă îşi azvârle osândiţii demonstrează ceea ce se întâmplă atunci când rupi orice legătură cu leadershipul de calitate prin absenţa sau imperfecţiunea unei solidarităţi solide şi de durată.

Aşa cum un jucător de fotbal trebuie să-şi pună la contribuţie nu numai resursele fizice, dar şi pe cele intelectuale, tot astfel şi tu, pentru a nu deveni o victimă a unei neglijenţe comise pe fondul uitării de sine, trebuie să-ţi pui calităţile de „Om" în slujba evoluţiei tale şi a celorlalţi din jurul tău.

Joacă-ţi rolul care ţi se potriveşte cel mai bine, fără să te abaţi de la drumul benefic evoluţiei tale şi a celorlalţi din jurul tău.

Făuritorul de talente

On Noiembrie 14, 2010

Defineşte-ţi leadershipul ca un "motor" cu putere mare de impunere a anumitor impulsuri stimulatoare de dezvoltare, pentru ca performanţa ta să fie apreciată corespunzător.

Bun cunoscător al trecutului, plin de erudiţie şi animat de o reală pasiune pentru artă, maestrul, pe care îl consider a fi cel mai important om din viaţa mea, mi-a stârnit interesul enorm pentru pictură, insuflându-mi acea dorinţă arzătoare de cunoaştere - specifică artiştilor deosebiţi cu tendinţe novatoare. Încă din primul moment în care am păşit în atelierul lui, am ştiut cu certitudine că el avea puterea de a-mi ridica nivelul de cultura şi de a plămădi în mine aspiraţia spre ideal, spre desăvârşire, spre absolut.

Deseori am vorbit despre maestrul meu. Căci el a avut puterea de a se ridica dintre cei obişnuiţi şi de a-şi depăşi condiţia. Clipele acelea în care, cu o nespusă grijă şi atenţie mi-a destăinuit din experienţa lui atât de vastă, au fost hotărâtoare. Influenţa sa a avut o importanţă crucială asupra formării mele ca artist, dezvoltându-mi puterea creatoare prin îmbunătăţirea capacităţilor de pătrundere a lucrurilor.

Leadership: Sinele pe care îl accesezi în prezenţa unei minţi sclipitoare este mai înalt pe măsură ce împlineşti un anumit timp fixat exersării virtuţii de a te integra într-un model de manifestare a sublimului?

"Binecuvântat cel care reuşeşte să le dea copiilor lui aripi şi rădăcini" , spune un vechi proverb arab. Da, totul devine posibil dacă ai in preajma ta un om înzestrat cu o imaginaţie formidabilă, cu un spirit creativ cu totul ieşit din comun, care posedă forţa şi are dorinţa să-i dea sufletului tău de artist "aripile" atât de necesare pentru a te înălţa deasupra lui (şi a celorlalţi oameni), prin valoarea ta proprie.

Maestrul mi-a cizelat talentul şi personalitatea întipărindu-mi în suflet şi în minte principiile unei arte realiste, direct legată de pictură şi desen, şi chiar legată de caligrafie. "Aripile" pe care le-a dat sufletului meu au avut o deschidere atât de mare încât am pătruns cu adevărat arta picturii, plină de înţelesuri adânci. Iar datorită inspiraţiei pe care mi-a oferit-o, o inspiraţie care mi-a stimulat în mare măsură gândirea şi apetitul pentru cunoaştere, l-am depăşit.

Da. Exact. Mi-am întrecut maestrul. El a fost onorat de însuşirile mele creatoare, de calităţile mele de observator şi portretist, m-a admirat şi încă mă consideră un meşteşugar al detaliului.

Sublimul este rezultatul unui proces de creare şi consolidare a statutului de autor al "elementului frumos" care trăieşte pentru alții.

Leadershipul are la bază ascensiunea, care corespunde, de fapt, unei stabilizări solide, identificarea unui combustibil personalizat care arde permanent, respectând parametrii de funcţionare. Această stabilizare te poate ajuta să-ţi menţii "relaţia" pe care o ai cu coechipierul tău cel mai apropiat de terenul excelenţei - cu sursa de cunoaştere şi de cultură care te poate duce dincolo de limitele pe care ţi le impui tu însuţi sau ceilalţi oameni.

O manieră care să ofere noi percepţii asupra rolurilor şi responsabilităţilor tale, care să te avantajeze pe plan profesional, desigur fără să cauzeze o ruptură în fluxul gândirii tale, oferă

garanţia întreţinerii resurselor proprii de dezvoltare şi amplificarea impactului asupra evoluţiei tale şi a celorlalţi.

Leadership: Eşti pus în postura să confirmi valoarea artei produsă între rezultatul unei ascensiuni lente şi tendinţa unei ascensiuni abrupte?

Se pot distinge mai multe stadii ale ascensiunii spre marea performanţă, care stau sub semnul intrebarii "Cat de abordabila este arta?"

Ascensiunea lentă, dar sigură care se înfige puternic în atitudinea unei anumite categorii de oameni, caracterizată printr-o supunere totală a raţiunii şi a înţelegerii faţă de un ideal particular care nu se poate atinge decât printr-o cunoaştere avansată.

Vorbim aici de oamenii care nu credeau în principiile de bază pe care se sprijină adevărata măiestrie, care nu aprobau în sinea lor niciun fel de metode de cercetare sau de învăţare, care nu aplicau cunoştinţele şi creativitatea pentru distingerea unor noi percepţii asupra sinelui şi valorii personale. Dar care au obţinut rezultate nesperate, profunde, impresionante, fiindcă au acceptau să se supună unor influenţe străine.

Ar mai fi şi ascensiunea abruptă, în care s-au angajat pe cont propriu curajoşii, şi au căzut înainte de a ajunge până în vârf.

Procesul transformării spre atingerea desăvârşirii se desfăşoară în timp şi integrează întotdeauna gândire şi acţiune susţinută - care înainte de toate trebuie să se dovedească a fi nişte investiţii fezabile, menţinute ca ideal, ca structură proprie de mobilizare şi de rezistenţă. Şi nu să se bazeze pe o resursă epuizabilă, folosită doar în caz de urgenţă, care dispare după mai multe "porniri şi opriri" necontrolate.

Valoarea artei produsă între rezultatul unei ascensiuni lente şi tendinţa unei ascensiuni abrupte poate fi determinată, în principal, printr-o meticuloasă analiză a experienţei celorlalţi artişti. Eşti pus în postura să confirmi această valoare atunci când iei parte efectiv la procesul de creare a artei prin imitaţie, prin inovaţie sau experiment.

Arta se realizează prin explorarea de profunzime a experienţei subiective - de a surprinde acea clipă a revelaţiei faptului că poţi pătrunde cu priceperea minţii tale în ceea ce nimeni altcineva nu a reuşit.

Mi-am condiţionat vocaţia şi talentul printr-o muncă asiduă ce a necesitat nesfârşite exerciţii şi retuşuri. Dar n-aş fi putut ajunge niciodată un artist adevărat dacă influenţele pe care maestrul le-a exercitat asupra mea vreme îndelungată n-ar fi fost ample şi profunde. Sentimentul bucuriei pe care mi l-a stârnit - de a crea cu propriile mâini, folosindu-mă de propria imaginaţie, o artă pe care nu oricine o poate stăpâni, arta picturii - la care se adaugă, neîndoielnic, ajutorul pe care mi l-a dat întru formarea unui stil propriu şi a unei viziuni noi, sublime, au contribuit la propria mea evoluţie şi au constituit un triumf.

Atunci când sufletul oamenilor se întretaie cu sufletul celui care conduce, numai atunci când se întâmplă acest lucru oamenii îşi deschid "aripile" luându-şi elanul de a se ridica deasupra celorlalţi semeni, oferind dovada strălucita a însuşirilor lor creative.

Iar un lider desăvârşit posedă forţa de a le da celor din jurul său "aripile" necesare pentru a se ridica deasupra lui, aripi care dezvăluie orizontul nesfârşit al imaginaţiei lor. El este un făuritor de talente.

Aşa cum un pictor transmite un sentiment profund, fără explozie de lumină şi culoare, prin evocarea atmosferei, prin simplificări de compoziţie şi ton, - tot aşa şi leadershipul, ca să ia amploare şi să devină o sursă principală de know-how, trebuie să se autodefinească ca un motor cu putere mare de impunere a anumitor manifestări, reacţii, impulsuri care să dea startul procesului de schimbare, rentabilizând potenţialul de dezvoltare al oamenilor şi ridicându-l până la cel mai înalt nivel posibil.

Căci numai dobândind o nouă adâncime a conştiinţei de sine, prin descătuşarea motivaţiilor şi forţelor interioare, prin punerea în valoare a talentelor lor şi prin folosirea lor corespunzătoare, oamenii vor putea atinge măreţia.

Măreţia este un vârf al talentului de a vedea lucrurile mereu mai aproape de viziunea ta decât a celor care vin să înveţe.

Făuritorul de talente este acela care are ambiţia de a descoperi ce se ascunde sub învelişul de neputinţă, de îndoială, de ineficienţă sau de ignoranţă ce ţine captiv oamenii, ca în faţa unui ecran care îţi oboseşte ochii, într-un spaţiu în care nu-şi pot conştientiza sau dirija resursele interioare şi propriile capacităţi, care le micşorează dorinţa de autocunoaştere. Este acela care depune eforturi spre a deveni mentorul acelor tineri care sunt mânaţi de dorinţa de a face ceva deosebit în folosul tuturor.

Un lider desăvârşit are dorinţa şi posedă forţa şi mijloacele de a le da oamenilor "aripile" necesare pentru a se înălţa chiar mai sus decât el.

Source: https://neculaifantanaru.com/fauritorul-de-talente.html

FEEDBACK

On Mai 10, 2008

Source: https://neculaifantanaru.com/feedback.html

Mulţumesc !

On Mai 10, 2008

Am primit feedback-ul dumneavoastră.

Vă mulţumesc frumos.

Source: https://neculaifantanaru.com/feedback_thankyou.html

Fenomenologia Artei

On Februarie 12, 2015

Îmbogățește-ți leadershipul cu noi sensuri de exprimare, comunicare şi noi modele de raţionament, găsind acele unghiuri de abordare a lor care să fie compatibile cu diferite niveluri de putere şi control.

Trebuia să lupt din răsputeri că să mă înving pe mine însumi, la limita gândurilor şi ideilor risipite zilnic în fraze dichisite, prin însăşi parcurgerea celor două circuite de semnificaţii potenţiale: Q1 pozitiv şi Q2 negativ. Două circuite legate în paralel printr-un arc de filament în interiorul creierului, la limita dintre exactitate şi eroarea tolerată, învecinate prin fluxul de anticipare a unei lumi virtuale. Trimiteau fiecare în celalalt – ca un miraj în deşert – imagini ireale, contraste curioase care înlăturau ideea oricărei evoluţii sau permanenţe.

Necontenit, aceste circuite parcurse alternativ de un curent de inspiraţie electrizant produceau o inductanţă magnetică care tăia frecvenţele înalte ale ideilor de fond, aplatizându-le printr-o distribuţie de sarcini ce poseda energie de vibraţie înaltă. Fără oprire, ideile dădeau navală prin uşa deschisă a subconştientului cu viteza unei săgeţi trimise în direcţia unei porţi tridimensionale conectate la un spaţiu înghesuit între vizibil şi invizibil, alimentate de puterea lucidităţii interogative.

Evident. Traiectoria artei mele se intersecta cu ştiinţa. Păream, în definitiv, închis într-un orizont al ficţiunii comandate de intensitatea unor gânduri adesea incoerente, care îmi caracterizau stilul şi performanţa din unghiul gândirii de ordinul al doilea, al reflexivităţii filosofice – organ al marelui corp cristalizat, perla cea mai scumpă a sferei de creaţie. Bâjbâiam într-o încăpere străină, spaţiul unei imensităţi schimbătoare, condus însă de spiritul vizionar al fizicianului care îşi raţionalizează teoriile şi se menţine în perimetrul probelor tangibile şi concrete.

Marele fizician Isaak Pomeranchuk era preocupat de teoria unor fenomene care puteau să dezvăluie cele mai adânci proprietăţi ale lumii fizice. Eu mă preocupam de aplicarea metodei de a face ştiinţă prin utilizarea subînţelesurilor şi metaforelor fecunde. Cu ajutorul lor artistul-gânditor izbutea să adâncească despicături luminoase în lumea ideală a compoziţiilor de factură abstractă – într-o manieră realistă. Şi invers.

Leadership: Importanţa operei tale este determinată de măsura în care ea depăşeşte cadrul unei receptivităţi exterioare?

Fizicianul rus Arkady Migdal spunea: „ *Atât în arta figurativă, cât şi în cea nonfigurativă, importanţa unei opere este determinată de măsura în care ea depăşeşte cadrul unei receptivităţi exterioare, de profunzimea armoniei părţilor ce o compun.* "

Dimensiunea artei pe care o configurezi, analizată prin prisma elementelor de sens atribuite unor noi variante de abordare a ceea ce cunoşti sau percepi, trebuie să fie atât de plină de inspiraţie încât să dea profunzime, autenticitate şi intensitate înţelesurilor pe care le comunici – fie prin viu grai, fie prin scris, fie prin exemplu personal.

Receptivitatea ţine de ceea ce cultivi în mintea oamenilor şi de feedback-ul primit de la ei, dar se distinge prin puterea lucidităţii de a delimita aparenţa de esenţă, abstractul de concret. Înţelegerea unor noi noţiuni şi concepte nu se instalează imediat deoarece capacitatea oamenilor este limitată, dar cultivă predilecţia pentru particular, manifestată în ştiinţă, dezvăluindu-se drept sursă de noutăţi – experienţe de creaţie şi reprezentări ale unor lumi

diferite.

În multe privinţe, putem să reprezentăm în domeniul leadershipului noi sensuri de exprimare, comunicare şi noi modele de raţionament - prin ceea ce trăim, dar mai ales prin ceea ce ni se relevă prin studiu, creaţie şi viziune. Metodele de abordare a ştiinţei şi cunoaşterii pe care le creăm, vor continua să acţioneze şi să se dezvolte în abordări mai importante - ca o punte spre noi perspective de evoluţie.

Receptivitatea Exterioară vizează însuşirea celorlalţi oameni de a fi atenţi la ce se întâmplă în perimetrul autenticităţii tale reflectate în plăsmuirea unor noi expresii de evoluţie. Aceste expresii, la rândul lor, surprind în mod alegoric acele realităţi manifestate în sfera de cunoaştere, ideativă şi emoţională, cu care resimţi lumea şi viaţa într-o ipostază de senzaţie, de nerecunoscut.

Putem de exemplu să comunicăm ceea ce se menţine în perimetrul tangibilului, concluzii desprinse în urma cercetărilor. Dar la fel de bine putem să promovăm imagini ireale, ipoteze, contraste curioase care înlătură ideea oricărei evoluţii sau permanente. Depinde ce anume vrem să exprimăm şi de puterea pe care astfel o căpătăm.

Indiferent de ceea ce încercăm să insuflăm celor din jur, idei sau perspective în cadrul unor scheme comunicative care fac din informaţie unul din fundamentele esenţiale ale dezvoltării, atâta vreme cât ele deschid noi puncte de interese şi noi orizonturi înseamnă că avem putere.

Puterea de a pătrunde într-o zonă care găzduieşte viziunea de a ieşi din obişnuit, îmbrăţişând acea formă artistică ce stârneşte curiozitatea exploratoare, fără să acceptăm sau respingem raţionamentele abstracte.

Leadership: Poţi să exploatezi un infinit de vieţi în mijlocul unei lumi trecătoare?

„ A exploata un infinit de vieţi în mijlocul unei lumi trecătoare ", este o metaforă care aduce în prim plan acea conexiune care se formează între fundamentul unei judecăţi de valoare şi explicarea unui fenomen de adâncime, abordat în mod inovativ de pe poziţii subiective şi obiective. Un fel de amestecare a compoziţiilor de factură abstractă transpuse într-o manieră realistă, având menirea de a deschide calea către filosofia ştiinţei şi către noile posibilităţi de actualizare a potenţialităţilor creatoare.

Marea artă - efortul minţii de a obţine un număr nelimitat de gânduri transformate în elemente de originalitate - este întregită prin noi ipoteze şi consideraţii speciale asupra percepţiei acestei filosofii.

Prin ideea de a face raţionamente abstracte, folosind o succesiune de elemente cu înţelesuri diferite, independente de experienţa directă, reuşeşti într-o anumită măsură să dai expresie unui nou conţinut de idei şi concepţii. Contează ca forma lor de prezentare să permită prelucrarea ulterioară.

Marea Operă sau "Arta care lărgeşte orizontul de cunoaştere" se compune din ceea ce încerci să relevi din imaginea personalităţii tale astfel încât realitatea cu care te afli în rezonanţă să fie ideală într-un context de tipul: orice reflecţie este acceptată, atâta timp cât rezultatul final este coerent.

Fenomenologia Artei aduce în prim plan rolul creaţiei care adesea transfigurează realitatea, dar stabileşte viziunea de a ieşi din obişnuit. Asta presupune să accelerezi procesul de

clarificare a unor concepţii încorporate în „opera personală” care să fie sunt compatibile cu diferite niveluri de putere şi control.

Source: https://neculaifantanaru.com/fenomenologia-artei.html

Fenomenologia compoziţiei artistice

On Iulie 25, 2015

Încearcă să demonstrezi forţa acelei piese improvizate care înalţă orice imagine la rang de artă, pentru ca actul de creaţie să se concretizeze într-o operă de mari dimensiuni.

Imaginaţia mea entuziastă, prinsă în arborele unei scheme imense de ecuaţii, cu fiecare adaos de elemente vizuale care întrepătrundeau, cuprindeau şi depăşeau relaţia cu lucrurile din jur, producea permanent o cantitate de fluxuri de informaţie. Dar, fără restricţii, înflăcărându-se şi producând o pasiune irezistibilă pentru acel *perpetuum mobile* al reperelor estetice, ea putea distruge într-o clipă opera căreia mă devotasem.

Imaginaţia este tăria senzaţiei că aparţii unei lumi perfecte caracterizată prin însăşi incapacitatea de a o stăpâni. Eu mă voiam un creator fără margini investit cu capacitatea de a trece succesiv de la o viziune la alta pe fondul aceleiaşi compoziţii, un demiurg care dirijează lucrurile voit într-o anumită direcţie în contextul afirmării unei stilistici de factură expresionistă ce nutreşte ambiţia de a trece dincolo de învelişul vizibil al fiinţelor şi a lumii.

Demonstrarea forţei acestei piese improvizate ce înălţa orice imagine la rang de artă, pentru ca actul de creaţie să se concretizeze într-o operă de mari dimensiuni, implica un soi de tandreţe pentru acele realităţi ciudate, alungate din domeniul cunoaşterii. Să mi se ierte această confruntare cu câmpul putinţei mele de a sădi noi frumuseţi lumii deja cunoscute, după legi lăuntrice care făceau jocurile unor bunuri tangibile - ce putea fi la fel de bine intangibile.

Leadership: Poţi să te priveşti din perspectiva particulară a unei lumi care reuşeşte să nu fie a ta, dar care reflectă realitatea pe care ţi-o creezi în permanenţă prin gândurile tale?

Citeam într-o carte mai veche despre naturalistul Georges Cuvier. El lua câte o sepie, o aşeza pe masă, o diseca şi îi scormonea corpul moale, căutând nervii, organele circulaţiei, respiraţiei şi altele. El prepara organ după organ, desena, nota. Lua apoi melcii de apă dulce - Limnaea şi Planorbis - după care trecea la limaci. Şi cu cât diseca mai mult cu atât tabloul general îi apărea mai limpede.

Înţelesurile atribuite operei şi sinelui creator se revelau, în cazul meu, prin interpolarea părţilor lipsă ale imaginii plăsmuite, iar imaginii îi corespundea mereu o altă zonă, plină de ajustări, până ce se contura un tablou plin de forţă şi magie. Disecant. Prelucrător. Inovaţional.

Colajul unei lumi aparte pictat integral din imaginaţia unei minţi raportată la lucruri superioare, unde fiecare eveniment capătă altă valoare, unde orice moment capătă o altă dimensiune şi semnificaţie, îşi propune să explice lucrurile neînţelese care dăruiesc roade corecte. Uneori nu mai făceam diferenţa dintre imaginea văzută mai înainte în realitate şi cea a splendorilor false care se ascundeau în straturile adânci ale creaţiei mele.

Preocupările compoziţionale, ca în cazul tablourilor cu natură vie sau moartă, în care se săvârşesc aranjări şi organizări de elemente după consideraţii de culoare, expunere, formă sau mărime, îmi orientau discret atenţia şi perspectivele spre o tehnică artistică de interpretare a îmbinărilor de fond care nu putea fi atinsă prin mijloacele obişnuite de redare a ceea ce se vede. Ci, mai curând, prin ceea ce se simte şi se trăieşte.

Leadership: Poţi să defineşti compoziţia unei lumi ideale din perspectiva unei realităţi

imaginare, astfel încât să desăvârşeşti forma pe care o ia opera ta?

Leadershipul se repercutează asupra a ceea ce te poate face mai performant dacă înveţi să observi ceva pe care doar îl presimţi undeva în tine, depozitându-l ulterior în corpul concepţiilor pe care le însufleţeşti în faţa artei. Dar acest ceva pare uneori tot mai ascuns şi nu-l poţi întotdeauna afla ca să-l articulezi.

Ceea ce observi prin intermediul imaginaţiei este piesa cheie din colajul unei creaţii care te autentifică drept deţinător al unui background propriu de mii de imagini în memorie care pot apărea oriunde, oricând, dincolo de orice, servind ca puncte de plecare în derularea scenariilor de evoluţie.

Imaginează-ţi leadershipul ca o imagine în care trebuie să surprinzi întreg universul şi că un loc de acest fel e un loc al libertăţii artistice. Te afli în situaţia de a arunca o privire piezişă în sus, în jos, spre dreapta şi spre stânga, ca apoi să traduci tot ce vezi printr-o lentilă nonconformistă, o lentilă prin care tu vezi foarte clar, dar pe care nu o poţi explica celorlalţi, grăbiţi să judece, nu să înţeleagă.

Leadershipul nu face parte atât din categoria vizionarilor, ci şi a artiştilor, fiindcă devine o utilitate individuală în folosirea spaţiului de întâlnire între creaţie, onirism, imaginaţie şi concretizări.

În această direcţie acţionează însăşi forma organizată a adaosului de elemente de reper, din rodul imaginaţiei şi al construcţiei de forme noi de transpunere în materie sensibilizată a ideilor şi sentimentelor. Acestea, din punct de vedere al informaţiei stimulative, asigură o pluralitate de perspective asupra subiectului de interes.

Orice lider-artist este condus în toate acţiunile sale după următoarea regulă: *„ simte şi trăieşte tot ceea ce imaginezi. "*

Un asemenea căutător de nou mai întâi controlează compoziţia la care se gândeşte, pentru ca astfel să poată controla forma pe care o ia opera sa. Este ca atunci când te îndrăgosteşti de o femeie: asta nu este cu putinţă decât dacă o accepţi în totalitate cu toate defectele ei. Dar la rândul ei, ea acaparează acea parte însemnată din tine care induce receptivitatea şi sensibilitatea.

Tabloul care conturează stilul tău de conducere facilitează tranziţia de la „producer" la „promoter"?

Aici, compoziţia (care trebuie să fie, în anumită măsură, măsura ordinii unei scheme imense de ecuaţii în care se folosesc proprietăţile realităţii pe care încerci să o aduci în conştiinţa ta şi a celorlalţi) reprezintă un ansamblu de relaţii între ceea ce plăsmuieşti prin simţire, vedere interioară, imaginaţie, nu doar prin gândirea de tip "comandă şi control".

Asemenea unui câmp magnetic ce acţionează asupra unui conductor, compoziţia (scoţând în evidenţă toate acele gânduri, experienţe, trăsături care te definesc) acţionează asupra leadershipului prin faptul că aduce funcţii noi de înfăptuire a noului, precum aceea de interpretare a îmbinărilor pe care le realizezi prin intermediul intuiţiilor şi revelaţiilor.

Nu uita că înţelesurile atribuite operei şi sinelui creator se revelează deseori prin interpolarea părţilor lipsă ale imaginii plăsmuite, iar imaginii îi poate corespunde mereu o altă zonă, plină de ajustări, până ce se conturează un tablou plin de forţă şi magie. La rândul lui, acest tablou

conturează stilul de conducere care facilitează tranziţia de la „producer” la „promoter”.

The Producer este un plăsmuitor de lumi, un pasionat de design care schimbă realitatea în funcţie de personalitatea şi atitudinea sa. Creaţia lui imită realitatea în funcţie de atitudinea sa faţă de un anumit subiect, faţă de anumite curente ale artei, faţă de un fapt cultural, faţă de tot ce vede că în această viaţă s-a schimbat radical. The Promoter este revelatorul unei imagini unice care trebuie să facă înconjurul lumii.

Leadershipul este ceea ce observi că s-a schimbat la gândirea lumii după ce creaţia ta a fost acceptată ca o nouă viziune a imaginarului, unde viața e creionată în contururi mai precise unor noi orientări de abordare a idealurilor înalte.

Fenomenologia compoziţiei artistice aduce în prim plan legătura ce se stabileşte între artă si leadership, prin intermediul imaginilor plăsmuite ce pot schimba radical realitatea, în sensul unei orientări imaginative sau a unei renovări intelectuale şi afective.

Source: https://neculaifantanaru.com/fenomenologia-compozitiei-artistice.html

Fenomenologia cunoaşterii autentice

On Februarie 04, 2016

Fii propriul tău model de inspiraţie, evadând din obişnuitul acceptării unor orizonturi înguste de percepţie a realităţii.

Mă năpusteam asupra unei mici părţi din hotarul numit "My secret plan" cu responsabilitate deplină, asemenea unui Jean Valjean care îşi încordează toate puterile pentru a-l scoate de sub căruţa împotmolită pe moş Fauchelevent. Îmi dădeam seama că efectul pe care îl antrenam asupra lumii era de fapt o replică a tentativei "share your own kind of hero".

Iar cum nimeni nu-şi poate muta uşor crezurile din el însuşi, aşa cum se mută o piesă de şah aflată în pericolul de a fi luată de adversar, era vital să urmăresc consecvent întreaga mea contrapunere în faţa unei eventuale erori rezultate din cuprinsul acelui hotar. Un orizont îngust de cunoaştere vizează ocolirea unei lumi onirice, neexplorate.

Văzut de undeva de sus, tot ceea ce se petrecea în această angrenare strânsă a experienţelor conjuncturale, între simpla explorare şi interpretarea diferită a evenimentelor evoluţiei mele, în măsura unei eventuale aplicări a constrângerii numită "Transcendere", ar fi părut fără îndoială o invenţie intangibilă, un caz de transformare a unui fapt divers în raţiunea de a mă afla mai presus de ceea ce poate fi gândit sau înţeles.

Abia peste câţiva ani, atingând sublimul unei imense victorii asupra unui gen anume de a fi, aveam să realizez că în tot timpul acelei călătorii *in me stesso* am fost cuprins parcă în mrejele unor situaţii bizare, demne de un joc "Xcom: Enemy Unknown". Din explorator am devenit conchistador.

N-aş putea spune nici astăzi dacă asta s-a întâmplat datorită influenţei convingerii că sunt mai mult decât suma aritmetică a unor simple imbolduri, sau dacă a fost doar o consecinţă a surplusurilor de aparenţe din care transpare esenţa. Un singur lucru pot spune cu certitudine: trebuie să fii un gamer ca să poţi deţine mai uşor controlul realităţii interioare şi să devii totodată lucid de ceea ce se întâmplă în afara ta.

Leadership: Obiectul principal al cunoaşterii tale se constituie ca raport între forța prezenţei tale într-un loc în care nu ai trăit fizic și forța trăirii tale într-un superlativ continuu?

O tendinţă a probei de a evada din obişnuitul acceptării unor orizonturi înguste, se resimte în faptul că nu poţi totdeauna distinge în mod convingător între cele două forţe opuse, altminteri definite în abstract. Este vorba despre forța prezenţei tale într-un loc în care nu ai trăit fizic și forța trăirii tale într-un superlativ continuu. Amândouă denotă calitatea minţii tale de a dezvolta o nouă înţelegere şi de a nu fi limitat la ceea ce numim parametrii convenţionali ai „experimentului” de viață.

Leadershipul, introdus în coloana vertebrală a performanței de a atinge noi limite, acceptă întotdeauna noi provocări, implicând experiențe variate de sine. Tu eşti propriul tău model de inspiraţie. În acest sens posibilitatea de a folosi și a exploata puterea minţii - de a sări în hotare alternative și de a instala versiuni alternative de observație, deci a vedea totul de undeva de sus, mereu de la o altă înălțime, trebuie tot timpul întărită prin convingerea că vei avea mereu ceva nou de învățat de la tine.

Obiectul principal al cunoaşterii de care dă dovadă creatorul unei imagini de tipul "o existenţă văzută în opoziţie cu o esenţă iluzorie" constituie alternativa unei lumi clonate după o realitate mult mai profundă şi mai avansată decât aceea accesibilă tututor.

Nu pot să fac abstracţie de ceea ce gândea un personaj reprezentativ din opera lui Paul Auster: *"Nu ne aflăm acolo unde suntem, ci într-o poziţie falsă. Din cauza unei slăbiciuni a firii noastre, plăsmuim o situaţie imaginară şi ne cufundăm în ea, iar astfel ne aflăm în două situaţii în acelaşi timp şi ne este de două ori mai greu să evadăm."*

Distingem aici condiţiile unei superiorităţi care rezidă din plăsmuirea și cufundarea într-o situație imaginară, care ne situează într-un alt plan decât cel ce ţine de convenţionalul unor situaţii tip. Este un plan fals prin raportarea la ceea ce ni se pare că trăim în realitate. Care este locul pe care îl ocupăm în perimetrul unei înţelegeri de sine stătătoare, denumită compromis?

Compromisul cu conştiinţa, negociind limitele unei izbânzi asupra inerţiei în asumarea altor perspective și căi de urmat, poate schimba raportul între ceea ce poţi cunoaşte şi realitatea obiectivă. Dacă te afli într-o poziție falsă, plăsmuind tot felul de situații imaginare, înseamnă de fapt că reușești să te ridici spre un alt drum, spre o nouă dimensiune pe care, înainte nici nu ţi-o puteai imagina și care aduce o contribuție importantă cunoaşterii individuale.

Conştiinţa are ca suport aprobarea acceptării unei realităţi pe care ceilalţi o neagă. Oamenii care nu pot să asimileze o cunoaştere nouă prin revelații autoinduse se raportează doar la argumentele oferite de realitatea din jur, pe care le evaluează raţional. Însă pentru mințile luminate, realitatea înconjurătoare se dovedeşte a fi uneori o închisoare, nu o chemare spre ei înşişi care facilitează acel „mult mai departe” al cunoaşterii autentice.

Un singur grăunte din marea înțelepciune a lumii rezistă la orice fel de temperaturi: *„ Când te afli într-o închisoare fără gratii, cel mai îngrozitor lucru este că nu eşti conştient de ecranele care închid orizontul; rătăceşti printr-o ceaţă deasă, crezând că vezi prin ea. Nici nu bănuieşti existenţa lucrurilor care-ţi scapă. "*

Dobândirea progresivă a unei cunoaşteri tot mai complexe este rezultatul unei creaţii individualizatoare, de bună calitate, care pune accent pe realitatea văzută în opoziţie cu existenţa cotidiană a fiecăruia.

Fenomenologia cunoaşterii autentice aduce în prim plan acea „declaraţie” personală de acceptare a condiţiilor unei superiorităţi care rezidă din plăsmuirea și cufundarea într-o situație imaginară, dar care face din individ propriul său model unic de inspiraţie.

Cunoaşterea autentică rezultă din interpretările pe care le atribui neîncetat lumii tale interioare, în nenumăratele războiri cu sinele, cu sufletul şi cu mintea ta.

Source: https://neculaifantanaru.com/fenomenologia-cunoasterii-autentice.html

Fenomenologia Excepţionalităţii

On Februarie 17, 2015

Descoperă acei indici de excepţionalitate pe care îi implică apartenenţa la statutul de model de urmat, împingând tot mai sus acele virtuţi care te pun în contact cu tine însuţi.

O dezlegare de enigme contura linia posibilităţilor ascunse de reflecţie, de trăire şi de exprimare, străbătute de o intensă beţie creatoare care mă făcea să percep altfel lumea. Navigam printre înţelesuri tainice ca o umbră magică în faţa fenomenului crescând al intangibilităţii dintre minimele şi maximele consecutive ale gândurilor de tip "Ce-ar fi fost dacă..?" - dublate de oscilaţia între a le agrega pe un anumit domeniu şi a le pune în plan fizic.

Tot acest exces de zel, actualizat prin înaintări progresive ale gândirii pătrunzătoare, fără de care tranziţia spre o nouă experienţă nu ar fi putut fi completă, stabilea baza de calcul a unor indici de percepţie speciali. Care vizau incomprehensibilul, implicat în reacţii ale conştientului şi subconştientului, îndeplinind un număr mare de funcţii de corecţie a ştiinţei. Reacţii de tipul A + NonA, supuse unor variaţii de volum, sprijineau căutarea şi redimensionarea oricărei particularităţi care încă nu fusese dezvăluită.

Se întrevedea în cazul meu aceeaşi relaţie dezvoltată de ataşament proprie bătrânului Pierre Munier din opera lui Dumas, care îşi identifica într-atâta viaţa cu cea a copilului său, încât simţea că trăiau aceeaşi experienţă şi nu putea concepe că ar suporta o clipă măcar pierderea sau chiar simpla lui absenţă.

Peste tot părea să mă însoţească această realitate spirituală plină de semnificaţie, plină de esenţă, plină de sentimente, capabilă să selecteze indicii de excepţionalitate din blocul unui univers de gânduri. Cu ajutorul ei îmi puteam clarifica şi comunica convingerile într-un fel în care ceilalţi să rezoneze, până când nu mai era nimic de cucerit, niciun continent de descoperit, nicio idee de apărat.

Leadership: Îţi laşi întotdeauna trăirile să iasă la suprafaţă într-un demers de exaltare a ceea ce poţi exprima la cel mai înalt nivel prin intermediul unei oglindiri în "ceva mai mult decât în tine însuţi" ?

A fi un gânditor profund înseamnă să te cufunzi într-o experienţă nouă de descoperire a sinelui, în numele unei abordări a vieţii construită în interacţiunea cu înţelesurile întâmplărilor care te fac să meditezi, să-ţi pui întrebări referitoare la diverse aspecte ale trăirilor tale în diferite contexte. Dar aşa încât să-ţi umpli sufletul cu o cunoaştere înfăptuitoare de lucruri extraordinare şi de noi schimbări de percepţie asupra realităţii, care să-ţi împingă tot mai sus virtuţile cele mai însemnate, precum curiozitatea şi aprecierea descoperirilor.

Întreaga lucrare a sinelui atârnă de numărul şi calitatea acelor reflecţii datorită cărora se poate ajunge mai uşor la scopul urmărit: recunoaşterea unei valori personale care să înfrunte timpul şi încercările vieţii. Felul cum gândeşti despre tine şi viaţa ta, prin intermediul ştiinţei acumulată în timp şi alături de impulsul sentimentului de apartenenţă la o conştiinţă mai înaltă, creează virtuţile unei personalităţi puternice capabilă să dea o semnificaţie nouă realităţii pe care o reprezintă.

Prima virtute care te pune în contact cu semnificaţia vieţii este asociată capacităţii de a discerne între ceea ce te pune în valoare în ochii lumii şi ceea ce te izolează ca factor

determinant al unui cumul de stări spirituale. A doua virtute te pune în contact cu tine însuţi, fiind asociată ideii de transfornare a existenţei în ficţiune din perspectiva unei experienţe de limbaj. Aceste două virtuţi, adunate într-o vieţuire emoţională şi psihologică, formează statusul: "ceva mai mult decât tine însuţi."

Leadership: Eşti pregătit să accepţi în esenţa ta reflexia unei oglinzi aflate în prim planul vieţii pe fondul unei realităţi care se dispensează de verosimil, dar care îşi exprimă acceptul explicit pentru conţinutul unei gândiri a priori?

Poţi să creezi premisele de evoluţie ale unui leadership excepţional în baza procesului existenţial care depinde întru totul de sufletul tău, proiectând cu închipuirea (dincolo de controlabil) oglinzişul ireal al altei vieţi. A trece printr-o experienţă de tip realitate virtuală, navigând printre înţelesurile ei simbolice, câştigi o cantitate mai mică sau mai mare de informaţii şi inspiraţie care, ulterior, te poate identifica ca un utilizator al unui produs intelectual orientat spre zona de unicat, de prototip.

La fel ca Alice în Ţara Minunilor, vei fi tentat să priveşti necontenit într-o oglindă, către lumea de dincolo, situată în câmpul cunoaşterii de sine - la interferenţa dintre minimele şi maximele consecutive ale gândurilor de tip "Ce-ar fi fost dacă...?"şi "De ce s-ar întâmpla astfel?" Asta echivalează cu încercarea de a-ţi confirma viziunile de ordin idealist într-o realitate care se încăpăţânează să reacţioneze după alte reguli, ale sufletului, care pornesc în luptă deschisă împotriva raţiunii.

Oglinda relevă planurile diferite ale realităţii acceptate pe fondul afirmării sinelui în ceea ce numim căutarea unui sens autentic al vieţii. De exemplu, dacă te uiţi într-o oglindă nu te vezi doar pe tine, ci vezi ceea ce te-ai aşteptat să primeşti de la o viaţă pusă sub semnul esteticului, conjugată cu sensul de bun, frumos, nobil, încrezător – ceea ce confirmă o realitate mai puternică decât visul.

Leadership: Poţi suporta adevărul care îţi poate confirma posibilitatea depăşirii unei crize de identitate, demonstrând că lumea de dincolo de oglindă este identică cu cea în care te afli?

Cineva scria la un moment dat într-un articol de critică literară: *"Alice, fascinată de interogaţia dacă lumea de dincolo de oglindă este identică cu cea în care se află, se foloseşte de imaginaţie pentru a da moliciune sticlei şi pentru a o transforma mai apoi într-un soi de "ceaţă", ce face posibilă trecerea eroinei în Casa Oglinzii. La ieşirea din lumea oglinzii, eroina nu se întoarce pe aceeaşi cale, trecând prin oglindă, ci trezindu-se dintr-o reverie diurnă."*

Nimeni nu poate limita o fiinţă ce poartă în esenţa ei reflexia unei oglinzi aflate în prim planul scenei numite "viaţă", aliniate imaginaţiei de a crea alte lumi, de a privi dincolo de ceea ce este prezent, în mod efectiv. Ne referim la tranziţia spre o nouă experienţă care nu ar putea fi completă decât prin înaintări progresive ale gândirii pătrunzătoare, care trece dincolo de fenomenele exterioare, stabilind baza de calcul a unor indici de percepţie speciali.

Aceşti indici, sporind flexibilitatea în abordarea unor noi viziuni, creează prin descurcarea unor fire limitative sau restrictive o anumită stare care te împlineşte. Începi să te vezi ca o fiinţă mai complexă, nu aşa cum eşti, ci aşa cum te închipui. Iar aceşti indici de excepţionalitate pot fi găsiţi numai în blocul solid al unui univers de gânduri şi valorificaţi apoi ca sursă primară de învăţare, de evaluare, de creaţie, de redefinire personală şi profesională.

Adevărul care îţi poate confirma posibilitatea depăşirii unei crize de identitate este construit

în jurul convingerii că tot ceea ce gândeşti poate deveni realitate. Înţelegerea şi ascultarea sinelui, prin perspectiva minunatei structuri a existenţei „oglinzii", este un privilegiu al celor suficienţi de profunzi. Mai întâi de toate, leadershipul ar trebui să aibă ca suport practicarea esenţei sufleteşti prin lentila ştiinţei, apoi prin lentila conştiinţei de a descoperi sensul unei viziuni asupra lumii în care te învârti zi de zi.

Conţinutul unei gândiri a priori este formulat prin următoarea idee:

Tot ceea ce crezi despre tine poate fi oricând sugerat de o imagine a realităţii pe care nu ai mai văzut-o, dar pe care o accepţi ca fiind o parte din tine.

Fenomenologia Excepţionalităţii vizează acele îndrăzneţe căutări de dincolo de rigorile realităţii, propice exprimării revelatoare a sinelui tău, care conturează latura reprezentativă a modului tău de viaţă. De aceea acord o notă mare internautului care a îndemnat pe un blog: *„Încearcă să-ţi laşi mintea să-ţi priceapă sufletul. Când sufletul a înţeles mintea şi mintea a simţit sufletul atunci se naşte în tine omul nou, omul care învinge."*

Excepţionalitatea presupune să te ridici cu mintea şi cu sufletul la dimensiunea omului nou, care învinge orice limită. Sau, mai bine zis, la dimensiunea omului care continuă să depăşească limitele realităţii cu noi metode de reinventare a sinelui şi a identității.

Source: https://neculaifantanaru.com/fenomenologia-exceptionalitatii.html

Fenomenologia Imaginaţiei

On Februarie 15, 2015

Raportează-te la autenticitatea întâmplărilor povestite prin prisma cunoaşterii subiective, accentuând experienţele trăite în mijlocul realităţii pe care o creezi.

Greu de descris, precum spectrul magnetic al unei spire parcurse de curent, raţiunea mea părea supusă unor forţe de direcţie obţinute din egalitatea relaţiilor dintre real şi ireal. Construcţia ei nu putea fi desprinsă de muchia suspendată dintre veghe şi vis. De fapt, raţiunea care mă ajuta să-mi exprim convingerile şi punctele de vedere se transformase într-un hard-disc care parcă stoca secretele întregului univers. Vrând nevrând, izbutisem prima pătrundere în lumea imaginară.

În rânduiala specială a elementelor de simetrie aflate pe axa unei construcţii narative, imaginaţiei mele i se rezervase spaţiul unor antecedente cu rezultate pozitive, în baza unor cuceriri ale fundamentelor epistemologice dizolvate în tainele cele mai profunde ale unui transcendental ezoteric.

Lucrurile greu de pătruns sunt definitorii pentru o carte de proză fantastică, dar chiar şi aşa imaginaţia trebuie să-şi tragă seva din solul fertil al realităţii. Arta de a scrie este rodul priceperii de a selecta ceea ce este frumos din natură, tot ceea ce rămâne în amintirile noastre, trecând fiecare idee printr-un proces de simbolizare a realităţii în decursul unui timp devenit nemuritor.

Punctul meu de vedere se poate regăsi în finalul romanului "Pe firul pânzei de păianjen al memoriei", scris de Cella Serghi, după cum urmează:

"Când a apărut romanul meu Genţiane, murise Camil Petrescu. Dar cât de viu a rămas el în amintirile mele ! Cu câtă forţă trăieşte în personajele, în opera lui. Şi cât de bine ştia că existenţa morţii ne obligă să dăm vieţii noastre un sens, pe care moartea să nu i-l poată răpi."

Leadership: Eşti dispus să dobândeşti o cunoaştere experimentală a cursului vieţii „Eului" superior, fabricând o realitate în care nimic nu pare a fi ceea ce este, dar în care totul comunică şi reverberează?

"Nu sunt eu omul acesta", mă anunţau impulsurile de natură subconştientă, formele apriorice ale cunoaşterii duse până la extrem, într-un zig-zag ameţitor produs o forţă magnetică nelimitată ce orienta undele de frecvenţă ale realităţii spre o ştiinţă nouă. O ştiinţă a corelaţiilor şi a interdependenţelor între fenomene încă nelămurite, prin operaţii ale gândirii folosite aleator într-o stare de reflexivitate autoindusă.

Iar când omul împinge în lături uşa acelei părţi vitale din el însuşi care impune resetarea identităţii cu avântul imaginaţiei creatoare, este ca şi când ar trece printr-un soi de hipnoză extinsă, valuri de lumină pătrund la adâncimi diferite şi creează acel *virtual reality* - un prezent în care omul uită de el însuşi, uită de tot ce îl înconjoară.

În somnul provocat de starea Eului liric, un hipnotizat poate răspunde la întrebările care nu au încă un răspuns dovedit ştiinţific. Clarviziunea capătă grai. Subiectul se transformă într-un vizionar al provizoriului, într-un exponent al superiorităţii obscure. Lumea devine o reflexie a unui vis produs într-un alt vis, o expresie a unităţii dintre adevărul absolut şi adevărul

relativ, o întrupare a unei *pensiero magico* evoluate care nu mai este dirijată de către atenţie, ci este subordonată unor factori subiectivi şi afectivi.

Un personaj al scriitorului Ion Moja, cuprins de aceeaşi imaginaţie lipsită de simţul măsurii a lăsat să răzbată întrebarea: "Cine te crezi tu, mă?" Numai că din lipsă a ceva de care să se agaţe, a cuiva în care să existe, a trebuit să accepte că a greşit. De fapt şi în ultimă instanţă, imaginaţia lui, ca şi a mea, se redusese la o cunoaştere pur experimentală.

Viaţa Eului superior poate fi identificată şi înţeleasă prin analogie cu o operă de ficţiune devenită realitate, prin modul în care eşti deschis spre a experienta o line de evenimente fără final, din care ţi-l alegi ca model de referinţă pe cel care ți se potrivește mai bine. Eul superior este o stare de continuă transfigurare, o împlinire continuă a fiinţei tale prin intermediul cunoaşterii pe care ţi-o dă nu numai calitatea de martor al vremii tale, dar şi întâlnirea biografică cu diverse figuri legendare.

Leadership: Susţii acea atitudine specială a inteligenţei care întovărăşeşte sensul conştiinţei înfăptuirii unei experienţe nemaiîncercate?

Un loc de frunte în încercarea de a îmbunătăţi calitatea gândirii creative îl constituie capacitatea de a te delimita de realitatea imediată, bazându-te pe tiparele de utilizare a reflexiilor imaginarului. Mai exact, trebuie să ai în vedere asigurarea dimensiunii experimentale a înțelegerii vizavi de ceea ce nu poate fi perceput în cursul modificării imprejurarilor exterioare. Această înţelegere trebuie să se deschidă spre reprezentările unei lumi virtuale, dar corespondentă cu realul înţeles ca sursă de inspiraţie, şi mai puţin ca determinare a unei forme de schimbare.

Dimensiunea experimentală produce scânteia creativă pentru formarea sau abordarea unei viziuni intuitiv-perceptuale, folositoare autenticităţii în redarea ideii de "coerenţă artificială" prin faptul că înlocuieşte firul logic al desfăşurării evenimentelor existenţiale cu dependenţa de factorul "întâmplătorului" care măreşte însemnătatea poveştii.

Această dimensiune sprijină nu atât actul creaţiei, cât mai ales dezvoltarea acelei noi ştiinţe a corelaţiilor şi a interdependenţelor între fenomene încă nelămurite, prin operaţii ale gândirii folosite într-un soi de stare autoindusă.

Nu degeaba spunea scriitorul român Rădulescu Motru: *„Cunoştinţele reţinute de memorie n-au întru nimic valoarea unor panacee universale. Ca să devină folositoare, ele trebuiesc susţinute de o atitudine specială a inteligenţei celui ce le primeşte."*

El se referă la acea atitudine de insuficienţă a înţelegerii profunde, care se poate corecta şi îndrepta numai prin rezultatul unei sondări interioare, întovărăşind sensul conştiinţei înfăptuirii unei experienţe nemaiîncercate.

O mutaţie a semnificaţiilor în chiar interiorul situaţiilor descrise în termeni de eludare a realităţii, se aliniază eforturilor de a te instrui şi de a te forma ca un vizionar al celor încă neînchipuite, ca un exponent al superiorităţii obscure, dar profunde şi reformatoare.

Factorul declanşator al unei poveşti care prinde cititorul de la prima la ultima filă este acea doză de realitate percepută ca fiind hiper-conectată la o singură structură imensă numită "viziune artistică" - fiindcă oferă un grad sporit de expresivitate semnificaţiei de profunzime atribuită rostului omului în lume.

Fenomenologia Imaginaţiei este prezentată ca o poziţie deţinută de omul care vrea să se apropie mereu de un nou vârf. El trebuie să posede şi să întărească acel simţ natural de pătrundere la esenţa unor noi cunoştinţe şi noi puncte de reflecţie printr-o „adormire” a raţiunii, preluând controlul asupra forţelor de direcţie obţinute din egalitatea relaţiilor dintre real şi ireal.

Cel mai important obstacol peste care trebuie să treci în lupta pentru o mai bună reprezentare a ta pe scara afirmării şi valorii eşti chiar tu - în încercarea de a te substitui unei mentalităţi care străbate ficţiunea.

Tu poţi să susţii dezvoltarea autenticităţii prin creşterea conştiinţei de sine în cadrul unui proces de subiectivizare sau chiar de negare a realităţii, printr-un act de cunoaştere indirectă?

Această iniţiativă favorizează o înţelegere a ceea ce eşti cu adevărat dincolo de orice aşteptări.

Source: https://neculaifantanaru.com/fenomenologia-imaginatiei.html

Fenomenologia magiei

On Februarie 03, 2015

Învaţă să crezi în ceea ce nu poate fi înţeles, integrându-te într-o cultură a ineditului şi a experienţelor unice.

Căutam temeiul realului mai degrabă în jocul lumii interioare decât în soliditatea lumii din afară, totul negru pe alb, împins de voinţa de a învinge imposibilul. Chiar până la negaţia naturii mele. De parcă mintea mi-ar fi fost încadrată într-un chenar intangibil care îmi conferea individualitate în raport cu un imens efort de ţinere sub control a instinctelor de explorator al neînţelesurilor. Iar învăluirea minţii mele într-o ceaţă a misterului de ordin superior, motiv pentru care toate păreau atât de îndepărtate, de nepătruns, îmbrăcate în ornamentul neobişnuit al aparenţelor în care se puteau surprinde semnele unui timp noologic, făcea să nu pot deosebi începutul de sfârşit.

Era o contradicţie greu de gestionat între tendinţele de înţelegere ale imposibilului ce îşi avea rădăcinile în jocurile preschimbării, în lirismul distilat al esenţelor dintr-un spectacol calculat al măştilor. *Substantia mysterium.* O nebuloasă în care se putea pierde sensul vieţii în rotaţia de 180 grade a raţiunii. Ce-aş mai fi putut adăuga orizontului meu perceptiv, atât de bogat în înţelesuri pline de neînţelesuri? Răspunsul e simplu. Nimic altceva decât noi varietăţi de forţe ficţionale, acţionând într-un sens convenabil repoziţionării mele într-un real care nu era totul.

Nu spunea Dante că îndoiala oferă tot atâta desfătare cât cunoaşterea? Aş fi vrut să fiu prezent pretutindeni în acea variantă a integrării mele în imposibil, ca într-o incantaţie magică, să fiu martorul tuturor evenimentelor de neimaginat, al tuturor începuturilor şi sfârşiturilor, să înfrunt nefiinţa, să stăpânesc materia, să acced la culmile ce par de neatins în viaţa reală. Dar stafia cuibărită în cugetul meu era mai tare decât mine. Ce-ar fi avut de spus Christopher Priest despre această înlănţuire regulată a fenomenelor conştiinţei care acceptă relativismul?

Bărbatul cu pelerină neagră păşi în lumina reflectoarelor şi în strălucirea lor intensă îşi ridică palmele la vedere, răsfirându-şi degetele astfel încât să dovedească că nu avea nimic ascuns între ele.

- Priviţi-mi mâinile. Acum îmi execut ultimul truc. Voi scoate un buchet de flori din mâinile în care ştiţi că nu am nimic.

Leadership: Poţi să asiguri acea condiţie de excepţie prin care se realizează apropierea de caracterul activ al cunoaşterii fără să foloseşti negaţia naturii tale?

Activitatea diferenţiatoare a sinelui este principala constantă din ecuaţia limitelor care trebuiesc asumate şi depăşite în baza existenţei, gândirii şi conştiinţei. Iar includerea utopiilor şi realităţilor într-un complicat joc al dilemelor identitare, trăite în singularitatea unei lumi aflate pe alt plan de existenţă decât cel obişnuit, creează o versiune irealistă a abilităţii tale de a te reprezenta pe axa unei fenomenologii naturale.

Cu toate acestea, o existenţă a cărei sens se reflectă, ca în oglindă, în ceea ce nu se vede, poate să asigure acea condiţie de excepţie prin care se realizează apropierea de caracterul unei poveşti care vrăjește. A te afla la graniţa dintre lucrurile cunoscute şi cele surprinzătoare este o oportunitate de a te integra într-o cultură a ineditului. Este o experienţă unică de revelare a unei lumi nevăzute care îţi oferă şansa de a te reconstitui ca un fel de magician al

metodelor de fentare a realităţii. În acest caz, ceea ce se vede nu se poate atinge, înțelesul se abate de la exigențele verosimilului.

Albert Einstein spunea la un moment dat: „ *Cea mai frumoasă şi mai profundă trăire omenească este misterul.* " El credea cu toată fiinţa sa că sentimentul tainei se află la originea tuturor tendinţelor din ştiinţă şi din artă. Tu ai capacitatea să stabileşti realitatea dedublării tale într-un cuplu de forţe opuse mentalităţii clasice? Ai puterea să-ţi metamorfozezi întreaga minte într-o minge a cărei înţelesuri să nu poată fi descifrate pe deplin de nimeni?

Asta înseamnă, în sens restrâns, să dezvălui o nouă faţetă a cunoaşterii prin trăirea şi parcurgerea misterului până la realizarea obiectivului principal: reinventarea personală. Iar leadershipul emite o frecvenţă diferită de aproximare a propriei identităţi, ce trebuie să coincidă cu cea a semnificaţiilor pe care le transmiţi. Ai grijă în ce constă magia ta !

A folosi negaţia naturii tale ca să realizezi o mai rapidă apropiere de caracterul activ al cunoaşterii presupune să foloseşti argumente credibile pentru a ascunde trăsătura ta de caracter dominantă prin combinaţii de noţiuni, idei, efecte. Acestea, chiar dacă uneori par absurd într-un anumit context, ating un anumit moment de revelaţie care îi determină pe spectatori să descopere că eşti cineva puternic, plin de resurse.

O asemenea negaţie de felul "Nu sunt cine credeţi că sunt" poate induce o anumită confuzie celor ce te privesc, dar reprezintă una din principalele cauze (poate chiar cea mai importantă) pentru care reuşeşti să realizeze lucruri pe care nimeni nu le crede posibile.

Leadership: Cum se reflectă îndoiala faţă de exigenţele realităţii prin luarea în considerare a adevărului aflat în spatele experienţelor care te individualizează?

Formula oricărui demers ştiinţific poate fi exprimată astfel: „ *Vreau să cred în ceea ce nu poate fi înţeles* ". Asta aduce în prim plan posibilitatea de a obţine o înţelegere raţională a misterului, trecând de la jocul aparenţelor la adevărurile care pot să constituie o nouă ştiinţă. Înclinaţia spre tainic, spre neobişnuit, apetitul pentru minuni sunt în firea ta, dar ele trebuie să constituie un fundament, un dat nemijlocit al dezvoltării ştiinţei pe care ceilalţi oameni să o îndrăgească, chiar dacă nu şi-o pot explica.

Dacă nu pui în valoare ceea ce este particular, fie că îmbrăţişezi cu precădere noţiunile artei transformării şi repoziţionările faţă de propriile experienţe, fie că, dimpotrivă, restrângând la maxim sfera cunoaşterii limitezi unghiul abordării feluritelor iscodiri ale minţii, atunci nu vei reuşi să te încadrezi în traseul spectaculos al evoluţiei leadershipului.

Destinaţia unicităţii - care îţi poate facilita accesul la fundamentele ştiinţei de a te rupe de orice încremenire în rigoare, pentru a te dedica unei alte realităţi, mai subtile, însufleţind noi tipare de gândire - începe cu jocul inocent al aparenţelor şi al imaginilor în oglindă. Ele îţi pun la îndoială relevanţa de a te pune sub bagheta unui Alter-Ego.

Îndoiala faţă de propria persoană, în speţă faţă de adevărul din spatele experienţelor care te individualizează, mergând chiar şi până la negaţia naturii tale, oferă tot atâta desfătare cât cunoaşterea – fiindcă pregăteşte terenul pentru descătuşarea ta de sub influenţa unei perspective înguste de înţelegere a fenomenelor complexe. Aceste fenomene pot produce diferenţe semnificative în rezultatele condiţiei tale de „imigrant” care îşi limitează pentru început posibilităţile de creaţie.

Leadershipul este acel ceva particular pe care îl sugerezi într-un anumit context pentru a

obţine un efect general pozitiv asupra multiplicării relaţiei dintre ceea ce nu se cunoaşte şi ceea ce se poate face ca toate să devină posibile într-o realitate diferită.

Fenomenologia magiei este strâns legată de dezvoltarea gândirii creative care nu are nici o legătură cu omul concret, ci cu omul transformat într-o entitate superioară care nu poate fi înţeleasă decât ţinându-se cont de parametrii „ *hidden* ” ai propriei sale naturi. Asta înseamnă să cauţi temeiul realului mai degrabă în jocul lumii interioare decât în soliditatea lumii din afară, totul negru pe alb, împins de voinţa de a învinge imposibilul.

Să faci ca existenţa ta să fie plauzibilă prin magie, prin amplificarea sentimentului de putere şi prin crearea imposibilului, asta este demn de un leadership superior. De aici decurge şi una din principalele trăsături ale liderului - deschiderea la nou, capacitatea de a combina şi recombina reprezentările realităţii - şi dacă este nevoie, de a renunţa la ele.

Source: https://neculaifantanaru.com/fenomenologia-magiei.html

Fenomenologia Particularului

On Martie 14, 2015

Urmează linia directoare a drumului tău spre o cunoaştere superioară, lărgindu-ţi percepţiile despre ceea ce poate oferi un eveniment de învăţare şi descoperire.

Continuam să cred în ceva la tot pasul, fără a avea dovezi că acest ceva există, atât de neplauzibil, ca flacăra unei lumânări ţinută de o mână invizibilă. Acest ceva mă scotea definitiv afară din oricare lege a existenţei, în neputinţa de a mă adapta unor condiţii de fond pe care încă nu le cunoşteam, dar le simţeam ca o consecinţă a suprapunerii realului şi imaginarului într-un ciclu de oscilaţii cu frecvenţe diferite.

Aş fi vrut să pot să definesc "ceva-ul", să-i scurtez existenţa devenită foarte problematică, pentru ca potenţialul meu de nebunie să nu urce spre prea mult, să nu cumva să ajung la vreo limită a deşertăciunii. Ceva-ul nu este pentru oricine, dar se poate produce oricând şi oriunde. Nu trebuie să răspunzi pentru faptele tale în faţa niciunei autorităţi. Prin întreaga ta fiinţă, regăsindu-te acelaşi de odinioară, un oarecare al altcuiva înainte de ştiut.

Aş fi vrut să înţeleagă cineva tainele pe care le presimţeam undeva, la limita situării mele într-o zonă neanalizată - a particularului - înţeleasă doar prin gândirea chimistului care reduce toţi compuşii elementelor la forţa atracţiei chimice. Într-o actualitate care nu vrea să devină trecut atunci când întâlneşte viitorul, ca o idee ce se pierde îndată ce prinde contur. Putea oare „ceva-ul" să-mi dezvăluie identitatea lui ireductibilă, invitându-mă la premiul cel mare: să mă dezvolt pe extremităţile unei axe continue a nemaîncercatului?

Fundul infernului o dată atins, Dante îl străpunge şi suie în cealaltă latură a infinitului. "Ceva-ul" se pune în locul unde nu este nimic, obligând fără să oblige. Un univers al închipuirii, greu de definit. Un fel de mister irezistibil care cere efortul să fie descoperit. Viaţa îţi dăruieşte un ceva aparte, necunoscut, indiferent dacă este al răului sau, dimpotrivă, al binelui, potrivindu-se perfect cu ambiguităţile sau clarităţile întregii tale deveniri.

Leadership: Te confrunţi cu experienţa fuziunii dintre ceea ce îţi scapă din vedere şi ceea ce ţi se pare evident prin comparaţie cu percepţia unei posibile unităţi a lucrurilor?

În permanenţă viaţa îţi dăruieşte „un ceva" aparte - particularul - un efect al abaterilor de la sistematic, potrivindu-se perfect cu ambiguităţile sau clarităţile devenirii - ca un fel de reprezentare simbolică a întregii tale aspiraţii spre tainele descoperirilor, spre „infinitul" lui Dante", dând linia directoare a drumului tău spre o cunoaştere superioară.

Ceva-ul este dovada lucrurilor care nu se văd, dar care ar putea să se întâmple. Este reflecția lucrurilor care au loc în inima ta, chiar dacă ele rămân nevăzute celorlalţi. Iar când ceva îţi scapă din vedere, înseamnă că percepţia ta asupra lucrurilor se devalorizează. Percepţia trebuie să deschidă uşa experienţelor vieţii. Bine spunea scriitorul american Wayne Dyer: *"Când schimbi felul în care priveşti lucrurile, lucrurile pe care le priveşti se schimbă"* . Ele capătă putere asupra vieţii şi asupra rezultatelor tale din viitor, vor prelua controlul neîntârziat.

Unitatea lucrurilor se realizează în baza experienţelor care îţi schimbă viaţa atât din perspectivă a ceea ce ar trebui să însemne "opiniile în legătură cu ceea ce este dat", cât şi la ceea ce se referă termenul "certitudine" asupra aspectelor care sunt importante pentru tine în vederea obţinerii unui anumit rezultat. Unitatea lucrurilor cuprinde totalitatea însuşirilor acelor părţi din ideile, credinţele şi din cunoştinţele tale acumulate, care pot să stabilească

condiţiile în care se realizează accesul la o realitate făcută să dureze.

Drumul spre cunoaşterea superioară începe cu determinarea "ceva-ului" dintr-un tablou mai mare al lucrurilor care se desfăşoară în viaţa ta.

Ori de câte ori încercam să înţeleg cercul fenomenelor înconjurătoare prin prezentul viu al lucrurilor îmi scăpa din vedere imaginea unei realităţi strâmtorată de clipele unei trăiri ce ar fi trebuit să-i dea viaţă. Mă simţeam precum căpitanul Nemo în căutarea unui pământ îndepărtat care nu poate fi descoperit decât prin puterea imaginaţiei. Ceea ce mi se părea evident prin comparaţie cu percepţia unei posibile unităţi a lucrurilor era dorinţa de a experimenta o largă gamă de emoţii trecute prin filtrul dur și permanent al întrebării "Până când va funcționa ordinea şi firescul lor?"

Dar căutatul necunoscutului şi crezutul că l-ai găsit şi îl stăpâneşti, aşa cum doreşti să ţi se potrivească cu adevărat, în rezonanţă cu un nou corp de informaţii, din materia gândurilor răsucite în toate direcţiile în mintea cu care te lupţi constant, poate să înalţe până la principiu cardinal sentimentul cel mai deprimat de blocare, împiedicându-te să acţionezi în deplină luciditate.

Deci, nu te lăsa alimentat doar de geografia imaginarului. Particularul îşi are corespondentul nu doar în mintea ta, ci în viaţa de zi cu zi. Totul este să-l descoperi, să-l laşi sa te conecteze la focul tău interior, la acea energie care îţi dă puterea să te eliberezi din robia obişnuitului şi familiarului.

Leadership: Poţi surprinde esenţa lucrurilor care se exprimă în lumea ideilor tale, prin intermediul experienţei de a-ţi asuma o identitate care nu este suficientă sieşi, ci este definită de raporturile cu elementele exterioare?

Orice gândire se naşte din cultul concretului, dat de totalitatea acelor cunoştinţe care îşi au originea în experienţa trăită direct, privită din prisma transformărilor care implică lucrul cu sinele, permiţându-i evoluţia. Dar schimbarea percepţiilor despre ce înseamnă existenţa şi construirea unui set de valori, în funcţie de interesul manifestat pentru ceea ce eşti ca om, depinde de condiţiile de fond pe care se întemeiază „particularul" - rolul, evoluţia şi finalitatea lui.

Condiţiile de fond sau, altfel spus, împrejurările de care depinde apariția unui fenomen sau care influențează desfăşurarea unei acțiuni, putând-o frâna sau stimula, vizează acele aspecte la care te raportezi într-un fel sau altul, întâlnite în viață ca fiind nişte proiecţii ale unor stări şi gânduri de moment în contextul realităţii explorate. În strânsă legătură cu misterul care te face să fii altfel, aducând în considerare detaliile semnificative pe care le ascunzi în definirea ta.

Ceea ce te defineşte totodată te şi individualizează, cu precizarea că este vorba de aproximaţia pe care o dai în legătură cu componentele realului şi imaginarului într-un ciclu de oscilaţii cu frecvenţe diferite.

Poţi verifica valabilitatea leadershipului, care reclamă o recomandare pe măsură: „Acesta sunt eu", în funcţie de viziunea şi ideile ce prind contur odată cu lărgirea percepţiilor privind *particularul* . Să reuşeşti să pui o nouă temelie în locul unde nu este nimic şi să obţii o ecuaţie care unifică impresiile, concluziile şi aprecierile într-un soi de experienţă transformaţionala, să creezi un anumit nivel de conştientizare, un factor de evoluţie cu mare impact, din acel univers al închipuirii, greu de definit, aceasta înseamnă să ştii să te inspiri pornind de la zero.

O identitate care nu este suficientă sieşi, ci este definită de raporturile cu elementele exterioare, este o construcţie a relaţiei dintre percepţia pe care o ai asupra realităţii şi percepţia pe care o ai în legătură cu abilităţile tale de a schimba compoziţia realităţii.

Identitatea este ceea ce te aştepţi să găseşti nou la tine atunci când la tot pasul ţi se ivesc ocazii de a-ţi adresa întrebări şi de a găsi răspunsurile potrivite, chiar dacă nu eşti destul de pregătit să le dai o semnificaţie aparte şi să le transformi în ceva de valoare.

Legătura cu lumea se înfăţişează potrivit stării tale din aceste două intervale de timp: momentul când te-ai hotărât să te iniţiezi în tainele unui fenomen mai puţin cunoscut şi momentul când acest fenomen te-a prins în mrejele lui.

Fenomenologia Particularului evidenţiază o formă izolată de cunoaştere, dobândită prin lărgirea percepţiilor şi deschiderea minţii, cu scopul de a conştientiza noi aspecte pe care ţi le oferă realitatea înconjurătoare prin sondarea imaginarului.

A acţiona în deplina conştiinţă a unor situaţii ce definesc experienţa "ceva-ului", prin conceperea unui alt proces de realizare de sine, înseamnă a privilegia iniţiativa concretă şi personală în dobândirea unei cunoaşteri mai profunde. Iar această experiență are ca punct central "nemaiîncercatul".

Rămâne de lămurit întrebarea: în ce măsură acest „ceva” este adecvat existenţei şi capacităţilor tale de descoperitor?

Source: https://neculaifantanaru.com/fenomenologia-particularului.html

Fenomenologia reflectării identităţii în monumentalitate

On Octombrie 11, 2015

Apropie-te de înţelegerea şi realitatea unui model de inspiraţie, arătându-l în toată complexitatea sa.

Se nasc primele imagini ale filmului. Ideea iniţială este cea a "reabilitării" acestui ţar ponegrit pentru cruzimea sa de toţi duşmanii săi, dar animat în fond de o singură uriaşă pasiune: crearea unităţii Rusiei. Figura monumentală se cerea zugrăvită cu mijloacele monumentalului. Un om ale cărui gesturi enigmatice şi înfricoşătoare sunt explicabile numai prin efortul său titanic de a crea în jurul Moscovei statul rus.

Dar regizorul Serghei Eisenstein nu vrea să-l absolve pe Ivan, să-l prezinte pe cel Groaznic ca pe cel Blând. Doreşte numai să descifreze sensul, semnificaţia acţiunilor lui. Ceea ce urmăreşte nu este o măreţie exterioară şi prin aceasta falsă. Monumentalul este un joc de expresie a caracterului şi a acţiunilor lui. Îl va apropia de înţelegerea şi de sensibilitatea spectatorului contemporan, arătându-l în toată complexitatea sa.

"Această figură înfricoşătoare şi atrăgătoare, groaznică şi fermecătoare, tragică în înţelesul deplin al cuvântului, va deveni de înţeles pentru omul de azi când ne vom gândi la lupta ce se desfăşoară în sufletul lui Ivan, înfruntându-i implacabil pe duşmanii patriei..."

Aceasta este ideea de la care porneşte regizorul. Din nou eterna temă: lupta pentru unitate. *

Leadership: Poţi obţine o anumită estimare a valorii experienţei despre sine, prin integrarea şi conturarea unei noi identităţi într-o creaţie proiectată în jurul unei viziuni unitare si monumentale?

Identitatea unui artist se caracterizează prin efortul de a crea imaginea unei lumi ideale, prin extensia mult mai largă a câmpului de utilizare a termenului "monumental", cu referire la visarea şi unica putere de a da viaţă unei opere la nivelul superior al culturii, sub impulsul unui subiect, a unei acțiuni, a unei desfășurări de evenimente în timp și spațiu.

Învaţă şi tu să fii un artist. Mai întâi identifică elementele vizuale care creează impresia de monumentalitate, care determină şi reprezintă o figură plină de interes, apoi încearcă să potrivești pisele astfel încât să construiești o imagine plină de dinamism şi diversitate a culturii tale.

Rezultatul provocării de a te încadra în ipostaza de unicat, abordată din perspectiva experienţei de sine care predomină în ceea ce te defineşte atunci când te oglindeşti în înţelesul şi întinderea unei creaţii de excepţie, poate fi semnificativ dacă procesul de dezvoltare a unei teme este permanent susţinut de referirile la un moment grandios din evoluţia unui model de inspiraţie.

O viziune unitară şi monumentală, promovată la statutul de operă de artă este strâns legată de optimizarea experienţei de căutare a unor elemente de comparaţie între lucruri şi evenimente, aventurate în înşiruirea unor elemente de limbaj plastic.

Leadershipul, datorită contribuţiei întregitoare a unui subiect de studiu, investigabil experimental, poate atinge nivelul de ştiinţă înaltă dacă sunt permanent evaluate efectele de

sugestivitate ale raporturilor dintre aspecte încărcate de sens ale unui întreg coerent şi complexitatea unui ansamblu de acţiuni ce corespunde unei identităţi în anumite momente.

Esteticianul român, Victor Ernest Maşek, scria la un moment dat: „ *Una din cele mai importante lumini aruncate de concepţia structuralistă asupra operei unitare este tocmai demonstraţia faptului că elementele structurale ale unui întreg se întrepătrund şi se condiţionează reciproc, reflectându-se unul în altul.* "

Dacă aceste elemente sunt comasate într-un singur moment de impact, pe baza analizei unor informaţii complete şi nu neapărat după experienţa personală, atunci valoarea creaţiei va evolua înspre statutul de operă, născută din resorturile unice ale propriei aprecieri.

Devii bogat în ceea ce priveşte prelucrarea informaţiilor, posibil distorsionate sau incorecte, doar dacă te apropii de înţelegerea şi de realitatea unui model în care îţi oglindeşti măreţia, arătându-l în toată complexitatea sa.

Nu se înşela cel care spunea că complexitatea unui model de inspiraţie poate duce cu gândul la un act de creaţie. Căci promovând o puternică solidaritate între conţinutul creaţiei şi aspectele calitative ale unei situaţii concrete, bazată pe o cunoaştere apriorică conformă unui model de inspiraţie experimental, poţi obţine o anumită estimare a valorii experienţei despre sine.

Leadershipul edifică unitatea unei imagini care se cere a fi imortalizată în timp prin valoarea acordată viziunii din care purcede complexitatea unei existenţe grandioase în care tu însuţi (regizorul) îţi rezervi dreptul de a fi erou.

Fenomenologia reflectării identităţii evidenţiază sentimentul de apartenenţă la un model de inspiraţie, prin asigurarea vizibilităţii acelei laturi a eu-ului ce se manifestă într-un context specific.

Vei putea să dai creaţiei o nouă formă dacă îţi explorezi identitatea printr-o etalare a mijloacelor proprii de expresie, prin auto-observaţie şi prin reflectare asupra semnificaţiei unui fapt care surprinde complexitatea unui ansamblu de acţiuni ce corespunde unei identităţi în anumite momente.

*** Notă** - Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/fenomenologia-reflectarii-identitatii.html

Fenomenologia reprezentativităţii

On Decembrie 06, 2015

Ridică problema timpului pe alt plan, aducând în joc întrepătrunderea relaţiilor dintre „Vechi" şi „Nou".

Eisenstein are, aşadar, de rezolvat o problemă compoziţională complexă, impusă de cazul concret care i-a apărut prin tema acestui film. Soluţia problemei timpului fusese căutată îndelung, era o veche şi constantă preocupare a sa, şi este poate aici cazul să o spunem. "Greva" era în fond cristalizarea unui fapt repetat continuu pe plan istoric, într-o fabulă care cuprindea o întreagă experienţă acumulată istoric, deci în timp. Filmul "Potemkin" rezolva aceeaşi problemă într-un alt mod, concentrând o perioadă revoluţionară într-un singur episod reprezentativ.

Optica folosită în ambele cazuri era aceea a concentrării pe principiul metaforei: simbol într-un caz, sinecdocă în al doilea. Dilatarea întâmplărilor din film ar fi dus la fresca istorică în timp. Filmul "Vechiul şi noul" ridică problema timpului pe alt plan, aducând în joc întrepătrunderea, conflictului dintre două etape ale istoriei omenirii. *****

Leadership: Poţi să atingi acea experienţă a progresului în stilizarea compoziţiei spre a obţine unificarea dintre subiect şi compoziţie, în folosul abordării unei reprezentări vizuale bazate pe metaforă?

Leadershipul se reflectă în formele de expansiune ale metodelor de îmbinare a elementelor ce fac din creaţie un act de comunicare. Practic, utilizatorul ştiinţei îşi comunică punctele de vedere vizavi de o anumită particularitate a modului personal de a se raporta la un anumit context sau subiect, concentrându-se mai ales pe principiul metaforei. Avem de a face, cumva, cu modalitatea de a surprinde mai multe cadre diferite de evenimente sau întâmplări, prin alte mijloace de percepţie a realităţii, încât redarea coerenţei dintre prim-plan şi fundal să fie cumulate într-un singur episod reprezentativ.

Preferabil, în ceea ce priveşte aria de cercetare şi punerea în evidenţă a imaginii unui anumit subiect, este ca aceste elemente să se distingă ca o formă de cunoaştere avansată. Aici apare tot mai des tendinţa concentrării pe stabilirea de principii şi atribuirea de simboluri unor componente cheie care asigură validitatea „produsului" promovat. Adică, filmul. Acesta poate fi bine pus la punct prin încurajarea concentrării pe principiul metaforei care spune că o imagine trebuie văzută ca o deschidere de drum, nu ca o uşă închisă, pentru a fi credibilă.

Sau, cum spunea cineva pe web: *"Metafora trebuie să fie emoţional saturată, să creeze o imagine, căci imaginea este „glontele cu centrul deplasat, ea se înfige în memorie pe ani de zile."*

Regizorii şi artiştii, în genere, urmează o direcţie de dezvoltare bazată pe cercetări asupra mărimii absolute a plus-valorii ce decurge din lărgirea semnificaţiilor atribuite întâmplărilor sau evenimentelor din jur, în relaţie cu omul, timpul şi povestirea redată. Cristalizarea unui fapt repetat continuu pe plan istoric, într-o fabulă care cuprinde o întreagă experienţă acumulată istoric, deci în timp, reprezintă factorul care determină proporţia dintre luciditate şi imaginaţie.

Leadership: Poţi să-ţi revizuieşti viziunea despre reprezentarea artistică printr-o concepţie diferită asupra creaţiei şi asupra caracterul ei diversificat, încât să dai o notă de inedit unificării dintre subiect şi compoziţie?

Evenimentele au şanse mari să devină un episod reprezentativ pentru modul cum aceşti făuritori ai creaţiei înţeleg relaţia cu lumea, realitatea, timpul şi cu ei înşişi. Un episod capabil a sugera întregul ansamblu al aspectelor ce alcătuiesc misiunea de a da viaţă anumitor personaje, făcând mai captivant procesul de prelucrare şi definire a unor compoziţii, noi date şi tipuri de concepte.

Leadershipul, putând a da rezultate interesante şi în determinarea tipurilor de personalitate care corespund propriei înţelegeri asupra lumii, include raportul dintre luciditate şi imaginaţie. Iar reprezentativul este ceea ce se dezvoltă prin exploatarea acestui raport. Mai trebuie luat în calcul faptul că o creaţie se poate pune în valoare numai prin capacitatea regizorului de a se ralia unor „norme” nescrise ale momentului, şi de a se focaliza mai mult pe formă decât pe conţinut. De exemplu poate fi mai important să înţelegi ideea pe care o transmite filmul, decât alegerea unei imagini cu mare impact la public.

Numai cine reuşeşte să conceapă o întâietate oarecare a reprezentativului prin ridicarea problemei timpului pe alt plan, aducând în joc întrepătrunderea relaţiilor dintre „Vechi” şi „Nou”, va putea să cuprindă acea experienţă a progresului în a obţine unificarea dintre subiect şi compoziţie.

A concentra o imagine într-un singur episod reprezentativ înseamnă să dai o notă de veridicitate compoziţiei care triumfă printr-o înlănţuire ingenioasă a secvenţelor care conţin valoarea de "intensitate absolută" la nivel de mesaj transmis.

Fenomenologia reprezentativităţii implică acea calitate a artiştilor de a scoate în evidenţă trăsăturile unice ale unui anumit subiect cercetat, în relaţie cu lumea, realitatea, timpul şi cu ei înşişi, cu scopul de a obţine noi compoziţii şi concepţii care să merite aprecierea celorlalţi.

*** Notă:** - Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Fenomenologia Secretului

On Februarie 09, 2015

Pune în valoare unicitatea identităţii tale, fără să prelucrezi şi să pui întreaga ta experienţă în slujba constituirii şi promovării unei entităţi virtuale.

Cum adică este neidentificabil? Scuză-mi exprimarea, prietene, dar nu-ţi pot răspunde la această întrebare. Este o extensie a unui secret existenţial bine păstrat, împărăţia lumii mele interioare, efectul unui corp compus invizibil, bogat în sensuri, localizat în coordonate de la minim la maxim, după regulile unei sinteze de tip permutaţional, într-un interval neregulat de timp. Destăinuirea lui i-ar putea diminua efectele.

Degeaba încerci să constaţi acea *presence sensible* a magicului fluid al ştiinţei pure, forma de expresie ce contribuie la întregirea imaginii unei destinaţii aparte de sugestivitate. Căci asemenea operei de artă care ia înţelesuri deosebite câştigând trepte înalte în ierarhia estetică, secretul - printr-o încordare a minţii care pune numai două întrebări lumii: A mare şi B mare - poate cădea mai apoi în desuetudine şi în derizoriu îndată ce se desprinde din mine.

Veghează-l cu străşnicie, îmi şopteşte constant inima, ai grijă de el, nu te abate de la consideraţia care i-o datorezi, căci iată, el este amprenta care te face recognoscibil și inconfundabil. Prietene, este ceva important în joc, o întreagă arie a imperativelor creatoare specifice matematicianului care găseşte simetria între A şi B, cercetând cu maximă rigurozitate modelele voit simplificate ale fenomenului de *interprétation linéaire* prin redefinirea vectorilor de spaţiu - ceva ce tu nu cunoşti şi nu-ţi poţi explica, cu toată erudiţia ta.

Este lesne de înţeles de ce trebuie tăgăduită această forţă de nepătruns, elementul acesta de o substanţialitate superioară ce coincide cu un punct din spaţiu, care mă stăpâneşte şi îmi transmite bogăţia cunoașterii nețărmurite, poziţionându-mă corect faţă de Dumnezeu, faţă de ceilalţi oameni și faţă de mine însumi. Cheia acestei cunoaşteri, totalitatea unui potenţial care nu se anulează la frontiera cu intangibilul, este arta de a te pierde în interpretările sinelui şi de a te regăsi într-o formă superioară.

Timp de opt ani, cât a trăit la castelul contelui Herissy, naturalistul francez George Cuvier s-a plimbat pe malul mării studiind animalele maritime zvârlite pe plajă în timpul fluxului. Stătea ore întregi cu privirile pironite asupra unui singur punct.

Amănuntul acesta mă trezeşte din lumea nestatornică de gânduri ce se zbate puternic în universul minţii mele. Aud mereu acelaşi Safe-Messaje: străduieşte-te să aranjezi secretul cât mai aproape de un punct, dar aşa încât să nu lase impresia unei închisori.

Leadership: Individualitatea ta înclină balanţa spre o evoluţie în sus sau în jos - în relativa izolare care te separă de riscurile unei repoziționări radicale faţă de ceilalţi?

Ca o consecinţă a hrănirii constante cu noi fructe ale cunoaşterii, leadershipul este străbătut în primele stadii de început de o entitate subtilă, de tip „Private", care măsoară nivelul motivaţiei ascunse pentru estimarea unicităţii şi a gradului de dăruire în slujirea unui ideal de neatins. Acest nivel este superior pretenţiilor de progres susţinute de capacitatea de creaţie şi de ideile livreşti achiziţionate în timp.

Fuziunea dintre ceea ce ai deprins prin studiu şi ceea ce ai acumulat prin experienţele trăite, reprezentându-te ca o versiune mai sofisticată a omului care vei deveni, nu doar că atribuie o semnificaţie deosebit de profundă saltului spre o mai mare realizare de sine, dar îţi o notă de unicitate.

Pentru a avea o măsură obiectivă a transformării personale se impune îmbogăţirea înţelegerii ideii de „secret", întărind astfel constatările cercetărilor efectuate în mod individual. Secretul este o formă de a te identifica într-o manieră fundamentală cu caracterul tău diferenţiator, proiectând asupra celorlalţi o anumită superioritate - aceea de a şti ceva ce nu ştie nimeni – în dinamica unui ciclu nou de acces către o filosofie a individualităţii.

Dar oare această individualitate înclină balanţa spre o evoluţie în sus sau în jos - în relativa izolare care te separă de riscurile ce le implică o nouă repoziţionare faţă de ceilalţi? Căci prin punerea în valoare a unei identităţi unice, printr-o muncă intelectuală susţinută şi conştiincioasă, se relevă o imagine ce stă în universul intelectual adânc, o premiză a modului în care te percepi, o latură a personalităţii care nu poate fi abordată decât de pe poziţii de egalitate - adică doar din perspectiva superiorităţii.

Aici leadershipul nu se bucură de statutul exemplar al unui „vehicul" privilegiat care îndeplineşte condiţiile definite de erudiţie şi de înţelegerea profundă a lucrurilor, fluidizând şi uşurând transmiterea unui imbold spre înainte, spre noi descoperiri, spre depăşirea limitelor tot mai greu accesibile. Ci se confruntă cu abordarea unidirecţională.

Secretul urmăreşte întregirea imaginii unei destinaţii aparte de sugestivitate care aduce dovada unei optici inedite asupra unei lumi „vechi" în noile condiţii, metamorfozante, ale trăirii autentice, dedublate de căutarea a ceea ce se află dincolo de aparenţa lucrurilor sau a ceea ce nu se află în lumea ta imanentă.

O rezultantă a modului cum se construieşte "secretul", ca parte a unui leadership experimental, se poate determina atunci când îţi măsori productivitatea învăţării şi performanţele intelectuale cu nivelul de înţelegere şi de percepţie a neofiţilor în timpul implementării unei noi direcţii de dezvoltare.

Un asemenea model de leadership prelucrează informaţia de frecvenţă superioară, combină toate elementele de perspectivă într-o armonie personalizată. Sau, mai bine spus, prelucrează şi pune întreaga experienţă în slujba constituirii şi promovării unei entităţi aproape virtuale care, chiar dacă se prelungeşte spre comunicarea personală "față în față", nu poate modela lumea după vreo viziune.

Fenomenologia Secretului exprimă năzuinţa unei perfecţiuni al cărei simbol ineradicabil rămâne edificiul unic al credibilităţii profesionale. Secretul reclamă neobosit acel „altceva", ca termen al unei înţelegeri mai adânci, dar el nu poate răspunde în faţa unei „instanţe de apel" atunci când face obiectul unei judecăţi critice de validare. Iar leadershipul se apelează numai printr-o formă de înţelegere reciprocă.

Cum să ţii evidenţa unor gânduri şi idei care se amestecă într-un vârtej adânc şi obscur, fără să le risipeşti într-un soi de centru al atenţiei, fără să te îndoieşti tu însuţi de ele? Dar mai important, cum vor putea ele să asigure perenitatea acestei arte numită leadership?

Source: https://neculaifantanaru.com/fenomenologia-secretului.html

Fenomenologia Ştiinţei

On Februarie 06, 2015

Accesează ştiinţa puterii de a intra în jocul subtil al confuziilor, amplificând acea caracteristică a gândirii ce apare la contactul dintre experienţă şi firul vieţii.

Totul părea desprins dintr-un ansamblu de vederi de dincolo de aparenţe, de dincolo de raţiune, de dincolo de lucruri, de dincolo de infinit. În acord cu inedita zonă a pseudo-adevărurilor, sub sfera improvizaţiei şi a impredictibilului. Izolat, intrasem într-un amplu proces de evoluţie, întinzându-se ca un soi de dirijare a atenţiei într-o altă direcţie, exprimată printr-o entitate de sens ce se hrănea cu răspunsurile la întrebările fără de sfârşit.

Nonconformist. Păream distribuit într-un rol deloc credibil pentru un om normal, încadrat într-o lume dominată de o ştiinţă ce varia în funcţie de atâtea necunoscute dispuse ca nişte combinaţii de linii continue şi întrerupte, în cadrul unor coordonate generalizate. Sarcinile de coordonare a indicilor şi senzorilor de percepţie implicaţi în elaborarea unei noi structuri cognitive deveneau mai complexe şi mai critice pe măsură ce se adunau întrebările şi răspunsurile.

Neplauzibil. Mă aflam în punctul de maximă altitudine, condus de acea sete neţărmurită de a prinde între vertebrele minţii inefabilul ce numai geniul îl poate degaja, care te arde până în adâncul sufletului, făcându-te să intri involuntar într-un joc subtil al confuziilor, atrăgând însă curiozitatea. Indefinitul pe care nu-l puteam încadra într-o formă, şi pe care însuşi Dumnezeu cu atotputernicia sa îl însemnase cu fierul roşu al măsurii în transcendentalul ezoteric, devenise un produs al impulsurilor care generau *outputuri* spontane.

Un indicator de perspectivă. Nu mă mai limitam la observaţii generale, ci începusem să atribui sensuri metafizice unor căutări atractive, unor sentimente fluide. Cu riscul de a deforma exagerat marginile ştiinţei, de a deteriora adevărurile căpătate prin revelaţie. Precum saltul în înţelegerea universului, trecerea de la un spaţiu obscur la un spaţiu limpede.

Cred că mă asemănam cu botanistul francez Lamarck: *„El citea o carte după alta, umplea topuri întregi de hârtie, mâzgălea paginile cărţilor cu o sumedenie de notaţii. În mintea sa lua naştere un neverosimil amalgam: judecăţile alchimiştilor medievali se împleteau cu teoriile vechilor greci, iar ipotezele contradictorii se ciocneau în creierul său într-un fel de dans nebun."*

Leadership: Te laşi ghidat de tentaţia de a plasa ştiinţa oriunde în spațiul subiectivismului, construind pattern-uri de integrare a unor noi coordonate de orientare la nivel existenţial?

Esenţa primei metamorfoze a ştiinţei este un soi de incompatibilitate vecină cu nebunia, din cadrul unei proces de continuă şi neamăgită reflecţie asupra realităţii personale. Felul cum îţi antrenezi propria gândire, fapt ce ţine de o clasă de consideraţii şi reflexii ce pot fi găsite numai în jocul subtil al confuziilor care declanşează un noi valuri de întrebări şi răspunsuri, sub sfera improvizaţiei şi a impredictibilului, te înscrie într-un soi de cursă nebună spre atingerea unui alt grad de dezvoltare.

Mai exact este vorba despre acel progres al științei capabil să te facă să stăpâneşti fundamentul solid şi revelator al unei profunde experienţe, efectele inedite ale unei noi realităţi. Adevărata artă a stăpânirii ştiinţei se evidenţiază în ceea ce nu este evident, în ceea ce nu se vede la prima privire, în realitatea mascată de supoziţii şi excepţii. Leadershipul capătă în acest nou context un plus de forţă nelimitată, fiindcă îţi îngăduie să descoperi ceea

ce te atrage ca informaţie şi semnificaţie, nu doar ca orientare de perspectivă pe termen mediu şi lung.

Un savant rus a declarat la un moment dat: „ *Spre deosebire de artă, unde lucrul cel mai important este reacţia vie şi nemijlocită la cele văzute sau auzite, în ştiinţă trebuie să ştii să te uimeşti de rezultatele gândirii, de semnificaţiile cunoştinţelor acumulate. Motivaţia cea mai nobilă şi care corespunde cel mai bine spiritului ştiinţei este curiozitatea, dorinţa de a afla cum este alcătuită natura.* "

Informaţiile extrase din observarea vieţii, din contradicţiile şi meandrele unei profunde transformări, creează drumul către noi puncte de reflecţie, fiind apanajul dorinţei de a afla cum este alcătuită natura. În mintea ta ia naştere un neverosimil amalgam: judecăţile se împletesc cu teoriile, iar ipotezele contradictorii se ciocnesc într-un fel de dans nebun.

Leadership: Opoziţia pe care o întâmpini între realitatea personală şi gustul neclar al întrebărilor fără sfârşit serveşte în chip esenţial distincţiei între semnificaţia pe care o atribui existenţei şi efectul confirmării ei finale?

Reconstituirea unor noi scări de valori, a unei noi baze de putere, într-o viziune largă şi matură, începe de la experienţa actuală a sinelui şi a vieţii. Şi se extinde până la judecata apriorică, adică ruptă de experienţă. Aici ştiinţa, prin combinaţii de semnificaţii superioare, se constituie ca o coeziune a adevărurilor, a raţiunii şi a vederilor de dincolo de sfera de experienţă - măsurând importanţa relativă a diferitelor rezultate obţinute - cu tine însuţi.

Leadershipul care pune preţ pe unitatea dintre om şi experienţă se poate rezuma astfel: să lupţi din răsputeri până reuşeşti te învingi pe tine însuţi şi, în final, să ajungi stăpân pe situaţie. Este rezultatul unei autodepăşiri care se realizează prin lărgirea înţelegerii asupra fenomenelor de impact, este rezultatul unei gândiri ce apare la contactul dintre experienţă şi firul vieţii într-un real care pare desprins din altă lume.

Deci, am putea spune că acest gen de leadership este rodul ştiinţei puterii de a intra involuntar într-un joc subtil al confuziilor pricinuite de concluzii, observări şi analize ale „necunoscutelor" realităţii, atrăgând însă curiozitatea şi producând rezultate prin convingerile bazate pe alegerea dintre mai multe variante de abordare a lor.

Confirmarea finală a existenţei vine ca urmare a diminuării intenţiilor de limitare a efectelor de tranziţie de la certitudinea unei realităţi ce nu se poate extinde - la posibilitatea unei autodepăşiri care se realizează prin comunicarea adevărurilor căpătate prin revelaţia unei noi lumi.

Ştiinţa care îţi lărgeşte orizontul se măsoară prin ceea ce obţii după ce ai eliminat cauza acelei suite de contradicţii şi confuzii care pot distorsiona imaginea de sine faţă de realitatea constatată ulterior.

Fenomenologiei Ştiinţei i se poate asocia acea multitudine de operaţii de prelucrare a informaţiei, adică o informatică, un mod de a colecta reprezentări ale aspectelor abstracte ale realităţii şi de extragere a esenţelor, o caracteristică a gândirii ce apare la contactul dintre experienţă şi firul vieţii.

Această abordare se reflectă în output-urile pe care le generezi la fiecare scanare a fenomenelor de impact care îţi pot schimba total perspectiva asupra vieţii. Fenomene precum indefinitul, contradicţiile, confuziile, paradoxurile sau antinomiile de tip finit-infinit, lumină şi întuneric, viaţă şi moarte, vechi-nou, bun-rău, adevăr şi minciună, etc..

Fenomenologia timpului

On Iulie 12, 2015

Recunoaşte acea faţetă a timpului care se aplică raporturilor dintre cine ai fost, cine credeai că eşti şi cine ţi-ai dorit să fii, trecându-l prin sita imaginarului.

Uneori eram stăpânit de dorinţa infailibilă de a îndura timpul, într-o stare de acceptare totală a imaginarului. Vădit, nutream speranţa de a ajunge în viitor, în coliziune directă cu mintea şi trăirile altora indivizi, pe culoarul lung şi încăpător al invizibilului. Impasul în care ma aflam, moment al unei vagabondări prin tendinţe experimentaliste care nu stiam unde puteau duce, era opusul a ceea ce obţineam într-un demers de depăşire a limitelor de semnificaţie aduse expresiei: "sunt o lume ce nu trebuie ignorată".

Spre a mă convinge de structura unei realităţi despre care credeam că este de negăsit, în virtutea unor legi care îmbrăţişează veşnicia, trebuia să obţin componentele câmpului „intangibil" prin intermediul potenţialului de aprofundare a ceea ce doar presupuneam, din care uşor deriva concretul – a cărui expresie nu o cunoşteam. Mai puteam oare să mă reîntorc din lumea ce avea să fie, în lumea ce a fost?

Timpul îmi era mai mult duşman decât prieten, deoarece nu reuşeam să intuiesc acea promisiune adâncă din mine, acea chemare spre o realitate deosebită, spre o schimbare ce ar fi putut să mă facă să înţeleg mai multe despre mine. Aveam de-a face cu acea orientare în spaţiu din timpul unei audieri a existenţei cele mai interesante, din romanul lui Umberto Eco, în care totul se mişcă într-o direcţie particulară, conştientizarea devine atenţie şi atenţia devine percepţie. Iată ce mă tulbura:

"În fața unor fapte inexplicabile tu trebuie să încerci să-ți închipui multe legi generale, ale căror legături cu faptele de care te ocupi nu le vezi încă. Și deodată, în legătura neașteptată dintre un fapt, un rezultat și o lege, ți se întrezărește o judecată care ți se pare mai convingătoare decât altele. Încearcă s-o aplici la toate cazurile asemănătoare, s-o folosești ca să tragi previziuni din ea."

Leadership: Te dedici unui destin revelator de noi semnificaţii cu privire la diferenţa dintre tu cel de ieri, cel de azi şi cel de mâine, la nivel de mişcare a gândului spre ceea ce nu poate fi întâmplare?

Experimental, în felul cum relaţionam cu această nebunie gratuită, cu forţa aceasta dăruită de nivelul spiritual care tulbura însăşi istoria vieţii mele, oprită într-un punct al universului meu ficţional, înscrisă parcă în filosofia unei ştiinţe imprecise, s-ar fi putut încălca legile timpului, ducând chiar la anularea lui. Procesul acesta era cumva bazat pe aplicarea formulei dT = eV+O, în care componentele dimensiunii timpului erau produse de energia vidului adunată la punctul meu de origine.

În Dante aflasem de piatra de hotar între evul mediu şi timpurile moderne, semnul unei clipe care se lăsa aşteptată, prelungindu-se chiar până la eternitate. Iar asemenea pietre de hotar, ca într-un soi de renaştere, făceau trecerea către o gândire nouă, exprimată în alte structuri ale realităţii. Bineînţeles, relaţia mea cu timpul se vede în orice situaţie altfel, deoarece însăşi realitatea pare desprinsă dintr-o eternitate imaginară care întrece filosofia ştiinţei mele despre materia sensibilă, despre societate, despre viaţă.

Aceste timpuri, în momentele privilegiate ale rupturii mele de lume, facilitau întâlnirea cu un AlterEgo inspirat de strălucirea nemuritoare a unui întreg nedestructibil, orizontul unei

înţelegeri situaţionale iremediabil închistate într-un spaţiu extrem de strâns. Uimirea a tot ce însemna „suprarealul” devenea o axă a cunoaşterii, mai mult o judecată clarvăzătoare decât o intuiţie lucidă.

Timpul este adevărul creator al unei lumi în care dorințele, visele, imaginația, fac parte dintr-o realitate care, într-un viitor mai mult sau mai puţin îndepărtat, se construieşte deja, se pregăteşte să fie descoperită, să devină pur şi simplu viaţă.

Prin urmare, semnificaţia destinului meu capăta valenţe de "excepţie de la regulile scrise ale lumii", mai mult fiindcă făceam parte dintr-o ficţiune care nu are alte proprietăţi decât cele pe care i le atribuie povestirea unor întâmplări trăite sub imperiul previziunii unor variabile cu o evoluţie neregulată. Nu este nicio întâmplare faptul că gândurile mele plămădeau o altă realitate, caz în care tot ceea ce mă caracteriza devenea parte intergrantă dintr-un viitor care pune accentul pe cuvântul creator menit să scrie istoria prin repere imaginare, prin eroi imaginari, prin forţa imaginilor, prin spontaneitatea limbajului.

Cine nu are plusurile experienţei de a se privi din alte lumi, nu are nici minusurile ei. Atât plusurile, cât şi minusurile sunt conforme unei repartizări tot mai probabile ale conţinutului imaginar care, neîncălcând normele sistemului de credinţe, tinde spre o percepţie crescândă a realităţii într-un remarcabil context – devenit un simbol al evoluţiei spre o treaptă superioară a autoconducerii.

Timpul te poartă în afara limitelor vieţii de zi cu zi, fiind perceput ca o asimilare a unei materialităţi independente de tine sau ca o alternativă a ta într-un univers paralel. Să te autoconduci spre o nouă lume, echivalentă cu încercarea de a recrea intensitatea originală a senzaţiei: *„ Nu e nimic mai interesant decât a rescrie istoria personală ”*, reprezintă de fapt o recucerire a timpului, decorat cu elemente izolate corelate subiectiv, în care îţi reînnoieşti afinitatea faţă de ceea ce este diferit sau ne-conform credinţelor celorlalţi.

Acest fapt denotă, în leadership, acea putere specială: a plăsmui, a ţese, a lega sau a împleti noi coordonate ale evoluţiei ce pot fi caracterizate ca atare numai în momentul acceptării totale a imaginarului.

Leadership: Ai puterea să te întorci într-un loc care a rămas neschimbat, ca să îţi dai seama cât de mult te-ai schimbat tu?

Imaginarul are înrâurire asupra ştiinţei conducerii prin faptul că adaugă noi caracteristici timpului şi realităţii, pe lângă modul clasic văzut până acum, chiar dacă este identificat cu o stare de suprastimulare. Este sursa revelaţiilor, un sistem de probabilitate ce se introduce în sistemul de gândire pentru a i se putea prevedea manifestările. Timpul denotă încrederea în trăirile unei alte persoane care are acces la o lume expusă interpretării şi înţeleasă prin idei, noţiuni, reprezentări, printr-o comparaţie cu relaţia dintre memorie şi evocare.

Ca să fac mai bine înţeleasă legătura dintre timp şi revelaţie, îl voi cita pe Nelson Mandela: *"Nu e nimic mai interesant decât să te întorci într-un loc care a rămas neschimbat, ca să îţi dai seama cât de mult te-ai schimbat tu."*

Aici putem întrevedea semnul unei clipe care s-a lăsat aşteptată. Putem recunoaşte acea faţetă a timpului care se aplică raporturilor dintre cine ai fost, cine credeai că eşti şi cine ţi-ai dorit să fii, comasate ca premiză a dezvoltării într-un singur punct al existenţei: un nou început, o altă stare de fapt, o nouă putere, o nouă conştiinţă.

Ca să faci din leadership o ştiinţă a salturilor spre nivele superioare de înţelegere şi de

manifestare, trebuie să cauţi necontenit, să întâmpini, să obţii acea renaştere ideatică - convertirea ta la o abordare menită să facă trecerea spre o gândire nouă, spre o stare de fapt nouă, spre o putere nouă, spre o conştiinţă nouă, spre superioritate. Deci o abordare încadrată în alte structuri ale realităţii, dar produsă în dimensiunea temporală a imaginarului.

Ideea care construieşte plăsmuirea unei noi lumi, prin optimizarea unei noi structuri de gândire, comunică plenitudinea şi unicitatea unei opere care a luat naştere din dorinţa de a mă vedea tot timpul în alt loc. Timpul poate înţeles prin intermediul raportului dintre ceea ce eşti şi ceea ce vrei să pari a fi, într-o ficţiune care aşteaptă să fie descoperită de oricine.

Leadershipul este o viziune a timpului care te învaţă cum să priveşti tot ceea ce te înconjoară dintr-o altă perspectivă, ca o alternativă unei compoziţii tematice a cărui prim popas este crearea unei legături între personajul unei priviri din afara a ceva în care eşti-şi-nu-eşti, şi autorul unei vieţi ieşite din comun.

Fenomenologia timpului aduce în prim plan acel act curajos al transformării de sine, datorat în principal mişcării gândului, imaginarului, judecăţii clarvăzătoare şi intuiţiei lucide, având ca indicator testul timpului.

Source: https://neculaifantanaru.com/fenomenologia-timpului.html

Fenomenologia valorii lucrurilor

On Iulie 09, 2015

Învaţă să cunoşti funcţia "High" a lucrurilor, astfel încât să foloseşti logica îndreptată spre cunoaşterea lor drept mărturie solidă adusă în sprijinul formării unei noi raţiuni.

Voiam să-mi acord libertatea de a mă gândi la lucrurile care mă preocupau cu adevărat, când însăşi sensul importanţei lor şi credinţa în tot ceea ce ele puteau cauza schimbarea aveau o corespondenţă în viaţa de zi cu zi, chiar dacă viaţa mi se revela ca o uriaşă taină. Ceva puternic şi viu, aplicat pe formula Gând+Iluzie=Magie, pentru fiecare valoare a identităţii mele, din care se obţineau câmpurile „descoperire” şi „sens”, în punctul de întâlnire dintre amplitudinea vieţii şi clipa evadării din scenariul ei.

Cine m-ar fi putut crede? Cine n-ar fi fost tentat să spună: cum, adică dumneata ai cutezat să crezi că poţi face dintr-un lucru esenţial prin importanţa lui un sens al vieţii? Iar acest sens între limitele cărei puteri omeneşti se înscrie?

Nu mai e nevoie să menţionez că, în felul multora de a privi lucrurile şi chiar pe mine, totul părea o exagerare, o încercare de recreare a aceluiaşi sistem de semnificaţii al trăirilor ce căpătau noi valori, o largă întrebuinţare. Lucrurile, ca şi trăirile, vibrează la anumite frecvenţe.

Poate că era doar o plăsmuire a supraconştientului care se clarifica pe măsură ce formam noi sensuri. Alături de raţiunea distinctă pentru care devenisem un univers, parte a unui întreg ce acţionează şi gândeşte în termenii lucrurilor esenţiale. Totul numai din cauza seminţelor ascunse ale gândurilor care, asemenea drogurilor, căpătau o formă solidă după împreunarea materiei cu energia. Dar efectul punea o stăpânire absolută pe viaţa mea.

Poate că voiam să pun în evidenţă dimensiunile concepţiei marilor futurişti, credeam că un asemenea mod de a gândi este superior celorlalte.

Cine ar fi încercat să priceapă acea stare a lucrurilor pe care mintea mea de cercetător încercase s-o desluşească prea devreme, să fiu acolo unde lucrurile se includ în însăşi valoarea vieţii, în direcţia unui „ceva” de dincolo de noţiune şi de logică, ar fi fost dintr-o dată proiectat într-o lume de a cărei existenţă nu a bănuit absolut nimic. În afară de ceea ce i se servea ca adevăr universal.

Leadership: Opera ta are capacitatea de a se constitui ca temelie a vieţii lucrurilor reale, sau stă mărturie pentru apartenenţa lucrurilor „de mare obişnuinţă" la dreptul de dobândire a unei noi forme de conceptualizare a propriilor experienţe de viaţă?

Opera care îl reprezintă pe un artist este imaginea totalităţii lucrurilor care îl înconjoară, provenite din personalizarea experienţei de viaţă, din sugestiile unei perspective ample asupra creaţiei sau din spaţiul simbolic al receptării unor părţi izolate din natură.

O operă bazată pe plăsmuirea unor universuri nesondate de nimeni altcineva, conţinând combinaţia echilibrată a ştiinţei şi experienţei în făurirea unui sens al sinelui superior, are viaţa lucrurilor reale. Adică se compune din esenţa a ceea ce extragi din legătura cu tot ce te înconjoară, înseamnă a fi, a percepe, a experimenta, a căuta ceva cu adevărat valoros în variabilele implicate în lanţul cauzal care influenţează modul tău de gândire.

La fel ca lucrurile iubite şi agonisite în timp, opera este complexă şi particulară. Iar studiul lor, forma funcţiilor lor de a fi unite, separate şi încadrate într-un context mai larg, în care tentaţia unei replieri identitare devine tot mai puternică, precum şi rezultatul ajustării lor într-o zonă a valorilor şi a sensului imprimat inspiraţiei, ne oferă o măsură a reconsiderării lor şi a punerii lor în folosinţă.

Leadership: Poţi face din tot ce te înconjoară repere ale unei creaţii artistice care invită privitorul în universul adevărat al valorilor unui protagonist care oferă accesul la un alt stil de a aborda viaţa?

Să-l citez o clipă pe criticul francez Hippolyte Taine, care scria atât de amănunţit despre Balzac: *„ Era un colecţionar, aproape maniac. Avea nevoie de cărţi minunate, de fotolii antice, mobile preţioase, de rame sculptate aparte, de tablouri alese. S-a lăsat adesea pus în situaţii neplăcute din dorinţa de a dobândi porţelanuri de Saxa, tapiserii şi alte fleacuri. Pasiunea lui pentru lucrurile frumoase semăna cu un fel de mâncărime fizică, mai curând era o dorinţă senzuală decât un nobil gust al spiritului. "*

Leadershipul începe să se contureze acolo unde produsul a tot ceea ce te înconjoară se concretizează într-un plan realist de dezvoltare, într-un plan de sondare şi de reorganizare a sinelui, într-un plus de profesionalism, într-un anumit stil de gândire. Dacă cineva cunoaşte funcţia lucrurilor, atunci ştie cum să le folosească în sprijinul propriei sale dezvoltări.

Lucrurile devin accesorii şi se armonizează în mod excepţional într-un tot unitar, într-un spaţiu încărcat de potenţialităţi, supus unei orientări care ţine seama de legătura dintre viaţă, muncă, ambiţie şi artă. Să faci din leadership o operă care renaşte din lucrurile pe care le adori, le stăpâneşti sau le gândeşti, este cea mai mare calitate a unui artist, a unui om destinat să facă lucruri măreţe.

Înclinaţiile artistului, precum facultatea de a discerne asupra unor informaţii folosindu-se de dimensiunile estetice sau ascunse ale lucrurilor, se dovedesc deseori a fi sinonime cu facilitarea procesului de conceptualizare a propriilor sale experienţe de viaţă.

A-ţi conceptualiza experienţele de viaţă înseamnă să dai un nume nou şi un înţeles nou tututor însuşirilor particulare ale lucrurilor din jur, încadrându-le într-o viziune care nu depăşeşte tendinţa lor de a se constitui drept o plăsmuire a imaginaţiei.

Argumentele care vin în sprijinul formării unei noi viziuni ţin de percepţia şi interpretarea tuturor formelor de expresie ale creativităţii compuse din suma lucrurilor la care ai fost atent până la momentul respectiv şi îngăduinţa de a le da o nouă semnificaţie în trebuinţele vieţii.

Fenomenologia valorii lucrurilor poate fi înţeleasă prin prisma conținutului şi orientării cunoscutelor care, gravitând mereu în jurul omului, creează spaţiul necesar libertăţii individuale de a-şi definitiva pregătirea şi stilul de gândire, de-a lungul operei care se împlineşte prin unirea ştiinţei cu viaţa.

Tu ai căpătat profunzimea studiului lucrurilor din jur? Aceste lucruri au funcţia de stimulare a gândirii şi functia de reprezentare a ta în relaţie cu viaţa şi ştiinţa?

Source: https://neculaifantanaru.com/fenomenologia-valorii-lucrurilor.html

Fenomenul "Zoom-Out" şi atitudinea subiectivă a creatorului

On Ianuarie 02, 2017

O viziune plină de autenticitate se cristalizează dacă sensibilitatea artistului se aliniază la structura emoțională a creației sale.

Montajul lui Eisenstein realizează îmbinarea existenţei obiective a fenomenului "Zoom-Out" cu atitudinea subiectivă a creatorului lui, iar compozitorul Prokofiev percepe structura intim emoţională şi îşi acordează propria sensibilitate cu ea. Tocmai pentru reuşita acestei acordări se întâmplă ca Prokofiev să-şi modifice muzică dacă imaginea o cere, după cum Eisenstein nu ezită să facă modificări în montaj pentru a permite muzicii să-şi spună cuvântul.

Singura neînţelegere se va ivi atunci când toată muzică vă fi terminată. Eisenstein îl roagă pe Prokofiev să compună o uvertură. Compozitorul refuză: deoarece filmul începe cu un episod tragic, uvertura ar trebui să fie triumfal-eroică şi nu vede cum s-ar putea face trecerea dintre aceste două muzici diferite. Este dispus, declară el, să scrie oricâtă muzica, dar considerente artistice îl împiedică să o scrie pe aceasta. Eisenstein insistă totuşi. Atunci Prokofiev acceptă, însă numai cu condiţia ca regizorul să schimbe episodul trist de la începutul filmului. Dar, deoarece Eisenstein crede că nu se mai poate schimba planul de montaj, filmul rămâne fără uvertura şi genericul se proiectează pe linişte. Şi mulţi comentatori văd aici un efect special urmărit de Eisenstein.

Leadership: Cum poate atitudinea ta subiectivă să dea viață unei opere care să reflecte concordanța dintre imagini și emoții, încât să te poziționeze în mijlocul epocii sale?

Din multitudinea de posibilităţi pe care le avem la dispoziție în vederea realizării unei creaţii autentice, nu trebuie să ne oprim, aşadar, la elemente cu caracter decorativ, nici la date cu caracter biografic, ci doar la concordanţa dintre imagini şi emoţii. Şi aceasta numai în măsura în care considerăm că orice creaţie, într-un fel sau altul, îl situează pe artist în mijlocul evenimentelor epocii sale. Din motive asupra cărora trebuie să revin adesea, doresc să intru în problema, deosebit de ispititoare, a atitudinii subiective a artistului care trebuie să plăsmuiască din materia anorganică, frumuseţe, senzaţii şi sentimente, trăiri, astfel încât să dea viață unei opere care să inspire și să emoționeze.

Emoţiile şi imaginile, cu nenumărate şi profunde implicații, prin care s-ar putea urmări, în totalitatea lor componentele unei opere de artă, sunt un fel de oglindă prin care creatorul prezintă anumite episoade din viaţa lumii care l-a inspirat să devină legendar. Spunând aceasta mă refer, în principal, la caracterul valoric, pur spiritual, inepuizabil al operei de artă. Acest caracter inepuizabil constă în aceea că sub înfăţişarea specificităţii oricărui gen de artă ni se dezvăluie ceva din natura celorlalte genuri de artă, cu trimitere la muzică, de exemplu, care face ca fenomenul "Zoom-Out" să însemne o perspectivă mai amplă asupra contextului, surprinzând relațiile dintre detalii și întreg, precum și dinamica ansamblului.

Leadership: Poate procesul tău de decizie artistică să ofere o îmbinare armonioasă între existența obiectivă a fenomenului "Zoom-Out" și structura intim emoțională a imaginii create?

Un alt efect care acționează la nivel subiectiv este așa-numitul efect de ancorare, care împiedică adesea o analiză obiectivă a structurii informațiilor pe care le primim. În loc să judecăm situațiile într-un mod limpede și să ne acordăm sensibilitatea pentru a evita erori, ne ancorăm într-un punct de referință specific, afectându-ne considerentele și atitudinea în procesul de decizie.

Montajul artistului în creația sa reprezintă îmbinarea dintre existența obiectivă a fenomenului și atitudinea subiectivă care o modelează. În procesul creativ, structura intim emoțională a imaginilor poate necesita modificări semnificative pentru a transmite mesajul dorit. Asemenea unei uverturi într-un concert triumfal, modificările aduc o perspectivă artistică asupra episodului tragic care ne arată frumusețea subtilă a considerentelor subiective.

Leadership: Cum poți îmbina considerentele artistice cu valorile practice astfel încât unitatea organică a creației tale să reflecte sensibilitățile umane și să ofere o experiență estetică?

Montajul lui Eisenstein realizează îmbinarea existenței obiective a fenomenului cu atitudinea subiectivă a creatorului lui, asemenea modului în care arhitectura organică integrează aspectele subiective ale designului cu funcționalitatea obiectivă. Compozitorul Prokofiev percepe structura intim emoțională și își acordează propria sensibilitate cu ea, așa cum arhitectul organică își modifică proiectele pentru a răspunde sensibilităților umane.

Tocmai pentru reușita acestei acordări se întâmplă ca Prokofiev să-și modifice muzică dacă imaginea o cere, după cum Eisenstein nu ezită să facă modificări în montaj pentru a permite muzicii să își spună cuvântul. Considerentele artistice joacă un rol esențial în acordarea proiectelor arhitecturale cu mediul înconjurător, la fel cum Prokofiev și Eisenstein au adaptat muzica și montajul pentru a obține efectul triumfal eroic dorit.

Singura neînțelegere s-a ivit atunci când toată muzica a fost terminată. Eisenstein îl roagă pe Prokofiev să compună o uvertură. Compozitorul refuză: deoarece filmul începe cu un episod tragic, uvertura ar trebui să fie triumfal-eroică și nu vede cum s-ar putea face trecerea dintre aceste două muzici diferite. Prokofiev a refuzat mereu să compromită valorile artistice pentru scopuri practice, preferând să creeze structuri fără uvertură, lăsând genericul să se proiecteze pe linişte.

Leadershipul poate să încurajeze îmbinarea existenței obiective a fenomenului "Zoom-Out" cu atitudinea subiectivă a creatorului, percepând structura intim emoțională a operei și acordându-și propria sensibilitate cu aceasta.

Fenomenul "Zoom-Out" și atitudinea subiectivă a creatorului se referă la modul în care artistul își lărgește perspectiva pentru a înțelege contextul mai amplu al creației sale, combinând obiectivitatea analizei cu intuiția și emoția propriei sale experiențe. O abordare creativă autentică necesită că artistul să fie în armonie cu propriile sale emoții și cu structura lucrării. De fapt, adevărata expresie artistică apare atunci când viziunea creatorului se îmbină cu structura emoțională a lucrării.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/fenomenul-zoom-out-si-atitudinea-subiectiva-a-creatorului.htm

Ferestrele leadershipului

On Octombrie 10, 2010

Leadershipul este ca o fereastră cu vederea directă până în adâncul sufletului celui care conduce.

Într-o zi, pe când încercam să redau în crerion chipul şi trăsăturile unui neînfricat personaj din desenul animat *"Piraţii apei negre"* , pe nume Ren, maestrul s-a hotărât să ia loc lângă mine şi după felul în care m-a privit am simţit că aveam să aflu ceea ce doream de atâta vreme să ştiu.

Mi-am întors privirea către el. M-a privit cu atenţie. Paloarea feţei, tremurul uşor al buzelor îi arătară ce se petrecea cu mine. Eram tare mâhnit de faptul că, încercând sa redau cu cât mai multă acurateţe trăsăturile personajului şi să creez privitorului o imagine mentală vie despre el, am omis exact esenţialul, adică sentimentele pe care trebuia să le redau chipului său.

Făcusem o mare greşeală. Redasem personajul într-un colorit pestriţ, lipsit de strălucire, fără echilibru, fără măsură, fără simetrie, nu dădusem coerenţă întregului, nu construisem un spaţiu convingător în care formele să se încadreze firesc. Deşi mă bucuram de multă afecţiune din partea maestrului, îmi era oarecum ruşine de prestaţia mea.

- Copile drag – îmi zise el uitându-se mereu la mine cu o dragoste aproape paternă, pentru a realiza un desen desăvârşit trebuie să depui nu numai muncă, ci şi suflet şi căldură. Desenul e o artă vie, e o parte din mintea artistului. Desenul e ca o fereastră cu vederea directă până în străfundul inimii tale, Nicu. Să nu uiţi niciodată asta.

Leadership: Îţi permiţi o libertate de exprimare care poate să surprindă prin însufleţirea care străbate dincolo de graniţele obişnuitului?

Ca judecată de valoare şi ca manieră de sintetizare a ceea ce ai învăţat şi a ceea ce ai înţeles din experienţa ta, dar mai ales a ceea ce transmiţi prin forţa expresivă a creaţiei, este mai bine să-ţi permiţi o libertate de exprimare care să surprindă nu doar prin ceva inovator, cât mai ales prin însufleţirea care străbate dincolo de graniţele obişnuitului. Astfel le permiţi oamenilor să se conecteze mai profund la esenţa ta.

Procesul de integrare a creaţiei în leadership presupune raportarea permanentă la factorul calitativ şi cantitativ al contribuţiilor tale, datorate eforturilor de a utiliza anumite doze de imaginaţie şi originalitate în sprijinul apropierii de ceea ce eşti tu ca esenţă, de ceea ce îţi este propriu în cel mai înalt grad.

Chiar dacă la nivel subiectiv, există sentimente de insatisfacţie şi nemulţumire în ceea ce priveşte exprimarea mesajului transmis, admitem că există o anumită proporţie, armonioasă, conformă cu un ideal de perfecţiune şi cu un standard aproape imposibil de atins - iar noi sfătuim liderii să ţină seama tocmai de această proporţie.

Obişnuitul este creaţia din care nu poate fi extrasă nicio constatare distinctă în ceea ce priveşte evoluţia şi conservarea unui model de gândire ce favorizează un anumit limbaj de reprezentare al cunoaşterii.

Cine săvârşeşte greşeala de a prelungi caracteristicile unor percepţii ce ţin de un mental

superior şi de a face oarecum "cauză comună" cu proiecţiile imaginaţiei, evitând utilizarea unor corecţii suplimentare de nuanţă, nu va putea să prevină apariţia dificultăţilor în a distinge realitatea de ficţiune.

În condiţiile înţelegerii moderne, dincolo de gratiile aglomerărilor de sensuri, semnificaţii, cugetări profunde şi învăţăminte extrase benevol din temele creaţiei personale, liderul-artist îşi construieşte un nou stil de artă, cu un colorit bogat şi expresiv, caracterizat prin concentrarea afectivă, comunicaţională şi cu putere de impact. Separarea treptată şi uneori rapidă de întreaga ramificaţie de idei şi moduri de gândire străine, îi oferă o independenţă proprie, cu posibilitatea de autoconducere şi autodezvoltare.

Desprinderea de percepţiile care aparţin unui singur subiect de gândire şi de concepţiile abstracte ce inhibă sfera înţelegerii artei, implică o nouă structură de raporturi ale creaţiei cu exteriorul şi cu orientările tale în dobândirea şi consolidarea deprinderilor de gândire şi de producere a rezultatelor finale.

Leadership: Inepuizabila varietate a creaţiei pe care o experimentezi prin metode *„do it yourself"* se poate materializa într-o imagine de sine proiectată în gândirea altcuiva?

Aidoma unu pictor, un lider desăvârşit redă în opera sa, cu o extraordinară expresivitate, formula strălucitoare a esenţei leadershipului său. Prin intermediul operei sale, în care îşi transpune ideile, convingerile, aspiraţiile şi cunoştinţele, liderul îşi exprimă de fapt personalitatea, iar caracterul şi valoarea operei sale reflectă părerea bine întemeiată a oamenilor despre sufletul său. Căci ceea ce creează liderul este, fără urmă de îndoială, o parte din sine.

Dacă leadershipul pe care îl produci nu este o artă vie, menită să fie privită, care să satisfacă gusturile oamenilor şi să le modifice starea de spirit - o artă menită să contribuie la educarea oamenilor, capabilă a transmite, prin mijloace artistice proprii, idei şi sentimente de mare profunzime şi subtilitate, atunci rolul tău – ca şi lider - nu este acela de catalizator în activitatea companiei.

Leadership: Recurgi la o interpretare de tipul *"eu ştiu mai bine"* , chiar şi atunci când practici acceptarea semnificaţiei creaţiei pe care o atribui admiraţiei faţă de cineva?

"Ferestrele" leadershipului sunt căile prin care îţi poţi pune în practică ideile şi prin care îţi poţi atinge scopurile. Ele trebuie să se deschidă întotdeauna spre exterior, înspre fiinţa şi inima celorlalţi oameni, pentru a fi propice luării unor decizii responsabile, reciproc agreate. Dacă se deschid spre interior, strict numai înspre viziunea şi politica liderului, ele dăunează carierei sale şi relaţiilor cu ceilalţi oameni.

Un lider slab, care nu-şi urmăreşte decât interesul personal, care se conformează numai propriilor valori, perspective, criterii şi convingeri, nu face decât să construiască o mulţime de ferăstruici mate spre propria lui inimă, bine ferecate pentru ceilalţi oameni, iar acest lucru nu-i poate oferi o transparenţă decizională căci împiedică accesul tuturor în spaţiul său. Astfel leadershipul său este o fereastră ce se transpune numai în universul lui propriu şi nu e accesibil nimănui.

Ca să te ridici deasupra celorlalţi oameni trebuie să fii creativ, pasionat, să ai viziune. Însă dacă îţi lipsesc abilităţile de a influenţa şi îţi lipseşte răbdarea pentru a obţine un sprijin larg pentru ideile şi principiile tale, toate demersurile pe care le iniţiezi sunt sortite aproape din start eşecului. Una din căile sigure de a-i influenţa pe oamenii din jurul tău este să deschizi larg "ferestrele" leadershipului tău spre ei.

Înainte să-ţi promovezi arta continuă să lărgeşti semnificaţiile creaţiei pe care o experimentezi, prin îmbogăţirea personalităţii tale cu noi perspective de receptare a unei intervenţii de tip corectiv.

Ferestrele leadershipului sunt căile de comunicare şi interacţiune între tine şi ceilalţi oameni, sunt căile prin care îţi poţi consolida capacitatea de a conduce. Ele nu trebuie să fie ferecate sau mate, ci să permită celor pe care îi conduci să vadă până în adâncul sufletului tău. Altfel vei rămâne un mare necunoscut şi un neînţeles singuratic care în cele din urmă va fi părăsit.

Concluzie: Pentru a fi înţeles, pentru a fi urmat şi sprijinit în demersurile tale, trebuie să asiguri accesul celorlalţi la arta ta.

Source: https://neculaifantanaru.com/ferestrele-leadershipului.html

Fetiţo, eşti regina Franţei

On Aprilie 03, 2014

Adânceşte-ţi identitatea într-un context mai amplu, unde diferenţa dintre tine şi ceilalţi să devină un mod de a înţelege mai bine dimensiunea vieţii.

Uşa se deschise şi omul apăru din nou. Ţinea în mână păpuşa cea minunată la care micuţa Cosette visase îndelung. Fetiţa se uită la el, se uită la păpuşă, apoi se dădu înapoi încet şi se trase mai adânc sub masă, lângă zid. Nu mai plângea, nu mai ţipa. Părea că nici nu mai îndrăzneşte să răsufle. Faţa îi era încă plină de lacrimi, dar ochii începuseră să i se umple, ca cerul la revărsatul zorilor, de razele ciudate ale bucuriei. Ceea ce simţea în clipa aceea era cam ceea ce ar fi simţit dacă i-ar fi spus cineva deodată: "Fetiţo, eşti regina Franţei".

Cosettei îi era frică. I se părea că dacă s-ar atinge de păpuşă, păpuşa ar fi trăsnit-o. Ceea ce era de altfel adevărat într-o oarecare măsură, pentru că îşi spunea că doamna Thenardier, la care muncea ca servitoare, ar certa-o şi ar bate-o. Fusese dintotdeauna goală-goluţă sub vântul cel aspru al durerii.

Cu toate acestea, ispita birui. Sfârşi prin a se apropia de domnul cu păpuşa, şi murmură sfioasă, întorcându-se spre doamna Thenardier: "Am voie, doamnă? Am voie?" Niciun cuvânt n-ar şti să zugrăvească înfăţişarea ei, în acelaşi timp deznădăjduită, îngrozită şi încântată.

Străinul avea ochii parcă plini de lacrimi. Părea să fie atât de mişcat, încât nu vorbea că să nu plângă. Făcu Cosettei un semn cu capul, încurajând-o să se joace cu păpuşa. Era singurul cadou pe care i-l făcuse vreodată cineva, unica jucărie pe care o cerea insistent sufletul ei, şi pe care necunoscutul acesta, care părea trimis din cer de providenţă, i-a dăruit-o. *****

Leadership: Pui în ecuaţia puterii de influenţă o situaţie a stărilor tale sufleteşti care sugereaza un *anumit* nivel de predictibilitate în modul în care lucrurile se vor derula, în condiţiile folosirii metodei "cost-direct"?

În ce constă puterea fundamentală pentru omul de azi, care îl poate transforma într-un lider autentic? Este această putere o cale de a găsi ritmul trăirii în ceilalţi? Este o cale către sfinţire, către îndumnezeire, care le întrece pe toate celelalte, împlinindu-te mai mult prin cele mai neaşteptate fapte, gesturi şi atitudini?

Leadershipul este un prilej de a-ţi adânci identitatea într-un context mai amplu, unde diferenţa dintre tine şi ceilalţi devine un mod de a înţelege mai bine specificitatea şi dimensiunea vieţii. Este încercarea de a pune în ecuaţia puterii o situaţie a stărilor tale sufleteşti, în condiţiile folosirii metodei *cost-direct*. În care doar variabilele de timp continuu "vreau" şi "trebuie", reunite într-un spaţiu privat, impenetrabil, propriu realităţii însăşi a lumii obiective, pot fi adăugate în aceeaşi construcţie a omenescului.

Aşa cum lumea este o reflectare a ceea ce se întâmplă în interiorul tău, tot astfel "costul-direct" pe care îl ai de suportat în urma negocierii cu tine însuţi spre o mai bună cunoaştere a leadershipului, este o constrângere a concretului şi a conştiinţei care, punând la încercare tăria caracterului tău, te obligă să acţionezi în conformitate cu aşteptările celorlalţi. Acest "cost-direct" ţine de procesul trecerii statutului existenţial al fiinţei umane de pe o treaptă inferioară pe alta superioară.

A impune şi a da un sens puterii tale de a te recunoaşte ca individ separat de lume şi, în

acelaşi timp, care are o influenţă asupra lumi, înseamnă să-ţi provoci propria natură şi propriul destin să accepte ceea ce îţi este oferit ca pe o scăpare dintr-un mod de viață care copleșește prin emoţie şi imagine.

Nu mai ştiu cine spunea următorul lucru, dar cu siguranţă avea dreptate: *"În timp ce trecem prin această viaţă cu o atitudine de recunoştinţă, vom fi sensibili la faptul că există întotdeauna oameni cu nevoi mai mari decât ale noastre."*

Ca să-i ridici pe oameni la un nivel mai înalt decât acela la care te afli tu însuţi, este imperativ să-i repoziţionezi faţă de acele experienţe care le provoacă suferinţa, determinându-i să intre în cu totul altă etapă a vieţii. Dintr-o situaţie veche şi limitativă, într-una nouă şi compatibilă cu recunoașterea unui statut distinct. Leadershipul trebuie să asigure o continuare a tendinţei spre dragostea-pasiune care oferă un plus de putere faţă de celelalte valori ale vieţii.

O asemenea schimbare de concepţie ar fi pe deplin justificată, cum opinia unora continuă s-o considere, mai ales dacă pui relaţia ta cu oamenii sub semnul particularului. A-ţi adânci identitatea într-un context mai amplu înseamnă să pui suflet şi implicare în faţa unui destin aparent fatidic, încât să dobândeşti un rol nou, fundamental pentru iniţierea de relaţionări eficiente într-un mediu nou de formare şi creştere personală.

Leadershipul este recunoştinţa pe care ţi-o câştigi când situaţia grea şi perspectiva superficială a vieţii îi determină pe oameni să vadă mai departe de ziua de mâine, printr-o renaştere în momentul de faţă.

Fetiţo, eşti regina Franţei aduce în câmpul atenţiei acea stare de mulţumire sufletească, adevărata valoare a capitalului uman, inegalabilă poate cu nimic în lume, care contează să te însoţească permanent în viaţă, înainte ca leadershipul să se transforme într-o mare reuşită.

* **Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/fetito-esti-regina-frantei.html

Ficţiunea omului care ia cunoştinţă de el însuşi

On Decembrie 14, 2014

Găseşte-ţi curajul şi determinarea de a te reinventa, sondând posibilele faţete ale unei direcţii imposibile.

Puterea mea de creaţie mă plasa în realitatea unei linii de timp numită eternitate, din perspectiva unei gândiri polivalente (critice, algoritmice, laterale) care acum se laudă cu faptul că "a trăit tot ce a spus". Găsisem mijlocul de a fi un univers în sine însuşi. Mă înspăimânta puterea pe care o aveau revelaţiile asupra acestei creaţii ieşite din comun, scara pe care omul parcurge urcuşul său spre Dumnezeu, modelul acesta de convergenţă dintre două evoluţii aparte: una a contrastelor, cealaltă a paradoxurilor.

În toată această degringoladă a minţii cuprinsă de lucrarea gândurilor, eram secondat de emoţia adâncă a medicului care este obligat să lupte împotriva morţii, oriunde ar întâlni-o. Trebuie să mori ca să învii într-un alt mod. Dacă vrei să-ţi testezi limitele în alte dimensiuni, dacă vrei să smulgi podoabele eterne din mâna Domnului, întru acea nemărginită cunoaştere înţeleasă ca proces veşnic de asemănare cu atotputernicia. Cine m-ar fi putut salva din faţa pericolului reinventării?

În secret, în mintea-mi care se pregătea să traverseze spaţiul libertăţii de exprimare a gândurilor năstruşnice, stăruiau cuvintele lui Alexandre Dumas: „ *Deasupra ta, vezi, este un cer întotdeauna senin plin de stele, o întindere de azur pe unde la fiecare pas Dumnezeu ridică un praf de aur, şi fiecare atom este un univers.* " După Epicur, atomii trebuie să fie neschimbători şi individuali, fiindcă în caz contrar, dacă împărţirea s-ar continua în nemărginit, atunci la sfârşit s-ar nărui totul în neant. Şi apoi din acest neant s-ar produce iarăşi toate lucrurile, ceea ce, este cu neputinţă.

Numai sondând posibilele faţete ale unei direcţii imposibile, în prezenţa unui timp *Quick Connection* pe care eu îl percepeam drept infinit, ca o dimensiune a cunoaşterii individuale văzută ca o măsură a schimbării, puteam să ajung la acea înălţime a abordării concentrate pe o evoluţie performantă.

Leadership: Cum abordezi traversarea accelerată a unui timp care se construieşte aproape exclusiv pe abandonarea lui, prin abordarea unei creaţii care depăşeşte puterea de cuprindere a minţii obişnuite?

Creaţia de care dădeam dovadă cu brio nu era altceva decât un suport de propagare a unei viziuni care poate că ar fi putut afecta istoria într-o modalitate practică și concretă dacă aş fi avut capacitatea de a mă opri într-un vis pentru a examina ceea ce se petrece fără să mă clintesc din loc, fără să pot schimba ceva. E un fel de simulare a unei realităţi de dincolo de orice experienţă a lumii, de dincolo de angrenajele lumii vizibile, aşa încât toate cele ce le cântăream şi le atribuiam o valoare poetică trebuiau să treacă printr-o experienţă memorabilă de "escape in a new identity".

Consumul de realitate augmentată poate fi începutul unor croieli inovatoare de viziuni care se completează una pe cealaltă prin traversarea accelerată a unui timp care se construieşte aproape exclusiv pe abandonarea lui. A abandona ceva familiar, urmând o altă cale de a te defini si de a-ti extinde orizonturile, înseamnă a accepta schimbarea. Sau, altfel spus, un timp care se construieşte pe abandonarea lui este o modalitate de a cuprinde universul unei lumi noi fără să ţii cont de graniţele ei.

Practic, trăieşti într-un timp prezent care continuă să înainteze încet, dar nu în întregime, fără să iei în considerare ceva la care nu vei putea să te mai întorci vreodată. A abandona timpul prezent nu înseamnă să-l anulezi sau să faci abstracţie de el, ci doar să-l experimentezi într-un cu totul alt mod, într-un context favorabil afirmării valorilor de perspectivă, pe care încă nu le resimţi.

Căci are loc o supradimensionare a conţinutului de experienţă în ceea ce priveşte utilizarea realităţii şi personalizarea ei cu noi aşteptări care devin apoi, prin amplificarea lor, impulsuri pentru proiectarea îndeplinirii unui nou rol la înălţimea unei noi conştiinţe de sine.

În leadership, ficţiunea contribuie la formarea unei viziuni de dincolo de timp, de dincolo realitatea imediată, de dincolo de vedere, prin intermediul evoluţiei creaţiei care reprezintă chiar imaginea ta de promotor al unor "aspiraţii nemuritoare".

A-ţi testa limitele în alte dimensiuni, ceea ce duce la formarea convingerii că posibilităţile de exprimare sunt nenumărate, presupune să găseşti energia creatoare cu care să umpli acel gol din tine care facilitează autocorectarea, transformarea şi care dă sens existenţei.

Pentru ca leadershipul să funcţioneze fără mari întreruperi trebuie să te regăseşti mai bine în propria ta autenticitate, adică să funcţionezi cu gândul la conţinutul de valoare pe care vrei să-l accesezi şi să-l livrezi printr-o creaţie care e o combinaţie între "Visul unei nopţi de vară" a lui Shakespeare şi "Magicianul" lui John Fowles.

Ca să înţelegeţi mai bine la ce mă refer, amintiţi-vă de laureatul premiului Nobel, Ernest Hemingway. El a abandonat jurnalismul, bine făcut şi bine răsplătit, încurajat de convingerea că povestirile sale sunt excelente şi că va găsi un editor care să i le publice. Şi, într-adevăr, abandonul acesta premeditat l-a ajutat să devină mai întâi un profesionist al prozei scurte şi apoi un mare romancier.

Aspiraţia lui de a crește ca ființă umană complexă, de a fi mai mult decât un simplu jurnalist, de a deveni un mare nume al literaturii, este o comoară nemuritoare pentru că întotdeauna lumea va căuta să descopere aceeaşi formă de a se reinventa prin spirit, prin inovaţie, prin jocul superior al inteligenței, şi de a se reuni în jurul unei idei care ne îndeamnă să ne evaluăm puterea interioară pentru a putea renaşte mai entuziaşti şi mai plini de energie.

„Moartea” vechiului mod de a face lucrurile, îndepărtarea de la convenţiile timpului prezent care se forţează să păstreze anumite reţineri şi anumite limite, duce la acea slavă a „învierii”, la crearea omului nou. Trecerea de la normalul asumat de o conştiinţă limitată, la o autenticitate manifestată printr-un grad superior de creştere a valorii.

Evaluează-ţi puterea interioară ca să ştii dacă eşti stăpânul sau sclavul destinului !

Ficţiunea reprezintă un fundament a priori pentru a putea cunoaşte, prin intuiţie, ceea ce extinde în mod nelimitat aria de motivaţie a instinctului de a se opune vechilor credinţe şi de a promova o mentalitate care să poată face cu adevărat diferenţa dintre o imagine banală şi una demnă de toată admiraţia celor din jur.

Ficţiunea omului care ia cunoştinţă de el însuşi evidenţiază posibilele faţete ale unei direcţii aparent imposibile de urmat, prin forţa inteligenţei şi a dorinţei de a accede la un nivel superior de conştiinţă, fiind singura cale de a te reinventa.

Orice stimulare peste măsură a inteligenţei este o ameninţare la adresa conştiinţei limitative,

mai ales atunci când sunt subminate convenţiile realiste tradiţionale şi exigenţele de veridicitate ale probelor aduse în sprijinul unor noi teorii, ipoteze, perspective şi viziuni care stabilesc condiţiile prealabile ale unei creaţii mai puţin obişnuite.

Preferi să rămâi ancorat într-o conştiinţă limitativă decât să experimentezi o abordare pilot a excelenţei în promovarea noului?

Source: https://neculaifantanaru.com/fictiunea-omului-care-ia-cunostinta-de-el-insusi.html

Fiecare trandafir a fost odată un boboc

On Ianuarie 11, 2021

Marea cunoaştere reclamă cu prisosinţă meritul artistului de a eterniza, într-un mod sui generis, ceea ce este efemer.

Totul a început pe la vârsta de zece ani, dar a început fără să-mi dau seama, fără să desluşesc însuşirile inerente ale atracţiei conjuncturale faţă de un fenomen bizar care încă îmi zgândăreşte sufletul. Şi a început cu un film de Oscar, plin de fiorii tainelor vechi în ale credinţei, al cărui început încă mă mai bântuie, legat de sobrietatea necesară unei mănăstiri foarte vechi, de-a lungul unei bucăţi de poveste care, aveam să constat mai încolo, are prea multe în comun cu viaţa mea. Filmul se numeşte "În numele Trandafirului", ecranizare dupa romanul lui Umberto Eco.

Şi mănăstirea respectivă, grandioasă prin importanţa valorilor protejate, avea şi ea un început, mai greu de înţeles ce-i drept, pentru că oricărui început îi este necesar un alt început pentru a-şi găsi corespondentul într-un fel de comoară a revelațiilor vieţii autentic creştine, condusă nemijlocit de către Dumnezeu. Şi începutul cunoaşterii bisericii, ca şi sfârşitul povestirii, aveau în centrul unei întregi game de relaţii cu Dumnezeu o imensă bibliotecă (gen labirint), adăpostind mii de volume a căror cunoaştere încă îmi mai bântuie sufletul cu tainele unei arte care, ca orice altă artă, se bizuie pe o îndelungată experienţă.

Şi erau atât de multe cărţi în biblioteca respectivă, mult mai multe ca oriunde, şi fiecare din ele avea un început şi un sfârşit, salutând parcă timpul cu un mesaj de întâmpinare: *"Luminaţi-vă sufletele cu Duhul Cunoașterii Cea de Sus".* Şi între atât de multe cărţi, fiecare puţin mai prăfuită ca cealaltă, am zărit una mai uzată şi mai murdară, şi îi lipseau multe pagini, mai ales îi lipsea începutul, dar sfârşitul era încă acolo. Şi parcă, în acel sfârşit plin de taine, plin de şoapte şi suspine, am întrevăzut un început de mesaj integrat în imaginea simbolică a unui trandafir.

Acel singur mesaj, de pe o foaie lipsă, încă făcându-mă să-mi revăd trecutul, încerc să-l reconstitui acum cu nostalgie: "Orice sfârşit are un început, la fel cum fiecare trandafir a fost odată un boboc"… În scurt timp o să înflorească.

Leadership: Poţi să te detaşezi de tot ceea ce susţine greutatea propriului ego, printr-o experienţă de regândire a unei creaţii rămasă de prea mult timp în urmă?

Din marile şi falnicele mistere ale mănăstirii, pe care un om destul de matur le-a descris atât de minuţios, n-a mai rămas nimic. Nici măcar începutul, nici măcar sfârşitul, ca şi când ele ar fi făcut parte dintre nişte resturi de pergamente, căzute din scriptorium, şi făcute scrum de o realitate neînţeleasă. Astfel mi-am trăit o parte din viaţă, cu un început care nu-şi cunoaşte sfârşitul, precum o carte ce nu-şi cunoaşte autorul şi căreia îi lipsesc prea multe pagini ca să poată fi vreodată citită.

Greutatea egoului meu constă în faptul că am încercat să trec cu vederea ceea ce niciodată nu voi putea uita, ca şi când aş trece pe lângă o carte având ca subiect o construcţie antică, şi nu aş cunoaşte scriitorul pentru simplul fapt că sunt inspirat din cartea lui. Iar dacă o asemenea carte este o creaţie a începutului de maturitate, înseamnă că succesiunea obişnuită a paginilor ei mi-a lăsat în urmă visele făcând din mine un simplu călător într-o lume în prefacere?

Într-un fel, simt c-am trăit precum o mănăstire plină de cărţi, care nu-şi dezvăluie silueta din

pricina zidurilor foarte înalte care o înconjoară. Realitatea şi visele mele erau mai importante decât conţinutul profund al unor mistere vechi pe care nu le puteam descifra, sau mai bine zis, ele nu însemnau nimic pentru mine. Şi, totuşi, începutul unei noi vederi despre spiritualitate, *un refinado pretexto para el estudio de Dios*, intenţiona să-şi facă loc în călătoria vieţii mele.

Aşa a fost să fie. Am căutat frumuseţea, distracţia, bogăţia, acolo unde nu era nimic, la fel cum Adso din Melk a căutat credinţa într-o călătorie fără sfârşit, dar şi-a regăsit în suferinţele vieţii liniştea sufletului. Deasupra mea plana imaginea trandafirului, o mărturisire plină de credinţă, poate pentru că în esenţialitatea mea adâncă doream să obţin acordul cu ceva sfânt, mai presus de orice înţelegere, printr-un *Salonthenea*, o insuflare divină care cheamă de la întuneric lumină, de la păcat la pocăinţă.

Locul mănăstirii era o oază de linişte, o reacție de compensare a acelor sentimente de inadecvare, insuficienţă, rușine, care străpung orizontul oricărui tânăr visător. Abia mai târziu am înţeles asta. Şi dacă m-aş întoarce la începuturile ei, m-aş regăsi în ipostaza de fiu rătăcitor care a început să-și îndrepte viața. Numai în linişte îţi poţi găsi drumul într-un labirint plin de cărţi, a cărui ieşire trece prin carte, prin cărţi fără număr, prin lecturi fără capăt, prin scrieri pline de învăţăminte, pline de lirism şi de sensibilitate.

Leadership: Tot ceea ce există în exteriorul tău serveşte clipă de clipă drumului tău de autodescoperire, ca o referință a unui subiect la același subiect explorat printr-o experienţă a prezentului continuu?

Sfârşitul nu-l cunosc, dar mai mult ca sigur el exprimă cunoaşterea cea mai aleasă ilustrată sub forma unui trandafir. Nu ştiu dacă viaţa are neapărat un sfârşit, sau un nou început. Chiar şi trandafirul are un început de însemnătate, manifestat sub forma de fixare a sentimentului de frumos şi sublim în tabloul vieţii, rivalizând cu succesiunea unei multiplicităţi de concepte abstracte şi reci. Or plantarea unui trandafir este începutul unei noi conştiinţe spirituale, tăierea lui reprezentând sfârşitul unui drum care m-a dus de fiecare dată în acelaşi loc.

Iar dacă mă refer la un înţeles mult mai larg, responsabil de evaluarea vieţii, atunci atenţia îmi este îndreptată spre sfârşitul romanului lui Umberto Eco, unde există o ajustare de natură dinamică a eului meu creator la însuşirile inerente ale trandafirului: grija, răbdarea şi toleranța la înțelepciunea conștientă.

"Cu cât citesc aceste însemnări cu atât mă conving mai mult că înşiruirea de fapte de care vorbesc este rodul întâmplării şi că nu cuprinde niciun mesaj. Dar paginile acestea neterminate m-au însoţit toată viaţa care mi-a mai rămas de trăit de atunci, le-am cercetat adesea ca pe un oracol, şi mi se pare chiar că ceea ce am scris atunci pe foile acestea, pe care le citeşti tu, cititorule necunoscut, nu e altceva decât o mixtură, un carme a figura, adică o povestire cu poze, un nesfârşit acrostih care nu spune şi nu repetă altceva decât ceea ce mi-au şoptit acele fragmente reconstituite din pagini uzate şi rupte. Nu mai ştiu dacă până acum eu am vorbit despre ele, sau ele au vorbit prin gura mea."

Îmi este greu să explic ce exprimă în mine vederea unui trandafir la citirea acestor cuvinte. Am senzația că trăiesc cu el, că vibrez la unison cu o prezenţă unitară din punctul de vedere al unei conştiinţe nemărginite, și mă delectez cu ceva ce coboară dintr-un loc sfânt. Spre deosebire de Adso din Melk, eu nu mi-am regăsit calea cea mai aleasă în preajma vreunui maestru, dar m-am regăsit pe mine în ipostaza de metaforă, simbol al unui trandafir, un simbol al prezentului etern care nu te lasă să uiţi nimic din ceea ce ai trăit.

Leadershipul, din ipostaza unei psihologii a dedublării, este creaţia căreia i te confesezi printr-o experienţă de regândire a sinelui în ceea ce priveşte imaginea vieţii tale percepută sub forma unei sacralităţi la care ai obligaţia de a te întoarce.

Cu siguranţă, într-o bună zi îmi voi reaminti de mine, de mănăstire, de biblioteca cu mii de volume, de Adso din Melk, de început şi de sfârşit. După ce se usucă floarea, va începe să se deschidă un nou boboc. Atunci voi fi liber. Voi înţelege totul. Voi urma o altă viaţă, cu un alt început, cu alte pagini, scrise cu alte cuvinte într-o limbă mai simplă. Mă voi recunoaşte când mă voi întoarce.

Fiecare trandafir a fost odată un boboc, şi bobocul a devenit, printr-o minune pe care noi uităm să o observăm, floare. Acest proces se centralizează în jurul unităţii, roind în jurul nucleului primar al unei fraternităţi universale.

Source: https://neculaifantanaru.com/fiecare-trandafir-a-fost-odata-un-boboc.html

Fiecare vede ceea ce vrea să vadă

On Decembrie 10, 2022

Dacă nu te vezi în ceea ce priveşti, înseamnă că priveşti fără a vedea.

Înaintea ochilor mei apărură dintr-o dată mai multe televizoare, dispuse paralel, unde imaginile se repetau anapoda prin învârtirea completă a unui ciclu de dilatări și comprimări ale timpului. Un timp paralel, al uitării şi al regăsirii, al memoriei şi al tăcerilor eterne, care nu mai avea răbdare să aprofundeze tainele "nepătrunsului" meu. Pe deasupra, nicio altă vedere din lume, chiar şi umanizată după imaginile pe care le arătau oricare dintre televizoare, n-ar fi putut să condiţioneze percepţia succesiunii culorilor şi a formelor care inoculau în mintea mea ideea simultaneităţii de mici evenimente aflate în desfăşurare.

Şi, cum privirea încerca să se focalizeze doar asupra unui singur televizor, punând la punct câteva metode de încetinire a imaginii detectată prin harul ochiului de a crea o iluminare laterală, fie printr-un proces extrinsec ochiului, am putut să-mi abat gândurile de la cursul lor firesc şi să nu mă pierd printre şoapte enigmatice, printre realităţi pe care nu le pricep. Or, aşa cum în artă nu trebuie căutată imitaţia lucrurilor, ci felul cum sunt reprezentate ele, tot astfel vederea mea nu trebuia să se focalizeze prea mult asupra unui mijloc de "presiune" psihologică, ci trebuia să-mi reediteze gândurile, trăirile, impresiile, incât să opereze o transpoziţie emoţional-imaginativă.

Doar aşa, privind o imagine cu ochi de culoare deschisă, fără să sincronizez ecranul televizorului cu traseul optic al subiectivismului meu, aş fi putut oare să modific imaginea timpului care devine necruţător şi intolerant? Şi dacă privirea mea era pur şi simplu denaturată de imaginile distorsionate ale televizorului, luând forma unei curbe ilogice de randament inversat, dincolo de ceea ce se vede, nu-i aşa că ochiului meu i-ar trebui puţină distanţare de realitate încât să pătrundă în lumea unei utopii numite "Odyssey of the Despairing Mind" ?

Atunci am înţeles adevărata menire a televizoarelor care derulează imagini fără vreo legătură aparentă cu domeniul realului sau existentului: că ceea ce văd nu încetează să se schimbe şi, în multe cazuri, nu încetează să genereze experienţe de realitate virtuală.

Leadership: Poţi să îţi concepi imaginea de sine în funcţie de un obiect propus spre a fi observat, prelungind durata observării la nivelul unei trăiri care nu se consumă?

Încă nu s-a terminat aventura din camera "connected tv devices". Ochii mei, plini de curiozitate, sensibili la prezenţa misterului în tot şi în toate, deschişi către dimensiunea enigmatică a fiecărei situaţii, încă voiau să găsească un sens mai larg celor văzute, sub acoperirea unei ficţiuni care să fie luată drept realitate, una care să depăşească cadrul firesc al lucrurilor. Puteam alege să trăiesc această ficţiune ca pe un soi de stare de spirit continuă, şi s-o împreunez cu arta abstractă a pictorului Gianfranco Chiavacci care abordează, de asemenea, arta optică și arta cinetică, având totuşi libertatea de a o părăsi oricând.

Aşa că m-am întors în aceeaşi cameră întunecoasă, lipsită de lumină naturală, unde televizoarele continuau să deruleze rapid imagini color, dar fără sens. Imaginile păreau un joc de puzzle bazat pe geometrie care mă făcea să apăs tot felul de pătrate şi alte forme geometrice de pe ecran pentru a completa numeroase zone de culoare. Încet, încet, îmi dădeam seama că fiecare imagine a fiecărui televizor furniza o secvenţă din capcanele minţii, din exilul inimii mele dintr-o "repetată uitare" în trăire, ca într-o privire nostalgică spre trecut, recuperând fragmente de timp şi de memorie capabile să-mi redea o parte din destinul meu contorsionat, demn de un thriller.

În felul acesta s-a realizat o legătură permanentă între ceea ce este cunoscut şi necunoscut, prin introducerea minţii mele într-un spaţiu al întâlnirilor cu alteritatea, unde eu însumi am devenit imaginea unei alte imagini a cărei percepție a depins de direcția privirii. Da, aşa e, televizoarele păreau să-mi asalteze mintea cu imagini care se succedau rapid, pline de mișcare și acțiune intensă, ca şi când eu însumi aş fi existat într-un tablou cu imagini mișcătoare, care păreau că ies din ecran, iar tabloul părea a fi mai deștept decât mine, fiindcă reda realitatea mea cu o acurateţe cromatică excelentă a culorii.

Leadership: Poţi considera "osmoza" drept caracteristică pentru lumea ta lăuntrică, prin întrepătrunderea acelor imagini reale care au calitatea transcendenţei şi a atemporalităţii?

Până la urmă, pentru a explica o artă abstractă, simbolică, suprarealistă, sunt nevoit să declar că m-am observat pe mine însumi în nişte imagini care par foarte reale, dar nu corespund cu nimic din realitate, fiind un fel de halucinaţii stranii, reconstrucţii aleatorii ale cortexului. Ca nişte vise plămădite aievea, legate în timp şi petrecute în acelaşi spaţiu. În acest context, numai artistul reuşeşte să creeze o serie de imagini, de situaţii care pot să aducă o persoană la o anumită stare sau la un anumit gest, şi cred că imaginile tridimensionale ale televizoare erau ele însăşi proiecţii de idei proiectate de mintea mea în exterior. Proiecţii ale unei minţi care se caută pe sine.

Faţă de aceste mijloace de proiecţie a imaginilor tot mai schematizate, tinzând către simboluri, către semne şi forme matematice, cu care încercam să mă familiarizez, m-am aflat permanent între cunoaştere şi necunoaştere, deoarece dincolo de ceea ce observam direct se afla o serie întreagă de însuşiri şi relaţii necunoscute, şi neînţelese de mine.

Lucrul acesta intră în socotelile celebrului psiholog Paul Popescu Neveanu, care spunea la un moment dat: *"Caracteristică pentru lumea lăuntrică imaginativă a artistului este osmoza, întrepătrunderea imaginilor de diverse feluri. Orice artist are dezvoltat într-un înalt grad darul sinesteziei. El traduce în limbajul său specific de valori vizuale, auditive, kinestezice, verbale impresii de alt gen. În legătură cu aceasta se vorbeşte despre o audiţie colorată sau despre culori sonore, despre mişcări stridente, despre sunete mişcătoare sau despre imagini ciudate pline de contraste mari, amplificând astfel senzaţia de repetiţie."*

Leadershipul este orientat spre esenţa a două imagini observate în plan dual: una reală care te descrie cel mai bine pe tine, şi alta (înclinată spre diferenţiere) care sugerează acea parte a sinelui tău care iese la suprafaţă numai printr-o proiecţie imaginară exteriorizată în creaţie.

Fiecare vede ceea ce vrea să vadă în lucrurile din jur, mai ales dacă acestea sunt o pură proiecţie a minţii. De bună seamă că o incursiune în spaţiul unui decor plin de obscuritate, asaltat de un joc particular de lumini, nu poate lua în posesie decât frânturi, instantanee dintr-o realitate mai mult bănuită şi intuită, decât concretă şi palpabilă.

Realitate care însă adăposteşte amprentele unui destin metaforic cu imens potenţiat de transcendere spre o altă imagine a sinelui care dă impresia, pentru câteva momente, că între mine și realitate nu există graniţe, ci doar o plăsmuire a minţii de artist.

Source: https://neculaifantanaru.com/fiecare-vede-ceea-ce-vrea-sa-vada.html

Fii creația orizontului care își dezvăluie infinitul

On Octombrie 21, 2024

Fiecare act de creație este un pas înainte către o percepție superioară, în care efortul fizic devine o cale de a pătrunde în adâncimile spiritului.

O mișcare perpetuă transcende ipostaza de agent transfigurator al realului și se pierde în orizontul unei creații care durează o singură viață. Este mișcarea pașilor alergătoarei care a triumfat, artistic și atletic, la aproape toate concursurile de semimaraton montan din acest an. *"Să fii propria ta creație în timp ce alergi"* a fost deviza surorii mele, Oana Fântânaru, la fiecare cursă provocatoare, împletind ritmul trupului aflat în mișcare - cu arcuirile peisajului montan, dincolo de limitele fizice obișnuite. Pentru întâia oară, considerând arta drept o expresie vie a sinelui, mi s-a părut că văd în Oana acel spirit artistic care face ca realitatea să se transforme, printr-un fel de alchimie a mișcării, ca și când fiecare pas ar fi fost o pensulă pe pânza naturii.

În vârful muntelui, răsuflarea ei tăiată se împletea cu aerul rarefiat al înălțimilor, creând o fuziune a victoriei tăcute, un fel de comuniune cu infinitul, încât spațiul și timpul păreau să se contopească într-un "Ofiyaancti Afixolem", un moment de eternitate suspendată. De fapt, fiecare alergător de top este un creator capabil să compună o imagine vizuală unică, unde timpul, spațiul și energia se contopesc într-un echilibru compozițional mai degrabă dinamic decât static. Își spunea la un moment dat în sinea ei:

"Privesc în jur și simt cum perspectiva mea se schimbă nu doar fizic, ci și în adâncul ființei mele. Vârful, acest punct culminant nu e doar un loc geografic, ci un altar al propriei mele transcendențe, căci am reușit imposibilul de a depăși limitele fizice și mentale. Văd sub mine văi și creste, dar mai ales, văd propriul meu drum parcurs, fiecare pas fiind o lecție, fiecare obstacol fiind o poartă a unui trecut pe care l-am transformat în trambulină. Astfel, realizez că am escaladat nu doar un munte de piatră, ci și labirintul propriilor mele îndoieli și temeri. Aici, în acest loc îndepărtat și totuși atât de intim, mă simt ca un far al unei existențe iluminate, radiind o lumină interioară care străpunge norii limitărilor self-impuse."

Leadership: Poți să transformi drumul parcurs într-o operă de artă, făcând din fiecare pas expresia unică a unei viziuni interioare, fără de care sensul mișcării ar fi incomplet?

"Fiecare pas marchează o expresie unică de ritm și echilibru, unde linia orizontului trasată în alergare reflectă dinamica unei creații continue din nimic. Înțeleg acum că măreția nu stă în vârful muntelui, ci în puterea de a lăsa niște urme bătătorite în drumul parcurs cu mare greutate. Acest loc devine simbolul nu al unei victorii externe, ci al unei cuceriri interioare, o dovadă vie a forței spiritului meu neînfrânt. Stând aici, la granița dintre cer și pământ, simt că am atins nu doar vârful unui munte, ci și apogeul propriului meu potențial. Mai mult decât măreția, mai mult decât atingerea vârfului, contează paşii pe care îi parcurgi spre dezvăluirea creației tale unice."

Cuvintele Oanei par să aibă puterea de a cristaliza întreaga experiență a unei alergătoare splendide, în căutarea unui loc în lume, asemenea unui tablou de Kandinsky, unde fiecare punct și linie capătă o semnificație cosmică. Totodată, cuvintele acestea reflectă un extras dintr-un fragment din romanul "Pendulul lui Foucault", scris de Umberto Eco:

"Creația e un proces de inspirație și expirație divină, ca o răsuflare neliniștită sau ca acțiunea unor foale. Încearcă să creezi și tu ceva din nimic. E un lucru care se face o singură dată în viață. Ori Dumnezeu, ca să sufle lumea cum sufli într-un glob de sticlă, are nevoie să se contracte în el însuși, pentru a căpăta suflu, și apoi emite lungul șuier luminos al celor

zece sefiroți. Pentru asta e necesar ca luminile sefiroților să fie strânse în niște recipiente capabile să reziste strălucirii lor."

Leadership: Reușești să percepi mișcarea nevăzută din natură care, deși nu o poți vedea, răsună adânc în tine și îți modelează sufletul?

Oana Fântânaru a dovedit de fiecare dată, surprinzând un fel de versiune a imaginii interioare a creatorului de artă, că nu este doar o alergătoare de top, ci o plăsmuitoare de experiențe transcendente, un soi de artistă a mișcării, deoarece fiecare pas pe care îl face la concursuri exprimă o armonie între trup și natură.

A crea în alergare înseamnă să te miști într-o simbioză perfectă cu natura, să transformi fiecare respirație într-o formă estetică primordială, asemenea unui pictor care descoperă noi tipuri de pensulație. Chiar ea îmi spunea la un moment dat că: *"puterea unui alergător constă în abilitatea de a găsi semnificație în fiecare pas, trăsând linii și puncte ce cristalizează dinamica unei creații continue, care nu poate fi ruptă de spațiu sau timp."*

Creația reprezintă punctul de întâlnire dintre disciplina fizică și imaginația care reconfigurează limitele propriei ființe, dezvăluind adevăratul potențial al individului. Este și asta un fel de alchimie spirituală, nu-i așa? Dacă ar fi după mine, aș alege să exprim adevărul conform căruia fiecare act de creație este un pas înainte către o percepție superioară, în care efortul fizic devine o cale de a pătrunde în adâncimile spiritului. Nu știu de ce cred asta. Poate că, încă sunt de părere că transcendența e posibilă, în versiunea unei iluminări prin mișcare, cu șanse de a ajunge la un fel de revelație kinestezică, acel moment de grație care te face să simți unitatea cu natura şi cu universul.

Leadership: Pașii pe care mișcarea îi dictează te pot face să percepi inevitabilitatea destinului, transformând fiecare traseu parcurs într-o mărturie a spiritului tău neobosit, înainte de a deveni capodoperă?

Tot pe acest fir al gândirii, îmi vin în minte cuvintele scriitorului Ion Frunzetti: *"Procesul de transfer empatic statornicește nu numai justificarea dreptului de a se extinde subiectivitatea omului asupra naturii, ci și obligația sufletului uman de a recepta viața adâncă, suflul de taină al pulsațiilor existenței, din natură, mișcarea nevăzută, dar puternică, răsunând în noi, a obiectului contemplat, modelându-le sufletul după structura lui, într-un chip neștiut, în mojarul proceselor noastre psihice."*

Aceasta este, de fapt, esența alergătorului de top, reflectată prin mișcarea interioară a Oanei. Mișcarea devine un act de creație atunci când corpul și natura intră în rezonanță. Prin mișcare, spiritul își exprimă dorința de a se conecta la fluxul creației naturale, îndemnându-te să descoperi o estetică a mișcării care îmbină trupul și sufletul.

Fără îndoială, creația surorii mele este o expresie pură a unității dintre voința umană și ritmul naturii, transformând fiecare pas într-o operă de artă vie. Fiecare pas pe care îl face la concursuri devine un instrument de conexiune cu natura, fixând fiecare detaliu al traseului parcurs, în rezonanța adâncă a experienței de unitate și de bucurie interioară, dincolo de forme.

Leadershipul se manifestă nu prin atingerea unui vârf, ci prin puterea de a crea un drum durabil și vizionar, ca simbol al rafinamentului artistic și al puterii tale de a fi "sufletul naturii".

Fii creația orizontului care își dezvăluie infinitul cu fiecare răsuflare, în fiecare pas pe care

îl faci. Prin creație, corpul devine un instrument care transmite nu doar mișcare, ci și energia interioară care conectează omul cu natura, pe calea unui artist care îmbină armonia și forța într-un moment reprezentativ al existenței. Așadar, spiritul unui alergător devine capodoperă atunci când depășește limitele fizice și se contopește cu voința interioară, transformând fiecare pas într-o expresie a autodepășirii.

Fii cu un pas înaintea celorlalţi

On Februarie 03, 2009

Înclină-ţi varianta de abordare a capacităţilor proprii, în aşa fel încât unghiul de promovare a leadershipului tău să se dovedească eficient.

Gândeşte-te puţin. Care este primul lucru care îţi vine în minte atunci când întâlneşti conceptul de *"Inteligenţă emoţională"* ? Mai mult că sigur te gândeşti la Daniel Goleman, nu-i aşa?

La fel, dacă te-aş întreba orice legat despre conceptul de *"Gândire Laterală"* cu siguranţă prima oară te vei gândi la Edward de Bono, nu-i aşa?

Atât Daniel Goleman cât şi Edward de Bono au devenit foarte cunoscuţi pentru că au fost primii care au adus în discuţie aceste concepte. De altfel, ei au creat aceste concepte şi le-au popularizat primii în seminariile lor. Oricât de multe lucruri referitoare la aceste două concepte s-ar scrie pe internet sau în diverse cărţi, lumea va şti cine sunt cei care le-au creat şi au vorbit primii despre ele.

După ce Daniel Goleman a scos pe piaţă în anul 1995 cartea *„ Inteligenţa Emoţională”* , şi alţi scriitori au adus în discuţie acest subiect, însă, nici unul nu a reuşit să atingă succesul de care s-a bucurat Daniel Goleman. Când cineva cumpără o carte, primul lucru la care se uită este anul apariţiei ei. Aşa că, chiar dacă în prezent sunt postate mii de articole pe internet referitoare la "Inteligenţa Emoţională", chiar dacă la seminarii sunt puse în discuţie elemente legate de acest concept, fii convins că lumea are deja întipărit în minte numele Daniel Goleman, pentru că are dovada. El a fost primul care în 1995 a deschis şi a dezvoltat subiectul, restul nu mai contează. Scurte şi trecătoare sunt intervenţiile ulterioare ale celorlalţi de după el.

Albert Einstein a spart tiparele unor concepţii geniale, elaborând teoria relativităţii restrânse. Există la ora actuală vreun fizician mai cunoscut decât el?

Îţi orientezi leadershipul pe o pantă ascendentă atunci când eşti prins între două dileme: "dacă o fac, şi nu merge?" VERSUS "dacă nu o fac şi apoi regret?"

„Panta este unghiul format de o distanţă înclinată cu proiecţia ei pe orizontală. Pe hărţile topografice, distanţele dintre curbele de nivel sunt invers proporţionale cu mărimea pantei. Astfel, pantele mari sunt redate prin curbe de nivel foarte apropiate, iar cele mici prin curbe de nivel aflate la o distanţă mai mare una faţă de alta.”

În leadership, „pantele” sunt date de acele elemente, de acei factori care te scot din anonimat, care te individualizează şi te transpun într-o altă sferă mai presus de banalitatea cu care eşti întâmpinat zi de zi. Ca să fii în frunte trebuie să te distanţezi de ceilalţi oameni printr-o gândire fulgerătoare şi mult mai profundă. Ar trebui să te ocupi cu spirit de răspundere şi serioasă pregătire de unicitatea ta dacă vrei ca leadershipul tău să nu fie caracterizat drept lipsit de strălucire şi să fie considerat superficial.

Valoarea ta este accentuată de un unghi de vedere situat la „înălţime” atunci când reușești să evidenţiezi ceea ce te individualizează ca artist din acea perspectivă unică care integrează conștiinţa întregului tău talent în conștiinţa întregii omeniri.

Pentru ca unghiul tău de abordare a leadershipului să se dovedească eficient trebuie să-ţi înclini varianta de promovare a capacitaţilor tale astfel încât să te afli la o cât mai mică distanţă de exigenţele oamenilor. Poţi să le satisfaci exigenţele prin intermediul unei viziuni, a unei idei, a unor soluţii inovatoare care să aibă particularitatea de a fi excelente.

Tu îţi orientezi leadershipul pe o pantă ascendentă sau descendentă? Regretul de a nu te dezamăgi, la fel ca şi teama de a încerca ceva diferit, au în comun incapacitatea de a produce actul schimbării în perimetrul unei zone personalizate de impact care poate accepta o cauză de referinţă: preocuparea de a fi competitiv.

Leadership: Poţi să fii primul care lansează o idee hotărâtoare în evoluţia conceptului de "poziţionare de brand" care pretinde desfăşurarea unui eveniment de tipul "învingătorul ia totul"?

Cea mai eficientă metoda de a atrage atenţia asupra ta, şi de a te propulsa la un nivel mai înalt este să lansezi primul un mesaj, o idee sau un concept pe care apoi să-l propagi în întreaga lume. Dacă, de exemplu, eşti un scriitor foarte bun care într-adevăr are ceva de spus, care vine cu idei noi şi interesante, atunci ai un avantaj enorm. Aducând în discuţie în cărţile tale un concept nou despre care nu s-a mai discutat pe larg în alte cărţi sau pe internet, îţi poţi crea un nume sonor care să nu fie uitat niciodată.

Şi de data aceasta se confirmă deci constatarea că oamenii cei mai abili reuşesc întotdeauna să-şi creeze avantaje greu de ignorat. Aşa cum un călător tresare în tren atunci când locomotiva se opreşte pe neaşteptate, aşa cum oamenii se năpustesc afară din casele lor la primul semn de cutremur, tot astfel, într-o clipă, conceptul întâlnit într-o carte reînvie în mintea cititorilor pe autorul acelui concept.

O idee hotărâtoare care este lansată în evoluţia conceptului de "poziţionare de brand" poate pretinde desfăşurarea unui eveniment de tipul "învingătorul ia totul" atunci când reuşeşti să te distanţezi de mulţime şi să transformi legătura ta cu ştiinţa într-o relaţie de tip "unu la unu".

Leadershipul este înălţimea pe care ţi-o dă ştiinţa în jurul unui perimetru de luptă strâmt impus de necesitatea obiectivă de a găsi o formă expresivă de manifestare a personalităţii.

Ceea ce caracterizează cu adevărat oamenii aflaţi în vârful ierarhiei este tocmai faptul că ştiu să-şi creeze o punte de legătură cu succesul. Aidoma unui conducător iscusit care ştie să cucerească ceea ce pare de necucerit, ei reuşesc să spargă tiparele şi să se afirme primii. Atât succesul lui Daniel Goleman, cât şi cel al lui Edward de Bono sau al lui Albert Einstein, nu poate decât să confirme faptul că soarta se arată întotdeauna generoasă faţă de oamenii care acţionează primii. În acelaşi timp, soarta le este potrivnică celor care nu ştiu sau nu reuşesc să se facă remarcaţi.

Aşadar, fii peste măsură de ambiţios şi fă tot posibilul să fii primul care lansează un mesaj puternic, un concept deosebit, o idee interesantă sau o informaţie senzaţională.

Înclină-ţi varianta de abordare a capacităţilor proprii în aşa fel încât unghiul de promovare a leadershipului tău să se dovedească eficient.

Source: https://neculaifantanaru.com/fii-cu-un-pas-inaintea-celorlalti.html

Fii un jucător de excepţie

On Iunie 16, 2009

Ridică-te la înălţimea potenţialului tău, astfel încât să găseşti ecou în mintea şi în sufletul celor din jurul tău.

Trăim într-o lume guvernată de principii. Principiile colegialităţii, ale devotamentului, onoarei, ale respectului reciproc, ale încrederii, pe care le descoperim în timp, nu deodată, nu din prima clipă când intrăm în contact cu diverse persoane, şi nu numai în momentele grele când, fără doar şi poate, suntem nevoiţi să apelăm la un prieten, la un coleg, la un părinte sau la un frate.

Da. Toate principiile de care suntem călăuziţi în viaţă, pe care încercăm să le respectăm uneori cu atâta stricteţe în activităţile noastre şi pe care deseori le propovăduim pe la seminarii, în articole şi conferinţe, în rândul clienţilor şi colaboratorilor – sunt foarte valoroase, dar din păcate, uneori sunt foarte greu de pus în practică.

Ne străduim să fim mai buni, facem eforturile cele mai mari, dăm totul din noi, ne luptăm până la ultima picătură şi în final constatăm, cu multă amărăciune, că totul a fost în zadar, că nimic din tot ce-am făcut, din tot ce-am visat, din tot ce-am încercat să realizăm nu s-a materializat; totul a rămas aproape neschimbat, aceleaşi metehne – doar că mai puţine, aceleaşi rezultate – foarte puţin diferite, aceleaşi reproşuri, aceleaşi învinuiri, aceleaşi ironii din partea tuturor. Oare unde am greşit? Oare ce ne rezervă viitorul? Oare merită să mai respectăm vreun principiu?

Leadership: Poţi să te angajezi în traversarea anumitor experienţe din care să extragi semnificaţii despre sine, despre alţii, despre viaţă, fără să te pui în prim planul unei superiorităţi care elimină orice potenţial punct slab?

Duminică am fost cu prietenii mei la fotbal. Ca de obicei aceeaşi regulă: "zece minute sau două goluri", şi, tot ca de obicei, cinci sau şase echipe aşteptau pe margine să le vină rândul să intre pe teren. Şi echipa mea aştepta. În timp ce ne uitam cu toţii la jocul pe care îl făceau echipele dinaintea noastră, nu am putut să nu observ, ca toată lumea de altfel, jocul slab şi ezitant al unuia dintre jucătorii de pe teren. Nu trebuie să fii un geniu ca să observi dacă cineva ştie sau nu să joace fotbal, măcar cât de cât.

Ei bine, tipul de care vă vorbesc nu se pricepea deloc la sportul acesta. Pur şi simplu, ori de câte ori primea o pasă, o pierdea; de fiecare dată când i se atrăgea atenţia să rămână în apărare, el parcă dinadins o zbughea în atac; nu a interceptat nicio minge pasată de adversari, nu a făcut nicio deposedare şi nicio recuperare, nimic, absolut nimic, şi, pe deasupra, a mai dat şi un autogol, fapt care i-a determinat pe ceilalţi coechipieri să nu-i mai dea nicio pasă. Iar la sfârşitul zilei, după atâtea meciuri pierdute, a fost rugat, prietenos, ca de azi înainte să-şi caute o altă echipă la care să joace, una mai pe măsura lui.

A meritat sau nu această schimbare de planuri? A fost o decizie dreaptă, corectă? Băiatul era tare ambiţios şi s-a străduit să joace cât mai bine – a fugit dintr-o parte în alta a terenului de nenumărate ori, chiar a alergat mai mult decât toţi, a cerut pase, a venit la primire, încercând să le arate celorlalţi coechipieri că se implică în joc, dar ce folos? Încercarea lui a dat greş. Nicio echipă nu-şi doreşte să aibă în componenţa ei un jucător slab, acesta este crudul adevăr.

Apartenenţa ta la o echipă este precum zarurile aruncate la întâmplare: nu ştii niciodată ce

o să iasă, dar cu siguranţă nu poţi să "comanzi" un şase-şase care să-ţi permită accesul facil la o nouă poziţionare în termenii unei singure feţe a zarului.

Raţiunea unui antrenor se împarte în două părţi invers proporţionale. Mai întâi este rezultatul unei manifestări emoţionale puternice unde deciziile sale afectează validitatea perspectivelor de adaptare la un mediu dur, care este o confirmare a toleranţei prea mari arătată pentru orice abateri, o slăbiciune care se întoarce sigur împotriva sa. Apoi este tendinţa gândirii în termeni de superioritate, care respinge categoric orice slăbiciune.

Liderul este genul de căpitan de echipă care experimentează tendinţele ascendente sau descendente ale coechipierilor săi din resursele secundare ale unei raţiuni care va folosi orice punct slab şi orice greşeală ca pe un instrument util de dezvoltare personală. Practic un lider alege să se comporte mai întâi ca un agent al reflexiei celorlalţi în zona lui de acţiune, şi abia apoi ca un antrenor.

Leadership: Poţi să-ţi reglezi poziţionarea faţă de provocările imediate ale integrării tale într-o zonă de recunoaştere a valorii, fără să-ţi renegi apartenenţa la o minoritate care se menţine la o altitudine medie?

Cine greşeşte de prea multe ori pe teren nu mai primeşte nicio pasă şi pică în dizgraţie. Lipsa de profesionalism a unui jucător este sesizată rapid de coechipieri şi, în cele din urmă acesta ori se auto-exlude ori va fi exclus din echipă. Poţi să te străduieşti mult şi bine, poţi să depui efort peste efort, să dai tot ce poţi, poţi să încerci cât vrei să faci o impresie bună celorlalţi coechipieri, să te mişti în stânga, în dreapta, să ridici mâinile, să creezi sentimentul că eşti folositor şi indispensabil, însă dacă aceştia nu observă la tine niciun progres, nicio schimbare pozitivă în stilul tău de joc, niciun rezultat notabil, atunci nu mai rămân multe lucruri de spus. Coechipierii vor căuta un înlocuitor iar tu vei fi înlăturat din echipă.

Dar să fim cinstiţi. Oare nu este echipa îndreptăţită să-şi caute un alt coechipier, unul care să joace cât de cât decent, care să nu pună probleme, care să se poată integra cu uşurinţă în stilul lor de joc? Căci, de ce să piardă, ce rost ar avea să intre într-o competiţie ştiind că, din cauza unuia dintre coechipieri, soarta fiecărui meci va fi oricum pecetluită? Oare nu căutăm de fapt cu toţii să câştigăm, să simţim gustul succesului, fie numai şi pentru o clipă? Să ne bucurăm că am făcut o treabă bună şi că tot timpul pe care l-am investit în joc, toate eforturile noastre au meritat pe deplin şi s-au concretizat în final într-un rezultat foarte bun.

Fiecare membru al unei echipe trebuie să se concentreze asupra anumitor sarcini pe care trebuie să le îndeplinească cu succes, altfel munca nu se va desfăşura eficient. Cu cât îţi faci munca mai bine, cu cât dai mai multa dovadă de profesionalism şi seriozitate, cu atât vei câştiga mai uşor respectul şi încrederea celorlalţi, care se vor apropia tot mai mult de tine şi vor începe să te preţuiască necondiţionat, la adevărata ta valoare. Mai mult decât atât, te vor lăuda pentru calităţile tale deosebite, te vor stima, te vor iubi şi te vor recomanda şi altora, în nici într-un caz nu se vor descotorosi de tine, nu, aşa ceva nu se va întâmpla niciodată. Nimeni nu are vreun interes să excludă din echipă un om de valoare, care poate contribui la obţinerea unei poziţii fruntaşe în clasament.

Leadershipul este valoarea arbitrară pe care o atribui unui meci de fotbal al cărui rezultat contează mai puţin decât nivelul de fidelitate al jucătorilor faţă de căpitanul lor.

Fii un jucător de excepţie prin modalitatea de a controla deciziile antrenorului în termenii de validitate a comportamentului emoțional și a percepţiei de sine din perspectiva unui privitor care analizează un meci fără implicaţii emoţionale. Apoi încearcă să te ridici la înălţimea potenţialului tău astfel încât să găseşti ecou în mintea şi în sufletul celor din jurul tău.

Fii vederea într-o lume oarbă

On Aprilie 09, 2023

E stânjenitor când eşti silit să te priveşti atunci când nu vrei să te împaci cu ceva.

Zici că eşti deschis la schimbare, nu-i aşa? Poate că ai revăzut filmul Terminator, cu real interes, şi apreciezi valoarea utilizării tehnologiei, înainte de orice sensibilizare a propriei individualităţi artistice. Te laşi inspirat de un robot din acela supersofisticat, un android capabil să reziste la foc şi gloanţe, care are memorie nesfârşită, înţelege totul la nivel de Einstein, inspiră încredere totală în sine, şi îţi spui: vai, inovator, aş vrea să am şi eu unul acasă. De fapt, aş vrea să am şi eu capacităţile lui, atât de complex este. Cu siguranţă este strălucit, tehnologia viitorului, aici este cheia marilor speranţe.

Dar schimbarea începe cu tine însuţi, în afara relaţiei cu o realitate suprarealistă, şi abia acum vei vedea cât de deschis eşti la schimbare. Te întreb, înainte de toate: eşti în stare să înveţi un limbaj de programare, precum Python sau C++, ceva ce nu ai mai făcut? Eşti în stare să faci o descoperire majoră în vreun domeniu? Eşti în stare să duci o ştiinţă la un high-level? Cu ce creaţie uimitoare te poţi lansa în lume? Care este contribuţia ta în secolul 21, în lumea şiinţei, prin ochii internetului?

Măcar să-ţi faci un blog personal, să spui 2-3 cuvinte din măreaţa ta experienţă în vreun domeniu, eşti în stare? Sunt atâţia copii de clasa a şasea care au un blog, găsesc zilnic ceva de spus. Tu chiar nimic nu ai a spune? Eşti doar un obiect de decor ale cărui însuşiri caracteristice descriu forme şi umbre fără fond? Eşti doar pisc de munte în jurul căruia cununile de nori se încheagă şi se risipesc mereu? Eşti în favoarea unui android care poate imita emoţiile umane, sau calci pe urmele unui om de ştiinţă care ştie să investească în robotică, inteligenţă artificială sau inginerie genetică?

Leadership: Crezi că poţi face din "vizibil" o viziune pe termen lung, prin lipsa unui conţinut "live" care nu prezintă date cu caracter personal?

Şi iarăşi spun. Cei de la coadă vor rămâne tot timpul la coadă, ca rezultat al unei excesive stări de repaos, indiferent ce poziţii ocupă în societate, în tardivul unei evaluări vizionare lipsite de orice apreciere. Adevărul este că puţini sunt deschişi la schimbare, şi chiar şi mai puţini reuşesc să facă o schimbare importantă în lume, sau într-un domeniu al ştiinţei. Majoritatea rămâne la nivel de *fantasia distante* într-un film SF în care adevărul este ascuns în plină vedere, chiar dacă ceea ce vine din imaginaţia cuiva, acel "Osohatadidah Curassel Haderasepane", slăbiciunea minţii de a se lăsa pradă mirajelor, deseori ridică pe culmi orice neştiinţă.

Şi este o neştiinţă mai jos de orice neştiinţă, când cineva nu ştie că nu cunoaşte, şi crede că a cunoaşte este doar rodul unei imaginaţii *mais do que ambígua* care-i dă frâu liber şi care părăseşte lesne tărâmul adevărului, ca să prindă miraculosul. Aşadar, lăsaţi falşii apostoli să-şi predice neştiinţa, ei nu vor prinde niciodată putere în lume, la fel cum nu se vor uni niciodată cu marile spirite ale ştiinţei. De fapt, ei vor păstra întotdeauna umbră, fiindcă în umbră s-au născut şi în întuneric vor muri. Ei nu vor afla niciodată tainele ştiinţei, vor fi predicatorii unei *falsa ciência* care nu aduce cu sine nicio inovaţie, niciun suflu, ci doar o încremenire groaznică în timp, o imposibilitate de înţelegere a schimbării.

Aceşti falşi predicatori, aceşti pantofi de ocazie stiletto cu toc subţire care seduc privirile, dar nu spun niciodată nimic, nimic, nimic, sunt ruşinea toxică provenită din lipsa cunoașterii Cuvântului lui Dumnezeu, sunt trecutul jalnic de care omenirea nu trebuie să-şi amintească niciodată. La ei nu se vede nimic, nimic, nimic, şi nimic nu se transformă. Ei nu cunosc

internetul, nu cunosc tehnologia, la fel cum nu ştiu nimic despre ştiinţă, rămânând continuu în starea în care omul ruinat speră că nu-i decât un vis. Nu au nimic de dezvăluit, sunt incapabili să aducă lumina în întuneric, fiindcă întunericul este absenţa luminii, la fel cum răul este lipsa Lui Dumnezeu.

Cum bine preciza cineva pe internet: *"În istoria omenirii se cunosc o sumedenie de căderi în plase, ridicări pe culmi înalte ale mirajelor, a unor idoli falşi, înscăunarea minciunii în poziţii cheie cu mare putere de stanţare, generalizarea corupţiei."*

Leadership: Viziunea ta este o victorie a adevărului asupra minciunii în contextul clarităţii informaţiilor transmise şi modul lor de recepţie, cu menţiunea că ceea ce vezi este perceput prin "conştiinţa infinită" ?

Numai cei străluciţi vor face lumină într-o lume întunecată. Fii lumină într-o lume întunecată, fii vederea într-o lume oarbă ! Internetul este prima lentilă a universului, conştiinţa infinitului, cea care a creat Universul, este primul pas spre căutarea adevărului şi cunoaşterii, este ieşirea din întunericul care înconjoară lumea. Arată ce ştii să faci, fă-ţi cunoscută cunoaşterea prin intermediul creaţiei, descoperirii şi inventicii. Transformă-ţi pasiunea în ştiinţă, şi încearcă să duci ştiinţa la un high-level !

Internetul este trecerea de la lumea veche la lumea nouă, este salvarea profeţită a lui Dumnezeu.

Se impune deci să vezi care este statutul ochilor tăi în receptarea unei intervenţii de 360 grade într-un spaţiul al libertăţii care trebuie protejat de propaganda unei sminteli mai smintite încă decât ordinea, mai ales dacă ochiul îşi foloseşte vederea în combaterea unei varietăţi de "phony articles", "fake news" or "disinformation", de care nu vei putea face abstracţie când vei aborda problemele creaţiei şi receptării operelor de artă. Deseori intuiţia ochiului există în afara vederii, în afara aprecierii pe care ei o consideră corectă referitor la acel beneficiu perceput asupra clarităţii informaţiilor şi a conţinutului din acest spaţiu.

Nu uita că vederea încețoșată reprezintă pierderea clarităţii vederii.

Dacă nu te împaci cu schimbarea, nu te vei împăca nici cu tine însuţi, fiindcă îţi vei da seama cât de mic şi de neînsemnat eşti în Lumea Nouă. Referitor la acest lucru, scriitoarea irlandeză Cecelia Ahern spunea: *"E stânjenitor când eşti silit să te priveşti atunci când nu vrei să te împaci cu ceva. Ceva crud şi real de care nu poţi fugi. Te poţi minţi pe tine, mintea ta şi în mintea ta tot timpul, dar când te priveşti în faţă ştii că minţi. Te minţi pe tine când spui că eşti mai mult decât crezi că eşti, de fapt."*

Progresul din jurul internetului va trebui să fie opera acelei fiinţe libere care după îndelungate rătăciri pe marile unei Odisei interioare, îşi va fi regăsit sufletul, în mod obiectiv pierdut cândva. Din acest considerent, leadershipul este rezultatul regăsirii propriei identități prin reconcilierea cu evenimentele trecute.

Fii vederea într-o lume oarbă, altfel vei fi precum ceilalţi orbi care şi-au pierdut complet vederea. Vederea reprezintă cunoașterea, iar orbirea reprezintă informația uitată (sau ignorată). Chiar dacă medicii oftalmologi recomandă realizarea consulturilor periodice pentru a putea depista eventualele probleme de vedere în stadii incipiente, astfel încât să poţi remedia sau întârzia scăderea acuităţii vizuale, te asigur că nu există cale mai bună de a-ţi îngriji vederea decât procesând cât mai multe informaţii la nivel cortical. Iar singurul mediu propice percepţiei şi receptării de informaţii este şi va fi internetul.

Ești unul dintre aceia care bat pasul pe loc? Sau ești unul din aceia care promovează viteza înainte prin exemplul personal? Contribui la transformarea internetului într-un loc mai sigur pentru toată lumea?

Source: https://neculaifantanaru.com/fii-vederea-intr-o-lume-oarba.html

Fiinţa a cărei esenţă este infinitul

On Aprlie 18, 2014

Liderul este precum un actor de pe scenă care trebuie să fie în acelaşi timp personaj şi povestitor.

În ce mare greşeală căzusem atunci când m-am angajat în practicarea celor mai solemne moduri de gândire, alimentate de jocul apropierii şi depărtării de lumea fascinantă a ştiinţei, ţesută simbolic printre litere şi rânduri, în jurul valorii măsurate a concentraţiei de artificial şi natural, personal şi impersonal? Mă lăsasem influenţat de forţa mistică a subconştientului, căruia mintea conştientă îi dădea formă transmiţându-i sugestii în funcţie de experienţele trăite?

În ce greşeală nemaipomenită fusesem aruncat când speram să-mi ofer toate cunoştinţele dobândite cu multă trudă drept hrană ştiinţei preponderent experimentale, în locul intensităţii trăirii, a emoţiei aparte care asemenea fluviului ce se varsă într-o mare fără flux și reflux, cunoaşte numai o parte din ceea ce constituie miezul demersului existenţial?

Dacă caracteristicile unei mărimi vectoriale sunt valoarea măsurată şi orientarea, prin orientare înţelegându-se direcţia şi sensul mărimii, atunci eu eram, simbolic vorbind, doar un vector de poziţie, adică un segment de dreaptă orientat, cu originea în originea unui sistem de coordonate cartezian care nu poate fi rezolvat. Poate cineva să limiteze o fiinţă ce poartă în esenţa ei infinitul, dar care se vede smulsă şi risipită din realitatea propriei existenţe?

Aş fi vrut să fiu un criteriu de performanţă în funcţie de care poate fi măsurată şi setată calitatea de netăgăduit a vieţii, sau mai degrabă deţinătorul adevărului absolut în folosul manifestării și transformării conștiinței, capabil să trăiesc într-o lume cu totul aparte, croită după gustul inimii mele, opunându-se oricărei interferenţe care mă poate abate de la cursul de acţiune stabilit de cerinţele frumosului şi omenescului.

Poate ar fi trebuit să mi se acorde autoritatea de creator de semnificaţii, dar nu cred că aş fi ştiut ce să fac cu ea. Aş fi vrut să fiu mai degrabă un punct de referinţă al existenţei bazate pe valorificarea resurselor lăuntrice, un corp însufleţit de călduroase raze de lumină, nu o linie de demarcaţie între vis şi realitate. De unde oare trebuia să vină puterea care să-mi lumineze calea?

Leadership: Te poţi numi suveran al continuităţii de profunzime a vieţii interioare, făcând abstracţie de drepturile de autor asupra exploatării acelui "convenţional" de poveste care răspunde nevoilor de depăşire a contrariilor care se atrag?

Leadershipul este ca o poveste din care fiecare extrage propriile concluzii, dar și direcția de urmat, pe care de multe ori nici nu ne prea vine s-o credem fiindcă conţine multă morală, multă informaţie inedită, suspans, mister, dar şi o doză de egoism. Uneori această poveste se dramatizează din ce în ce mai mult, căpătând astfel greutate şi complexitate.

Enumerând cele două punte de reper în şirul mult mai numeros al observaţiilor privind relaţia viaţă-realitate, precum libertatea de gândire şi libertatea de manifestare a convingerilor, putem spune că omul este suveran al continuităţii printr-una din cele două mari funcţii care îi sunt proprii, " *fast forward* " sau " *rewind* ". Prima deţine o pondere bine determinată în aprecierea unei evoluţii nesigure, a doua tinde spre o stare depăşită, alterând valorile de bază.

Confirmăm acest lucru pornind de la faptul că un scriitor nu poate fi străin de lumea în care se află, arătându-se indiferent faţă de tot ceea este frumos şi omenesc. El işi măsoară percepţiile care creează emoţiile odată cu experienţele care îi induc o stare de transă din care se vor desprinde apoi imaginile marelui scenariu. Sau, la fel de bine, scriitorul poate fi un *self-model of attachment* faţă de evoluţia unei profesiuni care îşi exercită prerogativele la graniţa dintre cunoaşterea nelimitată şi maximizarea potenţialului de difuzare a ideilor prin producţia de combustibil ştiinţific.

El poate fi un om al cărui suflet seamănă foarte bine cu un puzzle uşor de reprezentat pe harta vieţii, piesele găsindu-se în modul în care se implică în reînnoirea ei.

Leadership: Eşti legat de încercarea de a înlocui "infinitul care menţine viaţa în vid" cu încercarea de a justifica povestea căreia îi pui titlul "În dialog cu UMBRA MEA"?

Două instanţe se atrag în câmpul scriitoricesc: cuvântul inteligent care, dacă este plasat unde trebuie, poate să înnoade sau să deznoade firul poveştii; şi nevoia unei posibile modificări de conţinut şi stil care poate da scriitorului senzaţia de stranietate sau o senzaţie de irealitate (acţionând ca o otravă dulce) care în mod inevitabil continuă să exercite o influenţă secretă asupra vieţii lui.

Liderul este precum un actor de pe scenă care trebuie să fie în acelaşi timp personaj şi povestitor, un punct de referinţă pentru viaţă şi un punct de referinţă pentru ştiinţă, dezvoltând în jocul reciprocităţii o anumită autonomie în colectarea de fonduri private, de tip "index", care stochează valori care par mai importante. Unele îi ghidează modul de comportament şi modul de gândire, altele determină calitatea stărilor sale, a credinţei sale, a acţiunilor şi a relaţiilor ce le are cu realitatea propriei existenţe.

Dacă vrei să trăieşti într-o lume cu totul aparte, croită după gustul inimii tale, care să se opună oricărei interferenţe care te poate abate de la cursul de acţiune stabilit de cerinţele frumosului şi omenescului, atunci îndreaptă-ţi leadershipul către interior când interpretezi un rol mare pe scena vieţii. Scrisul este primul pas către acea reflecţie asupra sensului vieţii, venit dinspre prezenţa unui artist al plăsmuirilor de limbaj care vrea să interogheze felul în care este alcătuită lumea, felul cum totul funcţionează într-o atât de strânsă legătură cu starea lui sufletească.

Dar poţi, oare, să faci asta – sută la sută – fără să piezi nicio clipă legătura cu dorinţa de ascensiune care sădeşte în tine aspiraţia spre cucerirea unei alte lumi, a infinitului care menţine viaţa în vid? Sufletul tău simte nevoia unei contopiri cu infinitul pe care îl creezi din contul tău de om dependent de o realitate care se auto-transformă?

Viaţa în vid este o poveste încă nescrisă care îşi aşteaptă naratorul. Iar infinitul care menţine viaţa în vid este perioada, starea de aşteptare a unei sclipiri de inspiraţie care poate să vină sau să nu vină din partea unor persoane superioare care şi-ar putea stimula abilităţile artistice în funcţie de realităţile exterioare şi interioare.

O poveste căreia îi pui titlul "În dialog cu UMBRA MEA" ia în considerare nevoia fundamentală a omului de a se exprima aşa cum este, de a se redescoperi, de a se detaşa de lumea din jur printr-o vie emoţie transfiguratoare.

Această emoţie poate varia de la o abordare a temporalităţii vieţii interioare, la reprezentarea atemporalităţii unei conversaţii plăcute cu propria conştiinţă, ca şi construcţie metaforică minuţios elaborată.

Fiinţa a cărei esenţă este infinitul este protagonistul unei poveşti uluitoare despre speranţă, credinţă şi miracolul vieţii, care nu cunoaşte decât monologul unui om singur, dar împuternicit cu orizonturi mult mai măreţe decât cele efemere ale lumii acesteia, provocate de ivirea unor realităţi mult mai diferite decât cele anticipate.

Fiinţa cunoscătoare al cărei reflex este devenirea

On Octombrie 10, 2013

Scanează întreaga structură a forţelor tale de orientare, ca să descoperi reperele ce pot influenţa pozitiv nivelul tău de profesionalism.

Morţii nu i-a mai rămas prea mult timp de aşteptat. Invizibil, organismul acesta aflat în stare de suspensie îşi reglează toate funcţiile de răspundere ce i-au fost încredinţate de la natură şi aşteaptă doar un semn ca să intre în acţiune. El îşi anunţă necuvântător prezenţa pe măsură ce îi este pus la dispoziţie spaţiul necesar desfăşurării forţelor neprevăzute şi compromiţătoare care îşi accelerează vectorii de voinţă supremă în direcţia trasată de destin.

Dar până şi moartea începe să dea semne de îndoială, o lipsă de continuitate în proiectele ei, în actul de conducere, o prematură defecţiune a sistemului de operare atunci când mintea omenească îşi redobândeşte concentrarea şi rămâne constantă în rezultate, în vecinătatea suprafeţei de spirit şi de spontaneitate.

Leadership: Îţi proiectezi obiectivele pe fondul realităţii autentice, pe baza experienţei individuale de cunoaştere anterioară, prin înţelegere proprie şi prin interpretarea propriei fiinţe pe care o propune altcineva?

Hannibal Lecter nu oferă niciun indiciu concludent cu privire la prinderea criminalului, doar fărâme de flashbackuri şi întrebări cu răspunsuri echivoce, drumuri impracticabile la nivel psihic şi emoţional.

Prin urmare Clarice Starling este nevoită să-şi pună la bătaie mintea, să-şi scaneze întreaga structură a forţelor de orientare şi să le imprime o anumită acceleraţie pe direcţia deplasării spre un reper fix. Dintr-o singură încercare să-şi aducă în stare perfectă elementele active, reglate de intuiţie, de sensibilitate şi de conştiinţă. Fără precedent să realizeze un schimb de substanţe şi de energie cu mediul ei de acţiune.

FBI-ul realizează o hartă a crimelor comise. În împrejurimi, undeva acolo, în singurătate, se ascunde Buffalo Bill. Grăbeşte-te Clarice, grăbeşte-te ! Viaţa bietei Catherine depinde acum doar de agilitatea minţii tale. Timpul este pe sfârşite !

După cum un arheolog îşi reglează cu fineţe mişcarea mâinilor şi a corpului pentru a putea efectua săpăturile necesare scoaterii la iveală a unui obiect de valoare inestimabilă, Clarice îşi programează decodorul mental şi caută cu sârguinţă canalul potrivit la numărul regiunii unde crede că ar putea găsi unele răspunsuri evidente, urmărind întocmai schema de aplicare a unui algoritm simetric. Mintea ei creează noi reflexe de judecată, capătă alte valenţe de cuprindere a realităţii.

Clarice se îndreaptă spre o sarcină greoaie şi ambiţioasă: inventarea unei scheme generale de orientare, graţie căreia să fie posibil să descopere reperele care pot influenţa destinul bietei Catherine, răpită şi sechestrată de Buffalo Bill. Dar pentru a-şi atinge scopurile, Clarice trebuie să introducă în evoluţia construcţiei orientării sale un raţionament unic.

Practic ea are misiunea de a descoperi, îndărătul profesionistului în devenire, fiinţa cunoscătoare a psihicului uman al cărei reflex este această devenire.

Leadership: Perspectiva a ceea ce te conduce către obţinerea rezultatelor te împinge să fii cu totul altceva, împotriva voinţei tale de a recunoaşte pur şi simplu o anumită realitate?

Clarice scapă din vedere un singur aspect în toată această operaţiune complexă de căutare a indiciilor: nu-şi dă seama că de fapt altcineva i-a programat întreaga mentalitate, că de fapt ea este obligată de Hannibal să devină altcineva, un produs psihologic cu însuşiri mult mai profunde.

Practic, ea se angajează într-un demers dificil împotriva voinţei sale de a recunoaşte pur şi simplu o anumită realitate: că de fapt este un cobai care nu poate lua decizii singur, ci tot timpul aşteaptă să i se ofere suport în căutarea informaţiei, un anumit cadru de referinţă (intelectual, emoţional) care să o ajute să urmeze drumul cel drept al indiciilor și al descoperirilor.

După ce criterii preferăm un mod de gândire "industrial", generator de perspective sărace şi subiective, unei modalităţi de abordare a cunoaşterii bine cioplite în materialul dur al judecăţii care trezeşte şi întreţine interesul pentru activitatea de cercetare desfăşurată în folosul devenirii, dispunând de aceleaşi considerente de ordin practic?

Avansarea liderilor spre un nivel superior de profesionalism, datorită producţiei la scară largă de judecăţi, calcule şi mecanisme logice, este foarte pretenţioasă. Se ajunge în situaţia de a realiza estimări, presupuneri şi scenarii diferite asupra naturii cercetării, menite a satisface una şi aceeaşi ipoteză. Astfel se înregistrează o anumită evoluţie ascendentă a leadershipului, dar minoră în comparaţie cu adevărata evoluţie.

În acest caz descoperirea reperelor multiple şi complexe ce pot influenţa major existenţa omului supus unei influenţe străine negative, în limitele căruia se înscriu într-o continuă întrecere tot felul de indicii şi suspiciuni, se dovedeşte insuficientă.

Leadership: Când te confrunţi cu o probă de viaţă, te laşi furat de tendinţa de a te poziţiona, în general, la un nivel mult inferior propriei prestanţe de a te numi "privilegiat" într-o anumită ştiinţă?

Două moduri de gândire sunt definitorii pentru dezvoltarea leadershipului. Gândirea raţională şi analitică, corespunzătoare pentru evaluarea rezultatelor cercetării care duc la atingerea unui target de ordin moral şi social. Şi gândirea care imprimă o anumită acceleraţie propriului potenţial de lider, dar mai puţin corespunzătoare devenirii rodnice spre ceva mai înalt, spre o excelentă cunoaştere de sine. Între ele două, deseori are câştig de cauză cea dintâi.

Opţiunea de generare a valorii, îndărătul profesionistului în devenire, se realizează după criterii destul de exigente, după anumite modele de stabilite în practica leadershipului, după anumite reguli raţionale şi după anumite argumente. Având ca scop o cunoaştere cât mai profundă a naturii umane şi a transformării acesteia. Dar şi după tipul de interpretare a schemei de orientare ce se realizează în funcţie de reflexele de judecată care trebuie să dezbine liderul dintr-un sistem încremenit de cunoaştere şi de analiză.

Leadershipului implică o urmărire consecventă a consecinţelor pe care ipotezele şi concluziile, răspunsurile evidente sau nesigure, le au pe plan profesional. Prin parcurgerea susţinută a unei căi de introspecţie şi conştientizare profunde, dar şi graţie unei viziuni reglate de intuiţie, de sensibilitate, de robusteţea scenariilor şi de raţionamentul unic care influenţează cercetarea, trebuie să-ţi aduci în stare perfectă elementele active care au puterea de a declanşa procesul de devenire.

Această devenire se reflectă în rezultatele pe care le obţii. Şi depinde de cât de cunoscător al psihicului uman eşti.

Leadershipul este experienţa pe care o capeţi prin autosugestie sau printr-un transfer de personalitate care nu îi este oricui la îndemână, cu menţiunea de a nu te transforma într-un experiment pentru altcineva.

Fiinţa cunoscătoare al cărei reflex este devenirea scoate în evidenţă acel drumul parcurs de lider pentru a obţine performanţele dorite. Acest drum, care se doreşte să aibă un trend ascendent, este inimitabil şi se construieşte în timp. El poate avea un traseu plin de ocolişuri şi de meandre. Sau poate fi rectiliniu, în funcţie de cunoştinţele, abilităţile şi experienţa anterioară a liderului. Dar el nu se construieşte după formule matematice, ci implică întotdeauna elemente ce ţin de fondul unic şi personal de dezvoltare.

*** Notă:** The Silence of the Lambs (1991)

Fila albă din agenda de programări

On Martie 20, 2013

Descoperă oportunitatea trecerii la un alt statut, acordând propriei tale naturi o cotaţie maximă.

Încă o dată nemilosul asasin, aflat în fruntea mişcării sale de cavaler al întunericului, îşi dezlănţuie furia instinctivă. De această dată împotriva unui mafiot important care a avut îndrăzneala de a-i tulbura liniştea interioară.

Dar lângă Anton Chigurh şi victima lui atinsă de fasciculul laser al fatalităţii, stă resemnat, ca o filă albă, un suspect firav şi temător care nu se află în "agenda de programări". Un nimeni, un biet contabil care nu găseşte curajul să acţioneze în vreun fel, să iasă la înaintare cu vreun comentariu. Totuşi, el nu fuge, ci răspunde cuviincios la întrebările ce-i sunt adresate. A ales unealta corectă, a găsit mijlocul de a-l determina pe asasin să treacă printr-o experienţă deosebită, fapt care i-a adus însufleţitoarea izbăvire.

E destul ca Anton să respire, că imediat nervii acestui firav ghiocel se şi încordează, limita superioară a tensiunii sale normale este atinsă. O legătură covalentă se stabileşte preferenţial între elementele cu caracter personal şi spiritual apropiate. Încrederea, credinţa şi nădejdea, se defragmentează în molecule tot mai izolate.

Ceva se întâmplă, ceva neobişnuit. Asasinul stă uluit în faţa unicului martor al oribilei sale crime, în timp ce martorul stă uluit în faţa atitudinii blânde, fără precedent a asasinului. O transformare reciprocă între două tipuri de energii, eliberându-se o cantitate de căldură ce produce topirea parţială a stratului de gheaţă din personalitatea lui Anton.

Leadership: Experienţa unei senzaţii de tipul "m-am săturat să răspund la provocări" avute în urma unei revelaţii de simţire şi gândire înaltă te face să-ţi cauţi identitatea într-o lume a regăsirii Sinelui conectat la condiţiile pieritoare ale vieţii?

Ne putem îndoi? Nevinovatul emană *une lumière nouvelle* ca mijloc de apărare, o stare de spirit la superlativ, ceva mult mai misterios decât poate crea raţiunea umană, şi pentru care nu se găseşte explicaţie. Ca un medicament miraculos împotriva morţii şi a bolii, încă neinventat la scară mondială, ţinut ascuns în micul laborator al fiinţei sale.

Şi ce medicament ! În locul metodei clasice de înlăturare a oricăror martori, Anton dă semne de redresare a personalităţii, îşi reprimă dependenţa de a ucide. Pare că a găsit mângâiere de la aproapele său, un motiv gingaş pentru a se despărţi de orice iniţiativă vanitoasă, păcătoasă. O intenţie de idilizare?

Anton devine predispus la inerţie, riscând să-şi piardă originalitatea, să devină lânced şi greoi, să se pietrifice prea de timpuriu într-o profesiune care cerea " *No Mercy* ".

El nu mai este pătruns de acel credo normal al conştiinţei sale, " *Safety first* ", ci pentru întâia oară impulsul său brutal este anulat cu totul. Pare că ridică fiinţa umană la un rang mai înalt. Prin propria lui forţă de reacţiune elimină barierele nonconformismului dus până la paroxism. Legea lui Murphy: " *Dacă ceva rău se poate întâmpla, se va întâmpla cu siguranţă* ", dă greş de această dată, îşi schimbă radical sensul.

Anton sesizează pentru prima dată necesitatea şi oportunitatea trecerii la un alt statut, dintr-un motiv nobil. Dând prudent, fără grabă, dimensiunii umane o cotaţie maximă. Un fel de conductivitate, o cantitate de energie pozitivă traversează într-o secundă secţiunea sensibilă a personalităţii sale, pe o lungime neobişnuită.

Astfel vulcanul îşi suspendă activitatea şi devine pasiv. Cel puţin pentru o vreme. *

Leadershipul: Lupta cu propriile tale variante de "a fi" poate servi ca un pretext pentru a trăi experienţa unei anumite nuanţe de moralism care scade din concentraţie printr-o alăturare de slăbiciuni şi circumstanţe nefericite?

Ai găsit mijlocul de a stimula experienţa cea mai îndrăzneaţă a celor din jurul tău? Eşti pătruns de acel credo normal al conştiinţei " *Safety first* "? Poţi elimina barierele nonconformismului prin propria ta forţă de reacţiune? Îţi poţi stabiliza crunta dependenţă de a urma o cale improprie personalităţii tale?

În tranziţia spre limanul devenirii, prima jumătate care te individualizează - cea care stimulează experienţele cele mai îndrăzneţe, nu duce întotdeauna către adevăratele culmi ale progresului, ci deseori spre o încăierare în toată regula cu propriile tale variante de "a fi". Prima variantă ia în considerare cauza unei anumite situații de tulburare emoţională sau a unui stil de viață deficitar, iar cealaltă variantă (într-un mod izolat) are semnificaţia de experimentare conştientă a sensului de a fi un centru de inițiativă în ce priveşte suportabilitatea "costurilor" necesare vieţii, de a fi un recipient al impregnărilor de nelinişte din exterior.

Astfel se naşte o luptă categorică în tine, o pendulare permanentă între contrarii: bun sau rău, măreţ sau tragic. Înainte să ridici cortina schimbării, încep să se zbată captive întrebările răscolitoare ale existenţei tale: " *Cine sunt cu adevărat? Sunt un simptom direct al propriei mele slăbiciuni? Sau o piatră de temelie solidă în vieţile altora?* "

O idee teribilă apare: leadershipul este o podoabă? Poate. Fiindcă el este bunul cel mai de preţ al unor fiinţe rare, a unor oameni dotaţi cu capacitatea de a face distincţie între cele două laturi ale personalităţii care îi defineşte. Aceia care posedă "geniul" sau cel puţin "talentul" de a schimba acea intolerabilă şi instabilă stare de " *a fi* ".

A trăi experienţa unei anumite nuanţe de moralism înseamnă să-ţi asumi responsabilitatea unei schimbări, a unei înnoiri sau libertăţi de decizie, în raport cu valorile propriei supravieţuiri într-un context de tipul: "Cu ce m-am ales din toată tragedia acestei întâmplări?"

Valori precum: liberul arbitru, libertatea de expresie şi de alegere, toleranţă în faţa dezamăgirilor şi a evenimentelor stresante, adevărul, dreptatea, egalitatea, compasiunea, trebuie să facă parte din arsenalul puterii de a alege să laşi sau nu circumstanţele să dicteze modul în care te percepi pe tine însuţi. Din nefericire aceste două proeminenţe ale excelenţei sunt posedate de prea puţini dintre cei care au fericirea de a se consacra ca lideri, ele devin doar trenuri de marfă care duc minereul undeva la prelucrare – de a căror frâne şi direcţie am serioase îndoieli.

Liderul este rezultatul căutărilor sincere pornite din dorinţa de a face performanţă, de a face lucrurile să iasă întotdeauna cum trebuie în urma unei conjuncturi nefavorabile. Reprezintă ipostaza creată cu grijă de către cele două entităţi partenere: "geniul" şi "talentul". Statutul prioritar al liderului trebuie să fie acela de om care ştie să devină mai bun, în curajul de a recunoaşte că a greşit în anumite momente ale vieţii.

Cel ce a trecut prin viaţă dobândind o sumă de experienţe, a înţeles că nota dominantă a propriului caracter, singurul mijloc de apărare împotriva deşertăciunii şi absurdului, dar şi a falsităţii, este pozitivismul din el, condimentat cu un amestec de caracteristici nutritive: adaptabilitatea, integritatea, redresarea personalităţii, stabilizarea dependenţei de a fi servitorul unor iniţiative vanitoase, păcătoase.

Leadershipul este puterea de a te schimba în condiţiile unei game de posibilităţi de alegere între ceea ce te face să suporţi suferinţa şi ceea ce te face să simţi mulţumire din faptul că nu te laşi prins în plasa prejudecăţilor şi convingerilor limitative.

Fila albă din agenda de programări scoate în evidenţă factorul (adeseori uman) care participă decisiv la transformarea ta, dând un sens pozitiv existenţei tale.

Accepţi nevoia de a-ţi focaliza mintea şi puterea voinţei asupra propriei transformări? Ai curajul de a-ţi înfrunta cele mai profunde compulsiuni? Îţi trebuie acea calitate care lipseşte adesea din bagajul de calităţi al "liderilor industriali"?

Descoperă oportunitatea trecerii la un alt statut, acordând propriei tale naturi o cotaţie maximă.

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/fila-alba-din-agenda-de-programari.html

Finala de pe tărâmul explorării

On Mai 14, 2012

Fă dovada propriei tale măreţii, fără să te pierzi în labirintul unei personalităţi cu extrem de puţine înzestrări empatice.

Filmul *"Meet Joe Black (1998)"* . Ultima cină, împreună, toţi membrii familiei, cu numai câteva zile înainte de evenimentul mult aşteptat: petrecerea de aniversare a marelui om de afaceri Bill Parrish.

Dar Bill era singurul de la masă care nu părea deloc entuziasmat de eveniment. Bărbatul acesta ordonat în tot şi în toate, îşi stăpâneşte chiar şi în clipele de relaxare, în mediul familial, fiecare nerv al feţei. Pe figura lui impozantă, plăsmuită parcă dintr-un aliaj rezistent la schimbare, oglindind cea mai desăvârşită combinaţie de două tipuri umane, identice prin tăria pe care o răspândesc în jur – al savantului, care nu sfidează nicio lege, şi al judecătorului care sancţionează fără milă orice mică greşeală – nu se poate zări niciun zâmbet.

Leadership: Eşti pe cale să-ţi dezvolţi o mentalitate egoistă şi dispreţuitoare în încercarea de a-ţi ascunde vulnerabilităţile şi de a te proteja de descumpăniri ulterioare?

Fiica lui cea mare, Allison, pregătise mini-tortul, iar el, singurul om pe care-l admira cu adevărat, nici măcar o felie nu voia să guste. Ca şi cum cineva i-ar fi încremenit cu puterea unui singur gând fiecare gest, fiecare tresărire a inimii sale, fărâmiţându-i decisiv orice urmă de simţire. Biata femeie, nefericita victimă a unei nepăsări covârşitoare, istovită de furtunile interioare care îi răscoleau întreaga fire, îşi trage ochelarii de soare pe ochii întristaţi, sperând să-şi ascundă lacrimile care curg nestingherite ca un râu de apă vie din care emană toată puterea ei, şi de care nimeni nu se încumetă să se atingă.

- "The goddamn party ! " Aţi auzit? Nu-i pasă deloc ! De ce mă mai chinuiesc? Încerc să pregătesc în numai două zile petrecerea secolului pentru tatăl meu, iar lui nici că-i pasă ! "He doesn't give a shit ! " exclamă ea cu tărie.

După cum Sigmund Freud şi-a ratat nu numai cariera academică, ci şi practica medicală prin împotrivirea lui faţă de metoda mecanică a neurologiei, tot astfel marele Bill Parrish, precis ca un matematician în toate planurile sale, autoritar în toate palierele vieţii sale sufleteşti, era pe cale să-şi piardă şi ultima brumă de bun simţ, ultima fărâmă de respect pentru tot ceea ce însemna "noi" în sânul familiei sale - prin atitudinea lui nepăsătoare faţă de străduinţele fiicei lui.

Leadership: Te pierzi în labirintul unei personalităţi cu extrem de puţine înzestrări empatice?

Un lider care are puterea să producă schimbarea, şi care o produce cu acea frenezie a descoperitorului, surprinde manifestările cu totul materiale, cele mai puţin aparente, a lumii lăuntrice, morale şi sufleteşti a celor din jur – dar mai întâi îşi încarcă el însuşi, la maximum, necontenit, bateriile morale, sufleteşti care îi alimentează existenţa.

Aşa cum un scriitor se strecoară în făpturile miilor de personaje ale sale şi se pierde în labirintul existenţei lor, trăind viaţa lor, tot astfel un individ ca să se apropie de excelenţa în arta conducerii trebuie mai întâi să-şi comunice emoţiile în mod pozitiv, să le recunoască

atât pe ale lui cât şi pe ale celorlalţi - fără să se piardă în labirintul unei personalităţi cu extrem de puţine înzestrări empatice.

Personalitatea poate să reprezinte o indulgenţă trufaşă, aproape dispreţuitoare faţă de cele necunoscute care te blochează în deciziile tale, sau poate fi esenţa unei realităţi din care nu poţi scăpa. Depinde de felul cum răspunzi la acţiunea neaşteptată şi la neprevăzutul care modelează orice valoare a ta de referinţă.

Dintr-o dată omul cu inimă de piatră, omul nestrăbătut de nicio emoţie – sau poate de una impură, nefiltrată de raţional şi moral, el care traversa criza "nerecunoştinţei" - îşi deschide la un singur acord de voinţă, inima. Sesam, deschide-te ! În ochii marelui Bill Parrish, mai înainte atât de reci, se iveşte într-o clipă, ca la comandă, scânteia înţelegerii, sclipitoare ca un diamant. Îşi simţea, aşa cum razele soarelui mângâie lin pământul, toată făptura reînnoită de emoţii şi energie pozitivă.

Dar cine? Cine i-a răscolit micuţa cămăruţă a sufletului? Cine, ce anume, cu ce forţă i-a reparat defecţiunea majoră a inimii făcând ca aceasta să pompeze din nou, continuu, liniştitor, o cantitate imensă de emoţii eliberatoare, cu vibraţii foarte înalte precum bucuria, dragostea, raţiunea, acceptarea?

Bill săvârşeşte minunea: ia o felie din tort, o gustă cu acea plăcere a omului care găseşte şi soarbe fluidul tămăduitor al bolii necunoscute care îl afectează, închide ochii încet, respiră profund, simţind parcă cum leacul îşi face instantaneu efectul – apoi, Evrika ! Ce bun este tortul ! Şi ce reacţii benefice are medicamentul care îndulceşte firea omului ! Căci în clipa următoare Allison tresare de bucurie, îşi şterge lacrimile, îşi potoleşte sufletul zbuciumat; apoi gestul lui este salutat şi urmat de ceilalţi membri ai familiei, care se încumetă a gusta din acelaşi minunat tort, din aceeaşi tip de esenţă vie.

Leadership: Îţi suprimi năzuinţa spre virtute din pricina căutării cu orice preţ a unui moment de deconectare de la ceea ce fusese până atunci viața ta?

Dacă nu vrei să te rezumi doar la statutul de lider, ci la a fi un om de calitate, atunci fă tot posibilul să nu te îmbolnăveşti de boala "fugii de sine". Asumă-ţi întreaga responsabilitate pentru toate emoţiile îţi limitează performanţele. Aceste emoţii transmisibile, pe care le trăieşti în rând cu ceilalţi oameni, te încearcă la orice pas, la orice vârstă, te atacă în împrejurările cele mai delicate, punând piedică puterii tale de a empatiza, îngreunând parcurgerea drumului tău optim spre excelenţă.

Fuga de sine, departe de limitările ignoranţei faţă de lumea din jur, este o încordare a trăirii instinctive faţă de experienţele noi, o încordare care nu cedează în faţa niciunei atracţii. Ea se formează atunci când nu reuşeşti să optimizezi posibilităţile privind abordarea şi afirmarea autonomiei tale ca om de mare fineţe intelectuală.

Eşti eficient în zonele pe care ai nevoie să le înzestrezi? A încerca să trezeşti ecourile propriului tău Eu, fără să găseşti răspuns la întrebarea: " *De ce nu sunt compatibil prin felul de a gândi şi simţi cu ceilalţi oameni?* ", este ca şi cum ai vrea să tămăduieşti bolile sufletului strict pe cale medicamentoasă, fără să aplici în prealabil nicio terapie sufletească.

Dacă te împotriveşti realităţii care te face să fii aşa cum eşti, ca un abil calculator care îşi face bine socotelile, căutând să te agăţi cu orice preţ, în mod egoist, de o abordare care nu te defineşte, dezacordându-te de latura profund umană care atinge şi emoţionează pe cei din jur, atunci graniţele dintre leadership şi viaţa ta vor deveni permeabile.

Virtutea este calitatea de a rămâne la înălţimea propriei măreţii chiar şi atunci când te cobori la nivelul unei trăiri care se consumă.

Finala de pe tărâmul explorării desemnează acea rampă de lansare pentru tine însuţi, pentru Eul tău care se loveşte constant de refuzul propriu, ca de un zid construit din indiferenţă, din inconştienţă, superficialitate, ori dintr-un fel de amorţeală bolnăvicioasă - de a te conforma celor mai de preţ emoţii şi simţăminte, de a înainta fidel pe drumul măreţiei. Explorează-ţi sinele înainte de a produce schimbări în garnitura sufletească a celorlalţi oameni.

Important nu este tabloul de pe perete, ar spune un artist, ci întregul mediul înconjurător, şirul de experienţe, pozitive sau negative al conştiinţei tale, care îţi modelează personalitatea – căci tocmai conştiinţa, această piatră de hotar a leadershipului, îţi încarcă spaţiul interior cu fluidul binefăcător al schimbării şi dezvoltării tale spirituale, dictându-ţi ce şi cum să faci, să te comporţi, să spui, să iubeşti sau să urăşti – ce anume să scoţi la iveală, ce anume să ţii ascuns.

Fă dovada propriei tale măreţii, fără să te pierzi în labirintul unei personalităţi cu extrem de puţine înzestrări empatice.

Source: https://neculaifantanaru.com/finala-de-pe-taramul-explorarii.html

Flacăra unei lumânări ţinută de o mână invizibilă

On Martie 02, 2014

Extinde-ţi teritoriul de cunoaştere, fără să te ataşezi prea mult de proprietăţile realităţii cu care ajungi să te identifici.

Cu un zel deosebit încercam să-mi concentrez toate forţele inteligenţei mele spre o întoarcere la esenţialul pe care îl pierdusem din vedere, la constituirea unei viziuni filosofice proprii, bazate numai pe experienţa de viaţă. Care, însă, suferea mici alterări sub influenţa diferitelor condiţii de utilizare a raţiunii. Trebuia să am grijă cum prelucrez fiecare request individual pentru asigurarea un echitabil schimb de coordonate între sistemele de referință ale autorităţii mele intelectuale şi morale.

Era limpede că felul acesta de a mă privi şi de a mă înţelege, sub aspectul unei analize atente şi a unei opţiuni de prelungire a valabilităţii mele de fond, pe care orice om responsabil de propria formare este obligat s-o efectueze din când în când, spunea mereu acelaşi lucru: *„ Oare înţeleg în profunzime ceea ce caut pentru a umple golul creat de o insuficientă configurare a parametrilor de utilizare a proceselor superioare de gândire? "*

Mai mult ca sigur eram electrizat de acea gândire artificială şi abstractă a omului de ştiinţă, despre care esteticianul român, Ion Ianoşi, spunea că opreşte în loc mişcarea necontenită, separă părţile inseparabile ale întregului, disecă şi pătrunde adâncurile ce nu i se înfăţişează direct, adâncuri ce se cuvin înţelese prin efortul mijlocitor şi întrucâtva mortificator al raţiunii.

Omul care nu descoperă din experienţa propriilor trăiri o nouă teorie sau un nou concept de originalitate în domeniul creaţiei ştiinţifice, cu certitudine nu posedă nici clarviziunea destinului care îl impinge să fie mai mult decât este.

Încăpăţânarea de a depăşi orice limită. Sondarea profunzimilor în ceea ce priveşte domeniul ştiinţei. Erudiţia metodică bogată în rezultate precise şi preţioase, ca un izvor de apă vie din care bei şi nu te mai saturi. Stimularea unei gândiri independente şi investigative. Toate acestea îmi pregăteau piesele pentru suportul solid de susţinere şi promovare a leadershipului.

Vina era în totalitate a mea. Pentru că îmi pierdusem esenţialul. Pentru că mă ataşasem de proprietăţile unei realităţi grevate de nişte aspiraţii intelectuale superioare, cu care ajunsesem să mă identific. Pentru că uitasem să conştientizez toate părţile bune şi rele care, asemenea unor regiuni frământate, răscolite de fenomene atmosferice aleatorii, făceau ca viaţa să merite să fie trăită.

Leadership: Ai activată opţiunea de prelungire a valabilităţii tale de fond rezultată din sugestia unei fine intuiţii a operei finale căreia i-ai închinat întreaga viaţă?

Crezi că poţi să iei parte la o bătălie titanică şi să te întorci fără niciun traumatism de pe ţărmurile suprasolicitărilor intelectuale şi a frământărilor de ordin moral sau emoţional? Eşti continuatorul valorilor care te ajută să creşti spiritual, ghidându-ţi viaţa spre tărâmurile unei gândiri care produce o cotitură fundamentală în modul de abordare a realităţii?

Dreptul de a utiliza şi promova leadershipul aduce cu sine responsabilitatea deschiderii unui nou orizont creativ în cunoaşterea umană, ca un fel de opţiune de prelungire a valabilităţii

tale de fond şi găsirea unui antidot pentru sentimentul de angoasă care îţi poate însoți existența. Poţi oare să te împaci cu tine însuţi pe fondul unei tendinţe de evoluţie care îţi solicită intens capacitatea intelectuală?

Opera finală căreia i-ai închinat întreaga viaţă este rezultatul strădiunţei cu care ţi-ai perfecţionat mijloacele de exprimare pentru a putea comunica adevăruri despre sine, despre existenţă, despre lume, concepute sub forma unor legi universal valabile.

Imaginaţia cu care îţi completezi prejudecăţile sau virtuţile, în abundenţa nebănuită a situaţiilor în care se aplică deformarea sau supradimensionarea unui fragment din viaţa cotidiană, deci recurgând la o comparaţie cu realul, corespunde manifestării dorinţelor tale de a aduce mai întâi în conştiinţa propriei credinţe schimbarea direcţiei de curgere a evenimentelor.

Dacă alegi să îţi schimbi viziunea asupra a ceea ce te preocupă cu totul, sau mai degrabă asupra a ceea ce se întâmplă dincolo de realul care te stăpâneşte, curăţându-ţi gândirea de toate condiţionările şi toate pretenţiile ei de a avea un caracter supranatural, nu vei putea să experimentezi o creştere ritmică a frumosului existenţial. Ci vei risca o suspendare în gol, susţinându-te doar printr-un adevărat miracol al legilor echilibrului de ceea ce contează cu adevărat pentru tine.

Abilitatea de a înţelege şi promova leadershipul, dobândită prin controlul impulsurilor care îţi pot prejudicia existenţa, ţinându-te departe de primejdia unei creaţii intelectuale care şi-ar pierde seva în timp, are la bază fenomenul strict uman numit conștientizare. Să conştientizezi schimbarea produsă prin tine însuţi datorită unui concept inovator. Şi numai datorită acestui proces, poţi evalua mai bine propriile tale experiențe și trăiri. Precum şi experiențele altora, învățând de pe urma lor.

Leadership: Imaginaţia cu care îţi completezi virtuţile de realizare a unei opere generatoare de noi direcţii de viaţă corespunde manifestării nevoii tale ascunse de a te simţi superior în faţa unui nou început de lume?

În "The Raţionale of Verse (1843)", scriitorul american Edgar Allan Poe scria următoarele: " *Să examinăm un cristal. Ne interesează întâi egalitatea dintre unghiurile uneia dintre feţele sale. Egalitatea laturilor ne place. Dar cea a unghiurilor ne dublează plăcerea.* "

Dacă alegi să cercetezi şi să mergi mai departe pe drumul construirii unui imaginar care deschide noi orizonturi cunoaşterii cele mai avansate, să intri pe drumul înţelegerii unui teritoriu ştiinţific mult mai disputat, te vei ataşa de proprietăţile unei realităţii grevate de aspiraţii intelectuale superioare, cu care sigur vei ajunge să te identifici.

Şi astfel, devii asemenea flăcării unei lumânări, ţinute de o mână invizibilă. Atingi o anumită perfecţiune, prin relaţie cu rezultatele experimentale, impusă de o forţă care face un unghi obtuz cu axa de referinţă a ceea ce este unanim acceptat, impus drept unică variantă existenţială de luat în calcul: bucuria de a trăi.

Poate că acest unghi îţi dublează plăcerea de a interacţiona cu un spaţiu generat dinamic printr-o cunoaştere ce devorează orice resursă informaţională. Dar îmbunătăţirea "feţelor" leadershipului se află la originile construcției tale identitare care interacţionează cu valorile, cu modul cum îţi interpretezi personalitatea pe terenul realităţii prezente şi viitoare, în perfectă armonie cu accepţiunile şi principiile tale existenţiale.

A te simţi superior în faţa unui nou început de lume înseamnă să-ţi desăvârşeşti

imaginaţia spre inepuizabil, multiplicând formele de percepere şi de exprimare a realităţii cu noi adevăruri care pot fi valorificate în viața reală.

Flacăra unei lumânări ţinută de o mână invizibilă scoate în evidenţă acea teamă de a nu fi pus în situaţia de a da socoteală propriei tale conştiinţe, care nu se vrea o autoritate în vreun domeniu de specialitate. Dar care trebuie educată în aşa fel încât să nu ajungă *a stranger* pentru existenţa plină de bucurii care te hrăneşte. Nu te îndepărta te tine însuţi, oricât de fascinantă este abilitatea ta de reinventa lumea !

Fluxul torenţial al imaginaţiei

On Octombrie 04, 2014

Lasă-te cucerit de o idee dominantă, pentru a-ţi putea dovedi competenţa în soluţionarea unităţii în compoziţie a leadershipului.

De la primii paşi făcuţi pentru realizarea filmului "Alexander Nevsky", regizorul Serghei Eisenstein lucrează în pereche cu scriitorul Pyotr Andreyevich Pavlenko care însoţeşte echipa de cineaşti la Tashkent, în Uzbekistan, în ziua de 18 iunie. De acolo Eisenstein străbate cu maşina 1500 km, studiază manuscrise, miniaturi, vizitează oraşe istorice ca Samarkand şi Buhara, urmăreşte traseul viitorului canal.

Imaginaţia, tensionată de contactul cu locurile istorice, îşi începe cunoscutul flux torenţial de creaţie. Gândurile se nasc cu repeziciune în pasiunea observaţiei nemijlocite. Îl pasionează, de pildă, amestecul de vechi, istoric şi nou, contemporan. Obsesii refulate după încercarea de realizare a filmului mexican reînvie acum. Este cucerit de la început de ideea care ajunge să-l domine: să desfăşoare tema filmului de la începuturi până în zilele noastre, prin trei etape ale istoriei. Pavlenko se opune, acceptând cu rezerve doar posibilitatea unui simplu "diptic" (înainte şi după revoluţie), deoarece nu crede în soluţionarea unităţii în compoziţie trecând prin trei etape atât de mari ale istoriei omenirii.

Dar Eisenstein are uzul unei asemenea compoziţii şi va găsi soluţiei ei artistică. *

Leadership: Poţi să identifici acea funcţie a gândirii care să constate misterul plăsmuirilor noi, ghidându-te după percepţia că doar ceea ce este sugestiv într-o zonă de maximă vizibilitate este autentic?

Dacă vrem să atingem o anume finalitate în procesului de creaţie, aducând un plus de valoare „unicatului" pe care îl reprezentăm, atunci trebuie să luăm în considerare ceva foarte apropiat de ceea ce ne interesează – viziunea filtrată prin imaginaţie. O asemenea viziune care în contextul artei este întărită printr-un soi de raţiune sintetizatoare, separată de orice formă de limitare, îşi extrage toată puterea din acuitatea observaţiei nemijlocite.

Un artist care este pasionat, de pildă, de amestecul de vechi, istoric şi nou, contemporan, poate să găsească o armonie vitală între creaţie şi ansamblul realităţii ce o înconjoară. El poate, în acelaşi timp, să devină o forţă activă de mediere între contextul cercetării şi inovării, prin personalizarea fluxului de idei şi gânduri, în sens unic, separându-se de ceea ce este în afara propriului control.

Arta pe care o propune un regizor ca Eisenstein este un fel de definire a unei perspective pe care numai el o intuieşte, dublată de o puternică nevoie inconștientă de a crede în plăsmuirile imaginaţiei sale. Şi de a se simţi superior datorită percepţiei după care se ghidează, anume că doar ceea ce este sugestiv într-o zonă de maximă vizibilitate este autentic.

Sugestivitatea pe care o imprimă regizorul operei sale, cuprinzând un sistem de concepte şi metode destinate întăririi anumitor sentimente, se bazează pe imaginile care trebuie privite de la o anumită distanţă şi dintr-un anumit unghi, în aşa fel încât spectatorul să se bucure de spaţialitate chiar şi atunci când se mişcă în faţa ecranului.

Creaţia este reprezentarea unei expresii sensibile, posedând un înţeles mai înalt şi o

conotaţie simbolică profundă, care se remarcă printr-o imagine în care fiecare părticică conţine esenţa unui întreg univers cristalizat de-a lungul unui puternic curent artistic.

Funcţia de bază a gândirii care poate să constate misterul unor noi plăsmuiri poate fi redată prin remarca cunoscutului vrăjitor, Ravenheart: *"Într-un multiunivers infinit, toate improbabilităţile trebuie să fie finite. Nimic din ceea ce ne putem imagina nu este cu adevărat imposibil. Singura întrebare este: care sunt şansele?"*

Marii creatori de artă cunosc bine această regulă nescrisă: „De vreme ce avem un mister, va trebui să avem şi o funcţie misterioasă a gândirii, care să-l constate." Desigur, această îndreptare a privirii înspre un alt orizont al receptării de idei şi concepţii, puse pe seama gândirii care se cere frământată înspre scopuri mai luminoase, unde gândul supravieţuieşte doar în deplină concentrare şi stimulare, se realizează printr-un proces de actualizare a noţiunilor cuprinse în ştiinţa ta.

Pentru a-ţi putea dovedi competenţa în soluţionarea unităţii în compoziţie a leadershipului, a cărui esenţă este viziunea, este necesar să te laşi cucerit de o idee dominantă, care să-ţi schimbe perspectivele, care să dea un sens „întregului", care să fie favorabil idealului desăvârşirii.

Unitatea în compoziţie este dată de ansamblul cunoştinţelor, a experienţelor şi a aptitudinilor, puse în sprijinul creaţiei care nu se reduce doar la construirea şi punerea în valoare a unor noi modele de gândire, ci la o ştiinţă a „iluminării" extrem de personală.

Pasiunea observaţiei nemijlocite se poate întreţine prin prelucrarea reperelor de concept şi de expresivitate în vederea obţinerii elementelor noi de limbaj artistic, dar mai ales prin posibilitatea de a face comparaţii între lucruri şi fenomene diferite.

Fluxul torenţial al imaginaţiei scoate în evidenţă acea pasiune intensă pentru actul creaţiei, înţeles ca un fel de autodăruire care iese la suprafaţă din tine în momentul în care ideile şi percepţiile (vizavi de ceea ce poate oferi creaţia) se organizează şi se structurează în perspectiva unei teme care depăşeşte contextul concret al derulării evenimentelor.

Ideile şi percepţiile se pot converti în aptitudini sau în componente esenţiale ale aptitudinilor, cu scopul de a ridica ştacheta valorilor pe care pui preţ în opţiunea de întemeiere a unei ştiinţe avansate.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Foarte rar remarcăm ceea ce trebuie cu adevărat să vedem

On Februarie 18, 2024

Dezleagă misterul din spatele imaginii care te fascinează, construind propria ta poveste inspirată de compoziția vizuală.

Provocarea de a-mi supune imaginaţia să ilustreze o temă dată, devenise acum accesibilă, mai mult ca oricând. Până la urmă, totul avea de-a face cu mintea mea trecută prin valurile simţurilor, ca un fel de stimulent puternic, o recompensă onorabilă pe care simţeam că am reuşit să o realizez privind, şi doar privind, legătura dintre mare şi pământ, între infinit şi fertilitate. Da, există ceva fulminant în modul în care artistul, aplecat spre creație, simte emoția lui asemenea unei forțe tsunami, temperată doar de briza mării care mângâie visul călătorului spre infinit.

Dacă emoţia nu este exprimată, nu este adâncită într-un peisaj marin, şi dacă nu se revarsă în valuri de culoare pe pânză, atunci artistul o simte în confuzie şi neputinţă. Dar când emoţia este deja exprimată printr-un *Olisiscenta Umesque Edmaerche*, o stare de eliberare interioară și liniște, în care sufletul se simte curat, în armonie cu divinitatea și cu propria sa esență, atunci tema tabloului prinde viață prin tușe delicate și lumini vibrante. Prin urmare, facultatea văzului de a surprinde frumuseţea mării trebuie să devină o oglindă a sufletului artistului, reflectând sentimentele sale cele mai profunde.

În acel moment, când văzul se întrepătrunde cu visarea, dând viață unor lumi fantastice, când experienţa unică de imersiune în frumuseţea naturii, cu plaje şi faleze, se întrepătrunde cu sensibilitatea artistului, pictând o poveste pe pânza sufletului, atunci orice sentimente de neajutorare şi zădărnicie dispar din senzațiile mele. Exact aşa. Conştiinţa mea pare luminată şi facilitată de o viziunea capabilă să-mi lărgească orizontul, un soi de fereastră către lumi necunoscute ce reflectă totodată o oglindă a universului meu interior.

Leadership: Poţi să realizezi o legătură directă între gândurile tale și forma lor exprimată în artă, astfel încât impactul vizual pe care ele le provoacă să fie profund și autentic?

Până la urmă, tot DaVinci a spus-o mai bine ca mine: *"Va trebui să aşezi prima scenă într-o perspectivă la înălţimea corespunzătoare ochiului privitorului; apoi, tot micşorând rând pe rând chipurile şi lucrurile după felurile coline sau văi, vei împlini întreaga scenă. Şi pentru aceasta şi pentru alte pricini ce-ar mai putea fi spuse, încearcă mai întâi să redai prin desen, într-un chip uşor de înţeles ochiului, gândul şi închipuirea zămislită mai întâi în minte."*

Căci marea privită din unghiul unei pânze de pictură devine o poveste a infinitului, o simfonie a albastrului, o oglindă a sufletului pe care mi-am dorit să o arăt doar într-o scenă pe care ochiul o cuprinde rar. O scenă pe care ochiul nu o va putea niciodată surprinde în totalitate, ci doar intuind fragmente din splendoarea ascunsă a unei lumi zămislită mai întâi în minte, apoi exprimată cu migală în creaţie. Fiindcă asta urmăreşte orice artist, mai ales unul atât de talentat ca mine, să se refugieze în arta frumosului exprimată prin imagini mobilizatoare care, într-un fel, fixează un eveniment între mare și pământ.

O furtună violentă, o scenă de pescuit, o clipă de liniște adâncă, efectele luminii și umbrei pe suprafața apei în funcție de momentul zilei, sau mișcarea grațioasă a pescărușilor. Toate aceste evenimente, prin puterea imaginaţiei, pot evoca sentimentul de libertate și de speranță, dar în același timp pot declanșa o introspecție profundă asupra propriei vieți și a locului meu în lume.

Cine sunt eu în mijlocul libertăţii de a picta marea? Sunt o eliberare de limitări. Sunt căutătorul unei modalităţi de a mă conecta cu natura și de a-mi exprima propria viziune asupra lumii.

Leadership: Poţi să construieşti o imagine care să sporească impactul emoțional și simbolic al ideii că o lume pe care ochiul o cuprinde cu înfrigurare devine fundalul pentru o călătorie personală interioară?

Amintiţi-vă personajul lui Dumas din opera "Mâna Providenţei", când rostea cuvintele ajunse celebre: *"Voi fi puternic, voi fi bogat, voi fi ceea ce voi dori, voi domina haosul ce va rezulta dintr-o lume care dispare şi alta care se constituie."*

În această privinţă, aş avea de adăugat un amănunt de ordin artistic, sau mai degrabă o metaforă vizuală sau simbolică care ilustrează lupta și determinarea individului în fața elementelor naturii. Combinarea elementelor aparent contradictorii, precum puterea naturii cu fragilitatea omului, poate crea o imagine tensionată și dinamică.

De exemplu, un artist ca mine ar putea folosi imaginea unui călător pe un drum lung și dificil, sau a unui navigator pe un ocean agitat, pentru a sublinia perseverența și voința de a supraviețui și a prospera în ciuda dificultăților. Această imagine ar putea spori impactul emoțional și simbolic al ideii că o lume pe care ochiul o cuprinde cu înfrigurare devine fundalul pentru o călătorie personală interioară, epică.

Dar oare, dacă marea ar citi aceste cuvinte şi ar medita la ele, ce-ar avea de spus?

- Învolburată într-o aparentă stare de siguranță pe care credeam că am construit-o în jurul meu, am devenit nepăsătoare. Apoi, într-o zi, te-am surprins pe plajă, cu privirea caldă aţintită când spre mine, când spre şevalet. Cu acea adiere blândă a privirii tale, mă urmăreai discret, cu smerenia cuiva care aşează lucrurile la scara lui Dumnezeu, în timp ce eu mă delectam cu sclipirile roșietice ale soarelui răsfrânte în imensitatea mea. Erai captivat de fiecare mișcare a mea în lumina aurie a amurgului. Razele slabe ale serii se strecurau între vederea ta atât de sinceră, curată, şi orizontul meu roşiatic, plin de emoţie, lăsând să se vadă contururile unei imagini, ale unei experiențe, forma unui sentiment. În timp ce tu îmi desăvârşeai imaginea, eu calculam cu atenție minutele, orele, zilele, care au trecut de la momentul întâlnirii noastre, preocupată mai mult de sarcina mea de a apărea asemenea unui vis de neuitat. Şi atunci, abia în realitatea unei trăiri care nu lasă nimic în afară, pe fondul unei sensibilităţi răscolitoare, am remarcat ceea ce trebuia să fi priceput încă de la început: "Doar un artist poate vedea frumusețea din mine, mai mult decât pot ochii mei înșămi."

Leadershipul este viziunea cu care îţi lărgeşti orizontul, aşa încât tot ceea ce cuprinde sinele tău să creeze o punte între ceea ce simţi şi ceea ce exprimi.

Foarte rar remarcăm ceea ce trebuie cu adevărat să vedem, deoarece atenția ne este focusată spre detaliile superficiale, doar spre imagine, nu şi spre conţinut. Când artistul va putea să simtă în timp ce vede, atunci imaginea la care se raportează va deveni vie în sufletul său, şi astfel va putea să transmită un mesaj profund cu o forță și o autenticitate de neegalat. Sau, așa cum bine a remarcat marea:

"Doar un artist poate vedea frumusețea din mine, mai mult decât pot ochii mei înșămi."

Source: https://neculaifantanaru.com/foarte-rar-remarcam-ceea-ce-trebuie-cu-adevarat-sa-vedem.ht

Focul invizibil dintr-un suflet stăpânit de măreţie

On Martie 23, 2014

Lasă drum liber afirmării valorii şi unicităţii tale, intervenind asupra capacităţii de extensie a conştiinţei care dă transparenţă mişcărilor interne şi externe.

Ultima legiune din armata franceză nu mai era decât un pumn de oameni, lipsiţi de muniţie, şi era comandată de un ofiţer necunoscut pe nume Cambronne. Un general englez le strigă: " *Bravi francezi, predaţi-vă !* " Cambronne caută un cuvânt, aşa cum ai căuta o sabie. Simte în el o spumă şi acea spumă e cuvântul. Apoi, susţinut de o forţă lăuntrică eruptivă, le răspunde englezilor: " *Merde !* "

Aşadar, printre toţi acei giganţi exista un titan: Cambronne. Să dai catastrofei răspunsul acesta, să spui asta destinului, să spui acest cuvânt şi apoi să mori. Ce poate fi mai măreţ ! Fiindcă a-ţi dori moartea înseamnă a muri într-adevăr. Şi nu e vina acestui om că, deşi împuşcat, a supravieţuit.

Omul care a câştigat bătălia de la Waterloo nu e Napoleon cel pus pe fugă, nu e Wellington care ceda la ceasurile patru şi era disperat la cinci, nu e Blucher care nici nu s-a luptat. Omul care a câştigat bătălia de la Waterloo este Pierre Cambronne.

În acel minut fatal, duhul zilelor măreţe a pătruns în omul acesta necunoscut. Să loveşti cu un astfel de cuvânt tunetul care te ucide înseamnă să învingi. Să rezumi o victorie printr-un cuvânt suprem, cu neputinţă de rostit, să pierzi terenul şi să păstrezi istoria, să ai de partea ta după măcel pe cei ce râd, e nespus de mult. E o insultă adusă trăsnetului. E de o măreţie demnă de Eschil. Asta înseamnă să fii învingător. *****

Leadership: Ce indicatori utilizezi în analiza acelei variabile de impact din contul unicităţii celui care te conduce spre cel mai înalt grad al valorii sufleteşti, încât să te faci ţinut minte de întreaga istorie a lumii drept o "Operă A Libertăţii" ?

Sistemul propriu de valori şi statusuri, pornind de la componentele conştiinţei care completează careul performanţei de a fi indispensabil în mijlocul evenimentelor, actualizând capacităţile acumulate sau estompate în relaţia directă cu mediul existenţial, se stabilizează deseori la formula de " *defender within* ".

Pentru ca leadershipul să renască într-o formă strălucitoare, trebuie să faci loc acelei puneri la punct a stării în care te afli, favorabilă conştiinţei colective, cu riscul de a deveni o victimă a circumstanţelor, un slujitor al morţii programate, o rămăşiţă dintr-un sfârşit. Sau poţi fi stăpânul propriului tău destin, o mare figură a istoriei, doar dacă ai de partea ta măreţia - cel mai înalt grad al valorii sufleteşti.

Atunci când înduri cu stoicism fatalitatea, respectând condiţia sine qua non " *Tot înainte* ", nu te gândeşti la o mie de consecinţe pe care le poţi avea, nu la faptele glorioase care vor fi criticate şi judecate la rece de însăşi istoria, marele tribunal al omenirii, ci la însuşirile tale de căpetenie care stau în puterea ta de a fi complet autentic.

Să te faci ţinut minte de întreaga istorie a lumii drept o "Operă A Libertăţii" înseamnă să-ţi asumi datoria sufletească de a-ţi mărturisi credinţa într-un ideal după căderea fatală în dizgraţie sau în desuetudine.

Leadershipul nu este un incident, o farsă pe care ţi-o joci singur în mijlocul marilor evenimente, ci este rezumatul unei prezentări a statusului de acceptare completă a propriei fiinţe din jurul furiei, a temerilor şi limitărilor. Este măreţia născută din trăsnetul inimii care, lovind marele transformator al conştiinţei, produce o anumită formă de energie care dă valoare propriei fiinţe.

Ceea ce istoria ne îndeamnă la evocarea acelor fapte, cuvinte, evenimente care au făcut din oameni o istorie a unui popor, trezind interesul unui cerc mai larg de continuatori ai leadershipului pentru studiul amănunţit şi sistematic al variabilelor majore prin care mediul imediat sau cel lărgit influenţează evoluţia personalităţii, nu este urmărea şansei, a unei pure întâmplări, ci a meritelor individuale.

Este urmarea luptei, a eroismului, patimii, puterii şi acţiunilor dinamice, centrate spre viitor care există în însăşi omul care îi stă în faţă, stabilind o direcţie care împlineşte speranţele şi ambiţiile legitime ale unui întreg popor.

Indicatorii utilizaţi în analiza acelei variabile de impact din contul unicităţii liderului, aplicate ca norme în practicarea ştiinţei susţinută de conştiinţă, sunt: *sentimentul identităţii personale* şi *măsura în care ea este percepută de ceilalţi.*

Leadershipul este o condiţie de validare a promisiunii libertăţii în actul autentic de a-ţi jertfi viaţa în numele unui adevăr interior care se relevă doar într-un anumit moment, când ştii c-ai ajuns unde trebuie şi te simţi obligat să-ţi împlineşti destinul.

Focul invizibil dintr-un suflet stăpânit de măreţie evidenţiază acea forţă mobilizatoare, dependentă de materialul din care este croit omul necunoscut, care îl transformă într-un veritabil lider.

Fii pregătit în faţa evenimentelor neplanificate. Lasă drum liber afirmării valorii şi unicităţii tale, intervenind asupra capacităţii de extensie a conştiinţei care dă transparenţă mişcărilor interne şi externe.

*** Notă:** Victor Hugo - Mizerabilii (Cartea întâi - Waterloo);

Focul minţii

On August 24, 2013

Continuă să-ţi desăvârşeşti percepţia asupra celor din jur, astfel încât să reuşeşti să deschizi fără forţă acea uşă închisă la care nimeni nu poate să ajungă.

Niciodată focul minţii nu este prea mare atâta timp cât te lasă să savurezi acea senzaţie de încredere bine controlată, cu intensitate suficientă pentru a produce o anumită schimbare. Niciodată focul nu se stinge atâta timp cât te umple de acea plinătate de sine pe care o poţi experimenta la maximum fără să te îngrijoreze consecinţele. Focul minţii poate să se aprindă şi accidental, dar oricum s-ar aprinde, e o şansă să-şi arate puterea.

Dr. Hannibal Lecter intuieşte imediat, dintr-o singură frază, dintr-o singură inflexiune a vocii, din reflectarea atentă asupra unei chestiuni oarecare, sau numai dintr-o simplă cântărire a gesturilor şi a mimicii, acea parte neliniştitoare din viaţa agentului FBI în devenire, Clarice Starling. El reuşeşte să deschidă fără forţă acea uşă închisă din trecutul ei, la care nimeni nu putea să ajungă.

Argumentele sale par cu totul întemeiate. Şi tot mai aprigă devine străduinţa lui de a penetra zidul trecutului ei, continuându-şi şi desăvârşindu-şi percepţia asupra propriei ei persoane. Combustibilul neconvenţional care îi alimentează intuiţia, folosit pentru a scurtcircuita gândurile şi a produce un efect continuu de închidere, diferă în funcţie de capacitatea ei de a răspunde.

Clarice, această sensibilă inimă care îi insuflă lui Hannibal anumite convingeri, dar şi o mare dorinţă de aplecare a minţii spre cunoaştere, este la rândul ei sedusă de calităţile lui de psiholog. Şi tocmai de aceea devine un interlocutor captivant.

Leadership: Poţi să-ţi perfecţionezi arta de a te menţine în autenticitate folosind ansamblul "victorie-măreţie" din care să transpară superioritatea ta în intuiţia circumstanțială, căutând folosul de moment al unei sugestionări subtile?

Hannibal repurtează o imensă victorie care are la bază tocmai stările şi emoţiile pe care Clarice nu suportă să le exteriorizeze. Complicând structura ei sufletească prin emiterea unei energii ce corespunde unei frecvenţe de mare intensitate, alimentată de o anumită tensiune negativă, practic îi sporeşte acesteia sentimentul de frustrare, furie şi nemulţumire. Deţinând supremaţia în gândire datorită simplităţii ei, Hannibal păşeşte sigur şi fără niciun fel de efort în domeniul ei personal.

Măreţia lui, ca dovadă a victoriei asupra minţii şi sufletului uman, constă în faptul că reuşeşte să creeze dependenţă de călăuzirea sa, de puterea şi harul lui de a oglindi imaginea tipică a unui detectiv a cărui intuiţie (dublată de cunoştinţe vaste) nu dă greş în materie de judecăţi doveditoare în chip absolut. El nu-i sugestionează lui Clarice o acțiune specifică care poate servi drept semn al recunoaşterii calităţilor sale de psiholog foarte subtil, ci îi sugestionează o cale pe care ea s-o urmeze încât să-şi valorizeze potenţialul, atitudinile şi comportamentele, dar mai ales experientele pozitive şi negative pe care le-a trăit.

Fenomenalul doctor psihiatru ştie să transforme un "semnal luminos" într-un "semnal electric" regulat şi compromiţător, cu ajutorul celulei de timp la care face constant referire. Clarice este captată într-un bloc de gânduri regeneratoare de lumină şi întuneric, ca într-un câmp electric produs de tensiunea dintre două borne diferite care stabileşte un curent alternativ cu elemente continue. Constituind aşadar un subiect de cercetare pe cinste. Dar fiind în

permanenţă supusă calculelor şi sugestiilor, procedeelor de sensibilizare, totul în ea ajunge să se deregleze.

Raza de lumină atât de trudnic dobândită, se stinge. Şi mai tare se încordează nervii femeii supuse tratamentului de "bun venit". Propagarea în lanţ a unor perturbaţii în sistemul ei de a fi, mărind starea ei de disconfort, determină o reducere a performanţelor ei de investigator, o scădere a randamentului. Sub acţiunea forţei de sugestie, Hannibal emite o serie de vibraţii care acţionează în principal asupra zonelor sensibile ale existenţei ei, cu rol de flash-uri şi atenţionări, dirijate spre punctul ei de origine.

Leadershipul: Poţi evolua prin intermediul experienţelor trăite la limita dintre ceea ce corespunde realităţii şi ceea ce se opune încercării de a o falsifica?

Împingerea omului până la o anumită limită, până la exasperare, este un declanşator al sentimentului de neputinţă, este adevăratul răspuns al individului obişnuit în faţa unei forţe impenetrabile şi non-asimilabile. Această forţă implică prin ea însăşi mai degrabă o structură aspră de gândire, decât acea deprindere izolată de a rumega la nesfârşit anumite gânduri în contextul cultului "superioriăţii".

Clarice vedea în acea împrejurare o acceptare necritică a unei situaţii neobişnuite, a unui caz individual ce avea drept finalitate determinarea acţiunilor viitoare necesare pentru găsirea unui criminal feroce. În timp ce pentru Hannibal, ea însăşi devenea, dacă nu o unitate de informaţie, o personalitate ce trebuia cercetată numai ca un exerciţiu pentru minte şi gândire prin intermediul dialogului. Având o putere relativă, ea este luată prin surprindere de tiparele complexităţii cunoaşterii.

Clarice trebuie să evolueze prin intermediul experienţelor trăite la limita dintre ceea ce corespunde realităţii şi ceea ce se opune încercării lui Hannibal de a o falsifica prin adaosul de suspans, neprevăzut, trăiri puternice, intrigă şi răsturnări spectaculoase de situaţie, deci folosindu-se de adevărata calitate specifică unui thriller. Prin aceasta, leadershipul parcurge distanţa de la viziune la realitate, pe care oamenii sunt constrânşi s-o lămurească printr-un test psihologic individualizat: cât de mult se poate rezista la ceea ce nu-ţi place să accepţi ca fiind greu de suportat?

Propunându-ne să discutăm, fie şi succint, despre perspectivele expansiunii leadershipului în lumea de mâine, nu putem să nu ţinem seama de stările individului, puternic determinate convenţional sau neconvenţional de o forţă de persuasiune puternică.

Nu puţini oameni înţeleg prin leadership, în momentul de faţă, un cod convenţional de reguli care să fie puternic implementat în cadrul tuturor nivelelor decizionale. Majoritatea par a percepe leadershipul drept o existenţă proprie unei entităţi valabile în condiţii bine determinate, deci nu ca un tipar de gândire, ci ca o înşiruire de comenzi prestabilite şi accesarea lor în anumite circumstanţe care au drept scop câştigul de orice fel. Dar ei elimină astfel esenţialul.

În ce condiţii leadershipul tău se poate reduce la dimensiunea psihologică încât să te descurci exemplar pe câmpul de luptă cu minusurile propriei naturi?

Însă ca şi în cazul jocului de şah, elementele de la baza leadershipului constau în tempoul şi jocul în forţă, făcând tot mai mult abstracţie de "ameninţare". Dar în condiţiile în care "jocul puterii" capătă o anumită pondere, puternic determinată de stările indivizilor şi a liderului, leadershipul se reduce la o chestiune de natură psihologică, în cadrul unei relaţii de tipul:" *Acceptabilitate-Incertitudine*".

Cine repurtează o imensă victorie în acest caz? Bineînţeles, acela care deţine supremaţia în gândire. De regulă, acea parte care induce cu uşurinţă şi rapiditate acele stări şi emoţii pe care oponentul nu le suportă.

Aşadar, complexitatea creaţiei psihologice căreia nimeni să nu i se poată împotrivi, aduce cu sine, în mod inevitabil, o multitudine de aparente paradoxuri, dileme, nuanţe şi jocuri de dezbrăcare a minţii. Pe care, însă, mintea limitată până la o anumită treaptă a înţelegerii, le consideră ca fiind deplasate sau nepoliticoase, sau abstracte într-un sens strict şi necontroversat.

La un alt nivel de conştiinţă şi înţelegere, acestea devin clare, naturale pentru că înţelegerea unora este destul de extinsă, prezentând o anumită complexitate şi o altă viziune care are substanță și poate da particularitate și identitate individului. Însă, la nivel de leadership, acest război " *Acceptabilitate-Incertitudine* ", trebuie să se finalizeze întotdeauna cu remiză. Acţiunile trebuie să fie favorabile şi părţii adverse, altfel rişti să te confrunţi cu situaţia în care să-ţi găseşti un adversar tocmai în tine însuţi. Şi să pierzi forţat.

Continuă să-ţi desăvârşeşti percepţia asupra celor din jur, astfel încât să reuşeşti să deschizi fără forţă acea uşă închisă la care nimeni nu poate să ajungă. Uşa spre sufletul lor. Şi odată deschisă, n-o încuia la loc prin jocuri de percepţie şi de rol. Minusurile propriei naturi sunt date de incapacitatea de a te ataşa emoţional de alţii şi de incapacitatea de a te putea bucura pentru reuşita lor.

Oamenii vor fi pregătiţi să răspundă încercărilor tale de a-i influenţa dacă informaţia pe care o furnizezi ca modalitate de intervenţie psihologică se situează între dorinţa lor de a se autodepăşi şi hotărârea ta de a renunţa la control.

Focul minţii desemnează acea capacitate de cunoaştere a celor care te înconjoară, astfel încât aceştia să răspundă favorabil la acţiunile tale determinate de idei şi gânduri ce pot fi induse prin persuasiune. "Tu" şi "Ei" trebuie să funcţioneze într-un tandem continuu în scopul atingerii telurilor comune, şi în acest tandem nu trebuie să apară niciun perdant.

* **Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/focul-mintii.html

Focul mistuitor din atelierul de creaţie

On Iulie 14, 2013

Programează-ţi în aşa fel activităţile de valorificare a leadershipului, încât să eviţi efectele dependenţei de cunoaştere care pot modifica motorul întregii tale dezvoltări.

Ajunsesem într-o fază când totul devenise străin, îndepărtat de mine. Inclusiv cunoaşterea. De parcă spiritul meu de observaţie alături de gândirea logică ar fi fost fixate pe nişte suporturi inerte, lăsate acolo vreme îndelungată şi uitate definitiv. Din răsputeri încercam să-mi redobândesc capacitatea de a-mi folosi pe deplin facultăţile, eternul meu viciu, găsirea noutăţii într-o formă fin divizată, care însă prezenta o rigiditate ridicată.

Omul dezorientat este o creaţie a universului care nu-şi atinge scopul pentru care a fost concepută, asemenea unui mic satelit natural ce nu oferă nimic evoluţiei pământului. Ori de câte ori reuşeam să mă mobilizez, ori de câte ori adulmecam cu îndârjire o idee nouă sub acţiunea unei forţe concentrate, utilizând metoda elementului finit, corespunzător, declanşator de creaţie, intra în joc un alt produs de reacţie. O formaţiune de clişee aberante şi raţionamente false. Şi astfel se declanşa o nouă criză.

Modelul generator de noi concluzii şi idei inovatoare, care trebuia să permită prelucrarea cât mai precisă a unui volum cât mai mare de informaţii, se "spărgea" ca o conductă de abur supraîncălzit după o durată lungă de funcţionare. Poate din cauză că mereu exageram însemnătatea descoperirilor pe care mi le prilejuia ştiinţa? Ce logică aveau eforturile acestea herculeene de a repune în funcţiune tot ceea ce părea distrus?

Leadership: Iei în considerare tendința esențială a unui artist ce se revealeaza în tine ca o cale de a interacţiona cu un concept sinonim cu "tot ceea ce există", independent de voinţa ta de a fi parte dintr-un univers interminabil?

Doar dacă aș retrăi totul aş putea să transcriu exact stările prin care treceam. "Însănătoşirea" mea era ca un joc la ruletă cu şanse 50% de câştig, iar situaţia mea semăna mai degrabă cu un mic roman ce putea fi transformat, fără multă osteneală, într-o dramă spectaculoasă. Mă simţeam vulnerabil, nerăbdător și neîndemânatic, dezbrăcat de orice scut al personalității mele. O deconectare severă de la dependenţa savuroasă a căutării, a întregirii cunoştinţelor şi cristalizării unei ştiinţe particulare.

Dorinţa mea de a redeveni un făuritor de materie, prin creşterea pronunţată a valorilor parametrilor de cercetate, părea a avea rădăcini adânci. Şi era fără îndoială autoimpusă. Solicitările mele de a găsi noi forme eficientizare a ştiinţei erau caracterizare prin frecvenţă coborâtă şi amplitudine mare, sau prin frecvenţă ridicată şi amplitudine mică. Neputincios să fac ceva pentru a combate suprasolicitarea nervoasă, eram prins într-o relaţie instabilă: la un capăt era profunda cugetare, la celălalt dilema şi haosul.

Am şchiopătat multă vreme fără a avea vreo rană vizibilă. Această perioadă de austeritate făcea parte dintr-o altă etapă a iniţierii în arta desăvârşită a naraţiunii, cea mai complexă, necesitând mai multe ajutoare. Ea mă obliga la reabilitare, la depăşirea unei anumite slăbiciuni, considerată de mine maximă. Şi mă constrângea la efectuarea unei lucrări interioare.

Am reaprins focul din adâncuri. Şi am învăţat să culeg foloasele înfrângerilor şi eşecurilor temporare de natură strict interioară. Universul interminabil la care mă raportam era strâns legat de explorarea activă şi continuă a lucrurilor din jur care îmi hrăneau imaginaţia, ca o

parabolă a explorării de sine, a găsirii sinelui și a semnificaţiei vieţii.

Leadership: În ce fel de persoană te transformă ştiinţa atunci când încerci să preiei controlul asupra ei, din punct de vedere a ceea ce te modelează exclusiv ca un artist menit să ofere deschidere spre ideea de "univers nelimitat" ?

Ai ajuns în faza când totul devine străin de tine? Încerci din răsputeri să dobândeşti capacitatea de a-ţi folosi pe deplin facultăţile creative? Exagerezi însemnătatea descoperirilor pe care ţi le prilejuieşte ştiinţa? Te simţi vulnerabil, neîndemânatic, dezbrăcat de orice scut al personalităţii tale?

Ori de câte ori ajungi în punctul de a recunoaşte cu adevărat cine eşti şi ce poţi să faci cu ceea ce ştii, se declanşează o criză. Constând într-o sumă de reproşuri, frământări chinuitoare ce apasă neîncetat asupra felului tău de a fi, obligând la reacţii relativ forţate. O confruntare dureroasă cu propriul tău negativism, care modifică motorul întregii tale dezvoltări. Intri în acel tunel al incertitudinii, când ţi se pare că tot ceea ce-ai descoperit nu poate adevărat.

În aceste momente, acuzaţiile de infidelitate faţă de spiritul tău de iniţiativă şi de deschidere faţă de tot ceea ce este nou, vor pluti asupra răvăşitei tale scene profesionale, fără a căpăta o rezolvare definitivă. Diminuându-ţi din start şansele de reuşită în ceea ce-ţi propui să realizezi.

Când încerci să preiei controlul asupra ştiinţei te transformi într-un personaj literar care se confesează într-un exerciţiu uneori graţios, alteori traumatizat, dar mereu problematic al sincerităţii faţă de sine însuşi, admiţând că finalul lumi pe care o împărtăşeşte se află în mâinile lui Dumnezeu.

Un artist menit să ofere deschidere spre ideea de "univers nelimitat" este prizonierul unui labirint inexpugnabil care nu poate fi parcurs decât în linişte solitară, fără alte călăuze decât cele pe care reuşeşti să le apropii din plan nevăzut.

Luând apărarea leadershipului şi a principiilor sale funcționale bazate pe excelența într-un anumit domeniu, împotriva oricărei intervenţii care îţi limitează capacităţile şi facultăţile de a crea noi rezultate excepţionale, credem că am putea elimina o contradicţie flagrantă între evoluţia ta şi fiinţa ta.

Cu o singură condiţie: să proiectezi o nouă structură de mobilitate, un nou mod de a răspunde în faţa propriilor tale dezamăgiri. Ştiinţa nu este doar un principal câştig, ci poate reprezenta o mare ameninţare la adresa propriei tale funcţionalităţi. Căci pentru realizarea de rezultate efective se cere obligatoriu o bună coordonare a tuturor eforturilor într-o anumită direcţie, în relaţie cu înţelegerea şi dezvoltarea ştiinţei tale.

Aşadar, nu neapărat "atacul decisiv" la marea cunoaştere, cu scopul de a-ţi exercita în mod eficient controlul asupra leadershipului, se va putea solda cu un câştig de ordin identitar. Ci mai degrabă realizarea poziţională prin simplificări favorabile ale eforturilor de dimensionare a ştiinţei, care să asigure un grad de protecţie corespunzător împotriva oricăror forme de regres sau de stagnare a progresului tău.

Leadership: Te laşi prins în capcana supradozajului de cunoaştere, cu precădere în situaţia în care universul la care te raportezi sugerează chiar suprimarea tentativei tale de a deveni altcineva?

“ *Defineşte-ţi succesul personal* ”, sfătuia odată expertul internaţional în materie de leadership, John Maxwell. Dar mai întâi de toate, sau în acelaşi timp, nu ar fi potrivit să-ţi defineşti eşecul pe mai multe planuri? Nu ar fi mai potrivit să-ţi dezvolţi un stil particular de abordare a situaţiilor tensionate la care te expune foamea de căutări, şi să accepţi inevitabilul?

Neîndeplinirea obiectivelor şi lipsa de performanţă se poate datora tocmai suprasolicitării, conectării severe la dependenţa savuroasă a căutării de noi formule, de noi posibilităţi rentabile de utilizare şi de promovare a ştiinţei personale. A încerca să devii altcineva prin excesul de cunoaştere, prin raportarea la un univers infinit, seamănă de multe ori cu încercarea de a mişca un munte care se clătină şi riscă să se prăbuşească peste tine fiindcă încă nu eşti pregătit să suporţi întinderea lui.

Aspiraţiile şi capacităţile tale nu trebuie să te constrângă să adopţi un mod de viaţă diferit de al unei persoane normale, sau să te raportezi la o realitate pe care alţii nu o pot înghiţi şi chiar o neagă. Ştiinţa nu trebuie să te facă să accepţi lanţurile celorlalţi oameni - neputincioşi să se ridice mai sus de condiţia numită "banalitate", dar nici să te facă prizonierul unei purtări de nesuferit.

Atelierul de creaţie face parte din natura fiecărui om care îşi manifestă dorinţa de a explora noi orizonturi de cunoaştere. A susţine cu succes transformarea spre ceea ce îţi doreşti să devii, un om a cărui ştiinţă desăvârşită îi poate oferi toate atuurile de care are nevoie pentru a atinge excelenţa în leadership, înseamnă să răspunzi la solicitările de a găsi noi forme de eficientizare a activităţilor de instruire şi dezvoltare. Fără să te laşi prins în acea capcană subtilă a “supradozajului” de cunoaştere.

În atelierul de creaţie trebuie să se prelucreze exact cantitatea de informaţii de care ai nevoie, încât echilibrul dintre riscuri şi beneficii să fie constant.

Leadershipul este creaţia universului din care face parte omul de ştiinţă, aspirantul spre îndemnezeire, care a înţeles cuvintele lui Victor Yugo: "o condiţie în plus într-o fiinţă modifică fiinţa în întregul ei".

Focul mistuitor din atelierul de creaţie desemnează acea criză ce poate să apară ca urmare a unor stimuli de dezvoltare personală care în loc să fie mobilizatori, duc la stagnare. Şi ca orice foc, transformă totul în cenuşă.

Aidoma păsării Phoenix poţi renaşte din propria cenuşă, dar este mai precaut să eviţi situaţiile de criză prin dozarea adecvată a setei de cunoaştere.

Source: https://neculaifantanaru.com/focul-mistuitor-din-atelierul-de-creatie.html

Focul unei stele

On Decembrie 19, 2015

Învaţă să-ţi menții statutul de fiinţă interioară, oferind un înţeles lumii pe care nu o observi.

Nu găsesc drumul spre ceea ce încă nu cunosc, cu referire la ceea ce rămâne după nu voi mai fi, mai curând o stea luminoasă susţinând un întreg sistem planetar, decât un bob de nisip rătăcit într-un deșert fără oaze. Dar nimic nu se pierde, nimic nu se câştigă, totul se transformă. Exact ca în alchimie, mai întâi trebuie să părăseşti corpul temporar ca să poţi obţine ulterior iluminarea sau Adevărul Suprem din Pământul De Foc.

Cu îngăduința timpului relativ, a cărui energie se propagă din trecut în viitor, am atins stadiul concentrării intense asupra detectării unui capăt uitat de lume, în faţa unei dezvoltări inteligente, ca în cazul unui fizician care încearcă să demonstreze noi legi ale reflexiei și refracţiei luminii cu ajutorul unor principii nedescoperite. Astfel am păstrat contactul cu o raţiune lăuntrică care, cosmotizând, dă sens unei existențe oarbe.

Nu există om care să nu fie însufleţit de acel ceva, fluid universal, spirit, suflet, după cum nu există carte care să nu lase frâu liber imaginaţiei. Totul cere despachetare şi instalare într-un continuu explorer care conduce la evoluţie. Şi ce este evoluţia altceva decât ştiinţă, marea trecere spre infinit, această proeminenţă informaţională accentuată înrudită cu timpul, spaţiul, viaţa şi moartea, cerând o alchimie de extracţie specială, cu ajutorul apei vii, prin acţiunea focului pur?

Să urmăresc semnele propriei mele evanescenţe, aşa cum Robinson încerca zadarnic să ia urma străină de paşi ca fiind a sa? Nu. Nu pot risca să ajung în poziţia de om dezorientat, ca un monument al ignoranţei faţă de toată măreţia creaţiei divine pe Terra, numai din plăcerea de a mă risipi într-un vid al nonexistenţei asemănător unei găuri negre. Trebuie să mă confrunt cu omul din mine care zice "I'm lost in the beating of the storm".

Leadership: Poţi să te desprinzi de contextul astral al momentului, pentru a servi drept foc al unei stele cu forţă de iradiere în asemănarea dintre ceea ce trăieşti ca un "întreg unitar" şi ceea ce aprofundezi prin percepţia unei suprearealităţi evanescente?

Modul de menţinere a unei ordini paralele a realităţii, suficient de plauzibilă încât să dea o anumită tentă de mistic, cumva între onirism şi viziune, poate fi centrat pe limbaj şi pe libertatea de expresie pe care ţi-o conferă noul statut certificat prin "poveste". Astfel, începi să te compari cu conştiinţa unui om aflat în mişcare în lumi reale, dar în timpuri diferite şi în realităţi miraculoase.

Prilejul de a te confrunta cu experiența transformării într-un vizionar al evoluţiei, accesând acele funcţiuni ale conștiinței ce stabilesc diferența între percepţia despre realitate şi realitatea în sine, apare atunci când ajungi să te consideri un rătăcitor între lumi, blocat între sutele de gânduri ce te macină în orice fărâmă de timp.

În marea dimensiune a Creaţiei, pe care alchimiştii o numesc *Prima Trimurni Divina,* această experienţă de traversare a lumilor prin vis, prin viziune sau prin mijlocirea metaforei, stabileşte corespondenţa trainică cu o altă modalitate de a percepe realitatea şi lumea, într-un joc de aparenţe. Asta înseamnă, precum bine observa scriitorul George Banu, să percepi prin ochii unui personaj o lume a cărei condiţie de existenţă primordială este tocmai cultivarea acestui *entre-deux* , apartenenţa simultană la real şi la fictiv.

Ceea ce creatorul trăieşte în mod unitar este apartenenţa la o formă de a gândi "lumea concentrată într-un scenariu fictiv" ca sursă de confuzie identitară, fiindcă Eu-l său începe să se împlinească într-o altă realitate numită: "Pot fi oricine vreau eu".

Rătăcitorul între lumi se caracterizează în esenţă prin aceea că urmărește să descopere altceva decât pe sine însuşi. El deschide uşa unei acţiuni raționale asupra a ceea ce constituie un indice al cadrului temporal în care se produc fenomenele de însemnătate hotărâtoare și în funcție de care se poate distanţa.

Un mic avantaj al celor care înțeleg leadershipul constă în această unică abordare care auto-situează subiectul într-un loc neutru. Individul este conștient de ce se întâmplă în jurul său, dar numai ca rezultat al acestor rătăciri cuprinse într-o tranziţie de tip „dissolve”. Producându-se un fenomen de negare a personalităţii - care îl blochează în lumea unei virtualităţi imaginate, el devine posesorul unei stări de detaşare faţă de elementele generatoare de „nori şi haos”.

A te desprinde de contextul astral al momentului, pentru a servi drept foc al unei stele este o construcție metaforică care exprimă distanţarea de condiţia ta iniţială. Condiţia de a fi "înnecat" în lume.

Leadership: Felul în care îţi dezlănţui viziunea creativă afectează realitatea relaţiei tale cu tine însuţi, în lumina faptului că TOT ceea ce trăieşti prin sentimentul temporar de dublă identitate poate fi modificat într-un singur sens?

Părintele spiritual Mooji din Jamaica își sfătuia susţinătorii: „ *Trăiţi ca și când n-ați exista. Priviți în jur. Priviți norii aceștia de exemplu. Așa sunt și toanele noastre. Te trezeşti și nu știi dacă va fi o zi noroasă sau însorită. Așa este și viața noastră, trecutul nostru. Și totuşi... ceva nu este prins în toate astea. Te uiți mereu, vezi cerul. Zici: „Acum o să plouă”. Fermierul se bucură, dar nu și omul plecat în concediu.*

Pentru cer nu contează. Doar omul care e gol spune: „E ok cum e vremea așa”. Şi astfel, mintea lui nu este niciodată depresivă.

Mintea omului zice: „Oh, cerul este foarte întunecat, foarte sumbru.” Dar cerul nu știe asta. Nu dă prea multă atenție sentimentelor și gândurilor omenești. Când omul este distras de un nor, atunci se pierde pe sine. Numai unei ființe foarte avansate îi poți spune: Trăiește ca și cum n-ai exista.”

Un sentiment de identitate temporar poate fi modificat într-un singur sens atunci când realitatea pe care ţi-o construieşti are ca şi considerent de bază un motto, referenţialul activ al cunoaşterii mistice: "Trăieşte ca şi când ai exista în altă lume".

Focul unei stele este puterea omului care nu se stinge după forma mereu schimbătoare a norilor din viaţa sa. Liderii știu să se distragă de la obsesiva rutină. Ei știu că un om este liber atunci când nu se complică cu lucruri pretenţioase, atunci când atenția îi este distrasă de la disconfortul aglomerării de evenimente.

Uneori trebuie să fii gol pe înăuntru, ca să nu rămâi încuiat pe dinafară.

Source: https://neculaifantanaru.com/focul-unei-stele.html

Fondul unei experienţe artistice îndelung repetate

On Noiembrie 06, 2019

Este o calitate artistică să ştii să recunoşti un plus de culoare roşie într-o imagine cu fundal patinat în nuanţele unui ataşament pronunţat faţă de Eu-l divin.

Mi-am închipuit întotdeauna că sunt mai mult decât o invenţie a universului, o dovadă a continuităţii de locuire într-un spaţiu delimitat de estetică şi compoziţie, discret şi ascultător, ca un trandafir personificat în chip de artist a cărui prezenţă în mijlocul lumii încântă prin sugestia de a ceda dorinţelor şi instinctelor de apartenenţă la neobişnuitul unei relaţii dintre un astru şi un titan al Renaşterii.

Nu este o coincidenţă atunci când arta se întâlneşte cu spiritul de observaţie al unui îndrăgostit de natură, într-un concept unic şi exclusivist, de tipul „asemănare prin simplitate". Trandafirul îmi este ca o lumânare, ca un soare ce luminează calea grea a creaţiei, atunci când încerc să redau legătura cu providenţa.

Fiecare dintre noi doi, aşa cum am fost plămădiţi de artistul suprem al universului nemărginit, ca două picături de răbdare în imensul ocean al umanităţii, avem la dispoziţie nesfârşita enigmă a marii ştiinţe pentru a ne redescoperi rădăcinile şi a ne angaja într-un start-up al ideii de tresărire a inimii în faţa minunăţiilor naturii. Culori de foc, tuşe, puncte de contur, sunt utilizate în vederea obţinerii unei imagini de 2 în 1, prin intermediul unei capodopere a realismului care ne asigură că nu sunt aneantizate aspiraţiile de convergenţă la Unu, perfecţiunea naturală, un Întreg singur al căror elemente sunt din Acesta.

Căci tot ceea ce ne aseamănă, în adăugarea unui strop de lumină care ne îmbogăţeşte strălucirea şi frumuseţea amândurora, este mai mult decât un joc de imagine prin care se încearcă demonstrarea apartenenţei unei opere la simbolism. Este un dar al spiritului de ordine în peisajul gândirii însetate de profunzimile emoţionale pe care le străbate unirea mistică dintre Hristos şi suflet.

Leadership: Poţi să creezi o imagine expresivă a naturii, caracteristică percepţiei unei fiinţe vii, legată de impresia unei corespondenţe între Logosul divin şi Logosul artistic?

Investigarea rezultatelor obţinute prin diversificarea tehnicilor de modelare a unui creator cu puteri mistice se face cu mijloacele specifice limbajului plastic (contrastarea, proporţia, simetria), idei, stări de spirit și dispoziții afective ale personajelor reprezentate ca nişte figuri ambigue, dar în realitate fiind ochi ai cerului, ispravnici ai tainelor eternităţii.

Este o mare diferenţă între a contempla cu evlavie o operă de artă încântătoare sau un peisaj superb, şi a contempla crucea de binecuvântare a unui Om-Dumnezeu, experimentată ca o obligaţie, nu ca o alegere, între nişte inflorescenţe galben-roşiatice care se deschid treptat, doar în prezenţa soarelui.

Trandafirul ascunde nu doar entuziasmul artistului faţă de o imagine sacră, admirabilă prin îndrăzneala simbolisticii abordate şi a măiestriei cu care este lucrată glorificarea vieţii eterne. Ascunde şi abilitatea de a capta şi de a produce emoţii estetice prin intermediul gândirii pure care te învaţă să transmiţi valori de prim rang în ştiinţă (precum creaţia intelectuală originală) prin intermediul unei scriituri simple, directe şi expresive.

Logosul unui artist este simbolul unui om banal care simte impulsul spre o nouă

spiritualizare, inițierea spre gradele cele mai înalte pe care le implică revelaţia de "Dublul lui Unu".

- Tu m-ai băgat în povestea asta, acum trebuie să mă suporţi, i-am mărturisit într-o zi trandafirului meu, încercând să-l imortalizez pe o pânză de in. Într-un anumit fel, aceasta era încercarea de a reconstitui o viaţă enigmatică, precum cea a Mirandei Grey din romanul lui John Fowles, care trăia aceeaşi senzaţie de firavitate la gândul serios că printr-o atitudine de acceptare lansată de artiștii vizuali, într-o singură clipă de scăpare, ar fi putut nărui tot ce clădise până atunci:

„Dacă eşti un adevărat artist, te dăruieşti artei cu toată fiinţa. Dacă reţii o parte cât de mică din tine, atunci nu eşti artist. Nu eşti ceea ce G.P. numeşte făurar. Nu invadezi lumea. Nu trebuie să ai mici desene gata făcute sau idei preconcepute pe care să le reverşi asupra oamenilor cu scopul de a-i impresiona. Simţul şi răbdarea cuvenită artei trebuie să fie prezente, mai întâi de toate, în ceea ce eşti."

Leadership: Poţi să atribui creaţiei tale acea senzaţie de „delicate like a touch", prin cucerirea desăvârşirii determinată de o anumită acumulare de efecte de simţire?

Ceea ce pentru un scriitor este presimţirea chemării spre un veşnic început, marea taină pe care o şopteşte natura, pentru un trandafir este mirajul unei salvări de la naufragiul uitării, expresia unei nostalgii crepusculare, atât de rar pronunţate.

Privindu-mă în ochi pentru o secundă și apoi ferindu-și brusc iar privirea, ca şi când s-ar fi temut să-i recunosc o mare vină, trandafirul mi-a răspuns cu acea intensitate, căldură şi afecţiune, cu care pictorul îşi colorează trăirile cele mai profunde, emoţia şi visarea, folosind fără patimă doar nuanţe de roşu şi galben:

- Îmi recunosc vina de a fi pururea o unealtă în mâinile Domnului, o pledoarie pentru adevărata prietenie, prin autenticitatea și înalta măiestrie cu care reuşesc să transmit simţire sufletească şi imagine artistică, cu mare putere de evocare. Toată speranţa mi-o pun într-un soi de iertare care porneşte din dorinţa sinceră, plină de regrete pentru ceva greu de realizat, prin ochii unei mulţimi de stări care îmi pun la încercare prietenia: gelozie, rivalitate, posesivitate, invidia nemărturisită, vinovăţia de a nu mă ridica, cumva, la nivelul aşteptărilor Sale.

Am vrut să ajung un mare conducător, cineva pe care lumea să-l recompenseze printr-o admiraţie superioară, iar Dumnezeu m-a pregătit să fiu un mare artist, egalul Său.

Leadership: Poţi să controlezi prin intermediul creaţiei tale sugestia unei nevoi permanente de înnoire în planul esteticii, fără să erodezi imaginea cu încărcătură plastică pusă în circulaţie de un Creator al ordinii?

Şi uitaţi cum se interpune între noi doi, între un trandafir şi un receptacul pentru emoţii, mesajul unui titan al exprimării prin metafore, pe nume Victor Hugo, care parcă ne priveşte înadins dintr-un desen al secolului al 19-lea, dintr-un autoportret al cunoaşterii personale, schiţat în timp real, într-un cadru simbolic, prin trasarea unor contraste subtile şi stilate:

„Un om obişnuit va putea face oricând o lucrare regulată, dar numai spiritele mari ştiu să ordoneze o compoziţie. Regularitatea este o combinaţie materială şi pur umană. Ordinea este, ca să zicem aşa, divină. Creatorul, care vede de sus, ordonează. Imitatorul, care priveşte de aproape, regularizează. Primul procedează după legea naturii sale, ultimul urmând regulile şcolii sale. Pentru unul arta este inspiraţie, pentru celălalt nu este decât ştiinţă. În două

cuvinte, regularitatea este gustul mediocrităţii, ordinea este gustul geniului."

Este o calitate artistică să ştii să recunoşti un plus de culoare roşie într-o imagine cu fundal patinat în nuanţele unui ataşament pronunţat faţă de Eu-l divin.

Leadershipul este înalta măiestrie cu care reuşeşti să transmiţi simţire sufletească, cu mare putere de evocare a unei identităţi vizuale unice, prin glasul atât de puternic al conştiinţei care îţi atrage atenţia: „nu încerca să creezi ceva extraordinar doar ca să impresionezi lumea ! "

Fondul unei experienţe artistice îndelung repetate este acaparat de conştiinţa unei apropieri de cele sfinte, printr-o asemănare cu sufletul naturii, cu splendoarea imaginii unei alte realități, transfigurate, o imagine a Împărăţiei Cereşti prefăcută într-o floare decorată cu charm de cruce roşie.

Source: https://neculaifantanaru.com/fondul-unei-experiente-artistice-indelung-repetate.html

For All Seasons

On Mai 03, 2016

Dezvoltă-ţi leadershipul urmând ciclul complet de multiplicare al lui „Eu însumi", latent şi activ în toate circumstanțele vieţii.

Era în mine un vag transcendentalism ce închidea o mare virtute deschizătoare de drumuri. Pe care n-o poseda decât creierul de geniu, omul de ştiinţă care îşi fundamentează cunoaşterea pe acel "eu sunt" într-o durată de timp variabilă, provenit din adâncul de sugestii stârnite de imensa expansiune a raţiunii ce admite intervenţia miraculoasă a supranaturalului în natural, cu intenţia de a ghici îngăduinţa cerului.

Imaginea care caracterizează lumea interioară a omului este o călăuză de încredere prin meandrele ascunse ale cuvintelor absorbite parcă într-un timp fără limite. Senzaţia că asistam la actul creaţiei, la apariţia primelor forme de viaţă de dincolo de lucruri, în vraja unor obscure solicitări ale timpului măsurat în sensul de mişcare a acelor de ceasornic care anunţau deşteptarea, schimbarea la faţă a lumii, era produsul pretinderii unei infailibilităţi care avea drept scop final eliberarea de multiplicitate şi unirea cu Unul divin.

Nu ştiam că voi fi cuprins în destinul plin de taine al altei clipe, în planul fiecărei idei de revoltă împotriva a tot ceea ce era considerat ca rămăşiţă a amintirilor, un altcumva în fiecare atunci şi acum, pierdut în veşnica aventură a căutării unui nou prototip al fiinţei mele *during all seasons of using reflective learning* . Singura depăşire a raţiunii care îmi caracteriza traiectoria destinului se evidenţia printr-o reinoire a prilejului de a trăi o fantezie a oglinzilor răsturnate, în care realitatea nu se potrivește de loc cu vorbele, făcând aluzie la o poveste care se scurge repede și devine extrem de imprevizibilă, creând o lectură unică, plină de mister.

Meşterul Zacharius, din opera lui Jules Verne, a găsit o cheie lungă, care semăna cu o năpârcă alungită. S-a repezit imediat la orologiu, pe care a început să-l întoarcă cu o viteză fantastică. Scârţâitul arcului îl călca pe nervi. Bătrânul ceasornicar răsucea, răsucea mereu, fără oprire, şi părea că făcea mişcarea de rotaţie fără voia lui. A răsucit cheia tot mai repede, cu strâmbături ciudate, până a obosit. "Acum este întors pentru un secol ! " strigă el.

Leadership: Poți să răsuceşti fără oprire piesa "All About Me" până la reglarea pârghiei ce îți poate da o deschidere pozitivă în faţa întregii lumi?

Clădind contururile unui "Eu însumi" viu, ca pe un al exemplar unic al creaţiei artistice, pe temeiul unor convingeri inspirate din legile inexorabile ale infinitudinii, am reuşit să-i întrec pe toţi îndrumătorii şi învăţaţii timpului nostru.

Plin de cuprinzătoarele imagini ale unei geneze perpetue născută din pulsiunea necesităţii de a mă apropia de adevărurile unei realităţi mai înalte, prin intensitatea de a gândi o operă mai mare, "eu însumi" a devenit expresia unui monolog asupra proprie-i fiinţe, observată fără menajamente, traversată uneori cu rigoare, alteori cu lirism, de nădejdea într-o cheie a filosofiei marilor gânditori: dacă viaţa noastră nu are nici un sens atunci fiecare om este chemat să-şi inventeze unul.

"Eu însumi" este opera unui conţinut plin de miez, uşor de citit şi greu de ghicit, desprind dintr-un colaj de imagini care ar trebui să trezească anumite emoții la nivel estetic, nu doar la nivel psihologic. Experienţa unei mentalităţi artistice, bazată pe verosimilitatea unor fapte, situaţii sau împrejurări ce par deosebite mai ales în sinceritatea cu care îmi aştern gândurile

pe paginile inspiraţionale ale acestui blog, prezintă acea tendinţă de amestecare a simbolurilor cu multiplele lor sensuri camuflate în destin, în puterea coincidentelor, în oameni predestinaţi - toate determinând schimbarea sensului timpului trăit în vremea colindatului.

După cum fondatoarea mişcării Christian Science, Mary Baker Eddy a înjghebat dintr-un vălmășag metafizic o nouă metodă de tămăduire - prin spirit, o ştiinţă recunoscută şi aplicată de milioane de discipoli, tot aşa şi eu am reuşit să exprim unitatea unei opere derivată din calităţile intelective ale autorului ei, răsucind mereu, fără oprire, piesa *"All About Me"* până la reglarea pârghiei ce-mi dădea o deschidere pozitivă în faţa întregii lumi, anunţând tendinţa principală a secolului: extinderea conceptului de leadership.

Posibilitatea unui destin de a fi transpus într-o operă "All about me" cu implicaţii estetice poate capăta contur atunci când tot ceea ce te înconjoară este ușor de folosit, intuitiv și eliberator, ca o metaforă a actului de creație pentru toate experienţele de viaţă care ți-ar putea trece prin minte.

În versiunea unei gândiri ce face apel la actul de creație, implicând toate manifestările raportate la elementul timp, viaţa capătă valenţe de obiect artistic care dă coerenţă profundă operei, cumva prin ea însăşi ezoterică, înmagazinând concepte originale şi conectate la tendinţele de dezvoltare care trebuiesc urmate pentru a fi în trend. Această operă, incitându-te permanent să îţi pui întrebări, fără a oferi vreodată sugestia unui răspuns definitiv, are la bază o abordare modernă a construcţiei „Eu însumi" manifestat sub multiple aspecte.

Orice manifestare, oricât de neînsemnată ar fi ea, intră sub incidenţa entităţii „Eu însumi", a cărui raţiune conteneşte să fie un miracol, dovada vie a unei nemărginiri în ceea ce privește experiența de viață, imaginea omului în lume.

Leadershipul, semnalând fără milă orice schimbare, orice acţiune, oricât de neînsemnată ar fi ea, urmează ciclul complet de multiplicare al lui „Eu însumi", latent în toate circumstanțele vieţii poate chiar ani de zile. Până când, sub influența unor factori favorizanți și predispozanți, declanșează trăirile care îţi dau forţa de a reuşi sau de a te apropia de o reuşită care să-ţi ofere bucuria totală.

„Eu însumi", fratele geamăn al lui „All about me", constituie o structură de dezvoltare personală şi spirituală cu un înalt grad de complexitate, întrunind acel complex de roluri care ar putea asigura încadrarea ta în categoria revelatorilor de autenticitate, care știu să-şi pună „operele" în circulaţie.

„Eu însumi" este o poveste creată, o destinaţie pentru toate anotimpurile. Se situează pe primul nivel de integrare în leadership care caracterizează evoluţia întregii tale fiinţe, definindu-se în termeni de reproducere a unei existențe care se vrea simbolică pentru existenţa ideală a unei lumi oricând reconfigurabile.

"Soarta unui Destin de a fi el însuşi" este mesajul pe care îl exprimi într-o operă cu accent uimitor de expresie lăuntrică, compusă dintr-un vârjej de simboluri şi figuri de stil, care se deschide și se dedică în întregime găsirii unei imagini-cheie pentru viață, de pildă în vise și în imaginație.

For all seasons este o chestiune de a folosi și a învăța din experiențele vieţii. Leadershipul este rezultatul experimentării lui „Eu însumi" în cursul celor patru anotimpuri: al aşteptării şi al meditaţiei, al ruperii tăcerii, al bucuriei de a schimba lumea şi al dăinurii peste secole.

*** Notă:** Yanni - For All Seasons

Forma cinematografică a unui monolog

On Ianuarie 01, 2009

Articularea vizuală a gândirii poate extinde limitele expresiei umane.

În însemnările sale regizotul rus, Serghei Eisenstein, scrie : "Joyce este un colos. Îl socoteşte pe Joyce, după cum îşi aminteşte M. Seton, singurul scriitor în viaţă care a rupt zidurile tradiţiei literare, care a creat forme noi pentru a exprima procesul interior al gândirii şi emoţiei. Crede în acelaşi timp că în literatură, Joyce a fost acela care a "dezvoltat linia figurativa a hieroglifelor japoneze". Îl vizitează. Întâlneşte, în celebrul scriitor, măcinat de o boală groaznică care l-a dus până aproape de orbire, un om modest, glumeţ, dedicat exclusiv muncii.

Cei doi artişti discută îndelung, vizitele lui Eisenstein se repetă. Joyce îi citeşte pagini din lucrările sale pe care Eisenstein, acum, în lectura autorului, le înţelege mai bine. Discută mult despre "monologul interior al cărui exemplu din "Ulysses" îl entuziasmase pe tânărul regizor prin dezvăluirea desfăşurării evenimentelor simultan cu modul particular în care aceste evenimente trec prin conştiinţă şi simţire, adică asociaţiile şi emoţiile unuia din personajele principale", ale lui Leopold Bloom.

Joyce se arată foarte interesat de gândurile şi proiectele lui Eisenstein privind monologul interior. Pe regizor îl preocupa de cinci ani forma cinematografică a unui asemenea monolog, forma sa de montaj. Era convins că numai filmul sonor poate reproduce toate fazele, tot specificul cursului gândirii. De aceea filmul va continua ceea ce Joyce dusese la apogeu în literatură.

Leadership: Poţi să percepi și să interpretezi complexitatea gândirii unui personaj, pentru a crea un echivalent vizual al monologului interior într-o manieră ce imită fluxul neîntrerupt al conștiinței?

Metafora vizuală în forma cinematografică a unui monolog poate funcționa ca un echivalent vizual al monologului interior, punând în scenă modul particular în care evenimentele trec prin conștiința și simțirea unui personaj. Regizorii, folosindu-se de tehnici de montaj și film sonor, aduc în fața spectatorilor gândurile, asociațiile și emoțiile personajelor într-o manieră care imită fluxul neîntrerupt al conștiinței, așa cum a făcut Joyce în literatură. Acest proces nu este limitat la o reprezentare directă a ideilor, ci implică crearea unui dialog între spectator și film, unde complexitatea cursului gândirii este explorată într-o manieră intuitivă și profund personală.

Leadership: Îți permiți să explorezi alteritatea unui personaj prin intermediul creaţiei tale, reflectând la felul cum acesta redă fluxul neîntrerupt al conștiinței tale?

Editarea în forma cinematografică a unui monolog poate fi privită ca echivalentul vizual al monologului interior, orchestrând modul în care evenimentele și emoțiile sunt experimentate prin conştiinţa personajului. În contextul filmului sonor, regizorii și editorii utilizează montajul pentru a reconstrui complexitatea cursului gândirii, așa cum Joyce a explorat în literatură prin structurarea narativă a "Ulysses".

Aceasta nu este doar o îmbinare a cadrelor, ci o artă a structurării poveştii care permite spectatorului să navigheze prin straturile profunde ale emoțiilor și asociaţiilor personajului, creând un dialog profund între spectator și narațiunea filmului. Astfel, filmul devine un mediu în care forma cinematografică își asumă rolul de a continua explorarea gândirii umane,

similare cu dezvoltarea liniei figurative a hieroglifelor japoneze menționată de Joyce.

În cinematografie, leadershipul presupune să orchestrezi dialogul dintre tine și creația ta, evidențiind complexitatea gândirii unui personaj cheie care poate să interpreteze rolul tău în anumite circumstanțe.

Forma cinematografică a unui monolog scoate în evidenţă ideea că atunci când experimentezi alteritatea prin intermediul cinematografiei, poţi să descoperi o nouă formă de empatie vizuală, stimulându-ți astfel capacitatea de interpretare a unui anumit rol în anumite circumstanţe.

Source: https://neculaifantanaru.com/forma-cinematografica-a-unui-monolog.html

Formă şi Transformare

On Noiembrie 22, 2015

Continuă-ţi căutările de a defini o nouă înţelegere a noţiunii de „întreg", asumându-ţi articularea sensului prim sau ultim al creaţiei.

Concepţia despre film a lui Eisenstein este ghidată de preocuparea sa pentru studiul formelor extazului. Preocuparea aceasta pornea de la aceea pentru patetic. De la filmul "Potemkin" cel puţin, pateticul era în continuare scopul căutărilor sale. Pateticul poate fi atins, medita artistul, prin naşterea bruscă a tuturor pasiunilor îndreptate spre un singur scop. Dar exploziile nu se petrec zilnic şi nu e posibil să refacă mereu acelaşi "Potemkin" în legătură cu zeci de alte revolte similare.

Căutările sale trebuiau îndreptate deci în alt sens. În crearea pateticului legat de cotidian. Adică polarizarea, într-un fapt anodin, a tuturor pasiunilor oamenilor, a tuturor speranţelor lor. Astfel imaginea, devenind fixaţia unui ideal sau a unui paroxism va putea cuprinde extazul, acesta fiind sublimarea idealului în cauză. Aşa apare separatorul de lapte din "Vechiul şi Noul". Nu are importanţă ca obiect, ci numai prin ceea ce semnifică: un moment al transformărilor de conştiinţă, al răsturnării sensurilor vieţii ţăranilor.

Jean Mitry, cu care Eisenstein a vorbit despre aceasta, îşi aminteşte astfel de ideile expuse de realizator: *"să transforme în patetic ceea ce nu este deloc sau nu pare a fi, să ajungă la extaz, să determine un soi de beatitudine prin care spectatorul - cu conştiinţa parcă paralizată - intră într-o stare de receptivitate imediată şi participă emoţional (şi, de aici, mental) la acţiunea reprezentată. El visa la un fel de hipnoză prin film…"* *****

Leadership: Preocuparea ta pentru atingerea unui ideal artistic se subordonează înţelegerii complexităţii „întregului integrat" al unei creaţii care îşi câştigă receptivitatea prin naşterea bruscă a tuturor pasiunilor îndreptate spre un singur scop?

Procesul de dezvoltare şi transformare a judecăţilor de valoare ce au loc într-un anumit context de cercetare duce la naşterea unei opere tratată mai apoi cu obiectivitate, căreia reuşeşti să-i demaşti deficienţele cu ajutorul reflecţiilor de tip artistic. Prin intermediul acestui proces se poate constata o îmbinare între ceea ce te încântă prin contemplarea complexităţii creaţiei şi ceea ce te preocupă prin conectarea acestei creaţii la un sens mai înalt.

Dacă învăţătorul spiritual Osho avea dreptate când spunea că extazul este scopul, iar conștientizarea este drumul spre el, atunci creaţia devine, prin extrapolare, nu doar un factor motivaţional care dă sens căutărilor de a te autodepăşi, ci un soi de experienţă de utilizare a mijloacelor de exprimare care atestă personalitatea ta aparte. Iar idealul artistic al acestei personalităţi rezonează cu expresia emoţională a vibraţiilor artei ca instrument de exprimare a semnificaţiei acordate evenimentelor şi experienţelor care pot contura profund o realitate în timp.

Înainte de toate, leadershipul se constituie dintr-o suită de încercări continue de a găsi acele sensuri ale înfăptuirii creaţiei care produc starea de receptivitate, prin formularea judecăţilor cu totul diferite asupra formei şi conţinutului de profunzime al mesajelor transmise. În cinematografie, ca şi în leadership, ceea ce transmiti trebuie să surprindă un moment al transformărilor de conştiinţă, al răsturnării sensurilor vieţii, care să menţină starea de receptivitate a oamenilor faţă de un anumit subiect, faţă de fiinţa lor interioară, faţă de o revelaţie posibilă, faţă de anumite aspecte spirituale, etc.

Dacă e adevărat ce spunea marele filosof Kant, faptul că o judecată reprezintă ideea că un lucru este cunoscut după anumite calități sau atribute, atunci fixaţia nemăsurată asupra noţiunii de "Capodoperă" în universul creaţiei se constată din imaginea pe care o proiectezi despre o realitate mai puţin cunoscută a lumii, dar care se revelează absolut limpede în faptele vieţii actuale.

Leadership: Viziunea asupra creaţiei pe care o experimentezi surprinde momentul memorabil al fiecărui eveniment important pe care conştiinţa îl receptează drept o încercare de găsire a sensului vieţii?

Leadershipul se subordonează înţelegerii complexităţii „întregului integrat" al unei creaţii care îşi câştigă receptivitatea prin naşterea bruscă a tuturor pasiunilor îndreptate spre un singur scop: să transforme fiecare eveniment într-un moment memorabil, într-un popas emoţional, într-un moment al transformărilor de conştiinţă, al răsturnării sensurilor vieţii.

Aşadar se impune evaluarea dimensiunii producţiei de sensuri care facilitează promovarea creaţiei şi o mai bună înţelegere a mesajului transmis.

Să transformi în patetic ceea ce nu este deloc sau nu pare a fi, să ajungi la extaz, să determini un soi de beatitudine prin care spectatorul - cu conştiinţa parcă paralizată - intră într-o stare de receptivitate imediată şi participă emoţional (şi, de aici, mental) la acţiunea reprezentată - este un important mijloc de a pune în valoare esenţa propriei tale identităţi, transpusa în creaţie, dar în felul în care nimeni nu se aşteaptă.

A încerca să configurezi o lume pe care doar tu o cunoşti, în marea ecuaţie a leadershipului, care corespunde răsturnărilor sensurilor creaţiei promovate, devenind ulterior fixaţia unui ideal, poate fi echivalent cu a argumenta ceva care prin natura sa nu poate fi niciodată demonstrat. Ai grijă ce sensuri produci !

A regiza un eveniment important pe care conştiinţa să-l recepteze drept o încercare de găsire a sensului vieţii înseamnă să aduci în prim plan o imagine prin intermediul căreia spectatorii să se poate identifica drept o prioritate în a-şi demonstra apartenenţa la întregirea unei realităţi noi.

Formă şi Transformare evidenţiază rezultatul final al elaborării metodelor artistului de determinare a unor noi sensuri de transfigurare ale creaţiei.

Tu în ce sens trebuie să-ţi îndrepţi căutările pentru a defini o nouă înţelegere a noţiunii de „întreg", sau mai bine zis, o nouă înţelegere a înţelegerii, una care să asume articularea sensului prim sau ultim al creaţiei?

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Formează-ţi o echipă competentă

On Aprilie 09, 2009

Depăşeşte barierele limitatoare ale ştiinţei tale de a conduce, eliberându-ţi uriaşul potenţial de a fi „durabil”.

A reuşit să ducă compania pe o poziţie de vârf pentru că şi-a ales echipa potrivită.

Încă de când a fost numit manager general, George M. a urmărit să-şi formeze o echipă care să fie capabilă să obţină rezultate bune şi să contribuie la dezvoltarea companiei. Astfel, din echipa lui făceau parte un contabil, un jurist, un economist, un inginer, un programator, un tehnician, un avocat şi un foarte bun agent de vânzări. Într-o zi i-a convocat pe toţi la o discuţie şi după ce le-a trasat obiectivele le-a spus:

- Cu siguranţă ne vom confrunta cu probleme, vom întâmpina multe dificultăţi din cauza crizei, iar de unul singur nu voi reuşi niciodată să fac nimic. Chiar dacă am o experienţă practică de peste opt ani în conducere, sunt încă foarte multe lucruri pe care nu le ştiu sau la care nu mă pricep suficient de bine. De aceea v-am ales pe voi, experţi în diferite domenii de activitate, ca să ne completăm unii pe alţii.

Leadership: Faptul de a te considera într-o poziție care îţi permite o nouă configuraţie a preferinţei pentru acţiunea colectivă, îţi lezează capacitatea de a înainta nişte pretenţii mult prea exagerate faţă de ceea ce nu eşti în stare să apreciezi la justa valoare?

A întemeia o echipă formată din oameni diferiţi, cu abilităţi, talente şi cunoştinţe practice diferite este o metodă excelentă care şi-a dovedit eficienţa de foarte multe ori. Numeroase companii s-au dezvoltat plecând de la o idee pe care două sau mai multe persoane cu abilităţi diferite au pus-o în practică. Singurul lucru care i-a unit a fost scopul comun, dorinţa de a-şi depăşi propriile limite, de a obţine performanţe şi satisfacţii profesionale, şi de a se afirma.

Tu şi echipa ta sunteţi ca doi alergători înaintea startului într-o cursă lungă. Aveţi atâtea lucruri de pus la punct încât fiecare trebuie să se obişnuiască cu pasul celuilalt.

Aşa cum un alergător, ca să devină performant, trebuie să alerge foarte mult până ce ajunge să depăşească starea de normalitate - tot aşa şi tu, împreună cu echipa ta, trebuie să depăşiţi deprinderile limitatoare ale percepţiilor despre modul în care trebuie să vă sincronizaţi ritmul de dezvoltare, eliberându-vă uriaşul potenţial de a fi „durabili”, adică de a produce o mare cantitate de valoare companiei pe termen nelimitat.

Oricând îţi poţi leza capacitatea de a înainta nişte pretenţii mult prea exagerate faţă de ceea ce nu eşti în stare să apreciezi la justa valoare, atunci când oamenii care te urmează în direcţia impulsului spre unitate nu mai rezistă să facă o treabă care nu dă un caracter durabil menirii lor de a trăi în numele unui ideal înalt numit "libertate". Cum ar fi libertatea de exprimare sau libertatea de conștiinţă.

Leadership: Intenţia ta de a uni mai multe mentalităţi diferite într-un singur tot, deschide calea unei noi perspective de înțelegere a omului într-un context de dare de socoteală reciprocă care confirmă interesul de a promova un nou concept revoluţionar?

O anumită trăsătură a fost evidenţiată ca fiind cea mai preţioasă la un lider: capacitatea de a-şi forma echipa. Dar aşa cum cheagurile de sânge pot produce febră şi pot fi chiar letale, tot aşa greşelile în alegerea membrilor echipei pot declanşa o gamă largă de „infecţii" ce au drept rezultat apariţia unei breşe în sistemul imunitar al companiei.

Nu vei putea niciodată să te ridici la un nivel superior dacă încerci să faci totul de unul singur sau dacă ai alături de tine o echipă formată din oameni neinstruiţi, lipsiţi de pasiune şi care acţionează haotic. Prin urmare dacă vrei să-ţi meargă bine va fi necesar să-ţi întemeiezi o echipă funcţională, dinamică, care să genereze rezultate în compania pe care o conduci.

Membrii echipei îţi pot oferi sugestii despre cum poate fi îmbunătăţită sau modificată strategia companiei în situaţii de criză, pot propune soluţii de rezolvare a problemelor, sugestii pe care poţi să le accepţi sau nu. Dar un lucru este cert: dacă cei din echipa ta sunt specializaţi doar într-un singur domeniu de activitate ei vor fi limitaţi în multe privinţe, în special în găsirea soluţiilor în situaţiile dificile.

Oamenii cu acelaşi tip de gândire, cu aceleaşi puncte de vedere şi care manifestă aceleaşi limitări sunt mai predispuşi să fie stângaci de-a lungul carierei lor. De aceea într-o echipă sunt de preferat oameni cu mentalităţi diferite, iar fiecare în parte să poată da socoteală pentru activitatea celorlalţi. Cel puţin aşa văd eu un ideal de sinergie.

Un concept revoluţionar promovat de munca în echipă trebuie să fie o continuitate între obiectivitatea cu care liderul analizează performanţele oamenilor de a reproduce întocmai gândirea lui şi subiectivitatea cu care fiecare îşi priveşte deciziile pe care le ia, înainte şi după ce se pierde speranţa atingerii unui anumit scop.

Succesul unei companii nu este dat doar de faptul că managerul are lângă el o echipă tânără, calificată, loială, capabilă să-l susţină ori de câte ori este nevoie. Succesul este dat de modalitatea în care atât el cât şi membrii echipei lui reuşesc să rezolve competent şi prompt problemele apărute. Dacă oamenii au cunoştinţe şi abilităţi diferite mai mult ca sigur au şi opinii diferite, şi astfel sunt mai multe şanse să găsească idei bune şi soluţii eficiente. Este important ca ei să vadă problema într-un mod diferit, din mai multe unghiuri de vedere.

Fizicianul american Oliver Wendell Holmes scria: " *Multe idei se dezvoltă mai bine când sunt transplantate în altă minte decât în cea din care au izvorât. Ceea ce pare umbra nopţii într-o minte se transformă în rochiţa rândunicii în cealaltă minte.* "

Dacă oamenii au abilităţi diferite vor găsi mai multe posibilităţi de rezolvare a problemelor. Fiecare poate sugera idei pe care ceilalţi le-au omis, iar ceea ce pentru unul pare un motiv de îngrijorare pentru altul poate însemna o oportunitate uriaşă.

Depăşeşte barierele limitatoare ale ştiinţei tale de a conduce, eliberându-ţi uriaşul potenţial de a fi „durabil". Poţi fi durabil în business doar dacă îţi formezi o echipă competentă.

Leadershipul este un pol de stabilitate şi predictibilitate într-un context de vecinătate între indivizi, fiindcă porneşte de la singur un om care îşi comunică viziunea şi se continuă cu noi experienţe pe care toţi le împărtăşesc din perspectiva unei inteligenţe unice.

Source: https://neculaifantanaru.com/formati-va-o-echipa-competenta.html

Formula de continuitate a leadershipului

On Ianuarie 17, 2016

Învaţă să devii o forţă de progres autentică în spaţiul punerii în scenă a unui rol mare, înnobilându-te cu magia unei experiențe unice.

Eram plin de dorinţa de a înainta într-un ritm propriu, în singularitatea unei voci transformate deseori în șoaptă, venită de undeva, nu ştiu de unde, dar urma să mă lămuresc până la urmă. Ca unul dintre cei care îmbrăţişează din primul moment drumul ce li se oferă înainte, ştiut numai de Dumnezeu, pentru care toate au un înţeles ambiguu, bănuind de-a lungul lui o lume fascinantă şi stranie în acelaşi timp.

Categoric. Mă îndreptam spre o întâlnire cu mine însumi văzută din perspectiva unui test al conştiinţei de a permite distincţia fină între ceea ce trăiam prin experienţa de viaţă şi ceea ce trăiam prin sentimentul de comuniune cu o altă fiinţă, plină de contradicţii, plină de taine, plină de energii fantomatice. În probele de scurtă durată, aşa cum este sprintul pe distanţele pornite de la vreun eşec şi finalizate cu o mare bucurie, puteam să-mi umplu golul plin de îndoială pe care îl purtam în mine, golul atât de necesar victoriei, o sfidare cu totul nouă în bezna clipei ce se rostogolea la picioarele mele.

Lumea îşi schimbă continuu bateriile, dinamismul devine piatra de încercare a adevăratelor caractere, cerând împărţiri nesfârşite între învingători şi învinşi. Când totul pare o chemare, dintr-o dată te trezeşti prins într-un val vârtej de situaţii surprinzătoare, explozii de sentimente contradictorii, de la o conştiinţă a fricii la una a izbânzii. Dumnezeu e lângă tine, te leagănă într-o stare de debusolare intensă, e acolo în ceasurile alea de *non sai più cosa credere* , făcându-se auzit doar printr-un glas slab, liniştit, nu prin intermediul simţurilor fizice, ci prin atingerea inimii şi a minţii: "Într-o bună zi vei înţelege totul".

Leadership: Cum trăieşti acea realitate a fiinţei tale pe care vrei să o subliniezi într-un context de incertitudine care nu a mai fost niciodată experimentat, prin dependenţa de a fi în contact cu altcineva superior care se situează pe terenul adevăratei observări a vieţii?

Tot timpul mă agăţam de ceva insignificant ca să-mi pot urma paşii pe care un destin ciudat părea să mi-i conducă printr-un glas puternic şi constant, nelijând priveliştea unei depline înfrăţiri a tuturor lucrurilor şi fenomenelor din jur. Era ca şi când trebuia să mă recunosc străin de mine însumi pe un teritoriu cunoscut, doar fiindcă mi se părea că nu stăpânesc îndeajuns de bine esenţa realităţii (de a accepta o viziune spirituală şi profetică a lucrurilor), că nu mă pot baza pe ea, că nu mă pot înţelege cu nimeni, neputând să mă împac cu ceea ce se desfăşoară pe scea vieţii.

În sinceritatea mea adâncă, dusă până la limita obsesiei inatacabile de a fi altfel – it driving me so crazy, în înţelegerea şi îngrijorarea care izvorau din elanul strict al unei atitudini războinice, introduceam deseori ideea echivalenţei diferitelor tipuri de evaluări ale unui spectru larg de opţiuni şi strategii de înaintare spre o realitate care să nu se împotmolească în propriile limite. Motivaţia de a continua să experimentez o stare de conştiinţă modificată, preocuparea excesivă pentru diverse lucruri sau aspecte ale vieţii, pentru lucruri cotidiene, obişnuite sau pentru subiecte minore, era de fapt un efort al gândirii de a pătrunde cât mai adânc în ceea ce înseamnă să fiu eu însumi într-o lume care încearcă neîncetat să mă modeleze în altceva.

Din tot ceea ce se adună şi se scade dintr-o călăuzire a privirii de ansamblu, din nespusurile unei răzvrătiri a orgoliului care reglementează cum vrea el impulsurile de tip

"Reinventează-te", egal cu suma schimburilor de căldură degajate de sentimente şi pasiuni, revoluţionând însuşi conceptul de forţă vitală, se naşte o altă fiinţă.

O fiinţă mai miraculoasă în existenţă decât prima. Soluţia justă a unei dotări cu anumite limite, mi se pare că trebuie căutată în sensul unei alternative: să mă aşez într-un colţ de lume şi să aştept ca altcineva să mă depăşească. Ceea ce, este inutil să o spun, dar pur şi simplu nu mă caracterizează.

Leadership: Continui să înaintezi în direcția unor rezultate nedeterminate, printr-o serie de reprezentări convergente despre tine care determină dezvoltarea unei raţiuni de tipul: "valoarea pe care o acorzi asumării unui rol puternic este favorabilă creării unei poveşti care se scrie parcă de la sine" ?

Pentru a putea face din leadership un piedestal pe care să îţi asumi o schimbare a modului de gândire, o lecție necesară evoluţiei, trebuie să încerci să refaci drumul pe care fiecare om de mare caracter l-a străbătut când a simțit un imbold puternic să-și exploreze lumea interioară, în scopul aducerii la lumină a tainelor ce stau ferecate în adâncurile sale, slujindu-l cu credință.

Fridtjof Nansen şi-a câştigat gloria de timpuriu la concursurile de mare fond, schi şi patinaj viteză, unde a ieşit învingător 12 ani în şir. Sportul însă nu i-a umbrit celelalte aspiraţii, destul de largi. Dar când să-şi aleagă drumul ce avea să-l urmeze în viaţă, se simţi oarecum dezorientat. Voia o carieră militară, voia se studieze medicina, apoi s-a hotărât pentru zoologie. Până la urmă a ajuns un mare savant, nu doar un mare explorator. A izbutit să facă istorie şi să se pună în slujba omenirii, ca nimeni altul, datorită propriul motto: „Tot înainte ! ”

Dezvoltarea unei raţiuni prin care să recunoști valoarea altora, încercând să-și însuşeşti acele forţe lăuntrice care sunt orientate spre rezultate magnifice din lumea exterioară, este necesară pentru determinarea tendinţei de asumare a unui rol puternic şi de interpretare a acestuia într-o „poveste” de succes. O poveste care ai zice că se scrie de la sine, deoarece porneşte de la ceva aparent accidental, fără prea mare însemnătate, şi se transformă în ceva cu totul neaşteptat, grandios, inovativ.

Inspiraţia provenită din studierea unui model de urmat, preluând toate durerile, chinurile, speranțele și bucuriile sale pe parcursul încercărilor de a cuceri titlul de campion, se transformă într-un spațiu de expansiune, făcând din mintea și sufletul tău o busolă a reinventării şi devenirii.

O reprezentare convergentă despre tine însuţi în cursul dezvoltării unei existenţe bazată adesea mai mult pe constrângeri, decât pe bucurii, se obţine prin ideea de ieşire din tiparele limitative.

Această idee poate fi prezentată în felul următor: "Măsură valorii tale o poţi dobândi doar prin confruntare cu situaţiile de temut sau cu faptele cele mai prozaice".

Oamenii cu aspiraţii de cuceritori reușesc să-și pună într-un perfect acord cu modelele lor acele trăiri, atitudini, aspiraţii, sentimente, orizonturi, tratându-le cum le-ar trata ei, ca niște surse de venit, ca niște investiţii pe termen lung. Ei nu-şi stăpânesc inima doar cu magia unor poveşti electrizante, nu se lasă ademeniţi de magia unei plonjări într-un realism care e doar o simplă ramă a Poveștii, ci încearcă să se nnobileze se înşişi cu magia unei experiențe unice.

A continua să înaintezi în direcția unor rezultate nedeterminate, printr-o serie de reprezentări

convergente despre tine, înseamnă să nu spui niciodată „ *Eu nu joc acest rol mare* ”, oricare ar fi rolul acela din producţia vieții tale. Ci să te foloseşti de toate însuşirile extrase din demersurile și învăţăturile provenite din viața altora, pentru a atinge propria ta măreţie, pentru a-ți construi propria ta legenda.

Ți-ai alocat un nume în spaţiul unei rubrici de bestseller?

Liderul îşi asumă un rol puternic de contribuitor la schimbarea lumii prin deviza scriitorului Ioan Romoşan: "Demnitate în faţa morţii nu poţi avea decât ştiind că viaţa pe care ai trăit-o a servit la ceva."

Formula de continuitate a leadershipului se poate extrage din ecuația „Eu + Restul lumii”, unde "Eu" reprezintă, indiferent de rolul asumat, acea instanţă deterministă valabilă doar în unicitatea sa, constant prezentă în cadrul evoluţiei lumii.

Iar „Ei” reprezintă o veritabilă aventură, o călătorie în trecut sau în prezent, prin mulţimea de cunoştinţe, intenţii, fapte şi consecinţe, făcută după multe ezitări şi pendulări între sentimente contradictorii, în care se reflectă tema dezvoltării durabile şi a competitivităţii.

Competitivitatea este motorul evoluţiei. Fără întrecere nu se poate obţine performanță. Și nimic nu poate fi mai potrivit imaginii de lider decât să te clasezi pe locul întâi.

Source: https://neculaifantanaru.com/formula-de-continuitate-a-leadershipului.html

Formula magică a unui suflet liber

On Februarie 05, 2011

Cu cât convingerile liderului sunt mai adânc înrădăcinate, cu atât scade capacitatea lui de a-şi lărgi orizonturile şi legăturile umane.

O secvenţă din filmul " *Leon – The professional (1994)* " mi-a atras atenţia în mod deosebit. Dacă vă amintiţi bine, Leon – asasinul, preţuia în mod deosebit o plantă dintr-un mic ghiveci pe care-l lăsa pe pervazul ferestrei. O îngrijea zilnic şi o lua cu el oriunde de muta. Acea plantă îi aducea liniştea sufletească şi îi îndulcea puţin viaţa.

La un moment dat, în timp ce uda planta, zâmbitor şi binevoitor, Leon îi spune Mathildei - copila pe care o salvase de la moarte şi pe care o "înfiase":

- Planta aceasta este prietena mea cea mai bună. Întotdeauna e fericită, şi nu pune întrebări. E ca mine, vezi? Nu are rădăcini.

Mathilda ezită un moment prelungit, reflectă bine la vorbele lui Leon, apoi îi răspunde cu un zâmbet slab:

- Dacă într-adevăr o iubeşti, du-o în mijlocul unui parc, să-şi facă rădăcini.

Leadership: Revii la exemplul unei vieţi trăite întru valori spirituale, pentru că felul în care înţelegi lumea lasă urme în tine însuţi?

Încă de mic copil Leon fusese antrenat să ucidă, misiunile secrete, şi în fond antisociale, îl însoţeau peste tot, necontenit, îndepărtându-l astfel de ceilalţi oameni, de dragoste, de compasiune, de adevărata fericire. Stând mereu în culise, ascuns de privirile celorlalţi, necomunicând cu oamenii, el nu şi-a putut da seama de adevărata valoare a vieţii. Nu-şi făcuse niciodată planuri noi, nu pornise niciodată în căutarea sensului vieţii. Lumea lui nu era o lume plină de visuri în care, mereu cu speranţă, mereu cu seninătate, mereu cu credinţă şi cu dorinţă de viaţă, să cauţi fericirea şi s-o găseşti. Ci era o lume searbădă, ascunsă, iar el era robotul care doar răspundea la comenzi.

Cred că cuvintele celebrei scriitoare Danielle Steel, din romanul " *Iubire* ", pe care l-am recitit recent, redau destul de bine gândurile lui Leon:

" Sufletul meu, atât de bătrân, atât de gol, se teme, de mine, de viaţă, până când visurilor, strălucitor de noi, vor începe din nou, într-un alt peisaj, într-un alt joc, conştient în fine de ceea ce ştiu, de ceea ce gândesc, de ceea ce sunt, de ceea ce simt... "

Poate că ar trebui să reflectăm bine la vorbele lui Danielle Steel, respectiv la gândurile lui Leon, şi în loc să vedem lumea prin prisma resemnării, să pornim în căutarea fericirii.

Leadership: Eşti un număr care se divide cu el însuşi, sau un număr care variază în funcţie de alt număr?

Am spus de nenumărate ori că leadershipul îşi găseşte temeiul în expresia *"Omul nu este un*

număr al vieţii care se divide cu el însuşi, ci un număr care poate fi ridicat la puterea „n" atâta timp cât variază în funcţie de alt număr" . Întrebarea care se pune este urmatoarea: Poţi să afli valoarea absolută a numărului care se repetă?

Caut prin aceasta să arăt că cine este vigilent la orice indicii de natură a-i dezvălui adevăratul caracter, învăţând a privi sarcinile de scanare şi gestionare a sinelui ca pe nişte sarcini obiective pe care este în stare să le înfrunte bizuindu-se pe propriile fapte şi urmările lor, va ajunge să se autocondiţioneze conştient.

Să-ţi condiţionezi răspunsul psihologic *"Pot"* la sunetul alarmei *"Voi fi ceea ce doresc să fiu"* , în urma rezultatelor propriei evaluări, înseamnă să te împaci tu ţine însuţi şi să-ţi coordonezi existenţa pentru a te accepta cu bune şi cu rele, fără a falsifica datele situaţiei.

Nu trebuie să se înţeleagă că e interzis a te bucura de rezultatele determinării tale (a te schimba și a-ţi transforma viaţa) pe care le consideri cam cu uşurinţă de la sine înţelese. Dar totul capătă altă importantă după ce realizezi că cea mai grea cale de a ajunge la iubirea de sine, sau la statutul de "normal", este să te gândeşti la tine ca la un păcătos, incapabil să-ţi ierţi păcatele trecutului.

Este esenţial să percepi, printr-un proces de gândire care rezidă în analiza argumentelor contradictorii, în scopul descoperirii adevărului, că te deschizi pentru tine însuţi, nu pentru lumea din jurul tău. Nimeni nu îţi poate oferi maximum de certitudine în ceea ce priveşte baza ta spirituală, relaţiile şi legăturile tale cu ceilalţi. De aceea interesul major arătat pentru experienţele tale de viaţă, în diverse ipostaze, aşa cum le trăieşti, constituie un aspect capital pentru dezvoltarea armonioasă şi pentru înţelegerea rolului dominant sau a dependenţei de ceilalţi.

Un număr care se repetă este o reprezentare a cantităţii acţiunilor în care vrei să te implici, pornind de la acel declic magic care declanşează o reacţie la evenimentele importante care se prezintă în faţa ta. Valoarea absolută a acestui număr este dată de raportul dintre obiectiv şi subiectiv cu care percepi potrivirea ta în ecuaţia determinismului care lasă loc acţiunii libere, neconstrânsă de norme, reguli şi principii în care nu crezi.

Leadership: Te izolezi în propriul univers în ideea că te vei putea regăsi, neutralizând astfel o eventuală opoziţie din partea celorlalţi?

A face ceva împotriva dorinţelor şi aspiraţiilor tale înseamnă, în mod sigur, să te izolezi în propriul tău univers. Iar dacă acest lucru se întâmplă, atunci nu vei putea să te împaci nici cu universul interior al celorlalţi oameni.

Mathilda l-a ajutat pe Leon să vadă o altă faţă a lucrurilor, l-a ajutat sa înţeleagă ce este bucuria, ce este binele, căci felul ei de a vedea lumea nu era atât de limitat ca al lui. Ea i-a schimbat convingerile şi valorile, i-a schimbat obiceiurile şi orientarea in viaţă. L-a ajutat să-şi găsească şi să-şi dezvolte adevăratele "rădăcini". Leadershipul începe cu o schimbare de atitudine.

Cu plantele se întâmplă la fel ca şi cu oamenii. Până la urmă rădăcinile lor putrezesc dacă nu au apă. La fel, oamenii care nu îşi dezvoltă noi orizonturi şi noi legături umane sfârşesc prin a se închide în ei înşişi, prin a se separa involuntar de lumea celorlalţi. O plantă udată cu măsură va fi mai viguroasă, la fel cum un om crescut în spiritul unei vieţi pline de bucurie şi de mulţumire îşi va lărgi orizonturile.

Leadership: Starea ta de spirit transcende realitatea obişnuită, putând trăi în alte

dimensiuni ale convergenţei de conţinut pe care îl primeşti din spaţiul din jur?

Toate convingerile şi sentimentele pe care ţi le formezi îţi vor crea viaţa pe care o vei duce, precum şi toate circumstanţele ei, de zi cu zi. Cu cât convingerile tale sunt mai adânc înrădăcinate, cu atât scade capacitatea ta de a-ţi lărgi orizonturile şi legăturile umane.

Ai o personalitate, un suflet, un "eu" care te face unic. Poţi schimba în bine atât propria-ţi viaţă, cât şi pe a celorlalţi dacă rămâi deschis la diversitatea de puncte de vedere şi perspective. Detaşează-te de convingerile care te "trag" înapoi, detaşează-te de gândurile, de sentimentele, de valorile şi principiile nesănătoase, pentru a-ţi elibera mintea ca să vadă alternativele şi să le accepte.

Conţinutul pe care-l primeşti de la ceilalţi oameni, precum transmiterea afectivităţii totale sau amplificarea motivaţiei de a trăi cu conştiinţa că ai un scop de îndeplinit, trebuie să rezoneze cu multitudinea de decizii care se produc sub domnia arbitrariului.

Pe de altă parte, conţinutul pe care-l primeşti de la spaţiul din jur are ca referinţă materialitatea unor obiecte extrem de diverse: de la transparența cristalului, la duritatea metalului și fragilitatea pufului de păpădie. Iar una din dimensiunile acestui conţinut poate fi reprezentată de intensitatea cu care te ataşezi de un lucru şi evoluezi odată cu el.

Însă, cum preciza cineva pe internet, problema apare atunci când ajungi să te ataşezi de un lucru mai mult decât de cei pe care îi iubeşti. Sau să alergi zi şi noapte după posesiuni, în loc să te opreşti puţin şi să apreciezi cât de valoroasă şi unică este viaţa ta.

Motivaţia de a fi altcineva se întemeiază pe ceea ce primeşti de la viaţă atunci când te trezeşti mereu în mijlocul lucrurilor care te modelează.

Formula magică a unui suflet liber este dată de deschiderea ta faţă de ceilalţi oameni. Leadershipul tău este încă departe de a ajunge la acel nivel de calitate care să reflecte puternic valorile tale bune, dacă nu te adaptezi la mediul celorlalţi, dacă nu experimentezi noi idei şi opţiuni pe care le ai la dispoziţie. Ca să-ţi lărgeşti orizonturile şi legăturile umane, trebuie musai să-ţi schimbi convingerile şi să-ţi reconsideri conceptele şi valorile.

Fiecare este liber să gândească cum vrea, este independent şi în gândire şi în acţiune. Dar trebuie să fie în concordanţă cu gândirea celorlalţi, cu posibilităţile de acţiune dar şi cu legislaţia existentă la un moment dat. Izolarea în propriul univers, inacceptarea unor nou mod de gândire şi lipsa unui orizont larg, sunt defavorabile liderului. Iar a acţiona în afara legii din cauza unei rigidităţi în gândire, atrage sancţiuni aspre.

Care ar fi formula magică a unui suflet liber? Nimeni nu o poate defini cu exactitate. Cert este că liderul, ca şi ceilalţi oameni, trebuie să se străduiască să creeze ceva excelent în viaţă. Acest lucru se poate realiza numai dacă fiecare se înarmează cu o gândire sănătoasă, dacă fiecare are o deschidere către un orizont larg.

O viziune de perspectivă, o comunicare eficientă, deschisă, un mod de acţiune în limitele legale unanim acceptate sau chiar impuse, îţi vor permite să-ţi dezvolţi "rădăcinile" sporindu-ţi vigoarea şi chiar autoritatea.

Source: https://neculaifantanaru.com/formula-magica-a-unui-suflet-liber.html

Forţa de redefinire a identităţii personale

On August 27, 2014

Fă un pas uriaş spre o nouă ştiinţă, plasându-te sub influenţa forţei de redefinire a orizonturilor unei realităţi mai înalte.

Mă aflam în faţa unui drum care conducea spre o nouă ştiinţă. Datoram totul practicii alternative în domeniul cercetării fundamentelor „inteligenţei creatoare", despre care, acum, n-aş putea să afirm decât un singur lucru: cine îşi însuşeşte cu chibzuinţă această ştiinţă devine el însuşi o sferă a lucrării transformatoare a lui Dumnezeu în lume.

Totuşi, trebuie să mărturisesc că la început ştiinţa nu a fost tocmai preocuparea mea de căpătâi. Era doar un proces de căutare a ceva încă nedefinit. S-ar putea spune chiar că nu iubeam ştiinţa decât într-un anume scop. Acela de a mă detașa un pic de o lume plină de tipare făţarnice, de aşa zisa "turmă", împotrivindu-mă sentimentului de apartenenţă la un spaţiu gol, fără personalitate. Neîndoielnic, eram dominat de aceeaşi întemeiată motivaţie cu care un pictor caută plasticitatea expresiei pentru o idee pe care o doreşte exprimată.

Era un fel de povară a minţii supuse unei tensiuni crescute, cerându-se asumată, cumva eliminată, înainte ca potenţialul ei de expansiune să se deplaseze spre valori negative. O suferinţă datorită căreia m-am descoperit brusc altfel decât eram, adâncit în sânul unei entităţi care depăşea graniţele admisibilului, sub influenţa unei forţe de redefinire a identităţii personale. Tindeam să cred, cu respectul cuvenit oricărui mijlocitor al ştiinţei, că în propria-mi minte se ascundea un ocean adevărat, supus fluxului şi refluxului, agitat de furtuni periodice. Simţeam că mă prăbuşesc în valuri tulburi.

Neconvenţional, am pătruns în blocul funcţional al gândirii nelimitate, care fascina prin profunzimea ei rar întâlnită, prin complexitatea abordărilor, actualizată şi concepută în maniera în care ştiinţa era susţinută de puterea imaginaţiei. Incurabil, subiectivismul mi-a întins deseori capcane pe durata acestei riscante expansiuni a individualităţii mele, fiind tentat să încadrez fenomenul acesta nelămurit la multe categorii de manifestări ce par secundare. Precum: „abuzul de putere".

Leadership: Susţii accelerarea şi valorificarea rezultatelor ştiinţifice în direcţia unei noi conştiinţe de care se leagă variabila unei singure transformări în realitatea care ţi se relevă ca o întrebare adresată sieși?

Progresul pe care îl realizezi în zona leadershipului este proporţional cu timpul pe care îl investeşti în regândirea identităţii personale, susţinând accelerarea şi valorificarea rezultatelor ştiinţifice în direcţia unei noi conştiinţe. Este vorba de acea conştiinţă elevată a omului care îşi cercetează sinele, prin frământarea perpetuă a inteligenţei puse în slujba creaţiei, găsindu-şi unitatea înfăptuitoare doar sub haloul imaginaţiei.

Numai printr-un proces de căutare a ceva încă nedefinit, care parcă îţi umple un gol interior, poţi realiza acea ruptură de obişnuinţă în gândire care, la rândul ei, în mod particular, anulează orice încercare de a pune în spate tot ce înseamnă realism pragmatic.

O singură întrebare se cere a fi pusă fără întârziere: care este preocuparea ta de căpătâi care îţi poate fuzniza sentimentul de apartenenţă la ceva mai larg decât lumea în care te afli? Omul care tinde spre desăvârşire, liderul prezentului şi al viitorului, luând în considerare probabilitatea de a se pierde într-un absolut impersonal, va fi obligat şi la alte metode de autoevaluare - dar mai ales la o suplă acceptare a acelui „ *something else* ", atât de categoric

refuzat de paragrafele ştiinţei.

Un rezultat ştiinţific care schimbă orizontul de înţelegere a lumii este expresia unei gândiri nelimitate, încărcată de imaginaţie cu noi sensuri de înţelegere faţă de situaţiile prin care treci, din care rezidă forţa de interpretare a răspunsului la întrebarea: până unde te poţi avânta cu o idee fără să te simţi lezat în vreun fel de regulile fixe ale unor obligaţii asumate?

Un rezultat poate fi socotit "ştiinţific" pentru că mai întâi de toate indică ce tip de fapte trebuiesc adunate pentru a efectua o constatare, apoi pentru că creionează numai cadrul în care trebuie căutată soluţia.

Leadership: Îţi exprimi ataşamentul faţă de acea zonă a căutării de sine care-ţi conferă împlinire numai în situaţia în care lupta dintre imaginar şi raţionalitate este dusă în numele unui statut de fiinţă superioară?

Un întreg ocean se va desfăşura, în măreaţa lui nemărginire, în faţa restului vieţii tale. O sumă de plusuri şi minusuri vor compensa lipsa posibilităţii de extindere a capacităţilor de producere a unei noi platforme de cunoaştere. Dar în acelaşi timp vei avea de dus o luptă aprigă dintre imaginar şi raţionalitate în gândirea modernă.

Dacă vrei să faci din ştiinţa o bază pentru dezvoltarea leadershipului, pe tot parcursul vieţii, nu te limita la a trece dincolo de gândirea unanim acceptată, ci încearcă mai întâi să-ţi exprimi ataşamentul faţă de acea zonă a căutării de sine care conferă împlinire. Încearcă să-ţi exprimi identitatea prin persistenţa constantă a modelărilor şi configurărilor în versiunile următoare ale creaţiei personale. Doar astfel vei căpăta statutul de „reformator”.

Găseşte-ţi şi întăreşte-ţi puterea identitară, căci numai ea îţi dă tăria să supravieţuieşti schimbărilor pe care le-au impus ceilalţi, sau pe care tu însuţi le impui. Această putere este are ca obiectiv principal câştigarea trofeului aflat la hotarul dintre imaginar şi real, cu deschidere către un nou mod de abordare a relaţiei între ceea ce eşti capabil să suporţi moral prin ataşamentul faţă de o nouă realitate şi ce eşti capabil să devii prin descrierea acestei realităţi încadrată în parametrii sentimentului de apartenenţă la ceva mai "înalt".

Orizontul unei realităţi mai înalte poate fi atins doar prin extinderea profunzimii în a analiza fenomenul vieţii din perspectiva unei inteligenţe care a întâlnit la timpul potrivit scoala gândirii, hrănindu-se cu un mereu "something else" din vecinătatea unei creaţii care, emoţionând incontestabil, nu lasă pe nimeni indiferent.

Statutul de fiinţă superioară poate fi câştigat prin atenţia privilegiată ce o acorzi sentimentului de apartenenţă la ceva mai larg decât lumea în care te afli.

Forţa de redefinire a identităţii personale reflectă tendinţa de a te detaşa de masa anonimilor, având capacitatea de a crea ceva unic, memorabil şi acceptat – expresie a dorinţelor de autodepăşire – înaintând printr-o gândire inovatoare spre culmi mai înalte ale progresului. Iar puterea inteligenţei creatoare se referă la atingerea acelei individualităţi create cu şi prin ştiinţa conducerii inteligente, cu impact asupra celor care te urmează în atingerea unui ţel comun.

Cel mai bun profesor în leadership este experienţa de viaţă, mult mai importantă în formarea personalităţii decât experienţa profesională.

Forţa tămăduitoare a sufletului

On Aprilie 26, 2015

Identifică noi căi de transmitere a revelaţiei pe care o posezi, impunând înţelesul pe care îl dă sufletul tău.

- Aţi crezut, într-adevăr, că m-aş putea consola? întrebă Maximilien privindu-l cu amărăciune pe conte.

- Ascultă - spuse Monte Cristo - înţelege-mi bine cuvintele, Maximilien ! Când te întreb dacă te-ai consolat, îţi vorbesc ca un om pentru care inimile omeneşti nu au taine. Hai, Maximilien, să coborâm împreună în fundul inimii tale şi să o cercetăm. Există situaţii pe care oamenii le simt din instinct, dar nu le pot discuta cu mintea.

Simţi încă nerăbdarea aprinsă a durerii care te face să sari în sus aşa cum sare leul pişcat de ţânţar? Simţi tot setea aceea mistuitoare ce nu se stinge decât în mormânt? Eşti tot în prada idealizării părerii de rău care îl azvârle pe cel viu în afara vieţii, în urmărirea morţii? Sau simţi numai nepăsarea aceea a nervilor istoviţi, plictiseala care înăbuşă raza nădejdii care ar vrea să lucească? Simţi oare pierderea memoriei, aducând neputinţa lacrimilor?

Dragă prietene, dacă asta simţi, dacă nu poţi plânge, dacă îţi crezi moartă inima amorţită, dacă nu mai ai altă putere decât în Dumnezeu, dacă nu mai ai priviri decât pentru cer, atunci, prietene, să lăsăm la o parte cuvintele prea strâmte pentru înţelesul pe care li-l dă sufletul nostru. *

Leadership: Poţi să găseşti o bună utilizare a potenţialului de control a ceea ce oamenii văd în tine, făcând apel la jocul straniu al asocierilor dintre aspectele cutremurătoare ale vieţii şi imaginile memorabile ale răbdării pusă în faţă situaţiilor aparent fără ieşire?

Procesul de maturizare şi cel de consolidare a personalităţii, implicând atuuri ale sporirii informaţiei emoţionale pentru o mai bună receptare a mesajului pe care îl transmiţi, în sensul unei intervenţii care să susţină felul tău de a fi, performanţa, obiectivele, ideile şi făptuirea lor, se poate distinge printr-o trăsătură puțin obișnuită, ieșită din comun.

Anume, controlul realităţii sprijinit pe puterea sufletului de a asimila, produce sau transmite o stare, o emoţie, un mesaj care poate fi în mod direct sau indirect îmbrăcat într-un înţeles ce stă la mijloc între nădejde, îndoială şi revelaţie.

Celebrul scriitor, Stefan Zweig, scria despre fondatoarea Christian Science, Mary Baker-Eddy: „ *Ea a observat acel adevăr incontestabil că orice reprezentare imaginară a unui sentiment, deci şi a unei dureri, cuprinde în sine tendinţa de a se transforma în realitate şi că, prin urmare, o sugestie preventivă înlătură adesea teama de îmbolnăvire care este tot atât de primejdioasă ca boala însăşi. "*

Înţelesul pe care îl dai sufletului tău şi pe care îl transmiţi celorlalţi, mai degrabă prin susţinerea cu umilinţă a unei revelaţii care nu are nevoie de probe pentru a realiza o nouă imagine a realităţii, face din tine un om adaptabil la viaţă, la circumstanţele ei, la contextul în care oamenii trăiesc, se dezvoltă şi se împlinesc.

Efectul de consolare te încarcă cu stări sufleteşti pe care nu bănuiai că le poţi trăi, justificând

durerea pe care o simţi când crezi că cineva are ceva ce îţi aparţine, în special acea sclipire de inteligenţă, bunătate şi înţelepciune, care vin din aşezarea minţii şi a inimii în respectul pentru valorile vieţii.

Iar singura sugestie pe care o vei primi de la cineva cu adevărat experimentat în algoritmica vieţii, de la un spirit cu adevărat impunător, este aceea de a-ţi găsi un refugiu în faţa dificultăţilor şi a contradicţiilor personalităţii tale, în locul deşertăciunilor lumeşti, în locul numeroaselor aventuri trecătoare.

Leadership: Poţi să fii tu însuţi într-o lume care încearcă neîncetat să te modeleze în altceva decât eşti pregătit să accepţi ca pe un fenomen restructurare a lumii tale interioare, prin comparaţie cu interpretarea plauzibilă a realităţii pe care nu o poţi nega?

Când vrei să ajuţi un om mai întâi trebuie să-i deschizi interesul pentru înţelesurile unei revelaţii mai înalte. Revelaţia presupune o dezvăluire de sine, o dezvăluire a voinţei tale sau a unei entităţi superioare, ca iniţiativă spre o reprezentare a unor puncte de vedere alternative şi motivate vizavi de felul cum ar trebui interpretate aspectele vieţii. În beneficiul reciproc.

Dacă ai întipărită în tine putinţa de a crede în ceva superior, aplecându-ţi raţiunea asupra celei mai favorabile abordări în ce priveşte împlinirea şi forţa plină de har pe care nimic rău nu o poate pătrunde, atunci nu vei cădea pradă „idealizării părerii de rău care îl azvârle pe cel viu în afara vieţii, în urmărirea morţii”. A te lăsa influenţat de un spirit superior înseamnă să crezi într-o realitate pe care nu poate fi negată, una care oricând se poate transforma într-o forţă de dinamism interior aproape de a cutremura orice înţelegere asupra vieţii.

Leadershipul cel mai pregnant poartă amprenta acelei mentalităţi întemeiate pe recunoaşterea sprijinului „nevăzut” pe care o entitate superioară - providenţa - îl oferă în cele mai negre situaţii de viaţă. Providenţa este răspunsul pe care îl dai vieţii în situaţia când eşti condus de o înţelegere superioară asupra renunţărilor necesare în vederea obţinerii de rezultate efective şi marcante în timp.

Găsirea unei noi ordini a marilor răspunsuri ale vieţii, pe care Dumnezeu le-a pregătit dinainte ca să te contopeşti cu ele şi să le înţelegi chiar şi în lumina palidă a durerii, ca o întrezărire a unor adevăruri revelate progresiv prin supunerea raţiunii şi a conştiinţei după voinţa inimii, este necesară pentru o bună utilizare a potenţialului tău de control a ceea ce oamenii văd în tine.

Ceea ce oamenii trebuie să vadă la tine nu este "privirea îndreptată către cer" pe care o cere credinţa cea mai puternică, ci ceea ce te face să te simţi viu atunci când înţelesul pe care îl dai sufletului tău provoacă o reacţie de împingere a limitelor, de tipul: "Sunt mai mult decât ceea ce sunt".

Forţa tămăduitoare a sufletului se cucereşte prin avântul acordat virtuţii a te comporta disciplinat în mijlocul dezordinii vieţii. Dacă reuşeşti această performanţă, fapt care implică o serie de compromisuri, dar în special o doză mare de convingere în ceva bun, abia atunci vei reuşi să apropii celelalte „suflete” de o stare ce poate fi motivată de credinţa într-o entitate superioară.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Fragile

On Decembrie 09, 2017

Tăcerea este ecoul cuvântului de care trebuie să se umple sufletul nostru.

Mă găseam în imposibilitatea de a începe ori de a sfârși un dialog cu mine însumi, blocat de prezenţa unei intrigi sentimentale semi-imaginare încărcată cu prejudecăţi, de care aş fi vrut să mă satur destul de repede. Dar o atare operaţiune implică în primul rând capacitatea de a putea selecţiona un mesaj valid de tip *"How fragile I am"* dintr-un şir întreg de posibilităţi de abandon în faţa neantului.

Vulnerabil în faţa celor nedorite, neaşteptate şi nemeritate, eram proiectat parcă în realitatea unei singurătăţi care dezechilibrează, debilitează şi descurajează orice tentativă de a trece peste ineditul unui gen de analiză a imaginarului care cere un demers nu aleatoriu, ci stăruitor. *"Something in my mind will always stay: the reason of a previous effect, as its final cause."*

Acceptarea asta pasivă a unui răspuns din partea sensibilităţii mele prea complicate, durerii de a mă şti neglijat de voinţa divină, pendulării între vremelnic şi etern, între tăgadă şi credinţă, unde starea de compromis devine ceva obişnuit, s-ar fi putut traduce printr-un efort de creare a iluziei unei individualități aflate în căutarea aceluiaşi logos originar.

Lipsea doar prilejul declanşator pentru a produce în orice moment un accident, o apropiere de deşertăciunea acestei lumi, contrastând cu năzuinţele cele mai profunde ale unui rătăcitor în pustiu *born beneath an angry star.*

Perhaps this final act was meant to clinch a lifetime's argument. Era mai degrabă o contrapunere de monologuri, întotdeauna o cale pentru creativitate, dar nu și pentru pragmatism. O practică a cercetării cunoașterii superioare prin examinare experimentală, arta de a crea o lume din nimic, o formă de comunicare în nuce, pentru că înseamnă să găseşti răgazul şi exigenţa unei adânciri în durerea adevărurilor lăuntrice, fiind nedespărţit de stăruinţa în trăirea tragediei consecvenţei artistice.

Leadership: Tratezi cunoaşterea într-o relaţie personală şi reciprocă a celor două dominanţe: manifestarea gândurilor înţelepte și forma de exprimare artistică?

A experimenta noi forme de exprimare artistică înseamnă să dai cuvintelor forță, culoare, substanță, greutate, pe care puțini reușesc să o facă. Alege cu grijă reprezentarea pe care vrei s-o dai cuvintelor pe care le folosești în contextul fuziunii cu Dumnezeu, trăirea de reciprocitate prin care Tu şi Fiinţa transcendentă se influenţează reciproc.

Gândeam că totul din mine este reversul scrisului limpede, dovada sensibilităţii faţă de ineditul unui aparent pustiu bogat în semnificaţii, de-a pururi o flacără a vieţii. Acceptarea unei clipe de "acum" păstrând solemnitatea unui moment prin care mi se dezvăluia cunoaşterea superioară într-o cu totul altă formă decât cea care era aşteptată. Eram asemenea unui scriitor resemnat la postura de observator căruia nu-i rămâne decât cultul detaliului cotidian şi hipertrofia descrierilor.

Dar întotdeauna din ascunsul de nepătruns al minţii poate să răsară nemurirea momentului sublim, o ilustrare frapantă a mentalităţii ce îşi are replica în imaginarul literar, un avantaj al introducerii în cele ce se săvârșesc în realitatea unei întâlniri cu Dumnezeu a cărui forța de

perpetuare a creaţiei, de reinventare a materiei, depășește cadrul teoretic al rândurilor de faţă. Această inteligenţă absolută crează spaţiul logic al elementelor conceptuale care nu degenerează însă în mărcile nonsensului absolut deoarece înfăptuieşte imaginaţia productivă.

Cel puţin, privind din interiorul scrisului care face din abundenţa gândurilor fugare un mod de a mă concentra asupra a ceea ce nu ştiam că ştiu, din ampla deschidere a ochiului sensibil şi a minţii analitice, mă socoteam împlinit prin aplicarea unor experienţe acumulate în subconştient ce ieşeau la iveală ca intuiţie a universalului în individual.

Leadership: Poziţia ta faţă de decizia de a fixa un reper de orientare spre o altă modalitate de stimulare mentală, aparţine unui rol de tip "instanţă de vinovăție"?

Intuiţie care stabilea în acelaşi timp structura limbajului plastic-narativ, a modalităților netradiționale de exprimare, principiile care stau la baza lui, comparativ cu limbajul verbal. Poziţia mea faţă de asumarea unui rol de tip "instanţă de vinovăţie" fiind aceea de înfăptuitor al Marii Opere care încearcă să unifice lumea cuvântului scris cu planurile şi gândirea lui Dumnezeu.

Încă mă simt vinovat, nu atât pentru ceea ce ştiu, cât pentru ceea ce mi se relevă din experienţele trăirii mistice, din înţelegerea sinelui în lumina relaţiei cu Dumnezeu, în acord cu voia Lui şi nu cu valorile lumii.

Aşadar, mă simt vinovat prin faptul că îngădui oamenilor să descopere adevărul unei credinţe pure, fiind materia ideii sau a reprezentării fanteziei în relaţie cu activitatea perceptivă. Ca și când aș fi fost închis într-un cocoon semi-întunecat care oferă protecție, dar nu hrăneşte.

Cu sârguinţă, îmi etalez capacitatea de a analiza un ansamblu complex de elemente, de relaţii sau principii, pentru a extrage asemănările şi deosebirile dintre ceea ce se vede şi ceea ce se ascunde, dintre realitatea exterioară şi imaginaţia prea activă care blochează orice iniţiativă. Sunt prea îngăduitor faţă de înţelesul pe care cuvintele tăcerii mi le contestă, mi le amestecă, mi le şterge sau mi le aruncă în cap.

Firul fragil care mă conectează cu Divinitatea are ca raţiune principală realizarea unui cât mai fidel portret al celui care reușește să deschidă o ușa spre spaţiosul careu al cunoaşterii desfăşurat între percepţie şi imaginaţie, păstrând în același timp acea tăcere care caută o întrebare, caută un răspuns, care spune, de fapt, 1.000 de lucruri.

„Tăcerea este ecoul cuvântului de care trebuie să se umple sufletul nostru.” (Sf. Ignazio di Antochia)

Fragile este starea omului care experimentează în același timp dimensiunea densă a creaţiei și limbajul tainic al înţelepciunii. Arta şi gândirea profundă. Dialogul între tine şi Dumnezeu, însemnând că El participă la dialog prin tăcere în bucurie simţitoare.

*** Notă:** Sting - Fragile

Source: https://neculaifantanaru.com/fragile.html

Frânturi din realitatea unei lumi neînţelese

On Decembrie 31, 2016

Prefă-te că ești orb, dar nu te lăsa niciodată hipnotizat.

Aveam tot ce îmi trebuie pentru a deveni poet, cu excepţia poeziei. O altă esenţă a realităţii poemului era iubirea, care străbătea ca un fir incandescent toate coridoarele acestui palat unde unica regulă era jocul. Unirea forţelor de diferite orientări (reacţiuni) manifestate la graniţa dintre real şi ireal, fiind aproape insesizabilă într-o zonă de responsabilitate a lucrului gândit şi bine făcut. Se filmau secvenţe disparate în care apăreau mereu alte decoruri.

Subiect: Dumnezeu nu există. Eu eram personajul principal: Nicholas Urfe. Regizorul era: Conchis, sub înfăţişarea unui Mephisto care cerea neîndurare. Spunea că-şi poate închipui cât este de greu să joci împreună cu el, căci nu avea o tehnică pe care să se bizuie în caz că nu se înţelegea cu partenerii de joc. Eu i-am răspuns că atunci când partenerii se acordau, totul mergea perfect. De fapt, nu era decât o practică ocultă, o formă de hipnotism îngăduită într-un tărâm al magiei și al personajelor costumate, în care viaţa lui devenea viaţa mea.

James Braid, care a inventat termenul de "hipnotism", susținea că focusarea atenției este esențială pentru crearea transei hipnotice. Nu aveam dreptul la nicio extravaganţă, trebuia să mă supun asprimii lui Conchis, aceea de a mă considera învins de o realitate inventată de un creator care a iscat o ordine universală într-o poetică a măştilor, uitând să instaleze în aceasta şi o balanţă a veşnicei. În mod chibzuit, mi-a fost schimbată impresia de tânăr aristocrat, plictisit, foarte obișnuit cu totul, fără ironii, cum ar fi orice englez într-o situație normală, de care tot timpul am dat dovadă.

Leadership: Eşti pregătit să crezi într-un creator care consumă experienţe de joc unice cu scopul de a da realităţii nuanţa unei expresii de sine originale care pune accentul pe atingerea perfecţiunii prin intermediul personajelor menite să înfăţişeze o multiplicitate de lumi posibile?

Spectrul doctorului Moreau din opera lui Wells era, de asemenea, vizibil în fiecare umbră a lui Conchis: *„ S-ar putea să mă înşel, dar eu am văzut mai multe decât dumneata din modelele Creatorului acestei lumi - căci eu i-am cercetat în felul meu legile, toată viaţa, în timp ce dumneata colecţionai fluturi. Şi, îţi spun, plăcerea sau durerea nu au nimic de a face cu raiul sau iadul."*

Se vede că lumea pe care Conchis o construise înadins ca să schimbe lumea mea, punând în valoare vizibilitatea unei alte versiuni a realităţii, un fel de *Ecristroterhis* , sau particularitatea de a purta mască în cosmetizarea unei opere de artă, părea să fie extrasă din efortul de a revela adâncimile unei experienţe în egală măsură existenţială şi ficţională.

Şi ar mai fi ceva: o femeie blondă în dublu rol. Şi o brunetă care îşi extinde rolul printr-o formulare negativă a "uitării". Urmează la mutare nebunul, imediat după capturarea reginei, prin care Albul speră să profite de diagonala lungă. Regele negru, un soi de perfecţiune, ceva divin, mai presus decât personajele sale, stătea ascuns în dosul unei splendide şarade, ceva care căpăta sens printr-o complexă colectare a diferitelor tipuri de măşti. Toate contribuind la o atmosferă de halucinaţie, de transă în care se petreceau lucruri, intrări, ieşiri suprarealiste, în care apăreau şi dispăreau personaje, gesturi, muzici, fără ca între ele să se lege neapărat elementele unei construcţii.

Remarcabil era tactul de care era capabil Conchis. Lumea lui era o altă faţă a aceluiaşi

personaj. Iar lumea celorlalţi participanţi la scenă reieşea din explorarea unui singur personaj care înfăţişa o multiplicitate de lumi posibile. Multe thread-uri şi procese în background. O lume construită din dezvăluirea unor date greu accesibile, pentru simplul fapt că nu oricine poate pătrunde până la profunzimile magiei de a exista ca martor simultan al tablei de şah şi al unui vis mult prea îndrăzneţ pentru a putea fi împlinit.

Chiar şi gambitul reginei (recuperată prin puterea de transformare a modestului pion) a fost mutarea genială a unei femei, inegalabile prin frumuseţea ei, pe care Conchis a pus-o în faţa mea ca să-mi testeze capacitatea de concentrare. Am scăpat doar prin acţiunile nebunului, prin situarea nebunului între magician şi lume, pornind invers, întotdeauna de pe diagonala unui adevăr indestructibil: *"niciun personaj nu există dacă nu se regăseşte pe sine în altă lume, şi niciun personaj nu scapă metamorfozei prin care se oferă spectatorului un nou univers metafizic, rezultat din sublimarea caracterelor într-o realitate a oglinzilor duble".*

Leadership: Cum gestionezi situaţiile trăite prin conștientizarea momentului de vârf al unei forţe de sens opus esenţei tale, manifestată la nivelul existenţial printr-o schimbare permanentă a decorului realităţii?

Cine oare poate găsi ultimul vers din mintea unuia căruia îi lipseşte poezia? Cine oare se poate adapta într-o lume care ascunde cheia unui poem relevat prin: „ *Percepţia imaginară* "? Poţi să vorbeşti o limbă care ţine o minte genială prinsă în capcana jocului de şah, sub masca unui magician care te urmărește ca o furtună nemiloasă în călătoria ta spre schimbare? Nu există putere a sufletului care să nu fie activă în acest proces.

Alexander von Humboldt, care a contribuit la formarea geografiei ca disciplină științifică, spunea: *"Nimic în natura intimă a omului nu este atât de adânc, atât de fin sau atât de cuprinzător, încât să nu răzbată în tărâmul limbajului și să nu fie hrănit de acesta. "*

Eleftheria este un cuvânt nobil în limba greacă. Înseamnă libertate. Conchis mi-a dat ultima lovitură: "Dacă uiţi acest cuvânt, îţi voi dărui opt vieţi. Dacă-l memorezi, vei fi prizonierul meu, pentru totdeauna."

Poezia este înţelepciunea. Cheia este libertatea. Măştile sunt explorarea vieţii. Şi magia este dragostea. Jocul este schimbarea permanentă a decorului. Vânătorul sunt eu. Şi prada eşti tu. Întrebarea este următoarea: cât timp vei putea suporta marea şaradă, înainte de a elibera din ea? Nu există decât o singură cale de a afla: Play !

În tot acest glob de cristal care funcționează ca o mașinărie nemţească, folosit doar pentru clarviziune, unde Dumnezeu nu este pe nicăieri, s-ar potrivi de minune ca revelaţie ceea ce, în final, Aldous Huxley voia să ne facă să înţelegem: că oamenii din "Minunata lume nouă" nu suferă pentru că râd în loc să mediteze, ci pentru că nu ştiu de ce râd şi de ce au încetat să mediteze.

Aplicarea măştilor, sau magia folosirii oglinzilor care deformează realitatea, este consecinţa introducerii unei ordini aparte, a unei formule de compromis în spaţiul dintre regizor şi personaj, încât să se stârnească în spectatori curiozitatea de a „scana" fiecare scenă din spectacolul unei imaginaţii exaltate şi de a o percepe ca extensie a unei noi viziuni despre viaţă, despre lume.

Frânturile din realitatea unei lumi neînţelese sunt de multe ori de neîndurat.

Leadershipul despre care nu se prea vorbește, dar care intră în compoziţia existenţială a omului care nu se mulțumește cu un rol pasiv pe scena lumii, reprezintă de fapt o prelungire

a înţelegerii raţionale a motivului pentru care totul nu este aşa cum se prezintă.

Leadershipul, în marea ecuație a necunoscutelor acestei lumi, în care ideea de libertate rămâne doar o ipoteză cu șansă de realizare, o variantă a motivului haosului originar - în sensul în care întunericul poate să triumfe prin bogăţia de farse şi imagini ambigue, este lupta celor care reuşesc să înlăture obstacolele potrivnice împlinirii lor.

Iar procesul de explorare a leadershipului este similar procesului de înțelegere a lumii, definit drept „transmisie cognitivă, care poate fi însuşit prin efectul legii care spune: „Prefă-te că ești orb, dar nu te lăsa niciodată hipnotizat."

Source: https://neculaifantanaru.com/franturi-din-realitatea-unei-lumi-neintelese.html

Freamătul unei minţi de artist întrupate într-un frumos corp al naturii

On Mai 22, 2020

Arta este mijlocul creatorului de a se constitui într-o viziune pe care ochiul o numeşte "comparaţie".

Era ceva de ordin spiritual, mistic, greu de înţeles de lumea din jur, fiindcă tot ce mă înconjura intra în categoria lucrurilor accesibile doar celor curajoşi, celor capabili să facă parte dintr-o ficţiune de tipul: „Toate personajele şi faptele prezente în această operă sunt fictive, iar toți protagoniștii sunt pagini pline de recunoştinţă dintr-o istorie a tratării naturii cu respectul care i se cuvine unui Creator de frumos."

Probabil, din această cauză, eram atras în permanenţă de natură, cu o putere irezistibilă faţă de tot ce era nobil şi vrednic de admirat în plan artistic, angajându-mă într-o dezbatere tot mai cuprinzătoare despre originea unei Creaţii care îşi revendică termenul de "perfecţiune" la nivel de personaje şi roluri chemate să interpreteze subiectul florilor în mod surprinzător de diferit. Metamorfoza florilor în oameni, şi visul florilor continuat în ascensiunea unei viziuni însufleţitoare, se derula numai în capul meu, ca o lume ireală, fictivă, curgătoare, capabilă să influenţeze doar evenimentele din lumea unui artist care se priveşte pe sine ca într-o oglindă ce închide în ea spiritele naturii.

Cu faţa spre soare, închideam ochii încet, cu emoţie, cu acel zâmbet de satisfacţie dominatoare în colţul gurii care parcă ar fi vrut să denote acea dualitate a artistului adevărat, a cărui inspirație vine dintr-un spațiu numai al lui. Sau, poate că, în alt fel, sufeream de acea condiţie a artistului ce a atins vârsta senectuţii înţelepte de a mai visa la culmile pe care le oferă exprimarea prin intermediul artei, luându-şi libertatea de a visa la ceea ce se ascunde dincolo de ceea ce nu se poate pătrunde cu privirea.

Practic, mă simţeam ca într-o escapadă a artistului în mijlocul naturii, unde totul părea extras dintr-un fragment din "Pe firul de păianjen al memoriei", de Cella Serghi: *"Pictura modernă pe care n-o cunoşteam, sau, din comoditate, refuzam s-o înţeleg, începea acum cu o ciudată forţă şi mă purta cu ea în alt univers, îmi impunea o altă realitate."*

Leadership: Efortul de spiritualizare a unei lumi redusă la o asociere între imagini şi cuvinte tinde spre revelarea a ceea ce este esenţial în sufletul tău, ca reper a ceea ce este comun creaţiei trecute prin filtrul unei sensibilităţi rafinate?

Priveam cu alţi ochi totul din jurul meu, ca admirator al unor lumi vizionare surprinse în metamorfoze cromatice impresionante. Trandafirii, frunzele lor firave, încercam să adun parfumul lor primăvăratic într-un tot unitar extrem de rafinat și de elegant, într-un acord dintre pământ şi soare. Şi iată că trandafirul, cu frunzele lui verzi, pline de rouă, mă aude ca şi cum aş fi o parte din sufletul naturii, ca şi când aş exista prin intermediul altcuiva, un fel de reîncarnare a unui suflet dintr-o altă viaţă.

Nu-i aşa că gândurile-mi sunt echivalente cu puterea artei de a readuce la viaţă o lume sensibilă, aproape uitată de noi cei ce ne zbatem în vâltoarea oraşelor supra-aglomerate?

Privirea conduce sufletul spre măreţia naturii. De altfel, trandafirul crede că eu fac parte din marele plan al naturii, că eu sunt vocea nevăzută a naturii. De pe urma observaţiilor minuţioase am extras cu multă dibăcie o mărturie generoasă a minunilor naturii, o declaraţie de viaţă care va emoţiona o întreagă lume, prin care încerc să mă apropii de capodopera artistului, de freamătul lui interior. Poate, tocmai de aceea, cred că sunt demn numai de

atenţia unui pictor care analizează cu sensibilitate fiecare element al naturii înainte de a-l personifica într-un personaj de vis, dezvăluind un mister adânc care atinge simţul de uimire şi de admiraţie în acel dans al echilibrului dintre frumuseţe şi formă.

Da, recunosc cu tărie, sunt posesorul unui univers interior tainic, o fiinţă care ştie să trăiască intens totul, înfruntând apatia generală, creatorul unui univers suspendat între vis şi realitate, considerând că totul în artă trebuie să aibă în acelaşi timp forţă explozivă şi sensibilitate, ca atunci când stai şi admiri un peisaj panoramic. Sau ca atunci când te pierzi în profunzimea cerului înstelat aşteptând, ca dintr-o clipă în alta, o stea căzătoare foarte strălucitoare să-ţi îndeplinească ultima dorinţă: de a putea simţi freamătul vieţii pe suprafaţa lucrurilor care nu se văd, care nu vor trece, mai degrabă decât asupra lucrurilor care se văd şi care sunt trecătoare.

Leadership: Întinderea şi profunzimea realităţii în care trăieşti poate să genereze un ecou pe măsură într-o lume în care totul se uneşte şi se identifică cu actul sublim al unei creaţii instantanee?

Până la urmă, chiar şi gândurile, trăirile, înfruntarea lor, simt nevoia de vopsea, de pensulă, tot ce îi este necesar artistului pentru a se putea exprima în faţa unui şevalet şi a unei pânze albe pe care natura îşi imprimă sufletul, emoţionant, sensibil, memorabil. Îţi auzi pulsul inimii atunci când simţi vibe-ul culorilor vii, energia irezistibilă a simbolurilor imprimate cu emoţie într-un moment al unui instantaneu artistic reuşit, aproape fotografic. Dai mâna cu pasiunea autentică a unui Creator de universuri, cu o finisare delicată a trăsăturilor şi expresie rafinate, pe suprafaţa lucioasă a unei pânze de cristal, parte dintr-o reprezentare a constelaţiei Tayana construită pe ritmul muzicii lui Yakuro.

Nu mă pot obişnui cu banalul, nu mă mulţumesc a fi doar un om, ci tind spre a fi un creator de mare puritate sufletească, investit cu puterea de a pătrunde în inima naturii. Nici trandafirul meu deosebit, cu frunzele lui delicate, nu se va schimba, nu se va confesa într-un ansamblu al creaţiei mult mai vast, decât dacă vom exista unul prin celălalt, eu ca un artist înconjurat întotdeauna de frumos ce descoperă zilnic o doză de trăire artistică, iar el ca expresie a unei conştiinţe creatoare singulare. Poate o să mă credeţi, poate nu, dar cu siguranţă am dreptate.

Farmecul trandafirului, el care îşi orientează mereu frunzele spre lumină, îmi dă de înţeles că un artist poate fi un creator excepţional numai dacă se exprimă mai simplu, mai liber, mai firesc, prin intermediul frumuseţilor naturii. Poate că însuşi trandafirul îşi revelează o parte din substanţa propriului suflet raportându-se la un creator deprins cu tehnica picturală de reprezentare a aparenţelor sensibile, din perspectiva revelării vieţii sale interioare care dă tonul libertăţii infinite, a interacţiunilor cu natura într-o manieră spirituală, sau poetică.

Actul sublim al unei creaţii instantanee pune preţ pe gândurile şi trăirile manifestate de un artist care pune în acorduri noi puritatea unei armonii cu sine însăși, pe care o traduce în freamătul unei emoții rar întâlnite din sfera personificării unei naturi care, neîncetat, îi cere omului să-şi strunească şi să-şi afirme instinctele, în special instinctul de metamorfozare.

Freamătul unei minţi de artist întrupate într-un frumos corp al naturii este uneori domolit în plăsmuiri literare, estetice sensibile, de pură fantezie, unde orice asemănare devine o nouă formă de uniune între Creator şi Spiritul Elevat, în tăcerea unei clipe de neuitat, stârnită de căldura unor cuvinte fremătătoare care parcă au a spune:

Nimic nu este mai de nelocuit decât acel "tu însuţi" aflat într-un loc în care eşti tot timpul binecuvântat: în mijlocul naturii.

Trandafirul, pe care deseori îl percep ca fiind cea mai bună opţiune de îmbunătăţire a imaginii mele, se impune ca un mijloc de transformare umană, spirituală, artistică, mai ales dacă iau în considerare cuvintele esteticianului român Liviu Rusu:

"Artistul, cu adevărat creator, pătrunde atât de adânc în fiinţa sa, încât dezvăluie rădăcinile existenţei însăşi şi sesizează astfel ceea ce ne leagă mai strâns de pământ. Spiritualitatea pe care o descoperă este o spiritualitate terestră, fiindcă ceea ce ne revelează nu este o lume deasupra noastră, ci un dinamism interior, care animă tainele cele mai intime ale sufletului nostru, fondul originar al speţei noastre."

Source: https://neculaifantanaru.com/freamatul-unei-minti-de-artist-intrupate-intr-un-frumos-corp-

Fructul din Pomul Cunoaşterii

On August 15, 2013

Creează noi punţi de legătură între leadership şi ştiinţă, astfel încât să fii stăpânul unei minţi complexe şi al unei gândiri libere.

" Îngerul Domnului îmi spusese în vis că, dacă voiam să dobândesc o ştiinţă perfectă aşa cum îmi doream, trebuie să urc în lumea Lunii, unde aş găsi, în faţa Paradisului lui Adam, Pomul Cunoaşterii. Şi imediat ce voi gusta din fructul lui, sufletul meu va fi dominat de toate adevărurile de care o făptură este capabilă. "

Am avut de nenumărate ori ocazia de a aprofunda sensul acestor cuvinte, a căror interpretare o cunoşteam cel mai bine. Bineînţeles, punctul meu de vedere era susţinut cu argumente bine fundamentate şi cumpănite. Partea aceasta importantă a visului marelui filozof Cyrano de Bergerac, ca un întăritor al sistemului imunitar al gândirii mele ştiinţifice, încheia procesul de cristalizare a materiei din care se năştea și își înălţa turnurile alchimia.

Este de necontestat că o asemenea gândire axată pe sensuri şi subsensuri ce se cer decriptate, care trebuie măsurată înainte să-şi ia locul în suma totală de procese pozitive de dezvoltare, cere o anumită superioritate în cunoaştere. Pe care eu încercam frecvent să o accesez, să o abordez şi să o promovez mai bine ca oricine. Iar dacă voiam să înnod relaţia cu ştiinţa, mai întâi trebuia să ţin cont de elementele esenţiale menţinerii constante a condiţiilor de creare şi utilizare a materiei primare a Operei.

Se impunea însă o anumită prudenţă în repartiţia materiei după regulile greutăţilor şi ale măsurilor filosofice. Sau, cum ar spune maestrul meu, se impunea o anumită măsură în ponderea ideilor filozofice versus realitatea practică. Îmi era greu să mă înţeleg astfel. Multă vreme această rutină a cugetării încifrate, căpătând conotaţii simbolice şi metaforice, a rămas nestăpânită. M-a dominat. Apoi am înţeles totul.

Leadership: Poţi să-ţi valorifici experienţa de cunoaştere prin extragerea concluziilor logice din adevărurile fundamentale despre care ştii că pot fi oricând înzestrate cu un sens diferit de sensul propriu, fără să trădezi o intenţie de exteriorizare a stărilor sufleteşti?

Adevărurile care până altădată nu voiam să le cred, acele adevăruri ce puteau fi cu claritate cuprinse şi înţelese doar de mintea ştiinţifică, erau oarecum decalate în plus sau în minus, părând la primul contact cu ele greu de digerat. Între adevăruri se stabilea mereu o nouă legătură coordinativă, realizată prin întrepătrunderea evidenţelor, a concluziilor şi învăţăturilor participante la formarea şi desăvârşirea mea.

De aceea, schematic, această legătură coordinativă, care reprezenta cazul particular al unei legături covalente, se putea reprezenta simbolic prin trei flori delicate, unite printr-o săgeată, o combinație între noroc și efort. Ea pornea de la sensul *donor* spre cel *acceptor* , extinzându-se spre punctul matur de interpretare şi complexitate într-un spaţiu figurativ.

Am cules fructul din Pomul Cunoaşterii. Am turnat peste el o lingură de esenţă pură de lună, şi cinci picături de raze de soare. În compoziţia nou rezultată am adăugat zece grame praf de stele. Apoi, după circa douăzeci de minute, păstrat la rece, la o temperatură constantă pentru a asigura viabilitatea agentului care determina sporirea stabilităţii reţetei, am gustat din preparatul magic cu o savoare inepuizabilă cu care nu eram obişnuit.

Brusc, sufletul meu a început să fie dominat de toate adevărurile de care o făptură este capabilă. Am învăţat să ofer nişte perspective imaginare pe care puţini ar putea vreodată să le transforme în realitate. Dar nu trebuia să dau nimănui prilejul de a-mi citi adâncul sufletului, plăsmuit din aceeaşi materie contorsionată a întregului numit "Univers Paralel", fiindcă ar fi însemnat să fac o revelare a adevărului ascuns în spatele aparenţelor.

Leadership: Merită să fii cunoscut pentru ilustrarea privilegiată a unei gândiri care se străduieşte să dezvăluie totul a priori, să refuze orice prejudecată, să facă din conştiinţa subiectului măsura experienţei acestuia?

Te vezi nevoit să aprofundezi sensul unor noi abordări pentru a stabili noi fundamente ştiinţei tale? Simţi că ai nevoie de un întăritor pentru sistemului imunitar al gândirii tale? Încerci frecvent să accesezi, să abordezi şi să promovezi mai bine ca oricine o anumită superioritate în cunoaştere?

Ştiinţa leadershipului, la care am făcut deseori referire în articolele şi lucrările mele, are drept obiect, printre altele, înţelegerea simultană a înlănţuirilor bine închegate, în toată marea lor complexitate, dintre cauzele şi efectele generate înainte sau după introducerea unor noi modalităţi de îmbunătăţire a performanţei.

Cauzele pot asigura premisele reprezentării unei structuri avansate de control a proceselor de gândire şi acţiune, printr-o *cugetare-avertisment* care îl ajută pe lider să îşi clarifice poziţia în raport cu excelenţa.

În timp ce efectele pot crea premisele unei realităţi mai obiective, impunând o nouă direcţie de evoluţie şi făcând vizibilă puterea de deschidere a liderului. Efectele sunt totodată apanajul exclusiv al singurei forţe care permite reducerea sau amplificarea considerabilă a valorii liderului: ştiinţa.

Leadership: Ai ajuns la limita pe care ţi-o impune ştiinţa, sau continui să fii chiriaşul ei în cazul apropierii de o viziune mai flexibilă asupra statutului de operă tardiv descoperită?

O operă tardiv descoperită este o sumă a percepţiilor tale faţă de lumea pe care ţi-o imaginezi altfel, o mărturie semnificativă a limitelor până la care se poate conduce "deformarea" în scopul redării cât mai expresive a unei trăiri, realităţi, idei sau imagini, ce pot avea şi altă valoare decât cea directă.

Valoarea liderului stă nu atât în rezultatele concrete obţinute, cât în imaginarea unor procedee analitice, de aprofundare şi dezvoltare a ştiinţei, susţinându-şi punctele de vedere în orice circumstanţă de natură să ridice îndoieli justificate. El poate să ajungă la limita pe care i-o impune ştiinţa atunci când nu mai poate realiza cele două condiţii esenţiale ale sale: impunerea superiorităţii în zona lui de influenţă şi abordarea unei noi modalităţi de suscitare a interesului faţă de activitatea sa în rândul susţinătorilor.

Sau, el poate continua să fie “chiriaşul” ştiinţei atâta vreme cât staţionează în rutina unei cugetări nestăpânite, încordate, întru crearea unor valori superioare, unor deducţii şi raţionamente care nu pot fi cu claritate cuprinse şi înţelese decât de minţile cele mai luminate. Aprofundarea ştiinţei, noile informaţii şi cunoaşteri, aduc cu sine o serie de contradicţii şi paradoxuri care îl fac să fie şovăitor şi nehotărât.

La polul opus, procesând o cantitate mare de idei şi adevăruri izvorâte din propriile sale cunoştinţe, el va putea să se apropie de o anumită maturitate tradusă prin înţelepciunea de a lua hotărâri eficace, consolidându-şi astfel poziţia de expert.

Leadership: Poţi să asiguri o convergenţă sustenabilă a elementelor utile cunoaşterii către maximul de randament profesional, fără să extragi esenţa unei imagini care se repetă?

Aşadar, în momentul în care îţi extinzi ştiinţa şi începi să capeţi o viziune mult mai largă a ceea ce ea reprezintă, este posibil ca mintea să nu mai poată cuprindă, prin partajarea resurselor de cunoştinţe, decât ceea ce ai creat de valoare, şi informaţiile necesare pentru configurarea unei noi conexiuni cu leadershipului. Dar în acelaşi timp, ştiinţa este singurul tău aliat care te poate învăţa să oferi nişte perspective imaginare pe care puţini ar putea vreodată să le transforme în realitate.

Dacă vrei să rămâi acelaşi stăpân al unei minţi complexe şi al unei gândiri libere, perfecţionându-ţi capacităţile intelectuale pe măsura unei cunoaşteri superioare, încearcă să creezi noi punţi de legătură între leadership şi ştiinţă, astfel încât să asiguri o convergenţă sustenabilă către maximul de randament profesional (principalul indicator prin care se evaluează performanţa de a te expune lumii întregi printr-o retuşare şi o îmbunătăţire a informaţiilor pe care le pui la dispoziţie).

Esenţa unei imagini care se repetă poate fi identificată cu o informaţie codată asupra caracteristicilor structurale, fenomenologice şi funcţionale ale procesului de cunoaştere realizat din mai multe niveluri de semnificaţie, acestea fiind ataşate de: asocieri între diferite puncte de vedere, substituiri metaforice, interpretări care transcend sensul imediat sau concluzii care deznoadă „firele" argumentației.

Fructul din Pomul Cunoaşterii simbolizează rodul cunoştinţelor minuţioase, a cercetărilor individuale şi colective în domeniul leadershipului, îmbinate armonios pe parcursul anilor în experienţa practică.

Source: https://neculaifantanaru.com/fructul-din-pomul-cunoasterii.html

Frumoasa necunoscută îşi ascunde tainele sub şapte valuri

On Iunie 06, 2014

Implică-te direct în deblocarea oricăror tipare de percepţie a ştiinţei, strângând laolaltă toate acele virtuţi inalterabile de care ai nevoie pentru a elimina defectele care dăunează valorii tale.

Eisenstein începe să "tocească" metodele artei. Avea o consistenţă de studiu. Acum însă i se pare că studiul matematicilor şi al hieroglifelor japoneze fusese inutil. Puţin mai târziu avea să le înţeleagă foloasele. Nu-şi dă însă seama că însăşi metoda sa de studiu de acum este rodul anilor de învăţământ ştiinţific. Studiază cu aplicaţie teoria artei. Porneşte la muncă sistematic, inginereşte. Curând însă rămâne descumpănit. La fiece apropiere de esenţa artei, constată cum "frumoasa necunoscută îşi ascunde tainele sub şapte valuri. Un ocean de muselină".

Atacul frontal nu izbuteşte. " *Se ştie că o sabie nu poate tăia o pernă de puf... Aceasta se taie numai cu ascuţişul unei lame încovoiate, de iatagan oriental... Curbura iataganului simbolizează lunga cale ocolitoare pe care trebuie să o urmezi pentru a diseca secretele ascunse sub oceanul de muselină... Nu-i nimic ! Suntem tineri. Avem timp, viitorul este al nostru ! Apoi urmează calea studiului prin creaţie. Constată chiar amuzat că în acest caz perioada de "buchisire" poate fi de utilitate imediată."* *

Leadership: Cât de micşorată sau cât de mărită ar fi personalitatea ta dacă ai fi egalul unei ştiinţe superioare?

A fi egalul unei ştiinţe superioare, când susţinem că ea ne ajută să definim decupajul spaţial semnificativ pentru a ne reprezenta simbolic o imagine, un concept sau un produs determinat, înseamnă să alegi din multitudinea de modele, stiluri, tendințe, ceea ai cu adevărat nevoie ca să obţii esenţa unei dinamici a viului, esenţa unei chimii artistice care reuşeşte să transceadă timpul și alte obstacole lumești.

Un critic de artă ar putea arăta ce nedreptate s-ar comite şi cât de micşorată ar fi personalitatea unui artist care se vrea a fi egalul unei ştiinţe superioare, neacordând însă totală importanţă acelui capitol esenţial al activităţii sale de cercetare şi dezvoltare intelectuală.

Însă pentru un bun practicant al ştiinţei conducerii, direct implicat în deblocarea oricăror tipare de inovaţie şi inspiraţie realizate din timp, a nesocoti, dintr-un dispreţ principial, această producţie majoră de înţelegeri din care se pot trage foloase nemăsurate, este echivalent cu a cădea într-o stare inferioară de gândire.

Leadershipul, în posibila sa ascensiune în relaţie cu arta şi cercetarea ştiinţifică, strânge laolaltă toate secretele ascunse, toate formele de exploatare a resurselor de creaţie împletite armonios cu acele virtuţi inalterabile de care omul are nevoie pentru a elimina defectele care dăunează valorii sale. Bineînţeles, fără să murdărească sau să distrugă cadrul de susţinere al întregului compus rezultat din studiul unor procese de producţie şi reprezentare a unor forme noi de "săbii".

Arta este o cale de a te recunoaşte şi mai ales de a te asuma pe tine însuţi în postura unui creator aparte care, întrebuinţând un material numit "simbol" şi integrând o multiplicitate de interpretări reuşeşte să introducă în realitate un obiectiv calitativ nou.

În leadership, sabia este instrumentul puterii de a determina caracterul a ceea ce este convenţional şi totodată oportun pentru asigurarea unei coeziuni între “general” şi ”particular”, dintre “sistematic” şi ”nesistematic”, despicând în două “atotcuprinzătorul”. Iar aici se merită să precizăm un citat aparţinând lui Victor Hugo: “ *O armă nu-i nimic prin ea însăşi, ea nu există decât prin mâna care o mânuieşte* ”.

Spre deosebire de curbura iataganului care în artă simbolizează lunga cale ocolitoare pe care trebuie să o urmezi pentru a diseca secretele ascunse sub “oceanul de muselină”, sabia simbolizează în leadership, totodată, calea de ieşire din tiparele unei convenţii sociale care te uneşte cu ceilalţi aspiranţi la un statut profesional mai înalt, dar care nu au aceleaşi înclinaţii, aceeaşi dorinţă de afirmare, aceeaşi aplecare spre aprofundarea cunoaşterii şi promovării ei în societate.

Iar a nu pune preţ pe dorinţa de afirmare înseamnă să treci cu vederea unul din modurile prin care ţi se relevă geniul, în imensa lui complexitate, dar mai ales în imensa lui capacitate de customizare a background-ului ştiinţei.

Esenţa artei este să construieşti o idee plecând de la ceea ce se ascunde în spatele tentativei de a le da o interpretare nouă conformă cu adevărul.

Frumoasa necunoscută care îşi ascunde tainele sub şapte valuri este acea ştiinţă dobândită doar prin experienţa dublată de cunoştinţe solide şi practici utilizate permanent, dar mai ales de dorinţa de autodepăşire, de afirmare şi de ieşire din anonimat.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Frumuseţea nevăzută decât de ochiul care îşi contemplă taina

On Noiembrie 28, 2023

Ceea ce vezi depinde de perspectiva unei experiențe artistice complexe, formată prin prisma interacțiunii dintre sensibilitate și viziune.

Mi-a plăcut dintotdeauna marea. Atât de mult, dar atât de mult, încât mă reîntorc la ea ori de câte ori imaginea ei îmi călăuzeşte visul de a fi una cu arta, cu frumuseţea naturii, cu peisajele spectaculoase. Numaidecât, o experienţă fascinantă se poate împlini cu lucruri despre mine însumi, forme estetice pe care arta le aduce la viață, şi pe care îmi place să le observ în jur. Adevărate poezii pentru suflet.

Ştiu asta prea bine fiindcă, în cele din urmă, singurul care poate răspunde la întrebările căutărilor mele interioare, culminante expediţii în labirintului sufletului, sunt doar eu însumi, cu propriile viziuni exagerate sau subtile, înscrise pe un şevalet special, ajustabil la adâncimea mării, ca un complice tăcut în dansul valurilor active de la răsăritul până la apusul soarelui.

În simfonia monumentală a naturii, ca un partener silențios care dansează în ritmul viselor mele, acompaniindu-mi pașii pe calea artei, şevaletul acesta plin de viaţă se armonizează cu starea mea de spirit, păstrând amintiri solemne peste vise suprapuse cu întârzieri de câțiva ani peste creaţia naturii. Iar dacă continui să privesc valurile, în speranța că voi găsi un semn divin, un răspuns silenţios capabil să-mi arate calea spre o paletă de culori neexploatate, poate că voi putea să adaug strălucire unei poveşti eterne, similară unei călătorii în timp şi spaţiu.

Leadership: Creaţia ta poate să rezoneze ca un ecou cu vocea interioară pe care de multe ori o neglijezi, încât să pui în valoare fiecare element vizual care îţi îmbogățește perspectiva artistică?

Într-unul din dialogurile cu natura, am primit din partea mării, pe care o contemplu cu nesaţ ca pe-o pictură impresionistă, un fel de inspirație nemărginită transpusă într-un soi de declaraţie de adâncă preţuire:

- Și, mai presus de toate, îți modelezi cuvintele în funcţie de apropierea ta faţă de mine, nu-i așa? Pe de o parte, mă iubeşti cu adevărat pentru sclipirea pe care o împrumut soarelui, destul de mult, ceea ce se reduce practic la un singur lucru, sunt o oglindă pe cerul nesfârşit. Şi aici pot aduce ca argument toate felurile posibile de dovezi. Pe de altă parte, recunosc că ori de câte ori mă priveşti, cu nerăbdare să îmbrăţişezi linia orizontului, cu acea intensitate stelară care depăşeşte limita cunoaşterii experimentale, simt că devin mai importantă, mai tânără, parte dintr-o realitate care se revarsă pe şevaletul întins al creaţiei tale. Nu sunt doar o mare, ci destinul unei picturi care dă viaţă viziunii artistului.

Eu sunt marea, tu eşti artistul viziunii mele.

Ceva îți spune să te avânți cât mai mult în adânca viaţă subacvatică a mării, pentru a scoate la iveală ceva din tine, ceva ce crezi că este natura ta cea mai bună, sinele tău superior, prea puţin cunoscutul *Athlesalyni Sethasor*. Din nou şi din nou, ceva mă determină să-ţi aud cuvintele, ca o şoaptă ce merge direct la suflet. Chiar simpla mărturisire că am însemnat ceva pentru tine m-a umplut de fericire aşa mult încât cuvintele au devenit un soi de ecou magic, toate sunetele din jur sunând ca dublu, gata să traverseze generațiile de artişti care au îndrăznit să picteze cerul și marea în culori noi, mereu reinventând povestea noastră.

Nu doar atât. Să nu crezi că această mărturisire a fost simplă; nu a fost deloc simplă, fiindcă a traversat timpul şi spaţiul ca să se întoarcă în prezent, la tine, artist inegalabil. Cu toate că ar fi putut fi cea mai simplă declaraţie, frumuseţea autentică constând în cuvintele în care am reuşit să-ţi îmbrac ideile, sunt fericită pentru că o asemenea stare, fiind totuşi o inspiraţie, îmi dă puterea de a mă dărui total în momentul creaţiei tale, nereţinând-o şi netrunchiind-o prin nimic. Aștept orice altceva în afară de a fi contrazisă, de a mi se pune la îndoială convingerile. Dar trebuie să repet, această mărturisire nu a fost simplă, fiind incontestabil raţională, demnă de un glas care vibrează de inspiraţie asupra şevaletului.

Leadership: Cum poți să îți dezvălui sentimentele din perspectiva unei prezențe veșnice, în fața unui spațiu larg și cuprinzător care te stăpânește negreșit, şi pe care tu trebuie să-l stăpânești?

Marea mea dragă, atât de multe îmi dezvălui tu, mereu şi mereu. Atunci, când ai spus cuvintele acelea, ochii tăi s-au învăluit într-un mister *che mette alla prova i confini tra fantasia e realtà*, şi fiind mai albaştri decât însăşi întinderea ta, am putut să-mi contopesc în ei visurile și dorințele mele, să le las să se piardă în adâncurile tale misterioase, să-mi găsesc liniștea în întinderea lor nesfârșită. Cum să nu te cred? Cum să mă prefac că nu port în suflet sentimentul apropierii de o conştiinţă a eternității, o prezență veșnică care a înregistrat și păstrat intacte istoria și misterele timpului?

În această privinţă, simţind că fac parte dintr-un spaţiu mult prea întins, inima resimţind adâncul misterios al eternităţii, vreau să aduc în discuţie un fragment din cartea "Dervişul şi moartea" de Mesa Selimovic:

"Le cunoşteam, erau învăţăturile puţin schimbate ale filozofilor greci, tălmăcite în arabă de Ibn-Sina în operele sale. După aceste învăţături, omul a ajuns treptat la ceea ce este azi, adaptându-se încet, supunându-şi natura, devenind unica fiinţă înzestrată cu conştiinţă. Astfel, natura nu mai este o taină pentru el, nici întinderea din jurul lui o necunoscută, le-a cucerit şi le domină, parcurgând drumul uriaş de la abisuri până la stele.

Spaţiul, întinderea nelimitată, este temniţa mea, un colţ devorator al imaginaţiei mele. Spun asta ascultând ecoul gândurilor mele necunoscute, picurând o neașteptată ardoare în inima mea, ca și cum marea ar fi fost un martor tăcut și înțelegător al acestor sentimente. Spaţiul acesta mă stăpâneşte negreşit. Eu îl stăpânesc pe el numai atât cât ochiul îl poate cuprinde. Iar el mă oboseşte, mă sperie, mă cheamă, mă apropie de el sau mă alungă. Îmi închipuiesc că spaţiul mă vede şi de fapt lui nu-i pasă de mine, spune că-l pot cuceri, când de fapt nu fac decât să profit de nepăsarea lui."

Leadership are ca substrat memorabil următoarea convingere raţională: *"Cu cât este mai bogat conţinutul inimii tale, cu atât viziunea pe care o proiectezi în creația ta devine mai profundă şi, totodată, larg cuprinzătoare."*

Frumuseţea ascunsă a unei lumi ascunse, este nevăzută decât de ochiul care îşi contemplă taina. Mă refer la faptul că marea văzută de artist, indiferent cât de adâncă și enigmatică este, pentru el reprezintă un spațiu sacru de explorare. Aceasta îi oferă oportunitatea de a se pierde în lumea sa interioară și de a contempla profunzimile ascunse ale existenței umane. Este ca o fereastră către tainele universului, unde fiecare undă și fiecare nuanță devin elemente ale unei povestiri vizuale care capturează esența creativității artistice.

Source: https://neculaifantanaru.com/frumusetea-nevazuta-decat-de-ochiul-care-isi-contempla-taina

Funcţia artei în dezvoltarea leadershipului

On Februarie 03, 2014

Redefineşte-ţi arta de a manevra ştiinţa, punând în valoare dezvoltarea unei noi gândiri care nu prezintă decalaje între ceea ce construieşti şi ceea ce transmiţi.

Avid de cunoaştere, Eisenstein lucra intens. Începu punerea în scenă a unei piese a lui Platnev. Dorinţa frenetică de a se exprima prin imagini noi, cu mijloace noi, a dus aici la rezolvări inedite, care, toate, constituiau, în fond, un nou pas spre cinematografie. Tânărul scenograf îşi propunea să creeze o anume relaţie între om şi mediul său, explicitând singurătatea insului strivit de metropolă. Trebuia pentru aceasta exprimat dinamismul copleşitor al marelui oraş.

Lui Eisenstein îi veni o idee care-l amuză: să folosească decoruri mobile legate de oameni. Actorii se mişcă pe patine cu roţi şi-şi duc în acelaşi timp bucata de oraş. Soluţia îmbinării omului cu mediul era influenţată de cubism, de Picasso. Dar rezolvarea era cu totul inedită.

Cele patru picioare a doi bancheri purtau faţada unei burse acoperite cu două jobene, un poliţist era pur şi simplu străbătut de circulaţia de pe străzi, o parte din costume străluceau de lumini mobile în perspectivă, alte personaje aveau doar uriaşe buze vizibile deasupra lor..

Toate acestea circulau frenetic, se întretăiau, dispăreau şi reapăreau. Erau formule cinematografice, elemente de film care încercau să se adapteze îndărătnicei scene teatrale. Eisenstein folosea aici, înainte de scriptură, limbajul cinematografic al fondurilor, al înlănţuirilor, al suprapresiunii. Abia în filmul "Greva" el va valorifica conştient aceste mijloace de expresie filmică. *

Leadership: În ce scop şi în ce cantitate utilizezi părţile stabile ale mecanismului de tip "îmbinare de decoruri" ce se ascunde în arta pe care o serveşti, încât să obţii o imagine nouă a faptelor care au dus la producerea unui eveniment de mare însemnătate?

Regizorul se ocupă de formarea unei noi regiuni de dezvoltare printr-o artă redefinită, printr-un nou tip de reprezentare a variabilelor multiple de redefinire a rolului său în activitatea de individualizare a personajelor şi a situaţiilor în care ele sunt puse. Pe acest teren se înalta virtuţile şi valorile superioare ale intelectualităţii şi determinării sale. El nu poate să creeze o anume relaţie cu mediul său de dezvoltare, până la folosirea mijloacelor de expresie în construirea unor noi şi inovative proiecte ştiinţifice, fără să colecteze resurse (imagini, decoruri şi modalităţile lor de personalizare) din vecinătatea îmbinării omului cu mediul în care se află.

O îmbinare de decoruri este o reflectare nemijlocită a sentimentelor şi a gândurilor regizorului în direcţia conturării unei imagini de ansamblu menită să redea realitatea cât mai fidel cu putință, luând în considerare condiționările la care sunt supuse personajele prin natura inteligenţei de care dispun și a sufletului de care dau dovadă prin faptele lor. Totodată, o îmbinare de decoruri este procesul de creare a unui mediu de viaţă distinct, în care se pot manifesta personaje diverse ca fiind parte integrantă a personalităţii regizorului într-un controversat lanţ de evenimente.

Deci, regizorul trebuie să fie şi un bun organizator de evenimente într-un ecou al faptelor care determină o altă percepţie a lumii, a tainelor ei, a înțelegerii a ceea ce ni se întâmplă și a scopului pentru care existăm într-un fel și nu în altul. În arta pe care regizorul o serveşte se ascund nu doar inversări de roluri, efecte de scenă spectaculoase, experimente cromatice sau

o abundenţă de costume, ci mai ales acea vitalitate inofensivă pe care el doreşte să o trăiască prin participarea indirectă la anumite evenimente, acea pasiune de a fi în prim planul unei lupte pe care în realitate nu o poate duce.

A obţine o imagine nouă a faptelor care duc la producerea unui eveniment de mare însemnătate înseamnă să te foloseşti de statutul pe care îl ai, acela de plăsmuitor de realităţi, pentru a-ţi exprima punctul de vedere faţă de ceea ce consideri a fi „adevărul gol-goluț" camuflat într-un lucru căruia i se poate asigna un anumit moment în timp și o locație unică în spațiu, în raport cu un sistem de referință.

Funcţia artei în dezvoltarea leadershipului este de a exprima cu ajutorul imaginii și al imaginației, într-o explorare a extra-ordinarului, nevoia de bifare a unei prezenţe ce se manifestă ca o formă de detensionare a presiunilor sociale, ca o formă de cultură dedicată elitelor.

Această funcţie se determină prin utilizarea unor etaloane mai înalte de gândire, precum: "Omul bun este nealterat moral de actele majore ale unei civilizaţii distrugătoare" sau "Niciun personaj nu este despotul căruia i se subordonează sau i se sacrifică toate celelalte".

Leadershipul este o componentă de întrebuinţare a mecanismelor de constituire a unei noi identităţi vizuale, bazată în special pe relaţia dintre decoruri şi personaje.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/functia-artei-in-dezvoltarea-leadershipului.html

Funcţia Backtracking

On Iunie 15, 2016

Fii deschis către unitatea dintre munca de creație și viziune, raportându-te la parametrii imaginii de sine daţi de tendinţele de asimilare a experienţei de acomodare la o situaţie cu totul nouă.

O adevărată revelaţie are loc atunci când măcar o plăsmuire a imaginaţiei devine realitate, când ea se dezlănţuie atât de furtunos, plină de toate avantajele pe care "operatorul" raţional ţi le poate oferi, în geometria unor macro-reguli cum ar fi selecţia, abstracţia şi alte operaţiuni care reduc complexitatea unei opere singulare, dorind-o fabuloasă, la o singură idee ce va domina tot restul lumii. O idee ce are ca punct de început imperativul: "Intră într-o zonă şi rămâi acolo ! "

Spre bucuria mea de acum, am evitat această zonă, simţind supremul dispreţ pentru o autentică imagine a desăvârşirii, dispreţul omului care insistă mereu asupra a ceea ce trebuie să înfăptuiască peste limitele sale, prin experienţa de a se desprinde de el însuşi şi de a se ridica deasupra lui pentru a se unifica sub puterea unei idei colosale. Nu ştiu de ce, dar am fost dintotdeauna atras de fenomene inexplicabile, mistere care se caută cu disperare să fie rezolvate, lucruri noi pe care puţini le-ar putea înţelege, încercând să le adopt regulile ca pe un fel de joc al minţii, răsfățându-mă cu beneficiile oferite un sistem unic, strict riguros, plin de reguli şi proceduri, care contrabalansa perfect revelațiile fricilor mele.

Un asemenea om, singular în ecuaţia superiorităţii, devine un număr complex raportat la elementele unui câmp de luptă unde se războiesc tendinţele sănătoase cu cele nesănătoase. Mă întreb ce se întâmplă dacă ideea şi imaginea ei desenată în timp s-ar manifestă într-un sistem perfect articulat ce cuprinde natura unei anumite situaţii din care se poate întâmpla să nu existe ieşire?

Probabil aş fi pus în aceeași situaţie în care se afla Luigi Galvani care a observat la un moment dat un fenomen curios pe care, la început, nu a putut să-l explice, dar a cărui studiere a dus, în cele din urmă, la descoperirea electricității celulelor vii. Iată în ce constă acest fenomen, aşa cum îl prezintă scriitorul Emil Bittman: Galvani suspendase cu ajutorul unor cârlige de cupru câteva labe de broască de balustrada de fier a balconului casei sale din Bologna. La fiecare adiere mai puternică a vântului ce sufla deasupra oraşului, extremitatea labelor de broască se atingea de balustrada balconului şi la fiecare contact cu fierul mușchii labelor se contractau.

Un om care este posedat de o idee dă întotdeauna întâietate relației cu natura din care numai el poate să tragă foloase, incluzând o apropiere de cele mai bune practici numai dintr-o curiozitate a cunoaşterii.

Leadership: Te lansezi într-o încercare de a explica lucrurile diferite din perspectiva a ceea ce ţi se întâmplă, dar cu cât crezi că înţelegi mai mult, cu atât pare să fii mai departe de ceea ce crezi ştii?

Am reuşit să-mi biruiesc lăuntrul strigării patimilor trecând prin chinurile unei uriaşe tentative de exprimare a unui real greu de atins, ce forma un determinant cu valoare particularizant-cantitativă, în stare să producă acurateţe în valorosul meu har de a zămisli opere gândite în formă sinceră. Un determinant justificat de ordinul capacităţii imaginative, din care răzbătea o nouă perspectivă de interpretare a adevărurilor universale.

Aşa se explică de ce aveam atât de multă consideraţie pentru felul în care îmi însuşisem învăţăturile şi îndrumările ştiinţei, funcţionând peste limitele normalului acceptat, precum vechii alchimişti, între diferenţe de gândire şi puncte de extrem, fiindcă ştiam bine că nimeni nu va putea să mă descoase.

Într-un final, am reuşit să-mi stăpânesc setea de cunoaştere superioară, elaborată cu mijloacele cele mai de seamă ale raţiunii, departe de lume, odată cu întâmpinarea celor mai tulburătoare dificultăţi ale învăţării și dezvoltării celor ascunse. Eram pătruns de sentimentul unei recâştigări definitive a valorilor mele vitale, precum echilibrul şi discreţia, cele două expresii ale puterii mele interioare cărora merita să le acord întâietate, formând un fel de tulpină a personalităţii.

Leadership: Optezi să te situezi între diferenţele de a fi tu însuți negativ şi tu însuți pozitiv, încât să formezi un nou concept *"all in one"*?

Îţi plac jocurile? Nova este un Terran Ghost care trebuia să apară în shooter-ul anulat StarCraft: Ghost. În schimb, Nova Covert Ops, *the first mission pack for StarCraft 2* , nu incorporează elemente din Ghost. Chris Sigaty, producător principal pentru StarCraft 2, a spus că această expansiune "se va concentra pe o poveste mult mai... intimă și mai sumbră. Ne-am concentrat atât de mult pe conflictul galactic și pe povestea galactică. Am vrea să explorăm ceva mult mai apropiat de noi". *

Una din piedicile care te împiedică să fructifici roadele leadershipului vizează încercarea de a explora ceva apropiat de tine, concentrându-te pe expansiunea unei realităţi, a unei existenţe al cărei principal punct de reper nu încorporează elementele care alcătuiesc esenţa cea mai înaltă a fiinţei tale.

Leadershipul, deschis către unitatea dintre munca de creație și viziune, unde perspectiva de transformare pozitivă este întemeiată pe liantul dintre echilibru și discreţie, trebuie să se reflecte nu din ipostaza de prizonier al lumii proprii, ci din perspectiva unui om care se redescoperă prin focul îndoielilor, căutărilor și observaţiilor care duc spre tămăduirea oricăror patimi.

Felul cum te raportezi la ipostazele în care experimentezi spaţiul privilegiat al creaţiei oglindeşte modul în care îţi asumi datoria mărturisitoare de a înfăţişa o realitate dezolantă care provoacă o alta superioară.

Cum te percepi între ipostaza de creator care există prin Sine, care are toate perfecțiunile, care e absolut, şi cea de descoperitor care nu-şi recunoaşte greşelile decât în momentul când ele se prefac într-o binecuvântare? Eşti o valoare unică de referinţă pentru ceea ce ar trebui să poată compensa orice greşeală şi orice abatere de la calea prin care încerci să atingi un obiectiv?

Felul în care îţi însuşeşti învăţăturile şi îndrumările ştiinţei, raportate la căutarea unei forme de înțelegere a unei experiențe din unghiul distanţării de tendinţa de dominare a lumii, prin ideea de a intra într-o zonă și de a rămâne acolo, depinde foarte mult de disponibilitatea de a trăi între diferenţe de gândire şi puncte de extrem, știind că nimeni nu va putea să te descoase.

Dacă optezi să te situezi între diferenţele de a fi tu însuți negativ şi tu însuți pozitiv, încât să formezi un nou concept "all in one" ce-și propune să dezvolte calitatea accesului tău la o versiune nouă a personalităţii, vei putea să promovezi un caracter, o imagine şi un raţionament ce porneşte de la recunoaşterea unei alterităţi rezultate din profunda precaritate a cunoașterii foarte avansate.

Asta face din tine un lider care ştie să îşi gestioneze stările și știe să conducă sub presiunea propriilor slăbiciuni, sub presiunea propriilor obsesii (ezoterice), sub presiunea propriilor sale erorilor de decizie, raportate la elementele unui câmp de luptă unde se războiesc tendinţele sănătoase cu cele nesănătoase.

A intra într-o zonă de non-rezistenţă și a rămâne acolo înseamnă să părăseşti vechile credinţe care în timp s-au dovedit a fi falimentare, pentru o altfel de credinţă care arde doar în inima ta ca o confirmare curiozității celui care are siguranța că se mai pot spune multe lucruri despre o problematică propusă.

Funcţia Backtracking vizează căutarea acelui raţionament ce porneşte de la recunoaşterea unei alterităţi rezultate din profunda precaritate a cunoașterii foarte avansate, făcând posibilă „livrarea" unor alte caracteristici personale: puterea de a-ţi depăşi obişnuinţele sau puterea de a-ţi înfrâna tentaţiile cele mai mari. Precum tentaţia de a te avânta, prin sporirea continuă a cunoaşterii, înspre nemăsurat.

*** Notă:** StarCraft 2

Source: https://neculaifantanaru.com/functia-backtracking.html

Fundalul viu al tabloului

On Martie 30, 2010

Încadrează-te într-un fundal adecvat, astfel încât să dai valoare înţelegerii pe care ţi-o acorzi în mod particular.

Când l-am reîntâlnit pe marele artist, cu puţină vreme în urmă, mi-am dat seama că, deşi era foarte în vârstă, mai avea încă o inimă tânără, plină de veselie. Picta, cuprins parcă de un sentiment nemaipomenit, portretul unui om simplu. Părea mai mulţumit de el însuşi, mai odihnit, mai poetic aş putea spune.

Îl vedeam cât e de dedicat încă muncii lui, atins de o anumită stare de euforie, plin de imaginaţie până la cele mai mici detalii, plin de căldură sufletească. Evidenţa mă sileşte să recunosc că exista în el mai mult decât talentul înnăscut, ci o dragoste neasemuită pentru pictură şi frumos. Era un original care nu îşi crea operele ca ceilalţi artişti.

Neputând rezista simţului estetic, înnăscut în el, care căuta să fie satisfăcut în totalitate de calitatea muncii sale, şi-a făurit o artă proprie, un stil personal, propriu viziunii sale, mai expresiv, mai variat, mai compact, mai emoţionant decât a multora. E atât de desăvârşit, încât şi acum, cei care-i privesc tablourile au tendinţa de a sta să le admire îndelung.

I-am adresat, la un moment dat, o întrebare numai cu titlul de curiozitate:

- Ce anume face ca o pictură să fie valoroasă?

Leadership: Privilegiul de a compune subiectul unui tablou care transmite o emoţie aprinsă are ca esenţă înţelegerea a cine eşti cu adevărat într-o realitate care se substituie propriei aprecieri?

Maestrul a aşteptat puţin, şi-a ridicat privirea spre mine şi mi-a spus cu un oarecare zâmbet pe buze:

- Pentru ca o pictură să fie valoroasă, ea trebuie să dea aparenţa realităţii şi, numaidecât, să transmită un anumit mesaj prin intermediul subiectului principal. Asta este de fapt chestiunea cea mai importantă: pentru ca un tablou să fie bine realizat şi apreciat de criticii de artă, pictorul trebuie să scoată în relief subiectul principal. În ansamblu, tabloul trebuie să impresioneze privitorul.

Apoi, după o scurtă pauză, continuă:

- După cum bine vezi, Nicu, subiectul meu este acest om simplu, cu defecte şi calităţi, ce duce o viaţă normală. Dar ca să pot să-l scot în evidenţă a trebuit să decorez şi fundalul tabloului, curtea cu flori, cerul senin, razele soarelui, şi să creez un contrast de culoare între subiect şi fundal. N-aş fi avut cum să scot în relief subiectul principal, daca nu l-aş fi încadrat într-un fundal adecvat.< ! DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN"> Astfel, simt că fac parte dintr-o realitate care este mult mai mult decât mă aşteptam.

Leadership: Poţi să modifici dimensiunea propriei identităţi unificând idealul şi

experimentalul într-o coerenţă vizionară nouă?

Edgar Allan Poe scria la un moment dat: *"Imaginaţia pură alege de la frumuseţe sau de la deformaţie numai elementele ce se pot combina perfect, până atunci necombinate. Rezultatul, ca regulă generală, e compus din frumos sau sublim, în măsura în care frumosul şi sublimul fac parte din elemente combinate."*

Pentru ca leadershipul să prindă un contur bine definit, real şi accesibil unei largi "audienţe", trebuie să creezi mai întâi condiţiile necesare unei analize obiective şi atotcuprinzătoare a formei de manifestare a genialităţii, prin încercarea de ajunge la înălţimea perfecţiunii. Prin reflectarea într-un mod veridic a părţilor tale "luminoase", îmbinându-le într-un tot unitar care să formeze "sublimul".

În tabloul modernist al leadershipului, în acest univers plin de culoare a cărui elemente, frumosul şi sublimul, odată puse în evidenţă pot crea premizele încadrării într-un stil anume, se găseşte o doză serioasă de subiectivitate şi exagerare. Acestea pot unifica idealul şi experimentalul într-o coerenţă vizionară nouă, făcând mai credibil subiectul principal: omul, sau mai exact, prezenţa unei atitudini intelectuale tot mai estompate în peisajul plin de contraste al vieţii.

Gândeşte-te la faptul că poţi aborda cu deplin calm exagerările sau erorile comise de tine însuţi în focul creaţiei, dar nu oricine poate să-ţi ducă mai departe viziunile despre viaţă.

Leadership: Fără un fundal adecvat n-ai cum să fii subiectul principal al „tabloului" !

Iată un lucru important: ca să devii un lider de succes, trebuie mai întâi să te încadrezi într-un „fundal" adecvat. Fundalul, care reflectă puternic transformările prin care treci, profesionalismul de care dai dovadă, calităţile pe care le deţii, este reprezentat de organizaţia din care faci parte, de oamenii pe care îi conduci, şi îşi poate modifica în timp poziţia şi forma, în funcţie de practicile pe care le promovezi.

Dacă în fundal n-ai pe nimeni sau nimic, nu vei putea să străluceşti, nu vei putea sa ieşi în evidenţă ca un veritabil lider. Mai mult, dacă nimeni nu te urmează, atunci înseamnă că eşti doar un personaj din fundal şi altcineva este subiectul principal, nu tu.

Un lider fără organizaţie şi fără oameni nu există. Dacă eşti limitat de incapacitatea ta de a interacţiona cu ceilalţi, sau dacă încerci să faci totul de unul singur, atunci, hotărât lucru, leadershipul tău nu are valoare. Cum poţi să fii mai presus decât alţii, dacă nu eşti înconjurat de nimeni? Cum să urci pe scara ierarhica în carieră, astfel încât să poţi obţine o poziţie mai înaltă, dacă nu-i câştigi pe oameni de partea ta şi nu-i convingi să te urmeze? Fără un fundal adecvat, n-ai cum să fii subiectul principal al „tabloului".

Aşadar, ca să te faci remarcat şi ca să ajungi în vârf, formează-ţi o echipă şi concentrează-te asupra a ceea ce puteţi realiza împreună. Totuşi, fă orice este nevoie pentru a deveni mai bun, pentru a fi mai presus ca ceilalţi prin efectele pe care le produci asupra lor, prin intensitatea cu care le influenţezi vieţile, prezentul şi viitorul.

Fiecare artist trăieşte într-o "realitate" pe care o penetrează cu subiectivismul său, fără să uite niciodată că frumuseţea tabloului depinde de admiraţia pe care şi-o acordă instinctiv lui însuşi.

Fundalul tabloului este ceea ce te reprezintă într-un spaţiu privilegiat de expunere a

înţelegerii despre tine însuţi. Nu poţi fi lider dacă nu ai pe cine conduce şi pe cine îndruma, sau dacă nu eşti recunoscut ca atare. Iar dacă nu ştii instinctiv să te amplasezi într-un „fundal adecvat”, îţi vei pierde din valoare.

Source: https://neculaifantanaru.com/fundalul-viu-al-tabloului.html

Fundamentele arhitecturii devenirii

On Ianuarie 03, 2014

Dezvoltă-ţi conştiinţa de a te situa deasupra celorlalţi, proiectându-te deasupra a ceea ce crezi că eşti.

Orice copil cuminte, remarca paradoxal Eisenstein, strică obiectele, desface burţile păpuşilor sau demontează ceasurile pentru a vedea ce se află înăuntrul lor. Spre deosebire de copiii aceştia "buni", eu am fost un copil rău, tocmai pentru că nu am făcut nimic din toate acestea. Probabil tocmai pentru această cauză a trebuit să devin regizor.

Şi asta deoarece aşa numiţii copii cuminţi îşi epuizează în perioada aceea neastâmpărul curiozităţii, cruzimea primitivă şi afirmarea agresivă. Neconsumate atunci, aceste tendinţe izbucnesc mai târziu. În locul ceasului demontat apare pasiunea pentru cercetarea mecanismului creaţiei, stricarea obiectelor este înlocuită cu ireverenţe pentru autoritate. *

Leadership: Îndeplineşti condiţiile formării unei noi autorităţi intelectuale prin accelerarea expansiunii conştiinţei, fixând locul unei "vederi mai presus de vedere" pe scara unei realităţi mai cuprinzătoare decât o poţi percepe la o primă impresie?

Leadershipul poate fi asociat cu un mod de a te delimita de lumea îngustă a celor fără merite însemnate, printr-o nouă intensificare a conştiinţei de sine, încurajatoare, proiectată asupra circumstanţelor de declanşare a necesităţii de a-ţi depăşi inerţia existenţială şi intelectuală. Conştiinţa este măsura adevărului pe care îl recunoşti despre tine însuţi în comparaţie cu evaluările şi performanţele celorlalţi pe scara unei ierarhii de respectabilitate construită pe merite, pe scara unei cariere de o rară disponibilitate, de unde transpare autenticitatea şi devenirea personală în sistemul de valori al comunităţii.

O simplă folosire îngrijită a cunoaşterii nu dovedeşte că ai evitat acea periclitare a esenţei naturii tale, a fiinţei tale autentice, fiindcă oricât de studios ai fi, oricât de creativ te prezinţi în faţa lumii până la un moment dat, este foarte posibil să nu reuşeşti depăşeşti pragul "autosuficienţei". Identitatea pe care o vei aborda, ca produs al interacţiunii cu raţionamentul care râvneşte să aducă lumină tot ceea ce este prezentat fals de alţii, prin distincţia dintre modelele de inovare care îţi avantajează cel mai mult calităţile de lider, este în fond o căutare de sine perpetuă care începe cu acapararea cunoştinţelor şi transformarea lor într-un produs de creaţie.

O vedere mai presus de prima vedere are ca şi considerent de bază un fel de înţelegere intuitivă a schimbărilor manifestate la nivel macro-existenţial. Un om cu adevărat de valoare se distinge prin capacitatea de a vedea prin acţiunile umane şi a descoperi motive şi înţelesuri ascunse ale unui parcurs care ar putea profita de caracteristicile sale esenţiale ale unui început modest de carieră.

Meritul de a triumfa în orice domeniu se datorează iscusinţei de a răbda acea "pauză" care există între tendinţa de a nu acorda atenţie motivelor de a fi în rândul celorlalţi oameni şi oportunitatea de a-ţi descoperi talentul într-un moment care te ia pe nepregătite.

Nu poţi deschide nicio fereastră spre un nou orizont, introducând în timpul căutării unei noi identităţi ideea de materializare a gândurilor proeminente, dacă curiozitatea ta nu atinge nivelul de alertă.

Vei putea să-ţi regăseşti direcţia de mers şi de dezvoltare numai în funcţie de gradul de înţelegere a ceea eşti tu cu adevărat, încă de la primii paşi spre performanţă. Dar mai ales în funcţie de ceea ce reprezintă produsul interiorităţii, care iradiază tot ceea ce eşti în adevărul tău cel mai profund. Produsul interiorităţii este un cumul de factori pozitivi cu efecte de durată asupra restabilirii echilibrului mental şi emoţional care îţi permite să înaintezi în viaţă.

Parametrii care îţi fixează sau îţi definesc identitatea, esenţiali în proiectarea unor forme şi structuri constructive de afirmare, sunt într-o permanentă evoluţie şi transformare, indirect determinaţi de acel tablou personal al realizărilor care se pune în joc în momentul în care sunt întrunite o serie de condiţii. Prima condiţie este recunoaşterea urgenţei de a te pune la punct în ceea ce priveşte înţelegerea temeliei ştiinţifice pe care să te sprijini în călătoria spre excelenţă. A doua condiţie este să te fereşti de efectul gândirii negative, de tipul „Ce este stricat nu se poate repara”.

A-ţi dezvolta conştiinţa de a te situa deasupra celorlalţi, privind relaţia de utilitate între ceea ce alegi să devii şi ceea ce ai devenit prin luarea deciziilor care influenţează traseul existenţial, înseamnă să crezi în esenţa ta adevărată şi, contopindu-te cu ea, să-ţi pui în valoare calităţile şi cunoştinţele în domeniul tău de interes.

Leadershipul este meritul pe care îl atribui în mod semnificativ unui proces de evoluţie care începe cu ceea ce nu-ţi place şi se finalizează cu ceea ce numim "iluminare".

Fundamentele arhitecturii devenirii sunt elementele de referinţă care contribuie la felul tău de a fi, printr-o diferenţiere a constructivităţii şi ingeniozităţii puse în sprijinul deciziei de a schimba regulile de determinare a valorii personale care nu funcţionează. Pentru a-ţi găsi adevărata menire în lume, mai întâi filtrează practica ta de viaţă prin dezvoltarea tuturor trăsăturilor sau caracteristicilor, constante în timp, răspunzătoare de patternurile înrădăcinate în propriul potenţial.

Aceste fundamente sunt: dezinteresul arătat faţă de normalitate şi măreţia de a străluci într-o combinaţie specială de intuiţie şi inteligenţă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Fundamentul Leadershipului

On Aprilie 04, 2019

Fă-ţi timp să discerni asupra realităţii şi asupra propriilor gânduri, pentru a-ţi creşte nivelul de autoacceptare şi motivaţie.

Mă uit şi acum la fotografia ta ori de câte ori sunt singură. Spune-mi, cărei realităţi sau ficţiuni dinăuntrul tău, cărei imagini din adâncul meu răspunde chipul acesta suav numai vis şi simţire, numai emoţie, interiorizare şi patos? Şi desigur că aşa mă vedea Camil uneori. Cred că acest curent continuu se numeşte gândire.

Mă gândesc la prezent ca şi când aş trăi în trecut, cu acea durere care mă face să uit cu totul realitatea vârstei pe care am reuşit la un moment dat să o combat prin universul viselor, concentrându-mă asupra aspiraţiilor de autosatisfacere care deveniseră criteriul suprem al existenţei mele. Odată trecută, clipa nu mai are cale de întoarcere. M-am înşelat. Mă simt în continuare captivă într-un roman de Andre Maurois, el scriind parcă despre mine: "Ah, nu doream decât să mă pot izola pentru a citi, a scrie. Să trăiesc o viaţă de scriitor, pe care s-o pot popula cu personajele imaginaţiei mele."

Dar eu pe atunci nu înţelegeam nimic din viaţa unui scriitor, mai ales când e disperat că nu se poate izola, exasperat că nu se poate consacra filosofiei.

Scriitorii îşi iubesc libertatea, îşi iubesc meseria. Poate că au nevoie de mai multe iubiri, de mai multe modele...ceea ce pare a fi sursa celor mai cumplite disperări. Eu sunt tristă întotdeauna, dar nu se vede decât uneori, captivă într-o viaţă de condamnat. Da, vreau să scriu o carte. Una singură. Despre mine. Şi poate despre fericire. Despre oameni care vor să fie fericiţi. N-am descoperit de ce. Dar sper că scriind am să înţeleg şi poate că am să mă înţeleg mai bine pe mine. *****

Leadership: Poţi să-ți dovedeşti apartenenţa la o creaţie dobândită pe parcursul propriilor experienţe de viaţă, în corespondenţă cu reprezentarea unei imagini formate anterior despre cum să fii mai aproape de ceea ce contează cu adevărat pentru tine?

Decizia de a scrie este primul pas spre cunoaşterea de sine, fiindcă tot ceea ce povesteşti despre tine capătă conturul unei creaţii bazată pe o bogată experienţă, nemijlocită şi verificată îndelung. Este un proces de a reflecta la experienţele tale, spunându-ţi: „Acesta este modul în care mă văd chiar şi atunci când nu sunt de acord cu tot ce am trăit".

Apartenenţa la un act de creaţie, cum este scrisul, adânceşte relaţia dintre ceea ce ţi se întâmplă şi felul cum interpretezi fiecare aspect al fiinţei tale. Prima realitate a cunoaşterii de sine, în accepţiunea unei particularităţi de conţinut care rezidă din producerea unor stări de linişte emoţională, devine pentru o ființă excepţională un concept adaptabil de reinventare personală.

Înseamnă că ești captiv într-un spaţiu al acumulărilor de întrebări și incertitudini, într-un prezent nedefinit de percepţii, dar reuşeşti să dai un înţeles spiritual convingerilor care te-au condus spre suferinţă, spre nelinişte, spre incertitudine. Aici leadershipul, pentru care emoţiile nu trebuiesc eliminate deoarece contribuie la orientarea şi dirijarea comportamentului, capăta o valenţă de autocontrol, o sursă a puterii de a-ţi stăpâni impulsurile distructive şi adaptarea la o situaţie în schimbare.

Prin scris se manifestă speranţa unei destinderi mentale, un accept a tot ceea ce înseamnă viaţa din perspectiva unei lucidităţi care nu mai poate admite derapajul emoţional. Ceea ce scrii despre ceea ce simţi este imaginea unei lumi care se schimbă în jur, chiar dacă nu întotdeauna iei parte în mod drect la evenimentele ei. Iar capacitatea de a te perfecţiona continuu se înrudeşte cu această formă de cunoaştere rezultată din reprezentări contradictorii ale posibilului şi imposibilului de suportat, care alternează între ceea ce te izolează şi ceea ce te inspiră.

A te concentra asupra unei imagini formate anterior despre cum să fii mai aproape de ceea ce contează cu adevărat pentru tine înseamnă să urmăreşti o viziune de ansamblu asupra celor mai importante arii din viaţa ta care te-au determinat să fii autentic.

Oamenii care au atins cele mai înalte trepte ale desăvârşirii știu că rodul unei iluminări se poate produce cel mai adesea prin meditaţie. Sau prin actul creator care are loc în această stare de conştientizare îndreptată spre interior, când te supui unei realităţi diferite (un fel de proces de înţelegere a emoţiilor care te copleşesc), susținute doar de relații între informații și amănunte complet diferite.

Dimitrie Alexandru Sturdza, prim-ministrul României între anii 1895 -1909, a spus la un moment dat un lucru deosebit de important: *"Omul trebuie să se simtă necontenit trăind în mijlocul timpului în care îşi exercită acţiunea sa, discernând posibilul de imposibil, realizabilul de ceea ce nu e realizabil pentru momentul în care el trăieşte."*

Dar oare acest moment, în mijlocul cărei realităţi se încadrează cel mai bine pentru a putea reprezenta un adevărat punct de cotitură? Într-o realitate trăită efectiv sau într-o realitate închipuită? Căci atât prima, cât și cealaltă, sunt folosite de marii înţelepţi pentru a stoca preferinţele vizavi de particularităţile lor lăuntrice, vizavi de ceea ce este adevărat sau fals, vizavi de ceea ce este intangibil, vizavi de ceea ce ei pot să realizeze sau să arate lumii înconjurătoare.

Apariția unei aprecieri de sine înalte se produce atunci când te identifici cu imaginea unei creaţii care ia forma unei revelaţii despre viaţă pusă pe seama evenimentelor încărcate cu mult mai multă emoţie decât eşti în stare să exprimi în cuvinte.

Dacă presari în ceea încerci să reprezinţi câteva grame de incertitudine, s-ar putea face presupunerea că, indiferent de ceea ce conţine momentul prezent, poţi da naştere unor noi revelaţii despre tine. Vei putea să găsești noi perspective și semnificaţii ale vieţii, o nouă ordine, o nouă formulare de început, mai potrivită şi mai benefică pentru evoluţia ta dacă depăşeşti limita cunoașterii imediate, învăţând să te priveşti din absenţa a ceea ce ești.

Absenţa este o trecere spre un alt nivel de constiinţă, spre un alt nivel de înțelegere și percepție a complexității dimensiunii personale. Atât în realitatea vie, cât şi în realitatea închipuită se poate realiza oricând o căutare care să returneze noi puncte de reper pentru dezvoltarea personală, şi noi perspective asupra lumii.

Leadershipul este produsul capacităţii tale de a vedea realitatea aşa cum o revelează gândirea special croită sa te îndrume în acţiunile care uneori ţi se par neimportante, dar care sunt încărcate cu multă mândrie, cu multă demnitate şi cu multă căldură sufletească.

Acesta este fundamentul leadershipului: să înveţi să te înţelegi mai bine din prisma a ceea ce ţi se întâmplă, prin ocheanul amintirii, al conştiinţei, al bucuriei sau al neliniştii existenţiale, pentru că totdeauna te vei ţine legat de acea realitate a existenţei interioare pe care nu o poţi nega, nu o poţi evita, şi pe care ai obligaţia să o suporţi prin acceptarea anumitor compromisuri.

Singura motivaţie care te face să mergi mai departe cu fruntea sus după ce ai experimentat suişurile şi coborâşurile vieţii este să îi înveţi pe alţii cum să privească firul vieţii din altă perspectivă.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Fundamentul unei orientări de viitor

On Martie 04, 2012

Natura este cu mult înaintea omului, iar noi trebuie să pricepem că înţelegerea ei necesită un anumit efort de conştientizare a poziţiei noastre faţă de ceea ce ar putea fi denumit "reperul unei noi direcţii de evoluţie".

Într-o zi au fost capturaţi 18 albatroşi într-o insulă pierdută în imensitatea Pacificului, Midway. Duşi în diferite locuri, cel mai apropiat loc de Midway se afla la 2.000 km, cel mai depărtat la 7.000 km, li s-au dat drumul. Toţi au ajuns acasă în numai câteva zile, cel lăsat în punctul cel mai îndepărtat parcurgând distanţa cu o medie de 510 km pe zi. O performanţă pe care o obţine de altfel,în fiecare an, în condiţii normale. Albatroşii se plimbă în largul Pacificului toată iarna şi revin apoi pe aceeaşi insulă, în acelaşi loc, unde îşi construiesc cuibul, la mai puţin de un metru şi jumătate de cel vechi.

Cum se orientează? Experienţele făcute şi păsările capturate în diferite insule din Pacific sau Atlantic au înlăturat una dintre ipotezele conform căreia reperele de pe sol aveau un rol esenţial. În anii 1960 a fost adoptată ca mulţumitoare aşa numita teorie astronomică. După unii autori, elementul major era arcul solar, traiectoria aparentă a soarelui. Nu erau oare sistemele de orientare ale păsărilor mai precise şi mai fine decât cele mai izbutite dispozitive electronice? *

Leadership: Poţi să-ţi alegi o orientare bună spre cercetarea şi cunoaşterea naturii, şi să fii sincer în această orientare atunci când faci din cunoaşterea ta o treaptă a desăvârşirii spirituale?

Când vorbim despre evoluţie ne referim la reperul unei noi poziţionări în cadrul sferei de cunoaştere a omului, încât el să producă o nouă versiune a viziunii privind nu doar valoarea personalităţii sale, ci mai degrabă valoarea experienţei cunoaşterii lumii.

De fapt, poziţionarea omului în faţa procesului de observaţie a fenomenelor particulare ale lumii, pune în prim plan versiunea personalităţii evolutive în cadrul unei orientării care are ca fundament un alt reper, anume capacitatea lui de a acţiona în sensul adaptării la schimbările relaţiei cu lumea şi cu universul prilejuite de personalizarea procesului de creaţie. Mai bine spus, este vorba despre poziţionarea omului în faţa experienţei de modelare a gândirii pe care el propune lumii.

Spiritualul este strâns legat de o gândire creativă evolutivă, este o interacţiune optimă între ceea ce eşti în stare să descoperi şi ceea ce eşti dornic să devii. Deci, să ne bazăm pe știință și pe creativitate pentru a oferi vieţii, lumii şi universului, acele experiențe memorabile și utile de descoperire a minunilor naturii.

Un creator progresează prin îmbunătăţirea constantă a orientării sale. Faptul că cineva a descoperit modul cum se orientează păsările, creând după modelul lor de zbor viitoarele sisteme de ghidare ale avioanelor, este un fapt care desemnează tendinţa omenirii de a ieşi dintr-un cerc impus de respectarea limitelor auto-impuse, a inerţiei şi a obscurantismului.

Viziunea este produsă de un câmp larg al cunoaşterii privind observarea şi compararea diverselor forme de reglaj ale naturii, de formele de interpretare ale mediului înconjurător. Iar sfera valorii de creaţie este strâns legată de o viziune care promovează redirecționarea pe termen lung a cunoaşterii, întărind credinţa într-un nou început, într-un nou mod de a concepe filosofia care completează lumea şi o obţine ca Univers. Dacă o persoană suferă de

"constrângerea de nu a sprijini practicile din câmpul creaţii", bineînţeles că nici nu va reuşi să observe schimbările care le suportă natura de-a lungul timpului.

Treapta desăvârşirii spirituale este destinată interacţiunii optime dintre ceea ce eşti în stare să descoperi şi ceea ce eşti dornic să devii, aşa încât să înfăptuieşti voinţa divină de a desăvârşi ceea ce natura nu a reuşit să redea decât incomplet.

Fundamentul unei orientări de viitor ţine de capacitatea omului de ştiinţă de a vedea rezultatele creaţiei în mediul ei natural, semnificaţiile ei, minunile ei, desăvârşirea ei, datorată lucrării de excepţie pe care doar un adevărat Creator are onoarea de a o coordona și direcționa prin producția de concepte inovatoare.

* **Notă:** Catinca Muscan - Orele lui Prometeu, Editura Albatros, 1986.

Furia pătimaşă a sufletelor oarbe

On Mai 12, 2014

Verifică-ţi trăsăturile de caracter, intrând în interacţiune cu ceea ce este dincolo de propria ta aparenţă.

Copilul se opri în dreptul tufişului, fără să-l vadă pe Jean Valjean. O monedă de 40 de gologani îi scăpă jos şi se rostogoli spre mărăcini, până la Jean Valjean, care puse imediat piciorul pe ea.

- Domnule, spus micuţul savoiard, cu acea încredere a copilăriei care e făcută din neştiinţă şi nevinovăţie, daţi-mi banul.

Jean Valjean, obosit, furios, ridicându-se dintr-o dată în picioare, cu talpa tot pe monedă, deveni aproape ameninţător: "Şterge-o de aici, băiete ! "

După câteva clipe, copilul pieri, alergând cât îl ţineau puterile, fără a îndrăzni să se uite înapoi sau să scoată vreun ţipăt.

În jurul lui Jean Valjean se lăsă umbră. Nu mâncase toată ziua. Îşi trase mai bine şapca pe ochi, căută în neştire să-şi încheie haina, făcu un pas şi se aplecă să-şi ridice băţul. Şi în clipa aceea zări moneda de 40 de gologani pe care piciorul lui o înfundase în pământ şi care sclipea printre pietre. Simţi ca o zguduitură electrică: "Ce este asta?", spuse el printre dinţi.

S-o spunem simplu: nu el furase, nu omul, ci animalul care, din obicei şi din instinct, îşi pusese piciorul prosteşte pe banul acela, în timp ce inteligenţa i se zbătea în noianul atâtor obsesii, noi şi nemaiauzite. Când inteligenţa i se trezi şi-şi dădu seama de fapta animalului, Jean Valjean se dădu înapoi cu spaimă şi scoase un strigăt de groază: "Vai, ce-am făcut? Sunt un ticălos ! " *

Leadership: Îţi formezi caracterul prin prisma unui "bine" care face rău, sau a unui "rău" care face bine?

Din punct de vedere al modului în care percepi şi îţi gestionezi propria fiinţă, acţionând acea forţă a sufletului care conform realităţii experimentate o determină să se manifeste tot mai accentuat, nu poţi evita apariţia unui sistem de reglare automată cu totul nou. Cu noi forme de protest, dar şi cu noi valori. Şi, evident, cu noi structuri de reprezentare și funcționare, cu legi noi, solide, simple, clare și aspre. Care fac ca viaţa să pară un munte greu de urcat, sau un fluviu care trece munţii.

Leadershipul capătă, în acest caz, o nouă suprastructură simbolică, respectiv o autenticitate de ordin secund, prin aceea că nu mai poate indica raportul dintre autoritate, influenţă şi impact, datorită constrângerilor de ordin moral şi valoric.

Leadershipul devine o incertitudine de ordin practic, o trecere de la lumea materială, la cea spirituală, depinzând de o situaţie pe două dimensiuni temporale – trecutul şi prezentul – care pot facilita viitorul interacţiunii tale cu ceea ce e dincolo de tine. Mai exact, cu experienţa unui „bine" care face rău, sau a unui „rău" care face bine. În termeni simbolici, cele două extreme sunt reprezentate de "Omul" şi "Animalul".

Micuţul Gervais, copilul care şi-a pierdut moneda, i-a făcut indirect un bine lui Jean Valjean, ajutându-l să conştientizeze latura lui întunecată. Iar lui Jean Valjean, căruia i-a rămas întipărită imaginea omului rău care era, nu i-a mai rămas decât să se reabiliteze, făcând numai fapte bune.

Leadership: Iei în vedere posibilitatea de a te pierde într-un personaj străin atunci când existenţa ta se pierde în deznodământul unei situaţii care se distinge prin imposibilitatea de a o înţelege?

Adevăratul chip de bătălie care ridică sau coboară leadershipul, iată-l. E acest loc de întâlnire, provocatori şi puternic, dintre ceea ce eşti capabil să devii, creând un vid ce trebuie "umplut" printr-un efort de înţelegere a ceea ce eşti, prin prisma felului în care reacţionezi la ceea ce ţi se întâmplă. Şi ceea ce ai devenit de fapt în urma felului în care ai gestionat "criza" de personalitate pe care ai traversat-o.

Cu cât discrepanţa dintre Eul emoţional (individualizat deseori prin manifestările tale exterioare) şi conştiinţa Eului (ce se exprimă prin discursul verbal interior, dând naştere contrariilor care îţi permit să gândeşti) este mai mare, cu atât gradul tău de maturitate este mai mic. Nu degeaba sfătuia deseori Anthony Silard, preşedinte al The Center for Social Leadership: " *Concentrează-te numai asupra ingredientelor proprii de foarte bună calitate, care te fac să fii unic, dinamic şi demn de a fi iubit.* "

Important pentru a-ţi dezvolta leadershipul în situaţii în care simţi că pierzi controlul, nu este posibilitatea de a te pierde într-un personaj străin, care te intrigă şi te subjugă totodată, dând ascultare acelor gânduri de înaltă vibraţie care îţi cauzează emoţii negative. Ci să contribui la diminuarea acelor aspecte ce ţin de viaţă, care, în confruntarea cu tine însuţi, îţi pot aduce valoare.

Nu poţi întotdeauna schimba ceea ce-ai făcut, nu poţi întotdeauna să "pansezi" remuşcările cu optimism şi binedispunere. Dar poţi încerca să umanizezi "animalul" în care simţi că te-ai transformat.

Caracterul care îţi limitează leadershipul este constatarea pe care o faci cu privire la personalitatea ta într-un context în care profesia, activitatea sau misiunea ta înregistrează costuri majore la nivel de imagine.

Furia pătimaşă a sufletelor oarbe vizează acea modalitate de evoluţie spre bine şi foarte bine, pe o traiectorie ascendentă, neumbrită de trufie, patimi şi violenţă.

*** Notă:** Victor Hugo - *Mizerabilii.*

Source: https://neculaifantanaru.com/furia-patimasa-a-sufletelor-oarbe.html

Furnizorii de soluţii placebo

On Aprilie 16, 2009

Învaţă să schimbi percepţia consumatorilor faţă de Brandul pe care îl reprezinţi, printr-o ajustare a valorii produsului care se extinde de la acceptul pe care i-l dă inovaţia până la efectul de dependenţă pe care i-l dă imaginea.

Nu este uşor să fii vânzător pentru un nou medicament.

Să presupunem că deţii o firmă producătoare de medicamente. În sfârşit eforturile cercetătorilor s-au concretizat într-un medicament foarte eficient în tratarea infecţiilor bacteriene. Dacă toată lumea ar fi convinsă de faptul că acest medicament dă într-adevăr rezultate, compania ta ar face vânzări de milioane. Însa de-abia acum te aşteaptă marea provocare: pasul cel mai important pe care trebuie să-l faci este să dovedeşti că acest medicament este eficient, că într-adevăr vine în sprijinul oamenilor şi nu le pune viaţă în primejdie.

Prin urmare se impune să demonstrezi în faţa persoanelor abilitate eficienţa medicamentului. Cea mai simplă cale în acest sens este să testezi medicamentul pe un lot mai mare de animale infectate. La sfârşitul testelor, dacă bacteria a dispărut în totalitate şi animalele infectate au supravieţuit, vei primi acceptul să testezi medicamentul pe subiecţi umani voluntari. Dacă şi aceste rezultate se vor dovedi un succes, abia după aceea medicamentul va fi omologat şi îl vei putea scoate la vânzare pe piaţă. Pe de altă parte, dacă medicamentul nu este eficient, înseamnă că ai investit bani şi muncă inutil.

Leadership: Este nevoie să reconsideri rolul "backup-ului" din perspectiva modului de receptare a inovaţiei?

Permanent, liderii încearcă să îşi educe afacerile în beneficiul lor, folosindu-se de receptivitatea, viziunea şi creativitatea în tot ceea ce încearcă să demonstreze prin noi abordări ale funcţionalităţilor şi strategiilor dezvoltate. Cu siguranţă, liderii bine educaţi în segmentul business vor genera o orientare de calitate. Depinde numai de ei să-şi aleagă viitorul succes.

Dar nu este drept să rămânem indiferenţi faţă de progresul tehnologiei, iar leadershipul aici lucrează ca un restaurator de "backup" în cazul în care rezultatele propriilor tale planuri, intenţii şi eforturi de business nu se concretizează într-o livrare imediată, recepţionată şi recunoscută. În acest sens, backup-ul reprezintă o componentă a procesului decizional care creează legături nu atât cu obiective tangibile de business, cât mai apropiate de eficacitatea şi randamentul în inovaţie.

Inovaţia bazată pe back-up presupune să reporneşti o afacere din perspectiva unor venituri suplimentare care să justifie efortul de a păstra brandul ca principală opţiune în mintea consumatorului şi de a creşte cota de piaţă deţinută.

În ceea ce priveşte leadershipul, supus schimbării, trebuie reconsiderat rolul "backupului" din perspectiva modului de receptare a inovaţiei. Formarea unui algoritm de receptare a valorii inovaţiei şi de respingere a kitsch-ului apare ca o necesitate evidentă, când dezechilibrele impuse de tendinţele de "vânzare de dragul vânzării", nu mai sunt cazuri izolate, ci provocări universale.

Leadership: Produci şi livrezi un produs care stagnează într-un punct mort, în loc să conturezi mai întâi un profil de consumator premium care este dispus să plătească în plus pentru condițiile de exploatare a produsului respectiv?

Companiile se formează şi se dezvoltă cu ajutorul leadershipului – dar tot datorită lui pot să-şi micşoreze performanţele şi chiar să decadă. Numai un singur element poate accelera sau frâna procesele de degradare a leadershipului – calitatea pe care se bazează şi calitatea pe care o livrează acesta.

O companie care cade sub influenţa unul produs care stagnează un timp mai îndelungat la un nivel mediu si nu are tendinţe de creştere, este ca şi falimentară. O astfel de operaţiune – implementarea unui model de leadership din exterior - se poate dovedi complet ineficientă.

Un consumator premium care este dispus să plătească în plus pentru condițiile de exploatare a produsului respectiv este de regulă un agent final care, cu venitul câştigat şi în limitele acestuia, caută să-şi satisfacă nevoile şi dorinţele fără să facă neapărat o triere justă conform unor principii de valoare, între ceea ce este credibil şi ceea ce nu este, între mărcile omologate şi imitaţii (falsuri).

Aşa cum formele de degradare a terenurilor sunt redate pe hartă fie prin diferite moduri de combinare a curbelor de nivel, fie prin semne convenţionale specifice însoţite de informaţii suplimentare sub formă de litere sau cifre – tot astfel eficienţa şi echitatea leadershipului este redată printr-un proces de evoluţie a calităţii, un proces care pune preţ pe relaţia dintre părţile contractante. Acest proces trebuie să aibă cu caracter permanent şi să permită aprecierea tendinţelor de „eroziune” ale măsurilor şi strategiilor implementate.

Mai trebuie să adaug că această tranziţie spre un nou model de leadership se face sub influenţa unui factor declanşator – încrederea. Încrederea este un fel de protecţie împotriva oricăror forme de exploatare dacă este acompaniată şi de rezultate profesionale.

Leadership: Poţi face diferența dintre un produs şi un brand, evaluând capacitatea consumatorului de a realiza o triere între factorul practic al produsului şi factorul de promovare a imaginii care renaște mereu într-o impresie unică?

Apelezi întotdeauna numai la firme care dovedesc că au soluţii eficiente? În orice moment de criză apar ca din senin pe piaţă tot felul de firme de consultanţă şi expertiză care susţin că deţin soluţii miraculoase şi strategii coerente de rezolvare a problemelor. Profitând de angoasa crizei şi de aşteptările sumbre ale managerilor privind viitorul companiilor lor, aceste firme "dumnezeieşti" reuşesc, uneori cu o uşurinţă de nedescris, să încheie contracte cu numeroase companii al căror nivel de performanţă a scăzut.

Şi, exact ca într-un film de comedie, în final se constată că noile soluţii care trebuiesc implementate sunt atât de caraghioase şi ridicole, că aproape îţi stârnesc râsul. Nu râdeţi că nu-i de râs. Foarte probabil aceste soluţii "placebo", dacă sunt implementate în companii "uşor de prostit" vor conduce la probleme şi mai mari decât existau pe timp de criză, în special la pierderi financiare.

Dacă firmele producătoare de medicamente trebuie să dovedească mai întâi că medicamentul este eficient înainte de a-l scoate la vânzare, probabil cel mai corect ar fi ca şi firmele de consultanţă să dovedească mai întâi de toate că soluţiile pe care le oferă sunt într-adevăr eficiente. Când trec printr-o criză financiară serioasă, companiile au nevoie de soluţii simple, rapide si viabile, şi de aceea nu-şi pot permite luxul de a investi sume uriaşe de bani în servicii de consultanţă care nu le aduc mari avantaje şi care nu le asigură asistenţă de specialitate la un nivel înalt.

Ca regulă generală, înainte de a scoate la vânzare un produs, firmele producătoare trebuie mai întâi să demonstreze calitatea produsului, ce poate să facă, unde poate fi utilizat, dacă este compatibil cu standardele internaţionale, daca este avantajos din punct de vedere economic, etc. În cazul firmelor de consultanţă lucrurile nu stau diferit, experţii lor trebuie să câştige încrederea şi atenţia clienţilor şi să-i convingă că soluţiile pe care le oferă sunt viabile, eficiente şi funcţionale, şi mai ales că se situează în limita legii.

Eşti un furnizor de soluţii placebo - care nu ajută la nimic concret, sau un furnizor de soluţii care într-adevăr funcţionează?

În marketing primează atât calitatea cât şi cantitatea de followers care sunt cu adevărat intersaţi de profilul brandului tău, nu atât din perspectiva utilizării unui produs, ci din perspectiva atributului imaginii de viitor ca parte integrantă din cadrul unei serii de repere identitare şi spirituale care să nu genereze autosuficienţa.

Concluzie: Cel mai important lucru de care trebuie să ţii cont înainte de a negocia contractul cu o firmă de consultanţă este să te asiguri că aceasta are o experienţă vastă în domeniu şi că soluţiile pe care le propune sunt viabile şi realiste.

Leadershipul este ca o pastilă foarte scumpă care are rolul de a remedia orice tip de deteriorări la nivelul companiei. Dar înainte de a o lua trebuie să ştii ce vitamine conţine, dacă ea are efect curativ şi dacă este într-adevăr eficientă pentru combaterea afecţiunii pe care trebuie s-o tratezi - cât şi a consecinţelor acesteia.

Hotărâtor pentru impactul leadershipului tău este conţinutul lui de „vitamine” şi modul în care îl administrezi.

Source: https://neculaifantanaru.com/furnizorii-de-solutii-placebo.html

Gândacul

On Noiembrie 21, 2023

Te poți integra într-un mediu propice aspirațiilor tale, doar dacă imaginea cu care îți prezinţi adevărata valoare este adecvată mediului respectiv.

Vă voi relata acum povestea unui supravieţuitor ajuns ca printr-o psihologie inversă într-un mediu necunoscut, dar uşor de explorat - "universitatea". Este vorba despre un descoperitor de comori care răzbeşte într-o mocirlă plină de necurăție, noroi și o nesuferită duhoare, prin care se înaintează foarte uşor doar prin anularea oricăror virtuţi, oricăror norme spirituale, oricăror standarde etice.

Vremea și terenul au constituit avantaje pentru acest individ banal, resurse importante de care el a știut să se folosească bine, având cu siguranţă alţi complici, de aceeasi subspecie. Aşadar, iată cum ai putea să întri într-o mocirlă în care există interese, dedesubturi, compromisuri, mediu în care un gândac nu se poate împotmoli deloc, tocmai fiindcă membrele sale sunt prevăzute cu perişori care îl ajută să se deplaseze pe suprafețe mlăştinoase, umede, şi în acelaşi timp alunecoase.

Individul acesta obscur a fost primit ca oaspete de onoare în cadrul fertil al unui regat vegetal foarte întins, fără să se târască deloc pe pământ presat, fără să întâmpine niciun pesticid care să-l omoare. S-ar spune că pământul a vibrat în climatul propice dezvoltării sale. El însuşi, un soi de suveran al biodiversității microbiene, s-a integrat de minune într-un mediu care i-a oferit suficientă hrană, apă și adăpost, fără să aibă niciun merit deosebit pentru această binecuvântată mană cerească. Într-o grădină bine îngrijită este loc de insecte aparent inofensive, nu-i aşa?

Cine oare bagă de seamă existenţa unui mic univers, ascuns sub frunza unui răsad de toamnă? Această formă de viaţă precoce, nativ cu semnul de pământ, simbolizând adaptabilitatea, a pășit în mediul academic cu aceeași precauție cu care un nou venit explorează o grădină necunoscută. Asemenea unui "vizitator surpriză," el a adus cu el propriile aspirații de mărire, cu dorința de a se dezvolta în acest nou habitat, atât de departe, până ce va ajunge la stadiul de "rege al insectelor de cultură".

Leadership: Adopți o perspectivă de tip "din afara - înăuntru" care pune accent pe responsabilitatea personală și libertatea etică, fiind deschis la tot ceea ce reprezintă "imagine transformată prin reflecție în model" ?

La unul din seminarii, noul profesor îmbrăcat la costum de patru ace, îşi deapană povestea vieţii, vorbind pe scurt despre începuturile sale umile. Ca și cum ar lăsa semințe misterioase în solul unei grădini fertile, el a început să împărtășească cunoștințele și experiențele sale care, la început, păreau a fi unice și interesante. La fel ca în cazul capsulelor de ouă ale unui gândac, informațiile pe care le-a împărtășit nu puteau fi ușor asimilate sau înlocuite cu altele.

Dar l-a luat gura pe dinainte, ca şi când trecutul umil l-ar fi împins de la spate să se elibereze de povara unei greutăţi istovitoare. Micul dăunător polifag ce nu trebuie nicidecum ignorat, a relatat un fapt de o importanţă esenţială, *un secreto muy personal*, o anumită întâmplare din viața sa care trebuia ținută într-un seif securizat cu cel mai complex cifru. În ce priveşte securitatea informaţiilor, insectele nu pot fi neglijate.

El a mărturisit cu bună credinţă că s-a confruntat cu dificultăți în adaptarea la grădina academică, la fel ca orice nou vizitator într-un loc nemaiîntâlnit, plin de vegetaţie. Mai întâi a

ajuns profesor, apoi a trebuit să-şi aleagă disciplina pe care urma s-o predea la ore. Ajuns pe acest teren agricol, gata pentru a fi lucrat, a cochetat cu mai multe discipline, dar niciuna nu i-a fost pe plac, aşa că a făcut un curs specializat unde a obţinut o diplomă care i-a permis să se specializeze într-un alt domeniu care nu era trecut pe lista "disponibilă" a terenului fertil.

Leadership: Ai chemare să te inițiezi într-o profesie nouă explorând alteritatea prin imagini care se suprapun, încât să te specializezi ulterior în nuanțele unei exprimări vizuale unice?

Aici, se pune întrebarea plină de strălucirea obrazului curat: mai întâi ajungi profesor, şi apoi te specializezi într-un domeniu ca să profesezi? Cum vine asta? Adică ti se pun în faţă o grămadă de discipline diferite, şi tu alegi să predai oricare din ele, fără să ai habar de niciuna?

Ei bine, vizitatorul acesta bine primit şi bine venit pe tărâmul agriculturii diversificate, *Leptinotarsa Decemlineata*, specie de insectă care se întâlneşte frecvent în mediile de "cultură" din România, a păşit discret în grădina universitară, fapt ce ilustrează un proces de adaptare inițială. Dar evidențiază și dificultățile pe care le-a întâmpinat în a-și îndeplini eficient rolul. Totuşi, degeaba vrei să trăiești cu instinctul într-o atmosferă prielnică, dacă nu iți pui în valoare abilitatea de a ascunde "mizeria" cu care ești acoperit, noroiul în care te bălăceşti în fiecare zi.

Aşadar, în contextul academic, este esențială nu doar gestionarea locului unde gândacul își "ascunde" mizeria, ci și modul în care o gestionează, deoarece acolo unde el își lasă ouăle, într-un soi de leagăn de mătase, lipit de faţa inferioară a unei frunze slobode, acolo se vor dezvolta larvele, care trebuie să treacă şi ele printr-un proces de dezvoltare și creștere pentru a ajunge la stadiul adult. Numaidecât, intrusul acesta trebuie să se deghizeze într-o buburuză, ceva colorat şi plăcut privirii, cu conotaţii simbolice pozitive, încât să capete o recunoaştere pozitivă. Apoi își deschide tipic elitrele, își extinde aripile posterioare, zburând spre libertate.

Leadership: Profiţi de conexiunile tale pentru a ocupa un rol pentru care nu eşti pregătit, riscând astfel să transformi această oportunitate într-o iluzie vizuală cu potențiale repercusiuni în echilibrul compozițional al imaginii tale?

Mai în glumă, mai în serios, hai să vedem ce acuzaţii i se pot aduce individului care mai întâi a ajuns profesor, şi abia ulterior a făcut cursuri care să-i permită să profeseze într-un domeniu despre care nu ştia nimic.

Uzurpare de funcție: Individul a ocupat o funcție pentru care nu era calificat, profitând de relațiile sale şi de alţi complici. Acest lucru poate fi considerat o formă de fraudă, care poate avea consecințe legale.

Impostura: Individul a obținut o poziție de profesor fără a îndeplini condițiile necesare, respectiv cunoștințele și competențele necesare pentru a preda o disciplină academică. Cel mai probabil, individul a mințit în CV-ul său, unde a declarat că are cunoștințe într-un anumit domeniu.

Frauda: Individul a indus în eroare studenții și instituția de învățământ superior prin prezentarea sa ca profesor calificat.

Favoritism: Dacă un individ a primit favoruri speciale în procesul de angajare, sau a fost avantajat în detrimentul altor candidați, acesta poate fi acuzat de favoritism.

Incompetență profesională: Având în vedere că nu avea cunoștințe solide în domeniul respectiv, se înţelege că nu era pregătit să-și îndeplinească sarcinile de profesor, fapt care ar fi condus la predarea unor informații eronate sau neactualizate, sau la crearea unei atmosfere de dezinteres în rândul studenților. Iar faptul că a divulgat secretul parvenirii sale poate fi considerat o dovadă de delăsare sau neglijență. Mare greşeală !

Neglijență în procesul de selecție: Dacă instituția de învățământ nu a efectuat o evaluare adecvată a calificărilor individului înainte de a-l angaja sau promova, aceasta poate fi acuzată de neglijență în procesul de selecție. Este ştiut că universităţile din România sunt numarul 1 mondial la capitolul indivizi "noroioşi" ajunşi profesori peste noapte.

Conflict de interese: Dacă cineva din conducerea instituției are o relație personală sau de afaceri cu individul în cauză, și a influențat procesul de angajare în favoarea sa, atunci poate fi vorba de un conflict de interese.

Abuz de poziție: Dacă individul a obținut contracte cu diverse companii, prin intermediul poziției sale de profesor, aceasta poate fi o dovadă că a folosit poziția sa pentru a obține avantaje personale.

În funcție de probele disponibile, individul poate fi acuzat de una sau mai multe dintre aceste infracțiuni. Dacă este găsit vinovat, acesta poate fi pedepsit cu închisoare sau cu alte sancțiuni penale. Şi chiar dacă nu este găsit vinovat, după atâţia ani, cu siguranţă Dumnezeu ştie totul. Şi asta este de ajuns...

Leadershipul se manifestă ca un fel de recunoaștere a imaginii pe care o reflectă creaţia ta, din care trebuie să elimini imitația și mimarea unor continuităţi în procesul de afirmare a originalităţii.

Gândacul tot gândac rămâne indiferent de mediul în care se manifestă, indiferent de decorul vizual în care se regăsește, la fel cum un om corupt nu-şi schimbă natura oriunde se află.

Acest gen de "vieţuitoare" nu are niciun fel de înclinaţii spre creaţie, spre descoperire, spre inventică, ci doar spre uneltiri, tertipuri, trădări, intrigi, vorbe măgulitoare, manipulări lipsite de scrupule, planuri secrete. Absolut nimic spiritual, nimic apropiat de divin nu sălăşluieşte în sufletul, în mintea, în conştiinţa lui. Totul se reduce numai la aspiraţii profitabile.

Source: https://neculaifantanaru.com/gandacul.html

Gânduri care cer concentrare minţii

On Aprilie 25, 2012

Visarea celor fericiţi este nevoia singurătăţii de a umple fiecare nevoie a spiritului divin.

În viaţa singuratecă pe care o ducea Cosette, alături de tatăl ei adoptiv, prinseseră un obicei: dimineaţa plecau la plimbare să vadă răsăritul soarelui, bucurie dulce, potrivită celor care părăsesc viaţa, ca şi celor care o încep.

Cei care iubesc singurătatea ştiu că plimbările din zorii zilei sunt tot atât de plăcute ca şi cele de noapte; cele din zori au însă ceva mai mult: veselia naturii. Străzile sunt pustii şi păsările cântă. Cosette, păsărică şi ea, se scula bucuros dis-de-dimineaţă. Pregăteau din ajun excursiile acestea. El le plănuia, ea le primea. Le rânduia minuţios, de parc-ar fi fost vorba de un complot; ieşeau înainte de ivirea zorilor. Cosette se bucura de fiecare amănunt. Tinereţii îi place tot ce e neobişnuit şi nevinovat.

Pe Jean Valjean îl atrăgeau, după cum se ştie, plimbările prin locuri puţin umblate, singuratice, părăsite. Se aşezase pe un drum lăturalnic, pe nişte bârne puse la poarta unui şantier. Se uita în lungul drumului, cu spatele la răsărit. Uitase de soarele care avea să se ridice. Era muncit de gânduri adânci, gânduri care cer concentrare minţii, care orbesc până şi privirea, de parcă omul ar fi închis între patru ziduri.

Există meditaţii pe care le-am putea numi verticale. Când te afunzi în adâncul lor, e nevoie de timp ca să te întorci pe pământ. Jean Valjean coborâse într-o asemenea visare. Se gândea la Cosette, la fericirea care ar fi fost cu putinţă dacă un străin nu s-ar fi aşezat între ei doi, la lumina cu care ea îi umplea viaţa, lumină care era respiraţia sufletului său. În visul acesta era aproape fericit. Cosette în picioare, lângă el, se uita la norii care începeau să se îmbrace în răsfrângeri trandafirii.

Deodată, Cosette strigă: "Tată, parcă ar veni cineva dintr-acolo". Abia atunci Jean Valjean ridică ochii. *

Leadership: Poţi să-ţi construieşti o viziune admirabilă despre sine, prin prisma a tot ceea ce experimentezi cu gândul şi cu sufletul, în timp ce îţi menții puterea asupra unei puteri mai slabe?

Visarea celor fericiţi este nevoia singurătăţii de a umple fiecare nevoie a spiritului divin. Însăşi spiritul oamenilor de seamă care caută fericirea, ca şi a celor simpli ce încă n-au găsit-o, provine dintr-o singurătate a cerului şi a pământului, deci o singurătate raportată la divin, fiindcă cerul ți-a dăruit câteva unelte cu ajutorul cărora să poți avea experienţe de credinţă:

Orice s-ar spune, esenţa spiritului divin poate fi înţeleasă printr-o activitate de rezolvare a unei necunoscute: cine eşti atunci când îţi exprimi personalitatea în mod liber şi autentic, într-un loc şi într-un timp care nu îţi favorizează (deocamdată) reputaţia, cariera, reuşitele sau autoritatea profesională?

Esenţa spiritului divine are ca ţinţă deschiderea conştiinţei către noi orizonturi, în ciuda resurselor limitate pe care le ai la dispoziție, făcând ca o mică pasiune să devină singura ta opţiune de mers înainte. Ori, aşa cum o omidă se transformă într-un fluture în interiorul unui cocon, tot aşa nu e întâmplătoare cauzalitatea unei situaţii precare ce domină sfera

comportamentului tău, fiindcă poate deveni cea mai de preţ parte a vieţii tale.

În ceea ce priveşte leadershipul, contează ceea ce ajungi să fii prin ceea ce eşti dispus să înduri. Doar astfel poţi ajunge la acea maturitate care te face să apreciezi la maxim ceea ce ai, să fii fericit cu puţin, înainte de a fi fericit cu mai mult. Şi iată ce înseamnă să îţi menţii puterea asupra unei puteri mai slabe: înseamnă să rămâi recunoscător situaţiilor în care nu eşti pe deplin mulţumit cu tine însuţi, în acord cu decizia ta de a învăţa să fii mai bun faţă de tine, cel de ieri.

Respectivele forme de gândire care duc la viziune, precum imaginaţia, memoria, anticipaţia, dispoziţia spre visare sau inspiraţia, constituie un caz tipic de cunoaştere prin insight, prin oglindire, sau poate fi un caz semnificativ de cunoaştere prin comunicarea cu o deitate sau o altă entitate supranaturală. Visarea şi gândirea au ceva în comun: starea de fericire, iar mijlocitorul lor este veselia naturii. Constatăm acest lucru din acţiunea Sinelui asupra sensului vieţii, căci omul care se abandonează visării este întotdeauna omul care trăieşte experienţa unui nou început.

Cunoaşterea imaginii care te simbolizează în divin provine de la intelect (visare, stoicism, mândrie şi un praf de voinţă). Iar imaginea aceasta este o confirmare a propriei valori şi unicităţi, spre a deveni una din armele tale de comandă în privinţa a ceea ce urmează să decizi pentru viitorul tău.

Prin gânduri care cer concentrare minţii vei putea să trăieşti o viaţă aşa cum ţi-ai dorit, prin raportare la o forță invizibilă care stă în spatele a tot ceea ce faci în viaţă, şi care se numeşte: credinţă (statornicie şi visare).

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Gânduri din colţurile memoriei (II)

On Iulie 01, 2022

Ştiinţa şi arta sunt cheile care deschid uşa timpului către strămoşii tăi. Numai ştiinţa şi arta te vor ajuta să-ţi regăseşti viaţa de după moarte în această viaţă.

Nu lua niciodată decizii în momente neprevăzute. Astfel de momente au darul de a te învăța ceva despre tine. Să ierți. Și să treci peste.

Fii sincer. Cu tine, cu ceilalţi. Fiecare moment în care nu eşti tu, devii altcineva care nu rezonează nici cu tine, nici cu ceilalţi.

Până când nu ştiu cum sărută o fată, nu ştiu nici cum s-o visez.

Să-ţi crezi un Brand puternic înainte de a deveni simbolul unei ştiinţe înalte.

1+1=2; 2+2=4; 4+4=8; etc... Pentru unii știința adună și multiplică valorile la nesfârșit. La alții ea nu are absolut nimic de adunat sau de multiplicat.

Un trandafir pus alături de un om înţelept formează un simbol divin.

Pentru că scrii fără să simţi...şi nu simţi când altcineva simte ceva faţă de conţinutul tău.

Cine n-a făcut nimic pentru ştiinţă, n-a făcut nimic nici pentru Dumnezeu.

Când toată lumea coboară, întotdeauna cineva urcă. Și urcă atât de sus și cu atâta forță, încât nimeni și nimic nu-l mai coboară.

Fericirea este susţinerea curajului în credinţa.

Dincolo de perfecţiune stă imperfecţiunea, la fel cum nici Dumnezeu n-a fost perfect atunci când s-a întrupat în om.

Nu încerca să citeşti o carte fără să te pierzi în rândurile scrise de alţii cu privire la ei înşişi.

Timpul este de partea celui care ştie să-l întrebuinţeze. La fel şi în ceea ce priveşte ştiinţa.

Să fii de neînlocuit ! Chiar și aceasta este o artă care are nevoie de un artist !

O melodie trebuie să inspire la timpul potrivit fix pe cine trebuie.

Pentru o confirmare a fragilității tale este de ajuns să respingi lumea aceasta și pe Creatorul ei.

Privește în jurul tău fără să-ți iei ochii de la tine.

Frământă lutul pe care îl ai la îndemână înainte de a frământa cuvinte izvorâte din precipitările unui timp neiertător.

Încearcă să pricepi fiecare înțeles atribuit unei arte ce începe cu recunoașterea unui om prins într-o colivie a fragilității.

Învață să fii tu însuți prin imaginea unui personaj care e diferit de tine, dar care trăiește o poveste asemănătoare cu viața ta.

Ori de câte ori vrei să spui ceva, gândeşte-ţi cuvintele printr-o oglindă care le măreşte importanţa şi durata vieţii.

Să îţi alegi cuvintele la fel cum pictorul amestecă culorile pentru a obţine altele.

Datorită orgoliului nu vei înţelege niciodată cuvântul "iubire" pus la baza universului.

Orice faci, fă-o cu artă, încât să regăsești la ţine acea putere care emoționează profund și captivează toată atenția.

Dacă eşti un artist veritabil, promovează-ţi cu tact abilitățile artistice şi du-ţi arta până la capăt.

Trandafirul este specific zonelor aride. În locul unde crește un trandafir cu rădăcini din altă lume, totul în jur înflorește abundent.

Totul este în legătură strânsă cu Egiptul Antic. De acolo a început totul.

Mi-a luat circa 20 de ani să înţeleg că un banal punct poate fi o linie continuă într-un cerc care își mărește la nesfârșit circumferința.

Unii îşi închipuie că au un rol mai mare decât îşi pot asuma, cu adevărat.

Fiecare are rolul lui. Altfel nu am mai avea termen de comparație.

Omul care are ceva de schimbat, să schimbe ! Omul care nu are nimic de schimbat, să se schimbe !

Aici este diferența dintre cei mici și cei mari.

O statuie rămâne nemișcată, fiindcă este făcută să aibă răbdare. Chiar și răbdarea este făcută din stană de piatră.

Un petic de iarbă. Te întrebi: de ce are culoarea verde? Fiindcă verdele are calitatea de a te binedispune în orice situație.

Cântăreşte inteligenţa privirii tale prin admirabila elocinţă a ochilor care nu se schimbă în timp.

Totul ți se dezvăluie la timpul potrivit. Trebuie doar să știi să interpretezi, la fel ca într-un vis. Să vezi în două lumi, prin două realități.

Fii bun la toate, dar fii excepţional doar într-o singură îndeletnicire. Şi aceasta excepţionalitate devine tot mai evidentă pe măsură ce exersezi răbdarea.

Învață să îți pui în evidență privirea departe de zona ochilor mândri.

Marea Știință este miezul unei stele ce nu ajunge niciodată la capătul vieții.

Viața este o stea aflată în constelația științei. Fără știință viața nu ar fi putut căpăta strălucirea unei stele.

Fiecare om îşi exprimă satisfacţia faţă de alegerea să.

Rareori întâlneşti pe cineva capabil să aprindă o stea pe cer. Cu atât mai puţin, să-i întreţină luminozitatea.

Priveşte totul cu mare atenţie, dar prefă-te că nu observi. Uneori, asta înseamnă să fii un om de mare caracter.

Să tratezi arta ca și când ai privi gardul unei grădini pline de flori și ți-ai imagina că ești înconjurat de zidurile unei cetăți pline cu soldați.

Fii atent la ce îți place la tine ca pe un fel de a vedea lumea într-un fel în care ea nu-ți spune nimic. Te vei regăsi în mijlocul unei atmosfere de serenitate absolută.

Priveşte în jur şi vei înţelege totul, cu condiţia să fii conştient de calităţile tale.

Degeaba priveşti la tot ce se petrece în jur dacă nu sesizezi ceea ce eşti capabil să trăieşti prin prisma experienţelor altora.

Privește în jur la tot ce se petrece, fără să fii atent la ceva anume. Nu contează ce vezi, atâta timp cât nu ești pregătit să reflectezi la ce ți se întâmplă.

Degeaba priveşti soarele dacă nu întrezăreşti strălucirile lui în marea în care te afunzi.

Privește unii oameni, și îi vei vedea atât de fericiți că și-au schimbat mașina. Dar în domeniul științei n-au schimbat niciodată nimic.

Fii un univers înainte de a-ţi construi viaţa aşa cum visezi.

Lumea din jur este doar o piatră pe care nu o poţi şlefui dacă ea nu se poate ridica de la

pământ.

A înţeles totul numai acela care s-a dedicat întru totul înţelegerii totului.

Răbdarea este condiţia indispensabilă dobândirii marii ştiinţe. Lasă totul şi urmează-ţi chemarea. Apoi, vei fi liber.

Dacă nu ştii să scrii o poveste, nici nu te gândi c-ai să poţi trăi vreodată una.

Existența unui artist poate fi surprinsă numai prin comparație cu liniștea naturii, dar poate fi înțeleasă intrând într-o lume agitată.

Să înțelegi că dincolo de orice înțelegere este doar un vis și o stea. Soarele le luminează pe amândouă.

Să duci știința la un alt nivel, mult superior, asta înseamnă să creezi o legătură puternică cu Universul.

Să înveți să surprinzi esențialul lucrurilor înainte de a învăța să vezi ceea ce nu se vede cu ochiul liber.

Privim la noi înșine și uităm lumea. Privim lumea și uităm de noi înșine. Am uitat de ce privim.

Rămâi fidel ţie însuţi chiar şi atunci când te îndoieşti de propria-ţi credinţă. Chiar şi atunci când îţi este testată credinţa, rămâi acelaşi om minunat.

Învaţă să rămâi tu, mereu acelaşi, în faţa unei oglinzi în care totul pare a fi altceva.

Artă este forța celui care știe să se învingă pe sine-însuși printr-o afirmare necontenită a sensibilității.

Cam greu să te îndrepți în două direcții, în același timp. A simți că ești cineva, nu înseamnă că ești acel cineva.

Oglindeşte-te în ceea ce nu se vede, în poezia privirii spre un punct imaginar.

Creaţia artistică care invită la o admiraţie deplină include posibilitatea transmiterea discreţiei în realitatea culminanta a lui "tu însuţi".

Să deţii controlul total asupra Mării Ştiinţe, încât ştiinţa să devină întruchiparea puterii nelimitate a unui Creator de Lumi.

Trebuie să trăiești printre cuvinte atât de furtunoase, încât să nu-ți îngădui răgazul de a te preocupa de-o altă lume.

Drumurile cu adevărat grele sunt acelea pe care nimeni nu le conştientizează la timpul potrivit.

Încearcă să ajungi la un acord cu tine însuți, căutându-ți libertatea de a trăi intens fiecare clipă de gând adresată creației tale.

Nu te strădui să afli totul decât atunci când ești pregătit să te înțelegi cu adevărat.

Nu te gândi la tine ca la un om mic decât atunci când ai ajuns un om mare.

Fii prezent numai acolo unde eşti tu, în planul unei reprezentări pline de viaţă.

Un pictor de mare talent nu-şi leapădă niciodată gustul pentru frumos, tot aşa cum un scriitor de mare expresivitate nu-şi termină niciodată cuvintele atât de sincere.

Omul care nu mai are nimic de descoperit, nimic de creat, nimic de schimbat în domeniul ştiinţei, este un om rămas în urmă.

Fiecare moment din creațiile tale trebuie să se datoreze unui efort enorm de a te domina pe tine însuți.

Fii arta cu care un artist își luminează calea spre împlinirea vieților nenumărate.

Niciodată să nu trăiești mai intens decât creația cu care îți alimentezi lumea ideală.

Numai în domeniul artei se poate distinge sufletul lui Dumnezeu.

Mai important decât să descoperi un secret este să prețuiești valoarea lucrurilor simple.

Nimic nu e mai greu decât să reînnoiești în fiecare clipă sensul lucrurilor simple.

Ceea ce lipsește unui lucru simplu este să aparțină unei lumi asemănătoare cu a ta.

Cel mai greu lucru din lume este să fii un excelent mânuitor al lucrurilor simple.

Puţini sunt cei care au desluşit tainele artei, şi mult mai puţini sunt aceia care au contribuit la înţelegerea şi promovarea ei.

Cine face dovada unei structuri de rezistenţă mereu îmbunătăţite va avea o perspectivă mai largă asupra unui destin de excepţie.

Cei ce gândesc prea mult sunt total depăşiţi de aceia care nu stau mult pe gânduri. Uită-te şi vezi ce se întâmplă.

Dacă vrei să-l cunoşti cu adevărat pe Dumnezeu întreabă-te cum ai contribuit la dezvoltarea

artei şi a ştiinţei.

Sunt oameni care au impresia că ştiu totul. Poate ca, într-adevăr, ei ştiu totul.

Rugăciunea este reprezentarea unei imagini nobile despre sine în mijlocul unei creaţii care inspiră multă putere.

Oamenii mari nu sunt mari degeaba. Oamenii mari sunt cei care nu au nimic, și reușesc totuși să aibă realizări uimitoare. Oamenii mici sunt cei care au totul, dar nu reușesc să facă nimic extraordinar.

Omul care nu face mereu un pas înainte este sortit să rămână în urmă. Unii parcă pentru asta sunt făcuţi: să rămână în urmă.

Marea forţă a artei este un act de transcendere a creatorului spre ceea ce-i spiritual în el.

Să nu treacă nici măcar o zi fără să duci ştiinţa cu un pas înainte. Dacă se poate, un pas cât mai mare.

Un om de mare credinţă este om care s-a dăruit cu mare pasiune ştiinţei şi artei.

Creaţia cea mai valoroasă a unui artist este povestea unui infinit care nu-şi găseşte deznodământul.

Cea mai înaltă formă de manifestare a energiei Universului se produce prin caracterul ludic al actului de Creaţie.

Artistul veritabil este un Creator formidabil care nu-şi termină niciodată povestea Creaţiei.

Întreaga direcţie a artei depinde de tema răsunătoare pe care o consideri demnă de toată admiraţia termenului "tu însuţi" plasat într-o perspectivă spirituală.

Înainte să-ți conturezi un stil personal de a face artă, mulțumește-te cu trăirea distanțată ce ți-o poate oferi participarea estetică la un univers imaginar.

Nu încerca să fii un performer de elită dacă nu eşti pregătit să duci performanţa la un alt nivel.

Oportunitățile sunt peste tot. Nu trebuie să fugi după ele, te înconjoară ele pe tine. Trebuie doar să le observi.

Să ai parte numai de zile norocoase și să ai întotdeauna noroc, fără să-ți propui dinainte ceva.

Cea mai importantă temă a artei este invitația de a fi tu însuți într-o existență pur spirituală surprinsă într-un spațiu restrâns și discret.

Orice mare creator are ca şi corespondent o doză de nebunie artistică.

Numai cine îmbrăţişează fenomenul artistic în întregimea lui, poate să performeze în domeniul ştiinţific.

Artă este temelia cea mai fermă în planul ştiinţei spirituale.

Să lași totul la voia întâmplării, iar întâmplarea va face totul în locul tău.

În leadership e o vorbă: toate atuurile trebuie să le ai tu. Să dispui de toate pârghiile, toate ancorele și toate mijloacele practice ale Creației.

Prima regulă în leadership: Până te hotărăști tu, altcineva a făcut deja un pas înainte.

Să trăiești și să te manifești numai prin intermediul creației, dacă vrei să câștigi simpatia lucrurilor cu care se identifică sufletul tău.

Opera de artă este ceea ce îl unește pe un creator de un clarvăzător.

Trebuie să trăieşti mult timp între cărţi ca să înţelegi vorbirea (tuturor limbajelor) pe care ele o împărtăşesc cu tine.

Să ai mai multă încredere în ştiinţa ta decât are oricine altcineva în ştiinţa lui.

Să vezi într-o oglindă ceea ce oglinda are a spune.

Cine se cufundă mai mult în tainele artei va asimila experiența câștigată fondului spiritual - care înseamnă progres și evoluție.

Cu cât artistul pătrunde mai adânc în lumea sa interioară, cu atât se va deschide în fața lui o nouă lume, mult superioară celorlalte.

Să ştii să observi şi să elimini confuzia din ceea ce observi.

În fiecare domeniu există cineva capabil să facă un pas mai mare înainte.

Altfel omenirea ar fi fost cu sute de ani în urmă.

Inspiraţia se manifestă ca un instrument ajutător pentru declanşarea creativităţii de care are nevoie omul pentru a extinde universul cu idei şi descoperiri.

Unde își găsești inspirația? Mai întâi, de ce ar avea nevoie inspirația de tine?

Mai important decât să faci ce-ţi place este să faci ceva cu ceea ce îţi place să faci.

Cel mai greu lucru din lume este să accepți să fii mereu același tu. Urmează apoi caracterizarea originii acestei interpretări.

Numai cine îşi dedică întreaga viaţă actului de creaţie va ajunge să stăpânească cu adevărat lumea artei şi secretele ei.

Dacă scoţi în evidenţă partea sensibilă a omului, omul va căuta să demonstreze cu îndârjire că este un om puternic.

Să ştii să observi şi să elimini confuzia din ceea ce observi.

Înainte să schimbi o lume, învață să duci la alt nivel orice domeniu al științei. Numai datorită științei evoluează o lume întreagă.

Dacă vrei să ai un mare impact în lumea ştiinţei, trebuie să produci un mare ecou în cursul naturii.

Să nu te joci niciodată cu focul, mai ales când ştii că focul are un frate geamăn numit "Trăsnet".

Trăsnetul şi focul sunt că pictură şi pensonul: trebuie să ştii să le mânuieşti şi ce să ceri de la ele.

Trebuie doar să ajungi în punctul în care îţi sare în ajutor un alt punct. Două puncte care se unesc creează o explicaţie grăitoare.

Când două forţe mari se unesc, abia atunci se descoperă "Tăria lui Dumnezeu în Hristos".

Sinceritatea este lumina flăcărilor care se stinge sub apăsarea cuvintelor.

Steaua îndrăgostiţilor străluceşte numai sub norocul adevărului nefalsificat.

Rătăcirea unei clipe fără iubire răsuna numai în urechile pline de săpun.

Înaintează cât mai mult, cât mai corect și cât mai eficient. Și înaintează fără să te socotești mai prejos de vrednicia ta pusă în slujba dezvoltării științei.

Degeaba muncești din greu dacă efortul tău asiduu nu va fi recunoscut drept opera unei minți strălucite.

Unii oameni nu se schimbă niciodată. Iar universul le zădărniceşte toate planurile, ca de obicei.

Poate că tocmai coronavirus a salvat lumea, sau anumiți oameni, din fața unei amenințări mult mai grave.

Mesajul coronavirus este ferm: Știința a preluat puterea de la aceia care timp de sute de ani au îngrădit-o.

Dacă ești bun într-un domeniu, lumea află de tine. Dacă eşti cel mai bun într-un domeniu, află toată lumea de tine.

Virusul. Pe unii îi reduce complet la tăcere, altora le oferă oportunitatea uriașă să se afirme cu o forță de necombătut.

Nu încerca să fii un creator, fără ca mai întâi să fii un răspuns al creaţiei la provocările ştiinţei.

Numai cei ce creează universuri sunt în stare să înţeleagă plenitudinea frumuseţii Infinitului.

Un singur om poate să aibă capacitatea de a orienta o ştiinţă în ce direcţie vrea el, prin tainele unei legende care a prins viaţă ?

Întotdeauna mai ai ceva de învăţat de la ceea ce este înăuntrul tău, mai mult decât din orice altceva.

Ceea ce deprinzi din studiu intens este nimic în comparaţie cu ce deprinzi din întâmplare.

De la cer la pământ este o distanţă cuprinsa într-o singură lecţie despre Dumnezeu.

N-ai cum să ştii dacă nu înţelegi.

Este posibil ca un singur om să aibă capacitatea de a orienta Marea Știință în ce direcție vrea el, prin tainele unei sacralități pierdute?

Cu cât se prelungește mai mult criza, cu atât ești mai productiv în munca de acasă. Va fi un an foarte productiv.

Universul este susţinut de aceia care ştiu să facă din ştiinţă un jurnal din cutia infinitului.

Nu-i de ajuns să fii puternică ca să arăţi că îţi pasă...

Nu aștepta că momentul perfect să se declanșeze când vrei tu. Perfecțiunea nu se bazează pe așteptările tale din momentele potrivite.

Îți trebuie 20 de ani ca să înțelegi că ai fi putut înțelege totul într-un singur an pe care niciun alt an nu-l poţi experimenta aidoma celorlalți ani.

A scrie fără să dai viață unui concept este ca și când ai mișca volanul unei maşini în toate direcțiile, fără să te deplasezi în vreo direcție.

Ceea ce este artistic este întotdeauna estetic, pentru că depinde de tendinţa ochiului de a admira opera minunată a naturii.

Visează... şi nu te opri niciodată din visat. Iar universul va schimba o întreagă lume, doar pentru tine.

Eternitatea este arta de a rămâne mereu acelaşi "Tu la Superlativ", în orice spaţiu şi în orice timp.

Se întâmplă ca universul să fie alături de tine...în timp ce citeşti 1001 de nopţi, în leagăn, la soare. Liniştit, fără griji.

Source: https://neculaifantanaru.com/ganduri-din-colturile-memoriei-II.html

Gânduri din colţurile memoriei (III)

On Iulie 02, 2022

Una este să cânţi din "durerea" unei tendinţe generale, cu totul altceva este să ştii să faci artă ... chiar şi dintr-un bob de nisip !

Perfecţiunea este geometria secretă a formei şi a fondului, în niciun caz o culoare aruncată la întâmplare.

Cine stă pe loc este întotdeauna depășit de cel ce face un pas înainte. Iar cel ce face un pas uriaș înainte este întotdeauna un reprezentant al științei.

Atât de puţini sunt îndeajuns de hotărâţi şi protejaţi de providenţă ca să descopere Perfecţiunea Infinită, dar şi ceea ce invizibilul, abisalul, labirinticul condiţiei umane face vizibil, etic şi estetic.

Există un nivel la care, atunci când îl atingi, nu mai eşti interesat de jocurile mici. Vrei să faci numai jocurile mari pe măsura valorii tale !

În timp ce unii îmbătrânesc şi dispar în vid, ca şi când nici n-ar fi existat, alţii întineresc şi îşi asigură nemurirea !

Dacă nu te grăbeşti să faci la timp un anumit lucru, rişti să ajungi să nu te mai bucuri de beneficiile care rezultă de pe urma lui.

Marea revelaţie a artei este să vezi ceea ce toţi ceilalţi scapă din vedere !

Dacă am privi cu atenţie tot ce ne înconjoară am realiza că trăim înconjuraţi de artă.

Să fii un neștiutor fără pereche, până ce universul îți deschide o ușă secretă. Intră pe ea fără nicio teamă, iar atunci vei înțelege totul.

"Unicul procedeu de a educa un om adevărat este de a-i da posibilitatea ca el singur să caute, să muncească şi să-şi asigure ce este necesar." Tagore, Rabindranath

Urmarea unei chemări lăuntrice este revelarea unui Dumnezeu care a dat viață omului pentru a reflecta și sprijini evoluția științei sale.

Întotdeauna ai ceva de învăţat de la o astfel de vreme mohorâtă: să nu fii un nor tulbur care se târăşte cu rea voinţă înainte.

Începutul unui mare eşec este să apari prea devreme în lumina reflectoarelor. Faptul că ai o sclipire de moment, nu înseamnă că eşti un geniu, ci este doar o încurajare de a porni în căutarea unei lumi noi şi pure.

Una din cele mai importante lecţii pe care le-am învăţat până în prezent este că niciodată

n-ai să ştii leadership citind cărţi de dezvoltare personală. Mai întâi activează-ţi funcţia de creaţie şi afirmare personală !

Dumnezeu este interfaţa dintre credinţă şi ştiinţă. El reprezintă încrederea în îndeplinirea unui scop aflat aproape de limita imposibilului, dar tu trebuie să ai spiritul de discernământ spre a alege momentul şi mijloacele potrivite pentru a-l atinge.

Este şi asta un fel de apropiere aparte. Nu dintr-o dată, hop, poc. Apropie-te încet de cine trebuie, fără să se simtă tulburătoare prezenţa ta. Ca o pisică. Fix aşa. Elegant, fără grabă, uşor, câte un pic, fără să dai din coate, fără să calci oamenii pe picioare în înghesuiala asta, fără să insişti...

Dacă bătrânii se pierd tot mai mult cu fiecare zi, este pentru că universul grăbește vremea ca tinerii să schimbe complet mentalitatea lumii.

Să fii bătrân, atât de îmbătrânit încât să nu-ți recunoști bătrânețea, neștiința și neputința ei în fața legilor hazardului.

Visează... şi nu te opri niciodată din visat. Iar universul va schimba o întreagă lume, doar pentru tine.

Discuția conceptului de artă se poate încheia cu o întrebare simplă: ce este perspectiva pornind de la actul de creație?

Frumusețea nu poate să fie nimic mai mult dincolo de ce i s-a dat inițial de la natură să fie.

Printre reușitele artistice ale căror merite nu ne aparțin trebuie să distingem eșecurile artistice asupra cărora nu ne aplecăm atenția.

Unii îmbătrânesc și mor, alții întineresc și trăiesc veșnic.

Nu îți vei câștiga libertatea în Cer decât atunci când vei atinge perfecțiunea pe Pământ. Marea Știință este singura cale.

Vei rămâne prizonierul lui "așa a fost scris" până când vei fi în stare să-ți scrii singur evadarea din cartea pe care nu ai scris-o tu.

Adevărata meserie se învaţă ani de zile după ce termini facultatea.

Din tot ceea ce creezi să încerci faci o capodoperă, altfel creația ta va rămâne doar o compoziție fără linie melodică.

E ceva ce simţi intuitiv, dorindu-se a fi o facultate a sufletului care cunoaşte lucrurile dinainte ca ele să capete vreo formă.

Ceea ce experimentezi în faţa unei oglinzi face ca efectul de oglindă să-şi mărească intensitatea.

Gânditul în acord cu simţitul este cadrul unei linişti a conştiinţei care te face să uiţi că timpul trece.

Cuvântul privitor la privire este asemănător privirii ochiului care urmărește o imagine reflectată în oglindă.

Să conduci cuvântul în așa fel încât el să conducă o lume întreagă. La început a fost cuvântul.

Arta fără cuvântul artistic ar fi însemnat o lume lipsită de sensibilitate. Vei înțelege toate secretele artei numai atunci când vei fi în stare să construiești propriile tale secrete.

Cel mai simplu LEAD pentru o companie care vinde rochiţe: "Gândeşte-te la mine după felul în care te gândeşti la tine".

Un suflet mare îşi recunoaşte măreţia doar în faţa unui dublu al său.

Singura şi cea mai importantă condiţie pentru a înţelege cu adevărat artă este să fii un Creator.

Să faci din artă o ştiinţă, încât partea artistică a creaţiei tale să deschidă cheia unor noi emoţii, abordări şi interpretări.

Marii alchimişti sunt aceia care ştiu să facă din orice o Alchimie.

Oamenii mari sunt oamenii mici care şi-au croit cu răbdare drum spre măreţie.

Marea Ştiinţă este numai petru oamenii care îşi recunosc măreţia în câmpul creaţiei.

Marea Ştiinţă poate fi experimentată în acelaşi chip nemijlocit în care experimentezi ceea ce ţine de Creaţie şi Creator.

Arta este simbolul pierdut al Marii Ştiințe.

Cine înţelege arta din perspectiva creatorului îşi anulează condiţia de a fi finit.

Artei i se cuvine o vedere a infinitului prin frumuseţea creaţiei de mare profunzime.

Numai cel binecuvântat cu darul de a practica o artă deosebită, are puterea să schimbe o ştiinţă şi să o împingă înainte.

Numai cine duce ştiinţa la alt nivel se poate numi cunoscător, dar nu şi atotcunoscător.

Spune-mi în ce direcţie s-a mişcat ştiinţa datorită ţie, şi apoi putem vorbi despre Dumnezeu.

Arta este intensitatea cu care percepi o imagine înainte de a o transpune în creaţie.

Există două feluri de oameni: cei care schimbă lumea şi cei pe care lumea îi schimbă.

Un singur om poate schimba o întreagă lume, numai dacă face din acea lume organul unui singur tot.

Cine vrea mult se îndreaptă în direcția în care i se recunoaște valoarea. Cine vrea puțin nu are valoarea care atrage un plus de valoare.

Cel ce face puțin, înțelege puțin.

Frumosul nu poate fi scos în evidență decât de cineva frumos, cu un suflet bun.

Numai cei ce ştiu sunt îndreptăţiţi să vorbească despre lucrurile pe care nu le ştie nimeni.

Ştiinţa este ilustrarea măreţiei în planul nemuririi.

Am început să scriu prima carte strict legată de arta futuristă. Încă n-am decis titlul. Este păcat ca o ştiinţă atât de avansată pe care am dobândit-o în timp să nu fie condensată într-un volum care să-mi individualizeze puternic experienţa şi talentul.

Un om poate schimba o întreagă lume numai prin puterea Marii Ştiinţe.

Până şi ploaia îţi vorbeşte cu alte glasuri, trebuie doar s-o înţelegi.

Marea ştiinţă aparţine îngerilor, sau celor care ştiu să trăiască veşnic.

Focul, apa, cerul şi pământul, sunt menite să vină în ajutorul celui care ştie să le cuprindă într-o singură Creaţie.

Marea Ştiinţa se înclină în faţa celui ce ştie s-o mânuiască cel mai bine.

Întâlneşti câte un bătrân care toată viaţa lui n-a priceput ce-i aia Creaţia, dar care se identifică cu înţelepciunea. Hilar, nu-i aşa?

Nu te gândi că vei întârzia undeva, pentru că oricât de repede ai sosi, vei ajunge mereu prea târziu.

De ce să stai la vedere în mijlocul mulţimii? Să-ţi bată inima de vreo stare de bucurie intensă... Poate e mai drăguţ să-ţi alegi un loc liniştit, de unde să vezi tu foarte bine toată lumea.

Când cineva îţi propune "hai să scriem o carte împreună", îţi dai seama instantaneu care este nivelul de cunoaştere al respectivului.

Un gânditor adevărat nu are nevoie de ajutorul nimănui ca să contureze o operă literară, oricât de laborioasă ar fi ea. Asta fiindcă este conştient de capacităţile sale, în el sălăşuind o imaginaţie de mare originalitate.

Aţi auzit vreodată de vreun Victor Hugo care să-i propună lui Alexandre Dumas să colaboreze la publicarea unei cărţi, chiar dacă s-au născut în acelaşi an şi în aceeaşi ţară şi chiar dacă au locuit la doar câteva străzi distanţă unul de celălalt?

Marii titani nu-şi amestecă niciodată darurile între ei, oricât de apropiaţi ar fi.

P.S. Când ţi se face asemenea propunere de prost gust, aminteşte-i individului că:

OMUL FĂRĂ CARTE NU ARE CAPACITATEA DE A SCRIE SINGUR.

În leadership nu există competiţie. Atât de bun trebuie să fii într-un domeniu, încât toţi ceilalţi să renunţe a se compara cu tine. Triumful îţi va fi asigurat fără să duci nicio luptă, fără să se verse nicio picătură de sânge !

Câştigi tocmai pentru că nu ai competitori ! Ţii direcţia tot înainte şi toate drumurile ţi se deschid în faţă fără să întâlneşti nicio barieră.

Dacă încerci să te întreci cu cineva, sau dacă există măcar o singură persoană în lume capabilă să se ia la întrecere cu tine, înseamnă că nu ai ajuns prea departe cu ştiinţa conducerii.

P.S. N-am fost niciodată un om violent. Mi-a plăcut să câştig fără să pornesc în vreo luptă.

Şi tocmai ce mă văd cu un fost profesor universitar. Ce mai faceţi? Ce realizări mai aveţi în domeniul ştiinţei?

"Păi, nimic..."

Concluzia mea a venit instantaneu: Un om care nu schimbă coordonatele unei ştiinţe de la o zi la alta, acela nu se va putea numi niciodată erudit.

De aia se duce o naţiune la vale, fiindcă are prea mulţi profesori şi prea puţini erudiţi !

Să nu fugi de obstacole, ele te pot duce către succes dacă ştii să le ocoleşti. Păi ori fugi de

ele, ori le ocolești? Oricum, amândouă variantele sunt pentru oamenii slabi. Numai cei puternici înving orice obstacole, dar niciodată nu le ocolesc și nici nu fug de ele. Să nu fugi de obstacole, ar trebui să ştii ce înseamnă asta: dacă tot zici practici atletismul, ei bine, obstacole sunt ca la o probă din atletism. Mulţi pierd cursa acolo. După ce alergi trebuie să sari, altfel, orice se iveşte în cale trebuie să confrunţi, ajungi sigur mai bine în nelămuririle personale. Îmi cer scuze dacă textul a fost greu de înţeles, eu ştiu sigur ce am dorit să transmit.

Atâția oameni se mândresc cu bogății materiale, dar niciunul nu mișcă gândirea în lumina științei. Ceea ce le lipsește este puterea faptei glorioase care dăinuiește veșnic. Murim în fiecare zi cu câte puţin din ce ne-am dorit şi nu am reuşit, cu ceva din ce am citit şi vedem că nu ni se întâmplă. Vrem sau nu, trăim din cărţi şi cu sprijinul necondiţionat al oamenilor care sunt în jurul nostru. Viaţa este ca o ruletă: o învârţi, însă sigur ea ştie de câte ori se învârteşte până se opreşte.

În fiecare noapte se repetă întunericul, ziua soare răsare mereu. Nimic nu se schimbă. Aici e diferenţa. Întunericul are rolul lui, dacă ai trăit ziua cu ce ai programat. Rău este când vine şi nu ai ceea ce îţi doreşti.

Nu te aștepta ca stelele să îți îndeplinească dorințele când vrei tu. Ar însemna ca Dumnezeu să se supună ție întru totul. Adică, bați din palme, și imediat Dumnezeu îți dă ascultare precum lampa lui Aladin? Chiar crezi că va da roade gândirea asta? Așa că stelele îți trimit norocul când hotărăște El de cuviință, iar tu trebuie să fii pe fază și să nu scapi acel moment.

Nu uita niciodată lucrul acesta: norocul apare când vrea Dumnezeu, nu când vrei tu. Nu vei fi niciodată în măsură să pui tu condiții și termeni Celui ce conduce întâmplarea.

Dar așa sunt mulți oameni, supărăcioși, aroganți, fiindcă nu se îndeplinesc dorințele fix când doresc ei. Asta se întâmplă fiindcă se pun ei înșiși pe primul plan, și ignoră orice act divin. Egoismul este adevărata problemă a lumii.

Cine ce are știință, duce știința mai departe. Cine nu are știință, nu duce nimica nicăieri.

Întotdeauna universul leagă spiritual pe cei cu adevărat buni din diverse domenii. Tot cerul și pământul îi vine în ajutor celui care stăpânește mai bine ca oricine Marea Știință.

Artă fac numai artiştii. Iar artist poţi fi în orice îţi propui, numai dacă reuşeşti să aduci totul la nivel de artă, chiar şi să eviţi, având intuiţie, situaţiile neplăcute.

Ca să te încrezi în stele, mai întâi caută să pătrunzi știința astrologiei, știința navigației, știința hărților, știința topografiei și legăturile cartografiei cu alte științe. Altfel nu vei pricepe nimic.

Unii spun că astrologia nu este o știință. Dar înțelegerea implică automat accesul la știință. Cum poți să prezici viitorul dacă nu cunoști mișcarea astrelor pe firmament? Poți vorbi despre ceva ce nu cunoști? Nu am zis că înțelege oricine astrologia, ci că astrologia nu este o știință. Dar înțelegerea implică automat accesul la știință. Cum poți să prezici viitorul dacă nu cunoști mișcarea astrelor pe firmament? Poți vorbi despre ceva ce nu cunoști?

Cine se încrede în stele este liber să se încreadă şi în cai verzi, fiecare o alege cum îşi duce mai departe ştiinţa zilei de mâine. Vorbeşti despre ştiinţă de parcă ai fi în primii zece oameni de ştiinţă. Cine este într-adevăr om de ştiinţă merge pe vârfuri şi face descoperiri. Prostimea

află despre ei mai mult când ei nu mai există, însă sunt consacraţi. Am spus eu că nu e cineva liber să se încreadă în orice? De altfel, m-am adresat doar celor care gândesc ca mine, și care abordează procesul de explorare științifică. Tu explorezi ştiinţa în timp ce alergi? Pe bune?

Din fericire pentru mine nu am făcut balet, am practicat atletismul, îmi câştig existenţa ca urmare a acestui aspect. Recunosc că nu consider că am vreo legătură cu ştiinţa. Doar pentru acest motiv, nimeni nu îşi măsoară ceasul după câţi paşi de alergare fac eu. Rămân la părerea că ştiinţa este un domeniu în care nu ajunge oricine, iar cine ajunge nu are timp să vorbească despre asta dimineaţă, la prânz şi seară. Cred că îţi scapă un amănunt: am făcut sport de performanţă, atletism, lucrez în domeniul sportului, petrec şi am petrecut mult timp, sunt ultimul căruua trebuie să îi vorbeşti despre asta.

Cine a zis că trebuie să ţin aici conferinţe despre sport...eventual să postez diplomele de studii în domeniu? Faptul că postezi în cât timp parcurgi distanţe nu înseamnă că eşti om de sport. Este o vorbă: şi caii aleargă. Da, bineînțeles. Chiar şi caii participă la concursuri de echitaţie şi competiţii ecvestre. Cred că au sportul în sânge, mai ceva ca oamenii. Dar de fiecare dată știința face totul. A alerga bine implică modul cum respiri, la ce diferențe de timp și de nivel schimbi modul de respirație, cum și când mărești pasul, când și cum miști brațele, când și cum ridici genunchii, cum te hidratezi, ce săruri iei ca să te menții pe timp cald sau rece, cum trebuie să mergi în urcare pe un teren sau pe altul, când trebuie să mărești pasul, când trebuie să mărești ritmul, etc. Altfel nu faci nicio performanță. Este o știință în toate.

Cum zici tu, ne putem scrie mult şi bine. În ritmul acesta trebuie să ne oprească cineva. Te rog să petreci puțin timp printre sportivii de performanță, și vei vedea despre ce vorbesc ei toată ziua și toată noaptea. Tu ai pornit subiectul despre sport, se vede că scrii multe despre viaţa ta sportivă, şi în acest caz cum poţi fi ultima persoană căreia trebuie să îi vorbeşti despre asta? (Mai ales când tu spui mai multe ca oricine despre sport).

Omul care dispune de o putere spirituală superioară este cel a cărui știință traversează o parte a infinitului în macrocosmos.

Cine contribuie la progresul științei găsește în permanență ceva nou de descoperit și de arătat. Cine nu are știință, nu descoperă nimic și nu are nimic de arătat.

Oricât ar fi de frig, să fii mereu acolo unde te recunoști ca fiind tu. La antrenamente nu există falsitate, nu sunt oglinzi în care să te admiri, nu este public care să te aplaude.

Ești singur cu gândurile tale. Nu ai cum să pierzi, nu ai cum să câștigi. Simți doar că ți-ai găsit puterea de a fi prezent într-un loc care te-a învățat că poți fi mult mai mult decât ești.

Noptile au farmecul lor. Sa stii sa asculti intunericul, fiecare luminita.... Si sa nu pierzi niciodata din vedere steaua norocoasa !

A fi unde doresti inseamna ca esti un om liber , falsitate exista mereu unde sunt oameni, adica indivizi, nu e nevoie de oglinzi , doar cand alergi de unul singur esti tu cu tine , altfel oamenii au mereu pareri despre orice.

O zodie de foc se recunoaşte după focul pe care îl poartă înăuntru, şi care se eliberează numai prin mişcare energică !

Culorile sunt manifestări ale picturii valabile pe linia unei vieţi care nu-şi epuizează niciodată misterele.

Cei mici vor deveni cu totul neinsemnati, cei mari se vor inalta tot mai mult. Unii sunt tot timpul pe PLUS, alții sunt tot timpul pe MINUS.

Să duci știința la un alt nivel. Și de vei reuși să produci această sfântă alchimie, sub forma "Marii Opere", atunci Universul îți va dărui o stea strălucitoare peste toate veacurile din Eden.

Schimbarea cu adevărat importantă va veni din direcția la care nimeni nu se așteaptă, exact de la persoana la care nimeni nu se așteaptă.

Au mai rămas doar câteva zile până la Anul Nou. Dar în aceste câteva zile, atât de multe se vor schimba în lume. Nu vă lăsați copleșiți de rutină sau de tranziție. Internetul nu stă la masă niciodată de sărbători, nu obosește nicio clipă. Tehnologia se poate schimba radical în doar câteva zile. Majoritatea lumii încă nu conștientizează puterea internetului și a limbajelor de programare. Iar surprizele apar tocmai de sărbători, când majoritatea lumii petrece.
Sărbători fericite !

Source: https://neculaifantanaru.com/ganduri-din-colturile-memoriei-III.html

Gânduri din colţurile memoriei (IV)

On Iulie 02, 2022

Să știi să vezi ce este în fața ta. Iar tot ce trebuie să vezi se așează singur în fața ta.

În clipa când soarele va deveni mai roșu ca niciodată la apus, atunci să știți că totul va deveni roșu în lume. Foarte mulți își vor pierde și viața și averile. Impostura, lăcomia și corupția vor dispărea. Inteligența Artificială va fi singurul aliat al lumii.

Cine este mai predispus către avansarea în domeniul științific și progresul intelectual: individul care contribuie constant cu inovații, sau cel care nu manifestă nicio contribuție notabilă?

Cine are știință face totul pentru știință. Cine nu are știință, nu face nimic pentru știință. Nimic, nimic, nimic...

Cine are cunoștințe bogate, acela dezvăluie tot mai multe aspecte și nuanțe ale cunoașterii și experienței sale. Cel care dispune de cunoștințe limitate nu poate oferi nimic lumii.

Celor ce nu au făcut nimic pentru știință le amintesc cum gândeau oamenii mari care au făcut totul pentru știință. Leonardo da Vinci: *"O minunată știință! Tu păstrezi viața frumuseților trecătoare ale muritorilor și le asiguri o dăinuire mult mai mare decât operelor naturii."*

Cine crede că are vreo putere s-ar putea să aleagă că de fapt nu are nicio putere. Adevărata putere vine din felul cum îți folosești vederea, așa încât vederea să devină o lumină în întuneric.

Să știi să vezi cât mai bine, iar dacă tu nu vezi, o să vadă natura în locul tău. Fiecare fir de iarbă îți va spune mereu altceva, dacă știi să citești cartea naturii. Asta este partea spirituală pe care puțini o ating în Marea Cunoașterii.

Oamenii înzestrați cu harul cunoașterii au o conexiune specială cu darurile divine. Impostorii nu vor atinge niciodată sfera prețioasă a marii cunoașteri. La fel ca și divinitatea, marea luminoasă a cunoașterii nu este dezvăluită oricui.

Omul înzestrat cu inteligență triumfă în orice confruntare folosind doar puterea cuvintelor. Când argumentele lipsesc, omul lipsit de înțelepciune apelează la forța brută pentru a se impune. Trebuie să fii superior și în această luptă a voinței și determinării.

Oamenii sunt egali într-un întreg armonios matematic. Doar cei ce ies din ecuația egalității devin factori unici care îmbogățesc diversitatea spectrului uman. 3 + 3 = 1 x 6

Dacă tu crezi că știi să vezi, fii sigur că altcineva știe să vadă mult mai bine.

La orele de istorie, sunt prezentate pe scurt schițele de portret ale diversilor domnitori sau președinți de stat. Ora se încheie, elevii plictisiți de explicații laborioase, se gândesc deja la petrecerea de vineri noapte. Cam asta a fost totul despre marii conducători. Jocurile pe calculator sunt infinit mai interesante. Apoi, atenția se îndreaptă spre cozile infernale de

oameni, care plătesc minim 29 de euro cu 5 zile înainte, care așteaptă la rând încă vreo 2 ore, doar ca să vadă plafonul pictat de Michelangelo cu aproximativ 600 de ani în urmă. Acum, vă dați seama care este imensa diferență dintre toți conducătorii de stat, toți la un loc, și un singur Creator?

Singurul care contează cu adevărat este cel ce știe multe și arată lumii tot ce știe. Restul vin și pleacă. Prinți și prințese, regi și regine. Cu mic, cu mare. Cum vin, așa se duc…

Unii duc știința la un alt nivel, alții nu duc nimic nicăieri.

Să faci în așa fel încât creația ta să fie mai frumoasă și mai reușită decât ar putea s-o facă Dumnezeu.

Numai atunci vei înțelege cu adevărat arta, și numai atunci Dumnezeu îți va pune o stea pe cer.

Un om cu adevărat talentat este un om de neîntrecut în lume. Și el știe un singur lucru: N-am învățat absolut nimic de la niciun profesor. Tot ce știu am învățat numai de la mine.

Degeaba îți place arta, ție, om al fineții și rafinamentului, dacă nu știi să faci din tine însuți o operă de artă. Artiștii fără a lor proprie creație sunt ca vioara fără strune.

Când o să înceapă nebunia, toți își vor pierde averile. Și mulți, nu doar averile…

Source: https://neculaifantanaru.com/ganduri-din-colturile-memoriei-IV.html

Gânduri din colţurile memoriei (I)

On Iulie 01, 2021

O memorie care te-ar putea ajuta să îţi menţii creierul sănătos este generată de întreţinerea unor gânduri de moment care stăruie atât cât răbdarea artistului de ocazie este menţinută la un nivel acceptabil de intensitate (care să nu deregleze viața).

E remarcabil că atunci când se apropie norii, și ploaia, toată lumea își păstrează veselia la terasele montane. Aseară, când s-a dat alarma de urs (Ro Alert) toată lumea era panicată prin zonă. N-am văzut niciun urs, deși mă aflam fix pe strada pe care a fost văzut ursul.

Aceste motive profund semnificative ale pericolelor vor fi întâlnite mereu, în forme diferite. Uneori va lipsi apariția ajutorului gata să intervină într-un moment critic. Mai zic ceva. Toate acestea sunt temele recurente ale unei dezbateri ce descrie marea aventură a spiritului.

Cred că, până la urmă, munca periculoasă și dificilă a autocunoașterii este calea cea mai puțin aventuroasă a rutinei obișnuite.

Viața trăită în timp este mai importantă decât viața trăită la timp. Uneori finalul fericit este luat în derâdere tocmai și numai de muritorii de rând, a căror falsă reprezentare a vieții este clipa trăită în prezent.

Omul fericit se unește cu omul care suferă atunci când sentimentul individualității aparențelor oprește mintea în fața vreunui eveniment de mare impact. Și numai o cauză secretă stă înaintea înțelegerii dintre ei: mintea absorbită de spectacolul vieții.

Cred că totul din jur ascultă ce vorbesc cu mine însumi, și cred că astfel am început și eu să ascult totul din jur. Natura este învelișul exterior al gândurilor mele, totul din jur este resortul de căpetenie al naturii mele.

O memorie care te-ar putea ajuta să îţi menţii creierul sănătos este generată de întreţinerea unor gânduri de moment care stăruie atât cât răbdarea artistului de ocazie este menţinută la un nivel acceptabil de intensitate (care să nu deregleze viața).

Viața are un caracter permanent atunci când este transpusă într-o poveste care face înconjurul lumii. Una este să vorbești despre o știință, cu totul altceva este să schimbi direcția unei științe.

Arta este felul Creatorului de a spune: Îți dăruiesc un strop de culoare pentru a da inimii tale vraja de a crea candoare.

Când transformi gândurile în cuvinte simți de parcă ai călca un pământ sfințit. Prezența ta în mijlocul cuvintelor conferă gândurilor învățătura miraculoasă a unui sfânt.

Viața mea se învârtește strict în jurul cuvintelor și asta e foarte important, pentru că eu nu sunt un cuvânt.

Să te încrezi în realitatea unei povești până ce ea se apropie de calea vieții tale. Asta înseamnă să fii un scriitor care își vede viața ca o călătorie trăită de la distanță.

Ochii artistului au privirea îngăduită de continua înălțare a inimii către Dumnezeu, într-un joc al contrastelor de lumină și al nuanțelor derivate din banalitate.

Un om care nu își măsoară bogăția în procesele creației și ale descoperirilor științifice, este un om atât de sărac în ochii universului.

Cine nu a ştiut să aprecieze timpul câştigat, va fi nevoit să aprecieze timpul pierdut.

Întreaga materie dă ascultare omului de ştiinţă care caută cu inimă curată ceea ce este viu în ruine.

Caută să-ți însușești valorile înalte ale științei, prin intermediul artei, înainte de a ajunge la inteligența financiară. Aceasta este adevărata spiritualitate.

Orice îți face plăcere să faci, fă-o ca și când ai avea de îndeplinit o sarcină artistică. Și s-o faci așa încât știința să fie mărturia artisticului.

Te-ai autoeducat să te plasezi mereu într-o dinamică amplă ! Să te mişti rapid şi hotărât atunci când toţi ceilalţi se odihnesc ! Şi uite aşa, ajungi înaintea tuturor...

Toți sunt înțelepți, dar mai puțin înțeleptul, zise înțeleptul. Și dacă toți sunt înțelepți, dar mai puțin înțeleptul, atunci nimic nu e mai înțelept în această lume decât să nu fii înțelept.

Priveşte supărarea omului înainte de a-i vedea bucuria. Omul care nu-şi uită supărarea, nu-şi va găsi nici bucuria.

Să nu-ți faci chip cioplit, adică să nu-i vezi niciodată pe alții mai presus de tine. Ești și ai fost dintotdeauna mai bun decât toți. Să nu uiți asta !

Dacă ar trebui să scriu un tratat despre artă, probabil l-aş intitula: "O mie de tratate despre artă."

Te-am revăzut hăt, de departe, De departe mai aproape, Şi acum, fiindu-ţi tare aproape, E momentul să te rog: Nu mai pleca aşa departe !

Orice despartire respira aerul desertic al unui castel de nisip darâmat de zborul unei pasari alegorice. Ai putea sa scrii orice, dar daca nu te apuci de scris n-ai sa ajungi nicaieri cu nicio idee.

Ţin pustiul departe de traversarea mea prin el, ştiind de rănile pe care mi le poate provoca sentimentul de a iubi cu mintea. Tăcerea este o bancă goală care își așteaptă bătrânețea. Ori bătrânețea e o bancă goală care nu își suportă tăcerea.

Dacă o vază plină cu flori se varsă pe nisip, atunci fiecare floare, oricât de delicată ar fi ea, se transformă în nisip... iar vaza din nisip este făcută, şi tot în nisip se întoarce...

Să parcurgi distanța de la pământ la cer este echivalentul parcurgerii distanței de la utopie la știință.

Meditează la fiecare lucru minor care s-a întâmplat în timpul zilei. Și poate vei descoperi înțelesurile ascunse ale încercărilor care te așteaptă.

Creatorul este un artist al sensului vieții, capabil să construiască o punte deasupra lucrurilor trecătoare.

Ştiinţa artistului este puterea de a da strălucire unei culori care marchează miezul vieţii sale.

Inspirația vine din clipa în care ajungi să înțelegi ce se petrece de fapt în realitate. Inspiraţia este primul înțeles al cunoașterii direcționate asupra realității interioare.

Actul de creație este similar cu construcția unui tablou căruia pictorul îi pune in evidență culoarea propriei viziuni expresioniste.

O carte scrisă fără artă, fără metafore, este ca o încăpere lipsită de orice element decorativ.

Cuvintele mari sunt o chestiune de loialitate: nu te poți îndepărta de ele fără să ți le amintești continuu.

Încearcă să mânuiești cuvintele la fel cum ai conduce un Cadillac în opera "20,000 leghe sub mări". Asta înseamnă să fii un artist al profunzimii condus de un simbol al luxului.

Tragedia este viața sfârșită a unui om fără Dumnezeu în suflet, care visează la o limuzină albă, decapotabilă.

Discreția este pasiunea unui scriitor care își construiește personajele prin divulgarea calității lor de a-și urma strigătul tăcerii.

Nu încerca să fii precum personajele scriitorului tău preferat. Fii personajul preferat al scriitorului din tine care își gândește altfel viața.

Mulți oameni își ridică importanța la nivel de noblețe, fără să își închipuie cât de mici și neînsemnați sunt în orice domeniu al științei.

Manipulatorul are o așteptare mai înaltă de la sine când este ascultat de către ceilalți. Iar cei manipulați au o mare îndoială de sine.

Oamenii cu adevărat extraordinari se afirmă prin realizările ştiinţifice de anvergură, nu prin prisma poziţiei pe care o deţin.

Omul care nu știe să folosească internetul nu știe nimic nici despre univers, nici despre felul cum o minte se conectează la toate celelalte minți.

La saxofon rătăcirile sufletului sunt redate întotdeauna în note de toamna înalte.

Un parfum bine ales trădează o privire tentantă, dar nu orice privire poate simţi parfumul capabil să o inspire.

Frumusețea naturii include parfumul de tei pe care îl inspiri cu seninătatea dispoziției meditative.

Tăcerea nu garantează niciodată întoarcerea timpului într-o clepsidră.

Orgoliul este un copac care nu mai înflorește, dar stă mereu falnic în picioare.

N-o fă pe deşteptul dacă ştii că nu eşti un om inteligent.

Legea definitorie a cunoașterii: Ușorul pe care îl faci este adesea greul pe îl întâmpină ceilalți.

Tăcerile eliberate din iubire ascund mirajul unui tablou pictat cu vise fără somn.

Adevăraţii învingători sunt cei care aduc schimbări în dimensiunile şi conţinutul ştiinţei.

Ca să schimbi un sistem, trebuie să apelezi la cineva din afara sistemului. Sistemul nu este schimbător decât atunci când cineva îi refuză orice dogmă.

Marile secrete se dezvăluie numai celor ce apreciază lucrurile simple şi accesibile ce îi înconjoară în viaţa de zi cu zi.

Niciodată să nu apeşi prea tare pedala de acceleraţie: rişti să ajungi prea repede într-un loc care nu-şi găseşte sensul.

Dacă nu știi să privești în direcția care trebuie, nu vei ști niciodată în ce punct te afli.

Iubirea şi pasiunea ce-o avem în noi este melodia cântată de corul dorului de noi înşine.

Fii desăvârșit numai acolo unde ești numărul 1 în lume. Și nicidecum în alte direcții.

Nu este vorba despre "a fi acolo". Ci trebuie să simţi bine când altcineva tace.

Nu este vorba despre ceea ce vrea și îți poate oferi cineva. Ci trebuie să crezi ceea ce nu vezi.

Dacă Dumnezeu este un Creator desăvârșit, atunci numai artiștii cei mai reprezentativi Îl pot înțelege.

Toată știința lumii se raportează la trei mari indicatori de rezultate: Experiment, Creație și Descoperire.

Omul care nu se implică cu tot sufletul într-o poveste, nu se va putea numi niciodată personaj principal.

Nu te îndepărta niciodată de talentul tău nativ. Este ca şi când l-ai părăsi pe Dumnezeu.

Sa faci totdeauna ce-ti place, si nu vei munci niciodata.

Să simţi... să ai o privire sănătoasă... să iei aminte... să discerni... să alegi ceea ce este semnificativ.

Sunt oameni care oricât de multă știință ar avea, tot nu aduc nimic inovator în știință. Adevărata menire a științei/privirii este să sporească potențialul de creație.

Succesul obținut prea devreme este eșecul suferit în fața creșterii performanței. Cel mai complex indicator al creșterii performanței este răbdarea.

Secretul Kabalei este precum cerul senin: cuprinde toate stelele, cu toate că nu se văd toate.

Imaginea pe care o dai lumii despre tine poate fi ca acele lucruri care stupefiază, dar nu sunt niciodată culese, fiindcă nu dau roade.

Niciun zâmbet nu răsare dintr-un deșert înțelept, dar arid.

Să înveţi de la fiecare trecător, ca şi când ai fi însuţi doar un trecător.

Cine își face planuri mari va fi reorientat de planurile mult mai mari ale universului. Fii schimbarea pe care o cere universul.

Dacă nu te apropii de lucruri cât sunt calde, o să-ți fie atât de greu să te apropii de ele când sunt reci, ca gheața.

Cine nu reușește să vadă semnele lui Dumnezeu, probabil nu a învățat lecțiile pe care i le-a dat deja viața.

Ce dai, aia primești, cu căldură sau răceală. Dacă nu ți-au plăcut căldura și lumina, vei suporta frigul și întunericul.

Îndrăzneşte să fii mereu tu însuţi, pentru ca tot ce te preocupă să nu fie atât de dur cu tine însuţi.

Prietenii pe care ți-i alegi îți vor hotărî viitorul. Deci, matematic vorbind, dacă vrei să-ți hotărăști doar tu viitorul…

Oglindeşte-ţi frumusețea sufletului în generarea unei creații care are puterea să-ți schimbe destinul într-o stea. Asta înseamnă să fii artist.

Vei primi ce meriți în această lume atunci când singura ta miză este împărăția cerurilor. Acestei lumi îi este destinată șoapta îngerilor.

Să transformi performanţa activităţilor tale într-o artă rafinată care să contribuie cu o mie de ani la dezvoltarea lumii.

Cuvintele sunt o religie a cunoaşterii bazată pe dualitate şi nondualitate.

Prea mulți bătrâni se duc fără să fi făcut nimic pentru știință și pentru Dumnezeu. Ei n-au înțeles viața fiindcă le-a lipsit știința de a-l cunoaște pe Dumnezeu.

Ceea ce nu uiţi niciodată este ceea ce trăieşti când visezi. Un vis puternic nu se pierde niciodată prin uitare.

Ceea ce socotești ca fiind o realitate imposibil de negat, poate fi de fapt un avertisment pentru trezirea conștiinței.

Învaţă să faci zgomot în inima mea pentru că auzul cuvintelor mele să se deschidă ca o străfulgerare înaintea gândurilor tale.

Mai bine o oglindă spartă decât o oglindă dublă…prima te vede doar într-un singur timp, cealaltă te vede în două locuri diferite în acelaşi timp.

Niciodată nu te vei simți mai eliberat de incertitudini decât atunci când dai sens unui moment de calmitate trăit departe de lume.

Să știi totul din ceea ce nu ar fi trebuit să știi decât cu prețul uitării tale. A ști înseamnă să prețuiești leacul multor dureri.

Triumful cel mai de preț al descoperitorului este fapta nemuritoare. Destinul unei legende reflectă pasiunea pentru o acțiune cutezătoare.

Omul care nu poate să ordone materiei să-i dea ascultare, nu se va putea numi niciodată om de ştiinţă.

Să vezi ceea ce simțurile îți permit să percepi în momentul acela stringent, apoi încearcă să intuiești chestiile improbabile care nu se văd.

Un om care are rezistenţă este mai preţuit decât un om care are putere. Cel ce excelează într-un domeniu reuşeşte adesea să descifreze mistere și să facă noi descoperiri importante în alte domenii.

Este greu să înțelegi ceea ce nimeni altcineva nu ar putea înțelege. Și chiar și atunci când ai înțeles, tot nimeni nu te va înțelege.

Schimbă subiectul pe care ştii că nu-l poţi mânui foarte bine, altfel subiectul o să te transforme într-o persoană diferită.

Trezeşte-te dimineaţa ca şi cum nu ai fi dormit noaptea, şi vezi dacă poţi să visezi ancorându-te în realitate. Deznodământul zilei de azi este revelația zilei de mâine.

Aminteşte-ţi cine eşti şi din ce neam te tragi. Nu-ţi uita originile sfinte. Ascultă bine, observă cu atenţie, şi încearcă să înţelegi ce se ascunde în spatele tuturor enigmelor lumii. Cheia este acel roşu de culoarea trandafirului.

Actul de creație este similar cu construcția unui tablou căruia pictorul îi pune în evidență continuitatea vieții sale în istorie.

Să păstrezi pe retină viziunea lumii într-un moment de neatenție. Te întorci fără încetare într-un moment care scapă privirii tale.

Singura imagine adevărată a acestei lumi impresionează printr-o privire înceţoşată. Ochii trebuie să suporte mereu căderea nopții.

Ochii incolori au întotdeauna o privire goală. Nu contează ce spun ochii atâta vreme cât ei reflectă pustietate.

Să duci știința la un alt nivel, în numele progresului. Dar mai întâi fii un vizionar !

Puţini se nasc învingători, dar numai cei născuţi învingători ocupă un loc bun în fruntea marilor destine. Soarele poate fi văzut şi atunci când luminează cerul, şi atunci când luminează pământul.

Să depășești belșugul creației tale, adunând cu grijă orice fărâme de realitate, cu văzute și nevăzute legături între ele. Timpul nu este niciodată potrivit pentru a face potriviri între opera creată şi procesul creator.

Să știi să faci o știință din orice știință, înlocuind "vechiul" prin "modern". Cel ce are în el credința numită știință va face din orice lucru o extensie a gândirii sub forma științei și tehnologiei.

Când toți cad, cineva puternic se ridică. Și se ridică tot mai mult, fiindcă a hotărât să nu cadă niciodată. Scriitorii buni nu își găsesc inspirația în citate celebre. Însăși viața lor este povestea unui gând care mereu se reinventează.

Poți să ajungi la rădăcina unui adevăr atunci când hoinărești singur. Cartea este încăperea largă cu o splendidă vedere spre un fluviu al memoriei universale care alimentează sensul vieții tale.

Toate subiectele posibile ale artei nu pot ocoli subiectul creației, la fel cum lucrarea Creatorului nu poate ocoli centrul universului. Mai important decât vorbele extrase din

experiența vieții este povestea în care viața îți înghite vorbele.

Când Dumnezeu plantează un trandafir într-un loc, tot acel loc înflorește cum nu se poate mai frumos. Azi mai încet, mâine mai rapid. Important este să te regăseşti acolo unde ţi-ai format caracterul. Înțelepciunea pe care Dumnezeu a pus-o în viața omului este puterea de înţelegere a unei suferințe care își caută alinarea într-o realitate autonomă. Candoarea este expresia unei inimi care generează o înţelegere mai uşoară a experienţei de conştiinţă extinsă.

Rămâi cine ești fără să te schimbi pentru cine ai putea deveni. Fii același chiar dacă nu ești pregătit să îți suporți neclintirea. Fii un creator cu inimă de ciocolată, încât arta ta să inspire acel sentiment de gust dulce adăugat ştiinţei în favoarea vieţii. Nu te întrista de povestea altora, ci transform-o într-o adevărată fortăreață clădită pe ideea măririi calității vieții tale.

Un om al cuvintelor este un artist al îmbinării culorilor. Ia seama să nu devii o culoare greu de descris în cuvinte. Cei ce nu cred în cuvintele tale sunt aceeaşi oameni care nu se pricep la cuvinte. Cuvintele au darul de a nu fi pricepute decât de cei pricepuţi în mânuirea lucrurilor simple. Prea multă mândrie într-un cuvânt, ce-i drept, prea mândru. Prea mult orgoliu într-un cuvânt numit orgoliu. Cu multă grijă mi-am câştigat dreptul de a rosti un cuvânt numit "mândrie" care a putut să mă propulseze înaintea celorlalţi.

Ceea ce nu vine la timp...nu mai vine niciodată.

Prima regulă a desăvârșirii în artă este să știi să vezi ceea ce nimeni altcineva nu este în stare să vadă.

Să știi să vezi într-un singur bob de nisip mereu o altă privire, fără să îți consumi niciodată privirea. Asta este Marea Știință.

Cine a propus o noua viziune asupra științei, și cine a realizat un mare pas în evoluția științei, acela își va câștiga strălucirea pe care o dă universul stelelor sale.

Ca sa gasesti lampa lui Aladin, mai intai trebuie sa fii Aladin.

Să duci știința la un nivel foarte avansat, în timp ce alții asistă neputincioși la schimbarea înfăptuită de tine.

Cel care conduce știința, conduce și expansiunea universului.

Să faci din leadership o adevărată artă, pe care Marea Știință să o memoreze ca unitate reprezentativă pentru veșnicie. Și numai unul singur poate face asta.

Ca să te încrezi în stele, mai întâi caută să pătrunzi astrologia, știința navigației, știința hărților, știința topografiei și legăturile cartografiei cu alte științe. Altfel nu vei pricepe nimic.

Întotdeauna universul leagă spiritual pe cei cu adevărat buni din diverse domenii.

Tot cerul și pământul îi vine în ajutor celui care stăpânește mai bine ca oricine Marea Știință.

Credința adevărată nu are legătură cu rugăciunile, ci cu știința. Cine mișcă bolovanul din loc nu este cel care se roagă, ci acela care găsește un mijloc eficient de a-l împinge.

Omul neinspirat așteaptă mereu ziua cea norocoasă. Omul de acțiune face tot ce este posibil pentru ca orice zi să fie una norocoasă.

Iar cel ce face un pas uriaș înainte este întotdeauna un reprezentant al științei.

Și cine n-a propus o nouă viziune asupra științei, și cine n-a realizat un mare pas în evoluția științei, acela nici nu-și va câștiga strălucirea pe care o dă universul stelelor sale.

Dacă un singur om din lume reușește să schimbe total un domeniu al științei, atunci toate celelalte domenii ale științei se vor schimba radical. Un singur om, născut într-o zodie norocoasă.

Când toți cad, cineva puternic se ridică. Și se ridică tot mai mult, fiindcă a hotărât să nu cadă niciodată.

Gândiţi-vă puţin. Câte mii de coduri apar zilnic pe internet, făcute de cei care au dorinţa de a-i ajuta pe ceilalţi. Dar acum gândiţi-vă la un alt aspect. Cam câte alte sute de mii de coduri, cu adevărat geniale, nu apar niciodată pe internet. Abia alea sunt codurile cu adevărat strălucite, dar care trebuie să ajute numai pe cineva care ştie să tragă foloase de pe urma gandirii sale...Important este să laşi măcar nişte firimituri de cod în urma ta, ceva care să-i ajute puţin şi pe alţii.

O calatorie fara finalizare in dragoste este o rugaminte care contine cuvantul "indepartare". Deci, sa ne apropiem...

Eu nu sunt pentru finit. Sunt pentru infinit.

E greu să faci artă fără să fii artist, dar şi mai greu este să fii artist fără să faci artă. Arta fac oamenii de arta , artist poti fi in orice iti propui daca reusesti sa aduci la nivel de arta totul, chiar si sa eviti , avand intuitie , situatiile neplacute

Nu există decât infinitul. Și nu ai nevoie decât de un singur punct, chiar mai mic decât un vârf de ac, ca să construiești infinitul. Cine a înțeles asta, are toată știința lumii de partea lui.

Sunt două feluri de oameni: cei care inițiază schimbarea în câmpul unei științe, și cei care nu au înțeles mobilul schimbării, nici valoarea Marii Științe.

Trebuie să știi ce să citești dacă vrei cu adevărat să înveți ceva din cărți.

Trebuue să ai norocul să întâlnești cărțile norocoase. Sau, mai bine zis, să te găsească ele pe tine.

Să nu cauți niciodată un diamant într-o grădină plină cu flori.

Este greu să vorbeşti despre artă, dacă nu ştii să faci artă.

Omul care face totul pentru știință și creație, este un om încercat de Dumnezeu.

Creația este răspunsul științei la întrebarea: cine este Dumnezeu.

Omul care se întoarce la trecut, este omul care nu are niciun viitor.

Omul care îl are pe Dumnezeu în suflet, are și competența creației produsă din nimic.

Omul care nu ştie să vadă nu se poate numi vizionar. Trebuie să ştii ca să cunoşti.

Salut iniţiativa facultăţilor din Cluj şi Timişoara de a efectua scanarea tuturor cărţilor aflate în bibliotecile lor. În special aceste două oraşe mari, cu facultăţi foarte bune, au început încă din anul 2011 scanarea tuturor cărţilor vechi sau noi. Peste 35% dintr-un total de circa 145.000 de volume au fost deja scanate si clasate.

Inclusiv licenţele şi doctoratele sunt deja introduse într-o bază de date (în format pdf) şi multe apar pe internet. Cred că cineva deschis la minte şi-a pus întrebarea: "De ce trebuie ca munca studentul să zacă prăfuită printr-o debara, şi să fie dată uitării, când la fel de bine ar putea servi ca sursă de inspiraţie pentru alte persoane care caută informaţii pe internet?"

Plus de asta, este mult mai uşor să depistezi un plagiat dacă ai o bază de date cu lucrările şi cărţile scanate în format pdf (Making A PDF Text-searchable)

Source: https://neculaifantanaru.com/ganduri-din-colturile-memoriei.html

Gânduri rar mărturisite în preajma artei

On Februarie 02, 2019

În artă trebuie să simţi prezenţa indirectă a pictorului aflat în plin proces de creaţie, dar în acelaşi timp trebuie să te vezi în ipostaza de supravieţuitor al unei lumi părăsite.

Încercam să văd totul din perspectiva unei umbre abătute peste o parte din viaţa mea, specifică stării de solitudine a unui scriitor în raport cu actul creaţiei, înainte de a urma drumul spre încununarea cu succes a unui mod inovator de a gândi. Înaintea tentativei de a reda o realitate străină de tot ce trăisem până atunci, încărcată cu misterul unei naraţiuni pline de suspans, stătea însăşi experienţa unei arte ancorată în tumultul vieţii.

Umbra simbolizează aspectele ascunse ale sinelui, referindu-se la acele părţi ale personalităţii mele care au fost respinse de claritatea unei imagini artistice vizuale, material suport pentru poezia unui tablou pe care privitorul trebuia să-l judece după cauza unei inerţii formale, nu după efectul de glorie al vreunui moment deosebit, emblematic și plin de încărcătură emoţională.

Niciodată nu mai fusesem absorbit de implicaţiile unui clarobscur atât de straniu al ambiguităţii stării de spirit, în faţa unui moment care părea să adune într-un singur loc multe dimensiuni şi realităţi diferite. Orice încercare de a mă apropia de artă constituia o simplă experienţă de dedublare, o căutare a altei fiinţe în propria memorie, neagră şi înşelătoare, cu o acuitate ce risca să pună în circuitul lumii ficţionale o nouă instanţă: "Metafora Perfectă".

Teoria cunoaşterii artistice se bazează în mod firesc pe lumină, întrucât majoritatea artelor sunt vizuale. Dar în acest caz ea părea a surprinde un colţ din infernul unui imperiu resuscitat, un subiect de care se poate ocupa doar Proiectul SF al unui scriitor care utilizează cuvântul în sensul esenţei unei entităţi fizice şi morale care depăşeşte graniţele unei creaţii convenţionale.

Acestui fenomen de asumare a unei ambianţe crepusculare am încercat să-i atribui o nuanţă de mister, o intrigă complexă, suspans inteligent dozat, pentru ca arta mea să capete accente de thriller cu multe teme de gândit. Calea cea mai rapidă de a dezvolta o zonă cu potenţial de a atrage privitorii era să mă surprind eu însumi într-un alb-negru desăvârşit care plasa tabloul închipuit într-un cadru mai larg de gândire şi reflecţie.

Leadership: Poţi să imprimi un nou sens imaginii vizuale ce valorifică sugestiile unei metafore structuratoare, astfel încât să-ţi împodobeşti arta cu calitatea de a îndeplini exigenţele impuse de emoţii?

Arta te încarcă cu semnificaţie, dar şi cu tensiune. Când totul se vede ca printr-un val de ceaţă, parcă înecându-ţi toată existenţa într-un câmp de semnificaţie impregnat de introspecţii aduse în zona unui fenomen sinistru, eşti îndreptăţit să te recunoşti intrat în pielea unui artist care atribuie noi proprietăţi lucrurilor ce nu depind de iluminarea exterioară, ci doar de un mod inovator de a le privi într-un context de izolare.

Cu siguranţă, metafora perfectă care se potrivea micii mele incursiuni într-un sine poetic dedat introspecţiilor abisale putea fi exprimată precum: "durerea surdă şi adâncă a unei minţi rătăcite."

Imaginea vizuală creată aici trimite spre negativul unei vieţi care acumulează cel mai mare

mister: puritatea de a înfrunta realitatea, egoul, durerea, temerile, destinul, oricare ar fi el. Ea nu înfăţişează chipul unui om neliniştit, ci acea zonă a emoţiilor din lăuntrul fiinţei sale printr-o îngroşare a tuşei, prin predominanţa culorilor reci şi şterse (gri, albastru).

Una din exigenţele impuse de emoţiile unei comparaţii puternice şi revelatoare cu privire la ceea ce te defineşte ca artist este capacitatea de a vedea în modelul tău o latură diferită a firii tale şi o latură diferită a aceleaşi suferinţe care vă leagă.

Era destul de grea încercarea de a fi defini proiecţia prezenţei mele într-un fel de „locul de nicăieri” din utopia unor gânduri, vise sau amintiri trăite ca experiențe de acces la o nouă stare de conştiinţă de sine, una de tip "lunar". Dar nu imposibilă, fiindcă în artă contează mai mult planul expresiei sensibile desprinsă perceptiv din contextul experienţei concrete, decât conjunctura dezvăluirii rolului unei personalităţi uitată de lume.

În cazul meu, cred că expresionismul abstract ar fi putut trece drept o inițiativă de a construi o zonă de tranziţie spre un alt tărâm, descris cu sobrietatea istoricului erudit drept un demers de retrospectivă fotografică ce cuprinde existența nostalgiilor chemate să îmbrace imaginea unei realităţi absente din cotidian.

Arta axată pe aplicarea unei forme de captivitate a stărilor şi a gândurilor opuse între care individul pendulează, marchează de fapt trecerea de la un efect dramatic, fără iluminare, la parcursul narativ cursiv ce permite cunoaşterea unei noi ipostaze umane şi a unei noi realităţi.

Leadership: Poţi să vezi lumea de dincolo de personajul care te reprezintă, prin manifestarea unei stări de conştiinţă care îşi asumă complet realitatea creată?

În episodul “Soft Light” din vestitul serial X-Files, personajul cheie (Chester Ray Banton) este tot timpul surprins într-o zonă slab luminată, într-un semi-întuneric care împreună cu neliniștea propriei conştiinţe începe să-l apese tot mai greu. El este un om de știință care studiază materia neagră şi interacţiunile acesteia, iar umbra lui a dezvoltat într-un fel capacitatea de a dezintegra oamenii care o întâlnesc.

Toate dispariţiile misterioase ale oamenilor ce au intrat în bătaia umbrei sale s-au înregistrat după producerea unui incident din laboratorul său dotat cu un accelerator de particule activ, în care a rămas blocat, fiind expus unei cantități mari de particule subatomice.

O posibilitate de dezvinovăţire încearcă să-şi găsească un culcuş în mintea sa: “singura modalitate de a scăpa de umbra mea este să mă ascund în întuneric”. Aici nu avem de-a face cu lărgirea unui cadru de difuzare a informaţiei artistice, ci cu adâncirea într-o lume cenuşie, forma spontană a unui conținut sumbru de viață, de gânduri şi de emoţii, având ca efect acceptarea constrângerilor morale şi adoptarea fantasticului drept unică justificare a faptelor cele mai grave.

Logica interioară a individului atins de porunca unui destin fisurat, tendinţa către îndepărtarea de ceilalţi oameni, dictează întrepătrunderea crescândă a acţiunilor plăsmuite printr-un proces de sensibilizare a publicului spectator, pentru a surprinde subtilităţile unei lumi care nu trăieşte în realitatea brută. Practic, totul se desfăşoară în spiritul unui umanism care trebuie să caracterizeze oamenii cei mai puţin accesibili, îndreptăţiţi să beneficieze de o înţelegere specială şi toleranţă.

Episodul acesta m-a ajutat să văd lumea de dincolo de personajul ce mă reprezenta în viaţa reală, prin manifestarea unei stări de conştiinţă care-şi asuma complet realitatea creată

datorită unei frământări excesive şi a unei confruntări cu latura întunecată a ceea ce mi se întâmpla în creier.

Arta trebuie judecată în primul rând după ataşamentul faţă de personajul pe care îl redai în concordanţă cu trăirile tale, încât să beneficiezi de o înţelegere deplină a impactului puternic resimţit de evoluţia conştiinţei sale.

Gândurile rar mărturisite în preajma artei fac trimitere spre mijloacele de expresie care pot schimba conţinutul unei imagini mohorâte printr-o coloratură predominantă.

Când vine vorba despre artă trebuie să simţi prezenţa indirectă a pictorului aflat în plin proces de creaţie, dar în acelaşi timp trebuie să te vezi în ipostaza de supravieţuitor al unei lumi părăsite, pe care nu o iubeşte nimeni. Acesta este paradoxul unei vieţi duse pe două planuri paralele şi în acelaşi timp motivul pentru care un artist sugerează o idee interesantă, dar nu-i dezvăluie în totalitate sensul primar.

Source: https://neculaifantanaru.com/ganduri-rar-marturisite-in-preajma-artei.html

Gândurile

On Martie 29, 2016

Rămâi „available” în variatele acorduri cu felul de a privi lumea, hrănind depozitarul acelei părţi din tine pe care ceilalți o caută la ei înşişi.

Eram puternic inspirat de rătăcirile de-o clipă ale gândurilor de peste zi, acceptându-le în mod diferit, atât ale virtuţii, cât şi ale păcatului de a fi mai mult decât puteam fi definit prin ochiul unei umbre reci numită nebunie. Ele puteau fi luate drept pretinderi ale unor schimbări de personalitate, plăsmuiri din înalturile unei lumi care se caută pe sine în modele eterne, fulgerări de clarviziune. Toate erau parcă ivite dintr-un cuget plin de frământare, dintr-o urmă a prezenţei mele în lumea virtuală a Începutului şi Sfârşitului, alături de potențialul de originalitate datorat manipulării extreme a conceptului de artă.

Şi totuşi, în spatele acestui obsedant gând, în priveliştea ce-l învăluise, niciodată prins în plasa vreunui "mereu acelaşi", se distingea explicaţia plauzibilă a unui fenomen straniu, apartenenţa la o întâmplare căreia i se atinseseră tot felul de priviri. În substanţa unei gândiri artistice, aparţinând acelui curent al cunoaşterii fără frontiere, în care sunt inserate convingeri supuse legilor ştiinţei, se formează izotopii radioactivi ai unui „bine ai venit” continuu. Please let me know your suggestions !

Gândurile sunt povestea unui Ego care îşi caută propria cale în teritoriul imaginaţiei creatoare, totdeauna izbindu-se de un zid subtil numit: realitatea momentului. Asta mă duce cu gândul la Doreen Valiente, fondatoarea mișcării moderne "Wicca", care afirma cândva într-una din poeziile sale: *"Dacă nu găseşti ceea ce cauţi în tine însuţi, atunci nu vei găsi niciodată acel lucru în exterior. Căci, iată, am stat alături de tine încă de la începuturi, iar eu sunt cea la care vei ajunge la sfârşitul dorinţei".*

Leadership: Poţi să trasezi o linie între procesul de imaginaţie care te face să uiţi unde eşti şi varianta de poveste care te prinde şi nu-ţi mai dă drumul, astfel încât să discerni sensul unui Ego care ar vrea să crească tot timpul şi nemăsurat?

Convins că am în faţă un gigant, eu însumi în perimetru unui adevăr cu sute de versiuni, asemenea unui artist rămas în anonimat datorită stilului nonconformist adoptat, înfrânându-şi nişte patimi trecătoare, ceea ce nu se vede, dincolo de efectele contradictorii ale îndoielii, am hotărât să-mi expun gândurile într-o limbă ezitantă: a emoţiilor, a inimii, a luminii şi întunericului.

Povestea mea părea a fi mai degrabă o extensie a sentimentelor trăite de un poet care reformulează realitatea literaturii dintr-o perspectivă a alterităţii, nuanţând-o pe măsură ce aduce noi argumente la convingerea că singura certitudine în privinţa identităţii sale este că NIMIC nu e cert.

Până atât de departe mergeam cu imaginaţia, într-un spaţiu al dualităţii în care adoptam chiar o atitudine filosofică faţă de realitate, încât credeam că singura variantă de poveste care dă bine la public era o proiecţie a gândurilor şi sentimentelor în legătură cu imaginea de sine pe care o conştientizam la nivelul fenomenului de patologie culturală.

Așa ceva nu putea să existe, sau exista doar în imaginația mea cercetătoare? Involuntar, corespunzător cu lumea artei, neputând fi repetată, ci plăsmuită cu concentrare şi maxim control, ale cărei imagini nu reprezentau altceva decât particularul *into the eye of the lost* , am ales calea pe care o socotisem cea mai apropiată spre a realiza lucrul pe care mi-l

propusesem: să pătrund ceea ce-mi scăpa tot mai des.

Leadership: Poți să iei un pumn de cenușă cu o mână nevăzută și să demonstrezi efectul „please let me know your availability” în secţiunea relevantă a unei raţiuni de fond?

Să ne amintim de acel senator, fost procuror, domnul conte "Neant", din opera lui Hugo, ce gândea el cu voce tare înaintea episcopului Bienvenu?

"După moartea mea, prinde-mă dacă poţi ! Ia un pumn de cenuşă cu o mână nevăzută. Să spunem adevărul, noi, cei iniţiaţi, care cunoaştem şi dedesubtul lucrurilor. Nu există nici bine, nici rău, există numai huzur. Să privim lucrurile în faţă. Să le cercetăm în toate amănuntele. La naiba ! să mergem în adâncul lor. Trebuie să ştim să pătrundem adevărul, să scormonim pământul şi să-l descoperim. Abia atunci încercăm bucuriile cele mai rare. Abia atunci te simţi tare şi eşti fericit."

Amestecând ideile cu nişte fantasmagorii pline de cadre prelungite, cine oare poate ghici ce trece prin capul unui om care stăpâneşte arta spuselor în pâlpâitul nespuselor, adică intrare - ieşire din spaţiul unor gânduri insistente?

Cine îşi formulează gândurile în cuvinte, în contextul în care mintea este plină cu imagini diverse, poate deprinde o nouă perspectivă a lucrurilor prin care să vadă sensul fiecăruia mai ales în lumina raţiunilor revelate. Adevărul care iese la iveală din spatele gândurilor se identifică cu o realitate mai puţin palpabilă, dar care are darul de a te face să înţelegi mai bine viaţa unui poet, obsesiile şi frământările sale, din perspectiva unei dinamici a imaginarului artistic foarte original.

Gândurile sunt note şi reflecţii de luat aminte din cele scrise de alţii, în unele te recunoşti, te validezi, te opreşti acolo şi nu se întâmplă nimic. În altele poţi observa cum, mult mai puternic decât te conştientizezi ca persoană, asemenea unui artist ce atinge desăvârşirea artei sale printr-o îndârjire sisifică, o voce se insinuează în modul crescendo: Fii fericit, zdrobeşte imensul veşnicului anost !

În adevăr, elanul de a-ți expune gândurile într-o limbă a emoţiilor și expectanţelor, aduce în cadrul leadershipului vibrația specială a acelui moment unic în care se împletesc o mulţime de senzaţii nedefinite care te determină să te simţi atât de fericit. Fiind străbătut de un fior al depășirii stării de fapt, te îndrepți, potrivit datoriei şi obişnuinţei de a reda fidel ceea ce te reprezintă în chip tainic, către cucerirea unei profunzimi în ce privește redarea imaginii dedesubtului lucrurilor.

Raţiunea de fond care face parte din limbajul unui poet care doreşte să-şi îmbogăţească creativitatea în privinţa căutărilor de subiecte de mare folos pentru progresul literar se substituie obligaţiei de a face dintr-un gând obişnuit egalul unui rege într-o lume nouă.

Tu eşti exponentul unei lumi a cărei principală caracteristică este improvizaţia curajoasă?

Gândurile sunt o ascunzătoare foarte grea, dar tot ele deschid cursa către o lume mai implicată. A lua un pumn de cenușă cu o mână nevăzută este similar cu a reînvia un noian de gânduri învălmăşite, dezmorţite de ecourile unei lumi fabuloase, pe care, printr-o logică aparte, printr-o comunicare eficientă, printr-o interpretare aparte și mai largă, ajung să fie considerate un adevăr absolut în vraja măreţiei unui personaj. Asta da capacitate de transformare.

În acest sens se impune găsirea și divulgarea acelei părţi esenţiale din tine însuți pe care ceilalți o caută în diferite feluri - în discuții, în cărți, în filme, în experiența de viață, în lumile imaginare, în diverse personaje, în legătura cu dinamica unei realităţi contradictorii, etc.

Se poate spune că eşti „available”, în variatele acorduri cu felul de a privi lumea, atunci când rămâi fidel acelei părţi bune din tine însuţi care te defineşte, dar în special când hrăneşti depozitarul acelei părţi din tine pe care ceilalți o caută la ei înşişi. Abia atunci încerci bucuriile cele mai rare. Abia atunci te simţi tare şi eşti fericit.

Source: https://neculaifantanaru.com/gandurile.html

Garanţia ta spre performanţă

On Februarie 12, 2010

Fii adeptul unei viziuni deterministe care să te integreze în obiectivele altor oameni, fără să depăşeşti alegerile lor în ceea ce priveşte atingerea obiectivelor prevăzute de ei.

Clark Gable se numără printre vedetele consacrate prin premiul Oscar. A avut o carieră strălucită, jucând alături de cei mai de seamă actori de la acea vreme. Dar cu rolul din *"S-a întâmplat într-o noapte"* actorul a cucerit nu numai inimile multor admiratoare, ci şi preţuirea producătorilor care l-au căutat în continuare. Legenda spune însă că a existat totuşi o categorie de oameni care l-au urât cumplit după premiera filmului: industriaşii din ramura textilă. De ce? Pentru că s-a întâmplat un adevărat crah în industria tricourilor de corp după ce superbul actor, dezbrăcându-se să se spele, a fost văzut fără tricou pe sub cămaşă. Majoritatea bărbaţilor, mai ales cei tineri, au refuzat din acea clipă să mai îmbrace inutila textilă, ceea ce a avut, fireşte, o urmare catastrofală pentru industriaşi. *****

Leadership: Poţi asigura pe termen lung incluziunea ta într-un status de dominare a publicului, modificând semnificaţia orizontului pe care îl poţi cuprinde numai de la o anumită altitudine?

Hai să ne înţelegem asupra unui lucru: altitudinea la care este situată imaginea ta este direct proporţională cu rolul pe care îl ai de jucat. Leadershipul nu este tocmai o lecţie de regie şi actorie menită să te apropie de oameni şi să le crească spiritul. Ci este un proces de planificare prin care trebuie să anticipezi schimbările de mentalitate şi de atitudine a celorlalţi oameni, să te adaptezi la stilul de imagine dorit de ei în aşa fel încât să asigure atingerea obiectivelor comune.

Aşadar, leadershipul este un proces prin care devii responsabil de reacţia "publicului". De aceea sunt de părere că trebuie să strecori în leadershipul tău, ori de câte ori este necesar, acele elemente active care să completeze înţelegerea oamenilor, care să le întreţină starea de spirit, şi care să le alimenteze sentimentul de apartenenţă la propriul tău traseu către performanţă.

Aşa cum un pictor reuşeşte să redea printr-o tehnică aparte expresivitatea chipurilor umane, tot aşa şi un lider trebuie să deţină o tehnică deosebită prin care să întărească credinţa oamenilor că leadershipul sau calităţile sale, principiile pe care le urmează, scopurile pe care le urmăreşte, corespund intenţiilor lor şi sunt utile evoluţiei lor pentru atingerea performanţei şi bunăstării dorite.

1. Singura influenţă pe care o ai asupra oamenilor este cea care îţi însoţeşte celebritatea? Cu alte cuvinte, te foloseşti de poziţia pe care o ai ca să-i faci pe oameni să te urmeze? Sau îţi pui la bătaie cea mai preţioasă armă: carisma?

2. Oamenii te urmează fiindcă aşa trebuie, sau fiindcă aşa vor?

3. Devii mai bun datorită funcţiei pe care o deţii, sau le conferi celorlalţi posibilitatea de a-ţi evolua potenţialul?

Leadership: Eşti capabil să faci o carieră demnă de un rege, interpretând cu măiestrie alte roluri decât cel care ţi se potriveşte cel mai bine?

Sunt unii lideri care cred că mânuiesc mai bine arta de a se raporta la oameni, de a relaţiona autentic cu ei, crezând sincer (dar ei nu bănuiesc şi cât de pueril) că e mai uşor, mai „personal", mai indicat să-şi etaleze toate însuşirile şi calităţile pentru a fi apreciaţi cum se cuvine. Asta pretind ei că doreşte toată lumea. Şi cred cu multă convingere că sunt percepuţi într-un fel pozitiv atunci când îşi diversifică orientările şi activităţile, adaptându-le la cerinţele "publicului" lor, din acest motiv nu se consideră niciodată vinovaţi.

Dar acest mod de a privi lucrurile este mai mult strâmb decât adevărat, fiindcă ei trebuie să fie mai întâi de toate pregătiţi să respecte o serie de reguli referitoare la asigurarea pe care o încheie indirect cu oamenii - anume că şi ei se vor dezvolta şi îşi vor amplifica zonele de talent, de aptitudini speciale, datorită prestaţiei lor. Leadershipul presupune influenţă, schimbare, transformare la nivel de mentalitate şi la nivel de sistem de valori.

Un lider iscusit nu îşi preface socotinţa, refuză să interpreteze cu măiestrie alte roluri decât cel care i se potriveşte cel mai bine, ci mai degrabă alocă suficient timp ca să cunoască oamenii şi să gândească cum să evolueze alături de ei. Deci, liderii construiesc relaţii solide şi de durată – nu doar îi seduc pe oameni o vreme, apoi îi părăsesc.

Leadershipul nu este un bilet pe care oamenii îl plătesc pentru că tu să-ţi etalezi calităţile. În acest caz, vei fi tentat să te opreşti în acest punct.

Leadership: Eşti în stare să stabileşti un anumit model de promovare a imaginii personale prin care să-ţi comunici eficient intenţiile şi emoţiile, fără să te îndepărtezi de realitatea concretă pe care o imparţi cu ceilalţi?

Leadershipul este ca o asigurare obligatorie pe care o impui oamenilor şi presupune că ei vor primi despăgubiri dacă performanţele lor, dacă calitatea vieţii lor se degradează. Te-ai gândit cum să îi despăgubeşti pe oameni în cazul în care nu ajung la nivelul de performanţă dorit? Dacă sarcinile lor nu sunt îndeplinite, dacă moralul lor scade, dacă atitudinea şi comportamentul lor nu se menţine la un nivel echilibrat, înseamnă că nu ai reuşit să empatizezi cu ei, şi nici nu ai reuşit să le inspiri interesul.

Vezi mai mult strâmb decât adevărat? Eşti capabil să vezi adevărul a ceea ce reprezinţi pentru oameni, sau continui să te complaci în aceeaşi stare de mediocritate şi să nu îndrepţi nimic? Poţi să-i pui pe oameni în locul tău atunci când dai greş? Ai puterea să-i repui în situaţia lor anterioară? Îţi schimbi atitudinea şi comportamentul? Îţi schimbi convingerile pentru ca ei, la rândul lor, să şi le schimbe pe ale lor? Dacă nu faci toate astea, la momentul potrivit, atunci preţul pe care tu însuti va trebui să-l plăteşti va fi imens.

Eşti un agent al schimbării sau un "Gambler"?

Am spus de atâtea ori, şi repet: oamenii sunt oglinda ce reflectă "chipul" imaginii tale. A încerca să te transformi într-un agent al schimbării, fără să rezolvi problemele cele mai dificile ale oamenilor, fără să-i călăuzeşti pe drumul către adevărata performanţă, dar luând deciziile cele mai puţin eficiente – este ca şi cum ţi-ai irosi cea mai mare parte din bani la jocurile de noroc. Dar pierderile, aproape zilnice, care se ridică la sume importante te falimentează. Odată cu fiecare nou eşec, odată cu fiecare nou refuz, îţi pierzi din puterea de influenţă, te descalifici ca lider - te ruinezi fără să clipeşti.

Fii analitic cu tine însuţi înainte de a te raporta la ceilalţi. Nu fă niciodată pariu cu propria ta identitate, nu paria niciodată pe impactul emoţional pe care îl poţi avea asupra oamenilor - până ce nu îţi creezi o imagine favorabilă, până ce nu îţi întemeiezi un leadership funcţional. Porneşte în căutarea adevărului despre tine ori de câte ori îţi pierzi "coordonatele". Regândeşte-ţi orientarea şi posibilităţile de manifestare, şi abia apoi conectează-te la ceilalţi

oameni. Cel mai bun lider este cel ce ştie să distingă acea linie subţire care-l desparte de adevăratul său Eu, care ştie să perceapă acea gamă de reacţii nonverbale ale oamenilor (care sunt în concordante cu sentimentele lor), de acceptare sau de refuz şi care ştie să adopte cele mai bune variante de acţiune ca să se conformeze cu realitatea obiectivă.

1. Cât de bine te cunosc oamenii?

2. Cât de bine te cunoşti pe tine însuti?

3. Cum creşti motivaţia oamenilor de a contribui la dezvoltarea unei relaţii de calitate?

Leadershipul este acţiunea determinativă care poate schimba imaginea unui Brand străin şi pe care tu o califici drept o faţetă a imaginii de sine prin care se exprimă conştiinţa eficienţei proprii validată de anumite performanţe.

Pragul de intrare în adevăratul tău sine este **garanţia ta spre performanţă**. Ca să dai avânt leadershipului tău nu te opri la acel prag în care punctele vulnerabile intervin în dezvoltarea ta. Înfruntă realitatea, adaptează-ţi stilul şi metodele la "calitatea" oamenilor pe care îi conduci. Şi nu uita că dacă eşti respectuos, plăcut şi productiv, poţi ajunge la un nivel de influenţă asupra celorlalţi şi să-i câştigi destul de repede de partea ta.

*** Notă:** Oprea, Stefan - *Stelele Oscarului (Vol 1)* , Editura Junimea, 1996.

Geneza ideii filmului intelectual

On Ianuarie 02, 2009

Procesul creativ se dezvoltă adesea prin reîntoarcerea involuntară la impresiile timpurii, ce pot declanșa descoperiri semnificative în operele de artă.

Dar la baza acestei soluţii artistice stătea tot o amintire a copilăriei, perioada până la care trebuie urmărită geneza ideii filmului intelectual. Inconştient, intuitiv, regizorul Eisenstein descoperi soluţia amintită recreând o impresie din copilărie în legătură cu caricaturile lui Daumier. Cunoscuse atunci variaţiile grafice în jurul parei care-l simboliza pe Louis-Philippe. De la portretul monarhului se ajungea, prin reducţie la limitele esenţiale, până la grafia parei.

Acum, după peste două decenii, Eisenstein descoperi legătura inconştientă dintre para lui Philippe şi ceea ce făcuse el în "Octombrie". Pentru că esenţa metodei sale artistice era următoarea: cu mijloacele montajului a alcătuit o succesiune de imagini în ale cărei extreme se aflau o splendidă dumnezeiere barocă şi un idol primitiv. Suita de montaj a contopit cele două imagini aparent disparate, alăturându-le.

Leadership: Cum ar putea o narațiune vizuală să îți influențeze percepția despre realitate, oferindu-ți o nouă înțelegere a relațiilor dintre formele de exprimare diferite?

Caricatura se născuse. Imaginea cinematografică exprima, plastic deci, o temă abstractă: identitatea grotescă dintre divinitatea cultă creştină şi cea primitivă, goliciunea ce se ascunde în spatele idolilor adoraţi. Experienţă, impresia din copilărie era declanşatorul involuntar al mecanismului genezei unei inedite soluţii artistice. Involuntar şi nu calculat, deoarece Eisenstein nu şi-a dat seama de aceasta filiaţie decât după realizarea filmului.

De la "montajul atracţiilor", efect pur emoţional, ajunge acum la "atracţia intelectuală". Scrie în acest sens şi un manifest, intitulat "Perspective", care nu apare însă. "Octombrie" cuprinde toată varietatea unui asemenea montaj intelectual. Metafora este prezentată în cele mai diferite formule.

Leadership: Cum ai percepe o operă artistică care, prin reducerea formelor la elementele lor fundamentale, îți oferă un cadru de a explora complexitatea și diversitatea experiențelor umane?

Procesul intuitiv de abstractizare în arta modernă, exemplificat prin lucrările lui Daumier, rezonează puternic cu metodologia regizorală a lui Eisenstein. Prin reducerea la limitele esențiale a formelor, artistul deschide noi căi pentru interpretare, similar cu modul în care Eisenstein a contopit în “Octombrie” imagini disparate – de la dumnezeiere barocă la idol primitiv. Această succesiune de imagini în montaj nu doar simplifică narativul, dar și subliniază geneza ideii filmului intelectual, conectând momente istorice și culturale aparent fără legătură într-o nouă sinteză estetică, care explorează complexitatea umană și istorică, așa cum amintirea copilăriei lui Eisenstein despre caricaturile lui Daumier a influențat profund variaţiile grafice ale portretului lui Louis-Philippe.

Caricatura se născuse, un fenomen a cărui profunditate răsuna în întregul spectru al imaginii cinematografice. Aceasta exprima, prin plasticitatea să, o temă abstractă: identitatea grotescă dintre divinitatea cultă creștină și cele primitive, scoțând la iveală goliciunea ce se ascundea în spatele idolilor adorați. Astfel, experiența și amintirile din copilărie deveneau un catalizator involuntar al mecanismului genezei unei soluții artistice inedite. Acesta nu era un act calculat, căci Eisenstein nu și-a dat seama de această filiație decât după realizarea

filmului, ilustrând cum spațiul cinematografic, ca extensie a spațiului personal și colectiv, modelează și reconfigurează continuu percepțiile și sensibilitățile noastre.

Leadership: Ar putea fiecare personaj creat de tine să fie văzut că o manifestare a unei lupte interioare, unde sufletul tău se confruntă și, în cele din urmă, își exprimă complexitățile prin artă?

Caricatura cinematografică a fost o manifestare a vieții interioare a artistului, inferioară potențialului său creativ nativ, plină de posibilități contradictorii. Ca în cazul fiecărui om, unde chiar și identitatea de sex, cu toate semnele sale aparente, abia mai târziu capătă o definiție clară, imaginea cinematografică exprimând această luptă interioară. Prin caricatura lui Eisenstein, această "picătură bio-psihologică" se transformă într-o soluție artistică inedită, unde divinitatea cultă creștină este reprezentată într-o formă grotescă, aproape idolatră, demitizând astfel idolii adorați.

Experiența regizorală, inițial involuntară, a servit ca declanșator pentru această introspecție profundă. Treptata personalizare a temei sale cinematografice reprezintă o selecție unitară, o convergență impusă a multor elemente contradictorii, precum atavismul, ereditatea, mediul și educația, toate cooperând la eliminarea haosului inițial, fecund. În acest proces, elementele centripete sunt stimulate, în timp ce cele centrifuge sunt frânate.

În final, omul, și în mod special artistul, reușește să învingă acest haos. Sufletul său de taină își aduce aminte de toate aceste lupte interioare și, astfel, viața fecundează în plasmă sa haotică personaje care ilustrează o temă abstractă, dar profund personală. Din această fecundare se nasc nu doar personajele, ci și soluțiile artistice inedite ale filmului său.

Personalizarea leadershipului poate să reflecte o maturizare a gândirii artistice, care trece de la confuzie la claritate prin intermediul temei unei opere de artă.

Geneza filmului intelectual apare ca un proces complex care îmbină elemente de amintiri, experiențe și intuiții ale artistului. Prin reinterpretarea amintirilor din copilărie, Eisenstein ajunge să creeze o legătură între simbolurile artistice ale trecutului și metodele sale inovatoare din prezent.

Inspirându-se din caricaturile lui Daumier și din imaginea monarhului Louis-Philippe transformată într-o pară, Eisenstein aplică principiul montajului pentru a alătura imagini contrastante, de la dumnezeirea barocă până la idolul primitiv. Această alăturare de imagini disparate, dar complementare, îi permite să exprime idei complexe și abstracte, aducând la viață o viziune artistică profundă și inovatoare.

Source: https://neculaifantanaru.com/geneza-ideii-filmului-intelectual.html

Geniul propriei minți

On Mai 25, 2016

Conservă-ţi puterile de cunoscător la temperatura de referinţă a indicelui tău de "awareness", iniţializând o împăcare unică a tuturor contrastelor ce se resorb într-o singură unitate.

Cu cât ajungeam să cunosc mai mult lucrurile care mă reprezentau şi mă inspirau, cu o urmă de satisfacţie, cu atât aflam că ştiam mai puţin despre mine însumi, realizând că de atâtea şi de-atâtea ori credibilul şi relativul se conectează la o reţea izolată de lume. Mai ales în această stare de imparţială reflectare asupra celor ce se dovedesc a fi inexacte, o capodoperă a privirii într-o oglindă fără sfârşit, se instala o simbolizare a neajunsului de a trăi prin hăţişul semnelor de întrebare.

În spatele analogiei cu această relaţie între două planuri diferite de referinţă nu exista absolut nimic, nicio putere instantanee a vreunei laturi existenţiale care să conducă lesne la o stare de armonie, ci la un soi de evoluţie în surdină care învingea micile sau marile predispoziţii pentru a fi boem. Fiecare pas nou era doar o împăcare unică a tuturor contrastelor ce se resorbeau într-o singură unitate.

Îndoielile şi aproximaţiile pe care le presupunea tentativa de a mă statornici în particularităţile unei perspective optimizate prin prevenirea defectelor majore ale fiinţei mele, plusurile şi minusurile ei, definită conform relaţiei dintre pozitiv şi negativ, erau relative. Mai ales dacă ar trebui să generalizez noţiunea de putere complexă.

Conservarea puterilor mele de cunoscător la temperatura de referinţă a indicelui meu de "awareness", prin atâtea mijloace de adaptare la o viaţă plină de sens, sub loviturile sincerităţii care deseori preferau să rănească decât să tacă, era primul pas spre dobândirea unei minţi calme şi concentrate.

Leadership: Eşti pregătit să te implici în evenimentul revelării unui nou sens al existenţialităţii, cel al descoperirii lumii unui solitar transpus într-o lume straină pus să înfrunte consecinţele unei imagini de sine revelatoare prin tonul confesiv şi emoţional?

Cu timpul, aveam să realizez că mintea care îmi furniza automat compensaţii simbolice pentru fiecare provocări ascunse, iluzii ale unor nebunii neînţelese, devoratoare, îndeplinea rolul unui joc cu conţinut imaginar, un joc de-a șoarecele și pisica în care nu ştiam cine urmărește pe cine. Prin excelenţă, geniul meu s-a manifestat în faptul că am savurat viaţa din perspectiva nevoii de a mă implica într-un joc plin de capcane, fără să devin prizonierul regulilor nescrise ale unei întregi enigma, în apropierea unei realităţi mai puţin trecătoare.

Sunt de acord cu părerea celui ce spunea: cu cât eşti mai mult decât nimic, cu atât simţi mai mult singurătatea materiei care te constituie. Într-adevăr, am plătit pentru optimizarea unei transformări ce indica o putere reactivă la bornele semnificaţiei pe care o aveau lucrurile pentru mine, egală cu modulul puterii de a conştientiza ameninţarea lor asupra vieții. Dar fără să văd personal beneficiile unei expresii de sine mai înaltă, mai liberă şi mai completă.

De asemenea, înţeleg foarte bine la ce se referea Miranda Grey din opera lui Fowles, atunci când încerca să-l descrie pe Clegg. *„ Orice i se cere să plătească fără să vadă el personal pe ce dă banii, i se pare suspect. Nu are încredere în nicio altă lume în afara celei în care trăieşte şi pe care o vede. El este adevăratul prizonier. În lumea lui prezentă, îngustă şi respingătoare. "*

Când încerci să reconstitui acea parte din tine care încearcă cu disperare să privească lucrurile dintr-o altă perspectivă, alteori vrând să uiţi de ele, ştiind că undeva la mijloc şade adevărul, această materie subtilă pe care o poţi modela prin voinţa de a fi legat de o stare care nu poate fi ţinută sub control, abia atunci începi să te simţi separat de lume.

Leadership: Poţi să defineşti centrul unic al unei noi fiinţe, prin care catalizatorul „putere" să devină explicabil în esenţialitatea ta?

Traiectoria ta în ecuația evoluţiei se poate reprezenta în contact cu zonele inefabile ale fiinţei tale, care fac trecerea de la un drum puțin umblat la unul foarte tranzitat. Cu cât simţi mai mult singurătatea materiei care te constituie, cu cât trăieşti mai intens un sentiment dominator, precum cel de existență în raport cu identitatea și alteritatea, cu atât se dezvăluie imensa proiectare a imaginilor unei lumi în care se aspiră spre țărmurile seninătăţii.

Reprezentativitatea ta la nivel de unitate de măsură a tăriei de a face faţă însingurării, care poate fi asociată abandonului, poate fi o dovadă a evoluţiei tale în lungul unei axe majore. Această axă valorică cuprinde nevoia de a te recunoaște legat de esenţialitatea unei identităţi emancipate şi unei solidarităţi puternice, ceea ce nu poţi găsi în lumea exterioară.

Esenţialitatea este un drum către alte realităţi, provenind din îmbinarea elementelor de valoare extrase din lupta cu tine însuţi, din conversaţiile și sfătuirea cu tine însuți, pentru ridicarea unei noi entităţi de tip Formă-Gând care permite adaptarea perfectă la orice orientare pe zona terminală a maturizării.

Centrul unic al unei noi fiinţe se proiectează pe structura sincerităţii cu care îţi înfrunţi emoţiile diverse, ce însoţesc transformarea ta într-un om diferit, dispus să nu se lase înfrânt de nimeni şi nimic, simţindu-se în faţa conştinţei liber să se separe de restul lumii. Prin aceasta înţelegem că nu este de ajuns să afli cât mai multe despre tine însuţi, conform relaţiei dintre pozitiv şi negativ, din nevoia de a te recupera, de a te reîntregi, pentru a te simţi oarecum "grandios", ci mai important este să nu te consumi în încercarea de a te împăca cu tine, cu trecutul tău, cu greşelile tale. Rişti să ajungi să nu mai ai încredere în nicio altă lume în afara celei în care trăieşti şi pe care o vezi.

Cel ce experimentează „ *that loneliness that no-one knows* " abordează ungherele ascunse ale leadershipului, legate indisolubil de condiţia social-umană, dintr-o dublă ipostază.

Prima ipostază vizează imposibilitatea adaptării la o lume în care prizonieratul devine singura lui calitate ce se recomandă cunoașterii de sine autentice, în afara ei nemaiexistând nimic. Cealaltă ipostază, vizează stabilirea unei direcţii a compatibilităţii ideale între fiinţa comună şi geniul propriei sale minți, aptă să cuprindă o doză extrem de mare de plenitudine obţinută din dorința de a privi lucrurile din perspectiva unei complexe definiri a esenţialităţii.

Genialitatea este calitatea omului care ştie să se integreze într-o lume pe care n-o înţelege, fără să facă din el însuşi singurul supravieţuitor într-o insulă pustie.

Geniul propriei minți este cel de experimentează o împăcare unică a tuturor contrastelor ce se resorb într-o singură unitate. Este un simbol al rolului jucat de omul care se relevă dintr-o dublă ipostază: de rezultat al adaptării la prizonieratul propriei sale lumi. Şi de facilitator al unei atitudini noi în faţa vieții ce reiese din poziția adoptată în faţa puterii de a se manifesta prin ceea ce înseamnă să fii... vulnerabil.

Source: https://neculaifantanaru.com/geniul-propriei-minti.html

Glasul răzvrătirii

On Februarie 17, 2009

Schimbă constituţia psihică şi sufletească a oamenilor, transmiţându-le acea vibraţie înaltă prin care să-şi exteriorizeze aspiraţiile latente.

A fost soldat în armata romană dar a dezertat în urma unui conflict cu autorităţile. Apoi a fost încătuşat şi vândut la o piaţă de sclavi unuia care conducea o şcoală de gladiatori din Capua. Dar odată ajuns acolo, el s-a hotărât să evadeze şi să le redea libertatea celorlalţi gladiatori care erau obligaţi să lupte pe viaţă şi pe moarte, numai ca să-i distreze pe romani.

Folosind cuţitele furate din bucătăriile şcolii, a reuşit împreună cu alţi 78 de gladiatori să evadeze şi să învingă forţele armate trimise să-i captureze. În scurt timp numele său a devenit o legendă şi astfel, în mai puţin de un an de la evadarea sa, i s-au alăturat mai bine de 70.000 de oameni. Timp de aproape doi ani i-a înspăimântat pe romani, deşi nu dorea nimic altceva decât să fie liber.

Leadership: Îţi măsori curajul de a-ţi risca viaţa printr-un exit forţat din totalul unor cauze secundare?

Spartacus, " *atletul cu muşchi de criţă din vremurile bătrâne* " – cum îl numea poetul român Constantin Mille, a fost conducătorul uneia dintre cele mai mari răscoale din istorie. Numele său a devenit o legendă fiindcă a avut curajul să-şi rişte viaţa pentru libertate şi dreptate. El a arătat lumii prin exemplul său viu ce este libertatea, cum robii sunt în stare să devină eroi, şi că firea omenească, cu toată făptura, are tendinţa şi scopul de a obţine fericirea.

Disponibilitatea de a risca este trăsătura care iese întotdeauna la lumină la oamenii care urmăresc atingerea unui ideal. Adesea, ei se expun celor mai mari primejdii pentru a-i ajuta şi pe alţii să nutrească aşteptări şi perspective mai adecvate propriilor valori şi scopuri. Şi cu cât se implică mai mult în acest proces de schimbare a mentalităţii oamenilor, cu atât viaţa lor capătă sens.

Cauzele secundare pe care le sprijini pentru a-ţi împlini voinţa sunt restricţionate de formele de înstrăinare faţă de ceea ce ar trebui să reprezinte "omul de ieri". Cauze precum incompatibilitatea dintre condiţia ta de luptă, condiţia de împlinire şi condiţia de martir, în primul rând prin reprezentarea de stare a unui sistem de convingeri asupra evenimentelor, pot fi puse în corespondenţă cu aspiraţiile latente, ne-exprimate încă, dar care tind cu putere să se conformeze faptelor dacă li se oferă ocazia, şansa sau mediul prielnic de manifestare.

Un exit forţat din totalul unor cauze secundare are ca termen de comparație o formă de a te implica activ în schimbarea vieţii cu riscul de a fi prins în capcana de a te sacrifica pentru ceilalți, fără să te descoperi pe tine cel real.

Odată ce ai dezvoltat un sens de înţelegere a tipului de om care eşti, atunci poţi experimenta valoarea reală a vieţii prin injectarea convingerilor tale în două direcţii: o direcţie a totalei autodistrugeri sau o direcţie a desăvârşirii individuale.

Eşti un luptător sau un învins?

Glasul lui Spartacus s-a făcut auzit atunci când drepturile oamenilor au fost încălcate şi puse

în pericol. Dominat de sentimentul încrederii în biruinţa finală, el şi-a susţinut cu consecvenţă ideile şi interesul pentru atingerea scopului propus. Aspiraţia lui spre libertate, care s-a făcut simţită în tot Imperiul Roman, i-a trezit pe toţi cei asupriţi din amorţeala sufletului şi a raţiunii în care căzuseră, umplându-i cu dorinţa de a se solidariza cu el. Mii de sclavii i-au înţeles mesajul şi nu l-au putut ignora.

Numai lupta dreaptă poate duce la biruinţă. Toţi cei care s-au alăturat mişcării lui Spartacus şi-au forţat limitele de dragul unei chemări mai înalte, o chemare spre acţiune, spre transformare, spre libertate, spre demnitate, spre comuniune, spre regăsirea unor vremuri de mult apuse – o chemare ce nu putea fi respinsă căci s-a înfipt instantaneu în sufletul celor obidiţi.

Glasul lui i-a mobilizat pe oameni pentru obţinerea unor rezultate deosebite. Metode de acţiune găseşte liderul, important e ca oamenii să audă glasul Lui şi să-l urmeze. Încrezător în propria persoană şi în izbândă, curajos şi dornic să-şi materializeze aspiraţiile ce vor schimba lumea, aspiraţii în care credea cu desăvârşire, Spartacus, conştient de misiunea sa, a mobilizat mii de oameni pentru obţinerea libertăţii lor.

Leadership: Poţi înțelege mai bine conceptul de autonomie personală printr-un control atent al riscului pe care îl comportă trecerea ta de la un statut de limitare la un statut de legendă?

Dar a reuşit să se impună în faţa lor şi pentru că a adăugat o doză sănătoasă de carismă la stilul său de conducere. A păşit cu avânt în primele rânduri ale fiecărei lupte, căci riscul este primul un pas înainte spre victorie, pe care el nu s-a temut să-l facă. Încrederea în victorie a fost întotdeauna prezentă în sufletul său, înarmându-l şi stimulându-l în demersurile sale.

Se mai întâmplă uneori să nu se găsească un lider, dar atunci când este găsit, el trebuie să aibă un rol călăuzitor asupra oamenilor pentru atingerea scopurilor propuse şi, în acelaşi timp, să determine schimbarea mentalităţii lor.

Autonomia personală are la bază acea motivaţie intrinsecă care diferenţiază un individ în raport cu alţii ca orientare generală în relaţiile sale cu mediul (fizic şi social).

Concluzie: Uneori pentru a-şi atinge scopul, liderul trebuie să asculte de acea voce interioară, de acel „glas al răzvrătirii” împotriva unor stări şi situaţii care par a fi bine implantate în societate şi acceptate ca o componenta a sorţii. Istoria a demonstrat că ori de cate ori se iveşte un lider cu viziuni deosebite şi cu putere de convingere, lumea poate fi schimbată.

Schimbă constituţia psihică şi sufletească a oamenilor, transmiţându-le acea vibraţie înaltă prin care să-şi exteriorizeze aspiraţiile latente.

Source: https://neculaifantanaru.com/glasul-razvratirii.html

Glasul stăpânitor al celor vii

On Aprilie 12, 2017

Explorează-ţi lumea interioară sub deviza "Stay Alive", adăugând valoarea „True" la condiţia de fond a reprezentării tale pe traseul sinuos al formării și definirii caracterului.

Sunt Gerry Lane, om de ştiinţă şi cercetător pe partea biologică a vieţii. Am tot zis că motivul neliniştii mele va părăsi cândva gândul unei tentative de definire, cu mai mult sau mai puţin succes logic, a unei funcţii "Stay alive" cu putere predictivă, determinată indirect de nenumărate variabile de acţiune puse pe seama hazardului - între contestaţie şi intuiţie.

Dar, pe parcursul unor varietăţi de conflicte între provocările de mediu şi ameninţările la adresa siguranţei mele, ajungând să traversez lumile tăinuirilor unor circumstanţe excepţionale, nesfârşite şi primejdioase ca timpul însăşi, despre care nicio certitudine nu se impunea ca justă soluţie, cel puţin pe unde mergeam eu, am întrezărit un tipar de latenţă al virusului în funcţie de anumiţi parametri de sănătate.

În tot acest concurs al hazardului, îndurat numai de eroii unui Mike Hassel, avântaţi de o tainică măreţie a speranţei spre gloria unui suprem pericol, se reflectau cuvintele lui Mark Twain: *"Pot să învăț pe oricine să obțină ce vrea de la viață. Problema este că nu găsesc pe nimeni care să știe ce vrea de la viață".*

Cuvinte dispuse pe un singur palier de înţelegere a lumii ce exista numai în comparaţie cu strălucirea aurire a perspicacităţii sub raportul de cauzalitate între fapta celui obligat să repare şi răsplata celui sortit să îndure. O strălucire care în mod sigur descreştea pe măsură ce îmi îndreptam pe de-a-ntregul privirea asupra propriei mele percepţii legate de teoria manevrării aparenţei de realitate - care putea fi analizată şi descrisă în mod articulat numai pe plan noetic.

Leadership: Îți focalizezi atenția asupra cercetării aparenţei de realitate care constituie un reper în materie de egalitate între ceea ce te defineşte și ceea ce aștepți să ți se întâmple?

Credeam că realitatea crâncenă pe care o trăiam este doar parte dintr-un coşmar. Părea doar un vis urât, dar visul nu se mai termina, din păcate. De ce mi-ai ieşit în cale tu, atâta amăgire şi eroare, când puteai să mă cruţi de orice atingere psihotică care, asemenea unei taine în fila discretă a nebuniei, îţi găseşti efectele nocive specifice disperării cugetului privind existența însăși a sinelui într-o obsedantă idee călăuzitoare: "Eu nu mai sunt eu însumi"?

Peste tot, oameni infectaţi, transformaţi în zombie. Numai eu, nu. Cum am putut tocmai eu, fundamental asemănător şi totuşi diferit de ceilalţi oameni, chiar dacă totul părea trecut prin filtrul subiectivităţii sau sensibilităţii artistice care orginaliza formele esenţiale şi primordiale ale creaţiei naturii, cum am putut să mă las târât într-un asemenea păcat al descâlcirii situaţiilor complexe?

Ce amăgire cumplită din partea glasului care, rupând tăcerea inimii, îmi striga în disperare să stau liniștit, să nu mă panichez, totul are să fie bine, glasul care tot timpul a rămas în mine viu, care m-a înduioşat, m-a tulburat, m-a răscolit.

Acelaşi glas obişnuit şi necunoscut, desprins parcă dintr-un roman al lui Mesa Selimovic, pe care până atunci nici nu l-am băgat în seamă. "Poate pentru că s-a auzit în tăcerea moartă, poate pentru că nu se temea, sau tocmai pentru că se temea, sau pentru că mi s-a adresat

mie, cu milă, cu îmbărbătare."

Experimentul adaptării la adversităţile vieţii este o probă a perspicacităţii sub raportul de cauzalitate între fapta celui obligat să repare traseul propriilor întrebări şi răsplata celui sortit să îndure răspunsurile.

Poziția ta faţă de aparenţa realităţii poate fi o reflexie a ceea ce ai în interior pe parcursul a tot ceea ți se întâmplă, când tot ce îţi pare mai important decât tine la un moment dat, pică pe plan secund. Aparenţa pe care o dă realitatea în contextul unei pandemii se află în strânsă legătură cu poziția pe care o iei în faţa cursului ambiguu al evenimentelor, deci pe parcursul unui moment pus pe seama hazardului, fiindcă ceea ce ţi se întâmplă la un moment dat pare important pe planul recreării faptelor trecute. Trebuie să porneşti de la primul semn de pre-alertă al oamenilor, apoi să continui cu primul semn de atenţie, până la reacţia minimală generată de vizualizarea unui nou comportament.

Aparenţa, ceva care este altfel decât pare la prima vedere, contribuie la crearea acelei stări în care eşti degradat din condiţia de luptător până la nivelul de „disperare”. Sau, dimpotrivă, în care ești avansat la condiţia de erou dacă faci din reperele unor împrejurări nefavorabile o inspiraţie a creatorului picată parcă de la divinitate.

În leadership, definirea omului de valoare se poate obţine din produsul cartezian al relaţiei dintre imboldul conştiinţei sale (glasul sufletului) și încercarea, adesea dureroasă, de a-şi revizui credinţele ce-i ghidează acţiunile spre o mai mare deschidere spre viitor.

Leadershipul este încercarea de a da un răspuns corect la un test de tipul „pass or fail” atunci când viaţa îţi acordă şansa de a fi participat direct la un anumit segment al evenimentelor prilejuite de un fapt anume.

Glasul stăpânitor al celor vii este îndemnul spre izbândă şi glorie sub deviza ”Stay Alive”, la care se adaugă valoarea „True” a condiţiei de fond a reprezentării tale în deplină frumusețe morală pe traseul sinuos al formării și definirii caracterului.

Una din abilitățile cele mai însemnate ale leadershipul este să găsești acei indivizi care nu știu ce vor de la viață, apoi să-i înveți să obțină o imagine revelatoare asupra condiţiei lor de fiinţe care se pot ridica deasupra destinului, fără ca tu să fii ales în prealabil drept călăuză.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/glasul-stapanitor-al-celor-vii.html

Glasul tăcerii infinite

On Iulie 06, 2010

Intră în competiţia cu tine însuţi, înainte să încerci să modifici influenţa altora în folosul propriu.

Nabucodonosor, regele Babilonului, i-a acordat toată încrederea lui Sedechia, cel de-al unsprezecelea rege al Israelului, făcându-l păstorul poporului său pe pământul lui Israel, dar acesta l-a trădat, uneltind pe ascuns cu egiptenii care, cândva, ţinuseră în sclavie neamul lui Israel. Dorinţa cea mai mare a regelui Sedechia era de a-şi lua înapoi pământurile, şi de a-şi elibera poporul de sub jugul Babilonului. În ciuda faptului că profetul său îl avertizase de nenumărate ori să nu pornească războiul împotriva lui Nabucodonosor, ci să-i ceară acestuia îndurare pentru greşeala comisă, Sedechia a rămas fidel hotărârii sale.

Dar soarta a fost mult prea crudă cu Sedechia. Toată armata sa a fost nimicită iar el, împreuna cu cei trei fii ai săi, Eliel, Achis şi Amasai, au fost prinşi şi puşi în lanţuri.

Aduşi în faţa lui Nabucodonosor, Sedechia îngenunche cu faţa la pământ şi-l imploră să le cruţe viaţa fiilor săi nevinovaţi, cu preţul propriei sale vieţi. Dar Nabucodonosor nu a arătat nicio îndurare. I-a omorât cu sânge rece pe cei trei băieţi, iar lui Sedechia, care fusese nevoit să asiste la supliciul lor, a ordonat să i se scoată ochii.

Acesta a fost preţul pe care l-a avut de plătit fiindcă a cedat ispitei de a încerca să modifice influenţa lui Nabucodonosor în folosul propriu. Bazându-se pe încrederea ce i-o acordase Nabucodonosor, Sedechia a încercat o mişcare hazardată, tupeistă, prin care să-l surprindă şi să-l învingă. Dar el nu şi-a cântărit bine valoarea faptelor sale, nu şi-a putut ţine în frâu pornirile spre infidelitate, pentru a estompa efectul reacţiilor adverse ce puteau apărea.

Leadership: Ce dimensiune a personalităţii tale eşti dispus să o arăţi lumii în cazul unui eşec?

Degeaba ai o viziune, bazată pe o formă de cunoaştere umană care derivă din experienţă, dacă eşti un om al jumătăţilor de măsură, un om al exceselor care se lăsă uşor doborât de tentaţiile de a-şi satisface ambiţiile, ignorând limitele impuse de către dezvoltatorii şi promotorii tăi.

Una din direcţiile în care poţi insista, este cea a răspunderii de sine. Fără să ignori ceea ce eşti, reaminteşte-ţi că prima constantă a modelului tău de raportare la un anumit scop este acea dilemă: alegerea - "De partea cui eşti?".

Graţie unei vaste acţiuni de rearanjare a criteriilor de promovare personală, cât şi a unor facilităţi de manifestare a capacităţilor coordonatoare ce permit efectuarea unor acţiuni în interes propriu sau al unui terţ, rişti să ajungi să te recunoşti învins tocmai de limitele putinţei tale de a suporta o răspundere care se suprapune peste contribuțiile tale la succesul altora.

Dimensiunea personalităţii tale este de tipul "accesoriului" atunci când replica finală la tolerabilitatea pe care ţi-o acordă un partener de încredere devine ea însăşi deznodământ.

Această evoluţie spre arta puterii, percepută drept un privilegiu sau un chin, reprezintă o

realitate mai cuprinzătoare din care nevoia de a te lansa într-o provocare personală nu este decât o mică parte, un eşantion al unei gândiri şi al unui set de valori care scot la suprafaţă ce este în tine.

Care va fi natura acestei noi îndatoriri viitoare faţă de tine însuţi, spre binele ori spre suferinţa celor care te urmează, este desigur foarte dificil de spus. Dar cu siguranţă ia în calcul, ca un exerciţiu iniţiatic de dobândire a unei identităţi noi, independente, acea dimensiune a personalităţii pe care eşti dispus să o arăţi lumii, chiar şi în cazul în care vei suferi o respingere sau un eşec lamentabil. Acea singurătate delirantă a sinelui care se răsucește în jurul axului goliciunii existenţiale, nemaiputând să dea sens vieţii.

Glasul trist al inimii. Ce poate să simtă un om într-un moment atât de crud şi de groaznic – să asiste la executarea fiilor săi? Amărăciune? Regret?

O voce nesfârşit de tristă şi plină de jale, izvorâtă din adâncul sufletului, l-a îndemnat Sedenchia la sinucidere. Glasul interior al inimii sale îi spunea tot mai intens că nu mai are pentru ce trăi. În fiinţa lui se dădea o luptă tăcută şi înfiorătoare. Se simţea ca şi cum ar fi fost închis într-o închisoare invizibilă de unde n-avea cum să mai scape, ci unde putea numai să îndure povara suferinţelor, tortura mentală.

Leadership: Ai puterea să retrăieşti diferite experienţe de viaţă prin care ai trecut prin frânarea reacţiilor pe care le ai în faţa unei realităţi contradictorii?

Ultima punte care mai ducea la viaţă, ultima legătură cu toate simţămintele lui, cu toate visurile sale a fost nimicită. Nimeni nu posedă o inimă de schimb care să-i aline durerea, care să-i alunge tristeţea, care să-i alunge din suflet acel gust amar al dezamăgirii într-un moment atât de tragic. Nici chiar un rege.

O realitate contradictorie este o iluzie din care ne place să ne închipuim că ne înfruptăm fără a fi văzuţi, pe care o numim: "reducerea conştientizării unei schimbări prin efectuarea de mişcări în fundal".

Tăcerea desăvârşită îl învălui pe Sedenchia ca o mantie moale şi grea, lacrimile îi curgeau nestingherite. Niciun glas, niciun cuvânt nu mai putea rosti, atât de mare îi era durerea. Toate speranţele lui de viaţă s-au spulberat. Nu mai avea nici energia, şi nici motivaţiile de a trăi.

Drumul spre lumea tenebrelor. Lui Sedenchia i-au fost scos ochii, apoi a fost legat în lanţuri de bronz şi dus în Babilon. Acest nou chin, această umilinţă urma să fie răspândită peste tot, în lumea largă. Fără greutate, fără destin, condamnat la singurătate, nu îi mai rămăsese decât să-şi rabde viaţa în întuneric.

Dar adevăratul supliciu pe care trebuia să-l îndure era glasul ultimului său copil, din clipa morţii, care îi va răsuna mereu în memorie. Indiferent ce avea să se întâmple cu el de atunci înainte, nimic nu-l va tortura mai mult decât acel glas chinuit al fiului său.

Când cineva îţi transferă o poziţie dominantă, încerci să aduci în atenţia ta imagini despre tine cu situaţii în care te-ai simţit valoros prin legitimitatea acelei poziţii sau prin abuzul ei?

Concluzie: În leadership, uneori păşeşti pe nisipuri mişcătoare. De aceea, în situaţii neprevăzute, trebuie să calculezi bine paşii de urmat şi trebuie să alegi cu multă prudenta drumul care sa-ţi permită depăşirea obstacolelor viitoare şi atingerea obiectivelor propuse.

Căci orice demers pe care îl întreprinzi poate avea efecte contrare celor aşteptate.

Intră în competiţia cu tine însuţi, înainte să încerci să modifici influenţa altora în folosul propriu. Adică analizează-ţi potenţialul de lider în toate privinţele, evaluează-ţi bine calităţile şi limitele fără să-ţi supraestimezi abilitatea de a-i schimba pe ceilalţi prin jocuri, intrigi şi uneltiri, uzând de puterea cu care ai fost investit de ei. Eşti un om de încredere?

Cântăreşte bine valoarea faptelor tale pentru a estompa efectul reacţiilor adverse ce pot apărea din partea celor care şi-au pus încrederea în tine.

*** Notă:** Valerio Massimo Manfredi - *Faraonul Nisipurilor* , Editura Allfa, 2004.

Glasul unui predicator în pustiu

On Iulie 16, 2019

Leadershipul este experienţa de viaţă pe care ţi-o oferă construcţia unui Alter-Ego care aproape îţi substituie întreaga fiinţă.

Natura este admirată pretutindeni, aşa cum este ea, variată, strălucitoare sau sumbră, dar cât mai umană, alimentată doar de poveştile personajelor din tablouri care te vrăjesc încă de la prima vedere. Ea este imortalizată de penelul artistului realist care ştie să transmită o emoţie intensă printr-o asortare echilibrată a culorilor şi detaliilor semnificative.

Iar acolo, în tăcerea pământului, chiar şi în mijlocul unei intinderi de vreme tulbure, şade maiestuos, chipeş şi drept către cer, EL, trandafirul, partea din mine care trăieşte evenimentele lumii prin limbajul naturii.

Nu mă laud, nicidecum, c-aş cunoaşte îndeajuns de bine sufletul trandafirului, căci, desigur, este şi el o parte din creaţia lumii sensibile, unitate dintre spirit şi materie, are şi el o formă, are nobleţe, caracter, o bază corporală, o conştiinţă curată, sensibilitate, dar mai ales are o istorie, are ceva etern, fiind plămadit din aceeaşi scânteie divină cu care este înzestrat omul. Nu sunt cine ştie ce psiholog, dar atât cât îl cunosc îmi este necesar pentru a face o conexiune între artele vizuale şi emoţiile unui început de poveste, în care viziunea străbate toate adâncurile omeneşti.

Încerc să controlez liniile, zonele cromatice, simbolistica unei continue elevaţii, nota profundă de originalitate, prin însăşi calitatea trandafirului de a istorisi o viaţă plină de învăţături, un destin monumental. Iar să multiplic prin intermediul artei semnificaţia biruinţei naturii, stabilind o relaţie între subiect şi univers, între emoţie şi vizualitate, înseamnă să pun în valoare opera unui creator de geniu care încearcă să experimenteze conştiinţa unei voci seculare care exprimă însăşi suma tuturor aspectelor ce ţin de natura umană.

Leadership: Experienţa ta de creaţie este strâns legată de imaginea cu care îţi asociezi sensul vieţii, aşa încât să confere continuitate poveştii cu care îţi identifici personalitatea?

Şoptind lucruri adânci şi neînţelese decât de spiritele alese, am înţeles glasul trandafirului ca fiind al unui predicator în pustiu, un glas care tremură din cauza tristeţii, un glas calm şi rece în acelaşi timp, secret, dar imperios, de care nu mă pot despărţi.

Sunt modest în privinţa presupunerilor mele despre oameni, mă împac cu ei doar prin asemănarea cu realitatea pe care o trăiesc ei, atâta timp cât regretul despărţirii de această lume nu ajunge până la Vertijul Neantului. Mă aştept să-mi zâmbească dispreţuitori şi neîncrezători, uneori văd că n-o fac decât în trecere, din îndărătul cuvintelor ce le animă gândirea şi viaţa celor care se ştiu învinşi de suferinţă. Alţii, cuprinşi de frumuseţea clipei şi dorind să o mai păstreze măcar odată printre genele obosite, îmi aruncă un zâmbet compătimitor şi dispreţuitor în acelaşi timp, care parcă spune: "Eşti singura persoană pe care aveam chef s-o văd…"

Nealterat de trecerea timpului, îmi spun mereu că nimeni nu ştie ce e în sufletul altuia. Lumile noastre se apropie mult, dar legăturile sunt încă invizibile pentru cei ce încă nu pot să creadă într-un simbolism emoţional aparte, pe cât de variat pe atât de semnificativ, precum aceia care refuză să-şi vadă cu alţi ochi reflexia chipului în faţa oglinzii. Semnificaţia existenţei mele este în strânsă legătură cu melancolia omului aflat faţă în faţă cu măreţia şi

spectaculozitatea naturii, a cărei istorie este trecută în derizoriu sau chiar ignorată. Natura este veșnică, în timp ce omul este trecător.

Operele eterne au toată răbdarea să aştepte, tăcute şi rezervate, o imagine revelatoare a contribuţiei pe care trandafirul a avut-o în viaţa omului, o experienţă a trăirii şi a dialogului de substanţă între două destine asemănătoare.

Leadership: Creaţia realităţii care te defineşte în totalitate poate să constituie un model de dăinuire în contextul unei influenţe care se alătură evenimentelor regulate?

Creaţia realităţii care defineşte în totalitate un suflet rătăcitor este aidoma un izvor nesecat de sentimente revărsat într-un tablou care străbate însăşi eternitatea prin subiectul pe care îl tratează din perspectiva comparaţiei cu un model de virtute adaptat pentru timpurile grele.

Nu sunt doar un trandafir oarecare, ci o alegorie bazată în cea mai mare parte pe experienţe adevărate de viaţă, care foloseşte personajele, rolul şi faptele lor drept o conversaţie cu un "era mai bine dacă...", sperând că totul va avea ecou în alte timpuri, în alte circumstanţe, sub altă înfăţişare.

Vreau să spun că natura m-a croit ca un pustnic trăind în mijlocul lumii cu setea de a birui toate legile şi forţele ei. Dar uneori, la fel ca străvechea broască ţestoasă Morla din "Mlaştinile Întristării", care vorbea mereu cu ea însăşi, fiindcă nu era niciun alt interlocutor care s-o asculte, nici eu nu mă simt pregătit să supravieţuiesc unei realităţi mult prea complicată pentru a putea fi schimbată:

"Sunt bătrână, am trăit destul. Am văzut prea multe. Pentru cine ştie atât de multe ca mine, nimic nu mai are importanţă. Toate se repetă veşnic, ziua şi noaptea, vara şi iarna. Lumea e goală şi lipsită de orice sens. Totul se învârte în cerc. Ceea ce apare trebuie să şi dispară, ceea ce se naşte trebuie să moară. Totul se compensează, binele şi răul, prostia şi înţelepciunea, frumuseţea şi urâţenia. Totul e searbăd. Nimic nu-i real. Nimic nu-i important."

Leadership: Parcursul vieţii tale poate fi înţeles ca o recuperare a marilor momente din meandrele unui destin vulnerabil caracterizat de o trăire mai intensă a experienţei de a fi "mai presus de timp" ?

Bastian, din "Poveste fără sfârşit", trăieşte aceeaşi consistenţă de caracter pe care o dă imaginea puternică a trandafirului: *"Aş dori să înfrunt o adevărată primejdie care să-mi ceară un curaj nebun. Aici în deşert nu te poţi întâlni cu nimeni. E mare lucru să poţi îndura lipsuri şi să rezişti la dificultăţi. Dar îndrăzneala şi curajul sunt cu totul altceva. Ar fi însă grozav să întâlnesc o fiinţă primejdioasă, dar totodată cea mai frumoasă din toată Fantasia."*

Trandafirul evidenţiază diferenţa dintre El cel de ieri, cel de azi şi cel de mâine, dar la nivel de raţiune, simţire şi alegere umană, în completarea puterii de a rezista testului timpului.

Dacă gândurile mele sunt, de fapt, iluzii ale unei vieţi care îşi doreşte să fi fost trăită în alte timpuri, sub înfăţişarea altor personaje: regi sau slugi, bărbaţi sau femei, umili sau mândri, blânzi sau aspri, inteligenţi sau proşti, îndrăgostiţi sau nu, atunci opera unui creator de geniu este compoziţia unei naturi care poartă în sine, în fiecare mişcare a ei, semnele unei învăţături de care trebuie să luăm seama în viitor: totul este nimic fără culoare, fără sentiment, fără provocări, fără simţ artistic.

De multe ori, leadershipul este experienţa de viaţă pe care ţi-o oferă construcţia unui

Alter-Ego care aproape îţi substituie întreaga ființă.

Poate că într-o bună zi, o zi din aceea în care se petrec nespus de multe lucruri interesante, topite şi infuzate în ţesătura unei realităţi care îşi pune amprenta asupra eternităţii, mă veţi admira ca pe o continuitate spirituală a faptelor şi învăţăturilor mele din alte întrupări, din alte ipostaze, din alte universuri. Este şi aceasta o caracteristică a artistului care cuprinde într-o viziune nemaiîntâlnită o formă de existenţă mai subtilă, specifică meritului de a fi imortalizată într-un context de întâlnire între două entităţi asemănătoare: între pământ şi cer, între Dumnezeu şi om, între suflet şi raţiune, între fapte şi evenimente diverse.

S-a făcut deja târziu. Luna s-a retras în spatele norilor plumburii. O mică pală de vânt îmi leagănă petalele viu colorate. Nimeni nu mă mai vede la ora asta. De aceea, voi încheia aici această mărturisire plină de înţelesuri despre truda artistului de a pune mai mult accent pe o realitate plină de sensibilitate şi învăţătură. Un ecou convingător încă îmi mai străbate prezenţa în mijlocul lumii, aşa cum l-ar străbate pe un om care până în ultima clipă trăieşte cu inima deschisă o experienţă consumată în întregul ei.

Am învăţat de la om şi de la viaţa care îl adăposteşte spiritual, că e tot una să fii creaţie şi creator sub un cer plin de pace, când nu auzi altceva decât vântul şi şoaptele înserării. Singurul lucru făcut să ne diferenţieze este trăirea cu care artistul abordează rolul de mediator între personaj şi narator.

Experienţa de a fi mai presus de timp vizează înțelesul atribuit unui destin singular guvernat de realitatea pe care nicio furtună a vieţii n-o poate despărţi de credinţa într-un nou început de poveste, în care trebuie să devii un erou şi să încetezi a fi doar un supravieţuitor.

Glasul unui predicator în pustiu se hrănește din noblețea momentului prezent care îi aparține în totalitate artistului, fiindcă nimeni altcineva nu se încumetă să-şi asume singur această responsabilitate: de a face reală o poveste fără sfârşit, chiar dacă nu-l crede nimeni. Chiar dacă nimeni nu-l înţelege.

Source: https://neculaifantanaru.com/glasul-unui-predicator-in-pustiu.html

Google şi Leadershipul

On Aprilie 04, 2014

Cu cât te consideri mai important, cu atât rişti să fii mai neînsemnat.

Secolul 21. Să se înțeleagă bine. Informația pe care o adaugi pe internet reflectă valoarea ta. Nu exiști dacă nu apari pe Google, și dacă nu oferi constant informații de calitate. Mai ales, în condiţiile în care apartenenţa ta la internet, pe traseul informaţiilor care se răspândesc cu repeziciune, devine fecundă numai prin intermediul creaţiei originale. De fapt, în ultimii ani, ai zice că Internetul este locul purităţii primordiale, al nemuririi, al nesfârşitei reverii, al râvnei neîncetate spre desăvârşire.

Așadar nimănui nu-i pasă ce funcție ai, ce poziție ocupi, că ești politician, om de afaceri, medic, profesor. Nimănui nu-i pasă cum te numești dacă valoarea ta nu se reflectă în informații de calitate.

Să vă dau un exemplu. Statisticile arată că 99,9% din cei care cumpără materiale de construcţii de la Dedeman habar nu au cine conduce compania, și prea puțin le pasă de acționarii companiei. Ei sunt interesați strict de produsele de pe website-ul Dedeman, și caută pe Google informații despre acele produse.

Internetul este viitorul. Și viitorul nu este interesat cine ești și cât de important te crezi. Lumea caută numele tău pe Google doar dacă tu constitui o sursă importantă de știri. Altfel ești total inexistent, complet anonim. Parafrazându-l pe Cornel Ailincăi, am putea spune că spaţiul internet este locul în care lumea "orizontală" a fiecărui om îşi caută rostul adânc în jurul axului unei lumi verticale constituită de aspiraţiile sale cele mai înalte.

Leadership: Te simţi străin de locul în care lumea "orizontală" a fiecărui om îşi caută rostul adânc în jurul axului unei lumi verticale constituită de aspiraţiile sale cele mai înalte?

Și există atât de mulți indivizi care se dau mari și tari, dar de fapt absolut nimeni nu este interesat de ei, iar aceștia din urmă nici măcar nu-și dau seama cât de mici și neînsemnați sunt. Mai ales pe Internet. Sau aşa cum spunea tot Cornel Ailincăi, fiindcă îmi place cum a pus problema: *"Pe internet, roiul lumilor omeneşti suitoare pe verticală alcătuiesc prin unire şi convergenţă spaţiul unei mirabile laolaltităţi salvatoare. Ce altă ţintă mai înaltă ar putea avea roiul lumilor alcătuite de spaţiul creaţiei în vasta lor petrecere întru cinstirea omului din viitor?"*

Da. S-a terminat cu mentalitățile învechite, și cu moșnegii insipizi care merg la costum de patru ace, dar incapabili să-şi creeze un blog sau un website. Google nu este interesat de ținuta nimănui, decât atunci când se vând produse vestimentare. Cine nu dă share la informaţii de calitate, completându-şi propria creaţie cu multă imaginaţie, nu va reprezenta un spaţiu demn de explorat într-un univers aflat în expansiune.

Apropo, tineretul, căci mă adresez vouă în primul rând. A auzit careva de "marele" președinte și cadru didactic Emyl Constentinescu? Vă ajută cu ceva numele lui? Fac pariu că în urmă cu 25 de ani era cel mai important om din stat, toată presa şi media din România îl aducea mereu în prim planul ştirilor. Mai degrabă cred că el se credea cel mai important din lume, fără să ştie că imediat după terminarea mandatului va deveni "o relicvă care a început să pută a unei epoci trecute".

Cui îi pasă de o existență insipidă și trecătoare? Ați căutat vreunul din voi numele lui pe internet în ultimii ani? Vă ajută la ceva un nume?

Să fie clar. Google nu este interesat de numele tău, ci de informația pe care o scoţi în evidenţă și pe care ar putea s-o caute lumea, fiindcă are nevoie de ea. Lumea caută pe internet informația sau produsul pe care "numele tău" o pune la dispoziție, dar în niciun caz nu caută "numele tău" decât dacă eşti în centrul lumii printr-o capacitate ieşită din comun. De exemplu, dacă eşti Novak Djokovic, marele campion de la Wimbledon, sau un câştigător al premiului Oscar, ceva de genul, altfel nu reprezinţi niciun interes pentru nimeni.

Leadershipul este forma evoluţiei tale care îşi face simţită prezenţa într-un spaţiul al râvnei neîncetate spre desăvârşire, cu menţiunea că singurul lucru ce te poate plasa într-un loc fruntaş pe lista clasamentelor de "Most ranking people" este informaţia pe care o pui în circulaţie pe Internet, respectiv pe Google.

Google şi Leadershipul sunt una şi aceeaşi entitate, fiindcă în prezent şi mai ales în viitor, totul se va realiza într-un spaţiu ce a fost creat să nu fie singur, ci să aparţină exclusiv majorităţii. Nu încercaţi să credeţi că fără Internet veţi ajunge prea departe, fiindcă dacă îl parafrazez din nou Cornel Ailincăi: "internetul a devenit spaţiul primordial al zidirii luminoase, rezervor inepuizabil de idei şi imagini, vatra de împlinire a puterii imaginaţiei."

Source: https://neculaifantanaru.com/google-si-leadershipul.html

Grădina episcopului Myriel

On Aprilie 29, 2014

Pune-ţi viaţa în ordine, ca să înţelegi mai bine adevăratul chip al naturii tale.

Viaţa lăuntrică a domnului Myriel era plină de aceleaşi gânduri ca şi viaţa lui publică. Pentru cine ar fi putut s-o privească de aproape, sărăcia voită în care trăia episcopul din Digne ar fi fost un spectacol grav şi încântător. Ca toţi bătrânii şi ca cei mai mulţi dintre cugetători, dormea puţin. Somnul lui era scurt şi adânc. În rest era foarte ocupat.

Timpul pe care i-l mai lăsau nenumăratele îndeletniciri, funcţiile şi breviarul, îl dăruia în primul rând nevoiaşilor, bolnavilor şi celor năpăstuiţi. Iar timpul pe care i-l mai lăsau aceştia îl dăruia muncii. Săpa pământul în grădină sau citea şi scria. N-avea decât un singur cuvânt pentru amândouă felurile de a munci. Numea asta "grădinărit".

Stătea bucuros acolo un ceas sau două, tăind, plivind, făcând ici şi colo câte o gaură în pământ, unde punea seminţe. Nu studia plantele, iubea florile. Avea un respect deosebit pentru savanţi, dar îi respecta şi mai mult pe cei neştiutori şi, fără să se abată vreodată de la aceste norme de respect, îşi stropea în fiecare seară de vară brazdele cu o stropitoare vopsită în verde.

"Spiritul e o grădină", spunea deseori episcopul Myriel. *

Leadership: Te laşi ghidat de modelul de suport existenţial: omul lăuntric autentic, în aşa fel încât să dai însemnătate momentelor de respiro care te fac să apreciezi calitatea şi valorile vieţii?

Efectele unei deveniri intelectuale sau spirituale se datorează în principal clipelor de reflexie asupra esenţei propriei fiinţe şi a relaţiei cu lumea, materializate adesea sub aspectul înţelesului pe care îl dai vieţii. Asta, într-un scenariu în care te imaginezi cu adevărat mulţumit de ceea ce ţi se întâmplă, de ceea ce ai şi preţuieşti, fiind ghidat pur şi simplu de o forţă responsabilă pe care o poţi controla: forţa omului lăuntric autentic.

Acest om, cumva superior, pus chiar mai presus de conştiinţa care îţi permite să accesezi diferite niveluri ale realităţii în care exişti, îşi joacă perfect rolul de protector, dascăl, susţinător, sfătuitor, înţelept, menţinându-se mereu într-o poziţie realistă din care poate observa, lămuri şi fixa corect imaginile, influenţele, experienţele din care se încheagă întreaga ta identitate.

Ca să deprinzi starea de mare încărcătură spirituală a omului lăuntric şi ca să întăreşti paşii săi spre înălţimile unei însemnătăţi a ceea ce ţi se întâmplă, trebuie în primul rând să înveţi să te priveşti sub impresia unui sentiment sau cu scopul de a deştepta o folosofie asupra fragilităţii vieţii.

Omul lăuntric nu este creaţia unei fiinţe inteligente de care eşti responsabil să o urmezi peste tot, ci reprezintă exerciţiul funcţiunii fireşti a sufletului care scrutează semnificaţia vieţii, indicând direcţia ţelurilor spirituale care te forţează să conştientizezi prezentul la care te raportezi, şi să îl trăieşti într-un mod autentic, armonios şi împlinitor.

Leadeship: Atitudinea ta de fond constituie o pledoarie pentru formularea unei noi filosofii

a naturii capabilă să derive întreaga ta existenţă din manifestarea unui principiu spiritual?

Citiţi Marcus Aurelius. El spunea astfel: *"Când lucrurile care te înconjoară te constrâng, te determină să te zbuciumi foarte tare, atunci întoarce-te repede în tine însuţi şi nu-ţi ieşi din ritm mai mult decât este necsar. Căci, odată cu întoarcerea continuă la armonie, vei fi mai stăpân pe aceasta. Îndepărtează-te de curtea imperială. Întoarce-te adesea către filosofie şi găseşte-ţi în ea pacea şi tihna, fiindcă lucrurile şi persoanele de la curte îţi distrag atenţia de la adevărata căutare a fericirii şi a sensului vieţii."*

Privind leadershipul sub aspectul valorii intrinseci, ţinând cont de tentaţia de a pretinde accesul la o formă de cunoaştere care nu derivă din logica reînnoirii, ci din percepţia şi acceptarea imediată a unei coerenţe în experienţele prezente şi schimbările înfăptuite, putem să intuim o anumită realitate.

Această realitate, departe totuşi de a deveni o iluzie în mintea omului ce se consumă cu lucruri ce nu merită osteneala, cu gânduri care se repetă aproape la nesfârşit, nesincronizându-se cu totalitatea experienţelor sale, ci cu orice este contra experienţelor trăite, prinde formă într-un mediu de o anumită vibraţie, de tip " *impuls* ". Care nu doar că îi aduce clipe de încântare şi bucurie, desfăcând legătura între haos şi armonie, între rigoare şi virtuozitate, dar îi creează o identitate bazată pe o satisfacţie moral-intelectuală.

Îţi poţi pune viaţa în ordine numai dacă înţelegi mai bine adevăratul chip al naturii tale din experienţa de zi cu zi a vieţii, făcând abstracţie de prezenţa aspectelor negative. Leadershipul care însufleţeşte se manifestă într-un cadru de existență dominat de indispensabila autoritate de a te impune în faţa evenimentelor din jur, fiind în acelaşi timp pătruns de plăcerea de a te bucura de tine însuţi.

Amintiţi-vă de Iisus Hristos care se retrăgea periodic în grădina Ghetsimani. Marea filosofie a naturii, printr-o retragere departe de agitaţie şi de stresul cotidian, constă în a te elibera de trăirile neplăcute în care te prind evenimentele vieţii, în a te elibera de resentimentele şi de frustrările pe care le ai, de influenţele externe, de patimile care îţi falsifică firea. Toate aceste renunţări sunt necesare pentru a obţine libertatea adevărată, libertatea gândirii, a spiritului şi a purităţii.

Primul principiu spiritual de care ţine cont un lider poate fi formulat astfel: "Dacă reuşeşti să îţi suporţi propria persoană o viaţă, secundă de secundă, atunci îi poţi percepe şi pe ceilalţi oameni din jur ca o prelungire a propriei persoane."

Grădina episcopului Myriel aduce în atenţie acea relaţie pe care o are omul cu propriile lui însuşiri, cu propriile sale gânduri, exprimate sau nu, într-un cadru de existenţă care identifică acele realităţi construite în jurul tuturor posibilităţilor de cunoaştere şi înţelegere de sine.

*** Notă:** Victor Hugo - *Mizerabilii* , Editura de stat pentru literatură şi artă, 1960.

Grandiosul transfer de personalitate al artiştilor de geniu

On Decembrie 24, 2012

Pune în scenă un spectacol de leadership de zile mari, fără să pierzi din vedere cine eşti cu adevărat.

Era un fel de manifestare a voinţei sale, tot mai fertilă, o excrescenţă în zona lui funcţională, un pivot puternic care pătrunsese nedesluşit, adânc şi temeinic în fibrele cele mai ascunse ale fiinţei sale. Un Alter-Ego, un element declanşator, o însuşire măreaţă, o desprindere absolută de orice conexiune cu interpretările ştiute ale realului şi acceptabilului, menite a-i iniţia grandioasa transformare, îi dădeau avântul spre cele înalte şi greu de izbutit.

- Eu, Jerome Morrow n-am fost destinat să fiu al doilea pe podium. Cu tot ce aveam, am fost totuşi pe locul doi. Eu ! Cum îţi poţi imagina că vei reuşi tu, Vincent Freeman? exclamă invalidul din căruciorul cu rotile.

Aceste cuvinte șocante, însoţite totuşi de o fărâmă de sens, au fost de ajuns ca să producă un cutremur, dar unul care a zguduit serios întregul eşafodaj de susţinere al lui Vincent, grota greu accesibilă în care hibernau tăcute cele mai de preţ însuşiri. O accelerare de ritm, ca o amplificare a circulaţiei sangvine într-un vas cerebral.

Printr-o reînnoire a spiritului, printr-un transfer de personalitate, printr-un împrumut de scurtă durată a calităţilor cele mai subtile - dar hotărâtoare, Vincent, omul care a fost sortit eşecului, îi ia locul lui Jerome.

Dar crusta care acoperea lava-i lăuntrică era greu de spart. Într-o măsură abia perceptibilă, începătorul se dovedea a fi esențialmente imitator, nu şi un original, nu un inovator abil care îşi croieşte poteca prin mulţime, continuând să fie pas cu pas înaintea celorlalţi concurenţi. *Fiat voluntas tua, Deus Meus !*

Leadership: Îţi negociezi postura de învingător sub impresia unei imagini reflectate în oglindă, ca venind din trăirea unui moment unic al constituirii unei neaşteptate autorităţi elaborată sub presiunea unei realităţi aproape imposibil de schimbat?

Să-ţi trăieşti minunea, să-ţi atingi scopul prin a fi altcineva, făcând apel la setul de calităţi care caracterizează dorinţa ta, simţul tău de superioritate, este o adevărată renaştere în voinţă, în credinţă şi armonie. Un alter ego opusul celui vizibil. Dar o falsă transpunere prin care speri să devii *une autre personne* , nu este altceva decât un travesti, şi nicidecum o metamorfoză.

Totuşi, această constrângere la asociere cu un Alter Ego se poate dovedi în anumite circumstanţe a fi uriaşul secret al izbânzii, printr-o convertire a personalităţii !

Fulminantul spectacol al travestiţilor. Un joc dublu, doi actori principali, strălucind unul şi acelaşi printr-o grandioasă cucerire a ceva propriu, a întregului cosmos uman. Consacraţi definitiv - în chip genial - într-un singur rol, de excepţie: "Magicianul".

Ca nişte împătimiţi ai noului, ai descoperirii, ai neconvenţionalului, ai adrenalinei, cei doi învingători spintecă, prin spirit şi prin faptă, învelişul fragil al unei identităţi impuse, care îşi va revărsa hotărâtor conţinutul plin de substanţă stimulativă într-un mediu ostil.

Vincent Freeman ajunge, prin Jerome Morrow, un navigator de primă clasă, un fel de Robur aflat la bordul unei Ėpouvante, pus în faţa unei misiuni imposibile, surmontând necunoscutul. Nevoit să profite de fiecare împrejurare norocoasă ca să se ridice în straturile superioare ale propriului său Ego. Un artist al baghetei - al spiritului, al şlefuirii personalităţii. Şi al efectului care colorează viaţa.

Leadership: Poţi să joci un rol dublu în aceeași piesă fără să-ţi sacrifici calitatea de a da actorului ce-i al actorului, în sensul unei valori acordate relaţiei directe două personaje cu aceleaşi afinităţi, dar cu poveşti de viaţă diferite?

La rândul lui, Jerome Morrow ajunge prin intermediul lui Vincent Freeman un câştigător al medaliei de aur, recondiţionându-şi puterea esenţială a fiinţei sale, spulberând limitele, încălcând condiţiile vitrege impuse de apriga instanţă de judecată a vieţii. Un artist prin excelenţă, un magician de mare clasă al cărui magnific truc a lăsat mască fanul lui cel mai tare, dar şi cel mai nemeritat: destinul necruţător.

Ceva mecanic te împinge cu hotărâre, constrângător, dincolo de limitele acceptate de societate? Încerci să redirecţionezi legile aspre care guvernează viaţa? În ce scop? În scopul reuşitei de a fi mai bun decât ţi-a fost hărăzit?

Excelenţa în leadership implică voinţa de a induce transformări benefice în propriul "Eu", în modul de gândire şi de acţiune. Şi presupune exacerbarea propriilor pretenţii vis-a-vis de "punctul terminus" propus, dar şi evaluarea permanentă a efectelor acestor transformări. Dificila conectare la acea lume pe care liderul, artistul din tine, o creează, fără a fi tulburat de realitate.

A juca un rol dublu într-o piesă în care scenariul este scris de mâna potrivnică a destinului, înseamnă să rişti să te pierzi pe tine însuţi pe acordurile unei coregrafii care te reprezintă într-o ipostază de regulă vulnerabilă, care prezintă anumite slăbiciuni: devii una cu personajul pe care nu l-ai înţeles decât la final.

O schimbare benefică, un pas înainte spre mult dorita excelenţă, concomitent o uitare de sine grea şi categorică, rece şi tare ca piatra de moară, este rareori posibilă. Numai tu ştii ce şi cât poţi să cari în spate, numai tu ştii de ce te loveşti suportând povara unei transformări hotărâtoare. Aşa cum o spun şi versurile din "Concret Angel", al Martinei Mcbride: " *Este greu să vezi durerea din spatele măştii / Suportând povara unui secret furtunos. / Uneori şi-ar fi dorit să nu se fi născut niciodată."*

Conştiinţa presupune să-ţi aduci mereu aminte de limitele pe care le porţi în tine, în concordanţă cu premisele obţinerii unui final care nu e întotdeauna cel dorit.

Ai curajul să-ţi schimbi identitatea, să-ţi reînnoieşti spiritul printr-un transfer de personalitate? Dar întrebarea care se poate ridica în unele inimi este: "Cat timp vei putea oare să rămâi altcineva decât cel ce eşti cu adevărat?"

Ca un iluzionist care îşi transformă magiile într-un mod unic, deseori omul care se îndreaptă spre reuşită îşi transformă energiile creatoare într-un mod extrem de eficient, unindu-le apoi într-un singur punct şi îndreptându-se direct spre punctul acela, fără să privească nici în dreapta, nici în stânga.

Dar un alter ego opusul celui vizibil, o falsă metamorfoză prin care se pierde el însuşi. Obţinând o aparenţă de a fi altcineva, nu înseamnă decât un travesti de scurtă durată, o incursiune incredibilă într-o aventură în care realitatea şi magia se confundă, şi a cărei miză

este propriul Eu.

Leadership: Cum te vei descurca când vei ajunge la "punctul terminus" propus, ca raport de forţe dintre inputuri şi outputuri?

Bătălia se dă între cele două tabere, între cele două forţe de energie, de al cărei rezultat depinde supravieţuirea propriului tău "Eu". Capacitatea ta de a deveni una cu conştiinţa, posibilitatea exclusivă de a accede la esenţa propriului sine, la adevărul fiinţei tale, la ceea ce este durabil, depinde de cum te descurci atunci când ajungi la "punctul terminus" propus.

Atingerea lui va fi oare suficientă pentru a produce o "curăţire" spirituală, o nouă dimensionare a orizonturilor, o clarificare a propriilor nevoi?

Căci odată ce ai ajuns în vârful muntelui, pe căi ocolitoare, nu există altă direcţie decât în jos, urmând exact aceleaşi căi. Nu poţi face altceva decât să te străduieşti să cobori. Iar coborârea este întotdeauna mai dificilă decât urcarea, şi este cu atât mai dificilă cu cât te opui mai mult transformării – revenirii la cine eşti de fapt. Cu cât opui mai multă rezistenţă realităţii de a fi cine eşti cu adevărat, cu atât mai mult rişti să cobori mai greu şi cu atât există riscul de a te pierde definitiv pe tine însuţi.

Inputul este numărul norocos care promite succes în punerea în aplicare a planurilor, evidenţiat prin două calităţi: curaj şi statornicie. Outputul este reacţia ta la atingerea scopului propus, este principala finalitate a abordării personale la nivelul de "context particular al unei cauze pe care conştiinţa o absolvă de orice învinovăţire".

Adevărata măsură a talentului de a fi artist este recunoaşterea unui final care încheie o existenţă aflată sub semnul excepţiei, în care omul îşi vede în sfârşit visul împlinit prin ochii unui personaj interpretat cu mare drag.

Grandiosul transfer de personalitate al artiştilor de geniu evidenţiază lupta permanentă în vederea creşterii performanţelor tale. O taină a excelenţei, un imbold al reuşitei, dar un drept necesar sau un păcat?

Cunoaşte-ţi limitele, cunoaşte-ţi potenţialul, nu te avânta într-o aventură în care trebuie să lupţi cu imposibilul, decât dacă eşti făcut dintr-un material dur şi foarte elastic. Grandioasa metamorfoză a personalităţii aparţine doar artiştilor de geniu, nu şi diletanţilor.

Căci din succesul greu obţinut, trudit cu atâtea sacrificii şi speranţă, şi din izbânda atât de mult aşteptată, necesară în obţinerea excelenţei, se poate naşte nu doar satisfacţia, ci şi vinovăţia, regretul şi durerea, sau disperarea de a voi să fii altcineva decât ceea ce eşti şi ceea ce poţi să fii.

Şi, parafrazând un scriitor celebru, nimic nu vestejeşte mai repede inima unui om, ca pierderea adevăratei sale identităţi în bătălia cu superioritatea invincibilă a destinului, această supremă forţă a tuturor timpurilor, pe care uneori o învinge un artist şi de o mie de ori o plămădeşte viaţa.

*** Notă:** "Gattaca (1997)"

Source: https://neculaifantanaru.com/grandiosul-transfer-de-personalitate-al-artistilor-de-geniu.html

Greva este Octombrie în cinematografie

On Iulie 09, 2010

Un regizor eficient în regie știe să folosească sentimentele și experiențele personale pentru a da viață personajelor și scenelor, dincolo de ceea ce este scris în scenariu.

De ce a stârnit filmul "Greva" un asemenea ecou, de ce unii atunci încă, cei mai mulți tardiv, au socotit filmul un eveniment? Fără a intra în analiza amănunțită a filmului, trebuie totuși să notăm câteva din elementele estetice ce-i sunt proprii.

Problemele estetice pe care le rezolva fuseseră puse de Eisenstein înainte de începerea realizării filmului. El singur descrie astfel felul în care s-a născut ideea care avea să se concretizeze în acest film: "Zidul Mănăstirii Strasnii, azi dărâmată, avea o arcadă. Pe acolo mergea drumul spre cinematograful, pe vremuri răsunător, de la Malaia Dmitrovka nr. 6, renumit pe atunci, pentru că aici se prezentau cele mai senzaționale filme americane... Cum ar putea fi întrecuți acești giganți ai filmului american în plină dezvoltare, în acea epocă în care propria noastră cinematografie nu-și începuse decât primii pași șovăitori? Cum să găsim un subiect care să poată întrece povestirile cinematografice americane? Unde să găsim la noi vedete care, prin strălucirea lor, să întunece luminile stelelor europene și americane? Unde să găsim eroi care, prin personalitatea lor, să umbrească pentru totdeauna corifeii filmului burghez?"

Întrebările acestea au dus la cea următoare: "Dacă am face totul invers: renunțăm la subiect, aruncăm vedetele și folosim în centrul dramei masa ca "personaj dramatic", aceeași masă care era doar fundalul pentru jocul actorilor întruchipând eroi individuali?"

Leadershipul inovator se manifestă prin capacitatea de a crea scene neașteptate și palpitante, în perfectă conformitate cu atmosfera evenimentului.

Ideea estetică a "Grevei" se născuse așadar dintr-o dorință emulativă a lui Eisenstein, pornit în lupta împotriva cinematografiei burgheze cu intenția clară de a o întrece. Precizarea mobilului acestui fenomen mi se pare importantă pentru înțelegerea personalității lui Eisenstein. Imediat după terminarea filmului, regizorul îi cunoaște cu luciditate valoarea și scrie: "Greva este Octombrie în cinematografie".

Pentru a mări intensitatea impactului emoțional și deplasarea narativă a unui film, regizorul poate folosi multiple repere sau secvențe, adică poate să utilizeze un montaj dublu cu aceeași constantă tematică: "contrapunct vizual". Deplasarea relativă a acestor secvențe, prin intermediul montajului dialectic, poate fi dată de un numărător de cadre. Prin urmare, pentru ca narațiunea să poată fi efectuată în ambele sensuri de interpretare, un sens individual și un sens colectiv, este necesar ca imaginea cinematografică să se dubleze în așa fel încât a doua imagine să fie deplasată față de prima cu 1/4 din constanta narativă. În acest mod, semnalele periodice ale poveștii devin defazate cu 90° și definesc un câmp rotitor al atenției spectatorului.

Crearea de personaje vii și autentice în film se bazează pe evocarea emoțională a evenimentelor transmise printr-o imagine, astfel încât spectatorii să rezoneze prin experiențele personale.

Deoarece o anumită porțiune din suprafața imaginii nu aparține în comun celor două perspective - individuală și colectivă - raportul semnalelor cinematografice nu este influențat de "îmbătrânirea" tehnicii, de degradarea peliculei sau de alți factori externi. Analizorul al

narațiunii împarte cele două fluxuri dramatice modulate - care corespund celor două imagini, cea a eroului individual și cea a maselor, după direcția de vibrare emoțională, apoi le direcționează către receptorii de sensibilitate emoțională (spectatorii). Un al treilea receptor, de tipul "catalizator social", transformă partea fasciculului nemodulat într-un semnal emoțional care este deviat de prisma contextului social, pe oglinda realității, și apoi reflectat pe fotoelementul conștiinței colective.

Un amplificator de reglare în circuitul narativ menține constant acest semnal de ieșire al receptorului de tipul "catalizator social", prin reglarea fluxului de imagini care afectează emoțional spectatorii. În acest fel, câmpul emoțional al filmului este divizat în mai multe părți printr-un codificator de semnale care evaluează raportul celor două semnale defazate: individual și colectiv. Această abordare inovatoare a lui Eisenstein în "Greva" a permis crearea unui film care a depășit convențiile cinematografiei burgheze, răspunzând astfel provocării de a întrece giganții filmului american și de a crea o nouă estetică cinematografică sovietică.

Încărcătura emoțională autentică a scenelor nu provine din însemnările sumare ale scenariului, ci din sentimentele și experiențele personale ale echipei de creație.

"Greva este Octombrie în cinematografie" se referă la transformarea perspectivei narative, considerând că fără vedete individuale se poate atinge un impact profund, prin faptul că masa devine expresia centrală a emoțiilor și a tensiunilor. Din acest motiv, narațiunea își mută accentul, printr-un fel de renunțare la convențiile tradiționale, pe principiul că forța colectivă are un rol mai captivant decât individualitatea.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/greva-este-octombrie-in-cinematografie.html

Groapa magică a maeştrilor

On Octombrie 27, 2010

Validează-ţi ipotezele cu privire la eficacitatea leadershipului tău prin prisma influenţei pe care o exercită ceilalţi asupra ta.

În noul roman "Aleph", scriitorul Paulo Coelho povesteşte următoarea întâmplare:

- Un om a alunecat şi a căzut într-o groapă. Un preot trecea pe acolo şi omul i-a cerut să-l ajute să iasă la suprafaţă. Preotul l-a binecuvântat, dar a plecat mai departe. După câteva ore a apărut un medic. Omul a cerut ajutor, medicul s-a mulţumit să-i privească de departe juliturile, să scrie o reţetă şi să-i spună să cumpere medicamente din farmacia cea mai apropiată. În fine, a apărut un om pe care nu-l mai văzuse niciodată. Din nou a cerut ajutor, iar străinul a sărit în groapă.

- Şi acum? Suntem amândoi prizonieri aici ! spuse omul.

La care străinul îi răspunde:

- Ba nu. Eu sunt din partea locului şi ştiu cum să ajung sus.

Leadership: Există o corespondenţă directă între reacţia ta de a te simţi copleşit de o situaţie (care serveşte la depăşirea limitelor proprii de competenţă) şi reproşul că nu faci destul pentru a te cunoaşte mai bine?

Cu siguranţă atragerea oamenilor de partea ta este cel mai profitabil segment al leadershipului pe care dacă îl targhetezi în mod direct vei putea să-ţi creşti valoarea. Însă, o astfel de operaţiune necesită înţelegerea percepţiilor oamenilor, cunoaşterea motivaţiilor şi a comportamentului acestora, abilitatea de a identifica acele atribute care fac din leadershipul tău un loc demn de a fi "vizitat".

Ca să-ţi evaluezi progresul trebuie să-ţi segmentezi leadershipul astfel: un segment dominat de tine – influenţa, şi un segment dominat de ceilalţi oameni – spiritul de solidaritate. Apoi să încerci să te poziţionezi în acea zonă în care ei să-şi poată manifesta atitudinea plină de grijă şi să încerci să o domini. Iar pentru asta trebuie să-ţi defineşti foarte bine planul de atac – să te transformi într-un prizonier şi să aştepţi să fii eliberat.

Ei bine, un astfel de plan de atac reprezintă exact contrariul modului de gândire dominant în strategiile de leadership. Şi de aceea nu te încurajez să iei în considerare această strategie decât dacă eşti absolut sigur de reuşita ei.

A te cunoaşte mai bine înseamnă să intri mai amănunţit în analiza unei situaţii care te ajută să evoluezi prin prisma a ceea ce ceea ce ai putea pierde dacă te laşi învins de ea.

Liantul care te uneşte de ceilalţi oameni este "groapa" în care aluneci în momentele dificile. Ca să reuşeşti să ieşi de acolo mai întâi trebuie să crezi tu în oameni, şi apoi să aştepţi ca cei care sunt cu adevărat de partea ta să vină te "viziteze" - să ţi se alăture şi apoi să te ajute să ajungi sus.

Pui la îndoială loialitatea lor? Obţinerea unui avantaj substanţial şi durabil depinde de capacitatea ta de a atrage segmentul dominat de oameni (cel mai profitabil) demonstrându-ţi măiestria în a crea relaţii eficiente şi de durată.

După cum o imagine fotografică este centrată pe un anumit element care să atragă atenţia – tot astfel tu trebuie să pui accent pe acel segment de oameni care se apropie de concepţiile şi viziunea ta de leadership, şi apoi să aduci la acelaşi numitor comun pe toţi aceia care te-au ales la conducere. Iar acest lucru este uneori foarte greu de realizat dacă nu există acea bunăvoinţă, acea disponibilitate sufletească şi bunătate de ambele părţi.

A-ţi reproşa că nu te cunoşti mai bine înseamnă să îţi judeci rolul pe care îl ai de îndeplinit într-o situaţie în care nu eşti dispus să te afirmi ca un om de mare valoare.

Groapa magică a maeştrilor exprimă acea modificare a cursului leadershipului tău. Este una din căile hotărâtoare pentru optimizarea leadershipului tău care îţi poate asigura schimbarea pe termen lung a performanţelor tale.

Uneori oamenii te pot ajuta să te ridici mai sus doar dacă îi laşi să-şi exercite influenţa asupra ta, doar dacă te laşi pe mâna lor ceea ce este riscant deoarece poate degenera în manipulare. Iar dacă îţi arăţi preocuparea faţă de ei dar nu faci niciun progres, atunci vei trăi experienţa eşecului. Nu te teme dacă ai alunecat în groapă, teme-te ca nu cumva să fii lăsat acolo tocmai de oamenii care te-au ales la conducere - dar care nu ţi-au apreciat calităţile.

Te concentrezi pe acele atribute care fac din leadershipul tău un loc demn de a fi “vizitat”? Validează-ţi ipotezele cu privire la eficacitatea leadershipului tău prin prisma influenţei pe care o exercită ceilalţi asupra ta.

Concluzie: Una din abilităţile liderului trebuie să fie aceea de a se menţine pe treapta cea mai înaltă a scării valorilor şi să urce eventual mai sus, ducând după sine echipa. Acest lucru se poate realiza numai dacă echipa este dispusă să urce împreună cu liderul şi mai ales depinde de disponibilitatea ei la schimbarea modului de gândire. Reversul medaliei este fireşte coborârea pe scara valorilor şi chiar căderea în groapă neputinţei de unde uneori poţi să ieşi, sau poţi să rămâi definitiv acolo, părăsit de echipă. Foarte rar vei întâlni pe cineva care să te ajute să ieşi de acolo.

Source: https://neculaifantanaru.com/groapa-magica-a-maestrilor.html

Gustă-mă prin impresia vizuală (II)

On Ianuarie 15, 2022

Îmbunătăţeşte-ţi imaginea personală prin intermediul senzaţiilor predominante, fără să uiţi niciodată ce-ai fost înainte de cel ce eşti acum.

Omul cu o imagine de sine pozitivă este o veritabilă sursă de energie, putându-şi accesa cu uşurinţă rezervele nelimitate de vitalitate printr-o proiecţie a sinelui în altcineva pe care îl admiră nespus. Dar ce anume îi dă această stare de energie, decât acea experienţă a gustului care răspândeşte un miros proaspăt pe care îl adoră în primul rând la sine?

În acest sens, guma de mestecat Orbit nu este doar o soluție auxiliară pentru întreținerea igienei orale, un aliment miraculos care nu trebuie să lipsească din alimentația noastră, ci devine imaginea unui ochean întors către sinele fiecăruia.

Guma de mestecat Orbit este fascinaţia unui gust proeminent, o vrajă care te învăluie, te distrage și te lasă cu senzația că totul trebuie retrăit la maxim. Este poate cea mai sigură cale de seducţie pe care, dacă o investeşti cu o anumită reputaţie, o poţi folosi mereu în jocul îndrăgostirii. Dar poate i-ar mai trebui o concentraţie mai mare de miros îmbietor, ca să te facă să simţi mai bine lângă o persoană pe care o placi într-atât de mult încât ai vrea să o revezi într-o poveste pe care ai vrea să o retrăieşti la nesfârşit.

De bună seamă, guma Orbit ştie ce se petrece în mintea mea, simte că drumul cel adevărat al inimii mele este inima, şi că sunt dăruit cu un har aparte. Gustul ei atât de dulce, atât de puternic, încât simt aroma cum se extinde prin tot corpul, este alimentat de un foc lăuntric care provoacă discontinuitate în cazul senzaţiilor de Deja Vu ce par să se întâmple mai des pe măsură ce mă las în voia unei activităţi plăcute, construind o versiune nouă a poveştii pe care o are de spus viaţa mea. Ceea ce înseamnă că anumite amintiri create într-un nivel de conştiinţă, vor să fie retrăite…

Leadership: Poţi să prezinţi imaginea unei continue reconstruiri a Sinelui tău prin intermediul senzaţiilor ce au un caracter limitat, ele reflectând doar însuşirile concrete, direct accesibile organelor de simţ?

Nimic nu se pierde din memoria simţurilor mele, mai ales când mi se schimbă expresia gurii, fizionomia mea fiind asemănătoare cu cea a unui bucătar care rămâne impresionat de reţeta sa rapidă şi s-a decis să o folosească la următoarea vizită a prietenilor. Bineînţeles că preferinţele mele în materie de prospeţime şi savoare s-au adaptat odată cu modificarea percepţiei asupra gustului aromat, deci voi încerca să aleg un alt sortiment de gumă Orbit pe viitor, doar ca să experimentez o nouă senzaţie de fresh.

Observ o mare diferenţă faţă de modul "confort" atunci când o simt că cineva face curăţenie prin cavitatea mea bucală (cavum oris) şi în gât. Cu toate acesta, guma de mestecat Orbit nu are neuroni ca să se descurce singură, sau ca să priceapă care este rolul ei în poarta de acces către întregul meu corp, chiar dacă îmi oferă o senzaţie de prospeţime. Partea interesantă este că ea devine legată de mine printr-un simţ al plăcerii ce poate fi dezvoltat într-atât încât să devină a doua mea natură, pentru a-mi construi o altă imagine decât cea în care sunt eu.

Vreau să spun că însemnătatea deosebită a gumei de mestecat Orbit trebuie să fie atribuită şi rolului de companion al imaginii de sine, şi nu invers, cum s-a încetăţenit obiceiul, chemând imaginea doar pentru a ilustra impactul dintre gust, aromă şi miros. Pe bună

dreptate, imaginea omului care şi-a găsit un aliat prețios pentru menținerea igienei orale, îşi pierde într-un fel fizionomia originală îndată ce îşi contopeşte funcţiile limbii (gustative, aromatice şi olfactive) cu acea notă unică de diferenţiere care bruiază statutul de fiinţă superioară înfrumuseţată cu o viaţă marcată de un sens.

Leadership: Poţi să stabileşti gradul de realism al unei imagini de sine înfăţişată prin intermediul unei experienţe senzoriale care acţionează direct asupra unui dublu al tău încărcat cu forţă expresivă, sinestezică?

Ce înseamnă, deci, să utilizez guma de mestecat Orbit pentru obţinerea unei noi fizionomii? Ei bine, la înregistrarea unei noi imagini faciale, prin procesul mecanic de mestecare, se ia în considerare gradul de pregnanţă al imaginii bazat pe imaginea captată privind normal, dar spre un stil animat. Este vorba aici despre un grad de distorsionare a imaginii omului, destul de supărătoare în procesul mestecării gumei, care poate să diminueze impresia de naturaleţe pe care o emană, de exemplu, un prezentator de ştiri pregătit să facă senzaţii printr-un zâmbet realmente de invidiat.

Mă întreb cum ar fi să asigur terenul fertil (prin forţa de atracţie) pentru o mai bună conexiune cu ceilalţi oameni, fără să interpretez concluziile pe care le-aş trage în urma unei autoevaluări fizionomice. Căci fiecare figură are un format, adică este un producător de semnificații. Şi nu-i aşa că guma de mestecat schimbă aceste semnificaţii? Oare trebuie să mă deschid mai mult faţă de instinctele de nutriţie, faţă de acea senzaţie inexplicabilă care mă face să cred că sunt mai sănătos şi arăt mult mai bine dacă mestec Orbit fără zahăr?

Un spaţiu bucal aerisit îmi dă senzaţia de frumuseţe, dar şi de protecţie. Mai ceva ca un desert delicios, bine insiropat, usor, 100% natural, guma de mestecat Orbit reprezintă un îndulcitor care, neavând efecte asupra glicemiei sau insulinei, nici nu lasă acel "bitter aftertaste" neplăcut, dar nici nu te va ajuta să scapi de toxinele acumulate în organism. Prin mestecare îşi pierde calităţile de îndulcitor sau efectul de albire a dinţilor, rămânând să îndeplinească doar rolul nesemnificativ - de "decor".

Desigur, mai trebuie să am în vedere ipostazele plastice ale gumei Orbit, înainte şi după ce a fost mestecată, ca să îmi dau seama de valoarea ei estetică şi de contribuţia pe care o aduce la transfigurarea personalităţii mele care depăşeşte „înţelepciunea vieţii cumpătate”, fiind tot mai înclinată spre orizonturile esteticii.

Leadershipul este imaginea de sine cu care te-ai obişnuit să te identifici într-o formă analoagă percepţiei despre un Brand cu care te afli în permanentă interacţiune.

Într-o bună zi voi înţelege de ce contează să am un zâmbet frumos şi o respiraţie proaspătă, desigur fără să mă chinuiesc să schimb ceva la înfăţişarea mea. Fiindcă îmi doresc să readuc timpul înapoi, şi să nu uit niciodată ce-am fost înainte de cel ce sunt acum. Într-un fel, cred că sunt acelaşi care am fost mereu...

Gustă-mă prin impresia vizuală dacă vrei cu adevărat să mă cunoşti mai bine. Sau, mai bine zis, încearcă să mă vezi prin faptul estetic care îmi alimentează imaginea de sine, punând în prim plan o necesitate responsabilă cu asigurarea unei vederi sănătoase care îmi va creşte gradul de satisfacţie. Dinţii mei, care alimentează zâmbetul, sunt semnificativ mai curaţi şi mai strălucitori de când am optat pentru guma de mestecat Orbit fără zahăr, cu aromă de afine.

Source: https://neculaifantanaru.com/gusta-ma-prin-impresia-vizuala-II.html

Gustă-mă prin impresia vizuală (I)

On Ianuarie 11, 2022

Ceea ce simţi când intri într-o anumită stare depinde de imaginea pe care ţi-o formezi despre calitatea obiectului care îţi trezeşte anumite senzaţii, percepţii şi emoţii.

Mi-am cumpărat un pachet de gume de mestecat Orbit, cu aromă de afine, fiindcă îmi oferă un gust proaspăt şi aromat, garantând în acelaşi timp o respiraţie proaspătă şi plăcut mirositoare. Este adevărat că în general gumele de mestecat nu asigură un aport echilibrat de nutrienţi care să ateste faptul că alimentaţia poate îmbunătăţi sănătatea fizică sau mentală, dar pot spune că Orbit declanşează în mine acea senzaţie de bun gust care m-ar îndemna să cumpăr din nou.

Este vorba mai mult despre o necesitate de bază, la fel ca alimentaţia, pentru cei ca mine care au terminat un program de antrenament intensiv şi exigent. Trebuie să mă simt fresh, încât să respir un alt aer, să nu simt nicio apăsare, nicio solicitare a muşchilor sau a nervilor, şi asta porneşte de la senzaţiile de care în mod uzual nu am parte, fapt ce abate oboseala susţinător, chiar şi gândirea o abate de la rutină.

Guma de mestecat Orbit este, până la urmă, o lume închisă într-un om, un mod de a face trimitere spre plăcerea de a străbate o lume pe care în bună măsură nimeni o detestă. Nu degeaba, îmi rezerv plăcerea de a face parte dintr-o lume unde pot face ce vreau eu fără consecinţe. Sportul, distracţia, ruperea de realitate, devin şi ele parte a acestei lumi.

Aşadar, guma de mestecat Orbit poate să furnizeze plăcerea de a descifra lumea în felul micului – mare cercetător chimist, care desluşeşte într-o senzaţie plăcută mecanismul gustului ce manipulează serios o lume întreagă prin modificarea percepţiei asupra calităţii compuşilor care se găsesc în alimentaţie: zahărul sau aromele, amidonul sau diverşi antioxidanţi.

Leadership: Percepţia faţă de sinele tău poate să completeze amănuntele insolubile dintr-un produs care nu se învecheşte, conform unei experienţe de focusare asupra unei senzaţii exclusiv subiective?

Măcar pentru o perioadă scurtă de timp, zic că sunt parte a unei lumi care nu se vrea schimbată, din care nu se poate evada, o lume care deşi se închide în modern şi cochet, nu trebuie judecată decât prin prisma senzaţiei pe care o aduce la centrul comun, adică impresia de relaxare, impresia de prospeţime şi de "aerisire a interiorului".

Orbit trimite spre corp semnale fiziologice că va intra în organism ceva dulce şi aromat, fiind şi asta un fel de atracţie faţă de un produs care nu necesită prescripţie medicală, dincolo de starea de bine pe care o provoacă în momentele de relaxare. Şi ce mi-aş mai putea dori atunci când mestec Orbit decât să-mi induc o stare de echilibru şi de detaşare, alături de un control mai bun asupra reacţiilor fizice şi emoţiilor. Cât mi-aş dori ca această dispoziţie să nu mai treacă !

Ca urmare a acestei lumi, aflată în zona gustului şi a aromei naturale, în care guma Orbit este suverană şi îi răsplăteşte pe cei ce cred în ea, prilejuind o stare de de bine, o stare de pace interioară, ei bine viaţa fizică (cu binecuvântările interiorului meu) începe să împodobească experienţele lumii exterioare cu percepţia unei relaxări care mă deconectează de la zilele posomorâte.

În lumea înconjurătoare foarte des se constată prezenţa unei diversităţi de asociaţii între simţuri şi lucrurile spuse simţurilor, între plăceri şi gusturi variate, dar nimic nu se compară cu acea experienţă interesantă a satisfacţiei pe care o dă relaţia dintre bun gust şi senzaţia plăcută de răcoare şi prospeţime.

Leadership: Poţi să scoţi în evidenţă fundalul unei imagini încărcată de senzaţii, printr-o amplificare a percepţiei îndreptată asupra impresiei de autenticitate pe care ţi-o oferă experienţa unui gust inconfundabil?

De altminteri, întrucât gustul trebuie judecat prin natura senzaţiei pe care o dezvoltă la nivel de cortex şi neocortex, chiar dacă nu se poate asemui cu senzaţia pe care aş avea-o dacă aş sorbi din "elixirul nemuririi", acea ambrozie de care se vorbeşte în ospeţele zeilor, el îmi dă totuşi ocazia de a mă delecta cu percepţia unui desert mai puţin obişnuit, dar la fel de aromat şi delicios ca un sirop de tartă dulce (doar ca neavând culoarea roşu aprins).

În coordonatele viziunii mele, suveranitatea gustului pe care îl dă guma de mestecat Orbit cuprinde absolut toate lucrurile: gustul pentru aventură, gustul pentru ceea ce ţine de energii la un alt nivel, sau gustul pentru rafinat, unic, frumos. Ar mai fi gustul pentru experienţele care se aliniază vieţii normale, dar pot include aici şi gustul pentru un comportament echilibrat.

Acum, nu mai sunt în stare să constat prezenţa unei diversităţi de senzaţii şi gusturi, în încercarea de realizare a unei imagini sintetice, ci mă confrunt cu amintirea ideilor dobândite de pe urma percepţiei unei experienţe rafinate. Gustul gumei de mestecat Orbit este tot atât de falnic ca un vizir şi tot atât de măreţ ca un sultan.

Într-adevăr, gura mea n-a uitat gustul care i-a anulat uscăciunea din timpul efortului, şi încă păstrează pe limbă aroma splendidă de poveste, dintr-o bucăţică din *"1001 de nopţi întunecate"* pe care o dă amintirea feciorului de crai, pe nume Iasmin, a cărui guriţă, cea cu dinţi de nestemate şi cu limbă de trandafir, zemuia o vorbă dulce care te făcea să laşi uitării trestia de zahăr. El spunea că niciun gust nu este exact la fel ca altul.

Eu am să aştept până ce se va duce gustul, până ce alt gust mă va prinde în aromele sale. Apoi, pecetea tăcerii se va aşterne pe buzele mele, şi voi înceta să mă plimb visător pe drumuri lungi.

Leadershipul are ca punct de tangenţă manifestarea unei senzaţii de plăcere concepută pe fondul unei experienţe de cunoaştere ce începe de la o proprietate semnificativă a unui lucru şi se continuă cu forţa de sugestie a unei imagini simbol

Gustă-mă prin impresia vizuală dacă vrei să înţelegi starea care mă domină în diferite momente. Se vede că am în minte omul special care combină procesele neuronale, senzaţiile şi percepţiile, spre folosul unui monografist excepţional care caută, în toate amănuntele trăirilor elementare, o nouă formulă de aplicare a cunoaşterii de sine.

Source: https://neculaifantanaru.com/gusta-ma-prin-impresia-vizuala.html

Hannibal în faţa porţilor Romei

On Octombrie 11, 2010

Schimbă-ţi atitudinea şi convingerile găsind acel element distinctiv din natura ta care să-ţi susţină şi întreţină motivarea.

În romanul "Aleph"renumitul scriitor Paulo Coelho discută despre epopeea lui Hannibal, unul dintre cei mai de seamă conducători ai tuturor timpurilor.

Romanii se aşteptau la o bătălie maritimă, de vreme ce cele două oraşe erau despărţite doar de câteva sute de kilometri de mare. Dar Hannibal a înfruntat deşertul, a trecut strâmtoarea Gibraltar cu o armată uriaşă, a străbătut Spania şi Franţa, a traversat Alpii cu soldaţi şi elefanţi şi a atacat imperiul prin nord, această strategie constituind una dintre cele mai mari epopei militare despre care s-a scris vreodată.

Şi-a înfrânt toţi inamicii pe drum şi deodată (fără ca astăzi să ştie cineva de ce) s-a oprit în faţa porţilor Romei şi nu a atacat la momentul propice. Rezultatul acestei indecizii: Cartagina a fost ştearsă de pe hartă de către legiunile romane. Hannibal s-a oprit chiar atunci când succesul i-a surâs, şi pentru asta a plătit un preţ mare. A fost învins de şovăiala din ultimul moment.

Leadership: Faci „click" pe elementul primordial din natura ta care poate aduce un trafic de calitate spre un model de performanţă acoperit de garanție cu condiţia reîntăririi unor ocazii de a schimba decisiv cursul lucrurilor?

Dacă ai fi în locul lui Hannibal, ţi-ai lăsa hotărârile la toanele clipei şi ai lăsa să-ţi scape victoria? Ce anume din natura ta te poate face să te răzgândeşti în ultimul moment?

Cred cu tărie că natura fiecărui individ este constituită din două elemente distincte: un element bine structurat în conştiinţă, care constituie suma tuturor speranţelor şi idealurilor sale, şi un element care este condiţionat de realitatea exterioară creată prin actul cunoaşterii anumitor aspecte care blochează dezvoltarea sa – care nu poate fi înlocuit în ultima clipă de primul element.

Deci, felul în care acţionăm depinde de actul cunoaşterii propriului nostru univers interior, dar este condiţionat cumva şi de realitatea exterioară. Totul se reflectă în conştiinţa noastră, care aşa cum observa cineva, este o oglindă a lumii exterioare. Nu numai atât. Această oglindă reflectă adevăratele noastre calităţi - puse în diverse situaţii de viaţă.

Iar dacă ne întrebăm de ce Hannibal s-a oprit în faţa porţilor Romei, deşi ar fi putut s-o cucerească atât de uşor, ei bine, acest lucru se datorează unui fenomen psihologic numit *Self-Intimidation* tradus prin "Uau, nu-mi vine să cred, e mult prea uşor". Este ceva de neaşteptat, nu-i aşa? Adică să ai un scop atât de înalt, pentru care ţi-ai da şi viaţa, să cucereşti o lume desprinsă parcă dintr-un vis magnific, acest lucru merită totuşi un moment de reflecţie, un moment de gândire în plus, un moment de introspecţie. Un ultim moment de admirație.

Acelaşi lucru se întâmplă când pleci într-o călătorie, într-un loc minunat precum Taj Mahal din India. Când te afli la o aruncătură de băţ de magnificul monument, nu dai pur şi simplu buzna înăuntru, nu-i aşa? Mai întâi îl admiri pe din afară, faci o grămadă de fotografii, scrii câteva memorii în jurnal, suni câţiva prieteni ca să le spui ce minunat este acolo, etc. Şi la

sfârşitul zilei, după ce s-a obişnuit sufletul cu toate vederile din jur, parcă ai vrea să vezi şi cum este înăuntru, nu-i aşa?

Un lider adevărat ştie că cea mai bună variantă a unui eşec umilitor este credința într-un miracol.

Atunci când ajungem într-o situaţie nouă ne confruntăm cu multe schimbări şi suntem supuşi noi înşine multor schimbări. Este necesar să ne auto-încurajăm şi auto-disciplinăm să acţionăm după cum ne dictează conştiinţa, şi nu după cum ne dictează realitatea exterioară, dar în corelaţie cu ea. Cu alte cuvinte în situaţii noi cred că este mai important să facem "click" pe primul element al naturii noastre şi să ne asumă responsabilitatea de a urma până la capăt idealurile, dar ţinând cont şi de realităţile înconjurătoare.

Nimeni nu ştie cu adevărat de ce s-a oprit Hannibal în faţa porţilor Romei, deşi v-am relatat punctul meu de vedere. La fel cum nimeni nu ştie cum vei acţiona tu când vei ajunge la "porţile" deschise prin care trebuie să treci pentru ca succesul tău total să fie garantat. Reuşita ta va fi condiţionată de convingerile şi valorile tale la care te vei raporta în ultimul moment - de lumea care se reflectă în conştiinţa ta şi care îţi influenţează hotărârile.

Aşadar. elementul primordial din natura ta care poate aduce un trafic de calitate spre un model de performanţă este acel Self-Intimidation din care poate să rezulte nedreptăţirea destinului pentru c-ai rămas fidel credinţei în miracol. Uneori ajungi să nu poţi schimba cursul lucrurilor tocmai fiindcă ai ajuns mult prea departe cu credinţa, iar Divinitatea nu răsplăteşte întotdeauna un destin prea spectaculos tocmai fiindcă omul şi-a pus mai mult decât trebuie nădejdea în rezultatul unei fericiri lumeşti, trecătoare, egoiste, mai degrabă decât în existenţa unui ideal spiritual care previne anarhia.

Încurajarea îl ajută pe om să-şi atingă potenţialul; îi dă puteri, oferindu-i energia să meargă mai departe atunci când se opreşte din cauza unei chestiuni de conştiinţă. Pe tine cine sau ce trebuie să te susţină şi să-ţi întreţină motivarea?

E vorba de acel un element salvator care te ajută să-ţi joci cartea până în ultima clipă – acel element din natura ta care îndepărtează orice îndoieli asupra respectabilităţii propriei tale persoane şi a propriilor tale idealuri.

Semnul profetic al slăbiciunii în leadership este garanţia unei victorii utilizată ca factor determinant al unei stări de siguranţă totală construită pe fondul unei credinţe care nu numai că cere, dar şi comandă.

Eu cred că adevărata credinţă se traduce prin trăirea propriu zisă a mesajului evanghelic în viaţa de zi cu zi, nu printr-o acţiune egoistă din care se înțelege că se poate atinge fericirea de unul singur, sau doar pentru sine. Aşadar, visează să schimbi o lume care să reprezinte un loc mai bun în care să poţi trăi, nu să schimbi o lume doar pentru că acest lucru îndreaptă focusul minţii spre propria persoană.

Hannibal în faţa porţilor Romei scoate în evidenţă realitatea cu care te poţi confrunta şi tu pe ultima sută de metri – chiar atunci când te afli în situaţia de a-ţi atinge scopurile. Ce-ţi spune conştiinţa? Te simţi în siguranţă să faci pasul către reuşită? Există vreun impediment care să-ţi anuleze motivaţia chiar atunci când ai ajuns pe cea mai înaltă culme?

Schimbă-ţi atitudinea şi convingerile găsind acel element distinctiv din natura ta care să-ţi susţină şi întreţină motivarea.

Concluzie: Un lider trebuie să fie un bun strateg. Atunci când şi-a pus la punct strategia se presupune că a luat în consideraţie toate opţiunile posibile, toate alternativele şi este pregătit să acţioneze spontan şi eficient în toate neprevăzuturile. Un singur moment de slăbiciune este suficient ca să fie învins. O singură clipă de îndoială care îi "sabotează" acţiunile poate fi fatală – după cum, având unul sau mai mulţi aşi în mânecă în situaţii neprevăzute, înseamnă să aibă un adevărat colac de salvare pe apele învolburate ale unui "ocean" în plină furtună.

Source: https://neculaifantanaru.com/hannibal-in-fata-portilor-romei.html

Harta leadershipului

On Octombrie 26, 2010

Poposeşte mai des în pragul artei leadershipului, ostenindu-te cu multă grijă să desluşeşti sensurile sale.

În cartea " *Fiecare pacient spune o poveste* ", scriitoarea Lisa Sanders povesteşte despre doctorul Wainapel, a cărui vedere fusese grav afectată. Cu toate acestea el îşi practica încă foarte bine meseria. Întrebându-l cum de poate să consulte un pacient, deşi nu vede aproape deloc, doctorul Wainapel i-a răspuns:

- Pacienţii mei află destul de repede că nu văd aproape deloc, dar partea ciudată e următoarea. Îşi aduc IRM-urile, fiindcă vor ca eu să mă uit pe radiografiile lor. De ce fac asta? Doar ştiu bine că eu nu văd. M-am gândit des la acest paradox – de ce să aduci imagini unui om despre care ştii că este orb? Ei bine, ei nu vor ca eu să le văd. Nu îi interesează asta. Ei vor să-i ajut să vadă ce se întâmplă. Vor ca eu să-i ajut să înţeleagă. Asta este, de fapt, treaba mea. Ca oricărui alt doctor.

Leadership: Practica ta poate fi înțeleasă convențional în termenii contribuției aduse la obţinerea unei victoriii asupra suferinţei, prin reinventarea monumentului primordial de a accede la spaţiul unei realităţi invizibile?

Leadershipul are la bază o axiomă: pui în practică ceea ce ştii. În cadrul celor mai bune relaţii cu oamenii, în devenirea ta ca lider, trebuie să dai frâu liber abilităţilor tale, dar totodată trebuie să te concentrezi pe ceea ce ai învăţat de la ceilalţi profesionişti, şi să pui în practică ceea ce ai asimilat de la ei. Dacă nu ai înţeles arta conducerii, atunci înseamnă că nu ai fost capabil să "vezi" esenţa pe care o creează aceasta, înseamnă că rolul pe care trebuie să-l îndeplineşti nu funcţionează la adevărata capacitate.

Unicul factor important în clădirea relaţiilor personale şi profesionale este disciplina. Fără ea eşti ca şi cum ai pune mâna pe o hartă, dar care nu-ţi arată exact unde te afli. Disciplina în relaţia cu mai marii profesionişti (mentori) este cheia care îşi permite progresul, este singurul mijloc prin care poţi să înaintezi printre contradicţiile pe care, în ambiţia ta spre desăvârşire, nu le prevezi şi pe care nu poţi să le rezolvi. Disciplina înseamnă să faci totul cum se cuvine, înseamnă să înţelegi acele suporturi reale pe care trebuie să te bazezi ca să obţii performanţa.

Primul sens al leadershipului este acela de a acompania oamenii în a se regăsi și conecta cu conținutul valoros din interiorul lor. Al doilea sens al leadershipului este acela de a te vedea în mod repetat în ipostaza unei deschideri către transparenţă, pentru a satisface o nevoie emoțională, nu pentru a obține atenție. Al treilea sens al leadershipului este acela de lege existenţială şi spirituală, prin care o fiinţă specială poate extinde accesul oamenilor la o realitate care depăşeşte orice înţelegere, fiindcă poate rezolva o problemă acolo unde aparent nu există soluţii.

Pentru a descifra harta leadershipului este absolut necesar să cunoşti "limbajul" pe care îl folosesc profesioniştii, cu alte cuvinte trebuie să dispui de un mentor care să te ajute să înţelegi cu adevărat "ce se întâmplă" în leadership.

Spaţiul unei realităţi invizibile reprezintă acea formă de contact cu un adevăr care, din punct de vedere medical, nu poate fi în niciun fel înlăturat, şi care iese la iveală numai atunci când inima ta accepta să creadă cu tărie în el (chiar dacă nu îl înţelege).

Aşa cum secretul unui doctor constă în observarea atentă a detaliilor - cu cât mai minuţioasă cercetarea, cu atât mai reuşite sunt rezultatele - tot astfel secretul unui leadership eficient constă în capacitatea de crede în profesionalismul altora şi de a conta pe ajutorul unui mentor. Trebuie să crezi mai întâi în cel ce îţi furnizează o mai clară, o mai proaspătă înţelegere a complexităţii artei de a conduce, şi apoi să-l urmezi.

Harta leadershipului şi realitatea pe care o percepi tu nu sunt identice. Majoritatea greşelilor de interpretare a acestei hărţi apar din cauza faptului că scapi din vedere esenţialul a ceea ce trebuie să ştii, esenţialul a ceea ce trebuie să înţelegi şi să respecţi. Dacă nu există o corespondenţă directă între ceea ce indică harta şi ceea ce eşti tu în realitate, înseamnă că nu ai ajuns la acel prag al evoluţiei încât să-ţi poţi explica totul.

Este nevoie de cineva cu o "vedere" mai bună decât a ta ca să te îndrume spre înţelegerea hărţii leadershipului? Trebuie să consulţi un "doctor" a cărui responsabilitate constă în interpretarea cât mai corectă a hărţii? E nevoie de cineva ca să calculeze exact destinaţia spre care trebuie să te îndrepţi? Care este esenţa care reiese din inspiraţia şi din ajutorul lui?

Reinventarea monumentului primordial de a accede la spaţiul unei realităţi invizibile presupune o trecere de la o dominantă empirică a profesiei (executarea precisă a meseriei) spre idealismul credinţei bazat pe concluziile apărute în urma unor dovezi şi argumente care pot dovedi existenţa unei cauzalităţi superioare, indirecte.

Harta leadershipului este o reprezentare ce poate fi descifrată numai cu ochiul unui specialist, al unui mentor care percepe esenţa lucrurilor altfel decât tine. Capacitatea ta de a conta pe el îţi ridică sau îţi coboară nivelul de pregătire.

Poposeşte mai des în pragul artei leadershipului, ostenindu-te cu multa grijă să desluşeşti sensurile sale – de la ceilalţi profesionişti.

Concluzie: Ca şi în alte domenii, şi în leadership totul se învaţă. Numai cu ajutorul mentorilor, prin experienţa proprie şi a celorlalţi vei câştiga abilităţile necesare de a găsi traseul corect pe harta leadershipului. Pornind de la noţiunile de bază, însuşindu-ţi experienţa altora, învăţând din reuşitele, dar mai ales din greşelile altora, dezvoltându-ţi capacităţile necesare de analiză şi sinteză, vei putea ajunge la punctul terminus, când vei fi apreciat pentru excelenţă. Pe acest traseu vei întâmpina obstacole mai ales de natură "umană", vei fi singur însoţit de maeştrii care te-au călăuzit şi te-au învăţat meserie. Şi va trebui să decizi de vrei să mergi înainte sau de vrei să te întorci de unde ai plecat.

Source: https://neculaifantanaru.com/harta-leadershipului.html

Harul de a trăi sub semnul artei

On Iulie 09, 2018

Evaluează obiectiv modul în care îţi utilizezi cunoaşterea, încât opera ta să restaureze cu mijloacele desăvârşirii artistice încrederea într-o nouă eră a evoluţiei esteticii.

Ştiinţa este o pictură trăită la intensitate maximă, o infuzie consistentă de creativitate aparţinând unor niveluri diferite de experienţă. Alteori, ea reprezintă o exprimare plină de fervoare, încordare şi exigenţă, obţinută cu precădere din tensiunea dramelor şi conflictelor existenţei reale. Ceea ce trăiesc în mijlocul vizualizării de aspecte şi elemente de detaliu, admiţând că hazardul singur a creat tot ce văd în jur, seamănă cu un dialog viu între cele trei culori primare: roşu, galben şi albastru. Dar, totodată, înseamnă să accept rolul atotputernic al întâmplării şi al necesităţii de conservare a diversităţii biologice în evoluţia vieţii.

În limbaj artistic sesizez aceeaşi notă rafinată a tonurilor complementare, prin aluzii şi trimiteri de tip postmodernist, între transparenţă şi poezie, între raţiunea primordială a existenţei şi determinarea instinctuală a scrisului, menţinute în starea de maximă strălucire şi saturaţie. Demonstrativ, construiesc acea simbioză energetică absolut necesară ce vine să intensifice forţa de iradiere a cuvântului plin de miez, scris cu mult har, cu mult talent şi cu multă dăruire, dominat de acea tendinţă de apropiere între puterea de a îmbrăţişa universul şi puterea de a exalta sentimentul vieţii.

O minte sclipitoare nu-şi refuză niciodată biruinţa unei negocieri cu timpul într-un spaţiu alternativ, al reflecţiei şi visării. Ea trăieşte o ambivalenţă determinată de o epistemologie a profunzimilor, deci nu-şi declină apartenenţa la conduita artistică a unui estetician care ştie să transforme orice idee într-o compoziţie, orice obiect banal în calităţi atât de desăvârşite că par umane. Ştiinţa artistică, prin investirea culorii cu energia radiantă a vieţii lăuntrice, se înrudeşte cu raportul de forţe simbolice, de elanuri şi calităţi emoţionale care nu-l pot lăsa indiferent pe privitor.

Cine întinde o mână tremurândă timpului, desprins din tema unui tablou de Salvador Dali, pe care persistenţa memoriei îl îmbrăca tot mereu cu alte semnificaţii, va fi atins de acea magică emoţie care se cheamă ATRACŢIE, de acea minunată sclipire de geniu caracteristică compoziţiilor de neuitat ce impresionează printr-un fior al mirării în fața lucrurilor esențiale altfel văzute şi tratate.

Leadership: Îţi demonstrezi competenţa de a desfăşura o activitate continuă, ca un factor motivaţional constituit în procesul educaţiei artistice care determină disponibilitatea ta de a reveni mereu la poziţia de “formidabil”?

În arta cea mai pasionată, pe care doar filosofia ideilor pure o ridică la rang de chintesență a științelor inovatoare, există o opinie unanimă, o nuanţă de adevăr bine justificat, o lege valabilă până la sfârşitul lumii, tributară teoriilor despre schimbare. Că dacă până la vârsta de 35 de ani nu ţi-ai însuşit tainele vreunei arte, dacă nu ţi-ai definitivat un stil propriu de creaţie şi de armonie cromatică, şi dacă n-ai făcut o schimbare majoră într-o anumită ştiinţă, recalculându-i coordonatele de la un pol la altul, atunci cu certitudine nu vei mai reuşi s-o faci niciodată. Eşti doar un diletant !

În acest caz, după cum cere rigoarea execuţiei tehnice care nu oftează şi nu dă ochii peste cap în faţa splendorilor artistice, trebuie să faci distincţie între influenţele anumitor gândiri şi mărturiile materiale ale ştiinţei, în marea ecuaţie a unui intelectualism de inspiraţie extrem de rafinat.

Nu vei fi niciodată încântat să cunoşti un om care deţine vreo funcţie sau poziţie importantă în societate, dacă ştii că toată viaţa lui a fost un mare ZERO la capitolul ştiinţă, arta ocolindu-l cu o încăpăţânare aproape de neînţeles, cu un viraj scurt spre o mare afundătură, numită: delăsare.

Poziţia de formidabil îi este atribuită artistului care ştie că opera nu-i mai aparţine din momentul ce a închinat-o ştiinţei, ea devenind o emanaţie a inspiraţiei care oferă lumii ocazia de a descoperi nivelele profunde ale fiinţei sale. Cu ce rezonează numele tău: cu o funcţie publică sau cu o mare descoperire ştiinţifică pusă pe seama scopurilor superioare ale artei?

Leadership: Îţi înţelegi realizarea de sine ca o formă de îmbogăţire, de stilizare sau de spiritualitate obţinută în urma unui efort de creaţie care duce la o operă derivată originală?

Dacă te pui în locul autorului acestui articol, încercând să priveşti viitorul civilizaţiei tehnice şi viitorul educaţiei artistice, atunci probabil îţi vei plimba ochii peste rândurile scrise mărunt cu cerneală veşnică, ca şi când ai încerca să le previzionezi reacţiile. Imediat acţiunii acesteia luându-i locul contemplarea artistică, sentimentul că formezi o entitate superioară de condiţie umană prin modelarea tuturor formelor din exterior într-un nou conţinut artistic.

Mintea ta va întâlni lucruri agăţate de zidurile caselor, expuse pentru vânzare, va fi înconjurată de un număr uluitor de linii, forme, combinaţii decorative alese, culori vii, pastelate, dar şi de tonuri închise. Acestea marchează nuanţele viitoarelor forme de expresie. Cu timpul vei încerca să stabileşti o limită între kitsch şi arta veritabilă.

Scrisul cel mai inspirat surprinde arta desăvârşirii unei lumi ce se poate constitui din orice lucru mărunt care îţi iese în cale, tot aşa cum perlele se formează dintr-un bob de nisip în interiorul unei stridii.

Leadership: Eşti pregătit să împlineşti ceva ce există în stadiul germinativ al zestrei tale naturale ce tinde către actualizarea unor noi potenţialităţi de rezonanţă perspectivală?

Tocmai citeam un articol despre Sir Tim Berners-Lee, supranumit „părintele Internetului”. El n-a deţinut o funcţie publică importantă în societate, dar tot prezentul şi viitorul lumii a depins de el încă de la vârsta de 34 de ani când a inventat World Wide Web-ul. Practic, el a fost mai important pentru schimbarea tehnologiei şi a formei societăţii decât toţi preşedinţii marilor state ale lumii.

În ceea ce priveşte arta, citeam undeva că Leonardo da Vinci s-a educat singur pentru a învăţa să citească scrisul de mână al naturii, care poate fi văzut peste tot: în aripi, în cojile de ou, în nori, zăpadă, gheaţă, cristale şi alte alăturări întâmplătoare. El a folosit această înţelegere în căutarea de noi idei şi soluţii la probleme. Probabil putea scoate idei şi dintr-un pantof de comis-voiajor.

Şi unul şi altul, într-un fel asemănător, au atins aceeaşi coardă sensibilă a puterii de creaţie născută din curiozităţi provenite din lumea ştiinţei şi a mediului înconjurător. Vedeţi? Lumea întreagă şi tot progresul societăţii, într-un dialog cu un Dumnezeu care se descoperă numai prin credinţă, adică prin înțelepciunea experienței şi a studiului individual, se sprijină de fapt pe creativitatea artiştilor şi a oamenilor de ştiinţă care au ajuns prin propriile forţe la pocalul Sfântului Graal.

Fără ei, probabil c-am fi rămas atât de în urmă, la stadiul de "schelet de poveste" într-o

noapte universală ce n-a avut niciodată zori pentru progresul omenirii.

Personal, nutresc un mare respect pentru artişti şi oamenii de ştiinţă, în nici într-un caz pentru indivizi care ocupă diverse funcţii publice. Pentru că numai de la primii am într-adevăr ce învăţa că să schimb în mod fundamental o întreagă societate.

Leadershipul atins de influenţele artei va putea genera schimbarea unei întregi societăţi numai dacă reflectă fundamentul atitudinal pozitiv şi constructiv care creează premise pentru actualizarea unor noi motivaţii ale învăţării bazată pe percepţia imanenţei creatoare, nu pe teorie.

Harul de a trăi sub semnul artei este parte a unei formulări care redă autentic chemarea spre culmile marilor idealuri umane, spre a naște impulsuri noi, inovatoare și pline de viață, de tipul: "Bucurați-vă de fiecare lucru mărunt și apreciați-l la adevărata lui valoare, el face marea diferenţă ! "

Evoluţia esteticii începe cu o descriere captivantă a felului în care abordezi lucrurile din perspectiva raportării la valoarea actului artistic, la consumul de unicitate şi la realul redus la un corespondent metaforic.

Source: https://neculaifantanaru.com/harul-de-a-trai-sub-semnul-artei.html

Hăţurile egal întinse ale celor doi armăsari

On Noiembrie 06, 2014

Încearcă să-ţi însuşeşti o gândire care poate fi aplicată în experiența de transformare a „întregului”, parcurgând drumul invers al creaţiei fireşti.

Artist autentic, Serghei Eisenstein se aruncă totuşi în apele subiectului, încercând să şi-l însuşească, să parcurgă drumul invers al creaţiei fireşti. Se apropie de subiect cu eforturi, dar cu sinceritatea proprie omului de artă, cu probitate artistică adică. Acceptă situaţia şi caută să-i facă faţă. Asistăm la un chin insolit; cunoaştem calea obişnuită a creaţiei sale. Acum, lucrurile sunt inverse: "enunţarea imperativului a premers dezvoltarea firească a scenei pornită de obicei nemijlocit din necesitatea interioară, din elanul lăuntric care, evitând formula, tinde îndată spre forma imagistică gata dobândită."

Metoda obişnuită de creaţie trebuie aşadar abandonată. De aici acea dificultate extremă, unică până acum în creaţia sa. Soluţia? Trebuie să tatonezi, să probezi (în sensul croitorilor), să joci acest joc de hazard al ofertei şi al cererii pe care îl câştigi de la sine atunci când ţii hăţurile egal întinse ale celor doi armăsari – gândirea logică şi imaginaţia – pe care îi laşi să gonească împreună spre acelaşi ţel comun: reprezentarea figurativă adecvată a întregului. *

Leadership: Poţi să ieşi din monotonia imperfecţiunii prin dezvoltarea abilităţii de a comunica o anumită filosofie a gândirii ?

Drumul invers al creaţiei, după deprinderile profesionale ale unui regizor, anihilează sentimentul propriei insuficiențe, al neputinței şi limitării, deschizând calea spre deprinderea unei virtuţi înalte: aceea de a da semnificaţie unei „inteligenţe capabile de a învăţa din experienţă".

Cel născut cu predispoziţii pentru artă, spre a putea percepe o senzaţie nouă de claritate şi motivaţie, apelează la reprezentarea figurativă a realităţii, preconizând exprimarea esenţei lucrurilor, a dinamismului formei, unind pe această cale sensibilul cu spiritualul.

Mai exact, drumul invers al creaţiei desemnează procesul de construire al unei noi filosofii plasată în mijlocul evoluţiei artei, din care transpar progresiv reflexivitatea şi desăvârşirea, fiind privit ca un izvor de inspiraţie în descoperirea de modele noi de gândire. Face referire la rolul artistului de a ieşi din monotonia imperfecţiunii care este o stare de aşteptare, un fel de staţionare într-o zonă în care imaginaţia oboseşte iar realitatea îşi pierde din ce în ce mai grav contururile, devenind evanescentă, derutantă.

Leadership: Urmezi calea obişnuită a creaţiei, atribuindu-i o nouă formulă existenţei ei anterioare?

Abilitatea de a comunica prin intermediul artei o anumită filozofie a gândirii prin originalitate, profunzime, dar şi printr-o anumită încărcătură emoţională, nu poate să ducă la neglijarea a ceea ce cunoaştem graţie metodelor obişnuite de creaţie. Dar, faţă de alte forme de practicare ale artei care nu lasă o anumită libertate de exprimare şi improvizaţie, ea aduce modificări asupra mijloacelor iscusite de articulare a puterii de a vedea perfectul din imperfect, care nu se bazează nici pe simţuri, nici pe raţiune, ci exclusiv pe logică şi imaginaţie.

Un fel de prelungire a stării de spirit care duce la testarea exigenţelor de stil, calitate şi tendinţe, fără neglijarea obiectului specific cunoaşterii meşteşugite care implică convingerea excelenţei că pentru a obţine cu adevărat o valoare din ceea ce creezi, este nevoie de o anumită autonomie, fie şi relativă, de o anumită fineţe în reprezentarea modelului de gândire.

Căci o îmbinare armonioasă între cunoaşterea, interpretarea şi prezentarea artei într-o formă cât mai inteligibilă, dar şi captivantă, pentru un auditoriu variat, în care naturalul şi realismul se combină într-un univers al imaginaţiei foarte bogat, are totuşi la bază un simţ al logicii şi al pregătirii.

A urma calea obişnuită a creaţiei, atribuindu-i o nouă formulă existenţei ei anterioare, înseamnă să te îndepărtezi de punctul în care nu-i mai poţi asigura o valoare majoră prin fixarea amprentei tale personale în memoria lumii. Aşadar, avem de-a face cu o renaştere a propriului spirit, criteriu primordial în activarea unui model de artă ca repetiţie nelimitată a anumitor tipare aparţinând trecutului, ca o continuare firească a experienței acumulate.

Leadership: Optezi pentru utilizarea unei „rezistenţe de intrare" de valoare mare sau de valoare mică?

În ceea ce priveşte legătura artei cu leadershipul, focalizându-ne atenţia numai asupra acelui concept mai cuprinzător al logicii care contribuie la asigurarea obiectivităţii şi corectitudinii rezultatelor obţinute prin actul creaţiei, susţinem nemijlocit existenţa unei relaţii de reciprocitate între două obiecte: unul al gândirii, celălalt al trăirilor, întrebuinţate concomitent.

Dar întrebuinţate în aşa fel încât concluzia pe care o trag evaluatorii, în funcţie de efectul a ceea ce poate fi considerat semnificativ şi estetic, să confirme orientarea creatorului spre cultura calităţii, a naturaleței în exprimarea ideilor, poate chiar a transparenţei, dar în special spre o cultură a inovaţiei şi perfecţiunii.

„Rezistenţa de intrare" de valoare mare sau mică utilizată în cadrul leadershipului, în procesul complex de înnoire al creaţiei, corespunde formei de a judeca orice aspect din perspectiva ştiinţei situate între raţional şi imaginar, împiedicându-te să produci o transmitere autentică a artei, şi din perspectiva interiorităţii situată dincolo de limitele înţelegerii celorlalţi, care îngreunează transmiterea învăţăturilor proprii.

Rezistenţa este o măsură a forţelor de interacţiune dintre elementele de concepţie şi de sens atribuite creaţiei, care pot să apară în cursul procesului de remodelare a propriei gândiri, integrându-se în mod stabil în configuraţia unui nou model de reprezentare a ceea ce vrei să transmiţi.

A-ţi însuşi o gândire care poate fi aplicată în experiența de transformare a „întregului" înseamnă a dispune nu numai de o sumă de idei şi valori de referinţă cu care să realizezi comparaţii şi poziţionări în raport cu sinele şi cu lumea, prin intermediul creaţiei. Ci înseamnă ca acestea să aibă mai ales o aplicativitate practică în viaţa reală.

Arta este drumul parcurs de la filosofie la creaţie spre înseşi rădăcinile fenomenului numit "joc de hazard al ofertei şi al cererii" în sensul constituirii unei atitudini a spiritului care proiectează asupra lumii o strălucire proprie.

Hăţurile egal întinse ale celor doi armăsari vizează cele două operaţii de întreţinere ale capacităţii de creaţie: gândirea logică şi imaginaţia.

Leadershipul nu este o proiecţie a imaginarului ce stimulează evoluţia pe care mintea omului o creează spre a evada departe de realitatea autoimpusă. El cere o anumită logică în acele raţionamente care generează acţiuni îndreptate spre refacerea, menţinerea, respectiv dezvoltarea unei anumite mentalităţi, unei anumite laturi a personalităţii. Îţi dă nişte coordonate şi te ghidează spre o nouă experienţă a exprimării de sine.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Hear No Evil, See No Evil, Speak No Evil (II)

On Octombrie 06, 2015

Preţuieşte tot ceea ce reprezinţi în marea ecuaţie a ştiinţei, prin activarea abilităţii de a te conforma unui „înainte” care nu a mai existat niciodată.

Sublim, se ridica din interior spre exterior întrebarea din mijlocul magiei: „Încotro te întorci pentru a putea realiza paşi uriaşi înainte?”

În faţa acestei întrebări preferenţiale, împinse până într-un punct extrem, mi-am împărţit părerile în două. Pe de o parte viaţa lua forma unui semicerc larg, continuându-şi ascensiunea până la întâlnirea cu moartea. Pe de altă parte moartea survenea ca urmare a prelungirii vieţii. Prin urmare, alteritatea se putea distinge la orizontul unei conştiinţe care trebuia regândită prin intervenţia impulsurilor inerente de tip contrar. „Of course I know everything / But you don't know my thinking.”

Eram parcă prezent pe scena unui Alter Ego care aproape îmi substituise întreaga ființă prin faptul că îmi aducea în imaginea vieţii o poveste mult mai sobră decât m-aş aştepta, o particularitate a deviaţiei de la simplitatea cu care trebuie abordată realitatea. Ca într-o călătorie spre lumea lui Dante, unde nimic şi pe nimenea n-ai mai recunoşte, în care nu ai cum să vezi decât umbra ta într-o dispută cu reputaţia ei.

Asemenea purgatoriului, în acest spaţiu ambiguu, un adevărat nucleu de particularităţi ale memoriei "Cache" explicate prin modelul fenomenului de intersectare a două planuri distincte, în acest pasaj obligatoriu pe drumul producerii cunoaşterii absolute, eram condiţionat de o singură regulă: "Hear No Evil, See No Evil, Speak No Evil".

Leadership: Semnificaţia pe care o dai formării unei concepţii de sine adecvată realităţii, te face să întrebi dacă viaţa unei singure persoane poate fi atât de palpitantă în cursul unei experienţe de tip "revelaţia unei lumi ascunse"?

O concepţie de sine adecvată realităţii se formează prin prisma unei experienţe de viaţă pusă sub semnul confruntării cu trăirile unei eveniment ce are loc în sfera acțiunii voinţei de a crea o conştiinţă lucidă în faţa absurdităţii lumii pe care o cutreieri. O lume care oricând îşi poate schimba coordonatele, putând să degenereze într-o contemplare de adâncă visare.

Era aici o perspectivă înaintată, ca o lumină puternică ghidându-mă spre o nouă intensitate. O putere sporită de conştientizarea unei lumi ascunse, în care apăream ca o realitate după care nu poţi pune punct. Eram dublura unui om închis în dublura unei alte realităţi decât cea ştiut adevărată?

Ce putere mă claustrase în acest joc supus geografiei alterităţii? Ajunsesem parcă la capătul unei scări largi, cu trepte separate în mod egal. Aş fi luat în braţe neobositul avânt al înstrăinării de tot ce nu-mi e de folos, de la faptul că nu-mi găsesc locul în suma tuturor cunoaşterilor. Ca apoi să cobor pe treptele de marmură ale misticismului, până jos, în puştiul cel mai îndepărtat. Ceva din mine refuza să ia fantasticul acesta drept realitate. "One thing is clear, the atmosphere is thin and it's cold."

Daţi-mi voie să mă integrez o clipă în romanul „Perpetuum Mobile”. Recunosc că mă situam la limita oniricului, gândindu-mă la tipul de evoluţie conceptuală din prozele lui Artur Silveştri: dacă ele au început din linia unui surrealism, a unui realism magic, în care este greu

descifrezi graniţa subţire din care se trece din real în ireal sau imaginar, din posibil spre altceva, la fel se întâmpla şi cu dimensiunea onirică a prozei mele.

Leadership: Încotro te întorci pentru a putea realiza paşi uriaşi înainte, astfel încât să contribui la adăugarea unei experienţe de gestionare a ştiinţei în procesul dezvoltării tale?

Tot ceea ce reprezinţi în marea ecuaţia a ştiinţei, suprapusă traiectoriei leadershipului prin activarea abilităţii de a te conforma unui „înainte" care nu a mai existat niciodată, intră în contact cu puterea de conştientizare a unei existenţe separate. Este vorba despre un „înainte" indus printr-o gândire pretată rafinamentului interpretativ, orientat strict spre un anumit tipar de redefinire a lumii pe care o gândeşti ca fiind realitatea.

Printr-o astfel de existenţă de sine, evoluată dintr-un set de stări care te scot cu forţa din rutina intelectului, reuşeşti să trăieşti într-un univers magic construit cu multă grijă. Trebuie să te întorci spre ceea ce este ascuns în tine, spre ceea ce ai fost cândva într-un plan al fantasticului unde regulile-s inversate, pentru a descifra realitatea de dincolo de dependenţa de a fi mereu în control, dependenţa de putere, deci să experimentezi o transformare a ceea ce pare tangibil prin referire la un moment în care graniţele dintre posibil şi imposibil se estompează.

Ficţiunea este ceea ce trăieşti într-un mediu care se împotriveşte influenţei modelatoare a lumii, fapt care ajută să adopţi o atitudine de dezaprobare a manifestărilor externe de autoritate, să-ţi extinzi viziunea dincolo de ceea ce cunoşti despre tine şi a fi ceea ce ai vrea să fii cu adevărat. Aici, avem de-a face cu ştiinţa de a te transpune într-un personaj de poveste care îşi croieşte singur planurile de viitor, nestingherit de vreo constrângere, fără sinuozităţi şi opriri forţate.

Transformarea de sine este ştiinţa de a fi altcineva decât cel ce eşti în realitate.

Leadership: Poţi să descifrezi graniţa subţire din care se trece din real în ireal sau imaginar, din posibil spre altceva, croindu-ţi drum prin rândurile unei poveşti scrise cu o tehnică de şaradă?

Să ne amintim vorbele marelui scriitor român, Al. Busuioceanu: *„Din umbra lumii va ţâşni întotdeauna identitatea şi adversitatea aceasta, creatoare veşnic de identităţi noi: Eu şi lucrurile. Căci Universul întreg Eu îl creez."*

Dacă preferi să te întorci la o lume care nu conferă propriei tale valori şi experienţe o măsură a efectului produs de conştientizarea unei noi perspective de abordare a fenomenului diversităţii, atunci nu vei reuşi să te încadrezi în acea probabilitate de manifestare a autenticităţii pe care (încă) nu o cunoşti.

O poveste scrisă cu o tehnică de şaradă este creaţia unei minţi geniale care enunță, sub formă metaforică, unele trăsături specifice ale unei ființe misterioase cu două vieţi: una care se cere trăită prin sentimentul de omnipotenţă, omniscienţă, infailibilitate, şi cealaltă care se cere trăită prin puterea de înţelegere a tensiunii lăuntricului (intuit prin identificare cu un AlterEgo ce devine autonom odată ce își însuşeşte posibilitățile apărute într-un cadru subiectiv de existenţă).

Ceea ce constituie un criteriu de identificare a unui pas înainte spre culmile ştiinţei, luând în braţe neobositul avânt al înstrăinării de tot ce nu îţi este de folos pentru evoluţie, este tocmai opusul a ceea ce cunoşti - the unknown - provenit dintr-un soi de extindere a

limitelor ce decurg din corelaţii între gânduri, idei, teorii şi întâmplări reale.

Puntea care face legătura cu marea putere a experienţei de a fi altcineva este străbătută permanent de impulsul stringent de a te îndrepta acolo unde nu ai fost niciodată.

Aşa cum tăcerea poate avea o valoare aproape egală cu vorba, la fel necunoscutul spre care tinzi poate avea o valoare aproape egală cu ştiutul - dacă reuşeşti să-l pătrunzi şi să-l valorifici. Poţi să descifrezi graniţa subţire din care se trece din real în ireal sau imaginar, din posibil spre altceva?

Marea artă a explorării unui sine autentic este să fii stăpân pe o realitate construită dincolo de experienţa personal obiectivă.

Hear No Evil, See No Evil, Speak No Evil este o invitaţie la descoperirea dimensiunii întâlnirii dintre real şi imaginar, dintre cunoscut şi necunoscut, făcând să vibreze la unison acea conştiinţă a confruntării cu limitele autoimpuse ce trebuiesc depăşite pentru a evolua în continuare.

*** Notă:** Sparks - Hear No Evil, See No Evil, Speak No Evil

Hear No Evil, See No Evil, Speak No Evil (I)

On Octombrie 01, 2015

Încearcă să extragi o cantitate ponderată a fluxurilor de substanţialitate din precipitaţiile unor elemente intangibile, sub acţiunea forţelor de contrast ale unei imagini ce nu conţine suficientă informaţie pentru a o explica.

Aveam de-a face cu ceva intrinsec, nedefinit, în contextul unui zoom extrem ce mă arunca în altă dimensiune, care semăna cu o situaţie ce apărea absolut justificabilă în mijlocul unei nebunii izvorâte din hăul unei nelinişti epistemice. "You don't know my thinking / Who I dream of / Or the gifts that I bring...from the deepest sources of my anxiety."

Era ca şi când aş fi vrut să dau însemnătate unor gânduri captivante, ample şi complexe, dintr-o sforţare a imaginaţiei de a sluji spaţiului unui decor de operă artistică, de o rară profunzime psihologică. Eram artistul propriei sale realităţi, blocat într-o memorie secundară, al cărei conţinut era păstrat lungă perioadă de timp chiar şi în eventualitatea unei căderi în derizoriu sau în excese.

Un fenomen extrem se manifesta printr-o cantitate ponderată a fluxurilor de substanţialitate extrase din precipitaţiile unor elemente intangibile, sub acţiunea forţelor de contrast ale unei imagini ce nu conţinea suficientă informaţie pentru a o explica. Un nedefinit plin de însemnătate, presărat cu sugestii, în care artistul din mine găsea noi forme de expresie, incluzând latura fabuloasă a unui centru al universului devenit ulterior un fel de oglindă care-mi închidea sinele în spaţiul unei fiinţe dedublate.

Partea cea mai frumoasă a acceptării de sine, necondiționată de nicio autoritate externă, este te înţelegi pe tine însuţi într-un labirint neparcurs, fără să simţi nevoia să fii înţeles de ceilalţi.

Fără precedent, eram rodul a unei furtuni iraţionale dezlănţuite din senin, pe care doar realitatea o putea domoli. "One thing is clear / The atmosphere is thin and it's cold."

Totul mi se părea o magie înălţată din pustiul unei lumi regenerate din curiozitate, un echilibru între două entităţi paralele "hear and see" raportate la alte planuri existenţiale, de tipul unei egalităţi între două expresii ale validităţii a priori: "viaţa şi moartea". Legături ale celor mai deznădăjduite clipe ale existenţei mele nespuse, ca şi a celor mai înstelate de speranţe, diferite prin ceea ce ele puteau să elimine din identitatea intelectuală pe care mi-o alocasem dincolo de imprevizibilitatea unei călătorii în Unknown.

Dar ceea ce poartă caracterul unor variaţii de nuanţe, după consideraţiile unui existenţialism interogativ combinat ingenios cu viziunea de dincolo de lume şi de veacuri, valoros din prisma sufletului şi inteligenţei vizionare, poate apărea sub forma cea mai perfectă a unui: "I don't have a problem with all of this".

Leadership: Poţi să pătrunzi la miezul de foc al cunoaşterii, plasându-te în contextul unui „zoom" extrem ce te aruncă în altă dimensiune a fiinţei tale?

Un artist al cărui mediu de exprimare este tipul de conţinut care reiese din contestarea ordinii stabilite de conceptualitatea unei realităţi ce pare imposibilă, îşi poate verifica aptitudinile de aventurier printr-un update al dimensiunii descoperirilor constatate în incursiunea în necunoscut.

De fapt, înţelegerea de sine rezidă din cunoaşterea extrasă din experienţa trăită în necunoscut, prin parcurgerea unui labirint din care nu-ţi poţi găsi calea de ieşire decât prin proiectarea gândurilor spre o altă ordine a realităţii, spre o altă poveste de viaţă care să decurgă simultan în trecut, în prezent și în viitor, care să introducă simultan mai multe ipoteze, mai multe perspective de a privi propriul suflet, propriile acțiuni și motivații.

În acest sens, Zoom-ul sugerează acea schimbare de perspectivă necesară extinderii cunoaşterii, prin mutarea vederii de la un cadru mai îndepărtat la un prim-plan, sau invers. În mod constructiv, o altă dimensiune a fiinţei mele am putut s-o explorez printr-o o altă posibilă înţelegere a felului de "a gândi despre mine însumi", căci a fi nemaipomenit înseamnă să pătrunzi într-un labirint foarte complex şi confuz, să percepi imaginea lui de ansamblu şi să-i descoperi drumul spre ieşire fără să depinzi de nimeni altcineva.

Acest adevăr a fost validat demult şi de scriitorul român Valentin Dumitrescu:

„Orice întreprindere ia chipul unei aventuri. Iar aventura cunoaşterii şi a creaţiei, începe printr-o negaţie: „Nu ştiu". Practic, porneşti cu o anume încredinţare fără să ştii dinainte unde ai să ajungi. Nu cunoşti niciodată dinainte greutăţile drumului, pericolele ce te aşteaptă, gândul ori gestul care va urma.

Dar totul se dezvăluie pe parcurs, după cum, deprinzând mersul, poziţia verticală, facem ca exteriorul să devină mai puţin exterior, iar necunoscutul să devină cunoscut. La fel şi viaţa, ea poate fi de domeniul întâmplatului dacă, refuzând să ne claustrăm în lumea concluziilor, nu vom solicita întâmplării o încercare în plus. Ori nu vom pătrunde până la miezul de foc al cunoaşterii."

Leadership: Eşti pregătit să te regăseşti într-un câmp contextual unde devine presant să te conectezi la "o aventură nesfârşită la marginea incertitudinii", având în vedere efectul unei ascensiuni măsurat în termeni de "gândire care se gândeşte pe sine" ?

Ascensiunea unui creator se poate constata în cazul descoperii elementelor surprinzătoare ce abat în mod excepţional cursul convingerilor proprii de la normele stării sale de a fi. Iar convingerile care gestionează această stare, în funcţie de repertoriul de evaluări ale realităţii şi în funcţie de calitatea interpretării experienţei, sunt axate pe două dualități cheie: învățarea prin experiență şi învăţarea bazată pe explorare activă, prin reflecţie.

Aceste convingeri, ducând la descoperirea unui aspect infinit mai puternic asupra a ceea ce crezi despre tine şi despre lume, asigură o evoluţie rectilinie ce are în vedere o predispoziţie pentru latura ta atotcuprinzătoare. Prin autodeterminarea de a crede în supranatural şi fenomene magice asupra cărora nu ai control total, se poate determina mai curând acea experienţă formatoare ce asigură un sens nou al existenţei.

Deseori rişti să te manifeşti ca un amestec de cunoaştere, autocunoaştere şi sporire a expresivităţii proprii printr-o subtilă aură de putere provenită din extensiunea unor concepte deja definite. Altfel spus, ceea ce consideri că ştii despre tine şi lume, din puncte de vedere avantajate de impactul celorlalţi oameni, ori în funcţie de nişte formule de comparaţie deja uzate, poate fi doar incertitudine.

Ştiinţa cea mai avansată este codificată prin nedefinitul (o componentă a incertitudinii) care are nevoie de formă pentru a deveni existenţă concretă. Iar independenţa gândirii se exprimă în exerciţiul imaginativ, prin extragerea, prelucrarea, interpretarea şi completarea nedefinitului din realitatea lumii şi a omului.

O gândire care se gândeşte pe sine este o reflectare a realităţii în reglarea dirijată a relaţiilor reciproce dintre curiozitatea de a înțelege dincolo de aparențe şi virtutea de a surprinde contradicţia dintre esenţă şi aparenţă.

Omul ce caută să se înţeleagă mai bine este asemenea unei imagini ce nu conţine suficientă informaţie pentru a o explica. El trebuie să acumuleze numeroase experienţe de a se avânta în definirea Ego care îşi asumă rolul de iniţiator al unui demers de imaginaţie, un demers de cugetare asupra determinismului unor situaţii care, din cauza circumstanţelor lor excepţionale, fac posibilă descoperirea unui nou sens pentru ceea ce înseamnă **să fii propria ta creaţie**.

Hear No Evil, See No Evil, Speak No Evil aduce în lumină identitatea intelectuală pe care ţi-o aloci dincolo de imprevizibilitatea unei călătorii în necunoscut, determinând probabilitatea de apariţie a unor informaţii ridicate ce îţi pot lărgi orizontul şi percepţia asupra lucrurilor cu adevărat importante. În final trebuie să ajungi la concluzia că întreaga configuraţie a realităţii pe care o trăieşti este rodul propriei tale creaţii.

* **Notă:** Sparks - Hear No Evil, See No Evil, Speak No Evil

Heaven Can Wait

On Mai 03, 2018

Materia ascultă întotdeauna numai de creatorul ei, ca într-o poveste cu decor fantastic care începe cu "a fost odată" şi nu se mai termină.

O melodie care mă inspiră face mult mai mult decât o mie de ani de înţelepciune, mă face să simt că trăiesc la înălţime, în destinul unui vis care devine treptat o experienţă de sine subiectivă, aproape de un cer pe care pictorii îl numesc adesea... un salt în nemurire. Ceva tainic mă încearcă în cursul ascultării ei, fără de care simt că nu pot trăi pe durata nedeterminată a căutărilor sincere de spiritualitate, ca o poezie misterioasă a alterităţii dintr-o imagine a viitorului care îşi ascunde profunzimea şi se lasă greu descoperită.

Triada verde, albastru şi roşu, umplându-mi venele cu furie alchimică, se răsfăță într-un peisaj superb, în universul unei clipe ce capătă semnificaţie datorită transpunerii analogice în dezvoltarea unui concept profund ştiinţific, adecvat realităţilor de peste veacuri: muzica sugerează întotdeauna imagini !

Continuând procesul diferenţierii culorilor, pe fondul unui ritm alert, repertoriul cromatic (oferindu-se drept suport gândirii simbolice) se îmbogăţeşte prin ecoul străpungerii de mare delicateţe a unei linii melodice tot mai ritmate, înscrisă în parametrii stilistici a unei naraţiuni ficţionale însufleţitoare prin accentuarea unui vers în infinit: "Heaven Can Wait".

În mod particular, mă simt încătuşat într-un spaţiu virtual din care se pare nu mai pot evada, pentru că ritmul atinge corzile sensibile ale inimi mele, se transformă în poveste, manifestându-se printr-o succesiune organizată a sunetelor într-un singur cuvânt care în univers se pronunţă simplu: Living.

Materia ascultă întotdeauna numai de creatorul ei, asemeni unui Prospero care domină forţele naturii plasându-se în vecinătatea elementului intrinsec al armoniei unei compoziţii de mari proporţii. Este ca o stare emoţională amplificată de senzaţia unui vis împărtăşit de un singur om în zarea nemuririi. Ea se adresează lui 'simt' mai mult decât lui 'știu', capătă o anumită individualitate, oferindu-mi un stimul suficient de puternic pentru a mă bucura de noi experienţe subiective într-un cadru al metaforelor vizuale, unul care este palpabil prin balanţa calităţii gândirii simbolice, comparabil cu alte tipuri de corelări între culorile văzute în natură şi valorile acestora stocate în subconştient.

Leadership: Poţi face o diferenţiere între destinația unui spaţiu de profunzime care serveşte la confirmarea unui univers original şi interdicţia de a construi altceva decât ceea ce face din tine un model al realităţii?

Modul de a picta un tablou într-o realitate a amintirilor şi a idealurilor, integrându-le în prezentul cuvântului scris, este o cerere interioară de a compune un nou ritm pentru o secvenţă muzicală într-o permanentă privire în oglinda imaginarului. Câteodată, simt că devin mijlocul ideal de a sluji unor intenţii milenare, de a săvârşi un fapt producător de efecte vizuale în conştiinţa universului plăsmuit dintr-o excepţie de la regulile generale care spun că muzica trebuie să fie specifică unei teme alese.

Pe de-a-ntregul, sunt stimulat de o libertate largă de a compune scena unui univers infinit, în încercarea de orânduire a planului Divin sau a părților unei lucrări celeste. Încet, încet, mă las ancorat într-un vers care exprimă o anumită nevoie de coerenţă cu mine însumi: "Close your eyes and say: You are The One. Don't you feel the same?"

La rândul ei, o trăire cât se poate de clară într-un spaţiu din care aproape nu mă mai pot reîntoarce, al visării cu ochii deschişi, *turnin' up in time* , se lasă prinsă într-o lume paralelă a minţii şi sunt conştient de asta, fiindcă uşor, uşor alterez realitatea prin intermediul unui câmp informaţional. Nu exclud de aici raportarea la o divinitate condiţionată de existenţa structuralizată pe spaţio-temporalitate a cărei prioritate este procesul de creaţie, nesfârşit şi curgător ca un fluviu maiestos printre maluri stâncoase, în drum spre marea cea misterioasă.

Câteodată, am impresia că simpla îmbinare a feluritelor mele părţi sufleteşti sunt o succesiune ritmică a notelor muzicale, transpuse în culorile vii ale unei opere de artă obţinută fie prin analogia, fie prin contrastul tonurilor folosite în promovarea unui adânc sentiment de unicitate, a unui fior de spiritualitate dintr-un decor de poveste al marelui demiurg.

Destinaţia spaţiului plin de profunzime care confirmă universul original al operei a cărei coerență stilistică se fundamentează pe estetica muzicală este experienta receptării unei vaste „regiuni a artei” setată pe fuziunea contrariilor dintre viaţă şi poveste.

Leadership: Poţi să devii parte dintr-un întreg care este dincolo de ceea ce ar trebuie să însemne “Eu” în raport cu acceptarea obligaţiei de a găzdui o revelaţie mai înaltă a esteticului pur?

O tradiţie a Islamului îi atribuie regelui Solomon un inel care-i îngăduia să înţeleagă limba păsărilor. În cazul meu, este ca şi când mi s-ar oferi din obligaţie divină marea abilitate de a transforma notele muzicale într-o nouă versiune a stilului *Art Nouveau* într-un tablou numit "Self-Portrait". Plin de măreţie, izvorul muzical ce stă la baza creaţiei mele este o culegere de culori în care numai portocaliul, albastrul şi albul dau vitalitate unei noi realităţi, într-un acompaniament cu sonorităţi subtile, sensibile, în nuanţele de interpretare a unui ecou de lungă durată, cu revelaţii mai înalte.

Destinația mea este destinul creaţiei mele desăvârşită prin muzică. Ideea răspândită de psihologia profunzimilor, potrivit căreia omul face instinctiv corelări între diverse culori, este setată de viziunea unităţii dintre spirit şi univers, transfigurată de compozitor într-o odă de un lirism accentuat: "I saw your face an' you saw mine / And then we got much higher".

Ritmul melodiei mi se pare a fi tradus într-un context literar, chiar dacă există o zonă în care se confundă dialogul între creator şi creaţie, cuprinzând o sferă largă de modalităţi de exprimare a frumosului într-o relaţionare personală cu spaţiul unor sonorităţi de factură electronică, într-o poveste romantică: "I can't deny, you came in time / To set the night on fire."

Leadership: Te raportezi la încercarea unui creator de a da sens unei idei sau unei experienţe trăite prin extragerea unei necunoscute dintr-o realitate paralelă şi introducerea ei într-o nouă formă de reprezentare vizuală?

Esteticul care domină textul literar este o individualizare a modalităţii de exprimare de care se leagă cuvântul împământenit de secole “Unire” între nuanţele unei conversaţii cu Dumnezeu şi nuanţele unei delicate sensibilităţi în a percepe geometrismul abstract al unei reprezentări vizuale din ritmul şi versurile unei piese muzicale.

Obligaţia de a găzdui o revelaţie mai înaltă a esteticului pur îi revine numai creatorului de mare forţă artistică care ştie să alunece printre culori, lăsându-şi imaginaţia să zburde, care ştie să redea cele mai subtile nuanţe ideatice, emoţionale, reuşind astfel să comunice o nouă viziune în determinarea formei, concentraţiei şi dimensiunii unei capodopere cu titlul: călătorie într-o realitate mistică.

Fiindcă el însuşi este o taină sau la fel de bine o necunoscută.

Heaven Can Wait este plăsmuirea unei realităţi suspendate între divin şi lumesc pe care creatorul o înfrumuseţează şi o expune într-o manieră cu adevărat interesantă, ca într-o poveste cu decor fantastic care începe cu "a fost odată" şi nu se mai termină...

*** Notă:** Sandra - Heaven Can Wait

Hello, Charlie !

On Noiembrie 17, 2011

Activitățile copilărești reușesc să dizolve nefericirea în simplicitatea unui cadru ludic, oferind artiștilor o cale de eliberare și reconectare umană.

În acest Hollywood, pe care Eisenstein îl găsește, ca nivel intelectual, cam la nivelul unui târgușor francez, singurul său refugiu constant este Chaplin. Se vizitează des, joacă mult tenis împreună, se amuză, fac excursii cu iahtul lui Chaplin. Se plimbă prin parcurile de distracții, unde oamenii trec pe lângă Chaplin, bătându-l pe umăr în semn de afecțiune prietenească și aruncându-i un cald și firesc „Hello, Charlie!" Sunt la fel de copilăroși amândoi. Când ajung în parcul de distracții, se opresc la toate jocurile: trag la semn în ținte mobile, răstoarnă cu bile mere și sticle. Totul se face însă cu maximă seriozitate.

Chaplin își scoate ochelarii, adună cu grijă punctele, pentru că amândoi sunt ferm deciși să nu se mulțumească cu premii mărunte. În schimb, ei râvnesc mai sus, spre premii mari, de pildă un ceas deșteptător. Poate că se simt bine împreună, pentru că sunt copilăroși și astfel își pot uita tragismul, comun amândurora. Eisenstein îl descoperă pe Chaplin ca pe un om nefericit. Fiecare îi cunoaște valoarea celuilalt și se bucură de victoriile lui.

Leadership: Poate fi interpretată competiția serioasă din joc ca o formă de terapie comportamentală, unde regulile stricte facilitează libertatea interacțiunii autentice?

În contextul refugiului hollywoodian, jocul devine o formă de regresie adaptativă care permite celor doi artiști să se elibereze de tragismul propriei condiții. Din acest motiv, activitățile copilărești din parcul de distracții facilitează exprimarea firească a sinelui autentic, unde țintele mobile și bilele devin instrumente terapeutice. Această formă de interacțiune le permite să-și exploreze vulnerabilitățile într-un context securizant, transformând premiile aparent mărunte în victorii semnificative.

Cu acest prilej, adunarea serioasă a punctelor și râvnirea spre recompense mai înalte reprezintă o modalitate de reconectare cu bucuria primordială, unde nefericirea se dizolvă în simplicitatea jocului. Asemenea unei terapii comportamentale, întâlnirile lor la tenis sau vizitele în parcuri creează un cadru protejat, unde doi oameni măcinați de complexitate regăsesc libertatea exprimării copilărești.

Aşadar, parcul de distracții devine o evadare temporară din tragismul cotidian, oferind celor doi artiști copilăroși un spațiu în care pot transforma competiția în interacțiune autentică. Ei manifestă o seriozitate maximă față de regulile jocului, iar premiile, fie ele mărunte ca statueta în gips a lui Felix Cotoiul sau mai valoroase ca un ceas deșteptător, le oferă satisfacție și validare reciprocă. La propriu, aceste momente de refugiu sunt esențiale pentru a crea conexiuni autentice, permițându-le să-și tempereze tensiunile emoționale prin intermediul unui comportament copilăresc, de la jocul de tenis până la adunarea meticuloasă a punctelor pentru victoriile comune.

Prin leadership, activitățile ludice se transformă în catalizatori ai revitalizării emoționale, susținând integrarea dintre vulnerabilitate și creativitate în raport cu dinamica socială.

„Hello, Charlie!" reprezintă mesajul unei afecțiuni sincere și al unei comuniuni autentice, chiar dacă aparențele ludice ascund uneori drame interioare. În condițiile unei prietenii bazate pe înțelegere și respect reciproc, momentele copilărești devin esențiale. Spun asta fiindcă orice colaborare artistică, ce contribuie la îmbogățirea creativității, trebuie să capete o

anumită profunditate emoțională pentru a se transpune în opere memorabile.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Hocus Pocus Preparatus

On Aprilie 19, 2018

Un creator de lumi ştie să-şi sistematizeze cunoştinţele, corelând diverse atribute ale artei în scopul determinării unor noi semnificaţii în plan spiritual.

Din perspectiva mea ataşamentul poate fi o mare forţă, o expresie a unei acceptări de participare la un nou model de construcţie a realităţii, cu cât se perindă mai multe stări sufleteşti variate prin conştiinţă, încât nuanţa pe care o dau anumitor convingeri sau deducţii din spaţiul gândirii pare mai vie. Primul impact cu ataşamentul se datorează unei fiinţe supradotate, şi reprezintă un proces de iniţiere configurat într-un singur mit: mitul unei drepte condusă de la neant la o semnificaţie bogată, preferabilă una care face plăcere gustului şi temperamentului meu de artist impulsiv care a produs o mișcare enormă în domeniul conducerii.

Dureri mici, neînsemnate, pot deveni nesuferite dacă ne îndreptăm atenţia cu dinadinsul asupra lor, şi nu asupra roadelor pe care le extragem din ataşamentul faţă de forma contur a unei munci susţinute și a vigilenţei faţă de eventualele provocări pe care le presupune consolidarea anumitor concepţii şi argumente din ecuaţia mereu enigmatică realitate-ficțiune. Ştiu că a trebuit să suport multe abateri de la legile bucuriei nemărginite, nesiguranţa, suspectul, surparea în irațional, ca să pătrund secretul potirului despre care se crede că ar conferi nemurirea.

Ataşamentul, un tremur gata oricând să naufragieze într-un zâmbet capabil să completeze cu afecţiunea faţă de natură, dintre ucenic şi maestru, dintre spiritualitate şi ştiinţă, este o tentativă de a sprijini dezvoltarea artei datorită experienţei de a corela ideile, teoriile, întâmplările disparate în tablouri coerente, de un realism revelator. Accidentalul vieţii, identificându-se întru totul propriei consistenţe empirice, condiţionat din toate părţile, câştigă o conştiinţă a artisticităţii ridicându-se deasupra finităţii temporare, în măsura în care reuşesc să trăiesc în spaţiul unei logici pe care instinctele o configurează.

Un creator de lumi ştie să-şi sistematizeze cunoştinţele, corelând diverse atribute ale artei în scopul determinării unor noi semnificaţii în plan spiritual, numai dacă izbuteşte să abată atenţia de la marile sale descoperiri rezultate din explorarea nemijlocită a realităţii.

Emoţiile mele sunt în legătură organică cu modificarea particulară a percepţiei lumii obiective şi identificarea sinelui cu universul, sperând ca astfel asociaţiile stabilite prin experienţă să capete statutul de "arie protejată", un secret care m-a ajutat să ies din anonimat, în ciuda limitărilor pe care mi le-a impus arta vie a prezentului apăsător.

Leadership: Opera căreia i-ai consacrat ani îndelungați de strădanie, până să ajungă la forma definitivă, oglindeşte un tablou rezultat dintr-un eveniment din viaţa ta care s-a putut întâmpla fiindcă că ai fost acolo unde cineva mereu te-a aşteptat?

Uite, pe scurt, povestea devenirii mele ca artist, din dorinţa de a împărtăşi publicului informaţii despre contextul în care am trăit prima revelaţie: existenţa unei forţe transcendente, supreme, misterioase, care dictează asupra destinului unui făuritor de lumi la un nivel ridicat de contact cu natura Creatorului – şi apoi, în sfârşit, cea de-a doua revelaţie: concluzia drumului şi atingerea echivalenţei formei cu cea a Creatorului.

Maestrul şi-a îndemnat ucenicul: priveşte acest arbore şi încearcă să descoperi zilnic ceva nou la el.

Ucenicul a petrecut 11 ani uitându-se îndeosebi la acel arbore, scriind zilnic 10 ore despre el, străduindu-se să găsească mereu ceva nou de împărtăşit. Greşeli, căutări, corecturi succesive. Dar cine rabdă până la sfârşit va fi mântuit.

Apoi el a ajuns magician. Apoi un alchimist conștiincios. Apoi un învăţat vestit. Apoi o legendă vie. Şi egalul lui Dumnezeu, văzut din perspectiva unui plăsmuitor de universuri paralele.

Cineva m-a aşteptat să-l întâlnesc într-un anumit loc, tot timpul. Mai întâi a fost maestrul, conexiunea spirituală cu cineva cu care eram compatibil în caracter şi calităţi. Apoi a fost arborele, bogăţia ce vrea să crească din pământ, spiritul ce conţine un sâmbure de divinitate pe care Dumnezeu l-a dăruit fiecărui om şi prin care acesta poate să-şi manifeste forţa de creaţie.

Arborele simbolizează drumul spre necunoscut, egal cu o evadare din terestru spre înălţimi, care este obsesie a unei trăiri îngropate într-un univers colorat cu acel verde special care dă tabloului unui pictor o impresie de energie, intensă şi vibrantă. Văzut din unghiul comunicării intime cu un erudit, arborele sondează adâncimea specifică unei spiritualităţi metafizice, locul de creştere a fiinţei devenind parcă o imagine dintr-un vis etern.

El contribuie la formarea unei noi conştiinţe a cărei serie de reprezentări constituie numai un detaliu al unei opere ce prezintă o adunare de observaţii şi concluzii, sau o manifestare a subiectivităţii într-un peisaj ce depăşeşte orice închipuire.

Leadership: Poţi exista etern într-un tărâm care vorbeşte despre profunzimile fiinţei, exprimând partea ta de necunoscut într-o imagine care alimentează un impuls de total devotament faţă de cele sfinte?

Imaginea care alimentează un impuls de total devotament faţă de cele sfinte se foloseşte de un simbol al confruntării timpului uman cu timpul cosmic, un versant umbrit al reculegerii şi al coborârii în intimitatea primordială a fiinţei din curbura dublă a infinitului. Astfel, arborele cu deformaţiile sale unghiulare, agravat de vibraţiile de răsucire ale ramurilor, asigură ţâşnirea unei soluţii din ciocnirea ideilor, ca şi o învăţătură din ciocnirea asociaţiilor dintre ele, exprimând caracterul general a unor adevăruri de credinţă.

Ataşamentul meu faţă de "arta pentru artă" a fost încununarea unei călătorii spirituale incredibile, în care am înţeles cu adevărat zicala din biblie: "cine rabdă până la sfârşit vă fi mântuit." Adică numai cine este capabil să sacrifice totul şi să se adâncească în fabuloasa lume a lucrurilor care dau mult de gândit, va putea să-şi câştige desăvârşirea. Altă cale nu există. Iar de la desăvârşire la glorie este o distanţă atât de mică.

Ataşamentul faţă de creaţia artistică care înnobilează sufletul, întru realizarea desăvârşirii mele şi, deci, întru realizarea scopului suprem al vieţii mele pământeşti, a vizat două entităţi separate în care a existat o relaţie: ochiul şi cuvântul, percepţia şi acţiunea optimă, printr-o linie incertă, neperfecţionată, care s-a instituit ca fir al gândului ce alchimizează cu răbdare credinţa şi ideea de "lumină" în tușe cromatice pline de caracter și culoare.

Infinitul atins prin cucerirea desăvârşirii, a fost exprimat subtil de Iisus Hristos: "Lasă totul şi urmează-Mă pe Mine, astfel vei trăi, vei avea o viaţă nouă, şi veşnică. Eu sunt Învierea şi Viaţa."

Arborele este infinitul. Străbătând prin încrengăturile ramurilor sale fiecare drum misterios, la nivelul vaselor cerebrale, începi să simţi o anumită emoţie ca atunci când te afli în faţa unei

situaţii de viaţă dificile şi care te face să acţionezi. Gândirea explodează când este confruntată cu un fragment figurativ, când este asemănată cu o ramură de arbore, cu un portret sau cu o evadare din terestru spre înălţimi.

O conectare reală la acea forţă imbatabilă care guvernează universul se referă la acceptarea unei noi realități dintr-o poziție de curiozitate sinceră în a vedea cine sau ce anume dă aripi unei noi certitudini referitoare la existenţa lui Dumnezeu prin configurarea unui simbol al infinitului.

Hocus Pocus Preparatus este formula începutului de magie destinată a realiza o apropiere mai mare între diferite noţiuni, o practică spirituală manifestată în deplin acord cu o cromatică a dispoziţiilor sufleteşti amestecate între idealismul avântat şi vizionarismul profetic, care explodează într-o nouă expresie estetică ce poate pune bazele unei înţelegeri organice a operei literare sau artistice.

La baza magiei trebuie să participe împodobirea simbolică a unui arbore, ca primă modalitate de reprezentare a unui univers orientat cu precădere spre câteva puncte cardinale în care timpul este definit în raport cu o origine arbitrară.

Source: https://neculaifantanaru.com/hocus-pocus-preparatus.html

Hocus Pocus

On Septembrie 28, 2010

Leadershipul de calitate pare un fenomen magic care se produce fără să-ţi dai seama.

Magicianul şi-a făcut apariţia pe scenă trăgând după el, în semi-întunericul care se crease, un cufăr mare de lemn, închis cu cinci lacăte zdravene, care, judecând după cum se opintea, trebuie să fi fost extrem de greu. A descuiat lacătele cu grijă, după care a deschis capacul cufărului încet. Felul în care se mişca era şi amuzant şi înfricoşător în acelaşi timp. De parcă urma să scoată din cufăr cine ştie ce putere supranaturală, închisă acolo ca moartea însăşi şi eliberată în sfârşit după mii de ani. Simţeam parcă respiraţia înfricoşătoare a unui monstru ce a fost trezit la viaţă.

Nu ştiu de ce, senzaţia de mister şi inefabil ce ne-a fost indusă cu bună ştiinţă şi cu o dibăcie manipulatorie exemplară, a făcut ca scena să pară un spaţiu bântuit de spirite malefice, loc al nefirescului şi al dezordinii, supus tuturor relelor. Sala era cuprinsă de o adâncă linişte, iar noi, spectatorii, eram cuprinşi cu toţii de o tainică emoţie, de o teamă inexplicabilă combinată cu o puternică dorinţă de a cerceta şi de a cunoaşte adevărul a ceea ce se ascundea în acel cufăr.

Însă nimic din ce mi-am închipuit eu sau ceilalţi spectatori nu s-a întâmplat. O grămadă de lucruri a scos din cufăr magicianul, tot felul de lucruri banale: o pălărie, un baston, o baghetă, nişte inele, o minge de fotbal, o rachetă de tenis, o lumânare, o ceşcuţă de cafea, o sticlă goală şi o carte veche. Le-a pus uşor deoparte pe masa special pregătită dinainte, apoi şi-a început reprezentaţia. Două ore pline de încordare şi nelinişte, de dinamică şi bună dispoziţie au urmat. N-am să uit niciodată acel minunat spectacol de magie.

Leadership: Poţi să creezi o aşteptare pe care conţinutul unui secret o satisface, dar care în acelaşi timp subminează tocmai criteriul de analiză a secretului?

Dar iată o întrebare cât se poate de interesantă: ce s-a întâmplat cu acel cufăr mare de lemn?

La începutul spectacolului magicianul a intrat pe scenă târâind un cufăr mare de lemn din care a scos mai multe obiecte. L-a lăsat acolo, în dreapta mesei pe care a aşezat obiectele scoase din el. Nu l-a eliminat sub o formă oarecare şi absolut nimeni nu a urcat pe scenă ca să-l ia sau să-l mute din locul respectiv. Dar la sfârşitul spectacolului nu mai era. Dispăruse. Iar magicianul a părăsit scena ignorând existenţa vreunui cufăr.

Uite ce vreau să spun: vezi un lucru, cum ar fi un cufăr mare din lemn, îl vezi, simţi şi ştii sigur că este acolo, chiar în faţa ta. Dar în clipa următoare nu mai este. Adevărul se află în faţa ochilor tăi, numai că el nu este adevărul pe care-l cunoşti sau pe care îl aştepţi. Ci este adevărul pe care cineva ţi l-a impus să-l percepi, şi pe care vrei nu vrei, trebuie să-l accepţi.

Un magician proiectează şi construieşte excelente scenarii de magie. Totul în spectacolul său este pregătit minuţios până la ultimele detalii, de la montaj până la realizarea efectelor. Nu poţi şti niciodată dacă ceea ce face un magician este adevărat sau nu, dacă este o iluzie sau realitatea însăşi. S-ar putea să fie adevărat ceea ce spune şi ceea ce face el, dar tu nu ştii asta.

Pentru un magician magia este ca un joc, un avertisment. Nu poţi deosebi realitatea de iluzie pentru că el nu vrea să afli adevărul. Tu nu trebuie să găseşti nimic neobişnuit în toate astea,

ci să priveşti încurcat spre locul pe care ţi-l indică el, ca în final să fii surprins cu totul.

Leadership: Impactul pe care conţinutul secretului îl are asupra finalităţii propriilor revelaţii, depinde de adecvarea unei atare decizii specificului unei anumite dominanţe?

Dominanţa care trebuie analizată în momentele de îndoială pe care le provoacă fenomenologia secretului, este caracterizată de inegalitatea dintre ceea ce transmiţi şi ceea ce cauţi să surprinzi la capitolul originalitate. Când cercetăm ansamblul de roluri şi jocuri fabricate cu mare iscusinţă pentru a induce o schimbare în realitatea spectatorilor, descoperim că mecanismele perceptive separă obiectul de spaţiu, respectiv forma de fond, extrăgând mesajul obiectual pe principiul gol-plin.

Asta înseamnă că ceea ce prezinţi are valoare atâta timp cât se repetă la nesfârşit un fragment dintr-o mică părticică de puzzle pe care spectatorii luptă să-l rezolve.

Ca să dai valoare leadershipului tău, trebuie să-i surprinzi pe cei din jur, să-i scoţi din normal, să-i cucereşti, să-i vrăjeşti în adevăratul sens al cuvântului. Pentru asta trebuie să foloseşti acelaşi procedeu pe care îl foloseşte un magician desăvârşit în spectacolul său de magie. Tu cum adaugi mai multă valoare leadershipului tău?

Oamenii pe care îi conduci şi care îţi urmăresc „spectacolul" cu foarte mare atenţie trebuie să rămână muţi de uimire şi de mirare: *„ Uau, cum ai făcut asta? "* Şi, de asemenea, trebuie să rămână muţi de admiraţie în faţa performanţei tale: *„ Bravo ! Splendid ! Felicitări ! "* Dar pentru reuşita „spectacolului" tău, trebuie să creezi acea atmosferă magică, perfectă, care să-ţi garanteze succesul 100%.

Leadershipul este un proces aparent de magie care se instalează automat, fără ca oamenii să-şi dea seama: „Hocus Pocus". Exact când oamenii nu se aşteaptă, exact de unde nu se aşteaptă, exact atunci apare magia. Iar un leadership de calitate înseamnă să atingi punctul în care să le modifici convingerile oamenilor şi să le conduci emoţiile fără ca ei să-şi dea seama ce se petrece cu adevărat.

Da, leadershipul este un proces de manipulare, cu puteri magice. Dar este un proces în care oamenii sesizează adevăratul tău talent abia la sfârşitul „spectacolului", atunci când îşi dau seama de miracolul care s-a petrecut. Este un proces în care tu, ca lider, trebuie să faci lucrurile să meargă, atunci când oamenii nu se aşteaptă ca ele să meargă spre bine, să-i surprinzi cu ideile, cu propunerile şi mai ales cu rezolvările tale ingenioase.

Leadership: Ai atins nivelul în care trăieşti în mod constant în limitele mijloacelor tale de magie?

De ce ar fi important ca magicianul să își conștientizeze condiția existenței leadershipului său prin intermediul metodelor sale de manipulare? Când un asemenea om va ajunge la conștiința unei dimensiuni mai înalte de a fi, deci la un nivel de înţelegere mai matur a creaţiei sale, căpătând o încredere deplină în arta sa, ceilalţi oameni din jur vor cădea în ipostaza de marionetă. Leadershipul, dilatat de o exegeză foarte specială, riscă să fie întors pe dos de fals, de o logică mai puţin firească şi mai presus de înţelegerea celorlalţi.

Esenţa leadershipului ar putea fi atinsă dacă acceptăm concepția rezonabilă potrivit căreia adevărul impus trebuie acceptat fără condiţii. Dar astfel, în opera sa, magicianul va despuia leadershipul de înţelesul lui curent, acceptat de toţi, răspândind cu atâta dărnicie un nou sens care lărgeşte doar adevărurile din cadrul propriului său univers de semnificaţii.

Idealul de a fi un alt "soare", de a purta mereu în desagă o iluzie care să facă din ceilalţi o ţintă sigură, precum și alte strălucite modificări de intrigi cu scopul de a crea un efect performant, îl va îndepărta puţin câte puţin pe lider de la drumul său. Va deveni altcineva, într-o formă sau alta, gata să își găsească o împlinire în rutină - trăind în mod constant în limitele mijloacelor sale de magie.

Căutând diverse încercări de explicare a sensului leadershipului în practicile marilor magicieni ai timpurilor noastre, dar şi în efectul lor, se poate naşte ideea de sens al omului şi al vieţii. Aşa cum preciza cineva, mințile luminate sunt doar o expresie, un exponent al umanității.

Deci, fără să criticăm o autoritate care îşi asumă din capul locului toată responsabilitatea pentru satisfacţia şi performanţa repartizării iluziilor pe care ea le guvernează, câştigând pe bună dreptate o glorie incontestabilă, să încercăm totuşi să facem un pas înainte spre performanţă şi să admirăm ideea de "secret" care poate face irezistibilă şi provocatoare ştiinţa conducerii.

Hocus-Pocus este ceea ce reuşeşti să arăţi lumii în contextul unei "dispariţii" altfel încât clipa de "apariţie" să coincidă cu acea semnificaţie de profunzime care se dezvăluie construcţiei unei realităţi noi, nu observaţiei directe a unui fenomen sau proces.

Concluzie: Atunci când un lider care, fără a crea iluzii, găseşte metode, căi şi mijloace cu totul surprinzătoare pentru atingerea ţelului comun, deschide o nouă perspectivă şi face ca lucrurile să meargă spre binele tuturor, atunci el poate fi comparat cu un veritabil magician,

Source: https://neculaifantanaru.com/hocus-pocus.html

Hotărârea lui Evelyn

On Iunie 20, 2010

Construieşte-ţi o atitudine puternică în leadership prin ataşamentul tău faţă de ceilalţi oameni şi prin angajamentul faţă de misiunea pe care ţi-o asumi.

Spre sfârşitul filmului „ *The Mummy Returns (2001)* ”, după ce puternicul rege Scorpion este înfrânt, templul lui Abu Simbel începe să se dărâme. Rick O'Connell cât şi înfiorătorul preot Imhotep (care între timp îşi pierduse puterile) se trezesc brusc aruncaţi într-un hău. Amândoi reuşesc să se prindă cu mâinile de marginea acestuia, dar spiritele morţilor îi trag în abisul pământului, în iad. Rick respiră sacadat, inima îi bătea atât de tare, la fel ca a unui om aflat în preajma morţii care abia îşi mai poate aduna ultimele puteri. În sinea lui aproape că se resemnase.

Evelyn, soţia lui Rick, şi rivala ei, regina reîncarnată Anck Su Namun, ţintuite într-un loc mai sigur priveau neputincioase cum se prăvăleau cu furie bucăţile de piatră din tavan peste tot în jurul lor. Părea că nimic nu-i mai poate salva pe cei doi, care se străduiau cu ultimele puteri să se ţină de marginea hăului.

O hotărâre care însemna moartea sau viaţa. Evelyn a înţeles dintr-o dată că doar energia si hotărârea ei vor putea să-l salveze pe Rick. În sinea ei probabil îşi spunea: *„ Te iubesc Rick. Nu te voi lăsa aici. Nu, după tot ce-ai făcut pentru mine. Nu vreau să te am pe conştiinţă. Nu mi-aş ierta-o niciodată dacă ţi s-ar întâmpla ceva. ”* Aşa că s-a hotărât să acţioneze.

Cuprinsă de nerăbdare şi de nelinişte, dar înarmată cu un curaj deosebit şi cu o voinţă ieşită din comun, ea aleargă spre Rick, fără să-i pese de ploaia de pietre din jurul ei. Odată ajunsă lângă el îi apucă braţul drept cu ambele mâini, inspiră adânc şi, plină de convingere, începe să-l tragă spre ea cu o încăpăţânare de nestrămutat. Cu un suprem efort reuşeşte să-l scoată afară pe Rick din hău.

Leadership: Analiza personalității tale vizează acel tip de intervenție psihologică ce ia în considerare numeroase perspective de abordare a unei sarcini care îţi pune în dificultate nevoia de justificare a puterii de sacrificiu?

Toţi oamenii sunt în stare de lucruri incredibile atunci când îşi doresc ceva cu adevărat, dar puţini au curajul să-şi pună viaţa în pericol pentru cineva. În spatele iniţiativei lui Evelyn s-a aflat un puternic simţământ de afecţiune şi ataşament. Ea a demonstrat că poate prelua iniţiativa specifică leadershipului fiind stimulată de sentimentele profunde faţă de soţul ei, expunându-se primejdiilor cu cea mai cutezătoare îndrăzneală.

Ea a dispus de o cantitate uriaşă de energie şi a avut încredere în instinctele ei atunci când a trebuit să ia decizii importante. A parcurs distanţa care desparte incredibilul de credibil. Fără umbră de îndoială Rick a fost binecuvântat să aibă o soţie, o parteneră ca Evelyn – cu un spirit viu şi energic, curajos şi tenace.

Sacrificiu este ceea ce obţii după ce ţi-ai înfruntat temerile şi ţi-ai luat soarta în mâini, în condiţiile în care eşti silit la o reacţie care-ţi pune viaţa în pericol. Când un om se autodefineşte treptat ca un "erou de sacrificiu", construind o tendinţă de a se manifesta drept catalizator care propulsează trecerea de la experienţă la credinţă, el corespunde acelei tendinţe universale înspre unitate, acelei munci îndeplinite de spirit pentru a justifica o concepţie despre iubire, despre Dumnezeu, despre ce e bine şi ce e rău.

Leadership: Cum apreciezi importanţa valorii tale de judecător într-o evoluţie a motivaţiei bazată pe severitatea consecinţelor, în raport cu presiunea situaţională pe care o simţi "din afara" propriei voinţe?

Văzând că Evelyn a pornit cu atâta elan să-l salveze pe Rick, înaltul preot Imhotep, disperat, o roagă stăruitor, o imploră pe iubita lui Anck-su-namun să-l ajute. Dar aceasta, cu privirea aţintită asupra flăcărilor şi asupra bucăţilor de piatră care cădeau tot mai abundent, temându-se pentru propria viaţă se întoarce şi fuge, sperând să se salveze. Cu alte cuvinte, ea a evitat să-şi pună viaţa în pericol pentru iubitul ei, aşa cum a făcut-o Evelyn pentru soţul ei.

Săraca fată bogată. Încântătoare, dar laşă şi necredincioasă. Abia în ultimul ceas, exact atunci când avea mai multă nevoie de ajutor, Imhotep a realizat acest mare adevăr: că un om care nu are îndrăzneală, nu iubeşte cu adevărat. Că o iubită laşă nu e deloc o femeie iubitoare, ci mai degrabă o trădătoare. Omul slab de caracter îşi dezvăluie latura vulnerabilă în situaţii critice.

Cuprins de o întristare adâncă care i-a sfâşiat de moarte inima, înaltul preot Imhotep, cu voinţa amorţită, cu lacrimi în ochi, zbătându-se câteva clipe între mânie şi durere, a renunţat să mai lupte şi a acceptat îmbrăţişarea morţii. S-a aruncat singur în abisul pierderii eterne. Dezamăgirile târzii sunt cele mai puternice otrăvuri.

Nimic nu-i mai poate alina suferinţa, nimic nu-i mai poate reda pacea inimii celui ce a fost trădat chiar de persoana în care şi-a pus toată încrederea. Înaltul preot Imhotep, şi-a pus toate speranţele în Anck-su-namun, dar aceasta i-a înşelat toate aşteptările. La fel ca un jucător de poker care pariind totul pe o singura carte pierde absolut totul (casă, maşină, soţie), tot aşa Imhotep, pentru că şi-a pus toate speranţele în cea căreia îi promisese un destin de regină, a pierdut orice resursă sufletească şi a preferat sa moară.

A-ţi asuma rolul de judecător într-o creştere permanentă a importanţei tale în sfera măreţiei este similar cu a citi cu nesaţ dintr-o carte cu conţinut dramatic: mai întâi trebuie să suporţi aceeaşi situaţie ca a personajelor, care te face să suferi, apoi trebuie să justifici o anumită concepţie pe care o ai despre Dumnezeu şi, prin urmare, a te justifica pe tine însuţi în situaţia în care personajul principal eşti chiar tu.

Alături de individualismul relativ dezvoltat în perioade tulburi ale vieţii, se conturează uşor, uşor, egoismul şi starea de exasperare în rândul celor care vor să aparţină neapărat de ceva sau de cineva, renunţând la orice mod de gândire potrivit pentru contextul dat. Această poziţie adoptată negândit, fondată doar pe emoţii, îl determină pe om să îşi creeze o realitate proprie, ambiguă prin însăşi interpretabilitatea ei, ce poate fi privită ca o explozie în lanţ şi cu efect imediat de neutralizare a "scutului" rezistent al leadershipului.

Afectivitatea, prietenia, recunoştinţa, mulţumirea de sine, bunătatea - trebuiesc administrate cu foarte mare grijă, înainte de apariţia acelei forme deosebit de contagioase, uneori mortale, a slujirii prea generoase, alteori chiar inconştiente, în numele prieteniei şi unităţii.

Dacă te afli la conducerea unei echipe trebuie ştii că oamenii slabi de caracter evită să-şi asume responsabilităţi în situaţii care cer improvizaţii, în faţa eventualelor obstacole si pericole ce ar putea sa apară. Mai mult, ei preferă întotdeauna să meargă pe căi bătătorite decât să se expună riscurilor şi să ia asume măsurile pe care trebuie să le ia.

Atunci când în echipă ai mai mulţi asemenea oameni, nesiguri şi laşi, probabilitatea de a nu ajunge la scopul propus este mare, iar echipa, în acest caz, nu este decât un grup care se poate destrăma oricând.

Presiunea situaţională pe care o simţi “din afara” propriei voinţe se produce atunci când conştiinţa ta se supune altor reguli decât cele pe care le-ai tot clamat şi le-ai luat ca alibi în majoritatea cazurilor.

Conştiinţa ta se îndreaptă spre un întreg numit "starea corecţiei finale" atunci când îţi dai seama că ceea ce contează cu adevărat nu este ceea ce ţi se întâmplă, ci ceea ce eşti dispus să sacrifici când ştii că timpul tău este limitat.

Hotărârea lui Evelyn aduce în prim plan o singură maximă: construieşte-ţi o atitudine puternică în leadership prin ataşamentul tău faţă de ceilalţi oameni şi prin angajamentul faţă de misiunea pe care ţi-o asumi.

Source: https://neculaifantanaru.com/hotararea-lui-evelyn.html

Hotarele celor străini de tainele apusului

On Octombrie 04, 2012

Impune-te în faţa celorlalţi fără să te îndepărtezi de realitatea concretă pe care o împarţi cu ei.

Numele lui era Carson Wells. Îşi iubea meseria, fiindcă aducea bani grei. Îşi iubea viaţa, fiindcă banii se pricepeau de minune s-o întreţină. Îşi iubea propriul lui fel de a fi, lipsit de violenţă, dotat parcă cu viziunea creatoare a artistului care nu se manifestă decât în limitele propriei creaţii, combinată cu atitudinea civică obligatorie a unui intelectual. La prima vedere n-ai fi spus că era un vânător de recompense, *un spéculateu* r, un dispozitiv serios care răspundea perfect scopului pentru care a fost construit, o flacără care se stingea sau se aprindea în funcţie de ritmul în care obţinea contractele.

Şi, dintr-o dată, paşii ucigători ai unei umbre îşi rezervară locul în spatele său. Transpiraţia îl cuprinsese asemenea unui bolnav îngrozit de gândul morţii. Presimţi năpasta. Dar, prea târziu. Uf, dacă ar fi intuit, dacă ar fi sesizat cu o secundă mai devreme. Cel cu sânge otrăvit, cu sufletul înveninat, îl prinsese deja în pânza lui de păianjen.

Ca un cavaler sumbru, fără frică şi fără păcat, nu-şi mai putea scoate pentru ultima oară spada pe jumătate frântă, spre a-şi atinge mortal adversarul, măcar cu ciotul. Trebuia să se supună destinului.

Leadership: Dispui de ingeniozitatea necesară pentru a depăşi un impas dintr-o cauză ce nu ţine de tine, în condiţiile unei separări de factorul numit "Teren Propriu"?

Doi vânători, două făclii, două hotare despărţite doar de un gărduleţ fin de pietate: Carson şi Chigurh. Asistăm la un paradox: pe de o parte un soi de forţă de sprijin, lăuntrică, izvorâtă din credinţă, dintr-un categoric simţ al izbăvirii, completată de opusul ei, forţa de reacţie venind din afară, de la o fiinţă inumană.

Ca şi când ar fi adulmecat deodată urma acelui hotar sinistru, apusul tainic care întâmpină necruţător orice muribund, Carson îşi adună tot curajul şi face o ultimă încercare de a-şi salva viaţa:

- Nu e nevoie să faci asta, Chigurh. Sunt un simplu speculator. O să te plătesc. Îţi dau toţi banii, şi ne vedem fiecare de drumul lui...

Dar o fiinţă cu sânge rece nu poate fi înduplecată prea uşor.

- Ştii ce se va întâmpla acum, Carson, nu-i aşa? Ar trebui să-ţi recunoşti situaţia. Ar fi mai demn din partea ta, răspunse Chigurh cu arma îndreptată spre el... Dă-mi voie să te întreb ceva, Carson. Dacă regula pe care ai urmat-o te-a adus aici, la ce a fost bună? *

Leadership: Neglijezi importanţa situaţiei care îţi marchează existenţa atunci când gândeşti în termenii unor trăsături inerente?

Examenul propriilor posiblităţi de a face faţă unei situaţii se dă atunci când altcineva intră pe "terenul" propriei tale filosofii şi te implică într-o cauză ce nu ţine neapărat de tine, cât de

hazard. A te separa de acest teren propriu înseamnă de fapt să devii universul altcuiva, să fii în slujba altui om, să fii important prin ceea ce îl defineşte pe el în raportare la lume.

Omul, o fiinţă raţională, acţionează în baza şi în conformitate cu gândirea, educaţia şi concepţiile sale dezvoltate în timp. Acţiunea are la bază o anumită logică şi este determinată de o gândire raţională / sau nu, care poate să genereze o forţă benefică sau o forţă ce va acţiona în detrimentul său.

Toţi oamenii care contribuie la transformarea ta pe parcursul experienţelor unice sunt mai mult sau mai puţin captivi în zona ta de interes şi responsabilitate prin gândirea pe care o "primesc" de la tine, pe care o adoptă şi o impun, la rândul lor, altora.

Căci tu, prin leadership, dispui de acea forţă lăuntrică, izvorâtă dintr-un categoric simţ al putinţei de a schimba lucrurile, o flacără care se aprinde pentru toţi, a cărei intensitate reflectă ceea ce eşti tu în realitate.

Trăsăturile inerente precum determinarea, creativitatea sau flexibilitatea sunt conturate de importanţa situaţiilor care îţi marchează existenţa. Ele reprezintă nişte repere comparative, câştigate în permanenţă şi judecate prin raportare la ceilalţi.

Dar această forţă este întotdeauna amplificată sau diminuată de opusul ei, un soi de forţă de reacţie venind din afară, de la alte persoane, de la alte determinante, de la alte "constante de a fi", care doresc să se impună cu forţa pe graniţa care vă separă, încercând să-şi propovăduiască propriile lor reguli, propriul lor mod de gândire şi acţiune.

Aşa cum e în firea valului să vrea să treacă peste el însuşi, tot astfel este în firea forţei opuse să vrea să treacă peste forţa ta, să pătrundă totul, să se facă auzită, ascultată asemenea unei fiinţe superioare care într-un fel supervizează alegerile tuturor celor din jur.

Să înţelegi prin ceea ce treci se poate acorda cu acceptarea de a te angaja cu altcineva în necunoscutul unei situaţii, dacă consecinţele directe sunt semnificative pentru cursul vieţii tale.

La hotarul dintre succesul şi eşecul în leadership stă forţa opusă care poate altera capacitatea ta de a rămâne fidel principiilor scărilor valorice la care ai aderat.

Le dai celorlalţi posibilitatea de a te aprecia la adevărata ta valoare? Care este preţul pe care îl plăteşti pentru a menţine viu interesul celorlalţi? Te simţi copleşit de un simţ al neputinţei, datorat forţei de reacţie venind din afara propriului tău cerc de excelenţă? Îţi asumi riscul de a fi interpretat greşit realitatea lor? Pledezi în favoarea unei realităţi, fără să ştii la ce să te aştepţi?

Hotarele celor străini de tainele apusului aduce în prim plan consecinţa constatării unei noi realităţi, a unui alt mod de gândire, care se opune aspiraţiilor tale.

A încerca să te conectezi la realitatea acelor oameni care nu tolerează prea bine ideea unei egalităţi, a unor principii, valori care să devină apoi standarde morale şi de calitate, a încerca să te armonizezi cu ei la nivel psihic şi emoţional printr-o atitudine de prietenie şi colaborare, este de cele mai multe ori echivalent cu eşecul.

În leadership, totul ţine de libertatea celorlalţi de a te judeca prin comparaţie cu ei şi de a te

clasifica în consecinţă, dreptatea / nedreptatea fiind înfăptuită printr-o amplă viziune şi gândire asupra binelui lor.

Cu alte cuvinte, în locul procedeului reuniunii spectaculoase dintre două forţe opuse, cu puncte de vedere diferite, în alcătuirea unui teritoriu stabil de leadership, este mai prudent să acorzi prioritate criteriului loialităţii şi solidarităţii. A fi un bun lider nu ţine doar de tine, ci de capacitatea celorlalţi de a te descifra, de a te limita dând un sens nou viziunii şi principiilor tale.

Încerci să te conectezi la realitatea oamenilor care nu tolerează prea bine ideea unei egalităţi, a unor principii şi valori comune? Cum? Ştii la ce să te aştepţi?

Găseşte răspunsul la această întrebare înainte de a te reinventa: *"Dacă filosofia pe care o urmezi în viaţă te va conduce într-un punct mort, la ce a fost ea bună?"*

Concluzie: Fii întotdeauna cu un pas înaintea celorlalţi. Dezvoltă-ţi capacitatea de a anticipa, în limitele raţiunii umane, viitorul cu tot ce poate aduce el, bun sau rău. Fii vigilent şi pleacă urechea la vocea mulţimii şi mai ales a inamicilor tăi – căci numai astfel vei putea contracara acea forţă demobilizatoare care stă în umbra fiecărui lider.

Impune-te în faţa celorlalţi fără să te îndepărtezi de realitatea concretă pe care o împarţi cu ei.

*** Notă:** *" No Country for Old Men (2007) "*

Humpty Dumpty (II)

On Decembrie 26, 2014

Exprimă-ţi individualitatea prin asigurarea totalităţii „facerii", explorând mai eficient dimensiunea sensului vieţii.

În scurtul său discurs în faţa lui Alice, Humpty Dumpty schiţează viitorul speranţelor oamenilor şi oferă indiciul salvării noastre: să devenim stăpânii cuvintelor pe care le rostim, să facem limbajul să răspundă nevoilor noastre. Humpty Dumpty era un profet, un om care spunea adevăruri pentru care lumea nu era încă pregătită.

- Un om?

- Scuzaţi-mă. O scăpare verbală. Voiam să spun un ou. Dar scăparea este plină de învăţăminte şi mă ajută să-mi demonstrez ideea. Căci toţi oamenii sunt ouă, la o adică. Existăm cu toţii, dar nu am atins încă acea formă care este destinul nostru. Suntem potenţial în stare pură, un exemplu de urmează-să-fie. Întrucât omul este o fiinţă căzută - ştim asta din Facere.

Humpty Dumpty este şi el o fiinţă căzută. El cade de pe zidul său, iar nimeni nu-l mai poate face la loc – nici regele, nici caii regelui şi nici oamenii săi. Dar tocmai asta trebuie să ne străduim cu toţii să facem acum. Este datoria noastră ca fiinţe umane: să punem laolaltă bucăţelele oului. Căci fiecare dintre noi este un Humpty Dumpty. Iar ajutându-l pe el, ne ajutăm de fapt, pe noi. *

Leadership: Poţi da naştere viziunii unui alt tip de om printr-un act de cunoaştere transpus într-o experienţă concretă, încât să pui laolaltă bucăţelele care constituie imaginea verosimilă a unui Sine care îşi asumă specificitatea?

Leadershipul îşi extrage enorma forţă de cunoaştere umană, orientată spre lumea interioară sau exterioară, în funcţie de însemnătatea acordată existenţei parcursă prin escaladări şi coborâri. Un astfel de leadership, dirijat spre nivel tot mai înalt de complexitate, se sprijină pe ideea că fiecare individ este o valiză închisă, ticsită de gândurile, faptele şi trăirile testate într-o perioadă de timp, ce poate fi preluată atâta vreme cât ea nu depăşeşte o anumită dimensiune. Este vorba de acea dimensiune a sensului vieţii, eliberată de condiţia efemeră a valorilor intangibile, care nu pot fi evaluate sau coordonate.

Leadershipul nu poate crea efecte asupra dimensiunii existenţiale şi nu poate da naştere viziunii unui alt tip de om, decât printr-un act de cunoaştere transpus într-o experienţă concretă. Aici intră în scenă Sinele omului, imaginea pe care ţi-o formezi despre tine însuţi în neprevăzutul evenimentelor, dar în aşa fel încât să dai coerenţă unui destin care este o Întâmplare Neîntâmplătoare. Sinele este ca un ou: poate avea o consistenţă tare sau moale, dar odată ce l-ai abandonat el nu mai poate excela prin gust, calitate şi prospeţime.

A pune sub semnul întrebării existenţa, acest canal temporar prin care se realizează tranziţia către deplinătatea cunoaşterii şi a înţelepciunii pe care numai utilizarea „măsurii" o poate controla (dominând aparenţa), înseamnă de fapt să te angajezi într-un efort intelectual cu totul excepţional, care presupune o luptă pe două fronturi.

Un front al dedicării spre noi începuturi, spre o renaştere a fiinţei şi personalităţii ce ascunde, uneori, riscul de a te confrunta cu propria conştiinţă, cu îndoielile, eşecurile sau remuşcările

datorate faptului că nu ai făcut totul pentru tine sau pentru o cauză nobilă, din pricina anumitor limitări. Şi un front al inclinaţiilor spre fragmentarism, spre diversitatea adevărurilor care conduc spre drumul drept al îndatoririlor tale ca fiinţă superioară, asigurând alternanţa dintre acumulările şi transformările semnificaţiilor atribuite experienţelor vieţii.

Leadership: Poţi să împarţi imaginea despre tine însuţi în bucăţele care să constituie o imagine asemănătoare unui simbol al creaţiei destinat să depăşească perimetrul original al naturii sale?

Oul nu este doar simbolul fecundităţii, ci reprezintă şi imaginea verosimilă a unei creaţii considerate un fenomen singural. La fel ca sinele omului pus în vibraţie cu elanul spiritual: el nu este niciodată abandonat de forţa divină, nici chiar în momentele de negare şi de îndoială, dar nici nu poate să formeze o lume fără ca mai întâi să-şi crească conţinutul.

Oul este sinele care experimentează o nouă naştere, modificându-şi starea de agregare şi parametrii de existenţă odată cu creşterea conştientizării privind nevoia de a fi mai mult decât o entitate lipsită de semnificaţie. Astfel, reacţiile la ceea ce este temporar îşi vor pierde din intensitate.

Să găseşti un defect în ceea ce priveşte aspectele vieţii apreciate ca nişte extinderi ale sinelui într-o multitudine de utilizări, înseamnă de fapt să găseşti *o spărtură în coaja oului* . Adică să descoperi o anumită semnificaţie în confuzia produsă de reinventarea personală, mai degrabă decât să accepţi o „facere” care exclude capacitatea conştiinţei de a discerne între adevăr şi falsitate.

„Facerea”, sinonimă cu perioada de căutare, actualizare şi optimizare a unei noi identităţi, în funcţie de succesele şi insuccesele experienţelor trăite, implică cuvintele: *Să faci din om a ta asemănare* - vizând prin aceasta o aducere laolaltă a tuturor contrariile care îl compun, cât mai nimerită pentru ipostazierea ta ca exponent al superiorităţii. Te poţi ajuta singur să devii un lider, doar dacă reuşeşti să îmbrăţişezi toate aceste contrarii, analizând lecţiile de viaţă pe care le oferă lumea din jur.

Un sine care îşi asumă specificitatea este imaginea unei dezvoltări spirituale care începe de la o existenţă ultrasensibilă şi se continuă cu expresia unei conştiinţe creatoare singulare care caută răspunsuri la un nivel existenţial profund, dincolo de suprafaţa vizibilă a evenimentelor propriu-zise.

Humpty Dumpty este o expresie care aduce în prim plan acea regiune a existenţei omului căreia îi este specific raportul dintre conştiinţă şi convingeri, clarificând prin explorarea lumii sensul atribuit cunoaşterii care fundamentează propria sa devenire.

Înainte de a-ţi crea o viziune care să te diferenţieze de restul lumii, mai întâi încearcă să-ţi exprimi individualitatea prin asigurarea totalităţii „facerii”, explorând mai eficient dimensiunea sensului vieţii celorlalţi oameni. Pentru a reuşi acest lucru ai nevoie de multă experienţă de viaţă şi de un spirit de anticipare dezvoltat.

*** Notă:** Paul Auster - *Trilogia New York-ului* , Editura Univers, 2007.

Humpty Dumpty (I)

On Decembrie 22, 2014

Asigură-ţi menirea nobilă de formator de caractere, îmbogăţind sensurile pe care doreşti să le încorporezi în existenţa celorlalţi.

Humpty Dumpty: cea mai pură reprezentare a condiţiei umane. Ascultaţi-mă cu atenţie, domnule. Ce este un ou? Este ceea ce nu s-a născut încă. Un paradox, nu-i aşa? Căci cum poate Humpty Dumpty să fie viu, dacă nu s-a născut încă? Şi, cu toate acestea, este viu - nu încape nicio îndoială. Ştim asta pentru că poate vorbi. Mai mult chiar, Humpty Dumpty este un filozof al limbajului.

Alice în ţara din oglindă, capitolul al şaselea: „Când eu folosesc un cuvânt, spuse Humpty Dumpty pe un ton destul de batjocoritor, acel cuvânt nu înseamnă decât ceea ce vreau eu să însemne - nici mai mult, nici mai puţin. Întrebarea este, spuse Alice, dacă poţi face ca aceste cuvinte să însemne lucruri diferite. Întrebarea este, spuse Humpty Dumpty, cine este stăpânul - asta-i tot." *

Leadership: Însemnătatea mesajului pe care îl transmiţi returnează o valoare „Look-In" ce poate fi declarată cu operatorul de acces "Self"?

Ideea de a face din perspectiva înţelegerii abstracte o unitate complexă de inteligenţă, care să devină justă în noile condiţii de *update* a valorii de sine, se fundamentează preponderent pe gestionarea cunoştinţelor avansate de prelucrare a semnificaţiilor pe care cauţi să le încorporezi în existenţa celorlalţi oameni. Semnificaţiile trebuie să fie cât mai reprezentative pentru captarea fluxului de importanţă şi valori atribuite „redefinirii" lor complete.

Dar mai întâi de toate este prioritar să atribui o însemnătate mare condiţiei tale de artist al amănuntelor, care ştie ce anume este necesar pentru a-şi exprima virtuozitatea în domeniul improvizaţiei şi al compoziţiei care să faciliteze o bună comunicare a mesajelor. Nu uita că inteligenţa care te defineşte ca scriitor are în vedere imaginea pe care ţi-o formezi despre un ou: mai întâi trebuie să justifici în vreun fel modalitatea lui de a exista independent de sursa lui de provenienţă, apoi trebuie să te alimentezi din conţinutul lui fără ca acest fapt să îţi afecteze acţiunile principale.

Am observat deseori că liderii cei mai buni progresează în baza acestei clauze de acceptabilitate: *„ Tot ce are o însemnătate adâncă rămâne depozitat în conştiinţă"* . Prin urmare, un efect primar al concentrării pe ideea creaţiei de însemnătăţi, optimizate prin intermediul cuvintelor, gândurilor, ideilor, sentimentelor, este acela al acordării atenţiei mesajului pe care îl transmiţi.

Valoarea "Look-In" poate fi atribuită însemnătăţii pe care o dai conţinutului unei reprezentări mentale (o imagine a unui lucru, o asociere între stimuli și evenimente) încât aceasta să favorizeze construcţia unei noi realităţi.

Sintagma „Cine este stăpânul" - nu reprezintă doar indicele dezvoltării în materie de stil de abordare a cunoştinţelor, ci simbolizează acea parte autentică din tine, neînăbușită de clişee, care vrea să fie văzută, auzită şi să se simtă apreciată, adesea în detrimentul oricăror alţi factori de condiţionare. Această sintagmă, la rândul ei, se fundamentează pe un mesaj de redirecţionare către tine însuţi: *"Ceea ce sunt corespunde aprecierii pe care o dau intelectului meu."*

Când te ataşezi de un om, în realitate te ataşezi de acea parte sugestivă din el, pusă în lumină de modul de exprimare şi de mesajul transmis. Ceea ce el spune îţi transmite o anume stare. Eşti contaminat de însemnătatea unor idei, a unor concepţii, a unui montaj de ordin ideologic si psihologic, care persistă în diverse contexte prin sensurile deosebite puse în evidenţă. Dar mai ales printr-un mod de înţelegere constructivist admis ca valid din perspectiva bogăției nesfârșite pe care o oferă dimensiunea sinelui său.

Dacă vrei să te convingi de eficienţa leadershipului bazat mai mult pe emoţie, decât pe raţiune, fii deschis la toate alternativele pe care ţi le propune cealaltă persoană şi explorează tu însuţi părţile atractive pe care le poţi considera autentice, drept o pârghie spre acea menire nobilă de formator de caractere.

Se poate spune că însemnătatea mesajului pe care îl transmiţi returnează o valoare „Look-In", numai dacă cei de lângă tine, atinşi de acea forţă discretă a emoţiei care se împlineşte în formă numai prin cuvinte (prin puterea de a comunica), reuşesc să se concentreze în mod deosebit asupra însemnătăţii lor ca fiinţe care se auto-creează, care îşi pot depăşi natura. Tu însuţi devii un stimulent şi un motiv al redefinirii lor dacă însemnătatea mesajelor şi cuvintelor „aruncate" responsabil reuşesc să schimbe natura lor interioară.

Direcţia care determină punerea în valoare a flerului scriitoricesc este dată de puterea unor cuvinte care pot să aibă semnificaţii diferite atunci când se alinieaza unor reprezentării vizuale care permit efectuarea de operaţii (acţiuni, comenzi) asupra lucrurilor.

Humpty Dumpty este o expresie ce scoate în evidenţă puterea extraordinară de a comunica un mesaj, a cărui însemnătate, nefiind pusă la îndoială, vine din găsirea formei si ordinii cuvintelor, ideilor, sentimentelor în aşa fel încât să exprime cât mai fidel ceea ce nu se poate exprima nicăieri altundeva - dar care este acceptat de ceilalţi ca pe o condiţie la buna desfăşurare a jocului numit „Viaţă."

Întrebarea este, cine este stăpânul acestei puteri - asta-i tot.

*** Notă:** Paul Auster - *Trilogia New York-ului* , Editura Univers, 2007.

I'm alive

On Mai 28, 2016

Redefineşte-ţi fundamentele pe care îţi întemeiezi abordarea vieţii, încât să ajungi să fii împăcat cu tine însuţi.

Sunt prins într-un soi de spaimă neştiută şi totodată într-un fel de admiraţie contagioasă, expresia unui conflict moral între dominaţia Eului atât de încordat şi scrisul atât de pasional, fără să-mi pot da seama dacă n-am primit cumva de la natură un dar anume care-mi dă putinţa să modific sau să nimicesc adevărul cu care sunt însărcinat să trăiesc toată viaţa.

Esenţa virtuţilor mele (disciplina, concentrarea, controlul de sine şi temperanţa) cuprinse în această escapadă a minţii din realitate, alimentată mereu cu descoperiri noi şi menţinută în limitele unor formulări expresive, mă ajută să mă accept aşa cum sunt, contribuind la acceptarea voită a personalităţii mele într-un spaţiu al unicităţii numit *Limenilodhis* (strălucirea unei scriituri secrete).

Treaba asta cu adevărul, pasiunea, acţiunile şi efectele lor combinate, de care îmi este teamă să se propage spre o stare intensă de iubire şi recunoştinţă, toate luate ca forme de reacţie faţă de datoriile existenţei, conduc la două sisteme de ecuaţii care permit să se determine valorile intensităţilor participării mele la cauzalitatea unei ieşiri din zona de confort. Care, cu cât este mai confortabilă, cu atât este mai greu de părăsit.

Leadership: Eşti în stare să te consideri mai mult decât eşti într-un context care pretinde aplicarea viziunii unui Creator dincolo de impactul grandios al unei înaintări venind din nefiinţă?

Scriu despre mine nu fiindcă sunt pasionat de aventura cunoașterii care trăieşte experienţe de învățare unice într-un spațiu experimental de aşternere a gândurilor curate, acceptând tot ceea ce-mi trece prin cap drept sumă a unor adevăruri universal valabile, ci pentru faptul că cunoscându-mă îndeajuns din punct de vedere al filosofiei reuşesc să mă transpun într-un Papus, ale cărui cuvinte sunt demne de reţinut:

"Când un om crede că ştie ceva şi se consideră asemenea zeilor, lucrând doar pentru mântuirea sa personală şi retrăgându-se într-un turn de fildeş pentru a se purifica, nu primeşte nimic, căci el are tot ceea ce îi este de trebuinţă pentru a fi măreţ şi spiritual."

Omul prins în această capcană a sistemelor cu potenţial diferit de predominanţă, unul moral care începe cu crezutul în sine, şi unul imaginativ născocit dintr-o dorinţă de altfel, îşi caută o cale de mijloc în pragul unei alegeri disperate, un relevant *qualcos'altro* într-un interval de timp variabil. De aceea, am decis uneori să îmi umplu spaţiul de scris cu nişte reflecţii uşoare, precum: "ceea ce spun are ecou numai în lumea celor care cred în poveştile care lămuresc viziunea unui Creator, de dincolo de cortina timpului, dincolo de puritatea liniei şi a desenului, dincolo de impactul grandios al unei înaintări venind din nefiinţă".

O înaintare în nefiinţă este o percepţie a sinelui într-un univers paralel, ca atunci când rosteşti nişte cuvinte magice fără să te audă nimeni, sau când scrii despre un lucru pe care nu-l vede nimeni în afară de tine.

Ca un pictor hotărât să-şi distrugă toate pânzele pictate vreodată doar ca s-o ia de la capăt, el nu încetează să preseze din ce în ce mai tare tocmai punctul cel mai sensibil, conţinutul

unei pagini scrise, contemplând frumuseţea unei scene din natură. Cu totul, el este atras în propriul revizionism, în actul de redefinire a fundamentelor pe care şi-a întemeiat abordarea vieţii.

Leadership: Te reîntorci mereu spre acel "punct al meandrelor intersectate" unde trebuie să fii tot timpul contribuitor ca să poţi spune cu adevărat: *I'm alive* din prisma creaţiei plăsmuite cu osteneala unei vieţi plină de structuri ale Ego-ului?

Dar ceea ce nu se vede, nu se închipuie şi nu se destăinuie, în cazul acestor sisteme de ecuaţii cu o singură variabilă de susţinere - nemărginita satisfacţie de a da *Replay* propriilor performanţe, este faptul că în afară de toate acestea mai există şi altceva, mult mai vast ca importanță. Și anume, ambiţia de a mă surprinde, ca într-un cleşte, în matricea unei şlefuiri a permanenţei cu care tind să mă acomodez.

Permanenţa este starea neobosită a omului de a se educa singur pe sine, cu scopul de a se înţelege şi de a se accepta aşa cum este. Permanenţa este încununarea artei de a trăi conform calităţii şi chemării pe care o ai, un punct unde nu trebuie să fii tot timpul contribuitor decât dacă ai vreun folos, numai dacă datoria ta morală calcă întotdeauna pe acolo.

Egoul meu suprem îmi spune că pot fi mai mult decât un creator, că pot fi imaginarea unei scriituri neobişnuite. La polul opus, egoul meu frământat *IN CUGERO* îmi spune să rămân cu picioarele pe pământ. Astfel, calitatea mea de contribuitor la atingerea și satisfacerea unei deplinătăţi a sensului vieții, prin descoperirea și includerea unor adevăruri de temelie în relația cu ceea ce mi se întâmplă, vizează acel efort colosal pe care îl fac pentru a fi împăcat cu mine însumi.

Descoperitorul unor adevăruri de temelie ale vieții, în clipa în care va fi solicitat într-un rol de lider, va reuși să facă din orizontul experienței de sine un fel de asumare a unei distincţii între ceea ce i se întâmplă și ceea ce depinde de el să se schimbe.

Leadership: Îţi dezvălui creaţia de fi împăcat cu tine însuţi prin virtutea conştientizării unicităţii de a găsi noi corespondenţe ale vieţii care îţi permit să trăieşti permanent noi experienţe, iarăşi şi iarăşi, mereu prin comparaţie cu "o armă a seducţiei"?

O destăinuire a Mirandei Grey din opera lui John Fowles îmi întăreşte convingerea că pentru a avea un rost în viaţă nu trebuie doar să fii bun la ceva, ci să faci din acel ceva o mereu altă experienţă de exprimare, de libertate, un show de excepţie, altfel te vei crampona în rutină. Ceea ce nu cere, neapărat, implicare emoţională profundă.

"Adormisem la umbra copacilor şi când m-am trezit am zărit printre frunze cerul albastru-cobalt şi m-am gândit cât de imposibil era să pictezi anumite lucruri. Cum era oare posibil să găseşti o nuanţă de albastru care să redea intensitatea vie şi luminoasă a cerului? Am simţit deodată că nu mai vreau să pictez, că a picta înseamnă a-ţi da aere, că singurul lucru care contează cu adevărat este să trăieşti, să trăieşti permanent noi experienţe, iarăşi şi iarăşi, mereu."

Superioritatea, pe care leadershipul o reclamă adesea, este consecinţa unui exces de atitudine.

Iar un exces de atitudine impus de acceptarea unei experienţe de libertate în creaţie, la un om devotat unei anumite îndeletniciri, este modalitatea neconvenţională de a se arăta puternic în faţa vieţii, având conştiinţa acelei întoarceri - iarăşi şi iarăşi, mereu - spre ceea

ce contează, spre ceea ce îl face mai bun şi mai responsabil, spre acel punct unde trebuie să fie tot timpul contribuitor ca să poată spune cu adevărat: I'm alive.

Arma seducţiei unui creator, direcţia cea mai productivă a firii sale, este consacrată revelării unor noi experienţe de viaţă trecute prin decorul unei realităţi care pe neaşteptate poate deveni imprevizibilă, depăşind orice putere de înţelegere, orice imitaţie a timpurilor noastre.

I'm Alive este deviza omului care încearcă să se elibereze de acea povară a regretelor şi a sentimentului de a fi neputincios faţă de caracterul efemer al lucrurilor şi al vieţii în general. Creaţia, adâncirea într-o realitate care depăşeşte competenţele raţiunii umane obişnuite, este singura cale de a simţi că trăieşti în deplin acord cu propria natură, cu propriile judecăţi, cu propria viziune, cu propria conştiinţă.

Un om care spune cu tot sufletul: *I'm alive* , este cel care face din însăşi viața lui o lecție a conştiinţei - de a fi o lume plină de opţiuni pentru sine. O lume ce depinde de adevărul, pasiunea, acţiunile şi efectele lor combinate, toate luate ca forme de reacţie faţă de datoriile existenţei, propagate spre o stare intensă de iubire şi recunoştinţă.

Source: https://neculaifantanaru.com/i-m-alive.html

Iartă-mă și primește-mă la tine !

On Februarie 02, 2017

Afirmă-ţi individualitatea urmând indicatorul motivației care te face să te privești cu alți ochi în ecuația existenței celorlalți oameni.

- Cine ești? Mi se pare că te-am mai văzut, că te-am cunoscut, pe vremuri... spuse Caderousse cu ochii aproape stinşi, în clipa grea a suferinţei de moarte.

Monte-Cristo nu încetase să urmărească mersul agoniei lui Caderousse. Își dădu seama că însufleţirea aceasta era ultima. Se apropie de urechea muribundului și, învăluindu-l într-o privire liniștită și limpede totodată, îi spuse:

- Sunt...Sunt...

Iar buzele lui, abia întredeschise, lăsară să treacă un nume, rostit atât de încet, încât Monte-Cristo păru că se teme să-l audă el însuși.

Caderousse, care se ridicase în genunchi, își întinse brațele, făcu o sforţare să se tragă înapoi, pe urmă, împreunându-şi mâinile și ridicându-le ca într-o căutare a sincerităţii, grăi încet:

- Doamne ! Doamne ! Iartă-mă că m-am lepădat de Tine. Tu exişti. Ești cu adevărat tatăl oamenilor în cer și judecătorul oamenilor pe pământ. Doamne, multă vreme te-am tăgăduit ! Iartă-mă ! Iartă-mă și primește-mă la tine !

Și Caderousse, închizând ochii, căzu pe spate, cu un ultim strigăt și cu un ultim geamăt. Sângele i se opri de îndată pe marginile căscate ale rănilor. Era mort. *

Leadership: Îţi concentrezi toate forțele raţiunii pentru efectuarea unei reevaluări a parcursului existenţei tale care să inducă o singură perspectivă viabilă cu efecte imediate în schimbarea celor din jur?

Pentru a fi în stare să creezi o orientare a spiritului uman către substratul esenţial al unui nou mod de gândire, în funcție de imaginea de pe care ți-ai creat-o - aceea de revelator al unor adevăruri absolute, mai întâi asigură-te că punctul de vedere pe care îl expui și îl susţii nu este în opoziţie cu forțele fundamentale de acțiune ale vieții.

Două dintre asemenea forţe sunt: voința omului de a se împăca cu sine, cu trecutul său, cu greşelile care se plătesc și voința lui de a se orienta într-o direcţie nouă, în căutarea unei fidelităţi mai depline faţă de ordinea și planurile unei puteri mai înalte. Acestea sunt câteva din bogăţiile omului spiritual, alături de nesfârşitele atribute ale relaţiei cu valorile veșnice ale unui determinism bazat pe liberul arbitru.

Schimbarea celor din jur se realizează prin modul de gândire pe care îl promovezi într-o situaţie în care eşti perceput drept o "enigmă dezvăluită", şi că punctul tău de vedere asupra felului în care eşti conectat la realitatea din jur te prezintă în lumina unei noi şi mature conştiinţe. Adică trebuie să fii şi magician, şi mântuitor al lumii, pentru a face din realitate locul unei atmosfere de autentică încredere, credinţă, înţelegere şi preţuire, chiar dacă nu eşti înţeles la adevărata ta putere.

Reprezentativitatea omului, în cadrul a ceea ce numim calitatea vieții, priveşte voinţa lui de a se forma în numele unei moralităţi care include angajarea spirituală.

Conştiinţa arată retrospectiva vieţii în momentele cheie. Ea poate să contribuie la îmbunătăţirea unui parcurs derulat prin numeroase etape corespunzătoare unor forme de gândire, de simţire şi de manifestare ce fac obiectul intervenţiei atribuite unei puteri nemărginite.

Dar asta numai dacă deznodământul unei faze importante din viața omului este o consecinţă a greşelilor care s-au punctat pe parcurs. În acest caz reprezentativitatea omului, spre a deveni activă în datul unei situații identitare, reclamă percepţia unei anumite imagini de către un anumit subiect ce poate fi definit la limita dintre viață și moarte.

Acest subiect, pe care îl abordezi și îl tratezi ca însemnătate pentru ceea ce simbolizează individualitatea ta, este indicatorul motivației care te face să te privești cu alți ochi în ecuația existenței celorlalți oameni.

De exemplu, un subiect bun este ispăşirea unei vini morale, sau sacrificiul adus de bunăvoie la protejarea anumitor valori prin participarea la vreo misiune. Un alt subiect poate fi împăcarea cu tine însuți, ori împăcarea cu Dumnezeu. Sau săvârşirea unui lucru peste putinţă de îndurat. Sau o alegere altruistă, Sau indiciile unei înclinaţii deosebite către substratul tainic al lucrurilor.

Momentul cheie al dezvăluirii sinelui, în cazul în care afirmarea adevărului despre tine pune în valoare toate percepţiile subtile ale unei lumi dominate de pasiuni extraordinare, privilegii şi jocuri de culise, nu poate fi înțeles ca fiind cea mai mare realizare spre profunzimile conştiinţei vieţii. Totuşi, procesul dezvăluirii sinelui poate fi derulat pe parcurul unor situaţii în care devii obiectul intervenţiei unei Entităţi Superioare de tip divin în lumea creată de un personaj răbdător, care încearcă să treacă neobservat în mijlocul mulţimii. Tu poţi fi un magician capabil să ducă la bun sfârşit un rol plin de nuanțe, asumat în mod impresionant?

Cine vrea să-și dobândească reprezentativitatea în condiţiile de valabilitate ale unei raţiuni care vizează starea de înnoire a omului, trebuie să aprofundeze cunoașterea contextului unui subiect de mare însemnătate, cu potențial de schimbare a atitudinii omului faţă de ceea ce el încă nu este pregătit să înfrunte.

Iartă-mă și primește-mă la tine pune în prim plan îndreptarea omului prin acceptul pe care el îl acordă credinţei pe care nu a susţinut-o pe deplin. Evidenţiază acea tendinţă a puterii omului de a accepta ceea ce ar dori să nu știe, tendinţă blocată inconştient de implicaţiile de neînlăturat ale slăbiciunii firii lui, dar care se activează puternic prin acceptarea unui adevăr venit din afara sa.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Iată ce înseamnă spirit practic

On Martie 02, 2012

Fii omul pe care îl păstrează în taină rezultatul muncii tale concretizată într-o creaţie care, prin certa valoare a geniului reprezentat, face cunoscută în toată lumea voinţa lui Dumnezeu.

În Franța, spiritul de frondă se ascuțise. Se putea constata aceasta și după căldura cu care parizienii l-au înconjurat pe Benjamin Franklin. Sosise la Paris, în 1778, ca delegat al Statelor Unite ale Americii. Avea 72 de ani, era gras, chel, nobilimea se arătase șocată de lipsa lui de maniere, în timp ce în ochii celorlalți modul lui direct de a vorbi și de a se purta, fără urmă de perfidie, i-au atras din primul moment simpatiile.

Iar când Ludovic al XVI-lea a binevoit, în sfârşit, să-l primească la Versailles, francezii au fost definitiv cuceriți. Bătrânul yankeu sfidase protocolul Burbonilor, ducându-se fără perucă, fără sabie, în aceeași haină cafenie și pantaloni cafenii cu care umblă în oraș, cu ochelarii săi cu ramă de oțel pe nas. Biografia lui, cunoscută de toată lumea, era povestită ca o aventură în sine, uluitoare, fascinantă.

Fusese săpunar, tipograf, librar, profesor de înot, telal, editor, fizician, negustor, desenator de bancnote, scriitor, filosof. Avusese curajul să captureze fulgerul, inventând paratrăsnetul, dar nu atât datorită acestei "tije" care apăra mai bine decât Dumnezeu catedralele de incendiu, îl admirau francezii, ci pentru mulțimea de mici mecanisme foarte utile, pe care le înjgheba din mai nimic. Tot ce întreprindea se afla imediat, devenind un permanent subiect de comentarii admirative. Nu era oare excelentă ideea de a face un "braț mecanic"? Franklin și-l construise singur și, cu ajutorul lui, putea să-și scoată din bibliotecă orice carte dorea, din raftul cel mai de sus și să și-o aducă pe măsuța de lângă el, fără măcar să se ridice din fotoliu. Iată ce înseamnă spirit practic ! *

Leadership: Îţi oferi toată dăruirea spre valorificarea unei creaţii receptive la nou, încât imaginea vie a gânditorului care ia contact cu Eul tău să se ipostazieze într-un moralist al existenţei?

Obţinerea unei păreri clare şi corecte faţă de calitatea omului este esenţială pentru a face o comparaţie între admiraţie şi laudă, acestea două fiind mijloacele de a evalua un artist prin prisma poveştii vieţii sale la fel de interesante ca şi el. Diagnosticarea relaţiei dintre creaţie şi valorizarea spirituală a vieţii, făcută prin unirea imaginii sale de creator cu fundalul unei viziuni noi despre lume, se poate realiza printr-o analiză aprofundată a laturii personalităţii celui care ştie să-şi transforme povestea vieţii într-o călătorie spre "darul lui Dumnezeu".

Deşi nu există un test mai ferm pentru calitate, altul decât izbânda creaţiei care te face liber, spre bucuria datorată împlinirii de sine, indicând clar prezenţa dăruirii spre cultură, spre folosul cererii lui Dumnezeu de a mântui lumea printr-o schimbare totală, există mai multe cauze şi motive care pot ajuta la atribuirea diagnosticului de "vocaţie rară a omului".

Iar una din cauze este legată de eşecul omului în ceea ce priveşte găsirea locului şi sensului său într-o lume care pare să nu aibă sens. Prin urmare, el vrea să-şi schimbe condiţia de simplu om, în povestea unui om extraordinar. Aspiră chiar mai departe de atât, de ce să fie un muritor ca toţi ceilalţi oameni, când poate deveni nemuritor prin ceea ce lasă în urma sa?

Omul trebuie să-şi pună amprenta asupra evoluţiei lumii, făcând ca puterea lui spirituală să se dezvolte foarte mult pe aceeaşi undă cu a Creatorului Universului.

Te întreb pe tine, cititorule: care este moştenirea spirituală pe care pe care ţi-a dat-o Dumnezeu şi pe care tu o vei lăsa copiilor tăi?

Această moştenire este chiar taina creaţiei, minunea creativităţii şi a inventicii. Nu uita că, aşa cum bine preciza cineva pe web, lumea a fost creată şi dată omului pentru a preface viaţa făpturii în viaţa părtaşă dumnezeirii. De asemenea, o minune a lui Dumneze poate fi explicată şi transferată copiilor prin intermediul stimulării creativităţii (fapt care susţine primii paşi în domeniul cercetării). Mai ales asta face parte din moştenirea spirituală pe care o laşi lumii întregi. Copiii trebuie modelați în profunzime de valori spirituale trainice, precum iluminarea, libertatea, curiozitatea, creativitatea, inventica, într-o adevărată călătorie a descoperirii de sine.

Un moralist al existenţei este un creator care se ghidează după ideea nobilă a progresului în numele valorilor universale ale umanismului și în slujba promovării valorilor care definesc ideea unei abordări creative pusă în slujba progresului ştiinţei şi a întregii umanităţi.

Iată ce înseamnă spirit practic: să pui credinţa şi spiritul creativ la un loc de cinste în formarea unei viziuni care să asigure progresul în cunoaşterea unei noi realităţi la nivel de virtute, la nivel de înţelegere a voinţei lui Dumnezeu care vrea să transforme lumea într-un loc mai bun. Un loc al demnităţii culturale, estetice şi umane.

*** Notă:** Catinca Muscan - *Orele lui Prometeu* , Editura Albatros, 1986.

Idealul suprem

On Ianuarie 05, 2010

Întăreşte-le oamenilor sentimentul apartenenţei la echipă, cultivându-le credinţa în virtuţile pe care le apreciezi cel mai mult.

Ziua era pe sfârşite. Împăratul, înconjurat de garda personală, se apropie de unul dintre cei mai buni războinici ai săi. Acesta dăduse greş în misiunea ce îi fusese încredinţată. Era în genunchi. Ştia ce-l aştepta.

- În ziua când te-am numit comandant am avut încredere că nu mă vei dezamăgi. Ai pierdut bătălia. Aproape două mii de samurai au murit. Te temi de moarte?

Războinicul refuză să-şi privească stăpânul în ochi. Aruncă o privire într-o parte, apoi plecă ochii în pământ. Lăsă să treacă un timp înainte de a răspunde. Îi era ruşine că a căzut în dizgraţie. Se simţea izolat, inutil, iar aceasta era pentru dânsul o adâncă, chinuitoare umilinţă. Se învinuia în gând pentru lipsa de pricepere de care dăduse dovadă şi nu regreta că trebuia să moară.

- Nu, stăpâne. Sunt samurai. Sunt onorat că te-am slujit. Mi-am făcut datoria cât am putut de bine, dar am dat greş. Merit să mor.

Împăratul îşi scoase sabia. Se credea că sabia lui era cea mai ageră din lume iar tehnica lui inegalabilă. Fusese în multe bătălii şi nu pierduse niciuna. Era un războinic fără cusur.

- Poţi muri repede sau încet !

Un tremur profund, invizibil îl cuprinsese pe samuraiul condamnat la moarte. Dar nu-şi pierdu curajul. Nu voia să se târguiască pentru viaţa lui. Îl consola gândul că va fi omorât cu o lovitură rapidă de sabie. Nu mai avea nimic de spus. Avea puterea sufletească să tacă, să-şi tăinuiască înfrângerea. Aştepta cu capul plecat pedeapsa. Nu putea fi cruţat de această grea încercare.

- Te voi ucide cat voi putea de repede !

În secunda următoare, sabia lovi fulgerător şi decisiv. Inevitabilul s-a întâmplat. Cel care a greşit a plătit preţul maxim.

Leadership: Poţi suporta ruşinea înfrângerii făcând apel la un ideal care poate lua, după împrejurări, înfăţişarea unei inevitabile lupte cu miza înaltă a unui deznodământ care îţi poate păstra intactă valoarea?

Cel mai cumplit chin pentru un om ambiţios, cum era samuraiul, era acela de a trăi cu regretul ca şi-a dezamăgit stăpânul, cu ruşinea că nu s-a ridicat la nivelul aşteptărilor lui. El s-a antrenat încă de mic pentru a nu face greşeli. Din clipa în care se trezea se dedica perfecţionării a ceea ce făcea. Nu a trăit niciodată cu teamă, gândindu-se la răul care i s-ar putea întâmpla. Pentru el viaţa putea deveni suportabilă atâta vreme cât slujea, altfel n-ar fi avut niciun sens. A jurat pe sabie să-l apere pe împărat şi să îi fie supus până la capăt. De fapt asta şi înseamnă să fii "samurai", să serveşti, până la ultima suflare.

În secolul 16, vestitul strateg militar Daidoji Yuzan scria în tratatul de etică „Budo Shoshin Shu": *„Înainte de toate, un samurai trebuie să-şi amintească, zi şi noapte, că trebuie să moară."*

Un samurai nu trebuia să râvnească la bogăţii sau la celebritate. Unica lui menire era să-şi servească cât mai bine stăpânul. Propria lui viaţă era garanţia că îşi va face datoria până la ultima suflare. Dacă se întâmpla să dea greş în misiunea lui, atunci era sortit pieirii. Iar dacă se întâmpla să moară, atunci murea bucuros că şi-a slujit stăpânul.

Un singur ideal poate lua, după împrejurări, înfăţişarea unei inevitabile lupte cu miza înaltă a unui deznodământ care îţi poate păstra intactă valoarea: acela de a servi unui scop care ia forma unei misiuni în conformitate cu caracterul îndatoririi faţă de un stăpân care se comportă ca un Dumnezeu.

Leadership: Poţi să te evidenţiezi printr-o reflectare a experienţei de a fi un tot unitar şi într-o strânsă uniune cu eroul pe care îl reprezinţi într-un deznodământ care aduce izbânda unei conştiinţe înalte?

În zilele noastre nu mai există samurai în adevăratul sens al cuvântului, dar au rămas nenumărate poveşti despre ei. Din care avem multe lucruri de învăţat. Cum ar fi, de exemplu, să dăm dovadă de ataşament faţă de prieteni, faţă de familie, faţă de superiorii noştri, faţă de instituţia în care activăm, faţă de comunitatea în care trăim. A fi loial şi a conlucra pentru atingerea scopurilor propuse ne întăreşte sentimentul apartenenţei la grup.

Spre deosebire de devotamentul unui samurai faţă de stăpânul său, la ora actuală noţiunea de devotament se referă nu atât la ataşamentul faţă de şef, cât la ataşamentul faţă de colectivul de muncă şi finalizarea optimă a scopurilor urmărite.

Mulţi oameni n-au încercat niciodată un ataşament adânc faţă de cineva. Ei nu ştiu cum este să ajuţi pe alţii, nu sunt hotărâţi, le lipseşte spiritul de camaraderie şi de recunoştinţă. Tot mai mulţi sunt cei care doresc să conducă, să fie în centrul atenţiei. Şi urăsc orice fel de constrângere. Încearcă să sară peste anumite etape foarte importante, fără de care este imposibilă ascensiunea până în vârf.

Eu cred că fiecare trebuie mai întâi să înveţe să se integreze corespunzător într-un colectiv, să înveţe să conlucreze şi să fie performant, abia apoi să aspire la o avansare în ierarhia profesională. Numai conduşi de nevoia de a aparţine unui colectiv oamenii vor învăţa să-şi respecte angajamentele.

Un lider destoinic promovează dezvoltarea relaţiilor de camaraderie şi-i încurajează pe oameni să conlucreze eficient. Cea mai preţioasă dintre toate însuşirile oamenilor pe care îi conduce trebuind să fie numaidecât fidelitatea. Să-i fie credincioşi şi să-i inspire încredere, dând dovadă de curaj în orice situaţie, sub niciun chip să nu-l trădeze sau să se îndepărteze de el.

O conştiinţă înaltă se manifestă prin consolidarea ataşamentului faţă de un trecut care îşi păstrează prestigiul, dar are ca miză demonstrarea ataşamentului faţă de o filozofie care se sprijină pe latura spirituală, pe revelaţia unei izbăviri sacrificiale.

Idealul suprem al unui lider este să conducă o echipă formată din oameni capabili, care să facă faţă oricărei situaţii, ambiţioşi, competenţi, responsabili, loiali şi foarte devotaţi.

Din păcate idealul suprem este foarte greu de realizat deoarece între oameni, chiar excelenţi profesionişti, relaţiile se dezvoltă in timp, ca şi sentimentele, şi se bazează pe o cunoaştere îndelungată. Un bun lider ar trebui să fie liantul într-o echipă pentru ca aceasta să fie cât mai bună.

Chiar dacă nu mai există samurai şi educaţia corespunzătoare unui samurai, şi chiar dacă este foarte greu de realizat, întotdeauna un lider va nădăjdui să aibă de partea lui oameni plini de devotament care să-l ajute să-şi atingă ţelurile propuse în beneficiul tuturor. Acesta este idealul suprem.

Întăreşte-le oamenilor sentimentul apartenenţei la echipă, cultivându-le credinţa în virtuţile pe care le apreciezi cel mai mult. Virtuţi precum loialitatea, onoarea, răbdarea, disciplina, politeţea şi curajul - pentru atingerea scopului propus.

Source: https://neculaifantanaru.com/idealul-suprem.html

Ideea compoziţiei

On Februarie 27, 2016

Aruncă lumină asupra procesului de creație, dezvoltând o mai mare abilitate în perceperea adevărurilor manifestate în viaţa de zi cu zi.

Ideea aceasta a compoziţiei legate de timp era mai veche, o ştim. Ea fusese însă fertilizată şi reanimată cu câteva luni în urmă prin lecturi ale pieselor scriitorului englez J.B. Priestley care născuseră gânduri despre compoziţie în timp. Întâi lectura lui Priestley - farmecul finei mobilităţi a fanteziei lui, apoi mi se roteşte obsedant în creier un vers din "Macbeth".

S-a desfăcut legătura timpurilor, asociaţii din viaţa curentă, desigur din fondurile rezervelor emoţionale acumulate şi neîmplinite în Mexic, apoi cele văzute aici, în Uzbekistan... Aşa se naşte ideea compoziţiei filmului "Canalul Fergana". Bineînţeles - o repetăm - procesul este mult mai complicat, mai nuanţat, asociaţiile mult mai numeroase şi referindu-se la toată rezerva culturală şi emoţională. Însă detectarea chiar şi numai a unor dintre ele aruncă lumină asupra procesului de creaţie.

Aceste elemente nu sunt evident hotărâtoare, au însă rolul unor stimuli. Chiar Eisenstein o spune în legătură cu piesele lui Priestley, pe care le citise recent şi asupra cărora meditase:

*"Ele sunt interesante aici, deoarece probabil au ajutat la defrişarea terenului în jurul temei despre timp tocmai în momentul în care m-am lovit de problema timpului în scenariul despre canalul Fergana. Prea mult au fost gândite şi răsgândite lucrurile acestea, mărturiseşte în altă parte, încât sub influenţa lui Priestley ele să nu izbucnească. Şi dacă privim cazul Priestley ca pe un exemplu, el ne va lămuri, prin multiplicare şi de aici generalizare, încă o cută ascunsă a problemei pe care o urmărim." **

Leadership: Poţi să dezvolţi un punct de vedere pe o temă de actualitate prin descoperirea rezolvărilor compoziţionale despre un factor cheie provenit din sfera experienţei personale directe şi imediate?

O resursă personală nelimitată a artistului este însăşi fondul propriu de gestiune a celor sesizate de-a lungul unei linii şerpuite, conform cercetărilor prin care are loc învăţarea unor tehnici de lucru, unor lecții de viață, unor metode noi de folosire a cunoaşterii, în încercarea de a surprinde esenţialul dincolo de limita vizibilului.

Leadershipul impresionează prin farmecul finei mobilităţi a fanteziei artistului. Omul creator participă la procesul de redare a realităţii prin cele văzute şi simţite care dau povăţuire minţii către privirea celor nevăzute.

Prin asimilarea de informații și prin abordarea constructivistă a învăţării, în ale căror meniuri găsim veritabili „germeni” pentru obţinerea unei estetici a producției și reprezentării, se reflectă totdeauna o nouă temă de abordat, un scenariu de film, care duce la un alt nivel de experiență.

Cele nevăzute rulează de regulă într-un mediu restricţionat, dar uneori pot fi întâmpinate cu sufletul și mintea în diverse călătorii în lume, prin contactul cu oamenii de seamă. Oriunde te afli, oriunde te regăseşti, oriunde te simți conectat la evenimentele importante, acolo se găsesc întotdeauna „indicii”, elemente uneori hotărâtoare cu rolul unor stimuli, care duc la multiplicare şi de aici la generalizarea unor rezultate și noţiuni izvorâte dintr-o bază

inductivă largă (prin urmărirea trecerii de la efecte la cauze).

Factorii cheie ai transformărilor care duc la descoperirea rezolvărilor compoziţionale despre anumite experiențe prelucrate ulterior în teme și scenarii sunt constatările, asociaţiile și comparaţiile din viaţa curentă care stabilesc formatul unor idei și lecţii inedite. Ei pot fi reprezentaţi de constanta „Timp", uneori luând forma unei imagini mentale, alteori dezvaluind o cută ascunsă a unei probleme, etc.

Estetica reprezentării unei noi viziuni provenite din sfera experienţei personale directe şi imediate, în contrast cu necunoscutul unor lungi călătorii prin universul creaţiei nematerializate, vizează originalitatea improvizaţiei cu care întâmpini o gândire a cărei bogăţie poate fi cuprinsă într-un concept inedit redat într-o operă de artă.

Ideea compoziţiei îi revine omului care ştie să se încreadă într-un mereu „nou început", având în administrare bogata rezervă culturală şi emoţională colectată în timp. Ai grijă cum te raportezi la cele văzute în locurile pe unde treci, dar mai ales la cele nevăzute, știind că ceea ce se pierde conține de obicei o mare parte dintr-un adevăr care poate propune o nouă perspectivă asupra relaţiei dintre puterea de creaţie şi cunoaştere.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/ideea-compozitiei.html

Ideea filmului intelectual

On Martie 5, 2011

Procesul de montaj și reflecția asupra „filmului intelectual" pot redefini limitele tradiționale ale cinematografiei, oferind o platformă pentru idei filosofice profunde.

Deși în străinătate filmul s-a bucurat de succes – în Germania, de pildă, a fost selectat drept cel mai bun film al anului 1928 – „Octombrie" nu a avut însă nicăieri răsunetul pe care-l cunoscuse „Potemkin". Totuși, „Octombrie" și, mai târziu, studiile teoretice ale lui Eisenstein pe marginea filmului au exportat în întreaga lume ideea „filmului intelectual", stârnind pretutindeni un ecou larg și răsunător.

Încă în timpul muncii la „Octombrie" – în perioada montajului – Eisenstein se gândește mai departe. Dacă filmul intelectual este posibil, atunci se poate transpune pe ecran chiar și sistemul de noțiuni din „Capitalul" lui Marx. Ar fi fost acesta un film despre metoda dialecticii, care trebuia să dezvolte – ca limbaj cinematografic – ceea ce exista embrionar în „Octombrie".

În această direcție credea Eisenstein că se află tematica cinematografiei viitorului: în regiunea filosofică. Dar înainte de a putea începe acest film, socotea necesară o perioadă de pregătire de un an sau un an și jumătate. În această direcţie terenul era total virgin, o tabula rasa. El vedea necesitatea stringentă a unei investigații prealabile îndelungate, pentru a nu risca compromiterea unei teme de o asemenea importanță. Eisenstein percepea această muncă drept „Magnitogorskul cinematografiei" – o construcție temeinică ce ar fi pus bazele unui nou tip de limbaj cinematografic.

Leadership: În ce măsură poate creația ta să deschidă noi perspective asupra transpunerii ideilor teoretice complexe într-un format vizual captivant?

Procesul de explorare cinematografică a filmului intelectual necesită o metodologie riguroasă și o pregătire extensivă. Înainte de a transpune pe ecran sistemul dialectic al „Capitalului", terenul virgin al acestei tematici trebuia studiat prin investigații filosofice complexe. Fiecare strat al limbajului cinematografic poate ascunde structuri semnificative ce trebuie dezvoltate metodic, pentru a evita compromiterea potențialului unei astfel de teme.

Explorarea acestor teritorii necartografiate ale expresiei filmice necesită adaptarea constantă a metodelor de cercetare, stârnind ecouri în întreaga lume a cinematografiei. Totuși, asemenea unui geolog ce își pregătește minuțios explorarea unui teritoriu necunoscut, Eisenstein planifică această muncă intelectuală ca pe o cartografiere sistematică a unui nou continent artistic.

Deși „Octombrie" nu a avut același impact ca „Potemkin", filmul și studiile teoretice ale lui Eisenstein au exportat ideea „filmului intelectual", care a deschis noi direcții artistice. În timpul montajului la „Octombrie", Eisenstein a început să contemple noi posibilități, considerând că, dacă filmul intelectual este realizabil, atunci chiar și conceptele complexe din „Capitalul" lui Marx ar putea fi transpuse pe ecran.

Pentru Eisenstein, acest proiect reprezenta o explorare științifică a unui teren cinematografic virgin, o adevărată „tabula rasa". Ca un cercetător pionier, el considera esențială o perioadă prealabilă de investigație riguroasă, necesară pentru a construi un limbaj cinematografic inovator. „Magnitogorskul cinematografiei" simboliza efortul de amploare prin care Eisenstein urmărea să creeze o platformă pentru idei filosofice și dialectice, stabilind astfel bazele

tematicilor viitoare în „regiunea filosofică" a cinematografiei.

Creația intelectuală implică deschiderea unor noi direcții artistice, manifestându-se în raport cu efortul de a transforma limbajul vizual într-un vehicul pentru explorarea ideilor abstracte.

Ideea „filmului intelectual" s-a născut din dorința de a transpune concepte abstracte în imagini cinematografice puternice, conform viziunii lui Eisenstein despre potențialul artistic al montajului. Aceasta presupune o „sinteză între simbol și idee", transformând filmul într-un vehicul pentru gândirea filosofică, utilizând asocieri vizuale și emoționale. Prin această abordare, limbajul cinematografic poate deveni profund și inovator, redefinind limitele expresiei artistice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Iluzionistul care pândeşte din necunoscut întinderile ştiinţei sale (II)

On Decembrie 02, 2012

Schimbă contextul realităţii pe care ţi-o impui ca un standard al cunoaşterii de sine autentice, fără să te abaţi de la traseul unei variante de responsabilizare care călăuzeşte desăvârşirea.

Mă implicasem într-o cercetare dincolo de limitele mele. O întrecere cavalerească intelectuală între două constante, între cunoaştere şi aplicabilitatea ei, între semnificaţia cunoaşterii şi actualizarea posibilităţilor tale de "a fi", o întrecere în care trebuie să am mare grijă. Căci puteam fi tentat să urmăresc un ideal mult prea înalt pentru posibilităţile mele de a-l atinge. Şi, urmărind constant acest ideal, să realizez că, de fapt, am pătruns într-un tărâm necunoscut, încălzit de cunoaşterea cea mai pură, dar totuşi atât de complicată.

Omul care ţine cu tot dinadinsul să fie altcineva, să fie mai mult decât este, să se întreacă pe sine, omul care îşi pune cunoaşterea în folosul desăvârşirii sale poate ajunge, dintr-un exces de inspiraţie, de energie şi de măsură să depăşească graniţele realităţii. Reciproca fiind la fel de valabilă, numai un astfel de om poate atinge un potenţial de maturizare şi responsabilizare maxim. Tu în care categorie te încadrezi?

Aşa cum în timpul diviziunii celulare cromatina se organizează sub formă de cromozomi, tot astfel omul care se dedică întru totul atingerii desăvârşirii sale - prin dezvoltarea continuă a ideilor şi prin sporirea eficacităţii procesului de gândire, reînnoindu-şi puterea de a se dărui lor în totalitate, poate să sfârşească prin a-şi canaliza energiile în jurul unui spaţiu gol. O separare de sine. O închidere a uşii spre reuşita totală.

Leadership: Te angajezi într-un experiment de explorare a lumii lăuntrice printr-un permanent consum de inspiraţie care te obligă să coexişti cu efectele unei ascensiuni mult prea grăbite?

Acesta a fost punctul critic al cunoaşterii mele – să ajung mai departe decât am fost programat iniţial să ajung, să escaladez un munte până ce acesta se clătină şi se prăbuşeşte. Sau să ajung în vârful lui lăsând pe alţii în urmă, având în faţa mea doar incertitudine.

Acesta a fost punctul în care am realizat că sunt limitat de un fenomen absolut, doar la o singură opţiune: incertitudinea. Iar cest teritoriu pe jumatate necunoscut, nespus de ticsit cu abstractizări, se află la graniţa care desparte realitatea de iluzie, atunci când pur şi simplu ajungi să te pierzi în labirintul ştiinţei, al vieţii, al căutării, al creaţiei, al inspiraţiei, al gândurilor fără sfârşit - cu toate adaosurile lor. Desăvârşirea nu se poate atinge decât dacă reuşeşti să treci de această graniţă, sau să vezi dincolo de ea. Şi să devii ceea ce eşti tu de fapt.

Inspiraţia este un produs al gândurilor pe care le creezi într-un anumit context care se schimbă rapid şi care de multe ori îţi neagă faptele prin vorbe. Omul care îşi aşterne liber şi necontenit inspiraţia ajunge să se refuze pe sine printr-o negaţie a ceea ce este finit, urmată de o negaţie a realităţii, el devenind singurul supravieţuitor al unei poveşti scrise de el însuşi.

O ascensiune mult prea grăbită, care este rodul unui consum continuu de inspiraţie dus până la saturaţie, reprezintă o încercare de a-ţi menţine egoul ridicat şi de a-ţi crea o imagine de sine mai înaltă, când în realitate intenţiile tale sunt de natură a provoca o rezonanţa adâncă şi tainică, puternic marcantă, în spiritul tău.

Chiar în actul desăvârşirii, în sensul preciziei absolute a măsurilor ce se cuvin a fi luate pentru o mai exactă evaluare a cunoaşterii proprii, incertitudinea se poate stabili dacă nu urmezi fidel firul devenirii tale, real sub toate aparenţele. Devii confuz şi ajungi să nu mai distingi realitatea de iluzie, îndepărtându-te de la destinaţie, abătându-te de la menirea ta, în lungul drum spre „absolut".

Leadership: Îţi concentrezi întreaga energie a desăvârşirii într-un "Adu-ţi aminte ceea ce ştii de fapt", pentru a asigura înţelegerea conţinutului unui parcurs care se doreşte a fi relevant prin ecoul produs la un alt nivel de conştiinţă?

Desăvârșirea este un act al dedublării: devii altcineva prin abordarea ta din diferite unghiuri ale realității pe care le combini potrivit proprilor viziuni despre lume, sentimente şi imaginaţie. Un om nou este o umbră a unui vechi tipar de gândire, sau o lumină a unei judecăţi care afirmă sau neagă ceva în legătură cu un anumit subiect.

Te compari în permanenţă cu un tip uman care nu doreşte schimbarea în jurul său şi în sine? Toate resursele tale sunt puse la bătaie într-o permanentă căutare de ceva nou? Ai ajuns la un nivel în care abandonezi anumite idei în favoarea altora mai noi? Descoperi pe măsură ce evoluezi că, de fapt, nu ştii nimic despre tine? Simţi că totul se întoarce împotriva ta? Îţi nesocoteşti tot mai mult propria fiinţă, printr-o sporire a cunoaşterii?

Conştiinţa este ceea ce rămâne după ce ţi-ai redefinit identitatea. Iar ecoul produs la un alt nivel de conştiinţă este un produs al schimbării gândurilor dominante în direcţia unei realităţi care există dincolo de ceea ce crezi că este realitatea.

Cine se pierde în negura gândurilor accede la o realitate apropiată de cea închipuită, ceea ce este echivalent cu o declarație de pasivitate sau cu un act de înfrângere în faţa propriei confuzii.

Leadershipul poate fi asimilat de aproape oricine, cu o singură condiţie, pe care poate numai filozoful grec Platon a exprimat-o foarte clar: " *Cea mai mare parte a instruirii tale constă în a ţi se aduce aminte ceea ce deja ştii.* " Şi, aş adăuga aici, " *ceea ce deja ştii* ", este dat de o acumulare continuă de valori şi cunoştinţe asimilate în timp, fiind totodată hotărât de tot ceea ce se modifică fără încetare în jurul tău.

Tot ceea ce există în jurul tău se modifică fără încetare şi are un ecou puternic în întregul tău fel de a fi. Şi numai dacă ai acea dispoziţie sufletească a omului care ar paria totul pe o singură carte, a omului care arde toate punţile în urma sa ca să le reclădească mai trainice pe termen lung, vei putea să te ridici la un nivel superior de leadership.

În alt caz, vei rămâne un necunoscut, un simplu om care se hrăneşte din când în când cu iluzia unui viitor grandios. Iar cel ce se agaţă de orice iluzie, recurgând la tot felul de artificii pentru a face rost de terenul necesar ridicării sale la un nivel înalt, nu va ajunge niciodată la acel reper de orientare favorabilă. Ci va ocupa întotdeauna un rol secundar într-o scenetă improvizată, ruptă de adevărul promovat de arta conducerii.

Potenţialul care te scoate din rutină este universul simbolic în care te cufunzi şi te simţi tu însuţi, privitor la ceea ce este real sau fals în toată această mişcare a gândurilor către unii sau alţii, către obiecte, lucruri sau către preocupările tale vitale.

Iluzionistul care pândeşte din necunoscut întinderile ştiinţei sale este omul stăpân pe gândurile sale, care ştie să-şi ridice cunoaşterea la un nivel superior fără să se piardă prea mult în spaţiul unei realităţi virtuale.

Iluzionistul care pândeşte din necunoscut întinderile ştiinţei sale (I)

On Decembrie 02, 2012

Sporeşte cunoaşterea şi înţelegerea "Omului" din tine, fără să depăşeşti graniţele a ceea ce experimentezi din perspectiva a ceea nu poţi cuprinde.

Tot ceea ce exista în jurul meu se modifica fără încetare, dar pe nesimţite şi aproape fără ştirea mea, ca o emanaţie nefirească de vapori, într-un soi de spirală a timpului fixată de lateralele unei forţe magice numită "dublă revărsare a formelor din haosul originar". Zgomotele înfundate ale cunoaşterii şi auto-cunoaşterii se făcură auzite, dar însoţite de ecouri de îndoială. Mă aflam într-un impas care putea conduce la o diminuare considerabilă a valorii pe care mi-o atribuiam, fără ezitare, în înţelegerea vieţii şi în acceptarea realităţii.

Cum era posibil ca un ins oarecare, supus unei constante presiuni, hrănindu-se doar cu iluzia unui vis, un necunoscut care se grăbeşte să scoată la suprafaţă din cele mai întunecate colţuri ale realităţii adevărata sa menire - să se confunde, să se compare la o distanţă de doar câteva "contra-atacuri" cu un alt tip uman, cu un jucător înfocat al realului, cu un iluzionist care îşi transformă magiile într-un mod unic?

Trebuia, oare, să trag concluzia că ajunsesem rezultatul excesului meu de transfigurare, şi că toate nu erau de fapt decât unul şi acelaşi lucru, un separatism de limitele mele? Omul din mine era dincolo de orice mască? Sau se agăţa de orice iluzie, recurgând la tot felul de artificii?

Leadership: Poţi fi un model al unei conştiinţe care îşi este propriul obiect de cercetare, descoperind în tine însuţi acele mecanisme de *checks and balances* care te ajută să descoperi o altfel de reflexivitate?

Tot soiul de idei bine stabilite pe care le abandonam în favoarea altora incoerente. Toate resursele convingătoare puse la bătaie într-o permanentă căutare de ceva nou. Dar de ceva imprevizibil. De ceva improbabil. O baterie magnetică în jurul căreia se înşiruiau grămadă toate resursele, toate efluviile creatoare cele mai subtile, presărate cu cel mai fin set de calităţi. Dar care se descărca tot mai mult prin consumul propriu de energie.

Ca un om care învaţă atâtea şi atâtea, descoperind pe măsură ce înaintează în studiu tot mai multe secrete, eram convins că nu voi şti niciodată nimic. Că, de fapt, totul se reîntorcea împotriva mea, ca un glonţ ricoşat. Căci îmi nesocoteam tot mai mult fiinţa, printr-o sporire a cunoaşterii. O căutare simbolică a unui lucru neînţeles, lupta în jurul unui adevăr întortocheat. Exploatarea în exclusivitate a unei înţelegeri contrare propriei gândiri, ce trebuia încheiată.

Mă simţeam plasat tocmai în mijlocul cerului şi al pământului, încadrat într-o anumită categorie a realităţii - nuanţată doar la nivel de ştiinţă. *Un coureur poussé des nouvelles epreuves* . Fiind limitat de un fenomen necunoscut, doar la o singură opţiune: incertitudinea.

Reflexivitatea este capacitatea de a analiza propriile gânduri, emoţii, practici profesionale sau situaţii prin care treci, cu scopul de a le transforma într-un răspuns la marile dileme ale vieţii.

Iar una din cele mai mari dileme ale vieţii, pornind de la analiza propriei persoane, este umatoarea: "de ce continuă omul să construiască, să inventeze, să diversifice, căutând ceva anume, acel ceva pe care dacă-l întrebi, nu va şti să-l definească prea bine?"

Leadership: Evoluţia ta mai are încă mulţi paşi de făcut până să ajungă să-şi creeze structura capabilă de a redefini esenţa determinării tale într-un demers numit: "echilibrare personală" ?

Scânteia se aprinsese, fulgerător şi neaşteptat, ca o erupţie de gânduri într-un viitor mai mult sau mai puţin îndepărtat. Nimic nu-l mai oprea pe omul supus forţelor deschizătoare de drumuri să-şi răsfrângă iluziile în ceaţa devenirii, tot mai densă. Şi mai aspră. Acolo unde nimic nu se vede, dar unde sălăşluiesc toate răspunsurile şi se contabilizează toate secretele. Acolo unde totul se schimbă, dar înainte de toate se cântăreşte.

Ajunsesem să mă raportez la nişte concepte care îmi erau la fel de străine pe cât puteau fi protonii pentru Tolstoi. Semeţ şi tulburat mă simţeam în acelaşi timp, aidoma celui ce trece puntea cercetării ştiinţifice pentru a pătrunde într-un tărâm necunoscut, încălzit de cunoaşterea cea mai pură, dar totuşi atât de complicată.

Totul se rezuma la cât de bine mânuiam bastonul care aducea bogăţie minţii, cuprins în imperativul: "Cântăreşte-ţi bine forţele" !

Echilibrarea personală este o domolire a elanului al cărei intensitate da valoare existenţei rezumând fiinţa în profunzimea sa originară, însemnând o indulgentă a modului cum foloseşti cunoaşterea pentru a facilita acea înţelegere care te ajută să vezi înţelepciunea din spatele durerii.

Ce anume provoacă durerea ta de a nu putea pune în ordine haosul pentru a crea o nouă lume? Este oare de vină incapacitatea ta de a trece la acțiune, în încercarea de a da impresia de mai multa transparenţă unui univers plin de semnificaţii?

Cântăreşte-ţi bine forţele, ca nu cumva să ţi se pară doar că deţii toate resursele de motivaţie, inspiraţie şi imaginaţie, iar când vei da piept cu marea provocare a necunoscutului şi incertitudinii, să descoperi că a fost doar o impresie falsă.

Percepția realității tale este verificată din perspectiva a ceea ce știi că nu înţelegi, în măsura în care tot ceea ce încerci să cuprinzi este limitat de valoarea pe care o acorzi împlinirii și evoluției bazate pe explorarea propriilor gânduri şi trăiri?

Iluzionistul care pândeşte din necunoscut întinderile ştiinţei sale aduce în prim plan acea schimbare totală a omului care, manipulând în mod tot mai sofisticat ştiinţa şi cunoaşterea, ajunge să-şi creeze şi asume îndatoriri peste puterile sale. Îndepărtându-se uşor şi apoi din ce în ce mai mult de realitate, sfârşeşte prin a se izola într-o lume a iluziilor. O lume care se poate clătina şi chiar prăbuşi asemenea unui munte.

Te încadrezi într-o anumită categorie a realităţii - nuanţată doar la nivel de ştiinţă? Limitările propriei tale cunoaşteri sunt date tocmai de această incertitudine ce bate la uşa vieţii tale, întrebându-te: " *Cine eşti de fapt?* ". Această incertitudine evidenţiază lipsa capacităţii tale de a analiza obiectiv lucrurile înainte de a lua o decizie fermă, înainte de a afla cum stau lucrurile în realitate?

Sporeşte cunoaşterea şi înţelegerea "Omului" din tine, fără să depăşeşti graniţele a ceea ce experimentezi din perspectiva a ceea nu poţi cuprinde.

Source: https://neculaifantanaru.com/iluzionistul-care-pandeste-din-necunoscut-intinderile-stiintei-s

Imaginarul unei lumi de dincolo de noi

On Octombrie 03, 2020

Numai privilegiul de a fi un Creator poate da sens unei vieţi trăite într-un moment în care trebuie să legi imaginea unei aspiraţii vertical-spirituale cu imaginea unei plăsmuiri geniale.

Am început să scriu despre mine însumi ca aflându-mă în altă lume, pentru a da replica unei vieţi din altă viaţă, cu acea revelaţie cu neputinţă de precizat, pe care am încercat s-o intuiesc artistic, cu pensula şi cu un cuţit pentru pictură. Trebuia să creez reliefuri şi impasto, demne de un suprarealism sui generis, constructiv. Bineînţeles, am mizat totul pe forţa simbolică şi sugestivă a imaginilor pline de vibraţie, corespunzătoare cuvintelor scrise prin jocul hazardului, în spiritul de fineţe şi în fragilitatea unei emoţii trăită în mod genuin.

Pentru aceasta, mi-am luat ca model dual de existenţă, ca punct de trecere în altă lume, imaginea unui trandafir *Double Delight* , şi o asemenea tehnica futuristă de exploatare a lumilor, este influenţată, fără îndoială, de un scris al trăirii, ce aparţine în totalitate momentului următor, revizuind de fiecare dată ce a fost dobândit prin revelaţie şi iluminare.

Iar orice revelaţie ce are ca punct de reper trecerea trăirilor prin succesiunea culorilor şi a posibilităţilor de personalizare a unei lumi aparte, cu multe lumini, dar mai ales prin utilizarea punctului, liniei și formei, trebuie să fie demnă de om şi de Dumnezeu, ca să fie cel puţin comprehensibilă la nivel simbolic.

Leadership: Creaţia ta poate fi interpretată ca fiind o parte din sufletul naturii, având ca punct de reper imaginea factorului uman revelat ca fiind replica unei vieţi din altă viaţă?

Nu pot împiedica culorile să pâlpâie şi să se joace unele peste altele, chiar în momentul posesiei vizuale a unei teme de culoare numită *Exludasherr* , însemnând mişcarea planurilor îndepărtate faţă de cel apropiat pentru a evoca o structură spaţială nemaivăzută. Dar pot redimensiona o lume artistică cu un scris care, pornind de la trandafir, poate atinge însăşi Calea Lactee în care mă pierd şi mă regăsesc în acelaşi timp.

Probabil, divinul ce caracterizează râvna unui artist spre cât mai multă desăvârșire posibilă, poate fi asemuită cu alegerea unei culori care nu se limitează doar la conceptul *Exludasherr* , ci ar reflecta cel mai bine spiritul pur al reconstituirii planului astral. Însăşi trandafirul este oglinda unui artist în plan astral, o imitaţie a creatorului într-un cadru divin, într-un vis al cărţii de vis, pe teritoriul sublim al unui sevalet care, de la Renaştere încoace, a devenit forma principală a reprezentării picturale.

În aceeaşi măsură, simbolul conectării unor lumi de dincolo de mine sau dincoace de realitatea exterioară, trebuie să imite un personaj enigmatic şi fascinant, încât să fie acceptate regulile impuse de scrisul numerelor şi al anilor, aferent scrisului hărăzit de o mână nevăzută care pune lucrurile, formele şi culorile într-o anumită ordine. Cred că însuşi Creatorul mă priveşte cu ochii care văd în adevăr relaţia de identitate dintre subiectivitate şi obiectivitate, dar nu se opune scrisului parcurs cu acea calitate a scriitorului de a crea imprevizibilul, de a descrie cu obiectivitate o realitate necunoscută.

În asta constă descoperirea divinului, în proprietatea spirituală a trandafirului de a influenţa scrisul şi de a servi ca promisiune a unei pensule de a defini o nouă realitate.

Trandafirul face parte din scrisul meu, pentru că puritatea lui se regăseşte (ca unealtă artistică de prim rang) în folosirea cheii potrivite pentru accesul la Sinele Divin, individual. Oricare ar fi cuvintele scrise de mine cu stiloul fermecat, ele conţin farmecul cu care o pensulă poate colora simbolul divinului, cât şi al umanului, naturii şi universului în imensitatea sa.

Iar adevărata manifestare a divinului are ca reper imaginea factorului uman revelat ca fiind replica unei vieţi din altă viaţă, din altă lume, din altă realitate.

Da, există cuvinte ce aparţin stiloului, printr-o exprimare creativă cu ajutorul trandafirului, tot aşa cum există cuvinte ce aparţin pensulei, indiferent ce culoare am folosi pentru a crea o anumită luminozitate specifică unei picturi acrilice, în genul capodoperei lui Randy Burns. Mai ştim că prin orice scris artistic se măsoară fineţea cu care Creatorul foloseşte pensula pentru a obţine un efect luminos, utilizând cea mai ridicată frecvenţă de rezonanţă a unui glob de cristal în care sunt înscrise toate secretele facerii lumii, codurile genetice ale plantelor şi animalelor.

Să privim leadershipul printr-un privilegiu unic, divin: acela de a exprima actul de creaţie al unui Creator printr-un tip de abordare care vorbeşte despre experienţa estetică, şi poate astfel vom înţelege personalitatea unui artist care îşi plămădeşte realitatea dintr-o aparenţă accesibilă.

Imaginarul unei lumi de dincolo de noi se relevă prin sensul pe care artistul îl dă vieţii trăite într-un moment în care el trebuie să lege imaginea unei aspiraţii vertical-spirituale cu imaginea unei plăsmuiri geniale.

Momentul de vârf al procesului creator se atinge atunci când trăitul unei vieţi spirituale se reflectă în imaginea unei lumi paralele, plăsmuită cu aspiraţia de a pătrunde tainele universului, pornind de la ideea că orice corp al naturii este reflecţia unui corp ceresc, şi că orice realitate se oglindeşte în multiplicitate.

Imaginea care înfățișează destul de clar învățăturile Ocultismului

On Septembrie 28, 2022

Un lider adevărat ştie să creeze o imagine care în apropiere pare identică cu cea din depărtare, fără să ajungă să se identifice prea mult cu imaginea pe care o proiectează către restul lumii.

Hai să vă spun ce-am revăzut azi într-o carte scrisă de Papus. El scria că omul se consideră singurul creator și singurul judecător al destinului său, fiind liber să acționeze pe placul său în cercul fatalității lui, la fel cum un călător poate să acţioneze într-un vapor cu aburi așa cum dorește în compartimentul său. Dumnezeu nu mai poate să fie indicat drept complice al greșelilor umane, la fel cum nici căpitanul vasului nu este responsabil de fanteziile călătorilor pe care îi duce înainte.

Dar, cititţi mai departe, şi vă veţi afla că Dumnezeu, așa cum apare la prima vedere, este ansamblul a tot ceea ce există, iar omul este supus unei schimbări pe care nu o poate controla. Iată imaginea care înfățișează destul de clar învățăturile Ocultismului în ceea ce privește această problemă a schimbării cauzate de o forţă nebănuită.

Un vapor cu aburi este lansat pe imensul Ocean și plutește spre capătul stabilit de termenul călătoriei. Tot ceea ce conține vaporul este condus înainte. Și totuși fiecare este liber să își organizeze compartimentul așa cum îi place. Fiecare este liber să urce pe punte ca să contemple infinitul, sau să coboare pe fundul calei.

Progresul înainte se efectuează în fiecare zi pentru întreaga masă de oameni. Insă fiecare individualitate este liberă să acționeze după plac în cercul de acțiune care îi este conferit să îl împartă. Toate clasele sociale sunt acolo pe acel vapor, de la bietul emigrant, care se culcă îmbrăcat într-un sac, până la bogatul yankeu care ocupă un compartiment de lux. Și viteza este aceeași pentru toți, fie ei bogați, săraci, mari sau mici, toți vor ajunge în același timp la capătul călătoriei.

Leadership: Poţi să-ţi conturezi imaginea ideală a unui prezent care îşi decide viitorul, în încercarea de a analiza ce se întâmplă în relaţia dintre un conținut care se numește "voință de putere" şi un conţinut convingător care nu se vede?

O mașină inconștientă care funcționează după legi stricte pune în mișcare întregul sistem. O forță oarbă (aburul) canalizată în tuburi și organe de metal, generată de un factor special (căldura) animă întreaga mașină. O voință, care domină mașina organică împreună cu ansamblul pasagerilor, guvernează totul: căpitanul. Indiferent în fața acțiunii particulare a fiecărui pasager, căpitanul, cu ochii fixați asupra țintei de atins, cu mâna pe cârmă, conduce imensul organism spre termenul călătoriei, dând ordinele sale armatei de inteligențe care i se supun.

Dar căpitanul nu comandă în mod direct elicea care pune în mișcare vaporul, nu are efect imediat decât asupra cârmii. Astfel Universul poate fi comparat cu un vapor cu aburi imens, unde, cel pe care noi îl numim Dumnezeu, ține cârma. Natura este mașinăria sintetizată în elicea care pune în mișcare întregul sistem potrivit unor legi stricte, iar oamenii sunt Pasagerii. Căpitanul nu intervine în detaliul maşinăriei motrice (imagine a naturii), sau în ocupaţiile pasagerilor. El guvernează în mod circumferenţial sistemul general. Nu are legătură cu ce se întâmplă în interiorul compartimentelor.

Progresul există, general, pentru tot sistemul, însă fiecare ființă umană este absolut liberă în

cercul propriei fatalități. Că vor sau nu, indiferent de voinţa lor, orice ar avea în cap şi în suflet, orice planuri ar avea, toţi pasagerii se îndreaptă într-o direcţie. Dar nu atât în direcţia pe care o comandă căpitanul, ci în direcţia pe care o hotărăşte marea furtunoasă: valurile grele, stâncile tari, curenţii oceanici, intemperiile capricioase. După cum vedeţi, căpitanul însuşi, cu tot cu vasul lui, sunt două entităţi fragile supuse total forţelor naturii.

Desigur, înţelegerea acestui fapt este mult mai complicată decât pare la prima vedere, cu toate că dacă este să încadrăm într-un singur tablou tot ce ne furnizează ca exemplu realitatea de zi cu zi, vom constata că suntem neputincioşi să urmăm o anumită cale fix cum ne-am dorit noi. Sau urmăm o cale despre care credem că este valabilă, şi tot ce găsim este doar o fundătură, o iluzie, ca apoi să fim nevoiţi să ne întoarcem pe unde am venit, să ne retragem paşii, şi să încercăm o altă abordare. Şi tot aşa...până când voinţa noastră se nimereşte să fie pe placul Naturii Divine.

Leadership: Poţi să generezi o anumită manifestare de putere unde trăirile, gândurile şi amintirea unui eveniment să se circumscrie în totalitate acelui eveniment trecut, astfel încât fragmente din acesta să nu se mai reproducă automat în alte situaţii?

A ştiut Shakespeare bine acest lucru când a povestit despre felul în care Prospero dirija cu o voinţă cosmică toate elementele naturii. Oamenii încearcă să-şi croiască un drum în viaţă, fără să bănuiască că există o altă cunoaştere mai înaltă şi cu adevărat neasemuită care are o mare influenţă asupra lor.

Având în subordine nişte spirite puternice, dar ascultătoare de voința lui, Prospero putea prin mijloacele lor să comande vânturilor și valurilor mării. Din ordinul lui, spiritele au stârnit o furtună violentă, în mijlocul căreia o corabie încerca să se ţină la suprafaţă în lupta cu valurile sălbatice ale mării care în fiecare clipă amenințau să o înghită. Prospero i-a arătat fiicei sale această corabie frumoasă, despre care i-a spus că este plină de ființe vii. "O, dragul meu tată", a spus ea, "dacă prin arta ta ai ridicat această furtună înspăimântătoare, ai milă de necazul lor trist. Vezi ! Vasul va fi zdrobit în bucăți. Sărmanele suflete ! toți vor pieri. Dacă aș fi avut putere, aș scufunda marea sub pământ, mai degrabă decât nava frumoasă să fie distrusă, cu toate sufletele prețioase din ea."

Ce concluzie tragem de aici? Omul îşi conduce viaţa în aşa măsură încât ceea ce se întâmplă în ea apare ca şi cum s-ar întâmpla complet în el. Trăirile sale, cât mai vii şi mai variate, sunt abordate fie în amintirea evenimentului în totalitate, fie se circumscriu acelui eveniment trecut, pentru ca fragmente din acesta să nu se mai producă automat în alte situaţii. Obiecţia mea la aceasta este că omul ia Opera lui Dumnezeu ca pe o colecţie discretă de evenimente, şi aceasta în conformitate cu cuvântul "introvertire" care se bâlbâie într-o profundă viziune asupra existenței.

Numai că știința lui Dumnezeu este atât de subtilă, încât uneori se confundă cu firescul, iar omul ia firescul drept ceva care nu are nevoie de niciun ajutor ca să funcționeze sau să existe. Dar ceea ce Dumnezeu lasă pe dinafara înţelegerii, în principal, este conţinutul relaţiei dintre conducător şi subordonat, şi numai prin îndeplinirea cu succes a rolului de conducător se pot asigura anumite avantaje subordonaţilor. Nu-i aşa?

Leadership: Eşti în stare să îţi schimbi modul de a acţiona în momentul în care înţelegi cauza primordială care a dus la o anumită manifestare de voinţă pusă pe seama unei condiţionări bazate pe premise apriorice?

Hai să spunem că Dumnezeu este conținutul personalizat şi bine determinat, cel al cunoștințelor pure apriorice, un conţinut care nu se vede, şi la care oamenii se raportează întâmpinând dificultăți de înțelegere. Este imaginea unui Eu permanent căruia i se supun, treptat, consecinţele efemere ale diferitelor situaţii. Deşi nu se înţelege perfect cum anume

această "Conştiinţă Primordială" mediază aceste evenimente şi legături între fapte, lucruri şi trăiri, fără de care nimic nu ar fi cu putinţă, un singur lucru este cert: este imposibil să percepi un lucru insignifiant, ca o şoaptă în furtună, atunci când eşti izolat de contextul tău de viaţă, fără să te întrebi de ce are o situaţie banală are un efect straniu de "nu înţeleg".

Nu poți fi numai spectator al vieții Tu ești subiectul vieții, *um passado absorvido em um presente que busca seu futuro* , dar eşti şi promotorul propriei viziuni despre o mână invizibilă care cârmuieşte lucrurile. Fără să fii pus într-o stare de încercare nu vei realiza că există o relaţie directă între semnificaţia unui eveniment şi reacţia afectivă faţă de acesta.

Faci asta substituind experienţei tale de viaţă imediate o interpretare temporală în care "valoarea ta adevărată" este inevitabil compromisă din cauza unei prezenţe stranii care nu te evită, privind absentă la tot ce ţi se întâmplă, ci schimbă tot ceea ce ţi-ai propus. Iar dacă încerci să uiţi ce ţi s-a întâmplat, îndepărtându-te cât mai mult de evenimentul care s-a petrecut, îndreptându-ţi gândurile în altă parte, dintr-o dată te trezeşti în mijlocul furtunii. Într-o asemenea situaţie, nu-ţi fie frică să te întorci din drum, căci vremea te poate lua oricum prin surprindere (chiar dacă vrei să găseşti consolare în gândul că mai rău nu se poate).

În leadership, convingerea că trebuie să acţionezi ca să-ţi atingi scopul propus justifică motivul unei eventuale reuşite, dar nu oferă nicio certitudine de viitor, căci întotdeauna reuşita va depinde de fenomene exterioare aleatorii, nu doar de propriile tale acţiuni.

Fii dispus să acţionezi acceptând această idee ! Utilizează-ţi capacităţile intelectuale la maxim pentru a-ţi face o idee clară despre cele punctate mai sus.

Imaginea care înfățișează destul de clar învățăturile Ocultismului este imaginea unui vapor a cărui rută principală devine ruta ocolitoare care trece prin mai multe etape: stagnare (pierzându-şi mult din importanţă pe care a avut-o), şi corecţie (pentru prevenirea oricăror împotriviri, oricăror acţiuni contrare voinţei divine).

Fii flexibil şi adaptabil în demersurile întreprinse pentru atingerea scopului propus. Întotdeauna lucrurile vor lua o altă întorsătură faţă de cum ţi-ai propus, tocmai ca să înţelegi că totul depinde numai de Dumnezeu. Prin aceasta, El îşi demonstrează puterea nevăzută, inimaginabilă și inexplicabilă.

P.S. Înt-un veac al necredinţei, Dumnezeu îşi demonstrează adevărul Cuvântului Său pe calea ştiinţei.

Source: https://neculaifantanaru.com/imaginea-care-infatiseaza-destul-de-clar-invataturile-ocultism

Imaginea cu care ochiul îşi lărgeşte orizontul

On August 11, 2023

Abilitatea de a privi o imagine într-un mod artistic sau profund nu poate fi dezvoltată în alt mod decât prin observarea și analizarea imaginilor în care te regăseşti reflectat de "celălalt tu".

Când privesc în jur, interesant este că pot să văd totul, chiar şi sensurile ascunse ale lucrurilor, sau fețele ascunse ale oamenilor, intuind mai uşor legăturile de cauzalitate între deteriorare şi progres. Şi se vede cât este de absurd să schimb o vedere sau o cauză, încătuşând realitatea într-o pretinsă insularitate care include doar forma închipuită a unei cunoaşteri concrete, dusă până într-o zonă interzisă accesului oricui la supremaţia divină. Oamenii, la fel şi lucrurile, sunt din punctul de vedere al ochilor de artist, nişte insule care se scufundă, dispar în mare sub lumina soarelui arzător, fără să li se dea de urmă. Doar în ochii lui Dumnezeu totul este regăsit.

Chiar acum privesc un om făcând jogging, încercând să-şi conserve vitalitatea și energia prin fiecare pas al său, într-un perfect acord cu ritmul pulsului său și cu zborul efemer al gândurilor sale. Are o privire adâncă, expresivă, ce poate fi imortalizată într-un tablou de Grigorescu, ca fiind un Univers în Multi-univers, deoarece în ochii lui se reflectă seninătatea unei lumi pure, misterul și frumusețea neînțeleasă a peisajului înconjurător. Tot uitându-mă la el cu o curiozitate neclintită, ca şi când aş vrea să pătrund în lumea lui secretă și să-i dezvălui gândurile ascunse, mă văd pe mine bucurându-mă de viață, contemplând această viaţă cu toate nuanțele ei profunde și complexe, în toată splendoarea ei efemeră.

Fără îndoială, omul acesta este un artist, fiindcă eu am ştiut să văd în el un artist, chiar dacă nu era decât un om oarecare printre alţi oameni de pe plajă. În peisajul său mental, unde devine necesară abordarea credibilităţii, şi nu fotografierea realităţii, mă rătăcesc ca într-un labirint plin de contraste, amintiri şi vise, unde fiecare culoare, fiecare nuanță, este o deschizătură către altă lume. Artistul însuși devine, prin oglindire în opera sa, ghidul meu prin aceste lumi captivante şi pline de magie, iar cu fiecare privire aruncată pe pânza lor imaginară, amintirile și visele mele prind viață.

Leadership: Imaginea căreia îi conferi o reprezentare figurativă poate să-ţi stimuleze clarviziunea, înlesnind totodată vizualizarea ta interioară?

Sunt pe o insulă ireal de frumoasă, izolată, cu milioane de pietricele albe ca laptele. Marea Ionică din vestul Greciei este natură pură, sălbăticie, unde în primul rând domină turcoazul. Evident, vederea mă ajută să cuprind lumea aceasta izolată, care ascunde povești neștiute, într-o temă care cuprinde natura în toată splendoarea ei, cu riscul pierderii sensului de orientare într-un timp fără întoarcere.

Pe această cale, pretextez că am nevoie de un cadru nou de zugrăvire a unei scene abia vizibile, a întâlnirii dintre un pictor şi un zeu. Este viziunea artistului care, căutând solitudinea şi liniştea insulelor pentru a-şi cultiva imaginația şi pentru a-şi aduce la viață creațiile, reuşeşte să scoată la iveală o prezență subtilă strecurată în fiecare fărâmă de creație.

Omul a devenit un alt om, fiindcă privirea lui a cuprins o altă privire asemănătoare, capabilă să pătrundă în sensurile artei. Dar totuşi este o privire diferită prin culorile şi formele pe care le descoperă în fiecare răsărit de soare, în fiecare fir de nisip, ca o amintire a timpului petrecut într-un tablou viu, de factură impresionistă.

Iar dacă am văzut pe cineva care îmi seamănă, trăind într-o formă reflectată perfect în mintea mea, este pentru că însăşi creația mea este un joc de substituție constantă în care explorez multiple identități și perspective pentru a dezvălui straturile adânci ale sinelui meu.

Leadership: Poţi să creezi o imagine vizuală evidențiind contrastul dintre două entităţi figurative care colaborează în tăcere spre a deveni o singură manifestare introspectivă?

Din nou, ochii mei surprind înfăţişarea unui alt om de pe plajă. Şi privirea lor se aseamănă, amândoi sunt artişti datorită ochilor îndreptaţi spre aceleaşi puncte de interes, părând să vadă aceleaşi lucruri. Totuşi, nu-mi dau seama dacă ei doi sunt diferiţi, sau dacă este doar unul singur aflat concomitent în două ipostaze: de privitor şi de creator. Până la urmă, toată viața mea nu am făcut decât să transform viața în ficţiune, ca și cum ar exista mereu o altă persoană care mă priveşte, o prezență divină, un zeu, un creator care vede dincolo de aparențe ceea ce rămâne neobservat.

O asemenea coincidenţă am întâlnit-o şi în romanul lui John Fowles:

"La urma urmei, ce eram eu? Nu eram altceva decât suma numeroaselor mele rătăciri. Jargonul freudian din timpul procesului mă făcea să zâmbesc, dar toată viaţa mea nu făcusem decât să transform viaţa în ficţiune, refuzând să privesc realitatea în faţă. Mă comportasem întotdeauna ca şi când exista o altă persoană care mă privea, mă asculta şi îmi punea notă bună sau rea - pentru tot ceea ce făceam. Un zeu. Sau un autor de romane spre care mă întorceam, şi eu eram personajul lui, în stare să facă exact ce trebuie ca să fie pe plac, vulnerabil la afronturile lui, capabil să se adapteze la tot ce credea că doreşte romancierul-zeu.

Eu singur am creat această varietate de super-ego, ca o lipitoare. Eu însumi am hrănit-o şi din cauza ei am fost întotdeauna incapabil să acţionez liber. Constituise sistemul meu de apărare, dar devenise destul de curând propriul meu tiran. Şi acum, îmi dădeam seama, dar era prea târziu. M-am aşezat pe mal şi am aşteptat ivirea zorilor deasupra mării cenuşii..."

Leadershipul evidențiază idei legate de perspectivă, interpretare unică și transformarea realității. Pentru a crea ceva unic trebuie să vezi dincolo de aparențe, evidențiind contrastul dintre doi oameni: unul care se metamorfozează în artist, și un altul care conferă creației sale o prezenţă divină.

Imaginea cu care ochiul îşi lărgeşte orizontul poate fi cu adevărat înţeleasă numai în contextul celorlalte forme artistice, precum pictura, literatură, exprimarea vizuală care, împletind fiecare nuanță a peisajului și a trăirilor, împărtășesc esența fiecărui aspect al vieţii şi naturii. Nu uitaţi că arta de a crea imagini nu poate fi dobândită decât privind imagini.

Source: https://neculaifantanaru.com/imaginea-cu-care-ochiul-isi-largeste-orizontul.html

Imaginea de sine

On Mai 21, 2017

Fii dispus să vezi adevărurile ce ți se revelează pe parcursul propriei definiri, prin comparaţie cu un tablou căruia nu-i cunoşti autorul.

Începusem să vădesc o atitudine neîngăduitoare faţă de viaţă, cu suişurile şi coborâşurile ei, asemenea unui om care se uită de prea aproape la un tablou, observând detaliile dar pierzând viziunea de ansamblu. Arta pe care mi-o asumam nu mai era o chemare a liberei exprimări în profunzimea unei lumi intangibile, ci doar o automenţinere a imaginii de sine pe care o traversam în planurile extremelor rolului de cercetător.

Ca un susţinător înfocat al unui nou sistem de convingeri, ca un promotor al imaginii ce-mi apărea pe ecranul realităţii umplând cadranul lumii cu adieri pline de farmec, mă adânceam tot mai fanatic în ideea mea fixă că există totuşi o măsură limitată în capacitatea omului de a transcende situaţia concretă imediată. Şi de a trăi în termeni de posibilitate. Probabil că arta este subordonată imaginii unui univers intim, este imaginea unui om care îşi caută sensul vieţii prin manifestarea libertăţii de a-şi explora valenţele artistice în procesul de generare a unei realităţi care cultivă mai mult "news" decât "fake".

Dincolo de cunoaşterea sclipitoare şi fermitatea raţiunii justificate numai prin implicarea în transformarea propriilor valori, nu exista decât o decizie raţională, o evadare personală din iadul vieții pline de faţete care ar fi trebuit să mă zdrobească în implacabilul mers înainte, cel puţin atât cât destinul şi amănuntul îndrăznelii se pot împăca. Dar de care sinceritatea întotdeauna se îndoieşte.

Aşadar, primul adevăr care mi s-a revelat brusc este acesta: nu poţi îndeplini un destin extraordinar dacă nu evadezi din lumea care te înconjoară, pentru a da naştere unei arte originale care nu datorează nimic şi nu se conformează modelelor obişnuite de reprezentare a lumii.

Leadership: Îţi depăşeşti condiţia deschizătorului de drumuri, apelând la o experienţă a lucidităţii de tipul "You can't hide your own true" care se loveşte de cealaltă forţă, a imaginii unei realităţi complexe şi a unei individualităţi distincte?

Şi întrucât am îndrăznit să deschid o fereastră spre această tăcută convenţie, numită Status Quo, bazată pe toleranţă şi pe dăruirea generoasă a sinelui, am avut meritul de a clarifica un aspect care, aşa cum nu-mi venea să cred, acum este valabil pentru întreaga lume. Elementele din jur care mă inspirau, mă agitau și mă făceau să mă identific cu un artist al momentului, erau ca nişte argumente ştiinţifice frumos şi judicios prezentate ce puteau susţine avântul spre o altă alegere despre care ştiam că e o posibilă prăpastie, o experienţă a lucidităţii de tipul "You can't hide your own true".

Plin de conţinut, timpul meu acţiona asupra psihologiei trăirii prin nervul unei inteligenţe tăioase. Iar sensibilităţii faţă de ineditul unui aparent pustiu bogat în semnificaţii, de-a pururi o flacără a vieţii, cuvenindu-i-se toată gloria şi onoarea unei minuni care eventual mi se întâmpla, la care eram martor ocular, îi aparţinea o urmă de sânge impregnată în momentul unei forţe a sublimului. Ea însăşi resimţită ca încă o probă a investirii mele pe făgaşul unei chimii care stârnea imaginaţia din mine, o fiinţă plină de mister desprinsă dintr-un thriller plin de revelaţii surprinzătoare, adâncită într-un vers al chimiei atracţiei faţă de tot ceea ce este superior şi care nu poate fi explicat prin cuvinte.

Un deschizător de drumuri este om care se afunda în profunzimea unei lumi intangibile, este un maestru al preciziei, subtilităţii şi complexităţii în materie de studiu al naturii, al artei şi al ştiinţei. Capacitatea omului de a accepta noul unei psihologii a Eului, alimentat prin trăirile care au forţa de a ordona lumea, este influențată de modalitatea de a transmite indirect acea motivaţie care îndeamnă pe oricine să depășească orice formă de a se închide în ei înşişi.

Atributul funcţional Unic şi Întâmplător al Creaţiei este conţinutul de luciditate pe care îl postezi într-o realitate în care uneori te simți pierdut.

Matematicianul austriac, Ludwig Eduard Boltzmann, ştia că travaliul gândirii poate fi însoţit de o suferinţă intensă, aceea a neacceptării unei stări de fapt în condiţiile prevăzute de povara existenţei. Se plângea mereu că este asaltat de întrebări tot mai lipsite de sens, ce trebuiau refuzate în mod categoric. Două interogaţii fără răspuns dădeau năvală în mintea sa, hărţuindu-l continuu: *"Din ce cauză e valabilă legea cauzei şi efectului"* şi *"De ce, în definitiv, exist tocmai acum într-o lume care nu este aşa cum mi-o doresc eu?"*

Omul cel mai captivant, un artist întemeietor de sensuri, ne poate arăta prin intermediul a ceea ce resimte activitatea unei gândiri bazată pe recomandările utilităţii sale în cadrul unei lecţii demonstrative de apropiere, de depărtare sau de diferenţiere faţă de statutul lui de destinaţie. În care legile deductibilităţii aspectelor de căpătâi ale vieţii sunt prevăzute conform artei emancipării actului de control. În care totul ţi se pare de fotografiat şi îţi vine să petreci ore întregi minunându-te de ceea ce se întâmplă.

Leadershipul, prin comparaţie cu un tablou căruia nu-i cunoşti autorul, se poate completa cu resturile unei existenţe în care simți plăcerea de a întâmpina orice situație cu o perspectivă neîngrădită și o putere nelimitată de acceptare a unui sens de apartenență la un întreg compus din trei adevăruri.

Adevărul privirii exersate, adevărul transformărilor pe care le suporţi și adevărul percepţiei care mijloceşte simbioza dintre raţiune şi sentiment. Ele sunt supuse obiectivităţii cu care îți prezinți „intervenţiile" în deşertăciunea lumii sau în frumuseţile ei.

Activitatea gândirii artistice, raportate la marea metamorfoză a creaţiei, este un efect spontan al profunzimii, al interiorizării unei bogate experienţe de transcendere a obişnuitului. Este experienţa unei realităţi care intră în comuniune cu omul printr-o continuă transcendere "de la tine şi peste tine".

Imaginea de sine este o posibilă prăpastie dacă te apropii prea mult de marginea acelui moment în care te lași purtat de inspiraţie în vederea extragerii unui adevăr tulburător. Ceea ce nu te doboară te face mai puternic, dar în același timp te poate obliga să te distanţezi de felul cum simţi tu că vrei să fii.

Ai grijă ce adevăruri ți se revelează pe parcursul propriei definiri ! Un deschizător de drumuri nu se defineşte niciodată în funcție de modul cum s-a decis să abordeze pustiul unei lumi căzute, ci în funcţie de modul cum abordează belşugul unei plenitudini a scopurilor decisive și principale ce stau la baza unei dezvoltări sănătoase.

Destinul este un tablou căruia nu-i cunosti autorul, dar căruia îi poţi da un nume, o profunzime şi îl poţi reseta la dimensiunea propriei conştiinţe şi a propriei tale valori în lume.

Source: https://neculaifantanaru.com/imaginea-de-sine.html

Imaginea derulată încet a trandafirului de toamnă

On Noiembrie 22, 2019

Trandafirul este pecetea unei singure taine, formându-se prin simpla adăugare a unui amănunt subtil într-o formulă artistică inimitabilă.

Limbajul trandafirului este monologul unui artist care, în bunătatea lui necondiţionată, fără niciun fel de constrângere, îşi exprimă forţa creatoare prin vibraţia murmurată a unui sentiment de cea mai curată şi elevată expresie. Un sentiment de felul acesta artistul îl simte pentru nişte femei virtuoase, sau pentru acele lucruri rare culese din natură şi duse foarte aproape de perfecțiune, pentru puterea plânsului unei mame, sau pentru mângâierea milei unui Dumnezeu care se îngrijeşte de omenire.

Limbajul naturii este o permanentă căutare a artei în fiecare colţişor al existenţei noastre, fragile şi vulnerabile, încărcată de melancolii vagi sau de preaplinuri de suflet, cărări de nelinişte pronunţate, afectate de trecerea vremii. Trandafirul călăuzitor, atât de drag, lovit de intemperiile din cursul toamnei târzii, mă face să mă simt copleşit de durerile unei lumi complicate care, tot mai indiferente la dimensiunea spirituală, niciodată nu a părut mai fragilă.

Ani de-a rândul, aspectele legate de intimitatea fizică, psihică şi emoţională, nu mi-au dat niciun răspuns la întrebarea: „ce se ascunde în viaţa celui care se ascunde în timp ce totul se repetă?”. Numai trandafirul mi-a împărtăşit răspunsul, grav şi accentuat, prin magia cu care artistul face să fuzioneze intim, în aceeaşi lucrare, clarobscurul unei alei umbrite de tei bătrâni care te invită la o adâncire în necunoscut, cu exuberanţa coloristică a peisajului de toamnă, undeva departe de ochii lumii.

Estetica peisajului mohorât, dar plin de culori vesele, devine un eveniment de apreciere activă a artei atunci când glasul unui orator necunoscut, îngroşat de simţire tomnatică, justificat pentru raritatea unui moment grav, atinge (cu ecoul speranţei distruse) un obiect prăfuit, sau chiar un om necăjit, pentru a putea să efectueze o călătorie într-un loc încărcat de constrângeri, stări mai profunde şi trăiri mult mai intense.

Leadership: Personalitatea ta îşi caută menirea în crearea unei identităţi vizuale care îţi permite să te înrădăcinezi în memoria unui moment unic surprins într-o imagine cu tentă de operă de artă?

Am făcut din grădina mea un spaţiu de reflecţie asupra gândurilor cele mai tainice, un mod de expunere a unui limbaj surd, fără calitate primară în pictură deoarece încetează să caracterizeze un peisaj pentru a se numi pe sine „distinctiv”. Astfel, peisajul poate fi admis ca un fel de renunţare a sinelui de a se mai considera „însemnat” pentru experienţa revelării unei realităţi mai ample, demne de suprarealiştii secolului 21.

În acest moment, limbajul pe care îl folosesc în prezenţa naturii este produsul unei conştiinţe particulare, izolate, folosind drept ancore de mesaj către viitor o înlănţuire de „n” gânduri caracterizate prin schimbări ale stărilor de spirit, în special pe cele care generează simptome profunde de natură emoţională: epuizare, tristeţe, slavă deşartă.

O personalitate care îmbrăţişează acest limbaj se supune cu demnitate unei opere de artă care trăieşte, mai ales, prin mesajul pe care îl exprimă: *„tot ceea ce te răneşte sau te bulversează, te face de asemenea să vezi altfel viaţa”.*

Nu-i aşa că se simte o oarecare deznădejde în scrisul meu, pe măsura vremii tot mai reci, mai capricioase, mai înverşunată să te prindă într-un labirint de întrebări, de secrete și incertitudini, ca şi când ai fi introdus în atmosfera romanului „Numele Trandafirului" de Umberto Eco?

Când trandafirul îşi pierde petalele toamna târziu, abia atunci artistul pare să fie puternic sensibilizat de imposibilitatea de a gusta deliciile unei imagini multicolore, fiind parcă introdus într-o imagine a sfârşitului de lume, ca în viziunea fotografului Christian Wærsten.

Aici, punctul culminant al istorisirii mele, de care niciodată nu mă voi putea despărţi, este dat de conştiinţa conţinutului estetic sau spiritual al unei opere de artă care impresionează prin ecourile de substanţialitate filosofică, de tipul: *„I will never forget myself, no matter if I am a good or a bad painter."*

Leadership: Tabloul viu al artei tale poate fi încadrat în memoria unui moment în care experimentezi o stare apăsătoare, ce poate fi folosit ca termen analogic pentru un context mai larg de cunoaştere şi înţelegere a motivaţiei care fundamentează procesul creativ?

În cartea "The Instant Millionaire", scriitorul Mark Fisher îndrumă un tânăr spre a-şi împlini visurile. Tânărul este invitat la o plimbare printr-o mare grădină de trandafiri. S-au plimbat în tăcere o vreme. Milionarul s-a oprit în faţa unui tufiş de trandafiri cu flori magnifice şi a rămas pierdut în contemplaţie. Când şi-a mai revenit, a spus:

"Cred că am mirosit aceşti trandafiri de mii de ori, dar de fiecare dată mi se pare o experienţă diferită. Ştii de ce? Pentru că am învăţat să trăiesc aici şi acum. Uit de trecut şi nu-mi pasă de viitor. Secretul e cât se poate de simplu: concentrarea mentală. Cu cât mintea îţi este mai concentrată, cu atât mai mult trăieşte ea în prezent şi cu atât este mai absorbită în tot ceea ce face. Concentrarea este cheia succesului în toate domeniile vieţii. Cu cât te vei putea concentra mai bine, cu atât mai eficient vei munci, sesizând inclusiv detaliile peste care ceilalţi trec cu uşurinţă. Grădinăritul te ajută să observi din ce în ce mai lucid lucrurile din jur."

Dragă cititorule, de fiecare dată când te vei îndoi de tine însuţi, când viaţa ţi se va părea mai grea pentru a fi îndurată, întoarce-te la acest trandafir şi aminteşte-ţi ce reprezintă el într-un univers care se potriveşte cu mintea ta, pentru că şi el şi tu aţi fost făcuţi de acelaşi Dumnezeu, pentru a descoperi în el lucrarea Lui. Concentrează-te la relaţia dintre natură şi fiinţa umană pentru a plăsmui subiectul Marii Opere, înainte de a te socoti un artist al exprimării memorabile, un hermeneut al imaginii desprinse din tainele lumilor universului.

Singurul amănunt care adăugat într-o formulă artistică inimitabilă poate realiza o asemănare între tine şi trandafir, are la bază ideea percepţiei unei compoziţii ca întreg, nu ca sumă a părţilor, ca o emanaţie a impresiei unui spaţiu nemărginit, sau ca materializare a unei forţe de natură suprareală pe care o poate produce numai un artist al exprimărilor memorabile. O astfel de formulă artistică poate fi *„desenul spontan printr-o simţire de sine"* sau *„coloratul unui gând frumos din lumea care nu se vede"*.

Adevărata motivaţie a unui artist, cea care fundamentează procesul creativ, este de a surprinde cu inspiraţie şi apreciere „totalitatea lumii" într-un singur moment profund şi emoţionant, acceptând provocarea de a interpreta o imagine cu conţinut de „oglindire a sinelui" într-un colţ de realitate neştiut de nimeni.

Imaginea derulată încet a trandafirului de toamnă aduce în prim plan un mod de expunere a incursiunii într-o lume apăsătoare, ce se doreşte creativă, dar şi un procedeu artistic de construire a simbolurilor de definire a „sinelui" prin asumarea ipostazei unui personaj care își

analizează stările sufletești, concepțiile, ideile prin ecoul unei singurătăţi febrile.

Source: https://neculaifantanaru.com/imaginea-derulata-incet-a-trandafirului-de-toamna.html

Imaginea obţinută de simţuri într-o imagine adevărată

On Ianuarie 23, 2022

Când percepem o figură o interpretăm conştient sau inconştient, ea reprezentând forma unui conţinut şi fiind forma vizibilă a conţinutului ei.

Tot ceea ce gustăm, dulce sau aromat, intră în componenţa noastră. Chiar dacă gustul diferă de la caz la caz, trebuie să ne bucurăm de plăcerea de a simţi cât mai intens acea aromă distinctă de eucalipt sau de mentă, amestecată cu bună dispoziţie. De pildă, guma de mestecat Orbit utilizată imediat după masă, prin orice tip de gust i-am atribui, împărtăşim ceva din intenţia cu care încercăm să obţinem un gust autentic fără să pierdem aroma, revigorând pe această cale şi digestia alimentelor consumate în timpul mesei.

Fără speranţa că voi mai da jos câteva kilograme, obişnuiesc să mestec guma Orbit, cu savoare, cu expresia intensă a unui sentiment ce emoţionează, numai dintr-un singur motiv: îmi dă senzaţia că dinţii sunt mai fini şi mai curaţi. Şi, stimulând terminaţiile nervoase de la nivelul gurii mele, dându-mi senzaţia că gura este mai rece decât de obicei, guma Orbit îmi păstrează necondiţionat acea undă de seninătate pe care mulţi ar vrea s-o atingă în încercarea de a avea o fizionomie armonioasă.

Chiar în acest moment am pe chip o seninătate pe care cu greu ar fi putut să o redea în culori vii până și cel mai iscusit pictor, fiindcă însăşi artiştii ţin foarte mult la studierea fizionomiilor care sunt foarte bine individualizate, în ciuda tratării naive. De fapt, o stare de seninătate adună părerile multora în privinţa frumuseţii ideale, pe când pictorul percepe acel grad ridicat de alb imaculat al gumei de mestecat, corelat cu albul cristalin al dinţilor, ca pe o expresia a purității, a neatinsului, fiind totodată și o reprezentare a curăţeniei şi a luminii.

Leadership: Tot ceea ce îţi face plăcere să savurezi poate să descrie profunzimea percepţiei estetice care transformă o experienţă cotidiană într-o sursă de accentuare a simţurilor capabile să creeze emoţii unice?

Demnă de toată atenţia este latura artistică a ceea ce vreau să cunosc mai bine. Prin urmare, încerc să examinez pe toate feţele o pastilă Orbit, chiar dacă nu am la dispoziţie toate informaţiile despre felul ei de a-şi păstra consistența elastică. Fără să depun cine ştie ce efort, îmi dau seama că fac parte din rolul privilegiat pe care ea îl ocupă în viaţa oamenilor: are rolul de a spori senzaţia de satisfacţie. Pur şi simplu dărnicia de percepţii şi senzaţii cu care mă învredniceşte guma de mestecat Orbit, plină de ecouri de mare acurateţe artistică, nu poate fi modificată decât de fenomenele complexe ale vieţii.

Într-adevăr, vrând să mă onoreze cu o surpriză, guma Orbit se poartă galant, aşa cum s-ar purta cu mândrie o actriţă atunci când nu apelează la ajutorul unui make-up artist ca să mascheze liniile din jurul gurii. De exemplu, linia frântă reda neliniştea, duritatea, tensiunea. Şi asta fiindcă guma Orbit are o formă minimalistă, este flexibilă, dar greu de reprezentat pe o pânză, şi totodată greu de transpus într-un desen sincer dacă o percepem drept caracteristică a unei figuri tulburate şi înfrânte care caută alinarea, repausul, sau un reazim într-o credinţă deterministă.

În arta trebuie să înţelegi operaţiunea prin care unei figuri geometrice date îi corespunde o altă figură, mult mai vie şi mai apropiată de regulile artei contemporane, odată cu orientarea ei spaţială sau cu cea a mediului ambiant. Alternativ, prin parcurgerea unei prospeţimi intrinseci, printr-o mișcare caracteristică a gurii, însoțită de un sunet specific, nearticulat, se poate obţine senzaţia de calm, sau, dimpotrivă, acea senzaţie de abandon care te detaşează de lumea reală atunci când treci prin momente dificile. Dar până la urmă te zbaţi şi lupţi cu

stări sufleteşti pe care le ai de învins.

Leadership: Poţi să te conectezi direct la obiectul creaţiei tale printr-un procedeu al asemănării utilizat în procesul de dezvăluire a unei proprietăţi comune prezente atât în cadrul unei imagini, cât şi la obiectul vizat de ea?

Alteori, când mestec guma Orbit, zâmbetul meu pare fals, forţat, distilat cu voioșia neafișată, schiţând o grimasă abia-abia perceptibilă. În acest caz, cred că semăn cu acel personaj de film pe nume Arthur Fleck, alias JOKER, un individ ignorat de societate, cu o personalitate imprevizibilă și fascinantă, care nu poate fi inclus în niciun stereotip. Ce se obține prin procedeul asemănării este un studiu amplu asupra unui personaj disprețuit de societate care devine o poveste moralizatoare.

Mai mult decât atât. Stând de vorbă cu mine însumi, în timp ce mestec guma Orbit, simt că un artist îmi colorează gândurile cu un roşu pal, dar acoperit un grad ridicat de alb. Probabil artistul, măsurându-mi din ochi rotunjimea obrajilor, intuindu-mi pofta de a savura dulcele şi aroma de mentă, încearcă să construiască un declanșator emoțional prin subiectivarea realităţii generată de interacţiunea a trei factori: modelarea, modularea (obţinerea de transparenţe coloristice) şi valoraţia (procedeu artistic datorită căruia se poate reda în pictură iluzia volumului obiectelor prin diferite efecte).

Aşadar, mă privesc în modul în care artistul a ştiut să încifreze sensuri într-o operă de artă. Pur şi simplu m-am format ca model pictural după modul în care arată chipul meu, întrucât el mă defineşte întru totul, iar forma buzelor, colţurile gurii mele influenţează foarte mult aspectul fizionomiei şi expresia. Cu toate astea, cel mai adesea, guma de mestecat Orbit a devenit o îndeletnicire tot mai îndrăgită, această activitate putând fi practicată chiar şi de persoanele care nu au talent la pictură.

Idealul unei creaţii ce culminează într-o idee de „artă" se formează prin conexiunea făcută între modul în care percepi referenţialul "INSIDE" prin asemănare cu un declanşator numit "Simt reprezentativ" care îţi oferă cele mai dese plăceri.

Imaginea obţinută de simţuri într-o imagine adevărată este de fapt un prilej de explorare a sinelui, de căutare a unei identități distincte. Pe această cale, aş dori să menţionez un sfat găsit pe internet: *"Foloseşte-te cât mai plenar de simţuri atunci când îţi imaginezi realitatea dorită. Încearcă să o atingi, să o guşti, să o mirosi şi să o auzi în imaginaţia ta, nu doar să o vizualizezi."*

Source: https://neculaifantanaru.com/imaginea-obtinuta-de-simturi-intr-o-imagine-adevarata.html

Imaginea trandafirului din înaltul unei vârste fără de bătrâneţe

On Iunie 01, 2020

O creaţie nu este totală decât atunci când omul îşi rezervă semnificaţia metafizică a unui destin care trece testul timpului.

Privesc acest trandafir cu candoare, cu aleasă consideraţie, cu ochii blânzi ai unui pictor de poveste, aşa cum m-aş mişca printre tablourile unei istorii îndepărtate reconstituite prin instantaneul unei clipe de rătăcire extras din porunca unui timp străin, imaginar, care nu-mi va aparţine niciodată. Sau, cel puţin nu cu adevărat. Căci nimic nu se aseamănă cu frumuseţea lui, atât de apropiată de reproducerea unui tablou viu, modern, cu un peisaj izvorât din altă viaţă, din altă povestire, dintr-o sursă a fabulosului care cuprinde un destin grandios, o călătorie neprevăzută plină de mistere şi o vocaţie plină de naturaleţe.

Îl privesc cu uimire, cu admiraţie, prin puterea cuvântului *Nassegientyum* (cuvântul lui Dumnezeu în lumina unei făclii eterne), în încercarea de a cuprinde temperamentul victorios al unui hidalgo pornit în căutarea aproape nebunească a unei noi minuni a lumii, în timpul unui zbor nesfârşit deasupra deşertului. Observ nisipul alb, atât de fin, dar plin de tristeţe, care de milioane de ani cuprinde în fiecare bob al său câte un suflet de martir, dar şi o parte din întregul unei taine ştiute doar de vechii cabalişti. Nimic nu se schimbă în timp, toate vin şi pier, dar deşertul rămâne acelaşi. Piramida lui Khufu, Sfinxul şi Cântecul Harpistului gravat în mormântul de piatră al regelui Antef II, sunt încă la loc de cinste în memoria prezentului.

De atâtea ori am încercat să uit cine sunt, să uit cine am fost, doar ca să trăiesc prin intermediul unui trandafir, să dau totul pentru el, "prima materia", cheia nemuririi, însă nu-l pot conştientiza în lumina unei viziuni moderne, ci numai dominând atmosfera unei alte lumi cuprinsă parcă într-o pictură de Valerie Anne Kelly. El face trimitere spre alte timpuri, spre alte experienţe, spre alte locuri ale deşertului, căci de acolo se trage şi neamul său, cu spini şi cu prestanţă.

Dar nimeni nu ştie de ce există trandafirii şi care este sfârşitul lor într-o creaţie care nu se bazează pe obsesia originalităţii, ci pe vizualizare şi luarea atenţiei de la pretinsa "realitate".

Leadership: Însemnătatea ta în lume începe să capete un sens de împlinire, de realizare, de întreg, prin creşterea tendinţei de receptare a mesajului cuprins într-un destin care transcende timpul, spaţiul şi istoria?

Trandafirul, ceva mai mult decât o istorie, are o însemnătate unică în lume, o subliniere aparte a reputaţiei de a fi impecabil, pentru că el dezvăluie cu claritate puterea acelor egipteni pe care Herodot îi numea "cei mai religioşi oameni". Sunt bucuros că datorită lui, şi potrivit cu adâncimile sufletului meu, cu trupul pe care îl îmbrac cu forţa solară, nu trebuie să mă mai gândesc la viaţă sau la moarte, întrucât amândouă desemnează împlinirea unei creaţii care amestecă voit registrul miraculosului cu cel al supranaturalului.

"Urmează dorinţei tale şi fă-ţi bine ţie însuţi, atâta vreme cât vei trăi", îmi şopteşte pe ascuns glasul de artist al acestei lumii trecătoare, în contextul manifestării unei realităţi mai înalte. Iar ca orice egiptean care respectă cele scrise în cartea Kohelet, trandafirul – însufleţit cu francheţea unui Boccaccio şi cu naturaleţea unui iscoditor al topos-urilor universale, îmi grăieşte mai departe rostul lui în lume: *"Am fericit pe cei ce au murit în vremea veche, mai mult decât pe cei vii care sunt acum în viaţă."*

Dar nimeni nu se întoarce în deşert doar ca să asculte confesiunile unui destin simţitor,

înţelept, înlănţuit de zeul Ra într-o personificare a dorinţei, dar şi a eleganţei supreme, sau într-o personificare a figurilor legendare. Căci nimeni nu-mi cunoaşte trecutul, nimeni nu încearcă să mă privească cu ochi de artist, nimeni nu mă însufleţeşte cu mai multă sensibilitate decât cel ce a trăit mai multe vieţi, ştiindu-se prins între mai multe lumi.

Iată de ce e mai bine ca destinul meu să fie străin de înţelepciunea acestei lumi, căci e mai bine să mă revelez în dosul unei enigme de nepătruns, elucidată doar de vechii cabalişti, şi care ascunde adâncimi pline de durere, pline de bucurie, decât să dau acestei existenţe un sens neobişnuit.

Leadership: Totalitatea gândurilor tale formează imaginea unei creații care își are puncte comune în reprezentarea concepției despre lume și viață în compunerea unui destin livresc?

Chiar dacă am ascultat de cuvintele lui Imhotep sau de vorbele iscusitului povestitor Herdedef, n-am putut să trec cu vederea metehnele oamenilor care îşi trădează sufletul doar ca să obţină o mâncare bună. N-am putut să nu observ culoarea cerului în apus atunci când, după un război, totul se scaldă în sânge. Am văzut animalele cum se hrănesc cu carnea altor animale, viermi ce trăiesc pe seama altor organisme, felul cum se schimbă plantele în funcţie de anotimp.

Pictorul le cuprinde pe toate într-un tablou viu, cu pensula unei raze de lumină care, trecând dintr-un mediu în altul, face ca totul să fie de preţ, să se îmbine perfect şi să capete un sens unitar, mai adânc. Şi aceeaşi pensulă, având în vedere descifrarea substratului simbolic al unei opere cu conţinut spiritual, este contrazisă de ceva potrivnic firescului, fiind din capul locului bruiată de efortul de adâncire a sensului pe care îl capătă termenul *Sycretexhium* , însumând promisiunea unei fericiri pur imaginare, iluzorii.

Universul şi-a ales zeii. Unul dintre zei şi-a ascuns identitatea sub mantia unui rege pământean, regele şi-a conturat imaginea unui înţelept, iar înţeleptul a îndrăznit să se constituie într-o adevărată minune a naturii. Numai sfinţii ştiu că acesta este secretul Marii Opere. Iar eu sunt mai mult decât un sfânt, sunt un Creator care s-a depăşit pe sine pentru a primi ceea ce universul are şi poate să îi ofere: o stea pe cer şi mult râvnita nemurire.

Faza cea mai spectaculoasă a leadershipului este o călătorie în timp, înseamnă să porneşti pe urmele destinului legendar al omului care a reuşit să supravieţuiască unei vârste fără bătrâneţe datorită înţelegerii lucrurilor care nu se pot interpreta înainte de a se petrece.

Implicarea mea în procesul de „reconstituire” a imaginii unui trandafir din înaltul unei vârste fără de bătrâneţe se relevă, cel mai bine, într-un fragment din romanul Faraonul, scris Boleslaw Prus:

“Înveşmântează-te cât poţi de frumos şi nu îngădui inimii tale să se mâhnească. Căci, aşa e viaţa omului. Plăcerile sunt ca un fel de piscuri, iar suferinţele ca nişte văi prăpăstioase, şi numai toate la un loc alcătuiesc viaţa, ce-i asemenea lanţului zdrenţuit al munţilor libieni, la care ne uităm cu admiraţie. Omul a cărui inimă nu mai bate nu numai că nu se întristează de jalea altuia, dar nici nu se bucură de propria lui viaţă, oricât de frumoasă ar fi ea.

La ce mai slujeşte atunci frumuseţea vieţii, dacă o răscumperi cu dureri şi lacrimi de sânge? îl întreabă preotul Pentuer pe astrologul Menes.

Noaptea se lăsa tot mai mult. Menes se înfăşură în mantie şi răspunse:

- De câte ori te vor năpădi asemenea gânduri, du-te la unul din templele noastre şi priveşte-le pereţii împodobiţi cu chipuri de oameni, animale, arbori, fluvii şi stele aidoma celor din lumea în care trăim. Pentru omul neînvăţat, zugrăvelile acestea nu au nici un preţ şi poate că mulţi s-au întrebat la ce slujesc şi de ce se iroseşte atâta muncă pentru facerea lor. Dar înţeleptul se apropie cu sfinţenie şi, cuprinzându-le cu privirea, citeşte în ele istoria timpurilor vechi şi tainele înţelepciunii."

Aceasta este înţelepciunea mea: Totul se repetă, dar într-o altă versiune, şi se va repeta până ce numărul oamenilor născuţi pe pământ va egala numărul îngerilor căzuţi odinioară din paradis. Îngerii, sau spiritele întrupate ale naturii.

Imaginea trandafirului din înaltul unei vârste fără de bătrâneţe este imaginea unui om care a fost capabil să producă o angajare efectivă într-un univers simbolizat, de a se descoperi în spatele scenariului realist al unui destin de poveste care nu a fost întrerupt de vicisitudinile istoriei.

Imagini din muzeul mitropolitan Iaşi (România)

On Aprilie 24, 2020

Muzeul e arsenalul cel mai puternic cu care un popor îşi apără originea, identitatea şi tot ce a moştenit de la străbuni. (Iosif Sterca-Şuluţiu)

Imaginea 1

Imaginea 2

Imaginea 3

Imaginea 4

Imaginea 5

Imaginea 6

Imaginea 7

Imaginea 8

Imaginea 9

Imaginea 10

Imaginea 11

Imaginea 12

Imaginea 13

Imaginea 14

Imaginea 15

Imaginea 16

Imaginea 17

Imaginea 18

Imaginea 19

Imaginea 20

Imaginea 21

Source: https://neculaifantanaru.com/imagini-din-muzeul-mitropolitan-iasi.html

Imagini în Oglindă

On Mai 14, 2016

Stabileşte condiţia viitoare a fiinţei tale, activând „programarea" mentală de dincolo de experienţa de moment.

Încercam să mă privesc într-o oglindă cu zoom, reflectând selectiv doar lungimea de undă a gândului de care aveam nevoie cel mai mult, o vibraţie a însuşi spaţiu-timpului, printr-o emergenţă puternică, printr-un examen al refracţiei şi al acuităţii vizuale de aproape şi de departe, fără vreo corecţie a impulsului de recunoaştere a realităţii.

Cu mare interes, mă examinam din toate unghiurile posibile, de-a lungul reflexiilor directe, ca o consecinţă a particularităţilor conflictului dintre cunoscutele şi necunoscutele ecuaţiei care mă alcătuia şi a cărei rezolvare se putea desluşi odată cu desfăşurarea propriei mele exteriorităţi, facilitând o înţelegere mai completă a unui anumit mesaj.

Seria de capturi ale imaginilor din oglindă a început încă din timpul când presupuneam că joc rolul unui fizician, unui Griffin, constrâns să trec dincolo de experienţa de moment. Adăugam ceva realităţii prin care percepeam lumea, creând multiple imagini mentale rezultate dintr-o reflexie în densitatea materiei care mă constituia.

Dacă eroul atât de cunoscut al lui Wells, savantul acela de numai douăzeci de ani a descoperit un principiu general al structurii pigmenţilor şi al refracţiei - o formulă, o expresie geometrică cuadridimensională, de ce n-aş fi putut şi eu să fac o astfel de descoperire?

De altfel, ce înseamnă o ecuaţie generală pentru unul care studiază fizica moleculară? Ce înseamnă să reduci indicele de refracţie al unei substanţe solide, până la cel al aerului, fără a modifica nicio proprietate a materiei? Ce informaţie utilă pentru o aplicaţie de transluciditate poartă un corp de masă constantă, definit pe cercul trigonometric al unei suprafeţe refringente?

Leadership: Poți să efectuezi calculul propriei tale unicităţi, extrăgând valoarea unei necunoscute dintr-una din ecuaţiile reflexiei tale în oglindă?

Modul în care mă surprindeam, pierdut într-o mişcare de gândire sub efectul reflexiei, la ceea ce corpul putea să transmită, era continuarea unui mod de a mă cunoaște și comunica cu mine însumi, punând la îndoială teoriile pe care le postulau ceilalţi oameni de ştiinţă. Trăiam o senzaţie de ireal, plutire într-o realitate virtuală. Repetam întruna: Oare nu aş putea să devin invizibil?

Orice formă de conştiinţă, chiar şi artificială, este o rezultantă a diverselor constatări privind transformarea percepţiei despre reflectarea sinelui, într-o ecuaţie data de combinaţii care pot conduce la ecuaţii mai simple sau mai compuse decât cele iniţiale.

Toate laolaltă formau o variantă a experimentului natural, din prisma efemerităţii clipei raportate la o conştiinţă a rostului meu în pragul unei revelaţii majore, doar ca să descopăr vreun amănunt omis, vreo imposibilitate din punct de vedere fizic, vreo unitate de transformare a materiei. Dar totul părea de o normalitate care împiedica dezvoltarea oricăror concluzii, oricărei ştiinţe.

Unicitatea este ceea ce descoperi la tine examinându-ţi gândirea şi încercând s-o controlezi din toate unghiurile posibile ale unui savant care încearcă să revoluţioneze idei vechi de mii de ani, luptând totodată cu preconcepţiile din lumea ştiinţifică.

Pentru calculul propriei mele unicităţi, trebuia să determin una din necunoscute, extrăgându-i valoarea dintr-una din ecuaţiile reflexiei mele în oglindă. Acest tip de experienţă îmi satisfăcea nevoia de cunoaştere pe care o surprinsesem printr-un *percorso di analisi di una immagine prelevata dall'osservazione della realta* , în căutarea unui răspuns.

Necunoscuta principală din ecuaţiile reflexiei mele în oglindă era însăşi condiţia valabilităţii propriei mele identităţi. Mă vedeam mereu acelaşi, constatam că nu m-am schimbat, dar nu reuşeam să experimentez acea emoţie puternică în faţa unei capodopere care să-mi domine mintea, care să exprime o urmă de genialitate. Tot ce știu este că atunci când mă priveam eram conștient că nu mă aflam sub stăpânirea unei naturi superioare.

Mă simțeam asemenea unui pictor care își analizează percepţiile despre partea de umbră a tabloului prin măsurarea relaţiei dintre natural şi fantastic, dintre firesc-omenesc şi dumnezeiesc, căutând să promoveze diverse noțiuni într-o lucrare suprarealistă, pe tema relaţiei dintre lumile virtuale, tehnologie şi condiţia viitoare a fiinţei umane. Dar care nu poate să simtă dincolo de spațiul tabloului.

Înnoirea gândirii se supune procesului de evaluare a unei noi idei despre lume şi realitate care provoacă manifestările vizibile ale unei imagini de sine îmbogăţită cu valenţe de arhetip.

După cum ne spune dicționarul, arhetipul este acea structură profundă a psihicului, care generează acele imagini simbolice ce condensează un conţinut informaţional extins și guvernează organizarea experienței umane.

Poţi oricând să evoluezi într-o orientare spre acea concepţie perspectivală unde fenomenul de tip „ *scrutinizing yourself în a mirror* „ se prezintă în ansamblul său ca un fel de dualitate. O dualitate între natura ta firească și nevoia de a-ţi proiecta imaginea în limitele unui unghi care indică direcţia unei cunoaşteri mai înalte, transcendente.

Leadershipul este experienţa de moment în care descoperi importanţa unei noi abordări a realităţii, privită prin prisma unui om de ştiinţă care îşi priveşte imaginea în oglindă şi recunoaşte în ea o altă versiunii a răspunsului la întrebarea: "Cine este Dumnezeu în lumea creată de mine?"

A te privi în oglindă, a-ți cerceta întreaga fiinţă, nu este un proces de formare obişnuit, ci reprezintă o dovadă a preocupării tale permanente, febrile, chiar de o viaţă, de a-ţi lămuri necunoscutele propriei fiinţe, de a-ţi înţelege trăsăturile esenţiale, valoarea ta şi rolul acelei realităţi de dincolo de experiența de moment. Şi dincolo de experienţa prin care percepi lumea.

Source: https://neculaifantanaru.com/imagini-in-oglinda.html

Imboldul inimii

On Octombrie 11, 2010

Păstrează intactă relaţia ta cu oamenii, dezvăluindu-le acel amănunt din caracterul tău datorită căruia ei să-ţi accepte leadershipul.

Mă simt ispitit - şi nu rezist ispitei de a vă vorbi, în acest senin ceas de toamnă deplină, din nou despre cunoscutul personaj Contele de Monte Cristo, din celebrul roman cu acelaşi nume scris de Alexandre Dumas.

După ce contele şi-a atins scopul – răzbunându-se pe aceia care l-au trimis în închisoare, unde a zăcut mulţi ani - a hotărât să-şi împartă bogăţiile singurilor săi prieteni, Maximillien şi Valentine, şi să-i redea libertatea lui Haydee, fiica conducătorului Ali Pasa, căreia îi salvase viaţa, dar care avea statutul de sclavă.

Cu o tulburare pe care zadarnic încerca s-o ascundă, Monte Cristo o rugă pe Valentine să aibă grijă de Haydee, căci el va pleca departe, iar ea va rămâne singură în lume.

Leadership: Ceea ce te delimitează și te definește ca personalitate trebuie să se piardă pentru a putea trăi o experiență autentică de identificare cu altcineva?

Ceasul marii probe. Auzind acestea, Haydee, căreia contele nu îi simţi în acea clipă prezenţa, păli. Îşi desfăcu mâinile diafane aşa cum fac fecioarele în faţa lui Dumnezeu şi cu o voce în lacrimi îi spuse:

- Bine, poruncile tale vor fi îndeplinite stăpâne. Sunt sclava ta, şi te voi asculta. Îţi voi uita până şi numele şi voi fi fericită. Apoi făcu un pas înapoi şi se pregăti să plece.

La auzul acelui glas îndurerat, care-i atinse corzile cele mai tainice ale inimii, Monte Cristo se înfioră. Ochii lui întâlniră privirea fetei şi nu putu să suporte ceea ce văzu în ochii ei.

- Doamne ! Doamne ! - spuse Monte Cristo – aşadar ar putea fi adevărat ce m-ai lăsat să bănuiesc? Haydee, ai fi fericită dacă nu te-aş părăsi?

- Sunt tânără – răspunse ea cu blândeţe – iubesc viaţa pe care tu mi-ai făcut-o întotdeauna atât de plăcută. Şi mi-ar părea rău să mor… Da, aş muri, stăpâne, aş muri dacă m-ai părăsi. Apoi repezindu-se la pieptul lui, strigă – Da, te iubesc ! Te iubesc, cum mi-aş iubi un tată, un frate, un soţ ! Te iubesc cum îmi iubesc viaţa, cum îl iubesc pe Dumnezeu, căci tu eşti pentru mine mai frumos, mai bun şi mai mare decât toate fiinţele !

Leadership: Rezultatele căutării unui sens existenţial constituie unicul criteriu de evaluare a valorii tale?

Mare dreptate a avut cel care a spus: *"Ceea ce te delimitează și te definește ca personalitate trebuie să se piardă pentru a putea trăi o experiență autentică de identificare cu altcineva"* . Aminteşte-ţi întotdeauna de tine cum erai înainte să te contopeşti cu rolul unui alt personaj !

Cel mai adesea, în aprecierea valorii de referinţă a unui om, rezultatele sale de căutare a unui

sens existenţial constituie unicul criteriu de evaluare. Dar această valoare este deformată deseori de realitatea supusă conjuncturilor întortocheate, unui mix de factori şi situaţii aliniate pe axa conştiinţei ce există independent de reprezentările lumii lăuntrice, în acord fin cu discontinuităţile, pendulările, alternările dintre „ *a fi* " şi „ *a nu fi* ".

Sunt însă situaţii complexe, sau răsturnări de situaţie, în care, reuşita parţială sau totală de a intra în posesia unei dovezi de apreciere şi loialitate, poate fi considerată ca un venit necondiţionat de valoare. Asta dacă, atât liderul cât şi susţinătorii săi acordă importanţă şi valoare maturizării spirituale, sentimentale şi intelectuale pe fondul unei acumulări de experienţe descurajatoare.

Liderii, în orice ipostaze ar fi plasaţi şi în orice domeniu de activitate ar fi încadraţi, sunt întotdeauna condiţionaţi de cantitatea de "lumină" din straturile profunde ale sufletului lor, sunt însoţiţi permanent de nevoia de a dezvolta legături emoţionale stabile. Sunt motivaţi de sentimentul apartenenţei necondiţionate la familie în primul rând, apoi la comunitate, trăind experienţe de viaţă care au puterea de transformare pozitivă.

E foarte posibil ca ei să înţeleagă mai bine lumea tocmai prin prisma acestor fenomene de personalizare sau depersonalizare care îi vor pune din nou şi din nou în situaţii diverse până îşi învaţă aceste lecţii de viaţă sănătoase: iertarea, renunţarea la egoism, eliberarea de vechile răni, vindecarea relaţională, impactul pozitiv, recunoştinţa în suflet, toleranţa.

Apartenenţa ta la un cadru mai larg de înţelegere a reciprocităţii se poate efectua împlinind menirea firii tale existenţiale şi abandonând năzuinţa spre ceea ce este mai presus de tine.

Mai presus de tine este efortul de a trece peste ceea ce te răneşte, peste ceea ce te doare, peste ceea ce te face să te distanţezi de adevăratele valori, peste ceea ce te face să te urăşti sau peste cee ace te face să plănuieşti o răzbunare.

Aceste lecţii de viaţă trebuiesc acceptate ca pe un fapt normal, nu neapărat ca adevăruri fundamentale, ci ca o formă de câştig a cărei rezultate mai bune sau mai slabe, care sunt cerute la examenul vieţii sau la concursul de admitere în domeniul conducerii. Notele mici sunt întotdeauna o dovadă clară că transformarea pozitivă a liderului nu s-a produs sau nu s-a desăvârşit. Iar societatea acordă o importanţă mare rezultatelor evoluţiei sale. De aici rezultă caracterul subiectiv în anumite situaţii, al succesului sau nereuşitei în leadership.

Timpul pe care Monte Cristo l-a irosit într-o înfrigurată dorinţă de răzbunare personală, a fost înlocuit de unul care urma să se scurgă "dincolo de rampă", în universul în care îşi afla rostul firesc, cel la care râvnise atât de mult în tinereţea sa, alături de cineva predestinat pare-se pentru viitorul lui fericit.

Dragostea lui Haydee l-a făcut să uite ceea ce trebuia să uite. Un singur cuvânt de-al ei l-a luminat mai mult decât toţi acei ani de înţelepciune căpătată alături de abatele Faria. Prin ea s-a putut simţi iar legat de viaţă, prin ea a putut să fie din nou fericit. Imboldul inimii i-a oferit un alt tărâm ideal, înlocuindu-i concepţiile despre viaţă.

Leadership: Te confrunţi cu existenţa tendinţei de a depăşi graniţele convenţionale impuse de delimitările stricte ale ideii de a vedea totul din perspectiva umilinţei pe care o simţi faţă de tot ceea ce ţi se întâmplă?

Nu vei putea pătrunde niciodată marea taină a leadershipului dacă vei acţiona împotriva propriilor sentimente. În ciuda tuturor reuşitelor tale, chiar dacă ţi-ai cucerit spectatorii,

devenind un favorit al lor, dacă nu vei stabili o legătură trainică între tine şi ei vei distruge puntea pe care tu însuşi trebuie să o treci. Nu lăsa, deci, să treacă aceste sentimente, ci pune-le mai des înaintea rolului pe care îl ai de jucat.

Imaginează-ţi că sute, mii de oameni te iubesc. Ei zâmbesc, ochii le strălucesc, le-ai adus bucurie în suflet. Ei te vor, tu le aparţii. Ei îţi dau posibilitatea să-ţi regăseşti trecutul şi să-ţi construieşti un viitor ales, emoţionându-te cu acele nuanţe ale unei sensibilităţi active. Şi îţi inspiră aceeaşi recunoştinţă şi linişte interioară precum le-ai inspirat-o tu. - Asta este dovada certă că au fost orbiţi de lumina iradiată de seducătoarea ta personalitate.

Capacitatea ta de a conduce se vede în reacţiile emoţionale ale celorlalţi oameni din jurul tău. Simţi că prezenţa ta face parte din ei, că este jumătatea lor? Eşti iubit datorită firii tale delicate, datorită spiritului tău receptiv, datorită frumoaselor maniere de a te purta, datorită farmecului aparte al geniului tău, datorită imboldului inimii tale?

Leadershipul surprinde modul cum te raportezi la ceea ce ţi se întâmplă în aşa fel încât recunoştinţa finală să ia locul umilinţei iniţiale.

Imboldul inimii este acel foc răscolitor interior care te reprezintă, care te însoţeşte întotdeauna şi care-ţi afectează existenţa pe toate planurile, personal, social, profesional. Este ceasul marii probe în care stabileşti o legătură trainică cu cei din jurul tău. Este acel ceva care li se imprimă pentru veşnicie în suflet celorlalţi oameni. Este amănuntul din caracterul tău, datorită căruia ei doresc să stea în preajma ta şi chiar să se rezeme pe tine.

Imboldul inimii uneori trebuie să preceadă imboldul minţii ca să pătrunzi marea taină a leadershipului, acţionând în concordanţă cu ceea ce-ţi dictează inima.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Îmbunătăţiţi calitatea angajaţilor

On Martie 30, 2009

Dezvoltă-ţi capacitatea de a privi un proiect din perspectiva clientului pe care-l asişti şi reprezinţi într-un comeniu al cunoaşterii, orientându-l asupra conştientizării posibilităţii de a se transpune în locul tău.

Dacă sunteţi un împătimit al artei fotografice, dacă vă place să lucraţi în programul Photoshop şi sunteţi la curent cu noutăţile, atunci probabil aţi auzit de celebrele cursuri de training "Photoshop Top Secret". Mark Monciardini şi Melanie Stimmell, autorii acestor cursuri, ne arată pas cu pas cum se pot crea grafice de vârf şi efecte speciale sofisticate.

Prin aceste cursuri de training cei doi specialişti în grafică şi design urmăresc să îi ajute pe cei neiniţiaţi în domeniu să-şi dezvolte îndemânarea şi simţul creativ. Folosind un limbaj adecvat, clar şi simplu, ei explică într-un mod cât mai accesibil cum se pot realiza mai uşor lucrurile aparent foarte complicate. Iar prin exerciţiile pe care le propun ei reuşesc să trezească interesul tuturor celor care participă la cursuri. De fapt, aceste cursuri sunt atât de bine structurate şi interesante încât tot mai mulţi împătimiţi ai fotografiei se interesează de ele.

Leadership: Poţi să implementezi o metodă de tipul "Create Your Own Series" care să dea rezultate mai bune în business şi să depăşească competitorii prin adoptarea unei gândiri orientate spre exterior în locul celei orientate spre interior?

În imensa lor majoritate, firmele de mici dimensiuni apelează tot mai des la traineri externi foarte competenţi care să se ocupe de pregătirea şi instruirea personalului în vederea creşterii eficienţei activităţii lui. Astfel de cursuri de training, cum sunt cele pe care le susţin Mark Monciardini şi Melanie Stimmell, sunt foarte căutate mai ales în firmele mici şi mijlocii care au angajaţi fără o experienţă prea mare de lucru în domeniu. Managerii trebuie să aibă certitudinea că angajaţii dispun de toate informaţiile necesare cu privire la oportunităţile de dezvoltare a carierei în cadrul firmei, de aceea apelează la specialişti care să-i instruiască şi să-i ajute să deprindă într-un timp cât mai scurt cunoştinţe şi abilităţi noi.

De fapt, Mark Monciardini şi Melanie Stimmell îşi depăşesc competitorii din zona de design prin faptul că au pus bazele unei gândiri orientate spre exterior în locul celei orientate spre interior. Practic ei nu limitează o cunoaştere doar la propriul lor beneficiu, ci îşi transferă loialitatea, competenţele şi know-how-ul altor companii dornice să răzbată pe piaţă. Totodată, ei implementează o metodă de tipul "Create Your Own Series" după terminarea perioadei de trainig prin care companiile îşi impun să continue dezvoltarea consultanţei în zona de design.

Firmele care rezistă pe piaţa în ciuda unei concurenţe acerbe sunt acelea care se preocupă intens de nivelul pregătirii profesionale a angajaţilor lor. Calitatea angajaţilor şi angajamentul lor faţă de locul de muncă sunt factori critici în supravieţuirea oricărei companii. Din acest motiv, din ce în ce mai mulţi manageri au ajuns să conştientizeze importanţa unei astfel de investiţii - apelarea la serviciile unor traineri foarte bine pregătiţi profesional, care să ofere informaţii, care să "deschidă" minţile oamenilor, care să sprijine şi să faciliteze procesul de învăţare şi dezvoltare.

Companiile au nevoie de angajaţi care să-şi îndeplinească sarcinile într-un mod cât mai eficient, care să-şi ia în serios obiectul muncii, care să pună pasiune în ceea ce fac fără să fie împinşi de la spate şi care să aibă sentimentul utilităţii. De aceea, sarcina managerilor de resurse umane nu se rezumă numai la motivarea şi fidelizarea angajaţilor, ci la a forma o

echipă competentă şi eficientă. Apelând la experţi de top ei vor să se asigure că toţi angajaţii vor menţine un nivel ridicat al performanţei şi vor face faţă provocărilor unui mediu relativ incert.

Leadership: Cuantificarea rezultatelor pe care le poţi obţine prin intermediul unei surse exterioare de informare şi consiliere este recomandată atunci când este trebuie estimat impactul potenţial al diferitelor opțiuni de gestionare a valorii personale?

O companie este evaluată în funcţie de calitatea angajaţilor ei, de nivelul de pregătire al acestora şi de gradul lor de experienţă. Din această cauză, atât companiile mari cât şi cele mici şi mijlocii investesc considerabil în dezvoltarea profesională a angajaţilor lor. Cu alte cuvinte, apelarea la serviciile unui trainer sau al unui coach foarte bun este o afacere foarte bună, dar necesită o investiţie mare.

Trainerul poate fi o binecuvântare sau un blestem, o investiţie bună pentru companie sau o pacoste pentru ea. Având în vedere că în fiecare zi apar pe piaţă noi firme de training şi consultanţă, care mai de care mai specializate, mai scumpe sau mai iefine, găsirea unui trainer foarte bun nu este chiar uşoară. Iar acum, odată cu declanşarea crizei, companiile nu-şi pot permite să investească timp şi bani în instruire de proastă calitate.

Instruirea este orientată în principal spre îmbunătăţirea performanţelor angajaţilor pentru postul lor actual şi creşterea eficienţei acestora. Un bun trainer trebuie să fie un expert în domeniu care să le poată explica angajaţilor într-un mod cât mai simplu cum se pot rezolva sarcinile cele mai grele. Fără umbră de îndoială îndatorirea lui este să trezească interesul angajaţilor pentru munca pe care o desfăşoară, ajutându-i să-şi dezvolte îndemânarea şi simţul creativ, familiarizându-i cu noi tehnici de lucru.

Impactul potenţial al diferitelor opțiuni de gestionare a valorii personale depinde de nivelul tău de experienţă în gestiunea şi personalizarea unor concept unice, dar şi de forța portofoliului de active, investiţii şi servicii, pe care compania ta îl are alocat în indexul pieţei.

În concluzie: Capitalul cel mai important al oricărei companii este dat de angajaţii ei. Cu cât sunt mai pricepuţi, cu atât sunt mai dornici să muncească şi activitatea lor este mai eficientă.

Investiţi deci în calitatea angajaţilor dumneavoastră şi sprijiniţi-i să-şi îmbunătăţească performanţele.

Source: https://neculaifantanaru.com/imbunatatiti-calitatea-angajatilor.html

Imensa eroare a lui Richard Wagner

On Iulie 03, 2014

Dedică-te cu totul unei arte remarcabile, fără să-ţi deprecieзi ştiinţa sau să o scufunzi într-o lipsă de sens.

După părerea lui Nietzsche, compozitorul Richard Wagner a debutat cu o imensă eroare ... s-a dedicat necugetat, dar cu bună-credinţă unei arte cu cea mai revoltătoare structură, anume acelei forme de artă care-şi vede ţelul numai în "smulgerea succesului de la public", folosindu-se de toate mijloacele artistice destinate acestui scop. Tocmai pe acest drum a ajuns însă Wagner la conştientizarea greşelii sale, la conştientizarea sterilităţii acestui drum şi a lipsei lui de sens, deoarece a sesizat, în disperarea izvorâtă din greşeala recunoscută, esenţa mincinoasă a succesului modern, a publicului modern, a întregii arte moderne.

Sentimentul dezamăgirii şi al căinţei l-au condus pe Richard Wagner la conştientizarea treptei intermediare a dezvoltării sale spirituale. Treaptă pe care Nietzsche o desemnează, spre deosebire de cea anterioară şi de cea posterioară, în două cuvinte: "Wagner a devenit un revoluţionar al societăţii." *****

Leadership: Ce însemnătate poţi da unei existenţe individuale care este ea însăşi rezultatul efectelor de "slow motion" într-un spaţiu al artei în care forma, fondul şi sensul se întrepătrund într-un barometru al interesului publicului?

Prin majorarea capitalului de cunoaştere, care uneşte elementele vechi şi noi pentru a forma altele mai evoluate, într-o matrice a ideilor maturizate, a inovaţiilor alimentate de acelaşi izvor al revelaţiilor, se încearcă susţinerea de fapt a unei poziţii de autoritate în ceea ce priveşte performanţa în realizarea creaţiilor ştiinţifice. Arta nu este doar un privilegiu de a-ţi uni sentimentele într-un singur loc, ci mai mult este un privilegiu de a vedea noi perspective de dezvoltare spirituală care să-ţi confere un anumit statut social.

Iar omul care nu poate face deosebire clară între ştiinţă şi pseudo-ştiinţă, neglijând orice punere în aplicare a experienţei, care trebuie să înceapă cu cercetări asidue şi formulări de noi concluzii constructive, va suferi o anumită înfrângere tocmai din cauza limitelor ştiinţei pe care o iubeşte. În el se va instala sentimentul dezamăgirii şi al căinţei, dacă concepţiile proprii sunt invalidate de ceilalţi şi dacă valorile acestora devin restricții pentru diferite domenii sau modele de gândire.

Greşeala unui artist poate consta în faptul că îşi uită menirea de a direcţiona, îndruma şi influenţa cunoaşterea pe care o pe care o dovedeşte în stabilirea unor distincţii conceptuale, în favoarea dorinţei de a epata. A ajunge la conştientizarea greşelii tale, la conştientizarea sterilităţii acestui drum al dezvoltării şi a lipsei lui de sens, în disperarea izvorâtă din greşeală recunoscută, este consecinţa unei carenţe de perspectivă sau a unei subaprecieri a creaţiei personale.

În ceea ce priveşte leadershipul, efectul de "slow motion" se referă tocmai la această încetinire, din propria inițiativă, a ritmului de dezvoltare, datorat dezechilibrelor în inversarea condiţiilor de exploatare a ştiinţei deja existente - în folosul obţinerii unor cât mai multe "aplauze". Omul care îşi cunoaşte limitele talentului propriu nu investeşte timp într-o nouă formă de interacţiune cu publicului decât ca modalitate de a se înţelege pe sine însuşi, de a se autoevalua prin comparaţie cu reacţia publicului.

Aşadar, elaborarea unor noi metode de creaţie este o cerinţă a evoluţiei artei, dar totodată

presupune o staţionare în aşteptarea unei reacţii din partea publicului. Iar mai important este să realizezi o versiune a modului de a te regândi şi de a reforma versiunea proprie de a fi inteligent şi sclipitor, decât să ridici valoarea propriei imagini în ochii celorlalţi.

Leadership: Valorifici sau elimini erorile de explorare a unor noi forme de inovare formate în baza năzuinţei de a oferi publicului larg o imagine completă asupra fenomenului "stimulus-response"?

Deseori aceşti artizani ai compoziţilor ştiinţifice, în loc să-şi sprijine creaţiile pe datele cercetărilor obţinute, ei debutează cu imense erori de explorare a unor noi forme de inovare, tatonări nesigure şi anevoioase, încercări, eşecuri, staţionări, într-o zonă care nu garantează un aport ştiinţific garantat.

Ei se dedică cu bună credinţă unei arte care îşi vede scopul numai în obţinerea de efecte artistice şi tehnice prin metode cu totul noi, îmbinând deseori realitatea cu fantasticul. Iar asta nu-i face doar "revoluţionari", ci de asemenea propagandişti, a căror miză este orgoliul de a fi în control, de a fi superiori, de a atinge succesul maxim.

Inovaţia nu trebuie să fie un instrument de a controla ştirile destinate publicului larg, ci este mai degrabă o demnostratie de virtute în a-ţi impune să faci nişte lucrări la un anumit standard oferit doar de cel care acordă garanţia unei aspiraţii ideale de factură pur stiiitifica şi culturală.

O mare dezorientare, o lipsă de sens a procesului de autoperfecţionare, sunt factorii negativi care determină sau influenţează caracteristicile de rezistenţă a personalităţii liderului, a raţiunii sale de a privi toate "feţele" ştiinţei într-o manieră obiectivă sau subiectivă. Leadershipul intervine în această ecuaţie a efectelor, a cauzelor şi riscurile lor, care poate să deprecieze ştiinţa sau să o scufunde într-o lipsă de sens, dacă utilizatorul ei cade pradă anxietăţii. Cine îşi îngrijeşte mai mult orgoliul decât conştiinţa, greşeşte enorm, ajungând în cele din urmă să se dispreţuiască.

Fenomenul "stimul-răspuns" vizează evaluarea capacităţii artistului de a gestiona corespunzător echilibrul dintre ceea ce expune în faţa întregii lumi (ca entitate de cultură şi educaţie) şi ceea ce trebuie să accepte ca "dezamăgire" atunci când i se refuză afirmarea meritelor datorită tendinţei sale de a epata.

Imensa eroare a lui Richard Wagner vizează posibilitatea de a greşi şi de a eşua într-un domeniu de activitate cum este leadershipul, dacă scopul urmărit este numai succesul temporar, fără a aduce o contribuţie esenţială şi revoluţionară, demnă de adoptat şi de urmat, la înnoirea unei viziuni care să întâmpine preocupările oamenilor faţă de artă.

*** Notă:** I. Davidov - *Arta şi elita* , Editura Univers, 1973.

Îmi place casa dumneavoastră

On Februarie 23, 2014

Experimentează forme noi de control asupra componentelor stimulative ale realităţii, astfel încât să produci o corespondenţă eficientă între aspiraţii şi realizarea de sine.

Îmi place casa dumneavoastră şi n-aş fi crezut asta. Sunt şi eu puţin cam demodat, ceea ce se cheamă niţel cam cârcotaş. Îmi plac casele vechi, clădirile vechi. Nu-mi plac cutiile de chibrituri care se tot ridică peste tot. Cutii mari. Stupi uriaşi. Mie îmi plac clădirile cu ceva ornamente pe ele, cu o anumită graţie.

Dar casa asta îmi place. Este simplă şi foarte modernă, presupun, dar are stil şi e luminoasă. Şi când te uiţi afară, vezi lucrurile altfel decât le vedeai înainte. *

Leadership: Ţi-ai format o viziune asupra a ceea ce vrei să obţii în plus faţă de ceea ce ai, sub aspectul unei realităţi care continuă să arate mereu o altă perspectivă a ei?

În zona de "venituri" a leadershipului, dacă măsori exact ceea ce vrei cu adevărat să obţii din propriile tale investiţii în tot ceea ce îţi place, trebuie mai întâi să ai viziunea asupra a ceea ce vrei să obţii în plus faţă de ceea ce ai.

Iar a-ţi forma o viziune asupra a ceea ce vrei să obţii în plus faţă de ceea ce ai, sub aspectul unei realităţi care continuă să arate mereu o altă perspectivă a ei, înseamnă de fapt să recunoşti factorul declanşator al unei intrigi, al unei dorinţe inexplicabile de a te reinventa într-o manieră estetică (care este placută ochilor decât interesului financiar).

Dar, mai ales, trebuie să ştii care este limita dincolo de care această plăcere se poate diminua într-o proporţie covârşitoare. Este vorba de acea limită perceptivă asupra unei realităţi care pune presiune pe tine şi nu asigură compatibilitatea cu normele de amortizare a „mijlocului fix": consecvenţa în a-ţi tempera dorinţele.

Leadershipul se dezvoltă atunci când experimentezi noi şi diferite senzaţii de control asupra componentelor stimulative ale realităţii, printr-o înţelegere mai profundă şi mai utilă a nevoilor tale de împlinire. Ceea ce îţi permite să vezi lucrurile altfel decât le vedeai înainte. Tu eşti centrul leadershipului, iar oamenii te urmează în funcţie de ceea ce este mai important pentru tine, în funcţie de cum vezi tu lucrurile şi în funcţie de aspiraţiile care îţi alimentează ţelurile.

Leadership: Aspiraţiile tale pot produce un efect de "alteraţie" asupra autorităţii tale interioare, prin comparaţie cu oferta de vânzare a unei case cu aspect estetic unic?

Cum îţi creezi propriile aşteptări? Simţi că un anumit lucru ţi se potriveşte cel mai bine, că este numai al tău şi nimic nu poate schimba asta? Aceasta este o abordare care aduce o creştere a cererii pentru tot ceea ce este benefic fiinţei tale, ceea ce înseamnă că ai o atitudine sănătoasă prin trăirea sentimentului de realizare.

Poate de aceea scriitorul Anthony Silard, preşedintele organizaţiei " *The Center for Social de Leadership* ", îşi îndeamnă călduros cititorii să-şi investească energia în căutarea intrinsecă a punctului de congruenţă dintre gânduri şi sentimente.

Fiindcă evoluţia modelului tău de a te percepe în administrarea unei noi aprecieri a direcţiilor de explorare a realitatii pe plan estetic (contabilizată ca o ajustare a propriilor trăiri la imperativele momentului) se datorează capacităţii tale de a accepta o anumită "ofertă" care se potriveşte propriei percepţii asupra situaţiei existente.

Această "ofertă" este în concordanţă cu ceea ce simţi că-ţi satisface nevoile, un sentiment de înrudire şi legătură apropiată cu tot ceea ce te înconjoară, conferind valoare propriei tale vieţi.

Concentrându-te asupra valorilor lucrurilor în înţelegerea, cu credinţă şi recunoştinţă că vei trage foloase de pe urma investiţiilor tale, materiale sau de altă natură, îţi vei putea asuma acea viziune şi acele aspiraţii personale care nu produc un efect de "alteraţie" asupra autorităţii tale interioare.

Din prisma esteticii unei case, leadershipul se prezintă ca o nevoie de a trage folos dintr-un lucru de calitate care te poate ajuta în atingerea unicităţii dorite, oferindu-ţi o nouă viziune asupra a ceea ce înseamnă o imagine învechită raportat la ce oglindeşte o nouă realitate.

Îmi place casa dumneavoastră scoate în evidenţă acea compatibilitate între ceea ce eşti, ceea ce simţi şi ceea ce poţi realiza, adaptându-te la "ofertele" pieţei. Lucru ce impune analizarea realităţilor sub mai multe aspecte, încât să poţi obţine o corespondenţă între aspiraţii, unicitate şi realizarea de sine.

*** Notă:** Agatha Christie - *Noaptea umbrelor*

Iminenţa unei revelaţii mai înalte

On Decembrie 07, 2014

Examinează mijloacele de a susţine viitorul asumării unui nou statut, prin fundamentarea valorică a opţiunilor de livrare a realităţii.

Numai spaţiul acela închis între etern şi efemer, el însuşi o sumă a contrastelor, îmbinând armonios realul cu irealul ca nişte meteori care se mistuie pentru a lumina universul, îşi putea modifica consistenţa sub dimensiunea subiectivă a interpretării, prin acţiunea directă a legilor imprevizibilului. Nu prea ştiam de ca să mă leg ca să pot întrezări o raţiune nouă a existenţei.

Legi abstracte, pe care eu însumi le stabileam cu avântul imaginaţiei creatoare, deosebit de fecunde, prin modul de formulare a întrebărilor fără răspuns, dar din care se năştea o direcţie singulară – a înţelegerii pătrunzătoare, puse în slujba unei tentaţii intelectuale irezistibile. Păream virusat de ravagiile unei nebunii tot mai extinse, asemenea unui om care uită de condiţia sa trecătoare pe acest pământ.

Fireşte, ca să învârt toate rotiţele acelea invizibile care făceau ca mecanismul subtil al creaţiei să transforme gândul în realitate, prin asocieri între mai multe concepte distincte, trebuia să sondez limitele fantasticului referenţial, subminând convenţiile raţiunii care se sprijină doar pe certitudini. Orientativ, trebuia să ţin seama de sensul curentului de declanşare a diferenţialului la însumarea forţelor fictive de întâlnire, într-un circuit logic care utiliza combinaţii potrivite de porţi de tipul Şi-Sau-Nu.

Se povesteşte că lui Nicolas Flamel i-a apărut în somn un înger ţinând o carte frumos împodobită, în care era notată o dedicaţie scrisă de Abraham Iudeul poporului evreu. Îngerul i-a spus viitorului alchimist: *„ Iată această carte din care nu pricepi nimic. Pentru mulţi alţii ca tine ea va rămâne de neînţeles. Dar tu vei vedea într-o zi ceea ce nimeni altcineva nu va putea. "*

Când încerci să forţezi o revelaţie mai înaltă decât toată înţelepciunea şi creaţiunea care se cer a fi folosite la adevărata lor valoare pentru a putea fi transmise peste veacuri, este esenţial să vezi ceea ce încă nu există.

Leadership: Poţi să-ţi însuşeşti arta unui creator care şi-a asumat contradicţiile topindu-le într-un Sine care, departe de-a fi abstract, se plasticizează prin asocieri inedite cu materia unei noi înţelegeri a nebuniei?

Recurgerea la forma de viitor a experienţei de utilizare a ştiinţei, văzută ca purtătoare a unei revelaţii mai înalte, anticipând continuarea procesului de transformare a realităţii într-un mod care să-ţi cizeleze identitatea şi modelul de gândire, este una din condiţiile ca leadershipul să atingă pragul de absolut şi să poată concura cu domeniile care au potenţialul de a se redefini şi reinventa.

Răsplata corectă a unei nebunii tot mai extinse se poate concretiza într-un randament foarte ridicat al productivităţii, oferind un plus de valoare potenţialului tău de transformare într-un agent al schimbării. Un fel de proces conştient şi interpretabil al construcţiei de inedit susţinute într-un fel logic, suportabil şi accesibil nevoilor tale de adaptare la noile cerinţe ale performanţei ridicate la înălţimea genialităţii.

Nebunia pare a fi nu soi de lărgire a dimensiunii Eului prin asimilarea conținuturilor refulate în inconștient, care sunt scoase la lumină datorită participării la spectacolul unei surprinzătoare alternative asupra realităţii. Ea are şi un rol de generator de idei şi tematici corelative la promisiunea unei ieşiri din "Matrix", cu o îmbunătăţire a vederii din alte unghiuri decât cele impuse de criteriile obiectivităţii.

Acceptând existenţa unei fascinaţii a nebuniei din care decurge orice interogație, ca şi multitudinea de răspunsuri, trebuie să acceptăm, lucru probat şi de incursiunile într-un posibil imaginar eclectic, o anumită condiţionare: devenim atenţi numai la ceea ce răspunde unor trebuinţe ale naturii noastre. Dar, totodată putem vorbi de menţinerea conştiinţei în tiparele unei alte realităţi, alternative ori paralele, ca un fel de unitate a ştiinţei de a fi singura modalitate de descifrare a complexităţii lumii.

Leadership: Poţi să introduci noi parametri de configurare în sistemul „safe" al ştiinţei tale, pe baza valorii determinate a proiecţiei extinse a raţiunii?

Ceea ce depăşeşte cu mult până şi cel mai rafinat mod de înţelegere umană, acea artă a prelucrării revelaţiilor, poate deveni un catalizator al producerii viitorului, un catalizator al unei identităţi mult mai complexe, prin evidenţierea relaţiei dintre ştiinţa avansată şi inteligenţa abstractă. Sau mai exact, a relaţiei dintre ideea care devine reprezentativă în plan fizic şi mijloacele ei de a susţine un viitor al asumării lucide al unui nou statut, prin fundamentarea valorică a opţiunilor de livrare a realităţii.

Aici leadershipul indică altceva decât un proces avansat de gândire prin care se identifică caracteristicile limitelor depăşite prin forţa cunoaşterii născute din imaginaţie. El indică acea percepţie a separării de sursa şi centrul realităţii care te reprezintă şi apropierii de o realitate care poate fi cunoscută numai ştiinţific, mai mult aprioric. Indică acea intimă înţelegere a rolului tău de lider în contextul unui model de *advancement,* pus sub controlul unui raţionament intuitiv, dobândind prin aceasta noi semnificaţii ale descoperirii şi cultivării sinelui.

A introduce noi parametri de configurare în sistemul „safe" al ştiinţei tale, pe baza valorii determinate a proiecţiei extinse a raţiunii, este echivalent cu a creiona un nou tablou al realităţii, întors cu un ochi către ceva nou din viitor, fără să-ţi afecteze negativ modul de procesare a informaţiei, folosind la maxim toate acele însuşiri ale intelectului care, fiind cu adevărat utile dezvoltării, pot face din tine un exemplu al excepţionalităţii.

Revelaţia "nebuniei" care te ţine în priză este similară cu imersarea într-un imaginar care plasează Eul în coordonate unei intrigi încărcată de materia unei raţiuni care se face mai sigură şi înaltă prin sprijinul ce-l primeşte de la credinţa în existenţa unei alte realităţi.

Iminenţa unei revelaţii mai înalte evidenţiază încercarea de a evada dintr-un un prezent derutant, lipsit de perspectivă. Este un pretextul de a face în mod convenabil legătura între ştiinţă, înţelepciune şi creaţiune la formarea viitorului - fapt ce susţine potenţialului tău de transformare într-un agent al schimbării.

Source: https://neculaifantanaru.com/iminenta-unei-revelatii-mai-inalte.html

Imobilitatea neliniştitoare a lui Jack Crawford

On Noiembrie 21, 2013

Pune-ţi la încercare capacitatea de a practica o deschidere spre noi orizonturi de cunoaştere de sine, astfel încât evoluţia ta să nu stea sub semnul deznodământului nefast.

Furtuna exasperării se dezlănţuie cu o forţă de nestăvilit asupra lui Jack Crawford care conduce *" The Behavioral Science Unit"* din cadrul FBI. O zguduitură lăuntrică este urmată de zgomotul formidabil al frecării dintre elemente și energia adunată în unica fază a luptei cu gândurile negative. Datorate incapacităţii de a face faţă cazului spinos "Buffolo Bill". Criminalul acesta nevăzut, necunoscut, neştiut este în căutare de noi victime. Şi toată vina cade asupra celui care conduce investigaţia.

Întreaga prestaţie şi evoluţie a lui Jack Crawford pare a sta tot mai mult sub semnul deznodământului nefast. Mai este el oare persoana calificată pentru această misiune de identificare a tipului uman bolnav care dezavantajează societatea? Mai poate el oare să pătrundă nepătrunsul, să stabilească oscilaţiile de manifestări şi formulele comportamentale ale fantomei criminale care bântuie cu neruşinare, cu intriga ei, cu puterea ei ieşită din comun, prin toate locurile?

Toată priceperea lui Crawford în criminalistică şi în *profilage basé sur l'analyse de l'esprit* stă parcă închisă în trei manuscrise, mereu recitite şi reevaluate: biblia faptelor, biblia indiciilor şi biblia artei lor, scoţând în prim plan vrednicia aparte a instinctelor sale, a soluţiilor adoptate şi a efectelor lor. Dar aceste biblii trebuiesc constant interpretate, eliminând neadevărurile sau greşelile accidentale. Căci nimic nu se leagă în cazul acesta. Ca un savant al artei, el trebuie să adune elementele izolate, să le ordoneze, să le amestece, să le distileze, practicând un fel de chimie a soluţiilor şi combinaţiilor.

Când Buffalo Bill loveşte în toiul nopţii, totul se cutremură în Crawford, pare a fi atins de un fier roşu, simţind un fior trecându-i prin tot corpul. Vestea cade ca o secure deasupra capului său. Cuvintele generalului Alexander Suvorov par să-i bată cu putere în minte: *" Nu ştiu alt chip de a recunoaşte pe inamic decât mergând la dânsul şi bătându-l ! "* Dar unde se ascunde inamicul? Cine este el, de fapt?

Leadership: Poţi creşte impactul dintre ceea ce te aștepți să-ţi furnizeze realitatea și ceea ce ți se oferă integrat în lupta cu tine însuţi sub aspectul trăirii unei stări de conștiință extinsă?

Să experimentezi o stare de conştiinţă extinsă înseamnă să trăieşti în mod direct evenimentele ca şi cum tu ai fi cel care le declanşează şi care are de suferit de pe urma lor. Singurul aspect care te face să întrebi "de unde vin toate problemele şi necazurile" este impactul realităţii asupra minţii tale care poate crea impresia de nebunie.

În derutantul joc al căutării, în Crawford se stârneşte o panică de nestăvilit, de parcă ar aştepta înfricoşat dezlănţuirea unui cataclism. El pare a fi prins în menghina apăsătoarelor abordări ale aspectelor psihologice. Numai prin legarea în paralel a mai multor "rezistori" de înaltă precizie pe porţiunea de circuit între promptitudine, rigurozitate şi pragmatism, el mai poate să-şi îndrepte ancheta spre o direcție bună. Şi să ajungă la nişte concluzii relevante.

Devastator ! În subteranul minţii sale se înregistrează modificări ale concentraţiei de stimuli care nu mai asigură dozajul de idei pentru soluţionarea cazului. Nucleul sistemului său intern de operare nu mai poate utiliza noi resurse. Toată informaţia necesară reglării funcţionalităţii

pare că se degenerează. Capacităţile îi sunt cuprinse într-o regiune de sine stătătoare, pierzându-şi vitalitatea. Faţă în faţă cu realitatea derutantă i-ar fi preferabilă o recunoaştere a faptelor clare, căutând să gândească independent, să fie responsabil şi să aibă încredere în forţele proprii.

Dar el nu poate duce spre împlinire acest drum imperfect al cercetării. Şi atunci lupta se dă în interior. Are loc o ruptură între două feluri de a " *a fi* " care nu poate fi reparată aşa uşor. Un gol în zidul ştiinţei. O discrepanţă între două maniere diferite de aborda psihologia şi personalitatea umană. Debusolat, Crawford pare să intre într-o spirală necontrolată a incapacităţii de a pune în lumină și a reconstitui capitalul propriu de eficienţă, necesar pentru a susţine modul de aplicare a propriei experienţe.

Leadership: Permiţi sistemului tău de funcţionare să intre în modul "Standby" pe linia puterii supreme a discernământului de a vedea vremelnicia lumii şi nimicnicia omului prin prisma unui singur subiect dominant?

Conştiinţa lui Jack Crawford se manifestă pe fondul încercării de a discerne între discernământul nefast al cercetărilor sale şi impactul unui mesaj filtrat din partea realităţii pe care o trăieşte intens: "Nu poţi fi sigur de ceea ce afli ! "

Subiectul dominant care îl încearcă şi aproape că îl copleşeşte nu este prinderea lui Buffalo Bill, ci scăparea lui din zona de întuneric a minţii umane pe care o experimentează ca pe un blocaj existenţial.

Prin realizarea de profiluri bazate pe analiza minţii şi printr-o combinaţie de criterii, se poate măsura cât de mult va fi acţionată fiecare regulă în parte din mecanismul de progres al omului. În acest caz, leadershipul vizează acea situaţie aparte ce poate interveni pe parcursul partidei omului cu el însuşi. Atunci când contradicţiile dintre solicitările externe şi posibilităţile interne, prin activarea lor, împiedică dezvoltarea potenţialului şi formarea acelor strategii ce pot veni în folosul activităților intelective.

A porni automat procesul de schimbare sau de refacere a ansamblului de particularităţi care fac din tine o fiinţă unică, mai ales atunci când sistemul tău de funcţionare intră în modul "Standby", este mai mult o corvoadă şi o muncă lăuntrică extenuantă. Căci, în acest caz, dacă nu există o abordare care poate păstra percepţia unităţii, elementele care contribuie la structura gândirii nu mai pot fi plasate într-o zonă continuă de dezvoltare. De aceea întreaga prestaţie şi evoluţie a ta va sta sub semnul deznodământului nefast.

Coach-ul şi autorul englez Julian Russell atrăgea atenţia: " *Minţile liderilor caută mereu noi modalităţi de a exploata propriile abilităţi distinctive. Dar nu fac din agilitatea mentală o resursă la care se poate apela atunci când lucrurile nu sunt tocmai roz.* "

Aceasta este doar o infimă părticică din ceea ce îi defineşte pe lideri, nefiind în toate cazurile valabilă. Căci nu suportă şi complexitatea pe care o implică activităţile de prevenire şi protecţie din faza greu de depăşit a luptei cu gândurile negative, datorate incapacităţii de a face faţă realităţii interioare.

Leadershipul este acea parte din existenţa omului care se desfăşoară sub presiunea convingerii că tot ceea ce încerci să afli despre mersul lumii şi despre aspectele ei cele mai lăudabile sunt de fapt reflexia în oglindă a autorităţii pe care o reprezinţi.

Imobilitatea neliniştitoare a lui Jack Crawford desemnează lipsa acelei flexibilităţi concordante cu situaţiile neprevăzute care au continuitate, luând forme noi cu un impact

negativ asupra desfăşurării unei existenţe normale.

A preveni orice lovitură sub centură înseamnă să fii permanent cu un pas înaintea adversarului lăuntric - prin dezvoltarea personală profesională continuă, dar şi a capacităţilor de analiză şi sinteză. Şi, dacă e posibil, a acelei capacităţi de anticipare a oricărui regres de natură funcţională şi a oricărui „atac” de natură psihică.

*** Notă:** The Silence of the Lambs (1991)

Impasul minţilor sclipitoare

On Februarie 25, 2013

Foloseşte-te de experienţa de lucru ca de o pârghie pentru transformarea care te defineşte, dând sens şi unificând armonios întregul tău potenţial de producere a resurselor de creaţie originale.

Suntem scriitori şi niciodată nu ne întrebăm unul pe altul de unde ne vin ideile. Ştim că nu ştim. Pe atunci mă jucam de un an sau chiar mai mult cu ideea de a scrie o cărţulie despre arta scrisului, dar întârziam momentul pentru că nu aveam încredere în propria motivaţie. De ce voiam să scriu despre scris? Ce mă făcea să cred că am ceva demn de spus?

Primul răspuns care-ţi vine în minte e că un tip care a vândut atât de multe cărţi de ficţiune, cum e cazul meu, trebuie să aibă ceva demn de spus despre cum le-a scris, însă primul răspuns e întotdeauna cel corect. Colonelul Sanders a vândut o mulţime de pui prăjiţi, dar nu sunt sigur că ar vrea cineva să ştie cum a făcut-o.

Dacă aveam de gând să fiu atât de înfumurat încât să le spun oamenilor cum să scrie, simţeam că trebuie să existe un motiv mai bun decât succesul meu la public. Altfel spus, nu voiam să scriu o carte, chiar şi una ca aceasta, care să mă facă să mă simt fie ca un fanfaron literar, fie ca un nemernic transcendental. Deja există destule cărţi de felul ăsta şi scriitori de felul ăsta pe piaţă, mulţumesc frumos. *****

Leadership: Este timpul să-ţi revizuieşti modul de abordare a construirii unei experienţe de "consum" intelectual, încât să-ţi duci capodopera într-un punct în care poţi controla realitatea care te înconjoară?

Dacă nu dispui de mijloacele artistice necesare pentru a efectua o anumită sarcină, sub povara combinaţiilor şi construcţiilor aşa zis-ului progres caracterizat prin acumularea de cunoaştere, dacă nu ai nicio experienţă personală în identificarea valorii pe care o aduci operei tale, atunci leadershipul nu se va putea concretiza într-o investiţie cu potenţial ridicat de profitabilitate.

O cheltuială de tip "compromis", reprezentând o resursă avansată şi consumată în prezent pentru a obţine efecte viitoare, este absolut esenţială pentru obţinerea unei mai bune perspective în ceea ce priveşte implementarea unei anumite orientări spre productivitate şi rezultate. Este vorba de compromisul cu realitatea celorlalţi oameni pe care eşti dispus să o reprezinţi printr-o capodoperă care pune în valoare ideea de "alternativă de nonconformism" aparţinând unei minţi sclipitoare ce uimeşte lumea prin ce poate să facă, dar şi prin calea urmată.

Probabil, acesta este cel mai important ingredient necesar în construirea unui fundament de calitate superioară, o puternică direcţie a leadershipului nou, în cadrul unui intens efort de creaţie, pe baza căruia vei obţine o mai bună raportare între satisfacţie şi motivaţie. Transformarea care îl defineşte pe un lider se înscrie în tentativa de a da propriei capodopere o semnificaţie "de a fi înainte", "a fi deasupra", încât tot ceea ce face el să confirme o minte sclipitoare, subtilitate în conturare realităţii, meticulozitate în a aşeza lucrurile pentru a crea un decor cât mai de poveste.

Capodopera unui artist poate fi alternativa unei lumi clonate după viaţa reală, poate fi strâns legată de dobândirea progresivă a unei cunoaşteri tot mai complexe, poate fi manifestarea unei forme de inteligenţă, a unei abilităţi, a unei șmecherii, poate fi strâns legată de

experienţa în mânuirea informaţiei, de experienţa în lucrul cu brandurile din numeroase domenii de activitate, etc. Important este ceea ce scoţi in evidenţă prin ceea ce exprimi, prin forma pe care o dai creaţiei personale.

În leadership, experienţa de consum echivalează cu întocmirea versiunii autentice a unei capodopere care poate fi oricând "reactivată şi reactualizată" încât să susţină acea interpretare a realităţii care devine cadrul de motivaţie şi de acţiune a celorlalţi oameni.

Să ştii să te foloseşti de tine, de experienţa de lucru de care dispui, ca de o pârghie pentru transformarea care te defineşte, ce corespunde dinamicii tale, dând sens şi unificând armonios întregul tău potenţial de producere a resurselor de creaţie originale. Pentru asta găseşte-ţi un motiv mai bun decât acela de a câştiga de partea ta publicul. Revizuieşte-ţi modul de abordare a construirii unei experienţe de "consum" intelectual.

Într-adevăr. Poţi însă merge şi mai departe cu alegerea ta. Re-crearea şi re-întrebuinţarea trecutului experienţei tale de muncă, alături de experienţa de transformare, vor fi doar unii dintre factori care vor determina diferenţa dintre motivare şi nemotivare. Sunt sfere de experienţă întru totul diferite, a căror explorare o începi încă din momentul în care te angajezi într-un nou proces de valorificare a potenţialului propriu, sau de valorificare a proprietăţii intelectuale. De fapt, cred că toţi ne îndreptăm spre această valorificare pe multiple şi rapide căi.

A-ţi duce capodopera într-un punct în care poţi controla realitatea care te înconjoară înseamnă să aplici cunoaşterii tale acea caracteristică de care oamenii au nevoie cel mai mult: motivaţia de a se folosi de semnificaţia ei pentru a-şi satisface ambiţiile de a reformula lumea. Şi de a-şi promova propriile calităţi.

Impasul unei minţi sclipitoare scoate în evidenţă acea lipsă de motivaţie în a face ceva nou în plan profesional, care urmăreşte orice performer pe parcursul evoluţiei sale. Până în punctul în care ori îşi pierde complet interesul, ori îşi adună forţele pentru o nouă luptă pe frontul deschis al progresului personal.

*** Notă:** Stephen King - *Misterul regelui. Despre scri* s, Editura Nemira, 2007.

Source: https://neculaifantanaru.com/impasul-mintilor-sclipitoare.html

Imperiul magicianului

On Noiembrie 24, 2010

Creează un efect puternic de rezonanţă, printr-o apropiere mai strânsă de acele elemente de referinţă care conferă leadershipului tău esenţă şi influenţă.

La un spectacol de magie. Eram pătruns de ideea că avea să fie palpitant – şi chiar a fost – am avut parte de o atmosferă incendiară, plină de stil, plină de emoţii, în care se îmbinau fantezia debordantă şi interpretarea deosebită.

Magicianul căpătase înfăţişarea unei fiinţe desprinse parca din romanele lui Raymond E. Feist. M-a intrigat mai mult decât orice fiindcă radia o atitudine fermă, de genul: *"Sunt exact ceea ce vedeţi."* Înalt, impunător, cu privirea înflăcărată. Nu purta mască, precum alţi magicieni. Cu toate acestea nimeni nu cred că putea să pătrundă firea lui adevărată, nu era genul de tip care să-şi dezvăluie cu uşurinţă gândurile tainice şi sentimentele.

Nu vreau să relatez momentul apariţiei sale pe scenă – cu totul neobişnuit, purtând toiagul "dreptăţii" în mâna dreaptă, iar în cealaltă o amuletă de aur antică, cu totul specială, în forma Ochiului Zeului Horus. Dar la un moment dat, spre sfârşitul spectacolului, magicianul a tulburat tăcerea cu vocea lui puternică, dar totuşi plină de rafinament, ce inspira o stare de bine, o energie pozitivă, dar şi o senzaţie de forţă combinată cu o încredere enormă în propria lui persoană.

Magicianul privi o clipă la cei din primul rând, apoi, urcându-se cu picioarele pe o cutie de metal, îşi pironi ochii în tavan ca şi cum ar fi vrut sa spună o rugăciune - o rugăciune ce se spune numai în picioare, stând ferm. Ridică mâinile, ca şi cum şi-ar fi înălţat ruga spre Dumnezeu, apoi spuse: "Ego sum qui sum", adică "Eu sunt cine sunt".

Apoi, ca prin minune, magicianul dispăru, dispăru ca o umbră în întunericul ce învălui brusc scena.

Leadership: Îţi extinzi constant experienţa de a te confrunta cu semnificaţia rolului pe care îl interpretezi în jurul unui personaj?

Integrarea sistematică a experienţei personale, cu toate update-urile ei, în realitatea pe care singur ţi-o construieşti în mod activ, acceptând atât partea pozitivă cât şi pe cea negativă, se armonizează cu devotamentul faţă de acea cultură a permanentei autoaprecieri - care contribuie cu multă putere la realizarea unei autorităţi superioare, în numele autenticităţii rolului interpretat.

Este un fel de stimulare a propriei gândiri şi a propriei creaţii, transpuse în plan fizic prin intermediul un impuls de superioritate şi suprarealism, ridicat din interior, care trebuie să se dovedească pe placul mulţimii prezente. Acest impuls se caracterizează prin următorii parametrii: valoarea de vârf, criteriul suprem de valoare, timpul de urcare şi timpul de coborâre.

Putem spune că un lider atinge valoarea de vârf a performanţei (deseori percepută negativ) atunci când este angajat în pariul excesului de subiectivism şi a insuficienţei producătoare de *"something else"* , traversând acea fază critică prin care singur se introduce în conţinutul unei ştiinţei avansate, inaccesibile cunoașterii obișnuite.

Criteriul suprem de valoare, dat de raportul calitate-fiabilitate, conduce activitatea creatoare a liderului, arătându-i cât de constructiv este în relaţie cu ceea ce ţine de absolut şi de perfecţiune. Un lider care este deplin adaptat cerinţelor de neocolit ale sinelui ascuns, impenetrabil, nu poate să se eschiveze de la asumarea obligaţiei de a fi conştient de limitele competenţei sale.

Un lider trebuie să ofere numai acele adaosuri de originalitate pentru care este "calificat" prin experienţa de a se descurca pe cont propriu şi prin experienţa de a se confrunta cu semnificaţia rolului pe care îl interpretează în jurul unui personaj.

Iar timpul de urcare şi timpul de coborâre sunt cele două constante de fază, de care trebuie să ţii seama mereu în demersurile de a susţine necesitatea schimbării, prin repoziţionarea ta pe traseul de evoluţie. Timpul de urcare se referă la momentul de început care declanşează întâlnirea conştientului cu acea dimensiune a personalităţii pe care eşti dispus să o arăţi lumii.

Timpul de coborâre se referă la momentul final al provocării de a inova şi de a face din creaţia personală o capodoperă a leadershipului, adică atunci când îţi dai seama că trebuie să te opreşti pentru a putea exista o adevărată schimbare şi ca să se producă impactul maxim garantat.

Leadershipul tău face parte dintr-un joc plănuit cu meticulozitate, prin transformarea probabilului în determinat?

Te bucuri de cea mai înaltă cinste? Eşti capabil să interpretezi un rol mare?

Este o mare cinste, observa cineva odată, să ţi se spună: *"Iată un om."* Dar este o cinste şi mai mare să le inspiri oamenilor o încredere înnoită prin harul tău, prin puterea miraculoasă şi plină de inspiraţie ce iradiază din întreaga ta fiinţă, din întregul tău suflet. Oamenii să tresară la fiecare gest al tău de un fior nedesluşit, dar plăcut, un fior din acela care te înalţă şi te face să trăieşti mai intens, un fior care odată ce te cuprinde nu te mai lasă, îţi străbate tot corpul şi-ţi oferă o doză semnificativă de bună dispoziţie şi energia necesară pentru întreaga zi.

Toate făceau parte din jocul bine plănuit al magicianului. La un semn de-al său toţi cei prezenţi în sală erau parcă hipnotizaţi – era ciudat, toţi erau cuprinşi de un sentiment neobişnuit, de nelinişte, dar totuşi încântător, pentru că tuturor le plăceau provocările.

Magicianul emana un profesionalism pur, care merita tot respectul, atingea toate aşteptările. Nu era ca un om din piatră care mărşăluieşte şi înspăimântă, ci mai degrabă ca un om fără nume care-şi depăşeşte limitele când vine vorba de îmbunătăţirea prestaţiei sale. După fiecare număr de magie pe care-l executa, dând o impresie generală de putere şi forţă, spectatorii se uitau unii la alţii, ca şi cum şi-ar fi spus: "Este extraordinar ! "

Cine este omul cu puteri depline care, asemenea unui magician, poate să-şi întindă tot mai mult influenţa asupra oamenilor, interpretându-şi rolul de Atotputernic cu o dăruire totală, cu o maiestuozitate de nedescris? Nimeni nu-i cunoaşte tainele şi căile desăvârşite prin care reuşeşte să-şi sporească farmecul şi magnetismul personal. Cert este că toţi trec, în mod miraculos, în stăpânirea lui.

Rolul pe care-l interpretezi într-un spectacol porneşte de la ideea că nu dispui întotdeauna de criterii obiective pentru a verifica, cel puţin imediat, gradul de adecvare al caracteristicilor rezultante, inclusiv a dinamicii, aferente ratingurilor şi estimărilor de

livrare a unei imagini mai realiste care accelerează magia.

Imperiul magicianului cuprinde toate elementele necesare, atât din punct de vedere profesional cât şi personal, prin care un individ îşi poate exercita şi menţine influenţa asupra celorlalţi oameni. Ca să-i domini pe cei din jurul tău este necesar să manipulezi lucrurile, să te înconjuri de o atmosferă plină de semnificaţie, să creezi şi să întreţii o anumită stare de spirit, creându-ţi o imagine de putere şi control. Trebuie să închei tacit un contract cu oamenii prin care să-ţi fie recunoscută poziţia de lider, şi trebuie să dovedeşti multă măiestrie în timpul "spectacolului" tău, în arta de a-ţi camufla uneori adevăratele sentimentele şi starea de spirit.

Aşa cum un magician, ca să fie evidenţiat ca maestru al spectacolului, trebuie ca oameni să rezoneze cu toată încărcătura lui de magie – tot aşa şi tu, dacă vrei să fii evidenţiat ca lider, dacă vrei ca oamenii să rezoneze cu propriile tale „reprezentări" şi să accepte efectele pe care le produce leadershipul tău - trebuie să inspiri o senzaţie de forţă combinată cu o încredere enormă în propria ta persoană.

Prin abilităţile tale, prin puterea cu care ai fost investit cât şi prin calitatea relaţiilor interumane pe care le promovezi vei putea, aidoma unui magician care deţine controlul în imperiul magiei, să-ţi creezi propriul tău "imperiu", in care să deţii controlul total. Acest lucru este posibil prin manipularea lucrurilor în favoarea ta, sporindu-ţi puterea şi controlul asupra celorlalţi, fără însă a deveni un dictator.

Creează un efect puternic de rezonanţă, printr-o apropiere mai strânsă de acele elemente de referinţă care conferă leadershipului tău esenţă şi influenţă.

Imperiul sufletului

On Noiembrie 26, 2010

Pătrunde înlăuntrul propriei tale fiinţe şi ascultă-ţi conştiinţa, pentru a-ţi stimula capacitatea de a te încadra în contextul efectelor de superioritate.

Înainte să plece departe de oraşul în care se născuse, de oraşul în care se reîntorsese cu un singur scop: să se răzbune pe cei ce l-au trimis în închisoare, unde a stat 14 ani, Contele de Monte Cristo porni spre aleile Meilhan, cu gândul să revadă pentru ultima oară căsuţa în care deseori, în tinereţe, se întâlnea cu iubita lui, Mercedes. Ajuns în prag, auzi un suspin care semăna a geamăt. Îşi îndreptă privirea spre locul de unde se auzea geamătul, şi sub o boltă de iasomie cu frunze dese şi cu flori purpurii o zări pe ea, pe Mercedes, stând aplecată şi plângând.

Mercedes îşi ridică vălul şi îşi înălţă privirea la vederea contelui care înainta spre ea.

- Mercedes – spuse contele – n-am puterea să-ţi aduc fericire, dar îţi dăruiesc alinare: vrei s-o primeşti ca venind din partea unui prieten?

- Sunt cu adevărat tare nefericită, răspunse Mercedes, cuprinsă de o tristeţe adâncă. Priveşte-mă, Edmond. Nu mai e timpul când îţi zâmbeam pe când mă aşteptai sus, la fereastra mansardei acesteia, unde locuia bătrânul tău tată. Nu te învinovăţesc, Edmond, nu, nu te urăsc, prietene. Pe mine mă învinovăţesc şi mă urăsc ! Am fost pedepsită ! Aveam credinţă, nevinovăţie, dragoste, aceste trei haruri îngereşti, iar eu m-am îndoit de Dumnezeu… Toţi ceilalţi care ţi-au făcut rău au fost împboldiţi de ură, de lăcomie, de egoism, numai eu m-am purtat aşa din laşitate. Ei doreau, eu mă temeam… Iată, suferinţa mi-a albit părul. Tu, dimpotrivă, Edmond, ai rămas tot tânăr, tot frumos, atât de frumos, şi tot mândru. Şi asta din pricină că ţi-ai păstrat credinţa, că ai avut putere, că te-ai încrezut în Dumnezeu şi că Dumnezeu te-a sprijinit. Eu am fost laşă, mi-am renegat dragostea, iar Dumnezeu m-a părăsit, şi iată-mă !

Leadership: Tăria caracterului constă din puterea voinţei de a te reprezenta ca un microunivers închis şi în pulsare continuă sau ca un tablou căruia vrei să-i dai viaţă?

Inimă te înalţă, inimă te coboară. Mercedes izbucni în lacrimi. Inima ei de femeie se frângea în faţa amintirilor.

Monte Cristo îi luă mâna şi i-o sărută cu respect. Dar ea simţi că sărutul îi e rece, asemănător atingerii unei statui de marmură. Ştia, simţea în străfundul inimii ei că niciodată acel Edmond Dantes pe care-l iubise odată, n-o va mai putea iubi la fel, căci în loc să-l aştepte, în loc să-i rămână veşnic fidelă, ea îi întinsese mâna rivalului său, în timp ce el gemea în fundul unei prăpăstii.

- Te-am crezut mort şi ar fi trebuit să mor şi eu, căci la ce mi-a folosit să port veşnic în inimă doliul după tine, spuse Mercedes cu adâncă tristeţe. N-ar fi trebuit oare să te salvez, oricât de vinovat ai fi fost? Şi totuşi te-am lăsat să mori. Am ajutat la moartea ta prin laşa mea lipsă de simţire, prin dispreţul meu, prin ignoranţa mea, nevoind să-mi amintesc că pentru mine te făcuse-şi sperjur şi trădător ! Şi acum, spune-mi adio, Edmond, şi să ne despărţim !

După ce contele plecă, glasul ei, fără voie parcă, şoptea încet de tot: Edmond, Edmond,

Edmond !

Leadership: Ai puterea să-ţi aperi deplina libertate faţă de convingerile care-i stăpânesc pe ceilalţi?

Pentru a înţelege leadershipul trebuie să ne îndreptăm atenţia asupra criteriilor de evaluare a omului, analizând începuturile şi cauzele ascensiunii lui, deci ritmul şi simetria căii sale evolutive într-un cadru izolat de viaţă normală, într-un cadru izolat de restul lumii.

Ca să înţelegem omul condus de spiritul de superioritate, mai întâi trebuie să-i înţelegem izbucnirile repetate şi impetuoase, indicații ale îngrămădirii focurilor urii și lipsei de consideraţie pentru ceilalţi oameni, care odată scăpate de sub control provoacă teamă, fascinaţie sau regret. Trebuie să luăm în calcul eşecul pe plan intern şi trădarea în plan extern, ca unul dintre resorturile fundamentale ale excluziunii din parametrul vieţii sociale şi ale compromiterii coeziunii interne pe fundalul extinderii potenţialului propriu şi a necesităţilor de a se afirma.

Friedrich Wilhelm Nietzsche, cel mai important filosof al secolului al XIX-lea, atribuia "supraomului" atitudinea mintală, exprimată în felul următor: *să-ţi aperi deplina libertate faţă de convingerile care-i stăpânesc pe ceilalţi*.

Analizată mai amănunţit, lumea lăuntrică a omului se descoperă tot mai deplin în adâncimile şi frumuseţile ei adevărate, dar mai ales printr-o concordanţă deplină intre gândurile şi emoţiile experimentate în relaţia cu ceilalţi. Un soi de raţie matematică a unor mini-formaţiuni într-o formă predominantă, care mai târziu ia formă de ecuaţie cu variabile de condiţie: „părţile să-şi execute obligaţiile asumate ! ”.

Leadershipul are ca origine pretenţia de a te cunoaşte prin prisma obligaţiilor asumate în acel moment al vieţii care conţine o lecţie dureroasă greu de uitat.

Egalitatea şanselor de acceptabilitate în privinţa unor alegeri care ar putea influenţa decisiv orientarea pe termen lung, prin sensibilizarea celorlalţi şi apelul la prietenie, înseamnă, în primul rând, accesul egal la resursele raţiunii, ale conştiinţei şi a realei autorităţi care gestionează evoluţia acelor trăsături constituite în predictori ai unui comportament eficient - ele conturează profilul unui lider eficient. Această egalitate este o caracteristică cu efect direct asupra rezultatelor care te interesează, dezvăluind care persoane sunt cu adevărat importante pentru tine şi care nu, avantajându-te la modul că nu mai trebuie să rămâi în postura omului înşelat de aparenţe, mistuit de o realitate care nu poate fi controlată.

Crezi în “libertatea” constrângerii de a nivela indivizii în numele idealului tău, trăind cu imperfecţiunea morală dobândită în singurătate? Sau crezi în “libertatea” deplină faţă de convingerile care îi stăpânesc pe ceilalţi?

Pentru a-ţi stimula capacitatea de a te încadra în contextul efectelor de superioritate, mai întâi trebuie să-i cucereşti pe oameni printr-o nouă şi deplină înţelegere a esenţei tale, inoculând în mintea lor imaginea vieţii la care tu visezi şi a felului în care vrei s-o trăieşti, percepându-te drept un gând conştient al dorinţei lor, un instrument al aspiraţiilor lor.

Leadership: Poţi muri pe dinăuntru cât eşti viu?

Cine a fost singura persoană din lume care a ştiut să-l recunoască pe Edmond Dantes, care l-a putut înţelege cu adevărat şi care l-a admirat până în ultima clipă? Cine a fost persoana

care a avut puterea să-i mişte acestuia toate sentimentele, să-l îmboldească atât de tare să acţioneze, să ia atitudine atunci când întreaga lui lume era cenuşie? Cine a fost această persoană din pricina căreia el nu a putut avea niciodată linişte, şi care a avut o influenţă decisivă în viaţa lui?

Nimeni alta decât Mercedes, iubita lui din tinereţe, a cărui inimă s-a frânt în faţa amintirilor, în faţa propriilor ei greşeli. Câtă putere a putut să aibă această femeie asupra lui, dar cu toate acestea, propria ei inimă, pătrunsă de sentimentul ruşinii, străbătută de un fior înjositor datorat propriei culpe, i-a zdrobit tot viitorul, i-a epuizat toată energia şi tot entuziasmul pentru visele ei.

Contele a iertat-o pe Mercedes şi chiar a încercat s-o ajute pe ea şi pe fiul ei - în calitate de prieten, dar propria ei conştiinţă nu a lăsat-o să accepte ajutorul lui. Singura alinare a sufletului ei a fost, în final, să fie cât mai departe de el, de cel faţă de care a fost necredincioasă. Sufletul ei era prea mâhnit de cele întâmplate, prea plin de tristeţe şi suferinţă. Decizia ei de a se despărţi pentru totdeauna de conte a fost consecinţa acţiunilor ei directe sau indirecte, şi care i-au deteriorat propria imagine.

Aşa cum vântul ridică pasărea deasupra deşertului, tot astfel conştiinţa încărcată de remuşcări îl împinge pe om în pragul emoţiilor negative, sub forma sentimentului că nu mai este nimic de făcut. Da, poţi muri pe dinăuntru cât eşti viu.

A muri pe dinăuntru cât eşti viu înseamnă să te ataşezi de iertarea pe care o acorzi omului, fără să-i îngădui luxul de a se apropia de ceea ce te împlineşte.

Imperiul sufletului este o emanaţie a propriei tale personalităţi – o personalitate care suportă atât suişurile cât şi coborâşurile vieţii şi care are toate şansele să trăiască bucuria împlinirii, a satisfacţiei, succesului; sau o personalitate care îşi uită rădăcinile şi care îşi distruge credibilitatea şi capacitatea de a genera speranţa celorlalţi.

Imperiul sufletului tinde să se fărâmiţeze în multe "bucăţele" nocive dacă nu eşti împăcat cu tine însuţi, cu propria ta conştiinţă, cu trecutul tău, cu realizările tale, şi, mai ales, cu cei de lângă tine. Pătrunde înlăuntrul propriei tale fiinţe, priveşte-te faţă în faţă, şi vezi dacă poţi găsi în tine un prieten căruia să-i poţi strânge mâna de fericire.

Concluzie: Suntem ceea ce suntem şi ceea ce am creat de-a lungul timpului în legătură cu noi – privitor la concepţiile noastre, la modul de gândire şi de acţiune, la sentimentele noastre şi la educaţia noastră.

Am creat un "imperiu al sufletului" care este unic în felul său, dar care poate fi remaniat permanent într-o măsură mai mare sau mai mică, acest lucru depinzând strict de noi înşine. Pentru a lua deciziile cele mai bune trebuie să pătrundem în acest imperiu, adică înlăuntrul propriei noastre fiinţe, şi după o analiză corectă să trecem la acţiune.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Implică-te cu pasiune

On Ianuarie 23, 2009

Dă energiei atitudinii tale o formă armonioasă care să-ţi pună în evidenţă trăsăturile intense de personalitate, pentru ca leadershipul tău să capete un sens deplin.

Paulo Coelho povesteşte în „ *Jurnalul unui mag"* despre întâlnirea lui cu Manolo, şeful galeriei spaniole de microbişti. Era ceva care l-a atras în mod deosebit la acest om, pentru că se implica cu toată inima în susţinerea echipei favorite. Era unul dintre puţinii oameni care puneau pasiune în ceea ce făceau şi se dedicau în totalitate unei activităţi anume.

Nerăbdător, Paulo Coelho l-a întrebat pe Manolo:

- Cum reuşeşti să vezi jocul, dacă eşti mereu cu spatele spre teren, dirijând galeria?

Manolo, care era cu totul îndrăgostit de fotbal şi de echipa pe care o încuraja mereu, i-a răspuns:

- Asta-i bucuria mea. Să ajut galeria să creadă în victorie.

Leadership: Acţiunile tale sunt manevrate prin intermediul unei forţe venite din zona "dependenţei de vibraţiile altora"?

În leadership, atitudinea ta trebuie să fie în acord cu evoluţia pe care vrei s-o înregistreze echipa ta. E vorba de acea „combustie" umană spontană, dar şi cât mai cuprinzătoare, orientată spre acea legătură semnificativă între oameni - care asigură unitate, coerenţă şi armonie echipei - contaminându-i cu acel dinamism si optimism care stimulează spiritul de competiţie.

Absolut ! Dar, chiar cu această înverşunare în a-ţi demonstra susţinerea, pusă sub semnul unei determinări superioare care păstrează și valorifică relaţia dintre oameni în spiritul unei atitudini conştiente şi a unei echităţi acceptate, mi se pare totuşi că experienţa definitorie care te confirmă în postura de învingător este direct legat de ideea de tranziţie spre un nivel de conştiinţă colectivă, ce implică în mod obligatoriu o traiectorie idealistă.

Această traiectorie, în mod contrar, poate constitui un pericol fiindcă te transformă într-un veritabil aliat al luptei spre un ţel care nu este cu totul prezent în tine, care nu a fost, nu este şi nu va fi niciodată al tău - ci aparţine unei entităţi care nu garantează performanţa într-un domeniu sau altul. Spiritul de solidaritate conduce cel mai bine toate acţiunile indivizilor prin intermediul uner forţe venite din zona *"dependenţei de vibraţiile altora"* , de convingerile, intenţiile şi înflăcărarea lor.

Acţiunile pe care ţi le propui şi urmează să le îndeplineşti sunt o urmare a alegerii tale de a rămâne ferm pe poziţie în contextul unui triumf ce se săvârşeşte şi se resimte din exterior.

Dar, aşa cum am mai spus, relaţiile cele mai puternice izvorăsc din sfera de interese și preocupări asemănătoare, care nu condamnă demersurile de selecţie care implică palierul moral, social, cultural. Cel fel idei îmbogăţesc şi influenţează marea majoritate a oamenilor?

Nu înseamnă, desigur, că leadershipul este mai bun pe motivul că zona "dependenţei de vibraţiile altora" este mai accesibilă. Dar, până la un punct, îi conferă o anumită autoritate şi prestanţă, inspirând respect, împărţind speranţa, arătându-te încrezător în puterile tale.

Leadershipul este reflectarea spontană, dar şi cât mai fidelă, a lumii tale interioare într-un proces continuu de dinamizare, de corelare şi armonizare a obiectivelor cu resursele interioare. Aici, în mod cu totul excepţional, se vădesc ceea ce numim atitudinea şi spontaneitatea unui lider.

Atunci când atitudinea ta dă impresia evidentă că este o reflectare a unei realităţi adânci, orientată spre anumite idealuri – ea se va răsfrânge în mod pozitiv asupra relaţiei tale cu ceilalţi, şi asupra modului în care ei te percep – şi numai atunci noi o putem numi „autentică”.

Leadership: Eşti prins în miezul intim al unei experienţe de tip "triumf fabulos" pentru care recunoaşterea valorii nu cere obţinerea unui statut superior?

Un triumf fabulos nu necesită neapărat obţinerea unui statut superior, căci nu este obţinut în mod direct de tine, dar poţi contribui la reprezentarea lui în ochii altora. Acest triumf te poate îndrepta spre un nou start în carieră.

Din acest motiv, recunoaşterea valorii tale nu vine direct din experienţa celui ce obţine nişte rezultate grandioase, ci indirect prin munca voluntară de susţinere a unei cauze care nu a fost niciodată a ta, dar care produce o senzaţie puternică de apropiere de un scop mai înalt şi un nivel mai înalt de importanţă.

Acesta este sensul leadershipului în actul autocunoaşterii, act care se reflectă clar numai în atitudinea ta. A-ţi îmbunătăţi atitudinea este ca si cum ai concepe o statuie în piatră, cioplești pe îndelete formele liniştite şi trainice. Dar pentru ca atitudinea ta să-şi câştige dreptul la exprimare, stabilind noi valori de referinţă, trebuie să-i dai o formă concretă, armonioasă, care să-ţi pună în evidenţă trăsăturile intense de personalitate, care să te avantajeze pe tine şi pe echipa ta - iar ea, la rândul ei, se va îngriji corespunzător de menţinerea unui nivel înalt de influenţă.

Cred că merită să fie citită de două ori afirmaţia lui Manolo pentru că descrie perfect elanul cu care liderii se implică într-o situaţie competiţională. Liderii fac tot ce pot pentru a transmite oamenilor un suflu de încredere, de curaj şi de optimism. Uneori reuşesc, alteori nu. Dar misiunea lor nu se va încheia niciodată. Ei întotdeauna îşi susţin echipa cu multa pasiune, mai ales într-o competiţie.

Leadershipul reprezintă apărarea unui ideal care nu abandonează dreptul la imagine, la reprezentare, şi care nu încearcă să disimuleze lupta pentru depăşirea efectelor de tranziţie de la un loc pe podium la titlul de cel mai bun.

Gândeşte-te puţin la Manolo, şeful galeriei spaniole de microbişti. Interesul lui este acela de a încuraja jucătorii şi de a le susţine moralul. Dacă galeria lui este convingătoare în postura de susţinător, jucătorii din teren sunt motivaţi să se implice mai mult în joc. Atunci când sunt susţinuţi jucătorii nu se simt singuri, nu simt că joaca doar de dragul de a câştiga, ci şi pentru plăcerea celorlalţi care vor să vadă un joc de calitate. În acelaşi timp, o galerie fără credinţa în victorie poate face ca o echipa de fotbal să piardă chiar şi atunci când aceasta este aproape de victorie.

Dacă eşti liderul unei echipe si doreşti să obţii rezultate excelente, cel mai bun lucru pe care

îl poţi face este să urmezi exemplul lui Manolo. Străduieşte-te să înviorezi atmosfera, reda-le oamenilor suflul necesar pentru a controla partida, fă tot posibilul să schimbi scorul în favoarea echipei pe care o conduci. Aminteşte-ţi că scopul final este victoria. Deci ajută-i pe oameni să creadă în victorie. Trezeşte-le ambiţia şi încrederea necesară în reuşită. Susţine-i moral tot timpul. Fa tot ce poţi pentru a le insufla curajul şi forţa necesară pentru a învinge.

Te implici cu pasiune în atingerea obiectivelor proprii şi ale echipei pe care o conduci? Atitudinea ta este „autentică”? Îi dai energiei atitudinii tale o "formă" armonioasă?

Leadershipul trebuie să fie o experienţă de implicare care afectează cursul evenimentelor şi “scorul final al meciului”.

Source: https://neculaifantanaru.com/implicati-va-cu-pasiune.html

Importanţa factorului uman

On Aprilie 01, 2009

Învaţă să faci alegeri potrivite în momente cheie, astfel încât să nu fii obligat să te expui la consecinţele deznodământului pe care nu-l poţi ignora.

De doi ani nu mai plouase iar apele Nilului scăzuseră aproape complet. Consecinţele secetei au fost foarte grave: nu mai erau grâne, nu mai era mâncare. Oamenii care munceau la construirea piramidei erau tot mai obosiţi, sufereau mult din cauza foametei şi se anunţa o revoltă. Trimişii lucrătorilor i-au transmis Maiestăţii Sale că nu vor mai relua lucrul deoarece sunt prea slăbiţi ca să mai poată mânui pietrele atât de grele.

"Vom răbda cu toţii" a fost răspunsul faraonului. Chiar dacă îşi dorea nespus de mult ca marea piramidă să fie gata cât mai repede, Keops a luat hotărârea ca oamenii să înceteze munca până la venirea ploilor. Apoi a deschis tezaurul regal şi a vândut numeroase bijuterii de preţ ca să cumpere grâne din Canaan şi Kharu. De asemenea a sacrificat o parte din vitele templelor şi o parte de pe domeniul regal pentru a asigura nevoile de hrană ale populaţiei.

Leadership: Îţi accepţi tendinţa de a domina o lume în funcţie de nivelul de acceptabilitate al prețului pe care îl fixezi privind percepțiile de calitate influențate de valorile pe care este construit Brandul personal?

Cu cât omul are mai mult, cu atât doreşte mai mult. Această zicală conţine un sâmbure de adevăr, dar nu se dovedeşte adevărată pentru toată lumea. Keops a fost un faraon puternic, bun şi drept care a preţuit factorul uman. Punând oamenii mai presus de orice, chiar şi mai presus de visul său cel mai mare - acela de a construi o piramidă uriaşă care să dăinuiască peste veacuri, Keops a ordonat încetarea lucrului până ce apele Nilului se vor redresa. Aşadar, ceea ce a contat pentru el mai întâi de toate a fost poporul, ca acesta să nu duca lipsă de nimic şi să prospere.

Spre deosebire de alţi conducători care şi-au urmărit propriile interese fără să se sinchisească câtuşi de puţin de vieţile oamenilor şi de munca lor, Keops s-a implicat în problemele interne ale ţării sale acordând o atenţie deosebită dezvoltării factorului uman şi economic. Pentru a câştiga poporul de partea lui el s-a preocupat de modul în care oamenii îşi duc traiul. Iar în caz de criză a avut tăria de caracter să-şi vândă chiar şi o parte din propriul tezaur în folosul poporului. Cu siguranţă Keops reprezintă un exemplu demn de urmat pentru toţi managerii, politicienii şi şefii de stat din întreaga lume.

Prețul pe care l-a fixat Keops privind percepțiile de calitate influențate de valorile pe care își construise "Brandul" personal era dat de preocuparea cu care se interesa de toate transformările prin care trecea ţara lui, de utilitatea cu care a acţionat pentru o cauză comună, de raritatea cu care a fost dispus să facă să apară niște oaze în deșert. Mai presus de toate, preţul era dat de echivalentul financiar al resurselor cheltuite pentru achiziţionarea din timp a cantităţii de hrană.

Leadership: Poţi să închei un compromis între ceea ce se vede, ceea ce nu se prevede şi toate lucrurile pe care le proiectează o realitate de care nu vei scăpa ignorând-o?

Dacă nu veţi lua în considerare factorul uman este puţin probabil că veţi obţine rezultate rapide şi eficiente. Unul dintre motivele pentru care multe companii nu reuşesc să urce în top este că managerii nu comunică eficient cu angajaţii şi nu reuşesc să construiască un mediu de lucru performant. În loc să-i determine pe angajaţi să aibă o atitudine cooperantă,

stimulându-i să-şi construiască o carieră, unii manageri nu fac altceva decât să traseze obiective şi să dea ordine fără să ţină cont de nevoile, de pretenţiile şi aspiraţiile angajaţilor lor.

Faptul că anumite sarcini de lucru pot să-i obosească pe angajaţi nu-i afectează deloc pe unii manageri care de foarte multe ori cer imposibilul şi, culmea, tot ei se plâng deseori că angajaţii nu sunt productivi, că sunt dezinteresaţi şi se implică prea puţin în activităţile companiei.

Oamenii reprezintă partea activă a oricărei companii iar managerii trebuie să se bazeze pe punctele lor forte pentru a obţine rezultate cât mai bune. Totodată oamenii reprezintă şi cea mai importantă sursă de creştere a profitabilităţii unei companii, fără de care ea nu ar putea funcţiona. Este clar de ce companiile cele mai dinamice din lume mizează atât de mult pe factorul uman şi fac tot posibilul să-şi formeze echipe de profesionişti care să fie capabili să îndeplinească sarcinile ce le-au fost atribuite cu devotament şi responsabilitate.

Responsabilitatea cu care îţi defineşti autentic Brandul Personal depinde de abilităţile pe care ţi le însuşeşti în situaţii neprevăzute care necesită clarviziune, luarea rapidă a unor decizii, o adaptare rapidă la circumstanţe dificile, efort prelungit şi un discurs demn de un statut înalt.

Concluzie: Conducerea unei companii trebuie să pună accent pe factorul uman, să asigure condiţii favorabile de muncă, oferind angajaţilor posibilitatea de a se remarca şi de a avansa în carieră în funcţie de realizările lor.

Preocuparea faţă de nevoile angajaţilor şi maximizarea valorii lor sunt cele mai importante aspecte de care trebuie să ţină seama un bun manager, altfel el nu va avea succes.

*** Notă:** Guy Rachet - *Keops si Marea Piramida* , Editura Lucman, 2004.

Source: https://neculaifantanaru.com/importanta-factorului-uman.html

Importanța Leadershipului

On Iulie 15, 2016

Conferă leadershipului relevanţă datorită modului de inserare a unei imagini într-un context-mesaj ce se poate modifica folosind opţiunea Reduce/Enlarge.

Filmul se realizează minuţios. În afara unităţii de pivot a personajelor în prim-plan, celelalte figuri sunt întotdeauna grupate într-o voită ordonare simetrică, sau, dimpotrivă, ostentativ asimetrică. Regizorul şi criticul de film Jean Miltry dă un exemplu în acest sens: dacă există un turn în prim plan şi trei trepte în fundal, atunci vor fi trei personaje pe turn şi unul pe trepte.

Totdeauna gruparea unor personaje se înscrie pe o traiectorie grafică liniară sau o figură geometrică. Miltry şi Gaston Bounoure disting chiar formule geometrice corespunzând precis unor sentimente sau stări psihice: agresivitate, apărare, autoritate... Aceste compoziţii plastice sunt create totdeauna în vederea unei significări mai intense a conţinutului. Realizarea filmului nu este un joc gratuit. *****

Leadership: Practici o explorare a combinațiilor experimentale pentru a crea momentul de imortalizare al unei realităţi unice din compoziţia plastică a unui colaj construit în jurul unei singure idei nobile?

Pe măsură ce descoperi care sunt formele de manifestare a conţinutului unei resurse continue, de informaţie sau de imagine, de promovare a unui concept sau unei idei care declanşează secvenţele cheie ale unei producţii nemaipomenite, începi propria explorare a combinațiilor experimentale.

O singură idee nobilă îl plasează pe regizor la răspântia dintre inovaţia modernă şi apreciatul spectacol tradiţional: tratarea personajelor în baza comparaţiei cu comportamentul elementelor din jur, care conduce la efecte precum: exploziile, incendiile, coliziunile, schimbarea de fundal sau de prim plan, etc.

Aceste combinații experimentale sunt rezultatul unei gândiri creatoare axate pe o formă subtilă de aranjament în spaţiu a elementelor de referinţă ale unei imagini: fundalul, prim planul şi planul secundar, al căror efecte produse determină focusul, impactul vizual, momentul de imortalizare al unei realităţi unice.

Compozitia plastica a unui colaj este o reproducere prelucrata a lumii exterioare cu ajutorul combinatiei dintre elementele din jur care trebuie sa actioneze conform principiului "armoniei", principiul "simetriei" sau conform principiului "oglinzii".

Datorită poziţionării în zona combinațiilor experimentale, după interesanta formulă " *dacă există un turn în prim plan şi trei trepte în fundal, atunci vor fi trei personaje pe turn şi unul pe trepte* ", se poate recurge nu doar la acea parte a teoriei producţiei de noi teme de prezentare a unui subiect aparte, ci mai ales la un fel de reconstituire a unei imagini din fragmente, din mai multe piese. Acest procedeu - un soi de montaj - vizează verificarea capacităţii de percepţie vizuală.

În ceea ce privește leadershipul, în mod asemănător, nu poți să reconstitui o imagine din părţi componente după un model, fără să-i dai un anumit contur sau anumite puncte de reper. Cu cât punctele de reper sunt grupate mai mult în jurul unei axe, unele mai îndepărtate

şi altele mai apropiate, cu atât legătura este mai puternică și intensitatea vizuală crește.

Leadershipul este un format unic de reprezentare a producţiei numită „realitate” datorită modului de abordare a diverselor teme exprimate în imaginea pe care o construiește regizorul. Şi prezintă relevanţă datorită modului de inserare a unei imagini într-un context-mesaj ce se poate modifica folosind opţiunea Reduce/Enlarge.

Modalitatea în care se realizează percepţia vizuală a unei imagini ţine de gruparea personajelor într-o anumită tipologie şi într-o anumită situaţie, precum şi selectarea expresiilor ce conturează trăsăturile lor de caracter, în vederea realizării unei înţelegeri mai adânci a conţinutului latent dintr-un scenariu de viaţă real.

Importanţa leadershipului este dată de imaginea pe care o construiește regizorul și o proiectează în lume, formată din elemente individuale. Cel ce ia parte la construcţia „Leadershipului” devine condiţionat să-şi întemeieze o viziune unică datorită imaginii existente pe întreaga ei suprafaţă de afişare, irupând în cadrul unei combinaţii de elemente din prim plan și din depărtare.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Importanța viziunii unui lider

On Decembrie 22, 2012

Exprimă-ţi viziunea, în aşa fel încât să-i determini pe oameni să acţioneze în spiritul ei.

Doresc să încep acest articol, făcând referire la un banc mai vechi.

O corabie naufragiază.

În timp ce înoată, un pasager se apropie de căpitan și îl întreabă:

– Căpitane, cât avem de înotat până la cel mai apropiat pământ?

– Trei kilometri - răspunde căpitanul.

– În ce direcţie?

Leadership: Poţi să-ţi determini atitudinea să fie în concordanţă cu o viziune ce mişcă sensul evenimentelor "de sus în jos", fără a da explicaţii definitive şi atotcuprinzătoare legate de ceea ce nu funcţionează?

Bancul pe care vi l-am spus scoate în evidenţă foarte bine nu doar atitudinea liderului, ci şi viziunea lui. Stabilirea viziunii depinde de fondul de responsabilitate a leadershipului tău.

O oarecare nesiguranţă în stabilirea viziunii, care depinde de fondul de responsabilitate a leadershipului tău, lipsa contrastelor puternice dintre personalitatea ta şi flerul pe care ţi l-ai dezvoltat de-a lungul anilor, ca şi indiferenţa faţă de intensitatea trăirilor celor din jurul tău, sunt semnul unei diminuări a nivelului tău de gândire şi de abordare a situaţiilor delicate (sau mai degrabă dificile) cu care te confrunţi.

Aşa cum doctorul face pacientului nişte analize specializate ale sângelui pentru a descoperi exact boala de care suferă, tot aşa şi tu - trebuie să porneşti în căutarea propriilor capacităţi ascunse, apoi să le dezvolţi, să le exploatezi la maxim, şi la urmă să le utilizezi în scopul atingerii obiectivelor propuse.

Setezi direcţia de urmat tot înainte, sau în jos?

Leadershipul este dat de distanţa care te desparte de ţărm, nu de adâncurile oceanului.

Cineva spunea că o relaţie este ca o corabie care porneşte în larg. Iar leadershipul, aş adăuga eu, este dat de distanţa care te desparte de ţărm, nu de adâncurile oceanului, setându-ţi direcţia de urmat – tot înainte, nu în jos, dar nici în sus - înspre "apus". Nuanţele accentuate care compun leadershipul tău, şi care sunt o prelungire a atitudinii şi personalităţii tale, te ajută să acţionezi în virtutea a tot ceea ce simţi, a tot ceea ce crezi, adică în virtutea acelor convingeri care te ajută să-ţi atingi adevăratul potenţial.

Integrezi în mod stângaci acele iniţiative demne de un leadership "subdezvoltat"?

Un lider care integrează, stângaci, în planul acţiunilor sale planificate sau spontane acele iniţiative demne de un leadership subdezvoltat – adică acele iniţiative care nu întrunesc suficientă susţinere morală şi sufletească, acel lider nu este chemat să conducă. El nu va reuşi să aplice niciodată reţele utilizate de adevăraţii maeştri în arta influenţei, adică de cei care stăpânesc cu o abilitate uluitoare ştiinţa conducerii.

Viziunea are la bază convingerile pe care ni le-am însuşit de-a lungul vieţii, care ne limitează sau ne dau forţă, care ne susţin sau care ne doboară, ne motivează sau ne demotivează. Viziunea este cea care dă tonul în materie de leadership şi dezvoltare personală, ea ne ajută să ne atingem adevăratul potențial permiţându-ne să ne dezvoltăm într-un ritm constant şi natural, prin eficientizarea maximă a propriilor resurse şi mecanisme interioare.

Leadership: Gândirea riscantă este "distanţa" care te desparte de ceilalţi oameni, chiar dacă nu eşti pregătit să-ţi activezi curajul în situaţii dificile?

1. Prin ce anume se remarcă această distanţă, ce indică ea? Indică oare neputinţa ta de a vedea orizontul de la distanţă şi incapacitatea ta de a indica direcţia cea mai bună? Această distanţă indică modul deficitar în care te conectezi la oameni?

2. Atitudinea ta te ajută să acţionezi în virtutea a ceea ce simţi, a ceea ce crezi, sau este una de resemnare, care evident va avea o turnură negativă?

Vreau să ştii că în funcţie de răspunsurile tale la aceste întrebări îţi vei putea măsura leadershipul. Evident, îţi va lua ceva timp de gândire, însă răspunsurile sunt foarte, foarte importante.

Leadership: Îţi laşi convingerile să fie influenţate de comportamentul oamenilor din jur deoarece nu poţi să controlezi conştient procesul prin care trec ei?

Leadershipul capătă deci, o importanţă fundamentală, prin intensitatea emoţiilor, a trăirilor umane care ne cimentează viziunea. Dacă ar fi să fac o comparaţie, ca să înţelegi mai bine importanţa pe care o are viziunea, ei bine, aş spune că viziunea este ca o" cutie poştală" - mereu ne anunţă ceva legat de direcţia pe care o urmăm în viaţa noastră, în afacerile noastre, în relaţiile sociale şi profesionale.

În funcţie de mesajele pe care le conţine această cutie poştală ne vom contura mai bine propria noastră identitate, propriile noastre calităţi, prioritizându-ne acţiunile în vederea construirii viitorului apropiat şi îndepărtat.

Când vine vorba de viziune, detaliul devine important, amănuntul expresiv, trăsăturile noastre prind contur – dar, şi reciproca poate fi tot atât de valabilă, în sensul că viziunea, dacă nu corespunde cu calităţile noastre, ea ne va limita performanţele şi, deci, nu va putea da o valoare unică leadershipului pe care îl practicăm.

Te uiţi la o uşă fără a avea curajul să o deschizi?

Cum e posibil să practici un leadership uitându-te la o uşă fără a avea curajul să o deschizi? Căci, da, acea uşă nu este altceva decât viziunea care te întâmpină atunci când porneşti la drum. Dacă leadershipul tău se situează sub limita minimă a propriilor capacităţi de orientare,

deci dacă viziunea cu care îţi alimentezi performanţele nu se potriveşte cu adevărata realitate, şi dacă nu vădeşte mai elocvent credinţele, principiile, ideologia pe care o susţii şi o promovezi, atunci te vei situa mereu departe de scopurile propuse. Nu vei rămâne altceva decât un călător aflat într-o permanentă căutare, care rătăceşte dintr-o gară în alta.

Leadership: Stă în intenţia ta să transmiţi o viziune care nu evidenţiază credinţa pe care o ai într-o realitate care necesită multe compromisuri?

O viziune care se doreşte a fi performantă îţi ridică moralul, şi nu te trage în jos. Nu ţi s-a întâmplat niciodată să ai o viziune în care să te vezi pe tine însuţi?

Cred că nu este inutil să ne oprim asupra acestui punct de vedere şi să analizăm dacă el se poate susţine şi în cazul în care viziunea nu este clară sau bine definită, sau dacă nu se poate încadra în sfera stării de necesitate pe care oamenii trebuie să o ia în considerare. Nu este în intenţia liderului de a transmite o viziune care să nu evidenţieze foarte bine credinţa mare pe care o are în ea, fiindcă ar fi riscant şi aproape ridicol, acest lucru putând a-i întuneca performanţă. Deci, sub acest unghi se cuvine a ne opri şi a judeca şi leadershipul practicat de lider. Şi ce constatăm?

O viziune care se doreşte a fi performantă îţi ridică moralul, şi nu te trage în jos. Deci, este de datoria ta ca lider, sau ca viitor lider, să te străduieşti să-ţi îmbunătăţeşti imaginea despre tine şi despre leadershipul tău, pentru a-i revigora pe oamenii din jur şi a le înălţa aşteptările, insuflându-le speranţă permanentă.

Leadershipul înseamnă să permiţi compromiselor să se manifeste într-o realitate care îndeamnă la alertă şi la precauţie, pe toate dimensiunile activităţii de formare-dezvoltare a personalităţii care te poate împinge înainte.

Importanța viziunii unui lider se poate observa în momentele critice, atunci când el trebuie să ia rapid o decizie prin care să se aprobe anularea "resemnării" ce se poate vedea în comportamentul evaziv al oamenilor.

Source: https://neculaifantanaru.com/importanta-viziunii-unui-lider.html

Impostorul

On Decembrie 18, 2023

Felul în care îți percepi imaginea de sine determină valoarea pe care o atribui calităților tale personale.

La susţinerea tezei de licenţă, legată de limbajului noilor tehnologii, lumea aflată în sală aude dintr-o dată o întrebare suplimentară adresată studentei în cauză, o întrebare dintr-un domeniu total diferit, fără nicio legătură cu subiectul discutat. Este o întrebare din domeniul artistic, la fel ca şi următoarea întrebare, amândouă întrebările fiind legate de un anumit pictor şi de un anumit curent de pictură. Vă întrebaţi poate cum de-a ştiut atât de exact să răspundă domnişoara, ca şi când ar fi studiat arta ani de zile la Academia de Arte din Verona, şi acum şi-ar fi susţinut teza în domeniul picturii.

De fapt, privirea ascunsă sub ochelarii fumurii ai marelui profesor, îndreptată acerb spre ceilalţi profesori din comisie, îi reduce instantaneu pe toţi la tăcere, la o stare lugubră şi apăsătoare. Privirea lui orbitoare, hipnotizatoare, calculată, spintecă dintr-o singură lovitură orice alte privire, într-o clipă reduce la neputinţă orice potenţială voce critică, orice constatare de ordin moral. Toţi ceilalţi membri din comisie stau cu capul plecaţi, ascultători, supuşi în faţa stăpânului.

Leadership: Te confrunți cu un tablou al realității unde linia orizontului separă curajul de frică, așa cum contrastul și gradările de nuanțe într-o compoziție artistică marchează diferența între imaginea vizuală și interpretarea ei?

Prin ochelarii lui fumurii trece fulgerător o rază laser, spintecătoare şi tare ca o sabie de foc, trezind o groază cumplită în ochii celor ce au curajul să privească Sfinxul. Şi chiar dacă acest gardian al lucrurilor ascunse nu vede bine cu un ochi, activitatea electrică a creierului său fiind utilizată ca un instrument analitic în scanarea diferitelor unităţi de valoare, ei bine, celălalt ochi este un adevărat arc de forță, o tensiune ridicată de peste 100V, putând să inducă o activitate electrică în neuronii celor care încearcă să reacţioneze la contactul cu raza mudulată a intenţiei sale. În momentul în care țintești adversarul cu raza laser, dacă îl atingi, el pierde puncte sau „moare".

Profesorul aprobă cu o singură mişcare a capului răspunsurile, semn că studenta are o cultură generală deosebită. Are cineva ceva de comentat? Zonele atinse de raza laser îşi pierd sarcinile electrice. Exact ca în filmul Horror Express, cine îndrăzneşte să se uite în ochii roşii ai diavolului, riscă să i se întoarcă ochii pe dos, căpătând culoarea uniformă a unui alb - var de moarte. Acest profesor autoritar, titanul vederii de dincolo de moartea fizică, fiara cu zece coarne şi şapte capete, reuşeşte să-şi înspăimânte colegii din comisia de licenţă atât de mult, încât nimeni nu are curajul să intervină. Nimeni nu se opune privirii de dincolo de ineditul experienţei.

Leadership: Îţi poţi creşte valoarea de sine în cazul unei reuşite care se datorează potenţialului altcuiva de a-şi manifesta autoritatea?

Creierul poate să creeze impulsuri electrice spre transmiterea semnalelor. Toţi cei prezenţi în sală şi-au dat imediat seama de un lucru: la orice altă întrebare din domeniul artistic, fie şi cea mai banală întrebare, studenta n-ar fi ştiut să răspundă. Cu alte cuvinte, majoritatea a intuit imediat că întrebările au fost dinainte "aranjate", într-un mod similar cu felul în care stimulii luminoşi sau variaţiile ritmice de potenţial pot releva secretele activității electrice a sistemului nervos al subiectului interogat, aşa încât să fie relevată vasta lui cunoaştere. Fără niciun comentariu, studenta merită nota 10 (cu felicitări). Are cineva curajul să combată

ultimul cuvânt al marelui profesor?

La fel ca în domeniul neurologic, unde biocurenții cerebrali și oscilațiile de potențial joacă un rol crucial, există și în acest context semnale subtile, impulsuri care au dezvăluit adâncimea cunoștințelor studentei. La fel cum în cazul oscilațiilor de potențial ale creierului, chiar și cele mai simple întrebări au putut oferi indicii importante despre cunoaşterea acumulată de studentă, ritmurile electrice ale creierului ei putând fi înregistrate prin intermediul expresiilor faciale care indicau o aşteptare încrezătoare.

S-a văzut bine că studenta a ştiut de la bun început până şi ordinea întrebărilor ce îi vor fi adresate, această activitate emoţională spontană prezentând fenomene electrice declanşate prin stimularea receptorilor senzitivi interni şi externi, dovedind mare precizie în exprimarea răspunsurilor.

Leadership: Poți să-ți exprimi stările interioare în fața unei prezențe autoritare, într-un spațiu închis și puternic pe care nu poți să-l controlezi, astfel încât să nu te simți vulnerabil?

Totul este pus sub semnul severităţii. La domnul profesor examenele se iau foarte greu, licenţa trebuie muncită cu eforturi dumnezeieşti dacă vrei o notă bună. Special conceput, înscris pe linia unei structuri securiste, acest sistem fascist bazat pe exploatarea prostimii şi pe discriminare, este menit a determina studenţii să pluseze cât mai multă bunăvoinţă în buzunarul severităţii, pentru a deveni merituoşi de stima celui care decide nota finală.

Şi numai astfel, numai dacă fluxurile luminoase întâlnesc puncte de convergență pozitive, atunci totul poate deveni mai uşor. De fapt, este o adevărată onoare să fii sub îndrumarea domnului profesor, fiindcă dacă te-ai dovedit a fi "iluminat" de lumina continuă a unei vederi ascunsă sub cortina polarizării neuronale, fenomen cunoscut sub numele de *potențial electric extins în reţeaua sinaptică*, atunci şi numai atunci vei căpăta înțelegere profundă în zona declanşatoare de reuşită.

Leadership: Cum contribuie simetria dintre tine și idealurile tale la crearea unui sentiment de credibilitate capabil să consolideze imaginea unui început care durează indefinit?

Pentru ca toate cele spuse mai sus să fie credibile, trebuie să se fi înregistrat un eveniment declanşator de adevăr. Ei bine, după vreo săptămână de la susţinerea tezei de licenţă, studenta eminentă, ca mulţi alţi premianţi, ia parte la o petrecere underground, în căminele studenţeşti. Veselă peste măsură, cu multă energie fizică, ea se lasă prinsă în vraja unui alt student, astfel înfiripându-se o conexiune specială, trecătoare - dar de neuitat, după modelul "o noapte furtunoasă petrecută în doi".

Aceste două sufletele cu structuri asemănătoare ale inimii, prezentând o undă de contact continuu, cu mici oscilații repetitive de natură termică, îşi cunosc atunci tainele cele mai ascunse. Beată turtă, fără niciun fel de inhibiţii, fata îi destăinuie noului iubit cum a reuşit să ia nota 10 la licenţă. Mai exact, felul cum au circulat banii, printr-un interpus, şi cum au ajuns în puşculiţa domnului profesor. Supranumit "Chiorul", acest om odios, cu ochelari fumurii, a orchestrat totul perfect. După spusele ei, tot ce a avut de făcut a fost să înveţe pe de rost răspunsurile la întrebările care i-au fost livrate dinainte, ca pe tavă.

Şi, bineînţeles, amicul ei de-o noapte a spus mai departe la ceilalţi prieteni. Şi aşa s-a aflat totul. Dar nimeni nu a spus nimic...

Cine ce ştie să vadă, vede ! Aşa stau lucrurile cu toţi studenţii de nota 10, foşti tocilari din

timpul liceului, singurul lor mijloc de a ieşi în evidenţă este media finală, nota generatoare de Magna Cum Laude. Ar fi dispuşi să-şi vândă maşina, casa, orice numai ca să obţină nota 10. Şi ca orice student merituos, ca orice tocilar, toţi se pierd devreme în negura timpului fără să lase nimic în urma lor.

Leadership: Apologia pe care o faci diferitelor ipostaze ale tale sunt prezentate într-un raport de contrarietate vădită cu imaginea reală pe care o reflectă propriile acțiuni și comportamente?

Să revenim la domnul profesor, chiorul, cel cu ochelari fumurii. Uşor de recunoscut, dacă nu după chip, cel puţin după atotcunoaşterea de care se străduieşte să dea dovadă oriunde se află. Fostul tocilar născut printr-un cătun mărginaş, unde nu exista nici măcar un drum de ţară, uite ce face când ajunge la oraş. Ca un adevărat Mefistofeles, îşi pune în aplicare planul uns cu antigelul vicisitudinii, concentrat pe derivaţii cu unde înalte și ascuțite de recunoştinţă: se înfăţişează lumii drept atotcunoscător. Oriunde se află, când întâlneşte pe cineva, el recurge la acelaşi tertip de fiecare dată: dirijează dialogul cu interlocutorul spre domeniul artei, etalând ici-colo tot felul de informaţii învăţate pe de rost din diverse cărţi de artă.

Şiret ca un adevărat infractor, el arată fiecărui trecător că are o minte fină, o minte înclinată spre cele mai profunde și subtile aspecte. Este un şiretlic care merge de fiecare dată, şi care îl propulsează tot mai sus pe scara ierarhică. Tot prin talentul papagalicesc ajunge profesor universitar, şi de aici îi păcăleşte şi pe ceilalţi colegi cu vasta lui cunoaştere, evident o cunoaştere care de fapt reprezintă o imitaţie superficială, justificarea unei presuspuse inteligenţe, fiindcă tocilarul are o singură calitate: memorează totul şi repetă cuvânt cu cuvânt tot ce-a răsfoit prin alte cărţi.

El nu are deloc capacitate creativă, nu are ce căuta printre inventatori, printre descoperitori, printre artişti. În acest caz, ca să răzbească în societate, să nu fie doar un baiat no-name de pe la ţară, papagalul îşi foloseşte cu multă grijă singura lui calitate, fără ca nimeni să nu bănuiască nimic. Evrika ! Planul merge de minune, toti cad în plasa acestui farsor.

Şi când ajungi într-o funcţie înaltă, când începi să papagaliceşti în faţa tuturor câte ceva din toate domeniile, şi medicină, şi contabilitate, şi artă, şi politică, etc, atunci devii o somitate, prostii încep să îţi facă tot felul de favoruri, simţindu-se inferiori la nivel de cunoaştere. Mai peste tot se găsesc capete plecate, alţi păcăliţi, dornici să scrie cărţi în locul profesorului, să facă treaba în locul său, el punându-şi doar semnătura pe munca altora. El acordă nota finală, atât. Unde vine banul, acolo devine şi el expert peste noapte, bineînţeles prin acelaşi tertip specific papagalului, tertip care merge de fiecare dată la proşti.

Leadership: Felul în care dobândești valoare reflectă starea interioară cu care se împletește experiența ta de a te dezvălui mai limitat decât identitatea ta veritabilă?

Dar chiorul nu ştie să vadă nicidecum urmările faptelor sale. Fiindcă nu există adevăr care să nu iasă la lumină, şi niciun impostor nu scapă de pedeapsa divină. Locul pe care judecata divină ţi l-a rezervat, atotştiutorule, este la fel de înceţoşat precum ochelarii fumurii în spatele care ţi-ai păstrat vederea întunecată. Ai ştiut să vezi doar întunericul, să-l propagi şi să-l dispersezi printr-o prismă datorită refracţiei progresive, dar n-ai lăsat lumina să pătrundă în lumea asta. Ai purtat tot timpul ochelari de cal...

Oare ce direcţie ai imprimat tu studentei de nota 10, şi altora pe care i-ai propulsat ilicit în vârful piramidei notelor de 10? Este direcţia fraudei, direcţia materială a înşelării, cu care ai reuşit şi tu să urci treptele ierarhice. Practic, acesta este mesajul cu care studenţii tăi, mai ales licenţiaţii "exclusivişti" au părăsit facultatea: ca să reuşeşti, trebuie să dai şpagă. Cu asta îşi încheie cariera falsul profesor: trebuie să mituieşti lumea ca să ajungi mai departe, şi

trebuie să te dai mare cunoscător, chiar dacă n-ai nimic valoros în tine.

Păcat, profesore, că n-ai înţeles niciodată mesajul pe care îl transmitea demult renumitul fotograf Bill Jay:

"Darul cel mai de preţ pe care i-l poate oferi profesorul unui student este o resursă de care să se folosească, iar nu o autoritate căreia să i se supună. Profesorul ar trebui să fie un depozitar de alternative, direcţii, atitudini. Profesorul arată cu degetul către lună. Studentul trebuie să înveţe să se uite la lună, iar nu la deget."

Percepţia ta ca entitate modelatoare trebuie să influențeze aprecierea pe care o ai pentru abilitatea ta de a crea valoare, într-un fragment de realitate care reflectă direcţia adevărului, nu direcţia falsităţii.

Impostorul este cel care vrea să pară altcineva decât este cu adevărat, apelând la mijloace mai puțin onorabile de a se afirma, cu scopul de a-şi aroga nişte merite inexistente.

Profesore, atotştiutorule ! Înainte să treci spre cele întunecate şi veşnice, iar asta se va întâmpla foarte curând, uite mesajul final primit de la însuşi Dumnezeu: n-ai ce căuta printre aştri, la fel cum n-ai ce căuta printre minţile cu adevărat luminate ale acestei lumi. Locul tău aparţine întunericului, printre alţi escroci şi parveniţi. Născut în umbra nevăzută, ai lăsat lumea în același voal întunecat, și spre acest misterios întuneric te vei reîntoarce.

Source: https://neculaifantanaru.com/impostorul.html

Impulsul ferm spre evoluţie al fiinţei fundamental dubitative

On Decembrie 27, 2012

Defineşte "Omul" din tine pe parcursul procesului de transformare, fără să cazi de la înălţimea viziunii asupra a ceea ce eşti.

Cât pe ce a fost să cad de la înălţimea propriei mele viziuni asupra a ceea ce eram. Am oftat îngrijorat. Dacă cedam impulsului ferm, dar iraţional care mă asalta invariabil în scurta trecere a acelor ceasuri, aş fi riscat o penalizare, o accidentare, o forţată prăbuşire în neant. Încercam o erijare a fiinţei mele în ceea ce nu puteam fi. Ca o creangă uscată sub greutatea unei voinţe uriaşe, îmi frângeam nemijlocit zborul graţios spre excelenţă.

Distras de un gând aproape obsedant, înălţându-se continuu în creierul meu ca o coloană a infinitului, punându-şi amprenta pe propriu-mi suflet, am îndrăznit să păşesc pe o cale pe care n-a urmat-o nimeni. Într-o sferă a obscurului, în cel mai adânc hău necercetat de nimeni, în locul în care speram să găsesc răspunsul la propriile-mi căutări.

La naiba ! Nu mi-ar fi părut deloc rău să pun piciorul acolo unde nu mai călcase nimeni. Însă mergeam prea departe cu speculaţiile, cu presupunerile, cu cercetările mele, mult prea haotice, aidoma omului care se avântă în mâlul adânc al unei mlaştini şi, pe punctul de a se îneca, se agaţă de tot ceea ce i se pare că îl poate menţine la suprafaţă. Fără şanse prea mari de reuşită.

Redimensionarea unei înţelegeri tainice asupra întregii mele vieţi ar fi putut face posibilă schimbarea traiectoriei devenirii mele într-un artist care realizează tabloul unei viziuni largi, dar fără să fie capabil de o realizare cu adevărat remarcabilă. Eram parcă inhibat de un intervenţionism metafizic care nu putea căpăta valenţe mobilizatoare şi stimulatoare asupra propriei mele stări de spirit.

Leadership: Verdictul pe care ţi-l pui vizavi de trăirile pe care ţi le dă momentul prezent te face să ajungi la limita propriei capacităţi de a răspunde cu "DA" la cerinţele unei evadări din înfruntările înlănţuirilor de gânduri care te împiedică să-ţi cunoşti povestea vieţii?

Povestea vieţii mele era potenţată de reflexul secundar al unei gândiri care îşi înfruntă curajos proiecţiile de peste zi. Eram parcă desprins dintr-un roman al lui Stephen Crane, un soldat rătăcit pe un câmp de luptă, măcinat de un simţământ paralel, o opţiune de tip: *"da, voi face asta"* sau *"nu, ar fi mai bine să nu încerc "*. O întreagă vâlvătaie a sentimentului vital, de nelinişte lumească, în fond, indefinibil.

Vădit, ca o fiinţă fundamental dubitativă, hăituită mereu de îndoieli şi nelinişti, fusesem orbit de lumina tot mai intensă a egoismului meu de a cuceri mereu altceva, de a alerga după performanţe tot mai mari, de a-mi lărgi continuu sfera de existenţă, de-a pune totul sub semnul întrebării. Semnificativ, eram atras de o forţă irezistibilă, îmboldit de nevoia urgentă de a răspunde întrebărilor care mă bântuiau.

Vedeam departe în întuneric, în încercarea de a evolua tot mai sus, luminat doar de lumea mea interioară, dinamizat de părţile strălucite ale viziunii mele. Determinat de intuiţia, de cunoştinţele mele superioare, fugeam spre ceva care nu-mi convenea. Căutând, ca un magician într-un joben, un nou conţinut, o nouă străpungere a imposibilului.

Această constantă în schimbare a vieţii mele, puţin cam neobişnuită, devenise o sursă de

anxietate. Îmi manifestam involuntar, apoi din ce în ce mai antagonic propria neputinţă de a străpunge imposibilul, printr-o sabotare a propriei mele personalităţi. Toate se învârteau în jurul meu cu o viteză ameţitoare. Simţeam o adâncă mânie împotriva propriei mele voinţe, în încercarea disperată de a mă redescoperi.

Leadership: Cum te defineşti pe parcursul procesului de evoluţie în ceea ce priveşte încercarea minţii tale de a fi în mod constant provocată de iluzia unui fals sine existent în mod independent?

Alergi după performanţe tot mai mari? Continui să-ţi lărgeşti sfera de existenţă punând totul sub semnul întrebării? Te afli în faţa unei opţiuni de tipul: *"da, voi face asta"* sau *"nu, ar fi mai bine să nu încerc "*? Încerci să evoluezi în permanenţă printr-o străpungere a imposibilului? Găseşti o ultimă resursă de vigoare printr-o disperată încercare de a te descoperi? Începi o căutare anevoioasă şi sterilă de "cunoaşteri false" care nu pot satisface decât pentru un moment evoluţia ta?

A vorbi despre om şi despre continua lui dorinţă de schimbare, această traiectorie inclusă în existenţa sa care preia o parte importantă din funcţionalitatea lui, înseamnă înainte de toate a recunoaşte raportul său constitutiv cu eforturile sale de a se "recupera". Această recuperare, recunoaşterea clară a progreselor sale reale, a hotărârii manifestate în jurul propriei sale trăiri şi experienţe, are la bază adevărul revelat de marele filozof francez, Denis Diderot. El afirma:

" A spune că omul este un amestec de putere şi slăbiciune, de lumină şi de orbire, de micime şi de grandoare nu înseamnă a-i face proces, ci a-l defini. "

Capacitatea de a-ţi maximiza leadershipul depinde de felul în care te defineşti, ca om, pe parcursul procesului de evoluţie. Tu eşti propriul tău „Creator", un pivot al auto-cunoaşterii pe care nu trebuie să-l desconsideri ca pe-o monedă de cinci bani căzută lângă vreun canal, pe-o stradă părăsită.

Leadership: Eşti tentat să te retragi în "Refugiul în care nu există oglinzi", privitor la înclinaţia minţii de a se nega când ajunge la excesul de contemplare vizavi de realităţile imediate care dirijează aspectele vieţii?

Legat de acest cuvânt - "Creator" - atât de uzual, cu atâtea înţelesuri: este de preferat să existe un anumit filtru care să nu permită o reîntoarcere la statusul produs în mod dezordonat, ci la o revitalizare a propriilor sale resurse şi energii. O deviere de la un " *a fi* " la un " *a deveni* " mai pregnant, dezvoltat pe o anumită direcţie. Dar o direcţie care să nu capete aspectul unei lupte cu morile de vânt - încercarea de a evolua în permanenţă, orbit de lumina tot mai intensă a egoismului de a cuceri mereu altceva.

E ca şi cum, rupând legătura cu viaţa zilnică, ţi-ai găsi un refugiu destinat auto-cunoaşterii. Dar un refugiu, o debara întunecată, în care nu există oglinzi, în care nu îţi este îngăduit să te priveşti. Totul se învârte în mintea ta, gândurile o iau razna, probabil mai accentuat decât de obicei, dar într-o direcţie opusă realităţii.

La fel cum cititul unei cărţi nu este suficient pentru a produce o schimbare în viaţă, tot astfel lipsa unei "reflecţii" asupra potenţialului tău îţi îngustează total orizonturile, neputând a produce un declic, o deşteptare, o decuplare de la tendinţa prea pronuntaţă spre evoluţie, spre evoluţia nefastă.

Asta înseamnă să cazi de la înălţimea propriei tale viziuni asupra a ceea ce eşti. Îţi creezi o gândire singulară, şi aceea privită în chip greşit, doar cu "ochii" imaginaţiei, un pilon pe care

se sprijină întreaga construcţie a psihicului tău, dar care nu prezintă stabilitate. Căci îi lipseşte substanţa, adevărul, păstrarea unei prudenţe; o stea luminoasă, aproape de tine şi foarte cercetată.

Hai, opreşte-te o clipă şi fii "Om". Un om căruia nu-i lipseşte oglinda. Priveşte-te mereu în ea. Ce reflectă ea? Un alt om faţă de cel pe care îl ştiai?

Este momentul să îţi pui identitatea sub semnul întrebării? Cum defineşti "Omul" din tine şi ce se reflectă în exteriorul lui? Este omul din tine un "conductor" de putere sau de slăbiciune? O sursă de lumină sau de întuneric? Dai dovadă de "micime de spirit" sau de grandoare în vâltoarea probelor spre atingerea excelenţei?

Leadershipul abordat în termeni de "refugiu în care nu există oglinzi" se situează pe linia ideii că puterea sau slăbiciunea omului pot fi oricând închise într-un spaţiu existenţial foarte limitat care bulversează prin tragismul unei trăiri la limita suportabilității.

Impulsul ferm spre evoluţie al fiinţei fundamental dubitative semnifică scânteia puternică care pune în mişcare schimbarea, dar o schimbare în detrimentul „Omului" care se vrea întru totul raţional, care îşi cercetează propria cunoaştere înainte de a o folosi.

Aşa cum hemoglobina se leagă de oxigen şi oferă sângelui culoarea roşie, tot astfel omul care ştie să-şi definească foarte clar personajul în oglindă, poate să confere un grad mai înalt de credibilitate propriei sale viziuni, oferind mai mult material de calitate susţinerii dezvoltării durabile – acea culoare foarte puternică a moderaţiei, a discernământului, a echilibrului, a controlului asupra sinelui, tendinţa spre analiză şi profunzime, care are un rol esenţial în evoluţia lui personală.

Source: https://neculaifantanaru.com/impulsul-ferm-spre-evolutie-al-fiintei-fundamental-dubitative.

Impulsul suprem al voinţei inimii

On Iunie 01, 2013

Lasă-te condus de acea forţă interioară care îţi trasează viitorul, evitând zona de turbulenţe care te deconectează de la normalul tău de a fi.

Am intrat în posesia numerelor care puteau deschide seiful. Diamantele ar fi putut să-mi aparţină. Chiar presupunând că aş fi reuşit să acţionez ferm şi negreşit, într-o sigură explozie a curajului, nu e mai puţin adevărat că ar fi trebuit să trăiesc cu adevărul. Cu relativa umilinţă în faţa acelei situaţii de viaţă covârşitoare în care ar fi trebuit să mă confrunt cu propria mea oglindă, cu omul corect din mine însumi.

Unele mase de ţesut din corp şi din creier încă mai generează curenţi puternici, semn că încă mai stăruie în mine acea activitate necunoscută de stimuli, semnale şi reacţii care mă îndeamnă să trec la acţiune. Răspund bine la provocări, mai ales atunci când sunt preocupat de ceva stringent. O formă de simţire gravă care palpită cu furie în mine, gândul ademenitor al unei victorii asupra incomensurabilului şi imprevizibilului, pe frontul larg al îndoielii.

Iar aceşti curenţi, ca nişte valuri furioase care vin şi pleacă în mod necontrolat, creează în jurul întregii mele fiinţe un câmp magnetic puternic, dar fluctuant în acelaşi timp. Or amplitudinea câmpului magnetic se reglează şi se accentuează în funcţie de glasul inimii care necontenit îmi strigă cu disperare, poruncindu-mi cu toată tăria: *" Fă-o ! Fă-o ! Fă-o ! "* Iar Dumnezeu nu mai are nicio putere în faţa ei.

Leadership: Dai dovadă de umilinţă şi simţire a inimii pentru a recunoaşte adevărul în perceperea unui Ego constrâns să dea sens unei experienţe de conştienţă extinsă?

Şi totuşi, nu cred să existe ceva mai frumos decât să te laşi în voia curenţilor de mare intensitate. Un fel de turbulenţă care apasă puternic asupra propriei mele fiinţe, sporindu-mi adrenalina, creând impresia unei excesive lipse de măsură, dublată de o eludare a raţiunii. Mă expun riscului unei supraestimări nebuneşti, demonice, care se manifestă oarecum prin absenţa unei înţelegeri asupra naturii mele. Cine sunt, ce am devenit?

Străbat cu iuţeală teritoriul bine delimitat al fiinţei mele, pline de răzbunare, unde se produce energia de activare a reacţiei de combinare între cei doi reactanţi: curajul şi determinarea, care se unesc formând un singur produs de reacţie: revanşa.

Da, trebuie să-mi iau revanşa. Trebuie să fac o nouă încercare de ieşire din spaţiul inconfortabil al îngrijorărilor şi slăbiciunilor mele, încheind o convenţie cu mine însumi din care să se nască anumite obligaţii unilaterale. Degrabă, să repar conectorii slăbiţi de atâta opoziţie cu mine însumi, să-i conectez la un dispozitiv care să mă mobilizeze să trec dincolo de graniţele cu care am fost obişnuit până acum. Generarea unei forţe capabile să facă faţă tuturor impulsurilor determinate de principiile şi normele generale ale moralei şi conştiinţei, devine prioritară.

Am urcat dealul pe care se înalţă castelul îndoielii şi am vizitat acea construcţie gigant, flancată de fortificaţii solide, numită încredere. Aş fi regretat probabil că am urcat până acolo, dacă nu ar fi fost priveliştea minunată, dominată de un nesfârşit sentiment de mulţumire, eliberându-mă de gândul năucitor că am fost slab şi nu am răspuns când trebuia impulsului inimii.

Leadership: Ţii cont de vulnerabilitatea ta de a nu avea un reazem la greu, în scopul personalizării unei experienţe de tip evolutiv în ceea ce ţi se potriveşte ca măsură de evitare a confruntării cu imaginea de sine?

Ai curajul să te confrunţi cu propria ta oglindă, cu omul corect din tine însuţi? Răspunzi mai bine la provocări atunci când eşti preocupat de ceva stringent? O formă de simţire gravă palpită cu furie în tine când îţi îngropi vechiul fel de a fi? Eşti constrâns de emoţii să faci un pas înainte în spaţiul inconfortabil al slăbiciunilor tale?

Obiecţia pe care o formulez, admisibilă în acest context, întemeiată pe zicala: " *Dacă nu-ţi convine ce ai găsit, caută în altă parte ceea ce-ţi lipseşte !* ", nu poate să alunge demonii acelor eşecuri de natură strict personală care îi dau omului târcoale. Şi, în mod evident, nu ţine seama de ansamblul precizărilor cu privire la complexele omului care unesc caracteristicile şi manifestările sale, într-o situaţie dată.

Această obiecţie, conform căreia cine se pune în slujba integrală a dezvoltării sale nu-şi poate denigra identitatea, poate fi respinsă prin identificarea unei continuităţi de profunzime în relaţia *Tu-Eu-Trecut-Prezent*. Rezervele mele referitoare la pretinsul paralelism între forţa de reacţiune care are un efect contrar asupra psihicului omului, şi forţa de frânare care anulează efectul contrar, privesc în special regulile opuse de funcţionare care trebuiesc îndeplinite pentru ca omul să-şi împlinească viaţa.

Confruntarea cu imaginea de sine este dovada continuităţi de profunzime în relaţia Tu-Eu-Trecut-Prezent, ca formă de răspuns în faţa slăbiciunii de a nu te fi putut elibera de patima trăirii la modul egoist.

Când faci paşi spre viitor, încercând să-ţi uiţi trecutul, aproape inevitabil eşti cuprins de senzaţia unui gol imens, neputând să remarci o schimbare în aspectul general al vieţii. Iar cum trecutul trăieşte tot timpul în tine ca prezenţă presantă, singura ta şansă de "redresare" este înfiinţarea însăşi a acelei forme de "revanşă" care să-ţi redea puterea de a te ridica deasupra propriilor disfuncţionalităţi de funcţionare.

Iar leadershipul nu face casă bună cu inconsecvenţa, cu vulnerabilitatea omului de a nu avea un reazem la greu. Cel care nu poate să trăiască cu adevărul propriului sine în prezent, cedează în faţa naturii sale inferioare care se raportează la trecut. Şi este, deci, constrâns să trăiască cu relativa umilinţă în faţa situaţiilor de viaţă covârşitoare în care devine neputincios să se apere împotriva războiului dintre Eu-l prezent şi Eu-l trecut.

Poţi să-ţi evaluezi leadershipul în relaţie cu impulsul tău de a te reinventa la limita dintre "a fi altcineva" şi condiţia de a-ţi înfrâna impulsurile de conştientizare a propriei alterităţi?

Neîndrăznind să te confrunţi cu propria ta oglindă, cu omul corect din tine însuţi care este capabil să-ţi păstreze intactă identitatea (şi valorile care o compun), ajungi la un moment dat să atingi "tensiunea" vieţii, ajungi să te laşi în voia curenţilor de mare intensitate care îţi reduc funcţionalitatea. Semn că încă mai stăruie în tine acea activitate de stimuli, semnale şi reacţii care te îndeamnă să treci la acţiune - îndepărtându-te însă de acel teren al conştientizării, al asumării şi al împlinirii.

Acest adevăr l-a enunţat fizicianul Oliver Wendell Holmes, când spunea: " *O minte care capătă noi frontiere datorită unei noi idei, nu va reveni niciodată la dimensiunea originară.* " Aceste vorbe pot fi interpretate şi în felul următor.

Ideea de a fi altcineva, de a te îndepărta de teritoriul bine delimitat al identităţii tale reale, punând în umbră linia care delimitează frontierele înţelegerii, îţi va ameliora temporar situaţia şi condiţia de a fi. Dar nu-ţi va putea justifica niciodată neputinţa de a-ţi înfrâna impulsurile. Vei reveni la dimensiunea originală de existenţă, opusă stării perfecte de unitate şi deplinătate.

Preţul pe care trebuie să-l plăteşti pentru a ieşi din spaţiul inconfortabil al îngrijorărilor şi slăbiciunilor, fiind prea mare, îţi va confirma sau infirma suspiciunea – că eşti un om care nu-şi poate reface cursul vieţii.

Eficacitatea leadershipului depinde de modul în câte te afectează personal greşelile făcute din neştiinţa de a te schimba, în corelaţie cu impulsul tău de a te reinventa.

Alteritatea este tendinţa omului de a se vedea altfel decât este, în lumina a ceea ce este dispus să plătească pentru a se elibera de presiunea trecutului, de constrângerile unei existenţe austere.

Impulsul suprem al voinţei inimii scoate în evidenţă acea formă de manifestare umană care nu poate fi ţinută în frâu. Creşterea rapidă a tendinţei de a locui singur într-un spaţiu al neputinţei, constând în incapacitatea de a îndrepta o stare de lucruri care se dovedeşte a fi împotriva naturii tale reale. Intrarea într-un fel de întunecime care te deconectează de la normalul tău de a fi.

Dacă vrei ca leadershipul să aibă alura unui fluviu care curge fără întrerupere, lasă-te condus de acea forţă interioară care îţi trasează viitorul, evitând zona de turbulenţe care te deconectează de la normalul tău de a fi.

*** Notă:** " *Flawless (2007)*"

In 2 Eternity

On Martie 05, 2018

Învaţă să îţi petreci majoritatea timpului în propriul univers derivat din acel flux al gândurilor care te ajută să descoperi misterele posibilităţilor infinite de creaţie.

Era pe vremea când a început să-mi place să citesc. Acceptam cu uşurinţă simbolul unei călătorii ultime, numită Eternitate, aşa cum aurul devine scump dacă reuşeşti să-l separi de celelalte metale, poate fiindcă intuiam că există o chimie între real şi imaginar, un fel de despărţire de ispita temporalului în lupta cu toate regulile lumeşti, aşa cum se stipulează în testamentul încheiat cu sângele măreţiei de a fi Una cu Totul.

Do you jump with me Into eternity? Don't be afraid, with all your memories, come one and follow me !

Delir sau exaltare? Căci păream a fi o însumi o creaţie izvorâtă din mijlocul unui univers multidimensional, numai dacă cineva şi-ar fi putut închipui acest univers pregnant prin inversiunea legilor sale, care-şi capătă caracterul specific printr-o structurare armonioasă, corespunzătoare nevoilor de expresie în constituirea unei noi arte. O tentativă de elaborare a unei estetici filosofice întemeiată pe datele revelatoare oferite de scrisul unei idei nemuritoare, într-o nestăvilită încântare a simţurilor, iată din ce e plămadit materialul minţii unui artist întemeietor de sensuri.

Pornind de la ideea că există un proces de absorbţie a incognoscibilului într-o imagine a lumii percepute şi trăite imediat, prin urmare există o artă a cărei funcţie esenţială este de contemplare reflexivă a realităţii aparente, m-am avântat în eficientizarea procesului de creaţie cu acea motivaţie cu care artistul se raportează la arta căreia i s-a supus, ca la o misiune providenţială.

În locul meu, îndreptându-se cu repeziciune spre aceeaşi destinaţie, introdus în aceeaşi versiune a realităţii simbolice, ca o flacără eternă, Jorge Luis Borges ar fi adăugat cu respect: *"Au trecut o mie şi o sută de ani de când am plăsmuit-o."*

Singura modalitate de a cuprinde infinitul este să realizezi că tu eşti universul !

Păream a fi o expresie a determinismului pornită din nevoia unui creion uriaş de a utiliza negrul pe alb în creionarea unei iluzii bidimensionale în care deşi par diferite, Universul şi Infinitul, ele se materializează în arhetipul unei alte relații existențiale cu Dumnezeu - care era însăşi realitatea creaţiei mele.

Iar când universului, alături de mijloacele pe care le stăpâneşte, îi e acut necesară pătrunderea în spiritualitatea formei, nu doar ca factor de sacralizare a vieţii, ci mai curând ca o prelungire a esteticii vizionare referitoare la arta construită pe pilonii opoziţiei dintre exterior şi lăuntric, atunci asistăm la o redefinire a conceptului de "Etern" ce ar putea sfida arhetipul unei lumi hrănită cu mituri şi magie. Miezul e doar învelişul.

Când încerci să dezvălui latura cea mai vulnerabilă a lui " *Oriunde te-ai afla, în orice loc şi în orice timp* " ţi se deschide acea lungă poartă a sufletului în credinţă, şi astăzi mai puţin cunoscută, dar bine împământenită de-a lungul secolelor, numită: Renaştere.

Leadership: Te arăţi superior în planul creaţiei, dincolo de ceea ce poţi accesa cu ajutorul unei realităţi care îşi cere “insolvenţa” prin insuficiența fondurilor artistice definite prin actul de a te feri de ceea ce nu cunoşti?

Dacă ceea ce voiam să accesez se raporta la procesul de naştere al unui univers abstract, circumscris unor reguli lumeşti din care arta şi estetica erau doar o bucăţică din spaţiul scriitoricesc în care se fortificau metafizica şi filosofia primă, atunci eternitatea era suma expresiilor plastice folosite pentru a încuraja adevărul substanţial: *“nu există nimic care să nu fi existat cândva şi care să nu existe în viitor".*

Scriitorul Vladimir Nabokov, făcea la un moment dat o precizare în romanul *Lolita* : "Există două feluri de memorie vizuală: primul, când recompui îndemânatic, cu ochii deschişi, o imagine în laboratorul minţii; al doilea, când evoci dintr-o dată cu ochii închişi, pe ecranul interior al pleoapelor, replica obiectivă, perfect vizualizată, a chipului îndrăgit, fantoma minusculă în culori naturale."

Dacă aveţi curiozitatea să intuiţi mişcările şi replicile mele în jocul exprimărilor de factură confesivă, atunci trebuie să ştiţi că interesul meu nu se limitează doar efectul stilistic al unei opere de artă izolată, ci priveşte mai curând imaginea pe care o alcătuieşte întreaga producţie a unui artist: lauda materiei şi recompunerea spaţiului viu şi nelimitat de exprimare într-un exercițiu continuu de optică personală.

A transforma condiţia reală a existenţei mele într-un nestimat poem, pus sub semnul infinitului, ca şi când m-aş fi aflat în faţa unui paradis care se cere a fi asumat şi depăşit, însemna practic să caut o relicvă a Prețiosului Sânge al lui Hristos în triplul joc de corespondenţe - corp, suflet, sufletul lumii. Împovărător, mă rătăceam cu ţelul de a regăsi locul în care se întâlnesc puterea şi măsura a tot ceea ce există.

Leadership: Te încumeți să parcurgi fenomenul veșnicei reîntoarceri la nivelul individualității artistice, printr-o descriere „trăire-tip” ce revine mereu sub o altă formă?

Iată tot atâtea aspecte ale noului curent artistic exprimat prin echivalenţe în lumea spaţiului vizual, al noului *modus operandi* al transmutaţiei alchimice pe care îl interferez în rândurile mele, fiind un elogiu al bucuriei de a crea o altă ipostază a expresionismului scriitoricesc modern, de factură constructivă, cu adânci semnificații spirituale.

A te feri de ceea ce nu cunoşti, în marea călătorie spre Gândirea Divină, este similar cu a citi o carte de aventuri: te inserezi în mijlocul unei lumi pe care ţi-o imaginezi a fi reală, fără să întrezăreşti posibilitatea de constituire a unui univers paralel în care exişti doar ca teorie.

Eternitatea în activitatea scriitoricească este un reflex al infinitului câştigat prin folosirea adecvată a mijloacelor de expresie folosite în relaţia atât de fragilă dintre ceea ce îţi imaginezi că trăieşti şi ceea ce trăieşti în timp ce îţi imaginezi.

In 2 Eternity evidenţiază acel spaţiu labirintic, demn de-o ficţiune a lui Borges, structurat de simetrii abstracte, cu imagini antinomice care se înlocuiesc reciproc: moartea şi nemurirea, partea şi întregul, finitul şi infinitul, ce conduc la necesitatea imperioasă a postulării reîntoarcerii la esenţă.

Esenţa este ceva ce determină cauza. Fii un artist al explorării de sine. Transformă-te în Marele Creator prin plăsmuirea propriei creaţiei în marele Big Bang al contrariilor dintre realitatea obiectivă și cea subiectivă. Poţi?

*** Notă:** Dj Sammy feat. Carisma - In 2 Eternity

În această lume găsesc totul, până şi eternitatea

On Octombrie 05, 2018

Încearcă să dai glas realităţii prin intermediul unei opere care îşi găseşte reprezentarea într-o existenţă care se păstrează în memoria unui timp mereu prezent.

Contactele avute cu artele cele mai dinamice din lumea vizuală, pe care însăşi timpul le-a făurit în goana spre un punct fără întoarcere, m-au făcut să cred că fiecare artist se limitează la anumite teme, la anumite modalităţi de identificare a modelelor de inspiraţie printre numeroasele versiuni ale unor opere aduse anterior la cunoștință.

Dar întotdeauna arta care mi-a atras cel mai mult atenţia este un fel de combinaţie între coloritul pânzelor, crescând în diversitate şi supleţe, şi raza de lumină trecută printr-o prismă, într-o cameră obscură, descompunându-se în raze colorate diferit, asemănătoare culorilor curcubeului. Dependenţa de lumină este un ideal de frumuseţe izvorât din bezna unui secol fără busolă, din existenţa unei lumi fără repere sau din sufletul unui artist care ştie să privească totul cu alţi ochi.

Atunci când privesc un tablou al lui Christopher RW Nevinson mă simt ca şi când aş experimenta o halucinaţie, potrivit căreia pot să percep evenimente sau lucruri care nu există, satisfăcând un impuls primordial aflat la rădăcina existenţei mele construită printr-un răspuns la solicitările unui univers interminabil. Spectrul vizibil al privitorului, pentru un artist nemuritor, poate fi socotit ca o umbră de îndoială în focarul unei oglinzi care reflectă părțile instanței unui spațiu-timp curbat în urma imaginării unui "dincolo" de cunoaşterea empirică.

Artistul acesta caracterizat de un realism sobru îşi petrecea ceasurile de insomnie discutând cu mine planuri care-i înseninau starea de spirit, ca nişte splendide stele călăuzitoare, a căror reuşită îl interesa mai mult decât firimiturile de existenţă ce le-ar fi dobândit în plus dacă ar fi pictat printr-o pânză cenuşie toate ororile războiului prin care a trecut.

Leadership: Eşti capabil să surprinzi începutul unei lumi a cărui timp se acumulează într-un singur loc, dar având ramificaţii în orice viitor al oricărui eveniment major?

Nu am fost de-acord cu el în privinţa semnificaţiilor atribuite imaginii unui eveniment major redat prin jocuri de oglinzi şi lentile, cum era probabil coliziunea violentă a Transatlanticului cu un dig. Însă Nevinson continua să pretindă că toate misterele artei şi toate dedesubturile ei se manifestă în primul rând în măiestria de a obţine un spaţiu mai mare de explorat, combinând mai multe funcţii într-una singură şi în acelaşi timp dând senzaţia de contopire între mai multe lumi.

Fără adăugiri ulterioare, dar legat de un fir roșu al destinului, "The Arrival" surprinde începutul unei lumi a cărui timp se acumulează într-un singur loc, dar având ramificaţii în orice viitor al oricărui eveniment major. Nu este vorba despre o călătorie plină de surprize în minunata lume a fanteziei, ci şi despre răsucirea unei oglinzi spre un nou început de univers artistic.

Marele artist a fost fascinat de ideea de "simultaneitate", atrăgând atenţia prin complexitatea detaliilor greu de imaginat, în încercarea de a surprinde într-o singură compoziție numeroasele vederi și mișcări dintr-un singur moment.

De fapt, întreaga lui existenţă lua în considerare natura unei oglinzi care dezvăluie doar ceea

ce se reflectă într-un timp lipsit de conştiinţa limbajului şi a morţii. Compoziţie luminoasă, a căror proprietăţi originale se deosebesc prin culorile născute din refracţii sau reflexii ale corpurilor naturale.

"The Arrival" este un fel de punere în oglindă a unei modalităţi de amplificare a unor evenimente pline de neprevăzut pierdute în interiorul unui spațiu de ordin supranatural sau metafizic. Imaginea pare a fi un mijloc de expresie a adevăratelor dimensiuni pe care universul le dă lumii definite într-un timp scurt de realitate.

Astfel, am început să cred despre mine ceea ce însăşi Nevinson credea despre arta sa: că sunt alcătuit dintr-o materialitate a cărei fenomenologie poate fi înţeleasă numai prin elaborarea unui sistem cromatic spaţial.

Leadership: Eşti pregătit să beneficiezi de accesibilitatea unor teritorii mai largi de conţinut, revelate de misterele unei vieţi trăite la întâmplare care învăluie destinul unei relaţii speciale cu câmpul unei reprezentări spaţiale?

În fiecare conversaţie, odată cu fiecare reprezentare a liniei în creion, până în cele mai mici detalii ale construcţiei picturale, am trăit cu anticipaţie anumite faze ale viitoarei mele înţelegeri despre profunda legătură dintre spaţii, timpuri, evenimente şi realităţile lumii. Fiindcă asta este atitudinea artistică standard a celui ce vrea să cuprindă infinitul într-un singur loc.

Misterele unei vieţi trăite la întâmplare, o raritate de mare preţ pentru un optim al modurilor ficţionale de expresie, sunt asigurate de mărturia reîncarnării mele în obscuritatea unei nopţi interminabile atunci când pictorul britanic îşi termina tabloul, dându-i ultima tuşă de penel cu un lac transparent.

Artistul cel mai folositor universului este eroul care îşi urmează calea destinului cu necesitatea interioară de a furniza o dovadă a nemuririi gloriei sale, trăind prin toate secolele numai datorită copleşitoarei dimensiuni a ceea ce-a lăsat ca moştenire în urma unei vieți dedicate artei de dincolo de profit.

Se vede de aici cât de greu este aplici un stil expresionist, reintegrator a "multiplului în unic", dincolo de oglinda Sinelui, pentru a surprinde o realitate ce trebuie trăită asemenea unei enigme ce trebuie dezlegată. O reprezentare spaţială care face loc subiectivităţii are efectul unei explorări de anvergură în opera unui artist care ştie un lucru: creativitatea este peste tot, în orice format.

Dacă vrei să fii acceptat în rândul imaginilor preferate de univers, într-o noapte plină de stele, însoţit doar de lumina blândă a lunii, trebuie să-l tratezi pe acest artist, indiferent câte clase are, ca pe o fiinţă superioară desprinsă dintr-un plan al universului pentru a naşte lumea în care TU să fii de necuprins, având o misiune grea acolo unde el munceşte şi trăieşte.

Şi, evident, nimeni nu-l înţelege. Pentru că el este o parte din tine, iar tu eşti acea năzuinţă spre totalitatea existenţei, o pornire plină de forţă spre totalitatea absolută ce este cu imposibil de reconstituit pe calea empirică, ci doar spirituală.

Leadership: Eşti vrăjit de scânteia creativă a unei emoţii definitiv intuite să te constitui ca formă de spiritualitate într-un model fundamental şi cauzal pentru toate manifestările tale de sensibilitate şi frumos?

L-am crezut întotdeauna singur pe Nevinson, tocmai fiindcă era încrezător în atuurile unui spectacol inedit de oglinzi şi reflecţii, atât de bine ancorat în măreţia propriei firi, ca şi când ar fi avut ceva din măreţia fastuoasă a unei vieţi veşnice. Am fost tentat să cred că omul acesta nu doarme niciodată, nu mănâncă niciodată, nu râde şi nu glumeşte niciodată. Dar în el se simţea acea trăire care compensează orice grijă lumească, orice poftă, orice necesitate trecătoare.

Indiferent de situaţie, pe un asemenea artist al detaliilor cele mai mărunte nu trebuie să-l tratezi ca pe un om oarecare, ci ca pe un duh fără lampă, pitit într-o galerie de artă plină de savoarea pasiunii pentru temele atemporale, în care nu există igrasie, ci doar acea lucire indiscretă a ochilor care surprind mirajul unei frumuseţi atipice.

Dacă ar trebui să mă constitui ca formă de spiritualitate într-un model fundamental şi cauzal pentru toate manifestările mele de sensibilitate şi frumos, ca un drum divizat în mai multe direcţii artistice, de la banal la sublim, m-aş autoprograma de fapt pentru un soi de înţelegere a universului condensată într-o materialitate grea de mister, devenind tot mai puţin comunicabilă, tot mai fortuită.

Nu voi uita niciodată că arta este un strop din lumină, un strop din întuneric, un strop din nemurire. Fiecare epocă operează încă o triere a posibilităţilor deschise fiecărei aspiraţii spre înaltul poetic al unui albastru perceput numai din vârtejul unui carusel de amintiri. În această lume (a tabloului futurist) găsesc totul, până şi eternitatea, infinitul materiei, chiar dacă ea umblă deghizată într-un spirit foarte bătrân, dar mereu înnoitor.

Frumuseţea unei reprezentări spaţiale cuprinde măreţia unei vieţi în care se reflectă prelungirea nesfârşită a unei constante numită "amintire".

În această lume găsesc totul, până şi eternitatea, dacă încep să gândesc precum un pictor care ştie să dezvolte o compoziţie amplă, în perspectivă cromatică, dintr-o experienţă de viaţă care îi permite să vadă lumea prin oglinda unui univers indestructibil.

Source: https://neculaifantanaru.com/in-aceasta-lume-gasesc-totul-pana-si-eternitatea.html

În adâncul prăpastiilor se deschid alte prăpastii

On Mai 22, 2021

Tot ceea ce simţi despre viaţă şi oameni este ideea pe care ţi-o formezi despre voia ascunsă a lui Dumnezeu.

Marius era îndrăgostit de Cosette, dar nu înţelegea cine este acest Jean Valjean care o însoţea peste tot ca un tată protectiv. Nu ştia nimic despre trecutul lui Jean Valjean, care era un om înalt şi impunător, în comparaţie cu minunata şi sensibilă fetiţă căreia îi era drag să o revadă deseori în parc. Cum să se apropie de ea, dacă exista acest munte de om între ei doi? Ce caută un asemenea monstru, cu o faţa crispată şi încruntată, chip purtând cicatrici lăsate de furtuna vieţii, lângă un înger atât de drăguţ şi nevinovat?

În sfârşit, o ultimă întrebare, dar asta fără răspuns. Marius o simţea ca pe un cleşte. Cum se făcea că viaţa lui Jean Valjean se învecinase atât de mult cu a Cosetei? Ce înseamnă acest joc neînţeles al soartei, care pusese laolaltă acest copil cu un asemenea om? Există, aşadar, şi lanţuri pentru doi făurite în cer? Oare lui Dumnezeu îi place să împerecheze îngerul cu demonul? Crima şi nevinovăţia pot, aşadar, să fie tovarăşe de locuinţă în ocna tainică a mizeriei? În această perindere de osândiţi (aceasta fiind soarta omenească), doua frunţi pot trece una pe lângă alta, una neştiutoare, alta înfricoşată, una scăldată în lumina dumnezeiască a zorilor, alta vestejită pentru totdeauna de licărirea unui fulger veşnic?

Cine a putut hotărî o astfel de împerechere neînţeleasă? În ce fel, datorită cărei minuni s-a putut înfiripa convieţuirea acestui înger cu bătrânul ocnaş? Cine a putut lega mielul de lup şi, lucru mai de neînţeles, pe lup de miel? Pentru că lupul îl iubea pe miel, pentru că fiinţa sălbatică o adora pe fiinţa slabă, pentru că, timp de nouă ani, îngerul se sprijinise de monstru. Copilăria şi adolescenţa Cosetei, naşterea ei, creşterea ei feciorelnică către viaţă şi soare fuseseră ocrotite de un devotament hâd. Aici întrebările se desfăceau în mii de alte întrebări neînţelese. În adâncul prăpastiilor se deschideau alte prăpăstii, şi Marius nu se mai putea apleca asupra lui Jean Valjean fără să ameţească. Cine era acest om? O prăpastie?

Leadership: Eşti în stare să te încadrezi în nişte contexte dominate de aspecte secundare ale vieţii, fără să accepţi o limitare de tip "fapt circumstanţial" din partea unei realităţi ce se arată în diferite înfăţişări?

Tot ceea ce trăim în diferite momente ale vieţii, mai ales în acele contexte care care suntem dispuşi să acceptăm o limitare a propriilor capacităţi de integrare socială, intră în componenţa noastră. Iar prin orice tip de imagine pe care ne-o creem despre noi înşine, fie bună sau rea, ne împărtăşim intenţia cu care ne-am format acea imagine.

Imaginile nu rămân mult timp în sfera noastră de luare a deciziilor, ci se transferă în exterior, spre surprinderea unei lumi întregi. Aici, Dumnezeu are ultimul cuvânt de spus, iar ceea ce vedem la noi înşine, este ceea ce trebuie să simţim (cât mai acut) ca să luptăm pentru schimbare. De fapt, niciodată Dumnezeu nu lasă lucrurile să se desfăşoare în tihnă.

Nici una dintre imaginile pe care le vedem la noi înşine nu este neutră, nicio simţire nu este doar circumstanţială, ci dinainte aşezată de Dumnezeu în fiinţa noastră, nu ca să ne răzvrătim asupra LUI, ci tocmai ca să căpătăm acea fărâmă de înţelepciune pe care nu ne-o pot da cărţile. Dar oare putem să căpătăm acea încredere în sine pe care ne-o dorim, atunci când avem o imagine proastă despre noi înşine? Poate că este foarte adevărat ce spunea cineva pe web: *"A nu ne lasă prinşi în drama dezamăgirii înseamnă să fim deschişi să vedem şi dincolo de aparenţe, să căpătăm acea flexibilitate în raport cu viaţa."*

Şi chiar dacă în spatele fiecărei imagini există o intenţie, o formă fundamentală a vinovăţiei care cuprinde toată capacitatea spirituală a individului, cum se vorbeşte în plan religios, există totuşi un duh care va încerca să te însufleţească. Nu mă refer în mod special la un duh ca la o fantomă care se ocupă cu înşelarea omului, manifestându-se în diverse zgomote, mirosuri, mișcări de obiecte și așa mai departe. Ci mă refer la o concentrare de energie care îţi directionează sufletul şi mintea în direcţia unui mod de viaţă mai sustenabil, iar totul porneşte de la alegerea unor alternative: să crezi în ceea ce este etern în interiorul tău, să crezi în ceea ce încă nu poţi vedea, sau să crezi în ceea ce nu există.

Leadership: Poţi să priveşti încrezător viitorul din prisma acelei imagini de sine pe care viaţa ţi-o conturează prin trăirea experienţelor afectiv-emoţionale şi acţionale, ghidându-te după înţelesul unei viziuni care are în centru voia lui Dumnezeu?

Dumnezeu este o imagine sau o asemănare cu ceva perceput, dar nu fizic existent în mediul activ. Iar Jean Valjean părea fix opusul, un necunoscut bine asumat în plan fizic, dar la fel de impunător ca Diavolul. Iar Marius, este uşor de înţeles de ce era atât de neîncrezător, fiindcă mai mult părea să se adâncească într-un necunoscut pe care nimeni nu avea curajul să-l abordeze, un necunoscut care îi aducea o groază de stări și semne de întrebare. Or acest necunoscut nu era alimentat de vreun motor al dorinței de aventură, ci de o baterie de înaltă tensiune care se încarcă din izvorul sfânt al vieţii, numită: ambiguitate.

Există un spirit în care a fost creată imaginea binelui, înfăţişând omul în acea ipostază de înger, şi toate imaginile cu care ne confruntăm sunt încărcate de acest spirit. Dar cine hotărăşte imaginea în care se integrează un spirit? Tu, în final, receptezi în fiinţa ta spiritul în care a fost creată o imagine, chiar dacă spiritul nu-ţi dă ordine, dar nu-ţi dă nici puterea de a nu-ţi pierde speranţa că într-o bună zi ai să ajungi unde doreşti, pentru ca apoi să înţelegi totul.

Chiar în spatele imaginii pe care şi-o creează omul, pe care o vedem în tot mereu chiar oglindirea noastră, există o intenţie, pentru că în spatele imaginii există o persoană care vorbeşte prin sentimente inspirate.

Cu toate astea, contează foarte mult ce anume privim din prisma imaginii de sine pe care viaţa ne-o conturează prin trăirea experienţelor afectiv-emoţionale şi acţionale, pentru că atunci când privim ceva se imprimă în noi realitatea acelei imagini. Am putea spune că se îmbibă în noi intenţia care stă în spatele imaginii. Cred că imaginea însăşi are această funcţie de limbaj, fiindcă îţi transmite o anumită învăţătură despre oameni, sau o concluzie esenţială referitoare la credinţă: *"tot ceea ce simţi despre viaţă şi oameni este ideea pe care ţi-o formezi despre voia ascunsă a lui Dumnezeu."*

Înainte de a utiliza realitatea augmentată în leadership te vei simţi deseori pus în faţa acelei imagini a vulnerabilităţii care devine imaginea lui Dumnezeu prin aceea că omul poate avea mai multe feţe, bune sau rele, în funcţie de înţelesul pe care îl dai vieţii, dar şi propriei imagini de sine.

În adâncul prăpastiilor se deschid alte prăpastii, asta dacă înţelegi că în orice capitol al vieţii se interpune mesajul neclar al lui Dumnezeu, şi că în ciuda tuturor aparenţelor vieţii trebuie să-ţi păstrezi pacea sufletească. Nu uita că tot ceea ce simţi despre viaţă şi oameni este ideea pe care ţi-o formezi despre voia ascunsă a lui Dumnezeu.

*** Notă:** Victor Hugo, *Mizerabilii* , Editura de stat pentru literatură şi artă, 1964.

Source: https://neculaifantanaru.com/in-adancul-prapastiilor-se-deschid-alte-prapastii.html

În apărarea acuzatului

On Octombrie 17, 2010

Dezvoltă-ţi capacitatea de a transmite oamenilor o nouă înţelegere asupra valorilor tale, reconsiderându-ţi atitudinea şi poziţia faţă de ei.

Ca fiinţe umane, care în esenţă vrem să acţionăm cu dreptate, prin credinţă, cu o gândire pozitivă, nu vrem să vătămăm în niciun fel pe alţii. Nici moral, nici fizic. Suntem caracterizaţi de o complexitate a pasiunilor, sentimentelor şi valorilor umane, în acceptarea sau respingerea cărora avem puterea de a alege, încercăm să ne folosim de ele cât de bine putem, în ciuda oricăror obstacole sau oricăror slăbiciuni pe care le avem.

Dar Joe Black (personajul principal din filmul " *Meet Joe Black* ") era mai mult un spirit malefic, decât fiinţă umană. Era Prinţul Întunericului care doar luase o înfăţişare umană. El nu-şi putea da seama de sentimentele care îi animă pe oameni, de trăirile care îi încearcă în momentele grele, de nevoile lor stringente, de gândurile lor. El nu putea să ierte, nu putea să uite, nu simţea durerea, nu simţea plăcerea, nici iubirea, nu ştia ce este bucuria, nici tristeţea, nici lacrimile.

Până când o bătrână bolnavă, înzestrată cu o capacitate deosebită de a distinge trăsăturile ascunse ale oamenilor, a recunoscut firea lui adevărată. Cine i-a dat dreptul să-şi azvârle ochii în adâncul sufletului său? Nimeni. Dar cu cât vedea mai limpede în el, cu atât sporea mai mult sentimentul ei de insecuritate.

- Locul tău nu e aici domnule. Întoarce-te de unde ai venit. Şi ia-mă cu tine. Sunt prea bolnavă, suferinţa îmi este prea mare, nu mai vreau să trăiesc. Ia-mă cu tine domnule !

Leadership: Poţi să rămâi departe de pragul de sus al puterii de a suporta adversităţile unei vieţi care nu te întreabă dacă eşti pregătit s-o suporţi, ci te grăbeşte să-ţi judeci faptele cu justeţe?

Şi atunci, la auzul vorbelor ei, pentru prima oară în Joe Black ceva a prins viaţă. Învăluit brusc de un sentiment puternic de vinovăţie, el şi-a schimbat întreaga viziune asupra vieţii, asupra lumii şi a oamenilor. Şi-a dat seama că locul lui nu era între oameni. Prinţul întunericului nu poate face lumină acolo unde nu e niciuna, nu poate să apere o cauză acolo unde nu există speranţă.

Joe Black se simţea ca un acuzat de crimă care era incapabil să-şi asigure propria lui apărare. Trebuia să rezolve această problemă cum putea, potrivit convingerilor sale, fără a cere ajutorul nimănui. Cum? Reconsiderându-şi poziţia faţă de oameni, modul de acţiune şi planurile.

Dar ce se poate spune despre tine? Pe tine ce te caracterizează? Există vreun aspect care i-ar putea face pe ceilalţi să bănuiască că e ceva în neregulă la tine? Care este acel lucru pe care tu nu-l percepi la tine, şi pe care doar ceilalţi reuşesc să-l observe? Dacă da, tu cum vei rezolva această problemă?

Leadership: A suporta adversităţile vieţii înseamnă să ai puterea de a accepta fatalitatea unui destin guvernat de voinţa de putere?

Leadership-ul se află în relaţie directă cu capacitatea de a influenţa natura oamenilor. Pentru ca influenţa ta să fie maximă, trebuie să sesizezi de timpuriu existenţa acelui "punct critic" care îţi limitează potenţialul şi să ştii întotdeauna să-ţi înfrânezi toate pornirile nesănătoase: ura, dispreţul, ostilitatea. Altfel vei ajunge ca Joe Black, te vei simţi precum un acuzat care nu poate pleda nevinovat, care nu poate respinge acuzaţiile, ci poate doar să-şi aştepte judecata.

Aşa cum un bun cârmaci opreşte nava, ori o face să vireze, spre a ocoli vârtejurile primejdioase pe care vâslaşii nu le zăresc – tot aşa şi potenţialul tău de lider, ca să nu se diminueze, şi pentru ca influenţa ta să continue să crească prin intermediul celorlalţi, trebuie mai întâi să devii conştient de atitudinea sau mentalitatea primejdioasă pe care ţi le creezi şi pe care le afişezi, şi să le ocoleşti preocupându-te mai mult de percepţiile oamenilor.

De multe ori, omul care deţine puterea nu este acelaşi om care poate furniza celorlalţi oameni putere. Un lider adevărat acceptă faptul că nicio putere nu poate opri ceva în loc, că nicio putere nu are dreptul să deterioreze demnitatea inegalabilă a persoanei umane, creată de Dumnezeu.

Puterea nu trebuie să prejudicieze demnitatea, onoarea, viaţa particulară a persoanei sau dreptul ei la alegere.

În apărarea acuzatului marchează începutul unui lung proces de conştiinţă, atunci când cântăreşti o problemă morală greu de rezolvat. Tu eşti propriul tău avocat, şi ai datoria să scoţi în evidenţă orice lucru care poate fi invocat în apărarea ta, fără să încalci sentimentele tale adevărate care te definesc continuu.

Ca să fii declarat nevinovat, ca să ţi se şteargă orice circumstanţe atenuante, trebuie să aduci întotdeauna probe solide în apărarea ta. Iar cea mai solidă probă este dată de propria ta capacitate de înţelegere a oamenilor şi de ceea ce eşti tu cu adevărat.

Dezvoltă-ţi capacitatea de a transmite oamenilor o nouă înţelegere asupra valorilor tale, reconsiderându-ţi atitudinea şi poziţia faţă de ei.

Concluzie: În orice etapă a vieţii, orice om poate greşi, orice om şi mai ales un lider poate fi considerat vinovat de alţii, sau poate ajunge să se considere el însuşi vinovat de propria lui conştiinţă. Pentru a fi bine înţeles trebuie să ştii să-ţi comunici, să-ţi exprimi clar poziţia şi concepţiile, motivaţia acţiunilor tale, pentru ca ei să poată să te înţeleagă şi să te judece corect.

Source: https://neculaifantanaru.com/in-apararea-acuzatului.html

În căutarea miraculosului

On Noiembrie 03, 2010

Un lider nu se poate impune doar prin superioritatea lui intelectuală, ci oferind dovada strălucită a însuşirilor sale de mare artist.

Îmi puneam mari speranţe în faptul că voi ajunge un artist desăvârşit. În adâncul sufletului meu plin de vise, însetat după ceea ce însemna ineditul, după originalitate şi inovaţie, simţeam că sunt în stare să-mi construiesc o carieră şi să fac mai mult decât au făcut alţi aspiranţi la titlul de *"The Greatest artist of all time"* . Acesta era singurul lucru care conta pentru mine. Dar aveam presimţirea că lucrurile n-aveau să fie după voia mea.

Într-o zi m-am aşezat lângă maestrul meu, suficient de aproape ca să-l văd cum lucrează, dar suficient de departe pentru a nu-l deranja, căci nimic nu trebuia să-i distragă atenţia. Cu toate acestea, în timp ce-l urmăream fără să-l slăbesc din ochi, încercând să asimilez cât multe din şiretlicurile sale picturale, l-am întrebat plin de nerăbdare:

- Oare eu voi putea vreodată să izbutesc să impun un nou ideal despre frumuseţe în operele mele, aşa cum ai reuşit dumneata, şi să ajung celebru într-o bună zi?

Maestrul, care vorbea mereu cu însufleţire despre artă pe care o slujea, mi-a răspuns cu liniştea lui netulburată:

- Nicu, trebuie să fii pe deplin maturizat pentru a întreprinde ceva măreţ. Iar apoi trebuie să oferi dovada strălucită a însuşirilor tale de mare artist.

Leadership: Sensul atribuit creaţiei pe care o reprezinţi poate să devină o imagine de ansamblu pentru ceea ce înseamnă impact de tip "EXPRESIVITATE" ?

Un lider îşi transpune însuşirile sale de mare artist în opera pe care o realizează !

În leadership iscusinţa şi experienţa personală constituie criterii precumpănitoare. A conduce înseamnă să te concentrezi asupra propriului tău punct de vedere, luând însă în considerare punctul de vedere al celorlalţi oameni. Înseamnă să înveţi să-ţi pui în valoare talentul, uimindu-i pe cei din jur cu însuşirile tale alese, reliefate prin intermediul leadershipului pe care îl creezi şi îl practici.

Orice fapt perceput prin raportare la însușirile artistice observate la altcineva devine o posibilă transparenţă, o realitate prin care pătrunzi într-o altă realitate, într-un tărâm al infinitelor analogii şi asocieri. Însuflețirea cu care maestrul continua să depene gânduri, memorii, impresii, experiențe, dorinţe, întrebări şi răspunsuri, ajungea să mă transpună într-un univers plin de frumuseţe.

Aşa cum abilitatea şi flexibilitatea maestrului meu nu încetează să mă uimească, chiar şi după atâţia ani petrecuţi alături de el - tot aşa leadershipul tău trebuie să fie consistent, coerent, flexibil, astfel încât oamenii să se lase prinşi mereu în puterea ta de vrajă. Să se lase prinşi, n-am să spun de curiozitate, ci mai degrabă de interesul bine articulat pe care îl inspiri pentru realizarea unei "opere" de calitate.

Expresivitatea este o formă de prezentare a artei ce conţine imagini artistice şi figuri de stil prin care transmiţi cu forţă ideile şi sentimentele de care sunt însuflețiți ceilalți oameni. Ea este latentă în stadiul incipient al creaţiei, putând a fi dedusă din prisma experienţei cu care îţi împleteşti emoţiile cu reflecţiile referitoare la impactul pe care îl poate produce imaginea finală (rezultată din anumite contexte situaţionale).

Leadership: Încerci să dezbraci cămaşa concretului perceptibil în căutarea unui ceva mai adânc, mai vast, care vorbeşte dincolo de inefabil, atunci când te loveşti de abundenţa elementelor compoziționale?

Vei identifica mai ușor sentimentele și gândurile unui artist dacă reușești să identifici elementele compoziționale esențiale în interpretarea unei lucrări, cu ajutorul procedeelor artistice (printre care și figurile de stil).

Aici merită să ne amintim cuvintele scriitorului român, Cornel Ailincăi: *"Fiecare lucru, oricât de umil şi oricât de insignifiant sub aparenţa lui precară ascunde o alteritate. Mergând mai departe, fiecare însuşire sensibilă, fiecare formă, culoare, strălucire, textură, materialitate, fiecare nuanţare sau alterare parţială a acestor însuşiri poate deveni un loc - o fisură în opacitatea să materială - prin care pătrundem dincolo, într-un tărâm al infinitelor asocieri."*

Arta îşi are tainele ei, totul e să le cunoşti. Pentru ca arta unui artist să ia avânt, el nu trebuie să se mulţumească cu realizarea picturilor simple şi graţioase. Tehnica lui poate să atingă un înalt grad de perfecţiune numai dacă îşi transpune însuşirile de mare artist în opera pe care o realizează.

Un mare artist lasă să se întrevadă o victorie a elementelor compoziţionale, acea nobleţe a finisajului executat magistral din "esenţe" de emoţie cu ajutorul asocierilor dintre obiectivele de referinţă şi conţinuturi, dintre experienţele de viaţă şi variabilele artistice.

Tu eşti acceptat pentru însuşirile tale creatoare într-o ecuaţie ce cuprinde toate elementele necesare realizării unei mişcări de căutare şi de iniţiere în ceva care nu este cunoscut încă în lumea artei?

Aşa cum un artist, căutând să-şi satisfacă simţul estetic, înnăscut în el, îşi transpune toate însuşirile într-o operă cât mai de calitate - tot aşa şi liderul, luminat de speranţă şi credinţă, bazându-se pe raţiunea şi pe posibilităţile sale, trebuie să aplice în munca pe care o realizează însuşirile sale creatoare.

Fireşte, liderul are vise pentru viitorul lui. Raţiunea, ambiţia îl pot împinge înainte, dar fără nişte însuşiri proprii alese, care să întrunească o serie de calităţi apreciate de oameni - precum viziunea şi intuiţia, devotamentul şi forţa emoţională, el nu va reuşi să-şi impună propriul său model de leadership.

Un lider nu se poate impune doar prin superioritatea sa intelectuală, ci oferind dovada strălucită a însuşirilor sale de mare artist. Iar a fi un mare artist înseamnă să te laşi purtat spre idei care se situează dincolo de ceea ce raţiunea obişnuită poate sesiza.

Măreţia de care trebuie să dea dovadă un artist oglindeşte însufleţirea cu care el continuă să privească o capodoperă plină de culoare ca şi când ar fi întruchiparea determinării și a speranțelor semnificative într-o lume nouă care nu încearcă să uniformizeze și să controleze aspiraţiile de natură intelectuală sau spirituală.

În căutarea miraculosului porneşte fiecare individ care aspiră la idealuri înalte, respectiv la atingerea titlului de *"The Greatest artist of all time"* . Ceea ce favorizează neîndoielnic această evoluţie sunt însuşirile sale intelectuale, morale şi afective, ce se reflectă în calitatea activităţii sale - cu ajutorul cărora îşi realizează cu eficienţă propria operă. Ele indică posibilităţile sale certe de reuşită.

În căutarea miraculosului, este necesar să depui eforturi susţinute în vederea perfecţionării şi autodepăşirii astfel ca "opera" ta să facă dovada strălucită a însuşirilor tale de mare artist al leadershipului.

Source: https://neculaifantanaru.com/in-cautarea-miraculosului.html

În căutarea Tărâmului de Smarald

On Septembrie 10, 2010

Pune-ţi amprenta fiinţei tale în sufletul oamenilor, astfel încât percepţia lor finală despre tine să fie în acord cu tendinţa lor spre deplina împlinire.

E plăcut să te întâlneşti cu un vechi prieten, să stai cu el la o cafea şi să depeni amintiri. Însă întâlnirea de ieri cu Mihai, a fost una de scurtă durată. Arăta într-adevăr ca un om tulburat de incertitudini şi ruşinat de propria persoană. Acestea sunt cuvintele ce mi le-a împărtăşit cu o mare nemulţumire în suflet:

"A fi fericit înseamnă să nu simţi dezgustul, tristeţea şi sila, şi să te bucuri de razele soarelui care-ţi luminează dimineţile. Dar eu nu mă pot bucura de nimic, nu mă pot relaxa aproape deloc pentru că zilnic trebuie să merg la serviciul acela solicitant şi stresant. În fiecare dimineaţă mi-e o teamă îngrozitoare să deschid ochii. Mă tortureazǎ ideea că trebuie să mă reîntorc acolo. Te rog să mă crezi, nu mai pot îndura, nu mai pot suporta acest job. De mult timp a început să-mi gonească prin minte ideea să plec, să plec din iadul acesta blestemat.

Nu percep decât un singur cuvânt: Să plec ! Să plec ! Să plec ! Să plec odată de la serviciul acesta, să evadez din închisoarea aceasta în care sunt restricţionat doar la dorinţele personale ale unui şef autoritar; să fug de el cât mai departe, să-mi caut altceva care să mă bucure, care să-mi alunge din inimă acel gust amar al dezamăgirii şi neputinţei. Şi, mai devreme sau mai târziu, chiar am s-o fac: fără să chibzuiesc, fără să dau nicio explicaţie, fără să las în urmă niciun cuvânt de rămas bun, am să plec. Pur şi simplu am să plec. "

Leadership: Tendinţa ta de a judeca o anumită cauză creşte odată cu raportarea ta la conştientizarea instinctului în „EU" al factorului primordial numit "putere de decizie"?

S-a presupus în mod foarte neraţional că actul de protejare a valorii de libertate, care condamnă într-un fel sau altul încercarea liderilor de a modela subalternii după bunul lor plac, reprezintă de fapt încălcarea unui regulament etic - important pentru înţelegerea unei viziuni pragmatice asupra unei realităţi percepute drept etalon de fundamentare a unor strategii de dezvoltare viabile. Total greşit.

Căci, pe de o parte omul poate fi influenţat decisiv doar în măsura în care este dispus să se sacrifice benevol, prin orientarea motivaţiei lui în sens invers direcţiei iniţiale de înaintare spre normalitate. Pe de altă parte, introducerea unor măsuri expansioniste de promovarea a unor practici, regulamente sau politici, exclusiv sub acţiunea unei forţe constante de "aşchiere" a pieselor care întregesc personalitatea, prin intermediul unor indicatori de suprasolicitare, nu face decât să anuleze drepturile dobândite prin educaţie şi calificare, prin asumarea faptului de a munci în folosul altora.

Lumea interioară a unui individ începe să se sfărâme dacă e dominat de sentimentul tristeţii. Cu siguranţă Mihai nu este singurul om copleşit de amarul vieţii, dezgustat de jobul său foarte solicitant şi de toanele şefului care, probabil, trasează nişte sarcini foarte complicate. Singura fericire a celor care se află în situaţia lui Mihai este, inevitabil, să-şi dea demisia şi să-şi găsească altceva mai bun.

Valoarea de sine are ca efect deplin acea formă de manifestare a puterii de decizie legată de ideea de sublim, de demnitate umană, calitate inalienabilă a fiecărei persoane înzestrate cu raţiunea de a servi unui scop mai înalt.

Idealul cel mai indicat al unui om este victoria libertăţii obţinută prin justificarea celor mai rapide mijloace de negare a propriei vulnerabilităţi.

Nu întotdeauna liderul e întruchiparea unui înger ce-a coborât din rai pentru a veghea asupra ta. Nu întotdeauna îl poţi adora ca pe un sfânt ce-a apărut în calea ta ca să-ţi înlăture chinul şi amarul vieţii. Uneori, sau deseori, el îţi înşală încrederea, simţămintele, devotamentul, stârnind în inima ta nestatornicie, nelinişte şi tulburare.

Leadership: Poţi să schimbi climatul organizaţiei tale de la „arctic" la „tropical"?

Un lider iscusit aprinde în oameni dorinţa de a duce la bun sfârşit activităţile pe care le desfăşoară, descătuşându-le energiile şi amplificându-le entuziasmul. În cazul în care unul din subalterni se confruntă cu greutăţi, liderul, citindu-i emoţiile şi sentimentele, îi ia piatra de pe suflet (care zace cu toată greutatea ei pe prezentul său) şi-l ajută să renască.

Un lider iscusit elimină, prin respectarea unei etici în formarea şi propagarea de modele şi elite, tot ceea ce este apăsător în viaţa profesională a subalternilor săi, inducând în ei un sentiment de reuşită. Nu unul de frustrare sau de nemulţumire. Precum un doctor, el le poartă de grijă oamenilor ca unor bolnavi. Asta face parte din datoriile sale.

Socotim o valoare esenţială faptul că sublimul unei ambiţii, aceea de a te impune şi de a îndrăzni să te manifeşti ca un om liber, este considerat o formă modificată a frumosului, un exerciţiu de autenticitate sustras oricărei condiţionări. Şi la fel cum estetica este ştiinţa despre frumos, în ea neputând fi încadrată un tratat despre perfecţiune fiindcă este relativă, tot astfel grija de sine nu trebuie să vorbească despre măreţie decât dacă o vom privi ca un interes acordat valorificării unor noi teritorii ale războiului dintre ce înseamnă să trăieşti rezultatele gândirii altora şi ce înseamnă să trăieşti în lumea ta.

Pentru că arta succesului şi estetica vieţii, ca rezultat al creării de sine, înfăţişează atât măreţia, după cum înfăţişează comedia identităţii, după cum înfăţişează tot ceea ce poate constitui un interes acordat eliberării din robia amară a inferiorităţii faţă de toţi aceia care domină prin poziţie şi prin rol.

Meritul puterii de decizie al oamenilor aparţine liderului care nu se evaluează în conformitate cu modul de a se racorda la vederile lor subiective.

Aşa cum un acrobat se impune prin simţul echilibrului şi printr-o coordonare motrică deosebită, tot aşa şi tu, ca să modelezi atitudinea oamenilor, ca să schimbi climatul organizaţiei tale de la „ *arctic* " la „ *tropical* ", trebuie să-ţi impui acea prestanţă care te face să fii îndrăgit imediat şi să adopţi un stil de leadership în lumina nevoilor lor.

Pune-ţi amprenta fiinţei tale în sufletul oamenilor, astfel încât percepţia lor finală despre tine să fie în acord cu tendinţa lor spre deplina împlinire.

În căutarea tărâmului de smarald aleargă tot omul. Greu este de găsit. Însă liderului îi revine rolul de a asigura un climat favorabil la locul de muncă, ceea ce permite atât dezvoltarea relaţiilor interumane cât şi dezvoltarea creativităţii, creşterea randamentului individual şi reducerea stresului profesional.

Toţi oamenii au nevoie de o pauză lăuntrică, de o destindere a simţirilor prea puternic încordată. Ei nu pot fi orientaţi spre performanţă atâta timp cât activităţile pe care le desfăşoară îi epuizează fizic, dar mai ales psihic.

Clipa cea mai fericită a unui om nu trebuie să fie doar atunci când păşeşte în companie, ea trebuie să persiste pe toată perioada angajării. Compania trebuie să fie şi un fel de refugiu spiritual, o alinare sufletească, un tărâm de smarald în care oamenii să fie străbătuţi de acel sublim sentiment de bucurie nemaipomenit, de adevăratul "verde" al speranţei, şi totodată de siguranţă. Atât de îmbătător trebuie să se arate entuziasmul lor acolo încât să-şi piardă orice îngrijorare.

Source: https://neculaifantanaru.com/in-cautarea-taramului-de-smarald.html

În căutarea unei oaze care nu există

On Aprilie 14, 2015

Controlează profunzimea judecăţilor de valoare pe care le faci şi le transmiţi, pătrunzând pe cărările întortocheate ale neînţelesurilor care conferă ştiinţei superioritatea netă faţă de cunoaşterea comună.

Eram cuprins de un sentiment intens, în întreaga configuraţie a clipei izolate de orice conţinut, într-un hăţiş de sensuri ale existenţei vecine cu nefiinţa. Suprafiresc, în răbufnirile nepotolite ale inspiraţiei şi inventivităţii mele caracteristice, în strigătul pasiunii pentru nepătrunsul mister a tot ceea ce poate fi şi nu e, totul căpăta valoarea absolutului. Parcă toate muriseră o dată cu înlănţuirea gândurilor mele într-o secvenţă a transferurilor de înţelesuri implicate în calculul interesului pentru tot ceea ce nu există. Sau, mai bine zis, pentru tot ceea ce există în necunoscut.

Ca un om aflat în semiîntuneric care ascunde un secret bine păstrat, plănuisem atât de multe lucruri pe care să le schimb fără ca nimeni să observe, printr-un noian de informaţii contradictorii, printre firele de plumb ale negării a tot ceea ce există. Doar astfel aş fi putut fi acolo unde ceva se sfârşeşte şi unde altceva începe să fie. Totul se petrecerea în creierul meu. Ca in orice roman a lui John Fowles.

Asemenea Vrăjitorului din Oz, al cărui meşteşug tainic putea schimba ceva rău în ceva bun, incompletul în complet, în bunăvoinţa posibilului, intenţionam să scot dintr-un scrin o inimă micuţă croită din mătase, umplută cu rumeguş şi s-o pun mândru acolo unde totul este imposibil, necredibil, nerealizabil. Apoi, prin stimularea impulsurilor de raţiune să perfecţionez o mecanică care să-i dea inimii înţelegere şi să se potrivească cu ceea ce încercam să proiectez asupra celorlalţi. Asta echivala cu descoperirea valenţelor mele de semnificare, reprezenta puterea de a fi altfel.

Neîndoielnic, era rostirea din mine, care se înălţa către infinit şi revenea către sfârşit, la răscrucea dintre artă, deviaţii şi exagerări, ca o alcătuire de sensuri în povestea unei vieţi ce seamănă cu o plimbare prin deşert în căutarea unei oaze care nu există.

Totul se putea transforma într-o iluzie, ştiind că este mijlocul căutării mele în nişte circumstanţe de fundal, la limita posibilităţilor fireşti ale intuiţiei pure, cu feluritele ei chipuri de combinare şi creare, între spuse şi nespuse, a verosimilului şi neverosimilului.

Leadership: Te implici în crearea unei realităţi care lasă să se întrevadă feluritele chipuri ale unei gândiri neînţelese, prin faptul că tot ceea ce iei drept viziune se dovedeşte a fi o problemă de interpretare a propriei persoane prin ambiguitate şi tăinuire?

Cine vrea să determine imposibilul, din perspectiva numeroaselor posibilităţi ale formei de a fi, în favoarea aprofundării cunoaşterii din alte perspective, în continuarea realităţii de dincolo de cuvinte, alunecând spre a contrazice principiile acceptate ca fiind adevărate, mai întâi trebuie să-şi impună grija pentru plăsmuirile imaginarului, tot aşa cum sculptorul creează modele noi şi interesante din nişte bucăţi de piatră aruncate la întâmplare.

Ideea este că stilul de exprimare şi profunzimea judecăţilor de valoare pe care le faci şi le transmiţi, în ecuaţia leadershipului care exprimă relaţia dintre ceea ce gândeşti şi ceea ce eşti, trebuie înţeleasă totodată ca ştiinţă a tipului de cunoaştere care nu vine doar din raţiune – ci prin simţuri.

Este vorba de o ştiinţă a complexelor trăiri încercate în condiţiile respectivului tip de cunoaştere, subordonat unui suprafiresc - uneori este închipuire, iar alteori realitate - care creează o evoluţie bazată pe fenomenul de căutare şi recoltare a informaţiilor, urmat de utilizarea şi transmiterea lor la un nivel superior de leadership.

Ştiinţa senzaţiilor, a impresiilor, a emoţiilor, a plăsmuirilor, revine frecvent în dimensiunea leadershipului, conform semnificaţiilor atribuite unor concepte întemeiate în contact cu imaginarul. Care, deşi aparent nu au o corespondenţă concretă, ci se exprimă printr-un proces de deviaţii şi exagerări, conduc la sădirea unor altfel de convingeri pe care inteligenţa le foloseşte în definirea unor noi direcţii de gândire. Dar şi la definirea unor aspecte de interpretare a ceea ce se poate percepe numai în contradicţii, în experienţa unicităţii creatoare.

Leadership: Poţi să dai o nouă interpretare propriei creaţii, venită într-un moment când resursele miezului originar al acesteia par îngreunate de încercarea de reprezentare a complexităţii imaginarului?

Deoarece cunoaşterea obţinută prin intermediul plăsmuirilor nu se poate realiza decât la nivelul contactului cu formele inerente ale neverosimilului, rezultă că marele miracol al creaţiei poate fi înţeles totodată ca o ştiinţă a formelor de manifestare a gândirii, a formelor de întemeiere a unor sensuri nespuse din sfera existenţialului. Ce contribuie la conturarea unor noi puncte de vedere, a unei noi identităţi, a unei noi orientări, a unei noi abordări a tot ceea ce înseamnă "tainic".

Plăsmuirile minţii duc la conturarea unor adevăruri nespuse şi dau încredere sporită în paşii ce-i vei face în viitorul atât de incert şi schimbător. Iar a te implica într-un real care lasă să se întrevadă feluritele chipuri ale unei gândiri neînţelese este sinonim cu a intra într-o lume, dincolo de sfera ta de experienţă, încercând să faci o schimbare de substanţă.

Ceea ce înseamnă că leadershipul, printr-o elasticitate a gândirii, prin posibilitatea de a te hrăni cu „neînţelesuri” şi de a te detaşa de convingerile conjuncturale, dătătoare de blocaje, pe care le experimentezi prin interacţiune directă cu realul, a căpătat bazele unei construcţii de mai mare amploare, de tip „ *If-While-Else*. .”

O nouă interpretare a propriei creaţiei, la răscrucea dintre artă, deviaţii şi exagerări, poate fi tratată ca o alcătuire de sensuri în povestea unei vieţi care poate fi caracterizată printr-o conglomerarea de idei total anapoda care duc într-o direcţie necunoscută, dar constructivă.

Interpretarea pe care o dau creaţiei mele este în strânsă legătură cu dorinţa de a ieşi în evidenţă în perspectiva unei extinderi de asocieri şi potriviri, în plan epistemologic sau metafizic, astfel încât ceea ce îmi poate conferi unicitate să fie cât mai subiectiv, un fel de idealism arbitrar care nu ia în seamă realitatea pe care omul de rând o vede în jur.

În căutarea unei oaze care nu există evidenţiază acea călătorie în necunoscut, privită ca un salt înainte pe scara evoluţiei universului şi creaţiei. Ideea este că ceea ce încerci să constaţi se află în altă parte, într-o altă formă - dar există, şi poate fi folosit drept combustibil pentru a produce schimbarea de mentalitate, propagând noi coordonate ale cunoaşterii. Fapt ce implică transformarea modului de gândire prin îmbrăţişarea neînţelesului.

Source: https://neculaifantanaru.com/in-cautarea-unei-oaze-care-nu-exista.html

În ce constă arta regizorului

On Februarie 01, 2009

Autenticitatea în expresia artistică se naște din echilibrul delicat între veridic și afectiv, în direcția unui înțeles profund și personal al realității umane.

Metoda de lucru a celor doi artişti funcţionează perfect, fără asperităţi. Colaborarea are întotdeauna opt momente succesive precise. Întâi Eisenstein îi arată montajul secvenţei. Apoi secvenţa se cronometrează şi regizorul îşi expune dorinţele faţă de muzică. Îşi exprimă plastic aceste deziderate: "Iată, aici trebuie să sune aşa ca şi cum cineva i-ar smulge unei mame copilul din braţe", sau "să faci să se audă aşa cum ai lovi un dop de o sticlă". Prokofiev se arată totdeauna încântat de asemenea indicaţii plastice.

Apoi compozitorul se întoarce în camera lui de hotel din Alma-Ata, unde transpune cronometrajul notat într-un anumit număr de măsuri în funcţie de tempo-ul pe care urmează să-l aibă muzica secvenţei. Pe plan se află atunci un metronom, un cronometru şi coli nescrise încă, însă cu portativele împărţite în măsuri şi mâzgălite cu tot felul de însemnări pe înţelesul lui doar. Odată fixate astfel cu precizie cadrele compoziţiei, Prokofiev compune muzica ce se înscrie în această reţea de măsuri calculată prealabil.

Leadership: Poți accentua sentimentul de revelație când, în fața unei opere de artă, simți cum inspirația își găsește ecou în propria ta experiență existențială?

Ceea ce artistul va săvârși ulterior, printr-un soi de plăsmuire a ideilor (și informațiilor) receptate prin viziune, nu constituie decât materializarea eficientă a acelui determinant primordial în declanșarea acțiunii creatoare numită inspirație, *Rumatatti Aliudagoss Essaes*, o impulsionare a tuturor aptitudinilor omului, şi este manifestată în toate realizările artistice de valoare. Arta devine deci, în privinţa viziunii artistice, un „fenomen unde simţurile cele mai dezvoltate, precum văzul şi auzul (care se manifestă în experienţele existenţiale) trebuiesc apreciate după criteriile impuse de raporturile fenomenologice generate de fiecare aceste trei orizonturi: emoţie, exprimare şi expresivitate.

Mai ales că, faţá-n faţă cu un motiv tematic precum "smulge unei mame copilul din braţe", arta unui regizor trebuie să-şi manifeste preocuparea de a surprinde esenţa impresionantă a acelui motiv. Aşadar, arta, aşa cum este ea, determinată prin colaborarea strânsă a mai multor artişti, trebuie să detecteze ce se află ascuns dincolo de înfăţişarea exterioară a unui „subiect", deci, cu alte cuvinte, ea trebuie să pătrundă în adâncul misterului pe care subiectul încearcă să-l dezvăluie în mod inovativ.

Arta regizorului constă în a surprinde esența profundă a motivului, dincolo de aparențele exterioare. El trebuie să exploreze complexitatea emoțiilor și să dezvăluie impactul uman al tragediei. Cât despre "pătrunderea în mister", arta devine o cheie care trebuie să permită spectatorilor să pătrundă în misterul suferinței umane. Ea trebuie să provoace spectatorii să reflecte la condiția umană și la tragismul unor situații limită.

Leadership: În căutarea ta de sens, ai descoperit cum arta servește ca o punte între realitatea palpabilă și lumea abstractă a emoțiilor care guvernează existența umană?

Important este faptul că prin explorarea artistică a durerii și a pierderii, regizorul poate oferi publicului o experiență cathartică. Emoțiile provocate de spectacol pot contribui la vindecarea emoțională și la o mai bună înțelegere a condiției umane. Arta nu este doar o formă de divertisment, ci are și un rol social important. Prin abordarea unor teme sensibile, ea poate

contribui la conștientizarea problemelor sociale și la stimularea dialogului public.

Este greu să pătrunzi în misterul suferinței umane, iar arta regizorului constă în facilitarea înțelegerii acestei profunde trăiri. Există numeroase exemple de filme care au abordat cu succes acest motiv tematic, precum "Schindler's List", "Requiem for a Dream" sau "Grave of the Fireflies". În muzica compusă pentru oricare scenariu din aceste filme, suferinţa umană a fost reprezentată de tonalități obscure, progresii de acorduri enigmatice și utilizarea instrumentelor cu sunete profunde sau etere, care au adaugat o atmosferă enigmatică și neliniștitoare.

Ceea ce artistul va săvârși ulterior, adică "plăsmuirea totală" care încearcă o revelare a misterului, generând emoții intense în bula cărora regăsim erotism și violență, iubire sau ură, nu constituie decât o manifestare metaforică a acelui determinant primordial al cărui impact influențează toate aspectele creației. Întâlnim aici un fenomen de acomodare a misterului cu înțelegerea subiectivă, pe o cale alternativă: interceptarea semnelor vitale și relansarea lor metaforică, prin actul unui reinterpretări creatoare. În mod lapidar s-ar putea spune că punctul în care trebuie să ajungă creația, printr-un soi de metaforă a misterului, referitor la orice subiect cules din viața reală, trebuie să îmbrace veșminte metaforice în această reinterpretare creatoare.

Leadership: Ai conștientizat vreodată că, prin intermediul propriilor tale interpretări, ești invitat să evaluezi opera de artă într-un mod unic, explorând tensiunile și emoțiile ascunse în spatele fiecărui motiv existenţial?

În inima acestui proces de colaborare, în care metoda de lucru și tempo-ul creativ al lui Eisenstein și Prokofiev funcționează într-o sincronizare perfectă, descoperim esența plăsmuirii artistice. Arta, așadar, nu mai este doar un fenomen singular, ci devine un dialog dinamic între viziuni, un montaj al secvențelor emoționale și simbolice ce compun peisajul interior al creatorilor. Pe acest fundal al interdisciplinarității, unde muzica și imaginea se împletesc, simţurile noastre sunt invitate să evalueze opera de artă prin prisma unei plasticități emoționale și a unui simbolism profund, ce transcende cadrele compoziției obișnuite.

Comunicarea eficientă și colaborarea creativă dintre cei doi artiști evidențiază o preocupare constantă de a pătrunde dincolo de suprafața vizibilă a realității, de a explora tensiunea și emoția ascunse în adâncul misterului fiecărui motiv tematic. Astfel, creația lor comună devine o interpretare curajoasă, o receptare a misterului prin lentila unei viziuni artistice îndrăznețe, redând vieții semnele vitale ale umanității printr-o reeditare metaforică care exprimă, într-un mod unic, complexitatea experienței umane.

Prin intermediul artei, văzută ca o punte între diverse forme de expresie, poţi să-ţi depăşeşti limitele expresiei individuale, oferind o interpretare complexă a vieții. Iar pentru ca artă să se transforme într-un limbaj universal al emoțiilor, ea trebuie să depășească barierele culturale și să atingă corzile sensibile ale oamenilor din diferite medii și contexte.

Arta regizorului constă în a transforma un motiv tematic dureros într-o operă de artă semnificativă și emoționantă. Prin sensibilitate, colaborare și inovație, regizorul poate crea o experiență artistică care provoacă spectatorii, îi emoționează și îi face să reflecteze la complexitatea vieții. De fapt, regizorul trebuie să găsească un echilibru între realism și sensibilitate, evitând melodramatismul și sentimentalismul excesiv.

*** Notă:** Barna, Ion - *Eisenstein*, Editura Tineretului, 1966.

În ce rezidă caracterul autobiografic al filmului?

On August 29, 2011

Ca să excelezi în cinematografie trebuie să demonstrezi capacitatea de a distila experiențele emoționale personale și de a le sublima în narațiuni complexe, traducându-le în metafore și imagini.

Clocotul acesta nedefinit, care fierbe în cazanul imaginației realizatorului, cuprinde și materia memoriei emoționale acumulate de-a lungul vieții. S-a presupus nu o dată că „Ivan cel Groaznic" are și un sens autobiografic. Dar afirmația, insuficient fondată pe o argumentare care să mânuiască datele reale biografice, a rămas neconvingătoare. Mai mult, uneori, forțându-se asemănările și paralelele, comparația în sens biografic capătă un aer ridicol prin simplismul ei. Și totuși, nota autobiografică a lui „Ivan" este certă.

Caracterul autobiografic al filmului nu rezidă însă în similitudinea exterioară a situațiilor. Ea apare în două sensuri: „Ivan" înglobează o experiență afectivă – să-i spunem, memoria unor emoții proprii, a unor stări psihice de importanță esențială prin care trecuse realizatorul, care apar însă sublimate în film, traduse în cifrul unor metafore legate de fabulația cinematografică. Apoi, „Ivan" se naște din distilarea întregii experiențe creatoare de până acum, incluzând o parte a ei, dezvoltând teme mai vechi, reluând altele care revin acum într-o formă nouă.

Un lider vizionar știe să își transforme propria memorie afectivă într-un material artistic, folosind experiențele de viață pentru a da profunzime și autenticitate poveștilor sale.

Analiza caracterului autobiografic al unui film precum 'Ivan cel Groaznic' se face de obicei când experiențele personale ale regizorului sunt aduse sub forma unor metafore fine, deoarece este greu de obținut o reprezentare foarte directă și omogenă a vieții originale ale personajului, astfel încât să se înregistreze o transmisie emoțională optimă către spectatori (valori recomandate pentru impactul maxim al narațiunii cinematografice).

Conform teoriei creației cinematografice, dacă se trece de la experiența personală aflată în stare pură la transpunerea ei în film, scăderea întregii autenticități se realizează gradual, în timp ce intensitatea transmisiei emoționale depinde de produsul dintre profunzimea experienței de viață și mărimea transpunerii metaforice în limbaj cinematografic. În acest context, indicele de refracție emoțională al experiențelor personale în raport cu mediul cinematografic în care sunt prezentate reprezintă, de fapt, gradul de transformare a emoției reale în emoție filmică, iar amploarea metaforei folosite face apropierea de universalitatea mesajului.

Caracterul autobiografic al unui film poate să rezide nu din similitudinea exterioară a situațiilor, ci din experiența afectivă și stările psihice esențiale ale regizorului, traduse în metafore cinematografice.

Bineînțeles, transmisia emoțională este mai accentuată în scenele cu impact puternic (unde încărcătura emoțională este mai mare), mai ales în cazul în care experiența personală rezonează cu experiențele comune ale publicului. Acest efect se atenuează dacă experiența personală este încorporată într-un context narativ cu un indice de refracție emoțională cât mai apropiat de cel al experienței reale a regizorului și dacă metafora folosită, de genul „oglinda sufletului", este foarte subtilă.

Această abordare subliniază importanța echilibrului între autenticitatea experienței personale

și capacitatea de a o transmite într-un mod universal accesibil prin intermediul limbajului cinematografic. Desigur, regizorul trebuie să găsească punctul optim între păstrarea autenticității emoționale și utilizarea tehnicilor cinematografice pentru a amplifica impactul asupra spectatorului.

Astfel, caracterul autobiografic al filmului „Ivan" nu rezidă în similitudinea exterioară a situațiilor, ci în două aspecte esențiale: filmul înglobează o experiență afectivă profundă a regizorului, o memorie a unor emoții și stări psihice fundamentale, sublimate și traduse în limbajul metaforic al narațiunii cinematografice. În plus, filmul „Ivan" se naște din distilarea întregii experiențe creatoare anterioare a lui Eisenstein, dezvoltând și reluând teme mai vechi într-o formă nouă și mai complexă.

Esența leadershipului artistic constă în abilitatea de a integra experiențele psihice profunde ale creatorului, sublimându-le și transformându-le în elemente centrale ale narațiunii cinematografice.

În ce rezidă caracterul autobiografic al filmului? El constă în integrarea experiențelor emoționale și psihice esențiale ale realizatorului, sublimându-le în narațiunea cinematografică și traducându-le în metafore vizuale complexe. Mai ales că aceste experiențe personale influențează profund modul în care sunt construite personajele și atmosfera filmului, conferindu-i o autenticitate greu de replicat.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

În faţa oglinzii ne vedem pe noi înşine

On Aprilie 06, 2008

Concentrează-ţi sfera acţiunii de construire a sinelui asupra a ceea ce stă la baza existenţei tale, aşa încât imaginea ta reflectată într-o oglindă să treacă prin focarul unei corespondenţe cu spiritualitatea.

Facem o asemănare în oglindă? Tu spui ce crezi despre mine. Şi eu despre tine. Te încumeţi să joci acest joc, chiar dacă nu nimerim complet adevărul celuilalt? Vrei? Desigur. Începe tu, ideea a fost a ta, deci ai întâietate. Bine. Nu îmi e greu. Însă după ce termin aştept să-mi spui tu. Îţi dai cuvântul?

Promit să fiu sincer, şi totodată imparţial. Ştiu că este greu să fii o oglindă, dar dacă reuşeşti să îţi reflectezi personalitatea în altcineva, împărtăşind adevărurile lăuntricului tău, atunci poate că raza care trece prin focarul principal al oglinzii s-ar întoarce tot în mediul din care au provenit, în sufletul amândurora.

Bine. Părerea mea. Mai întâi, cred că eşti foarte organizat în ce faci şi asta dintr-o disciplină anume. Când ţi se impune ceva refuzi, nu faci decât dacă este în acord cu personalitatea ta. Ai un suflet bun şi eşti poate prea meticulos, inclusiv în a-ţi aşeza stările, care fiind prea înalte nu rezonează cu orişicine. Îţi place să ai libertate de gândire, de mişcare, să fii tu însuţi, mereu în largul tău. Armonia fizică şi mai ales cea spirituală cu o persoană te-ar face împlinit, însă nu le-ai descoperit la o persoană simultan. Singurătatea nu îţi place şi cu toate acestea e starea ta naturală. Ai vrea o schimbare, însă mai întâi aceasta trebuie să apară şi cumva să fii nevoit să o accepţi, pentru că simţi că viaţa ta este ca şi cum ai merge contra curentului. În sfârşit, îţi plac lucrurile făcute de tine, eşti disciplinat, nu eşti ranchiunos şi dacă ai fi iubit cu adevărat ai simţi că eşti un întreg. Punct.

Spiritualitatea este rezultatul punctului în care sinele tău întâlneşte exteriorul prin intermediul unei mărturisiri care nu se întoarce împotriva ta.

Ha, ha. Credeam că îmi vei spune totul încă de la copilărie la maturitate. Da, e ok ce-ai precizat despre mine. Mai puţin chestia asta cu "viaţa dusă contra curentului". De fapt, cred că viaţa merge fix cum trebuie, doar că nu se împlineşte totul atât de repede cum vreau eu. Pe alte planuri merge super bine, tot înainte, dar mna, la alte capitole sunt în urma tare de tot...Şi ai uitat de Univers, această raţionalitate a Creaţiei colosale care mă controlează, oricât aş încerca eu să schimb lucrurile. De aceea nici nu mă agit...degeaba mă agit...las totul să se petreacă. Ok, deci îţi dau 9,50 pentru prezentarea profilului meu psihologic şi sentimental. Puteai să te faci psiholog...

Asemănările și diferențele integrate în oglinzile noastre sunt componente optice care funcţionează bine pe baza reflecţiei dintre fluxul gândurilor şi posibilitatea de a le exprima fluent. Ele permit propagarea "luminii" revelatoare după direcţia dorită de un univers straniu, în drumul rectiliniu de propagare a unor cauze şi efecte vizibile în fiecare etapă a vieţii noastre. Trebuie doar să ne mărturisim unii altora adevărurile care ne pot trezi la realitatea augmentată, în contextul cultului universului despre supravieţuirea şi destinul omului în lume.

Leadership: Imaginea pe care ţi-o formezi despre "iluminare" este afectată din cauza diferenţei dintre fluxul gândurilor şi posibilitatea de a le exprima fluent în contextul căutării celuilalt în sfera de percepţie a sinelui?

Acum e rândul meu. Ce am de spus despre TINE? În primul rând sunt ferm convins că eşti în

strânsă legătură cu o altă persoană care mă admiră nespus (poţi fi o prietenă bună, sau o rudă apropiată), deci nu eşti tu cu adevărat cea care pretinzi că eşti.

Apoi, cred că eşti o persoană foarte citită, îndrăgostită de poezii (ceea ce denotă romantism, delicateţe, visare). Nu cred de nicio culoare că eşti măritată, fiindcă niciun om căsătorit nu stă pe Facebook în fiecare zi la ore atât de târzii. Mai cred că eşti o persoană emotivă, şi puţin cam timidă, aici pe Facebook vorbeşti mult, în realitate eşti cam tăcută (mai ales faţă de cineva ca mine). Cu prietenele tale te simţi în largul tău. Şi tind să cred că ai o frică de ceva, nu ştiu, gen să nu fii părăsită sau înşelată.

Eşti o fire posesivă, iar asta de obicei se întâmplă la persoanele singure, care nu au avut parte de ataşament din partea cuiva. Adesea te superi repede din nimica toată. Ai vrea să ai o viaţă romantică şi provocatoare în acelaşi timp, dar nici nu faci un pas înainte pentru asta, până şi sărutul te sperie. Mai în glumă, mai în serios, dar aşa este. De asemenea, eşti la curent cu noutăţile. Ai un suflet bun, dar viaţa te-a amărât oleacă mai mult. Vrei iubire, dar nu eşti pregătită s-o primeşti. Cam atât aş avea de spus despre tine. Greşesc undeva?

Iluminarea este o perpetuă căutare a adevărului despre lume şi univers pe care credem că-l găsim atunci când ne găsim ghidul moral şi sufletesc în altcineva asemănător nouă, sau atunci când ne mărturisim adevărurile care ne forţează să fim noi înşine. Astfel, sfera de percepţie a sinelui poate fi corelată cu imaginile obiectelor luminoase pe care le formează oglinzile sferice, cu referire la acea parte automată a fiecărei ființe umane care permite celorlalţi să se alinieze unei cauze comune, în structura unei ordini armonice prestabilite.

Explorează universul în realitatea augmentată, şi prezint-o cu toate „fineţurile" aferente, poţi?

Leadership: Sfera de extindere a sinelui tău, bazat pe spiritual, permite orientarea imaginii care te reprezintă în direcţia unei activităţi cu impact "eliberator" al cărui unghi de incidenţă poate fi modificat în anumite valori?

Oglinda, ca marcă a mărturisirilor discrete şi sincere, este partea esenţială a unei activităţi cu impact "eliberator" al cărui unghi de incidenţă poate fi modificat în anumite valori: puterea de a-ţi asuma cine eşti cu adevărat şi curajul de a te accepta aşa cum eşti. Imaginea care te reprezintă în lume, sau în faţa oglinzii, este ceea ce îndrăzneşti să afirmi despre tine fără să te simţi copleşit de ceea ce se întâmplă în viaţa ta, fără să te simţi vinovat din cauză că ai fi putut fi altcineva şi n-ai reuşit să fii.

Bine, acum pot răspunde la punctul tău de vedere? Jur că nu te cunosc şi nu cunosc pe nimeni din cei apropiaţi ţie. Simpla asociere pe care o faci tu e doar o pură întâmplare. Este adevărat ce ai spus la un moment dat. Însă ai nimerit, ai avut noroc. Dar mai departe trebuie să ştii că sunt măritată...eu şi soţul meu nu suntem genul să ne sufocăm...avem loc în casă...suficient. Da, deci m-am apropiat de adevăr. Nu sunt emotivă. Deloc. Sunt foarte tranşantă. Cine mă cunoaşte ştie. Dimpotrivă, sunt prea bătăioasă.

Astea fiind spuse, oglinda noastră se potriveşte perfect, nu se abureşte odată cu trecerea timpului, chiar dacă ideile noastre se schimbă. Ea afişează în mod evident lucrurile în care credem. Oglinda nu schimbă felul în care vedem lumea, şi pe noi înşine cuprinşi în călătoria spre lumină, spre izvorul vieţii, spre sursa ei divină. Poate că inima noastră încă își caută o comoară de care să se lipească, în care să își găsească liniştea. În faţa oglinzii ne arătăm demnitatea. În faţa oglinzii ne găsim liniştea. În faţa oglinzii ne vedem pe noi înşine ca pe o singură entitate, ca pe o singură imagine. Şi numai în faţa oglinzii adăugăm însemnări cu uşurinţă...

Oglinda, ca ipostază a Adevărului pe care îl surprindem în raport de individualitate,

simbolizează partea superioară a omului ce iese în evidenţă din raportului sinelui cu Celălalt şi al Celuilalt cu Acelaşi.

În faţa oglinzii ne vedem pe noi înşine ori de câte ori încercăm să ne cunoaştem mai bine sau să depăşim anumite tipare şi obstacole personale. Am învăţat, conversând cu Ioana Sarah, că pot fi acelaşi eu pe care o să-l revăd şi mâine, chiar dacă Dumnezeu nu m-a creat perfect, ci doar mi-a cizelat spiritul să fie o formă de conştiinţă curată.

Amin.

Source: https://neculaifantanaru.com/in-fata-oglinzii-ne-vedem-pe-noi-insine.html

În faţa tăcerii veşnice

On Mai 03, 2015

Măsoară-ţi caracterul pe baza modului cum eşti recepţionat de cei din jur, ţinând seama de cerinţa de a trăi cu tine însuţi în numele slujirii unei lumi pierdute.

Mercedes se schimbase mult. Şi asta nu din pricină că în timpul când fusese în culmea bogăţiei s-ar fi fălit cu fastul trufaş care înlătură în mod vădit urmele stării sociale şi face să nu mai recunoşti femeia de altădată ce-ţi apare sub veşminte mai simple. Şi nici pentru că ar fi căzut în starea jalnică de a fi silită să poarte veşmintele sărăciei. Nu. Mercedes părea schimbată pentru că nu-i mai străluceau ochii, pentru că gura nu-i mai zâmbea, pentru că, în sfârşit, o stingherie necurmată îi oprea pe buze cuvintele pe care altădată mintea ei ageră o făcea să le rostească fără zăbavă.

Mercedes nu cunoscuse niciodată adevărata mizerie. În tinereţea ei, ea vorbise adeseori despre sărăcie, dar asta este cu totul altceva. Nevoia şi necesitatea sunt două cuvinte asemănătoare şi care totuşi sunt tare departe unul de celălalt. Dar nu sărăcia îi vestejise mintea acestei femei, şi nici lipsa de curaj nu făcuse ca sărăcia să i se pară apăsătoare.

Coborâtă din lumea unde trăise, pierdută în lumea pe care şi-o alesese acum, asemenea acelora ce ies dintr-un salon iluminat feeric, ca să păşească dintr-o dată în beznă, Mercedes părea o regină descinsă din palat într-o colibă, o regină având doar cât îi trebuia ca să nu moară de foame, nerecunoscându-şi nici vasele de lut pe care era silită să le aducă ea însăşi la masă, şi nici culcuşul sărăcăcios care îi înlocuise patul. În preajmă nu vedea decât lucruri întristătoare… În faţa tăcerii acesteia veşnice, simţea că ameţeşte aşa cum simte călătorul ajuns la marginea unei prăpăstii. *

Leadership: Te supui unui proces de cunoaştere care îşi jalonează parcursul prin ignoranţa de a nu vedea decât faţeta realităţii care îţi convine?

Deşi opuse ca tendinţă de evaluare personală, cunoaşterea a ceea ce ai fost şi cunoaşterea a ceea ce ai devenit, pe planuri şi etape diferite ale unui proces care şi-a jalonat parcursul prin ignoranţa de a nu vedea decât faţeta realităţii care îţi convine, în alcătuirea cărora nu mai revii decât atunci când viaţa te lasă „baltă", conduc la realizarea unei aspre cerinţe de leadership: cerinţa de a trăi cu tine însuţi în sfârşit.

Sfârşitul măreţiei în numele slujirii unei lumi pierdute, izolat într-un adevăr concentrat pe durere şi limitare, are ca punct de maximă importanţă disponibilitatea de a accepta o realitate apăsătoare ca pe un fapt ireductibil în urma consecințelor evenimentelor la care ai asistat nepăsător. Un om care se învredniceşte de un asemenea sfârşit, complăcându-se într-o suferinţă prelungită, evident că nu-şi poate accepta condiţia ca pe un destin superior, dar îşi poate găsi un sens prin încercarea de a se împăca cu propria conştiinţă.

Relaţia dintre destin şi acceptarea condiţiei de finitudine, o alianţă în sine, compusă atât din năzuinţe cât şi nemotivare, poate explica aparenta contradicţie la care ajunge individul în încercarea de a se autoevalua prin prisma modului cum este recepţionat de lume. Când nu mai eşti atent la ceea ce răspunde unor trebuinţe ale naturii tale, deci atunci când eşti nepăsător cu tine însuţi, începi să captivezi atenţia celorlalţi ca un criteriu al felului tău de spirit, al dispoziţiei sufleteşti de a te mulţumi cu puţin.

În realitate nu este vorba de o contradicţie, ci numai de două modalităţi diferite de vizualizare a propriei fiinţe. Prima, în ipostaza de om răsfăţat, care a fost învăţat să obţină

totul prea uşor, fără să se implice cu adevărat în vreun aspect important al vieţii, ca un soi de laşitate dulceagă, conservatoare prin ignoranţă şi duplicitate în asumarea unor preferinţe sau unor responsabilităţi majore. Iar cea de-a doua, drept consecinţă, în ipostaza de adversitate, ca fiind un om complet nerealizat.

Leadership: Vii în întâmpinarea nevoilor tale de individualizare prin prisma poziţionării tale într-un punct de maximă vizibilitate din care decurge o concepţie fatalistă despre viaţă?

Atitudinea ta de vinovăţie înscrisă într-un proces de interferenţă dintre trăirile şi acţiunile amplificate de hazard, duce la un rezultat aferent: respingerea a tot ce este pe gustul tău, îndepărtarea de tot ceea ce te însufleţeşte. Producerea relevanţei în a scoate în evidenţă lacunele propriei mentalităţi, ca o scurtă analiză comparativă cu situaţia existentă, trebuie să genereze un motiv de care să-ţi legi suferinţa şi s-o anuleze, cum ar fi acela de a nu ceda în faţa insistenţelor conştiinţei de a te delimita de lumea din jur.

Aşadar, leadershipul trebuie să fie, în anumită măsură, măsura regularităţii, a ordinii în ceea ce priveşte formarea ta şi a valorilor tale esenţiale, în aşa fel încât să preîntâmpini căderea în abisul vinovăţiei, al trufiei sau al preamăririi de sine. A te poziţiona într-un punct de maximă vizibilitate din care decurge o concepţie fatalistă despre viaţă înseamnă să-ţi orientezi interesul spre limitele unei obiectivităţi autoimpuse, renunţând la ceea ce e important şi valoros sufleteşte.

Să poţi recunoaşte că ai şi greşit, să vrei să te schimbi şi să o faci înainte de a fi prea târziu. Mai întâi în planul conceperii unei noi lumi, respectiv în faza de proiect mental al vieţii tale ascunse. Apoi, în cel al realizării concrete a sensului autenticităţii tale, prin intervenţia directă a hazardului, a întâmplătorului şi a neaşteptatului, având uneori funcţie de „trezire” sau de „reamintire”, apoi să acţionezi în direcţia demnităţii.

Aceasta este condiţia unui leadership transformaţional care serveşte ca suport al devenirii şi al puterii de a te depărta de marginea prăpastiei vieţii, prin asumarea suferinţei sau a fericirii: să ştii să te autoapreciezi în funcţie de dorinţa de ieşire din limitele conştiinţei individuale.

Înainte de a regla nivelul de încredere al celorlalţi în tine, măsoară-ţi parcursul existenţial experimentând acceptarea condiţiei de prezenţă care poate fi uitată.

În faţa tăcerii veşnice se va situa omul care nu a cunoscut niciodată decât acea latură a realităţii care îi convine lui, pe care şi-a imaginat-o, a conştientizat-o, dar nu a trăit-o niciodată. Capacitatea de a percepe o realitate diferită, mergând uneori mână în mână cu orgoliul de a o înfrunta, şi tăria de a deveni acea realitate, sunt două noţiuni asemănătoare. Dar care totuşi sunt tare departe una de cealaltă.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

În fiecare zi mă gândesc la mine

On Aprilie 14, 2021

Încearcă să-ţi descoperi vederea interioară dincolo de graniţele propriei tale căutări, prin prisma a ceea ce are arta de ascuns în ea privitor la un univers care se autoconstruiește și se autoalimentează evolutiv din propriile resurse.

În fiecare zi mă gândesc la mine. Îmi pun întrebări parcă tot mai încuietoare, care aduc în atenţie acea predilecţie a artistului pentru tot ce este în perpetuă schimbare, mişcare, pentru tot ce este trecător, tranzitoriu. Uneori, printr-o stranie cunoaştere, mă socotesc prizonierul altei lumi, mai spectaculoasă, descrisă în atâtea cărţi cu mistică orientală, ea putând fi admirată numai într-un tablou al artistului fără nume.

Şi ca orice intrare în altă lume, unde fiecare zi este diferită de cealaltă, prizonieratul meu fiind mai spectaculos prin farmecul existenţei irealizabile tehnic în această lume, mă delectez cu maxima cunoaştere izvorâtă parcă din viziunea unui regizor destoinic, obişnuit să lege actorul de decor, filmându-l în contra-plonjeu, în decupajul altor vremuri.

Astfel este lumea mea, ea străbate cât mai profund orizontul unei închipuiri create cu o uimitoare înălţare spre sublim. Este o sesizare de natură intelectuală ce face referire la modul în care artistul jonglează cu elementele lumii nevăzute, pentru a scoate în evidenţă complexitatea dialogului cu acea operă de artă care îţi revitalizează curajul de a crede că dincolo de realitate există ceva frumos, sublim, divin.

Totuşi, de ce sunt neliniştit? Fiindcă simt permanent prezenţa a ceva diferit de mine înăuntrul meu, ceva care mă ancorează într-un "Eu-Origine-Ireal" care se cere interpretat cu minuţiozitate şi deplină înţelepciune pentru a fi pe deplin cuprins în opera unei gândiri numite *Tranormhisys* . Ea semnifică vibraţia punctului corespondent din microcosmosul fiinţei umane recreată prin cuvinte, direct şi indirect, prin pilde, prin tăceri, prin felul în care artistul reuşeşte să ţeasă contextul-suport pentru noţiunile exprimate aleator.

Atât este de întortocheată gândirea mea, tot gândindu-mă la mine, încât uit adesea de trăirea şi simţirea întregii substanţialităţi a operei.

Leadership: Poţi să-ţi schimbi viziunea cu privire la actul de a face artă, înţelegând că de fapt ai putea să fii cunoscut sub mai multe tipuri de fiinţă?

O observaţie preliminară. Prin ceea ce eu însumi sesizez la mine, fiind vorba de o lume mult mai evoluată decât pare la prima vedere, în caz că am deplină încredere în anvergura cosmică a unei geneze permanente, înţeleg că de fapt aş putea să fiu cunoscut sub mai multe tipuri de fiinţă: una fără de sfârşit, una inaccesibilă care nu comunică personal cu nimeni şi una care lucrează în lume, însă nu direct, ci indirect, prin energii. Aici arta are un cuvânt greu de spus: ceea ce mă poate face să înțeleg ceea ce trăiesc, nu are comparaţii şi variaţii în această lume.

Iar dacă structura sofisticată a creierului meu se concentrează în jurul trăsăturilor definitorii ale artei, procesul de creaţie şi actul creat, atunci este de la sine înţeles faptul că tot ceea ce gândesc sugerează dorinţa devoratoare a artistului de a-şi converti viziunea realist-fantastică în noi simboluri, metafore sau alegorii. Spun numai că acordarea creierului meu la artă se face în virtutea dispoziţiilor fireşti ale eului original de a înfrunta acea fază a simbolismului care a favorizat naşterea suprarealismului, angajându-mă în forme mai mature de relaționare cu ceea ce se numeşte *Kriplansetikes* (o dinamică a trăirilor temporare plasate într-o

naraţiune lirică fabuloasă, imaginară).

Şi ori de câte ori vorbesc despre o minte ce poate fi studiată numai prin ştiinţa artei, simt că mă regăsesc în cuvintele lui Patrick Drouot extrase dintr-o carte pur spirituală:

"Deodată, m-am simţit trecând în "turbo". Conştienţa mea superioară şi alte nivele din mine însumi parcă mă căutau. Dar care "eu" şi cine mă căuta? Eu şi tot eu, ca şi cum diverse părţi dispersate din mine însumi se reunificau. În această etapă, încă o dată totul devenea simplu, evident, nu mai aveam corp, existam. Eram ca un satelit artificial pe orbita din jurul Pământului. Eram foarte aproape de această frontieră care separă un univers de altul, o dimensiune de alta... M-am simţit căpătând o dimensiune originală, dimensiunea MEA, aceea pe care am avut-o, pe care o am şi o voi avea în eternitate."

Leadership: Poţi să consolidezi legătura dintre artă şi univers printr-o reflectare asupra căutării unui destin care se lasă citit cu puţină vreme înainte de a fi uitat?

Cred că m-am făcut bine înţeles, chiar dacă înţelesul sinelui meu depăşeşte înţelesul convenţiei de evitare a alterităţii, a dublei stări de conștiență prezentă în mai multe lumi. Iar dacă continui să mă învârt în jurul propriei persoane, observând radiaţiile luminoase care mă aureolează din toate părţile, în jurul trăsăturilor esenţiale ale unei realităţi unde culoarea sufletului contrabalansează desenul inspirat din atmosfera sugerată de o anumită stare, atunci înclin să privesc o imagine în care invizibilul este reprezentat vizual printr-o metaforă a redescoperirii unui univers paradisiac.

Or, acesta este universul meu, traversat de o minte dibace, inventivă, unită cu o paletă de culori formată din tonuri calde, naturale și delicate, precum roşu, galben și oranj ce pun în evidenţă o imagine în care oricând mă regăsesc acelaşi, şi totuşi diferit. Iată ce se întâmplă de fapt. Străbat culisele interiorului meu cu gândul de a mă regăsi în profunzime, în artă, în ştiinţă, în aceeaşi stare şi situaţie, în momentul deschiderii capsulei timpului. Aşadar, mă folosesc de cunoştinte metafizice pentru a înţelege pe cât posibil acest fenomen de cugetare mai măreață decât măreția însăși.

În acelaşi timp, am învăţat să fiu altcineva, cu mult diferit de acel cineva care necontenit îmi şopteşte să rămân acelaşi. Am învăţat că numai în temeiul logicii frumosului, în care metafora are un rol principal, se găseşte unitatea propriei mele fiinţe care, de asemenea, este o parte din "Odiseea" în căutarea Marii Opere Alchimice (aflată sub semnul Misterului Sacru).

Chiar dacă într-o bună zi voi fi uitat în această lume, chiar dacă cuvintele mele vor fi date uitării fără de vină, iar dacă uitarea va lua amploarea unei descensiuni într-un teritoriu obscur, măcar am credinţa să cred că universul mi-a venit în întâmpinare. M-am deschis către el şi el către mine. Am înţeles că misiunea artei este să fii oglinda unui univers care este de neconceput fără tine.

Aşadar, iată concluzia:

Un om care se caută pe sine este un om care se gândeşte zilnic la sine, ca şi cum s-ar gândi la altcineva din umbra unor cuvinte rostite cu fervoare, cu acea greutate profetică cu care numai el este setat să le audă.

În fiecare zi mă gândesc la mine, la fel cum în fiecare zi mă recunosc tot mai mult ca fiind altcineva. Universul mi-a scos în cale un om minunat alături de care am motive să presupun că adevărată plăcere în perceperea artei este calea ce trebuie parcursă pentru a ajunge să fiu eu însumi un univers. Într-o bună zi voi înțelege de ce un Univers infinit poate să se reflecte

într-un singur om, tot atât de complex, determinist şi uimitor.

Source: https://neculaifantanaru.com/in-fiecare-zi-ma-gandesc-la-mine.html

În gol se ascunde plinul

On Decembrie 14, 2008

Adaugă o imensă semnificaţie leadershipului tău, fără să pierzi din vedere idealul de valori pe care îl porţi în suflet.

Şi de această dată voi începe spunând câteva cuvinte despre celebrul actor român Puiu Călinescu, considerat de mulţi critici de film ca fiind chiar unul dintre cei mai talentaţi actori din lume. La show-ul de televiziune "Profesioniştii", realizatoarea emisiunii, Eugenia Vodă, l-a întrebat pe marele actor, destul de în vârstă:

- Un actor ca dumneavoastră trebuie să fie plin de bani, asta ar crede telespectatorii. Dar eu am văzut cât de modest trăiţi. De ce? Aţi fost un mare cheltuitor, sau n-aţi reuşit să strângeţi banii?

Iar Puiu Călinescu i-a răspuns:

- Sunt unii care au banii în sânge. Este o boală. A avea bani. Eu merg pe invers. Eu vreau doar atât: să mă ajute Dumnezeu ca poporul să mă iubească. Eu îl iubesc.

Poţi aduce un plus de imagine leadershipului tău mulţumindu-te cu puţin, decât să te încrezi într-o dramă a vieţii care reuşeşte să te răscolească până în cel mai îndepărtat colțișor din suflet?

Poţi să ai puţin, şi totuşi să fii un om mare. Succesul tău ca lider, îţi este practic garantat doar dacă influenţa pe care o exerciţi asupra celorlalţi aduce un plus de imagine leadershipului tău. Iar părerea mea este că actorul Puiu Călinescu a vrut să exprime un mare adevăr: "În gol se ascunde plinul". Adică, nu trebuie să fii bogat ca să fii cineva. Poţi să ai puţin, şi totuşi să fii un om mare.

Acesta este unul dintre giuvaierele leadershipului care aliniază practicile, valorile şi principiile după care se ghidează oamenii virtuoşi. Acest principiu ne permite să luăm decizii înţelepte, să devenim mai încrezători în noi înşine, să apelăm la o gândire limpede, să judecăm mai lucid implicaţiile faptelor noastre, să dăm randament în ceea ce facem şi să ne îndreptăm pe drumul cel bun.

Un alt lucru foarte important care transpare din vorbele marelui actor este că fiecare dintre noi trebuie să călătorim spre descoperirea sinelui, să împlinim cât mai bine scopul etern al artei de a ne înţelege, de a ne gestiona cât mai bine propria existenţă, şi de a ne transforma în fiinţe desăvârşite fără să pierdem din vedere idealul de valori pe care îl purtăm în suflet. Călătoria noastră spre redescoperirea de sine poate fi cât se poate de rodnică în ceea ce priveşte calitatea propriei noastre existenţe, fiind unanim recunoscută de ceilalţi ca având puterea de a trezi interes prin ea însăşi, de a trezi credinţe.

Leadershipul tău se măsoară după felul în care îţi câştigi existenţa, sau după felul în care acţiunile îţi trădează personalitatea într-un contex de tipul: "Nu te limita doar la ceea ce vezi în faţa ta" ?

Se spune că cel care stăpâneşte sensul vieţii unui om, este stăpânul sufletului său. Sau, altfel spus, află ce-şi doreşte liderul, află care sunt trăirile şi emoţiile sale, şi vei avea o mare

înrâurire asupra vieţii lui, asupra conştiinţei sale, asupra leadershipului său. Iar cele mai importante valori ale liderului sunt: compasiunea, empatia, acceptarea de sine, iertarea, spiritualitatea, pacea interioară, înţelegerea.

Mulţi "artişti" în ale leadershipului, îndeosebi cei care au demarat la timp schimbarea şi au facilitat dezvoltarea propriei lor existenţe, transformându-se treptat în oameni desăvârşiţi (prin virtute, prin idealuri, prin exemplul personal, insuflând oamenilor din jur aceeaşi stare de spirit) şi-au imaginat mai întâi de toate drumul pe care îl vor parcurge în viaţă, în carieră. Ei s-au gândit la propria lor dezvoltare, ca lideri, conştientizând faptul că calitatea corespunzătoare de lider nu se rezumă doar la avansarea profesională, ci la maximizarea valorii celor din jur, prin intermediul propriilor lor calităţi deosebite.

Căci până la urmă viaţa unui lider desăvârşit vădeşte o sumă de calităţi pozitive pe care a dovedit că le posedă din plin, calităţi pe care a ştiut să le valorifice şi să le scoată la lumină la momentul potrivit.

Cum maximizezi valoarea celor din jurul tău? Cum îţi pui în valoare calităţile? Oamenii te urmează prin prisma a ceea ce faci pentru ei? Te urmează pentru ceea ce eşti şi ceea ce reprezinţi? Cum poate câştiga un plus de "vitamine" leadershipul tău?

Vine întotdeauna o vreme când toţi lideri ajung să-şi pună tot soiul de întrebări legate de suflet, de spiritul uman şi de spiritualitate. De obicei acest lucru se întâmplă spre sfârşitul carierei lor, atunci când nu mai pot avansa în funcţii. Abia atunci îşi conturează fiecare nişte paşi clari prin care încep să-şi exprime fără temeri, fără ocolişuri cele mai profunde sentimente. Acest lucru aduce un plus de "vitamine" existenţei lor. Aceste vitamine nu sunt altceva decât o sursă de principii, valori şi convingeri care pot contribui la formarea şi menţinerea unei atitudini mentale sănătoase.

Leadership: Te vezi constrâns de circumstanţele extraordinare în care te afli să accepţi o realitate care se obiectivează ca o "diferenţă de sine" în două contexte ale experienţei de a fi parte dintr-o schimbare a aşteptărilor?

Aşa cum toate procesele de ardere din corpul omenesc consumă oxigen, tot astfel toate procesele care asigură evoluţia leadershipului tău consumă o parte din stările, trăirile, emoţiile tale, şi o mare parte din rezerva ta de "vitamine" – tocmai pentru a putea da o mai bună calitate şi stabilitate propriei tale existenţe.

În gol se ascunde plinul desemnează acordul dintre tine şi leadershipul tău, dintre valorile tale şi valorile celorlalţi. Atunci când îţi dezvolţi sinele, care la rândul său se hrăneşte cu atenţia oamenilor, cu emoţiile lor pozitive sau negative, cu fericirea sau nefericirea lor - aprofundezi totodată şi leadershipul. Pe măsură ce înveţi să foloseşti emoţiile oamenilor ca pe o trambulină pentru realizarea lucrurilor măreţe, vei putea cu sprijinul lor să-ţi dezvolţi un sistem coerent de scopuri care să aducă binele în existenţa ta. Şi, în acelaşi timp, vei putea să-ţi întăreşti şi să-ţi valorifici potenţialul relaţional (care trebuie să se alinieze principiilor de leadership şi obligaţiilor tale).

Ca în orice alt domeniu, şi în leadership profesionalismul este "plinul" care nu totdeauna este însoţit de bogăţie materială. Bazat pe competenţe, abilităţi şi comportament, el se desăvârşeşte în timp şi depinde de sistemul de valori pe care fiecare dintre noi şi l-a format sub influenţa educaţiei şi autoeducaţiei. Liberul arbitru din noi a decis şi decide încotro ne îndreptăm şi cum să ne alimentăm profesionalismul. Dacă vrem să simţim că nu am trăit degeaba, atunci vom alimenta "plinul" ascuns uneori în "golul" material al existenţei noastre, de care depinde supravieţuirea noastră fizică.

De cele mai multe ori, "plinul" profesionalismului umple “golul” material. Dar există totdeauna şi situaţii contrarii.

Tu poţi să asiguri stabilitate propriei tale existenţe? Cum? Care este scara valorilor pe care le preţuieşti în existenţa ta? Leadershipul tău evoluează datorită valorilor pe care le adopţi şi pe care le promovezi? Influenţa ta se datorează responsabilităţilor specifice funcţiei tale, sau se datorează nivelului ierarhic pe care îl ocupi?

Leadershipul evidenţiază posibilitatea de a fi parte dintr-o experienţă care le influenţează în bine parcursul altor oameni spre succes, cu menţiunea că ceea ce ei vor descoperi la capătul drumului este însăşi capacitatea de a renunța pentru binele mai mare al altcuiva.

În gol se ascunde plinul dacă conştientizezi faptul că abilitățile tale depind în totalitate de capacitatea de a-ți controla emoțiile și de a acționa rațional, indiferent de situație. Cineva, dar nu îmi mai amintesc cine, a spus că viaţa nu se măsoară numai după numărul anilor trăiţi, ci mai ales după implicarea profundă a individului sub aspectul spiritual, afectiv şi moral.

Source: https://neculaifantanaru.com/in-gol-se-ascunde-plinul.html

În luptă cu Mephistopheles (II)

On Mai 25, 2013

Îndrăzneşte să străluceşti, fără să arzi în întregime.

Sunt Mr. Hobbs. Nimic nu mă împiedică să vă relatez despre ceea ce încă mă frământă, o imagine care mă chinuieşte groaznic, acel aspect existenţial care înlocuieşte în mine singura bujie ce aprinde flacăra bucuriei şi speranţei: gândul că trăiesc ca rob al patimilor mele. Căci, da, sunt stăpânit de o patimă puternică legată de trecutul meu, aşa cum suferinţa unui artist se reflectă în starea sufletească a tabloului său, plin de acele nuanţe melancolice din care îşi trage seva ironia sau dreptatea sorţii.

Suferinţa este o dramă a conştiinţei care antagonizează integritatea individuală cu ambiţia lumească. Am devenit prizonierul propriilor mele intrigi, într-un joc care încă o dată îmi pune nervii la încercare, ceea ce-mi consumă orice firimitură de speranţă legată de o perspectivă a bucuriei vieţii. Mă simt obligat, încercând o plăcere deosebit de intensă, să-mi acord mie însumi prilejul de a mă ridica încă o dată la înălţimea pericolului şi a suspansului mai presus de orice, ca manifestare machiavelică a vanităţii. De care îmi este imposibil să mă îndepărtez.

A început lupta cu gândurile care mă separă de oricare alte preocupări exterioare. Şi oricât de neverosimilă ar părea această îndepărtare de vechea mea identitate, de seninătatea pe care am ţinut-o întotdeauna strânsă în mine, ea este totuşi purtătoarea unei esenţe a cărei revelare gradată face obiectul iniţiativelor mele viitoare. Medierii oricăror conflicte şi divergenţe de natură lăuntrică.

Leadership: Lumea care te transformă într-o persoană nouă este dublată de o estetică a imaginii ce transformă tristeţea din spatele manifestărilor tale într-o adâncă şi solitară existenţă?

Nu pot descrie războiul cu armata de gânduri care mă asaltează derutant şi stăruitor. Într-o oarecare măsură, am pus deoparte ceea ce am tratat dintotdeauna cu bunăvoinţă şi respect. Până în acest moment. Când seria aceasta de bombardamente care parcă nu se mai sfârşeşte, mi-a adus conştiinţa într-o stare de neoperativitate. Existenţa mea nu mai variază după natura idelor câştigate despre libertate, iubire şi fericire, în spiritul unor idealuri morale înalte, ci doar după natura unei depăşiri a limitelor de corectitudine în numele unei autorităţi care nu admite contraziceri.

Sunt înzestrat cu singurele cunoştinţe trebuincioase unui salt deasupra pericolului, în vastele pagini ale urmărilor unei experienţe extraordinare, suspendate la înălţimea unor exigenţe morale atipice, care mă fac apt să devin protagonistul unei opere scrise de Stephen King. Protagonistul unei poveşti de viaţă pe care mulţi nici nu şi-o pot imagina, dar pe care nu o doresc nici celui mai mare duşman al meu.

Ceva pustnic există în fiinţa mea, izolarea voluntară, renunţarea la lume, un fel de fanatism care mă distorsionează complet de raţiune, alimentând inepuizabil dăruirea mea spre ceva ce e mai presus de mine. O voinţă formidabilă de a nu ţine seama de Dumnezeu, nici de bunătate. Căci fibrele-mi de simţire adăpostesc încă sentimente ale timpului trecut, ce păstrează încă gustul amar al nedreptăţii şi injustiţiei sociale.

De fapt, personalitatea mea străluceşte printr-o singură forţă: speranţa de a-mi dezlănţui răzbunarea asupra celor care se fac vinovaţi de moartea soţiei mele. Însă ceea ce mă arde în întregime sub impulsul unui sentiment amar de recunoştinţă, combinat cu imaginile unei

experienţe copleşitoare, este faptul că i-am promis demult soţiei mele că voi uita totul, că voi lăsa în urma amărăciunea şi resentimentul. Nu pot face asta.

Leadership: Te pui în ipostaza de "victimă" sau "beneficiar" al unei nedreptăţi trecute ce îţi obscurizează identitatea, sub aspectul predispoziţiei de a te angaja într-un dialog cu ruşinea de a te lepăda de tine?

Tendinţa ta de a fi neîncrezător in tot ceea ce face obiectul unei realităţi care te obligă sa i te supui, întreţinută de sentimentul de a trăi în "inconştienţă" sau în necunoştinţă de cauză şi vizând consecinţele pe termen lung ale unei răvrătiri, îţi oferă doar o speranţă sufocantă şi obositoare - aceea de a te îndepărta de lume.

Ceea ce nu face altceva decât să-ţi sporească peste măsură ruşinea faţă de laşitatea de care dai dovadă în relaţia: *Tu-Ego-Adevăr-Realitate* , inducându-ţi un impuls secundar de comandă în timpul perioadei tale de refacere şi redobândire a puterii de a răzbate în viaţă.

Astfel ajungi să te poziţionezi în ipostaza de "victimă" sau "beneficiar" al unei nedreptăţi trecute ce îţi obscurizează identitatea. În loc să înaintezi cu încredere către desăvârşire, te separi de fiinţa ta reală, devii prizonierul propriilor tale intrigi, într-un joc care mai mult îţi pune nervii la încercare. Punând deoparte ceea ce ai tratat dintotdeauna cu bunăvoinţă şi respect, îţi aduci conştiinţa într-o stare de neoperativitate – fiindcă frumuseţea ta morală a fost atinsă de trăsnetul egoismului, razbunării, urii sau al respingerii de sine.

Leadershipul este o chestiune de asumare a condiţiei de underground a fiinţei tale care influenţează stabilitatea unei situaţii avantajoase pentru evoluţia cursului unor valori de referinţă.

În leadership se ramarcă mai mult oamenii care calcă pedala de frână şi nu acceleraţia. Ceea ce îl eliberează pe om de robia patimilor, redându-i starea sufletească de echilibru şi seninătate, începe cu negarea unei valori de tip NULL.

Această valoare reprezentând suma tuturor experienţelor trecute de-a lungul timpului prin filtrul conştiinţei şi sensibilităţii, suma tuturor lucrurilor care ar fi putut fi evitate, poate să fie convertită într-o valoare validă dacă omul reuşeşte să facă distincţie între ceea ce îl animă prin exteriorizarea trăirilor şi ceea ce se pierde în intensitatea trăirilor.

Într-adevăr, lumea de dincolo de leadership cuprinde nenumărate opţiuni şi culori, capitole noi de viaţă pe care trebuie să le parcurgi cu ochii, cu sufletul, cu gândul, cu îngerii şi demonii tăi. Înseamna să te găseşti şi să te pierzi în acelaşi timp, pentru ca în final să te cunoşti mai bine. După cum muzica slujeşte sufletului, tot astfel alternanţa dintre stările de cald şi rece slujeşte la dezvoltarea omului, întărindu-l sau doborându-l, prin nenumăratele sale intervenţii şi delimitări pe care le imprimă singur în conştiinţa lui.

A te angaja într-un dialog cu ruşinea de a te lepăda de tine, înseamnă să faci apel la o autoritate mai înaltă de decizie investită cu puterea de a schimba lucrurile pe care universul tău lăuntric nu le poate accepta ca fiind definitorii în procesul desfăşurării evenimentelor pe care le gestionezi.

În luptă cu Mephistopheles (II) evidenţiază acel aspect existenţial care dă senzaţia de disconfort, care macină omul ducându-l în starea de imposibilitate de a se împotrivi propriei sale condiţionări negative. Căci abia în acest punct se poate deschide temporar o amplă privelişte asupra dimensiunii identităţii sale reale.

*** Notă: " *Flawless (2007)*"**

Source: https://neculaifantanaru.com/in-lupta-cu-mephistopheles-II.html

În luptă cu Mephistopheles (I)

On Mai 25, 2013

Găseşte esenţa care face obiectul iniţiativelor tale viitoare, fără să-ţi alimentezi excesiv starea de funcţionare cu ceva care este mai presus de tine.

Am ezitat pentru întâia dată să mă folosesc de prilejul pe care soarta, umilă şi chinuitoare, sau poate chiar însuşi Dumnezeu prin nenumăratele sale accepţiuni, intervenţii şi delimitări, mi l-a scos în cale. Aş fi putut să mă strecor de îndată în camera diamantelor. N-am îndrăznit. Dar refuz cu tărie să cred că palma puternică dată obrazului meu, sporindu-mi peste măsură ruşinea faţă de laşitatea de care am dat dovadă, îmi va pricinui durere şi lacrimi.

Dimpotrivă, abia în acel moment zbuciumat am simţit că sunt beneficiarul unei ştiinţe oculte, a unei profesiuni independente, exclusiviste, dar care, pentru a ajunge la desăvârşire, avea nevoie de un studiu minuţios şi îndelungat. Trebuia să mă cunosc îndeajuns de bine, înainte de a face pasul spre iad.

Perspectiva psihologică asupra interpretării comportamentelor umane avea finalitate în ceea ce priveşte alegerea unui plan de acţiune care să mă surprindă într-o ipostază în care să mă simt răbunat pentru suferinţele şi nedreptăţile trecutului. Subtila presiune exercitată asupra duşmanilor mei, care mă ajuta să găsesc ceva intrigant de pus în scenă, o mare lovitură, îmi refăcea viaţa în ampla şi integrala ei realitate.

Leadership: Eşti în stare să-ţi asumi destinul unei fiinţe care nu se manifestă în străfundul sufletului decât sub formă de imagini ale unui trecut care continua să bântuie prezentul unei lumi care nu-i aparţine, dar pe care o statuează la nivel de judecată supremă?

Trecutul m-a transformat într-un om răzbunător, în scopul de a deturna fonduri importante ale băncii. Da, ei, bancherii mi-au ucis soţia şi vor plăti serios pentru asta. Să mă cunosc şi să accept ceea ce am devenit, un protagonist al mişcării celor ce luptă pentru înfăptuirea dreptăţii ca virtute socială, percepând sensul vieţii mele în fiecare fenomen de risc asumat, era doar o trăsătură esenţială a abordării flexibile a conceptului de forţă şi reacţiune. Ceea ce instituia prezumţii de culpa şi de cauzalitate între faptă şi prejudiciu.

Dar în acest caz se cuvine să mă las pradă nebuniei, să atribui această iniţiativă şi reuşita ei în exclusivitate lui Mephistopheles. Căci numai El face ca ispita să fie o cursă, numai El face minuni prin nedreptate, numai El face să se împlinească prin fapta ilegală durerea pe care am îndurat-o atâta timp. Diamantele erau doar o unealtă a răzbunării, un aspect esenţial pentru o corectă dezlegare a cauzei pentru care o slujeam. Iar eu eram doar un martir al acestei cauzei !

Eu, Hobbs, n-am fost pregătit să accept adevărul acestei şarade şi urmările sale. Umanul individual ar fi palpitat intens în personajul în care m-aş fi putut transforma prin încălcarea unei obligaţii morale, prin lipsa de recunoştinţă pe care o aveam faţă de sursa care m-a direcţionat totdeauna în viaţă: binele. Dar totuşi, am riscat ! *

Leadership: Cum te manifeşti în nevoia Egoului de a rămâne stabil în contextul presiunilor pe care le suporţi, poziţionându-te în mintea unui artist care ţine seama doar de condiţia intrinsecă a artei, şi anume trăirea şi înţelegerea suferinţei prin gestionarea „evenimentelor surprinzătoare"?

Te simţi urmărit de o imagine care te chinuieşte groaznic? Capitulezi în faţa aspectelor negative care înlocuiesc partea bună din tine? Trăieşti cu anxietatea provocată de gândul că ai căzut în robia propriilor patimi? Ai devenit prizonierul propriilor tale intrigi, într-un joc care îţi pune nervii la încercare?

Omul se poate elibera de sub tutela unei gândiri iraţionale, îşi poate impune voinţa de se împotrivi propriei sale condiţionări negative, care-l fac să se simtă mic şi nesigur pe sine, doar dacă natura sa reală este bine înrădăcinată în sine. Adică, distingând pe cont propriu deosebirea dintre bine şi rău, cunoscând acea generozitate venită din reciclarea tuturor trăirilor care-l fac nefericit.

El nu se poate manifesta ca un merit social în nevoia Egoului de a rămâne stabil în contextul presiunilor pe care le suportă prin prisma experienţelor trecutului. Însă se poate manifesta ca un factor modelator al prezentului prin găsirea unor elemente de compensare a contradicţiilor generate de imperfecţiunile mediului în care trăieşte. Sau se poate manifesta prin intermediul puterii de a-şi accepta limitele şi condiţia de fiinţă fragilă.

Dacă frumuseţea paradisului ar rezulta din comparaţia cu infernul şi purgatoriul, atunci putem spune că împăcarea omului cu sine însuşi în diversele planuri ale existenţei este o combinaţie între starea psihismului care a pierdut lupta cu "monştrii" realităţii şi ultima "faptă" cerută de exigenţele unei instanţe morale înalte de a fi accesibilă în aria evoluţiei care marchează un nou model de funcţionare. Un asemenea model ar fi Contele de Monte-Cristo", a cărui imbold pentru realizarea dreptăţii l-a constituit răzbunarea.

Puterea care face cinste leadershipului este consecinţa acelei evoluţii prin care omul parcurge învăţăturile dure ale vieţii pe fundalul unor imagini (care nu seamănă între ele) despre un rezultat al adevărului pe care îl detestă, dar care spune totul despre el însuşi.

Atributul principal al unui Ego matur, dârz şi responsabil, este că rămâne stabil în contextul presiunilor pe care le suporta. Astfel, omul se defineşte ca un demers specific care permite structurarea metodică a unei realităţi viitoare, ca un răspuns nociv şi nedorit determinat de o cauză nedreaptă, ca un context cognitiv-comportamental structurat de valori, credinţe şi idei care converg spre un final neaşteptat. Dar pentru a-ţi întări Egoul trebuie să ai îndrăzneala de a risca asemenea unui pion care poate fi însă convertit în regină la final...

Spre a cunoaşte leadershipul în adevărata lui valoare, omul trebuie să se confrunte cu sine însuşi, simplificându-şi modelul de "a fi", ducându-şi funcţionalitatea la un nivel mai avansat de rafinament în abordarea diferitelor provocări pe care viaţa i le aşterne în cale. Lămurirea acelei dileme existențiale, cu o profundă semnificaţie şi evaluând rezultatele, implică anumite responsabilităţi de asumat. Dar poate constitui totodată şi o trambulină în alegerea obiectivelor, în condiţii grele de "bruiaj şi interferenţe".

În loc să slujeşti egoismului de a cuceri mereu o mică bucăţică din marele teritoriu al incertitudinii, mai degrabă continuă să accepţi ceea ce ai susţinut dintotdeauna – binele, partea bună din tine, ca astfel să te eliberezi din robia patimilor, a întunericului care bântuie în lumea propriei tale minţi.

A trăi şi a înţelege suferinţa prin gestionarea „evenimentelor surprinzătoare" înseamnă să nu exprimi nicio remuşcare faţă de o acţiune pe care o gândeşti drept un efect al răzbunării, ceea ce te împiedică să fii fragil şi sensibil faţă de toate cele frumoase ale unei lumi ...deşarte.

În luptă cu Mephistopheles aduce în prim plan teama resimţită în faţa propriului tău Eu, atunci când anumite aspecte ale vieţii, în deplina lor complexitate, pun pe jar autoritatea ta

morală.

În loc să-ţi încalci obligaţiile morale faţă de felul în care tinzi să te manifeşti în situaţii limită, în loc să faci pasul înspre iad, în loc să atribui neputinţa ta de a te schimba (în simţire, în gând sau faptă) acelei entităţi care poate fi asociată cu răul, încearcă mai degrabă să te dedici unui studiu minuţios şi îndelungat al propriei tale fiinţe.

Găseşte esenţa care face obiectul iniţiativelor tale viitoare, fără să-ţi alimentezi excesiv starea de funcţionare cu ceva care este mai presus de tine.

*** Notă: " *Flawless (2007)*"**

În numele adevărului te abandonez

On Martie 08, 2009

Susţine întotdeauna exemplaritatea leadershipului tău, imprimând oamenilor o scară a valorilor bine definită care să nu le permită nicio abatere de la codul profesional stabilit de tine.

Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications îl invită la petrecerea lui aniversară pe Drew, mâna lui dreaptă, care se dovedise a fi un impostor - „omul din umbră” care, mişeleşte, lucrase pe la spatele tuturor ca să îl înlăture de la conducerea companiei, şi să înlesnească vânzarea ei în favoarea unui mare investitor.

Dacă ai urmărit filmul *„Meet Joe Black (1998)”,* atunci sigur îţi aminteşti finalul. Bill Parrish, cu autoritatea omului inteligent şi lucid care era, împreună cu Joe Black, îi întinde o cursă lui Drew pentru a-l determina să se demaşte singur în faţa membrilor comitetului director al companiei.

Ca urmare a planului de deconspirare bine ticluit, Drew a reacţionat, chiar dacă numai instinctiv, în modul cel mai elocvent cu putinţă, exact după cum s-au aşteptat Bill şi Joe. El a căzut în capcana lor, dezvăluind comitetului director adevăratele sale intenţii şi mârşăviile pe care le-a comis pentru a-l înlătura pe Bill din funcţia de manager, ca astfel să poată vinde compania.

Leadership: Care este viziunea ta asupra afacerii pe care o conduci, luând seama la modul de a te proteja de o realitate care aproape îţi "fuge de sub picioare", dar care te provoacă doar pentru a-ţi testa valorile pe care nu le apreciezi destul la tine?

Drew, deşi era de mulţi ani omul de încredere al lui Bill Parrish, nu şi-a păstrat în bună măsură trăsătura care i-a unit pe amândoi într-o anumită perioada a activităţii lor: respectul pentru Parrish şi pentru calitatea leadershipului său.

Leadershipul este ca un fel de chemare la ordine şi corectitudine, la adevăr şi virtute, şi trebuie să fie un model de integritate şi exigenţă profesională, care are o singură măsură: cea personală. Iar tot ceea ce te reprezintă, toate trăsăturile, toate calităţile tale, dacă nu sunt acordate la un nivel maxim de integritate şi încredere se răsfrâng direct asupra leadershipului tău tot aşa cum poluarea se răsfrânge direct asupra creierului.

Se spune că minciuna are picioare scurte şi că adevărul totdeauna iese la iveală, ceea ce înseamnă că şi duplicitatea şi disimularea adevărului despre sine vor fi mai devreme sau mai târziu aflate. Vai de cel care şi-a ascuns trecutul, care şi-a ascuns defectele şi eventualele fapte reprobabile. Odată aflate, încrederea oamenilor va dispărea şi el va fi înlăturat, ulterior căzând în prăpastia uitării.

Cu toate acestea, caracterul înşelător a lui Drew a fost tot timpul la vedere, fiindcă el nu punea deloc preţ nici măcar pe relaţia cu fiica cea mică a lui Bill Parrish. Iar Bill nu a sesizat caracterul precar al lui Drew dintr-un singur motiv: lăsa totul la vedere, nu se sinchisea de amănunte, nu se sinchisea de știința lui, încât de multe ori i se părea că adevăratul vizionar din companie era Drew (cel ce făcea cu atâta șiretenie pe omul responsabil).

De fapt, greşeala cea mare a lui Parrish era următoarea: părea că nici nu observă lumea din jur, ajunsese la o bătrâneţe care nu-i mai trezea curiozitatea sau avântul, o bătrâneţe care

s-a înstrăinat de el însuşi fără speranţă.

Viziunea este calitatea liderului de a se supune unei realităţi pe care oamenii o văd diferit. Dar aceeaşi viziune trebuie să meargă dincolo de ceea ce este imediat realizabil, dincolo de ceea ce s-au obişnuit oamenii să numească: "a face totul fără vedere".

Ceea ce ai distrus în timp cu propriul „eu" şi ascunzi în faţa celorlalţi, nu mai poate fi reparat. Renaşterea, aidoma păsării Phoenix, din propria cenuşă se petrece foarte rar cu un lider, şi, şi mai rar este acceptată. Prin urmare, fii cinstit şi corect cu oamenii, nu-i minţi în legătură cu trecutul tău şi poate ţi se vor găsi circumstanţe atenuante. O conştiinţă curată şi dreaptă îţi împinge leadershipul la un nivel ridicat, în timp ce un caracter care respectă un cod al onoarei te împiedică să-ţi destabilizezi calitatea morală.

La proba sportivă de rezistenţă nu câştigă cel care ajunge cu un metru înainte de linia de final, ci acela care trece linia. Aşa e şi cu integritatea, numai cel care e cinstit până la capăt câştigă marea bătălie cu sine însuşi, cu slăbiciunile şi viciile sale, şi doar aşa îşi va putea vădi calitatea personală şi va câştiga un ascendent asupra celorlalţi.

Ca om cheie într-o companie trebuie să fii o personalitate proeminentă şi unanim apreciată de ceilalţi, nu una contrastantă, cu accente care nu întregesc calităţile şi abilităţile căutate şi apreciate de ceilalţi. Totul într-o companie se sprijină pe substratul moral, deciziile şi acţiunile tale nu trebuie să ducă la deprecierea ta morală, căci altfel vei fi discreditat, dispreţuit, iar imaginea ta va fi compromisă.

Susţine întotdeauna exemplaritatea leadershipului tău, imprimând oamenilor o scară a valorilor bine definită care să nu le permită nicio abatere de la codul profesional stabilit de tine. Nu uita că valorile pe care nu le apreciezi destul la tine (precum corectitudinea, sinceritatea, buna intenţie) sunt valorile de care se pot folosi ceilalţi oameni în detrimentul tău, doar ca să-şi ascundă hoţiile.

Leadershipul este o realitate care îţi poate "fuge de sub picioare" dacă calitatea ta morală nu este în acord cu o viziune pe care toţi o susţin, cu toate resursele.

Cu alte cuvinte, nu te înarma cu o viziune pe care "cifrele" o susţin, ci cu o viziune ce se poate explica astfel: „Acesta e timpul în care orice orice om trage linia bilanţului după un an de zile."

În numele adevărului te abandonez reprezintă momentul în care dispare orice acord între tine şi ceilalţi, acord care nu s-a bazat strict pe reciprocitate şi interese comun. Acest moment apare când una dintre părţi nu ţine seama de interesele celeilalte, când nu contribuie la impunerea unui model de leadership eficient, şi nu dă un randament garantat.

Integritatea nu va înceta niciodată să reprezinte unul dintre punctele de referinţă în leadership. Şi nu este greu să descifrezi leadershipul superficial al cuiva, ce aparţine acelei personalităţi care evoluează pe traiectorii diferite, adeseori divergente de ale tale, şi care nu are nimic în comun cu etica.

Concluzie: În leadership este greu de apreciat de partea cui este adevărul, dar în momentul în care apar divergenţe, opinii diferite, în momentul în care dispare comuniunea de interese, se poate spune că s-a zis cu leadershipul în ciuda intenţiilor bune iniţiale.

În numele tatălui

On Octombrie 08, 2010

Cu cât ştii mai multe despre leadership, cu atât mai uşor îţi va fi să recunoşti talentul unui lider.

În ciuda strădaniilor evidente pe care le depusese, Tus nu se ridicase deloc la înălţimea aşteptărilor tatălui său, Sharaman, care era regele Persiei. În taină, el nutrea speranţa că va reuşi să ajungă rege, întocmai ca tatăl său, convins de faptul că deciziile pe care le luase fuseseră cele mai iscusite.

Era momentul ca Tus să dea explicaţii pentru asedierea oraşului sfânt Alamut. Regele, căruia i se putea citi dezamăgirea pe chip, îl privi cu severitate pe fiul său şi îi spuse pe un ton autoritar de reproş:

- Această... aventură a ta nu va fi pe placul aliaţilor noştri. Dar bănuiesc că nu te-ai gândit şi la asta...

Tus rămase năucit la reproşul regelui, nu ştia cum să-şi justifice deciziile. Totala şi patetica lui aspiraţie către mărire, şi mai ales nerăbdarea, se dovediră a fi nefaste. Era nesigur pe sine însuşi. Nu înceta să-i arunce priviri îngrijorate unchiului său, care era de faţă, ca şi cum ar fi dorit ca acesta să-i ia apărarea.

Regele Sharaman, graţie cunoştinţelor şi înţelepciunii sale extraordinare, cuplate cu instinctul său infailibil de a detecta calităţile şi defectele care erau prezente în oameni, dar mai ales în fiul său, îi spuse cu blândeţe în glas:

- Ştiu că abia aştepţi să porţi coroana, dar crede-mă, nu eşti încă pregătit !

Leadership: Conştientizezi semnificaţia ascensiunii care dă unicitate propriilor decizii, cumpănind ceea ce este rău de ceea ce este bine într-o atitudine care îţi reflectă dependenţa de a fi în prim plan?

Parafrazându-l pe diplomatul spaniol Diego Saavedra Fajardo (1584-1648), aş spune că leadershipul este mai curând o sarcină decât o cinste - precum grijile unui tată împovărat de copii. Este foarte important pentru un lider să cunoască pornirile neobişnuite ale inimii "copiilor" săi. Şi mai ales să deosebească firile firave de cele orgolioase, ambiţioase şi dornice de afirmare - dar superficiale, şi de cele cu adevărat rezistente şi puternice care sunt capabile să ia decizii chibzuite şi să manevreze puterea în mod intuitiv şi sigur.

Regele Sharaman din filmul *"Prince of Persia – The sands of time (2010)"* nu l-a numit pe Tus succesorul său, pentru simplul motiv că nu a văzut în el calităţile unui conducător iscusit. Datoria lui ca tată era să-i insufle fiului său dragostea de virtute, să-l inspire în a dobândi înţelepciunea. Dar acesta nu a dat ascultare sfaturilor şi îndemnurilor lui, ci, plin de ambiţie şi de înclinaţie spre strălucire, a pornit un război inutil, folosindu-se mai mult de un pretext decât de dovezi clare.

Încercarea lui Tus de a-şi dovedi talentul de lider s-a dovedit dezastruoasă. Prestaţia lui era să-l coste pe tatăl său onoarea şi faima faţă de popoarele aliate. Ruşinea ar fi fost pentru regele Sharaman un simţământ catastrofal - la vârsta lui ar fi îndurat cu greu dispreţul şi ura

îndreptate împotriva sa.

Leadership: Includerea ta personală într-o fază mai avansată de evaluare îţi confirmă opţiunea de retragere din prim-planul valorii?

Celui ce nu urmăreşte dimensiunea afectivă a leadershipului, în diferite puncte ale traseului parcurs spre includerea personală într-o fază mai avansată de evaluare, nu i se vor putea niciodată recunoaşte meritele şi raţionamentul în scopul generării unor noi competenţe. Acest lucru accentuează de fapt tendinţa liderului de a supune totul propriilor sale dorinţe, risipindu-şi puterea de a se depăşi pe ei însuşi, neluând în calcul însemnătatea zonei de lipsuri.

Evaluarea personală dinaintea ascensiunii, pe o linie discontinuă de exercitare a puterii în condiţii de asigurare a eforturilor de slujire a unei trebuinţe de autorealizare, contribuie la câştigarea meritului de a fi raţional, flexibil şi adaptabil în orice situaţie.

Această evaluare cuprinde toate acele aspecte care te impulsionează şi te determină să te comporţi într-un anumit fel sau să tinzi spre a atinge un anumit scop. Dar mai ales are ca prim rol o câştigare a garanţiei de a-ţi menţine angajamentul înaintea oricărui sentiment.

Dovezile cele mai grăitoare ale eficienţei iniţiativei particulare sunt aproape în totalitate extrase din procesul "mărturisirilor şi justificărilor", care convin numai prin asumarea răspunderii şi prin îndeplinirea cu conştiinciozitate a îndatoririlor. În timp ce căderile de putere, din ecuaţia performanţei, denotă acea ruptură dintre universul trăirilor şi lumea ambiţiilor de mărire, care intră într-o nouă structură de supraveghere şi control, odată cu acţiunile izolate ce dispar în sfera lipsită de sens a accidentalului.

Leadership: Îţi cântăreşti potenţialul de lider în funcţie de criteriile de timp şi de loc în care te simţi pregătit să discerni între convingerile tale absolute şi suspiciunile altcuiva?

Unui lider nu i se va prezenta în mod susţinut confirmarea, în succesiunea etapelor sale reale de evoluţie din cadrul unui amplu proces de transformări la nivel de *Mindset* sau *Mastery Orientation* , decât dacă reuşeşte un salt puternic peste toate erorile de raţionament ce pot interveni în chestiunile care nu se încadrează în sfera de aplicare a onestităţii, probităţii profesionale şi a stăpânirii de sine.

De aceea consolidarea autorităţii şi a poziţiei de rezistenţă în faţa unui întreg set de condiţii cumulative (cum ar fi preţul pe care îl ai de plătit pentru lipsa de viziune, disponibilitatea de a renunţa la scopurile şi principiile dăunătoare, disponibilitatea de a accepta valoarea adevărului), sunt cele mai importante lecţii pe care le înveţi în etapa de sens a unei evoluţii care se poate dovedi plină de incertitudini.

În opinia regelui, raţionamentul fiului său nu a fost decât cel al unui novice. Numai gândul că fiul său aştepta cu nespusă ardoare să-i ia locul, deşi nu era pregătit pentru a face faţă responsabilităţilor unui rege, îi sporea şi mai tare durerea. Şi, în consecinţă, decizia de a nu-l numi succesor la tron a fost una corectă. Căci pentru un rege, şi respectiv pentru un părinte, cea mai aspră dintre toate pedepsele este să-şi vadă fiul (de care trebuie să fie atât de mândru) un ratat.

Numai un om înţelept ia decizii înţelepte. Regele Sharaman, care era neîntrecut în înţelepciune şi avea un suflet mare, era conştient că liderii se aleg în funcţie de competenţele lor. Şi el ştia foarte bine cum arăta un potenţial lider bun. Ca urmare, cântărind talentele celor trei fii ai săi, a găsit că cel mai destoinic ar fi nimeni altul decât Dastan, fiul său adoptiv,

care în final a ajuns *"Prince of Persia".*

Leadershipul este impresia pe care o faci în condiţiile respectării unei sarcini colosale: să fii hotărâtor în luarea unei decizii care nu poate fi respinsă de nicio contestaţie.

Vine un moment în viaţa liderului când trebuie sa predea ştafeta altuia, dar nu oricui. Posedând maturitate în gândire şi experienţă, trebuie să discearnă atent între adevăr şi fals, alegând pe cineva cu realmente calităţi de lider şi care să fie recunoscut pentru aceste calităţi de către restul echipei. A alege arbitrar în această situaţie, poate deveni o catastrofă ireparabilă. Prin urmare cu cât cunoaşte mai bine leadershipul, cu atât alegerea va fi mai uşoară şi mai corectă.

În numele tatălui trebuie să te comporţi ca un fiu demn de încrederea şi respectul unui popor întreg.

Liderul este ca un părinte care are grijă de copiii lui. El este ca un tată iubitor care nu încetează să vegheze asupra a tot ce este pozitiv şi eficient în educaţia copiilor lui, să le vorbească, să-i povăţuiască şi să-i îndrume pe calea cea bună, şi să-i mustre atunci când ajung din propria lor vină pe marginea prăpastiei.

"Copiii" trebuie să fie deschişi la sugestiile părintelui lor, care având experienţă mai multă nu-i poate povăţui greşit. Dar mai presus de toate ei trebuie să conştientizeze faptul că ori de cate ori iau o decizie sau pornesc o acţiune, acestea se iau în numele lor, dar se repercutează inevitabil asupra reputaţiei părintelui lor.

Source: https://neculaifantanaru.com/in-numele-tatalui.html

În numele trandafirului

On Martie 27, 2016

Încearcă să controlezi cursul unui joc de rol care oferă securitatea proprie jocului.

Nu vă lăsaţi înşelaţi: trandafirul ascunde un mare secret, îngăduie schimbarea, esenţa care te menţine în viaţă, un semn de la Dumnezeu că ţi-ai primit binecuvântarea, menţinând o stare interioară de mare luminozitate. Este emblema unui om obsedat de cuvinte, de jocurile înţelesurilor care dau chip lucrurilor, trucuri născocite aievea, băgând aşteptare în acea constantă a operei denumită viziune, din unghiul unor fenomene miraculoase. Eşti imobilizat acolo pentru totdeauna, între parfumul unei stări schimbătoare, ca soarele între nori, şi spinii ascuţiţi ai năzuinţelor de modificare a formei imaginii timpului şi spaţiului, alcătuind formula magică a lumii vii.

Dintr-un celebru roman de spionaj al lui David Morell, am aflat că în mitologia greacă, zeul dragostei i-a oferit odată un trandafir zeului tăcerii, ca mită, pentru a-l împiedica pe acel zeu să dezvăluie slăbiciunile celorlalţi zei. Cu timpul, trandafirul a devenit un simbol al tăcerii şi al tainei. În Evul Mediu, se obişnuia să se agaţe un trandafir de tavanul unei săli de consiliu. Membrii consiliului jurau să nu dezvăluie ceea ce discutau în încăpere, *sub rosa* , în numele trandafirului.

Când veţi veni să mă vizitaţi, aşa cum actorii se reîntorc întotdeauna pe scenă, căci numai acolo se desfăşoară cu adevărat spectacolul, am să vă arăt un trandafir special, o specie nouă: "Crosswords", plin de toate culorile unei producţii de tip divergent, cerând integrarea unor elemente disparate, pe cât de concrete, pe atât de abstracte.

Aş putea oricând să-i dau un nume nou acestui trandafir, dar mă gândesc la el în termenii de rezultat al muncii cu mine însumi, al transformării mele, încât e aproape imposibil de redat sentimentului onorabilităţii pe care îl pretind şi îl invoc, pe care profesionalismul meu îl impune. Trandafirul este rezultatul unui joc de cuvinte care creează un spaţiu imaginar, fascinant, în care dorim să pătrundem cu toţii, format dintr-o referinţă la un subiect care a stârnit un interes deosebit şi dintr-o metaforă care sugerează în mod profund ideea de renaştere şi glorie dintr-o perspectivă estetică.

Îmi place dublul lui înţeles, dar dumneavoastră îl veţi pricepe doar pe acela care este nepăzit, şi care vi se potriveşte. În meseria mea, este nevoie de frumuseţe - cea pe care trebuie să o recepţionaţi dumneavoastră, nu neapărat cea care mă defineşte pe mine.

Leadership: Încerci să-i introduci pe ceilalţi într-un joc plin de înţelesuri, folosind variaţia proprietăţilor lui sugestive?

Acest trandafir, provenit din soiuri diferitele, pentru care toate vocile sufletului îşi găsesc rezonanţele în zone inspiraţionale, este unul neobişnuit, cu totul aparte de cel din anii trecuţi, ca să nu vi se pară că intraţi într-un joc fără să înţelegeţi proprietăţile lui sugestive. Treaba pe care o face el are rolul de a apăra o idee atacată din toate părţile, ca un fel de hoţ de peisaj înglobând senzaţiile şi trăirile intense. Încercaţi să lămuriţi misterul acestui trandafir, întoarceţi-vă la teorie. Nu încercaţi să-l ţineţi în mână, căci va spori misterul şi curiozitatea.

Aşa cum vă daţi seama, am început să vă induc o anumită imagine, o anumită interpretare, poate chiar în eroare. Numai un plăsmuitor de imagini poate să asigure cel mai bine această stare de sugestie, pe tot parcursul leadershipului, care te face să te întrebi de unde vine. Uneori nu poţi explica această stare, dar o simţi în totala sa deplinătate, că eşti purtat

printr-un şir de experienţe surprinzătoare, ce îți trezesc mai multe întrebări, interesul de a afla cât mai multe.

Leadershipul își trage toate caracteristicile din miezul unui trandafir care nu se ofileşte, meritând a fi exagerat prin expunere, încât să continue să fascineze și să surprindă. Ceea te însoţeşte mereu pe tărâmul ideilor eterne, ţine de modul de abordare a unei teme având în centrul ei „Culegerea și oferirea Trandafirului" - ca rezultat al transformării tale. Locul acestuia în contextul perpetuării unei anumite înţelegeri, trebuie să-l ia conceptul unei sugestivităţi maxime și unitare care să circule larg.

Privit ca mijloc de afirmare a unei puternice identităţi a ideii, prin căutarea și descoperirea unei sugestivităţi unice sau polivalente, trandafirul are o semnificație creatoare aparte – mai întâi fiindcă te situezi în prezența unei stări de spirit active, adăpostind încrederea într-un fel de victorie asupra reprezentării realităţii.

Apoi, fiindcă se naște în tine acea calitate de a controla cursul unui joc de rol, care oferă securitatea proprie jocului. Tu decizi asupra a ceea ce inserezi în mintea celorlalți, dar ceea ce inserezi trebuie să fie direct proporţional cu ceea ce sunt dispuşi ei să vadă şi să accepte.

Sugestivitatea cu care continui să evidenţiezi părţile unor înţelegeri tăinuite este similară cu aroma cuceritoare a trandafirului: te îmbie la visare, ca o incursiune în lumea strălucitoare a esteticii, dar în acelaşi timp te duce înapoi în timp, evocând amintiri pe care poate le credeai pierdute.

Revelaţia care confirmă impactul leadershipului distribuit sub forma unor experienţe surprinzătoare este o imagine extinsă dincolo de frumuseţea unor structuri conceptuale exprimate prin metoda comparaţiilor directe.

În numele trandafirului trebuie să fie întotdeauna solidar acel plăsmuitor de imagini care vrea să facă din cunoaştere, din transformarea lui proprie, un adevărat spectacol, un leadership veritabil, apelând la descoperirea unei sugestivităţi unice sau polivalente.

Unui asemenea om îi revine sarcina de a ţine secretă identitatea unei idei pe care ceilalţi trebuie să o regăsească sub un unghi diferit. Asta face din el un lider fiindcă reuşeşte să se afle mereu în umbra unui joc, al cărui centru îl constituie acea interpretare prin care se încearcă susţinerea unei idei sau teorii.

Trandafirii iau ochii lumii nu cu nişte preţuri mari, ci datorită elementelor de relevanţă pe care le prezintă însuşirile lor. Te regăseşti în ele? Te poţi inspira din ele? Poţi să conduci în funcţie de acestea?

Source: https://neculaifantanaru.com/in-numele-trandafirului.html

Înainte ca ochiul să-şi fi terminat privirea

On Ianuarie 28, 2020

Pe primul plan al artei trebuie să se situeze redarea sentimentului de apartenenţă la un alt univers.

Trandafirul, Double Delight. Când îl priveşti vara, în lumina soarelui, rămâi cu o deschidere spre artă, spre frumos, spre gingăşie. Sunt aproape de sufletul lui, mereu contemplându-i frumuseţea, iar el pare mereu a fi încântat de ce se întâmplă în lumea mea. La rândul lui, acest organ sensibil la atenţie, la orice formă de artă, mă priveşte aşa cum îşi priveşte artistul creaţia ani de-a rândul: ca un fel de imagine a unei lumi înnoite, recreate, inovatoare la nivel spiritual.

Nu sunt doar un arbust oarecare. Sunt singurul organism de evaluare a esteticii abordat din prisma unui continuum al experienţelor de cunoaştere, care generează o stare de deschidere către natura divină din centrul unei fiinţe superioare. Străbătut de afecţiune şi de dorinţa de a căuta semnificaţia trăirii, devin mai expresiv atunci când palpit în fiecare urmă de pensulă. Ataşat de realul poetic-artistic, întinerit de binecuvântarea unei atingeri delicate, simt parcă sufletul stăpânului meu şoptindu-mi cuvinte de mângâiere în fiecare demers creator, cu fiecare aplicare a culorii pe straturile unei profunde cosmogonii care parcă dezvăluie o parte din triumful imaginaţiei asupra inteligenţei.

Îmi înţelegeţi fericirea, nu-i aşa?

Adesea, am văzut în stăpânul meu o parte din întruchiparea nemuririi, factorul determinant al nenumăratelor mele transformări de-a lungul timpului. El nu este doar un creator desăvârşit, ci este însăşi desăvârşirea creaţiei care începe cu *Lorconsulhis* (absolutul ascuns în puterea inimii) şi se continuă cu *Trekanandhis* (esenţa virtuţilor vieţii divine), pentru care orice motivaţie spirituală reprezintă un roşu curat şi plin de vitalitate. În artă, trebuie să faci mereu o trimitere la Creator prin intermediul credinţei în Înviere: renaştere, revigorare, trezirea naturii.

Ani de-a rândul am crezut că voi fi diferit, că mă voi simţi altfel. Voiam să cresc şi să ajung perfect asemenea unei picturi care nu-şi pierde caracterul monumental, care nu-şi pierde din conţinutul simbolic. Şi s-a întâmplat să fiu tot ceea ce am dorit să fiu, chiar dacă nu la momentul dorit de mine, şi în calitate de aspirant la o nobilă menire: de a mă ridica deasupra ignoranţei lumii prin însăşi viziunea artistului care merge mult mai departe decât şi-a putea imagina cineva, prin combinaţia miraculoasă dintre trup şi suflet, dintre natură şi har.

Leadership: Poţi să-ţi imaginezi opera de artă ca pe o extensie a unei realităţi trăită dintotdeauna, în cazul manifestării unei personalităţi care traversează spaţiul şi timpul prin identificarea unei mereu alte vieţi posibile?

Precum personajele lui Nabokov, mă pierd uneori în faţa unui timp liber pe care nu ştiu cum să-l umplu cu ceva util, pentru că nu m-am preocupat niciodată de asta, fiind acaparat doar de frumuseţea mea. Expresivitatea contează mai mult ca utilul. Un trandafir nu e admirat decât atunci când se ştie nespus de frumos, splendid în nobleţea cu care îşi etalează farmecul, plin de culoare în orice cadru s-ar afla.

Totodată, imaginea mea trebuie să emane acea expresivitate a afirmării sinelui şi a acordului acestuia cu lumea, ca atunci când trebuie să-ţi arăţi calităţile artistice în faţa cuiva care nu te cunoaşte prea bine. Alteori, mă regăsesc în cuvintele lui Alexandru Vlahuţă: *„Din marele lui*

peisaj, Dumnezeu a luat o floare fragedă şi, dându-i trup şi grai omenesc, i-a trimis-o pe-o rază de soare artistului, ca tovarăş al unei vieţi trăite într-o împlinire totală."

Aici am vrut să ajung, şi credeţi-mă că ajungerea aceasta într-un puzzle specific picturii expresioniste, dintr-o perspectivă aflată în corespondenţă cu elanul spiritual, creează întotdeauna o imagine expresivă. Dacă puteţi, încercaţi să-mi înălţaţi sufletul într-un orizont care merge dincolo de cel al vieţii, ca şi cum m-aţi compara cu un titan al tranziţiei dintre mai multe lumi, şi vedeţi dacă reuşiţi să-mi daţi o formă apropiată de cea a îngerului care a învins moartea.

Doar astfel mă veţi putea înţelege dincolo de cuvinte, dincolo de sentimente, dincolo de căderea de acord cu alţii, doar prin comparaţie cu viziunea unui Creator Universal.

Leadership: Poţi face din tine o cunoaştere individualizatoare în scopul formării şi manifestării unei inteligenţe înzestrate cu mare putere de sensibilitate care îşi dispută importanţa în viaţă discretă a naturii?

Numai stăpânul meu ştie să integreze în imagini plastice diverse forme din natură. Nu sunt o excepţie. Orice element al naturii este într-un fel eternizat, fiind tratat datorită eforturilor făcute pe cale spirituală de o fiinţă discretă şi duioasă, care ştie să ocrotească un corp plin de nuanţe şi culoare, să-l păstreze pururea tânăr, vesel şi sănătos. Într-un fel, dominanţele esteticii sale, relevate prin prisma stilului creaţiilor pe care le-a oferit lumii, stabilesc un fel de paralelism cu orientările artistice ale lui Joel Cunningham, din opera lui Mary Balogh, care mărturisea la un moment dat:

"Când pictez pe viu, mintea mea e prea prinsă de redarea corectă a oricărui detaliu neînsemnat, şi spiritul meu e redus la tăcere. Iar subiectul devine ţeapăn şi încremenit, pentru că îşi menţine aceeaşi poziţie şi aceeaşi expresie. Voi schiţa ceea ce văd acum cât pot de repede şi apoi voi picta în atelierul meu."

Fără a avea pretenţia de a fi spus tot ce putea fi spus, fiindcă un trandafir este un univers nemărginit, mereu cu o altă poveste, mereu cerând altceva de la artă, mă voi alătura asemănării cu acel teritoriu privilegiat de manifestare a cunoaşterii individualizatoare, de care face dovadă stăpânul meu, din care am cules următoarea piatra de temelie: *„ A face o artă din ştiinţă este ca şi când ai pune în vibraţie sufletul uman cu ajutorul unei pensule care se mişcă singură."*

Mai departe, vă las sarcina să-mi creionaţi un portret în care sufletul meu, prins într-un dialog cu Creatorul Universal, se umple de gânduri care nu se pot descrie în cuvinte sau în imagini, ci numai în sentiment, în picătura de divin din voi.

Leadershipul care însoţeşte cunoaşterea artistică are ca premisă menirea pe care ţi-o asumi în perimetrul creaţiei, din prisma unei deschideri către natura divină, conformându-se unui singur argument: „Ceea ce creezi este ceea ce eşti când te consideri cineva mai presus de tine."

Înainte ca ochiul să-şi fi terminat privirea are ca şi considerent de bază următoarea experienţă creatoare: „Să simţi ceea ce se trăieşte numai prin asemănare, încât să fii parte din natura celui ce se trăieşte pe sine la nivel de univers nelimitat".

Cufundându-te într-un labirint al simbolurilor, metaforelor şi al alterităţii, trebuie să-ţi recunoşti personalitatea ca fiind imaginea unui Creator Universal care transcende timpul, spaţiul, visul şi realitatea, în scopul găsirii unei mereu alte înfăţişări uşor de încadrat în sfera

estetică şi filosofică a artei.

Source: https://neculaifantanaru.com/inainte-ca-ochiul-sa-si-fi-terminat-privirea.html

Înaltele culmi ale aprecierii în artă

On Octombrie 27, 2014

Vino cu idei precise asupra operei căreia intenţionezi să-i dai viaţă, în sensul găsirii celei mai expresive forme de unicitate.

Serghei Eisenstein porneşte la filmare cu idei precise asupra operei pe care o va realiza cu o clară viziune. Este primul său film sonor şi doreşte, pară-se, să aplice aici roadele întregii meditaţii teoretice din ultimii ani. Deşi porneşte fără echipament de sunet – acesta trebuia să apară abia la Harkov – filmează tot timpul ţinând seama de soluţiile sonore ale fiecărei scene.

Le explică colaboratorilor: „La masa de montaj acest episod va fi tratat în acelaşi fel în care lucrează un compozitor la o fugă pe pentru voci. Materialul pe care îl filmăm acum este doar una din aceste voci. Cea mai mare parte va fi folosit pentru retroproiecţii şi transparenţe, în timp ce prim-planurile vor crea o a doua voce în primul plan… A treia şi a patra voce (sau temă, sau motiv) sunt în sunet – sunet şi vorbă."

Întreaga construcţie audio-vizuală a filmului - şi fiecare filmare urmăreşte aceasta – are ca intenţie realizarea unui film sonor devenit expresie a formei artistice specifice şi a expresiei psihologice a realităţii. În acelaşi sens, al găsirii formei celei mai expresive, sunt construite şi decorurile: uneori în linii de perspectivă exagerate, alteori stilizate cu intenţii metaforice. ***

Leadership: Porneşti la realizarea unui „setup de update" cu nişte elemente subiective care conferă originalitate modului de tratare a compoziţiei de referinţă?

Conţinutul artei se extinde nu datorită a ceea ce rezultă din amestecul sau unirea mai multor forme de creaţie, ci datorită a ceea gândirea are de oferit mai original, în raport cu o axă a rezultantei de forţe care acţionează simultan: o forţă de structură, una de prefacere, una de continuitate şi una de valorizare. Iar valorificarea potenţialului artistic nu este doar o formă aferentă obiectivităţii care oferă certitudini, ci este şi o formă derivată din subiectivitatea a ceea ce înseamnă „semnificativ", din activarea a ceea ce poate fi redat în altă formă şi din acceptarea a ceea ce numim proiecţii ale imaginarului.

Arta totală, menită să îmbine noi contraste ale formei de expresie care admit o abordare liniară a raporturilor dintre concepte şi noţiuni, sub efectul unor inspiraţii paralele care se intersectează în punctul de reper stabil al creaţiei, pretinde o anumită libertate a spiritului - sprijinit într-un fel de căutarea absolutului. Pretinde, mai ales, o anumită independenţă în faţa unei realităţi care nu aude şi nu vorbeşte, dar care se deschide mereu mai departe, împotriva aparenţelor (care deteriorează percepţia despre ce înseamnă „îmbunătăţire") înainte de a deveni permanente.

În acest caz, „setup-ul de update" reprezintă o accentuare a tendinţei de asociere a elementelor de noutate, care împinge mai departe graniţele a ceea ce poţi realiza prin intermediul ştiinţei, uneori prin exagerarea perspectivei de a privi lucrurile – între intuitiv şi logic. Acest setup defineşte şi conturează opera ta de creaţie, contribuind la generarea de anticipări şi predicţii ale elementelor de expresivitate prin adăugarea unui mixt de inovaţii care facilitează descoperirea legilor, corelaţiilor, raporturilor dintre sensuri şi forme, riguros concepute.

Creaţia ce devine o expresie psihologică a realităţi decurge din faptul că elementele separate puse în relaţie amorsează spaţiul inerent formării unei imagini care încearcă să

răspundă la întrebarea: "Cum s-a ajuns aici?"

A porni la realizarea unui „setup de update” cu nişte elemente subiective care conferă originalitate modului de tratare a compoziţiei de referinţă, înseamnă de fapt să încerci să exprimi o idee ajustând suita efectelor ei, efectuând cercetări asupra modului în care ea poate fi amplificată şi exploatată la maxim. Pe scurt, înseamnă să adaugi facil plus valoare creaţiei tale datorită rarităţii şi unicităţii asigurate de gândirea care se caută pe sine, care se autoanalizează, formulând mereu noi constatări şi interpretări.

Găsirea formei de exprimare a identităţii personale, prin intermediul ideii care leagă în mod productiv două lumi distincte ale artei – a viziunii şi a interpretării – prin explorarea deliberată a tendinţelor teoretice, începe de acolo de unde intenţia se manifestă nu doar ca o conexiune pierdută între gânduri şi întrebări, ci ca esenţă şi structură a unei creaţii care se cere a fi investigată înainte de a fi împărtăşită.

Aprecierea care ţi se cuvine este un plus de respect pentru ceea reprezintă esenţa ta autentică în exercitarea actului de creaţie, chiar şi în lipsa elementelor definitorii ale "formei" finale a lucrării.

Înaltele culmi ale aprecierii în artă domină tot ceea ce încerci să proiectezi asupra celorlalţi, tot ceea ce încerci sa transmiţi prin intermediul creaţiei, în vederea îndeplinirii criteriilor de performanţă autoimpuse, clar definite şi recunoscute. Aprecierea este o formă de respect pentru ceea ce faci raportat la ceea ce eşti.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Înălțimile succesului

On Decembrie 02, 2024

Privirea îndreptată către un orizont mai vast dezvăluie un nou sens al victoriei personale.

Mi-am dorit întotdeauna să fiu un învingător, iar sora mea, Oana Fântânaru, a reușit să atingă acest scop în locul meu. Fiecare pas alert, fiecare efort susținut al Oanei pe cărările montane devine un "Nexoris Temporal Eternix" – un punct de convergență între efortul personal și impactul colectiv, încât orice stăruință, orice provocare devine o oportunitate de a-şi etala identitatea spirituală, lăsând să se întrevadă determinarea unui adevărat campion.

Privind-o cum aleargă, aşa cum artistul mânuiește penelul pentru a crea o capodoperă, îmi amintesc de cuvintele lui Saint-Exupéry: *„Dacă vrei să construiești un vapor, nu începe să aduni oameni ca să taie lemne și să împartă sarcini, ci trezește în ei dorința pentru marea vastă și nesfârșită."*

În lumina acestei înțelepciuni, observ cum fiecare semimaraton câștigat de Oana devine mai mult decât o victorie personală transpusă în inspirație colectivă. Mai degrabă ajunge sa fie un simbol al posibilității de a transcende limitele umane, prin corespondența cu dorința de autodepășire. Pentru că măreția unui campion se reflectă în cât de mult poate ridica pe ceilalți alături de el.

Leadership: Pot victoriile obținute să contribuie la redefinirea măreției tale, confirmând că liniștea interioară este o forță mai puternică decât orice demonstrație de putere fizică?

Cu spiritul unei războinice redutabile, ea transformă fiecare cursă într-o lecție despre depășirea limitelor și inspirarea celorlalți, la fel cum un pictor transformă emoția în artă, redând o capodoperă în tușe neobosite. Nemaivorbind de stilul ei impecabil de alergare – *l'arte di superare i limiti* – care face ca orice victorie să devină expresia propriei creații, o celebrare a depășirii barierelor interioare.

Din acest motiv, cred că este nevoie de unitate, după deviza „toți pentru unul și unul pentru toți", pentru a înțelege că, de fapt, Oana, privind dincolo de rezultatele sportive, trăiește un soi de revelație continuă, un fel de chemare spirituală către împlinire colectivă. Da, aşa este. Transformarea unei simple curse în inspirație colectivă este un act de creație spirituală.

Leadership: În ce măsură reușești să transformi succesul personal într-un catalizator pentru evoluția celorlalți, făcând din victoria ta o manifestare a voinței de a-ți stăpâni limitele?

Prin fiecare victorie personală, spiritul neobosit al campionului aprinde scânteia transformării în sufletele celor din jur. Iar spațiul sacru al competiției, acest *teatro dell'autotrascendenza*, loc unde vizibilitatea și controlul se împletesc cu energia colectivă, devine martorul tăcut al acestei transformări. Asemenea unui tablou de Joseph Mallord Turner, unde lumina străpunge ceața pentru a revela esența peisajului, fiecare cursă dezvăluie adevărata natură a victoriei, dar mai mult decât atât, oferă o notă de transcendență artei de a depăși limitele ordinare, pe care creația singulară a Oanei o transformă în inspirație colectivă.

În ce constă creația Oanei? În capacitatea de a transforma fiecare pas într-o mărturie vie a puterii spiritului ei vibrant, unde efortul personal devine catalizator pentru evoluția întregii comunități sportive din România. Deci, este vital să înțelegem că succesul autentic transcende simpla măsurare a timpului sau distanței. Totdeauna, privind spre piscurile ce ne înconjoară,

noi, toți alergătorii, realizăm că în acest spațiu sacru al naturii s-a născut ceva mai valoros decât orice trofeu al campionului: înțelegerea faptului că „adevărata măreție stă în capacitatea de a ridica pe alții odată cu tine."

Acest tablou este cu atât mai interesant cu cât ideea lui a pornit de la Napoleon însuși. Se spune că David a vrut să-l picteze ca pe un erou cu sabia în mână, pe câmpul de luptă. Bonaparte, însă, a rostit cuvintele memorabile: *„Nu! Cu sabia nu se câștigă bătăliile. Vreau să fiu pictat liniștit, pe un cal nărăvaș."*

Leadership: Efortul tău poate fi perceput ca o creație figurativă care valorifică mărturia unei vieți trăite cu autenticitate, devenind astfel o reprezentare vizuală a măreției expresive?

Măreția nu se află în bătăliile câștigate, ci în liniștea cu care îți stăpânești limitele, transformând provocările în momente de grație care ridică pe cei din jur. Mai bine zis, numai atunci când ești martorul unei măreții autentice, descoperi că adevărata putere nu stă în victoriile personale, ci în capacitatea de a stăpâni calmul în fața provocărilor și de a-i inspira pe ceilalți.

Oare nu cumva Oana face cinste spiritului exemplului dat de Napoleon, prin faptul că a înțeles esența măreției: că nu demonstrațiile de forță creează eroi, ci puterea de a rămâne stăpân pe sine în fața provocărilor, și de a-i ridica pe alții prin exemplul ei de a transforma fiecare încercare într-o lecție valoroasă pentru ceilalți ?

Așa cum liniștea unui conducător pe un cal agitat vorbește mai tare decât orice discurs triumfal, alergătorul montan inspiră lumea nu prin zgomotul victoriei, ci prin modestia și calmul cu care înfruntă traseul. Munții devin martorii unei lupte interioare care, odată câștigată, se reflectă asupra comunității sportive. În acest sens, măreția devine un act de creație colectivă. Fie că stăpânești forța unui animal nărăvaș sau propriile frici, impactul asupra celorlalți este cel care contează. Și, ca un lider adevărat, alergătorul lasă o moștenire care transcende timpul sau podiumurile.

Adevărata măreție nu se măsoară în victorii zgomotoase, ci în liniștea cu care domini situațiile dificile, recunoscându-te astfel drept învățător al propriei tale căi.

Înălțimile succesului se măsoară în ecourile schimbărilor pe care le inspiri. Mai ales dacă iau în considerare toate realizările remarcabile ale Oanei, am ajuns la concluzia că determinarea ei reflectă o voință neclintită, prin corelare cu impactul pozitiv asupra celorlalți alergători, încât tot ceea ce întreprinde devine un exemplu de excelență și inspirație. Totdeauna, puterea unei viziuni unitare depășește valoarea unei realizări individuale.

Ochii care urmăresc un alergător montan văd mai mult decât mișcare – văd o poveste, chiar mai mult decât atât, o celebrare a spiritului neînfrânt și a conexiunii cu natura. Iar pe mine mă emoționează sincer ecoul pe care îl stârnește în sufletul alergătorilor prestația surorii mele, și încă mai cred că puterea exemplului ei va schimba în continuare multe destine.

În acest spațiu de întâlnire între individual și colectiv, între performanță și inspirație, Oana demonstrează de fiecare dată că victoria autentică are ecouri mult dincolo de linia de sosire. Mereu, fiecare cursă devine o poveste despre transcendență și transformare, unde rezultatul măsurabil se împletește cu impactul nemăsurabil asupra comunității de alergători din România.

Încântă-mi privirea cu ceva care reflectă armonia naturii (II)

On Iulie 24, 2023

Un artist trăieşte mai mult în opera lui, decât în propria lui viaţă.

Chiar acum mă aflu pe o insulă din Grecia, o bucăţică de pământ luminată tot timpul de soare, care nu se scufundă decât dacă ochii mei o văd scufundându-se. Sigur, am făcut din ea obiectul unei vederi care nu-și înșeală ochii, la care se ajunge doar prin legile artei. Iar prima lege a artei este reușita, îngăduind vederii să ia în considerare distincția între caracterul perspectivei estetice și coerența interioară a creației.

Insula această unică, plăcută privirii încă de departe, înconjurată de marea albastră şi limpede, are destul de multe dealuri şi doar o plajă cu un nisip extrem de fin şi alb, trecut prin degete ca mărgăritarele fine.

Vă întrebaţi probabil ce este coerenţa interioară a creaţiei, în contextul unui peisaj artistic sau al unei reprezentări vizuale a insulei. Înseamnă că toate elementele care compun insula (nisipul, marea, scoicile, stâncile, dealurile, plantele şi vieţuitoarele, vederile, atmosfera) sunt armonios organizate și interconectate pentru a reda frumusețea, atmosfera și caracteristicile distinctive ale unui tablou care reflectă spiritul artistului, liber şi îndrăgostit de munca sa.

Insula însăşi are ca subiect principal acel *Athelisariis Cynosarios Thaeillis Ohinakest*, împlinirea spirituală a artei, locul unde se întâlnește arta cu credința. Uneori, aș vrea să îmi iau nemărginita libertate de a privi o imagine în absența unui proces artistic, să nu reprezint propriu-zis o cunoaștere, cât o presimțire difuză a unei perspective misterioase, înfăţişată în mod sugestiv. Dar, până şi asta este tot o creaţie a superbei mele minţi.

Leadership: Arta ta poate să devină o expresie sacră și sublimă a sinelui tău intim, producând permanenţa unei imagini care se vrea eternă prin explorarea unei teme atemporale?

Spun asta fiindcă ochiul nu surprinde decât realitatea imediată, spre deosebire de fotografie care imortalizează totul în timp. Iar o insulă nu-și pune problema ce surprinde ochiul sau fotografia, nu se închipuie fiind o imagine revelatoare care explică multipla interpretabilitate a operei de artă și nu caută să redea, să facă să trăiască opera așa cum vrea artistul.

O insulă trezește interesul unei vederi artistice doar atunci când o privești de departe ca un punct într-o curgere istorică, un punct de referință pentru o largă panoramă, sau atunci când se scufundă, încetul cu încetul, cu acea disperare pustie și absurdă a celor care nu mai știu de ce au trăit, în ce au crezut. Iar artistul nu se închină la imaginea în sine, nu încearcă neapărat să-i redea permanența, ci o folosește ca pe un instrument de intrare într-o lume virtuală, ca pe un punct de plecare pentru a o transcende și a înțelege necesitatea peremptorie a unei legi importante: *"un subiect viu, sensibil și creativ, este un eveniment neașteptat ce generează un zbucium emoțional."*

Da. Fiecare om este o insulă, lucrurile sunt o insulă, iar artistul tot o insulă este, cu excepția faptului că el face să trăiască opera așa cum vrea el, privind-o într-o dublă direcție: spre experiența artistică și spre conținuturile spirituale. Pentru prima oară, insula aceasta, aşa cum mi-o închipuisem, ca fiind locul de odihnă pentru un erou legendar şi locul de inspirație al unui artist talentat, mi-a redat forţa privirii de care are nevoie ochiul ca să vadă dincolo de limitele spaţiului şi timpului.

Leadership: Poţi să creezi o conexiune profundă între artă și sufletul celor care îţi experimentează creația, încât ei să se ridice la înălțimile experienței artistice pe care o trăieşti tu?

Mica Sirenă încercând să găsească o stâncă de care să-şi sprijine visele, o întrebă la un moment dat pe Bătrâna Regină a mării: oare aş putea vreodată să capăt un suflet nemuritor? Iar regina mării, în timp ce se răcorea în valuri, îi răspunse:

- Doar dacă un muritor te-ar iubi mai mult decât pe tatăl şi pe mama sa, şi dacă toate gândurile şi dragostea sa ar fi îndreptate către tine, iar preotul v-ar uni mâinile, şi el ţi-ar jura credinţă veşnică. Abia atunci sufletul lui ar intra în trupul tău, iar tu ai obţine o părticică din fericirea muritorilor. El ţi-ar da un suflet, păstrându-şi-l pe al său. Dar lucrul acesta nu se va întâmpla niciodată. Coada ta de peşte, pe care noi o consideram atât de frumoasă, cei de pe uscat o vor găsi urâtă. Atâta pot ei să gândească şi cred că, pentru a fi arătos, trebuie să ai două beţe tari, pe care ei le numesc picioare.

- Mica Sirenă oftă şi se uita tristă la coada ei de peşte.

- Hai mai bine să fim fericite, spuse bătrâna regină, şi să zburdăm şi să dansăm de-a lungul celor trei sute de ani de viaţă ! Avem timp îndeajuns să facem asta. După aceea, ne putem odihni.

În reflecţia acestei poveşti se dezvăluie taina unei voci pe care mulţi ar putea s-o considere surprinzătoare. Este vocea artistului care, căutând liniștea insulelor pentru a-și cultiva imaginația și pentru a-și aduce la viață creațiile, reuşeşte să scoată ecouri peste valuri, valurile reprezentând publicul și impactul pe care lucrările sale îl au asupra celorlalți oameni.

Asemenea ecourilor care se aud peste valurile mării, se răspândeşte o voce cu putere emoţională profundă care, depăşind graniţele timpului şi spaţiului, îmbrățișează sufletul ascultător și îl poartă într-o călătorie magică prin adâncurile și înălțimile experienței artistice.

În fiecare etapă a procesului de creație, liderul servește drept compas pentru sufletul ascultătorului, ghidându-l și inspirându-l. El creează o conexiune profundă între artă și sufletul celui care îi experimentează creația, deschizând uși către noi perspective și trăiri inedite.

Mica Sirenă nu este doar o creaţie care se foloseşte de o povestire pentru a exprima altceva, ci este o voce care se susţine şi se completează cu fiecare notă, fiecare cuvânt și fiecare nuanță, alcătuind o armonie desăvârșită, precum toate elementele care contribuie la conturarea unui spaţiu unic și inconfundabil.

Încântă-mi privirea ochilor cu ceva care reflectă armonia naturii şi poate astfel te vei apropia de splendoarea unei viziuni care implică asocierea cu aproape orice formă de artă, mai ales cu arta de a plăsmui un subiect viu care niciodată nu îmbătrâneşte, rămânând mereu proaspăt și interesant, fiind o sursă nesecată de inspirație și creativitate.

Insula încă îmi face cu ochiul. Sau, poate este doar cineva de pe insulă care mă priveşte neîncetat cu uimirea pictorului care transformă banalul în extraordinar, pictând dincolo de aparenţe. Dar oare mă vede cu adevărat, sau doar transpune sentimente pe pânză?

Source: https://neculaifantanaru.com/incanta-mi-privirea-cu-ceva-care-reflecta-armonia-naturii-II.ht

Încântă-mi privirea cu ceva care reflectă armonia naturii (I)

On Iulie 10, 2023

Pentru a modela o realitate autentică trebuie să fii atent la ceea ce observi și să ai o perspectivă clară asupra imaginii căreia îi dai suflet.

Sunt la plajă, undeva pe litoralul Greciei. Soarele își descoperă chipul în strălucirea unui tablou de vară, fermecător şi emoţionant la prima vedere, adâncit în vibraţiile culorilor, pictat de un artist care aspiră la ceva măreţ, ceva ticluit din materia propriilor dorinţe şi vise, ceva care să nu se şteargă cu buretele ca şi când nu s-ar fi întâmplat.

Ca niște pârghii naturale care se mișcă în ritmul vântului, valurile încântă privirea oricărui privitor prin prisma unui sentiment de deja-vu de tipul "am mai trăit acest sentiment de admirație în fața unei opere de artă", care mă face să visez la o zi în care să mă reîntâlnesc cu acest spaţiu şi cu sinele meu autentic, ca doi regizori în căutarea scenei perfecte.

Poate că marea, aşa cum o privesc cu ochi plini de uimire, este un fel de metaforă a percepției vieții, o etapă din viaţă dedicată unui vis înalt, simbol al fiinţei infinite, care se tot repetă în chip de vedere destinată să amplifice simţirea autentică. Este limpede că deasupra artei de susținere a unei estetici remarcabile se află un studiu dedicat subiectului pictural: "Țărm înconjurat de mare în lumina soarelui", argumentat în favoarea importanței obiectelor incluse în câmpul vederii înaintate, de perspectivă, extatice.

Leadership: Cum îți interpretezi percepțiile și cum le integrezi în propria viziune aşa încât să obţii efectul de infinit al unei imagini fără sfârşit?

Așadar ochiul își restrânge aria vederii la obiectul și la percepția estetică până la un punct similar cu acela al viziunii, autoritate ce poate fi conturată prin intermediul unei picturi, recunoscând totuși că studierea entităților sau conceptelor din lumea reală nu epuizează nicidecum interesele generale ale esteticii. Frumosul rămâne frumos ori de câte ori îţi reîntorci privirea asupra lui.

Și ce este estetica, în acest caz? Este viziunea obținută de mine prin modelarea imaginarului pictural cu ajutorul unor fragmente împrăștiate din realitate, încât să surprind unitatea dintre natural şi ideal, ca doi poeți în căutarea metaforei perfecte, pe fondul unei curiozități ce reprezintă adevăratul punct de atracţie pentru un vizionar.

Aşa stau lucrurile în artă, *Espreuhara Aryanyphica Intis Ixir Ashenellat*, frumusețea răspunde ecourilor divine ale naturii, căci ele sunt amplificate prin surprinderea miraculosului în chip de vedere care iluminează perspective neașteptate. Prin urmare, condiția însăși a producerii și receptării artei, ca valorizare a vizibilității, este strâns legată de ideea că viziunea, constituind totodată o poetică a imaginarului aflat în contact direct cu realitatea, nu este o îndepărtare a prezentului, ci dimpotrivă, o îmbogățire și o consolidare firească a acestuia.

Leadership: Poţi să creezi o viziune pornind de la demersul artistului de a crea permanență într-o scenă de sine stătătoare, fără să te rezumi la specificul timpului și locului tău în ea?

Da, vederea este întotdeauna particulară la fel ca și pictura, fapt ce presupune că modul specific în care ea trebuie utilizată, cu finețe, cu atenţie la detalii, în toate împrejurările în care ceva este făcut cu artă, trebuie perceput ca un act de concentrare a celorlalte activități într-una singură. Însăși pictura, fiind în principal opera vederii, este hrănită de mediul în care

artistul trăiește, revărsând în ea ca intuiție-expresie, prin încercări repetate de a capta esența și frumusețea pe pânză, demersul artistului fiind acela de a crea permanență într-o scenă de sine stătătoare. În ce mă priveşte nu sunt doar vizionar, ci un vrăjitor care modelează lucrurile cu talentul său în artă.

Dar vederea rămâne o taină dacă nu iau în considerare cuvintele lui Andersen, dintr-o celebră poveste:

"Într-o cămăruţă a castelului se afla cea mai bogată comoară a pământului: cartea adevărului. Înţeleptul o citea filă cu filă. Era o carte pe care orice om o putea citi, dar numai în parte: în ochii unora scrisul părea că tremură, astfel că ei nu erau în stare să descifreze cuvintele. Pe unele pagini scrisul arăta atât de şters, aproape invizibil, încât ţi se părea că ai în faţă o foaie nescrisă. Un lucru era cert: cu cât erai mai înţelept, cu atât mai multe puteai citi, iar cel mai înţelept citea cel mai mult."

Ori de câte ori privesc valurile cum se lovesc de stânci, dispersate în jerbe de spumă, trăiesc aceeaşi atmosferă de relaxare și mister care mă învăluie atunci când citesc o carte captivantă. Este ca și cum valurile ar povesti secretele adâncurilor și soarele ar arunca lumină asupra cuvintelor ascunse în pagini, fapt ce creează o experiență fascinantă și intrigantă, pe care mi-ar plăcea să o imortalizez într-o imagine care-mi va aminti de bucuria ce mi-a scăldat sufletul.

O viziune poate să prindă contur numai atunci când realitatea tangibilă devine o oglindă care reflectă lumina interioară și te inspiră să trăieşti cu adevărat în prezent, chiar dacă te orientezi către viitor.

Iar leadershipul este cu atât mai stabil cu cât viziunea se aseamănă cu o operă de artă desăvârșită, în care fiecare element din peisaj se îmbină armonios, asemenea culorilor și formelor dintr-un tablou bine compus.

Încântă-mi privirea cu ceva care reflectă armonia naturii dacă vrei să mă inspir dintr-o imagine menită să reflecte invizibilul unui moment care se reîntoarce în profunzimea mea cu aceeași intensitate, naturaleţe și familiaritate.

Iar marea, la auzul cuvintelor mele, îmi mângâie sufletul cu o adiere blândă, o binecuvântare înviorătoare care sterge lacrimi, care smulge zambet, şi aduce speranţă...

Source: https://neculaifantanaru.com/incanta-mi-privirea-cu-ceva-care-reflecta-armonia-naturii.htm

Încântă-mi privirea cu ceva ce face vizibil nevăzutul

On August 15, 2023

Priveşte mai departe de ceea ce vezi, și vei descoperi povestea ascunsă dincolo de aparențe.

Mă plimb pe nisipul plajei, pe una din insulele Ionice ale Greciei. Nu-i aşa că privirea înlocuieşte taina oricărui răspuns la întrebarea "Ce sunt lucrurile"? Fiind înţeleasă ca identitate dintre planul Eului şi cel al misterului din substanţa creaţiei, privirea se întemeiază pe un proces de simbolizare a realităţii în care sunt cuprinse lucrurile specifice zonei în care mă aflu: scoici, fosile de melci, alge aduse la ţărm, bucăţele de sticlă pe care nisipul mării le şlefuieşte în timp, şezlonguri și umbrele, vânzători ambulanți, activități nautice.

În acest caz, ce este substanţa creaţiei? Este o formă de materie filtrată de ochi și prelucrată de suflet în imagini memorabile.

Ba mai mult. Fiecare lucru devine un simbol pentru ochii de artist care ştiu să perceapă informaţia asociată cu nuanţele esteticii, ei înşişi, ochii cercetători, plini de povești nespuse, oglindind întregul univers al culorilor și emoțiilor, devin un simbol pentru lucrurile măsurate şi simbolizate de artist printr-un desen, prin câteva cuvinte, sau printr-un mesaj demn de a fi memorat: *Iiburbys Aa Sterhoss Amesim Lek Olocynne.*

Adică, tradus printr-un exerciţiu de reinterpretare vizuală, *Trăieşte momentul pentru necunoscutele simbolice ale unei realităţi recognoscibile*, mesajul ochilor transmit un fel de comunicare tăcută, dar expresivă, un subiect de factură emoţională, un transfer de informație între un emițător și un receptor, în urma căruia, informația transmisă și captată este înțeleasă și interpretată ca un efect de transformare artistică. De exemplu, metamorfoza unui ciob de sticlă găsit pe nisip într-o bijuterie unică, subliniind frumusețea ascunsă în lucrurile simple, reprezintă o figură de stil ce evidenţiază modul în care arta poate da viață şi sens imaginaţiei (de-a dreptul divină).

Leadership: Imaginea la care te raportezi poate să inspire un dialog inedit între operele a doi artişti excepţionali: unul care ştie să creeze un univers propriu al lucrurilor, şi unul care aduce în lumină însemnătatea ascunsă a lucrurilor?

Iar dacă în fiecare pensulă, în fiecare linie trasată pe pânză, artistul își mărturisește trăirile, menirea creatoare, adevărurile privirii sale, pentru un univers dinăuntrul căruia a ieşit şi pe care sufleteşte nu-l va părăsi niciodată, cu siguranţă există o viziune clară asupra lucrurilor, esenţa unei dinamici a viului, clocotind de energie și vitalitate, născută în sufletul lui şi oglindită în exterior.

Insula este o privelişte uimitoare de la care nu pot să-mi iau privirile. Tot privind lucrurile în contextul obiectelor de pe plajă ce ar putea fi metamorfozate, tot astfel ele mă privesc ca pe un substitut al lor, fiindcă în paleta mea se regăsesc culorile tuturor lucrurilor și treptata lor pierdere în nuanțe. Şi, invers, în privirea mea se conturează lumea lor, redefinită prin paleta culorilor și contururilor artistice. Aici, este vorba despre un dialog inedit între operele a doi artişti excepţionali: unul care ştie să creeze un univers propriu al lucrurilor, şi unul care aduce în lumină însemnătatea ascunsă a lucrurilor.

În acest moment al regăsirii în artei în totalitatea lucrurilor ieşite la lumina unei după-amiezi târzii, în urma unei priviri mai atente, fără a avea un alt scop decât arta în sine, se produce emanciparea unei noi caracteristici a artistului din mine. Şi anume, eliberarea de acea

angoasă care mă cuprinde atunci când trăiesc într-o realitate străină, aflată sub semnul impermanenţei, unde nu cunosc toate sensurile cuvintelor străpunse de zefirul uitării. Stai să vezi când lucrurile încep să comunice între ele în altă limbă decât cea vorbită de mine, iar simbolurile-metaforă, supuse unui "dincolo de ce-a fost rostit" încep să coboare arta la nivelul unei slujnice a filozofiei.

Leadership: Eşti apt să extragi esenţa unei imagini provenite din real şi să-i adaugi certe conotaţii de tipul "spectacol de improvizație", unde aparenţele jonglează cu fantezia într-un dans captivant și imprevizibil?

Totul este plăcut ochilor pe această insulă, mai ales felul cum natura se arată în toată splendoarea ei, într-un loc unde relaxarea și confortul sunt duse pe cele mai înalte culmi. Aşadar, frumosul şi plăcerea vizuală sunt date de armonia liniştii, dăruită de această minune a naturii, sculptată în peisajul său desăvârșit, numită plajă paradisiacă. Dar chiar şi un ochi exersat se înşeală uneori, dacă iau ca exemplu un fragment dintr-un celebru roman al lui John Fowles:

"A fost odată un prinţ care credea în toate lucrurile în afară de trei. Nu credea în prinţese, nu credea în insule, nu credea în Dumnezeu. Împăratul, tatăl său, îi spusese că aceste lucruri nu există. Dar într-o zi, prinţul fugi în împărăţia vecină, o destinație plină de culoare, plină insule liniștite și sălbatice unde văzu nişte fiinţe străinii şi tulburătoare, cărora nu îndrăzni să le dea un nume. Tot acolo întâlni un bărbat îmbrăcat în haine de seară, cu mânecile suflecate. Acesta din urmă îi spuse că de fapt, tatăl său nu este un împărat, ci doar magician. Prinţul se întoarse rapid acasă, gânditor.

- Tata, este adevărat că nu eşti împărat, ci doar un magician?

Împăratul zâmbi, şi îşi suflecă mânecile.

- Da, fiule, sunt magician.

- Atunci bărbatul de pe mal era Dumnezeu, iar fiinţele acelea tulburătoare erau prinţese.

- Bărbatul de pe mal era doar un alt magician, iar fiinţele alea nu erau deloc reale.

- Trebuie să cunosc adevărul adevărat, adevărul de dincolo de magie. Altfel am să mă omor.

- Nu există adevăr dincolo de magie, răspunse împăratul. Şi, prin farmecele sale, chemă moartea să vină. Moartea apăru în uşă şi îi făcut semn prinţului să vină cu ea. Prinţul se înfioră. Îşi aminti de insulele frumoase, frumoase dar ireale şi de prinţesele ireale, ireale dar frumoase.

- Prea bine, zise prinţul. Voi putea îndura totul.

- Vezi, fiule, zise împăratul. Acum eşti şi tu magician."

A fi un creator desăvârşit înseamnă să-ţi aprofundezi cunoaşterea apelând, mai întâi, la perspicacitatea artistului de a extrage esența fiecărui detaliu și de a o transforma într-o poveste vizuală captivantă; apoi la abilitatea magicianului de a învălui realitatea în iluzii fascinante, amestecând limitele dintre ceea ce este perceput și ceea ce este creat.

Artistul este, de fapt intermediarul dintre lucruri și misterul lor divin. Pe când magicianul, cu puterea lui de a preface lucrurile, încearcă să-l îndrume pe artist către înțelegerea temeinică că totul este interconectat, că el însuși este o parte din această minunată rețea a existenței lucrurilor. S-ar spune că în mijlocul acestei insule fermecate, artistul și magicianul își desăvârșeau cunoașterea, unul prin creație și celălalt prin iluzie.

Încântă-mi privirea cu ceva ce face vizibil nevăzutul, unde vizibilul reprezintă lucrurile pe care ochii tăi le pot cuprinde într-o clipă de privire. Dar adevărata bogăție se ascunde dincolo de aparențe, acolo unde nevăzutul dezvăluie povestea completă a realității. Numai dacă știi să privești nevăzutul poți să dezvălui tainele ascunse ale realității.

Pentru a înţelege leadershipul nu este de ajuns să vezi frumusețea și semnificația lucrurilor din jur, dezvoltându-ţi propriul mod de a privi lumea. Mai trebuie să ai abilitatea creatorului de a deveni "un singur trup" din două perspective aparent opuse, sculptând în realitatea vederii tale o nouă dimensiune a înțelegerii și interpretării.

Privind mai departe de ceea ce vezi, apelând la viziunea unui artist și la abilitățile unui magician, vei putea să depășești aparențele și să explorezi în profunzime orizontul. Caută înțelesuri mai adânci și încearcă să înțelegi contextul sau semnificațiile subtile ale fiecărui detaliu, care pot să nu fie imediat evidente, dar pot fi descoperite prin răbdare și perspicacitate.

Source: https://neculaifantanaru.com/incanta-mi-privirea-cu-ceva-ce-face-vizibil-nevazutul.html

Încântarea privirii provenită din direcţia luminii stelare

On August 14, 2021

Un ochi clarvăzător nu este întotdeauna un ochi care fuge, ci unul care vede de departe ceea ce este destul de aproape.

Tocmai mă plimbam alene pe bulevard, când, deodată, câţiva dintre prietenii mei din grupul de Atletism Iaşi mi-au ieşit în cale. Era antrenamentul "after the sunset", căci se spune că azi este o noapte specială. Noaptea perseidelor. Într-adevăr, regret că nu am putut fi împreună, uniţi prin disciplina sportivă pe care o îndrăgim atât de mult, dar mi-am zis că o variantă la fel de bună este o pauză binevenită după atâtea semi-maratoane la care am participat în ultimele săptămâni.

Este în continuare o noapte specială. Nu am văzut stele căzătoare, dar am văzut nişte luminiţe mici care formau un fel de filamente întrerupte vag de spaţiul dintre două secunde pe care le calculezi din mers, în timp ce eşti depăşit de inevitabilul unei dinamici familiare. Şi chiar dacă aş fi văzut stelele căzătoare, desprinse dintr-o legendă a elenilor care venerau tot ce venea din universul zeilor, acestea tot n-ar fi avut atâta forţă şi intensitate ca luminiţele de basm care mi-au luminat calea.

Logic. Am crescut printre luminiţe, care din punct de vedere al mesajului simbolic pe care-l sugerează, mă direcţionează spre adoptarea unei estetici cât mai naturale a lumii înconjuratoare. Este o artă să alergi, la fel cum este o minune să străluceşti, dar marea provocare este să fii una din luminiţele acelea care deschid calea spre o altă galaxie, nemuritoare şi fascinantă, numită în mod figurat: "egalitate armonioasă". O complexă şi tainică egalitate armonioasă.

Leadership: Poţi să defineşti un reper al autenticităţii imaginii pe care o imortalizezi în cele mai frumoase cadre, aşa încât să scoţi în evidenţă o nouă abordare a artei?

Cred că o valoare importantă a vieţii pe care trebuie să ştim s-o preţuim, la fel de mult ca proiecţia unor stele cu noroc care apar în umbra celor mai înalţi munţi din lume, dar şi în umbra celor mai singuratice văi, unul din lucrurile acelea care dă valoare dorinţei de a străluci dincolo de circumstanţele vieţii, este EGALITATEA.

Nimeni nu străluceşte mai mult decât celălalt într-o galaxie plină de stele. Fiecare străluceşte atât cât trebuie, într-un fel anume, aşa încât din anumite unghiuri fiecare poate să creeze un vis sau o viziune. O emoţie, o poveste, o amintire...

Ridicaţi-vă ochii spre cer, şi priviţi cu ochii stelelor spre pământ ! Acesta este un reper al autenticităţii imaginii pe care voi încerca de acum înainte să o imortalizez în cele mai frumoase cadre, punând în prim plan o realitate care nu trebuie exprimată neapărat în concepte, ci o realitate care trezeşte puterea de a da viaţă unei imagini, menţinând în viaţă flacăra unei inepuizabile pasiuni pentru artă.

Dacă fericirea se naşte din dragoste, privirea îndreptată spre stele se naşte din dorinţa ochilor de a se adapta la întuneric. Iar dacă opera artistică se naşte ca improvizare a unor poveşti până la mici scene ce investighează raportul dintre lucruri şi oameni, şi dacă ea trăieşte şi se dezvoltă în timpul execuţiei sale, această natură îi asigură deplinătatea rigorii expresive tocmai pentru că privirea îndreptată spre frumos este luminată de aceeaşi strălucire firească ca a unei stele din infinitul spaţiului.

Aşa este. În această noapte caldă, plină de pace, nu am alergat printre luminiţele care se aprind suflate de vânt în dinamica unei sesiuni de running, dar am prins o frântură din realitatea care se arată ochiului sub forma unui mănunchi de raze, strânse într-un punct care se numește "punct de fugă". Cu cât un obiect este mai aproape cu atât va părea mai mare în comparaţie cu un obiect îndepărtat.

Leadershipul tău se ghidează după impactul vizual al unei imaginii pe care cauţi să o înlocuieşti cu o alta, prin intermediul proprietății extraordinare a sufletului de a privi dincolo de realitatea imediată?

Iată de ce antrenamentul prietenilor mei a căpătat o strălucire aparte, mai ceva ca o întâlnire cu aştrii, fiindcă alergarea lor de noapte a stârnit în mine ceva ce nu am mai simțit demult: dorința fantastică de a mă constitui, de pildă, într-un fenomen de reflexie a unor fluxuri luminoase de aceeaşi intensitate ca a stelelor. Deci, să abandonăm egoismul, privirea îndreptată spre noi înşine, şi să ne îndreptăm privirea spre acele stele care ne pot sluji drept indicatoare, aducându-ne aminte că lumina străpunge întotdeauna întunericul.

De ce spun asta? Fiindcă runningul alături de prieteni este precum licărirea unei stele ce se aprinde undeva departe, a cărui imagine fotografică este punctuală ca a unei stele, dar a cărui natură nu este neapărat stelară, ci acţionează cu intensitate asupra muncii unui artist, ca o provocare, ca o activitate ludică - ideală pentru dezvoltarea creativităţii.

Fiindcă orice pas în alergare, direct proporţional cu magnitudinea aparentă a unei stele care se deplasează faţa de Pământ, poate lumina pe cerul nopţii, ca şi înăuntrul meu, o împărăţie de fericire, o poveste de neuitat la stadiul nemuririi. Să priveşti o alergare nocturnă înseamna să te specializezi într-o tehnică aparte de observare şi analiză a amintirilor care niciodată nu se "sting".

Nu uita că o imagine cu alergători are puterea de a te încărca cu dorința arzătoare de a triumfa mereu, trezind îndeosebi puterea mentalului colectiv al celor care îmbrăţişează idealurile de unitate, solidaritate, dar și armonia între "fond" şi "formă".

A privi dincolo de realitatea imediată înseamnă să vezi de departe, într-o lumină complet diferită, ceea ce poate explica numai prin conlucrarea dintre "un far călăuzitor prin negura necunoscutului" şi "proiecţia unei viziuni artistice".

Încântarea privirii provenită din direcţia luminii stelare se poate desluşi lesne pe chipul unui artist entuziast care se priveşte pe sine cu aceeaşi adoraţie şi încântare cu care priveşte o stea a cărei lumină continuă să strălucească pe veci în sistemul solar.

Aceeaşi stea va continua să strălucească pe veci în inima artistului, în amintirile sale, în creaţiile sale, ori de câte ori el va privi dincolo de exteriorul oamenilor, căutând valorile lor reale, intrinseci. Nu uitaţi că un ochi clarvăzător nu este întotdeauna un ochi care fuge, ci unul care vede de departe ceea ce este destul de aproape.

Source: https://neculaifantanaru.com/incantarea-privirii-provenita-din-directia-luminii-stelare.html

Încearcă să vezi ceea ce simţurile îţi arată

On Ianuarie 29, 2022

Găseşte-ţi forța de a elibera simțul gustului care te cucereşte și a-l duce să acționeze cu referire la însuşirile simbolice ale unei forme vizuale distincte care se potriveşte cu înţelesul creaţiei tale.

Guma de mestecat Orbit mă ajută să-mi mențin sănătatea dinților, să diminuez cheltuielile dentare, şi în acelaşi timp îmi crește starea de bine în momentele de epuizare fizică (după antrenamentele de running). Totodată, mă delectez cu gustul ei fresh, dulce, cu o aromă intensă de mentă, şi în momentele când încerc să fac apel la aspectul exterior al unei figuri, determinată de limitele unei lucrări de artă care, chiar şi neavând o puternică încărcătură emoţională, îmi captează toată atenţia şi mă face să mă simt ca un artist.

Şi nu ca orice fel de artist. Ci ca un artist ce trăieşte intens o viaţă lăuntrică, frământat de diferiţi stimuli şi sentimente, de variatele manifestări ale atracţiei pentru tot ceea ce se prezintă ca fiind curat şi îngrijit. El nu rămâne un simplu observator, doar un simplu consumator de gusturi rafinate, ci trăieşte intens experienţa asumată de a surprinde o senzaţie de înviorare, neconsumată, ca şi când s-ar afla în faţa unui "model viu de conduită".

În această parte, conştiinţa personajului fictiv Humbert Humbert, din romanul lui Vladimir Nabokov, este revelatoare pentru experienţa unică a gustului fin, de neuitat, pe care îl dă senzaţia de confundare a artei cu viaţa: *"Fiindcă există culori şi nuanţe care par să se veselească atunci când se află în companie bună. Mi-am dat seama numaidecât că toate acestea aparţin unei naturi unice, şi că din ele transpare limpede o autenticitate nouă, inconfundabilă, o poezie cu foarte variate imagini poetice."*

De fapt, asta înseamnă să mesteci guma Orbit prin savurarea aromelor şi amplificarea gustului unic: să încerci să sensibilizezi o activitate cu caracter de permanenţă, printr-o infuzie a senzaţiilor de plăcere şi a percepţiilor legate de o experienţă subiectivă, conferind gustului un statut exclusivist, acela de simbol al unei lumi în care orice culoare se evaporă în cele din urmă, şi rămâne doar albul tulbure al unui obiect rămas în repaus.

Leadership: Eşti gata să foloseşti un proces de reprezentare vizuală care reproduce lucrurile prin imagini, în paralel cu satisfacerea unor simţuri care pot evolua spre redimensionarea unui şablon de interpretare a creaţiei tale?

Neîntârziat, gumei de mestecat Orbit i se acordă un statut de curent artistic caracterizat printr-un colorit slab, dar în acelaşi timp o putem vedea ca pe un obiect al cunoaşterii ce rezultă în urma unui proces care acceptă şi implică eroarea şi imperfecţiunea. Un proces de autocunoaștere senzitivă, urmat la final de procesul de reprezentare vizuală a unui obiect rămas fără simţuri, dar care are abilitatea de a evoca amintiri şi chiar emoţii. În esenţă, Orbit necesită o focusare mult mai complexă asupra unei imagini stimulatoare, prezentându-se ca pe un obiect viu, tangibil, low-cost.

Prin calitatea sa de a aborda arta, guma de mestecat Orbit (al cărei gust este conectat la memorie și păstrat în subconștient) îmi transmite acea atmosferă stimulatoare de care are nevoie un artist pentru o cât mai bună reuşită în redarea unui mesaj sugestiv: să vezi ceea ce simţurile îţi arată. De fapt, ceea ce simţurile revelează adesea poate să existe ca argument al unei hermeneutici a metaforei şi simbolului.

Leadership: Eşti în stare să vezi partea opusă a fiinţei tale, reconfigurând tiparul unui

obiect rămas fără o poziţie reprezentativă pe tabloul principal al creaţiei tale?

Mă simt mai artist ca niciodată, şi spun asta deoarece simţirea artistului găsește o diversitate de modele pentru gusturile cele mai rafinate. Mai ales, gustul gumei de mestecat Orbit este inconfundabil, la fel cum este stilul artistului de a surprinde o trăire intensă în fiecare pânză, folosindu-se de real şi de fantastic în egală măsură, desfăşurând o activitate fără promisiunea unei recompense materiale, ci pe baza atingerii inefabilului simţirii poetice ce străbate „simbolul universal al prospeţimii şi al bunei dispoziţii".

Data viitoare când voi cumpăra un pachet de gume Orbit, voi fi puţin mai atent la forma pe care o ia fiecare gumă după ce şi-a pierdut gustul, devenind useless. Voi constata, mai mult ca oricând, tiparul unui obiect rămas fără o poziţie reprezentativă pe tabloul principal al creaţiei mele. Şi dacă obiectul acesta, rămas fără vreo latură tolerantă, ar avea ceva de spus, căci orice formă neregulată ar poate fi totuşi concretizată într-o imagine grafică, picturală, prin elemente şi mijloace specifice, atunci mi-ar spune doar atât: "sunt ceea ce tu m-ai făcut să devin prin arta transformării".

Abia acum îmi dau seama cât de dăunător formei este să încerci să sporeşti simţul gustului. Fără precedent, mă simt ca un distrugător de artă. Într-un fel am reuşit să stric forma iniţială a gumei Orbit, doar din nevoia de a-mi asocia imaginea printr-un simbol al aprecierii personale sau a unui moment cu adevărat special, ce poartă amprenta dulce a unicităţii şi a rafinamentului. It's nice to see the opposite side of you once in a while...

Leadershipul poate fi evaluat prin prisma percepţiei cu care te alegi despre tine însuţi atunci când ceea ce încerci să modelezi prin creaţie devine egal cu formarea unui simţ care nu te face să pari lipsit de sentimente.

Încearcă să vezi ceea ce simţurile îţi arată ori de câte ori urmezi dorinţa sinelui de a-şi construi o imagine favorabilă, într-un context în care obiectele sunt apreciate doar prin criteriul aderării lor la o funcţie de aliniere pe palierul abstractului.

Pe această cale, ţin să adaug un lucru important: înţelesul creaţiei mele este acela de exagerare a unei stări de fapt care, prin natura sa, îmi dă posibilitatea să-mi reprezint în mod corect consecinţele unei alegeri deliberate.

Source: https://neculaifantanaru.com/incearca-sa-vezi-ceea-ce-simturile-iti-arata.html

Încearcă să vezi leadershipul în felul următor (2)

On Martie 03, 2009

Conferă leadershipului tău acea notă de armonie de care are nevoie ca să poată convinge.

Celebrul actor american Henry Fonda a spus odată: *"Una din marile descoperiri pe care le face un om, una din marile surprize, este să constate că poate face ceea ce credea că nu poate"* . Ca să te ridici la nivelul aşteptărilor tale trebuie să descoperi modul în care poţi cultiva o orientare spre performanţă şi progres, adică să conferi leadershipului tău acea unitate, acea notă de armonie de care are nevoie ca să poată convinge.

Efortul de a reda în chip adecvat dovada cea mai firească a unei continuităţi în activităţile de creaţie (care pot să contribuie la creşterea capacităţii tale profesionale), se poate transforma în eşec dacă nu constaţi o intensificare a interesului tău spre deprinderea originalităţii şi inovaţiei. Căci liderul trebuie să fie un artist care şi-a format deprinderea unor raţionamente pe care le consideră relevante în actul de creaţie, încât ceea ce este făcut de el să capete caracterul unei arte distinse.

Autoevaluarea ca şi evaluarea făcută de alţi specialişti nu te ajută să afli în ce moment al evoluţiei te afli şi ce trebuie să faci în continuare pentru a atinge performanţa visată, ce căi trebuie să urmezi, ce lacune trebuie să umpli şi unde trebuie să insişti pentru aţi spori valoarea. De aceea, nu te baza niciodată pe recomandările specialiştilor, şi nu apela la sfaturi din partea celor care nu îţi apreciază munca.

Armonia este modalitatea în care îţi place să studiezi şi să te dezvolţi personal, încât să te poţi concentra pe crearea conţinutului pe care ţi-l doreşti a fi transmis în coordonatele unei arte ce pune în valoare atuurile personalităţii tale.

Sfat: Acceptă drumul adevărului, detaşează-te de acea mentalitate care nu-ţi permite să priveşti mai profund în tine însuţi, care te împiedică să efectuezi o autoevaluare mai amănunţită a calităţilor şi defectelor proprii. Obţinerea performanţelor are în vedere armonizarea cu cerinţele impuse de ceilalţi oameni (prin reglementări şi legi) - de aceea este vital să recunoşti importanţa activităţilor pe care le îndeplineşti pentru a satisface aceste cerinţe.

Iarăşi spun. Trăsăturile tale caracteristice se manifestă în performanţele tale. Aceste trăsături vădesc o atât de strânsă legătură cu acţiunile şi deciziile care stau la baza îndeplinirii atribuţiilor pe care le ai de îndeplinit conform funcţiei de conducere în care ai fost nominalizat.

Deci, trăsăturile nu pot fi independente de leadershipul tău. Ele redau şi armonizează pe deplin interesele şi eforturile tale, relaţiile dintre tine şi ceilalţi oameni, contribuind prin funcţionalitatea, calitatea, prin tenta lor pozitivă la creşterea capacităţii tale profesionale. Aşa cum arta plastică se exprimă prin desen şi prin culoare, performanţele se exprimă prin raportul dintre tine şi ceilalţi oameni. Ele sunt oglinda propriilor virtuţi şi sunt optimizate prin alocarea celor mai potrivite evaluări şi autoevaluări.

Leadership: După ce criterii trebuie să te ghidezi astfel încât să te poţi hotărî asupra unui model de creştere a performanţelor capabile să îndeplinească cerinţele rezultatelor obţinute în urma efortului de a te considera "singurul om de pe pământ" ?

Dacă trăsăturile tale pozitive nu sunt puse în evidenţă sau nu sunt direct observabile, dacă nu coincid cu valorile şi aşteptările celor din jur, dacă ele nu se leagă într-un tot coerent, efectul se va dovedi sub aşteptările tale. Acest lucru poate duce la un alt rezultat decât cel aşteptat. O proastă identificare sau o configurare greşită a propriilor resurse şi calităţi poate avea urmări neaşteptate.

Eşti victima unei erori de interpretare a realităţii? Eu am învăţat de la viaţă că toţi oamenii vor să fie recunoscuţi şi acceptaţi complet pentru cine sunt în interiorul lor, dar foarte puţini sunt capabili să-şi măiestreasca interiorul în aşa fel încât să poată conştientiza viaţa. Foarte puţini îmbrăţişează arta, creaţia şi spiritualitatea. Deci, încearcă să găseşti calea spre excelenţa în arta conducerii, fără să îngădui convingerilor să se alinieze unei false realităţi.

De exemplu, dacă apelezi un număr greşit, îţi va răspunde întotdeauna altcineva decât cine te aştepţi, nu-i aşa? Aproape în acelaşi fel, când nu îţi măsori corect valoarea şi priceperea, performanţele tale vor urma un alt traseu decât cel stabilit iniţial. În loc să reuşeşti să creezi relaţii de durată prin creşterea performanţelor proprii, rişti să stabileşti o conexiune greşită printr-o autoevaluare incorectă sau incompletă. Astfel devii victima unei erori de interpretare a realităţii – adică ajungi să-ţi supraestimezi valoarea atunci când de fapt ea este mult mai mică.

De aceea este necesară conştientizarea a ceea ce eşti şi stabilirea priorităţilor de dezvoltare. Bine a remarcat cineva: *"Conştientizarea este primul pas către preluarea frâielor vieţii în propriile mâini. Te ajută să te înţelegi şi să îi înţelegi mai bine pe cei din jurul tău. Te învaţă să simţi, te învaţă treptat să devenii creator – adică un călător conştient al propriului drum, nu un simplu pasager sau figurant în propria ta viaţă."*

Ca să dai valoare persoanei tale trebuie să-ţi deschizi singur orizonturile, manifestându-ţi pe deplin ataşamentul faţă de interesul şi disponibilitatea de a-ţi îmbunătăţi performanţele.

Încearcă să vezi leadershipul în felul următor: tot ceea ce faci în viaţă este la fel cu ceea ce ai în interiorul tău: convingeri, emoții. Iar ceea ce nu găsești în interiorul tău nu vei găsi niciunde în altă parte. Și dacă îți dorești cu adevărat ceva și nu găsești acel ceva în tine, atunci degeaba îl cauţi în altă parte.

Totodată, leadershipul are în primul rând nevoie de măreţia care se naşte din singurătatea cu care ai legat pe parcursul vieţii relații cu universul artistic şi cu natura înconjurătoare.

Aşa cum orice acţiune morală are ca scop fericirea internă, tot aşa recunoaşterea propriilor capacităţi şi dezvoltarea lor permanentă contribuie la optimizarea performanţelor tale personale şi profesionale. Niciodată să nu ţi se pară ceva cu neputinţă. Numai cei slabi văd totul ca printr-o pânză neagră. Pe măsura trecerii timpului, perspectiva sub care vei privi lucrurile se va modifica. Dacă tinzi spre excelenţă atunci vei depune toate eforturile ca să te distanţezi de acea realitate care este distorsionată de percepţiile limitatoare ale celor care îţi stau în cale.

De multe ori, singurul tău duşman eşti chiar tu însuţi.

Source: https://neculaifantanaru.com/incearca-sa-vezi-leadershipul-in-felul-urmator-II.html

Încearcă să vezi leadershipul în felul următor (1)

On Martie 04, 2009

Încearcă să găseşti calea spre excelenţa în leadership, fără să îngădui convingerilor tale să se alinieze unei false realităţi.

Realizarea sculpturilor decorând teatrul des Champs Elysees se datorează în mare măsură întâlnirii în creaţia lui Bourdelle a sculpturii cu arta dansului. După ce ani în şir Beethoven îl incitase să mediteze asupra muzicii, din 1909 dansul Isadorei Duncan venea să-i ofere o sursă inepuizabilă de sugestii prin ritm şi compoziţie. Complet absorbit de decorarea teatrului, Bourdelle şi-a dat seama de la prima privire că a întâlnit modelul ideal: *"Mi s-a părut că datorită ei văd cum se animă o admirabilă friză sau o divină frescă, devenind pe nesimţite realitate umană." **

Ce concluzie tragem de aici? Drumul spre adevărata performanţă este în strânsă corelaţie cu capacitatea liderului de a pătrunde esenţa lucrurilor, inclusiv esenţa personalităţii umane, sesizând ceea ce nu merge, ceea ce nu se potriveşte cu analiza obiectivă a cauzelor şi efectelor interacţiunilor în care este implicat.

Din acest motiv este necesar să amintesc că momentul optim pentru a începe măsurarea performanţelor proprii se consideră a fi atunci când culegi rezultatele muncii tale, atunci când efectele pozitive ale deciziilor şi acţiunilor încep să se resimtă. Adevărul pe care Bourdelle voia să-l exprime prin cuvintele sale este acela că pentru a ajunge la acel grad de perfecţiune care nu mai poate fi întrecut, trebuie să dai viaţă unei arte superioare, să promovezi o ideologie proprie, pură, care să nu promoveze un mesaj eronat.

Leadership: Poţi să îţi împingi performanţa la limita imposibilului, dezvoltându-ţi un sistem viabil de "finisare" a trăsăturilor proprii care să-ţi sprijine dezvoltarea?

Aşa cum am mai spus la seminariile mele, progresul leadershipului tău este evaluat după gradul şi natura influenţei tale – care are la bază caracterul şi mentalitatea ta, care la rândul lor întreţin şi sunt întreţinute de ideologia ta.

Celebrul scriitor de origine indiană, Salman Rushdie a spus că adevăratele riscuri la care se expune un artist sunt acelea de a împinge opera la limita imposibilului, în încercarea de a spori numărul lucrurilor la care se poate gândi cineva. În mod asemănător stau lucrurile şi când vine vorba despre ştiinţa conducerii, la baza căreia există o riguroasă selectare a eforturilor depuse de lider spre a obţine o cât mai profundă şi cuprinzătoare exprimare a artei sale.

Adevăratul risc la care se expune un lider este de a-şi împinge performanţa la limita imposibilului, în încercarea de a atinge perfecţiunea. Relaţia dintre elementele care conferă echilibru leadershipului său, definindu-i conţinutul şi determinându-i limitele, devine tot mai ştearsă, inexpresivă. Nu uita că oamenilor le vine greu să-şi îmbunătăţească performanţele, dacă liderul nu continuă să-şi sporească performanţele.

Cum poţi să suplineşti lipsa identificării tale cu acele aspecte care îţi pot influenţa în mod semnificativ leadershipul, încât să te consideri în poziţia de a afirma că ceea ce ţi se întâmplă este în controlul tău?

În leadership "valoarea creată" trebuie să se materializeze şi să crească performanţa celor pe

care îi conduci. Atâta timp cât valoarea creată este pur teoretică, rămâne pur şi simplu o piesă de muzeu care poate persista "în memoriam", dar nu îmbunătăţeşte starea materială şi viaţa nimănui.

Felul în care îţi defineşti performanţele dezvăluie calitatea leadershipului tău. Iar rezultatele pe care le-ai obţinut sunt direct proporţionale cu "doza" de eficienţă pe care ai atribuit-o fiecărui element din infrastructura leadershipul tău. De aceea nu mi se pare deloc justă tendinţa de a reduce acele elemente de valoare, esenţiale, capabile de a-ţi creşte potenţialul. Aceste elemente reunesc numai acţiunile şi resursele care au drept obiectiv consolidarea aptitudinilor tale, dar şi orientarea acestora spre identificarea şi exploatarea oportunităţilor de a-ţi îmbunătăţi eficienţa şi ştiinţa conducerii.

Aşa cum biblia cuprinde un ansamblu de adevăruri pe care proba timpului şi dezvoltarea ştiinţei nu au fost în stare să-l anuleze - tot aşa lipsa identificării acelor aspecte care pot influenţa în mod semnificativ ştiinţa conducerii îţi poate anula orice şansă de a atinge excelenţa.

Numai rezultatele pe care le obţii decid valoarea ta. Vestea tristă este că rezultate palpabile nu vei obţine peste noapte, deci nu te aştepta să dai gata lumea dintr-o dată. Dar oricum ar fi, dacă vrei cu adevărat să-ţi perfecţionezi leadershipul va fi necesar să-ţi testezi periodic aptitudinile şi competenţele, iar în funcţie de rezultatele evaluărilor vei putea să stabileşti nivelul la care te situezi.

Leadership: Poţi să îţi conturezi viziunea astfel încât ea să dea un sens mai larg existenţei tale, fără să ai experienţa necesară pentru a desfăşura o activitate "extra" în condiţii subiective de reprezentare a cunoaşterii?

O încântare pentru ochi, un atât de puternic apel spre excelenţă. Un privitor în faţa unor tablouri este prins de o senzaţie vizuală atât de puternică încât, fără să-şi dea seama, ea se complică, se transformă în idei, radiază, se asociază altor idei şi sfârşeşte prin a-i umple sufletul de o bucurie fără seamăn.

Acelaşi sentiment sublim, de apropriere faţă de natura leadershipului (vorbind la modul general) îl are şi un lider atunci când reuşeşte să-şi contureze viziunea şi să dea un sens mai larg existenţei sale şi performanțelor profesionale individuale. Numai că spre deosebire de un privitor sau admirator al artei plastice, convingerile liderului referitoare la el însuşi, la rolul său, la competenţele sale, la modul în care acţionează nu pot fi separate de el însuşi întrucât sunt expresia unor idei adânc implementate în sistemul său psihic. Acele convingeri sunt rezultatul teoriilor sale asupra leadershipului.

Aşa cum un privitor evaluează în subconştient valoarea unui tablou în funcţie de impresia pe care o stârneşte acel tablou asupra simţurilor sale, tot aşa un lider îşi poate evalua performanţa în funcţie de rezultatele obţinute şi recunoscute de alţii. Aceste rezultate sunt proporţionale cu abilităţile, cunoştinţele şi capacitatea lui de a le pune în aplicare, trecând de la stadiul de idee la iniţiativă şi apoi la concretizarea lor practică.

Din orice unghi ai privi, evaluarea performanţelor proprii prin măsurarea eficienţei proprii reprezintă un câştig pentru tine. Dacă ai atitudinea mentală potrivită, dacă reuşeşti să-ţi valorifici calităţile, să-ţi exploatezi întregul potenţial printr-o evaluare detaliată şi prin optimizarea abilităţilor de conducere, poţi transforma cunoaşterea personală într-un punct de plecare spre ascensiunea ta în carieră.

Leadershipul se referă la modul cum acţionezi în acele situaţii în care Egoul te afectează, îţi spune că NU ai asimilat suficiente de la viaţă ca să-ţi formezi voinţa proprie, dar tu nu

îi laşi această libertate de acţiune, repetându-ţi mereu: "Voi fi mult mai mult decât am fost."

Încearcă să vezi leadershipul în felul următor: toată știința lumii se raportează la trei mari indicatori de rezultate: experiment, creație și descoperire. Şi niciodată să nu apeşi prea tare pedala de acceleraţie, altfel rişti să ajungi prea repede într-un loc care nu-şi găseşte sensul.

*** Notă:** Adina Nanu - *Bourdelle* , Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/incearca-sa-vezi-leadershipul-in-felul-urmator.html

Începutul oricărei schimbări este Prima Cauză

On Decembrie 22, 2020

Încearcă să validezi o decizie asumată dintr-o perspectivă inedită a fenomenului de "rezonanţă circumstanţială", în încercarea de a recunoaşte în tine sursa unei noi forme de conştiinţă.

Am văzut o pisică care traversa trecerea de pietoni, şi n-am putut s-o studiez decât cu ochi de piatră, mai puţin s-o supraveghez cu neîncetata chemare a milei divine. Părea o decizie asumată dintr-o perspectivă inedită a fenomenului nebuniei: micuţa egoistă înfumurată îşi asuma prelungirea stării în care judecăţile ivite din simţuri nici nu îşi corespund deloc. Maşinile se opreau, altele o ocoleau, nici una nu conta prea mult în acel moment de cumpănă. Animalul păşea încet, agale, fără să ştie ce este riscul sau pericolul, cumva închipuindu-se drept clipă de neuitat într-un spațiu al nesfârșirii, drept erou al unei aventuri fără egal.

Fapt sigur este curajul nebun, lipsit de mustrări de conştiinţă, inconştienţa în faţa morţii implacabile. Pisica ar fi putut la fel de bine să aştepte la semafor, dar ea a vrut să fie prima care traversează un orizont de evenimente ce pot fi văzute doar în filmele de la Hollywood, experimentând parcă acea tendinţă a Eului omenesc de a fi năstruşnic, de a fi un creator de lumi noi, un TIME-TRAVELLER. Numaidecât, trebuie luat în calcul faptul că pisica este doar un prădător solitar ce atacă prin surprindere şoricei şi vrăbiuţe, fără să se gândească o clipă c-ar putea fi în pericol traversând două benzi de circulaţie.

Evident, pisica nu a aşteptat culoarea verde, nu a dorit să-şi reconsidere decizia, ci părea a se juca de-a regele într-o poziţie de siguranţă absolută pe o tablă de şah ce răspunde întocmai îndrumărilor date de o exuberanţă iraţională. Pentru că, aşa cum spunea cineva: *"A aştepta înseamnă a adăuga clipe clipelor, a le strânge pentru ca spaţiul-timp să se comprime, să rămână în sinele profund iluzia dilatării lui în scurtul răgaz împreună cu o iluzie uneori atât de reală."*

Leadership: Rezultatul deciziei pe care o iei poate fi interpretat ca o desfăşurare necruţătoare a lumii exterioare, analizată de o interioritate derutată?

La vederea acestei scene pline de suspans mă simţeam ca un prizonier încolţit într-o capcană a timpului hotărât de un destin al transcendenţei (trăit involuntar), prins într-un cerc mişcător cu rază orbitoare dusă în punctul cauzal al unei decizii luate sub presiune, conjunctural şi fără perspectivă. Cert este că nu puteam să anulez efectul unui analgezic apărut din diferenţa dintre dorinţă şi realitate. Acolo intervenea corespondenţa dintre un vis negru, trăit cu ochii deschişi, şi trăitul unei vieţi fără limite exprimată printr-o mobilizare dusă la extrem, printr-o strădanie a clipei de a depăși timpul și spațiul dimensiunii numite "superfactor al personalităţii".

Pentru această prezenţă solitară în mijlocul străzii viața însemna "să fiu eu pe primul loc", nu oamenii. În niciun caz n-o durea sufletul pentru ceea ce încerca să facă. Dar dacă animalului i se neagă în general raţionalitatea, *negar el papel que tiene en el proceso de conocer la realidad* , şi mai ales pentru că el nu ia în calcul sentimentul de a fi o victimă, atunci omului i se poate ierta păcatul de a-şi uita menirea de fiinţă raţională în cazul când îşi manifestă voinţa de a traversa drumul cu un singur sens de circulaţie: sensul finalităţii apropiat de acela al cauzei finale.

În orice caz, cu toţii suntem pisici la un moment dat când traversăm strada. Dar trebuie să ne dăm seama de valoarea acelui "ceva ieşit din comun" ca să ne explicăm adevărata semnificaţie a vieţii pe care o trăim: găsirea unui motiv de a nu deveni victima propriilor

imprudențe şi exagerări. Asta, bineînţeles, în intenția implicită de a nu deveni o ţintă a momentelor de mai intensitate, de a nu ne considera ca fiind o anexă pentru cultivarea conştientă a efemerului într-o lume a îndoielii şi a nesiguranţei.

Leadership: Îţi poţi asuma răspunderea unei identităţi care adună în ea trăitul unei vieţi din altă viaţă, în încercarea de a redescoperi „negativul" ființei care se întrupează într-un joc al dedublării?

Cu siguranţă, negativul meu s-a întrupat într-un joc al dedublării, atunci când am simţit că fac parte din viaţa altei fiinţe prevăzută cu altă configuraţie genetică. Negativul indică confruntarea cu acea latură a interiorităţii neexprimată prin cuvinte sau prin viu grai. Am amuţit instantaneu. Şi, atunci, înfrânarea năzuinţelor subiective, eliminarea lor de pe făgaşul unei normalităţi relative, a fost începutul căderii mele într-o stare de paranoia în care am uitat să-mi analizez propriile greșeli, propriile motivaţii, propriile trăiri, şi să le observ numai pe ale altora.

Era o stare de neclintire, pierdere a speranţei, o apăsare demobilizatoare ca în faţa morţii inevitabile, sindromul fiind urmat de un sentiment de culpabilitate. Cei ce vor să ştie exact ce se petrecea în sufletul meu, pot studia povestirea "Îngropat de viu", scrisă de Edgar Allan Poe, mai ales momentul când are loc măcinarea lăuntrică a personajului principal ca o desfăşurare necruţătoare a lumii exterioare:

"Am încercat să strig. Dar în strădania mea, buzele şi limba-mi uscată se mişcau convulsiv şi niciun glas nu ieşea din pieptul meu cavernos care, apăsat parcă de greutatea unui munte prăbuşit deasupra-i, gâfâia şi palpita o dată cu inima mea, la fiece respiraţie trudnică şi greoaie. În strădania aceasta de a scoate un strigăt, vrând să deschid gura, am băgat de seamă că fălcile îmi sunt legate, cum se obişnuieşte la morţi..."

Pentru a înţelege mai bine ce este "rezonanţa circumstanţială" trebuie să iei în calcul acea „depăşire" a interiorităţii prin coincidenţa ei cu exterioritatea. Fiindcă ceea ce trăieşti prin sentimentul temporar de dedublare poate fi trecut prin filtrul unei experienţe de viaţă trăită la limita dintre ceea ce este destinat să se întâmple și ceea ce este posibil, dar nu neapărat.

Dimensiunea mai largă a identităţii mele, din ipostaza unei psihologii a dedublării, este echivalentă cu trăitul unei vieţi din spatele altei vieţi care îşi pierde uneori busola pentru a o regăsi sub forma unei predispoziţii afective capabilă să amplifice sau să micşoreze conlucrarea dintre hazard şi liberul arbitru.

Aşa am ajuns să mă consider un învins, subiectul principal al unei gândiri defectuoase, căci m-am resemnat în faţa unei situaţii dificile crezând că trebuie să mă obişnuiesc să trăiesc cu ea. Deci, numai prin simpla desfăşurare a unui eveniment care mi-a stârnit din plin interesul, numai prin recunoaşterea unei dimensiuni profetice a sincronismului conjunctural, am fost la un pas de a-mi schimba cursul vieţii - printr-o resemnare în faţa destinului care oricum face ce vrea, printr-o renunţare la voinţă, prin acceptarea de a fi ceea ce îmi dictează exteriorul să fiu.

Or, a recunoaşte în mine sursa unei noi forme de conştiinţă înseamnă să analizez fiecare experienţă de viaţă ca pe o pavăză împotriva incursiunii nerușinate a exteriorului asupra intimității interiorului. Această conştiinţă se explică parţial prin percepţia unei discrepanţe dintre ceea ce consider că pot face în locul altcuiva şi ceea ce pot face pentru a depăşi o mentalitate orientată - spre sine.

Începutul oricărei schimbări este Prima Cauză atunci când "prima cauză" evidenţiază situaţia în care Sinele Superior (sau mentalitatea subiectivă) s-a separat de mine şi s-a reîncarnat în

alt vehicul însufleţitor, în altă fiinţă, în altă realitate. Dacă aţi observat bine, înainte ca eu să mă schimb, a intervenit o schimbare în linia curentă a evenimentelor, schimbare pe care am perceput-o ca pe o responsabilitate extrem de importantă faţă de o fiinţă grabită şi emancipată, asemănătoare mie, dar mult mai capabilă să-mi predea lecţii de viaţă.

Închisoarea îngerilor

On Decembrie 13, 2011

Pentru ca percepţia oamenilor despre tine să fie corectă, ei trebuie să simtă vibraţia ta lăuntrică.

O greşeală. De atât era nevoie pentru ca Vivian Ward, frumoasa damă de companie, să-l părăsească pe controversatul om de afaceri, Edward Lewis. După o scurtă ceartă, dar dureroasă, Vivian îi spune:

- N-a mai fost nimeni în viaţa mea care să mă facă să mă simt aşa de înjosită, cum ai făcut-o tu astăzi. Dacă tot ai vrut să spui la toată lumea că sunt o paraşută, de ce nu m-ai lăsat să-mi port ţoalele mele? Îmi pare rău că te-am întâlnit. Îmi pare rău că am intrat în maşina ta stupidă ! Vreau banii mei. Şi vreau să dispar de aici !

După ce rosti aceste cuvinte, Vivian ieşi plângând din cameră, dar fără să ia banii. Se opri în faţa liftului care parcă nu mai venea. În gândul ei parcă îşi spunea: *"Oh, prietenul meu, iubitul meu, eşti mai în vârstă, mai bogat, dar nu mai înţelept."*

Leadership: Introduci în mijlocul lumii un fel subiectiv de a avea acces la temeiurile ei ultime, potrivit experienţei trăite la diferite nivele ale fiinţei tale?

Vivian avea senzaţia că pierduse jumătate din propria fiinţă. Vreme de câteva zile fusese legată de Lewis printr-un fir invizibil. Dar vraja se rupsese. El reuşise să-i umple cu bucurie întreaga existenţă, acum exclusese din ea orice altceva. Totuşi, slaba consolare pe care o simţea acum îi întări hotărârea. Trebuia să plece, trebuia să-şi ia rămas bun de la visul ei de a-şi împlini iubirea, de a-şi găsi acea bogăţie sufletească la care numai inimile cele mai alese râvnesc.

A traversat oceanul de durere şi a ajuns pe celălalt mal. Lewis merse după ea. Tăcu o clipă străduindu-se din greu să găsească răspunsul. L-a uitat? L-a intuit? Apoi îi spuse cu acea sinceră cordialitate ce cucereşte toate inimile, de parcă s-ar fi concentrat asupra aurei ei, folosindu-se de această putere ca să-i vină în întâmpinarea dorinţelor ei:

- Iartă-mă. N-am vrut. Nu vreau să pleci.

Aceste cuvinte au avut darul de a o linişti dintr-o dată pe Vivian, de parcă nu mai trebuia să ducă acea povară de una singură. Era ca şi cum ea i-ar fi citit gândurile, ghicind adevăratele lui sentimente.

- M-ai rănit. Să n-o mai faci.

A introduce în mijlocul lumii un fel subiectiv de a avea acces la temeiurile ei ultime, înseamnă să-ţi extinzi puterea personală la nivelul instinctului de a judeca evenimentele şi a faptele care lezează demnitatea altora, prin prisma propriilor neîmpliniri, temeri, resentimente sau frustrări.

Unul din temeiurile ultime al lumii este starea de bine obţinută prin tranșarea conflictului dintre imaginea pe care ţi-o faci în mod arbitrar despre oameni şi realitatea pe care o

experimentezi in momentul în care renunţi la tine, la egoism şi la orice alt sentiment negativ.

Leadership: Te plasezi în faţa unei schimbări de sens în viaţa altora, fără a fi sigur de direcţia pe care trebuie să mergi tu?

După cum o singură picătură de sânge deţine întregul cod genetic al unei fiinţe, tot astfel coeficientul tău emoţional dă continuitate tuturor celorlalte elemente constitutive ale leadershipului tău. Leadershipul este ca o operă de artă care nu poate fi completă dacă elementul constitutiv al expresiei totale lipseşte, sau nu este pe deplin realizat.

Prin intermediul leadershipului îţi dezvălui ceva din natura propriilor tale simţăminte. Conduci după felul în care simţi, după felul în care te raportezi la oameni, după felul în care te preocupi de trăirile lor sufleteşti şi elanuri interioare.

Leadershipul tău poate fi paradis sau o închisoare, depinde de felul cum te percep ceilalţi oameni, şi depinde cum îţi percepi tu propria fiinţă. Odată ce ţi-ai câştigat statutul de lider, te legi de oameni printr-un fir invizibil. Însă vraja care controlează motivaţia lor se rupe rapid dacă ei simt absenţa parţială sau totală a sentimentelor tale.

Leadership: Poţi să traduci în termeni vizuali tot ceea ce ajungi să cunoşti prin intermediul simţurilor şi trăirilor?

Direcţia în care mergi se poate distinge prin imaginea pe care o duci cu tine şi care se reflectă în ceea ce accepți sau nu de la cei din jur. A cultiva o imagine înseamnă să sugerezi un model de a privi, de a percepe și de a exprima omul și lumea, înainte să trimiți un mesaj de confirmare a propriilor dorințe.

Şi, ca să parafrazez ce spunea scriitorul român, Cornel Ailincăii: *"A privi nu este doar un simplu act de înregistrare monocromă a împrejurimii şi nici o uluire întreruptă în pragul revelării unui sens, ci o pătrundere într-o infinitate de tăinuiri şi omisiuni care compun o poveste pe care o livrezi odată cu confirmarea propriilor temelii lăuntrice."*

Dacă vrei să te situezi pe o poziţie solidă în sufletul oamenilor trebuie să-ţi ierarhizezi valorile după ordinea importanţei lor, dar mai întâi trebuie să intuieşti, trebuie să te strădui să găseşti răspunsul privitor la ingredientul principal care se impune încorporat în temelia care îţi conturează imaginea. Răspunsul tău poate să le umple oamenilor cu bucurie întreaga existenţă, sau poate să excludă din ea orice altceva.

Leadership: Blochezi orice cale de evadare din spaţiul imperiului tău interior?

Când mă gândesc la procesul de stabilire şi de îmbunătăţire a relaţiilor, îmi amintesc de un personaj dintr-un roman celebru care se juca cu o buburuză. O punea pe birou şi clădea din cărţi bariere în jurul ei. Dacă insecta găsea o cale de evadare, imediat el mişca una din cărţi ca s-o blocheze.

În postura buburuzei s-a pus singur şi multimiliardarul Edward Lewis, din filmul " *Pretty Woman (1990)* ". El a înălţat bariere şi ziduri în propriul lui suflet, fiind insensibil faţă de sentimentele sale şi ale celorlalţi oameni. Singur s-a baricadat într-un spaţiu în care nu exista nimic mai important decât propria lui persoană. Se transformase într-un prizonier prin puterea banilor care îi influenţau emoţionalul din el şi îi dictau viaţa.

Leadershipul este imaginea pe construieşti despre tine din actul privirii asupra lucrurilor particulare care participă la formarea realităţii celorlalţi oameni.

Închisoarea îngerilor simbolizează tenta negativă a leadershipului tău, ce apare ca urmare a dezacordului dintre adevăratele tale sentimente şi acele aspecte negative care îţi diminuează substanţial credibilitatea. Este un mijloc de ispăşire a pedepsei pentru încălcarea emoţionalului din tine, şi durează până ce îţi corectezi propriile valori şi orientări.

"Evadarea" lui Edward Lewis din mica închisoare pe care singur şi-o construise, s-a produs atunci când a învăţat să pătrundă tainele naturii umane, atunci când a ales să-şi asculte glasul inimii, atunci când pentru prima oară în viaţa lui cineva i-a dovedit că banii nu-l făceau un model de urmat şi nici de lăudat, dimpotrivă, îi umbreau toate calităţile.

În postura ta de lider trebuie să judeci şi cu sufletul, nu numai cu mintea. Profită de orice oportunitate şi lasă larg deschise "portiţele sufletului" pentru a nu ajunge în "închisoarea îngerilor".

Vivian a servit drept model de simţire şi de gândire. Ea a simţit vibraţia lăuntrică a lui Edward, a perceput corect şi într-un mod pozitiv adevărata lui natură, l-a iertat şi s-a întors la el. Ea a constituit un îndreptar, un jucător de mare calibru în viaţa lui, scoţându-l din poziţia de "offside" pe care el n-a luat-o niciodată în seamă.

Tu ai puterea să semnalizezi poziţia de offside pe care ceilalţi n-o iau în seamă?

Source: https://neculaifantanaru.com/inchisoarea-ingerilor.html

Închisoarea şi eliberarea sufletului meu

On Ianuarie 25, 2021

Trebuie să ai maturitatea de a accepta o înfrângere personală că să conştientizezi faptul că dorinţa ta de a fi superior restului lumii nu face decât să te ţină captiv într-o colivie.

Este vorba despre o discuţie purtată cu un prieten pe pista de alergat, la sfârşitul antrenamentului de azi. Şi tot ce-am vorbit în acele câteva minute, care au trecut parcă atât de repede, mi-a amintit de un film emoţionant, cu un final şi mai emoţionant. Filmul se intitulează Flawless (2007). Desigur, nu este vorba despre o discuţie oarecare, nici despre o discuţie purtată pe tema vreunui "specific" psihologic al prieteniei, ci despre şansa de a mă maturiza, de a mă lăsa purtat de valul posibilităţii de a accepta un alt punct de vedere asupra naturii umane.

Şi el mi-a repetat, încă o dată, şi încă o dată: „Nicu, lasă trecutul în urmă, şi nu te mai întrece cu nimeni. Şi nu lăsa ca trecutul să te întreacă, doar pentru faptul că prezentul nu fuge alături de mândria ta de a nu-ţi uita acea fărâmă de avânt, de mare vibraţie care, altădată, te-a determinat să mergi înainte…şi să nu te mai opreşti."

La fel şi în filmul Flawless (2007), se distingea în cazul o parte din simţirea omului care nu-şi poate uita trecutul, şi nu poate scăpa de el nicicum, chiar dacă ar fi vrut să găsească în el însuşi o evadare din închisoarea excepţională a minţii şi a sufletului, entităţi de control ale umanului pus la grea încercare.

În mod asemănător, finalul filmului este o parte din mine, fiindcă totul din mine rezonează cu acea parte sensibilă, dar nevăzută, a sufletului unui om care şi-a învins destinul, dar n-a putut uita cu niciun chip acea mică iluzie, nisip mişcător, care se numeşte… prezent.

Leadershipul este o consecinţă a afinităţii tale faţă de superioritatea spiritului, într-un moment în care se proclamă decăderea mai mult ca sigură a imaginii pe care ţi-ai construit-o în timp.

Şi fiindcă prietenul meu m-a sfătuit să las în urmă trecutul, şi să încerc să nu mai pun pe primul loc spiritul competitiv, am intrat dintr-o dată în spaţiul filmului, când la final eroina îşi descarcă toate sentimentele ascunse, multe dintre ele trecute mult timp sub protecţia anonimatului.

Cumva, la un pas de a nu se mai ascunde de trecut, eroina alege să se arate așa cum era cu adevărat, destăinuindu-şi liber sentimentele. Şi cuvintele ei atât de emoţionante, pline de simplitate, cu care se încheie filmul, sunt poate memoriile simţirii pe care cugetul meu n-o poate nicidecum părăsi:

"I never intended this to happen, but the new game of life sent me in a different direction. I discovered the world and through it, I discovered myself. And just today…today I gave away the last penny of my fortune. I'm free at last.

Except… except for that jewel that you held in your hand. That I've been saving for a rainy day.

Or perhaps…or perhaps it's the last little piece of vanity that I have left."

Leadership: O credință exagerată în propriile abilități exprimă preocuparea pentru imaginea pe care o proiectezi în exterior, dar poate ea să conteste perspectiva experienţei de a trăi cu limitări şi blocaje?

Şi în acel scurt moment de reflecţie, când cineva mi-a vorbit la fel ca unui frate, el fiind un călător întârziat care bate la poarta sufletului omenesc, m-am simţit eliberat din închisoarea mândriei de a fi diferit în încercarea de a arăta asta lumii întregi. Nimic nu e mai înşelător decât dorinţa de a fi unic, şi ştiu că asta venea foarte natural la mine, atât din punct de vedere obiectiv cât şi subiectiv.

La fel cum Papillon, după nenumărate încercări de evadare din închisoarea din Cayenne, a reușit într-un final să părăsească închisoarea şi, odată ajuns în Franța a făcut publice condițiile și tratamentul draconic la care a fost supus, tot aşa eu după nenumărate tentative de a mă perfecţiona şi de a ajunge la cel mai înalt nivel de competenţă, conform meritelor şi pregătirii mele foarte riguroase, am ajuns într-o singură clipă să înţeleg că de fapt nu toţi aplică aceeaşi regulă în relaţiile interumane şi că, probabil, de la mine se aşteaptă altceva. Am simţit că trebuia să-mi anunţ schimbarea, înainte să ca lumea să mă schimbe.

Trebuia să am maturitatea de a accepta o înfrângere personală că să conştientizez faptul că dorinţa mea de a fi superior restului lumii nu făcea decât să mă ţină captiv într-o colivie, într-o stare de revoltă.

În prietenie nu trebuie să existe rivalitate sau gândire competiţională. De multe ori, motivul căderii omului în dizgraţie poate fi refuzul acestuia de a accepta o toleranță mai mare faţă de normalul unanim de "strălucire" acceptat de majoritate. În leadership, normalitatea este o stare favorabilă pe termen lung, în timp ce superioritatea poate fi o opţiune favorabilă pe termen scurt, dar care nu îţi poate garanta că lucrurile nu se vor schimba la partenerii tăi, sau că ei vor rămâne alături de tine.

De fapt, nu ştii niciodată cu care personalitate stai de vorbă când vorbeşti cu un profesionist. Pentru că la un moment dat profesionistul îşi dă seama că statutul lui privilegiat nu este chiar ceea ce îşi doreşte, şi se răzgândeşte. Ajunge chiar să fugă de propria lui umbră, de un trecut care îl împovărează și îi pune piedici în evoluția personală pe plan social. Aici intervine o altă etapă în devenirea fiinţei sale în care se stârneşte nostalgia şi începe să trăiască din „parfumul vetust al altor vremi, începe să-şi poarte tot mai greu singurătatea experienţei de a fi diferit de ceilalţi. Şi abia aici înţelege el leadershipul.

Leadershipul trainic ia în calcul perspectiva experienţei de a trăi prin corespondenţă cu fiinţa din modelul suportiv emoţional cerut de realităţile specifice umanităţii, deci pune pe locul doi pe experienţa de a trăi prin modelul de reuşită la care aspiră un performer.

Închisoarea şi eliberarea sufletului meu depind de modul în care reuşesc să îmbin performanţa şi superioritatea cu lecţiile de omenie şi de viaţă pe care, adesea, le-am învăţat prea târziu.

Leadershipul este un exerciţiu de dezvoltare a acceptării de sine şi a stimei de sine în accepţiunea unei majorităţi semnificative, în accepţiunea unei lumi în care recompensa socială nu este o ofertă a valorii personale, ci o consecinţă a afinităţii tale faţă de superioritatea spiritului, într-un moment în care se proclamă decăderea mai mult ca sigură a imaginii pe care ţi-ai construit-o în timp.

Source: https://neculaifantanaru.com/inchisoarea-si-eliberarea-sufletului-meu.html

Include-mă în iertarea ta

On Martie 19, 2012

Gestionează-ţi cu grijă resursele emoţionale, astfel încât să dobândeşti şi să-ţi păstrezi un loc de cinste în sufletul oamenilor.

Annie, Peter şi tatăl lor, Royce Garrett, se balansau suspendaţi pe o funie de versantul abrupt al muntelui, la circa 450 de metri înălţime. Niciunul dintre ei nu prevăzuse consecinţele acelei escaladări. În acel moment de aşteptare înspăimântătoare, Annie face o ultimă încercare de a ajunge la zidul de piatră, dar pitonul care îi susţinea se mişcă din loc. Funia nu îi mai putea ţine mult timp pe toţi trei.

Royce devine neclintit, ca o statuie la care doar buzele aveau viaţă. Cu un tremur în glas îi spune fiului său:

- Peter, vreau să scoţi cuţitul. Nu ai prea mult timp la dispoziţie. Trebuie să faci ceva în locul meu, bine? Taie funia. Suntem prea grei, un piton nu o să ne ţină pe toţi trei.

- Nu ! Nu ! Nu ! ţipă Annie. Nu fă asta, Peter ! Dar lacrimile care începeau să-i umple ochii nu puteau tăia glasul tatălui ei, care deveni tot mai aspru:

Leadership: Merită să lupţi pentru a merge mai departe atunci când ceea ce te leagă de un anumit om este mai puternic decât ceea ce te separă de experienţele unei vieţi trăite la limită?

- Taci Annie ! .. Ascultă ce spun, Peter ! Dacă nu faci asta, sora ta o să moară ! exclamă tatăl lor cu emoţia încordată, cu acea sfârşeală a omului care ştie că nu are rost să mai lupte împotriva destinului. Apoi, cu o expresie plină de convingere, îşi întări şi mai tare hotărârea: Taie funia ! Taie odată ! Nu contează ce se întâmplă cu mine ! Taie-o ! Nu mai avem timp ! Taie-o !

Poţi să asiguri salvarea prin sacrificiu? Ceva se schimbă brusc în Peter. Cuvintele rostite cu o înverşunare responsabilă de tatăl lui – mărturia supremă a dragostei împărtăşite prin sacrificiu, au făcut să se reverse asupra întregii lui fiinţe, ca o ploaie torenţială, impetuoasă, acele sentimente de nelinişte - dând nastere la acea de formă de curaj, la acea fermitate care îi dădu puterea de a-şi depăşi limitele.

Cheia înţelegerii leadershipului de azi şi a perspectivelor lui de viitor nu stă în ceea ce fac sau cred liderii. Ea stă în descifrarea şi anticiparea noilor circumstanţe emoţionale în care sunt plasaţi. Ca orice alţi oameni, liderii sunt şi ei antrenaţi într-un val de modificări emoţionale – doar că la un alt nivel, mai profund, împărtăşindu-şi într-un mod diferit trăirile.

Personalitatea ta va evolua liniar şi previzibil pe traiectoriile stabilite de încărcătura ta emoţională, în concordanţă cu principiile pe care se întemeiază leadershipul tău, în concordanţă cu felul tău de-a fi, cu ataşamentul tău, în funcţie de grija pe care o acorzi celorlalţi oameni - deci va evolua în funcţie de cum îţi direcţionezi resursele proprii.

Leadership: Practici virtutea de a crede în tine însuţi într-un moment de cotitură când viziunea şi valorile tale nu se potrivesc cu condiţia de om moral?

Mă reîntorc la filmul „ *Vertical Limit (2000)* ", pentru a stabili exact ideea ce doresc a o transmite. Peter a tăiat funia, salvând viaţa surorii sale şi a lui – şi provocând moartea tatălui lor. Dar gestul său a fost condamnabil. I-a produs nefericirea cea mai mare lui Annie, făcând să ţâşnească în sufletul ei, ca o lavă, sentimente dureroase, pline de amărăciune şi ură.

În finalul filmului, Peter reuşeşte s-o salveze pe Annie, cu riscul de a-şi pune în pericol propria lui viaţă. El a coordonat şi a participat la misiunea de salvare a lui Annie din munţii Himalaya, după ce, în urma unei avalanşe, ea a rămas izolată sub un perete de gheaţă.

Annie îl priveşte pe fratele ei cu o expresie plină de dragoste, ca şi cum întreaga ei fiinţă ar fi fost readusă la viaţă. Toate sentimentele ei de ură dispăruseră. Fapta lui curajoasă dezgheţase inima ei împietrită. Chipul ei, plin de bucuria unor sentimente foarte adânci, oglindea un singur gând:

- Te iert, Peter. Te iert fiindcă aş fi putut fi eu în locul tău. Te iert, fiindcă tu ai avut a doua oară curajul pe care eu nu l-am avut niciodată. Ai făcut un lucru minunat acolo. Oricine altcineva ar fi renunţat. Tata ar fi fost mândru de tine.

Capacitatea cea mai de seamă a unui lider se deduce dintr-un fapt îndrăzneţ: să adopţi o cale de acţiune care să garanteze că nu vei ajunge în locul sau în pozitia pe care nu ţi-ai propus-o.

Cea mai semnificativă influenţă pe care un lider o are - este cea care trezeşte emoţiile şi sentimentele cele profunde. Dacă nu eşti în stare să elimini acele aspecte negative care contravin trăirilor şi convingerilor tale, nu vei putea să faci niciodată saltul spre adevărata măreţie. A fi măreţ înseamnă să-i cunoşti pe oameni, să-i ierţi, şi să le dai şansa să crească în faţa ochilor tăi dovedindu-şi necontenit ataşamentul faţă de sentimentele şi valorile tale.

Aşa cum organismul uman se imunizează activ faţă de factorii negativi care îi pot pune în pericol buna funcţionare - tot aşa şi tu, combătând în mod inteligent toate aspectele negative ale leadershipului, vei putea să te imunizezi faţă de vibraţiile şi stările interioare nocive. Vei debloca energiile fizice şi psihice din fiinţa ta care te împiedică să-ţi manifeşti potenţialul la maximum. Acele aspecte negative ale leadershipului tău nu sunt altceva decât rezultatul acordului pe care l-ai pecetluit cu Eul tău, în primul rând, apoi cu tot ceea ce ştii şi cu raţiunea ta.

Poţi să clădeşti castele în aer? Atunci când îi tratezi pe oameni cu ură sau cu dezinteres, ca şi când ei nu ar avea valoare, este ca şi cum ai clădi un castel în aer - influenţa ta este din ce în ce mai mică asupra lor - nu poţi dezvolta sentimentul de încredere fiindcă leadershipul tău nu are o fundaţie corespunzătoare şi stabilă care să-ţi asigure dezvoltarea şi performanţa.

Leadershipul este ca un tot indestructibil care uneşte sentimentele tale de sentimentele celorlalţi oamenilor, păstrând şi unificând caracteristicile şi calităţile comune. Se poate dărâma dacă nu e întreţinut cu răbdare şi afecţiune.

Poziţia care niciodată nu te avantajează ca lider are ca indicator de referinţă parcurgerea unui drum care duce înspre necunoscutul situaţiilor în care se înfruntă trăirile şi conştiinţa pe fondul imboldului de a pleda pentru o cauză onorabilă: renunţarea deliberată.

Include-mă în iertarea ta scoate în evidenţă voinţa unui lider de a nu renunţa la toate formele de manifestare a propriei sale naturi: la valorile, emoţiile, trăirile, convingerile sale – aceasta fiind singura cale de a dobândi un loc de cinste în inima oamenilor şi de a inocula în conştiinţa lor adevăratele sale idealuri, gânduri şi nevoi sufleteşti.

Încotro vezi tu, privire?

On Iulie 08, 2024

Fiecare act de creație artistică reprezintă o nouă viață trăită în planul spiritual al lumii, cu condiţia să transcendă limitele egoului și să atingă universalul.

Scribul tace şi notează într-o formă profundă şi evocatoare, dar gândeşte în sinea lui: *"În lumea asta în care se moştenesc averi fără măsură, rostul omului, a faptelor sale, este o introducere imperfectă în opera lui Dumnezeu".*

În fond, cele scrise de mine, punând pe hârtie viaţa aşa cum m-am priceput, într-o manieră şi aşa nedesăvârşită, sunt gândurile celor pe care i-am văzut, devenite mai apoi şi gândurile mele. Ca o fereastră transparentă prin care apare o parte din lumea vizibilă a experienţelor sufleteşti, paginile mele reflectă deschiderea și receptivitatea la influențele venite din exterior.

În căutarea sensului existenței, omul oscilează între banalitatea cotidiană și aspirația către divin, găsindu-și nemurirea în creația artistică și în povestea unică a vieții sale. Cel puţin aşa cred. Prin urmare, înainte de a închide cartea, ultima și cea dintâi idee, mai trebuie să vorbesc despre ceva anume, ceva care mă face să cred că cele amintite de mine nu aparțin cărților obișnuite, ci cărților de suflet. Dacă ştii să priveşti în jur, ochiul îţi spune multe, îţi iartă chiar faptul de a sacrifica picturii şi gloriosul viitor al artei. Şi îmi spune mereu acelaşi lucru: să mă aşez la lumină, să strălucesc de dorul celor ce s-au pierdut în întuneric.

Totul se repetă, chiar și ochii care își revăd lacrimile. De multe ori am privit bătrânii stând pe bancă, plictisiți, repetând aceleași gesturi zilnice cu o constanță ce frizează absurdul. Se uită pe telefon, mai aruncă un ochi pe stradă, urmărind trecătorii cu o curiozitate lâncedă. Dar rămân ancoraţi în acelaşi loc, într-un prezent al trecutului, indiferent de vreme sau anotimp, ca niște santinele ale propriei lor rutine. Probabil se simt lipsiţi de cel mai valoros bun: *speranţa nesfârşitului*. Banca a devenit o extensie a ființei lor, un altar al monotoniei. Un fel de "Azenthopia Illiersebre", o stare de acceptare pasivă a existenței, ţinându-i captivi într-o realitate măruntă a cărei acceptare şi înţelegere îl ancorează într-un spaţiu vid. Întotdeauna confortul obișnuinței înlocuiește aventura necunoscutului.

Leadership: Crezi că egalitatea cu divinul în actul creației poate deveni un imperativ al formării ce transformă efemerul în etern, conferind astfel o valoare unică fiecărei expresii artistice în fluxul vieții tale?

"La vie est ailleurs," ar spune Rimbaud, iar acești bătrâni, preluând tiparul unor îndepărtări de lume, par să fi uitat acest adevăr fundamental. Un refugiu, sau o închisoare? Nu, deloc. Ei nu vizitează țări străine, nu-și expandează orizonturile, nimic nu le mai încearcă sufletul. Duminica îi găsește ori la biserică, ori la cimitir, perpetuând ritualuri ancestrale - un cozonac copt, o pomană dată. Își așteaptă sfârșitul printre morminte şi icoane, inevitabil, ca și cum viața ar fi doar un preambul al morții. Nu mai au nimic de pierdut. Aşteaptă să închidă ochii, definitiv, fără să-şi fi terminat tabloul, fără să ştie că numai capodoperele sunt punți între uman și divin.

Deja se gândesc la viaţa veşnică? Ce să faci în Rai? Să continui să stai pe o bancă, să tragi cu ochiul la trecători sau în curtea vecinilor? De fapt, în locul acela misterios, dar atât de senin, nu cred că există cimitire, nici biserici, nici icoane, nici cerşetori, ci doar o senzaţie de bucurie imensă, o eliberare de orice constrângeri. Atunci, care este esența paradisului? Nu cumva acesta este locul unde povestea omului atinge apogeul creativ?

Lumea artei nu este o lume idealizată, ci mereu o altă lume, distinctă de cea proprie plăcerii ochiului.

Până la urmă, singurul mod de a fi nemuritor este să trăiești, succesiv, alte vieți, mai splendide decât celelalte. Dar cum poți realiza acest lucru într-o existență aparent limitată, într-un cadru finit?

Prin intermediul picturii, Michelangelo a arătat că este egalul lui Dumnezeu, că degetul lui Dumnezeu, întins la maximum, atât de apropiat de degetul muritorului Adam, este ceea desparte talentul uman de perfecţiunea divină. La rândul lui, Beethoven a demonstrat că "Sonata Lunii" este mai strălucitoare decât soarele și că, chiar surd fiind, poți crea capodopere. Talentul sublim frizează divinitatea. Artiştii sunt traducători ai limbajului divin. De aceea, viaţa lor este o poveste nemuritoare.

Leadership: Modul prin care îți conturezi existența în lume poate fi o transfigurare interioară ce scoate la iveală adevărul din tine, dezvăluind astfel culisele unui suflet ce transcende individualitatea?

Aidoma destinului, scribul şi-a acoperit ochii: am încercat să uit trecutul şi tot ce am ştiut că va urma, păstrând doar pentru mine adevărul prezentului. Da, ştiu că nu voi deveni niciodată bătrân atâta timp cât scrisul meu, conservat în cărțile mele, va fi învelit într-o poveste veșnică, protejând biata mea inimă încărcată de atâta anticipare. Mai mult decât atât, trebuie să continui să caut, să sper, să perseverez, până când scopul meu devine parcursul lui Dumnezeu.

Dar, în monotonia cotidiană, sufletul riscă să-și piardă conexiunea cu divinul și cu potențialul său creator.

Încă mă întreb, ce folos are omul din toată truda pe care şi-o dă sub soare? De aceea scriu, ca să reflectez, în tăcere îmi reculeg esenţa gândurilor, ca să găsesc rezolvarea marelui puzzle, ieşirea din labirintul existenţei comune. Nu degeaba, între mine şi scribul lui Mika Waltari pare să fie o strânsă apropiere:

"Fiindcă eu, Sinuhe, sunt doar un om, am trăit în fiecare om care a trăit înainte de mine şi voi trăi în fiecare om care va trăi după mine. Voi trăi în plânsul şi în bucuria fiecărui om, voi trăi în bunătatea şi în răutatea fiecărui om, voi trăi în dreptatea şi în nedreptatea omului, voi trăi în slăbiciunea şi în puterea lui. Nu vreau ca numele meu să fie nemuritor, fiindcă eu, un simplu copist care reia pe o foaie ceea ce este scris pe o alta, voi trăi etern în fiecare om care mă citeşte."

Leadership: Înțelegi că actul de a vedea prin imaginație artistică poate fi o justificare a existenței spiritului divin, transformând fiecare viziune într-o sursă de spontaneitate a sensibilității creatoare?

Arta devine astfel mijlocul de creație al unui univers sacru, o cale de a transcende limitele umanului. În starea de "artheosia" - fuziunea dintre artă și teofanie - artistul devine un creator de lumi. Iar aceste lumi succesive nu sunt ceea ce noi numim "subiecte", ci mai curând reprezintă mijloace de cucerire, prin metamorfozare, a unei dimensiuni transcendente. Acceptăm să fim fermecați de lumea spectacolului, ori de chemarea vreunui talent unic la completarea infinitului univers?

Şi cine este, de fapt, acest spirit numit Dumnezeu? Nu cumva El trăiește prin noi, oamenii, prin povestea noastră? Nu cumva El are nevoie de noi, tocmai ca să existe în veci, prin

fiecare din noi? Cu toate acestea, nu orice narațiune îl poate întruchipa - trebuie să fie o poveste aparte, nu una plictisitoare. La urma urmei, cred că acesta este singurul secret, şi cel mai bine păstrat dintre toate. L-am aflat. A vedea înseamnă, pentru Dumnezeu, a imagina sub formă de artă. Lumea artei nu este o lume idealizată, ci mereu o altă lume, distinctă de cea proprie plăcerii ochiului.

Dumnezeu trăiește veșnic, fiindcă are un fel aparte de a nu se plictisi: El trăiește prin fiecare om, o altă poveste. Iar dintre toate poveștile, le retrăiește doar pe cele uimitoare. De aceea anumite lucruri par că se repetă, iar anumiți oameni par să revină mereu în diferite ipostaze. Abia când simțim că Dumnezeu are mari așteptări de la noi, avem sentimentul unui rost adevărat, al unei misiuni, un "Ankh Onnubbal", o chemare al cărei ecou reverberează în eternitate. Bineînţeles, fericirea vine în urma îndeplinirii scopului. Avem opțiunea de a alege să credem că există ceva ce merită a fi împlinit dincolo de lupta noastră zilnică. În această alegere stă puterea noastră de a transcende banalul și de a ne înscrie în eternitate prin arta vieții noastre.

Întruchiparea lui Dumnezeu prin narațiuni aparte poate reprezenta o exaltare a luptei continue pentru sens și semnificație, culminând într-o revelație ce face din viața artistului o expresie a divinului.

Încotro vezi tu, privire? Vezi spre trecutul care te modelează, sau spre viitorul care renaște prin ceea ce numai tu îmi poți dărui? La acestea se adaugă ideea celebrului roman "Egipteanul", scris de Mika Waltari, în care scribul, cuprins de acea taină a divinului pe care n-o vom ghici niciodată, îşi exprimă intenţia de a transmite înțelepciunea sa generațiilor viitoare:

"Păstrez cu grijă aceste cincisprezece cărţi şi Muti a cusut pentru fiecare carte câte o învelitoare trainică din fibre de palmier. Toate cărţile acestea vor fi puse într-o lădiţă de argint, lădiţa de argint va fi pusă într-o ladă de lemn tare, lada de lemn tare într-o ladă de aramă, aşa cum odinioară cărţile zeului Thot au fost ferecate pentru a se păstra şi au fost aruncate în Nil. Nu le va găsi nimeni, niciodată. Dar într-o bună zi, mă voi întoarce. Şi le voi rescrie, fără ca nimeni să mă recunoască. Cel ce-am fost odată, reprezintă doar o umbră a celui ce voi deveni."

Source: https://neculaifantanaru.com/incotro-vezi-tu-privire.html

Încrederea într-un capăt uitat de lume

On Decembrie 10, 2015

Evoluează conform convenţiei dintre a fi limitat şi a fi superior, căutând în tine tot ceea ce crezi că ai putea găsi în afara ta.

Nu-mi amintesc prea bine cine eram. Un om destul de fragil, din păcate, vizavi de forma pe care o luau falezele de gânduri prăbuşite în marea iluziilor de sine. Căci simţeam zvâcnind în pieptul meu pulsul iraţionalului, ca atunci când te arunci în ceva care te depăşeşte, propulsându-te spre un altfel de descoperire - a unei identităţi neconştientizate. Asta se întâmplă când te dai drept călăuză într-un nesfârşit deşert, fără să ştii unde se află oazele de civilizaţie.

Cel mai probabil existam într-un timp şi într-un spaţiu nedefinit, în ceea ce fugar numim moarte, o moarte a individualităţii raţionale, o deviere de la calea cea dreaptă a convingerilor de auto-cunoaştere, oricând posibile pe spirala tăcerii, în care nu mă puteam exprima în niciun fel. Chiar şi acum sunt curios să aflu cum am ajuns astfel, străin de tot ceea ce credeam că ştiu despre mine.

Mai mult ca sigur, acestei etape a vieţii mele i se potrivea foarte bine modul cum scriitorul Andrei Ionescu caracteriza opera lui Jorge Luis Borges:

"Borges a rămas credincios temelor care îi definesc universul: ficţiunea, moartea, dublul, căutarea identităţii, limbajul, visul, metamorfoza, erudiţia. Un univers ale cărui coordonate rămân şi acum: spaţiul labirintic şi timpul circular. Un spaţiu labirintic structurat de simetriile abstracte şi vertiginoase ale răsfrângerilor în oglinzi, cu imagini antonomice care se înlocuiesc reciproc: moartea şi nemurirea, partea şi întregul, finitul şi infinitul, ce îl conduc la necesitatea imperioasă a postulării eternei reîntoarceri. Iar timpul este ca o poveste menită să înglobeze o serie de fiinţe, lucruri, imagini sau evenimente care se repetă la un anumit ciclu de ani."

Leadership: Eşti dispus să identifici perspectivele de interpretare a unei realităţi trăite prin visare sau prin conştientizare a unei "absenţe de sens", încât să te înnoieşti cu o imagine de sine modelată după scenariul unui destin enigmatic?

Săvârşirea unei abateri grave de la principiile sănătoase care cereau ca viaţa să fie trăită şi nu visată se aplică în condiţiile imposibilităţii de a identifica unde începe povestea și unde se termină realitatea. Consecinţele întâlnirii cu obiecte însufleţite sau nu, dar cu siguranţă atrase activ în aceleaşi vârtejuri contradictorii ale simbolurilor tainelor pierdute, cufundate între fragilitatea clipei transfigurate la infinit şi subtila relativizare a unor cunoştinţe uitate, se resimţeau tot mai mult.

Învrednicit de sentimentul înălţător că la cuvenita vreme voi trage folos din această diversiune a identităţii, ce trebuia numaidecât demascată, de sentimentul acela ciudat, ireal, ce te însoţeşte când recunoşti o altă parte a lumii, mă înarmam cu o viziune tot mai largă, născută parcă din scânteia unui astru numit: „Încrederea într-un capăt uitat de lume”. Lucru care din capul locului îndeamnă la un soi de îngăduinţă faţă de neputinţa de a accepta realul.

Căutătorul unei metafizici subtile a clipei, uitând pentru totdeauna de timpul care îl desparte de vechile presupoziţii cu privire la permanenţa lucrurilor, exprimând involuntar universul în nesfârşirea lui, era străbătut de o singură rază de lumină în întuneric: *"The most perfect silence is when there is no need to explain."* Imaginea de sine a acestui căutător părea

modelată după scenariul unui destin enigmatic, fiindcă el reuşea să distingă realitatea de imaginaţie, dar prefera să facă din imaginaţie un model nou de a trăi şi de a deveni altcineva.

Leadership: Îndrăzneşti să te arunci în ceva care te depăşeşte, propulsându-te spre descoperirea unei identităţi neconştientizate acolo unde nici nu crezi că te afli ?

Prima caracteristică a ştiinţei de a fi imaginea unei alte persoane, pe care pentru aceasta o numim „cadru fundal", decorează dimensiunea matricei originalităţii rezultată din relaţia cu tine însuţi într-un război pe care-l vei câştiga doar atunci când vei avea curajul să fii oglinda care reflectă imaginea inversată a unei realităţi constante. Ea constă în faptul de a recunoaşte că exişti în afara ta. În postura unui alt personaj, captiv într-o altă lume în care autenticitatea devine un soi de oglindă în care se reflectă imaginea aspiraţiilor secrete.

Leadershipul, preferat unui „Eu însumi", dar cu nişte dimensiuni ce convin convenţiei dintre a fi ponderat şi a fi superior, la deprinderea unei anumite priceperi în ale preschimbării, nu poate fi priceput în esenţa lui ca ştiinţă a stărilor de fapt. De fapt, leadershipul poate avea caracteristicile unei ieşiri din Matrix, dintr-o lume complet dirijată în care tot ce auzi, ce vezi, ce atingi este doar o rutină, numai atunci când îţi construieşti personalitatea într-o ficţiune pe care nu o revendica nimeni.

Iar cine caută să existe într-un timp şi într-un spaţiu nedefinit, un străin ce pătrunde în anumite niveluri ale realităţii construite în interacţiune cu un Alter-Ego (constituind o negaţie sau o totalitate), va accepta uşor ideea de evadare din statutul de prizonier al stării de moment într-o lume care se destramă.

O identitate neconştientizată este un Neo, un erou adevărat tocmai pentru că nu a încercat niciodată să fie unul, un tip cât se poate de obişnuit, dar care devine tot mai puternic pe măsură ce trece prin experienţe ciudate, riscante şi chiar decisive, din pragul unui vis în care se vede pe el însuşi altcineva.

Eşti într-adevăr dispus să te descoperi, acolo unde nici nu crezi că te afli? Ai curajul să te transpui într-o nouă realitate în care vei descoperi adevărul, în loc de iluzie?

Încrederea într-un capăt uitat de lume sugerează trecerea omului spre partea unui personaj care îi trădează autenticitatea. Cel ce îndrăzneşte să se arunce în ceva care îl depăşeşte, propulsându-se spre descoperea unei identităţi neconştientizate, îşi confirmă de fapt statutul de om al cunoaşterii profunde, bazate pe dualitatea dintre aparenţă şi esență, dintre concret şi transcendental.

În leadership acest lucru se traduce prin „lupta faţă în faţă cu tine". Iese câştigător numai cine reuşeşte să se desprindă de real, să se conecteze cât mai mult la timp la acel Alter-Ego complementar lui, cu care să creeze un cuplu magic.

Source: https://neculaifantanaru.com/increderea-intr-un-capat-uitat-de-lume.html

Incursiune în adâncurile cunoaşterii de sine

On Februarie 22, 2014

Gestionează atent resursele profunzimii tale, în aşa fel încât să-ţi poţi reevalua propria individualitate în scenariul unei realităţi pe care o reprezinţi sub fascinaţia unui film artistic.

În lupta cu setea de a-mi lărgi perspectiva de înţelegere a naturii umane, în uriaşele sforţări de coordonare a unei lucide curiozităţi strict raţionale, m-am folosit de nesfârşite mijloace de exprimare a gândurilor şi sentimentelor proprii. Cu timpul, am început să exprim în scris ceea ce simţeam. Eforturile mele erau orientate spre stabilizarea unor noi trăsături de personalitate şi spre profilarea unui model de abordare a exigenţelor *materiei pure* care ar fi putut stimula mai bine imaginaţia şi raţiunea totodată.

Asemenea unui personaj dintr-un film regizat de Hitchcock ajunsesem să trăiesc prin revelaţii, viziuni sau vise, care mă ajutau necontenit să înţeleg mai bine ce se întâmplă în mine, ce mă reprezintă în contrast cu ceea ce îi defineşte pe ceilalţi oameni din jurul meu. Un bărbat este vânat de-a lungul şi de-a latul ţării de către spioni, care-l cred agent dublu, şi de către poliţie, care-l consideră asasin. El trebuie să convingă întreaga lume, dar mai ales pe sine însuşi, de existenţa unei realităţi diferite de cea dată.

Să descriu în cuvinte cât mai convingătoare sentimentele pe care le poate stârni o pasiune debordantă, o obsesie arzătoare, o obligaţie morală, o întâmplare mai puţin obişnuită sau o persoană prinsă într-o ipostază confuză, asigurându-mă că nimeni nu poate ignora ceea ce încercam să prezint cu multă claritate, devenise un îndelungat şi încăpăţânat efort care s-a întins pe câţiva ani. Un plus de conţinut care a alimentat enorm de mult capacităţile înscrise în profunzimea fiinţei mele.

Leadership: Eşti persoana potrivită care poate beneficia de efectele propriei sale atitudini culpabile de a nu ţine evidenţa "costurilor" de reprezentare a realităţii, conform convingerii că lucrurile se rezolvă pur şi simplu şi de la sine?

O singură filosofie rămâne în picioare, nedesfiinţată de virulenţa şi luciditatea lui Hitchcock: scrisul nu reprezintă nicio urmă de teamă, ci doar o senzaţie de dedublare într-un joc fără reguli în care artistul îşi contemplă existenţa trecută prin clarobscurul unui fascinant scenariu creat de dragul de a accentua o stare de spirit sau o idee.

Costul de reprezentare a realităţii era direct corelat cu emoţiile pe care nu reuşeam să le exprim poetic într-un story enigmatic care să captiveze în aceeaşi măsură în care lămureşte ceea ce pare nelămurit. În scris, ca în în decorul unui film de suspans, totul se rezolvă pur şi simplu de la şine dacă ştii cum să priveşti realitatea, dacă ştii cum să îţi foloseşti fantezia ca unealtă de confirmare a ceva ce nu poţi să explici.

Emoţiile făceau şi ele parte din primul contact cu ficţiunea, când trebuia să transmit un mesaj plin de suspans, dar decisiv în favoarea intrigii menite să declanşeze o reacţie în lanţ. Era ca şi cum aş fi folosit lasere pentru a descoperi o nouă formă a materiei extrasă dintr-un film Star Wars. Nu aveam nicio certitudine asupra a ceea ce doream să exprim şi să transmit, căci în procesul de creaţie a unor noi valori sufleteşti interveneau nişte constante arbitrare integrate într-un anumit şablon de stil mult prea subiectiv, antrenat de un val de îndoială.

Ori de câte ori mă focalizam cu putere asupra a ceea ce doream să reliefez, puterile creatoare ale subconştientului răspundeau imediat cererii mele de acces la ceea ce vechii filosofi

numeau: *causa efficiens* . O sinteză deplină asupra fenomenelor psihice interne care îmi guvernau existenţa. Ele dovedindu-se a avea un mare impact pentru reevaluarea propriei mele individualităţi în "industria" de dezvoltare a leadershipului pe care o reprezentam.

Leadership: Poţi să susţii maniera de sugestionare a unei realităţi inexistente cu ajutorul "autorităţii" tale de interpretare a ceea ce simţi şi percepi, prin folosirea justă a raţiunii celei de-a două feţe a adevărului din personajului pe care îl promovezi?

Adevărul pe care trebuie să-l reprezinţi într-o operă plină de suspans are două feţe. Prima faţă a adevărului, care surprinde calitatea ascunsă a omului, trebuie să suporte o reamintire şi arătare a faptului că siguranţa lui este destul de fragilă în contact cu realitatea. Ea trebuie să umple orice gol și să accesibilizeze orice trăire interioară, de la frică şi îndoială, la fericire şi plăcere.

A doua faţă a adevărului, având ca sorginte fantezia pornită din impulsurile emoţionale, are loc atunci când omul nu-şi mai recunoaşte propria moarte în faţa eternităţii, deci atunci când el intră într-un joc al supraviețuirii disperat și plin de suspans, un joc al aparenţelor cu o surprinzătoare evoluţie. De exemplu, atunci când l-au prins oamenii legii, el pândea ascuns după o scară, prezentând pericolul unei forme de nebunie care ar fi percepută ca punctul extrem al defectelor sale de caracter.

În afară de adevărul propriei tale judecăţi trebuie să fii pregătit să faci faţă situaţiei în care, focalizându-te asupra a ceea ce doreşti să constaţi la ceilalţi oameni, prin analize şi investigaţii profunde asupra "specificului uman", neglijezi tocmai exploatarea propriei tale experienţe de viaţă şi a propriului tău potenţial creator.

Personalitatea care face cinste leadershipului trebuie să găsească mijloacele artistice de sugerare a unei imagini care nu există în realitate, dar care la fel de bine poate provoca emoţii puternice ca în faţa realităţii.

Incursiune în adâncurile cunoaşterii de sine evidenţiază acea analiză profundă a propriilor tale valori şi a propriului potenţial de promovare a unui leadership performant, bazat pe un tip de personalitate adaptabil la "nou", dar şi la "neprevăzut", prin intermediul unei realităţi diferite. În viziunea unui regizor ca Hitchcock, cunoaşterea de sine trebuie să prezinte aceeaşi premisă de bază de la care porneşte denumirea scenariului: "Filmul bate viaţa".

Structura personalităţii liderului include activitățile de conştientizare a propriei valori, însumate în cadrul procesului de autocunoaştere de sine ce capătă o mare amploare prin susţinerea potenţialului creator şi maximizarea lui în cadrul unei realităţi diferite.

Source: https://neculaifantanaru.com/incursiune-in-adancurile-cunoasterii-de-sine.html

Incursiune în spaţiul unui vis numit Viitor

On Aprilie 27, 2016

Fii atât cât poţi să fii peste limitele unanim acceptate ale normalităţii, încercând să percepi adevărul ce se impune existenţei tale ca o experiență a gândirii imaginative.

Oricât ar suna de straniu, dar aveam impresia ieşită din comun, în anumită măsură liniştitoare, că sunt rezultatul unui vis care nu încetează să meargă mai departe, o emanaţie a unei instanţe transcendente ce rostea sugestiv aventura unei fiinţe dezvoltată pe cont propriu. Totul se desfăşura neconvenţional, depăşind spaţiul strict al unei înţelegeri plauzibile, ca acţiune de intrare într-o sferă magică a cărei funcţie de undă consta în dobândirea cunoştinţelor luminatoare despre o realitate care ameninţa să se destrame.

Iar unda aceasta, o vibraţie propagată fulgerător de-a lungul unei plăsmuiri a minţii, îndrăzneam să sper că o voi controla (cu preţul unei încununări a nebuniei) într-o obligaţie de sine stătătoare, în contextul experienţelor de imaginaţie. O clipă, simţeam că fac parte dintr-un episod Counterpart. Când eroul principal, Howard Silk, află că organizația din care face parte a descoperit secretul trecerii într-o dimensiune paralelă, el este aruncat într-o lume plină de intrigi, pericol și trădări, din care nu poate scăpa decât punându-şi întrebarea: *"Cum ar fi dacă viața mea ar fi diferită?"*

Într-un anumit fel, speram că dacă mă voi cufunda în altă realitate, surprinsă imagistic, golită de orice sprijin uman, aş fi putut să inaugurez cu ochii minţii un spaţiu simbolic de orientare a sufletului meu spre găsirea unui temei de admiraţie a unui Alter-Ego care, cu riscul de a-mi substitui întreaga fiinţă, avea puterea să se revolte faţă de atitudinea de acceptare a unei situaţii de viaţă fără ieşire, fără perspective. Poate că viaţa mea, trăită prin dezinteres faţă de cele trecătoare, fără urmări care să ispitească la păcat, adică la uitare de Dumnezeu, nu mai prezenta nicio atracţie pentru un spirit al amplitudinii, al timpului, al jocului fără frontiere. Eram liber să o schimb cu toate atributele unei ficţiuni cinematografice.

Leadership: Actul de interpretare a propriei creații își are sursa de noutate în experiența de viață autentică a unui autor de mare perspectivă care este capabil să surprindă esența unei noi forme de subiectivitate prin ceea ce este în stare să pândească neîncetat?

Aș vrea ca gura să cuteze să spună ceea ce gândurile descoperiseră, în amurgul înțepenit al unui rod al imaginaţiei, cuprinzând o fărâmă din nemărginirea universului. Aș vrea să-mi reneg misiunea de a da sens visului care mă întreba mereu: Unde te ascunzi? Era atât de palpitant să rămân acolo. Creatorul nu-și părăseşte niciodată nebunia care îl pândeşte neîncetat, această dorinţă nestăvilită de se vedea trăind într-un spaţiu cinematografic, virtuos şi înţelept, proiectat în infinitatea spaţiului şi a timpului, în infinitatea sentimentului că poate trăi din sufletul altcuiva "o nelimitare a actului de creaţie".

Mă transpuneam când în rolul contelui de Monte Cristo în mantie neagră, pe fondul unor vremuri negre, când în rolul lui Isaac Newton orbit de perfecţiunea formulelor de interpolare, pe fondul unei munci de mare amploare al cărei rezultat era nesigur. Mi-am asumat chiar şi calităţile inerente a lui Charles Chaplin într-un rol dublu. Dar imboldul de a continua întinsa istorie a trăirilor de dincolo de tactil, acest proces de umplere de amprentele revelaţiilor onirice, această serie de experienţe ale transcenderi timpului şi spaţiului, numai puţin adevărate, s-ar fi putut transforma într-o deziluzie.

Nu spunea oare fizicianul francez Loup Verlet, cu referire la Freud şi visele sale, că iscoditorul obnubilat de formulele sale şi orbit de perfecţiunea lor internă, riscă întotdeauna să ia lucrurile pe care le-a creat prin gândire, în imaginaţie, drept ceea ce există în mod real şi să

se depărteze de lumea reală?

Leadership: Te reorientezi către memoria unei stări anterioare, ca acţiune de intrare într-o sesiune de recuperare a esenţei care te întregeşte?

În adevăr, asupra evoluţiei omului văzută dintr-o perspectivă mai amplă planează două mari forţe, una a înţelegerii desfăşurate dincolo de realitatea imediată, alta a înţelegerii proiectată în conștiință printr-un proces imaginativ. Aceste forţe, depăşind fără nicio ezitare prejudecăţile frontierelor existenței, de la o etapă la alta, sunt concluzii ale experienţelor revelatoare obţinute prin angajarea omului în raport cu sinele ce își face resimţită utilitatea într-o plăsmuire mai mult decât creativă.

Așa cum un estetician nu poate să dea noi valenţe artei fără să coboare în concretul însuși al faptului artistic, care înseamnă mobilitate, transformare, devenire, la fel nici omul care încearcă să-și dezvolte sinele nu poate să dea noi valenţe identităţii sale dacă nu își stimulează memoria, trecută dincolo de timp, cu noi idei şi perspective.

A te reorienta către memoria unei stări anterioare, ca acţiune de intrare într-o sesiune de recuperare a esenţei care te întregeşte, înseamnă să te imortalizezi în acel cadru al propriei minți, conţinând în el altceva, mai valoros decât toate celelalte. Anume, concepţia unei perspective, unui subiect particular și să continui să exişti împreună cu el. E o nebunie, dar totodată o mare înțelepciune, singura modalitate de a accede la o cunoaştere avansată.

Omul rezumă în sine și sintetizează esenţialitatea unei autoevaluări datorate atingerii unui anumit stadiu de acceptare, care rezidă din concordanţa ce se stabileşte între creație și ideaţie, între plăsmuire și existența prin ea. Memoria de care trebuie să faci uz spre a-ţi lărgi orizonturile, funcţionând totodată ca determinant al creaţiei artistice, poate fi folosită cu referire la copia unei realităţi mai largi, imaginată ca o reprezentare bidimensională, încât să te ducă imediat cu gândul la un film, la o fotografie, la un tablou, la un roman de Zimmer Bradley, la o plimbare în altă lume.

În viitor, când tehnologia va avansa şi omul va putea să comunice cu alte lumi doar cu puterea minţii, leadershipul își va schimba criteriile de impact și de dezvoltare. Alexandre Dumas și Victor Hugo au înserat deseori în operele lor acest adevăr.

Leadershipul va începe să prindă contur odată cu ceea ce omul va reprezenta în imperiul plăsmuirilor sale, printr-o condiţie de tipul *„ fii atât cât poţi să fii peste limitele unanim acceptate ale normalităţii”.*

Astfel, pentru ca omul să se cunoască mai bine, va fi necesar ca în sfera sa de existenţă să fie prezente două forţe asemănătoare, contopindu-se într-o singură esenţă: facultatea de a se metamorfoza în altă fiinţă şi puternicul sentiment al Eului care îl va face să se simtă separat de restul lumii.

Evoluţia, sub semnul leadershipului care contribuie la demersul de transformare a personalităţii, prin dezvoltarea abilităţii de a înţelege esenţa a ceea ești, cuprinde noi înţelegeri și perspective în contextul experienței de a te redescoperi drept o entitate a universului, organizându-se în funcție de ceea ce mintea plăsmuieşte.

Incursiune în spaţiul unui vis numit Viitor s-ar putea să schimbe semnificativ percepţia în legătură cu potenţialul cerebral de care dispune omul, prin care se atestă calitatea lui de a se transpune în alt loc, în alt timp, în alt personaj, în altă realitate.

Evoluţia unui om autentic are loc atunci când el începe să perceapă adevărul ce se impune existenţei ca o experiență a gândirii imaginative, asociative și cu implicare afectivă.

Vei înțelege mai ușor noţiunea de strânsă interdependenţă a exteriorului cu lăuntricul dacă ții cont de faptul că dincolo de realitatea imediată se află o lume plină de mister care așteaptă să fie consultată.

Source: https://neculaifantanaru.com/incursiune-in-spatiul-unui-vis-numit-viitor.html

Îndemnul viu al speranţelor uitate

On Octombrie 10, 2010

Caută elementul cel mai durabil al relaţiei tale cu ceilalţi oameni, ajutându-i să se schimbe ei înşişi într-un fel în care să se simtă confortabili pe plan emoţional.

Filmul Pretty Woman. Într-o lojă centrală, înaintea începerii spectacolul cu opera “ *Madame Butterfly* ”, controversatul om de afaceri Edward Lewis, sesizând starea de nelinişte şi de agitaţie a damei lui de companie, Vivian Ward, făcu o observaţie:

- Reacţiile oamenilor când văd merg prima oară la operă, sunt foarte dramatice. Ori o iubesc, ori o urăsc. Dacă este să o iubească, o vor iubi întotdeauna. Dacă nu, poate vor învăţa s-o aprecieze, dar nu va deveni niciodată o parte a sufletului lor.

Leadership: La tine sunt evidente urmele unei modelări referitoare la o concepţie de tipul "Stare Finală" care să stabilească o legătură strânsă între rațiunea practică și intenția deterministă?

Edward Lewis a căutat să fixeze nişte aspecte stabile în relaţia lui cu Vivian, străduindu-se să înţeleagă adevăratele ei convingeri şi aspiraţii. El a desluşit arhitectura ei emoţională nativă, evaluând starea ei afectivă, sesizând marea diferenţă între temerile şi aspiraţiile ei, între slăbiciunile şi părţile ei puternice. Intenţia lui a fost una deterministă, nu doar fiindcă a reuşit s-o convingă pe Vivian de beneficiile unui nou statut, ci fiindcă a argumentat cauzele virtuţii sale de a dărui bunătate. Pe deasupra, Vivian trăda necesitatea obscură a unui nou început.

La Vivian s-a văzut aproape imediat schimbarea, urmele modelarii ei cu perspectiva unui alt orizont fiind în directă concordanţă cu acea stare de spirit care persită mult chiar şi după ce amintirile se estompează. Aceeaşi stare de spirit ne cuprinde pe toți când înțelegem că iubirea nu poate rămâne veșnic năvalnică, dar măcar ştim că ea ne-a folosit la ceva.

Cumva, lui Vivian i s-a favorizat figurarea unui alt orizont socio-uman, dinspre care nu ai cum să nu priveşti confuz, fiindcă rareori se întâmplă să treci brusc de la deprimare la extaz. Ei bine, nu poţi să influenţezi un om dacă nu găseşti acea parte sensibilă, pozitivă din el, pe care să poţi s-o modelezi în voie, după principiile şi convingerile tale cele mai preţioase. Tu eşti capabil să evaluezi tot ce are omul mai profund în el, mai definitiv şi mai constant în viaţa lui, astfel încât să-i oferi o nouă orientare?

Leadership: Eşti capabil să înlături efectele negative care s-au adâncit în sufletul celorlalţi oameni, şi în funcţie de structura lor emoţională să-i redirecţionezi chibzuit în acelaşi sens cu tine, în aşa fel încât ei să te cunoască mai bine şi cunoscându-te, să te facă şi altora cunoscut?

Aşa cum un sculptor iscusit studiază piatra iniţială cu defectele ei naturale pentru a căuta aspectul cel mai durabil al formelor viitoare – tot aşa şi tu, ca lider, trebuie să fii capabil să scoţi la iveală frumuseţea interioară a oamenilor din jurul tău, şi în funcţie de structura lor emoţională să-i redirecţionezi chibzuit în acelaşi sens cu tine, în aşa fel încât să înlături acele efecte naturale negative care s-au adâncit în sufletul lor. Caută elementul cel mai durabil al relaţiei tale cu ceilalţi oameni, ajutându-i să se schimbe ei înşişi într-un fel în care să se simtă confortabili pe plan emoţional.

Cel mai bun mod de a merge alături de cineva este să-l înţelegi pe acel cineva, să acţionezi

asupra “formei” lui de a se manifesta în împrejurările în care îl pune viaţa, într-o măsură cât mai mare; să-ţi pui amprenta asupra fiinţei lui interioare, să urmăreşti pasionat meandrele vieţii lui şi esenţialul său. Pentru asta trebuie să intri în competiţie cu valorile şi convingerile sale, şi să-i impui propriile tale concepţii prin care să determini tiparul ideal către care el să tindă în continuare.

Aţi observat că de când Vivian a început să iasă cu Edward Lewis, ea fiind complet schimbată, lumea lui a început să se deschidă mai mult către lumea celorlalţi? El însuşi a început să fie privit cu alţi ochi de ceilalţi oameni, ceva îi inducea un fel de trezire spirituală atunci când este privit.

Leadership: Felul cum te manifeşti în prezenţa unui om fără mari posibilităţi de a-şi câştiga existenţa te ajută să te înţelegi mai bine şi să îţi formezi acele convingeri de care ai nevoie ca să acţionezi prin acele argumente de conştiinţă ce vorbesc sufletului tău?

Aşa cum un sculptor izbuteşte să transmită viaţă operelor sale modelându-le în forme semnificative, tot astfel influenţa ta, ca să fie luată în seamă de ceilalţi oameni, ea trebuie să fie pozitivă şi pe măsură convingerilor lor – iar pentru asta trebuie să izbuteşti să-ţi transmiţi eficient gândurile şi sentimentele, astfel încât să realizezi o modelare în structura lor emoţională, ca ei să conştientizeze profund calităţile de care dispun.

Ca lider trebuie să-ţi dezvolţi abilitatea de a desluşi adevăratul caracter al oamenilor, să-i scapi de acel gol interior care nu le dă pace, şi cu o fineţe de ceasornicar iscusit să le stimulezi punctele forte, pentru a creşte calitatea muncii lor şi dorinţa de a fi performanţi. Nu uita că singurele argumente de conştiinţă ce vorbesc sufletului tău sunt următoarele: vederea de dincolo de aparențe, vederea de dincolo de cuvinte, vederea de dincolo de raţiune, vederea de dincolo de suprafaţa lucrurilor, vederea de dincolo de limitele tale, vederea de dincolo de abordările convenționale ale unor situații bulversante şi vedea de dincolo de confuzii și contradicții (către un viitor pe care alții încă nu îl pot vedea).

Reala lor atitudine faţă de activitatea profesională proprie, faţă de munca în echipă nu poate fi cunoscută decât de acei lideri care şi-au dezvoltat capacitatea de observare, de analiză şi abilităţi de buni psihologi şi care găsesc metodele adecvate şi puterea de a schimba în bine oamenii. Desigur şi-n leadership se aplică regula ceasornicarului care se poate traduce astfel: nu intra în sufletul oamenilor cu nicovala căci nu trebuie să repari nimic cu ciocanul.

Leadershipul vizează acele experienţe decizionale în care îţi poţi manifesta aprecierea faţă de iniţiativele capabile să asigure o creştere durabilă a oamenilor, încât să devii prezent tot timpul în sufletul lor.

Îndemnul viu al speranţelor uitate consfinţeşte, de fapt, o realitate: cu toţii putem fi un factor de schimbare în viaţa celorlalţi oameni, fiecare dintre noi are puterea să schimbe radical caracterul lor; fiecare din noi are puterea să trezească în inimile celorlalţi dorinţa, creând un “story” după placul inimii lor, să le întărească forţele sufleteşti şi să le lumineze viitorul – tot aşa cum un scriitor are capacitatea să creeze lumii mitice transmiţând ceea ce simte.

Source: https://neculaifantanaru.com/indemnul-viu-al-sperantelor-uitate.html

Îndeplinirea unui deziderat istoric, dincolo de formula cinematografică

On Ianuarie 21, 2011

O creație autentică poate deveni o unealtă de cunoaștere integrată, redând vitalitatea emoțională gândirii, dacă este în acord cu nevoia istorică a sintezei dintre emoție și rațiune.

Traiectoria imagine-sentiment-teză era, deci, posibilă. Regizorul rus, Serghei Eisenstein vedea în aceasta, dincolo de o formulă cinematografică, îndeplinirea unui deziderat istoric. În timpurile străvechi ale magiei, spunea el, știința era, totodată, un element al emoției și unul al cunoașterii colective. Odată cu dualismul, adăuga el, lucrurile s-au separat în filozofia speculativă: abstracția pură, pe de o parte, și, de cealaltă, elementul emoțional pur. Ceea ce se cerea făcut în acel moment, conchidea el, era o nouă sinteză, analoagă celei primare, a elementului emoțional cu cel intelectual. Și numai filmul poate opera această sinteză, redând elementului intelectual sursele sale vitale, emoționale.

Leadership: În ce fel rezonează traiectoria imagine-sentiment-teză din creația ta cu natura sintezei primordiale dintre emoție și cunoaștere, reflectând asupra continuității dintre magie și știință?

În viziunea lui Eisenstein, traiectoria imagine-sentiment-teză din film reprezintă o cale posibilă pentru realizarea unei sinteze necesare, așa cum și psihologia cognitivă recunoaște importanța integrării emoției și rațiunii. El vede în această traiectorie nu doar o formulă cinematografică, ci și îndeplinirea unei nevoi istorice. În timpurile străvechi, în era magiei, știința era un element colectiv, îmbinând emoția și cunoașterea. Odată cu dezvoltarea filozofiei speculative, acestea s-au separat: de-o parte, abstracția rațională, de cealaltă, emoția pură.

Ceea ce se cere acum, conchide Eisenstein, este o nouă sinteză, asemănătoare celei primordiale, care să reunească elementele emoționale și intelectuale. Arta cinematografică devine astfel un mijloc unic de cunoaștere, redând dimensiunii intelectuale vitalitatea emoțională. În acest mod, filmul devine o unealtă de cunoaștere integrată, în care gândirea și simțirea sunt din nou unite, formând o nouă percepție colectivă.

În reacțiile cinematografice, elementele separate ale imaginii și sentimentului se reunesc sub acțiunea filmului-catalizator pentru a forma o teză nouă și vitală. Procesul implică atât transformări la nivel emoțional, cât și schimburi intelectuale complexe, depășind dualismul speculativ al filozofiei clasice. Asemenea unui catalizator chimic, arta filmului facilitează această sinteză străveche fără a-și pierde esența, permițând fuziunea dintre abstract și pur emoțional, care altfel ar rămâne separate. Această metodă de reunificare cinematografică reprezintă o evoluție față de cunoașterea colectivă primordială, unde magia și știința coexistau natural. Filmul operează, astfel, ca un agent catalitic în procesul de transformare a elementelor separate ale experienței umane, redând vitalitate emoțională abstractului intelectual și profunzime cognitivă trăirii pure.

Leadershipul facilitează convergența dintre dimensiunile intelectuale și emoționale ale experienței de creație, promovând o înțelegere holistică în conexiune cu dinamica schimbărilor sociale.

Îndeplinirea unui deziderat istoric, dincolo de formula cinematografică, se realizează prin îmbinarea organică a emoției cu rațiunea, astfel încât gândirea abstractă să recâștige o dimensiune vie și accesibilă publicului larg. Eisenstein a subliniat importanța sintezei dintre aceste două dimensiuni fundamentale ale existenței umane, considerând că arta

cinematografică are o capacitate unică de a recrea această unitate pierdută. Consecința acestui fapt este că filmul devine nu doar un mijloc artistic, ci și un instrument de cunoaștere profundă a lumii și a sinelui.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/indeplinirea-unui-deziderat-istoric-dincolo-de-formula-cinema

Indicatorul general al performanţei

On Aprilie 09, 2009

Când devii capabil să-ţi gestionezi reacţiile, gândurile şi atitudinea, atunci eşti pregătit să-i abordezi într-un mod eficace pe ceilalţi.

Un banc pe care mi l-a spus un prieten de-al meu sună astfel:

Un locatar urla la administrator:

- Veniţi repede, se aruncă soacra-mea pe geam !

- Şi de ce aveţi nevoie de mine?

- Nu poate să deschidă geamul.

Leadership: Consideri că tocmai procesul de captare a emoţiei simţite în momentul luării unei decizii este factorul princinpal care te ajută să vezi situaţia din alt unghi, chiar dacă asta înseamnă să-ţi suporţi ignoranţa şi propria vină?

Ca să te poziţionezi cât mai bine în relaţia cu oamenii, trebuie să te îndrepţi spre acea zonă fezabilă din punct de vedere al rezultatelor pe care le obţii atunci când relaţionezi cu ei. Ceea ce diferenţiază un lider excelent de unul mediocru este tocmai disponibilitatea de a se ridica la nivelul de competenţă în ceea ce priveşte procesul de coordonare a emoţiilor sale, spre a întări acele lanţuri care îl ţin legat de ceilalţi oameni.

Unii lideri, însă, sunt precum acel locatar – le vine greu să realizeze o punte de legătură cu oamenii care nu le sunt pe plac, şi strică şi mai mult o situaţie deja complicată atrăgând şi pe alţii în demersul lor. Ei îşi pun leadershipul într-o postură nefavorabilă prin faptul că se poziţionează într-o zonă în care calităţile şi valorile lor negative sunt expuse direct. Astfel de lideri nu pornesc niciodată de la întrebarea: "cum te poţi asigura că nu te separi de ceilalţi oameni?" înainte de a-şi pune în funcţiune capacitatea de a-şi ridica nivelul de excelenţă.

Aşa cum un model de aparat foto poate deţine avantajul în faţa celorlalte modele de pe piaţă datorită celor mai bune şi mai constante performanţe măsurabile pe toată plaja ISO - tot astfel modelul leadershipului tău poate deţine avantajul în faţa modelului generat de ceilalţi lideri datorită celor mai bune şi mai constante performanţe măsurabile în relaţiile cu oamenii.

Leadership: Poţi fi tu însuţi în antiteză cu ceea ce gândesc ceilalţi, cu condiţia să crezi că ceea ce îţi propui să faci nu are nevoie de nicio obligaţie sau modificare ulterioară?

A fi tu însuţi în antiteză cu ceea ce gândesc ceilalţi oameni înseamnă să-ţi evaluezi viaţa şi deciziile în funcţie de desfăşurarea evenimentelor despre care crezi că se derulează într-un anumit fel, nu să-i convingi pe ei de justeţea argumentelor tale privind necesitatea formulării unei noi idei despre realitate.

Modelul tău de leadership se poate traduce prin modul în care te raportezi la cei din jurul tău. Acest model nu-ţi aduce niciun beneficiu dacă nu-ţi împlineşti potenţialul prin intermediul

lor. A-ţi limita potenţialul de lider prin nerespectarea unui cod etic, prin îngrădirea acelor percepţii şi gândiri sănătoase care îi afectează pozitiv pe oameni - e ca şi cum te-ai duce la un meci de şah cu bâta de baseball. Însă nu vei putea câştiga niciun "meci" pentru simplul fapt că nici măcar nu vei fi primit în concurs.

Leadershipul e un concurs în care miza o constituie oamenii - îi poţi câştiga de partea ta dacă îi transformi în parteneri de joc, nu în adversari. În leadership singurul adversar eşti tu. Te poţi declara singur învins dacă oamenii se îndepărtează de tine. Când devii capabil să-ţi gestionezi reacţiile, gândurile şi atitudinea, atunci eşti pregătit să-i abordezi într-un mod eficace pe ceilalţi. Tu te limitezi la tabla de şah sau la bâta de baseball?

Leadershipul este legat de felul cum te cunoşti atunci când eşti influenţat de deciziile altora, în condiţiile în care ceea ce te face mai puternic este capacitatea ta de a îndruma comportamentul altor persoane.

Indicatorul general al performanţei este dat de colaborarea ta cât mai strânsă cu oamenii. Este dat de acea combinaţie de valori şi principii după care te ghidezi pentru a-i accepta aşa cum sunt, şi de a-i apropia cât mai mult de tine. Modelul tău de leadership este un magnet pentru ceilalţi oameni? Sau o bâtă de baseball la o partidă de şah? Trebuie cumva să-ţi revizuieşti modelul?

Concluzie: Indicatorul general al performanţei unui lider se reflectă în feedback-ul primit din partea echipei, în ceea ce priveşte calitatea muncii, colaborarea şi întrajutorarea reciprocă cât şi prin alinierea la standardele impuse.

Source: https://neculaifantanaru.com/indicatorul-general-al-performantei.html

Indicatorul spre Lent sau spre Rapid

On Martie 19, 2011

Oamenii îşi vor reconsidera atitudinea faţă de leadershipul tău, dacă tu îţi vei reconsidera atitudinea faţă de valorile lor.

Niciodată oamenii nu te vor urma dacă nu te împaci destul de bine cu ei, dacă nu exerciţi o influenţă pozitivă asupra lor. Iar avantajul de a fi in frunte se poate transforma într-un mare dezavantaj dacă nu preîntâmpini eventualele reacţii nefavorabile care pot apărea ca rezultat a unei nemulţumiri generale datorate acţiunilor sau deciziilor tale ineficiente.

Locotenentul Waters din filmul „ *Tears of the sun (2003)* " a uitat pentru o vreme că leadershipul începe şi se termină cu cine conduce, iar cine neglijează valorile oamenilor va fi dipreţuit. Misiunea lui de a o duce in siguranţă pe doctorita Kendricks de la Crucea Roşie Internaţională la zona de retragere Alpha s-a complicat atunci când, la insistenţele ei, a acceptat să ia cu el mai mulţi refugiaţi nigerieni. Trupele de elită ale generalului Mustafa Yakubu erau pe urmele lor, la o distanţă de numai câţiva km, iar aceşti refugiaţi reprezentau o "încărcătură prea grea" pentru el şi ceilalţi membri ai echipei Swat.

Între refugiaţi şi Waters exista neîncredere şi reticenţă încă de la început, atitudinea lor faţă de el fiind una închisă şi ostilă. Între sufletul lor şi sufletului lui părea să nu existe nicio punte de legătură.

Leadership: Partea cea mai dificilă a nevoii de a fi acceptat este "angajamentul paradoxal" de a renunţa la tine în folosul sensului pe care-l dai experienţei de a fi mai prejos de oricine altcineva?

Totul s-a schimbat atunci când unul dintre refugiaţi i-a salvat viaţa locotenentul Waters. Mai mult decat atât, pe parcursul drumului sinos prin munţi, Waters a realizat că dispreţul pe care îl manifestase faţă de ei le înteţise acestora sentimentul de deznădejde şi amărăciune. Iar tocmai din această cauză ei nu-i ascultau cu sfinţenie ordinele şi cerinţele.

Aşa că, pentru a-şi spori puterea de influenţă, el şi-a schimbat abordarea. A adoptat o atitudine pozitivă faţă de valorile lor - respectul, aprecierea, solidaritatea, răbdarea, onoarea, demnitatea – la care ei ţineau foarte mult. Ţie ce îţi indică atitudinea celorlalţi oameni?

Într-un scurt moment de luciditate, Waters nu s-a mai privit ca o "stâncă" plasată deasupra oamenilor, ci ca un supus al cauzei pe care ei o slujeau: egalitatea. Toţi erau angrenaţi în aceeaşi luptă, pentru că împreună creau o majoritate care vrea să impună legea majorităţii. El a gustat din experienţa de a fi mai prejos de refugiaţi abia atunci când a realizat cât de mult datorează faptului că a fost salvat, cât de mic a fost în faţa unui posibil deznodământ fatal şi că de fiecare din ei depinde însăşi viaţa lui !

Leadership: Valoarea imaginii tale este dată de necesitatea construirii unui ataşament autentic faţă de răspunsul căutării propriei meniri în conştiinţa unei adversităţi totale între Instinct şi Raţiune?

Nu schimba tot sistemul, ci dă-i puţină viaţă ! Instinctul e ceva animalic, bazându-se pe un set de reguli genetic prestabilite prin adaptarea evolutivă, adică pe nevoia de a supravieţui. Raţiunea, ceea ce deosebeşte omul de animal, este o forţă care tinde spre unitate, şi bazându-se pe experienta sensibilă intervine să corecteze greşelile simţurilor.

Waters nu i-a mai tratat pe refugiaţi ca pe niste „pachete” care îi incurcau planurile şi de care oricând se putea dispensa, ci ca pe nişte fiinţe umane, ca pe niste parteneri de încredere, ca pe egali, prieteni, luându-şi angajamentul că va avea grijă de ei şi va face tot posibilul să-i ducă în siguranţă pe toţi la destinaţie. La rândul lor, ei şi-au schimbat atitudinea – au colaborat cu el şi cu ceilalţi membri ai echipei Swat, au devenit mai activi, mai sociabili şi mai implicaţi.

Trebuie să te schimbi, cum ii spunea Calipso lui Telemac, dacă vrei ca leadershipul tău să capete un sens pozitiv.

Pentru ca forma concretă în care se va realiza leadershipul să fie uşor de modelat, astfel încât el să pună bine în valoare elementele tale definitorii, mai ales capacitatea de a reacţiona la gândurile şi sentimentele celorlalţi în situaţii spontane, trebuie să-ţi remediezi capacitatea de a reacţiona la stimuli precum disconfortul interior, durerea, suferinţa, dezamăgirea - pe care îi resimţi cât se poate de puternic în anumite împrejurări. Sunt semnale care te descurajează să execuţi acele comportamente generatoare de incertitudini şi eşecuri.

Poziţia pe care ţi-o asumi în mijlocul unor evenimente potrivnice este o încercare de a surprinde imaginea unei identităţi care se simte frecvent implicată emoţional în comportamentul unei persoane suferinde.

Nu asigurarea confirmării poziţiei tale este importantă în procesul de consolidare a leadershipului, ci comunicarea curajoasă, echitatea, simpla răsucire a cheii către inimile oamenilor - lăsată la dispoziţia autorităţii tale. Obligativitatea pe care ţi-o impui tu însuţi. Conştientizarea şi lustruirea acelei supreme forţe interioare, în jurul căreia gravitează o raţiune, o sensibilitate, o mare deschidere - concentrate împotriva tuturor formelor de rezistenţă acumulate de firea ta în circumstanţe limitative, dure, dăunătoare, apăsătoare. Un strigăt de război, o chemare sugestivă spre slujire, orientate spre găsirea acelor părţi din tine, sustenabile şi prietenoase, demult apuse.

Orizontul aşteptărilor cu care priveşti viitorul carierei tale profesionale este asemenea unui calculator căruia îi trebuie puţină revigorare ca să funcţioneze la un nivel optim. Pentru supravieţuirea ta profesională nu trebuie să schimbi tot "sistemul" (format din cele două procese care comunică constant: motivaţia şi performanţa), ci doar să îi dai puţină viaţă ! Să ai instalate corect toate "driverele" şi actualizate la zi - conştiinţa, valorile, atitudinea şi comportamentul.

Ca lider va trebui să-i duci la destinaţie şi pe aceia care îţi plac mai puţin !

Ca lider îţi asumi o îndatorire deloc uşoară. De multe ori va trebui să-i duci la destinaţie în siguranţă şi pe cei care îţi plac mai puţin, pe aceia care îţi încetinesc ritmul şi avântul spre atingerea obiectivelor. N-ai de ales dacă eşti un om cu un suflet nobil, a cărui sentimente faţă de ceilalţi oameni au rămas pure şi puternice.

Vrei tot timpul să-i schimbi pe oameni după voia ta? Să-i faci să fie dupa tiparul tău? Ei sunt aşa cum sunt. Niste individualităţi. Nu sunt nişte copii, nişte scalvi sau nişte marionete pe care să le manipulezi cum doreşti tu, după pofta inimii, după propriile tale criterii şi reguli. Sunt ei înşişi, nişte indivizi cu convingeri proprii, bine înrădăcinate pe care numai cu tact, cu iscusinţă şi calm le vei putea schimba. Îi vei putea influenţa doar dacă îţi reconsideri atitudinea faţă de valorile lor.

Dacă nu realizezi o punte de legătură cu oamenii din jurul tău, aceştia vor fi refractari la punctele tale de vedere, la orice acord şi la orice sugestie. Iar drumul tău se va îngreuna.

Îndatorirea ta ca lider este de a-ţi recunoaşte propriul nivel de "supravieţuire" într-o zonă în care oamenii nu se încumetă să te judece, dar te fac să înţelegi unde greşeşti.

Indicatorul spre Lent sau spre Rapid îţi oferă posibilitatea să alegi calea cea mai bună pentru reuşita ta profesională. Ca lider, poţi să te grăbeşti să-ţi atingi scopurile neglijând valorile, principiile, idealurile şi crezurile celor care te urmează, sau poţi sa faci un ocol acceptabil şi să întârzii puţin procesul de atingere a obiectivelor reconsiderându-ţi atitudinea faţă de valorile lor.

Dacă alegi "Rapid", înseamnă că intenţia ta este să-i conduci pe oameni în ciuda propriei lor voinţe, fără să le dai prilejul să se conecteze la tine şi să se raporteze în mod spontan la leadershipul tău. Ei vor trăi într-o stare de totală nelinişte, se vor arata destul de îngrijoraţi. Nu vor fi prea convinşi de abilităţile tale de a-i conduce.

Dacă alegi "Lent" îţi vei putea exercita mai uşor influenţa asupra lor. Îi vei trata cu consideraţie, cu admiraţie şi respect - ceea ce va întări legătura ta cu ei. Nu vei uita niciodată de simţămintele lor, şi nu îţi vei neglija rolul.

Concluzie: Liderul are rolul de a contribui la dezvoltarea unei culturi organizaţionale adecvate. Ritmul adoptat de lider depinde în mare măsură de oamenii din colectiv şi de nivelul culturii organizaţionale existent, de profesionalismul şi competenţele oamenilor.

A porni în ritm alert şi pe „căi scurte" s-ar putea să se soldeze cu un eşec dacă colectivul nu „corespunde" acestei modalităţi de acţiune. De aceea un lider trebuie să ştie, în funcţie de oamenii pe care-i conduce, ce tactici sa abordeze, ce ritm şi ce căi să urmeze.

Un lider trebuie să cunoască bine „resursele umane" de care dispune.

Source: https://neculaifantanaru.com/indicatorul-spre-lent-sau-spre-rapid.html

Îndurare pentru gândurile unei minţi neliniştite (II)

On Mai 20, 2013

Impune-ţi cu hotărâre şi raţional voinţa, fără să te transformi într-un sclav al slăbiciunilor tale.

Un fel de nelinişte sufletească, o forţă usturătoare şi inhibitoare persista asupra întregii ei fiinţe, semnul unor multiple incertitudini, atunci când şi-a făcut apariţia domnul Hobbs. Măsurători ale intensităţii activităţii ei cerebrale, făcute cu o precizie superioară, ar nedumeri orice om de ştiinţă, căci sigur ar evidenţia o activitate anormală şi o tendinţă nefirească spre un comportament agresiv.

Cum să nu fii intrigată la maximum, când ştii că ai fost complice la spargerea băncii, dar nu ai ghicit dedesubturile întregii acţiuni?

Gândurile învălmăşite ale Laurei abia aşteaptă să se revolte, zbătându-se anapoda în subconştient. Simte cu instinctul ei neînduplecat că Hobbs, complicele ei conştiincios, aliatul ei de nădejde, pune ceva important la cale. Dar ce? O dorinţă ascunsă, un plan ţinut secret trece direct prin ispititoarele cărări întortocheate ale prezentului nemilos pe care ea nu le înţelege şi nu le poate da de urmă.

Instinctiv, cu disperarea îndârjită a unei leoaice, Laura se luptă cu infernul în care alunecase în furia sa. Infernul viu a cărui scenariu a fost asigurat de însuşi regizorul Hobbs, cu montarea unui cadru de acţiune după repere numai de el ştiute, lansând prin aceasta un atac dur la persoana ei. Ruşinea de a nu fi ştiut totul, de a fi înşelată, trădată şi minţită, o ţintuieşte locului pe biata femeie, ca un om năucit care nu-şi dă seama ce se petrece în jurul său.

Iar într-un astfel de moment dezorientarea Laurei se accentuează, haosul din mintea ei îi permite să se revolte faţă de Hobbs, care o minţise: *" Ce ai făcut? Ai spus că vei fura doar atâtea diamante cât să încapă într-un termos, nu să goleşti în întregime toată încăperea ! "*

Leadership: Netezeşti calea de receptare a mesajelor ascunse ale creaţiei tale, dincolo de vulnerabilitatea ta la acţiunea celorlalţi de explorare a lumii tale lăuntrice?

În marea unitate a fiinţei ei, unică într-un univers care nu ar putea fi înţeles decât de minţile cele mai lucide, iată că cele mai preţioase virtuţi, cele mai înalte idealuri, crezul dintotdeauna în bine, capătă dintr-o dată tente violente. Golind realitatea de conţinut. Nevoia ei placidă pentru aflarea adevărului creşte considerabil odată cu sporirea misterului. Gândurile i se învârt în jurul a două întrebări care nu-i dau pace : *" Cum? De ce? "*

Iar prin acest mister greu de pătruns, dependenţa Laurei faţă de Hobbs creşte, căci Eu-l ei are nevoie de alte înţelesuri, de alte explicaţii, mai uşor de acceptat, de alte căi de receptare a mesajelor ascunse, dincolo de rezistenţa timpului scurt pe care îl are la dispoziţie pentru a face un pas înainte spre normalitate. Creaţia ei cea mai de preţ este chiar motivul amânării deciziei care îi atestă acordul de voinţă la renunţarea căutărilor sale în vederea aflării adevărului.

Integrarea dimensiunii tale spirituale într-o direcţie mai presus de cea în care eşti dispus să ajungi, spre acea măreţie apreciabilă a performerilor, devine o încercare aproape imposibilă. Asta dacă permiţi celorlalţi oameni să te trateze ca pe un factor uşor de indus în eroare, într-un cadru de modelare revizuit de acea conştiinţă care nu se preocupă numai de bine sau

de rău, ci se afla în afara acestor două calităţi prin obiectivare.

Leadership: Cântăreşti bine argumentele care obţin concluzia din negarea unei anumite atașări față de acțiunile și gândurile ascunse, fără să rămâi în acea suferinţă lipsită de posibilitatea trecerii în altceva?

Influenţa celorlalţi are ca punct de referinţă examinarea ta în condiţii de stres şi nesiguranţă. Iar măsurarea constantă a gradului de deviaţie de la normalul acceptat la care eşti expus, poate fi o activitate experimentală de tip „ *Post-Test* " al cărei scop este obţinerea unor avantaje de natură profesională.

Cineva spunea la un moment dat: *"Acceptarea ta de către ce din jur nu este o reflectare a persoanei tale, ci a felului în care se proiectează ceilalţi asupra ta"* . Eroarea relativă a unei măsurări individuale este raportul dintre eroarea absolută a acelei măsurări şi valoarea mărimii măsurate.

Această mărime măsurată de ceilalţi oameni este reprezentată prin Ego-ul tău supus cauzalităţilor care alimentează blocajele şi limitările, acţionând prin compararea situaţiilor de viaţă în care eşti expus direct sau indirect. O comandă de deviere a Ego-ului, trimisă anonim din partea unei puteri de convingere străine, este de ajuns pentru a te învălui într-un nor gros de fum, într-un simţământ de însingurare, dând un sens "Null" vieţii.

Leadershipul la nivel identitar, se dezvăluie prin cunoaşterea de sine, extrem de preţioasă, care îţi permite răspunsuri proactive la provocările persuasive fundamente pe excluderea ta din propria subiectivitate, prin uzarea şi destabilizarea etalonului "trăirii".

Leadership: Poţi să trăieşti ca şi cum nimic nu s-a întâmplat, sub impresia unei întâmplări de viaţă reale care nu se doreşte neapărat o justificare a gesturilor tale de nesupunere în numele conştiinţei?

Opţiunea prin care îţi dai indirect acceptul de a primi mesaje ascunse, cu rol intimidant şi confuz, concretizată printr-o reducere a utilizării tuturor potenţialităţilor de care dispui, este de fapt o componentă a unei forme de pierdere a controlului mental şi emoţional. Întrucât capacitatea de a-ţi conştientiza şi a-ţi asuma stările psihologice şi trebuinţele definitorii este oarecum limitată. Şi se reduce pe măsura infirmării elementelor inalienabile proprii, pe măsură ce încerci să îi mulţumeşti pe cei din jur.

A netezi calea de receptare a mesajelor ascunse primite din partea unor personalităţi autonome, independente, sau a mesajelor provenite din înţelegerea greşită a unor situaţii, obstacole, evenimente sau activităţi, înseamnă să atribui actului de a conduce o proprietate de tip "Down", care evidenţiază incapacitatea ta de a crea o diferenţa de stătut şi de potenţial.

Ceea ce înseamnă că nu eşti suficient de abil să creezi o structură de putere legitimă care să asigure evidenţa relevantă a fiinţei tale subiective. Iar subiectivismul propriu este direct proporţional cu afinităţile de caracter care te pot recomanda ca un om superior, dacă nu te expui la eventuale eşecuri de ordin profesional sau personal.

Leadershipul axat pe latura definitorie a demnităţii şi spiritualităţii omului tratează capacitatea de apărare împotriva factorilor agresivi externi, împotriva influentelor de tip "Drag You Down". Această capacitate se obţine prin activarea straturilor profunde ale conştiinţei, acolo unde sunt păstrate toate versiunile de adevăr care te ajută să te cunoşti şi să înţelegi toate frământările, durerile şi rătăcirile. Important este să te ridici deasupra lor,

concentrându-te în mod deosebit asupra a ceea ce poţi să realizezi fără să depinzi de ceilalţi.

Un lider adevărat acceptă să judece un anumit moment din viaţa unui om, izolându-l de trecutul său, privindu-l dintr-o perspectivă exterioară anilor anteriori, dar fără să-şi extindă influenţa asupra a ceea ce se întâmplă înăuntrul lui.

Îndurare pentru gândurile unei minţi nelinişTite scoate în evidenţă acea slăbiciune interioară a omului, care atunci când este descoperită de cei din jur devine o şansă de a profita şi de a pretinde tot mai multe drepturi asupra lui. Dacă nu vrei să cazi în capcana unei false dileme de loialitate, impune-ţi cu hotărâre şi raţional voinţa, fără să te transformi într-un sclav al slăbiciunilor tale.

Notă: " *Flawless (2007)*"

Îndurare pentru gândurile unei minţi neliniştite (I)

On Mai 19, 2013

Probează caracterul definitiv al acelor stări sufleteşti prin care devii conştient de tine însuţi, aplicând un auto-update care să-ţi mărească cota de imunitate la ceea ce ţi se întâmplă.

Incandescente, teama, neliniştea şi înverşunarea se unesc şi se întrupează în această femeie, transformându-se apoi brusc într-o curiozitate nelimitată spre a cunoaşte cât mai multe amănunte din fatalitatea clipei care-i clătină întreaga lume, destabilizându-i toate elementele structurii funcţionale.

Laura Quinn nu mai este stăpâna minţii şi a inimii ei, ci doar o *persona non grata,* o parte neînsemnată dintr-un cerc al reacţiunii şi nemulţumirii, în care se învârte continuu şi fără încetare, materializat într-un proces al declinului, prin experimentarea cele mai profunde stări.

Un astfel de om ce se raportează la sferă îngustă a acceptabilului, încercând să netezească marginile unei realităţi imposibil de îndurat, nu poate decât să rămână la baza piramidei propriei singularităţi. Numai în rare cazuri el se poate manifesta ca o entitate fermă, ca o emisie de forţe prielnice dezvoltării care răspândindu-se cu viteză în tot sistemul său de funcţionare să echilibreze disfuncţia între gândire şi interpretare, dintre cele două ramuri existenţiale: " *a fi* " şi " *a nu fi* ".

Dacă am găsi un cuvânt, doar unul, cu care să i-l adresăm ei înseşi în acest stânjenitor episod al vieţii, un cuvânt simplu, cordial, cu adevărat salvator, probabil acesta ar fi: " *eliberare* ". Da, Laura ar fi fost eliberată de ea însăşi, învăluită în atmosfera inocentă a unei libertăţi care nu neagă sub nici o formă evoluţia, care nu neagă existenţa unui sâmbure de adevăr în această stare de incertitudine deplină.

O floare ajunge în grădina infernului, care-i împrăştie petalele cu iz de normalitate. Ea îşi cedează polenul – toată emoţia şi sensibilitatea de care dispune, doar pentru a se acomoda cu aerul de mister ce o înconjoară. Dar, astfel, îi este foarte dificil să se împace cu sine însăşi.

Leadership: Incluzi în marea unitate a fiinţei tale cele mai preţioase virtuţi pentru a crea o valoare adăugată potenţialului tău de reglare a emoţiilor care îţi stăpânesc viaţa?

O uşurare usturătoare şi inhibitoare persistă asupra întregii tale fiinţe? Personalitatea ta este expusă unei tendinţe nefireşti spre un comportament agresiv? Cele mai preţioase virtuţi, cele mai înalte idealuri, pălesc în faţa a ceea ce ai devenit? Gândurile ţi se învârt în jurul a două întrebări care nu-ţi dau pace : " *Cum? De ce?* " Poţi fi mereu stăpânul minţii şi a inimii tale?

Când nevoia omului de a afla adevărul creşte considerabil, când el caută să găsească acea sursă credibilă în vederea întreţinerii propriului Eu, în acel moment incertitudinea începe să predomine asupra lui. Şi, asemenea unui examen lucid al conştiinţei, această incertitudine îi sporeşte sau îi eliberează gândurile pro sau contra, vizavi de propriul potenţial, setând priorităţile de construcţie a identităţii sale.

Trăind mereu cu intensitate această clipă a " *saltului spre adevăr* ", când are de ales: a nega sau a ignora prezenţa implicită a propriei totalităţi, omul îşi răsfrânge asupra celorlalţi din jur toată puterea, toată autoritatea, pentru ca, indirect, să stabilească valoarea pe care el însuşi o are, prin felul în care se raportează la ceea ce gândeşte referitor la ceea ce nu cunoaşte.

Cele mai preţioase virtuţi ale omului sunt: puterea de a accepta realitatea, tăria morală şi refuzul capitulării în faţa neputinţei de a se reinventa.

Leadership: Poţi să rămâi centrul de referinţă al necesitaţii de a pune la îndoială "acceptabilul", în funcţie de care îşi dezvăluie sensul devenirea întregii tale fiinţe între reperele de întrebare şi răspuns?

Prin felul în care omul îşi creează înalta cunoaştere despre sine, pus în acea pluralitate de gânduri, trăiri, de întrebări încuietoare şi răspunsuri neclare, erupând în strigăte de mânie, apare ca necesară modelarea lui prin intermediul sincerităţii şi a aplecării spre autoobservare.

Practic necunoscutul, teama, incertitudinea - din experienţele de viaţă prin care trece, îl învaţă să se cunoască mai bine, să se cuprindă şi să se descrie pe sine prin identificarea acelor elemente ce declanșează motivația, prin identificarea acelor factori care îi menţin evoluţia. Reperele de întrebare şi răspuns se alocă în cazul determinismului care stabilește necesitatea acțiunilor omului și spulberă povestea absurdă a liberului arbitru, fără a exclude câtuşi de puțin nici rațiunea, nici conștiința omului și nici aprecierea acțiunilor lui.

Pentru a "vedea" drumul pe care îl urmează liderul, citeşte-i gândurile, dacă poţi ! Acesta este singurul fel în care îi poţi măsura adevărata valoare. Şi cel mai dificil. Mai ales în cazul în care el însuşi se luptă cu propriile gânduri.

Dacă în marea unitate a fiinţei tale - cele mai preţioase virtuţi, cele mai înalte idealuri, crezul dintotdeauna în bine, pălesc în faţa a ceea ce ai devenit, atunci tot leadershipul va fi şi el golit de conţinut. Căci Eu-l liderului are nevoie mereu de alte înţelesuri, de alte explicaţii, mai uşor de acceptat, de alte posibilităţi de receptare a mesajelor ascunse, dincolo de rezistenţa timpului scurt pe care îl are la dispoziţie pentru a se adapta.

Leadership: Cât timp poţi să stăpâneşti fiinţa nevăzută din tine fără a-ţi compromite imaginea care se reflectă în situaţiile neprevăzute?

Stăpânirea de sine este una din piesele fundamentale ale reuşitei - care alături de adevăr, libertate şi bine trebuie echilibrat în existenţa omului cu idealuri înalte. Ea poate fi îmbunătăţită personalizând substanţial acel spaţiu dintre gândurile, stimulii şi reacţiile omului supus schimbării. Deci, prin repurtarea unei victorii asupra spaţiului şi timpului în care gândurile, conectându-se unul la celălalt, se rotesc în jurul nemulţumirilor, a frustrărilor, a stărilor tensionate, a dezamăgirilor.

Costul dezvoltării personale este o controversă asupra necesităţii de a-şi păstra intactă identitatea, să ridici garda sau nu în faţa necesităţii de a fi flexibil în maniera de a acţiona sau a gândi. O îndelungată rătăcire în realcătuireа elementelor de " *a fi* ". Acestea pot conduce de multe ori la rezolvarea, cu sinceritate şi îndrăzneală, a conflictului cu sine.

Ca să-ţi asumi puterea de a stăpâni fiinţa nevăzută din tine, ca să-ţi depăşeşti propriile limite, ceva trebuie să erupă din tine. Trebuie să elimini din tine însuţi teama, neliniştea şi înverşunarea. Şi numai prin intrarea în zona imprevizibilului şi a necunoscutului, echilibrând disfuncţia între gândire şi interpretare, dintre cele două ramuri existenţiale: " *a fi* " şi " *a nu fi* " vei putea, mai bine ca oricare altul, să-ţi temperezi tendinţele de "redecorare calitativă a interiorului".

Valoarea care confirmă aprecierea sau deprecierea leadershipului este dată de acea experienţă de viaţă care te maturizează şi îţi aminteşte să trăieşti nu ca şi cum ai privi tot timpul în oglindă retrovizoare, ci ca şi cum totul ar fi un miracol.

Îndurare pentru gândurile unei minţi nelinişte scoate în evidenţă caracterul definitiv al acelor stări sufleteşti prin care omul devine conştient de el însuşi – felul cum se întregeşte printr-un auto-update – în mijlocul acelor situaţii când teama, neliniştea, incertitudinea îl supun unei nemărginite presiuni.

Cele mai complexe şi mai adânci efecte pe care le produce leadershipul asupra omului sunt rezultatul transformării. Când este stăpânit de acea curiozitate nelimitată de a cunoaşte cât mai multe amănunte despre el însuşi, cu îndrăzneala care-i caracterizează întreaga trăire. De aceea, autocunoaşterea, educaţia propriei tale gândiri, reprezintă partea esenţială a leadershipului.

Dacă nu vrei să te transformi într-un sclav al slăbiciunilor tale, să rătăceşti într-un labirint de stări precum incertitudinea, teama şi neliniştea, atunci impune-ţi cu hotărâre şi raţional voinţa de nu coborî stacheta sau de a abandona idea de integritate. Astfel, în imensa construcţie a leadershipului, în grandioasa lui arhitectură, nu se va produce nicio fisură, nicio eroziune, niciun fel de degradare.

Notă: " *Flawless (2007)*"

Source: https://neculaifantanaru.com/indurare-pentru-gandurile-unei-minti-nelinistite.html

Înfăptuirile cu adevărat creatoare rămân exclusiv în grija omului creator

On Martie 29, 2022

Numai suma tuturor obstacolelor biruite de un om dă adevărată şi justa măsură a unei fapte, precum şi aceluia care a împlinit-o.

Dacă mi-ar fi teamă de faptul că cineva m-ar putea declasa în ierarhia ştiinţei fondate pe tehnologie, atunci cu certitudine nu mi-ar fi teamă de toţi oamenii aceia îmbrăcaţi la patru ace, plini de bani, maşini şi bijuterii, sau cu funcţii înalte. Ăştia sunt doar pe post de decor. Nişte obosiţi fără chef de muncă şi fără vreun talent excepţional, iar orice faptă glorioasă îi va ocoli fără nicio urmă de regret.

Am tot întâlnit oameni din aceştia, de o falsitate a cărei detectare nu cere prea mult fler, punct de fugă spre care converge nepăsarea sinceră, arătând inexistentul de parcă ar exista, oferind ideea că imposibilul este posibil. Şi tot de atâtea ori oamenii aceştia mi-au produs o dezamăgire totală, acea stare în care cunoşti un lucru aşa cum este el de fapt, dezgolit de toate calităţile lui închipuite.

Însă mi-ar fi cumplită teamă de acel atlet singuratic care aleargă în fiecare zi de iarnă, la -8 grade, încălţat cu o pereche de adidaşi second-hand. Numai dacă ar face ceva pentru ştiinţă, cu acelaşi zel cu care a decis să înfrunte frigul şi vremea capricioasă.

În aceeaşi măsură, dacă mi s-ar cere să descriu acest atlet în angrenajul lui interior, printr-un *Ixalagenthis* (obişnuinţa unei vederi interioare care preceda vederea exterioară), aşa cum este el în totalitatea lui, constant, străbătut de fiorii credinţei adevărate, atunci i-aş multiplica valenţele de severitate - pregnante în cazul efortului de a duce la bun sfârşit o sarcină importantă.

Leadership: Viziunea cu care răspunzi provocărilor destinului tău se organizează în direcţia evocării unui moment din istoria lumii care cuprinde suma tuturor faptelor tale însemnate?

Pe vremuri navigatorii iscusiţi plecau în căutarea unui târam iluzoriu, a unui nou eden care să scoată umanitatea dintr-o fundătură istorică. Dar îndeplinirea unui asemenea ţel presupunea tot felul de tărăgăneli şi piedici. Nu-i de mirare că istoria îşi aminteşte doar de vreo câţiva mari navigatori, din miile de *sobresaliente* , acei soldaţi anonimi care se pomenesc pe neaşteptate în faţa unei misiuni uriaşe.

Şi în ziua de azi, asemenea sobresaliente îşi încordează muşchii cu duritatea unui arc de oţel, fiind zdruncinaţi în toate direcţiile de o mare povară: să găsească un mijloc de a se face cunoscuţi. Ei nu mai trebuie să găsească un continent că America sau Africa, ci trebuie să-şi aducă contribuţia la o invenţie cu potenţial uriaş într-un anumit domeniu. De exemplu cei ce au descoperit internetul, aceia care au dezvoltat limbajele de programare, toţi aceştia (puţini la număr) au cucerit toată lumea, nu doar o părticică din ea.

Pe această cale, să nu uităm cuvintele lui Ştefan Zweig: *"În realitate, tocmai omul acela neînsemnat şi de prisos va deveni reprezentatul cel mai de seamă al unei orientări noi şi revoluţionare. Iar o faptă istorică nu este niciodată împlinită, adică definitiv încheiată în momentul realizării sale, ci abia atunci când ea este trecută posterităţii. Ceea ce numim istorie nu reprezintă nicidecum suma tuturor faptelor însemnate care s-au întâmplat cândva în timp şi spaţiu, ea cuprinde numai acele mici fragmente luminoase care au fost scoase la iveală de operele creatorilor".*

Leadership: Poţi să te situezi într-o poziţie intermediară, cu un orizont nici a tot cuprinzător care te identifice cu conceptul "un întreg al viitorului locuind prezentul", dar nici prea restrâns, încât să coincidă cu particularul unei experienţe competiţionale?

O singură descoperire poate cuceri lumea. Reţineţi că tehnologia este prezentul şi viitorul. Internetul este prima oglindă a universului, o vastă biblioteca de gândire. Toate minţile sunt conectate la o reţea globală. Şi mai departe? Mai rămâne ca fiecare om să inventeze câte ceva, să adauge ceva la această reţea globală. Ceva unic, sau idei alternative. Căutătorii de cursă lungă vor descoperi ceva revoluţionar.

Viitorul se va schimba în aşa fel încât fiecare om va avea de câştigat în funcţie de cât de multe idei noi va adăuga pe internet, de la cea mai mică temă de gândire până la cea mai grea. Vor exista două feluri de descoperitori: cei care rezolvă problemele şi cei care ştiu "cum să pună problema".

După cum bine ştiţi, zilnic în lume sunt scanate milioane de cărţi, cine nu-şi găseşte cartea pe internet este ca şi când nu a scris-o. Cine nu are afacerea pe internet, este ca şi când n-ar avea o afacere. Cine nu se promovează pe internet, nu are nici cea mai mică şansă să reziste pe piaţă.

Leadership: Opera cea mai mare a vieţii tale este lupta eroică dusă contra rezistenţei pe care materia pământească o opune, prin ea însăşi, oricărei întreprinderi care se înalţă deasupra măsurii obişnuite?

Să mă reîntorc la alergătorul de la început. Mi-aş dori ca acest alergător să facă o mică incursiune în interiorul procesului său de gândire, să încerce o mică flotare logică de gândire şi practice sportul minţii, care nu este şahul, ci capacitatea de creaţie. Este vorba despre realizarea unei asemănări cu o lume infinită prin care el trebuie să izbăvească lumea de flăcările mândriei pricinuitoare de toată căderea. Să nu uităm că mândria de a fi bun doar într-o direcţie poate fi justificată doar în cazul în care aduce avantaje evoluţiei ştiinţifice. În acest caz, toţi învingătorii trebuie să aibă în minte cuvintele lui Ştefan Zweig:

"Întotdeauna înfăptuirile cu adevărat creatoare rămân exclusiv în grija omului creator care va trebui să le ducă până la capăt. Şi într-adevăr, omul creator nu lasă nimic în grijă altuia, nici chiar lucrul cel mai mărunt: ci îşi pregăteşte singur opera cea mare a vieţii sale. Este eroică lupta a unui singur om pe mai multe fronturi: contra lui însuşi, contra adversarilor din exterior şi contra rezistenţei pe care materia pământească o opune, prin ea însăşi, oricărei întreprinderi care se înalţă deasupra măsurii obişnuite. Întotdeauna însă, numai suma tuturor obstacolelor biruite de un om dă adevărată şi justa măsură a unei fapte, precum şi aceluia care a împlinit-o."

Un fragment important din ce înseamnă leadershipul poate fi surprins tot în cuvintele lui Ştefan Zweig, cu privire la marele navigator şi descoperitor Fernando Magellan:

"Şi abia acum, când dificultăţile ascunse sub planul său grandios ies la iveală una după alta, se vădeşte măreţia sufletească a acestui om care a stat atâta vreme în umbră. Şi el trebuie să prevadă singur toate posibilităţile de neprevăzut, să lupte necurmat, să-şi impună voinţa, împresurat de cele mai neaşteptate primejdii şi obstacole."

Înfăptuirile cu adevărat creatoare rămân exclusiv în grija omului creator, mai ales dacă luăm în considerare marile opere de creaţie. Să nu uităm că de la Michelangelo până la Tesla, şi de la Galileo Galilei până la Tim Berners-Lee nu este decât o mică diferenţă de perspectivă. Fiecare cu viziunea lui.

Dar un singur lucru este cert. Omul viitorului va fi jumătate atlet + jumătate descoperitor.

Source: https://neculaifantanaru.com/infaptuirile-cu-adevarat-creatoare-raman-exclusiv-in-grija-om

Infinitul domnului Hobbs

On Februarie 20, 2013

Condu realitatea ta şi a celorlalţi în direcţia dorită, fără să funcţionezi ca o victimă veşnică a conştiinţei.

Domnul Hobbs. Era un simplu *office cleaner* , dar lucra la una din cele mai mari corporaţii ale lumii, condusă de cei mai abili magnaţi ai lumii, care îşi desfăşurau afacerile în colosala industrie a diamantelor. Soarta nu i-a fost deloc binevoitoare. Trecutul îl urmărea peste tot. Cu toate acestea, conştiinţa lui nu putea nega că, deşi bătrân, privea curajos înainte - dar privea cu mândria acelui spirit dur şi răzbunător, a acelui Mefisto ferm şi nezdruncinat. Îngerul s-a transformat în demon?

Un ochi pătrunzător poate observa foarte uşor, urmărind existenţa ordonată, dar tulburătoare a acestui bătrân - ca parte a unei analize ştiinţifice dusă până la extrem - numeroasele convulsiuni în circuitul său intern, puncte de maximă tensiune care se îndepărtează tot mai mult de adevărata lui natură, valori ale unor elemente care nasc frecuşuri stranii.

Care este adevărata lui motivaţie? Care este natura acestor electroni care se ciocnesc intermitent între ei, în forul său lăuntric?

Bine montat în stativul existenţei sale, fiecare senzor generează un alt tip de curent, indică mereu o altă tensiune, tot mai anormală, care evoluează ca un tot unitar, ca un răspuns coordonat al unei mari varietăţi de inconveniente emoţionale, oscilând anapoda între două valori: "plus" şi "minus" - care se pot aloca unei singure variabile: Răzbunarea !

Leadership: Eşti capabil să-ţi elaborezi o atitudine de superioritate faţă de ce ţi se întâmplă în timp ce mergi pe drumul vieţii, prin proiectarea unui orizont desprins din nemărginirea unui sentiment atârnat de un fir gros numit "Răsplată meritată" ?

Şi cum vei face asta? Trebuia să fie o operaţiune solo, dar s-a transformat într-un duet rar întâlnit, o unitate compactă cu mai multă forţă. Asemenea unui braconier pornit la vânătoare, domnul Hobbs se trezeşte alături de o leoaică rănită, o îngrijeşte, îşi fixează amândoi aceeaşi ţintă şi pornesc împreună la atac. Răsplata demersului lor, dacă se lăsa cu o victorie, însemna dobândirea unei bogăţii fără margini.

Altfel spus, dorinţa lui de răzbunare îndreptată împotriva managerilor din corporaţie, este dublată de Laura Quinn – şi ea tot atât de măcinată de regrete, dureri şi oboseli, şi mânată de aceeaşi dorinţă impetuoasă ca a lui. Amândoi vor să supună dragonii la acest tratament, dezvoltându-şi o tehnică specială pentru a pregăti terenul de luptă, stimulându-şi intelectul dincolo de tot ce se poate imagina.

- Vrei să intri în seiful corporaţiei şi să furi diamantele? Doar nu vorbeşti serios ! Cum vei face asta?

- Numai eu pot şti…şi îndrăzni, răspunde domnul Hobbs, citându-l parcă pe ambiţiosul Eugène de Rastignac, din opera lui Balzac.

- Şi cum plănuieşti să afli combinaţia seifului?

- Aici intervii dumneata, doamnă Quinn.

Ambiţia lor este întărită de încercarea la care îşi supun concomitent propria putere şi voinţă. În cele din urmă, planul lor îşi nimereşte ţinta. Răzbunarea amândurora îşi face efectul de la prima aplicare.

Dar mereu ne va rămâne întipărit în memorie dialogul între domnul Hobbs şi Laura Quinn, din finalul filmul " *Flawless (2007)*". Acest ansamblu de forţe unite, a căror traiectorii, intersectându-se, le-a pus la grea încercare caracterul:

- Crezi că a meritat să faci toate acestea pentru cauza ta, domnule Hobbs?

- O, da ! Şi pentru cauza mea aş petrece şi o sută de vieţi în închisoare. Poate într-o bună zi veţi înţelege, doamnă Quinn.

Leadership: Poţi să te constitui ca şi cale de facilitare a unui proces decizional complex, astfel încât să redai perfect începutul unei lumi noi din perspectiva a ceea ce urmează să se întâmple?

Eşti un vânător care se vânează pe sine? Priveşti înainte cu mândria unui spirit dur şi războinic? Care sunt punctele de maximă tensiune care te îndepărtează tot mai mult de adevărata ta natură? Care este adevărata ta motivaţie şi ce efect produce ea asupra celorlalţi? Care este natura acelor electroni care se ciocnesc intermitent între ei, în forul tău lăuntric?

Locul leadershipului, asumarea şi valorificarea lui în cadrul lumii de mâine, prin prisma propriei tale gândiri, a propriului tău sistem de funcţiune, implică o preferinţă sau o anumită apreciere lăuntrică în contextul creşterii gradului de toleranţă la acţiunile vătămătoare, la frustrări şi incertitudini, la ambiguitate şi la risc.

Frecuşuri, poate justificate, dar extrem de dure uneori, cu impact de anvergură în existenţa ta, putând a degenera în rupturi devenite vizibile abia atunci când temuta "maladie" s-a dezvoltat atât de mult încât cu greu mai poate fi vindecată.

Această maladie nu este altceva decât manifestarea unei realităţi, pe care nu ţi-ai dorit-o cu adevărat. Acea manifestare de voinţă prin care singur te obligi să devii un prototip nesigur de leadership, un *device* care nu promite prea mult, care urmăreşte doar accelerarea tensiunii - creşterea pulsului propriu, şi destabilizarea completă a pulsului celorlalţi.

Ca doi electroni care se ciocnesc intermitent între ei, în forul tău lăuntric, aceste două pulsaţii oferă mai degrabă indicii cu privire la slăbiciunea ta, o limită a propriei neputinţe, o sărăcire a propriei tale firi - care conduc, sub influenţa legilor proprii, la o depreciere puternică a capacităţii de a înfăptui o schimbare pozitivă în propria-ţi conştiinţă. Devii propriul tău urmăritor, un vânător care se vânează pe sine, un braconier care cade în propria lui capcană.

Leadership: Cât de întunecat este infinitul pe care îl porţi în tine din perspectiva unui proiect aparent imposibil de infaptuit care are un mesaj social foarte puternic: "Ridică-te și vorbește despre cele nespuse" ?

Domnul Hobbs a reuşit să o salveze pe Laura Quinn de la o epuizare fizică şi emoţională, dar cu un preţ - antrenând-o spre o sumbră aventură, spre un risc enorm, spre o regresie în alte

planuri ale personalităţii.

Dar, să ne întrebăm cu oarecare îngrijorare, domnul Hobbs a reuşit să se salveze pe el însuşi? Sau doar şi-a alinat sentimentul de răzbunare? Căci el a funcţionat ca o victimă veşnică a conştiinţei – prin invocarea repetată a trecutului, percepând totul prin împlinirea unui scop care continuu îl devora în interior.

În spatele acestei întrebări putem desluşi limita propriului său mod de a fi, a noului său statut în societate – o cauzalitate condiţionată. El trăieşte mai departe cu conştiinţa poruncii sale morale – eliberatoare sau distrugătoare?

Scriitorul francez, Victor Hugo, remarca cu mâhnire: " *Cât de întunecat este acest infinit pe care omul îl poartă în el şi pe care cu deznădejde încearcă să-l măsoare cu voinţa fiinţei lui şi cu faptele vieţii sale !* "

Leadershipul este solicitant şi complex. Convingerea mea este că vei putea să îmbrăţişezi această ştiinţă doar dacă vei reuşi să-ţi asumi responsabilitatea pentru acest "infinit" pe care îl porţi în tine, care îşi poate răsfrânge efectele şi asupra celorlalţi din jurul tău.

Măsoară-ţi voinţa şi faptele, condu realitatea ta şi a celorlalţi în direcţia dorită, fără să funcţionezi ca o victimă veşnică a acestui infinit ambiguu şi revers - "conştiinţa", care poate provoca mai mult rău decât bine, mai multe nelinişti decât bucurii - ţie şi celorlalţi.

"Ridică-te și vorbește despre cele nespuse" este mesajul pe care îl poţi desprinde din spatele unei vieţi împlinite prin eliberarea de durerea pricinuită de o lume care s-a arătat tot mai apăsătoare.

Cele nespuse sunt firimiturile de suflet care nu sunt ciugulite de ignoranţă şi de veşnicul "Nimic nou sub soare", ci acelea care se culisează în exterior printr-o maximă empatie cu năzuinţele sau durerile altora, impresionând prin entitatea superioară a unei trăiri care s-a găsit modul ideal de materializare într-o viziune fără frontiere.

Infinitul domnului Hobbs simbolizează credinţa, speranţa, flacăra sentimentelor care pot fi cu greu ţinute în frâu de această constantă, a devenirii sau a degenerării, numită conştiinţă.

Source: https://neculaifantanaru.com/infinitul-domnului-hobbs.html

Infinitul unei lumi ascunse

On Octombrie 23, 2016

Fii tu însuţi, sporindu-ţi capacitatea de a face vizibile efectele unei imagini tot mai complete care eliberează și totodată se impune prin puterea ei de sugestie.

Gândirea mea a urmat dezvoltarea firească a vârstei, punând capăt oricărei interacţiuni cu elementele unei realităţi prozaice, pe măsura creării unei vieţi pline de sens. Toate sunt în continuare scrise cu literă de artist, dar în ordinea unei emancipări individuale valorizatoare, a gândirii interpretate prin prisma capacităţii de a face vizibile efectele unei imagini tot mai complete, care eliberează și totodată se impune prin puterea ei de sugestie.

Păstrez multe din pretenţiile acestei dezvoltări, cuvenite unei extraordinare intensităţi a gândirii-cinema, prin imagini care se şterg ori de câte ori doresc eu, prin perfecţionarea cadrelor de origine într-o scenă "Future Heroes" şi dedicată exclusiv unei lumi chibzuite după bunul meu plac. Artistul este un creator de scenarii reunite într-o artă a reprezentării tridimensionale a imaginilor, într-un timp al cuvintelor preţioase, astfel devenind un manipulator al lumilor ficţionale, din considerentele gândirii imaginative.

Fireşte, trăiesc prezenţe şi absenţe cu acea extraordinară intensitate spre care tind numai gândirea şi acţiunea umană în expresia lor cea mai înaltă, memoria, limbajul, dar şi alte procese psihice precum afecţiunea, voinţa, motivaţia, atenţia. Imaginea artistului este în strânsă legătură cu o categorie de gândire ce se situează între concret şi abstract, între real şi ideal, între sensibil şi inteligibil, încât imaginii să i se aducă meritul de a fi absolută, adică prin asemănare cu experienţa Creatorului de a-şi descătuşa fantezia printr-o eliberare deplină de constrângeri şi convenţii.

Leadership: Poţi să-ţi identifici imaginea personală cu cea a unui Creator care se reinventează în permanenţă printr-o gândire vizuală excelentă, în accepţiunea că o imagine trebuie să fie aportul unui act artistic la surprinderea unui nou orizont de aşteptare?

Scriu pentru că ştiu să fac din scris expresia idealismului unui creator care a uitat pur și simplu de cadrul descurajator al vieții pe care o trăieşte și s-a ridicat deasupra tuturor prin cunoaştere. Capacitatea de a scrie prin intermediul unui idealism al cunoaşterii, apropiat de cadrul calităţii vieţii mele, îmi conferă o anumită prestanţă, o valoare mare înaintea tuturor celorlalte valori pe care le ia în considerare lumea, fără să fiu nevoit să fac din creaţie expresia grandomaniei sau egocentrismului.

Însă nu toţi sunt mişcaţi înainte de urmările unei evoluţii lăuntrice şi de perspectivă, cum este înclinaţia scrisului spre crearea unei imagini pozitive a brandului personal. Spun asta în timp ce urmăresc prezentările trainerilor/speakerilor români susţinute la un eveniment recent. Constat cu surprindere, pe lângă faptul că majoritatea nu ştiu ce este un LEAD şi, deci, nu ştiu nici cum să-l utilizeze, că mai au şi altceva în comun:

Aproape toţi fac parte din echipa "John Maxwell".

Şi stau şi mă întreb: trebuie să faci parte dintr-o echipă sau alta ca să ai realmente ceva important de spus? Nu te-ai gândit niciodată că ai putea să fii infinit mai valoros decât o echipă întreagă?

Când ai să gândeşti astfel, abia atunci vei fi cu adevărat valoros şi nu vei mai vinde imaginea unui străin ! Vei începe să promovezi imaginea ta şi a României ! Vei începe să fii un lider !

Fii român, nu australian, nu american, nu francez, nu rus, nu reprezentantul altei naţii. Fii mai bun decât toţi ! Şi, mai întâi de toate, fii rodul dezvoltării tale individuale !

Leadership: Iei în considerare perspectiva unei emancipări individuale valorizatoare care ridică actul de creaţie la rang de imagine după care te poţi orienta când îţi alegi stilul de interpretare a propriei alternative de a fi inovator?

Poţi să asiguri situarea centrată a zonelor existenţiale într-un motto "fii mai bun decât toţi", doar dacă scrisul tău este dovada unei atitudini hotărâte şi a unei gândiri profunde ce se poate detaşa de prezent pentru a străbate secole de istorie pline de abordări ale vieţii şi ale creaţiei.

Rămâne veşnic adevărul exprimat de bătrânul preot Menes, cel mai bun cunoscător din Egipt al stelelor şi totodată meşter iscusit, din romanul "Fararonul" de Boleslaw Prus:

"Toate acestea sunt lucruri mărunte. Faraonii cei mai tineri îmbătrânesc, iar poporul a mai avut nu o dată ziua a şaptea pentru odihnă, a avut şi pământ. Ah, de s-ar fi schimbat numai asta ! Dar câte dinastii şi câţi preoţi nu s-au perindat de trei mii de ani încoace în Egipt, câte oraşe şi câte temple nu s-au prefăcut în ruine, câte petice noi de pământ nu s-au ivit !

Toate lucrurile s-au schimbat, afară de unul singur: că doi şi cu doi fac patru, că triunghiul este jumătatea dreptunghiului, că luna poate acoperi lumina soarelui şi că apa care fierbe poate arunca o piatră în aer.

În lumea asta pieritoare, ceea ce ţine şi rămâne e numai înţelepciunea. Vai de acela care, pentru lucruri trecătoare ca norii, părăseşte ceea ce e veşnic ! Inima lui nu-şi va găsi nicicând liniştea, iar cugetul lui se va legăna ca luntrea în mijlocul vijeliei."

Înţelepciunea, distingându-se prin atitudinea cu care întâmpini gândirea inovativă, este suma tuturor lucrurilor mărunte cărora le ridici valoarea la rang de lege care rezistă veşniciei.

Ceea ce înveţi de la viață, prelucrând și dezvoltând cadrul unei logici a armoniei, a plenitudinii, a materializării imaginative, este la fel de important ca ceea ce înveţi de la alţii, cu menţiunea că relația dintre tine și ei - care confirmă progresele cunoaşterii prin luarea în considerare a finalităţilor - nu răspunde la întrebarea: „Ce a fost mai întâi, oul sau găina?"

Depinzi de ceilalți oameni, sau ceilalți oameni depind de tine? Căci sunt două feluri de oameni: cei care se remarcă învăţând din propria lor experiență (cei autentici), și cei care se remarcă extrăgând învăţăminte din experiența altora (cei care își slăbesc individualitatea). Cei ce luminează datorită unei cercetări de sine, şi cei ce luminează datorită focului aprins de alţii.

Oscilăm permanent între tendinţa de a fi noi înșine și tendinţa de a fi ca ceilalți, oricât de dificile ar fi eforturile de delimitare a ariei de cuprindere a ştiinţei. Dar ceea ce se impune ca premiză indispensabilă a analizării și evaluării personale, în contrast cu ceea ce gândesc ceilalți, fără a epuiza abordarea de tip experienţial a scopului propus, este capacitatea de a face vizibile efectele unei imagini tot mai complete, care eliberează și totodată se impune

prin puterea ei de sugestie.

Iar deseori această imagine, ce corespunde unei evoluţii bazate pe înțelepciune, reprezintă efectul următoarei expresii: „nu părăsi ceea ce e veșnic pentru lucruri trecătoare”.

Veșnicia este forța umană cognitivă valorizatoare, evidenţiindu-se pe fondul acceptării diferenţei dintre tine și ceilalți, între ceea ce știi de la ei și ceea ce simți că ești pregătit să înveţi de unul singur, pe fondul dominării cauzelor care definesc existența.

Veşnicia este polul pozitiv al unui spaţiu în care viaţa capătă un sens mult mai larg, atunci când inima își găsește liniştea. Este o stare de conştiinţă în care omul se trăiește pe sine ca fiinţă unică și creatoare. Este rezultatul luptei înverşunate pentru a descrie și înțelege natura propriei tale creaţii... dincolo de umbra sau lumina celorlalți oameni.

Veşnicia este **infinitul unei lumi ascunse**...şi regăsite. Este aprofundarea clipei cu existenţa, este o formă a tuturor fenomenelor simţurilor. Este un sistem de referinţă pentru orice demers uman semnificativ în planul cugetării formulate în mod diferit.

Cineva spunea că Soarele este de miliarde de ani un astru nelipsit din spaţiu. Este diferit de celelalte stele nu pentru că luminează cel mai puternic, nu pentru că are dimensiuni mari şi se află în mijlocul sistemului solar, nu pentru că sfidează legile timpului, nu pentru că este centrul cunoaşterii universale şi a puterii universale. Ci pentru că este necesar pentru viaţă.

Iar dacă fiecare atom din corpul meu a fost o dată parte dintr-o stea, aş vrea ca acea stea să fie Soarele.

Source: https://neculaifantanaru.com/infinitul-unei-lumi-ascunse.html

Îngerul încătuşat în lanţurile cauzalităţii

On Martie 31, 2013

Analizează şi fii decidentul care hotărăşte completarea şi actualizarea Eu-lui tău, promovând acele valori care sunt absolut necesare propriei tale descoperiri şi dezvoltări.

O singură lege, supremă şi fundamentală, este acum stăpână şi decide calea de urmat în viaţa Laurei Quinn, determinată de un clarobscur, de contrastul izbitor între lumini şi umbre. Iar domnul Hobbs a fost oportunitatea care a slujit în spiritul acestei legi şi a scos-o din amorţeală atribuindu-i un sens, o aplicare conformă cu cerințele cerute de situaţia dată.

Două suflete tari legate printr-o lege care capătă o menire specială, apropiate prin legături de nedesfăcut, se pot afla în acelaşi timp pe marginea unei prăpăstii foarte adânci, dar niciodată nu vor reuși în ultimul moment să se agațe de aceeaşi ramură de copac. O complicitate pur morală se transformă într-o certitudine, care se cheamă – ironic – să zicem „relativism", ceva care vine şi te face să deschizi ochii, să începi a privi lumea ca printr-un ochean fermecat, apoi trece şi se stinge ca un cristal învăluit de umbra nopţii.

– Serios? Asta o să faci? O să te predai, Laura? După toţi aceşti ani în care ţi-ai croit drum în sus ? Ai râs la glumele superiorilor tăi şi ţi-ai neglijat oportunităţile. Nu ai mai avut timp deloc pentru tine, ai făcut doar ce au vrut ei. Chiar o să dai cu piciorul la toate astea ca să mă dai şi pe mine în vileag?

Laura cade într-o îndoială sfâşietoare, aidoma acelui personaj controversat al lui Victor Hugo: să facă fapta bună şi să se predea, cu riscul de a sta restul vieţii în închisoare, sau să păstreze tăcerea şi să trăiască toată viaţa cu conştiinţa neîmpăcată? Să intre în iad şi să ajungă înger, sau să rămână în paradis şi să devină demon?

Leadership: Îţi permiţi privilegiul de a fi o sferă de acţiune mai largă decât ţi-ai propus iniţial, în direcţia unei schimbări autentice care face din calitatea ta cea mai pregnantă un surogat al exprimării potenţialului de a fi mult mai puternic?

Ridicând parcă acele cuvinte biblice " *dirige ton cœur dans la bonne voie* " la rangul de supremă instanţă morală, domnul Hobbs pare să-i impună Laurei o revelaţie dătătoare de vigoare şi curaj. El solicită aprobarea hotărârii sale, venind cu argumente bine conturate. În realitate însă, Laura face un pas uriaş peste această hotărâre, un soi de mişcare de eliberare psihică şi emoţională, îndepărtându-se chiar complet de sfera ei de acţiune.

Clarobscurul se obţine în viaţa Laurei cu valori de alb şi negru, iar în viaţa domnului Hobbs cu culori degradate în sus spre luminos şi în jos spre întunecat. Clarobscurul face, deci, parte integrantă deopotrivă din prezentul lor plin de frustrări dar şi de regrete, aruncându-i într-un viitor nesigur.

Să primească de la domnul Hobbs instrucţiunile pentru a şti cum să reacţioneze faţă de situaţia dată, sau să scoată la lumină adevărul, acest prag de la porţile raiului, şi să-şi periclitеze viitorul? Iată care sunt acum nuanţele care pun în evidenţă calitatea ei cea mai pregnantă. Un înger se răzvrăteşte şi devine om.

În clepsidra existenţei amândurora, fiecare particulă capătă viteza luminii. Dar numai în Laura se zvârcoleşte cu putere un sentiment de neputinţă şi incertitudine. Numai ea radiază acele sunete sinistre, confuze, disperate, care strigă cu reproş, cu ultima urmă de credinţă: "Ajutor !

"

Căci numai ea cunoaşte taina luptelor dintre demoni şi îngeri pe care le duce cu stoicism şi tristeţe. Calitatea ei cea mai pregnantă este aceea de a fi dură şi corectă în afaceri, dar foarte moale în ceea ce priveşte expectanţele personale, astfel găsind în domnul Hobbs un surogat al exprimării potenţialului de a fi puternică pe ambele planuri. *

Leadership: Cea mai potrivită determinare a ta este calitatea de a fi subiect primordial al realităţii altora, valabilă pentru tot ceea ce, într-un fel sau altul, există ca o manifestare de forţă ce poate obţine ascultarea din slăbiciune sau laşitate?

Viaţa ta pare a fi guvernată în principal de o singură lege? Cine este cel chemat să descopere tâlcul acestei legi? Priveşti lumea ca printr-un ochean fermecat? Ce preferi: să intri în iad şi să ajungi înger, sau să rămâi în paradis şi să devii demon? Clarobscurul face parte integrantă din prezentul tău?

Deseori leadershipul se dovedeşte a fi un prilej de poticnire. Dintre combustibilii utilizaţi ca materie primă în procesul de dezvoltare personală, pe primul loc îl ocupă viziunea unitară - dată de noua ta concepţie despre lume şi viaţă, în lumina acelei legi supreme, pe care o poţi abroga înainte de a fi prea târziu.

Această lege rezultă din interacţiunea factorilor participanţi la desfăşurarea procesului de mediere între constantele pe le introduci în existenţa ta: alb şi negru, victimă sau infractor, bun sau rău. Ea se ţine ascunsă în fiecare aspirant la un alt statut (ca în cazul Laurei Quinn), putând fi justificată printr-un argument opozabil hotărârii a cărei efecte îţi pot îmbunătăţi sau înrăutăţi calitatea de om.

Când un înger se roagă, o floare de crin se adaugă în buchetul vieţii. Legea se rezumă la o singură condiţie fundamentală, ce ţi-ar putea asigura apoi un punctaj superior: să nu uiţi cine eşti, să nu te decuplezi de partea emoţională, sensibilă la sugestii. Cu alte cuvinte, consecinţele faptelor pe care le săvârşeşti, dezvăluite şi studiate în detaliu, trebuie să fie bine înţelese de către ceilalţi, dar să fie aşa cum le doreşti tu.

Forţa morală a Laurei Quinn seamănă cu aripa frântă a unui înger: este neputincioasă în faţa situaţiei întâmpinate, astfel fiind nevoită să se adapteze la realitatea întemeiată de domnul Hobbs şi care, totodată, îi aduce alinare şi o speranţă de creştere a calităţii vieţii personale.

Leadership: Poţi să conturezi tabloul grandios al unei tranziţii decisive spre un "altcineva" mai bun şi mai puternic, fără să ştii cum să-l priveşti din spatele scenei?

Totodată legea trebuie să scoată în relief calităţile tale cele mai pregnante, să proiecteze asupra ta o altă imagine - aceea de înger, de om care poate fi iertat. Bineînţeles cu preţul unor osteneli, nevoinţe, al unei pocăinţe sincere, a unei trăiri care să te apropie foarte mult de starea omului matur - care se cunoaşte şi se acceptă pe el însuşi dintr-o perspectivă mai înaltă, care nu se îndepărtează de adevăr.

Această abordare, pe care trebuie s-o ai în vedere pentru a accede la o transformare mai profundă a fiinţei tale, poate fi aproximată prin expresia: " *Când un înger se roagă, o floare de crin se adăugă în buchetul vieţii !* " Adică atunci când îţi recunoşti adevăratele valori, totul în viaţa ta capătă o nuanţă personalizată, noi dimensiuni şi intensităţi, modelate prin forţa ta de caracter.

În felul acesta leadershipul tău aspiră să fie un tablou grandios al unei tranziţii decisive ce se materializează într-un alter-ego apropiat de ideal, care te ajută să-ţi învingi inamicul numărul unu, cu propriile lui arme: tu însuţi. Victoria vine odată cu ajustările făcute după fiecare lovitură pe care tu însuţi ţi-o aplici atunci când vrei să domini Omul din tine.

Sub această formă, leadershipul nu devine "ieftin", iar existenţa ta, proiectând asupra celorlalţi o lumină vie, o cantitate de sentimente pozitive, nu se va goli niciodată de conţinut. Tot ceea ce hotărăşti să faci, să fii, să accepţi sau să respingi, tot ceea ce pretinzi de la tine, tot ceea ce transmiţi chiar şi în mod indirect, face parte dintr-un „relativism" care te apropie sau te îndepărtează de ceilalţi. Dintr-un "clarobscur" cu culori degradate în sus spre luminos şi în jos spre întunecat.

Tu alegi nuanţele care pun în evidenţă calitatea ta cea mai pregnantă. Prin felul cum reacţionezi faţă de situaţia dată, scoţând la lumină adevărul, acest prag de la porţile raiului, poţi să-ţi îmbunătăţeşti în egală măsură atât prezentul cât şi viitorul. Dar pentru aceasta este necesar să depăşeşti obstacolele inerente procesului tău de maturizare.

A privi un tablou din spatele scenei înseamnă să ai curajul să fii tu însuţi într-un mod cât mai profund şi să te accepţi aşa cum eşti dincolo de ceea ce ţi se întâmplă, fără să cazi într-o stare de apatie totală şi să devii un om distant faţă de realitățile lumii din care faci parte.

Îngerul încătuşat în lanţurile cauzalităţii aduce în prim plan factorul uman care uneori lipseşte în procesul transformării tale, adică acea manieră care imprimă expresivitate unei forme de comunicare şi de exteriorizare a Eu-lui.

Analizează şi fii decidentul care hotărăşte completarea şi actualizarea Eu-lui tău, promovând acele valori care sunt absolut necesare propriei tale descoperiri şi dezvoltări.

*** Notă:** Flawless (2007);

Source: https://neculaifantanaru.com/ingerul-incatusat-in-lanturile-cauzalitatii.html

Inima simte ceea ce ochii ezită să recunoască

On August 28, 2024

Un gest de generozitate completă poate fi însoțit de un ultim simbol al vanității, păstrat ca o reminiscență a dorinței umane de a proteja o parte din sine.

Laura Quinn, din filmul "Flawless (2007)", se afla față în față cu o realitate care părea să își încheie ciclul. Povestea ei, atât de bine ascunsă sub vălul tăcerii, era pe cale să fie dezvăluită într-un mod neașteptat. Reporteriţa, atentă și nerăbdătoare să afle adevărul, a pătruns adânc în povestea vieţii ei. Și astfel, în acel moment de confesiune neaşteptată, cuvintele curgeau fără oprire. Ceva din sufletul reporteriţei părea să se frângă încet, sub greutatea poveștilor nespuse.

Liniștea se așternu apoi între noi două, un moment suspendat în timp, fără ieșire. O vedeam pe Laura cum se înclină ușor înainte, ca un martor tăcut la o confesiune nerostită, căutând în ochii mei răspunsuri pe care nici ea nu îndrăznea să le rostească. Întrebarea stătea acolo, ca o umbră subtilă în privirea ei, dar cu toate acestea, nu făcea decât să intensifice tăcerea, să adâncească spațiul dintre cuvinte, să stingherească acea fragilitate a momentului. Era o curiozitate tăcută, aproape palpabilă, un fel de tensiune nerostită, care în mod paradoxal spunea mai mult decât ar face-o orice întrebare articulată, făcându-mă să mă pierd într-o tulburare neclară.

„Scuză-mă, dar trebuie să știu. Ce s-a întâmplat cu banii? Au ajuns la domnul Hobbs?"

Leadership: Adevărul pe care ți-l atașezi în față drept protecție, poate să devină o barieră între deschiderea totală a sufletului și lupta nespusă pe care o porți în tăcere?

În momentele de confesiune profundă, tăcerea și privirea pot comunica adevăruri mai puternice decât cuvintele, dezvăluind vulnerabilități neașteptate. Laura se opri pentru o secundă, privind spre fereastra care dădea spre orașul plin de viață, parcă reflectând asupra unui adevăr pe care doar ea îl cunoștea. În ea se dădea un fel de luptă surdă, *Emensuz Anaanacest*, trăia un soi de contraste interioare care o consumau în tăcere, balansând mereu între dorințe și temeri nespuse. Ceva din ea părea să se frângă, oscilând între puterea de a merge mai departe și teama de a se expune complet în fața propriei conștiințe.

„Domnul Hobbs... ei bine, noi nu am mai vorbit niciodată. Dar am primit o scrisoare de la o bancă din Elveția, în care am fost informată că s-a depus o sumă într-un cont cu numele meu. Mai precis, suma de o sută de milioane de lire. Toți banii. Și, abia de acolo, începe adevărata mea poveste."

Într-un gest simplu și fără pretenții, Laura întinse un manuscris reporteriţei, gestul acesta reprezentând o deschidere totală a sufletului, un fel de punte de dincolo de aparențe.

„Articolul tău este despre femeile de succes, nu-i așa? Îți dau acest manuscris cu toate însemnările mele, despre viața mea. Sper să fii inspirată și sper să-i poți inspira pe alții. Mă poți contacta, dacă vrei. Detaliile mele sunt pe spate."

Leadership: Poate lumea ta interioară să se extindă spre un nou nivel de conștientizare asupra experiențelor trăite, într-un moment de revelație în care vulnerabilitatea devine o punte între trecut și prezent?

Cu o tăcere plină de înțelesuri, reporterița desfăcu încet manuscrisul, așa cum un pictor își mângâie delicat pânza, foile părând să suspine sub greutatea timpului. Când paginile s-au deschis, încet şi pline de mister, a observat o scurtă notă personală a Laurei, scrisă cu o mână tremurândă, parcă gravată în filigranul hârtiei. Tăcerea devenise o prezență vie, umplând aerul din jur cu o gravitate neașteptată. Acea notă, pierdută printre cuvinte, părea să dezvăluie o fărâmă de suflet, o nestemată a vulnerabilității, o confesiune ascunsă între rânduri, iar inima ei bătea în același ritm cu fiecare literă, de parcă descoperise, pentru prima dată, o lume tainică, nu doar a Laurei, ci și lumea ei.

Această fărâmă de suflet, așternută pe hârtie cu atâta vulnerabilitate, devenea oglinda propriilor mele întrebări și frământări, în prelungirea unei *introspección profundis*. Mă întrebam cu neliniște, oare câte dintre propriile mele secrete ar putea fi citite între rândurile articolelor mele, câte emoții nerostite ascund? Câte dintre propriile mele temeri și speranțe își găsesc ecoul în cuvintele pe care le scriu? În acel moment de revelație, am realizat că descoperisem mai mult decât o simplă notă personală. Găsisem o cheie către înțelegerea naturii umane în toată complexitatea ei, o punte între trecut și prezent, între mine și ceilalți. Și în această descoperire, simțeam cum propria mea lume interioară se extinde, devenind mai bogată, mai profundă și mai misterioasă ca niciodată.

„Nu am vrut să se întâmple așa, dar povara banilor lui Hobbs m-a trimis într-o altă direcție. Am descoperit lumea și, prin ea, m-am descoperit pe mine. Ai fi surprinsă cât timp îți ia să dai 100 de milioane de lire. Mie mi-a luat 40 de ani să fac asta. Și abia azi am dăruit ultimul bănuț în scopuri caritabile, mai ales în domeniul ştiinţei, în cercetări medicale. Sunt liberă, în sfârșit. E o lume remarcabilă acolo..."

Leadership: Simți cum propria ta lume interioară se extinde atunci când explorezi viața altora, pe măsură ce vanitatea devine virtute a exprimării vulnerabilității proprii?

La finalul ultimei pagini, cuvintele se desprindeau de pe hârtie cu forța unei întrebări adresate nu minții, ci sufletului celui care le citea: *"You will be a giver, or a taker?"* Vei fi unul dintre cei care dă sau dintre cei care ia?

Simțeam cum această întrebare nu era doar pentru mine, ci pentru fiecare suflet ce ar fi ajuns la acest punct al manuscrisului. În fața acestor cuvinte, oricine ar fi fost silit să se confrunte cu propria esență, cu propria balanță între generozitate și egoism, între lumină și umbră. Laura, însă, nu s-a oprit aici, nu, n-a putut să lase trecutul în urmă, să-l renege așa cum un artist își uită prima schiță. O vedeam îndepărtându-se de mine, cu un zâmbet vag pe buze, continuând parcă în sinea ei o confesiune aproape șoptită.

Uneori, un lucru aparent mic poate reprezenta tot ceea ce suntem cu adevărat: *„Am dăruit totul. Cu excepția acelei bijuterii pe care ai ținut-o în mână, atât de rară şi valoroasă". Pe aceasta am păstrat-o pentru zilele ploioase. Sau poate... poate că e ultima fărâmă de vanitate care mi-a mai rămas."*

În aceste cuvinte se ascundea nu doar povestea unei vieți dedicate transformării lumii, ci și lupta interioară a unei femei care, în final, reușise să-şi găsească pacea. Când totul dispare, ochii încă urmăresc ceea ce a rămas în siguranță. Este o poveste despre curaj, introspecție, și despre alegerile care ne definesc. La final, tot ce rămâne în suflet sunt urmele acelor alegeri nesigure, mici fragmente de emoții, și ecourile visurilor împlinite sau pierdute, pe care am evitat să le recunoaștem chiar și față de noi înșine.

Leadershipul explorează finețea alegerilor umane, fuzionând între sacrificiu și păstrare, în căutarea unei păci interioare care transcende lupta dintre lumină și întuneric. Mai exact, leadershipul evocă lupta interioară a celui care, în fața propriilor alegeri, găsește curajul de a transforma lumea începând cu sine însuși.

Inima simte ceea ce ochii ezită să recunoască, ascunzând adevărul sub vălul incertitudinii. Astfel, sufletul rămâne prins între dorință și negare, căutând alinare în tăcerea nesigură.

Source: https://neculaifantanaru.com/inima-simte-ceea-ce-ochii-ezita-sa-recunoasca.html

Iniţiaţii au o cunoaştere mai aleasă

On Aprilie 18, 2020

Învaţă să faci din evoluţia ta o lucrare a divinului, aceasta dorindu-se a fi o facultate a sufletului care cunoaşte lucrurile dinainte ca ele să capete vreo formă.

- Treaba asta merge pentru proști, pentru cei simpli și inculți. Inițiații au o cunoaștere mai aleasă. Nu-i disprețuim pe creștini, pentru că există și printre ei inițiați care sunt oameni sfinți. Cu cât urcăm mai sus pe scara cunoașterii, cu atât deschidem ochii mai larg. La sfârșitul căutării lor, inițiații știu că toate țările slăvesc același Dumnezeu. Îl văd cu ochii lor lumești, Îl simt în carnea lor. Aceasta este cunoașterea supremă. Dobândind-o, sfântul îi poate vindeca pe bolnavi și le poate reda vederea orbilor printr-o simplă atingere. E suficientă chiar și o bucățică din hainele sale, iar osemintele păstrează și ele puterea.

Credem în Dumnezeul unic și în profetul său, în Coran și în Hadit și urmăm calea cea dreaptă. Cadiii și ulemalele noastre își strică vederea studiind Coranul, la fel cum învățații creștini se dedică lecturii Bibliei și exegezei Sfinților Părinți. Pentru a ajunge învățat, e suficient să ai sârguință și o memorie bună. Pentru cel inițiat, fiecare scriere, fiecare lucru lumesc se dezvăluie și se limpezesc în cunoașterea supremă, în cele din urmă, ca o metaforă a lui Dumnezeu. Pentru cel inițiat, vine momentul în care trăiește în Dumnezeu și Dumnezeu trăiește în el. *****

Leadership: Poţi să imprimi o mişcare asupra a ceea ce este imuabil şi omniprezent, prin revelaţia unei cunoaşteri bazată pe interpretarea unei înţelegeri obţinută prin integrarea informaţiei într-o entitate de aceeaşi natură, dar superioară?

Nu doar cartea simbolizează mijlocul de pătrundere în tainele cunoaşterii, ci însăşi facultatea mentală a omului de a descoperi, de a aprecia ridicolul ori incongruenţele absurde dintre cerinţele şi rigorile impuse de regulile societăţii, poate simboliza iniţierea, începutul cunoaşterii adevărate.

Ce presupune asta? Ei bine, sfatul meu este să urmăm calea cea dreaptă spre cunoaşterea cea mai aleasă, înlocuind realitatea celor mulţi (adepţi ai cerinţelor societăţii), în care drumul este presărat cu incertitudine, cu acea realitate în care descoperim pasiunea, ceea ce dorim să facem cu viaţa noastră. Iar restul o să vină de la sine.

Pe baza analizei situaţiei existente în societatea de azi, când toţi aleargă în orice direcţie dar puţini ajung la o destinaţie precisă, trebuie să precizez că noţiunea de putere şi cea de elită sunt strâns legate şi ocupă poziţii cheie în accelerarea importanţei cunoaşterii în contextul procesului de "vedere dincolo voalul aparenţelor", o vedere dincolo de ceea ce este imediat, dincolo de imperfecţiuni, dincolo de manifestările concrete.

Asta pentru că elita lumii, în ciuda a ceea ce se crede, nu este formată din preşedinţi, senatori şi directori executivi, ci tocmai din acei oameni de ştiinţă, de multe ori uitaţi sau amintiţi în fugă, ei sunt cei care ne deschid ochii și mintea spre noi orizonturi şi înţelegeri.

Şi tot cunoaşterea, sinonimă cu noţiunea de putere şi având sensul de alianţă a înţelepciunii cu ascuţimea mântuirii, poate pune bazele unei credinţe puternice în Dumnezeu, sub mantia unui iluminat care poate citi secretele sufletului şi, totodată, poate atinge starea de conştiinţă pură. Contestarea acestui fapt, ori neîncrederea faţă de actul cunoaşterii prevăzut în scopul Creaţiei, duce la un soi de criză obiectivă a puterii însăşi, care nu mai poate fi potenţată de înţelegerea armoniei între ego-ul ideal şi miracolul existenţei.

A învăţa să faci din evoluţia ta o lucrare a divinului înseamnă să acorzi prioritate cercetării, cunoașterii și inovării, încât studiul procesului cunoașterii să devină ocupația ta principală. Iar cunoaşterea se doreşte a fi o facultate a sufletului care cunoaşte lucrurile dinainte ca ele să capete vreo formă, atunci când împărtăşeşti o credinţă invincibilă care poate muta munţii din loc, care totodată poate să mântuiască, care poate face față durerii, foamei şi persecuţiei, care poate deschide orice suflet şi poate dezarma orice rezistenţă.

Prin leadership, încercăm să imprimăm o mişcare asupra a ceea ce este imuabil şi omniprezent, adică începem să urmăm calea dreaptă a credinţei care constă în posesia cunoaşterii căpătate prin cercetare, experienţă practică, autocontrol mental, minuţiozitate şi interacţiune cu alţi profesionişti.

Iniţiaţii au o cunoaştere mai aleasă dacă ne gândim la faptul că tot ceea ce este faptic, clădit pe spiritualitate, la fel ca tot ceea ce este de folos acestei lumi, îşi are vârful de lance în a gândi fenomenele oferite intuiţiei, adică a le evidenţia proprietăţile esenţiale sau a le atribui anumite semnificaţii. Iar dacă facem o paralelă cu "Esenţa tuturor lucrurilor", trebuie să ştim ceea ce spunea scriitorul Francis Barrett cu câteva secole în urmă:

"Dacă exista sute de virtuţi ale soarelui întâlnite în tot atâtea animale, plante, metale sau pietre, va trebui să le adunăm împreună şi să le ducem la o singură formă, în care vom regăsi unificate toate virtuţile de care am avea nevoie."

În momentul în care permiţi să vezi dincolo de voalul lumii, privind către tărâmurile mai bine rămase nevăzute, şi începi să te redescoperi, înseamnă că ai atins apogeul cunoaşterii, iar legătura ta cu Dumnezeu este fără pată.

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Iniţiatorul formidabilului

On Octombrie 29, 2009

Pune-ţi în valoare trăsăturile de caracter, găsind acele tipare, tendinţe şi contraste care întregesc "tabloul" complet al leadershipului tău.

Munca unui artist, precum cea a unui pictor, nu este chiar atât de uşoară cum cred unii. Cere pasiune, cere talent, răbdare, spirit imaginativ, un simţ dezvoltat al proporţiilor, formelor şi culorilor. Pictorul nu este doar un artist care lucrează cu uleiuri sau acuarele. Este şi un foarte bun observator care acordă o mare atenţie detaliilor. Şi un bun ascultător. Este foarte rafinat. Este inspirat de fiecare miros, de fiecare gust, sunet şi sentiment, de fiecare cântec pe care îl ascultă, de fiecare loc pe care îl vizitează.

El are capacitatea de a face conexiuni între lucruri aparent lipsite de importanţă. Banale. Fără sens. Când le priveşte găseşte ce este cu adevărat frumos şi interesant la ele. Şi ceea ce nu este. Cel mai important lucru este că ştie să extragă esenţa şi să o folosească. Să o adapteze la propria lui perspectivă. Da. Aşa este. Când vine vorba de pictură, vorbim de o lume aparte care cere dexterităţi deosebite, dar mai ales o inclinaţie nativă spre frumos şi creativitate.

Dorinţa cea mai profundă a unui adevărat artist este să picteze ceva ce nu s-a mai pictat. Se macină singur pentru a îndrăzni să facă ceea ce nimeni altcineva n-a mai realizat. Nu se mulţumeşte cu culorile şi cu formele tradiţionale, este mereu în căutarea ineditului.

Uneori nu îndrăzneşte să povestească nimănui ce intenționează să picteze. Pentru că oricât de bun ar fi, este întotdeauna nemulţumit de el însuşi, de picturile pe care le creează. De multe ori inspiraţia îl părăseşte, schiţa refuză să prindă forma pe care vrea să i-o dea, praful culorilor îi usucă gâtul, mâinile îi tremură, ochii îi sunt înlăcrimaţi de atâtea nopţi nedormite. Dar: formidabil. În cele din urmă, prin muncă asiduă, reuşeşte să dea viaţă unei adevărate opere de artă.

Leadership: În ce se concretizează relaţia dintre mediul de creaţie şi forma principală de manifestare a caracterului tău?

Aproape orice investigaţie a caracterului omului va găsi o relaţie între forma lui de manifestare şi mediul de creaţie şi de viaţă, chiar în puncte de maximă dificultate. Un mediu considerat defavorizant nu poate să asigure referinţele minime de cizelare a caracterului, necesare pentru a valorifica eficient "oferta" voinţei de a continua drumul autodepăşirii, care se bifurcă în cuprinsul propriului univers perceptiv, într-un mod superficial sau pronunţat.

Îmbunătăţirea experienţei artistice, care stă în spatele alegerii de a crea ceva nemaipomenit, în legătură cu atitudinea ta faţă de ce priveşti ca pe o mare provocare, poate determina un efect pozitiv prelungit al dezvoltării intelectuale - cu atât mai puternic cu cât mediu de creaţie inspiră şi motivează.

Forma principală de manifestare a caracterului unui artist se situează între conţinutul esenţei pe care o reactualizează prin imagine, prin simboluri, dar mai ales prin culoare, şi variaţiunile pe tema unui subiect aparent obişnuit, dar care oferă infinite modalităţi de multiplicare a "noului" prin capacitatea sa de a-şi reinventa stilul şi individualitatea.

Limbajul propriu de inspiraţie, care validează experienţa, dacă este acceptat ca model de adaptare individuală într-o cultură particulară, ca etalon al unei analize a prezentului, este

mai aproape de a deveni un "helper" pentru clarificarea perspectivelor de ascensiune spre alt nivel sau scop de existenţă. Asta numai dacă el este utilizat într-un mediu propice de dezvoltare care facilitează conturarea unei înţelegeri mai mult sau mai puţin diferenţiate printr-o sumă de idei proprii exclusive.

"Formidabilul" reprezintă un punct de maximă altitudine intelectuală, introducând prin el însuşi noi valori de referinţă la care se poate accede numai prin propriile forţe, printr-un simţ artistic pe care liderii şi-l descoperă treptat: înclinaţia spre spre cercetare şi experiment în favoarea surprinderii ineditului.

Promovarea experienţei artistice, care pledează pentru asumarea condiţiei artistului de geniu, are ca element primordial prilejul omului de a se autoevalua prin intermediul creaţiei experimentate printr-o trăire personală. O trăire din care nu poate să lipsească acea cunoaşterea instinctivă care utilizează câmpul nelimitat al raţionamentului subiectiv.

Asemenea unui artist, liderul îşi creează o lume a lui.

Leadershipul este o artă. Iar cel care-i conduce pe oameni şi le dă avântul necesar pentru a-şi îndeplini sarcinile ce le revin cu scopul de a avansa în cariera pe care şi-au ales-o, trebuie să fie un artist. Un artist formidabil. Care să-i uimească pe toţi prin însuşirile sale neobişnuite, prin calităţile sale extraordinare, prin performanţele sale uluitoare şi apoi să-i îndrepte în direcţia aleasă de el însuşi. O direcţie clară, sigură, corectă, care să corespundă cu interesul oamenilor pe termen lung.

Este istovitor să te afli în fruntea oamenilor. Trebuie să-ţi pui în ordine toate valorile şi să-ţi creezi propriul tău drum, propria ta cosmogonie, aşa cum face un pictor. Să-ţi creezi o lume a ta, în care totul să fie aşa cum vrei tu, dar la care să aibă şi ceilalţi acces şi de care să se poată bucura cu toţii. Să formulezi o viziune nouă a viitorului, prin care să-ţi exprimi dorinţa de a reînnoi în oameni acel ceva extraordinar: impulsul de a acţiona prin liberă exprimare a opiniei, impulsul de a munci cu mai mult profesionalism, de a-şi practica cu mai multă însufleţire meseria ca în final să ajungă să aibă un statul social foarte înalt.

După cum dorinţa cea mai profundă a unui adevărat artist este să picteze ceva ce nu s-a mai pictat, tot astfel dorinţa cea mai mare a unui lider este să-şi pună în valoare acele trăsături de caracter care să contribuie la evoluţia leadershipului său.

Nimic nu este mai sublim decât să te apropii de oameni, să-i motivezi să se alăture "lumii" tale, să-i determini se muleze după propria ta personalitate şi, imitându-ţi stilul, modul de gândire, trăsăturile de caracter să dea viaţa la ceva colosal. Ceva care, dacă s-ar putea, să dureze în timp ca un tablou. Asta înseamnă să fii un lider cu adevărat formidabil.

Esenţa unei compoziţii formidabile care face din artă un mijloc de comunicare a propriilor trăiri și sentimente, exprimate cu ajutorul elementelor de limbaj plastic, pretinde o îmbinare a mai multor lumi diferite într-un singur tot numit "frumosul uman".

O lume imaginară, o lume a exprimării neîntrerupte, o lume a formelor luând cu sine subiectul operei, o lume a poveștilor spuse prin intermediul culorii și formei, o lume a trăirilor de noi experienţe şi o lume a relaţiei om-simbol privită printr-o viziune originală.

Şi acum vestea cea rea. Nu poţi să investeşti puţin şi să câştigi premiul cel mare. Ai numai de câştigat doar dacă îţi îndeplineşti îndatoririle cu responsabilitate şi pasiune, dacă ai talent şi mai ales dacă eşti dispus să investeşti mai multă muncă. Dacă ai de gând să conduci un grup de oameni, mai mic sau mai mare, fără însă să ai acele calităţi care să-i facă mai buni, nu vei

putea să asiguri coeziunea echipei, nu-i vei putea îndruma spre o cale comună care să ducă la atingerea scopului final.

Pictorul poate crea din nimic o capodoperă pentru că ştie să redea "perfecţiunea" revizuindu-şi ideile, inventând lucruri noi, amestecând culorile în proporţii bine stabilite. El găseşte tipare, tendinţe, contraste.

Tu eşti un maestru în domeniul tău? Poţi găsi tipare, tendinţe şi contraste care să întregească "tabloul" complet al leadershipului tău, care să-ţi şlefuiască imaginea şi să-ţi nuanţeze calităţile?

Tabloul complet al leadershipului cuprinde reperele de memorie ale experienţelor de viaţă transpuse intr-un format nou, personalizat prin intermediul un limbaj universal, numit: "Self Portrait".

Inițiatorul formidabilului este acel om care transformă viziunea în realitate, îmbinând cunoașterea profundă a domeniului său cu abilitatea de a inspira și ghida pe alții. Este liderul care, asemenea pictorului maestru, vede potențialul acolo unde alții văd doar pânza goală, și are capacitatea de a orchestra talentele și eforturile echipei sale pentru a crea o capodoperă colectivă. Acest lider găsește echilibrul perfect între disciplină și creativitate, între tradiție și inovație, conturând un "Self Portrait" al leadershipului care reflectă nu doar propriile calități, ci și aspirațiile și potențialul întregii echipe.

Ca să poţi da viaţa la ceva, trebuie să fii orientat spre oameni şi spre necesităţile acestora, să ai abilităţi de comunicare, să ai o prezenţă agreabilă, să ai spirit organizatoric şi, nu în ultimul rând, trebuie să ai capacitatea de a construi diverse scenarii de acţiune. Trebuie să găseşti acele tipare, tendinţe şi contraste de acţiune, de gândire şi de comportament care să-i motiveze şi să-l ajute pe oameni să evolueze mai uşor.

Nu poţi deveni formidabil în leadership dacă nu eşti capabil să iniţiezi şi să susţii pe termen lung schimbări pozitive în rândul artei.

Source: https://neculaifantanaru.com/initiatorul-formidabilului.html

Iniţiatul

On Februarie 08, 2010

Oferă garanţia unui nivel ridicat de performanţă, aducând dovezi solide care să ateste calitatea propriei tale funcţionări şi evoluţii pe termen lung.

Tânărul prinţ Ramses, dornic să se afirme, îl rugă pe tatăl lui să-l numească conducător al oastei Memfi. Preamăritul Ramses al XII-lea, ştiind din propria lui experienţă cât este de dificil şi de riscant să conduci chiar şi un singur corp de armată la o vârstă atât de fragedă, îi spuse că îi va împlini voinţa doar dacă va dovedi că este apt pentru exercitarea unei asemenea poziţii. Într-o altă ordine de idei, tânărul Ramses urma să fie supus unui test cu adevărat serios al cărui scop era iniţierea lui în tainele conducerii. Aceasta era proba de foc pe care trebuia neapărat s-o treacă, altfel nu ar fi putut ajunge căpetenie, şi mai târziu, faraon.

Cu o oaste de zece mii de ostaşi, pregătită pentru luptă, înzestrată cu maşini de război şi cu cele de trebuinţă unei expediţii, Ramses trebuia să se îndrepte spre răsărit, în împrejurimile oraşului Pi-Bailos. În acelaşi timp, Nitager, căpetenia oastei care păzea porţile Egiptului de năvălirea popoarelor asiatice, trebuia să pornească împotriva lui Ramses.

Mişcarea trupelor condusă de însuşi Ramses s-a efectuat pe un drum strategic. Deşi Nitager îi întinsese o cursă, el şi oastea sa reuşiră să iasă din încurcătură datorită curajului său chibzuit şi a priceperii sale nebănuite în alegerea strategiei, datorită însufleţirii şi energiei sale extraordinare, datorită spiritului său descurcăreţ.

Pentru că i-a luat-o înainte lui Nitager, pentru că a izbutit să-şi adune toate oştile şi să le rânduiască în poziţie de luptă, în întâmpinarea inamicului, Ramses fu socotit învingător. Cât de imensă i-a fost bucuria în ziua când a fost numit căpetenia oastei Memfi. Acum drumul spre glorie i se aşternea în faţă.

Leadership: Cât de abil te arăţi într-o situaţie SPLIT între avântul spre cinstirea strălucirii unei viziuni mai durabile decât faptele tale şi privilegiul de a transpune lecţiile faptelor tale într-o expresie a intenţiei de a săvârşi marele pas spre glorie?

Dorinţa prinţului Ramses era ca tatăl său, preamăritul faraon Ramses al XII-lea, să-l iniţieze în arta militară, în activităţi specifice conducerii unei ţări. Evident era deosebit de greu pentru cineva de vârsta lui, neavând niciun fel de experienţă anterioară, să pornească într-o misiune în care şansele de reuşită erau minime. Cum oare putea el să realizeze ceva ce numai cei experimentaţi puteau reuşi? Putea oare el să-şi măsoare puterile cu o căpetenie de oaste experimentată cum era Nitager? Putea oare să treacă această proba de foc prin care foarte puţini trecuseră?

Ei bine, da, a fost posibil. Şi asta deoarece, cu siguranţă tatăl său, faraonul Ramses al XII-lea îl pregătise psihic din timp, îl îndrumase să stea cât mai mult printre soldaţi, îl învăţase să nu se teamă, să fie tot timpul hotărât. I-a dat mereu sfaturi preţioase în legătură cu acţiunile pe care trebuie să le întreprindă în anumite situaţii, atenţionându-l deseori la riscurile la care se poate expune.

Îl instruise să urmeze nişte reguli stricte astfel încât, în viitor, când va ajunge la conducerea ţării, să poată cârmui cu râvnă şi înţelepciune. Niciodată preamăritul faraon nu şi-ar fi trimis singurul moştenitor într-o misiune atât de riscantă, dacă acesta nu ar fi avut o pregătire prealabilă, psihică şi fizică, şi mai ales dacă nu ar fi avut încredere că este capabil să reuşească.

Leadership: Ai capacitatea să-ţi examinezi faptele vieţii referitoare la utilizarea imaginii de erou, încât să schimbi fundamental valoarea a ceea ce reprezinți din punct de vedere conceptual?

În mâinile unui faraon stă puterea, el are voinţa, el trebuie să aibă şi priceperea. Preamăritul faraon Ramses al XII-lea l-a iniţiat pe fiul său în timp util în tainele conducerii, învăţându-l să-şi valorifice calităţile înnăscute, pentru a-i fi urmaş la tron. Şi numai testându-l îşi putea da seama dacă este sau nu pregătit să facă faţă viitoarelor provocări.

La rândul său, prinţul Ramses, curajos şi încrezător în sine, motivat de scopurile ambiţioase ale tatălui său, condus de dorinţa de a se remarca, nerăbdător să se confrunte cu încercări pe care alţii le găsesc dificile şi intimidante, şi sprijinindu-se pe sfaturile primite de-a lungul timpului, a trecut cu brio testul, demonstrând că este apt pentru a conduce o oaste întreagă, şi pentru a-l urma la tron pe tatăl său.

Ramses a oferit garanţia unui nivel ridicat de performanţă, făcând dovada calităţii propriei sale "funcţionări" şi evoluţii pe termen lung. El a reprezentat miezul unui concept care poate fi definit astfel: *"Timpul trebuie împins dincolo de limitele temporarului ca să poţi face faţă provocărilor tainice ale sorţii".*

A-ţi examina faptele vieţii referitoare la utilizarea imaginii de erou înseamnă să-ţi maximizezi abilităţile personale prin utilizarea rezultatelor încercărilor drept o pârghie pentru a valida dovezile de necontestat ale unei cunoașteri apriorice, în încercarea de a traversa sferele de tranziţie ale ascensiunii de la condiţia de "marginal" la cea de "excepţie de la regulă".

Valoarea pe care o obţii în călătoria leadershipului depinde de sarcina pe care o iniţiezi şi pe care o închei cu brio fără să fii destul de experimentat în domeniu, dar îndeajuns de tenace ca să produci un efect de complementaritate a abordărilor individualismului ce compensează persistenţa unui underground de natură strategică.

Concluzie: Există la un moment dat o răscruce în viaţa unui om când trebuie să se decidă încotro o ia, şi implicit în ce domeniu vrea să se iniţieze. Odată luată hotărârea el trebuie să fie receptiv şi interesat pentru că altfel va eşua. Nimeni nu va putea să exceleze în vreun domeniu dacă nu este apt, deschis şi dacă nu posedă dorinţa de a excela în acel domeniu.

A începe să te iniţiezi într-un domeniu, iar apoi să abandonezi, înseamnă să fii ca un pai plutind pe ape mari, să te duci încotro bate vântul, să te mulţumeşti cu firmiturile care ţi le oferă viaţă şi întâmplarea, în loc să-ţi tai felia cea mai mare şi mai săţioasă. Alegerea îţi aparţine !

Oferă garanţia unui nivel ridicat de performanţă, aducând dovezi solide care să ateste calitatea propriei tale funcţionări şi evoluţii pe termen lung.

*** Notă:** Boleslaw Prus - *Faraonul* , Editura pentru literatura universală, 1961.

Source: https://neculaifantanaru.com/initiatul.html

Iniţiere în leadership

On Decembrie 04, 2010

Înainte de a le transmite oamenilor propria ta viziune, mai întâi străduieşte-te să înţelegi profund esenţa leadershipului tău.

Maestrul mi-a vorbit aproape o oră despre arta sa, dobândită cu dificultate, care nu se putea învăţa nicidecum la şcoală sau la facultate. Era pentru prima oară când auzeam pe cineva vorbind cu atâta convingere şi competenţă despre pictură. I-am spus ce vreau: să-mi transmită învăţăturile sale, pentru a putea ajunge şi eu un mare artist.

- Ca să ajungi un mare artist trebuie să ai şi talent Nicu, nu doar voinţă, mi-a spus el cu francheţe.

- Cred că am talent, am răspuns calm şi simplu în clipa următoare.

- Minunat ! a spus maestrul cu o voce în care se amestecau mirarea şi bucuria. Îmi pare bine că simţi astfel. Dar vreau să-mi demonstrezi acest lucru. Aşează-te la masă şi desenează-mi... un înger. Mi-a dat o foaie de hârtie, un creion şi o radieră, şi mi-a spus să mă apuc de treabă.

M-am aşezat la masă, dar când să mă apuc de desenat, maestrul a adăugat:

- Mai e un lucru, Nicu. Şi nu-mi place că trebuie să ţi-l spun. Vreau ca îngerul să nu aibă aripi.

Leadership: Poţi să asiguri expresia creatoare a individualităţii tale, fără a deforma realitatea sub presiunea propriei afectivităţi vizavi de efectele unei admiraţii nemărginite?

Totul începe de la un singur desen mental. Am stat acolo, cu hârtia în faţă, la numai câţiva paşi de el. Într-un fel îmi era cam teamă să nu mă fac de râs. Da, simţeam asta cu adevărat. Poate că nici nu aveam talentul pe care mi-l închipuiam, ci doar îmi dezvoltase-mi un hobby plăcut. Iar maestrul voia, pe deasupra, să-mi pună şi imaginaţia la încercare. Trebuia să-mi îndepărtez gândurile negative. Trebuie să-mi controlez toată energia ca să realizez un desen frumos. Mă consolam cu faptul că mulţi alţi învăţăcei înfruntaseră acest gen de test, şi nu li se întâmplase nimic rău.

Pentru moment, trebuia să mă concentrez asupra celei mai mari virtuţi ale mele: răbdarea. Şi, înarmat cu voinţă şi imaginaţie, să izbutesc să desenez un înger – dar un înger care să nu aducă deloc cu lumea îngerilor pe care şi-o închipuie în general lumea – cu aripi albe şi aureolă galbenă în jurul capului. La urma urmelor doream să-l impresionez pe maestru, prin imaginaţie, prin stil şi îndrăzneală, deci trebuia să desenez ceva special. Nimeni nu ar putea înţelege întreaga responsabilitate care apăsa atunci pe umerii mei.

După vreo jumătate de oră am lăsat creionul din mână, am respirat adânc, şi plin de încredere i-am arătat maestrului propria mea viziune despre cum arată un înger.

Maestrul s-a uitat la desen plin de uimire, apoi a exclamat cu satisfacţie: "Într-adevăr nu aduce deloc cu lumea îngerilor."

Expresia creatoare a fost definită cel mai bine de un internaut ca fiind "limbajul de rezervă" niciodată pierdut al fiinţei umane, obţinut prin formele infinit diversificate ale desenului, improvizaţia, inventarea unor scenarii noi, situaţiile metaforice, etc. Important în leadership este ca expresia creatoare să nu deformeze realitatea sub presiunea propriei afectivităţi faţă de efectele unei admiraţii nemărginite.

Ai grijă până la ce nivel îţi ridici admiraţia şi preţuirea pentru cei pe care îi respecţi, încât să nu te transformi într-un supus al mentalităţii utopice, obişnuită să se afle mereu în centrul atenţiei.

Personalitatea ta se reflectă în expresia unei emoţii netrecute prin filtrul gândirii logice şi ceva mai experimentate? Se construieşte ea pe baza emoţiei şi a memoriei excelente, iar din memorie sare tot mai mult în imaginaţie?

Leadership: Eşti recunoscător poziţiei tale de artist pentru ceea ce ai de gând să transmiţi printr-o viziune de susţinere a unei opere preexistente, fără a pierde din calitatea experienţei de învăţare care defineşte demersul unei cunoaşteri veritabile?

După cum un învăţăcel îşi poate construi o viziune proprie despre îngeri, şi tu îţi vei putea construi prin imaginaţie, prin stil şi îndrăzneală, propria ta viziune despre leadership. Şi, într-adevăr, există o cale aparent destul de uşoară de a conduce oamenii: să creezi un leadership prielnic ţie şi lor, după propria ta reţetă, tot aşa cum un pictor original îşi creează propria lui artă şi îşi dezvolta propriul lui stil de lucru pentru a da viaţă unei opere de calitate.

Care este esenţa care se potriveşte leadershipului tău?

E o adevărată artă să ştii să-ţi creezi o viziune aparte. Mai întâi trebuie să imprimi o esenţă bine conturată leadershipului tău, care să te facă să te simţi în armonie cu tine însăţi şi care să nu-i dezamăgească pe cei din jur. Această esenţă merită sudată cu mare seriozitate în interiorul propriei tale structuri de funcţionare, în procesul de gândire şi acţiune - dacă prin conţinutul ei are proprietatea de a apropia convingerile tale de ale celorlalţi oameni. Iar pentru ca ea să persiste trebuie să impresioneze prin stil, prin imaginaţie şi îndrăzneală.

Leadership: Încerci să-ţi clarifici CONCEPTUL şi IDEALUL despre identitatea sinelui mai mult decât îţi admite experienţa, vizualizând un model de a face artă prin prisma propriilor percepţii despre valoarea pe care ţi-o dai singur?

Liderii cei mai iscusiţi îşi dezvoltă un stil original de conducere. Ei sunt capabili să aranjeze lucrurile în aşa fel încât să-şi vadă "opera" pe care o creează desăvârşită şi recunoscută. Totul începe de la un singur "desen" mental, însă un desen realist care înfăţişează o altă dimensiune a leadershipului, un desen cu totul deosebit care oferă o perspectivă inedită despre idealul lor de a face artă, pe care apoi îl proiectează în mintea susţinătorilor lor.

Fiecare lider vede lucrurile în felul lui, fiecare îşi vizualizează propriul lui model de leadership (prin prisma propriilor sale percepţii şi valori) îndeajuns de bine, în cele mai mici detalii, punând la socoteală în primul rând calitatea lui. Într-un fel, fiecăruia îi este cam teamă să nu se facă de râs, cel puţin la început, de aceea cu toţii se ostenesc mult, fac numeroase planuri şi îşi folosesc toate resursele şi toată puterea de muncă pentru a da viaţă unui mesaj nou, cu totul special, prin intermediul "operei" lor.

Leadership: Poţi să-ţi exprimi ataşamentul faţă de o perspectivă mult mai vastă despre artă, privită din prisma unei experienţe de sine încorporată într-o imagine care se schimbă

treptat în altă imagine?

În leadership întotdeauna "îngerii trebuie să aibă aripi" – adică, întotdeauna liderii trebuie să se conformeze unor reguli unanim acceptate şi care să fie în concordanţă cu realitatea pe care o percepe toată lumea. Experienţa de sine încorporată într-o imagine care se schimbă treptat în altă imagine vizează maniera de a face o corelaţie între informaţie, trăire, analiză şi opinie, lăsând loc de interpretare asupra metodei adoptate spre a realiza un tablou cât mai exact al realităţii.

Fiecare individ care aspiră la o poziţie de lider are propria sa viziune despre arta conducerii şi mulţi se aventurează în acest domeniu, fără însă a cunoaşte "regulile" şi a le respecta, şi neţinând cont de obligaţiile ce le revin. Căci, desigur, şi aici există reguli care trebuie respectate, şi aici trebuie să existe competenţe atestate, scrise sau nescrise, şi o experienţă adecvată.

În consecinţă, trebuie să existe în prealabil o iniţiere în leadership, dar nu este suficientă doar o viziune personală despre acest domeniu, căci imaginaţia îţi poate juca feste. Iar dacă nu dispui de căile, mijloacele şi experienţa necesară, totul se poate nărui în cel mai scurt timp.

Esenţa leadershipului tău se poate regăsi în faptul că noţiunea de artă, în ciuda indeterminării sale, implică o judecată de valoare ce pendulează între vis şi realitate, putând sparge zidurile invizibile ale emoţiilor, minţii şi sufletului printr-o schimbare a felului de a vedea lumea.

Iniţierea în leadership presupune transformarea de sine simulată într-o realitate trăită cu precădere de artistul care oferă creaţiei sale valenţe de expresivitate în ordinul unei vizualităţi înnoitoare în arta de a lega împreună autoritatea şi libertatea de a gândi diferit, de a depăși convenționalul, de a găsi direcții noi de îmbogăţire a viziunii despre lume, despre frumos sau urât, despre bine sau rău.

Source: https://neculaifantanaru.com/initiere-in-leadership.html

Inițiere în misterele și înțelepciunea lui Atum-Ra

On Iulie 24, 2009

Drumul spre măreție este semănat cu încercări ce forjează spiritul, pregătindu-l pentru moștenirea unei înțelepciuni ancestrale.

- Zeul Snefru, mi-a dat întreaga putere ca să te pregătesc pentru tainele noastre şi să te inițiez în misterele și înțelepciunea lui Atum-Ra. Înainte de a-ţi dezvălui primele taine ale Fenixului, te voi face să cunoşti câteva adevăruri ce rămân străine majorităţii muritorilor, dar pe care trebuie să le ştie un fiu de rege, destinat unor funcții înalte în stat, poate chiar să ocupe tronul celor Două Regate.

Deşi putea să-l facă să întrezărească momente dificile, această introducere fu plăcută pentru Neferu, căci îi înfățișa un viitor radios.

Leadership: Cum crezi că inteligența ta, o părticică din inteligența universală, se reflectă în simetria și armonia care marchează separarea dintre realitate și interpretarea ei subiectivă?

- Începe prin a te convinge că înţelepciunea ideală, înţelepciunea perfectă constă în tăcere. O tăcere exterioară, care te obligă să te întorci spre sine, să te cufunzi în propria inimă, unde se află comori ascunse atât de adânc, încât cei mai mulţi oameni nu le întrezăresc niciodată. Căci trebuie să ştii că zeul se află în noi, că inteligenţa noastră este inteligenţa Lui sau, mai exact, o părticică din inteligenţa Lui. Numai prin ea ajungem la înţelegerea zeului, la înțelegerea universală care guvernează lumea. Dar această inteligență nu constă doar într-un şir de raționamente asupra naturii esenței divinității.

Căci această natură şi această esență nu pot fi direct percepute prin simple raționamente, prin simple eforturi ale inteligenţei ce se află în noi. Are nevoie, mai întâi, de ajutorul celorlalți, de ajutorul celor vârstnici, care transmit o ştiinţă primordială de la om la om, o cunoaştere divină la care nu se poate ajunge decât prin iniţiere.

Pentru orice inițiere se cere o pregătire a sufletului mai mult sau mai puţin lungă și, în același timp, o asceză a corpului, datorită căreia sufletul se desprinde de un corp smuls de sub dominația pasiunilor şi a bunurilor pământeşti. Dar această inițiere nu poate fi o finalitate în sine şi nu ne poate permite să ajungem să cunoaştem totul decât dacă este împlinită, desăvârșită printr-o iluminare interioară, acea iluminare venită de la un zeu care face dintr-un inițiat un akh, un spirit luminos, o viziune a ceea ce va fi sufletul inițiatului după ce va trece poarta morții.

Leadership: Te comporţi atent față de conținutul pe care îl elaborează propriul spirit, încât să nu devii un autor dramatic care prezintă şi expune pe "scenă" persoane străine?

Conţinutul substanţial al vieţii tale se poate oricând sparge, izolând la unul din poli subiectul și la celălalt obiectul. La un pol - cunoaşterea divină, la celălalt - sinele, la unul - forma, la celălalt - spiritul, la unul - semnificaţia, la celălalt - angajamentul. Aceste momente de luciditate, care se presupun reciproc, chiar dacă apar ca fiind opuse unul altuia, înstrăinate, fără să bănuiască măcar înrudirea lor intimă, sunt importante pentru a recunoaşte clar un adevăr spiritual: "Tot ceea ce te inspiră, în acelaşi timp te schimbă şi te domină".

Fără severitate, dar cu determinare, sensul universal al interconexiunii dintre tine şi divin se

poate pierde cu desăvârşire, legătura dintre înţelepciune şi iluminare devenind nesemnificativă, contradictorie, echivocă, dacă nu reuşeşti să găseşti cheia care deschide porțile către lumea sufletului tău.

De aceea, aş spune eu, un vizionar deosebit se comportă atent faţă de conținutul pe care îl elaborează propriul lui spirit, încât să nu devină un autor dramatic care prezintă şi expune pe "scenă" persoane străine, alte persoane. Fără îndoială, el introduce geniul său în operă printr-un soi de asceză a finalităţii cu sine, împletind în ea din propriul său material spiritual, dar numai ceea ce este particular, nu ce este accidental său general.

Dintr-o perspectivă mistică, trebuie să ne raportăm la procesului de iluminare spirituală. De-a lungul călătoriei sale spirituale, omul se confruntă cu o serie de provocări și teste care îl pot zdruncina din temelii. Această deconstrucție a sinelui este necesară pentru a face loc unei noi identități, mai profunde și mai autentice, conectată la divinitate.

Înțelepciunea împlinește drumul spre măreție, semănându-l cu încercări ce forjează spiritul, pregătindu-l pentru moștenirea unei înțelepciuni ancestrale.

Inițierea în misterele și înțelepciunea lui Atum-Ra reprezintă un proces de iluminare spirituală realizat prin înțelegerea tăcută a adevărurilor profunde. Și ce este tăcerea, altceva decât o formă de meditație în care liniștea devine un portal către conștientizarea profundă a sinelui și a universului înconjurător?

Indiferent de interpretarea specifică pe care o dăm înțelepciunii, prin relația cu divinitatea, dar și asupra modului în care ne trăim viața, trebuie să ne regăsim în tăcere. Cât de consecvenți suntem în valorile noastre? Cât de mult ne permitem să fim autentici? Cât de mult ne sacrificăm integritatea în "pursuit of spiritual fulfillment" ? Fiecare individ are propriul drum de parcurs în relația cu divinitatea, iar răspunsurile nu sunt niciodată simple sau definitive.

* Nota: Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Innuendo (II)

On August 04, 2015

Apelează la noi forme de exprimare artistice prin contactul dintre creaţie, manifestări, teorii, experimente, astfel încât să validezi în mod eficient imaginea finală a ceea ce ai ajuns să fii.

Îngândurez înţelegeri tot mai pregnante ale separării mele de lume, neobosit, pradă diversităţii de creaţii, manifestări, teorii, experimente - întâi şi'ntâi pe cele care se armonizează cu specificul unei taine pure, produse sub acţiunea forţelor de oscilaţie ale minţii care nu poate trăi în prezent, ci fuge tot timpul înainte şi înapoi, ca o fracţiune din universalitate. Într-un fel, imaginea vieţii mele seamănă cu descrierea unui tablou reprezentat de o armonie dată prin culori aprinse, nuanţele, tonurile fiind perfect armonizate, ce pune în evidenţă latura sensibilă a unui artist care ştie un lucru: creativitatea este peste tot.

Este ceea îmi mişcă curiozitatea de-a lungul conturului invizibil al unei "superstition, false religion". Încet-încet, mintea-mi intră în prizonieratul unei convenţii posesive cu un duh necurat, între dansuri, ritmuri rupte, sincopate, şi piese cu tempo-uri antrenante. Punctul de plecare al unei noi gândiri artistice ţine de descrierea pe care o dau formelor mele de manifestare: imaginația, intelectul și intuiția de a obţine structuri de tipul "perpetuum mobile" ca expresie a întregurilor, încât să dau o notă de certitudine evenimentelor traite la un moment dat și la o anume intensitate.

Dar astfel se naşte senzaţia actului de trăire suprem, a cărui legi de toleranţă, ticluite în felul în care artistul stă conectat la elementele gata aranjate de natură, fac obiectul unor note precise rânduite într-un acord vijelios: "You can be anything you want to be / Just turn yourself into anything you think that you could ever be." Cine îndrăzneşte să-mi fredoneze delirul?

Leadership: Poţi să te reinventezi pe parcursul experienţei de receptare şi analiză a dimensiunii artistice, aşa încât să obţii prin argumente subtile un substitut pentru definiţia măreţiei "de a fi una cu totul" ?

Aş compara izolarea geniului cu un adânc etern unde se scufundă fără zgomot şi fără urmă toate sentimentele cu care este întâmpinat de o lume fragilă în faţa neştiutului. Sau, mai bine zis, cu un ocean adânc ce acoperă pământul nimănui. Permanent, există în jurul lui o răceală, dar în acelaşi timp o formă aparte de validare a regulii: "Show yourself - destroy your fears - release your mask". Se mişcă ceva în mine când cercetez amănunţit ceea ce nu ştiu despre acest spirit artistic, în raport cu împrejurările unei cauze specifice.

Încă o dată, Freddie Mercury încântă printr-un alt atribut al creaţiei, ce nu este chiar la îndemâna oricui: capacitatea uimitoare de a se reinventa printr-o nouă viziune, printr-o gamă nouă de perspective, abundenţa de culoare, costume de scenă, improvizaţii de pantomimă pe teme date, cu rolul de a permite explorarea şi cultivarea fanteziei unui artist care ştie să ceară elementelor de decor şi de mişcare scenică să i se conformeze.

Dimensiunea artistică a personalităţii sale îşi găseşte corespondent într-un plan al profunzimii de spirit, al profunzimii de penetrare a lumii printr-o asociaţie de idei care generează continuu energie, avânt, uimiri tot mai accentuate, noi tendinţe, dezbateri şi curente de opinie. Măreţia lui "de a deveni una cu totul" este principalul atu al genialităţii care nu poate fi oprită de absolut nimic.

Meritoriu, la acest purtător complex de posibilităţi plastice în interpretarea emoţiilor, mişcarea atrage întâi atenţia, abia apoi te gândeşti la ce se mişcă într-un tempo furioso, de sute de ori imprevizibil. Dovedindu-se mai presus de Newton care căuta să descopere operaţiunile naturii, Freddie Mercury este el însuşi natura lumii, un sistem energetic revoluţionar care leagă toate spiritele libere, un mic univers câştigat prin raţionamentul înaripat cu fiecare gând, cu fiecare dans, între acorduri minore şi septacorduri dominante.

Dar supremei arte nu-i este trebuincioasă doar îmbinarea imaginaţiei cu diferite sunete, într-o vastă arcadă a acordurilor muzicale, ca să se transforme într-o săgeată universală care străbate infinitul. Ea se construieşte vivace, într-o rotaţie elementară a cadrelor, atunci când omul timpului trece brusc la o altă scenă, substituindu-se instantaneu oricărui fenomen de cultură: portrete, peisaje, obiecte, însufleţite sau nu. Iar ele produc prin contagiune forţele de atracţie şi tendinţele favorabile care articulează lumea exterioară vizibilă, redată prin microscopie moralizatoare.

Actorul care se remarcă pe scenă ca un strălucit talent este imaginea unei lumi care nu încetează să se lărgească, uimind prin tendinţa ei constantă de a evolua spre o dependenţă de sfera fabulosului.

Redarea unei forme de exprimare artistice prin contactul dintre creaţii, manifestări, teorii, experimente, comprimate la extrem în fracţiunile unui volum de gânduri care aduce anumite emoţii, trăiri, sentimente, nu doar că modifică realitatea ta temporară, dar conduce la cu totul alt rezultat imaginea finală a ceea ce ai ajuns să fii.

Arta de a te lăsa purtat de valul gândurilor, al libertăţii de creaţie şi exprimare prin raportare la limitele unei autonomii care te înstrăinează de lume, de pe poziţiile unei filosofii care reflectă complexitatea funcţiei de creator, constituie o invitaţie la subtilitatea unui joc de culise, de nivel înalt, care nu cuprinde acceptul veridic al leadershipului: de a te întoarce de unde ai plecat.

Prin izolare geniul, spiritul liber, ajunge să cuprindă în câmpul său perceptiv implicaţiile unor fenomene de cultură care găsesc scurtătura spre modelarea ideilor prin puterea de a se înnoi sub impactul evenimentelor. Beneficiind de o abordare nouă şi neaşteptată, ele obligă la „orientarea armei cu tăişul către propriul corp”. Adică la un deficit de valori, la scăderea credibilităţii, la anularea acelor credinţe care îl feresc de pericolul de a se autoînvălui radical în magia ficţiunilor create de el însuşi.

Leadership: Poţi să conturezi o nouă perspectivă asupra artei care însă admite existenţa fenomenului de tip: „Nu atinge vârful acela înalt, mereu ascuns în nori”?

Pentru ca leadershipul să devină un act de substituţie pentru procesul de manifestare a unei autorităţi, a unei forţe individuale, trebuie conturată o nouă perspectivă asupra artei, care însă admite existenţa fenomenului de tip: „ *Nu atinge vârful acela înalt, mereu ascuns în nori* ”.

Şi aceasta nu numai datorită faptului că o mulţime de viziuni şi obiective fantastice sunt comprimate într-o succesiune de forme care duc spre confuzie. Ci pentru că incluziunea omului în altă direcţie de dezvoltare a ştiinţei înrădăcinează convenţia că specificul unei evoluţii nu se rezumă propagandistic, condensat, la elemente şi personaje care devin emblematice prin exploatarea unei noi forme de expresie, de cultură, de filosofare sau de cunoaştere.

Evoluţia poate avea ca element constitutiv călătoria imaginaţiei spre culmi de glorie încă neatinse de nimeni, care devine un act iniţiatic în vederea formării tale ca om de creaţie. Dar

imaginaţia trebuie consumată nu doar prin împuternicire intrinsecă, ci mai curând împărtăşire şi relaţionare în confruntarea cu realitate.

Cea mai nobilă formă a artei, de a uimi şi de a surprinde, este viziunea plină de simbolism pe care o aduci la construcţia unei lumi a cărei singură realitate eşti tu.

Innuendo este o formă de a te autodepăşi prin intermediul practicării creaţiei, întrunind criteriile imaginaţiei şi ingeniozităţii, care nu este evidentă la prima vedere decât prin încercarea de a sugera o nouă perspectivă asupra lumii, inclusiv prin prisma cunoaşterii de sine. Dar care afectează modul în care te simţi în legătură cu ideea de a fi tu însuţi un câmp de luptă pentru câţiva adversari teribili: morala, identitatea, locul tău în societate, convenienţele general acceptate, trăirile sugerate şi dreptul de a fi înţeles şi apreciat.

Source: https://neculaifantanaru.com/innuendo-II.html

Innuendo (I)

On August 02, 2015

Încearcă să faci din leadership un substitut pentru magia punerii în scenă a unei realităţi interioare prin intermediul analogiilor exterioare.

Exista o latură a vieţii mele traversată de adâncurile unei vrăji nemaivăzute. Un spaţiu ambiguu format din multe fluxuri de expresii cultivate în emisfera simţurilor tăiate global de circuitele plăsmuirilor, intrând în contradicţie cu concepţia marqueziană despre lume, viaţă şi timp. Cumva, formulele de calcul ale acestor elemente de individualitate, prestabilite de inversarea polilor constitutivi ai frământărilor interioare, în încleştarea memoriei cu starea de spirit, dădeau valori duble evenimentelor realităţii căreia nimic nu-i scăpa. "While I rule by blind madness and pure greed."

Cumva, începeam să mă poziţionez în raport cu realitatea înconjurătoare, mulându-mă pe ideea că viaţa este o artă prin care frumosul se exprimă cu ajutorul amuletei timpului, o artă prin care actul creaţiei trezeşte pasiuni pentru a satisface şi a cultiva, a delecta şi a corija spiritul de cercetător liber. Antrenante, idealurile supreme, enigme ale timpului, nu se modifică odată cu modul în care percepi şi experimentezi o explozie de energie şi bună-dispoziţie, ci odată cu vraja nepătrunsului, cu manifestarea umbrei din spatele luminii. „Through the eons, and on and on”.

Strădania vieţii lăuntrice a unui om care îşi asumă deschis apartenenţa la un fenomen de interogare a lumii contemporane, pe care numai ficţiunea o poate reconfigura poetic, se îndreaptă spre compunerea unei imagini unitare a unei evoluţii în timp prin orice mijloace ale operei de artă capabile să-i anuleze dezamăgirea zilelor trăite sub deviza ” scopul scuză mijloacele”.

Filosoful german Heidegger considera că gândirea acţionează asupra lucrului pe care omul îl are în faţă, descompunându-l şi recompunându-l mereu. Nici pentru mine expresia lucrului nu lua forma obişnuită, căci mă aruncam cu stoicism în faţa inadmisibilului cu instinctul extraordinar al unui căutător de lumi imposibile. Spaţiul propriei mele lumi interioare constituia de fapt începutul unei călătorii spre diversitate, spre transcendent, spre stările de creaţie specifice aristului care îşi imaginează lumea ca un ecou al divinităţii şi al lucrurilor frumoase, al armoniei şi al structurii indisolubile a materiei.

Forţa imaginaţiei cu care geniul îşi ocupă mintea în mod constant constă în provocarea de a reuşi să contureze imaginea unitară a unei fiinţe creatoare de profunzime care îşi propune să-şi desluşească existenţa, să îşi exprime emoţiile şi punctele de vedere prin analogii exterioare.

Geniul absolut ştie să iasă din adâncul lui însuşi, asemenea unui derviş dintr-o parohie săracă, şi ajuns în lumea unei noi cunoaşteri, a unei noi ordini, se transformă încet în toate lucrurile pe care le imaginează. El este înconjurat de un permanent conflict între color şi negru, pe marginea unei trilogii a spectacolului, în mişcările pline de energie ale unor saltimbanci, pe fundalul imaginilor istorice, în paginile ilustrate inedit ale cărţilor citite pe nerăsuflate, între un toboşar, o piramidă, mingi şi foc, între salturi, măşti şi aplauze, într-un crescendo al cărui punct culminant nu se mai consumă. "Surrender your ego - be free, be free to yourself."

În afară de dragostea pentru cele mai nobile arte şi ştiinţe, în bezna de nepătruns a unui special "Gateway Time", individualitatea mea nu avea decât o singură zgârietură, cu atât mai mult cu cât extremele spectrului meu de acţiune nu se puteau ghici. O leziune elementară ce

consta din îmbinarea credinţei cu lăcomia de a fi proprietarul altor tărâmuri ale realităţii, de sute de ori mai primejdioasă decât suma curenţilor de înaltă frecvenţă ale insistenţei de a fi perfect. "Don't take offence at my innuendo."

Din izbucnirea unui eu căruia nu-i lipseşte veridicul, dintr-o descărcare a imaginaţiei care ar sta să-l distrugă, în paradisul artei grafice şi audio desenat cu sângele viziunii întortocheate, se declanşează metamorfozările realităţii, aducând libertatea culorilor, a viselor şi a exprimării fără graniţe. Omul cunoştinţelor enciclopedice în ştiinţele omenescului dă un alt înţeles lumii exterioare, iar spiritul lui creativ, multiplicat la infinit prin coridoarele unui labirint livresc, devine un fel de sinteză a universului. „Oh yes we'll keep on tryin' / We'll tread that fine line / Till the end of time."

Leadership: Poţi să pui semn de egalitate între dinamismul devenirii şi universul ascuns al operei de artă, situându-te la extrema comunicării unei experienţe care se îmbogăţeşte permanent?

Videoclipul Innuendo este triumful unei arte a povestirii, trecute prin filtrul ironiei şi al umorului, a naturalismului de viziune şi a spiritului ludic. Care face din leadership un substitut pentru magia punerii în scenă a unei realităţi interioare încărcate cu elemente existenţiale de tip: "Carpe Diem" sau "Simte-te în libertatea ta".

Leadershipul se datorează nu atât contrastului artistic dintre apetitul exprimat intelectiv şi apetitul exprimat prin forţa expresiei şi a sugestiei, ci mai curând, ocupând cât mai mult loc de înmagazinare a manifestărilor şi însuşirilor omeneşti, urmăreşte intrarea în limitele cauzalităţii şi ieşirea din ele. Conform fizicianului Max Born, cauzalitatea este o lege care presupune existenţa unei entităţi „efect" care depinde de existenţa unei entităţi „cauză", prin entitate înţelegând obiect fizic, fenomen, situaţie sau eveniment.

Practic, dacă încerci să surprinzi întreaga arie pe care o percepe câmpul vizionar al unui lider-artist, toate năzdrăvăniile minţii sale exprimate vivante, te cuprinde o senzaţie nebănuită de autodizolvare în nedeterminat, care trimite la o pulverizare haotică plină de culoare, o contopire cu un echilibru instabil. Rotind cadrul cu 180 de grade, fluxul creaţiei care te străbate este minim, dar are curajul să deschidă poarta *Through the sorrow all through our splendor* la întrebarea "Care este destinaţia noastră?"

Mai cu seamă, întrebarea la care trebuie să răspunzi este următoarea: **Cum pot toate aceste entităţi să contribuie la creşterea libertăţii de exprimare şi de acţiune, a libertăţii de a te gândi la tine în raport cu realitatea înconjurătoare?**

Dacă reuşeşti să răspunzi la această întrebare vei putea să pui semn de egalitate între dinamismul devenirii şi universul ascuns al operei de artă, situându-te la extrema comunicării unei experienţe care se îmbogăţeşte permanent prin lucruri, fapte, situaţii, rostiri, gesturi, atitudini, limbaj, pe care le iubeşti sau nu le iubeşti. Dar care cultivă libertatea de crea şi experimenta în funcţie de ceea ce te inspiră, în funcţie de formele şi tipul de viziune artistică pe care îl preferi. Fii ferm în cerinţele şi aşteptările tale.

Un aspirant la statutul de artist, analizând câteva din consecinţele practice deosebit de importante ale elaborării esteticii compoziţionale, încearcă mai întâi să facă diferenţa între cunoaşterea lucrurilor din apropierea lui, văzute adesea subiectiv, şi cunoaşterea care rezidă din relaţia lor cu existenţa obiectivă.

Amândouă cunoaşterile progresează prin acumulare de informaţii de tip „Ştiaţi că" şi aspectele de mediu cu impact semnificativ, ce urmează să fie incluse într-un reper orientativ, fiind predestinate unor certitudini abstracte. Aceste certitudini reprezintă beneficiile

platformei creatoare pentru inovare şi identificarea posibilităţilor de îmbunătăţire a eficienţei produsului final: arta pe care o promovezi.

În psihologia creativităţii, analogiile exterioare sunt termene de comparaţie între „ce este" şi „ce ar trebui să fie" o lume guvernată de emoţii, a căror criteriu de departajare îl reprezintă măiestria artei de a transpune în realitate imaginea perfectă a unei relaţii complete şi autentice cu ceea ce se numeşte "Genialitatea".

Innuendo reprezintă o sesizare indirectă cu privire la o persoană sau un lucru, având ca temei imperativul libertăţii de a fi autentic în relaţie cu ceea ce se numeşte creaţie, chiar dacă riscul de a fi pus într-o lumină defavorabilă creşte semnificativ. Important este să construieşti ceva relevant pentru propria dezvoltare, firesc, printr-o inspiraţie care constituie un raţionament înaripat.

Source: https://neculaifantanaru.com/innuendo.html

Inovaţia de răsunet a creatorului de artă

On Iulie 09, 2014

Caută o nouă abordare a conceptului de autoritate, sprijinindu-te pe o formă solidă de demonstraţie a ceea ce ştiinţa ta poate oferi lumii.

Inovaţiile regizorului Eisenstein, realizate în pelicula "Vechiul şi Noul" nu se opresc la imaginea vizuală şi cea auditivă, care nu au mai fost până atunci niciodată realizate. Nu le vom înşira acum, dar trebuie oricum amintită desăvârşirea descoperirii, a cărei denumire i-a dat-o el, a montajului în cadru: mizancadru. Compoziţia în adâncime – cadru în care atât primul plan al acţiunii cât şi celelalte în adâncime sunt clare şi joacă simultan şi coordonat roluri dramatice – este pusă la punct în "Vechiul şi Noul".

Necesitatea apariţiei unei asemenea mişcări în cadru se naşte din esenţa montajului armonic. Sursele emotive însă le găsim în acele impresii din copilărie în legătură cu Poe, în dragostea sa pentru Degas, în lecturi ale lui Puşkin, Gogol, Dostoievski. Toate convergeau spre nevoia şi posibilitatea de a ţine sub focul observaţiei, simultan, diferitele planuri ale evenimentului.

În "Vechiul şi Noul" aceasta capătă o formă precisă, ideea este exploatată şi va fi dusă mai departe în filmul mexican şi mai cu seamă în "Ivan". Dar trebuie precizat încă o dată că inovaţia de răsunet în mijloacele de expresie artistică, folosite peste un deceniu şi jumătate de Wyler şi apoi de Orson Welles, o întâlnim mult mai înainte în creaţia şi scrierile teoretice ale lui Eisenstein. *****

Descoperirile ştiinţei tale au rolul de a creşte rezistenţa leadershipului în condiţiile unei limitări a calităţii rezultatelor obţinute prin intermediul imaginii vizuale?

Orice abordare a conceptului de autoritate, sprijinindu-se pe o formă solidă de demonstraţie a ceea ce ştiinţa poate oferi lumii, amplifică experienţa creaţiei şi aşează liderul-artist în mijlocul cadrului de obţinere a unei noi valori prin accesarea modelelor şi formulelor de multiplicare a "noului". De aceea descoperirile ştiinţei sale, tot mai consistente, au rolul de a creşte rezistenţa leadershipului în condiţiile unei limitări a calităţii rezultatelor.

Valoarea emblematică care oferă adâncime compoziţiei operei tale este dată de modalitatea în care descrii un eveniment deja petrecut, astfel încât imaginea pe care o prezinţi lumii să adune toate posibilele lui consecinţe asupra unei noi teorii a cunoaşterii, asupra unei noi teme cu pregnanţă estetică sau asupra unei noi realităţi.

Iar calitatea rezultatelor obţinute prin intermediul imaginii vizuale se regăseşte în focul evenimentului, atunci când trebuie să surprinzi o nouă ipostază a creativităţii tale artistice, una coordonată de roluri de tip “featuring” menite să vină în sprijinul promovării viziunii unei lumi convenabile.

A descoperi este un proces de creaţie care începe cu ceea ce a fost înţeles ca un ansamblu de evenimente separate, şi se termină în surprindere, precum o expresie a trăirilor artistice care, puse împreună, modelează caracterele şi deschide apetitul pentru artă.

În leadership, desăvârşirea descoperirii, în mijlocul unei mulţimi de măsuri şi acţiuni de realizare a unei capodopere de artă, nu se opreşte la mijloacele de creaţie transpuse în practică, care nu au mai fost poate niciodată realizate de altcineva.

Desăvârşirea stabileşte un raport de egalitate între trei valori, folosind proporţiile cerinţelor unui nou rol şi a unei noi autorităţi în domeniu: o valoare care se obţine la un anumit procent din totalul a ceea ce transmiţi, o valoare care se încadrează într-un interval de incertitudine extinsă a previziunilor şi o valoare care se pierde la apelarea unei proceduri de aplicare a ceea ce dezvăluie ştiinţa pe care ţi-ai însuşit-o.

Dacă ideea de autoritate este exploatată şi dusă mai departe prin intermediul ştiinţei, atunci creaţia personală va avea o formă mai bine definită şi mai accesibil de aplicat într-un domeniu precum leadershipul. Iar pentru realizarea unui leadership de calitate care să permită constituirea autorităţii proprii, respectând proporţia elementelor de formare a unui nou stil, e necesar ca inovaţia să asigure un grad de control pentru întreaga dimensiune a complexităţii ştiinţifice.

Rezistenţa leadershipului este dată de imaginea vizuală şi de sursele emoţionale care contribuie la realizarea unei creaţii care nu încetează să uimească prin diversitate, prin tehnologia inovatoare, prin limbajul artistic, prin anvergura sa, prin puterea de a prezenta viaţa în complexitatea ei, dar mai ales prin profunzimea ei ascunsă.

Inovaţia de răsunet a creatorului de artă evidenţiază acea modalitate de îmbunătăţire a performanţei, prin optimizarea campaniei de aplicare a descoperirilor din domeniul conducerii. Abordarea individualizată a inovaţiilor în rândul producţiunilor de artă, care combină puterea de creaţie cu atracţia pentru tot ce înseamnă "construcţii speciale", este absolut necesară pentru a da continuitate relaţiei dintre viziune, compoziţie, improvizaţie, interpretare şi efect.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/inovatia-de-rasunet-a-creatorului-de-arta.html

Însămânţări artificiale

On Decembrie 28, 2014

Devino beneficiar al unor adevăruri care pot da însemnătate identităţii gândirii tale, prelucrând şi valorificând învăţăturile extrase din experienţele trăite.

Mi se părea că recunosc adevărata filosofie a viitorului, în faza de deschidere a unei explorări răspândite din sfera creaţiei în cea a timpului absolut. Ca urmare a unei suite de viziuni născute una din alta, într-un flux imaginar abundent, dar totodată înşelător, plin de reprezentari ale unui peisaj unic, transcendent, m-am lăsat cuprins de vraja unor simţiri stranii, neştiind exact în ce m-am aventurat. Iar fluxul acesta interfera cu numeroase conexiuni între informaţii cheie, într-un imens val de noi reprezentări, amplificat într-un mix energetic de imagini din spaţiul evoluat al universalităţii.

Povestea pe care o relatează scriitorul este arta pe care o creează pictorul. Imaginea în care mă vedeam era dialogul dintre artă şi vis, un mod de expunere a gândurilor şi sentimentelor unui personaj misterios care străbate timpul, un act de reconstituire a unei poetici difuze supusă sentimentului de întregire a unei lumi care se clatină.

La rândul lor, plăsmuirile pe care le împingeam către perfecţiune, din spaţiul potrivit unei picturi futuriste, marcau de fapt începutul unui nou mod de abordare a temelor ancorate într-o realitate inalterabilă, o trecere dorită de la pictură realist-naturalistă către pictura abstract-figurativă.

Ceea ce încerci să exprimi într-un mod misterios, dar totodată veridic, depinde în primul rând de modul creator de abordare a temelor de actualitate, prin punerea în valoare a posibilităţilor şi resurselor de transfigurare ale imaginii zugrăvite în stil suprarealist sau futurist.

Debitul fluidului de reglare a vibraţiilor de gândire şi sentiment, care treceau printr-o suprafaţă discontinuă de valori ce scăpau conştiinţei, se mărea odată cu înaintarea într-un alt nivel de control al realităţii. Prin acumulare, el risca să devină irelevant pentru ceea ce încercam să demonstrez. Dar era singura cale de a deveni beneficiar al unor adevăruri care puteau da însemnătate identităţii gândirii mele, asumate printr-un soi de lege a fizicii: atunci când foloseşti energie de orice fel, asişti de fapt la transformarea energiei dintr-o formă în altă formă.

Misterul înţelesului atribuit artei de a scrie, la răscrucea întrebărilor despre rostul existenţei şi al propriei fiinţe într-o realitate mai complexă, seamăna cu pictura unei intense imersii în trăirile subconştiente ale unei personalităţi tumultuoase. Imaginile pe care le prezentam într-un chip metaforic, plin de înţelesuri, vizau deci trăirile unei vieţi zbuciumate, care mă conduceau departe de realitate, dintr-un spirit de aventură care întrecea cu mult faptele în sine.

Mă aflam oare într-un spaţiu al logicii, premergător oricărui demers ştiinţific? Insistent, eram parcă condus de acea forţă a spiritului, pe care grecii o numesc Daemon, învăluit de impresia ciudată că mă teleportam constant dintr-o zonă a Universului, în alta aflată la o distanţă de neatins, pierzându-mă în deliciile unei disperări provocatoare în modul impetuos şi neobosit al unui Stephen Hawking, Nikola Tesla sau Albert Einstein.

Nu voiam să mă obişnuiesc cu ideea suspendării în ireal, cu reprezentarea intelectuală a unei controverse neîncheiate, între nelămurit şi temporar. Trebuia să împiedic experienţele normale

să se extindă până la utopie. Dar asta ar fi însemnat o renegare a conştiinţei de infailibilitate.

Leadership: Poţi să-ţi găseşti o identitate a gândirii prin practicarea Clar-Obscurului, prin intermediul viziunii artistice de a te recunoaşte dependent de o realitate unică, supremă si exclusivistă?

Spaţiul de autenticitate faţă de tine însuţi, în acord cu ceea ce înfăptuieşti prin intermediul experienţei de redare a unei noi dimensiuni a viitorului, prin intermediul viziunii şi a procesării fluxului de informaţii din mediul extern, începe întotdeauna cu puţin „clar-obscur". Clar-Obscurul, care denotă excesul de imaginaţie, cu efecte nemaiîntâlnite, se realizează prin descompunerea succesivă a cantităţii de informaţie subiectivă transmisă de un şir sau combinaţie de reprezentări, stocate intr-un soi de deja-vu.

În corespondenţă cu viziunea artistică care poate fi negreşit asumată de un pictor, clar-obscurul are totodată rolul de a exprima într-un mod atipic, dar foarte expresiv, chemarea la pluralitate, nemărginirea în simţiri, legătura dintre ceea ce nu se vede şi ceea ce se vede, ceea ce este prezent şi ceea ce este absent.

Imaginează-ţi acest clar-obscur ca pe o poveste pe care o poţi modifica şi revizui oricând doreşti, una pe care nu o trăieşti decât tu însuţi într-o viaţă fără de sfârşit, dar care totodată impresionează pe toată lumea care află de ea.

Clar-Obscurul este reflecţia realităţii în care te vezi cu totul altfel, dar una pe care nimeni nu o poate garanta sută la sută ca fiind reală. Iar un artist trăieşte în picturile sale sentimentul de ieşire din afara timpului, reuşind să denote că ar exista ceva misterios în asta.

Practic, o imagine în alb-negru, mai complicat de realizat decât una color, reprezintă varianta unei lumi debusolate, care încă nu este pe deplin actuală, a unei lumii îndepărtate, care încă trăieşte în negare, care nu şi-a găsit calea şi identitatea.

O persoană înţeleaptă remarca odată: „ *Mintea este ca o umbrelă. Este de folos numai dacă este deschisă.* " Tu reuşeşti să te distanţezi decisiv de tiparele unei singure realităţi, acceptate unanim ca fiind cea mai plauzibilă, şi să te apropii tot mai mult de o realitate situată în experiența detaliată a vieții de zi cu zi? Clar-Obscurul se poate practica numai prin „însămânţări artificiale" în evoluţia existenţială, deci prin punerea la un loc a informaţiilor, prin creşterea lor exponenţială, din care să rezulte o mare mişcare de idei, invenţii şi descoperiri.

Leadershipul se distinge prin prisma experienţelor trăite care îmbogăţesc sfera înţelegerii altor aspecte, puncte de vedere şi modele de gândire. În viitor se va pune tot mai mult accentul pe „ *trecerea de la multiplu la unu* ". Comasarea datelor şi informaţiilor care descriu realitatea din jur într-un singur întreg menit să oglindească o altă realitate.

Artiştii cei mai buni urmează direcţia din care vine ecoul lucrurilor pe care nu le cunosc, desprinzându-se de ecoul lucrurilor pe care omul de rând este obişnuit să le înţeleagă.

Însămânţările artificiale se referă în special la acea exaltare a gândirii manifestată odată cu înaintarea într-un alt nivel de control al realităţii, printr-un flux de informaţii care nu se termină niciodată. Dar din care trebuie să încerci să extragi doar ceea ce consideri că este util redefinirii tale, putând totodată reprezenta un suport pentru maximizarea experienţei de transformare a celorlalţi oameni.

Instantaneul magiei în universul lui Dumnezeu

On Februarie 23, 2020

Dacă vrei să fii mai mult decât un artist, atunci trebuie să devii invizibil şi omniprezent pentru lumea obişnuită cu desuetudinea lucrurilor efemere.

Aş mai avea ceva de spus despre Freddie Mercury, referitor la videoclipul "A kind of magic", prin prisma faptului că aş putea imagina personalitatea lui ca o prezenţă stranie, puternică, privilegiată, contopită cu sacrul unei gândiri de neegalat. O gândire plină de răsturnări de situaţie, plină de contradicţii, plină de inspiraţie. Un asemenea făuritor de efecte şi jocuri de lumini integrate ciclic într-un setting de scenă impresionant, a hotărât să-şi întărească domnia asupra împărăţiei umbrelor cu ajutorul unei divinităţi acceptate drept supremă: "Eu sunt cel care există în spatele necunoscutului."

Investit de puterea astrală cu sacrul unei structuri emoţionale specifice sensibilităţii artiştilor de geniu care fac din orice o magie, Freddie pare a fi rezultatul instaurării definitive a punctului de vedere mistic, a direcţiilor spaţiale din lumea fenomenelor optice. Un factor mai puternic decât lumina. Mai degrabă, un loc unde lumina nu ajunge în mod direct, ci doar prin subterfugiul de "evadare" din faţa unui reality-check, prin subterfugiul de a crea o aparenţă mai somptuoasă nu numai atunci când se ridică de la pământ, îmbinând supranaturalul cu naturalul, ci aducându-şi spiritul la perfectă armonie în relaţia cu elementele din jur.

Un foc mistuitor, un soare şi un scut. Un singur duh şi o singură iluzie. Întrupat de regele judecător, de prezicător ori de poetul inspirat de muzele unei lumi stoarse de sensibilitate, Freddie îşi joacă rolul cu cea mai mare pasiune pentru fals, dar un fals care poate fi concentrat într-un într-o nouă direcţie de proiecţie a fiinţei iluminate, atrase spre centrul gravitaţiei inefabile.

Leadership: Creaţia în care te regăseşti ca fiind o deschidere spre adâncimile lumii eterne, îţi oferă plăcuta experienţă de a te simţi mai aproape de un statut "divin" dezvăluit mereu în altă ipostază şi în alt loc?

Iluzia este o necunoscută pe care crezi că nu o poţi afla, fiindcă eşti condus de o imagine care nu suportă nicio reflexie, nicio imagine suprapusă, poate doar o proiectie pe ecranul mental al unui Ego care strigă: "Sunt mai mult decât am devenit ! " În ochii magicianului, arzând ca două candele în întuneric, de atâtea ori camuflaţi sub altă mască, se oglindeşte deschiderea spre adancimile lumii eterne. O lume atât de fascinantă, încât niciodată nu te poţi plictisi de ea.

Bine spunea un scriitor român pe nume Cornel Ailincăi: *"Ochiul este organul cunoaşterii slavei, lăcaşul prin care patrunde spiritul în lume, locul în care sufletul este petrecut spre speranţa mântuirii."* Dar nimeni nu ştie să citească ochii plini de culoare, plini de vise, plini de „praf de teatru" ai unui magician. Magicianul îmi spune: "Întoarce-te spre mine cu un ochi plin de propria privire."

Arta de a fi magician este sfinţită de graţie divină, sufletul plin de viaţă este atras către Dumnezeu de o forţă de neoprit, o explozie de clar-obscur, ce antrenează după ea şi trupul, până la levitaţie şi teleportare, toate fiind în stare să contureze o aură unică de mister, percepută doar atemporal. În mintea şi în sufletul magicianului, de atâtea ori neînţelese, se asamblează o lume mai bună prin îndrăzneală, prin sacrificiu, prin spiritul de bun organizator, prin spiritul de creaţie. Asta nu ia nimeni în calcul.

Freddie Mercury este un Dumnezeu pentru că magia lui este nemuritoare, pentru că mecanica magiei lui este invizibilă celor care nu înţeleg limbajul şi grandoarea artei de a fi punctul de comunicaţie între real şi posibil, sub forma materializării imaginarului. Acesta este mesajul videoclipului "A kind of magic".

Leadership: Contribui la edificarea unei cunoaşteri izvorâte din triumful asupra efectelor de imagine care relevă o conştiinţă avidă de autenticitate, pe considerentul că valoarea unei creaţii este linkul experienţei care te singularizează?

Mi-am făcut un secret din arta magiei: de a fi eu însumi un secret, pe care vi-l pun acum la dispoziţie. Dar nu sunteţi atenţi la cuvintele mele, şi deja aţi pierdut din vedere esenţa. Lumea mea este o altă lume, într-o metafizică a spiritului. Adevărata magie este să furi cât mai mult din atenţia privitorilor, dar să le laşi la dispoziţie un indiciu despre adevăr, tot aşa cum pictorii mari lasă o semnătură minoră într-un colţ al tabloului.

Cred că Freddie Mercury este o lume magică, pe care aş putea s-o descriu prin magia unei lumi care se vrea superioară tuturor celorlalte. Lumea lui interioară se reflectă în direcţia a ceea ce se cristalizează prin procesul aderării la un concept de tipul: *"Un muritor nu-şi poate câştiga măreţia decât printr-un mod unic de manifestare a cunoaşterii artistice".*

Reprezentarea acestei lumi, categoric atinsă de idealul grandorii eterne, pentru care orice muritor ar pleca capul cu deosebit respect, este asemenea crucii lui Iisus: trebuie suportată prin expresii artistice, prin figuri de stil, printr-o suită de ipostaze simbolice.

Ceea ce face din el însuşi un creator formidabil, maestrul neîntrecut al spectacolului, un artist care naşte măiestrie din efectele produse de o interpretare a Eului evaluat în funcţie de diferitele conceptualizări ale ştiinţei, este capacitatea de a capta sensul autentic al superiorităţii sale în vibraţia unui sunet al trezirii într-o altă viaţă, acordat la versul "This rage that lasts a thousand years".

Sunetul muzicii sale trezeşte la viaţă spiritul amorţit, neîmplinit, îl conduce spre libertate şi îi redă spiritualitatea, experienţa de a se regenera prin mişcare şi vioiciune. Totul e magie. Vă rog să mă credeţi, eu nu sunt Freddy Mercury, el n-ar putea niciodată să ma descrie aşa cum pot să-l descriu eu printr-un proces de alteritate. Un suflet mare îşi recunoaste măreţia doar în faţa unui dublu al său.

Marea Cunoaştere definitorie personalităţii artistului este personalizarea experienţei de a te întâlni pe tine însuţi în varianta unei manifestări a creaţiei trăită într-un rol dual, ca revelaţie a absolutului.

Instantaneul magiei în universul lui Dumnezeu se configurează ca un fel de moment artistic de mare excepţie, de care nu te porţi despărţi fiindcă începi să faci parte dintr-o lume alternativă, mai amplă şi mai spectaculoasă: o dată ce eşti prins în ea, vrei şi tu să fii un magician, un fenomen supranatural.

Acest moment artistic a fost, chiar acum, pus în scenă de un regizor al cărui nume îl trec sub tăcere...

*** Notă:** Queen - A Kind of Magic

Source: https://neculaifantanaru.com/instantaneul-magiei-in-universul-lui-dumnezeu.html

Insulele pustii ale înţelegerii

On August 12, 2013

Asigură evoluţia leadershipului tău spre noi orizonturi, fără să-ţi direcţionezi puterea de înţelegere a ştiinţei spre extreme care depăşesc limitele de normalitate unanim acceptate.

Am văzut o mulţime de insule, mărturisea un erou al lui Jules Verne, semănate parcă de o mână capricioasă, mari sau mici, majoritatea abia ivindu-se din ape şi atât de joase că, uneori, cea mai mică înălţare a apelor era de-ajuns pentru a le acoperi cu totul.

Insulele reprezentau simbolul unei diversităţi de repere bine trasate pe harta viziunilor şi idealurilor mele, între punctele de control ale cunoaşterii depline, mai presus de orice înţelegere. Aceste suprafeţe de contact mici şi mari în raport cu dimensiunea sinelui meu, indicatori ai unei staţionări în zona profundă a unor experienţe idealistice, exprimau legătura dintre mai multe procese care se menţineau constante, prezentând maximum de stabilitate faţă de factorii perturbatori generatori de gânduri stranii.

Gânduri care parcă se repetau la nesfârşit într-un adevărat jurnal vizual al vremurilor de mult timp apuse. Gânduri care mă ridicau mai presus de obişnuit şi mă introduceau în zone de proiecţii care alterau percepţiile general acceptate legate de spaţiu şi timp.

Teritoriul sufletesc al unei fiinţe este un exerciţiu de invadare a unei insule mai puţin cunoscute. Eram în căutarea unui semn, susţinut de o mulţime infinită de adevăruri mai mult sau mai puţin relative, care ar fi putut stabili o legătură între răspunsuri şi întrebări. Dar apele tulburi în care mă scăldam la acea vreme, poate cea mai marcantă experienţă din viaţa mea, nu puteau fi acoperite decât de straturile cele mai înalte ale psihicului în relaţie cu ştiinţa.

Leadership: Sensul vieţii tale echivalează cu o neîncetată explorare a orizontului cuprins între dobândirea unei noi conştiinţe de sine şi experienţa de gestionare a cunoaşterii orientată spre modificarea percepţiilor despre ce retrăieşti odată cu amintirile tale?

Practic toată forţa mea intelectuală, în condiţii de maximă eficienţă, se măcina sau se inactiva după câteva cicluri de utilizare, asemenea unei reacţii chimice donatoare de energie care determină procese de transport în sens antientropic. Sistemul meu de gândire nu mai prezenta o comportare ideală. Insulele păreau să se întindă spre extremităţi care depăşeau dimensiunile mele de acceptare, creând un efect de reacţie negativă în cascadă.

Mă aflam în faţa unei redescoperiri a esenţei mele de a fi, aşa cum nu o cunoscusem vreodată. Nu puteam să nu remarc totuşi că inovaţiile radicale pe care le generam, şi mai ales inaccesibilul la care mă raportam, produceau o anumită distorsiune în analiza sau interpretarea combinațiilor de idei haotice și absurde. Trebuia să scormonesc prin haosul deplasărilor gândurilor mele spre noi destinaţii, în căutarea unei licăriri de sinceră lămurire. Unde mă aflam în relaţie cu mine însumi?

Insulele trebuiau să se interfereze cu aspiraţia de adevăr, care excludea orice interpretare. Iar aceasta implica doar un singur lucru: să nu mai continui să mă îndoiesc de caracterul arbitrar al experienţei mele de viaţă în relaţie cu înţelegerea structurii gândirii mele. Trebuia să găsesc o logică în tot ceea ce făceam, oricât de ascunsă ar fi ea. Şi o cursivitate în mintea mea, în gânduri şi idei. Altfel situaţia în sine ar fi devenit inacceptabilă.

Amintirile mele încă se leagă de aceste insule care îmi modelează percepţiile despre ceea ce contează să aflu nou despre mine în faţa unei realităţi diferite, una care există dincolo de ceea ce cred că sunt în stare să recunosc la prima vedere. Ştiinţa de care mă simt în stare să o înţeleg, determinarea existenţială a cunoaşterii de care încă sunt legate interpretările unei vieţi literare, se poate câştiga prin apropierea de o idee care să conecteze lumea întreagă la mine.

Leadership: Te opreşti la porţile unei cetăţi necucerite sau continui să oferi noi interpretări experienţelor tale de viaţă în dreptul unor repere care se plasează în zone mai puţin accesibile?

Gândurile te ridică mai presus de obişnuit? Eşti în căutarea unui semn, susţinut de o mulţime infinită de adevăruri mai mult sau mai puţin relative? Apele tulburi în care te scalzi nu pot fi acoperite decât de straturile cele mai înalte ale psihicului în relaţie cu ştiinţa?

Pe planul ştiinţei şi al vieţii, ce pot deveni superflue în faţa acţiunilor al căror protagonist permanent eşti tu, câştigul pe care îl poţi obţine din contribuţia la acestor două provocări, abordate cu pragmatism şi responsabilitate, menite să-ţi determine o bună funcţionalitate, nu trebuie să se prezinte ca un obiect menit să înlocuiască leadershipul adevărat. Ci ca un produs al gândirii mai presus de tiparele tradiţionale, care reușește înfăptuirea unei concepţii vizionare asupra evoluţiei relaţiei dintre leadership şi rezultatele imprevizibile ale cunoaşterii, în raport cu sinele tău.

A te opri la porţile unei cetăţi necucerite, dar de o însemnătate colosală, înseamnă să contrazici verosimilul, realitatea imediată, perceptibilă, prin determinarea unei probabilităţi foarte mici de asigurare a unei noi imagini despre sine.

În condiţiile absenţei chiar şi celor mă firave înnoiri de perspective care pot spori şansele de creştere a câştigului pe care îl poţi obţine de pe urma "accesibilităţii" tale, vei parcurge drumul spre excelenţă în sens invers. Repere bine trasate pe harta viziunilor şi idealurilor tale, comportându-se impredictibil, se vor extinde treptat până la limita în care ar putea deveni incontrolabile.

Iar atunci leadershipul va ceda, sau va înregistra un minim de stabilitate faţă de factorii perturbatori ai unei aprovizionări necorespunzătoare cu abordări care nu aduc rezultate aşteptate.

Leadership: Poţi să extinzi interpretările pe care le dai realităţii prin conştientizarea acceptării de sine şi a dreptului de a exista aşa cum eşti în faţa unui orizont necunoscut?

Un orizont necunoscut este o insulă pe care nu ai aprofundat-o, dar care merită toată atenţia, fiind situată probabil în vecinătatea acelei laturi a ştiinţei de a fi deţinător de adevăruri despre natura esenţială a lucrurilor şi fenomenelor. Asta înseamnă să fii avantajat de posibilitatea de a te elibera de conformismul societății și de a funcţiona dincolo de prejudecăți.

Două mutări intermediare cu perspective nesigure pot conduce la o modificare sau invalidare a configuraţiei sistemului tău funcţional. Prima, înfăptuirea unei atracţii şi unificări între gândire şi cunoaştere, în sensul unei ascensiuni spre forme superioare de înţelegere a leadershipului, printr-o încadrare mai bună a reperelor pe harta viziunilor şi idealurilor proprii. A doua, crearea unei legături între punctele de control ale cunoaşterii depline, raportată la forţa opusă a oricărei posibilităţi de afirmare de sine.

Aceste două mutări pot bloca sau debloca căile de acces spre porţile cetăţii necucerite ale ştiinţei, care îşi are din totdeauna locul în vârful leadershipului. Porţile deschid şi sporesc capacităţile de inovare, interferate de aspiraţia spre înălţime şi spre perfecţiune, denaturând uşor adevărul pe care nu-l cunoşti despre tine şi care nu se poate alinia întotdeauna deschiderii spre schimbare.

Aşa cum conversaţia de calitate presupune un echilibru între a asculta şi a vorbi, tot astfel legătura dintre procesul tău de evoluţie şi percepţiile despre tine însuţi pe toată durata producerii de noi abordări şi transformări de idei, trebuie să se menţină constante. Altfel forţa ta intelectuală, în condiţii de maximă eficienţă, se va măcina sau se va inactiva după câteva cicluri de utilizare.

Limitele de normalitate unanim acceptate sunt date de acele aspecte ale realităţii care pot fi văzute şi nu vor putea înlocui aspecte ale irealităţii.

Să asiguri evoluţia leadershipului spre noi orizonturi înseamnă să îmbogăţeşti cu noi interpretări ale experienţele tale de viaţă şi de învăţare, filtrate prin prisma putinţei de înţelegere a realităţii pe care alţii nu ştiu s-o exploateze şi să extragă din ea ce e de valoare.

Insulele pustii ale înţelegerii sunt acele zone insuficient cunoscute şi cercetate a căror explorare este îngreunată sau limitată de cunoaşterea actuală. Persistenţa în aceste zone duce la stagnare în leadership şi la îndepărtarea de punctul terminus propus iniţial. Şi în cele din urmă la decăderea leadershipului.

Source: https://neculaifantanaru.com/insulele-pustii-ale-intelegerii.html

Întâmplătorul din cadrul apropiat al evoluţiei

On Iunie 26, 2014

Efectuează constant operaţiuni de interceptare şi monitorizare a fenomenelor de tip "aleator", pentru găsirea surselor de "venit" suplimentar în sfera ştiinţei şi inovării.

Marele regizor era tot timpul concentrat asupra muncii sale concrete. Într-o zi însă, în timpul unei repetiţii în foaier, surprinse întâmplător cu privirea obrazul rumen şi rotofei al unui băieţel de şapte ani, fiul unei plasatoare. Puştiul obişnuia să vină la repetiţii şi nimeni nu-i dădea atenţie. Eisenstein fu izbit în acel moment de faptul că obrazul băieţelului reflecta ca o oglindă tot ce vedea: nu numai mimica şi gesturile fiecărui personaj, ci totul în ansamblu, simultan. Pe Eisenstein îl surprinse la început tocmai această simultaneitate.

În drum spre casă - mergea pe jos, tramvaiele nu funcţionau la vremea aceea - el începu să mediteze asupra naturii fenomenului pe care-l observase. Drumul până acasă era lung şi meditarea aceasta în mers se putea desfăşura în voie. Îl încântase totdeauna eleganţa paradoxului lui W James: nu plângem pentru că suntem trişti, ci suntem trişti pentru că plângem. Îi plăcea şi gândul că din reproducerea corectă a unei expresii poţi da naştere emoţiei corespunzătoare. Dar, medita Eisenstein, dacă lucrurile stau astfel, mimând comportamentul exterior al personajelor, puştiul trebuie să retrăiască ceea ce simt actorii pe scenă sau ceea ce încearcă măcar să redea. *

Leadership: Meditezi asupra naturii fenomenelor pe care le observi cu totul întâmplător în cadrul unei munci care te clasează drept un model de autoritate intelectuală bine şlefuită de formele de exprimare ale artei?

Capacitatea de a găsi o legătură între elementele surprinse întâmplător şi comportamentul exterior al unor indivizi care acţionează separate, ţine de gândirea unui regizor care are toate datele să facă un film memorabil. Antrenamentul mental, în special cochetarea cu întâmplătorul şi neobişnuitul, căutate acolo unde există echilibrul dintre "recunoaştere" şi "diferenţiere" a elementelor de noutate, ca urmare a experienţei de mobilitate, este o necesitate absolută pentru conştientizarea şi găsirea surselor de "venit" suplimentar în sfera ştiinţei şi inovării.

Un regizor talentat ştie că acolo unde există sentimente persistente se poate vorbi de un comportament care caută atenţia celor din jur, iar aici ştiinţa de care el trebuie să facă uz poate să afirme convingerea că orice se întâmplă în lume este consecinţa unei atitudini de largă generalizare a caracteristicilor definitorii ale omului. Înţelegerea deplină a evoluţiei ştiinţei, a recunoaşterii însemnătăţii şi semnificaţiei legilor ei, dar şi asumarea consecinţelor ce decurg din conţinutul ei, nu se poate realiza fără efectuarea constantă a unor operaţiuni de interceptare şi monitorizare a fenomenelor de tip "aleator".

Ştiinţa la care trebuie să ne raportăm de această dată se concentrează asupra unei creaţii confirmată ca fiind mai mult un început al efortului de definire a conceptului de "eveniment fugitiv", fiindcă atunci când totul se petrece "pe repede-nainte" abia atunci omul îşi trăieşte viaţa la intensitate maximă.

Un regizor care vrea să introducă un fir narativ de excepţie în pelicula lui trebuie să ia seama la următorul aspect: "Una e când totul se petrece repede și nu știi ce ai văzut, și alta când ești pus în fața faptului și nu ai unde să te ascunzi." Momentul cheie al unui film se petrece atunci când personajul principal nu mai are timp să se întoarcă înapoi spre secvenţa anterioară, fiind determinat să-şi exprime emoţiile în voie, în mod natural, în faţa unora care refuză să fie la fel ca el.

Antrenamentul mental este, aşadar, o componentă importantă dintr-un program care foloseşte observarea sistematică ca modalitate de dobândire a experienţei profesionale. El trebuie aplicat în aşa fel încât, imaginându-ne pe noi într-o anumită situaţie, să adaugăm activitatea factorilor externi la o nouă sursă de inspiraţie care să permită reorganizarea tuturor direcţiilor de control a cunoaşterii.

Antrenamentul mental ne ajută să vedem mai uşor oportunităţile de integrare a elementelor aleatoare într-un ansamblu de tehnici şi metode, aplicabile în leadership în funcţie de un anumit sistem de referinţă.

Leadership: Poţi realiza simultaneitatea complexă a perceperii sensurilor care evidenţiază o realitate ignorată iniţial?

Un lider care pune ştiinţa pe primul plan al preocupărilor sale reflectează constant asupra combinaţiilor de percepţii, reprezentări, impresii, valori şi referinţe, din împrejurările imediate, căutând să realizeze acea simultaneitate complexă a perceperii sensurilor care evidenţiază o realitate ignorată iniţial. Dar mai ales diferenţele de impact între diferite modele de reprezentare a relaţiilor cauzale dintre întâmplările probabile, importanţa şi implicaţiile lor, şi factorii care influenţează favorabil procesul de producţie şi organizare elementelor componente ale creaţiei.

Această reflectare în exterior, asupra unui nou cadru de entităţi de tip " *start-up* " în procesul de dezvoltare şi aplicare a ştiinţei, constituie condiţia existenţei leadershipului ca artă "savantă", dar şi o depăşire a limitelor proprii de înţelegere şi percepţie a unor aspecte, teme sau obiective abordate. În permanenţă, redirecţionarea gândirii are nevoie de o nouă structură de conţinut, în încercarea de a înţelege modul în care se transformă ştiinţa în componente reproductive ce pot fi influenţate sau schimbate de om.

Formele de exprimare ale artei regizorale, care totodată pot fi integrate în leadership, sunt acestea: marcarea evenimentelor importante din viaţa şi activitatea modelului de inspiraţie, trecerea de la un peisaj existent la unul imaginar şi invers, înţelegerea conceptului de "eveniment fugitiv" şi "deja vu", manifestarea unei atitudini responsabile faţă de un personaj care susţine examenul acţiunilor sale în condiţiile libertăţii totale.

În acest caz, sarcina regizorului va fi aceea de a explica prin intermediul unui personaj o suită de evenimente a căror unică desfăşurare se unesc într-un singur eveniment masiv menit să reprezinte tocmai pretextul descoperirii unei noi versiuni ale aceluiaşi personaj.

Simultaneitatea în leadership, ca şi în ceea ce priveşte munca de regie, vizează producerea mai multor acțiuni în același timp, de tip "coincidenţe", care au scopul de a evidenţia o altă latură a evenimentelor şi o altă versiune a personalităţii celui prins între amintiri şi prezent, între trecător şi etern.

Întâmplătorul din cadrul apropiat al evoluţiei se referă la acele momente de cotitură din evoluţia unui lider care apar aleatoriu, sub influenţa unor factori neprevăzuţi, care pot modifica percepţia despre traseul urmat în perfecţionarea ştiinţei şi chiar a propriei personalităţi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Înţelepciunea unei vieţi trecute de cotitura vieţii

On Februarie 03, 2021

Omul care caută să obţină o acceptare a propriei vieţi, eliberându-se de dorinţa de a fi fost altfel, este un om care se trăieşte pe sine, nu se fantasmează pe sine.

Am cunoscut un om care ştia mai multe ca mine despre viaţă, şi dacă n-ar fi fost prieten bun cu mine, probabil nu i-aş fi recunoscut atributul de ştiinţă pe care a ştiut să-l exercite cu dibăcie în domeniul său de activitate. Plin de inspiraţie, cu nuanţă lăuntrică, am încercat să interpretez unele din experienţele sale de viaţă ca şi când ele l-ar fi schimbat şi l-ar fi condus în direcţia unei uşi care se înţepeneşte, şi se înţepeneşte ori de câte ori încerci să o deschizi spre realitatea din spatele visurilor, unde mintea deţine puteri nelimitate.

Şi omul acesta deosebit, chiar dacă ştia despre modalităţile variate de interpretare a realităţii într-o multitudine infinită de posibilităţi, legături şi relaţii, şi-a pus viaţa într-un vas de sticlă care şi acum stă prăfuit într-un colţ al casei, şi totuşi lui îi umple casa de lumină, fiindcă acolo sunt strânse ultimele rămăşiţe de suveranitate ale mândriei de a rămâne el însuşi. Şi chiar dacă praful dorinţei de a rămâne fidel lui însuşi se adună în vasul de sticlă, acumulându-se într-un filtru de aer improvizat, numit prefăcătorie, alteori indignare, el rămâne pasibil în faţa cuvintelor nemuritoare: "caută şi nu cerceta".

Şi uite aşa, când eram mici, eram cu totul altfel, ziua amândoi ne întreceam la sport, seara ne închipuiam învingători. Fără să ştim că timpul suferă de boala schimbării. Pe unii realitatea vieţii îi trezeşte, pe alţii îi adoarme, şi nu-i mai trezeşte din letargie. Fiindcă realitatea este o chestiune asupra materiei, dar în acelaşi timp este o oglindă a minţii celui de pe urmă, o boală a minţii ce nu-i loveşte decât pe cei trândavi şi nepăsători.

Iar timpul încă îşi aminteşte de două umbre care se credeau raze de soare, şi care ar fi putut să risipească cu a lor lumină vioaie orice umbră de întristare, de dezamăgire, de descurajare.

Leadership: Poţi să-ţi construieşti o imagine favorabilă despre tine care să surprindă realitatea în momentul petrecerii acesteia, înainte să te concentrezi asupra ideii de „scurtă durată a sufletului individual" ?

Dacă sursa vitală din care organismul îşi procură energia vieţii este consumată, atunci mişcările se îngreunează şi mintea se insinuează într-un vacuum al speranţelor infinite, într-un spaţiu necuvântător, ornamentat cu o simbolistică ruinată cu ajutorul vicleniei, subspecie a inteligenţei, aducându-l pe om la statutul de retro, retrograd.

Da, am cunoscut un om care ştia multe despre viaţă, dar viaţa l-a învins prin mişcările cauzalităţii interne, a unei voinţe niciodată dispusă să încerce noi experienţe, dar dispusă să-şi vândă demnitatea pentru vreo doi arginţi câştigaţi rapid. Poate ar fi avut nevoie de un erou de talia lui Ulise care să îi elibereze acea aură neagră a sufletului prins în închisoarea vieţii care trece, se stinge, urlă a durere, şi căreia nimeni nu-i sesizează zvâcnetul de nestăpânit, când tot echilibrul fiinţial s-a distrus. Un erou din acest soi, un alter-ego al super-eroului, ar fi întors lucrurile la realitatea pe care prietenul meu era chemat să o îmbunătățească.

Şi, totuşi, mi-am dat seama că omul acesta este foarte bine dispus atunci când este singur. Simte, realizează că numai aşa, departe de lume, ar putea să fie ceva mai mult decât ce-a devenit. Probabil, starea în care te complaci este o lecţie în cadrul acestui demers de învăţare al vieţii, o lecţie pe care timpul o îngroapă de la sine în uitare, şi pe care invincibila

fortăreaţă a puterii de a rămâne acelaşi, neschimbat, te va transforma în praf și pulbere...drag prieten.

Într-un vas de sticlă, închis şi prăfuit, se află mândria de a nu lăsa pe nimeni să pătrundă în inima ta, mândria de-a nu mai avea idei, ci numai clocot, obsesii şi nebunie.

Poate avea dreptate cine spunea: *„Dacă sinele este închis într-un vas (trupul), atunci individul trebuie să depășească limitele acestui vas pentru a realiza unitatea primordială a sufletului individual cu plenitudinea Fiinţei care este Absolutul."*

Leadershipul este o manifestare a voinţei de a nu te lăsa învins de timp în scurtul popas al vieţii făcut într-un context neaşteptat în care eşti constrâns să-ţi privești personalitatea din unghiul mort al mândriei de a rămâne acelaşi.

Înţelepciunea unei vieţi trecută de cotitura vieţii se datorează experienţei de a trăi ca un învăţat faţă de sine care îşi spune mereu: „sunt mult mai mult decât am fost şi mult mai mult decât am devenit ! "

Iar scurta durată a sufletului individual se referă la eliminarea celor lucruri sau obiceiuri care nu dau consistenţă vieţii tale. Trebuie să-ţi alimentezi nevoia de a aparţine unei singure realităţi bazate pe unitate, pe solidaritate, pe viziune, nu prin ataşarea de aparenţe sau de false motivaţii.

Sau cum bine spunea cineva pe web: *„Cel mai frumos lucru din lume este să ştii cum să aparţii propriei persoane, nu cisumstanţelor exterioare."*

Source: https://neculaifantanaru.com/intelepciunea-unei-vieti-trecute-de-cotitura-vietii.html

Inteligenţa Spirituală

On Ianuarie 29, 2017

Încearcă să dai vieții un sens mai înalt, acţionând în conformitate cu trăirea unui prezent care își decide viitorul prin voia unei puteri nemărginite.

Caderousse își pierdea puterile văzând cu ochii. Ticălosul ăla de Benedetto, care m-a rănit de moarte, el o să scape totuși, gemu el cu ultimele puteri.

- N-o să scape nimeni, ți-o spun eu. Ca şi tine, Benedetto își va primi și el pedeapsa. Ca și tine, el poartă în adâncul fiinţei sale germenul trădării, la fel cum şarpele îşi ţine în el veninul.

- Atunci, veți fi pedepsit și dumneavoastră, spuse Caderousse. Fiindcă nu v-ați făcut datoria de preot. Ar fi trebuit să-l împiedicaţi pe Benedetto să mă ucidă.

- Eu? spuse Monte-Cristo cu un zâmbet care îl îngrozi pe muribund. Eu să-l împiedic pe Benedetto să te ucidă, în clipa când tu frânseseşi cuțitul în zalele care-mi acopereau pieptul? Da, poate că dacă te-aș fi găsit umil și pocăit, nu l-aș fi lăsat pe Benedetto să te ucidă. Dar te-am văzut trufaş și sângeros, și am lăsat să se împlinească voia Domnului.

Leadership: Ce deprinderi trebuie să câştigăm noi înşine, sau trebuie să facem pe alţii să câştige, încât însemnătatea pe care o dăm propriei vieţi să capete trecere înainte lui Dumnezeu?

- Nu cred în Dumnezeu ! - urlă Caderousse. Și nici tu nu crezi. Minţi... Minți ! Nu mă pocăiesc. Nu există Dumnezeu, nu există providenţă, nu există decât întâmplare !

- Există o providenţă, există un Dumnezeu, spuse Monte-Cristo umbrit de mantia preoţească care-i ascundea adevărata identitate. Și dovada este că tu te afli aici, zăcând deznădăjduit, renegându-L. Pe câtă vreme eu, neatins de răul pe care ai vrut să mi-l faci, mă aflu în picioare dinainte ta bogat, fericit, nevătămat și împreunându-mi mâinile în faţa Dumnezeului acestuia în care tu încerci să nu crezi, crezând totuși, în fundul sufletului tău.

- Cine ești tu, cu adevărat, părinte? Mi se pare că te-am cunoscut, pe vremuri... De ce mă lași să mor?

- Fiindcă nimic nu te mai poate salva, Caderousse, fiindcă ești rănit de moarte. Dacă ai fi putut fi salvat, aș fi văzut în asta o ultimă milostivire a Domnului și, îți jur pe mormântul tatălui meu că tot aș mai fi încercat să-ți redau viața și căinţa. *

Leadership: Tratezi realitatea în funcție de modul unic de a privi lucrurile practicat printr-o formă de asociere cu ceea ce nu cunoști, sau prin prisma a ceea ce deja cunoști?

Întotdeauna omul care își propune să reveleze adevărurile care îi alcătuiesc existenţa se vede pus în relație cu cele necunoscute, de care încă nu este conștient, dar la care au contribuit experienţe multiple şi variate. Şi doar unele dintre acestea sunt fundamentale devenirii sale. Şi poate de aceea, însemnătatea acestor adevăruri pe care se bazează caracterul omului, adevăruri precum "nu eu sunt Dumnezeu" sau "orice rău se pedepseşte", au ca marjă de

apreciere tăria de a rezista în faţa ispitelor, în faţa responsabilităţilor şi încercărilor adiacente circumstanţelor descurajatoare care te-a împiedicat deseori să te ridici la înălţimea potenţialului de om bun, sufletist, neprihănit.

Prima necunoscută este Dumnezeu, pe care nu-l vedem, deci am putea crede că nu există. O altă necunoscută este cumpătarea, de care nu ţinem cont decât poate atunci când dăm de necaz. O altă necunoscută este recunoştinţa sau remuşcarea, cărora nu le dăm interpretarea corectă din cauza lipsei de valori, a lipsei de cugetare, a lipsei de progres spiritual. Multe din aceste necunoscute, alături de nesfârşitele întrebări care își caută răspunsurile, reprezintă niște potențiale „nefericite" ale unor experiențe relative din trecut, expresii ale unor stări care au venit și au plecat după vreo clipă de deznădejde sau de rătăcire, care te-au izolat sau te-au făcut să te simți singur pe moment.

Dar alte necunoscute, impuse de varietatea unor factori protectivi și providenţiali ce au condiţionat apariţia unor situații de viață excepționale, pe care altfel nu le-ai fi trăit, ți se relevă în ipostaza omului care aparent nu înseamnă mare lucru în cursul general al lucrurilor, dar care din punct de vedere intelectual are capacitatea de a pătrunde până la capătul universului. Unde ești tu în povestea asta?

Capacitatea de a te ridica deasupra a ceea ce nu cunoști, ivită din tendinţa de a te supune unor înlănţuiri care duc în final spre acea stare nouă, privilegiată, numită de unii "Înviorare Spirituală", se alimentează din experiența unei trăiri care e simultan luminare și întunecare.

Dacă tratezi realitatea în funcție de modul unic de a privi lucrurile practicat printr-o formă de asociere cu ceea ce nu cunoști, în situații provocate de hazard, cu potențial revelator, atunci vei beneficia de experiența ieşirii din normalul acceptat de convingerile care te însoțesc. Şi vei experimenta o nouă raţiune: de a exista ca ecou al unui sens mai înalt al vieții. În caz contrar, te vei percepe ca o victimă a circumstanţelor vieţii.

Una din facultăţile de bază ale liderului este cea a inteligenţei spirituale prin care acţionează și se armonizează toate evenimente (aparent haotice, absurde) în jurul unei algebre Universale. Îl percepem aici pe Dumnezeu ca fiind salvatorul unei lumi imperfecte, deci supusă constant greşelilor, iar acest Dumnezeu ne lasă la îndemână liberul arbitru pentru a ne hotărî singuri soarta, însă cel căruia îi lipseşte credinţa se va pierde cu siguranţă într-un labirint numit "Haos", căci nimic din viaţa lui nu va căpăta coerenţa unui destin capabil să sfideze efemerul inerent.

Această facultate rezidă din acea continuitate a experienţei sugerată de credință, nu de cunoaştere și nu de „recomandările" clipei, deci a experienţei care sprijină intervenţia unei raţiuni pusă mai presus de propriile convingeri într-un context existenţial-lumesc, unde toate își au plata și răsplata, cauzele și efectele.

Leadershipul vizează în mare măsură controlul asupra deprinderilor pe care le dezvolţi în lipsa unei intervenţii divine în viaţa ta, adică prin exercitarea liberului arbitru la nivel de ceea ce înseamnă să fii adevăratul "tu însuţi" în circumstanţele unei ascensiuni neaşteptate.

Inteligenţa Spirituală, în conformitate cu trăirea unui prezent care își decide viitorul prin voia unei puteri nemărginite, i se atribuie liderului care evoluează ca un slujitor al providenţei, care a făcut din credinţă piatra de temelie a existenței și a menirii sale. Un asemenea om va conduce el însuși „întâmplarea" prin acceptarea fără rezerve a forţei unei intervenţii superioare nelimitată.

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Interacţiuni şi relaţii interumane

On Ianuarie 01, 2009

Dezvoltă-ţi mai mult viziunea emoţională, făcând din tine însuţi un exemplu de credinţă în raport cu preţul vieţii.

Demult, un alpinist a fost dat dispărut în munţii Bucegi, în luna februarie. Atunci zăpada avea un strat subţire, creând condiții optime pentru desfășurarea activităţilor montane în condiţii de maximă securitate. Nimeni nu ştia unde a dispărut. Nu putea fi localizat. Căutările celorlalţi alpinişti nu au dus la niciun rezultat. Unde este omul?

"Cred că el este în viaţă, abia aştept să-l găsim. Le mulţumesc tuturor celor care ne ajută în continuare" - a precizat şeful echipei montane de salvamont.

Şi, dintr-o dată, ceva iese la iveală. O dovadă. O mănuşă de culoare roşie fixată într-un băţ de ski. Era de fapt un semn care a dus în final la descoperirea alpinistului. Acesta se afundase într-o groapă căscată de o alunecare de teren. În ultimul moment, ştiind că se va cufunda, a avut inspiraţia să înfigă băţul de ski într-un muşchi de pământ.

Leadership: Poţi să scoţi la suprafaţă tot ce este mai bun în tine pe fondul unei ameninţări neaşteptate, transformând o situaţie de cumpănă într-un spaţiu al clarviziunii?

Leadershipul reuneşte acele acţiuni şi resurse lăuntrice, orientate către dimensiunea emoţională a celorlalţi oameni, fapt care conduce la creşterea potenţialului tău de performanţă în a dărui adevărata cunoaştere a binelui. Binele pe care îl poţi înfăptui prin forţele proprii şi prin originalitate, adică prin exemplul personal de supravieţuire.

A-i convinge pe oameni că "eşti în viaţă" înseamnă să dai tonul procesului tău de transformare personală, înseamnă că eşti dispus să fii exemplu altora prin însăşi experienţele tale reuşite, prin gândirea ta, prin puterea ta emoţională, prin faptele tale – prin ceea ce ai reuşit să devii după ce te-ai luptat pentru a fi un exemplu de credinţă, cu preţul vieţii.

Evoluţia ta, ca şi lider, poate fi întârziată dacă leadershipul tău nu permite o evidenţiere optimă a calităţilor deosebite. După cum copiile sau reproducerile unor tablouri indică situaţii când te afli în faţa unor obiecte ce nu pot fi confundate cu realitatea artistică - tot aşa optimizarea unei relaţii, care presupune o cât mai profundă cunoaştere a propriei tale fiinţe şi care se maturizează odată cu nenumăratele transformări ale vieţii tale, indică o mai bună competenţă relaţională, fapt ce determină o probabilitate mai mare de atingere a succesului în bătălia pentru optimizarea performanţelor.

Întreaga viaţă a omului este dominată de interacţiuni şi relaţii interumane. Rolul liderului este acela de a optimiza aceste relaţii, de a le orienta în direcţia obţinerii unor performanţe deosebite şi de a atinge un ţel comun în beneficiul tuturor.

Cât timp, sau ce-ţi trebuie ca să poţi pricepe adevărata natură a unui om? Construirea şi menţinerea unei relaţii este o artă care îmbină ştiinţa de a te raporta la starea spirituală a oamenilor, influenţându-le acţiunile şi deciziile, încercând să intuieşti viitorul lor - cu capacitatea ta de a le pune în valoarea calităţile, de a le dezvolta şi stimula în mod susţinut potenţialul. Aceasta este, într-un cuvânt, clarviziunea.

Leadership: Poţi găsi echilibrul între ceea ce eşti în ochii celorlalţi oameni şi ceea ce defineşte o situaţie din care ai vrea să evadezi, dar nu te poţi abate de la firul evenimentelor?

Depăşirea unui impas relaţional sau optimizarea unei relaţii presupune, desigur, o cât mai profundă cunoaştere de sine, capacitatea de a conştientiza ce se întâmplă cu tine, cu ceilalţi, care este contextul în care se desfăşoară o relaţie. Dar după cunoaştere, pasul următor este schimbarea. Trebuie să fii dispus să dai exemplu altora prin viaţa ta.

Folosirea tuturor sentimentelor, valorilor şi convingerilor pe care se clădeşte fiinţa ta, pentru a le reinventa, sau pentru a le reface structura emoţională şi psihică, pentru a trăi altfel, în acord cu ei înşişi, cu ceea ce sunt şi cu ceea ce iubesc. Schimbarea este, deci, una personală şi se bazează pe puterea ta de a influenţa emoţionalul din oameni. Ca lider, îţi revine sarcina de a găsi echilibrul între ceea ce sunt şi ceea ce îi poate defini pe ceilalţi oameni.

Un lider trebuie să aibă capacitatea de a scoate la suprafaţă ce este mai bun în oameni, prin propria lui forţă carismatică. Acest lucru îl consider o trăsătură pozitivă în dezvoltarea puterii de influenţă. Cred că una din calităţile care stimulează progresul calitativ al leadershipului este viziunea emoţională, componenta esenţială a mecanismului de ghidare a oamenilor spre un anumit punct.

Cum scoţi la suprafaţă ce este mai bun în oameni? Simplu, părăsindu-i o vreme şi lăsând în urma ta un indiciu despre tine, fără a te abate de la firul evenimentelor, cu rare excepții și numai pentru a da explicații sau înțeles mai larg ideilor începute.

Este viziunea emoţională componentă esenţială a leadershipului tău? Eşti capabil să desfăşori o muncă de conducere de înaltă ţinută morală?

Ia în calcul mereu această posibilitate, altfel rişti să-ţi îngrădeşti potenţialul de a-ţi mări dimensiunea leadershipului tău. O parte importantă a artei de a conduce presupune alcătuirea acestei viziuni. Foarte mulţi lideri uită să facă acest lucru pentru că se angrenează în management, ocupându-se mai mult de "întreţinere", fiind inclinaţi să se bazeze pe sisteme şi comenzi.

Leadership: Concordanţa dintre Ego-ul tău şi natura sufletească a celorlalţi oameni este de 100% pe fondul unui eveniment care nu îşi schimba conturul, ci perspectiva din care îl priveşti?

Într-unul din articolele mele de pe site-ul personal făceam următoarea precizare: "Ca să-ţi ridici leadershipul la rang de artă trebuie să întreţii această strălucire a oamenilor ţintind mai mult spre caracterul care îi defineşte, cercetând cu o sensibilitate de artist sentimentele lor, stabilind "compoziţia" lor de calităţi sufleteşti – precum compasiunea, mărinimia şi conştiinţa curată.

Dacă vrei să schimbi convingerile oamenilor trebuie să recurgi la un modelaj mai delicat, pe mai multe planuri (pe plan emoţional şi mental, nu doar profesional) şi trebuie să oferi o sursă inepuizabilă de stimuli care să se încadreze perfect în sistemul lor emoţional şi cognitiv. Aşadar, concordanţa dintre Ego-ul tău şi natura sufletească a celorlalţi oameni trebuie să fie de 100%.

Ai fi dispus să închei orice relaţie cu oamenii ca să simţi cu adevărat o mulţumire sufletească?

Dacă leadershipul tău este prea "sărăcit" de conţinut, el nu va avea niciodată randament. Educându-ţi sinele în spiritul unui leadership care nu promovează beneficii emoţionale puternice, care nu aduce surse importante de motivare, care nu se pliază dorinţelor şi aşteptărilor oamenilor, vei elimina unitatea elementară pe care se bazează consolidarea relaţiilor.

Este ca şi cum ai înlătura pe cineva drag de lângă tine şi ai încheia orice relaţie cu el ca să simţi cu adevărat împlinirea, fericirea şi mulţumirea sufletească. Iar acest lucru va crea o perspectivă negativă asupra calităţilor tale emoţionale, vei fi tratat fără consideraţie de cei din jur.

Şi trebuie să menţionez că, din nefericire, lumea e plină de astfel de cazuri de lideri lipsiţi de căldură sufletească, care şi-au pierdut orice autoritate emoţională în faţa oamenilor – ei fiind urmaţi mai mult din obligaţie decât din plăcere. Vorba aia, suflete flămânde după faimă şi putere nu ştiu unde să caute şi cu ce să aline durerile celorlalţi, trec prin viaţă mânaţi de instinctul progresului şi bunăstării lor materiale, în loc să obţină o bunăstare sufletească.

Leadership: Te preocupi mai mult de prestigiul tău decât de starea spirituală care se creează atunci când ultimul episod din desfăşurarea evenimentelor devine mai mult decât dramatică?

Aşa cum excesul de oxigen arde mai eficient grăsimile, tot aşa şi tu aducându-ţi contribuţia la îmbunătăţirea calităţii leadershipului tău, printr-o ajustare mai bine dozată a laturii tale emoţionale, vei arde mai eficient orice "rău", orice factor negativ din interiorul tău.

Modul în care îţi exerciţi calităţile, în special puterea de influenţă, reflectă acea parte din tine, acel impuls negativ sau pozitiv pe care ţi-l impui atunci când vrei să obţii schimbarea celorlalţi. În consecinţă, preocupă-te mai mult de natura fiinţei tale, de interesul pe care îl acorzi oamenilor, mai mult de starea lor spirituală decât de prestigiul tău. Optimizarea relaţiilor presupune o cât mai profundă autocunoaştere, capacitatea de a conştientiza ce se întâmplă cu tine, dar şi cu ceilalţi, asigurând "contextul" în care se desfăşoară o relaţie. Contextul este dat de deciziile pe care le iei pentru ca colaborarea să fie cât mai strânsă.

Cum îţi aduci contribuţia la îmbunătăţirea calităţii leadershipului tău? Modul în care îţi exerciţi calităţile reflectă partea pozitivă din tine? Eşti dispus să faci sacrificii personale pentru a spori natura ta emoţională? Cum ţi-ai propus să înfăptuieşti lucruri măreţe?

A fi în viaţă = a raţiona + a relaţiona

A fi în viaţă înseamnă a raţiona şi a relaţiona cu ceilalţi, înseamnă a-i cunoaşte pe ei şi a te cunoaşte pe tine însuţi. *"Bine ar fi fost să putem cunoaşte toate lucrurile doar prin instinct şi prin sentiment. Dar natura ne-a refuzat acest bine şi dimpotrivă ea nu ne-a dat decât puţine cunoştinţe de acest fel, toate celelalte putând fi dobândite numai prin raţionament",* spunea Blaise Pascal.

Leadershipul este momentul când te recunoşti învins de o situaţie care se anunţă catastrofală, conştientizând că salvarea ta o constituie răspunsul oamenilor cu privire la disponibilitatea ta de a risca pe termen scurt, în perspectiva unor performanţe mai mari pe termen lung.

Interacţiunile şi relaţiile interumane cele mai strânse se creează atunci când evenimentele devin dramatice. Ai grijă ce îţi dictează vocea sinelui în asemenea momente !

Interiorizarea unei experienţe de creaţie

On Septembrie 25, 2020

Trebuie totdeauna să ai în vedere o anumită linearitate intrinsecă a vizualului înainte de a explora spiritualitatea propriei naturi într-un spaţiu al creaţiei.

Creaţia este rezultatul unei munci din care ai de câştigat stări de spirit ale locurilor şi elementelor imortalizate, sau este ca o mânecă lungă pe care o tragi mereu până la cot ca să obţii un alt look. Creaţia este o clepsidră în care pui nisip şi cineva trebuie să o întoarcă mereu, însă la timp, ca să nu-şi piardă corpul simbolic. Bineînţeles, ca să ajungi să înţelegi toate astea trebuie să ştii să priveşti în direcţia care trebuie, iar acest lucru este ca şi cum ai vedea zburând pe cer o pasăre rară, ea zboară şi totul pare creat de un arhitect, ca şi cum cineva ar fi îndemnat-o să plutească între cer şi pământ.

Da, creaţia şi Dumnezeu întrunesc toate calităţile unei fiinţe a cărei dimensiune sensibilizantă este mereu activă, definită prin puritate, candoare şi lumină, iar criticile în această direcţie sunt când ascuţite, când conştiincioase. Nu putem face o ierarhie despre asta, ar trebui să fim ori aspri, ori clarvăzători. Ceea ce preferăm să ştim despre creaţie este ca o derulare a anotimpurilor sufleteşti. Mişcarea fizică este o expresie elementară a vieţii, din ea rezultă un dinamism lăuntric ca o captare a vieţii sănătoase.

Creaţia tace înainte de a deveni faimoasă, uneori tace fiindcă nimeni nu-i sesizează valoarea. Toate tăcerile au ceva în comun, sunt un fel de răscoală a imaginilor care deşi nu vrem ne apar mereu în minte…unele tăceri anulează, altele sugerează, iar altele ne fac să trăim o viaţă poetică.

Da, tăcerea este o carte nescrisă, însă amanetată, iar creaţia îşi aşteaptă şi ea poezia, aşa cum poetul îşi caută cuvintele cele mai sublime pentru a descrie lumea în care s-a retras. Observăm că în toate tablourile pictate există o exuberanţă prununţaţă, simţitoare, duioasă, plină de mister şi de metafore, ca o poezie, câteodată sugrumă gusturile fine, alteori produce frenezie. Tot aici se remarcă o domolire a vieţii, ca o purificare a liniilor de forţă ale limbajului poetic care câştigă în eleganţă printr-o fineţe a gustului pentru scrisul artistic, din care rezultă FRUMOSUL. Bineînţeles, creatorul nu este o marionetă din care curg cuvinte, e mai degrabă ca un geam prin care azi vezi ceva şi mâine nimic.

Leadership: Experienţa ta de creaţie îţi dă certitudinea că locul care îţi conţine gradul de spiritualitate determină organizarea percepţiei cu privire la reflexia personalităţii tale în alte personalităţi?

De la creaţie se poate ajunge mai departe, la perfecţiune, aceasta din urmă fiind ca un bilet valoric trimis alb: depinde cine te valorizează, cât e de hotărât şi eficace. Dar, mai adesea, creaţia se poate manifesta ca o culoare care îţi sare în ochi numai dacă este executată tehnic şi dacă constituie o interpretare frumoasă şi modernă a tendinţelor viitoare în artă. Iar perfecţiunea la care se ajunge este doar o descriere însuflețită a lungimii şi consistenței culorii, uneori este stare reală a îndrăgitului artist, alteori e greu de crezut, toate ţin de situaţii în timpuri diferite.

Aminteşte-ţi de celebrul pictor englez William Blake. El s-a manifestat încă de copil ca o fire visătoare şi vizionară: a văzut, odată, un copac plin de îngeri; mai târziu, în catedrala Westminster, i-au apărut vechii regi ai Angliei, şi până la bătrâneţe a fost înconjurat de făpturi din lumea imaginaţiei, într-o mistică iluzie. El nu a fost privat de şansa de a învăţa din propria experienţă picturală, şi a învăţat că tot ceea ce se poate vedea în spaţiul de creaţie este o reflexie a personalităţii sale în alte personalităţi, ceea ce în artă se poate

cristaliza ca un fel de găsire a corespondenţelor dintre Sine şi SupraEu, sau dintre Materie şi Spirit.

În opinia mea nu este nicio îndoială că Dumnezeu nu ar exista fără artă şi creaţie, eu admit acest aspect ca pe o bază destul de solidă. Am simţit de multe ori că cineva sau ceva m-a luat de la soare şi mi-a asigurat un loc la umbră, fiind astfel pus în ipostaza unui artist care lucrează după aşa-numita intuiţie - el ştie cât de subit şi de neaşteptat o formă inventată de el îi devine antipatică, cum spunea Kandinsky.

Da, trăim cuprinşi în braţe de Dumnezeu dacă îl avem în noi şi nu e greu să acceptăm empatia, bunătatea, credinţa, acceptarea, legile nescrise - chiar şi în condiţii de umbră, toate ne potenţează ca oameni dacă simţim artisticul din natură, şi sufletul cald al lui Dumnezeu în razele soarelui.

În ceea ce priveşte spiritualitatea, personalitatea mea de scriitor poate deveni reflexia unei alte personalităţi atunci când sinele meu este dezvoltat sau aspiră să se dezvolte la nivelul unui artist care se hrăneşte cu euforia creaţiei şi reuşeşte să facă din creaţia sa expresia unei voinţe divine.

A fi tu însăţi un artist nu ţine de îndrăzneală şi nici de curaj. Ştii cât de diferit se pot comporta oamenii în situaţii diferite de viaţă? Nimic în artă nu e dur cu nimeni, oamenii trăiesc, reuşesc în viaţă, doar morţii şi prostii nu se schimbă. Arta este mereu dusă la un alt nivel, în timp ce creaţia se descoperă ca o cuvântare coerentă a lui Dumnezeu cu oamenii. Aşadar, omul este o bijuterie cu piatră preţioasă dacă ajunge în mâinile cui trebuie, dacă este finisată cu uneltele care trebuie.

Nu este mai puţin adevărat că orice creaţie se explică totdeauna prin linii şi culori, prin imaginaţie şi originalitate. Ce sens are să îmi spui mie că te vezi în ipostaza de artist şi că, oarecum, îţi lipseşte arta? E problema ta cum te vezi în faţa şevaletului. Poate că nu faci decât să trăieşti, iar viaţa ţi se pare uneori că este o epistolă nedeschisă..

Interiorizarea unei experienţe de creaţie este o consecinţă a capacităţii omului de a-şi folosi o parte din simţuri, din trăiri, din gânduri, pentru a contribui la armona universală şi a ajunge la acea exaltare a ideii de perfecţiune umană. Arta înseamnă creaţie, omul înseamnă interioritate, şi orice creaţie se manifestă prin interioritatea cu care avem de-a face în contextul corespondenţei dintre Sine şi SupraEu, sau dintre Materie şi Spirit.

Din toate acestea am vrut să scot în evidenţă FRUMOSUL, dar nu orice frumos, ci acel frumos al fictivului, al sentimentului că fac parte dintr-o altă existenţă, mult mai fastuoasă şi mai provocatoare decât şi-o poate imagina un om normal.

Source: https://neculaifantanaru.com/interiorizarea-unei-experiente-de-creatie.html

Interiorizarea unei experienţe de natură spirituală

On Octombrie 07, 2020

Un artist în folosirea reprezentărilor simbolice are nevoie de o trăire de dincolo de lume pentru ca visele sale distincte să poată fi explorate şi înţelese în termeni aproape divini.

Dacă cineva mi-ar fi spus, într-un vis de inspiraţie divină, că într-o bună zi voi îmbrăţişa cunoaşterea cea mai înaltă, *santa conoscenza d'altri tempi* , chiar în momentul posesiei unui secret care dă sens vieţii mele, poate m-aş fi gândit la mine ca la un sfânt. Şi dacă acelaşi cineva s-ar fi transpus într-un trandafir care vorbeşte, simbolizând atributul în care este revelat Creatorul, atunci poate că perpetua mea devenire ar fi fost scrisă în genul celor 1001 de nopţi: cu acea continuitate a firelor de nisip care reorganizează constant arhitectura dunelor unei poveşti orientale.

Acum sunt sigur că aceasta a fost mâna hazardului, la care este de ajuns să mă raportez prin scris sau prin pictură, cu stiloul sau cu pensula, ca şi când aş încerca să văd efectele Florii Vieţii desenate în comparaţie cu simbolul printat al Omului Vitruvian. Totul s-a dezvăluit în vis celui a cărui lumină avea să treacă nedeviată, prin UNITATE, în narațiunea mistică a aventurii unui suflet în drumul lui spre întregirea unui tablou de ansamblu al realităţii fenomenale. Iar acest suflet este sensibil la tendinţele dominante şi novatoare ale artei, fiindcă a obţinut toată aprecierea Creatorului încă dinainte de a intra în această lume.

Ştiinţa este rezultatul întâlnirii dintre obiectul artistic şi artist, sub mantia sfinţirii unei picturi devenită emblematică.

Admit uşor acest lucru. Ca orice visător care s-a izbit de pasiunea pentru artă, cred că port în mine spiritul unui alt visător care încurajează pasiunea pentru ştiinţe. Nu-i de mirare că originea cuvintelor scrise de mine cu un stilou fermecat se regăseşte într-unul din punctele temei *"El Por Siempre Ahora"* pe care artistul le etalează prin proporţii, volume şi colorit, pentru a contura un portret sugestiv al sfinţilor proveniţi din disciplinarea sensibilităţii şi imaginaţiei de către raţiune.

Leadership: Ce exprimă creaţia ta de la înălţimea unei priviri care îşi îngăduie exigenţa de a dezvălui anumite laturi ale realităţii în spiritul unei perspective de tipul „simbiotic"?

Dacă pensula artistului nu va lega aceste puncte cu o culoare deschisă, atunci cuvintele scriitorului vor avea goliciune spirituală şi vor furniza înţelesuri negative, iar viziunea scriitoricească se va pierde în van. Aşadar, stiloul şi pensula sunt complementare unei tematici de revitalizare a artei cu noi teme de exprimare, dar numai dacă au o origine comună: "Mâna nevăzută care controlează hazardul".

De ce sunt atât de sigur că aceasta este adevărata înţelegere a sensului meu de a fi în mijlocul avangardei artistice a momentului prezent? Fiindcă cine priveşte cu atenţie scrisul meu, aşa cum numai pensula îi poate cuprinde coeficientul de valoare, aspectul dinamic şi caracterul autentic, va putea surprinde măsura unei creaţii de excepţie întinsă peste secole ca o perpetuă devenire a fenomenului artistic. Şevaletul se mândreşte cu arta mea, la fel cum eu mă mândresc cu Harul lui Dumnezeu de a pătrunde acțiunea Sa într-un Univers întreg.

În cazul unui şevalet ajustabil, cuprinzător de trăiri, întins cu măsura picturii clasice, atât de necesar redării unei arte a vieţii de vis, într-o *cosmografia del minor mondo* , consider că orice pensulă care îl cuprinde de la un capăt la celălalt pleacă din vârful unui stilou fermecat, plin de șoapte tainice traduse în mistere verbale, care scrie în altă dimensiune.

Da, visul mi-a profeţit victoria ştiinţelor, *In nomine Patris et Filii, Spiritus Sancti* , obţinută mai întâi prin forţa cuvântului pur, adânc purtător de sens, puternic rostit, aşezat în spaţiul frumosului sub forma unei viziuni a naturii și a omului de o mare frumusețe și noblețe plastică. Nu-i de mirare că a mea creaţie exprimă acea stare relativă de concordanţă între experimentarea şi trăirea unei uniri a sufletului cu Dumnezeu prin intermediul harului artistic polivalent.

Leadership: Cunoaşterea care favorizează evoluţia artei tale se manifestă vizibil în sensul în care, prin trăirea unei experienţe directe a tainei lui Dumnezeu, omul se recunoaşte pe sine drept imaginea unei realităţi distincte?

Motivul pentru care stiloul meu respinge anumite părţi din literatură şi aprobă altele din arta picturii, este de a clarifica şi de a atrage atenţia asupra faptului că orice pensulă, atingând şevaletul cu măiestrie divină, se regăseşte în chip de Axis Mundi, mijlocind contactul cu Cerul şi cu viaţa eternă. Mai ales pensula, guvernând şi influenţând cu tărie domeniul artistic, poate impregna în memoria timpului o concepţie şi o gândire nouă, la fel cum reuşeşte stiloul în literatură.

În cazul scrisului, pasiunea mă conduce către scrisul lui Mesa Selimovic, construit în cinstea unei experienţe de poveste, în aşa fel încât simt că mă pierd în gândurile tânărului derviş Ahmed Nurudin, într-un moment de rătăcire:

"M-am aruncat orbeşte, cu desfătare şi patimă, în combaterea misticii lui Ibn-Areba, dându-mi seama, poate pentru prima dată, că cerurile şi tainele universului, tainele morţii şi ale fiinţei sunt domeniul cel mai potrivit în care te poţi refugia de grijile pământeşti. Dacă ele n-ar exista, ar trebui născocite, ca adăpost. Or, în versetele lui Ibn-Areba se spune că numai celor aleşi, numai celor puţini le este dat să cunoască înţelepciunea divină."

Şi mie ce-mi rămâne, citind acestea? Îmi rămâne să cunosc ceea ce pot cuprinde cu pensula pe şevalet, conversând mai mult cu pensula, la fel ca şi cu şevaletul, pe aceeaşi temă: extragerea cuvintelor şi expresiilor din tehnica picturilor pe care le am în lucru. Dată fiind acţiunea conjugată a mai multor agenţi dintre care "ritmul rapid al execuţiei", este necesar să extind în mod vizibil înţelegerea semnificaţiei simbolurilor folosind ca instrument de decodificare un stilou a cărui proprietate este de a purifica ideile, de a consolida, captura și introduce energia Absolutului în aura unui artist desăvârşit.

Pensula se deschide şi ea în faţa avântului sufletesc al stiloului, surprinzând în culori, cu discreţie, acea clipă de trăire pe care aş vrea să o păstrez veşnic, aducând în atenţie tehnica de geometrizare a unui chip divin. Ştiu că nici eu nu pot fi surprins în vreo imagine de către cineva, pe care poate aţi dori s-o căutaţi în lume, dar aşa stau lucrurile cu un mare artist în ale scrisului: oferă numai stiloului său şansa de a construi o imagine reală, din gânduri, din cuvinte, din tăceri, şi din modul lor paradoxal de se alătura ulterior Tatălui în actul divin de a mai produce şi alţi Fii.

Un om care se recunoaşte pe sine drept imaginea unei realităţi distincte este un artist care îşi asociază elementele de exprimare vizuală (punctul, linia, culoarea, forma, planul) cu trăirea unei experienţe directe a tainei lui Dumnezeu, din care a deprins virtutea de a uni „o existenţă cu o esenţă".

Interiorizarea unei experienţe de natură spirituală se concentrează pe aspectul de unicitate reprezentat de legătura ce se formează între o activitate cognitivă, elementară, ce creează simboluri, şi intensitatea conexiunii sufleteşti dintre două lumi: o lume a scrisului şi o lume a infinitelor posibilități și modalități de exprimare artistică.

Intermediarul meu predominant pe lângă Dumnezeu

On Mai 23, 2013

Defineşte şi dezvoltă unitatea fiinţei tale, asumându-ţi totodată răspunderea faţă de învinuitul din tine.

Doamne ! Dacă exişti ca putere de decizie, acum, printre aceste gânduri persistente care-mi strigă vrute şi nevrute încingându-mi creierul, dacă exişti ca mecanism de manifestare a trăirilor nimicitoare care mă frământă tot mai tare provocându-mi insomnii, revenind şi iar revenind, creându-mi o puternică tensiune internă, te rog stăruie să mă salvezi !

Oh, Doamne ! Dacă prin mine te-ai incarnat în trup de fiinţă omenească, te rog, te implor, îţi poruncesc, căci da, acum tu eşti eu, iar eu sunt tu, să smulgi din mine fără durere acest chin amarnic şi greu, care în aparenţă este dulce, şi care se numeşte " *înverşunare* ". Îţi cer să mă eliberezi de acest fior năprasnic de ură şi duşmănie care fierbe în mine şi-mi stoarce toată vlaga ! Scapă-mă de păcat, ajută-mă să ies din supliciul acestei fortăreţe care este: răzbunarea !

M-am acuzat. Acum vinovatul trebuie să răspundă în faţa judecătorului, în faţa marii instanţe a conştiinţei curate. Ascultă-ţi, deci, sentinţa ! Dar nu se întâmplă nimic. Lovitura de ciocan a judecăţii, gongul prevestitor de rele care mă va înspăimânta cumplit şi mă va prăbuşi definitiv în ruinele vieţii, n-a trezit nimic în mine deocamdată.

În felul în care inima alege binele sau răul, bucăţi din tot ceea ce sunt eu acum, există ceva care mă deranjează şi nu dispare. Determinându-mă să mă îndepărtez de posibil şi să mă apropii de absurd. Ezit să rostesc, fie şi numai în gând, adevăratul nume a omului atât de bun a cărui prezenţă stăruie încă în mine şi nu mă lasă să-mi ducă la bun sfârşit planul.

Un sentiment inechitabil şi prejudicios faţă de mine, o potenţială rezistenţă faţă de impulsul de a face rău mă împiedică să recunosc ceea ce am devenit. Însă, sentimentul de puritate, de cinste, bine înrădăcinat în fiinţa mea, cu care am fost dintotdeauna deprins în existenţa mea cumpătată, s-a scârbit de atâta suferinţă. De aceea, numai înfiinţarea unei direcţii centrate pe răzbunare mă face acum să mă simt mai bine.

Leadership: Poţi realiza tranziţia în spaţiul intermediar dintre o imagine grandioasă şi o imagine care se identifică ideii de înfrângere, căutând să schimbi modul originar de manifestare a rezistenţei în faţa realităţii cu care te confrunţi?

În tot acest moment de imensă neînţelegere şi neclaritate prin care trece, domnul Hobbs este în acelaşi timp spectator, judecător, dar mai ales actor ce-şi joacă duşmănos rolul in spectacolul vieţii altora. Curajos, el încă speră să mai tragă o dată lozul câştigător, dar de această dată mizează mai puţin pe noroc, ci mai mult pe Laura Quinn, complicele lui.

Mai fierbinte ca oricând pulsează într-însul gândul de răzbunare, în mijlocul nenumăratelor contradicţii şi multiplicităţi, contraste, nonsensuri şi perspective, care-l fac şi mai confuz. Punându-l în situaţia de a stârni riposte, de a provoca certuri şi de a isca observaţii şi critici chiar din partea lui însuşi.

Te întrebi dacă nu cumva propriul său Eu îi joacă feste. Dar nu, căci tocmai atunci când Eu-l îi spune să închidă poziţiile de atac, tocmai atunci el deschide altele noi. Şi abia în acest moment de presiune excesivă, când tot sistemul său de valori se destructurează, când în el

creşte temperatura de fierbere, când nervii se încordează până la stadiul de maximă suportabilitate, abia acum apare omul întreg în care se creează noi impresii. Abia acum apare imaginea lui nedeformată de o interpretare sau alta. În care Eu-l, supus unei judecăţi aspre, este găsit duplicitar şi mai ales vinovat.

Hobbs trăieşte în balanţă cu Eu-l său. Judecătorul din el abdică de la legile scrise şi nescrise lăsând loc infractorului activ, care de această dată este pus într-adevăr pe fapte mari, să servească propriului adevăr părtinitor. Dar acest adevăr, supraîncărcat de negativism şi răzbunare, este fals, în discordanţă cu adevărul unanim acceptat.

Sentimentul de corectitudine este izbit vijelios de unda pătimaşă a Eu-lui justiţiar. Din ideile sale despre viaţă, cinste, iertare, grijă faţă de cine este, Hobbs îşi plăsmuieşte o nouă viziune despre sine.

Raţiunea, ştiinţa, credinţa sunt concentrate simultan în noul lui Eu, mult iubit şi acceptat ca pe un prieten şi reformator al propriei sale creaţii: răzbunarea, singura călăuză ce-l mai poate conduce către acceptarea fiinţei sale trecute prin experienţa devastatoare a suferinţei.

Leadership: Paznicul propriei tale creaţii încercă să te gonească din zona ta liberă de manifestare, asociind realitatea pe care o experimentezi cu o imagine de sine construită printr-un răspuns la solicitările unei slăbiciuni de moment?

Există ceva care te deranjează şi nu dispare, determinându-te să te îndepărtezi de posibil şi să te apropii de absurd? Un sentiment inechitabil, care-ţi aduce prejudiciu, te împiedică să recunoşti ceea ce ai devenit? Numai înfiinţarea unei direcţii centrate pe răzbunare te face să te simţi mai bine?

Studiul ştiinţific al raportului *bine - rău* , întotdeauna imprecis delimitat în mediul natural de evoluţie, constituie obiectul analizei noastre. Investigarea acestui mediu în condiţiile unei alte variante de " *a fi* ", exploatarea fără menajamente a omului care răspunde în faţa propriei conştiinţe, este o cerinţă esenţială în atingerea excelenţei în leadership.

Argumentele pro şi contra căderii omului în plasa unei vieţi riscante, sau ridicării omului la o viaţă demnă, se obţin cu dificultate, mai ales când valorile acestuia nu se contopesc şi nu se anulează în niciun punct. Obligând, deci, la o vastă investigaţie care abordează mai degrabă contextul şi pretextul în care el a fost pus pe "minus".

Aruncă o privire spre omul viu din tine, către executivul central, spre Eu-l care te cunoaşte şi care-ţi şopteşte neîncetat gânduri negative, încercând să te convingă că vei reuşi să te ridici deasupra propriilor neajunsuri şi suferinţe numai prin provocarea suferinţei altora. În acest caz Eu-l devine paznicul propriei tale creaţii de răzbunare, încercând să te gonească din zona ta liberă de manifestare în care se reflectă adevăratele preferinţe pentru viaţă.

Poţi urmări modul de manifestare a unui fenomen psihic prin compararea unei atitudini care îţi accentuează propria centralitate în mijlocul evenimentelor cu răspunderea faţă de schimbările din circumnstanţele care nu îţi sunt favorabile, dar corespund cu percepţia despre tine însuţi.

În condiţiile sumbre ale existenţei omului, nemulţumit de ceea ce a devenit urmărindu-şi doar interesele meschine, leadershipul se usucă, devine tot mai tern, alunecând spre delăsare, spre înapoi. Îndepărtându-se de realitatea obiectivă, leadershipul se transformă într-o iluzie inconsistentă, dintre cele mai triste, anume că poate menţine sub control totul, chiar dacă trăirile îl fac pe om să clocotească în interior.

Iar aşa cum spunea romancierul scoţian John Buchan, " *Misiunea leadershipului nu este de a pune măreția în oameni, ci de a o provoca, pentru că măreția este deja acolo* ".

Contestând orice posibilităţi de " *a fi* " ale omului în perioada lui de tranziţie spre auto-guvernare, ca modalitate de înţelegere a evoluţiei sale posibile, propunem în schimb ca soluţie optimă luarea unor măsuri categorice pentru ieşirea de sub o dominaţie totalitară şi incertă. Măreţia poate fi esenţa unei noi doctrine, a unui nou crez, un element care să îl identifice pe lider ca o singură personalitate, neaflată în dualitate cu ea însăşi.

Dacă domnul Hobbs, din filmul " *Flawless (2007)* ", şi-a făurit idealul său de judecată, Dumnezeul său, prin antiteza faţă de el însuşi, reducându-se la un simplu negativ al imaginii sale reale, - tu, ca lider, ai datoria să-ţi înfrumuseţezi personalitatea în corelaţie strânsă cu factorii de mediu, cu obiectivele pe care ţi le impui, cu necesităţile existente la un moment dat, sporindu-ţi gradul de autocunoaştere şi imaginea de sine.

Leadership: Îţi poţi închipui toate încuietorile vieţii doar sub forma de validare a unui model de om exemplar, trecând prin marea aventură a eliberării tale din contextul care te împovărează?

Omul acesta din tine care te pregăteşte sufleteşte pentru înţeleapta trăire a vieţii, Eu-l acesta care te conduce instinctiv spre anumite decizii și alegeri, autoritatea ta definitorie, este singurul care are întotdeauna putere asupra ta. Eşti în mâna lui de îndată ce află de delictul pe care l-ai săvârşit.

Deci, putem spune că eşti un fel de învinuit, bănuit oricând de interese obscure şi de inconştienţă privind situaţia în care te afli. Practic interpretezi rolul acelui personaj care preia atitudinea indicată de propriul său Eu și o menţine cum vrea el, neutră, pozitivă sau negativă, fermă sau şovăielnică, pe tot parcursul piesei în care decorul se schimbă în fiecare moment. Şi în care confuzia morală trece pe primul loc.

Comparându-te cu ceea ce ai devenit, manifestându-ţi răspunderea necesară faţă de învinuitul din tine, vei putea să-ţi defineşti mai bine identitatea, prin faptul că eşti pro sau contra reacţiilor extreme. Totodată vei putea să-ţi dezvolţi unitatea fiinţei în aşa fel încât să corespundă cerinţelor leadershipului de calitate.

Măreţia unui om stă în felul cum îşi instruieşte Egoul să răspundă cu "DA" la orice schimbare care nu poate fi evitată, dar care poate oricând servi la o mai bună cunoaştere a atuurilor şi calităţilor care decid formula unui rezultat sublim de creaţie.

Un rezultat sublim de creaţie se obţine prin nevoia de a te abate de la orice influenţe străine de conţinutul valoric al personalităţii tale, printr-o desfăşurare grandioasă de la un „început" de reflecţie asupra semnificaţiei existenţei - până la o finalitate a modului în care te adaptezi la cerinţele unei realităţi care te bântuie.

Intermediarul meu predominant pe lângă Dumnezeu scoate în evidenţă Eu-l care creează necontenit o anumită presiune asupra omului, modelându-i, deformându-i, redimensionându-i personalitatea în raport cu viaţa care devine nedreaptă în anumite momente.

Ai nevoie de un semn, de o rază de lumină în care să vezi adevărul în toată splendoarea lui? Care este adevărata ta identitate: una supusă Eu-lui aspru, care nu mai este încorsetat în principii şi valori sănătoase, sau una supusă Eu-lui care se identifică cu binele, cu adevărul şi cu desăvârşirea? Nu te străfulgeră dintr-o dată un morman de întrebări, o durere ascuţită, o viziune cu sensuri mai adânci ce curg confuze?

Defineşte şi dezvoltă unitatea fiinţei tale, asumându-ţi totodată răspunderea faţă de învinuitul din tine.

Source: https://neculaifantanaru.com/intermediarul-meu-predominant-pe-langa-dumnezeu.html

Interogatoriul riguros al domnului Finch

On Martie 24, 2013

Maximizează atributele forte ale personalităţii tale, păstrându-ţi poziţia fermă în spaţiul de control în care încearcă să pătrundă şi să domine o altă autoritate.

După ce a avut loc furtul diamantelor, corporaţia London Diamond apelează la serviciile domnului Gavin Finch, a cărui instinct de câine de vânătoare sesizează imediat o mare inadvertenţă între ce este real şi ireal în depoziţiile martorilor.

Expertul strânge probe, întocmeşte rapid o listă de suspecţi şi porneşte la descoperirea adevărului. Radical, el începe războiul, un capricios perpetuum mobile al stoarcerii de informaţii, într-un cerc vicios al cererii şi ofertei. Dar cererea nu este deloc blândă, iar oferta se lăsă aşteptată.

Mici dâre de îndoială, minuscule indicii, duc la un singur numitor comun în toată această ecuaţie cu multe necunoscute: domnul Hobbs. Singura legătură cu acest simplu *office cleaner* , poate fi explicată în mai multe moduri, dar toate în funcţie de o singură variabilă: timpul. Jaful s-a produs în timpul lui de lucru.

Este necesar să intrăm într-un laborator de cercetare sau într-un cabinet de fizică pentru a observa modul în care se desfăşoară existenţa domnului Hobbs, cu toate adaosurile ei de alb şi negru, urmând legi pe care savanţii n-au izbutit să le studieze şi să le formuleze. Tot ceea ce se petrece în acest complex laborator, îşi găseşte explicaţia în trecutul lui dureros, sfâşietor din anumite puncte de vedere.

Demult, un experiment a dat greş, o reacţie neaşteptată a eliberat fără precedent o anumită cantitate de energie negativă. De atunci, domnul Hobbs nu s-a mai putut redresa, o schimbare de ansamblu s-a produs în el însuşi, în comportamentul normal al constituenţilor care îi asigurau suportul material a funcţionării sale. Totul în el pare învechit, împietrit, un fals care nu poate fi înţeles de nicio putere raţională. Şi totuşi ceva îl ţine în viaţă !

Leadership: Îţi poţi personaliza experienţa de interpretare a rolului unui om care nu crede în forţa dramei sale reale, în contextul unei influenţe care se alătură evenimentelor decisive ale unei duble alegeri?

Câinele îşi începe lătratul. Interogatoriul capătă o nuanţă uniformă, apoi din ce în ce mai închisă. Pe un ton de interogare ironică, pe care îl adoptă de obicei un procuror la tribunal, domnul Finch se năpusteşte asupra suspectului, pe alocuri fără nici un fel de scrupul, intenţionând să obţină dovada certă a vinovăţiei sale. E destul ca inculpatului să-i dea târcoale o scăpare, cât de mică, pentru ca ipoteza lui Finch să se transforme în dovadă certă.

Dar - absolut surprinzător - nimic nu se încordează în domnul Hobbs, nimic nu îl frământă, în timp ce vârtejul tendenţios îl impresoară ameninţător. O clipă bietul om lasă impresia unui învins definitiv, asta până ce găseşte o scăpare - o reacţie secundară la stimulii negativ-explozivi produşi constant de rigidul investigator. O energie negativă este transformată în alta pozitivă. La nivel de personalitate pisica se dovedeşte mai tare decât câinele.

Domnul Hobbs are de ales între a-şi da la iveală planul, cu riscul de a-şi compromite total viitorul, sau de a-şi păstra o poziţie neutră şi corectă faţă de evenimentele petrecute recent.

Dacă în conductoarele liniare rezistivitatea depinde liniar de temperatură, la domnul Hobbs singura cale de a scăpa cu basma curată depinde de rezistenţa materialului din care el însuşi este croit. Doar mintea lui ageră reuşeşte să-l slobozească de sub interogatoriul dus până aproape de extrem. Încrederea, tactul, calmul, iscusinţa de a comunica, tăria de caracter, prudenţa, capacitatea de reacţie rapidă, devin puncte de prim ajutor, cu rol stabilizare în cazul unei eventuale căderi.

Totul e incert la orizontul ce pare că se amână. Singuratic, în amurgul înserării, un om reuşeşte să-şi gonească sfârşitul, să înlăture orice îndoială ce planează asupra lui. Neînfricat, el îşi păstrează poziţia fermă în spaţiul propriu de control în care încearcă să pătrundă şi să domine o altă autoritate, cea a domnului Finch. *

Leadership: Cum faci faţă unei probe surpriză în cadrul procesului tău de evoluţie în special când trebuie să depui efortul de a te rupe de greşelile din trecut care nu trebuiesc judecate printr-o hotărâre definitivă?

Eşti împresurat de vârtejul tendenţios al unui verdict incriminatoriu? Care sunt puncte tale de prim ajutor, cu rol stabilizare în cazul unei eventuale căderi? La nivel de personalitate te dovedeşti mai tare decât orice tip de autoritate străină? Cum poţi face dovada certă a nevinovăţiei tale? Eşti un "fals" care nu poate fi înţeles de nicio putere raţională?

Aplicarea leadershipului în funcţie de nivelul tău de gândire şi de reacţie în faţa evenimentelor inopinate, cu trudă şi cu aplecare asupra adevărului care le sprijină acţiunile şi principiile tale, ajunge să valoreze o nimica toată dacă cele mai trainice caracteristici personale nu contribuie la consolidarea relaţiilor.

Iată o modalitate de a aduce contribuţii serioase leadershipului. Prin "interogatoriu", printr-o probă surpriză în cadrul procesului tău de evoluţie, printr-un test de evaluare a capacităţilor tale, care să determine sublinierea acelor constante şi esenţe generale pe care te poţi baza, şi de care ceilalţi să fie conştienţi înainte să te urmeze.

Leadershipul are nevoie de o structură de forţe, de o simetrie firească, de o armonie deplină între alternativele care te pot ajuta să concepi un tablou, o imagine pertinentă asupra unor situaţii incomode.

Propunerea şi încuviinţarea interogatoriului se face după regulile nescrise ale leadershipului, uneori direct, alteori indirect, printr-o formă sau alta de testare a „sistemelor tale de control", a performanţelor şi a aptitudinilor tale, prin intermediul unei autorităţi străine neştiute şi greu de influenţat.

Până la urmă, cred că leadershipul testat pe "suspecţi" nu se îndepărtează nicidecum de menirea lui, iar rezultatele anchetei, suportând pe alocuri o formă limitată de rigurozitate, poate evidenţia cu mai multă claritate adevăratul caracter al liderului şi adevăratul conţinut al mentalităţii sale.

Leadership: Eşti dominat de simţul responsabilităţii care dă verdictul "Vinovat" sau "Nevinovat" în cazul abordării unei imagini de sine care trebuie să reziste în faţa unui impact emoţional puternic?

Cine are cel mai mult de suferit? Cu siguranţă acela care nu îşi poate permite explorarea propriilor resurse şi experienţe. E vorba de acea teamă de a merge în explorarea propriilor dificultăţi mai departe de suprafaţa lor. Şi în aceste condiţii leadershipul devine mai greu de manevrat, mai greu de folosit, mai greu de înţeles, mai greu de acceptat.

Când cineva se năpusteşte asupra ta intenţionând să obţină dovada certă a capacităţilor tale, singura cale de a scăpa cu basma curată depinde de rezistenţa materialului din care tu însuţi eşti croit. Doar mintea ta ageră reuşeşte să te salveze. Încrederea, tactul, calmul, iscusinţa de a comunica, tăria de caracter, prudenţa, capacitatea de reacţie rapidă, sunt principalele puncte de ajutor, cu rol stabilizare în cazul unei eventuale căderi. O foarte mică variaţie a acestor puncte constante ale personalităţii tale poate arunca în aer tot ce-ai construit, tot ce-ai asimilat de-a lungul timpului.

"Vinovat" sau "Nevinovat", aceşti factori de diferenţiere a unui sine autonom sau temător, care antrenează mecanisme defensive sau ofensive, constituie un mijloc de probă incriminatoriu sau dezincriminatoriu. Impactul emoţional puternic pe care îl resimte domnul Hobbs nu este dat de statutul de "vinovat", ci de statutul de jucător al unui meci de şah în care el continuă să aibă un as în mânecă, fără să aştepte mutarea adversarului. Practic, el se află într-o permanentă stare de calm şi euforie, în timp ce adversarul său se într-o permanentă stare de tensiune şi de rivalitate.

Maximizează atributele forte ale personalităţii tale, păstrându-ţi poziţia fermă în spaţiul de control în care încearcă să pătrundă şi să domine o altă autoritate.

A aborda o imagine de sine menită să reziste în faţa unui impact emoţional puternic înseamnă să te ridici la înălţimea aşteptărilor pe care le implică autoritatea capacităţii tale de a-ţi păstra calmul în situaţiile când intruziunea altor oameni în viaţa ta (sau în sferele tale de activitate) este majoră.

Interogatoriul riguros al domnului Finch desemnează acea etapă din cadrul procesului de evoluţie, care te împiedică să treci la un alt nivel. Desemnează acel fenomen ciudat, foarte incitant şi misterios, prin care ajungi la un complex de trăiri care îţi demască adevărata identitate.

Dar pentru a analiza cu adevărat personalitatea ta, este nevoie ca altcineva să păşească în propriul tău laborator de cercetare. Tot ceea ce se petrece în acest complex laborator, reflectă modul în care se desfăşoară existenţa ta, cu toate adaosurile ei de alb şi negru care te definesc.

Dacă un experiment dă greş, o reacţie neaşteptată va elibera fără precedent o anumită cantitate de energie negativă care îţi va afecta personalitatea. Totul în tine va părea învechit, împietrit, şi în acest caz rişti să decazi într-un complex psihologic de vinovăţie, şi să nu-ţi mai poţi susţine propriile convingeri şi valori.

*** Notă:** Flawless (2007);

Source: https://neculaifantanaru.com/interogatoriul-riguros-al-domnului-finch.html

Interpretul divinului

On Octombrie 23, 2010

Deschide calea spre împlinirea rolului tău, conectându-te la sufletul oamenilor prin intermediul propriei tale percepţii despre leadership.

În acea zi splendidă de vară maestrul m-a primit la el în atelier cu nespusă bucurie. Îşi pusese în gând să realizeze o lucrare deosebit de frumoasă şi, odată cu ea, să-şi îmbunătăţească imaginea în ochii celor mai rafinaţi iubitori ai penelului, şi să-şi ridice arta pe culmile cele mai înalte.

Purtând în adâncul său imaginea ideală a frumuseţii, maestrul dorea să realizeze, de acea dată, o pictură numită *"Nimfa de la Fontainebleau"* , care să întruchipeze frumuseţea celor trei zeiţe - Ceres, Diana şi Erigona în acelaşi timp. Se inspirase din celebra sculptura a lui Benvenuto Cellini, cu acelaşi titlu, dar voia să redea în viziunea şi în maniera sa personală idealul de frumuseţe feminină.

Observându-l cu câtă fineţe şi cu câtă iscusinţă cizela fiecare detaliu în parte, l-am întrebat de ce era atât de importantă acea lucrare pentru el – căci, era evident, vădea o pasiune nefirească, un entuziasm ce atingea aproape frenezia, lucra cu o înflăcărare excesivă ca şi cum ar fi fost conectat la un generator de energie care-i grăbea pulsul şi-i accelera simţurile. Mi-a spus în dulcele şi vigurosul său grai:

- Nicu, ceea ce mă însufleţeşte şi mă oţeleşte este tocmai chemarea mea spre artă, spre desăvârşirea operei mele. Dorinţa mea cea mai mare este ca prin opera ce-o creez să împlinesc ceea ce simt că este destinul meu.

Leadership: Simţi chemarea spre o formă ideală de artă care îţi permite să experimentezi ceea ce se răsfrânge în plăsmuirea destinului?

Maestrul s-a conectat la mine prin intermediul propriei sale percepţii despre arta în care credea, plantând în sufletul meu acel ceva unic şi frumos, acel sentiment de admiraţie şi de apropiere faţă de ideile sale, faţă de atitudinea sa, faţă de aşteptările sale, acel respect deosebit, sincer, deschis, prietenesc pentru lucrul bine făcut, pentru modul în care îşi folosea talentul. Tu cum te conectezi la cei din jurul tău?

Un om care a învăţat meşteşugul leadershipului simte chemarea spre o formă ideală de artă, înălţătoare, asociată în principal cu un anumit mod de a vedea, de a crea şi construi o relaţie între om şi suportul artei - a privi, a înţelege şi a crea realităţi. El îşi orientează spiritul şi toate forţele spre o nouă viziune, spre o nouă percepţie a lumii, a lucrurilor, a vieţii, exprimându-şi deschiderea spre o gândire originală şi creativă – care este calitatea cea mai de preţ specifică unui artist adevărat - şi conştient, cu admirabila forţă a spiritului, se dedică cu tot sufletul şi cu toată mintea muncii pe care o prestează, depunând permanente eforturi pentru a fi aproape de perfecţiune.

O artă înălţătoare este un drum al regăsirii de sine, al răspunsurilor, al cauzelor nobile, al căutărilor de sens şi al dorinţei de a experimenta ceea ce de obicei este invizibil ochiului comun. Ea îţi permite să experimentezi ceea ce se răsfrânge în plăsmuirea destinului, modul în care decurge viaţa ta în fiecare moment de inspiraţie şi angajament, atunci când contribui la distingerea dintre valoarea autentică a creaţiei tale şi caracterul tău de profunzime.

Destinul unui om este asemenea artei plăsmuită de un pictor: are un folos în lumea asta atâta timp cât îţi dăruieşte o mulţumire sufletească puternică şi atâta timp cât cineva îşi aminteşte de tine.

Leadership: Arta ta se simte bine doar atunci când opera ta e desăvârşită?

Liderul, aidoma unui pictor, îşi pune arta în practică, ţinând mereu cont de datoria lui: să facă ceea ce este corect şi bine, ca astfel "opera" lui să fie desăvârşită. El se conectează la sufletul oamenilor prin intermediul "operei" sale, prin intermediul artei sale care izvorăşte din interiorul său, şi care insuflă respect şi încredere.

Nu interesele personale îl îndeamnă pe lider să împlinească ceea ce aşteaptă oamenii de la el, ci faptul că este adânc conştient că trăieşte pentru o cauză nobilă care va fi salutată de oameni, nutrind, fără nicio îndoială, convingerea nestrămutată că tot ceea ce face el e unic, că nimeni nu poate face lucrurile mai profund şi mai eficient decât el.

Leadershipul este totul, artă şi creaţie. Înseamnă să te contopeşti cu sufletul lumii prin intermediul "operei" tale. Dar e alunecos, e al naibii de alunecos. Căci, parafrazându-l pe celebrul scriitor Stephen King, arta vine dintr-o imaginaţie creativă care munceşte din greu şi se simte bine doar atunci când opera ta e desăvârşită. Dar pentru că "opera" ta să poată căpăta formă, pentru ca intenţiile tale să se materializeze, trebuie să rânduieşti în chip uimitor, în detaliu, înaripat de inspiraţie, tot ceea ce ţine de priceperea ta.

Adică, în cuvinte mai simple, să faci adevărate minuni prin iscusinţa mâinilor tale, prin intermediul imaginaţiei creatoare, prin gândirea, sentimentele sau acţiunile tale. Trebuie să redai splendoarea "operei" tale cu atâta exactitate şi atâta graţie, încât oamenii să nu se poată opri să nu-şi arate satisfacţia. Deci, socoteşte-ţi mintea şi sufletul în vederea atingerii unui ideal înalt de manifestare artistică.

Marea Operă căreia trebuie să-i găseşti desăvârşirea este o creştere a valorii autentice a lucrurilor care te înconjoară printr-o abordare care trece dincolo de prezent şi de granițele realităţii.

Interpretul divinului este cel care, punându-şi arta în practică, reuşeşte să dea glas prin intermediul "operei sale" propriului său suflet, propriilor sentimente pe care le trăieşte, propriilor idei, viziuni şi concepţii.

De multe ori liderul interpretează rolul unui artist care, folosindu-se de dibăcia cu care a fost înzestrat, stăpânit de o adâncă şi puternică pasiune pentru leadership, sesizează necesitatea perfecţionării, dedicându-se atingerii ei cu întreg sufletul.

Asta este cea mai înaltă şi reală forţă a unui lider.

Source: https://neculaifantanaru.com/interpretul-divinului.html

Intervenţia regizorală

On Decembrie 30, 2015

Învaţă să exprimi existența din „miezul realului", subliniind toate acele caracteristici ce pot servi drept argument pentru o abordare diferită a temei cercetate.

"Greva" urma să fie un inel al unui lanţ, unul din filmele seriei "Spre dictatură". Seria trebuia să cuprindă opt filme, începând cu tema introducerii literaturii ilegale peste graniţă şi până la cea a deportărilor şi apoi a evadărilor. Greva trebuia să fie tema celui de-al cincilea film.

S-a început totuşi cu aceasta turnare a seriei, la propunerea lui Serghei Eisenstein, deoarece era cea mai de masă şi mai înrâuritoare. De la bun început s-au decis cele trei caracteristici ale viitorului film: să prezinte imaginea generalizată a unei greve şi nu o anumită greva istorică. Să nu aibă eroi individuali, ci să conţină confruntarea colectivului de muncitori cu grupul de capitalişti şi cu slugile lor. Să fie un film compus după metoda montajului de atracţii. *

Leadership: Poți să prezinți lumii opera finisată a unei realităţi aparte prin intermediul unui tablou care se extinde dincolo de cadrul de analiză şi evaluare a conţinutului de expresivitate al personajului pe care îl redai în mod unic?

Regizorul, omul de creație, cunoscând bine condiţiile deosebit de prielnice dezvoltării culturii și artei, se concentrează îndeosebi asupra anumitor aspecte din viaţa reală ce țin ori de partea ascunsă a lumii, ori de partea ei reprezentativă. Dar înainte de a-şi etala realizările într-un fel nou de a face film, pentru ca lumea să îi poată cunoaşte şi aprecia profunzimea și harul de a face din orice imagine una memorabilă, el se opreşte şi priveşte în urmă la ce a realizat.

Opera finisată a unei realităţi aparte este de fapt un act de conştientă conservare a amintirii unui eveniment trecut pe care regizorul îl trăieşte ca pe o reflecţie vie ce îi caracterizează cunoaşterea, preluând în acest fel rolul eroului-narator al poveştii sale. Dozarea adecvată a conţinutului de idei la expresivitatea imaginii face ca personajul pe care îl redă în mod unic să capete semnificaţia unei năzuinţe de împlinire mult aşteptate: de a fi el însuşi un factor de decizie într-o lume unde limita este dată doar de imaginație.

Ce exprimă de fapt existența din „miezul realului" pe care l-a redat integral în montajul său? Fără grabă, cu o reală dorinţă reformatoare, el verifică dacă a înţeles cu adevărat mesajul şi dacă a subliniat în consecinţă toate acele viziuni, lucruri speciale, motive, caracteristici, ce pot servi drept argument pentru o abordare diferită a temei cercetate. Este oare necesară o eventuală revizuire şi reactualizare a argumentului respectiv?

Ceea ce justifică hotărârea, pretenția la dreptul de intervenție în cazul realizării filmului, sunt descrierile vii pe care regizorul le înserează și condensează periodic în scenariu, apoi în montaj. Ele sunt folosite pentru a defini traiectoria compoziţională în ceea ce privește credibilitatea pe care o acordă surselor de informații pe care se fundamentează valoarea a ceea ce încearcă să scoată în evidenţă.

Conţinutul de expresivitate al personajului pe care regizorul îl redă în mod unic defineşte traiectoria unui eveniment trăit ca pe o experienţă personală ce trebuie împărtăşită şi orientată în direcţia unei noi filosofii artistice, cea care produce efecte de lungă durată în conştiinţa lumii pe care şi-o imaginează ca fiind a lui.

Intervenţia regizorală se exercită doar la nivelul identificării unor sensuri încă nespuse sau nefinalizate scenic, extrase din suportul de informaţii suplimentare culese pe parcursul tuturor paşilor realizării operei - oferind o anumită imagine asupra raportului dintre timp, fapte, lume, loc si realitatea înconjurătoare.

Leadershipul este un efect al unui context de receptare. A prezenta imaginea unei lumi prin intermediul un tablou care se extinde dincolo de cadrul de analiză, înseamnă de fapt să repui informațiile de care dispui într-un context cu prioritate modificată în care oamenii să regăsească o familiaritate şi un sentiment de apartenenţă faţă de un spaţiu pe care şi l-au însuşit şi din care par a face parte dintotdeauna.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/interventia-regizorala.html

Intimitatea sufletească care transpare în scena cinematografică

On Iulie 19, 2010

Leadershipul artistic în cinematografie implică abilitatea de a naviga între forțele duale ale binelui și răului, transformând aceste lupte interioare într-o narațiune vizuală complexă și profundă, capabilă să rezoneze cu publicul.

"Încercând să mă transpun în cursul numeroaselor repetiții și filmări ale penibilelor emoții ale lui Ivan, nu mă puteam elibera de senzația de neplăcere fizică, care mă indispunea în cel mai înalt grad."

Dar, mergând mai departe, reținem o altă afirmație a regizorului Serghei Eisenstein, care ne dezvăluie din nou o intimitate sufletească ce transpare, care este exprimată prin această scenă. Perceperea "binelui" și a "răului" a avut o mare importanță în copilăria sa și a dus ulterior, în forme evident mult mai complexe, mai alambicate, la cumplite lupte interioare. Iar acum, aici: "aceste două lecturi decurg pe un antifon, pe două voci... Ca text, ele par a se continua una pe cealaltă, dar cu toată asemănarea exterioară dintre ton și tempo, dintre maniera de a citi și ritm, orientarea dramatică a celor două lecturi este diametral opusă. Nu întâmplător una dintre ele este rostită de cel mai aprig dușman... iar cealaltă de cel mai devotat prieten."

Această luptă lăuntrică a celor două lecturi reprezintă parcă lupta interioară "pentru suflet", iar una dintre ele, una din lecturi, îndeamnă sufletul țarului la disperare, beznă și moarte, iar cealaltă, spre acțiune și viață. Și, legată de aceasta, există și în "Ivan cel Groaznic", ca și în celelalte filme ale lui Eisenstein, tema permanentă a răzbunării, care revine mereu cu aceeași obsesivă regularitate, străbătându-i creația de la filmele "Greva" și "Potemkin", prin "Que viva Mexico", până la "Ivan cel Groaznic".

Un lider vizionar în cinematografie știe să orchestreze "voci" contradictorii în narațiune, creând o tensiune dramatică care reflectă conflictele interioare profunde.

Unul dintre conceptele fundamentale în cinematografie, la care este important să reflectăm, este înțelegerea luptei interioare a eroilor, adică a personajelor. Aceasta implică studierea emoțiilor și a percepțiilor lor asupra binelui și răului, care pot fi influențate de experiențele din parcursul vieții, la care filmul nu ne dă decât indicații pe scurt, mici fragmente. Astfel, regizorii folosesc adesea analize psihologice și concepții filosofice minuțioase pentru a explora diferitele aspecte ale personalității și pentru a evalua interacțiunile acestora, similar modului în care Eisenstein explorează complexitatea emoțiilor în filmele sale, cum ar fi "Ivan cel Groaznic".

Variabilitatea tonului și a tempo-ului răspunsurilor emoționale este crucială pentru a asigura o caracterizare eficientă a personajelor. Din acest motiv, Eisenstein manipula foarte bine tonul și tempo-ul scenelor pentru a crea un efect dramatic. În procesul de montaj, se folosesc adesea tehnici paralele pentru a compara diferite scenarii și pentru a facilita dezvoltarea unui plan de reflectare a realității pe care se construiește viața personajelor. Această abordare permite înțelegerea profundă a luptei interioare a personajelor, reflectată de asemenea în creația lui Eisenstein, precum cazul lui Ivan, unde sunt prezentate cu o obsesivă regularitate emoțiile cele mai puternice, dar și în filmele precum "Greva" și "Potemkin", până la "Que viva Mexico".

Stilul regizoral unic se manifestă prin abilitatea de a exprima intimități sufletești în scene cinematografice, transformând experiențele personale în artă universală.

Formarea emoțiilor în procesul creativ este un fenomen complex care implică interacțiuni psihologice și artistice în condiții variate de transpunere și percepție. Senzațiile se pot cristaliza prin precipitarea ideilor din subconștient sau transformarea altor impresii artistice. Structura internă a creației este determinată de aranjamentul temelor și motivelor, care influențează proprietățile dramatice și estetice ale operei.

Studiul intimității sufletești a creatorului oferă informații cruciale despre istoria sa personală și procesele care i-au modelat viziunea artistică. Criticii utilizează diverse tehnici, inclusiv analiza temelor recurente și interpretarea simbolurilor, pentru a examina compoziția și structura operei. În acest context, lupta lăuntrică dintre bine și rău, asemenea interacțiunilor chimice în formarea mineralelor, creează tensiuni dramatice care modelează narațiunea.

Obsesia tematică, precum cea a răzbunării în opera lui Eisenstein, poate fi văzută ca o structură cristalină recurentă în întreaga sa creație, reflectând presiunile interioare și condițiile 'geologice' ale experienței sale de viață. Această regularitate tematică, asemănătoare cu formațiunile mineralogice repetitive, oferă o cheie pentru înțelegerea profunzimii și complexității viziunii artistice a creatorului.

Firul conducător care străbate întreaga creație a artistului, care îndeamnă simultan la acțiune și viață, trebuie să sublinieze legătura profundă dintre emoțiile personale și mesajul artistic.

Intimitatea sufletească care transpare în scena cinematografică se referă la luptele interioare ale protagonistului, deoarece aceste conflicte sunt esențiale pentru înțelegerea motivațiilor personajului, pe principiul că drama interioară este sursa autentică a acțiunilor exterioare. Spun asta în ideea că dezvăluirea emoțiilor profunde creează o conexiune puternică cu spectatorii, din care decurge impactul emoțional al operei asupra publicului.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Întoarce-te la Tine

On Martie 22, 2016

Învaţă să cuprinzi acceptul de a te afla în faţa a nenumărate uşi, pe care nicio cheie nu ar şti să le deschidă.

Trebuia să găsesc o explicaţie plauzibilă în privinţa acestui drum lung, ajungere incertă, ce nu ducea decât spre mine însumi, pe cât de concret, pe atât de abstract. Când, unde, de ce, pentru ce se întâmplă ceea ce observam în depărtările unei mări întinse şi subit ivite în imaginaţie, între un sfârşit şi alt început, ştiind că trebuie să mă întorc acolo, undeva în timp şi în spaţiu, cât mai departe de restul lumii? Să văd de mă regăsesc în ceea ce-am fost odată?

Între lucrul plănuit şi lucrul înfăptuit există o trecere de la închis la deschis, care nu se știe cât durează, un fel de înaintare şi scufundare concomitentă într-un timp despre care simţi nevoia să crezi că există un soi de apropiere veridică. Dar timpul, pentru ca limbajul lui să fie coerent, este indispensabil să se asocieze şi să se lege de gândirea intuitivă şi analogică.

Tu, asemenea unui astru sclipind tot mai puternic pe măsură ce iscodeşti tot ce-ţi stimulează imaginaţia, prin magica unitate a dubiilor, ambiguităţilor şi obscurităţilor crestate în trupul unei materii veşnice, pe care singur o oblojeşti şi neaflat de nimeni. Când crezi că te poţi pune de-a curmezişul lucrurilor care există aievea în jur, deşi conturul lor este neclar, în misticismul unei lumi recreate la modul livresc, tu să încerci a renunţa la tot, la absolut tot, numai spre a defini pentru mai puţin de o secundă ceea ce este vizibil doar cu ochiul unei filosofii oculte?

Leadership: Poţi să înlocuieşti valoarea obţinută într-una din ecuaţiile necesare în definirea individualităţii, încât să obţii a doua necunoscută a propriei matematici existenţiale?

Ecuaţia cea mai importantă în definirea individualităţii mele era destul de complexă: mai întâi trebuia să capăt o anumită experienţă de viaţă pe care îmi era imposibil să o susţin fără intervenţia unei cunoaşteri abolute a Universului, apoi trebuia să mă folosesc de toate treptele vieţii spre a ajunge într-o poziţie de putere de la care nu poate urca mai mult. Bineînţeles, cu riscul de a rămâne singur într-un internet holografic în care toate creierele umane sunt conectate la un computer central capabil să alimenteze aceeaşi realitate colectivă.

Ioannis Anghelos, ultimul descendent al dinastiei bizantine a Anghelizilor, încerca să înțeleagă raţionamentul doctorului Nicolaus Cusanus: *"Dacă într-un punct de pe cerc se construieşte o dreaptă tangentă, iar raza cercului creşte din ce în ce mai mult până ce devine infinită, perimetrul cercului se va confunda cu dreapta. Deci infinitul, nemărginirea lui se întâlneşte cu finitul, în cazul nostru, cercul cu perimetrul mărginit, şi se confundă."*

Fără să-mi dau seama, am ajuns în situaţia exercitată de o fascinaţie excesivă care trebuia pusă la locul cuvenit, printre intestinele unui monstru – asociat cu gândirea matematică, întruchipând înţelepciunea şi inteligenţa nemărginită, pentru care toate minunile lumii îşi găsesc o anumită expresie în repetatele propuneri ale gândurilor, în forma lor brută, în valoarea presiunii parţiale a unei cantităţi din sângele arterial al unei pulsaţii cosmice primare. Universul încerca să-mi spună ceva?

Paralel cu lumea ştiinţei, o forţă superioară părea să vorbească prin mine, fără să realizez că

toată puterea pe care credeam că o deţin, era iluzorie. Eram prea mic ca să cuprind acceptul de a mă afla în faţa a nenumărate uşi, pe care nicio cheie nu ar şti să le deschidă. Prima necunoscută a matematicii mele existentiale se referea la prezenţa unui context de gândire care să servească doar unei conceptii limitate: "Trebuia să știu dacă păstrez secretele privind locația unei chei care-i aparține numai lui Dumnezeu"

Marea provocare a ştiinţei pe care o îmbrăţişează leadershipul este să cuprinzi o învăţătură foarte înaltă cu mintea unei alte persoane, în viziunea unui plăsmuitor de lumi care se confundă cu Dumnezeu.

Finitul unei clipe de luciditate, dilatate la exces de halucinanta febră a iniţiativelor de aflare a răspunsurilor la marile întrebări ale trecerii mele prin lume, nu putea întâlni infinitul. A doua necunoscută a matematicii mele existenţiale se referă la modul de a aduna toate indiciile din mărturisirile mele de pe blog, scrise cu avântul unui artist al lumii trecătoare pentru răspândirea cunoaşterii suprasensibile, astfel încât să răspund unei idei nebuneşti: că pot deveni oricând o opțiune alternativă la viziunea tradiţională asupra universului.

Pentru a integra leadershipul în conceptele care au puterea să schimbe vieți, trebuie să fii deschis către o gândire independentă şi capabilă să îţi susţină, într-un anume sens de convergenţă, către o limită a unei extreme a dimensiunii de raţionalitate într-un orizont lărgit. Leadershipul înseamnă să-ţi trasezi ferm înaintarea spre o orânduire nouă a ceea ce încerci să crezi în relație cu tot ceea ce te înconjoară, cu tot ceea ce înseamnă să fii parte a unei ecuații mai mari.

A obţine a doua necunoscută a propriei matematici existenţiale este similar cu apariţia unor spaţii noi de confruntare cu tine însuți, între un sfârşit şi alt început, ştiind că trebuie să te întorci acolo, undeva în timp şi în spaţiu, cât mai departe de restul lumii, și să vezi dacă poți să te regăseşti în aceea ce-ai fost odată.

Dacă reușești să te regăseşti neschimbat faţă de cum ești acum, în misticismul unei lumi recreate la modul livresc, când simți că o forţă superioară pare să vorbească prin tine, abia atunci te poți considera apt de a fi receptat ca punct de plecare pentru o foarte necesară recuperare a rostului adevăratei arte de a conduce: aceea de a sugera un nou început, un fel de receptare intuitivă a totului care explică cel mai adânc posibil viața, lumea, natura umană și chiar universul.

Capacitatea de a sugera un nou început de gândire într-o manieră de a vorbi despre univers în planul existenţei depinde de modul cum îţi valorizezi cunoaşterea într-un context de tipul: *"convince yourself to believe in a Creator that's part of who you are".*

Întoarce-te la tine este drumul parcurs către o iniţiere în tainele propriei fiinţe, încât să găseşti o explicaţie plauzibilă a modului în care trebuie să te transformi în altcineva mai puternic pentru a întruchipa înţelepciunea şi inteligenţa nemărginită.

Source: https://neculaifantanaru.com/intoarce-te-la-tine.html

Întoarce-te spre mine cu un ochi plin de propria privire

On Martie 01, 2020

Magia este consecinţa modului cum imaginezi o lume fantastică şi cum o transfigurezi într-o creaţie raportată la logica lui Dumnezeu.

Am vrut să fiu un magician, un creator al efectelor de clarobscur, un promotor al unicităţii, un artist deosebit pe care însăşi Dumnezeu l-ar recomanda drept model al unei arte care nu dispare niciodată, care nu se învecheşte, ci îşi efectuează manifestarea de anvergură în relaţia fizică dintre refracţie şi reflecţie. Ceream prea mult de la un simplu visător? Mă bucuram de o închipuire care se refuză concretului?

Poate că, totuşi, mă încredeam prea mult în altcineva diferit de mine, cu mai multe calităţi, mai îndrăzneţ şi mai captivant, dar asemănător mie prin forma de imaginaţie pe care mi-o furniza mândria. Mândria de a nu fi ultimul din istoria acestei omeniri, cinstea de a fi primul într-un top al minţilor strălucite, al marilor zei ai omenirii.

A înţelege magia este o artă, un proces de trăire asemănător cu posibilitatea de a gusta dintr-un fruct oprit: trebuie să te laşi în voia unei senzaţii de pericol iminent, în ciuda unei senzaţii accentuate de fragilitate. Minunea, intrarea într-o altă situaţie, mai primejdioasă, într-un câmp al percepţiilor metafizice, mă binedispunea, mă fascina ca pe ceva ce îmi depășea cele mai îndrăznețe visuri. Arta este magia de a scrie cu cerneală invizibilă cuvântul „Surprinzător" pe o singură idee despre mine însumi.

De asemenea, am ajuns să cred că arta este rodul unei relaţii de simbioză între trei parteneri: unul care se vrea Dumnezeu, celălalt care îl lasă pe Dumnezeu să conducă lumea, iar ultimul este întruchiparea lui Dumnezeu în chip de om. Oare mă puteţi privi concomitent în trei direcţii, la fel cum aţi privi un magician?

Spectatorul nu poate vedea decât una din feţele lucrurilor, cealaltă este ascunsă de însăşi atitudinea sa faţă de fenomenele socotite iraţionale.

Leadership: Poţi să-ţi demonstrezi convertirea la ceva mai presus de tine, încât să faci parte din realitatea celorlalţi la nivel de autoritate asupra unei creaţii a cărei perfecţiune întrece imaginaţia?

Eu sunt un mare magician, îşi zice Dumnezeu, chiar dacă magicianul arată ca un om care se dă drept Dumnezeu şi pe care Dumnezeu nu-l recunoaşte ca fiind egalul Său.

Iar oamenii care văd un magician se întâlnesc întotdeauna cu Dumnezeu prin prisma unui act de creaţie care se distinge prin forţa de sugestie, în faţa unui Creator care se reinventează în permanenţă, ştiind că ceea ce se vede cu ochiul liber este imaginea unei evadări într-o altă lume, privită şi simţită mai intens.

Presupun că acumularea unei experienţe de acest fel este o relaţie geometrică între sentimentele de teamă şi delicateţe, sporite misterios de o doză de superstiţie creată după toate aparenţele unei povestiri realiste. În planul formei artistice și totodată al iluziei, trebuia să mă încadrez în câmpul unei existenţe care se voia a fi un ghid pentru o altfel de formulare a realismului metafizic, Shakespearian, filtrat prin multiple grile imaginare. Aici, fiecare personaj de pe scenă îşi prezintă un chip diferit de al celorlalte.

Dumnezeu m-a întrebat de ce vreau să fiu un mare magician, fiindcă oricum nu-mi va acorda vreodată şansa să ajung ca El, la acelaşi nivel de superioritate. I-am spus că dacă nu-mi este dat să ajung un mare magician, nu voi putea niciodată să arăt tot ce pot, iar astfel slava şi puterea Lui nu se vor afla niciodată în mine. Ar însemna că Dumnezeu nu există, că magia nu există, iar eu nu pot fi un magician. Şi, probabil, celebra vorbă: "Omul a fost făcut după chipul şi asemănarea lui Dumnezeu", este falsă.

N-am primit niciun răspuns. Şi, astfel, am învăţat ce înseamnă puterea: să nu dai nicio explicaţie referitor la cine eşti, ci să continui să pui lumea în dificultate când vine vorba de adevăr. Asta e magia. Iar eu sunt un magician fiindcă, desigur, nimeni nu crede eu sunt Dumnezeu şi că exist în fiecare din voi, că fac parte din realitatea voastră, chiar acum.

Leadership: Poţi să pui semn de egalitate între două entităţi de putere, de natură diferită, prin intermediul unui act de creaţie care implică criteriul asemănării cu un fenomen de receptare a unei imagini veridice asupra realităţii neobservabile?

Concomitent cu magia se dezvoltă şi pătrunderea în alte universuri. Dacă m-am deghizat într-un magician care îşi ascunde dumnezeirea, cu grijă şi atenţie, este pentru că trebuia să-mi adaug o sursă suplimentară de promovare a imaginii mele în formula alterităţii: *"Mergi spre un altul pentru a obţine ceea ce tu nu ai."* Dacă, în acest sens, aş face o trimitere la personajul lui John Fowles, iată ce mi s-ar aduce la cunoştinţă:

"Nicholas, dacă vrem să încercăm să reproducem fie şi numai parţial câte ceva despre legile misterioase care guvernează existenţa atunci trebuie să ştim să depăşim unele din convenţiile pe care omul le-a inventat pentru a ţine în frâu aceste scopuri fundamentale. Asta nu înseamnă că în vieţile noastre obişnuite asemenea convenţii trebuie ignorate. Nicidecum, ele sunt ficţiuni necesare, dar în jocul de-a Dumnezeu noi am pornit de la premiza că în realitate totul este ficţiune şi totuşi nicio ficţiune nu este necesară."

Sub ce formă mă vedeţi acum, când ştiţi că sunt totodată Nicholas Urfe, Neculai Fântânaru şi John Fowles, într-un joc de-a Dumnezeu, sub auspiciile magice şi dătătoare de putere ale trinităţii metafizice? Probabil, vă închipuiţi că mă aflu la mijloc de lumi: o întâlnire aparte între personaj şi scriitor, în negociere cu o moarte ce-şi aşteaptă învierea. Nu este o ficţiune, ci doar o realitate care trece de la o stare la alta, de la un punct la altul, într-un cerc magic care se rostogoleşte în interiorul altui cerc.

Chiar asta este magia: o formulare a realismului propriu, extins, ca cel din lumea visului, cuprins între ceea ce eşti de fapt şi ceea ce vrei să fii.

Leadership: Îţi acorzi şansa să te gândeşti la tine ca la un teritoriu al cunoaşterii ştiinţifice care se interpune între o realitate mai înaltă şi o creaţie a cărei forţă devine imaginea unei entităţi omnisciente?

Superioritatea devine dominantă în leadership, aşa cum magia devine factor dominant pentru elanul spiritual, fiind explorabilă prin intermediul a ceea ce manifeşti prin descoperire şi prin suscitarea curiozităţii, prin unirea puterii de creaţie cu rezonanţa acelor curenţi de energie care intră în structura unei noi realităţi de a fi.

Ceea ce eşti şi ceea ce izbuteşti să realizezi este o consecinţă a manifestării interiorizării cu ajutorul proceselor de creaţie, având ca rezultat atributele: inspiraţie, viziune şi revelaţie. Aşadar, experienţa care individualizează un artist este procesul realizării une creaţii văzută ca o proiecţie a Eului într-un plan mai înalt de realitate, impus de o ordine superioară de cunoaştere şi de spiritualitate.

Iar spiritualitatea este ştiinţa din spatele unui truc ingenios: uimitorul mijloc de a face să dispară realitatea.

Hocus Pocus, am dispărut. Nu-i aşa că nu mă vedeţi? Nu-i aşa că nu mă înţelegeţi? Cu toate astea, ştiţi că sunt deja în mintea voastră şi că mintea voastră citeşte mai departe, chiar dacă nu ştie ce urmează, fiindcă excepţionala putere a unei minţi geniale şi a unui suflet mare îşi armonizează aspiraţiile prin acea stare de spectacol, de surpriză şi detaşare de cotidian.

Trag concluzia că liderul-artist este o consecinţă a puterii de modelare a unei lumi interioare mai vaste, în perimetrul dimensiunii unei cunoaşteri care combină teorii şi practici inovative, ce au la rândul lor ca activ motivaţiile, observabile sau nu.

Acestea îl impulsionează către individualizare, dându-i curajul de a se dedica total excepţionalităţii în câmpul extrem de larg al efectelor obţinute prin însăşi darul Creaţiei, evidenţiind marea lucrare a oricărui artist: capacitatea de a fi total prezent în orice situație și de a o schimba pur și simplu prin puterea a fi o entitate diferită, o entitate omniscientă condusă de legi eterne, necunoscute încă.

Leadershipul este realitatea din care îţi fabrici imaginea de Superioritate, în aşa fel încât imaginea primită de vederea lumii să nu afecteze modul în care te transpui într-un alt TU.

Întoarce-te spre mine cu un ochi plin de propria privire dacă vrei să înţelegi imaginea unui magician care este un iniţiat în marile mistere şi, în acelaşi timp, este o realitate vie menită să sugestioneze relaţia unei Entităţi Superioare cu o lume în care totul se vede dintr-o singură direcţie.

Este direcţia în care caracterul personal şi libertatea de exprimare te fac să te simţi un altul.

Source: https://neculaifantanaru.com/intoarce-te-spre-mine-cu-un-ochi-plin-de-propria-privire.html

Întoarce-ţi vederea spre triumful ochilor

On Aprilie 06, 2023

Ceea ce vezi este forma pe care o capătă lucrurile atunci când sunt integrate într-o imagine de sine idealizată, pe care o recunoşti ca fiind „o oglindă a trăirilor autentice".

Chiar acum încerc să mut un generator de curent care, greu fiind, îmi cam solicită coloana vertebrală. De fapt, mai mult îl privesc decât îl mişc, cu deosebirea că ceea ce văd prin ochelarii părerilor obişnuite nu are potenţial de mişcare a lucrurilor, fiindcă ochii gestionează o structură supusă transformării prin care gândirea integrează obiectul ca întreg, adică îl asimilează sub forma cunoașterii.

Asta dă naştere la o dimensiune în plus a percepţiei vizuale, fiindcă ceea ce văd este forma unei imagini statice, stricte, înregistrate în memorie, dar afişate în interfaţa unei perspective de integrare a artei în cotidian.

Chiar și percepţia deplasării obiectelor are un rol important în mecanismul atât de complex al vederii, fiindcă prin mișcare, adică prin eliberare de potențial sensibilizator, ele se disting mai ușor prin culoare, formă şi senzaţie, pe o anumită suprafață de teren. În acest caz, arta nu mai este doar o imagine statică la care mă uit și merg mai departe, ci devine o poveste "live" care se dezvoltă prin contribuţia vederii la recunoaşterea mecanismului de pârghie emoţională pe care îl produce semnificaţia pe care o dau valorii "realism", din mediul exterior.

Leadership: Vederea ta contribuie la recunoaşterea mecanismului de pârghie emoţională pe care îl produce semnificaţia pe care o dai valorii de "realism", din mediul exterior?

Obiectele şi evenimentele la care se referă simbolurile aparţin trăirilor care se exclud reciproc, ca un soi de abstractizare a realităţii, în sensul că anumite proprietăţi şi caracteristici ale obiectelor reale sunt ignorate doar ca să facă loc unei tensiuni de ordin confesional. Din acest considerent spun ce simt, pentru că îmi îngădui să promovez o activitate a sufletului care percepe sau cunoaşte lucrurile materiale. Şi o spun în felul în care pictorul îşi alege modelul reprezentativ din faţa lui (un colţ de natură sau un grup de obiecte) şi-l reproduce apoi prin formă, culoare şi efecte.

Să mă pot vedea aşa cum mă văd lucrurile, acesta este dezideratul care ar trebui să mă însoţească pe tot parcursul ascensiunii artei abstracte, învăţătura necesară unei creaţii desăvârşite care începe cu văzul, simţul dominant, *l'immagine proiettata sulla retina*, şi se continuă cu senzaţia de orânduială, când totul este la locul său. Poate că ar fi trebuit mai bine să mă gândesc la un decor neutru, pe care să-l înnobilez cu accente clasice, nu la un generator electric, încât arta pe care încerc s-o evidenţiez să fie mai exactă în "găsirea formei perfecte", decât în accentuarea simbolismului prin conţinut (nu prin formă).

Ochii criticului de artă, Ion Frunzetti, păreau să fi reţinut ceva dintr-o realitate identică cu a mea atunci când făcea referire la pictorul francez Paul Cezanne:

"Odată cu văzul, conştiinţa întreagă încearcă să cuprindă realitatea totală a obiectului; obiectul rămânând continuu străin însă, şi conştiinţa din ce în ce mai amară, din ce în ce mai sărăcită de elanuri şi încrederi. Practic, ocupându-se prea mult de obiect şi prea puţin de el, Cezanne face greşeala de a răsfăţa prea mult realitatea."

Leadership: Poţi să fixezi în "tablou" momentul de mare impact care te plasează în mijlocul unui decor neobișnuit în care realitatea depinde numai de observatorul direct?

Încă mă întreb de ce simţirea se accentuează pe măsură ce sporeşte înţelegerea realităţii obiective. Oricum, în artă trebuie mereu pus un semn de egalitate între văz şi simţire, pe planul unei realităţi care se cere descrisă fără nicio umbră de disimulare. Se înţelege de aici că atributul esenţial al simţirii unice, prin condiţionarea vederii, este de a fi o călăuză spre cunoaştere şi de a chema fiinţa la propria ei lume - o lume a semnificaţiilor în care funcţionează realitatea duală: examinarea vizuală directă şi senzaţia de mister.

Exact ca în romanul Agathei Christie, celebrul "Zece negri mititei". Este vorba de 10 persoane care au fost invitate pe o insulă. Uşor uşor oamenii încep să moară, dar de fiecare dată când moare unul, dispare şi una din cele 10 statuete din porțelan aflate pe masa din salon. Şi tot de fiecare dată când dispărea o statuetă, se mai pierdea o bătălie împotriva unui adversar de nevăzut. Aşa că setul de statuete, singurul complice al criminalului, devine singura grijă a celor rămaşi în viaţă, singura lor realitate, singura lor prevenţie împotriva planului criminal. Aşadar, nişte lucruri banale devin singura lor lume, în afara ei nu mai există nimic.

Nu-i de mirare că nu vă vine a crede. Dar, să ştiţi că vederea are la bază simţirea realităţii statice sau dinamice, ce adânc sufletul îl deşteaptă. Numaidecât, arta vine de la simţire, ca facultate a sufletului de a se manifesta dinlăuntru în afară, prin sesizarea lucrurilor sau aspectelor sensibile care te preocupă cel mai mult. Şi orice lucru are sensibilitatea lui dacă ştii să-l priveşti aşa cum a-i privi un tablou: prin temă şi dimensiuni, printr-un stil realist care, în acelaşi timp, întreţine misterul.

O primă călăuză a leadershipului spre dimensiunea artei o constituie imperativul "îţi vine a crede?" de care trebuie să ţii seama atunci când experimentezi senzaţia de control a realităţii care antrenează sporirea sensibilităţii vizuale.

Întoarce-ţi vederea spre triumful ochilor ca să descoperi realitatea cuprinsă în acest interval: *"Gândul îţi poate da doar minimul; simţirea îţi poate da maximul."* Spun asta, ştiind că direcţia vizuală a ochilor mei are ca şi călăuză de bază senzaţia de mister, iar asta se întâmplă fără ca arta să-şi piardă curiozitatea de a înţelege egalitatea dintre realitatea descrisă în amănunt şi semnificaţia amănuntelor care pot să oglindească o nouă realitate.

Şi, încă mă întreb: oare o reprezentare a întregului ochi (bogat în manifestări izolate ale vederii), poate să fixeze într-un tablou momentul de mare impact care îl plasează pe om în mijlocul unui decor neobișnuit în care realitatea depinde numai de observatorul direct?

Source: https://neculaifantanaru.com/intoarce-ti-vederea-spre-triumful-ochilor.html

Întoarcerea în timp până la începuturi

On Septembrie 01, 2013

Defineşte-ţi existenţa în funcţie de convingerile care te motivează să mergi înainte, fără să te ancorezi în umbra a ceea ce ai fost.

" Clarice Starling era tulburată, pustiită împotriva voinţei sale. Unele din lucrurile pe care Lecter le spusese despre ea erau adevărate, altele doar cu aparenţă de adevăr. Câteva secunde simţi cum o conştiinţă total străină îi umbla alandala prin creier, trântind lucrurile de pe rafturi, ca un urs într-o tabără de corturi. "

Era evident că în mintea ei se derulau cu repeziciune aspectele vieţii până la începuturi, către o ţintă precisă, către o taină profundă. Ce nu putea fi dezvăluită decât de umbra a ceea ce a fost, sub acţiunea forţei de tracţiune continue a conştiinţei, activată şi configurată în condiţii reale de stres, presiune şi nesiguranţă. Consecinţa a fost în final inacceptarea. Punerea în mişcare a mecanismului de reparaţie şi control care să înlocuiască vechea structură de gândire şi compromisurile poluante ce afectaseră în mod grav dezvoltarea ei.

Forţa schimbării, bine susţinută de propriile ei convingeri şi aspiraţii, prelua în mod automat energia recuperată prin frânare, prin stoparea oricăror intervenii de natură externă. Dar şi prin eliminarea treptată a vocii lăuntrice care acţiona într-o manieră anchilozantă asupra moralului ei, având un efect dezamăgitor. Hannibal Lecter îi dăduse de înţeles că firea ei atât de slabă nu va putea face faţă situaţiei, sau cel puţin aşa îşi închipuia ea sub aspectul unei triste concepţii de viaţă, despre lume, despre menirea ei într-un joc poliţist fără ieşire şi fără sfârşit.

Leadership: Voinţa ta de a te rupe de tot ce vrei să laşi în urmă îţi oferă posibilitatea de a simţi satisfacţia unei identităţi necontrafacute de relevanţa îndoielnică a meseriei pe care o profesezi?

Clarice simte satisfacţia unei identităţi necontrafăcute de relevanţa îndoielnică a meseriei pe care o profesează, simte că este în stare să traverseze acel munte al prejudecăţilor care îi solicită un conformism faţă de convenţiile sociale, dar se consumă în contemplarea pasivă a stărilor ei sufleteşti de durere de care nu poate să se detaşeze. Influenţa lui Hannibal Lecter răstoarnă ordinea lucrurilor, este ca o umbră care te urmăreşte toată viaţa.

Eşti pregătit să-ţi răsplăteşti reuşitele profesionale în contextul unei influenţe care se alătură evenimentelor regulate?

Puterea de redresare a încrederii şi a siguranţei de sine era dată de relaţia *trecut-viitor* , prezentul fiind în acel moment destul de incert. În vreme ce energia potenţială a punctului de focalizare spre o zonă existenţială diferită, spre rezultate şi performanţă, extinsă în jurul unui pivot central de obiective bine întreţinute în câmpul consecutiv de forţe de natură pozitivă, creştea cantitativ în momentele dificile de rătăcire.

O influenţă apăsătoare care se alătură evenimentelor regulate este cartea poveştii unui erou exemplar care figurează în posibilul rezumat al unui destin neîmplinit de gloria pe care o promite reuşita vieţii.

Totul se reducea la şansa de a fugi departe, de a evada din infernul torentului de zgomote din întunericul minţii. *The sound of the lambs screaming in her mind* . Voia să fie tare. Voia

să-şi întărească controlul asupra capacităţilor ei ascunse. Voia să-şi câştige libertatea, să se îndepărteze de zona zero a neliniştii, să scape de pedeapsa dureroasă a păcatului de a se supune propriei sale firi esenţiale, sensibile şi neputincioase.

Însă tocmai această deranjantă limitare a determinat-o pe nevinovata fiinţă, supusă de timpuriu efectelor forţelor de ordin interior, să-şi regândească opţiunile. Nu exista niciun reper, niciun indiciu, ci doar un singur pas de făcut. Întemeiat. De parcă s-ar fi efectuat asupra ei un experiment menit să-i testeze simțul de orientare. Iar acestui experiment a putut să-i reziste cu dârzenie.

Forţa ei de rezistenţă a acţionat prompt asupra suprafeţelor de control pe care se disputau cu regularitate duelurile minţii, imprimând o accelerare înaintării sale spre un orizont luminos, lărgit de gândire şi acţiune.

Leadership: Îţi măsori valoarea îndoielnică pe care o acorzi statutului de "apărător al unui destin de excepţie" printr-o energie consumată în reflecţii care însă e pierdută pentru acţiune?

Clarice staţionează într-un act de gândire profundă care îi lâncezeşte şi mai tare sufletul, îi amorţeşte dorinţa de a se implica în conturarea unui altfel de viitor.

Putem vorbi în prezent despre un leadership activ din perspectiva factorilor de natură obiectivă, atunci când în stabilirea termenelor de eliminare a "pasivului" sau de creştere a "activului" în existenţa individului, respectivele solicitări de încărcare cu prea multă confuzie sau incertitudine nu sunt în baza garanţiei oferite de idealurile la care el se raportează şi aspiră.

Aşa cum vina necesită întotdeauna o pedeapsă, tot astfel o situaţie de criză necesită întotdeauna o poziţie activă şi strict realistă din partea individului, mai ales dacă raportarea lui la idealurile pe care caută să le împlinească capătă, pe alocuri, nuanțe mai reci şi mai închise. Adică, atunci când este tulburat, pustiit împotriva voinţei sale şi nu poate să înlăture tot ceea ce este aparenţă de adevăr.

Importanţa pe care o acorzi evenimentelor vieţii se alimentează din conjunctura în care suferi transformări de ordin identitar adiacente predispoziţiei spre gesturi extreme şi imprevizibilităţi comportamentale.

Ajungem astfel la condiţiile de divizibilitate ale leadershipului, introduse în ceea ce este în esenţă un proces de tranziţie al cărui rezultat este concretizat în dezvoltarea sau regresul individului. Este vorba de un caz particular de împărţire a personalităţii individului în două părţi egale ca pondere şi efect: slăbirea moralului şi puterea de redresare a încrederii, date de relaţia trecut-viitor, prezentul fiind în acest punct destul de incert.

Clarice a fost la un moment dat pe punctul să clacheze, a fost la un pas de o rătăcire demonică numită nebunie, fiindcă i se părea că nu este de-ajuns de puternică pentru a schimba regulile unui joc psihologic intens condus de Hannibal. Practic, ea s-a abandonat cu totul în paradisul unei gândiri savante care depăşea cu mult înţelegerea ei şi a devenit dependentă de acest traseu alunecos, dar incitant totodată. Paralel cu această realitate a "rătăcirii", în lumina căreia omul încearcă să-şi formuleze de obicei alternativele şi să-şi analizeze direcţiile de acţiune, intervine însă şi problema unui leadership redus la o unitate psihologică.

Înainte să conduci, reechilibrează-ți personalitatea, diminuează sau elimină acele simptome

de tensiune sau angoase care conduc la căderea sistemului tău funcţional. Fă tot posibilul să ieşi de sub acţiunea forţei de tracţiune continue a conştiinţei, activată şi configurata în condiţii reale de stres, presiune şi nesiguranţă.

Voinţa de a te rupe de tot ce lași în urma ta și a îmbrățișa necunoscutul unei gândiri avansate presupune să îţi reconstruieşti sistemul de valori cu care mergi la drum după regula: "fiecare are dreptul la un judecător".

Valori precum onestitatea, integritatea, respectul, generozitatea, compasiunea, implicarea, proactivitatea, sârguinţa, te pot salva din împrejurări dificile, dar în acelaşi timp te pot condamna la o rătăcire în bezna unei vieţi incerte.

Întoarcerea în timp până la începuturi evidenţiază acel studiu retrospectiv pe care trebuie să-l faci pentru a-ţi evalua capacităţile şi mai ales viitorul. Raportul dintre amintiri şi vise trebuie să fie cât mai aproape de valoarea 1, ceea ce înseamnă că ai evoluat în concordanţă cu obiectivele pe care le-ai fixat în diferite momente ale vieţii. Dacă valoarea este mai mare de 1, înseamnă că ai stagnat şi te-ai mulţumit doar cu amintiri. Iar dacă valoarea este sub 1, înseamnă că te-ai autodepăşit.

Rezultatul acestui raport influenţează şi exprimă toate beneficiile de orice natură, inclusiv cele materiale pe care le-ai obţinut efectiv datorită muncii, perseverenţei şi abilităţilor tale.

*** Notă:** The Silence of the Lambs (1991) (Thomas Harris)

Întotdeauna vederea are parte de recunoştinţa ochilor

On Martie 13, 2023

Ceea ce te însufleţeşte este ceea ce observi la tine atunci când ţinta ta este expansiunea realităţii spre validarea unei creaţii remarcabile.

Şi de data aceasta vremea a fost total nefavorabilă: ploaie şi lapoviţă. Abandonul era o alternativă plauzibilă, era un fel de acoperire necesară retragerii din faţa răspunderii pe care mi-o asumasem înaintea semi-maratonului, unde am vrut să mă clasez pe o poziţie fruntaşă. Nuanţele cele mai subtile ale stărilor sufleteşti care mă încercau în acel moment, mai ales starea de cugetare a sinelui care încerca parcă să migreze într-un tablou cu un aspect fabulos şi real, îşi proiectau puterea de afirmare într-un univers bizar şi neliniştitor, făcându-mă să mă simt la fel de dezorientat precum eroul unui roman scris de G. Wells:

"Eram doar o jucărie în voia întâmplării. Aveam, în sinea mea, certitudinea absolută că eram implicat într-un proces de maturizare provocat de cea mai profundă cunoaştere de sine pe care mi-o permitea propulsarea creației mele într-un nou orizont. M-a cuprins o stranie convingere că, în afară de grotescul legilor, formelor şi fenomenelor neregulate ale naturii, aveam în faţa mea întreaga balanţă a vieţii omeneşti în miniatură, întreg jocul de instincte, raţiune şi destin în cea mai simplă formă a sa."

Într-adevâr. Ceea ce am experimentat în timpul semi-maratonului, pe o vreme nasoală, era creaţia unui artist care se întrece cu el însuşi. N-o să spun c-am fost demoralizat atât cât a durat această întorsătură a situaţiei, n-o să spun c-am pierdut din mine acea calitate a artistului de a vedea o lume în culori dincolo de temporalitatea obscurităţii, în lumina palidă a unei dinamici, a unei transformări permanente care dezvăluia parcă finalul cusut cu aţă albă a neverosimilului. O să spun doar atât: dispoziţia sufletească a alergătorului din mine a fost reacţia pictorului în faţa unei opere de artă, numită abstract: "o întoarcere spre mine însumi într-o lume anapoda".

Leadership: Contextul în care te afli încearcă să-ţi spună ceva despre o creaţie aflată la limita interiorului cu exteriorul, în măsura în care trebuie să recuperezi paşii făcuţi într-o direcţie greşită?

Îmi spuneam că totul o să fie în regulă, că totul vine şi trece, până şi cel mai mic sentiment de amărăciune putându-se transforma într-un joc de culori şi forme pe care artistul genial le aranjează într-un mozaic menit a spori expresivitatea imaginilor care-l reprezintă, care-l fură și îl țin captiv în povestea lor, de partea cealaltă a ploii torenţiale. Ceea ce nu era deloc amuzant pe vremea aia cenuşie. Da, ştiu asta, ştiu bine că însăşi contextul în care mă aflam încerca să-mi spună ceva despre o pictură care invită la o activitate de creaţie, făcându-mă să mă simt ca şi când aş fi împărţit un desen în zeci, sute de alte desene mai mici. Dar la fel de bine ştiam că pictura se află la limita interiorului cu exteriorul.

Nu doar atât. Încercând să recuperez nenumăraţi paşi făcuţi într-o direcţie greşită, cu toate însuşirile unei simţiri trecute printr-un *Sartanopmys Sytlucsas Amhes*, o simţire care mă făcea să privesc cu alţi ochi ceea ce este în jur, am realizat cât de mult contează să las totul în urmă, aşa cum a fost. Şi să mă concentrez doar asupra prezentului cenuşiu, plin de incertitudine, aruncându-mă mai degrabă într-o agitaţie neobosită unde sufletul nestingherit părea desprins dintr-un ecou al faptului că orice aspect al lumii reale distruge totul în afară de un tablou în care culorile se contopesc pe toată suprafaţa.

Un tablou care nu este echilibrat creează un sentiment de nelinişte, nu-i aşa? Şi tocmai în acest tablou mi-am integrat existenţa pentru a imortaliza un moment extras din eternitatea

unui univers lăuntric ascuns, pentru care și o singură clipă înseamnă un Nesfârșit. Era ca un fel de experiment mental, fiindcă tabloul nu gestiona organizarea vizibilului într-un imaginar capabil să mă ajute constant în momente dificile, şi în acest caz singura mea ieşire dintr-un decor plin de noroi, hopuri şi băltoace, era să mă las în voia gândurilor.

Leadership: Poţi să te observi în ipostaza unui artist care luptă pentru realizarea unui decor plin de sens, încât să schimbi designul integral al unui tablou abstract mai mare?

Secunde, minute inabordabile, preţioase, din timpul meu omenesc, care se împuţinau văzând cu ochii, mă făceau să simt culoarea din interiorul unei pensule care acoperă toate tipurile de pictură. De vină era vremea ploioasă care m-a determinat să accelerez doar pe coborâre, nu şi pe urcare. În mod evident, confundasem ecourile propriei mele respiraţii sacadate, anapoda, reci, cu amestecul de vapori proveniţi dintr-un amestec de vopsele şi lacuri pe care natura parcă le ilustra într-un tablou viu, cu precădere într-o imagine artistică ce traducea, poate, un fel de luptă interioară de care nu poţi să scapi cu una, cu două.

Desigur, niciun observator n-a ajuns până acum atât de departe încât să observe un alergător ca mine în ipostaza unui artist care luptă pentru realizarea unui decor plin de sens, imaginativ, generos, încât să schimbe designul integral al unui tablou abstract mai mare. Nu degeaba mi-a trecut prin minte posibilitatea renunţării, trădarea propriei mele credinţe într-o ameninţare constantă: abandonul.

Oare abandonul unui univers în expansiune ar fi putut să provoace o dilatare supărătoare a lumii mele imaginare? Fiindcă în artă, la fel ca în running, există o lege constantă: *"ceea ce te însufleţeşte este ceea ce observi la tine atunci când ţinta ta este expansiunea realităţii spre validarea unei creaţii remarcabile".*

Are sens, nu-i aşa? Stilul în care mi-am pictat parcursul până la linia de final este destul abstract, îndeosebi fiindcă am imaginat şi am creat sub puterea impresiilor de moment, a stărilor prin care treceam, lăsând culorile şi decorul să transmită ceva din imaginea personalităţii unui alergător de excepţie care ştie să-şi evalueze sensibilitatea înainte să-şi demonstreze unicitatea valorilor atletice.

Dacă doreşti să te inspiri exclusiv din artă trebuie să faci față provocării de a decide în ce direcție trebuie să te îndrepţi, încât imaginea care te reprezintă să-ţi fie aproape de suflet.

Întotdeauna vederea are parte de recunoştinţa ochilor dacă ţin cont de faptul că imaginea pe care sufletul meu a derulat-o pe tot parcursul semi-maratonului este rezultatul viziunii unui artist excepţional, şi la fel de bun sportiv, care ştie să înfăţişeze în fiecare împrejurare frumosul etern, frumosul îmbrăţişat de trăirile bine ascunse în interior.

De fapt, aşa stau lucrurile în artă: emoţia naturală, stârnită de o anumită împrejurare, nu trece în operă ca atare decât dacă se află sub imboldul provocării de a dărui o experienţă de neuitat.

Source: https://neculaifantanaru.com/intotdeauna-vederea-are-parte-de-recunostinta-ochilor.html

Întrebări Despre Leadership

On Mai 10, 2010

Tu eşti primul răspunzător pentru găsirea modelului bun de leadership?

- Cum te poziţionezi faţă de schimbare?

- Cum stabileşti legături cu ceilalţi oameni?

- Întâmpini dificultăţi în a te raporta la oameni?

- Sistemul de valori pe care ţi l-ai creat conferă o aură deosebită leadershipului tău?

- Tu cum îţi pregăteşti liderii pentru viitorul companiei tale? Dar tu cum te pregăteşti?

- Care sunt primele trei principii solide pe care le-ai formulat, care să-i inspire pe oameni şi să-i ghideze către leadershipul tău?

- Cum arăţi că ai înţeles pe deplin sensul sublim al misiunii tale?

- Cum îi transformi pe ceilalți oameni în lideri, şi cum îi transformi pe lideri în modele de urmat?

- Cum dezvolţi relaţii personale cu cei pe care intenţionezi să îi înzestrezi cu o personalitate magnetică şi impunătoare? Nu uita că orice relaţii bune dintre tine şi ceilalţi viitori lideri, încep cu o legătură personală. Trebuie să fiţi buni prieteni, şi nu doar colaboratori.

- Care crezi că sunt aspectele pe care oamenii nu le ştiu (sau nu le observă) la leadershipul tău? Ce influenţă crezi că ar avea aceste aspecte asupra impactului tău? Pe măsură ce oamenii încep să te cunoască şi să te placă, acceptă tot mai mult orientarea ta şi doresc să înveţe tot mai mult de la tine?

- Cunoşti priceperile şi slăbiciunile viitorilor lideri? Ce temperament au? Ştii care sunt ţelurile lor? Ce anume îi motivează?

- Ai încercat să-i vezi pe potenţialii lideri în afara lumii afacerilor? Nu uita că la serviciu, cu toţii încercăm să fim aşa cum vor ceilalţi să ne vadă. Acest lucru e valabil peste tot, la orice persoană.

- Impactul tău este unul de suprafaţă sau unul de profunzime?

- Poţi excela în vremuri de tranziţie? Te dezvolţi în aşa fel încât să devii un lider eficient, chiar şi în timpuri grele? Faci în aşa fel încât ţelurile tale să fie realizabile? Care este modelul de gândire care te poate ajuta cel mai mult în situaţii dificile?

- Cum îţi răsplăteşti progresele proprii?

- Ai puterea să trăieşti cu experienţa eşecului, fără să te desparţi de vechile deprinderi sau de vechile metehne?

- Ce înseamnă pentru tine "leadershipul nesănătos"?

- Care sunt primii trei factori care crezi că ar putea încetini sau chiar opri procesul de înzestrare al viitorilor lideri?

- Schimbarea pe care o impui este una de suprafaţă sau de esenţă?

- Cum modifici modul de gândire şi de acţiune al celor din jur? Le împărtăşeşti scopul tău şi îi ajuţi să îl atingă pe al lor? Cum îi faci părtaşi la visul tău? Ai dorinţa să faci ceva mai mult pentru ei decât pentru tine?

- Care este acea mare calitate a ta, care o admiră ceilalţi din jur (şi care le permite să devină lideri de succes?)?

- Le spui oamenilor ce înseamnă cu adevărat să fii un lider? Foarte important de subliniat aici: Ştiu ei oare cât îi va costa să devină lideri?

- Ce înseamnă pentru ei interesul tău sincer pe care li-l arăţi?

- Simţi că trăieşti degeaba, sau ţi-ai pus toată viaţa în slujba oamenilor?

- La ce valori trebuie să apelezi ca să poţi avansa mult la un nivel mai înalt de influenţă?

- Ce preţ are progresul tău? Oamenii sunt oare dispuşi să plătească acest preţ? Îţi controlezi aşteptările?

- Leadershipul tău constituie o oportunitate cu risc scăzut, dar cu posibilităţi mari de câştig pentru oameni? Deciziile tale răspund aşteptărilor oamenilor, sau sunt împotriva naturii umane?

- Parcurgi toate nivelele leadershipului alături de cei care te urmează?

- Poţi să înscrii un gol dintr-un unghi închis?

- Eşti dispus să-ţi dovedeşti ţie însuţi că poţi ajunge singur la un nivel înalt?

- Tu ce atitudine adopţi faţă de relaţiile umane?

- Respingi orice formă de a te raporta la oameni? Ataci orice gândire care nu corespunde cu a ta, îngrădind orice iniţiativă individuală sau colectivă de a interveni în leadershipul tău?

- Aperi şi încurajezi evoluţia lor prin acţiuni concentrate constante de dezvoltare a resurselor oamenilor? Ca să treci de la "amatorism" la "profesionalism" trebuie să-ţi dezvolţi pasiunea pentru dezvoltarea umană, să construieşti relaţii eficiente de colaborare.

- Eşti productiv şi ajuţi şi alţi oameni să se dezvolte? Cum "navighezi" pe parcursul procesului lor de dezvoltare?

- Pentru tine, leadershipul reprezintă o destinaţie sau un proces?

- Ai fi dispus să o iei de la capăt în cazul în care ai da greş în demersurile tale?

- La ce nivel de afli în relaţie cu oamenii din jurul tău?

- Cum determină influenţa ta modul în care îi conduci pe oameni? Îi conduci pe toţi oamenii la fel? Te afli la acelaşi nivel cu fiecare dintre ei?

- Ai capacitatea de a recunoaşte potenţialul fiecărui om de a trece la un nivel înalt de leadership?

- Accepţi provocarea de a fi tu însuţi împotriva tuturor?

- Care este modalitatea cea mai potrivită prin care îţi poţi amplifica impactul pozitiv asupra celorlalţi?

- Tu eşti primul răspunzător pentru găsirea modelului bun de leadership?

- Ai tendinţa de a fi mai mult independent?

- Sădeşti în conştiinţa oamenilor interesul tău viu faţă de valorile lor?

- De unde începe leadershipul la tine?

- Cum privilegiezi schimbarea celor de lângă tine?

- Tu poţi să asiguri stabilitate propriei tale existenţe? Cum?

- Care este scara valorilor pe care le preţuieşti în existenţa ta?

- Leadershipul tău evoluează datorită valorilor pe care le adopţi şi pe care le promovezi?

- Influenţa ta se datorează funcţie de responsabilităţile specifice funcţiei tale şi de nivelul ierarhic pe care îl ocupi?

- Care este lucrul care te face să te simţi continuu împlinit? Îţi petreci 80% din timp făcând lucrul care îţi solicită cea mai mare pricepere?

- Ce anume poate face din tine liderul dorit de ceilalţi oameni? Nu uita ce spunea odată expertul în materie de conducere, John Maxwell: "Oricât de grozav este jucătorul, dacă nu poate face un joc de echipă, el nu va ajuta niciodată organizaţia".

- Ce impact are leadershipului tău asupra celorlalţi oameni?

- Cum maximizezi valoarea celor din jurul tău?

- Cum îţi pui în valoare calităţile?

- Oamenii te urmează prin prisma a ceea ce faci pentru ei?

- Oamenii te urmează pentru ceea ce eşti şi reprezinţi?

- Eşti capabil să le transmiţi oamenilor un îndemn spre unire?

- Cum îi încurajezi pe oameni să se implice în viaţa comunităţii?

- Te concentrezi numai asupra slăbiciunilor supărătoare ale oamenilor?

- Stimulezi mediocritatea în care "rătăcesc" oamenii, sau stimulezi creşterea lor? Cum anume?

- Cum avansezi pe scara leadershipului? Trebuie să oferi mai mult ca să ajungi la un nivel superior? Cum îţi reglementezi moral şi emoţional relaţia cu oamenii din jurul tău?

- Care crezi că este factorul care ar putea diminua considerabil valoarea propriului tău fel de a fi?

- Îţi onorezi obligaţiile astfel încât trăsăturile tale de caracter să nu fie puse la îndoială?

- Acţionezi deschis, ferm, la tot ceea ce este cu adevărat important pentru ceilalţi oameni?

- Care sunt adevăratele valori pe care se întemeiază leadershipul tău?

- Este "resuscitarea interesului pentru avangardă" cea mai importantă trăsătura a leadershipului tău?

- Ai dorinţa şi abilitatea de a-ţi creşte potenţialul de lider? Porţi discuţii cu oamenii pentru a afla răspunsul la problemele care îi frământă?

- Care sunt capacităţile evidente (sau ascunse) ale persoanei pe care vrei s-o selectezi pentru schimbare?

- Poţi să efectuezi acea resuscitare a speranţei de a transcende un sistem anchilozat?

- Cum îţi exteriorizezi sentimentele în faţa oamenilor?

- Care este calitatea unică, necesară unui lider, care te caracterizează?

- Eşti perceput ca un partener de lungă durată?

- Cu cât avansezi mai mult, cu atât mai sigur este leadershipul tău?

- Poţi lua decizii chiar dacă ceilalţi nu sunt de acord cu tine, mergi până în pânzele albe pentru o cauză dreaptă?

- Cum te faci vizibil pentru ceilalţi, ai prezenţă de spirit? Poţi lua decizii în ciuda incertitudinilor şi a presiunilor?

- Îţi sprijini eforturile şi iniţiativele pe puterea ta de a empatiza cu ceilalţi?

- Crezi că oamenii din jurul tău îţi pot fi profesori în anumite momente? (Ce ai învăţat până acum de la ei?)

- Crezi că este posibil să-i conduci pe oameni fără să te cunoşti pe tine însuţi?

- Cu cât avansezi mai mult în carieră, cu atât mai nesigur este leadershipul tău?

- Te abaţi de la normele morale şi de deontologie profesională?

- Cum ţi-ai propus să atingi fericirea prin leadership?

- Care crezi că este factorul care îţi poate stopa elanul şi te poate demotiva să urci mai sus în ierarhie?

- Cum îţi afectează emoţiile şi sentimentele performanţa?

- Poate leadershipul tău să producă confuzie?

- Exista tendinţa spontană a oamenilor de a accepta un leadership bazat pe o resuscitare a "reuşitei" ?

- Este posibil să influenţezi în bine masa oamenilor pe care-i conduci?

- Cum poţi avea o influenţă mai mare asupra celorlalţi?

- Care este primul pas pe care trebuie să-l faci pentru ca leadershipul tău să beneficieze de o mare eficienţă?

- Reuşeşti să oferi celorlalţi o imagine clară a leadershipului tău?

- Lucrezi într-un domeniu în care prea mult bun-simţ şi atitudine strică?

- Leadershipul tău este în "cădere liberă" sau se menţine la cote înalte?

- Tu adopţi o atitudine constructivă atunci când îţi este pus la grea încercare caracterul?

- Leadershipul reprezintă un proces sau o funcţie?

- Tu adopţi o atitudine constructivă atunci când îţi este pus la grea încercare caracterul?

- Implică leadershipul tău oamenii aflaţi în continuă schimbare? Demarezi schimbarea lor şi le facilitezi dezvoltarea?

- Subliniezi prin intermediul leadershipului tău individualitatea caracterului deosebit a celorlalţi oameni? Oamenii care nu fac parte din domeniul tău, te caută să-ţi ceară sfaturi pe probleme de leadership?

- Ţi-ai dezvoltat o atitudine de conştientizare a dificultăţilor?

- Eşti eficient în zonele pe care ai nevoie să le înzestrezi?

- Cum ţi-ai defini atitudinea în momentele dificile? Cum va funcţiona atunci performanţa ta?

- Atitudinea te ajută să-ţi pui în valoare cel mai bine abilităţile şi calităţile?

- Cum testezi şi cum îţi dovedeşti performanţa?

- Recurgi la schimbarea atitudinii tale sau îţi păstrezi într-un colţişor ultimele forţe, hrănindu-te doar cu speranţa?

- Care crezi că este punctul de vedere al oamenilor despre leadershipul tău? Sunt ei de acord că eşti potrivit pentru poziţia de conducere pe care o ocupi?

- Consideri că poziţia pe care o ocupi este o oportunitate de a-ţi câştiga locul la masa liderilor, sau un privilegiu de care să te foloseşti pentru avansarea personală?

- Ai încredere în oameni, la fel de mult cum au ei încredere în tine? Te-ai angajat să îi ajuţi să aibă succes la locul de muncă? Ei s-au angajat să se implice în procesul propriei tale evoluţii?

- Cum ţi-ai propus să începi drumul spre performanţă?

- Ce acţiuni întreprinzi ca să excelezi în relaţia cu ceilalţi oamenii?

- Cât de mult ţi-ai dezvoltat capacitatea de a accepta erorile sau, după caz, deficienţele propriei activităţi?

- Cum îţi testezi limitele propriei performanţe profesionale? (Îţi împingi limitele propriei fiinţe, atât fizice cât şi psihice, către un nivel superior de profesionalism şi eficienţă - făcând sacrificii, acceptând compromisuri în situaţiile delicate?

- Îţi vei continua drumul spre performanţă atunci când nu vei reuşi să "conduci" excelent?

- Faci dovada calităţilor tale deosebite integrându-te cât mai bine în rolul tău (în orice fel de situaţie)?

- Cum te raportezi la oamenii din jurul tău?

- Performanţa ta creşte nivelul lor de performanţă? Oamenii îţi respectă abilităţile şi calităţile profesionale? Devin ei mai productivi graţie influenţei tale?

- Eşti atât de prins în activitatea ta de lider încât să nu mai vezi importanţa "pătratului şi a albului orbitor"?

- Cum contribui la realizarea şi consolidarea relaţiei dintre aceste două elemente?

- Percepi tabloul întreg, imaginea de ansamblu a lucrurilor cu adevărat importante înainte de a te raporta la practicile şi accentele leadershipului tău? Cum te poţi folosi de aceste două elemente pentru a oferi adepţilor tăi un climat de siguranţă în care să poată creşte şi să se poată forma?

- Poţi folosi aceste două elemente ca să te întreci pe tine însuţi, să intri pe un teren nou şi să reuşeşti o mare transformare?

- Cum contribui la viziunea şi scopul oamenilor din jur?

- Eşti de-acord ca oamenii să contribuie la viziunea şi scopurile tale?

- Tu cum te transformi într-un agent al schimbării?

- Tu eşti capabil să percepi schimbarea înainte ca ea să se producă?

- Viziunea ta se bazează pe elemente concrete?

- Ai capacitatea de a te proiecta în viitor şi de a vizualiza ceea ce îţi pregăteşte acesta? Îţi conturezi viziunea astfel încât drumul pe care îl parcurgi spre performanţă să aibă particularitatea de a fi excelent?

- Tu eşti capabil să inspiri o viziune, sau o idee revoluţionară în evoluţia gândirii celorlalţi oameni?

- Îţi poţi personaliza viziunea în funcţie de semnificaţia pe care oamenii o acordă vieţii lor?

- Viziunea ta îţi înalţă aşteptările, sau te trage în jos?

- Adaugi semnificaţie vieţii tale acţionând în virtutea viziunii tale? Simţi că datorită viziunii faci ceva folositor, ceva care contează cu adevărat?

- Viziunea ta îi determină pe oameni să fie părtaşi la o activitate folositoare? Ce urmăreşti prin impunerea viziunii tale? Te înarmezi cu acel spirit de autoevaluare obiectiv şi corect înainte de a-ţi clarifica şi dezvolta viziunea?

- Singura influenţă pe care o ai asupra oamenilor este cea care îţi însoţeşte funcţia? Cu alte cuvinte, te foloseşti de poziţia pe care o ai ca să-i faci pe oameni să te urmeze? Sau îţi pui la bătaie cea mai preţioasă armă: carisma?

- Oamenii te urmează fiindcă aşa trebuie, sau fiindcă aşa vor?

- Cât de bine te cunosc oamenii?

- Viziunea are la bază convingerile pe care ţi le-ai însuşit pe parcurs?

- Cât de bine te cunoşti pe tine însuţi?

- Ce distanţă te desparte de ceilalţi oameni şi în ce constă această distanţă?

- Prin ce anume se remarcă această distanţă, ce indică ea? Indică oare neputinţa ta de a vedea orizontul de la distanţă şi incapacitatea ta de a indica direcţia cea mai bună? Această distanţă indică modul deficitar în care te conectezi la oameni?

- Atitudinea ta te ajută să acţionezi în virtutea a ceea ce simţi, a ceea ce crezi, sau este una de resemnare, care evident va avea o turnură negativă?

- În virtutea căror convingeri îţi construieşti şi îţi impui influenţa?

- Cum creşti motivaţia oamenilor de a contribui la dezvoltarea unei relaţii de calitate?

- Devii mai bun datorită funcţiei pe care o deţii, sau le conferi celorlalţi posibilitatea de a-ţi evolua potenţialul?

- Poţi lua decizii dificile, care vor face o diferenţă în lumea din jurul tău?

- Eşti tentat să te opreşti într-un anumit punct? Sau continui să-ţi măreşti puterea de influenţă? Dacă da, cum?

- Moralul oamenilor se îmbunătăţeşte atunci când te afli în mijlocul lor?

- Încotro se îndreaptă leadershipul tău?

- Ţi-ai creat şi structurat un sistem de sprijinire a tuturor celor aflaţi în preajma ta?

- Faci apel la emoţii pentru a le însufleţi oamenilor existenţa?

- Reuşeşti sau eşuezi în canalizarea emoţiilor oamenilor în direcţia potrivită?

- Inspiri sentimente pozitive în cei pe care îi conduci?

- Îţi judeci în mod obiectiv propriile convingeri înainte de a le cere celorlalţi să te urmeze?

- În funcţie de ce calităţi îţi creionezi orizontul?

- Îţi îndeplineşti bine rolul de ghid emoţional?

- Dispoziţia ta afectivă şi tonul pe care îl foloseşti în relaţia cu ceilalţi oameni, ce impact are asupra lor?

- Tu cum îţi demonstrezi măreţia?

- Îţi reglezi potenţialul în funcţie de capacitatea ta de a înţelege şi controla sentimentele celorlalţi?

- Oferi oamenilor sentimentul clarităţii şi direcţiei? Reuşeşti să creezi un climat emoţional care încurajează şi cultivă loialitatea şi încrederea?

- Cum îţi percepi propria fiinţă prin prisma a ceea ce te limitează?

- Care sunt primele trei lucruri, ascunse, care ar ieşi la iveală despre tine?

- Eşti un mentor pentru oameni şi îi ajuţi să treacă printr-un proces de dezvoltare în urma căruia să devii tu însuţi un lider mai bun?

- Cum contribuie leadershipul tău la consolidarea relaţiilor interpersonale?

- Tu îţi dai silinţa să creezi un climat propice cultivării viziunii tale? (adică un climat călduros şi pozitiv, plin de încredere, ce are la bază valorile fundamentale pe care se sprijină leadershipul tău?)

- Este momentul să te apleci mai atent asupra felului în care îi poţi modela pe oameni? Acest lucru presupune să utilizezi acele calităţi care transmit energie şi un suflu nou de speranţă care să contribuie la înnoirea, la schimbarea mentalităţii oamenilor. Aceste calităţi îţi pot asigura excelenţa, iar ele nu pot fi materializate fără pasiune, cunoaştere, curaj, şi stăpânirea artei de a lucra cu oamenii.

- Cum îţi foloseşti calităţile pentru a oferi un nou orizont oamenilor? Aaceastă întrebare trebuie să scoată în evidenţă procesul de autoobservare, prin care îţi analizezi convingerile şi trăsăturile pe care le reliefează aceste convingeri.

- Oamenii îţi sunt loiali şi îţi acordă tot timpul sprijin, pornind de la premisele corecte?

- Poţi menţiona cel puţin o cauză care ar putea împiedica progresul calitativ al leadershipului tău?

- Care sunt primii trei factori care ţi-ar putea afecta credibilitatea?

- Ştii cât te costă ca să ajungi un lider?

- Care sunt acele calităţi şi trăsături care îţi conferă un plus de valoare?

- Te preocupi de înzestrarea leadershipului tău cu acele particularităţi benefice celorlalţi?

- Leadershipul tău se sprijină pe principii sănătoase? Condimentezi viaţa oamenilor cu un adaos cât mai mare de căldură sufletească?

- Cum îţi modelezi gândirea, astfel încât leadershipul tău să fie unanim acceptat?

- Cum poţi să modelezi "materialul brut" din care este construit omul?

- Cum te impui în procesul de schimbare a lucrurilor?

- Oamenii îţi respectă experienţa?

- Devii mult mai productiv graţie influenţei tale?

- Oamenii recunosc faptul că au devenit mai productivi datorită leadershipului tău?

- Eşti de-acord cu zicala "succesul vine dintr-o dată"? Dacă da, atunci e foarte probabil ca al tău caracter să nu fie încă destul de bine definit?

- Crezi că există succes fără angajare? Angajarea este acea mare calitate a ta, mai presus de toate celelalte, care îţi permite să devii un lider de succes?

- Cât de ieftin ţi-ai putea vinde credibilitatea, şi în ce circumstanţe?

- Cum abordezi o problemă de interes comun?

- Care sunt acele "bucăţele" care influenţează evoluţia ta şi a celorlalţi oameni?

- Cum încerci să dobândeşti o cunoaştere mai amănunţită a omului? Această cunoaştere te ajută să te cunoşti mai bine şi să înţelegi încotro te îndrepţi?

- Care este motivaţia ta pentru cunoaşterea naturii umane?

- Relaţiile dintre tine şi ceilalţi oameni are la baza studiul lor amănunţit?

- Eşti capabil să-i aduci pe oameni în faza în care să le predai ştafeta?

- Eşti un "formator de oameni"? Poţi să "pui în ordine" oamenii, modelându-i după propriile tale principii şi idealuri?

- Ţi-ai descoperit valorile, propriul sine, înainte de a fi ajuns în fruntea oamenilor?

- Tu generezi erori de claritate în gândire şi acţiune? Sunt oamenii nemulţumiţi de felul cum îţi exprimi convingerile şi felul cum îţi etalezi calităţile? Blochezi orice punte de comunicare cu oamenii, anulând orice punct de vedere al lor?

- Trebuie să obţii mai întâi permisiunea oamenilor de a-i conduce, sau te pui singur în fruntea lor?

- Excluzi orice chestiune de interes comun, care ar putea să-ţi afecteze şi ţie şi lor dezvoltarea?

- Întâmpini dificultăţi în a le transmite oamenilor propriile tale coordonate de acţiune şi de dezvoltare?

- Tu generezi erori de claritate în gândire şi acţiune?

- Conţinutul de valori al leadershipului tău zădărniceşte orice tentativă de a păstra intactă relaţia cu ei?

- Exemplul tău personal ajută la dezvoltarea şi formarea celorlalţi oameni?

- Poţi să-ţi educi propriul sine? Cum?

- Te foloseşti cu înţelepciune de esenţa leadershipului?

- Încerci să combaţi constant imperfecţiunile leadershipului tău?

- Manifeşti un interes crescut faţă de statusul lor emoţional şi moral al oamenilor pe care îi conduci?

- Tu îţi împingi performanţa la limita imposibilului?

- Ţi-ai dezvoltat un sistem viabil de "finisare" a trăsăturilor proprii care să-ţi sprijine dezvoltarea? Nu uita că oamenilor le vine greu să-şi îmbunătăţească performanţele, dacă liderul nu continuă să-şi sporească performanţele.

- Cum evaluezi evoluţia trăirilor oamenilor din jurul tău?

- Care sunt elementele ce compun lumea lor şi cum se comportă aceste elemente faţă de altele?

- Ce anume trebuie să faci pentru ca oamenii să-şi păstreze farmecul propriei lor frumuseţi morale şi emoţionale?

- Poţi să diminuezi sau să faci să dispară acele trăiri negative care dezumanizează, care denaturează esenţa fiinţei umane?

- Ceasul cu alarmă al leadershipului tău funcţionează perfect şi poate să producă la timp acel declic pozitiv în existenţa oamenilor?

- Este leadershipul tău întemeiat pe o structură obiectivă?

- Cum şi cât de bine interpretezi modalităţile de exteriorizare a celorlalţi oameni?

- Tu ce rol interpretezi: de facilitator al schimbării, arătând oamenilor încă de la început necesitatea dezvoltării lor printr-o reorientare a viziunii, a motivaţiei şi a mijloacelor de a-şi stimula dezvoltarea? Sau doar un rol estetic, care, din nepricepere sau neştiinţă, ar putea dezactiva dorinţa oamenilor de a fi mai buni?

- Îi asişti pe cei care lucrează pentru tine? Cei din afara departamentului tău sau a zonei tale de responsabilitate îţi respectă opiniile şi îţi cer frecvent sfatul?

- Cei care lucrează alături de tine au o părere foarte bună despre tine aproape tot timpul?

- Îţi îndeplineşti în mod constant ţintele şi scopurile profesionale? Oamenii te consideră un expert în domeniul tău şi caută să înveţe mereu ceva de la tine? Performanţa ta duce adesea echipă la un nivel mai înalt?

- Ţi-ai dezvoltat relaţii solide cu toţi cei care lucrează pentru tine?

- Eşti în măsură să dai singur valoare leadershipului tău?

- Cum îţi dovedeşti adevărata ta valoare?

- Cum faci dovada evoluţiei tale?

- Relaţiile tale cu ceilalţi oameni sunt întemeiate pe o cunoaştere concretă? Te simţi confortabil vizavi de ideea că toţi ceilalţi îţi urmează exemplul? Este leadershipul tău unul de substanţă? Ai sisteme şi rutine care te ajută să performezi la nivel înalt?

- Personalizezi modul în care îi instruieşti şi îi dezvolţi pe oameni? Eşti un mentor pentru ceilalţi lideri? Îi ajuţi pe oameni să descopere ce li se potriveşte? Oferi tot timpul un feedback oamenilor?

- Te înarmezi cu tot ceea ce ai nevoie pentru a te ridica la nivelul propriilor tale aşteptări? (în materie de leadership)

- Cum îţi aduci contribuţia la îmbunătăţirea calităţii leadershipului tău?

- Modul în care îţi exerciţi calităţile reflectă partea pozitivă din tine?

- Eşti dispus să faci sacrificii personale pentru a spori natura ta emoţională?

- Cum ţi-ai propus să înfăptuieşti lucruri măreţe?

- Ţii evidenţa performanţelor tale totale?

- Ai fi dispus să închei orice relaţie cu oamenii ca să simţi cu adevărat o mulţumire sufletească?

- Ai curajul să te "amendezi" pentru fiecare decizie sau acţiune care nu contribuie la sporirea valorii personale?

- Cum interacţionezi cu ceilalţi oameni din jurul tău care parcurg călătoria de leadership?

- Eşti în continuare în fruntea lor, chiar şi atunci când impactul tău nu este foarte puternic?

- Ai o influenţă mare asupra lor şi în afara companiei? Îţi foloseşti influenţa şi resursele pentru cauze mai ample decât propria ta persoană sau compania din care faci parte?

- Poţi numi cel puţin o persoană care ar fi capabilă să-ţi ia locul dacă ai decide să pleci de pe poziţia actuală?

- Tu cum contribui la dezvoltarea leadershipului tău?

- Ai sinceritatea şi curajul de a-ţi recunoaşte greşelile şi de a-ţi asuma consecinţele lor?

- Ţi-ai ales drumul pe care trebuie să-l parcurgi pentru a-ţi desăvârşi măiestria?

- Acest drum are particularitatea de a fi "excelent"?

- Eşti în stare să te întreci pe tine însuţi şi să intri pe un teren nou care nu-ţi garantează 100% obţinerea unui nivel înalt de excelenţă?

Source: https://neculaifantanaru.com/intrebari-despre-leadership.html

Întunericul este doar absenţa luminii

On Decembrie 02, 2013

Poți utiliza clarviziunea ta pentru a explora relația dintre lumea vizibilă și cea invizibilă, creând ceva cu adevărat nou pornind de la nimic?

- Keops, zise atunci Ibebi, te felicit pentru clarviziunea ta. Este foarte adevărat că această creație prin cuvânt, pornind de la nimic, este absurdă, exceptând cazul în care am admite că acest cuvânt în sine deține o putere magică de creare a formelor.

- De ce aş admite asta? replică Keops. N-am văzut niciodată un om care să poată crea ceva doar deschizând gura și emițând sunete.

- Poate că nu un om, dar de ce nu un zeu?

- Un zeu poate acționa împotriva legilor lui Maat, care spune că nimic nu se naște din nimic?

- Bine gândit ! Aş mai putea spune: doar dacă nu cumva zeul, nu prin simpla putere a cuvântului, ci mai curând pornind de la propria substanţă, a creat lumea vizibilă şi invizibilă, spiritele luminoase pe care le numim "ahu" şi materia care ia în ochii noștri formele ce ne-au devenit familiare şi sunt cele ale munților care domină Egiptul, cât şi plantele care cresc în vale, atât animalele care îl populează, cât şi oamenii care îl locuiesc. Dar despre asta vom vorbi mai târziu, căci teologii din Memphis par să ignore că lumea este mult mai complexă decât cred ei şi că un simplu sunet nu poate crea lumea pornind de la Nimic, chiar dacă este emis de un zeu.

Leadership: Ai meditat vreodată la modul în care "haosul primordial" se reflectă în structura compozițională a operei tale, încât să ţi se reveleze un adevăr ce stă în spatele unor descrieri de fapte?

- În ceea ce priveşte creaţia, după spusele clerului de la Heliopolis, continuă Keops, m-am aplecat doar asupra problemei lumini şi a întunericului. Mi se pare că preoții lui Ra au primit de la strămoşii îndepărtați tradiția creării lumii de către Atum, pornind de la materia primordială, Nun. Dar ei înșiși sunt moştenitorii cultului lui Ra manifestat în soare, sursa oricărei lumini. Dificultatea pe care n-au putut să o rezolve este aceea că, dacă Atum nu este altul decât Ra, adică soarele, lumina nu a putut precede întunericul haosului primordial. Căci, în acest caz, nu putea să existe în întuneric și nu putea să existe prin ea însăși, deoarece lumina îi este anterioară şi, din acest fapt, ar fi existat o adversitate chiar mai înainte ca întunericul să vină pe lume.

Leadership: Contemplând asupra învăţăturii transmise de alţii, cum te folosești de claritatea și directitatea viziunii tale pentru a evidenția aspecte adesea ignorate ale realității înconjurătoare?

- Ai judecat bine încă o dată, fiule. Căci, contrar învăţăturii care se transmite în general, adică doctrinei populare, întunericul nu are realitate proprie, nu are substanță, ceea ce este uşor de constatat când ne înconjoară; este doar absenţa luminii. Ni-l imaginăm doar prin referința la noapte, dar chiar şi în noaptea înstelată există pe cer o lumină difuză. Întunericul, negrul absolut, este doar o creaţie artificială: dacă suflu în aceste lămpi, ne vom pomeni în întuneric, dar acest întuneric nu are nicio existență reală, căci este de-ajuns să reaprind aceste lămpi, ca să fie risipit. Este foarte adevărat că identificarea lui Nun cu întunericul primordial este o

eroare de apreciere, şi această aporie face să ne apară cosmologia helopolitanilor la fel de absurdă precum cea a memphiţilor, care pretind că lumea a fost creată prin cuvânt de zeu, pornind de la nimic, de la neant.

Ibebi tăcu. Între ei se instală tăcerea, abia tulburată de suflul respirației. Apoi Ibebi zise:

- Acum, spune-mi ce ştii despre crearea lumii după învăţătura din acest templu al lui Thot.

- Încă o dată, nu pot să-ţi spun decât ceea ce am citit în prima carte a lui Thot, răspunse Keops. La origine, totul se afla în Thot, el se confundă cu cele opt divinităţi misterioase primordiale.

Tot ceea ce emană leadershipul ţine de identificarea viziunii cu care îți însufleţeşți creația ta, încât să o ghidezi spre adâncimea unei învățături autentice despre viața spirituală extrasă dintr-o realitate în continuă schimbare.

"Întunericul este doar absența luminii" sugerează că tot ceea ce percepem se poate interpreta la nivel dual, și că tot ceea ce ne imaginăm, dacă este să își găsească loc în propria noastră creație, reprezintă de fapt o manifestare a inclinației noastre spre divin. Iar când vine vorba de divin, trebuie să recunoaştem că fiecare aspect al vieţii noastre poate deveni o manifestare a dualităţii şi a tendinţei noastre umane de a căuta sau de a crea lumina şi înţelegere în mijlocul incertitudinii.

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/intunericul-este-doar-absenta-luminii.html

Învaţă cum să te faci remarcat

On Ianuarie 26, 2009

Fă dovada calităţilor tale excepţionale într-un proces de generare a valorii nou adăugate.

Este de necrezut ! Este excepţional ! Şi da, este adevărat ! Ceea ce am observat astăzi în drum spre casă a fost cea mai importantă lecţie de afaceri pe care am învăţat-o vreodată, care nu se prezintă la nici un curs şi pe care trebuie neapărat să o reţii şi tu.

Eram pe bulevardul Ştefan cel Mare şi mă îndreptam spre casă, când deodată, ceva mi-a atras privirea. La numai cinci metri în faţa mea un pitbull fără lesă mergea alături de stăpânul său. După atâtea accidente care s-au întâmplat şi despre care s-a tot vorbit la televizor şi în presă, am crezut că aceşti câini feroce trebuie să meargă însoţiţi de stăpânul lor doar în lesă şi mai ales cu botniţă. Dar azi mi-am schimbat părerea. Pitbullul acesta arată la fel ca orice alt câine - doar că nu avea urme de lovituri, era curat şi îngrijit, spălat şi foarte bine dresat. Totodată avea şi botniţă, dar sunt convins că nu avea nevoie de ea.

Mai bine de zece minute am mers alături de pitbull şi stăpânul său. Şi în tot acest timp, deşi se afla foarte multă lume pe bulevard, câinele n-a sărit la nimeni. Era mereu lângă stăpânul său. Uneori ocolea oamenii, dar tot timpul revenea lângă stăpânul său. Nu şi-a făcut nevoile pe trotuar, nu s-a scărpinat de purici, n-a sărit la nici un trecător dintre atâţia care mergeau pe trotuar şi nimeni nu l-a ocolit, deşi era de talie de mare. Mai mult decât atât trebuie să vă spun că toată lumea, absolut toată lumea a întors capul după acest pitbull extraordinar de bine dresat şi bine îngrijit.

Leadership: Eşti capabil să-ţi generezi un plus de valoare provenit din totalitatea unor forme de rezultate ce pot fi validate din unghiul percepţiei pe care o laşi celor ce te privesc?

Însă nu pitbullul este cheia acestei întâmplări, ci stăpânul său, care într-adevăr era dresor de meserie. Priveşte un om care a ştiut să se facă remarcat în mulţime. Sunt convins că în fiecare zi el atrăgea noi clienţi, noi oameni dornici să-şi vadă câinele de acasă la fel de bine dresat. Personal, dacă aş dori să-mi dau câinele la dresat, fii sigur că la acest dresor m-aş duce, pentru că mi-a inspirat foarte multă încredere. Felul în care s-a comportat pitbullul în mulţime m-a asigurat că dresorul este un bun profesionist care ştie să se afirme într-un mod spectaculos, care ştie să-şi pună în valoare calităţile practice pe care le are.

Cu adevărat uimitor este faptul că aceşti oameni, care ştiu să-şi facă atât de bine cunoscute serviciile şi produsele pentru a atrage clienţii, nu-i întâlnim oricând şi pe toate drumurile. Dar atunci când se află în preajma noastră nu se poate să nu-i observăm. Şi de aceea merită să vorbim întotdeauna despre ei, pentru că sunt remarcabili, sunt unici, iar serviciile pe care le oferă sunt de calitate şi de un înalt profesionalism.

Tu poţi să-ţi exprimi unicitatea prin asocierea cu imaginea unui om care stăpâneşte o anumită artă? Atitudinea este cea care dă tonul propriului tău „brand"? Care sunt priceperile tale excelente? Care crezi că este calitatea esenţială care îţi lipseşte pentru a fi remarcabil? Manifeşti o grijă autentică faţă de potenţialul tău de a face lucrurile să funcţioneze? Sprijini hotărârea de a avea o interacţiune pozitivă cu ceilalţi oameni?

Rezultate ce le obţii printr-o demonstraţie de artă şi prin etalarea unei anumite stări de spirit care cuprinde atitudine şi determinare, pot fi validate ca o practică a perspectivei de relaţionare din unghiul percepţiei pe care o laşi celor ce te privesc.

Leadership: Poţi face dovada calităților tale excepționale apelând la un atribuit al imaginii care face obiectul încercării de a maximiza o anumită măsură de feedback, care poate fi utilizată în mod independent sau în construcția unei noi caracteristici personale?

Ceea ce proiectezi în ochii celorlalţi are ca resort nevoia de a evidenţia un set relevant de calităţi care dezvăluie experienţa ta singulară, a self-confirming potenţial, ceva ce poate fi parcurs cu privirea, dar înţeles numai prin funcţiunea însuşirilor tale dacă reusesti să demonstrezi utilitatea unei anumite cereri, a unei cauze sau a unei abordări.

Pentru a putea atrage atenţia celor din jur, pentru a reuşi să te faci remarcat, trebuie să înveţi să îţi promovezi produsele şi serviciile excelente pe care le oferi. Obiectivul tău este să îţi creezi o imagine unică, bine poziţionată în mintea celorlalţi oameni, respectiv a clienţilor.

Seth Godin, autorul celebrei lucrări „ *Vaca Mov* " avea mare dreptate: " *Cu cât mai intransigentă este piaţa, cu cât este mai aglomerată, cu cât sunt mai ocupaţi clienţii tăi, cu atât mai mult ai nevoie de o idee remarcabilă. Lucrurile făcute pe jumătate vor da greş.* "

Este, deci, destul de clar cine vor ieşi în faţă - oamenii, respectiv firmele care au curajul să îşi facă cunoscute serviciile de înaltă performanţă, care ştiu să-şi mărească numărul de clienţi şi care înţeleg ideea de a fi remarcabil.

A fi remarcabil înseamnă să-ţi defineşti o formă de singularitate pe care numai un performer să o poată aduce în mod specific în arta sa, fără să te gândești la onorariul care trebuie achitat de partea interesată.

O valoare nou adăugată este o idee remarcabilă prezentată ca pe un bun care nu-şi epuizează resursele, fiind necesar de păstrat ca pe un dar de suflet.

Tot ceea ce poate da mai bun un om din el însuşi nu trebuie epuizat, ci valorificat la maximum. Valoarea unui individ înzestrat cu acele calităţi şi particularităţi ideale care îi permit să-şi asigure un rol de referinţă în palmaresul de invidiat al carierei sale - se aseamănă cu un sistem de operare proiectat să funcţioneze la fel, atât pe desktop, cât şi pe telefon sau tabletă.

Fiecare astfel de individ este înzestrat cu un "sistem de operare" care facilitează mai bine progresul propriei evoluţii, prin aprovizionarea permanentă a fluxului comunicării între trăsăturile, competenţele şi motivaţia sa – cele trei elemente principale care, conectându-se concomitent, îi optimizează valoarea.

Ai auzit vreodată de Thomas Edison? Sigur că da. Ai auzit vreodată de Bill Gates? Sigur că da. Ai auzit vreodată de Elvis Presley? Dar de Michael Jordan? Sigur că da. Cu toţii am auzit de ei, pentru că ei au ştiut să se facă remarcaţi.

Cel mai mare avantaj performerilor este că ştiu să se facă remarcaţi şi ştiu să se afirme sub propria lor firmă **ÎN AVANS**, adică înainte de a câştiga ceva de pe urma importanţei pe care şi-o relevă în ochii opiniei publice.

Leadershipul se află între două valenţe de forţe aproximativ egale: mai întâi câştigi experienţă prin pasiunea pe care ţi-o cultivi singur, apoi câştigi notorietate prin imaginea pe care ţi-o construieşti cu ceea ce adaugi la "favorite" în preferinţele celorlalţi.

Source: https://neculaifantanaru.com/invata-cum-sa-te-faci-remarcat.html

Învaţă-mă să mor fără chinuri

On Aprilie 17, 2013

Îndrăzneşte să te priveşti aşa cum eşti, fără să te laşi înrobit de simţămintele consumatoare de energie.

Orice lucru poartă în el sămânţa unui alt lucru, bun sau rău, la fel cum orice sentiment poartă într-însul ceva indispensabil, din paradis sau din infern, rezultând o mulţime de combinaţii posibile. Astfel, tot ceea ce îţi este transmis, indus, insinuat prin mesaje subtile, neavând puterea de a le contesta veridicitatea, interpretându-le după multele tale gânduri şi convingeri, reacţionează constant cu propria ta minte, putând a da naştere unei tensiuni psihice nefavorabile.

După orele de program, în plin moment de reflecţie, Laura Quinn, plină de indignare, de supărare, de păreri de rău, de mâhnire, de presimţiri, este brusc tulburată de apariţia domnului Hobbs, *the office cleaner* . Asistăm la o scenă decupată parcă din opera lui Baum, când micuţa Dorothy se trezeşte ca prin minune ridicată în vârful vârtejului şi purtată kilometri întregi mai departe, într-un întuneric total, trăind cel mai negru coşmar.

" Cum era zicala aceea? Cel din urmă va fi cel dintâi, şi cel dintâi va fi cel din urmă. O grămadă de prostii. Norocul îi favorizează doar pe cei îndrăzneţi. " – i se adresează cu voce blajină domnul Hobbs. În mijlocul unui ciclon, aerul este de obicei mai liniştit, aşadar Laura se poate refugia într-o realitate paralelă mai puţin sumbră, cel puţin asta încearcă el să o convingă.

Leadership: Eşti în stare să creezi premisele unui proces decizional transparent în condiţiile unei responsabilităţi individuale, exprimându-te categoric împotriva tendinţei de a alege o recompensă sufletească mai mare tardivă în locul uneia imediate?

Fără voie, Laurei îi scăpă un surâs imprudent, trufaş. Simţurile ei, aceşti trandafiri vestejiţi de amar şi supărare, mai păstrează încă un ideal de gingăşie. Iar când gingăşia atât de irezistibilă se întruneşte cu caracterul ei blajin, se poate ghici acea imperceptibilă formă de energie pozitivă existentă încă în ea, realizarea spontană a unei reacţii chimice care încă mai produce căldură, asigurând la limită stimulii necesari vieţuirii.

Dar în acelaşi timp realitatea resimţită ca ostilă, o consumă pe de-a-ntregul. Fiecare particulă din făptura ei se activează, numărul total de molecule care îşi exercită total dominarea asupra Omului din ea se ciocnesc simultan şi reacţionează anormal. Energia rezultantă este canalizată spre un scop bizar, antagonic celui iniţial, pierzându-se treptat, consecinţele fiind antisociale.

Gândurile ei gri, atât de subtile încât cu greu am putea să le descifrăm, par să intre prin minusculele porți lacrimogene: *" Decât să-mi aminteşti ceea ce sunt, ceea ce-am ajuns fără voia mea, decât să intensific acele simţăminte negre, apăsătoare, ce mă consumă şi mă înlănţuie în braţele neputinţei, mai bine învaţă-mă să mor fără chinuri. Mi-a ajuns ! "*

Astfel de gânduri care nu se destăinuiesc în faţa celorlalte fiinţe indică răstimpul dintre două momente cruciale şi ale căror semnificaţii, complet diferite, sunt descifrate doar de către îngeri. Torente de energie asemănătoare cu lumina, dar de altă natură, necesare involuţiei, creează intermitenţe în funcţionarea ei. Lăsând prin – şi numai prin interceptarea şi interpretarea lor – o înţelegere profundă a Omului din ea, o verificare şi validare concretă a emoţiilor ei în paralel cu a celorlalţi.

Biata femeie abia mai rosteşte câte-un cuvânt, mai degrabă din complezenţă, în timp ce un freamăt de spaimă îi îngheaţă sângele în vene, sărăcindu-l de oxigen. Tot ceea ce-o mai ţine în viaţă, o inspiră şi o animă să meargă mai departe, se desfăşoară sub cupola prezentului, umplută doar cu puţin praf de speranţă.

Domnul Hobbs părăseşte încăperea. Abia acum sălbatica rândunică rănită se trezeşte din amorţire, complet responsabilă pentru evoluţia ei. Abia acum îşi dă seama cât de tulbure se priveşte pe sine. *

Leadership: Realitatea pe care ţi-o procuri din cursul constant al detaliilor zilnice este potrivită efectului de importanţă maximă al existenţei experimentată prin revelarea Sinelui, în aşa fel încât să fie dovedită eficacitatea faptei individuale care nu poate fi ştearsă sau anulată?

Ai puterea de contesta veridicitatea punctelor de vedere ale celorlalţi? Realitatea resimţită ca ostilă, te consumă pe de-a-ntregul? Simţurile tale mai păstrează încă un ideal de gingăşie? Te simţi complet responsabil de evoluţia ta? Realizezi cât de tulbure te priveşti pe tine însuţi?

Fiecare individ trece prin momentul numit *"Blacklight"* , consumator de energie din circuitul secundar al existenţei sale. Apoi într-o stare de semi-anestezie, un fel de insatisfacţie vastă şi mohorâtă, o încetinire a gândurilor. Şi, în final, poate ajunge la apatie, la somnolenţă. Întreruperea bruscă a clarităţii minţii, a imaginii proprii, determinând o indecizie în privinţa acţiunilor.

O luptă dintre destin şi Omul din tine, a cărui final nu se vede imediat, ci se lasă aşteptat, şi a cărui ecou răsună în momentul când ajungi în ultima rundă: atunci când transferi momentului prezent acea intensitate a trăirii, acea agonie ameţitoare a suspansului: *„ să merg mai departe, sau să cedez? "*

Când Laura îşi cerceta inima şi mintea în căutarea motivaţiilor făptuitorului care poate crea viziuni puternic angajatoare şi motivatoare, care poate exercita efecte importante asupra evoluţiei destinului personal, îşi punea mereu întrebarea: "Faptele mele pot fi şterse sau anulate din registrul propriei mele exasperări?"

Vedem inclus aici leadershipul ca factor de protecţie a fiinţei pusă în situaţii de viaţă bulversante, sub imperiul necesităţii absolute de a fi integrată într-un "update" existenţial, în loc de a fi un actor de prim rang în dinamica unor cauzalităţi interne cumulative. Victima unor factori obiectivi de care în mod sigur ea se face responsabilă, poate crea un rezultat total neinspirat care determină izolarea, sucombarea emoţională şi morală, combinaţiile dintre ele putând lua o formă diagonală, adică o înclinaţie aparte spre dramatizarea propriei vieţi.

Înainte de a afla unde greşeşti ca lider trebuie să afli unde greşeşti ca om, atunci când coloana vertebrală a însăşi existenţei tale este poziţionată incorect. Aşadar, leadershipul intră în scenă atunci când permiţi rezultatelor acestor stări sufleteşti să te înveţe ce anume trebuie să corectezi la tine încât să te apropii de graniţa cu normalul.

Ca să-ţi atingi potenţialul de lider nu lăsa ca aceste divagaţii existenţiale să se agraveze, ci încearcă să-ţi demonstrezi vitalitatea. Îndrăzneşte să te priveşti aşa cum eşti, fără să te laşi înrobit de simţămintele consumatoare de energie.

Leadership: Poţi să controlezi tensiunea sensibilităţii fine a faptelor tale astfel încât să treci peste efectele imediate ale unei atitudini culpabile şi să creezi premisele unor beneficii viitoare de ordin revelator?

Complexul factorilor “meteo” din viaţa ta activează când căldura, când ploaia, când seceta. Bucurii, deznădejdii trecătoare sau tristeţi vecine cu depresia. Componente omogene şi constante, sau componente instabile şi fluctuante, de natură sufletească, care nu acţionează în măsură egală pentru prevenirea apariţiei oricăror situaţii limită.

Această variaţie de factori care afectează zona ta funcţională determină corectarea orientării tale, respectiv apariţia unui nou tip de *gadget* existenţial. O psihologie care comunică strâns cu leadershipul prin care poţi vedea cât eşti de pregătit şi de rezistent la condiţiile dure cu care vei avea de-a face în marea probă a evoluţiei tale.

Elementele tale constitutive, starea de spirit şi capacitatea de socializare, vor varia în raport cu “schimbările vremii”, exercitându-se cu mari rezultate asupra leadershipului, a cărui curba evolutivă se bazează pe trecerea ta de la zona umbrită la cea luminată.

Diferenţierea factorilor buni de cei nocivi este dificilă prin faptul că depinde de hotărârile pe care le iei atunci când furtuna se dezlănţuie în tine însuţi. Te poţi smulge din ea, sau te poţi lăsa înghiţit de ea, purtat kilometri întregi mai departe, într-un întuneric total, trăind cel mai negru coşmar.

Un beneficiu de ordin revelator reprezintă avantajul obţinut pe seama unei concepţii noi despre viaţă, izvorâtă din bucurii şi tristeţi, care îţi poate aduce şansa de a te provoca pe tine însuţi să accepţi o realitate care se încăpăţânează să reacţioneze după regulile altora.

Învaţă-mă să mor fără chinuri scoate în evidenţă realitatea resimţită ca ostilă, ce te consumă pe de-a-ntregul, creând intermitenţe în funcţionarea ta, fiind resimţită ca un sfârşit existenţial chinuitor. Este absolut necesar să fii vigilent şi să preîntâmpini asemenea momente, luând măsuri adecvate faţă de tine însuţi, pentru ca viaţa ta în continuare să nu fie chinuitoare.

Ori de câte ori treci printr-un moment greu, când simţi că eşti la capăt de drum, nu renunţa nicio clipă la acel ideal de gingăşie care te alimentează, căci este singurul mobil care îţi poate reda bucuria vieţii şi care te poate sprijini în ascensiune.

*** Notă:** “ *Flawless (2007)*”

Source: https://neculaifantanaru.com/invata-ma-sa-mor-fara-chinuri.html

Învăţaţi să vedeţi

On Ianuarie 07, 2009

Ca să fii foarte sigur pe ceea ce ştii, mai întâi trebuie să conştientizezi ceea ce nu ştii.

- Locotenente, ai observat ceva neobişnuit la aceşti călăreţi? întreabă colonelul Diego pe unul din ofiţerii din preajma lui.

- Nu, domnule.

- De aceea nu eşti colonel. Dacă ai fi fost un bun observator, ai fi sesizat faptul că niciunul din caii lor nu avea ataşat bidonul cu apă. Cum poate cnieva să străbată desertul pe o vreme aşa fierbinte, fără să aibă la el un bidon cu apă?

Acest dialog extras din filmul „ *Guns of the Magnificent Seven (1969)"* , reprezintă esenţa articolului de faţă. Iar întrebarea "Ai observat ceva neobişnuit?" este bine să v-o întipăriţi bine în minte, pentru că peste tot o să vă întâlniţi cu ea.

Nu vei reuşi niciodată să obţii rezultate mai bune, în niciun domeniu, dacă nu-ţi antrenezi mintea să vadă dincolo de aparenţe. Nu contează cât de talentat eşti în ceea ce faci, în mod cert, dacă nu înveţi să vezi lucrurile pe care toţi ceilalţi din jurul tău nu le observă, cu siguranţă nu vei putea să avansezi niciodată într-o funcţie importantă de conducere.

Una din căile singure de a te forma ca lider, de a te desăvârşi profesional este să sesizezi acele detalii minore, acele lucruri esenţiale care vin în sprijinul tău, tot aşa cum un pictor iscusit reuşeşte să sesizeze diferenţele subtile legate de calitatea unei opere de artă, deosebind falsul de original. Aducând în sprijinul tău acele argumente şi soluţii care îţi pun în evidenţă calităţile şi competenţele, te vei putea propulsa mai uşor în direcţia succesului.

Leadership: Poţi să-ţi stabileşti o viziune care se concretizează într-o structură de evaluare a punctelor de reper ce pot fi identificate ca atribute ale unor contexte de conştientizare a aspectelor care nu ies în evidenţă?

Peste tot în jurul nostru există numeroase oportunităţi care ne pot propulsa în carieră, dar pe care de cele mai multe ori nu le vedem. De ce? Pentru că nu am învăţat să le vedem, fiindcă nu ne-am exersat niciodată mintea să recunoască lucrurile "invizibile". Nu filtrăm în mod potrivit informaţia pe care ne-o oferă ochii noştri deoarece ne-am obişnuit să vedem lucrurile aşa cum sunt, în loc să le vedem aşa cum pot ele deveni.

Şansa ta de a-ţi demonstra valoarea şi de a te promova în companie, în cel mai eficient mod posibil, se găseşte acolo unde uiţi să o cauţi?

Această şansă de a te schimba, de a-ţi depăşi limitele, de a ajunde cât mai sus în ierarhia companiei, este ca o pietricică fermecată cu puteri magice, ce se găseşte undeva în pustiul deşertului. Ai curajul să pariezi pe tine însuţi că o vei descoperi?

Capacitatea de a vedea îţi permite să vezi lucrurile de departe, nu numai de aproape, cele ascunse nu numai cele care se află la vedere. Ca lider trebuie să înveţi să priveşti lucrurile cu mai mult interes şi, în acelaşi timp, să le priveşti spre viitor, pentru a sesiza oportunităţile pe

care ţi le oferă acesta.

Fii flexibil, schimbă-ţi modul de gândire, modul în care abordezi lucrurile în general. Obişnuieşte-te să nu mai întorci privirea atât de rapid de la un punct de interes la altul, ci priveşte totul cu mai multă atenţie, analizează orice situaţie, orice lucru, din mai multe unghiuri şi perspective.

Leadership: Intenţionezi să oferi o imagine de fundal asupra înţelesului unei viziuni, prin felul cum gândeşti viitorul din perspectiva unei evaluări pe termen lung a efectului de tip "vizibilul intangibil"?

Acum mai bine de trei ani, Donald Trump, unul din cei mai bogaţi oameni din lume, lansa pe piaţă un produs nou despre care sunt sigur că ai auzit. Este vorba de filmul „ *The Apprentice"* ("Ucenicul"). Brusc, la numai cinci zile de la lansare, toate ziarele au început să vorbească despre ideea măreaţă a miliardarului, în timp ce în toate magazinele de specialitate se înregistrau vânzări record. La scurtă vreme toate televiziunile din lume au început să difuzeze la ore de maximă audienţă serialul.

Donald Trump a câştigat sume fabuloase de pe urma vânzării acestui serial. Dar te întreb, de ce nu i-a venit această idee unui alt om de afaceri? De ce nu a realizat altcineva acest serial extraordinar?

Răspunsul este următorul. Nimeni în afară de Donald Trump nu a ştiut să vadă această mare oportunitate. Nimănui în afară de Donald Trump nu i-a trecut prin cap să realizeze un astfel de serial de negociere şi vânzări. Se poate spune deci, că Donald Trump a văzut o ocazie acolo unde toţi ceilalţi oameni de afaceri n-au văzut nimic. Aceasta este capacitatea de „a vedea" de care îţi spuneam mai devreme.

El a gândit viitorul unei noi idei de afaceri din perspectiva evaluării pe termen lung a efectului de tip "vizibilul intangibil". Adică, ceea ce vezi poate fi perceput drept o ocazie de tatonare a unui concept de business doar prin aprofundarea unei anumite teme de interes asupra unei zone prioritare care nu a mai fost explorată în termeni de valoare adăugată.

Leadershipul este o ocazie de a demonstra accesul la noi zone de interes analizate din perspectiva a ceea ce poţi să observi neobişnuit acolo unde alţii nu se uită sau acolo unde alţii pun punct.

Prieteni, în ziua de azi nu mai există alchimişti, ci numai întreprinzători. Adică oameni care ştiu să vadă în orice lucru pe care îl ating sau îl observă o idee măreaţă de pe urma cărora pot face chiar averi. Iar partea bună este că "a vedea" este o abilitate care poate fi învăţată, dar pentru asta trebuie să exersezi şi să tot exersezi.

Priveşte în jur şi cercetează fiecare lucru ca pe un eveniment separat. Priveşte fiecare lucru în parte din mai multe perspective. Uită-te atent. Ce lucru minor îţi scapă? Vezi ceva neobişnuit?

Optimizează-ţi calităţile şi performanţele, exersând capacitatea de „a vedea".

*** Notă:** https://www.youtube.com/watch?v=DbL9sajCfl8

Invizibilul, pe care spiritul comun nu îl poate percepe

On Noiembrie 1, 2010

Poţi schimba modul în care percepi lumea și realitatea doar dacă înțelegi că tot ceea ce te înconjoară, inclusiv materia ce pare inertă, este însuflețit de divinitate.

- Dacă ţi-am priceput bine gândirea, vrei să mă faci să înțeleg că nu numai zeii sunt emanaţii ale zeului primordial, fiind manifestări sub diferite forme ale creatorului de lumi, ci întreg universul, tot ce ne înconjoară, însăşi materia inertă, toate sunt divine, sunt părticele de divinitate?

- Întocmai. Dar află că nimic nu este inert, nici măcar materia, căci este doar o aparenţă. Aceste elemente care ne înconjoară şi sunt părțile constitutive ale lumii vizibile - pământul, apa, aerul, stelele fixe şi aştrii mobili, luna şi soarele, a căror natură ni se pare aceeaşi cu cea a focului, toate aceste elemente sunt însuflețite de o viaţă internă, de o mișcare pe care nu o putem percepe, dar care este reală. Cât priveşte zeii care se manifestă ochilor noștri sub forme umane sau animale sau, mai curând, pe care îi reprezentăm sub aceste forme deosebite, ei sunt doar nişte simboluri reprezentative ale unei realități ultime a lucrurilor, o realitate care rămâne invizibilă privirilor noastre, ascunzându-se atât percepțiilor noastre fizice, cât şi minţii noastre.

Leadership: Îți poți imagina cum ar arăta o viață trăită cu conștientizarea că dincolo de realitatea materială există un fond divin invizibil și etern, încât să-ți extinzi realitatea asupra propriei conștiințe?

În asta constau realităţile ultime care simbolizează numele lui Amon, cel ascuns, Invizibilul, pe care spiritul comun nu îl poate percepe. Iată de ce acest "naos" plasat în fundul acestei săli, reprezentare mistică a lumii, este gol.

- Vrei să spui că este gol pentru că zeul, cel Ascuns, nu se poate manifesta privirilor noastre?

- El este esenţa invizibilă a lucrurilor, în timp ce Thot, sub cele două aspecte ale sale, pe care le poţi descoperi în dreapta şi în stânga ta, simbolizează manifestarea sensibilă a zeului infinit şi etern.

- Cum poate zeul să fie infinit şi etern din moment ce m-ai făcut bine să înţeleg că timpul și spațiul sunt doar niște iluzii, cărora experiența noastră de fiinţe vii şi muritoare îi împrumută o realitate falsă? Noi, ca fiinţe vii, avem doar o existență precară într-o lume care, prin mișcările sale diverse şi convergente, nocturne, diurne şi anuale, formează un fel de iţe ce constituie țesătura timpului. Căci asta am înţeles din explicațiile tale.

Leadership: Poţi să captezi esența acelor realități care scapă înțelegerii comune, așa cum sunt infinitul și eternul, oferind astfel o perspectivă asupra lumii dincolo de limitele percepției umane?

- Ai înţeles bine şi concluziile tale sunt îndreptățite. Acesta este motivul pentru care atunci când folosesc termenii infinit şi etern, ca atribute ale zeului, tu nu le poţi aprecia adevărata măsură, trebuie să îi iei, ca pe nişte termeni ezoterici, al căror sens real scapă înţelegerii noastre. Nu sunt lucruri care se transmit de la maestru la discipol, ci realităţi misterioase, care nu pot niciodată să fie sesizate decât de spirit, de acea iluminare interioară ce face din noi niște ahu, acele ființe necorporale, atemporale şi luminoase în care ne transformăm după ce

am trecut porțile morții, ultimele limite ale oricărei inițieri.

Dar în privinţa asta trebuie să tac, căci nu ai primit cunoaşterea indispensabilă care să-ți permită să treci acest prag misterios. Deocamdată îţi ajung cunoştinţele dobândite în compania mea şi pe care le vei putea aprofunda prin citirea cărții a doua a lui Thot, pe care ţi-o voi încredința acum. Vei rămâne împreună cu ea încă o lună în acest templu, două luni dacă dorești, iar dacă simți nevoia, și mai mult, ca să meditezi și să aprofundezi învățăturile pe care le-ai primit la Heliopolis şi aici.

Tu însuți vei putea să te percepi ca "manifestare sensibilă", doar explorând modurile prin care divinul se reflectă în lumea materială. Numai un mesager al credinţei poate să faciliteze o asemenea cunoaștere profundă și să ofere o fereastră spre dimensiunile ascunse ale existenței, depășind limitele înțelegerii umane.

Invizibilul, pe care spiritul comun nu îl poate percepe, evidenţiază realitatea ultimă a existenței care transcende percepțiile noastre limitate, îndemnându-ne la o explorare continuă a misterelor vieții. Important este să explorăm modurile prin care divinul se reflectă în lumea materială, chiar dacă înţelegerea profundă a divinității necesită recunoașterea că esența sa nu se limitează la ceea ce poate fi perceput direct.

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Ioana Sarah (II)

On August 08, 2020

Încearcă să faci loc inspiraţiei tale să se manifeste liber la îndemnul motivaţiei de a înţelege sensul vieţii suspendat între nevoia sufletească a unei apetenţe intelectuale neistovite şi experienţele unei realităţi care transcende ceea ce e trecător.

Trebuie să-ţi spun Nicu, aşa cum deseori îmi place să mă pronunţ asupra anumitor lucruri pe care le cunosc prea bine, că totul este relativ. Însăşi relativitatea aparţine principiilor fizice care reprezintă fundamentul creării acestei lumi. Ştiinţa e ca o clădire cu etaje separate, sau ca şi cum aş spune că un corp e în mişcare dacă are reper pe un altul... altfel totul este static pe lumea asta. De aceea, trebuie să suporţi uneori aparenţele unor vieţi perfecte, aparenţele unor mari adevăruri generate de ficţiune, sau aparenţele unor realităţi ştiinţifice cum este evoluţia.

Toţi trăim o mirare ca pe un fapt deosebit atunci când citim cărţi, vedem enunţuri date de ştiinţa asta de care tot vorbeşti tu, şi tot mai găsim alternative în răspunsurile aparent logice. În matematică trei înălţimi se întâlnesc într-un punct, dar deşi într-un triunghi nu erau evidente orice îndoială pare exclusă, uneori axiomele trebuie acceptate fără demonstraţie. Iată, deci, că lumea în care trăim este o treaptă mai înaltă a ştiinţei percepută doar de acela care observă numai ceea ce e construit, dar care nu observă existenţa terminată pe o treaptă a urcuşului ceresc.

În această lume trebuie să facem loc inspiraţiei şi inteligenţei să se manifeste liber. O minte sănătoasă într-un corp sănătos, de aici rezultă ceva armonios, nu toţi posedă cele două în acelaşi timp. Tu doar poţi să presupui anumite lucruri despre viaţă şi despre lume, de ştiut nu ştii nici când ştii, şi când ştii este important să ştii ce nu ştii...Ştii cât contează asta?

Bine spunea Marie Curie: *"În viață nimic nu trebuie să fie de temut, ci doar de înțeles. Este timpul să înțelegem mai mult astfel încât să ne temem mai puțin."* Poate ai vrea şi tu să te încadrezi în categoria "unicat", însă mulţi le au pe ambele, mulţi nu. E bine că e bine, altfel era rău. În lumea asta cu cât citești mai mult, cu atât mai mult înțelegi oamenii, firea lor. Ai toate răspunsurile despre ei și îți apar înaintea ta la timpul potrivit.

Un sfat pe viitor. Fii mereu sincer, nu juca teatru, nu te preface şi nu minți niciodată un trandafir. El va simți și va ști totul, pentru că a văzut mai multe ca oricine. Și semnele, el știe să le citească mai bine ca oricine.

Leadership: Miezul fiinţei tale se formează în locul unde găseşti tot ceea ce ai nevoie pentru a transforma orice eveniment din viaţa ta într-o poveste care oscilează între amintire şi uitare?

Lumea este o viaţă pe care o trăieşti cu capul în jos şi cu fruntea în sus. Uneori totul este înşelător chiar dacă ţi se pare că vezi totul foarte clar. Crezi că ştii adevărul, dar de fapt spui numai minciuni fiindcă mereu se descoperă ceva nou care să-ţi pună în dificultate ipotezele. Și nu fă niciodată ce nu ţi-ar plăcea să ţi se facă. Aici este Dumnezeu. În fraza asta îl vei găsi pe El. Atât ştiu.

Ştii...îmi place să vorbim...însă îmi spun că poate într o zi vei dispărea...spun asta să accept uşor când se va întâmpla. Mie mi-ar plăcea ca tu să dispari? Nu cred că ţi-ar plăcea. Fiindcă omul ce dispare este ca foile de hârtie pe care le şterge timpul: poţi considera aceasta drept un fapt involuntar, dar în lumea spirituală omul trebuie să creeze el însuşi o situaţie în care

nu există vreun feeling trecător.

Iar viaţa se trăieşte la fel cum citeşti cărţi: încerci să reacţionezi la diverse provocări şi de fapt constaţi că nu eşti decât un personaj care se plimbă într-un baston, neputându-şi controla propria poveste. Speri să apuci să mai citeşti din ea până când nu apare o copertă nouă care te face să o uiţi. Din acest motiv, cred că miezul existenţei tale se formează în locul unde găseşti tot ceea ce ai nevoie pentru a transforma orice eveniment într-o poveste care oscilează între amintire şi uitare. Acest loc este, de fapt, un rezumat al trăirilor pe care doreşti să le experimentezi și să le oglindeşti într-o lume aflată într-o continuă schimbare.

Eu cred că cele mai adevărate cărţi se scriu din convorbiri reale. Şi poate zici că nu vei dispărea pentru că nu îţi place nici ţie să dispar eu. Adică să fim oneşti. Doi oameni fac aceleaşi lucruri când sunt în aceeaşi trăire. Apoi fiecare se trage fără să ştie, puţin în stânga...puţin în dreapta şi, astfel, creşte distanţa dintre ei. Însă nu poţi pleca de la ceva care îţi place. În care te regăseşti şi te completezi. Oricât de nebun ai fi. Şi, bineînţeles, toate cărţile sunt interesante, dar sunt unele desebite despre viață. Cum sunt cărțile scrise de Mika Waltari, Ştefan Zweig, Alexandre Dumas sau Victor Hugo. L-am preferat pe Zweig. De la el, din cele peste 20 cărţi, romane excelente, am învăţat despre oameni. Foarte multe.

Ştii, citind tot mai mult simţi că trăieşti poveşti de viaţă reale şi înveţi să fii un personaj care se "reconstruieşte" la o vârstă târzie. Nimeni nu are timp să înveţe doar din experienţa proprie, ar dura prea mult. Chiar şi comunicarea cu diverse persoane se încadrează la capitolul experienţe de viaţă. Vei înțelege omul. Oamenii. Femeile. Obsesiile. Frumusețea. Şi sufletul. Bărbații. Dorințele lor. De exemplu, "Secret Arzător" este o carte de o profunzime rară. Îmi place să cred că ştiu multe. Nu totul. Însă nu prea sunt întrebări pe care să nu mi le explic dacă singură mi le pun. Citește-o. Atât. Are un scris artistic. Și cea mai profundă gândire. Şi multe secrete...arzătoare. Ale oamenilor. Sufletele lor, mintea lor, ascund atâtea.

Leadership: Cum abordezi o revelaţie despre tine însuţi prin prisma unei realităţi care există numai într-o proză care pune în mişcare întreagă lume a unei alte fiinţe într-un tablou de suflet personalizat?

Şi tu spui atâtea...despre urât și frumos. Eu doar trebuie să intuiesc adevărul. Să îl intuieşti? Parcă eu sunt nisipul, iar tu sita care cerne. Intuieşte. Îţi dai seama cum adevărul este atunci când intuieşti ce vrea celălalt. Ce simte. Ce îl surprinde. Şi multe altele. Mi se revelează totul...oricine mă poate minți. Asta e ușor de făcut. Dar pe "Cel de Sus" nu îl poţi minți.

Îmi place cum te întorci la câte ceva vorbit seara. Şi revii cu precizări ziua următoare. Noaptea e un sfetnic bun. Nu așa se spune? E ca şi cum eu am plecat cu un tren dintr-o gară şi tu ai rămas acolo încă. Aşa că sunt nevoită să mă întorc. În gară. Cu puţin noroc o să scriu ceva azi cu sensul ăsta. Să ştii că e pentru tine. Când citeşti astea e ca la contabilitate: tragi o linie involuntar şi faci inventarul (ce stări îţi lipsesc, ce ai, ce ai mai vrea). Îmi trimiţi un text cu faţa. Alt text mi-l trimiţi invers. Altul pe lungime într-o dungă de telepatie, şi imprimată pe spaţiu, timp, existenţă şi infinit. M-ai ameţit. Telefonul e de vină, capteaza prost imaginile. Dar e bine și așa. Ca să fiu sigur că citești. Atunci când te îndoieşti că citeşti, te rog să mă pui să scot ideile principale. Ai fi în stare? Citesc zilnic când mă trezesc. O oră, două. Foarte frumos. Tu oricum vei face o poezie despre toate astea.

Îţi spun un secret. Când vorbim. Vrei acum să-ţi zic? Așa... Acum mai mult timp vorbeam cu cineva. Eu nu eram doritoare să postez ce scriu. Îi dădeam lui şi punea la el. Era fericit. Deşi nu erau ale lui. De la un timp îmi zicea că nu mai are niciuna. Trăia prin cuvintele și emoțiile tale. I-am zis că acum le păstrez. Vreau să impresionez pe cineva. Da. Trăia. Ca într-o altă lume. Într-un timp mă supărase. Ştiu. A murit tipul. Ba nu. L-am şters. A rugat o cunoştinţă să îl deblochez. Apoi a început să îşi pună şi poza. Era înnebunit câte aprecieri avea. Voia să fiu soția lui? Nu ştiu, poate m-ar fi iubit nebunește. Zicea că uneori mă invidiază că nu poate scrie aşa. Scriu cu sufletul meu, nu cu sufletul altuia. Pentru tine scriu. La mine nici eu nu aş

pune ce ai scris tu. Aici iar ne potrivim. Eu admir ce scrii tu. Eu scriu ce pot.

Mi se părea aşa de real totul că nu mai ştiam când există iluzie şi când e proză. Este interesant ce citeşti şi are legătură cu realitatea. Adevărata atingere sufletească este cea fizică, dorința...emoția. Restul doar cuvinte...care trec...se uită. Şi asta e adevărat. Nu uiţi ce te face cineva să simţi. Da. Şi eu am vrut să spun. E bine că scrii pentru cineva. Ești îndrăgostită. Ba nu, scriu pentru tine...

Un tablou personalizat cu Eul unei alte fiinţe surprinde acea acea nemărginire de simțiri, de patimi de doruri nespuse, gânduri măreţe, toate acestea îngrămădite într-o viaţă (de poveste) care nu mai este experienţă, ci este numai stare de spirit.

Ioana Sarah este, într-un fel, alter-egoul meu într-o lume plină de gânduri, ce se confundă cu povestea unui om obișnuit ce îşi pune în scenă propriile scrieri şi poziţiile pe care le adoptă faţă de cea mai concretă actualitate, sau a unui om care întâlnește mai multe persoane într-una singură şi, astfel, reuşeşte să devină altcineva.

Source: https://neculaifantanaru.com/ioana-sarah-II.html

Ioana Sarah (III)

On August 10, 2020

Fii mai receptiv şi mai atent la tot ce ţi se întâmplă, încât Egoul tău să nu rămână blocat într-o realitate care depăşeşte capacitatea ta de evaluare a potenţialului ei de a captiva atenţia.

Am terminat cartea. A mea a fost romantică, despre oameni care se caută şi se găsesc. Concluzii. Impresii. Rezumat. Să fac eu ? Păi tu ai citit-o… Spune-mi ce ţi-a plăcut, cum s-a încheiat…Ceva care să mă facă interesat de conţinutul cărţii tale. Curios mai eşti. Dar uite, pe scurt. Doi tineri s-au întâlnit întâmplător, fiecare avea o poveste tristă, amintiri greu de cuprins de mintea unui singur om. Se simţeau completţi unul cu altul ca indivizi, iar după nişte încercări şi cântăriri au rămas împreună. Fiecare credea că nu este destul de bun pentru celălalt. A fost chestia aia când întâlneşti pe cineva pe care îl aşteptai.

Da, o carte romantică, despre sentimente, trăiri, aşteptări. Parcă e ceva luat din realitate. Exact. După aşteptări şi aşteptări şi aşteptări, trebuie să ai şi noroc… Să găseşti pe cine îţi trebuie. Doar atunci trăieşti cu adevărat. Vreţi aceleaşi lucruri. Faceţi aceleaşi lucruri. Aveţi aceleaşi pasiuni. Staţi în tăcere, unul lângă altul şi e de ajuns. Acum trebuie să plec, fac geanta. De multe ori astfel de oameni rar trăiesc împreună. Se întâlnesc doar sporadic. Momente trecătoare. Ore pline de amintiri. Poate este ceva pe viaţă, nu şţiu sigur. Da, iar cine mai are chef şi răbdare să mai caute…atunci să caute.

Tu zici că ai găsit pe cineva aproape de sufletul tău şi eşti încântat. Tot e bine şi acum. Sper. Numai să nu se schimbe. În timp amândoi se schimbă. Rar se atrag continuu. Se vor strădui amândoi…doar unul nu va fi de ajuns. E vorba de tine acum. E vorba despre oameni. Despre noi doi. Da, desigur, mulţumesc pentru rezumat, cartea cred că e minunată.

N-am mai vorbit despre carte. I-am spus că marea ştiinţă a scrisului se dezvoltă în spiritul cuvântului pe care îl laşi să preia controlul asupra vieţii tale, fără să faci din el o cruce sau o sursă de îmbogăţire. Da, dar şi scrisul, la fel ca marile descoperiri ale ştiinţei, a aparţinut unor oameni modeşti de pe urma cărora s-au îmbogăţit alţii. Marile teorii nu sunt traduse întotdeauna adecvat în practică, odată la mulţi ani eşuăm cu toţii pentru a renaşte apoi.

Leadership: Poţi să deblochezi potenţialul de vibraţie al unei fiinţe care trăieşte totul prin fluxul conştiinţei, şi în acelaşi timp să creşti potenţialul de sens al unei experienţe de percepţie-simţire care să o împlinească?

Eu spun cum e simţirea scriitorului, e o continuare, nu acceptare. E un fel de a merge pe sârmă în paralel…acel om care pică nu simte viaţa, pulsul ei, plăcerile ei, şi mersul nu se reia. Apare o disfuncţionalitate. Ceva se rupe… Cu riscul de a mă repeta îţi spun. Când este să fie, atunci este. Fără ocolişuri. De aia nu-mi mai fac planuri. Când e prea sinuos drumul se alege praful, mai exact. Eu spun din ce am trăit, din ce-am văzut, sau din ce mi s-a povestit. Adică dacă placi pe cineva şi te place, atunci asta se vede. Când aştepţi prea mult, atunci înseamnă că ceva scârţâie. Când scârţâie se rupe. Când s-a rupt înseamnă că relaţia nu se baza pe temeinicie. Erau doar speranţe prin vise. Da, aşa este. Viaţa e simplă. Oamenii o complică de fiecare dată.

Aş fi vrut să fi putut să mă răzbun puţin pe tine, aşa cât să mă simt mai bine. Iar vei spune ceva împotriva voinţei mele….câtă răutate ! Da, sigur, că tu tare bun eşti. Cică m-ai şters demult de pe lista de prieteni doar ca să te răzbuni. Ba nu, tu m-ai forţat atunci să te şterg…te certai cu mine. Sunt în drum spre casă acum…şi aici sunt lumini, totul e luminat în această noapte. Bine, îţi urez noapte bună ! Vise frumoase ! Dar unde sunt oamenii? Eşti cam

singur...Singur eşti şi printre oameni. De la mine pentru tine, uite un sărut strălucitor, mai luminos ca luminiţele tale din noapte. Cât va dura sărutul? Toată viaţa mea sau toată viaţa ta?

Trag o concluzie, până aici. Cred că potenţialul de vibraţie al unei fiinţe care trăieşte totul prin fluxul conştiinţei este foarte asemănător cu acea depăşire a atitudinii de subestimare şi depreciere - asociată cu o etapă de viaţă în care vrei să vezi cine eşti cu adevărat (nu să ţi se spună din exterior), dar cu toate astea nu îţi găseşti singur drumul corect pentru tine.

O asemenea fiinţă este vulnerabilă prin prisma slăbiciunii ei de a se transpune într-o realitate virtuală ce poate fi experimentată prin intermediul unor ochelari cu lentile speciale, numiţi: "AlterEgo".

A creşte potenţialul de sens al unei experienţe de percepţie-simţire care să împlinească o fiinţă plină de sensibilitate, înseamnă să îi dai acestei fiinţe acceptul de a se vedea pe sine ca fiind protagonista unei poveşti memorabile de viaţă, capabilă să te facă pe tine însuţi mai bun.

Nuuuu ! Vreau să ştiu cât ţine doar starea asta a ta. Nu, nu sunt tristă. Deloc. Mă gândesc că dacă ne împrietenim iar, când îţi e lumea mai dragă, atunci te voi şterge eu din lista de prieteni. E rândul meu să fac asta. Marile secrete se dezvăluie numai celor ce apreciază lucrurile simple şi accesibile ce ne înconjoară în viaţa de zi cu zi. Marile secrete sunt despre noi doi, într-o noapte în care numai un sărut ne poate lumina calea. În opinia mea apar pe etape aceste secrete, despre simţire şi despre obiectele simţirii, despre logica afectivă şi despre închipuirea minţii.

Despre una ar fi când te laşi transpus în realitate fără multe analize prealabile şi simţi cum e să te iluzionezi, îţi faci iluzii pentru toată viaţa... A doua apare cam atunci când ştii secretele şi ai impresia că e la tine cheia pentru înţelegerea lor: ori fugi, pentru că te simţi atoateştiutor, ori aştepţi derularea evenimentelor ca şi cum revezi un film. A treia etapă e simplă, orice secret te ia pe nepregătite şi dacă nu mai ai ce pierde nu pierzi nimic urmărind derularea simplităţii în viaţă. Este ca o toamnă în care culmea, chiar şi în realitate pică aici o frunză şi colo o alta, într-o armonie perfectă.

Cine nu crede să urmărească, deşi un copac are multe frunze, nu cad două în acelaşi timp şi în acelaşi loc...

Nicu, dacă eşti un scriitor bun, te rog să scrii despre o întâmplare pe care ai trăit-o tu sau cineva cunoscut, dar din punctul de vedere al cuiva care nu are nicio legătură directă cu acţiunea propriu-zisă. Nu încerca să te gândeşti la mine, nu încerca să-ţi aminteşti conversaţiile noastre. Uită-mă şi atât, iar dacă nu mă poţi uita, cel puţin încearcă să nu te pui în locul meu. Dacă aş fi fost eu scriitoare, cum eşti tu, mi-aş da singură acest sfat: "Fii ceea ce eşti şi lasă pe fiecare să fie ceea ce este".

Potenţialul Egoului de a capta atenţia se evidenţiază prin lărgirea poziţiei faţă de acea realitate a dorinţei de recunoaştere afectivă, prin raportare la o viaţă care se trăieşte prin "lecţia" suferinţei exprimată prin mărturisirea unor oscilaţii sufleteşti.

Din această nouă conversaţie cu Ioana Sarah am învăţat că omul care spune ceea ce simte este omul care simte ceea ce crede. Şi că omul care caută să obţină o acceptare a propriei vieți, eliberându-se de dorința de a fi fost altfel, este un om care se trăiește pe sine, nu se fantasmează pe sine.

Am mai învăţat că nu trebuie să apăs niciodată prea tare pedala de acceleraţie: risc să ajung prea repede într-un loc care nu-şi găseşte locul. Sunt locuri din anumite cărţi care ne caută când noi suntem plecaţi în căutarea altor locuri. Este şi un scris anume care anunţă felul cum este scriitorul: simţitor sau avar după glorie, ori darnic şi dispus oricând compromisurilor.

Ioana Sarah (IV)

On August 11, 2020

Modul de manifestare al unui om sociabil depinde de felul lui de a se exprima ca şi când ar fi manifestarea sublimă a alegerii de a experimenta viaţa ca într-o oglindă cu două faţete.

Ce fantezii ai scris tu aici...horror. Păi îmi distrăgeai atenţia, cum era să îmi folosesc imaginaţia dacă mă tot suni? Hai, scrie mai departe, acuşica ajung acasă. Am scris, dar dacă nu mă anunţă facebook-ul atunci când postezi, eu ce să fac? Nu sunt rudă cu ăştia de la facebook. Şi nu am scris pentru tine în mod special. Asta ca să ştii. Sunt puţin nervoasă deci, nu voi mai comenta nimic. Am dat like. Sunt ok rândurile. Mulţumesc. Să fii sănătos.

Nu uita că o carte nu se scrie doar din cuvinte, ci uneori chiar din lipsa de prezenţă a personajului în viaţa reală a scriitorului.

Râzi aiurea. Sigur, păi tu mă faci să râd. Te gâdil, de razi aşa? Da, îmi gâdili sentimentele. Mă abţin să spun mai multe. Nu mai citi mai departe. Vreau să fiu altcineva complet schimbată, diferită, asemenea unui personaj care ar fi influenţat opera lui Andersen, care prin natura lui te duce cu gândul la fragilitatea şi inocenţa unui copil. Adică, cum anume vrei să fii? Ce nu-ţi place la tine? Îmi place tot la mine. Da, aşa multe îţi plac la tine...că vrei să te schimbi. Câteodată îmi încerc personalitatea. Mă schimb numai în relaţie cu altcineva care aş fi putut fi, dar nu mai sunt. Nu pe mine mă încerci, te pui singură în faţa oglinzi, altfel nu văd cum de poţi vedea pe altcineva în locul tău.

Oglinda îţi răspunde: "Arăţi Minunat". Hai, glumesc. Ar trebui să încerci în realitate să te vezi cu ochi de scriitor, cred că ţi-ar plăcea să fii personajul cel mai iubit dintre pământeni. Ţi-am spus deja. Sunt puţin nervoasă. Vorbesc diferit în asemenea momente, aşa că nu lua tot ce spun la propriu. O carte se scrie din imagini ale unei minţi care îşi îmbunătăţeşte veşnic rostirile iniţiale, care îşi joacă singură feste pentru a evita o grozăvie. Este însăși natura unei minți care nu este trează pentru a descoperi ceea ce este adevărat. Cartea mea este natura omului surprins într-o imagine, ca o jucărie fantastică, ce reflectă detaliile unei realităţi care se schimbă şi devine pe neaşteptate, dezvăluindu-se numai unui suflet de copil.

Leadership: Felul cum funcţionează mintea ta este o sinteză amplă a celor mai reuşite explicaţii ale vieţii care au fost propuse în planul unui schimb de idei şi informaţii care sprijină adevărul despre ceea ce urmează să experimentezi ca expresie a unei trăiri adânci?

Mă privesc continuu în oglindă şi mă întreb dacă oamenii care iubesc sunt mereu frumoşi? Poţi scrie acolo asta, în paginile tale, dacă vrei. Poţi face orice. Deja nu îmi mai pasă. Poţi comenta ce vrei despre atitudinea mea. Deci să scriu sau să nu scriu despre felul tău de a te vedea? Asta e întrebarea. Poate iar mă văd şters din faţa ochilor tăi. Poţi. Nu, nu te şterg nici din memoria mea chiar dacă mă văd numai pe mine uneori, şi uit de tine adesea. O să scriu mâine despre tine, acum nu mai am şansa să pricep multe. Nu îmi foloseşte la nimic să te şterg, dacă ţi-ar fi folosit...ai fi făcut-o? Nu ştiu. Ţine de stare. Numai la folos se gândesc unii... nimic spiritual?

Se pare că eu sunt oglinda ta, căci îmi împărtăşeşti tot timpul viziunea ta, şi nu doar viziunea te apropie de măsura dimensiunii mele ideatice, spirituale, însufleţitoare, ci şi faptul că poţi fi reflexia mea în orice fac, în orice gândesc, în orice trăiesc, într-o oglindă a timpului care mă determină să-mi placă ceea ce văd în ea.

Bine că nu eşti lângă mine acum. Nu...nu te-aş săruta nici dacă te vedeam. Mare noroc ai. Ţi-a plăcut ce ţi-am scris la tine pe facebook? Sunt pe drum, mă voi uita mâine la tine. Te chinuiesc cred cu ale mele comentarii. Am citit ceva, dar fugitiv. Stai că citesc acuma mai bine. Da, am citit, îmi amintesc ce-ai scris. Ţi-am spus că ai un dar fain de a dezvolta şi a compune idei despre viaţă, chiar şi ideea asta cu matematica, felul cum ai inserat matematica în subiectul meu, asta mi-a plăcut cel mai mult.

Ai un orizont mai vast, nu te limitezi doar la ceva static. Ţi-am spus, şi repet. Tu eşti perfectă ca şi coechipier, la scris. Bineînţeles, nici nu cred că te-ai băga la ceva mai amplu, să scrii un roman sau vreun scenariu de film, dar dacă ai avea susţinere şi ai avea pe cineva lângă tine, cred că ai scoate chestii super faine. Şi eu cred asta. Să ştii că simt multe, şi cred că şi eu mă pricep la scris. De altfel, pe unde merg, acolo unde sunt mai multe persoane, toţi căscă ochii la mine. Arăt şi bine, pe deasupra. Deci sunt şi frumoasă, şi deşteaptă.

Trăirile cele mai adânci ale unui om se constată atunci când el reuşeşte să-şi personalizeze starea de spirit în cadrul experienţei de a fi diferit, mărturisindu-şi deosebirea dintre a fi unic şi înţelegerea faptului "de a fi în lume" ca orizont al autenticității.

Asta spun fără modestie. Acesta e adevărul. În sfârşit ai învăţat că nu e bine să fii modest, în general. Ori eşti bun, ori nu eşti. Asta clar. Timpul şi oamenii arată adevărul. Să ştii că îmi place asta. Oriunde merg nu mă plictisesc. Eram odată la o pensiune. Noi, prietenii, alături de cei ce aveau pensiunea. Şi era printre ei un tip cam de vârsta ta. Începusem nişte discuţii. Soţul meu a plecat între timp. Noi stăteam la discuţie la distanţă. A fost amuzant. Ce să zic...era de vârsta mea... Da, cam ca tine. Dar era pus pe discuţie. Soţia lui cred că se panicase. Era în living. Combinaţii... Vorbeam de la distanţă. Mă refer că nu avea vârsta mea. Îţi mai zic ceva? Zi Mai stau 5 min. Nu mai zic. Fugi la nani. Eşti obosit. Spune noapte bună, şi fugi. Te las. Să nu întrebi mâine cât am stat...

SAT 09:38. Bună dimineaţa. O zi colorată ! Am citit ce mi-ai scris aseară. Mulţumesc. Şi, ce ai înţeles din ce ţi-am trimis? Poţi dezvolta puţin? Da. Sunt la sală acuma, am erminat antrenamentul de azi. Fac duş şi îţi spun după. Poţi comenta ce vrei la poezii. Le-am scris pentru tine. Altfel scriu rar. Textul este despre legătura puternică dintre ei. Nu mai poate fi respingere. Este atracţie necondiţionată. Aşa simt cu tine, tu eşti aici, nu? De când vorbim nu mă pot supăra pe tine. Bine, am citit. Deşi mă supăr degeaba uneori, dar comentez doar la poeziile tale. La ele, la altele nu mă bag. Da ce vrei, păi ieri am comentat. Mai scrie...ca să am la ce să comentez. Sau cum vrei tu să-mi scrii numai atunci când îţi este dor de mine. Cu adevărat !

Leadershipul sprijină adevărul despre ceea ce experimentezi într-un dialog care permite asocierea ta spirituală cu o altă persoană, prin compărea a ceea ce simţi într-un moment de maximă sinceritate - cu ceea ce simţi atunci când eşti superconvins că lumea este reflectarea unei atitudini mentale, repetabile din punct de vedere al unei alterităţi consubstanţiale, neconflictuale.

Ioana Sarah mi-a amintit şi de această dată, în aceste rânduri, ca într-o supremă încercare de înţelegere a unui "dincolo de mine", că tot ceea ce mă face să mă simt autentic într-un spaţiu al mărturisirilor de sine, este faptul de a mă privi într-o oglindă şi de a mă surprinde constant cu noutăţi şi veşti bune.

Cum spunea cineva pe un site web: *"Ne-am înţeles reciproc, s-a stabilit o legătură, ne-am privit ca într-o oglindă, cu adevărat în enigma existenţelor noastre."*

Source: https://neculaifantanaru.com/ioana-sarah-IV.html

Ioana Sarah (V)

On Martie 31, 2022

Esenţa unei compoziţii figurative valabile şi durabile în toate zilele vieţii tale, reprezintă întoarcerea la aprofundarea artei adevărate.

Trebuie doar să ajungi în punctul în care îţi sare în ajutor un alt punct. Două puncte care se unesc creează o explicaţie. Acesta este un imperativ. De exemplu, dacă ne-am născut, eu chiar nu înţeleg de ce murim. Poate că trebuia să avem un nume sau să facem ceva pe lumea asta. Bineînţeles, de explicaţii nimeni nu mai are nevoie, fiindcă nici acestea nu sunt necesare, nu le mai cere nimeni. Oamenii pleacă, mai nou mergând pe vârfuri, unii tânjind după viaţa altora, alţii purtând poverile lor. Mie mi-e greu să fac asta, aşa că mai bine vorbesc de minunile din viaţa mea, şi de care sunt dator să vorbesc. Mai rămâne doar să mă privesc în perspectiva directă pe latura mai apropiată de un desenator…

La un moment dat spuneai că trăsnetul şi focul sunt ca pictura şi pensula: trebuie să ştii să le mânuieşti şi ce să ceri de la ele. Sunt de acord, doar cu o singură precizare, pe care te rog să mă laşi să o fac. Este o simplitate aproape logică între trăsnet şi foc. Însă pictura este o naturaleţe care loveşte un om, dacă cumva s-a inventat născându-se de câteva ori. Realitatea este exactă, iar ca să pictezi trebuie să te limitezi la totalitatea fenomenelor încă neconfirmate. Poate de aceea se mai nasc pictori cu aripi de înger. Când două forţe mari se unesc, abia atunci se descoperă: "Tăria lui Dumnezeu în Hristos".

Despre asta ar trebui să vorbim în şoaptă. Dumnezeu nu este ceva ce poate fi definit, nu putem susţine nimic despre asta ca şi cum am descrie nişte culori, spre exemplu roşu sau albastru. Poate că Dumnezeu este sensul prin care ne justificăm viaţa între două puncte: între moarte şi nemurire, între materie şi spirit. Iar dacă cerul tolerează pământul este pentru că pământul şi cerul există prin lumină, sau pentru că pământul se hrăneşte cu lumina cerului. Şi tu trebuie să tolerezi oamenii, pentru că, şi tu eşti om. Şi toţi oamenii se găsesc sub acelaşi cer şi trăiesc pe aceeaşi planetă: Pământ.

Leadership: Ai devenit subiectul unei investigaţii permanente, prin repetarea unor momente-teme, a unor variate unităţi de glasuri, emoţii şi adevăr, care devin parte componentă a unui mesaj psihologic?

Ai dreptate, dialogul nostru nu-şi epuizează tema, ci doar o extinde printre gânduri, emoţii şi cuvinte, sub forma unui mesaj psihologic: că ființele ce se aseamănă au mai multe în comun decât cele care se diferențiază. Suntem ca două voci care se aud, se completează şi se armonizează, chiar dacă dau senzația de confuzie. În acest caz, asistăm la un adevărat dialog între cele două voci care se axează fiecare pe câte un material tematic propriu. Exact ca în articolul lui Tudor Cătineanu, care parcă contura cel mai bine raportul dintre noi doi:

Aici intră în dialog două voci, care se intersectează continuu: Una zice: "Trei paşi la stânga binişor / Şi doar un pas la dreapta lor", în timp ce a doua cântă şi descântă ferm: „Trei paşi la dreapta binişor / Şi nici un pas la stânga lor". Rezultatul final este sau o mişcare împleticită în cerc, sau o stare pe loc în aşteptarea unei statui.

Există legea firii: Iubim pe alţii, uităm de noi, trecem prin ploi, regretăm apoi. Facem din dor un fel de cor, cântăm străini de noi înşine. Vai ce pasiuni avem şi noi. Iar ne-am trezit, nici n-am iubit cu-adevărat. Of, ce păcat ! Da, Nicu, iubirea şi pasiunea ce-o avem în noi este melodia cântată de corul dorului de noi înşine, este steaua de pe cer care luminează pământul. Numai soarele poate fi văzut, şi atunci când luminează cerul şi atunci când luminează pământul. Şi numai cine face un pas decisiv înainte, cu mult curaj, spre crearea

unei muzici valabile şi durabile, se va putea întoarce la aprofundarea artei adevărate. Şi va fi ajutat de Dumnezeu.

Până la urmă, cred că toţi tindem spre realizarea unei muzici cu bilet către evadarea din propria umbră, o evadare din propria conștiință parcă sufocată de vise, idealuri și dorințe care se îndeplinesc prea greu. Poate că, totuşi, muzica care place minţii nu este un bilet către popularitate, ci punctul în care sufletul tânjeşte dupa ceva ce nu primeşte. Ce perspectivă arată un punct de fugă?

Leadership: Poţi să conferi culoare şi dinamism unor cadre plastice inevitabil statice, având în vedere intrarea unei a două voci înainte ca prima să-și fi epuizat tema?

Iar pozele pe care le faci cu tine nu schimbă nimic, Ioana. Și-o să plângi. Și-o să-ți fie dor. Și-o să regreți. Și-o să pierzi. Și-o să pleci. Și-o să te doară. Și-o să înveți. O să înveți să trăiești cu toate. O să înveți să privești oamenii în ochi și să le înfrunți cuvintele nedrepte. O să înveți să mergi drept și sigură pe tine. O să înveți să lași oameni în spate și să-ți continui drumul. O să înveți să fii puternică.

Mişcarea ta în poze nu este aceeaşi imagine muzicală care îţi înconjoară sinele în viaţa reală, ci reprezintă o nouă dimensiune a ființei tale apropiată de o nouă realitate colectivă, generând o oarecare performanţă. Performanţa de a fi autentică în orice rol ai aborda, indiferent că eşti sau nu atrasă de vreun aspect al vieţii tale. Dar nici nu este vorba despre un fenomen bazat pe tehnici de iluzie care să creeze vreo nouă artă, cum ar fi arta filmului, ce se bazează pe dinamismul unor cadre plastice inevitabil statice capabile să genereze metafizica propriei individualităţi asupra experienţei de viaţă.

Imaginea ta mai întâi a fost o tehnică de compoziție, specifică muzicii baroce, care are în vedere intrarea unei a două voci înainte ca prima să-și fi epuizat tema. Apoi, tehnica compunerii imaginilor şi a creării iluziei mişcării imaginilor, care face din viaţa ta o filosofie în care doi oameni menţin contactul vizual prin cuvinte şi dialoguri. Sau, mai degrabă este ca în problema aia de fizică Doi oameni se straduiesc să audă sunetele emise de un tren care se apropie. Unul din ei a apropiat urechea de sine, iar altul nu....

Leadershipul este o imagine a vieţii în care totul poate fi calculat cu precizie la nivelul poziţiilor pe care le adoptă oamenii asemănători: o poziţie de compromis asumat când fiecare încearcă să întoarcă palma celuilalt într-o poziţie de supunere.

Ioana Sarah scoate în evidenţă legătura dintre doi oameni a căror vieţi se întrepătrund prin mesajul: "suntem la fel, deci îmi este dor de tine". Din dorinţa de a-l înţelege pe celălalt cu adevărat, fiecare a încercat să-i studieze felul de a fi, aşa cum şi l-a păstrat în câteva fotografii, sau în câteva momente de viaţă reală, unde muzica improvizată a unei stări sufleteşti şi a unei concepţii de viaţă se întâlnește oarecum cu telenovela printr-o îngrămădire de şoapte, taine şi aşteptări diferite.

Dialogul dintre ei oferă privitorului o imagine în care totul – vorbele, emoţiile, simţirea, conştiinţa nu ar sugera o atitudine de luptă, ci intenţia descătuşării unor energii nebănuite: energia lor este insuficientă pentru a sesiza concordanţa, armonia şi durabilul, dar este totuşi un început de bun augur.

Sau, cum bine spunea cineva: *"se cere timp, dedicaţie şi atenţie pentru a sesiza subtilităţile acestei picturi şi a înţelege în întregime intenţionalitatea artistului".*

Ioana Sarah (VI)

On April 01, 2022

Învaţă să-ţi observi propria minte în situații obișnuite de viață, iar apoi în situații în care sinele receptează şi structurează conţinuturile informaţionale despre sine şi lume.

Nicu, tu mergi la petrecerile dansatorilor în fiecare weekend, am văzut imaginile cu voi pe Instagram. Totuşi, mie genul ăsta de distracţie nu îmi place....dacă îţi place ţie, asta contează ! Ce contează ce ne place nouă, ci important este că ceva mişcă lucrurile într-o direcție. Nu stau pe loc aşa cum stau stâncile, nici nu merg înapoi ca racii. Mă bucur pentru tine. Mie astfel de activităţi nu îmi plac, dacă ţie îţi place, nu pot decât să mă bucur. Eu am fost azi din parcul Herăstrău...a fost o zi superbă. Eu, până în aprilie nu o să ies prin parc, încă este întuneric la ora 19:00. Păi ziua este mare. Ziua mai ai treabă. Da, este şi asta o variantă...

M-ai înnebunit. Nu mă pasionează genul ăsta de distracţie. Înţeleg că îţi place, însă mie nu îmi place, Învăţ ce vreau. Mergi tu acolo şi fii fericit. Eu nu ador locurile unde te calci pe picioare şi urlă unii la alţii. Am înţeles că îţi place, mie nu îmi place. Totuşî, Ioana, să ştii ca trece iarna mai uşor astfel. Nu trebuie să treacă uşor. Fiecare îşi petrece timpul cum doreşte. Nu ţine de anotimp. Poţi face atâtea şi iarna. Dacă ai cu cine. Cred că nu înţelegi. Nu mă interesează aceste filmuleţe sau poze pe care le faci la petreceri. Nu mi le trimite mie. Bucură-te singur de ele. Știu, am pus mai devreme. S-au încărcat mai greu. Nu mă deranjează să le văd.

Însă pentru mine viaţa este în doi. Nu la grămadă. Şi aici sunt câte doi. Eu ziceam doi singuri. Nu uitându-se unii la alţii. Dacă vreau mişcare merg la sală. Nu îmi plac adunări de oameni care se maimuţăresc. Dar, să ştii Ioana, dansul este tot un sport. Perfect, dar eu prefer adunări unde vorbeşti, te priveşti, te surprinzi. Nu urlătură şi corpuri care emană dorinţe. Eu sunt altfel construită. Senzualitatea. Asta îți lipsește, Nicu. Nu rezonez la asta. Senzualitate arăt cui vreau eu. Nu mulţimii vide. Nu îmi lipseşte nimic. Sunt întreagă. Plăcută. Iubită. Eu doar aleg unde şi cu cine şi mai ales când. Nu te mai grăbi cu păreri. Nu mă cunoşti.

Leadership: Conştientizezi lucrurile care merg bine şi să încerci să reechilibrezi puţin balanţa negativ-pozitiv, astfel încât să modifici planul deciziilor tale în funcţie de alte evenimente livrate sensibilităţii care "vede şi aude prea mult" ?

Acum sunt prin oraş, mă plimb de una singură. Tu? Eu sunt la laptop, sunt prins cu nişte proiecte până la petrecerea de la ora 21:00. Trebuia să spui tu de petrecere. Ce înseamnă petrecere? Muzică de sparge timpanul? Femei şi bărbaţi care mimează starea de bine? Este vreunul fericit realmente acolo? Petrecerile sunt faine, altfel nu mergeam. Numai că îmi cam strică somnul. N-am fost în ultimele 2 săptămâni. Or fi faine, bravo ţie. Stau până la 23:30, cam aşa ceva. Să stai cât vrei. Mie adunătura la întâmplare şi zgomot nu îmi place. Ție îți place să stai singură. Sunt la momentul la care îmi place să fiu doar eu şi cu cel care îmi place. Nu mai vreau mult zgomot pentru nimic. Mai stai așa singură, anunță-mă când ești pregătită să schimbi ceva. Să îi fiu de ajuns unuia şi el să îmi fie mie. Cred că lupți tare mult să fii lângă el...

Nu lupt mult să fiu lângă el dacă nu îşi doreşte şi el, nu lupt pentru nimeni, dacă lupt nu se merită. Eu îmi doresc să facem paşi egali unul către altul şi să luptăm amândoi să ne păstrăm unul pe altul. Atunci este ce trebuie. Am mai văzut asta, am mai auzit asta. Doar vorbe. Este ce îmi doresc eu. La ce aspir. Cât este, aşa îl accept. Când nu mai este, atunci plec. Da, eşti o visătoare. Peste tot aceeași poveste. Nu sunt visătoare. Sunt într-o poveste sinceră,frumoasă cu cineva. Toți se văd într-o poveste. Nu mă văd, chiar sunt. Eu nu bat câmpii.

Ai dreptate. Ţi-am spus aşa. Nu contează ce crezi. Atunci, dacă nu contează, de ce îmi spui? Ce crezi tu nici nu mă ajută şi nici nu mă încurcă. Ţi-am spus adevărul, dacă nu crezi nu contează. Culmea este că eu nu visez aiurea. Prefer mereu realitatea, faptele, nu vorbele.

Sunt oameni care fix de noi au nevoie. Dacă îi găsim, suntem norocoşi. Iniţial ne atrage un chip, apoi descoperim restul, suflet, gândire, dacă este ce vrem rămânem, dacă nu, doar un chip nu este de ajuns. Mie îmi place şi omul şi sufletul în cazul acesta. Şi chipul. Nu ştiu cât va dura, însă cât va dura voi vedea. Sper să găseşti şi tu la petrecere pe cineva pe sufletul tău. Tot timpul te rezumi la tine. Ce îți place, ce preferi, cum ești...etc.

Leadership: Poţi să te priveşti prin expresia unei sensibilităţi care nu se poate virtualiza în obiecte, conform unei realităţi care lasă o discrepanţă prea mare între luciditate, visare şi autosugestie?

La cealaltă persoană te gândești? Mă gândesc şi la cealaltă persoană, altfel nu ar merge mecanismul. Să ştii că te invidiez. Da, mare lucru şi invidia asta, de parcă îţi scapă din mâini ceva şi nu ştii ce, fiindcă te confuzi cu fiinţa mea, cu atitudinea mea, te confunzi cu preţul cuprins între stima de sine şi calitatea vieţii intime. Este absolut periculos să te confunzi aşa de des cu un rol pe care-l joci, fiindcă poate să devină o obsesie și ulterior va semăna cu schizofrenia realităţii şi a existenţei care lasă o discrepanţă prea mare între luciditate, visare şi autosugestie.

Nu pricepi că eu nu rezonez cu petrecerile astea? Pentru mine este zero barat. Nu mă pasionează astfel de întâlniri. Ce este aşa impresionant acolo? Sigur îţi lipseşte ce trebuie. Dar măcar nu stau singur acasă. Asta este adevărat. Chiar îmi cer scuze pentru ce am spus. Mă bucur că eşti acolo. Ai şi tu dreptate. Stai calmă, nu se creează cupluri aici. Doar trece altfel timpul. Atât. Înţeleg. E amuzant. Eu de 8 martie aveam 2 alegeri. Una era sa predau nişte ore la şcoală şi celaltă variantă era sa ies cu o prietenă. Nu cred că aleg nimic. O să mai văd. Eu n-am ce să aleg. Tu nu, dar eu am de ales. Şi nu aleg. Aștept să plec săptămânal din oraș, dar să se încălzească puțin. Chiar urăsc zăpada și frigul.

În cazul meu, mai am de stat vreo lună la cursurile de dans. Când se încălzește afara mă opresc. E şi dansul un sport, încă ce sport, solicită toţi muşchii, deşi unii nu realizează. E şi cardio. Crezi? Eu sunt de altă părere. Dansul nu prea solicită fizicul, doar psihicul. Pe timp de iarnă. Da, trece iarna uşor, cam atât. Mai bine puneai mâna pe telefon și mă sunai, era mai bine decât să mă tot întrebi de ce merg la dans. Bine, data viitoare te sun. Acum este cam târziu.

Leadershipul este limbajul pe care îl foloseşti într-un moment al existenţei care scoate în evidenţă luciditatea cu care îţi observi experienta interioară, aşa încât ceea ce te înconjoară să nu reprezinte o furie îndreptată asupra sinelui.

Ioana Sarah mi-a adus la cunoştinţă următorul lucru important: caută caracterul omului şi vei găsi capacitatea lui de a-şi deschide brusc sufletul prin folosirea celui mai banal limbaj al cuvintelor. Bine spunea cineva pe o pagină web:

"Nu e mare greutate să găseşti partea rea din om; dificultatea este să găseşti partea bună din el. Şi atunci le recomandăm oamenilor să facă un efort conştient de a se uita şi la lucrurile care merg bine, la activităţile pe care încă le fac cu plăcere, la oamenii care îi înconjoară şi îi susţin. Analizăm frecvent împreună aceste părţi. Facem acest lucru pentru a-i ajuta să resimtă emoţii pozitive, să conştientizeze şi lucrurile care merg bine şi să încercăm să reechilibram puţin balanţa negativ-pozitiv."

Ioana Sarah (I)

On August 09, 2020

Comentariile amicei meie Ioana Sarah pe pagina mea de FACEBOOK. Conversaţiile noastre. Sunt lucruri interesante de ştiut, fiindcă ceea ce afli de la alţii ia forma unor întrebări care solicită hotărâri cheie în puncte de birfurcaţie ale vieţii.

Ascultă-mi vorbele grele şi cumpăneşte bine înainte să reţii ideea din spatele lor, sensul lor de artă, de vis, de neuitat, de privire concretă asupra lumii. Uneori sunt vorbe de o linişte deplină, alteori ele sunt scoase din iadul disperării. Realitatea este făcută de oameni şi uneori serveşte la satisfacerea nevoilor resimţite pentru alinarea durerilor. Acest lucru nu trebuie uitat dacă vrem să înţelegem mişcările spirituale şi dezvoltarea lor. Corectează-mă, încă nu am trecut pe curat, pe o tablă neagră se scrie doar cu alb. Era o vorbă...dacă vrei să echilibrăm situaţia eu zic să împărţim realitatea şi visarea, îţi las ţie visarea şi apoi facem schimb, să privim din ambele perspective.

Simţirea în realitate şi nostalgia visului sunt impulsuri ale aspiraţiilor omeneşti şi uneori ale realizărilor. Oricât de înălţătoare ar fi acestea din urmă tot ce punem în leagănul gândirii şi trăirii ne aduce la cele mai profunde simţăminte. Adesea, punem gândurile noastre în sacul cu amintiri nefireşti, simţămintele lovite de zbucium le turnăm într-un cazan plin cu smoală, iar simţirea oricât de înălţătoare ne trimite înapoi la leagănul tuturor realizărilor, împlinirilor şi satisfacţiilor sufleteşti care ne-au dat mare bătaie de cap. Nostalgia trăirii întru scris poate să mângâie aspiraţiile de absolut ale sufletului uman, reprezentând de multe ori legătura visului cu realitatea, ca o măsurare a impulsului de voinţă pentru o perioadă de timp, acel impuls de a acționa instinctual care capătă sensul de atitudine practică, ba mai mult, se concretizează într-un plan bine pus la punct.

Există oare un moment determinant pentru transformarea realităţii unui om? Răspund tot eu: există în măsura în care poţi stabili un punct determinant al timpului pentru transformare. Simţirea în realitate şi nostalgia visului sunt impulsuri ale aspiraţiilor omeneşti şi uneori ale realizărilor, oricât de înălţătoare ar fi acestea din urmă tot ce punem în leagănul gândirii şi trăirii ne aduce la cele mai înalte simţăminte...

Uneori, transformarea este o chestiune de citate, realizându-se prin intermediul unei terapii pentru suflet. Poezia nu e o lucrare ştiinţifică, este o reflecţie a cuvântului în ce priveşte sufletul, cred că există o întrebare mereu nepusă: de ce scrie omul poezie? Trăirile ne sunt date uneori de cursivitatea" versurilor prin rimă ...(aştept următoarea poezie). Intenţia de a scrie e ca o particulă în mişcare liberă într-un anumit moment al timpului...speranţa e o situaţie reală cu două particule diferite în acţiune.

Încrederea nu vine din teorie, iar teoria nu are voie să contrazică faptele existenţei. Destinul e un fel de simultaneitate a evenimentelor depărtate între ele, un fel de acţiune la distanţă.

Existenţa este în strânsă legătură cu evenimentele lumii, cu destinul omenirii. Deci, existenţa este totalitatea însuşirilor atribuite unei noţiuni intelectuale posibile. Orice noţiune devine subiect dacă este o realitate vie. Mulţi sunt dispuşi să creadă că ea corespunde problemelor lumii. Schimbarea subiectului apare în mod obiectiv când apar neîncrederi sau opoziţii la care nu putem răspunde, putem doar să ne apărăm.

Dacă am fi putut refuza timpul de la început, într-un fel sau altul nu ne-am fi născut, timpul este ca o carte lipsită de profunzime ce se răsfoieşte cum vrea. Probabilitatea e parte din viaţă mai mult decât există în matematică. Viaţa e mereu probabilă, niciodată sigură.

Să-ţi mai spun ceva. Autocontrolul ţi-l asigură o remarcabilă vedere clară, o siguranţă de sine şi intuirea unei substanţe proprii ce nu poate fi alterată, sau mai corect, chiar acestea ţi-l asigură. Deci ca să înţelegi viaţa, trebuie să ai autocontrolul de a rămâne într-o stare de pace tot timpul, de a accepta anumite situaţii inopinate şi de a face faţă provocărilor şi ameninţărilor cognitive.

Lipsa de sinceritate duce la stângăcie, care poate îmbrăca diferite forme. Uneori este fluturată pentru justificarea neroziilor şi atunci gesturile devin imperfecte şi stângace.Iar planificarea asiduă duce la nebunie şi atunci nebunii se cred înţelepţi. Este un fel de înţelepciune care ne scuteşte de aplauze...problemele oricum în general sunt insolubile...

Mai am puţin şi râd, vezi că vine toamna, se vor colora frunzele în mii de culori, sau cum ai spune tu vor fi falsificate...

Atunci omul este cel mai puţin căutat, deşi este cel mai preţios...în momente neprevăzute omul este nestăpânit, îngrozit de nedumeriri de parcă ar intra în război cu toată lumea. O lume care are chipul familiar al cotidianului.

Să scrii mult dacă scrisul este un efect practic de îmbunătăţire a ştiinţei, dacă faci posibilă inventarea unor lucruri care îmbogăţesc viaţa. Cărţile sunt rezultatul gândirii, ele sunt certe şi necesare, unele vorbesc despre ce se întâmplă în natură, aşa cum vede observatorul, altele vorbesc despre acţiunea asupra spiritului uman, despre nesiguranţa omului în faţa lui însuşi. Fiecare generaţie îmbunătăţeşte tezaurul cunoaşterii şi înţelegerii scriind... zic şi eu ca să nu stau degeaba.

Leadership: Felul cum percepi realitatea poate să pornească de la felul cum îţi percepi propria existenţă prinsă între un moment de neuitat al transformării de sine şi un reper de referinţă culturală?

Scriem pentru că undeva în adâncul fiinţei noastre sperăm că cineva va călători prin mintea noastră. Noi avem nevoie de ceilalţi, ceilalţi se regăsesc în noi...unii năvălesc în scrierile noastre ca într-o junglă, alţii caută întâmplări netrăite, unii sunt debusolaţi, totul primim şi totul e de dăruit, acesta e farmecul vieţii.

Un tip din lista ta de prieteni, pe nume Vasile Nemeș spunea la un moment dat: *"Inspiraţia nu ne vine de la cineva asemănător cu noi. Când ai ochi doar pentru tine, te adapi dintr-un lac. Când explorezi, bei dintr-un proaspăt izvor."*

Doar ce nu este ca noi înşine ne completează până la a deveni întregi, nimeni nu îşi adaugă încă o mână pe lângă ale sale, însă o atingere plăcută ne conduce spre visare.

Ştiinţa valorifică lucrurile despre care altfel am fi ştiut doar că există, este ca un creion pus în mâna unora şi nu a altora, pentru că indiferent de domeniul ştiinţific, ştiinţa nu este la îndemâna oricui. Fiecare om este o sensibilitate, o emotivitate dramatică, uneori pătimaşă, limpede şi ponderată câteodată, omul este o ştiinţă în care încape toată lumea exterioară. Aceasta rezultă din vederea remarcabilă şi extrem de clară dată substanţei fiecărui individ care apare în decorul ştiinţei.

Un reper de referinţă culturală poate să rezoneze cu popularizarea propriei versiuni de A FI, transpusă (prin emoţii, prin senzaţii, prin gândire) într-o poveste plină de artă care scoate în evidenţă faptul că tot ceea ce trăieşti face parte dintr-o ascensiune spirituală treptată.

Se duc bătrânii şi se duc şi tinerii. Ceea ce este în afara conştiinţei nu este neapărat dedesubtul ei. În fiecare om zace un pictor care n-a deschis niciodată o expoziţie. Iar o exprimare fără metafore este ca un teren arid, indiferent dacă este vorba despre pictură sau despre scris. Felul cum te exprimi este felul unei culori de a surprinde sufletul omului, proprietatea unei culori de a fi mai caldă sau mai rece în funcţie de caracterul şi felul omului de a fi, indiferent ce scenă îşi alege el să surprindă în viaţă. Orice scenă de improvizaţie se naşte pe loc, în faţa ta, în oglinda sufletului tău. Participi în mod direct. Poţi da şi altora sugestii.

Viaţa este un fel de ştiinţă în care mai întâi existăm, este un fel de piesă de teatru în care nu contează că am jucat bine sau prost, contează doar că am debutat. A mai spus cineva asta, dar cu alte cuvinte. Important este ca aceste cuvinte să existe în ştiinţa vieţii tale, permiţându-ţi o dezvoltare armonioasă, atât pe plan fizic, cât şi psihic şi spirituală. Nu-i bine să fii actor fără cauză, fără scenă şi public, fără artă. Dar e bine să trăieşti o viaţă de actor prin intermediul poveştii unui actor care impresionează la fiecare apariție.

Să păstrăm ceva din caracterul unui Robinson Crusoe, să nu lăsăm niciodată să se stingă focul spiritual, ci să-l întreţinem, să lăsăm mereu să ne ardă un foc interior de nestins.

Leadershipul denotă felul îţi exprimi personalitatea, caracterul, inteligenţa emoţională, aşa încât ceea ce laşi în urma ta, ca într-o poveste de mare impact, să fie demn de un Robinson Crusoe care trece printr-o mulţime de aventuri care îl maturizează, îl fac puternic, şi îl învaţă să se autoeduce.

Ioana Sarah este numele unei simple anonime care mi-a devenit prietenă într-un moment când nu aveam niciun prieten. Gândurile ei, atât de profunde, simţitoare, libere, m-au traspus într-un adevărat miraj din care nu-mi doream să mai ies vreodată, până în punctul când mirajul şi-a adus contribuţia la construcţia unei poveşti din care cred că nici acum nu mai am scăpare.

Povestea se numeşte: "Povestea noastră".

Îşi păstrează bine averea numai cel care a dobândit-o cu sudoarea frunţii

On Aprilie 22, 2012

Priveşte dincolo de "graniţele pământului" pentru a-ţi descoperi măreţia interioară, luând ca reper de autosugestionare experienţa de transformare a materiei prin înnoirea minţii.

"Nu sunt pentru moşteniri prea mari, spusese odată Alfred Nobel în cercul fraţilor şi nepoţilor săi. Viaţa ne arată că cei care au moştenit averi mari n-au ştiut niciodată să se folosească bine de ele. Au dus o viaţă lenevoasă, au căzut în destrăbălare şi au ajuns la degenerare, ruină şi moarte. Averile mari, câştigate prin moştenire nu prin muncă, sunt dezastruoase pentru cei ce le moştenesc. Ei îşi pierd orice energie, orice putere de viaţă, orice îndemn la străduinţe şi la creaţie.

Puterea noastră, noi, oamenii, am dobândit-o luptând din greu împotriva naturii duşmănoase. Nici sărăcia nu e bună, ea slăbeşte pe om, îl umileşte şi-l lăsa pradă tuturor bolilor şi păcatelor. Urmaşilor ar trebui să li se lase numai o mică parte din averea părintească, atât cât e nevoie ca să înceapă a se strădui ei înşişi, de a-şi croi singuri drumul în viaţă. Îşi păstrează bine averea numai cel care a dobândit-o cu sudoarea frunţii.

Avea numai 63 de ani. La deschiderea testamentului se văzu că savantul depăşise gândului lui întâi: de a lăsa un premiu care să fie dăruit, o dată la cinci ani, drept răsplată pentru lucrarea cea mai umanitară. El lăsase uriaşă lui avere de peste 30 de milioane coroane de aur pentru binele întregii omeniri. El se gândise nu numai la stârpirea războaielor dintre popoare, dar şi la progresul ei tehnic, ştiinţific. În timpul vieţii mărturisise adesea credinţa că pricină tuturor războaielor trebuie căutată în suferinţele şi mizeria a prea multe milioane de oameni. Înlăturând lipsa, se înlătură pricina cea mai de seamă a neînţelegerilor dintre oameni. Iar sărăcia nu poate fi înlăturată decât prin progresul tehnicii şi răspândirii ştiinţei."

Leadership: Poţi să ajungi la o dimensiune spirituală maximală prin valorificarea potenţialului ştiinţific pe care-l reprezintă "transformarea materiei în spirit", încât să produci o dezvăluire a ceva necunoscut înainte?

Ceea ce aş dori să spun în cele ce urmează s-ar putea numi comentarii filozofice pe marginea observaţiei realiste a marelui savant Alfred Nobel. Le voi alătura şi câteva observaţii personale pentru a face pregnantă ideea că cine deţine o avere, fără să fi avut reuşite pe planul descoperirii şi creaţiei, nu se va putea numi niciodată savant, deci nu va reuşi să facă trecerea de la etapa naivă a cunoaşterii la dimensiunea ştiinţific-revelatoare în care înțelegerea apare ca rezultat al unui proces de dezvăluire a ceva necunoscut înainte.

Banii nu te vor ajuta să înveţi o cultură sau să-ţi imaginezi transformarea materiei în spirit şi a spiritului în energie creatoare.

Omul de ştiinţă îşi arată forţa în împrejurările unei vieţi grele, de multe ori tumultoase, unde profunzimea şi dimensiunea potenţialului ştiinţific apar ca un fel de compromis între confort şi off-road, un compromis între diferitele interese și principii. Ei acordă prioritate unora în defavoarea celorlalte. A venit momentul să ne gândim că, deocamdată, la chestiuni tehnice, puţini reuşesc să facă diferenţa dintre a fi bun şi a fi strălucit, mai ales dacă luăm în calcul numeroasele eşecuri prin care trebuie să treacă cineva înainte de a deveni savant.

Priviţi în jur, majoritatea oamenilor urmăresc să obţină stabilitatea financiară, încercând să-şi asigure banii de pensie. Alţii, chipurile mai înalţi în drepturi, îşi etalează cu mândrie accentul de pură opulenţă si exuberanţă magică, şi încă cu ce bun gust: maşini scumpe, vacanţe

exotice scumpe, plăceri de moment scumpe. Dar oare se ascunde în sufletul lor vreuna din acele descoperiri incredibile, invenţii geniale, care vor schimba lumea?

A produce o dezvăluire a ceva necunoscut înainte, poate însemna să dai forma unei idei aproape paradoxale: o combinaţie reuşită între rigoarea unei abordări care surprinde un transcendental comun şi rodul unei gândiri mistice.

De fapt, ştiinţa este o experienţă de transformare a materiei prin înnoirea minţii. Este o experienţă vie de împlinire spirituală efectivă, tradusă prin menţiunea biblică: *"Nu vă strângeți comori pe pământ, unde le mănâncă moliile și rugina și unde le sapă și le fură hoții; ci strângeți-vă comori în cer, unde nu le mănâncă moliile și rugina și unde hoții nu le sapă, nici nu le fură. Pentru că unde este comoara voastră, acolo va fi și inima voastră."*

Singurele "comori în cer" nu sunt aurul sau pietrele preţioase, pe care le adăposteşte pământul. Acestea din pământ sunt, doar pe pământ sunt întrebuinţate şi tot în pămant sfârşesc, într-o formă sau alta.

Însă adevăratele comori din cer sunt rezultatul acţiunii minţii: creaţie, descoperire şi inventică. Nu degeaba crucea biblică este rezultatul interacţiunii minţii, sufletului, mediului şi fiinţei noastre biologice, în proporţii individual diferite.

Aşadar, ca şi concluzie, voi lăsa cuvintele lui James Allen să spună totul: *"Numai gândirea cutezătoare, când se aliază cu hotărârea, devine forţă creatoare. Chiar şi cel mai slab suflet care îşi cunoaşte slăbiciunea, dacă el va crede în adevărul că puterea poate fi dezvoltată numai prin efort şi exerciţiu, şi dacă îşi va începe strădaniile imediat, şi dacă va adăuga efort peste efort, răbdare peste răbdare, atunci el se va dezvolta continuu şi în cele din urmă va capăta o forţă divină."*

A produce o experienţă vie de împlinire spirituală efectivă înseamnă să duci actul de creaţie la nivelul de descoperire, nu un act impus, ci un act constituit în prezenţa acelui puternic imbold dat numai şi numai de pasiune.

Îşi păstrează bine averea numai cel care a dobândit-o cu sudoarea frunţii, mai ales dacă luăm în considerare zicala că omul care nu-L cunoaște pe Dumnezeu este un eșec în ciuda tuturor succeselor lui.

Deci, să considerăm că numai cine îmbrăţişează ştiinţa (actul de creaţie, procesul de descoperire şi pasiunea pentru inventică) va putea dobândi acea experienţă vie de împlinire spirituală efectivă, chiar şi cu preţul eșecurilor nenumărate date de Dumnezeu ca să-i testeze credinţa.

*** Notă:** Drumes, Mihail - Povestiri despre cutezători, Editura Ion Creangă, 1989.

Source: https://neculaifantanaru.com/isi-pastreaza-bine-averea-numai-cel-care-a-dobandit-o-cu-su

Istovitoarea odisee a omului care îşi grăbeşte transformarea

On Decembrie 22, 2012

Menţine-ţi poziţia fermă faţă de "pretenţiile" propriei tale transformări, fără să-ţi abaţi atenţia de la efectele ei.

Un fel de asprime serioasă şi aproape alienantă mă cuprindea în anumite ceasuri, şi era neobişnuit de frustrant să mă împac cu ideea că aşa va fi mereu. Urma oare să fiu pedepsit de propriile-mi strădanii, atât de deschise şi intense, îndreptate mereu înspre alte căutări?

Ce spaimă ! Întunericul, apoi brusca aprindere a unei lumini artificiale în locul în care îmi puneam tot felul de întrebări, îmi îngreunau considerabil viziunea asupra propriei mele fiinţe. Uneori, credeam că dacă mă încarc cu nenumărate forme de gândire, cu care viaţa îmi intersecta toate convingerile, strădaniile şi valorile, cel puţin în aparenţa cu care trebuia să răspund lamentărilor şi cererilor repetate de a formula un punct de vedere individual vizavi de orice situaţie în care eram implicat, voi putea să-mi definesc o nouă direcţie de acţiune.

Pledam în favoarea existenţei unei separări absolute, trecerea forţată de la o formă de cunoaştere medie înspre alta, mult superioară, marcând etapa finală a maturizării mele, care se producea subtil, aproape fără să-mi dau seama. Mă implicam într-o continuă activitate de învăţare şi însuşire a celor mai avansate şi eficiente particularităţi, mecanisme ale cunoaşterii. Ajustări fine, dar complicate, impuse de schimbările ce surveneau în propria-mi fiinţă.

Ca un vehicul capabil să-şi sporească de cinci, de zece ori viteza cunoscută şi acceptată de ştiinţă, speram să ajung fulgerător la destinaţia dorită, acolo unde totul se accelera pe măsură ce apăsam pedala de ambreiaj a transformării mele, prin dezvoltarea controlată a ştiinţei pe care mi-o însuşeam.

Acolo unde întrebările fără răspuns încetau a se repeta la nesfârşit. În locul lor făcându-şi debutul acele idei grandioase care nu ruginesc prin praful timpului. Dar care, ca valurile din timpul şi de după furtună, se spărgeau furioase de latura neclară a fiinţei mele, cauzând mai multă confuzie.

Leadership: Poziţia ta faţă de realitatea complexă a vieţii este aceea a observatorului care vede de la distanţă mare amănuntul piesei diferenţiatoare menit să indice o nouă direcţie de cunoaştere?

Un observator care m-ar fi studiat cu atenţie, ar fi văzut desprinzându-se din mine, de dincolo de această limită a cunoaşterii nepermise care mă încerca stăruitor, a gândirii care trebuia să se menţină ancorată în realitate – neînvinsa tendinţă spre perfecţiune. Rampa mea spre succes, nevoia puternică de a fi mai mult decât un simplu om, mai mult decât un număr fără soţ al destinului.

Spre a deveni liber, puternic, o mărturie peste timp, demn de a intra în rândul marilor iluştri în ale alchimiei, ca Bötger, Philaletes, Trevisan sau Paracelsus.

Dar pentru asta trebuie să activez acel *modus operandi* , să mă deplasez într-un mediu diferit, să risc să mă scufund în altă realitate, printr-o revizuire a consecinţelor şi efectelor cauzate de transformarea mea. Fără să ştiu că alchimia nu este o criptografie de descifrat, ci un dar de la Dumnezeu, un lucru infinit de complex care nu se limitează la a învăţa, ci la a

transforma ceea ce ţi-ai însuşit prin învăţare.

Era evident, de altfel, că nu puteam sta cu mâinile în sân, încercând, prin toate mijloacele, să-mi asigur înălţătoarea transformare. Trebuia să-mi menţin poziţia fermă faţă de „pretenţiile" propriei mele transformări. Să văd focul limitării stingându-se atât de iute, şi succesul înlocuindu-l, fără nicio negare. Probabil, singura piesă diferenţiatoare care îmi putea indica o nouă direcţie de cunoaştere, încât să dau o semnificaţie accentuat pozitivă asupra vieţii, era tendinţa de a mă poziţiona, în general, la un nivel mult superior celor ce se petreceau în jurul meu.

Leadership: Îţi asiguri înălţătoarea transformare personală privind viaţa din unghiul a ceea ce se pierde prin profunzime, sau din perspectiva a ceea ce se dezvoltă prin generalizare?

Dezvoltarea leadershipului implică transformare, *une renaissance dans la vérité* , fiind un proces spontan, dar şi controlat al acelor componente care te ajută să atingi maturitatea, şi să eviţi situaţiile critice. Dar acest proces de transformare te poate trage în jos, ca pe o epavă la fundul oceanului, dacă nu înţelegi sensul lui, dacă nu te dedici cu dăruire propriei tale "treziri".

Aşa cum la şah, calul poate să sară două careuri deodată şi chiar în două direcţii opuse, dar nu poate înainta de două ori în acelaşi timp, tot astfel înfrângerea oricăror limite, oricăror automatisme de gândire care nu-ţi sunt favorabile, sau care nu duc nicăieri, inhibându-te sau blocându-te în dezvoltare, poate să producă "un salt de două trepte" peste plafonare.

Dar acest salt spre marea performanţă nu se poate produce decât o singură dată, vital şi hotărâtor. Căci omul care nu se sprijină pe ambele aripi ale transformării sale, nu va putea niciodată zbura spre noi destinaţii, în cel mai bun caz va sosi cu întârziere în locul în care dorinţa de a fi altcineva nu îl mai poate favoriza.

Această dezvoltare care îţi poate accelera sau paraliza transformarea, poate fi privită ca o reîntoarcere la propria-ţi identitate, adică spre a te regăsi în final pe tine însuţi. Este o posibilitate de recepţionare a situaţiilor care nu corespund aşteptărilor tale, sau care nu sunt înţelese în totalitate, spre a nu îngreuna mecanismele și complexitățile noii tale deveniri.

A privi viaţa din unghiul a ceea ce se pierde prin profunzime înseamnă să uiţi de ceea ce te apasă şi te frământă, legat de totul din jur, şi să te întorci la ceea ce ai lăsat în urmă înainte de a interveni schimbarea. Pe de altă parte, a privi viaţa din perspectiva a ceea ce se dezvoltă prin generalizare înseamnă să vezi un singur eveniment negativ ca un model nesfârșit de izbândă. Poţi?

Transformarea în leadership se realizează sub semnul intelectului, a conştiinţei şi a valorilor personale ce rezultă din interacţiunea cu totul din jur pe care nu-l poţi schimba, dar îi poţi surprinde înţelesurile ştiind că ele se pot pierde uneori, neputând ajunge în mod desăvârşit la oricine.

Istovitoarea odisee a omului care îşi grăbeşte transformarea evidenţiază lipsa capacităţii omului de a-şi dirija voluntar resursele şi acţiunile într-o direcţie folositoare lui, care să aducă coerenţă existenţei sale şi, în acelaşi timp, excelenţa în leadership.

Îţi dezvolţi controlat ştiinţa pe care ţi-o însuşeşti? Strădaniile tale de a-ţi grăbi transformarea sunt îndreptate mereu înspre alte căutări? Care sunt întrebările cu care te confrunţi pe parcursul transformării tale? Îţi cauzează ele multă confuzie? Îţi menţii gândirea ancorată în realitate? Te împaci cu ideea că aşa va fi mereu?

Menţine-ţi poziţia fermă faţă de pretenţiile tale privind propriile transformări, fără să-ţi abaţi atenţia de la efectele ei.

Source: https://neculaifantanaru.com/istovitoarea-odisee-a-omului-care-isi-grabeste-transformarea.h

Îţi făgăduiesc să nu mă omor, dar nu-ţi făgăduiesc că n-am să mor

On Aprilie 01, 2019

Repararea trecutului necesită dedicare față de propriile acțiuni și alegeri, pentru a întoarce roata destinului spre bine.

- Christiane, continuă Julius cu un ton grav şi aproape solemn. Ai spus adineauri că din pricina tăcerii tale prea îndelungate Frederique şi Lothario sunt acum despărţiţi. Ei bine, este datoria ta acum de a acţiona pentru a-i reuni şi, în loc să te opui la ceea ce voi întreprinde eu în acest scop, trebuie să-mi sprijini proiectele, să mă ajuţi să-mi îndeplinesc planul, oricare ar fi. Să reparăm răul pe care l-am făcut şi, dacă vom suferi după aceea, măcar să ne fi făcut datoria.

- Sunt gata, zise ea, resemnată.

- Iată ce trebuie să faci. Frederique este la Eberbach. Te vei duce acolo, o vei aduce în secret la Paris, astfel încât Samuel să nu bănuiască nimic. Ea este probabil neliniştită. O vei informa. Aici, va locui la tine, o vei proteja, vei fi mama ei. Nimeni nu va şti că eşti la Paris şi că eşti împreună cu ea. Eu, în acest timp, îmi voi continua planul.

- Ce plan?

- Nu mă întreba.

Leadership: Cum ai putea să îmbini contrastul dintre greșelile trecute și acțiunile de acum pentru a contura o perspectivă a vieții tale în care simetria și armonia devin principii fundamentale?

- Oh ! izbucni ea, e ceva îngrozitor, de vreme ce n-ai curajul să-mi spui, eu care ţi-am dezvăluit lucruri atât de cumplite !

- Prima condiţie ca să reuşesc, zise Julius, este un secret absolut. Dacă pereţii ar şti ceea ce vreau să fac, s-ar prăbuşi totul. Trebuie ca Samuel să se cufunde într-o linişte adâncă. Să nu se teamă de nimic, să creadă că mă trage pe sfoară ca şi în trecut.

- Ceea ce vreau să fac, nu ştiu decât eu şi încerc să mă gândesc cât mai puţin la lucrul acesta, de teamă ca nicio vagă intenţie să nu mi se citească pe chip. Când va sosi clipa, totul va izbucni deodată din inima mea, ca leul din vizuină, şi vai de cel ce va simţi gheară în gât.

Leadership: Ai simțit vreodată că echilibrul subtil al deciziilor tale modelează destinul celor din jur, în momente în care sinele tău se confruntă cu dileme existențiale?

În efortul de a repara greșelile trecutului, asumarea responsabilității și colaborarea devin piloni esențiali pentru îndreptarea situațiilor create de propriile acțiuni, evidențiind puterea vindecătoare a solidarității și a sacrificiului personal în numele binelui comun.

Contele von Eberbach se opri, parcă regretând că vorbise prea mult.

- E de ajuns să ştii, reluă el, că planul meu este dublu: îmi voi sluji familia şi patria. Tu, care mă iubeşti, n-ai vrea, nu-i aşa, să-mi alungi suprema consolare de a realiza astfel de scopuri cu mâinile mele deja reci? Haide, fii generoasă, fii inteligentă, fii deasupra măruntelor interese care preferă realitatea în locul bucuriilor sufleteşti, şi să-mi consimţământul tău. Spune-mi că-mi îngădui să mor şi că-mi făgăduieşti să trăieşti.

- Îţi făgăduiesc să nu mă omor, zise Christine, dar nu-ţi făgăduiesc că n-am să mor.

În leadership, singurul învăţător de nădejde este conştiinţa de a alege un mod de acţiune care combină intenţia clară a scopului propus cu îndreptarea situaţiilor în care nu te simţi văzut pentru ceea ce faci.

Îţi făgăduiesc să nu mă omor, dar nu-ţi făgăduiesc că n-am să mor, sunt cuvintele unui om care ar vrea să îndrepte greşelile trecutului prin intermediul sacrificiului personal. Dar repararea trecutului necesită curaj și dedicare față de propriile acțiuni și alegeri, pentru a întoarce roata destinului spre bine. Uneori, echilibrul fragil dintre dorința de răzbunare și consecințele sale te face să te simți divizat între valorile cu care te identifici și sentimentele de vinovăție care te împiedică să fii fericit.

*** Notă:** Alexandre, Dumas - *Mâna providenţei*, Editura Vestala, 1993

Source: https://neculaifantanaru.com/iti-fagaduiesc-sa-nu-ma-omor-dar-nu-iti-fagaduiesc-ca-n-am-

Îţi voi dezvălui acum o parte din natura Fenixului

On Aprilie 05, 2010

Înțelepciunea adevărată începe când recunoaștem faptul că realitatea vizibilă este doar o iluzie înșelătoare.

Marele Prezicător intră pe uşa situată în dreapta.

- Află, îi zise el lui Keops, în timp ce mergeau, că fiecare dintre aceste galerii duce la săli înguste sau la răscruci, la care se ajunge printr-o ușă. Or, fiecare prezintă şapte uşi dominate de şapte entități spirituale, numite divinități sau demoni, nu are importanţă. Şi fiecare dintre aceste uşi duce la alte zece uşi. Îţi poţi da astfel seama de complexitatea și de felul complicat în care se întretaie aceste galerii, care se pot închide în dreptul fiecăreia dintre aceste uși. Căci mai trebuie să ştii că aceste locuri sunt imaginea lui Duat, așa cum îl străbat sufletele morților înainte de a ajunge în faţa judecății lui Osiris. Dar vei putea, treptat, să descoperi că acestea sunt doar nişte viziuni care nu prezintă realitatea, căci realitatea este contrariul aparenţelor.

- Vrei să spui că ceea ce vedem, ceea ce auzim nu este realitatea, că este doar o iluzie?

- Keops, îți admir perspicacitatea şi rapiditatea reflecţie. Ai înţeles corect, ceea ce mă bucură, căci am sentimentul că nu-ţi va fi greu să urmezi învăţătura pe care încep să ţi-o transmit din această zi.

Ajunseră la o sală de mici dimensiuni, din care se deschideau trei galerii. Benu îl invită pe Keops să se aşeze.

Leadership: Cum te raportezi la ideea că fiecare realitate personală este doar o fractură dintr-o imagine mult mai vastă, completată de un orizont care transcende percepția individuală?

- Îţi voi dezvălui acum o parte din natura Fenixului. Să nu pierzi din vedere că acest templu, în interiorul căruia tocmai pătrundem, este locuinţa lui, locul manifestării sale. Se spune că locuiește în Țara Zeului, care se află la miazăzi de Egipt. Unii spun că această Ţară a Zeului nu este altceva decât acele ținuturi imense situate de cealaltă parte a Mării Orientale, care ne mărgineşte coastele, locuite de triburi nomade. În sudul acestei ţări, către regiunile numite de noi Punt, acolo ar trăi Fenixul, care s-ar hrăni cu tămâie şi cu smirnă. S-ar naște din el însuși, astfel că este propriul său fiu și în acelaşi timp tatăl său.

Când tatăl moare, este închis într-un sicriu făcut din smirnă, în formă de ou, şi dus în templul în care ne aflăm. Deoarece aceste funeralii se repetă numai la fiecare cinci sute de ani, nu am avut niciodată ocazia să verific realitatea acestor spuse. ŞI nici versiunea păstrată în cărțile templului nostru, care spune că Fenixul, după ce a trăit cinci sute de ani, își face un culcuş din nard, din smirnă gălbuie și scorţişoară, îi dă foc şi se întinde deasupra ca să fie mistuit pe acest rug funebru, ca apoi să renască din propria cenuşă. Acest nou Fenix ar zbura atunci până aici, căci acest templu este locul de unde a ieșit din negura timpului.

Leadership: Poate devenirea eternă să fie o reflectare a naturii tale personale, dezvăluită în lumile exterioare prin intermediul unei imagini care transcende granițele timpului și spațiului?

- Povestea aceasta se află scrisă într-o carte? întrebă Keops.

- Aşa mi-a spus Marele Prezicător dinaintea mea, dar nu am văzut niciodată această carte care, după câte se spune, ar putea să se afle într-o ascunzătoare secretă din templul lui Thot de la Hermopolis. Dar această poveste conţine adevăruri mai profunde. În realitate, Pământul Zeului, de unde vine Fenixul, se află, nimeni nu ştie unde, la marginea lumii sau la marginea universului. Căci Fenixul care renaşte din propria-i cenușă este simbolul omului ce renaşte în alt corp de lumină.

De aceea este el sufletul lui Ra, ieșit din materia primordială. Este devenirea eternă și Eternitatea însăşi şi mai este Infinitul, iar Eternitatea e ziua și Infinitul e noaptea, căci infinitul este strâns legat de eternitate, unul nu poate fără celălalt, aşa cum ziua nu poate să existe fără noapte, fiecare fiind una dintre feţele ascunse ale universului, unirea lor formând Totul, Unu, Eternul şi Infinitul. De aceea, îți dezvălui deja o parte din vălul lui Isis: află că în inima labirintului se află Fenixul.

Dar esența sa, natura sa nu o vei descoperi cu adevărat decât după ce vei fi trecut de toate uşile lumii interioare și vei fi ajuns la acea sală a Misterului revelat. Astăzi ai trecut de prima ușă. Acum, haide să ne întoarcem spre lumină vizibilă a soarelui, care este doar reflectarea adevăratei lumini a lui Atum-Ra, ca să poți medita la tot ce ţi-a fost dezvăluit.

Învățătura este o călătorie care începe sub îndrumarea celor care pot dezvălui secretele cele mai adânc îngropate. Iar depășirea iluziilor recunoscute de realitate ne pregătește pentru întâlnirea cu esența adevărului.

Îţi voi dezvălui acum o parte din natura Fenixului: ceea ce pare a fi realitatea este doar o umbră a adevărului ascuns în spatele aparențelor. Iar drumul spre adevăr este pavat cu uși ale percepției care trebuie deschise cu cheia cunoașterii. Mai ales că, adesea, căutarea cunoașterii spirituale este o călătorie prin straturi multiple de simbolism și înțelesuri ascunse, care necesită trecerea prin multe etape de revelație.

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/iti-voi-dezvalui-acum-o-parte-din-natura-fenixului.html

It's A Sin

On Noiembrie 26, 2017

Testează-ţi nivelul de credință, acționând sub imboldul căutării adevărului și optimizării acestuia într-un context particular.

Trebuia să-mi asum responsabilitatea păcatului de a-mi îngădui o depășire a limitelor de a înțelege „adevărul" până la nivelul sacrificiului de sine, în contextul filozofiei valorii acordate fiecărui rezultat posibil al unei acțiuni, dar care era, fără îndoială, antagonistă Bibliei. Această filosofie unică, apelul suprem al criteriului unei raționalități critice şi erudite care dezvoltă teorii ermetice, părea derivată din algoritmul unui parcurs existențial exprimat în nicio limbă inteligibilă, numit adesea destin, un amestec intensiv între a cădea în timp și a fi în afara timpului.

Era un sacrificiu consubstanțial cu exteriorizarea înfrângerii, îndoielii, dispreţului faţă de ceea ce era permanent, solid, stabil şi în general „învechit", *forever with a sense of shame* , lăsându-mă parcă hipnotizat de ceea ce mă stârnea şi mă întărâta mai aprig: violarea legăturii cu divinul. „Father you fought me 'cause I didn't care and I still don't understand."

Să cred ceea ce nu se poate vedea, să-mi închipui ceea ce poate să nu fie adevărat, sub puterea unei vinovății care-mi conduce destinul ca într-o incantație magică, adică fiind surprins de un repetabil simțământ de ruşine, într-un exerciţiu de inutilitate şi deznădejde pe care nu izbuteam să-l controlez, era în congruenţă cu obiectul obsesiei mele pentru punerea în valoare a descoperirilor misterioase și uluitoare.

Descoperirile pline de îndoială, dependente de necunoscutul unor legi invariabile, erau făcute prin intermediul clauzelor contractuale de finanțare a călătoriei într-o realitate enigmatică, simbolică, poate neîntâmplătoare. Iar răsplata acestei fapte cutezătoare era să probez ce n-am crezut niciodată că o să văd: o altă faţă a învăţării Ştiințelor Vieţii în conformitate cu o altă faţă a lui Dumnezeu. „Father forgive me, I tried not to do it."

Leadership: Formele tale de protest la adresa „inadmisibilului admis de raţiune" răspund la apelul suprem al unui criteriu unic: adevărul nu poate fi posedat, ci doar exprimat?

Dostoievski îşi concepea personajele din sensibilităţi şi ataşamente faţă de ceva considerat sfânt, care izbucneau într-o clipă una din alta, pe care însă le compensa cu nişte calităţi deosebite. De exemplu Prinţul Mişkin, sufletul lui nu cunoştea răul fiindcă nu-l putea concepe. Atunci când era obligat să ia act de prezenţa ofensivă a răului şi să-i atribuie o vină, îi găsea argumente şi explicații legitime, gata să se convingă a-l accepta ca pe o fatalitate. La nivelul sublim de trăire şi cunoaştere, binele şi răul atingeau faza definitivă de *coincidentia oppositorum.*

Firele şubrede care mă legau de-un simţământ al propriei importanţe izvorât din asimilarea ştiinţei la nivel superior, un exil apropiat de centrul universului, legat de simţirea care stăpâneşte orice subiect al cunoaşterii şi al înţelegerii, *for whatever I wanted to do* , dădeau coerenţă confruntării dintre bine şi rău. Astfel, schimbarea se manifesta din nou şi din nou ca într-o carte deschisă, fără să setez asocierile cu paginile unei puteri renegate şi necunoscute.

Binele şi răul, suportabile doar dacă le întrevedeam raţiunea de a exista, dacă aveau un ţel prin care să merite osteneala de a le trăi efectele, îmi validau obsesia pentru semnificaţiile întâmplărilor care aveau loc în viaţa mea independent de voinţa şi intervenţia mea. Puţini dintre noi iau în calcul factorul hazardului. „It's a, It's a sin."

Everything I've ever done, Everything I ever do, Every place I've ever been, Everywhere I'm going to, It's a sin. Pentru că însăşi forţa sufletului, trăirile şi convingerile care ies din garanţie pe parcursul derulării evenimentelor, tulburate de prezența gândurilor adunate peste zi, implică regretul de a nu fi tălmăcit vederea celor de din afară, voinţa lui Dumnezeu, singurătăţile unui filosof fără de milă într-un univers al posibilităţilor nelimitate.

Păcatul de care se face vinovat un căutător de adevăruri este acela de a reflecta la lucruri şi situaţii de care vrea să se debaraseze, fără să încerce să le folosească spre desăvârşirea personală întru nădejdea slavei lui Dumnezeu.

Atâtea piedici în calea investigării unor fapte de natură necunoscută pe care doream să le accesez prin prisma unui punct fix, *when I look back upon my life* , ca zborul vulturului care nu lasă nicio urmă, se puteau concretiza într-o creaţie artistică care doreşte să spună mult prea multe, însă nu reuşeşte să facă acest lucru datorită complexităţii parcursului non-liniar şi a contradicţiilor vieţii. Şi mai ales datorită proiecţiei agresive a unei lumi imperfecte, determinată de apariţia unei conştiinţe tragice sau ostile.

Un sentiment foarte dureros determinat de credinţa că ceva este în neregulă cu mine, acest lucru făcându-mă demn de deșertăciunea care îmbracă golul unei prăpăstii, ca o sentinţă necruţătoare emisă asupra unei lumii imaginare care se anunţă cu pretenţiile stranii de a pune în discuţie rânduielile consacrate unei autorităţi supreme, determina anihilarea mea simbolică într-un spaţiu al captivităţii fără ieşire.

Astfel, am ajuns să mă transform într-un prizonier al unei terifiante limitări, ceea ce avea drept consecinţă asumarea unui spor de pedeapsă, *no matter when or where has one thing in common too* : efortul de a înţelege viaţa, de a-i atinge enigma şi – în grad incomparabil mai mare – de neputinţa de a o prinde în menghinele unei forţe implacabile.

Trăirea prin credință este o manifestare a nevoii tale de a se apropia mai mult de cele ce nu se văd, dar care se cer a fi cercetate și cântărite în funcție de gradul de valorificare a darurilor unice cu care ai fost înzestrat.

Caută şi vei găsi. Bate și uşa ţi se va deschide. Cere şi ți se va da. Cu o singură condiţie: să crezi în ceva care nu poate fi văzut, nici demonstrat, nici infirmat.

Adevărul care te va face să trăieşti în lumea ta, nu a celorlalți, poate fi optimizat numai într-un context de evoluţie care îți permite să testezi experienţele unui bine care face rău, sau a unui rău care face bine, cu un alt mod de a le înţelege.

It's A Sin ori de câte ori încerci să înţelegi ceva mai presus de omenire, mai presus de raporturile ei pământeşti, mai presus de toate interesele vieţii trecătoare, fiindcă pierzi din vedere frumuseţea clipei ce trebuie numaidecât trăită sub semnul iminenței.

Aici rămâne valabilă zicala: *„Păcatul te costă mai mult decât vrei să plătești, dar te poate duce mai departe decât ai vrea şi te ţine mai mult decât vroiai să rămâi."*

*** Notă:** Pet Shop Boys - It's A Sin

It's Probably Me

On Decembrie 02, 2017

Încearcă să înțelegi cine eşti atunci când te pierzi în altcineva.

M-am adaptat la o realitate rămasă la nivel de bănuială, pe care de altfel nu am vrut niciodată să o recunosc, deşi am fost avertizat de mecanismele cunoaşterii, ale intuiției și ale nevoii de adevăr care se întind dincolo de experienţă, parcă cu rostul de a deturna firescul către altceva mai pretenţios. Traversare a absurdului? Ficţiune reală?

Trecutul meu retrăit într-un prezent determinat de forţele magnetice ale creaţiei supusă unui sens ce o depăşeşte şi care, la limită, o face posibilă între potenţialitate şi act, între subiect şi realizare, refuzând aproape o teoretizare adâncită, nu îşi mai găseşte locul, aflându-se ca un corp străin ce declanşează o reacţie uriaşă în sufletul meu.

I ask myself, who'd watch for me? Uitând de rostul clipei care moare, să înţeleg esenţa dincolo de aparenţă devine o trezire spirituală a celui ce experimentează vulnerabilităţile ascunsului spre a ajunge la desfăşurări deductive ale cunoaşterii sapienţiale, dorite dar anevoioase, care încearcă o restabilire a credinţei corecte alături de înviorarea iniţiativei particulare de revizuire a temei numită: Dumnezeu.

Aşteptare dinamică? Explorare a limitelor de înţelegere a unor iluzii? Unele lucruri nu pot fi prinse în cuvinte, ci doar în materia constituentă a imaterialului. Fără imaginaţie dusă prea departe şi deci pierdere în decor şi idei, încă o treaptă fără de care nu mă pot căţăra mai departe, în pragul unei împliniri redusă la abstract, niciodată satisfăcută, semăn cu Don Quijote crezându-se învins, neputincios în faţa lipsei de roade a faptelor sale.

Leadership: Atribui valori de probabilitate unor lămuriri menite să-ţi ofere însemnătate, evaluându-ţi inexact capacităţile în raport cu momentele de incertitudine pe care le înfrunţi?

A solitary voice to speak out and set me free. I hate to say it, I hate to say it, but it's probably me. Căci, asemenea unei întrebări la care nu primeşti niciun răspuns, mă simt angajat într-o tentativă pseudoştiinţifică de a justifica o eventuală intervenţie străină căruia i se aplică mărimea de măsurat: pluralitatea.

Ceva care mă întreabă doar despre ce se ascunde, ceva care îmi răspunde doar despre ceea ce se cunoaşte, o compatibilitate a combinaţiilor dintre viziune şi atitudinea critică anulând caracterul a ceea ce este concret. Uf, încă o parabolă a dez-înstrăinării, o continuare a întoarcerii la mine din „altceva-ul în care mă pierdusem cu totul. O experiență subiectivă de care nu mă satur să o compar cu o creaţie supusă paradoxurilor într-o relaţie de alăturare a contrariilor dintre sine și Alter-Ego.

Deseori ne găsim în faţa unor situaţii susţinute de fundament ştiinţific pe care nu ştim să le parcurgem, să le înţelegem şi să le canalizăm către diferite căi de acţiune pe care singuri, prinşi în paradigma noastră, nu le-am putea vedea.

Ordinea şi potrivirea unor conjuncturi pentru a ajunge la îndeplinirea unui rezultat propus reprezintă doar o critică a fundamentelor ştiinţei raportată la o realitate rezultată din confruntarea de sensuri care condiţionează funcţionarea relaţiei cu cele neştiute din cadrul unei experienţe de sine stătătoare. O experienţă integrată în conceptul generos "just an

ordinary guy". If you wake the morning in a stranger's coat, no one would you see.

An ordinary guy este un Don Quijote care se bate cu morile de vânt, neacceptând să-şi drămuiască pasiunile, pentru ca la finalul căutării de sine să se elibereze din marasmul conformismului şi al cuminţeniei „înţelepte”. El reprezintă un simbol al unei etici active, momentul limită al unei aspiraţii salutare spre perfecţiune pe care nu o va atinge decât prin revelarea sinelui.

Lămuririle menite să-ţi ofere însemnătate vin din partea obiectivității cu care îți judeci autenticitatea pe baza profilului de personalitate obținut prin intermediul unui Alter-Ego niciodată mulțumit, născut din frământări, incertitudini și contraste, din aspiraţii supuse permanent analizei lucide.

O extindere a experienței de sine este o răsturnare a vechilor constrângeri care te limitează, sub rezerva intenţionalităţii de a aprecia „altceva-ul” acolo unde este prezent, creând în mod constant contexte de interpretare a realităţii.

Cu o amplificată sensibilitate faţă de conţinutul artei (perceput ca obiect al ştiinţei), încerc să mă cufund în căutarea de răspunsuri la toate dilemele care-mi aleargă prin minte. Că dincolo de tot ce mă frământă, contrastând cu năzuințele cele mai profunde, dincolo de interpretările subiective ale experienţelor personale şi negarea adevărurilor sfinte, stă un fel de nebunie a luptei cu mine însumi.

O neacceptare a convențiilor unanim acceptate. O depăşire a limitelor. O exagerare, fie că e vorba de pasiunea pentru o idee, pentru o cauză, pentru o misiune, pentru descoperire.

Scriitorul român, Tudor Vianu, credea că din moment ce Sancho Panza s-a quijotizat pe deplin, este normal ca el să devină un Don Quijote în locul celuilalt.

When the world's gone crazy and it makes no sense, there's only one voice that comes to your defense: that voice of the stranger in you. Pentru că nu mă recunosc acelaşi ca înainte, derizoriu în tot ce mă ajuta să fiu eu însumi, ceva vrednic de o imaginaţie dusă pe o culme a confuziei unde nu există limită de timp, ci doar un strigăt în pustiu adresat unui Dumnezeu nevăzut.

Deci, pierdere de sine într-un joc care generează parcă o utopie a eului și neantului ce caracterizează un *cold cold ground* . Eu şi cu mine însumi în labirintului singurătăţii, prea bine aşezat ca să se descuie curând, înconjurat de ştiinţa ce îşi aşteaptă încă răspunsul. You're not the easiest person I ever got to know, and it's hard for us both to let our feelings show.

Adevărata miză a redefinirii personale este acceptarea a tot ce simți în legătură cu misterul viu al vieţii disimulat între două persoane: un idealist care nu se lasă bătut şi un răzvrătit a cărui sminteală este „o formă de superioară înţelepciune”.

It's Probably Me ori de câte ori încerc să înțeleg cine sunt atunci când mă pierd în altcineva.

Când te afli faţă în faţă cu tine, simţi că eşti un alt om? Evoluţia ta spirituală se realizează prin analizarea şi asumarea propriilor calităţi şi defecte atunci când gândești prin creierul lui Don Quijote?

*** Notă:** Sting feat. Eric Clapton - It's Probably Me

Source: https://neculaifantanaru.com/its-probably-me.html

Izolarea cercetătorului în cursa lungă a leadershipului

On Iulie 11, 2013

Asigură ştiinţei tale un loc de bază în asistenţa leadershipului, astfel încât ea să poată fi inclusă în contextul amplu de reconstruire a gândirii celorlalţi oameni.

Nu puteam să fug de obligaţia de a găsi noi variante de răspuns la întrebările aparent fără răspuns. Scanam mulţimea de variabile pe care le cunoşteam sau nu, făcând posibilă găsirea altor răspunsuri, într-o formă fin divizată, prin intermediul unei abordări sistematice. Asta îmi aducea, mai mult decât orice altceva, o anumită pace, o trăire deosebită, senzaţia aceea minunată, Evrika, când afli ceva nou, exclusiv, cu impact major.

Interpretarea pe care o dădeam necunoscutelor care gravitau în jurul unui singur punct de vedere era extrem de profundă, ca o taină de nepătruns sub formă de metaforă care încapsula un adevăr incontestabil. Trebuia să fiu mereu atent la apariţia jocurilor de semnificaţii care admiteau o descifrare de adâncime, combinându-se şi grupându-se apoi într-o nouă creaţie, într-un limbaj multiplu, plin de subtilităţi care trebuiau prelucrate, interpretate, apoi transmise într-un stil convenţional.

O transformare a originalului într-o nouă creaţie, pusă într-un alt context. Nu voiam să ratez ocazia de a îmbogăţi structura limbajului cu noi simboluri, adăugate în amestecul de reacţie iniţial, filtrat în concentraţii mici la nivelul conceptelor abstracte.

Trăirea cea mai stimulatoare pe care o încerci în faţa ştiinţei are ca fundament nuanţa pozitivă a unei lumi înţelese prin subtilitatea interpretărilor ei.

Leadershipul, încercarea de exteriorizare a ceea ce eram cu adevărat în mijlocul unei cunoaşteri care se înfăptuieşte esenţialmente pe calea creaţiei, trebuia să fie sursa unei relaţii de tip cauză-efect între folosirea cuvintelor ca ancore pentru experienţa de învăţare şi folosirea unor criterii de comparare şi clasificare a diferitelor interpretări ale noţiunilor matematice pentru descoperirea unor proprietăţi sau reguli de multiplicitate a sensurilor scrierilor mele.

În prima schemă de răspuns generalizat, evidenţiind apropierea între două sensuri îndepărtate, se forma o combinaţie intermediară instabilă între catalizatorul X şi unul din reactanţi. Prin reacţia combinaţiei intermediare cu celălalt reactant se forma produsul de reacţie şi se regenera catalizatorul. Iar acest catalizator, în condiţii speciale, crea un strat nou de înţelesuri profunde. Pe care de multe ori le pierdeam din vedere.

Leadership: Atunci când Creaţia ta dobândeşte posibilitatea de a deveni asemenea Creatorului, tu rişti să devii o fiinţă distinctă, separată de El?

După cum o poveste capătă un sens special în funcţie de interpretarea personală a elementelor ei de bază, tot astfel cunoaşterea pe care o obţineam în urma metodelor inductive căpăta conotaţii speciale atunci când luam în considerare ambiguităţile şi contradicţiile pe care nu le puteam explica.

Întreaga mea creaţie se focusa asupra răspunsurilor pe care le-aş fi putut obţine în urma lansării întrebării: "Cât de aproape sunt de împărăţia lui Dumnezeu?" Deodamdată înţelegeam că sunt mai aproape de lucruri decât de Dumnezeu, de zidire decât de Ziditor, de cunoaştere decât de înţelepciune (care este mai mult o formă de manifestare a lui Dumnezeu în plan

emoţional, comportamental, intelectual).

Cu ajutorul ştiinţei trasam graniţele dintre real şi ireal într-un spaţiu fără coordonate. Practic regândeam lumea şi o aşezam într-un sistem gândit special, astfel încât să optimizez la maxim procesul de construcţie al unor idealuri înalte de cunoaştere. Sensurile degenerau într-un ansamblu de simboluri arbitrare care îndepărtau profanii de adevărul ce sălăşluia înăuntrul limbajului, conceput şi transmis mai mult ca o filosofie.

Eram încă departe de Dumnezeu, căci chiar dacă acumulasem multă cunoaştere şi multă dorinţă de creativitate, încă nu reuşeam să comunic cu El, cu universul, nu reuşeam să transform materia în energie vitală (asemenea acelui fizician care a reuşit să transforme raza soarelui în energie electrică). În spatele creaţiei există o întreagă filosofie, aşa cum în spatele cunoaşterii trebuie să existe încercarea intelectului de a se pune pe sine fundament al lumii.

În ceea ce mă priveşte, exista o anumită "pudoare" legată de limbajul dezvoltat, care mă împiedica să construiesc şi să multiplic semnificaţiile în contexte noi. Fiindcă mă temeam că acestea ar putea declanşa invidia în rândul experţilor şi controverse în rândul misticilor. Ca să fie general acceptat, compoziţia limbajului trebuia să se uniformizeze şi să se lege într-un tot unitar, garantând formarea unei perspective mai complexe, bine înţelese asupra realităţilor neştiute.

Leadership: Controlul tău asupra elementelor de creaţie duce la acumularea unor experienţe care îţi oferă un anumit grad de înţelepciune în relaţia cu ceea ce te face să simţi că trăieşti din înaltul unei auto-proclamări de atotcunoscător?

Păream a fi stăpânit de un sentiment covârşitor. Căci pentru a demonstra argumentele şi teoriile potrivite, extrăgând asemănările şi deosebirile din toate punctele de vedere legate de tot ceea ce ţine de desluşirea "ambiguului", trebuia ca semnificaţiile cu aceeaşi importantă, dar şi aparent în contradicţie cu realitatea cunoscută, să se întrupeze la rândul lor într-o viziune a limbajului prezent în creaţia mea.

Celebrul scriitor Umberto Eco îşi începe romanul "Pendulul lui Foucault" cu nişte cuvinte extrase din "De oculta philosophia", care parcă pune la încercare autoritatea ştiinţei şi a tehnicilor bazate pe suportul cunoaşterii cele mai înalte:

"Numai pentru voi, fii ai doctrinei și ai învățăturii, am scris această operă. Cercetați atent cartea, concentrați-vă asupra acelei intenții pe care am presărat-o și am strecurat-o în mai multe locuri. Ceea ce am lăsat să rămână ascuns într-un loc am arătat în alt loc, ca să poată fi înțeles de înțelepciunea voastră."

Eu însumi ocupam un loc central în creaţia mea. Iar viziunea mea trebuia să se exteriorizeze printr-un limbaj adecvat, perfect înţeles. Înţelepciunea mea se putea defini în acord cu întărirea convingerii că tot ceea ce reuşesc să asimilez prin procesele cunoaşterii poate duce la un grad ridicat de acceptare şi tolerare a necesităţii de a fi pragmatic în ce priveşte costul eşecului, de a fi sincer cu mine însumi în momentul când creaţia nu se mai supune creatorului şi îl ia în stăpânire.

Ştiinţa este materialul gândirii, este felul în care îl poţi înţelege pe Dumnezeu care a făcut cerul şi pământul (cu toate legile care îl susţin), este muniţie de luptă împotriva oricărei ameninţări asupra idealurilor sale. Ştiinţa este rodul unei creaţii ascunse de ochii curioşi, dar îşi face intrarea din când în când în sufletul oamenilor care sunt pregătiţi să înţeleagă semnificaţia şi miracolul ei.

Leadershipul este munca atât de costisitoare pe care depui în folosul interpretării unei lumi care se distinge printr-o descoperire ştiinţifică rară şi se uneşte cu Dumnezeu prin învăţătura culeasă din filosofia experienţei pe care o dăruieşti celorlalţi oameni.

Izolarea cercetătorului în cursa lungă a leadershipului apare atunci când există o neconcordanţă între gândirea avansată a unui lider şi capacitatea de înţelegere a maselor de oameni care fie că au un nivel educativ deficitar, fie comunicarea prin intermediul limbajului este precar.

În ambele situaţii eşecul va apărea la orizont. Iar liderul va rămâne izolat în propriul "castel de fildeş" în care nimeni nu va cuteza să pătrundă.

Source: https://neculaifantanaru.com/izolarea-cercetatorului-in-cursa-lunga-a-leadershipului.html

Jocul actorului şi subtilitatea regizorală

On Octombrie 12, 2014

Rămâi fidel viziuni tale, edificând creaţia care domină întreaga experienţă generată din interacţiunile cu accentele de creaţie concentrate asupra unui prezent care se repetă.

Diversele sale poziţii sunt redate brusc, una după alta, fără trecerile dintre o atitudine şi cea următoare, adică aproape la fel cum s-ar prezenta o serie de personaje separate, de sine stătătoare, alese de aparatul de filmat – nu după criteriile prezenţei fizice şi spaţiale, ci după gradul de creştere a emoţiei în cursul aceleiaşi acţiuni. Această construcţie de contrapunct domină întreaga scenă şi o supune legilor ei. De aceea regizorul Serghei Eisenstein socoate că lucrul cel mai important este ca totul, începând cu jocul actorului şi terminând cu jocul faldurilor veşmintelor lui, să fie pătruns în egală măsură de acea unică şi determinantă emoţie ce stă la baza polifoniei întregii compoziţii multilaterale.

Aşa apare scena în viziunea lui Eisenstein. În momentul filmării singura sa preocupare este să o stăpânească, să rămână fidel acestei viziuni. „În acel moment personajul Ivan pare a fi absolut singur cu soarta. Nu se întâmplă nimic. Teribilele aparate de filmat îi înregistrează fiecare mişcare, fiecare urmă de emoţie de pe obraz. Din toate colţurile platoului îl urmăresc ochi care veghează ca nu cumva să iasă din câmpul obiectivului, din zona de claritate a obiectivului, din suprafaţa atât de laborios iluminată sau să nu-şi ridice vocea peste nivelul stabilit de operatorul de sunet."

O preocupare exclusiv tehnică aşadar, realizatorul urmăreşte cu obstinaţie ca visul lui să devină realitate. Este dictatorial cu interpretul tocmai pentru a nu lăsa să se strecoare nici măcar o nuanţă care nu s-ar încadra acestei orchestraţii minuţioase. *****

Leadershipul tău se materializează într-o operaţiune profund creatoare, cu extraordinare valenţe de multi-rol, din care radiază emoţia dinaintea unei viziuni care se transmite până în faptă?

Pornind de stadiul actual al cunoaşterii într-un domeniu şi continuând cu stadiul aplicării unor proceduri de ajustare a gândirii, poţi pune în circulaţie anumite puncte de vedere, extrem de specializate, care au puterea să împingă oamenii la noi feluri de a se comporta şi reacţiona conformându-se întru totul instrucţiunilor de montaj.

Important este ca viziunea cu care tratezi un subiect să empatizeze cu sensibilitatea spirituală, cu povestea de viaţă a celor care nu renunţă niciodată şi care îşi decid singuri soarta.

În ceea ce priveşte filmul, montajul se referă la faza finală în tehnica de lucru, care cuprinde selectarea scenelor, stabilirea ordinii și lungimii definitive a secvențelor, mixajul cu acompaniamentul sonor, în conformitate cu succesiunea indicată de scenariu și cu viziunea artistică a regizorului. În leadership montajul are rolul de a maximiza impactul pe care îl poţi avea asupra fiecărei experienţe de viaţă, prin amplificarea eficienţei în actul de creaţie, aşa încât să stimulezi la maxim motivaţia oamenilor de a-şi făuri un destin glorios.

Montajul reprezintă o operaţiune profund creatoare, cu extraordinare valenţe de multi-rol, având potenţialul de a induce subiecţilor nu doar stări şi sentimente, ci şi anumite conduite fără ca aceştia să fie conştienţi de un asemenea fapt sau fără să se poată împotrivi. Concomitent, liderul îndeplineşte rolul de regizor, de observator, de tehnician, de supervizor care „retuşează" din când în când comportamentele celor care vor să joace un rol important

într-o poveste de viaţă cu adevărat impresionantă.

Putem să concluzionăm că leadershipul practicat de un lider-regizor are rol de „generator de tensiune" sau de „stabilizator de tensiune", în funcţie de cât de mult apelează el la cei din jur şi în funcţie de cât de deschişi se arată oamenii în a-i asculta ordinele şi dispoziţiile. Cei care urmează un lider trebuie, deci, să îndeplinească două roluri: cel de protagonist al unei poveşti de film, deci protagonist al unui act de eroism devenit legendar, şi cel de martor al unei realităţi ilustrate de ideea atotputerniciei destinului pus în faţa unui Creator nevăzut care a uitat pur și simplu de cadrul descurajator al vieții.

Leadership: Te foloseşti de funcţia „master" pentru a verifica dacă te poziţionezi în zona de claritate a unei lumi demult uitate, într-un efort deliberat de însuşire a idealismului unui creator care se considera standardul absolut al adevărului?

În loc să-şi concentreze atenţia strict asupra acelor factori generatori de performanţe deosebite, ce pot deveni vitale pentru construcţia aşteptărilor sale, un lider cu valenţe de regizor aleargă tot timpul, ca printr-un nesfârşit labirint abstract, în jurul întrebărilor: *„ Pot încadra o anumită situaţie sau o persoană într-un alt plan de referinţă decât cel comun? "* Într-un fel, el este urmărit de presimţirea că de aici se i va trage eşecul sau succesul plăsmuirii unei realităţi veridice.

Dacă nu eşti capabil să sesizezi ce n-ai făcut, aduci singur dovada nepriceperii tale, şi implicit recunoşti că nu te ridici la înălţimea funcţiei cu care ai fost investit. Din acest motiv liderii sunt deseori dictatoriali cu „interpreţii operei lor" tocmai pentru a nu lăsa să se strecoare nici măcar o nuanţă nepotrivită în minuţioasa lor orchestraţie. Leadership înseamnă să domini de aproape întreaga scenă de transformări şi să o supui legilor tale, adevărurilor tale.

Idealismul unui creator care se consideră standardul absolut al adevărului ţine de nuanţele unei realităţi istorice concrete care poate avea ca şi corespondent simbolul transparent al unui prezent continuu, niciodată încheiat.

Când întorci faptele pe-o parte şi alta, adăugând mici detalii, eliminând sau nuanţând altele, totul capătă noi valenţe, o altă dimensiune, o altă logică. Toate aceste reproduc la scara liderului aspiraţia spre ceva înalt, setea de a se impune şi de a se regăsi pe cele mai înalte cote ale ierarhiei profesionale, apropiindu-se de acea raţiune care justifică orice decizie din perspectiva obiectivului principal urmărit.

Pentru orice regizor, istoria este un prezent care se repetă.

Funcţia „master" verifică dacă te poziţionezi în zona de claritate a unei lumi uitate, a unei istorii trecute cu vederea, şi se referă în principal la existenţa unor restrângeri şi constrângeri impuse de dinamica tot mai accelerată a procesului de creaţie. Poţi edifica o creaţie care să domine întreaga experienţă generată din interacţiunile cu cei din jur numai dacă rămâi fidel viziuni tale şi o înglobezi la nivel de *key-actions* şi *key-results* , chiar cu riscul unei opoziţii.

Leadershipul este priceperea de a prezenta viziunea unei realităţi palpabile ce îşi trăieşte veşnicia în favoarea existenţei unui Creator care a uitat pur și simplu de cadrul descurajator al vieții.

Jocul actorului şi subtilitatea regizorală evidenţiază două entităţi opuse prin natura lor şi care totuşi nu există una fără cealaltă. Prima îngăduie să se expună la orice factor declanşator de reacţii de opoziţie, în urma unei analize minuţioase, însoţite de retuşări ferme

şi adecvate. A doua instanţă încurajează dezvoltarea profesională, sub imperiul unei monitorizări stricte şi a unei presiuni neobişnuite, dar de efect, care respectă proporţia între nivelul de competenţă, responsabilitate şi performanţa individuală.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Jocul celor două cuvinte

On Iulie 08, 2011

Apără-ţi onoarea în caz de eşec, renunţând la orice gând negativ care te distrage de la valorile tale cele mai profunde.

În 2008 Barack Obama, actualul preşedinte al Americii, a obţinut 52 la sută din scrutinul popular, echivalentul a 338 de voturi electorale, faţă de cele 163 ale contracandidatului său republican, John McCain. A fost o victorie apreciată de toţi ca un prim pas către un leadership mai performant bazat pe onestitate, etică şi competenţă.

Dar cel mai mult şi mai mult mi-a plăcut reacţia celui învins.

Republicanul John McCain şi-a recunoscut înfrângerea la scurt timp după ce televiziunile îl anunţaseră drept câştigător pe Obama, şi a avut un discurs considerat „elegant" de către analişti, în care i-a îndemnat pe americani să-l susţină pe Barack şi şi-a asumat integral eşecul.

„ *Ne-am luptat în maniera cea mai dură posibil. Şi pentru că am eşuat, acest eşec este al meu, nu al vostru* ", a declarat McCain în faţa susţinătorilor săi, adunaţi la Phoenix, Arizona. „ *Astăzi am fost un candidat pentru cea mai mare funcţie a ţării pe care o iubesc atât de mult, iar în seara asta rămân servitorul ei* ", a mai spus veteranul McCain." *****

Leadership: Te abaţi de la valorile care au stat la baza ascensiunii tale până la verdictul final?

Dacă o victorie răsunătoare te poate propulsa spre culmile succesului, atunci eşecul, spre nefericirea ta, te poate împinge înapoi. Cel puţin aceasta ar fi părerea unora. Dar, aşa cum am văzut, nu este un adevăr general valabil.

Fără îndoială, în cazul republicanului John McCain înfrângerea a fost doar o altă etapă prin care a trebuit să treacă, o etapă pe care a depăşit-o cu demnitate, cu onoare, adoptând acea atitudine morală specifică liderilor, pe care eu o consider indispensabilă – o atitudine care denotă în mod limpede respectul faţă de adversar, echitatea şi asumarea responsabilităţii pentru eşecul suferit.

Înfrângerea este o mare răspundere pe care trebuie să ţi-o asumi cu fruntea sus, nu cu capul plecat. Trebuie să fii capabil să profiţi de acest moment pentru a te ridica în mijlocul celorlalţi şi a-ţi pune în valoare acele resurse interioare care îţi susţin personalitatea, care îţi definesc leadershipul. Este momentul în care adevăratul tău Eu iese la iveală, când îţi este pusă la încercare tăria de a accepta rezultatul, oricare ar fi el, împlinit sufleteşte că ai făcut tot ce ţi-a stat în putere să învingi, dar analizând în acelaşi timp cauzele care au dus la eşec.

Secretul putintei unei ascensiuni care pune leadershipul în slujba unui ideal mai înalt decât victoria mult aşteptată este dat de întărirea puterii de a fi superior celui care ai fost ieri prin comparaţie cu ceea ce vrei să creşti în tine.

Aşa cum un plămân sănătos şi activ compensează foarte bine pierderea celuilalt plămân – tot aşa un mesaj bine gândit şi împărtăşit cu o convingere absolută, cu o doză de responsabilitate şi cu un sentiment de onoare compensează foarte bine o înfrângere amară.

Când pierzi nu mai ai posibilitatea să schimbi scenariul sau să schimbi cursul lucrurilor, dar poţi să ieşi învingător în confruntarea cu tine însuţi. Şi poţi chiar să îţi creşti uluitor de mult influenţa dacă abordezi eşecul în maniera cea mai eficientă şi mai favorabilă ţie care să transmită un sentiment onest şi un mesaj clar: „Încă nu am fost pregătit să înving".

Leadership: Stăpâneşti arta de a şti să practici trecutul, prezentul şi viitorul, în acelaşi timp, prin forţa dobândită din înţelesurile sădite de adevărurile imprimate de gloria maximei: *„ în toate treburile, să iei în seamă sfârşitul "* ?

Leadershipul este un „joc" cu diferite niveluri de abilitate şi competenţă, în care numai două cuvinte, două repere îţi pun la încercare trăsăturile de caracter: „ *victoria* " şi „ *eşecul* ". Este un joc în care trebuie să fii stăpân pe tine însuţi şi să-ţi înfrânezi emoţiile, un joc din care poţi ieşi învingător sau învins.

Nicio înfrângere nu poate fi frumoasă, dar oamenii cu adevărat valoroşi, înzestraţi cu talent de lider, ştiu să exploateze acele situaţii nefavorabile tocmai pentru a-şi propulsa imaginea şi reputaţia în topul preferinţelor celorlalţi.

Aşa cum un diamant trebuie şlefuit pentru a străluci – tot aşa şi tu trebuie să dai la o parte straturile care îţi umbresc „strălucirea" şi să scoţi la iveală acea latură profundă, luminoasă, care îţi caracterizează personalitatea de om care adoptă fair-play-ul în orice situaţie.

Fair-play-ul se clădeşte pe libertatea de crede în puterea de adevăr a unui ideal suprem, fără ca demersurile tale de punere în valoare a personalităţii să dobândească nişte dimensiuni mai mari decât ceea ce ai de câştigat.

Concluzie: Un mare gânditor spunea că victoria nu trebuie să te îmbete iar eşecul nu trebuie să te dărâme. Este un îndemn spre un comportament temperat în ambele situaţii. Azi o „ *victorie* " te poate împinge spre eşecul de mâine, după cum un „ *eşec* " de azi se poate transforma în victoria de mâine.

În ambele situaţii trebuie să dovedeşti fair-play, să recunoşti calităţile adversarului are au dus la victoria sa şi să-ţi recunoşti înfrângerea ieşind din confruntare cu fruntea sus, cu demnitate, fără a te abate de la valorile tale cele mai profunde – acele valori care au stat la baza ascensiunii tale până la verdictul final. Învingător sau Învins.

Leadershipul este un fair-play din care trebuie să câştige versiunea finală a unui Sine mai înalt.

*** Notă:** - http://www.revista-politica.ro/cum-a-devenit-obama-presedintele-statelor-unite.html

Jocul magicianului

On Noiembrie 07, 2010

Accelerează progresul influenţei tale, găsind acea manieră cu totul aparte de a trezi în oameni sentimentele cele mai nobile.

Contele de Monte Cristo îi făgădui prietenului său Maximilien că îl va face cel mai fericit om din lume dacă va avea tăria să aştepte o lună de zile. Însă Maximilien era ferm convins că iubita lui, Valentine, murise. Timpul se scurse iar el îşi pierduse orice speranţă de a o mai revedea. Nimeni nu-i mai putea reda fericirea, nici chiar contele. Din această pricină voia să-şi pună capăt zilelor. Spera măcar ca Monte Cristo să-i facă moartea mai uşoară.

- Ascultaţi-mă, conte, cum e ascultat un om care vorbeşte cu degetul întins spre pământ şi cu ochii înălţaţi spre cer: am venit aici să mor în braţele unui prieten. Dumneavoastră, conte, care mi-aţi dat cuvântul dumneavoastră, mă veţi conduce cu blândeţe şi cu duioşie, nu-i aşa, până la porţile morţii. Mă simt la capătul drumului. Şi n-am să merg mai departe. Mi-aţi spus să aştept şi să nădăjduiesc... Ştiţi ce-aţi făcut, nefericit înţelept ce sunteţi? Am aşteptat o lună, adică am suferit o lună ! Am avut încredere în dumneavoastră. Am nădăjduit ! Am nădăjduit, ce? Nu ştiu. Ceva necunoscut, absurd, nesăbuit ! O minune... Care? Da, am aşteptat. Dar degeaba. Doar ca să-mi prelungiţi agonia.

Maximilien rosti aceste cuvinte cu o izbucnire de energie care-l făcu pe conte să tresară. Monte Cristo se ridică, scoase dintr-un dulap încuiat cu grijă un mic cufăraş de argint, în care se afla o substanţă unsuroasă şi pe jumătate solidă. Apoi cu o linguriţă de argint scoase o picătură din substanţa aceea verzuie şi i-o oferi lui Maximilien.

Leadership: Poţi să demonstrezi legătura evidentă între existența formelor de credinţă şi formele de protest la adresa „inadmisibilului", oferind posibilitatea de a deschide o cale către tot ce se manifestă în alte moduri de raportare la realitate?

Încet, fără şovăială, Maximilien înghiţi misterioasa substanţă dăruită de Monte-Cristo. O durere nesfârşită îl cuprinsese. Simţea că moare. Se răsturna în fotoliu. O moleşeală catifelată i se strecura în vine. Ochii moleşiţi i se închiseră fără voie: şi totuşi, în dosul pleoapelor se frământa o imagine pe care o recunoscu, deşi se credea învăluit în beznă.

O apariţie senzaţională şi explozivă. Contele deschise o uşă. Îndată o lumină imensă se răspândi în cameră. Atunci Maximilien văzu în pragul încăperii o femeie nespus de frumoasă. Ca un înger, ea înaintă spre el cu mâinile împreunate şi cu surâsul pe buze. Era Valentine.

Apoi contele, vădit surprins de bucuria lor, le-a spus:

- Fără mine, aţi fi murit amândoi. Va redau unul altuia. De acum înainte nu mai trebuie să vă mai despărţiţi cât veţi trăi. Fie ca Domnul să ţină seama de aceste două vieţi pe care le-am salvat.

Leadership: Reuşeşti să demonstrezi un efect imposibil, condiţionând însăşi constituirea unei situaţii-sugestie?

O situaţie-sugestie, care înlesneşte producerea unui răspuns la solicitările ficţiunii, se fondează pe condiţia determinării unei schimbări de abordare a realităţii într-o experienţă

care devine de neuitat.

Un magician adevărat izbuteşte, în mod paradoxal, prin puterea lui de vrajă, să emoţioneze oamenii până în străfundul fiinţei lor. El izbuteşte să trezească în ei, printr-o manieră cu totul aparte, puternice sentimente de bucurie şi fericire. Izbuteşte să producă nişte efecte benefice, neprevăzute asupra lor.

Ca să devii un lider desăvârşit este necesar să dai impresia că eşti un magician, să devii o persoană care are puterea să realizeze imposibilul, o persoană care, cu o subtilitate artistică remarcabilă, cu o subtilitate regizorală de mare efect, demnă de un mare psiholog, reuşeşte să demonstreze un efect imposibil. Ca apoi oamenii să simtă un sentiment de eliberare, o eliberare adevărată şi înălţătoare.

Ca lider trebuie să fii gata să îi eliberezi pe oameni de orice povară, să-i luminezi, să le alini orice durere, să le vindeci dacă se poate orice rană. Trebuie să fii interesat de fiecare, şi să le transmiţi o speranţă nemaipomenită. Iar sentimentele lor de fericire vor fi cu atât mai profunde cu cât efectul pe care l-ai produs asupra lor este mai surprinzător, extraordinar realizat.

De fiecare data când un magician creează o iluzie, el aduce spectacolul până în punctul culminant, pentru ca, mai apoi, oamenii să se dovedească impresionaţi cu totul. El este capabil să stârnească în oameni un vârtej de sentimente - nota caracteristică a unui magician, să-i seducă prin a-i determina să-i acorde o valoare incredibilă, făcându-şi astfel un titlul de glorie.

Leadership: Alături de un tine lucrurile încep să prindă viaţă, convins că viaţa are valoare doar dacă slujeşti o cauză mare?

Un lider joacă întotdeauna un rol mare. De multe ori joacă rolul magicianului, care trebuie să-şi demonstreze puterea şi să-şi accentueze toate calităţile apelând la efecte uimitoare, miraculoase. Dar mai ales trebuie să demonstreze că, urmându-l pe el, orice este posibil şi că prezenţa lui e necesară - căci are o influenţă benefică.

Alături de un lider lucrurile încep să prindă viaţă. Şi tu poţi fi un "Monte Cristo", să le redai oamenilor într-un mod cu totul aparte starea de bucurie, să îi ajuţi să trăiască din plin sentimente pozitive, înălţătoare, iar ei, drept răsplată, convinşi de abilităţile tale, de superioritatea ta, şi simţind dragostea pe care le-o împărtăşeşti, să-şi înalţe inima spre tine.

Aidoma unui magician, un lider, prin stilul ori maniera sa de rezolvare a problemelor, va putea să trezească în oameni puternice sentimentele cele mai nobile.

O cauză mare pe care o slujeşti trebuie privită mai curând ca rezervor al cunoştinţelor acumulate, fiindcă îţi îngăduie să refaci cu exactitate secvenţele trecutului şi să le foloseşti în situaţii limită.

Jocul magicianului, care se desfăşoară pe un plan superior, te inspiră, te face să trăieşti. În jocul pe care magicianul îl creează se poate observa talentul pe care îl are şi cât de mult suflet pune în ceea ce face.

"Jocul" unui lider se aseamănă mult cu cel al unui magician. Se bazează pe încredere şi forţă emoţională, dar şi pe strategie. Iar strategiile nu se lasă la voia întâmplării, căci vor cauza derută şi nedumerire.

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Jocul sufletului

On Ianuarie 09, 2011

Străduieşte-te să pătrunzi în interiorul teritoriului care îţi poate permite să-ţi exprimi latura "artistică", ca să stabileşti un nivel de rezonanţă comun cu ceilalţi oameni din jur.

Mare dreptate a avut regele Franţei, Francisc I, când a spus că femeile se schimbă adesea. Dar el nu a menţionat şi faptul că, pentru ca o femeie să se schimbe, ea trebuie să cunoască un om minunat care să-i facă un bine, care să-i învioreze mintea şi care, mai presus de toate, să aibă puterea şi dorinţa de a-i atinge sufletul.

Aş vrea în cele ce urmează să îţi vorbesc despre o scenă din filmul " *Pretty Woman (1990)* " care, pe lângă importanţa pe care o are din prisma leadershipului, întăreşte şi adevărul vorbelor mele.

Sunt sigur că ai văzut filmul, şi ştii povestea. Pe scurt, controversatul om de afaceri, Edward Lewis, angajează o prostituată, Vivian Ward, pe post de damă de companie. Timp de o săptămână ea şi-a îndeplinit acest rol locuind împreună cu el într-un apartament de lux şi însoţindu-l la reuniunile sale de afaceri.

În dimineaţa celei de-a şaptea zi, la micul dejun, Edward îi aminteşte lui Vivian că relaţia lor trebuie să se încheie ziua următoare. Şi, pentru că au petrecut o săptămână minunată împreună, el a aranjat ca ea să aibă o locuinţă, o maşină şi tot ce mai avea nevoie pentru ca să nu se mai prostitueze.

Leadership: Încerci să te detaşezi de starea în care accepţi ceea ce ţi se întâmplă, prin abordarea unei creaţii proprii în care nimeni nu poate pătrunde?

Vreau basmul ! Urmă o clipă de tăcere mută şi dureroasă, în care inima fetei se umplu de duioşie, dar şi de tristeţe. Privirea ei, care era pur şi simplu magică, exprima atâta seninătate, dar şi dezamăgire. Cu un glas în care era uşor să observi o adâncă tulburare, un glas plin de emoţii, de îngrijorare şi de sensibilitate, Vivian îi spune lui Edward, lăsând parcă să se stingă ultima urmă de speranţă pe care o mai avea în suflet:

- Când eram mică, mama mă încuia în pod atunci când eram obraznică, ceea ce se întâmpla destul de des. Şi mă prefăceam...mă prefăceam că sunt o prinţesă închisă într-un turn de o regină rea... Şi apoi, dintr-o dată, un cavaler, cu un cal alb, venea în galop scoţându-şi sabia. Iar eu îi făceam cu mâna. Şi el urca în turn şi mă salva.

Apoi camera este îndreptată asupra lui Edward, care o privea cu nespusă milă pe fata ajunsă în culmea deznădejdii ei. Privirea lui cuprindea toate cuvintele pe care buzele ei nu le mai putea rosti. Focul privirii ei, măreţia destăinuirii visului ei, avură un efect deosebit asupra lui. Se simţea precum acel doctor care, încercând să-şi vindece pacientul, aproape că l-a omorât.

Singura creaţie personală în care nimeni nu poate pătrunde este viziunea unei vieţi încărcată cu regrete, căreia îi trebuie doar un rost pentru a fi împlinită.

Studiul mentalităţilor care stau la baza funcţionarii leadershipului, deci acelor mentalităţi care au cel mai mare impact în comportament şi implicit în relaţia cu ceilalţi oameni, îşi ia tot mai mult avânt. Contribuţii importante ale liderilor la dezvoltarea unei gândiri şi a unei empatii

solide, care pot modela caracterul şi personalitatea oamenilor din jur, salvându-i de la o "damnare sufletească", încep să se afirme din ce în ce mai mult.

Tot mai multe surse par să indice faptul că elita artiştilor în modelarea oamenilor, aflată într-o continuă formare şi reformare, reuşeşte să spargă acea carapace a gândirii materialiste şi dure care nu se mai poate ridica spre nici un orizont spiritual.

Gestionând cu grijă resursele de valori de care dispun pentru a contracara o erodare masivă a încrederii de care se bucură, această elită, deschizătoare de drumuri, găseşte noi ocazii de a merge pe urmele excelenţei şi de a se simţi la înălţime, reevaluându-şi poziţia, atitudinea, modul de abordare, ideile, comportamentele, vorbele şi faptele care pot însufleţi oamenii din jur.

Niciodată câmpurile nu vor rodi cât trebuie dacă nu vor avea suficientă apă. Învaţă din greşelile propriilor tale gânduri şi convingeri limitative, pentru a remedia orice defecte de caracter. Aceasta este singura cale către împăcarea cu tine însuţi şi către asigurarea unei calităţi maxime a leadershipului.

Esti un artist care poate să scoată frumosul din sufletul oamenilor? Străduieşte-te să pătrunzi în interiorul teritoriului care îţi poate permite să-ţi exprimi latura "artistică" - care operează numai cu frumosul din tine şi cu frumosul din ceilalţi oameni. Exprimă-ţi sentimentele. Dezvaţă-te de obiceiul de a purta mănuşi în cadrul relaţiilor cu ceilalţi oameni.

Modelează-ţi personalitatea şi gândirea frumos, aducând un flux constant de vibraţii pozitive în instalaţia de întreţinere a leadershipului. Scoate la suprafaţă acea parte din tine pe care ceilalţi nu o cunosc, ca să ajungi la un nivel mai înalt de existenţă, şi pentru că leadershipul tău să se ridice la un nivel mai înalt de evoluţie.

Leadership: Te detaşezi încetul cu încetul de acea psihologie a aşteptării şi a confirmării propriei valori, pentru a considera imaginea cel de lângă tine o creaţie exprimând sensibilitatea particulară a unui creator de lumi noi?

Un lider pătrunde în lumea celor din jurul lui, făcând apel la partea bună a sufletului lor. Un vers dintr-o melodie foarte cunoscută a formaţiei suedeze de muzică pop, Roxette, sună cam aşa: " *Ascultă-ţi inima, înainte să spui Good bye".*

Acesta a fost şi mesajul pe care Vivian i l-a transmis indirect lui Edward, clarificându-i adevăratele sentimente faţă de el. Ea a fost mai convingătoare, mai sinceră în sentimentele ce trebuiau doar simulate şi nu trăite efectiv.

Aşa cum marele pictor al "realităţii", Millet, i-a conferit copacului înflorit un loc destul de modest în picturile sale – acela de element al unei compoziţii cu semnificaţii literare mai vaste, tot aşa Edward i-a conferit lui Vivian un loc destul de modest în viaţa sa – acela de "element" de companie pentru întâlnirile sale de afaceri.

Dar totul a luat brusc o altă turnură în momentul în care Vivian i-a destăinuit lui Edward, pe un ton natural, prietenesc, marea taină a inimii ei. Prin al ei scurt discurs înduioşător, ea a schimbat totul; a pătruns în sufletul lui şi a reuşit să scoată ceva frumos din el: dragostea şi ataşamentul.

Un om e zgârcit cu sentimentele lui, dar când le dăruieşte o dată, apoi le dăruieşte pentru totdeauna. Pătruns de blândeţea privirii ei, de farmecul ei aparte, de gingăşia cu care s-a

purtat, de sinceritatea ei atât de copilăroasă, şi totuşi serioasă, Edward şi-a ascultat acordurile interioare, şi nu a mai părăsit-o pe Vivian.

" O să fie minunat. O să fie exact aşa cum am visat întotdeauna că va fi. Ca într-un basm, nu-i aşa? " Iar basmul i s-a împlinit lui Vivian, fiindcă şi-a focalizat antenele sufletului ei, spre profunzimile lui interioare. Aceasta este una din cele mai importante chei ale leadershipului.

Niciun alt om nu mai avusese o rezonanţă atât de mare în viaţa ei. Niciun alt om nu mai avusese sentimente atât de profunde faţă de ea.

Visul îşi are proiecţia în imaginarea unei realităţi care nu există decât atunci când citeşti poveşti, dar care a fost în mod intenţionat gândită de Dumnezeu pentru o anumită fază din desfășurarea planului Său.

În **Jocul sufletului** nu te întreci cu nimeni, dar trebuie să salvezi pe cineva. Mai întâi pe tine însuţi, de la un eşec lent, dar dezastruos. Apoi pe aceia care dovedesc o empatie deosebită faţă de tine şi care sunt capabili să scoată ceva frumos din sufletul tău.

Sufletul omului este un tărâm necunoscut şi destul de fragil, cu care nu-i este permis liderului să se joace. Un lider deosebit, care doreşte să rămână lider, trebuie să fie atent cu sentimentele, respectiv cu sufletul oamenilor cu care lucrează.

Trebuie să ai disponibilitatea şi un talent deosebit ca să reliefezi "frumosul" din sufletul oamenilor, pentru ca aceştia să intre în rezonanţă cu tine. Deci, ai grijă la sufletul oamenilor cu care lucrezi.

Source: https://neculaifantanaru.com/jocul-sufletului.html

Jocul vieţii

On Septembrie 24, 2009

Transformă-ţi viaţa într-un joc din care să dobândeşti înţelepciune şi experienţă, rescriind legile pe care ea se construieşte.

Visul unui copil: *„ Aş vrea să pot să mă joc la nesfârşit, orice fel de joc, numai să mă joc ".* Jocurile ne eliberează de stres, ne energizează, ne fac să ne simţim speciali, mai tineri, deseori mai visători şi mai încrezători în viitorul pe care ni-l plăsmuim cu propriile noastre mâini. Ce s-ar face copiii fără jocuri? Ce s-ar face adulţii fără jocuri?

Cu toţii, chiar dacă nu o recunoaştem deschis, îndrăgim jocurile, distracţia, voia bună. Vedem un film de acţiune – un joc tensionat de-a şoarecele şi pisica. Vedem o comedie – jocul comic pe care îl fac actorii. Şi vorba aia: toată lumea joacă teatru. Voluntar sau involuntar toţi suntem părtaşi la jocul vieţii, fie că respectăm sau nu regulile. Două întrebări nu pot fi însă eludate: Care este miza? şi Oare vom fi câştigători?

Cu ani în urmă, în timpul facultăţii, obişnuiam să mă întâlnesc deseori cu colegii şi prietenii mei cei mai buni la sfârşit de săptămână. Dacă afară era cald şi frumos jucam tenis de masă, tenis de câmp sau fotbal, dacă era rece şi urât, stăteam în casă şi jucam cărţi sau Monopoly.

Odată, în timp ce jucam, nepoţica prietenului meu se uita cu atenţie la noi din fotoliul din stânga camerei, fără să se mişte. Avea o carte deschisă în braţe, groasă, cartonată, de culoare maro închis. La o privire mai atentă se putea desluşi autorul şi titlul operei: *"Jules Verne – Ţara Blănurilor"* . Dar nu citea deloc. Nu se putea concentra din cauza noastră. Căci cum poţi să citeşti o carte când în preajma ta se află un grup de persoane care se distrează cu un joc interesant şi interactiv? Ca orice alt copil voia şi ea să ia parte la joc, nu sa se simtă ca într-o colivie, neinclusă în spectacolul jocului.

Ne privea cu mare atenţie: fiecare mutare pe care o făceam, cum dădeam cu zarul, cum mutam pionii, cum împărţeam banii, cum împărţeam jetoanele, ce vorbeam, ce spuneam, cum ne amuzam. Pe faţa ei se putea citi uimirea precum şi o bucurie de nedescris ca atunci când aştepţi la rând la îngheţată, însă în sufletul ei cred că era tristă. Ea nu era băgată în seamă de nimeni. Ar fi dorit să se joace şi ea cu noi, să arunce zarurile, să încaseze banii.

În ochii ei verzi albăstrui se puteau citi cu uşurinţă cuvintele: *„ Aş vrea şi eu să mă joc cu voi, vă rog să mă chemaţi şi pe mine să mă joc. Vă rog, vă rog, vă rog… "*

Leadership: Te comporţi contrar compromisului de a supune unei judecăţi aspre ceea ce se consideră a fi efectul unei disproporţii durabile între valoarea dobândită prin captarea atenţiei şi rezultatul experienţei de ascultare?

Aşa cum un părinte trebuie să-şi educe întotdeauna copilul din lecţiile pe care el însuşi le-a învăţat, cunoaşterea trecând astfel din generaţie în generaţie şi devenim tot mai înţelepţi – tot astfel liderul trebuie să-şi disciplineze eficient emoţiile, gândirea şi practicile din lecţiile învăţate de la ceilalţi, şi cu cât îşi va exersa capacitatea de înţelegere cu atât îşi va modela mai frumos caracterul şi cu atât valoarea leadershipului său va creşte.

Fiecare dintre noi poate exercita o influenţă mai mică sau mai mare asupra celorlalţi. Uneori nu ne dăm seama cât de important este ceea ce facem, modul în care ne distrăm sau cum ne desfăşurăm activităţile. Dar lumea ne priveşte, ne studiază curioasă, de aproape sau de la

distanţă, voluntar sau involuntar.

Oamenii sunt convinşi sau impresionaţi de „jocul” tău? Dacă da, îi încurajezi să participe şi ei? Ştii să evaluezi sentimentele şi dorinţele lor? Te concentrezi în special pe furnizarea de indici care să-ţi care să-ţi dezvolte continuu evoluţia? Atitudinea ta este factorul cheie ce îi face pe oameni să se alăture jocului tău? Crezi că este necesar să-ţi regândeşti orientarea către oameni? Care crezi că e primul pas pe care trebuie să-l faci în acest sens?

A capta atenţia cuiva este începutul procesului de însufleţire, în timp ce rezultatul experienţei de ascultare este asociat cu apariţia unei forme de răspuns la satisfacerea unei nevoi emoționale.

A te comporta contrar compromisului de a supune unei judecăţi aspre ceea ce se consideră a fi efectul unei disproporţii durabile între valoarea dobândită prin captarea atenţiei şi rezultatul experienţei de ascultare, înseamnă să-ţi înregistrezi prezenţa în viaţa oamenilor fără să te convingi de rostul tău printre ei.

Leadership: Încerci să produci însufleţire şi entuziasm prin tot ceea ce faci, când nu ştii ce decizie să iei in contextul transferului de cunoaştere?

Acasă, la locul de muncă, pe terenul de fotbal, în oraş la plimbare, peste tot sau aproape peste tot în jurul nostru se află ochi care ne privesc fiecare mişcare cu mult interes. Dacă maniera în care ne desfăşurăm activităţile este interactivă, utilă şi dinamică, dacă inspiră încredere, seriozitate, bucurie şi entuziasm, toţi cei din jurul nostru, vor dori să ni se alăture, să ia parte la „jocul” nostru.

Prin urmare dacă dorim să avem un impact pozitiv asupra vieţilor altora, atunci trebuie să ne străduim să producem însufleţire şi entuziasm prin tot ceea ce facem, prin pasiunile pe care le avem, prin dăruirea şi strădaniile noastre faţă de domeniul în care activăm; să căutăm să emanăm cât mai multă bucurie şi fericire în jurul nostru.

Ca lider trebuie să ai capacitatea de a inspira încredere şi de a însufleţi pe toată lumea din jurul tău. Nu vei putea să conduci o echipă, să o îndrumi pentru îndeplinirea unor scopuri clare şi precise dacă nu eşti capabil să-i stimulezi pe membrii ei, să-i entuziasmezi, să le dai avântul de care au neapărată nevoie în realizarea planurilor tale.

Prin transferul de cunoaştere şi înţelepciune mai ales către tânăra generaţie, care este un dat esenţial al învăţării, ca şi al exercitării oricăreia dintre funcţiile intelectului, se poate ajunge la un fel de inversare de roluri care creează o confortabilă stare de bună dispoziţie. Cel care ascultă devine un pol de informaţii, iar cunoscătorul devine efectul unei stări de graţie şi de reflecţie asupra fiinţei interioare.

A nu şti ce decizie să iei în contextul transferului de cunoaştere este similar cu a fi un explorator de oceane care nu şi-a terminat niciodată călătoria. Decizia de a promova o înţelegere nu este acelaşi lucru cu înţelegerea pe care o capătă omul asupra lumii sale interioare. Această înţelegere îi permite omului să nu se mai teamă de ceea ce simte în el? Îi dovedeşte lipsa de realitate a unor convingeri despre el, care îl fac să sufere?

Însufleţirea pe care o produci trebuie să fie la fel de stabilă precum cea a promovării cunoaşterii care te descoperă pe tine în ceilalţi oameni.

Concluzie: Viaţa e un joc care te face uneori să surâzi, alteori te întristează, are reguli scrise

şi nescrise pe care ai datoria să le cercetezi, să le accepţi, să le upgradezi sau chiar să le schimbi dacă nu ţi se potrivesc. E un joc în care participarea este obligatorie dacă nu vrei să fii catalogat ca anormal şi băgat într-o lume paralelă, ca aceea a bolnavilor. E un joc din care din când în când câştigi sau pierzi dar din care dobândeşti înţelepciune şi experienţă - acestea fiind marile beneficii ale jocului vieţii.

Source: https://neculaifantanaru.com/jocul-vietii.html

Jurnalul unei călătorii astrale

On Aprilie 16, 2018

Transformă-ţi realitatea într-o formă de artă, fiind unicul reper al unei presupuse unităţi vizuale despre cum trebuie gândită o viaţă care a învins timpul.

Am realizat cu mare drag lucrări ce au făcut înconjurul lumii, de-a lungul unui timp proiectat adesea în fantastic, în care încă vibrează nostalgia unei vieţi trăită secole de-a rândul ca o culoare roşu-intens aruncată în nemurirea unei clipe de glorie. Viaţa mea, desfăşurată spre ideea de autonomie estetică, reprezentând ideea de echilibru și armonie între părțile care compun un întreg, în afara noţiunii de kistch, este o operă care nu vibrează decât sub puterea amintirilor pe care le însufleţeşte privirile artistului, ca un fel de încercare de a străpunge întunericul unei lumi plastice printr-o suflare de gust ilustru.

În mod original, am scris mii de pagini ca să înţeleg viaţa din perspectiva creatorului care încearcă să modeleze o nouă realitate prin simpla reproducere mecanică a trăsăturilor cuiva etern, etalon al perfecţiunii, în freamătul unei aşteptări crescânde a ceva ce este iminent, numai ca să mă înţeleg pe mine în ansamblul resorturilor adânci ale unei opere care se vrea, măcar în intenţie, dezvoltată pe numeroase paliere stilistice. Nu mi-am închipuit că voi trăi mai mult decât numărul paginilor mele.

Frumuseţea pe care am creat-o ca promisiune a alterităţii, de suspendare între plauzibil şi ireal, între firesc şi misterios, rezidă din acea discreţie a imaginii pe care lumea o formează într-un univers infinit care, din perspectiva conștiinței ultime, este doar un vis. Forma vie a acestei frumuseţi am extras-o din tratatele de pictură ale lui Leonardo Da Vinci, legat de faptul că sufletul artistului trebuie să fie oglinda care reflectă în mod obiectiv natura aşa cum e ea, ca rezultantă timp-spaţiu a patru factori cosmici: invariabilitate şi rectitudine, perfecţiune şi unitate.

Totul se poate întâmpla şi totul poate fi narat şi acceptat. N-am izbutit decât să mă izolez într-o lume a altor dimensiuni, a marginilor, în care credeam că ceea ce este normal nu-i altceva decât o excepţie aparentă de la regulă, un amestec ciudat între realitatea enigmatică în care fiecare lucru este însuşi contrariul său şi dialogul aprins cu un Dumnezeu ce-şi închipuie că poate fi văzut oriunde şi în orice. Singurul punct de plecare al unei opere bogate, stimulat de o cauză vitală, este viziunea unui drum fabulos fără întoarcere.

Leadership: Una din direcțiile tale de evoluţie este de a aborda o operă de artă dintr-o perspectivă estetică marcată de credinţa într-o realitate supremă?

Credinţa în ceva mai înalt este puternic legată de curajul de a nu renunţa la ceea ce eşti şi crezi, transpus într-o operă desăvârşită, o ţesătură fină de trasee liniare care acoperă întreaga suprafaţă a timpului. Opera zidindu-se în tine, de parcă timpul a făcut o buclă ori s-a prins în nodul unei corzi stelare dizolvate într-o acuarelă vivantă, o simplă problemă de gust față de o altă formă artistică, marcată printr-o perfectă simetrie bilaterală între certitudine şi enigmă, trimite dincolo de imaginea lumii vizibile, spre meleagurile spiritualităţii pure şi a trăirilor mistice.

Iar dacă o asemenea operă încă uimeşte prin prezenţa vie a unei istorii care transcende timpul, în care începutul albului luminii absolute ţese tremurat aparenţele lumii fenomenale, nu-mi rămâne decât să mă opresc o clipă la Holofernes, generalul lui Nabucodonosor care a fost deosebit de crud cu evreii. A fost sedus şi ucis de frumoasa Judith, spre a-şi răzbuna poporul asuprit. Judith Slaying Holofernes.

Aici mă vindec de durerea a cărei greutate o simt apăsând pe imaginea coerenţei mele, a propriei poveşti, cuprins de sentimentul că sunt la egal cu talentul pictorului Artemisia Gentileschi prin natura minţii cu care trebuie să obţin o înţelegere cu timpul, aceeaşi înzestrare cu care este hărăzită fiinţa divină într-o reprezentare a lui Dumnezeu uitându-se în oglindă.

Suprema realitate care m-a format ca om este dialogul desfăşurat între un artist bine pornit pe drumul consacrării şi parcurgerea unui timp şi spaţiu nemărginit, manifestându-se activ prin rememorarea sau plăsmuirea unor imagini care captează momentul trecător în favoarea unor imagini din viaţa de zi cu zi.

Leadership: Imaginea care te inspiră spre a face artă se formează din alegerea pe care o faci o faci în cazul unei duble direcţii?

Abordarea artei, ca mesaj transparent al unei realităţi mai cuprinzătoare, păstrând taina inspiraţiei mereu la limita dezvăluirilor, trădează ceva din conştiinţa unui om care îşi creează tiparele de scop din revelarea unor conexiuni la distanţă cu lumile posibile ale teoriilor artei, în concepţia referenţialităţii imaginii vizuale care implică asemănarea cu modelul unor personaje sau evenimente ce au schimbat crucial istoria.

În viaţă, ca şi în artă, culoarea personalităţii păleşte tot mai mult în faţa acelor conştiinţe creatoare ce îşi fac un rost din înţelegerea responsabilă a faptului că spaţiul de observaţie trebuie colonizat de adevărurile sau aparenţele trecutului. Sângele materiei din care e făcută arta se prelinge dincolo de împlinirea unei nevoi universale, spre o cauză vitală: transformarea omului într-un destin care nu se pierde în negura veacurilor.

Aşadar, imaginea care m-a inspirat să fac artă, în ansamblul resorturilor adânci ale gândiri ce invită la respectul expresiei aplicată în orice convenţie, s-a format din alegerea pe care am făcut-o în cazul unei duble direcţii: reproducerea trecutului dintr-o perspectivă diferită şi redarea perfectă a realităţii dintr-o perspectivă creatoare de semnificaţii general-umane.

Artistul intotdeauna alege culorile tabloului din care păstrează 2-3 mostre ca amintire a începutului de drum. Mi-am continuat călătoria spre o destinaţie necunoscută într-un destin de cuvinte care îşi schimbă forma şi se leagă între ele după anumite reguli, în căutarea înţelegerii adânci a întregului din care cândva am făcut parte. Nu-mi este suficient doar să fi existat, trebuie să-mi fie şi dor de mine. Roşul şi albastrul au rămas tot timpul în inima mea.

Totul se poate relua oricând, de oricâte ori. Promisiunea universului este transpunerea dreaptă a cuvintelor din cartea vieţii mele într-o lume a artei, într-o expresie a timpului dintr-un continuum al nemuririi: "Mă voi regăsi atunci când mă voi întoarce".

Leadershipul este imaginea pe care ţi-o construieşti din transformarea ta într-un destin care nu se pierde în negura veacurilor.

Jurnalul unei călătorii astrale surprinde triumful în posteritate al artistului care ştie să exprime foarte bine absolut tot ce ştie toată lumea, dar pe care lumea nu o poate face.

Source: https://neculaifantanaru.com/jurnalul-unei-calatorii-astrale.html

La intersecţia dintre intenţie, stare de spirit şi proces

On Aprilie 12, 2009

Urcă pe o treaptă superioară a evoluţiei tale, administrând corect rezultatele pe care oamenii le aşteaptă de la tine.

În cartea „ *Leadership de aur* ", fondatorul EQUIP, John Maxwell, îl citează pe Stuard Briscoe, amintind de următoarea întâmplare:

Un pastor tânăr oficia o slujbă la înmormântarea unui veteran de război. Prietenii militarului decedat vroiau să facă ceva semnificativ în timpul ceremoniei, aşa că i-au cerut pastorului să îi conducă spre coşciug, să păstreze un moment de reculegere şi să îi conducă afară pe uşa laterală.

Tânărul pastor a făcut întocmai. Însă a apărut o problemă: a ales uşa greşită. Cu „precizie militară", i-a condus pe bărbaţi într-o debara. Întregul grup a fost nevoit să se confrunte cu o retragere grăbită şi zăpăcită, sub ochii tuturor celor care participau.

Leadership: Consideri că tocmai procesul de captare a atenţiei simţite în momentul iniţierii unei acţiuni este cel care defineşte în autenticitatea ta obtinrea unui control de durată asupra a ceea ce se întâmplă?

Picioarele te îndreaptă întotdeauna încotro ţi-s gândurile. A te îndrepta într-o direcţie greşită înseamnă să bâjbâi dintr-un loc în altul ca un orb, iar acest "privilegiu" nu-ţi este permis ţie, ca şi lider. Tu eşti obligat să te concentrezi la ceea ce faci, fără ca gândurile s-o ia razna, căci picioarele te urmează întotdeauna încotro ţi-s gândurile. Leadershipul nu este un fel de hoinăreală, nu este un fel de anulare a raţiunii, nu îţi poţi permite luxul de a-ţi desconsidera datoria.

E ca şi cum ai momi lumea să te urmeze într-o direcţie opusă celei pe care o aşteaptă ei, ceea ce este contrar principiilor de conducere. Un singur pas greşit poate atrage dezaprobarea oamenilor. Puţin câte puţin ei vor începe să se simtă că se îndepărtează de la intenţiile lor iniţiale. După ce se vor urca în „barca" ta" se vor întreba dacă nu cumva au făcut o greşeală să te urmeze.

În leadership va exista mereu o forţă centrifugă cu care vei avea de luptat, o forţă care te va putea îndepărta de la scopul comun care face legătura cu ceilalţi oameni. E mult mai bine ca ei să creadă că toţi paşii tăi au, de fapt, un scop precis, care se vrea a fi atins şi spre care se îndreaptă toate eforturile şi mijloacele tale, altfel rişti să atragi antipatia lor şi să pierzi susţinerea lor. Dacă intenţionezi să urci pe o treaptă superioară a evoluţiei tale, administrează corect rezultatele pe care oamenii le aşteaptă de la tine.

Leadership: Încerci să faci trecerea de la o situaţie la alta considerând că acest lucru va fi cu uşurinţă asociat unei multiplicități de momente care dezvăluie cea mai înaltă trăsătură a percepţiei unei persoane asupra lumii exterioare?

Cea mai înaltă trăsătură a percepţiei unei persoane asupra lumii exterioare este eterogenitatea, adică o activitate care pune în relație elemente diferite prin însăși natura lor, o determinare complexă care pune în relaţie multiple lanţuri cauzale şi variabile intermediare. Pe când leadershipul este caracterizat de uniformitate, lipsa de variaţii în ceea ce priveşte planificarea şi desfăşurarea acţiunilor.

Leadershipul nu este o simplă schimbare de locaţie. Odată ce faci o greşeală, nu-i poţi întoarce pe oameni din drum şi să-i conduci pe altul fără ca ei să nu-şi piardă, măcar un moment, încrederea în tine. Ai curajul să-ţi asumi rolul de lider nepăsător şi iresponsabil?

În caz că vrei să ştii dacă un lider are succes şi este eficient, uită-te în ce direcţie îi conduce pe oameni. Un lider răspunde de oameni, aşa cum răspunde de sine însuşi şi de faptele sale.

Înaintează încetişor, puţin câte puţin, făcând câte o pauză, apoi punându-te din nou în mişcare, pe urmă oprindu-te încă puţin, de parcă fiecare pas trebuie cumpănit şi măsurat înainte de a te mişca. Şi acţionează atât de sincer, încât între tine şi ceilalţi să nu poate fi nici îndoieli, nici bănuieli.

Leadershipul este încercarea de a face faţă unei situaţii din care scăparea poate fi dificilă (sau jenantă) sau în care ajutorul poate să nu fie accesibil, dar cu un singur preţ: de a nu te vedea total alături de tine, cel fără nicio direcţie, de la care n-ai nimic de învăţat.

La intersecţia dintre intenţie, stare de spirit şi proces se află acea acţiune care produce un rezultat menit să încurajeze aceeiaşi acţiune, producând o caracteristică numită dezvoltare.

Nu-i vei putea ţine mult timp pe oameni lângă tine doar dacă ai intenţii nobile, dacă ai o stare de spirit puternică şi dacă te simţi sigur pe tine şi capabil să preiei frâiele unei acţiuni. Leadershipul este mai degrabă un proces de anticipare a traiectoriei pe care alegi să o urmezi. Ca să administrezi corect relaţia cu ceilalţi oameni trebuie să te concentrezi pe găsirea celui mai bun drum.

Aşa cum un arheolog examinează cu mare atenţie un fragment dintr-o ruină, tot aşa tu trebuie să examinezi cu mare atenţie paşii pe care îi propui spre a fi urmaţi, şi în acelaşi timp să urmăreşti reacţiile celorlalţi vizavi de prestaţia ta.

Concluzie: Degeaba ai intenţii bune şi gânduri măreţe. Dacă vorbele tale nu sunt susţinute şi de fapte pe măsura lor, vei bâjbâi pe drumuri întortocheate şi-n acelaşi timp nesigure, vei pierde încrederea şi susţinerea oamenilor rămânând singur să găseşti ieşirea din labirintul pe care singur l-ai creat.

Source: https://neculaifantanaru.com/la-intersectia-dintre-intentie-stare-de-spirit-si-proces.html

Labirintul întunericului

On Decembrie 01, 2011

Adu-ţi contribuţia la dezvoltarea caracterului oamenilor, impulsionând exteriorizarea fiinţei lor lăuntrice.

Îţi aminteşti de această scenă emoţionantă din filmul " *Meet Joe Black (1998)* "? Susan îl conduce pe Joe în biblioteca tatălui ei. Îi spune, arătând cu mâna spre un ceas mai vechi:

- Când eram mică, mama îmi spunea că ai putea să-ţi potriveşti inima după ceasul acela."

- Şi poţi? întreabă el.

- Nu am încercat niciodată... Până acum.

Joe îi zâmbi cu simpatie. Avea impresia că înţelege ce era în sufletul ei, dar, literalmente, nu bănuia nici pe jumătate. Simţea că emoţiile îi sporesc. Preţ de câteva secunde o examină în tăcere. Nu mai fusese niciodată până atunci atât de izolat de ceea ce cunoştea, nu fusese niciodată confruntat cu un asemenea impact al sentimentelor necunoscute. În mintea lui sălăşluia un întuneric de nepătruns.

La rândul ei, Susan nu avea niciun punct de reper, nimic care să o ajute să deosebească realitatea de iluzie, care să o ajute să perceapă sentimentele din sufletul lui. Era ciudat, enigmatic, înfricoşător, dar într-un fel care stârnea emoţie, nu într-unul care s-o facă să se simtă ameninţată în vreun fel. Efectul întunericului asupra simţului ei de "orientare" deveni de o importanţă secundară.

Nu avea nevoie să înţeleagă totul despre esenţa lui. Simplul impact al acestui pas fundamental - apropierea de el, dorinţa de a i se dărui în ciuda faptului că nu putea să pătrundă necunoscutul din el - era suficient pentru a-i stârni interesul. Îl privi cu acea speranţă, bucurie, credinţă, mulţumire sufletească pe care o cunoaşte numai o inimă pură.

Susan părea să-i citească gândurile lui Joe: " *Nu cunosc viaţa, nu cunosc simţământul acela care îţi dă fiori extraordinari, care se numeşte iubire.* " Dar în acelaşi timp părea să-i spună: *"Nu-ţi fă griji în privinţa asta. Într-o zi, vei înţelege."*

Leadership: Destinul tău este predeterminat de exprimarea mulţumirii sufleteşti căreia trebuie să i se asigure o cît mai mare libertate de interpretare?

Dacă spunem că leadershipul implică o anumită modelare a experienţei relaţiilor interpersonale, atunci facem aluzie la o multiplicare a mijloacelor de transmitere direct şi subiectiv a sentimentelor de apreciere, recunoaştere, apropiere, ataşare, mulţumire şi încredere. Aceste mici sisteme de alimentare cu energie pozitivă, dar şi cu o anumită doză de atractivitate, care anulează orice posibilitate de compromitere a credibilităţii, pot fi divers multiplicate.

Ne putem gândi, de pildă, nu numai la impulsurile de transfer a valorii personale, generate de modelul de viaţă şi spiritualitate, ci şi la iniţierea experienţelor de natură spirituală în care destinul este predeterminat de mulţumirea sufletească. Un bagaj considerabil de asemenea

experienţe devine disponibil alegerii individuale a unor noi stări de viaţă, trăite în bucurie şi recunoştinţă.

Omul care vrea să contribuie la asigurarea unui leadership durabil nu se refugiază într-un univers închis, unde nu există probabilitatea de a se angaja în relaţii interpersonale, bazate pe fidelitate şi înţelegere. Ci ceva mai mult decât atât. El devine o combinaţie de atitudini şi ipostaze de manifestare a nevoii şi solidarităţii umane, a simţirii şi inteligenţei care-i dă forţa de transmitere, înţelegere şi preluare a emoţiilor – toate dozate cu exactitate, în funcţie de experienţa de viaţă, după un scenariu aleator.

Înainte de a oferi o libertate de interpretare mulţumirii sufleteşti, cel puţin confortabilă, trebuie să găseşti o legătură directă între ceea ce ţi se întâmplă şi cauzele care au provocat evenimentele care te-au marcat.

Sau, ne putem gândi, de exemplu, la stimularea modelată a factorului uman, sondarea în zăcăminte vaste, încă neexplorate ale celor care participă direct la procesul de formare şi dezvoltare a identităţii ce se desfăşoară într-o dinamică continuă pe întreg parcursul vieţii.

Liderii sunt foarte apropiaţi de acest fel de experienţe. Ei întotdeauna se îndreaptă spre acest orizont al înţelegerii şi împlinirilor sufleteşti, plini de interes şi de avânt pentru combaterea oricărei forme de „opoziţie". Ei nu schimbă direcţia şi nu se orientează către o direcţie în care oamenii fără încărcătură emoţională abandonează, dorind să sfârşească odată cu toată această încercare de formare a unei realităţi cât mai convenabile, susţinute de fineţe, sinceritate şi afecţiune.

Leadership: Fugi de ceva ce nu cunoşti în speranţa de a te elibera de vechile metehne care te-au consacrat unei vocaţii la care se ajunge prin împingerea sinelui dincolo de limitele acceptate de conştiinţă?

Cine fuge de ceva ce nu cunoaşte nu va putea niciodată să se ridice la standardele de motivaţie şi mulţumire sufletească impuse de o stare de moment care trece foarte repede.

Sufletul unui om este făcut din bucăţele de sentimente, din gânduri, dorinţe, emoţii şi valori. Iar îndatorirea ta, ca şi lider cu o mare putere de înţelegere, este să uneşti toate aceste fragmente pentru a scoate la iveală tiparul pur al fiecăruia. Dar pentru asta trebuie să cauţi principiul după care se realizează conectarea lor. Asta se află la îndemâna ta.

Aşa cum vitamina D este produsă în corp prin acţiunea luminii solare asupra pielii, tot astfel vei putea să creşti efectul de rezonanţă al leadershipului tău în funcţie de capacitatea ta de asamblare a stărilor sufleteşti, prin conectarea la acel comutator care aprinde în oameni lumina schimbării şi a devenirii, a revitalizării vieţii lor.

Vei putea să insufli mai uşor încrederea oamenilor în tine dacă pui accentul pe conţinutul lor sufletesc, dacă îi ajuţi să desluşească ceea ce sunt cu adevărat. Pentru asta trebuie să surprinzi aspectele cele mai în măsură să suscite interesul lor, să priveşti în adâncul fiinţei lor, în special din unghiul contribuţiei tale la "refacerea" lor.

Motivaţia unei transformări imprevizibile este ceea ce te surprinde într-un scurt moment de îndoială şi te ademeneşte să o apuci pe drumuri pe care de nu le înţelegi, dar care te schimbă fundamental pentru că le trăieşti prin felul cum le împărtăşeşti.

Pe ce pui accentul în leadership? Fugi de ceva ce nu cunoşti la oameni? Îţi lipseşte acea

dorinţă de a străbate întregul lor labirint sufletesc în căutarea adevăratei lor identităţi? Poţi să-ţi potriveşti inima după ceasul propriilor lor emoţii şi, implicit după întregul lor fel de a fi? Există vreun aspect foarte important în relaţia ta cu oamenii pe care îl treci cu vederea?

Labirintul întunericului este şansa ta de a te conecta la ceilalţi oameni, de a te integra în lumea lor.

Adevăratul caracter al omului este ca un labirint întunecos, umbrit de numeroase sentimente şi emoţii - trebuie să pătrunzi în el, să alungi orice îndoieli, apoi să alegi şi să călăuzeşti sentimentele pozitive spre o sursă de lumină. Cu cât ştii mai multe despre fiinţa lui, cu cât îi înţelegi mai bine adevăratul conţinut sufletesc, cu atât vei găsi mai repede traseul cel mai bun.

Concluzie: În leadership lucrezi cu oamenii şi pentru oameni. Aceştia sunt diferiţi ca educaţie, cultură, caracter şi comportament şi în acelaşi timp sunt diferiţi prin modalităţile de exteriorizare a sentimentelor lor.

Pentru a-i face aliaţii tăi trebuie să ştii să-i cunoşti inclusiv pe cei ascunşi " *în interiorul unei carapace de nepătruns.* " Pornind de la observarea lor atentă şi până la cunoaşterea adevăratului lor caracter, ai de parcurs un labirint întunecos. Dar înarmat cu răbdare, perseverenţă, mijloace de comunicare adecvate vei ajunge să cunoşti sentimentele şi idealurile lor, vei reuşi să-i mobilizezi în vederea realizării ţelului comun care este luminiţa de la capătul labirintului.

Source: https://neculaifantanaru.com/labirintul-intunericului.html

Lasă-mă să dau glas privirii tale

On iunie 06, 2020

Privirea îndreptată asupra ta este privirea pe care o arunci într-o oglindă care spune o altă poveste despre tine.

Aceasta este natura fiinţei mele: *uma ampla realidade afetiva* trecută prin filtrul unei priviri orientate spre opera unui artist care cere sprijinul tuturor forţelor naturii angajate în emanciparea vieţii (individuale şi cosmice), pentru a se putea adresa sufletului celest. Aceeaşi privire trebuie să se potrivească cu acea "descătuşare" absolută a impresioniştilor, care nu poate fi trăită decât în natură. Altfel spus, natura fiinţei mele este natura unei memorii universale chemată să recunoască coeziunea întregului spaţiu pictural în toate straturile unei spiritualităţi desăvârşite, mai vechi, dar mai actuale ca niciodată.

Iată de ce continui să-mi pun experienţa trăitului suprarealist sub incidenţa unui şevalet plin de culoare, în condiţiile de excepţionalitate a elaborării unei picturi numite *Altforisthesses* , sau "Puterea de reprezentare a naturii prin artă". Fiindcă şi eu sunt o pictură şi trebuie să mă păstrez viu, pentru totdeauna, în memoria unei imagini expresiv percepută, suficient de complexă pentru a nu-şi mai justifica dublura în lumea reală. Oglinda în care mă privesc chiar acum este însăşi privirea artistului în care se citeşte simţul proporţiei, al culorii, al echilibrului între frumuseţe, formă şi expresivitate.

Cât de desăvârşit am ajuns să mă privesc cu mijloacele de expresie ale unei picturi de mare calitate...

Însăşi lucrarea mea pare un soi de pătrundere într-o realitate sfinţită cu puterea de a da viaţă spaţiului pictural surprins într-o poveste a naturii. Cred că aici îmi caut şi estetica existenţei mele, prin intermediul privirii ochiului care urmărește o imagine reflectată în oglinda unui colţ din natură, pătrunsă numai de durata de viaţă a unei pensule magice, curate şi delicate, care e destul de asemănătoare cu o bijuterie de culoarea smaraldului menit să îndeplinească toate dorinţele.

Leadership: Importanţa pe care o acorzi căutării în artă a unui conţinut simbolic permite înţelegerea propriei fiinţe prin apartenenţa la o existenţă care excede percepţia asupra realităţii lumii într-o experienţă subiectivă?

Cu răbdare, încerc să colorez cu roşu suprafaţa dorită de pe pânza şevaletului. Apoi, cu pensula udă încerc să întind culoarea sângerie pe fundalul unei realităţi care, fără a o fi ignorat prin suprapunerea unei unde luminoase, aş fi preferat să se păstreze într-o pasivitate filozofică până în momentul înălţării spiritului meu la rang de virtute.

Aşadar, ai grijă la compoziţia pe care o prezinţi. Ochiul artistului poate descrie concis și într-o manieră inedită arta de a da coerenţă viziunii unei persoane purtată spre înălţimi mai mari de conştiinţă, de exprimare, de gestionare a emoţiilor, prin mijloace alternative limbajului sacru al lui Dumnezeu: prin culoare, cuvânt, forme, mişcare.

O clipă, încearcă să te pui în locul meu. Caută atingerea privirii mele într-un vis de inspiraţie divină, caută printr-un fond de culori calde, vii, sau intense, şi numai căutând cu însufleţire provocarea ascunsă într-un frumos corp al naturii vei reuşi să te descoperi tu însuţi drept o expresie fabuloasă, devenind misterios. Pictura însăşi este privirea dinspre veghe aruncată într-un vis care te deconectează de la monotonia unei existenţe prea puţin împlinite.

Sau, asemenea unei priviri neîntrerupte, aruncate înaintea unei mări care separă viaţa de ideea de aventură aflată pe celălalt mal, unduindu-şi valurile într-un stil de acuarelă, cu o mişcare universală, folosind o perie moale pentru a obţine un aspect definitoriu al suprarealismului într-o experienţă subiectivă, încearcă să te regăseşti ca dat al libertăţii de sine într-o poveste cu tâlc, intitulată *Admionsferhis* , desemnând înflorirea harică a unui destin ce și-a urmat neșovăielnic vocația Dumnezeiască de călăuză pe cărările artei.

Leadership: Creaţia ta poate reproduce imaginea în oglindă a unui suflet de artist ilustrat prin evidențierea apropierii între orizontul unei lumi vaste şi aspiraţia unei transpuneri a realităţii în monumental?

Doi ochi blânzi strâng în brațe o privire artistică care își caută destinul într-o memorie a realităţii prinsă în mrejele unui timp şi spaţiu deja ignorat de restul lumii. Două entităţi de procesare a imaginii unei conştiinţe puternic ortodoxe, o viziune neaşteptată a naturii şi creatorul petalelor unei roze de flăcări, amândouă fiind oglinzi ale divinului, îşi unesc realitatea în faţa unui şevalet ajustabil.

Efectele acestei duble potriviri spirituale se constituie într-o splendidă filosofie a frumosului şi o nemaiîntâlnită ştiinţă a artei, subtilă şi rafinată.

Niciodată nu am crezut că sunt în stare să posed o exemplară mărturie a unei relaţii dintre mine şi Dumnezeu, dintre doi ochi care îşi suprapun perfect înţelesurile, până la cele mai mici detalii, asemenea unei picturi care rămâne o mărturie a efortului de a avea priză la public, făcută din plăcerea unei aventuri riscante în jurul culorilor şi al formelor de expresie.

Aici, pe undeva, se regăseşte împăcarea mea cu esenţa şi consolarea metafizică, credinţa mea faţă de opera unui plăsmuitor de lumi, considerate ca măsurare a raportului dintre imaginea unei inspiraţii naturale şi aspiraţia unei transpuneri a realităţii în monumental. Iar dacă m-aţi întreba ce este monumentalul, prin intermediul unei picturi care se înscrie în universul sufletului meu nesubjugat, blajin, cuprinzător, atunci v-aş răspunde simplu:

Monumentalul este rezultatul unei dorinţe proiectate asupra unor reprezentări imaginare, cu privire la existenţa unei evocări a lui Dumnezeu în cadrul artei figurative, realiste.

Am mai spus-o demult, şi repet. Arta este mijlocul creatorului de a se constitui într-o viziune pe care ochiul o numeşte "comparaţie". Ea este accesibilă numai cu mijloacele şi tehnicile unei picturi care oscilează între frumuseţea unei linişti profunde, măreţia naturii (inclusiv cromatica ei) şi exerciţiul de rememorare a unei clipe astrale surprinsă într-un motiv de triumf al Eului liric, apărut în ipostaza de Alter-Ego al divinităţii.

Ochii și privirea ajung la un acord asupra sensului pe care îl pune înainte orizontul unei lumi mai vaste, aferente unei alegorii a vieţii aflată sub îndrumarea artistului, situându-l în orizontul unei disperate conştientizări a vocaţiei divine. Când privirea este aruncată ferm înainte, cu nobleţe, cu o abilitate deosebită de înţelegere, asta presupune că ochii sunt conștienți de vastitatea orizontului pe care îl comunică profunzimea unei revelații: *"Eu sunt mai mult decât rezultatul reprezentării unei percepţii exterioare şi a unei imagini conştiente, intenţionate."*

Întrebarea pe care trebuie să o ridice ochii este deja amintită de privire: "până unde se întinde orizontul?"

O privire îndreptată asupra artei presupune să ştii să deosebeşti realitatea de ceea ce nu este decât imaginea răsfrântă de o oglindă, trăgând o linie netă, despărţitoare, între lumea

lăuntrică şi cea din jurul tău.

Lasă-mă să dau glas privirii tale dacă vrei să te imortalizez într-un tablou a cărui tematică, pe lângă cea spirituală, şochează prin ineditul unei asocieri ieşite din comun, în cazul meu, asocierea cu un povestitor care îşi începe povestea cu imaginea sa reflectată într-o oglindă. O oglindă a reinventărilor unui artist complet.

Source: https://neculaifantanaru.com/lasa-ma-sa-dau-glas-privirii-tale.html

Latura artistică a firii mele

On Octombrie 29, 2018

Optimizează-ţi energiile creatoare printr-o reînnoire permanentă a imaginii omului de lângă tine.

Voiam să pictez la fel cum mă privea ea, ca un purtător de imagini adânc legate de viaţa cea mai largă, în aşa fel încât să-mi recunosc menirea în misterul unei poveşti vechi de multe secole. Mi se părea că mă invidiază. Înţelegea totul dintr-o privire a spiritului artistic, simţindu-se parcă concurentă la un alt moment al vieţii considerat ca înlocuindu-l pe cel anterior, asemenea unui străin ajuns într-o lume confuză, încercând să pătrundă misterul adânc al unei opere de artă hrănită din preaplinul unei imaginaţii necontrolate.

Ca să te simţi împlinit trebuie să imortalizezi imediatul clipei tradus la imaginarul perspectivei, de la ipotetic la posibil, având grijă de pasiunea sufletului dispusă în planul simbolistic al punctelor, liniilor, formelor şi culorilor.

Ea era prezenţa miraculoasă ce anunţa înfăţişarea exterioară a lucrurilor, conturul, forma sau densitatea lor materială. Era firea tăinuită a unei realităţi imposibil de a fi supusă prin spirit şi voinţă. Eu păream să fiu suflul vital ce anima toată imaginaţia ei, materia din jur, lumea pe care şi-o crease singură. Căci, la urma urmei, ce ne-au învăţat romanele de dragoste, altceva decât faptul că e bine să crezi în poetica unei înclinaţii spre imaginaţie şi reverie?

Într-un anumit sens, experienţa de creaţie îşi spunea şi aici cuvântul înaintea talentului, anume că în anumite împrejurări, când cineva îţi soarbe din priviri răspunsul la toate întrebările, când ţi se pare că faci parte dintr-un întreg mişcător care se produce numai în materie de culori, nuanţe şi proiectări în imaginar, abia atunci recunoşti că ceea ce-ţi lipseşte cu adevărat este capacitatea de a face pe cineva să te memoreze într-un spaţiu fără margini.

Înţelesul unei tinere ambiţioase, aducător de rezultat palpabil în câmpul unei arte fără cusur, este corespunzător dorinţei de a face o comparaţie între ceea ce ţi se spune că eşti şi ceea ce poţi oferi în materie de frumuseţe.

Leadership: Poţi pune în prim planul privitorului arta ca spaţiu de creaţie al unei poveşti de care nu te poţi despărţi, etalând interpretări ale unei părţi din realitate care transmit emoţii pline de taine metafizice?

Iertaţi-mi îndrăzneala, frumoasă domnişoară, căutaţi probabil firescul din care se hrăneşte existenţa sinceră a sentimentelor mele, povestea din spatele picturilor mele, acele firimituri de îngrijorări şi speranţă care se sustrag cuprinderii definitive a artei, la acestea adăugându-se trăirea intensă ce v-o poate oferi participarea estetică la cadrul unei lumi noi.

Promit să nu vă dezamăgesc aşteptările, în termeni expresionişti, căci nu voi provoca exagerarea unor elemente formale precum culoarea, suprafața și patina, pentru a exprima narațiunile emoționale în imaginile unei naturi ce aşteaptă semnul despărţirii realului de ireal. Arta mea este o plămădeală a imaginaţiei şi a dorinţelor ascunse pe care prefer să nu le reproduc într-un tablou de-o frumuseţe de basm, cu toate că mă tentează.

Vederea întreagă a unei tinereţi feminine este legată strâns de sensul vieţii ce lucrează cu puterile întăritoare ale artistului doritor a-şi prelungi înţelegerea despre artă punând condiţii exagerate despre constituirea unei identităţii vizuale marcante, evocând numai sentimente de

admiraţie faţă de puritatea frumosului. Sensibilitatea ei pare să aparţină unei lumi imaginate dintr-o insistentă preocupare artistică, o lume care încearcă să te convingă că nu există moarte, ci doar o continuare a viselor.

Altfel spus, fiinţa aceasta care inspiră iubire şi admiraţie se vrea mai mult decât o modelare anticipată a particularităţii trăirii de mare intensitate în care se imaginează omul atunci când dobândeşte ceva peste aşteptări. Predominant, ea te invită la o viziune adolescentină a trăirii într-o zodie ce aboleşte timpul şi te poartă în lumile absolutului, trădând pe această cale o intenţie de exteriorizare frapantă a stărilor sufleteşti conştient controlate. Tot mai mult, ea trădează acea putere de emoţionare a poeziei liniilor sau a senzualităţii cromatice, pe care un artist trebuie să ştie să le folosească în scopul surprinderii unei licăriri de expresie într-un portret inedit.

Leadership: Eşti traversat de preocuparea de a te reinventa într-o nouă dimensiune estetică, încât să descifrezi prin intuiţie o lectură ascunsă pe fondul unei inteligenţe care a întâlnit la timpul potrivit şcoala gândirii - sortită exprimării prin limbaj vizual?

Un artist talentat intră totdeauna în vibraţie cu pregnanţa imaginii care îl răscoleşte, fără să-şi permită o altă inspiraţie din afara muzei sale. Din acest punct de vedere, cred că mă asemăn foarte mult cu domnul Cunningham stând de vorbă cu domnişoara Westcott, dintr-un roman al scriitoarei Mary Balogh.

"Permiteţi-mi să vă explic oarecum procesul de creaţie. Vorbesc numai cu persoana pe care vreau să o pictez, o observ şi o ascult. Ajung să o cunosc cât se poate de bine. Fac schiţe în timp ce vorbim şi după aceea îmi aleg tematica prin apelul la o realitate pe jumătate simbolică, încât să cultiv misterul pe care ea să-l urmărească cu sufletul la gură. În cele din urmă, când mă simt pregătit, fac o schiţă finală şi pictez portretul după ea. E un proces lent, care ia mult timp. Nu poate fi grăbit. Sau variat. E puţin haotic, poate, dar aşa lucrez eu.

Într-adevăr, în procesul creator nu există nimic ordonat. Poţi să îi dăruieşti timp, efort şi disciplină, dar dincolo de asta nu prea ai control asupra artei care vine din suflet. Nu sunt sigur că acesta este cuvântul corect, dar nu am fost niciodată capabil să mă gândesc la altul mai corect, fiindcă arta mea nu pare să vină dintr-o parte conştientă a minţii."

Leadership: După tot ce ai trăit într-o clipă de inspiraţie, continui să-ţi pui întrebări asupra realităţii pe care o percepi prin amplificarea misterului existenţial şi a rolului imaginarului în conturarea acesteia?

Ea pare învinsă de o anumită neclaritate în aprecierea corectă a imaginii de ansamblu, într-un apriori al facerii unei valenţe de cugetare asupra unui lucru de care mulţi se feresc să-l recunoască. Negreşit, simpla ei prezenţă este un semn de reverenţă şi neuitare a artistului care parcă acţionează în sensul unei gândiri iluzioniste, nepermiţându-şi luxul de a prezenta o lucrare finală impecabilă fără a ţine cont de ce-şi doreşte să vadă cineva mai puţin experimentat în privinţa fenomenului expresionist.

Dialogul cromatic dintre roşul pal al buzelor tale şi aspectul transparent al privirii pierdută puţin în visare, relevă sensibilitatea unei îndrăgostiri de frumosul unui poem izvorât din veşnicie. Admirabil, eşti asemenea celui ce mai întâi îşi imaginează o întâmplare, până ce o acceptă ca pe o realitate, apoi o pune în stare de vis. Eu fug de realitate, fug dar mă întorc tot timpul la ea şi o aştern pe hârtie într-un desen ce pare a fi răspunsul la toate enigmele lumii.

De aceea, nici n-aş îndrăzni să te conving de plasticitatea şi dispoziţia eidetică a celui care mângâie cuvintele cu şarmul artistului desăvârşit, cu acea tuşă plină de înţelesurile unei

poveşti fără sfârşit. Ci aş face în aşa fel încât totul să pară că vine de la tine, cu toate dorinţele inimii tale de a se elibera cât mai repede de penibila anxietate instalată în faţa orizontului necunoscut ce urmează să fie revelat prin creaţie.

Nici până acum nu m-am hotărât în ce mod ar trebui să te înţeleg, fără a ignora confuzia voită ce face parte din colajul suprarealist al unei vieţi plină de visare, imaginată ca o extindere a dorinței de a explora potențialul unei priviri sincere care se ridică curioasă spre înaltul unei alte lumi. A aceleia pe care, într-un anumit fel, ai părăsit-o.

Nu degeaba, concepţia pe care mi-o fac despre artă este asemănătoare cu privirea curioasă a nou-intratului într-o lume fără ieşire, ca o modelare anticipată a particularităţii trăirii în care se imaginează cosmogonia unei prietenii suspendate în alternanţa de tonuri roşu-amurg şi cafeniu-gălbui.

Leadershipul poate reprezenta farmecul pe care îl găseşti într-o creaţie a cărei putere de persuasiune depinde exclusiv de folosirea eficace a perspectivei (de esenţă comunicativă) dintre ceea ce poți realiza prin reperul "Forever" şi ceea ce este ascuns dincolo de o presupusă aparenţă numită "Doza de ficţiune".

Latura artistică a firii mele o poate înţelege numai domnişoara aia tânără şi frumoasă, cea care a adunat atâtea date despre mine, atât în favoarea mea, cât şi în favoarea artei, plonjând în gândurile mele cu elanul unui vis care devine realitate. Ea a ştiut să aplice cu pensula sincerităţii culoarea vibraţiilor sale lirice pe pânza unui tablou care încă este la mine pe perete.

Source: https://neculaifantanaru.com/latura-artistica-a-firii-mele.html

Latura ascunsă a leadershipului

On Ianuarie 26, 2017

Examinează-ţi viaţa printr-o selecţie subtilă a întâmplărilor semnificative, la deschiderea către ceea ce deseori zguduie conștiința și percepţia despre adevărurile profunde ale fiinţei tale.

- Va să zică dumneavoastră credeți în Dumnezeu? întrebă Caderousse, grav rănit. Pentru mine, Dumnezeu nu există !

- Dacă aș fi avut nenorocirea să nu cred până acum, răspunde Monte Cristo, aș crede acum, uitându-mă la tine cum suferi de moarte !

Ascultă, îi spuse mai departe abatele, întinzându-şi mâna spre rănit ca și cum ar fi vrut să-i poruncească credință: iată ce a făcut El pentru tine. Dumnezeul acesta pe care refuzi să-l recunoști în clipa cea de pe urmă a vieții tale: ți-a dat sănătate, putere, o muncă sigură, și chiar prieteni. În sfârșit, ți-a dat viața așa cum trebuie s-o aibă omul ca să fie blând, cu liniștea și conștiința îndeplinirii dorinţelor lui fireşti. În loc să folosești darurile Domnului, atât de rar hărăzite de el pe deplin, tu iată ce ai făcut: te-ai lăsat pradă trândăviei, invidiei, trufiei, beţiei, și în beţie ți-ai trădat unul din cei mai buni prieteni.

- Ce preot ciudat sunteți dumneavoastră, care-i deznădăjduiţi pe muribunzi în loc să-i consolaţi !

- Ascultă - continuă Monte Cristo - când ți-ai trădat prietenul, Dumnezeu a început, nu să te lovească, ci să te prevină !

O a doua bogăție nesperată a coborât din cer asupra ta, ți-ai regăsit din nou banii și liniștea, puteai să reîncepi să trăiești viața la care ai visat. Și atunci, nelegiuitule, atunci ai început să-l mânii din nou pe Dumnezeu. Ai devenit și mai lacom, și mai trufaş, și mai egoist, și mai lipsit de duh. „N-am destul", îți spuneai, când aveai mai mult decât avuseseşi vreodată, și ai săvârşit o a treia nelegiuire, fără rost, fără scuză. Iar Dumnezeu nu te-a mai răbdat și te-a pedepsit. *

Leadership: Ești nevoit să generezi o înțelegere superioară din interiorul cauzei stărilor tale de „orbire" și nu din afara unor condiţionări secundare, pentru a te recunoaşte apropiat de natura lui Dumnezeu?

Omul care își examinează viaţa printr-o selecţie subtilă a întâmplărilor semnificative, la deschiderea către ceea ce deseori zguduie conștiința și percepţia despre adevărurile profunde ale fiinţei sale, nu are ca suport de autoevaluare darul unei viziuni mai clare, nici darul unei minți extrem de intuitivă, înclinată spre cercetare. Poate că întreaga poveste a vieţii trebuie examinată ca o selecţie semnificativă de fapte şi întâmplări subtile, de care conştiinţa omului opune sau nu rezistenţă, printr-o deschidere a sufletului spre cele înalte și luminoase care vin de la Dumnezeu, dar omul deseori nu lasă loc adevărurilor dureroase despre el însuşi să iasă la lumină. Astfel, el se face vinovat de ipocrizie.

Completând tabloul unei vieţi care îşi finalizează experienţele şi îşi încheie zbuciumul unei stări de veghe sau de revoltă din înfruntarea tuturor provocărilor, omul acesta se vede constrâns să-şi proiecteze complexitatea spirituală asupra a ceea ce formează obiectul unei judecăţi de fond, universale. Din care nu lipseşte, bineinţeles, frica de pedeapsă, conştiinţa

păcatelor săvârşite. Iar conştiinţa, numaidecât, înseamnă să accepţi inevitabilul unei confruntări fata în faţă cu dreptatea lui Dumnezeu.

Întotdeauna omul care își propune să reveleze adevărurile care îl alcătuiesc, se vede pus în relație cu ceea ce vine din exterior, cu ceea ce i se aduce la cunoștință, cu ceea ce i se amintește în momentele de cumpănă, pentru a deveni protagonistul unui nou început sau al unui final tulburător. A te recunoaşte apropiat de natura lui Dumnezeu înseamnă să accepţi că tot ceea ce faci cu tot ceea ce ţi se întâmplă este un test al propriei tării lăuntrice, al propriei credibilităţi, al propriului suflet, în faţa unui destin care impune mai întâi suferinţa, apoi bucuria.

Leadership: Evenimentele la care iei parte reprezintă interacțiuni ale unui Egou supradimensionat cu o formă trăire excepţională a vieţii, măsurate independent dintr-o conştiinţă care pleacă din potenţialitatea unui fenomen de profunzime?

Iar una din trăsăturile realismului unui om care își sondează adevărurile rezidă din suma celor două instanţe ale modelului de tranziţie spre o nouă realitate:

O instanţă numită „ *Călăuză* ", provenită din conjunctura evenimentelor cu gust de remuşcări, care îl ajută să epuizeze posibilităţile propuse de integrarea într-un scenariu trist. Și o instanță numită „ *Navigator* " care conține o referinţă despre ceea ce trebuie să se întâmple ca omul să înțeleagă adevărata valoare a ceea ce se dorește corectat prin experiența directă și imediată.

Valabilitatea puterii tale de a-ţi construi o viață semnificativă, care preîntâmpină posibilele dizarmonii în formarea personalităţii, se conturează din necesitatea de a-ţi însuşi propriile experienţe în forma unei recapitulări. Şi, mai departe, putem vorbi despre un fenomen de porofunzime sesizabil la nivel de latură vulnerabilă a personalităţii în cazul în care tot ceea face un om are ca efect o îndepărtare de la comuniunea cu Dumnezeu sau chiar o rupere a acestei comuniuni.

La fel cum proceda Napoleon Bonaparte, obişnuieşte-te să recapitulezi la sfârșitul zilei evenimentele importante, şi gândeşte-te ce anume a constituit o excepție de la regulă, o coincidenţă, o intervenție divină, o avertizare sau o presimțire ! Poţi să găsești o corespondenţă plină de sens între toate acestea?

Ei bine, Napoleon nu a luat în considerare niciun semn, Egoul său fiind supradimensionat de un orgoliu parşiv, de corsican, şi a ajuns să recunoască la finalul vieţii, prin durerea suferită în singurătate, că există un Dumnezeu care nu iartă abaterile de la legile sacre.

Leadership: Rezonezi cu ceea ce se numeşte "trăirea vinei" care îţi permite o atitudine de respect a valorii care depinde de acordul credinţei într-o Putere Superioară, sau eşti mărginit la idei precum "oblonul tras nu lasă lumina să pătrundă înlăuntru" ?

Acest gen de explorare de sine, provocată de contradicţiile dintre cele bune și cele rele, care străbat întinderile infinite ale unor secvenţe existenţiale semnificative din trecut, pune în funcţiune acea libertate a spiritului care îl împinge pe om într-o anumită conjunctură. Și îl face apt de a se constitui ca temei pentru angajarea răspunderii sale în condiţiile exclusive ale unor năzuinţe de înălţare peste trăirea zilnică cuprinsă în marginile strâmte ale nevoilor și grijilor.

Tot așa cum alergiile trec, dar nu se vindecă total, tot astfel anii trec, dar sentimentul oarecum neliniştitor al unei fapte de mult întâmplate se reîntoarce. Însăşi Ego-ul nu iartă

faptele şi fundamentele care le-au generat.

Trăirea vinei, a lipsei de temei a vieţii, a resentimentului, apăsarea inimaginabilă a abandonării, iată câteva din semnalele că te raportezi la o experiență care s-a întâmplat să cuprindă proverbul: „Dă-i omului mintea de pe urmă, adică înțelepciunea finală înainte de a se întâmpla ceva."

Omul care se apropie de desăvârşire este cel care experimentează „trăirea în trezire". Aşadar, încearcă să înțelegi motivele care stau la baza faptelor tale, chiar dacă nu eşti pregătit să înfrunţi adevărurile despre tine însuţi. Cel de Sus veghează, şi nu iartă.

Latura ascunsă a leadershipului privește forma propriei tale existenţe care se întoarce împotriva fondului pe care te-ai clădit. Fă un pas înainte spre întărirea puterii de a se comporta ca un om responsabil, nu ca o oaie care nu se împotriveşte celui ce o tunde.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/latura-ascunsa-a-leadershipului.html

Latura umană a leadershipului

On Noiembrie 20, 2018

Înfrânează-ţi sentimentul de profundă tristeţe pe care îl resimți în fața conştiinţei, nu te lăsa condus de el !

Mă numesc Cella Serghi. Va trebui să vorbesc şi despre mine, cu detaşarea pe care mi-o dau anii care au trecut de atunci. Se spune acum că eram tulburător de frumoasă. Cred că se exagerează. N-am crezut niciodată că sunt frumoasă. Şi tocmai fiindcă eram nesigură de fizicul meu, nemulţumită, eram atât de cochetă, de preocupată să plac. Şi reuşeam, fiindcă eram vie, neliniştită, vibrând ca o frunză la cea mai uşoară adiere, permeabilă la tot ce e viaţa.

Preocupată să plac, dorind o mare iubire împărtăşită, dar viaţa mi-a refuzat tocmai ce căutam. Aveam neliniştea cenuşăresei care şi-a pierdut pantoful. Poate că îmi căutam pantoful vrăjit, poate copilăria, poate pe mine, poate un alt destin decât cel pe care în mod obişnuit femeile îl acceptă. Poate că nu semănam cu nimeni, fiindcă mi se părea că trebuie să iau mereu totul de la început şi totul să înceapă cu mine.

Nu ştiu cum am înţeles, sau am simţit, că numai săvârşind ceva neobişnuit voi fi eu însămi. Dar căutam, mă căutam... Era o căutare ce mă ţinea într-o permanentă stare de veghe, într-o nelinişte pe care o transmiteam, parcă mă opream şi întrebam pe cei dimprejur pe unde s-o iau şi fiecare simţea că ar fi un ghid posibil şi se apropia. Dar eu, ca în jocul în care cineva te îndrumă ca să găseşti obiectul ascuns, spunând doar "rece", "călduţ", "cald", "fierbinte" (după cum te apropiii sau te îndepărtezi), eu căutam "focul".

Leadership: Poţi să zdrobeşti angrenajul timpului fără aparentă esenţă în care ai devenit doar o simplă rotiţă, având în permanenţă asupra ta o anumită perspectivă: tu însuţi în interiorul unei lumi care se neagă şi se afirmă în acelaşi timp?

Ai curajul să lupţi contra acelui factor care te înţepeneşte într-o stare de negare a micilor şi marilor bucurii? Te simţi abandonat într-o lume plină de aşteptări ireale sau mult prea înalte în raport cu şansele tale de a le satisface? Eşti cuprins de simţăminte sărmane şi sumbre care te stăpânesc în întregime? Care este natura legăturilor care se stabilesc între elementele tale definitorii? Abandonezi valorile cele mai de preţ, tot ceea ce consideri ca fiind raţiunea unor noi alegeri? Care este unicul component din sistemul care te defineşte ca om, ce poate reacţiona într-o unitate de timp, pe un anumit traseu?

Marele magnat american Warren Edward Buffett spunea: *"Preţul este ceea ce plăteşti. Valoarea este ceea ce capeţi."* Aceste cuvinte cuprind o bogăţie de semnificaţii, însă şi un înţeles care acoperă toată esenţa existenţei noastre.

O lume care se neagă şi se afirmă în acelaşi timp este o enciclopedie a deşertăciunii care spulberă existenţa tuturor celor ce locuiesc pe tărâmul unei povești greu de acceptat, cu care poate nu te vei mai întâlni niciodată, dar o vei regăsi de nenumărate ori în amintiri. Adu-ţi aminte că într-unul din visele tale, în care ţi-ai întemeiat o nouă lume cu rol simbolic de alungare a oricăror regrete şi dureri, a apărut un personaj pe care nu l-ai recunoscut imediat, dar care te-a marcat pentru faptul că ţi-ai dat seama că i-ai distrus posibilităţile de a deveni un înlocuitor definitiv al realităţii.

Iar un timp fără aparentă esenţă este o întrerupere a vieţii pline de idealuri. La un moment dat, în visul tău, în care ţi-ai întemeiat o adevărată împărăţie a gloriei, o strălucire fără

măsură, ţi-a apărut un bătrân gârbovit, împovărat de ani, care încerca să se dea adolescent. Bătrânul acesta părea că şi-a asumat de ani buni rolul de a-i întâmpina pe străini, fiind cu atât mai trist cu cât era mai înflăcărat să fie observat.

Simţirea pe care o experimentezi în tăcerea unei priviri retrospective asupra vieţii poate fi o dovadă a virtuţii de a crede în tine însuţi, sau o consecinţă a tendinţei de a te resemna. Trăind iluzia complexă a unei realităţi ce intră în şoc frecvent, care te înconjoară şi te ţine prizonier într-o stare de incertitudine, zvârlindu-te în abisul insondabil al deznădejdii, vei ignora esenţa vieţii şi scopul primordial al egoului (de a creşte percepţia valorii personale).

Acesta este de regulă preţul pe care îl plăteşti cu vârf şi îndesat, consecinţa stabilirii unor legături cu alţi indivizi, de o altă speţă, care nu au avut conţinutul corespunzător propriilor tale aspiraţii.

Un om înzestrat cu virtutea respectului de sine îşi biruieşte neputinţa de a reacţiona în faţa dezamăgirilor de orice fel, prin exerciţiul confruntării cu imaginea unei lumi care se relevă doar în anumite condiţii de observaţie a lecţiilor de viaţă care îl motivează să-şi înţeleagă mai bine traseul de urmat.

Valoarea personală, care de multe ori are ca rezultat o totală neconcordanţă între preţul cerut şi cost (ceea ce vrei să obţii de la viaţă şi ce eşti dispus să plăteşti în schimb), se reflectă în alte indicative, în nivelul de performanţe profesionale pe care le înregistrezi - în raport cu nivelul tău de implicare în viaţa personală. Această valoare atinge pragul zero dacă raportul nu este de continuitate, ci de ruptură.

Oamenii cei mai încercaţi de viaţă nu-şi găsesc strălucirea acolo unde luminează soarele, ci acolo unde domneşte întunericul nopţi, când se aprind şi se admiră stelele pe cer - ele indică drumul spre adevărata înţelegere de sine.

Ca şi Cella Serghi, oamenii înzestraţi cu virtutea de a se întrema după o încercare grea pun pe primul loc esenţa existenţei lor. Dacă nu vrei să cazi în deznădejde şi să înţepeneşti într-o negare a realităţii, dacă nu vrei să te transformi într-un roboţel lipsit de direcţie, dacă nu vrei să cazi într-o extremă compromiţătoare şi lamentabilă, dacă nu vrei să fii chinuit de tendinţa de a te închide în tine, atunci străduieşte-te să zdrobeşti angrenajul timpului fără aparentă esenţă în care ai devenit doar o simplă rotiţă.

Străduieşte-te să înlături, să te eliberezi, să previi acele circumstanţe în care neajunsurile, aspiraţiile îşi dau arama de faţă. Rupe legăturile care te ţin în captivitate, care te-ar putea descalifica definitiv din cursa spre marele premiu: deplinătatea. Cea mai importantă lecţie de viaţă pe care o ai de învăţat chiar de la tine însuţi este următoarea: "caută să îţi înţelegi nevoile personale, fără să te adânceşti în neliniştea Cenuşăresei care şi-a pierdut pantoful."

Leadership: Îţi aloci timp pentru dezvoltarea ta personală într-o relaţie de unu-la-unu dintre lumea interioară şi lupta cu lumea exterioară, fără să-ţi asumi privilegiul de a locui într-un spaţiu care adăposteşte doar trecutul unei iluzii?

Importanţa drumului pe care îl parcurgi spre atingerea excelenţei, cu toate adaosurile ei de rigoare, precum capacitatea de a te automotiva sau de a te identifica cu acel ceva care te captivează şi te face special, este în strânsă legătură cu relaţiile pe care le stabileşti cu ceilalţi oameni, mai ales pe plan profesional.

Rolul importanţei acestor relaţii nu este deloc de neglijat, fiindcă ele determină experienţele prin care treci. Conflictele interioare reprezentând un hăţiş de nesiguranţă, partea cea mai

sensibilă din întregul tău proces de funcţionare şi existenţă.

Un spaţiu care adaposteşte doar trecutul unei iluzii poate fi reprezentat de o atracţie care îţi limitează libertăţile personale sau de fidelitatea faţă de un crez care nu-ţi mai este de folos. Situaţia în care te afli prizonier, activ, ca un factor de nesiguranţă pe plan personal, îşi accelerează expansiunea până la limită, găsindu-şi deznodământul în marele val al schimbării. Totul ţine de percepţia ta asupra a ceea ce înseamnă viaţa, asupra a ceea ce înseamnă asimilarea unui mod de a fi, solid şi sănătos.

Relaţia de unu-la-unu între lumea interioară şi lupta cu lumea exterioară este dată de comanda simultană a "frecvenţelor tale de acord", adică de modul în care îţi structurezi sensul vieţii în relaţiile cu ceilalţi oameni. Aceste frecvenţe de tip pulsator care te pun în contact cu tine însuţi, transmit mesaje cu rol de atenţionare asupra oricăror modificări sau schimbări de personalitate datorate celorlalţi.

Susţii o schimbare pe plan profesional care îţi afectează viaţa personală? Care sunt argumentele pro şi contra, pe care frecvenţele de acord ţi le comandă să le iei în considerare?

Leadershipul este deschiderea către o viaţă plenar spirituală care începe cu: "Va trebui să vorbesc despre mine, cu detaşarea pe care mi-o dau anii care au trecut de atunci" şi se continuă cu căutarea unui ideal de esenţializare a trăirii clipei prezente, menit să te ţină într-o permanentă stare de veghe faţă de fluxul schimbător al lumii.

Latura umană a leadershipului surprinde aşteptările unei lumi care se loveşte de nostalgia unei resemnări de ordin spiritual sau emoţional, surdă şi revoltată în acelaşi timp din pricina unor rosturi ale vieţii care nu vor mai fi niciodată aceleaşi.

Condiţia primordială a omului preocupat de Ego-ul şi reputaţia sa nu este aceea de a se accepta înfrânt de limitele propriei puteri sau perspective, ci de a-şi suporta exagerarea cu care îşi urmează tendinţa de a se izola de toţi şi de toate.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Laureatul medaliei de onoare

On Octombrie 20, 2010

Pune în evidenţă consistenţa solidă a caracterului tău, adoptând atitudinea firească a "Omului" care respectă standardele de excelenţă impuse de ceilalţi.

Filmul *"Uncommon Valor (1983)"* prezintă povestea unui grup de veterani ai războiului din Vietnam care se reunesc pentru a salva un fost camarad luat prizonier, care era totodată fiul colonelului în retragere, Cal Rhodes, care sprijinise întreaga operaţiune. Înainte de începerea misiunii, ei se instalează într-o bază unde încep antrenamentele. Antrenamentele zilnice, care erau foarte dure şi foarte complexe, erau supervizate de către Kevin Scott, fost ofiţer din Marina Militară Americană, care cunoştea cele mai recente tehnici de pregătire şi era un adevărat pasionat şi cunoscător al armelor.

Zi după zi, voinţa, hotărârea şi speranţa micului grup slăbea. Kevin Scott cerea mult prea mult de la ei. Situaţia devenise foarte încordată, iar el nu bănuia că mai devreme sau mai târziu energia oamenilor se va risipi.

Leadership: Îţi este tolerată "negarea" cu care încerci să umpli golul dintre ceea ce eşti deja capabil să faci şi ceea ce încă nu eşti pregătit să realizezi singur?

Ce se întâmplă când nu creezi un sentiment de unitate în cadrul echipei?

La un moment dat, în timp ce cărau nişte buşteni groşi, unul dintre ei, maiorul Johnson, a cedat. Nu trebuia să se întâmple aşa. Nu în modul ăsta. Nu când mai aveau doar câteva zile până la începerea operaţiunii. Dezolarea lui era exprimată în întreaga sa atitudine. Nu mai putea face faţă antrenamentelor. Privirea lui intensă, îndreptată spre Kevin, era însă pătrunsă de o ură teribilă.

Ca să dea un exemplu bun celorlalţi, Kevin apucă buşteanul şi încercă să-l duca el mai departe. Dar în acel moment se întâmplă neprevăzutul. Cel mai impunător şi mai masiv dintre camarazi, Sailor, plin şi el de o ură fără margini, dornic să-şi verse tot amarul, se năpusti dintr-o dată asupra lui Kevin şi-l bătu măr.

Sailor nu simţea niciun fel de durere, niciun regret sau ruşine, niciun sentiment de vină pentru lecţia ce i-o dăduse lui Kevin. O voce din interior părea că-i spunea, în timp ce-şi privea "liderul" căzut la pământ: *"Nu simt nimic pentru el, în vreun sens sau altul, cu excepţia faptului că nu mai vreau să am niciodată de-a face cu el".*

Negarea pe care o implică o funcţie de conducere se poate explica prin refuzul de a admite ceva ce se află în dezacord cu opiniile tale, maximizând suma erorilor care apar prin recompensarea lipsei de disciplină sau printr-o condiţionare necorespunzătoare a regulilor ce trebuie respectate.

Leadership: Poţi să-ţi exprimi personalitatea în măsura în care acţiunile şi deciziile tale coincid cu exploatarea liniei de acţiune aferentă unei datorii compromise?

Schimbă-te sau vei fi schimbat. Nimic nu inspiră oamenilor mai multă încredere şi siguranţă ca un lider ce ştie să-şi schimbe atitudinea.

După acea altercaţie violentă, după acea lecţie severă primită cu o intensă răceală, Kevin şi-a schimbat întregul concept de leadership. A devenit un alt om, unul care a înţeles de două ori: a înţeles din atitudinea şi din comportamentul oamenilor care sunt intenţiile, gândurile şi opiniile lor, care sunt limitele şi principiile lor, şi până unde poate forţa nota. A înţeles care sunt resursele şi căile cele mai eficiente pentru a-i motiva pe oameni şi cum să păstreze un echilibru între interesul său şi interesul lor.

Oamenii văd implicarea ta în activităţile comune ca un lucru foarte important. Ca lider, tu eşti conducta lor sigură spre o resursă inepuizabilă de energie proaspătă şi plină de viaţă. Foloseşte-ţi toate pârghiile, găseşte un mod eficient de a-i face pe oameni să acţioneze cum doreşti, dar fără să-i forţezi să-şi depăşească limitele.

Ce limite? Aş zice că asta depinde de fiecare. Dacă eşti genul de lider care, foarte sigur de el, îşi spune mereu fără să intuiască care este starea de spirit a oamenilor: *"O să-i pun la treabă serios şi-o să vadă ei"* , şi dacă vei lua măsuri drastice necugetate, atunci motivarea venită din partea ta va fi destul de slabă. O răceală, rezultată din dubii şi dintr-o neputinţă combinată cu frica, va începe să pătrundă treptat în miezul sentimentelor oamenii, şi în cele din urmă vei fi părăsit cu cea mai desăvârşită nepăsare.

O datorie compromisă este o recunoaştere pe care nu o meriţi pe deplin, datorată în principal eforturilor greşite de a obţine un acord de înţelegere printr-o lipsă a controlului în raport cu felul în care îi tratezi pe oameni. Acţiunile lor neavând impact asupra a ceea ce li se întâmplă, drept pentru care se simt neajutoraţi, deprimaţi şi apatici – sau, mai rău, încep să se pună pe fapte de ură şi răzbunare.

Leadership: Uneori eşti dator să te porţi nu după cum ţi-e felul, ci după cum te silesc alţii?

Dacă eşti o fire aprigă, gata să ia foc în orice clipă, a cărui purtare este lipsită de orice noimă, nu vei putea simţi niciodată emoţia oamenilor exprimată prin limbajul şi comportamentul lor care vădesc: înţelegere, respect, colaborare, toleranţă, solidaritate.

Dacă eşti un asemenea om eşti dator să te porţi nu după cum ţi-e felul, nu după cum crezi tu că e cel mai bine, ci după cum te silesc ceilalţi din jurul tău. Ca atare este necesar să adopţi atitudinea firească a unui lider care îşi respectă nespus de mult subalternii, să faci totul cu multă bunătate şi să nu te porţi cu ei aşa cum te-ai purta cu cei mai nemernici dintre oameni; să-ţi păstrezi neatins simţul onoarei, întotdeauna să arăţi tuturor respect şi dragoste, dar fără să renunţi la datorie.

Una este pentru oameni să asculte ordinele, şi alta este să-ţi urmeze exemplul. Nu uita că liderul este un fel de diamant în minele din inima oamenilor.

Leadership: Poţi să-i aduci pe oameni la pragul apropierii de ceea ce te singularizează, fără să le modifici tiparul de gândire?

Puterea ta de a te schimba va induce schimbarea comportamentului şi mentalităţii celorlalţi, benefică de ambele părţi pentru o conducere eficientă şi o colaborare fructuoasă. Dacă adopţi o atitudine rigidă, dacă impui anumite performanţe ce depăşesc capacitatea echipei, vei stârni ura, neputinţa şi sentimente de inutilitate şi chiar de răzbunare.

Atunci când simţi apariţia acestor sentimente, când pricepi că capacitatea echipei este depăşită de cerinţele pe care le-ai impus trebuie să "schimbi macazul" imediat, căci altfel vei avea numai de pierdut. Cea mai eficientă cale de a-i motiva pe oameni să te urmeze este să-ţi schimbi atitudinea faţă de ei.

Nu uita nicio clipă că eşti un om printre alţi oameni. Un om care ghidează oamenii într-o anumită direcţie, dar care la rândul său este ghidat de ei. Deci, se impune să fii un om de calitate, nu un om de nimic. Eşti "validat" ca lider în funcţie de plusurile sau minusurile acordate de ceilalţi, numai dacă reuşeşti să atingi standardele de excelenţă impuse de ei.

Să-i aduci pe oameni la pragul apropierii de ceea ce te singularizează, fără să le modifici tiparul de gândire, presupune să te reconsideri continuu, să îţi revezi continuu atitudinile de orice fel, interioare sau exterioare, să-ţi evaluezi limitele, percepţiile, valorile şi să afli cine eşti cu adevărat prin experienţa de a nu putea lua o decizie de unul singur, fără acordul lor.

Nu vei putea niciodată să-ţi marchezi prezenţa în viaţa oamenilor, fără să calci pe drumurile bătătorite de ei.

Medalia de onoare este un simbol al respectului oamenilor faţă de tine. Este un simbol al aprecierii lor, care are consecinţe practice în activităţile tale din viitor. Este poate cea mai înaltă dovadă a recunoştinţei lor pentru eficienţa ta, pentru calităţile tale de lider - un lider care are puterea să-şi schimbe gândurile şi atitudinea ori de câte ori a luat-o pe căi aberante.

Laureatul medaliei de onoare poţi fi chiar şi tu.

Source: https://neculaifantanaru.com/laureatul-medaliei-de-onoare.html

Leadership Adaptiv

On Martie 25, 2015

Transformă-te într-un om care se pune pe sine însuşi ca temei a toate, definindu-ţi un mod propriu de a te raporta la spaţiul unei instanţe superioare.

- Am ceva mai bun decât ţeava pistolului sau vârful pumnalului, ca să-mi vindec durerea. Am însăşi durerea care mă va ucide, spuse Maximilien.

- Prietene - îi răspunse Monte Cristo cu o tristeţe la fel de adâncă - ascultă-mă:

Odată, într-o clipă de deznădejde la fel de mare ca a ta, fiindcă mă împingea la o hotărâre asemănătoare, am vrut şi eu, ca şi tine, să-mi curm zilele. Odată, tatăl tău, la fel de deznădăjduit, a vrut şi el să-şi ia viaţa.

Dacă i s-ar fi spus tatălui tău în clipa când îşi îndrepta ţeava pistolului spre frunte. Dacă mi s-ar fi spus mie în clipa când îndepărtam de lângă pat pâinea de deţinut, pe care n-o mai atinsesem de trei zile. Dacă ni s-ar fi spus la amândoi, în clipa aceea supremă:

„Trăiţi ! Va veni o zi când veţi fi fericiţi şi veţi binecuvânta viaţa ! " de oriunde ar fi venit glasul, noi l-am fi ascultat cu zâmbetul îndoielii pe buze şi cu zbuciumul neîncrederii. Şi totuşi, de câte ori, îmbrăţişându-te, tatăl tău n-a binecuvântat viaţa. De câte ori eu însumi..

*Maximilien, acordă-ţi răbdarea de-a împlini această dificilă sarcină - aşteaptă şi trăieşte - iar eu îţi făgăduiesc că cerul îţi va trimite darul său ! **

Leadership: Urmezi un eventual profil de lider determinat de înălţimea unei „superiorităţi" temporale implicate în resetarea parametrilor tăi de stare?

Experimentul de tip „durere", prin intermediul unor constrângeri de ordin temporal sau prin intermediul unei delimitări într-un alt capitol al vieţii, într-un joc de puzzle în care ai la dispoziţie o singură piesă - aşteptarea - pentru a-ţi reface echilibrul moral şi sufletesc, reprezintă primul moment în care supremaţia egoului personal este pusă la îndoială şi în care te confrunţi cu adevărata ta calitate.

Iar deseori calitatea, cărând în mod constant datoria unui scop înalt, precede creşterii interesului în ceea ce priveşte aspectele referitoare la criteriile de claritate, previzibilitate şi predictibilitate, într-o imagine a nevoii sufleteşti cu totul diferită şi specială.

Profilul reprezentativ al omului care se pune pe sine însuşi ca temei a toate, prin adoptarea conduitei de a fi informat despre eventualele schimbări care pot să-l marcheze sau care conduc spre împlinire, aducându-l mai aproape de idealul imaginat, după ordinea întregului său conţinut sufletesc, se poate adapta la forma unei clepsidre fine care măsoară scurgerea timpului în favoarea a ceea ce el este în stare să făgăduiască şi să ducă la bun sfârşit.

Profilul poate fi perceput, tratat ca şi link cât mai des posibil în relaţia dintre realitate, aşteptări, timp şi experienţele de viaţă, în baza unei cunoaşteri atât interioare cât şi exterioare. Profilul acestui tip de om este dictat de capacitatea lui de a se raporta la un punct de vedere extern, la o autoritate edificatoare care îşi exercită puterea în aplicarea unei

presiuni înrudite cu aceeaşi matrice a probabilităţilor de tranziţie spre nou, spre mai bine, spre un nou model de a fi.

Leadership: Ai nevoie să te clarifici asupra valorilor pe care ţi le adjudeci de pe poziţia unui nivel de referinţă optimal care stabileşte relaţia dintre conţinutul unei realităţi care se refuză etern comprehensiunii umane şi conţinutul unei credinţe trăită printr-o consecinţă a deznădejdii?

Important pentru a face un rol mare în cursul evenimentelor este să fii receptat de către o entitate superioară de gândire, înţelepciune, control, supraveghere, şi să fii identificat drept un om cheie, drept cauză principală a unei schimbări mai ample în cadrul unui plan de extindere a leadershipului.

Pentru a-ţi putea proba caracterul, pentru a urca treptele într-o devenire care va fi de bun augur în măsura în care vei recunoaşte cu adevărat importanţa „superiorităţii" în viaţa ta, trebuie să te conectezi la o sursă alternativă de validare - care să susţină şi să promoveze calitatea ta de garant al sprijinului în realizarea unor scopuri măreţe.

„Superioritatea" utilizează toţi parametrii tăi de stare ce variază mult în orice moment, şi în funcţie de particularităţile tale individuale, de natura scopului urmărit sau de deschiderea la care te raportezi spre schimbare, vei deveni parte din Ea. Vei deveni şi tu un om superior prin legătura nou stabilită la nivel de direcţie şi demersuri.

Valoarea cea mai importantă pe care ţi-o poţi adjudeca de pe poziţia unui nivel de referinţă optimal, care te indică drept autoritate impunătoare în TOT, vizează recunoaşterea capacităţii tale de a face compromisuri în ceea ce priveşte modul în care transformi viaţa celor din jur în faţa unui destin care chiar dacă impune o suferinţă, nu suportă nicio jerftă.

Compromisul cel mai mare pe care trebuie să-l suporţi ca lider este să devii tu însuţi o oglindă în care să se reflecte viaţa celorlalţi, într-o veşnică confruntare cu regretele sau bucuriile pe care le stârneşte amintirea ta.

Leadership-ul Adaptiv se referă la procesul prin care are loc integrarea dintre propriul sine şi o entitate superioară de gândire, producând un efect care poate avea sau nu valenţe pozitive. Ia în seama starea ta. Poţi să resimţi influenţa „supremaţiei" doar dacă îi dai cuiva acceptul să se plieze pe starea ta, într-un mod sau altul, şi să producă o resetare totală.

Dacă vrei să înţelegi puterea leadershipul şi să te transformi într-un om care se pune pe sine însuşi ca temei a toate, mai întâi defineşte-ţi un mod propriu de a te raporta la spaţiul unei entităţi superioare de control.

Simte şi învaţă să gândeşti sub formula altuia mai presus decât tine.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Leadership Autentic

On Februarie 14, 2014

Experimentează o nouă abordare a cunoaşterii ştiinţifice, încât să asiguri premisele unei ample direcţii de evoluţie a leadershipului.

În timpul muncii la montaj, munca se dovedeşte trudnică. Regizorul rus, Serghei Eisenstein, are numeroase probleme. Când nu se poate rezolva bine o secvenţă, pare că apelează la propria sa experienţă trecută pentru a descoperi „secretul" creaţiei sale anterioare, pentru a analiza soluţii artistice găsite cu alt prilej. Pentru aceasta revede de câteva ori secvenţa scărilor din Odessa, din filmul „Crucişătorul Potemkin".

Chiar şi ideea folosirii culorii într-un film alb-negru revine aici: în secvenţa „separatorul" şi în aceea a „nunţii taurului", Eisenstein introduce fragmente scurte de peliculă fără imagine, vopsite în diferite culori. Prin acest procedeu el încearcă „să patetizeze expunerea". *

Leadership: Poţi să apelezi la aspectele experienţei tale trecute în care să argumentezi dacă realizarea unei creaţii valoroase implică sau nu un efort de durată, prin prisma a ceea ce eşti dispus să modifici la o imagine care se comercializează?

Evaluarea corectă a performanţelor individuale, prin generoasa unificare a ştiinţei cu leadershipul şi cu arta care se naşte din acţiunea lor combinată, depinde de persistenţa şi amploarea cu care se manifestă acea cunoaştere instantanee care te îmbogăţeşte, uneori pentru toată viaţa. Astfel, modalitatea de te împlini prin fundamentarea unei cunoaşteri profunde, asumate existenţial, poate avea caracter de principiu, exprimat printr-o condiţie fizică: *„Un impuls scurt la intrare generează un impuls de valoare determinat la ieşire."*

În cazul de faţă *„impulsul scurt la intrare"* evidenţiază acea pătrundere în domeniul ştiinţific în timpul muncii de creaţie, cu ajutorul rezultatelor experimentale şi a analizei de soluţii, care stimulează oportunităţi de extindere a capacităţilor proprii de receptare a lumii din jur, prin lentila unei realităţi schimbătoare. Un act al voinţei de a străpunge zidul gros al progresului, care te poate face stăpân pe tine însuţi, sub impulsul tendinţei de a-ţi testa şi depăşi propriile limite intelectuale.

Un lider care îşi evaluează abilităţile în lumina eşecurilor trecute, de natură ştiinţifică, dar optează pentru o schimbare de macaz, monitorizează efectele a ceea ce vrea să realizeze în funcţie de experienţa anterioară în munca de creaţie. Un fel de căutare a identităţii şi a unor răspunsuri care nu vor fi găsite foarte uşor, prin prisma a ceea ce îi oferă ştiinţa şi prin prisma a ceea ce el a acumulat de-a lungul experienței, întru lansarea unei versiuni noi de leadership.

O imagine care se comercializează este o rezultantă a experienţei anterioare în munca de creaţie atunci când regizorul scoate în prim plan subiectul propriei sale transformări de la statutul de simplu executant al unor sarcini repetitive, la cel de creator al unui "eveniment" unicat.

În timp ce *„impulsul de valoare determinată la ieşire"* este rodul a ceea ce ai experimentat printr-o nouă abordare a cunoaşterii. Sau mai exact, printr-o pragmatică a cunoaşterii ştiinţifice care, cu toată complexitatea structurii de date şi metodelor ei de reprezentare, reformează profund sistemul de gândire - acceptat ca un instrument de monitorizare şi autoevaluare a calităţii personale şi profesionale.

Exercitarea influenţei cu ajutorul ştiinţei asupra mentalităţii colectivităţii din care faci parte, pentru a asigura premisele unei noi direcţii de evoluţie, este posibilă numai dacă apelezi la experienţa ta anterioară în interacţiune cu forţa de creaţie şi valorile ei (mijloacele de exprimare, mesajul poetic, jocul liber al personajelor, bunul simţ al compoziţiei, simţul cromatic, descrerea, dialogul, monologul, naraţiunea, antiteza, paralela, povestirea, etc)

A aduce rod creaţiei viitoare, continuând folosirea ei în modul cel mai optim pentru activitatea profesională, este pasul cel mai dificil în procesul de materializare a unei viziuni rare care se ridică mult deasupra clişeelor şi prejudecăţilor vremii. Iar leadershipul nu poate fi perfecţionat decât dinăuntru, identificând noi variante de exprimare a propriei viziuni în acest domeniu, prin consolidarea modului de gândire şi a procesului de creaţie alocat unui nou spaţiu de afirmare personală şi profesională.

Secretul creaţiei unui artist este suma valorilor, convingerilor şi configuraţiei sale unice de personalitate transpuse într-un concept al visării, care marchează evadarea personală din planul real în cel ireal.

Leadershipul Autentic este mai degrabă un reper de profesionalism care trebuie realizat fără riscul generării unor vulnerabilităţi de ordin identitar, un experiment personal care poate aduce rezultate incredibile prin fixarea ca obiectiv principal dezvoltarea ştiinţei prin creaţie. Aşa cum artistul adaugă creaţiei o nouă creaţie, tot astfel liderul, analizând simetria dintre elementele care-i compun ştiinţa, adaugă mereu leadershipului noi opţiuni de personalizare a modelului său de performanţă prin creaţia de artă şi valoare.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-autentic.html

Leadership de Aur

On Octombrie 16, 2016

Urmează-ţi vocea cu care devii celebru, fără să te pierzi navigând printre falsul adevărat, adevărul fals, adevărul adevărat şi falsul fals.

O carte interesantă este umplută cu multe flash-uri ale memoriei afective proprie unui om încărcat cu multe povestiri nespuse, din care ai ceva de învățat. Şi ea dezleagă un mister, o şaradă de genul: *" Să te regăseşti navigând printre falsul adevărat, adevărul fals, adevărul adevărat şi falsul fals "*, cu o intrigă provocatoare, multistratificată, înfăşurată intrinsec într-o viziune himerică, cu un rezultat imprevizibil.

Ea te face să te întrebi: "Cum naiba a reuşit el să facă toate astea". Pentru ca la final răspunsul să apară brusc: "Foarte simplu. Dar nu te-ai gândit la asta, nu-i aşa?" Interesant aici este faptul că, luând în considerare povestirea drept o prioritate în sprijinirea memoriei vieţii, putem ajunge la acele adevăruri nespuse şi neaflate de nimeni în accepţiunea că mai provocator este să creezi o viziune mai largă decât să o înveţi de la alţii, deci făcând parte din realitatea altora.

M-aş gândi la o carte ca la o tastatură: conţine multe litere, dar ordinea lor este complet diferită, şi totuşi ordinea lor are un sens foarte precis, dar nu se poate interpreta acest sens decât prin modul cum găsesc o asemănare între literatură şi computer. Cartea poate fi luată drept fundamentul metafizicii înseşi, pe care ne-o pretinde un om de ştiinţă, dar poate fi şi rezultatul consideraţiilor preliminare unei imaginaţii moderne, unei subiectivităţi mature sau ale unei ordini sociologice și lingvistice.

Asta este gândirea mea despre un subiect numit "carte" atunci când încerc să înţeleg legătura dintre cuvinte şi sensul lor, dintre vizualizarea lor şi formele lor în relaţie cu lucrurile din jur.

Leadership: Cum îţi propui să explici legătura dintre vizualizarea unei creaţii care te autentifică drept deţinător al unei cunoaşteri sofisticate şi imaginea permanentă a unei lumi în oglindă?

O lume în oglindă cuprinde amintirea unei poveşti trăită cândva şi necesitatea trăirii unei vieţi interesante prin intermediul unei aventuri de poveste, o reflecţie în două direcţii asemănătoare care propulsează autorul spre un final neaşteptat. Un final neaşteptat face ca povestea să devină nemuritoare, iar creaţia autorului să rămână o amintire vie despre ce reprezintă o imagine de mare impact.

Scriitorul român Emanuel Fântâneanu a nuanţat poveştile marilor escrocherii ale lumii, făcând comparaţie cu povestea lui Robin Hood, mai ales modul cum acest personaj de legendă şi-a găsit sfârșitul. Ucis prin înşelăciune de cine se aştepta el mai puţin: de o călugăriţă milostivă.

Întotdeauna escrocheriile cele mai reuşite au avut la bază 7 elemente: curajul, inteligenţa, fantezia, magia dublei identităţi, ascunderea parţială a adevărului, interpretarea faptelor şi deznodământul.

El îşi încheie minunată carte cu următoarea concluzie ce stabileşte legătura subtilă care uneşte toate marile escrocherii din lumea afacerilor:

„Ce este adevărat în legendele lui Robin des Bois, cunoscut nouă tuturor sub numele de Robin Hood? A hălăduit sau nu în pădurea Sherwood ca un temut brigand? De la interpretările mistice la cele bazate pe vechi hrisoave există un vast teren în care fantezia a jucat un rol deosebit, dând la iveală poveşti de un farmec incontestabil, poveşti care rămân şi azi nemuritoare, dar inexacte. Ca de altfel însuşi personajul Robin Hood…"

Leadership: Abordezi acele expediţii de neuitat în care poţi pleca singur, fără să pui în pericol siguranţa propriei tale nebunii?

Autorul unei cărţi îşi urmăreşte întotdeauna personajul de-a lungul capitolelor regăsite în viața reală, în prezenţa propriei sale totalităţi, identificându-se cu acea ineluctabilă parte a umbrei sale care se manifestă în special prin absenţa efectelor care urmează să se producă în viitor. Adevărată nebunie începe atunci când personajul şi autorul se întâlnesc în aceeaşi creaţie, suferă împreună şi sfârşesc în acelaşi mod.

Iar dacă o carte îl reprezintă pe autorul ei atunci când el se privește din alte puncte de vedere, din afara unei zone protejate de imaginea sa (de faptele sale, de temerile sale), atunci tematica pe care el o abordează poate să surprindă ipostaza lui de „temut". Nebunia de a fi un autor poate un caracter exclusiv negativ, chiar dacă el suplimentează printr-un limbaj deosebit metoda obişnuită de a caracteriza o mare cunoaştere. Mai ales în cazul în care maniera în care este prezentat personajul principal este aceeaşi manieră în care trăieşte şi acţionează autorul în viaţa reală. Nu orice adevăr este binevenit pentru informarea publicului.

A spune totul despre tine, aducând argumente în favoarea oricărei ipostaze, este ținta unei expediţii în care pleci singur, fără să pui în pericol siguranţa propriei tale nebunii. Fiindcă destăinuirea este stâlpul adevărului, iar consecinţa "nebuniei" tale este transmiterea acelor mărturii care îţi întăresc în aşa fel puterea interioară încât să te faci remarcat doar acolo unde nu caută nimeni.

Leadership: Poţi să negi acea parte conceptului de sine care derivă din apartenența la o opţiune a adevărului, lăsând să se întrevadă doar o umbră a ceea ce rămâne dintr-o amintire, dintr-un joc numit „nebunie" sau „putere" ?

Nebunia este acea parte a conceptului de sine care derivă din apartenența la o opţiune a adevărului (greu de ascuns sub semnul realităţii ultime), fie din apartenenţa la opţiunea neantului izvorât din reducerea personajului la o "mai multă percepție fără interioritate". Ca atare, nebunia aduce argumente în favoarea ipostazei de om care trăieşte experienţa de a se confrunta cu imaginile şi semnificaţiile unui personaj ce nu permite identificarea şi analiza personală decât până la punctul care marchează acea cotitură ce ţine de mobilizarea capacităţilor sale.

Leadershipul este un demers integrat aferent celor două strategii: o strategie a spusului care seduce inevitabil prin idei îndrăzneţe şi clar conturate, și o strategie a nespusului care seduce tocmai prin faptul că omul este inaccesibil, lăsând să se întrevadă doar o umbră a ceea ce rămâne dintr-o amintire, dintr-un joc numit „nebunie" sau „putere".

Reiese din acest punct de vedere că leadershipul este o mare escrocherie, pentru că în esenţă este vorba doar de un singur om care ține lucrurile sub control și vorbeşte dozat despre el, atât cât i se pare necesar. Dar un om cu două voci, cu două dependenţe, cu două identităţi, cu două modalităţi de a face trimitere la el însuşi. Dar tu nu vei ști niciodată care este calea pe care el o urmează, nu-i aşa?

De asemenea, leadershipul se compune din aceleași 7 elemente: curajul, inteligenţa, fantezia, magia dublei identităţi, ascunderea parţială a adevărului, interpretarea faptelor şi

deznodământul.

Conceptul de sine, referitor la jocul nebuniei, poate fi prezentat ca o incursiune în lumea unui Creator care se consideră şi personaj şi stăpân pe situaţie (în acelaşi timp). Trebuie să iei în considerare faptul că tot ceea ce crezi este cumva supus încercării de a fi dependent de acele legi ale realităţii care convin întru crearea unei lumi care seamănă cu a ta, dar nu e.

P.S. Întreabă-l pe Dumnezeu cum a creat lumea, dar mai întâi află cine este El. De ce își asumă puterea să ne conducă? De ce nu se arată adevărul din umbră? Iar dacă s-ar afla, care ar fi efectul? Cum naiba a reuşit el să facă toate astea?

Poate că într-un final răspunsul o să apară brusc: "Foarte simplu. Dar nu te-ai gândit la asta, nu-i aşa?"

Leadershipul de Aur se produce atunci când cantitatea spuselor tale, confecţionate din realităţi care convin mai puțin restului lumii, este egală cu valoarea ta de nespusuri care - și acum - așteaptă o lămurire.

Acest gen de leadership este utilizat de cei care ştiu să-şi consolideze avansul în jurul valorii numită “potenţial de dublă putere” sau “poziţie dominantă”.

Source: https://neculaifantanaru.com/leadership-de-aur.html

Leadership de înalt nivel mistic

On Septembrie 02, 2013

Alătură-te eroilor curajoşi într-o experienţă de mare însemnătate pentru omenire, cu convingerea că tot ceea ce se întâmplă în viaţa ta se întâmplă spre a te conduce către un viitor al schimbărilor spirituale.

Toate dificultăţile şi obstacolele pe care le-au născocit forţele obscure, prin legile aspre ale naturii care nu-şi mărturiseşte gândurile, m-au călit şi mi-au redirecţionat atenția de la ceea ce se numeşte "o răscolire a nebuniei", ca simptom al unei societăţi în derivă. Nimic din jurul meu nu mai era acelaşi ca înainte, nimic nu era altceva mai mult decât un plan machiavelic pus la cale de un Prinţ al Întunericului, căruia Apocalipsa îi era singura operă de artă pe care o putea zămisli în mijlocul unei lumi firave.

Iar mie, Gerry Lane, om de ştiinţă, mi-a revenit sarcina să descopăr mijlocul de prevenire a răspândirii virusului care a îngenunchiat lumea în faţa unei epidemii cum nu s-a mai întâlnit, a cărei origine nu putea fi stabilită prin efectuarea de analize şi teste posibile prin examinarea cadavrelor. Viaţa bate filmele, iar aceşti Zombie care apăreau tot mai mult de peste tot, băteau orice închipuire, mai ceva ca într-un horror care îţi îngheaţă sângele în vene, reușind să atingă niște frici foarte puternice - și să-l coboare pe om (la propriu) în infern.

Trecutul este opera prezentului, căci şi acum trăiesc într-o ficţiune numită: "O chemare de dincolo de necunoscut". Cu maturitatea interpretării experienței care mă recomandă pentru orice rol de acţiune, de aici o întreagă orânduire de imagini şi idei tot mai năstruşnice, privesc tot ce se petrece în umbra unei desăvârşite enigme care te incită să o descoperi, ca fiind numai a ta, spre a ajunge la obiectivitatea unei cunoaşteri de care laşitatea se ferește. Laşitatea neputinţei de a înţelege moartea printr-o boală îngrozitoare.

Leadership: Experienţele prin care treci îţi furnizează claritatea existenţei motivului pentru care crezi într-o realitate ce îţi dă speranţa că ceea ce vezi ar putea fi şi altfel?

Mistica de care eram înconjurat tot mai mult părea să fie o formă de trăire prin care omenirea era redusă la un tip de ordine inexplicabilă, care părea prin ea însăși inatacabilă prin mijloacele ştiute ale ştiinţei. Răbdător, tolerant, disciplinat, trebuia să mă mulţumesc cu trăirea distanţată ce mi-o putea oferi participarea la derularea evenimentelor din ipostaza unui observator care mai degrabă caută să înțeleagă sensul subtil al lucrurilor, în loc să le transforme în catastrofe mai mari decât sunt.

Însăşi experienţa mistică pe care o trăiam în faţa acestei boli incurabile, în faţa acestor monştri creaţi parcă în laborator, îmi furniza claritatea existenţei motivului pentru care încă mai credeam într-o salvare: ştiu de ce cred, ştiu în cine încă mai cred, ştiu că dacă mă încred în Dumnezeu, voi fi capabil să găsesc o logică în tot ceea ce se întâmplă în jurul meu. Aşadar, mistica este un act de transfer de la imaginar la real, şi invers, un act de conversiune în dublu sens - de la aparenţă la esenţă, de la simpla comparare a fenomenelor individuale la înţelegerea amplă a identităţii omului şi a realităţii lumii în care trăieşte.

Orice epidemie ascunde un înţeles tainic, fiindcă în spatele oricărei boli se ascunde planul ascuns al unei forţe spirituale, tăcute, supranaturale, care doreşte cu orice preţ să fie înţeleasă doar de cei aleşi. Continuu, mă simt atras de tot ceea ce constituie o provocare, o curiozitate a naturii, dincolo de forma psihologică a resentimentului faţă de această fatalitate invincibilă care se universalizează, faţă de acest determinism de tip viral care își joacă asul ameninţător chiar în clipa în care crezi că ai înțeles totul.

Ficţiunea este viaţa mea, în timp ce viaţa mea este viaţa unui personaj aflat în căutarea destinului, dar aflat și el în permanență între ficțiune și realitate.

De asemenea, sunt un supravieţuitor. Iar singurul motiv pentru care încă mai cred într-o realitate ce îmi dă speranţa că ceea ce văd ar putea fi şi altfel, este că trebuie să-mi dovedesc mie însumi că există un Dumnezeu şi că sunt în stare să trăiesc şi fără ajutorul lui, doar prin certitudinile raţionale ale ştiinţei. Şi, oare, acest Dumnezeu nu este tot o fiinţă umană care a găsit cheia înţelegerii tuturor lucrurilor?

Leadership: Această tranziţie a ştiinţei spre consecinţele acţiunilor pe care le întreprinzi este rezultatul unui realism care sfidează limitele verosimilului, mai ales din perspectiva unei credinţe plasată în zona ficţiunii?

Există o legătură subtilă între mistică şi ficţiune, prima scoate în evidenţă un plan ascuns în spatele tuturor evenimentelor (şi acesta serveşte evoluţiei omenirii), iar cealaltă transformă planul ascuns într-un fapt auxiliar care duce realitatea până la ruperea totală de concret. Atât mistica, cât şi ficţiunea, pot simula realitatea cu noi valenţe de unknown, de paranormal, de thriller, de calvar al supravieţuirii, până la punctul în care o persoană nu şi-ar putea da seama de diferenţa dintre o realitate generată în mod aleatoriu şi cea adevărată.

Mă simt eliberat de constrângerile "realismului", fiind programat de un plan divin greu de înţeles. Prestaţia mea de cercetător se plasează sub semnul unei ignoranţe destinale, sub semnul formei de revoltă împotriva unei cauze care nu poate fi nici prevăzută, nici înlăturată. Fără nici cea mai mică remuşcare, sunt adesea tentat să ucid ca să îmi salvez viaţa, şi astfel să descopăr noi indicii cu privire la victime. Poate că însăşi virusul a apărut doar ca să descrie acea parte a omului care continuă să existe după moarte? Nu ştiu exact, nu înţeleg prea bine mecanismul biologic al organismului infectat cu virusul năucitor, dar ştiu că eu însumi încep să devin tot mai lipsit de scrupule. Acesta este un efect colateral, bineînţeles.

O percepţie a unei minţi deschise către miracole, asta îmi lipseşte ca să-mi reîntregesc spiritul cu o altă forţă invizibilă: credinţa în ceva care mă depăşeşte, dar care este codat în genele mele, imboldul de a mă întreba, din când în când: a fi sau a nu fi interzis să-ţi laşi sufletul în vâltoarea vieţii? Căci aşa cum artistul trebuie să-şi caute nevoia de originalitate pentru a se plasa în spaţiul extraordinarului, tot astfel eu trebuie să-mi caut nevoia de a acţiona conform credinţei că un om de ştiinţă îşi va găsi puterea şi voinţa de a continua cercetările chiar şi atunci când crede că nu mai are resurse de explicare a evoluţiei lumi.

Misticul se combină cu realitatea numai într-un film plin de acţiune şi suspans, unde totul este regizat pentru mine, ca să-mi dau seama că unii pot să-l joace, iar alţii nu pot. Ei bine, nu-l înţeleg pe Dumnezeu, dar sper că El mă înţelege pe mine, sper că trece şi el odată cu mine prin ceea ce trece întreaga lume. Sper să simtă şi El ceea ce simt eu când mă aflu în mijlocul unei realităţi care cultivă mai multe îndoieli decât visuri. Sper ca Dumnezeu să fie cu mine atunci când voi muri, şi să-mi câştig viaţa veşnică prin încercarea de a mă fi transformat într-un erou al filmelor Horror.

Calea misticii este o experienţă de mare fineţe în interpretarea unei realităţi plină de semnificaţie, despre însemnătatea pe care o are transformarea lumii la nivel de "amprentă" personală pe care ţi-o laşi în numele a ceea ce este pieritor sau nepieritor.

Leadershipul de înalt nivel mistic se referă la oportunitatea de a trăi într-o realitate care nu te lasă să înţelegi adevărul evoluţiei ei. Este şi cazul unui om de ştiinţă care încearcă să găsească explicaţia unui fenomen atipic, dus la extrem pe alocuri, ca într-un final să înţeleagă că el este subiectul cel mai dificil şi exemplarul cel mai ilustrativ al experimentului numit: VIAŢĂ, din puzzelul capodoperei lui Dumnezeu.

*** Notă:** World War Z (2013)

Source: https://neculaifantanaru.com/leadership-de-inalt-nivel-mistic.html

Leadership Essentials

On Noiembrie 03, 2014

Învaţă să priveşti din acele puncte de vedere deosebite care se formează în jurul tău, pe baza experienţelor proprii îmbogăţite permanent cu semnificaţiile profunde ale subiectelor analizate.

Odată ajuns în Tashkent, regizorul Serghei Eisenstein cercetează cu aviditate locurile înainte de pregătirea scenariului pentru filmul "Alexander Nevsky". Miniaturile iraniene i se păreau, fireşte, totdeauna interesante, dar mult stilizate. Acum, aici, pe baza unor experienţe proprii, descoperă că miniaturiştii - care nu şi-au deformat ochiul cu o altă pictură - ştiau să privească din acele puncte de vedere deosebite care se formează în jurul lor. Ascultă relatarea unor întâmplări, legende, basme. Toate acestea se tasează în materialul documentar şi emoţional din care se va naşte scenariul.

Viziunea regizorală se dezvoltă în paralel cu ideile literare. Eisenstein nu se împiedică de clasicismul construcţiei scenaristice... Aşa cum chiar el spunea la un moment dat: "Regizorul trebuie să spargă sfânta sfintelor elementelor specifice ale scenariului literar." Doar asta a făcut el toată viaţa. *****

Leadership: Poţi să asiguri o îmbinare armonioasă între puterea cunoaşterii pe care ţi-o oferă viziunea şi posibilităţile de reînnoire ale artei cu noi cadre de orientare?

Concepţia despre artă şi idealul de stăpânire a mijloacelor ei de expresie se definitivează ca formă pură de manifestare a ideilor într-o multitudine de sensuri, prin adoptarea unui *principium individuationis* , favorizând o depăşire a limitelor potenţialului creator. Toate ideile se nasc şi se modifică pe tot parcursul poziţionării tale într-un spaţiu de analiză şi reflecţie, considerat un factor esenţial de expansiune a funcţionalităţii proprii, un catalizator al procesului de inovare.

Pentru a putea accesa toate funcţiile ştiinţei care returnează valori cu tendințe exponențiale de creştere, calculate pentru o anumită proporţie de raţionament şi cunoaştere (întemeiate pe observaţie şi pe întrebări) în care se găseşte amestecul de subiectiv şi obiectiv, trebuie să fii capabil să recunoşti esenţialul. Acel esenţial care cel mai adesea scapă oricărei logici, oricărei încercări de etichetare, oricărei aprecieri sau previziuni.

Esenţialul este un măsurător foarte fin al sublimului, pentru că dă sens mai larg sau mai puţin forţat unor înţelesuri favorabile care zugrăvesc regulile creaţiei. Esenţialul este ceea ce surprinzi nou la un moment dat în timp ce se derulează. Dacă vrei să-ţi dezvolţi potenţialul creativ trebuie să aranjezi totul încât să surprinzi "noul" într-un fel la care nimeni nu se aşteaptă.

Cunoaşterea îţi este oferită de viziune atunci când reuşeşti să formezi conturul unei imagini al cărei conţinut este sugerat de acea intuiţie care te ajută să extragi esenţa din aglomeraţia de date înconjurătoare, conducând la conceperea unui proiect cu miză interesantă.

Dacă vrem să descoperim noi abordări ale leadershipului cu aceeaşi precizie şi meticulozitate cu care analizăm arta, atunci creaţia trebuie să se conformeze conceptului de „scenariu viu” – iar pentru aceasta este primordială formularea unor noţiuni decisive pentru procesul de iniţiere în tainele regiei de film.

Datorită eficienţei sale, leadershipul se remarcă printr-o utilizare tot mai frecventă a resurselor care pot să favorizeze declanşarea unor noi abordări de subiect, pe baza experienţei de exploatare a surselor de inspiraţie. Subiectele analizate reprezintă acele puncte de interes care contribuie la dezvoltarea unei viziuni aparte asupra conţinutului creaţiei, în evoluţia raportului dintre imaginaţie şi realitate, sub presiunea unei anumite tensiuni de cunoaştere.

Leadership: Încerci să eviţi condiţia de consistenţă a unei singure idei de luat în considerare chiar dacă ea îşi arogă meritul de a deturna firescul către ceva aparte?

Liderii focalizaţi asupra dezvoltării şi utilizării cunoştinţelor ştiu să privească acel potenţial de forme de conţinuturi care promovează un ideal al autenticităţii, din acele puncte de vedere deosebite care se formează în jurul lor, pe baza experienţelor proprii îmbogăţite permanent cu semnificaţiile profunde ale subiectelor analizate.

Cadrele de orientare, care satisfac posibilităţile de reînnoire ale artei, sunt de fapt conceptele de impact major care pot fi folosite în creaţia autentică, a căror înţelegere şi sferă de cuprindere este direct legată de aptitudinea de a discerne realitatea exterioară în modul cel mai obiectiv posibil. Dar totodată într-un mod care să te determine să îţi doreşti să afli mai multe lucruri despre subiectul abordat.

O idee îşi arogă meritul de a deturna firescul către ceva aparte atunci când subiectul real pe care îl abordezi se raportează la o actualitate continuă care nu constă într-o simplă suită de fapte şi de evenimente, ci în ecourile pe care acestea le produc în spaţiul public, în sfera culturală, în viaţa şi în conştiinţele oamenilor.

Leadership Essentials vizează în principal toate acele demersuri desfășurate în vederea promovării și menținerii unei stări adecvate a științei, la nivel optim, prin căutare de noi semnificaţii şi extensii ale conceptelor abordate, prin schimbare de stil şi prin însăşi varietatea creaţiei. Aici trebuie luată în calcul capacitatea liderului de a fi mereu în actualitate, îmbogăţindu-şi ştiinţa „în pas cu vremurile", dar şi ridicând-o la nivel de artă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-essentials.html

Leadership Existenţial

On Ianuarie 10, 2016

Descoperă toate efectele cumulate ale unei schimbări de sine, retrăind acele senzaţii de tipul "Sunt viu, plin".

N-am altă cale de a mă înrudi cu fiinţa pe care mi-am ales-o ca purtătoare a puterii mele de autodepăşire, decât lansându-mă într-o căutare a artisticului, privind înspre un dincolo de aici şi acum, căruia trebuie să îi trec numaidecât hotarul. E şi asta un fel de a mă înţelege cu timpul în privinţa a ceea ce trebuie să trăiesc ca să pot recunoaşte dimensiunea detaliului care face din însăşi viaţa mea o opera de artă, un ecoul al sentimentului de frumos investit cu funcţia de schiţare iniţială a unui tablou sau a diverselor lui detalii într-un rămas bun de la vechile idei şi obişnuinţe.

Nu am cui să mă spovedesc, când timpurile îşi desfac întreaga lor recoltă pe tărâmurile fermecate ale spiritualităţii pe care mulţi au uitat să mai umble, decât hârtiei dreptunghiulare în care scrisul sincer – ca o pedeapsă uşoară – va răsuna puternic peste veacuri.

Continui să înşir rânduri, cu acel exces de pozitivitate care face ca problemele omenești să pară mai puţin tenebroase, tot aşa cum Napoleon îşi aşternea pe hârtie gândurile victorioase cu o zi înaintea bătăliei de la Austerlitz, între prăpastia unei margini de siguranţă şi nebunia unei clipe oarbe.

Şirurile lungi de gânduri, împrăştiate pe harta unei lumi închipuite dintr-o altă ecuaţie a sublimului, între coordonatele întrebărilor şi răspunsurilor, rămân laudă, mărturie şi învinuire. Depinde de ziua ce urmează să vie.

Leadership: Eşti dispus să experimentezi cele mai înalte standarde de rafinament şi o meticuloasă măiestrie a unei capodopere prin unificarea contrariilor dintre esenţa vieţii şi aparenţa din imaginarul povestirii ei?

Nu pot cu niciun chip să-mi dau seama cine sunt, între atâtea spaţii, goluri şi plinuri ce stabilesc aria hârtiei. Neaşteptat, intru în legătură directă cu influenţa unei fascinaţii stranii. Simt că devin parte a unui univers în care este conţinut un potenţial infinit de modelare şi remodelare a realităţii. Cum să fugi din calea un Austerlitz al minţii, între atâtea momente, cadre şi episoade mişcătoare, prezente în perimetrul mirific al unei existenţe ce încă nu și-a consumat liniştile şi neliniştile?

Îmi amintesc de lucrătorul acela epuizat dintr-o fabrică, care după dureroasa experienţă a solitudinii se înapoiază la ţară, acolo unde simte că îşi are rădăcinile. Contactul cu pământul îi prilejuieşte revelaţia vocaţiei sale, ajutându-l să umple vidul interior.

Ceea ce mă face și pe mine să mă întreb: Oare foaia de hârtie, cu ale ei cuvinte desprinse direct din sufletul unei chemări către ceea ce este autentic, va umple oare și ceea ce încă nu știu despre mine? Sunt dispus să experimentez cele mai înalte standarde de rafinament şi o meticuloasă măiestrie a unei capodopere, prin unificarea contrariilor dintre esenţa vieţii şi aparenţa din imaginarul povestirii ei, cu o singura conditie: de a nu deveni sclavul unei ratiuni suprasolicitate de efortul urmăririi neîncetate a propriilor viziuni şi ambiţii.

Leadership: Contactul cu ceea ce contează să împlineşti prilejuieşte revelaţia vocaţiei tale în lupta dintre ceea ce se vede şi ceea ce se ascunde, dintre realitatea exterioară şi

imaginaţia de basm?

Imperiul unui intelect fără reguli cuprinde cuvintele, iar cuvintele, chiar împrăştiate şi aglomerate, pot învinge lumea. Cine ştie să citească urmele lor va vedea o aşteptare în umbra unui timp care se scurge, în bătaia unei rafale puternice de trăiri contradictorii.

Numai un anumit număr de reprezentări imaginare pot deveni realitate, într-un anumit moment al timpului, în îngustimea sau generozitatea conştiinţei. Încearcă să explici, dacă poţi, lupta dintre stări şi refularea sau admiterea acestora în conştiinţă. Nu-ţi poţi închipui câte sensuri îţi rezervă singularitatea, uşoare de manevrat ca un vis frumos, sau grele de pătruns ca un stejar cu mii şi mii de rădăcini înfipte într-un pământ de "cumpănă".

Ca să înțelegem leadershipul trebuie să surprindem temporar imaginea omului prins într-o realitate a cărei constantă este interpretarea într-o anume cheie a povestirii vieţii sale, formată dintr-o succesiune de atitudini, momente emoţionale, reacţii, care pătrund în jos pe calea principiului de cauză şi efect. Apoi să ne întoarcem busola spre omul nou, evoluat într-o unitate de timp măsurată prin filtrarea convingerilor pe care el le nutreşte cu privire la realitatea acestei schimbări de imagine, de sine.

Vocaţia este acea predispoziție pentru un anumit domeniu de activitate sau pentru o anumită profesiune, dar care este întreţinută de creşterea treptată a acceptării de sine. Ar trebui să facă înconjurul lumii cuvintele scriitorului român George Sbârcea: *„Contactul cu ceea ce contează de fapt prilejuieşte revelaţia vocaţiei tale, ajutându-te să travesteşti vidul interior în conştiinţa împăcată a omului care îşi află propriile tipare."*

Ceea ce contează să împlineşti în viaţă este rostul unei povestiri care are un anumit sens pentru cel ce o parcurge din perspectiva eroului care îşi împlineşte destinul prin vocaţia, mereu reconfirmată, a definirii de sine în relaţie cu o nouă realitate.

Un portret sugestiv este reflectat printr-o analiză introspectivă de mare acuitate. Să te descoperi prin întoarcerea la tine, la starea de bine, la credința că poți reconfigura harta despre lume și viață, să prilejuieşti alte alegeri care să favorizeze plinătatea ta în lumina a ceea ce ai mai bun și mai durabil, sunt niște procese care intră în alcătuirea rostului vieții.

Leadershipul Existenţial se referă la putinţa acceptării de sine, încadrată într-o formă afectivă de interes real îndreptat spre o anumită direcţie de tipul " *Sunt viu, plin* ". Oamenii de mare valoare și-au dobândit capacitatea de a-şi evalua viața și de a o trăi altfel, prin prisma a ceea ce rezultă din formele de exercitare a profesiei, în special din procesul de creaţie.

Nu este de ajuns să fii înzestrat cu viziune pentru a întruni cerinţele leadershipului existenţial. Ci este necesar, pentru a evolua din punct de vedere al orientării pe care o are concepţia ta despre lume, să asimilezi acea capacitate de receptare a semnalelor interne: emoţii şi senzaţii, care te ajuta să devii o fiinţă umană spirituală înaltă.

Source: https://neculaifantanaru.com/leadership-existential.html

Leadership în numele evenimentelor

On Martie 19, 2017

Urmăreşte traiectoria plină de neprevăzut a evenimentelor, poziţionându-te pe traiectoria unor reuşite de rezonanţă care pun la încercare valoarea variabilei „challenge".

Sunt Gerry Lane. Un instinct al supravieţuirii mă favorizează în lupta pentru existenţă, prea aducător de sacrificii într-un proces menţinut al hazardului, în timp ce privesc agresivitatea drept o patologie a firii care nu s-a încrezut niciodată în pericol şi apoi a descoperit brusc că era unul iminent şi mortal.

Nu cumva există o secvenţă de ADN în natura cronică a infecţiilor cu risc de producere a leziunilor cerebrale, generând deteriorarea violentă a funcţiilor de coordonare motorie ce culminează cu apariţia tulburărilor de comportament? Ce anume face atât de agresivă această secvenţă de ADN care controlează exprimarea unor gene bacteriene de rezistenţă la orice antibiotic, producând mutaţii genetice grave capabile să transforme radical fiinţa umană?

Ritmul gândirii mele articulat pe date neconvingătoare, poziţia constantei mele de determinare a unei noţiuni prin eliminarea a ceea ce o neagă, corelat cu indicele de coroziune a zonelor afectate de *une maladie qui produit tant de noms* , corespunde organic cu temperatura stresului pe care îl resimt înaintea unui meci cu moartea. Viaţa mea, care coincide cu „naşterea tragediei", deschide o primă galerie secretă în sânul viitorului trecut prin lovitura dată prezentului numită: *"Survive the Zombie hordes alone"* ca şi consecinţă a inevitabilelor inadvertenţe genetice.

Pentru a ameliora manifestările agresive şi pentru a contracara efectele distrugătoare ale mutaţiilor asupra celulelor, organismul trebuie să dezvolte mecanisme de reparare a ADN-ului. În ce fel trebuie să mă expun pericolului, cum să îmi poziţionez mai bine competenţele în faţa unui eveniment atât de improbabil care să asigure găsirea unui remediu, proces atât de mult condiţionat de hazard – fundamental asemănător cu ceva din mine care caută doar senzaţionalul?

Leadership: Care este urmarea evenimentului singular condiţionat de slujirea unui scop de tipul *„This is impossible. Unless…"* din care rezida măreţia fiinţei tale?

Geneticianul francez Francois Jacob spunea că cea mai importantă reuşită în domeniul ştiinţei pleacă de la observaţie: să priveşti unirea a două celule germinale, a două microuniversuri ce ascund destinul unui viitor individ, să vezi formarea primei celule şi să-i urmăreşti traiectoria plină de neprevăzut, supusă capriciilor mediului, oricând victima unei erori genetice.

Meditez prin instrucțiunile puse la dispoziție de natura înconjurătoare. Iar meandrele meditaţiei sunt urmărite de o singură întrebare: după felul cum se prezintă lucrurile, din anumite acţiuni care contrazic tot ceea ce cunosc despre viață din perspectiva medicinii, pot oare să extrag o informație cheie?

Tot timpul a fost la vedere boala. De ce nu m-am gândit să folosesc însăşi boala împotriva acestor Zombies? Fiinţele astea au o slăbiciune. Și acea slăbiciune este chiar slăbiciunea. Slăbiciunea noastră. Există şi un precedent. Prădătorii înfometați evită cadavrele infestate datorită unui patogen pe care acestea îl răspândesc.

Din urmarea evenimentului singular condiţionat de scopul *„This is impossible, unless.."* poate

să rezide măreţia fiinţei mele. Dar un asemenea eveniment, rezultat al unui experiment nebunesc, cere o misiune de sacrificiu care să aducă imediat informații preţioase. Trebuie să mă infectez din proprie vointă cu un agent patogen cu risc ridicat de manifestare, ca Tifos, H1N1 sau Sars, și apoi să mă întâlnesc faţă în faţă cu un Zombie.

Ţipătul unic al victoriei rezidă dintr-o realitate de tip *"I can't believe I did it"* , din corelaţia scurtelor fragmente dintre anumite întâmplări accidentale la care sunt constrâns să meditez. El se zbate în imediata apropiere a câmpului de observaţie printr-un proces de inferenţă de tip deductiv. Totodată, el este un răspuns la proverbul "Niciodată nu e prea târziu să mă sacrific eu însumi"

Măreția în leadership nu se naște din dorinţa de a te poziţiona superior faţă de ceilalți oameni, ci din capacitatea de a te poziţiona mai presus de cursul evenimentelor oferind o nouă versiune a lor prin activarea motivaţiei de sacrificiu.

Natura umană se înscrie, dincolo de experienţele și lecțiile momentelor care marchează viața, în structurile de concepție ale unei probe psihologice prin care se măsoară nu doar aptitudinile cognitive sau fizice, ci mai ales superba sinceritate a curajului de a te auto-motiva să aduci schimbarea printr-o acceptare a ceea ce ești dispus să renunți: uneori la tine.

Activarea și predominanţa unei motivaţii puternice, care conduce la obţinerea de performanțe unice, ia în considerare unicitatea pe care o imprimi în eternitatea clipei de cumpănă care punctează istoria și schimbă mersul lumii.

Leadershipul în numele evenimentelor are ca punct de plecare însăşi condiţia omului de a se consacra slujirii unui ţel nobil în vremuri neprielnice.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/leadership-in-numele-evenimentelor.html

Leadership în numele vieții

On Mai 14, 2017

Concentrează-te asupra riscului pe care ți-l asumi pe cont propriu atunci când imaginea ta pendulează între seninul pe care-l ştii bine preţui și întunecosul pe care ești constrâns să-l suporţi.

Simţeam că am făcut ceva îngrozitor, o lucrare a minţii într-un loc neașteptat, la ora la care o zi se sfârşeşte şi cealaltă e la început. La ora la care timpul rămâne suspendat între reflexia unei realități ascunse în care eram doar un muritor, cu plusurile și cu minusurile specifice unui personaj principal dintr-un science fiction captivant, şi reflexia unei formule de emancipare autentice care eliberează și totodată asuprește.

Nu din teamă sau din vreo complexitate nebănuită îmi refuzam încărcătura morală a unui nou început, dreptul la vinovăție, ispăşirea pedepsei de a rămâne unicul supraviețuitor, nefiind capabil să trec într-o faza matură de revelație. Ci pur și simplu senzaţia de a fi făcut ceva peste limitele normalului ajută mereu învingătorii să se bucure de victorie, retrăgându-se paşnic în locuri pustii, dar fertile unei reconsiderări a fragilităţii existenţei.

Ca un hoţ care intră prin uşa din dos și tot pe-acolo iese, prin aplicarea principiilor unei noi descoperiri a geneticii, la capătul fiecărei tentative de a mă lăsa prins în ghearele unui sfârşit care îşi anunţa tot mai mult sosirea, mi-am continuat incursiunea spre necunoscutul unor ipoteze de evoluţie a bolii tot mai răspândite, dintre numeroasele capitole ale patologiei secundare. Întrebându-mă pe un ton obiectiv: "De ce am rămas în viaţă? De ce tocmai eu?"

Leadership: Îți găseşti puterea voinţei de a te reprezenta singur în cadrul unei lumi a cărei schimbare ireversibilă o poți percepe numai prin reproducerea tiparelor unei predeterminări?

Eu însumi, cu propria-mi conştiinţă, spre împăcarea cu sine, cu destinul meu la fel de ameninţător ca un rege supărat pe supuşii săi, care în dramă şi tragedie este întotdeauna implacabil, vădeam în sentimentele pe care le exprimam - frică, frustrare, îndoială, mânie - o întoarcere la credința într-o lume în care numai ştiinţa şi tehnica deschid orizonturi inimaginabile. La umanitatea văzută prin raza de soare a unei minuni numită: „Inspiraţie".

Adevărata biruinţă a omului se vădeşte în receptarea adecvată a unei imagini de sine din care ia naștere reflexia unei forme de emancipare. A supravieţui într-o lume sfârșită reprezintă diagnosticul motivului parcurgerii unei faze spirituale de la cel mai de jos nivel la cel mai înalt. Sau invers.

Parcă maestrul Botticelli era cel care a spus că poţi arunca un burete îmbibat cu vopsea pe un perete şi să vezi o mulţime de imagini diferite în petele produse, veritabile puncte de plecare pentru idei.

În același fel, mintea mea suprapunea pe motivele și sursele pline de inspiraţie extrase din tiparele unei predeterminări, posibilitatea sensului unei săgeți divine, unei lucrări de artă veritabilă compusă din forța atotputernică a medicinii și istorisirea unui nou început de drum.

Puterea personală este rezultatul conştientizării riscului pe care ți-l asumi pe cont propriu atunci când imaginea ta pendulează între seninul pe care-l ştii bine preţui și întunecosul pe care ești constrâns să-l suporţi.

Cu neputinţă de explicat, chinuindu-mă să înţeleg firul logic al concluziilor ce trebuiau înţelese printr-o asumare a ascunsului unui regret absolut, comparat cu trăirile complexe ale unui fugitiv şi condamnat la moarte, ştiinţa pe care o consideram călăuza acestui joc mortal era doar un prim pas spre o uniune mai strânsă cu impulsul agresiv al virusului care infectase omenirea.

Senzaţia de a sta permanent la pândă, într-o continuă activare a conexiunii cu opţiunile unei morfologii plină de contraste, prin asocierea unui decor al absurdului vieţii, enigmatic ca un fel de cheie a unui poem dintr-o altă limbă, devenind un aspect central al filozofiei chimiei, era semnul unei emancipări individuale autentice, prima mea experienţă într-un escape room.

Adevărata putere care se ascunde în spatele autenticităţii se manifesta atunci când intri într-o cameră ce se află într-o lume, și ieși afară într-alta.

Adevărata putere care-ţi onorează statutul de promotor al conducerii prin valori și puncte tari este să te găseşti pe tine însuți în prezenţa originalităţii unei opere încărcate cu reflexivitate atunci când imaginea din jur devine tot mai ştearsă.

Leadershipul în numele vieţii are ca punct de coincidenţă însăşi condiţia omului de a se consacra în roluri pozitive, slujirii unui ideal înalt numit: credință.

Credința este fidelitatea faţă de ceea ce se câștigă prin inspiraţie atunci când pierzi tot ceea ce ai investit în tine. Înseamnă să câştigi prin autenticitate și revelaţie singurul lucru care contează cu adevărat: sensul existenței într-o lume dură, complexă şi tot mai neînţeleasă.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/leadership-in-numele-vietii.html

Leadership în ritm de tango

On Iulie 15, 2011

Întreţine cât mai bine „motorul" care permite funcţionarea oamenilor, pentru ca ei să se încadreze în ritmul exact al leadershipului tău.

În filmul „ *Parfum de femeie (1982)* " există o scenă de neuitat în care orbul - locotenentul colonel în rezervă, Frank Slade, pradă unui zbucium interior care nu-i mai dădea pace, vrea să-şi pună definitiv capăt zilelor. Charlie Simms, care trebuia să aibă grijă de el, încearcă să-l oprească, spunându-i cu teamă în suflet să-şi continue viaţa.

- Ce viaţă? Eu n-am viaţă. Trăiesc în întuneric. Pricepi? Trăiesc în întuneric... Dă-mi un motiv pentru care să nu mor !

Atunci, Charlie, care era pe punctul de a-şi pierde nădejdea, îi răspunde:

- Vă dau două motive. Dansaţi tango şi conduceţi Ferrari mai bine ca oricine... În viaţă, dacă te încurci, continuă să dansezi !

Leadership: Îţi antrenezi capacitatea de a surprinde nuanţele unor contexte aparent imposibile de gestionat din care să extragi acea însuşire a raţiunii de a produce efecte cu ajutorul virtuţii?

Charlie Simms a înţeles foarte bine ce simte locotenentul şi a ştiut unde să bată, a ştiut pe ce buton să apese ca să-i schimbe acestuia atitudinea negativă şi auto-distrugătoare. Ştiind că una din pasiunile cele mai mari ale locotenentului era dansul, Charlie i-a spus: „ *În viaţă, dacă te încurci, continuă să dansezi.* " Frumos !

Charlie a găsit pârghia potrivită prin care să controleze emoţiile locotenentului, acea pârghie care transmite energia propulsoare necesară refacerii forţelor sale. A identificat foarte bine acel element puternic care putea să-i stimuleze lui Frank dorinţa de viaţă.

Ca lider, trebuie să găseşti pârghia potrivită pentru a ajunge la nivelul la care poţi schimba ceva în viaţa oamenilor, trebuie să găseşti acel „ceva" prin care să păstrezi lucid şi viu în oameni spiritul care îi animă, să recunoşti acea esenţă unică de energie din ei care să poată să reînvie speranţa lor.

Însuşirea dominantă a caracterului tău se măsoară prin demonstrarea abilităţii de a te ridica la un înalt nivel de înţelegere şi simţire, trecând de la o etapă de obligaţie la cea de necesitate. Virtutea se prezintă ca un fond fără forme dacă nu este ridicată la rang de spirit civic: "dacă altul nu face, fii pregătit să faci tocmai tu".

Leadershipul se sprijină pe utilitatea individuală şi totală "TU" care corespunde motivaţiei de a lămuri scopul şi motivul existenţei omului.

Nicio operă - fie ea un leadership necesar bunei cunoaşteri de sine, fie o mască nefirească a unei dorinţi de ascundere a sentimentelor - nu poate fi interpretată în afara contextului în care omul se regăseşte. Leadershipul reprezintă, în trecerea de la planul extern (material) la cel intern (emoţional), doar o parte dintr-un imens flux de impresii de mare forţă, care ajung

să influenţeze şi să definească omul în ansamblul factorilor de motivare care sunt în măsură să influenţeze comportamentul său în situaţiile în care nu este sigur pe sine.

Leadershipul tău este o datorie de împlinit apărută ca urmare a unor experienţe de viaţă trecute şi a interpretării pe care o acorzi acelor experienţe?

Un mediu realist, care nu oferă echilibrul necesar între puterea absolută şi manevrabilitatea simţirilor care-l învăluie pe om, testându-i tăria de caracter, devine deosebit de solicitant, neregulat şi tot mai greu de acceptat. Astfel, ne este tot mai greu să înţelegem şi să gestionăm în mod diferit raţiunea care stă în spatele deciziilor de atingere a unui nivel de conştiinţă mai înalt, în care suferinţele dispar.

Ne este greu să surprindem modelele cuprinzătoare de gândire şi de relaţionare cu mediul social şi cu propria individualitate a liderului, dacă ceea ce rămâne dincolo de rutină sau tranziţie, apropiindu-ne cu repeziciune de frontierele înţelegerii omeneşti, nu este mai întâi o încercare de a trăi continuu perfecţiunea, în baza unei vocaţii interioare, a unui ideal de împlinire lăuntrică, prin ceilalţi.

Aşa este. Leadershipul nu este constant în diferitele ecuaţii ale existenţei, dar merită atributul de autentic în măsura în care se întâlneşte cu necunoscute de orice fel, încurajatoare, dar mai ales descurajante. Leadershipul este doar unul din multele canale de comunicaţie cu propriul sine, prin care circulă imaginea unor versiuni a ceea ce ai devenit ca urmare a unor experienţe de viaţă trecute şi a interpretării pe care o acorzi acelor experienţe.

Leadership: Te impui ca un moment important din viaţa omului, mai ales prin conţinutul pe care îl creezi şi care reflectă plenar concepţia ta despre Sinele tău?

Un sentiment de neputinţă bate deseori în inimile tuturor oamenilor în momentele dificile ale vieţii lor. Este acel sentiment care le întunecă mintea, care le scade randamentul, care le aduce numai tristeţe şi regrete, este acel sentiment care le grăbeşte „sfârşitul". Motivaţia lor scade, motorul care le antrenează toate simţurile, acel motor care le dă speranţă, care le oferă energia şi dorinţa de a munci şi de a se bucura de fiecare moment al vieţii nu-şi mai îndeplineşte cum trebuie funcţiile sale, îşi pierde din capacitatea de funcţionare.

Ca lider, datoria ta este să înţelegi foarte bine limitările motorului care permite funcţionarea în mod eficient a acelor zone care guvernează mentalitatea şi atitudinea oamenilor. Trebuie să fii capabil să ajungi la componentele vitale ale motorului şi să optimizezi performanţele sale, ca în final să produci mai multă putere. Şi, în acelaşi timp, trebuie să speculezi orice eroare care ar putea să producă oprirea motorului.

Felul cum experimentezi leadershipul reflectă plenar concepţia ta despre Sinele tău: cu cât îţi dai seama mai bine ce eşti gata să dai celuilalt, cu atât eşti mai pregătit să îţi accepţi propria viaţă. Iar cu cât eşti mai capabil să îţi înţelegi şi să-ţi exprimi emoţiile pe care le încerci faţă de cineva, cu atât se va amplifica puterea lor de a se reinventa.

Leadership în ritm de tango sugerează echilibrul armonios şi susţinut între tine şi cei din jurul tău. Leadershipul este asemenea unui dans producător de energie ale cărui mişcări se produc pe un anumit ritm. Dar trebuie să ştii toţi paşii şi să faci mişcările la timpul potrivit, trebuie să-ţi păstrezi o anumită atitudine, un anumit mod de gândire, să înţelegi toate dedesubturile bine conturate ale artei de a conduce, trebuie să creezi unitate găsind un mod constructiv de a întări simţămintele celorlalţi, trebuie să ştii să activezi acea caracteristică a oamenilor care îi determină să-şi continue dezvoltarea personală.

Aşa cum puterea de convingere şi de emoţionare a unui tablou se datorează în primul rând vibraţiei sufleteşti pe care artistul o transmite prin intermediul imaginii - tot aşa puterea ta de influenţă se datorează în primul rând intensităţii emoţiei pe care le-o transmiţi oamenilor în clipele grele. Numai prin intermediul atitudinii tale şi a capacităţii tale de a induce motivaţia, numai prin impulsul plin de entuziasm şi de energie pe care oamenii îl primesc de la tine îţi vei putea desăvârşi influenţa.

Dă-le oamenilor un impuls puternic de schimbare a atitudinii trezind înăuntru lor un sentiment de putinţă care să zdruncine din temelii orice urmă de îndoială faţă de Eul lor. Întreţine cât mai bine „motorul" care permite funcţionarea oamenilor, pentru ca ei să se încadreze în ritmul exact al leadershipului tău.

Concluzie: Tango-ul este un dans cu un ritm aparte, care se potriveşte numai anumitor temperamente şi care impune o perfectă concordanţă a celor doi parteneri. Pentru un tango reuşit, unul dintre parteneri trebuie să conducă stabilind ritmul, iar celălalt partener trebuie să adopte acel ritm.

În leadership trebuie să adopţi acest ritm de tango, iar modul în care îl impui depinde de tine – liderul. Găseşte căile adecvate de a creşte motivaţia oamenilor, dar şi de a creşte performanţele lor. Doar aşa cei doi parteneri (tu şi oamenii) se vor apropia de ţelul comun prin îmbunătăţirea performanţelor, prin adoptarea unei atitudini potrivite şi proactive faţă de schimbare (inclusiv comportamentală), şi prin alinierea la ritmul accelerat impus de vremurile actuale.

Source: https://neculaifantanaru.com/leadership-in-ritm-de-tango.html

Leadership în vederea stabilirii scopului grandios

On Mai 29, 2020

Fii pregătit să concepi semnificaţia esenţială a existenţei tale din perspectiva unei priviri care ghiceşte suferinţele ce te aşteaptă, fiind hotărât să le înduri în numele unui destin care îşi asumă o istorie.

Columb şi Magellan ne-au învăţat că mult mai important decât să-ţi stabileşti scopuri îndrăzneţe este să pluteşti drept înainte chiar dacă nu vezi nimic în faţa ta.

Şi nu doar să înaintezi, ci să te smulgi din ghearele imposibilului, să faci faţă obstacolelor, să fii sărac, să te loveşti de neîncrederea tuturor oamenilor, să fii părăsit de toţi prietenii, de familie, să fii urmărit numai de primejdii, să întreprinzi nenumărate călătorii absurde şi fără rezultat, să fii de cel puţin 20 de ori la un pas mic de moarte, dar să ai noroc de fiecare dată. Să ai răbdare vreo 25 de ani plini de încercări, şi abia atunci când nu mai e nicio speranţă, abia atunci poate, doar poate, ţi se va arăta ceva la orizont.

Când nu mai ai niciun prieten, când toţi din jur sunt împotriva ta, când eşti singurul care mai crede într-o himeră, când pluteşti tot timpul în derivă cu o navă complet avariată, mai trebuie să ştii să improvizezi şi să foloseşti multe trucuri…doar ca să supravieţuieşti.

Ajungi la un moment dat să nu mai crezi în nimeni şi nimic, mai rămâne doar să-ţi legi câte o ghiulea de fiecare picior şi să te arunci în ocean, înainte să fii omorât cu bestialitate de echipajul tău atât de plin de furie. Şi chiar atunci când eşti decis să faci acest pas, cu câteva clipe înainte, să primeşti o veste salvatoare: iată ţărmul.

Abia atunci ajungi să-l cunoşti pe Dumnezeu. Tu şi doar tu. Iar Dumnezeu se ascunde în dosul faptelor cu adevărat grandioase, făcute să arate diferenţa dintre ce este trecător şi ce este durabil, dintre ceea ce suntem ca simpli muritori şi ceea ce ar fi trebuit să devenim într-un plan superior al destinului, într-un periplu spiritual mai amplu. Bineînţeles, fără să ne mustrăm pe noi înşine pentru a fi comis "păcatul" de a ne fi ridicat la înălţimea unor pretenţii prea înalte.

Cam aşa stau lucrurile cu stabilirea scopurilor grandioase. Ele sunt aproape inutile în faţa a ceea ce te aşteaptă în viitor. Aşadar, înainte să-ţi stabileşti scopuri îndrăzneţe, ar fi bine să te înarmezi cu încă vreo 25-30 de ani de tortură fizică, psihică şi emoţională.

Ar fi bine să fii foarte puternic. Şi, mai mult decât atât, ar fi bine să ai mult noroc, căci pericolele şi moartea vor fi permanent lângă tine. Aşteptând…să renunţi.

Există, oare, Dumnezeu? Şi dacă există, va fi oare lângă tine?

Leadership: Unicitatea vieţii pe care o traversezi îţi pune motivaţia sub semnul îndoielii din perspectiva unui destin uimitor care se prezintă drept ştiinţă şi viziune despre lume, fără să fie nici una nici cealaltă?

Totul se întâmplă în urma stabilirii scopului care te motivează, dar până în punctul în care motivaţia nu mai poate să sprijine realizarea scopului urmărit. Observăm aici, pe de o parte un fel de ambiţie nemăsurată care îi ajută pe unii oameni să se avânte în necunoscut, cât mai departe de realitatea lumii, pe de altă parte un soi de fierbere interioară care duce omul

până la limitele insuportabilităţii, atunci când viaţa devine oglinda morţii ştearsă de Dumnezeu cu preţul uitării de sine.

Prin consideraţiile pe care tocmai le-am făcut, am intenţionat să realizez, măcar într-un chip provizoriu, o caracterizare a demersului victorios văzut drept gândire atotcuprinzătoare a unui singur personaj, a unui vizionar încăpăţânat aflat în "marea căutare" a sensului vieţii şi a voii lui Dumnezeu.

Acest demers vizează întregul unei viziuni impuse de cursul istoriei, de momentele ei grele, prin fiecare abordare destinată eşecului, nu doar măsurarea rezultatelor finale, glorioase sau deznădăjduitoare. Fiecare demers ce vizează finalitatea întregului context de călătorie, de la un loc la altul, îl cuprinde în sine pe omul care se sacrifică, punându-l sub semnul îndoielii din perspectiva a ceea ce poate să îndure şi din perspectiva a ceea ce el poate să descopere.

Am încercat să caracterizez întregul destin al omului dintr-o perspectivă care pare a fi una psihologică, de vreme ce am vorbit de atâtea ori despre ambiguitatea unei realități exigente (concomitent cu îndepărtarea sau apropierea ei de o descoperire fulminantă). Iar acest destin uimitor, adesea greu de înţeles, poartă urmele unei dureri învinse, a sacrificiului acceptat fără crâcnire, plăcut doar lui Dumnezeu, în numele unei idei ce nu ţine seama de unicitatea vieţii individuale a învingătorului şi a semenilor lui. Este însemnătatea "ducerii crucii".

Ducerea crucii este o reconstituire a traseului parcurs cu mari dificultăţi, prin sacrificiul acceptat în numele unei idei ce ţine seama de unicitatea vieţii individuale a învingătorului care îşi exercită providenţa în faţa unei descoperiri măreţe.

Această ducere a crucii se prezintă drept ştiinţă şi viziune despre lume, fără să fie nici una nici cealaltă, mai degrabă punând în evidenţă un sentiment tragic în faţa existenţei, mai ales suferinţele ce trebuiesc îndurate, o tresărire covârşitoare a inimii, un zbucium al vieţii plin de un sens profund tragic. Ea ne aduce într-o stare de incertitudine în care nu mai ştim dacă destinul este sau nu ştiinţă şi viziune despre lume.

Pentru sufletul unui învingător, important este deznodământul suprem, nu drumul plin de suferinţă şi de primejdii, pe care trebuie să-l parcurgă sub îndrumarea unui Dumnezeu care oferă nemurirea doar celui ce sacrifică totul pentru El. Tocmai din acest unghi trebuie să concepem problema existenţei, adică din această aventură riscantă şi dureroasă a "ducerii crucii", o fărâmă eternă din suferinţa unui Dumnezeu care nu aparţine de nimeni, dar şi din perspectiva împlinirii existenţei supreme, prin finalizarea unei călătorii pe care nimeni nu o poate face în locul tău.

Mai trebuie să recunoaştem că trăsăturile esenţiale ale unui învingător sunt expresia firească a unui suflet agitat de conflicte foarte mari, de neconciliat, care îşi găseşte izbăvirea abia la finalul călătoriei. Aşadar, deosebirea dintre un învingător şi un pierzător are legătură cu acea privire aruncată în *nowhere* care parcă ghiceşte suferinţele ce-l aşteaptă, fiind totuşi hotărât să le îndure, fiindcă acesta îi este destinul dinainte ales de Dumnezeu. Învingătorul acceptă de bună voia, fără revoltă, a unui destin plin de încercări şi riscuri, prin împlinirea sacrificiului. Pe când pierzătorul îi opune o rezistenţă viguroasă.

Leadershipul este tăria de a te ridica la înălţimea şi responsabilitatea poziţiei pe care o deţii sub povara unui destin hotărât dinainte de Dumnezeu, ce-şi are suişul şi coborâşul, înălţările şi cufundările de nivel, într-un ciclu de faptă şi răspuns care în loc să fie un sfârşit, este un început continuu de revelaţie.

Leadershipul care se impune în vederea stabilirii unui scop grandios poartă urmele unei dureri adânci, acceptată de bună voie, fără revoltă, fiindcă aceasta este împlinirea supremă a

unui Destin unic, hotărât dinainte de Dumnezeu.

Ideea lui Columb era promisiunea unei lumi noi, în timp ce ideea lui Magellan era găsirea unui drum nou spre lumea nouă. Ceva s-a manifestat în sufletul lor ca un dar venit din altă lume. Amândoi s-au ridicat deasupra clipelor trecătoare, spre clipa duratei eterne. Ai impresia că amândoi sunt creaţia spontană a unei singure puteri, prezentată într-un spectacol despre captivitatea unui singur suflet aflat la graniţa dintre două lumi, acolo unde realul şi irealul devin imposibil de despărţit.

Vederea cu care îţi poţi instrui voința în privinţa a ce este urgent de înfăptuit în numele evoluţiei lumii este tocmai vederea cu care te-a înzestrat Dumnezeu ca să apreciezi distanţa dintre ceea ce e trecător şi ceea de durează în marea devenire a omenirii. Scopul poartă semnul stabilirii unei comparaţii între spiritele puternice şi cele slabe, călcând pe urmele unui personaj care influenţează opera divină, acceptând un destin care parcă se repetă la fiecare generaţie, în altă versiune.

Source: https://neculaifantanaru.com/leadership-in-vederea-stabilirii-scopului-grandios.html

Leadership Inspirațional

On Octombrie 07, 2016

Încearcă să obții un rezultat al răspunsului pe care o altă formă de cunoaştere o dă nevoilor tale, ca urmare a experienţelor trăite în cadrul procesului de observare.

În sală trebuie să domnească o linişte desăvârşită. Chiar şi în pauzele necesare pentru reîncărcarea filmului în aparatul de proiecţie. Vai de cel ce i se adresează în timpul acesta. Dacă întrebarea e pusă cu voce joasă şi nu-l întrerupe pe compozitor în vizionare, se aude doar un mârâit în loc de răspuns. Dacă însă este întrerupt de stridenţa întrebării, Prokofiev se uită fioros la cel ce vorbeşte, sau scapă chiar o înjurătură.

După fiecare vizionare Prokofiev este obosit, dar totdeauna mulţumit, satisfăcut. Poate pentru că, de fapt, compune în timpul acesta muzica pentru fragmentul văzut. În timpul vizionării degetele compozitorului bat ritmic pe braţul fotoliului.

Regizorul rus, Eisenstein, îl urmăreşte, curios să găsească răspunsul la întrebarea pe care şi-o pusese şi şoferul lui isteţ. El intuieşte că Prokofiev, bătând toba cu degetele, scandează structura prin care în acest montaj se încrucişează duratele şi ritmurile fragmentelor prin care se împletesc cu ele acţiunile şi intonaţiile actorilor.

Odată, Eisenstein exclamă bucuros: "Straşnic ! " Acesta a fost fragmentul de montaj în care, remarca el: "este abil împletit un contrapunct cu trei mişcări diferite ca ritm, cadenţa şi direcţia. Protagonistul, grupul care alcătuieşte fundalul şi coloanele de oameni care taie în primul plan câmpul aparatului aflat în mişcare". *****

Leadership: Poți să surprinzi acele puncte de vedere accentuate într-un construct analitic unificat care să deznoade toate abordările la care nu te-ai gândit?

Criticul unei lucrări de îmbinare a mai multor cadre, făcând o ancoră între vizionare și analiză, devine partizanul unui punct de vedere unitar. Cu referinţă la afirmarea necesităţii de a surprinde totalitatea unei viziuni mai largi prin intermediul unui „DA" aflat în spatele său, tradus pe limba sa, care se cere accentuat. Oare ar fi mai bine să lucrăm mai întâi la ceea ce se poate afla prin intermediul celorlalţi, pentru a ne putea evalua pe noi înşine?

El se vede obligat să-și formuleze un punct de vedere, o legătură între diverse fragmente insuficient de consistente sau insuficient consolidate pentru a se constitui într-o operă, în folosul unui alt „proprietar de cunoaştere" aflat în preajma lui. Ca să fie satisfăcut de munca sa de creaţie, regizorul trebuie să încrucişeze acţiunile, vorbele şi trăirile actorilor, interacţiunile şi rolurilor acestora într-un construct vizual care să-i confere o abordare mai largă asupra subiectului în cauză. O doză de culoare şi personalitate, atribuită fiecărui actor în parte, devine centrul de greutate al unui fundal care, fiind subordonat subiectului, trebuie să dea o notă de naturaleţe filmului.

Procesul de intuiție - să intuieşti ceea ce-şi dorește acest proprietar de cunoaştere, ceea ce-i place, ceea ce vrea să spună, ceea ce este în interiorul său, ceea ce i se potrivește dar nu se vede - ţine mai degrabă de acel „Da" care transformă toate „Nu-urile" (provenite din convingerea că are întotdeauna dreptate) în schimbări de necontestat. Nimeni nu ştie ce este în mintea regizorului până ce nu pune cap la cap toate elementele de scenografie şi toate reprezentaţiile actorilor.

Un construct analitic unificat este un montaj care te poate trece din realitate în iluzie, şi din iluzie în realitate, punând în valoare multilateralitatea şi talentul regizorului printr-o inspecţie vizuală amănunţită şi printr-o abordare amănunţită a unei problematici actuale.

Leadership: Justeţea imaginii pe care o reflectă montajul tău constituie răspunsul unei cunoaşteri a experienţelor de observare trăite în cadrul de procesului evaluare a unei fiinţe devorate de sine însăşi?

A viziona un film înseamnă să pătrunzi în esenţa imaginii ideale pe care o poartă în suflet regizorul. Arta regizorului se constituie în primul rând într-un rezultat al răspunsului pe care o altă formă de cunoaştere o dă nevoilor tale, mai ales ca urmare a experienţelor trăite în cadrul procesului de observare şi evaluare a conexiunilor dintre imagine, sunet si jocul actoricesc.Toate acestea îţi dezvoltă intuiţia de a personifica o idee sau un mesaj.

La nivel subtil, „Da"-urile sunt acele puncte de vedere accentuate într-un construct analitic unificat, care deznoadă toate abordările la care nu te-ai gândit. Ele sunt lămurite prin ascultarea și observarea acelor persoane, pregătirea, cunoştinţele şi abilitatea lor într-un anumit domeniu. Arta regizorului este experienţa "Da"-urilor care dau curs mulţumirii de sine în ceea ce priveşte împlinirea viziunii din care se constituie fundamentul montajului. Dar este şi experienţa "Nu"-urilor derivate din „greșelile" actorilor, din gesturile lor parazitate, pe care mereu trebuie să le redea în alt context.

În leadership urmărim un dublu scop care introduce un nou model al progresului bazat pe observaţii și pe noutatea impusă ca valoare, al cărui raport de cauzalitate se reflectă în exclamaţia" Straşnic ! "

Mai întâi surprinderea surselor de confirmare a unei cunoaşteri și a unei dimensiuni pe care nu o considerăm „cucerire" ci „unire". Apoi, valorificarea elementelor de contrast dintre ceea ce știm şi reprezentarea pe care ne-am format-o despre o altă formă de cunoaştere, relevantă pentru înţelegerea şi prelucrarea unei noi experienţe de învăţare.

O fiinţă devorată de sine însăşi este imaginea unui creator care se manifestă sub trei forme: observator, evaluator şi critic în ceea ce priveşte modalitatea în care se raportează la acea formă de cunoaştere menită să realizeze sinteza dintre real şi ideal.

Leadership-ul Inspiraţional relevă o trăire, o impresie puternică, o convingere, ceva mai presus de emoţie şi care dă naştere la pasiunea acelui consumator de cunoaştere, niciodată obosit, ci întotdeauna mulțumit de felul în care abordează ceilalți anumite subiecte, marile idei, marile provocări, marile întrebări ale artei.

Răspunsul la aceste considerente, având ca suport stabilirea unui „DA" categoric în urma procesului de observare şi evaluare, întotdeauna se finalizează în lumina unei exclamaţii: „Straşnic" !

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Leadership într-o miriadă de percepţii

On Martie 19, 2009

Acordă un punctaj ridicat influenţei tale, transformându-ţi leadershipul într-un teren de întâlnire între percepţiile tale şi ale celorlalţi.

Psihiatrul întreabă de pacient:

- Spune-mi, se întâmplă să auzi voci dar să nu ştii cine vorbeşte şi de unde?

- Desigur.

- Şi când se întâmpla asta?

- Când răspund la telefon.

Leadership: Urmăreşti întotdeauna esenţialul percepţiei unei realităţi inerente din care a fost omisă viziunea şi influenţa ta asupra ei, luând în calcul faptul că nicio realitate nu este mai esenţială pentru propria ta confirmare ca ceea ce încerci să susţii cu tărie?

Marea majoritate a liderilor, indiferent cum i-ai organiza în segmente cu o anumită mentalitate, cu o anumită viziune, cu o anumită cultură şi pregătire profesională, se aşteaptă ca modelul percepţiei lor să fie asigurat, adică să fie acceptat de restul lumii. Diferenţa dintre un lider şi ceilalţi oameni este de multe ori exact ceea ce desparte gândirea unui psihiatru de cea a pacientului: unul vede totul prin prisma unor boli psihice sau handicapuri mentale, iar celălalt vede totul aşa cum e de fapt.

Însă numai prin realizarea unei diferenţieri care contează, care influenţează pozitiv viaţa şi gândirea celorlalţi, liderul va putea să adauge o valoare substanţială leadershipului său. Ia în calcul acest aspect fiindcă este de bază, şi în general este mai bine apreciat decât orice alt element particular legat de leadership.

Aşa cum magia este o prelungire a fizicii, tot astfel capacitatea ta de a-i influenţa pe oameni este o prelungire a gândirii tale pe care o transmiţi celorlalţi, şi care dacă nu este profundă, dacă nu surprinde aspectul esenţial al lucrurilor, al sistemului de convingeri al oamenilor şi al modalităţii lor de a vedea lucrurile, nu va putea să asigure niciodată o coerenţă întregului proces de schimbare dorit. Gândirea ta complicată şi bazată pe performanţă, axată pe analiză şi evaluare poate să nu concorde cu gândirea simplă a celorlalţi oameni, iar în acest caz legătura dintre tine şi ei se va produce foarte greu, sau chiar deloc.

Leadership: Ceea ce comunici din alt unghi al realităţii poate fi acceptat drept ceea ce nu se poate determina pe cale directă, fără să tinzi spre o explicaţie logică în direcţia asta?

Tu iei foarte în serios orientarea către percepţiile oamenilor? Îţi fixezi ca obiectiv acela de a înţelege aspectele care contează cel mai mult pentru ei? Laşi la o parte gândirea tipică unui psihiatru care gândeşte strict prin prisma profesiunii sale şi urmăreşti întotdeauna esenţialul în ceea ce priveşte rezultatele pe care vrei să le obţii de la oameni? Ce aspecte trebuie să iei în calcul atunci când relaţionezi cu oamenii?

În marketing există o vorbă: "Clienţii îşi doresc, mai presus de toate, tipul de ciment potrivit, la timpul potrivit, în locul dorit." Succesul tău în leadership va fi atribuit unei multitudini de factori. Dar un singur lucru este cert. Nu poţi să devii valoros decât dacă satisfaci şi tu nişte condiţii, asemănătoare cu cele din marketing. Anume să le oferi oamenilor, mai presus de toate, tipul potrivit de gândire care să se potrivească cu propriile lor percepţii, cu propriile lor viziuni şi convingeri. Cu alte cuvinte, mai întâi trebuie să vezi tu ceea ce văd ei, iar abia apoi ei vor vedea lucrurile aşa cum le percepi tu.

Leadershipul este vocea din spatele telefonului care te anunţă că ai greşit numărul pe care l-ai format, fiindcă te-ai obişnuit ca toată lumea să te sune pe tine.

Leadership într-o miriadă de percepţii aduce în atenţie importanţa pe care liderii trebuie să o acorde mentalităţii celorlalţi oameni. Ca să fii bine cotat de ceilalţi oameni, concentrează-te asupra unui singur aspect: modul în care ei abordează lucrurile, modul în care simt şi modul în care îşi folosesc mintea. Succesul tău poate fi atribuit unei multitudini de factori, dar cel mai important este să te asiguri că percepi punctul lor de vedere.

Acordă un punctaj ridicat influenţei tale, transformându-ţi leadershipul într-un teren de întâlnire între percepţiile tale şi ale celorlalţi.

Concluzie: Comunicarea este esenţială în leadership. Modul în care comunici şi-ţi expui ideile şi viziunile trebuie să fie pe înţelesul tuturor şi percepute adecvat în unanimitate. Nivelul de percepţie, de înţelegere şi conformare sunt diferite de ceea ce trebuie să creezi tu – o punte de comunicare solidă şi inteligibilă pentru toţi, într-un limbaj adecvat pe înţelesul tuturor, deoarece ceea ce gândeşti şi percepi tu poate fi departe de gândirea şi percepţiile celorlalţi.

Source: https://neculaifantanaru.com/leadership-intr-o-miriada-de-perceptii.html

Leadership între creaţie şi tehnologie

On Martie 13, 2012

Importanţa ta reflectă modul în care îţi asumi reuşita actului de creaţie asumat de la înălţimea nevoii de a te şti surprins într-un cadru de referinţă a memoriei lumii.

- Ai picat la ţanc. Tocmai mă gândeam azi dimineaţă la fotografie... Când m-am trezit şi m-am văzut în oglindă cu părul vâlvoi, ştii ce mi-a venit în minte? Ei bine, mi-a părut rău că nu sunt fotograf. E cu totul altceva cum te văd alţii şi cum te vezi tu singur în oglindă în anumite momente. De mai multe ori în viaţă mi s-a întâmplat să surprind o expresie a feţei pe care nu am putut-o regăsi în nici unul din portretele mele. Erau poate expresiile mele cele mai veridice. Ar trebui făcută o gaură în oglindă pentru ca obiectivul să-ţi poată prinde pe neaşteptate expresia cea mai intimă a feţei..

- Ceea ce se face acum nu mai e artă, îi spuse Henri Cartier-Bresson lui Tournier. E, dacă vrei, industrie fotografică. *

Leadership: Cauţi o confirmare sinceră a răspunsului pe care îl oferi unei realităţi cât se poate de prezente într-o experienţă de tipul: "Dacă nu eşti acolo atunci când trebuie, degeaba eşti altădată" ?

Vorbim aici despre posibilitatea omului de a oferi propriei lumi un alt tip de experienţă, pornind de la analogia cu tabloul realităţii creat de alte ştiinţe, pentru a fi părtaş la o nouă pagină a propriei sale poveşti în filele istoriei. În sfârșit, pentru a oferi propriei imaginații mai multă libertate şi un orizont mai larg, omul trebuie să se apropie de înțelegerea tradițională a cuvântului "oglindă" și de rolul acestuia în lumea ştiinţei: important aici este combinația armonioasă a tututor detaliilor exterioare dispuse într-o unitate interioară.

Leadershipul se concretizează nu atât prin folosirea elementelor de originalitate, încadrate în formule de regândire a viziunii şi a rolului de "agent al schimbării". Ci mai degrabă prin valorificarea potenţialului noilor descoperiri cu ajutorul resurselor tehnologice, puse în sprijinul unui curent de gândire, considerat revoluţionar, care respectă proporţia muncă-răsplată.

Pot exista direcţii noi de construcţie a unei noi unităţi de producere a unui bun ştiinţific, constituind un aport preţios şi indispensabil la capitalul de cunoaştere - de exemplu un model abstract de reprezentare a unor idei şi a unor zone de referinţă pentru mediul de dezvoltare. Iar în acest caz tendinţa generală este spre diferenţiere, diversitate. Şi ea este evident influenţată de percepţia vizavi de funcţiile şi performanţele pe care integrează "produsul ştiinţific" rezultat.

Părţile stabile ale mecanismului care defineşte evoluţia leadershipului, în relaţie strânsă cu poziţia ta faţă de fenomenul "creaţie intelectuală", ar trebui să fie date de o dezvoltare complexă, pornind de la posibilităţile de flexibilitate între aspectele de interes şi cele de fond, care să-ţi permită un control sporit asupra încercării de a-ţi impune modelul de gândire.

O creaţie intelectuală aleasă este exemplul unei realităţi aflată dincolo de cea vizibilă imediat, dintr-o industrie care ia tot mai mult amploare.

Referitor la acest lucru, iată ce scrie pe site-ul legeaz.net: *"O asemenea activitate de durată sau chiar ca o sclipire a geniului uman se poate concretiza în opere literar-artistice sau*

ştiinţifice. Mai întâi, autorul unei opere literar-artistice are drepturi personal-nepatrimoniale legate de creaţia sa: dreptul de a fi recunoscut ca autor al operei, dreptul de a decide publicarea ei, dreptul de a cere ca opera sa să nu îi fie atinsă de terţi."

Este adevărat că liderul-creator vede arta într-un mod foarte personal, acceptând noutatea ca model de reprezentare a unor concepţii, care pot să aibă un corespondent direct în realitatea obiectivă. De aceea el se angajează, prin experimente, într-o formă de manevrare a ştiinţei, de organizare şi răspândire a ei. Şi această manevrare a ştiinţei este atât de puternică, de folositoare, încât necesită un act de revoluţie interioară - care modifică într-un anumit grad valorile pe care liderul le-a apreciat de-a lungul timpului.

Fac aici referire la acea formulă complexă de achiziţie a noilor mijloace de creaţie, obţinută printr-un efort ştiinţific constant şi laborios care este dominat de felul în care gândeşti, de experienţele pe care alegi să le foloseşti ca repere pentru elaborarea unor explicaţii, concepte şi modele de impact cuprinzătoare, fundamentate ştiinţific.

Artistul genial este autorul unei creaţii care depăşeşte puterea de cuprindere a minţii omeneşti, fiindcă face referire la o realitate care nu s-a mai văzut şi care continuă să fascineze.

Leadershipul între creaţie şi tehnologie este în strânsă legătură cu realitatea din care îţi construieşti lumea, aceeaşi realitate fiind menită să lărgească orizontul de cunoaştere al lumii din jur. Apelând la o realitate proprie, văzută precum o fotografie care nu are nevoie de cuvinte pentru a transmite emoţii, sub sigla unui nume ivit din creaţia proprie, vei putea mai uşor să produci o mutaţie esenţială în artă, chiar dacă mulţi oameni nu te-ar înţelege:

"Arta este viaţa mea într-o coajă de nucă".

*** Notă:** Muscat, Catinca - Orele lui Prometeu

Leadership Providers

On August 07, 2014

Transformă-ţi leadershipul într-un instrument flexibil de recepţionare a tendinţelor de evoluţie, prin reglarea posibilităţilor de amplificare a ştiinţei furnizate de către o autoritate străină.

Montajul filmului este realizat sub influenţa puternică pe care au avut-o asupra lui Eisenstein spectacolele teatrului Kabuki, arta actorilor japonezi pe care îi văzuse cu prilejul turneului lor din Moscova, în anul 1928. Eisenstein, fascinat de trupa actorilor Kabuki, scrise atunci un articol elogios şi metoda lor deveni baza montajului filmului său.

Geneza ideilor, a metodei inedite din filmele sale, mai ales din „Vechiul şi Noul", îşi are aici una din principalele sale surse. Lucrurile se ordonează însă organic, ideile născându-se una dintr-alta şi căpătând astfel suită, păstrându-se perfecta consecvenţă. La teatrul Kabuki, Eisenstein întâlneşte existenţa în practică a principiilor la care se gândise cu ani în urmă, realizate aici, intuitiv, prin ceea ce el numeşte acum „ansamblul monistic". În acest teatru viitorul regizor „auzi mişcare" şi „văzu sunetul". *****

Leadership: Poţi să identifici prezenţa unei noi autorităţi care să clarifice adevăratele intenţii ale celui ce vrei să devii, în încercarea de a reprezenta o nouă Unitate a operei de artă?

Prin condiţiile sale de conexiune selectivă între influenţe şi realizări, în ritmul unei noi cunoaşteri care participă involuntar la determinarea unei ştiinţe superioare, situată la convergenţa unor domenii variate, resursa umană de calitate deţine un rol esenţial. Această entitate complexă, numită *model de urmat* , cu rol de identificare a unor noi posibilităţi de obţinere a rezultatelor dorite, constituie cheia unui număr unic de variabile, de tip factor suplimentar. Ea sporeşte reputaţia unei profesiuni.

Ori de câte ori vei încerca să-ţi perfecţionezi leadershipul, analizând mai pe larg interesantele alternative de folosire a unor noi practici, idei sau tehnici, te vei afla în prezenţa unei noi autorităţi care poate să clarifice, direct sau indirect, adevăratele intenţii ale celui ce vrei să devii. Această autoritate nu este altceva decât o mult așteptată premieră, o parte a provocării de a fi prezent la o manifestare spontană în cadrul căreia artiștii creează pe loc, în funcţie de spaţiu şi dispoziţia generată de context, un montaj care pune diverse poveşti de viaţă într-un nou context.

Ceea ce devii în procesul atingerii succesului este un gest de solidaritate artistică, ca un joc artistic şi intelectual între artişti şi spectatori, o dezvoltare intelectuală mai înaintată în care interesul îl constituie atenţia voluntară ce se naşte din simbioza vechiului cu noul, cu care apreciezi o muncă care dă semnficaţie unui un elogiu al minţii, o pasiune copleşitoare pentru nobleţea gândului înalt.

O nouă Unitate a operei de artă poate fi reprezentată prin conjuncţia dintre ceea ce are specific un artist, o anumită putere de transfigurare a eroului dintr-un personaj dominat de frică şi umilință, într-o fiinţă inteligentă şi un conducător, şi ceea ce îşi imaginează fiecare dintre noi că este: un personaj creat de un geniu care se individualizează.

Leadership: Poţi să stabileşti clar tendinţa de evoluţie a conţinutului artei tale în corelare cu fenomenul de extindere a unei zone de interes, în ceea ce priveşte fluxurile acumulărilor succesive de formă şi conţinut?

Abordarea serioasă a tot ceea ce ţine de dezvoltarea profesională este un prilej de a te deconecta de la un sistem de gândire limitat şi de a stabili o conexiune cu un nou „provider" de idei şi scheme de gândire, adică cu un intermediar al schimbării. Iar această conexiune nu trebuie să facă obiectul unei „banări" de la accesul la un nivel superior de evoluţie.

Deseori, leadershipul nu se poate aplica principiului extinderii *„ cu cât înaintezi mai mult, cu atât funcţionezi mai bine "*, decât prin schimbare de provider, pentru a evita efectul de încetinire a erodării şi pentru acumulări succesive de potenţial de inovaţie.

Influenţa exercitată de prezenţa unei noi surse de autoritate poate să contribuie la asigurarea unor noi cuceriri ştiinţifice, numai dacă ea îţi furnizează noi resurse de inspiraţie. Apoi trebuie să întâlneşti existenţa în practică a acestor resurse şi a principiilor pe care se întemeiază opiniile sau ideile ce ţi-au fost transmise.

Poţi transforma leadershipul într-un instrument flexibil de recepţionare a tendinţelor de evoluţie numai prin reglarea posibilităţilor de amplificare a ştiinţei, care îşi au sursa în arta celorlalţi de a transmite un nou impuls de dezvoltare. Zona ta de interes trebuie să fie fortificată de exprimarea trăirilor personale printr-o metodă inedită de a pune în scenă o reprezentație memorabilă, longevivă, ca o creaţie ce primeşte admiraţia întregii lumi.

Experienţa de leadership nu porneşte doar din analiza pe care ţi-o aplici ţie însuţi pe parcursul procesului de dezvoltare, ci reprezintă cristalizarea unei noi forme de putere, în încercarea de a edifica o nouă construcţie ştiinţifică printr-o formă de reprezentare a artei corespunzătoare propriei tale viziuni.

Tendinţa de evoluţie a conţinutului artei pe care o creezi este dată de specificiul unei interpretări de excepţie, corelat la un mesaj de mare anvergură: sporeşte-ţi însemnătatea spre împlinirea destinului protagoniştilor pe care îi reprezinţi !

Leadership Providers sunt acei cutezători minunaţi care înarmaţi cu cele mai noi cuceriri ale ştiinţei, şi înzestraţi cu idei novatoare şi cu capacitate mare de convingere, oferă şi induc un trend ascendent, calitativ superior, devenind astfel o „autoritate" în acest domeniu. Ei au responsabilitatea de a înțelege ceea ce este disponibil, care s-ar putea potrivi nevoilor sau preferințelor de accesibilitate la un nivel mai înalt de dezvoltare a unei persoane, punându-i la îndemână toate resursele de inspiraţie necesare îmbunătăţirii şi promovării artei sale.

Ca să sesizezi schimbarea şi să o accepţi ca pe o constantă a evoluţiei, mai întâi trebuie să găseşti pe cineva care să-ţi furnizeze o viziune, o cale de urmat şi o motivaţie puternică.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-providers.html

Leadership situaţional

On Octombrie 09, 2014

Încearcă să combaţi senzaţia de insuficienţă a funcţionării prin forţa de caracter, punându-ţi la bătaie abilitatea de a te impune în mod direct în orice situaţie.

Regizorului Serghei Eisenstein i se propune o ecranizare după romanul lui H. G. Wells, „Războiul lumilor”, proiect care va fi însă abandonat ulterior ca fiind prea costisitor. Tratativele se prelungesc însă, deoarece este necesar şi acordul Sovkino-ului şi permisiunea pentru Eisenstein de a-şi prelungi şederea în afara graniţelor patriei sale. Între timp Eisenstein discută şi condiţiile materiale ale contractului: Lasky doreşte numai colaborarea lui, oferindu-i un onorariu de 500 dolari săptămânal în perioada alegerii subiectului filmului şi apoi, din momentul începerii realizării, 3000 dolari pe săptămână.

Însă Eisenstein refuză categoric să accepte orice contract fără participarea lui Tisse şi Alexandrov, a căror prezenţă nu-l interesează însă pe Lasky. Condiţia lui Eisenstein duce aproape la ruperea tratativelor, până când, în sfârşit, Paramount îi oferă pentru început 900 dolari săptămânal, urmând ca din această sumă el singur să-şi plătească colaboratorii. Este o superbă dovadă de solidaritate prietenească. *

Leadership: Îţi manifeşti receptivitatea faţă de cerinţele de confirmare a unui conţinut pe care nu-l poţi duce la îndeplinire decât prin utilizarea unei surse externe de conţinut?

Un lider niciodată nu va accepta să ducă la îndeplinire un proiect, dacă acel proiect nu este conceput sub forma unui mecanism cu două viteze: o muncă de propagare a pulsurilor arbitrare (judecata proprie) şi o regrupare a forţelor de intervenţie pentru optimizarea ofertelor de răspuns (judecata altora).

Situaţia când eşti expus unei mulţimi de orientări, cu multe colectări de feedback, stimulează receptivitatea faţă de cerinţele de confirmare a unui conţinut pe care nu-l poţi duce la îndeplinire decât prin utilizarea unei surse externe de conţinut. O sursă externă de conţinut poate fi o minte strălucită care merge până dincolo de aparenţa lucrurilor, un purtători de mari valori şi de calităţi, un spirit de prim rang artistic, un exemplu unic de virtuozitate, un scriitor plin de forţă sau un om a cărui poveste te-a impresionat enorm.

Situaţia în care te raportezi la o varietate de experienţe de parteneriat, expuse la condiţiile de aprobare ale unor modificări şi completări aduse în favoarea unui produs personalizat, reflectă nu doar o dependenţă de realizări înscrise în linia unui ownership asumat. Ci mai ales dependenţa de o sursă externă de control a modului în care te autoevaluezi în totalitatea unei lucrări de la stadiul zero până la etapa de finalizare.

Eşti posesorul unei cunoaşteri care depinde de natura materialului ei, provenită din experienţă şi din imaginile care îţi populează simţurile şi inteligenţa? Sau eşti posesorul unei cunoaşteri care depinde de stimularea oferită de hrănirea cu o altă viziune?

Leadership: Poţi da o notă mai pronunţată de autenticitate experienţei tale de creaţie în funcţie de calităţile şi evoluţia unui model al statutului tău care şi-a cucerit audienţa prin simplitatea şi carisma cu care a abordat valorile în care crede cu tărie?

Omul care impune respect prin experienţă şi cunoaştere se distinge întotdeauna ca factor marcant al deciziei finale, în victoriile obţinute în luptele cu diferitele situaţii de orientare

profesională. El dă o ripostă pe măsură acelora care cred că au dreptul să-i saboteze autoritatea.

Valoarea de bază a unui asemenea om, al cărui statut de recunoaştere largă funcţionează după criteriul "eu ştiu cel mai bine ce înseamnă performanţa", nu este de dată de utilitatea cunoaşterii vaste pe care o deţine, ci mai cu seamă de aportul constant de empatie şi hotărâre pe care îl aduce la întregirea unui punct de vedere care îi clarifică şi susţine poziţia faţă de influenţele din jur.

Aceasta este un fel de autosusţinere faţă de potenţialul de a schimba toate variabilele de interes ale celorlalţi, impunând noi cerinţe, solicitări sau reguli, în favoarea unei alianţe care să-ţi garanteze independenţa de a alege modalităţile proprii de înfăptuire a obiectivelor. Senzaţia de insuficienţă a funcţionării, în faţa unor factori agresivi de influenţă, poate fi combătută numai prin forţa de caracter care impune respect, admiraţie, recunoştinţă, profesionalism.

Leadershipul este o demonstraţie a diferenţei dintre ceea ce reuşeşti să sădeşti în sufletul oamenilor din jurul tău şi ceea ce descoperă ei în tine. Tot timpul vei plăti contribuţia individuală de „asigurări" la progresul profesional în contul viziunii tale despre lume şi business, într-un mod care să nu încalce drepturile nimănui, dar care să-ţi aducă un plus de libertate de acţiune. Aceasta este singura cale de a te ridica mai sus de condiţia de „limitat".

O dovadă supremă de solidaritate poate fi acceptată ca un semn că cel care se face înţeles în termenii de "eu controlez întregul proiect" este pe punctul de a-şi recunoaşte valoarea. Cum? Prin asimilarea unor experienţe provenite din exigenţa de a restabili cât mai curând deplina unitate între ceea ce se dă într-o manieră originară (un conţinut personal) şi maniera ca atare în care acel ceva (conţinutul respectiv) se prezintă în forma altor conştiinţe.

Conţinutul care dă valoare solidarităţii tale este legat de ceea ce reuşeşti să înfăptuieşti atunci când ceilalţi se abat de la cursul viziunii tale (stabilită împreună şi de comun acord), fără să le micşorezi meritele care ţi-au asigurat mijloacele de validare a creaţiei numită reprezentativ: REPUTAŢIE.

Leadershipul situaţional este legat de trăsăturile sau abilităţile liderului în raport cu diferiți factori de interes. Se referă în principal la etapele de dezvoltare profesională în care eşti implicat, înscriindu-se mai mult sub forma unor demersuri de afirmare directe sau prin intermediul „terţilor contractanţi" în vederea realizării unor scopuri comune.

Este vorba despre gestionarea situaţiilor diverse la care eşti expus pe tot parcursul carierei, care ar putea determina independenţa ta profesională, sau dimpotrivă, dependenţa ta de o abordare particulară, de un mod de gândire străin, de o altă autoritate.

În diverse circumstanţe de business poţi dobândi un sentiment de apartenență la o cauză comună, sau poţi dobândi un sentiment de apartenenţă la o gândire exterioară, autoritară, care pune mai presus de orice controlul, egoismul şi constrângerile. De multe ori o facem fără să ne dăm seama, şi ne întrebăm de ce nu merg lucrurile.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-situational.html

Leadership sus, jos

On Martie 23, 2009

Capacitatea ta de a te adapta la fiecare situaţie în parte îţi pune la încercare abilitatea de a-i conduce pe oameni prin instinctul de a discerne trăsăturile definitorii ale unei situaţii de tipul: "nu poţi deţine controlul fără să devii una cu ei".

Instrucţie din zori şi până-n noapte. Nu o întreagă armată, ci numai câţiva camarazi de arme, care din proprie iniţiativă au hotărât să i se alăture colonelului Cal Rhodes în primejdioasa misiune de salvare a prizonierilor dintr-un lagăr din Vietnam.

Dar la un moment dat Cal era pe punctul de a se lăsa păgubaş, se simţea obosit şi fără tragere de inimă. Observase că toţi acei camarazi de arme păreau să nu mai fie trup şi suflet alături de el, gata să-l slujească plini de avânt. Nu era uşor pentru un om de vârsta lui să ţină zilnic antrenamente atât de dure şi grele. Părea obosit nu doar fizic, ci şi psihic.

În ce chip să le sporească Cal entuziasmul oamenilor? Sufletul lui era cuprins de tristeţe, simţea că nu este în stare să facă faţă sarcinii pe care singur şi-o impusese. Drept urmare l-a delegat pe Kevin Scott, fost ofiţer în marina militară, să se ocupe de instrucţie în locul lui.

Leadership: Eşti în stare să fixezi destinaţia la care vrei să ajungi, dar nu deţii controlul asupra a ceea ce se întâmplă în jurul tău şi asupra a ceea ce va urma după atingerea scopului propus?

Cheia în leadership este să deții controlul asupra a ceea ce se prezintă ca o situație scăpată de sub control. Adică, trebuie să deţii controlul asupra a ceea ce se întâmplă atunci când eşti departe de oameni şi de scopul propus. Fiindcă, într-un anumit moment al vieții poţi pierde controlul asupra a ceea ce ţi se întâmplă și, astfel, viața ta va ajunge la voia sorții.

Nu uita că dacă nu deţii controlul asupra a ceea ce gândeşti, nu poţi să-ţi controlezi nici acţiunile, iar incercarea de a controla ceea ce nu poţi influența poate fi nuanţa tragică a unui sentiment de frustrare în faţa consecinţelor pe care evenimentele neasteptate le poate avea asupra poziţiei tale.

A-i conduce pe oameni, a-i controla si a-i îndruma în direcţia dorită de tine este un test pe care, la fel ca cei mai mulți lideri, îl poţi pica şi tu la un moment dat. Desigur modul în care îţi testezi abilitatea de a-i conduce pe oameni îţi schimbă foarte mult starea interioară.

Leadership: Cum te simţi şi cum te comporţi în privinţa a ceea ce nu te favorizează la nivelul destinaţiei la care ai ajuns, prin prisma controlului pe care îl exerciţi în cazul în care te confrunţi cu propria ta rezistenţă?

A-i conduce pe oameni este ca şi cum ai urca într-un lift. Intri în lift cunoscând perfect destinaţia, dar nu deţii niciun control asupra a ceea ce se poate întâmpla în timpul călătoriei, fiind dominat de incertitudini. La fel cum nu cunoşti exteriorul liftului şi nu ai o certitudine clară a deplasării – tot aşa se poate întâmpla şi în relaţia ta cu oamenii: să nu cunoşti toate acele simţăminte care îi animă, să nu ai o certitudine clară a motivaţiei lor, a potenţialului lor de dezvoltare la nivel personal şi profesional, şi, deci, să nu ştii direcţia în care se va îndrepta leadershipul tău.

Practic, colonelul Cal Rhodes, din filmul „Uncommon Valor (1983)”, a rămas suspendat în timp şi în spaţiu din punct de vedere fizic şi emoţional. Pur şi simplu nu ştia ce şi cum să facă să îndrepte situaţia în care se găsea. Era ca şi cum s-ar fi aflat într-un lift ce urcă, fără să poată stabili contact vizual sau tactil cu cineva din exterior, şi fără să ştie încotro se îndreaptă.

Un om care se confruntă cu propria lui rezistenţă, adică care îşi înţelege rolul ca fiind o etapă din viaţă care pur şi simplu îl poate transforma în altcineva, mai prejos de îndatoriile sale, şi care încearcă din răsputeri să lupte pentru a-şi recâştiga poziţia pierdută, este un om care ştie să se consoleze singur, un om care ştie să se motiveze dincolo de dureri şi care priveşte dincolo de aparenţa unei lumi cunoscute.

Dă o şansă leadershipului tău dacă vrei să-ţi menţii poziţia mai mult timp. Pentru asta trebuie să pătrunzi în lumea interioară a celorlalţi oameni, să te apropii fizic şi emoţional de ei, revelându-le semnificaţia misiunii, importanţa ei şi motivele pentru care ei trebuie să se implice în continuare, cu un avânt tot mai mare. Atitudinea şi capacitatea ta de a te adapta la fiecare situaţie în parte este cheia întregului proces de finisare a leadershipului tău.

În leadership trebuie să preiei controlul asupra a ceea ce este posibil să controlezi, dar fii în acelaşi timp dispus să te ierţi, fiindcă nu ai cum să controlezi prin prisma a ceea ce nu ai prevăzut să se întâmple.

Leadership sus, jos sugerează stadiul evoluţiei tale în raport cu factorii şi situaţiile dificile, stresante, care îţi pot afecta calităţile şi aptitudinile. Ca lider, poţi să te ridici la cel mai înalt nivel de încredere în faţa oamenilor, sau te poţi coborî la cel mai de jos nivel în funcţie de cum acţionezi, în funcţie de modul în care eşti perceput şi în funcţie de capacitatea ta de a te adapta la fiecare situaţie în parte.

Source: https://neculaifantanaru.com/leadership-sus-jos.html

Leadership Sustenabil

On Septembrie 28, 2015

Străduieşte-te să generezi în permanenţă noi cadre din mai multe unghiuri, printr-o speculaţie a propriei minţi.

Eisenstein priveşte cinematografia nu ca pe o continuare a teatrului, ci ca o negare a lui. Intră în cinematografie socotindu-l domeniu încă inexistent. Marele regizor îşi amintea mai târziu:

"Veneam ca beduinii sau căutătorii de aur spre un loc cu posibilităţi neînchipuit de mari, din care doar un mic sector fusese tocmai dezvoltat. Ne-am fixat corturile şi am introdus în tabără experienţele noastre în diferite domenii. Preocupări intime, profesiuni accidentale din trecut, îndemânări nepresupuse, erudiţii nebănuite – toate erau canalizate spre a construi ceva care nu avea încă nici tradiţii scrise, nici forme stilistice precise, nici măcar cerinţe formulate."

Mai târziu intoleranţa asta se va stinge. Vom constata, în afara unei puternice influenţe a teatrului în arta sa cinematografică, chiar şi o revenire târzie la prima sa dragoste: teatrul. Iar în activitatea sa pedagogică va declara: „Studiul cinematografiei trebuie să înceapă neapărat cu studiul teatrului." *****

Leadership: Priveşti fuziunea dintre ştiinţă şi artă ca pe o continuare a demersului de a experimenta noi direcţii de orientare, sau ca pe o negare a oricărui conţinut exprimabil prin efecte vizuale?

Capacitatea de producţie a unor linii noi de montaj, frecvent întâlnite pe parcursul perioadei de raportare la un ideal care trebuie asumat şi afirmat, desigur într-o formă care permite ulterior substanţiale îmbunătăţiri, este o trăsătură importantă a regizorului. Cine caută şi observă această trăsătură la un om de mare cultură, nu va obiecta niciodată procedeelor stilistice ce ţin de aspectul veridic al operei sale, dar va calcula informaţia transmisă pe plan de criterii de evaluare a unui continut experimental rezultat din evenimente, atitudini, situaţii contrastante, care creează surpriza unor suprapuneri de planuri vizuale.

A nega un conţinut exprimabil prin efecte vizuale înseamnă să nu dispui de momente memorabile folosite ca spaţiu de spectacol pentru a produce efecte de noutate. Iar a experimenta noi direcţii de orientare în film sau teatru înseamnă să continui o poveste de la momentul anterior experienţei pe care vrei să o transmiţi lumii – ca să o poţi retrăi mereu.

Montajul este un procedeu de alăturare a mai multor cadre din cât mai multe unghiuri, dominate de tematici complexe ale unor cercetări finalizate într-un produs de referinţă – un excelent suport al informaţiei adunate de-a lungul timpului. Dar materialul informaţional ce formează conţinutul diferitelor cadre nu are nicicum pretenţia epuizării problematicii, atât de ample, în faţa căreia se afla astăzi iniţiativele înnoitoare. Căci întotdeauna se vor găsi modalităţi noi de transmitere a experienţei si cunoaşterii.

Aceste cadre sunt de fapt nişte ţinte ce trebuiesc atinse, nişte prelungiri ale orizontului tău intelectual şi cultural, cuprinzând concepţia despre lume şi viaţă, care îi invită pe ceilalţi să te cunoască. Sunt nişte răspunsuri la întrebările pe care ţi le pui, sintetizate într-o viziune proprie.

Leadership: Poţi susţine emoţii cu suportul unei reprezentări de imagine care să nu fie repetiţie a unei viziuni desprinsă din interiorul unei realităţi simulată de o ecranizare excepţională?

Conţinutul exprimabil integrează tot ceea ce eşti dispus să arăţi lumii prin propria viziune. Cine nu-şi dezvăluie viziunea într-un mod care să inspire, nu va primi niciodată feedback, astfel nereuşind să-şi clarifice îndoielile cu privire la ce a îndeplinit, a dobândit şi a obţinut prin intermediul cunoaşterii şi auto-investigaţiei.

Dar în leadership, viziunea nu trebuie să fie desprinsă din interiorul unei realităţi simulată de o ecranizare excepţională, ci trebuie să se potrivească dialogului dintre logic, ingenios şi plauzibil. Filmul nu este un reper bătut în cuie, iar viziunea nu trebuie să fie neapărat ceva "wow" pentru lume. Ceea ce contează este emoţia transpusă într-o imagine ideală care să îndeplinească condiţia de bază a atingerii unui anumit scop.

În aceste cadre sunt inserate tot ceea ce cuprinde o gândire reformatoare, sub formă de oameni, lucruri, procese, idei, situaţii, relaţii între diferite entităţi şi aşa mai departe. Cu referinţă la leadership, putem considera aceste cadre drept născociri ale spiritului creator, drept patternuri de cogniţie, interpretare şi prezentare, de selecţie, accentuare a unor direcţii de orientare îndreptate spre o câştigare a îndemânării în manipularea anumitor aspecte ale realităţii.

Fără îndoială, unele dintre elementele supuse discuţiei comportă şi alte posibilităţi de interpretare decât cele găsite aici.

Un lider care priveşte fuziunea dintre ştiinţă şi artă ca pe o continuare a demersului de a experimenta noi direcţii de orientare, va descoperi sau va genera în permanenţă noi astfel de cadre, printr-o speculaţie a propriei sale minţi. Mai ales printr-o strânsă împletire a propriei vieţi cu înţelesurile subiective pe care le asociază lumii şi întregii societăţi.

Leadershipul este imaginea pe care o transmiţi lumii rezultată din experienţele de viaţă cu care ţi-ai îmbogăţit emoţiile şi din ştiinţa cu care ai ştiut să pui în valoare frumuseţea lor.

Leadership devine Sustenabil prin cadrele produse de artist prin auto-investigaţie. Adică, atunci când el îşi canalizează toate preocupările intime, profesiunile accidentale din trecut, îndemânări nepresupuse, erudiţiile nebănuite - spre a construi ceva original, un concept, un produs, un activ unic care să-i exprime ideile, viziunea, şi care să dăinuiască în timp.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-sustenabil.html

Leadership Transformaţional

On August 09, 2014

Creează noi versiuni de transformare personală, clarificând sensurile ascunse ale gândurilor şi faptelor născute din efervescenţa creaţiei.

Filmările se fac acum într-o mare încordare. Se filmează câte douăsprezece ore pe zi şi uneori cu câte cinci aparate simultan pentru a se face economie de timp. Exterioarele se termină în august 1928 când echipa se întoarce la Moscova pentru filmările de studio. În această perioadă de muncă intensă, Eisenstein începe paralel uriaşa să activitate teoretică. Scrie acum mult analizându-şi opera din punct de vedere ştiinţific şi estetic.

Scopul acestor numeroase scrieri era să găsească, să clarifice sensurile ascunse ale gândurilor şi faptelor născute din efervescenţa creaţiei, să se pregătească pentru următoarele etape. *

Leadership: Acţionezi ca un instrument de stimulare a creaţiei intelectuale care stă la baza producerii unei ştiinţe alternative, cu referire la maniera teoretică de a clarifica rolul unui nou nivel de gândire şi prioritate a valorii?

Un lider care luptă pentru cucerirea unei noi competiţii cu el însuşi îşi poate găsi unitatea de sens şi potenţialul de performanţă, dar şi mobilul tuturor aspiraţiilor sale spre înalt, în procesul de preluare şi constituire a unui nou conţinut de „particular" intelectual, puternic susţinut ştiinţific. Particularul este o formă de măsurare a complexităţii unui proiect din perspectiva efectului de expansivitate al unui subiect palpitant ce constituie intriga unei scrieri inspirate.

Cine posedă originalitate încearcă permanent să creeze noi versiuni de transformare personală, clarificând sensurile ascunse ale gândurilor şi faptelor născute în înfierbântarea creaţiei. Cum? Prin sporirea capacităţilor de absorbţie şi transmitere a cunoaşterii, prin sporirea capacităţilor de analiză şi înţelegere a impactului ştiinţei sale, actualizate de calitatea ireproşabilă a gândirii desfăşurate pe cont propriu prin intermediul activităţii teoretice.

Progresul liniar al valorii personale, păstrând acea proprietate de continuitate în sensul realizării unor noi performanţe de ordin intelectual, prin implementarea rezultatelor cercetării ştiinţifice, nu trebuie să eludeze studiul atent, sistematic şi aprofundat al acestui component al operei de creaţie, pe care eu l-am denumit generic: „Partialis Creatium".

„Partialis Creatium" este doar o fracţiune din ceea ce reprezintă întregul sistem de construcţie a judecăţii liderului, bazată pe o apreciere a activităţii profesionale în funcţie de anumite criterii de comparaţie cu ceea ce el încearcă să dobândească pe calea evoluţiei. Şi el se trage dintr-o putere colosală de cercetare şi inventivitate.

Sau, altfel spus, „Partialis Creatium" este vectorul veritabil de înnoire a ceea ce reprezintă liderul în lumea artei şi a modului cum se integrează într-o versiune de a fi, aferentă unei noi evoluţii mai accentuate, spre asimilarea de cunoştinţe şi formarea unei structurii de personalitate cu aptitudini intelectuale aparte.

Leadership: Iei parte la activitatea unui subiect de creaţie care se modelează pe sine în accord cu obişnuitul unei linii de gândire care nu trăieşte decât prin forma fixă?

Artistul extrage câteva impresii personale din ceea ce a văzut şi auzit, şi spune: "iată, aşa este". Iar prin perspectivele de viitor pe care le creează, în realitatea şi în viaţa altora, ca premise de dezvoltare a mijloacelor de expresie, el extrage acest component de optimizare a evaluării personale din sursa ştiinţei acumulate în timp, pentru a obţine o nouă schimbare de stil. Şi spune: *„iată ceea ce am făcut, cum am făcut şi acest lucru a fost rezultatul."*

Leadershipul este rezultatul continuei cizelări, prin preluarea şi optimizarea a ceea ce este mai bun în gândirea inovatorului, putând fi plasat sub semnul excepţionalităţii numai atunci când devine un instrument de stimulare a creaţiei intelectuale care stă la baza producerii unei ştiinţe alternative.

O linie de gândire care nu trăieşte decât prin forma fixă este o modalitate de abordare a unui subiect foarte interesant din prisma unei singure concepţii despre artă, ştiinţă, lume şi viaţă, prin care fondul folosirii mijloacelor de expresie (scenariul, montajul, decoruri, efecte) devine promisiunea confirmării identităţii care te separă de ceilalţi.

Leadershipul Transformaţional se referă la găsirea unei versiuni de dezvoltare şi perfecţionare, cât mai calitative şi mai avansate, prin îmbunătăţirea standardelor personale obţinute în urma unei analize minuţioase a gândurilor şi faptelor născute din efervescenţa creaţiei.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-transformational.html

Leadership Unleashed

On Octombrie 24, 2014

Contribuie la crearea unei noi identităţi de sine, printr-o reînnoire permanentă a „adevărului" care te defineşte.

Filmările se desfăşoară, în genere, în condiţii bune. Tisse caută compoziţii cât mai expresive, biciuit de imaginaţia plastică a regizorului. Dar preocuparea lui Serghei Eisenstein pentru actor este, se pare, unilaterală. Venind la locul de filmare, actorii nu ştiau ce se va filma în acea zi. Îi folosea ca un element al plasticii cadrului, fără a se ocupa prea mult de interpretare. De aceea regizorul întâmpina mari dificultăţi în munca cu actorii. Pentru rezolvarea lor acceptă ajutorul Elisabetei Telesova, care va rămâne şi mai departe consiliera lui în această privinţă şi bună prietenă totodată.

Problema va rămâne însă în picioare şi mai târziu se va vorbi adeseori despre faptul că Eisenstein distruge personalitatea actorilor, suprimându-le interpretarea în scopul obţinerii expresivităţii plastice, doar, şi va fi condamnat pentru că nu suportă nicio critică în acest sens. *

Leadership: Poţi să dai credibilitate unei creaţii care intră în opoziţie cu ceea ce se întâmplă într-un context al receptării autentice?

Să creezi noi forme de artă prin delimitare de orientări şi puncte de vedere, dar în măsura unei eventuale înţelegeri intervenite între părţi, înseamnă să distingi şi să sortezi între ceea ce îţi aparţine în mod autentic şi ceea ce ai împrumutat de la alţii. Sau mai bine zis, înseamnă să intri în contact cu un anumit adevăr despre tine însuţi pentru a folosi ceea ce este mai bun din ceilalţi, invocând o aşa zisă autoritate de judecată – ce are forţă de respingere.

Adevărul despre tine este similar aparenţei luată drept esenţă, o funcție de distanță care se autoapelează prin nevoia stringentă de a te impune într-un mod care îi forţează pe ceilalţi să renunţe sau să se considere nişte paria din motive care nu ţin în primul rând de ei. Asta înseamnă să dai credibilitate unei creaţii personale care intră în opoziţie cu ceea ce se întâmplă într-un context al receptării autentice.

Dar aceste creaţii personale autentice, în care noţiunile de „formă" şi „substanţă" cedează unei anumite tentaţii venite din lumea exterioară, prin intermediul subiecţilor de test şi de cercetare, receptivi la orice tip ce cerinţe, vor trebui să aibă trăsăturile artei.

Acest lucru este posibil doar dacă fantezia artistică nu-şi ia lua zborul de pe terenurile umanului şi dacă nu intră într-un spaţiu restrictionar, domeniu exclusiv al ştiinţei, tehnicii, inspiraţiei şi experienţei lipsite de căldura sufletească – în vederea obţinerii expresivităţii care să te individualizeze pe scena marilor înfăptuiri.

Leadership: Care este greutatea pe care o resimţi percepându-te pe tine gândind într-o lume care îţi scapă?

Ne amintim aici de mitul maşinii care gândeşte, în viziunea filosofului francez Mikel Dufrenne, simbolizând boala secolului, înţelegând prin aceasta greutatea pe care o resimte omul percepându-se pe sine gândind şi dorind, într-o lume care îi scapă, în care se alienează şi unde nu-şi mai găseşte rădăcinile. Un soi de cunoaştere apriorică, sădită în adâncimile

conştiinţei, pe care omul nu doar că o subevaluează, ba chiar o ignoră, pentru a se putea concentra doar asupra chestiunilor esenţiale ce-l interesează.

Iar această greutate resimţită cu forţa unei dependenţe de exprimare şi de expansiune a cunoaşterii, în condiţiile unor exigenţe de abordare şi utilizare a artei pentru care „subiecţii de test” nu au suficientă pregătire, are rezonanţă în delimitarea propriei individualităţi de statutul de persoană tolerată.

Pentru a atinge acel nivel al leadershipului care îţi oferă şansa de “a reconfigura” identitatea după placul celorlalţi, trebuie să lupţi împotriva acestei tendinţe de a organiza creaţia ca o „totalitate închisă” în care ceilalţi reprezintă doar „ *elemente ale plasticii cadrului* ”.

A distruge personalitatea celor care te susţin în demersurile de promovare a artei autentice, suprimându-le interpretarea în scopul obţinerii expresivităţii plastice, este echivalentul condamnării tale la neputinţa de a te face înţeles, înaintând vertiginos până la neputinţa de a te mai accepta şi suporta tu însuţi.

Adevărul care definește motivul regizorului de a se focaliza mai mult pe conținut decât pe formă, este o oglindire fidelă a realității în gândire privind aprobarea sau dezaprobarea interpretării unor roluri care nu sunt ale lui.

Leadership Unleashed evidenţiază acele porniri spre perfecţionarea artei, puse la comanda unei identităţi de sine continui care îşi exagerează importanţa, manifestându-se cu putere într-o direcţie de sens contrar conduitei de deschidere şi toleranţă faţă de ceilalţi.

Delimitarea propriei perspective asupra artei peste care se clădeşte viitorul profesional, traversată de viziuni şi de pasiunea detaliului, nu au ca punct de referinţă calitatea de a fi empatic - dar exact aceasta stă la baza recunoaşterii propriei tale superiorităţi sau inferiorităţi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadership-unleashed.html

Leadership: Unu la Unu

On Februarie 13, 2010

Stabileşte relaţii cât mai bune cu oamenii din jurul tău, ancorându-i la gândirea şi la convingerile tale adevărate.

Deseori am discutat în articolele mele despre celebrul actor de comedie român Puiu Călinescu. Şi voi vorbi despre el mereu. Fiindcă, pe de o parte este unul dintre actorii care mi-au plăcut cel mai mult, dar pe de alta, fiindcă este un om mare – un om a cărui valoare nu a fost egalată decât de foarte puţini actori, un om a cărui putere de înţelegere a naturii umane nu poate fi pusă la îndoială.

La un moment dat, el a spus într-un interviu ceva ce nu voi uita niciodată:

- Să nu confundăm un saltimbanc cu un actor. Dacă nu te încadrezi într-o disciplină, dacă nu ai un respect pentru stăpânul tău care este publicul - el este tata, el este mama, el dă banii pentru ca tu să-ţi iei pantofi...atunci nu te poţi simţi realizat. Nu m-am simţit niciodată decepţionat sau trădat de public. Nuuu ! De ce? Fiindcă noi suntem întotdeauna unu la unu: Îl iubesc, şi mă iubeşte.

Cred că aceste cuvinte reprezintă "vraja" apropierii dintre oameni, în ele stă tot secretul unui lider. În aceste cuvinte se poate recunoaşte valoarea adevărată a celui care ştie să construiască relaţii solide şi de durată. Mare dreptate avea expertul în materie de conducere, John Maxwell, atunci când a afirmat: *"Există posibilitatea să îţi placă oamenii fără să îi şi conduci, dar nu poţi conduce oamenii fără să îi placi."*

Leadership: Apartenenţa ta la condiţia de "prezenţă dublă" poate fi judecată prin prisma a ceea ce cunoşti din afara scenei, iar nu pe baza ideilor pe care le-ai căpătat din experienţa de a fi faţă în faţă cu publicul?

Actorul are o prezenţă dublă: formală sau necesară, în funcţie de rolul pe care îl interpretează pe scenă. Iar leadershipul rămâne în grija acelora care l-au înţeles şi l-au aprobat ca fiind o scenă de manifestare a comportamentelor şi atitudinilor actoriceşti. De regulă leadershipul este înţeles şi acceptat pe deplin de un gen sau o categorie anume de indivizi – ca mod de orientare a oamenilor prin manipulare şi control. Leadershipul, de asemenea, te recomandă ca fiind un om veritabil ce prezintă un echilibru remarcabil de calităţi şi virtuţi.

Leadershipul nu este doar un indicator al orientării oamenilor perseverenţi către un anumit scop, ci este şi un indicator al valorii lor etice. Îţi aminteşti de Evanghelistul Matei? El povestea că fariseii, vrând să-i întindă lui Iisus o cursă şi să-l îndemne la nesupunere faţă de stăpânirea romană, l-ar fi întrebat dacă trebuie să plătească impozit Cezarului. Dar Iisus, simţind capcana care i se întinde, le-a cerut moneda, le-a arătat efigia împăratului şi le-a spus: "Daţi Cezarului cei a-l Cezarului". Aceste cuvinte servesc pentru a recomanda să i se recunoască fiecăruia meritele, atribuţia, rolul său şi realizările sale.

Ca să ţi se recunoască meritele, atribuţia, rolul tău, atunci oamenii trebuie să te considere demn de a-i reprezenta şi să te accepte ca un om competent care ştie să preţuiască ceea ce primeşte de la ei: stima, respectul şi motivaţia de a-şi continua misiunea. Ca şi actorul de comedie român Puiu Călinescu, trebuie să te conformezi publicului, să recunoşti că el are dreptate. Idealurile tale trebuie să fie de admirat, viabile şi trebuie să fie urmate. Dar eforturile pe care le faci în împlinirea acestora pot fi încetinite datorită criticii pe care ţi-o faci singur dacă leadershipul tău nu se ridică la un nivel superior de influenţă.

Leadership: Ca să-i câştigi pe oameni de partea ta trebuie mai întâi să treci de partea lor ştiind că ceea ce ai de zis prin forţa sugestivă a imaginii tale reprezentative merită orice transformare conjuncturală şi orice recunoştinţă?

1. Tu cum te transformi într-un agent al schimbării?

2. Poţi lua decizii dificile care vor face o diferenţă în lumea din jurul tău?

3. Eşti tentat să te opreşti într-un anumit punct? Sau continui să-ţi măreşti puterea de influenţă? Dacă da, cum?

4.Moralul oamenilor se îmbunătăţeşte atunci când te afli în mijlocul lor? Cum construieşti relaţii solide şi de durată? Evoluezi alături de oameni, generând acea vibraţie, acea atracţie care să-i determine să se unească în jurul tău? Îţi creezi o imagine consistenţă şi constantă despre tine – aceea a unui om care îşi colorează existenţa după de nişte idealuri înalte?

Oamenii simt că au în tine un aliat pe care se pot baza? Poetul şi dramaturgul german Johann Christoph Friedrich von Schiller spunea că lumea nu-ţi poate dărui ceea ce nu primeşte de la tine. Adică, fii un om de calitate şi ei îţi vor dărui ataşamentul. Ca să-i câştigi pe oameni de partea ta, mai întâi trebuie să treci tu de partea lor. Te vei bucura de atâta trecere câtă îţi vor arăta ceilalţi, iar pentru a-i determina să ţi-o arate, va trebui să le câştigi încrederea - prin atitudinea ta, prin felul tău de-a fi, prin ce ştii, prin sinceritatea ta, prin autenticitate, prin felul cum jonglezi cu regulile.

Nicio vrajă nu-i mai puternică decât aceasta. Lumea simte un fel de repulsie (sau nu simte nimic) faţă de omul străin de simţămintele lor, şi care nu are capacitatea de a-şi exprima sentimentele în virtutea rolului său, prin felul cum se foloseşte de oricare din elemente leadershipului şi prin cristalizarea lor simultană. Ştii cum se numeşte asta? Carismă.

Leadership: Poţi să adaptezi expresia concretizată a modului în care te vezi, la felul cum îţi percepi caracteristicile fizice, emoţionale, spirituale şi sociale într-un context ideal de interferență scenică?

Când îi ajuţi pe cei din jur, indirect te ajuţi pe tine. Dacă vrei să te bucuri de o atenţie corespunzătoare din partea oamenilor, atunci trebuie să fii pe aceeaşi lungime de undă cu aspiraţiile lor. Leadershipul tău trebuie să exprime aceeaşi armonie pe care ei o prevăd. Sau parafrazându-l pe scriitorul Alexandre Dumas, trebuie să creezi o lume în jurul lor peste care să stăpânească gândirea şi simţirea ta.

Capacitatea ta de conducere este afectată de modul în care îţi dezvolţi propriul potenţial, de nivelul exigenţelor tale în autoevaluarea şi valorificarea personală. Numai dezvoltându-ţi competenţele, crescând exigenţele faţă de tine şi faţă de ştiinţa ta de a conduce, te vei putea apropia de nivelul maxim al potenţialului tău. Nu uita că excelenţa în leadership se obţine depunând eforturi serioase de perfecţionare şi dezvoltare a competenţelor, abilităţilor, concomitent cu creşterea exigenţelor faţă de tine – liderul.

Aşa cum un pictor dozează culoarea cu mai multă intensitate, fără a ştirbi câtuşi de puţin perspectiva în care se situează componentele – tot aşa şi personalitatea ta, ca să fie recunoscută şi înţeleasă, trebuie să-ţi impui cu multă prudenţă, diplomaţie şi tact, cu multă ambiţie, cu simţ de răspundere, cu mult echilibru, un anumit ritm de leadership prin care să-ţi comunici emoţiile, fără să te îndepărtezi de realitatea concretă pe care o împarţi cu ceilalţi. Şi fără să ştirbeşti câtuşi de puţin impresia de continuitate în felul în care te raportezi la ei, la aşteptările lor, la ceea ce poţi face tu pentru a-i uni în jurul unui scop comun care să-ţi

asigure recunoaşterea superiorităţii.

A-ţi pune în evidenţă personalitatea într-un context ideal de interferenţă scenică înseamnă să te comporţi ca un actor: să acţionezi firesc, adevărat, necesar, în funcţie de situaţia în care te afli, aducând la suprafaţă reacţii organice, reuşind astfel "sensibilizarea" spectatorilor.

Leadership: Unu la Unu desemnează imaginea pozitivă a liderului în viziunea oamenilor, desemnează acea remarcabilă personalitate, acea autentică autoritate morală, emoţională, profesională care îl reprezintă în relaţiile cu ceilalţi oameni. Foarte multe lucruri pozitive încep să se întâmple atunci când un lider îşi demonstrează capacitatea de a empatiza cu ceilalţi oameni – moralul lor se îmbunătăţeşte, în timp ce el obţine influenţă şi credibilitate. Cu alte cuvinte, dacă oamenii te urmează pentru ceea ce eşti şi pentru ceea ce reprezinţi, adică necondiţionat, atunci te poţi considera un Rege.

Obţinerea performanţei în leadership necesită timp şi o muncă de Sisif cu oamenii. Liderul trebuie să-şi dea silinţa să se facă înţeles căci numai astfel va putea câştiga oamenii de partea ta – devenind veritabili aliaţi în obţinerea scopului propus şi în ultimă instanţă pentru obţinerea recunoaşterii şi chiar a bunăstării materiale şi emoţionale a tuturor.

În această luptă permanentă dusă de lider, el trebuie să aibă aliaţi de nădejde, fiindcă nu este un "Atlas" care să poată suporta pe umerii săi munca şi toate responsabilităţile echipei. Un bun lider va găsi căile, mijloacele şi tactul adecvat ca să ajungă un "Rege" pentru fiecare din echipă.

La jocul de şah, pentru a putea efectua rocada mică trebuie ca regele să nu fie în şah, iar spaţiul dintre el şi turn să fie liber. Tot aşa şi în leadership, pentru ca liderul să aibă o mare înrâurire asupra oamenilor, el nu trebuie să se afle în opoziţie cu ei. Ci trebuie să fie liber să-şi exprime sincer şi deschis orice sentiment, să-şi etaleze personalitatea transmiţându-şi în mod pozitiv convingerile, idealurile, şi totodată să le modifice acestora, după propriile sale reguli şi principii de conducere, emoţiile, gândirea şi percepţia despre sine.

Source: https://neculaifantanaru.com/leadership-unu-la-unu.html

Loteria leadershipului

On August 19, 2009

Diferenţiază-ţi „brandul" printr-o ofertă singulară, pentru ca poziţionarea ta în relaţiile cu ceilalţi oameni să ia altitudine.

Umbreluţe, umbreluţe ! Poftiţi la umbreluţe ! Umbreluţe la 5 lei, umbreluţe la 10 lei ! Numai acum şi numai de la mine vă puteţi procura umbreluţe de soare la cele mai mici preţuri ! Nu mai staţi pe gânduri şi cumpăraţi chiar azi o umbreluţă ! Poftiţi la umbreluţe ! Poftiţi la umbreluţe ! …

În fiecare zi, timp de aproape două săptămâni şi jumătate – cât timp a durat sejurul meu la mare, am trecut cel puţin de două ori pe zi pe lângă acest vânzător de umbreluţe, ce stătea chiar lângă plajă, care, prin cuvintele şi sintagmele folosite precum: "cele mai mici preţuri" sau "numai acum şi numai de la mine", încerca să-şi vândă marfa mult lăudată şi atât de ieftină celor care doreau să se protejeze de razele puternice ale soarelui. De dimineaţă, cred că de la ora 7, până noaptea târziu tânărul vânzător repeta obsedant în acelaşi ritm lent acelaşi refren arhicunoscut şi amuzant: „Umbreluţe, umbreluţe ! Poftiţi la umbreluţe ! …"

Oare ce se petrecea în mintea oamenilor care treceau zilnic pe lângă vânzător şi ascultau ce spune acesta? Erau ei atât de fascinaţi de cuvintele lui ademenitoare şi de umbreluţele sale de soare, încât să fie tentaţi să cumpere de la el fără să regrete în nici un fel alegerea făcută?

Leadership: Te limitezi la noţiunea de "cealaltă parte de context" graţie utilizării îndelungate a unui produs care se poziţionează mai aproape de o zonă de "sharing" care nu a fost supusă percepţiei utilizatorilor faţă de Brandul pe care îl reprezinţi?

Cred că atunci când cineva îşi organizează singur munca încât să fie apreciat de potenţialii clienţi, nu trebuie să se limiteze la noţiunea de "autoritate" care produce un folos material pentru sine. Ci mai degrabă la noţiunea de *"cealaltă parte de context"* , adică dincolo de ceea ce poate fi apreciat şi acceptat ca produs de valoare.

Şi ce altceva se află dincolo de ceea ce este perceptibil şi tangibil, decât ireproşabilitatea rezultatului final, astfel încât oamenii să se bucure de toate calităţile unui lucru bine făcut. Un produs care se poziţionează mai aproape de o zonă de "sharing" care nu a fost supusă percepţiei utilizatorilor faţă de Brandul pe care îl reprezinţi poate reprezenta un rezultat palpabil pe teren scurt datorita reclamei foarte bune. Dar asta nu inseamna neaparat ca reprezinta certitudinea unui fapt pe termen lung: este suficient sa experimentezi capacitatile sale incat sa nu mai poti renunta la el?

A te limita la noţiunea de "cealaltă parte de context" înseamnă să prestezi un serviciu, ca unic în domeniul afacerii respective, dar care să fie perceput şi accesibil mai rapid decât eşti tu pregătit să-l exploatezi la adevărata lui valoare. Nu întotdeauna ce vinzi este direct proporţional cu ceea ce aştepţi să obţii. Fiindcă percepţia utilizatorilor faţă de Brandul pe care îl reprezinţi este dependentă de reputaţia unui produs care ştie să fie special fără să epateze cu nimic.

Există diferite genuri de marketeri, cei care ştiu să-şi definească oferta şi cei care transformă ideea de "autentic" într-o abilitate (de a te descurca singur în crearea de noi oportunităţi şi orizonturi) şi intr-o virtute (de a reinventa modelul de business pentru a nu-si pierde calitatea de a fi brand).

Garanţia este ceea ce poţi admite ca certitudine a valorii tale vizavi de ceea ce te stimulează după ce s-a ales praful de produsul sau serviciul tău.

Şi există diferite tipuri de abordare, definind structura demersurilor de punere în valoare a unui bun sau serviciu, ori promovarea însemnătăţii alegerii voluntare a unei poziţionări adecvate pentru un produs. Iar această abordare, apropiată de fenomenul numit "consumism", deducând care sunt nevoile şi dorinţele oamenilor şi cum să le îndeplineşti, din năzuinţa spre inovaţie şi accesibilitate, trebuie să evolueze în direcţia unui context de socializare autentic.

Contextul acesta trebuie să faciliteze dialogul, să favorizeze performanţa investiţională, să dea şanse de afirmare, permiţând previzibilitate şi continuitatea serviciilor, facând un anume brand mai relevant decât celelalte. Ca indicator al rentabilităţii, marketingul se poate manifesta mai ales în contextul luării deciziei de a introduce o valoare de factor de răspândire a serviciilor şi produselor, pentru a îmbunătăţi procesul de cultivare a unui nou model de business. Asta prin crearea şi extinderea permanentă a unui portofoliu reprezentativ de clienţi.

Leadership: Îţi judeci rezultatele propriei evaluări de Brand prin prisma a ceea ce pretinzi ca fundament al unei noi orientări?

Leadershipul, la fel ca şi domeniul vânzărilor şi celelalte domenii de activitate, este ca o loterie unde, nimic nu este sigur. Indiferent cât de mult efort depui, indiferent cât de mult te implici în această zonă, indiferent cât de bun şi de renumit ai fi, nu poţi şti cu certitudine că oamenii nu te vor refuza şi nu îşi vor căuta o altă "ofertă".

Asemenea unui vânzător a cărui scop principal este acela de a-i convinge pe oameni să apeleze la serviciile sale de calitate ireproşabilă şi să se reîntoarcă la el cu plăcere, marketerul are de îndeplinit, la rândul său, o misiune foarte grea. Trebuie să fie îndeajuns de abil încât să nu lase să se întrevadă niciodată ce gândeşte cu adevărat despre "garanţia" produsului.

Fundamentul unei noi orientări în marketing este similar cu ascensiunea unui vârf de stâncă neexploatat ce oferă vizibilitate perfectă de jur împrejur. Mai întâi trebuie să te caţeri pe o poziţie relevantă şi dominantă pentru ceea ce ţinteşti a obţine, apoi să decizi că e al tău şi de acolo poţi vedea că lumea îţi aparţine. Loialitatea ta faţă de produsul pe care îl promovezi trebuie să fie frânghia pe care doar tu te-ai urcat deja şi ai tras-o după tine, care să stea întinsă și să formeze o linie dreaptă.

Dacă nu vrei să cazi de pe stâncă în timp ce admiri priveliştea magnifică trebuie să te uiţi într-un singur punct care, în combinaţie cu altele, formează o imagine.

Leadership: Priveşti lumea prin intermediul senzaţiei imediate pe care o generează specificitatea produsului, pentru că numai aşa poţi vedea realitatea în esenţa unei exigenţe care se situează deasupra calităţii percepute şi a valorii ofertei?

Îţi alimentezi modul de a vinde cu o senzaţie de tipul: "Cine sunt eu în faţa produsului?" Un erou cocoţat pe un vârf de stâncă sau un stăpân responsabil?

Pentru a intra în cursa pentru tragerea la sorţi trebuie să rezolvi jocul de puzzle cu imaginea propriului tău „brand” – brand care se bazează pe exemplul calităţii şi autenticităţii tale, pe abilităţile tale, pe caracterul şi personalitatea care îţi definesc leadershipul. Trebuie să strângi acel minim de puncte care să te propulsezi în topul preferinţelor.

Dacă reuşeşti să-i convingi pe oameni că ajutorul tău este indispensabil, printr-o atitudine deschisă şi pozitivă, printr-un comportament exemplar, prin acţiunile pe care le desfăşori, prin profesionalismul de care dai dovadă, atunci cu siguranţă aceştia vor fi dispuşi să-ţi acorde un punctaj pozitiv.

Vei putea spune că eşti un număr câştigător numai dacă te-ai calificat în cursă şi dacă ai reuşit să câştigi cele mai mult puncte.

Tu ţi-ai confirmat participarea la tombola pentru câştigarea poziţiei de lider? Beneficiile specifice stilul de leadership pe care l-ai dezvoltat sunt pline sau lipsite de consistenţă? Îţi diferenţiezi „brandul" printr-o ofertă singulară? Pe ce se bazează poziţionarea ta în relaţiile cu ceilalţi oameni? Care sunt principiile de bază după care se conduce poziţionarea ta în mintea posibililor tăi alegători?

Diferenţiază-ţi „brandul" printr-o ofertă singulară, pentru ca poziţionarea ta în relaţiile cu ceilalţi oamenii să ia altitudine.

Leadeshipul este oferta de nerefuzat pe care o lansezi pe piaţă, fără să transmiţi preţul pe care îl are decât după achiziţionarea ei.

Source: https://neculaifantanaru.com/leadershipul-ca-o-loterie.html

Leadershipul de doi bani din România

On Martie 18, 2013

Măsoară-te cu tine însuţi fără să accepţi ca formă de oglindire alternativa unor observatori care exclud o puternică corecţie a propriilor exagerări de imagine.

Și uite de aia merg lucrurile în România, așa cum merg ele de multă vreme: prost şi tot înapoi. Adevărata ciumă care a izbucnit de două secole încoace la noi în ţară este corupţia, acea orientare spre "înapoi" datorată falşilor profeţi, adică acelora care nu ştiu nimic, dar pretind a cunoaşte totul. Nu-i de mirare că prea multe pile și relații în interiorul instituţiilor au adunat oameni fără nicio pregătire solidă în toate domeniile de activitate. Oameni toxici la interior, dar la exterior foarte rafinaţi.

În toate instituțiile de stat, îi găsim pe tata, mama, fiica, fiul, nepoții, socrii, bunicii, verișorii, prietenii și restul rudelor, toţi sub același acoperiș. Toți fiind mari doctoranzi, cu studii prin străinătate, având diplome adunate și tot adunate, de parcă ar fi fost la cules ciuperci după ploaie. Toți multipolari, cu talente într-o mie de direcții. Tot atât de bine se orientează în filozofie cât şi în contabilitate. Și profesor, și politician, și psiholog, și artist, și cântăreț, când doctor, când avocat, când consultant, când prezentator, când la discotecă, când piscină, când la festivități. Toți mari cunoscători. Cu funcții înalte. Cu mașini scumpe. Și toți se trezesc afaceriști imediat ce pun mâna pe-un post important. Toți și-au asigurat pensia, dar nu și nemurirea…

Nici măcar unul singur nu are un fundament științific. Cele trei mari calități ale omului de știință (invenție, creație, descoperire) lipsesc cu desăvârșire la absolut toți eroii noștri. În fond, niciunul nu știe nimic despre nimic. Știința lor este "știința copitelor fără potcoave". Genul ăla de indivizi care se abia reușesc să copieze din cărți sute de paragrafe pentru doctorat, dar habar nu au ce este un blog/vlog în secolul 21.

Leadership: Ai început să mergi înapoi ca să iei o distanţă mai mare faţă de punctul de vedere al unor observatori ce participă la derularea evenimentelor, dar nu pot să se detaşeze de desfătările rutinare în care se simt blocaţi?

Ar mai avea oamenii aceştia ceva important de spus în vreun domeniu al științei, în afară de ceea ce au plagiat? Dottore Genshin, ce-ai putea tu să mai scrii pe un blog? Măcar de-ai scana o carte (scrisă de alţii) şi ai pune-o pe Scribd, atâta lucru să faci pentru oamenii care vor să înveţe ceva.

Oamenii ăştia îmi amintesc de acel vizir Sams-ud-Davla, de pe timpul lui Avicenna, care îşi însuşea fără ruşine o parte importantă din veniturile statului, sporindu-şi averea şi aşa enorm de mare. Rudelor şi prietenilor le împărţea cu dărnicie moşii bogate. În divane domnea mita şi delapidările. Cadiii-judecători hotărau procesele în favoarea celor care plăteau mai mult. Comandanţii foloseau banii armatei în scopuri personale. Toţi oamenii aceştia erau asemenea unor semidocţi fără mari posibilităţi de expresie intelectuală, sau asemenea unor observatori care excludeau o puternică corecţie a propriilor exagerări de imagine.

Și după ce ți-ai adus toate catrafusele în guvern și ai diminuat valoarea fiecărei instituții în parte, măcar fă un bine și pune în fiecare sector, în funcţiile cheie, pe cineva realmente foarte bine pregătit în domeniu. Cât timp mai eşti în stare să îţi faci loc la evenimentele sociale sau istorice, abuzând de puterea pe care o deţii?

Da, aduci pe unul tobă de talent, un inovator, îl plătești de 10-20 de ori mai bine decât

catrafusele alea care oricum nu fac nimic, și poate în acest fel se vor mișca mai bine lucrurile în fiecare instituție.

Însă, în România se întâmplă fix pe dos. Toate ridichile stricate ajung șefi și directori, iar cei cu adevărat specialiști pleacă din țară, eventual încheie contract cu diverse companii private.

Leadership: Eşti în stare să recunoşti existenţa reală a unei "interferenţe" exterioare care te ţine departe de eventualele abuzuri datorate prea plinului unei puteri neasumate şi negarantate ce s-a format din îmbinarea efectelor de contrast negativ?

Și normal că totul se duce de râpă. O țară plină de trădători, e o țară plină de pile și de slabi profesioniști. Pentru ca o ţară să fie subjugată uşor, trebuie să o destabilizezi, adică trebuie să slăbeşti soliditatea instituţiilor, să minimalizezi funcţionalitatea lor. Şi cum faci asta? Simplu. Înlocuieşti profesioniştii cu nişte mediocri. Sau, aduci numai mediocri care habar n-au ce este ştiinţa, iar cei cu adevărat valoroşi şi inovatori îşi vor găsi chiar în străinătate recompensa financiară, independenţa şi statutul pe care munca li-l oferă. Din cauza asta România este la cheremul marilor puteri.

Tocmai pe acest principiu s-a dezvoltat America în ultimii 80 de ani. Au ajuns acolo cei mai buni specialiști din toate colțurile lumii, fiindcă acolo sunt bine remunerați pentru talentul lor, și apreciați la adevărata valoare.

Nimeni cu adevărat talentat nu va accepta să facă munca incompetenților (mai ales pe bani puțini). Pe aceeaşi linie de argumentaţie a slăbirii premisei "perfecţiunii", o observaţie de asemenea demnă de remarcat a făcut-o Avicenna în urmă cu câteva secole:

"Fluviul ştiinţei, care acum curge numai pentru cei aleşi, cu timpul se va revărsa peste întreaga lume, până în cele mai îndepărtate colţuri ale pământului, şi toţi vor şti despre învăţătorul nostru, după cum se va afla despre toate minţile mari şi luminate, despre toţi "zeii" omenirii !

Falşii profeţi, aceia pe care întâmplarea sau privilegiile nemeritate i-a cocoţat în anumite locuri de pe vârf, şi care fălindu-se cu rangul lor reuşesc să prostească mulţimea, oricât de mult şi-ar dori, ei nu vor fi niciodată capabili să producă înăuntrul ştiinţei acea convieţuire strânsă între virtute şi frumuseţe căreia îi este îngăduită să rodească recolta cerească."

Leadershipul este privilegiul oamenilor învăţaţi capabil să îşi promoveze o imagine care nu se construieşte pe dimensiunile şi rezoluţia altei imagini (a cărui fundal este acceptat pentru a fi "multitasking").

Leadershipul de doi bani din România este asemenea unei căruţe trase de boi, acolo unde ar fi trebuit să se constate existenţa unei maşini Tesla. Aş putea să continui să vorbesc despre ce se întâmplă în România, la ora actuală, dar mă voi opri aici. Nu ştiu de ce. Poate fiindcă m-am săturat de falşii profeţi care se afişează în haine de miel, dar care pe dedesubt sunt... sunt lupi înfometaţi !

Source: https://neculaifantanaru.com/leadershipul-de-doi-bani-din-romania.html

Leadershipul de moment

On Aprilie 08, 2017

Îndepărtează-te de ceea te afectează, fără să te rupi de ceea ce te aștepți să se întâmple.

Mă gândeam cu amărăciune la zilele care treceau în tăcerea unei priviri parţiale, ştiinţifică şi artistică în acelaşi timp, cuprinzând doar fenomenele stranii ale naturii, ultimele maşinării ale morţii create sub regimul infecţios al unui agent agresiv, ca fiind o anomalie a unor gene rezistente la orice antibiotic. Transpunând acest agent agresiv într-o expresie mai plastică, din perimetrul scrierii autentice, m-aş putea apleca asupra acelui scenariu apocaliptic care începe cu "m-am îmbolnăvit de moarte, dar moartea vrea să mă ţină în viaţă ca exponent al animalismului."

Aceşti zombies de care sunt înconjurat, de care moartea însăşi pare că se teme, nu poate fi transformat într-un simbol al martirilor dedicaţi medicinii, în niciun caz, ci sunt un eşec al lipsei capacităţii de observaţie a cercetătorilor din medicină. Plin de nădejde, ca o ultimă scăpare din infernul ţesut din măruntaiele unei condamnări la moarte, am încercat să mă delimitez de tot ce nu-mi era prezentat de intuiție ca o cunoaştere clară și distinctă, în vederea reproducerii creatoare a unei realităţi care te provoacă să te întrebi: Așadar, totul e sortit să se întâmple?

Luminat de selectarea unei semnificaţii potenţiale, particulare şi întâmplătoare a acestei condamnări, ridicată la rang de perlă a conştiinţei care se voia neapărat personalizată cu adaosurile unei erijări deasupra condiţiei existenţiale, mi-am fixat principiile de moment ca într-un tablou unic realizat de un mare artist – nu puteam să-mi pronunţ verdictul decât la adresa unei obligații specific epistemice. Momentul când am văzut totul în perspectivă, atunci am ales să înaintez spre drumul meu. Sunt Gerry Lane, iar creionul care prinde acum viaţă în mâna mea aparţine cercetătorului care încearcă să observe ceva ce tuturor celorlalţi medici le scapă: leacul.

Păream încadrat într-un trailer numit "live for today for tomorrow never comes" în care arta supravieţuirii, ghicită de raţiune și produsă de imaginaţie, căpăta accente de thriller psihologic. Eram parcă desprins dintr-o pictură de o fantezie extravagantă, tulburătoare până la stupefacţie, precum "Visage of War" a lui Salvador Dali, unde elementele constitutive - priveliştea macabră şi întinsul de nisip - se amestecau într-o combinaţie iraţională a raporturilor dintre real şi ireal.

Leadership: Poţi să te delimitezi de tot ce nu îți este prezentat de intuiție ca o cunoaştere clară și distinctă, în vederea reproducerii creatoare a unei realităţi bazate pe aparenţe?

O realitate bazată pe aparenţe este rezultatul unei imagini care te fascinează neîncetat prin doza de fantezie pe care o conţine, dar care totodată te face să îți pierzi puterea de a abstractiza, puterea de înţelege prin reflecție, şi nu-ţi dă posibilitatea de a formula opinii bazate pe argumente solide, în conformitate cu responsabilităţile ce îţi revin. În ce fel toate teoriile și schemele mele intelectuale, puse în aplicare cu rezultate în curs de acumulare, mă ajutau să anulez o realitate atât de contrară oricărui mijloc de apărare și să percep un trend de gândire pozitivă fără limite?

Negreşit. Mă obişnuiam cu suma adevărurilor ultime ale unei experienţe singulare, tipice unui *"self made man"* ivit din mijlocul unei sălbaticii necruţătoare. Ceream de la Dumnezeu, de la acest maestru al întorsăturilor neprevăzute, îngăduinţa de a mă despărţi de cele sfinte prin inducerea unor noi efecte biologice precum și reducerea celor adverse, în solicitudinea exagerată a unei manifestări de introvertism sortită unei activități de cercetare.

Asemenea unui hidalgo rătăcitor, înduram greutatea explorării unui pustiu din care nu era scăpare, din care îşi trăgeau seva formele indubitabile ale unui rău care se numeşte sfârşitul lumii, a unei pecingini groteşti generatoare de haos, ce umileşte şi murdăreşte, sufocă şi copleşeşte cu forţa de-a ruina nevoia de ordine specifică spiritului vieţii.

Primul principiu de prudenţă ce vine în întâmpinarea leadershipului sună în felul următor: *"Îndepărtează-te de ceea te afectează, fără să te rupi de ceea ce te aștepți să se întâmple."*

Simţul unei puteri superioare, de la accepţiunea cuprinzătoare a ideii de cauzalitate la analiza lucidă și neiertătoare a stării de transformare a existenţei în totalitatea ei, părea să izvorască din adâncurile unei trăiri, dincolo de orizontul pe care ochii și mintea mea îl întrezăreau.

Începeam să-mi văd existența, valoarea, reacţiile, prin prisma dorinţei de a înainta într-un joc de acţiune, împărţită în durere şi plăcere, just şi fals, interior şi exterior. Bineînţeles, luam în considerare varianta conform căreia mă lăsam doar în compania imprevizibilului pentru a mă testa și descoperi.

În leadership, ceea ce aştepţi să se întâmple într-o altă lumină decât cea cu care eşti obişnuit, seamănă cu tentativa de a face incredibilul credibil: trebuie să fii pregătit să te aştepţi la o minune din partea unei experienţe diferite de cea cu care te-ai obişnuit deja.

Leadershipul de moment este o viziune reflexivă a cărei primă însuşire este o enormă stricteţe şi o apropiere creativă faţa de misiunea pe care ți-o dai singur într-o scurtă retrospectivă a situaţiilor neobişnuite prin care ai trecut.

Această misiune va atrage unităţile de informaţie cu care lucrezi: imagini, forme, simboluri, abilităţi de sortare, de reunire a părţilor dintr-un întreg, de însuşire, de stabilire a asemănărilor şi a diferenţelor pe baza comparaţiilor dintre ceea ce ți se întâmplă și ceea ce scot în prim plan cele două forme ale existenței: viața și moartea.

Totodată, această misiune vine ca o confirmare a unei singure dorințe: aceea de a-ți testa nivelul de încredere în tine însuți și de a te descoperi ca un tablou ce are nevoie de o oarecare nuanţare de la luminos către întunecat pentru a-i fi înțeleasă imaginea.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/leadershipul-de-moment.html

Leadershipul întemeiat pe o structură obiectivă

On Iunie 27, 2010

Încearcă să trezeşti în oameni gândul schimbător, convertindu-i spre acea realitate benefică menţinerii unei variabile de tipul "perspectivă de lungă durată".

Vreau să încep acest webinar prin a vă spune povestea tâmplarului cel sărac din Hingham, Massachusetts, redată de celebrul scriitor Russel H. Conwell. Ei bine acest om sărac, neavând de lucru, pierdea mereu timpul pe lângă casă. Într-o zi soţia lui i-a spus să se ducă şi să-şi găsească o ocupaţie. Aşa că s-a dus pe ţărmul golfului, s-a aşezat şi a cioplit un lanţ de lemn dintr-o bucată de şindrilă udă. În seara aceea, copiii lui s-au luat la ceartă pentru lanţul de lemn, aşa că a mai făcut unul, ca să-i împace. În timp ce cioplea, a venit un vecin şi i-a spus: "Dacă ştii să cioplești aşa de bine, de ce nu faci nişte jucării?"

- O, n-aş şti ce anume să fac, a răspuns tâmplarul.

Atunci de ce nu-i întrebi pe copiii tăi? i-a sugerat vecinul.

- La ce bun? Copiii mei sunt altfel decât copiii altor oameni.

Totuşi, a doua zi dimineaţă, a întrebat-o pe fiica lui: "Ce jucărie ţi-ai dori?" Copila i-a spus că şi-ar dori un cărucior pentru păpuşă, o umbrelă, şi a continuat cu o listă nesfârşită. Pentru tot restul vieţii, tâmplarul ştia ce jucării să-i dea fiicei lui. Astfel că, după ce s-a consultat cu proprii copii, în propria casă, a luat lemnul de foc, fiindcă n-avea bani să cumpere cherestea, şi a început să cioplească acele jucării Hingham solide, nevopsite, care sunt cunoscute de ani de zile pretutindeni în lume. Iar el a ajuns unul dintre cei mai bogaţi oameni din Massachusetts.

Leadership: Poţi să-ţi autentifici competenţele de întreprinzător apelând la funcţia "Get Your Own Unique Hand-Made" care să returneze o valoarea TRUE în procesul obţinerii unei performanţe de poveste?

Îţi poţi autentifica competenţele numai dacă îţi înzestrezi leadershipul cu noi puteri, aşa cum un magician îşi măreşte influenţa asupra publicului cu noi "numere de magie", numai dacă reuşeşti să te raportezi la fiecare dintre ei prin propria ta percepţie şi mentalitate.

Dar mai întâi de toate, pentru a-ţi dezvolta însuşirile, trebuie să-i lămureşti pe cei din jurul tău asupra intereselor comune. Fii în acelaşi timp deschis la sugestiile şi dorinţele lor, fără a condamna raţiunea lor. Căci ei acceptul de a te afla în fruntea lor şi de a-i conduce, făcându-şi loc în gândirea şi în simţămintele tale, te va ajuta să navighezi pe parcursul procesului tău de dezvoltare şi să urci pe scara leadershipului.

Este o cerinţă a performanţei în leadership să te autoevaluezi, să-ţi pui în valoare însuşirile, să-ţi amplifici impactul pozitiv asupra celorlalţi, să nu te îndepărtezi de ceea ce eşti şi ceea ce poţi fi – dincolo de orice bariere impuse sau autoimpuse, dincolo de orice formă de îndoială. Fă-ţi un aliat din orice om care îţi sare în ajutor, tratându-l ca pe un posibil colaborator pe termen lung.

În sprijinul afirmaţiilor mele, pe care le consider verosimile, stă însuşi tâmplarul din Hingham, Massachusetts. Ce s-ar fi întâmplat dacă nu l-ar fi îmboldit soţia lui să-şi găsească o

ocupaţie? Ce s-ar fi întâmplat dacă nu ar fi ascultat sfatul vecinului său? Ce s-ar fi întâmplat dacă el nu ar fi fost dispus să îndeplinească dorinţele copiilor lui? Nu-i aşa? Probabil n-ar fi ajuns niciodată prea departe.

Prin urmare, îţi poţi perfecţiona abilităţile de leadership, într-un mod cât mai eficient, într-un mod în care tu însuşi să ai numai de câştigat, fără să regreţi şi fără să ai de pierdut, numai dacă ceilalţi acceptă schimbarea impusă de o realitate benefică. Însăşi oamenii din jurul tău vor găsi modalitatea potrivită de a-ţi conferi un stimul pentru a continua, sporindu-ţi astfel valoarea.

Leadership: Ceea ce te face să fii diferit este chiar motivul pentru care ai ales să dai feedback propriei experienţe de viaţă, în contextul în care tot ceea ce te face să fii tu însuţi este un rezultat a ceea ce altcineva ar putea face în locul tău?

Un lider sesizează acele semnale ce apar în jurul său şi le ia în considerare – căci ele pot duce la succesul dorit, ele pot umple acel gol din ştiinţa şi din experienţa sa, care se interpune între performanţă şi mediocritate. El poate face asta printr-o regăsire a acelei părţi din sine care se doreşte a fi corectată – de la cel mai mic, la cel mai mare detaliu.

Un lider care ţine la prestigiul său şi care se vrea a fi un ghid de excepţie, nu trebuie să vicieze impactul pe care îl are esenţa leadershipul său prin "secţionarea" acelor puncte de sprijin, a acelor conexiuni cu cei din jurul său. Relaţiile sale cu ceilalţi oameni se cer a fi întemeiate pe o cunoaştere concretă, iar cele mai valoroase relaţii sunt cele care se stabilesc şi se dezvoltă ca atare.

Poţi privi relaţiile pe care le stabileşti cu oamenii precum casa în care locuieşti, care îţi poate deveni străină, respingătoare, dacă nu te acomodezi cu ea, dacă nu reuşeşti să o decorezi şi să o înzestrezi după nevoile tale, sau dacă nu este luminată.

Dintr-o dată de trezeşti singur, părăsit în propriul tău cămin, însingurat, lipsit de orice susţinere, lucru care va influenţa enorm viaţa, sănătatea şi sentimentul de siguranţă. Relaţiile sunt ca o lampă solară, ca o sursă de lumină care ajută leadershipul tău să strălucească în funcţie de felul cum o alimentezi. Lapma aceasta arde atâta timp cât oamenii, în urma unei evaluări continue, acceptă să fii în fruntea lor.

Leadership: Singura cale de a-ţi creşte încrederea în sine este să te gândeşti la acel moment din viaţă în care te-ai simţit cel mai mult iubit, fără să te culpabilizezi pentru ceea ce ai fi putut deveni înainte de a te încrede în alţii?

Pentru ca leadershipul să fie întemeiat pe o structură obiectivă, se impune ca liderul să interpreteze bine modalităţile de exteriorizare a celorlalţi oameni, modul lor de funcţionare, aşa cum doctorul interpretează radiografiile şi spune verdictul pacientului. Abia pe urmă trebuie să-şi reevalueze capacitatea de a conduce şi să se străduiască să dezvolte ca un meşteşugar iscusit mai mult acea latură personală, acele resurse personale, acele direcţii, acele zone, competenţe, abilităţi, care îmbunătăţesc performanţa lui şi a grupului pe care-l conduce.

Aşa cum laudele ori încurajările, criticile sau dezaprobarea spectatorilor din tribună fac ca o echipă să prindă aripi sau să cadă, tot astfel impactul pozitiv sau negativ pe care îl ai asupra leadershipului tău (prin desăvârşirea relaţiilor cu ceilalţi oameni) face ca performanţa ta să crească sau să se stingă treptat şi sigur, ca un băţ de chibrit.

Este leadershipul tău întemeiat pe o structură obiectivă? Cum interpretezi modalităţile de

exteriorizare a celorlalţi oameni? Relaţiile tale cu ceilalţi oameni sunt întemeiate pe o cunoaştere concretă? Te simţi confortabil vizavi de ideea că toţi ceilalţi îţi urmează exemplul? Este leadershipul tău unul de substanţă? Ai sisteme şi rutine care te ajută să performezi la nivel înalt? Personalizezi modul în care îi instruieşti şi îi dezvolţi pe oameni? Eşti un mentor pentru ceilalţi lideri? Îi ajuţi pe oameni să descopere ce li se potriveşte? Le oferi tot timpul un feedback?

Leadershipul scoate în evidenţă acel moment din viaţă care îţi schimbă traiectoria şi percepţia asupra lucrurilor pe care le faci cu plăcerea de a le trăi ca să te descoperi într-un ecou de amintire nestinsă.

Leadershipul întemeiat pe o structură obiectivă are ca şi considerent de bază acele lucruri pe care le poţi face atât de bine încât ele să conteze pentru ceea ce laşi ca amintire generaţiilor viitoare. Iar în baza amintirilor pentru care te străduieşti să creezi un impact prin intermediul lucrurilor făcute întâmplător şi lipsite de o determinare exterioară, trebuie să-ţi imaginezi şi să prezinţi o experienţă de neuitat.

Source: https://neculaifantanaru.com/leadershipul-intemeiat-pe-o-structura-obiectiva.html

Leadershipul între creaţie și nuanţele gândirii

On Septembrie 14, 2016

Nicio creație nu poate merge mai departe, dacă nu are perspectivele unei înnoiri a receptării critice moderne și necondiţionate.

Eisenstein continuă colaborarea cu Prokofiev. Compozitorul lucrase şi el intens încă de la Alma-Ata. Primul lucru pe care îl ceruse Eisenstein compozitorului era muzica pentru secvenţa "Jurământul opricinilor", secvenţa pe care o dorea filmată - suntem încă la Alma-Ata - pe baza muzicii.

Eisenstein încă nu concretizează felul în care trebuie construită secvenţa. Muzica lui Prokofiev nu-i place. Compozitorul se aprinde şi declară că nu va mai scrie muzică fără "fiţuici", adică fără desene, căci numai astfel poate urmări toate nuanţele gândirii regizorului. Eisenstein îi face o serie de schiţe, pe baza cărora Prokofiev scrie un nou "Jurământ".

Apoi compozitorul scrie cântecul doicii "Ocean mare", iar după aceea cântecul de leagăn pe care Staritkaia îl cântă fiului ei ucis, lui Vladimir. Acum intenţiile regizorului îi sunt atât de clare compozitorului, încât Serafina Birman constată uşurinţa cu care ea poate filma scena datorită faptului că Prokofiev a ghicit, a înţeles ce se întâmplă în sufletul zbuciumat al Eufrosinei Staritkaia.

Leadership: Reușești să concretizezi felul în care trebuie construită o secvenţă de deschidere spre universul creaţiei dintr-un puternic cadru al reciprocității, prin intermediul relației dintre „margine" și „necuprins"?

Nu vei reuși să stabileşti o afinitate faţă de un domeniu, numărându-te totodată printre precursorii unei întregi dezvoltări care apropie analiza unor puncte de vedere diferite de fundamentarea unei concepţii unitare asupra a ceea ce înseamnă „compoziţie artistică", ca regulă de bază pentru evoluţia ideilor, dacă nu concretizezi felul în care se realizează transmiterea lor.

Secvența nu reprezintă doar un şir de imagini sau de scene dintr-un film, care formează un anumit episod. Ci mai mult decât atât, ea este o rezultantă a compoziţiei unui proiect în echipă, în funcţie de toanele şi imaginația fiecăruia. Reprezintă un şir ordonat de operaţiuni de bază efectuate asupra unei zone de utilizare a rezultatelor pentru satisfacerea unei anumite relații între ceea ce se numește „margine" și „necuprins".

Marginea este ceea ce se întâmplă "offline": nu ai putere de decizie, dar contribui indirect prin sfaturi și recomandări profesioniste, sugestii și intuiţii. Necuprinsul, direct legat de montajul unei interpretări a diferitelor experiențe sau viziuni, este un catalizator de explorare a unei linii de gândire neîntrerupte. Altfel spus, regizorul trebuie să fie umbra compozitorului, iar compozitorul trebuie să fie soarele unei noi realităţi ce răsare deasupra orizontului artistic.

Ca să înţelegi mai bine o personalitate artistică, trebuie să dobândeşti o altă deschidere asupra creaţiei sale artistice.

Combinaţia dintre un fundament al cunoaşterii, situat înăuntrul unui concept dat, şi o cauză eficientă externă, de alăturare a unei gândiri reprezentative, are loc atunci numai când părţile contribuabile la dezvoltarea proiectului îşi intensifică acţiunile de urmărire a scopurilor lor. Asta înseamnă să saluţi iniţiativa de a determina un anumit înțeles printr-o observare din

exterior. Ceea ce în leadership se numește să întăreşti perspectivele de extindere a viziunii printr-un „like” la opinia celorlalți.

O prietenă a scris pe facebook cu ceva timp în urmă: „ *Inventează ceea ce nu există... pentru că ceea ce există aparţine tuturor.* ” Un regizor îşi sporeşte pregnanţa autenticităţii prin capacitatea de a da oricărui lucru din jur o altă conotaţie, o importanţă suplimentară, o vibraţie mai înaltă, încât realitatea pe care o transformă în spectacol să pluseze farmec prin contrastul dintre "formă şi fond", dintre „margine și necuprins”.

Din păcate nicio creație nu poate merge mai departe fără existența unei evaluări de impact externe, dacă nu are perspectivele unei înnoiri a receptării critice moderne și necondiţionate. Capacitatea de creație merge mâna în mână cu evaluărea realităţii din prisma valorii intrinseci a lucrurilor scoase în evidenţă, ceea ce face din existența externă rodul unei perspective de impact asupra receptării "înnoirii" realităţii din prisma capacităţii de idealizare a relaţiei dintre Ego şi Totul din Jur.

Leadershipul este ceea ce se întâmplă în sufletul regizorului atunci când personajele sale sunt redate prin prisma echivalenţei dintre reproducerea realităţii cu o obiectivitate perfectă (sub toate aspectele sale) şi altă variantă a realităţii, "aşa cum este ea în autonomia fiinţei lui".

Leadershipul între creaţie și nuanţele gândirii se face vizibil numai în prezenţa unei originalităţi confruntate cu criterii de evaluare care permit un anumit grad de implicare, şi totodată în măsură să genereze un sentiment de recunoștință și împlinire.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadershipul-intre-creatie-si-nuantele-gandirii.html

Leadershipul lui Moş Crăciun

On Octombrie 16, 2010

Permite-le celorlalţi oameni să se conecteze cât mai repede la tine, ca să-ţi poţi realiza intenţiile cât mai uşor.

Meşterul vânduse toate jucăriile şi se întorcea spre casă. La marginea oraşului s-a oprit să privească o fereastră. Ştia că acolo locuieşte o familie săracă şi se întreba ce jucării or fi primit copiii din această casă.

Trei copii visau cu voce tare:

- Dacă am avea un soldăţel de plumb, numai unul, ne-ar fi de ajuns…

- Ne-am juca împreună şi nu ne-am certa nicio dată pentru el. Bătrânul ştia că nu mai avea nicio jucărie şi tare ar fi vrut să le dăruiască măcar una. Dar ce minune ! Tocmai un soldăţel de plumb rămăsese, nu se ştie cum, în fundului sacului. Şi, astfel, dorinţa celor trei fraţi sărmani s-a îndeplinit.

În drum spre casă, bătrânul gândea: *"Aş vrea să fac atât de multe jucării, încât să dăruiesc câte una fiecărui copil din lume dar mai ales celor sărmani, cărora n-are cine să le cumpere"* . Şi mergând aşa, pe gânduri, văzu în zăpadă un pui de căprioară rănit la un picior. Bătrânul îi legă rana cu ce avu la îndemână şi îl ajută să se ridice.

Ceea ce vrei sa primesti de la viaţă este urmarea firească a ceea ce ţi se întâmplă când eşti dispus să faci o faptă care din start se mulează pe valorile tale.

Atunci făptura aceea gingaşă i-a vorbit cu glas limpede ca şi de copil:

- Acum văd că ai o inimă bună. Dorinţa ţi se va îndeplini.

Ca din pământ a apărut o sanie fermecată purtată în zbor de nişte reni minunaţi. A fost dus într-un ţinut înzăpezit unde îl aştepta o căsuţă cu ferestre luminate. O mulţime de pitici ca şi cei din povesti l-au întâmpinat bucuroşi.

Piticii erau harnici şi îndemânatici, gata să se apuce de treabă. Materialele se găseau din belşug, căci, nu se ştie cum, se înmulţeau mereu şi nu se terminau niciodată. Iar bătrânul meşter priceput îi îndruma pe pitici şi împreună făceau jucării, mereu mai multe şi mai frumoase - pentru fiecare copil din lume, jucăria pe care şi-o dorea.

Seara de Ajun este noaptea în care visele copiilor se împlinesc. A doua zi, în dimineaţa de Crăciun în jurul bradului împodobit, bucuria nu mai are margini. Niciunul dintre ei n-a fost uitat. Iar după numele sărbătorii, copiii i-au pus numele Moş Crăciun şi aşa a rămas până astăzi. *****

Tendinţa de a crea o "legendă" din propriile tale tipare de conducere le poate împlini oamenilor anumite nevoi sau aşteptări, mai ales dacă exigenţele lor vizavi de eficacitatea practicilor aplicate de tine vor creşte mereu?

Aşa cum povestea lui Moş Crăciun prinde întotdeauna la public, situându-se în acel segment cheie pe care aproape toate business-urile încă îl mai studiază şi promovează cu seriozitate – tot aşa şi tu, apelând la o campanie de conştientizare a importanţei leadershipului tău îţi vei îmbunătăţi vertiginos întreaga capacitate de relaţionare cu ceilalţi oameni. Tendinţa de a crea o "legendă" din propriile tale tipare de conducere le poate împlini oamenilor anumite nevoi sau aşteptări, mai ales că exigenţele lor vizavi de eficacitatea practicilor aplicate de tine vor creşte mereu.

Înţelegerea cât mai corectă, mai profundă şi mai cuprinzătoare a leadershipul tău este cheia care îţi deschide poarta recunoştinţei oamenilor. Dar mai întâi trebuie să nivelezi terenul care îţi convine cel mai mult pentru a-i câştiga pe oameni de partea ta, trebuie să te încadrezi în acel spaţiu prin care poţi să îţi controlezi în totalitatea aria de influenţă. Poţi marca fundamental calitatea impactului tău doar dacă oamenii vor conştientiza valorile pe care se sprijină leadershipul tău şi dacă îi vor acorda o importanţă care să nu poată fi contestată – tot aşa cum venirea lui Moş Crăciun este obligatorie pentru ca copiii să fie emoţionaţi.

Permite-le celorlalţi oameni să se conecteze cât mai repede la tine, ca să-ţi poţi realiza intenţiile cât mai uşor. Dar ca să se conecteze la tine ei trebuie să ia în considerare importanţa leadershipului tău. Întreabă-te: care este tiparul de conducere care le poate îndeplini oamenilor anumite nevoi sau aşteptări? Leadershipul tău poate să reprezinte un tipar de genul "Toată lumea primeşte un dar", sau un tipar de genul "believe in something more more than miracles"?

Leadership: Înţelesul pe care îl dai aşteptărilor tale depinde de felul cum îţi doreşti să arate imaginea ta într-un context de creştere a angajamentelor faţă de ceea ce poţi controla când îţi cunoşti nivelul de automotivare?

Leadershipul practicat de tine va reprezenta întotdeauna obiectul cercetării pragmatice, spirituale, dar şi un criteriu relevant de evaluare a impactului său – tot aşa cum dărnicia lui Moş Crăciun este evaluată de copii după cadourile pe care le aduce. Desigur, nu e suficient să doreşti dezvoltarea unui mit într-o direcţie anume, pentru ca leadershipul tău să se realizeze mai uşor, mai ales dacă evoluţia respectivă ar contrazice adevărata realitate. Însă impactul major pe care îl are campania de conştientizare a leadershipului tău asupra rezultatelor este hotărâtor pentru succesului tău.

Tu îţi poţi crea o legendă prin care leadershipul tău să capete o semnificaţie aparte şi îndrăgită de toată lumea? Poţi impune prin intermediul acestuia o senzaţie de sărbătoare care să genereze o atmosfera de bucurie?

O astfel de practică reprezintă exact contrariul modului de gândire dominant în leadership, însă s-ar putea să fie tocmai strategia de care este nevoie pentru a te ridica la un nivel mai înalt, bazată pe diferenţierea necesară. Eu te încurajez ca măcar să iei în considerare această opţiune.

Este leadershipul tău unanim acceptat? Dragul nostru Moş Crăciun, bătrânelul cu plete şi barbă albă, cu haine roşii şi sacul plin de daruri este un lider unanim acceptat, niciodată contestat chiar dacă şi el a instituit o regulă: după faptă şi răsplată. Este un lider în domeniu, nu are concurenţă, toată lumea îl acceptă aşa cum este. De la originile sale şi până astăzi el a fost şi este aşteptat cu bucurie de oamenii din diferite părţi ale pământului. Se pune întrebarea de ce este atât de persistent în timp şi acceptat pe tot globul? Aproape toate ţările l-au adoptat ca atare sau ca echivalente.

Ce simbolizează leadershipul tău? Simbolizează prosperitatea şi autoritatea? Îţi lărgeşti treptat mijloacele de influenţă, profitând din plin de acceptul pe care ţi-l dau oamenii de a pătrunde în sufletul lor? Ţii pasul cu nevoile şi aşteptările lor? Eşti un lider unanim acceptat?

Leadershipul este semnificaţia pe care o dai unei fapte bune săvârşite cu intenţia de a-ţi autoevalua calităţile sub o formă diferită de centrare a atenției în momentul prezent, când tot ceea ce te înconjoară este atât de ferm ancorat într-o viziune nouă asupra lumii.

Spirit sau credinţă? Nimeni nu se revoltă împotriva deciziilor lui **Moş Crăciun**, nimeni nu-l renegă, nimeni nu face grevă din cauza lui, nimeni nu cere înlocuirea lui - chiar dacă el nu este la fel de darnic cu toţi, aducând daruri mai consistente la cei cu dare de mână şi daruri mai puţine, mai ieftine la cei săraci; sau nu aduce nimic material, ci doar speranţe pentru cei necăjiţi.

De ce Moş Crăciun ne face pe majoritatea să fim mai buni, să fim mai analitici cu noi înşine şi pe cei mai mulţi dintre noi ne ajută să găsim căi mai adecvate de găsire a prosperităţii în anul ce urmează?

Spirit sau credinţă, leadershipul lui Moş Crăciun poate servi ca model pentru toţi.

***** http://craciunul.blogspot.com/2007/12/poveste-luimos-craciun.html

Leadershipul Receptiv

On Februarie 22, 2013

Omul de ştiinţă parcurge un drum care oricând poate rămâne captiv în timp, fără a se pierde el însuşi într-un neant al neputinţei de a concepe "fiinţa supremă".

Umberto Eco scrie în cartea sa "De la arbore spre labirint", următoarele:

Labirintul este un tip de reţea, în care orice punct poate fi în legătură cu orice alt punct. Orice punct al său poate fi legat cu orice alt punct, iar procesul de conexiune este şi un proces continuu de corectare a conexiunilor, structura lui ar fi întotdeauna diferită de cea care era cu o clipă mai devreme, iar de fiecare dată l-am parcurge urmând nişte linii diferite.

Aşadar cine călătoreşte prin el trebuie să şi înveţe să-şi corecteze continuu imaginea pe care şi-o face despre el, fie aceasta o imagine concretă a unei secţiuni (locale), fie o imagine ordonatoare şi ipotetică ce priveşte structura lui globală (imposibil de cunoscut, atât din motive sincronice, cât şi din motive diacronice).

O reţea este un arbore plus infinite coridoare care-i leagă nodurile unele de altele. Arborele poate deveni (în plan multidimensional) un poligon, un sistem de poligoane interconexe, un imens megaedru. Dar această comparaţie este încă înşelătoare: un poligon are limite exterioare, pe care modelul abstract al reţelei nu are.

…Acestea sunt atributele în căutarea cărora trebuie să mergem "până acolo unde, chiar dacă fiecare dintre ele are o extindere mai largă decât propru-i subiect, toate la un loc să aibă aceeaşi extindere cu a subiectului: iar aceasta va fi esenţa lucrului".

Leadership: Deţii capacitatea de a integra potenţialul esenţei tale într-o nouă unitate, prin sporirea receptivităţii faţă de ceea ce vine din afara ta?

Ceea ce cauţi te va găsi în cele din urmă, cu condiţia ca ceea ce urmează să asimilezi (un alt tip de informaţie, o altă doză de fantastic, o nouă cantitate de cunoştinţe) să-ţi ofere posibilitatea de a depăşi imediatul unei subiectivităţi încurcate. Imaginea mentală a ceea ce se află în afara ta poate deveni o nouă realitate, pe de o parte virtuală, care trebuie înţeleasă într-un sens mai larg decât eşti dispus să accepţi.

Această realitate reprezintă un amestec în cantităţi variabile dintre "adevăr" şi "proiecţiile" imaginaţiei tale. Este un concept important care ar putea să valorifice ceea ce poate fi evidenţiat în abordările pro şi contra ale ideii de superlativ, adică condiţia absolută de neasemănare.

Leadershipul receptiv intervine în contextul evoluţiei ştiinţei prin observaţiile pe care le faci în legătură cu orice, dând un nou sens evenimentelor, dar mai ales prin întrebările pline de relevanţă pe care le pui despre natura lucrurilor şi a condiţiilor lor de existenţă, întrebări care au potenţialul de a surprinde pe toată lumea.

A integra potenţialul esenţei tale într-o nouă unitate, prin sporirea receptivităţii faţă de ceea ce vine din afara ta, înseamnă să te rătăceşti într-un labirint care conţine toată ştiinţa lumii, a cărui cale de ieşire trebuie să o descoperi prin detaliile ascunse în fiecare lucru din jur. Este vorba de acea unitate a cunoaşterii ce slujeşte la a apropia pe cât posibil experienţa de

utilizare a amănuntelor şi a circumstanţelor dintr-o realitate obiectivă schimbătoare, de imperativul "gândirii în imagini" care duce spre aprofundarea unor metode de evidenţiere a verosimilului de care depinde însăşi progresul unei discipline.

Leadership: Poţi să oferi o nouă revelaţie asupra filosofiei ştiinţei pe care o slujeşti, găsind corelaţii între percepţia vizuală a stimulilor de transmitere a informaţiei şi capacitatea de a produce o noutate în domeniu?

Esenţa determinării tale în ceea ce priveşte găsirea unor noi forme de interacţiune între ştiinţă şi intuiţie, între progres şi inovaţie, cuprinde o secvenţă de acţiuni şi luări de poziţie în faţa a ceea ce se numeşte: "să ştii să personalizezi evenimentele şi schimbările cu noi semnificaţii şi conotaţii, în funcţie de ceea ce te intrigă la ele”.

La un alt nivel de dezvoltare şi de flexibilitate a gândirii, suprapunerea unei realităţi virtuale peste un mediu real, mergând dincolo de tărâmul posibilului şi al evidenţei, creează premizele unei puteri avansate de cunoaştere şi stimulare a raţiunii. Puterea de a fi totul într-un nou peisaj, într-un alt moment, în scopul eliminării convenţionalului. Prin aceasta se produce inovaţie, originalitate, revelaţie.

Revelaţia, compusă din semnificaţii atribuite unor circumstanţe create, reprezentări particulare a unor forme noi de informaţie, adică unei realităţi subiective, este o cale de a aduce la suprafaţă lucruri pe care le porţi în tine şi de care nu eşti conştient. Aici, facem referire la infinitele coridoare ale labirintului cunoaşterii care se sprijină pe linia ideii că "tot ceea nu există poate fi închipuit, şi că ceea ce poate fi închipuit poate fi transpus într-un nou univers lingvistiv, ştiinţific, cultural.

Labirintul este rezultatul unor abordări sistemice și complexe ale acțiunilor necesare pentru asigurarea unei bune corelări între ceea ce se numeşte ordinea naturală şi ceea ce se poate numi ordinea "supranaturală", între orginea celestă şi cea terestră. Ceva mistic, nu-i aşa?

Poţi găsi calea de ieşire cu ajutorul stimulilor de transmitere a informaţiei, precum comparaţiile, conotaţiile, metaforele, analogiile, care sunt influenţate de puterea vizualului - în funcţie de perceperea, sub mai multe aspecte, a spaţiului şi a elementelor din jur.

A produce o noutate în domeniu înseamnă să reprezinţi în planul unei superioare aşteptări despre viaţă şi despre lume o realitate surprinzătoare, sub formă de plăsmuiri, care poate exista chiar şi atunci când tu nu mai eşti. Noutatea este chiar povestea ta rămasă neterminată...

Leadershipul receptiv se referă la modalitatea de a alcătui şi a expune un mesaj provenit din observarea şi cunoaşterea lumii din jur, dar cu menţiunea că trebuie să trăieşti experiența de a-ți împinge mintea până la limitele ei și a o forța să sară dincolo de cunoscutul imediat, spre o realitate care se dovedeşte mai fascinantă şi mai copleşitoare decât orice tenebră.

Leadershipul receptiv mai este cunoscut drept "Proba Labirintului." Iar fiinţa supremă care ţine sub control toate misterele labirintului este simbolul continuităţii în evoluţia ştiinţei.

Source: https://neculaifantanaru.com/leadershipul-receptiv.html

Leadershipul şi Arta

On Iulie 21, 2016

Lărgeşte-ţi orizontul în ceea ce priveşte viziunea asupra artei, susţinând poziția pe care o manifeşti față de încercările de conturare a unui nou profil al ei.

Înainte de a se începe filmările, regizorul Boris Mihin, grijuliu, văzând lipsa de cunoştinţe tehnice ale lui Eisenstein în domeniul cinematografiei, îl introduce în ambianţa studioului, îi alege colaboratori dintre specialişti. În primul rând, un operator. Pe Eduard Tisse. Mihin îi şi explică motivul acestei alegeri:

- La dumneata, teatrul se pasionează pentru acrobaţie. Deci, probabil şi în cinematografie vei fi imprudent. Însă Eduard posedă o strălucită experienţă de cronicar şi mai este şi un excelent sportiv. Fără îndoială că o să vă potriviţi bine.

Profeţia aceasta a fost confirmată printr-una din cele mai desăvârşite colaborări artistice. Prima lor întâlnire avu loc în grădina însorită a vilei Morozov, sediul teatrului. Întâlnirea între doi oameni net diferiţi, între două caractere, două temperamente opuse. *

Leadership: Poţi să stabileşti sensul creator al unirii a două reprezentări distincte ale valorii, sub raportul dintre gândire și realitatea unui "*extra-output*" în tranziţie?

Rezultatul muncii este asemenea unui brand care dă o notă de prestigiu produsului oferit: are o esenţă (a conceptului pe care îl promovează) și o identitate care îl face recunoscut. Dar pentru ca acest rezultat să fie definitoriu pentru un leadership profitabil, el trebuie să-și construiască propria identitate dintr-o experiență comună de dezvoltare şi multiplicare, sub auspiciul a două reprezentări diferite ale valorii.

Mai întâi, o valoare care impresionează printr-un act de receptare a experienței de raportare la o cunoaştere axată pe mânuirea puterii de creaţie și aprecierea ei, ceea ce fundamentează dorinţa de implicare şi împinge spre acțiune. O asemenea valoare se afirma în mod unic într-o carieră artistică, lărgită prin deschiderea către noi moduri de a percepe trecerea spre un nivel înalt de măiestrie.

Și o valoare menită încurajării deprinderii și promovării unei atitudini etico-estetice faţă de opera în cauză. Aceasta integrează crezul (totalitatea principiilor după care te conduci) pentru o anumită direcție de determinare a apartenenței tale la acea aspirație de explorare, mai profundă şi mai largă, a elementelor care îți pot conferi statutul de artist.

Sensul creator al unirii celor două reprezentări distincte ale valorii este acela de a acumula o cât mai mare dependenţă de contribuţie la alcătuirea profilului artei, fără să simţi acea "constrângere" impusă de o oarecare apreciere a scopului și funcţiei ei. Pe acest considerent, putem afirma că arta este întâlnirea dintre două lumi, materială şi spirituală, este întâlnirea dintre două caractere opuse care se manifestă ca un tot unitar, evidenţiindu-se simbolic şi artistic prin raportul dintre umbră şi lumină.

Leadership: Poţi să dai o măsură nouă revitalizării expresiei artistice prin optimizarea experienţei de creaţie ce intră în raza de rezonanţă a unor minţi care au înţeles că "puţinul spune mult" ?

Elanul spre noi înălţimi ale acestor două valori privește într-adevăr creația, dar nu o împlinește ca dragoste faţă de virtuțile artei decât prin rezultatele experienței de a te aşeza pe poziția unui artist. O poziţie în care, de regulă, se conturează două caractere, două temperamente opuse. Din care unul este dominant.

După cum știm deja, caracterul şi temperamentul constituie ansamblul trăsăturilor care condiționează capacitatea de lucru, echilibrul și stăpânirea de sine a unei persoane. În exercitarea leadershipul este vitală deprinderea acelei variante de caracter + temperament care poate fi responsabilă de dependenţa persoanei de a se conecta mai profund la acea experiență artistică care mobilizează spre atingerea unui nivel mai înalt de afirmare.

Extra-outputul este determinat de îmbinarea valorilor cu poziția pe care o manifeşti faţă de încercările de conturare a unui nou profil al artei. Şi se află în tranziţie atunci când ești în faza de încadrare într-o anumită variantă de caracter + temperament, încât rezultatul creaţiei finale să capete sensul de revelaţie continuă, de raţiune profundă şi de valoare absolută.

În leadership, la fel ca în artă, se poate spune că "puţinul spune mult" atunci când rezultatul creaţiei finale se împlineşte prin valoarea acordată gloriei înfăptuitorilor ei de a fi mai mult decât unici, de a fi nişte privilegiaţi ai ştiinţei şi progresului.

Leadershipul şi Arta au ca numitor comun valoarea pe care o sugerează sub raportul dintre experienţa de stăpânire a creaţiei și realitatea unui extra-output în tranziţie. Iar ele două pot forma legături, se pot transforma una în alta atunci când omul îşi deschide noi orizonturi în faţa gândirii axată pe afirmare.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/leadershipul-si-arta.html

Leadershipul şi generaţia "Copy-Paste"

On Martie 20, 2008

Fii pregătit să dai creaţiei tale un impuls care să-ţi restarteze conexiunea cu universul interior, căutând o asemănare între aspectul material şi cel însufleţitor care poate crea efectul de "Întreg".

Așa era pe vremuri. Era o muncă de gazetar peste tot: literaţii extrăgeau bucățele de text din diverse surse străine, le traduceau, le amestecau și le aruncau aproape de-a gata într-un buletin săptămânal cultural, fără ca ele să denote vreo pronunțată originalitate, ci doar o minimă încărcătură conotativă. Altfel spus, era un fel de treabă făcută de papagali. Copy-Paste la greu. Dar era o practică legală, fiindcă apăreau la bibliografie sursele originale de inspiraţie.

Când cineva deschidea o carte, şi prima oară se uita la bibliografie, putea să vedă pagini întregi numai cu surse de inspiraţie. Şi cu cât erau mai multe surse biografice, cu atât era mai mult Copy-Paste.

Dar, până la urmă, toate somitățile de acest fel nu veneau cu nimic nou, nu exprimau nicio idee deosebită, nimic care să denote o implicare în actul de creație. Măcar de-ar fi inserat un *sens de l'humour très subtil* printre textele lor, dar chiar și pentru asta trebuia să scotocești bine prin operele scrise de alţi autori străini. Căci, la majoritatea scriitorilor şi gazetarilor, mintea nu mergea mai repede decât inspiraţia.

Și în continuare la fel. Suntem în secolul programării, unde instrumente precum Python, C++ și Go găsesc răspunsuri la întrebările adresate tehnologiei. Iar aici, aceeași indivizi, îmbătrâniți de vreme, în continuare insistă să sclipească cu aceeași muncă de gazetar obosit, cu același tip de activitate: traducere și Copy-Paste de prin diverse surse străine. Irațional, nu-i așa?

Și ce lecție se desprinde de aici? Să nu fii niciodată bătrân și ramolit ! De fapt, mulți au fost dintotdeauna bătrâni și ramoliți, fără să-și de-a seama de neputința lor jalnică. Norocul mare este că știința nu evoluează datorită acestor intelectuali de ocazie, prea bătrâni ca să mai facă distincția între originalitate și banalitate, între artă și kitsch.

Somnoroase păsărele... Domnilor, nu visați să ajungeți printre stele... Căci sclipirea fără nicio vrajă este doar o rugăciune fără orizont.

Leadership: Poţi să fii creativ fără a genera de fapt inovaţie reală în mod proporţional, ştiind că ceea ce scoţi la lumină din gândurile tale este pe jumătate real şi pe jumătate fals?

Este oare posibil să înţelegem în mod raţional practicile foarte comode, dar fără a genera de fapt inovaţie reală în mod proporţional? Logica spune că nu, dar faptele spun da. Aceste practici rituale, fără acoperire ştiinţifică, ale unor oameni - asemănători acelor soldaţi care fac tot timpul manevre fără să intre vreodată în luptă, nu pot fi înțelese dacă sunt privite în calitate de comportamente izolate, nu pot fi susţinute de calităţile de căpătâi ale leadershipului: sinceritatea, dreptatea şi măreţia.

Rămâne să formulăm o înţelegere raţională a influenţei reciproce dintre cunoaştere şi înţelepciune, pe fondul exerciţiului mintal şi sufletesc, adică dintre aspectul material şi cel însufleţitor, ceva ce poate fi înţeles ca aspecte ale unui act de creaţie unic. Sondând chiar

mai adânc în dimensiunea gândurilor noastre, ca să scoatem la iveală o logică comună, vom descoperi că sunt atâtea lucruri pe care le-am omis, şi pe care le putem aşterne pe o bucată de hârtie.

De ce trebuie să apelăm la gândurile altora, dacă avem deja în noi înşine reţetele unor idei alternative, adevăruri ştiinţifice nescoase la iveală, ale preţiozităţii exprimării libere şi creative, productive în ceea ce priveşte organizarea pragmatică reală a unui discurs sau a unei compoziții de proză care comunică în mod eficient cu publicul dorit?

Ei bine, aşa cum adăugarea unui nou brand la un produs fără elemente de inovaţie nu va genera companiei creşteri reale pe termen lung, tot aşa practica Copy-Paste nu va putea scoate la iveală adevăratele valori pe care se clădesc caracterele creative. Gândiţi astfel: trăiri afective, mobilizări de voinţă, succese sau insuccese care clădesc germenii viitoarei personalităţi, toate acestea sunt paginile rupte ale poveştii voastre, fiindcă nu încercaţi să le scoateţi la iveală. Simţiţi cum inima vi se rupe (sau ce a mai rămas din ea) atunci când nu aveţi nimic a spune despre ceea ce vă doare?

Cred că v-aţi dat seama. Originalitatea se bazează pe generarea de experienţe, ele fiind o arie generoasă, fără graniţe de creativitate, inovaţie, oportunităţi. Or această străduinţă de a copia din alte părţi informaţii, utilă temporar doar pentru a extinde aria de informare a populaţiei, chiar şi fără a avea neapărat experienţă într-un domeniu, va conduce la mari semne de întrebare şi mister vizavi de practicile actualului sau viitorului lider.

Leadershipul are ca fundament următorul principiu: "Să cunoşti partea care lipseşte din propria ta fiinţă este metoda cea mai bună de a înfrunta partea care lipseşte din alţii."

Leadership şi generaţia "Copy-Paste" categoric nu se pot învecina prin metodele care sporesc capitalul de idei trebuincios susţinerii dezvoltării unui domeniu ştiinţific. Leadershipul nu are ca fundament principiul *"ce este al altora, poate fi şi al nostru"*, deoarece ştiinţa trebuie să-şi dovedească diversitatea, printr-un gest de măreţie şi frumos care să nu fie considerat demn de imitat.

Numai inovaţia este în stare să trezească admiraţie.

Source: https://neculaifantanaru.com/leadershipul-si-generatia-copy-paste.html

Legea adăpostului sigur

On Martie 05, 2011

Cel ce nu dezvoltă în conştiinţa oamenilor senzaţia de congruenţă, nu va găsi niciodată un adăpost bine protejat în inima lor.

Conceptul de leadership îl asociez mereu unor întâmplări sau situaţii de viaţă, unor poveşti sau unor personaje, momente, fapte sau experienţe trăite cândva de alţi oameni. Aşa se face că, dorind să-mi extind cunoştinţele şi înţelegerea a ceea ce înseamnă să fii lider, am recitit ieri biografia celebrului scriitor irlandez Oscar Wilde, a cărui opere au făcut înconjurul lumii.

Wilde a fost o persoană foarte respectată în înalta societate, o persoană a cărui influenţă s-a exercitat asupra tuturor celor cu care venea în contact, câştigându-le simpatia cu manierele sale rafinate şi cu modul său elegant de a fi. Operele i-au fost admirate, a câştigat numeroase premii literare. La vârsta de 30 de ani devenise atât de popular încât toate cercurile londoneze auziseră numele de "Wilde". Atitudinea oamenilor faţă de el era foarte favorabilă, încât a ajuns singur să se supranumească: "Regele vieţii"sau "Simbolul artelor şi culturii epocii sale".

Dar geniul care îşi ridică în slăvi propria-i genialitate îşi pierde în cele din urmă norocul şi reputaţia. Acuzat de imoralitate, "Regele vieţii" a căzut în dizgraţie la fel de uşor precum le câştigase anterior tuturor simpatia. Succesul l-a incitat prea mult, bucuria lăuntrică ce o simţea îndeplinindu-i-se una câte una dorinţele, l-au împins tot mai mult spre fundul abisului. Din cauza individualismului şi a egoismului său exagerat, de care tot mai des dădea dovadă, oamenii s-au distanţat tot mai mult de el.

În timpul detenţiei sale, Wilde a dat viaţă ultimei sale creaţii "De profundis" (Glasul din adâncuri), în care recunoştea chinuit de o aprigă războire interioară: " *Obosit de viaţa la înălţimi, am alunecat cu bună ştiinţă în abis, în căutare de senzaţii noi. Am devenit nepăsător faţă de existenţa celorlalţi. Am aflat plăcerea acolo unde am vrut, şi am plecat mai departe. Am încetat să mai fiu căpetenia propriului meu suflet, am îngăduit plăcerii să mă domine. Am sfârşit într-o batjocură fără margini.* "

Leadershipul defectuos se aseamănă foarte mult cu o casă foarte mare, cu etaj, dar în care soarele nu pătrunde decât de câteva ori pe an, şi în care locuiesc doar două fiinţe: tu şi cu tine însuţi. E ca şi cum te-ai afla noaptea într-un ţinut izolat, azvârlit departe de lume.

Leadershipul de calitate nu este o casă cu un singur locatar. A avea succes sau a eşua depinde în mare parte de abilitatea ta de a clădi relaţii strânse cu ceilalţi oameni şi de a le menţine într-o stare bună. Un leadership de calitate presupune să-i găzduieşti şi pe ceilalţi în sufletul tău, să proiectezi în conştiinţa lor un sentiment de potrivire perfectă, ca, la rândul tău, să găseşti un adăpost bine protejat în sufletul lor. Numai şi numai calda prietenie ce te leagă de ceilalţi oameni, va conferi valoare leadershipului tău.

Leadership: Te manifeşti ca un ecou ce răspândeşte o stare de împăcare cu sufletul în încercarea de a experimenta esenţa propriei conştiinţe?

Aşa cum un pictor observă cu măiestrie firescul atitudinilor modelelor sale, tot aşa şi oamenii observă cu uşurinţă ceea ce este caracteristic la tine, care sunt înclinaţiile tale, ce sentimente nutreşti pentru viaţă, pentru ei şi pentru propria ta persoana. Ancorează-ţi gândirea într-un fel de a înţelege sentimentele, perspectivele şi valorile oamenilor, oferind un exemplu valabil şi demn de luat în seamă.

O gândire bazată pe negarea principiilor celorlalţi, va face din tine un individualist absolut: nu te vor mai interesa părerile celorlalţi şi îi vei trata pe toţi cu indiferenţă, aşa cum a făcut-o Oscar Wilde. Ce pierdere pentru virtute !

Concepţiile pe care ţi le faci despre rolul tău în societate, despre atitudinea ta faţă de tine însuţi şi faţă de ceilalţi din jurul tău, despre scopul ce se cuvine să-l ai şi mijloacele prin care să-l realizezi te îndepărtează sau te apropie de ceilalţi. În lipsa unei gândiri bazate pe principii solide, precum principiile onoarei, respectului reciproc şi încrederii, în lipsa unor valori comune cu a celorlalţi succesul tău, ca lider, este imposibil de realizat.

Leadershipul este accentul pus pe crearea şi exteriorizarea unor trăiri care nu depăşesc puterea celorlalţi de a se afilia la ele.

A fi un factor determinant al demnităţii înseamnă să te încarci cu valoarea inteligenţei de a transmite tuturor oamenilor cu care te întâlneşti faptul că "aici" în prezent şi "acolo" în viitor eşti pregătit să accepţi cauzele şi efectele unor trăiri defectuoase care nu au voie să existe în afara ta.

Concluzie: Cei care poartă în sufletul lor senzaţia de congruenţă, mai ales cu liderul lor, se vor alătura acestuia, vor rupe rândurile şi astfel vor “constitui” un adăpost sigur pentru toţi, adăpost ce va rezista în faţa marilor furtuni.

Transformă-ţi leadershipul într-un adăpost de care să beneficiezi atât tu, cat şi restul lumii.

Source: https://neculaifantanaru.com/legea-adapostului-sigur.html

Legea alpinismului

On Martie 08, 2010

Nu încerca să escaladezi un versant abrupt, fără să te asiguri că cineva experimentat îţi ţine coarda.

Viaţa este scurtă şi fragilă, iar Peter ştia foarte bine acest lucru. În urma unei avalanşe sora lui, Annie, împreună cu alţi doi alpinişti rămăseseră izolaţi sub un perete de gheaţă pe muntele K2 din Himalaya. Nelăsându-se pradă tristeţilor şi gândurilor negre, el s-a hotărât să plece în căutarea lor. Dar să urce până la aproape opt mii de metri, pe o vreme capricioasă cu temperaturi sub zero grade şi cu ninsoare, era sinucidere curată. Acolo sus nu se moare, acolo eşti mort.

Peter, fiind el însuşi un alpinist, a strâns de urgenţă o echipă de salvare, formată din cinci persoane, cu ajutorul cărora a pornit în căutarea celor dispăruţi. Problema şi mai mare era că nu ştia exact locul în care dispăruseră cei trei. Prin urmare au fost cu toţii nevoiţi să meargă prin gheaţă, printre stânci. Şi cum niciunul dintre ei nu cunoştea muntele îndeajuns de bine, şansele de reuşită erau minime.

Leadership: Îţi asumi o identitate care să-ţi permită să accesezi o nouă formă de a oferi încredere, fără să pui sub semnul întrebării valabilitatea misiunii tale?

Orice om e pregătit să pornească o acţiune, dar nu orice om e pregătit să fie lider.

Identitatea este ceea ce te face diferit de ceilalţi oameni. Dar nu orice identitate care se diferenţiază prin curaj, responsabilitate, creativitate, ca rezultat al experienţei dobândite pe parcursul unor îndelungate încercări, poate să ofere un cadrul în care se dezvoltă majoritatea situaţiilor de acţiune colectivă. Ci numai o identitate care, pe lângă toate atributele unei bune poziţionări în mijlocul provocărilor cele mai dure, reuşeşte să se manifeste printr-un viu sentiment de apartenenţă la condiţia de erou şi se exprime prin intermediul şanselor de salvare pe care le reprezintă.

Dacă ai urmărit filmul „ *Vertical Limit (2000)* ", atunci îţi aminteşti precis că salvarea lor, ajutorul lor numărul unu, omul de bază – cel pe care s-a sprijinit toată acţiunea, a fost nimeni altul decât Montgomery Wick.

Acesta era un alpinist desăvârşit, mai în vârstă ce-i drept, având însă la activ numeroase escaladări. Mai salvase în alte rânduri oameni pe munte, fiind singurul alpinist care cunoştea foarte bine traseele montane, singurul în măsură să hotărască, să gândească, să decidă ce e bine şi ce e rău, pentru ca această misiune de salvare să nu fie un fiasco total. Privirea puternică şi statura impunătoare, competenţele sale deosebite obţinute de-a lungul unei cariere foarte lungi, făceau din el un adevărat luptător, un adevărat supravieţuitor, un profesionist şi singurul furnizor de speranţe. Toţi au ascultat cu sfinţenie de el, fără a pune semnul întrebării valabilitatea lui.

Îţi poţi verifica nivelul de leadership atunci când reuşeşti să faci deosebirea între şansele de salvare pe care le reprezinţi şi preţioasa energie pe care o iroseşti în lupta cu morile de vânt.

Toate reuşitele şi eşecurile unei echipe sunt rezultatul direct al acţiunilor liderului. Montgomery Wick l-a ajutat pe Peter să poarte mai uşor povoara îndatoririlor sale, salvându-l

chiar de două ori de la moarte. Totodată el a fost cel care mobilizat întreaga echipă, împărţind-o în grupuri de câte două persoane astfel încât căutarea să se facă cât mai uşor şi să fie cât mai precisă, el a fost cel care a stabilit o oarecare ordine, el a fost cel care a dat tonul echipei motivându-i pe fiecare să se implice serios în această acţiune.

Peter, deşi foarte curajos şi cu o tărie de caracter rar întâlnită, nu era un alpinist de talia lui Montgomery Wick. Hotărârea lui de a porni în căutarea surorii sale s-a manifestat de la început într-o formă vădită şi impulsivă, era atât de hotărât s-o găsească încât nu s-ar fi oprit până ce nu desăvârşea tot ce şi-a pus în minte, nu şi-ar fi găsit liniştea până ce nu şi-ar fi atins scopul, s-ar fi avântat cu un curaj imperios în cele mai riscante acţiuni.

Însă, din păcate, această voinţă de fier, acest curaj nebun ce-i caracterizează în general pe cei ce sunt prizonieri ai unei singure idei, l-ar fi condus direct la moarte - în cel mai bun caz şi-ar fi irosit preţioasa energie în lupta cu morile de vânt ca Don Quijote.

Leadership: Mărturia puterii de a-ţi accepta eşecul misiunii este o cauză a accesului limitat la o formă superioară de percepţie a vulnerabilităţii personale ce se manifestată la depăşirea unor experienţe dificile?

El nu ar fi putut duce la bun sfârşit misiunea de salvare, nu pentru că nu s-ar fi dedicat timp şi suflet ei, ci pentru că îi lipsea experienţa atât de necesară unor acţiuni de amploare şi mai ales fiindcă, aşa cum spuneam şi mai devreme, nu cunoştea traseele montane, ceea ce era un lucru vital. El a fost pregătit să pornească acţiunea, dar nu şi să o ducă până la capăt. Fără Montgomery Wick ar fi eşuat.

Tu cum te percepi ca urmare a vulnerabilităţii personale ce se manifestă la depăşirea unor experienţe dificile: ca un om mărginit sau ca un factor determinant al credibilităţii?

Leadershipul este deschiderea ta în faţa a ceea ce meriţi să primeşti de la viaţă atunci când tot ce ţi-ai dorit este să fii în frunte, fără să ştii că te aşteaptă o cursă mult mai lungă şi mai grea decât ţi-ai putut imagina.

P.S. Uneori cunoştinţele nu sunt suficiente dacă nu există şi experienţa îndelungată. De aceea proverbul „ *cine nu are bătrâni, să-şi cumpere* " exprimă o realitate des întâlnită, chiar şi referitor la liderii mai tineri.

Source: https://neculaifantanaru.com/legea-alpinismului.html

Legea artei cuprinsă în orizontul larg al ştiinţei

On Iulie 31, 2018

Descătuşează-ţi latura artistică şi dă frâu liber imaginaţiei, croindu-ţi o existenţă care se pierde în nelimitatul unui moment din care poate răsări oricând o mare revelaţie.

Singura formă de rezistenţă a omului pe termen lung este capacitatea de creaţie, o pendulare între mai multe culori complementare care privită din perspectiva apartenenţei la conduita artistică a unui pictor aduce mai mult cu maniera unică de a regândi limitele unei lumi simbolice. Ea atinge bolta absolutului prin intermediul cuvintelor și respirațiilor sufletului, existând astfel pericolul confundării universal-valabilul cu universal-cunoscutul.

Nu voi înţelege niciodată noţiunea de predestinare a comorilor universului decât prin plasma vie a cuvintelor care cuprinde şi exprimă un "înafară" dinspre interiorul fiinţei. Cine încearcă să se raporteze la mine, aşa cum procedează pictorii când îşi aleg modelele de inspiraţie, printr-un soi de echivalare a valorii, va trebui mai întâi să înlocuiască cunoaşterea intelectuală cu trăirea intensă rezervată apropierii de tainele sfinte.

Fiind în posesia unei cunoaşteri pe care nimeni n-o poate pătrunde doar cu mintea, ci prin mecanismul de acţiune al unei pasiuni venită din partea unui îndrăgostit de frumos, ca trăitor personal al scenelor captate "in a stylized neverending story" dintre opera de artă şi acea parte a vieţii trăită cu ochii deschişi, îmi spuneam că nu aveam să mai ies vreodată din capcana aspiraţiilor cele mai avântate. Şi n-am ieşit.

Fără îndoială, am învăţat foarte multe de la impresionişti nu doar sub raport vizual al aplicării principiilor producătoare de efecte de ecleraj, ci mai sub forma unui intelectualism al vederii lărgite asupra universului ce poate fi cuprins numai prin mijloacele Marii Ştiinţe, suişuri şi coborâşuri ale unei suite de concepţii vizionare care fecundează sub ideea de *Living Art* . Exprimarea folosită pentru a atinge corzile sensibile ale corazonului, tainica ei vibraţie, introduce valoarea absolută de a vedea dincolo de iluzie, prin puterea raţiunii de a elibera conceptul "reflection" de limitările inevitabile ale unei experienţe de viaţă inepuizabile.

Înaintea mea, pictori precum Rembrandt, Delacroix, sau scriitori precum Hugo sau Dumas, s-au raportat la dimensiunile artei privită ca act de comunicare a unei cunoaşteri izvorâtă din experienţa personală cu prilejul utilizării anumitor ipostaze ale spiritului, prin reunificarea cu MATERIA PRIMA, simbolizând credinţa în Dumnezeu şi în forţele vii ale creaţiei.

Leadership: Poţi maximiza valoarea de unicat pe care ţi-o acorzi din poziţia unui participant activ la elaborarea unei arte inegalabile care promovează trăirea intensă rezervată apropierii de tainele de nepătruns ale experienţei vieţii?

Arta subtilă a înţelegerii celor sfinte este acea ramură a ştiinţei care se ocupă de identificarea, localizarea, definirea şi cunoaşterea traiectoriei numită "vibraţie", puritate expresivă, cu care este impregnată experienţa vieţii. Iar a te juca cu ştiinţa este similar cu a construi propriul oraş din piese lego. Deci, încă de mic trebuie să-ţi formezi gândirea inginerului înzestrat cu duhul moralităţii, al bunului simţ, al gustului pentru frumos şi al respectului faţă de natură.

Apoi totul e atât de uşor şi antrenant în acelaşi timp, să îmbraci dialogul viu al culorilor primare cu fervoarea pasională a conflictelor existenţei reale, să investeşti prin contemplare orice obiect cu acea calitate durabilă a conjuncturilor cosmice. Dar atât de uşor ! Şi cu toate

astea, doar o mână mică de oameni reuşesc treaba asta.

Ştiinţa îţi răspunde fix după cum vrei tu, ca raporturi de forţe simbolice, de elanuri şi calităţi emoţionale. Indiferent cum aranjezi piesele, în ce ordine doreşti, chiar şi în somn, în mijlocul viselor, dacă eşti inginer iese întotdeauna ceva frumos la lumină. Iar dacă ai în suflet o aripă de înger poţi să conferi o aură poetică întregii tale creaţii.

Dacă vezi pe trotuar o biată frunză desprinsă din copac şi nu ştii să faci din ea un concept nou de locuinţă, atunci nu te poţi numi inginer. Un inginer reuşeşte să proiecteze întotdeauna şi la nesfârşit, din orice nimic o adevărată capodoperă. Dar numai pictorul îi dă puţină viaţă când experimentează atingerea nemărginirii, iluminării, prin acea forţă de sugestie plină de afecțiune, de compasiune, de puritate.

Să ordoni ştiinţei să se supună voinţei tale, ca şi când ai fi tu stăpânul ei, cel care îi dă viaţă, iată măreţia lui Diderot. Să sprijini baza sensibilă a construcţiei picturale pe un joc al interacţiunilor dintre stări emoţionale şi situaţii de viaţă atipice, iată sensibilitatea de a fi autentic care îl distinge pe Tiziano Vecellio.

Leadership: Îţi actualizezi în permanenţă demersul artistic analizând realitățile lumii contemporane prin mijlocirea unui parcurs vizual ce ia în considerație trecutul și se proiectează în viitor?

Ştiinţa şi arta au ca element comun corespondenţa plină de tâlc parcursă printr-o aparentă asemănare, de la scrierile lui Diderot până la celebrele lucrări ale lui Fulcanelli, în zig-zag-urile unei literaturi care cunoaşte oscilaţii sau exagerări prin intermediul artei ca instrument de investigare a realităţii. Ele dezvăluie o gândire axată pe logos, pe existența unor posibilități nelimitate de analogie, unde intervenţia lui Dumnezeu pare trebuincioasă atunci când trebuie întreprinsă consolidarea adevărului izvorât din diversitatea unei lumi pline de senzaţii şi aparenţe.

Prin mijlocirea unui parcurs vizual ce ia în considerație trecutul și se proiectează în viitor se realizează apropierea de o nouă dimensiune de percepţie a esteticului şi a profunzimii raportate la spiritul epocii, prin îmbinarea noului cu vechiul într-o manieră elegantă şi de bun gust.

Victor Hugo, maestrul patimilor care lega omul de prezenţa duhului lui Dumnezeu, îşi încheia socoteala cu simţul datoriei morale chiar în ultima păgină din romanul Mizerabilii: *"Fac şi eu ce pot, sufăr de suferinţa universală şi încerc s-o uşurez. N-am decat puterile şubrede ale unui om şi strig tuturor: Ajutaţi-mă ! "*

Titanii scriu istorie atunci când meditează, dar îşi recunosc neputinţa deprimantă care îşi aşteaptă reînsufleţirea într-un acompaniament cu un partener puternic. Uneori se întâmplă să nu ştiu prea multe despre expresia diferitelor stări sufleteşti care caracterizează modelele mele de inspiraţie, la fel cum se întâmplă cu o carte înainte să mă apuc să o citesc, la o anumită distanţă de cuceririle unor noi termeni de înaltă expresivitate. Dar e mai bine aşa, decât să strig mereu după ajutor.

Şi mă surprinde să îmi dau seama că viziunea în termenii unui dialog al culorilor nu e deloc ceea ce mi-am imaginat la o primă vedere, de unde şi plămada unei neaşteptate coerenţe şi lucidităţi demne de invidiat. Totodată, sunt conştient că partea mea de poveste urmează să fie pusă sub impresia unei prezenţe excesive de simboluri cu conţinut ocult, dar trebuie să-mi asum apartenenţa la un demers artistic care poate schimba pentru totdeauna percepţia despre puterea de transformare a materiei după modelul de evoluţie al universului.

În artă, sincronizarea dintre exprimare şi expresie se efectuează prin constatarea pe care o faci în legătură cu ceea ce simţi, admis exclusiv ca pe un fel de bibliotecă ambulantă, în acele momente de creaţie parcurse prin credinţă, într-o relaţie specială între Viaţă şi Univers.

Legea artei cuprinsă în orizontul larg al ştiinţei s-ar putea formula astfel: reglează-ţi viziunea în funcţie de mărturisirile pe care le conţine viaţa ta, în termenii unui armistiţiu semnat cu destinul al cărui scenariu este scris cu materia şi energiile universului.

Source: https://neculaifantanaru.com/legea-artei-cuprinsa-in-orizontul-larg-al-stiintei.html

Legea ascensiunii limitate

On Mai 25, 2010

Orice ascensiune are o limită. Cel care nu-şi cunoaşte limita ascensiunii sale, se va prăbuşi.

Omul cel mai puternic e întotdeauna omul stăpânit de un singur gând, căci toată forţa pe care o posedă, energia, inteligenţa şi voinţa, sunt folosite numai şi numai într-o singură direcţie pe care o urmează cu sfinţenie.

Qin Shi Huang a fost un astfel de om. Încă de la vârsta de 13 ani, când a urcat pe tron, el a avut o singură ambiţie: să aducă glorie regatului său şi să unifice China. La vârsta de 29 de ani a hotărât să-şi pună planul în aplicare, obsesia lui de-o viaţă, să devină conducătorul absolut. Nu putea face acest lucru decât pe calea armelor. Regat după regat, armatele lui au nimicit totul în calea lor. Nimeni nu s-a putut împotrivi voinţei sale puternice. Iar cine a încercat să se împotrivească a avut parte de o soartă groaznică.

Leadership: Îţi faci remarcată latura valorică a personalităţii tale după constatarea că cel care are o putere peste măsură de mare, simte continuu nevoia să şi-o sporească?

În anul 221 I.C. Qin Shi Huang ajunge stăpânul absolut al Chinei. Puterea sa pare nelimitată. Este stăpân peste milioane de oameni. Este împărat a Toate, până la Ceruri. Dar cel care are o putere peste măsură de mare, simte continuu nevoia să şi-o sporească. Qin Shi Huang nu se poate mulţumi doar cu ce are, cu puterea pământeană, ci ca orice om avid de putere el vrea mai mult, întotdeauna mai mult. Şi ce poate fi mai mult, mai de preţ, mai presus de orice decât o putere căreia să nu-i poată rezista chiar nimeni: puterea de a fi nemuritor? Ca împărat, el simte că are dreptul la puterile şi nemurirea zeilor.

Prin urmare doar unui singur duşman mai trebuie să-i facă faţă, dar un duşman de care se teme mai mult decât orice: moartea însăşi. Are prea multe de făcut într-o singură viaţă, de ce să şi-o piardă la fel ca ceilalţi muritori? Aşa că porneşte o amplă campanie în căutarea secretului vieţii veşnice. Pentru că e hotărât să cheltuiască oricât ca să păcălească moartea investeşte averi în tot felul de alchimişti din toate colţurile imperiului, care mai de care mai sofisticaţi, cu diverse reţete proprii, care îi promit elixirul vieţii alături de alte vrăji dincolo de limitele imaginaţiei, menite să-i redea nemurirea.

Leadership: Eşti în măsură să te constitui drept parte a unei înţelegeri plasată într-un context de vinovăţie, ghidându-te după premisa că cel ce posedă ceva este întotdeauna bântuit de teama să nu piardă ce posedă?

Un singur gând îl macină pe împărat: leacul dătător de viaţă, fluidul fermecat care-l poate face nemuritor. Nu se mai poate gândi la altceva, nu mai poate spera la altceva. Ani de zile stăruie în căutarea lui. Dar starea lui de sănătate începe să se agraveze din cauza stresului, a supărării, a grijilor care-l frământă neîncetat, şi cu toate licorile primite de la aşa zişii alchimişti, nimic nu îi poate opri îmbătrânirea.

Întocmai ca un bolnav aflat pe patul de moarte, a cărui stare de sănătate devine tot mai precară, împăratul, obosit psihic, mai speră totuşi la o minune. Orice boală, orice durere, orice suferinţă se poate vindeca dacă găseşte la timp elixirul !

Leadership: Te sprijini în lupta cu destinul propriei opere după argumentul că atunci când

începi să cazi într-o fântână, n-ai cum să te mai întorci?

O ultimă şansă de salvare mai are bolnavul aflat în ultima fază a bolii. Unul dintre alchimiştii care se înfăţişează la împărat, sau poate chiar unul din doctorii săi, îi dă un lichid misterios care sigur îl poate vindeca: mercurul (o substanţă foarte toxică). Câteva grame administrate cu grijă îi pot garanta pacientului nemurirea. Aşa că împăratul, nerăbdător, plin de speranţă, înghite câteva astfel de pilule conţinând fluidul menit să-l facă nemuritor. Şi, în mod ironic, moare.

Opera unui lider nu se construieşte pe estimarea vulnerabilităţii forţelor proprii în faţa drumului pe care şi-l făureşte singur, ci pe fondul modificării conştiinţei de sine care afectează asumarea rolului său în societate. Încă o dată se adevereşte vorba „de ce te temi, de aia nu scapi". Nu te poţi lupta cu destinul. Te va ajunge din urmă, orice ai face. În faţa morţii de neînlăturat deseori oamenii se amăgesc cu cele mai imposibile gânduri şi speranţe, dar la fel cum nimeni nu poate împiedica noaptea să coboare, niciun om nu poate fugi din faţa destinului implacabil.

Leadership: Care este limita până la care poţi accede prin mijloacele acceptate de putere şi glorie, luând în considerare varianta unei imagini de sine care nu urmează alte criterii decât cele de "valoare dusă la superlativ" ?

Strateg strălucit, ambiţios până la capăt, Qin Shi Huang a cucerit toată China care îi poartă şi azi numele. În inima lui a zăcut o dorinţă de viaţă ieşită din comun, amplificată de o imensă dorinţă de putere şi de glorie, pe care a dorit să şi le satisfacă la nesfârşit. Însă după atâtea cuceriri, el a căzut într-o adâncă stare de depresie. Căci atunci când un om posedă ceva foarte preţios este întotdeauna bântuit de teama să nu piardă ce posedă. Şi nimic nu rămâne mai trist pentru un astfel de om decât simţământul că moartea îl va despărţi de visele sale.

De-a lungul vieţii sale împăratul a obţinut tot ceea ce a vrut, putere şi bogăţii şi glorie. Dar toate acestea nu l-au făcut mai liber, ci dimpotrivă, l-au încătuşat. El a devenit prizonierul neputinţei sale de a obţine şi mai mult decât putea avea - la fel ca un alpinist care după multe osteneli ajunge în vârful celui mai înalt munte şi, absorbit de priveliştea nemaipomenită ce i se înfăţişează în faţa ochilor nu mai vrea să coboare, ci să se înalţe şi mai sus. Dar mai sus nu se poate ! Ori împăratul, încercând să atingă nemurirea a vrut să depăşească limitele omeneşti, ceea ce nu este posibil, iar „ *elixirele vieţii veşnice* " nu au făcut altceva decât să-i grăbească prăbuşirea. Aşa este, când o dorinţă puternică îl orbeşte pe un om, nimeni nu-i mai poate deschide ochii.

Orice urcuş îşi are coborâşul său, asta e ceea ce n-a vrut să accepte cu niciun chip împăratul Qin Shi Huang. Din momentul în care a început să se hrănească cu iluzia că poate păcăli destinul, înverşunându-se să trăiască veşnic, totul s-a schimbat. Iar drumul spre eşec a fost tot mai scurt.

Limita până la care poţi accede prin mijloacele acceptate de putere şi glorie este dată de punctul în care se întâlnesc conştiinţa unei căderi de la înălţime şi acceptarea unei realităţi care există dincolo de ceea ce crezi tu că este realitatea.

Concluzie: Orice om îşi are limitele sale. Iar orice om inteligent îşi cunoaşte limitele, iar atunci când realizează că a atins limita maximă, se mulţumeşte cu ce a obţinut. A tânji şi a acţiona pentru a depăşi nişte limite posibile nu va atrage beneficii ci va determina declinul său rapid, şi chiar prăbuşirea.

Source: https://neculaifantanaru.com/legea-ascensiunii-limitate.html

Legea aspră a bătrânilor (II)

On Ianuarie 04, 2013

Găseşte modalitatea potrivită prin care să-ţi poţi exprima atitudinea de învingător, fără să-ţi pierzi simţul finitudinii.

Aproape totul se schimbă şi dispare în această vijelie turbată de la răscrucea timpului. Numai un singur om rămâne, mereu în acelaşi punct, în toate demersurile pe care le desfăşoară şi cu toate convingerile pe care le are: Tom Bell. Iar asasinul, Anton Chigurh, continuă să ucidă şi este de negăsit.

Lumea întreagă pare că se prăbuşeşte, e limpede că viaţa din acele locuri însemna tot mai mult un drum rapid spre moarte. Bell rămâne, continuă să traseze consecvent noi orizonturi ambiţiei sale. Numai el, graţie rafinatei sale atitudini responsabile şi cutezanţei sale de a fi cu totul vrednic de chemarea lui, de jobul său, pare că se înţelege cu destinul.

Mereu se agaţă de o altă himeră, de un nou fir foarte fin de speranţă. Nu vrea să renunţe. Un fior nemărginit îi străbate fiinţa. Tot mai mult îşi biciuieşte demonul pentru a-i reaminti de scopul său, pentru a-i da avântul necesar izbânzii. Dar tot nu-l poate prinde pe Chigurh, mereu rămâne în urmă, tot mai în urma acestuia.

Leadership: Îți menții viziunea, chiar și în fața înfrângerii iminente, acceptând că nu poți controla realitatea?

Bătrâneţea nu-i smulge credinţa dintr-însul, aşa cum ai rupe din calendar foaia zilei trecute, dimpotrivă, îi întăreşte scopurile şi îi oţeleşte voinţa de a le atinge. Dar până când? Până când demonul însuşi se va învrednici să-i părăsească trupul.

Parcă din respect pentru imensa lui voinţă, soarta îi mai aruncă, dar aşa, din milă, o momeală, câte un indiciu - şi acela derutant, dar numai ca să-l despartă şi mai mult de adevărata realitate. Acea realitate pe care abia într-un sfârşit o acceptă pe deplin. Înfrângerea. Recunoaşterea neputinţei. Abandonarea falsei identităţi. Moartea eroului din el. Revenirea la acea valoare universală: măsura.

"Am ştiut mereu că trebuie să fii dispus să mori ca să-ţi faci datoria. Dar nu vreau să mai risc şi să mă întâlnesc cu ceva ce nu înţeleg. Sunt depăşit de situaţie. "

Leadership: E timpul să te eliberezi de adversarul din tine, prin definirea unei variabile de testare care sa te reprezinte in cuprinderea unei imagini de sine realiste?

Scriitorul francez, Anatole France, trăgea un semnal de alarmă pentru liderii de azi şi de mâine: " *Bătrânii ţin prea mult la ideile lor. De aceea băştinaşii din insulele Fiji îşi ucid părinţii când îmbătrânesc. În felul acesta uşurează mersul evoluţiei. "*

Ai înţelepciunea să iei decizia renunţării? Îţi poţi înfrâna pornirile şi excesele, sau îţi biciuieşti în continuare demonul din tine pentru a realiza imposibilul? Te hrăneşti cu iluzia că ai putea reveni la statutul eroului care ai fost? Cum îţi evaluezi progresul – în funcţie de necazurile şi dezamăgirile care se ţin lanţ în jurul tău?

Adversarul din tine este iluzia obţinerii unei reuşite care să-ţi întărească poziţia de autoritate, atunci când eşti trecut de vreme. A evolua nu înseamnă să-ţi devalorizezi identitatea printr-un avânt nemăsurat spre senzaţionale reuşite. Ci înseamnă să te redescoperi, a te deschide cu adevărat către schimbare, a fi mai înţelept. Un drum care îşi are rostul lui, chiar dacă asta înseamnă să abandonezi toate celelalte. Drumul retragerii, acceptarea adevărului: " *Nu vreau să mai risc şi să mă întâlnesc cu ceva ce nu înţeleg. Sunt depăşit de situaţie* ."

Chiar şi retragerea este o virtute. Iar ca variabilă de testare a raţionamentului care stă în spatele motivului real al evitării unei acţiuni cu consecinţe negative, restragerea devine un soi de identificator al resurselor proprii de a rămâne pe scena lumii sau în backstage. Retragerea este libera exprimare a adevărului care te eliberează de orice apăsare, de orice ezitare, de orice presiune pshică care te poate îndesa mai rău în lucrurile nasoale care ţi se întâmplau înainte.

Leadershipul este o retragere bine meritată din lumea superioară a idealului absolut, din care are de câştigat imaginea propriei tale constituții fizice și morale.

Leadership: Ce se întâmplă când tragi câteva gloanţe în propria ta imagine?

Parafrazând un scriitor celebru, a te menţine agăţat de iluzia perfecţiunii, printr-o încordare forţată a potenţialului, este ca şi când ai trage câteva gloanţe în propria ta imagine reflectată în oglindă: în cazul acesta dispare numai imaginea ameninţătoare, nu însă şi adversarul, care continuă să stea la pândă mai departe în tine.

Seducătorul avânt spre noi înălţimi, toate pornirile tale spre acţiuni ce aparent duc la succes, dar de fapt îngustează sau amplifică orizontul până la absurd, împiedicându-ţi paşii, conturează acea reflexie opusă adevăratei direcţii pe care trebuie s-o urmezi. Acea reflexie din oglindă care ar putea contrasta cu personalitatea ta dacă nu ai fi ceea ce ai acceptat să devii – un sclav al "demonului.

Factorul care te ajută să previi o eventuală rătăcire - acea fină deconectare de la realitate, elementul care intră să definească în mod esenţial identitatea ta, este controlul, înfrânarea demonului din tine, acest triumf asupra propriilor limite.

Înfruntă demonul din tine, fără să te menţii ancorat în iluzia evoluţiei pe care el ţi-o impune insistent. În leadership, atitudinea de învingător se manifestă uneori printr-o retragere din "culoarul campionilor" pentru a face loc onoarei şi respectului faţă de sine să se plaseze pe piedestalul triumfului.

Imaginea pe care ţi-o asumi într-o etapă a vieţii privită prin prisma fatalităţii sugerează dorinţa ta de a evada din realitate şi a te refugia într-o lume care încearcă în mod constant să te facă să devii altcineva, mai mult decât eşti capabil să fii.

Legea aspră a bătrânilor se poate formula astfel: "Găseşte modalitatea potrivită prin care să-ţi poţi exprima atitudinea de învingător, fără să-ţi pierzi simţul finitudinii".

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/legea-aspra-a-batranilor-II.html

Legea aspră a bătrânilor (I)

On Ianuarie 04, 2013

Înfruntă demonul din tine, fără să te menţii ancorat în iluzia evoluţiei pe care el ţi-o impune insistent.

Era într-un perpetuu delir. Dintre toate iluziile ce se puteau naşte în creierul acestui bătrân şerif din Desert Aire, cea mai ridicolă era ambiţia de a nu renunţa la scopul său. O lumină de nemurire, o odisee a spiritului se înălţa peste relativitatea şi contingenţa întâmplărilor fatale ce trăgeau palme banalului cotidian.

Numele lui era Ed Tom Bell. Scopul vieţii lui, tot mai aprig, mai apăsător, mai înrobitor, devenise destul de clar pe măsură ce evenimentele căpătaseră proporţii: prinderea şi arestarea lui Anton Chigurh, nemilosul asasin, această fantomă blestemată, un soi de Hector Barbossa care împrăştia spaima numai cu numele şi pe care întunericul îl ascundea foarte bine în corabia fatalităţii.

Dar prinderea unei fantome şi descâlcirea misterului care o înconjura, nu era deloc o sarcină uşoară pentru Tom Bell. Gândurile sale, tot mai bântuite de această formă de existenţă inumană care apărea şi dispărea, mereu în alt loc, hrănindu-se numai cu sânge nevinovat, se revoltau împotriva propriei sale legi, a asprei sale legi care abia eclozase din conştiinţa sa şi încă nu-şi încordase muşchii. Când oare va fi ea aprobată pe deplin?

În luptă cu demonul. Chinuit de acel gând care-i întreţinea flacăra insistenţei, şeriful Tom Bell se lasă înşfăcat de demonul speranţei şi al încrederii în sine, şi se azvârle cu toată energia în necunoscut. Un zbor spre absolut care se termină întotdeauna la fel – o nouă victimă, o nouă izbândă a „fantomei”. Iar el îşi închipuia că va reuşi până la urmă imposibilul, s-o prindă.

Anton Chigurh este întotdeauna de negăsit. Tom Bell dă mai departe ascultare demonului din el, rămâne pe poziţii, continuă urmărirea. Dar, ca o cruzime a sorţii, tot mai mulţi oameni sunt ucişi, tot mai mulţi bătrâni. Un fel de avertisment dat propriei sale slăbiciuni? Semnalul unei involuţii?

Leadership: Ambiţia ta de a evolua se bazează pe o filosofie centrată exclusiv pe ideea: "Am făcut din întunericul vieţii mele o misiune imposibilă" ?

În tine stăpâneşte demonul excesului? Cazi în plasa unei false identităţi? Cât de mult trebuie să se schimbe evenimentele pentru ca tu să te adaptezi la realitate? Te azvârli în necunoscut şi continui să rătăceşti într-o goană nebună după “fantome”? Te confrunţi cu un Alter-Ego autoimpus? Dai ascultare demonului din tine, continui o urmărire fără rost care îţi deformează percepţia asupra posibilităţilor de schimbare şi asupra propriului tău rol?

O decizie neinspirată, centrată exclusiv pe ideea "Am făcut din întunericul vieţii mele o misiune imposibilă", este să continui să trasezi noi orizonturi ambiţiei tale chiar şi atunci când te deplasezi în direcţia opusă evoluţiei tale. Potenţialul formei de a fi constant într-o situaţie de autoevaluare şi potenţialul formei de a satisface cerinţele unei conştiinţe care vrea să înfrunte lumea, depinde de latura dependenţei de sine.

Dependenţa de sine este reflectarea imaginii unei realităţi subiective care ia naştere prin concepţia că lumea a fost creată după tiparele impuse de jocul destinului, totul raportându-se la timp. Este echivalentul selectării unui crez în care pulsează permanent contestarea propriei

capacităţi de a face faţă cerinţelor unui rol măreţ. Aşadar, la crearea dependenţei de sine participă tendinţa de a te hrăni neîncetat cu iluzii de autorealizare, autoputere şi de autopromovare, în încercarea de a accede acolo unde zarurile nu-ţi sunt favorabile.

Leadershipul este rezultatul unei opţiuni ferme ce corespunde unui scenariu în două etape: mai întâi îţi analizezi motivele pentru care te-ai potrivi unui rol major, apoi revii pe drumul tău normal. Altfel vei suporta consecinţele vulnerabilităţii tale în faţa neprevăzutului şi a paradoxurilor.

Această opţiune poate aduce un plus de valoare caracteristicilor tale de bază, sau poate activa acea parte din tine, acel "demon" - un alt fel de Ego, care îţi poate deforma percepţia asupra realităţii şi asupra a ceea ce eşti capabil să faci.

Un dezacord între " *a fi* " şi "*a nu fi* " prea bătrân pentru o nouă experienţă, poate merge prea departe, până la antagonismul dintre realitate şi iluzie. Este o stare de degradare a identităţii acordate ţie datorită locului, funcţiei, rolurilor, statutului care îţi revin în societate – dar care nu face cinste leadershipului.

A te încrede în tine însuţi este calea către succesul suprem, şi oricine poate să îmbine curajul, integritatea, capacitatea şi ambiţia pentru a schimba evenimentele prin propriul exemplu. Însă pentru a te califica pentru statutul de lider, trebuie să eviţi efectul de "prea încărcat" asupra zonei tale de dezvoltare. Acel efect nedorit de topire a propriei individualităţi relaţionale, a cărei primă realitate este de a te ţine constant în şah.

Cred că urmatoarea zicală se referă la aşteptările prea înalte ale fiecărui lider depăşit de propriile limite: " *Dacă îţi schimbi poziţia faţă de soare, nu înseamnă că lumea se învârte în jurul tău.* "

Abţine-te să culegi roadele propriului tău demon care îţi cere cu încăpăţânare să fii mai mult decât îţi permit limitele.

Abţine-te să-ţi lărgeşti orizontul dincolo de graniţa cu echilibrul. Nu-ţi schimba poziţia faţă de reperele cele mai înalte ale leadershipului, unicele valide, adânc înfipte în terenul uman-socio-profesional, ce pot fi identificate şi descrise printr-un singur efort de virtute: " *Să te înfrânezi de la excesul de a fi în orice ai întreprinde* ".

Este momentul să te retragi din viaţa profesională? Continui să încerci să te adaptezi la un mediu ostil, indiferent de consecinţele pe care le atrage după sine refuzul tău?

Şeriful Tom Bell este materializarea unei metafore care poată fi înţeleasă în felul următor: toţi suntem mânaţi de o forţă invizibilă să ne aşternem un drum plin de reuşite, dar asta nu înseamnă să fim întru-totul de acord cu ea.

Când încerci să-ţi urmezi scopul vieţii şi, o dată cu el, dobândirea unei noi înţelegeri a lucrurilor, aminteşte-ţi că ceea ce te poate doborî este deprinderea voinţei tale de a funcţiona după regulile condiţionate de evenimentele pe care nu le poţi împiedica să se întâmple.

Legea aspră a bătrânilor exprimă urmatoarea realitate: pe măsură ce înaintezi în vârstă, chiar dacă voinţa ţi-e puternică, randamentul scade. Şi astfel ţelurile înalţe spre care aspiri nu mai pot fi îndeplinite. În acest context, trebuie să ştii când să pui punct. Iar de vrei s-o iei de la capăt, trebuie să-ţi alegi calea adecvată.

Îngenunchezi în faţa unei voinţe smintite? Adopţi o linie sceptică în legătură cu posibilitatea depăşirii situaţiei în care te afli? Adopţi un comportament stereotip, egocentric, în acele circumstanţe pe care nu le controlezi? Rămâi mereu în acelaşi punct, în toate demersurile pe care le desfăşori şi cu toate convingerile pe care le ai?

* **Notă:** "No Country for Old Men (2007)"

Legea asului din mânecă

On Martie 13, 2010

La masa de joc, o partidă nu poate fi considerată pierdută câtă vreme mai ai o carte la îndemână.

Un singur vis, o singură dorinţă mistuitoare a avut Mahomed al II-lea: să întreacă cu mult faptele bunicului său Baiazid şi pe ale tatălui său, Murad, care au dovedit pentru prima dată Europei superioritatea militară a naţiunii turce. Şi, pentru a-şi putea dovedi calităţile reale de bun conducător, fapt ce l-ar fi putut propulsa rapid printre cei mai populari şi mai iubiţi sultani, s-a decis să cucerească cu orice preţ Bizanţul, ultimul giuvaier al împărăţiei lui Constantin Dragases (Constantin al XI-lea Paleologul).

Orbit de ambiţie, ahtiat după putere, după faima, el îşi construieşte o armată de aproape 150.000 de soldaţi, chemând sub arme toţi bărbaţii valizi din toate cele patru colţuri ale Imperiului otoman. Dar Bizanţul, ale cărui ziduri circulare de apărare erau extraordinar de rezistente, prevăzute cu creneluri şi deschideri, protejate cu şanţuri de apă, păzite de masive turnuri pătrate, nu poate fi cucerit deloc uşor. Niciun oraş din Europa nu era mai bine şi mai puternic apărat ca Bizanţul, acele blocuri masive de piatră sfidaseră toate maşinile de război cunoscute. Loviturile de berbece, proiectilele azvârlite de cele mai puternice mortiere şi culevrine ale vremii, rămâneau neputincioase în faţa acelor ziduri abrupte. Pe lângă asta, Constantin, ştiind foarte bine ce plănuieşte Mahomed, în ciuda mesajelor lui necontenite despre pace, ceru imediat ajutor lumii creştine din Europa.

Leadership: Ţi-ai exersat abilităţile în experiența de utilizare a "întâmplării destinului" pentru a birui o provocare măreaţă, în încercarea de a te defini în termeni de "creator al unei lumi noi" ?

La ziduri puternice, tunuri puternice. Datorită celui mai ingenios şi mai experimentat turnător de tunuri din lume de la acea vreme, un român pe nume Orban, sunt construite la ordinul lui Mahomed, într-un timp foarte scurt, nişte tunuri imense, cu bătaie foarte lungă, ale căror proiectile enorme din piatră au puterea să dărâme zidurile dintr-o singură lovitură. O întreagă armată, un întreg popor, timp de două luni târăşte 20-30 astfel de coloşi spre Bizanţ. Bătălia începe. Zilnic zidurile sunt zguduite de o mulţime de proiectile, fortificaţiile ciuruite. Starea de spirit a bizantinilor e în suferinţă.

Dar speranţa nu se lasă niciodată prea mult aşteptată, ci se întrezăreşte chiar atunci când ai mai multă nevoie de ea. Ajutoarele din Europa îşi fac apariţia. Patru corăbii imense, bine înarmate, cu un echipaj destul de mare, încărcate cu tot felul de provizii, reuşeşte să pătrundă în portul sigur al Bizanţului. În acest moment Mahomed realizează că şansele lui încep să se reducă tot mai mult. Căci în sprijinul Bizanţului vor veni şi alte ajutoare în următoarele săptămâni, şi altele, şi altele, iar el va întâmpina tot mai multe oprelişti şi cine ştie, poate că nu va mai reuşi să cucerească oraşul, iar visul său va rămâne la stadiul de vis.

Dincolo de mâinile de start stă voinţa neclintită a unui individ neînfricat de a da o lovitură de graţie regulilor stricte ale istoriei.

Leadership: Felul în care interpretezi sensul lumii şi al vieţii poate influenţa modul în care te raportezi la o imagine a puterii care se lasă condusă numai de noroc şi nu se lasă înfrântă decât de minunea unui fapt reprezentat prin semnul divin?

Când potul este imens, ori ai cărţi bune şi control asupra lor, şi mergi mai departe, ori dacă

nu te retragi. Iar Mahomed ştie să interprezeze o minune atunci când ea se arată tocmai prin disperarea locuitorilor cetăţii Bizanţului de a ascunde dezastrul în care se află, prin disperarea lor de a găsi ajutor în marile puteri din Europa. Dar nimeni nu mai aruncă o privire încărcată de milă celui aflat în preajma morţii, nimeni nu ridică mâna să salveze o relicvă, o fantomă a trecutului. Semnul divin îl favorizează doar pe El.

Un om puternic, ambiţios până la capăt ca Mahomed, nu poate fi înduplecat şi nici intimidat de nimeni şi de nimic. O dată ce şi-a propus un scop, oricât ar fi de greu de atins, el nu se lasă cu una cu două, atitudinea lui fiind tot mai dârză, dorinţa lui tot mai acerbă. Pentru Mahomed, cu cât potul e mai mare, cu atât tentaţia de a merge mai departe este mai mare, cu atât e nevoit să-şi pună la bătaie tot ce are el mai de preţ, cu atât se îndârjeşte mai mult să câştige, chiar dacă riscurile sunt prea multe şi prea mari.

Stăpânit de exaltare ca un jucător de pocker care ştie că nu-i lipseşte decât o singură carte pentru a câştiga partida, Mahomed nu mai stă pe gânduri şi intervine imediat energic. El trebuie să fie Creatorul Lumii Noi, fidel unei viziuni pur materialiste, personale, deci mai puţin religioase, gata oricând să se sacrifice pentru idealul său de superioritate, astfel dând o lovitură de graţie regulilor stricte ale istoriei care garantau stabilitatea Bizanţului pentru o lungă perioadă de timp.

Asta îi caracterizează pe conducătorii cel mai de temuţi - ei nu prea obişnuiesc să se împovăreze cu niciun fel de ezitări, ci trec la acţiune, lovind direct în inimă, pe neaşteptate, fără reţineri, toţi adversarii, anihilându-le orice urmă de rezistenţă.

Leadership: Fundaţia vieţii tale se distinge prin abordarea temelor legate de reușită, de înfruntare a destinului, de a-ți depăși propriile limite și de a reuși în ceea ce-ți dorești într-un context de tipul "Aminteşte-ţi mereu de măreţia ta"?

Check-Raise. Nimic nu e mai greşit decât să judeci în mod greşit un om neînfricat şi abil, un adevărat jucător, care se pricepe cum să întoarcă în favoarea lui rezultatul.

Mahomed ştia că are o singură şansă să cucerească Bizanţul, dacă şi numai dacă cele patru vase creştine ar fi distruse şi scufundate imediat. Dar flota sa nu putea să pătrundă direct în golf, căci oraşul genovez Galata, a cărui neutralitate trebuia s-o respecte, stătea de strajă la intrare. Vasele creştine puteau fi atacate doar din bazinul interior, aflat dincolo de teritoriul genovez. Cum să aducă el oare flota în acest ochi de apă interior?

În timp ce în inimile asediaţilor plutesc bucuria şi speranţa, Mahomed a născocit un plan de-o îndrăzneală atât de fantastică încât ar merita pe deplin să figureze în istoria războaielor, alături de cele mai curajoase fapte ale lui Hannibal şi Napoleon.

Măreţia este şansa omului de a se distinge în istorie drept un maestru în domeniul hazardului, un maestru al teoriei probabilităţilor care aruncă un joker pe masa legilor de modificare a cursului lumii: "Fii pregătit să acţionezi fără limite atunci când a venit vremea să-ţi împlineşti menirea".

Planul său genial, acela de a-şi transporta flota, sutele de vase peste pământul muntos, în interiorul golfului, a fost perfect realizat şi încununat de succes. Într-o singur noapte, în mai puţin de 10 ore, şaptezeci de vase au fost trecute dintr-o mare în alta peste munţi şi vai, prin vii, câmpii şi păduri.

A doua zi în zori, bizantinii, care n-au luat în considerare în planurile lor o idee atât de absurdă şi irealizabilă, au rămas stupefiaţi, nu înţelegeau cum s-a petrecut minunea.

Iar abia în acel moment de cumpănă, amândoi jucătorii, şi Constantin şi Mohamed, au ştiut precis care dintre ei este câştigător la „masa de joc" – acela care şi-a jucat cel mai bine ultima carte, acela care a fost mai chibzuit şi mai eficient, mai abil şi mai agil - adică Mahomed.

Câştigător nu e acela care are cărţile cele mai bune, ci acela care ştie să joace cel mai bine ultima carte !

Victoria nu este obţinută de acela care are cărţile cele mai bune, ci de acela care ştie să le joace foarte bine pe cele pe care le are. Cred că istoria cuceririi Bizanţului de către Mahomed întăreşte acest lucru.

Mahomed nu s-a bazat doar pe hazard ci a riscat, întocmai ca un jucător de poker profesionist. Căci riscul, dublat de tenacitate şi abilitate, este cel mai mare atu al unui jucător. El a avut un as în mânecă, constând într-o idee genială de a ieşi din impas şi o strategie nemaipomenită de a o aplica. Numai datorită manevrei sale speciale din ultimul moment a reuşit să facă ceea ce nimeni altcineva nu mai reuşise – cucerirea Bizanţului.

Leadershipul înseamnă să produci un impact colosal asupra activităților tale de prelucrare a trecutului şi de rescriere a istoriei, într-o încercare a destinului de Creator care îşi joacă cartea expansionistă la nivel de glorie şi posteritate.

Fără îndoială un conducător adevărat nu-şi doreşte să cunoască gustul amar al înfrângerii, ci numai extazul victoriei. Tenacitatea şi efortul, capacitatea de răspuns rapid, isteţimea şi abilitatea, sunt trăsăturile lui cele mai folositoare. Cel care însă nu e îmboldit de o ambiţie puternică şi nu are o minte trează nu va putea să ajungă câştigător în jocul numit *Leadership.*

A avea un as în mânecă înseamnă să dispui de capacitatea de analiză a situaţiilor şi de capacitatea de răspuns rapid adecvat, să ai întotdeauna alte alternative chiar dacă în aparenţă sunt nebuneşti şi par imposibile, să ai îndrăzneala şi curajul să le aplici în ciuda piedicilor aparente. Asul din mânecă este totdeauna elementul surpriză pentru adversari şi deci trebuie să te asiguri că-l ai întotdeauna la îndemână.

*** Notă:** Stefan Zweig - Orele astrale ale omenirii, Editura Muzicala, 1976.

Legea ataşamentului

On Septembrie 23, 2010

Ataşează-te de oamenii care te pot face mai bun, şi vei găsi permanent un sprijin emoţional în ei.

Un pasaj din filmul *"The Count of Monte Cristo (2002)"* , pe care l-am revăzut seara trecută, mi-a rămas întipărit bine în minte. Contele rămâne singur cu Jacopo, camaradul lui credincios, în caleaşca sa aurită, după ce o renegă pe Mercedes, fosta lui iubită. Îl apucă pe acesta de haină, îl priveşte în ochi şi îi spune cu hotărârea omului pe care nimeni şi nimic nu-l poate abate de la ţelul său:

- Dacă mai intenţionezi o singură dată să-mi încurci afacerile, promit, jur că te voi ucide.

Jacopo nu reacţionează. Îl priveşte pe conte cu amărăciune. I-a înţeles vorbele ce trădau o conştiinţă încărcată, ştie bine ce se întâmplă în sufletul lui. Apoi îi spune neputându-şi stăpâni emoţia:

- Ai o avere, o femeie frumoasă care te iubeşte. Ia banii, ia femeia şi trăieşte-ţi viaţa. Lasă planul ăsta de răzbunare. Ia ce ai câştigat... Încă mai sunt omul tău. Am jurat că te voi proteja. Şi te voi proteja, chiar dacă va trebui să te protejez de tine însuţi.

Leadership: Contezi pe ce se execută în background-ul tău pentru a ţi se recunoaşte meritul de a fi dat o interpretare originală rolului pe care-l ai în asigurarea unei poziţii dominante?

Poziţia dominantă pe care o adopţi într-un schimb de păreri şi impresii inegale, bazată pe optimizarea relaţiei experienţă-cunoaştere, permite evaluarea unui termen de naştere a unei viziuni cuprins între feedback-ul pe care îl transmiţi că să observi de ce ai într-adevăr nevoie ca să te schimbi şi feedback-ul pe care îl primeşti ca să nu uiţi să reflectezi la ceea ce nu te-ai aşteptat să vezi la tine.

În background-ul tău se execută o comandă de tipul: *"Nu trebuie să ascult de nimeni ! "* sau o comandă de tipul: *"Trebuie să aflu adevărul care mă poate elibera de mine însumi ! "* ?

O inimă ferecată de ceilalţi oameni, se deschide numai faţă de un prieten adevărat. Contele de Monte Cristo, deşi era tot timpul înconjurat de oamenii din lumea bună, nu avea încredere decât într-un singur om, în Jacopo. Vorbele acestuia, spuse cu intenţii bune, i-au străpuns inima oţelită, alungându-i mâhnirea din suflet şi acel gust amar al răzbunării şi al suferinţei.

Nivelul tău de leadership este continuat de răspunsul la feedback-ul primit, din care derivă recunoaşterea imediată a autorităţii tale de a acţiona în numele propriului adevăr?

Nivelul tău de leadership poate să implice o interpretare a unei concluzii exploratorii, bazate pe fapte şi ipoteze, din care derivă ori recunoaşterea imediată a autorităţii tale de a acţiona în numele propriului adevăr, ori contestarea capacităţii tale de a face faţă cerinţelor unui rol de garant al schimbării.

Numai un prieten adevărat ia parte din toată inima la nenorocirea ce te loveşte şi îţi stă la

dispoziţie pentru orice nevoie. Numai o fiinţă pe care ai plasat-o mai sus decât pe celelalte fiinţe omeneşti poate reuşi, folosindu-se de toate mijloacele posibile, să dea sens vieţii tale.

Celebrul Abate Prevost avea mare dreptate atunci când a precizat: " *Nimic nu-i mai de admirat şi nu dă mai mult preţ virtuţii decât încrederea cu care baţi la poarta inimii unui om al cărui caracter sincer îl cunoşti.* "

Îndemnul creştinesc al lui Jacopo, sau poate blânda lui milă, ori sfatul lui convingător i-au redus contelui gândurile de răzbunare, i-au înviorat puţin inima îngheţată făcând ca acel simţământ de gol şi durere de care era cuprins până în măduva oaselor să dispară. Cuvintele călduroase ale lui Jacopo au avut o influenţă notabilă în viaţa contelui, care, în finalul filmului, s-a împăcat cu Mercedes şi şi-a reluat viaţa după rânduiala ei iniţială.

Dezvoltarea personală are ca temei virtutea de a nu deveni criteriul hotărâtor al adevărului care nu te izbăveşte de gloria deşertăciunii - definită ca sumă a tuturor regretelor şi a intenţiilor duşmănoase.

Ataşamentul faţă de cineva care îţi este drag îţi lărgeşte orizontul şi îţi redă optimismul. Totul în leadership este strâns legat de relaţia pe care o ai cu ceilalţi oameni. E dovada cea mai de preţ a unui prieten adevărat căldura sentimentelor lui. Prezenţă continuă a lui Jacopo în preajma sa, dar şi dragostea ce o simţea pentru Mercedes, i-au îndepărtat contelui intenţiile duşmănoase. Mare nevoie a avut contele de omul ăsta care i-a dat un sfat preţios la momentul potrivit, o ultimă resursă a vieţii, vindecându-i rănile sufletului.

Ataşamentul faţă de cineva izvorăşte din adâncul tău şi îţi amplifică acea aură care te protejează de tine însuţi şi de obstacolele vieţii. Nimic nu te poate împiedica să te schimbi în afară de tine însuţi, însă un prieten care se îngrijeşte de tine şi de care te-ai ataşat mult îţi poate citi în adâncul sufletului şi îţi poate da acel impuls nedefinit de care ai neapărată nevoie pentru a-ţi consolida moralul şi pentru a-ţi lumina perspectiva vieţii.

Leadershipul este temperamentul pe care îl manifeşti în mijlocul unor sentimente tumultoase, abordat din prisma disponibilităţii de a reacţiona contra a tot ceea ce este incompatibil cu valorile, convingerile şi aspiraţiile tale cele mai înalte.

Concluzie: Liderul este şi el un om cu gânduri şi simţăminte. Şi ca orice om, are nevoie să fie sprijinit emoţional şi ascultat, are nevoie să-şi împărtăşească cuiva neliniştile, temerile şi speranţele.

Cine oare ar fi mai potrivit pentru acest rol? Cu siguranţă numai un prieten adevărat. Iar, aşa cum spunea un mare doctor român, " *prieten adevărat de ţi-ai găsit, cu căngi de oţel de suflet să ţi-l ţii !* "

Source: https://neculaifantanaru.com/legea-atasamentului.html

Legea celor chemați să recreeze viața

On Aprilie 16, 2017

Încearcă să atingi perfecţiunea, fără să te îndepărtezi de responsabilitatea care trebuie asumată prin refuzarea condiţiei de fiinţă efemeră și prin dobândirea statutului de „judecător al vieţii".

Aveam impresia că aceşti oameni trecuţi prin acţiunea nemilosului virus, comportându-se ca nişte programe informatice ce dau peste cap orice ad blocker, prin sugestia unei fatalităţi de tip naturalist care apăsa pe destinul unei agonii zbuciumate, erau greşeli grave de manifestare a voinţei înverşunate a naturii ce voia să se răbune cu orice preţ.

Privilegiul bogăţiei şi diversităţii naturii, un fenomen de canibalizare ca un simbol al renaşterii în miezul un joc plin de cruzime, pus la cale de un factor necunoscut, era acela de a combina viaţa cu moartea. Strălucită evoluţie biologică !

În această imagine a fatalităţii rodul predominant al geneticii era indirect un afluent al fluviului existenţei mult încercate. Îmi amintea de acele minunate versuri de la începutul Ecleziastului, din care am selectat doar cuvintele: "Deşertăciunea deşertăciunilor" puse pe seama haosului general, care, paradoxal, mi se păruseră revelatoare şi reconfortante.

Decât să accept un stupid fatalism animalic, să mor în durere doar ca să ajung la o viaţă sălbatică impusă de hotarele geneticii avansate, un Zombie, un hibrid performant într-un cadru pestilenţial al terorii, mai bine era să urmez sfatul lui Nietzsche: *„Cel care are un de ce pentru care să trăiască poate să suporte aproape orice."*

Şi nu doar să suport teroarea, s-o înţeleg cumva, ci să creez din ea condiţiile elementare ale unei vieţi noi, momente de început mai active, mai libere, s-o controlez prin mijloace specifice teoriei evoluţiei faţă de legile mendeliene ale geneticii. Nimic şi nimeni nu mă împiedica să promit că voi transforma lumea, electrizat ca un curent coborât din spațiul unei mistici abstracte de contactul cu diverşi purtători ai virusului, demonstrând că în adâncurile vieții există o intensă activitate revoluţionară.

Leadership: Te impulsionezi să împlineşti menirea vieții prin trecerea de la o stare de acceptare a unei viziuni fataliste la o poziție de curiozitate sinceră în a vedea cine ești cu adevărat?

Cu vădită atenţie, îmi dau seama că în interiorul meu exista un fond de răutate, o cruzime a conştiinţei şi a gustului intelectual, realist-naturalistă dacă vreți, o imoralitate absolută comisă din raţiuni pur machiavelice. Dar, în acelaşi timp, exista şi teama de o molipsire funestă. Ele mă făceau să vreau să pedepsesc orice greşeală, orice abatere de la normalul unanim acceptat de regulile de aur ale medicinii. Puteam oare să abandonez căutarea unui leac doar ca să mă delectez cu priveliștea morţii?

Dacă voiam să trec examenul experimental al geneticii, neatins ca un Zeu de marea urgie a naturii la care asistam cu uimire şi interes, cu sufletul neînvins de marele fast al unei biochimii care a luat-o razna, trebuia să mă conformez unui mesaj straniu, provenit din îndrăzneala ştiinţelor interzise: *"Qualcosa è assolutamente non vero".*

Una din aspiraţiile omului de ştiinţă, în viziunea marelui doctor Constantin Maximilian, este să creeze viaţa. *„Să o controlezi, să devii demiurgul unui univers - universul genetic - ivit*

din întâmplare, pornit pe drumuri necunoscute spre hotare impuse de hazard şi de necesitate, într-un joc continuu, fără reguli aparent statornice, mi se pare cea mai cutremurătoare responsabilitate care trebuie asumată. Noi, o specie animală profund ancorată în istoria Pământului, vrem să depăşim condiţia animală pentru a deveni judecătorii vieţii."

Una din căile de a înțelege ceea ce viața încearcă să-ți comunice este să-ţi proiectezi o nouă varianta a ta în contextul străduinţei de a porni pe drumuri necunoscute, fără să abandonezi căutarea unui ideal înalt de perfecţiune.

Crearea unui „scut" din știința observării și aplicării legilor vieţii și explorarea sinelui pe fondul mişcării de reflectare asupra realităţii imediate, este cea mai bună metodă de protecţie împotriva cerinţelor raţiunii bazate pe discriminare care întărește dimensiunea individualistă a propriei fiinţe.

Liderul trebuie să fie, mai întâi de toate, reprezentantul strălucit al umanismului pornind de la mottoul: Omul dorește să știe tot ce se poate ști; deci să cercetăm, să căutăm, să aflăm, să știm, să atingem perfecţiunea... fără să ne îndepărtăm de responsabilitatea care trebuie asumată prin refuzarea condiţiei de fiinţă efemeră și prin dobândirea statutului de „judecător al vieţii".

Cine ești cu adevărat? Ești un om care suportă teroarea în scopul de a-şi extinde cercetările asupra unor condiții noi de susținere a vieții? Ești un om care judecă viața prin prisma sondării naturii înconjurătoare care își demonstrează superioritatea? Ești un om care promite să transforme lumea într-o cumpănă a vieţii, îmboldit de presimțirea sfârșitului ultim? Sau ești un om care studiază efectele experienţelor sale de evoluţie într-o oglindă prin care Creatorul se priveşte pe sine?

Interpretarea pe care o dai evenimentelor care ţi se întâmplă reflectă nivelul de suportabilitate pe care îl tolerezi în căutarea unei vieţi care poate face din tine un învingător sau un învins.

Legea celor chemați să recreeze viața poate fi definită în conformitate cu răspunsul la întrebările de mai sus. Ea se aplică acelor care, cu un singur simţ al datoriei faţă de ştiinţă, unul pretenţios, și prin obsesia de a înregistra tot ce se întâmpla în mijlocul furtunilor vieții, încearcă să-și făurească o judecată finală care să-i ridice la rang de Creator.

Ei ar trebui totuși să-și reamintească că însăşi la cârma corăbiei lor se află altcineva mult mai puternic. Dumnezeu.

*** Notă:** World War Z

Legea clăditorului

On Martie 15, 2010

Un lider nu poate clădi o lume mai bună dacă nu este hotărât să pună umărul în mod constant la edificarea ei.

Acolo unde este nedreptate, neadevăr sau neînţelegere, este şi Zorro. Acesta este mesajul filmului *„ The legend of Zorro (2005) ”*, pe care poate l-aţi urmărit şi tu cu aceeaşi plăcere ca şi mine.

La un moment dat, pe la începutul filmului, după ce-şi îndeplineşte misiunea pe care şi-a asumat-o singur, aceea de a recupera cutia cu voturi ale cetăţenilor din San Mateo din mâinile unei bande de răufăcători, Zorro se reîntoarce acasă la familia lui.

Seniora Elena de la Vega, bucuroasă că soţul ei şi-a încheiat misiunea, ultima lui misiune, aşa cum îi promisese nu demult, îi propune să-l ducă pe Joaquin, fiul lor, într-o călătorie în Spania, apoi la New York.

Zorro se gândeşte ce se gândeşte, oftează din greu şi până la urma spune:

- Nu. Oamenii au încă nevoie de mine. Nu este acum momentul să-i părăsesc.

Şi, ca întotdeauna, cum se întâmplă şi în realitate, atunci când soţul promite ceva şi nu se ţine de promisiune, soţia enervată la culme îi dă un ultimatum. De data aceasta unul foarte serios:

- Dacă ieşi pe uşa aceea, nu mai dormi aici la noapte. Cu alte cuvinte, dacă Zorro nu-şi respectă promisiunea făcută, ea îl va părăsi. Ceea ce s-a şi întâmplat.

Totuşi, în finalul filmului, după ce amândoi trec prin numeroase încercări şi prin multe pericole, se recăsătoresc, iar Elena consimte ca de fiecare dată când poporul va avea nevoie de Zorro acesta să revină şi să intre în acţiune. Şi este mândră de acest lucru.

Leadership: Eşti caracterizat de un viu sentiment de apartenenţă la un întreg al manifestării iubirii din totalul libertăţii de a aparţine unui ideal mai înalt?

Tu ai luat hotărârea de a îndeplini o datorie în mod constant? Cea mai importantă sarcină a unui lider este să-şi manifeste iubirea ca parte distinctă din totalul libertăţii de a aparţine unui ideal mai înalt, de tipul: "merg pe calea unei acţiuni de drept comun."

O dată ce un lider are o viziune, el trebuie să aibă şi puterea de a o duce la îndeplinire. El nu poate să clădească o lume fără să se mişte, fără să facă niciun efort, nutrind numai gânduri bune şi senine. Nu, el trebuie să se implice până la capăt. Ceea ce-l caracterizează pe un lider adevărat este faptul că are capacitatea de a-şi duce misiunea la bun sfârşit.

Oamenii aveau o încredere absolută în ajutorul lui Zorro, iar el, conştientizând foarte bine lucrul acesta, a refuzat să-şi îngrădească propriul potenţial. Ar fi putut foarte bine să se retragă din „activitate” pentru totdeauna, să caute puţină uşurare pentru sine şi să se mute

definitiv din California. Iar pentru că era un Don, adică un om înstărit, n-avea să ducă lipsă de nimic.

Dar ce s-ar fi întâmplat cu oamenii, cu oraşul, cu speranţele lor? Cine i-ar fi ajutat? Ar fi îndrăznit altcineva, un alt Zorro, să-şi pună viaţa în pericol pentru ei, să lupte pentru dreptate şi adevăr cu o înflăcărare atât de mare?

În leadership, dovada existenţei unei acţiuni de drept comun creează un întreg al cărui rezultat înseamnă mai mult decât suma părţilor sale componente.

Iar acest întreg se incrementează cu un segment de emancipare a raţiunii, înţeleasă ca şi capacitate de dominare a unor contexte de tensiune, la recepţionarea fiecărei forme de încălcare a demnităţii umane.

Aşa că, decât să se usuce inutil ca o plantă ţinută la umbră, Zorro şi-a adunat din nou toată energia şi s-a dedicat unei cauze mãreţe. Ca orice om responsabil care nu se poate despărţi de lumea reală, el a preluat întru totul controlul a ceea ce se afla în subconştientul său şi, înflăcărat de marele lui scop: de a le recâştiga oamenilor libertatea, a pus piciorul pe acceleraţia propriului său potenţial mobilizându-se către realizarea lucrurilor care erau cu adevărat importante.

Iar soţia lui a fost mult mai fericită în final că are un soţ curajos şi hotărât, care reuşeşte să înfăptuiască lucruri mari, demne de laudă.

Leadership: Cum îţi este afectat scorul de importanţă când faci trecerea de la cunoaşterea morală a raţiunii comune la dezvoltarea conştientă a unui comportament radical care scapă de cele două limite?

Nu te poţi numi lider dacă nu preiei frâiele ori de câte ori este necesar. Cel ce nu face nimic altceva decât să aştepte şi să aştepte, simţind cum se scurg în juru-i orele, se uzează şi îmbătrâneşte zi cu zi. Însă cel ce are o minte deschisă şi este ambiţios ca un copil arde de nerăbdare să lupte pentru un anumit ideal, şi de aceea se avântă cu încredere, mereu şi mereu, în mijlocul acţiunii.

O parte importantă a artei de a conduce presupune să ştii ce vrei şi să te dedici acelui lucru în mod constant.

Nu te poţi numi lider dacă nu preiei frâiele cu toată puterea sufletului şi nu intri în acţiune ori de câte ori este nevoie de tine. Sau dacă nu eşti îndeajuns de hotărât să pui umărul în mod sistematic la realizarea scopului propus. Ca să câştigi acceptul celorlalţi trebuie să modelezi lumea din jur. Iar dacă laşi totul în voia sorţii, mai ales atunci când oamenii depind de tine şi se încred în ajutorul tău, vei distruge, vei înlătura sau abandona orice relaţie cu ei.

Importanţa pe care o are leadershipul în viaţa omului rezidă din forţa păstrării conştiinţei curate şi din susţinerea unei idei clare cu privire la modul de gestionare a vieţii. Acestea sunt cele două limite care de mute ori alterează starea de spirit şi percepţia asupra rolului pe care îl joci în dinamica dezvoltării personale, în dinamica relaţiilor şi în dinamica propriei reprezentări pe scena lumii. Limite care susţin trecerea de la cunoaşterea morală a raţiunii comune la o cunoaştere radicală.

Clăditorul este omul condus de satisfacţia eventuală ce izvorăşte din ţinerea de cuvânt şi din specificul obligaţiei morale de recunoştinţă pe care o datorează în mod continuu lumii,

în temeiul gestului de a împărtăşi necondiţionat propria sa aventură de legendă.

Concluzie: Nu poţi construi nimic cu intenţii şi idei bune, ci numai implicându-te personal, cât mai des, acţionând cu tot mai multă abnegaţie. Nu vei clădi nimic şi nu vei obţine nimic dacă te piteşti în umbra comodităţii aşteptând ca ceilalţi să facă ceva eventual şi în favoarea ta.

Source: https://neculaifantanaru.com/legea-claditorului.html

Legea clipei atotcuprinzătoare

On Iulie 17, 2021

"Cine a privit prezentul a privit toate lucrurile: cele care s-au petrecut în trecutul nepătruns, precum şi cele care se vor petrece în viitor." (Marcus Aurelius)

Stau la soare, pe iarbă, la munte. În fața mea este hotelul la care mă reîntorc an de an. Iarba știe prea bine obiceiul meu, acela de a mă regăsi în mijlocul naturii, dar hotelul nu știe acest lucru. Hotelul mă vrea înăuntrul lui, ceea ce mă face să mă simt într-o captivitate asumată, exact ca atunci când nu mai ai scăpare dintr-un loc în care timpul se scurge domol, oamenii sunt similari, şi nu există niciun fel de pornire spre mulţumirea de sine. Cu toate astea sufletul mă conduce pe dealul din spatele hotelului, acolo unde culorile vii se îmbină cu mirosul de munte, lângă care curge un izvor.

Natura mă îmbie să mă apropii de puritatea ei, de tainele ei, de paleta ei cromatică, cu linişte şi multă lumină. Poate că e mai bine să stau la soare, simțind iarba verde cum mă transpune în vechiul ținut al eroilor, Avalon, deci încercând să trăiesc ceva uitat nu doar de mine, ci de întreaga civilizație. Iarba minunată, plină de floricele sălbatice, atât de fină la atingere, fiind o parte din această totalitate pierdută, nu-și schimbă niciodată aspectul.

Dar nimeni nu se gândește la iarba plină de floricele vesele, nimeni nu conștientizează puterea ei care te face să te recunoști tu însuţi același peste rigorile timpului.

După cum se observă, m-am recunoscut într-o legendă care îşi are originea în timpuri străvechi. Am recunoscut în prezența firelor de iarbă însăși prezența simbolismului, acea pornire spre mireasma unor vremuri de legendă și am ajuns să apreciez în totalitate dimensiunile și semnificațiile unui mit în care Camelot din Avalon este însăși hotelul care îmi pictează acum zarea.

Chiar și culorile din natură au rezistat rigorilor timpului. Și ele sunt tot la fel, nemuritoare. Oare cavalerul Lancelot gândea asemănător în momentele sale de liniște?

Leadership: Accepţiunea unei succesiuni de trăiri, senzaţii şi gânduri este un model după care îţi făureşti imaginea unei durate anterioare şi a unei durate posterioare?

Mulţumirea de sine nu o vom găsi într-un loc plin de oameni, unde totul este similar prin nevoie şi aspiraţii. Mai degrabă, cred că ajungem s-o cunoaştem dacă simţim satisfacţia împlinirii unui moment unic din viaţa noastră, pe care ni l-am imaginat venind din altă viaţă, din alte timpuri, din locurile în care ne-am dori să rămânem. La urma urmei, poate că adevăratul sentiment al mulţumirii de sine este acela că am existat într-un timp dinaintea timpului.

Mai bine să fii prizonierul iremediabil al mulţumirii de sine, lipsit de orice contact cu rutina zilnică a oamenilor, decât să-ţi trădezi amintirea propriei măreţii obţinută în alt timp, în altă viaţă. De aceea, prefer un miracol survenit din imaginaţia unei poziţionări în sfera înaltă a unei viziuni care sfidează timpul.

Da, sunt acelaşi cavaler Lancelot care, peste ani şi ani, va fi recunoscut ca şi cavaler Jedi, sub înfăţişarea unui Luke Skywalker. În orice timp aş trăi, natura mă va ajuta să-mi sporesc forţa interioară, să-mi înfrâng îndoiala de sine, lăsându-mă călăuzit de o amintire care persistă printr-un fel de stări calde, aşezate, aerisite.

Fericirea se poate obţine şi prin lucruri simple, aparent minore, pe care le poţi face zi de zi, în orice moment când stai singur pe iarba plăcut mirositoare. La fel de bine, reîntregirea sinelui este un strop dintr-un loc în care sunt estompate senzaţiile de banalitate, scoase de sub presiunea concretului, acestea fiind desluşite de amintirea ce-o lasă ideea spaţiului pe care-l străbaţi în timp, prin discreţie şi înţelepciune, doar ca să ajungi în acelaşi loc în care altădată ai fost un cavaler sau un rege.

Marea revelaţie a sinelui constă în amintirea unui moment dincolo de care să nu-ţi pot închipui altele, aşa încât să ţi se pară că locul regăsirii tale cuprinde veşnicia.

Trebuie să descoperim analogia, nu identitatea nenumăratelor destine individuale care şi-au lăsat amprenta asupra timpului, dacă vrem să conştientizăm ceea ce Jorge Luis Borges exprima demult într-o singură idee: *"Universul fizic s-a oprit în loc pentru că un singur om s-a reconectat cu natura și cu însăși esența ei,într-un decurs fără timp şi fără ceas."*

Şi, îmi îngădui încă o traversare a cunoaşterii naturii şi universului, ţinând cont de ceea ce avea de spus Marcus Aurelius: *"Chiar dacă anii vieţii tale ar fi trei mii sau zece ori trei mii, adu-ţi aminte că nimeni nu pierde altă viaţă decât cea pe care o trăieşte acum, nici nu trăieşte alta decât cea pe care o pierde. Termenul cel mai lung şi termenul cel mai scurt sunt, prin urmare, egale. Aminteşte-ţi că toate lucrurile se rotesc şi iarăşi se rotesc pe aceleaşi orbite şi că pentru privitor este totuna dacă le vede un veac, sau două, sau la nesfârşit."*

Iată concluzia: Omul care nu reuşeşte să-şi închipuie nimic dincolo de spaţiul pe care-l descoperă în jurul său, necrezând că mai există un altul, este un om care nu recunoaşte imensitatea unei alte sfere: Meta-Universul.

Marea revelaţie a sinelui cuprinde sensul şi emoţia din spatele unei priviri îndreptată spre un moment în care ceea ce te surprinde este transformarea ta într-o persoană care ştie să treacă de la un prezent stagnant la un prezent durabil.

Legea clipei atotcuprinzătoare subliniază necesitatea surprinderii unei realităţi care din alt unghi ar putea să pară o ocazie de evadare în altă lume, cu totul alta decât viaţa reală. Tu esti o persoana care recompune, recreează trecutul, selectând, uneori adăugând ficţiuni pe care le crede reale, adevărate?

Şi dacă tot am ajuns aici, iată nişte cuvinte care ajung direct la inimă, cineva le împărtăşea pe o pagină web:

"Uneori, simţim că acea atmosferă magică pe care ne-o amintim cu toţii din basmele copilăriei şi care ne făcea lumea mai frumoasă, a dispărut din viaţa noastră. Cu toate acestea, din când în când, avem nevoie să retrăim acel sentiment sublim, să ne lăsăm purtaţi pe aripile imaginaţiei într-un loc în care totul este posibil. Şi, mai presus de toate, să ne deschidem ochii către lumea din jurul nostru, deoarece marile mistere sunt întotdeauna ascunse în faţa noastră, în starea noastră de moment, în senzaţia de a fi una cu natura. Depinde doar de noi dacă suntem capabili să le descoperim."

Source: https://neculaifantanaru.com/legea-clipei-atotcuprinzatoare.html

Legea cutezanţei

On Martie 05, 2010

Numai cel care este devotat cu tot sufletul unei idei şi acţionează imediat pentru a o pune în practică, poate să realizeze maximum posibil.

Unii oameni, a căror unică trăsătură de caracter este aceea de a se vedea la un nivel mai înalt, se autoinspiră şi întreprind din propria lor iniţiativă, rareori la sugestia altora, toţi paşii necesari îndeplinirii scopurilor propuse. Ei reuşesc să se autodepăşească pentru că sunt mânaţi permanent de acel imbold interior care îi îndeamnă la înfăptuirea unor scopuri măreţe.

Leadership: Ai curajul să te desprinzi de trecut ca să-ţi câştigi valabilitatea din punct de vedere al costului maxim de conectare la consecinţele unei iluzii?

„Timp de mai bine de 10 ani îl servise pe regele său, ţara sa, în toate felurile şi împrejurările: pe apă şi pe uscat, în orice anotimp şi în toate zonele marine, sub cerul arzător şi în suflarea glacială a vântului. În pragul celui de-al 36 an al vieţii sale, după ce regele Manoel îi respinse cererea de a servi mai departe Portugalia, Fernando Magellan a luat o hotărâre radicală: a servit destulă vreme, s-a sacrificat destul pentru interesele străine, pentru gloria altora. Ca orice om cu puteri creatoare, el simţi o adâncă năzuinţă spre realizarea de sine.”

Pentru un om care doreşte cu orice chip să iasă din anonimat, şansa răsare de acolo de unde se aşteaptă mai puţin. Studiind arhivele secrete ale regelui Portugaliei, registrele cu însemnările căpitanilor, hârtiile şi portulanele, Magellan găsi pe neaşteptate o foaie mai veche scrisă în limba germană, şi intitulată „Copia der Newe Zeytung aus Presillg Landt”.

Această foaie era de fapt un raport care afirma lămurit că cele două oceane, Atlantic şi Pacific, ar comunica între ele printr-o strâmtoare. Şi cum încă de mult Magellan intrase în posesia unei hărţi inexacte a celebrului cosmograf Martin Behaim, care indica locul unde s-ar fi aflat strâmtoarea, din acel moment el s-a decis să înfăptuiască imposibilul. Ceea ce au încercat, dar fără succes, Columb, Cortez, Cortereal, Cabot, Vespuci sau Juan de Solis, el va reuşi cu siguranţă.

Cea mai interesantă parte a leadershipului vizează asumarea unui parcurs ce are ca punct de finalitate găsirea unei "strâmtori" care îţi poartă numele.

Pentru Magellan, din partea reuşitei care felicită leadershipul de valori şi de scop, strâmtoarea a reprezentat punctul de trecere între momentul care precede debutul unei nebunii misterioase şi momentul care a schimbat perspectiva asupra lumii.

Acea hartă, locul unde se afla strâmtoarea, şi raportul care confirma existenţa acesteia, au fost adevăratul secret al lui Magellan. Proiectul său nu era, deci, nicidecum original. Totuşi el, pe temeiul hărţii şi a raportului, întocmi în cel mai scurt timp un plan de a ocoli pământul.

Dar, stupoare ! Magellan a căzut victimă unei confuzii frapante. Fusese înşelat, datele furnizate de acea hartă şi de raportul respectiv erau cu totul greşite, fanteziste. Prin urmare el s-a devotat cu tot sufletul unei iluzii trecătoare. A pornit în căutarea unei himere. Strâmtoarea nu se afla nicidecum acolo unde şi-a imaginat el că este. Însă tot răul spre bine. Dacă n-ar fi preluat şi acceptat cu bună ştiinţă o greşeală, Magellan n-ar fi cutezat niciodată să se avânte pe valurile imensului ocean, să conducă o expediţie în jurul lumii, şi în final să descopere adevăratul „paso”, adevărata strâmtoare care îi poartă şi azi numele.

Leadership: Te poţi ridica din anonimatul existenţei tale acţionând ca factor determinant al afirmării într-o buclă de cauzalitate al unui nesfârşit şir de eşecuri?

Ad impossibilia nemo obligatur. Nimeni nu este obligat să facă imposibilul. Nimeni nu-l poate obliga pe un om să întreprindă o călătorie în care şansele de izbândă sunt foarte mici, să-şi facă foarte mulţi duşmani, să-şi pună deseori sănătatea şi viaţa în pericol, doar pentru îndeplinirea unei dorinţe personale, nu-i aşa?

Ceea ce-l determină pe un om să întreprindă acţiuni riscante şi periculoase este fără îndoială hotărârea fermă, izvorâtă dintr-un puternic imbold interior, de a se consacra unei idei remarcabile şi viabile. Doar nebunii pleacă într-o călătorie ca nişte roboţi teleghidaţi fără să se gândească la ce fac, punându-şi viaţa în pericol, sau aceia care se decid să înfăptuiască ceva măreţ, având o idee clară despre locul în care trebuie să ajungă şi sunt ferm convinşi că-l vor găsi.

Slujitorul a devenit un lider excepţional. Magellan a devenit dintr-un simplu sobresaliente un conducător excepţional pentru că a îmbrăţişat schimbarea şi a ştiut să se folosească de leadership în chip genial. Nimeni nu l-a împins de la spate, nimeni nu l-a încurajat, nimeni nu i-a ţinut partea şi a întâmpinat cele mai mari şi mai dificile obstacole. Totuşi, în străfundul fiinţei sale a simţit că poate fi mai mult decât era, că poate împlini imposibilul şi, dominat de o puternică inspiraţie, s-a mobilizat singur pentru a-şi atinge scopul propus. El împotriva tuturor. Şi a câştigat. A reuşit cu foarte mare greutate să strângă o flotă, împotriva voinţei regelui, şi a ţinut piept răscoalelor echipajului său.

Leadership: Prin confruntarea cu durata lungă a unei călătorii beneficiezi de o esenţializare favorabilă unei înţelegeri de ansamblu, din care nu absentează contribuţiile specifice unei conştiinţe a valorii personale?

Cei născuţi într-un leagăn de purpură, cei care nu şi-au dorit niciodată nimic de la viaţă, aceia nu vor putea înfăptui niciun miracol. Cel ce nu nutreşte acea ambiţie grozavă care să-i roadă cu adevărat inima, care să-l înarmeze sufleteşte pentru încercările viitoare, va rămâne un om de rând, un călător neîmplinit, neadmirat de nimeni, neobservat de nimeni.

Magellan este cunoscut ca unul dintre cei mai mari conquistadori din istorie şi un lider cu calităţi native de conducere. El a simţit că are un destin de împlinit şi, într-un tempo foarte rapid, s-a mobilizat în direcţia cea mai bună, în ciuda tuturor greutăţilor. Nimeni şi nimic nu l-a împiedicat să-şi îndeplinească dorinţa – aceea de a găsi un canal de legătură între Oceanul Atlantic şi Marea de Sud.

Bine a remarcat scriitorul Ştefan Sweig: „ *Magellan a arătat că un singur om, cu scurtă şi trecătoarea sa viaţă, poate transforma într-o realitate şi într-un adevăr nepieritor ceea ce fusese numai o dorinţă, numai un vis pentru sute de generaţii.* "

Cutezanţa este testul pe care ţi-l propui tu însuţi să-l treci atunci când înţelegi că ceea ce face dificilă continuarea călătoriei este umbra unui vis care se îndepărtează pe măsură ce te apropii de punctul de schimbare al direcției de mers.

P.S. Liderii sunt orientaţi către acţiune. Atunci când găsesc o idee bună, acţionează imediat pentru a o pune în practică. Folosindu-şi judecata, priceperea şi puterea, încercând mereu lucruri noi, ei reuşesc întotdeauna să avanseze spre ţelurile propuse. Ei îşi ating adevăratul potenţial asumându-şi riscuri şi crezând în ei înşişi până la capăt, pentru că sunt nişte cutezători.

* **Notă:** Stefan Zweig - *Magellan* , Editura Tineretului, 1955.

Legea dintre Extremele Sinelui

On Noiembrie 11, 2024

Măsura în care reușești să navighezi între contrastele sinelui și să exprimi o viziune autentică, îmbinând libertatea de exprimare cu disciplina formei, definește esența parcursului străbătut.

Alergarea pe crestele montane este o călătorie între limite, fiecare vârf cucerit chemând inevitabil și coborârea. Pentru sora mea, Oana Fântânaru, alergarea pe munte este o metaforă vie a dualității existenței, deoarece fiecare extremă își găsește echilibrul în opusul său. În ritmul pașilor ei, fiecare ascensiune deschide drumul către o coborâre, ca și cum fiecare victorie ar cere propria umilință.

Dar, totodată, această călătorie este o construcție a unui spațiu intim, un fel de „proximitate a posibilului", ce marchează marginea limitelor personale, dar și un spațiu al expresiei artistice pure, ce marchează transcendența limitelor fizice. Fiecare urcuș reprezintă o încercare de "Afiryhs Etfqiuaj", un concept ce simbolizează contopirea adâncă între ascensiune, introspecție și exprimare artistică, unde Oana se simte una cu panta muntelui, spiritul ei găsindu-şi ecoul în ritmul etern al artei de a transforma efortul în grație.

Actul artistic, pentru o alergătoare, este o exprimare a forței de a transcende limitele fizice, prin contopirea efortului cu grația. Alergarea devine astfel o măsură a forței și vulnerabilității sale, iar ascensiunea, această artă în mișcare, este un desen ce înalță, prin fiecare pas, o linie pe pânza muntelui. Când Oana ajunge în vârful muntelui, abia atunci se dezvăluie sculptura continuă a spiritului, ce o modelează în ritmul propriei evoluții, redefinindu-i limitele. În contextul acesta, ascensiunea Oanei devine simbolul unei poziții obținute cu greu, ce poate fi risipită într-o clipă de neatenție.

Leadership: Caracteristicile experienței tale artistice sunt determinate cauzal, sau finalist, în sensul că scopul urmărit trebuie să ia forma unei viziuni care să ofere direcție și coerență întregului parcurs străbătut?

Oana spunea la un moment dat: *"Simt că trăiesc între două extreme, într-o tensiune permanentă, precum o creație a unui pictor care jonglează cu lumină și umbră, formând un echilibru fragil. Din acest motiv starea de prezență a ființei mele în spațiul artistic, reprezentând echilibrul între forță și fragilitate, mă face să cred că arta și alergarea sunt inseparabile. Și dacă simt enorm o chemare către înălțimi, asta se datorează viziunii care cuprinde spiritul meu într-o formă de atașament față de puritatea naturii, cu precizarea că fiecare pas devine o expresie a acestei conexiuni profunde."*

Am mai observat ceva. Căci mai există o extremă, mai dificil de infruntat, prin faptul că pune la încercare limitele interioare, ceea ce presupune acceptarea vulnerabilității. E vorba de o dualitate inevitabilă între ascensiune și cădere, între cele două extreme ale fiecărei încercări, asemenea unei „lumi dublate." *Comme un éclair dans la nuit de l'âme*, fiecare urcuș devine o străfulgerare de conștiință, o deschidere deopotrivă spre sine și spre exterior.

Pentru Oana, muntele este o scenă unde echilibrul dintre forța fizică și cea interioară devine vital. La fiecare pas, ea găsește un punct de sprijin, un moment de liniște, în care își aude inima pulsând cu ritmul profund al muntelui. Dar, în același timp, ea simte tensiunea contrastelor, fiindcă dedublarea înseamnă traversarea unui spațiu fragil între efort și renunțare, dincolo de limitele obișnuite ale rezistenței, dincolo de orice control pe care și-l poate impune.

Leadership: Cum poţi transforma polaritățile vieții într-o călătorie a echilibrului profund și durabil, recunoscând caracterul trecător al fiecărei înălțări?

La fel, romanul „Muntele vrăjit" de Thomas Mann îmi amintește, la fiecare pas, de urcușul ca o formă de contemplație. În acele momente, realizez că ascensiunea nu e doar o simplă mișcare fizică – e un proces de transformare profundă. Fiecare vârf devine un altar al introspecției, iar coborârea e o lecție în acceptare, un soi de resemnare senină, sub forma unei revenirii la sine. Ca un "Yosseber Hiersadne", un moment efemer de claritate, urcușul îmi revelează o întreagă filosofie a echilibrului. Nu e doar despre a atinge vârful, ci despre a înțelege că trebuie să-l părăsesc cu umilință, recunoscând caracterul trecător al fiecărei înălțări.

Un pasaj potrivit din romanul "Muntele vrăjit" de Thomas Mann, care exprimă ideea de transformare interioară prin experiența ascensiunii și a introspecției, este acesta:

Ca într-un desen în contraste, această experiență montană este un balans fragil între lumini și umbre, între extreme aflate în echilibru. Sau, cum bine spunea chiar Oana: *"Urcarea pe aceste drumuri abrupte mi-a arătat că prețuirea înălțării devine cu atât mai adâncă îndată ce accept provocarea coborârii, mai ales că aici pot să învăț adevărata măsură a forței. Până la urmă, alergarea este o călătorie perpetuă a înțelegerii faptului că atât vârful cât și valea sunt părți din același peisaj. Mă definesc prin ambele, fiindcă înălțimea îmi dă scop, iar valea îmi amintește să rămân ancorată în adevăruri mai profunde."*

În alergare îți găsești echilibrul, un fel de „proximitate a extremelor" în care îți definești locul în universul mișcării. Cu fiecare urcuș îți descoperi limitele, dar și adâncurile coborârii. Este ca o „pânză a echilibrului" ce te ține între cele două extreme, modelându-te precum o operă de artă ce se bazează pe contrastul dintre lumină și umbră. În această călătorie, îți poți găsi propria formă de leadership – un leadership al acceptării faptului că atât vârfurile, cât și văile, atât urcuşurile cât şi coborârile sunt necesare pentru ca sinele tău să se desăvârșească prin transformare.

Aşadar, succesul unui parcurs fulminant se măsoară prin gradul în care forma alergării și determinarea ta se îmbină într-un tot unitar, reflectând un echilibru între libertate și disciplină. Din acest punct de vedere, esența parcursului străbătut se poate defini ca o călătorie spre autenticitate, adiacent unei armonii între extreme, prin contrast cu limitările impuse de gândirea convențională.

Leadershipul se manifestă atunci când transformi extremele vieții într-un exercițiu al echilibrului, recunoscând că fiecare urcare necesită, totodată, și acceptarea coborârii.

Oare sinele tău reflectă esența unui echilibru născut din contrast? Cum reușești să menții echilibrul perfect între ambiția de a atinge noi culmi și înțelepciunea de a respecta ritmul interior?

Legea dintre Extremele Sinelui se aplică în cazul căutării autenticității, fiind exclusă de aici orice tentativă de compromis superficial, mai ales pe plan artistic. Ceea ce simți, ceea ce trăiești, ceea ce vezi în timpul parcursului străbătut devine o lecție de auto-cunoaștere, din care înveți constant, dincolo de limitele impuse de exterior. Sora mea, Oana Fântânaru, de atâtea ori campioană la semimaratoanele montane din România, ne amintește tuturor că adevărata putere constă în a îmbrățișa ambele extreme, regăsind esența echilibrului între ele.

În această abordare, "Legea dintre Extremele Sinelui" devine o invitație de a ne descoperi și a naviga cu grație între polaritățile ființei noastre, găsind echilibrul dinamic dintre voință și vulnerabilitate, între ambiție și artă. Aceasta se aplică atât alergătorului montan, care se confruntă cu propriile sale limite și își caută forța interioară, cât și artistului, care jonglează

între haos și rafinament pentru a crea o operă autentică. Prin acest echilibru se manifestă potențialul creator al fiecăruia, arătând că adevărata măiestrie vine din îmbinarea contrastelor într-o expresie unitară, în care sinele se afirmă liber și armonios.

Tu cum poţi integra lecția muntelui în viața ta – că fiecare ascensiune necesită o coborâre pentru a atinge adevăratul echilibru?

Source: https://neculaifantanaru.com/legea-dintre-extremele-sinelui.html

Legea dominanţei

On Decembrie 19, 2010

Cu cât ţii mai mult mingea în mişcare în terenul advers, cu atât influenţa ta va fi mai pronunţată.

Fie binecuvântată ziua în care ai jurat că îţi vei atinge scopurile. Fie binecuvântat momentul în care te-ai înarmat cu voinţă, cu perseverenţă şi nădejde, pentru a-ţi duce la bun sfârşit planurile. Dar şi aşa, nu vei avea nicio garanţie de succes în demersurile tale. Şi să-ţi spun de ce:

În filmul *"Forever Mine (1999)"* , personajul principal, Alan Riply, se îndrăgosteşte de Ella Brice, soţia reputatului politician Mark Brice, o femeie extraordinar de atrăgătoare şi deosebit de sufletistă. Mark, un om corupt şi fără scrupule, află de relaţia lor amoroasă şi, din gelozie şi invidie, pune la cale asasinarea lui Alan. Zis şi făcut. Numai că Alan nu murise, ci fusese grav rănit - lucru pe care Mark şi acoliţii săi nu-l ştiau.

Anii au trecut. Între timp Alan, cu ajutorul bunului său prieten Javier, şi-a creat o nouă identitate şi a ajuns un mare bancher (Manuel Esquema), având relaţii de afaceri cu persoane sus puse. Aflând de problemele cu care se confrunta Mark Brice, căruia îi purta o ură imensă în suflet, a hotărât că acesta este momentul cel mai prielnic pentru a se răzbuna. Dar dorinţa de răzbunare, ambiţia şi nădejdea, nu erau nicidecum factorul hotărâtor pentru reuşita sa. Trebuia să-şi surprindă adversarul, să-şi creeze cât mai multe ocazii reale de a "înscrie".

Leadership: Nevoia ta de a compune conştiinţa unor intenţii ascunse este conţinută de o încadrare exactă a dependenţei de a-ţi demonstra prioritatea într-un joc al împăcării cu propria natură?

Natura omului, din perspectiva procesului de luare a deciziilor, se dovedeşte a fi de multe ori o falsificare a motivelor pentru care se îndeplinesc condiţiile unor schimbări semnificative. Ea nu este direct răspunzătoare de liniştea sufletească sau de furtuna vieţii trăită la cea mai înaltă tensiune, printr-un accept al conştiinţei de a realiza o acţiune din datorie, dar are instinct de supravieţuire şi putere creatoare.

Nimic nu te apropie mai mult de succes în leadership, decât imensa putere pe care o exerciţi asupra celorlalţi, dar mai ales asupra duşmanilor tăi. Cea mai mică imprudenţă te poate conduce la eşec. Deci, devine imperios necesar ca prin strategiile pe care le adopţi să câştigi timpul de partea ta, şi să demonstrezi că eşti în orice moment stăpân pe situaţie. Aceasta este puterea jocului dominant.

O echipă de fotbal valoroasă reuşeşte să domine o partidă încă din prima repriză – şi este singura cale prin care îşi poate învinge rapid rivala. Tot aşa a procedat şi Alan. Şi de aceea puterea lui de influenţă s-a extins rapid în cercul oamenilor de afaceri al lui Mark Brice, reuşind să-i strice acestuia toate planurile şi toate relaţiile.

Jocul pe care l-a făcut Alan a fost unul imprevizibil, bazat atât pe intuiţie cât şi pe strategie, acelaşi joc pe care îl adoptă de obicei echipele mari de fotbal: jocul defensiv, purtat cu inteligenţă, nu doar cu viteză, în jumătatea terenului echipei adverse. El a demonstrat atât prudenţă, cât şi iscusinţă, descurcându-se foarte bine încă din primul moment de când a intrat în legătură cu Mark Brice şi s-a oferit, chipurile, să-l ajute. Nu s-a lăsat niciun moment fermecat de propriile puteri, şi nu şi-a pierdut nicio clipă din vedere prioritatea.

Leadership: În ce poziţie te regăseşti atunci când natura ta se dezlănţuie fără oprelişti, din punctul de vedere al necesitaţii de a face apel la realitatea faptelor care se întâmplă pentru că nimeni nu-ţi cere socoteală pentru ele?

Când natura fiinţei tale se dezlănţuie într-un lung şir de înfruntări, provocări, efecte adverse ale influenţei şi manipulării, constituind o încălcare a regulilor de aur ale conştiinţei, înseamnă că ai devenit ce nu ai dorit niciodată: o realitate incomprehensibilă din care nu te poţi salva decât ascunzându-te. Sau fugind şi rezistând.

Nu avansezi şi nu câştigi un meci dacă ţii mingea numai în terenul propriu. Am folosit povestea din filmul *"Forever Mine"* pentru a vă oferi o imagine vie a unei legi de leadership cât se poate de serioase - *"Cu cât ţii mai mult mingea în mişcare în terenul advers, cu atât influenţa ta va fi mai pronunţată."*

Liderii cei mai buni ştiu că singura cale prin care îşi pot menţine şi extinde puterea de influenţa este să domine cât mai mult orice "partidă". Iar atunci când spun leadership nu mă refer doar la sport şi la mediul de afaceri, ci la toate domeniile de activitate, căci în toate există şi va exista mereu o reală competiţie.

Realitatea este întotdeauna de preferat: n-ai cum să te afli într-o poziţie avantajoasă dacă joci în retragere, tot aşa cum o echipă de fotbal nu poate câştiga niciun meci dacă ţine mingea numai în terenul propriu. Ci trebuie să avansezi în jumătatea adversă de joc, să-ţi creezi ocazii şi să marchezi.

Întrebarea care se pune e următoarea: atunci când avansezi în terenul advers te regăseşti într-o poziţie de deviaţie de la esenţa propriei conştiinţe sau într-o poziţie de construire a inteligenţei?

Adevărată valoare a leadershipului se obţine atunci când nu mai trebuie să demonstrezi că eşti puternic ca să oferi o imagine reală exploziei de inteligenţă.

Pentru ca leadershipul tău să aibă valoare, trebuie să ai o influenţă dominanta asupra celorlalţi oameni. Sau, altfel spus, înseamnă "să ţii cât mai mult timp mingea în terenul advers". Iar supremaţia în leadership presupune să câştigi cât mai multe meciuri împotriva cât mai multor adversari. Lucru greu de făcut, şi uneori chiar foarte primejdios.

În leadership trebuie să înveţi să-ţi cunoşti şi rivalii sau potenţialii duşmani, căci totdeauna vei avea şi din aceştia, nu doar prieteni şi susţinători. Acest lucru este posibil numai printr-o atentă observare a celora care te înconjoară şi cu care interrelaţionezi permanent. Vigilenţa te va scuti de probleme.

Înainte de a fi în conformitate cu ştiinţa conducerii pune-ţi întrebarea:

Înţelegi scopul pe care urmăreşti să-l atingi din punctul de vedere al necesităţii de a privilegia o poziţie intelectuală care nu-ţi poate oferi emoţional protecţie?

Legea dominanţei se referă la capacitatea ta de a-ţi ţine "în şah" duşmanii până la a le da un "mat" decisiv. Dar fără să-ţi alterezi adevărata natură, firescul şi calităţile umane care îi fac pe ceilalţi oameni să te aprecieze, să te placă şi să te admire.

Legea experienţei temporale

On Noiembrie 26, 2014

Găseşte semnificaţia unei ştiinţe care să îndeplinească funcţia de superioritate, în încercarea de a da sens unei experienţe netrăite.

Voiam să divizez fiecare presupunere asupra funcţionării unei lumi aparte în noi condiţii de reprezentare, să descompun totul în mici fragmente care să scoată în evidenţă aspecte mai puţin evidente ale relaţiei dintre ştiinţă şi înţeles. O constatare cheie datorată reflecţiilor existenţiale, înainte de a lămuri noţiunile artei de a modifica scurgerea timpului, era necesară pentru a defini unitatea de măsură a cantităţii de informaţie care trebuia prelucrată pentru verificarea unei ipoteze experimentale.

Rezultatul, bogat în reprezentări ale percepţiilor complexe supuse efectelor distorsionate ale adevărurilor unanim acceptate, servind drept element de comparaţie între două structuri de gândire total opuse, dar cu aceeaşi destinaţie, ar fi putut să elimine uşor evoluţia necorespunzătoare a factorului numit obiectivitate. Un lucru folositor materiei şi capacităţii ei de a se aduna în unităţi cvasi-independente, dar care să interacţioneze între ele, creând o nouă configuraţie a spaţiului-timp care dădea sens unei experienţe netrăite, era direct legat de rădăcinile mele.

Conştient, mă expuneam riscului de a rămâne captiv într-o subiectivitate absolută. Neîncetat, eram stăpânit de un sentiment inexplicabil, ca şi când aş fi mărşăluit prin pustiul alb al absenţei de orice formă de viaţă, izolat într-un câmp nematerial care se extindea spre infinit. Timpul îşi avea originea în mine, constanta lui fiind o călătorie continuă spre tărâmul înțelegerii profunde.

În toată această nebuloasă a reflecţiilor din care se înfiripa viitorul, pe care o simţeam că există şi creşte exponenţial, îmi răsunau în minte cuvintele poetului scoţian din secolul al 17-lea, William Drumond: *„ Dacă te plângi că va fi un Timp în care tu nu vei fi, de ce nu regreţi de asemenea că a fost un timp în care tu nu erai, şi de asemenea că nu eşti la fel de bătrân ca această însufleţitoare Planetă a Timpului? Aceea va fi după noi, care, cu mult înainte ca noi să fi existat, a fost.*"

Leadership: Poţi să dezvolţi o versiune originală a experienţei de sine, printr-o utilizare corespunzătoare a timpului în alte perioade?

Toate dovezile privind întreaga viziune asupra lumii şi realităţii ei, în afara duratei normale a timpului care se scurge apăsând pe trăgaciul nebuniei, atunci când faci saltul în imaginar, în numele unei superiorităţi ireductibile, porneşte de la ideea de „accesibilitate" într-un spaţiu lărgit de gândire. Timpul, consacrat accesării unor repere de referinţă cum ar fi tendinţa de evoluţie într-un cadru propice împlinirii creatoare şi punerii în valoare a potenţialului de cunoaştere, devine o componentă a realităţii în universul imaginar propriu.

Pentru a înţelege leadershipul din perspectiva accesării unui nivel superior de cunoaştere, greu de cuantificat, dar care este necesar să devină parte a unei componente ştiinţifice revelatoare de noi profunzimi şi semnificaţii, trebuie să plecăm de la premiza că adevărul este relativ şi interpretabil. Subiectivitate versus obiectivitate. Ceea ce tu crezi că dă formă realităţii în schimbare, valorificând-o printr-o înţelegere ce ţine de un raţionament complex, ceilalţi pot avea convingerea opusă – că realitatea este o simplă umbră a sentimentelor şi senzaţiilor trăite.

Informaţiile neaflate la îndemâna tuturor, într-un fel în care experienţele cele mai variate din trecut influenţează modul de interpretare a lumii în prezent, se adună laolaltă pentru a da naştere la ceea ce în mod inconştient ai căutat dintotdeauna. La un nou „Yourself” utilizat sub forma conştiinţei de sine care pare să umple un întreg univers şi să-i dea sens.

Dar oare acest univers poate funcţiona şi în lipsa ta? În acest caz leadershipul devine un mijloc de reprezentare a unei realităţi superioare, căci nu se mai reduce la experienţele relaţiei tale cu ceilalţi oameni, nici la modul în care percepi lumea din jur, ci doar la examinarea experienţelor din plan ştiinţific, ocult.

Leadership: Poţi să asiguri o corectă înţelegere a distincţiei între ce este esenţial şi important, de ceea ce este secundar şi minor, într-un parcurs al reflecţiilor despre rolul experienţei trăite printr-o contra-definiţie a realităţii?

O versiune originală a experienţei de sine se realizează uneori printr-o respingere a ideilor care pot fi etichetate drept utopii, ce se vor întoarce împotriva ta, exact ca un bumerang, pe care ai apucat să îl arunci din naivitate. Însă utopiile sunt foarte reale și foarte prezente în viața ta pe tot parcursul timpului, ele reușind, într-adevăr, să aducă în atenţie acele idealuri atât de înalte care lărgesc orizonturile în moduri pe care nu ţi le-ai imaginat vreodată.

Punctul de plecare a ceea ce va fi concretizat într-o formă superioară de abordare a orientării tale spre un viitor al inovaţiei extreme, răspunzând nevoii de exprimare a creativităţii prin arta fragmentarii tuturor aspectelor mai puţin evidente a relaţiei dintre ştiinţă şi utopie, indiferent de natura lor, poate să fie amplificat prin activitatea de gândire rămasă neinfluenţată de proba realităţii efective.

O contra-definiţie a realităţii se realizează printr-o asumare a ideilor care nu cunosc oprelişti şi nu sunt limitate de o anumită reţinere faţă de opinia publică, în măsura în care imaginea pe care ţi-o construieşti despre tine are ca prim argument acea nevoie de transcendenţă, de a da un sens care să depăşească “eul” existenţei şi conflictele de ordin identitar ale fiinţei gânditoare ce îşi revendică prezenţa în lumea plăsmuirii.

O gândire care se regândeşte este terenul de automodelare a omului într-o lume a plăsmuirii de idei şi viziuni, dirijate de o subiectivitate la rândul ei purtătoare de sens şi valoare, în care totul este schimbător, dar totodată apropiat unei puteri de creaţie care îşi întinde iţele pretutindeni în cadrul realităţii.

Legea experienţei temporale vizează încercarea de a dezvolta o versiune originală a experienţei de sine, aferentă creatiei, printr-o utilizare corespunzătoare a timpului în alte perioade. Însemnând prin aceasta să te transpui în situaţia altei fiinţe, din trecut sau viitor, şi sa o înţelegi prin prisma propriilor idei, a imaginaţiei, dar mai ales prin prisma paradoxului: cu cât eşti mai dependent de o ştiinţă superioară, cu atât eşti mai dependent de cheia relaţiei spaţiu-timp.

Iar leadershipul poate deveni o ştiinţă a absolutului, un produs al timpului existenţial care există în conştiinţa omului de geniu, luând în considerare valoarea parametrilor cunoaşterii care trebuie menţinuţi între limitele impuse de „subiectiv” şi „obiectiv”.

Source: https://neculaifantanaru.com/legea-experientei-temporale.html

Legea ficţiunii ştiinţifice

On Noiembrie 23, 2014

Fă distincţie între ficţiune şi realitate, focusându-te asupra elementului dominant care impune noi standarde de exigenţă în aprobarea criteriilor de evaluare a identităţii tale.

Negreşit, mă îndreptam spre un undeva nedefinit. Spre un început de drum care se continua până la confluenţa dintre două lumi distincte, marcate de relativizarea adevărului şi de multiplicitatea conştiinţei. O lume a umbrelor invizibile şi una a semnelor izolate care dezvăluiau o privire interioară. Ele depăşeau cu mult puterea limitată de înţelegere a cunoaşterii directe, propulsându-mă spre o nouă posibilitate de abordare a fenomenului ambiguităţii - atât în relaţia cu mine însumi, cât şi mai ales în relaţia cu entitatea numită spaţiu-timp.

Totul se petrecea doar în imaginaţia mea? Era un joc încâlcit al propriei mele creaţii, o farsă pe care mi-o jucasem singur? Lumile nu erau deloc lumi, ci spaţii mute, uitate prin meandrele abstractului intelectual – care însemna o cunoaştere fără rest, a cărei relaţie cu existenţa corespundea unei realităţii vii sublimate în timp.

Le explorasem pentru că voiam să le schimb, înainte de a mă schimba ele pe mine. Şi chiar dacă asta se întâmpla, era o pură întâmplare. Întâmplarea şi consecinţele ei. Totul era întors pe dos, ca o oglindă suprapusă pe o altă oglindă – dar care totuşi stătea în picioare. Deşi poziţia ei era reglată în gol, în diferitele câmpuri de virtualităţi. Cred că mai mult făceam ficţiune ştiinţifică decât ştiinţă.

Galileo Galilei, cu ajutorul lunetei sale dotate cu lentile de numai câţiva cm în diametru, a zărit în anul 1612 un astru necunoscut în apropierea planetei Jupiter. Astru care de fapt nu exista, dar care era probabil planeta Neptun aflată în acea perioadă în conjuncţie cu Jupiter. Galilei nu a fost conştient de ceea ce descoperise, şi astfel planeta Neptun a fost recunoscută abia mai târziu.

Eu nu aveam de gând să mă las prins în capcana îndoielilor şi să mă simt dezamăgit de insuficienţa puterii de a face diferenţa între ficţiune şi realitate. Dar abia mai târziu am înţeles: nu poţi să crezi într-o lume nouă decât atunci când îi onorezi invitaţia de a fi descoperită şi acceptată ca adevărată.

Leadership: Poţi să-ţi asiguri navigarea între ficţiune şi realitate în aşa fel încât specificul ştiinţei de tip "inferior" să se convertească spre tipul "superior?

Există întuneric şi lumină în tot ceea ce încercăm să dezlegăm, ca o validare a capacităţii noastre de a analiza din mai multe unghiuri posibile tot ceea ce alţii nu ştiu, nu văd sau nu înţeleg. Întunericul cuprinde totul, lumina relevă totul. Cine crede că se cunoaşte destul de bine, găseşte întotdeauna ceva nou şi diferit la el. Dar în acelasi timp poate ajunge să se îndoiască de sine. Un soi de paradox al devenirii care trebuie ţinut în balanţă, focusându-se asupra elementului dominant care impune noi standarde de exigenţă în aprobarea criteriilor de evaluare a identităţii, a convingerilor şi a capacităţilor de percepţie şi cunoaştere.

Iar acest element dominant, asociat experienţelor subiective, meritând totodată a fi corelat cu prezentul şi viitorul într-un cadru al lăuntricului şi a posibilităţilor lui de a se exterioriza prin puterea incontestabilă a gândurilor înlănţuite, curgând unele după altele, răspândite în orice direcţie, trebuie să aibă o valoare de origine non-nul.

Adică să nu se elimine prin dezvoltarea accelerată a ştiinţei, să nu împiedice revelarea unei imense realităţi, să prezinte garanţia – aprinzând o nouă lumină în om – că înţelegerea unor anumite idei presupune de la început existenţa unui sâmbure de adevăr care poate fi probat prin intermediul ficţiunii.

O ştiinţă de tip "inferior" reflectă tendinţa spre superifialitate în abordarea unei realităţi plină de incertitudini, care presupune o constrângere asupra capacităţii tale de a te adânci în aventura fiinţei tale.

Pe de altă parte, o ştiinţă de tip "superior", care te ajută să defineşti decupajul spaţial semnificativ pentru a te reprezenta simbolic într-un mod aparte, îşi ia ca etalon o urgenţă a descoperirii sau redescoperirii Eu-lui în puritatea intenţiilor de exprimare a unei raţiuni universalizate prin analogii cu fenomene şi acţiuni din viaţa obişnuită.

Leadership: Păstrezi un echilibru permanent între observarea atentă a realităţii şi impunerea unei plăsmuiri ajutătoare care te invită să parcurgi noi piste de interpretare a ceea ce înseamnă să fii un "eveniment" semnificativ?

Ficţiunea este începutul unui proces de diferenţiere a ştiinţei care nu se încheie niciodată, o profunzime a intelectului care depăşeşte cu siguranţă linia normalului unanim acceptat. Dar care asigură leadershipului o abordare superioară a concepţiilor tradiţionale vis-a-vis de o doctrină, faţă de ce îţi poate rezerva viitorul; o modalitate consistentă de accesare a unei realităţi după ce ai construit o parte din ea; o aliniere între convingerile care te limitează şi cele care îţi stabilesc reperele de orientare prin forţa vizualizării creatoare.

Leadershipul poate avansa spre o reconsiderare profundă a perspectivelor de ascensiune spre „superioritate" numai prin puterea de a-ţi controla gândurile. Sau, mai bine spus, împingând mai departe gândul spre o reconsiderare a temeiului şi a esenţei pe care se sprijină orizonturile cunoaşterii şi aşteptările excesive, prin interpretarea realităţii. A depăşi limita condiţiei tale de fiinţă raţională şi pragmatică, printr-o mixtură de ingeniozitate, inedit şi îndrăzneală, ieşite din comun, depinde în întregime de hrana ştiinţifică pe care o consumi.

A-ţi asigura navigarea între ficţiune şi realitate înseamnă să continui să funcţionezi în sfera unui ideal cât mai înalt, chiar dacă pare de neatins pentru ceilalţi. Asta te-ar plasa cu adevărat în frunte, cu riscul de a fi neînţeles. Căci a fi un "eveniment" semnificativ în prezenţa constantă a ficţiunii înseamnă să îţi pierzi reperele și să te trezești într-o realitate pe care nu o înțelegi și nu o poţi accepta ca fiind posibilă.

Iar cel care încearcă să înţeleagă o entitate superioară, mai întâi trebuie să-şi convertească specificul ştiinţei de tip "inferior" spre tipul "superior, adică să se conecteze la nivele de profunzime care depăşesc limita percepţiei de care majoritatea dispune. Ceea ce înseamnă să devină el însuşi captiv între realitate şi ficţiune. El ar fi un *Stăpân al Creaţiei* , capabil să-şi pună în aplicare viziunile inspirate de propriul sine, prin prisma relaţiei dintre spaţiu, timp şi materie.

Să-ţi confirmi identitatea într-un spaţiu mai larg înseamnă să te transpui într-un experiment numit *ficţiune* din care să tragi nişte concluzii care să te ajute să vezi utilitatea acelor viziuni care pot ţine în echilibru realitatea.

Legea ficţiunii ştiinţifice vizează acea „alunecare într-o direcţie ce-i scapă controlului". Dar care aduce, invariabil, bucuria unei forme avansate cunoaştere care te ajută să conştientizezi importanţa gândurilor în materializarea viziunii.

Ceea ce te poate diferenţia net de ceilalţi este viziunea - arta de a vedea lucruri invizibile, pe care apoi să le accepţi ca fiind adevărate, sa le conectezi la realitate şi să le valorifici în favoarea ta, în leadership. Iar asta te poate pune în postura de a-ţi redefini identitatea.

Source: https://neculaifantanaru.com/legea-fictiunii-stiintifice.html

Legea guvernării

On Martie 23, 2010

Ca să conduci trebuie să fii în frunte.

Numai într-un moment hotărâtor, când un om e nevoit să-şi pună în joc toate resursele fiinţei sale, se pot vedea însuşirile extraordinare ascunse în el. Abia atunci când un singur gând, o singură idee, un singur motiv frământă mintea unui om mânat de sentimente puternice, trăiri şi emoţii, faţă de cineva, faţă de ceva, abia atunci izbucneşte în el acea nemaipomenită sete de a înfăptui miracole, acel nebănuit curaj de a prelua frâiele şi de a arăta tuturor de ce este în stare. Cu siguranţă fiecare om, chiar şi cel mai simplu în aparenţă are un talent, pe care numai dacă i se va ivi ocazia prielnică va putea să şi-l etaleze.

Jake Sully, personajul principal din filmul „ *Avatar (2009)* ", un veteran de război paralizat, este adus pe planeta Pandora. El trebuie să lupte pentru a-şi găsi locul pe luxurianta planetă, să le câştige încrederea indigenilor Na'vi şi, apoi, pe cale diplomatică, să-i convingă să evacueze o anumită zonă, unde se găsea cel mai bogat depozit de unobtanium.

Povara suferinţei poate fi vindecată numai cu balsamul fericirii. Jake, de cum păşeşte în nouă lume complet schimbat, conducând un corp numit avatar, se îndrăgosteşte de Neytiri, o localnică, care vine în ajutorul său, îl scapă de pericole, îl însoţeşte şi îi oferă îndrumare. În acelaşi timp, în cele trei luni petrecute alături de clanul ei, cunoaşte experienţe pe care niciodată nu le-a avut. Se ataşează de poporul Na'vi, de obiceiurile lor, şi începe să preţuiască tot mai mult această lume.

Leadership: Modul tău de a te separa de lumea exterioară aparţine unei existenţe care te adevereşte în jocul intim al vieţii altora?

Cele trei luni se scurg, iar pentru că Jake nu a reuşit să-i convingă pe Na'vi să-şi părăsească teritoriul, oamenii au trecut la executarea lor silită. În acel moment hotărâtor, el are de luat o decizie, de partea cui să lupte? Şi, pentru că acordă o mare atenţie nevoilor indigenilor, alege: Na'vi. Astfel distruge, înlătură sau abandonează toate aspectele vieţii sale care existau înainte. Nu mai cunoaşte decât un singur simţământ: dragostea faţă de Neytiri, apropierea sufletească faţă de clanul Omaticaya. De aceea se alătură în lupta pentru apărarea pământului sacru al acestora.

La fel ca un om care-şi vâră singur mâna într-o scorbură plină cu miere de albine, Jake ştie de la bun început la ce să se aştepte dacă se va alătura poporului Na'vi. Dar, conştient că nimic nu poate fi lăsat la voia sorţii, el porneşte, cu hotărârea celui pe care nimeni şi nimic nu-l poate abate de la ţelul vieţii sale, pe drumul fără întoarcere.

Adevăratul leadership este dăruirea totală a propriei fiinţe pentru puterea de a te manifesta conştient de adevărata ta natură spirituală, într-o scenă în care te diferenţiezi de tot ceea ce însemi pentru o lume care pune accentul preponderent pe luptă.

Sigur pe sine, dând dovadă de fermitate, având o atitudine dinamică, activă, emanând tinereţe şi forţa, reuşeşte să atragă toată admiraţia poporului Na'vi sau, mai degrabă aş spune, toată recunoştinţa lui. Şi, stârnind în sufletul lor dorinţă, făcând să se nască în inima lor o nădejde neaşteptată, aceştia luptă cu mult curaj şi însufleţire, iar în cele din urmă, folosindu-se de avantajul terenului şi aplicând un plan tactic excelent, ies învingători. Iar Jake devine conducătorul clanului.

„Căci numai pentru voi şi pentru poporul meu doresc să mai trăiesc”

În fiecare fantezie exista un strop de realitate. Ca să conduci, trebuie să fii un Jake Sully. În prezent, dar şi în viitor, cei ce vor fi aleşi la conducerea unui stat vor fi aceia care vor lupta în numele valorii comunităţii lor şi nu se vor da bătuţi niciodată, care vor fi alături de poporul lor pentru o viaţă mai bună, pentru un scop nobil bine definit. Un om extraordinar, un lider adevărat, are întotdeauna însuşirea de a servi celorlalţi şi de a-i ajuta din toate puterile sale.

Leadership: Eşti pregătit să faci pasul cel mare într-un prezent care îşi "însuşeşte" selectiv gândurile trecute ale unei fiinţe care nu-şi reneagă originile şi nici devenirea?

Cel care nu are capacitatea să-şi exprime viziunea, în aşa fel încât să-i facă pe oameni să acţioneze în spiritul ei, nu are ce căuta în fruntea lor. Cel care nu se declară gata de orice şi nu reuşeşte să energizeze oamenii în vederea atingerii unor scopuri imposibile, cel ce ezita să ia hotărâri importante atunci când este imperios necesar să o facă şi nu are capacitatea să le insufle celorlalţi încredere în ei înşişi şi în reuşită, nu-i este dat să simtă succesul în leadership.

Numai cel ce manifestă o preocupare autentică faţă de oameni făcându-i entuziasmaţi de ceea ce fac, care nu se teme să-şi suflece mâinile şi să se murdărească, punând mereu accentul pe găsirea soluţiilor şi rămânând neclintit în voinţa sa, numai acela va putea să-şi ducă la bun sfârşit misiunea asumată.

Mentalitatea unui lider este aceea a unui învingător, al unuia care respinge total posibilitatea unei înfrângeri, zidindu-şi orice cale de retragere şi dedicându-se cu însufleţire scopului propus. Având o minte deschisă, fiind decis şi curajos, el preia conducerea, determinându-i pe cei din jur să acţioneze şi să meargă înainte, numai înainte, către un viitor mai bun.

Leadershipul se produce atunci când mentalitatea ta se schimbă de la o poziţie de conflict către o poziţie în care poate forma o alianţă care funcţionează şi se menţine într-un teritoriu pozitiv.

E nevoie de multă îndemânare ca să conduci un grup, o comunitate de oameni. Totul în tine trebuie să inspire încredere în realizarea grandiosului tău plan. Iar dacă nu eşti persistent, curajos, tenace, extrem de interesat de realizări, dominant şi încrezător, înseamnă că nu ai capacitatea de a merge în fruntea lor.

Ca să conduci trebuie să fii în frunte.

Source: https://neculaifantanaru.com/legea-guvernarii.html

Legea încrederii limitate

On Iunie 08, 2010

Atunci când în echipă există măcar un singur om necinstit, îţi pierzi încrederea în toată echipa.

Dintotdeauna mi-a plăcut sportul. Iar sportul meu preferat a fost, fără nicio îndoială, fotbalul. Dar am practicat şi sporturi de contact, şase ani de lupte libere şi aproape doi ani Taekwondo. Şi la fel ca fiecare om care trăieşte în mirajul dorinţelor sale, am vrut să ajung un mare campion.

La începutul clasei a 10-a am participat la campionatul naţional de Taekwondo de la Bucureşti. Eram foarte ambiţios, şi credeam în mine, dar trebuie să mărturisesc faptul că nu aveam deloc experienţă în ceea ce priveşte competiţiile de arte marţiale. La orice concurs de lupte libere m-aş fi descurcat precis foarte bine, dar asta e, atunci practicam arte marţiale, trebuia să dovedesc şi aici de ce sunt în stare.

Leadership: Îţi construieşti un fundament constant al ascensiunii spre îndeplinirea idealului de unitate, fără să iei în calcul efectele de plasare a propriei fiinţe într-un context de tip "Extinde-ţi garanţia"?

Îmi amintesc foarte bine că am câştigat prima luptă, dar am pierdut-o pe a doua. Prin urmare pot să spun că n-am avut o prestaţie prea bună, dar m-am consolat cu faptul că pentru un practicant de arte marţiale de nivel mediu m-am descurcat binişor.

Garanţia mea de calitate era declaraţia de loialitate în slujba echipei şi obligaţia de a mă reprezenta în totalitate ca şi caracter, temperament, stare de spirit în raport cu avantajul victoriei sau cu gustul amar al înfrângerii.

Ceea ce n-am să uit însă niciodată este ceea ce s-a întâmplat la sfârşitul campionatului. Trebuie să precizez faptul că îmi uitasem chimonoul acasă, iar antrenorul a fost bun şi mi l-a dat pe al său ca să intru în competiţie. Ei bine, după ultima mea luptă, cea în care am fost învins, l-am rugat pe antrenor să-mi dea voie să-i iau acasă chimonoul, să-l spăl, şi să i-l aduc curat la primul antrenament. A fost de-acord.

Dar atunci când am ajuns acasă, stupoare, chimonoul nu mai era în geanta sport. Abia atunci am înţeles că a fost furat. Dar de cine? Ei bine nu ştiu, dar cu siguranţă răspunzător era unul dintre colegii mei de la club, pentru că numai ei aveau acces la geanta mea din standul atribuit echipei noastre la competiţie. Plin de regrete, am fost măcinat de gânduri negre iar conştiinţa mea a fost cuprinsă de un profund sentiment de nemulţumire fiindcă am avut prea mare încredere în colegii mei, iar unul sau poate chiar mai mulţi din ei, mi-au înşelat-o.

Leadership: În ce punct al evoluţiei tale din angrenajul unor tendinţe de afirmare eşti dispus să laşi de la tine fără să te supui unei ordini care îţi încalcă drepturile şi opţiunea de onoare?

Când faci parte dintr-o echipă, crezi în ea. Dar până la o limită. Până când şansa ta de afirmare ta începe să se alinieze la nişte tendinţe greşite de integrare şi creştere în cadrul echipei.

N-am încercat să descopăr adevărul la momentul acela, să-l răsucesc pe toate feţele, să pun întrebări şi să încerc să aflu răspunsuri, faptul era consumat. Aşa că la primul antrenament din săptămâna ce-a urmat i-am plătit antrenorului contravaloarea chimonoului, fiindcă a fost responsabilitatea mea să am grijă de el. Dar apoi, după o scurtă discuţie cu antrenorul, în care i-am explicat cum s-a întâmplat totul (dar el nu a vrut să creadă cu niciun chip că unul din elevii săi mai vechi este vinovat), am convenit să mă mut la un alt club. Locul meu nu era acolo.

Acest incident a reprezentat moment de cotitură al vieţii mele şi m-a învăţat un lucru: nimic nu mă poate mulţumi atunci când, alăturându-mă unei echipe de la care mă aştept să fie eficientă, unită, organizată, competitivă, descopăr că, de fapt, nu pot conta pe nimeni. Căci întotdeauna un om care fură o dată şi nu este prins, va fură şi a doua oară. Aşa că, decât să încep să suspectez pe fiecare, mai bine să-mi caut o altă echipă, o echipă care să se bazeze pe principii de colegialitate, unitate şi integritate.

Leadershipul, menţinând coloratura unei anticipări creatoare de alte realităţi, se menţine în opţiunea de te retrage dintr-un acord care conţine doar "capitole de final".

Cine nu are o încredere mare în echipa sa, nu poate „funcţiona” la maxima capacitate. Dacă aş fi rămas la acel club ar fi trebuit să fiu mereu cu ochii în patru, să mă feresc mereu de un duşman nevăzut.

La fel cum un spectator ce asista la prezentarea unui truc, ştiind de la bun început că va fi păcălit, îşi creează anumite dispozitive de protecţie la nivel psihic încercând să observe care este momentul în care prestidigitatorul îl înşală - eu ar fi trebuit să-mi creez un scut psihologic care să mă apere de momentul neprevăzut când voi fi înşelat. Ceea ce ar fi fost stresant şi obositor. Sau ar fi trebuit să adopt o atitudine de neutralitate politicoasă, adică să vin la antrenamente şi să plec discret fără să am însă prea multe relaţii cu nimeni, ceea ce mi-ar fi creat alte probleme, căci nimeni nu tolerează excentricii. Iar dacă aş fi lăsat timpul să se scurgă sperând că lucrurile se vor îmbunătăţi, m-aş fi înşelat amarnic.

Ulterior, după vreun an, la o altă competiţie, am aflat cum s-a petrecut totul. Unul dintre colegii mei îmi luase chimonoul şi-l vânduse pentru un inel de aur unui alt practicant de arte marţiale de la un alt club din ţară. Prin urmare, s-a dovedit că suspiciunile mele au fost întemeiate. Şi deci am făcut bine că m-am mutat la un alt club.

Leadership: Nivelul tău de de onoare poate fi refăcut prin deosebita contribuţie adusă de promovarea valorilor care au definit misiunea de a te pune pe locul cel mai de sus în topul preferinţelor celorlalţi?

Valorile pe care am încercat să le promovez odată cu integrarea mea în echipă au fost disponibilitatea de a accepta să cred intr-un sport care mi se potrivea ca stare de spirit, disponibilitatea de a accepta să gândesc în spiritul unui ideal de cooperare si corectitudindea de a accepta orice compromis la vedere.

O echipă trainică, unită şi ambiţioasă, se naşte din colegialitate şi prietenie şi se păstrează cu grijă. Dacă măcar unul dintre colegii tăi e necinstit, şi mai ales dacă nu ştii care e acela, ajungi în cele din urmă să-i consideri pe toţi ceilalţi drept vinovaţi, ceea ce îţi scade încrederea în tine, căci ajungi să te simţi singur, înconjurat numai de oameni falşi. O echipă care are în componenţa ei un singur om necinstit este o echipă al cărei stindard nu este bunul simţ, deci care nu se bazează pe integritate şi respect.

Iar liderul unei astfel de echipe, în care există măcar o oaie neagră, şi care nu ia nicio măsură, înseamnă că ori nu-şi cunoaşte îndeajuns de bine oamenii din echipă, ori că-i

acceptă cu toate defectele lor - şi în acest caz riscă să ajungă să fie manipulat de ei şi chiar să fie compromis.

Încrederea este unitatea de măsură a nivelului de aşteptare pe care îl ai legat de o persoană atunci când sentimentele pe care le nutreşti pentru ea sunt reciproce.

Concluzie: O echipă este puternică atunci când se bazează pe relaţii de colaborare, pe cinste, corectitudine şi fair-play. Este rolul liderului de a cultiva aceste relaţii atât prin exemplul său personal cât şi prin măsurile pe care le ia pentru păstrarea lor.

Un lider care acceptă abateri de la etică şi nu le sancţionează prompt este de fapt complicele celui care se abate de la principiile eticii ce trebuie să guverneze într-o echipă. Acest element negativ din echipă, nesancţionat la momentul potrivit, va continua să „saboteze" echipa.

Source: https://neculaifantanaru.com/legea-increderii-limitate.html

Legea influenţei

On Martie 18, 2010

Vei fi gata să conduci numai atunci când vei avea puterea să vezi orizonturi frumos colorate în ochii cu care îţi citeşti singur jurnalul.

Curiozitatea a fost dintotdeauna o caracteristică a firii mele. Din curiozitate am început să scriu, să mă documentez, să învăţ cât mai multe lucruri despre ştiinţa conducerii şi să mă dedic dezvoltării celor din jurul meu. Am păşit pe acest drum cu stângul, făcând multe greşeli, dar a meritat tot efortul depus, iar acum cred că acest drum e tot mai uşor.

Scriu şi voi scrie mereu. Nu scriu pentru a ridica în slăvi pe cineva, nu scriu pentru a linguşi pe nimeni, nu scriu din dorinţa de a genera mai mult trafic pe site. Scriu pentru mă cunoaşte mai bine pe mine însumi. Dar poate că într-o bună zi, vorbele mele, mesajele pe care le transmit şi le presar printre simplele cuvinte şi fraze, vor ajunge să însemne ceva pentru cineva. Poate că peste cuvintele mele se va aşterne praful gros al timpului. Dar poate că ele vor stârni curiozitatea unora. Iar dacă vor rămâne întipărite în mintea multor oameni şi vor avea puterea să-i inspire, să-şi descopere şi să-şi folosească potenţialul la maxim, voi fi cu adevărat fericit.

Acesta este primul test pe care singur am hotărât să mi-l dau. Testul influenţei. În funcţie de rezultatele obţinute, punând în balanţă numărul de feedback-uri pozitive şi negative primite de la cititori, îmi voi da seama care este nivelul la care mă situez, care este de fapt măsura influenţei mele. Influenţa trebuie măsurată înainte de a i se determina calitatea.

Leadership: Încerci să accesezi destinaţia căutată prin atractivitatea pe care o inspiri celorlalţi, sau prin atractivitatea pe care o creezi în lupta cu ceea ce înseamnă să-ţi valorifici pasiunea?

Nu intenţionez să urmez nici masteratul, nici doctoratul pentru ca pregătirea mea profesională să fie luată în serios. Până la urmă acestea, dacă ar fi de ajutor, m-ar ajuta numai pe mine. Iar aşa cum remarca un mare scriitor, omul poate învăţa multe, dar învăţătura nu înseamnă cunoaştere. Pe lângă asta, nicio diplomă din lume nu mă va transforma într-o persoană cu influenţă şi nici prea multe uşi nu-mi vor deschide. Dar dacă mă perfecţionez îndeajuns de mult şi împărtăşesc şi altora ceea ce ştiu, ceea ce gândesc, ceea ce cred, gratuit, prin intermediul internetului, voi fi atât eu, cât şi alţii câştigaţi.

Leadershipul este un joc de echipă, un joc în care toată lumea trebuie să iasă în câştig. Dacă m-aş gândi numai la mine, mimând cu convingere interesul şi preocuparea, aş putea avea o influenţă de scurtă durată, şi în cele din urmă aş fi etichetat drept „spam", aşa cum sunt etichetaţi tot mai des din ce în ce mai mulţi politicieni care folosesc o mulţime de tehnici pentru a păcăli oamenii.

Dar în ce priveşte literatura, există o excepţie de la regulă: poţi câştiga de unul singur notorietatea de care dispune numai un artist care ştie să îmbine cuvintele ca să dea viaţă unei capodopere. Satisfacţia eventuală a unui scriitor nu izvorăşte din sentimentul că ceea ce exprimă poartă numele miraculozităţii, ci din miracolul cu care îşi acordează toate sentimentele atunci când cuvintele sale înfloresc şi schimbă realitatea.

El este condus de puterea cu care crede în ceva ce e mai presus de înţelegere, ca o experienţă pozitivă a unirii cu Unul pusă în evidenţă de puterea cu care știe să își deschidă inima și mintea. De fapt, trăieşte după ideea că întreaga cunoaştere acumulată nu-i aparţine

lui însuşi, ci tuturor, şi că destinul lui depinde de preferinţele celor care le folosesc ca să ajungă la unirea cu Unul.

Vârful influenţei este atins atunci când ideea ce leagă sentimentul şi acţiunea este materializată într-un act scris ce încorporează decizia de a revoluţiona existenţa celor care te citesc cu fidelitate.

De aceea scriu, încercând să adaug mereu informaţii clare, cât mai de calitate, cât mai utile. Pentru ca tot ceea ce ştiu, toate cunoştinţele pe care le-am dobândit de-a lungul timpului, să ajungă la urechile tuturor. Nu pot păstra în străfundul fiinţei mele ceva ce altora le-ar putea fi de un real folos. Şi voi fi întotdeauna cât mai sincer, fără să încerc să epatez lumea doar din dorinţa de a mă face remarcat.

Valorificarea pasiunii se realizează o dată cu acea minunată exaltare a descoperirii unei exprimări prin care se întrezăreşte farmecul unei prietenii intense. O prietenie din care se naşte obligaţia de a transmite un conţinut nou de autenticitate în intepretarea rolului de facilitator al unor experienţe memorabile.

Leadership: Eşti dispus să accepţi toate unghiurile de abordare a materializării gândurilor tale pentru a găsi tehnica perfectă de consolidare a îndrumării oamenilor pe calea anevoioasă a ascensiunii?

Unghiurile de abordare a materializării gândurilor sunt spaţiile dintre noţiunile pe care le utilizezi cu scopul de a-ţi creşte valoarea reprezentativităţii în raport cu colectivitatea generală.

Martin Luther King Jr. a fost un preot baptist care şi-a dorit din tot sufletul împlinirea principiilor biblice de viaţă şi libertate. El a înţeles că americanii sunt norocoşi să se fi născut în acel ţinut măreţ, şi că nu mai există o a doua naţiune la fel pe pământ. Iată ce a spus în discursul de la 28 august 1963 cu ocazia marşului spre Washington:

„ Visez că cei patru copii ai mei să trăiască într-o zi într-o naţiune în care să nu fie judecaţi după culoarea pielii, ci după caracterul lor. "

Aceste cuvinte sunt aur curat. Ele au inspirat toată populaţia de culoare din America. Numai un om cu convingeri puternice, care are un vis şi se dedică cu desăvârşire împlinirii lui poate rosti nişte cuvinte cu o putere de influenţă atât de mare. Numai un om motivat să-şi îndeplinească idealul şi care caută căi de a construi punţi între oameni, îi poate îndruma pe aceştia pe calea anevoioasă a ascensiunii. Martin Luther King Jr. a fost cu siguranţă un lider cu o putere de influenţă incredibilă.

Leadershipul este un furnizor de top al spaţiilor de producţie şi stocare a efectelor "incantatorii" ale unei rostiri profetice.

Pe cine şi cum influenţezi tu? Leadershipul presupune mai întâi de toate influenţă, şi nu toţi oamenii au o capacitate de influenţă suficient de ridicată. Realitatea este că cu cât poziţia pe care un om o ocupă în societate este mai mare, cu atât nivelul său de influenţă creşte.

Ce ţi-ar plăcea mai mult: să conduci sau să fii condus? Dacă ambiţia ta cea mai mare este să ajungi într-o poziţie dominantă, atunci extinde-ţi nivelul de influenţă. Succesul tău va depinde în mare măsură de succesul oamenilor pe care îi conduci. Influenţa ta va fi cu atât mai mare cu cât succesul lor va fi mai mare.

La fel cum un profesor este întotdeauna judecat după rezultatele elevilor săi, tu vei fi judecat după rezultatele pe care le obţin oamenii pe care îi conduci.

Dacă ocupi o funcţie de conducere, nu uita că problemele cu care se confruntă oamenii sunt întotdeauna şi problema ta. Nu vei putea avea o influenţă pozitivă asupra oamenilor dacă nu te implici în soluţionarea problemelor cu care aceştia se confruntă, lăsând totul la voia întâmplării, gândindu-te că e numai treaba lor să le rezolve.

Singurul act scris care poate să confirme varianta unei noi conştiinţe de sine se caracterizează prin procesul de compunere a unei imagini care colorează pânza posibilităţii realităţii de a se autodepăşi, arătând ceva de dincolo de fiinţă, un altfel decât a fi.

Influenţa este ceea ce reuşeşti să schimbi la tine după ce ţi-ai recitit propria carte: începi să-ţi centrezi puterea de a crede într-o realitate virtuală care devine posibilă prin şansa de a aparţine unei lumi care te urmăreşte până la capăt.

Este o adevărată artă să ştii să te faci ascultat şi să fii urmat de oamenii din preajma ta. Dar asta se obţine prin muncă asiduă şi urmând uneori cai anevoioase. Feedback-ul din partea oamenilor te va ajuta să te autoevaluezi şi totodată să-ţi îmbunătăţeşti continuu relaţiile cu ei.

Cum îţi măsori influenţa? Cum eşti etichetat de ceilalţi oameni? Influenţa ta este de scurtă sau de lungă durată? Cum construieşti punţi între oameni? Ai convingeri puternice? Te dedici cu desăvârşire împlinirii unui ideal?

Source: https://neculaifantanaru.com/legea-influentei.html

Legea Întregului Restrâns la Unu

On Septembrie 19, 2023

Conștientizarea faptului că eşti parte dintr-un întreg mai mare îţi poate oferi un sentimentul de conectare cu ceva mai mare decât tine însuţi.

De fiecare dată când ajung pe litoral senzaţia este aceeaşi: trăiesc sentimentul intens de "nou început", *ShaUrtho*, iar senzaţia ciudată de irealitate, o detaşare de lucruri şi o retragere într-o presupusă comuniune mistică cu divinitatea, că ceva se scurge parcă din mine, pornind dinspre piept şi ajungând la membre, este una pe care nu am mai trăit-o în niciun alt context. Cu certitudine, fiecare detaliu pe care vederea îl poate cuprinde este lucrarea Domnului, înainte ca eu să-i ofer prin desen sau pictură o semnificaţie aparte.

Numai din cauza perspectivei în planul real al diversității în unitate, luând în considerare tot ce este necesar sublimului pentru a se manifesta ca *"una belleza que no existe en proporciones, sino en correspondencia con el alma y su resonancia con el universo"*, artistul reuşeşte să dea semnificație exclusiv estetică imaginii cu care ochiul său îşi lărgeşte orizontul. Pictura este în esență arta de a observa, de a te bucura de momentul potrivit, de a surprinde un moment într-o fracțiune de secundă. Odată cu fiecare lucru pe care vederea îl captează, cu fiecare experienţă pe care o trăieşti în fiecare amintire, îţi pictezi propria pânză de realitate, gând cu gând, alegere cu alegere.

Pașii cu care calc nisipul, pașii cu care las în urmă un semn al prezenței mele, o poveste despre mine, amprenta unei opere de artă efemere pe nisipul litoralului, unde marea și soarele devin muză și inspirație, mărturisesc călătoria mea prin timp și spațiu. Ei îmi conturează destinul printr-un soi de *Inthensiodios Aspras*, un moment care nu se va mai întoarce niciodată, și îmi țes povestea vieții în acelaşi mod în care pictorul își interpretează lumea din jurul său, plin de sensibilitate și compasiune, ca modalitate de a vedea frumusețea în lume, chiar și în locurile cele mai neașteptate.

Leadership: Cum se reflectă lupta interioară pe care trebuie s-o depăşeşti, în vederea evidenţierii legăturii dintre suflet și imaginea sa în exterior?

În filmul "Swimming Upstream" pe care l-am revăzut recent, exista o scenă în care Tony Fingleton înoată singur în piscină, după o altercație cu tatăl său. Această scenă este profund simbolică și reflectă dorința lui Tony de a scăpa de realitatea dură a vieții sale. Apa reprezintă un refugiu pentru Tony, un loc unde se poate retrage și unde se poate simți liber, neconstrâns de problemele sale. Şi cred că din punct de vedere artistic această scenă, filmată într-un mod care accentuează singurătatea și izolarea lui Tony, exprimă totodată esenţa existenţei lui prin frumusețea și puritatea apei, adevărate surse de reînnoire la nivel de sine. Ele îl ajută să se conecteze cu lumea din jurul său și să găsească un sens în viață.

La fel se întâmplă cu mine atunci când sunt pe litoral: marea nu este doar un splendid peisaj de vară, plin de albastrul infinitului, unde cerul se îmbrățișează cu adâncurile, ci devine un spațiu de reflecție și introspecție, spaţiu de identitate între suflet și reflecția lui în lumea exterioară, unde fiecare gând și emoție se întâlnește cu esența pură a ființei mele. Valurile mării, asemenea gândurilor și emoțiilor lui Tony, vin și pleacă, aducând cu ele amintiri, speranțe și vise, făcând ca modul de redare a unui tablou să fie accentuat de undele care se ciocnesc cu trupul înotătorului, simbolizând interacțiunea dintre om și natură, dar și căutarea introspectivă a esenței sale.

Arta este ca valurile, uneori puternice şi înfricoşătoare, alteori delicate şi liniştitoare.

Așa cum Tony își găsește liniștea în piscină, eu o găsesc în imensitatea mării, unde fiecare val pare să îmi șoptească povești nemaiauzite, linişti care calmează sufletul şi mintea, contrastând cu agitația vieții cotidiene, fapt ce îmi oferă o perspectivă nouă asupra vieții. Tony este un artist care experimentează prin simţire şi cugetare, nu neapărat prin voinţă şi ambiţie, introspecția și labirintul interiorității umane aşa cum este surprins într-un tablou de felul "The growing wave in Pourville" de Claude Monet, în contrastul dintre culorile reci şi cele calde. Valul este o forță puternică și imprevizibilă, iar cerul este calm și senin, contrast ce creează o tensiune vizuală amplificată de faptul că valul este mai aproape de privitor decât cerul.

Leadership: Aprecierea prezentului și ideea că eşti parte dintr-un întreg mai mare, poate să potenţeze conexiunea cu tine însuţi şi să-ţi dea sentimentul unui sens superior de existenţă?

Un artist poate folosi imaginea unei mări învolburate pentru a reprezenta o perioadă de agitație interioară. În ceea ce priveşte scena din film, apa era instrumentul de exprimare al lui Tony, iar înotul era procesul său creativ. Omul trebuie să fie calm chiar şi atunci când marea este zbuciumată. El şi-a pictat propria pânză de amintiri și emoții, colorând acel moment de interiorizare cu nuanțe unice ale vieții, anume: efemeritatea, sau contrastul dintre liniște și furtună, libertate şi conectare cu natura. Într-adevăr, valurile vin și pleacă, fiecare fiind unic în formă și mișcarea sa. Prin urmare acest flux constant creează ideea de tranzitorietate și reînnoire.

Aprecierea prezentului este doar o revizuire a ideii de moment efemer, parte dintr-un întreg mai mare, pentru că fiecare val, deși trecător, contribuie la ritmul și esența mării în ansamblu. Or ideea de a fi parte dintr-un întreg mai mare, rezonând cu imaginea reflectată de o senzaţie profundă, se referă în principal la sentimentul de conectare cu ceva mai măreţ decât noi înșine, cum este universul sau forța vitală a naturii. Acest lucru poate să denote o valoare spirituală vădită, o înrudire spirituală cu artiștii florentini de la Renașterea timpurie care se ghidau după ideea de "homo universalis", adică omul perceput ca microcosmos în raport cu macrocosmosul, văzând în om o reflectare a universului și a divinității.

Cât despre mine, despre mare, despre valuri şi despre înot, despre soarele care îmi luminează momentele de interiorizare, spre adâncirea conexiunii cu mine însămi, pot să spun că fac parte dintr-o imagine care nu este încarcerată în efemer, ci liberă în eternitate. Faptul că imaginea de ansamblu pe care am creat-o este legată de zona artisticului, dându-i o valoare aparte ca instrument de expresie şi comunicare a ideii de "transcendență și interconectare cu natura", subliniază puterea artei mele de a evoca și de a comunica transformări ale sufletului în contextul unei reacții la provocările și stimuli externi. Fie că este vorba de evenimente majore din viață, întâlniri semnificative sau simple momente de cotidian, acestea pot declanșa o serie de schimbări interioare.

Ca expresie a aspirațiilor de perfecționare, leadershipul se concentrează asupra acelor momente de interiorizare care catalizează creșterea personală în contextul unei reacții la provocările și stimuli externi.

Arta, în multe forme ale sale, poate captura aceste momente de introspecție și răspuns, reflectând luptele, bucuriile și revelațiile care vin odată cu ele. Prin aceasta, arta ne oferă o oglindă în care ne putem vedea propriile reacții și astfel să înțelegem mai bine complexitatea emoțională și spirituală a experienței umane. În cele din urmă, când ultima pensulă este pusă jos și ultima culoare se usucă pe pânză, rămâne un strigăt neaşteptat urcând spre noi - o operă de artă completă, o poveste spusă în culori și forme, un vast capitol al evoluţiei spiritului uman: explorarea şi cunoaşterea de sine.

Legea Întregului Restrâns la Unu se referă la capacitatea omului de a se conecta la vitalitatea naturii prin armonizarea cu sinele său interior, unde introspecția devine puntea

dintre conștiința individuală și universalitatea existenței.

Source: https://neculaifantanaru.com/legea-intregului-restrans-la-unu.html

Legea jocului de echipă

On Martie 16, 2010

Probabilitatea ca un singur jucător să obţină rezultate excelente e direct proporţională cu calitatea şi nivelul de performanţă al celorlalţi coechipieri.

Îmi amintesc şi acum de o întâmplare petrecută cu mulţi ani în urmă, pe la începutul facultăţii. Eram la antrenamente împreună cu colegii mei. Aveam echipa noastră, jucam de ceva timp împreună, ne înţelegeam bine pe teren. Ca aproape de fiecare dată, la antrenamente participau mai mult echipe din facultate. Jucam prin rotaţie după regula: "zece minute sau două goluri".

La un moment dat, jucătorul de bază al uneia dintre echipele adverse s-a accidentat. Nemaiputând să continue, coechipierii săi au fost nevoiţi să împrumute un jucător de la o altă echipă de pe margine. Şi, cum ardeau de nerăbdare şi aveau acea intensă dorinţă de a câştiga, n-au ales la voia întâmplării. Ci l-au cooptat pe Dănuţ, căpitanul uneia dintre echipele de pe margine, un jucător excepţional, al cărui talent era recunoscut şi apreciat de noi toţi. Acum, credeau ei, vor câştiga meciul respectiv şi poate chiar şi cele ce vor urma.

Cine a zis că lucrurile pot merge bine doar dacă ai în echipă un jucător excepţional, s-a înşelat. În ziua aceea echipa respectivă a pierdut toate meciurile. Iar în fiecare meci în care a jucat la acea echipă, Dănuţ a făcut un joc slab, cu mult sub nivelul lui obişnuit, cu mult sub aşteptările coechipierilor săi. Şi atunci m-am întrebat: de ce?

Răspunsul era evident. Stilul de joc practicat de Dănuţ era mult diferit de cel al noilor săi coechipieri, şi la care aceştia nu s-au putut adapta deloc. Dănuţ juca mai cursiv şi mai pe atac, mai alert, cu pase scurte, dese, în viteză şi pe jos, puţine driblinguri, intrări pe la mijloc şi multe şuturi de la distanţă. În timp ce coechipierii lui practicau un joc de apărare prudent, mai primitiv, mai lent, cu pase înalte şi lungi, presărat rareori de contraatacuri curajoase, conservându-şi energia, nereuşind să construiască în niciun moment nimic interesant.

Un lider nu atrage atenţia doar prin golurile pe care le marchează, ci prin schimbările dese de ritm de pe parcursul jocului care se transformă într-un efort comun.

Atitudinea fiecărui jucător se schimbă în funcţie de performanţa întregii echipe. Niciun progres nu poate înregistra o echipă care nu are un stil de joc unic, închegat, dezvoltat în totalitate. Numai jucând cât mai des împreună jucătorii îşi vor putea forma un stil de joc comun, performant, bazat pe colaborare şi înţelegere, nu pe competiţie, un stil de joc care să impună un anumit ritm, defensiv sau ofensiv, care să-i avantajeze cel mai bine. Nu trebuie uitat faptul că atitudinea fiecărui jucător se schimbă în funcţie de performanţa întregii echipe. Pentru o echipă, ca şi pentru un singur jucător, nimic nu e mai greu de suportat decât nesiguranţa permanenta datorată lipsei de unitate pentru realizarea unui joc perfect.

Fără coechipieri foarte buni, un jucător, oricât de talentat ar fi el, e mereu lipsit de energie, de hotărâre şi joacă fără tragere de inimă. Nu mai e nicidecum la fel de sigur pe el, ceea ce-i determina şi pe ceilalţi să fie, la rândul lor, nesiguri de performanţele sale. Succesul unei echipe nu depinde doar de jucătorul cel mai bun, decât în cazul în care este o echipă unită. La drept vorbind, echipa înseamnă totul, iar dacă abilităţile şi priceperea celorlalţi coechipieri sunt sub nivelul lui, el nu va putea să exceleze şi să se perfecţioneze continuu.

Leadership: Îţi poţi convinge coechipierii să facă un joc ce pare la limita imposibilului în caz de depăşire a limitei de contribuţie adusă idealului de unitate?

Jocul poate ajunge la limita imposibilului atunci când coechipierii tăi deţin controlul total asupra balonului şi demonstrează că sunt foarte buni, dar nu reuşesc să înscrie niciun gol. Practic, ei au ajuns să depăşească limita de contribuţie adusă idealului de unitate, dar nu obţin nicio victorie.

În leadership, acest lucru reprezintă un efect al lipsei de consecvenţă în modul de a menţine atractivitatea şi temperatura destinaţiei finale. La destinaţie ajung cei obişnuiţi cu rezultatele unor curse terminate, nu cei care îşi supraevaluează atitudinea pe timpul parcursului plin de adrenalină.

Când o altă persoană vine la conducerea echipei, totul se reia de la zero. Atunci când Dănuţ a fost cooptat la noua echipă, întreg jocul ar fi trebuit să se schimbe. Nivelul său de performanţă fiind evident mult mai bun decât al celorlalţi jucători, ar fi trebuit să constituie un semnal de alarmă pentru aceştia, un semnal care să-i pună în gardă pe toţi, care să-i trezească, să-i rupă din lanţul rutinei, care să-i motiveze să joace mult mai bine şi să se muleze după jocul lui.

Dar el nu a reuşit, fiindcă nici nu era posibil într-un timp atât de scurt, să-i facă să conştientizeze beneficiile pe care le pot obţine dacă şi numai dacă vor practică stilul lui de joc. Dănuţ nu a putut garanta succesul noii sale echipe nu pentru că nu a reuşit să se integreze în ea, ci pentru că ai lui coechipieri, care erau net inferiori din punct de vedere al valorii, al calităţii jocului prestat, nu s-au putut adapta la ritmul alert pe care el l-a impus încă de la început.

Nu-ţi pune niciodată nădejdea în jucătorul cel mai bun, nu este obligatoriu ca prestaţia lui să aducă succesul echipei.

Experienţa este un zid invizibil care închide performanţa în mediocritate atunci când nu dispui decât de interesul de a te menţine la putere, fără să reuşeşti să faci din această putere manifestarea unei voinţe plină de temelie.

Coechipierii lui Dănuţ au simţit gustul reuşitei înainte de o avea, dar s-au lovit de un zid invizibil, numit experienţă. Ei au fost capabili să identifice un potenţial lider, dar n-au fost capabili să-i joace jocul, n-au fost capabili să-l urmeze în direcţia stabilită de el. Nivelul lor mediu de experienţă, aptitudinile lor practice insuficiente nu le-a permis să se adapteze din mers la jocul impus de Dănuţ. Iar de unul singur el nu a avut puterea să schimbe rezultatul final.

Performanţele şi reuşitele unei echipe depind atât de lider cât şi de membrii echipei. Toţi trebuie să formeze şi să acţioneze în tandem: degeaba un lider este foarte bun dacă nu are cu cine lucra. Inversul este, de asemenea, valabil: un lider slab degeaba are o echipă foarte bună. Orice dezacord sau discordanţă dintre ei se va solda cu un eşec, chiar dacă toţi au avut cele mai bune intenţii.

Una din căile de a te afirma ca jucător de bază într-o echipă unită, în aşteptarea victoriei mult dorite, este să sugerezi prin cele mai fine mijloace ale talentului de atacant că acţiunea are loc simultan într-un context al acumulării plus valorii şi unul al elitelor absolute care vor să ocupe un teren mai mare.

Source: https://neculaifantanaru.com/legea-jocului-de-echipa.html

Legea judecăţii părtinitoare

On Martie 10, 2010

Când echipa pierde, de obicei singurul care are de pătimit este liderul, chiar dacă nu întotdeauna el este vinovat.

După părerea mea, cel mai bun antrenor român de fotbal al tuturor timpurilor este Victor Piţurcă. El a pregătit două din cele mai mari echipe de fotbal din România, Steaua Bucureşti şi Universitatea Craiova. A pregătit echipa naţională în 62 de partide obţinând numeroase victorii. A reuşit calificarea României la Campionatul European din 2000 şi din 2008. Fără îndoială reprezintă un adevărat exemplu pentru ceilalţi, este unul din acei antrenori care ştie pe ce buton să apese ca să se facă admirat şi lăudat.

Însă atunci când vine vorba de leadership, nimic nu rămâne bătut în cuie. Anul trecut, în 2009, Comitetul Executiv al FRF a hotărât să întrerupă colaborarea cu selecţionerul Victor Piţurcă, acesta fiind demis în urma rezultatelor slabe ale echipei naţionale a României la Cupa Mondială, în locul lui fiind numit Răzvan Lucescu.

Într-un fel mă aşteptam să fie demis, şi pot să spun că îmi pare rău. Fără îndoială Piţurcă a fost şi este în continuare un antrenor talentat. Dar, din păcate, eşecul echipei române de fotbal a reprezentat o dovadă grea împotriva lui. Greu s-ar fi putut scutura el de toate învinuirile ce i s-au adus. Căci atunci când te-apuci de-o treabă trebuie să o faci serios şi să obţii rezultate excepţionale. Pe oameni nu-i poţi amorţi cu cloroformul făgăduielilor, orice justificare fiind cu totul inutilă.

Leadership: Îţi studiezi parcursul plin de reuşite într-o oglindă prin care Creatorul se priveşte pe sine?

Ce avantaje credibile prezintă leadershipul tău? Prezintă avantajele materializării ideii conform căreia cheia succesului este să extinzi mereu ceea ce ai înfăptuit?

În leadership, creatorul este un permanent etalon al modului în care omul trebuie să-şi gestioneze procesele de luare a deciziilor dincolo de momentele de flux şi de reflux ale parcursului său. El îşi reprezintă triumful chiar şi după momentul ascensiunii lui, prin meritul de a-şi regăsi respectul de sine şi motivaţia de a se simţi util prin comparaţie cu rezultatele obţinute pe parcurs.

Realitatea e că oamenii te respectă şi te admiră atâta timp cât le satisfaci aşteptările, atâta timp cât oferi ce ai mai bun, atâta timp cât le asiguri succesul sau atâta timp cât prezinţi credibil suficiente avantaje pe care le-ar putea obţine avându-te pe tine în fruntea lor. Ei te susţin şi te iubesc deoarece cred că ai sânge în tine şi eşti capabil să faci faţă tuturor provocărilor poziţiei înalte pe care o ocupi.

Leadershipul este efectul unei culori intense (actualizată ca trăire interioară) dintr-o imagine imperfectă.

Trudesc cu toţii alături de tine sperând că vei putea obţine rezultate palpabile. Dar dacă pierd, în acel moment de criză, de furie oarbă, ei uită complet de tot ce-ai făcut pentru ei, de toate succesele pe care ţi le datorează, de toate strădaniile pe care le-ai depus în perioadă anterioară pentru binele lor. Şi nu-ţi mai acordă o altă şansă.

Oare Piţurcă şi-a meritat „pedeapsa" pentru eşecul naţionalei? Nu cred, jucătorii poartă şi ei o mare parte din vină. De fapt, din momentul în care meciul începe, soarta atârnă în mare măsură de voinţa jucătorilor şi talentul lor. Iar dacă, într-un meci decisiv, unul sau altul şutează în bară sau are ghinionul să-şi dea un autogol, ce vină are antrenorul? În fotbal ai nevoie întotdeauna de o doză mare de noroc.

Leadership: Ai puterea să mergi contra curentului pentru a arăta publicului ce ascunzi valoros în tine, nu ceea ce se vede in imaginea pe care o creeaza altii despre tine?

Întăreşte-ţi inima ca să înfrunţi adevărul. În leadership, dacă pierzi, rareori ai dreptul la revanşă. Rareori ai şansa să dovedeşti că eşti nevinovat şi că ai fost învinuit pe nedrept. În leadership poţi fi înălţat până la cer într-o clipă de oamenii din jur, ca apoi, tot aceştia să te coboare până în adâncurile cele mai negre.

Degeaba eşti ambiţios, degeaba deţii talentul, motivaţia şi energia pentru a conduce o echipă, dacă aceasta pierde - membrii ei, fiind dezamăgiţi de eşecul lor, vor da vina pe tine, pentru că tu i-ai condus. Iar pentru că n-ai făcut în aşa fel încât echipa să câştige, deşi ai avut autoritatea de a lua decizii, de a stabili strategii, de a face schimbările necesare, de a critica, de a organiza, de a judeca şi hotărî cu mintea şi cu sufletul, de unul singur, ce este mai bine pentru ea, trebuie să plăteşti.

În consecinţă ei vor strânge toate probele posibile ca să înceapă judecata - propria lor judecată - al cărei scop este înlăturarea ta rapidă de la conducerea echipei. Şi nu te poţi opune. Din păcate nu te poţi lupta cu slăbiciunea fiinţei umane, nu-i poţi convinge pe oameni că fac o mare greşeală atâta timp cât ai avut libertate totală în acţiuni, în alegerea jucătorilor şi în modul în care i-ai antrenat, iar ei te-au urmat şi te-au ascultat supuşi.

Leadership: Eşti pregătit pentru încercarea care te aşteaptă în cazul când piezi, în contextul în care psihologia responsabilităţii tale faţă de imaginea pe care o dobândeşti depinde de modul în care îţi exprimi angajamentul faţă de valorile unui anumit parametru de interes?

Înainte să ajungi lider pregăteşte-te pentru încercarea care te aşteaptă în cazul în care pierzi. Când miza e mare, nu există decât învingători şi învinşi. Dacă vrei să nu ajungi să fii privit cu duşmănie, dacă vrei să nu deştepţi în oameni o cumplită furie, dacă nu vrei să fii demis, atunci trebuie să dai dovadă de acea energie necesară unui lider, de tenacitatea care rezistă şi duce totul până la capăt. Numai dacă insişti asupra rezultatelor şi obţii mereu victorii îţi poţi păstra afinitatea faţă de oameni.

Abilităţile pe care le ai nu fac din tine un campion. Eşti campion numai atunci când câştigi admiraţia şi respectul oamenilor pentru o lungă perioadă de timp. S-ar putea să ai un succes fulminant, dar la un moment dat să te blochezi şi să eşuezi. Dacă doreşti din răsputeri să te menţii pe o poziţie înaltă, fă tot posibilul să nu dai greş. Căci o funcţie înaltă presupune multă responsabilitate şi din momentul în care ai obţinut-o te vei afla tot timpul pe muchie de cuţit. Totul va fi minunat până la primul mare eşec când, aproape sigur, poziţia ta se va nărui.

Valorile parametrului de risc al interesului pe care îl manifeşti pentru un anumit domeniu corespund cu modalitatea ta de ancorare la sentimentul de respect faţă de învinuirile ce ţi se aduc în caz de eşec. În fotbal nu ai dreptul să învinuieşti publicul pentru prestaţia echipei tale. Publicul cere doar victorie. De aceea, părerea "tensionată" a publicului despre performanţa echipei tale este un parametru de risc ce nu trebuie scăpat din vedere atunci când faci evaluarea factorilor de decizie asupra revizuirii statutului tău de antrenor.

Atitudinea de stimă faţă de sine este dată de abilitatea de a-i accepta şi înţelege pe ceilalţi oameni, în rimtul firesc al interesului acordat pentru menţinerea unităţii echipei pe care o formezi şi pe care pui preţ.

Concluzie: De cele mai multe ori oamenii judecă pe alţii după rezultatele palpabile ale activităţii lor având în mare măsură o componentă părtinitoare. La o analiză atentă, lucrurile s-ar putea să stea altfel decât la prima vedere. De aceea se impune periodic o evaluare competentă şi atentă şi chiar o analiză de situaţie. Ideal ar fi că însuşi liderul să iniţieze această evaluare şi neapărat să-şi facă o autoevaluare căci aşa cum spunea un poet anonim:

Nu ai fost zeu şi nu vei fi.

Şi nu-ţi închipui vreodată că eşti perfect,

Căci Dumnezeu nu a creat duplicate.

Source: https://neculaifantanaru.com/legea-judecatii-partinitoare.html

Legea mediului neprielnic

On Martie 01, 2010

Nu încerca să-ţi dovedeşti priceperea într-un loc care nu îţi întregeşte experienţa de a spune "Nu sunt de acord cu situaţia de faţă".

Ajuns în oraşul Lubeck, Mikael Karvajalka, care între timp îşi schimbase numele în Mikael Pelzfuss - *doctor illustrissimus* , fără să ceară autorizaţie de la primărie pentru dreptul de a practica medicina, a apelat la ajutorul unui crainic pentru a vesti în tot oraşul că el poate vindeca tot felul de bolnavi, chiar şi pe aceia pe care medicii din Lubeck nu-i pot tămădui.

Însă pe medicii din oraş, vestea că un necunoscut i-ar putea tămădui pe toţi bolnavii, nu-i bucură deloc. Bănuindu-l de intenţii viclene, îl chemară la primărie, în faţa consilierilor, ca să dea socoteală pentru încălcarea legii. Mikael le povesti despre studiile universitare, despre ţările prin care umblase, precum şi despre faptul că fusese învăţăcelul renumitului doctor Theophrastus Paracelsus. Medicii oraşului nedându-i deloc crezare, au rostit într-un singur glas că e prea tânăr ca să fi avut timp să-şi termine studiile, ba să mai fie şi discipolul renumitului doctor. Şi, drept urmare, l-au provocat la o dispută dialectica în limba latină, care nu prevestea însă nimic bun pentru el.

Mikael, adresându-se consilierilor primăriei, a spus:

- Nu limba latină este fundamentul medicinii, ci ştiinţa de a diminua suferinţele celor bolnavi şi de a-i vindeca. Sunt gata să-mi măsor talentul de medic cu toţi cei de aici. Lăsaţi-mă să văd şi să îngrijesc un bolnav pe care alţi medici l-au declarat nevindecabil, şi vă veţi convinge de ştiinţa mea.

Leadership: Cunoaşterea de care dispui cu prisosinţă îţi dă libertatea de a-ţi personaliza viziunea privind modul în care te construieşti ca subiect al unei înstrăinări de spiritualitatea care luminează profunzimile unei conştinţe curate?

Deşi consilierii primăriei înclinaseră în favoarea sa, doctorii oraşului au protestat cu vehemenţă, acuzându-l de şarlatanie şi impostură:

- Să-i preţuiţi oare atât de puţin pe bunii locuitori ai oraşului nostru, încât să nu vă pese de vor cădea în mâinile unui şarlatan? Prin mijloace diavoleşti uneori şi şarlatanii reuşesc să micşoreze durerile unui bolnav greu de vindecat, ce-i drept, dar asta-i doar o vindecare trecătoare. Ne întrebăm de nu cumva acest bărbat este eretic şi necromant.

Verdictul a fost pronunţat împotriva lui Mikael, căruia i s-a interzis să practice medicina în Lubeck. În felul acesta, doctorii oraşului au avut câştig de cauză, iar Mikael, căruia i s-a dus rapid faima, a fost nevoit în cele din urmă să părăsească oraşul acela nerecunoscător. El şi-a dat seama că întreaga lui cunoaştere nu face casă bună cu acele spirite neîncrezătoare în viziunea unei noi dimensiuni de gândire şi că întreaga spiritualitate care luminează profunzimile unei conştiinţe curate este negată întotdeauna când vine vorba de afirmarea individuală, adică fără propagandă, fără opulenţă, fără selecţie valorică.

Leadership: Ce însemnătate dai parcursului tău dacă faci o comparaţie între ceea ce întâlneşti la tine printr-o prezenţă a intenţiilor celorlalţi de a te defăima şi forma de refuz al unui destin care părea trasat dinainte?

S-a aflat într-un mediul neprielnic, care nu promova profesionalismul. Mikael Karvajalka, era un medic foarte bun, instruit şi educat, nu avea interese personale şi ambiţii de măsurat cu ale altora, nu râvnea la onoruri, la bogaţii sau la vreo răsplată publică. Ci, având o experienţă practică deosebită care i-a fost de folos în multe împrejurări grele, a venit deseori în întâmpinarea celor bolnavi, oferindu-le tratamente naturiste foarte eficace. O făcea din toată inima, iar atâta timp cât nu cerea plată, nicio lege nu-l putea împiedica să-i vindece pe oamenii bolnavi, şi nici pacienţilor nu le era interzis să-i ofere daruri dacă asta voiau.

Dar medicii din oraşul Lubeck, ce nu erau decât o mână de teoreticieni dar slab practicieni, şi mai mult avizi după bani, ca nu cumva să se facă de ruşine, ca nu cumva un străin să reuşească să-i facă bine pe acei bolnavi cărora ei nu le-au putut găsi un leac, ca nu cumva concurenţa să le fure clientela, l-au acuzat de tot felul de neadevăruri.

Mikael, nou în oraş, neştiind pe nimeni, neavând niciun sprijin din partea nimănui, n-a insistat să schimbe decizia medicilor şi a consilierilor. Ci a ales să părăsească oraşul, convins că şansele de a-şi profesa meseria acolo sunt minime. Să fi fost oare o greşeală din partea lui? Ce-ar fi fost dacă ar fi încercat să se lupte pentru drepturile sale într-un loc unde nimeni nu-l cunoştea, unde nu avea niciun aliat şi toţi erau împotriva lui? Iar atunci, pe timpul inchiziţiei, era o mare greşeală să intri în conflict cu autorităţile.

Ca o corabie rătăcită pe timp de furtună, noaptea, în mijlocul marii înspumate, Mikael risca să se piardă în vârtejurile ei. Dar, prudent din fire, având o viziune clară şi solidă asupra realităţii, a ales calea cea mai indicată în această situaţie: să părăsească oraşul Lubeck. Fără îndoială nu se afla la locul potrivit. Nu putea să se dezvolte într-un mediu care îi era total ostil.

Parcursul lui Mikael Karvajalka poate avea o singură însemnătate: el dovedeşte cât s-au răcit raporturile între datoria morală, autoritate și deontologie, şi cât de mult s-au slăbit legăturile dintre evoluţia societăţii şi raţionalitatea unei înţelegeri eficiente. Destinul lui în acea parte a lumii pare să fi fost trasat dinainte şi pus sub semnul unei grave interogaţii: să-şi asume pe ascuns obligaţia de a pune în practică cunoştinţele acumulate sau să-şi asume sarcina de a gestiona conflictele de interes în dauna prestaţii sale.

Leadership: Încerci să te regăseşti dincolo de fundalul zgomotos al unui destin care te transformă în proscris, luând în considerare imaginea de ansamblu a ceea ce înseamnă să fii "social"?

Nimeni nu-şi poate desfăşura activitatea într-un mediu ostil, ci într-unul stabil, sănătos, profitabil. De aceea e bine să ştii cine eşti şi cum eşti văzut de ceilalţi înainte să rătăceşti într-un mediu nou. E bine să te cunoşti pe tine însuţi dar şi pe ceilalţi din jur, fiind conştient de faptul că dacă eşti cu mult mai bun decât ei, mai îndemânatic şi mai eficient, sunt şanse să întâmpini multe obstacole. Se poate întâmpla ca atunci când intri într-un mediu nou, altcineva să trebuiască să-l părăsească, cineva mai slab ca tine. Şi cum, mai ales pe timp de criză, nimeni nu doreşte să fie îndepărtat din vreo poziţie, poţi fi sigur că nu vei fi văzut cu ochi prea buni de anumite persoane.

Ca să poţi profesa într-o companie ai nevoie de consimţământul celorlalţi. La fel ca un jucător de fotbal, nu vei putea să joci nemaipomenit fără să-ţi cunoşti foarte bine coechipierii, fără ca aceştia să te cunoască la fel de bine, fără să te înţelegi foarte bine cu ei şi fără să cunoşti îndeajuns de bine fiecare părticică de teren. Trebuie să te uiţi în oglindă, să afli cine eşti, cum eşti văzut de cei din jur şi apoi să-ţi pui în balanţă şansele reale de reuşită. Dacă şansele sunt mici, atunci schimbă echipa. Decât să accepţi să rămâi într-un mediu ale cărui valori nu se potrivesc cu ale tale şi în care nu-ţi sunt apreciate iniţiativele, mai bine îndreaptă-te către un alt mediu.

Aşa cum seminţele încolţesc şi dezvoltă mlădiţe doar într-un mediu prielnic, tot aşa şi tu vei depinde de colectivul în care intri. Dacă nu eşti acceptat, chiar dacă eşti mai bun profesionist decât ceilalţi vei avea de suferit. De vezi că orice strădanie de-a ta este inutilă din cauza mediului neprielnic, schimbă colectivul şi afirmă-te în alt loc.

Imaginea de ansamblu a ceea ce înseamnă să fii "social" surprinde acea combinaţie a calităţilor, a capacităţilor şi a puterilor tale sufleteşti şi intelectuale care au priză la public, dar care trebuiesc mereu protejate de factorul variabil al succesului: "Niciodată oamenii nu te vor iubi pentru ceea ce nu pot vedea la ei înşişi."

Leadershipul este argumentul central care susține ideea unei înțelegeri de jos în sus a ceea ce înseamnă să "cunoști" ceva mai presus de ceilalţi oameni, atunci când cerințele de cunoaștere sunt folosite drept criterii de superioritate într-un moment importanţă majoră.

Acest argument poate fi formulat astfel: "Dacă oamenii consideră că eşti dispus să te implici şi să mergi mai departe de ceea ce ei aşteaptă de la tine, înseamnă că nu vei fi niciodată dependent de ei, iar ei se vor simţi tot mai ameninţaţi în privinţa calităţii şi continuităţii activităţii lor.

Legea mediului neprielnic este valabilă numai în cazul celor care ajung într-un loc nepotrivit practicării meseriei lor, oricând putând fi denigraţi nu atât datorită intereselor ascunse ale persoanelor cu funcții de demnitate publică, ci datorită acelei invidii ascuțite pentru talentul şi priceperea de care dă dovadă un adevărat profesionist într-un domeniu.

*** Notă:** Mika Waltari - Mikael Karvajalka, Editura Polirom, 2005.

Legea omului în furtună

On Noiembrie 18, 2012

Nu te arunca în valurile înspumate ale performanţei, fără să evaluezi anticipat intensitatea furtunii care îţi poate tulbura caracterul şi personalitatea.

Nu există mister care să nu fie dezlegat de valurile puternice, uriaşe, greu de combătut ale adevărului. Evenimentele pot favoriza şi netezi drumul spre punerea în evidenţă a personalităţii. Sau, dimpotrivă, pot să umbrească temporar această personalitate. Dar căutând şi acceptând adevărul, misterul, acest teritoriu de nestrăbătut, este dezlegat.

Mă îndreptam spre succesul profesional ca un actor ce se bizuie doar pe arta lui de a se deghiza pentru a putea intra mai bine în pielea altor personaje. Eram prins în propria mea cursă, cu mult mai strânsă şi mai dură decât mi-aş fi putut închipui. Dar o cursă antrenantă, orientată cumva spre performanţă. Aruncat între două oceane întinse: *" a fi "* şi *" a nu fi "*. Prins în mijlocul unei furtuni existenţiale care nu promitea nimic sigur.

Credeam că puterea de a mă ridica deasupra condiţiei de trecător prin lume şi de a deveni mult mai mult decât eram, ar putea fi stocată într-un fel acumulatoare speciale pentru a fi disponibilă la cererea mea şi utilizată oricând. Asta, pentru a face posibilă înfrângerea oricăror limite, precum şi păstrarea intactă a identităţii - care părea să ruginească în momentele hotărâtoare.

Leadership: Cum îţi defineşti realitatea atâta timp cât încerci să rămâi deosebit prin unicitatea absolută a libertăţii de a fi tu însuţi în preajma unei convingeri care îţi domină gândirea?

Mai exact, mă găseam în faţa unui fapt necunoscut. Între un absolut al realului şi un absolut al ficţiunii – în faţa unui adversar viclean pe care, probabil, nu-l bănuia nimeni. Ca un erou al lui Jules Verne, eram angajat într-o luptă cu o forţă nevăzută. O mână invizibilă mă urmărea peste tot ameninţându-mă cu sabia bine proptită în mijlocul realităţii mele, tăindu-mi toate drumurile în intenţia de a mă ralia unor convingeri "extremiste", opuse tuturor concepţiilor mele despre viaţă şi scopul ei. Fără să pot riposta. Fără ca nimeni să poată interveni.

Totul se desfăşura pe plan real, ca o preocupare care mă absorbea complet. O trezire incompletă în mijlocul declinului, dar o trezire de care ţineam cont. Singura convingere care îmi domina gândirea, în corespondenţă cu deprinderea voinţei de a funcţiona după norma talentului şi spiritului creator, era aceea că totul se putea termina printr-o izbândă a ideii de liber-arbitru în faţa predestinării de a aparţine unei lumi ce eşuează în a se reconstrui pe sine însăşi. O lume privită ca expresie a unei viziuni incomplete despre ceea ce reprezintă succesul sau eşecul.

Trăind în lumea propriilor valori mă încăpăţânam de fapt să trăiesc într-o lume izolată, străbătută de o existenţă plină de incertitudini. Puteam oare să fandez, să încerc o manevră de a mă îndepărta de această limită a perspectivelor mele, de această prăpastie a confuziei, oricare ar fi aia? Nu ştiu, nu cred. Nu puteam, nu aveam curajul să risc să mă cufund în nesiguranţă. În acel val-vârtej continuu care întâi te învârteşte până nu mai ştii unde eşti; pe urmă te zgâlţâie zdravăn, de colo până colo, pe loc, până nu mai ştii cine eşti.

Riscam să mă pierd definitiv pe mine însumi, să mă las exploatat de forţa incertitudinii. Eram în prins în mijlocul furtunii. Mă scufundam încet, încet, printre valurile înşelătoare ale vieţii. Îmi fabricasem mentalitatea de învins, prin lipsa capacităţii de reacţie. Mă îndoiam de mine

însumi. Acesta era adevărul.

Leadership: Eşti pregătit să te adânceşti în zvâcnirile unui sentiment de învingere a limitărilor, încât să te identifici cu valorile de căpătâi ale unui om care îşi reglează direcţia după felul lucrurilor de a se ancora într-o altă realitate?

În ceea ce mă priveşte, valorile de căpătâi care mă ghidau spre a înţelege fenomenul pe care îl trăiam printr-o continuă căutare de întrebări și răspunsuri, erau total diferite de ceilalţi oameni: preţuiam doar lucrurile care nu erau uşor de obţinut şi dădeam la o parte pe cele ştiute de toată lumea.

Drumul cunoaşterii de sine este esenţial în leadership. El porneşte din punctul în care te afli şi se termină acolo unde îţi doreşti să fii. Asumarea unei identităţi care îţi face cinste prin ceea ce eşti, ceea ce faci, felul în care te prezinţi în faţa celei mai înalte instanţe - conştiinţa ta. Iar conştiinţa înseamnă să filtrezi toate lucrurile cu acceptul tău lăuntric înainte de a acţiona şi să vezi ce reacţie primeşti de la viaţă.

Cunoaşterea de sine este ca un drum ce deschide alte drumuri. Dar la fel de bine, poate însemna un război necâştigat cu tine însuţi, împiedicându-te să te întregeşti, făcându-te să te simţi limitat într-un anumit domeniu ori într-un anumit segment al vieţii.

Numai evenimentele favorabile îţi pot prilejui punerea în valoare a bunului tău cel mai de preţ, personalitatea, care se formează şi se face remarcată exact în momentul trecerii line, dar uneori dură şi dureroasă, de la o stare existenţială la alta, printr-o asumare a curajului de a fi vulnerabil sau imperfect.

Adevărata lumină care te conectează la valoarea vieţii este consecinţa confruntării finale dintre decizia de a te abandona în faţa unui sentiment dezolant al zădărniciei şi puterea de a te ridica deasupra şi în afara limitelor de orice fel.

Unul din lucrurile pe care le înveţi şi accepţi pe parcursul derulării procesului de leadership este că puterea de a te ridica deasupra condiţiei de a fi un efect al unei cauze şi de a schimba lucrurile din jur pentru ajunge cât de sus poţi, se setează prin voinţa de a te elibera din scenariile unei lupte cu o forţă nevazută. Prin identificarea şi asumarea greşelilor. Întotdeauna îţi vei aminti de greşelile pe care le-ai făcut, dar care te-au propulsat spre o devenire constructivă, superioară.

În acest sens, punctul de vedere a expertului în materie de conducere, John Maxwell, este important de ţinut minte: "Încă mai simt înţepătura acelor lucruri foarte dureroase pe care le-am învăţat, atunci când încerc să le transmit. Totuşi, sunt şi încurajat, deoarece mă bucur să observ că astăzi sunt mai înţelept decât în trecut."

Caracterul şi personalitatea omului care îmbrăţişează ştiinţa conducerii, se formează mergând înainte, dar privind tot timpul în urmă, la greşelile pe care le-a săvârşit în lupta cu sine însuşi.

Leadership: Acorzi o valoare de unicat vieţii rezultate din interpretarea unui fapt necunoscut pe parcursul evaluării conştiinţei de sine?

Conştiinţa de sine, în misteriosul tablou al vieţii, se dezvăluie odată cu recunoaşterea acelor valori de sens care te fac mândru şi îţi aduc cinste, precum continuitatea, originalitatea şi înnoirea permanentă, din care trebuie să alegi doar opţiunea ta de adevăr. Acorzi parcursului

tău un sens de urcare sau de coborâre? Adevărul îl afli când ajungi să-ţi conferi particularitatea de a funcţiona prin recunoaşterea şi acceptarea propriilor limite şi greşeli.

Singurul fapt necunoscut pe care trebuie să-l creionezi prin gânduri, atitudine şi iscusite abordări, prin linii de o mare sensibilitate, trase cu nerv, în acel val-vârtej continuu care întâi te învârteşte până nu mai ştii unde eşti, este libertatea de a fi tu însuşi şi de a te învinge pe tine însuţi.

În leadership nu-i de ajuns să fii la înălţime ca să străluceşti, ci trebuie să străluceşti prin prisma a ceea ce nu poţi duce, prin prisma constatării că nu eşti cine credeai că eşti, tot aşa cum soarele strălucește când e acoperit de nori.

Şi unora şi altora dintre aceia care răspund chemării leadershipului, şi debutanţilor şi artiştilor, li se cuvine întreaga recunoştinţă a alcătuirii corespunzătoare a planurilor de acţiune şi a nevoilor de dezvoltare personală. În special pentru bunăvoinţa şi promptitudinea cu care şi-au exprimat disponibilitatea de a contribui la compunerea unui "portret robot" al leadershipului viitor.

În posesia lor se află acea esenţă a diverselor puncte de vedere şi atitudini prospective asupra leadershipului, care constituie baza unui edificiu ce le reflectă personalitatea. Sub forma acelor impulsuri brute de a acţiona, de a deveni tot mai perfecţi, ei îşi stimulează imaginaţia, dorinţa, voinţa, gândurile, emoţiile – menţinându-le pe poziţii distincte pe tot parcursul procesului de evoluţie.

Numai cei dispuşi să ia în serios construirea şi menţinerea acestui edificiu, şi să se ocupe de viitorul leadershipului, vor ajunge să pună în picioare acel întreg, care se numeşte *Succes.*

Succesul sau eşecul unui om depinde de ceea ce îşi imaginează că reprezintă într-o realitate care nu mai este percepută ca întreg, ci ca fragmente separate ale personalităţii sale.

Legea omului în furtună scoate în evidenţă poziţia omului faţă de sine însuşi, responsabilitatea de a se consacra unei dezvoltări care îl poate propulsa înainte, spre reuşită, numai printr-o analiză a sacrificiilor şi eforturilor pe care le impune depăşirea obstacolelor. Numai prin înveşmântarea caracterului cu cele mai frumoase trăsături, se poate apropia cineva de perfecţiune.

Te afli în faţa unui adversar viclean: "Omul din tine"? Poţi oare să fandezi, să încerci o manevră de a te îndepărta, oricare ar fi aia, de ceea ce nu te defineşte, de ceea ce e toxic pentru devenirea ta?

Îţi fabrici mentalitatea de învins, prin lipsa capacităţii de reacţie în faţa greşelilor care le faci pe tot parcursul perioadei de probare a caracterului tău? Care sunt acele părţi din personalitatea ta care au rămas nematurizate, făcându-ţi imposibilă dezvoltarea?

Source: https://neculaifantanaru.com/legea-omului-in-furtuna.html

Legea pe care Dumnezeu a pus-o în viața mea

On Noiembrie 16, 2023

Ceea ce simți reflectă ceea ce descoperi atunci când privești în adâncul sufletului tău și te întrebi dacă ești gata să devii reflectarea divinităţii în tine.

Poate că Dumnezeu a vrut să supună spiritul meu la o nouă încercare, pentru a vedea dacă se purifică sau nu. Acesta fiind scopul pentru care de-a lungul vieții mi-am dezvoltat anumite calități sufletești, precum compasiunea şi iertarea. Mi-am dat seama că pentru a-L convinge pe Dumnezeu de calităţile mele, trecute printr-o purificare cuprinzătoare, o reconvertire a simţurilor spre esenţa profundă, mai întâi trebuie să fiu eu însumi convins că faptele mele, tot ce am făcut nestingherit, fără vreo imixtiune din partea influențelor exterioare sau dogmelor religioase, au fost și sunt în deplină concordanță cu voia Lui.

Iar dacă un spirit ca al meu, liber şi vesel, direct corespondent cu planul astral, este încărcat cu două feluri de electricitate: voinţa de a învinge şi voinţa de a excela (care rezistă în timp), la care se adaugă disciplina și concentrarea pentru realizarea obiectivelor, atunci teritoriul vast al credinţei mele va avea ca formă de manifestare un soi de predestinare divină, un *Icenach Haoserhis Uheontus*, care face din succesul dobândit în această lume un semn al faptului că mă număr printre cei aleşi.

Înzestrat cu un fluid electric negativ și unul pozitiv, spiritul meu pământesc trebuie să fie predominant încărcat cu pasiune și entuziasm pentru a alimenta creativitatea și inspirația pe lungimea de undă a unei armonii netrecătoare, prin unirea unui sentiment de pace interioară cu o faptă bună.

Leadership: Ai o aură atât de puternică încât să experimentezi acea senzație de deschidere și conectare profundă cu universul, asemănătoare cu ceea ce omul evoluat atribuie corpului astral?

S-a întâmplat recent în viața mea atunci când am ajutat un prieten în nevoie: mai mult decât ascultător am devenit un aliat valoros în gestionarea momentelor grele. Atent, am ascultat cu empatie, prin identificarea mea cu un cristal care stimulează abilităţile precum curajul, forţa şi determinarea. Simțind că am putut aduce puțină pace și alinare în sufletul său, am experimentat o profunzime a satisfacției și liniștii interioare, ca și când Dumnezeu însuși ar fi aprobat și binecuvântat această faptă de compasiune și ajutor.

Bineînțeles, ca să se producă o descărcare electrică pozitivă din zona cerească spre lumea pământeană, încât să devin conștient de prezența lui Dumnezeu în mine, să fiu împăcat cu toate consecinţele faptelor mele, să simt acea senzație de fericire pe care omul evoluat o atribuie corpului astral, a trebuit mai întâi să cred în calitatea de care se foloseşte un medium: de a comunica cu lumea spirituală și de a transmite mesaje și informații de la aceasta.

Leadership: Trebuie să experimentezi momente speciale de introspecție care să declanșeze în tine o senzație de apropiere cu divinitatea, printr-un fel de oglindire a celuilalt în tine?

Interesant este faptul că la început am vrut să ignor orice comunicare, orice tentativă de apropiere cu o persoană "neliniştită", proces care ar fi putut să îmi perturbe Status Quo-ul, starea actuală de echilibru, calm şi seninătate. Totuşi, în cadrul marelui curent cosmic, a trebuit să fiu marcat de o anumită experiență de viață care să declanșeze în mine o senzaţie de apropiere cu divinitatea.

Când asculţi un om "rătăcit", tu însuţi începi să rătăceşti prin gânduri care nu-ţi aparţin, dar care ajung în univers şi acolo își găsesc propria rezonanță, contribuind la energia și vibrația acestuia. La modul cel mai profund, dacă ai o aură puternică, gândurile ar putea să răspundă la indicaţia lui Dumnezeu prin apariţia auzului spiritual: *"privește-te pe tine însuți ca și cum ai privi o reflectare a celuilalt în tine."*

În cer, la fel şi pe pământ, natura omului şi nemurirea sufletului îl însoţesc pe acela care, asemenea unui geniu protector, continuă să ghideze și să influențeze evoluția spirituală și materială, asigurându-se că toată lumea progresează pe calea sa, o cale a eliberării de orice resentiment sau sentiment de vină.

Leadership: Poți să acționezi în mod altruist, manifestându-ți spiritul și reflectând noblețea sufletească a dublului tău în lumea subtilă a energiilor și conștiințelor aflate dincolo de planul fizic?

Alteori, să acționezi în mod altruist pentru a aduce iertare și reconciliere înseamnă să înțelegi puterea asemănării spirituale, resimțită într-o altă circumstanță sau context, unde conexiunea dintre două suflete se dezvăluie într-un mod cu totul nou și semnificativ. Un fel de elibeaăre de resentimente, să lași trecutul în urmă și să contribui la vindecarea relațiilor cu generozitate și compasiune. Exact ca în cazul marelui conducător Ben-Hur:

Ben-Hur, un evreu bogat acuzat pe nedrept, devine sclav în Imperiul Roman. Este salvat de Messala, fostul său prieten care l-a trimis în robie, un exil tragic, plin de suferinţe. Iniţial vrea răzbunare, dar apoi înțelege că iertarea este calea spre pace. Când se întâlnesc din nou, Ben-Hur îl iartă pe Messala, demonstrând nobleţea sufletului său. Această poveste simbolizează căutarea dezvoltării spirituale prin iertare și purificare a sufletului.

Calea eliberării de suferința altor oameni este să practici compasiunea și empatia, să acționezi în mod altruist ca formă de manifestare a spiritului, trăind prezența constantă a dublului tău ca o oglindă a propriei tale nobleți sufletești, ca o reflecție în lumea subtilă a energiilor și conștiințelor aflate dincolo de planul fizic, în care se interacționează forțe, entități și experiențe spirituale.

Leadership: Poţi să te regăseşti într-un contrast al experiențelor, unde tu ai purtat lumina celuilalt, iar el a purtat întunericul tău, într-un joc al destinului care a dezvăluit adâncimea conexiunii voastre spirituale?

În altă viață, tu ai fost el, și el a fost tu. În altă circumstanță tu ai purtat povara lui, iar el a purtat povara ta, într-un joc al destinului care a revelat adâncimea conexiunii voastre spirituale. În altă perspectivă, tu ai fost imaginea lui, și el a fost imaginea ta. Într-un contrast al experiențelor, tu ai purtat lumina lui, iar el a purtat întunericul tău, într-un sistem de credinţă care pune în valoarea legătura dintre două lumi.

În stare de spirit liber și rătăcind prin spațiul unui dialog divin, nevăzut, dar intuibil, vei vedea cum la un anumit moment de conştienţă a "dublurii" tale vei face eforturi de a atinge un scop înalt, un alt nivel de trăire spirituală, ca şi când ai atinge un crucifix când se face un jurământ: o uniune spirituală profundă și o legătură neclintită în căutarea adevărului și a înălțării. Practic, devii oglinda celui de lângă tine dacă conştientizezi profunzimea și conectarea dintre sufletele voastre, reflectând la asemănări și diferențe, iar în acest proces continuu învăţaţi să creşteţi și să evoluați împreună în cadrul aceleiaşi conexiuni spirituale.

De aceea, reflectarea divinităţii în tine se explică prin capacitatea de sincronizare a gândurilor şi emoţiilor tale cu fluxul divin al armoniei și al compasiunii, care îţi eliberează inima de poverile resentimentelor, permiţându-ţi să trăieşti în pace, într-o lumină a înţelegerii

binelui şi a răului care vă ghidează pe amândoi: tu care puteai să fii el, şi el care oricând poate fi tu.

Asta te conectează la divinitate și la esența ta spirituală. Ceea ce vezi la tine are ca pârghie de susținere potențialul de a trăi în armonie cu influenţele unor gânduri străine, dar totuși resimțite ca o parte a experienței tale spirituale?

Leadershipul, cu trimitere în planul astral în care se găseşte spiritul, se ghidează după următoarea regula: "ceea ce vezi la tine este ceea ce este oglindit în tine, o reflecție a conștiinței tale".

Legea pe care Dumnezeu a pus-o în viața mea se poate nuanţa astfel: *"Sentimentele pe care la porţi altuia te pot ajuta să consolidezi reflectarea divinității în tine."*

Altfel spus, ceea ce adăposteşte adâncul din tine se amplifică prin simțire, prin trăirea unui sentiment de conexiune cu divinitatea, fapt asociat cu reflectarea ta într-un spirit de înțelegere și compasiune, care permite să-ţi împărtășești lumina interioară cu ceilalți și să te conectezi cu esența divină a fiecărei ființe.

Source: https://neculaifantanaru.com/legea-pe-care-dumnezeu-a-pus-o-in-viata-mea.html

Legea Percepției Rafinate

On August 25, 2024

Ochiul antrenat poate detecta semnificații ascunse în detalii aparent nesemnificative.

Trecând prin cartierul Galala, am fost atras de o inscripție simplă, dar plină de înțeles, desenată pe una din extremitățile podului care străjuiește micul cartier: *„Podul Dragostei: Petronel și Evelina."*

Scrisul, gravat cu un marker negru, purta o poveste mai adâncă decât părea la prima vedere, o chemare tainică a nevăzutului, un soi de revelație cotidiană ascunsă în adâncul inimilor celor care treceau zilnic pe lângă această declarație. Căutarea sensului în viață se manifestă adesea prin gesturi creative sau neconvenționale.

Nu știu de ce cred asta, nu știu să explic rațional, pot doar să intuiesc o fărâmă din misterul ascuns. Căci acele cuvinte simple, mărunte, scrise cu un marker negru, păreau să poarte pe umeri povara unei povești mai vechi și mai adânci decât ar părea la prima vedere, sugerând acea eternitate a sentimentului din prelungirea unui destin împletit. Povestea se întinde ca o rețea subtilă, croită în inimile celor care trec pe lângă această mărturie de dragoste anonimă, devenind o punte nevăzută între cei ce iubesc și cei ce își păstrează tăcerea.

Leadership: Poţi să lași o amprentă a sufletului tău într-o reprezentare vizuală captivantă, încercând să păstrezi pentru eternitate ecoul sentimentelor tale într-o lume care trece rapid pe lângă tine?

M-am întrebat atunci, privind cu atenţie scrisul: poate o astfel de inscripție, instantaneul unui moment simplu și efemer, să dobândească măreția unei opere de artă capabile să sfideze timpul? Poate impactul fulgerător al unei revelații să se transforme într-un "Epedysasis Harrexhium", o chemare eternă a depășirii de sine? Poate cineva, în fața unei inscripții de acest fel, să simtă acel fior de nemurire pe care doar arta autentică o poate aduce în conștiința colectivă?

Şi oare atunci când ne gândim la impactul unei astfel de revelații, nu ne imaginăm că, la fel ca un tablou meticulos pictat de mâna unui maestru, fiecare detaliu devine un strop de eternitate?

Acolo, pe pod, în acea clipă fugace, am simțit pulsul unui adolescent care, prins în mrejele primei iubiri, încearcă să fure din curgerea timpului o fărâmă de eternitate. „Podul Dragostei" nu mai era doar o înșiruire de cuvinte gravate în trecere, ci devenea expresia discretă a unei aspirații universale: dorința de a păstra viu, chiar și într-un gest atât de simplu, ecoul unui sentiment. La fiecare privire aruncată acelei inscripții, tânărul își dorea ca lumea să își amintească de el și de iubirea sa pentru Evelina, un fir subțire de lumină între prezent și eternitate. „Podul Dragostei" nu este doar un titlu spontan, ci o chemare discretă spre imortalitate, *comme un pont entre le visible et l'invisible.*

Leadership: Cum influențează expresia ta artistică puntea dintre realitatea interioară și lumea exterioară, ținând cont de faptul că gesturile simple ascund adevăruri profunde?

Ochiul interior al creației poate discerne dimensiuni care transcend percepția obișnuită. Cu cât priveam mai mult la acea inscripție, cu atât mai limpede îmi devenea adevărul pe care încerca să-l comunice: o fărâmă de viață prinsă într-un moment trecător. Era ca și cum acele

cuvinte aveau puterea să cristalizeze întreaga experiență a unui tânăr în căutarea unui loc în lume, asemenea unui tablou de Kandinsky unde fiecare punct și linie capătă o semnificație cosmică. Sau, precum în fragmentul din romanul "Pendulul lui Foucault" scris de Umberto Eco:

"Creația e un proces de inspirație și expirație divină, ca o răsuflare neliniștită sau ca acțiunea unor foale. Încearcă să creezi și tu ceva din nimic. E un lucru care se face o singură dată în viață. Or Dumnezeu, ca să sufle lumea cum sufli într-un glob de sticlă, are nevoie să se contracte în el însuși, pentru a căpăta suflu, și apoi emite lungul șuier luminos al celor zece sefiroți. Pentru asta e necesar ca luminile sefiroților să fie strânse în niște recipiente capabile să reziste strălucirii lor."

Leadership: Pot sentimentele tale intense să motiveze acțiuni neobișnuite, în timp ce vederea interioară oferă „insights" profunde asupra naturii umane și a universului?

Cu fiecare zi care trece, cu fiecare privire aruncată asupra acelei inscripții îmi dau seama de un lucru. Băiatul a căutat să transmită o bucățică din sufletul său, sperând ca universul să își amintească de el și de iubirea sa pentru Evelina. Sau poate ca în tăcerea simbolurilor se ascund strigătele unor inimi rănite de trecerea timpului. Oricare ar fi adevărul, este esențial să înțelegem că acest act aparent simplu este de fapt o manifestare a revelației misterului intangibil.

Inscripția lăsată de băiat pentru Evelina devine astfel o creație asemănătoare unui suflu divin, o încercare de a prinde eternitatea într-un moment efemer. Așa cum Dumnezeu își concentrează toată energia în cele zece sefiroți, acea gravură simplă, cuvinte mărunte, poartă în ele greutatea unei întregi lumi interioare, o lumină intensă și fragilă. Asemenea foalelor divine din „Pendulul lui Foucault", băiatul a adunat în el însuși forța de a-și exprima iubirea și, într-o explozie de inspirație, a lăsat această amprentă, sperând să reziste trecerii timpului.

Un sentiment, chiar și prins între câteva linii, poate deveni o punte între trecător și veșnic, între artist și privitor. Nu-i aşa?

Dumnezeu a suflat, și lumina s-a făcut. Poate că acest "Pod al Dragostei" va fi doar un desen trecător pentru unii, dar pentru cei capabili să vadă dincolo de aparențe, el va reprezenta o fereastră spre o lume plină de speranțe, visuri și dorințe nedeslușite. Și tu, cititorule, ce punți invizibile construiești între realitatea ta și infinitul posibilităților?

Leadershipul derivă din dorința de a transforma efemerul într-o creație durabilă, înrădăcinată în spiritualitate și motivație profundă.

Legea Percepției Rafinate se referă la capacitatea de a descifra semnificațiile subtile din jurul nostru, oferind fiecărui detaliu un sens adânc, ce depășește interpretarea obișnuită a realității. Deci, pentru ca percepția să devină un instrument de înțelegere profundă, trebuie să fim dispuși să ne deschidem mintea și inima către adevărurile ascunse în detalii aparent nesemnificative.

Cu cât contemplu mai adânc acele cuvinte, cu atât adevărul pe care încearcă să-l transmită devine mai clar: un moment suspendat între uitare și dorința arzătoare de a rămâne viu în amintire. Inscripția aceea, desenată cu neglijență dar cu pasiune, era ca o bucată din sufletul unui tânăr care încerca să strige lumii despre focul care-i ardea inima.

Source: https://neculaifantanaru.com/legea-perceptiei-rafinate.html

Legea personalităţii unice

On Noiembrie 26, 2012

Trasează coordonatele propriei tale identităţi, fără să te substitui altei personalităţi.

Mă găseam în faţa unor adevăruri pe care nu le bănuia nimeni, hrănindu-mi spiritul, aşteptările, cu impresia falsă creată de un mănunchi de gânduri nerevelate. Simple inovaţii, unităţi bazate pe un centru unic al profunzimii de a vedea, de a căuta şi de a găsi ceea ce nu este spus în cuvinte sau ce nu poate fi explicat raţional, ce ţinea de o altă realitate.

O uşă lăuntrică, ferecată cu mai multe zăvoare mari, mă despărţea de un alt spaţiu, de un alt om, de un alt fel de a fi, de un alt scop. De parcă aş fi satisfăcut în mod consecvent cerinţele unei noi conştiinţe, premisa unei noi deveniri, construită dintr-un strat dur de cunoaştere, ca un aşezământ ştiinţific şi cultural care funcţionează sub autoritatea unui consiliu suprem.

Cuvintele lui Alexandre Dumas îmi reveneau în minte, lin şi calculat, stârnind o îndoială însoţită de un tremur lăuntric resimţit atât de puternic încât încordarea delicată a energiilor mele creatoare, uneori dureroasă, persista minute în şir:

"Cercetează trecutul, cercetează prezentul, încearcă să ghiceşti viitorul şi vezi dacă nu cumva eşti o unealtă ", o unealtă a unei forţe create de un Alter-Ego, doar din nişte frânturi de imagini şi gânduri care o iau razna. Ai grijă să nu te îndepărtezi de tine însuţi, ai grijă să nu te pierzi în personalitatea altcuiva.

Dar cutia de viteze a conştiinţei, care avea rolul de amplificare a realităţii, părea desprinsă din peisaj.

Leadership: Acorzi o valoare de unicat situării tale în contextul unui Alter-Ego cuprins între ceea ce te izolează şi ceea ce te apropie de resorturile tale secrete de motivaţie?

Mă transformam tot mai mult într-un magician, dar într-un Wilhelm Storitz cu o sabie tăioasă care putea pătrunde în orice corp material, la fel de uşor ca şi în orice inimă. Prin fiecare picătură de sânge, prin fiecare ţesut, prin fiecare celulă, o forţă invizibilă se impunea tot mai mult, declanşând întrebări ce aşteptau răspuns. *Un dernier spasme de la défaite.* O rană profundă care se putea vindeca numai în mare taină.

Motivaţia mea secretă, dintr-un şir lung de căutări fără răspuns, era aceea de a mă cunoaşte prin studiul unei lumi diferite, prin abordarea unei tematici noi în domeniul psihologiei, prin asimilarea unei identităţi mai complexe şi mai ambigue, una în care întunericului i se acordă legitimitate în ordinea existenţei în loc de a fi negat în favoarea unei perfecţiuni împovărătoare.

O nouă personalitate, un altfel de a fi, un Wilhelm Storitz posedând toată complexitatea pasiunilor, sentimentelor şi credinţelor umane. Un personaj încărcat de mister şi deţinător al unor secrete demult îngropate - secretele unei stări misterioase, invizibile, dar sufocante ca un cordon bine strâns în jurul unei draperii.

Un val de sânge ţâşnea rece şi tăios, în timp ce un altul cald şi preţios se retrăgea din senin ca apa oceanului, lăsând în urma lui o plajă umedă. Un simţ acut al realităţii, orgoliul măsurat al metamorfozei caracterului meu.

Aceeași șoaptă, aprigă şi clocotitoare ca un strop de whisky în deșert, împinsă spre înapoi: "Cercetează ! Cercetează ! Cercetează ! ". Asemenea unui corp invizibil care începe să-şi recapete forma materială, apărând în supremele convulsii ale devenirii. În plăceri cumva categorice, făcându-şi loc în fiecare nerv din corpul meu. O nouă realitate. Ultima limită în întâmpinarea adversarului meu nevăzut: eu însumi.

Leadership: Te conectezi la cele două borne ale personalităţii tale pentru a-ţi induce o orientare spre Bine sau spre Rău?

Există un singur lucru mai dificil decât a te schimba, iar acesta este pariul făcut cu tine - de a nu te schimba.

O reorientare, posibilitatea unei renaşteri, o revigorare a calităţilor tale cele mai benefice şi mai importante, printr-un imbold al voinţei, dezvoltarea unei energii creatoare printr-o reînnoire a "Omului" din tine, toate acestea sunt doar nişte filamente care măsoară, pe un singur fir, acea bobină cu magneţi care dacă nu e întreruptă poate să dea un impuls mai mare leadershipului.

Dar o sursă simplă, cum este o baterie, are două borne, una pozitivă, iar cealaltă negativă, între ele existând o diferenţă de potenţial. Nu poţi fi şi relaxat şi încordat în acelaşi timp, nu poţi merge înainte cu încăpăţânare şi hotărâre, repetând mereu aceeaşi greşeală, sperând să obţii întotdeauna un alt rezultat – pozitiv.

Înainte de a ajunge la destinaţie, înainte de a îmbrăţişa leadershipul, trebuie să conectezi cele două borne ale personalităţii tale, " *a te face nevăzut* " şi " *a te afişa în lumina realităţii* " prin intermediul unui circuit mai cuprinzător şi mai deschis. Astfel încât să ia naştere un curent nou, bazat pe o configuraţie mai îndrăzneaţă, mai progresivă, de genul: " *Sunt ceea ce trebuia să fiu* ", sau " *Voi face ceea ce trebuia să fac* ", de la punctul cu potenţial mai scăzut, spre cel cu potenţial mai ridicat.

Când eşti nevăzut, orientarea ta se modifică spre rău, fiindcă aduni în tine adevăruri aflate dintr-o experienţă adversă care respinge incluziunea şi condiţia socială, bulversând întreaga ta structura psihică. Începi să vădeşti o atitudine intransigentă similară omului care se raportează la Dumnezeu, menţinându-şi adevărata identitate într-un context de securitate şi de alertă sau într-unul de ameninţare şi de intimidare.

Leadershipul, de la primul până la ultimul impuls de a se ridica la înălţime, are nevoie de un potenţial mare care să poată produce o schimbare. În primul rând este necesară străpungerea acelui izolator care împiedică capacitatea ta de a fi ceea ce trebuie să fii. O evadare din realitatea care nu convine, ostilă, dăunătoare, sau care nu te împlineşte suficient.

Leadership: Îţi depistezi sindromul "Wilhelm Storitz" numai atunci când conţinutul tău de valoare se termină sub asteptarile pe care le justifică neputinţa de a fi un reflex al măreţiei?

După ce îţi creezi o lume fabuloasă prin meritul de a te transforma în altcineva datorită puterii a te face nevăzut, dincolo de aspectele care ar putea fi ameliorate la nivelul construcţiei unui personaj măreţ, va trebui să-ţi pledezi convingerile în faţa lăcomiei, aroganţei, lipsei de respect, persecuţiei şi ostilităţii.

Bariera în calea transferului de energie creatoare care îţi poate pune în valoare incontestabil calităţile de lider, este dată de îndepărtarea de tine însuţi. Un fenomen des întâlnit care se produce în cazul descărcărilor de energie pozitivă, şi încărcarea cu energie negativă. Ai grijă

să nu te pierzi în personalitatea altcuiva !

Cercetează ! Cercetează ! Cercetează ! Cercetează trecutul, cercetează prezentul, încearcă să ghiceşti viitorul şi vezi dacă nu cumva eşti creaţia unui Alter-Ego. Observă-te bine, şi vezi dacă nu cumva încep să apară unele note discordante între " *cel ce eşti* " şi " *cel ce nu trebuie să fii* ".

Un adversar nevăzut, tu însuţi schimbat la 180 de grade. Un Wilhelm Storitz care, posedând toată complexitatea pasiunilor, sentimentelor şi credinţelor umane, îţi poate acapara întregul conştient, transformându-te în persoana în care nu ai vrut să fii niciodată, în personalitatea care nu face cinste leadershipului de calitate.

Te găseşti în faţa unor adevăruri contradictorii firii tale adevărate? Prin acţiunile, prin sistemul tău de valori, prin gândurile pe care le aduni te transformi într-o altă personalitate - creată de un Alter-Ego? Îmbraci mantia unei personalităţi care marchează negativ leadershipul? Poţi să treci de acea ultimă limită, în întâmpinarea adversarului tău nevăzut: tu însuţi?

Leadership: Ce faci când te trezeşti blocat în lift, fără să ştii când şi cum vei ieşi de acolo?

A să te substitui altei personalităţi este ca şi cum te-ai trezi blocat în lift, fără să ştii când şi cum vei ieşi de acolo. Nu poţi decât să aştepţi sosirea vreunul ajutor, sau poţi suferi o reacţie fatală.

Sau poţi să iniţiezi propria ta salvare, dând la o parte perdeaua vulnerabilităţii şi distribuindu-te singur într-un rol de super-erou, în care trebuie să dai totul din tine. Un rol în care puterea de a fi tu însuţi, descoperirea caracteristicilor complete şi asumarea a tot ceea ce faci constituie atuul cel mai important pentru a te elibera de sub influenţa unui Alter-Ego, anihilând astfel simptomele sindromului " *Wilhelm Storitz* ".

Legea personalităţii unice evidenţiază incertitudinea pe care o resimţi atunci când eşti pe punctual de a te transforma în altcineva. În leadership nu trebuie să-ţi schimbi personalitatea, ci trebuie să o modelezi, să o cizelezi pentru a fi cât mai aproape de un ideal ale cărui coordonate sunt unanim acceptate.

Totodată evidenţiază sentimentul de vinovăţie faţă de tine însuţi, faţă de slăbiciunea ta – aceea că nu mai eşti cine trebuie să fii, că înţelegi lucrurile altfel decât stau în realitate, că priveşti totul cu mai puţină luciditate. Dar toată această presă nouă, înlocuind-o pe cea veche, tot acest amalgam de energii şi oscilaţii îndreptate în altă direcţie, se desfăşoară într-un cadru individual. Totul depinde de tine, să echipezi acest cadru cu un fel de "a fi" mai rezistent, care nu cedează la influenţe şi presiuni străine de leadershipul de calitate.

Trasează coordonatele propriei tale identităţi, fără să te substitui altei personalităţi.

*** Notă:** *Wilhelm Storitz* - un personaj din opera lui Jules Verne care a descoperit secretul invizibilităţii;

Source: https://neculaifantanaru.com/legea-personalitatii-unice.html

Legea revelatoare a magicianului (II)

On Noiembrie 14, 2012

Modul cum îţi modelezi percepţiile privind realitatea obiectivă, determină modul în care abordezi leadershipul.

Ceea ce mă frământa mai mult decât orice era misterul. Misterul oricărei necunoscute, oricărei creaţii, oricărei existenţe, oricărei fiinţe umane. Forţa chemării înflăcărate, cu adevărat periculoasă prin însăşi efectul pe care-l producea, ce se opunea oricărei idei inoculate de alţii. Voiam să străpung misterul cunoaşterii şi să-l accept netăgăduit, indiferent de cost.

Ca un om curajos ce se aruncă în mare pe timp de furtună dintr-un exces de adrenalină, mă afundam în cercetări asupra existenţei şi însuşirilor ce defineau misterul. Prin cele mai întunecate cărări ale necunoscutului rătăceam numai ca să-mi liniştesc sufletul, dorinţa cea mai râvnită. Răspunsul la căutările mele, înlănţuindu-mă cu aripile sale largi în jurul unei realităţi contrafăcute în mod artificial, nu cumva făcea parte din acele stări pe care era mai bine să le trec sub tăcere?

Cât eram de orb ! Parcă-mi luase cineva minţile. O reacţie tot mai violentă împotriva vechilor tipare şi prejudecăţi. Făceam oare bine să continui să propag pur şi simplu idei neverificate de alţii, să las pornit non stop acceleratorul inspiraţional în căutare de noi provocări? Căci era o orbire ce nu vine de la aparatul optic, ci cealaltă, mai cumplită, care pune întrebări, caută răspunsuri, care face ca creierul să absoarbă inconştient toate informaţiile aşa cum marea ia cu sine micile mormane de nisip.

Nimic nu mai rămânea în urmă decât un mare gol, ştiinţa care nu-şi găsea raţiunea de a fi. Orbirea, rătăcirea, întunecarea minţii pe fondul acumulării cunoştinţelor şi elucidării misterelor. Astfel se ţesea fără încetare, fără să ştiu, propria mea identitate. Una care reflecta o imagine ce nu mai era în concordanţă cu realitatea pe care o ştiam, ci cu bogăţia misterului inefabil, al revelaţiei. Al unei confruntări destul de brutale cu ceva, de care nu mă puteam dezobişnui.

Leadership: Poţi să îţi definitivezi într-o notă de maxim efect imaginea unei personalităţi predestinate spre enigmă, astfel încât să lărgeşti semnificaţia conceptului din care îţi dezvolţi opera artistică?

Magicianul trăia un destin la fel de încurcat ca şi cel al marelui alchimist Bötger care, străduindu-se să fabrice aur, descoperi cu acest prilej porţelanul – de o mie de ori mai important. Şi la unul şi la celălalt, ideea de bază nu făcea decât să transmită un puternic imbold interior, o stăruinţă care excludea orice fel de compromis.

Era o esenţă în el care se schimba mai rar decât se crede. Un adevăr care ascundea un mister, un pretext, un joc încâlcit, o înlănţuire de revelaţii, în ritmul unor palpitaţii intense. Purtând în ele impulsul descoperirilor extraordinare care l-au condus spre o teorie, un simbol, o "piatră de hotar" cu largi semnificaţii.

Şi astfel, magicianul şi-a conturat în stilul lui personal vestitul "As" al magiei, mult controversatul " *Hocus-Pocus* ".

Leadership: Eşti în stare să creezi o experienţă vizuală memorabilă, făcând apel la raţiunea de a oferi o alternativă mai avantajoasă de a reprezenta misterul unei noi descoperiri?

Înainte de a încerca să-ţi faci o idee despre un magician, încearcă să-ţi faci o evaluare corectă a propriei tale persoane din perspectiva unui descoperitor de comori care îşi prezintă reuşitele sub forma unor enigme. Practic le dovedeşti că eşti în stare să provoci apariţia obiectului sau a faptului desemnat, dar în acelaşi timp trebuie să dai o definiţie acestui miracol. Nu poţi să faci o descoperire fără să o acoperi cu voalul gros al puterii tale creatoare.

Spectacolul de magie trebuie să fie un film despre tine însuţi, realizat în cea mai mare parte din însuşirile individuale ale celor mai importante elemente din structura ta, care să te surprindă cu adevărat. Un film care să dea identitate şi sens existenţei tale, cu acea temă dinamică şi valoroasă, cu acele secvenţe, repetiţii, efecte, sincronizate după tonul întrebării " *Who I am* ".

A înţelege leadershipul, trainicul firmament de care sunt suspendate ca nişte lămpi calităţile şi defectele tale, înseamnă să străpungi misterul unei cunoaşteri care construieşte realul şi să-l accepţi netăgăduit indiferent de cost. Înseamnă, uneori, să rătăceşti ca un pribeag prin cele mai întunecate cărări ale necunoscutului în căutarea acelei "bijuterii magice", cu ajutorul căreia să-ţi eliberezi resursele şi să-ţi reinventezi menirea de "a fi".

Leadership: Poţi realiza acel "Hocus-Pocus" care să scoată din umbră esenţa personalităţii tale, fără să te simţi prins în vraja unei minuni care te ia pur şi simplu în stăpânire?

Celebra actriţă, Oana Pellea, a pus punctul pe I în ceea ce priveşte evoluţia ei afirmând: "Nu cunosc voluptate mai mare decât acest proces de căutare de sine, de încercare de a mă cunoaşte, de depăşire de sine."

Şi tu, ca potenţial lider, ca om de succes, te afli într-un permanent proces de căutare de sine. Ca un joc amuzant, parcă lipsit de reguli, în care ai sau n-ai noroc, şi în care trebuie să te surprinzi pe tine însuţi. Obligat fiind să-l joci până la capăt.

Căutările tale, acest du-te-vino care te învie, te reînnoieşte, te ridică până acolo unde greu să ajungi, dar care la fel de bine încearcă să te deruteze şi chiar să te epuizeze psihic, stau la baza dezvoltării tale personale şi a leadershipului tău.

Aşa cum cititorul înrăit acceptă textul ca un joc unde el se întâlneşte cu sine, în care se identifică pe timpul lecturii cu anumite personaje, tot astfel omul care persistă în căutarea cunoaşterii de sine, ajunge în cele din urmă să-şi accepte cu mai multă uşurinţă personajul din povestea vieţii sale.

Acea esenţă din el, care se schimbă mai rar decât se crede, în sfârşit se solidifică şi se materializează într-un alt fel de a fi. Irigându-şi parcă întreaga lume cu un fluid misterios care-i pătrunde în tot trupul, în circuitul închis, restabilindu-i astfel armonia tulburată de percepţiile eronate ale realităţii.

Magia este produsul unei realităţi camuflată de estetica seducătoare a unei minuni de nepătruns.

Legea revelatoare a magicianului se referă la modalitatea de a înfăptui un miracol al cărui descoperire depinde de esenţa a ceea ce înseamnă să trăieşti o viaţă a pasiunii şi a autenticităţii.

Îţi faci periodic o evaluare corectă a propriei tale persoane? Îţi poţi materializa esenţa

personalităţii într-un alt fel de a fi? Ascunde personalitatea ta un adevăr, un mister, un pretext de a nu aplica o schimbare majoră? Poţi realiza acel "Hocus-Pocus" care să scoată din umbră esenţa personalităţii tale?

Modul cum îţi modelezi percepţiile privind realitatea obiectivă, determină modul în care abordezi leadershipul.

Source: https://neculaifantanaru.com/legea-revelatoare-a-magicianului-II.html

Legea revelatoare a magicianului (III)

On Noiembrie 15, 2012

Învaţă să-ţi împărtăşeşti tainele pe placul celorlalţi oameni, asociind în mod direct rezultatele muncii tale cu atitudinea plină de grijă şi recunoştinţă faţă de valoarea vieţii.

Aveam un gând măreţ în viaţa mea, sau mai bine spus, gândul mă avea pe mine. Mă stăpânea în întregime cu puterea unei forţe necunoscute, discret exprimată, care avea să se menţină pe tot parcursul evoluţiei mele. O idee, un clişeu căreia mi-am închinat toată viaţa, timpul, frământările, întrebările, toate suişurile şi coborâşurile, toate acele momente revelatoare care mă aruncau parcă în altă dimensiune în care timpul şi spaţiul căpătau altă valoare.

Iar acest gând, cu toate adaosurile lui, cu toate acele pepite de conştiinţă care îl precedau, îmi oferise ocazia de a cerceta suprafaţa interioară a unui munte fără a-l escalada, o experienţă despre care nu ştiam cât de dificilă este. Tendinţa către originalitate cu orice preţ, dorinţa de a mă "stiliza" dincolo de limitele umane, ale imaginabilului, mă conduceau spre un univers secret.

Să caut, să pătrund ca un cercetător neînduplecat misterul acelui *Perpetuum Mobile* , al forţei ce pune în mişcare întregul potenţial uman, acea flacără ce se poate menţine constant aprinsă şi vie. Să împing limitele leadershipului undeva dincolo de limita inimaginabilului, dar fără să distrug principiile sănătoase pe care s-a constituit "Omul" din mine. Să continui să strecor diverse aspecte şi constatări într-un spectacol în care legile firii devin greu de ascuns, şi să plămădesc nişte mici asigurări împotriva oricăror dezacorduri care ar putea decurge din el.

Magia, marele eveniment sufletesc, adâncă chemare spre apropierea de centrul revelaţiilor de dincolo de purul act artistic, la rândul său extrem de captivant, era o creştere a nevoii de a mă exprima prin puterea actului de creaţie cu scopul de a influenţa realitatea propriei mele iluzii a vieţii.

Leadership: Motivaţia ta de obţine o imagine autentică apare ca o dimensiune diferită de trăire a vieţii, sau ca o dimensiune a felului de-a fi în virtutea căreia posezi trăsături singulare?

Când faci cunoştinţă cu o ştiinţă care ia forma capacităţii de a transforma ceva în altceva, împotriva legilor cunoscute şi acceptate unanim de restul lumii, îţi formezi o impresie mai amplă despre schimbarea produsă conform propriei voinţe. O dată formată, această impresie nu se poate schimba uşor.

Însă voinţa nu este o dovadă a înzestrării tale cu competenţele necesare pentru a participa mai activ în sferele vieţii sociale sau în sferele înalte ale conducerii. Aşadar, magia nu este neapărat o garanţie a succesului, dar cu siguranţă poate deveni o parte integrantă a vieţii, a propriei tale opere, a propriei tale gândiri.

În cadrul efortului de a explora învăţămintele unei experienţe de neuitat, care conţin perspective şi revelaţii susţinute de o gândire alternativă, oamenii încearcă să se bucurie de valoarea pe care o magicianul o creează şi o lasă în urma lui. De aceea, cred că este important - atât pentru propria lor realizare, cât şi pentru starea lor de bine, ca ei să-şi cultive o imagine a "omului perfect" care nu-şi ascunde frica de respingere, ci îşi alimentează poziţia de excepţionalitate cu noi detalii picante şi cu noi dorinţe de a trăi, ca pe o biruinţă asupra vieţii şi asupra propriilor sale limite.

Imaginea ta în lume este reflectată de modul cum îţi trăieşti viaţa conform mecanismelor aşa-ziselor taine ale magiei şi a diferitelor ei manifestări de forţă care probează originalitatea şi inspiraţia.

Magia şi imaginea lăsată în urmă, elaborate de o listă lungă de încercări de a prezenta faptele dintr-o realitate superioară, ţin de interiorul pe care îl dezvăluie magicianul prin intermediul exteriorului care poate fi controlat prin puterea de a da viaţă unei game complexe de stări şi sentimente.

Dar, în egală măsură, o atitudine adecvată, esenţială pentru dezvăluirea interiorului, ţine de frumuseţea cu care sunt redate sentimentele cele mai sincere. Cu toate acestea, cel mai adesea, imaginea magicianului se întemeiază doar pe trăsăturile ascunse ale personalităţii lui. Iată de ce am hotărât să abordez în toate scrierile mele ambele dimensiuni ale omului: o dimensiune a persoanei în virtutea căreia el posedă trăsături singulare şi o dimensiune a conştiinţei mult mai profundă decât gândirea.

Una din marile taine ale magiei are ca opţiune de bifare "Contestarea Autorităţii". Celebrul vrăjitor Oberon Zell-Ravenheart specifică următoarea atenţionare în grimoarul său:

"Ca ucenic trebuie să te întrebi permanent "de ce" se realizează ceva şi "de ce" acest lucru este făcut într-un anumit mod. A pricepe "de ce" conduce la o mai bună înţelegere a cauzelor. De fapt, ceea ce te va proteja împotriva artificialităţii create de marii iluzionişti este capacitatea de a întreba de ce ţi se cere, de ce se aşteaptă de la tine un anumit lucru. Trebuie să poţi întotdeauna să spui "NU" când cineva îţi dă o sarcină despre care ştii că este contrară interesului tău. Capacitatea de a pune întrebări te va proteja de cei care vor dori să te manipuleze."

Leadershipul este imaginea pe care trebuie s-o obţii de la tine în contextul unui grad înalt de asigurare a năzuinţei de "unitate în diversitate", fără să cazi în capcana de a-ţi forţa limitele spre finalizarea unei viziuni noi asupra realităţii.

Legea revelatoare a magicianului stă atât sub semnul cunoaşterii, dar mai ales sub semnul puterii şi libertăţii interioare, a valorilor şi a trăirilor la care se raportează întregul lui parcurs profesional.

Un magician ştie că leadershipul se învaţă din modul cum îşi împărtăşeşte tainele pe înţelesurile celorlalţi, asociind în mod direct rezultatele muncii sale cu atitudinea plină de grijă şi recunoştinţă faţă de valoarea vieţii.

Source: https://neculaifantanaru.com/legea-revelatoare-a-magicianului-III.html

Legea revelatoare a magicianului (I)

On Noiembrie 04, 2012

Împinge leadershipul dincolo de limita "inimaginabilului", fără să distrugi principiile sănătoase pe care s-a constituit "Omul" din tine.

Nimeni nu-i cunoştea adevărata identitate şi adevăratele intenţii. Magicianul era genul de om care ar merge destul de departe pentru a-şi proteja secretele. Practicile sale – un mozaic de subtilităţi şi profunzimi.

În creierul său era un fel de du-te vino întunecat, o pauză între trecut, prezent şi viitor. Amintiri nefireşti, viziuni stranii, imagini fugitive, interpretări din care unele mai realiste, altele mai fanteziste, porunci lăuntrice, prototipuri ale unor noi începuturi sau sfârşituri. Tot felul de schimbări care reflectau sau redirecţionau "întregul" omului. Roluri, măşti care compuneau mereu o altă prezenţă, apariţii ciudate ale unor personaje, fiecare din ele având şi antipodul său.

Toate pluteau amestecându-se şi încrucişându-se anapoda, pierzându-şi formele, crescând apoi peste măsură, apoi pierind dintr-o dată ca nişte gânduri răsfirate în obscurul îndepărtat.

Deodată, în mijlocul scenei magicianul făcu nişte semne ciudate, ca şi cum ar fi transmis nişte mesaje tainice. Spectatorii îl priveau cu o curiozitate nemărginită. El percepuse reacţia lor cu mult înainte să-şi facă numărul de magie.

Căci vedea în adâncul psihicului uman, până în ultimele ramificaţii ale simţirii lor, acolo unde se urzeau toate dorinţele şi aşteptările lor. Putea pătrunde în adâncul gândirii oamenilor, până la asimilarea percepţiilor şi trăirilor lor, cu aceeaşi viteză cu care sângele străbate venele în drumul lui spre inimă. Totul pe scenă se derula după voinţa sa.

Lumea spectatorilor era situată dedesubtul lumii lui. Ca şi cum el ar fi creat-o. One is the magic number that will do the trick.

Eşti dator leadershipului cu o "iluzie" care să modifice structura raţională şi emoţională a celorlalţi oameni, prin asociaţie cu rolul unui artist care se uimeşte pe sine cât de bine îşi joacă rolul?

Deseori numai conducătorii cei mai experimentaţi pot avea acces la resursele vitale care pun în funcţiune sistemul motivaţional, psihic şi emoţional al "Omului". Intervenţiile în acest sistem complicat de convingeri, în acest tot unitar de emoţii, valori şi principii, necesită de regulă o "anestezie locală" în zona sensibilă, care ticăie. Sau chiar o reasamblare completă a componentelor care-l fac să funcţioneze, cu mari riscuri bineînţeles.

Leadershipul este acel număr de magie care poate transforma raţionamentul şi trăirile oamenilor într-o nouă măsură a continuităţii unei limite de creaţie pe care puţini o pot depăşi. Creaţia vizează restaurarea imaginii unei lumi fabuloase, la limita dintre vis şi realitate, care confirmă apoi apariţia ta într-un rol principal la hotarul dintre viaţă şi moarte. Dacă vrei să fii un număr de creaţie pe care toată lumea să-l aplaude, raportat la ceva ispititor şi fascinant, trebuie să contribui la organizarea evadării tale dintr-un spaţiu paralel imaginar, dar în acelaşi timp foarte apropiat de perspectiva realităţii.

Importantă este întreţinerea unui foc secret, a unei făclii vii. Găsirea unui combustibil care s-o alimenteze, printr-un mozaic de subtilităţi şi profunzimi care să-i facă părtaşi pe oameni la spectacolul ce introduce conceptul *"all-in-one-show"* , unindu-le devotamentul în jurul unei atitudini substanţiale faţă de realitatea prezentă.

Leadership: Eşti prizonier al unei lumi pe care cu greu o poţi percepe, prin faptul că accepţi să te manifeşti într-un mod care nu-ţi este propriu, dar care te face să te simţi superior?

O parte foarte importantă a procesului de auto-evaluare a leadershipului este studiul "Omului" din tine. Să păşeşti în marea lume, în marele necunoscut al întregului tău Eu, care te poate inspira în crearea unei alternative autentice de sporire a influenţei, este precum uşa liftului care se deschide numai pentru câtva timp, apoi se închide fără să mai poată intra cineva.

Un fel de forţă de atracţie dintre polii contrastanţi ai propriei personalităţi care îţi susţin sau, dimpotrivă, îţi restricţionează dezvoltarea. O trecere de la *" a fi "* la *" a nu fi "*, care te ţine captiv în propria închisoare a minţii, transformându-te într-un rob al propriilor tale percepţii, idei, clişee cărora ţi-ai închinat toată viaţa, timpul.

Dacă vrei să-ţi ridici leadershipul la rang de "magie", dacă vrei să-l manevrezi foarte bine, atunci trebuie să înveţi să te descurci: să prinzi liftul la momentul potrivit şi să apeşi pe butonul care comandă urcarea spre etajul cel mai de sus, dar fără să te opreşti între etaje. Acest buton trebuie să aibă o siguranţă aparte, şi să nu provoace o blocare. Nimic nu trebuie să te menţină prizonier în spaţiul dintre real şi imaginar, dintre limite şi om, unde leadershipul nu se poate manifesta liber.

Leadership: Poţi să faci din splendoarea ta o sursă puternică de magie care comunică celorlalţi luciditatea de a nu deveni robul ei?

Splendoarea este motivul care te face să-ţi câştigi încrederea în tine, în încercarea de a contribui cu succes la finalizarea unui pariu cu tine însuţi: acela că eşti capabil să adopţi poziţia unui cuceritor şi să rămâi aşa timp îndelungat. Splendoarea nu poate fi atinsă printr-un simplu joc de-a v-aţi ascunselea dus până la extrem, nu poate fi pusă doar pe seama unei imaginaţii bogate, dar poate fi indusă prin multitudinea acordurilor ce îmbracă o poveste, prin multitudinea scenelor care alcătuiesc şi revoluţionează ideea de metamorfoză.

Magia trebuie să fie o mărturie a splendorii tale, o revelaţie a unui sentiment profund şi până atunci nebănuit, o revelaţie a unui beneficiu surpriză la finalul unei aventuri de neratat, dar în acelaşi timp trebuie să fie o apropiere de un adevăr dezvăluit progresiv care se numeşte: "Eu sunt o parte din voi ! "

Poţi cerceta suprafaţa interioară a unui munte fără a-l escalada? Cauţi să împingi leadershipul undeva dincolo de limita inimaginabilului? Din ce plămădeşti micile asigurări împotriva oricăror dezacorduri care ar putea decurge din relaţia Om-Lider? Te pierzi în propria ta închisoare? Te rătăceşti într-un spaţiu în care realitatea se îndepărtează treptat de ştiinţa conducerii? Încerci să creezi din leadership o lume care să se situeze dedesubtul lumii tale?

A fi un magician excepţional înseamnă să-ţi închini întreaga viaţă unei idei care sfidează limitele înţelegerii unanim acceptate, situându-ţi întreaga cunoaştere într-un cadru unic care îți dă ocazia să savurezi mai pe îndelete şi cu intensitate stupefacţia spectatorilor care nu ştiu ce să mai creadă.

Concluzie: Un lider este un model, care la rândul său generează modele. Pentru a avea o mare putere de influenţă asupra celorlalţi oameni trebuie în primul rând să fii recunoscut ca model demn de urmat. Trebuie să posezi acea capacitate de a nu te abate de la principiile sănătoase pozitive, pe care s-a constituit Eu-l tău, dar şi acea iscusinţă de a prevedea reacţiile oamenilor la acţiunile întreprinse de tine.

Nu, nu este magie şi nici iluzionism, este o muncă asiduă, permanentă, în primul rând cu tine însuţi.

Source: https://neculaifantanaru.com/legea-revelatoare-a-magicianului.html

Legea serviciului reciproc

On August 26, 2010

Ca să-ţi dezvolţi un Brand de mare impact trebuie să-i ajuţi pe oameni să-şi valorifice potenţialul prin identificarea unui numitor comun.

Aşa cum am menţionat şi în articolul precedent, *Principiul dezvoltării accelerate* , instrumentul Google Translate este la ora actuală cel mai bun şi mai cunoscut instrument de traducere. Acest instrument, care s-a îmbunătăţit vizibil în ultimii ani, se bazează în principal pe deschidere şi apropierea dintre oameni.

Google şi-a regândit orientarea către client, furnizând servicii mai bune decât ceilalţi competitori (yahoo, bing, msn, etc) şi continuă să inoveze. Strategia dezvoltată de Google s-a orientat într-o direcţie care satisface interesele generale ale oamenilor. Oferindu-le acest instrument gratuit de traducere, care s-a dezvoltat puternic în ultimii ani, cei de la Google s-au asigurat că afacerea lor nu va înregistra niciun declin. De aceea Google se detaşează cu mult de ceilalţi competitori în ceea ce priveşte performanţa, deoarece vine în întâmpinarea nevoilor oamenilor, sporindu-le eficienţa şi productivitatea cu instrumente şi servicii care mereu se îmbunătăţesc.

Leadership: Ceea ce transmite exact valorile din spatele brandului tău şi identitatea lui vizuală este povestea unei experienţe cu neputinţă de uitat sau de reprimat?

Durabilitatea succesului corporaţiei Google depinde de capacitatea ei de a oferi servicii unice. Şi, fără umbră de îndoială, unul dintre pilonii de bază ai afacerii sale a devenit în ultima perioadă instrumentul de traducere gratuită, Google Translate. Cu ajutorul acestui instrument, Google se aşteaptă ca nevoile elementare ale celor care navighează pe internet să fie asigurate – respectiv traducerea online a site-urilor şi articolelor de pe web din orice limbă în cel mai scurt timp.

În ceea ce priveşte instrumentul Google Translate, strategia adoptată de Google a fost să implice utilizatorii în îmbunătăţirea lui. Cu alte cuvinte, Google îţi oferă servicii de calitate, dar se aşteaptă ca şi tu să contribui la îmbunătăţirea acestor servicii. Oamenii trebuie să înţeleagă beneficiile unui asemenea serviciu şi apoi să implice cât mai mult, sporindu-şi eficienţa şi productivitatea, pentru a-i asigura o perfecţionare continuă.

Povestea succesului pe care îl astăzi google este povestea unei experienţe cu neputinţă de uitat sau de reprimat, fiindcă rolurile principale ale celor care fac parte din ea au putut şi pot fi interpretate de cu totul alţi actori decât cei care au devenit celebri ca urmare a dezvoltării acestui concept web.

Actorii nu sunt doar oamenii care dau nişte replici memorabile, ci sunt acele entităţi care populează sistemul, acei jucători care au un rol în avansarea, influenţarea sau gestionarea proceselor de integrare a unor noi cunoştinţe şi noţiuni, a unor noi credinţe, noi valori, noi experienţe.

Nu poţi dezvolta un proces de unul singur. Trebuie să colaborezi cu un număr mare de oameni. Tu ai nevoie de Google Translate, dar şi Google Translate are nevoie de tine pentru a se dezvolta. Fără acest serviciu reciproc şi susţinut nu se poate construi nimic durabil şi performant. Iar un efort scăzut aduce rezultate minime.

Leadership: Imaginea conceptului pe care îl dezvolţi prin investiţia într-un cod sursă menit să aleagă şi să afişeze în timp real informaţii de valoare, reprezintă o ilustrare a realităţii pe care o traieşti în viziunea unui artist care îşi exprimă în afară interioritatea?

Google Translate, la fel ca telefonul celular şi reţeaua de telefonie mobilă, a creat o nouă categorie de beneficii, permiţând utilizatorilor să comunice în voie. Şi, indirect, prin adăugarea textelor şi traducerea lor propriu zisă, se ajută reciproc. Când cineva traduce un text dintr-o limbă străină, iar traducerea nu este realizată perfect, are posibilitatea să contribuie la corectarea traducerii respective.

Timpul pe care îl aloci contribuind la îmbunătăţirea instrumentului Google Translate reprezintă o investiţie, atât pentru tine, cât şi pentru corporaţia Google. Când dai de la tine, este şi în folosul tău, dar şi în folosul celui care îl primeşte. Nu este deloc o pierdere de timp şi energie să-ţi aduci aportul la dezvoltarea unui instrument sau proces din care, la urma urmelor, ai şi tu la fel de mult de câştigat. Adoptând o atitudine constructivă, interacţionând cu ceilalţi utilizatori prin corectarea sau adăugarea de noi traduceri, îţi câştigi un merit în plus şi, pe lângă asta, ai satisfacţia că ţi-ai adus aportul pentru binele tuturor.

Artistul care îşi exprimă în afară interioritatea este actorul dintr-o piesă jucată în public care nu se lasă condus doar de convingerea "Am talent", ci munceşte în continuare, la fel de mult, la fel de atent la detalii, conştient de faptul că orice scurtă secvenţă pe care o filmează catalizează atenţia publicului.

Google a devenit lider mondial prin ideile novatoare cu implicaţii practice deosebite. Acest lucru a fost posibil având specialişti nu numai în informatică dar şi cu o creativitate deosebită care au gândit acest sistem astfel încât să implice cât mai mulţi oameni care să-şi aducă aportul pentru dezvoltarea şi perfecţionarea lui. Google a “speculat” în mare măsură dorinţa acelor oameni care vor să-şi aducă benevol aportul şi să ajute necondiţionat pe alţii. Este bine că există asemenea oameni !

Numitorul comun pe care oamenii trebuie să-l identifice ca să-şi valorifice potenţialul rezidă din efortul pe care sunt pregătiţi să-l depună atunci când scopul nu este să ajungă la o destinaţie, ci să facă din aceasta un reper pe harta criteriilor de apreciere a serviciilor de calitate.

Concluzie: Serviciul reciproc este o condiţie esenţială ce stă la baza progresului. Şi în leadership este nevoie de acest serviciu reciproc. Un lider, oricât de bun ar fi el, fără ajutorul şi susţinerea din partea echipei sau din partea “ierarhiilor superioare” nu poate să-şi atingă scopurile spre beneficiul tuturor.

Source: https://neculaifantanaru.com/legea-serviciului-reciproc.html

Legea Spontaneității Ordonatoare

On Octombrie 20, 2023

Orice eveniment care se produce din întâmplare are șansa de a forma în mod spontan o nouă ordine.

Fiecare om, fiecare creier dispune de o anumită particularitate. Nu este vorba neapărat de ceva ereditar, cât mai degrabă de ceva care se dezvoltă în timp, prin experiențe sau prin observații, influențând modul în care percepi și apreciezi sursele de informaţii şi de cunoaştere. Chiar dacă nu păstrezi amintirea unei alte vieţi înmagazinată în spiritul tău, chiar dacă nu ai în cap niciun fel de hartă care să-ţi permită să ştii punctul de plecare şi punctul de sosire, sunt asigur că universul tratează fiecare om în mod egal, în funcţie de cele trei constante spirituale: credinţă, răbdare, perseverenţă.

S-ar putea să crezi că n-ai nicio aptitudine, că nu te pricepi la nimic, la absolut nimic, ești doar un nimeni. Dar la un moment dat, din întâmplare, o celulă din creierul tău va întâlni o celulă rătăcită din spațiul de jur. Și atunci se va face o conexiune la nivel neuronal, o sinapsă, locul de comunicare între două neuroni sau între un neuron și o altă celulă. Se va rescrie codul genetic, instinctul nefiind înscris în acest cod.

Sau poate că însăşi celula salvatoare va "inventa" un fenomen coincidențial prin care se va produce "întâmplarea" norocoasă. Iar dacă survine "întâmplarea", atunci toate mințile din jur, cele mai sclipitoare, nu vor putea înțelege mecanismul gândirii tale care, pornind de la o singură particularitate, a putut mișca o lume întreagă.

Din acel moment, toate capacitățile tale intelectuale vor reflecta o inteligență superioară, un *Uthemish-Isfithes*, un potențial intelectual și abilități cognitive deosebite, lucrul acesta fiind în armonie cu geneza din biblie unde citim că Dumnezeu a procedat la crearea omului după imaginea sa. Chiar dacă nu dispui de avantajele altor oameni, universul lucrează după reguli de egalitate dătătoare de circumstanțe favorabile, urmând următoarea regulă: "orice eveniment care se produce din întâmplare are șansa de a forma în mod spontan o nouă ordine".

Leadership: Poţi construi o imagine a propriei credințe prin intermediul metaforei vizuale, fără a o reprezenta figurativ, prin incitarea privitorului la imaginare?

Îmi amintesc de filmul "Rain Man (1988)". Raymond, care era un inadaptat, un autist, nimeni nu-i acorda atenție, nu știa să se descurce, era o pacoste pentru toată lumea. Dar la un moment dat, fratele lui îl duce la un cazino. Iar aici se întâmplă ceva cu totul miraculos. Abia în acest moment, cu totul neașteptat, se produce declicul. Ca de nicăieri, lui Raymond încep să i se învârtă rotițele, el vede dintr-o dată cărțile câștigătoare, pricepe mecanismul de joc cu o inteligență superioară. Și începe să câștige bani grei la Blackjack, așa mulți, până când este dat afară din cazino. Nu trișează, dar în mintea lui vede combinațiile de cărți câștigătoare, ceea ce nimeni altcineva nu putea să vadă.

Ei bine, asta se întâmplă când acea unică particularitate a creierului tău întâlnește fix mediul care o poate stimula.

Nimeni din lume nu te va întrece, și toți vor rămâne efectiv cu gura căscată. Toate mințile aşa zis "sclipitoare" nu vor înțelege niciodată cum a putut un singur om, banal, fără viitor, să facă niște calcule și conexiuni atât de imposibile.

Leadership: Poţi să experimentezi măreția propriei tale existențe, ca și cum miraculosul ar interveni în fiecare moment aparent banal?

Miraculosul intervine în viața fiecărui om care crede în miracole. Atât. Să crezi, să ai răbdare, și să nu renunți niciodată. Și într-o bună zi Dumnezeu ți se va arăta printr-o banală întâmplare. Și, totuși, atât de rare sunt cazurile astea când Dumnezeu se arată cuiva. Poate că, la urma urmelor, trebuie să fi fost tu cel din urmă. Căci, povestea lui Iisus este o pildă profetică care se repetă la fiecare generaţie: *"Cel mai umil ajunge cel mai puternic, cel mort reînvie în spirit, ce este aparent imposibil devine realitate."*

O pildă cu elemente ireale, fantastice, dar care devine o pildă de a răbdării, a dăruirii în aceste timpuri dominate de egoism şi de modelul "baietilor destepţi" care distrug ARMONIA SISTEMICĂ. O pildă care are menirea să ne țină trează datoria de a trăi permanent în Hristos.

Cei care nu-L au pe Hristos în suflet ajung repede la un oarecare succes, dar nu vor cunoaște niciodată cele divine, precum genialitatea creației şi măreţia universului. De fapt, geniul, scânteia dumnezeiască, constă în capacitatea extraordinară de a gândi, crea și produce idei într-un mod care depășește limitările obișnuite ale cunoașterii și imaginației umane.

Leadershipul explorează potențialul de transformare a omului obișnuit într-un lider remarcabil, mergând pe ideea că orice se poate realiza dacă omul este ancorat la resursele sale interioare și la încrederea în propria capacitate de a aduce la lumină talentele și abilitățile latente.

Legea Spontaneității Ordonatoare se referă la faptul că, uneori, evenimentele aparent întâmplătoare pot duce la momente miraculoase și la manifestarea unor capacități remarcabile la oameni care, la prima vedere, ar putea fi subestimați sau ignorați. Această lege sugerează că există un potențial neexploatat în fiecare individ, care poate fi eliberat în mod spontan, aducând o nouă ordine în viața lor.

Uneori evenimentele, deși pot părea haotice sau neprevăzute, pot avea un efect ordonator sau organizator în viața individului în sensul unei evoluții pozitive.

Cu siguranţă, oamenii cu abilități excepționale şi-au format o perspectivă aparte asupra lumii, având capacitatea de a vedea lucruri pe care alții nu le pot vedea și de a înțelege lucruri pe care alții nu le pot înțelege. Acest lucru le sporește încrederea în posibilitatea miracolelor.

Îndeosebi, manifestarea divină accentuează raritatea anumitor întâmplări și ideea că, în ciuda obstacolelor sau a dificultăților, există potențialul pentru miracole sau transformare, ţinând cont de faptul că evenimentele aparent întâmplătoare pot contribui la crearea unui nou tip de ordine sau structură în viața fiecăruia. Numai spiritualitatea are ca aspect central puterea vindecătoare și transformatoare a credinței și a umilinței în fața adversităților.

Source: https://neculaifantanaru.com/legea-spontaneitatii-ordonatoare.html

Legea sufletelor pereche situate în plan astral

On Iunie 24, 2020

Sufletele care au acelaşi vibraţie sau aceeaşi vechime astrală, sunt identice sau au o legătură intimă între ele.

Tot ceea ce privesc în jur suportă influenţa subtilă a privirii unui artist, poate mai măreţ decât orice monument şi decât orice vârf de munte prin însăşi perenitatea operelor sale, artist care promovează ideea unei arte create după modele de viaţă disponibile în tiparul unei poveşti pline de tâlc şi a unei coerenţe vizionare. Încă o dată, simt nevoia de a furniza un răspuns sufletului meu, atât de împins spre mirajul unei alte lumi, într-o călătorie inițiatică a imaginarului, cu privire la ceea ce grăiesc toate forţele creatoare ale naturii, expresiile acesteia fiind cuprinse într-un limbaj secret accesat doar cu suflet de copil, neprihănit.

Desigur, observaţiile mele atât de fin cântărite, aferente reprezentațiilor şi producţiilor artistice, privesc lărgirea orizontului unui conţinut sufletesc sesizabil doar prin *Estuanprithes* , un atribut al efectelor de iluminare a minţilor libere angajate în cartea destinului meu, în motivul creaţiilor mele, cum altfel decât prin desenul unui gând frumos ce îşi găseşte la timpul potrivit rima aleasă într-un cuvânt care cuprinde toate formele imaginare ale raportului dintre om şi natură. Şi cuvântul acesta, *Estuanprithes,* desemnează apropierea de un destin rupt din singurătatea nemuririi, din spatele întregii lucrări a lui Dumnezeu.

Lumea libertății și a artei, aici îmi deschid sufletul, gura, orizonturile, ca să dau răspuns unui alt suflet, conţinut de chipul unui trandafir atât de fin, atât de grozav la prima privire, pe care parcă acum îl ating şi îi simt toată puritatea, strălucirea, firescul, în interiorul meu. Şi ochii săi, cuprinşi într-un efect de oglindă, de iluminare, de mare picturalitate, asemeni perlelor care amintesc de splendoarea unor ape marine sau oceanice, îmi fură inima şi gândul, sorbindu-mi cuvintele ca nişte şoapte multicolore extrase dintr-o lume a visurilor.

Arta nu este o mulţumire sufletească decât atunci când pictorul redă cu fidelitate amănuntele unei capturi senzaţionale preluate din frumuseţile naturii, sub forma unei poveşti nemuritoare. Iată misterul esențial care este întotdeauna sursa artei adevărate: să fii designerul universului în înfăţişarea unei lumi pământene.

Leadership: Creaţia ta rezultă din intenţionalitatea originală a Eului care îşi scrutează neobosit condiţia de "autodefinire" integrată misterului esenţial, spre a descifra sensul unei înalte spiritualităţi şi spre a o exprima într-o formă de trăire concretă, durabilă?

Dacă sufletul meu ascultă de un trandafir, *delicato come una farfalla* , şi dacă inima lui este de acord cu mine, încât conversaţiile noastre să domolească orice furie a naturii, atunci el va fi fericit pentru că a primit un nume, şi pentru că orice altceva care abundă în capodoperele artei derivă de aici. Dintr-un nume, care simbolizează gândurile mele măreţe, emoţiile unei amintiri în forme, linii şi culori.

Aşa este, fericirea unui artist se trage din existenţa unei flori care trăieşte în locul său o altă realitate, într-o lume paralelă.

Un plan artistic mai înalt, dezvăluindu-se chiar şi atunci când desenul este făcut rapid, spontan, cu unicul scop de a înregistra fidel o anumită imagine, prilejuieşte asumarea unei experienţe de alteritate născută din acordul cu formele pure ale frumosului, ale sensibilităţii, ale fiinţării, prin corelarea cu alte mijloace expresive de redare a unei realităţi echivoce.

Trandafirul, iată, l-am însufleţit cu multă imaginaţie, cu ajutorul culorilor vibrante – roşu şi galben, iar el m-a însufleţit cu francheţea şi naturaleţea lui, cu acea glăsuire a unui faraon care şi-a scris pe tăbliţa de smarald: *"Se cuvine ca sufletul meu să-mi facă plăcută viaţa din ţinutul dinspre Apus."*

Sufletele care au acelaşi vibraţie sau aceeaşi vechime astrală, sunt identice sau au o legătură intimă între ele, uniformă pe orice plan al vieţii – spiritual, fizic, mental, emoţional, familial, dar şi pe orice plan al istoriei omeneşti. Nu e de mirare că relaţia dintre mine şi trandafirul "Double Delight", dialogul pornit din imbolul unor inimi simetrice care îşi ce varsă în jur acest balsam al sufletelor-ghid, evoluate spiritual, este o combinaţie imbatabilă dintre o formă de expresie subiectivă, un procedeu al unei imaginaţii creatoare, şi o puternică sursă de inspiraţie artistică, întărită în special cu energia astrală actuală.

Leadership: Atributul unic al artei pe care o practici atrage cu desăvârşire ideea existenţei unei instanțe interioare, a unui Sine Absolut care dă seama de o legătură unică şi coerentă dintre o minte ascuţită şi un suflet cu potenţial divin?

Artistul îşi duce creaţia la nivel de artă prin conturarea unui trandafir ce prinde viaţă într-o altă lume, într-o dimensiune cu totul nouă, el fiind un vizionar al fanteziei, al tărâmurilor astrale şi al artei sacre. Iar eu sunt un artist deosebit, autor al operei *"Parole derivate dall'ascolto di un misterioso sussurro"* , pentru că tot ceea ce am realizat în viaţa pământească, şi care a fost dinainte plănuit de o forţă astrală, empatizează cu simbolul unei asumări a naturii sub specia "interioritatis".

La rândul lui, trandafirul simbolizează destinul omului iluminat, hotărât în lumea astrală încă dinainte de se naşte, pentru a schimba ceva din rostul lumii pământene. Omul care are ceva de schimbat, să schimbe. Omul care nu are nimic de schimbat, să se schimbe, şi să se schimbe în bine. Iar trandafirul, ascultaţi-mă bine când vă zic, este bucuros când cineva îi recunoaşte originea, profunzimile, simbolurile, atrăgând cu desăvârşire ideea existenţei unei instanțe interioare, a unui Sine Absolut, a unei vieţi sufleteşti surprinsă în reproducerea unei picturi plein-air, în vraja unui alt timp, într-un ochi de zeu înconjurat de raze de lumină.

Şi sunt bucuros când vorbesc despre trandafir ca despre chipul unui Uomo Dell'Universo, frumos, de mare sensibilitate, atât de sincer, înzestrat cu ştiinţa tuturor înfăţişărilor naturii. Este, poate, aceeaşi bucurie cu care scriitoarea Mary Balogh îşi analizează personajele din perspectiva ataşamentului faţă de libertatea creaţiei artistice:

"Inspiraţia trebuia aşezată mai presus de orice. Artistul învăţase acest lucru în ultimii zece ani. Şi acum se simţea inspirat. Vedea fiecare fiinţă aşa cum era şi cum trebuia să apară pe pânză, şi nu putea să o picteze destul de repede, ca să nu piardă scânteia aceea din el care îi vedea toată frumuseţea. Cum să captezi lumina, speranţa şi vulnerabilitatea pe pânză, fără să pierzi echilibrul delicat dintre ele şi fără să cedezi ispitei de a picta doar aspectul de zi cu zi – în cazul ei, o fiinţă foarte drăguţă."

O formă de trăire concretă, durabilă, în vecinătatea artei, se poate reprezenta prin redarea frumuseţii unei prietenii trăite în lumina cuvintelor sfinte, dintre corp graţios al naturii şi un artist al timpului simultan.

Legea sufletelor pereche în plan astral pune în prim plan legătura intimă stabilită dintre natura spirituală a unui artist şi existenţa creată după chipul lui Dumnezeu exprimat prin delicateţea unei imagini care persistă în ideea de generare a unei stări de înţelegere şi acceptare universală a mesajului: *"Sufletul de mare sfinţenie şi puritate îşi deschide singur orizonturile spre descoperirea altor lumi."*

Cât despre atributul unic al artei mele, iată-l, vă rog să-l memoraţi ca pe strălucirea unui diamant care izvoărăşte din interior: este perfecţiunea cunoaşterii din perspectiva unei ştiinţe extensive – ştiinţa naturii.

Source: https://neculaifantanaru.com/legea-sufletelor-pereche-situate-in-plan-astral.html

Legea supremaţiei

On Noiembrie 19, 2010

Fii stăpân pe întreaga ta lume mică, înainte să fii stăpânul lumii întregi.

Contele de Monte Cristo, datorită înţelepciunii dobândite graţie abatelui Faria, de-a lungul celor treisprezece ani cât a fost întemniţat, a reuşit mai apoi nu doar să-şi construiască cu multă iscusinţă o imagine puternică şi un nume sonor, ci să se ridice deasupra tuturor exercitându-şi influenţa în societate, în sfera economicului, socialului şi mai ales politicului.

Dorind cu ardoare să-şi atingă scopul principal – de a-i pedepsi cu vârf şi îndesat pe cei ce l-au aruncat fără milă în închisoare – el a schimbat multe destine lăsate în voia sorţii. Monte Cristo a ajuns o persoană cu o influenţă atât de mare încât un singur gest de-al său, un singur cuvânt, putea să schimbe o viaţă.

Dar într-un final, după ce-a izbutit să-şi "rezolve" toate problemele sufletului, abia atunci contele şi-a dat seama că lumea plină de sublim pe care şi-o construise cu mult meşteşug, nu era deloc o lume perfectă, nu era nicidecum o lume care să-i exprime adevăratele valori, o lume care să-i vindece remuşcările care nu-i dădeau pace. El i-a scris bunului său prieten, Maximillien, o scrisoare de rămas bun:

"Spune-i îngerului care va veghea asupra vieţii dumitale, Maximillien, să se roage uneori pentru un om care, asemenea Satanei, s-a crezut o clipă egalul lui Dumnezeu şi care a recunoscut apoi – cu toată umilinţa unui creştin – că puterea supremă şi înţelepciunea nemărginită sunt numai în mâinile lui Dumnezeu. Rugăciunile iubitei tale Valentine vor îndulci poate remuşcările pe care el le poartă în fundul sufletului."

Leadership: Te preocupi de propria ta lume înainte să schimbi alte lumi?

Vorbele pline de învăţăminte şi reflecţii ale Contelui de Monte Cristo, în care se pot simţi pulsiuni, amintiri, dureri, îmi aduc aminte de ceea ce spunea odată marele scriitor englez Aldous Huxley: *"Există doar un singur colţ din univers pe care poţi fi sigur că îl poţi îmbunătăţi, şi acela este chiar propria ta persoană."*

Dacă te desprinzi de lumea ta, de propriile tale "metereze interioare" care te protejează de factorii negativi, pentru a-ţi croi drum prin teritorii neexplorate, având că scopul unic satisfacerea unor interese personale bazate pe sentimente, rişti să ajungi în aceeaşi situaţie ca a lui Monte Cristo - să cazi într-o adâncă stare de culpabilitate.

Drumul tău spre libertatea de a fi mai bun este o încercare de poziţionare a gândirii şi a idealurilor într-un context al explorării posibilităţilor de a repara cele întâmplate din mândria de a te crede Dumnezeu.

A-ţi învinge remuşcările, în loc să trăieşti cu ele, este o dovadă a validităţii progresului bazat pe o scădere a dependenţei de afirmare a superiorităţii, pe o cultură a uitării şi a iertării, care evidenţiază o profundă înălţare spirituală şi morală.

Ca lider fii convins că vei duce o luptă personală cu ceea ce este cu adevărat în tine şi cu ceea ce vrei să fii în ochii lumii. Vei fi de multe ori în postura de a alege: între a fi o victimă – propria ta victimă – şi a fi un om cu caracter care ştie să facă faţă tuturor emoţiilor,

temerilor şi îngrijorărilor care apar în viaţa sa, şi tuturor dorinţelor care-i pot răni sufletul. Ceva în interiorul tău trebuie să fie atât de puternic, încât niciun eveniment să nu te poată dărâma psihic.

Poţi să-ţi reprezinţi leadershipul ca un mijloc de determinare a viitorului pe care ţi-l rezervă însăși forța simţămintelor de iertare şi recunoştinţă, în urma comuniunii cu Dumnezeu?

Un om cu mintea slabă stăruie cu ferocitate numai asupra atingerii unui scop, susţinându-şi cu tărie şi mândrie punctele de vedere, părerile, prin argumente deloc de neglijat. Dar din cauza felului în care interpretează lucrurile şi situaţiile, s-ar putea să fie tentat să creadă că lumea sa e singura care există. Iar aceasta este o izbândă înşelătoare, efectele negative se vor vedea mai târziu.

Leadership: Eşti cel mai mare duşman al tău?

Mare dreptatea avea Mohamed când a spus: *"Omul puternic e cel care câştiga bătălia cu el însuşi."* Acesta este un mare adevăr. Te poţi avânta spre înălţimi, poţi cuceri piscuri, dar te poţi prăbuşi în adâncurile cele mai întunecate dacă nu cucereşti bătălia cu tine însuţi.

Norocul de a întâlni fericirea va fi mai mic. Lumea ta se va nărui dacă nu-ţi aduni puterile, dacă nu te înarmezi cu răbdare, înţelegere, curaj, cu voinţă şi mai presus de toate cu înţelepciune – împotriva loviturilor vieţii care te pot face să te rătăceşti de la lumea ta la alta – fără ele e ca şi cum ai naviga pe o mare în care piraţii cutreieră nestingheriţi, fără să-ţi iei măsuri drastice de apărare.

Înclinaţia spre meşteşugul şlefuirii caracterului are ca principal fundament meritul omului de a fi adus victoria împotriva deşertăciunii atunci când are loc o progresivă accentuare a dependenţei de superioritate.

Legea supremaţiei se referă la abilitatea şi capacitatea liderului de a-şi stăpâni "lumea" din imediata sa vecinătate, inclusiv pe a lui însăşi - şi numai după ce ea "funcţionează" la capacitate maximă, el poate să aspire spre alte culmi. Adică, mai întâi de toate, liderul trebuie să fie stăpân pe lumea sa mică, înainte de a fi stăpânul lumii întregi.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/legea-suprematiei.html

Legea tămăduirii

On Aprilie 08, 2010

Fii un om de mare caracter prin plasarea propriilor practici în zona unui eveniment menit să intre în conştiinţa oamenilor drept un punct critic ce poate fi evitat.

Nu regret că m-am aflat în acea zi în locul nepotrivit, fiindcă atunci, din fericire, am învăţat o lecţie preţioasă. Dar fac oare bine povestindu-vă ce chestie ciudată mi s-a întâmplat? Cred că da, fiindcă acea întâmplare nu face parte din acele lucruri pe care este mai bine să le trec sub tăcere.

Mă aflam într-un spital alături de unul din colegii mei cei mai buni din timpul facultăţii. Aşteptam pe cineva. Aveam sentimentul că voi petrece toată ziua acolo, în sala de aşteptare. Şi dintr-o dată, în timp ce mă pierdeam în gânduri, dintr-o cameră alăturată se auzi strigătul unui om, a unui pacient în agonie, un strigăt disperat venit parcă din adâncul sufletului: „Mai bine m-ai lăsa să mor ! ”

Credeam că pacientul e pe cale să-şi dea viaţa, îmboldit de propria lui voinţă. Zeci de întrebări m-au covârşit, dintr-o dată, şi cred că şi pe colegul meu şi pe ceilalţi oameni din preajma noastră. Zeci de întrebări mi-au trecut prin minte, dar fără ca să le găsesc un răspuns.

Apoi, o linişte deplină s-a aşternut, ca şi cum pacientul şi-ar fi dat duhul, iar ultimele sale cuvinte, spuse cu un ton care, de ce să nu recunosc, a cam băgat spaima în mine, au sunat mai degrabă ca un avertisment: „Fugi cât încă mai ai timp”.

Leadership: Poţi să-ţi reconsideri atitudinea faţă de sensul vieţii prin formularea unei condiţii de apartenenţă la o experienţă de tipul "expunere la o situaţie de care îţi e teamă nivelul tău de anxietate", încât să-ţi rezervi dreptul de a nu fi supus unei decizii automate cu caracter semnificativ?

O jumătate de ceas s-a scurs în aşteptare, o aşteptare terifiantă, în care nu am putut decât să-mi imaginez cele mai negre scenarii, apoi uşa camerei s-a deschis. Doctorul, cuprins de o stare de linişte interioară, ieşi din cameră şi căută cu privirea o anumită persoană.

Chiar în acel moment, o doamnă de vârstă mijlocie, prea adânc însufleţită de zelul credinţei, dar cu inima bătând să-i spargă pieptul, se ridică imediat în picioare. Starea în care se afla aruncă un văl de tristeţe asupra mea şi a celorlalţi din jur.

- Timp de două ore m-am rugat lui Dumnezeu, din adâncul inimii. Spuneţi-mi vă rog, în ce stare se află soţul meu?

Doctorul, observând zdruncinările sufleteşti ale femeii, simţind cum sângele îi clocotea în vene, se grăbi să-i răspundă, pentru a nu-i întuneca şi mai tare spaima ce-o resimţea în adâncul fiinţei ei:

- Nu aveţi de ce să vă faceţi griji. Soţul dumneavoastră este acum în afara oricărui pericol. Mâine se va putea întoarce acasă.

Vă mărturisesc sincer că niciodată n-am văzut un om mai fericit. Clipa aşteptării fu cea mai cumplită pentru inima acelei doamne, în care fiecare secundă o lovea ca un ciocan de plumb. Dar la aflarea veştii că soţul ei este bine, că a fost vindecat complet, totul în ea s-a trezit la viaţă. Sensul vieţii ei părea evident: voia să-şi trăiască fericirea alături de soţul ei.

Am reuşit să-mi rezerv dreptul de a nu mă arunca în vâltoarea unei decizii automate cu caracter semnificativ, deci nu am dat un verdict (moral) dur şi nefavorabil acestei situaţii, nu am etichetat cu rea voinţă termenul „îngrijire spitalicească”, prin faptul că am pus în prim planul conştiinţei virtutea de a nu pune degetul pe rană, virtutea de a pune în acord sensibilitatea cu raţiunea de a nu trage concluzii înainte de a avea toate răspunsurile.

Leadership: Adopţi o poziție de fragilitate faţă de impactul unor posibile "şocuri" externe, sub dominaţia aparenţei unor divergenţe în interpretarea unui rezultat care poate fi exprimat prin două moduri: ca un strigăt de disperare, sau ca un gest de influenţă?

Cel mai greu lucru pentru un doctor este să stabilească diagnosticul just al pacientului şi să definească boala de care acesta suferă. Iar odată ce a făcut acest lucru, esenţial este acordarea tratamentului corespunzător. Doctorul trebuie să consulte pacientul, să depisteze particularităţile bolii raportate la bolnav, căci nu există durere fără cauză. El poate da impresia de fragilitate în ce priveşte calitatea şi profesionalismul serviciilor de îngrijire pe care le furnizează dacă emite un răspuns de alertă în faţa unor situaţii incerte. Fapt ce poate fi perceput ca un fel de strigăt de disperare a omului care e pe cale de-a scăpa definitiv de tortura unor gânduri dureroase. În medicină, aşa ceva nu este admis.

Pe cine se sprijină toate nădejdile pacientului? Pe cine se sprijină speranţele unui bolnav? Evident pe priceperea doctorului. Rolul doctorului, misiunea lui cea mai importantă şi totodată cea mai dificilă, este să facă tot ce-i stă în putinţă ca să-l vindece pe pacient, şi nu să-l consoleze prin vorbe. Niciun om care suferă de o boală foarte gravă şi este cuprins de o durere infernală nu ajunge să se însănătoşească complet şi nici măcar parţial, doar dacă este consolat cu gândul că se va face bine.

Totodată, rezultatul pe care îl oferă medicul faţă de starea de sănătate a pacienţilor săi poate fi perceput ca un gest de influenţă dacă este exprimat ca o incertitudine privind diagnosticul sau tratamentul, fiindcă astfel el se pune în ipostaza de "eveniment major", dominând situaţia printr-o accentuare a stării de confuzie, de aşteptare, de tensiune. Este o probă psihologică. În acest moment oamenii devin tot mai nerăbdători, aşteaptă un răspuns pozitiv, dar în această stare de aşteptare plină de emoţii ei ar fi capabili să facă orice pentru ca vestea cea bună să ajungă la urechile lor. Este o luptă între puterea de "Dumnezeu" a doctorului şi sensibilitatea oamenilor de rând.

Un pacient este cu adevărat fericit numai şi numai atunci când ajunge să se bucure din nou de sănătate, nu atunci când doctorul îi insuflă gânduri pozitive. Degeaba încerci să încurajezi un pacient care suferă de dureri groaznice, acesta nu se va simţi mai bine datorită cuvintelor tale pline de optimism şi de speranţă. Când un pacient îi spune doctorului: „Mai bine m-ai lăsa să mor”, fii sigur că e cuprins de dureri atât de groaznice încât ori îl faci bine, ori nu. Încurajarea pacientului în momentele cele mai critice nu are nicidecum un efect spectaculos de vindecare totală. Totuşi nu trebuie să minimalizăm nici puterea cuvintelor care au de multe ori efect complementar terapiei.

Leadership: Ai puterea de a crea sentimentul de obligație faţă de cursul unui eveniment care devine tot mai presant, luând în considerare toate complicaţiile posibile ale unui "moment al adevărului"?

Rolul unui lider, misiunea lui cea mai importantă şi totodată cea mai dificilă, este de asemenea, să facă tot ce-i stă în putinţă ca să "însănătoşească" pe deplin traiul oamenilor, nu

să-i consoleze cu vorbe încrezătoare şi pline de optimism, nu doar să le făgăduiască fericirea în locul deznădejdii de care sunt cuprinşi.

Oamenii urmează pe acel individ care are capacitatea să mânuiască lucrurile intangibile, adică pe acela care este capabil să caute în adâncul sufletelor lor, să simtă ceea ce simt ei şi reuşeşte să le redea fericirea. Numai cel care îi poate vindeca pe oameni, atât sufleteşte cât şi trupeşte, oferindu-le sprijin moral dar şi material, poate câştiga cu adevărat admiraţia, respectul şi încrederea lor. Iar aşa cum am spus de nenumărate ori, medicii sunt de departe singurii care au cea mai mare influenţă asupra oamenilor, de toate vârstele, de toate naţiile, în orice loc s-ar afla.

Dacă ar fi să-mi imaginez liderul ideal, el ar fi fără umbră de îndoială aidoma unui medic. Un medic care să-şi dea seama care este capacitatea de performanţă a oamenilor, starea lor de sănătate şi factorii care o influenţează. Un medic capabil să-i ţină pe oameni departe de orice fel de boală sau afecţiune (stresul, oboseala, lenea, insatisfacţia, anxietatea, nervozitatea, etc), şi să le redea vitalitatea. De asemenea cred că liderul ideal trebuie să aibă o capacitate analitică deosebită şi să dispună de metodele de „terapie” adecvate, inclusiv de „terapie verbală” ca mijloc complementar.

Dacă arunci o privire asupra istoriei recente, vei vedea că oamenii ca Bill Gates, John D. Rockefeller, Thomas Edison, Michael Dell, se află în capul listei celor mai buni „medici”. Ei au devenit giganţi financiari, clădind imperii fabuloase, „însănătoşind” cât mai mult traiul oamenilor.

Madonna, regina necontestată a muzicii pop, se implică intens în acte de caritate îndreptate spre regiunile sărace ale Africii. Datorită ei mulţi oameni sunt mai sănătoşi şi au o viaţă mai bună. Nu cred că Madonna a terminat facultatea de medicină, dar cu siguranţă are aptitudini de tămăduitor, pentru că, prin implicarea ei constantă în ajutorarea oamenilor, a salvat mulţi bolnavi de la moarte şi a îmbunătăţit traiul de viaţă al multor africani.

Momentul adevărului este sinonim cu acea forţă a caracterului obţinută numai prin experienţa de a vedea suferinţa celorlalţi drept un prilej de a-ţi etala latura morală a personalităţii, cunoştinţele avansate într-un domeniu, sarcina de a te purta cu multă afecţiune, şi capacitatea de a discerne situaţiile prin exercitarea discernământul autentic.

Legea tămăduirii se dezvăluie numai celor care ştiu să vindece sufletul omului înainte de a-i vindeca rănile trupului, considerând ca prim mijloc de comparaţie acel imperativ al devenirii: "Nu lua niciodată drept un afront la adresa propriilor convingeri ceea ce ţi se prezintă ca unică opţiune într-un context fragil, de mare însemnătate.”

Source: https://neculaifantanaru.com/legea-tamaduirii.html

Legea valorii

On Martie 03, 2010

Cu cât un jucător înregistrează mai multe performanţe, cu atât valoarea lui şi a echipei din care face parte este mai mare; iar cu cât o echipă are mai mulţi asemenea jucători, cu atât prestigiul ei creşte.

Una din pasiunile mele a fost fotbalul. În timpul facultăţii am jucat aproape zi de zi cu colegii mei de grupă. Având cu toţii aceeaşi viziune şi dorinţă de implicare, şi pentru că eram destul de buni, ne-am format rapid o echipă stabilă. Ne întâlneam pe terenul facultăţii de sport şi, ore în şir, deseori până noaptea târziu, jucam cu diverse echipe.

Dintre toţi, George Hahui, acum antrenor de fotbal la o echipă din SUA, s-a remarcat cel mai mult, era cel mai bun atacant pe care l-am cunoscut vreodată. Dădea gol după gol, cu capul, cu piciorul, din penalty, din centrări, pase de gol care mai de care mai bune, făcea driblinguri rapide şi fantastice, şi datorită lui meciul devenea un veritabil spectacol. El dădea tonul echipei, el dirija meciurile, el stabilea strategiile, el era căpitanul.

În mai puţin de un semestru, multă lume din facultate auzise de el. La un moment dat, într-o seară, unul din profesorii noştri de sport, văzându-l cum joacă, l-a întrebat dacă nu vrea să-şi înscrie echipa în campionatul universitar de fotbal. A acceptat fără să stea prea mult pe gânduri. Când ne-a dat vestea cea bună, n-a omis să ne atenţioneze: *„ Trebuie să ne ţinem serios de antrenamente. Până acuma ne-am distrat, dar de mâine vom începe să jucăm cu toţii mult mai bine, şi să arătăm tot ce putem. "*

Cel ce-şi manifestă cu mândrie atracţia faţă de ceea ce reprezintă un stil de tranziţie între nevoi prezente şi valori deschise spre viitor, va fi întotdeauna dispus să demonstreze că este cel mai bun model de urmat.

Din acel moment s-a schimbat tot. Antrenamentele intense conduse de George au fost destul de grele şi obositoare, dar am ţinut ritmul. Când a început campionatul universitar, echipa noastră, dintre zecile câte erau înscrise, nu era chiar atât de cunoscută. Însă cu fiecare meci pe care l-am câştigat, faima noastră a crescut tot mai mult. Am jucat cu toţii la maximă capacitate, toată lumea ne admira stilul de joc dinamic şi bine pus la punct. Înainte de finală eram cert echipa favorită la titlu, valoarea ei crescuse enorm.

Din păcate, am pierdut la loviturile de departajare. Am ieşit pe locul doi. Echipa adversă a fost de asemenea foarte bine organizată, cu mulţi jucători de valoare, dar din punct de vedere tehnic noi am fost mai înzestraţi ca ei.

Valoarea de referinţă a leadershipului este dată de jucătorul care reuşeşte să înscrie cele mai mult goluri chiar şi atunci când evoluează la echipe mici.

Succesul nu e un accident. Şi nici o chestiune de noroc. Nu e un miracol şi nu e un scop, ci o consecinţă. Dacă nu l-am fi avut pe George, al cărui talent l-am apreciat cu toţii, dacă el nu ne-ar fi motivat şi pregătit pentru victorie, cu siguranţă nu n-am fi calificat nici măcar în sferturi. George a fost omul cheie, de la el a pornit totul. Şi-a dovedit priceperea de nenumărate ori pe teren, a crescut în ochii tuturor, a devenit foarte repede cunoscut, ceea ce l-a determinat pe profesorul de sport să-i propună să-şi înscrie echipa în campionat.

Cu siguranţă talentul şi performanţele sale ne-au permis să ajungem atât de aproape de titlu.

El a format echipa, ne-a oferit speranţă şi instruirea necesară, ne-a susţinut şi ne-a inspirat, ne-a îmbunătăţit potenţialul şi ne-a încurajat până în ultimul moment, ştiind că numai imboldul, hotărârea, dorinţa şi talentul fiecărui jucător duce la succesul extraordinar al unei echipe. La rândul nostru, ne-am străduit din greu să evoluăm şi să ne situăm la aceeaşi nivel cu el. Iar echipa noastră, care la începutul campionatului era puţin cunoscută, a devenit în cele din urmă cea mai apreciată, cu un stil de joc dominant, foarte bine definit, cu jucători foarte valoroşi.

Leadership: Poţi să ridici la nivel înalt atitudinea ta faţă de ceea ce ai de înfăptuit printr-o delimitare de idealul de perfecţiune?

Un lider căruia îi place să facă o treabă cât mai bună şi vrea cu orice preţ să atingă succesul reuşeşte să adune în jurul lui oameni eficienţi şi extrem de motivaţi, iar apoi îi ajută să se dezvolte. El recunoaşte abilităţile celor pe care îi conduce, fixează tonul echipei şi, întocmai ca un navigator, caută traseul cel mai favorabil până la destinaţia finală.

O echipă câştigătoare are, fără umbră de îndoială, un lider care pune lucrurile în mişcare. Cu cât el e mai talentat, cu atât membrii echipei lui vor fi mai talentaţi. Cu cât el e mai valoros, cu atât echipa e mai valoroasă. Şi cu cât echipa e mai valoroasă, cu atât prestigiul ei creşte mai mult.

Perfecţiunea în fotbal nu înseamnă neapărat a înscrie cele mai multe goluri, ci să loveşti mingea cu atâta putere încât să dobori orice sentiment negativ prin care trece echipa.

Concluzie: Valoarea este greu de câştigat atunci când nu există voinţă de perfecţionare şi ne complăcem în mediocritate şi chiar indiferenţă, atunci când în loc să fim competitivi şi să „ *ieşim la înaintare* ” ne complăcem să rămânem nevăzuţi, necunoscuţi, pitiţi îndărătul altora mai buni ca noi. Şi mai ales valoarea e greu de atins când lipseşte un om care să pună lucrurile în mişcare, prin viziunea sa împărtăşită celorlalţi şi prin exemplul său personal.

Legea vederii care nu se pierde

On Noiembrie 28, 2022

Cu cât obiectul privirii se află la o distanţă mai redusă, cu atât percepţia importanţei sale se reduce la trăiri şi sentimente.

Scaunul pe care stau aşezat chiar acum la birou, acelaşi scaun pe care de atâtea ori sensibilitatea mea artistică l-a perceput drept o operă de artă, o realitate însufleţită cu care am legat o prietenie durabilă, nu a fost gândit doar ca structură de sine stătătoare, ci ca singularitate a unei teme pragmatice care invită la o călătorie labirintică unde simţi că intri în dialog cu spațiul și materia din care provin lucrările marii Creaţii.

Cuprinzându-l cu vederea care vine şi pleacă, în contradicţie cu orice reprezentare ştiinţifică, îmi dau seama că mă apropii cu respect, cu sfială, cu răbdare, de condiţia primordială a artei: construirea unei viziuni sincere care să inspire o poveste.

Să-i devin prieten, cel mai bun *confessor*, acum când prietenia este mai scumpă decât aurul şi mai puţin pură ca o culoare vie, acum când ridici din umeri ca răspuns la tot ceea ce ochiul vede, dar nu simte, şi totuşi să pretind c-am ajuns în acel prag al gândirii în care imaginația mi se concentrează doar asupra conținutului însufleţitor, fără să-i descopăr lumea misterioasă înfăţişată într-o amintire comunicată dincolo de cuvinte, este similar cu a surprinde mirajul unei lumi debusolate în care artistul se confundă cu propria lui creaţie.

Iar, dacă cumva aş schimba culoarea din backgroundul vederii mele, atunci obiectul privirii mi-ar părea la fel de semnificativ ca un portret pictural care cântăreşte în greutatea timpului deznădejdile, îndoiala, dezolarea unei existenţe cu totul imprevizibile. Da, este ceva emoțional, o legătură sufletească între noi doi, mai ales între obiectul privirii şi obiectul evaluării unei lumi oarbe, dar simţitoare, al cărei continuum nu este alcătuit din personaje recurente sau fire narative, ci mai degrabă este compatibil cu evoluția unei stări de spirit, a unei idei, a unui context al toleranţei reciproce în care distracţia şi voia bună sunt la ele acasă.

Leadership: Creaţia ta se orientează asupra noţiunii de simultaneitate afectivă cuprinsă între un Sine care transcende diversitatea obiectelor materiale şi un Sine care transcende realitatea din mintea observatorului?

Iată cât de departe m-a adus obiectul privirii mele, cât de mult s-a impus scaunul acesta asupra spiritului meu artistic, cu acea forţă magnetică, asemănătoare unui perpetuum mobile, dătătoare de simultaneitate într-un câmp de referinţă inerţial, constant în timp, care are atât influenţă cât şi memorie. Încă nu-mi dau seama dacă, văzându-l cu ochii supuşi regulilor de combinare ale culorilor şi de amestecarea nesăţioasă a principiilor contrare, sub pavăza frumosului, nu cumva îi lipsesc cele două abisuri: viaţa fără de moarte şi efectul creativ accentuat într-o artă simbolică.

Iar dacă l-aş descrie în culorile cele mai tari, ca pe-un prizonier al obsesiei pentru frumos, *un pensiero prevalente che richiede attenzione e che provoca un lavoro mentale prolungato*, abordând orice temă din perspectiva propriilor senzații și percepții, atunci probabil mi-aş găsi oglindirea stilului de interpretare a realităţii în resortul satisfacţiei de a pretinde că pictez doar ceea ce văd, fără să văd ceea ce este important de văzut.

Situându-mă parcă dincolo de prezent, într-un spaţiu al creaţiei, al reflecţiei şi visării, scaunul îmi cântăreşte memoria trecutului, încă de când l-am zărit cu ani în urmă la un "Mobilo Expo",

şi coincidenţa este prea frapantă, prea revelatoare ca să alung ideea unui cadru de perspectivă pentru desenele şi picturile inspirate din dorinţa de a-mi crea un profil alternativ de utilizator al realităţii subiective. S-ar zice că îmi simte stările psihice dincolo de manifestările de creaţie, revendicându-şi locul eroului într-un roman al lui Paul Auster:

Este ideea de a fi acolo, de a se afla între cei patru pereţi, de a respira acelaşi aer ca şi scriitorul care vede în el un artist înainte de a deveni, propriu-zis, un artist. De acum înainte, îşi spune el, orice se va întâmpla va influenţa orice altceva. La un moment dat cineva o să bată la uşă. Artistul se va apropia de mine, luând locul scriitorului, şi dintr-o dată se vor şterge toate distanţele, lucrul şi gândul devenind unui şi acelaşi. Orice, numai să nu întrerupă curgerea cuvintelor pe o pânză a cărei lectură se desfăşoară sub forma unei descifrări, căci în acest fel restul fiinţei sale se poate bucura de libertatea de a se uita prin cameră, de a observa observabilul, de a gândi, fără ca în tot acest timp să-şi abată atenţia de la o identitate plină de: "Sunt lipsită de valoare".

Leadership: Creaţia ta face posibilă percepţia „lucrului" privit ca având multiple părţi sau determinaţii, în acord cu partea de suflet care îi lipseşte acelui lucru?

Trainic, recunoscut de existenţa unei singularităţi prea des dispreţuite, confirmat de realitatea unei vederi care nu-şi înşeală ochii atunci când trebuie percepută o construcţie stabilă şi predictibilă, scaunul meu de birou aşteaptă de la mine o atenţie numită *Prelinahveh Gandattva* (o expresie a solidarităţii faţă de stil şi formă, aliate cu senzaţia iluminări interioare) ca să se poată încadra în prim planul unei creaţii ce nu trebuie trecută cu vederea. Aşadar, mă simt recunoscător c-am făcut dintr-un lucru uzual o formă de conectare cu lumea mea interioară, fără să-mi trădez instinctul de a sorbi efectiv din instantaneele realităţii, căutând, găsind, alegând, unind toate forţele artei într-o singură viziune: *Interserenza Asetothysion*, that "nothing" can remain hidden.

Drag scaun, mai mult decât crezi că eşti, tu reprezinţi acea parte dintr-un personaj plin de sentiment, ce se face simţită doar prin text şi acţiuni. Ţie îţi datorez aceste rânduri, simţirii pe care ai degajat-o prin conexiunea minte-suflet, o simţire reflectată în forma unei trăiri subiective, proprii şi unice. Nu, n-am trecut cu vederea prezenţa ta întocmai ca mulţimea distrată şi nepăsătoare, întocmai ca oamenii aceia de vază care pozează în atotcunoscători, dar care nu pot atinge înălțimi spirituale prin activități creative. Te rog să ţii cont de asta, şi să-mi sporeşti confortul când lucrez la birou.

Iar tu, drag cititor, dacă n-ai văzut ce este înăuntrul scaunului pe care te aşezi zilnic, dacă n-ai simţit ce simte el când zorii îţi tulbură simţirea, dacă nu l-ai privit ca pe-o operă de artă recompusă în permanenţă din emoţii, dacă nu i-ai oferit partea de suflet care lui îi lipseşte, partea aia de suflet pe care o pui în câteva cuvinte cărora emoţiile să le dea aripi de Prometeu, atunci probabil n-ai înţeles că materia este energie transformată în ceva tangibil, fizic.

Te îndemn, deci, să priveşti fiecare lucru cu care interacţionezi, la fel cum îmi privesc eu scaunul de birou: ca o tentativă de depăşire a dilemei figurativ-nonfigurativ.

Trecerea de la viziune la creaţie poate lua în calcul ideea că leadershipul este o formă de conectare cu lumea ta interioară, pornind de la observarea unui lucru aparent neînsemnat, dar care facilitează conturarea imaginii de sine şi a imaginii despre lume, făcând ca imaginea pe care o promovezi să fie pe măsura simţirii care traversează și metamorfozează fiecare artist.

Legea vederii care nu se pierde se referă la capacitatea artistului de a percepe o realitate pe care ochiul nu o poate scăpa din vedere, acea realitate cuprinsă în dimensiunea lucrurilor despre care simţirea şi fantezia au întotdeauna ceva nou de spus.

Legea vederii înaintate

On Decembrie 18, 2021

Rămâi cu tine însuţi, chiar şi atunci când te simţi departe de tine.

Noaptea. Nu-i aşa frig afară, un pic bate vântul, o boare se simte cu rece suflare. Te întorci spre casă, alene, cu ochii larg deschişi spre un cer acoperit de o perdea deasă de nori, într-un decor dominat de prezenţa lunii, atât de tăinuită. Plimbarea este o bună hrană pentru minte, o expunere enigmistică la cele ce te fac să te simţi vulnerabil, dar inclus într-un parcurs absolut imprevizibil, incitant. În vitrina unui magazin de anticariat, îţi sare în ochi o carte banală. O singură culoare, roşu, dar cu un scris închis. Te apropii încet, ca şi când ai vrea să desluşeşti ceva, cât de cât. Un scris cu cerneală neagră pe versoul unei cărţi mistice, exprimă următoarele:

"Credinţa este o stea luminoasă ce îl ajuta pe cercetător să dezlege misterele naturii. Trebuie să căutaţi centrul vostru de greutate în Dumnezeu şi să vă bazaţi încrederea pe o credinţă divină, sinceră, curatăşi puternică, şi să-i rămâneţi credincioşi cu toată inima, şi cu tot sufletul, cu toată simţirea şi cu tot cugetul. Dacă veţi avea o asemenea credinţă, înţelepciunea nu vă va ascunde adevărul Lui, ci vă va dezvălui Operele sale într-un mod neobişnuit, dar credibil şi consolator." (Paracelsus)

Continui să te plimbi în lumea ta, puţin debusolat, încâlcit în gândurile rebele de peste zi. Nevăzut şi tăinuit de toate privirile, începi să reflectezi la aceste cuvinte, ca şi când ar trebui să te interpui într-o lume aluzivă, simbolică, care să-ţi aline orice durere şi să vindece prin sugestie. Nu ai putut memora bine cuvintele, aşa că le-ai fotografiat cu telefonul. Chiar şi telefonul era parcă tot atât de curios să afle tâlcul lor. Le reciteşti în mers. Şi le reciteşti. Te întrebi de ce au venit aceste cuvinte tocmai acum, şi nu în alt moment? Apoi, începi să le înţelegi sensul:

Trebuie să-ţi îndrepţi privirea spre stele, chiar şi atunci când gândurile tale încep să zboare în altă parte. Şi chiar dacă este înnorat, să ştii că stelele sunt tot acolo. Şi chiar dacă ele nu se văd, niciodată să nu te înstrăinezi de ele…

Sunt minunate plimbările noaptea. Linişte. Multe lumini şi luminiţe…

Leadership: Caracterul tău determinativ devine semnificativ prin felul cum te raportezi la o altă esenţă a propriei fiinţe proiectată în alt timp şi alt spaţiu, spre care este orientată inteligenţa unui creator de metafore?

Mica plimbare este ca o revelaţie adâncă asupra a ceea ce ţi se întâmplă atunci când nu ştii ce este cu tine, poate atunci când te simţi paralizat de o temere, faţă de o circumstanţă pe care trebuie să o înfrunţi. Noaptea accentuează aria iluziilor de orice fel, în orice chip ţi le-ai alimenta cu sclipiri ale imaginaţiei. Cumva, ţi-a dori să fii o mică stea pe imensa bolta cerească, o mică strălucire într-o imensă constelaţie, pentru ca toate schimbările de pe acest pământ să nu ajungă până la tine.

Imaginează-ţi un simbol pe care să îl trasezi cu privirea dintr-un sens şi apoi din celălalt. Ştii că tu eşti acel simbol, pe care plimbarea nocturnă îl transformă într-un corp astral, spiritual sau energetic, dincolo de corpul fizic. Sau, poate că trucurile ochiului te îmbată cu mândria de a te şti prea vast în orientare…

Aşadar, plimbarea se poate interpreta ca o aventură a unui călător în astral, dacă şi numai dacă îţi alimentezi mintea cu cele tăinuite în punctul de focalizare unui observator astrologic care surprinde şi aduce la cunoştinţa muritorului de rând, configuraţia unui sine care face conexiunea cu Dumnezeu. Iar dacă plimbarea de seară reprezintă un simbol, evidenţiind imaginea unui sine care dă seama de o legătură unică şi coerentă dintre trup şi minte, atunci locul lui Dumnezeu este la mijloc: în felul cum inima simte lucruri pe care ochii nu le pot vedea şi ştie ceea ce mintea nu poate înţelege

"Numai un om pătruns de seninătatea universului poate să devină un vizionar."

Plimbarea nocturnă este momentul în care un om este trimis în astral şi devine automat un duh purtător de spirit, înfăşurat în suflet, lăsând liberă mintea şi plutind în lumea magică a simbolismului. Or în lumea materială, ştiinţa de a vedea caracteristicile hermeneutice ale raportului dintre astral şi efemer nu-i este de nici un folos omului în ceea ce priveşte starea de bine, de normalitate. Şi chiar dacă singurul lucru necesar este de a se cunoaşte pe sine însuşi, omul va căuta mereu să vadă doar ceea ce îi dictează ritmul evenimentelor pământeşti, atât de trecătoare.

Iată că plimbarea a ajuns în punctul în care se poate afirma că lumea se învârte în jurul unui naiv care încă mai crede în ceea ce vede. Şi, fără să o ştie, fără să se întrebe de ce, vede numai ceea ce stelele i-au scris pe cer, dar i-au dictat pe pământ: fii cu tine însuţi, chiar şi atunci când te simţi departe de tine.

Leadershipul se realizează prin prisma momentului în care apari drept altcineva din perspectiva inedită a traiectoriei unei creaţii: drept un vizionar care, ştiind să creeze neaşteptatul, face din propriul sine o transcendere a timpului şi spaţiului.

Sau, după cum bine spunea poetul Ioan Alexandru: *"Numai un om pătruns de seninătatea universului poate să devină un vizionar."*

Legea vederii înaintate aduce în prim plan gândirea vizionarului care ştie să înnobileze un moment relevant din viaţa lui în formele cuceritoare ale Creaţiei şi Transformării. Ceea ce contează aici este felul cum te raportezi la o altă esenţă a propriei fiinţe proiectată în alt timp şi alt spaţiu, spre care este orientată inteligenţa unui Creator chemat să însufleţească un corp muritor...

Source: https://neculaifantanaru.com/legea-vederii-inaintate.html

Legile găsite în incandescența creaţiei

On Iunie 14, 2014

Fii consecvent în dezvoltarea şi promovarea ştiinţei, încât oamenii să estimeze corect valoarea artei care merită o cunoaștere aprofundată.

Eisenstein se complăcea în afirmarea construcţiei riguros ştiinţifice, matematice, a operelor sale. Studiul perioadei de realizare a peliculei "Potemkin" dovedeşte spontaneitatea creaţiei marelui regizor, analiza lucidă, rece. În 1937, V. Visnevska îi scrie cu oarecare revolta lui Eisenstein:

"Am văzut această analiză şi mi s-a făcut rău: erau acolo şi proporţii matematice şi multe altele. Dar secvenţa însăşi era lucrată cu înflăcărare, cu pasiune, cu elan. Era vară, în sud. Era pasiune pentru mare, pentru temă, era tinereţe, oraşul fremăta retrăind evenimentele… Şi apoi… analiza – analiza rece: nu ne puteţi da o cheie nici nouă, nici altora…"

Cheia exista totuşi. Eisenstein a creat nu numai o anume operă de artă, ci prin aceasta şi legi generale ale artei cinematografice. Analiza ştiinţifică ulterioară nu este decât descoperirea acestor legi găsite în incandescenţa creaţiei. Faptele, vom vedea, contravin părerilor răutăcioase ale celor care îl vedeau pe Eisenstein nu ca pe un artist patetic, ci ca pe un inginer abil, care-şi construieşte filmul cu rigla de calcul şi cu formule abstracte compuse în prealabil… Să ne adresăm deci faptelor. *

Leadership: Relevanţa leadershipului tău este dată de caracterul creaţiilor tale ştiinţifice înzestrate cu o seamă de atribute exemplare?

Orientările profesionale care vizează găsirea unor forme noi de manifestare a artei nu au devenit inactuale, sau din ce în ce mai improbabile, în urma transformărilor structurale care au marcat evoluţia societăţii din ultimele decenii. Dimpotrivă, ele au ca punct de referinţă experienţa omului în relaţie cu progresele şi rigorile ştiinţei sale, însuşite corect prin experimentare şi cercetare.

Iar principiile acestei ştiinţe formează fundamentul puterii de a trage la o parte vălul care acoperă viitorul și condiţia principală a tuturor obligaţiilor de a descoperi tainele formulelor "magice" care pot determina o nouă apreciere a artei originale. Sau a unei arhitecturi de acorduri cu liniile fundamentale ale gândirii creative pe care nicio imitaţie nu o poate da.

Leadershipul devine, prin prisma acestei arhitecturi care se deschide pentru a întâmpina "noutatea", îmbinându-se cu întreg cadrul interpretărilor şi judecaţilor ivite în mintea prolifică, un integrator al autenticităţii evenimentelor care se integrează în criteriile unei estetici de profunzime, şi totodată de tip idealist.

Înainte de a se hotărî în privinţa calităţii liderului, oamenii estimează valoarea unei arte care merită o cunoaștere aprofundată. Această artă poate avea ca model de sprijin faptele de repetiție ale unor fragmente din evenimentele de actualitate, înscrise în planul expresiei pe care o atribuim valorii pe care o ia corelația dintre idee şi imagine în interesul construirii unei articulări organice a omului cu lumea.

Leadershipul tău oferă posibilitatea includerii creaţiei personale printre elementele suport ale unei arte care lasă urme?

Cheia există totuşi, şi asta au recunoscut-o în nenumărate rânduri continuatorii progresului. Artiştii cei mai de seamă creează nu numai o anume operă de artă, ci prin aceasta şi legi generale ale unei arte care luptă pentru a supravieţui îndelung, purtând în ea germenii percepţiei vizavi de valoare şi consecinţele gândirii vizavi de o orientare paralelă. Analiza ştiinţifică ulterioară nu reprezintă decât descoperirea acestor legi găsite în incandescenţa creaţiei.

Leadershipul oferă posibilitatea includerii creaţiei personale printre elementele suport ale unei arte care lasă urme, generatoare de imense teritorii de aplicativitate, prin care ceilalţi profesionişti pot să conştientizeze valoarea adaosurilor ştiinţifice care grăbesc procesul de formare a unei gândiri principiale, mai active şi mai inovatoare. De aici contingenţa om-artă-societate.

Rolul principal în dezvoltarea ta profesională îl au producţiile de elemente *sine qua non* pentru elaborarea unor norme sau tendinţe de aplicare a ştiinţei într-un cadru unic de leadership, prin regândirea acelor excepţii de la regulile impuse de precursorii şi întemeietorii fundaţiei acestuia.

Ca şi continuator al progresului, îţi revine rolul să faci utilă cercetarea de fond şi cercetarea aplicată, în baza experienţelor celorlalţi întemeietori ai ştiinţei, fie în totalitate, fie numai în parte, pentru a-ţi înzestra leadershipul cu noi tendinţe şi, mai ales, cu o seamă de calităţi exemplare.

O artă care lasă urme ne oferă sugestia sau echivalenţa unui prototip de gândire ce rămâne ancorat într-un traseu de evoluţie ce interesează prin atributele exemplare de a prevedea, a organiza, a comanda, a coordona şi a controla impactul pe care evenimentele le-au avut asupra ta.

Legile găsite în incandescenţa creaţiei evidenţiază efortul liderului de a dezvolta domeniul care stă la baza ştiinţei, ca model de artă unanim acceptat şi demn de urmat. Oamenii trebuie să urmeze şi să continue aceeaşi viziune ca şi creatorul ştiinţei propriu zise.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Les Valses De Vienne

On Noiembrie 14, 2019

Învaţă să spiritualizezi tot ce poate să impresioneze sufletul, în sensul ingeniozităţii execuţiei unei opere de artă care poate fi transpusă într-o poveste fascinantă de viaţă.

De fiecare dată când mă gândesc la viaţa mea, discretă şi răbdătoare ca un simptom al timpului cristalizat şi pus sub sticla amintirilor cele mai tainice, văd filmul unor întâmplări care au în mijlocul lor sufletul trandafirului, monologul unui artist talentat, viu şi liber, sceptrul unui rege tânăr şi frumos, transformarea unui actor care imită perfect o figură celebră, sau povestea unui dansator care încearcă să-și depășească condiţia burgheză pentru a-și putea urma visele.

Viaţa mea, o psihologie a văzului creator şi propagator de semnificaţii, e ceva cu mult mai mult decât ar fi cineva dispus să înţeleagă.

Dragul meu trandafir, mi-ai dat curaj să nu mă plâng de viaţă, chiar dacă ea a început cu o piesă de suflet intitulată „Portret al unui personaj feminin" şi încă continuă pe acordurile unui vals clasic, foarte lent, dar emoţionant. Am spus întotdeauna DA schimbărilor, am crescut coordonându-ne activitatea intuitivă a spiritului cu ciclurile unei culturi a cercetării în artă, am fost martori la toate transformările anotimpurilor. N-am plecat în locuri diferite, precum beduinii care cutreieră deşerturile în lung şi în lat, nu ne-am îndepărtat unul de celălalt aşa cum se împrăştie granulele de nisip de pe toate plajele lumii, iar fără tine aş şti cu greu cine sunt, cine vreau să fiu, cine mă recunosc într-un dublu al meu.

Ai fost mereu lângă mine, împărtăşindu-ţi gândurile de iubire, pace, mulţumire, puritate, perfecţiune, cel pe care îl vedeam de fiecare dată când îmi desprindeam privirea de la lucrurile ce încercau să mă robească prin forţa lor haotică. Expresivitatea de care ai dat dovadă într-o imagine plină de spirit, împletită într-o armonie cu vibraţiile sunetului şi tonalităţii clasice, romantice, specifice primei jumătăţi din secolul XIX, pare a fi investită cu eleganţa de neegalat a unui virtuoz care trebuie neapărat să exprime ceea ce dansează într-un colaj de excepţie: Les valses de Vienne…

Cultivarea sensibilităţii prin receptarea operei artistice se realizează prin aducerea în conştiinţa celor din jur a unei imaginii cu un impact emoţional puternic care simbolizează o realitate spirituală.

Elementul caracteristic al fragilităţii emoţionale, din perspectiva opţiunilor care guvernează manifestările artistului, constă în originalitatea operei pe care el se simte chemat să o înfăptuiască. Această operă, bazată pe idei şi aspiraţii care nu trebuie să se îndepărteze de regulile alianţei dintre integritate şi nobleţe, îmbină laturile constructive ale lucidităţii şi rigorii ce-l împiedică pe artist să se lase abandonat compromisurilor şi ambiţiilor condamnabile din punct de vedere etic şi social.

Trandafirul spiritualizează tot ce poate să impresioneze sufletul, chiar şi în studiul portretisticii unei epoci mai vechi, păstrând linia clasică, în sensul execuţiei lucrării unui artist care surprinde pe pânză un întreg univers emoţional. De la un dans care întreţine ambiguitatea relaţiilor dintre un pictor şi o balerină, se ajunge la povestea plină de romantism a doi oameni speciali a căror deplinătate artistică se contopeşte cu rodul inspiraţiei şi bucuriei lor: un îngeraş cu bucle blonde şi privire albastră care are nevoie de atracţia unui grad de libertate pentru a-şi revărsa vraja sufletului asupra înţelegerii lumii.

Legând două puncte prin asemănare, printr-un degradé elegant între diferitele nuanțe de roşu-cyclam şi prin suprapuneri de culori complementare cu alb-cenuşiu, artistul creează o reprezentare vizuală semnificativă. Opera lui îşi extrage sevele dintr-o realitate spirituală care evidenţiază sugestivitatea unei sincere confesiuni, prin descrierea unei frumoase etape a vieţii care nu-şi va consuma niciodată expresivitatea, puritatea unei experienţe emoţionante.

Desenul îşi începe activitatea cu schiţarea unei rochii lungi de mătase, copiind într-o oarecare măsură rochia de mireasă a unei tinere actriţe, apoi adăugă nişte pantofiori de cenuşăreasă în culoare contrastantă, îndulcind ţinuta de bal cu delicateţea unui evantai care se deschide. Micuţa domnişoară îşi ia puterea existenţei din sufletele părinţilor, exact ca şi trupurile lor surprinse în mijlocul ringului de dans, pe o pânză vie a cărei condiţie majoră de aderare la artă poate fi definită prin puterea timpului de a staţiona într-un culoar de lumină *d'un château de province.*

Leadership: Îţi faci din realitate o permanentă căutare a unui mijloc de exprimare a artei numai pentru a desăvârşi în ea opera imperfecta a naturii care măreşte sugestivitatea senzaţiei frapante de „renaştere"?

Trandafirul îmi supraveghează asocierile, amintindu-mi mereu de prietenia noastră ce parcă testează, în fundalul clar al unui dans grav și grațios, caracterul unui act autentic de căutare a desăvârşirii într-o fiinţă care ne încântă privirea şi ne oferă iubirea ei fără a cere nimic în schimb, o fiinţă care ne fascinează la auzul unei compoziţii muzicale ritmate, sugestive.

Educaţia plastică face o punte de armonie între minte-corp și emoții cu ajutorul unei forme de hrănire a sufletului cu un freamăt de sensibilitate şi luciditate care pătrunde, ca un fluid subtil şi înviorător, în coordonatele unei figuri coerente împărţită între cer şi rana unei inimi lovită de ambiţii.

Ambiţia fetiţei, aidoma Evei de Chazelay din romanul lui Dumas, este aceea de a capta un sunet al timpului, de a surprinde, prin artă şi joc, un chip al realității în mare măsură diferit de viaţa socială şi profesională. Ea trebuie să se arate vrednică de a cele trei daruri cu care natura a înzestrat-o: simţul, voinţa şi mişcarea, deci să găsească o modalitate de exprimare a gândurilor, a sentimentelor şi a libertăţii, prin mişcările corpului. Fără teama vreunor consecinţe. Cumva, ea trebuie să renască din propriile constrângeri, specifice timidităţii, complexelor şi fricilor pe care le dezvoltă provocările vârstei ei, trebuie să scape din mâinile unui destin care se arată capricios cu fiinţele plăpânde.

Valsul este felul în care firul vieţii începe să se tensioneze, anunţând abandonarea eului la orice sugestie venită din exterior, dar mărind revelaţia unui destin spiritual care îşi caută identitatea într-o poveste aparte.

Întâi de toate, fetiţei i se dezvoltă curiozitatea inimii, apoi curiozitatea privirii, vrând să-şi exprime prin mişcări simple, prin unduiri elegante ale şoldurilor şi ale braţelor, toate gândurile legănate prin auzul unui vals de Chopin. Calcă podeaua încetişor, desculţă, cu paşi mărunţi şi timizi, dar reinventaţi mereu, într-o atitudine de dăruire vecină cu senzualitatea, imaginându-se într-un spectacol live. Apoi, dintr-o dată, aleargă prin încăpere voioasă la chemarea unei ambiţii nobile, de a străluci în mijlocul reflectoarelor asemenea părinţilor ei, în ziua nunţii lor.

Leadership: Eşti în stare să-şi găseşti o oglindire fidelă într-un instantaneu aparte și memorabil, prin modalitatea construirii unei imagini care apare în conştiinţa lumii sub forma aproape definitivă a unei emoţii care reflectă coordonatele unei gândiri stăpânitoare?

Trandafirul îmi duce gândurile mai departe: „şi nu numai că va fi o fată frumoasă, dar va avea şi un suflet bun”. Vorbele lui Dumas se interpun între povestea noastră şi micuţa dansatoare:

„Magnetismul are, ca şi magia veche, semne şi mijloace oculte pentru a tulbura corelaţia firească a lucrurilor şi chiar pentru a schimba gustul, fondul şi aspectul naturii. Artistul se foloseşte de această putere de înrâurire asupra Evei, modelul său de cooperare între artă şi sentiment. El dă trandafirilor mirosul violetelor, face să se înverzească din nou pomii fructiferi după ce s-au uscat. Or tocmai asta îi era şi intenţia, să creeze în jurul Evei o lume fantastică, peste care să stăpânească gândirea lui.”

Trandafirul este oglindirea fidelă a unui instantaneu aparte și memorabil. El exprimă îndrăzneţ acţiunea unei fiinţe asupra altei fiinţe, irezistibila puterea a celui care creează asupra celui pentru care muzica îi este hrană, medicament, aer, tinzând să se plaseze psihologic şi estetic în legătură cu o experienţă de gingăşie, puritate, ceva de neuitat, staţionând în timp ca imagine de sine a unui visător care şi el s-a prefăcut în vis.

Ceea ce gândeşte unul, ghiceşte celălalt dând la o parte cortina sufletului care, chiar dacă uneori lăsa loc de umbre, întotdeauna lărgeşte orizonturile artistice.

„Eva, spuse sculptorul de suflete, am exercitat până acum asupra ta o acţiune care era necesară ca să te pot duce în punctul moral şi fizic la care te afli astăzi, dar la care acum renunţ. În momentul când îţi vorbesc, îmi iau înapoi toată puterea magnetică. Îţi redau tripla libertate - a sufletului, a inimii şi a minţii. Îţi redau simţul moral în toată întinderea lui. Îţi redau în sfârşit liberul tău arbitru. Nu mie îmi vei da ascultare, ci ţie înseţi.”

Cine încearcă să deprindă arta spiritului animat de inteligenţa sensibilă, o face numai pentru a recunoaşte în el însuşi opera cea mai de seamă a naturii, prin asumarea unui destin spiritual care se revarsă din sfera viziunii unui artist în cursul vieţii altui artist.

Les Valses De Vienne redă întâlnirea dintre un artist şi aspiraţiile de înalt spre atingerea unei stări de bine, în simţiri şi în gânduri, prin crearea armoniei dintre trup şi suflet, în sensul exprimării senzualităţii şi rafinamentului unei opere de artă într-o ambianţă clasică.

*** Notă:** Francois Feldman - Les Valses De Vienne

Licoarea otrăvită

On Iunie 22, 2010

Protejează-ţi vulnerabilitatea în faţa constantei de a fi măreţ, fără să permiţi nimănui să se impună definitiv în sfera emoţiilor tale.

Thebes, oraşul celor vii. Faraonul Seti I se reîntoarce la palatul său somptuos de pe fluviul Nil. Dar când intră în uriaşul său dormitor, dă nas în nas cu slujitorii înaltului preot Imhotep, cel mai mare vraci al său. Nu-i lucru curat, îşi spune în sinea lui. Furios înaintează spre balcon. Acolo, lângă o frumoasă statuetă, îl aşteaptă singură Anck-su-namun, soţia sa, care-i zâmbeşte galeş. Îşi dă seama că cineva a atins-o. Iar nimeni în afară de el nu avea voie să se atingă de ea.

Se întoarce brusc. Dintr-o dată, preotul Imhotep, neînfricat şi dârz, îi smulge sabia din teacă. Apoi Anck-su-namun, chemându-şi în ajutor toată puterea, tot curajul inimii, înfige bucuroasă pumnalul în spatele faraonului. Un geamăt greu îi taie acestuia respiraţia, vocea sugrumată părea că nu mai poate să-i răzbată prin gâtlejul înţepenit. Apoi cu o sete de nedescris, cu o ură desăvârşită, Imhotep îi aplică lovitura fatală. S-a dus cu regele. Din el n-a mai rămas decât un simplu „A fost odată".

Leadership: Rămâi loial valorilor care dau semnificaţie şi amploare faptelor ce-ţi dezvăluie măreţia, fără să cedezi impulsului dat de sentimente?

Forţa împotriva forţei. E îngrozitor să fii faraon şi să simţi în sufletul tău, cu o înfiorare vădită, că clipa chinurilor tale a fost hotărâtă: iar ele vor avea loc imediat, şi n-ai cum să te împotriveşti deloc. Unindu-se într-un singur gând, într-o singură voinţă, devotaţi unei singure dorinţe, înaltul preot Imhotep şi iubita sa Anck-su-namun au format o singură putere care l-a dus pe faraon la pierzanie. „Zeul" s-a dovedit a fi mai prejos decât perfecţiunea, împărtăşind aceeaşi soartă cu cea a oamenilor de rând, dar într-un mod violent.

Se pune întrebarea cum a putut oare să se prefacă Anck-su-namun că-i este fidelă faraonului şi că-l iubeşte, şi în tot acest timp să-l înşele cu înaltul preot Imhotep. Fără îndoială isteţimea ei şi subtilitatea cu care a reuşit să-l manipuleze, au fost cele două arme cu care i-a înşelat vigilenţa. Căci faraonul, care cu certitudine a fost cucerit de farmecul ei irezistibil, n-ar fi permis niciodată să fie înşelat. Drept dovadă, atunci când şi-a dat seama de acest lucru, a fost omorât cu cruzime.

Deşi atât de puternic şi curajos, faraonul s-a lăsat înşelat de cea mai puternică pasiune omenească: dragostea, atractia faţă de Anck-su-namun. El ar fi trebuit să cerceteze mai bine cum stau lucrurile şi fie prevăzător, nu să-şi pună toată încrederea în ea. Această mare greşeală a devenit realitate de netăgăduit atunci când şi-a dat seama ce se ascunde în spatele aparenţelor, şi a plătit preţul suprem pentru asta.

Leadership: Poţi să vindeci o rană din iubire fără să o transformi într-o rană de moarte?

„ *Dragostea femeii niciodată n-o ştii dacă-i adevărată* ", remarca odată dramaturgul spaniol Francisco de Rojas Zorrilla. Şi nu se înşela.

Dacă faraonul ar fi putut citi în sufletul lui Anck-su-namun ca într-o carte deschisă, dacă ar fi putut să desluşească ce se ascunde în spatele aparenţelor, dacă şi-ar fi dat seama mai devreme de firea ei nestatornică şi înşelătoare, atunci lucrurile ar fi stat cu totul altfel. Însă

faraonul, prea încrezător în forţele proprii, şi-a clădit întreagă filozofie de viaţă pe ideea că totul se întâmplă numai după cum doreşte el.

Ei bine, lucrurile n-au stat chiar aşa. În final el a fost învins de forţa acestei femei. Căci ea l-a dus la moarte, chiar dacă nu de una singură. Dar ea a fost principala vinovată.

În leadership, înainte de a fi supus amplificării unei trăiri desfăşurată pe o durată mai mare de timp, ar trebui să întâlneşti acea distanţă de siguranţă care te ajută să vezi mai bine ce este "culmea încrederii" în oameni, apropiindu-te mai mult de perspectiva din care priveşte Dumnezeu ceea ce intenţionează să înfăptuiască. O distanţă care să-ţi permită să te opreşti în condiţii de siguranţă chiar dacă inima continuă să bată a jale.

Leadership: Poţi ţine sub control rolul pe care îl joacă ceilalţi în viaţa ta, în momentele când te simţi încrezător într-un joc disputat sub semnul unui realism naiv?

Fiecare conducător are un punct slab. Punctul slab al faraonului a fost Anck-su-namun. Aşa cum Judith, văduva bogată israelită l-a cucerit pe generalul Holofernes - asediatorul - şi i-a tăiat capul în timp ce dormea pentru ca armata lui Nabucodonosor să nu asedieze oraşul Bethulia, aşa cum Jael l-a ucis pe canaanianul Sisera care conducea o armată împotriva izraeliţilor, bătându-i un piron prin tâmple - la fel Anck-su-namun l-a înjunghiat pe faraonul Seti I ca să-şi petreacă restul vieţii alături de înaltul preot Imhotep.

În consecinţă, putem trage o concluzie: conducătorul care se lasă cuprins de sentimente şi e lipsit de perspicacitate, dovedeşte naivitate, având toate şansele să fie minţit, înşelat şi trădat.

Nu orice licoare bună la gust îţi menţine puterea

Dragostea e oarbă. Ea este o licoare hrănitoare, bună la gust, care îţi poate da energie şi vitalitate, deci care îţi poate fi folositoare şi te poate scăpa de tot soiul de rele. Dar, în acelaşi timp, dragostea poate fi o licoare otrăvitoare care te poate face sensibil, vulnerabil la tot soiul de influenţe, la tot ce se întâmplă în jurul tău. Poate fi o băutură fină şi gustoasă care să-ţi zăpăcească minţile, care să-ţi înceţoşeze gândirea şi să te deruteze spiritual, şi în final să te conducă la eşec. Puterile devin slăbiciuni dacă sorbi din licoarea otrăvită.

Leadershipul de nivel inferior este o consecinţă a slăbiciunii de a te vedea tare atunci când puterea îţi hrăneşte emoţiile ascunse.

Concluzie: Orice lider are nevoie de susţinere morală, şi cea mai bună susţinere o poate avea de la persoana care-i este tovarăşă de viaţă şi care îi este alături şi la bine şi la rău. Ea este persoana pe care se poate baza în momentele de restrişte şi care nu va utiliza nicicând „licoarea otrăvită”.

Dar nu trebuie uitat faptul că orice lider are măcar un punct vulnerabil. Iar orice rival poate anihila un lider atacându-l în acest punct.

Protejează-ţi vulnerabilitatea în faţa constantei de "a fi", fără să permiţi nimănui să se impună definitiv în sfera emoţiilor tale.

Source: https://neculaifantanaru.com/licoarea-otravita.html

Liderul poţi fi tu

On Octombrie 15, 2007

Dacă nu este în puterea ta să fii cine vrei să fii, atunci găseşte-ţi puterea să fii altcineva decât ai fi putut să fii.

- Lasă-mă să te privesc. Uitându-mă la tine, am impresia că-mi revăd tinereţea. Ia spune-mi, cu ce te ocupi? Ce-ai făcut atâţia amar de ani? Unde-ai dispărut de nu ne-am întâlnit niciodată? Haide, să vorbim. Te invit în faţa şemineului.

- De ce nu ne-am întâlnit? Pentru că acum şaptesprezece ani când am părăsit Germania, din pricina unui mare proiect nerealizat pe care orgoliul meu refuză să-l spună, şi pentru că, de atunci, reţinut în Paris, legat de un sentiment profund pe care inima mea vrea să-l ascundă, n-am mai plecat din Franţa, decât pentru a ieşi din Europa, acum cinci ani.

Ce-am făcut? răspunse Samuel. Ah ! Dumnezeule, am rămas ceea ce eram. Am neplăcerea să te informez că nu sunt nici rege, nici ambasador. Sunt, ca şi înainte, un biet savant preocupat mai mult de ştiinţa mea decât de averea mea. Am neglijat totul ca să-mi consolidez o poziţie şi nu am progresat cu nimic, în afara dispreţului pentru ceea ce bănuiesc că tu respecţi. În privinţa aceasta, mi-am urmărit ţelul: să-mi amplific forţa şi libertatea morală, să cunosc oamenii şi lucrurile, să ştiu. Medicina sau traducerile şi lucrările ştiinţifice m-au ajutat, cât de cât, să-mi câştig existenţa. Dar cea mai intensă preocupare a mea a fost de a-mi şlefui şi îmbogăţi intelectul. Am studiat, am călătorit, am cercetat. Am adus de acolo taine şi miracole care l-ar fi uimit chiar şi pe tatăl tău, ilustrul chimist şi baron d'Hermelinfeld. Vezi tu, natura este atotştiutoare şi când o interoghezi, îţi răspunde. *

Leadership: În condiţiile în care realitatea poate fi cunoscută prin mijloacele ştiinţei, personalitatea ta se poate întoarce asupra ei însăşi în încercarea de a-şi definitiva un privilegiu mai presus de ştiinţă care să devină expresiv în sine şi prin sine?

Leadershipul nu are subtitrare, ori îl înţelegi ori nu. Aşa cum organismele pluricelulare iau naştere dintr-o singură celulă, celula ou, tot astfel potenţialul tău de lider se va dezvolta din acea legătură singulară care se stabileşte între părţile care te definesc, garantându-ţi dreptul de a te impune în mod hotărât în procesul de schimbare a lucrurilor şi a acţiunilor (pe care le poţi schimba). Asta, spre obţinerea beneficiilor şi fructificarea rezultatelor obţinute pe termen lung.

A deveni lider nu este uşor, ci înseamnă să-ţi modelezi permanent pe tot parcursul vieţii gândirea, comportamentul şi chiar sentimentele aducându-le la "standardele" cele mai înalte ale normalului unanim acceptat. Cu alte cuvinte aspirantul la poziţia de lider trebuie să modeleze materialul brut din care a fost înzestrat la naştere prin educaţie şi autoeducaţie întreaga lui viaţă. Trebuie în primul rând să fie corect cu sine însuşi pentru a putea fi corect cu toţi ceilalţi, un om integru şi un model de integritate. Apoi, el trebuie să plece în căutarea Marii Ştiinţe, şi să îşi facă cunoscută ştiinţa.

A-ţi definitiva un privilegiu mai presus de ştiinţă care să devină expresiv în sine şi prin sine, nu înseamnă să-ţi dai cu părerea când nu ai cu ce produce una, ci înseamnă să-ţi exerciţi aptitudinile aplicându-le în interacţiunea dintre ceea ţi ce se întâmplă şi ceea ce urmează să se întâmple. Ştiinţa nu produce în sine lideri, ci construieşte o ipoteză care testează valabilitatea liderului atunci când ceea ce se întâmplă depinde de privilegiile sale.

Aşa cum nu poţi construi nimic pe nisipuri mişcătoare, tot astfel nu poţi construi nimic fără o

structură sau o armătură solidă. Nu poţi aspira să devii un adevărat lider dacă ai "vicii ascunse" de caracter. Un leadership dezvoltat fără această armătură solidă se va dovedi o construcţie şubredă care se va prăbuşi rapid.

Ţi-ai modelat gândirea în aşa fel încât leadershipul tău să fie unanim acceptat în cazul în care ştiinţa pe care ai cercetat-o ţi-a orbit ochii sufletului, determinându-te să-ţi negi mândria de a fi un servitorul umil al realităţii care se află dincolo de experienţă?

Cum poţi să modelezi materialul brut din care este construit "omul"? Cum te impui în procesul de schimbare a lucrurilor? Oamenii îţi respectă experienţa? Devii mult mai productiv graţie influenţei tale? Oamenii recunosc faptul că au devenit mai productivi datorită leadershipului tău?

Construcţia şubredă a leadershipului accentuează ideea de decădere şi perimare a leadershipului, atunci când liderul nu-şi dă osteneala să fie onest, mai ales cu el însuşi, faţă de munca sa, apoi faţă de alţii şi munca lor. Căci oamenii sunt foarte prudenţi şi, în cele din urmă, vor observa felul de a fi a celui care îi conduce. Căci adevărul iese întotdeauna, mai devreme sau mai târziu, la iveală. Şi atunci s-a dus cu leadershipul, mai ales dacă acesta mai mult păgubeşte sau distruge adevăratele temelii pe care trebuie să se sprijine.

Desăvârşeşte-ţi menirea de lider, modelând materialul brut din care este constituită fiinţa ta. Desăvârşeşte-ţi integritatea, dă-ţi osteneala să câştigi inima celorlalţi prin muncă cinstită şi nimic ilegal, şi cât mai mult în interesul celorlalţi oameni, nu doar al tău. Oamenii vor fi bucuroşi să-ţi dea mâna, dacă nu eşti mânjit de rele.

Ajută-i pe oameni să te cunoască şi să te înţeleagă încotro te îndrepţi, fără să te afunzi în mlaştina foarte mare şi adâncă a celor mai necinstite practici, a celor mai puţin nobile valori. Fii un om mare, fii un om de mare caracter, fii gata să fii cinstit chiar şi atunci când eşti constrâns de alţii sau de împrejurări.

Leadership: Eşti în stare să-ţi negi propriile convingeri, doar pentru că mai sunt împărtăşite de altcineva la un anumit moment?

Orice relaţii bune dintre oameni şi lider începe cu leadershipul. Iar, aşa cum bine spunea cineva, una dintre cele mai bune căi de cunoaştere a liderului este să-l vezi în afara lumii afacerilor. Deci, în viaţa personală, felul cum se perfecţionează singur. Cum îşi realizează dezvoltarea? Îşi hrăneşte ştiinţa cu "plagiat"? Sau îşi pune mintea la bătaie şi încearcă de unul singur să găsească soluţii? Întreabă-te: "Omul singur îşi face munca, sau munca altora îl face pe om?"

Eşti de-acord că oamenii să contribuie la viziunea şi scopurile tale? Care sunt primele trei lucruri, ascunse, care ar ieşi la iveală despre tine? Eşti un mentor pentru oameni şi îi ajuţi să treacă printr-un proces de dezvoltare în urma căruia să devii tu însuţi un lider mai bun? Cum contribuie leadershipul tău la consolidarea relaţiilor interpersonale? Oamenii îţi sunt loiali şi îţi acordă tot timpul sprijin, pornind de la premisele corecte?

Excelenţa în leadership se obţine greu, iar dacă ai o altă părere te înşeli amarnic. Ca să ajungi în vârful topului în leadership trebuie să urci treptele profesionale obligatorii, să munceşti cu abnegaţie şi pasiune, cu tenacitate şi entuziasm, şi să-ţi iei un angajament faţă de tine însuţi de a nu renunţa, de a nu te lăsa doborât de eşecuri şi greutăţi, şi, în acelaşi timp, de a nu te entuziasma excesiv în faţa reuşitelor, care uneori pot fi efemere.

Leadershipul este progresul pe care îl faci ca să-ţi câştigi acea existenţă care depăşeşte

graniţele efemerului, fără să-ţi condiţionezi existenţa la acele experienţe care au nevoie de atenţie.

Liderul poţi fi tu dacă ai înţeles în călătoria vieţii tale ceea ce exprima demult, cu atâta înţelepciune, Alexandre Dumas. *"Totul se găseşte în puţin. Copilul este mic, dar include în el omul. Creierul este strâmt, dar adăposteşte gândirea. Ochiul nu este decât un punct, dar îmbrăţişează spaţiul."*

Numai un om de mare ştiinţă poate rosti aceste cuvinte.

Source: https://neculaifantanaru.com/liderul-poti-fi-tu.html

Liderul supradotat

On Martie 15, 2017

Fii capabil să dai refresh condiţiei tale de muritor, calificându-te în prima finală dintr-o lungă serie de certitudini izvorâte din scormonirea tainelor ţesute în jurul întâmplărilor neaşteptate.

Sunt Gerry Lane, evoluţionist prin intuiţie, chimist prin curiozitatea cu care abordez rezultatele neaşteptate ale experimentelor strict legate de mutaţiile genetice, umanist prin structura morală şi sufletească, având mereu respect pentru tot ceea ce înseamnă ştiinţele exacte. Datorită mie, penetrând cu un rar instinct de cercetător toate ariile pericolelor necunoscute, răul acestei lumi are în faţă un adversar abordabil pe care este obligat să-l învingă pentru a menţine distanţa faţă de un nou capitol al medicinii.

Supravieţuirea, lupta mea împotriva contactării virusului, este prima finală dintr-o lungă serie de certitudini izvorâte din scormonirea tainelor ţesute în jurul întâmplărilor neaşteptate. Partea dificilă este să văd firimiturile ca indicii. Ceea ce cred că am văzut - cel mai brutal aspect al virusului, se poate dovedi a fi tocmai fisura din armură.

Poezia mea aplicată unei medicine defensive, psihologizate, şi totuşi creștină, bazată pe iubirea milostivă a celui aflat în suferință, are un univers genetic propriu, unind mai multe celule şi mai multe afecţiuni într-un eveniment unic cu final unic. Iar condiţia mea de artist în ale găsirii fundamentului oferit de versurile enigmatice ale naturii, căci numai natura are leac pentru orice boală gravă şi pentru orice afecţiune severă, rezidă din viteza cu care se propagă virusul, acest magnific exemplu de creare a unei conexiuni cu cauzele tulburărilor neuro degenerative ale bolii ce afectează celelalte conexiuni ale sistemului nervos central.

Leadership: Concluziile cuvenite din lărgirea orizonturilor tale de cunoaştere pot să transpară în imaginea unei adevărate forţe a naturii, prin asociere cu speranţa de viaţă pe care ţi-o estimează interpretarea pozitivă a unui rol de grea şi aspră răspundere?

Oare din punct de vedere strict legat de capacităţile mele fizice şi intelectuale care e direcţia în care merg dacă nu aş putea explica legătura dintre afecţiunile complexe ale subiecţilor contaminaţi şi boala mortală datorate acestei bacterii înşelătoare, acestui cancer de tip invaziv?

Încă de acum îmi vărs amarul pasiunii mele pentru depistarea erorilor genetice din alternări ale momentelor dureroase şi efectele negative ale fenomenelor naturii, care creează nevoia adâncă de înălţare a şanselor de vieţuire după toate legile aspre ale ştiinţei. Nu voi asista ca martor la sfârşitul lumii, nici nu voi recurge la învinuire, nu voi admite să fiu mesager al celor petrecute. Ci voi juca rolul unui interpret al limbajului semnelor naturii.

A înţelege natura fenomenului înseamnă a-l şi explica. Aş fi tentat să cred că selecţia naturală m-a păstrat pe mine ca un sistem suplimentar de control al longevităţii acestei lumi şi al speranţei de viaţă. Maybe, I am the Legend. Şi, pesemne că rolul de mare răspundere care îmi revine, ca supravieţuitor, ca om de ştiinţă, este acela de a fi eu însumi mai puternic faţă de ceea ce mă poate înrobi: laşitatea de a mă lasă cuprins de menţinerea vie a aparenţelor.

Leadership: Atitudinea ta faţă de ceea ce ai de înfăptuit printr-o fază de forţare a limitelor de competenţă se cere a fi diagnosticată prin vestirea a ceea ce lași în urma ta?

Esenţa unei vieți autentice, prin asumarea conştientă a importanţei păstrării propriei verticalităţi, chiar dacă aceasta presupune o sfidare a ordinii unei lumi bazate pe realităţi secundare, este caracterizată de o predominanţă a emoţiilor de tipul *„ voi face tot ce pot pe fondul a ceea ce sunt constrâns să schimb ”*.

În natura acestei puteri de asumare a unei poziții clare de responsabilitate se prezintă de fapt structura de concepție a unei megastructuri de credință ce beneficiază de miracolul revelării unui nou sens de a fi şi a unui nou statut în lume.

Marea provocare a cunoaşterii, lăsând deoparte interpretarea diverselor adevăruri ştiinţifice, se poate evalua în măsura în care reușești să protejezi și să extinzi natura a ceea ce te particularizează prin prisma a ceea ce lași în urma ta ca descoperire.

Iar ceea ce lași în urma ta, axându-te pe construirea unei puteri de mare rezonanţă prin propria ta vieţuire, este o reflectare a experienței de a găsi noi modalități de a vesti tuturor „miracolul” unui nou început.

Cea mai avansată cunoaştere, dominată în mare măsură de credinţa în ceva care poate fi formulat printr-un control suplimentar al longevităţii, mai ales dacă se va ajunge la găsirea unui elixir al nemuririi, se poate identifica cu omul care reușește să se transforme dintr-un ostatic al supravieţuirii într-un maestru al supravieţuirii.

Înainte de a-ţi măsura evoluţia în cadrul leadershipului încearcă să supravieţuieşti ambiţiei de a te autodepăşi în faţa unui miracol care sfidează regulile ştiinţei, din care răzbate revelaţia unei realităţi nebănuite.

Liderul supradotat este un model al regândirii condiţiei de muritor într-un cadru de evoluție care conturează „miracolul” supravieţuirii.

Una din trăsăturile specifice leadershipului de nivel înalt este să dai refresh la condiţia ta de muritor printr-o vestire a miracolului supravieţuirii, până ce această condiţie devine un element indispensabil actului de a te releva celorlalți ca o mișcare a gândirii care înnoieşte şi regenerează speranța de viață.

*** Notă:** World War Z

Life

On August 30, 2017

Prezintă-te întregii lumi sub o identitate făurită după propria înfăţişare, lăsându-te condus de raţiunea de a întruni condiţia profunzimii operei tale.

Încercam să-mi clarific poziţia faţă de concepţia cu privire la intervenţia arbitrară a divinului în procesul creator al vieții, în comparație cu cel al compunerii unui univers personal, particular, în care totul era circumscris dimensiunii materiale a esteticii, prin intermediul unui proces de reîncarnare a sufletului în sânul unui organism nou născut. „What is on your mind? / Are your feelings gone?"

Datorită intervenţiei fanteziei, pentru care numai un artist simte adevărată plăcere, am ajuns în cele din urmă să capăt măiestria transformării materiei într-un mai amplul perimetru al viului, în numele regăsirii mele în eternitatea unei iubiri pure, înlănţuită în totalul puterii de atracție cu neputință de definit în cazul dimensiunii empirice a științei. „Time is getting cold / What is going on?"

Dintr-o dată, toate elementele formulei matrice ce calculau mai multe rezultate la parametrii unei entităţi gând-formă, atât de complexe şi infinite încât numai Dumnezeu le-ar înţelege, s-au adunat într-o îmbrățișare frăţească *In…the name of love* , manifestându-şi apartenența comună la un univers ce le împingea la marginile lui: „Need to see it clear / Life is changing."

Era nevoie să fiu posesorul unei concepţii estetice unitare, proprii şi originale, să realizez o situare istorică a acesteia la inovaţiile momentului în cazul unei densităţi mai mari de sarcină electrică distribuită pe o suprafaţă verticală, care să asigure posibilitatea de determinare raţională a distincţiei şi bunului gust. "Why are you doing things, All the things you do?"

Iar după multe încercări și eşuări, am reușit să-mi contruiesc cu minuţie propriul personaj, la limita dintre incredibil şi verosimil. O figură de stil în cadrul spectacolului plăsmuirii. O formă de energie supusă evoluţiei. O reprezentare umană închipuită în ipostaza unui humanoid. Un câmp de forţe electrice dotat cu calităţi sufleteşti. În sfârşit, el trebuia să reprezinte un simbol al seducţiei desăvârşite exersate virtuos prin experimentarea unor valori de dorinţă, fără de care nu se poate naşte tentaţia unei supremaţii absolute a tinereţii: "Everybody needs somebody to love, to love".

Leadership: Te recunoşti învins de tentaţia spiritului creator de a te regăsi într-o imagine a dedublării care împleteşte virtualul cu realul până la confundare?

Situându-mă la oarece apropiere de triumful mult aşteptat, desăvârşind producţia unei gene transformată cu ajutorul legilor fundamentale ale geneticii obţinute de Mendel, am avut privilegiul, să spunem, de a privi totul ca pe un tablou, mişcător prin ceea ce oferă văzului, simţindu-mă la fel de implicat afectiv întocmai ca artiştii ce îşi găsesc muza în propria lor creaţie.

Ideea de a construi un humanoid, cu toată grija extraordinară pe care şi-o pune un genetician în conducerea experienţelor, cântărind produsul format din utilizarea materialului proteic elastic şi energia rezultată din arderea materiei solide, era generată de tendinţa către unitatea dintre idee şi imagine. Devenind manifestări ale unui nou tip de voinţă, concretizată într-o desăvârşire a creaţiei, cu proiectarea omului în lumea pe care Dumnezeu i-a pregătit-o, dar nu i-a putut-o oferi până atunci: "Life will never be the same".

Opera de artă este o comparaţie între ficţiunea care pune un accent nefiresc de mare pe factorul abstract şi punctul de vedere al vieţii reale în care elementele de conştient şi afinităţile instinctive sunt întreţesute în relaţii de putere particulare.

Actul de Creaţie este o luptă interioară din care răzbat înstrăinarea omului de identitatea sa și ataşamentul de un model de lume virtuală bazat pe prototipul experimental al unei împliniri care nu e materială, ci spirituală.

Frumosul şi sublimul, la intersecţia dintre genetică, biochimie şi fizică, unde indicatorul de avertizare îl constituie doar garanţia artei, constituiau cauza apariţiei personajului legat indisolubil de creatorul său.

Pentru a înţelege mai bine ecuaţia unei existenţe împlinite, ele trebuiau cuprinse între focarul de imagine care nu provoacă orbirea, împietrirea totală a sufletului, iluzia unei măreţii vremelnice. Şi focarul unei corespondenţe cu divinul din care transpar viziunea unei mecanicități ce funcţionează în interiorul persoanei, viziunea unei noi condiţii de etern căutător a omului de geniu şi viziunea unei ordini strict raţionale a universului.

Ce anume răzbate din multitudinea de efecte ale tensiunilor de atingere dintre cele două dominanţe estetice, altceva decât o experienţă de dedublare? Cum bine remarca cineva pe net: *"Robotul este o metaforă care desemnează trupul, iar Iubirea este ceea ce însufleţeşte trupul."* Nu-i de mirare că destinul meu şi cel al creaţiei mele căpătau o temelie comună ce anunţa includerea mea în rândul unei lumi fantastice.

Dedublarea în leadership este la fel de remarcabilă ca actul de creație: privește concesia acordată artistului de a se prezenta întregii lumi sub o identitate făurită după propria înfăţişare, dar lăsându-se condus de raţiunea de a întruni condiţia profunzimii operei sale.

Iată-mă așa cum am devenit: artist, genetician, biochimist, fizician, inginer și arhitect, creând o nouă formă de viață în lumea informaţiei și a invenţiilor. Încearcă acum să ți-l imaginezi pe Dumnezeu. Oare nu este el egalul meu?

Existența lui Dumnezeu este mecanismul intim al actului de creație din care se naște iubirea faţă de extinderea fiinţei dincolo de marginile ei.

Life este pretenţia unui căutător al sensului vieţii de a se ridica la nivelul artistului excepţional. Ea se vădeşte a fi întemeiată atunci când încercările căutătorului de a se uni cu propria lui natură dumnezeiască, pentru a forma o adevărată fiinţă divino-umană, au ca finalitate o minune a creaţiei.

*** Notă:** Haddaway - Life

Source: https://neculaifantanaru.com/life.html

Light of Darkness

On Martie 25, 2016

Nu-ți dori niciodată să pleci, când ai de ce să rămâi.

Sunt un om mort întru reproşul şi lauda a ceea ce scriu, fiindcă de fiecare dată când mă exprim, cu pasiune, cu zel, cu poftă de noutate, ca și când aş rămâne singur în sfera unei ştiinţe alternative, când caut o idee prin întrepătrunderea cu un punct de vedere atotcuprinzător, simt că mă prăbuşesc în deriva unei crize, într-un abis fără sfârşit.

Asemenea unei inscripţii de pe scoarţa unui copac care creşte odată cu arborele, îmi amplific nefiresc de mult răbdarea de a însera în articole tot ceea ce, din punctul de vedere al unui realism extins, înţeles că imitare a trecerii mele prin timpul acestei lumi, trebuie să fie considerat semnificativ pentru cititori. Teama de a nu fi înţeles, este o moarte chinuitoare.

Se va păstra oare în mine, îndeajuns de mult, până în timpul unei deplasări spre alte situaţii care înlocuiesc realitatea, spre alte zone ale înţelegerii, capacitatea de a sluji, aşa cum se cuvine, unui stăpân credincios - această plăcere aparte în depanarea gândurilor, întărindu-mi credinţa că sunt deasupra lucrurilor - tu, umbră uriaşă, care-mi adresezi întrebările şi tot tu îmi furnizezi răspunsurile?

Şi tot mereu, mintea îmi livrează un impuls, în lumina unui apus parcă ireal: *"Omul niciodată nu trebuie să plece, când are de ce să rămână."*

Leadership: Îţi asumi consecințele practicării unei estetici a reflectării realităţii care te obligă la contrariu, ca expresie a năzuinţei tale de sincronizare cu trăirile cele mai adânci în contextul prelucrării materialului de prezentare al unei noi perspective de autocaracterizare?

Scormonind uşor într-un punct care se găseşte la o distanţă infinită de un calcul raţional diferenţial, pot să deduc expresia potenţialului datorat unei sarcini livreşti distribuite faţă de un alt punct, apărut clar în minte şi în suflet, apropiat chibzuinţei de a da viaţă unei idei care face înconjurul lumii.

Sunt propriul judecător, alături de rânduiala pe care o dau cuvintele pline de sens, calea spre putere, asemenea unui vârf de săgeată străpungând infinitul, sau precum lama de cuțit ce taie-n carne vie. Responsabil, îmi dau o sentinţă ce nu poate fi nici atenuată, nici agravată de vreo percepţie eronată a profunzimii infinite, ca atribut al realităţii transcendente.

Sunt mort în raport cu duritatea cu care îmi aleg modul de exprimare şi expresiile, prin contact cu posibilitatea de a fi perceput drept un punct fără dimensiuni ori drept o infinitate de goluri mici. Singura realitate care mă obligă la contrariu, ca un soi de interpretare greşită a experienţei de viaţă care mă roade pe dinăuntru şi ma consumă aproape total, este dată de tendinţa autojustificativă de a mă complace într-o stare de reflecţie tot mai evident şi mai asumat filosofică, încercând totodată a mă însenina printr-o formă de expresie artistică.

Cititorii mă privesc de multă vreme cu suspiciune şi se întreabă cel fel de lucruri se petrec în mintea mea, oare ce ascunde fiecare din colţurile ei, dacă nu altceva decât îngrozitoarea boală de a zdruncina adevărurile unei ştiinţe neînchipuit de stranii, la originea dintre *"acolo unde ştii că nu va ajunge nimeni"* şi *"acolo unde totul se pierde"*.

O aventură destul de riscantă, aş zice, pe ritmurile Light of Darkness, din care răzbate mesajul triumfător, plin substanţă: *„ He discovered the cure, this is his legend* .”

În acest caz, materialului de prezentare al unei noi perspective de autocaracterizare, ca atribut al stărilor emoţionale care afectează decizia de a schimba atitudini în faţa vieţii, cuprinde iscusita punere în prim plan a ceea ce trebuie să fie experimentat într-o lume plină de angoase, faţă de ceea ce trebuie să fie învăţat ca o investiţie pentru viitor.

Leadership: Eşti în stare să excluzi golul din adâncul sufletului tău prin blurarea unei imagini într-o zonă de selecţie a propriilor valori, atitudini şi comportamente, încât să surprinzi valabilitatea unei concepţii “nobile" asupra virtuţii care îţi procură împlinirea?

Încă din 2006, când am luat scrisul în serios am fost cuprins de o teamă inexplicabilă - sub efectul unei forțe interne obsesionale, ameninţat de nelinişte, de culpabilitate, un fel de câmp de circulaţie conservativă, în acord cu relaţia dintre cuvinte şi înţelesurile lor. Ca şi când întregul lor ar fi fost un obiect făcător de minuni, care, odată ajuns pe mâini greşite, s-ar fi putut transforma într-un pericol.

Teama izvorăşte din neştiinţa modului cum îmi sunt interpretate cuvintele. O să încerc un descântec, o pastilă anti dureri de cap, pentru a mă proteja de ea, în semn de eliberare şi distanţare, prin recitarea unui pasaj regăsit în romanul "Dervişul şi Moartea" de Mesa Selimovic:

"N-am să te las să mă tulburi, nălucă. Rămâi mereu aici între aceste stânci, ca luna, ca râul acesta, ca semiluna în minaret, ca o vedenie luminoasă. Ai umplut locul acesta cu făptura ta, ca pe un aşternut l-ai îmbibat cu parfumul tău înşelător şi mortal. Am să plec în lume, în alte ţinuturi, acolo unde nu eşti, nici chipul tău n-o să-l mai port în mine."

Adesea, mi se pare că sunt asemenea unui proiect artistic ce-şi propune abordarea prin mijloacele artei a esenţei manifestării propriilor intenţii, lansându-mă în urmărirea dorinţei de a ajunge la o nouă expresie a identificării mele cu o anumită constantă care produce rezultate de fiecare dată. Aceasta admite ca potențial de referinţă interacțiunea dintre ceea ce cred că știu despre mine și ceea ce cred că merit să trăiesc prin ceea ce transmit.

Curajul de a folosi estetica - cea mai profundă expresie a creativităţii într-un sens mai larg, și astfel de a o îmbogăți sau de a o sărăci prin trăirile cele mai adânci, este de fapt acea voce neliniștită căreia uneori îți este greu să-i reziști, care îți spune la sfârșitul zilei: „Trăiește” sau „Mori”. Într-un sens concret, continuă să faci progrese sau lasă-te păgubaş.

Singura concepţie “nobilă" asupra virtuţii care îmi procură împlinirea poate fi exprimată astfel: “Asumă-ți riscul de a te confrunta cu trăirile tale, mai ales cu punctele de vedere expuse în opera ta, încât să diminuezi efectul care poate genera, simultan, o anumită forţă, ca şi o slăbiciune teribilă".

Blurarea unei imagini într-o zonă de selecţie a propriilor valori, atitudini şi comportamente, vizează un minim de privacy în condiţiile unei exteriorizări de personalitate care te obligă la sinceritate în dezvăluirea unor sensuri şi motivaţii ascunse care nu-ţi îngăduie să te regăseşti în scenariul realităţii pe care ţi-o doreşti.

Light of Darkness este curajul de a-ți învinge teama de a nu fi nivelul aşteptărilor altora, atribuindu-i valoarea de criteriu de existență a creației pe care o produci, în funcție de distanţarea sau apropierea de acel punct în care te întrebi ce anume te leagă de viață.

Iar întotdeauna curajul îl îndeamnă pe omul înzestrat cu multe virtuți: *„Nu-ți dori niciodată să pleci, când ai de ce să rămâi.”*

*** Notă:** Suntree - Light Of Darkness

Lily Was Here

On Iunie 29, 2017

Asigură-ţi integrarea într-un mister care-ţi testează limitele între ceea ce te reprezintă ca artist și ceea te înalţă la cer.

Mă aflam în prezenţa unei noi diversiuni atipice, lansată de o aprofundare a sensului noţiunii de "afectare" în faţa absolutului în materie de întruchipare a perfecţiunii. Cumva, mi se părea că trăiesc într-un dispreţ vădit faţă de întunericul fără spaţiu şi fără timp, nefavorabil evadării personale din iadul unei utopii progresive. Iar ceva era în stare să mă energizeze cu asigurarea posibilităţii de revelare a misterului, mereu transformându-se în altul, intrând în obiectivul cunoaşterii şi oferindu-mi preţuire şi nemurire.

Emoţia pe care o resimţeam, ca un ecou de gong, pe care încercam s-o comunic în faţa misterului, se alimenta prin intermediul unei ficţiuni verosimile. Ca și când ar fi trebuit să descopăr faţa unui Dumnezeu mai adânc, aflat tot timpul în mine, testându-mi capacitatea deosebită de a realiza ideea și simţământul nu direct, prin faptă, ci printr-o redare poetică.

Forța care te inspiră este un triumf asupra mândriei de a te recunoaşte mulțumit de tine ca aparţinând unui mister mai înalt pe care nimeni nu este în stare să-l rezolve cu adevărat. Precum ascultarea unei muzici liniştitoare venite de dincolo de tine, din sfere necunoscute, care te înalţă şi te purifică în acelaşi timp.

Totuşi, pot să vă ofer măcar o impresie a ceea ce mă făcea mai creativ, alături de magnifica dovadă a unei autentice simţiri, ca fiind cea mai nouă teorie a misterului în planul fanteziei pe care o aveam atunci, cel mai intens suflu de viaţă care mă împingea tot mai mult înspre nemăsurat.

Şi o aveam nu de la un înfăptuitor de lumi care contribuie la conturarea unui spațiu misterios, nu de la un filozof al artei, nu de la un teoretician al simbolismului sau de la vreun mare critic de direcţie în prelungirea axului unei întregi existenţe. Ci de la o notă de originalitate, de la o operă de mare rafinament artistic, transpusă într-o notă de nebunie asumată, în care totul era posibil, chiar dacă ecoul se anunţa unul extrem de încins.

Leadership: Ai mai avea revelaţia unei noi identităţi dacă ai conştientiza că ceea ce te delimitează și te defineşte depinde în mare parte de ceea ce se găseşte în caracterul fragmentar al momentului?

Această stare plină de graţie, de înălţare, şi ambiţia de a avansa în această direcţie, veneau de la o combinaţie de saxofon şi chitară acustică, pe ritmurile unor versuri oarbe ce puteau fi înţelese numai prin raportare la un soi de zbor peste acoperişul lumii, la un strop de fericire pe aripile vântului sau la un divin care se autoexilează în lumea fizică. Sub o singură denumire "Lily Was Here".

Era tot ceea ce mă emoţiona în plan personal, precum sublimul unei forţe căreia nu îi poţi decât admira măreţia, dinspre care poţi simți veşnic o ciudată chemare cu acea luciditate care te face să te întrebi: cine ești? Completată de simţul artistului cu acel caracter fragmentar al momentului surprins între o călătorie memorabilă în timp și corolarul unei raţiuni abstracte cu posibilitate de transpunere în plan real.

Era expresia ritmică a nevoii de a mă situa la polul opus al existenţei imediate, pe refrenul

adâncirii în mrejele seducătoare ale poftei de a gusta din gloria unui moment de genialitate, după care implicit apare dependenţa de un extaz infinit. Reflectându-se în felul cum un artist contopeşte şi prelucrează laturile diverse şi contradictorii ale realităţii în modul propriu de receptare generală a lumii.

O aveam în suflet, în deplinătatea unei libertăţi de spirit fermecătoare, cu un început şi parcă fără sfârşit, într-un replay continuu, deseori de neînţeles pentru gândirea logică, dezvăluindu-se doar privirilor inspirate ale artistului care-şi trasează noi perspective în funcţie de impulsul primit de la Univers. Era ambrozia pe care o beau doar zeii.

Leadership: Poți să-ţi vezi propria imagine oglindită în altcineva faţă de tot ceea ce te ridică într-o clipă la înălțimi nebănuite anterior?

Vechii cabalişti, vrând să-i dea lui Dumnezeu un merit în plus, spuneau că lumea a fost creată din dragoste. Însă pe ritmurile unor înălţimi de sunete auzite numai de EL, în variaţiunile pe tema relaţiei dintre delicateţea unei arii intense şi expresive, şi bogăţia creativă a improvizaţiilor.

Ori această voce universală care reînnoieşte înflăcărarea unei îndatoriri exagerate de a decide mişcările timpului pe lungimea de undă a sensibilităţii, a inteligenţei, a imaginaţiei şi purităţii, chiar dacă i-ai măsura intensitatea, tot ai mai avea destul de pătruns până în adâncul ei ca să-i recunoşti desăvârşirea.

Desăvârşirea este realitatea pe care ți-o ataşezi din tolba unei imaginaţii fără sfârșit ale cărei săgeți nu trebuie să-ţi rănească mândria de a reuși integrarea într-un mister care-ţi testează limitele între ceea ce te reprezintă ca artist și ceea te înalţă la cer. Pe această linie, identitatea mea părea mai degrabă o însuşire a unei voci care făcea posibilă auzirea melodiei universului, integrată în gama efectului de reverberaţie, sau a unui delay nesfârşit, ca o odisee a rememorării unei existenţe dedicate comuniunii dintre culturi şi mentalităţi, dincolo de timp şi prejudecăţi.

Ştiam din prima clipă când am urcat pe treptele scării spiralate ce duceau spre înălţimea sunetului şi ritmului ei seducător, ameţitor şi nemuritor, căutând în infinitul spaţiului din mine înţelesurile înrădăcinate de la începuturile lumii până în prezent, că-mi pot pierde orientarea. Mă îndrăgostisem de plămada vie a unei sensibilităţi adânci din ingeniozitatea unei creaţii pure, la fel cum Pygmalion s-a îndrăgostit de o statuie de marmură. Diferenţa constă în semnalul de înviorare și în mesajul pe care fiecare din ele îl amplifică eventual.

Şi ori de câte ori simt că vreau să mut munţii din loc, când încep să mă cufund într-un vis etern asemenea păsării care se roteşte, apoi se înalţă sus, desfăcându-şi puternicele aripi deasupra lumii, tot de atâtea ori inima, plină de misterul pe care numai Dumnezeu îl emană din prea plinul universului, se simte datoare să-mi răspundă pe notele unei arii pline de farmec: „Lily Was Here".

A-ţi vedea propria imagine oglindită în altcineva mai măreţ decât tine înseamnă să accesezi acea intensitate a sensibilităţii care te motivează să vezi în propria ta viaţă cum se reflectă o temă, o idee, o perspectivă care subliniază asocierea cu vocea universală a lui Dumnezeu.

Lily Was Here este momentul forțelor de inspiraţie ce se poate determina cu ajutorul expresiei: *vis + simţire = artă* , în practică fiind posibil de aplicat numai dacă adevărata lume a infinitului din tine este creaţia unui mare artist, Dumnezeu.

*** Notă:** Dave Stewart and Candy Dulfer - Lily Was Here

Source: https://neculaifantanaru.com/lily-was-here.html

Limbajul mobilizator al leadershipului

On Martie 07, 2009

Orientează-ţi demersurile spre „o zonă cheie de rezistenţă" care să fie în măsură să te motiveze şi să-şi pună în valoare potenţialul.

Napoleon Bonaparte (1769-1821) este unul dintre cei mai mari conducători militari din toate timpurile. Şi-a depăşit condiţia militară şi a devenit împărat al Franţei, totodată a devenit cel mai puternic conducător din Europa. Dar n-ar fi putut niciodată să ajungă la un nivel înalt de leadership, n-ar fi reuşit niciodată să urce treptele ierarhice dacă nu s-ar fi hotărât să fie un lider cu un rol bine determinat în circumstanţele date.

El a făcut dovada măiestriei sale de a conduce prin inteligenţa sa tactica şi prin modul său carismatic de a interacţiona cu oamenii încă de pe vremea când era un simplu caporal. Porecla de „Micul caporal" (Napoleon avea doar 1,65 m înălţime) transformându-se într-un apelativ de simpatie şi admiraţie a soldaţilor faţă de geniul militar. Era posesorul unei minţi lucide şi penetrante, al unei imense puteri de concentrare şi al unei energii extraordinare, îi era foarte uşor să-şi impună punctul de vedere. Iar cumpătarea, moderaţia şi un liberalism social i-au întărit şansele la promovare.

Leadership: Sensul profund pe care îl atribui eroului din tine este legat de ceea ce surprinzi în timp ce totul trece, gândind şi făcând planuri prin prisma efectelor pe care le are mesajul tău asupra celorlalţi oameni?

Ca să ai succes trebuie să câştigi respectul oamenilor. Poţi exercita o puternică înrâurire asupra lor în funcţie de poziţia pe care te plasezi în categoria persoanelor cu grad crescut de influenţă, cu capacitate mare de convingere. Puterea ta de influenţă face parte din structura cea mai intimă a leadershipului tău care îţi pune în evidenţă culoarea personală a propriului tău Sine, mai ales trăsăturile „sculptate" cu profesionalism în propria ta persoana.

Aşa cum un pictor dozează culoarea cu mai multa intensitate, fără a ştirbi câtuşi de puţin perspectiva în care se situează componentele – tot aşa şi personalitatea ta, trebuie s-o dozezi cu multă intuiţie, diplomaţie şi tact, cu multă ambiţie, cu simţ de convingere, cu mult echilibru, fără să te îndepărtezi de realitatea concretă pe care împărţi cu ceilalţi şi fără să ştirbeşti câtuşi de puţin impresia de continuitate în felul în care te raportezi la ei, la aşteptările lor, la ceea ce poţi face tu pentru a-i uni în jurul unui scop comun care să-ţi asigure recunoaşterea superiorităţii.

Totul trece, dar lasă urme. Totul trece, dar nu totul se uită. Mesajul pe care ni l-a transmis Napoleon după ce-a ajuns la putere s-ar putea formula astfel: *"Nu te lăsa condus de alţii, ci lasă-te condus numai de raţiune."* Ceea ce vei deveni depinde de oportunităţile pe care situaţiile complicate ţi le oferă, încât să treci peste ceea ce te ţine în loc şi să chemi în ajutor acea simţire aparte a fiinţei netrucată de efectele civilizaţiei moderne. Mai trebuie luată în calcul şi acea simţire a faptului că te afli înaintea Domnului.

Sensul profund pe care îl atribui eroului din tine este legat de ceea ce surprinzi în timp ce totul trece, gândind şi făcând planuri prin prisma efectelor pe care le are mesajul tau asupra celorlalţi oameni. Deci încearcă să observi lucrurile în integritatea, unicitatea şi dinamica lor. Asta valorează mai mult decât imaginea pe care mintea ta o construieşte despre sine şi despre realitate.

Leadership: Ar trebui să te bazezi pe o abordare prin care eşti pus în faţa propriilor tale

percepţii despre limitele tale, despre ce crezi că e posibil să obţii şi ce nu într-o situaţie în care trebuie să alegi între stimulul care te determină să acţionezi şi vulnerabilităţile la care vei fi expus?

Napoleon a ştiut să găsească o măsură justă, pe axa incoruptibilă şi bine determinată a personalităţii sale, pentru a făuri o forma de leadership reprezentativ – încă de pe vremea când era un simplu caporal. Şi tu trebuie să adopţi, în mod deplin şi definitiv o totală schimbare, o totală reînnoire a personalităţii tale ca să te diferenţiezi de ceilalţi – printr-o mentalitate sănătoasă şi un punct de vedere bine exprimat, care să prezinte valabilitate şi să fie acceptat.

Încercarea ta de a te raporta la ceilalţi e ca şi cum te-ai angaja pe un drum abia explorat de tine, dar pe care trebuie să-l străbaţi până la capăt, păşind pe el cu o siguranţă desăvârşită. Drumul pe care s-a angajat Napoleon la începutul carierei sale a fost unul aproape necunoscut, dar stabilindu-şi priorităţile şi modul de acţiune spre „o zonă cheie de rezistenţă" în măsură să-l motiveze şi să-i pună în valoare potenţialul, o zonă în care să predomine eficienţa şi rezultatele deosebite ale leadershipului său, a devenit ceea ce istoria aminteşte mereu: un mare conducător.

Este vorba, aşadar, în primul rând de o diferenţă de "conţinut" a personalităţii, de o diferenţă de mesaj pe care îl transmiţi prin intermediul leadershipului tău, apoi este vorba de acea disponibilitate de a-ţi cultiva acele capacităţi, puncte de vedere şi atitudini care sunt căutate de ceilalţi.

A fi un lider înseamnă să fii apreciat pentru întorsătura lucrurilor, înseamnă să ai conştiinţa directă a celor nevăzute, a celor trecute şi a celor viitoare, înainte să te ancorezi la realitatea lumii pe care ţi-a pregătit-o Dumnezeu.

Limbajul mobilizator al leadershipului scoate în evidenţă priceperea ta de a te face cunoscut prin intensitatea cu care acţionezi, din timp, pentru a-ţi asigura reuşita. Rolul hotărâtor în alegerea ta, ca lider, îl are modul în care îţi foloseşti cel mai bine potenţialul, modul în care îţi dezvolţi imaginea de sine şi valoarea personală - în aşa fel încât să răspunzi aşteptărilor oamenilor. Joacă-ţi rolul pe care l-ai acceptat liber şi neconstrâns de nimeni, pentru a străluci asemenea unui actor datorită căruia reprezentaţia capătă calificativul excelent şi impresionează publicul într-un fel deosebit şi memorabil.

Concluzie: În leadership, dacă intenţionezi să obţii succesul mult dorit, pregăteşte-te din timp, autodisciplinează-te şi nu te abate de la drumul şi scopul propus. Folosind un „limbaj interior" mobilizator, dar stabilit într-o „zonă cheie de rezistenţă" la oscilaţii emoţionale mai ales printr-o disciplinare permanentă, vei câştiga respectul şi aplauzele la scena deschisă.

Source: https://neculaifantanaru.com/limbajul-mobilizator-al-leadershipului.html

Limbajul Secret al Leadershipului (II)

On Februarie 18, 2011

Obişnuieşte-ţi sufletul cu conştiinţa prezenţei ascunsului, învăţându-l să cunoască realitatea invizibilă după traversarea lucrurilor vizibile.

Ce transformare ! Îţi aminteşti finalul filmului " *Pretty woman (1990)* "? Atitudinea managerului s-a schimbat dupa ce Vivian si-a avansat transformarea de la o atitudine de prostituata la o atitudine de Lady. De data aceasta exprima mulţumire şi mândrie, fiind pătruns de acea admiraţie sinceră şi totală faţă de Vivian, găsind în ea una din persoanele cele mai interesante dintre toate pe care le-a cunoscut vreodată.

Managerul îi sărută mâna cu acea prudenţă delicată cu care atingi ceva gingaş şi privind-o în ochi plin de admiraţie sinceră, i se adresează cu voce caldă, pe un ton blând şi chiar tandru, şi cu o urmă de părere de rău în suflet:

- Vivian, a fost o plăcere să te cunosc. Vino şi vizitează-ne câteodată. Şi, mai mult decât atât, îi pune şi limuzina hotelului la dispoziţie s-o ducă oriunde vrea ea.

Aşa cum biserica are datoria să le mântuiască oamenilor sufletul, tot aşa leadershipul de calitate are menirea să-i transforme pe lideri în oameni mai buni. Calea cea mai sigură şi cea mai eficientă de a-i determina pe ceilalţi să nu te mai considere o persoană cu autoritate şi neprietenoasă este să te exprimi în acord cu propriile lor sentimente. Lăsându-i să se acomodeze cu prezenţa ta, cu leadershipul tău, mulţi dintre ei îşi vor schimba atitudinea si mentalitatea.

Leadership: Îndrăzneşti să dai o nouă dimensiune conceptului de "Calitate" prin originalitatea de a-ţi exprima poziţia faţă de mijloacele revelatoare de producere a expresiei numită "Valoare de resetare"?

Până la urmă managerul s-a îndrăgostit de ea. Toate la el afişau o expresie de fericire, atât de desăvârşită, atât de pură, fiind profund încântat că a cunoscut-o. Într-un fel chiar i-a părut rău că nu a comunicat mai mult cu ea pe timpul şederii ei acolo.

Managerul a perceput adevărata esenţă a tot ce exista bun în Vivian, a aflat adevăratele ei dorinţe. Şi-a dat seama ce fel de persoană era ea, care era firea ei adevărată, care erau aspiraţiile ei, a intuit care erau intenţiile ei – acelea de a-şi schimba traiul, şi astfel a ajuns să-şi reconsidere atitudinea faţă de ea. A îndrăgit-o mai mult decât pe oricare client.

Cel mai bun lucru pe care îl poţi face pentru leadershipul tău este să-l încarci cu sentiment. Ai tendinţa să-i ţii la distanţă pe toţi cei cu care interacţionezi? Dacă da, atunci rişti să fii rănit în orgoliul propriu, la fel ca managerul hotelului.

Dacă oamenii primesc din partea ta un anumit gen de acceptare, ei îţi vor acorda un pic mai multă încredere. Fii deschis la oferta lor de a înlătura întunericul dens din sufletul tău, şi astfel vei fi scutit de multe încurcături şi neînţelegeri.

Calitatea pe care doreşti s-o aibă un om este echivalentă cu valoarea pe care ţi-o dai tu în condiţiile unei forme de revelare a unor fragmente de sinceritate pură, acele grăunțe de realitate care dezvăluie sursa inconștientă a gândurilor altfel exprimate cu generozitate.

Valoarea de resetare a profilului unui om, numai în măsura în care afli în ce limite este posibilă influenţarea lui prin sugestie şi în ce măsură pot fi potenţate sugestiile care exercită influenţe negative, coincide cu încercările sale de a trece de limitele impuse de stereotipurile de "tânăr rebel" (tributar al unei gândiri materialiste ce are în centrul ei trăirea în mijlocul lumii, a întregului).

Leadership: Dozezi cu grijă factorii favorizanți ai apariției situațiilor-sugestie şi ai inducerii răspunsului sugerat?

Pentru a ieşi din situaţiile ambigue, când nu ţi se dă să afli nimic despre cele ascunse ale omului pe care-l ai în faţa ta, trebuie să optezi de multe ori pentru alternative de moment care nu satisfac exigenţele raportării la un sistem consistent de referinţe. O astfel de altenativă are obiectiv identificarea corectă a potrivirii dintre profilul omului și atribuțiile sale, dintre empatie si obiectivitate, sau dintre contextul lui de viaţă şi contextul lui de performare.

De exemplu, analizând activitatea şi atitudinea unui om din perspectiva experienţei personale, ceea ce poate să favorizeze apariția unei nevoi nesatisfăcute de autoritate, vom constata că acel ascuns nu are nimic rău în sine, dar reclamă o anumită dispoziție sufletească și mentală care facilitează un anumit tip de comunicare realizat prin gesturi, expresii faciale, obiceiuri, reacţii, replici, tendinţe, etc.

Detaliul ascuns pe care nimeni nu-l observă din prima la un om, având în vedere că necesita o analiză aprofundată a particularităților de temperament, caracter, cultură, vârstă, etc, se poate reconstitui din consumul lui de frustrări sau de favoruri. Ce anume îţi cere el aşa încât tu să nu-i desconsideri mândria, opiniile, valorile sau nevoile? Ce anume eşti capabil să-I oferi fără ca el să-şi dorească vreodată mai mult?

Factorii favorizanți ai apariției situațiilor-sugestie, în care apelezi la un comportament de enunţare apropiat de propunere, asumându-ţi o iniţiativă, un sfat, o observaţie, sunt reprezentaţi de modul de raportare a individului la experienţele trăite prin bucurii, nu prin necazuri.

În timp ce inducerea unui răspuns sugerat, ca expresie de impact asupra psihicului uman, depinde de cât de interesat a fost individul în a-şi cunoaşte rostul şi rolul vieţii. Acest răspuns echivalează de fapt cu o recunoaştere a eşecului pe plan sentimental / social, sau cu o recunoaştere a măreţiei de a fi păstrat în suflet doar ceea ce a fost frumos şi demn de preţuit.

Omul trebuie examinat din perspectiva consideraţiilor conform cărora cu cât raportul dintre rostul pe care şi-l conferă vieţii şi rolul pe care şi-l asumă în relaţia cu ceilalţi este mai realist, cu atât imaginea despre sine este mai clară.

Limbajul secret al leadershipului desemnează maniera în care reacţionezi la sentimentele şi nevoile celorlalţi, la tot ceea ce se întâmplă în jurul tău şi la modul în care te raportezi la ceilalţi.

Exprimă-ţi pozitivismul şi încrederea faţă de toată lumea. Foloseşte o manieră personală în care să te dezvălui oamenilor - prin felul în care comunici cu ei şi prin felul în care te raportezi la nevoile şi trăirile lor. Limbajul secret al leadershipului reflectă preocuparea ta pentru motivaţiile celor din jurul tău.

Felul în care îi percepi pe oameni, felul în care îi accepţi în preajma ta, felul în care îi “alegi”,

felul în care le vorbeşti, toate acestea stabilesc dimensiunea leadershipului tău. Vei putea să te diferenţiezi de ceilalţi lideri doar dacă vei învăţa să-i asculţi pe oameni şi dacă vei lăsa timpul să-i schimbe.

Concluzie: Ca lider, trebuie să cunoşti sentimentele oamenilor, nevoile şi aspiraţiile lor. De aceea trebuie să fii apropiat lor şi alături de ei mai ales în momentele critice, şi să le dai posibilitatea să se schimbe.

Evaluează corect sentimentele celorlalţi oameni, pentru ca dimensiunea leadershipului tău să se dezvolte.

Source: https://neculaifantanaru.com/limbajul-secret-al-leadershipului-II.html

Limbajul Secret al Leadershipului (I)

On Februarie 18, 2011

Evaluează corect sentimentele celorlalţi oameni pentru ca dimensiunea leadershipului tău să se dezvolte.

Primul pas în direcţia cea mai favorabilă leadershipului este să-ţi reconsideri atitudinea şi părerea faţă de ceilalţi oameni. Lăsând timpul să treacă, cu siguranţă îţi vei forma o cu totul altă imagine despre cei ce te înconjoară. Am sa fac din nou referire la filmul " *Pretty woman* " pentru a scoate mai bine in evidenţă acest lucru.

Hotelul Regent Beverly Wilshire. La un moment dat, între managerul Barney Thompson si Vivian Ward, dama de companie a controversatului om de afaceri, Edward Lewis, are loc o discuţie. În ceea ce-l privea pe manager, era foarte hotărât să o expulzeze din hotel cât mai repede pe Vivian, care prin statutul ei de prostituată putea să afecteze reputaţia hotelului.

Fiind un om de bun simţ, cu un caracter pe măsură, managerul îi spune lui Vivian într-un mod subtil, dar folosind un ton milităresc, că va face o excepţie de la regulă şi o va accepta în hotelul său, datorită prezenţei domnului Lewis care era un client important. Însă, atunci când domnul Lewis va pleca, ea nu va mai avea ce căuta vreodată acolo.

Având statutul unui om care nu era recunoscut în acea lume "sofisticată" a luxului şi a bogăţiei, Vivian a încuviinţat din cap, întristată că din nou cineva o tratase cu dispreţ. Fusese avertizată ! Bine avertizată ! Trebuia să se supună.

Pronosticurile nu s-au adeverit. Şederea lui Vivian timp de o săptămână în acel hotel de lux nu a provocat niciun incident neplăcut, nicio controversă, niciun fel de inconvenient. Din contra, a însemnat o mare lovitură dată în special mândriei şi răcelii managerului. Căci a existat la ea o autentică voinţă care îşi trăgea seva din propriile ei aspiraţii, de a arăta că poate fi altcineva, că se poate ridica mai presus decât ceea ce era – o prostituată, şi că poate să devină o "lady". Ea a reuşit să se facă remarcată de toţi, trecând drept una din cele mai frumoase, mai elegante, mai manierate femei din acel hotel.

Leadership: Poţi să-ţi găseşti motivaţia de a fi altcineva în cazul unei imagini căreia i se atribuie în mod curent semnificaţia de "experimentare riguroasă a vieţii" ?

Dacă stăm să scrutăm spaţiul reprezentativitatii omului în care există obligaţia pentru ridicarea particularului la rang de "subiect tolerat", concomitent cu nelimitata sursă de căldură numit suflet, şi dacă căutăm echilibrul dintre predictibilitate, maleabilitate şi responsabilitate, atunci cu siguranţă nu vom putea percepe simetria dintre valoare şi pret.

O imagine căreia i se atribuie în mod curent semnificaţia de "experimentare riguroasă a vieţii", are ca element unic de analiză acea intensificare a contrastului dintre aparenţă şi esenţă, adică între ceea ce eşti în pericol să pierzi şi ceea ce eşti în stare să câştigi.

Omul căruia îi sunt ocolite meritele şi onoarea gustă din amărăciunea vieţii la fel de intens precum pictorul ce captează atenţia prezentându-şi autoportretul: cu umilinţă şi cu revoltă.

Putem oare să punem semn de egalitate între semnificaţia pe care încercăm să o dăm celor ce ni se întâmplă, având ca efect o descărcare afectivă dureroasă, şi înţelesul pe care îl

atribuim poveştii din spatele imaginii noastre, care eludează realitatea socială? Putem încerca să vedem oamenii ca nişte obiecte de care suntem înconjuraţi, provenind din sfera unui design neconvenţional?

Dacă privim oamenii ca pe nişte obiecte rare, posedând, de cele mai multe ori, o valoare utilă şi o valoare estetică în acelaşi timp, analizând rolul capacităţii noastre combinatorii în procesul de creaţie a unui model reuşit, vom putea să compunem frumosul sau sublimul în măsura în care ele fac parte din categoria valorilor ce depăşesc sfera esteticului. Iar esteticul, după cum preciza cineva, nu avem dreptul să îl absolutizăm, ci să-l dibuim în tensiunea menţinerii la cote înalte a unor principii morale, etice, care slujesc adevărul.

Leadership: Poţi să abordezi înţelesul unei anumite acţiuni a comportamentului uman, cercetând motivaţia din care provine aceasta?

O formulă derivată din ştiinţă, care nu vizează frumuseţea pe care o poţi admira si studia privind-o minute în şir fără să te saturi de ea, este următoarea: *"Priveşte ceea ce nu ştii şi nu refuza cunoaşterea"* . Nu este vorba despre acea frumuseţe greu percepibilă, care nu aduce o mulţumire aparte decât privind-o în mod critic, ci de acea cunoaştere din spatele imaginii pe care o oferi lumii care începe cu îndoiala deplină în privinţa a tot şi toate.

Oamenii nu sunt nişte obiecte ce pot fi întâlnite în aproape toate interioarele, cu acelaşi statut practic şi cu aceeaşi capacitate de a "place". Pe care, atunci când ne plictisim de ele, în condiţiile în care preţul lor este mai redus, le putem schimba.

Suntem un cumul de reflecţii care ne pot clarifica existenţa într-o lume plină de mister, plină de culori tot mai subtile şi mai insistente, care verifică configuraţia exactă a propriei noastre versiuni a frumuseţii: interioare sau exterioare.

Întrebarea pe care trebuie să ne-o punem, vine din partea unui internaut: *"Avem totuşi tăria să privim în configuraţia propriei subiectivităţi şi să desprindem, de sub cenuşa îndoielii şi neîncrederii, germenii unor valori cândva dragi nouă, dar insuficient exprimate?"*

Subiectivitatea este doar o încercare de a da experienței personale un sens care să-ţi consoleze mândria. Iar valorile insuficient exprimate ţin de ceea ce decizi de faci şi de rezultatul final pe care doreşti să-l atingi, în condiţiile unei duble forme de risc: nevoia de a-ţi exprima poziţia faţă de rezultatele negative din viaţa ta şi necesitatea de a-ţi apăra principiile în condiţiile unei lipse de interes.

Leadershipul vizează modul în care foloseşti realitatea astfel încât percepţia celorlalţi despre tine să fie identică cu reacţiile tale faţă de atitudinea lor.

Limbajul Secret al Leadershipului ţine de conexiunea care se creează între percepţia despre realitatea care ghidează acţiunile omului şi lucrurile văzute prin intermediul emoţiilor, unind elemente identitare distincte în anumite condiţii discursive. Aceste elemente pot fi rearticulate diferit în anumite circumstanţe de producere a impactului la nivel de conştiinţă.

Limita unui cercetător în spațiul complex al ştiinţei

On Ianuarie 02, 2014

Asigură o dezvoltare continuă leadershipului, creând noi fundamente ale ştiinţei care să fie în concordanţă cu personalitatea ta.

Mă aflam într-o tainică corespondenţă cu fundamentele unei metafizici complicate, dar splendide prin rigoarea ei, după specificul încercării de a-mi exercita dreptul de a conduce un imperiul universal. Neistovit, încercam să înţeleg efectele fizice și psihice ale gândurilor care străbat cu intensitate obligaţia de a fi Alesul unei facultăţi "mai pragmatice", folosind indicatori de măsurare a progresului meu în tranziţia dintre două stări: dezorientare şi trezire.

Acestea erau necesare pentru obiective subordonate, precum constatarea unei intensităţi superioare a dinamicii creaţiei, pe care aş fi putut să le stabilesc doar printr-o reunire a diverselor interpretări, care însă făceau obiectul unor severe contradicţii. Practic, ştiinţa cu care mă ocupam, acceptarea unei noi viziuni de interpretare şi de edificare a unei arte fără opreliști, abundenţa de detalii şi emoţii pusă sub semnul prelungirii vieţii, era reprezentarea unei realităţi filtrate prin intermediul unei sensibilităţi aparte faţă de ceea ce eram obişnuit să văd.

Cu subtilitate, cu îndrăzneala temerară a unui cercetător care nu se lasă furat de aparenţe, mă apropiam de acea lumină intensă a *"Da-urilor"* , imposibil de modificat, care puteau la fel de bine să însemne " *Nu* ". Rezultanta acestor două forţe de sens contrar era o forţă care, comportându-se ca o gaură neagră ce absoarbe inexorabil materia, acţionează asupra punctului de cotitură către o nouă înţelegere a ştiinţei. Era oare acesta începutul unei experienţe de întregire a cunoaşterii?

Leadership: Poţi să-ţi înţelegi experienţele de viaţă fără să iei o atitudine de respingere a convingerii conform căreia tot ce este redat ca exerciţiu de creaţie se concretizează într-un profund sentiment de putere?

Aidoma unui fizician care, luând două sfere de plumb încearcă să măsoare forța de atracție dintre ele, am încercat să pun cap la cap piesele unui puzzle neordonat, aşa încât să determin legătura cea mai puternică, permanentă și indisolubilă dintre om şi propriul lui sine. Pe această cale am preluat, în calitate de utilizator, controlul asupra "utilajului" cel mai performant care participă la construcția universului lăuntric al omului, la modul lui de a fi.

Utilajul acesta de mare randament, tradus prin capacitatea de înțelegere nelimitată, garanția singulară a unei pătrunderi complete și uniforme la rădăcina firii omenești, dacă era folosit corespunzător ar fi putut să distileze mentalitățile până la cote infinitezimale, până la transparență, până la esență. Puternicul instrument avea şi rol de facilitare a asimilării - prelua și transporta în condiții de siguranță spre un sistem complex de analiză orice tip de armament sau muniție, orice sentiment inflamabil, orice stare de neliniște. Orice gând șugubăț trecut prin minte și acceptat ca idee. Orice vibrație. Orice manifestare care, depășind dreapta măsură, plasa Omul într-un context tensionat.

Dar m-am înşelat în multe privinţe. Nu am putut să asigur caracterul permanent al acestui utilaj, nu am putut să măsor precis parametrii acţionabili şi predictibili de caracter ai omului. Căci am fost dat peste cap de fundamentul pe care se sprijinea întreaga filozofie a tânărul cercetător Rulie Karl Frantevici: " *Faptele fără explicaţii nu pot fi socotite ştiinţă. dar nici teoria care nu este construită pe baza studiului faptelor nu se întemeiază pe experienţă, ci este pur speculativă - nici ea nu este ştiinţă.* "

De atunci nu am mai fost acelaşi. Cercetătorul s-a dovedit a fi, la rândul său, un Om. Sensul puterii pe care mi-l conferise alchimia prin antrenamentul minţii la foc intens, prin intermediul actului de creaţie, a fost dintr-o dată anulat de acea normă a vieţii care spune: "vei avea întotdeauna îndoieli în privinţa a ceea ce vezi şi în modul cum percepi ceea ce vezi."

Leadership: Poţi să stabileşti necunoscutele din ecuaţiile realităţii în care puterea ta de creaţie se autosituează în raport cu o lume de concepte suficient de bine fixată în tine, prin referire la succesiunea temporală a fenomenelor implicate în transformarea fiinţei umane?

La limita dintre imaginar şi real care intră în componenţa ideilor şi a convingerilor susținute de puternice argumente combinatorii de TRUE sau FALSE, asigurând progresul cercetărilor aflate la baza elaborării teoriilor, se află dimensiunea creativă care articulează o nouă viziune asupra omului, ca rezultat al ştiinţei. Iar această viziune trebuie să fie întotdeauna condiţionată de dimensiunea practică.

De aici rezultă necesitatea unei evaluări cât mai pertinente, făcând ajustări considerabile la estimările şi ipotezele avute în vedere în efectuarea testului de apreciere sau depreciere a calităţii subiectului uman. Două necunoscute îmi alimentau frica de eşec în activitatea de creaţie: dovada practicii unei filosofii care să transforme, îmbogăţească şi să uşureze viaţa omului şi dovada unei gândiri lucide şi a unei intuiţii excepţionale care să se concretizeze în ceva cu frecvenţă înaltă, cu trimitere la Împărăţia Logosului Divin.

Rolul unei cercetări ştiinţifice, în intenţia de a urmări modul cum se reflectă gândirea la nivelul comportamentelor şi în intenţia de a evidenţia tiparele comune din structura psihologică a omului, nu este nici să falsifice adevărul, nici să dezamăgească prin lipsa de coeziune a ideilor dobândite şi enunţate. Ci se cuvine ca ea să ofere un fir al Ariadnei, ducând, într-un labirint al diverselor interpretări, măcar spre o ieşire. Spre un punct de reazem fix. Spre determinarea un model de concepţii care să prezinte o rezistenţă corespunzătoare a punctelor de vedere elaborate, potrivite cu ponderea lor în cadrul leadershipului.

Realitatea din care este alcătuit specificul creaţiei mele este o reflecţie profundă asupra tendinţelor de metamorfozare în "Omul Nou" ale actului de interpretare a informaţiilor acumulate într-un domeniu care nu înseamnă nu doar prezent, ci mai ales viitor.

Fenomenele implicate în transformarea fiinţei umane ţin de dezvoltarea unei mentalităţi axate pe acumularea de modalităţi de exprimare într-un cadru mai larg de creaţie configurat nu numai de libertatea de gândire, cât mai ales de modalitate de atestare a valorii vieţii şi de preţul plătit pentru ca viaţa să poată fi trăită şi să aibă sens. Un exemplu de fenomen ar fi "remind yourself of your goals but it's your big dream that can really help you work hard".

Prin dezvoltarea unor noi concepţii despre "Om", îmbrăţişând cu entuziasm ori, mai exact, cu o curiozitate constructivă orice necunoscute din ecuaţiile realităţii în care el se autosituează, încercând să le interpretezi raportându-te la ceea ce are el caracteristic, vei putea să urmăreşti modul în care se dezvoltă şi consolidează propria ta gândire.

Iar acest proces de cercetare, susținut de puternice argumente combinatorii de TRUE sau FALSE care dovedesc valabilitatea şi pregnanţa constatărilor, se reflectă în raporturile dintre leadership şi luciditatea psihologică.

Leadership: Poţi faci din tine un obiect de cercetare ştiinţifică în scopul dobândirii unor capacităţi de producere a realităţii capabile să netezească calea spre revelarea unui

adevăr etern?

Dar a face din om un obiect de cercetare ştiinţifică, în mod sistematic, punându-l în ipostaza de "jucărie" pentru acele experimente ce vizează măsurarea cunoştinţelor şi a capacităţilor tale cele mai accentuate, poate reprezinta garanţia unei pătrunderi complete în spaţiul leadershipului. Acelei pătrunderi ghidate de o înţelegere matură a resorturilor psihologice şi motivaţionale care pot avea ca finalitate propria ta evoluţie.

Un obiect de cercetare ştiinţifică este destinat reprezentării unei realităţi filtrate prin intermediul spiritului de analiză pătrunzător, demn de un detectiv particular care trebuie să găsească o legătură unică între trăsăturile de personalitate ale omului şi logevitate, o legătură între un fapt ordonat şi un fapt aleator care poate produce o experienţă puternică de reflecţie despre sensul existenţei cuiva.

Căci aşa cum lemnul de esenţă tare provine numai din anumiţi arbori, tot astfel esenţa care te individualizează, varianta singulară a propriului tău eu, nu poate fi redefinită sau înlocuită, nu poate să se manifeste decât conform configuraţiei sale. Într-adevăr, poţi să-ţi îmbunătăţeşti anumite îndemânări accesând modul de gândire al altora, raportându-te la un nivel de conştiinţă mai înalt. Dar talentul nu-l vei putea mima sau cuantifica după anumite canoane.

Înainte de a fi superior celorlalţi prin aprofundarea ştiinţei, conştientizează care sunt propriile tale limite. Realizează cercetări asupra propriei tale persoane. Încearcă să pui cap la cap piesele acelui puzzle care te defineşte. Ia în calcul noi fundamente de triere a calităţilor proprii reevaluând relaţia cu experienţa acumulată în timp. Dacă vrei să asiguri o dezvoltare continuă leadershipului, încearcă să creezi noi fundamente ale ştiinţei care să fie în concordanţă cu personalitatea ta.

După tot ceea ce am învăţat de la viaţă, prin tot ceea ce am scris în decursul anilor, pot trage o singură concluzie, sub forma unui adevăr profund: "Cine nu este capabil să-și orienteze conștiința către o lume superioară, foarte avansată, acela se va adânci într-o beznă totală din care nu va mai ieşi niciodată."

Leadershipul este valoarea cognitivă a unei creaţii, fie ea estetică, fie ştiinţifică sau tehnică, care îmbracă personalitatea unui artist în utilizarea mijloacelor prin care un adevăr lăuntric poate să capete o formă comunicabilă.

Limita unui cercetător în spațiul complex al ştiinţei atrage atenţia asupra consecinţelor negative ale curiozităţii tale faţă de tot ceea ce te înconjoară, în special faţă de legile într-o stare continuă de schimbare care guvernează omul. Totodată pune în prim plan acel spaţiu de cercetare a specificului uman, mai larg sau mai îngust, care influenţează în cea mai mare măsură leadershipul.

Source: https://neculaifantanaru.com/limita-unui-cercetator-in-spatiul-complex-al-stiintei.html

Limitele unui rătăcitor în sfera întunericului

On Septembrie 21, 2012

Desăvârşeşte-ţi personalitatea printr-o apropiere mai strânsă de acele elemente ale unei realităţi benefice care conferă leadershipul tău profunzime şi creştere.

Întunericul mă învălui încet şi neaşteptat, ca o nălucă, ca o constantă din viaţa mea care rezona doar prin valoarea ce i-o atribuiam, înfierbântându-mi simţirile, punând la încercare latura sceptică şi vizionară a naturii mele.

Un glas tainic părea că porneşte dintr-o adâncime fără fund, şoptindu-mi în mod pătrunzător, sub forma unui ecou: *"Apropie-te… şezi lângă mine… contribuie la existenţa mea ! "* Îl simţeam aproape, nestingherit, superior, ca pe un punct de plecare într-o nouă aventură a cunoaşterii, ca pe un judecător gata să pronunţe o sentinţă, dar în acelaşi timp ca pe un tată iubitor, a cărui iubire pentru copilul lui este necondiţionată.

Ghiceam că ceva sălăşluia aproape de mine, o entitate care nu putea fi identificată în mod unic prin atributele sale, atrăgându-mă în propria ei cursă, întinsă cu o hotărâre ce nu putea fi îmblânzită.

Împins spre o înţelegere mai profundă, ca şi cum aş fi pus la îndoială raţiunea, substituind-o magiei, adulmecam urma unui teritoriu de mult pierdut. Devenisem şi eu un posibil teritoriu pierdut. O fiinţă prinsă într-un joc care se joacă cu formele cunoaşterii şi ale devenirii, *un voyageur à d'autres sphères.*

Leadership: Toată încărcătura ta psihică, spirituală şi emoţională din timpul unei adânciri în gândurile cele mai tainice se organizează în cuprinsul unei variabile de tip "reper"?

Ca un artist care concentrează idei ale ştiinţelor vremii în imaginile create de el, îmi menţineam vie energia, exploatându-mă pe mine însumi, atât de crunt, în lucruri pe care voiam să le valorific, dar pe care nu le controlam. Mă supuneam unui proces de evoluţie spre o dimensiune nebănuită, stabilind raporturi secrete şi matematice dintre lucruri, fără să înţeleg, totuşi, cum se aplică şi cum se întreţin toate aceste raporturi. Într-un moment în care premisele şi concluzia, fie adevărate, fie false, deveniseră foarte complexe.

Dar lumina se stinge atunci când nu te aştepţi. Voiam să fac ceva ca să ies din starea aceea, nu să mă ascund de mine însumi. E o prostie să suferi în tăcere, să tinzi spre un nespus ce-i dincolo de înţeles şi să te contopeşti cu el în ceaţa densă a întunericului.

Mă induceam singur în eroare pentru că mă profilam pe o mare în furtună, împins înspre contemplarea mai profundă a unei existenţe virtuale, în loc să înţeleg limitele propriei mele lumi. Trebuia să mă reinventez. Să-mi liniştesc covârşitorul zbucium al întregului meu univers. Să recunosc acea parte esenţială, reală, constantă, profundă din mine. Să-mi forţez maturizarea. Să-mi grăbesc transformarea.

Trebuia să-mi şlefuiesc felul de a aborda "întunericul", pentru a înţelege "lumina".

Reperul de care m-am agăţat în acele momente pline de confuzie şi agitaţie sufletească era dat de trecerea de la nivelul de a fi absorbit de mine însumi (defectul de a mă închide în propria lume de gânduri, idei şi emoţii) la un context al virtuţilor care rentează şi duc la

desăvârşire. Virtutea de a aduce în faţa minţii nişte nuanţe pe care nici o altă unealtă, în afara cuvintelor, nu le poate naşte, virtutea caracterului de administrare a unor noi principii de creaţie în literatură, erau două din părţile răsfirate ale personalităţii mele.

Leadership: Termenii şi condiţiile de utilizare a "reperelor" de referinţă pot suferi o modificare prin dispoziţiile prezentului din care se dezvoltă modul în care abordezi partea din tine care se ascunde?

Prezentul din care se dezvoltă viitorul personalităţii tale poate include şi acest fenomen de "exploatare" a unei existenţe create din întunericul minţii, a propriilor incertitudini şi ambiguităţi, dacă se poate numi astfel, care domină calităţile tale în interacţiunea concretă sau posibilă cu latura sceptică şi vizionară a naturii tale. O operaţiune în care încolţesc variantele unei dezvoltări definitorii bazate pe concluziile dezvăluirii motivului ascuns de dincolo de toate dorințele, emoţiile şi gândurile tale, care progresează în direcţia asumării unui nou rol şi a unui nou tip de relaţie cu realitatea.

Un rol de remuşcare în care trebuie să te revanşezi pentru unele greşeli, crezând că eşti dator propriei conştiinţe să te ntrebi până unde te-ai avântat cu prea multă îndrăzneală, cu voia ta, cu consimţământul tău. Sau un rol de satisfacţie faţă de toate manifestările şi gesturile pline de străduinţă şi însemnătate ale pasiunii pornite din sentimentul de mulţumire că ai ajutat la îndeplinirea unei sarcini dificile care a solicitat ce este mai bun din tine.

Tipul de relaţie pe care doreşti s-o defineşti între cele două roluri de facturi diametral opuse depinde de modul cum răspunzi la dispoziţiile prezentului construit pe locul unui trecut destul de trist dacă te raportezi numai la acele lucruri pe care vrei să le valorifici, dar pe care nu le controlezi.

Anihilarea ipostazelor şi a efectelor nedorite ale personalităţii, trebuie să înceapă cu anihilarea acelei părţi din tine, a acelei raţiuni care îţi întunecă realitatea. Poţi adăuga o valoare uriaşă potenţialului tău, poţi pava o cale spre o înţelegere mai profundă a ceea ce eşti în culisele propriei aventuri existenţiale consumate, dacă îţi înţelegi reacţiile şi nu te ascunzi de tine însuţi.

Starea de spirit în care relaţionezi cu experienţa din fiecare moment rezultă din intersectarea tuturor perspectivelor subiective din care priveşti realitatea. Iar o realitate ce te lasă dezarmat în interior condiţionează valoarea pe care o ia nivelul de semnificaţie al comportamentului în autonomia personală, care poate deveni opoziţional sau de tip criză psiho-socială.

Leadership: Valoarea caracterului tău se diminuează cu fiecare încercare a ta de a tinde spre "Un nespus ce-i dincolo de înţeles"?

După cum "scriitorul pierde cu fiecare vis povestit câte un cititor", tot astfel valoarea caracterului tău se va diminua cu fiecare încercare de a tinde spre "Un nespus ce-i dincolo de înţeles", spre o formă falsă de a-ţi manifesta potenţialul, agățându-te ca un scaiete de o rațiune imatură care te servește necorespunzător.

Vei deveni un posibil "teritoriu pierdut" în care abundă rebuturile raţionale, superficialitatea, lanţul nesfârşit de bănuieli, presupuneri, confuzii de interpretare a realităţii.

Îţi grăbeşti "transformarea? Adulmeci urma unui teritoriu de mult pierdut? Îţi forţezi maturizarea lansându-te într-o aventură a unei cunoaşteri cauzative? Îţi înţelegi limitele propriei tale lumi? Îţi recunoşti acea parte esenţială, constantă, profundă din tine care te

ghidează spre “lumină”, spre o înţelegere mai bună a ceea ce se află în spatele acelor ”discontinuităţi” reale de personalitate?

Mare dreptate avea scriitorul rus, Lev Tolstoi când a spus: “ *Toţi se gândesc să schimbe lumea, dar nimeni se nu găseşte să se schimbe pe sine ! ”*

Continuă să te dezvolţi şi să-ţi conturezi personalitatea, şi fă acest lucru fără încetare. Dar nu uita că felul cum abordezi realitatea poate să îţi ridice sau să îţi dărâme lumea interioară.

Efectul unei personalităţi care îşi împărtăşeşte experienţa devenirii într-un ritm "neauzit", dar persistent, se poate atribui unei aventuri a cunoaşterii care începe cu creşterea frecvenţei gândurilor de investigare a realităţii prin ambiguizarea limitei real-virtual şi se continuă cu schimbarea de viziune asupra sinelui.

Limitele unui rătăcitor în sfera întunericului se referă la acel proces de evaluare a propriei existenţe, a propriei identităţi, dar şi la limitele ”cercetării interioare”.

Să căutăm, să luptăm, să nu găsim, dar să nu ne abatem niciodată de la realitate. Acest adevăr pe care trebuie să-l recunoaştem în viaţa noastră se referă la procesul de autocunoaştere şi autoevaluare atât a părţilor noastre pozitive, cât şi a celor negative. Menţinerea în permanenţă a unui echilibru în tot ceea ce facem şi gândim, trebuie să fie ţelul nostru pentru a nu cădea în sfera patologicului.

Desăvârşeşte-ţi personalitatea printr-o apropiere mai strânsă de acele elemente ale unei realităţi benefice care conferă leadershipul tău profunzime şi creştere.

Source: https://neculaifantanaru.com/limitele-unui-ratacitor-in-sfera-intunericului.html

Linia aparent haotică a genezei operei

On Octombrie 30, 2014

Învaţă să domini tot ceea ce încerci să proiectezi asupra celorlalţi, optimizând fundamentul semnificării şi a analogiilor pe care le susţine cunoaşterea şi autenticitatea ta.

Paralel cu ideea subiectului - care se va contura cu limpezime abia pe parcurs, filmul "Ivan cel Groaznic" se naşte din cele mai neprevăzute părţi. Geneza operei urmează o linie aparent haotică, în care apar, ba succesiv, ba simultan, elemente ale fabulaţiei sau ale ideilor pe care le va ilustra, când fragmente disparate din viaţa eroului, când câte o intuiţie privind jocul actorului, sau muzica, sau tonalitatea de lumină a unei scene, când perceperea senzorială a unui fragment de montaj şi îndată viziunea unui colţ al decorului pentru o cu totul altă scenă.

Ideile, intuiţiile, viziunile apar dezordonat, episodic, începând cu un fragment de la sfârşitul viitorului film, urmat îndată de prolog, apoi, pe neaşteptate, o scenă din mijlocul povestirii.

Fantezia joacă pe toate instrumentele unei orchestre existente numai în universul interior al artistului: "O scenă ţi-o reprezinţi ca pe un fenomen viu al vieţii, pe cealaltă o joci, pe o a treia o auzi, pe a patra o vezi sub aspectul cadrului, pe a cincea o percepi ca sistem al îmbinărilor de montaj, pe a şasea - ca haos al petelor de lumină". *****

Leadership: Impulsul de căutare a autenticităţii poate fi pus pe seama unei noi reînnoiri a formei de expresie a actului creator?

Una din condiţiile atingerii unui înalt nivel de ştiinţă, apropiat de aşteptările subiective proiectate asupra creaţiei personale, este implicarea activă în realizarea "ineditului" prin interacţiunea simultană cu elemente lui de conţinut. Noţiunile de „formă" şi de „materie", venind în completarea şi îmbunătăţirea rezultatului final, cedează locul funcţiilor şi structurilor de percepţie şi de înţelegere care dau expresiei gândirii un caracter mai profund dar, în același timp, mai accesibil.

Pe această cale, facem referire la un tip de raţionament în care generalul este dedus din particular - informaţii individuale, aflate într-un flux neîntrerupt, aşteaptând să fie rânduite într-un ansamblu unitar. Un fel de continuare a creaţiei, dintr-un haos pre-semnificant, pusă pe seama elementelor cu substrat substanţial, în măsura în care eşti motivat diferit - adică recompensat cu noi înţelegeri care modelează interpretările inedite de natură compoziţională.

Să-i găseşti actului creator o nouă formă de expresie, ce implică un impact vizual incontestabil, înseamnă să combini cu bun gust imaginile proiectate în spatele scenei cu volumul mare de informaţii dintr-un fragment de poveste original, încât să finalizezi punerea în evidenţă a unei singure idei.

Numai în mijlocul haosului se pot identifica succesiv elementele, ideile, analogiile dintre concepte şi teorii, pe care le acceptă şi le inspiră modelul tău avansat de gândire. La fel, intuiţiile şi viziunile apar dezordonat, episodic, începând cu o anumită incoerenţă de gânduri şi de logică, dar care totodată abundă de noi puncte de reper, perspective, opţiuni şi caracteristici, într-un proces continuu de înlăturare a elementelor de exagerare sau a celor ipotetice.

Nimeni nu se poate vindeca de remediul valorii de sine, adusă de arta totală, înscrisă într-o orientare continuă axată pe intuiţie - clădită pe elemente ale fabulaţiei sau ale ideilor, din fragmente disparate din viaţa personală. Este mai degrabă o căutare pe tine însuţi, a autenticităţii de fond, pusă pe seama unei noi reînnoiri a formei de expresie a actului creator şi a unei noi modalități de înţelegere a artei, printr-un plonjon spectaculos în haos.

Fantezia înseamnă să pătrunzi în dedesubtul fiecărui fenomen al vieţii, concentrat în fragmente disparate de informație aleatorie, şi să făureşti din el o nouă formă de expresie.

Dedesubtul – partea cea mai adâncă a fiecărei experienţe, a fiecărei îmbinări de gânduri, a fiecărei teme de interes şi de studiu, ascunde noi aspecte de abordare, tot aşa cum în spatele fiecărei reţete se ascund o mulţime de ingrediente.

Leadershipul, în urma unui proces de cunoaştere şi autocunoaştere care înaintează de la simplu la complex, poate fi divizat în două mari etape: în prima avem de a face cu universul dominat de o mecanică a substituirii elementelor cu adevărat banale, alături de unul dominat de producere a rezultatelor. Apoi avem de a face cu un univers dominat de rutină, de parametri complementari ce închid drumul spre teoretizare.

Ideile, intuiţiile, viziunile apărute dezordonat sau episodic, aflate mereu la limita dintre informaţie şi derizoriu fiindcă nu toate se înfaptuesc şi nu toate se pot modela în acelaşi fel pentru a se concretiza într-o piesă de artă, capătă valenţe de "decor", nefiind destinate a fi împărtăşite decât dacă sunt influenţate de ingredientele unei poveşti deja în desfăşurare.

Sfatul unui internaut merită să fie luat în considerare: "Fiți sinceri și fermi cu convingerile voastre, nu vă așteptați ca alții să vă respecte ideile decât dacă ele își câștigă meritul de a fi reţinute și transformate într-un mesaj. Dar, mai ales, fiți întotdeauna deschiși la posibilitatea de a vă înșela.

Autenticitatea actului creator rezidă din amănuntele pe care ţi le oferă viaţa văzută sub aspectul cadrului, deci percepută ca sistem al îmbinărilor de montaj.

Linia aparent haotică a genezei operei vizează căutările continue a elementelor excepţionale de compoziţie, parte integrantă a procesului de creaţie, şi redarea lor într-o formă inteligibilă ce stau la baza unui model de leadership performant.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/linia-aparent-haotica-a-genezei-operei.html

Linia subţire a leadershipului

On Aprilie 23, 2009

Sinceritatea în interacțiuni poate dezamorsa suspiciuni și consolida relații, chiar și în circumstanțe incerte.

Un film care merită văzut este „ *Prinţul deşertului (1991)* ". Echipa de comando condusă de Tom Burton are misiunea de a-l recupera pe Robert Sanders, fiul influentei femei de afaceri Catherine Sanders. Dându-se drept traficanţi de arme, Tom împreună cu câţiva membri ai echipei sale reuşesc să se infiltreze în oaza din deşertul Sahara în care se afla Robert. Dar ca să-l poată elibera de acolo, Tom trebuia să-i câştige mai întâi de toate încrederea puternicului emir Beni-Zair, al cărui curaj, înţelepciune şi abilităţi de conducere nu puteau fi puse la îndoială.

La un moment dat, în timp ce se plimbau prin oază discutând afaceri, emirul, simţind că ceva este în neregulă la Tom, se opreşte brusc, se întoarce către el, şi privindu-l în ochi cu o expresie pătrunzătoare îl întreabă: „De ce mă studiezi tot timpul?"

Privindu-l din ochi pe emir, conştientizând ca e absolut necesar să-i alunge toate bănuielile, Tom îi răspunde:

- Tot ce spui are înţelesuri profunde... Doar Allah ştie ce aduce ziua de mâine. Însă orice ne-ar fi pregătit, am onoarea să-l fi cunoscut pe emirul Beni-Zairilor, fie el prieten sau duşman.

Leadership: Eşti în stare să-ţi valorifici calitatea de a împărtăşi lumii din roadele experienţei tale de viaţă, în sensul existenţei unei valori acordate relaţiei directe dintre "liberul arbitru" şi "o încredinţare pornită din inimă" ?

Răspunsul lui Tom a fost categoric pe măsura aşteptărilor emirului care a avut amabilitatea şi plăcerea să-l creadă pe cuvânt. Un sentiment fără pereche a făcut să zguduie întreaga lui neîncredere şi îngrijorare din temelii, şi astfel să-i acorde lui Tom toată cinstea cuvenită. O valoare importantă care poate face cinste leadershipului este dată de acea opinie personală care arată cât de mult preţuieşte un considerent demn de luat în calcul atunci când ajungi la o anumită revelaţie ce îţi poate schimba viaţa.

Încrederea, respectul şi loialitatea sunt coordonatele esenţiale ale leadershipului şi creează premizele de la care pleacă stabilirea relaţiilor interumane de calitate. Ele îţi descriu caracterul, te responsabilizează, te pun faţă în faţă cu acea latură a personalităţii tale care te face plăcut celorlalţi, punând în evidenţă valorile tale reale. Vei putea să te transformi în persoana pe care şi-o doresc oamenii, sau te vei putea coborî la cel mai de jos nivel, în funcţie de efectul pe care îl au coordonatele leadershipului tău asupra lor.

Leadership: Capacitatea ta de a naviga prin situații delicate, prezentând argumente ce zdrobesc orice îndoială, reflectă abilitatea ta de a transmite o imagine clară și impresionantă a încrederii și colaborării cu ceilalți oameni?

Salvarea unei situaţii care poate să-ţi ameninţe poziţia este în mâinile tale. Dacă eşti îndeajuns de capabil să aduci argumente pertinente care să le zdrobească oamenilor orice urmă de îndoială, care să le întărească încrederea în tine, care să-i convingă de necesitatea stabilirii unei colaborări cât mai rapide şi echitabile, dacă le susţii interesele şi-ţi manifeşti aprobarea pentru ceea ce ei văd în tine, atunci cu siguranţă „linia" care desparte sentimentele

tale de ale lor se va subţia tot mai mult şi în cele din urmă va dispărea.

Aşa cum la aparatele foto digitale toate valorile de măsurare şi de setare sunt reprezentate clar şi mare pe ecran prin mai multe culori sau prin diverse simboluri – tot aşa calităţile tale de om excepţional şi multitudinea capacităţilor existente în tine sunt reprezentate foarte bine pe „ecranul" aşteptărilor oamenilor în funcţie de percepţiile pe care şi le formează ei despre tine.

Leadershipul este o ocazie de învăţare a lecţiilor de viaţă pe care nu vrei să le uiţi în momentele dificile. Este o înţelegere adâncă a oamenilor, a lucrurilor, a evenimentelor sau situaţiilor, având ca rezultat abilitatea de a acţiona în aşa fel încât totdeauna urmarea faptelor tale să creeze impresia de inteligenţă şi maturitate.

Linia subţire a leadershipului te uneşte sau te separă de ceilalţi oameni în funcţie de convingerile şi sentimentele lor faţă de tine, în funcţie de cum reuşeşti să-ţi raportezi judecata şi deciziile la nivelul aşteptărilor lor. Vei putea să stabileşti legături solide cu ceilalţi oameni numai dacă găseşti puncte comune cu ei, numai dacă te concentrezi asupra tuturor aspectelor care prezintă importanţă pentru ei. Vei putea câştiga încrederea oamenilor numai dacă sădeşti în conştiinţa lor interesul tău viu faţă de adevăratele lor calităţi.

Concluzie: Oamenii sunt diferiţi. Zona de separaţie dintre ei poate fi mai îngustă sau mai largă. Ca lider câştigi teren în avantajul tău şi a leadershipului tău numai dacă faci tot posibilul ca această zonă să se îngusteze cât mai mult. Cum se poate obţine acest lucru? Prin câştigarea încrederii oamenilor, printr-o cunoaştere profundă reciprocă, sădind în conştiinţa lor interesul tău viu faţă de ei şi faţă de viitorul lor.

Să ştii să cunoşti oamenii, să-i înţelegi şi poate chiar să anticipezi reacţiile lor este o artă care mânuită cu îndemânare poate la rândul ei să-ţi „crească ranking-ul", respectiv să crească încrederea lor în tine. Sau, dimpotrivă, să ducă la diminuarea încrederii în tine, şi deci la manifestări şi reacţii nedorite.

Câştigă încrederea oamenilor sădind în conştiinţa lor interesul tău faţă de adevăratele lor calităţi. Recunoașterea meritelor celorlalți, în ciuda contextului nesigur, aduce claritate relației dintre voi.

Source: https://neculaifantanaru.com/linia-subtire-a-leadershipului.html

Linie și Culoare

On Iulie 23, 2016

Compune un tablou din imagini succesive şi combină-le într-un foarte bun dozaj al efectelor, pentru a obţine o imagine panoramică reuşită despre propria ta natură.

Pe Eisenstein îl ameţeşte ascetismul sec al graficii, claritatea desenului, cruzimea chinuitoare a liniei smulsă cu sânge din trupul multicolor al naturii. Spunea la un moment dat:

„Mi se pare că grafica s-a născut din imaginea funiilor cu care sunt strânse trupurile martirilor, din urmele lăsate de loviturile de bici pe suprafaţa albă a corpului, din tăişul şuierător al sabiei înainte ca aceasta să atingă gâtul condamnatului. Aşa sfâşie linia nudă iluzia spaţiului, aşa străbate linia prin culoare, aşa despică legitatea armoniei haosul divers al formei. Apoi bicele nu mai şuieră. Durerea ascuţită tăioasă este înlocuită de o stare de amorţeală caldă. Trăsăturile seci ale loviturilor au spintecat suprafaţa corpului, rănile s-au deschis ca nişte flori de mac şi sângele rubiniu a început să curgă. Astfel linia a dat naştere culorii."

Fenomenul acesta îl întâlneşte peste tot.

Printre stâncile aride din jurul Tasco-ului, pe tulpinile fără frunze creşte o floare purpurie. I se spune "sangre de toros" şi florile acestea par ca nişte pete de culoare iscate din jetul de sânge ce ţâşneşte din trupul negru al taurului când sabia matadorului se înfige în carne. *

Leadership: Creația ta reuneşte acea vigoare incisivă de expunere a noutăţii temei de interes artistic cu puterea de comunicare a unei părți importante a decorului care însoţeşte imaginea unei altfel de realităţi?

Opera unui regizor este tabloul compus din imagini succesive, combinate într-un foarte bun dozaj al efectelor, pentru a obţine o imagine panoramică reuşită ce face parte dintr-un tur al anatomiei viziunii sale creatoare. Iar întreaga artă a unui asemenea artist constă în modalitatea de expunere a conţinutului operei, surprins realist, aflat la granița dintre „linie" și „culoare".

Linia reprezintă totalitatea acelor acţiuni și fapte prin care mesajele regizorului, referitoare la viziunea sa, la realitatea lui de manifestare creativă, sunt transmise integral, dar la un anumit nivel, grupului ţintă de spectatori. Decorul, pe de altă parte, reprezintă suma tuturor elementelor evidenţei: se vede, se simte, se mişcă, se aude, sub aspectul posibilităţilor de transfer ale emoţiei şi ale viziunii spre o nouă modalitate de a susţine varietatea inconfundabilă a creaţiei regizorului în scenografie.

Culoarea, în succesiunea evoluţiei faptelor, prin pătrunderea realităţii exterioare, este forța vitală pe care se sprijină întreaga structură a decorului lumii conceptuale complexe. Culoarea însumează totalitatea acelor nuanţe, tonuri și unduiri ale sentimentelor, punctelor de vedere, ideilor, valorilor, credinţelor care pot fi împărtăşite prin intermediul unei varietăţi de efecte și puneri în scenă fondate pe mecanisme de limbaj pertinente.

Artistul care se străduieşte să cultive o lume proprie, cu un mesaj ce se transformă deseori într-un „zgomot" de trăsături smulse din gândirea, simţirea şi faptele oamenilor, intenționează să obţină prin convergenţa lor sugestia dorită. El se poate numi lider, om cu nişte idealuri reale pozitive, atunci când face posibilă influenţarea prin sugestie - în măsura în care pot fi

potenţate sugestiile pozitive și diminuate cele care exercită influenţe negative.

Recunoaștem natura unui lider nu după concepţiile după care acţionează și se ghidează în cele mai importante decizii, ci după conţinutul sugestiilor pe care le introduce în opera sa și le administrează spectatorilor.

Liderul este, totodată, un căutător al esenţelor care se lasă "citit" pe îndelete în profunzimea mesajelor transmise de opera sa. El reuneşte acea vigoare incisivă de expunere a noutăţii temei cu puterea de comunicare a unei părți importante a decorului pe care-l gândeşte. Acest decor este însă un studiu pe viu despre minte, trăiri, spirit, experiențe, comportamente, atitudini, tipare de comunicare, aliniate - prin forța lucrurilor - la o anumită viziune, la un ideal construit din propria lui voință. După propria sa natură.

Natura proprie liderului este evidentă în modul cum este organizată varietatea expunerii ideilor sale, ceea ce reflectă pe deplin strădaniile şi munca perseverentă cu care proiectează viziunea unei realităţi numite: descoperire, vis sau libertate de exprimare.

Linie și Culoare sunt două forme principale de construcție a unui decor de film, la care apelează regizorul pentru a-şi pune în aplicare viziunea despre sine reflectată într-o anumită temă, într-un anumit scenariu.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Liniştea binecuvântată după febra haotică

On Mai 10, 2013

Evită alternativele la "a fi" care ar putea periclita sensul identităţii tale reale, eliminând nefirescul din desăvârşirea ta interioară.

Doi domni o iau de braţ pe Laura Quinn şi o conduc în imensul lăcaş al diamantelor. Şi, dintr-o dată, se întâmplă ! O tresărire ! Stupefacţie ! Angoasă ! Spaimă ! Pe dată se opreşte. I se tăie răsuflarea. Se uită în jur. La dreapta şi la stânga o vraişte totală, de parcă locul ar fi fost străbătut de o adevărată tornadă. Toate cutiile goale, diamantele nicăieri. Au dispărut cu totul !

Şi totuşi, această privelişte dezarmantă, neaşteptată, o ademeneşte pe Laura printr-o curiozitate care-i incită simţurile arzând de nerăbdare să vibreze, stârnind în ea instinctul posesiei misterului.

Pe chipul ei se poate citi adevărata stare lăuntrică, acel *signalement* al extazului, dar şi al decepţiei profunde, al mirării, al agoniei, al imposibilului. Prin sfera ei mentală vâjâie toate gândurile care înfioară, neputându-se materializa în cuvinte. Sentimente foarte diferite năvălesc spontan asupra creierului ei supraîncălzit creând o stare de febră artificială, haotică, ce urcă treptat spre valori tot mai înalte. Adevărate alternanţe de personalitate se produc instantaneu.

Leadership: Prezenţa ta în căutarea unei lumi mai bune te determină să te întrebi ce altceva ţi-a mai rămas din condensarea unor experienţe care te-au durut mai mult decât ai fi putut suporta?

Laura cade într-o dimensiune nesigură, plină de neprevăzut, simţindu-se tot mai inconfortabil. Gânduri negre îi zvâcnesc prin tâmple cu puterea unui taifun, generând o stare de deznădejde. O fantastică iritaţie a nervilor care atacă muşchii, ducând la o temporară paralizie. Printr-o combinaţie chimică instabilă, elementele care generează starea de încordare se aranjează într-o altă ordine, sporind probabilitatea de apariţie a altor efecte secundare.

Devine prizonieră într-o sufocantă tăcere de mormânt. Un fel de putere misterioasă pe care n-o cunoaştem îi împietreşte fiecare celulă, determinând-o să se prăvălească într-o agonizantă cascadă de energie - egală cu o cădere de tensiune care nu-i mai poate asigura un potenţial de bază capabil să deschidă joncţiunea dintre zona " *True* " şi zona " *False* ".

Practic, Laura intră în acea stare de cumplită incertitudine datorată marii enigme. Cum oare s-a putut întâmpla una ca asta? Un cuvânt stăruie în ea cu asprime, tot mai apăsat: Cum? Cum? Cum?

Toată adunarea internă de elemente definitorii se răzvrăteşte automat într-o formă de comunicare şi relaţionare, necesitând o anumită decodificare, o dezvăluire, o prezentare a unor stări de fapt. Totul devine nemăsurat de aglomerat în Laura. Tot ce este străin de cunoaşterea ei generează o curiozitate anormală.

Leadership: Trebuie să coexişti cu defectele şi calităţile tale pentru a putea să apreciezi toate părţile tale bune, luând în considerare acea stare a conştiinţei generată de realizarea propriilor valori?

O, numai să pătrund această curiozitate nepotolită, să ajung s-o stăpânesc întru totul. Acest mister al tuturor misterelor, care palpită şi care parcă îşi bate joc de mine, al cărei protagonist sunt chiar eu. Să mă simt legat de el, să-l îmblânzesc, şi în cele din urmă să-i comand !

Ceea ce-mi văd ochii, ceea ce-mi şopteşte conştiinţa, ceea ce inima mă imploră să aflu nu-mi este limpede nici mie. Sunt mică de tot, mă pierd într-un labirint de indicii şi interconexiuni, într-un vârtej năucitor al jocurilor de culise. Sunt aruncată într-un puzzle al jocurilor psihologice şi al nesiguranţei permanente. Tremur de nerăbdare, de incertitudine, de îngrijorare. Să aflu adevărul ! Haide, arată-te ! Arată-te, laşule, parazitule, sperietoare de oameni ! Hai să vorbim ! Unde eşti? Doar eu am pus la cale jaful, cum de mă poţi înşela, tocmai tu, adevărule?

Parfumul inexplicabilului o înconjoară pe Laura cu un strat amar de fragilitate şi neputinţă. Dar pe cine să-şi verse furia? Individualitatea ei incontestabilă se completează, se accentuează şi mai mult la contactul cu această nouă formă de simţire, cu acest nou cadran al neverosimilului care dezvăluie mecanica ei internă, splendida dualitate dintre vid şi materie, dintre *known şi unknown* , dintre adevărat şi fals.

O rândunică s-a lăsat o clipă în voia neprevăzutului, expunându-se unor curenţi potrivnici. Experimentând nesiguranţa, riscul şi temerile cele mai sumbre. O derută totală a despărţit-o de cele două constante primare: " *a fi* " şi " *a nu fi* ". Valorile ei rămân sterpe ca nişte ţăruşi nesfârşiţi. Minciuna, falsitatea, îngrijorarea sunt trăite ca nişte eşecuri care pun sub semnul întrebării consacrarea personală faţă de Dumnezeu, transformate într-o atitudine ambiguă față de ceea ce i se întâmplă, într-o atitudine neprivată de un abandon molatec.

Leadership: Te regăseşti într-o atitudine plină de înţelegere a unei experienţe de viaţă exemplară care se repetă spre iluzia că reprezinţi trofeul unei clipe de rămas bun de la ceea ce ai făcut înainte?

Nefirescul din desăvârşirea ta interioară confirmă prezenţa durerii sufleteşti în mijlocul evenimentelor care vin pe neaşteptate, determinându-te să continui să te încrezi într-o previziune de genul "dacă nu-i albă e neagră". Singura calitate puternică ce i-a mai rămas Laurei pare a fi ambiţia, ea munceşte şi se ocupă de un anumit lucru pe care vrea să îl realizeze fără să facă teorie din orice.

A vorbi despre leadership în aceste circumstanţe, de inutilitate, de gol interior şi de disperare, este similar cu a încerca să definesc fericirea prin nişte cuvinte foarte sărace în a exprima esenţa ei. Trebuie să iau in calcul starea pe care o trăieşte omul atunci când a simţit că fericirea nu îi este împărăşită şi de cealaltă jumătate a sa: conştiinţa.

La fel ca Laura Quinn, poate că te simţi prizonier în propria viaţă, probabil şi datorită unor alegeri greşite, găsind ca unică cale de scăpare apartenenţa la o serie de valori care nu sunt neapărat apanajul creştinismului, dar care sunt necesare pentru o dezvinovăţire de genul "am fost prost că nu am acceptat să mă schimb la timp". Totuşi, după ce ai trecut prin tot ce-ai trecut, ai învăţat să te debarasezi de gândurile care rulează în continuu, să fii mai conştient de ceea ce faci.

Dar să nu cazi în iluzia că reprezinţi trofeul unei clipe de rămas bun de la ceea ce ai făcut înainte, fiindcă nu vei putea uita niciodată ce te-a schimbat, la fel cum nu vei putea uita niciodată cum a început totul.

Leadershipul este ceea ce simţi că poţi să sacrifici pe plan sufletesc, fără să pui în primejdie acea stare a conştiinţei generată de realizarea valorilor de mare însemnătate în

ceea ce reprezintă progresul în viaţă şi în profesie: deschidere la nou, toleranţă şi responsabilitate.

Liniştea binecuvântată după febra haotică desemnează acea stare complexă de " *a fi* ", care trebuie repusă în drepturi; condiţia esenţială a ameliorării fiinţei provocată de un delir nesistematizat al trăirilor, produs de o percepţie eronată a unei anumite situaţii sau a propriului Ego.

Dacă vrei să te înţelegi pe tine însuţi, evită alternativele la " *a fi* " care ar putea periclita sensul identităţii tale reale. Elimină nefirescul din desăvârşirea ta interioară.

Aşa cum celulele sunt unităţile vitale ale vieţii, tot astfel aspectele diverse, multiple, complexe ale situaţiei presante în care te afli, sunt unităţile vitale ale cursului procesului tău de autocunoaştere şi evoluţie spre un leadership conştient.

Notă: " *Flawless (2007)*"

Lirismul viziunii artistului

On Octombrie 19, 2014

Optimizează-ţi contribuţia la crearea unor noi modele de inspiraţie, pentru a contura într-un mod realist dimensiunea personalităţii pe care eşti dispus să o arăţi lumii.

În ianuarie 1941, Serghei Eisenstein aşterne pe hârtie câteva desene: viziuni proprii ale unor figuri mitologice. Avem în faţă patru desene din aceeaşi serie: Apollo, Dionysos, Poseidon şi un faun. Fiecare personaj tine în mână ceva: o şopârlă, un tirs, o sirenă, un flaut. Caracteristic este lirismul viziunii artistului, diafanul figurilor surprinse pe hârtie. Sunt patru trupuri de adolescenţi (până şi Poseidon are un trup adolescentin şi doar barbă, dar şi aceasta colorată, îi marchează prezenţa), patru figuri de o insolită transparenţă, una melancolică, alta candidă, o a treia ironic-meditativă… Sirena din mâinile candidului Poseidon, are înfăţişare de târfă rea, în timp ce şopârla preia în liniile corpului ei elegant-graţioase pe cele ale lui Apollo care o ţine în palmă.

O lume legendară, dezbrăcată de mister şi de orice urmă de forţă sau brutalitate, dominată de aerul pur, transparent pe care îl au personajele. Desenele poartă dată de 25 ianuarie. Următoarea zi, Eisenstein schiţează primele rânduri ale celebrului său scenariu de film "Ivan cel Groaznic". Acel măreţ Ivan care, ca şi operele anterioare, este atât de violent colorat de cruzime. *****

Leadership: Forţa prezentă şi viitoare a creaţiei tale stă în caracterul ei de reversibilitate, luând în considerare prezenţa totală şi desăvârşită a unui personaj care se include ca un protagonist omniprezent într-o temă majoră?

Forţa prezentă şi mai ales viitoare a unei creaţii, de care omul se poate servi în scopul implementării unor puncte de vedere asupra unui anumit subiect, stă în caracterul ei de reversibilitate. Adică, regizorul poate combina mai multe figuri, situaţii, viziuni, decoruri, scene, toate reunite într-un tot unitar, şi promovate mereu altă formă, astfel încât mesajul transmis să fie înţeles doar de către cei care deţin calitatea de a fi un catalizator pentru schimbare.

Nimic nu se pierde, totul se transformă, combinându-se în sensuri diferite, mai ales în ceea ce priveşte alegerea, probarea şi dimensionarea tuturor componentelor constitutive ale procesului de creaţie. Totul revine şi reinterpretează într-un context schimbător, căpătând relevanţă îndată ce se nasc noi modele de reprezentare a identităţii cu ajutorul unor adăugiri de ordin perceptual şi conceptual.

Dar să nu uităm că aceste transformări de sine, de imagine, de identitate, pot servi ca instrumente de măsurare ale sensibilităţii şi fineţii avansate, în continua înnoire a formelor de exprimare şi de autonomie, permiţând detectarea unor fenomene stilistice foarte variate. Pe care aprecierea şi valorificarea experienţei în munca cu sinele superior le resimte în mod susţinut.

Creaţia remarcabilă a unui regizor rezidă din viziunea cu care plăsmuieşte un personaj ale cărui fapte şi trăsături produc ecouri în prezentul unei conştiinţe dispusă să-şi regândească sensul vieţii.

Un aspect revelator al programului „ *fii exact aşa cum îţi cere nevoia de transformare* " este, de pildă, felul în care comunici cu ceea ce este dincolo de tine. În apropierea unei lumi inundate de noi simţiri şi reprezentaţiuni. Cu toate nuanţele, vibraţiunile, în care răsună în

mod diferit chemările unei noi realităţi. Astfel, se poate recepţiona ecoul pretenţiilor de a institui un fel de supremaţie a raţiunii prin intermediul unor actualizări identitare care au impact asupra modului în care îţi proiectezi „îmbunătăţirile” asupra competenţelor tale de iniţiator al ineditului.

Inspiraţia se produce odată cu încercarea de reorientare a propriei deveniri prin intermediul unei creaţii care are ca bază de susţinere dimensiunea personalităţii pe care eşti dispus să o arăţi lumii. Cine demonstrează o stăpânire perfectă a metodei de a se actualiza prin resemnificare, adică prin referiri pertinente la alte identităţi, în problema de mare relevanţă a produsului finit – o nouă reprezentare a omului despre el însuşi, poate oricând să-şi demonstreze superioritatea în susţinerea unor noi modele de leadership.

Un protagonist omniprezent într-o temă majoră este un caracter complex, puternic, definit din mai multe perspective, dar în aşa fel încât să valideze statutul de "exemplu al unei realităţi care niciodată nu se va şterge din memoria lumii."

Tema majoră a unei creaţii care face cinste leadershipului este acceptarea unui destin de personaj scris cu ajutorul unei comparaţii între ceea ce ţi se întâmplă şi ceea ce eşti dispus să schimbi la realitate ca să dai un sens nou vieţii.

Lirismul viziunii artistului evidenţiază legătura dintre modelele de inspiraţie alese şi aspectele personalităţii tale, pe care eşti dispus să le arăţi lumii pentru a te putea face înţeles într-un alt sens decât cel comun, obişnuit. Reprezintă conţinutul a ceea ce încerci să comunici şi să induci prin intermediul inspiraţiei, fără o îndrumare avizată ce poate avea efecte total opuse, spre a ajunge la acea perfecţiune a leadershipului de a te exprima şi de a-ţi plasa mesajele prin redefinirea propriei fiinţe, a propriei realităţi şi a propriei creativităţi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Living on my own (II)

On August 18, 2015

Adânceşte-te în ceea ce acumulezi prin cunoaştere şi în ceea ce imaginezi, încât să te transformi într-un argument de netăgăduit al propriilor tale compoziţii.

Exprimarea printr-un limbaj metaforic, construit numai din viziuni şi mesaje particularizate, la care mai curând mă îndeamnă nebunia decât raţiunea, reprezintă şansa de a mă pierde în lumea unui astru ascuns, care de fapt a murit, şi de a experimenta întreaga putere a nemaiîntâlnitului. „Sometimes I feel nobody gives me no warning / Find my head is always up in the clouds in a dreamworld."

Iar odată cu acest dreamworld, cu fiecare ostenire a elanului spre atingerea adevărului absolut al unei noi realităţi, în interiorul meu se produce o dezbinare, asemenea unor bucăţi de bazalt smulse de furia oceanului. În perimetrul rece al unui spaţiu excedentar, cu multe încăperi, conţinând complexe rezolvări ale unor necunoscute, sunt aruncat cu forţa unei revelaţii, ca și cum m-aş fi desprins de mine însumi...Deprimat, îmi dau seama că mă aflu în perimetrul celei de-a doua naşteri. Ce o fi cu mine? „Sometimes I feel I'm gonna break down and cry."

Un *uomo universale* , un creier adaptabil la necunoscut, un calculator dotat cu soft de modelare care funcţionează prin sunete, expresii şi conotaţiile lor, însetat de a cuprinde acea adâncime de neconceput a timpului, punând sub semnul întrebării ipoteza aşa numitei „ *mici revizuiri ale identităţii* ", începe să se încorporeze singur în spaţiul creaţiei, învăluindu-se în efluviile lirice izvorâte dintr-o dependenţă periculoasă, dintr-o sete enormă de contopire cu o artă mai puţin convenţională.

De invidiat. Dintr-o simplă viziune, Freddie Mercury devine, prin tonul distinctiv al rostirii sub efectul muzicii, o imagine reală a Dumnezeirii, însă o imagine creată şi eternă. „Got to be some good times ahead."

Un mare filosof a dovedit că totul este posibil, arătând cum pot să se unească fizic adevărurile fiecărei contradicţii, cum ar fi, de pildă, că albul este negru şi că negrul este alb. Că poţi fi şi nu fi în acelaşi timp, că neantul este un lucru, că poate exista un munte fără vale.

Dacă la rândul meu aş fi putut să dovedesc toate aceste paradoxuri fără niciun argument înşelător, axându-mă doar pe interpretarea unor legi imateriale, derivate din formulele unui limbaj de ordin întâi, atunci nu s-ar mai pierde nimic din ce îmi poate oferi imprecisul: „Dee do de de, dee do de de."

Leadership: Poţi să efectuezi eventuale revizuiri ale identităţii, încorporându-te în spaţiul unei creaţii a cărei expresivitate se opreşte la semnificaţia plauzibilă a cuvântului "contradicţie" ?

Leadershipul se derulează continuu punând sub semnul întrebării ipoteza aşa numitei „ *mici revizuiri ale identităţii* ", atunci când artistul începe să se încorporeze în spaţiul propriei lui creaţii prin efluviile de autenticitate izvorâte dintr-o dependentă periculoasă, dintr-o sete enormă de contopire cu o artă mai puţin convenţională.

Această artă, pe care nu o putem deduce pur şi simplu din formulele şi principiile teoriilor,

este traversată de o paralelă numită „contradicţie", unde totul capătă sens prin raportare la alt sens. Poţi fi în acelaşi timp creator şi creaţie?

Contradicţia este produsul fatal al unei lupte interioare, între ceea ce poţi să accepţi în starea de a dărui o viziune, de a inventa imagini, şi ceea ce poţi să exprimi în starea de a fi mereu altceva (un „microcosmos" cu valoare simbolică, construit cu materia realităţii existente).

Leadershipul, care are ca premisă a unei dezvoltări sustenabile lumea văzută prin ochii unui artist, dobândeşte un soi de extensivitate, purtătoare a unui dinamism de auto-înțelegere care apare ca urmare a experienței de trăire într-un perimetru interpretativ. Interpretul unui rol mare nu este doar un efect al creaţiei personale, prin linia sobră a rostirii şi limpezimea expresiei, ci mai degrabă un amplificator al acestui efect.

Liderul este un artist ce lucrează la interpretarea unor concluzii şi abordări exploratorii. Un asemenea om se adânceşte în ceea ce acumulează prin cunoaştere şi în ceea ce imaginează, transformându-se el însuşi într-o „ştire estetică", într-un argument de netăgăduit al propriilor sale compoziţii.

Leadership: Poţi să dai viaţă unei cunoaşteri aparte cu ajutorul unui protocol de acces la instanţa unui orizont inexistent, fără să te desprinzi de zona apartenenţei tale la o formă superioară de spiritualitate?

Alegerea deciziei de a da viaţă unei cunoaşteri aparte, desprinse dintr-un „Dreamworld", se face cu ajutorul căutărilor subiective, cu ajutorul unui protocol de acces la instanţa unui orizont inexistent, procesând alte înţelesuri şi conotaţii ale lui, transformate în informaţii de livrare.

Un orizont inexistent este o deviere de la realitate care nu este nici prezentă nici anticipată, dar care întăreşte o regulă: "Nu contează încotro te îndrepţi atâta timp cât gândurile îţi suflă în pânze" sau "Atâta timp cât gândurile zboară libere, nu are rost să le opreşti intenționat."

Acest Dreamworld nu este atât un spaţiu imaginar, un element esenţial al laturii subiective, ci un produs al gândirii abstracte din care extragem sau deducem legături de potenţare sau cauzalitate între necunoscut şi cunoscut - pe care doar creatorii îl tranzitează.

Şi aici, apariţia unui fenomen de tip „val-vârtej al întâmplării", pentru că aşa cum s-a întâmplat în cazul multor artişti şi oameni de ştiinţă, ei au constatat noi reguli de traversare a frontierei dintre realitate şi ficţiune, cu scopul reprezentării produsului dintre ele, adâncindu-se într-un fel de savuraţie extatică, prin contemplaţie.

Ei bine, asta înseamnă să experimentezi întreaga putere a nemaiîntâlnitului, prin integrarea sinelui într-un plan de fond, într-un spaţiu de recunoaştere a informaţiei noi sub efectul trăirilor şi gândurilor puternice.

În acest caz, informaţia devine un corp de dimensiuni uriaşe, aflat sub efectul unei forţe interioare rezultante de valoare „primary key", utilă pentru a furniza o identificare a elementelor unei noi renaşteri.

O formă superioară de spiritualitate are ca mijloc de expresivitate acea mult râvnită capacitate de creaţie izvorâtă atât din comuniunea cu universul interior cât şi din semnificaţia pe care o acorzi experienţei tale de viaţă prin convertirea creaţiei la tine însuţi.

Living on my own evidenţiază trecerea omului spre un alt nivel de înțelegere și percepție a complexității acelei dimensiuni în care se autocreează.

Poţi să efectuezi eventuale revizuiri ale identităţii, încorporându-te în spaţiul creaţiei, doar dacă informaţia pe care o procesezi prin corelare cu revelaţiile pe care le aduce intrarea ta într-un anumit rol vine să îţi aducă un atu în plus în conturarea unui nou stil.

*** Notă:** Freddie Mercury - Living On My Own

Living on my own (I)

On August 15, 2015

Asumă-ţi identitatea la care te raportezi prin forţa genialităţii, printr-o supremă renunţare la tot ceea ce te robeşte.

Motivul neîncetatului meu update interior este trădat de înfăptuirile acelui organ de percepţie care se dilată tot mai mult - mintea. Această componentă sublimă a naturii mele, putere a spiritului pur, pare tot mai ageră prin descoperirile ei proiectate în univers cu utilizarea maximă a energiilor cugetătoare, cauzând un Waterloo în care se încleştează toate forţele curiozităţii. O stare de "nu e destul", care este superioară sentimentului, poate să ordone conştiinţei să compună o epopee a genialităţii. „I get lonely so lonely living on my own."

Geniul, care aduce sclipire nebuniei, este un model exemplar al devenirii, format din substanţa densă a informaţiei inteligente, uneori sustrăgându-se prin intermediul mecanismului de interpretare a formulărilor confuze sau contradictorii de sub dominaţia principiilor de cunoaştere sociologic-existenţialiste. Ca un artist adevărat care imaginează noaptea, dar înfăptuieşte ziua, sper să reuşesc să stabilesc anumite contacte între ceea ce survine şi fiinţează în Absolut, printr-un "One goal, one golden glance of what should be".

Totul pare să se petreacă potrivit unei logici elementare, o constantă de reprezentare a sinelui în raport cu timpul scurs între două observări succesive: prima, a faptului că nimicul poate să însemne un scop suprem al vieţii, a doua, a faptului că diferitul, acest mod de exprimare prin metafore poate să ridice întotdeauna îndoieli. „Sometimes I feel I'm always walking too fast / And everything is coming down on me down on me."

Leadership: Îţi judeci propria creaţie pentru că trăieşti în ea, sau te judeci pe tine şi atragi răsplata pentru modul în care percepi şi reacţionezi la exigenţele realităţii?

Una din invenţiile geniale ale lui Thomas Mann nu a fost compozitorul Adrian Leverkuhn, ci călăul rafinat al omului din el. Ştiind că orice tentativă de întoarcere la paradisul pierdut al omenirii va eşua, Adrian întreprinde totuşi asemenea încercări de reinventare a sinelui. Iar scriitorul Ion Ianoşi oferea o explicaţie interpretabilă a acestui fapt: paharul amar trebuie golit până la fund, iar adevăratul curaj îl îndeamnă pe om să soarbă otrava, picătură cu picătură. „I go crazy, oh so crazy living on my own."

Creaţia cea mai de seamă a omului, ca şi componentă sublimă a naturii sale, este imaginea perfecţiunii la care nutreşte stabilită în raport cu o experienţă interioară mistuitoare ce devine oglindire în exterior. Identitatea la care te raportezi prin forţa genialităţii, facilitând o experienţă indirectă sau subiectivă, prin folosirea unei noi forme de exprimare în direcţia unui leadership artificial sau natural, dezvoltă o anumită afinitate pentru tot ce este *out-of-the-box* , printr-o supremă renunţare la tot ceea ce te robeşte.

Te laşi robit de idealul de a fi util societăţii prin eliminarea sau prin acceptarea constrângerilor genialităţii? Reuşeşti să satisfaci exigenţele realităţii, date de lărgirea posibilităţilor de accesare a unor aspecte de nemulţumire şi căutare de sine care cheamă la extinderea orizonturilor, într-un mod în care ceilalţi oameni te pot înţelege?

A-ţi judeca propria creaţie pentru că trăieşti în ea înseamnă să refuzi libertatea de a deveni părtaş la propria taină şi să ratezi formarea ta prin prisma a ceea ce îţi imaginezi că ştii deja despre tine. Această creaţie reprezintă suma tututor experienţelor tale, bogăţia spirituală pe care ai acumulat-o trăind viaţa la o altă intensitate, conturând profilul unei personalităţi

reper şi model veridic pentru îndeplinirea obligaţiilor reflexive conform rănilor trecutului sau părţilor bune ale prezentului.

Leadership: Valorile tale variază în funcţie de conţinutul pe care doreşti să-l comunici şi de interpretarea corectă pe care o dai creaţiei personale în contextul unei meniri ce merge dincolo de imaginea pe care o transmiţi despre tine însuţi?

Leadershipul artificial se distinge printr-un conţinut nou de cunoaştere dedicat celor care au voinţa de a-şi imagina ceva de dincolo de înţelegerea lor şi a celorlalţi. Ceva care se poate implementa într-o existenţă controlabilă printr-o abordare ştiinţifică a fenomenului genialităţii şi a factorilor cu impact major. Cum bine preciza cineva pe web, artificialul este singurul capabil să reveleze natura ascunsă şi cea mai de preţ a omului.

În timp ce leadershipul natural, anume programarea proceselor de creaţie, receptarea varietăţilor artei şi modelarea lor cu ajutorul logicii elementare, abordează o înţelegere mai restrânsă a lucrurilor ce vine numai prin practică şi experienţă. Sau, citând un internaut, naturalul reprezintă în fapt convenţia umană a percepţiei înguste despre realitate.

Omul care este robit de păcatul de a fi genial, analizând câteva din consecinţele practice deosebit de importante ale elaborării unei ştiinţe informaţionale, se înveleşte de cele mai multe ori în pătura singurătăţii, suferind întotdeauna de acea dependenţă de adrenalină în a face totul pe cont propriu. La un asemenea fenomen social, la un asemenea instrument de descompunere a realităţii în ştiinţă, se derulează constant anumite experimente de detecţie a excepţiilor de la regulă.

Genialitatea, în direcţii moderne de cercetare a noului, echivalează oarecum cu trecerea de la concret la abstract, cu menţiunea ca ea încalcă toate acele structuri de cunoaştere care au fost setate să facă „sharing”. Genialitatea poate fi admisă ca fiind o chestiune de autoritate, o realitate care stârneşte controverse. O poţi mai uşor promova prin har, decât prin dezvoltarea facultăților creatoare.

Dacă leadershipul, asemenea genialităţii, devine o experienţă a singurătăţii, înseamnă că eşti pe cale să pierzi contactul cu ceea ce te face să aparţii celorlalţi. Dar te face să fii strălucitor în faţa lor.

Valorile care trebuiesc respectate la interpretarea corectă pe care o dai creaţiei personale ţin de capacitatea de a înţelege în profunzime esenţa lucrurilor, de calitatea de a gândi dincolo de tipare, cu menţiunea de a nu face din ele ceva distructiv pentru fiinţa ta.

Living on my own aduce în prim plan promovarea unui fel de a fi mai presus decât ceilalţi oameni, axat pe consecinţele unei vieţi raportate la simetria dintre autenticitate şi singurătate, construit mai mult pe baza beneficiilor oferite de fenomenologia creaţiei şi imaginaţiei, decât pe ştiinţa existentă.

Dacă vrei ca leadershipul să nu se transforme într-un bumerang ce se poate întoarce împotriva ta, asumă-ţi identitatea la care te raportezi prin forţa genialităţii, printr-o supremă renunţare la tot ceea ce te robeşte.

Singurătatea este un rob folositor atunci când te lupți cu păcatul de a deveni cel mai bun, dar niciodată acest rob nu va putea să fie stăpân peste o împărăţie care aparţine altora.

*** Notă:** Freddie Mercury - Living On My Own

Source: https://neculaifantanaru.com/living-on-my-own.html

Locul de întâlnire al capodoperelor muncii omeneşti

On Aprilie 13, 2013

Rămâi proeminent în profesia pe care o practici de-a lungul călătoriei spre tărâmul excelenţei, acţionând cu efecte mărite asupra acelei părţi individualizate din fondul propriu de formare.

Ceea ce urmează sunt câteva dintre amintirile acelea, pigmentate cu instantanee din zilele puţin mai coerente ale adolescenţei şi cele ale primei mele maturităţi. Aceasta nu e o autobiografie. Este mai degrabă un soi de curriculum vitae - încercarea mea de a arăta cum s-a format un scriitor. Nu cred că scriitorii pot primi o formare, nici din împrejurări, nici din proprie voinţă. Dotările sunt cuprinse în pachetul original. Dar nu e vorba de accesorii ieşite din comun.

Părerea mea e că sunt mulţi cei care au, fie şi numai în formă latentă, talent de scriitor şi povestitor. Şi acest talent poate fi consolidat şi rafinat. Dacă nu aş fi convins de asta, a scrie o carte ca aceasta ar fi o pierdere de timp.

Aşa mi-a mers mie, nici mai mult nici mai puţin. Un proces de creştere dezarticulat în care au jucat roluri diferite ambiţia, dorinţa, norocul şi puţinul talent. *****

Leadership: Poţi să atingi măreţia unui adevarat creator de universuri posibile, fără să strângi laolaltă o varietate de opţiuni de personalizare a modelului tău de gândire şi dezvoltare?

Cine este mai proeminent în profesia pe care o practică de-a lungul călătoriei spre tărâmul excelenţei: omul care aduce la lumină sensurile libertăţii de exprimare, în special sensul dat de interpretarea relaţiei "voinţă-împrejurări", sau omul care descoperă adevărata miză a vieţii şi acţionează cu efecte mărite asupra acelei părţi individualizate din fondul său propriu de formare?

Iată o dilemă mai mult decât utilă, care se repercutează asupra leadershipului, pe care o excludem din ecuaţia necesităţii de adaptare creativă la un ciclu de viaţă optim, a cărei necunoscută pe care dorim să o aflăm este amploarea pe care o ia capitalul intelectual uman. Nu trebuie să fii scriitor ca să te raportezi la *"the source of all things that could be imagine în yourself"* . Dar un lider lipsit de dorinţa de a strânge el însuşi laolaltă, în formă corectă, din propria voinţă, o varietate de opţiuni de personalizare a modelului său de gândire şi dezvoltare, nu va putea îndeplini lucruri măreţe.

Leadershipul este un proces de dezvoltare continuă în care esenţiale sunt ambiţia, dorinţa, norocul şi puţinul talent. Acestea sunt "dotările" cuprinse în pachetul de bază al unui om ce vrea să se desprindă din plutonul fruntaş al maratonului vieţii. Dar măreţia care face cinste leadershipului este acea scânteie de talent care stârneşte setea lăuntrică de a urmări până la sfârşit parcursul perspectivelor de abordare şi relatare a evenimentelor epice cerute de sentimentul de control asupra destinului tău.

Leadership: Eşti în măsură să recreezi adevăratul chip de bătălie al desăvârşirii omeneşti pentru a obţine performanţa cerută de forţa unui destin cuprins între "scriitor şi poveste" ?

Modelul de gândire şi dezvoltare specific regizorului se regăseşte în *"felul cum foloseşte spaţiul, construindu-şi fiecare poveste într-o altă „încăpere" – ceea ce-i permite să-şi situeze*

personajele în cel mai potrivit loc posibil ca să crească în veridicitate (scenică), astfel încât, în ultima clipă, să întoarcă armele aproape pervers împotriva a tot ce construise până atunci." (https://yorick.ro).

De unde izvorăşte setea continuă de cunoaştere, sau inhibiţia omului în a-şi pune mulţime de întrebări? De unde se trage pasiunea pentru educaţie/ştiinţă, care provoacă dependenţa, promovată de lideri pentru oricine din jurul lor, de la mic la mare, pe de o parte, şi pentru formele spectaculare de exercitare a profesiei, pe de altă parte?

De unde provine dragostea liderului pentru arta de a se manifesta ca un mecanism de valorificare a propriei munci, ca o strategie firească de a repara propria existenţă? Care sunt izvoarele acestui fluviu gigantic de însuşiri care invadează lumea interioară, fertilizând întreaga artă a conducerii? Sensul lor este acela de a identifica, descrie şi evalua efectele potenţial semnificative asupra ascensiunii, rezultate dintr-o intensificare a activităţii de zi cu zi. Celebrul scriitor, Victor Hugo, a spus acest lucru în cuvinte mai simple: " *Adevăratul chip de bătălie, iată-l. E acest loc de întâlnire al capodoperelor muncii omeneşti.* "

Ceea ce întreţine şi dezvoltă leadershipul axat pe consolidarea temeinică a capacităţii de a "produce" ştiinţă, rezonează cu fundamentul indispensabil al oricărei cunoaşteri de sine şi de aceea întâmpină o considerabilă rezistenţă. Singurul punct de vedere valabil în a urma o cale de mijloc spre a te înţelege, spre a-ţi forma identitatea care îţi permite să te integrezi şi să te adaptezi tuturor încercărilor devenirii tale, este acela al unor experienţe de învăţare, de muncă, de creaţie care stimulează activitatea intelectuală.

Sentimentul de control asupra destinului poate fi abordat prin relatarea unui eveniment epic atunci când te plasezi in ipostaza de scriitor care îşi creează propria poveste.

Locul de întâlnire al capodoperelor muncii omeneşti vizează acele aspecte de ordin profesional care devin mai greoaie odată cu fiecare pas parcurs spre varianta optimă de utilizare a resurselor de evoluţie. Totodată vizează capacitatea de a comunica şi împărtăşi din experienţele proprii, dătătoare de elan creator, acelora care vor să iasă din anonimat şi să evolueze pe un traseu ascendent, ca unic scop al vieţii lor.

*** Notă:** Stephen King - *Misterul regelui. Despre scris.* Editura Nemira, 2007.

Source: https://neculaifantanaru.com/locul-de-intalnire-al-capodoperelor-muncii-omenesti.html

Locul întâi

On Mai 04, 2010

Demonstrează-ţi măreţia, reglându-ţi potenţialul de leadership în funcţie de capacitatea ta de a înţelege şi controla simţămintele celorlalţi.

Cu câteva luni în urmă am fost în vizită la un vechi coleg de liceu. Revederea a fost fantastică, plină de povestiri de tot felul. Dar cât timp discutam, povesteam, depanam amintiri, am fost atent şi la „ *Jocul cu făina"* pe care îl jucau copiii lui împreună cu alţi copii, în total şase suflete foarte hotărâte să câştige. Fără voie, mi-am plimbat discret privirea asupra lor, urmărind cum se desfăşoară acel joc.

Mai întâi au umplut o cană mare cu făină, au presat-o bine, după care au răsturnat-o pe o tavă şi au pus o monedă deasupra. Fiecare a tăiat cu multă grijă o felioară, în ordinea stabilită după tragerea la sorţi, în aşa fel încât să nu rostogolească moneda. Ultimul rămas în cursă, Matei, care se vedea de departe că era cel mai ambiţios dintre toţi, a câştigat, prin eliminarea rând pe rând a celorlalţi competitori.

Leadership: Exerciţi un permanent control asupra realităţii cu care trăieşti prin consolidarea eforturilor de răspuns la solicitările afective ale celorlalţi, astfel încât ei să poată atinge un nivel de excelenţă remarcabil?

O competiţie luase sfârşit, o bătălie se hotărâse. Îl urmăream din ochi pe micuţul câştigător cu acel simţământ de bucurie de care sunt cuprinşi spectatorii de la o gală de box când favoritul lor a câştigat marele meci. Dar, contrar oricăror aşteptări, citeam pe faţa lui regretul, poate acela că, obţinând victoria, ceilalţi copii care au pierdut nu-l vor mai aprecia la fel de mult sau, mai rău, vor căuta să se îndepărteze de el.

La „ *Jocul cu făina"* numai el a ieşit câştigător, ceea ce pe de o parte cred că i-a adus o mare satisfacţie, normal pentru că avea acel ceva care face diferenţa dintre oameni, acel spirit viu şi activ, foarte competitiv, specific celor îmboldiţi de o puternică dorinţă de a-şi dovedi valoarea în confruntarea cu cei mai bravi adversari; pe de altă parte i-a adus o mare tristeţe, o tristeţe apăsătoare şi profundă.

Sunt sigur că se gândea, în mica lui înţelepciune, să-şi împartă premiul cu ceilalţi copii. Părea cuprins de o puternică dorinţă de a-i sprijini pe aceştia, de a-şi manifesta interesul şi afectivitatea faţă de ei, de a-i recompensa cumva manevrând puţin situaţia. Dorea să atragă toată simpatia prietenilor lui, sau mai degrabă aş spune, toată recunoştinţa lor, înlăturând astfel orice semn de dispreţ sau invidie.

Dar premiul câştigat, o mică monedă de 50 de bani, cum să o împartă cu ceilalţi? Şi dacă ar putea-o împărţi, oare gestul acesta suprem de omenie va înlocui eventualele sentimentele de invidie, sau chiar de furie ale prietenilor lui? Poate dacă ar mai juca o dată şi, lăsând orgoliul la o parte, s-ar lăsa bătut, s-ar schimba cu ceva situaţia?

Din păcate, a trebuit să plec, nu ştiu cum a acţionat Matei, dar chiar m-ar fi ajutat să aflu.

Leadership: Încerci să-ţi construieşti o perspectivă promiţătoare de conectare la trăirile celorlalţi prin recunoaşterea unei superiorităţi care îşi contrazice esenţa de dincolo de ceea ce se poate vedea?

Dorinţa cea mai aprigă a unui om hotărât, însufleţit de idealuri măreţe, este să fie în frunte. El vădeşte o proeminentă trăsătură de caracter: să se distingă. Proiectându-se totdeauna mai sus decât ceilalţi, un astfel de om poate reuşi, dacă rămâne neclintit în voinţa lui, să-şi atingă scopurile propuse şi să se înalţe deasupra tuturor, să-i întreacă, să-i depăşească, să-i domine. Dar pentru cât timp?

Probabil că, ascuns adânc sub straturile conştientului, instinctul l-a îndemnat pe Matei să-şi îndrepte atenţia către simţămintele prietenilor săi. El a dovedit maturitate în gândire, atunci când, punându-se în poziţia prietenilor săi, s-a privit pe el însuşi cu alţi ochi.

Asta se numeşte empatie: să te preocupi de gândurile şi sentimentele altor persoane, punându-te în locul lor, încercând să gândeşti precum o fac ei. Doar astfel îi poţi înţelege pe ceilalţi din jurul tău. Dacă nu reuşeşti să intri în minţile oamenilor şi să afli ce gândesc, dacă nu intuieşti care sunt intenţiile lor, mai ales în momentele de cumpănă, atunci n-ai ce căuta în fruntea lor. Căci cel care nu are abilitatea de a-i înţelege pe cei din preajma sa nu va putea niciodată să comunice cu ei.

Care este trăsătura ta de caracter cea mai proeminentă? Instinctul de îndeamnă să-ţi îndrepţi atenţia către simţămintele celor mai puţin performanţi decât tine? Dovedeşti maturitate în gândire? Te priveşti pe tine însuţi cu ochii celorlalţi? Intuieşti care sunt intenţiile lor? Crezi că meriţi să fii in fruntea lor? Care este cea mai grea decizie pe care trebuie s-o iei atunci când câştigi, şi care este cea mai grea pe care trebuie s-o iei atunci când pierzi? Poţi să controlezi reacţia lor atunci când pierd?

Leadershipul este superioritatea pe care ţi-o câştigi prin aportul manifestării unei conştiinţe dobândite din recunoaşterea unei victorii care nu-şi dezvăluie sau îşi contestă în permanenţă dimensiunea individualistă.

Locul întâi nu este întotdeauna cel mai comod şi mai liniştit loc, dar este cel mai râvnit. Se pune însă întrebarea de ce au ajuns unii pe locul întâi, câştigând laurii victoriei, şi n-au ajuns alţii. Explicaţia e simplă, aceştia din urmă fie s-au implicat mai puţin sau deloc în cursa pentru locul întâi, fie le-a lipsit experienţa competiţională, fie n-au fost îndeajuns de perseverenţi. Interesant este că tot aceştia din urmă sunt, de multe ori, cei care invidiază, denigrează, sau mai rău, sabotează pe cel ajuns pe locul întâi.

Oricâtă empatie ar manifesta cel ajuns în frunte, mai ales dacă a ajuns acolo jucând corect şi dând dovadă de fair-play faţă de ceilalţi, să nu uite că: „viaţa e o luptă; deci te luptă". Oricât de amară este starea celui învins, mai ales dacă jocul a fost corect, să nu uite că a ajuns aşa datorită faptului că altul a fost mai bun, şi, la fel, să nu uite că: „viaţa e o lupta; deci te lupta". Caci în orice competiţie, de orice natură ar fi ea, nu există decât învingători şi învinşi.

Demonstrează-ţi măreţia, reglându-ţi potenţialul de leadership în funcţie de capacitatea ta de a înţelege şi controla simţămintele celorlalţi.

Source: https://neculaifantanaru.com/locul-intai.html

Locul ştiinţei în leadership

On Aprilie 10, 2008

"Mişcarea atrage întâi atenţia, abia apoi te gândeşti la ceea ce se mişcă."

Serghei Eisenstein nu învăţase desenul niciodată. Începuse să deseneze în urma unei impresii din copilărie: în aşteptarea începerii partidei, inginerul Afrosimov îi desena cu o cretă pe postavul albastru închis al mesei de joc contururi de animale. Eisenstein rămăsese fascinat de arabescul alb al liniei care se năştea sub ochii lui şi care în mişcarea sa făcea să apară câini, cerbi, pisici. Linia se mişca de-a lungul conturului invizibil al unui obiect căruia, printr-un miracol, îi dădea astfel existenţă pe postavul mesei. Dinamismul liniei era o senzaţie care-l pasiona ani de zile.

Inginerul Afrosimov îi inoculase plăcerea de a desena. Mai târziu, la Politehnică, materia aridă a geometriei analitice căpăta pentru tânărul student un farmec aparte pentru că traducea în misterioasele formule algebrice tocmai mişcarea liniilor. Dinamismul "devenirii", în opoziţie cu staticul, îl va pasiona toată viaţa, fie că e vorba de mişcarea liniei, ori de cea a fenomenelor. Era o fascinaţie pentru geneza lucrurilor care-şi are originea şi aici, în această impresie timpurie în legătură cu desenul.

A desenat, cum ştim, mult, în tinereţe. Mult şi prost, deoarece, abandonând inspiraţia primară, încărca desenul cu detalii sub influenţa şcolii ruse de pictură de gen. Caligrafierea şcolară după model nu-i reuşea nicicând. Maniera sa era aceea a desenului liniar. Apoi, abandonând desenul, a rămas în continuare pasionat, în primele sale filme, pentru puritatea matematică a montajului în mişcarea sa. Gustul pentru secvenţă apare mai târziu, şi-şi explica ciudăţenia acestei întârzieri, prin logica gândului lui Engels: "mişcarea atrage întâi atenţia, abia apoi te gândeşti la ceea ce se mişcă." *****

Leadership: Poţi să trasezi reperele unei viziuni atractive dacă le priveşti de pe acea poziţie de unde imaginea totală a omului se dovedeşte a fi aceea a unei entităţi creatoare ce se raportează direct calităţii de a fi sensibil?

Se dovedeşte sensibil omul cu valenţe sufleteşti şi artistice nebănuite, acela care studiază obiectele şi însuşirile lor, aplicând procedeul tot atât de concret al experimentului pentru a aprofunda înțelegerea teoriei și aplicării acesteia în lumina descoperirilor ştiinţifice. Un asemenea om se poate bucura de o operă de artă totală numai dacă ea cuprinde toate reperele unei schimbări care păstrează fondul vechilor reguli de compoziţie, şi dacă calităţile operei privesc imaginea unei noi realităţi, transfigurate.

Să însuflețești ceea ce vede mintea, spre satisfacţia ochiului care cuprinde frumosul şi bunul gust, aşa încât lucrurile pe care le acumulezi, încercând să le concentrezi în opere de artă, să pară mai puţin complicate decât se înfăţişează la o primă privire. Ochiul se strecoară în orice lucru perfectibil în plan artistic, atât cât să vadă în lume o schimbare și să-i slujească minții printr-o mare varietate de cunoştinţe. În acest caz regizorul Serghei Eisenstein devine un fel de oglindă a lumii, un fel de sursă de iluminare, de imagine arhetipală pentru acţiunea unei forţe de creaţie care provoacă uimire şi o impresie de neuitat.

Dacă pictura reprezintă culoare, rod al imaginației poetice, o formă de viaţă care îşi descoperă propria identitate, și se distinge prin calitatea de a recunoaște frumosul, sub toate formele lui, atunci Eisenstein adăposteşte o rară doza de talent care îi împrejmuieşte fiinţa cu calitatea de a fi sensibil.

El pare a trăi în spaţiul armonic gândit de un artist al formelor plastice, care îşi împărtăşeşte viziunea conform noilor curente impuse de circumstanţele schimbătoare ale societăţii şi de posibilităţile bugetare, dar cu amendamentul că trebuie să fie conştient de ce se află dincolo de coaja vizibilă a lucrurilor, dincolo de progresul lumii, dincolo de cuvinte, imagini sau tăceri.

Extindem un pic acest punct de vedere. Când spunem că "Mişcarea atrage întâi atenţie, abia apoi te gândeşti la ceea ce se mişcă", ne gândim la o activitate nelipsită din viaţa oricărui artist care doreşte să îşi menţină convingerile, sentimentele, intensitatea lor, nivelul de cunoştinţe, pe poziţiile unei concepţii originale despre lume, viaţă şi creaţie.

Leadershipul este maniera regizorului de a reda realitatea unei experienţe de viaţă pur personale cu ajutorul convingerilor şi sentimentelor care, generate prin sugestie şi prin imagine, pot să persiste ca un fundal al memoriei vizuale în subconştientul celor care s-au format intelectual sub regimul subiectivităţii.

Imaginea totală a omului se dovedeşte a fi aceea a unei entităţi creatoare ce se raportează direct la calitatea de a fi sensibil, atunci când devenirea sa ca artist se află în opoziţie cu staticul unui destin potrivnic, când el îşi manifestă afecţiunea în felul lui unic de a fi, în atmosfera unei povestiri de viaţă de la care nu ştii ce să te aştepţi. În această ordine de idei, reperele unei viziuni atractive sunt administrate unui subiect sensibil prezentat într-un mod inedit. Iar în ceea ce priveşte aplicarea rezultatelor descoperirilor noastre, amintim tematica căutării sensibilului ca o oportunitate care poate contribui la aspiraţiile de intelectualitate artistică.

Locul ştiinţei în leadership este un rezultat al culturii plastice şi al temperamentului regizoral, care are forţa să individualizeze forme de exprimare artistică, să supună întregul material imaginativ al operei la un fundament stilistic personal: "tot ceea ce creez trebuie să atragă mai întâi atenţia omului, apoi să-i direcţioneze gândirea spre ceea ce îl interesează mai mult."

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Looking for the summer (II)

On Februarie 15, 2016

Întăreşte-ţi modelul de leadership, lăsând centrul de greutate al fiinţei tale să-şi găsească locul firesc într-o lume care îmbrăţişează altă lume.

Egiptenii credeau că soarele s-a născut dintr-o piatră, iar Regele Nimrod cunoscând forţa pietrei, ar fi vrut prin ea să ajungă până la cer. Ceea ce se totalizează pe linia sensului, în straturile adânci ale învierii plăsmuirilor umane, este nostalgia pentru ceva pierdut înainte de a-l avea, lupta pentru un ideal care depăşeşte limitele convenţionalului.

Aşa cum fiecare artă îşi are limbajul ei, soarele are modalitatea lui specifică de exprimare şi comunicare, prin căldură şi energie, tălmăcind gândurile slobode ale visătorilor. Nimeni nu a înțeles atât de exact și adecvat, conform impresiei unice pe care o produce un astfel de limbaj, esenţa unei stări de spirit autentice, transpuse într-o stare de creație. *Look deep into the April face / A change has clearly taken place.*

Linia unei conexiuni de bandă largă cu acest gigant reactor termonuclear conturează orizontul cristalin al speranţelor de viitor, producând sensul inspiraţiei, arderea intensă a focului sufletesc, alungirea unei porţiuni existente de înţelesuri atribuite podoabei de mare preț, numită profunzime.

Două fiinţe încântătoare aleargă pe o plajă pustie. O strângere de mână face diferenţa dintre un răspuns instinctiv şi emoţia dorinţei, prelungindu-se peste limitele timpului într-o îmbrăţişare pasională. Dăruire într-o supremă renunţare. Râsete de copii răsună printre ecourile vântului, acoperind orice suferinţe. O adormire în maşina unui vis de vară. O revedere de poveste. Aruncarea pietrei în mijlocul valurilor. O mică încercare de a opri timpul. Un vuiet din străfundul inimii ţâşnind spre ceruri ca într-o rugă disperată. *I cannot leave behind the springtime days.*

Întotdeauna în sufletul meu va rămâne amintirea acelor cuvinte scrise cu degetul în nisip, în căldura razelor îndrumătoare: *Remember the love* …

Leadership: Poți să te pui în valoare ţinând cont de acea predispoziţie lăuntrică a instanţei numită „Regăsire" care validează recunoaşterea participării tale la comiterea tentativei de a te substitui unei noi convingeri?

Încearcă să mergi până la capătul propriei tale deveniri, pe linia angajamentului faţă de simplismul firescului cu care receptezi, ca temei al unei virtuți deosebite, frumosul sau urâtul, speranţa sau deznădejdea. Descrierea și specificarea acestor constante viabile, obţinându-se prin efectuarea unui test de profunzime, nu au ca finalitate imitarea realităţii, ci recrearea ei.

Profunzimea reprezintă mai puţin o idee sau o atmosferă sumbră, ea reglementează acordul dintre frumos şi urât. Este mai degrabă este o predispoziţie lăuntrică a instanţei numită „Regăsire", un freamăt al dorinţei de a exista prin iubire, prin propriile convingeri şi puteri, prin căutări, prin creație, prin propriile calități, talente şi priceperi.

Profunzimea, pe care o recepţionezi integral și o proiectezi asupra celor mai realizate pagini ale vieții, dintr-un soi de afinitate faţă de un inductor (imboldul unei chemări inocente spre tot ceea ce pare imposibil de atins, imboldul unei iubiri care îți induce o anumită stare de spirit) prezintă un cadru întregitor bine conturat. De exemplu, imaginea de poveste a unei

lumi care se vrea a fi oglinda, până în cele mai mici detalii, a unei conştiinţe care decide să-ți limiteze sau să-ţi extindă percepţia despre propria fiinţă.

A te regăsi înseamnă să afli cine eşti cu adevărat prin validarea şi dezvoltarea acelor sentimente pe care viaţa reală nu ţi le oferă, fiind uneori cauza reamintirii unor momente sau evenimente plăcute.

Profunzimea este o zonă încărcată cumulativ cu acel murmur de neînţeles care, însă, convinge asupra rostului pe care îl ai în lume.

Profunzimea surprinde cele mai variate stări ale omului aflat în ipostaza de agent purtător de sensuri nerevelate, într-o lume ambiguă, și ca urmare el se află mereu în dilemă: dăruire sau supremă renunţare. El își poate întări modelul de leadership în încercarea de a opri timpul asupra unui moment cheie, atunci când se întoarce către sine și constată că forţa lui interioară este singura care îl poate propulsa înainte.

Leadershipul este decorat de fragilitatea și cultura unei lumi total diferite de lumea ta, ale cărei granițe depind de profunzimea cu care pătrunzi esenţa ultimă a lucrurilor şi a fenomenelor, identificându-te perfect, în final, cu Supremul Absolut. Abia în acest punct îți suprapui imaginea peste imaginile iniţiale, și ajungi să te consideri o fiinţă foarte evoluată mental și spiritual.

Trăirea care hotărăşte contextul în care se desfăşoară viaţa ta este corespunzătoare stării de spirit autentice resimţită ca un adevărat izvor de fertilizare a conştiinţei, sau ca o zvâcnire de nostalgie care te umple de o linişte relaxantă sau de o preocupare care doare.

Looking for the summer aduce în prim plan profunzimea cu care tratezi propria lume în faţa întregii lumi. Sondând acele experienţe de gândire şi reflecţie de care sufletul are nevoie în încercarea de a privi dincolo de sens, te vei transforma într-o fiinţă superioară. Sufletul, vibrând la unison cu nemărginirea, poate să recupereze identitatea mai largă a ceea ce eşti cu adevărat.

*** Notă:** Chris Rea - Looking For The Summer

Looking for the summer (I)

On Februarie 13, 2016

Recunoaşte ceea ce vezi şi ceea ce este ascuns de la tine ţi se va descoperi.

Soarele. Oare această super-putere atotluminatoare, bătrânul astru al universului, ascundea şi tâlcul vieţii mele? Oare din pricina lui simţeam osânda legării de un loc al meu, atât de familiar şi prietenos, un loc al stării de bine, acolo unde se face cunoscută energia aparte a viselor şi a lucrurilor măreţe care te poartă departe?

Doar tu îmi cunoşti orele dorului după măsura unei singure dorinţe, nemăsurata mulţumire sufletească, declanşând în mine pe durată extinsă acel ceva care lipseşte, strigând cu infinit avânt: *"Să nu abandonezi în nici un fel visul."* Doar tu îmi încălzeşti sufletul cu frumuseţile zilelor de vară, simţindu-mă ca şi când s-ar materializa comuniunea mea cu Dumnezeu printr-un ecou de tipul *"Nu uita de speranţă"*.

Căci tu însemni mult mai mult decât cunoaşterea infinită ce o port în mine ca pe-un talisman cu semnificaţii profunde, doar tu reuşeşti să-mi oferi gradul înalt de conştientizare a unei experienţe de unire cu un fel de tandreţe plină de gingăşie pe care mulţi n-o pot accesa. Doar tu, fără întârziere, îmi trezeşti în fiecare dimineaţă dorul unei poveşti care la finalul zilei face înconjurul lumii. *And still I stand this very day / With a burning wish to fly away.*

Neîncetat, sunt târât într-un fel de rotire în jurul unui punct de pe pământ care face să aibă sens mişcarea aproape obsesivă de du-te vino, plecare şi întoarcere. Nu rătăcirile scurte spre tainicele sensuri ale liniştii, ci potolirea dorului după ceva care nu se mai termină. Aş fi probabil înţeles greşit dacă aş spune că sunt prins într-un proces de repetare a unei scene trăite în prealabil prin colaborarea dintre "Just Today" și „Leave behind”...

"Fără acest punct de care eşti legat n-ai iubi nici restul lumii, n-ai avea unde să te duci, căci n-ai fi nicăieri" , remarca unul din cei mai valoroşi romancieri pe care i-a dat literatura fostei Iugoslavii în secolul XX. Poate v-ați face astfel o idee cât de dificilă este transformarea unei fracţii finite dintr-un act de trăire impus de o forță intangibilă, într-un fenomen parametric exhaustiv. *This ain't no game of kiss and tell !*

Leadership: Poţi să te formezi în vecinătatea unui punct din care se elimină însuşi punctul, încât să reprezinţi un sens de creaţie diferit faţă de cel spre care te îndrepţi de obicei?

Noutatea în construcția dezvoltării personale constă în schimbarea perspectivei tradiţionale și totalizatoare asupra ideii de apartenență la un „punct de referinţă” care trece prin mijlocul segmentului existenţial. Punctul acesta nu este o încărcătură a expresiei de tip solar, de o stenică claritate a comunicării, nu este o expresie de gratitudine faţă de o călăuză spirituală, ci realitatea unei transformări ce trece prin luciditatea relației cu ceea ce ai creat până acum în viața ta.

Nu este o chestiune de atitudine, valori și curaj, ci mai mult o chestiune de prevenție a unor căderi „în gol” în corelație cu acceptarea unor stări de emoţie profundă.

În acest punct Eul fiinţei îşi rămâne sieşi loial, la confluenţa dintre nevoi și dorințe, în fondul de producere a demonstrabilităţii unui *Adjusted-Life* . Aici sunt surprinse toate aspectele unei înnoiri cuprinzătoare, toate aspectele fremătătoare ale unei lumi care se naște în virtutea unor valenţe de personalizare a cerinţelor de funcţionalitate proprii.

Cu alte cuvinte, funcţionezi atâta timp cât reușești să te lași în voia unei forţe depline din care să extragi o nouă imagine de sine. Această forță își poate avea corespondenţa în sinceritatea cu care zugrăveşti un nou tablou al lumii, în sinceritatea cu care îți deschizi inima în faţa propriei persoane sau în faţa unei iubiri adevărate, nu în desfătarea pe care ți-o produce un lucru sau altul. Numai în acest punct există frumosul și sublimul.

Leadership: Poţi să captezi un anumit moment din viaţa ta într-un complex unitar al personalităţii, ca raport de forţe între trăirea unui sentiment unic şi apartenenţa la o realitate care se oferă contemplării?

Leadershipul este o vecinătate oarecare a acestui punct din care se elimină însuşi punctul, rămânând o stare de claritate absolută, sau o stare de pace neîntreruptă și uniformă, trăită în prealabil prin colaborarea dintre "Just Today" și „Leave behind", în care poți manifesta o afinitate faţă de o singură configuraţie a realităţii.

O realitate în care tot ceea ce există este ceea ce spui tu că este, compusă prin expresia unor trăiri intense provocate de unirea cu o putere mai presus de tine, una închipuită sau una născută din contemplarea a ceea ce numai tu poți vedea. Aşa cum spune Iisus: *"Recunoaşte ceea ce vezi, şi ceea ce este ascuns de la tine ţi se va descoperi."*

O realitate care se oferă contemplării este prilejul unui moment de reflecţie în care te întorci la tine însuţi, trecutul revărsându-se în prezent, când înţelegi ce simţi faţă de lume, faţă de viaţă, şi începi să profiţi de această înţelegere pentru a-ţi contura şi defini acea latură a personalităţii care te împinge înainte.

Nu poţi accede la un nivel mai înalt de evoluţie dacă nu cunoşti măsura adâncirii tale într-o stare care te îndreptăţeşte să presupui că exişti în relaţie cu o entitate superioară de "lumină" şi supraveghere. Soarele este ochiul lui Dumnezeu, el te priveşte şi te ocroteşte numai dacă îţi impui comparaţia cu acea frumuseţe de caracter care este de mare preţ înaintea Sa.

Trăirea unui sentiment unic de grandoare în faţa unei surse imense de energie este strâns legat de izbânda conştiinţei de sine în spaţiul dialogului dintre existenţa trecătoare a muritorului şi eternitatea cosmosului.

Looking for the summer este încercarea de a descoperi frumosul şi sublimul în desăvârşirea unei clipe, câştigată cu preţul pierderii de sine într-un presupus absolut care are puterea să-ţi schimbe perspectivele asupra lumii.

*** Notă:** Chris Rea - Looking For The Summer

Source: https://neculaifantanaru.com/looking-for-the-summer.html

Lost in a book

On Februarie 19, 2016

Concepe-ţi o nouă personalitate, menţinând paralelismul dintre mișcările sufleteşti și felul în care te raportezi la ipotezele de previziune a unei lungi călătorii de-a lungul „acceptabilului”.

Mă pierdusem în contextul unei proze nesfârşite. Voiam să mă îndepărtez cât mai repede de golul ascunsurilor umplut cu urmele întrebărilor care şi acum îşi caută răspunsurile, a tot ceea ce se biruieşte prin diminuarea certitudinii indusă de un însemnat şi închipuit *"Lost in a book"* . Pe care obişnuinţele minţii, închise în teama de a nu se pierde în agitaţia rutinei zilnice, mă determinau să-mi privesc cu atenţie acţiunile, deoarece exista probabilitatea de a le pune la îndoială.

Punându-mi la lucru imaginația, într-o sferă sugestivă numită "trezire", a cărei suprafaţă de undă era reflexia în oglinda dinamicii sociale, aş fi putut compensa cumva lipsa de perspicacitate în identificarea pasajelor care constituiau modalităţi indirecte de expunere a unor idei de care eram străin. În sens invers, riscam să devin un fel de Don Quijote luptându-se cu morile de vânt, împotriva răsturnării preferinţelor subiective legate de ceea ce se numește supraviețuirea prin cultură.

Cu fiecare întrerupere a ritmului dictat de vocea minţii în rândurile cărţii, slab evidenţiate de reflecţii şi îndemnuri, aşa că nu vedeam în ele niciun ajutor în orientare, mă adânceam tot mai mult într-o existenţă fictivă, cu intrigi şi răsturnări de situaţie. Un pumnal plin de îndoială părea să se înfigă în miezul acceptabilului. O năvală de repere nefamiliare îmi umpleau închipuirea. Eu eram posesorul cărţii, și tot eu personajul ei principal. A citit cineva cartea?

Cuvintele transformându-se la rândul lor într-un efect de multiplicare a înţelesurilor, din care mintea mea aprinsă ticluia cu uşurinţă imagini de tot felul, asigurau efectul de prindere în flux magnetic a unor varietăţi de sarcini de tip reproductiv-aplicativ. Miza era schimbarea modalităţii calculării unui nou profil de scriitor prin prisma interacţiunii dintre două câmpuri: unul de inducţie a stării de nelimitare, celălalt de determinare a efectului de totalitate.

Leadership: Poţi să-ţi creezi un nou profil prin prisma interacţiunii dintre două câmpuri: unul de inducţie a stării de nelimitare şi celălalt de determinare a efectului de totalitate?

Continuând pe linia unei gândiri ce nu se poate mulțumi cu facultativul, deci care are ca rezultat final ideea de integrare într-o zonă de cunoaştere mai extinsă, putem urmări accepţiunile unei particularităţi de conţinut a personalităţii care, fiind supusă unor anumite închipuiri și revelaţii, pare a se naște a doua oară.

Acest tip de personalitate se concepe prin paralelismul dintre mișcările sufleteşti și felul în care se raportează la ipotezele de previziune a unei lungi călătorii de-a lungul unui teritoriu numit „ *acceptabilul* ”. Acest teritoriu separă faptul de a fi subiectul unei cărţi de ficţiune de şansa de a fi eroul unei evadări din ea, cu acceptul conştiinţei de a nu rămâne afectat de vulnerabilităţile unei subiectivităţi care poate scăpa uşor de sub control.

În ceea ce privește leadershipul, problema presupusă de instanţele unui acceptabil care elimină îndoielile unei lumi fără perspective, se raportează, în capitolul unei creaţii care denotă o altă realitate posibilă, la dimensiunea cristalizării unui profil personal fals, dar mult mai performant. Este cazul scriitorilor care își inserează prezenţa în propria lor lucrare, prin

intermediul unui personaj cheie, pentru a facilita un tip de experiență și comunicare care nu se poate experimenta în viața reală.

Pentru a te constitui o imagine rară de poveste mai întâi trebuie să compari acceptabilul utilizării unei identităţi false prin efortul de a te desprinde de lumea reală, cu trăsăturile unui personaj care îşi extrage esenţa din memoria unei experienţe trăite într-un context real.

Acest gen de abordare, prin conţinutul unei lucrări care punctează faptele nescrise în contextul dimensiunii unui nou profil, se întemeiază pe funcţia de cunoaştere apriorică, pe de o parte. Şi, pe de altă parte, pe contrastul dintre expansiunea unei conştiinţe aflate într-o continuă descoperire a realului și expansiunea acelor stări care sunt tangibile după ascensiune, determinând efectul de totalitate.

Starea de nelimitare este atinsă atunci când simți că poți să acţionezi ca o autoritate asupra determinării unui orizont de referinţe transmisibil, atunci când dispui de toate fondurile din descoperitul autenticităţii, de toate răspunsurile la întrebarea „Cine sunt prin altcineva?", și astfel reușești să fii tu.

Omul de ştiinţă scoţian, James Clerk Maxwell, a descoperit undele electromagnetice şi presiunea luminii, formulând matematic legile electricităţii. El a ajuns să formuleze diverse ipoteze nu fiindcă previziunile sale s-au bazat pe structuri cunoscute, ci fiindcă a tratat ideile ca pe nişte fantezii.

Mintea omului de geniu, ca o piramidă răsturnată, se fundamentează pe prezenţa unui plin din care nu înţelegi nimic, din care reies mereu soluţii integrale ale unei matematici absurde, dar probabile.

Leadershipul are de făcut faţă simultan la exigenţele unei duble subordonări: de a te constitui drept un fir conducător al unei creaţii care uimeşte lumea întreagă prin însăşi tema ei şi de a rămâne fidel acelei chemări interioare care te-a îndemnat fără încetare să înfrunţi realitatea prin regândirea subiectivităţii din perspectiva dimensiunii sale temporale.

Lost in a book este prezenţa vie într-un mediu necunoscut, din care renaşte un prototip de tip abstract, o personalitate unică.

Dacă lumea se îndreaptă spre un impredictibil care nu conteneşte să vină cu noi oferte, prin indicaţiile date de restricţiile unei aşa zise acţionări în serie ale puzzle-urilor născute din rândurile cărţilor care-şi cer dreptul la fundamentarea unor orizonturi largi de cunoaştere, atunci minţilor luminate nu le rămâne altceva de făcut decât să le completeze cu noi plăsmuiri.

Source: https://neculaifantanaru.com/lost-in-a-book.html

Lucirea vidului în ascultare

On Decembrie 23, 2016

Adevărata ta măreţie începe acolo unde se termină cuvintele.

M-am trezit dintr-o dată într-o beznă totală, în stadiul ascunderii celor făptuite într-o manieră nepermisă a libertăţii totale. Psihologia mea nemaifiind a unei linii drepte, a unui singur drum, se adâncea, se ramifica într-un profund act de sondare, conceptual şi creator, aşa cum fiecare univers se ramifică în noi și noi universuri atunci când este făcută o măsurătoare cuantică.

Totul este permis într-o lume care îţi aparţine doar ţie, dar suprema entitate a acestei lumi lăuntrice, *Uroshtyam* , este percepută doar prin pătrunderea în domeniul spiritual. Probabil, în situaţia mea se afla şi scriitoarea Simona Popescu atunci când îşi exprima gândurile în romanul Exuvii: *"Există strigăte intelectuale, strigăte care vin dintr-o măduvă delicată. E ceea ce eu numesc Carnal. Nu îmi separ gândirea de viață. Cu fiecare vibrație a limbii, parcurg din nou toate drumurile propriei mele gândiri pe dinăuntrul cărnii."*

Lumea mea părea să fie memoria unei alte lumi. Trăiam extazul unei cunoaşteri determinată de prezenţa unei temeri existenţiale în faţa strigătului de triumf al întunericului cu care ochii mei se deprinseseră în încercarea de a explora o lume virtuală. Vibrant în tot acest act de revelare a sinelui într-un mediu inert, rece ca un mormânt fără sfârşit, într-un caz de anxietate, era acea unitate în diversitate, în folosul facultăţii raţiunii de a găsi, după analiza şi investigarea stării de fapt, răspunsurile la întrebarea: Îmi puteam oare debloca o perspectivă a imposibilului?

Leadership: Poţi să trăieşti în memoria unei alte lumi prin alimentarea Sinelui cu mereu alte gânduri care continuă să se confrunte cu nişte realităţi ce trebuiesc redenumite pentru a putea fi acceptate ca fiind obiective?

În centrul de greutate al ascunderii celor ce mi-au fost date a fi descoperite în surdina contradicţiilor, în vuietul unei nonexistenţe care îşi cerea cu insistenţă drepturile, totul înscriindu-se într-o dimensiune a interiorităţii şi pe tărâmul imediateţii, stătea însăşi faptul ascunderii voinţei ca reflex al neputinţei de a concepe o acţiune. Acea beţie neproductivă a aşteptării, a tânjirii după miracol. A nădejdii absurde că, dintr-o clipă în alta, mi s-ar fi putut întâmpla ceva neaşteptat de bun.

Întunericul devenea şi mai întunecos, pe întinderea orelor de insomnie, de obositoare staţionări într-un refuz acordat acţiunii. Retragerea în solitudine, senzația de prins în capcană, impusă, dar și dorită, pe drumul nălucilor rătăcite în valurile tremurate ale unei gândiri revoluţionare. O relație trăită cu nimicul. Era şi acesta unul din gândurile care trebuiau să alimenteze lumea din romanul "Exuvii", cel puţin într-o anumită măsură, fiindcă la fel ca scriitoarea Simona Popescu trăiam dificultatea unei lumi pline de posibilități, cu infinite direcții din care trebuia să aleg, sub presiunea constantă a imperativului de a fi sprijinit de iluzie.

Întotdeauna tensiunea creşte când intri într-o stare de expectativă totală, tăcută, când practic aştepţi să vezi ce urmează, încrezându-te în simţul unei compensaţii morale, pentru a şti cum să faci faţă situaţiei condiţionată de acest inefabil mister al lui EU SUNT. Realitatea mea trebuia redenumită în limitele interpretării unei alte lumi: *"Sunt una din carcasele subţiri lăsate în urmă de fluturi atunci când ies din pupe, unul din învelişurile năpârlite ale vietăţilor care, crescând, se transformă cu totul."*

Leadership: Poţi să dobândeşti o înţelegere mai profundă a ceea ce eşti prin intermediul experienţei trăită printr-o manifestare a neputinţei de a ieşi din perimetrul vidului?

Am traversat lumile până am ajuns să mă confrunt cu o identitate mai amplă, menită să-mi confere dintr-o dată mai mult prestigiu. Fluturele şi-a continuat firul gândirii în ipostaza unui artist mai complex. Transformare totală. Iată starea de confuzie pe care o experimenta Nicholas Urfe, eroul lui John Fowles, în singurătatea întunericului care încerca să-l înghită, în jurul vrajei unui magician ce-i punea la încercare răbdarea, convingerile și prejudecăţile:

"Apoi, tensiunea a crescut. Eram într-un fel de expectativă. Aşteptam, aşteptam ceva. Nu ştiam dacă era să fie auzit, ori văzut, ori altfel. Ştiam că vine, şi eu încercam să-i descopăr venirea. Parcă nu mai percepeam nicio stea. Poate magia mă făcuse să închid ochii. Nu era decât vidul. Mi-amintesc două cuvinte pe care Conchis probabil le-a spus: lucire, ascultare. Lucirea vidului în ascultare, întuneric şi aşteptare... Şi senzaţia asta mi s-a părut că durează la infinit."

Eliberarea de orice constrângere, de orice formă de limitare, este de fapt o călătorie în căutarea unui răspuns spre atingerea perfecţiunii creatoare, fundamentată printr-un răspuns la întrebarea: Îmi pot oare debloca o perspectivă a imposibilului?

Căci imposibilul, temperat de ideea filozofiei conform căreia „ *Adevărata ta măreţie începe acolo unde se termină cuvintele*" , este o venire a unei senzaţii de frică intensă care e acompaniată de acea "Voce a Conştiinţei" capabilă să declanşeze rularea în psihic a unei noi versiuni realiste de a te reprezenta pe axa autodepăşirii.

Liderul care conduce prin prisma potenţialului de cunoaştere înţeleaptă a fiinţei şi a vieţii umane este un om care experimentează, în momente unice de profundă emoție și însemnătate, mereu o nouă latură a sa, reprezentându-se drept o expresie a luptei interioare, o consecinţă a frământărilor prin care a trecut, însăşi unitatea sa în acord cu psihologia „aşteptării din întuneric", în condiţiile vidului.

Procesul de construire a unui Ego care vrea să crească tot timpul şi nemăsurat ţine de darul remarcabil al scriitorului de a surprinde foarte bine spațiul și timpul în care trăieşte, în autenticitatea unei lumi care rămâne extrem de actualitate chiar și după ce a trecut o anumită perioadă de la traversarea acesteia.

Lucirea vidului în ascultare este o parabolă a aşteptării care ia sfârşit o dată cu evoluţia omului. Această așteptare, pentru îndepărtarea de originea sa, de scopuri și anturaje, nu este doar o manifestare a prezenţei lucide a raţionalului asupra imaginaţiei, ci o contopire cu Eul suprem, cu ceea ce este nelimitat, inefabil, Divin.

Libertatea totală este rezultatul ascunderii, îndepărtării de lumea ştiută, într-o perioadă de așteptare, de analiză și investigare psihilogică, având ca specific descoperirea unei măsuri a dimensiunii umane în exprimarea unităţii de sine.

Iar această unitate de sine, această imensă încredere în posibilitățile de cunoaştere care succedă necunoscutul, vidul, întunericul, așteptarea, reprezintă de fapt coloana luminoasă din însăşi esenţa spiritului omenesc.

Source: https://neculaifantanaru.com/lucirea-vidului-in-ascultare.html

Lucrarea de întreţinere

On Februarie 15, 2011

Omul care este pe punctul de a face o schimbare pe plan profesional trebuie să aleagă opţiunea "fii stăpân pe tine însuţi", cu mult înainte de se pune pe primul plan în viziunea sa asupra viitorului.

Când eram mic, tatăl meu cel bogat mi-a dat o carte pentru copii, intitulată *Supa de piatră* , scrisă în 1947 de Marcia Brown şi disponibilă încă în marile librării. El m-a îndrumat să citesc această carte ca să-mi încep astfel ucenicia de conducător în afaceri.

Tatăl meu cel bogat, îmi spunea: *"Calitatea de a fi lider este capacitatea de a scoate la iveală ce e mai bun în oameni."* În consecinţă, mi-a transmis cunoştinţele necesare pentru a obţine succesul în afaceri, cunoştinţe de citire a documentelor financiare, marketing, vânzări, contabilitate, administraţie, producţie şi negocieri, accentuând de fiecare dată ideea că învăţăm cum să lucrăm cu oamenii şi cum să-i conducem. Tatăl meu cel bogat spunea mereu: *"Cunoştinţele practice ale afacerilor sunt uşoare...partea grea este lucrul cu oamenii."*

Ca memento, eu citesc şi azi *Supa de Piatră* , deoarece am tendinţa de a mă purta ca un tiran, şi nu ca un lider, atunci când lucrurile nu merg cum vreau eu. * (Robert T. Kiyosaki - Cadranul banilor)

Leadership: Poţi să răspunzi unui context mai larg de schimbare care accelerează expansiunea conştiinţei tale spre o zonă a puterii de decizie, fără să te pui pe tine şi business-ul tău pe primul loc?

Lucrarea de întreţinere a leadershipului poate fi pusă atât pe seama receptivităţii faţă de cerinţele de business ale celorlalţi cât şi pe seama receptivităţii faţă de cerinţele măreţiei de a susţine activ dezvoltarea altor oameni. Această lucrarese poate consolida de la înălţimea experienţei de perpetuu inovator care aduce în mijlocul acţiunii tenta unei atmosfere care întăreşte celorlalţi oameni mândria de a aparţine unei lumi mai înalte într-un film legendar.

Pentru că dincolo de justeţea oricărei judecăţi, se distinge acea permanentă nevoie de suport şi asistenţă, în şirul demersurilor de promovare pe scară ierarhică, puse în circulaţie de oportunităţile de afirmare. Iată de ce Robert T. Kiyosaki obişnuia să pună pe primul plan "coloana de cheltuieli" pe care le avea de făcut pentru a fi ocupa un loc mai sus în carieră, deoarece principala lui preocupare a fost (la început) imaginea, opţiunea de a se face remarcat, în loc de a se face plăcut. Pe scurt, dincolo de imaginea la care aspiri, trebuie să le oferi celor dragi din dorința ta de a te dezvolta și a deveni, pe zi ce trece, cea mai bună variantă a ta.

Solidaritatea este o cauză a expansiunii propriei conştiinţe până-ntr-acolo unde poţi descoperi din ce în ce mai multe despre tine, până într-acolo unde se anulează tendinţa de izolare în care te poate arunca implicarea într-un nou proiect de business. Şi de a ajunge la unitate.

Leadership: Preocuparea ta spre atingerea unor performanţe mai înalte se înscrie într-un context mai larg de orientare a activităţilor propriei satisfaceri de sine, fără să iei în calcul "plata" unei prestaţii care să compenseze în timp real deficienţele sau înzestrările care îţi lipsesc?

Personalitatea umană se cere abordată ca unitate nerepetabilă între trăsăturile intelectuale, ce se găsesc în legătură indestructibilă cu situaţia concretă a fronturilor pe care ea luptă, corelată cu capacitatea de a lua decizii şi de a evalua impactul acestora. Un front al negării realităților manipulate de forţe străine, un front al frustrării de a fi dependent de un context particular, un front al dorinţei de a pune valoare în munca prestată şi un front al libertăţii de a fi dependent de altcineva.

Singur îţi subminezi autoritatea dacă nu reuşeşti să răspunzi unui context mai larg care accelerează expansiunea propriei conştiinţe spre o zonă a puterii de decizie. Nu trebuie să pierzi pe niciun front, ci să străluceşti pe fiecare. Dacă nu vrei ca leadershipul să capete valenţe de decor, atunci dovedeşte-le celorlalţi că nu se pot pune cu tine pe niciun front, că eşti câştigător în orice confruntare.

Determinismul se manifestă mult mai complex în acele situaţii de interes, dependente de voinţa altora de dimensionare a nivelului de influenţă, când trebuie să-ţi extinzi, într-un fel sau altul, limitele de performanţă, dar mai ales experienţa într-un domeniu - ce instinctiv îţi dai seama că e unic, imprevizibil.

Plata pe care trebuie să o achiţi pentru a-ţi asigura o prestaţie în măsură să compenseze în timp deficienţele sau înzestrările care îţi lipsesc, este acea conștiință de sine, acel sâmbure inexprimabil în cuvinte, dar neschimbat de-a lungul vieții, pe care-l îmbracă convingerile tale legate de generozitate şi corectitudine.

Lucrarea de întreţinere este legată de sinceritatea cu tine însuţi atunci când ştii că ai întrecut măsura în anumite privinţe, şi eşti dator conştiinţei să îndrepţi lucrurile. Este un concurs cu tine însuţi pe care îl câştigi atunci când te cunoşti mai bine prin experienţele trăite. Este relaţia pe care o stabileşti cu tine însuţi înainte de a te implica în munca cu oamenii din jur.

Source: https://neculaifantanaru.com/lucrarea-de-intretinere.html

Lucrarea unui artist aflat în constelaţia gemenilor

On Februarie 10, 2022

Un om care se vede constant printr-un alt om, într-o călătorie prin evoluția artei, începe să reacţioneze cu dublul său în virtutea unei mentalităţi de nivel superior.

Când doi artişti îşi adună puterile într-un singur *Fitnedianh* (aspectul vizibil al unei creaţii invizibile), abia atunci arta capătă grandoare. Mai ales dacă vorbim din perspectiva explorării unei realităţi care îşi găseşte forma corespunzătoare suprapusă pe conţinutul unei imagini a lui Dumnezeu care nu are ordin în universul creat de El. Iar o asemenea artă nu poate avea, doar aşa, pur şi simplu, o valoare decorativă, desprinsă din lumea religioasă a simbolurilor, a corespondenţelor, a ornamentelor din arhitectură sau a semnificaţiilor inversate.

Alteritatea, găsirea unui dublu al artistului în constelaţia gemenilor, aşa cum arată John Sanford în desenul său "Gemini the twins", nu este o simplă închipuire ivită din cugetare, o halucinaţie consensuală împărtăşită de vreo cauză externă prin conştientizarea existenţei a două forţe puternice unite într-o singură persoană. Nu este nici rezultanta a două forţe antagonice care însă nu se anulează, ci se atrag printr-o simpatie care te îmbie la o lume misterioasă cu reprezentare în plan ceresc.

În artă, alteritatea este înfăţişată ca o călătorie în altă lume, mai dezvoltată ca aceasta, în care dublul tău se datorează unei tehnici prin intermediul căreia o persoană devine vocea interioară a protagonistului pe care nu l-a trăit niciodată emoţional, dar care îi asigură invizibilitatea în plan spiritual. Într-adevăr, o asemenea artă a dublului nemuritor, fiind creată la nivel de "ecouri îndepărtate", capătă un anumit mesaj, dar ea ascunde înţelesuri pe care numai artistul le simte şi le dezvoltă prin culoare, contur şi fineţe, pe traiectoria unui cerc imaginar desenat cu nuanţă de galben-auriu peste un fundal obscur.

Leadership: Abordarea creaţiei tale porneşte de la premisa că forma optimă de constituire a unei individualităţi aparte se află la intersecţia dintre simetrie şi conştientizare, când forma şi imaginea apar neschimbate în acelaşi plan?

Mă întreb, cine ar fi dublul meu într-o imagine a cărui punct convergent este suprapus de profilul unei jumătăţi de elipsă secţionată de-a lungul unei axe lungi. Miza este de a decide dacă unele fenomene de recunoaştere a subiectivităţii pot să constituie una dintre cele mai frumoase şi temeinice dovezi ale gândirii prin contrastul dintre scopul esteticii și a logicii: prima urmărind frumosul, iar a doua adevărul.

Cu alte cuvinte, crezând că meditez asupra fiinţei mele, ajung de fapt să mă transpun prin oglindire într-un joc spațio-temporal care anulează logica aparentă a fizicii cunoscute, punând în lumină viziunea despre un univers care se extinde mult prea repede pentru ca materia să se condenseze în stele, galaxii şi planete. Încă o dată, mă recomandă capacitatea specifică artistului de a extrage din spațiu-timp secvențe și de a le transpune într-un alt spațiu-timp, într-un joc care se poate numi "imaginaţie".

Şi nu doar arta picturală mă aruncă într-un cerc exterior dedublat, al subiectivității, plasat la aceeași distanță de centru ca și posesivul meu, Alter-Ego-ul care trăieşte într-o lume virtuală, martorul meu credincios, ci şi bogăţia imaginativă a naraţiunii pe care o pun în circulatie, ca funcţie a imaginii mele proiectate într-o oglindă a metamorfozei spirituale. De exemplu, citeam ieri pe galaxia42.ro o recenzie a romanului „Piranesi" de Susanna Clarke.

"Povestea ne pune în pielea unui individ care, găsindu-se aproape singur pe lume, își face un

scop al vieții sale din cercetarea camerelor care îl înconjoară. Asta, pentru că întreaga lume este o imensă construcție, cu camere, vestibule și curți interioare. Construcție în ale cărei camere inferioare există o mare, cu fluxuri și refluxuri, în ale cărei camere superioare se formează nori. „Casa”, pentru că așa o numește, întreține o faună, formată din păsări și pești, însă numai doi oameni locuiesc în ea. Pe protagonist și pe cel pe care acesta îl numește simplu „Celălalt Om”. Au mai existat oameni, încă treisprezece, mai exact, dar au murit. Acum, în lumea-casă trăiesc doar doi oameni. Iar în sălile ei enorme nu există nicio piesă de mobilier, în schimb există statui.”

Leadership: Creaţia ta dispune de constituirea unei noi identităţi în ceea ce priveşte mecanismul recunoaşterii de sine în evoluţia fenomenului de "oglindire omogenă", prin întrepătrunderea experienţei de menţinere a aparenţelor?

Aceeaşi doi oameni din romanul „Piranesi” corespund imaginii mele în constelaţia gemenilor, într-un tablou mişcător care dincolo de vizibil, dincolo de licărul felinarului şi chiar dincolo de întuneric, ascunde acea formă tăcută, timidă, dar nemărginită, de intuire a realității prin fenomenul de identificare afectivă care mă ajută să mă transpun în locul altcuiva și să simt bucurii și tristeți alături de el.

Se vede, deci, că reuşesc de fiecare dată să explorez o realitate perfect tangibilă în sfera viziunii spontane, holistice, armonice, şi să găsesc ceea ce corespunde formei de exprimare a artei prin transpunere mentală, deci experimentând o realiniere cu constituţia mea interioară. În sfârşit, ca într-o călătorie în altă lume, simt că fac parte dintr-un joc al dublurii ce contrapune, în aceeași structură figurativă, o imagine a includerii mele în universal şi o imagine vibrantă a unei lumi ideale.

O dreaptă este paralelă cu un plan dacă este paralelă cu o dreaptă conţinută în plan. Iar un om care se vede constant printr-un alt om, într-o călătorie prin evoluția artei, începe să reacţioneze cu dublul său în virtutea unei mentalităţi de nivel superior, dar supervizată de o întreagă constelaţie în care lucesc în nemurire numai stelele artiştilor reprezentativi. Spun asta deoarece materia are dispoziţia de a „atrage” forma într-un mod spontan, iar mijlocirea mea prin parametrii unei fizici superioare celei pământene îşi are ecoul, într-un mod transparent, dincolo de timpuri...

Potenţialul nelimitat al creaţiei mele constă în a experimenta o realitate perfect tangibilă în sfera viziunii spontane, acea realitate al cărei ecou răzbate până dincolo de infinit prin surprinderea aceluiaşi personaj în altă ipostază, în alte tablouri, în alte timpuri, dar mereu într-un plan al reflexiei.

Lucrarea unui artist aflat în constelaţia gemenilor este de fapt o ilustrare a ideii de a deveni la un moment dat suma celor trei variabile de extindere a orizontului de afirmare a personalităţii în domeniul artistic, atâta vreme va exista o realitate inspirată dintr-un proces de creaţie. Cele trei variabile sunt: "gradul de libertate permis de Alter Ego", "posibilitatea de a fi peste tot" şi "dorinţa de a fi mereu altcineva".

Înţelegeţi că tehnicile de pictură stimulează exprimarea prin creaţie a diferitelor problematici cu care vă veţi confrunta în diferite momente din viaţă. Multe din tehnicile acestea trebuie integrate în diverse forme de evaluare a personalităţii dumneavoastră în contextul procesului de dublă tranziție spre starea de conexiune cu momentul prezent.

Source: https://neculaifantanaru.com/lucrarea-unui-artist-aflat-in-constelatia-gemenilor.html

Lucrarea unui imigrant în spaţiul alterităţii

On Ianuarie 31, 2015

Înscrie-te ca o conştiinţă a noului într-o serie de procese de transformare personală, setând graniţele certitudinii despre trăirea unei variante a realităţii care nu a mai fost selectată şi dezvăluită.

Adevărata încercare era să fiu nelocalizabil, precum o întoarcere în lumea personalizată a lui Philip K. Dick în care, după toate aparenţele dezvăluite de ştiinţa navigatorilor în necunoscut, nu mai trebuia să pun sub semnul întrebării sensul vieţii. Odată ce se întâmpla asta, aidoma creatorului care în faţa lucrării abia terminate încearcă un sentiment de nesiguranţă, urmam sensul de parcurs al raţiunii ieşite din polul pozitiv al generatorului de explicaţii şi preziceri.

Nefiresc. Eram înghesuit într-un soi de câmp al dualităţii, ca şi când odată ce izbuteam să mă fac nevăzut, aş fi primit sarcina de a mă găsi acolo unde nu căutam. O luptă aproape fanatică cu formele aparente ale gândurilor răsucite în direcţiile unei raţiuni care avea putere asupra pluralităţii lumilor ficţionale. Mintea-mi era străbătută de fiori necunoscuţi. Vibram puternic înspre un alt nivel de înţelegere.

Ineditul consta în metoda de cunoaştere a unui nou spaţiu de tranziţie *between the "me" and "not me"* . Mai degrabă, era o reînnoire integrală a sinelui direcţionat spre arta dedublării, predispunându-mă spre conlucrarea cu forţele nescrise ale nepătrunsului. Pe care gândurile acoperite de cele mai subtile convenţii ale irealului le descărcau în cortex cu acea energie uluitoare a misterului care trebuie trăit înainte de a răspândi dulcea otravă a falsei identităţi.

Doamna Winchester, văduva celebrului fabricant de arme, dorea să se protejeze de spiritele celor care fuseseră ucişi cu puştile făcute de soţul ei. Neîncetat, ea adăuga noi încăperi casei lor, creând un complex labirint de coridoare şi ascunzişuri, în aşa fel încât să poată dormi în fiecare noapte în alt loc. Dar în 1906, în timpul cutremurului din San Francisco a fost cât pe-aci să moară într-una din încăperile în care rămăsese blocată.

Leadership: Te preocupi de limitarea şi dependenţa conştiinţei de sine care se descoperă a fi în raport cu o realitate deghizată în ficţiune care te îndepărtează pentru o scurtă vreme de tine însuţi?

Citeam de curând pe internet următorul lucru: *"Orice rupere, despărţire, distanţare de un loc este, de fapt, o strategie pentru o mai bună cunoaştere a locului respectiv, sau, mai exact, pentru recunoaşterea de sine în contextul indeniabil al spaţiului în care ai fost ursit."*

Orice loc este asemenea oricărui lucru, imagine sau gând la care ne raportăm: reprezintă de fapt un transfer de energie realizat în momentele în care are loc o comunicare temporală între ceea ce considerăm ca fiind "finit" şi ceea ce considerăm ca fiind "alternativa" spre respingerea a ceea ce nu ar putea fi niciodată pe deplin revelat.

Atunci când gândurile întorc una câte una paginile vieţii, aşezându-le într-un chenar închis, plin de neînţelesuri şi complexităţi prin care se strecoară ipotezele implicite ce ţin de apariţia unei unităţi de informaţie imaterială, devii nemulţumit faţă de tot ce se întâmplă în realitate. Astfel, începi să tinzi către un nefiresc care îşi plasează activele într-o originalitate care nu poate fi negată, ci poate fi măsurată numai după efectele ei.

Omul care intenţionează să se redefinească în funcţie de noi tipare de gândire ştie că nu

poate urca până în vârful unui munte fără să ia în calcul eventualitatea unei căderi în gol de la înălţime. Ca să se adapteze ascensiunii, el efectuează din mers măsurători relative ale înălţimii şi apoi încearcă să exploateze această înălţime, chiar cu riscul de a se „dezechilibra".

Leadershipul de mare putere poate începe să se contureze – paradoxal – de la trăirile tainice, de la tumultul de conflicte interioare, de la îndoieli. Un asemenea leadership se constituie prin abordarea sinelui dintr-un unghi imposibil, aproape paralel cu linia raţionalului, anulând erorile de interpretare ale realităţii printr-un flux al gândiri de tip *cauză-efect.*

Este etapa când gândurile acoperite de cele mai subtile convenţii ale irealului îşi descarcă forţele în cortex cu acea energie uluitoare a misterului care trebuie trăit înainte de a răspândi dulcea otravă a falsei identităţi.

Leadership: Poţi să recompui cheia primară a unei valori suplimentare de evoluţie, în încercarea de a te găsi acolo unde nu cauţi?

Prin limitarea certitudinii de a ști că nu mai reprezinţi un sistem închis (în care realitatea este percepută doar într-un mod obiectiv), începi devii o ştampilă a unei constante de autenticitate imprimate într-un soi de „lume a doua". Care, la rândul ei, te înscrie ca o conştiinţă a noului într-o serie de procese de transformare personală, cu rezultate imprevizibile, ale căror valori depăşesc pragurile impuse de restricţiile gestionării ineficiente a experienţelor trăite. Îngăduieşte-ţi experienţa unui nou orizont !

A recompune cheia primară a unei valori suplimentare de evoluţie, în încercarea de a te găsi acolo unde nu cauţi, înseamnă să tinzi spre un nou orizont al fiinţei tale prin setarea graniţelor certitudinii despre trăirea unei variante a realităţii care nu a mai fost selectată şi dezvăluită.

A seta aceste graniţe înseamnă să tinzi înspre un alt nivel de înţelegere, înseamnă să iei în calcul dimensiunea inconştienţei, lipsa unei atitudini raționale față de realitatea înconjurătoare. Este un risc asumat cu scopul de a construi şi consolida o nouă gândire pe linia unei noi interpretări ale experienţelor trăite în „lumea" ta.

Experiențele trăite în "lumea ta" sunt asemănătoare fructelor pe care toamna le oferă din belşug: ele păstrează urmele acelor stări de satisfacție încercate odată, nebăgate în seamă decât în momentul prezent.

Lucrarea unui imigrant în spaţiul alterităţii vizează încercarea anevoioasă de a te redefini într-o lume personalizată, urmând sensul unui raţionament abstract, aplicat pe modelul sinelui, din care poţi extrage noi concluzii şi constatări de valoare, necesare revizuirii gândirii. Această iniţiativă este similară ascensiunii unui vârf de munte.

Ia în calcul eventualitatea unei căderi în gol de la înălţimea propriei fiinţe !

Source: https://neculaifantanaru.com/lucrarea-unui-imigrant-in-spatiul-alteritatii.html

Lucrurile (II)

On Aprilie 24, 2016

Alege să păşeşti pe căile progresului, întâmpinând propria ta realizare în lucrurile din jur.

Mă asociam ideii de a mă integra în începutul unei zile mari, din care, fără nicio explicaţie, se putea oricând scădea nimicul caracteristic unei clipe trecătoare în care numai lucrurile îşi arătau feţele ascunse, iar certitudinile proclamate păleau ca nişte lumânări care se sting dintr-o dată, fără a se sufla asupra lor. Era un fel de câştigare a încrederii într-o lume greu accesibilă, într-un spaţiul al conspiraţiilor subiective, în contextul libertăţii asocierii dintre elementele de sens şi cele de non-sen, astfel încât poziţia din jurul imensului ego şi munca mea cu el să nu poate fi modificată de jocul metamorfozelor ambigue ale simbolicului şi realului.

Ceea ce credeam că mi se întâmplă, la adăpostul unei conştiinţei care nu-şi putea explica realitatea decât în cheia unui timp devenit revelator al adevăratelor stări de lucruri, în ascunsul unei misterioase chemări spre o detaşare de tot ceea ce era inert, spre formele simbolice ale Necunoscutului, era de fapt continuarea unei călătorii spre o împlinire care-şi refuza absolutul.

Efectuarea unei schimbări în percepţia lucrurilor se face prin apariţia unei rupturi în ordinea lor firească. Un fel de pătrundere în esenţa unui întreg, vibrând la frecvenţe diferite de realism, cu multiple subînţelesuri atribuite erodărilor suferite de valorile care oferă sens vieții, printr-o utilizare abuzivă a tot ceea ce dă lumea din jur. Iar deosebirea dintre realitate şi iluzie, dintre lucrurile imaginate şi cele alegorizate, sub aspectul formal al asocierilor enigmatice, generatoare de sensuri multiple, stă în intensitatea exprimării unor trăiri care izbucnesc la suprafaţă prin cuvinte.

Leadership: Eşti pregătit să-ţi creezi un spaţiu imaginativ, plin de vizual, etalând interpretări ale unei părţi din realitate care transmit emoţii din care nu poţi să mai ieşi?

La adăpostul secretului hermetist, în cercetările alchimice pe care le efectua în paralel cu cercetările fizice, Newton a pătruns într-o lume nouă. În faţa cuptoarelor sale, el contempla "naşterea" substanţelor, combinarea seminţelor masculine cu cele feminine, manifestările reciproce ale corpurilor. Prin intermediul Transformării, provocând o mulţime de reacţii, ceea ce constituia o supraofertă de informaţie, o asemenea combinare putea aduce un bonus Marii Ştiinţe. Dar totodată putea aduce o rază de lumină nouă propriei sale naturi, propriei sale realităţi.

Asta se întâmplă când ştiinţa se combină cu ezotericul: emoţiile descoperirii unor noi lucruri ce ar putea fi interzise publicului larg se intensifică până la nivelul la care te forţează să le acorzi atenţia cuvenită. Practic, emoţiile acestea se pot afla într-o vădită interacţiune cu jocul straniu al asocierilor dintre termenii concreţi şi abstracţi, putând fi influenţate de anumite non-emoţii, adică de un gând, de o amintire sau de o imagine.

Cercetările mele asupra manifestărilor reciproce ale corpurilor se subordonau ideii de a mă expune fără teamă unei alte forme de existență, corespunzând unei alte caracteristici a fiinţei mele: întotdeauna mă substituiam unei iniţiative private, aceea de a continua să caut ceea ce mereu uitam că se schimbă cu totul. S-ar spune că trăiam cu o intensitate ce depăşea puterea de percepţie a banalului. Tot mai greu îmi era să părăsesc emoţiile de "Evrika" ce îmi alimentau realitatea.

Leadership: Continui să cauţi ceea ce mereu uiţi că se schimbă cu totul, sau încerci să schimbi totul înainte să observi ceea ce îţi scapă?

Ceea ce se schimbă cu totul nu sunt lucrurile, cât mai ales starea pe care ele o declanşează. Aşezarea lucrurilor între Ego-ul ce are nevoie de provocări ocazional, definind în mod major ancorele identităţii tale în relaţie cu viaţa, şi contextul în care îți dai seama că depinzi de acea resursă limitată care te face să mergi mai departe. Aceasta resursă se numeşte: putere de selecție.

În loc să ne orientăm spre o împlinire a cărei primă esenţă cuprinde ideea de atingere a performanţei într-un anumit domeniu, ar trebui mai degrabă să observăm modurile în care putem împlini nevoia de a explora ceea ce ne înconjoară, după ideea că pentru infinita noastră realizare este neapărat necesară și infinita prezenţă a lucrurilor.

A încerca să faci o schimbare amplă în realitatea pe care o percepi din experienţele zilnice, înainte de a observa ce îţi scapă la ordinea în care sunt aşezate lucrurile, este similar cu a picta un pom cu mere fără să le fi analizat profund gustul. Înseamnă să fii preocupat de o idee care aparent este interesantă, dar în fond ea sărăcește din lipsă de subtilitate şi încărcătură emoţională.

Lucrurile sunt bunuri, corpuri, valori, produse ale unei lumi din care se creează universuri necunoscute, dacă te raportezi la ele prin starea de spirit pe care o creează, prin emoţia transmisă, prin curiozitatea stârnită, dovedindu-se un fel de mentori care te ajută în diverse situaţii, ghidându-te în procesul de creare a propriei tale lumi.

Sau, ca să-l cităm pe marele scriitor român, Alexandru Busuioceanu: *„Lucrurile există. Realizarea lor este însă în mine, așa cum propria mea realizare este în ele. Din umbra lumii va ţâşni totdeauna identitatea și adversitatea aceasta, creatoare veșnic de identităţi noi: Eu și lucrurile. Iată, căci Universul Eu îl creez.*

Nimic din tot ce e vizibil sau invizibil nu se naște altfel decât din contactul acesta dintre mine și ce nu sunt eu, totul resorbindu-se în halucinantul relativ al lucrurilor. Și dacă unul ar lipsi, ar lipsi cu siguranță și celălalt. Căci fiecare își întâmpină în celălalt propria lui realizare."

Leadership: Te afli de partea lucrurilor a căror valoare se pierde prin utilizare constantă, sau de partea lucrurilor a căror valoare o conştientizezi abia atunci când le pierzi?

Expansiunea înţelegerii existenţei, calea prin care se atinge o realizare îndrumătoare, se face prin forța invizibilă din spatele lucrurilor tangibile, care ancorându-se în corespondentul lumii lăuntrice conferă o mare doză de non-monotonie, de curiozitate.

Personalitatea ţine de ceea ce se reflectă în interior, reacţionând la ceea ce primești dinafară, fără a te lăsa copleșit sau înșelat de acele stări de spirit precare care te fac anormal de curios faţă de orice nimicuri.

Realizarea ta ca om de mare originalitate depinde nu doar de calitatea lucrurilor pe care le creezi, cât mai degrabă de ce parte a lucrurilor te afli.

Te afli de partea lucrurilor a căror stăpânire se-ndrăzneşte a fi refuzată? De partea acelor lucruri a căror frumusețe intensă te inspiră și te face să gândeşti? Sau de partea acelor lucruri pe care le vezi cu alţi ochi înainte de a le pune la locul lor?

În ce măsură lucrurile îți influenţează modul de manifestare a personalităţii?

Leadershipul este personalitatea pe care o poţi câştiga în contextul sortării lucrurilor care nu se dovedesc niciodată aceleaşi în timpul "mersului prin viaţă".

Source: https://neculaifantanaru.com/lucrurile-II.html

Lucrurile își pierd valoarea dacă sunt făcute prea ușor

On Martie 3, 2008

Chiar și în fața înțelepciunii universale, prejudecățile și barierele culturale pot obstrucționa calea spre înțelegere reciprocă și progres.

Începea să se facă frig, dar, chiar dacă am fi avut lemne, nu am fi îndrăznit să aprindem focul. Așa că ne-am înghesuit unul în altul și am vorbit, oferindu-ne unul altuia puţină consolare, împărtășindu-ne suferința pricinuită de disparițiile lui Talma și a lui Enoh și dându-ne ceva speranță în timp ce discutam despre un viitor vag; eu cu Astiza, iar Ash cu întregul Egipt.

– Mamelucii sunt exploatatori, este adevărat, a recunoscut el. Am putea învăţa unele lucruri de la savanții francezi, la fel cum şi ei învață de la noi. Dar Ethan, Egiptul trebuie condus de oameni care trăiesc aici, nu de rozaliui franci.

– Nu poate exista o colaborare?

– Nu cred. Ar dori Parisul un arab în consiliul orașului, chiar dacă imamul ar avea înțelepciunea lui Thot? Nu. Nu stă în firea lucrurilor. Să presupunem că un zeu ar coborî din cer cu răspunsuri la toate întrebările. L-am asculta sau l-am crucifica?

Leadership: Poţi să privești moartea ca pe ultima și cea mai grandioasă dintre sarcinile tale, reflectând importanța finalului pe care îl marchezi într-o operă de artă, unde punctul final adaugă cea mai profundă semnificație întregului tău parcurs existențial?

– Cu toții ştim răspunsul la întrebarea asta. Deci fiecare om la locul lui, nu-i așa Ash?

– Și înțelepciunea la locul ei. Cred că asta a încercat să facă Enoh, să țină încuiată înțelepciunea Egiptului: acolo unde trebuia și cum au hotărât anticii, chiar dacă puteau să facă pietrele să leviteze sau pe oameni să trăiască veşnic?

– Lucrurile își pierd valoarea dacă sunt făcute prea ușor. Dacă orice națiune sau om ar putea construi o piramidă prin magie, atunci nu ar mai fi ieșită din comun, decât ca un deal. Și să trăieşti o eternitate? Oricine are ochi poate vedea că acest lucru e împotriva naturii. Imaginează-ţi o lume plină de bătrâni, o lume cu puțini copii, o lume în care nu există nicio speranță de progres deoarece fiecare oficiu este plin cu bătrâni venerabili care sunt înaintea ta acolo de secole. Acesta nu ar fi paradisul, ar fi un iad al prudenţei și al conservatorismului, al ideilor învechite și al frazelor uzate, al vechilor ranchiune și al disprețului neuitat. Ne este teamă de moarte? Desigur. Dar moartea este cea care face loc nașterii, iar ciclul vieții este la fel de natural ca şi creșterea și descreşterea Nilului. Moartea este ultima noastră sarcină și cea mai măreaţă dintre toate.

Leadership: Contextul unei lumi dominate de bătrâni, corelat cu riscul unui conservatorism excesiv, poate fi echilibrat prin viziunea unui ciclu continuu de inovație și revitalizare, similar cu perpetuarea ciclului vieții?

În peisajul dezvoltării personale și culturale, conceptul de înțelepciune străveche, precum cea păstrată de vechii egipteni, reflectă un echilibru între păstrarea cunoștințelor și adaptarea la noi paradigme. Așa cum levitația pietrelor și veșnicia vieții sunt concepte care sfidează natura, simplificarea excesivă a proceselor de creație, cum ar fi construirea unei piramide prin

"magie", ar diminua valoarea și unicitatea acestora. Imaginând o lume dominată de bătrâni, vedem riscurile unui conservatorism excesiv, unde ideile învechite blochează progresul și inovația necesară revitalizării societății.

Moartea, deși temută, permite rejuvenarea continuă a societății, similar cu fluctuațiile Nilului, esențiale pentru regenerarea vieții. În acest context, moartea nu este doar o pierdere, ci o sarcină care deschide drumul spre noi începuturi, un element natural vital pentru perpetuarea ciclului vieții și a inovației culturale.

Leadership: În ideea că veșnicia vieții poate fi percepută ca un impuls asupra inovației, cum te raportezi la conceptul de moarte ca un element natural, văzut prin prisma unei reprezentări vizuale a renașterii?

În demersurile mele de a înţelege eternitatea și înțelepciunea păstrată de cultura egipteană, m-am confruntat cu aceleași dileme ca eroii literaturii clasice, care trebuiau să aleagă între dorința de nemurire și acceptarea ciclicității naturale a vieții și morții. Fiecare structură, fie că este vorba de o piramidă sau de un sistem de credințe, își pierde relevanța dacă este scutită de provocările schimbării. La fel ca în poveștile despre bătrâni care blochează progresul cu ideile lor învechite, lumea noastră ar suferi dacă ar refuza să permită moartea unor vechi moduri de gândire pentru a face loc nașterii de noi idei.

Moartea, cu teama și respectul pe care le impune, este esențială pentru dinamica culturală și personală; ea curăță peisajul uman de redundanțe, permițând evoluția și inovația să prospere. În acest sens, moartea nu este doar un final, ci un mijloc esențial pentru regenerare și progres.

Leadershipul se constituie ca un drum pavat proaspăt, un proces de receptare a unei imagini autentice asupra dezvoltării științei. în care sfârșitul este doar începutul unui alt capitol spiritual și cultural în societate.

Lucrurile își pierd valoarea dacă sunt făcute prea ușor, mai ales în situația în care provocarea științei și efortul necesar pentru a realiza schimbarea sunt esențiale pentru a cultiva o nouă perspectivă asupra lumii și a posibilităților ei de progres.

*** Notă:** Dietrich, William - *Piramidele lui Napoleon*, Editura Nemira, 2007

Lucrurile (I)

On Martie 19, 2016

Întoarce-te spre nordul unei priveliști care captivează atenția, schimbând cu exteriorul numai fluxuri de mister şi strălucire.

Manifestam o slăbiciune acută pentru lucrurile infailibile, variabile esenţiale pentru a performa, procese înnoitoare declanşate în mintea şi cugetul meu, despre care ar trebui să vorbesc zilnic. Dar, asemenea unui intrus plimbându-se prin creaţiile unei vrăji mereu active, le acceptam doar ca un efect al propriilor obsesii despre o realitate construită doar de dragul de a căpăta o altă identitate.

Lucrurile, depozite nesfârşite, suma tipurilor de informaţii reunite şi extinse într-un cadru compact, vizual captivant, sunt nişte eroi care înving în ciuda aparenţelor, oglinzi ale infinităţii accesibilizate doar prin vederea de ansamblu. Pune-ţi întrebări şi răspunde la ele sincer: cine oare le plămădeşte din haosul lumii, din frământarea sufletului, altcineva decât tu însuţi?

Dacă tu nu le vezi, nici ceilalţi nu le observă. Cel puţin aşa gândeşte un scriitor fermecat de lumea inversă, suflet pustnic între un sfârşit şi alt început, prins în lanţurile închisorii numită "Intervenție Atotstăpânitoare". Demers făcut spre a obține ceva cu neputinţă a fi văzut de alţi ochi decât cei ai omului aflat între două infinituri, între materie şi antimaterie, între pur şi impur.

În străfundul unei minţi unificatoare de informaţii, total pe dos faţă de cum ar trebui să fie în mod normal, există ideea că trebuie să te reîntorci mereu spre nordul unei priveliști care captivează atenția, schimbând cu exteriorul numai fluxuri de mister şi strălucire - aceste două puncte cardinale care domină lumea, inspiră sentimentele şi schimbarea de orice fel în jur.

Leadership: Deţii avantajul de a fi la înălțime prin unicitatea parcurgerii programului „Science" cu activarea opţiunii „Active Objects" prin comparaţie cu un întreg drum de parcurs de la tot ce te înconjoară la tot ce te ţine legat de nişte aşteptări imposibile?

Într-o carte a lui Edmond Nicolau ni se comunică faptul că în anul 1962 o rachetă lansată din SUA prevăzută cu dispozitive sensibile la razele X a dus la descoperirea unui fascicol de raze Roentgen de un milion de ori mai intens decât era de aşteptat şi care îşi avea originea nu în Soare, despre care se credea că emite raze X, ci dintr-un îndepărtat punct al universului, un astru din constelaţia Scorpionului, care nu emit în principal lumină.

Cu timpul, am început să privesc lucrurile ca pe nişte aşteptări împinse dincolo de imposibil, având-şi originea într-o lumină ascunsă dintr-un îndepărtat punct al lumii. Lucruri pe care le cuprindeam în vârtejul de formare a unei noi ordini, într-o călătorie fictivă livrescă, într-un univers al romanului unde începutul se confundă cu sfârşitul.

Practic, lucrurile au devenit obiectul unei ştiinţe aparte din care mi-am descoperit unghiurile de viziune ale unui alt mod de a mă raporta la situaţiile existenţiale, de a mă face auzit, de a mă exprima într-un limbaj academic, de a mă privi ca deținător al unei cunoașteri aparte. Leadershipul îşi putea începe drumul prin cunoaşterea unor lucruri, de la un cap la altul, prin intuiţie directă sau prin "vederea din interior", pentru că tot ce are formă constituie o cauză sau un efect ce trebuie luat în calcul pentru întemeierea unei psihologii imuabile.

Activarea opţiunii "Active Objects" în interiorul leadershipului presupune regândirea unor noţiuni fundamentale prin intermediul determinării diferenţelor dintre ceea ce vede şi ceea ce e acolo cu adevărat. Iar singura ştiinţă care poate contribui la acest demers este aceea de a aranja altfel realitatea, de a integra o lume de forme disparate în mari compoziţii unitare, cu o putere de ordonare pe care numai un spirit lucid o poate avea.

Leadership: Poţi să găseşti acele diferenţe dintre lucruri care reflectă unele dintre adevărurile universale ale vieţii, incluzându-le într-o fenomenologie ce are în centrul ei întrebarea: "ce anume manifeşti în realitatea ta? "

Constrângător, am sacrificat totul de dragul unor transformări vizual-conceptuale din perspectiva unui pas făcut înainte spre întemeierea unei cunoaşteri bazate pe amestecul dintre lucruri şi fizica avansată, chiar dacă nu eram un magician al formulelor matematice. Ţelul final era tot descoperirea adevărului, a corelaţiilor esenţiale şi a structurilor de adâncime ale fenomenelor.

Am comis păcate pe care numai ştiinţa mi le poate ierta, fiindcă am schimbat reperele tradiţionale despre leadership, univers, descoperire, magie şi efectele ei. Acum totul trebuie să iasă la iveală, căci oricum întreaga lume ştie deja.

Leadershipul, învecinându-se cu pasiunea pe care o aprinde în sufletul omului ideea de a vedea lumea doar prin experienţele de înțelegere și aranjare a lucrurilor pe un făgaş ales, și care tinde permanent spre această idee, se conformează unor judecăţi ce pornesc de la informaţii incomplete sau limitate ca număr. Judecăţi care includ însă reflecţii, închipuiri, sentimente, obsesii.

Acestea din urmă ascund de fapt adevărata şi profundă realitate ce sălăşluieşte îndărătul vieţii omului. A omului care vrea să garanteze revelaţia unor adevăruri unice, într-o formă sau alta, exprimându-şi funcţionalitatea gândirii prin scris, prin viu grai, prin mijloace artistice, etc.

Totodată, leadershipul poate să reflecte demersul făcut spre a obține ceva cu neputinţă a fi văzut de alţi ochi decât cei ai omului aflat între două infinituri, între materie şi antimaterie, între pur şi impur. Cele nevăzute sunt destinate „Intervenției Atotstăpânitoare” care deține capacitatea de concentrare a informaţiei în conștiința celorlalți.

Ceea ce manifeşti în realitatea ta ca formă de cunoaştere este asociat acelor lucruri pe care le controlezi din perspectiva a ceea ce doreşti ca ele să devină după ce te-ai ataşat emoţional de ele.

Lucrurile - pentru un scriitor sunt tot ceea ce poate fi perceput în jur ca fiind adevărat într-o dimensiune a ficţiunii. Pentru un om de ştiinţă ele sunt reperele unui nou tip de cunoaştere. Pentru un artist ele sunt semnele distinctive ale unei inteligenţe emoţionale puternice, în funcţie de cum le personalizează şi le însufleţeşte cu fiecare mişcare a pensulei. Pentru un lider lucrurile reprezintă cauza şi efectul unor alegeri făcute conştient.

Poţi să plămădeşti din haosul lumii, din frământarea sufletului, acele „Active Objects” care participă la schimbarea realităţii pe care o reprezinţi? Fii atent, căci ele pot să reprezinte o nouă identitate a ta sub forma unor principii care se imprimă în materie - în materia cuvintelor, a gândurilor, a faptelor, a creaţiei intelectuale.

Source: https://neculaifantanaru.com/lucrurile.html

Lumea care a apărut după ce s-a săvârşit misterul

On Mai 24, 2015

Impune-ţi ideile prin adâncimea unei viziuni largi construite din versiuni succesive ale marilor descoperiri născute în jurul plusvalorii unei realităţi complexe.

Totul izvora din lucrurile aparent simple ale vieţii, dar din înclinaţia de a le privi cu acea putere de vrajă a magicianului care controlează neîncrederea spectatorilor prin teama amestecată cu fascinaţia pe care o trezeşte misterul, în jurul plusvalorii unei realităţi contradictorii şi independente.

Într-un fel, aveam nevoie de complexitate pentru a-mi tolera slăbiciunile, de conexiuni multiple între întregul şi pătrunzătorul ştiinţei, prin contactul nemijlocit al simţurilor cu un mediu care renaşte din lucrurile recompuse în întuneric, asemenea unei cutii prăfuite care ascunde nenumărate secrete uitate de timp. Amintirile mă rascoleau mereu, legându-mă de o altă identitate.

Inspiraţia se transformase într-un soi de durere cu puteri demiurgice, un *statement* al artei de a construi pe un teritoriu fragil un spaţiu imens, prin care pluteau împovărate de bizar ancore ale trecutului, distribuite în regiuni diferite de creier, declanşate de stimuli vizuali. Cele mai duioase rânduri pe care le-am subliniat în cartea vieţii, în lumea unei compoziţii pline de decoruri mistice prin care transpărea lumina interioară a unui secret indescifrabil, sfârşeau întotdeauna cu câteva momente de revelaţie.

Asta îşi dorea magicianul, ca publicul să creadă, dobândind certitudinea existenţei sale simultane, cel puţin în două ipostaze: în ipostaza de gând şi de cuvânt, aplicând metoda de determinare a nevăzutului, neajunsului, pururea fiind şi acelaşi fiind, cel împovărat cu veşnica aducere aminte a ceva ce s-a pierdut. Dar care s-a recâştigat prin împletirea dintre divin şi uman, dintre magie şi adevăr.

Balzac fusese la rândul lui un asemenea magician, se entuziasma, ajungea să creadă în propriul vis şi se vedea cel mai de seamă om din lume. O clipă mai târziu, revenind cu picioarele pe pământ, era obligat să străbată drumuri neexplorate în deriva existenţială. Şi totuşi, el este considerat ca fiind unul dintre cei mai mari scriitori ai lumii, stăpânind, ca nimeni altcineva, vraja cuvintelor. Geniul şi-a câştigat nemurirea.

Leadership: Eşti pregătit să regizezi şi să controlezi spectacolul de aparenţe al lumii în care trăieşti, valorizându-te în ipostaza de facilitator al relaţiei dintre revelaţie şi iluzie?

Ansamblul pieselor de puzzle din compoziţia existenţei tale, construite prin versiuni succesive ale marilor descoperiri născute din elemente ale trecutului, din amintiri şi vise, menite să impună, prin introspecţie şi autocunoaştere o imagine nouă a lumii, ca subiecte generatoare de spectacol, stârnind astfel admiraţie, încântare, posedă statut diferit, în funcţie de succesiunile liniilor de producţie a noului.

Noul, constituind totalitatea reperelor de complexitate care deschid calea pentru abordarea unor perspective mai ample asupra continuităţii propriei tale poveşti de viaţă, respectiv a diferitelor trepte de contemplare a lumii în frumuseţea ei trecătoare pe care le poţi urca în procesul de percepere a unei experienţe particulare, are rolul de a provoca anumite sentimente, o puternică reacţie din partea celorlalţi oameni.

Întotdeauna în contextul noului se manifestă o idee, şi în aceeaşi măsură o invenţie de mare ajutor în fundamentarea unei interacţiuni autentice, o experienţă unică în a fi altcineva şi în a interpreta sensuri ascunse ale personalităţii, admiţând ca potenţial de valorificare a puterii de creaţie şi a resurselor personale de care înainte nu erai conştient.

Aşadar, conştientizarea a ceea ce contează cu adevărat să expui în faţa celorlalţi sau să le induci, prin folosirea eficientă a revelaţiilor şi iluziilor, prin reconstituiri ale trecutului, alcătuind vraja de a colinda pe acolo unde „mereu ceva e altfel decât credeai că poate fi", amplifică starea emoţională, slăbiciunea cât şi puternicia ta. Oare amintirile te determină să trăieşti puterea propriului adevăr sau a slăbiciunii iluziilor care te învaţă să fii altcineva?

Leadership: Măsura maximă a percepţiilor faţă de lumea pe care ţi-o construieşti este fundamentată de experienţele unei participări la o nouă etapă de potenţare a însemnătăţii conceptului de "versiune superioară a ta" într-o perspectivă de tipul iluziilor care te mişcă?

Omul care a atins stadiul în care realizează că are puterea de re-creare a realităţi, puterea de a-şi aminti şi valorifica ceea ce în mod aparent trece ca o notă de subsol în cartea vieţii, a dobândit în prealabil certitudinea unei existenţe simultane, cel puţin în două ipostaze: în ipostaza de gând şi de cuvânt, aplicând metoda de determinare a nevăzutului, neajunsului. El este un magician al aducerii-aminte, nu om care rămâne condamnat la uitare.

Leadershipul poate foarte uşor să capete sensul de rezultat al unui moment de revelaţie, în care realizezi că eşti altcineva prin intermediul bazei de gânduri aruncate în timp, sau a ideilor şi frânturilor de gânduri croşetate într-un stil de „lume nouă".

Atunci când mă gândesc la trecut, făcând o analogie cu leadershipul, ajung la cuvintele unui personaj dintr-un roman al lui Christopher Priest: *„ Cugetând la toate acestea, am ajuns să mă întreb dacă există în educaţia mea ceva care m-ar putea pregăti pentru imaginea unei lumi modelate aşa cum mi se înfăţişează aceasta. "*

O perspectivă de tipul iluziilor care te mişcă are ca principal punct de susţinere imaginea simbol a unei poveşti de viaţă care probabil ţi-a dat ceva de gândit atunci când ai observat cum din situaţii confuze sau contradictorii poţi învăţa lecţii profunde despre misteriosul aspect al realităţii, care a generat atâtea nelinişti.

Lumea care a apărut după ce s-a săvârşit misterul se referă în principal la universul de gânduri populat de aducerile aminte care nasc o diversitate de imagini ce învie mădularele omului celui vechi, ducând înspre un „acolo" unde tangibilul şi intangibilul se întrepătrund şi se influenţează reciproc, îmbinându-se într-o forţă care pune mişcare o versiune superioară a omului.

Misterul este o reminiscenţă a trecutului care cu timpul a devenit din ce în ce mai mult o ţară străină, dar adusă din nou în pas cu vremurile şi dezvoltată la maxim, ea capătă strălucirea unei noi transformări, oferind o bază de experienţe şi cunoştinţe pe care poţi conta în prezent.

În acest caz se poate spune că leadershipul este rodul „misterului".

Source: https://neculaifantanaru.com/lumea-care-a-aparut-dupa-ce-s-a-savarsit-misterul.html

Lumea văzută în prezenţa trandafirului

On Octombrie 30, 2019

Forma expresivă a unui sentiment de afecţiune este rezultatul recunoaşterii unei prezenţe ingenue într-o ipostază de dulce amintire.

În urmă cu câteva zile m-ai chemat lângă tine şi, după ce ţi-am inspirat parfumul şi ţi-am admirat frăţiorii, îmbobociţi de asemenea, mi-am dat seama că timpul pe care îl petrec alături de tine este într-adevăr un dar suprem, mai ales atunci când anunţă o binecuvântare. N-am avut ocazia să stau degeaba, ţi-am admirat zâmbetul în tăcere, într-o ipostază de pictor care ştie să descopere farmecul unor anonime colţuri de natură, căutând smerenia înălţătoare a unei relaţii sincere cu Dumnezeu.

Numele tău, Double Delight, face cinste unei lumi sacre, atemporale, camuflate în dosul aparenţelor, în forma unei atitudini de independenţă faţă de orice autoritate, de orice stăpânire lumească. Ca să generez puncte, linii, forme expresive, pete cromatice şi acromatice, mai întâi trebuie să mă îndrăgostesc de această lume prin vibraţia murmurată a unei sensibilităţi de excepţie raliată unei realităţi de neatins, pe care eu însumi o caut în lucrurile simple, dar investite cu o oarecare forță expresivă. O lume ce parcă trimite la o poveste dintr-o mie şi una de nopţi. Un alt temei de admiraţie faţă de înălţimea unei imagini artistice învăluită, prin vis, în aventura Șeherezadei.

În timp ce te stropesc cu soluţie nutritivă, mângâindu-ţi petalele delicate, observ ceva ce n-am mai văzut până acum, o construcţie pur subiectivă, cu toate că locuim în aceeaşi poveste şi ne întâlnim zilnic sub forma a două personaje care au o relaţie specială între ele. Observ acea interacţiune dintre determinările succesive ale naturii şi esenţa rară a unui suflet plin de speranţă, cu un bagaj de visuri măreţe, strâns legat de un proces de turnare a unei energii eterne într-o existenţă panteistă.

Leadership: Prezenţa ta într-o ipostază de dulce amintire atestă confirmarea unei entităţi conotative generate de un Creator care se percepe pe sine ca existând independent de orice stăpânire omenească?

Exprimarea unei admiraţii entuziaste faţă de o creaţie surprinzătoare în originalitatea ei organică, şi totuşi atât de complexă, încât poate da naştere la cele mai felurite interpretări, implică ideea unei relaţii mutuale, a unei acţiuni reciproce pe care o regăsim numai în lucrarea lui Dumnezeu. Entitatea generată de un asemenea Creator, cu orizonturi prea largi pentru a fi înţelese de mintea omenească la momentul prezent, se poate afla în una din cele două stări: o solemnitate a frumuseţii pururea vie, aprinsă peste lume, sau o solemnitate a gândirii exprimate printr-un limbaj expresiv ce creează imagini artistice sugestive.

Trandafirul veghează prin ochii artistului orice asemănare între două caractere expresive, căutând în sufletul lumii nu ştiu ce putere de atracţie sub înfăţişarea blândă a unui frumos decor, izvorât din mişcarea potolită şi ritmică a unui penel care a ştiut, anotimp de anotimp, să oprească pe loc, în şoaptă, farmecul unei magii care trece cu bucurie vizuală în direcţia unei opere de artă. El este prezent ca produs al finalităţii operei de artă în cuvintele pictorului Li Rihua, citat de Simona Popescu în romanul Exuvii:

„În pictură, important este să ataci subiectul cu discernământ, adică să înţelegi că, în conturul formelor, deşi urmăreşti un rezultat desăvârşit, toată arta execuţiei stă în notaţii fragmentare şi în întreruperi... Pensulaţia se întrerupe pentru a se descărca de subînţelesuri.”

Leadership: Îţi este uşor să te implici în demersul naturii prin extensia inteligenţei artistice, aliniindu-ţi „trăirea de sclipire" la conţinutul unei mesaj care îţi împlineşte cu adevărat sufletul?

Cu ce gând mă întâmpini ori de câte ori mi te adresezi cu atâta sinceritate, ca printr-o simplă aplicare a unei funcţii de cunoaştere şi revelaţie? Ecoul cuvintelor tale, le-am regăsit întâmplător, aşa cum se întâmplă când pictorul își mai trece o dată pensula peste amestecul de vopsele și atinge apoi cu delicateţe pânza plină de alegorii subtile, în vederea exprimării unui punct de vedere apropiat de mesajul lui Dumnezeu: „Fii impecabil în tot ceea ce ai mai generos de arătat ! "

Există în magia acestor cuvinte sensibile, atât de simple, dar care dezvăluie atât de multe, o anumită splendoare, posibilitatea vizualizării unei descrieri succinte a tonurilor unui pictor dăruit cu arta penelului. Tonuri liniştite, senzuale, calde, pentru ca atmosfera din jur să nu mă copleşească, precum roșu, portocaliu și galben. Combinaţia asta nu dă greş niciodată !

Nobleţea ta, remarcându-se prin simplitatea suprapusă unei fragilităţi trăită în mod genuin, ca la vederea unui tablou pictat cu duioşie, absoarbe o cantitate apreciabilă de spirit din imaginea unei fiinţe înzestrate cu o intensitate proustiană a simţurilor. Frumuseţea ei izbitoare, dincolo de convenţional, rezidă din efectul rememorării unei existenţe anterioare care revine mereu în atenţia mea. Un fel de manifestare a unei dorinţe nerostite prin intermediul unei game largi de sentimente, dar fără publicitate, pur şi simplu printr-o înţelegere a autenticităţii ca trăire pură.

Ori de câte ori visez la o viaţă nouă alături de cineva drag, care să-mi semene cu adevărat, cineva cu mare impact de imagine, nu uit să-mi decorez viziunea unei noi experienţe de pictură cu sentimentul frumuseţii inegalabile, independent de toate convenţiile pe care se întemeiază prejudecăţile în materie de tinereţe, de strălucire şi eleganţă.

Nobleţea este o descifrare a vieţii noastre prin graţioasa glosă a condiţiei de poet, de artist, de savant, aşadar o asumare a privilegiului de a aparţine destinului unui Creator care se percepe dependent de posibilitatea de a recupera eternul de dincolo de materie, prin spiritualizarea unei viziuni ideale.

În ultimele lucrări create cu dărnicia unei suite de momente de neuitat, par să reînvii spiritul unei eleganţe clasice în ceea ce priveşte folosirea comparaţiilor, simbolurilor şi metaforelor în interiorul unei mişcări a timpului, despre un produs viu, activ, acesta reușind să imprime propria sa personalitate creatoare, mereu în transformare, pe pânza amintirilor vii. Ochii aţintiţi asupra frumosului posedă dimensiunile unei obsesii misterioase, acolo unde alţii nu o văd: pura cunoaştere a unei fiinţe din afara timpului.

Dar am avut tot timpul lângă mine, binecuvântat cu toate cele de folos picturii, cu peisajele unei geografii interioare, simplitatea unui suflet atât de rar, vesel, dornic să arate lumii esenţa lui. Alteori find copleşit de tristeţi, de deznădejdi, învolburat. Cu toate astea, reuşind să trăiască în pace şi linişte. Rareori se întâmplă să-ţi cadă în inimă o conștiință atât de ingenuă.

Obiectivând ceea ce trăiesc de fiecare dată în interior şi transformându-mă într-un purtător de echilibru al spiritului şi al universului, de dincolo de rigorile timpului, încerc să redau o parte a lumii care, pe bună seamă, capătă proporţiile unei călătorii iniţiatice într-o poveste cu multă învăţătură, în care se ascunde şi o comoară nepreţuită.

Marea afirmare în lumea artei se cântăreşte prin ceea ce doreşti să te reprezinte în tot ceea ce te face unic, la nivel de simplitate suprapusă unei fragilităţi trăită în mod genuin.

Lumea văzută în prezenţa trandafirului este tot atât de largă precum lumea plămădită din ţărână la atingerea Creatorului, simbolizând unirea dintre două entităţi asemănătoare prin evoluţia artei ce are un parcurs sigur spre perfecţionism: o entitate numită continuu "spaţiu-timp", actualizată printr-un determinant *The Traveller* , şi o entitate numită "vitalitate a gândirii deschisă noului".

Source: https://neculaifantanaru.com/lumea-vazuta-in-prezenta-trandafirului.html

Lumina palidă a apusului

On Decembrie 08, 2010

Dedică-te dezvoltării depline a celor din jurul tău, ghidându-i spre o devenire superioară atunci când se află la apusul propriei lor "poveşti".

Nimeni nu poate să dobândească succesul deplin dintr-o dată. Vine un moment delicat în viaţa fiecărui om, un fel de test aş spune, în care îi este încercată credinţa în propriile capacităţi şi forţe, chemarea vocaţională, un fel de test care îi măsoară probabilitatea obţinerii succesului.

Cred că celebrul scriitor american Stephen King ştie mai bine ca oricine cum se obţine succesul, dar totodată cred că cunoaşte foarte bine şi reţeta pentru un eşec sigur. Încă de pe vremea când era copil a aspirat la o carieră de scriitor. A scris. Şi a tot scris. A creat. Şi a tot creat. Zilnic câte o poveste scurtă inspirată din viaţa sa de zi cu zi. Cariera lui urma o traiectorie ascendentă.

În cele din urmă el s-a hotărât să scrie un roman cu totul special, pe care mai apoi să-l trimită spre publicare, roman care – gândea el – avea să-l propulseze definitiv în rândul scriitorilor de valoare. L-a întitulat *"Carrie"* . Ideea era originală, era produsul minţii lui, nicidecum o prelucrare a ideilor altora.

Gândurile îi erau concentrate în întregime la succesul pe care l-ar putea avea dacă romanul lui va deveni cunoscut. Până în clipa când – fatalitate - s-a produs "deflagraţia". Fiindcă romanul nu avansa deloc, l-a aruncat la gunoi. Considera că era un pocal de speranţe deşarte.

Momentul acela delicat despre care am precizat la început, momentul acela în care simţi că nu mai poţi, că nu mai ai gaz, în care simţi că nu mai eşti tu, momentul acela în care, cuprins de un sentiment de tristeţe îţi spui că strădania ta este de prisos – a survenit şi în viaţa lui Stephen King.

"Carrie" era pe cale să rămână o amintire. Iar cariera lui era pe cale să apună.

Leadership: Îţi decizi traseul calitativ al propriilor performanţe din poziţia de a şti ce este cu adevărat valoros să păstrezi, sau din poziţia de a-ţi recunoaşte ignoranţa pentru ceea ce se ascunde în spatele aparenţelor?

Doamna Tabitha King (Tabby), soţia celebrului scriitor, a zărit manuscrisul aruncat la coşul de gunoi. Fiindcă nu se îndoia de talentul lui Stephen, l-a recuperat şi l-a citit. I-a plăcut atât de mult, încât l-a convins să-l ducă la bun sfârşit. Căci voia cu orice preţ să afle cum se termină. Şi, mai mult decât atât, s-a oferit să-l ajute.

I-a spus lui Stephen, zâmbind în felul ei atât de fermecător: *"Ai ceva de valoare aici, vorbesc serios ! "*

Este evident că Tabby ştia despre soţul ei mai mult decât ştia el însuşi despre sine, şi despre "pocalul de aur" care se ascundea în manuscrisul său. Căci, după ce Stephen a terminat de scris *"Carrie"* , concernul editorial Doubleday l-a acceptat spre publicare, iar New American Library a cumpărat drepturile ediţiei de buzunar cu suma record de 400.000 de dolari. Declicul s-a produs. Stephen şi Tabby King erau bogaţi. Dar adevărata recompensă a fost

faptul că, de atunci înainte, Stephen şi-a putut consacra viaţa exclusiv creaţiei literare.

Leadership: Poţi să restabileşti echilibrul dintre realitatea pe care o dezaprobi şi idealul de perfecţiune pe care îl pot atinge?

Realitatea pe care o dezaprobi are ca referinţă nerecunoaşterea valorii lucrurilor de care te poţi lipsi cu uşurinţă. În raport cu această concluzie, problema spaţiului de investigaţie a unor bunuri neîntrebuinţate cu folos, dar cu valoare potenţială de a deveni emblema unei atitudini de deschidere faţă de schimbare, se rezumă la următoarea întrebare: *ce ai de câştigat prin amintirea continuă a unui lucru care poate fi reactivat de o frază dintr-o carte, de o scenă dintr-un film sau, pur şi simplu, de un prieten?*

Aptitudinea de creator se obţine din calitatea viziunii tale asupra spaţiului din jur şi din esenţa lucrurilor pe care îngădui să le dai statutul de "idee bună".

Adevărata artă pe care o surprinzi în fiecare zi, fără nimeni să știe, apare ca un mijloc de recunoaştere a "firimiturilor" de beneficii extrase din efectele unei idei părăsite. Să dai un plus de valoare creaţiei pe care o experimentezi înseamnă să înţelegi caracterul temporar al imaginii pe care ţi-o formezi despre un lucru până să ajungi să-l cunoşti.

Ideile sunt precum cuvintele: oricât de banale ar părea la prima vedere, pe atât de valoroase pot fi prin semnificaţia ce o conţin - atribuită anumitor fapte, stări sufleteşti sau situaţii de viaţă. De regulă scriitorii deţin o experienţă bogată izvorâtă din existenţa unei vaste arii de competenţe, ce-şi propun pătrunderea într-o zonă discretă, aceea de ataşament faţă de importanţa sau utilitatea acordată propriilor creaţii.

Idealul de perfecţiune pe care îl poţi atinge depinde de modul cum îţi revizuieşti ideile astfel încât intersecţia lor să se concretizeze într-o creaţie a cărei "valoare de asigurare" nu poate fi făcută publică decât cu ajutorul semnificaţiei pe care ea o îmbracă sub efectul cumulat al apartenenţei la o realitate mai profundă, mai înaltă şi mai durabilă. De regulă, această altă realitate este chiar literatura.

Leadership: Exploatezi efectele de profunzime ale propriei tale creaţii, asigurând accesul celorlalţi spre noi zone cu potenţial de dezvoltare?

Entuziasmul izvorăşte din tine însuţi sau trebuie ca cineva să ţi-l alimenteze? Eşti o persoană cheie în viaţa celorlalţi oameni?

Competentă, în stare să facă toate aranjamentele posibile cu eficienţă, şi înzestrată cu o mare putere de convingere şi influenţă. Într-un cuvânt, Tabby. Ea l-a determinat pe soţul ei să se simtă din nou avântat în demersurile sale. Ea a fost, şi încă mai este, partenerul lui numărului unu. Totdeauna când lui Stephen i se pare că timpul nu este de partea lui, sau că este un nimeni în lumea valorilor, Tabby este lângă el să-i amintească faptul că ceea ce simte el e doar o situaţie de moment, că nu e un capăt de lume, şi că totul va fi bine din nou.

Succesul lui Stephen se datorează faptului că este înconjurat de această imagine liniştitoare indusă de soţia lui, care are mare încredere în el şi îl susţine mereu.

Entuziasmul nu izvorăşte din tine însuţi – totdeauna trebuie ca cineva să ţi-l alimenteze. Este important să ai lângă tine o persoană care să vadă altfel lucrurile, mai clar, şi care să decidă să te ajute; o persoană care în adâncul sufletului crede în tine şi în cauza ta, şi care este dornică să te susţină. E o strategie foarte deşteaptă să ceri părerea unei persoane cheie, care

într-adevăr este în măsură să ştie ce este mai bine pentru tine înainte să iei o decizie.

Să dai curs actului de creaţie înseamnă să faci din tine emblema permanentă a unei spiritualităţi care caută esența lucrurilor din punctul de vedere al altora.

Lumina palidă a apusului îl pătrunde la un moment dat pe fiecare om care munceşte, care are vise şi dorinţe de împlinit. Şi tu vei fi cuprins, într-o bună zi, de sentimentul că strădaniile tale au fost de prisos. Şi tu vei fi străbătut de acea misterioasă forţă care le pune la încercare tuturor oamenilor valoroşi voinţa şi tăria de caracter. De aceea este atât de important să ai în preajma ta un partener care să-ţi amintească de fiecare dată când te afli la ananghie: "Ai ceva de valoare aici, vorbesc serios ! "

Numai cel înzestrat cu calităţi de lider are capacitatea de a te susţine şi de a-ţi da imboldul necesar pentru a-ţi continua cariera atunci când te afli pe o traiectorie descendentă. El este un adevărat mentor pentru tine şi are puterea de a-ţi întârzia "lumina palidă a apusului".

Source: https://neculaifantanaru.com/lumina-palida-a-apusului.html

Lupta îndoielilor împotriva convingerilor

On August 06, 2010

Câştigă votul de încredere al oamenilor, asigurând un echilibru între sentimentele lor cele mai profunde şi realitatea înconjurătoare.

O scenă neaşteptată se petrecu în camera bolnavei, încuiată cu atâta grijă. Valentine rămăsese singură. Din nou o cuprinse febra. Era pătrunsă fără încetare de aceleaşi gânduri şi presimţiri, că va muri. De aproape zece zile starea ei de sănătate era tot mai îngrijorătoare.

Deodată i se păru că aude un foşnet ciudat. De după uşă se ivi un chip omenesc. Dar în starea în care se afla nimic nu o mai putea mira. Era conştientă că toate nălucirile care o înconjurau se datorau delirului. Din pricina febrei se obişnuise pe deplin cu aceste apariţii. Îşi aminti că mijlocul cel mai bun pentru a face să dispară nălucirile supărătoare era să bea medicamentul.

Leadership: Poţi să dai un nou sens propriei creaţii, asumându-ţi rolul de protector necondiţionat după formula: "Fii la vedere fără să stârneşti suspiciuni" ?

Valentine îşi întinse mâna ca să ia paharul de pe vasul de cristal, unde ştia că se afla. Dar, în acest timp, apariţia făcu încă doi paşi spre pat, mai repezi, şi luă paharul înainte ca fata să se atingă de el. Fantoma privi băutura ca şi cum ar fi vrut să vadă cât e de străvezie şi de limpede.

- Nu striga si nu te teme, îi spuse Contele de Monte Cristo. Nu păstra nici măcar în fundul inimii vreo licărire de bănuială sau vreo umbră de nelinişte.

Valentine nu ştia ce să spună. Se temea de glasul nălucii, care era o realitate.

- Ascultă-mă bine. De patru zile veghez asupra dumitale şi te ocrotesc. Am stat ascuns în spatele uşii în fiecare noapte. Am văzut oamenii care veneau la dumneata, alimentele care ţi se pregăteau şi băuturile care ţi s-au dat. Când băuturile mi se păreau periculoase îţi goleam paharul şi înlocuiam otrava cu o băutură binefăcătoare, în stare să circule viaţa prin vine în locul morţii ce ţi se hărăzise.

Creaţia cea mai valoroasă a unui vrăjitor este misterul cu care poate învălui totul în încercarea de a schimba evenimentele prestabilite. El are putinţa de a se înălţa deasupra legilor destinului, într-o evidentă atitudine de aşteptare a momentului potrivit pentru a-şi impune starea de putere, reprezentată prin viziunea pe care o propune despre viaţă.

Leadership: Faci apel la cea mai atentă judecată de care eşti capabil ca să înconjuri ceea ce ţi se întâmplă într-un context de interacţiune directă cu tot ce există într-un orizont de semnificaţie mai larg?

Ora criminalilor. Pendulele sunară miezul nopţii. Contele de Monte Cristo ştia ce urma să se întâmple, aşa că îi spuse repede fetei, înainte de a se ascunde în spatele bibliotecii:

- Să nu faci niciun gest Valentine, să nu rosteşti niciun cuvânt. Trebuie să te creadă adormită. Altfel te va ucide înainte să-ţi vin în ajutor.

Clanţa scrâşni şi uşa se răsuci în balamale. Podeaua scârţâi în cealaltă parte a încăperii. Cineva se apropia de ea. Tremurând, neliniştită, cu inima strânsă de o groază nespusă, Valentine îşi adună toate puterile şi se prefăcu adormită. Dar atunci când auzi cum persoana necunoscută îi toarnă picăturile de otravă în pahar, a îndrăznit să întredeschidă pleoapele. Femeia, criminala, era chiar doamna de Villefort, mama sa vitregă.

Semnificaţia pe care o atribui evenimentelor care intervin în cursul vieţii tale este ancorată în apropierea efectelor de anvergură ale schimbului dintre ceea ce poţi păstra bun în lumea ta interioară şi cea exterioară, fără a o alimenta cu suferinţa imposibilităţii de a determina o nouă judecată pe fondul cauzei.

Leadership: Îndrăzneşti să scoţi la lumină ceea ce te defineşte cu adevărat, în încercarea de a te înfăţişa lumii că o reflexie a previziunii evenimentelor care ţi se desfăşoară în cale?

Există două feluri de oameni: cei care vor să ucidă, şi cei care vor să salveze, cei care vor să facă răul şi cei care vor binele. Tu din care categorie faci parte?

Contele de Monte Cristo a salvat-o pe Valentine de la moarte, veghind asupra ei ca un înger păzitor. Numai el o putea salva şi numai el a salvat-o. El a ştiut să prevadă toate comploturile, ghicind toate mişcările duşmanilor săi.

Ce au în comun toţi marii lideri? Au puterea de a prevedea evenimentele, de a le analiza şi de a le aborda într-un mod pragmatic și realist, într-un mod mai adecvat provocărilor viitoare. Dar nu numai atât. Ei sunt capabili să-i convingă pe oameni că sunt de partea lor, spulberându-le toate îndoielile.

Valentine a avut îndoieli la început cu privire la salvatorul ei, dar acestea au fost rapid spulberate. Prezenţa lui puternică i-a înlăturat neîncrederea pe care i-o insuflase iniţial prin apariţia lui misterioasă.

Cu minunata lui putere de pătrundere, Contele a înţeles tot ce se petrecea în sufletul fetei, dar a găsit metoda adecvata de a aprinde în ea o luminiţă de speranţă, determinând-o să creadă în devotamentul său. Avându-l alături pe conte, Valentine putea dormi cu încrederea unui înger culcat la picioarele Domnului.

Ceea ce defineşte un vrăjitor este că poate să repare drumul care uneşte emoţia izvorâtă din veridic cu imaginea izvorâtă dintr-o viziune extinsă dincolo de limita realului.

Sentimentele profunde pot ignora realitatea, iar realitatea poate să îngheţe orice sentiment.

În leadership contează să fii un factor de încredere nu numai din punct de vedere profesional şi comportamental, ci şi din punct de vedere emoţional şi spiritual.

Trebuie să asiguri un echilibru între sentimentele cele mai profunde ale oamenilor şi realitatea înconjurătoare. Adică să împiedici sentimentele lor să câştige teren în faţa realităţii, şi în acelaşi timp să te asiguri că realitatea nu-şi pune prea adânc amprenta asupra sentimentelor lor.

Leadership: Poţi să asiguri un echilibru între realitate şi sentiment, în ciuda unor aparenţe dezarmant de dure care, în fapt, ascund o taină greu de tâlcuit?

Leadershipul ţine de capacitatea de a construi relaţii de calitate cu oamenii. Ca să-i inspire Valentinei un puternic sentiment de securitate Contele a trebuit să ia atitudine, s-o convingă de puterea lui, să o determine să-si păstreze o atitudine pozitivă. Şi numai tenacitatea şi curajul i-au fost aliaţi în acest demers. El a trebuit totodată să citească ce i se petrece fetei în adâncul inimii şi să-i înlăture orice fel de îndoială cu privire la persoana sa.

Liderul joacă un rol important în viaţă oamenilor, rolul salvatorului. Iar curajul său este, fără nicio îndoială, molipsitor. Dar în faţa celor mai mulţi ochi, liderul poate să pară rece, şi această răceală poate fi luată drept o expresie a ostilităţii, stârnind frica şi neîncrederea. Dimpotrivă, o atitudine proactivă cât şi un limbaj persuasiv pot influenţa în bine oamenii, care vor da un randament mai bun.

Dacă vei anticipa şi dacă vei reuşi să contracarezi efectele negative ale evenimentelor care se produc asupra persoanelor sau grupurilor vulnerabile, leadershipul tău va câştiga teren.

Ultima luptă a îndoielilor împotriva convingerilor se dă atunci când încerci să scoţi la iveală o realitate ascunsă în spatele unor aparenţe de normalitate.

Concluzie: Dacă vrei să ai succes în leadership, trebuie să faci două lucruri mai presus de orice: să îndepărtezi orice îndoială a oamenilor asupra capacităţii tale de a conduce şi să te asiguri că eşti recunoscut drept o resursă importantă de încredere.

Câştigă votul de încredere al oamenilor, asigurând un echilibru între sentimentele lor cele mai profunde şi realitatea înconjurătoare.

Source: https://neculaifantanaru.com/lupta-indoielilor-impotriva-convingerilor.html

Lupta pentru a fi sau a nu fi

On Martie 11, 2011

Convinge-i pe oameni de valoarea ta, fǎra sǎ alterezi "muzica" pe care încerci sǎ o prezinţi.

Scriitorul George Sbârcea povestea că la un teatru muzical din ţară a fost organizată audiţia, în cerc restrâns, a unei opere originale, compusă de un tânăr maestru. Într-una din pauze, un dirijor mai vârstnic îi făcu autorului următoarea observaţie:

- Să ştii, maestre, că eşti un prost ţintaş !

- Cum aşa? se nedumeri compozitorul.

- Pai să vezi: muzica pe care ai scris-o trebuia să se adreseze în intenţia dumitale, inimii ascultătorilor, şi, cand colo, ea le răneşte urechea !

Leadership: În centrul atenţiei pe care o primeşti de la cei din jur este efectul unei atitudini şi a unei mentalităţi orientate spre calitate prin identificarea oportună a unor noi valenţe de expresivitate?

Aşa cum este vital ca orice organizaţie să creeze un mediu care sa atragă lideri, tot aşa este vital ca orice lider să creeze un mediu ideal pentru performanţa oamenilor, bazat pe incredere si colaborare, in care ei să muncească eficient şi să simtă cu adevarat că vor să aparţină de organizaţia respectivă şi să fie conduşi de către el. Întregul leadershipului tău poate să transmită o stare de spirit specială?

Cu alte cuvinte, leadershipul trebuie să corespundă lumii, preferinţelor oamenilor şi aşteptărilor lor. Daca leadershipul nu formează un întreg prin care să transmită o stare de spirit specială, o empatie puternică, o dorinţă arzătoare, un vis realizabil, atunci el nu va reuşi să-şi exprime niciodată ferm punctele de vedere, voinţa şi propriile convingeri.

Expresivitatea, ca latură importantă a procesului de creaţie, este aplicabilă modalităţii de a transmite cu forţă ideile şi sentimentele tale adaptându-le la trăsăturile tale pe care vrei să le scoţi în evidenţă. A fi "un prost ţintaş" este echivalent cu încercarea de a-ţi pune în valoare originalitatea fără să-ţi atribui rolul creatorului activ care dă lumii posibilitatea să se concentreze pe ceea ce este important.

Poţi să conferi leadershipului tau o "linie melodioasă" plăcută?

Aşa cum un muzician sensibilizează auditoriul prin intermediul muzicii sale creind o stare de liniste, calm sau vivacitate, tot aşa şi tu, ca lider, trebuie să sensibilizezi sufletul oamenilor cu ceea ce este în interiorul tău, prin propria ta "compoziţie". Încearcă să ajungi la oameni făcându-i să înţeleagă ceea ce exprimă leadershipul tău, adaptandu-te la realitatea lor. Pe urmă întreaga lor atitudine se va schimba, iar tu te vei poziţiona tot mai sus în rezultate.

O linie melodioasă este o combinaţie de sunete ale diferitelor instrumente şi voci, care prin înălţimea, durata şi succesiunea lor trebuie să formeze o compoziţie formidabilă care încântă şi stimulează auzul. Dar cu mici corecţii. Ea face parte din ciclul fenomenului "Or, ce implică

aceasta?" lăsând să se descopere şi unele imperfecţiuni, lipsuri şi limite, uneori inducând în eroare pe ascultător.

Armonia pe care o ai de oferit prin îmbinarea creaţiei şi interpretării cu arta improvizaţiei, într-un mod foarte interesant, trebuie profilată pe livrarea unui puternic şi convingător apel la acţiune, lăsând să se descopere cealaltă faţă a personalităţii tale: una axată pe emoţii şi pe manifestarea lor.

Convinge-i pe oameni de valoarea ta, fără sa alterezi realitatea pe care încerci să o prezinţi. Conferă-i leadershipului tau o "linie melodioasă" plăcută care sa se armonizeze perfect cu gândurile, emoţiile şi sentimentele personale ale celor pe care îi conduci, fără să te abaţi prea mult de la concepţiile lor.

Ai grijă ce accent pui pe muzica pe care o compui pentru că nu orice ritm şi nu orice frecvenţă au acelaşi efect asupra minţii şi sentimentelor ascultătorilor.

Noţiunea de a fi "artist" nu înseamnă să creezi şi controlezi totul singur, ci înseamnă să ajustezi volumul şi muzica pe care o asculţi lăsând-o să te conducă spre noi răspunsuri şi noi rezultate.

Lupta pentru a fi sau a nu fi la înălţimea aşteptărilor oamenilor se dă în tine însuţi ori de câte ori compui o nouă "partitură" - care dacă nu sună bine îi va îndepărta pe toţi. Puţin câte puţin, munca ta se va îndeparta, se va împrăştia şi se va transforma în haos dacă "partitura" ta nu invadează sufletul vieţii oamenilor şi dacă nu-i apropie de tine.

Rezultatele unui leadership eficient depind atât de lider, care are şi rolul de a contribui la dezvoltarea unei culturi organizaţionale prin alegerea tonului potrivit care să creeze "muzica" acceptată de toţi, cât şi de colectivul de care se înconjoară ce trebuie să fie receptiv la nou, să perceapă nedistorsionat această muzică şi mai ales să fie capabil de adaptare.

Lupta pentru a fi sau a nu fi depinde de cele două componente – liderul şi colectivul. Dacă există o sincronizare bună, o acceptare reciprocă atunci conlucrarea este eficientă şi bătălia este câştigată. In caz contrar se pierd mai devreme sau mai târziu atât liderul, cât şi colectivul.

Source: https://neculaifantanaru.com/lupta-pentru-a-fi-sau-a-nu-fi.html

Lupta pentru un motiv de îndoială

On Martie 28, 2009

Dezvoltă-ţi abilităţile de conducere, susţinând drumul celorlalţi spre nivelul tău de performanţă.

Cine este cel care, îndrăzneţ, cu sânge rece, înzestrat cu o minte pătrunzătoare şi creatoare, reuşeşte să-şi impună autoritatea şi să se ridice deasupra tuturor oamenilor? Cine este cel care, prin puterile sale de invidiat, poate hotărî soarta fiecăruia după propria lui voinţă? Probabil că, aşa cum remarca Jules Verne, un astfel de om nu poate fi decât „Stăpânul Lumii".

Înzestrat cu nişte calităţi excepţionale de geniu, graţie formidabilei sale capacităţi de a inventa şi făuri aparate super-sofisticate, un astfel de om ar avea toate motivele să se considere stăpânul absolut. Cine să nu-l urmeze cu capul plecat pe omul superior în toate privinţele care, cu o puternică încredere de sine şi cu o siguranţă care stârneşte mai mult teama decât respectul, poate cu bună ştiinţă să nimicească pe oricine? În faţa unui asemenea om n-ai nicio putere, trebuie să i te supui fără să crâcneşti.

Leadership: Ai puterea să renunţi la lupta pentru obţinerea şi demonstrarea propriei superiorităţi, acceptând necesitatea eforturilor altora de a te face să crezi că o parte din lumea lor este mai bună decât a ta?

Cine a citit cartea "Robur Cuceritorul" ştie că, în final, oamenii nu s-au lăsat conduşi de autoritatea lui Robur, chiar dacă el era un splendid om de ştiinţă şi ar fi putut conduce uşor lumea numai prin puterea invenţiei sale, *Albatrosul* . Mai degrabă, Robur şi-a dat seama că nu are rost să conducă lumea atâta vreme cât oamenii nu sunt deschişi la schimbare. Iată ultimele cuvinte pe care Robur le adresează omenirii:

"Cetăţeni ai Statelor Unite, experienţa mea s-a încheiat şi pot să vă împărtăşesc de pe acum părerea ce mi-am format-o: cred că nu trebuie să precipităm niciodată lucrurile, nici chiar când este vorba de progres. Ştiinţa nu trebuie s-o ia înaintea moravurilor. Sunt pentru evoluţie, mai degrabă decât pentru revoluţii. Într-un cuvânt, fiecare lucru se cuvine făcut la vremea lui. Ar însemna să sosesc prea curând azi ca să pot birui atâtea interese deosebite contradictorii. Naţiunile nu sunt încă de ajuns de coapte pentru a realiza o unire.

Plec, aşadar, luând cu mine secretul descoperii mele. Secretul acesta însă nu va fi pierdut pentru omenire. Lumea îl va dobândi în ziua când va fi destul de luminată ca să tragă foloase de pe urma lui şi destul de înţeleaptă ca să nu abuzeze de el. Cetăţeni ai Statelor Unite, bun rămas !

Leadership: Superioritatea ta reprezintă punctul culminant al unei evoluții pornită de la o necunoaștere directă a lumii şi continuată cu încercarea viguroasă de a nega înapoierea ei, chiar dacă îţi impui să te împotriveşti curentului impus de o realitate care nu se poate întrerupe pentru că este deranjată?

Presupunând prin absurd că în viitorul îndepărtat un singur om, tu, ai deţine puterea absolută, ce s-ar întâmpla în acest caz? Va reuşi oare cineva să-ţi schimbe gândurile şi acţiunile absolutiste? Potenţialul tău de lider va continua să crească şi să înflorească? Vei fi un agent de schimbare care creează un climat propice creşterii celorlalţi, sau un climat restrictiv care îi va obliga să rămână mici şi nedezvoltaţi? Te vei concentra numai asupra puterilor tale personale ignorând leadershipul celorlalţi?

Adevărul este că nu vei putea să ceri de la ceilalţi ceea ce nu ceri de la tine însuţi. Dacă nu creezi un mediu în care şi succesul celorlalţi să devină uşor de obţinut, dacă prin puterea ta nu-i influenţezi în mod pozitiv, dacă nu-i conduci spre acel punct înalt de performanţă la care ai ajuns tu, şi dacă nu le permiţi să evolueze spre dezvoltarea durabilă, viitorul tău nu se va arăta luminos.

A-i conduce pe oameni într-un sens, după voinţa ta proprie, fără să le dai posibilitatea de a se dezvolta, îţi va diminua potenţialul de lider. E ca şi cum te-ai afla într-o mașină pe un drum cu un singur sens şi eşti prins de o ploaie torenţială, cu fulgere şi tunete. Vei fi mereu sub ameninţarea de a fi lovit de trăsnet.

Un lider nu-şi acceptă niciodată poziţia de spectator la drama lumii de a rămâne în urmă. Lumea din jur devine o realitate pe care nu o poate nega şi pe care el are obligaţia să o schimbe, chiar dacă mişcarea lumii nu este întâmplătoare, ci hotărâtă de un judecător competent, care este Dumnezeu.

Poţi să evaluezi "starea vremii" înainte de a-ţi continua urcuşul spre desăvârşire? Cauţi mai întâi să-ţi integrezi leadershipul în dezvoltarea oamenilor înainte de a-i îndruma? Dacă ei nu obţin rezultate foarte bune, nu vei putea să ocupi niciodată un loc deosebit în inima lor.

Aşa cum plantele fără apă nu au posibilitatea să crească, tot aşa nici tu nu ai posibilitatea să creşti dacă le restricţionezi celorlalţi oameni dreptul la performanţă. Dacă progresul lor rămâne pe loc, atunci şi capacitatea ta de conducere va stagna. Robur şi-a găsit puterea de a-şi sacrifica timpul preţios pentru luminarea celorlalţi, a "muritorilor" de rând, străduindu-se atât de tare să atingă un ideal care e aproape imposibil, un ideal care depăşeşte prezentul.

Napoleon Bonaparte este cunoscut ca unul dintre cei mai mari lideri din istorie. Cu toate acestea a eşuat lamentabil, fiindcă în ultima parte a vieţii s-a transformat într-un un lider absolutist, într-un tiran. Abilităţile lui de conducere se dezvoltau pe măsură ce se diminuau abilităţile celorlalţi. El nu a putut să estompeze efectul reacţiilor adverse ce-au apărut. Trădarea lui, şi în final exilarea, au fost o consecinţă a mentalităţii sale putrezite şi a lipsei unei atitudini de parteneriat pozitiv în rândul cetăţenilor. Ar fi trebuit să-şi dezvolte abilităţile de conducere, susţinând drumul celorlalţi spre acelaşi nivel înalt de performanţă şi succes ca al său.

Leadershipul este preţul pe care îl plăteşti pentru generarea unei versiuni total imprevizibile a lumii, uneori prin sacrificarea reputaţiei sau a bunăstării personale.

Orientarea spre viitor a cunoaşterii şi a acţiunii educative este nu numai posibilă, ci şi absolut necesară. În acest caz, liderul se exercită ca un act voluntar de liberă decizie, dar mai ales ca o conştiinţă colectivă care trăieşte deja viitorul.

Lupta pentru un motiv de îndoială este realitatea cu care te confrunţi atunci când te afli deasupra celorlalţi oameni. Eşti un om cu un suflet mare sau un tiran? Cultivi păcatul cel mai răspândit în leadership - de a te măsura numai cu tine însuţi şi de a-ţi crea numai ţie oportunităţi pentru dezvoltare? Dacă te afli într-un asemenea punct, eşti pe cale de a-ţi pierde valoarea.

Eşti orb până nu vezi că în plan uman nimic nu merită să faci dacă nu faci în aşa fel încât ceilalţi să fie mai buni decât tine. Arta ta de a conduce presupune şi receptivitate, sau numai rezistenţă?

Concluzie: Ca lider, trebuie să ştii să simţi când lucrurile stagnează şi să cauţi motivele şi

cauzele acestei stagnări. Trebuie să ştii să analizezi şi să reevaluezi situaţia ori de câte ori lucrurile stau pe loc. Atunci când apar motive de îndoială trebuie să schimbi tactica şi metodele de conducere. Tu, ca lider, te dezvolţi în paralel cu echipa ta. Când aceasta stagnează, trebuie să-ţi reorientezi forţele pentru a sări în ajutorul ei, pentru a deveni le fel de performanţa ca şi tine, iar performanţa amândurora trebuie să fie mult superioară în comparaţie cu alţi competitori.

Source: https://neculaifantanaru.com/lupta-pentru-un-motiv-de-indoiala.html

Mă bântuie oamenii

On Mai 25, 2017

Începe să adopţi o atitudine corespunzătoare faţă de întreaga creaţie numită reprezentativ viață, pentru a o apropia de receptarea unei opere de artă.

Oamenii. Oamenii buni, întăriţi de-a lungul încercărilor de a trece peste orice obstacole, obţinând rezultate maxime, îndrăzneală care, uneori, este "plătită" printr-o atitudine deschisă faţă de singurătate. Oamenii smulşi din clepsidra unui timp dublu oscilatoriu care modifică treptat fenomenele realităţii, ce corespund năzuinţelor împlinirii viitoare, în raport cu destinaţia şi funcţiile pe care le îndeplinesc rezistenţele unei forţe cenzuratoare în Eu.

Prin meşteşugul transcenderii spre o stare de echilibru interior, de supremă spiritualitate şi graţie, ei cedează căldura mediului ambiant pe toată lungimea unei trăiri înălţătoare, din care se compune conţinutul unor experienţe neobişnuite.

Arta de a pune o suflare de viaţă într-un deşert inevitabil, cu ale lui dune pline de restricţii de libertate, poate fi văzută numai prin oglinda unui suflet din care se pierde întotdeauna un minut sau două. Ţi-e dor de el, aşa cum îţi este dor de frumuseţea unui trandafir de culoarea cerului, reverii nebuloase ale unei fantezii active, stârnite de împrejurările oferite de ştiinţa plenitudinii prezenței lui Dumnezeu. Chiar şi atunci când dorul cade în păcatul de a purta cu el mesajul durerii.

Oamenii, poziţionaţi în situaţia unui Jean Valjean, strălucitori între o nuanţă a consecinţelor nedreptăţii lumii şi saturaţia aducerii aminte a motivului pentru care au fost aleşi de Dumnezeu. Peste care anii trec atât de uşor. Demonstrând că trebuie să fii cu adevărat mare ca să te înţelegi.

Deşi foarte încercat şi istovit de soartă, ca orice suflet întinerit de năzuinţele de mărire, dar ghidat de această infailibilă piatră de încercare a oricărei nenorociri, Jean Valjean salvează un om prins sub atelajul căruţei. Prin asta el săvârşeşte gestul suprem, un act de pietate, adevărata iertare care aduce eliberarea adevărată de povara greșelilor din trecut, demonstrând ce mult contribuie siguranţa conştiinţei la siguranţa izbânzii.

Leadership: Poți să-ţi vezi propria imagine în altcineva, faţă de tot ceea ce te ridică într-o lumină care întreţine starea de veghe?

Să locuieşti într-un loc netăgăduit – asta fiind scăparea, evadând din orbirea unei intimităţi clădite în anii de trai în paralel, atât din vânătăile, cât şi din exilul unui destin care îşi caută vindecările, în lunga tăcere care îţi descoperă temeri ascunse. Nu înseamnă oare să te asemeni cu un geniu ce scăpă din când în când câte-o vorbă de duh, iar în această genialitate, în această putere imperială ce se consideră a fi de sorginte divină, pe care refuzăm atât de des să o cunoaştem, nu se oglindeşte oare siguranţa celui ce se ştie preţuit de mărturia unei viziuni peste timpuri – căreia i se atribuie infinitul?

Amintiţi-vă de micuţa Cosette, o fiinţă fără apărare, cea de care se stabilesc cerinţele reale şi legitime ale naturii umane, cu un suflu reînnoit de visare, dar adânc izbită în circumstanţele unei lumi care şi-a pierdut busola. Este o parabolă a condiţiei de a juca tare cu destinul.

Ea îşi clădeşte viitorul, nervul unei vieţi noi, prin intermediul unei păpuşi primite în dar de la un înger. Reuşind mai apoi o evadare din iadul unei amintiri de care nu trebuie să rămânem

fideli, o resuscitare din autenticele suferinţe suportate numai prin nădejdea neclintită că într-o zi totul se va transforma în linişte, pace, bucurie.

Gradul de desăvârşire al omului aparţine unei existenţe care se prepară din excesul unei emoții de care nici măcar nu te-ai fi crezut capabil și de care nu poți scăpa.

Cyrano de Bergerac, cu ale lui Statele Lunii şi Statele Soarelui, ne aminteşte că stelele sunt fixe, tot aşa cum legile şi principiile universului sunt de nezdruncinat, adică lumi pe care nu le vedem aici, din pricină că-s prea mici şi deoarece lumina lor de împrumut n-ar putea ajunge până la noi. Dar aşa cum Dumnezeu a putut face lumea infinită, dacă e adevărat că eternitatea nu e altceva decât o durată fără margini, iar infinitul - o întindere fără limite, tot aşa a putut face sufletul omului nemuritor.

Şi când mă gândesc la un spirit atât de înălţător, care spune întotdeauna DA universului, îmi amintesc de vocea din background din finalul filmului "The Book Thief":

„Am văzut foarte multe lucruri. Am asistat la cele mai groaznice dezastre ale lumii şi am lucrat pentru cei mai mari ticăloşi. Am văzut minunile lumii. Dar rămâne cum am spus. Nimeni nu trăieşte veşnic. Când am venit, în sfârşit, după Liesel, am simţit o plăcere egoistă să ştiu că-şi trăise cu chibzuinţă cei 90 de ani. Poveştile ei i-au emoţionat pe mulţi. Pe unii dintre ei i-am cunoscut în trecere. Pe Max, a cărui prietenie a durat aproape cât a trăit Liesel. Aproape. În ultimele gânduri, i-a revăzut pe toţi cei al căror drum s-a întretăiat cu al ei. Pe cei trei copii ai ei. Pe nepoţii ei. Pe soţul ei. Printre ei, ca nişte felinare, erau Hans şi Rosa, fratele ei şi băiatul al cărui păr rămăsese pe veci de culoarea lămâii.

Voiam să-i spun hoaţei de cărţi că a fost printre puţinele suflete care m-au făcut să mă întreb cum e să trăieşti. Dar, în cele din urmă, n-a mai fost niciun cuvânt. Doar pace. Singurul adevăr pe care îl ştiu cu adevărat este că mă bântuie oamenii."

Leadershipul este un criteriu hotărâtor al adevărului pe care nu trebuie niciodată să-l ratezi: nu poți să trăieşti veșnic, tot așa cum trebuie să știi că Dumnezeu nu e totul. Cum bine spunea cineva, minunea nu este să trăiești veșnic, ea se reflectă în ceea ce rămâi tu însuţi pe vecie.

Dacă am considerat potrivit să atrag atenţia asupra acestui aspect al dimensiunii umane, cu implicaţiile ei, am făcut-o numai pentru a sublinia acele elemente care, de obicei, se uită, sau pe care mulţi nu le-au observat. Pe baza exemplelor supuse propriilor aprecieri, am vrut să reliefez necesitatea prezentării totalităţii, a purităţi lăuntrice, a divinului care locuieşte în adâncimile oricărui om, manifestându-se progresiv prin forțele cugetătoare ale timpului și efectelor lui: durerea, îndurarea și fericirea supremă.

În acest fel ne va fi poate mai uşor să adoptăm o atitudine corespunzătoare faţă de întreaga creaţie numită reprezentativ viață. Să o ridicăm intenţionat şi conştient în ochii noştri printr-un „licăr de lumină" pe piedestalul unui vis de aur, al unui zid de sprijin și al unui zâmbet de copil, pentru a o apropia de receptarea unei opere de artă. Pe ritmul unei lecturi a melodiei: The color of love (by Yakuro).

Leadershipul înseamnă să ajungi la o înţelegere a menirii tale printr-un acord al forțelelor cugetătoare ale timpului și efectelor lui: durerea, îndurarea și fericirea supremă.

Mă bântuie oamenii este o incursiune în spațiul gândirii oferit de o lume neînţeleasă, în vecinătatea unei culori, a unei forme, a unei arome asemănătoare cu seminţele unei creaţii divine din care trebuie să extragem acea putere, acea energie pură, din care suntem ceea ce

suntem. O stea, înlănţuită în trup.

Source: https://neculaifantanaru.com/ma-bantuie-oamenii.html

Mă privesc fără ca ochiul să înceteze a privi punctul vizat

On Februarie 19, 2022

Imaginea de sine nu este doar un mijloc de expresie artistică, ea exprimă şi un punct de vedere al compromisului făcut între ceea ce se vede şi ceea ce nu se vede.

Arta este o lume în care predomină aspectele imaginare. Or înnoirea conceptuală a conţinutului de imagini care par a fi desprinse din altă lume presupune, în cazul creaţiei mele, o sincronizare cu întruchiparea unui personaj la scară mai mare, aşezat între ceea ce se revelă ca fiind real, puternic, bogat și semnificativ, şi ceea ce se relevă ca fiind imaginar, unde eu însumi sunt adăugat ca membru onorific într-un univers holografic.

Într-un fel pe care numai creaţia îl slăveşte şi îl materializează, am reuşit să mă introduc ca instanţă invizibilă într-o realitate care vorbeşte despre nevoia de a reda o nouă reprezentare a acestei lumi – ca pe una ambivalentă, în raportul dintre faţa ei exterioară şi cea interioară, sub forma unei alcătuiri de basm, organice, coezive, daimonice, care face legătura între divin şi uman.

Luaţi ca exemplu personajul Prospero, din piesa "Furtuna" scrisă de Shakespeare. Deşi este exilat pe o insulă timp de 12 ani, el reuşeşte prin intermediul puterilor magice şi a învăţăturilor esoterice să-şi transforme exilul într-un regat al lui Dumnezeu pe pământ. Dar și aici apar inerente ambiguităţi. Căci nu este vorba despre exilul într-un purgatoriu care te face să te judeci aspru şi să conştientizezi valoarea a ceea ce nu mai ai, ci este exilul unui artist într-un macrocosmos alcătuit din numeroase lumi autonome, reuşind să cuprindă în el tot spaţiul uman existenţial.

Iar artistul acesta, în loc de pensulă sau daltă, are la dispoziţie o sumedenie de scenarii cu înfăţişări diverse, care mai de care mai imposibile de cuprins cu mintea.

Leadership: Poţi să pui bazele unei viziuni care îţi inspiră transformarea interioară, cu condiția să răspunzi în faţa conștiinței de metafizician care îţi asigură expansiunea ființei într-un efect al efectelor de clarobscur?

În general arta are o amploare de conţinut magic care, luat ca atare, pare a fi susţinut de satisfacţia pe care o dă imaginaţia pe planul reprezentării consecutive a unei ilustraţii la o operă literară ce te transpune în alte lumi şi care, de asemenea, te face să reflectezi la întâmplările care se petrec în taină, fără ca ochiul să fie forţat de împrejurări să vadă o scenă pe care nu ţi-o doreşti.

S-o spun mai clar. Sunt un artist fiindcă ştiu să împrumut cel mai cuceritor farmec al viziunii spirituale, cu totul originale, dintr-un tablou care cu uşurinţă ar putea fi catalogat drept decor al unei lumi lăuntrice trăite la superlativul absolut. Ca, apoi, să mă întâlnesc cu mine însumi într-o complementaritate picturală vizuală, liniştitoare și răscolitoare în același timp.

Să recunoaştem. În reprezentările marilor maeştri ai picturii universale predomină clarobscurul enigmei, întrevăzut prin vălul unei dualităţi spaţio-temporale unitare, în care miracolul îşi are partea sa, făcând din realitatea obişnuită o altă faţă a lumii: Lumea lui Dumnezeu. Nu-i aşa că arta, la fel ca în "Metamorfozele" lui Ovidiu, cuprinde un amestec din cele mai eterogene elemente de decor, dar şi interminabile comparaţii disparate?

Nu degeaba, întreg ansamblul de trăsături al creaţiei mele dă impresia reprezentării unei

scene narative articulate, fiind susţinut de ştiinţa fizicii şi a fenomenelor naturale menite să dovedească cu prisosinţă, voalat, insesizabil, valoarea inegalabilă a unei puteri superioare care, într-o anumită galerie de tablouri, ar putea fi compusă din fragmente disparate, convertite în informații simbolice.

Leadership: Te concentrezi asupra finalizării unei zone mai largi de reprezentare a "puterii de a fi la înălţime", prin adaptarea limitelor tale la un context în care viziunea ideală despre tine urmează multiple direcţii de interpretare a unei imagini mitice?

Artistul din mine îşi cere autoritatea de a stăpâni arta magiei, în ciuda intenţiei de a plasa cercetarea magiei pe o direcţie ştiinţifică. În acest sens, creaţia mea se manifestă, totodată, în jurul viziunii care face ca obiectele date să se vadă aidoma unor siluete umane al căror contur se profilează simbolic pe canavaua evenimentelor, cu formele cele mai neînchipuite. Ele sunt precum umbrele ce se profilează pe zidul de fundal al unor imaginii stranii. Sau, se văd ca nişte duhuri care lucrează prin chestiuni supranaturale ca să mă apere de orice rău.

Până la urmă, un creator nu se opreşte la o singură creaţie, ci continuă să creeze alte modele perfecţionate de aplicare a comparaţiilor dintre două sau mai multe entităţi distincte, şi totuşi aflate într-un raport de unitate organică.

Iar dacă vreodată îmi voi hrăni sufletul cu ideea că niciun creator nu va fi considerat genial dacă nu-şi creează propriul său "Absolut", atunci poate, doar poate, îmi voi recunoaşte vina de a fi puternic, protejat, ancestral şi nemuritor. Încet, încet, îmi voi camufla puterea în entitatea nepieritoare a unui duh care le leagă pe toate, prin care orice lucru creat este părtaş la ordinea lumii.

Apoi, voi permite personajului meu să vorbească de la sine. La fel ca Prospero, voi îngropa adânc în pământ cărţile mele de învăţături tainice, voi îngropa şi nuiaua fermecată, fiind hotărât să nu mă mai folosesc niciodată de ştiinţa magică. Mă voi îmbarca într-o altă călătorie plăcută, spre cele fireşti şi lumeşti, sub privegherea duhului cel bun, Ariel, care este şi el tot una din creaţiile mele...

Viziunea ideală pe care o am despre mine, în perimetrul leadershipului, are ca punct de tangenţă algoritmul de caracterizare a unui personaj care are curajul să-şi proclame arbitrariul voinţei individuale de autodepăşire, dar fără să fie un produs al voinţei de suveranitate egocentrică.

Mă privesc fără ca ochiul să înceteze a privi punctul vizat atunci când reuşesc să fiu un dublu al meu: mai întâi artist, apoi magician. Şi niciun magician nu se poate numi artist, fără ca arta lui să cuprindă atât pictura cât şi acea mică doză de nebunie care îl transformă dintr-un creator universal într-un Dumnezeu imanentist.

Source: https://neculaifantanaru.com/ma-privesc-fara-ca-ochiul-sa-inceteze-a-privi-punctul-vizat.ht

Mă voi recunoaşte când voi fi acelaşi

On Ianuarie 22, 2021

Încearcă să accesezi lumea ta interioară din oferta unei lumi exterioare de care eşti tentat să te îndepărtezi atunci când te recunoşti prizonierul ei.

Am venit din cartierul Tudor Vladimirescu pe jos până acasă, fără să fiu vizibil în toată lumea asta decât pentru mine însumi, pentru cel ce a fost schimbător şi a rămas neschimbat într-un fel de constantă a gândirii, a sensibilităţii, a credinţei unitare. Nu m-am gândit la nimic pe drum, nici măcar la ce simţeam, nici la ce voiam, nici la ceea ce eram. Da, sigur, de parcă dacă m-aş fi gândit intens la ceva anume aş fi descoperit ceva interesant…

Şi dacă tot nu mă gândeam la nimic, căci nimicul te prinde şi te surprinde atunci când eşti gol tare pe dinăuntru, mai ales când simţi că ai veritabile afinităţi cu vreun personaj rătăcitor extras din operele lui Mika Waltari, am privit totul în jur cu liniștea nimicului, când totul părea preluat dintr-o stare interioară, din nevoia de atenţie la ceva care se află pe plan secundar faţă de ceva principal. Ei bine, faţă de gândirea profundă nu se poate atinge golul nimicului, mai ales când în plan secundar stă afinitatea faţă de experienţa unei pierderi în mulţime ca anonim, singurătatea liniştitoare a sufletului, măsura întrinsecă a valorii umane.

Din când în când trecea câte o mașină, una a scos un zgomot de fond, înfundat, ca o huruială, care s-a accelerat la acceleraţie. Strada era luminată cu o lumină ca de veghe, fără strălucire, uşor difuză, părea şi ea la fel de posomorâtă ca şi vremea. Şi niciun zgomot nu mă îndepărta de liniştea mea, nicio lumină nu mă bucura, nu mă lăsa dus de mângâierea răcoroasă a unei nopţi care ar fi vrut să-şi caute stelele pe un cer plin de nemişcare, acelaşi cer din care cineva m-ar fi putut privi ca un punct neclintit în fuga fenomenelor vieţii.

Leadership: Mesajul lumii tale interioare poate să stabilească echilibrul în ceea ce priveşte raportul dintre permanenţă şi schimbare, în măsura în care împrejurările nu stabilesc o interpretare diferită a realităţii prezente?

Partea bună este că mintea îmi era tot acolo, inima tot acolo, chiar dacă starea mea de dispoziţie era departe de ceea ce mă aşteptam să văd, să simt, să întâlnesc. Mai curând, am fost ancorat într-un fond unitar adânc, adică m-am familiarizat cu trăsăturile esenţiale ale ecoului unei lumi care se găseşte la limita alegerii între o grămadă de necunoscute şi o grămadă de alternative, toate amorţite de un plictis costisitor, de un vânt rece, de o ieşire din timp cu valenţe de abandon.

Era nevoie de o ieşire din lanţurile strânse ale eului ca să mă simt un altul, mai apropiat de viziunea unei atitudini tolerante, deschise, de acceptare şi înţelegere firească a raporturilor dintre prezent şi absent. Era nevoie de o înrudire cu acest din urmă adevăr:

Tot ceea ce te înconjoară şi tot ceea ce te preocupă sunt expresia unei treceri de la gândire la conştiinţa prezenţei tale în punctul de intersecţie dintre permanenţă şi schimbare. Te afli tot timpul acolo unde te simţi tu însuţi, neconstrâns de nicio convenţie şi de nicio cutumă. Cred că aceasta este definiţia autenticităţii: să fii tu însuţi fără niciun efort, fără măşti, fără compromisuri, fără aprobarea altora. Să fii tu însuţi fără nicio impunere din partea exteriorului.

Până la urmă cred că liniştea este cea care mă caracterizează cu adevărat, mă ajută să rămân concentrat, să am o minte şi o viziune clară. Poate că în mintea mea sălăşluieşte o viziune care îmi concentrează gândurile și le curăță de impurități, o expresie a chemării dintr-un plan

metafizic, sau un punct fix unde îmi concentrez întregul efort de înţelegere a vieţii.

Prin extrapolarea prezentului, contez eu şi numai eu. Liniştea încă se menţine în vigoare. De fapt, acesta este mesajul lumii mele interioare ce poate să stabilească echilibrul în ceea ce priveşte raportul dintre permanenţă şi schimbare:

Eu contez numai pentru potenţialul meu de a trăi oriunde acelaşi moment de luciditate, cu acelaşi elan de a respira fără oprire oxigenul curat, şi într-un acelaşi elan de gândire să cuprind deopotrivă abstractul şi concretul.

Mă voi recunoaşte când voi fi acelaşi, chiar dacă împrejurările mă vor determina să cred că sunt diferit, canalizându-mi gândurile spre recunoştinţa adusă unei schimbări care trebuie să continue doar ca să-mi pună la încercare răbdarea şi credinţa.

Doar aşa mă voi simţi bine, făcând tot ceea ce simţirea îmi dictează – şi ea îmi dictează să rămân acelaşi.

Mă voi reîntâlni cu mine

On Aprilie 08, 2021

Învaţă să te priveşti din perspectiva unei lecţii de viaţă formată din parcurgerea distanţei optime dintre ceea ce te împinge înainte şi ceea ce te caracterizează unanim.

Am fost la alergat cu prietenii mei, şi am parcurs vreo 10 km într-o alergare liniştită, fără vreo grijă, fără reguli. În mare, a fost doar o simplă alergare, şi nimic mai mult decât parcurgerea unei distanţe zilnice de 10 km, influenţată de dorinţa de a mă menţine în formă. Şi totuşi, la un moment dat am simţit că a fost mult mai mult decât o alergare, a fost o stare de spirit muncită la maxim cu parcurgerea distanţei dintre ceea ce mă împinge de obicei înainte şi ceea ce mă caracterizează unanim.

Şi, ca la orice alergare, când totul pare a sta pe loc în jurul tău, şi tu ai tendinţa să o iei cumva înaintea timpului, dintr-o dată te simţi pregătit să-ţi supui voinţa unei lumi care se relevă doar în anumite condiţii de observare a lecţiilor de viaţă, încât aceste lecţii de viaţă să te înveţe mai multe despre tine însuţi.

Am accelerat brusc. Am alergat doar alături de voinţa mea imensă de a întrece timpul, fiindcă nici timpul nu stă pe loc atunci când se întrece cu mine, ca şi când el s-ar întrece cu un foton de lumină care îi sfidează graniţele, legile şi logica. Iar dacă într-adevăr voinţa mea ar fi fost similară cu energia unui foton de lumină, probabil m-aş fi simţit mulţumit de acordul dintre superioritate şi îngrijorare.

Leadership: Eşti în stare să te regăseşti sub forma sensibilă a sentimentului de "sens individual", decât să te înrudeşti profund cu măsura unui timp care nu mai vrea să curgă în logica lui firească?

Şi, tot dintr-o dată, m-am oprit brusc. După vreo 800 metri de intensitate maximă, pur şi simplu am simţit că nu mai pot, nu mai puteam respira, şi astfel am luat-o din nou la pas liniştit. Şi numai pasul acesta liniştit, fără întreruperi, fără emisii de energie (care simţeam că se repetă din adâncurile Universului), fiind rezultatul depăşirii egoului vanitos, plin de ambiţie şi dorinţe, m-a învăţat o lecţie de viaţă. O strălucită lecţie de viaţă.

E mai bine să fii un restanţier al timpului, decât un hoţ al timpului. E mai bine să-ţi demonstrezi afinitatea faţă de un anumit grup de prieteni, decât să fii rezultatul depăşirii timpului. E mai bine să te regăseşti sub forma sensibilă a sentimentului de "sens individual", decât să te înrudeşti profund cu măsura ceasurilor care transmit și alerte critice.

Este mai bine să evoluezi ca o regăsire a propriei identităţi dincolo de deciziile şi proiecţile mentale ale altora, decât să evoluezi ca un indicator important al dinamismului intens pe care îl trăieşti din plin, dar fără să te simţi vitalizat pe dinăuntru.

Leadership: Măsura propriei revelaţii despre tine se înrudeşte profund cu măsura unui timp care nu mai vrea să curgă în logica lui firească, ci se torsionează în limita unei constante de tipul "o regăsire dincolo de proiecţiile altora"?

Astfel, am învăţat să mă simt bine cu mine însumi, mai profund conectat cu mine, mai împăcat cu mine. Am învăţat ca eu însumi sunt afirmarea intuitivă a unei extreme care se transformă în alta, cu precădere în cazul în care se evidenţiază încadrarea liberă a conştiinţei şi a viziunii mele în acele lecţii de viaţă pe care le-am învăţat numai înţelegându-mă,

cultivându-mi liniştea sufletească, procurându-mi o imagine de sine mai individualizată, faţă de aceea a grupului.

Nu sunt doar un alergător de cursă lungă, un sprinter care se concentrează doar pe cursă, ci sunt versiunea probabilă a unui membru dintr-un grup întreg de alergători, care s-a învins pe sine însuşi. Mă voi reîntâlni cu mine la următorul antrenament. Iar timpul va avea mai multă răbdare cu mine...

De remarcat faptul că sentimentul de "sens individual" se formează la intersecţia dintre ceea ce mă aştept să se întâmple, ceea ce mă defineşte şi ceea ce trăiesc atunci când lumea mea se întrepătrunde cu lumea celorlalţi. Nu mai sunt omul care uimeşte o întreagă lume, ci omul care ascunde o întreagă lume subterană, învăluită adesea în mister.

Leadershipul este formularea idealistă a dualităţii dintre superioritatea viziunii înţeleasă ca expresie interioară şi exteriorizarea unei experienţe subiective privită ca fapt împlinit.

Mă voi reîntâlni cu mine ori de câte ori voi simţi că evenimentele la care iau parte nu au reuşit să mă schimbe, nici sufleteşte, nici fizic, ci mai mult au întărit în mine acea experienţă a cunoaşterii de sine prin interacţiunea cu ceilalţi. Căci ceea ce mă caracterizează unanim este legat nu doar de afirmarea intuitivă a funcţiunilor intelectuale, ci, până la un anumit grad, chiar de contribuţia hotărâtoare a experienţei de a avea propria lume.

Source: https://neculaifantanaru.com/ma-voi-reintalni-cu-mine.html

Macro-Leadership

On Iulie 09, 2016

Învaţă să apreciezi rezultatul modului în care percepi relația dintre viziune și maniera de a promova gândirea pe care o instalezi în domeniul creaţiei.

Doream să le transmit tuturor celor ce stăteau înaintea mea, în faţa celor mai nobile intenţii de a pătrunde ştiinţele cele mai înalte, ca pe ceva nou, cu destulă grijă, toate acele prevederi ale acordului încheiat cu o viziune de tip "new world", care se potrivea felului meu personal de a reconstitui o metafizică a depăşirii de sine prin creaţie. Cel care îşi oferă servicile de invenţie, descoperire şi originalitate, în maniera unui artist al detaliului care îşi concentrează eforturile mai mult spre împlinirea tipului de ideal estetic căruia îi este credincios, acela un promotor al schimbării.

Dar numai în contextul unei arte fără egal, utilizând culori primare, creând un plus al ritmului optic, unde predominau elementele exterioare, un amestec de influenţe culturale, sau de natură profundă, şi folosind elementul artificial pe marginea unui subiect ocazional, se putea menţine echilibrul calculat al unei asemenea creaţii. Arta mea nu consta într-un amestec de fantezie şi discreţie rafinată pe fondul decorativ al unui tablou care dă impresia de adevăr, ci era făcută să evidenţieze coincidenţa dintre subiectiv şi obiectiv, dintre timp şi eternitate într-o plăsmuire lirică dominată de simplitate.

Senzaţiile subtile dobândite printr-o exprimare a artei de înaltă calitate şi plină de avânt, erau efecte ale unei concentrări a atenţiei asupra mesajului transmis, şi mai puţin asupra compoziţiei pe care aş situa-o, în mod voluntar, în jurul unei realităţi ce depăşea capacitatea omului de rând de a o înţelege. Cu anticipaţie, îmi întăream subtilităţile inserate în interpretarea mesajului, ca un Arsène Lupin plimbându-se în cadrul relativ restrâns al unui transatlantic, fără să fie recunoscut de nimeni.

Leadership: Poţi să scoţi la iveală acea parte din tine care este "una" şi poate să te lege la infinit, observând cât mai lucid lucrurile din jur, dar de fiecare dată ca o experienţă diferită de creaţie?

Condiţia de a fi un artist, prin actul de a-mi asuma mai întâi o altă calitate, ce mă ameninţa şi mă obseda cumplit, aceea de a străluci printr-un soi de vedere de sus, utilizată pentru a observa cu acurateţe nu numai acţiunile, ci şi sentimentele oamenilor, era un semnal al existenţei unei dominanţe în manifestarea tipului de inteligenţă pe care o posedam.

Puteam să pretind mult mai mult de la ceea ce numeam *"calitatea de judeca lucrurile prin tehnicile și mijloacele artei"* , mai mult sau mai puțin cubistă. Puteam să cer mai mult de la mine însumi prin manifestarea intenţiei de a construi şi edifica o nouă ştiinţă, unitară prin natura ei profundă, prin expresiile ultime ale subtilităţii artistice, a gândirii şi a simţirii de intensă spiritualitate.

Dar asta numai dacă aş fi fost un artist autentic, dornic să creez o operă de bună calitate în contextul unei societăţi care admiră construcţiile masive, frumuseţile arhitecturale, ridicate cu migală, şi nu doar un intelectual ajuns la succes. Încă mai domină în mine speranţa de mă redefini în întregime, şi de a deveni un mare artist.

Lucrurile din jur (şi emoţiile cu care le priveam) puteau oricând reprezenta o experienţă diferită de creaţie, drept mijloc de a mă apropia de alte lumi şi alte realităţi, fiind cu atât mai importante cu cât reuşeau să scoată la iveală acea parte din mine care este "una" şi putea să

mă lege la infinit.

Căci, da, infinitul este un avânt în sensul înzestrării minţii tale cu o putere fără egal, cu o învăţătură de luat în seamă pentru viitoarele călătorii în alte timpuri, deci reprezintă oportunitatea imensă de a experimenta o situație de dedublare: eşti şi artist şi opera de artă în acelaşi timp.

Leadership: Poţi să-ţi aduci creaţia la nivel de autenticitate făcând apel la o imagine care conţine mai multe nuanţe de semnificaţii atribuite unei realităţi care este accesibilă doar printr-o vedere unitară?

"Vreau ca întotdeauna cupa mea să fie plină". Acest mesaj gravat pe brăţară de aur de pe mâna lui Ptahor, medicul faraonului Akhenaton, are o mare însemnătate:

„Nu-i vorba despre vin, ci despre artă. Dacă doreşti să devii un artist bun, trebuie să pretinzi ca întotdeauna cupa ta să fie plină. În adevărata artă se manifestă însuşi creatorul şi constructorul lumii, zeul Ptah. Artistul nu-i doar o apă sau o oglindă, el este cu mult mai mult decât acestea. Prin urmare, pretinde cupa ta plină, nu te mulţumi cu ceea ce vor spune alţii şi încrede-te mai mult în ceea ce ochii tău văd clar.” *

Marea formulă a orientării omului spre săvârşirea unui ideal înalt, prin iniţiativa de a construi și edifica o nouă ştiinţă, cu care noile concepţii pătrund în spiritul utilizatorilor ei, se inspiră direct din această inedită combinaţie: a fi doar o apă sau o oglindă.

Această combinaţie pune în valoare, după multe dificultăţi de delimitare a artei de interpretările ei, o linie de dezvoltare compatibilă cu condiţia existenţei unei dominanţe în manifestarea tipului de inteligenţă pe care omul o posedă.

Apa, care curge necontenit, simbolizează puritatea a ceea ce suntem cu adevărat atunci când căutam să ne redefinim în întregime prin afirmarea calităţii de a judeca lucrurile clar, de a le înțelege în esenţa lor, prin tehnicile și mijloacele artei.

O vedere unitară se obţine prin aprecierea raportului dintre două sau mai multe elemente aflate în strânsă legătură, dar care se pot confunda, compensând lipsurile de ordin structural şi transformându-se într-un hibrid teoretic ce poate avea pretenţia de aplicabilitate.

Oglinda simbolizează adevărul a ceea ce conştientizezi că ești atunci când experimentezi nivelele superioare ale calităţii de a judeca lucrurile. Ea te ajută să apreciezi rezultatul modului în care percepi relația dintre viziunea de tip "new world" (care se potriveşte felului tău personal de a reconstitui o metafizică a depăşirii de sine prin creație) și maniera de a promova gândirea pe care o instalezi în domeniul creaţiei.

Omul care cere mai mult de la sine însuşi prin manifestarea intenţiei de a construi şi edifica o nouă știință, transformând observarea lucrurilor din jur în viziune, apreciindu-se sub raportul dintre „apă” și „oglindă”, se apropie de cerinţele de fond ale leadershipului (cunoaşterea şi autocunoaşterea), prin faptul că începe să-și asume o calitate specială.

Calitatea de a străluci printr-un soi de vedere de sus, utilizată pentru a observa cu acurateţe nu numai acţiunile, ci şi sentimentele oamenilor, transpusă apoi într-o creație obiectivă căreia i se poate atribui un identificator unic: „încrede-te mai mult în ceea ce ochii tău văd clar”. Astfel valenţele de artist se vor potrivi foarte bine cu cele ale unui lider.

Leadershipul are ca prim reper al originalităţii înzestrarea minţii cu acea putere de creaţie în stare să personalizeze realitatea din care se nasc experienţele, gândurile şi simţămintele faţă de frumosul unei teme care reuşeşte să nu-şi piardă actualitatea.

Macro Leadership cuprinde toate reperele de obligatorie referinţă, înțelese ca izvor al creaţiei, prin care poți identifica acea metafizică a depăşirii de sine - îmbunătăţind constanta calităţii de a străluci printr-un soi de vedere de sus, fapt ce te poziţionează mai avantajos nu doar în rolul de om care inspiră viziune, cât mai curând în rolul de artist.

*** Notă:** Waltari, Mika - *Egipteanul* , Editura Polirom 2008.

Source: https://neculaifantanaru.com/macro-leadership.html

Maestre, mulţumesc pentru Invictus

On Mai 24, 2019

Dezvoltă-ţi identitatea în acord cu modelul sufletesc care te ridică spre o perspectivă spirituală mai largă, luând în considerare sentimentul de împlinire ce se regăseşte în comparaţia: splendoare-trăinicie.

Trandafirul. Mi-am petrecut toată dimineaţa vorbindu-i despre univers, cu trimitere la spaţiul unei opere picturale în care natura capătă nuanţe galben-roşiatice, iar el m-a ascultat fără să spună nimic, fără să bănuiască fantezia din mintea celui care îşi dedică întreaga viaţă îndeplinirii unui scop mai înalt decât înnobilarea unei scrieri literare.

Am vorbit despre simultaneitatea şi succesiunea fenomenelor în timp, a căror cauze necunoscute au sădit în mine seminţele înţelepciunii, ale speranţei şi ale încrederii nestrămutate într-o divinitate care, într-un fel neobişnuit, pare să-mi conducă paşii când într-o direcţie, când în alta, ca şi când aş fi fost înscris în cuprinsul unei cărţi ce se citeşte pe nerăsuflate. Discuţia noastră a rămas fixată în memoria timpului.

Trandafirul îmi zâmbea cu acea frumuseţe ciudată ce străluceşte pe feţele pictorilor excepţionali în mintea cărora se înfiripă câte o idee năstruşnică despre adâncimile din care ies la iveală creaţiile artistice cele mai reprezentative, având parcă un corespondent existenţial în Faust cel Căutător care se născuse în sufletul lui Goethe. Îl percepeam ca un ecou al unei istorii măsurate în veacuri, în timp ce el, probabil, se închipuia ca făcând parte dintr-un scenariu divin al cărui regizor construieşte tipare de viaţă în favoarea unei spontaneităţi cromatice subtile.

Umanismul ia în considerare sentimentul de împlinire adevărată ce se regăseşte în comparaţia: splendoare-trăinicie. Trandafirul, simbolul umanismului, conferă echilibru compoziţional unei lucrări artistice în care viaţa, structura internă a unui spaţiu plin de rezonanţe şi de ecouri emoţionale, capătă perceptual valoarea de centru al unui univers plin de fantezie şi sensibilitate a cărui întindere spaţială se situează între "Visul unei nopţi de vară" şi "Pendulul lui Foucault".

Leadership: Experienţa ta de viaţă este condensată cu ideea unei memorii universale concepute în vederea recunoaşterii unei trăiri esenţiale ce are caracterul unei creaţii dispusă să fie copia unei entităţi omnisciente?

Mărturia pentru orizontul vast de funcţionare al unei perspective căreia i s-a spus convenţional "artistică" stă în coordonatele fundamentale ale unei trăiri care se fixează în memoria culturală a lumii. Coordonate precum simţirea unei prezenţe unice, senzaţia unei fericiri aparte, proiecţia unei intrigi personale într-o naraţiune de mare forţă, sunt atributele unui artist care îşi continuă munca de creaţie prin folosirea unor dialoguri sub formă de memorii simbol:

- Să înţeleg că recunoşti în mine ceea ce eşti tu pentru eternitate? Să fiu eu însumi exemplul de unicitate la care te raportezi atunci când universul îşi alege corespondentul gândirii în care va exista totdeauna ca ființă? mă întreabă el ca un interlocutor spiritual, împingând în centrul atenţiei raţiunea de se subordona unei puteri exterioare lui, unei entităţi omnisciente.

Artistul din mine ar putea surprinde la acest trandafir următorul aspect al universului redat de o filosofie mai veche, întipărită în memoria timpului ca o formulă de sinteză între detaliu și general, o formulă de înfăptuire a unei gândiri luminate în care se încadrează ecoul unei

mişcări materiale:

"Când privesc totalitatea lucrurilor ca formând o unitate, o unică natură, am ideea unei forţe. Dacă însă le privesc ca singuratice, am ideea mai multor forţe care se dezvoltă după legile lor interioare şi care trec prin toate întruchipările posibile de care sunt capabile. Toate cele din natură nu sunt altceva decât acele forţe aflate într-o anumită determinare."

Leadership: Tendința ta spre un simbolism superior aduce limbajul universal tot mai aproape de limbajul natural, sub forma unei creaţii plină de asemănări între "putere" şi "sensibilitate" care se poate perpetua oriunde, oricând şi cu oricine?

Trăsătura esenţială a unui artist este că ştie să reproducă o realitate plină de conţinut spiritual. Prin sugestie, prin detaliu, prin măiestrie, prin imaginaţie şi acurateţe artistică, încerc să proiectez cumpătarea mea în faţa tentaţiilor mărunte ale vremii, în afara oricăror reguli sau tipare definite de fenomenul multiplicării în masă, în care formele vechi de cunoaştere sau de performanţă artistică pot fi cu uşurinţă reproduse, manipulate, evocate, parodiate şi ironizate.

- Eşti tu oare în stare să-mi redai o veşnică amintire la care să mă reîntorc în fiecare dimineaţă? l-am întrebat cu sinceritatea artistului care îşi aşează ambiţia de a cuprinde lumea întreagă pe coordonata avântului sufletesc, unul care îşi aşează propria identitate în ipostaza comunicării cu un scriitor ce construieşte imaginea unei realităţi mai înalte peste una obişnuită.

Iar trandafirul mi-a răspuns cu emoţia pe care o are un pictor în faţa tabloului gata terminat, justificând expresia unică a conştiinţei universale:

- Fără tine eu n-aş putea exista decât ca un dat al naturii, ca o simplă experienţă trecătoare şi superficială, ca o simplă nostalgie sau ca o tristețe fără lacrimi. Nimeni nu-mi adresează un cuvânt de învăţătură, nimeni nu-mi vorbeşte ca unui om inteligent şi cult. Toată lumea mă vinde, tu mă păstrezi. Unii mă admiră în trecere, dar nu mă contemplă cu atenţia iubitoare a unui artist care ştie să livreze viziunea unei vieţi viitoare. Alţii îmi făgăduiesc un lucru şi pe urmă parcă nu-şi mai aduc aminte de nimic. Nimeni nu îmi însufleţeşte esenţa. Nimeni în afară de tine.

Apoi, se făcut linişte. O pauză care trebuie privită din aproape spre departe într-un plan orizontal larg deschis, încât să poţi sesiza conturul neîntrerupt al unei emoţii proeminente creată de visul unei fiinţe umane, potenţată de valenţele unei nostalgii afectate:

- Tu mă priveşti ca un mijloc perfect de comunicare cu obiectul unei experienţe directe, mă asemuieşti cu o forţă puternică din univers, cu un prelung poem organic, cu organicitatea trăirilor dispuse într-o descriere care străbate eonii Duhului Sfânt şi ai lui Dumnezeu-Tatăl. Pentru alţii sunt doar o stea care se îndepărtează, o floare care îşi pierde petalele, o culoare care se estompează. Dar pentru tine sunt puterea de creaţie care luminează şi încălzeşte constant sufletul. Datorită ţie mă simt nemuritor ca un zeu, asigurat spiritual de o simbolizare care primează între toate. Maestre, mulţumesc pentru Invictus !

Leadership: Imaginea pe care ţi-o formezi despre identitatea care te reprezintă poate să amplifice efectul densităţii vizuale a unei lumi create printr-o simbioză între artist şi subiectul picturii sale?

Trandafirul meu, Double Delight. Tu mă asculţi cu atenţia cu care copilul îşi ascultă părintele, aşa cum spiritul se apleacă înaintea amplitudinii unui astru, cu atât mai mult cu cât pari să

posezi anumite atribute: cunoaşterea lucrurilor şi a ordinii lor, sentimente ca bucuria, pacea, libertatea şi voinţa de a decide ce atitudine să iei în faţa schimbării.

Spinii tăi sunt evantaiul interpretărilor încărcate cu multă doză de obiectivitate, o concepţie originală a îndurării vieţii, o manifestare a convingerii că totul poate fi personalizat cu un mesaj triumfător: fii ceea ce te consideră ceilalţi, dar întotdeauna ca un exemplul al lucrării lui Dumnezeu.

În raport cu caracterul configuraţiilor, închise sau deschise de efectul densităţii vizuale, poţi fi aşezat pe coordonata unei concepţii despre dezvoltarea armonioasă, ce sugerează, printr-un filtru mistic, profeţia legată de destinul excepţional al unui om de rând motivat de aspiraţia spre nemurire.

Plasându-te în centrul unei reflecţii mature asupra frumosului, sub solemnitatea unei picturi fine, pline de concepţii artistice, îmi inspiri o anumită înţelepciune despre felul cum Dumnezeu a creat universul, fapt ce ar trebui să mă ajute să apreciez mai bine minunăţia creaţiei. Şi, fără seamăn, în felul cum stai nemişcat în bătaia câte unei pale uşoare de vânt, se poate recunoaşte o puternică inspiraţie din filosofia unui Prospero sau a unui Merlin:

"Daţi-mi materia şi eu voi construi din ea lumea, adică daţi-mi materia şi am să vă arăt cum trebuie formată din ea lumea. Pentru că dacă există materie, care este înzestrată cu forţă de atracţie, nu este greu de stabilit cauzele care au contribuit la formarea sistemului mondial".

O creaţie dispusă să fie copia unei entităţi omnisciente este formula de înfăptuire a unui miracol ce poartă numele de "ecou al unei vieţi trăită în nemurire" printr-o experienţă sufletească, emoţionantă datorată semnificaţiilor adânci pe care le comportă.

Maestre, mulţumesc pentru Invictus evidenţiază sentimentul de apropiere dintre artist şi creaţia sa, o apropiere însufleţită de revelaţia unei conexiuni cu o inteligenţă mult superioară omului.

Source: https://neculaifantanaru.com/maestre-multumesc-pentru-invictus.html

Maestrul desăvârşit al compoziţiei

On Octombrie 25, 2010

Ia în considerare obţinerea unor performanţe înalte, pentru a evita lipsa de „strălucire” care poate să diminueze calitatea leadershipului tău.

Primul lucru pe care regizor rus, Serghei Eisenstein, i-l ceruse marelui compozitor Prokofiev, cu care colaborase la realizarea numeroaselor filme, era muzica pentru secvenţa „Jurământul eroilor”, secvenţă pe care o dorea filmată pe baza muzicii. Eisenstein nu concretizase felul în care trebuia construită secvenţă. Iar de această dată muzica realizată de marele pianist nu i-a fost pe plac.

Atunci Prokofiev s-a aprins şi a declarat răspicat:

- Nu voi mai scrie muzică fără "fiţuici", adică fără desene, căci numai astfel pot urmări toate nuanţele gândirii regizorului.

Leadershp: Poţi să-ţi reprezinţi viziunea în cel mai bun mod posibil prin puterea de transfigurare dată artistului, una reală, capabilă să convertească ambiguitatea în factor funcţional şi durabil?

Dacă performanţele tale stau sub semnul măcar a unei singure îndoieli, atunci şi valoarea leadershipului tău este incertă, iar durata lui de funcţionare şi modalitatea prin care le transmiţi celorlalţi convingerile, scara de valori şi sentimentele care te leagă de ei, nu mai este sigură.

În tot ceea ce elaborezi trebuie să porneşti de la studiul foarte exact al realităţii celorlalţi şi al acceptabilităţii lor, în funcţie de idealul de profesionalism pe care îl poartă în ei înşişi şi de viziunea lor asupra perfecţiunii. Leadershipul tău trebuie să fie rezultatul unui proces de severă cumpănire a esenţei lor, a tendinţelor lor de a-şi „cosmetiza” activităţile şi rezultatele, fără să pui sub semnul îndoielii traiectoria ideală pe care ei doresc s-o urmeze.

De la producerea acelui mic incident, metoda de lucru a celor doi artişti a funcţionat perfect, fără divergenţe de opinii. De atunci colaborarea a urmat totdeauna opt momente succesive precise. Întâi Eisenstein îi arăta montajul secvenţei. Apoi secvenţa se cronometra, după care îşi expunea dorinţele faţă de muzică. Îşi exprima plastic aceste deziderate:

- Iată, aici trebuie să sune ca şi cum cineva i-ar smulge unei mame copilul din braţe…(sau)… Să faci să se audă aşa cum ai lovi un dop de o sticlă.

Prokofiev se arăta totdeauna încântat de asemenea indicaţii plastice. Iar odată fixate cu precizie cadrele compoziţiei, pe gustul lui Eisenstein, el compunea muzica ce se înscria în reţeaua de măsuri calculată prealabil.

Leadership: Pe marginea creaţiei tale se plasează orice dezbatere asupra înţelesurilor artei şi reprezentării vizuale (în sensul de judecăţi realiste) pe care le slujeşte conceptul de eficienţă dinamică?

De la cei doi artişti avem de învăţat ceva. Întotdeauna munca în echipa trebuie să se

desfăşoare într-o armonie perfectă. Aşa cum între bătăile inimii şi respiraţie există o concordanţă, tot aşa trebuie să existe o concordanţă între nivelul tău de gândire şi al celorlalţi oameni cu care lucrezi, chiar dacă la prima vedere s-ar putea să nu fie evidentă. Iar creaţia căreia îi daţi viaţă împreună, trebuie să culmineze prin credibilitate, prin crearea unui profil de lider sau prin ceea ce sunteţi capabili să scoateţi dintr-o simplă eroare.

Pentru a evita lipsa de strălucire care poate să diminueze aspectul pur al leadershipului tău trebuie să iei în considerare obţinerea unor performanţe înalte. Cu cât performanţele tale vor străluci mai mult în ochii celorlalţi, cu atât ei vor deveni mai conştienţi de valoarea ta proprie şi se vor raporta mai uşor la interesele tale, la aşteptările tale, la competenţele tale şi la rezultatele tale.

Tot ceea ce creezi poate fi identificat în leadershipul pe care îl practici. Totul trebuie să fie îndelung şi precis chibzuit în raport cu capacitatea de expresie şi de sugestie a fiecărui element care îţi defineşte stilul de muncă şi de conducere, pentru a evita lipsa unor coordonări imprecise între percepţiile tale şi ale celorlalţi.

Aşa cum un pictor iscusit realizează compoziţii prin mânuirea culorilor, tot aşa şi tu trebuie să "mânuieşti" oamenii, pentru ca colaborarea dintre tine şi ei să se realizeze în mod optim; trebuie să-ţi transmiţi propriile gânduri, idei şi certitudini tot astfel cum îţi transmiţi disponibilitatea de a-i ajuta să se dezvolte, concentrându-ţi eforturile spre o îndeplinire optimă a rezultatelor stabilite şi, bineînţeles, luând în considerare factorul de timp.

Conceptul de eficienţă dinamică are ca prim considerent de luat în seamă acea capacitate a artiştilor de a se reinventa prin opţiunea "mix & match", dar şi acea capacitate comună de a scoate dintr-o simplă eroare o temă de mare interes.

Totodată, artiştii trebuie să perceapă critic realitatea şi să o extindă prin latura de cercetare şi investigare a aspectelor cele mai înalte de conştiinţă ale unui anumit arhetip de dăruire, voinţa şi determinare.

Maestrul desăvârşit al compoziţiei poate fi considerat orice lider care, pe baza contribuţiilor sale la buna funcţionare a activităţilor proprii şi ale celorlalţi colaboratori, reuşeşte să creeze un sentiment deosebit, de stabilitate la locul de muncă. Munca în echipa este o „compoziţie" de eforturi, analize şi realizări pe care un lider o poate modela după voia proprie. Dar ea trebuie să intre în rezonanţă cu realitatea celorlalţi, cu gândurile, sentimentele şi aşteptările lor, altfel contribuţia ta va fi considerată ineficientă şi nu va fi primită cum se cuvine.

Concluzie: Dacă vrei să fii un maestru desăvârşit al „compoziţiei" numite leadership, dacă vrei să devii acel factor la care să se raporteze toţi cei din jurul tău, atunci trebuie să depui o muncă susţinută, trebuie să fii acel exemplu pe care să-l urmeze toţi, trebuie să obţii acele performanţe profesionale care să eclateze şi să fie urmate de toţi.

Întăreşte-ţi relaţiile de colaborare şi determină-i pe oameni să înţeleagă importanţa şi calitatea muncii lor – de care depinde performanţa întregii echipe. Aşa cum tonul face muzica, tot aşa în munca cu oamenii trebuie să foloseşti tonul, tactul şi tactica potrivite care să fie înţelese şi acceptate de toţi.

Source: https://neculaifantanaru.com/maestrul-desavarsit-al-compozitiei.html

Maestrul emerit al artei

On Octombrie 15, 2010

Fă primul pas spre adevărata performanţă, exprimându-ţi cu sinceritate şi adevăr intenţia de a te îndrepta spre o neîntrecută măiestrie.

Marele pictor român Theodor Pallady, rămâne fără îndoială unul din cei mai prestigioşi artişti moderni, păstrându-şi întreagă ambiţia de a fi un pictor "din toate timpurile". La împlinirea a 85 de ani, în 1956, a primit titlul de "Maestru emerit al artei", organizându-se expoziţia retrospectivă „Theodor Pallady". Curând după aceea, la 16 august 1956, a trecut în lumea umbrelor.

Dar, cu puţin timp înainte de a deceda, el a declarat un lucru deosebit de important, care i-a stimulat profesional pe toţi artiştii de după el, care i-au urmat exemplul:

"Până la 50 de ani pictura a fost aceea care m-a stăpânit pe mine; după ce am împlinit 50 de ani am izbutit s-o supun şi de atunci am fost eu acela care a stăpânit-o pe ea."

Leadership: Trebuie să oferi oamenilor sugestii provenite din conţinutul experienţei tale, încât performanţele individualităţii tale să fie trecute de ei prin filtrul informaţiilor ce pot favoriza dezvoltarea creaţiei lor?

Tu vei fi capabil să realizezi un leadership care prin calitatea lui să convingă şi să emoţioneze? Vei fi izbuti oare, la fel ca şi Pallady, să supui şi să stăpâneşti arta căreia îţi dedici întreaga viaţă?

Ceea ce joacă un rol atât de important în leadership este tocmai aceasta complexitate care îl caracterizează şi pe un artist, această poziţionare cât mai exactă a calităţii propriei activităţi în raport cu înaltele sale idealuri şi valori - de-a lungului propriului drum spre măreţie, respectiv spre succes.

Aşa cum în fotbal, un apărător îşi marchează îndeaproape adversarul aflat în zona lui de acţiune – tot aşa şi tu, ca să te situezi printre acei "artişti" ai leadershipului care influenţează enorm, care reuşesc să impresioneze prin creaţiile lor şi să se facă acceptaţi de către ceilalţi, trebuie să-ţi marchezi bine graniţele propriei tale competenţe şi să-ţi investeşti cunoştinţele în ceva concret care să aibă o semnificaţie aparte, care să te ajute să-ţi promovezi "arta".

Adversarul tău număr unu este lipsa de stăruinţă şi de pasiune, şi orientarea într-o direcţie nefavorabilă viziunii şi a scopurilor proprii. Pentru ca leadership-ul tău să capete stabilitate şi soliditate, pentru ca el să se dovedească a fi fertil şi substanţial în tot ceea ce exprimă, trebuie să-ţi serveşti cu o consecvenţă şi abnegaţie totală propriile idei şi concepţii, tot aşa cum un pictor se serveşte de pensulă şi de vopsele pentru a-şi realiza operele.

Pentru a te situa afectiv în orizontul unui suflet ce are nevoie de ajutor, trebuie să fii capabil să ieşi din propria interioritate şi să te expui unei emoţii care obligă la acţiune !

Pe pereţii biroului marelui industriaş american, Andrew Carnegie, stăteau toate motto-urile care l-au inspirat, dezvăluind puternica sa dorinţă de a deveni cel mai mare filantrop. Unul din ele sună cam aşa: "Frică să-ţi fie de propriile tale reproşuri".

Te simţi atras către leadership? Sau e doar o manifestare a unui sentiment faţă de ceva? Este o formă de a te descoperi şi de a te întrece pe tine însuţi pentru a creşte în ierarhie? Sau o formă de a te pune în slujba celorlalţi?

Oricum ai vedea lucrurile, un singur lucru e cert: dacă nu-ţi exprimi cu sinceritate şi adevăr intenţia de a te devota cu trup şi suflet unei arte foarte complexe şi dificile, dacă nu-ţi înfrunţi propriile reproşuri în faţa oricărui eşec, atunci nu vei putea să stăpâneşti arta căreia îţi dedici întreaga viaţă, nu ţi se va deschide niciodată drumul spre adevărata performanţă, spre propria ta măreţie.

Măiestria în leadership însumează rezultatul experienţei pe care ai acumulat-o şi al deciziilor pe care le-ai luat, într-un context în care gradul de emoţie este foarte ridicat datorită importanţei pe care o atribui caracterului aplicat şi inedit al creaţiei tale.

Maestru emerit al artei poate fi orice individ care aspiră la statutul de lider, cu condiţia să găsească mijloacele necesare finalizării cu succes a intenţiilor sale. Nu vei putea intra niciodată în graţia celor care te-au ales la conducerea lor, dacă nu-ţi serveşti cu loialitate idealurile înalte, dacă nu eşti consecvent în a creşte mereu calitatea leadershipului tău.

Fă primul pas spre adevărata performanţă, exprimându-ţi cu sinceritate şi adevăr intenţia de a te îndrepta spre o neîntrecută măiestrie. Apoi, continuă să-ţi cizelezi leadershipul până când îl vei transforma într-o operă de valoare care să merite în primul rând, preţuirea ta, apoi a celorlalţi.

Concluzie: Obţinerea titlului de "Maestru emerit al artei" este primul pas către obţinerea recunoaşterii generale pe plan naţional sau internaţional, a valorilor cuiva şi a aportului pe care l-a adus cineva într-un domeniu de activitate.

În leadership nu există încă astfel de distincţii, dar recunoaşterea generală a valorii unui lider se obţine în urma unor evaluări repetate a rezultatelor obţinute care trebuie să fie net superioare, în comparaţie cu a altora şi-n comparaţie cu nişte standarde bine definite.

Pentru orice aspirant la recunoaşterea generală în leadership este esenţială autoevaluarea performantă, corectă şi obiectivă. Atunci când în calitate de aspirant ai ce să-ţi reproşezi, înseamnă că mai ai de muncit mult, înseamnă că te situezi undeva între kitsch şi artă.

Source: https://neculaifantanaru.com/maestrul-emerit-al-artei.html

Maestrul tacticilor şi al strategiilor

On Noiembrie 25, 2009

Un conducător redutabil se ghidează după un singur criteriu: strategie, strategie, strategie.

Niciun geniu nu este geniu pe întreg parcursul celor douăzeci si patru de ore ale unei zile. Nimeni nu scapă de neprevăzut, de capcanele pe care viaţa le întinde prea adeseori în cale. Nimeni nu este capabil să pătrundă măreţia gândirii si acţiunii atât de bine încât să evite greşelile. Cine ar putea, oare, să intuiască în mod excepţional evenimentele? Oare există cineva înzestrat cu o mentalitate atât de calculată, atât de tenace, atât de amănunţită încât să se poată adapta, asemenea unui cameleon, oricărui mediu, să se poată dedubla, să interpreteze roluri diverse, să se mişte mereu pe noi coordonate bine stabilite, dar necunoscute de nimeni?

Toată lumea are puncte vulnerabile. Nimeni nu este Dumnezeu şi toţi suntem mai mult sau mai puţin imperfecţi. Nu-i aşa? Cu toate acestea, unii au învăţat să-şi ascundă slăbiciunile. Şi, mai mult decât atât, să le transforme în atuuri. Aceştia din urmă au îndrăznit să joace teribilul joc, atât de primejdios, cu ei înşişi, cu limitele lor, păstrând sub abisurile întunecate ale personalităţii lor calităţile şi defectele, şi alte atâtea contraste pe care le alternează mereu, mizând consecvent pe ideile şi idealurile lor.

Există în lume oameni care cred cu multă tărie, sau din naivitate, că ar putea sfida cu nonşalanţă, imposibilul. Se consideră invincibili, imbatabili, magnifici, fără greşeală şi chiar nemuritori. Un astfel de om, cu o încredere de sine ce dă impresia că poate mişca şi munţii din loc, este convins că poate răzbi în lupta cu soarta dacă şi numai dacă utilizează strategia cea mai potrivită.

El este Maestrul tacticilor şi al strategiilor. Veşnicul jucător talentat care nicidecum nu trebuie prins pe picior greşit, care sub nicio formă nu-şi poate permite să neglijeze ceea ce nu trebuie neglijat. Pentru el, lumea este ca o tablă de şah, poate cu mai multe piese şi mai multe pătrăţele. El împotriva unui adversar redutabil: soarta, care joacă cinstit dar foarte dur, după legile universale.

Leadership: Poţi să demonstrezi o asociere între jocul de rol și dezvoltarea psihică la nivel de "tablă de şah" care te face să prevezi fiecare răsturnare de situaţie?

Fără nici un dubiu, Maestrul tacticilor şi al strategiilor, ca un desăvârşit artist al disimulării, este un veritabil jucător de şah. Un jucător înrăit. Un jucător profesionist. Un jucător excepţional, înzestrat cu un calm impenetrabil. Care ia în calcul totul, fiecare situaţie particulară, fiecare abordare, fiecare risc: apărarea, mutarea şi capturarea pieselor, transformarea pionilor, legăturile, atacurile prin surprindere, deschiderile, închiderile, gambiturile, eliberarea câmpurilor, manevrele, etc. Este întotdeauna capabil să-şi dea seama când „toate acestea se vor sfârşi rău”.

Superioritatea lui constă în meticulozitate. Notează, cu o abilitate extraordinară, toate mutările pe care le face, dar şi pe cele ale adversarilor. Colectează noi strategii în timp ce le adaptează pe ale sale. Profită de împrejurări. Are o intuiţie formidabilă. Care îl face să prevadă fiecare răsturnare de situaţie. Cu mintea lui rapidă calculează dinainte toate loviturile posibile ale adversarului. Absolut fiecare mutare este combinată dinainte în vederea mai multor mişcări viitoare.

Dar are şi o experienţă vastă. Stăpâneşte toate tainele tehnicii şahului. Ştie pe dinafară toate

partidele celor mai încercaţi maeştri, precum Alechim, Capablanca, Lasker, Tartakower, Bobby Fischer, Kasparov, Nakamura, fiindcă le-a repetat de zeci, poate chiar de sute de ori. Nimic nu ar trebui să fie imposibil pentru un atotştiutor şi cunoscător în ale şahului şi strategiilor, nu-i aşa?

Leadership: Profiţi întotdeauna de pe urma unei schimbări de poziţie în condiţiile interpretării unui rol care se suprapune cu Eul tău?

Însă Maestrul tacticilor şi al strategiilor este atât de obsedat de acest joc al inteligenţei, încât orice face, oriunde s-ar afla, chiar şi atunci când visează, are în cap un singur lucru: strategie, strategie, strategie. La el totul se reduce numai la strategie. Este ferm convins că viaţa în sine este o strategie, iar el, un strateg excepţional, o poate uşor păcăli. Tot ce mişcă, tot ce îi apare în faţa ochilor, tot ce atinge, tot ce se întâmplă în jurul său, absolut tot se rezumă numai la pioni, nebuni, ture, cai şi regine.

Să nu uităm niciodată că Maestrul tacticilor şi al strategiilor este regele. Iar regele trebuie protejat cât mai bine şi în cele din urmă trebuie să iasă, numaidecât, învingător. Indiferent de teren. Indiferent de obstacolele întâlnite. Indiferent de mijloacele folosite. Nu contează preţul care trebuie plătit. Pentru el nu contează natura sacrificiilor. Căci el trebuie să rămână întotdeauna „în picioare". El este „capul" care nu trebuie să cadă sub nicio formă. Altfel, întreg jocul pe care-l conduce se poate nărui.

Poziţia pe care o adopţi în condiţiile unui rol care se suprapune cu Eul tău este o atitudine de acceptare a autorităţii care, prin folosinţă, devine venerabilă. Să îţi reconsideri poziţia de "rege" este similar cu a-ţi accepta limitele în situaţia în care nu deţii controlul asupra consecinţelor unei "mutări "surpriză" făcută de adversar.

Leadership: Adaugi o valoare suplimentară experienței tale de finalizare a unei partide a cărei miză este remodelarea Egoului, prin reflecția conștientă și ghidată asupra caracterului puterii împotriva căreia acţionezi?

Conducerea este ca un joc de şah. Îmi este imposibil să nu recunosc faptul că în lume există astfel de oameni care reuşesc performanţa de a juca o nesfârşită partidă de şah cu soarta (lor şi a celorlalţi oameni), sperând s-o păcălească de-a binelea. Nu doar puţin, ci complet, fără jumătăţi de măsura. Pe şleau. Şi fără ezitare. Cum sunt, de exemplu, cei care se afla la conducerea unor companii, sau a unor ţări. În închipuirea lor egoistă (şi probabil bolnăvicioasă) sunt nişte maeştri ai tacticilor si strategiilor.

Eul este ceea ce rămâne neschimbat în mijlocul schimbărilor de situaţii pe care nu le poţi controla după îndelungi exerciţii şi antrenamente.

Bineînţeles că ei se identifică cu regele din jocul de şah care este cea mai importantă piesă. În mintea lor se joacă în permanenţă o partidă, iar singurele lucruri care le stârnesc cel mai mare interes sunt cuvintele: ŞAH ! şi MAT ! Aceşti extraordinari maeştri nu se pot gândi la nimic altceva decât la şah, văd peste tot numai mişcări şi tentative de şah. Şah cu pionul. Şah cu regina. Şah cu tura. Şah cu nebunul. Şah cu calul. Tot timpul o ţin numai în şah, având nesfârşita speranţă, enorma dorinţă de a încheia partida cu un MAT !

Leadership: Dacă nu reușești să pătrunzi înţelesul unei mutări făcute de adversar, mergi pe ideea că nu există niciun sens de a te situa deasupra limitelor care te fac să te simți controlat?

Nici prin gând nu le trece acestor maeştri ai tacticilor şi ai strategiilor că ar putea, cumva,

printr-o întâmplare absurdă, să facă o mutare greşită care să le ameninţe poziţia de lider. În jocul pentru putere, nu se ajunge niciodată la o remiză. Deci o mutare greşită înseamnă automat pierderea poziţiei de lider. Care o dată pierdută, nu poate fi decât cu mare greutate recâştigată, pentru că soarta e nemiloasă şi nu permite oricui o revanşă.

O partidă de şah se poate câştiga făcând numai sacrificii de pioni, ture, nebuni, cai sau regine. Dar un adevărat maestru, care îşi respectă talentul, aspiră să câştige împotriva unui adversar pe măsură, dacă s-ar putea cu toate piesele pe tablă. Pare imposibil. Însă doar cine va reuşi această performanţă se va putea numi, fără umbră de îndoială, un desăvârşit maestru al tacticilor şi al strategiilor.

El nu uită niciodată că sensul unei mutări nu poate fi găsit în cuprinsul unei zone de siguranţă, ci în cuprinsul unei zone de "alertă" !

Dacă mergi pe ideea că nu există niciun sens în mutarea făcută de adversar înseamnă că încă nu ai deprins lecţia cea mai importantă în jocul de şah: **arma fatală este aceea de a integra planul adversarului în faza de dezvoltare a propriului tău plan !**

Source: https://neculaifantanaru.com/maestrul-tacticilor-si-al-strategiilor.html

Magia leadershipului

On Noiembrie 09, 2010

Transformă-ţi leadershipul într-o capodoperă, astfel încât să rămână veşnic aninat în mintea şi în sufletul oamenilor.

Unele amintiri sunt prea vii, prea clare, şi îţi trezesc prea multe sentimente uitate. Nu, nu poţi să le încui într-o cutie grea, pe care apoi s-o arunci într-o fântână - asculţi cum face pleosc, şi apoi dispare. Unele amintiri nu dispar, nu mor niciodată, ci rămân adânc întipărite în memoria noastră.

Un singur tablou – înfăţişând un câmp cu flori de toate culorile, având în prim plan o floare de lotus de un violet luminos - spune multe despre pictorul care l-a pictat. Acest tablou îmi aminteşte de el, de maestrul meu, al cărui talent s-a dovedit a fi remarcabil. Tabloul, care reliefează talentul său pentru îmbinarea culorilor, mă duce cu gândul la trecut, atunci când rămâneam ceasuri întregi în preajma lui şi-l ascultam vorbind atât de frumos, uneori emoţionant, despre tâlcul artei şi despre marea taină a picturii. Acest tablou, a cărui execuţie a fost deosebit de meticuloasă, îmi aduce aminte de uşurinţa şi graţia cu care maestrul mişca penelul pe pânza bine întinsă pe şevalet, vădind pasiunea lui pentru pictură, izvorâtă din adâncul sufletului.

Nu există uitare. Când mă uit la acest splendid tablou mă gândesc la trecut, aud vorbele lui, îndrumările pe care mi le-a dăruit, căutând să-mi arate calea spre adevărata cunoaştere a artei. Stând de vorbă cu el, sau mai degrabă ascultându-l vorbind, totdeauna cu profunzime şi plin de înflăcărare, urmărindu-l cum pictează năzuind să-şi dezvolte simţurile, am pătruns multe din secretele artei. De la el am aflat despre procedeul umbrei figurilor proiectate pe un perete sau pe un ecran, pe care îl întrebuinţau vechii artişti ceramişti egipteni.

Leadership: Spiritul tău circulă liber printre oamenii fideli "creaţiei" tale?

Opera unui artist este viaţa lui. Nu poţi să te desprinzi cu totul de el, de opera lui, de arta pe care a creat-o. Când priveşti un tablou de-al său eşti adânc emoţionat, păstrezi tăcerea şi respectul. Artistul te învăluie cu prezenţa lui, pe care n-o poţi vedea, dar pe care o poţi simţi în interiorul tău, o simţi ca făcând parte din tine.

Unui singur om, unui singur om de pe pământul acesta, tocmai lui care nutrea o infinită pasiune pentru artă, numai lui, dintre toţi, îi datorez ştiinţa mea. Mulţi, prea mulţi ani am stat în preajma maestrului. Şi m-am bucurat de multă afecţiune din partea lui. Deseori când îmi vorbea despre ştiinţa sa, îşi ridica privirea spre mine cu bunăvoinţă, şi îmi spunea: *"Nicu, cu cât o operă este mai desăvârşită, cu cât este mai originală."* Măiestria lui era inconfundabilă. Realizez acest lucru de fiecare dată când îi privesc tabloul.

Un lider desăvârşit este o prezenţă vie şi continuă în mintea şi în sufletul oamenilor. El este asemenea unui pictor care, chiar şi atunci când nu se află lângă tine, are o mare influenţă asupra ta. Sau, este asemenea unui scriitor care rămâne multă vreme în mintea ta, după ce ai închis cartea şi ai pus-o înapoi pe raftul bibliotecii. Spiritul său circulă liber printre oamenii fideli "creaţiei" sale.

Leadership: Poţi să atingi un punct culminant prin măiestria de a reprezenta cu îndemânare ceea ce e mai important din punct de vedere expresiv într-un mod pregnant viu, de neuitat?

Numai cel ce are ambiţia unui stil mare şi original poate manifesta un interes deosebit pentru lucrurile spirituale. Numai un asemenea om poate să pătrundă marea taină a artei și să dea expresie celor mai înalte idealuri, valori si principii, prin intermediul operei sale. Numai un asemenea om, străbătut de o pasiune intensă, foarte instruit, înzestrat cu un simţ ascuţit de profesionalism şi tinzând către perfecţiune, poate avea o contribuţie substanţială la crearea unei opere de calitate, o operă care să rămână veşnic vie.

Un lider adevărat face din leadershipul său o capodoperă care se concentrează pe relaţia Tată-Fiu. Leadershipul e ca o pictură care rămâne întipărită în mintea oamenilor cu cât este mai bine realizată şi mai frumoasă. Şi el poate fi ridicat la rang de artă numai dacă cele două entităţi - *mentorul şi ucenicul* - se întâlnesc, se întrepătrund şi se completează reciproc, numai dacă aceste două entităţi se află într-o relaţie de tip "parte – întreg".

Ai găsit pe cineva foarte instruit care să ţi se alăture în călătoria ta spre performanţă şi cu care să poţi forma un întreg? Atingerea potenţialului său maxim creează o fundaţie, o sinergie din care şi tu să-ţi atingi potenţialul?

Atingi un punct culminant prin măiestria de a reprezenta cu îndemânare ceea ce e mai important din punct de vedere expresiv într-un mod pregnant viu, de neuitat, atunci când opera ta îşi vădeşte principala consecvenţă în puterea de a mişca inimi şi în dreptul de a pretinde apartenenţa la o entitate de tip asociativ cu personalitatea pe care o admiri.

Punctul culminant al drumului spre înţelegerea artei este reprezentat de ceea ce începi să apreciezi atunci când eşti nevoit să trăieşti senzaţia unui contact direct cu marii artişti care slujesc strălucit ideea de "Operă Vie".

Magia leadershipului nu este altceva decât ceea ce un leadership de calitate lasă în memoria şi-n sufletul oamenilor, chiar şi după ce liderul nu mai este, dar şi-a definitivat misiunea atingându-şi scopurile propuse. Este o mare performanţă ca leadershipul cuiva să rămână întipărit în memoria şi-n sufletul oamenilor, ceea ce denotă că a fost probabil de cea mai bună calitate şi deci, nu bun ci foarte bun, demn de urmat.

Ar fi absurd, şi este o imposibilitate ca oamenii să aibă o părere bună despre tine şi să-ţi accepte esenţa – interesele şi valorile – dacă nu stăpâneşti *magia leadershipului.*

Transformă-ţi leadershipul într-o capodoperă, astfel încât să rămână veşnic aninat în mintea şi în sufletul oamenilor.

Source: https://neculaifantanaru.com/magia-leadershipului.html

Magia vrăjitorului (II)

On August 03, 2009

Pune-ţi în valoare iscusinţa de a modela caractere, reglându-ţi potenţialul de leadership în acord cu virtuţile tale.

În toate întâmplările petrecute pe insulă a existat un fir misterios, pe care nimeni nu l-a putut înţelege, totul a fost condus de o mână puternică, nevăzută, de mâna unui vrăjitor. Niciun suflet de pe corabie nu a bănuit că acel moşneag, tăcut, încărunţit, care şi-a pierdut tinereţea, era o fiinţă excepţională ce va uimi pe toată lumea cu înţelepciunea să deosebită şi care, folosindu-se de puterile sale magice, după bunul plac, îi va condamna pe vinovaţi la chinuri grele. Trecutul a fost răzbunat.

Prospero a reuşit să-i atragă pe cei doi vrăşmaşi ai săi în capcană, dominându-i şi ţinându-i în frâu prin puterea sa ascunsă, supunându-i la chinuri până ce s-au căit de nedreptatea ce i-o făcuseră. Cu lacrimi în ochi şi cuvinte pline de mâhnire şi adevărată căinţă, aceştia şi-au mărturisit în cele din urmă sincera remuşcare şi au implorat iertarea.

Dacă ai citit *"Furtuna"* de Shakespeare, ştii că finalul a fost unul fericit. Prospero s-a împăcat cu vrăjmaşii săi, s-a reîntors în ţara în care se născuse şi şi-a luat în stăpânire ducatul.

Prospero a făcut dovada abilităţilor sale strălucite de leadership prin puterea lui de a modela caracterul oamenilor după voia lui, utilizându-şi virtuţile căpătate prin credinţă şi cunoaştere.

Leadership: Ai puterea să te desprinzi de artificialul autoimpus care aduce cu sine o evadare din trecut?

Pentru Prospero, articifialul autoimpus era o imitaţie a puterii naturii impregnată cu nuanţe magice, pe care a integrat-o într-un proces de expansiune a propriei sale personalităţi, dincolo de barierele convenţionalului. Pe linia dependenţei de a oferi totului din jur o explicaţie plauzibilă printr-o figură de creator cu capacități de clarvedere, el a reuşit să lase trecutul în urmă, fiind totodată absorbit de singura motivaţie posibilă: răzbunarea.

Putem indica traiectoria leadershipului plecând de la ideea unei relative cunoaşteri a universului uman investigat, sau mai degrabă de la paralela dintre obiectivele şi rezultatele scontate ce participă la procesul de expansiune a personalităţii către o suprematie incontestabilă.

Pe baza caracteristicilor comune unor procese de natură identitară, dezvoltate la contactul cu o realitate complexă despre care omul obişnuit nu deţine informaţie şi pentru care este constrâns (de evoluţia nefirească a lucrurilor) să-şi asambleze rapid sieşi însuşi o imagine deformată, se poate determina acea forţă de impact care ascunde în ea sămânţa unei noi ordini.

Leadership: Trebuie să faci plauzibilul să devină real înainte ca realul şi irealul să fie despărţiţi de libertatea asocierii cu un fapt supraomenesc?

În contextul primei forme de producere a eficienţei, gestionând resursele de exprimare a personalităţii, se poate distinge un soi de asociere între ştiinţă şi virtuţi, care fac trecerea de la adevărul real care eliberează de orice constrângeri şi prejudecăţi, la adevărul relevat de o

serie de factori externi care ar putea ieşi la iveală împotriva ta.

A doua formă de producere a eficienţei, calculată printr-un cumul de factori decizionali integraţi în aria intelectului care tânjeşte spre absolut, poate asigura pe termen lung incluziunea ta într-un status de dominare, modificând semnificaţia orizontului pe care îl poţi cuprinde numai de la o anumită altitudine.

De aici, se trage concluzia că procesul de evoluţie către un plan mai înalt, presupunând un oarecare grad de înţelepciune şi acumulare de cunoştinţe, este posibil atunci când se evită chestionarea ipotezelor de plauzibilitate. Prin acest procedeu se poate dezvălui adevărata ta identitate, răsturnând orice fel de valoare pe care ţi-ai promovat-o prin diversiuni de excepţie şi prin puterea de a induce impresia unui haos, sau a unui determinism rigid, predominat de aspecte neînţelese, care aproape fac imposibilă libertatea celorlalţi de manifestare.

Leadership: Îţi manifeşti fascinaţia pentru ceea ce te stăpâneşte, mergând pe premiza că toate elementele din jur îşi joacă în mod corect rolul în vederea atingerii scopului propus?

Leadershipul care oscilează de la o extremă la alta este rezultatul succesiunii mai multor etape de prelucrare a formelor de influenţă care, în contactul cu realitatea, nu se desprind de artificialul autoimpus care ia locul valorilor reale, aducând cu sine acea rigiditate în a recepta alte puncte de vedere, lipsa de generozitate, atitudini pur dominatoare.

Depinde de impulsul propriei tale naturi să te deschizi şi să alegi să ai încredere într-un Alter Ego superior, în ciuda durerilor şi nedreptăţilor din trecut, ţinând la distanță orice realitate care contrazice convingerile susţinute de zidul idealităţii pure, generatoare de valori.

Putere, asta îţi oferă magia. Un lider priceput se asigură că toate elementele din jur îşi joacă în mod corect rolul în vederea atingerii scopului propus. Tu ai puterea de a modela caracterul oamenilor după voia ta? Care sunt virtuţile de care ai nevoie pentru a facilita această transformare?

Ceea ce stăpâneşte un om aflat în avântul spre desăvârşire este tocmai principiul propriei persoane pe care trebuie să-l respecte fără să-l depăşească: "Fereşte-te să pierzi înăuntrul tău pentru ca să câştigi în afara ta."

Dacă un om ar avea darul prorociei şi ar cunoaşte toate tainele şi orice ştiinţă, ar şti să conducă lucrurile după propria lui voinţă. Ar şti să atragă sufletele, să le domine prin cunoaştere, iniţiativă şi creativitate, prin autoritate, prin persuasiune. Şi, îmbătat de sentimentul misiunii sale, el ar anihila voinţa tuturor celorlalţi, cerându-le ascultare în numele misiunii sale şi împlinirea celor mai îndrăzneţe pretenţii.

Prin această creştere a puterii, influenţa personalităţii sale ar spori de la o zi la alta, nemăsurat, ea îi va putea afirma imensa-i autoritate în faţa tuturor. Iar cine ar cuteza să se îndoiască de puterile sale, nu ar putea fi vrednic de EL – vrăjitorul - cel mai puternic om din lume, un lider desăvârşit, căruia toată lumea i se supune.

Leadership: Poţi să-ţi asumi un rol mai presus decât forma vremelnică a existenţei, impunând la toate manifestările tale un anumit punct de vedere care este o formă de recunoştinţă faţă de Dumnezeu?

Ca să fii un om pe care toată lumea să-l urmeze, trebuie să fii una din fiinţele acelea

excepţionale, pline de resurse, un Prospero, un om pătruns de simţământul dreptăţii, al corectitudinii şi al adevărului, şi având iscusinţa de a conduce lucrurile, de a atinge şi a vedea lucruri nevăzute.

Ca lider, trebuie să fii şi binefăcător, şi judecător, şi învăţător în acelaşi timp. Cu siguranţă, nimic nu este mai imperios în momentele critice decât să acţionezi ferm şi cu înţelepciune, ca să reuşeşti schimbarea totală.

Cel lipsit de eficienţă, cel căruia îi lipseşte fermitatea de a-i disciplina, de a-i sancţiona sau concedia pe oamenii care nu respectă etica şi deontologia meseriei, nu se va putea niciodată impune în faţa lor, şi deci, nu se va putea numi lider, ci o unealtă manipulată de cei din jur.

Oamenii nu trebuie să te considere nici ca ceva ce a coborât din lumi superioare, invizibile - deci ca ceva înălţător, un Dumnezeu, dar nici ca un cârmuitor de cârpă care nu cuteză niciodată să se impună.

A-ţi atribui o caracteristică de om superior înseamnă să validezi acea experienţă de supunere a lumii într-o realitate mai presus de înţelegerea lor, ca fiind o manifestare completă a naturi unui Creator supranatural.

Concluzie: Privind din exterior, unii lideri (cei mai iscusiţi) par a fi vrăjitori, deoarece tot ce-şi propun realizează, având performanţe recunoscute de către toţi cei din jurul lor. Secretul unul leadership eficient nu stă însă în „Magia vrăjitorului", ci într-o muncă perpetuă, în documentare continuă în vederea îmbunătăţirii performanţelor profesionale, în cunoaşterea firii umane, în cunoaşterea performanţelor profesionale individuale ale colaboratorilor cât şi a calităţilor şi defectelor acestora şi mai ales în respectarea adevărului.

Pune-ţi în valoare iscusinţa de a modela caractere, reglându-ţi potenţialul de leadership în acord cu virtuţile tale.

Source: https://neculaifantanaru.com/magia-vrajitorului-II.html

Magia vrăjitorului (I)

On August 03, 2009

Implică-te în actul magic de transformare individuală, în virtutea unui raţionament bine determinat care-ţi permite personalizarea a ceea ce eşti de fapt.

Prospero era ducele Milanului dar, pentru că îndrăgea tihna şi studiul temeinic, râvnind la îmbogăţirea minţii, a lăsat treburile cârmuirii fratelui său mai tânăr, pe nume Antonio, în care avea o încredere de nestrămutat. Retras, lăsând la o parte îndeletnicirile lumeşti, îngropat în mijlocul cărţilor sale, el n-a sesizat uneltirile fratelui său împotriva sa, care dorea cu tot dinadinsul să fie considerat duce adevărat.

Antonio a izbutit cu ajutorul regelui Neapolului - Alonso, un prinţ puternic, să ia în stăpânire ducatul lui Prospero.

Prospero, împreună cu fiica sa Miranda, au fost siliţi să urce pe o navă mică fără parâme, pânză şi catarg, şi au fost lăsaţi să moară în largul mării. Norocul lor a fost că un senior de la curte, Gonzalo, care era un om foarte bun la suflet, le-a pus în taină pe navă merinde, straie şi cărţile de învăţături vrăjitoreşti pe care Prospero le îndrăgea cel mai mult.

Leadership: Ce anume te împlineşte dacă îi laşi pe oameni să ghicească că eşti manifestarea unei puteri dincolo de orice capacitate de înţelegere?

Multă vreme după ce au fost aruncaţi de valuri pe ţărmul unei insule pustii, cea mai mare desfătare a lui Prospero era să-i dea învăţătură Mirandei, dezvăluindu-i mai multe decât ar fi putut învăţa orice prinţesă de la cei mai iscusiţi dascăli. Dar nu numai atât. Ci prin puterea cunoaşterii sale, căci reuşise să pătrundă toate tainele lumii, Prospero l-a eliberat pe Ariel, un duh care fusese întemniţat într-un copac şi supus la chinuri grele de către cumplita vrăjitoare Sycorax.

Duhurile, ca Ariel, rămâneau nevăzute pentru orice fiinţă omenească, în afară de Prospero care, înzestrat cu darul previziunii, a aflat că cei mai înverşunaţi şi mai haini dintre adversarii săi, Antonio şi Alonso, erau într-o călătorie pe mare. Atunci el îi porunci lui Ariel să stârnească o furtună atât de cumplită încât corabia să naufragieze pe insula pe care ajunsese şi el.

O făptură umană se preschimbă, încă din timpul vieţii sale, într-un mit, într-un personaj profetic, supraomenesc. Orice e cu putinţă unui vrăjitor care are puterea să poruncească fenomenelor naturii, care a reuşit să pătrundă toate tainele lumii, care şi-a dezvoltat darul de a materializa lumi şi capacitatea de a concretiza orice scop propus. Prospero hotărî să se folosească de ştiinţa sa magică pentru a-i pedepsi pe duşmanii săi pentru toate nedreptăţile comise.

Leadership: Recurgi la subterfugiile ştiinţei "preschimbării" în scopul reînnoirii identităţi proprii?

Omul conştient de subterfugiile ştiinţei "preschimbării" în scopul reînnoirii identităţi proprii, prin acreditarea parametrilor suplimentari ai unei lumi aparte de care se poate ataşa pur şi simplu de dragul atingerii unui ideal de perfecţiune, trebuie să facă o distincţie clară între două raţionamente.

Primul raţionament, mulat pe o gândire vizionară şi multidirecţională, încearcă explicarea principială a lumii concrete, dar prin alcătuirea ei într-un anume chip, trecând dincolo de orizontul experienţei sau al raţiunii. Al doilea raţionament, cu premise majore şi minore, este legat de evenimentele ce se petrec într-o lume imaginară după ce întemeierea ei este acceptată ca o aspiraţie spre înalt, spre desăvârşirea tuturor desăvârşirilor. Această lume este îmbătătoare prin vibraţiile produse, prin faptul că - paradoxal - te simţi şi te comporţi ca o fiinţă superioară.

Leadershipul este solidar orientării tale într-un sistem de referinţă particular, al cărui mobil este actul magic de transformare individuală. Nu atât în baza experienţei acumulate, ci în virtutea unui raţionament bine determinat care-ţi permite orientarea într-un câmp larg de posibilităţi de înţelegere şi personalizare a ceea ce eşti de fapt.

Deci în virtutea unui raţionament care observă, analizează şi înţelege în profunzime fenomenul de suprapunere a două identităţi, atât în detaliile lor cele mai intime cât şi în ansamblul existenţei lor. Totul este relativ în leadership, iar ceea ce ai de scos la iveală (o interioritate ce devine adevărata realitate sau o interioritate ce refuză implicit realul) este o continuă luptă a raţionamentelor, mai ales în poziţia ta de om superior.

Actul magic de transformare personală ţinteşte către atingerea unei perfecţiuni unice, aflată în centrul desfasurariii evenimentelor, care să nu creeze doar o fericire iluzorie, ci să absoarbă raţiunea semnificativă a înţelegerii puterii depline din perspectiva unui Dumnezeu.

Avântul spre noi cuceriri de culmi înalte, în care răbdarea este unitatea săvârşitoare a tuturor tainelor, constituie o dovadă că această formă de te declara unic (răsplătindu-te singur printr-o cunoaştere avansată şi printr-un prestigiu misterios care poate servi drept unealtă a unei genialităţi complexe) este un fenomen de modelare a experienţei de conducere, care poate fi stăpânit.

Magia vrăjitorului scoate în evidenţă fenomenul dedublării identităţii, pendularea între raţionamentele din perspectiva cărora acţionezi şi gândeşti în poziţia de om superior.

Forţa semnificativă necesară asigurării controlului total al identităţii definitorii, se clădeşte pe experienţa de a fi tu însuţi într-o lume care se străduieşte din răsputeri şi fără încetare să te transforme în altcineva. Aceasta, în raport cu experienţa de a fi tu însuţi într-un alt sine, superior, luând în posesie darul de a-ţi exercita facultăţile de raţionament printr-un subiectivism imprevizibil - echivalent cu înlocuirea prezentului real printr-un alt prezent, imaginar.

Source: https://neculaifantanaru.com/magia-vrajitorului.html

Magicianul (II)

On Noiembrie 16, 2010

Interpretează-ţi în mare taină rolul, astfel încât să te transformi dintr-o persoană insignifiantă într-una cu mari calităţi de lider.

Deseori când mergeam cu prietenii în oraş îmi plăcea să mă pierd în mulţime, să plec de lângă ei fără ca vreunul să-şi dea seama, să mă fac nevăzut scurtă vreme ascunzându-mă în cele mai retrase locuri, ori pornind-o pe străzile scurte, nepavate, fără nume, ca apoi să revin brusc lângă ei. Făceam totul cu mare discreţie, pentru a evita orice fel de neplăceri.

Aveam totul plănuit. Ştiam ce voiam, şi ştiam să manipulez lucrurile – le aranjam atât de bine, astfel încât să fie numai în avantajul meu. Uneori pierdeam ceasuri întregi încercând să intuiesc traseul din ziua următoare, bineînţeles plănuind cu discreție fiecare pas. Deseori, ca planul să iasă bine, chiar eu propuneam traseul pe care urma să-l parcurgem; în felul ăsta îmi asiguram o cale de dispariție fără prea mari dificultăţi.

E straniu cât de mult puteam să schimb o situaţie, având în vedere cât de puţin conta pentru prietenii mei absenţa mea, preţ de câteva momente. Felul foarte inspirat şi original în care acţionam, felul calculat în care plănuiam fiecare detaliu, oricât de mic, de la care pornea întreaga operaţiune şi până la finalizarea ei, toate astea mă făceau să mă simt mândru, împlinit dintr-un anumit punct de vedere, mă făceau să mă simt creativ şi îndemânatic.

Simţeam că mă depăşesc pe mine însumi, simţeam că sunt altfel decât ceilalţi, simţeam că mă situez cumva deasupra lor. Căci descoperisem secretul transformării – puteam să devin "invizibil" scurtă vreme – iar asta era o mare realizare pentru… un viitor magician.

Leadership: Poţi să interpretezi un rol de asociere cu ineditul unei abordări bazate pe confidenţialitate, care se află în relaţie cu rolul de "utilizator final" al unei autorităţi ireale?

Apoi totul amuţi. Nicio mişcare, niciun zgomot nu trăda prezenţa cuiva pe scena semi-întunecată. Pe chipurile spectatorilor, mai ales a celor din primele rânduri, era aşternută neliniștea şi tensiunea. Numai magicianul stătea nepăsător undeva, într-un colţ al scenei, în umbră, privind toată acea frământare din sufletul spectatorilor căreia i-a dat naştere cu bună ştiinţă, procedând ca un maestru care ştie în fiecare moment ce să facă.

Spectacolul atinsese punctul culminant. Magicianul se făcuse nevăzut, se transformase într-o fiinţă invizibilă, într-o fantomă pe care deşi nimeni nu o putea vedea, ea nu înceta cumva să existe. El putea vedea totul, dar nimeni nu-l putea vedea pe el, chiar nimeni, căci îşi regizase "dispariţia" cu mare discreţie. Era acolo, chiar în faţa spectatorilor, învăluit într-o umbră căreia nu-i scăpa nimic din ochi. Dispăruse într-un mod cu totul senzaţional, ascunzându-se în cel mai retras loc, iar acum trebuia să reapară.

Totul trebuia făcut în mare taină, cu mare prudenţă, pentru a evita orice fel de neplăceri. Era o chestiune de moment, de agerime a minţii, nu doar a trupului. Dar dacă pentru un magician totul este cât se poate de bine calculat, şi fiecare etapă a spectacolului minuţios pregătită, pentru majoritatea spectatorilor părea un mister. Un singur ochi poate vedea mai bine decât mai mulţi.

Leadership: Înainte să ajungi să interpretezi un rol mare, începe să dai viaţă unui personaj

!

Şi tu poţi fi un om deosebit, un magician, sau un lider, dacă reuşeşti să te diferenţiezi de ceilalţi oameni din jurul tău şi dacă găseşti o formulă prin care să te propulsezi în faţa lor. Dar pentru asta trebuie să aranjezi atât de bine lucrurile încât să fie numai în avantajul tău, plănuind fireşte fiecare mişcare strategică. Asta depinde de capacitatea ta de previziune şi de intuiţie, adică ţine de înţelegerea limpede şi chibzuită a acţiunilor pe care e necesar să le întreprinzi pentru a-ţi făuri propriul personaj care să te reprezinte şi pe care să-l dezvolţi până la punctul la care va putea oferi multă valoare lumii.

Leadershipul este ca un spectacol de magie: îl regizezi singur şi îl prezinţi singur (chiar dacă ai o echipă foarte bună în spate), punându-ţi în valoare propriile creaţii, propriile idei şi scenarii – spectacol care poate impresiona şi emoţiona la nivele diferite oamenii, în funcţie de *"miracolele"* pe care le produci.

Ca lider, tu interpretezi rolul principal în propriul tău *"spectacol de magie"* , un rol care poate fi pozitiv sau negativ, bun sau greu de suportat, creativ sau mai puţin creativ. Dar dacă nu impresionezi printr-un nivelul interpretativ superior atât din punct de vedere al calităţii cât şi al profesionalismului, şi dacă nu ai capacitatea să creezi miracole, atunci nu vei reuşi să dai leadershipului tău o valoare prea mare şi nu vei putea să te ridici la înălţimea rolului tău.

Leadership: Abilităţile tale din background îţi pot asigura un avantaj semnificativ în relaţia cu folosirea mijloacelor de expresie artistică considerate o variantă de conflict de rol?

Dacă crezi că nu eşti pregătit pentru un rol mare, te înşeli ! Dacă cei mai mulţi oameni nu văd în tine un viitor lider, arată-le că ochii tăi văd mai bine ca ai lor. Creează-ţi propriul tău personaj, şi propriul tău spectacol - eveniment care va marca o treaptă ascendentă în cariera ta.

Calităţile şi abilităţile tale din background (cele care nu sunt afişate în mod public sau în totalitate, ele putând fi doar interpretate subiectiv şi înţelese vag de ceilalţi) îţi vor asigura un avantaj asupra altora, fără să ai aceeaşi pregătire ca a lor. Însă trebuie să fii inspirat şi original, creativ şi îndemânatic şi să ai dorinţa să te depăşeşti pe tine însuţi. Trebuie să înveţi singur să manipulezi lucrurile – să le aranjezi atât de bine astfel încât să fie numai în avantajul tău.

Un lider îşi pune în practică abilităţile şi competenţele, influenţând puternic lucrurile. Şi devine apreciat după *"nivelul interpretativ"* la care se ridică.

Leadershipul are aceleaşi ingrediente ca şi un spectacol de magie – diferă doar scopul şi locul în care se îmbină ele. Între leadership şi un spectacol de magie nu există diferenţe prea mari, ele având în comun un lucru care le uneşte definitiv: miracolul unei prezenţe pline de sevă, de originalitate, de optimism şi energie pozitivă, de inspiraţie, o prezenţă captivantă prin felul în care îşi interpretează rolul.

Mijloacele de expresie artistice poate fi considerate o variantă de conflict de rol atunci când procesul creator care pune în prim plan natura individului sub forma unei anumite identităţi, alături de un subiect puternic, nu corespunde unei prestaţii care asigură controlul situaţiei sau a persoanei în cauză care întreţine atmosfera spectacolului.

Cât de complexă este magia pe care o produci încât să poată fi controlată fără efecte secundare la nivel de profunzime a trăsăturilor şi destinului personalității tale?

Concluzie: Se spune că în raniţa fiecărui soldat zace bastonul unui mareşal. Prin analogie se poate înţelege că oricine se poate transforma dintr-o persoană insignifiantă într-una cu mari calităţi de lider, şi putem asista la miracolul apariţiei unei prezenţe pline de sevă, la apariţia unui personaj deosebit care să pună lucrurile în mişcare pe drumul cel mai bun pentru realizarea scopurilor propuse.

Source: https://neculaifantanaru.com/magicianul-II.html

Magicianul (III)

On Ianuarie 04, 2011

Odată ce deţii tehnica interpretării unui rol, vei putea să profiţi mereu de pe urma meşteşugului tău.

Magia. A fost singurul lucru pe care l-am priceput foarte bine, încă de la început. S-a întâmplat cu mai bine de zece ani în urmă, când am urmărit desenul animat "Sport Billy". Nu auzisem niciodată de Harry Houdini sau de David Copperfield. Însă Sport Billy îi întrecea pe amândoi în ceea ce priveşte arta de a-şi folosi resursele ca un mijloc de influenţare şi control. "Armamentul" său consta într-o gentuţă fermecată din care scotea tot felul de lucruri, care mai de care mai interesante şi mai surprinzătoare, care îl ajutau în cele mai grele momente.

Omul care sunt în prezent, plin de secrete, stăpânit de aspiraţii uriaşe, s-a născut atunci, în clipa în care am simţit ce poate face magia, în clipa în care am simţit că sunt în stare să ocup un loc aparte în mintea oamenilor dacă deţin "instrumentul" potrivit.

Aveam să devin sclavul pasiunii mele: magia, înclinaţia spre o sinceră recunoaştere a forţelor revendicate de un catalizator denumit generic: momentul total de a pune la îndoială ceea ce crezi. De atunci mă folosesc mereu de ea.

Leadership: Eşti congruent cu ceea ce transmiţi prin iluzie atunci când relevanţa poziţiei tale spre absolut este maximă?

Regizorul neîntrecut al spectacolului. Magicianul intră în scenă cu torba plină de reptile veninoase şi începu spectacolul. Se porni să răsucească şerpii, pe cei mai mari ca şi pe cei mici. Oricare din cele cinci reptile inspirau o frică teribilă în spectatori, care priveau cu nelinişte şi teamă jocul. Apoi, cu ajutorul unui clopoţel ce scotea un sunet ascuţit şi foarte enervant, magicianul întărâtă şerpii.

La un moment dat, şarpele cel mai mare se repezi la cel mai mic şi-l muşcă, apoi îl înghiţi. Semăna cu celebra scenă din Biblie, când şarpele lui Moise i-a înghiţit pe şerpii celorlalţi magi. Magicianul îl apucă de coadă cu o mână, iar cu cealaltă îl prinse de gât cu grijă, într-un anumit fel, încât şarpele îşi deschise larg gura. Atunci magicianul scoase din gura reptilei o eşarfă verde-albăstruie. Aruncă eşarfa în sus, cu boltă, iar aceasta pluti lin în jos. În momentul când atinse podeaua scenei, ea se transformă instantaneu într-un porumbel, care îşi luă brusc zborul.

Miracolul s-a produs. Spectatorii aplaudară cu admiraţie. Absolutul a fost atins prin extazul cu care ei se lăsau cuceriți de o nouă tentație. Relevanţa poziţiei mele spre absolut a fost maximă atunci când am realizat că sunt dependent de relația *"tensiune crescută - răspuns"* pe care spectatorii au trăit-o individual, trecând pe rând prin aceste momente de suspans şi spectaculoase întorsături de situaţie.

Leadership: Experimentezi în mod constant acea consecinţă a separării de "Cine eşti dincolo de ceea ce crezi că eşti de fapt"?

Îţi cunoşti rolul şi limitele de competenţă? Meritul principal al unui magician este acela că ştie să-şi interpreteze cu o măiestrie desăvârşită, cu o consecvenţă uimitoare şi cu o remarcabilă autenticitate rolul. Secretul spectacolului de magie constă în profunzimea cu care

el abordează fiecare număr de magie, direcţionând atenţia publicului prin atitudinea sa, prin reacţiile sale, spre ceva anume.

Aşa cum un magician sparge repede gheaţa, făcându-i pe spectatori să stea cu sufletul la gură, apoi să se ridice şi să aplaude numărul său de magie, aşa cum un pictor delimitează obiectele prin culoare, oferind o treptată pierdere a contururilor, aşa cum o poveste îi ajută pe spectatori să empatizeze cu personajele - tot aşa şi liderul, în "spectacolul său de leadership" se remarcă deopotrivă prin profunzimea ideilor sale, dar şi printr-o desăvârşită măiestrie în zugrăvirea personajului său.

Consecinţa separării de "Cine eşti dincolo de ceea ce crezi că eşti de fapt?" este o revenire la identitatea care te-a consacrat ca artist individual – unul care a creat o operă unică a cărei valoare rezidă din expresia activităţii creatoare, nu o improvizație de mare efect care prelungeşte manipularea psiho-emotională a celor neavizaţi, starea de transă în care fiinţa umană este deconectată de la raţional.

Liderul este cel care pune bazele "spectacolului de leadership", este şi regizor şi scenarist, şi producător, şi interpret. El trebuie să ofere un spectacol de calitate, încât să fie acceptat pentru însuşirile sale creatoare.

"Spectacolul de leadership" este important pentru performanţa unui lider, pentru nivelul interpretării rolului său. Dacă el nu reuşeşte să transpună în realitate dorinţele generale ale oamenilor şi să păstreze viu interesul lor, dacă nu-şi joaca rolul ca la carte, cu o maturitate uluitoare şi dând dovadă de calităţi interpretative speciale, atunci spectacolul său nu va avea viaţă lungă. Iar publicul se va feri să asiste la următoarele sale reprezentaţii.

Ceea ce te reprezintă ca artist al scenei nu este performanţa cu care interpretezi rolul magicianului, ci magia cu care creezi un subiect de analiză: *„Ce înseamnă asta pentru tine?”* care stârneşte mai mult curiozitatea şi latura participativă a oamenilor.

Odată ce deţii tehnica interpretării unui rol, vei putea să profiţi mereu de pe urma meşteşugului tău. Aşa cum un magician, odată ce si-a însuşit secretele magiei le foloseşte din nou şi din nou în spectacolele sale, oriunde în lume, tot aşa şi liderul, îndată ce învaţă maniera de a-şi interpreta rolul, îl va putea interpreta oriunde şi oricând. Ia în considerare acest aspect dacă vrei să ai succes în leadership.

Şi tu eşti un artist. Ai idei şi competenţe suficient de adecvate ca să joci rolul unui "magician". În leadership, magia cu care îţi joci rolul îţi poate aduce succesul sperat. Pentru ca abilităţile tale să fie lăudate la scenă deschisă, imprimă oamenilor senzaţia de spectacol. Transformă-te într-o personalitate puternică, într-un regizor capabil să polarizeze interesul spectatorilor. Regizează o piesă în care să joci cu măiestrie un rol mare. Pregăteşte o scenă în care să străluceşti. Şi încearcă să profiţi cât poţi de pe urma meşteşugului tău.

Concluzie: Leadershipul poate uneori oferi un spectacol memorabil. Acest lucru se poate realiza de către un lider care are aptitudini, abilităţi şi competenţe adecvate, care are dorinţa permanentă de a-şi desăvârşi arta. Odată ce va deţine "tehnica" interpretării rolului pe care şi l-a impus să-l joace în "spectacolul leadershipului", va putea profita mereu de pe urma meşteşugului său şi va fi aplaudat la scenă deschisă.

Source: https://neculaifantanaru.com/magicianul-III.html

Magicianul (IV)

On Martie 23, 2011

Dezvoltă-ţi acele aptitudini speciale prin care să-i determini pe ceilalţi să vadă lucrurile aşa cum vrei tu.

Într-o zi, pe când aveam 12 ani, am mers în curtea din spatele casei. M-am întins pe iarba foarte măruntă şi moale. Am aţipit. Şi deodată, în stânga mea, un zgomot ciudat mi-a atras atenţia. La numai cinci paşi de mine, lângă gard, am observat o sacoşă, plină cu ceva. Am fost mai puţin preocupat de conţinutul ei, ci mai degrabă de cum a ajuns ea acolo. Aş fi putut jura că nu era acolo cu zece minute mai devreme. Dar nu era absolut nimeni prin preajmă care s-o fi aruncat peste gard.

Şi atunci am înţeles. Sacoşa era acolo dinainte, numai că eu pur si simplu nu o observasem. Semnificaţia acestui lucru m-a lovit ca un trăsnet. Într-o clipă am desluşit un mare adevăr. Care a devenit unul din cele mai mari secrete ale mele: ideea iluziei este mai importantă decât iluzia însăşi.

Magia era chiar adevarată. Iar eu „învăţasem" cum se practică. Descoperisem cheia. Care era doar un subterfugiu, o metaforă la care apelaseră mulţi magicieni. Precum acea fantezie a lui Coleridge. Un om visează că străbate paradisul şi drept dovadă i se dă o floare. Când se trezeşte, floarea se află lângă el.

Magia este fantezia sau iluzia anume creată sub impulsul momentului şi care devine aparent realitate.

Leadership: Reuşeşti să te manifești sub impulsul unei false identităţi într-un joc de rol situat, uneori, la limita unor interpretări ce capătă valoarea de adevăr?

Se lăsă amurgul. Luminile îşi reduseseră puţin din intensitate. Magicianul îşi făcu din nou apariţia pe scenă. Se aşeză în faţa unei mese de lemn care se întindea pe jumătate din lungimea scenei. Apoi invită un spectator din public să i se alăture. Fără îndoială acesta era punctul culminant al reprezentaţiei.

Tânărul spectator, la îndemnul magicianului, se întinse pe masă. Într-o clipă se lăsă liniştea. Magicianul se apropie de el cu paşi decişi. Băiatul rămase tăcut, simţi cum îl cuprinde un val de mândrie, amestecată cu frică, la gândul că se află în centrul unei atenţii totale.

Magicianul îşi aplecă uşor capul spre el, ca şi cum ar fi ascultat atent ceva. Apoi încet, cu mişcările atente ale unui medic chirurg, scoase dintr-o cutiuţă magică un praf pe care i-l dădu să-l miroase. Îşi ţintui ochii cu o lucire nefirească într-un punct, undeva deasupra capului băiatului, şi rosti nişte cuvinte ciudate. Era ceva vrăjitoresc în ochii lui: ceva înşelător care te împingea să gândeşti, să te gândeşti la magie, la lucruri despre care citeşti numai în cărţi.

Era o fantezie. Băiatul simţea că face parte dintr-un joc. Magicianul reuşise. Îl fermecase. Literalmente. Îl învăluise cu o putere hipnotizantă până ce acesta nu se mai putu mişca. Într-o clipă, băiatul aţipi.

Când se trezi din transă, magicianul îi mulţumi pentru ajutor şi îl trimise înapoi la locul său

din sală. Când ajunse acolo, băiatul înţepeni de uimire. Pe locul lui era o floare. Aceeaşi floare care îi apăruse în vis, în timp ce fusese adormit.

Adevărul este realitatea pe care nu poţi să o negi.

Îţi dai seama unde începe şi unde se termină leadershipul atunci când se termină realitatea şi începe iluzia?

Omul devotat propriei sale creaţii, jucând cu distincţie repertoriul unei zone mai puţin cunoscute publicului larg, este deosebit de receptiv la tentativele de înnoire a gamelor de emoţii pe care le transmite. În show-ul pe care îl conduce găseşte forţa şi curajul să stimuleze experienţe dintre cele mai îndrăzneţe, care dacă nu duc totdeauna către adevăratele culmi ale măiestriei de a modela realitatea, au meritul căutărilor sincere de senzaţional, pornite din dorinţa de a schimba o stare de lucruri sau starea de spirit a spectatorilor.

Leadership începe de acolo de unde artistul îşi promovează „dispariţia", şi se continuă acolo unde el îşi determină „apariţia". Leadershipul se termină atunci când lucrurile încetează să îi mai mire pe spectatori.

Când examinezi modul în care funcţionează leadershipul tău, te întrebi vreodată dacă ceilalţi privesc lucrurile din punctul tău de vedere?

Ca să reuşeşti să stabileşti o relatie la nivel emotional cu ceilalti oameni, pentru ca relationarea să devină mult mai uşoară, mai bună si mai sanatoasa la toate nivelurile, trebuie sa-i convingi că leadershipul începe şi se termină cu tine. Ei trebuie să simtă că fac parte din jocul tău, în care, la rândul lor, deţin un rol important. Trebuie să se simtă fermecaţi literalmente de imaginea jocului, de importanţa lui, de minuţiozitatea cu care acesta a fost realizat şi să-şi dorească să participe la el. Iar în final, să fie surprinşi în mod plăcut de performanţele obţinute.

Leadershipul înseamnă să fii dispus să foloseşti orice avantaj pe care îl ai, orice stratagemă şi orice metodă pentru a te concentra asupra celorlalţi. Numai aşa vei reuşi să ajungi la ei.

Aşa cum un magician îşi realizează în chip desăvârşit numerele de magie implicându-i pe spectatori în jocul său şi uimindu-i cu iluziile sale, tot aşa un lider, ca să le câştige oamenilor credibilitatea, trebuie să stabilească în chip desavarsit o punte de legatura cu ei, implicându-i cu mare grijă în „spectacolul" său. Dar pentru asta liderul trebuie să-si cultive niste calităţi personale speciale şi să le folosească pentru a-i determina pe oameni sa fie influenţaţi de el. Trebuie să-şi dezvolte acele aptitudini speciale prin care să-i determine să vadă lucrurile aşa cum vrea el.

Puterea de vrajă ţine de ceea ce transmiţi prin intermediul iluziei numită "transfer de personalitate" atunci când publicul veghează cu tărie asupra ta.

Poţi să creezi aparenţa unei magii prin puterea ta de vrajă?

Adevarata menire a unui lider constă în a încheia un acord nescris cu ceilalţi privitor la adoptarea unei perspective comune care să le îndeplinească acestora aşteptările. Aşa cum un pictor sensibilizează privitorii prin intermediul picturii sale creind impresia de natural, tot aşa liderul trebuie să-i sensibilizeze pe oamenii din jurul său prin calităţile lui deosebite şi prin „puterea lui de vrajă" - creind aparenţa unei magii.

Esti inventiv, inovator, spectaculos şi mai ales convingător. Asta trebuie să fie părerea oamenilor vizavi de tine dacă vrei ca „spectacolul" tău de leadership să fie considerat o reuşită deplină. Ca lider trebuie să fii capabil să intri în mintea oamenilor şi să le transmiţi ceva nou care să-i surprindă şi să le depăşească orice aşteptări.

Concluzie: „Magia" unui lider stă în puterea lui de a convinge şi de a obţine colaborarea celorlalţi oameni în vederea atingerii acelui viitor benefic tuturor. În leadership, aidoma unui spectacol de magie, efectele pot fi spectaculoase, dar îndărătul acestor efecte stă o muncă colosală cu resursele umane.

Source: https://neculaifantanaru.com/magicianul-IV.html

Magicianul (V)

On Martie 27, 2011

Performanţa în leadership este dată de ceea ce e dincolo de tine.

Încercam să văd partea bună a lucrurilor, dar în adâncul inimii mele ascundeam o teamă secretă. Că s-ar putea să nu izbutesc să mă transform într-o entitate invizibilă.

Unul din lucrurile care îmi rămăseseră în minte încă de la începutul iniţierii mele în magie, era acela că un artist adevărat ştie să-şi regizeze în chip desăvârşit propria moarte, apoi să „reînvie" şi să-şi continue spectacolul. Acesta avea să fie şi testul fundamental al definitivării mele ca magician - artist, scenarist şi regizor în acelaşi timp.

Trebuia să dispar, să nu mai exist, să mă teleportez dintr-un loc în altul, să creez o senzaţie de intensitate maximă. Ca apoi să reapar brusc de nicăieri. Pentru asta trebuia să modific percepţia realităţii. Trebuia să creez senzaţia unui fenomen inexplicabil, a unui univers magic şi imponderabil, a unui anumit tip de energie care se transformă, care poate traversa barierele timpului şi spaţiului. Şi să continui să exist dincolo de hotarele stabilite de oameni.

Dar pentru asta trebuia să încalc toate regulile fizicii şi ale naturii. Şi ale vieţii.

Leadership: Crezi că poţi să interpretezi un rol numai prin prisma a ceea ce vrea el să însemne într-un context de recunoaştere a propriei valori care se traduce printr-o mască a Eului superior?

Cortina se ridică. Luminile care dădeau culoare scenei se făcură roşii ca rubinele. Începu spectacolul. Magicianul îşi făcu apariţia. Era îmbrăcat numai în negru. Purta o mască care îi ascundea adevărata identitate.

Când ajunse în mijlocul scenei, magicianul făcu nişte semne ciudate cu mâinile, apoi scoase dintr-un săculeţ un pumn de pietricele mai mărişoare pe care le aruncă în stânga şi-n dreapta lui. Pietrele plouară cu un răpăit sacadat, hipnotic pe podeaua de lemn a scenei, slăbindu-le astfel vigilenţa spectatorilor. Vibraţiile şi sunete pe care le scoteau erau generatoare de confuzie şi contradicţii: nu transmiteau un mesaj clar pe care să-l poată desluşi cineva, dar distrăgeau atenţia publicului de la manevrele secrete.

Şi totul se întâmplă deodată. Magicianul nu mai era. Se evaporase. Pur şi simplu. Spectatorii nu ştiau ce să creadă. Nu puteau distinge nimic. Pentru o secundă rămaseră paralizaţi. Un lucru atât de improbabil nu putea fi decât opera unui maestru în ale magiei.

Era ca un joc de-a v-aţi ascunselea, sau mai mult, de-a baba oarba. Îţi învârţi capul, te uiţi în toate direcţiile până îţi pierzi propriile coordonate. Totul capătă dublu sens şi chiar triplu. Era o situaţie greu de urmărit. Spectatorii nu ştiau ce să creadă. Nimeni nu-l vedea. Magicianul ar fi putut să fie oriunde pe scenă, şi nimeni să nu ştie unde.

Recunoașterea valorii personale are ca principal efect stabilirea unor relaţii între ceea ce se întâmplă în interiorul propriului "teren de joc" şi ceea ce susţine modelul tău de urmat.

Această recunoaștere se traduce printr-o mască a Eului superior atunci când te apropii de o

performanță în care “regulile de joc” sunt clare pentru toată lumea, o performanță care depune mărturie despre puterea lăuntrică care ține piept lumii întregi ce se poate oricând prăbuși peste ea.

Poţi să conferi o tentă luminoasă leadershipului prin materializarea universul tău interior?

Cred că e în firea lucrurilor ca un lider să fie o fiinţă dominatoare, de încredere, pe care să te bazezi. Cineva care să stea mereu la cârmă. Dar asta nu-i de-ajuns. Un lider trebuie să aibă şi capacitatea de a manevra emoţiile şi impulsurile oamenilor. Şi mai mult decât atât, el trebuie să aibă abilitatea de a-şi manevra propriul său „personaj” într-o direcţie constructivă şi avantajoasa. Totodată trebuie să ştie cum să-şi manevreze atuurile, forţele, fie superioare sau inferioare, în direcţia dorită de el, direcţie care să nu producă în mintea oamenilor confuzie şi contradicţii, dar care să le stârnească interesul.

Nu vei putea să conferi o tentă luminoasă leadershipului tău dacă nu-ţi materializezi universul interior, dominat de gânduri, idei, sentimente, pe care singur ţi-l creezi. Ignoră-ţi teama secretă din adâncul inimii tale şi nu te îndoi de puterile tale. Străduieşte-te să-ţi regizezi în chip desăvârşit propriul „spectacol de leadership”. Transformă-te în acea persoană specială care doreşti să fii cu ajutorul atuurilor tale, a pregătirii tale şi a experienţei pe care ai dobândit-o în timp.

Testul fundamental al definitivării tale ca lider este să-l învingi pe omul din spatele magicianului care te face să pleci de la spectacol cu multe semne de întrebare, care te transpune într-o altă lume unde totul este posibil, dar şi imprevizibil.

Pe acest om trebuie să-l provoci să facă primul pas pentru a avea impresia că este meritul lui să ajungă cât mai departe cu talentul de a aduce lumea în ireal, dar apoi să-l întrerupi prin urmărirea atingerii stării de sensibilitate, armonie şi iluminare care să-l îndemne să lase deoparte dorinţa de a face impresie, lăcomia de a stăpâni lumea şi de a se înfrupta din necunoaşterea de care dau dovadă ceilalţi oameni.

Spre deosebire de spectacolul de magie, trebuie să ţii cont de faptul că leadershipul nu este un joc de-a v-aţi ascunselea, sau mai mult, de-a baba oarba. Căci până la urmă s-ar putea ca tocmai tu să-ţi pierzi propriile coordonate şi s-o apuci într-o direcţie greşită.

Pe marea sorţii tale trebuie să manevrezi corabia cu un desăvârşit simţ al echilibrului şi al măsurii. Nu încerca să negi ceea ce este evident, şi nu încerca să transformi totul într-o ficţiune. Ci încearcă să prezinţi totul într-o lumină corectă şi pozitivă, fără să încalci regulile şi legile societăţii şi ale leadershipului.

Performanţa în leadership este dată de ceea ce e dincolo de tine. Iar dincolo de tine stau oameni care îţi urmăresc prestaţia, iar dacă aceasta nu le stârneşte emoţii şi empatie înseamnă că nu ţi-ai jucat bine rolul şi că mesajul pe care l-ai transmis nu a fost pe deplin înţeles. Şi în acest caz trebuie să-ţi regândeşti strategia de convingere a lor. Aşa cum un pictor îşi îmbogăţeşte conţinutul imaginilor cu teme noi, tot astfel tu trebuie să-ţi îmbogăţeşti leadershipul cu abordări noi.

Este o adevarată „magie” să ajungi pe piscurile performanţei împreună cu oamenii, ceea ce înseamnă că aceştia au consimţit să te însoţească, împărtăşind aceleaşi valori, idei, principii.

Source: https://neculaifantanaru.com/magicianul-V.html

Magicianul (VI)

On Martie 29, 2011

Caută să pătrunzi cât mai adânc în mintea şi în sufletul oamenilor, pentru ca leadershipul tau să capete valenţe calitative superioare.

Sora mea se gândea la mine ca la un vrăjitor. Spera să înfăptuiesc într-o zi un miracol adevărat, sau ceva în genul ăsta. Numai ea ştia cât de obsesiv îmi ascundeam secretele, cu câtă sfinţenie le păstram doar pentru mine, cu câtă seriozitate le abordam. Ştia că dobândisem conştiinţa unei noi realităţi şi că învăţasem să mă folosesc în chip desăvârşit de acele forţe ascunse ale universului pentru a arăta lumii aspecte nebănuite.

Magia mi se părea provocatoare, avea un efect deosebit, o putere de convingere uluitoare. Nu se limita la o anumită perspectivă, puteam să-i dau oricând o interpretare aparte, metaforică, ezoterică, mai nuanţată şi mai bogată în semnificaţii. Era ca un joc de logică, îndemânare şi acţiune destul de greu, chiar dacă la prima vedere părea simplu. Era ca un joc de domino în care foloseşti mai multe seturi de piese, le aranjezi într-o anumită ordine şi succesiune, iar odată ce cade o piesă se prăbuşesc şi celelalte una după alta.

Magia provoacă reacţii în lanţ, poate genera rezultate controlabile sau incontrolabile. Trebuie să fii un profesionist, trebuie să stăpâneşti bine elementele ei constitutive ca să poţi realiza şi distribui cele mai bine definite iluzii şi trick-uri.

Leadership: Promovarea imaginii tale se adresează unei ţinte care face distincţia de fundal, cu scopul de a provoca o impulsionare sau o accelerare indirectă a cererii pentru o nouă "producţie" proprie?

În semiobscuritatea sălii, în mijlocul scenei, spectacolul atinse punctul culminant. Fata era întinsă pe o masă de aproximativ patru metri. Nu era speriată, dar avea emoţii, iar emoţiile îi erau influenţate de prezenţa apropiată a magicianului care parcă o sorbea din priviri încercând s-o aducă într-o stare de relaxare şi încredere. O tulbura aerul de liniştit mister. I se părea că magicianul o priveşte într-un anumit fel, ca şi cum ar fi dorit să-i destăinuie ceva, un secret puternic, o parte din misterul lui.

O vreme continuă acest schimb de priviri. O privire lipsită de zâmbet, dar hipnotizantă de la unul la celălalt. Şi, deodată, totul fu scăldat în întuneric. Era ca şi cum o entitate separată îşi stabilise oarecum domiciliul în creierul ei şi o determina să-şi închipuie că visează. Obligaţia ei evidentă era aceea de a accepta visul, tot aşa cum accepta faptul că s-a născut. Se simţea parcă în centrul unui cerc mişcător, care creştea la nesfârşit, îndepărtându-se mereu. Totul în jur era ca un cântec frumos care răsună limpede şi dulce, pe care îl asculţi iarăşi şi iarăşi, până ce îţi acaparează mintea şi sufletul.

Fata era sub puterea unei forţe magice, a lucrării magicianului, incapabilă să acţioneze conform propriei voinţe. Puterea lui aparent supranaturală îşi spuse din nou cuvântul. Era un neîntrecut maestru al persuasiunii, al enigmelor şi ambiguităţilor, al suspansului şi al dozării în crescendo a acţiunii, al improvizaţiei şi al metamorfozelor.

Cred că e de prisos să mai adaug că la sfârşitul acelui frumos număr de magie, spectatorii au fost profund impresionaţi de prestaţia sa. Ţinta care a făcut distincţia de fundal a fost obiectul de interes pe care l-au căutat oamenii, doza totală de izbutită teatralitate administrată de creşterea suspansului şi imprevizibilului, capacitatea de a ascunde detaliile în ferestrele secundare ale scenei.

Producţia pe care magicianul o pune în scenă este o lucrare artistică care defineşte cel mai bine conceptul de "reprezentare vizuală" a unor succesiuni de simboluri şi trăiri ce produc efecte în conştiinţa spectatorilor. În timp ce transformările complexe, efectele halucinante sau momente de revelaţie sunt elemente care asigură interacţiunea între identităţi diferite, o interacţiune în care nimeni nu poate fi sigur de realitatea celorlalţi.

Spun oamenii „Da” realităţii tale?

Un lider adevărat se aseamănă cu un magician: reuşeşte să creeze o atmosferă în care oamenii să spună „Da”, in care ei să se conformeze legilor şi principiilor lui, şi să accepte în unanimitate influenţa sa. Un lider priceput are şi mediul şi instrumentele cu care să reuşească să-şi ducă la bun sfârşit ideile, sarcinile şi planurile. „Spectacolul” lui atinge punctul culminant numai atunci când reuşeşte să le controleze oamenilor emoţiile şi sentimentele, făcându-i să se simtă în largul lor.

Poţi să conferi leadershipului tău o interpretare care să-ţi contureze cu putere identitatea?

Cu toţii gândim prin prisma emoţiilor şi a sentimentelor. Mintea ni se raportează întotdeauna la ceea ce simţim faţă de o persoană, faţă de un lucru sau faţă de împrejurările în care ne aflăm. Ceea ce gândim şi felul cum reacţionăm într-o anumită situaţie depinde de ceea ce e în sufletul nostru, depinde de felul în care percepem lumea din jur. Daca ne simţim în siguranţă, mintea ne va crea o imagine pozitivă şi ne va semnaliza că totul este în regulă, ne va crea o stare de bine, de destindere şi de plenitudine.

Aşa cum florile au nevoie de substanţe nutritive pentru se dezvolta şi pentru a rezista la intemperii, tot aşa oamenii au nevoie de o stare de spirit bună pentru a fi eficienţi.

Tu poţi să le transmiţi acea stare psihică şi emoţională foarte bună? Poti să le transmiţi acea stare deplină de siguranţă şi de control?

Dacă vrei ca oamenii să spună „Da” realităţii tale şi să o accepte pe deplin, trebuie să pătrunzi în conştiinţa lor, să le schimbi percepţiile şi comportamentul, atitudinile, aşteptările, emoţiile, gândurile şi să le deschizi noi orizonturi. Îi poţi îndemna să te accepte în universul lor, doar dacă ai o putere de convingere uluitoare. Caută să pătrunzi cât mai adânc în mintea şi în sufletul lor, pentru ca leadershipul tău să capete valenţe calitative superioare.

Oamenii sunt precum florile, dacă nu le acorzi atenţia necesară, ei nu vor „înflori” şi nu vor da „roade” niciodată. Trebuie să fii un profesionist, trebuie să stăpâneşti bine elementele constitutive ale leadershipului ca să poţi obţine cele mai bune performanţe.

Liderii cei mai buni înfăptuiesc miracole adevărate sub puterea unei „forţe magice”. Credinţa în potenţialul lor le dă puteri. Ei nu se limitează la o anumită perspectivă, ci conferă mereu leadershipului lor o interpretare aparte, mai nuanţată şi mai bogată în semnificaţii. În asta constă magia lor.

A fi un magician iscusit înseamnă să-ţi propui ca scop asumarea unor semnificații ascunse la care oamenii nu au acces decât prin memorarea acelor momente unice de iluzionism care continuă să existe şi după terminarea spectacolului.

Toate ţin aparent de miracol, dar miracolul de multe ori înspăimântă. Dacă oamenii se simt prinşi într-un mediu ostil, care nu le prieşte, dacă au impresia că rolul pe care îl joci este unul lipsit de conţinut, de sinceritate, de profunzime şi de intensitate, înseamnă că

leadershipul tău este lipsit de valoare. Dacă nu a reuşeşti să-i entuziasmezi, sa-i determini să participe la „jocul” tău, atunci renunţă definitiv la „spectacol”, căci rişti să fii catalogat drept un maestru al dezinformării.

Leadershipul este constituit din piese de domino, în care o singură mişcare greşită sau o singură „piesă” instabilă poate provoca o reacţie în lanţ. Dacă rezultatele pe care le obţii nu sunt favorabile ţie şi celorlalţi oameni, sau dacă viziunea ta nu este compatibilă cu a lor, sau dacă atitudinea ta este greşită, atunci tot ce-ai construit se poate prăbuşi bucată cu bucată.

Source: https://neculaifantanaru.com/magicianul-VI.html

Magicianul (I)

On Aprilie 17, 2010

Gestionează cu maximum de eficienţă aşteptările oamenilor, fără să aplici sistematic principiile magiei.

O ambiţie grozavă îmi rodea cu adevărat inima, voiam să devin magician. În consecinţă, îmi făcusem obiceiul ca ori de câte ori mergeam la film cu prietenii, să dispar. Pur şi simplu, fără niciun motiv. Totul se întâmpla foarte repede. Într-o clipă eram lângă ei, în cealaltă nu mai eram.

Mergeam în întuneric prin sala de cinema, fără să fiu observat, fără să trezesc suspiciuni, ca şi cum toţi s-ar fi închis într-un somn adânc, sau ca şi cum ar fi fost hipnotizaţi, neînsufleţiţi – într-atât păreau de adânciţi în transă. Nimeni nu venea să mă caute, pentru că nimeni nu ştia c-am dispărut, pentru că toţi mă credeau la locul meu – întotdeauna cel de la margine. Şi mai ales, pentru că toţi erau absorbiţi de acţiunea filmului. Am învăţat să mă ascund în umbră, am învăţat să mă folosesc de întuneric, să fiu o fiinţă… nevăzută.

Nimeni nu-şi poate închipui câte eforturi depuneam pentru a deveni „invizibil". Manevrele mele, paşii care-i făceam, prevederile pe care le luam - se potriveau cu un suflet tânăr şi arzător. Odată am izbutit chiar s-o zbughesc din cinematograf, să mă întorc acasă, să-mi schimb hainele, să mă reîntorc la sfârşitul filmului, să mă reaşez la locul meu. Nimeni n-a observat schimbarea. Lucrurile acestea prea subtile trec de cele mai multe ori neobservate.

O grămadă de lucruri nu le ştiau prietenii mei. Tot felul de lucruri ciudate, cele mai multe greu de explicat - asta le făcea să fie cu atât mai mult ireale. Dar pentru mine nu erau ireale, căci eu eram creatorul lor.

Leadership: Abilităţile tale din background îţi pot asigura un avantaj semnificativ în relaţia cu o dimensiune a variaţiei ce are o evoluţie paralelă cu transformările conceptului de "totalitate"?

Se aşternu o clipă de tăcere, în timpul căreia spectatorii priveau cu ochii plini de incertitudine scena învăluită brusc în ceaţă. Rotocoalele de fum urcau în aer, gri şi desăvârşite; totul era liniştit, şi cu toate acestea în jur se simţea o mişcare subtilă, tainică, lunecătoare. O minge mică, roşie, se rostogoli răbufnind pe podeaua scenei, sporind astfel misterul şi curiozitatea publicului. Era un semn, un avertisment. Ceva urma să se întâmple. Dar totul trebuia să fie diferit de tot ceea ce-şi imaginau spectatorii.

Magicianul era acolo, pe scenă, chiar în faţa spectatorilor. Dar nimeni nu-l putea vedea. Pentru că atenţia tuturor era concentrată asupra mingii, pentru că toţi continuau să cerceteze cu privirea un anume punct al scenei. Dar şi pentru că era multa ceaţă, iar în toată această ceaţă se creaseră cumva mai multe umbre. Şi numai una singură era a magicianului.

Era exact acelaşi principiu pe care-l folosise demult în sala de cinema, doar că de data asta atenţia publicului era abătută spre un punct voit de el, asociat cu învăluirea în ceaţă a scenei. Magicianul putea trece dintr-o parte în alta a scenei, miraculos, fără să fie observat, putea să-şi schimbe hainele, putea să-şi facă repede montajele, putea să-şi aplice în voie trucurile - câtă vreme atenţia oamenilor le era distrasă.

Totalitatea este ceea ce intră în aria mea de acţiune, o înlănţuire de lucruri cunoscute,

„montate" după regulile unui spectacol complex, având drept conţinut elemente de decor, sunete, mirosuri, costume, personaje, efecte speciale, condimentate cu gesturi şi jocuri de rol, aranjamente incredibile, care intră în compoziţia unică a imaginii de performanţă.

Leadership: Ai ajuns la nivelul de 100% performanţă încât să te poţi considera: „Stăpânul spectacolului"?

Liderul e o persoană uluitoare, care reuşeşte cu o uşurinţă remarcabilă să se interpună în mintea oamenilor. Puterea lui e atât de vădită în ochii tuturor încât toţi îl percep ca un magician. Dar el are această voinţă refulată de a se impune celor din jur. Iar în privinţa asta poate fi invidiat.

Oamenii îl privesc cu o expresie de adoraţie desăvârşită pe cel care, culegând cu privirea toate simţămintele ivite pe chipurile lor, le ghiceşte toate dorinţele şi aspiraţiile şi reuşeşte să le îndeplinească. Dar pentru asta el, liderul, trebuie să acţioneze în conformitate cu propriile sale atribuţii, şi nu trebuie să fie în nici într-un caz incert sau derutant, ca un magician.

Ideal, o organizaţie de succes trebuie să aibă un lider capabil să înţeleagă oamenii, să gestioneze simultan aşteptările lor, să-i ducă în punctul în care întrebarea: *"Este real?"* să le dispară din minte. Este însă greu de imaginat să ajungă cineva la acest nivel dacă nu este în acelaşi timp un magician, căci numai un magician este capabil să distingă cel mai bine irealul de real.

Performanţa este ceea ce obţii după ce se termină spectacolul. Poţi să obţii aplauze sau critici în funcţie de valoarea mărimii efectului de uimire pe care îl generezi.

Leadership: Sporeşti receptivitatea oamenilor ţinând seama de legile de "apariţie şi dispariţie" pe care le propui ca model absolut de urmat?

Oamenii sunt uşor de influenţat dacă le este distrasă atenţia. În fiecare spectacol de iluzionism spectatorii înţeleg şi nu prea înţeleg ce se petrece; ei sunt buimăciţi de atmosfera plină de mister creată de magician. De fapt, ceea ce face magicianul este să jongleze cu mai multe sarcini simultane – jocul de scenă, interpretarea replicilor cu multă convingere şi calm, etc., pentru a-i constrânge pe spectatori să accepte propria lui realitate.

Dar există o regulă de bază în magie, ca şi în leadership: să nu intri niciodată în conflict cu oamenii. Ca lider, sau ca magician, dacă încalci această regulă, vei eşua. De aceea trebuie să faci tot posibilul să iasă cât mai bine spectacolul pe care-l realizezi. Dacă eşti un magician sau un lider nepriceput, spectacolul va ieşi prost.

Luarea de poziţii întemeiate pe puterea de dominare are ca sursă de alimentare legile de apariţie şi dispariţie pe care le propriu ca model absolut de urmat. Dispariţia este ceea ce se prelungeşte prin ceea ce rulează în background. Apariţia - ceea ce este văzut și experimentat, sau ceea ce rămâne după ce s-au risipit iluziile şi s-au aflat adevărurile.

Concluzie: Leadershipul este un spectacol pe care-l pui la cale singur, pe răspunderea şi priceperea ta. Este însă o aparenţă de magie. Realitatea este că în leadership nu poţi să aplici sistematic „principiile magiei" – de a abate atenţia oamenilor şi de a-i induce în eroare.

Atenţia, perspicacitatea oamenilor poate fi diminuată un timp limitat, iar atunci când ei îţi „descoperă" trucurile... s-a zis cu leadershipul tău.

Magicul fluid al unei tainice alchimii

On Iunie 26, 2011

Insuflă-le oamenilor forţă morală, trezind în ei acele emoţii care să le scoată la suprafaţă calităţile.

În articolul precedent am povestit despre doctorul Jacques Mérey care a reuşit în circa patru ani s-o vindece pe micuţa Eva, care suferea de idioţie. Însă marea transformare a fetei s-a petrecut într-un moment neaşteptat, chiar atunci când Jacques era pe punctul de a-şi pierde încrederea.

Speranţa, cea mult aşteptată, a încolţit în sufletul doctorului atunci când a adus în casă o oglindă. Căci, pentru prima dată biata fată, nepăsătoare până atunci faţă de persoana ei, a fost cuprinsă de un sentiment de bucurie. În clipa când se privi în oglindă, din gura ei, care până atunci nu scosese decât sunete vagi şi hodorogite, se auzi ceva complet nou, inteligibil dar nearticulat, format din două silabe: „Be… elle…"

Adică: „ *Je suis belle* " ! (Sunt frumoasă !). *

Pentru primă dată în viaţa ei, micuţa Eva şi-a descoperit o calitate, dar ce calitate ! Una hotărâtoare, care îi va stimula toate celelalte simţuri, o calitate care o va urmări toată viaţa şi care o va face foarte fericită.

Leadership: Reprezinţi în particular un simbol al triumfului asupra manifestării sentimentului de zădărnicie, din care izvorăşte sensul unei alte realităţi?

Doctorul era convins că descoperise piatra filozofală. Eva se putea face bine. Căci un om cu o singură calitate, dar pe care o preţuieşte în mod deosebit, va manifesta întotdeauna voinţa de a se implica în propria lui evoluţie.

El trebuia să-i insufle fetei dorinţa de a visa, trebuia să-i stimuleze pofta de viaţă, să-i dezvolte curiozitatea inimii, trebuia să-i trezească senzaţiile morale, să o înveţe să-şi exprime prin cuvinte toate gândurile, să-i transmită inteligenţa subtilă a omului creator, să o înveţe să manifeste interes pentru lucrurile înconjurătoare. Dar cum?

În prima zi el a luat o haină de catifea din dulap şi a îndemnat-o pe Eva să o pipăie, să-şi plimbe încet mâinile de-a lungul materialului fin. În următoarele zile a dus-o în grădină, i-a arătat florile pentru ca ea să înceapă să simtă şi să absoarbă toate mirosurile. După câteva săptămâni a învăţat-o să cânte la pian. Apoi a învăţat-o să citească şi să scrie. Apoi a învăţat-o mai multe limbi străine. Apoi i-a oferit lucrările poeţilor germani şi englezi, pe care ea a dorit neapărat să le înţeleagă.

Astfel, Eva a învăţat să aprecieze lumea prin simţuri, şi-a dezvoltat firea romantică, a învăţat să fie plină de afecţiune şi de dragoste. Adică a învăţat să-şi dezvolte toate trăsăturile feminine, demne de o prinţesă a paradisului.

Leadership: Ai puterea să te ridici deasupra a ceva "de necuprins", prin sprijinirea şi includerea necuprinsului în propria ta fiinţă?

Ţinta unui lider nu este să epateze prin prezentarea unei realități cu care se poate identifica majoritatea, ci să realizeze prin cunoaştere experimentală, prin adoptarea unui anumit comportament, acea transcendere spre "Acolo" unde se manifestă neputinţa indivizilor de a se autoînţelege, autoevalua şi autodepăşi, în micile tranzacţii cu clipa şi soarta.

Necuprinsul este ceva căruia nu-i poţi găsi o explicaţie, dar căruia îi aparţii într-un anumit fel, perceput doar cu simţurile, în trăire sufletească. Este ceva care te depăşeşte, te împovărează, dar care te obligă să faci ceva în privinţa lui, să te implici în "lucrarea lui", şi să-i oferi o altă alternativă de manifestare. Este un dincolo de experienţa imediată, pe care doar îl presimţi, puţini îl înţeleg şi îl acceptă, din care trebuie să iei puţin câte puţin, alegând opţiunea "It's a true news story".

Un om de mare fineţe sufletească se ridică deasupra a ceva "de necuprins", prin sprijinirea şi includerea necuprinsului în propria lui fiinţă, devenind acea măsură a magiei vindecătoare care îmbrăţişează, ca un fel de "Bună dimineaţa" într-un colţ al paradisului, tot ceea ce oamenii experimentează în ecuaţia unei relaţii consumate cu viaţa.

În fiecare domeniu, dar mai cu seamă în leadership, unirea elementelor poate duce la ceva mai mult decât părţile lui componente. Leadershipul, prin anticiparea tendinţelor de dezvoltare sau regres al oamenilor, prin schiţarea sumară sau detaliată a vieţii lor interioare, tratează cauza stabilităţii sau instabilităţii lor, varianta funcţională sau nefuncţională a manifestării lor pe scena pasiunilor, trăirilor, năzuinţelor, într-o expresie a unicităţii şi valorii lor.

Aşa cum o floare, ca să poată supravieţui şi să se dezvolte armonios trebuie să-i dai apă, lumină şi soare – tot aşa şi oamenii, ca să poată să devină mai performanţi ei trebuie ajutaţi să-şi dezvolte amonios toate calităţile. Ca lider, tu trebuie să ai puterea şi dorinţa să pătrunzi în adâncul sufletului lor, să ajungi la fibrele care compun întreaga lor structură emoţională şi să generezi acel impuls fin, intens, care să-i provoace, care să-i energizeze, care să-i facă să-şi dorească să devină mai buni. Un lider adevărat stăpâneşte toate mijloacele capabile să-i transforme pe oameni.

Leadership: Poţi să vindeci o boală fără să cunoşti o serie întreagă de simptome?

Iar când e vorba de transformarea oamenilor în bine trebuie să dai dovadă de acelaşi interes, de aceeaşi ingeniozitate, de aceeaşi prezenţă de spirit, de aceeaşi acuitate a minţii, de aceleaşi iniţiative ca doctorul Jacques Mérey. Trebuie să găseşti acele stări spirituale profunde din care se compune fiinţa umană şi să generezi acel impuls mobilizator care să trezească în oameni curiozitatea, dorinţa de implicare, dorinţa de a crea, de a gândi şi de a-şi îmbunătăţi permanent performanţele actuale.

Dar pentru asta trebuie să te plasezi psihologic în relaţie cu ei, trebuie să cauzezi acel efect emoţional intens prin care să le înlături orice complex, orice îngrijorare, prin care să le pui in evidenţă potenţialul, valorile, personalitatea, dibăcia şi spiritul înnoitor.

Dar tu? Poţi să găseşti acea unică calitate a oamenilor care să le dea energia şi dispoziţia necesară dezvoltării lor? Poţi să-i ajuţi să-şi găsească acele puncte de sprijin prin care să-şi încarce bateriile sufleteşti şi care să trezească în ei acea senzaţie de forţă, de voioşie, acea atitudine motivantă, stimulativă, plină de inspiraţie?

Aşa cum pentru a vindeca o boală este adesea nevoie să cunoşti o serie întreagă de simptome - tot aşa pentru a întări legăturile cu ceilalţi oameni este nevoie să cunoşti o serie întreagă de particularităţi de exteriorizare a sentimentelor lor. Trebuie să exerciţi asupra lor acea influenţă prin care să-i poţi aduce în punctul în care să simtă nevoia de a se împlini

moral şi profesional prin cunoaştere. Să nu uităm că forţa morală care defineşte puterile individului este dată de evoluţia sa.

A-ţi exterioriza sentimentele este echivalent cu a-ţi face o reprezentare mentală a ceva chiar inexistent, care trebuie mai întâi creat în interiorul tău, apoi salvat în conştiinţa continuităţii unui Ego plin de confuzie care îşi găseşte eliberarea în lucrarea lui Dumnezeu.

Magicul fluid al unei tainice alchimii este voinţa pe care o exerciţi asupra celorlalţi în vederea dezvoltării lor personale şi profesionale. Este ingeniozitatea şi prezenţa de spirit cu care identifici acea calitate unică ce se ascunde în ei şi pe care o poţi transforma într-un mare atu al lor. Nu există om care să nu aibă măcar o singură calitate. Ca lider, trebuie să te strădui să găseşti exact acea calitate şi să o scoţi în evidenţă. Fii perseverent, foloseşte-ţi imaginaţia, iscusinţa, pentru a găsi adevărata valoare a oamenilor care te înconjoară.

Aşa cum un pictor continuă să-şi hrănească arta din uimirea, mereu reînnoită, în faţa naturii şi a vieţii – tot aşa şi tu trebuie să-ţi hrăneşti propria fericire din dorinţa de fi folositor, concentrându-te exclusiv asupra muncii de a-i ajuta pe oameni să-şi depăşească slăbiciunile şi să-şi îmbunătăţească abilităţile.

*** Notă:** Alexandre Dumas - *Doctorul misterios* , Editura Cartea Romaneasca, 1973.

Magicul secret al măiestriei

On Iulie 11, 2010

Ridică-te la înălţimea potenţialului tău, integrându-te în atmosfera leadershipului tău şi intrând în armonie cu el.

Ziua se sfârşea. Desenul, în care încercasem să redau chipul unei celebre actriţe hollywoodiene, nu era rău, dar îi lipsea cu siguranţă expresivitatea. Femeia din desen nu emana o frumuseţe irezistibilă ca cea din poza din care mă inspirasem, ci părea mai degrabă fără viaţă. Îi lipsea acea sclipire, acel "ceva" special care să te facă să stărui mai mult cu privirea asupra ei, care să te facă să simţi că este vie, care să te facă să strigi în gura mare „Uau ! ". Eram adânc dezamăgit de mine însumi, de neprofesionalismul meu.

Maestrul mă privea cu adânca şi deosebita lui indulgenţă. Privirea lui părea că-mi spune: „mai ai atât de multe de învăţat".

- Maestre, de ce nu mi-a ieşit bine tabloul? l-am întrebat cu un glas hotărât şi pătrunzător.

Maestrul şovăi, ca şi cum ar fi ezitat să dezvăluie un secret pe care-l ţinuse până atunci doar pentru el. Îşi turnă ceaiul verde şi parfumat într-un pahar de sticlă, după obiceiul oriental, dizolvă în el două pătrăţele de zahăr şi sorbi câteva înghiţituri, savurând băutura cu o bucurie indescriptibilă. Apoi buzele lui rostiră rar, cu un desăvârşit calm, următoarele cuvinte:

- Nicu, tu pictezi fără să simţi nimic pentru opera ta. Dar tabloul are şi el o viaţă, iar tu trebuie să-ţi raportezi sufletul la sufletul lui. Iar pentru ca tabloul tău să fie bine realizat, să prindă viaţă, trebuie să te transpui în cealaltă lume, în lumea tabloului, în peisajul şi între personajele redate de el. Dacă vrei să atingi perfecţiunea trebuie să te integrezi în atmosfera tabloului şi să intri în armonie cu el.

Leadership: Rămâi constant în urmărirea unui ideal de perfecţiune prin prisma menirii tale de a explora adâncul unui parcurs al sinelui văzut dintr-o dată ca totalitate a unei opera de artă?

Leadershipul se optimizează prin trecerea de la truda de a aduna material de construcţie pentru realizarea unei imagini de excepţie, cu intenţia de a o face cunoscută în marginile unui realism credibil, la realizarea unei capodopere de claritate şi pătrundere. Leadershipul, asemenea artei, îşi ordonează criteriile de selecţie ale "expresivităţii" în funcţie de decorul lumii interioare pe care îl transpui într-o viziune.

Ceea ce alcătuieşte decorul lumii tale interioare, frumuseţea de a transmite o idee într-o manieră artistică şi având un concept în spate, este dovada meritului de a purta o anumită trăire prin mai multe planuri. Un plan solicitat pentru a releva dimensiunea insondabilului creaţiei, prin încercarea de a scoate la iveală ceea ce nu poţi exprima prin cuvinte. Şi un plan solicitat pentru a releva acea dimensiune numită imaginaţie sau vis, determinând apariţia emoţiilor constructive.

Potenţialul de manifestare a autenticului în artă se fundamentează pe reacţia de cuplare dintre cele două planuri.

Pentru a realiza ceea ce nu ai realizat niciodată, trebuie să faci ceva ce nu ai făcut niciodată.

Trebuie să devii altcineva, să devii ceea ce nu ai fost nicicând. Trebuie să devii un maestru. Iar pentru asta trebuie să-ţi sporeşti valoarea, sporind calitatea operei pe care o creezi. Trebuie să faci acel salt cutezător peste sfera raţiunii tale, să începi să percepi cu sufletul dincolo de ceea ce creezi. Atunci când pictezi trebuie să simţi că faci parte din desen, să te transpui în atmosfera creată de tablou.

Cei mai mari pictori şi-au încordat cu pasiune puterile lor într-un nemăsurat efort intelectual dar mai ales spiritual pentru a izbuti să atingă eterna taină a perfecţiunii. Nu-i de-ajuns să pictezi pentru ca tabloul să fie viu, trebuie să încerci să te transpui în atmosfera tabloului cu toate simţurile, şi cu mintea şi cu sufletul, să încerci să simţi ceea ce simt personajele din opera pe care o creezi.

Această concentrare asupra realității exprimată atât de frumos de "trăirile sufletului" este forţa motrice a realizării unei picturi de succes.

Leadership: Eşti sigur că poţi gusta experienţa minunată de a te simţi integrat în plenitudinea unei forţe care izvorăște din adâncul unei copiii fidele a ta, fără să rămâi prizonierul unei idei obsesive?

Fără îndoială, marele secret al unei opere reuşite este să deţii o tehnică superioară de execuţie, dar şi arta integrării personale în atmosfera tabloului.

Succesul unui lider depinde de calitatea şi cantitatea rezultatelor sale, implicit ale echipei pe care o conduce. Tot ceea ce-l poate împiedica să-şi conducă echipa spre succes, tot ceea ce-i poate limita acţiunile reduce profunzimea şi calitatea „operei" sale. Iar opera unui lider nu este altceva decât întreaga activitate pe care o desfăşoară într-o deplină armonie cu el însuşi, cu spiritul şi personalitatea lui, pentru realizarea scopului propus.

La fel cum cheia pentru a realiza o pictură foarte bună este să deţii capacitatea de a te transpune în propria-ţi creaţie, tot aşa cheia pentru succesul în leadership constă în a deţine capacitatea de a te transpune în atmosfera „operei" pe care o creezi.

Cum ar putea oare un lider să împlinească aşteptările oamenilor şi să le mobilizeze energiile dacă nu este în stare să se transpună în adâncimile sufleteşti ale leadershipului pe care îl creează? Tot ceea ce creează liderul determină în mare parte succesul sau eşecul său. Daca el nu reuşeşte să intre în acea stare care să-l ajute să vadă altfel lucrurile şi să stabilească o relaţie aparte cu ele, atunci nu va da dovadă de eficienţă maximă în ceea ce întreprinde.

Ridică-te la înălţimea potenţialului tău, integrându-te în atmosfera leadershipului tău şi intrând în armonie cu el. Un lider adevărat îşi raportează sufletul la sufletul „operei" sale.

Prizonierul unei idei obsesive este omul care ştie să-şi integreze personalitatea într-o operă de artă valoroasă, dar neputând a se desprinde de imaginea care îl reprezintă în realitate.

Concluzie: Ca lider trebuie să te străduieşti să să-ţi raportezi sufletul la sufletul „operei" tale. Doar dacă vei reuşi să te transpui în opera ta şi vei face totul cu neistovită pasiune, abia atunci vei deţine controlul total asupra a ceea ce creezi.

La fel ca şi în pictură, există o măiestrie, o artă în leadership fără de care şansele de reuşită se reduc considerabil şi ţinta propusă se atinge greu. Dar această măiestrie se obţine numai după ani şi ani de muncă.

Mai multă aplecare pentru temeiurile minţii

On Iunie 04, 2013

Orientează gândurile omului spre ceva care este mai presus de exigenţele sale, deviind acea urmă de contrazicere care îi amplifică incoerenţa în gândire şi acţiune.

Numele ei este Laura Quinn. Ştiu că mă urăşte fiindcă are nevoie de mine, iar eu o urăsc fiindcă este plină de aroganţă atunci când ar fi trebuit să fie plină de bunăvoinţă. Trebuie să fi simţit ceva extrem de puternic, de vreme ce dă curs propriei sale temeri. Dar în acelaşi timp cred că a adulmecat un stimulent însufleţitor care îi potoleşte nemulţumirea adunată în ea de atâta amar de vreme, care îi potoleşte setea de a-şi satisface vanitatea.

O remuşcare intensă pare care-i dă forţa de a se angaja într-o depăşire de sine. O zvâcnire de rebeliune. O presiune puternică venită din afara propriei zone de confort material, subordonat unei etici profesionale. Iar în această clipă de maximă încordare, în care totul din ea depinde de rezultatul teribilei explozii de raţiune şi simţire, în această clipă în care încercarea de a se redresa după atâtea eşecuri devine o opţiune demnă de luat în seamă, are loc o inversiune de perspectivă.

O poftă cumplită de se înălţa deasupra ei însăşi, de a-şi depăşi limitele în care a fost constrânsă să trăiască, pare c-o năpădeşte. Deprinderea voinţei ei de a funcţiona după o normă condiţionată de conştiinţă şi imprimată de factorul înnăscut al inclinaţiilor spre mândrie, parte de factorul influenţelor educative provenite din şcoala vieţii, corespunde ambiţiilor de lărgire a perspectivelor de a face carieră, ceea ce o îngroapă încet într-o stare de depresie, de abandon, de neputinţă, pentru că nu există nimic bun de care să se poată agăţa.

Leadership: Realitatea în care te găseşti este o sumă a percepţiilor şi atitudinilor tale asupra a ceea ce ai de înfăptuit prin diverse extensii pe care le poţi adăuga calităţii vieţii?

În celebra carte "Excelenţa în afaceri", scriitorul american Jim Collins enunţa conceptul de Arici:

"Nu, aricii nu sunt nişte prostănaci. Ei au o perspicacitate pătrunzătoare, care le permite să vadă prin complexitate şi să discearnă modelele ascunse din spatele ei. Aricii văd ceea ce e esenţial şi ignoră restul..

Cei care conduceau companiile de referinţă aveau tendinţa să fie vulpi, fără să obţină vreodată avantajul clarităţii dat de conceptul de arici, fiind în schimb împrăştiaţi, difuzi şi inconstanţi."

Laura Quinn este o vulpe deşteaptă şi frumoasă, dar care nu suportă să-şi arate viclenia, fiind deja mult prea dezamăgită de drumul vieţii sale. Singura extensie pe care o poate adăuga vieţii sale pentru a-şi reveni puţin din zbuciumul captivităţii pe care i-o conferă cariera este o ieşire din rutină, provocarea de a se alătura unei inițiative riscante, îndrăzneala de a sfida lumea şi soarta.

Ea nu mai are de înfăptuit o multitudine de sarcini pentru marii acţionari ai băncii, ci doar una singură: un plan constructiv pentru a-şi revizui atitudinea radical faţă de suferinţă, faţă de semnificaţia acordată vieţii.

Sentimentul cel mai puternic și violent care îl poate copleși pe om, întunecându-i adesea dreapta judecată, se naşte din alunecarea sa într-o stare de visare care îl împiedică să-şi trăiască prezentul.

În ea se produce o reacţie. În care activitatea moleculelor reactante se realizează prin absorbţie de energie luminoasă. Ansamblul ei căpătă o altă nuanţă, flacăra deşteptării se aprinde. Glasul devine mai surescitat. O nesiguranţă îi dezvăluie intenţia. Căci tot mai mult se agaţă de acest cuvânt magic, flămând de răspunsuri: " *Cum?* ", care-i asigură un disconfort straniu, învăluind-o apoi într-o tăcere neînţeleasă.

Dar, vai, cum de nu mi-a trecut prin minte gândul acesta nebunesc, cum de am neglijat partea aceasta înălţată a punţii care ţine laolaltă elementele aparent disparate dintre noi? Gândul că trebuie să împărţim credinţa de a reuşi, palpită nestăpânit în mine. Iar în timp ce eu tremur de emoţie la acest gând, ea tremură de îndoială. Ceea ce este ascuns în mine se revede tot mai mult în ea însăşi. Eu, domnul Hobbs, nu am nicio remuşcare, şi nici Laura nu ar trebui să aibă, fiindcă remuşcarea este o condiţie de a ne lăsa înrobiţi de nişte "ei" împopoţănaţi cu titulatura de elite.

Leadership: Îţi îmbunătăţeşti experienţa de a deduce când cineva îţi acordă o atenţie mai mare decât cea cuvenită unui trecător care nu ştie la ce să se uite în drumul vieţii?

Am reuşit cu ajutorul Laurei să pătrund în camera diamantelor. Am reuşit împreună. Dar acum ea este cuprinsă de spaimă. Simt o remuşcare din partea ei, un sentiment de reţinere, o ezitare a conştiinţei. Trebuie să menţin răsuflarea acestei fiinţe vii, să completez neîntârziat acel ceva care simt că-i lipseşte, să schimb natura ei de a fi. Ea tot nu-mi intuieşte adevăratele intenţii, important este că latura ei psihică şi emoţională nu s-a deteriorat în urma impactului cu ieşirea din formatul vieţii cu care se obişnuise.

Mă întărâtă trufia şi laşitatea, frica ei de a-şi continua traseul pe care îl imaginasem împreună. Firea ei este stăpânită de pofta de a domina acest joc al contrariilor, de a mă birui printr-un comportament sfidător, alteori printr-un egoism exacerbat. Rezist destoinic reproşurilor ei. Simte, desigur, că dorinţa mea irefutabilă şi nestingherită de a duce la bun sfârşit planul nu porneşte din lăcomie de bani. E altceva la mijloc, mai presus decât diamantele.

Mă privesc pe mine însumi, îmi ascult cu atenţie inima, ceva mă frământă groaznic. Simt că am devenit contrariul a ceea ce-i spunea odată pastorul Gabriel Damours regelui Henric al IV-lea: " *Izbuteşti să prinzi în plasă oamenii.* " Acum, eu eram cel prins în plasă, în propria mea plasă - a neputinţei de a controla emoţiile complicei mele, care trebuie să recunosc, mă influenţau.

Produsul minţii pe care îl faci cunoscut prin acceptul de a lua parte la anumite evinimente se manifestă prin ataşamentul tău faţă de efectul vieţii pe care îl îmbrăţişezi atât de mult cât îţi pasă de lungimea ei.

Un trecător care nu ştie să se uite la drumul vieţii este un om care nu ştie să spună pe nume nemulţumirii de sine faţă de consecvenţa cu care trebuie fie capabil să ducă la bun sfârşit un proiect grandios. Din punct de vedere sufletesc, forma acestei individualităţi se distinge prin modul relativ constant de a răspunde activ la provocările lumii exterioare, deci prin modul de a se determina ca diferenţă între "ceea ce vrei să fii şi ceea ce eşti cu adevărat".

Produsul minţii ei trebuie să fie capacitatea de a-şi demonstra voinţa, motivaţia de a-şi învinge fricile şi suferinţa, capacitatea de a se adapta la diferite situaţii de fundătură, când nu are la dispoziţie vreo soluţie imediată. Domnul Hobbs rămâne destul de rezervat în

privinţa variantei unui drum paralel cu una din laturile fundamentale a Laurei: instinctul de apărare.

Este extrem de dificil să separ semnalul cerebral care îi comandă închiderea în ea însăşi, de zgomotele de fond ale inimii care îi condiţionează deschiderea spre noi modalități de a fi conștientă și de a se deplasa prin lume - văzându-se printr-o altă lentilă. Chiar şi un super-expert în persuasiune ar trebui să muncească enorm pentru a devia acea urmă de contrazicere care face ca totul să fie incoerent la ea. Şi cu greu ar reuşi să-i orienteze acţiunile spre ceva ce este mai presus de exigenţele ei: gândirea şi urma de loialitate rămasă faţă de vechiul stil de viaţă.

Totuşi, sunt sigur că omul care i-a putut recunoaşte calităţile, singurul din toată lumea care a putut s-o înţeleagă, sunt eu. Femeia aceasta, chiar dacă ai sfărâma-o ca pe un ciob de sticlă, tot ar trebui să o admiri, căci totul în ea emană o strălucire aparte. Dar un astfel de om căruia i se încordează trăsăturile de la prima pală de vânt, dacă nu reuşeşti să-l schimbi, te schimbă el pe tine.

Leadershipul este ceea ce vrei să schimbi la tine ştiind că ceea ce văd ceilalţi la tine este o reflectare directă a personalităţii tale în conştiinţa unei lumi întregi.

Mai multă aplecare pentru temeiurile minţii priveşte necesitatea unei noi abordări a omului în conformitate cu o normă general acceptată de ceilalţi oameni din jur. La rândui ei, această abordare cere implicare şi participare, nu supunere oarbă în faţa cerinţelor de schimbare - care pot să perturbe temporar zona lui de confort.

Aşa cum un sistem, pentru a deveni cibernetic, trebuie să-şi organizeze elementele într-un subsistem de comandă şi într-un sistem de execuţie, tot astfel actul de transformare al omului, absolut necesar abordării leadershipului la nivele superioare, trebuie să se producă paşnic în el însuşi. Si se poate produce doar prin eliminarea confuziilor ce pot interveni ca factori demotivanţi în sistemul lui de funcţionare, deviind acea urmă de contrazicere care îi amplifică incoerenţa în gândire şi acţiune.

Cunoaşte omul şi frânează-i impulsurile care iniţiază procese nedorite, uneori chiar destructive.

Notă: " *Flawless (2007)*"

Maiestatea sa Eisenstein îşi păstrează maiestatea

On Aprilie 07, 2008

Încearcă să dai sens unei experienţe de creaţie plină de "vederi" exterioare, înainte de a-ţi depăşi limitele.

Regizorului rus Serghei Eisenstein, căruia i s-au propus subiecte alese special astfel ca să fie nevoit a le refuza, este acum vehement atacat pentru că nu realizase de mult niciun film.

Nemulţumirile marelui regizor continuă însă. Invitat în continuare la serbarea de aniversare a 15 ani de existenţă a cinematografiei sovietice, Eisenstein primeşte o mai mică distincţie decât colegii săi, cărora li se acordă ordine şi titluri mai înalte. Printre ei se număra Podovkin, Dovjenko, foştii sale elevi, fraţii Vasiliev, sau chiar fostul său asistent Alexandrov.

*A doua zi, ca preşedinte al consfătuirii, rosteşte un discurs de închidere. Răspunde ponderat unor atacuri. Se angajează să reînceapă munca de creaţie. Peste câţiva ani îşi va aminti cu ironie atmosfera cenuşie...în anii de după 1930, care încerca să cuprindă pe toţi, uniformizând creaţia. Evident, aşadar, că supunerea sa conformistă de acum nu este reală. Nimeni nu ştie – şi nu trebuia să ştie – ce se petrece în sufletul său. Sfinx imperturbabil, Maiestatea sa Eisenstein îşi păstrează maiestatea. **

Leadership: Poţi să stabileşti o corespondenţă între interioritate şi subiectivitate, construindu-ţi o imagine solidă şi benefică din compoziţia unei opere de artă care mişca lumea cu plasticitatea unui sentiment de pace totală?

În final am înţeles că tot ceea ce noi percepem ca fiind important este doar iluzia unei biruinţe de-o clipă, este trăirea experienţei unei realităţi care transcende ceea ce este trecător şi care mişca doar ceea ce nu se vede, este radiografia unei normalităţi stabilită de ceilalţi. Şi, mai cred că nu vom reuși niciodată să ne atingem potențialul maxim dacă vom permite ca tot ceea ce percepem ca fiind important să depindă de aprobarea şi reacţiile celorlalţi, mai ales dacă conştientizam necesitatea unei libertăţi de exprimare necondiţionate.

Pe această cale trebuie să subliniem necesitatea unei corespondențe între artă și spiritul unei morale de tip "stăpân", nu sclav, care inventează forme noi de gândire, conturând natura unui început puternic în ce priveşte realizarea distincţiei dintre ceea ce este drept şi ceea ce este nedrept, dintre ceea ce e trecător şi ceea ce e definitiv. Tocmai în numele unei morale de acest tip va trebui să respingem sentimentul unei eventuale vinovăţii în cazul în care părerea celorlalţi nu coincide cu viziunea pe care dorim să o extindem în lume.

Când eşti atacat din toate părţile de critici dure şi ironii fine, este bine să fim ponderaţi în răspunsuri şi să ne construim o poziţie de Sfinx imperturbabil, lăsându-i pe ceilalţi să constate ei înşişi ca sunt nedrepţi în aprecieri. Aici intervine corespondenţa dintre interioritate şi subiectivitate.

Interioritatea este o dimensiune inerentă a creaţiei şi a creativităţii care nu se lasă redusă la tăcere, o îmbinare perfectă între fineţe şi forţă. Iar subiectivitatea este potenţialitatea de a produce o transformare la nivel de ceea ce livrezi într-un mod în care gândirea ta, minunatul dar al creaţiei tale, va lua prin surprindere auditoriul.

Îndrăgit este acela care a avut curajul să se supună rigorilor unui intelect care refuză orice convertire la un adevăr exterior, la statornicia sau neschimbabilitatea exterioară.

Un regizor autentic lucrează în spiritul unei noi viziuni asupra lumii, dintr-o năzuinţă spre certitudinea necondiţionată a unei exactităţi în interpretarea realităţii, ştiindu-se apt pentru a face bine diferenţa dintre ceea ce se dezvăluie ca real, puternic, real şi semnificativ, şi ceea ce e lipsit de aceste calităţi.

De multe ori, regizorul trăieşte limita interpretării unui subiect de viaţă în arta sa, acţionând ca un filtru pentru eliminarea contrastelor exterioare şi prelungirea lumii sale interioare, însă fără a limita percepţia asupra realităţii înconjurătoare.

Mai mult decât atât, un regizor are capacitatea să se definească drept un personaj caracterizat de plasticitatea unui sentiment de pace totală atunci când reuşeşte să pună în vibraţie, prin intermediul creaţiei sale, fenomenul numit rezonanţă: între ceea ce se evidenţiază prin imagine şi ceea ce se crede.

Un regizor ştie că sentimentele Ego-ului său sunt reacţiile la accidentele obişnuite ale vieţii, purificate de scopurile vitale ale unei demonstraţii de veridicitate, deci el nu este atins de remuşcarea unei vine pe care nu o poate compensa ori ispăşi datorată necunoaşterii realităţii.

Cunoaşterea cea mai aleasă coincide cu acea linişte imperturbabilă a spiritului pe care o caută oamenii dispuşi să înţeleagă faptul că tot ceea există în realitate, şi care poate fi transpus într-o operă de artă, nu trebuie să se supună rigorilor spiritului critic născut din conştiinţa unei limite care nu trebuie depăşită.

Cum spunea cineva pe o pagină de internet: *"Am înţeles că fiecare om pe care îl întâlnesc este acolo pentru că are un rol şi un mesaj pentru mine, şi indiferent dacă îmi frânge inima sau îmi provoacă cea mai mare bucurie, trebuie să-i mulţumesc în egală măsură."*

Maiestatea sa Eisenstein îşi păstrează maiestatea ştiind că tot ceea ce vine din exterior nu se poate repercuta asupra lumii sale interioare. Un regizor de acest fel rămâne devotat adevărului şi canalizării lui în interior, către sine însuşi, dar nici nu contestă intervenţia unor forţe exterioare de gândire.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Măiestria artei de a fi Moş Crăciun

On Decembrie 25, 2018

Interpretarea adusă unei imagini fabuloase se face în direcţia străduinţei de a defini imensul fecund al unei existenţe diferite.

Am preluat credinţa în Moş Crăciun ca pe o incursiune într-o ficţiune necesară exprimării artistice, printr-o întreagă derulare a simbolisticii spirituale care se regăseşte, cred, numai în concepţia existenţială a intelectualului care şi-a dedicat întreaga curiozitate şi independenţă de gândire descifrării unui univers alternativ. Un spaţiu al regândirii și reciclării informaţiilor, sub umbrela unui curent artistic vast pe care eu l-aş numi "Realism Magic", fiindcă îşi trage originea din operele lui Jorge Luis Borges sau Alejo Carpentier.

Iar acest Moş Crăciun, mai cunoscut pentru dărnicia împărţită celor ce şi-au demonstrat meritele sau bunătatea, poate fi sărbătorit şi de cineva care nu e neapărat religios, dar care este capabil să facă asocieri de gânduri, idei, imagini, fapte, lucruri, senzaţii, folosite interactiv şi veridic într-un colaj de imagini create prin intermediul comparaţiilor, metaforelor sau personificărilor.

Cât despre şansele de obţinere a unui răspuns diferit la întrebarea: "Unde îl poţi întâlni pe Moş Crăciun?" într-un timp în care totul, aproape totul, e tratat prin prisma impactului pe care îl generează expresia condiţiei primare a originalităţii (specifică fiinţei impregnate cu un spirit de aventură foarte ascuţit), mai întâi trebuie să luăm în considerare perindările de forme persistente sau trecătoare ale visului pe care pictorul îl trăiește de fiecare dată când se află în preajma tablourilor sale.

Arta nu trebuie impregnată cu expresia unei existenţe trecătoare sau cu mirajul unei lumi care aşteaptă să îşi pună în valoare nuanţa de dincolo de lucruri şi aparenţe, ci cu spaţialitatea suspendării unei poveşti în mișcare, fiindcă are loc o trecere între două cicluri de mare forţă sugestivă, între două întrebări. Cărei lumi aparţin: cea lăsată în urmă, sau cea în care sper şi pe care doresc să o revăd?

Leadership: Poţi să defineşti sensul traiectoriei artisticului după ideea stării de trecere de la sugestie la imagine, încât să conturezi existenţa unui model unic de expunere a unei teme de reflecţie asupra relaţiei dintre subiect şi spaţiu-timp?

Moş Crăciun nu s-a născut în Laponia fiindcă povestea lui trebuia să aparţină unui peisaj de iarnă adorabil, despre copii veseli şi sânii trase de reni, ci fiindcă trebuia asigurată prezenţa vie a unui erou cu circulaţie universală, exemplu promiţător al unei visări cu ochii deschişi, fără putinţă de stingere. Şi, astfel, să se releve tâlcul ascuns al unei viziuni spirituale esenţializată asupra binelui şi fericirilor ataşate diferitelor stări de spirit, grosiere sau rafinate.

În continuare, îmbrăţişez un subiect care îşi urmează evoluţia sub forma sugestiilor figurative, de obicei încărcate cu o sporită densitate expresivă, precum "Creatorul şi Bătrânul de dincolo de tablou", generând transformări la nivel epic. Există parcă un flux spiritual de energii care uneşte generaţiile de la începuturi şi până azi, mâine şi poimâine, un soi de necesitate psihologică care stabileşte relaţii directe între lucruri şi oameni, între iluzie şi realitate.

Aici, sensul experienţei de receptare a formelor de expresie produse de lira unui poet de mare adâncime nu cade asupra unui personaj înzestrat cu posibilităţi nelimitate de îndeplinire a aşteptărilor cele mai frecvente, cât mai curând asupra unui freamăt de

nerăbdare lângă pomul cu luminiţe, echivalând cu amplificarea unei forme de sensibilitate stimulativă şi vizionară, magică în tehnica pensulaţiei.

Uimitor este faptul că interpretarea adusă unei imagini fabuloase, inspirată probabil dintr-un scenariu mitologic plin de încărcătură simbolică, se face în direcţia străduinţei de a defini imensul fecund al unei existenţe diferite. Una explorată din perspectiva artistică, deci cu potenţial de formare în jurul unei tendinţe de estetizare a descrierii de tip *"Feel the unreal of a poetic vision".*

Leadership: Poţi să măreşti impactul unor procedee minuţioase de extragere a emoţiilor artistice, în încercarea de a te substitui unei mentalităţi care străbate ficţiunea?

Încă o dată, simt că mă pierd în plăsmuirea unui orizont ce nu există în realitate, dinspre prezenţa unui artist care ştie să transforme cuvântul în imagine (şi invers), din dorinţa de a poseda o altă fiinţă care nu se încadrează în convingerile şi regulile limitate despre viaţă. Mai ales, din necesitatea de a da o interpretare nouă unui personaj controversat.

De obicei, prima senzaţie pe care o am despre Moş Crăciun când aud vorbindu-se despre el este cea de tresărire puternică ca în faţa unei reîntâlniri cu Dumnezeu, percepută ca motiv al influenţei de sfinţenie a unei învăţături de credinţă care a fost cât se poate de uşoară la început. Astfel, procedeul de extragere a emoţiilor artistice, precum sensibilitatea sau impresionabilitatea, se realizează prin raportare la un simbol vizual permanent, menit să evoce o trezire spirituală: "Moş Crăciun traversează cu renii zburători cerul instelat în noapte".

Nu mă opresc aici. Încerc mă apropii încet de Moş Crăciun, aşa cum m-aş apropia de un Zeu care bântuie visele celor ce se gândesc prea mult la ele, reapărând periodic sub vraja unei poveşti mereu mai surprinzătoare. În acest caz, arta care hrăneşte sentimentul de linişte şi împlinire sufletească trebuie să convingă de valabilitatea unei ficţiuni artistice care captivează prin visele mele transpuse pe pânză, cu ideea de a deveni visele privitorilor.

Pictorul nu-şi plasează eroul cel mai reprezentativ în mijlocul unei perspective misterioase asupra realităţii de dincolo de ce este palpabil, doar de dragul conturării unei noi teme de largă circulaţie. Ci încearcă să sugereze emoţia unei poveşti ilustrate sugestiv printr-o coloristică vie și un mesaj uimitor care să pună în valoare însăşi personalitatea lui în procesul desăvârşirii unei opere fără pereche în artă.

Leadership: Arta ta poate să realizeze adeziunea la un ideal imaginativ, printr-o ilustrare a realităţii interpretate numai în viziunea artistului care ştie să dea un sens mai larg emoţiilor sale prin abordarea unei teme care devine tot mai actuală?

Într-o scrisoare expediată către meşterul aurar Gaspare Ballini, devenită ulterior faimoasă, scriitorul italian Lodovico Dolce (1508/10–1568) menţiona: *"Picturile trebuie să mişte sentimentele şi pasiunile sufletului astfel încât cel ce priveşte ori să se bucure, ori să fie tulburat pe măsura felului subiectului, aşa cum fac poeţii sau oratorii. Personajele trebuie să mişte sufletul privitorului fie tulburându-l, fie înveselindu-l, fie îndemnându-l la pioşenie sau la mânie, după cum e subiectul."*

Întotdeauna mi-am pus problema sentimentului reflectat într-un cadru vizual, dar cu tentă de adaptare după o viaţă trăită prin puterea ficţiunii de a presăra şi în viitor elemente de expresivitate artistică, precum clopoţeii saniei trasă de reni.

Moş Crăciun aderă la alternanţa dăinuitoare a unui personaj din secolul XI prin pendularea dintre iluzie şi realitate, îndreptată pas cu pas spre metamorfoza continuă a formelor de

reprezentare a unui ideal imaginativ menit să dea un sens mai larg emoţiilor prin intermediul unui joc al analogiilor fără sfârşit. Analogii nu doar cu anumiţi sfinţi sau cu diferite trăiri spirituale, ci mai ales cu noţiunile din teoria artei (ex. suprapunerea cadrelor) şi cu reprezentările figurative care reproduc „sintaxa" unui univers ficţional.

Trăsăturile cele mai apreciate ale Moş Crăciun nu mai penetrează arta prezentului doar prin formularea simbolului de înţelepciune şi credinţă, ci prin exagerarea unei formule estetice deja existente în domeniul artei. Frumosul nu este celebrat prin sensibilitatea aerului de sărbătoare, ci devine simbolul unei lumi care se leagă definitiv de alta. Aşadar, trăsăturile lui Moş Crăciun nu mai reprezintă doar imaginea în oglindă a sufletului care ştie să se veselească, să doinească, să dăruiască binele, ci scot în evidenţă nevoia de a vizualiza abstractul şi a transcende vizibilul.

Moş Crăciun este o trecere de la simbolismul articulat într-o manieră destul de primitivă, la imaginarul tributar unei amintiri pururi - dăinuitoare.

Măiestria artei de a fi Moş Crăciun este de fapt măiestria artei de a denatura varianta standard a unei teme cunoscute, spre a ajunge la o altă finalitate, reacţionând cu o concepţie vizibil metaforică asupra unei lumi care se cere permanent reanalizată pentru a-i reconstitui semnificaţiile şi a-i reinterpreta mesajele.

Source: https://neculaifantanaru.com/maiestria-artei-de-a-fi-mos-craciun.html

Mâine e deja departe

On Februarie 28, 2014

Dezvoltă-ţi o mai bună înţelegere de sine, care să întreţină maturitatea şi responsabilitatea pe care se construieşte leadershipul.

Mi se pare cu totul inexplicabil cât de greu îmi amintesc ceea ce a urmat. Vreau să spun înlănţuirea tuturor evenimentelor care au urmat. Nu eram deloc sigur de unde să încep, aici era totul. Dar de atunci simţeam că un cuţit mi-ar fi tăiat viaţa în două. Mi se părea a fi o viaţă pentru care nu fusesem pregătit. O înghesuială cumplită de oameni şi de întâmplări în care eu nu mai controlam nimic.

Lucrurile se învârteau în jurul meu fără ca eu să particip la evenimente. Aşa cel puţin mi se părea. Sunt o mulţime de lucruri ce ne şicanează, ne depravează, pe care trebuie să le îndurăm, la care nu ne gândim decât atunci când ne traversează viaţa. *

Leadership: Poţi să-ţi individualizezi experienţa de a vedea lucrurile așa cum sunt, nu așa cum par, ca unul dintre cele mai elocvente evenimente ce te pun în situaţia de a alege ce vrei tu să fii în vâltoarea vieţii?

A-ţi individualiza experienţa de a vedea lucrurile așa cum sunt, nu așa cum par, înseamnă să dai o notă de originalitate acelor aspecte care nu se şterg din memorie în ceea ce priveşte caracterul selectiv al întâmplărilor importante. Lucrurile pot desemna o realitate care se extinde pretutindeni prin prisma a ceea ce îţi amuză mintea, sau dimpotrivă, prin prisma a ceea ce îţi nelinişteşte mintea, astfel încât să poţi să fii mai bun în a descoperi cu acurateţe înclinaţia spre comparaţia cu un standard de viaţă anterior.

Cel mai adesea, când facem o analiză a propriei persoane, încercând treptat să amplificăm înţelegerea cauzelor şi a evoluţiei de la o etapă de viaţă la alta, uităm de reperele anteriorităţii şi ale devenirii. Iar pe parcursul demersurilor de realizare a modelului de lider, fiind din acest motiv obligaţi să verificăm ipotezele propriei gândiri, ne formăm în mare parte imaginea pe care o avem despre noi înşine. Imagine ce se distinge printr-o succesiune de tranziţii între stări, influenţate de evenimente care declanşează reacţii pozitive sau negative.

Ce vrei tu să fii în vâltoarea vieţii nu depinde de realizarea tuturor lucrurilor la perfecţie, ci de natura lucrurilor care se întipăresc în conştiinţa ta, a acelor lucruri care se manifestă ca gândire cunoscătoare de realităţi trăite prin experienţe captivante, tratate SÍNE QUA NON.

O reprezentare incompletă sau neclară despre cantitatea experienţei pe care o putem accepta pentru a avea șansa de a ne promova valorile, fundamentând o anumită concepţie despre lume şi viaţă, are dezavantajul de a ne condiţiona să fim altfel decât lumea din jurul nostru. Dar trebuie să fim pregătiţi să facem pasul decisiv spre dobândirea capacităţii de integrare a lucrurilor din apropierea noastră, într-o lume nouă, a experienţelor de ataşament faţă de valorile vieţii (inspiraţie, statut social, ambiţie, toleranta, spiritualitate, etc)

Relaţia pe care o ai cu lucrurile din jur decurge din evenimente importante pe care le conştientizezi ca pe situaţii limită în care se dezvăluie ceva, dincolo de aparenţa uneori ritualizată şi foarte monotonă a vieţii tale.

Cineva spunea bine: " *Hotărăşte cum vrei să-ţi trăieşti viaţa – indiferent de felul cum ţi-o imaginezi – pentru că numai aşa vei avea răbdarea de a suporta "transpiraţia" de care sigur*

nu vei fi scutit în calea ta. "

Sunt o mulţime de lucruri pe care trebuie să le îndurăm, la care nu ne gândim decât atunci când ne traversează viaţa. Dar această "transpiraţie" stă la baza condiţiei esenţiale pentru obţinerea unei mai bune înţelegeri de sine care poate să întreţină maturitatea şi responsabilitatea pe care se construieşte leadershipul.

O situaţie limită poate dezvălui acea latură a personalităţii tale care nu te reprezintă şi nu te onorează, care spune: "dacă nu mă implic, nimic nu mă poate atinge".

Creşterea capacităţii de integrare a experienţei de viaţă în cadrul leadershipului se datorează puterii tale de a îndura şi de a controla evenimentele care ţi se întâmplă. Măsoară-ţi imaginea de sine odată cu determinarea acelei stări pregnante care îţi creează sau anulează bună dispoziţie, încât să faci posibila depăşirea barierelor care te opresc să vezi mai departe de aparenţe şi prejudecăţi.

Numai experienţa trăită şi asumată te învaţă să răspunzi la întrebările vieţii, şi cum să integrezi răspunsurile - adevărurile gândirii tale - în leadership.

Maturitatea şi responsabilitatea pe care se construieşte leadershipul rezultă din presiunea evenimentelor pe care trebuie să le înduri cu stoicism în vederea găsirii unui sens care să-ţi răscolească fiinţa şi care să alimenteze ideea autonomiei vieţii.

Mâine e deja departe scoate în evidenţă acea experienţă căpătată pe parcursul vieţii care contribuie la obţinerea unei mai bune înţelegeri de sine, a cărei valoare poate avea un impact major în consolidarea leadershipului.

Fii sigur că viaţa, ori de câte ori îţi umbreşte clipa prezentului de o aşteptare a unei realizări viitoare, de o frustrare a zilei de ieri sau de o emoţie pentru ceea ce va urma, te testează să vadă dacă eşti pregătit pentru examenul maturităţii.

* **Notă:** Agatha Christie - Endless Night

Mâinile domnului Panaite

On Mai 19, 2010

Atribuie leadershipului tău proprietatea de echilibru, asigurând o compatibilitate psihologică între tine şi "mâinile" tale.

N-aş putea să uit niciodată ziua în care l-am întâlnit pe domnul Panaite, un doctor de vârsta mijlocie a cărui sublimă plăcere de a-şi practica meseria de chirurg i-a adus un mare succes. Era înzestrat cu un mănunchi de calităţi şi merite strălucite. Nu dăduse niciodată greş într-o operaţie.

Am stat de vorba cu el mai bine de o oră, timp în care mi-a împărtăşit câteva lucruri interesante vizavi de meseria de chirurg. El a subliniat pe această cale importanţa pe care o au „mâinile" sale, atât de preţioase unui chirurg în timpul operaţiei.

- Nicu, meseria mea e minunată, dar plină de riscuri. Ori de câte ori intru într-o operaţie mă chinuieşte o groază de moarte: ca nu cumva să-mi moară pacientul pe masa de operaţie. De asemenea, sunt îndreptăţit să mă tem şi de altceva: ca nu cumva familia pacientului să-mi ceară despăgubiri morale sau, şi mai rău, să mă dea în judecată pentru neglijenţă şi iresponsabilitate. Numai gândul că mi s-ar putea întâmpla toate acestea îmi stârneşte un sentiment sinistru. Sentimentul acesta face să mi se învârtă prin cap tot felul de gânduri care pe un om slab de fire îl pot arunca într-o deznădejde fără margini. Operaţia este un lucru primejdios Nicu, reuşita ei depinde nu numai de medicul chirurg, ci şi de mâinile întregii echipe.

Leadership: Îţi reconsideri poziţia asupra dimensiunii sentimentului acut al eşecului, printr-un demers de înţelegere a trăirilor tale care răzbat în conştiinţă sub formă de gând obsesiv foarte puternic?

Domnul Panaite mi-a explicat foarte clar:

- În cazul unei intervenţii chirurgicale echipa care intră în operaţie este formată din mai mulţi specialişti aleşi cu mare grijă de „şeful echipei", adică cum se spune în limbaj medical, de „mâna întâia". Acesta îşi alege în primul rând un ajutor de nădejde reprezentat de „mâna a doua". Amândoi chirurgii trebuie să formeze un tandem perfect în timpul intervenţiei chirurgicale şi sunt asistaţi; dar ei trebuie să conlucreze în egală măsură şi cu ceilalţi membri ai echipei: medicul anestezist şi asistenţii de la sala de operaţie, fiecare având roluri foarte bine stabilite. De asemenea, toţi trebuie să dea dovadă de o foarte bună stăpânire de sine, dar şi de o capacitate mare de reacţie rapidă.

- Aceste echipe, mi-a mai spus el, se constituie de regulă în timp, după o destul de lungă cunoaştere interumană. Un nou venit, un chirurg mai tânăr, este primit doar ca „mâna a treia". Şi doar după ce dovedeşte că se poate integra în echipă, că este compatibil din punct de vedere al personalităţii şi bineînţeles al profesionalismului, ajunge „mâna a doua". Succesul echipei şi implicit rezolvarea favorabilă a cazului chirurgical depinde de perfecta conlucrare a echipei, de sincronizarea membrilor ei, de profesionalismul lor, dar contează enorm şi compatibilitatea psihologică dintre ei.

Leadership: Accepţi recunoaşterea unei superiorităţi care îşi contrazice esenţa printr-o manifestare a conduitei profesionale care nu are valoare decât dacă pătrunde larg în conştiinţa şi simţirea celor care te asistă în obţinerea rezultatelor dorite?

O superioritate care îşi contrazice esenţa este un mijloc de afirmare personală care nu este străbătut de nicio poveste frumoasă, ceea ce echivalează cu prilejul împlinirii unei obligaţii majore fără să-ţi fi dezvoltat în prealabil o anumită convingere despre cauzele şi proporţiile situaţiilor neprevăzute.

Esenţial în leadership este echilibrul care se stabileşte în funcţie de anumite criterii şi situaţii, dar şi în funcţie de valorile tale şi de priceperea ta, şi de felurite aspecte care ţin de stadiul evoluţiei tale. Dacă reuşeşti să creezi acel echilibru perfect cu tine însăţi şi cu oamenii de încredere care te asistă în demersurile pe care le faci, între starea ta psihologică şi a lor pe toate palierele, în special relaţional, comportamental, intelectual şi aptitudinal – atunci poţi menţine acel echilibru benefic dezvoltării leadershipului tău.

Echilibrul stabileşte o anumită sincronizare între părţi: tu şi „mâinile" tale; el conduce la o întâlnire a minţilor voastre care se contopesc, conlucrează formând un tot unitar, imprimând astfel lucrului în echipă acea armonie care poartă amprenta performanţei.

Iar performanţa se bazează pe acuitatea psihică a fiecărui participant la procesul de dezvoltare a leadershipului – felul în care se raportează unul la celălalt, felul în care îşi ajustează caracteristicile şi trăsăturile de personalitate, felul în care îşi reconsideră gândirea prin prisma celorlalţi de a percepe lucrurile - constituie suportul capabil unei îmbunătăţiri a randamentului comun.

Atribuie leadershipului tău proprietatea de echilibru asigurând o compatibilitate psihologică între tine şi "mâinile" tale. Un lider fără „mâini" bune nu poate garanta succesul complet al demersurilor sale.

Leadership: Contribui la crearea unei reprezentări de sine care este suficient de cuprinzătoare şi detaliată pentru a capta aspectele relevante ale unei iniţiative asumate, fiind în același timp o proiecţie a tendinţei de reconfigurare a unei experienţe de Brand memorabile?

Crearea unei reprezentări de sine începe întotdeauna cu ceea ce te face preţios (reuşita unei activităţi foarte importante), dar se poate finaliza cu ceea ce te dezonorează serios (o dramă ascunsă de care nimeni habar nu are).

Niciun lider nu trebuie să fie singur în împrejurări speciale. În orice acţiune importantă pe care o întreprinde el trebuie să aibă în preajma lui, la fel ca un chirurg, una sau două „mâini" de încredere care să-l asiste în permanenţă şi care să-i ofere tot sprijinul necesar. De altfel, pe care om, oricât de bun profesionist ar fi el într-un domeniu nu l-ar ajuta prezenţa a una, a două sau chiar a mai multor „mâini" de încredere, cu o experienţă solidă în domeniu?

Urmările pot fi nespus de triste pentru liderul care încearcă să „opereze" fără să fie asistat de nişte „mâini" preţioase. Chiar dacă are nişte însuşiri de frunte şi o experienţă bogată, el nu va reuşi să facă totul de unul singur. Reuşita lui va depinde aproape întotdeauna de altcineva. A-şi găsi una sau două ajutoare însufleţite de râvna de a-i fi de folos, dar care, în acelaşi timp să fie îndemânatice, răbdătoare dar şi rapide, este un lucru vital pentru leadershipul său.

Toate nereuşitele unui lider se datorează lipsei de experienţă, dar şi lipsei unor „mâini" bune care să-l asiste şi să-i dea ajutor la nevoie. Dar trebuie ţinut cont şi de faptul că nu rar se întâlnesc cazurile când liderul este secondat în aparenţă de „mâini" dibaci, dar care îi pot cauza multe probleme.

O experienţă de Brand memorabilă este o armă în căutarea unei misiuni autoasumate care

inspiră o nouă abordare cu scopul obţinerii unui efect de apreciere, dar care oricând poate să aibă caracterul unui efect advers nedorit.

Mâinile domnului Panaite sunt ajutorul acordat unei măsuri corective, într-un demers în care dimensiunea etică e dublată de valorizarea pozitivă a unei învăţări din experienţa altora superiori ţie.

Source: https://neculaifantanaru.com/mainile-domnului-panaite.html

Mâna dreaptă a hegemonului

On Ianuarie 12, 2010

Construieşte-ţi o personalitate foarte puternică pentru ca oamenii să se alinieze necondiţionat convingerilor, idealurilor şi acţiunilor tale, punându-te în ipostaza unui vultur ce îşi determină puii să privească soarele şi cere ca ei să nu fie orbiţi de lumina lui.

În faţa lui Dionysios, comandantul corăbiilor Foceei, s-a prezentat un viteaz pe nume Dorieus. Dorieus era un luptător extraordinar ce putea să înfrunte patru sau chiar cinci soldaţi odată şi să iasă învingător. Neînfricat, el se avânta mereu în lupta doar de dragul de a lupta. Era un luptător de temut. Însa nu avea aptitudini de lider. Prefera mai degrabă să slujească un comandant puternic decât să conducă el însuşi o armată. De aceea a insistat să fie primit în serviciul lui Dionysios pentru a lupta împotriva perşilor.

Dionysios l-a întrebat:

- De ce te oferi să-mi slujeşti mie, un amărât de comandant, care nici măcar o brăţară de aur nu are pe mână, care luptă doar pentru gloria oraşului său şi pentru propria lui glorie?

Dorieus, ştia că Dionysios era un bărbat aprig şi sever, care îşi forţa adesea echipajul să vâslească până la epuizare şi care, hipnotizat de propria ambiţie, era gata să lupte până la ultimul soldat. I-a spus:

- Dacă îţi cer să mă primeşti în echipajul tău, o fac doar pentru a-mi respecta principiile de luptător. Cu plată sau fără plată, prefer mai degrabă să lupt pe o corabie cu vâslaşi ce se supun ordinelor comandantului lor, decât pe una al cărei echipaj îşi alege sau îşi goneşte comandantul după cum bate vântul. Cred că tu eşti singurul comandant potrivit într-o luptă navală cu perşii.

Leadership: Eşti sincer în formularea unei cereri de afiliere la o comandă care poate fi onorată în orice circumstanță, dar care primește susținere extinsă într-o formă care nu respecta modelul de abordare a unei realităţi dificile prevăzute într-o chestiune de fond?

Dorieus, cel mai iscusit şi mai de temut luptător de la acea vreme, a fost în măsură să prevadă de partea cui va fi victoria şi de partea cui înfrângerea în bătălia cu perşii. El şi-a dat seama imediat că Dionysios era un om foarte ambiţios din fire, care ştia cum să folosească forţa echipajului său unit şi ştia cum să se angajeze într-o luptă. Nu ar fi încercat nicidecum să i se alăture dacă ar fi fost un om şovăielnic, fără tărie de caracter şi hotărâre de fier şi, mai ales, daca nu ar fi avut o minte luminată.

Poţi să "împingi" întreaga forţă a oamenilor spre careul leadershipului tău? Invincibilitatea unui echipaj depinde de comandant, vulnerabilitatea lui tot de el. Dionysios, la rândul lui, era un conducător atât de viteaz încât şi-ar fi dat viaţa pentru oricare dintre oamenii săi, chiar dacă era foarte server cu ei şi de foarte multe ori îi forţa să muncească până îi lăsau puterile.

Era genul de conducător care nu le spune niciodată oamenilor: „ *Nădăjduiesc să câştig această bătălie* ", ci pe un ton de siguranţă nestrămutată: „ *Vom câştiga această bătălie* ". Atât de sigur era de victorie, de abilităţile sale de conducător, încât inspira tuturor curaj şi încredere, inspira acea forţă impresionantă de care au oamenii mare nevoie pentru a se considera de neînvinşi.

Formularea unei cereri de afiliere la o comandă care poate fi onorată în orice circumstanță primeşte de obicei susținere extinsă într-o formă care nu respecta modelul de abordare a unei realităţi dificile prevăzute într-o chestiune de fond: ceea ce îţi aparţine ca şi responsabilitate, comportament, conţinut sau idee, nu trebuie să devină obiectul de negociere a celorlalţi.

Leadership: Îţi găseşti recunoaşterea care te face să te simţi complet şi superior exprimându-ţi drastic convingerea că ceea ce se poate întâmpla cu tine este în mod univoc îndreptat spre asigurarea condiţiilor pentru atingerea oricăreia din limitele unei "apărări proporţionale cu atacul"?

Nu de numărul oamenilor depinde soarta unei bătălii, ci de calităţile lor. Oamenii cu adevărat puternici vor să iasă întotdeauna învingători sau să facă parte din tagma învingătorilor. Dorieus era un astfel de om. Vroia să lupte împotriva perşilor – duşmanii săi cei mai vechi, dar avea nevoie de o forţă conducătoare.

Aşa că s-a aliat lui Dionysios, devenind imediat mâna lui dreaptă. Împreună au luat parte la mai multe bătălii, acţionând mereu în tandem. Dionysios era un extraordinar navigator, un excelent căpitan, era forţa motrice care furniza energiile necesare pentru reuşită, dar nicidecum un luptător fantastic ca Dorieus. La rândul său, Dorieus, prin calităţile sale excepţionale de luptător, era stâlpul de rezistenţă al lui Dionysios, temelia solidă, oferindu-i un motiv în plus de siguranţă în luptele cu perşii, ajutându-l să dăinuie şi să învingă.

Niciun conducător, oricât de iscusit ar fi, oricât de curajos şi de bine organizat ar fi, nu-şi va putea duce la îndeplinire planurile dacă nu va avea lângă el un om de bază, o mână dreaptă de nădejde, care să intervină atunci când situaţia se agravează, care să-i completeze lipsurile şi care să-i adauge valoare.

Prin urmare, cel ce doreşte să se ridice mai mult deasupra oamenilor şi să-şi atingă scopurile va fi nevoit să îşi caute o mână dreaptă care să-l urmeze de bunăvoie şi care să fie mereu lângă el, mai ales când merge pe căi bătătorite.

În negociere, atingerea oricăreia din limitele unei "apărări proporţionale cu atacul" înseamnă să stabileşti de la bun început toate detaliile unei afilieri benevole, dar astfel încât să fii perceput de cei ce te vor urma drept "Omul Rău" în cazul unei nesupuneri totale.

Concluzie: Totdeauna un lider trebuie să desemneze un adjunct sau un înlocuitor pentru situaţiile în care temporar lipseşte sau se află în incapacitatea de a-şi exercita atribuţiile (în prezent există această cerinţă precizată în diferite reglementări şi legi).

Acest înlocuitor trebuie astfel ales încât să continue strategia sau politica liderului, dar în acelaşi timp amândoi trebuie să aibă interese convergente. Dacă apar divergenţe între ei, acestea vor produce destabilizarea echipei şi alterarea coeziunii lor.

Prin urmare un conducător are absolută nevoie de „o mână dreaptă" şi în nici într-un caz de „un picior stâng" care sa-i pună beţe în roate.

*** Notă:** Mika Waltari - *Etruscul* , editura Polirom, 2002.

Source: https://neculaifantanaru.com/mana-dreapta-a-hegemonului.html

Mâna lui Dumnezeu

On Ianuarie 19, 2020

Planul nemărginirii divine este o formă generală a termenului "Altoriesthru" îndreptat în favoarea unirii Creatorului cu Natura într-un singur criteriu: cel al sufletului zămislit în alt suflet.

Un simplu trandafir, tandru, iubitor, atrăgător, expunându-şi toată simplitatea în faţa reflectoarelor vieţii, a ochilor scrutători şi curioşi ai oamenilor de tot felul, îşi caută maturitatea expresivă în experienţa vizualizării unei lucrări de pictură dezvoltată în jurul unei teme de imaginaţie, numită: *Pasotrarhis,* sau misterul divinei înţelegeri. De aici a început totul…

Nicăieri în altă parte, nicăieri în alt loc din lume, nici în alte limbi, nici în alte glasuri, nu m-am simţit mai aproape de cerul sfânt al simbolurilor spirituale, în nicio grădină cu flori, în nicio altă realitate universală. Numai în acest fragment de suflet extras din memoriile ultimului cabalist în viaţă şi în nemurire, îmi pot exprima bucuria unei trăiri adânci, adevărate, pline de farmec, şi îmi pot întări mândria de a fi parte dintr-un plan mai mare. Trandafirul este simbolul potrivit cu starea mea de spirit.

Fără să alunec spre negrul unei denumiri goale, prin asociere cu forma impură a vizualizării unei figuri de contradicţie prezentate în antiteză cu fiinţa umană derizorie, muritoare, mi-am întărit voinţa de a mă lega prin cuvinte simple, generoase, eliberatoare, de lucrarea unui creator care ştie să-şi exprime ascunsul sufletului în totalitatea analogiilor cu alte lumi, tot aşa cum culorile cele mai avântate îşi amplifică rezonanţa cu care sunt înzestrate atunci când sunt expuse în imagini de vis.

Nu-i aşa că miracolul creaţiei divine începe cu înţelesul ascuns al unei dedublări intenţionate? Un trandafir trebuie să ia locul creatorului atunci când sufletul său se integrează în memoria unei imagini de-a dreptul splendide, aproape fantastice, încât acel „nu-mi rămâne decât să tac" să ia locul oricărei realităţi de necuprins.

Leadership: Poţi să-ţi imortalizezi trăirile într-o imagine artistică plasată în contextul unei lumi de nepătruns, încât să sugerezi apropierea dintre existenţă şi etern, dintre Creator şi Dumnezeu?

Puţinul de care mă bucur este tocmai nemurirea de care niciodată nu mă satur. Trăirile din procesul creaţiei îmi sunt sprijin în rânduiala spaţiului artistic, ordonat şi armonios. Naturală, intensă, atât de vibrantă, culoarea îmi este mereu roşie, în memoria epocilor demult apuse, traversând galbenul fericirii de a trăi în visul unui creator de artă, de frumos, de sensibil. Pe această cale, fundalul îmi este încadrat în contextul unei lumi de nepătruns, în universul lui Averroes, tradus în limba tăinuită a construcţiilor reflexive: *„Povestea mea este simbolul celui care am fost eu în timp ce o scriam."*

Aşadar. o imagine artistică este consacrată revelării conţinutului vizual al unei metafore sau al unei personificări de care se foloseşte Creatorul ca să mijlocească o evocare spirituală, o stare de comuniune intensă între două entităţi asemănătoare prin însăşi natura lor. Universul se sprijină pe ideea că libertatea de a fi un Dumnezeu aparţine creatorului care se descoperă mereu într-o altă ipostază, dar totdeauna apropiată de cea a trandafirului roşu.

Nu degeaba sunt sensibil la fiecare detaliu, chiar şi atunci când ceva pare desprins din alte timpuri, din alte locuri, din alte tablouri, în corespondenţă cu conţinutul lucrărilor plastice pe

care artiştii le asociază cu formele pure de reflecţie. Bineînţeles, sunt conştient de valoarea riscului pe care îl implică sublinierea „Artificiului Primar". Dar mă socot ca având suficientă autoritate în ce priveşte contopirea inefabilă cu spiritul iluminismului aflat în Gan-Eden, prin codurile extinse ale culorilor din preajma unei expuneri la infiltrarea frumosului în cultură, în codul semanticii cabalistice.

Mi-am trăit timpul, mereu un alt timp şi o altă viaţă, dar timpul niciodată nu a uitat de mine în viaţa visului etern. Poate de aceea, cunoscându-ne atât de bine din alte lumi şi din alte spectre stelare, Umberto Eco îmi lăuda raţionamentul, la fel cum creatorul îşi caută ficţiunea într-o scriere non-ficţională înainte de a-i da viaţă într-un timp care nu este al lui:

„Ai spus un lucru foarte frumos, Adso. Îţi mulţumesc. Raţionamentul pe care şi-l plăsmuieşte mintea noastră este ca o plasă, sau ca o scară, care se construieşte ca să ajungi la ceva. Dar după aceea scara trebuie aruncată, pentru că se descoperă că deşi slujea, era lipsită de sensul pe care şi-l închipuieşte cineva."

Leadership: Poţi să persişti în memoria unei imagini substituită unei viziuni a creaţiei dintr-un univers ontologic, suficient de mult pentru a nu-ţi mai justifica dublura în lumea reală?

Creatorul meu este artistul care îşi formulează singur realitatea, rămânând tot timpul în afara ei, dar strâns legat de ideea estetică pe care o dă profunzimea ei poetică. Şi cred că versiunea acestei realităţi imaculate, atât de deschisă lucrărilor din domeniul artei, dar adesea pusă la îndoială, chiar dacă este străbătută de puterea întâmplătorului, începe şi se termină cu mesajul din opera lui Mesa Selimovic: *„Să nu ai taine de ascuns, în afară de cele pe care nimeni nu este în stare să şi le cunoască."*

Din trandafir, dintr-un singur cuvânt pur, am fost transpus într-o compoziţie artistică cu un nume încântător: *Double Delight*, sau simbolul omului dublu. Creatorul meu avea pasiunea revelării mesajelor ascunse în lucruri lăsate la voia întâmplării: nu lăsa să-i scape niciun amănunt, niciun lucru cvasi-obisnuit ridicat la grad de eveniment, şi din greşeală am intrat amândoi pe aceeaşi frecvenţă de undă, în acel cadru al sensurilor superioare, animaţi de un curent alternativ numit: *Altoriesthru* (simţire pură într-o eternă întoarcere).

Trebuie doar să ştii să te transformi şi să acţionezi în numele altei lumi, căreia îi aparţii egalmente, pentru a descoperi adevarata identitate a lui Dumnezeu.

E un adevăr. De atâtea ori am încercat să mă preschimb într-un vis, ceva mai măreţ decât spaţiile universale prin care se întâlnesc spiritele alese, cum este cazul creatorului care îşi visează creaţia înainte de a-i da viaţă. Biruinţa artei în faţa oricărei lumi, în ciuda oricăror lumi posibile, este cât se poate de clară atunci când ceea ce se vede în lumină este culoarea roşie. O culoare proprie prin care devin vizibil, mereu în alta grădină cu flori. De altfel, mă încred în puterile creatorului meu, eu în ale lui, pentru a înfrumuseţa o lume care continuă să-şi schimbe viziunea despre artă. Şi cred că asta e de ajuns.

Bunul meu prieten, Umberto Eco, spunea la un moment dat că există margini dincolo de care nu este îngăduit să mergi. Dar a făcut o singură excepţie, pentru mine, atunci când m-a lăsat să înţeleg că o singură poartă rămâne întotdeauna deschisă în orice univers, în orice timp, în orice condiţii, doar pentru cine ştie să pătrundă această sfântă taină: *„Eu am fost mâna lui Dumnezeu. Iar mâna lui Dumnezeu creează, nu ascunde."*

Creaţia Artistică poate fi percepută ca o sublimă copie a realităţii dintr-un vis numit „viaţă", în care tot ceea ce se întâmplă are sensul superior de eternitate, sau de proiecţie a frumosului de dincolo de limitele lumii.

Mâna lui Dumnezeu este proiecţia voinţei inexorabile care a creat ori a scris lumea. Mai poate fi definită prin efortul creatorului de a prevedea visul Cuiva care s-a visat el însuşi autorul unei experienţe inegalabile care începe cu extensia revelatoare a sinelui surprins într-o formă de a fi a naturii, dintr-o grădină cu cărări ce se bifurcă, şi se continuă cu maximizarea unei Creaţii artistice percepută ca o transcendere de la uman către spiritual, şi invers.

Source: https://neculaifantanaru.com/mana-lui-dumnezeu.html

Manifestarea exterioară a unei treziri la viaţă (II)

On Octombrie 19, 2013

Învaţă să ţii cont de ceea ce te avantajează spre o rapidă ascensiune, eliberându-te de ceea ce te amărăşte şi mergând mai departe spre acea împlinire care îţi spune că ceea ce faci este bine.

După ce-şi isprăvi misiunea pe care i-o încredinţase Dumnezeu, după ce răzbunarea – această mică pârghie divină îi permisese să învingă toate obstacolele, contele începea pentru prima oară să se îndoiască de sine. Avusese dreptul să facă atâta dreptate, mai neaşteptată decât ar fi cuvenit o judecată cumpătată? Avusese dreptul să poarte masca unei fiinţe superioare şi să vadă dincolo de ea?

Reîntorcându-se acasă, Monte Cristo îl întâlni pe Maximilien care rătăcea prin locuinţa din Champs-Elysees, tăcut ca o umbră care aşteaptă momentul fixat de Dumnezeu ca să reintre în mormânt.

- Pregăteşte-te, Maximilien – îi spuse el zâmbind. Mâine părăsim Parisul.

- Nu mai aveţi nimic de făcut aici? întrebă Morrel.

- Nu, răspunse Monte Cristo. Şi dea Domnul să nu fie prea mult ce am făcut.

Leadership: Aderi cu chibzuință doar la ceea ce adaugă avantaje cuantificabile demersurilor tale, fără să-ţi asumi înţelepciunea de a deosebi puterea cea mai înaltă a lui Dumnezeu de acea plăpândă şoaptă a conştiinţei care va continua să vibreze multă vreme în sufletul tău?

Dacă soarta se abate de la planul stabilit iniţial, generând ocolişuri nebănuite, atunci omul îşi poate recăpăta treptat elementele definitorii numai dacă este pătruns de harul care plasează sufletul în adevăr, numai printr-o înnobilare a caracterului, în intenţia de a-şi extinde puterea lăuntrică asupra lui şi asupra celorlalţi.

În acest caz, leadershipul poate fi comparat cu zborul spre înalt al unui vultur rănit, o redescoperire a învingătorului din însuşi omul care a avut puterea magică de a face o călătorie plină de învăţăminte şi încercări într-o lume necunoscută. Această lume poate fi explorată doar de cei puternici spiritual, dispuşi să îşi asume riscurile căutării de sine.

Leadershipul are ca principal pilon de susţinere o lume interioară guvernată de înălţimile ştiinţei şi înţelepciunii, clădită pe piloni a căror structură testează limitele fiinţei, gândirea, răbdarea şi imaginaţia. Puterea şi autoritatea. Care nu trebuie să devină nişte instrumente în mâna unui executant, sau o joacă în jurul axului central care se fixează la ambele extremităţi: a fi egalul lui Dumnezeu sau a fi doar o unealtă a Lui.

Leadership: Poţi să-ţi consolidezi o cunoaştere fără durere şi remuşcări, în aşa fel încât destinul pe care ţi l-a pregătit Dumnezeu să rezoneze cu capacitatea conştiinţei de a descoperi esenţa unei lumi care trăieşte simultan un singur eveniment?

Nu poţi urca spre înălţimi dacă eşti lipsit de vitalitate în interior. Desfiinţarea zidului de

rezistenţă pe două direcţii paralele: a busolei morale şi a hărţii sufleteşti, plutind în acea sferă a durerii pe care nici el n-o înţelegea, dar care parcă făcea parte dintr-un joc divin, l-a determinat pe Edmond Dantes, alias Contele de Monte Cristo, să-şi reorienteze strict forţa şi strategia pe termen lung către alte ţinte, tot mai înalte.

Trăind în mod sincer conflictul între două identităţi, între două personalităţi diferite, între două moduri de a privi lumea şi situaţiile de viaţă, el a plasat leadershipul sub o singură stea călăuzitoare: profunzimea şi sinceritatea. Ele formând caracteristica unei mentalităţi mature, orientate către deschidere, implicare şi responsabilizare.

Dacă vrei să înţelegi leadershipul, mai întâi trebuie să treci prin meandrele neprevăzute ale sorţii. Şi să găseşti singur calea "trezirii" la viaţă. Nu poţi urca spre înălţimi dacă eşti lipsit de vitalitate în interior, dacă interacţiunea dintre elementele pozitive şi negative nu acţionează asupra unui punct fix: schimbarea. Renaşterea. Pauza finală dintre acumulările succesive de durere, epuizare, compromisuri, sacrificii şi privaţiuni.

Transformă-te într-un model de credinţă puternic, remodelându-ţi viaţa în funcţie de propriile răni pe care trebuie să le accepţi ca pe realităţi existenţiale conţinute într-un plan nevăzut, chiar dacă sunt greu de înţeles şi adeseori greu de acceptat. Raportează-te la un model de "a fi", întemeiat pe reconstrucţia reţelei interioare de valori şi sentimente, care să aibă în centru o reflectare a unei cunoaşteri profunde şi înalte.

Prin esenţa unei lumi care trăieşte simultan un singur eveniment se înţelege acea morală sub al cărei imperiu firea umană încearcă să-şi prezerve vitalitatea conştiinţei, fără ca aceasta să fie schimbată de rememorarea anumitor episoade din experienţele trecute.

Întreaga sferă a conştiinţei se agaţă de încercarea de reperare al unui moment precis din evoluţia ta care poate fi fatal dacă nu devine o premiză a iertării.

Manifestarea exterioară a unei treziri la viaţă este şansa pe care ţi-o acorzi de a lua totul de la început, chiar dacă trebuie să duci în cârcă remuşcări şi durere, fiind plin de speranţa că tot ceea ce ţi s-a întâmplat a făcut parte din planul divin pe care nu l-ai prevăzut şi de la care nu ai putut să te abaţi.

*** Notă:** Alexandre Dumas - Contele de Monte Cristo , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/manifestarea-exterioara-a-unei-treziri-la-viata-II.html

Manifestarea exterioară a unei treziri la viaţă (I)

On Octombrie 19, 2013

Transformă-te într-un model de credinţă puternic, remodelându-ţi viaţa în jurul propriilor răni recunoscute de tine ca punţi spre leadership.

Spune-i îngerului care va veghea asupra vieţii dumitale, Maximilien, să se roage uneori pentru un om care, asemenea Satanei, s-a crezut o clipă egalul lui Dumnezeu. Şi care a recunoscut apoi – cu toată umilinţa unui creştin – că puterea supremă şi înţelepciunea nemărginită sunt numai în mâinile lui Dumnezeu. Rugăciunile Valentinei vor îndulci poate remuşcările pe care el le poartă în fundul sufletului.

În ceea ce te priveşte, Maximilien, iată tot secretul purtării mele faţă de dumneata: nu există nici fericire, nici nenorocire pe lume. Există doar compararea unei stări cu cealaltă şi – atâta tot. Doar cel care a simţit nefericirea cea mai cumplită e în stare să simtă cea mai mare fericire. Ca să-ţi dai seama cât de bine este să trăieşti, trebuie să fi dorit să mori.

Trăiţi deci şi fiţi fericiţi, copii dragi ai inimii mele. Nu uitaţi niciodată că până în ziua când Dumnezeu va binevoi să-i destăinuiască omului viitorul, toată înţelepciunea omenească va fi cuprinsă în aceste două cuvinte: "Aşteaptă şi nădăjduieşte ! "

Leadership: Aderi cu chibzuinţă la ceea ce adaugi experienţei tale în chip nefalsificat, astfel încât să redai începutul unei noi lumi din perspectiva a ceea ce te face să renunţi la regretele trecutului?

O asemenea trăire apărută parcă din neant, căinţă obositoare, trimiţând cu gândul la glasul de neuitat al disperării, trebuie să capete, neapărat, valoarea unui exemplu plin de învăţăminte. Omul adaugă valoare şi înţeles experienţei sale în chip nefalsificat atunci când se simte responsabil moraliceşte faţă de lume, faţă de tot ce-l înconjoară, ştiind exact ce are de făcut în virtutea acestei responsabilităţi. El se angajează să renunţe la trecut dintr-un singur motiv: să-şi impună superioritatea maturităţii asupra tinereţii.

Omul care a cântărit totul din întuneric, printr-o aprigă lovitură a destinului, omul înăuntrul căruia s-au născut tensiuni generatoare de deznădejdi crâncene, curenţi de necredinţă, goluri de identitate, perpetuate în jurul unui nucleu de rezistenţă, a avut puterea de a merge mai departe. Şi, astfel, el a putut aprecia adevărata fericire. Tot ce-a trăit, tot ce-a suportat cu acea îndârjire pe care nimic nu o poate destrăma şi pe care nu o întâlneşti altundeva, pentru prima oară s-a declanşat ca reacţie de răspuns la solicitările sufleteşti. Omul şi-a destăinuit durerea nestinsă, lăsând să se întrevadă valorile şi calităţile dobândite de pe urma ei.

Sufletul omului care a fost prădat şi golit de orice sentiment, ca un mormânt acoperit cu o lespede grea de piatră, s-a deschis printr-o mişcare de rotaţie a destinului. Şi odată cu mângâierea primei raze de soare, acest om şi-a descoperit puterea pe care o avea. A reînviat şi a urcat spre înălţimile absolutului.

Numai o minte ascuţită şi o forţă instinctuală chibzuită ar fi putut desluşi valenţele pozitive ale acestui suflet, a cărui esenţă se reflectă în versurile poetului Robert Service: *"Avea o inimă de Viking şi credinţa simplă a unui copil".*

Această imagine, a omului trecut de tinereţe, dar investit de Dumnezeu cu o mare putere de pătrundere (prin ruperea contactului cu realitatea exterioară şi prin trăirea excesivă a unei

vieţi interioare), ne face să ne gândim la un vultur vindecat de răni chinuitoare, care se avântă din nou în înaltul cerului.

Leadership: Poţi să asiguri o garanție privind autenticitatea ta în cazul apropierii de destinul unui artist care se relevă ca un şir de enumerări ale unor fapte şi atitudini reflexive în faţa întrebărilor vieţii?

Un artist nu ţine seama de condiţia intrinsecă a artei, şi anume trăirea şi înţelegerea suferinţei. El se relevă ca un şir de enumerări ale unor fapte şi atitudini reflexive în faţa întrebărilor vieţii, precum:

Cum te poţi iubi mai mult? Ce vrei să întruchipezi? De ce anume fugi cel mai mult în viaţă? De ce credinţe limitative te ţii agăţat? Te multumeşti cu mai puţin decat meriţi? Unde traiesti acum - în trecut, în viitor sau în prezent? Poţi deveni un alt tip de persoană pentru alţii?

Dorinta lui Edmond Dantes de a se înălţa spre un nivel superior de existenţă, a determinat creşterea rezistenţei în faţa deznădejdei, dublând speranţa. Ingredientele participante la reacţia de schimbare lăuntrică totală, numărul de moli ai fiecărei substanţe psihice şi sufleteşti ce conţinea agentul de accelerare a proceselor de dezvoltare, au dat naştere la o nouă lumină călăuzitoare. La o putere spirituală nemaiîntâlnită, nemărginită. Ca o contrapondere pentru durerea, pesimismul şi resemnarea surdă care i-au invadat sufletul - specifice autocunoaşterii şi dobândirii înţelepciunii.

Evaluarea personalităţii omului şi a structurii sufleteşti care o compune, plasată într-un cerc al forţelor de atracţie care îşi extinde diametrul printr-o focalizare consecventă asupra simţurilor şi gândurilor trecute sub tăcere, nu asigură o recunoaştere relevantă a valorii sau a responsabilităţi sale în caz de eşec.

Din acest punct de vedere leadershipul pierde din strălucire, capătă o nuanţă mai ştearsă, devine un factor slab de investigaţie a autorităţii omului. Nu mai poate furniza indicii majore privind existenţa unor valori care să favorizeze schimbarea totală a omului într-o entitate superioară care să poată funcţiona autonom.

Imaginea pe care ţi-o modelează schimbarea lăuntrică se relevă ca un ansamblu de asemănări, analogii între fenomenele reale din viaţă şi corespondentele lor emoţionale. Ea este inclusă în planul unei fiinţe inteligente care îşi exercită voinţa nu în funcţie de convingerile şi experienţele trecutului, ci în funcţie de uşurinţa cu care îşi iartă greşelile, rănile şi dramele sufleteşti.

Manifestarea exterioară a unei treziri la viaţă aduce in prim plan acea autodefinire din perspectiva căreia sensul vieţii capătă alte semnificaţii. Dar şi revenirea la jaloanele iniţiale stabilite pe parcursul vieţii ori de câte ori soarta nu respectă planul iniţial.

Aidoma unei păsări Phoenix, poţi să renaşti din propria-ţi cenuşă?

*** Notă:** Alexandre Dumas - Contele de Monte Cristo , Editura Tineretului, 1957.

Manifestarea văzută a ceea ce nu se poate vedea

On Ianuarie 03, 2025

Ceea ce se naște din mișcare este ceea ce inima a cultivat în taină.

Anul trecut a fost unul plin de medalii pentru sora mea, Oana Fântânaru. Medalie după medalie, record după record, la fiecare semimaraton organizat în munții României. În oglinda timpului, în tot ceea ce consider a fi performanță autentică, am văzut cum fiecare potecă a devenit un capitol important din traseul existențial al Oanei. De parcă ar fi fost un arhitect al propriului ei destin, transformând obstacolele într-un soi de ritual înălțător, facilitând trecerea de la efort la artă. A fost atât de impresionant, declanșator de emoții pure, să o văd cum transformă fiecare pas înainte într-un triumf al voinței, mai mult decât o simplă victorie. De aici și ideea că *la perfezione nasce dalla dedizione totale*.

Nimic nu se compară cu senzația libertății absolute. Când ceața își așternea vălul mistic peste creștetele munților, Oana nu vedea în asta un impediment, ci o invitație la comuniune cu necunoscutul. Sufletul ei de artist, cu mare tragere spre frumosul etern, vibra în ritmul armoniei primordiale a înălțimilor, într-o simbioză perfectă cu forțele naturii. Era ca și cum fiecare cursă devenise un ritual de inițiere în misterele universului, dincolo de limitele fizice, în virtutea principiului conform căruia spiritul transcende materia. În momentele când clipele de respiro își șopteau tentațiile, când mușchii vădeau oboseala, spiritul ei părea să se ridice precum vulturul deasupra văilor, căutând mereu ce se ascunde dincolo de orizontul vizibilului.

Desigur, portalul sacru al muntelui se deschide doar celor care, asemenea Oanei, au curajul să pășească dincolo de limitele comune ale convențiilor și certitudinilor. În acest context, Oana a dovedit de atâtea ori, prin splendoarea cu care își depășește propriile limite, că fiecare chemare a muntelui este o ocazie de a învăța despre sine. Iar fiecare traseu este un altar personal, o călătorie spre esență, unde linia de sosire nu este altceva decât începutul unei noi experiențe spirituale denumită "Devotio Mornathis". În alergare, ea a găsit de fiecare dată un mod de a comunica cu natura, de a se încadra perfect în peisaj, transformând fiecare competiție într-o odisee simbolică, o poveste a rezilienței și a frumuseții în mișcare.

Leadership: Poți să abordezi o experiență de autodepășire ca pe un joc al minții, transformând-o într-un simbol al cunoașterii ascunse?

Parcă desprinsă din paginile romanului lui Umberto Eco, sora mea a abordat ultimul semimaraton montan din 2024 cu aceeași profunzime a eroului, Adso, încercând să descifreze misterele ascunse ale propriului parcurs, ca și cum fiecare pas ar fi fost un simbol de descifrat sau o enigmă de rezolvat.

Mirosul de pergament ars plutea încă în aer, învăluind zidurile reci ale abației. Adso își mușca buzele, tulburat de revelația recentă, în timp ce William privea liniștit ruinele bibliotecii. Umbrele serii se alungeau peste pietrele scorojite, iar liniștea părea să apese mai greu decât întrebările rămase fără răspuns.

- Dar cum de ați reușit, spuse Adso cu admirație, să lămuriți misterul bibliotecii privind-o din afară, și nu i-ați dat de rost când erați înăuntru?

William zâmbi abia perceptibil, ca și cum întreaga șaradă nu fusese decât un joc al minții. În ochii săi se oglindea acum nu doar priceperea logicii, ci și un respect tăcut pentru tainele inaccesibile rațiunii omenești.

- Așa cunoaște Dumnezeu lumea, pentru că a conceput-o în capul lui, ca din afară, înainte de a o crea. În timp ce noi nu-i cunoaștem regula, pentru că trăim în ea și o găsim gata făcută.

Leadership: Privirea ta focusată asupra detaliilor poate aduce claritate asupra întregului, deschizând noi perspective dincolo de iluzia concretului imediat?

Privirea atentă asupra detaliilor aduce claritate asupra întregului atunci când vedem în depărtare ceea ce ne scapă din apropiere. Sora mea a reușit să creeze o lume după tiparele de ritm și ordine interioară întâlnite pe parcurs, chiar dacă nu cunoștea regulile ascunse ale drumului. Perspectiva din exterior i-a dezvăluit adevăruri ascunse pe care apropierea directă le umbrea.

Asta se numește, de fapt, să fii artist: să stăpânești jocul minții din timpul fiecărei provocări, găsind acea înțelepciune tăcută care te face demn de tainele unei biblioteci.

Precum manuscrisele unei biblioteci străvechi, muntele își dezvăluie secretele doar celor care știu să privească dincolo de iluzia concretului imediat. În acest dialog tăcut între spirit și provocare, Oana a descoperit că adevărata măiestrie stă în capacitatea de a transforma efortul fizic într-o formă de cunoaștere superioară. Așa e. Un artist al alergării nu fuge de provocări, ci le invită în jocul său mental, recunoscând că răspunsurile apar nu în liniaritatea rațiunii, ci în misterul labirintic care îl înconjoară.

Într-un fel, biblioteca devine simbolul unui spirit deschis, iar alergarea devine actul descifrării dualității sacru-profan, în interpretarea unui parcurs ritualic și revelator.

Leadership: Mintea ta devine suficient de liberă pentru a pune sub semnul întrebării propriile convingeri, atunci când încetezi să mai privești limitele ca pe un final absolut?

Aș zice că imaginea Oanei, alergând pe munte, nu dezvăluie o lume închisă, ci fixează un punct, o situație în care se contopește efortul fizic cu spiritualitatea, ritmul pașilor ei devenind parte dintr-un ansamblu profund, aproape magic. Fiecare linie desenată de parcursul ei montan conturează, în același timp, o operă de artă ordonată, coerentă, pe care o putem admira ca pe un exemplu de forță creatoare, dus la extrem. Asemenea unui meșter vrăjitor, ea și-a asumat cele mai dificile provocări numai pentru a demonstra că poate transcende limitele aparent imposibile.

Evident, cunoașterea superioară rezidă din acel echilibru perfect între efort și inspirație, de care doar un artist poate să se folosească drept ghid, după un divin model. Iar dacă traseul străbătut de Oana pare un itinerar artistic, o călătorie spirituală către ceva cu totul dincolo de timp, atunci cunoașterea pe care ea o transmite miilor de admiratori este, de fapt, mărturia vie a transformării efortului în artă pură, nu doar o lecție despre curaj, perseverență și autodepășire. La urma urmelor, un artist adevărat, asemenea unui alergător de top, este un vizionar neobosit care își recunoaște menirea superioară prin faptul că transformă fiecare provocare într-o operă de artă vie.

Opera de artă vie reprezintă acea manifestare profundă a echilibrului dintre trup, minte și spirit, în care fiecare pas înainte devine o expresie autentică a conexiunii dintre om, natură și univers.

Manifestarea văzută a ceea ce nu se poate vedea amplifică ideea de spiritualitate în acțiune, în cazul în care efortul devine o cale de conectare cu energia divină din care emană Muntele. Fiecare potecă ascunde un simbol, așa cum fiecare bibliotecă poartă taine nedescifrate, iar

alergătorul descifrează în ritmul pașilor săi limbajul secret al muntelui.

Mai mult decât atât. Simbolul, conceput numai într-un context ce dinamizează un anumit aspect al imaginii simbolice pe care Oana și-o proiectează, poate fi folosit ca o metaforă ce ilustrează legătura existentă în univers, între ritmul vieții și spirit. Asemenea unui scrib medieval, alergătorul lasă urme care povestesc despre o călătorie interioară: *"Ceea ce se naște din mișcare este ceea ce inima a cultivat în taină"*.

Source: https://neculaifantanaru.com/manifestarea-vazuta-a-ceea-ce-nu-se-poate-vedea.html

Manifestul alb al solidarităţii

On Aprilie 18, 2009

Impune propriul tău model de urmat, transmiţându-le oamenilor un mesaj care să corespundă sistemului lor de credinţe şi valori.

Doctorul Jaques Merey, ştiindu-se responsabil de felul în care se vor desfăşura evenimentele din Franţa anului 1972, s-a adresat mulţimii adunate în piaţa primăriei, acolo unde consiliul de apărare delibera în permanenţă:

– Cetăţeni, ştiţi foarte bine că oraşul Verdun este cheia Franţei. M-aţi văzut în focul de astăzi, şi să ştiţi că nimeni nu m-a obligat să mă duc acolo; expunându-mi viaţa pentru acest oraş, mi s-a părut că voi fi mult mai îndreptăţit să vă spun ce aşteaptă Franţa de la voi.

Franţa aşteaptă de la voi un mare act de eroism; ţineţi piept duşmanului opt zile şi veţi da astfel timp Parisului să organizeze apărarea, şi veţi salva patria, şi veţi avea dreptul să puneţi următoarea inscripţie pe stema oraşului: „Franţa recunoscătoare Verdunului".

*Apăraţi-vă, eu voi fi în aceeaşi primejdie ca şi voi şi, dacă va fi nevoie, voi muri împreună cu voi. **

Leadership: Cât eşti de flexibil la nivel de implicare în atingerea unui ideal de echivalenţă între libertate şi asumare, când în locul voinţei tale se impune voinţa unei lumi care se prăbuşeşte?

Acest discurs simplu, dar admirabil prin stilul plin de fermitate şi de însufleţire, a dat roade demne de tot respectul, fiindcă le-a atras oamenilor atenţia asupra acelor lucruri elementare, dar esenţiale, pe care se sprijină şi se ghidează o naţiune. În marea lor majoritate oamenii pierduseră din vedere ceea ce era mai important: unitatea. Însă acest discurs plin de încredere şi vitalitate a sădit în ei un nobil sentiment de putinţă, de recunoştinţă pe care trebuie să o aducă ţării.

Ştii preţul a tot ce pierzi şi a tot ce câştigi prin încercarea de a le impune oamenilor acele convingeri care fac loc unei deschideri către un orizont diferit, mai apropiat de un ideal comun care să ducă la un parteneriat care să dureze, un parteneriat care să aibă drept scop derularea de acţiuni în beneficiul intereselor comune?

Leadershipul este precum o lumânare care arde între tine şi ceilalţi oameni, luminându-te într-o parte pe tine, dar în cealaltă parte pe ei. Pentru ca ea să lumineze şi să emane căldură trebuie reziste cât mai mult timp aprinsă.

Ca să creezi relaţii bune cu oamenii trebuie să te conectezi la ei şi să întreţii „lumina" care îţi reflectă convingerile sincere şi corecte, acea lumină dătătoare de speranţă, de curaj şi de energie după care aspiră toţi, şi să te concentrezi cât mai mult asupra ei, încât să o menţii întotdeauna vie, şi chiar să o sporeşti. În cuvinte mai simple, trebuie să-i determini pe oameni să conştientizeze necesitatea şi utilitatea acceptării viziunii tale şi a mesajul pe care îl transmiţi.

Leadership: Eşti pregătit să-ţi supui voinţa unei lumi care se relevă doar în anumite

condiţii de observaţie a lecţiilor de viaţă, încât aceste lecţii de viaţă să te înveţe mai multe despre tine însuţi?

Ai toate socotelile făcute? Singura cale de a micşora distanţa care te desparte de ceilalţi oameni este să-ţi exprimi ataşamentul şi admiraţia faţă de ei, prezentându-le adevărul prin prisma propriilor tale percepţii vizavi de ceea ce este urgent şi important de înfăptuit, oferind acea perspectivă unică, încurajatoare, care să le acapareze în cea mai mare măsură atenţia.

Dar trebuie să ai întotdeauna socotelile făcute pentru clipa în care trebuie să ieşi la rampă şi să te faci ascultat. Fii sigur că oamenii ştiu ce te mişcă, intuiesc ceea ce gândeşti şi ceea ce aştepţi de la ei, fii sigur că ei te cântăresc, cu măsura lor, neobişnuită, pe care e greu să o cunoşti. Dacă mesajul pe care îl exprimi cu însufleţire nu corespunde sistemului lor de credinţe şi valori, dacă el nu corespunde criteriilor după care ei îţi evaluează aptitudinile şi îţi măsoară caracterul, şi, în sfârşit, dacă mesajul tău nu se încadrează în zona lor de interes sau în zona lor de viziune, atunci vei da greş în încercarea ta de a impune model tău de urmat.

Ce trebuie să înveţi ca să te supui acelor lecţii de viaţă capabile să evidenţieze noi perspective despre tine însuţi? Ţi-ai pregătit spiritul şi voinţa încât să-ţi observi viaţa în condiţiile unei inegalităţi între şanse şi drepturi? Despre asta este vorba aici: despre atitudinea ta raţională de a te orienta spre valorile şi realităţile lumii din jur, care-ţi dau garanţia că vei rămâne ceea ce eşti şi vei evolua spre ceea ce trebuie să fii. Iată ce-a învăţat Jaques Merey de pe urma încercărilor întâmpinate în timpul vieţii:

Singurul mod de a te orienta spre ceea ce contează cu adevărat când vine vorba de tine însuți este să accepţi schimbarea pe care nu ai vrut s-o faci vreodată.

Manifestul alb al solidarităţii evocă motivaţia ta pentru a crea şi a dezvolta relaţii bune cu ceilalţi oameni pe baza convingerilor şi valorilor comune. Mesajul pe care îl transmiţi oamenilor este hotărâtor pentru reuşita ta, şi a lor. Dacă el nu este mobilizator, atunci nu are valoare, oamenii nu se vor solidariza cu tine în numele unui ideal măreţ.

Aşa cum prezentarea mărcii unui produs trebuie să fie creativă şi distinctivă pentru a putea atrage atenţia clienţilor – tot aşa mesajul pe care îl transmiţi oamenilor cu scopul de a-i uni pentru o cauză nobilă trebuie să fie distinctiv, să sune credibil, să nu fie contrar opiniilor lor şi să se conformeze, în măsura posibilului, adevăratelor lor valori şi aspiraţii, argumentând necesitatea implicării.

Concluzie: Liderul trebuie să fie un model de urmat şi în acest scop el trebuie să acorde o atenţie deosebită la tot ce înseamnă un model pentru ceilalţi. Pornind de la ţinută, moralitate, limbaj, compasiune, comportament, mod de comunicare şi până la exemplul personal în diferite acţiuni, totul este cântărit, măsurat şi evaluat, „unităţile de măsură” fiind diferite de la om la om.

Exemplul personal constituie de cele mai multe ori elementul esenţial care mobilizează oamenii, fără a omite însă şi puterea cuvintelor şi a mesajelor transmise acestora. Din îmbinarea lor armonioasă, liderul poate câştiga noi susţinători şi în acelaşi timp poate mobiliza masele de oameni spre atingerea ţelurilor.

*** Notă:** Alexandre Dumas – *Doctorul Misterios* , Cartea Romaneasca Publishing, 1973.

Source: https://neculaifantanaru.com/manifestul-alb-al-solidaritatii.html

Mânuitorul de suflete

On Februarie 15, 2010

Direcţionează cu precizie emoţiile oamenilor, astfel încât ei să perceapă caracteristicile leadershipului tău la o intensitate mai mare.

Sunt zile care veşnic îţi vor rămâne întipărite în memorie. Îmi voi aminti vreme îndelungată, cu mare limpezime şi plăcere, acea zi frumoasă din copilăria mea. Aveam vreo 13 ani, eram în vacanţa de vară, iar prietenii mă convinseseră să merg cu ei la un spectacol de iluzionism, spectacol care, vă mărturisesc cu toate sinceritatea, m-a fascinat în mod deosebit. Permiteţi-mi să vă povestesc pe scurt reprezentaţia cea mai reuşită a marelui iluzionist.

Magicianul îşi scoase mantia neagra şi-o lăsă jos. Îşi chemă asistenta, o tânără înăltuţă cu un trup suplu şi agil, o legă la ochi cu o eşarfă în aşa fel încât să nu poată vedea nimic, apoi o rugă să se întindă pe masa special pregătită. Magicianul închise masa într-un anume mod, transformând-o într-o ladă. Numai capul, mâinile şi vârful picioarelor i se puteau vedea.

Undeva în spatele scenei, în umbră, se zărea silueta unui bărbat al cărui chip întunecat era cu neputinţă de desluşit. După câteva momente acesta îşi făcu apariţia, aducând cu sine şase săbii de oţel foarte ascuţite. Magicianul luă una dintre săbii şi o ridică deasupra capului cu vârful în jos.

Leadership: Te confrunţi cu o realitate din care faci parte doar atunci când domneşte unitatea dintre ideea desprinsă dintr-o grandioasă expunere a experienţei şi imaginea din spatele a ceea ce comunici despre tine?

După cum lesne se poate înţelege, numărul acesta trezise în noi, spectatorii, un sentiment puternic de curiozitate. Dorinţa de a vedea situaţii cât mai bizare ni se îndeplini. Cuprinşi de agitaţie, eram gata pentru ceea ce trebuia să urmeze. Îmi dădusem seama privindu-l pe magician, înţelegând tăcerea întretăiată de trăsăturile sale nervoase, ca în el se petrecea un lucru ciudat. Probabil avea mari emoţii, sau poate asta dorea să ne facă pe noi să credem.

Magicianul stătea neclintit, triumfător, ca un înger al răului, cu sabia ridicată deasupra capului asistentei şi a lăzii în care ea era închisă. După o lungă pauză, cu putere şi cu o hotărâre neclintită, el implantă sabia într-una din găurile din dulap, special construite. Vârful sabiei păru că trece prin corpul fetei şi ieşi pe partea cealaltă a lăzii. Dar ea, cu faţa spre noi, zâmbea, fără ca pe chip să i se vadă cea mai mică urmă de emoţie, îşi mişcă mâinile ca şi cum nimic nu s-ar fi întâmplat. Noi, cei din public, dimpotrivă tremuram cu toţii.

În scurt timp şi celelalte cinci săbii fuseseră implantate în ladă şi aparent în trupul fetei, fără ca aceasta să păţească nimic. Mai apoi fata a fost eliberată din dulap. Am aplaudat cu toţii. A fost un număr de iluzionism spectaculos. Iar atunci când nu eşti obişnuit cu un asemenea spectacol, el îţi poate da emoţii puternice.

Autenticitatea o trăieşti în momentul când accepţi o provocare, dar este dată de imaginea pe care ţi-o asumi în taină, în spatele a ceea ce comunici despre tine.

Cheia succesului unui iluzionist stă în arta de a face spectacol, în puterea si în dexteritatea mâinilor sale, în felul în care îşi construieşte iluziile şi în îndemânarea cu care acestea sunt puse în scenă. Numai dacă reuşeşte să creeze o atmosferă de încordare, de emoţie şi sugestibilitate oamenii se vor putea bucura de misterele pe care el le creează. Interesul

oamenilor de a viziona spectacolul este cu atât mai mare cu cât iluziile create sunt mai bine realizate.

Dominanţi, încrezători, hotărâţi să câştige, înţelegând foarte bine firea omenească, şi deţinând tehnicile ce stau la baza iluziilor optice, acustice dar şi psihologice, iluzioniştii reuşesc să creeze spectacole de neuitat inducând publicului o stare de inhibiţie ce afectează percepţia realităţii. Esti jumătate artist, jumătate maestru?

Făcând uz de şarmul personal, adoptând o atitudine curioasă dar şi jucăuşă în acelaşi timp, şi folosind metode numai de ei ştiute de inducere în eroare, reuşesc să-i atragă negreşit pe toţi oamenii de partea lor. Ei găsesc întotdeauna o cale de a obţine ce vor, creând acea atmosferă electrizantă de mister şi miracol. În termeni populari, ei au prăjitură pe care n-o găseşti oriunde şi din care oamenii doresc să se înfrupte cu nesaţ.

Leadership: Îţi iei riscul de a-ţi asculta instinctul și de a accepta o provocare fără a te limita doar la rolul de promotor al enigmelor din care te simţi a fi compus?

Cine este cu adevărat interesat să-şi dezvolte abilităţile de leadership poate învăţa nespus de multe lucruri de la un iluzionist, mai ales cum să atragă şi să reţină atenţia oamenilor. Şi asta pentru că iluzioniştii sunt singurii care reuşesc de fiecare dată sa capteze interesul şi emoţiile oamenilor, stabilind la nivel emoţional o legătură directă şi strânsă cu ei prin contactul vizual, făcându-i să trăiască totul la o intensitate mai mare.

Iluzioniştii domină complet situaţia, legătura cu oamenii, direcţionându-le cu precizie atenţia, percepţiile, emoţiile, gândurile cum doresc şi unde vor ei, spre realitatea pe care ei o creează. Ei sunt cei mai buni manipulatori din lume, singurii în stare să-i controleze şi să-i coordoneze totdeauna pe oameni după propria lor voinţă.

Pentru a atinge nivelul maxim de succes în leadership, trebuie să-ţi creşti nivelul de eficienţă, să vii în întâmpinarea nevoilor oamenilor, să răspunzi cât mai eficient dorinţelor acestora, făcând tot ceea ce e necesar pentru a obţine rezultatele dorite.

A accepta o provocare fără a te limita doar la rolul de promotor al enigmelor înseamnă să redefineşti modul în care eşti perceput ca unic conţinut al cunoaşterii cele mai înalte, când cauza reală a acestui fapt sălăşluieşte în distincţia precisă între "miracol " şi "impostură".

La fel cum un iluzionist talentat, executându-şi reprezentaţia impecabil reuşeşte să intre în mintea oamenilor şi să le stârnească interesul tot mai tare, tot mai mult – tot aşa şi tu, ca lider, trebuie să comunici viziunea ta celorlalţi, să-ţi pui amprenta asupra lor, dându-le de înţeles că eşti un om foarte creativ, că te gândeşti la viitorul lor şi al organizaţiei, impunându-ţi ideile, credinţele, viziunile, propriile puncte de vedere, dând leadershipului tău o nuanţă electrizantă, depăşind ceea ce pare imposibil, bucurându-i cu “magia” ta.

Dacă oamenii nu sunt eficienţi, înseamnă că nu ai reuşit să-ţi impui propriul model de leadership, înseamnă că nu ai reuşit să le captezi atenţia şi să te faci ascultat, înseamnă că nu ai reuşit să le direcţionezi cu precizie emoţiile astfel încât ei să perceapă caracteristicile leadershipului tău la o intensitate mai mare.

Un lider talentat se aseamănă în multe privinţe cu un iluzionist, dar nu trebuie confundat cu unul. Profesia unui iluzionist este înşelătoria, iar ca lider nu-i poţi duce pe oameni pe o pistă greşită, căci dacă o faci, vei fi în cele din urmă părăsit.

Leadershipul este numărul de magie care cucereşte nu prin suspans şi efecte bine construite, ci prin naturaleţea admirabilă cu care îţi afişezi poziţia dominantă şi ambiţia neîngrădită de a furniza senzaţii dinamice într-o atmosferă de neuitat.

Mânuitorul de suflete, în sensul bun al cuvântului, este acela care reuşeşte să strângă oamenii în jurul lui şi să-i orienteze în direcţia aleasă de el, captându-le întotdeauna atenţia, menţinându-le timp îndelungat interesul treaz, iar aceştia, conştientizând locul şi rolul lor în angrenajul care trebuie, să funcţioneze perfect pentru atingerea scopului propus.

Direcţionează cu precizie emoţiile oamenilor, astfel încât ei să perceapă caracteristicile leadershipului tău la o intensitate mai mare.

Source: https://neculaifantanaru.com/manuitorul-de-suflete.html

Mânuitorul perfect al metaforelor

On August 23, 2014

Autoevaluează-ţi experienţa regulat, exersând meticulozitatea necesară pentru materializarea viziunii tale.

Atunci când se filma scoaterea directorului fabricii pe un cărucior, Serghei Eisenstein a voit să folosească o metaforă, asemuind pe director cu o broască râioasă. Regizorul a cerut broasca, filmarea a fost oprită. Toată lumea a plecat într-o expediţie disperată spre iaz, în căutarea unei broaşte.

Un recuziter a fost nevoit să intre, în acea friguroasă zi de octombrie, până la brâu în apă. Totul se dovedi însă inutil, căci Eisenstein refuză toate broaştele care i se aduceau. Le găsea prea mici, ori nu-i plăcea cum arătau. Se aduceau broaşte după broaşte, dar refuzul erau categoric: „Nu merge ! E mică ! Prindeţi alta ! ”

Cineva plecă până la grădina zoologică, dar nici acolo nu se găsi nimic potrivit. Până la urmă broasca fu găsită. Dar prea târziu, se întunecase şi broasca trebui iar aruncată. Lumea se enerva, dar Eisenstein rămânea implacabil. Ceea ce-l interesa era realizarea ideii sale, nu dificultăţile ce se iveau în calea ei.

Întâmplările acestea evoca meticulozitatea regizorului atent la cel mai mic amănunt necesar pentru materializarea viziunii sale. *

Leadership: Creaţia ta îşi descoperă sensul şi veridicitatea prin intermediul unei viziuni care favorizează modelul „open science” atribuit nerăbdării de a experimenta o viziune ce include rodnicia contextelor de semnificare ale "purei vizualităţi"?

Motivele de dezvoltare a experienţei profesionale, în sprijinul procesului de identificare a noilor practici de creaţie, în sensul putinţei de a cere mai mult de la tine şi de la ceilalţi, sunt lesne de înţeles. La niveluri superioare de gestionare a mesajelor bine conturate, în termeni de folosire a unei vizualităţi de excepţie, puterea de dominaţie a ştiinţei este stimulată în special de patternurile de recunoaştere a unor noi "rarităţi" prin valorificarea "backgroundului" de resurse rare existent.

În ceea ce priveşte adeziunea la artă, rarităţile reprezintă ingredientele de tip „metaforă” sau orice alte forme de exprimare a ideilor, care dau puterea de startup în cadrul proiectelor de inovaţie, puse la dispoziţie de acele împrejurări care are atrag o sporire simţitoare a gradului de promovare a perspectivelor de valorificare a creaţiei. Iar leadershipul se poate materializa prin realizarea practică a unui montaj de excepţie, de tip prototip, cuprinzând ideile, concepţiile şi principiile care stau la baza creaţiei alimentate de viziune.

Vizualitatea pură a unei realităţi exterioare se obţine prin distribuirea elementelor vii care devin integrate într-o imagine artistică relevantă, mai profundă, plină de emorii, dătătoare de fascinaţie sau de fiori, de stupoare sau de melancolie. Cu alte cuvinte, vizualitatea pură se caracterizează prin obiectivitatea relatării unui eveniment întâmplat demult, dar explicat prin propria ta experienţă şi viziune asupra vieţii.

Leadership: Poţi să surprinzi realitatea care se configurează cu ajutorul unor sisteme simbolice corelate cu o viziune care nu se poate debarasa de emoții și inhibiții?

Ştiinţa, ca platformă de continuare a procesului de creaţie datorat în exclusivitate unei minţi luminate, depinde în exclusivitate de elementele noi în structurarea materialului de adaos şi de modalităţile de interacţiune cu factorii de mediu, ce trebuie introduse treptat într-o versiune avansată de evaluare a experienţei şi performanţelor individuale.

Se poate spune că te afli pe drumul de a atinge performanţa în leadership atunci când elementele noi sunt validate de o paletă largă de perspective la procesul de constituire a unei capodopere, a unui model viabil şi exemplar de artă.

Sistemele simbolice, corelate cu o viziune care nu se poate debarasa de emoții și inhibiții, cuprind acele elemente de background care pot însufleţi decorul unor evenimente reale. Iar în leadership, elemente precum "broasca râioasă" pot oferi o perspectivă amplă asupra trăsăturilor de caracter ca: îndrăzneală şi prudenţă, încredere şi îndoială, etc.

Modelul „open science” cuprinde practicile şi activităţile de cercetare, iniţiate şi întreţinute de cei care sunt demni de urmat prin grija care o arată faţă de orice formă de organizare, promovare, materializare a creaţiei impetuos novatoare. Creaţia acestor promotori - veritabili artizani – se bazează şi îşi sporeşte valoarea pe numeroase încercări şi tatonări, ce au menirea de a materializa acea viziune proprie asupra modelului „open science”. Aşadar, încercările contribuie eficient la punerea în practică a viziunii, într-o formă inteligibilă, plină de sens, care să fie adoptată de majoritate.

Conturarea unei viziuni este rezultatul curiozităţii de a şti şi de a pune în legătură acele evenimente din viaţa ta care îşi asumă rostul de mecanism de "trecere a vremii".

Mânuitorul perfect al metaforelor este liderul care posedă capacitatea extraordinară de a extrage esenţa a ceea ce creează cu ajutorul viziunii. El găseşte factorii care îi motivează cu adevărat pe oameni să contribuie la consolidarea eforturilor sale. Ceea ce-l interesează pe un asemenea lider este realizarea ideilor sale, nu dificultăţile ce se ivesc în calea lor.

Un lider performant şi ambiţios îşi autoevaluează metodele şi mijloacele de punere în practică a viziunii sale, care trebuie să fie îmbrăţişată şi adoptată de majoritatea susţinătorilor săi. Este un drum greu în care rolul esenţial îl au tatonările şi încercările sistematice care trebuie să fie convingătoare şi să vină în sprijinul unui model de tip „open science”.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/manuitorul-perfect-al-metaforelor.html

Marca artizanală a intervenientului

On Mai 01, 2013

Încearcă să anticipezi reacţiile dependente de sensibilitatea oamenilor, astfel încât să poţi interveni în desfăşurarea evoluţiei lor.

Niciun fel de trăire, nicio emoţie, niciun gând nu se agită atât de puternic în retorta existenţei Laurei Quinn pentru a-i reduce resentimentele şi frustrările. Pentru prima oară taifunul schimbării încearcă s-o smulgă din starea de cumpănă în care zăcea de ceva vreme. Relaţia în care este cuprinsă starea ei de funcţionalitate se poate scrie sub forma: sentiment de dispreţuire + stimuli negativi = reacţie adversă.

Adevărul care întristează omul este suferinţa pe care n-o poate accepta ca pe o fatalitate cu totul absurdă. Ştirea pe care i-o aduce domnul Hobbs, aceea că va fi concediată, azvârle o privire mai ascuţită în tenebrele care ascund adevărul, revelând acel dezechilibru, steagul negru al propriei ei deşertăciuni. Viteza reacţiilor de descompunere a materiei însufleţitoare, acţionând asupra energiei de activare a conductorului intrinsec, se accelerează. Într-o clipă zidul care îi conturează personalitatea începe să se clatine.

Laura primeşte cu vădită neplăcere ştirea că cei din conducerea companiei au în plan s-o concedieze. În ea se sfâşie ceva, ca şi cum un organism străin i-ar fi intrat în corp, celulele albe fiind incapabile să mai lupte cu agresiunea virală. Indecizia îi agravează starea psihică. Inima ei recunoaşte disperarea. Stăpânirea de sine, păstrată cu atâta greutate, ca o compresă sterilă pusă pe o rană deschisă adâncă, nu mai poate fi ţinută sub control. Povara demnităţii artificial menţinută îi alunecă de pe umeri. Ciocănelul din inimă se agită, bate tot mai puternic. Gongul care anunţă intrarea în criză se aude tot mai înfricoşător.

Un sistem chimic îşi menţine volumul constant până când se produce o reacţie de ardere. Laura nu-şi mai poate ascunde ura amplificată de vestea tulburătoare. Frământat, micul tiran din ea care le face şi le desface pe toate, nu mai poate să se stăpânească. Erupe cu un efect maxim, pe de o parte paralizant, pe de altă parte iritant şi răscolitor. *"De unde ştii toate astea despre mine? Cum îţi permiţi..?"*

Leadership: Întreaga măsură a valorii tale se axează pe construcţia unei imagini inedite despre sine, exprimată prin conştiinţa unei zguduiri sufleteşti care conţine o cugetare spirituală înaltă?

În acest moment nu o mai recunoaştem nicidecum pe Laura ca o entitate perfectă, ci mai mult ca o făptură de carne de sânge şi de nervi, creată pentru durere şi răzbunare. În ea se trezesc toate formele de protest, de neîncredere, de *awareness,* energia întregii ei fiinţe consumându-se vertiginos. Constantele ei caracteristice A+B, iubirea de sine şi respectul faţă de propria persoană, par că se pierd.

" Eu vreau doar să te ajut. Sunt singurul om în care poţi avea încredere. Iar tu eşti singura fiinţă pe care eu pot conta. Este în joc viitorul nostru. ", îi dă de înţeles domnul Hobbs - el care împleteşte firele prezentului şi viitorului, el care înţelege particularităţile cele mai semnificative ale fiinţei ei, legile de desfăşurare a evoluţiei ei, cu aceeaşi siguranţă de sine cu care un chimist stabileşte legile de desfăşurare în timp a reacţiilor chimice.

Cugetul ei neliniştit, dar totodată supus unei forţe spirituale înalte, are de-a face cu un soi de evadare dintr-o viaţă tristă şi pustie, continuând să o atenţioneze: "Fii mult mai mult decât eşti acum, fii mult mai deschisă la alternative şi dezvăluie-te ca un act de apărare în faţă

oricăror suferinţe".

O conştiinţă spirituală înaltă este învelişul unei personalităţi hotărâte şi neînduplecate, care reuşeşte să facă posibile anumite lucruri, prin auto-actualizarea mentalităţii faţă de posibilităţile viitorului.

Leadership: Poţi să trăiești totul din uimirea faţă de victoria unei gândiri axată pe analiza destinului, în care Ego-ul se dezvăluie ca o tentativă de a aduce echilibru relaţia dintre ceea ce ţi se oferă şi ceea ce poţi lua singur?

Îndrăznind să acţioneze asupra ei cu o altă forţă de reacţie de aceeaşi mărime şi direcţie, dar de sens contrar, domnul Hobbs ridică un măreţ edificiu psihic şi emoţional, incomparabil cu nicio altă construcţie din structura ei existenţială. Pentru ca Laura să interacţioneze cu gruparea funcţională rămasă liberă în ea, neatinsă de fasciculul neliniştii absolute, el încearcă să-i reducă drastic suspendarea psihică condiţionată de conversia fiinţei ei de la valoarea *true* la *false.*

La mijloc e vocea cea mai profundă, lăuntrică, care-i şopteşte Laurei, arătându-i calea de mijloc. Acum, mai mult ca niciodată, ea trebuie să evadeze din starea imuabilă care o încearcă, înainte ca sufletul ei să se precipite în prăpăstiile cele mai întunecoase ale nepătrunsului. Să transforme total reactantul X în exces care în cursul reacţiei de nervozitate tinde să-i epuizeze resursele. Să se adapteze la noi stimuli antigenici, şi prin anticorpii produşi să se apere de propriile ei decizii şi gânduri negative. Să nu facă cumva ceva necugetat.

Păşeşte înainte, Laura ! Păşeşte fără nicio ezitare pe calea bucuriei şi a fericirii depline ! Victoria gândirii ei asupra destinului are ca reper contestarea oricărui regret pentru faptele ce urmau să vină, lipsa oricăror scuze, oricăror scrupule. Dar totodată, când domnul Hobbs îi întinde o mână de ajutor ca să-şi schimbe cursul destinului, ea acceptă orice risc, fiind conştientă că acţionând singură, sau fără să calce pe jarul unei idei pline de certitudine, nimeni nu-i poate garanta o anumită stabilitate necesară performanţei de a se autosusţine financiar.

Leadership: Îţi poţi face din scopul propriei dezvoltări personale garanţia unei dispoziţii sufleteşti care să conţină o cugetare spirituală, aşteptare şi speranţă, în concordanţă cu relaţia dintre consecinţe şi pedeapsă?

Schimbarea omului depinde în mare măsură de leadershipul pe care îl exercită intervenientul. Prin retuşuri şi adaosuri de elemente străine el poate modifica sensibil caracteristicile aliajelor din care e format omul, cu o scădere mică a rezistenţei lui. Aşa cum mărturisea oratorul profesionist John Fuhrman, " *un leadership de succes vine din disponibilitatea de a face la început ceva incomplet sau incorect, a suporta consecinţele, apoi a ajusta şi a relua – până când faci totul bine* ."

Aşadar, intervenientul trebuie să vadă omul nu ca pe o fiinţă de sine stătătoare, capricioasă şi dominatoare, nici ca pe un obiect de inventar dat spre folosinţă la preţul de achiziţie, ci mai degrabă ca pe o fiinţă formată dintr-un conglomerat de calităţi care trebuie scoase la iveală.

El poate să-şi lămurească propriile îndoieli în privinţa capacităţilor sale de producere a schimbării, îşi poate demonstra vulnerabilitatea speranţelor cu privire la rolul formativ al leadershipului practicat, în condiţiile în care se dovedeşte totuşi că, în realitate, oamenii nu resping incursiunea lui în viaţa lor.

Laura Quinn a avut nevoie de domnul Hobbs pentru a-şi construi o altă viaţă, un alt viitor. Dispoziţia ei sufletească conţinea o cugetare spirituală, aşteptare şi speranţă, în concordanţă cu relaţia dintre consecinţe şi pedeapsă: "Efortul omului de a măsura tăria caracterului său constă în depăşirea acelui moment în care regretul îşi lasă o amprentă grea asupra vieţii sale."

Adevărata încercare a voinţei omului de a se schimba este viaţa pe care o trăieşte între îndoială şi regret, cu rațiunea că singurul absolut al evoluţiei sale îl constituie motivul unei fapte din care are doar de profitat.

Marca artizanală a intervenientului are pretenţii de premium, fiindcă intră mai greu în faliment. Reprezintă emblema celui mai iscusit lider, fiind o valoare ce nu poate fi "copiată" sau "furată" de către competitori, o caracteristică suplimentară care îl ajută să înţeleagă particularităţile cele mai semnificative ale omului şi legile de desfăşurare a evoluţiei lui.

Ca să interveni în desfăşurarea evoluţiei oamenilor, încearcă să anticipezi reacţiile dependente de sensibilitatea lor. Străduieşte-te să transformi total reactantul X în exces care în cursul reacţiei negative tinde să epuizeze resursele acestora. Îndrăzneşte să acţionezi asupra oamenilor cu o altă forţă de reacţie de aceeaşi mărime şi direcţie, dar de sens contrar, încât să ridici un măreţ edificiu psihic şi emoţional, incomparabil cu nicio altă construcţie din structura lor existenţială.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/marca-artizanala-a-intervenientului.html

Marea compoziţie a trăirii din priviri

On Mai 09, 2021

Ceea ce trăieşti prin intermediul creaţiei tale este ceea ce priveşti la tine ca în urma trecerii fireşti în sânul naturii.

Toată arta mea constă în a vedea ceea ce nu se observă. Şi dacă ceea ce este preţios şi aflat la vedere nu se observă întotdeauna prea uşor, intrând mai amănunţit în analiza unei creaţii a naturii, unică prin delicateţe şi fineţe, ei bine acest lucru se datorează opticii false prin case se priveşte problema frumosului, de care n-aş putea să fac abstracţie niciodată.

Concomitent cu vederea vibrantă, plină de culoare, se instituie şi punctul de vedere, cu desăvârşire adevărat, al noţiunii catalizatoare de atenţie "Senzavisandhy", adică o adevărată măiestrie în imitarea Naturii Mame, de care trebuie să ţin cont când sunt prins sub efectul artei, adică în afara timpului şi a spaţiului finit.

Pentru mine, frumosul este expresia unei priviri aruncate asupra unui spirit întrupat al naturii, cum este trandafirul "Double Delight", acea privire cu care începi să înţelegi totul, pe care pictorul o numeşte *Vissorthute* şi pe care sculptorul o numeşte *Atissdivheva* , însemnând unul şi acelaşi lucru: transpunerea aspectului fizic într-o reflexie a universului meu interior.

Priveşte numai acest trandafir, admiră frumuseţea lui. Observă-l prin ochii artistului, cu acea sensibilitate a firii care-ţi îngăduie să trăieşti mai intens sentimentul de armonie, de împăcare cu tine însuţi şi cu tot ce te înconjoară. El pare să radieze acea neasemuită scânteie hărăzită de vraja artei care transformă orice punct dominant al privirii într-un cadru liber al formei şi al liniei.

Leadership: Felul în care înţelegi legătura dintre artă şi creaţie este o reflectare a stării tale lăuntrice în conştiinţa unei realități exterioare spiritului uman?

Pentru o clipă, trandafirul a dispărut din faţa ochilor mei. Pesemne este înzestrat de la natură cu puterea de a se face nevăzut. Ce înseamnă asta? Poate că arta îndeplineşte şi alte funcţii decât capacitatea de a observa, fiind totodată legată de simţul interiorităţii (cel mai mult luat în considerare de creatori), trecând peste realitatea imediată sub forma unei realităţi superioare. Spre deosebire de simțul ideal al depărtării, prin care dobândim un rezumat superficial al realității.

Când un element al naturii dispare din raza vizuală, abia atunci sfera interiorităţii noastre se lărgeşte, fiindcă nu ne mai rezumăm la partea materială, ci la partea spirituală. Aşa se explică faptul că i-am respectat întotdeauna dorinţa trandafirului de a rămâne nevăzut şi nu mi-am imaginat niciodată că ar fi avut vreun motiv anume să se ascundă de privirile mele curioase.

Învăţând arta de a rămâne nevăzut, ascuns în celelalte 180 de grade pe care oamenii nu le pot percepe vizual, el şi-a putut transforma absenţa într-un mod de a influenţa percepţia privitorului, nu doar de a fi plăcut din punct de vedere estetic, ci de a fi simţit din punct de vedere spiritual într-o retragere, departe de lume.

Iar o învățătură cheie a marii cunoaşteri este aceea de a-ţi educa acțiunile încât să rămâi nevăzut, omis din câmpul vederii lumii, precum un trandafir care îşi închide petalele pe timpul nopţii, pentru ca apoi să se deschidă şi să dea naştere unor senzaţii mult mai intense în timpul zilei. Tot ceea ce cunoaștem în privința ochilor, trebuie să cunoaștem și în privința

privirii lor, căci ceea ce place privirii sunt ochii cunoscători.

Când privesc trandafirul, liber, stoic, plin de bună mireasmă tăinuită, încerc să privesc lumea prin ochii sinceri ai unui pictor care îşi redesenează cu îndrăzneală viaţa. Dar când trandafirul stă ascuns în întunericul unei vorbe care nu-şi simte menirea, în întunericul unei minţi ce nu tânjeşte după cunoaştere, în întunericul unei lumi însingurate şi fără credinţă, atunci ţi se deschid ochii îndeajuns de mult încât să cauţi mai mult în tine răspunsul la vechea întrebare: "Cine sunt eu cu adevărat?"

Leadership: Această remodelare a percepţiei sinelui transpus într-un simbol al fidelităţii faţă de cunoaştere, necesită transfigurarea minţii tale spre recunoaşterea creaţiei din perspectiva fundamentului ei spiritual?

Uită-te la ceva la care nu te poţi uita, şi încearcă să surprinzi ceea ce nu se poate surprinde. Te vei regăsi în universul meu, atât de îndepărtat de alte universuri, demn numai de o privire prudentă care îşi caută adevărata măsură în adâncimea unei tăceri infinite, a unei mărturisiri rămase fără glas.

Uită-te bine la ce vezi, şi chiar de nu vezi nimic, măcar fă-o ca şi când ai vedea. Sunt mereu asemenea unui roman în care eu sunt personajul principal. Uneori nu am milă faţă de mine însumi, mă pierd în uitare, alteori dovedesc o oarecare indulgenţă în înţelegerea faptului că uitarea nu este îngăduită unui creştin. Şi chiar dacă din tot acest naturalism se naşte un dramatism, ceva tot mă apropie de artă.

Da. Vorbesc cu mine însumi ca şi cum aş trece printr-o poartă strâmtă. În toate se află o decantare a trăirilor, ca într-o purificare a emoţiilor care modelează reprezentarea unei finalităţi a naturii în forma unui trandafir, finalitate care se află în relaţie subiectivă cu facultatea mea de cunoaştere a unui spirit întrupat al naturii.

Şi dacă tot nu mă poţi vedea, surprinzându-mi ochii aţintiţi spre cer, spre lună şi spre soare, atunci mai bine este să nu mă vezi deloc sau niciodată, pentru ca tăcerea mea să nu ajungă până la tine, şi nici să se reîntoarcă la mine.

Aşa este. La un moment dat, cu toţii privim spre universul creaţiei, toţi vrem să trecem prin viaţă ca un trandafir prin întunericul nopţii, nevăzuţi şi totuşi prezenţi într-o manifestare de anvergură, în ipostaza unui personaj fantastic care trece dintr-o realitate în alta, dintr-o minte în alta, dintr-o scenă în alta, dintr-o încarnare în alta, dintr-o atmosferă relaxată într-o expoziţie inedită.

Am ales un cuvânt foarte sonor legat de această experienţă: *Quinthaoss* , adică simțul inconștient al sentimentului de "EU SUNT", fără vreo îndoială.

Fundamentul spiritual al unei creaţii este dat în principal de un sentiment înălţător: "Eu sunt parte dintr-un întreg care a fost împărţit în părţi egale, şi din care trandafirul reprezintă unitatea de măsură a sufletului solidar cu fiinţa divină".

Marea compoziţie a trăirii din priviri este un mod de comunicare şi relaţionare dintre un activator emoţional şi un suprarealist de natură clasică. "Cred că ne vom înţelege de minune", mi-a spus trandafirul. Se vede clar că întreaga lui fiinţă nu emană indiferenţă...

Aşadar, când vorbesc despre conştiinţa unei realități exterioare spiritului uman, am în minte un exemplu excelent de empatie şi sensibilitate pe care natura mi-l pune la dispoziţie pentru

a-mi reflecta personalitatea, diferitele stări, capriciile, sinele, dispoziţia..

Source: https://neculaifantanaru.com/marea-compozitie-a-trairii-din-priviri.html

Marea cunoaştere nu este pentru oricine bântuie fantomatic pe Google

On Martie 10, 2023

Judecă singur şi nu accepta pur şi simplu părerile altora, fără să le fi analizat cu discernământul propriu.

Să se înţeleagă bine un lucru. Cei care ştiu cu adevărat tehnologia web nu sunt utilizatorii de internet care realizează căutări pe Google. Mai vezi câte unul care, folosind operatori Google, reuşeşte să găsească informaţii diferite pentru realizarea vreunui amărât proiect de licenţă. Nu sunt nici aceia care au în minte doar Word şi Excel, şi li se pare că-s mari informaticieni, cu toate astea nu sunt în stare să realizeze cap-coadă un website.

Toţi aceştia se comportă ca nişte fantome fără sarcină electrică care au impresia c-au înţeles electricitatea. De fapt, marea cunoaştere nu este pentru oricine bântuie fantomatic pe Google în miez de noapte în căutarea unor "lumi de dincolo".

După părerea mea, cei cu adevărat cunoscători, cei care ştiu cu adevărat tehnologia web, sunt doar programatorii care ştiu să apeleze din cod funcţii API, cei ce ştiu să folosească în cod formatele specifice (JSON, XML), cei ce deţin cunoştinţe de advanced tracking, DataSocket, inspect elements, iframe, SDK, qR, js, etc. Aceştia sunt la nivel avansat în ceea ce priveşte realizarea propriilor aplicaţii în Python sau Go, Java, C++, Ruby, Kotlin, Swift, Erlang, Elixir, etc.

Important este să recunoşti dacă eşti un amator sau un profesionist, un debutant sau un expert. Şi până când nu reuşeşti să faci singur, cap-coadă, o amplă aplicaţie în cod care să funcţioneze bestial, nu te poţi numi informatician. Iar teoria este egală cu zero dacă nu ai realizat ceva practic de unul singur.

Leadership: Creaţia la care te raportezi poate să schimbe rezultatul progresului tehnico-ştiinţific într-un context care instituie o unitate și autonomie suficientă sieși și, totodată operativă prin sugestie?

Ieri după-amiază, domnul **Răzvan A. T.** a intervenit şi şi-a exprimat punctul de vedere, aproape în dezacord cu părerea mea:

"Fără niciun un atac la persoană dar ai aruncat cu denumiri ale unor tehnologii şi limbaje, unele neavând nicio legătură între ele sau cu topicul postării făcând o salată anapoda. Dacă ai vrut să impresionezi cu "dicţionarul" tău, poate reuşeşti să o faci doar în faţa celor care habar n-au despre tehnologii şi limbaje de programare.

În faţa celorlalţi care ştiu ce înseamnă tot ce ai înşirat, este absolut hilară postarea ta în contextul pe care ai vrut să îl creezi. Este patologică situaţia, aşa se pare. În mod normal aş râde dacă era un show, dar având în vedere cum stau treburile chiar mi se face milă şi realizez că era mai bine să nu comentez."

Neculai Fântânaru:

"Am precizat eu pe undeva că denumirile sau limbajele au legătură între ele? La modul general, ele au legătură cu tehnologia, dar între ele sunt diferite. Absolut diferite. Fiecare cu părticica lui.

Nu văd nimic impresionant la postarea mea, dar poate tu ai văzut ceva impresionant, eşti liber să zâmbeşti. Dar între timp, să ne spui dacă ai un website. Sunt curios ce aplicaţii ai făcut şi ne poţi arăta, încât să învăţăm mai multe de la tine."

Leadership: Trebuie să te confrunţi cu faptele brute ale realităţii înainte să te crezi mai mult decât eşti de fapt?

Aurel Vasilescu:

"Ce pot să spun. Am citit ceea ce a spus domnul Neculai Fântânaru. Cred că este o postare cu adevărat plină de inspiraţie, mind blowing, realizez acum cât de puţine ştiu despre internet, web, excel, şi cam atât..."

Neculai Fântânaru:

"Nu inspiraţia a fost intenţia postării mele. Ci o atenţionare. Trebuie să te confrunţi cu faptele brute ale realităţii înainte să te crezi mai mult decât eşti de fapt.

Ştii cum e cu inspiraţia, Aurel? De exemplu. Te uiţi la filmul Rocky, îl vezi pe Stallone iarna cu un buştean în spinare alergând zile, săptămâni întregi, la temperaturi de -10 grade. Şi spui c-ai să încerci şi tu, şi vei reuşi să ajungi ca el.

Acum, ghiceşte câţi au ajuns ca Rocky. Niciunul, nu-i aşa? Dar ai văzut vreodată pe cineva care aleargă cu un buştean în spinare în plină iarna, zilnic? Pe nimeni, nu-i aşa?

Asta-i treaba cu inspiraţia. În realitate, lucrurile stau complet diferit de cum le vezi prin filme. Trebuie să te confrunţi cu faptele brute ale realităţii înainte să te crezi mai mult decât eşti de fapt."

Leadership: Inspiraţia care îi motivează pe ceilalţi poate să fie în acord cu scopul sufletul tău, plecând de la premiza că ceea ce tu vezi la tine nu pot vedea alţii la ei înşişi?

Răzvan A. T:

Mi-am dat seama de ceea ce ai vrut să subliniezi încă din prima ta replica şi am ales să ignor până acum, dar de amorul artei îţi pot spune că nu ai găsit lucruri despre mine din cauza unuia dintre următoarele motive:

1. Nu am un destin legendar ca tine, but hey, cum ne-am mai diferenţia dacă am fi toţi legendări ca tine? În special în leadership. Mă gândesc că tu l-ai inspirat pe Elon Musk în decizia sa legendară să cumpere Twitter.

2. Nu am scris 1200 de "articole" şi 6 "cărţi" pe un blog personal şi este de notat faptul că absolut tot internetul s-a simţit eclipsat de lucrările tale, lucru care i-a făcut pe oameni să se abţină de la a face recomandări către articolele şi cărţile tale din sfera digital artistry cu referinţe către legendarul Rocky.

Invidia asta.. ne macină ca societate.. Dar cum ai zis şi tu, nu poţi fi legendar fără sacrificii.

3. Nu ţi-ai urmat propriul sfat din postarea de mai sus şi mai ai ceva până ajungi acolo.

Acum te rog să mă scuzi, mă duc să prind primul avion spre Laponia ca să alerg zile şi săptămâni la -10 C ca Rocky, aşa cum ai sfătuit mai devreme.

Îmi doresc să ajung ca Rocky. Sper să fiu ca Rocky. Dar oare au buşteni în Laponia? Sper să nu devin Moş Crăciun în schimb...

Leadershipul este distincţia absolută a unei creaţii concepută pentru a străluci, şi aceasta creaţie este reprezentată de accesul liber la informaţii. Menirea liderului este de a fi exponentul întregii creaţii.

Marea cunoaştere nu este pentru oricine bântuie fantomatic pe Google, ci pentru cine depune eforturi intense pentru a face o schimbare, mai mică sau mai mare, în marea lume a internetului. Până la sfârșitul anului se vor schimba atât de multe în sfera științei.

Unii vor fi cu un pas înaintea tuturor. Își vor intensifica eforturile pentru a inova în sfera științei, oferind constant noi perspective, noi abordări, noi creații. La alții nu se va vedea nimic. Nimic, nimic, nimic. Absolut nimic. The Nothing is everywhere...but You don't have to be Nothing.

Source: https://neculaifantanaru.com/marea-cunoastere-nu-este-pentru-oricine-bantuie-fantomatic-

Marea Împărăţie

On Ianuarie 15, 2017

Plutește drept înainte spre a întâlni ceea ce te împlineşte şi îţi dă un sens.

Am avut dintotdeauna un puternic sentiment de predestinare, din acela care te reprezintă până la punctul maxim al valorii absolute, însoţit de o eternă căutare – de la tentaţie la deznodământ – a ceea ce nu ştiam cum se împlineşte, dar pe care aşteptam cu nerăbdare să-l înfrunt. Nu puteam să continui să cred în întâmplare, mai ales că multe din viaţa mea păreau să depăşească măsura coincidenţelor dintre desfăşurarea evenimentelor şi scenariile atât de des închipuite. Era cazul să experimentez o nouă imagine, o abordare a conceptului: *"Go Forward in the future, and never go back ! "*

Certitudinea existenței mele, pe care o vânasem atât de frenetic de-a lungul anilor, şi sensul pe care încercam să îl dau acestei certitudini, era datorat conștiinței unei anumite superiorităţi, sub forma visului, care reuşea să revină în propria-mi responsabilitate de a acţiona fără teamă şi fără de prihană, asemenea sângelui care se întoarce la inimă prin vene, circulând fără niciun fel de obstacol.

În contextul vieţii celui ce cunoaşte totul şi compune totul, a maestrului alchimiei care compune şi descompune în magicul lui creuzet elementele aflate în fuziune, s-a dat mai întâi de toate proba ambiţiei de a conduce o expediţie ce se va păstra multă vreme în memoria timpului.

Expediţia, despărţirea de lume, făcută după toate regulile unui compromis semnat cu mine însumi, crezutul într-un Dumnezeu creator impersonal în timpul refugierii mele într-o stare de contradicţie, fără să ştiu încotro să-mi concentrez eforturile, era începutul unui refuz acordat temporarului, sarcinii de a rămâne neschimbat în faţa unei oglinzi rotunde *that reflects the true visage of the perpetually youthful protagonist* . Numai călătoria *into the unknown of darkness* a reuşit să mă maturizeze.

Mirror, mirror, on the wall ! Who's the overpowered playable character inside the vortex core of Life?

Leadership: Ești pregătit să învingi ceea ce ai fost nevoit să descoperi singur, pe măsura coincidenţelor dintre desfăşurarea evenimentelor şi scenariile atât de des închipuite de mintea ta şi ascunse înlăuntrul fiinţei tale?

Nu credeam că mă voi vedea străbătând calea plină de ridicol a lui Don Quijote, către marele vis, catapultat într-o lume a poveștilor unde totul devine verosimil şi autentic, lovindu-mă de şocul experienţei deciziilor pline de cutezanţă, ca un acrobat care sare fără plasă de siguranță în virtutea consecinţelor nefaste. Luptând cu irealităţi de genul morilor de vând, trecând prin ipostaza de înger căzut, agent al resentimentului şi al negaţiei, am reuşit să-mi mobilizez chiar ultima suflare de oboseală, pentru că și suferința are sens prin faptul că poate fi îndurată.

Să accept particularismul a ceea ce este doar permis, silit să fiu atent la distanţa care îl desparte pe rege de supus, *without the strengh of nerve which forms a hero* . Să îndur fluctuaţiile tensiunii vocii lăuntrice, ce-mi repeta într-una că lumea nu mai ascunde decât iluzii, în corelare cu frecvenţa lor de vibraţie, fără să caut să ascult sunetul timpului care trece prin materie. Asta a însemnat „să înving ceea ce am fost nevoit să descopăr singur ! ”

Era tot mai iritabilă prezenţa şocurilor slăbiciunii mele faţă de receptoarele acelor legi umane ce aveau ca rezultat constatarea contrarietăţii unei gândiri care încerca, involuntar, să apere puritatea unei noi părţi din viaţă. Toate suişurile şi coborâşurile, destinul mi le montase în paralel cu efortul de a le atribui un sens, fără posibilitatea compensării corespunzătoare a celor mai rapide variaţii de putere - puterea unei trăiri virtuoase, din perspectiva moralei care dublează orice act valoric şi specific, aprofundând însemnătatea manifestării superioare a voinţei.

Lumea este doar plată, gândeam eu. Ulterior am constatat că este rotundă, la fel ca oglinda care mă reflecta.

Leadershipul se înscrie în înfruntarea unei duble expuneri: mai întâi te expui unei experiențe care ți-ar putea complica viziunea asupra lumi și apoi te expui unei căderi în gol acolo unde ar trebui să fii mai tare.

Leadership: Eşti îndeajuns de ambiţios să duci prezentul în memoria viitorului, sub semnul gloriei de a fi mai mult decât o fiinţă trecătoare?

Închipuiţi-vă un om fără un viitor strălucit, *an unknown being* , dar care își descoperă pe la jumătatea vieţii puterea de a schimba viitorul prin exercitarea responsabilă a voinţei. Priviţi-l pe Magellan, şchiop şi împiedicându-se mereu, cu toate astea demonstrând lumii că fapta cutezătoare se împlineşte prin urmărirea constantă a unui ideal înscris în lozinca *"Reuşeşti sau Mori"* . Şi priviţi-l pe Columb, existând numai prin dorinţă, traversând Oceanul Atlantic, urmărind o himeră care părea să nu se materializeze niciodată.

După cum un pictor genial reușește să creeze din nimic o capodoperă, tot astfel ei au dat rostului căutării lor un sens gravat pe granitul istoriei lumii, ceva nobil, o şoaptă scurtă în tăcerea veşniciei: gloria descoperirii !

Şi să nu uităm felul în care celebrul scriitor, Ştefan Zweig, caracteriza ambiţiile puternice: *"În adâncul unui suflet mare trăieşte dârz spiritul neliniştit de cercetare. Dacă a pus o dată un gând stăpânire pe un astfel de om, dacă îl obsedează până în ultima fibră a gândirii şi a simţirii sale, atunci se produce într-însul o neîncetată febră lăuntrică. Un gând viu nu vrea niciodată să trăiască şi să piară într-o singură fiinţă muritoare. El cere spaţiu, lume, libertate. De aceea bate pentru el ceasul în care ideea lui vitală încearcă să năvălească dinlăuntru în afară, asemeni unei aşchii dintr-un deget infectat de puroi, asemeni pruncului din trupul matern, asemeni fructului pârguit de coajă. Un om înzestrat cu patimă şi trufie nu va răbda în cele din urmă să gândească el singur ideea lui vitală. În mod irezistibil va trebui să ceară ca în sfârşit lumea toată s-o împărtăşească alături de el."*

Leadershipul este o demonstrare a ideii despre cine ești în privința a ceea ce poți să înfăptuieşti, pe care toată lumea o împărtăşeşte alături de tine.

Şi amintiţi-vă cuvintele Domnului, care de 2000 de ani străbat inima marilor descoperitori: *"Dacă vrei să ajungi la Marea Împărăţie, lasă totul şi urmează-mă pe mine ! "* Căci, realmente, trebuie să porneşti într-o expediţie lungă, s-o înfrunţi cu îndârjire pentru a obţine victoria totală în lupta cu "diavolul fricii" şi să te ții cu dinții de ceea ce vrei să duci mai departe. Acesta este privilegiul Îngerilor, să existe în ambele dimensiuni: a vieţii şi a morţii, în faţa oricăror experienţe.

Marea Împărăţie este consecinţa directă a unei expediţii de succes. Este echivalentul marii revelaţii la care se ajunge numai prin eforturile Prometeice, este simbolul ambiţiei unui colos în înfruntarea unei lumi necunoscute și amenințătoare.

Ea corespunde Graal-ului găsit de Percival, această nestemată uitată care cuprinde tot ce-i mai bun din om, o formă de absolut, focul zeiesc, rolul unităţii de măsură pe care o ai de oferit universului. Este rezultatul căutarii profunde a aspectului satisfactiei vieţii, ce te aduce aproape de împlinirea la care tot timpul ai visat. Este simbolul exteriorizării manifestării voinţei, făcută cu intenţia de a crea, modifica sau stinge raporturile cu lumea. Având ecou spre însuşirile calităţilor omeneşti înăscute, dar trecute sub aripa proiectoare a clipei care se naşte şi se pierde totodată în "negura vremii".

Meritul fiecărui mare descoperitor, din orice domeniu, este că are curajul să se îndepărteze de lume și să pornească într-o călătorie în mijlocul unui ocean neexplorat. Şi fiecare astfel de cuceritor de noi teritorii, sub imperiul ambiţiei puternice ce se distinge prin statornicie, va fi permanent inspirat în călătoria sa de cuvintele pline de har pe care Regina Isabela i le-a adresat lui Cristofor Columb înainte de ultima lui expediţie, hotărâtoare:

"Pluteşte drept înainte, şi dacă pământul pe care îl cauţi nu există încă, fii sigur că Dumnezeu îl va crea într-adins pentru a-ţi răsplăti îndrăzneala."

Source: https://neculaifantanaru.com/marea-imparatie.html

Marea Provocare A Leadershipului

On August 11, 2018

Încearcă să introduci o nouă măsură a realităţii fără să te îndepărtezi de rolul pe care îl joci în susţinerea emancipării unei sfere alternative de influenţă.

Eram un idealist plin de vervă, mereu în căutare de lucruri noi şi interesante, pierdut într-o viziune complet puerilă și îndreptată în direcția complet opusă a ceea ce reprezintă realitatea. Într-un fel, păream a fi încadrat în spaţiul de creaţie al unui artist vinovat de refuzul de a accepta ceea ce este evident.

Asemănător figurii oarecum inversate a lui Hamlet, dar fiind tot rob al unor sentimente care nu-mi aduceau decât frământări şi un necontenit zbucium de-a lungul vieţii, începeam să văd lumea prin ochii unui magician care invocă duhul puterii nemărginite, dar nu mai reuşeşte să-l facă să dispară.

Aşadar, eram captivul propriei suferinţe izvorâtă din imaginaţia unui artist de a recrea o lume, dar unul privit din perspectiva unui magician al riscului sau a unui alchimist, aflat undeva între viaţă şi dispariţie. Era o suferinţă dulce, reflectată doar pe ecranul conştiinţei, una care dezvoltă abilităţile cele mai utile şi mai căutate la un om: luciditatea de a mă delimita de restul lumii şi capacitatea de a face show pe scenă prin conţinutul de stranietate tulburătoare, oferind experiența trăirii unui spectru larg de senzaţii.

Vă invit acum la deschiderea unui spectacol minunat. Intră 40 de tipi cool pe scenă, înghesuiţi într-un spaţiu destul de restrâns, şi exclamă cu entuziasm la unison: "Noi, actorii, facem jocurile ! "

Apoi, de nicăieri, apare un individ necunoscut, dar cu o strategie genială, demnă de un magician redutabil. Într-o secundă, el mută atenţia spectatorilor în altă direcţie, lăsându-i pe actori cu gura căscată în mijlocul scenei.

Leadership: Poţi să valorifici aspectele interpretative ale rolului tău prin acea exemplaritate a existenţei trăită prin mijlocirea unei vrăji care risipeşte orice putere de împotrivire?

Dacă încă nu v-aţi dat seama, prefer magia în locul actoriei, oricât de multă suferinţă implică acest demers. Trista separare de ceilalţi artişti învinsă de forţa miraculoasă de sugestie, de-a dreptul hipnotică, demnă de un veritabil showman.

Un singur adevăr impunându-se aici cu toată evidenţa: există un om suprarealist care nu are limite în ce privește asocierile elementelor compoziționale și oferă o libertate totală de expresie. El nu este un artist oarecare, în speță din specia expiraților care cu greu pot convinge publicul, ci este spectrul unei puteri de creaţii unice prin vigoarea ei susţinută şi prin multilateralitatea ei ameţitoare.

Mi-ar plăcea să-mi concep leadershipul ca o vizită inedită în universul unui intelectual al vizualului, lăsând imaginea unei fiinţe supranaturale şi atemporale să se manifeste în voie. Spectatorii mi-ar putea detecta prezenţa, dar numai în absenţa imaginii care mă reprezintă cu adevărat. Ei nu ar putea interfera cu mine decât printr-un “Who’s there?”, întrebarea cu care începe Hamlet, ce nu-şi va căpăta pe deplin înţelesul decât atunci când va fi reluată de un Horatio: “What are you?”

Leadership: Îţi rezervi dreptul de a-ţi judeca propria prestaţie în funcţie de imaginea pe care o compune realitatea unei forme de artă care îşi modifică abordarea în acord cu normele unei reprezentaţii de excepţie?

Frumuseţea şi importanţa magiei constă în faptul că nu trebuie să dai nimănui explicaţii vizavi de iniţiativele tale, chiar dacă toată lumea încearcă să-şi explice misterul apariţiei şi dispariţiei tale. Involuntar, spectatorii îşi vor arunca ochii spre cele ce se află imediat de partea cealaltă a scenei, acolo unde se află marea provocarea, acolo unde se ascunde formula unei parabole rupte parcă din universal unui labirint fără ieşire.

Îmi dau seama, scriind aceste rânduri, că v-am convins deja să vă formaţi o imagine despre mine. Dar niciunul din voi nu ştiţi, de fapt, cine sunt, cum arăt, şi unde mă aflu. Îmi voi proteja secretul cu o meticulozitate obsesivă, ca pe un atu în tehnica montajului unui eveniment secundar, sporind misterul unei puteri magice ce se proiectează în memoria voastră că o recunoaştere a unei realităţi imposibile.

Nu este absurd să se pretindă că o existenţă imaginară ar putea constitui o existenţă reală? Căci, nu este câtuşi de puţin vorba de a imagina o metodă lesnicioasă pentru a concepe o realitate aparte şi pentru a stabili o deosebire convenabilă, ci de a şti ce este realitatea aceasta din care descinde rolul omului în orizontul misterului.

Magia în leadership are ca avantaj principal libertatea de a decide în vederea păstrării sau nu a unei existenţe cuprinsă între "who's there" şi "who are you", concretizată într-o imagine care încinge imaginaţia, reproducând realitatea unei puteri superioare.

Marea Provocare A Leadershipului constă în a-ţi dezvălui adevărata identitate lăsând ca lucrurile să se releve în timp, fără să fii grăbit, precipitat sau neliniștit din cauza modalităţii mai puţin vizibilă de a te face cunoscut (ca şi autor al unei creaţii ce poate ocupa planul unei reprezentări "artistice" a realităţii).

Source: https://neculaifantanaru.com/marea-provocare-a-leadershipului.html

Marea şaradă

On Martie 25, 2010

Leadershipul este arta de a pătrunde în lumea lăuntrică a celorlalți, pentru a ghida transformările exterioare printr-o înțelegere profundă a trăirilor și emoțiilor lor.

În cărțile scrise de J.K. Rowling, există acest personaj Dumbledore, fiind portretizat ca un înțelept bătrân, cu o înțelegere profundă a naturii umane. El poate citi gândurile și emoțiile celor din jur, anticipând adesea evenimentele viitoare. De fapt, Dumbledore nu se limitează la a oferi sfaturi; el manipulează subtil evenimentele pentru a-i îndruma pe cei pe care îi iubește pe calea cea bună. De exemplu, ascunde adevărul despre trecutul lui Harry pentru a-l proteja de durere.

Fiecare om este o şaradă de dezlegat. De aceea trebuie să te autoînzestrezi cu darul celei de-a doua vederi, a vrăjitorului şi a vizionarului, a omului care nu poate ocoli sub nicio formă întreaga complexitate a sentimentelor şi emoţiilor pe care ceilalţi le trăiesc. Astfel încât să poţi să regularizezi orice schimbare în lumea lor lăuntrică, care precede schimbarea lor exterioară. Ca om înzestrat cu descrierea meşteşugită a trăirilor celorlalţi, vei putea să regularizezi orice schimbare în propria lor personalitate, plină de suişuri şi coborâşuri.

Etapele care preced întregul proces al schimbării lăuntrice şi psihice a omului, se succed într-o ordine firească, aproape aceeaşi. Indiferent de tipul, dimensiunea şi forma leadershipului practicat de tine. Însă, necontenit, ca un redactor care redă aidoma întâmplările, străduindu-se din răsputeri să nu adauge nimic, niciun element fals ştirii sale, trebuie să respecţi condiţia obiectivităţii, care, repet, exclude amăgirea provocată de o falsă sau superficială cunoaştere.

Leadershipul regularizează complexitatea sentimentelor interioare, printr-o viziune care anticipează și armonizează schimbările lăuntrice.

Acest lung proces de "dezlegare a marii şarade" îl ajută să-şi calculeze rapid aria de influenţă, cuibărindu-se mai uşor printre dealurile sterpe și mișcătoare, domoale sau abrupte, ale sufletului uman (care pentru cei mai mulţi, stă sub semnul întrebării).

Dar, nu orice râuri care se varsă în mare formează un sistem fluviatil. Nu orice înrâurire are şi un efect imediat, nu orice lider care îşi varsă idealurile, principiile, valorile în cupa sfântă, plină de neprevăzut a fiecărui tip uman, poate da amploare leadershipului.

Este meritul tău acela de a fi sesizat că oamenii au nevoie de tine, de resursele tale de cunoaştere, de capacitatea ta de a planta în existenţa lor seminţele unor valori care să le întregească personalitatea şi să-i împlinească pe cât mai multe planuri.

Dar pentru ca leadershipul tău să prindă contur, pentru că influenţa ta să aibă efect, trebuie să te bazezi pe tine însuţi în drumul tău spre cucerirea "magiei", tot aşa cum jocul de fotbal se bazează pe aplicarea tacticii. Şi, nu în ultimul rând, trebuie să fii capabil să delimitezi realitatea ta de acea realitate dinamică, în stare latentă sau manifestată de ceilalţi oameni.

Măiestria în leadership se reflectă în abilitatea de a crea un ecosistem în care fiecare individ își poate descoperi și manifesta potențialul maxim, contribuind astfel la o viziune mai amplă a progresului.

Construirea unei campanii de conştientizare a propriilor capacităţi, gestionarea acelei atitudinii care te menţine în contact cu tine însuti, apoi cu ceilalţi oameni, trebuie să facă parte din obiectivele tuturor orientărilor tale.

Un medic, după simptomele subiective, uneori vag definite, determină pe baza unor criterii obiective şi pe baza unui raţionament adecvat cauza bolii şi limita probabilă de viaţă a bolnavului. Tot astfel liderul, ca să se integreze mai uşor în realitatea celorlalţi oameni, ca să-şi facă loc printre ramurile cele mai fine şi mai subţiri ale existenţei lor, şi să poată produce schimbarea totală, sau măcar parţială, trebuie să scoată în evidenţă lumina unei raţiuni care să servească drept etalon al măiestriei sale de a conduce şi de a manevra orice situaţie cu maxim de rezultate.

În funcţie de acceptul sau refuzul lor de a-ţi acorda încrederea, de a-ţi pune sau nu la dispoziţie toate resursele necesare dezvoltării lor, îţi vei putea pune în lumină calităţile reale de lider. Nu uita că cei care şi-au desăvârşit leadershipul, aceia care au reuşit să urce pe culmile cele mai semeţe ale sufletului uman, şi care apoi au avut curajul să coboare în abisurile cele mai ascunse ale adevăratului caracter care defineşte esenţa morală a omului, numai aceia au atras suficiente ”bile albe”. Numai aceia au înţeles cum se creează, cum se controlează ”magia”.

Concepţia care stă la baza realizării "magiei" se bazează pe experienţa de a te recunoaşte dependent de dorinţa de exteriorizare a trăirilor interioare.

Marea șaradă se referă la descifrarea adevăratei naturi a omului. Asta, mai ales în cazul când întâmpinăm dificultăți în înțelegerea profundă a trăirilor celorlalți, deoarece fără această înțelegere, orice încercare de a ghida transformările lor exterioare rămâne superficială.

Statistica rece a celor mai fine emoţii, puternica voinţă de a percepe şi de a transmite cele mai fine subtilităţi, toate elementele declanşatoare emoţionale, mentale, psihologice - de la cel mai mic gest, de la cea mai mică frântură de idee morală, până la cele mai vii sentimente de recunoştinţă, de comuniune şi fidelitate - toate aceste etape creatoare, de descătuşare a potenţialului uman – sunt indispensabile liderilor.

Adevărata natură a omului nu poate fi probată, nici privită cu uşurinţă ori cu indiferenţă ca într-o oglindă, ca un scop final. Iar cunoaşterea sa, evoluţia sa în timp, în lunga perioadă de formare trebuie să fie simultană cu însuşi actul devenirii sale. Momentul când îşi ridică aripile iscusinţei şi destoiniciei spre înaltul cer al desăvârşirii. Sau momentul în care îşi renegă înaltele valori şi se pierde în spatele unui orizont lipsit de speranţă, ca un fum în zdrenţele de nori.

În cazul leadershipului, vom avea tot timpul de-a face cu "darul celei de-a doua vederi", adică, chiar dacă nu ne simțim complet pregătiți să ne conformăm cerințelor situației, nu vom putea ocoli sub nicio formă întreaga complexitate a sentimentelor și emoțiilor pe care ceilalți le trăiesc.

Source: https://neculaifantanaru.com/marea-sarada.html

Marea ştiinţă a minţilor iscoditoare

On Iulie 18, 2013

Stăpâneşte bine materia din care se constituie leadershipul, stabilind noi punţi de legătură cu elementele principale care stau la baza implementării Marii Ştiinţe.

Trebuia să gândesc un lucru şi în acelaşi timp opusul lui. O lună întunecată peste care se suprapunea un soare de o luminozitate intensă şi stranie. Deci, o comparaţie. Acesta era singurul mijloc de a acţiona asupra materiei şi de a o plămădi în scopuri care mai de care mai diverse. Materia era ca un sistem diferenţial de ordin unu, dar cu mai multe ecuaţii, pe care doar ştiinţa le putea aduce la o formă finală şi completă, cât mai acceptabilă.

În exclusivitate, mă ocupam de tot ceea ce presupunea schimbul de gadget-uri şi informaţii necesare desfăşurării experimentelor ce stăteau la baza elaborării noilor formule de control a Marii Ştiinţe. Aveam senzaţia că îmi câştigasem autoritatea de a stăpâni materia care exista în jurul meu.

Formulele erau un fel de puncte de reper direcţionate strict într-un singur sens, ce ajutau la stabilirea unor noi punţi de legătură cu elementele principale care stăteau la baza implementării Marii Ştiinţe. Folosirea lor necesita cunoştinţe avansate de lucru cu mai multe limbaje de asamblare şi de descriere. Dintre care cel mai des folosit era limbajul schemelor logice şi a pseudocodurilor.

Modificarea lor pe direcţii prioritare, se încadra perfect în idealul generator de noi noţiuni şi adevăruri, cu ajutorul cărora puteam schimba principiile şi definiţiile prevăzute în varianta precedentă de prelucrare a informaţiei. În timp ce delimitarea strictă între două sau mai multe noţiuni, surprinzând diferenţele dintre ele, se concretiza într-un cod de transformare a coordonatelor care determinau apariţia şi funcţionarea unui nou sistem de gândire bazat pe relaţiile multiple cu diverse câmpuri de cunoaştere.

Elementul principal care stă la baza ştiinţei este efectul unei comparaţii care constituie extensia unui nou concept de care s-ar putea folosi Ego-ul pentru a se afirma ca unitate autonomă de reflecţie şi construcţie teoretică.

Am reuşit să dobândesc tiparul mental al celui care a reuşit să atingă numeroase culmi. Mi-am câştigat nebunia prin amuzamentul arătat faţă de formele nostime, multiple şi diverse pe care le producea armonizarea deliberată a gândurilor în relaţie cu informaţia.

În acelaşi timp am deprins însuşirea de a coagula şi de a asigura soliditatea formulelor, ce puteau asigura integrarea cât mai eficientă a informaţiilor într-o schemă cognitivă care putea să faciliteze inovaţia. Dar într-o formă care putea fi absorbită numai de către minţile iscoditoare.

Leadership: Poţi să acţionezi asupra materiei şi să o plămădeşti în scopuri care mai de care mai diverse, luând în considerare aspectul strict individual al blocajului pe care îl creează ştiinţa?

Poţi să gândeşti un lucru şi în acelaşi timp opusul lui? Modificarea cunoştinţelor pe direcţii prioritare se încadrează perfect în idealul generator de noi noţiuni şi adevăruri?

Ceea ce ne interesează pentru a putea arăta cum funcționează mai bine leadershipul, din perspectiva capacităţii omului de a se descoperi pe sine însuşi, este aspectul strict individual al blocajului pe care îl creează ştiinţa. În special atunci când ştiinţa, pentru realizarea mai bună a esenţialului care defineşte omul, nu poate aduce la o formă completă, funcţională şi acceptabilă produsul ei final: uşurarea pregătirii şi garantarea integrării în profunzime a experienţelor şi a tipului de gândire într-un nou context care să avantajeze leadershipul.

Practic, blocajul pe care îl creează ştiinţa are legătură cu modul în care reflectezi asupra unor teme majore din viaţa ta, fără să iei în considerare efectul negativ al folosirii lor într-o formă unitară de reprezentare a realităţii sau de exprimare a ideilor şi stărilor de fapt.

Alegerea stilului de leadership care să te reprezinte, transformându-l în alternative optime, într-un *call-to-action* eficient, este în acelaşi timp o sarcină dificilă dar şi o preocupare interesantă. Iar un reper important în alegerea stilului, implicit sau explicit, care să dovedească ceea ce poţi să realizezi cu ajutorul ştiinţei însuşite de-a lungul timpului, îl constituie "materia" pe care trebuie să o plămădeşti în scopuri care mai de care mai diverse.

Materia este o formă condensată a informaţiilor, datelor, ideilor, strategiilor, schemelor de conexiuni cu alte cunoştinţe dobândite anterior. A noţiunilor pe care le asimilezi sau le dezvolţi în legătură cu alte puncte de cercetare pe care le poţi obţine numai prin experiment. Dar trebuie să ştii să le foloseşti într-o formă convenţională, adecvată creării unui tip de autonomie care să te motiveze să-ţi realizezi vocaţia şi să-ţi creezi propriul tău stil de leadership.

De aceea modificarea cunoştinţelor pe direcţii prioritare trebuie să se încadreze perfect în standardul acceptat de ceilalţi oameni şi necesar înţelegerii, capabil de a genera noi adevăruri, noi idei sustenabile, noi modalităţi de abordare, noi trenduri, noi perspective, noi iniţiative.

Leadership: Poţi să faci un pas uriaş spre o nouă ştiinţă, plasându-te sub influenţa forţei de redefinire a identităţii personale rezultată din sugestia unei realităţi mult prea complexă pentru o înţelegere autentică?

Scriitorul american Kurt Vonnegut, scria într-o opera de ficţiune un lucru important pe care nu l-am putut uita: " *În ciuda creierelor noastre enorme şi a bibliotecilor înţesate cu cărţi, nu ne poate cere nimeni să înţelegem absolut totul.* "

Prin urmare o supraîncărcare cu noţiuni puţin înţelese va determina apariţia efectului de "prea plin", o insistentă semnalare a derutei care poate cuprinde minţile cele mai puţin educate şi formate din societate, ducând la o confuzie de valori, la raporturi antagoniste între cele două părţi "contractante": ştiinţa şi leadershipul.

Răspunsurile la întrebările ridicate de ştiinţă pot dezvălui insuficienta pregătire a individului de a mânui materia ori, poate, ştiinţa este prea sofisticată pentru nivelul lui de înţelegere. De aceea devine presant a se regla în aşa fel raporturile între cele două părţi "contractante", încât efortul să fie justificat şi efectele să fie vizibile şi benefice.

Dacă vrei să dobândeşti tiparul mental al celui care poate să atingă numeroase culmi, atunci străduieşte-te să stăpâneşti materia, stabilind unor noi punţi de legătură cu elementele principale care stau la baza implementării Marii Ştiinţe.

Materia pe care trebuie s-o stăpâneşti este informaţia de care te poţi folosi pentru a indica o comparaţie între un lucru şi opusul lui, cu scopul de a da viaţă unui concept inovativ.

Marea ştiinţă a minţilor iscoditoare nu este determinată genetic, ci se dobândeşte în timp prin antrenarea permanentă a neuronilor – micile celule cenuşii ale creierului nostru. Antrenamentul la care suntem supuşi presupune asimilarea de noi cunoştinţe, în doze mici progresive. Iar în paralel cu dezvoltarea neuropsihică corespunzătoare vârstei, trebuie să ne dezvoltăm funcţiile de analiză şi sinteză, dar şi capacitatea de înţelegere şi de abstractizare.

Trebuie reţinut că orice suprasolicitare prin volumul mare de cunoştinţe şi noţiuni, asimilat într-un timp scurt, nu are de obicei efecte benefice.

Source: https://neculaifantanaru.com/marea-stiinta-a-mintilor-iscoditoare.html

Marea ştiinţă din spatele ştiinţei

On Martie 14, 2014

Continuă să creşti cota de producţie a unităţilor tale de leadership, în încercarea de a da ştiinţei o altă orientare.

Cine ia o eprubetă plină cu hidrogen şi introduce înăuntru un chibrit sau o lumânare aprinsă, va observa că hidrogenul se aprinde şi arde cu o flacără albastră palidă, iar chibritul sau lumânarea se stinge.

Pentru un savant, o asemenea experienţă nu ar putea să constituie un fenomen enigmatic. Pentru mine, însă, constatările acestui experiment nu-mi acordau privilegiul de a fi pe deplin stăpânul propriei curiozităţi intelectuale. Era un supliciu al inteligenţei, o degringoladă de sensuri şi de înţelesuri. Căci totul se rezuma la cum interpretam experimentul, nu atât la partea lui practică.

Ştiinţa înseamnă să transformi informaţiile în acţiune după ce-ai reflectat asupra efectelor lor de lungă durată. Orientarea sistemului de distribuţie a sensurilor rezultate din ajustările experimentelor, teoriilor, ipotezelor şi ideilor exprimate de ceilalţi oameni de ştiinţă, axate pe crearea unor noi forme de gândire care să poată garanta instalarea unor noi cadre de cercetare, nu trebuia să blazeze sau să provoace şocuri în cadrul evoluţiei celui mai important factor de analiză: resursa umană.

A da ştiinţei o altă orientare înseamnă să-ţi îndrepţi atenţia spre o nouă modalitate de a aborda relaţia dintre ceea ce este omul şi acţiunea sa exterioară.

Neîncetat, sondând gândirea esenţială a savanţilor prin selecţia aleatorie şi analiza critică a rezultatelor experimentelor lor, fără a mă debranşa de la sistemul de gândire unanim acceptat, am încercat să prezint noi explicaţii şi să introduc noi concepte care ulterior să fie general acceptate în lumea ştiinţei. Practic, tot ce încercam să redau în scris, în cadrul unei literaturi, prin excelenţă, de sinteză, se referea la săvârşirea unor acte de creaţie constituite în memorabile modele demne de urmat de către toţi cei care voiau să îmbrăţişeze profesia de savant.

Dar nu puteam reuşi acest lucru fără a cunoaşte acel „ *Cum?* ” şi acel „ *De ce?* ” fundamentali în încercarea de a da ştiinţei o altă orientare. Puteam să suplimentez motivația profundă care dădea sens evoluţiei mele, numai valorificând descoperirile celorlalţi *scientists* . Capacitatea de a influenţa o serie de procese asociate cu descoperirile ştiinţifice, cele care fac pașii spre viitor, era în strânsă legătură cu capacitatea de a exprima prin noţiuni abstracte rezultatele obţinute în urma observaţiilor empirice.

Leadership: Maniera ta de a clarifica rolul unei ştiinţe poate să modifice în profunzime maniera de a descoperi o nouă abordare a puterii personale dar şi a puterii la nivelul întregii lumi?

Faptul de a progresa în rolul de descoperitor, în înţelegerea clasică a leadershipului ca o ştiinţă exclusiv cantitativă, dar şi calitativă, asigură avantajele unui status dobândit, nu atribuit, care adăugă ceva greutate la autonomia persoanei şi la confortul intelectual. Puterea personală a unui descoperitor ţine de capacitatea lui de a înțelege concepte abstracte, de a privi departe în viitor, de a extrage informaţii din orice domeniu, de a scoate în evidenţă detaliile cele mai mici ale obiectelor și fenomenelor, ca urmare a necesităţii de a se raporta la un model de gândire exclusivist.

De fapt, întreaga lume are de câştigat de pe urma unui descoperitor, fiindcă el aduce argumente în favoarea abordării unei metode de creaţie experimentală pe care o doreşte împărtăşită prin intermediul poveştii sale de succes. Sau, cum îmi place mie să cred, o poveste de succes este romanul unei creaţii în care ia naştere un univers inedit, o lume cu puternice trăsături reale de acţiune-aventură.

Mijlocul de formare a unei minţi deschise, care nu poate trăi în prezent, ci "aleargă" tot timpul spre viitor, are ca principală caracteristică flexibilitatea, adică posibilitatea de a se adapta fiecărui plan de investiţii în sistemul de producere al cunoaşterii. Sistem ce are ca scop optimizarea funcţionării individuale printr-o întreţinere corespunzătoare a activităţii de cercetare. Tot ceea ce investeşte liderul în munca lui ştiinţifică vine în sprijinul viziunii pe care o propune pentru schimbare.

Ca lider, poţi asigura o permanentă legătura între contribuţiile la progresul ştiinţei şi obligaţiile de plată la bugetul leadershipului, a cărui venit întrebuinţat în practică se îndreaptă spre "Privat", adică spre zona ta de interes, numai dacă încerci să dai ştiinţei o altă orientare. Iar rezultatul acestei orientări depinde numai de întrebuinţarea şi cunoaşterea acelui „ *Cum?* " şi acelui „ *De ce?* " fundamentali formei de control a creaţiei, care îţi stârnesc curiozitatea intelectuală.

Poţi asigura o permanentă legătură între contribuţiile la progresul ştiinţei şi obligaţiile de plată la bugetul leadershipului, ca modalitate de a căuta răspunsuri la întrebările care stârnesc curiozitatea intelectuală?

Bugetul leadershipului cuprinde nu doar convingerile profunde ale omului, ci şi toate acele născociri arbitrare ale minţii sale care analizează în mod raţional şi sistematic aşa-numitele teritorii de inspiraţie, foarte disputate intre candidaţii la trofeul de excelenţă, aprobate sau dezaprobate ca o încercare de a preveni declinul.

Numai o motivație profundă poate să dea sens evoluţiei tale, prin încercarea de a da ştiinţei o altă orientare. Acest lucru poate fi realizat prin valorificarea descoperirilor celorlalţi profesionişti din domeniu. Leadershipul, alimentat de cunoaşterea schimbărilor esenţiale ce au loc în însăşi orientarea şi structura ştiinţei pe care o cultivi, poate fi studiat şi contextualizat numai împreună cu tendinţa de a recepţiona şi a urma modul de gândire al celorlalţi, fără a te supune exigenţelor lor.

În acest caz, **unităţile de leadership** sunt date de acele cunoştinţe solide absorbite din contul experienţelor de creaţie şi cercetare care răspund la întrebările fundamentale ale naturii: " *Cum?* " şi " *De ce?* ". Ele joacă rolul unor cerinţe preliminare în aplicarea leadershipului transformaţional, caracterizat în principal prin existenţa viziunii unice asupra direcţiilor de dezvoltare.

Ştiinţa reprezintă calea de a te face util lumii prin intermediul învăţăturilor extrase din experienţele care ţi-au deschis mintea şi ţi-au răsturnat prejudecăţile.

Marea ştiinţă din spatele ştiinţei desemnează modalitatea particulară de întreţinere a unui leadership performant bazat pe acele *features of content* ale ştiinţei, produse de alţi cercetători în domeniu. Cunoaşterea profundă a trecutului şi prezentului ce oferă posibilităţi de prefigurare a viitorului, sunt necesare pentru a putea aborda ştiinţa într-o manieră creativă şi practică.

Source: https://neculaifantanaru.com/marea-stiinta-din-spatele-stiintei.html

Marea Știință poartă o taină adâncă

On Ianuarie 04, 2023

„Ştiinţa a stabilit că nimic nu poate să dispară fără urmă. Natura nu cunoaşte nici o dispariţie ci numai transformări.”

Un prieten tocmai îmi spunea:

"Găsești pe toate drumurile intelectuali, oameni în sutană, elite și nenumărate speranțe. Unul mai răsărit ca celălalt. Dar cum vin, așa pleacă. Toţi. Nimeni nu știe de ei, nimeni nu-și amintește de ei, niciunul nu schimbă nimic peste timp, niciunul nu învinge rezistenţa tuturor formelor materiei (inclusiv moartea)."

Cu toate astea, un singur om (fiul unui dulgher) a rămas de neuitat de atâtea secole, şi încă mai trăieşte şi va trăi tot timpul în sufletul oamenilor drepţi. Cel ce a zis: *"Cerul și pământul vor trece, dar cuvintele Mele vor rămâne."*

Trecerea la viaţa veşnică se realizează nu atât printr-o continuă asceză şi dăruire de sine, ci printr-o declaraţie de renunţare la ceea ce este trecător sau fictiv. Da, este o metaforă la mijloc, iar această metaforă nu consacră neapărat o analogie între două fenomene, unul cunoscut şi altul necunoscut, ci are unele asemănări mai puţin vizibile cu un om obişnuit, fapt ce instituie tocmai această analogie.

Leadership: Actuala viziune care determină imaginea pentru noua ta viaţă vine ca o continuare a celor anterioare, având ca temă cercetarea sinelui prin prisma unei aspiraţii seculare ce leagă trecutul de viitor?

Tot ascunse sunt şi sugestiile de mare rafinament, inspirate de proiecţiile unei conştiinţe bine determinate care facilitează consolidarea dialogului dintre "ceea ce trece" şi "ceea ce rămâne", astfel încât să pară plauzibilă trecerea de la "ce vreau să fac" la "ce sunt dator să fac".

Acestea sunt şi adevăratele considerente care trebuie luate în calcul pentru a atinge un alt nivel de leadership care explorează în sens pozitiv sentimentul unităţii spiritualităţii: *Keraos Aenigami Epocsed*, căutarea sinelui prin prisma amintirilor, a reperelor vizuale, a faptelor rămase în ciurul trecerii veacurilor.

O singură aspiraţie seculară a avut Mântuitorul, raportată la o viziune care are şi azi puterea de a schimba traiectoria lumii. Şi nu este vorba de dorinţa de a obține privilegii, aspirația de a primi recunoașteri și altele. Mai degrabă, obiectivul lui a fost acela de a se impune ca mijloc de a învinge moartea. Sublim, nu-i aşa? Şi cum învingi moartea? Prin cele trei mari direcţii ale ştiinţei: ***creaţie, descoperire şi inventică.*** Căci numai prin intermediul ştiinţei se pot explica miracolele Mântuitorului, şi de fapt, acele miracole fac trimitere spre sute de ani de încercări menite să schimbe cursul firesc al lucrurilor şi să accelereze evoluţia lumii.

Marea Știință poartă o taină adâncă, și nu oricine o poate dezlega. Reușesc să se facă remarcaţi şi să-şi menţină statutul de "Mântuitor", doar cei cu adevărat merituoși, care au știut să vadă foarte bine ceea ce este foarte greu de văzut. Tot secretul este să știi să vezi ceea ce nu se află la vedere. De altfel, aceasta este cerința de bază în câștigarea credinței. Deci, credința înseamnă în primul rând știință, facultatea de a vedea ceea ce este uneşte invizibilul de vizibil.

Leadership: Poţi să-ţi creezi o viziune centrată pe dualitatea "trece-rămâne" transpusă într-o imagine care nu se anulează de la sine, ci continuă să reprezinte trăirea vieţii din perspectiva unei dependenţe de natură imaterială?

Şi ce la ce se referă Marea Ştiinţă? La instinctul generic care a făcut cu putinţă facerea originală. Este agentul generator de viziuni, idei, perspective, interpretări ale unui intelect care a trăit la o putere superioară nevoia conexiunii cu o forţă universală, constantă.

Mai rămâne de experimentat o viziune centrată pe unitate valorică şi pluralism real, incluzând mai multe tipuri de existenţă, pentru a împărtăşi fundamentele unui raţionament de genul celui proclamat de scriitorul Arthur Ford: *"Tot ceea ce m-a învăţat ştiinţa şi mă mai învaţă încă, îmi întăreşte credinţa într-o continuitate dincolo de moarte a existenţei noastre spirituale."*

Îmi amintesc de finalul filmului, Quo Vadis (2001) când rabinul traversează timpul din vremea când încă romanii erau păgâni, şi ajunge în prezent pe aceleaşi cărări nemarcate, mai puțin cunoscute, rămase intacte de sute de ani.

Scena la care fac referire începe din trecutul Romei, de pe vremea lui Nero. La un moment dat rabinul se opreşte în mijlocul cărării, îngenunchează şi îşi întreabă tovarăşul de drum, uitându-se cu ochi înlăcrimaţi în zarea îndepărtată: *"Vezi lumina aceea mergând în faţa noastră? Ea îmi transmite un mesaj. O să mă reîntorc la Roma pentru a fi crucificat din nou…"*

Apoi, imaginea se mută în zilele noastre, unde, printre mii de clădiri şi locuinţe noi, abia se zăreşte Colosseumul.

Cred că la începutul fiecărei generaţii se va întoarce Mântuitorul, dar sub alt chip, având ca unică menire crearea unei legături spirituale între oameni, sub îndrumarea ştiinţei care cercetează şi cea a respectului care acceptă şi creează. El va fi un apărător al ştiinţei, şi în acelaşi timp un mesager al credinţei.

Şi chiar aceasta este taina marii ştiinţe: să dai consistenţă trăirii tale peste nemărginirea timpului, pornind de la considerentul că tot ceea ce te înconjoară este o plămădire a materiei din care eşti făcut tu însuţi. Căci după cum bine spunea Arthur Ford: *„Ştiinţa a stabilit că nimic nu poate să dispară fără urmă. Natura nu cunoaşte nici o dispariţie, ci numai transformări."*

Dacă vrei să te situezi în planul superior al leadershipului din zona spiritualităţii, trebuie să găseşti firului conducător care leagă trecutul de viitor, sau mai bine zis, încearcă să discerni firul conducător care există pe urmele fiecărei întâlniri cu tine însuţi din alt timp.

Taina Marii Științe vizează trecerea de la un stadiu al evoluţiei, la altul, fără ca omul să-şi piardă calitatea de a fi indivizibil şi unic. Ea se construieşte pe opera artistului, creatorul fiind luat ca un întreg autonom, într-o strânsă legătură cu locul unde îşi poate împlini menirea, unde îşi poate desăvârşi creaţia şi unde se va putea reîntoarce din nou, peste ani şi ani, peste toată frământarea veacurilor…

Simbolurile acestei traversări a timpului sunt în strânsă legătură cu dimensiunea spiritualităţii numai când este vorba de partea imaterială din noi, luând în considerare căutarea sinelui prin prisma amintirilor, a reperelor vizuale, a faptelor rămase în ciurul trecerii veacurilor.

Marea tragedie a secolului 21 cu precădere în România

On Iulie 19, 2023

Descoperă şi experimentează ce înseamnă cu adevărat să fii "avansat", reflectând asupra a ceea ce valorizezi ca şi capacităţi, nu ca şi deficienţe sau lipsuri.

Am încercat să accesez azi BARD (versiunea ChatGPT făcută de Google). Şi, în acest moment, din cele 180 de ţări care au acces la această aplicaţie foarte avansată, România nu are niciun drept de acces. A rămas ultima ţară din lume, ca de obicei, România.

https://lnkd.in/dN-faRKG

De fiecare dată când Google lansează o aplicaţie nouă şi foarte bună, bazată pe introducerea unei noi noţiuni, sunt cel puţin 180 de ţări cărora li se oferă dreptul de acces direct la ea. Iar România, nu doar că este pe ultima poziţie, dar nici măcar nu este băgată în seamă când vine vorba de ultimele tehnologii.

Oare de ce? Ce are ţara noastră plină de oameni culţi şi talentaţi, muncitori, şi cu credinţă în bunul Dumnezeu, de nu ne bagă nimeni în seamă? Au şi românii o grămadă de doctoranzi, toţi merg la biserică, toţi au internet. România are o grămadă de elevi premianţi şi o grămadă de aşa zis studenţi eminenţi, foarte mulţi cu studii în străinătate. Cu toate astea, ţara noastră este atât de departe de occident, mai exact suntem la nivel de "ultima căruţă". De ce ?

Leadership: Eşti ghidat de un sentiment de urgență datorat concentrării asupra viitorului, în încercarea de a te ridica deasupra viziunii limitate pe care o promovează societatea actuală?

Am să vă spun una dintre cauze. În primul rând corupţia de la toate nivelele: oameni dezinteresaţi şi, mai presus de toate, foarte slab pregătiţi în domeniul lor de activitate. Ca să nu mai spun că România este ultima ţară la capitolul informaţii adăugate pe internet. De fapt, românii obişnuiesc să ia de la alţii cât se poate de mult, absorb totul ca un burete, dar nu dau niciodată nimic în schimb.

În toate ţările dezvoltate, aproape toţi studenţii, oameni de afaceri, profesori, au un website cu blog. Zilnic postează lucruri noi. Cantitatea de informaţii este enormă şi nu se rezumă la ştirile din presă, occidentul merge cu mult mai departe de atât.

În timp ce în România, toţi cei care ocupă funcţii importante sunt deştepţi, toţi au diplome şi doctorate, dar habar nu au ce este un BLOG. Dacă iei pe rând orice premiant, orice student, orice cadru didactic, orice om cult, inteligent şi cu atâta experienţă în domeniu, veţi vedea ca 99% nu ştiu ce anume să arate, nu ştiu ce să spună într-un blog.

Leadership: Poţi să observi şi să înțelegi realitatea socială în toată complexitatea ei, fără să produci un sentiment de falsă siguranţă asupra capacitații tale de a rezolva problemele?

Sistemul de învăţământ este plin de parveniţi, indivizi lacomi care nu s-au angajat în instituţiile de învăţământ superior din pasiune, ci pentru beneficii. Niciodată asemenea indivizi nu vor pune accentul pe furnizarea şi propagarea informaţiilor personale, provenite din munca de creaţie, deoarece ei habar nu au ce este creaţia !

Dar avem plagiatori cu căruţa, adică "cercetători", indivizi care culeg informaţii de pe google, le amestecă şi le aruncă într-o lucrare numită Licenţă, Masterat sau Doctorat. Numai anul trecut, anul 2022, şapte miniștri ai Educației au fost acuzați sau dovediți ca fiind plagiatori, dintre cei 24 care au ocupat funcția după Revoluție. Nimeni nu-i cercetează pe ceilalţi miniştrii, pe ceilalţi profesori, deoarece 99% ar fi acuzați de plagiat, şi asta chiar că nu dă bine la imagine.

Este precum vorba, peştele de la cap se strică. Raportându-se la sine, omul se valorizează ca fiinţă morală al cărei scop este atingerea virtuţii. Dar se pune întrebare: oare conducătorii ţării noastre au înţeles ce este virtutea?

Iar Google şi celelalte mari corporaţii din lume care dezvoltă Internetul, au statistici foarte exacte în privinţa României. Degeaba se păcălesc românii unii pe alţii, căci nimeni nu păcăleşte Internetul. Mai ales dacă nu se vede nimic la tine pe internet...

Leadership: Poţi face un apel la introspecție și la o reconsiderare a modului în care te raportezi la aceste aspecte fundamentale ale societății, fără să-ți pui în primejdie integritatea morală și etică?

Marea tragedie a secolului 21, cu precădere în România, este ca 99% din cei aşa zis "profesionişti", nu au un website, nu au un blog personal. De 25 de ani avem internet. Cu toate astea, intri într-o facultate, în orice facultate, 99% din profesori nu au reuşit să adune câteva idei din experiența lor legate de cum poate fi dezvoltat un blog personal. Habar nu au ce să arate, habar nu au ce să spună, habar nu au ce-i cu viaţa lor. Doctoranzi şi post doctoranzi. Pile şi relaţii. Numai papagali şi papiţoi s-au cocoţaţi în tot felul de funcţii, dar rareori să găseşte un creator cu idei înaintate.

Nu v-ar fi ruşine, în secolul internetului, vouă, aşa zis specialişti, să nu reuşiţi să spuneţi câteva lucruri din experienţa voastră în domeniu? Chiar nu observaţi nimic în jur cum se schimbă?

Dacă te crezi profesionist, dar nu ai un website/blog personal acum, în secolul 21, poţi să te duci la culcare, fiindcă pe internet oricum nu exişti, şi nici pentru lumea ştiinţei nu reprezinţi nimic.

Şi ştiţi de ce spun aceste cuvinte, cu atâta amărăciune în suflet? Fiindcă îmi doresc ca ţara noastră să nu mai fie ultima căruţa din Europa. Numai moşnegi şi babe se află la conducerea ţării, la conducerea instituţiilor de stat. Sunt aceeaşi oameni complet învechiţi, epuizaţi, depăşiţi total de realitate. Falşi învăţători, falşi apostoli, falşi profeţi, ipocriţi până în măduva oaselor. Datorită unor asemenea indivizi, ţara noastră minunată este în urmă cu zeci de ani faţă de ce se întâmplă în alte ţări dezvoltate.

Speranţa noastră este că, de la un an la altul, peste îmbătrâniţii noştri (eroi) se lasă tot mai mult întunericul: unii ies la pensie şi sunt uitaţi complet de societate, alţii se duc într-o altă lume, la fel de învechită cum au învechit-o şi pe asta...

Un lider trebuie să fie atent nu doar la aspectele vizibile, ci și la cele ascunse sau ignorate de societate. El poate aduce aceste aspecte la lumină și le poate face vizibile pentru publicul larg, numai prin propria lui contribuţie la conturarea unei viziuni cuprinzătoare asupra dezvoltării durabile.

Într-adevăr, rolul liderului în studierea acestor aspecte de larg interes public, nu este de a observa, de a interpreta și a comunica realitatea socială în toată complexitatea ei, aşa cum

face un creator care lucrează cu fragmente de realitate cotidiană. Ci, mai degrabă, el trebuie să contribuie la o mai bună înțelegere a lumii în care trăieşte și la schimbarea acesteia în bine.

Marea tragedie a secolului 21 cu precădere în România este că oamenii cu adevărat ştiutori şi avansaţ" în diferite domenii nu ajung în funcţiile importante care i-ar putea ajuta să schimbe direcţia (greşită) în care se îndreaptă ţara. Aşadar, înainte de a ajunge să ocupi un loc important într-o instituţie publică, te sfătuieşti să urmezi îndemnul acesta:

Descoperă şi experimentează ce înseamnă cu adevărat să fii "avansat", reflectând asupra a ceea ce valorizezi ca şi capacităţi, nu ca şi deficienţe sau lipsuri. Totodată, reflectează asupra modului în care aceste valori influențează progresul societăţii.

Source: https://neculaifantanaru.com/marea-tragedie-a-secolului-21-cu-precadere-in-romania.html

Marele Secret (II)

On Iunie 30, 2013

Extinde-ţi căutările pentru a descoperi elementele cheie care îţi condiţionează ştiinţa, fără să te îndepărtezi de propria ta identitate reală.

Desigur. Aspiram la o ştiinţă a inexistentului pur, care s-ar fi putut sfârşi înainte de a atinge culmile înalte ale maturităţii. Era mai mult o rătăcire într-un perpetuu sens giratoriu, atingând pe alocuri note discordante care se îngrămădeau şi creau un mănunchi de raze împletite, înţelesuri şi subînţelesuri imprecise care îmi bulversau mintea. Obligându-mă să iau deseori totul de la capăt, ca unul din acei oameni care încercând să controleze cât mai bine ceea ce transmit altora, se pierd brusc în ceaţă, şi sunt nevoiţi să-şi schimbe abordarea.

Dar, în acelaşi timp, odată cu revelarea misterelor pe care ştiinţa nefundamentată pe deplin, plasată în contextul unui proces alambicat de inovaţie, le recunoştea ca definitorii pentru existenţa secretului, totul căpăta un sens ireal. Totul părea întors într-un underground încâlcit, îmbâcsit de părticele infime, invizibile, de forme şi umbre, de intensităţi diferite. Un underground al unei întunecări a spectrului larg de viziuni şi valori.

Marele Secret se îndepărta de esenţa pe care o simboliza, pe măsură ce mă apropiam de el. Nu puteam lămuri fenomenul în sine, rămas şi astăzi nerezolvat în mare măsură. Concentraţia de esenţă pură, redată prin ecuaţia dublei reprezentări a elementelor care legau posibilul de imposibil, se înjumătăţea dacă teritoriul proaspăt cucerit al secretului nu era stabilizat. Iar eu eram, evident, ademenit de chemarea noutăţii, a senzaţionalului.

Leadership: Te pui în gardă în privinţa unei despărţiri de tine însuţi atunci când întregirea cunoştinţelor şi cristalizarea unei structuri particulare de înţelegere a unui mister surprinzător are ca simptom închiderea ta într-un "iad" privat?

Marele Secret consta mai ales în impresionanta intensitate a relaţiilor care uneau diferite puncte şi forţe de interacţiune, de atracţie sau de respingere, predominante în construcţia de noi produşi de reacţie. Noi adevăruri, noi valori, noi înţelesuri, noi întrebări, într-o formă fin divizată, pe baza unor constatări incomplete şi inexacte, care păreau a scăpa unei explicaţii logice şi plauzibile. Noi simboluri pe care Marele Secret le exploata pentru transmiterea unui mesaj, sau a unei părţi dintr-un mesaj, fără limită de timp.

Cum zicea detectivul Auguste Dupin: " *O identificare a intelectului gânditorului, cu cel al oponentului său.* " Eu şi Marele Secret. Eram responsabil de panoplia de mijloace pe care ştiinţa le furniza conceptelor din spatele tipului de configuraţie a secretului, care nu corespundea întru totul aşteptărilor mele. Instinctiv, sălăşluia în mine o mândrie ascunsă, o voinţă periculoasă care însă nu mă pregătea pentru şocul îngrozitor.

Dar niciun mister nu poate fi elucidat fără un sacrificiu de sine, care să meargă până acolo încât să renunţi la propriile prejudecăţi, lăsându-te invadat de emoţii tot mai intense şi mai greu de gestionat. Precum acel bărbat care s-a izolat în faţa unei lumi pe care nu a putut să o schimbe, eu riscam să nimeresc, pe negândite, în acel cerc de contradicţii care mă împiedicau să întrezăresc luminişul real al propriei mele identităţi.

O despărţire de mine însumi era consecinţa aflării adevărurilor din spatele secretului, fiindcă nu orice libertate de eliberează, fiindcă eforturile cele mai intense te epuizează şi te apropie de gândurile care îţi dau stări de îngrijorare sau frică. Marele secret reprezintă, totodată, forţa care te solicită cel mai mult din punct de vedere intelectual şi emoţional într-un context de

experienţe greu de trecut cu vederea, făcându-te să devii sclavul propriei vanităţi, prizonierul propriilor dureri din timpul creaţiei.

Leadership: Poţi suporta un şah dat propriei tale deveniri care te face să nu mai ştii exact cine eşti, de unde ai plecat şi încotro te îndrepţi, atunci când excesul tău de inteligenţă depăşeşte o anumită limită?

Eşti ademenit de chemarea noutăţii, a senzaţionalului? Dai semne de o rătăcire într-un perpetuu sens giratoriu? Totul căpătă un sens ireal? Simţi că te pierzi într-un underground întunecat? Rişti să nimereşti, pe negândite, într-un cerc de contradicţii?

Marele secret te azvârle cu putere într-un context de apărare a propriei identităţi care se vede nevoită să facă o alegere importantă: ori să se lase ancorată într-un teritoriu lipsit de reguli, specific unei minţi creatoare, ori să se afunde în nepăsare şi, Doamne fereşte, în vicii de tot felul, transformându-se chiar într-un dispreţ pentru viaţă dintr-un exerciţiu natural de înţelepciune. Aici leadershipul se săvârşeşte prin renunţarea la orice pretenţie de despăgubire rezultată din vătămarea propriei integrităţi şi performanţe individuale.

Una din metodele folosite pentru a corecta eventualele defecte sau anormalităţi, minore sau majore, ale leadershipului este de a schimba tipul de configuraţie a ştiinţei tale, zugrăvind cu îndrăzneală o nouă ordine în relaţia dintre limitare şi exces. În urma căreia schimbarea strategiei de atingere a performanţei să nu forţeze atingerea nivelului înalt cu orice preţ.

Ştiinţa unui mânuitor de secrete trebuie să constituie momentul unei încordări a minţii spre a descoperi noi posibilităţi şi conexiuni între informaţii diverse, în niciun caz nu trebuie să lezeze capacitatea unei trăiri de a dărui momente de îndoială faţă de semnificaţia existenţei.

Pentru ca leadershipul să capete un avantaj competitiv în faţa altor modele de leadership, datorită ştiinţei pe care o îmbrăţişezi, trebuie să arăţi că poţi da "şah" propriei tale deveniri. Adică să-ţi limitezi accesul la ştiinţa care nu este în concordanţă cu criteriile de performanţă, în apărarea propriei tale identităţi.

Nu te îndepărta de esenţă, pe măsură ce te apropii de intersecţia cu contrariile materiei intelectuale. La această intersecţie n-ai voie să te opreşti, ci să acorzi prioritate mutărilor de cadre, de la " *dark* " la " *light* ", adică să te desprinzi din acel vârtej al gândirii laterale, dar dezordonate, care pare că te tot urmăreşte şi te trage tot mai în spate.

Leadership: Îţi însuşeşti o ştiinţă care nu se ocupă de relaţiile dintre cauză şi efect, luând în considerare superioritatea obţinută prin ideea de stimulare a minţii spre realizarea lucrurilor măreţe?

Spre a explica diferenţa dintre leadership şi ştiinţă, la modul că efectul negativ al combinaţiei lor poate să fie contrar scopului urmărit – atingerea excelenţei, fără a ţine seama de multiplicitatea determinărilor concrete în înlănţuirea reală a unor idei sau schimbări inovatoare, mai întâi trebuie să luăm în calcul orice mutare cu potenţial de reuşită ce poate ajuta la obţinerea unei superiorităţi în dezvoltarea personală.

O astfel de mutare ar însemna plasarea ştiinţei tale în contextul unui proces de inovaţie, fără să te îndepărtezi de esenţa durabilităţii şi a stabilităţii care te poate ajuta să obţii rezultatul dorit. Desigur, trebuie să fii extrem de sensibil şi prudent la valul de viziuni care trec dincolo de pragul imaginaţiei, deci dincolo de ceea ce îngăduie posibilul şi firescul. Altfel rişti să nimereşti, pe negândite, în acel cerc de contradicţii care te împiedică să întrezăreşti luminişul

real al propriei identităţi.

Creaţia este un lucru măreţ, asemenea unui secret pe care îţi vine greu să-l destăinui. A-ţi însuşi o ştiinţă care nu se ocupă de relaţiile dintre cauză şi efect, deci care poate periclita grav efectul pozitiv al evoluţiei tale, dar şi efectul propriei opţiuni asupra modului în care ai înţeles să îţi susţii punctele de vedere, poate fi considerată nu doar o pierdere de *tempo* , ci mai degrabă factorul prim care condiţionează eşecul.

Dacă vrei ca leadershipul să nu se deterioreze, atunci extinde-ţi căutările pentru a descoperi elementele cheie care îţi condiţionează ştiinţa, fără să te îndepărtezi de propria ta identitate reală. Elemente precum viziunea şi abordarea unitară, gândirea în imagini, adaosul de fantezie, mijloacele artistice, realităţile minţii, concepţia care prezidează construcţia imaginii, se pot foarte bine preta unei varietăți de reconstrucții și interpretări care pun într-o lumină nouă conceptul de leadership.

Leadershipul este ştiinţa pe care ţi-o însuşeşti ca să arăţi totul despre tine şi realităţile tale, altfel decât în mod tradiţional, încât semnificaţia pe care o dai creaţiei tale să fie aceea de "desăvârşire" sau de "cultură înaltă, elitistă".

Marele Secret constă în a-ţi desăvârşi drumul spre excelenţa în leadership, fără să te îndepărtezi de *punctul terminus* pe care ţi l-ai impus. Înseamnă a nu rătăci prin hăţişul de poteci colaterale care te pot îndepărta de tine şi de scopul tău autoimpus, în deplină concordanţă cu cel care eşti şi cu cei pe care-i reprezinţi.

Source: https://neculaifantanaru.com/marele-secret-II.html

Marele Secret (I)

On Iunie 28, 2013

Demonstrează-ţi capacitatea de a controla întru totul "superiorul", astfel încât autenticitatea ştiinţei tale să fie validată şi acceptată pe deplin.

Mă apropiam tot mai mult de Marele Secret, dând prioritate acelei forme noi, distincte şi particulare a imperceptibilului. Posibilitatea de a cuprinde într-o singură ţâşnire de gândire acea insesizabilă şi profundă unitate a creaţiei, într-o singură formulă disponibilă în mai multe variante de aplicare a ei, nu mi se mai părea imposibilă. Era oare nevoie să-mi imaginez totul şi să pornesc de la zero? Sau să modelez ideea deja existentă?

Sub acţiunea unor catalizatori de ardere a elementelor, viteza reacţiilor chimice pot creşte foarte mult. Marele Secret, legat de conceptul fundamental al tranziţiei dintre două forţe diferite, asociat materiei care devine lumină, perfect purificată şi redusă la o substanţă mercurială, trebuia să treacă printr-un proces de sublimare al cărei rezultat era cuvântul scris. Mare grijă să nu se evapore, să nu-şi piardă caracterul inefabil !

Dacă totul mergea bine, ar fi trebuit să fie chiar foarte simplu. Nu mă angajasem doar să înţeleg şi să-mi însuşesc codul sursă, să-l posed, să-l domin în întregime cu acea superioritate specifică spiritelor luminate, vizionare, care dau cu uşurinţă paginile timpului la o parte. Ci, într-un anumit fel, îmi rezervasem dreptul de a acţiona în conformitate cu legile şi principiile inexorabile pe care se întemeia Marele Secret. Şi să acţionez pe baza lor. Dar fără să devin sclavul unei încercări de a integra straniul în real.

Leadership: Poţi arăta că interpretarea pe care o dai Creaţiei personale are ca şi corespondent o trăsătură sau un rol important în devenirea ta ca artist al unei lumi nemărginite care se transformă prin tine şi datorită ţie?

Creaţia personală a unui artist este fuziunea între ceea ce ţi se relevă spaţiu vast de aplicare a cunoaşterii şi nevoia propriei filosofii de viaţă de a da un sens lucrurilor care te înconjoară. Trebuia să ţin cont de asta cu orice preţ. Căci probabilitatea de a mă descoperi întru totul şi de a evolua spre ceva superior, chintesenţa forţei din spatele succesului, activul esenţial, cel mai pretenţios al unei transformări de esenţă, care nu se pierde niciodată, era direct proporţională şi influenţată de măiestria de a apăra secretul.

Era un fapt, ceva care se petrecea cu adevărat. Nu mai are importanţă că a fost doar produsul imaginaţiei, o clipă efemeră a unui timp ce l-am experimentat aprioric sub imperiul creierului înfierbântat. Conta doar încercarea de a explica într-un fel inexplicabilul. Şi astfel să ating perfecţiunea. Acest lucru era echivalent cu pătrunderea într-o lume namărginită a fanteziei şi a informaţiilor care contribuie la actul de creaţie, la plăsmuirea unei realităţi paralele şi plauzibile, din care chimia şi fizică reprezentau doar un început de gândire specializată.

După descifrarea codului, care nu era întocmai un joc de scrabble pentru copii, Marele Secret trebuia setat să redea doar acele aspecte esenţiale care mă puteau avantaja, ce decurgeau dintr-o perspectivă singulară a abordării cunoaşterii transcendentale, completă şi obiectivă.

Trăsătura cheie a unui artist este cuprinsă în rezumatul unui roman scris de Umberto Eco: *"Spiritul iscoditor cunoaște, găsește, vede (theorein) asemănări între lucruri îndepărtate."* De fapt, prelungirea la nesfârşit a unei interpretări originale care să se aplice în mod specific unor înţelesuri subtile şi tainice, era dorinţa mea nemărturisită. Ea reprezenta cucerirea viitorului meu triumf în materie de artă, răsplata satisfacţiei maxime pe care o producea

direct sau indirect posesiunea si utilitatea Marelui Secret.

Leadership: Mecanismul tău de ghidare spre excelenţă intră în congruenţă cu construcţia ştiinţei tale văzută drept sens major al unei existenţe care pendulează între cunoaşterea axată pe "ceea ce este ascuns" şi cunoaşterea axată pe revelaţia unei lumi pe care n-o credeai posibilă?

Acorzi prioritate acelei forme noi, distincte şi particulare a imperceptibilului? Devii sclavul unei încercări de a integra straniul în real? E nevoie să-ţi imaginezi totul şi să porneşti de la zero? Sau să modelezi ideea deja existenţă?

Ca să ajungi la nivel superior de leadership, mai întâi trebuie să-ţi aduci ştiinţa la un nivel adecvat, şi, de ce nu, la un nivel necunoscut până în acel moment. Forţa de a tinde spre deplina dezvoltare şi apoi spre excelenţă, asaltează zidurile groase ale incertitudinii care îţi încarcerează potenţialul de a deschide noi direcţii de gândire. Aceasta este forţa care fascinează şi atrage, stimulând orice viitor lider spre adevărata cunoaştere şi putere.

Un nivel superior al leadershipului se obţine prin producerea unei revelaţii despre om, despre adevărurile care îl condiţionează să se raporteze la cadrul general al unei lumi aparte, astfel încât el să înfăţişeze imaginea unei creaţii complexe şi sofisticate, care îşi doreşte răspândirea unei poveşti de viaţă de care nu te mai poţi despărţi.

Aşa cum şahul dublu se produce atunci când figura descoperitoare dă şah la rândul ei, tot astfel trezirea unei noi forme de „a fi” se produce prin descoperirea propriei valori, în călătoria spre triumful cunoaşterii care prilejuieşte trecerea spre excelenţă, un promiţător debut în arena lungă a evoluţiei.

Pentru ca identitatea şi raţiunea ta de a fi să fie găsite şi exploatate la maxim, mai întâi redirecţionează-ţi eforturile spre realizarea, într-un mod cât mai desăvârşit, şi în acelaşi timp cât mai fiabil, a unei anumite “superiorităţi” în ceea ce priveşte navigabilitatea prin intersecţiile cunoaşterii. A acelei cunoaşteri nesecate, necesare pentru a face faţă efectelor factorilor latenţi ai evoluţiei ce se acumulează în timp.

Creatorul care îşi duce opera la alt nivel este artistul unei fabuloase imaginaţii în baza căreia sunt posibile anumite "extended moments of true self" într-un demers de constituire a unei viziuni care ascunde realitatea vieţii de fiecare zi sub forma simbolică a unei realităţi misterioase.

Expertul internaţional în materie de leadership, John Maxwell, spunea într-o carte: “ *Am învăţat cum să-mi păstrez atenţia asupra lucrului principal, şi asta mi-a schimbat cel mai mult viaţa. ”*

Se observă, deci, această necesitate a liderilor de a se rezema pe un suport stabil, de a se sprijini pe un perete solid aidoma unei stânci. Adică de “lucrul principal” - Marele Secret - ştiinţa de care trebuie să ţii cont cu orice preţ. Căci probabilitatea de a te descoperi întru totul şi de a evolua spre ceva superior, chintesenţa forţei din spatele succesului, activul esenţial, cel mai pretenţios, care nu se pierde niciodată, este direct proporţională şi influenţată de nivelul cunoaşterii tale.

Tranziţia dintre vechi şi nou, din structura ştiinţei pe care trebuie s-o dezvolţi mai departe în toate direcţiile, dând naştere originalului, zugrăvind o nouă realitate, oferind o orientare clară şi coerentă pentru dezvoltarea viitoare a leadershipului, trebuie să fie lipsită de ambiguitate.

Momentele extinse ale sinelui adevărat scot în evidenţă acea parte a vieţii în care toată experienţa se întrevede în modul în care abordezi tema unei creaţii filosofice, sistematice şi originale, din perspectivă a ceea ce nu este observabil la prima vedere.

Aceasta este etapa iniţială, care te pregăteşte pentru trecerea la etapa următoare a procesului de evaluare, care să îţi fie favorabilă, şi care îţi poată permite accesul deplin la "codul sursă" al creaţiei tale.

Încercarea de a explica inexplicabilul, revizuirea înţelegerii bazate pe studiu şi reflecţie, născocirea unor răspunsuri, formarea unei alianţe neîntrerupte cu un fond precis de interpretări şi argumente facile, sunt câteva din formele de popularizare a ştiinţei. Care cauzează, bineînţeles, clădirea mai lesnicioasă a unei noi unităţi de producţie a gândirii, care o va înlocui pe cea veche, devenită prea strâmtă şi prea rigidă.

Dacă vrei ca autenticitatea ştiinţei tale să fie validată şi acceptată pe deplin de ceilalţi oameni, mai întâi demonstrează-ţi capacitatea de a controla întru totul realitatea pe care ei o trăiesc zilnic. Adică apropie-te pe zi ce trece de Marele Secret, dând prioritate acelei forme noi, distincte şi particulare de raportare la ştiinţa cea mai înaltă, şi care să fie aplicabilă în leadership.

Leadershipul este realitatea la care te raportezi prin forţa genialităţii atunci când încerci să-ţi testezi potenţialul de a fi creativ, fiind convins de faptul că orice idei şi concepte despre viaţă pot fi formulate în alt mod.

Marele Secret se referă la autoperfecţionarea continuă şi îmbogăţirea permanentă a cunoştinţelor, a strategiilor de aplicare în practică a acestora. Toate contribuind la crearea şi consolidarea suportului material al leadershipului.

Source: https://neculaifantanaru.com/marele-secret.html

Marile întrebări ale leadershipului

On Ianuarie 21, 2017

Personalizează-ţi imaginea în lume cu sigla unei meniri a cărei importanță o poți înțelege numai din dificultatea cu care Dumnezeu se lasă găsit.

Simţeam nevoia imperioasă de a-mi pune această întrebare, într-un context al negocierii cu mine însumi, şi mai derutantă decât o simplă cerere de informaţie "Ce-i de făcut?" al omului ăluia deştept, dar dezorientat, doctor Stephen Vincent Strange, ce trebuia să salveze lumea prin intermediul tainelor magiei și a puterii supranaturale, de care încă nu era pe deplin conştient că există.

Din compromisul iniţial al spusului şi al nespusului, totul înscriindu-se într-o dimensiune a magiei unde eram doar un străin, prea mult pentru raţiunea mea, prea adevărat ca să se întâmple, a ieşit la suprafaţă un produs unic, o mentalitate a siguranţei de sine, manifestată tendenţios într-un construct strict autentic şi incredibil: „Determinismul". Privirea pe care o aruncam cu grijă asupra unor lucruri delicate, pretenţioase, care mi se păreau extrem de importante pe moment, însă care la urma urmei nu durau prea mult în dimensiunea timpului, îmi dădea satisfacţia că făceam parte din „necunoscutele" simbolice ale unui Creator care înfrânează haosul.

Rând pe rând, toate uşile pe care le-am închis de-a lungul vieţii, s-au întredeschis de la sine datorită accesibilizării acestei forme de a mă menţine acelaşi, pretutindeni şi oricând, în starea ce mi-a fost pusă la dispoziţie, între două exigenţe contrare: una a lui Dumnezeu şi a valorii universale care trebuia respectată, iar cealaltă a necondiţionatului în acţiunea lumească a unei Ordini Nevăzute.

Leadership: Ai capacitatea să te înalţi deasupra nivelului de înţelegere a lucrurilor şi a vremurilor cu care eşti contemporan, încât să-ţi schimbi statutul de la un simplu muritor la un Creator care se gândeşte la toate atunci când pune parte din El în unicitatea totului din jur?

Ca să aibă magie, bagheta în posesia căreia am intrat datorită apropierii de nervul unei inteligenţe supreme şi nevăzute, trebuia folosită cu formula secretă "Împinge totul în afara limitelor" în voia unui joc ameţitor, dar bine controlat, al hazardului. Aceeaşi magie, distinsă printr-o verificare suplimentară a limitelor ce trebuia să le depăşesc cu ajutorul unei puteri supranaturale, deci printr-o o cercetare a naturii şi a țelurilor spre care tinde aceasta, ca reflexie a frumuseții divine, trebuia să mişte din loc orice orice înţelegere a realităţii prezentului şi să mă transpună într-un plan superior, de unde îmi privesc viaţa ca şi cum aş fi fost la cinema. Nu cu vederea unui spectator, ci cu vederea unui regizor.

Aproape de neconceput, cum nici nu bănuiam vreodată că se va petrece, întâlnirea cu un vrăjitor înțelept și foarte puternic, cunoscut ca Cel Străvechi, peste care plana misterul unei realităţi ascunse şi a relaţiilor cu divinul, a făcut posibilă acea combustie continuă şi perfect gestionabilă, necesară producţiei de noi diferenţe în calitatea vieţii mele şi a celorlalţi.

Tensiunile şi eforturile reprezentând forţele ascunse ale naturii şi ale fenomenelor lumii, aflate la baza crezurilor şi a practicilor legate de o presupusă "filozofie veşnică" secretă - derivată din alchimia sufletească a spaţiului şi timpului, se reprezentau în raport de cauzalitate cu tot ceea ce pe parcursul vieţii a fost identificat ca obligaţie sau interdicţie. Practic, tot ceea ce exista în jurul meu făcea parte dintr-o conştiinţă secretă la care nu puteam să am acces decât dacă mă vedeam eu însumi Creatorul Suprem, mai ales dacă înţelegerea fiecărui lucru în parte comporta o anumită putere de sugestie, vreun curent de

sensuri subterane, oricât de nedefinite.

Condiţia neînvinsului acceptat de puterea unei algebre universale, îmblânzit de vraja unor legi pe care nici astăzi nu le înţeleg prea bine, era în sfârşit recunoscută drept "speranţă activă". Dar cu preţul libertăţii mele.

Leadership: Îți împlineşti menirea centrată pe destinul de excepție al unui super-erou, transformându-te în cel care se ţi se revelează prin numele „Eu sunt cel ce sunt, dincolo de regulile lumii?"

Doctorul Stephen Vincent Strange s-a dăruit trup şi suflet acţiunii de transformare a forţelor de respingere şi de atracţie declanşate între Omenire şi Univers, într-un exces de vitalitate, devenită ea însăşi spaţiul unei sfâşieri lăuntrice niciodată vindecate, în prezenţa altor scufundări de viaţă mai crâncene, într-un joc al măştilor, al energiilor, al evenimentelor profeţite şi scrise cu mult înainte ca acestea să se împlinească.

În tot acest *gioco stupefacente* codificat faţă de sine, o automistificare, între ceea ce simţea şi ce i se revela prin inserturi de elemente aparent fantastice, prin deschiderea cerurilor în faţa ieşirii din timp, s-a format alchimia nobilă a creaţiei spirituale culminând prin realizarea unui nou profil al identităţii sale, Alpha și Omega: „Eu sunt cel ce sunt, dincolo de regulile lumii și ale existenţei".

O condiție necesară în examinarea validității empirice a teoriilor în leadership, despre om şi societate în raport cu orice context şi conţinut metafizic, cu implicaţii în evoluţia și sensul existenţei, este să fii capabil să exişti prin prisma raţionamentului de a îndeplini un rol pe care nimeni nu-l va putea vreodată ocupa: acela de promotor al determinismului universal şi al ordonării evenimentelor.

A fi un creator înseamnă să trăieşti senzaţia unei lumi fantastice ca o formă de sugestie autoindusă în care îţi ghidezi propriile gânduri spre conceperea tuturor celor ce există în jur.

Să fii însoţit de senzația că ești conectat în mod cert la o lume care există în afara ta, prin extinderea termenul de valabilitate al unui super-erou, înseamnă să manifeşti sentimentul de a fi cuplat la o sursă superioară de energie, la Conștiința Universală.

Iar consolidarea Sinelui Superior, cu cele mai aspre legi, în sferele cele mai înalte ale raţiunii care îți dau accesul la o altă realitate, este o etapă personalizată cu sigla propriei meniri a cărei importanță o poți înțelege numai din dificultatea cu care Dumnezeu se lasă găsit.

Profilul super-eroului raportat la natura universului și la caracterul vieții, se poate întocmi prin intermediul întrebărilor preliminare: **"Cum vezi lumea cu ochii unui Dumnezeu?" și "Cum poţi să recapeţi puterea concentrată în mâinile unei opoziţii puternice, în contextul unei Ordini Nevăzute?"**

Acțiunea pe care o urmează răspunsul la aceste întrebări este consecinţa reacţiei prin care demonstrezi apropierea de nervul unei inteligenţe supreme şi nevăzute. Aceasta putând fi determinată prin folosirea formulei secrete "Împinge totul în afara limitelor, în afara tuturor celorlalte roluri pe care le ai, în afara tuturor schimbărilor din lucruri, în afara tuturor adăugirilor pe care le pot aduce tainele lumii”.

Fii tu determinantul ordinii în care se petrec aceste schimbări.

Marile întrebări ale leadershipului, înfrângând legile unanim acceptate în prezent, ale lumii şi ale existenţei, se îndreaptă către o explozie iminentă:

*** Notă:** Doctor Strange

Martorul tuturor vârstelor lumii

On August 06, 2013

Testează-ţi limitele de înţelegere a ştiinţei, astfel încât nivelul ideilor tale să nu afecteze tendinţa ta spre excelenţă.

Mă temeam să nu-mi pierd privilegiul asupra măreţei lumii, îndelung căutate şi abia descoperite, prin care dobândisem drepturi depline în a interacţiona cu fluxurile de energie şi forţe care gravitau în jurul unui singur punct central. Noul început. Necesitatea ineluctabilă de a cuprinde altă realitate, devenită conştientă, ce oferea minţii o grijă minuţioasă faţă de tot ceea ce mă înconjura. Una care nu putea fi cuprinsă de nicio descriere exactă, ci doar de o interpretare subiectivă.

Activitatea cerebrală intensificată în acel stadiu al conştiinţei care se exprima pe sine sub forma schimburilor dinamice de impulsuri inteligente între două conexiuni - superiorul şi inferiorul ideilor atinse, realizând o creştere a statusului psihic, îmi dădea posibilitatea de a încerca orice. De a trece orice barieră, de a experimenta ceea ce în lumea reală nu a mai fost încercat.

Totodată, activitatea cerebrală intensă era menţinută în intervalul de timp necesar pentru ducerea la bun sfârşit a procesului de conversie a realităţii şi de instalare a unei noi versiuni a acesteia. Mă dedicam acestei îndeletniciri plin de sârguinţă. Acest act al gândirii prin asocieri şi combinări de imagini, făcând ca totul să pară mai mult magie decât ştiinţă, aşa cum se întâmplă când vrei să afli ceva nou demn de un film ştiinţifico-fantastic, era specifică atitudinii căutătorului de enigme, de care aminteşte Umberto Eco în romanul "Numele Trandafirului":

"Am pornit-o hotărât spre labirint. Intram aici singur pentru prima oară, umbrele lungi aruncate de felinar pe pardoseală mă îngrozeau ca și nălucirile din noaptea dinainte. Mă temeam în orice clipă să nu mă pomenesc în fața altei oglinzi, pentru că în așa fel este magia oglinzilor încât chiar dacă știi că sunt oglinzi, ele nu încetează să te neliniștească."

Leadership: Îţi poţi schimba modul de a gândi prin transformarea imaginilor tale mentale într-o valoare de sine ridicată, încât realitatea pe care o percepi adevărată să fie aşezată la baza ideilor generale despre însemnătatea ştiinţei?

Capacitatea de a gândi prin transformarea imaginilor mentale îmi furniza un fel de entuziasm debordant, făcându-mă să mă simt mai împăcat cu mine însumi, mai flexibil, mai creativ, mai productiv. Pe lângă faptul că mă ţinea ocupat, asigurându-mi o anumită dispoziţie în a alege varianta de mutare optimă într-o realitate permanent în schimbare, mă ajuta să mă concentrez cu totul asupra repunerii pe picioare a absolutului. Acest efort intelectual îmi asigura şi o receptivitate plină de constatări esenţiale. Care determinau stabilirea unor obligaţii suplimentare de diseminare şi exploatare a rezultatelor preconizate.

Viaţa mi-a fost complet schimbată în urma acestei experienţe extreme: testarea propriilor limite de înţelegere a fenomenelor revoluţionare şi a mecanismelor de modificare a diferitelor proprietăţi ale materiei. Era un fel de explorare a ideilor, convingerilor şi experienţelor anterioare, în relaţie cu o infinită varietate de reprezentări ale sentimentelor care mă îndreptau spre elaborarea unei noi viziuni asupra ştiinţei.

Deprimant, dar şi motivant în acelaşi timp. De parcă aş fi fost plasat în interiorul unui câmp magnetic, capabil să atragă elemente materiale care aveau suficientă energie încât să

formeze centrul productiv corespunzător unei noi traversări spre zona zero, spre poarta deschisă a absolutului. Astfel aş fi avut privilegiul de a fi stăpânul timpului, al vieţii şi al morţii, devenind singurul martor al tuturor vârstelor lumii.

Ştiinţa este ieşirea dintr-un labirint construit cu puterea minţii unui artist care percepe realitatea prin intermediul experienţei de gestionare a interpretărilor pe care le acordă situaţiilor diverse.

Leadership: Până la ce punct se poate stabili pulsul ştiinţei tale din punct de vedere al viziunii care se adresează unui intelect conceput astfel încât să cuprindă lumea în mod universal?

Viaţa ţi-a fost complet schimbată în urma unei experienţe extreme? Poţi experimenta ceea ce în lumea reală n-am mai fost încercat? Cum îţi testezi limitele de înţelegere a ştiinţei?

În spaţiul dintre axele principale ale leadershipului, viziunea şi realitatea curentă, se află libertatea ta de alegere. Unde, după cum observa un filozof, nimic nu trebuie să te obosească. Te poţi transforma într-un creator de viziuni fanteziste, sau te poţi limita la a confirma adevăruri descoperite în funcţie de realitatea de care te înconjori. Şi poţi evalua această realitate în funcţie de limitele libertăţii de experimentare pe care ţi le alegi pe tot parcursul dezvoltării ei.

Ca lider, scormonind în mărturiile timpului prin afirmarea puternică a imaginarului - un proces de mare importanţă pentru devenirea ta - vei simţi ceva palpitant care va face să vibreze aproape încontinuu acea coardă sensibilă ce te determină să vrei să afli mai mult, dând greutate avântului tău spre înălţimi de neatins. Asta este ceea ce îi defineşte în principal pe liderii din domeniul IT, marii inventatori, businessmenii de top ai lumii actuale, în aşteptarea rezultatelor eforturilor căutării lor.

Pulsul ştiinţei înalte la care poţi accede, ca lider, se poate măsura până la punctul dincolo de care nu mai poţi "vedea". Sau, mai rău, dincolo de care imaginarul se poate întoarce împotriva ta.

Leadership: Poţi să-ţi remodelezi structura realităţii pe care o experimentezi ca valoare adăugată spre recunoaşterea creaţiei din perspectiva fundamentului raţional, într-un efort de reorientare a mersului înainte?

Dacă ţii mereu pregătite în conştiinţa ta ameninţările concrete ale descoperirilor tentante, populate şi denaturate de ficţiuni lipsite de orice dovadă sau logică, va trebui să ai în vedere că, încă din perioada începutului tău de drum spre a înţelege sensul creaţiei, leadershipul se va îndrepta în două direcţii.

Prima este cea a mutărilor intermediare prin care vei avansa pas cu pas menţinându-ţi vigilenţa şi capacitatea de concentrare mărită, evidenţiindu-te în mulţime prin dezvoltarea unui produs, a unei viziuni, a unei misiuni sau a unui sistem de valori aparte. Aici este vorba despre accentuarea creaţiei pe motive de apartenenţă la o cultură a curiozităţii, a informaţiei, a diversităţii.

A doua am putea-o numi a „înlocuitoarelor" de fundamente şi valori credibile, solide, practice, sănătoase, care îţi vor distrage atenţia de la ceea ce este important. Distrugându-ţi încetul cu încetul performanţa şi relaţia cu leadershipul. De exemplu, atunci când eşti pe cale să faci o mare descoperire, dar atenţia îţi este distrasă de la esenţial prin celelalte sarcini zilnice şi situaţii stresante cu care te confrunţi.

În leadership nu este acceptat întotdeauna imaginarul şi ambiguitatea. Mai mult sunt răsplătite unitatea şi continuitatea în spaţiu şi timp, în exploatarea imenselor izvoare de gândire care se încapsulează în reguli și norme riguroase, creând o anumită relevanţă pentru sectorul business.

Leadershipul este imaginea de sine pe care ţi-o formezi prin intermediul ştiinţei, încât direcţia în care te îndrepţi să fie una cu rezultatul eforturilor de căutare a unei noi identităţi care să te împlinească ca artist al unei lumi nemărginite.

Martorul tuturor vârstelor lumii aduce în prim plan limitele realului şi imaginarului în leadership. Un lider poate deveni un vizionar de succes. Sau poate ajunge un iluzionist care reuşeşte să impresioneze doar propriul său Eu, nu şi pe ceilalţi, pierzându-şi suporterii.

Îndepărtarea de la realitatea într-adevăr într-o permanentă schimbare, şi persistenţa în imaginar pot fi periculoase, îndepărtându-te de excelenţă.

Source: https://neculaifantanaru.com/martorul-tuturor-varstelor-lumii.html

Mărturia cheie a unei arte misterioase

On Iunie 17, 2018

O oglindă convexă plasată în centrul compoziţiei artistice poate face ca orice urmă de dezordine să dispară în spatele unei faţade frumoase.

Am căpătat o grămadă de deprinderi într-o multitudine de domenii, dar numai câtă vreme exista o enigmă de dezlegat într-un real proces de explorare a spaţialităţii unei alte lumi. Asemenea unui artist al visării şi al ficţiunii, îmi imaginam că nu făceam altceva decât să mă joc cu un puzzle intuitiv, un indicator al solidităţii construcţiei unui labirint ce ţinea de realităţile sufleteşti, culminând cu o fermecătoare rătăcire prin zonele picturii.

Asta echivala cu asumarea condiţiei celui ce şi-a dedicat toată atenţia, priceperea şi existenţa în crearea unui univers aflat în expansiune continuă.

Era ca şi când ar fi trebuit să descopăr un concept derivat din genetica moleculară, în urma unei întâmplări care îşi încearcă şansa de reuşită împreună cu acel "ceva" care așteaptă să iasă la iveală la momentul potrivit. Provocărilor care modelează viaţa le atribuiam valoarea de simbol într-o traducere de excepţie a unei scrieri identificată de cercetătorul Michael Finkenthal cu destinul secret al umanităţii, prezentând un caracter opac, ezoteric, în ciuda unei logici "nebuloase" în argumentaţie, care incită la reflecţie.

Pentru a te constitui tu însuți ca o știință în leadership, este necesar să pășești dincolo de certitudinile lumii tangibile, învățând să manipulezi cu măiestrie puzzle-ul complex al realității.

Un om care nu reuşeşte să pună bazele unei ştiinţe nu se va putea constitui niciodată el însuşi ca ştiinţă. Încă mă întreb dacă nu cumva în organizarea părţilor lipsă a acestui puzzle trebuie căutate diferenţele genetice dintre orice aspect al creației și Creator, cu care se deschid perspectivele inedite în evoluţionism. Hazardul ocupă din acest punct de vedere un loc determinant în a mă convinge de valoarea unei realităţi care nu aparţine acestei lumi.

Încet, închid uşa în urma mea şi păşesc pe drumul abrupt al unui sentiment ciudat: exist doar în imaginea unei oglinzi fermecate, obţinută prin utilizarea şi manipularea unui univers conceptual dominat exclusiv de instinct.

Acum mă întreb, cu nesfârşita dorinţă de creaţie a pictorului care foloseşte în operele sale modularea cromatică, dacă nu cumva m-am grăbit să generalizez puţinele certitudini pe care le aveam, pornind de la misterul greu de surprins ce sălăşluieşte în firescul unei imagini, de aparentă verosimilitate.

Leadership: Încerci să conferi formei tale de expresie accente de "efect al unui joc de-a suspansul", fără să argumentezi punctele de vedere specifice esteticienilor care conferă lecturii autenticitatea unei mari descoperiri?

Fluidul concentrat al ştiinţei pure, adevărate, în care cred cu toată fiinţa, se scurge printr-un orificiu dat într-un timp mai mare decât altul, într-un alt univers imaginar decât cel reprezentat printr-un fond cromatic de culoare albă, brăzdat de o porţiune mediană cu fond cenuşiu, ca al unei umbre care se culege doar din stele.

Întotdeauna o fiinţă enigmatică, un scriitor plin de forță, un artist încununat de spectaculozitate, îşi încadrează cunoaşterea într-un labirint verificat şi încercat de un spaţiu real, exterior anexat la spaţiul simbolic al unei opere cu adâncire hermeneutică, în atmosfera unui concurs de împrejurări care ridică numeroase semne de întrebare asupra unei existenţe ce îşi aşteaptă resorbţia în cosmic.

Fie şi în treacăt, am ajuns în punctul de maximă iluminare în care artistul utilizează umbra, jocul întunecat al culorilor alb-gri-negru sub forme multiple de manifestare a materiei cosmice, în ilustrarea contrastului dintre recurenţă şi diferenţă ca mijloc de vizualizare a sacrului pe parcursul întregii sale opere.

Leadershipul de succes este o creație unică, care îmbină viziunea asupra propriei evoluții cu dorința instinctivă de a descoperi verosimilitatea adevărurilor ascunse în universul tau interior.

O oglindă convexă plasată în centrul compoziţiei artistice, sub aspectul derulării unei retrospective a vieţii pentru a trage învăţăminte din trecut, bine plasată într-un microcosmos de obiecte, de atitudini și de relații, declarate sau sugerate, face ca orice urmă de dezordine să dispară în spatele unei faţade frumoase.

Nu poţi să conferi formei tale de expresie accente de "efect al unui joc de-a suspansul" fără să argumentezi punctele de vedere specifice esteticienilor care conferă lecturii autenticitatea unei mari descoperiri.

Încărcat cu semnificaţii simbolice venite din partea unei inteligenţe superioare, dar sensibilă în fiecare moment destinat lecturii atente şi profunde, făcându-mă "să ard mai departe", părând o provocare îmbrăţişată doar de spiritele alese, tabloul pe care îl conturez aici şi acum pare victima unei viziuni înşelătoare, sacrul manifestându-se printr-o atitudine ostilă faţă de principiile supraumane.

Astfel, am încălcat regula proporţionalităţii dintre forţe şi deformaţii ale construcţiilor logice de tipul explicaţiei, analogiei, deducţiei. Cu toate astea, reprezentarea pe care o capătă accepţiunea de substanţă-subiect pare reală.

Leadership: Autenticitatea operei tale conţine o expresie de tipul „concurs de împrejurări" care este foarte conţinătoare şi explicativă pentru ideea „în fiecare clipă mă definesc ca un spaţiu al misterului şi ca un loc al revelaţiei visate"?

O minte provenită din memoria universală, cunoscută drept autorul lui "Mizerabilii", spunea că singurele căi care se deschid în întuneric în faţa deznădejdii sunt ispititoare. Aici este pusă sub semnul întrebării o întreagă investigaţie în jurul reprezentării picturale a sacrului.

În acelaşi timp, artistul din mine porneşte în studierea culorii de la înţelegerea mecanismului percepţiei vizuale ca moment fundamental al existenţei şi al expresiei umane, având ca şi caracter experimental acel labirint al imaginarului în care se pierde omul printre atâtea jocuri de oglinzi, oferind un univers pictural feeric, spaţiu al efuziunilor emoţionale, dar şi al misterului.

Ştiu că sunt la dispoziţia unei argumentaţii care caută să aducă justificări de ordin raţional unor sentimente rămase active într-o zonă a realului neacceptat ca ipoteză de design. Iar un spirit de prim rang artistic, angajat în cercetarea laturii cel mai subtile a semnificaţiei întunericului, ştie să întocmească o întreagă listă de provocări la un dialog care nu are un plan stabilit „a priori", dar care se structurează pe măsură ce înaintează în discuţie.

Expresia unei culturi artistico-literare şi a unei apartenenţe spirituale la ceva mai măreţ decât marea, cerul sau munţii, este mâna care împinge leagănul unei istorii care se face tablou votiv, facilitând locuirea în universul unei povestiri despre o idee genială. Detaliul cel mai verosimil al anatomiei unui tablou rezidă tocmai din puterea de reflecţie a unei combinaţii dintre două sau mai multe culori secundare, din care rezultă o primară: convingerea unei experienţe interesante.

Adevărata ştiinţă se bazează pe reamintire, plecând de la tărâmul de poveste care merită înţeles şi redescoperit, inducând senzaţia intrării într-un spaţiu al misterului care oferă preţuirea şi nemurirea.

Mărturia cheie a unei arte misterioase este însăşi forma de expresie, energizantă şi eliberatoare, pe care o defineşti şi o utilizezi ca variantă de concept pentru elaborarea unei noi viziuni care face din tine nu doar un artist al ideilor, inspirat de ştiinţele oculte, ci şi un lider al ştiinţei dezvoltării personale.

Mărturia unui destin născut dintr-o configuraţie astrală

On Septembrie 03, 2018

Mulţumeşte-te să consideri toate drumurile vieţii tale drept un fel de datorie a unei înalte învăţături spirituale care are să fie împlinită atunci când va sosi timpul unei resetări a lumii.

Nu-mi pot explica nici mie însumi mai clar de ce am făcut-o, decât dacă mă condamn la o rătăcire perpetuă în căutarea timpului trecut, forţând graniţele unanim acceptate ale adevărul izvorât din preaplinul Creatorului care este în mine şi peste tot. Mi-a invadat trupul, mintea, sufletul, cu vraja înflăcărării de a afla urmele unei totalităţi în care se regăsesc contrariile acestei lumi. O tăietură de katana a spintecat dintr-o singură lovitură reminiscenţa unui secret nemărturisit.

Cine ar simţi în maniera mea de a scrie o oarecare ostilitate faţă de orice mi-ar putea prejudicia superioritatea în oglinda timpului, ar simţi de asemenea rana rece a finitudinii unei existenţe care a fost precedată de neant.

Ştiu doar că trebuie să încerc încă o poveste metaforică, dar nu despre strategii, militari şi războaie, ci despre cultura impresionantă a unei lumi uitate, manifestare a unei realităţi dumnezeieşti ascunse, care imprimă realităţii unei civilizaţii pierdute culoarea fundamentală a principiului vital, culoarea focului şi a sângelui, ca într-o pictură de Adam Varga. Deja mă simt bine c-am fost o parte a acelei lumi, fără să uit de mine, fără să risc să mă pierd într-un scenariu regizat de altcineva cu dovezile nemuririi pe care universul le presară la fiecare act de imaginaţie.

Traversarea timpului seamănă cu ilustrarea realităţii pe care simţi c-o trăieşti numai în viziunea unui pictor. Câtă virtute există numai şi într-un singur motiv de a face parte dintr-un tablou mai mare al lucrurilor, prin modul de a concepe acordurile suprafeţei picturale cu exaltări trăitoare, hiperbolizări ale senzaţiilor de neuitat, revelaţii ale unei vechi şi enigmatice lumi, toate acestea pregătind calea spre o formă nouă de expresivitate.

Leadership: Poţi să-ţi asiguri vizibilitatea în condiţiile unui salt deasupra nivelului de simplu muritor, fără să-ţi schimbi percepţia faţă de Eul tău în clipa în care nu te mai poţi defini ca un "trecător", ci ca parte din lungimea unui drum care curge fără întrerupere?

Eu, cel care călătoream clandestin între vieţi, cărţi şi tablouri, devenisem un altul decât acela care dansase pe vreme de furtună pe drumul ce ducea în Delphi, pe timpul când Jupiter avea să supravieţuiască şi să-şi doboare tatăl, cu sprijinul titanilor. Liga amficționilor mi-a refuzat dreptul de a zăbovi prea mult acolo. Când drumul nu era tocmai uşor de străbătut, când întregul meu trup şi muşchii îşi cereau dreptul la odihnă, priveam în zare şi mă gândeam la străvechii zei despre care singurul meu prieten, Hesiod, spunea că s-au retras la nord, pe nişte insule binecuvântate, după ce au fost înfrânţi de Zeus.

Trăirea şi contemplarea a ceva tangibil doar cu dorul de a cuprinde o nouă realitate în clepsidra timpului, miracolul unei existenţe invizibile privirilor neavizate, reflexele unei viziuni poematice, cu o nestăvilită sete de cunoaştere izvorâtă din însăşi substanţa celor anterior asimilate, făcea ca totul să pară mai puţin intimidant.

Cu regret dar şi cu bucurie, am părăsit Delphi, am ocolit Himera, doar pentru a traversa timpul în căutarea unui paradis tainic unde cerurile se roteau pe axul polar, pe care hiperboreenii îl proslăveau precum Stâlpul lui Atlas. Auzisem că poporul înţelept şi prosper din acest ţinut nu

cunoştea boala, suferinţele şi bătrâneţea.

Era o încercare de a cădea la învoială cu viaţa. După ce-am trecut prin munţi greu de nestrăbătut şi prin pădurile din jurul Kios-ului, singurele pe care timpul nu le-a transformat într-un teren sterp, după ce-am petrecut momente minunate în locuri pline de poveşti misterioase, am ajuns într-o ţară unde imaginaţia era împărăteasă peste minţile oamenilor şi am fost întâmpinat de geniul creator al unei rase de statură medie.

Leadership: Poţi crea un eveniment din propria experienţă de viaţă care ţi-a trezit anumite sentimente, prin prisma a ceea ce el poate produce la nivel de schimbare de mentalitate în raport cu percepţia unei plăceri trecătoare care întreţine permanenţa unei viziuni idealiste?

O femeie deosebit de frumoasă, pe nume Electra, m-a luat de mână ca şi când ar fi făcut-o de-a lungul unei întregi vieţi, şi m-a condus în apropiere de Asgard, sanctuarul cel mai sfânt al lui Aesir. După ce am fost prezentat preoţilor atlanţi, aflaţi în fruntea unei confederaţii neînchegate a regatelor, ni s-a permis să participăm la ceremonia cuvenită sacrei împreunări dintre ceea ce păreau a fi o mare preoteasă şi un rege. Dealul pe care s-a desfăşurat ceremonia era înconjurat de cinci cercuri concentrice de apă şi uscat, la distanţă egală unul de celălalt.

Priveam în ochii ei, aşa cum pictorul îşi priveşte modelul pentru a-i surprinde blândeţea sufletească, pentru care nu ar putea exista nicio altă dovadă de măiestrie artistică. Îmi dădeam seama că şi ea se uita direct în ochii mei cu aceeaşi plăcere cu care citeşti o poezie dedicată zeilor. Forţa efectivă a unei înţelepciuni seculare nu ar fi fost în stare să creeze o profunzime în textura ce valoriza spaţiul spiritual dintre două lumi atât de semănătoare în esenţa lor şi totuşi atât de îndepărtate în comparaţie cu dimensiunile mult mai mari ale universului material.

Pentru a putea cuprinde o realitate pe care doar ficțiunea o poate exprima, este nevoie de suflarea unei adieri de vânt proaspete şi parfumate, de acel plâns care dă glas unui limbaj tăcut, de o îmbrăţişare caldă sub un cer înstelat, de parcă toate ar fi împletite din fire de argint închise sub razele unei lămpi din alte timpuri.

Leadership: Poţi să justifici circumstanţele credibilităţii care se aplică la recunoașterea statutului de "prezenţă plină de har în linia timpului" câştigată ca potenţiator de expresivitate a unei imagini care se repetă?

Trăiesc şi acum cu nostalgie acele timpuri de care prea puţin istoria îşi mai aminteşte, într-o altă viaţă care m-a însoţit în toată perioada de evoluţie a sufletului meu. Totul e trezire la ceea ce este etern şi indestructibil, un fel de reprezentare abstractă a unei memorii ancestrale, o reminiscenţă a unei perioade în care doar vântul şi croncănitul păsărilor spărgeau liniştea unei realităţi pustii.

Un filozof al Greciei antice și fondatorul Academiei din Atena, pe nume Platon, a relatat povestea legendarei Atlantida, dar a omis povestea mea şi a Electrei. Aşa sunt muritorii acestei lumi pe care, de altfel, nu i-am putut niciodată înţelege. Ei sunt atraşi de bogăţiile rare care îşi sporesc preţul, chibzuiesc doar asupra celor trecătoare, dar nu-şi permit niciodată luxul de a conferi clipei de faţă substanţa veşniciei.

În cele din urmă, înfuriaţi de continua amestecare a raselor care a însetat preoţii şi regii de putere, zeii au scufundat Atlantida într-un loc fără nume. Dar s-au înduplecat să-i atribuie acestui paradis nişte dimensiuni suplimentare de "legendă" datorită apropierii dintre mine şi Electra, ca un ecou de peste timpuri a iubirii neasemuite dintre Guinevere şi Lancelot, fără de

care probabil s-ar fi uitat legenda regatului Camelot.

Totul este retrăit în alte timpuri sub altă formă, dar într-un context asemănător. Grecii ştiau că nu suntem altceva decât umbra unui vis. Potrivit doctrinei idealiste, verbele "a trăi" şi "a visa" sunt perfect sinonime.

Comorile şi bogăţiile pier, amintirile rămân înţepenite în clepsidra timpului. Dar, culorile vor sluji totdeauna drept expresii ale diferitelor stări sufleteşti. Nu mă gândesc nicio clipă la ce se întâmplă în jurul unei istorii suspendate în amintiri destul de vagi, ci mă mulţumesc să consider toate drumurile vieţii mele drept un fel de datorie a unei înalte învăţături spirituale care are să fie împlinită atunci când va sosi timpul unei resetări a lumii.

O imagine care se repetă de-a lungul timpului este o încercare de a cădea la învoială cu viaţa într-o lume pusă la îndoială de însăşi popularitatea ei care chiar dacă a rezistat şi a evoluat până la un punct, se poate oricând dovedi trecătoare.

Mărturia unui destin născut dintr-o configuraţie astrală se referă la puterea de a te integra într-o lume care oricând se poate destrăma, dar care la fel de bine poate fi reînviată prin fantezia cu care îi atribui o imagine reală, mai atrăgătoare şi convingătoare.

Mărturisirea unei priviri care îşi ascultă ochii

On Ianuarie 07, 2024

Atâta timp cât ochiul tău percepe un reper vizual deosebit, atenţia va rămâne concentrată pe acel reper un timp mai îndelungat.

Ochii mei, şi aşa destul de sensibili la lumină, au decis să se joace puţin cu abilităţile lor de fotograf împătimit şi cu frumuseţea naturii, doar pentru a obţine ceva deosebit, un *Inthaeilodhis Amaliess Ompusisthe*, un soi de formă de recunoaștere a detaliilor pentru împlinirea unei viziuni spectaculoase. Cu puterea lor de a se concentra asupra momentul prezent, ochii au îndrăznit să capteze dinamica vieţii, orizontul unei picturi în care fluxul valurilor este capturat într-un reflux infinit de culoare și formă, în aşa fel încât artistul genial, eu însumi, să reuşesc să-mi îmbrac ideile cu noi mijloace de exprimare, cu stil şi argument plastic.

Mă plimb pe litoralul turcesc. În continuare, privirea mea urmărește lucrurile ca într-o oglindă, retina absorbind doar părțile lor luminoase pe fondul deschis al percepției mele, încât pot să creez iluzia unei a treia dimensiuni pe care o dezvălui. Poate că îmi este dat să încerc să desluşesc sensurile în afara existenţei materiale, încât lucrurile, ieşite din sfera vederii directe, să fie tratate ca un simbol al misterului, acel voal subtil care acoperă înțelegerea obişnuită și care încurajează explorarea dincolo de ceea ce se poate observa și măsura în mod direct.

Este chemarea artistului de a căuta semnificații ascunse, conexiuni nevăzute și profunzimi pe care mintea obişnuită poate doar să le întrezărească pe linia unui parcurs filosofic care, printre griji, dezamăgiri şi deşertăciunile lumii, caută un refugiu sigur în interiorul sufletului. Astfel, misterul, o simultaneitate imaginară care se manifestă sub forma spaţiului pe care arta pictează, poate sălășlui în detaliile simple ale vieții, transformându-le în simboluri ale unei realități mai adânci și mai complexe.

Leadership: Percepția ta asupra lucrurilor poate să devină o sursă de salvare a sufletului, explorând sublimul cauzei unei viziuni atotcuprinzătoare prin stabilirea distincției între realitate și interpretare?

Nici să nu cădem în capcana de a crede că ochii pot să explice frumosul prin intermediul comparațiilor sau prin intermediul vreunei psihologii empirice tratată în manieră iluministă ca pe timpul lui Heidegger sau Kant. Niciodată ochii nu vor avea nevoie de vreo lămurire în privința configurației estetice a lucrurilor din jur, căci pentru ei este de ajuns să vadă în idealitatea lor absolută pura imitație a naturii. Spun asta fiindcă însăşi ochii sunt idei particulare intuite în chip real, primind în sine "Totalitatea", întregul caracter divin.

Implicaţia filozofiei în artă este evidentă. Tocmai din acest motiv, ideea privirii artistice a ochilor face trimitere la romanul "Numele Trandafirului" scrisă de Umberto Eco:

"Și cu atât mai mult aceste lucruri îmi sunt revelate cu cât materia pe care o privesc este prin natura sa prețioasă, și cu atât mai mult iese mai la lumină puterea creatoare a lui Dumnezeu cu cât, dacă trebuie să urc spre sublimul cauzei, inaccesibilă în totalitatea ei, pornind de la sublimul efectului, un efect miraculos ca al aurului sau al diamantului nu-mi spun nimic despre cauzalitate, dacă despre ea pot să-mi vorbească chiar şi bălegarul şi insecta! Şi, atunci când percep în aceste pietre asemenea lucruri superioare, inima plânge, tulburată de bucurie, şi nu din vanitate pământească sau din dragoste pentru bogăţie, ci din dragostea neîntinată pentru cauza primă, cea fără de cauză."

Se poate spune, deci, că arta privirii este însuşirea de a așeza lucrurile într-o manieră subiectivă, pe linia unei cereri efemere de a decodifica o realitate eternă (sau o realitate creată de ceva care este etern), prin intermediul metaforei şi comparaţiei. Adesea un Univers etern se confundă cu un Creator de lumi dacă scrierea despre spirit care însoţeşte lucrurile (netrecătoare prin amintirea ce-o lasă în urmă) devine mai mult decât o reflecţie a inimii, ci o reflecţie a divinităţii.

Leadership: Creaţia ta pe care înțelegerea realităţii o modelează, poate să insufle lucrurilor din jur un efect de perpetuitate astfel încât să le dăruiască "o viață fără de moarte" ?

Dar pentru a crea iluzia unei a treia dimensiuni în arta vizuală și pentru a o dezvălui, eu însumi amator de evidenţiere a contrastelor, folosesc adesea tehnici precum perspectiva, contrastul tonal, suprapunerea obiectelor și efectele de dimensiune și scală, încât să ghidez privirea observatorului prin utilizarea liniilor direcționale. Și creând cadrul potrivit, folosindu-mă de culori și detalii pentru a evidenția subiectele în prim-plan, contribui îndeosebi la percepția de profunzime și volum în lucrarea mea legată de realitatea lucrurilor.

De exemplu. Concepția generală asupra lucrurilor aflate pe o plajă plină de scoici este că acestea sunt entități naturale și fixe, determinate de factori naturali. Totuşi, artiștii care au abilități vizual-spațiale mai bune, dar și abilități matematice, se simt mult diferit captivați de lucrurile din jur, deoarece, ca modele pentru pictură, ele au o formă şi o mărime distinctă, fiecare având o poveste diferită de spus.

Prin urmare lucrurile, aflându-se într-o lumină pură, în aer liber, netulburate de niciun reflex, nu se află în interiorul unui spațiu închis, iar culorile se influențează una pe cealaltă, distrugând volumele. Probabil asta se referea Leonardo da Vinci când spunea: *"orice corp își trimite imaginea în tot aerul înconjurător".*

Într-un final, pot spune că eu, ca privitor însetat de minunățiile lucrurilor, mă simt onorat să fiu martorul acestor frumuseți și să pot experimenta o simțire profundă în calitate de participant la tabloul artistic al naturii. Ca orice artist, privesc acest peisaj cu recunoștință și admirație, *Etielvie Athlessirin Larumor*, ca o invitaţie la introspecţie, la meditaţie şi la cunoaşterea de sine, lăsându-mă purtat de magia artei și puterea ei de a transforma momentele efemere în amintiri veșnice. Dintr-un oarecare hazard, am înţeles că ceea ce face ca lucrurile să fie expresia artei este însăşi puterea mea (divină) de a le însufleţi.

Cu privire la minunățiile lucrurilor la care ne focusăm atenţia, liderul poate să experimenteze acea simţire profundă pe care Creatorul, privind în jur cu recunoștință și admirație, se reflectă într-un măreț tablou artistic al naturii.

Mărturisirea unei priviri care îşi ascultă ochii cuprinde toate emoțiile pe care le trăiește artistul în căutarea unui sens propriu, vizavi de felul cum conturează lucrurile cu puterea lui de a transforma momentele efemere în amintiri veșnice.

În privinţa mea, dacă este să adaug un ultim amănunt, într-un fel mă simt legat de lucruri printr-un secret comun, ca un complice al lor, acela că ele devin expresia autentică a fiinţei mele interioare și a capacității de a transpune emoțiile în forme tangibile.

Source: https://neculaifantanaru.com/marturisirea-unei-priviri-care-isi-asculta-ochii.html

Mărturisirea unui om aflat pe moarte

On Aprilie 02, 2009

Adevărata valoare a vieții se măsoară prin impactul pe care îl lăsăm în inimile altora, fără să uităm că suntem parte a unui întreg mai mare.

- Am de pe acum un plan bine stabilit; vă voi salva pe toţi. Voi închide ochii fără nelinişti. Vă voi lăsa mulţumiţi de mine; O să vedeţi. Ah! scumpa mea iubire reînviată, m-am târât atât de mult într-o viaţă inutilă şi găunoasă. Te rog, nu-mi respinge imensa bucurie de a o termina în mod folositor ! Eu care n-am lăsat în urma mea decât oameni nefericiţi, începând cu mine, lasă-mă să fac şi câţiva fericiţi în clipele ce mi-au mai rămas ! De-ai şti cât de pustiu răsunau sufletul şi viaţa mea în ultimii optsprezece ani; lasă-mă să umplu două inimi în care voi supravieţui şi în care voi trăi mai mult decât am trăit eu însumi.

Tu numeşti asta moarte? Moarte a fost când eram la Viena, când îmi amorţeam inima în tumultul simţurilor, când zvârleam la picioarele trecătorilor amorurile mele de-o noapte şi scandalurile mele vulgare, atunci da, eram cu adevărat mort şi îngropat în plodul orgiei. În schimb, acum, inima mea va trăi în iubire, în puritate şi în recunoştinţa acestor frumoşi copii, pe care îi voi salva şi căsători ! Christiane, te implor, pe dragostea pe care mi-ai păstrat-o, nu mă pizmui pentru această reînviere a trecutului nostru în viitorul lor.

- Bine, fie, zise ea; dar să plecăm împreună.

Leadership: Regretul unei vieți irosite poate fi persistent, dar niciodată nu e atât de intens încât să provoace o suferinţă profundă ca atunci când ştii că poţi face un bine?

Mărturisirea unui om aflat la finalul vieții sale, sau altfel spus, regretul unei vieți irosite și dorința de a face bine, sugerează o confesiune sinceră. Nu ştim prea bine dacă este un om bun sau un om rău. Totuşi, această mărturisire sinceră, având un caracter intim și personal, dezvăluie gândurile și sentimentele profunde ale unui personaj care a înţeles triumful vieţii – acela de a lăsa ceva în urma lui, trăind prin altcineva, reînviind trecutul în viitor.

Iar dacă regretul unei vieți irosite poate fi persistent, el niciodată nu e atât de intens încât să provoace o suferinţă profundă ca atunci când ştii că poţi face un bine, dar lumea nu- ţi este recunoscătoare. Până la urmă, adevărata valoare a vieții se măsoară prin impactul pe care îl lăsăm în inimile altora, relaţional cu ideea ca doar geniul poate atinge iubirea absolută, sau ca măsurile care le-ai luat au fi fost justificate și corecte.

Acest text evidențiază sentimentul de părere de rău al personajului, care consideră că și-a irosit viața, nerămânându-i altceva decât un fel de pioşenie, aşa cum se întâmplă de fiecare dată când ştii că păşeşti, la propriu, pe urmele unui sfânt care vrea să lase în urma lui un semn al existenţei bunătăţii divine. Cu atenţie, dacă vom explora motivele acestui regret, care pot fi diverse - alegeri greșite, oportunități ratate, timp pierdut inutil - vom găsi următoarea explicaţie: că tot ce e cu adevărat durabil se obţine prin sacrificiul dat de sinceritatea sufletească.

Leadership: Dialogurile tale interioare reflectă regretul adevărat și dorința de a face bine, afectând acțiunile prin care ceilalţi îşi pot schimba viaţa?

Omul rămâne om, cu greșeli și regrete, dar și cu capacitatea de a găsi un înțeles în bunătatea care transcende timpul. Iar aici îşi face loc dorința de a face bine, reprezentând triumful

spiritului asupra materiei, un mic simbol al celor înfrânţi de cauzele vieţii, dar ajunşi nemuritori prin amprenta lăsată în urma lor.

În ciuda regretului, personajul manifestă o dorință puternică de a face bine în ultimele sale clipe, din perspectiva unei viziuni copleşitoare: "mai bine să mor cu gânduri bune, decât să trăiesc în continuare cu gânduri rele". Această dorință poate fi văzută ca o încercare de a- și remedia greșelile din trecut și de a lăsa o moștenire pozitivă.

Apoi, este vorba despre tensiunea dintre regret și speranță. Observăm o tensiune interesantă între regretul pentru o viață irosită aiurea, fără realizări majore, și speranța de a face bine în ultimele clipe, fapt perceput ca pe un fel de *"îmi iau revanşa cu vârf şi îndesat, într-un fel sau altul"*. Această tensiune este clar explorată în text, dezvăluind lupta interioară a personajului cu un soi de tristeţe ascunsă, cu un demon mai negru decât prevede o conştiinţă sărăcită de conţinut.

Dedicarea nemăsurată față de propriile convingeri marchează granița dintre existența efemeră și nemurirea spirituală, indiferent de vârstă său statut.

El știa prea bine că o viață irosită prin moarte nu era onorabilă, așa că se alătură celor care se retrăgeau spre fortăreață spirituală numit *Sosthieen Karsthis*, adică scoate la iveală o tresărire de omenie, de lumină şi gânduri bune, o tresărire de bucurie crezând că, gata, criteriile aflate la originea răului au dat faliment. Într-adevăr, orice om îşi să se absolve de orice vină la un moment dat. De fapt, criteriile de bine şi rău reprezintă fuga de durere şi căutarea bucuriei.

Întotdeauna moartea este văzută ca un punct de cotitură: ceva determină personajul să reconsidere viața să și să ia o nouă direcție, chiar dacă triumful binelui asupra răului nu a fost încă atins, ci rămânând în aşteptare. Leadershipul, de asemenea, trebuie să exploreze felul cum această perspectivă iminentă a morții îi afectează pe cei "nobili", determinându-i să ia anumite decizii etice. Următoarele întrebări sunt importante:

Cine este omul aflat pe moarte? Care sunt motivele regretului său? Ce regretă exact, şi cât de mult? Tu poţi să explorezi motivele concrete ale regretului tău, oferind exemple specifice din viața ta? Ce te determină să doreşti să faci un bine măreţ? Care este motivația din spatele dorinței tale de a face bine? Este o dorință de iertare? De a- ţi remedia greșelile? De a lăsa o moștenire pozitivă?

Cum îţi pui în practică dorința de a face bine? Poţi să prezinţi acțiunile concrete pe care le iei pentru a face bine? Care este impactul acțiunilor tale? Cum afectează acțiunile tale pe cei din jur și cum îţi schimbă ele viaţa?

Leadershipul trebuie să cuprindă neapărat flashback-urile, acele momente care dezvăluie aspecte semnificative din viața ta și motivele regretelor tale pentru ceea ce ai putut să faci, dar nu ai făcut.

Mărturisirea unui om aflat pe moarte duce la o următoarea concluzie: "Stăpânirea activităţii noastre spirituale este un fapt istoric remarcabil care cere pioşenie, dar nu acceptă mila destinului."

Acest titlu puternic și evocator oferă o imagine clară a omului care nu- şi poate schimba destinul, dar are puterea de a schimba destinul altora. Explorând detaliat temele regretului, speranței și morții, oferind o poveste emoționantă și semnificativă despre un personaj care caută iertarea și mântuirea, înţelegem de fapt că viaţa este nu este neapărat un proces de

învăţare, ci unul de reamintire.

* **Notă:** Alexandre, Dumas - *Mâna providenţei*, Editura Vestala, 1993

Mărturisirea

On Martie 05, 2015

Priveşte înspre trecut şi înspre logica întâmplatului, încât să reuşeşti saltul peste prăpastia care desparte lumea aparenţelor de loialitate de lumea rolului asumat cu luciditate.

- Nu, nu te învinovăţesc Edmond, nu, nu te urăsc, prietene ! Pe mine mă învinovăţesc şi mă urăsc ! Nemernică ce sunt ! strigă Mercedes împreunându-şi mâinile şi înălţându-şi ochii spre cer. Am fost pedepsită. Aveam credinţă, dragoste, nevinovăţie, toate aceste trei haruri îngereşti şi, netrebnica de mine, m-am îndoit de Dumnezeu. Te-am lăsat să mori... N-ar fi trebuit să-mi salvez bărbatul, oricât de vinovat ar fi fost el? Şi totuşi, Doamne, am ajutat la moartea lui prin laşa mea lipsă de simţire, prin dispreţul meu, nevoind să-mi amintesc că pentru mine se făcuse el sperjur şi trădător !

Monte Cristo înaintă cu un pas şi îi întinse mâna tăcut.

- Nu, spuse Mercedes, retrăgându-şi mâna cu blândeţe, nu mă atinge. Eu am fost cea mai vinovată. Toţi ceilalţi au fost împboldiţi de ură, de lăcomie, de egoism, numai eu m-am purtat aşa din laşitate. Ei doreau, eu mă temeam. Nu, nu mă atinge Edmond. Te gândeşti să-mi spui un cuvânt de alinare, simt asta. Nu mi-l spune: păstrează-l pentru alta. Eu nu sunt vrednică de el. Iată...(ea îşi descoperi faţa pe deplin). Iată, suferinţa mi-a albit părul, ochii mei au vărsat atâtea lacrimi încât s-au înconjurat de cearcăne vinete, fruntea mi s-a brăzdat.

*Tu, dimpotrivă, Edmond, ai rămas tot tânăr, tot frumos, tot mândru. Şi asta din pricină că ţi-ai păstrat credinţa, că ai avut putere, că te-ai încrezut în Dumnezeu, iar Dumnezeu te-a sprijinit şi te-a apărat. Eu am fost laşă, mi-am renegat dragostea, iar Dumnezeu m-a părăsit, şi iată-mă ! **

Leadership: Judeci faptele potrivit unei perspective în care poţi să apari ca o realizare după care se poate pune punct, în condiţiile unei dualităţi între natura ta firească şi natura ta nevoită care este o consecinţă a căderii tale într-un sentimentalism perimat?

Întotdeauna este necesar să intervină o ruptură, o smulgere din matcă pentru ca oamenii să-şi arate adevăratul lor chip. Valoarea omului poate să rezide din depăşirea unei situaţii dificile, dar în urmă rămâne întotdeauna amintirea, golul acela nevăzut, dar palpabil, pe care nu îl poate umple decât o nouă conştiinţă de sine în acord cu o nouă perspectivă de viaţă.

Iar perspectiva care aşează viaţa în prim-plan seamănă cu o întoarcere la vechea iubire: îţi reprezinţi durerea inimii printr-o stimulare a interesului acordat dialogului dintre ceea ce te-a urcat până la un punct şi ceea ce te poate face mai puternic depăşind acel punct. Din acest unghi, leadershipul capătă valoarea de reper pentru evaluarea unei lecţii de viaţă: nu poţi să rămâi cantonat într-un trecut nostalgic fără să-ţi asumi riscul de a te compromite printr-o purtare care este în acord cu oboseala de a "trăi în virtutea inerţiei".

O anumită integritate a faptei, a consecinţelor şi a motivelor care pot determina luarea unor decizii, dincolo de ceea ce semnifică convenţia dintre o personalitate cu rol de „Cal Troian” şi o altă personalitate cu efect „Flamenco” (deziluzie), este cheia în marea confruntare între ceea ce te atrage (dar te destramă), şi ceea ce te alungă (dar te izbăveşte).

Există în colţul convenţiei dintre aceste două personalităţi o fuziune perfectă între cauzalitate

şi faptă, pe care toleranţa şi actul de cumpătare nu pot zdruncina din temelii precaritatea rămasă în picioare.

Leadership: Începi să te pui pe primul plan în viaţa ta, fără să conştientizezi impactul pe care ţi-l oferă rememorarea unei experienţe deosebite care a gustat din înfrângerea morală a conştiinţei?

Cine vrea să reuşească saltul peste prăpastia care desparte cele două lumi, una a aparenţelor de loialitate şi cealaltă a rolului asumat cu luciditate şi responsabilitate, trebuie să privească înspre trecut şi înspre logica întâmplatului care nu poate fi dată înapoi.

Întâmplatul este contextul în care se produce ruptura, în care se resimte o oboseală de ordin emoţional sau mental, caracterizată prin aşteptări scăzute cu privire la evoluţia omului – atâta timp cât adevărul care duce la aşa-numita dovadă a slăbiciunii sale nu este considerat relativ, ci sălăşluieşte continuu în sufletul celui trădat şi renegat. Fapta incriminatorie faţă de care nu există nicio suspiciune, dă adevărului, chiar dacă doare, chiar dacă răscolește sufletul, puterea să lucreze în conştiinţă.

În ce priveşte leadershipul, se ţine cont de însemnătatea gestului de implicare care induce o valoare adăugată unică, dar în acelaşi timp reclamă o reflecţie mai largă, care poate fi dureroasă, în privinţa materializării necesităţii de a te regăsi, de a-ţi cunoaşte punctele tari şi slabe, făcând lucrurile să se mişte din nou în jurul tău.

Dacă ai înţeles leadershipul, atunci ştii că nu prea este posibil să fii prezent în două locuri: într-un timp în care să-i fi cântat cuiva în strună, în încercarea de a-l modela, fără să ajungi la niciun rezultat, deci un timp în care tu nu-i aparţii. Şi un timp în care să aşezi frumos în bagajele inimii acelui om un cristal strălucitor care să reflecte propria ta realitate.

Parafrazând ceea ce spunea evanghelistul scoţian Oswald Chambers, ar trebui reţinut: *„Învaţă să distingi între ceea ce te izolează - protejându-te de ceilalţi oameni, şi ceea ce te menţine la înălţime - separându-te de ei".*

Conştiinţa se manifestă ca o voinţă superioară atunci când trebuie să decizi cu puterea amintirii ce înseamnă fericirea pentru tine şi să trăieşti în acord cu vocea ta interioară, fără să faci din reperul "a te regăsi" reflecţia unei oglinzi murdare.

Mărturisirea evidenţiază acea înfăţişare a faptelor când devii conștient de adevărul cel mai înalt, pe care poţi să-l accepţi şi să rămâi neclintit în faţa lui. Sau poţi să-l maschezi puţin, să nu-ţi joci toate cărţile la o singură mână, sau chiar să-l ascunzi complet, riscând să ajungi în ipostaza de victimă.

Dacă vrei ca leadershipul să nu tindă spre declin, rămâi tot timpul ceea ce ai fost înaintea faptei, înainte de a-ţi îndemna raţionamentul să găsească argumente prin care să favorizezi prescrierea ei. Nu tergiversa judecarea unei cauze până la prescrierea faptei, rişti să devii victima propriei tale bunăvoinţe sau a propriei viziuni defectuoase.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Mărturisiri discrete (II)

On Iunie 01, 2020

Am organizat următoarele cuvinte, alese cu inimă bună din multele răgazuri ale creaţiilor mele artistice, presărate cu miljoace mărunte de expresie, încât fiecărui cititor să-i placă ceea ce citeşte, sau măcar să aibă un moment de linişte în tumultul lumii. Întreaga mea fiinţă respiră libertate în favoarea multor valori, nu doar prin prisma leadershipului, nu doar prin ochii artistului, nu doar privind de sus în jos la o realitate care pare atât de greu de atins şi de menţinut, ci prin faptul că orice cuvânt pare organizat pe temeiul unor experienţe de viaţă unice. Poate mă vei înţelege mai bine, poate nu, dar cu siguranţă vei regăsi ceva din tine în gândurile mele.

----

* Să creezi, constituie o provocare mult mai mare decât să preiei de la alții. Când îți perfectezi această capacitate devii acel "Tu Însuți" la superlativ.

* Pe cel ce se priveşte în oglindă trebuie să-l preocupe mai mult felul cum sinele se înţelege pe sine, fără vreo asemănare cu nimeni şi cu nimic.

* Sub dimensiunea creaţiei rezultată din lucrarea spirituală stă secretul unei scrieri care se revelează numai în atmosfera unei miniaturi persane.

* Cine se privește pe sine ca şi când s-ar uita în oglindă înţelege mai mult despre lume decât despre viaţă.

* Spune-mi ce-ai schimbat în domeniul ştiinţei, şi în ce direcţie a luat-o ştiinţa datorită ţie, înainte de a-mi face o părere despre ce fel de om eşti.

* Faptul că te prezinţi în faţa lumii drept atotştiutor, nu înseamnă nicidecum că ştiinţa se mişcă într-o direcţie sau alta.

* Partea însorită a importanţei tale reflectă modul în care îţi asumi reuşita actului de creaţie asumat de la înălţimea nevoii de a te şti cel mai bun.

* Niciodată creaţia nu-şi poate găsi nemurirea în expresia dominantă spirituală, decât atunci când continuitatea propriei lui făpturi este una cu lupta pentru desăvârşire.

* Plătirea datoriei faţă de artă este o continuitate a creaţiei raportată la câştigul care se pronunţă în favoarea nemuririi.

* Când te privești în oglindă încearcă să înțelegi cum anume te privește oglinda.

* Universul nelimitat al artistului este produsul unui "Sine Unicat" ce simte că trăieşte continuu prin cunoaştere şi comuniune cu natura.

* Să faci ceea ce este inevitabil de făcut cade de acord cu felul în care îţi măsori importanţa legată de calitatea de a fi creativ.

* Să înțelegi că privindu-te aşa cum te priveşti într-o oglindă te întâlneşti pe tine într-o lume care se străduiește să-ți explice că fericirea este doar în tine.

* Creaţia care precedă primul fior al Marii Descoperiri se sărbătoreşte în cinstea marelui Jupiter care îşi relevă sfinţenia într-o imagine plină de forţă şi distincţie.

* Din cutia jurnalului de vise Universul îşi dezvoltă imaginea de poveste a unei lumi care nu moare, ci renaşte în permanenţă.

* Oglinda te face să înţelegi că felul cum te priveşti ţine de felul cum îţi recunoşti tiparele gândurilor şi sentimentelor într-un mod direct, paşnic şi original.

* Concepţia asupra realizării lucrului important poate să difere de ceea ce crezi despre tine.

* Să creezi ceva la superlativ înseamnă să provoci acel "Tu Însuţi" să-şi dezvolte capacitatea de a da valoare idealului de "întrupare a Logosului" într-un cadru atemporal.

* În vibraţia sufletului putem aplica mai multe culori cu ajutorul unei pensule magice care, prin ştiinţă, să intre pe frecvenţa universului.

* Să simţi asemănarea naturii cu tine însuţi înseamnă să trăieşti într-un univers nelimitat care coexistă cu altele în același spațiu fizic.

* Cei care vor fi uitaţi sunt aceeaşi care ştiu puţin, căci cei care ştiu multe fac din ştiinţă un infinit memorabil pentru un întreg univers.

* Privindu-te aşa cum te priveşte oglindă atunci când te reflecţi în ea, vei putea înţelege mai uşor ceea ce te face să fii PRO-TU.

* O altă părere despre înţelegerea lumii într-o formă de artă răzbate din faptul că marea ştiinţă se mişcă dinspre atotştiutor spre autonom.

* Ceea ce crezi că nu poţi face este similar cu importanţa pe care ţi-o acorzi în timpul dintre începutul şi sfârşitul creaţiei.

* Pentru a fi susţinut de univers trebuie să preţuieşte mult din ceea ce alţii preţuiesc puţin la nivel de ştiinţă.

* Omul care nu face nimic pt ştiinţă, pur şi simplu nu are cum să-l cunoască pe Dumnezeu. El trăieşte doar ca să moară.

* Când întâlneşti pe cineva cu adevărat aproape de sufletul tău, uiţi de restul lumii.

* Opera spirituală a creaţiei relevată prin forţa lui Jupiter în planul vertical al "Ferestrei

Libere" se cinsteşte prin descoperirea scrierilor secrete.

* Să pui în valoare arta în vibraţia sufletului este ca şi când am mişca cu sensibilitate o pensulă pe trupul unei tinere fete dormind nudă.

* Infinitul sau nemurirea creaţiei este un consum de continuitate atribuit raportării artistului la experienţa înnoirii propriei făpturi.

* Lumina aprinsă în sfera nemărginită a Luceafărului poate să redea realitatea visului trăită numai în sensul unei creaţii umane.

* Măsura a ceea ce faci când eşti important diferă de măsura importanţei pe care ţi-o asumi fără să fii important.

* Când pensula îşi produce vibraţia sensibilă prin ştiinţă, abia atunci arta se transformă în suflet.

* Întruparea latentă a Omului în viaţa veşnică se perfectează prin includerea lui "Tu Însuţi" într-o creaţie autentică cunoscută ca "articulare a unui spaţiu artistic".

* Pensula artistului îşi produce singură vibraţia sensibilă cu ajutorul sufletului imprimat în peisajul ştiinţei.

* Artistul trăieşte mereu natura "Celui nelimitat" prin faptul că se consideră un univers diferit de cel Lumesc.

* Prin desăvârşirea lui "Tu Însuți" datorată provocării de a te redescoperi la superlativ, se realizează creaţia unică a preamăririi lui Dumnezeu.

* Ştiinţei îi putem aplica cu ajutorul vibraţiei universale o mişcare sufletească care face ca miracolul vieţii să devină un model de expresivitate.

* Fii sufletul oglinzii reflectat în lumina unei experienţe interioare ori de câte ori încerci să te priveşti cu sinceritate.

* Ce te face să crezi că eşti important în conformitate cu ceea ce ştii despre tine, atâta timp cât nimeni altcineva nu îţi acordă importanţă?

* Asupra visului se aprinde Luceafărul nopţii care îşi extinde lumina în realitatea unei creaţii trăite în clipa unui timp menit să nu apună niciodată.

* Sinele artistului se vrea a fi un univers care simte şi trăieşte prin ceea ce natura îi poate oferi nelimitat la nivel de inspiraţie.

* Universul din infinit se naşte şi se dezvoltă, asemenea unui jurnal de vise care îţi permite să revii mereu la punctul în care te-ai trezit.

* Ştiinţa te ia drept iniţiat al celor tăinuite într-o altă ordine a lumii, prin faptul că se mişcă în aceeaşi direcţie cu un atotştiutor care nu se consideră deloc atotştiutor.

* Prin ceea ce vedem recunoaştem o altă faţă a modului naturii de a-şi etala corpurile şi minunile.

* În acord cu fiinţele superioare desprinse din gândirea Sacră se desfăşoară o înşiruire de generalităţi banale cunoscute mai ales sub forma simbolurilor.

* Toată inteligenţa cu care lumea îşi hrăneşte orgoliul este egală cu zero înaintea universului.

* Uitarea voită este pentru cei uitaţi de lume ca un fel de ştiinţă care preţuieşte mult, dar care cere foarte puţin.

* În două lucruri să n-ai niciodată încredere: în mentalitatea bătrânilor şi în jocurile de noroc.

* Dacă până la vârsta de 35 de ani n-ai reușit să produci o schimbare în domeniul științei, fii sigur că n-ai să mai reușești vreodată.

* Secretul se găseşte în cărţile despre artă. Nu încerca să le memorezi, încearcă să observi acel "ceva" nevăzut de nimeni.

* Arta este trecutul pe care îl câștigi la modul viitor.

* Schimbarea la nivel global în ce priveşte leadershipul va începe din România.

* La baza marilor schimbări vor sta întotdeauna doar câțiva indivizi izolați.

* Marea ştiinţă este numai pentru oamenii de ştiinţă.

* Să păstrezi strâns nodul unei taine, şi să o faci cu conştiinţa împăcată c-ai făcut totul pentru ca el să nu se desfacă.

* N-am susținut niciodată că sunt un om perfect, cel mult am încercat să definesc perfecțiunea.

* În fiecare dimineață citesc cel puțin o oră. Am învățat că orice dimineață este o altă pagină esențială a unei vieți al cărei subiect este cunoașterea.

* Un sfat pentru toți copiii: învățați cât puteți de bine. Dar cel puțin unul dintre cei care nu vor învăța nimic la școală, va ajunge deasupra tuturor.

* Încearcă să-ți pictezi sufletul cu măiestria cu care arta reflectă echilibrul dintre lumea vizibilă și cea invizibilă.

* Opera unui artist este subordonată sincerității cu care el își exprimă sentimentele în limba

propriului suflet.

* Nu aștepta până ce totul va fi perfect. Este ca și când ți-ai cumpăra un bilet la loto și ți-ai pune toate speranțele în tragerea de duminică.

* Le urez tuturor elevilor care au început școala să nu învețe nici unul așa cum "am învățat" eu. Totuși, m-ar interesa acel unul singur care seamănă cu mine.

* Învață de la un trandafir să fii un observator neutru și liniștit. Experimentează starea de libertate trăind bucuria unei înfloriri lungi și abundente.

* Toate secretele lumii sunt în strânsă legătură cu arta. Numai cei ce se dedică total lucrărilor artei vor descoperi marile secrete ale lumii.

* Unii oameni dau randament sporit doar când sunt lăsați să-și facă singuri treaba. Pune-i lângă alți oameni, și vei vedea că nu mai fac nimic.

* Lasă un om să se descurce singur, și dacă va reuși, atunci el va conduce o lume. Pune același om în mijlocul lumii, și el va ajunge la fel ca toți ceilalți oameni.

* Toate înțelesurile acestei lumi sunt înțelesurile unor vieți luminate de același soare. Și dacă ai încerca să-ți târăşti înțelegerea până la lumina soarelui, poate ai înțelege viața ca o mândrie a luminii de a se strecura în ochii tuturor.

* Universul încurcă întotdeauna planurile celor care gândesc mult, dar simt prea puțin.

Source: https://neculaifantanaru.com/marturisiri-discrete-II.html

Mărturisiri discrete (III)

On Iunie 19, 2020

Am organizat următoarele cuvinte, alese cu inimă bună din multele răgazuri ale creaţiilor mele artistice, presărate cu miljoace mărunte de expresie, încât fiecărui cititor să-i placă ceea ce citeşte, sau măcar să aibă un moment de linişte în tumultul lumii. Întreaga mea fiinţă respiră libertate în favoarea multor valori, nu doar prin prisma leadershipului, nu doar prin ochii artistului, nu doar privind de sus în jos la o realitate care pare atât de greu de atins şi de menţinut, ci prin faptul că orice cuvânt pare organizat pe temeiul unor experienţe de viaţă unice. Poate mă vei înţelege mai bine, poate nu, dar cu siguranţă vei regăsi ceva din tine în gândurile mele.

——

* Încearcă să îţi prezinţi ştiinţa în faţa lumii spirituale, nicidecum în direcţia celor cărora le lipseşte cunoaşterea.

* Universul este susţinut de aceia care ştiu să facă din ştiinţă un jurnal din cutia infinitului.

* Să simţi ceea ce se trăieşte numai prin asemănare, încât să fii parte din natura celui ce se trăieşte pe sine la nivel de univers nelimitat.

* Important este ceea ce faci cu ceea ce crezi că nu poţi face.

* Vibraţia sufletului transpusă în artă este ca o pensulă sensibilă care mişcă coordonatele ştiinţei în direcţia reflectată de retina veşniciei.

* Numai un om de ştiinţă poate înţelege ce este cu adevărat ştiinţa.

* Marea Ştiinţă este opera unui artist care se vede pe sine egalul lui Dumnezeu.

* De ştiinţă poţi profita numai prin ceea ce adevărul scoate la iveală prin nealterarea sa.

* Ştiinţa unui mare artist se înţelege prin ceea ce el este capabil să supună timpului de dincolo de lume.

* Ficţiunea este clipa luminoasă dintr-un vis trăit într-o creaţie care îşi promovează intens aprinderea emoţiilor furnizate de extinderea realităţii.

* Orice lucru pe care îl vezi încearcă să îl priveşti cu alţi ochi.

* Înţelegerea artei se face prin aducerea ştiinţei la nivel de sensibilitate.

* Perfecțiunea se deosebește de lucrurile materiale prin aceea că este legată de spirit, mai mult decât orice altceva.

* Putinţa ştiinţei de a devenit o artă este o validare a înţelegerii unei reacţii de propagare a sensibilităţii şi frumosului interior.

* Făcând ceea ce este important poţi mai uşor să dobândeşti încrederea în abilităţile tale.

* Creaţia artistului îşi câştigă măreţia la nivel de fiinţare a universului prin ceea natura are mai bun de oferit la nivel de "unitate" valabilă pe termen nelimitat.

* Cei care ştiu mult vor afla şi mai multe, iar cei care ştiu puţin vor uita totul şi vor fi uitaţi.

* Cel care se manifestă sub forma unei ştiinţe înalte se îndepărtează categoric de un non-cunoscător care pierde din vedere proprietăţile naturale ale formei substanţiale din actul creaţiei.

* Câştigat este artistul numai atunci când reuşeşte să se raporteze la consumul creaţiei sale în infinit, dând continuitate determinărilor ştiinţifice.

* Replicile idioate sunt pentru oamenii super-inteligenți, ca ei să învețe să coboare nasul un pic mai jos.

* Un sine care trăieşte prin asemănare îşi face simţită "puterea nelimitată" la nivel de creaţie care perpetuează multă vreme.

* Îți ia 20 de ani pentru a înțelege că un banal punct poate fi o linie continuă într-un cerc care își mărește la nesfârșit circumferința.

* Să ştii să te foloseşti de un punct oarecare ca să dai naştere unei linii care se îngroşează şi se lungeşte în interiorul unui glob de sticlă capabil a fi personalizat cu un număr nelimitat de upgradeuri şi funcţii.

* În perfecțiune se regăsesc lucrurile care nu-și află valoarea decât în timp, de unde și fapul că perfecțiunea înseamnă răbdare.

* Faptul care te indică drept atotcunoscător în ale secretelor lumii derivă din cuvântul "cunoaştere" prezentat în direcţia unei Divnitati perpetue.

* Perfecțiunea lucrurilor stă în momentul în care te-ai hotărât să nu faci din ele o așteptare prea mare.

* Vederea cu care distingi un obiect de altul face ca totul să fie unic într-o lume care se împarte în alb şi negru.

* Lucrul văzut prin oglindirea spiritului are mereu altă conformaţie decât cea originală.

* Deoarece în lucrarea vederii există două variante de a percepe obiectele: prin interpretare şi prin "make belief ".

* În direcţia în care te prezinţi atotştiutor, drept un mare iniţiat în secretele lumii, nu se mişcă decât semnificaţia unei ştiinţe care îşi caută necontenit autonomia.

* Faptul că te crezi important presupune a şti încotro să-ţi îndrepţi atenţia.

* Fiecare din lucrurile ce ne înconjoară poartă semnul unei alegeri de tipul "văzului dublu".

* Sacrul existent în Metamorfozele vieţi este dat de spiritul fiinţelor superioare care ştiu să se raporteze la infinit.

* Dacă te aștepți ca lucrurile să fie perfecte, probabil vor fi pe dos. Dacă le iei la timp, așa cum sunt, probabil în timp vor deveni perfecte.

* Ştiinţa de a cuprinde universul este nuanţată prin mărturisirea pe care o face cercetătorul în faţă provocării de a fi una cu Infinitul.

* Natura percepută prin asemănare cu universul se poate înţelege prin asemănarea sinelui artistului cu posibilitatea de dezvoltare a unui teritoriu nelimitat.

* Pune-ţi pe ochi degetul învoirii cu fericirea, fără să te înfrupți din gustul fraged al emoțiilor instinctive. Fii tu însuți, nu lăsa nimic să îți schimbe caracterul.

* Un trandafir este o privire senină aruncată atent într-un vis numit suflet. Iar sufletul, trandafiriu, are ochi doar pentru o înfățișare vrednică de fericire.

* Arta este starea fizică a omului transpusă într-o dimensiune a profunzimilor sufletului.

* Să trăieşti arta la fel cum ai trăi un eveniment artistic într-un mediu de puzzle. Încearcă să îţi ghiceşti realitatea într-o manifestare a sufletului care domină omenirea.

* Să faci din a ta viaţă o experienţă de neuitat înseamnă să îţi ghiceşti sufletul într-o manifestare a adoraţiei pentru miracolul realităţii.

* Artă: să te ştii înălţător la nivel de împlinire a destinului, în interiorul unei imagini care îşi modifică tot timpul aspectul.

* Leadershipul este ştiinţa cea mai înaltă şi mai interesantă. Cuprinde înţelepciune, profunzime, originalitate şi spiritualitate.

* "Careul de Aşi" îl defineşte numai pe cel ce se află în fruntea clasamentului !

* Idealul în leadership este să dispui de cărţile cele mai bune de joc şi totodată să fii cel mai bun jucător de la masa lumii !

* În leadership primează atât calitatea cât şi cantitatea de followers care sunt cu adevărat intersaţi de profilul tău.

* Timpul trece numai în favoarea celor ce ştiu să-l valorizeze cu adevărat. Dublează-ţi în fiecare zi valoarea personală !

* Să nu treacă nicio zi fără să aduci o completare mai interesantă ştiinţei care îţi atestă valoarea.

* Încrederea în propriile abilităţi conferă valoare leadershipului tău !

* Dacă există cel puţin o persoană în lume care poate face ce faci tu, înseamnă că nu eşti un model unicat.

* Leadershipul se măsoară în regim de unicat, nu în regim de producţie de serie !

* Viitorul nu aparţine celor silitori, ci acelora talentaţi care ştiu să folosească admirabil forţa expresivă a talentului lor.

* N-am fost niciodată un om violent. Mi-a plăcut să câştig fără să pornesc în vreo luptă.

* Ştiinţa de a cuprinde infinitul este nuanţată prin încercarea cercetătorului de a răspunde în faţa puterii date de la Dumnezeu în numele salvării lumii.

* A face o artă din ştiinţă este ca şi când ai pune în vibraţie sufletul uman cu ajutorul unei pensule care se mişcă singură.

* Încearcă să faci ceea ce este important îndreptându-ţi atenţia spre ceea ce crezi despre tine.

* Proprietăţile substanţiale ale creaţiei se manifestă sub actul de schimbare a formei de conţinut în mai multe feluri.

* Să visezi, să aprinzi lumina asupra unei clipe trăite intens în timpul unei creaţii care îşi extinde realitatea.

* Ca să înţelegi cu adevărat arta mai întâi trebuie să te inspire muzica şi imaginile care o însoţesc. Compoziţia care mă defineşte are ca prevedere trecerea de la o tehnică la alta.

* Să simţi şi să vezi ceea ce nimeni altcineva nu reuşeşte încât pictura artei tale să fie însufleţită de o vedere dincolo de tine însuţi.

* Partea proastă este că unii oameni nu se schimbă niciodată. Partea bună este că ştii la ce să te aştepţi de la ei.

* Singura modalitate de a-ţi îmbunătăţi continuu performanţa este să-ţi placă la nebunie ceea ce faci !

* Să faci ceea ce îţi place, iar dacă eşti potrivit pentru acea îndeletnicire atunci întreg universul te va susţine cu forţa uriaşă a infinitului.

* A-ţi întemeia un stil personal de a face artă înseamnă să urmăreşti 11 ani o ficţiune care poate face din tine oglinda realităţii.

* În fiecare zi trebuie să faci un drum cât mai departe de aglomeraţie, ca să-ţi limpezeşti gândurile. Cele mai bune idei le concepi atunci când comunici cu natura.

* Există oamenii care muncesc de dimineaţă până seara pregatesc totul de zor, mereu sarcini, responsabilitate, suprasolicitări, etc. Şi oamenii de ştiinţă care se trag cu bicicletă, iar în timp ce privesc totul în jur se întreabă: De ce oare? Care din ei este mai trebuincios universului?

* Nu judeca niciodată un om aflat la început de drum. Judecă-l la sfârşitul călătoriei sale.

* Chiar şi un nor, sau un trăsnet, poate să-ţi indice un mesaj important: fii prudent !

* Să fii atât de bun într-un domeniu, încât să nu trebuiască să te compari cu nimeni. Unicitatea e măsura leadershipului.

* Calitatea de a fi important izvoraste din felul in care iti construiesti increderea in ceea ce poti face.

* Să vorbeşti cu un trandafir într-o lume a veşniciei, iată ideea unui univers care se extinde la nesfârşit.

* Viitorul aparține celor care reușesc să activeze în sufletul lumii ideea de continuitate în evoluția științei.

* Schimbările cele mai importante se produc întotdeauna din direcţia la care nimeni nu se aşteaptă. Este un fel de magie.

* Un om care nu a facut niciodată nimic pentru ştinţă este un om care nu l-a cunoscut niciodată pe Dumnezeu, cu adevarat.

* Adevăratele descoperiri ale științei sunt pentru cei mai măreţi, nu pentru bătrâni.

Source: https://neculaifantanaru.com/marturisiri-discrete-III.html

Mărturisiri discrete (IV)

On Februarie 17, 2021

Am organizat următoarele cuvinte, alese cu inimă bună din multele răgazuri ale creaţiilor mele artistice, presărate cu miljoace mărunte de expresie, încât fiecărui cititor să-i placă ceea ce citeşte, sau măcar să aibă un moment de linişte în tumultul lumii. Întreaga mea fiinţă respiră libertate în favoarea multor valori, nu doar prin prisma leadershipului, nu doar prin ochii artistului, nu doar privind de sus în jos la o realitate care pare atât de greu de atins şi de menţinut, ci prin faptul că orice cuvânt pare organizat pe temeiul unor experienţe de viaţă unice. Poate mă vei înţelege mai bine, poate nu, dar cu siguranţă vei regăsi ceva din tine în gândurile mele.

----

* Progresul nu a avut niciodată nevoie de tocilari, ci de creatori. Dacă aș putea să arunc o privire atentă asupra lumii, aș vedea mai multe măști decât chipuri alese.

* Un om care ştie şi nu arată ce ştie nu este un om care posedă ştiinţa în adevăratul sens al cuvântului.

* Să ştii să vezi în întuneric la fel cum ştii să vezi pe lumină, şi să ştii să vezi ca şi când n-ai vedea, ci ca şi când ai simţi.

* Cine face totul pentru știință și progres face totul pentru Dumnezeu. Iar mintea care nu pricepe acest adevăr nu va străluci niciodată.

* Mulți sunt cei care au dorit să primească totul de la viață, dar n-au fost în stare să-și lase mândria deoparte. Iar asta înseamnă că nu și-au dorit cu adevărat.

* Ceea ce altora li se pare enorm de greu de făcut, ţie trebuie să ţi se pară ridicol de uşor.

* Mulți oameni mari preferă să studieze tratatele filosofice în loc să priceapă tâlcurile ascunse în poveștile pentru copii. Iarăși spun, irațional.

* Un om de știință nu este mereu deasupra științei, cu toate astea zilnic își cizelează știința de a fi un om de știință.

* Nu contează cât de mult citești, ci ceea ce intuiești singular din când în când. Încearcă să comunici partea intuită a ceea ce nu cunoști.

* Într-o lume a schimbării nu mai ai timp să memorezi informații ca să te dai mare cunoscător, sau mare om de cultură. Dacă nu creezi constant, vei rămâne în urmă.

* Dacă ceea ce faci nu-l ajută pe altul și nu duce știința cu un pas mai departe, înseamnă că ceea ce faci...faci doar pentru tine.

* A fi bun într-un domeniu nu este același lucru cu a fi un om al schimbării. Cântărește-ți valoarea prin inovațiile prin care știința poate fi propulsată la alt nivel.

* Cine nu aduce o schimbare în folosul științei, să nu-și imagineze că este un om al progresului.

* Prietenii cei mai buni ți-i găsești acolo unde sunteți cu toții excepționali și, în același timp, foarte uniți.

* Să eternizezi simțirea declanșată de impulsul atingerii unei pânze de catifea, și poate vei înțelege ce implică manifestarea unei stări afective. Catifeaua e strict legată de starea afectivă, prin delicateţea ei, ea este ca o operă de artă care devine din vis realitate, realitatea în care ne oglindim sufletul ca într-o oglindă...

* Fii bun într-o singură direcţie, dar acolo fii excepţional !

* Pentru a fi excepţional trebuie să fii un infailibil judecător ...orice greşeală ai face, vrând să fii bun eşti mai mult subiectiv, ierarhizezi tot ce creezi şi duci totul spre latura ta sentimentală. Refuzi tot dacă în acel tot nu te regăseşti, sensibilităţile intră într-un joc al hazardului întrepătrunzându-se. Nicio capodoperă nu e sigură de destinul ei chiar dacă are norocul să fie reprezentativă. Tot ce se creează trebuie să aibă "norocul timpului", să devină mai bun, să corespundă vremurilor şi eventual să nu se demodeze niciodată. Cu toate acestea, orice operă sau creaţie depinde de capriciile subiective ale celor ce vin din urmă pentru a rămâne în atenţie, iar cu cât ne îndepărtăm de ea posibilitatea de înţelegere trebuie să fie din ce în ce mai apropiată de individ...(Ioana Sarah)

* A privi într-o oglindă este câteodată ca şi cum am fi pescuit fără undiţă. În acest caz, undiţa ţine de pescuitul sportiv, când eliberezi peştişorul. Dar la fel de bine, uneori oglinda ţine de fixaţia noastră pentru trecut. Fiecare din noi trebuie să fie propriul stilist când alege ce să şteargă, ce să uite şi mai ales ce să ţină minte ! (Ioana Sarah)

* Cu toţii privim spre spiritualitate, toţi vrem să o trecem prin viaţă. Adesea, cred că suntem asemenea unui roman în care noi suntem personajul principal. Uneori nu avem milă faţă de noi, alteori avem indulgenţă. Din tot acest naturalism se naşte un dramatism. Vorbim câteodată cu noi înşine ca şi cum am trece printr-o poartă strâmtă, e în toate o decantare a trăirilor că într-o purificare.. (Ioana Sarah)

* Citește-l pe Borges și ai să-l întâlnești pe Wilhelm Hauff. Citește-l pe Hauff și vei păși în 1001 nopți. Iar în 1001 nopți vei fi din nou Borges.

* Și nicio carte nu spune o poveste mai frumoasă decât un personaj care își trăiește povestea în lumea reală.

* Și dacă mintea ta ar fi o carte, iar sufletul tău altă carte, atunci ai avea două cărți care spun în mod diferit aceeași poveste.

* Și fiecare carte nouă ce o citești, imaginează-ți că face parte din acea unică carte ce îți instruieşte sufletul să-și facă o descriere distinctă.

* Și chiar dacă ai citi multe cărți, dacă nu trăiești cu adevărat viața personajelor, atunci nu vei simți niciodată vraja poveștilor fără sfârșit.

* Important nu este să citești multe cărți, ci să înveți să te integrezi în povestea personajului din cartea ta preferată.

* Acolo unde ai talent nu ai nevoie de profesor, nici de o mie de profesori. Dar acolo unde nu ai talent, nu-ți căuta profesor.

* Trei sunt părțile din care sunt alcătuit: cel ce vede, cel ce se obișnuiește cu ceea ce vede și cel ce simte conform a ceea ce vede. Doar că se întâmplă să văd prea târziu.

* Mulți sunt deștepți în lumea asta, dar prea deștepți ca să-și folosească inteligența și prea deștepți ca să-și recunoască deșertăciunea. Cât de destept poate fi cineva încât să ştie cum se distribuie deşteptaciunea, mai ales să cântărească deşertaciunea? A pune trei cuvinte în pagina nu inseamnă ştiinţă, artă sau mai ştiu eu ce... Încă sunt cărţi scrise pe care nu le răsfoieşte nimeni deşi accesul la cultură nu a fost interzis. Mai bine să lăsăm scriitorul să scrie, artistul să facă arta în mare fel, tăietorul de lemne să le taie, iar viaţa să îşi urmeze cursul .

* Întotdeauna afli ceva nou despre oameni, mai ales când te aştepţi mai puţin.

* Şi când afli, mai bine păstrează pentru tine ce-ai aflat.

* Să te joci cu ştiinţa până ce ea devine preferinţa ta pentru un anumit stil de gândire.

* Nimeni nu renunţă la o amintire care se păstrează în arta de a trăi frumos, cu eleganţă, cu simplitate.

* Universul îi vine ajutorul celui care ştie să folosească ştiinţa în folosul ei. Aş folosi întotdeauna PowerShell în combinaţie cu REGEX ca să folosesc prelucrarea datelor. Să ştii să foloseşti orice program informatic, atât cât ai nevoie. Nu trebuie să te pricepi mai mult decât trebuie, dar să ştii să foloseşti orice îţi este la îndemână.

* Un program bun este acela care poate rula orice funcţiuni din alte programe.

* Fericirea înseamnă să te observi zilnic într-o banală bucată de sticlă care nu permite reflecția. Astfel, nu vei mai purta grija vanității.

* Unii înaintează şi ajung tot mai departe, alţii sunt în urmă, şi rămân tot mai în urmă. (Orice inaintare presupune un plus , o scriere pe sufletul nostru in exclusivitate , cu siguranta ca vom avea mereu curajul sa o facem...ramanerea in urma nu este o necesitate , desi unii o fac pentru ca asa inteleg ca trebuie...Ioana Sarah)

* Ştiinţa este meritul lui Dumnezeu de a asigura condiții favorabile creării unei lumi perfecte.

* Nu-ţi fie teamă dacă eşti ultimul din lume, fie-ţi teamă să nu pierzi din vedere momentul astral care te poate trimite direct în fruntea lumii.

* Dacă nu ai produs nicio schimbare într-o ramură a științei, fii sigur că nu ești un om al schimbării, oricât de mult ai încerca să fii Cineva.

* Nu ajungi perfect, decât excelând în greşeli. Şi chiar dacă unele greşeli nu se iartă, cel puţin ele te-au dus departe.

* Nu există decât infinitul şi cei care au ridicat construcţia acestui infinit.

* Fii excelent numai acolo unde poți fi cel mai bun din lume !

Source: https://neculaifantanaru.com/marturisiri-discrete-IV.html

Mărturisiri discrete (V)

On Februarie 17, 2021

Am organizat următoarele cuvinte, alese cu inimă bună din multele răgazuri ale creaţiilor mele artistice, presărate cu miljoace mărunte de expresie, încât fiecărui cititor să-i placă ceea ce citeşte, sau măcar să aibă un moment de linişte în tumultul lumii. Întreaga mea fiinţă respiră libertate în favoarea multor valori, nu doar prin prisma leadershipului, nu doar prin ochii artistului, nu doar privind de sus în jos la o realitate care pare atât de greu de atins şi de menţinut, ci prin faptul că orice cuvânt pare organizat pe temeiul unor experienţe de viaţă unice. Poate mă vei înţelege mai bine, poate nu, dar cu siguranţă vei regăsi ceva din tine în gândurile mele.

----

* Ştiinţa este codul secret prin care cel ce trece neobservat îi depăşeşte întotdeauna pe toţi cei care ies în evidenţă.

* Cel angajat permanent în rugăciune nu acționează niciodată. Credința este mereu oarbă pentru orbi.

* Vei ajunge la cunoaşterea absolută cu ajutorul spiritualităţii, numai crezând în posibilităţile de expresie ale universului artistic.

* Dacă nu ai produs nicio schimbare într-o ramură a științei, fii sigur că nu ești un om al schimbării, oricât de mult ai încerca să fii Cineva.

* Am încercat să fiu un univers, și am urmărit înlănțuirea abstractă a unor zone de conținut continuu-determinist tratate ca informații neconfidențiale.

* Și dacă i-ai spune unui trandafir toate secretele tale, el le-ar considera la fel de adevărate, ca și când ar fi fost spuse de el.

* Dacă lucrul pe care îl faci tu, l-a făcut şi altcineva înaintea ta, înseamnă că n-ai contribuit cu nimic la progresul care asigură perfecţionarea lucrului respectiv.

* Dacă lumea ar înțelege cu adevărat basmele lui Wilhelm Hauff, probabil ar rămâne mută de admirație în fața geniului acestui om.

* Niciun om nu este perfect, toţi fac greşeli. Cu toate acestea, unii ajung mari oameni de ştiinţă.

* Dacă lumea ar căuta să afle secretele științei, nu s-ar mira să afle că acestea sunt consemnate în lumea basmelor.

* Cerul nu-i ajută decât pe acei oameni care se dedică sută la sută Creației și progresului științei. Omul de știință trebuie să fie creatorul unei lumi sută la sută perfectă.

* Marea ştiinţă a scrisului se dezvoltă în spiritul cuvântului pe care îl laşi să preia controlul asupra vieţii tale, fără să faci din el o cruce sau o sursă de îmbogăţire.

* Frumusețea în artă înseamnă să știi să apreciezi frumosul. Frumusețea artistică este privirea artistului îndreptată spre modelul desăvârșit al naturii.

* Ochii verzi reflectaţi în verdele naturii sunt asemenea picturii reflectate într-o piatră verzuie de smarald: oricât ar fi de mult verde, arta va adăuga mereu expresiilor sale noi straturi de semnificație.

* Oricât de mult ai vrea să excelezi în orice domeniu, nu uita să te reîntorci acolo unde ai fost menit să fii cel mai bun din lume.

* În orice domeniu ar vrea cineva să exceleze, mai întâi trebuie să găsească calea pentru a intra în haos...Totul este în miscare. Suntem plini de griji şi frământări, desfăşurăm fenomene naturale şi ne plângem că plouă sau ninge, că vrem vara să existe continuu...Nimic nu este de mare ajutor...soarele este în raport cu stelele fixe...

* La fel cum noaptea precede dimineții, la fel cum dormitul precede visului, tot astfel trezitul precede realitatea dar nu o găsește conformă cu prevederile sale.

* Încearcă să adormi cu ochii deschiși ca să mă poți visa mai real. Să fiu eu realitatea visului tău.

* Privilegiul de a fi Creator dă sens poveştii unei vieţi trăită într-un moment în care trebuie să zbori departe şi fără încetare.

* Trăieşte-ţi viaţa ca şi când ai fi străbătut şi modelat de poezia sensibilă a poveştii înseşi.

* Şi dacă urmezi în mod firesc exemplul vieţii din povestea pe care o trăieşti cu ochii deschişi, vei înţelegere mai bine parcursul devenirii tale în aprecierea percepţiei şi empatiei din care se iveşte o legendă vie.

* Nu am ochi decât pentru mine, căci de ce-aș avea ochi pentru altcineva care nu este ca mine?

* A duce la bun sfârşit această privire este o încercare de a deştepta dispoziţia afectivă a ochilor care cuprind latura artistica a frumosului numai cu sufletul de sfant.

* De ce i s-a dat unui om de rând puterea nemăsurată de a mânui cea mai înaltă dintre științe, în timp ce majoritatea celor de vază nu va pricepe niciodată ce este Marea Știință?

* Te simți în largul tău acolo unde ai fost mereu tu însuți: pe pista de alergat. Te vei întoarce mereu la tine, la trecut, acolo de unde a început totul. În multe locuri ar trebui să ne simţim în largul nostru, chiar şi acolo unde nu am fost încă.

* Mai important este să fabricăm mereu noi locuri, nu să le contabilizăm mereu pe cele deja ştiute, asemeni unui funcţionar. Să ne întoarcem mereu la trecut e ca şi cum, stând la gura sobei într-un peisaj de vis, ne încăpăţânam să citim aceeaşi poveste, când multe altele

aşteaptă să fie descoperite. Întoarcerea la trecut, oricât de frumos sau trist ar fi acest lucru, creează un sentiment sinistru, e ca şi cum am face asta din lipsă de activitate. În viaţă trebuie să păşim mereu ca şi cum am privi liniştiţi pe fereastră, când se derulează mereu alte imagini, să ne amintim mereu doar lucrurile netrăite încă şi să pornim în cautatea lor...(Ioana Sarah)

* Cu cât citești mai mult cu atât realizezi cât de multe ți-au scăpat din vedere. Cititul este un punct de vedere care se poate completa în timp.

* Verdele e întotdeauna asociat cu natura atunci când e privit prin culoarea unei flori de câmp purtată de o adiere lină înspre o vară tot mai vie.

* Tăcerea nu garantează niciodată întoarcerea timpului într-o clepsidră. Cuvintele puternice n-au grai într-o lume a nisipului.

* Devenim ceea ce armonizăm prin forța exemplului dinamic și creator. Armonia dintre exemplu și demonstrație este începutul procesului de creație.

* Dacă ochii ei ar fi mereu verzi ca iarba, şi dacă timpul nu le-ar usca strălucirea prin expunerea continuă la lumină, atunci ei ar fi prins cu privirea gândurile unui trecător grăbit, şi preţ de o clipă s-ar fi aprins la surâsul lui.

* Dintre eu şi tine, mai frumos eşti tu ca mine. Dar de eu n-aş fi ca tine, nici tu n-ai fi lângă mine. Aşa că eu şi cu tine, vorbind unei părţi din tine regăsită adânc în mine. Să ne întrecem frumuseţea prin această luminozitate: "Tu decizi cum mă iubeşti pe mine".

* Încearcă să-ți înțelegi menirea prin sensul pe care îl dai unui singur lucru. Însuși acest lucru trebuie să admită posibilitatea de reevaluare a existenței tale.

Nu te aștepta ca stelele să îți îndeplinească dorințele când vrei tu. Ar însemna ca Dumnezeu să se supună ție întru totul. Adică, bați din palme, și imediat Dumnezeu îți dă ascultare precum lampa lui Aladin? Chiar crezi că va da roade gândirea asta?

Dar așa sunt mulți oameni, supărăcioși, aroganți, fiindcă nu se îndeplinesc dorințele fix când doresc ei. Asta se întâmplă fiindcă se pun ei înșiși pe primul plan, și ignoră orice act divin. Egoismul este adevărată problemă a lumii.

Cei care au un website, sugerez să traducă conţinutul tuturor articolelor cel puţin într-o limbă străină ! Şi chiar dacă nu ştiţi foarte bine o limbă străină, puteţi apela la traducători. Nu există scuze pentru a nu traduce !

Source: https://neculaifantanaru.com/marturisiri-discrete-V.html

Mărturisiri discrete (I)

On Ianuarie 07, 2020

Am organizat următoarele cuvinte, alese cu inimă bună din multele răgazuri ale creaţiilor mele artistice, presărate cu miljoace mărunte de expresie, încât fiecărui cititor să-i placă ceea ce citeşte, sau măcar să aibă un moment de linişte în tumultul lumii. Întreaga mea fiinţă respiră libertate în favoarea multor valori, nu doar prin prisma leadershipului, nu doar prin ochii artistului, nu doar privind de sus în jos la o realitate care pare atât de greu de atins şi de menţinut, ci prin faptul că orice cuvânt pare organizat pe temeiul unor experienţe de viaţă unice. Poate mă vei înţelege mai bine, poate nu, dar cu siguranţă vei regăsi ceva din tine în gândurile mele.

----

* Dacă nu ştii să vezi, n-o să reuşeşti niciodată să afli.

* Cine se priveşte pe sine încercând să se înţeleagă mai bine este cumva luminat de propria imagine în oglindă.

* Nu încerca să grăbeşti lucrurile. Învaţă să foloseşti încercările spre a atinge perfecţiunea. Rezistenţa purifică sufletul.

* Secretul nu este să le știi pe toate, ci să știi mult din ceea ce nu știe nimeni.

* De ce să lupți pentru ceva care pare tot mai departe de tine? E ca și când ai încerca să alergi după un tren demult plecat.

* Te-ai fi gândit că într-o bună zi vei intra în Casa lui Horus și vei face ordine în visele lui Oberon? DA, încă de pe atunci... !

* Cine n-a primit darul ştiinţei seamănă cu bătrânul pompos care a aşteptat până în utima clipă o veste bună. Vestea n-a mai venit.

* O minte aleasă va realiza într-un caminamino terestru trecerea mistică de la Alchimie la Leadership. Unu este un număr magic.

* La sfârşitul anului întreabă-te ce-ai făcut pentru ştiinţă, adică pentru Dumnezeu ! Cu ce-ai contribuit la extinderea Universului?

* Arată-mi un om care a schimbat şi inovat domeniul ştiinţei, şi îţi voi arăta un om care l-a cunoscut pe Dumnezeu.

* Să te joci cu marea ştiinţă ca şi când i-ai porunci unui vis grandios să se împlinească !

* Talentul nu are nevoie de profesori, ci de exerciţiu !

* Nu ceea ce arăţi lumii, ci ceea ce lucrezi în background este izvorul adevăratei arte, şi al Marii Ştiinţe.

* Să lași totdeauna trecutul în urmă, este primul pas al schimbării.

* Nu contează cine e departe de tine, ci numai cine e mereu aproape. Nu contează cine pleacă, important e cine rămâne.

* Să ştii să vezi...printr-o mulţime de legături, lucruri, situaţii şi stări.

* Cine se supără prea repede că nu eşti lângă el, probabil nici nu se poate bucura de surpriza revederii.

* De aia îmi plac pisicile. Ştiu să se strecoare printre paharele de cristal, fără să spargă nici măcar unul. Se numeşte rafinament.

* Din cărţile groase înveţi despre micile puncte culminante ale trecerii omului pe pământ, despre micile minuni ale existenţei.

* În chip aşa ciudat se aşează toate aspectele vieţii unora, încât să ajungă fără probleme primii în vârful muntelui !

* În leadership trebuie să ai toţi aşii câştigători în mână, plus un jocker în mânecă.

* Oamenii de ştiinţă cinstesc zilnic o singură sărbătoare: Încununarea operei de creaţie.

* Fii foarte atent la cele întâmplate de-a lungul zilei ca să intuieşti mai bine viitorul.

* Să fii tu însuţi o capodoperă înseamnă să te defineşti ca şi Creator al unei înfăptuiri fără seamăn.

* Să-ţi duci Creaţia la nivel de Artă înseamnă să produci o capodoperă !

* Singura cale de a comunica cu universul este prin Creaţie şi Artă.

* Privilegiul cunoaşterii înalte şi a marii ştiinţe aparţine numai alergătorilor de cursă lungă.

* Să nu-ți faci niciodată chip cioplit. Să crezi în tine mult mai mult decât cred toți ceilalți în ei înșiși.

* Un prieten îmi spunea aseară la alergat: "Să apeşi pe acceleraţie cu mult înainte ca ceilalţi să pornească."

* Arta înfăptuirii unei capodopere defineşte creaţia produsă prin oglindire în imaginea "celuilalt" din lăuntrul tău.

* Un singur om care schimbă cursul unei ştiinţe, este acelaşi om care schimbă o întreagă lume !

* Schimbarea lumii cu ajutorul unei ştiinţe înalte este o cristalizare a efortului şi înţelepciunii creatorului care posedă conştiinţa unicităţii sale.

* Să nu-ți faci niciodată chip cioplit. Să crezi în tine mult mai mult decât cred toți ceilalți în ei înșiși.

* Să înveţi să produci schimbarea în ştiinţă, nu să rămâi doar un martor ocular la efectele ei.

* La sfârşitul anului întreabă-te ce-ai făcut pentru ştiinţă, adică pentru Dumnezeu ! Cu ce-ai contribuit la extinderea Universului?

* Am găsit un mănunchi compact de iarbă. Raţiunea de a-l pune în pământ, înainte să se ofilească de tot, este aceea de a seta o abatere de la furia naturii la blândeţea şi bunătatea nemărginită care îl caracterizează pe omul sufletist.

* Să fii atât de bun într-un domeniu de activitate, încât să n-ai decât un singur egal: Dumnezeu.Acesta este tâlcul luptei dintre Iacov și Dumnezeu.

* Când eşti cel mai bun din lume într-un domeniu, iar lumea ştie că eşti cel mai bun.

* Și chiar atunci când crezi că ai aflat totul, apare ceva nou și diferit: "Uite, asta ți-a scăpat din vedere ! "

* Una este să înveți mult ca să-ți asiguri un viitor, alta este să pricepi îndeajuns ca să schimbi o întreagă știință.

* Ceea ce creezi este ceea ce eşti când te consideri cineva mai presus de tine.

* Fii întotdeauna un om bun. Și dacă se poate, fii mult mai bun decât toți ceilalți.

* Să te joci cu ştiinţa aşa cum pictezi un înger, fără să fi văzut vreodată o pictură. În asta constă toată magia cabalei !

* Mai important decât să ştii să vezi; este să ştii cum să vezi.

* Un om care acţionează este mult mai valoros decât unul care face planuri. Primul ajunge undeva, celălalt stă pe loc.

* Un singur om care visează este mult mai puternic decât toţi aceia care se roagă.

* Simţi o mare satisfacţie când vezi că valoarea ta creşte direct proporţional cu numărul tot mai mare al cititorilor tăi.

* Materia ascultă întotdeauna numai de creatorul ei. Este ca o stare emoţională amplificată de senzaţia unui vis împărtăşit de un singur om.

* Să nu treacă nicio zi fără să faci cel puţin 10 lucruri care te propulsează înainte. Abilitatea de a face progrese mai repede şi mai bine ca oricine este vectorul care te uneşte de performanţa care justifică leadershipul.

* Cea mai înaltă menire a omului pe pământ este să atingă desăvârşirea. Să găseşti fix lucrul pentru care te-ai născut şi să-l sculptezi în înaltul cerului cu mână de maestru.

* Cine are viziune citeşte cu uşurinţă viitorul. Cine ştie leadership, îşi creează singur contextul în care se îndreaptă viitorul.

* Marea ştiinţă nu are nevoie de profesori, ci de artişti fără seamăn.

* Cu cât eşti mai cunoscut în lume cu atât valoarea ta creşte mai mult. Viitorul aparţine celor ce ştiu să se promoveze BIG !

* Ştiinţa e ceea ce rămâne de aflat atunci când ceea ce vezi se pierde într-un gol de imagine.

* A-ţi îmbogăţi leadershipul cu noi resurse de înţelegere este ca atunci când te trezeşti, spui în gând "Bună dimineaţa", iar Marea Ştiinţă îţi răspunde de undeva din jur cu ecoul plin de speranţă: "Îmi pare bine să te revăd".

* Scrisul reprezintă doar o modalitate de a scoate la iveală talentul omului. Iar adevăratul talent este strâns legat de modalitatea de a crea, de a gândi, de a te exprima şi de a înfăptui o revoluţie în ştiinţă. A nu se confunda talentul cu mijloacele lui de expresie !

* Nu-i de-ajuns să studiezi pe cont propriu arta, mai trebuie să ai norocul să fii îndrumat la timp de un artist genial.

* Numai cel care a cercetat îndelung profunzimile artei poate ajunge la cea mai înaltă ştiinţă !

* Nu-i recomandat să fii mai bun decât ești, mai ales atunci când alții nu-și fixează ca etalon de urmat bunătatea.

* Unii oameni sunt precum un leagăn de metal: se încing la soare de atâta splendoare și măreție, dar scârție cumplit când bate vântul mai tare.

* Oamenii sunt de două feluri: cei buni care sunt răi, și cei răi care sunt buni.

* Când toată lumea fuge de Covid, noi am ajuns până în inima Covid și i-am provocat stop cardiac.

* Frica este asemenea unei sculpturi pe care o priveşti şi îţi intră în toate celule, este ca prima bătaie primită în copilărie pe care ţi-o aminteşti atât de mult încât te fereşti de o mângâiere ca de o palmă...Sabia taie câteodată doar capetele plecate care fără să vrea vor paşte iarbă, mai devreme sau mai târziu...Trecerea este o monografie, este ca o carte de

referinţă. A trece peste toate duce la un "material" de dimensiuni variate.

* Dogmele sunt şi ele nişte adevăruri care se rezumă la credinţă. Vai, cum s-ar schimba sistemul prin asta. Atitudinea fiecăruia, dacă este minuţioasă, duce în timp la eliberare şi purificare...Este greşit să credem că schimbăm lumea prin stilou şi pensulă, lumea se schimbă prin cărţi pe care le citim singuri, prin felul cum ne lămurim toate întrebările şi răspunsurile fără să contestăm sistemul. Mai mult, ca să schimbi un sistem trebuie să analizezi dezvoltarea istorică. Toate trăirile unui sistem ţin de relaţiile dintre concepte, gradul de certitudine acordat contribuie la o structură care ţine de concepte. De fapt, într-o societate, orice sistem are o greutate atomică, o impunere care începe încetul cu încetul... Orice sistem se poate schimba, iar a spune că nu se poate schimba este ca şi cum ai sta într-o tipografie, ai consulta mai multe cărţi şi ai spune că unele aliniate nu pot fi tipărite pentru că formularea nu e precisă...(Ioana Sarah)

* Cine observă mișcarea planetelor, nu își observă și propria nemișcare. Pământul pe care calci se învârte fără ca tu să-l simți.

* Tot timpul mă asemăn cu un peşte într-un ocean zbuciumat: orice val vine, pe mine nu mă afectează. Mi-am amintit ce tu mi-ai spus / Despre mine când ne sărutam vioi în parc / Neuitând nicicum ceea ce sufletul tău mi-a adus /Senzaţia că pot rămâne mereu în amintirea ta ca un felinar vivant.

Source: https://neculaifantanaru.com/marturisiri-discrete.html

Mărul de aur

On August 08, 2017

Tot ceea ce însemni în planul lui Dumnezeu este o luptă cu tine însuţi din care învingătoare iese știința.

Era un fel de simptom al izolării aproape totale, din care nu mai reuşeam să ies. Un fenomen tot atât de greu de înţeles ca judecata lui Dumnezeu, o zonă în care nu aveam posibilitatea să evoluez decât prin comparaţie cu măsura şansei de a demonstra că pot folosi în avantajul meu capcanele anxietăţii, orice durere, orice emoţie, orice slăbiciune. Din care aveam atâtea de învăţat şi experimentat, mai ales starea mentală de rezistenţă pe o durată de viaţă cât mai extinsă.

Pasiunea pentru înţelegerea acestui experiment demn de un analist al psihologicului, complex și mai cu seamă original, era o expresie a setei de cunoaştere, aceeaşi pe care o experimentează un artist în căutarea unei impresii individualizate asupra legăturii dintre model şi atitudine, dintre omenesc şi valoarea artistică. Cică aşa ar fi vrut cel de sus, cică aşa e dat, să întorci spatele lumii ca să recunoşti marea încredere pe care o ai în tine şi pe care doar ştiinţa o potenţează.

Credeam că marile planuri ale lui Dumnezeu, create după un cod cu grad înalt de dificultate, sunt modelate după concepţia unui restaurator de artă care procedează după modelul sistemelor de operare ale gândirii precum analiza, sinteza, comparaţia, abstractizarea şi concretizarea. Dar la fel de bine ele puteau fi expresia unui determinism care acţionează predominant şi selectiv la nivelul intelectului, materializându-se în materia primă a Marii Opere.

Acest experiment al fiinţei care îşi educă psihicul să se adapteze la noi realităţi aminteşte de descrierea pe care Albert cel Mare şi-o făcea singur *:*

„Un alchimist trebuie să locuiască departe de lume, într-o casă specială, construită chiar de el însuşi cu măiestria şi priceperea zidarului, unde trebuie să existe cel puţin o încăpere secretă destinată în exclusivitate sublimărilor, soluţiilor şi distilărilor. El va trăi în singurătate, izolându-se de ceilalţi oameni, până la desăvârşirea Marii Opere. Trebuie să fie răbdător şi perseverent până în momentul când constelaţiile îi vor fi favorabile. Şi, în fine, va evita orice contact cu prinţii şi cârmuitorii."

Leadership: Efortul de a-ţi aprecia nivelul cunoaşterii este un moment decupat din segmentul unei lungi căutări şi concentrat pe pânza unei lucrări care îţi dezvăluie în mod adecvat profilul lăuntric?

Efectul de noutate în alb-negrul neiertător al unui timp care-şi uită mândria de a se scurge, în sensul şansei de a trăi o viaţă nemărturisită, într-o continuă criză de exprimare, reprezenta o formă de observaţie structurată, realizată în cadrul artificial al unui laborator intensiv de mai multe zile consecutive, *dans ma chambre... qui est un endroit calme et loin de tout le monde.*

Cu o amplificată sensibilitate faţă de lucrurile încă neştiute, nebănuite şi greu accesibile, am ajuns să mă comport ca un experiment al unei inteligenţe laborioase de care depind doar gândurile ascunse, îndoielile, temerile, reflectate parcă într-o oglindă care le deformează şi le accentuează şi mai mult.

Credeam că mă voi recunoaște superior celui ce-am fost, dincolo de ceea ce ştiam până atunci că este posibil, asemenea unui personaj care se rupe din lumea de poveste pentru a împărtăşi lumii reale din aventurile sale.

Alchimistul este un artist în ale cunoaşterii de sine şi a lui Dumnezeu din perspectiva unei evaluări pe termen lung a efectului de descoperire a unei lumi noi. Această descoperire se face prin atingerea consecventă a stării de rezistenţă pe parcursul aplicării consecvente a metodei experimentale de cunoaştere.

Un artist al substanţei şi al consecinţei se află într-o continuă confruntare cu estetica unei mărturisiri în alb-negru, din care transpare compromisul făcut pentru a-și păstra formula proprie de rezistență: aplicarea consecventă a metodei experimentale pentru aflarea unor adevăruri ascunse la care nimeni nu s-ar fi gândit. Este un rezultat al momentului de vârf al înfruntării propriului sine când supui evaluării impactul consumului de cunoaştere în scopul obţinerii unei noi filosofii de viaţă .

O incursiune într-o zonă mai profundă a psihicului este un joc al detaliului cu ansamblul care sfârşeşte prin a te emoţiona estetic, dovedind încă o dată că dragostea pentru ceea ce ţi se revelează în mod subtil, într-un context de tip „ *Lost In Your Own Abyss* ", este o luptă de o neîncetată nelinişte care te face să asculţi un glas. Ascultă acest glas, el va rosti întotdeauna noi adevăruri !

Eliberarea adusă de îndepărtarea de restul lumii este o cultivare în om a frumosului dumnezeiesc, a asemănării cu El, căruia i se pot atribui marile victorii ale ştiinţei.

Având la dispoziție o întreagă colecţie de amintiri şi lecții de viață, mii de trăiri și clipe de neuitat, ca să rezolv o grămadă de bătăi de cap, bug-uri de ordin filosofic şi identitar, mi-am construit o viziune nouă asupra realității cu care încă sunt în contact nemijlocit, deşi consistenţa ei pare mai degrabă una efemeră. Total invers în comparaţie cu sarcina unui pictor care rezidă tocmai în depăşirea cadrului atemporal al portretului, în a-l face dinamic, obligându-l să trăiască în timp.

Dacă stau bine şi mă gândesc, eram totuşi un artist prin faptul că întruchipam o imensă sumă de momente consecutive, comasate într-o luptă cu un sine care nu se lasă înţeles, nu se dă învins, într-o conjunctură temporară de esenţă spirituală. Pe această cale, am remarcat cu plăcere coincidenţa faptului că nonconformismul, pasiunea constantă şi setea pentru originalitate sunt formele de expresie ale sensului vieţii.

Adevărata capodoperă a creaţiei este fixarea pe pânză a unei trăiri din cele mai complexe şi nelimitată în timp, care dezvăluie în mod cu totul excepţional profilul lăuntric al celui portretizat.

În încercarea de a obţine imaginea răsturnată a sufletului, cu ajutorul unor elemente date de semnificaţiile profunde ale reflecţiilor şi meditaţiilor, o dată cu refugierea în spaţiul vag şi plin de paradoxuri al unei realităţi greu de exprimat în faza primară, am reuşit să construiesc o anumită figură cuprinsă între spiritualitate, artă, știință și inteligenţă.

Un portret psihologic al unui Alchimist care a înțeles că fundalul - căutarea de sine, faza în care au loc „digestia", coacerea, regenerarea puterilor interioare, în fapt materia primară a trăirilor cele mai complexe, analizate cu atenţie sub microscopul conştiinţei și presimţite de ochiul scrutător al artistului - este singura știință pură care corespunde părţii superioare a Marii Opere.

Mărul de aur este o continuare a gândirii: „Tot ceea ce însemni în planul lui Dumnezeu este o luptă cu tine însuţi din care învingătoare iese știința.”

Singurul izvor a tot ceea ce există, singurul secret pe care alchimiştii se tem să-l divulge şi pe care se simt datori să-l păstreze în contextul general al transformărilor pe care le trăiesc şi le suferă, asemenea metalelor supuse la temperaturi foarte înalte, este... lupta.

Source: https://neculaifantanaru.com/marul-de-aur.html

Mastering Inner Leadership

On Martie 11, 2017

Fii capabil să renaşti din propria cenuşă a suferinţei, condiţionându-te să crezi într-un adevăr autoimpus.

Îţi spun cu mândrie, Mercedes, că Dumnezeu avea nevoie de mine, şi am trăit. Cele mai groaznice nenorociri, cele mai cumplite suferinţe, părăsirea de către toţi cei ce mai iubeau, persecutarea din partea celor ce mai cunoşteau, iată care a fost prima parte a vieţii mele.

Apoi, pe neaşteptate, după captivitate, singurătate şi mizerie, au urmat aerul curat, libertatea, o avere atât de orbitoare, de uluitoare şi de nemărginită, încât numai dacă aş fi fost orb aş fi putut să nu-mi dau seama că Dumnezeu mi-o trimitea pentru nişte scopuri atât de măreţe.

De atunci bogăţia aceasta mi s-a părut că are o menire sfântă. De atunci nu m-am mai gândit nicio clipă la viaţă căreia tu, biata femeie, i-ai gustat uneori dulceaţa. N-am mai avut niciun ceas de linişte: mă simţeam mânat ca norul de foc coborând din cer ca să ardă cetăţile blestemate.

Asemenea căpitanilor aventuroşi ce se îmbarcă pentru o călătorie primejdioasă sau plănuiesc o expediţie fără întoarcere, îmi pregăteam merindele, îmi încărcam armele, îmi adunam mijloacele de atac şi de apărare, deprinzându-mi trupul cu încercările cele mai cumplite, deprinzându-mi sufletul cu loviturile cele mai aspre, obişnuindu-mi braţul să ucidă, ochii să privească suferinţa, gura să zâmbească la priveliştea cea mai îngrozitoare.

Din bun, încrezător şi uitător cum eram, m-am făcut răzbunător, prefăcut, rău, sau mai curând nepăsător ca surda şi oarba ursită. Atunci m-am năpustit pe calea ce-mi era deschisă, am străbătut spaţiul şi am ajuns la ţintă. Nenorocire celor întâlniţi în drum ! Nenorocire celor care m-au închis în bezna temniţei şi celor ce au uitat că mă aflam acolo !

Leadership: Îți măsori progresul în conștiința unui destin emanat din adâncul unei vieți greu încercate, în funcție de durata prezenţei tale în trailerul numit "Those who betrayed you"?

Adevărul pe care liderii îl ascund în interior nu este o adaptare la marea lovitură a vieții suportată cu stoicism, ci un răspuns la minunea pe care au trăit-o. Ei știu că viața este asemănătoare salciei la malul apei: înfloreşte doar dacă e udată cu suferinţa acestei lumi. Mult mai important, însă, ne apare faptul că dacă privim la viaţă ca la facerea unei minuni atribuită unui salt făcut deasupra tuturor vicisitudinilor destinului, atunci însăşi suferinţa capătă valenţele unei recompense care urmează să vină.

Mai mult decât atât. Dacă omul supus încercărilor vieții se măsoară după tăria sentimentelor pe care şi le stăpâneşte într-un decor al întunericului, spre a fi perceput conform condiţiilor în care ia naștere ura și chibzuinţa, mânia și încrederea într-un Dumnezeu nevăzut, atunci leadershipul se poate măsura în funcție de ceea ce omul reușește să împlinească prin miracolul creării unei noi reguli de intervenție în destinul celorlalți oameni.

Dintr-un martor al sensului vieții, neputându-şi stoca în memorie decât variaţiuni ale aceluiaşi îndemn lăuntric „aş vrea să mor", omul devine un capriciu al destinului într-un joc de-a „hai să văd dacă poți să te repari". Astfel, el se vede nevoit dea reply la toate

încercările îndurate cu stoicism, nevoit să perceapă doar culoarea „roşie” a dorinţei de răzbunare situată la limita distanţei dintre ceea ce a fost şi ceea ce ar putea ajunge.

Un om puternic îşi compromite autoritatea dacă nu reuşeşte să răspundă unui context mai larg de tendinţe și provocări care accelerează expansiunea propriei conştiinţe spre o zonă a puterii de decizie. Dar, în același timp, el își compromite toate aspiraţiile de pace sufletească dacă uitarea pe care o invocă un nou statut nu este indusă de gama variată a unor valori de tip demn-nedemn, just-injust, echitabil-inechitabil.

Menirea omului de a se depărta de sursa primară a durerii se produce în momentul când el devine independent de ceea ce se petrece în interiorul lui.

Viscolul natural bate deşertul, iscând în urma lui nori ameninţători de praf. Însă omul care se conectează la un nou început de viață trebuie să satisfacă condiţiile obligatorii ale tranziţiei spre conștiința răspunderii faţă de modul cum trăieşte şi faţă de ceea ce decide că merită experimentat, fără a lăsa în urma lui un gol imens numit „vinovăţie” venit după faultul numit „răzbunare”.

Anulează-ţi golul, ai grijă cui aduci nenorocire ! În leadership, care include marea forță a caracterului, se punctează uneori mai bine încercările de a te pune în offside, decât golurile care aduc victoria.

Un lider nu-şi măsoară progresul în conștiința unui destin emanat din adâncul unei vieți greu încercate, în funcție de durata prezenţei sale în trailerul numit “Those who betrayed him”, ci după felul cum îşi recăpătă și îşi păstrează strălucirea virtuţilor sale de-a lungul timpului.

A deveni independent de ceea ce se petrece în interiorul tău seamănă cu o comoară ascunsă pe fundul oceanului care nu poate fi recuperată decât cu preţul scufundării tale într-un moment de descurajare: trebuie să îţi judeci acţiunile fără să te autocompătimeşti.

Mastering Inner Leadership se referă la continuarea luptei dusă împotriva unei rânduieli aprige a vieţii săvârşite prin durere, care încadrează omul într-un trend al înaintării spre o împlinire care îl dezleagă de limitările propriei firi, cu slăbiciunile și neajunsurile ei.

Dar în acest context este nevoie de o mișcare a hazardului, de o improbabilă graţie divină, de o sursă vastă de câștig, care să-l ajute să regăsească ceea ce a pierdut.

Liderii puternici în interior sunt capabili să renască din propria cenuşă a suferinţei. Ei sunt dispuși să-şi exploreze gândurile și atitudinile, le compară cu cele ale unui status mai vechi, și să le aleg pe cele care răspund cel mai bine obiectivelor durabile de valorificare a propriilor forţe de construcție a viitorului.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/mastering-inner-leadership.html

Măsurarea corectă a excelenţei

On Aprilie 08, 2009

Este nejust să-ţi fie pusă la îndoială excelenţa, câtă vreme nu eşti pus în situaţia de a demonstra ceea ce eşti în stare să dai.

Îngusta rutină academică, ce domnea în acel timp în învăţământul oficial, apăsa greu pe umerii tânărului sculptor Antoine Bourdelle, cu personalitate formată, deprins să lucreze independent. După cum a observat el însuşi, majoritatea celor care obţineau râvnitele premii, asigurându-şi promovarea, nu ştia să modeleze corect un nas, o gură sau o ureche.

Bourdelle a părăsit şcoala de bele-arte, unde fusese primit al doilea la concursul de admitere, căutându-şi calea mai departe. El a precizat: *„Nu am timp. Eu la 30 de ani va trebui să-mi fi dat măsura. Lucrul meu se află în stradă, în viaţă."*

Tu cum îţi alimentezi excelenţa? Am notat mai devreme că înţelegerea priorităţilor şi a proceselor prin care faci alegerile pe care le faci constituie elementele critice ale succesului tău. Punctul forte al concentrării tale îl constituie gândirea axată pe formă, nu doar pe conţinut, care trebuie să se concentreze asupra prezentului, asupra lucrurilor pe care le poţi controla, asupra accelerării pregătirii proprii.

Bourdelle ar fi vrut să poată ciopli imense catedrale, ca şi meşterii evului mediu, nu să modeleze numai chipurile umane cum i-ar fi cerut profesorii de artă. El a mai precizat: *"Arta este întregul univers recreat într-un singur om."*

Leadership: Poţi să recreezi întregul tău univers fără să-i modifici conţinutul, aşa încât arta pe care încerci s-o evidenţiezi să nu-ţi îngrădească potenţialul de a înfăptui ceea ce poate fi cu adevărat virtuos?

Universul tău propriu se poate recrea printr-o contopire a artei cu viaţa, iar a nu-i modifica conţinutul înseamnă să rămâi fidel unei idei, unui sentiment, unei certitudini care nu poate fi atacată în nicio instanţă a dreptului de a fi artist, deoarece convinge pe toată lumea prin însăşi personalitatea ta. Ca sa descoperi adevăratele beneficii ale artei pe care vrei să o evidenţiezi, mai întâi trebuie să stabileşti care sunt limitele pe care trebuie să le depăşeşti, şi să iei în considerare în mod activ alternativele şi paşii pe care trebuie să-i urmezi ca să-ţi desăvârşeşti măiestria, şi ca să devii cine vrei tu să fii.

Punctul de pornire sănătos în acest sens îl constituie debarasarea de acele "gunoaie", de absolut orice element, de orice fel de gândire – impusă de alţii, care îţi îngrădeşte potenţialul şi care nu prezintă nicio importanţă pentru dezvoltarea capacităţilor tale. Ca să generezi schimbarea în tine de la o treaptă inferioară spre o treaptă superioară, trebuie să-ţi sporeşti eficienţa şi productivitatea.

Productivitatea este ca o jucărie cu telecomandă pe care o poţi manevra numai atâta vreme cât o alimentezi cu baterii. Diferenţa dintre un meşter care lucrează pe cont propriu (aşa cum a visat să ajungă Bourdelle) şi unul care lucrează după tiparul altora, este că primul îşi auto-alimentează mereu propriul potenţial şi propria valoare, in timp ce al doilea este alimentat de ceilalţi până la un punct din propria evoluţie. Primul îşi asigură singur baza propriei evoluţii, în timp ce al doilea mai întâi trebuie să se străduiască să corespundă valorii pe care i-o atribuie ceilalţi, chiar dacă ideile şi viziunea acestora diferă cu mult de a lui.

Aşa cum oamenii de afaceri inovatori trebuie să aibă grijă ca beneficiile specifice mărcii pe care le dezvoltă să nu fie lipsite de consistenţă, periferice sau relevante doar pentru o mică parte a clienţilor - tot astfel tu trebuie să segmentezi pe cont propriu adevărata cunoaştere, să diferenţiezi ceea ce este important de ceea ce nu este important, adevărul de fals. Clarifică-ţi ideile şi validează-ţi ipotezele cu privire la efectele benefice sau nocive ale evoluţiei tale prin prisma influenţei exercitate de ceilalţi "maeştri", înainte de a-i urma.

A înfăptui ceea ce poate fi cu adevărat virtuos înseamnă să faci din gândirea ta o artă a cărei direcţie principală este constituirea unui univers al cărui înțeles este atașat de măsura lucrurilor pe care le poţi realiza singur.

Măsurarea corectă a excelenţei se poate efectua după un singur sistem de referinţă: tu însuţi. Ca să creezi o temelie solidă performanţei tale, mai întâi dovedeşte responsabilitate fata de alegerile pe care le faci: să-i urmezi pe alţii şi să te laşi influenţat de propriile lor modele de stil (deci să urmezi calea sugerată de ei) sau să-ţi urmezi calea pe care te simţi împlinit, pe care instinctul ţi-o propune – calea auto-dezvoltării personale. Ca să atingi cele mai înalte cote de măiestrie, trebuie să-ţi creezi singur arta proprie.

Este nejust să-ţi fie pusă la îndoială excelenţa, câtă vreme nu eşti pus în situaţia de a demonstra ceea ce eşti în stare să dai.

Concluzie: În orice domeniu excelenţa se obţine în timp. Foarte greu se obţine acea recunoaştere unanimă a capacităţilor "artei" unui lider. Evident că această evaluare externă se bazează pe fapte concrete ce trebuiesc demonstrate. Depinde de tenacitatea şi puterea liderului de a-şi demonstra excelenţa, depinde de evaluatori "măsurarea corectă a excelenţei" şi depinde de concepţia generală a societăţii la un moment dat. Şi-n leadership, "trierea grâului de neghină" se va face la un moment dat şi se va dovedi cui merită să i se atribuie excelenţa.

***** Adina Nanu – *Bourdelle* , Editura Meridiane, Bucureşti, 1971.

Materia se supune creatorului ei

On Februarie 01, 2022

Îți trebuie o viziune clară pentru a te concentra asupra a ceea ce creezi, dar în acelaşi timp trebuie să ai de partea ta imensa masă a materiei care poate să rămână cât mai mult timp în stare "stabilă".

Citeam demult o carte despre Alfred Nobel, considerat la un moment dat drept unul dintre cei mai îngrozitori criminali din istoria lumii. Uriaşa lui avere a fost adunată din fabricarea unui produs infernal, a dinamitei, care provoca un sentiment de groază tainică oricărui se apropia de casa lui. Milioane de oameni au fost ucişi cu dinamita lui. Dar se uită faptul că dinamita a fost creată nu pentru război, ci pentru alte scopuri: pentru lucrările miniere, portuare, pentru săparea de tuneluri şi alte lucrări care uşurează munca şi viaţa oamenilor.

Dar altceva îmi stârneşte o solidaritate cu domnia sa, un fel împletire a puterii de cuprindere a minţii cu redimensionarea unei realităţi care nu poate fi nici experimentată şi nici numită în mod imediat. Ei bine, Alfred Nobel, sub rezerva unei anumite confidenţialităţi şi a altor măsuri de protecţie, avea sute de substanţe în laboratorul personal din San Remo, Italia. Una mai inflamabilă ca cealaltă, ca un fel de obiecte magice trecute prin foc şi transformate în mod neaşteptat într-un model heliocentric al universului. Şi, evident, substanţele explozibile - printre care "Triazotatul de glicerină" - erau stocate în cantităţi diferite în recipiente destul de nesigure pentru vremea respectivă.

O singură picătură dacă s-ar fi vărsat pe masă ori pe podea, ar fi explodat totul - iar suflul exploziei s-ar fi propagat pe o rază de sute de metri pătraţi. Dar, în ciuda atâtor primejdii, omul de ştiinţă a fost ocolit toată viaţa de orice fel accident. Să fii înconjurat de moarte, şi moartea să stea departe de tine. Să fii protejat de viaţă în orice capcană a morţii. Şi dacă eu însumi aş fi un Creator, şi dacă un asemenea creator ar da măsura tuturor lucrurilor lumeşti printr-o durată a vieţii omului mult mai îndelungată decât cea medie, aş alege să mă angajez într-un maraton care sfidează moartea.

Într-adevăr, trebuie să-mi pun această întrebare: ce gândire poate duce la un rezultat care să mulţumească pe toată lumea, dar care să mă reprezinte şi să mă împlinească cel mai mult pe mine?

Leadership: Relaţia ta cu conţinutul creaţiei tale este adecvată unei gândiri superioare obţinute printr-o adâncire a cunoaşterii într-un sistem determinist ce facilitează parcurgerea unei traiectorii de tip "dublă legătură" ?

Materia se supune creatorului ei, asta este prima lege a ştiinţei. Şi nu oricine ajunge la această performanţă, ci doar de cei care au întreprins o lungă călătorie şi îndelungi căutări. Materia ascultă de cel care ştie s-o mânuiască cel mai bine, ţinând cont de măsura în care creatorul reuşeşte, apelând la ajutorul esenţial al vederii fenomenologice, să înţeleagă această tentativă a gândirii în cadrul filosofiei naturii. Fiinţele sunt formate dintr-o parte a materiei organice, iar viul rezultă dintr-o înaintare necesară materiei.

Acest fapt ne conduce la concluzia că cel ce crede într-un Creator al universului, crede totodată într-o energie omniprezentă, protectoare, tolerabilă, rezistentă. Iar cel care mişcă lucrurile în direcţia voinţei personale este cel care ştie să transforme materia pentru a obține un rezultatul fulminant în două lumi: spirituală şi materială.

Bineînţeles, aici intră în scena nivelul spiritual al puterii. "Bătălia se dă în ceruri", între lumea

materiei şi cea a antimateriei, sau având corespondenţă directă între vibraţiile materiei şi ale conştiinţelor curate. Nu între corpuri, nu între proprietăţi fizice. Încearcă, de exemplu, să pătrunzi cu ochi de Creator fiecare lucrul din jur, să însufleţeşti şi să conduci materia din cuprinsul lucrurilor, asigurând parcurgerea unei traiectorii de tip "dublă legătură": între om şi Dumnezeu, între teorie şi cercetare, între suflet şi natură.

Încearcă să dai impuls lucrurilor ca acestea să funcţioneze după voia ta. Încearcă să însufleţeşti orice lucru atribuindu-i o anumită afinitate, investindu-l cu acea calitate de a fi "împăcat cu tine" în planul unei anumite omogenizări de factură spirituală, sau în planul unei dialectici care trebuie să conducă la o universalitate. Poţi?

Leadership: Personalitatea ta poate să-şi facă o dublură în faţa unui transfer de imagine de la creator la receptor, printr-o adecvare a esenţei tale la conţinutul unei existenţe care îşi manifestă măreţia într-o realitate subiectivă?

Este admisibil faptul că un creator se interpune între hazard şi descoperire, între viziune şi eforturi concrete, putând să schimbe deznodământul implacabil ce se conturează la cei ce nu au reuşit să se racordeze la Inteligenţa Materiei Universale. Ca s-o spun altfel, reuşita unui creator nu este doar o imagine a vreunei descoperiri, ci exprimă o realitate la scară microscopică, unde materia este doar exprimarea misterioasă a unei voinţe suverane.

Vă amintiţi de Prospero din opera lui Shakespeare, care fusese ducele Milanului? Prin mijlocirea vrăjilor şi a altor forme de magie, el putea să ordone materiei, putea să răpească oricui puterea de a i se împotrivi. Având supuse voinţei sale cele mai puternice duhuri, el putea să pornească după voie vânturile şi valurile mării. Din porunca sa, se stârni o furtună cumplită, în mijlocul căreia însăşi corabia duşmanilor săi a fost zdruncinată teribil, dar cu toate acestea el rânduise în aşa fel materia, încât nimeni de pe vas să nu fie vătămat. Planurile sale îndrăzneţe se puteau transforma oricând într-un angajament care sfida moartea. Aşadar, Prospero pătrundea în toate, însufleţea şi conducea orice lucru din cuprinsul materiei, formând în întreaga materie orice existenţă individuală.

Prospero nu este un simplu personaj de poveste, el reprezintă esenţa non-materială a unui creator desăvârşit.

Spunându-vă acestea, ţin să-mi recunosc o anumită realizare: ştiu să construiesc o imagine în care forţa lucrurilor, aşa cum este ea rânduită şi de neînţeles, se combină cu veşnica mişcare a materiei pe toată durata confruntării cu mine insumi, manifestându-se ca reprezentare a unei voinţe înalţe în credinţă.

O parte importantă a leadershipului este forma relativă a creaţiei pe care o experimentezi în "ascunsul" unei lumi care înfăţişează realitatea prin surprinderea esenţei non-materiale a unui creator desăvârşit.

Materia se supune creatorului ei, şi nu putem nicidecum hotărî întinderea ei decât luând ca punct de plecare reflecţia subiectivă asupra gândirii concepută în prealabil ca subiectivitate.

Source: https://neculaifantanaru.com/materia-se-supune-creatorului-ei.html

Materia şi adevărul

On Iulie 07, 2013

Respectă-ţi îndatoririle faţă de ştiinţa ta, chiar dacă ceilalţi nu sunt dispuşi să accepte adevărurile neştiute pe care ea le dezvăluie.

În timp ce încercam să înţeleg proprietăţile de bază ale materiei din care se compunea Secretul, distilând în mod corespunzător o mică cantitate din elixirul interminabil al energiei ce contribuia la crearea şi menţinerea unei viziuni aparte, simţeam cum un curent rece îmi străbate şi îmi acaparează mintea. Dacă vreun scriitor de ficţiune ar fi încercat să mă descrie într-un asemenea moment, printr-o linie orizontală a asocierilor libere, dilatate hipnotic într-o lume-imperiu, probabil aş fi fost văzut ca un fel de inventar de simboluri, pedante sau prezumţioase, apropiate de o neştiută treaptă ontologică a lumii.

Impulsuri defensive se succedau la un interval foarte scurt de timp în mintea mea, induse şi declanşate parcă de un semnal nevăzut care mă avertiza în privinţa repetării anumitor greşeli. Aceste stări de tensiune sunt frecvent întâlnite în rândul oamenilor de ştiinţă care încearcă în laboratoarele lor să dovedească anumite fenomene necunoscute şi inexplicabile, sucind toate adevărurile şi neadevărurile pentru a găsi o explicaţie acolo unde nu există niciuna cunoscută. Eram dominat parcă tot mai mult de o gândire restrictivă.

Ca un om dornic de senzaţii, nu mă gândeam decât la combinaţia aparent stabilă, în care elementele constitutive puteau să determine o nouă configuraţie a Secretului. În cataliza eterogenă, catalizatorul şi reactanţii formau faze diferite de purificare. Astfel, din conţinutul Secretului, la care cu greu aveam acces, puteam să extrag noi proprietăţi numai dacă reuşeam să reţin 55% din particulele pure de sensuri şi înţelesuri pe care el le emana la fiecare pas, înainte ca acestea să se împrăştie până la eliminare. Tehnica de prelucrare a conţinutului preţios era printre cele mai avansate la momentul respectiv.

Leadership: Ce rol eşti dispus să-ţi asumi în cadrul unei viziuni ce poate fi experimentată pe baza unor adevăruri care nu pot fi acceptate unanim, ştiind că ceea ce gândeşti este doar interpretarea ta asupra lucrurilor din jur?

Dar, cu toate acestea, ce anume destabiliza sistemul de particule declanşator de energii? De ce nu puteam să le stabilizez? Trebuia s-o iau de la capăt, precum chimistul acela din filmul "Darkman". Constant. Cu răbdare. Cu obiectivitate. Nu-mi păsa cât timp dura, ştiam că formula de săvârşire a tainei era acolo, aşteptându-mă s-o descopăr. Ah, puteam s-o simt, puteam s-o miros ! Din păcate aveam doar o singură piesă de puzzle. Şi mai erau atâtea mari semne de întrebare.

În mijlocul atâtor experienţe nereuşite, rămăsesem destul de lucid. Ştiam că sunt pe drumul cel bun, fiindu-mi indiferentă părerea celorlalţi. Fiindcă eram sigur că eu voi avea dreptate în cele din urmă şi nu aceia care îmi contestau sau îmi luau în derâdere activitatea de cercetare. Practic, îndeplineam rolul de căutător al enigmelor, de data aceasta ca o fiinţă compatibilă doar cu necesitatea de a controla rostul şi destinul propriu, fără a lua în seamă direcţiile impuse de punctul de vedere al celorlalţi oameni.

Chiar dacă răceala cu care mi-ar fi fost primite ideile ar fi prezentat motive de îngrijorare, chiar dacă ceilalţi oameni de ştiinţă, făcând anumite comparaţii cu a lor cunoaştere, ar fi avut să-mi facă măcar o obiecţiune sau m-ar fi provocat la o discuţie în contradictoriu, sau m-ar fi ironizat, ştiam că nimic nu mă va amărî.

Căci aceasta este soarta adevărului necunoscut, de a fi mai întâi respins tocmai de acele spirite vizionare care ar fi trebuit să-l accepte. Cu atât mai mult cu cât numai eu ajunsesem să experimentez adevărul, să-l cunosc în întregime, şi să-l transform în alte adevăruri, fără să relativizez principiile fundamentale pe care ele se conturează.

Leadership: Modul în care înţelegi şi manevrezi ştiinţa dezvoltă mai multe tipare ale unui nou val de deprecieri sau supraestimări a valorii personale, într-un context de tipul "abatere de la realismul unor obiective acceptate ca sine qua non a lumii sensibile" ?

Eşti dominat tot mai mult de o gândire restrictivă? În mijlocul experienţelor nereuşite rămâi totuşi destul de lucid? Eşti sigur de rodul ştiinţei tale, chiar dacă ceilalţi contestă sau îţi iau în derâdere munca şi ideile?

Nu vei putea niciodată să păstrezi distanţa faţă de ştiinţă, atâta vreme cât profesionalismul, cunoaşterea şi priceperea ta într-un domeniu ocupă un loc important în "meniul" tău zilnic. Calităţile tale reale de lider, vizibile cel mai bine prin modul de gândire şi prin prisma modului în care înţelegi şi manevrezi ştiinţa, dezvoltă mai multe tipare ale unui nou val de deprecieri sau supraestimări a valorii personale care pot scădea sau ridica rata de succes.

Secretul sau esenţa care stă în substanţialitatea noii cunoaşteri, aduce la un numitor comun o gamă întreagă de "funcţii de siguranţă activă". Acestea şi numai acestea îţi conferă puterea de a fi centrat, stabil în ceea ce priveşte relaţia cu tine însuşi în procesul devenirii. În cazul meu, obiectivele acceptate ca sine qua non a lumii sensibile, adică a unei lumi care nu este întru totul deschisă la nou, erau delimitate după efectele unei gândiri care, nerecunoscându-şi propriile limite, îşi ia eficacitatea sa operativă drept regulă absolută (de la care nu aveam de gând să fac vreo abatere).

"Funcţiile de siguranţă activă" sunt un grup de instrucţiuni pe care le urmezi pentru a îndeplini acele sarcini care te conduc la o înţelegere superioară a funcţionării leadershipului şi la un acces mai larg la acea ştiinţă pe care o posedă prin excelenţă numai minţile cele mai alese, mai cultivate şi mai talentate. Intructiuni precum: *"Voi face tot ce pot pentru a sprijini parcursul dezvoltării ştiinţei"* sau *"Nu pot să mă îndepărtez de modelul ideal de om perfect spre care aspir",* lasă loc de o credință exagerată în propriile abilități, o anume înfumurare deşartă în ce priveşte propria persoană.

Aceste funcţii îţi conferă, de asemenea, un plus de încredere şi siguranţă în utilizarea ştiinţei proprii în scopul dezvoltării capacităţilor eficiente, şi în scopul identificării de surse alternative de obţinere a unor noi adevăruri şi valorificarea acestora în practică.

Aşa cum la orice joc, un jucător îşi poate alege strategiile în funcţie de acţiunile adversarului, tot aşa şi tu, pentru ca leadershipul tău să poată fi actualizat într-o nouă configuraţie stabilă care să delimiteze cunoaşterea pură de cea empirică, trebuie să compui şi să înţelegi îndeajuns de bine "materia" pe care o încorporezi în ştiinţa ta. Încât ea să contribuie la crearea şi menţinerea unei viziuni aparte.

Leadership: Îţi iroseşti şansa de a-ţi pune în drepturi ştiinţa prin iniţiativa pe care o iei ca să-ţi manifeşti puterea personală şi controlul asupra unor descoperiri care pot prelungi coordonatele unei viziuni, dar nu o pot transpune într-un lucru fezabil?

Dacă ajungi să te faci într-adevăr vinovat de "conceptualizări a priori", de universalizări abstracte, este un semn că proprietăţile de bază ale materiei din care este constituită ştiinţa ta se manifestă succesiv la o solicitare continuu crescătoare de vizualizări şi reprezentări prea fanteziste. Ajuns la acest stadiu de evoluţie, inevitabil ceilalţi oameni din domeniu, făcând anumite comparaţii cu a lor cunoaştere, te vor ironiza şi îţi vor contesta cunoaşterea.

În acest caz, leadershipul tău trebuie să dispună de metode de luptă care definesc cele trei laturi ale sale: atacul, apărarea şi manevra. Ca să se nască şi să se dezvolte, ştiinţa trebuie pusă în drepturi, trebuie să lase posibilitatea excepţiei de la reguli, revizuită când este necesar, dar niciodată împiedicată să se manifeste efectiv.

Dacă vrei ca leadershipul tău să-şi atingă scopurile cele mai înalte, respectă-ţi îndatoririle faţă de ştiinţa ta, chiar dacă ceilalţi nu sunt dispuşi să accepte adevărurile neştiute pe care ea le dezvăluie.

A transpune o viziune într-un lucru fezabil înseamnă să faci apel la elementele ştiinţei pentru a sugera un adevăr elocvent şi constructiv care poate fi înţeles şi acceptat de toţi oamenii, chiar dacă nu poate să influenţeze prea mult, chiar dacă nu poate fi considerat CAUZA PRIMA a evoluţiei.

Materia şi adevărul evidenţiază ansamblul de procese de analiză şi sinteză care vor dicta strategia adoptată în vederea recunoaşterii şi acceptării acelui *modus operandi* ales de lider. A convinge înseamnă a obţine recunoaşterea şi a câştiga aliaţi de nădejde, în scopul atingerii scopului comun.

Source: https://neculaifantanaru.com/materia-si-adevarul.html

Maturitatea este calea de ieşire din amăgirile copilăreşti

On Martie 21, 2008

Încearcă să redai o imagine vie despre ceea ce ai reprezentat în această viaţă, asumându-ţi responsabilitatea pentru propria creştere şi dezvoltare de dincolo de propria ta "sferă de origine".

Citind următorul fragment din cartea "Egiptologul" de Arthur Phillips, am înţeles de ce este important să reflectez asupra parcursului pe care trebuie să-l urmez în viaţă pentru a avea un viitor sigur și prosper. Este vorba despre un rege egiptean, Atum-Hadu.

Ţi se face milă când te gândeşti la el pe când era copil, cum îşi spunea poveşti ca să adoarmă, cum îşi crea visul despre un părinte celest. Analiza lui Atum-hadu beneficiază în mod evident de sociologia modernă: în aceste oribile cazuri moderne de care auzi acum, cercetările dezvăluie că există un moment critic tipic. Anume, vârsta la care copilul îşi dă seama pentru prima oară de situaţia sa jalnică, îşi înţelege în cele din urmă relaţia cu mama sa, de exemplu, şi astfel cu întreaga lume. Acest moment e prea lesne cufundat în patos retrospectiv, precum cel căruia i-am căzut victimă chiar acum, dar în realitate nu trebuie să-ţi fie milă de aceşti copii.

Dimpotrivă, trebuie să vezi aspectele frumoase şi eroice: un băiat de opt ani năvăleşte pentru ultima oară în casa sa dărăpănată (căci trebuie să fi existat o ultimă oară, indiferent că o ştia sau nu pe atunci) şi ţipă în gura mare mândru de cine ştie ce realizare, aşteptându-se încă (din pricina sedimentelor instinctelor sale copilăreşti de dragoste) să primească laude de la stăpâna casei. Strigă în gura mare, mândru că a învăţat să facă una sau alta, ceva academic sau atletic. Şi primeşte, ca simbol al indiferenţei ei definitive faţă de el, ori o scatoalcă, ori o înjurătură picantă, marinată în alcool, sau pur şi simplu o tăcere mucoasă, în timp ce noii fârtaţi vitregi scâncesc şi umblă de-a buşilea prin toată încăperea. De parcă aşa un moment, în mintea în floare a copilului, e neapărat tragic !

Leadership: Imaginea cu care îţi asociezi personalitatea poate să te avertizeze referitor la ceea ce ai simbolizat în această existență, luând în considerare acea prioritate de autoformare care nu se încheie niciodată?

Nici pomeneală: de ce să presupui că aşa un moment reprezintă o uşă ce se închide, şi nu sunetul la fel de scârţiitor al unei uşi ce se deschide? Cum le poate deosebi urechea neinstruită? Închide ochii şi, dacă, după acel scrâşnet de dinţi, simţi o briză de înţelegere sau de şansă, atunci îţi dai seama. După cum se pare că ştia Atum-hadu. Ceva se deschisese pentru el, ceva ce a ales să-şi amintească drept o vizită nocturnă de-a lui Seth. Sociologia modernă spune că semnificaţia acestui moment e înţeleasă de copiii deştepţi şi că adaptarea lor la el nu poate fi denumită altfel decât o a doua naştere: o naştere către independenţa totală, liberă de orice legături cu iluzia, liberă de orice iluzie a legăturilor. O naştere în care copilul devine ambii săi părinţi. El însuşi, singur se va construi de acum înainte.

Nu poate fi nici o îndoială ce i-a trecut marelui rege prin minte atunci când a ales numele sub care l-a cunoscut lumea mai târziu: va începe acum cel mai mare act al creaţiei, propria sa creaţie. Şi, desigur, numai după această a doua naştere chinuitoare poţi să îndrăzneşti, măcar să aspiri la cea de-a treia naştere, care îi eludează pe majoritatea oamenilor, chiar pe cei care s-au autoformat (să nu existe dubii despre probabilităţile monstruoase care sunt în joc aici). Cea de-a treia naştere este cea a nemuririi, în care, după o viaţă productivă condusă numai de instinctele tale autopărinteşti, numele tău e ţinut minte şi iubit pentru totdeauna, în lumea de dincolo sau pur şi simplu în gloria preamăritoare.

Leadership: Impactul pe care l-au avut alţii asupra ta spune totul despre ce ai întruchipat în acest traseu al vieții, dar în acelaşi timp te determină să fii mai vulnerabil la percepţiile despre o imagine ideală?

Dar, dacă nu eşti în stare să-ţi găseşti calea de ieşire din amăgirile copilăreşti, dacă bâjbâi în continuare, bazându-te pe dragostea unei mame, pe interesul ferm al preotului sau al profesorului sau al iubitului ori al ofiţerului, pe grija generoasă a bogaţilor pentru săraci, pe compania agreabilă şi loialitatea din vremuri de cumpănă a prietenilor de nădejde, atunci eşti condamnat la o viaţă de copilărie. N-o să ajungi la maturitate şi n-o să ai nicio şansă să faci vreo realizare demnă de atenţia permanentă.

Toate acestea fac din Atum-hadu un model demn de studiat. Căci dacă e clar un lucru din Catrenul 80 (numai în Fragmentul C), acesta este cât de fidel ilustrează viaţa regelui principiile pe care tocmai le-am conturat: Inima mamei se închide faţă de copilul ei, de-acum esye zidită. Nu-i dar mai de preţ pe care să i-l poată da, deşi ea plânge şi se tânguie, Aşa cum plângem pe patul de moarte ca o fecioară pângărită. Dar când e închisă uşa mormântului nostru, abia atunci sufletul biruie.

Leadership: Poţi să te dezvolți ca lider printr-un temperament puternic şi echilibrat, încât să reuşeşti să te bazezi pe resursele tale interioare pentru a aduce o energie mai inspirată, mai grijulie și mai motivantă în munca ta?

Leadershipul este o evoluţie spre stadiul adaptării la profesie, dar începe cu trecerea de la adolescenţă la maturitate, aceasta reprezentând o fază de dezvoltare care este mai lungă şi mai complexă decât pare la prima vedere, şi numai părinţii o pot facilita. Este vorba despre un leadership foarte subţire, care urmăreşte să dezvolte sentimentul de apartenență la o „familie", pentru a obține un sprijin unanim.

Iar trecerea de la copil la om matur se specifică în leadership dându-şi un conținut separat, o lege nepieritoare: "ce am devenit este rodul a ceea ce-am fost". Conţinutul acesta izolează întreaga viaţă spirituală a omului într-un perimetru în care omul firav devine conștient de puterea sa interioară, de realitatea în care trăieşte, întrucât personalitatea sa devine nu numai energie inspirată, grijulie şi motivanta, ci chiar un mod de a se forma, ca un fel de un ghid care îi arată calea și, totodată, un formator care îi dezvoltă din timp calitățile pentru binele colectiv.

Ceea ce invită la depășirea nesfârşitei treceri de la copil la adult, căci în leadership spiritul este ghid iar ghidul este reprezentat de multe ori de influenţa mamei, fapt care îngăduie să se evite orice atac asupra noţiunii de "familie", este însuși felul de a contribui la schimbarea ta printr-o exprimare autentică a valorilor şi convingerilor realiste care te-au ajutat să treci mai ușor peste situațiile grele din viață.

Trebuie să părăseşti stadiul de influență datorat mamei, şi să începi să trăieşti autonom, bazându-te pe propriile resurse, dacă vrei să te ridici la un alt nivel în viața ta. Îţi reflectă asta oare eforturile de auto-descoperire și maturizare? Dacă îţi dai seama de această necesitate, abia atunci vei putea să ieşi din cadrul oricărei dispute asupra poziţiei tale în societate, şi vei începe să te respecţi, să te simţi mai echilibrat, mai sigur, şi chiar să te simţi de neoprit în drumul tău spre succes.

Separarea de influenţa "mamei", și procesul de individualizare trebuie să fie indicatorii dorinței tale de a deveni un lider capabil să-şi asume şi să-şi înfrunte vulnerabilitatea, unul care își folosește energia fizică, emoţională şi intelectuală pentru a aduce o inspirație mai puternică, o grijă mai mare și o motivație mai mare în manifestarea propriei voinţe, mai ales în direcţia atingerii obiectivelor propuse.

Maturitatea este procesul prin care copilul "neajutorat" devine treptat o persoană conștientă de sine, cu referire la faptul că începe să-şi recunoască autonomia, aspiră să se depăşească, fiind capabil să manifeste (şi să-şi amplifice prin antrenament) capacitatea de a modela viziuni. Dar influenţa "mamei" îi permite să aducă o energie mai inspirată, mai grijulie și mai motivantă în munca sa.

*** Notă:** Arthur, Phillips - Egiptologul (Editura polirom, 2006)

Mea Culpa

On Iunie 13, 2017

Ridică-te din mijlocul unei lumi răscolitoare care se contractă sau se dilată simultan cu universul în care toate orizonturile sunt deschise.

Nu am cerut niciodată să mă pierd într-o atmosferă de început de lume din cartea creaţiei atotputernicului Dumnezeu, pe care dinamica gândului aşternut în continuarea unor întrebări anterioare experienţei o transmitea din aproape în aproape, de la înălţimea ecoului Universului.

Nu am ştiut niciodată să păstrez, să caut, să acaparez, să înţeleg cu acea graţie a mângâierii unei tăceri de dincolo de veacuri, sensul misterios al existenţei ce vrea să înşele aparenţele unei lumi aflată în opoziţie cu alte lumi. Cu grija de a nu le aşeza sub semnul unui realism compensatoriu. *Lord have mercy !*

Există şi un personaj, Marius Pontmercy, din opera lui Hugo, cu care parcă împărţeam aceeaşi învoială a minţii, de a nu ceda decât în faţa marilor întrebări universale.

Câteodată, acest spirit dezlănţuit, încurcat de atâtea idei, era atât de tulburat, se depărta atât de mult de ele, încât îi era greu să le mai găsească. Auzea vorbindu-se într-un chip neaşteptat despre filosofie, artă, istorie şi religie. Întrevedea aspecte ciudate şi, cum nu ştia să le privească în perspectivă, era sigur că are haosul în faţă. Unghiul sub care privea toate lucrurile începea să-şi schimbe constant locul.

Aşa am devenit prizonier al neantului personal, ciudată zvârcolire interioară, cu tristeţea sufletului unui artist hoinar ce-și sporeşte suferința tainică numai la auzul unor idei inconvenabile. Lumea mea, în lumina spirituală obţinută prin revelaţie, aparţine deseori unui moment în care, sub ploaia gravă a remușcărilor și a persistenței dubiilor, trăiesc sentimentul depărtării de esență. *Mea Culpa.*

Leadership: Încerci să depăşeşti dimensiunile unei înţelegeri care se constituie ca un joc de sensuri neclare tocmai pentru că ea nu se socoteşte aşezată în centrul pretenţiilor tale de om raţional?

Un întreg act de învoială cu o formă neadmisibilă de nebunie, prin segmentarea regulilor compoziţiei unui personaj misterios spre nuanţe mai deschise de conştiinţă, se derulează în faţa ochilor cu priviri tot mai vădite de stele înfrigurate şi nelinişti. *Je veux aller au bout de me fantasmes. Je sais que c'est interdit. Je suis folle.*

I am letting myself go într-un joc care generează parcă o utopie a eului și neantului ce mă caracterizează într-o existenţă apropiată contradicţiei dintre Dumnezeu şi omul înnoit prin trama compoziţională a creaţiei, din care legea atracţiei reprezintă doar o mică parte. Dau replica pe care o simt şi nu las nimic fără să încerc să înțeleg, chiar dacă înțelegerea este urmată de o distanţare de real.

Vă invit adesea în mijlocul povestirii unor întâmplări din alte vremuri, ca determinant al unor cuvinte ce exprimă diviziunea timpului, dansând cu eternitatea între mine şi o oglindă cu o infinitate de înţelesuri, pentru a descifra misterele și simbolurile unei deveniri de la înălţimile cerului pe care îl contemplu subiectiv. *Words without a meaning, just fading away.*

Din pricina dorinţei de a fi aici şi altundeva în acelaşi timp, *je suis la et ailleurs* , mă ridic adesea din mijlocul unei lumi vrăjite și răscolitoare care se contractă sau se dilată simultan cu universul în care toate orizonturile sunt deschise.

O simplă continuare a infinitului, ademenitor prin tendinţa de a mă pierde între simbolurile imprimate sensibilității și minții ce aparţin spiritualităţii concordante cu ştiinţa, mă zguduie ca un cutremur. Într-un fel care sugerează că s-ar putea să mă las în voia tendinţei de abandonare a modelului meu de artă. *Je ne dors plus.*

Momentul de cotitură al evoluţiei tale, pe care leadershipul trebuie să-l recunoască ca absolut necesar, constă în desprinderea mintală a determinărilor fundamentale ce decurg din încercarea de a te înțelege și de a înțelege lumea din perspectiva unui om trecut prin solicitarea nebuniei de a crede în ceva mai presus de limitele raţiunii pe care o posedă și o slăveşte.

Mea Culpa constituie, în fond, conţinutul reflexiv și filosofic al unei realităţi de dincolo de barierele fireşti ale înţelegerii unanim acceptate, de dincolo de frontierele cunoaşterii şi ale imaginaţiei, în care miracolul îl reprezintă chiar părăsirea ei.

Ca şi gânditor, vei fi urmat întotdeauna de un fel de Mea Culpa atunci când încerci să cunoști ceva care nu se supune legilor cunoscute sau legilor probabilistice ale rezultatelor pe care le aştepţi. Întreaga vină pe care ți-o asumi este că încerci să forţezi limitele unei cunoaşteri care, cel puțin dintr-un anumit punct de vedere, te depășește.

*** Notă:** Enigma - Mea Culpa

Source: https://neculaifantanaru.com/mea-culpa.html

Mecanismul intim al creaţiei

On Decembrie 31, 2015

Asumă-ți acea abordare a valorii care se înstăpâneşte într-un proces de descoperire, fără a epuiza premizele unei investiţii majore în ceea ce rămâne etern.

În jurnalele sale, Eisenstein ne oferă în acelaşi timp o cheie pentru a pătrunde în mecanismul gândirii sale, în intimitatea în care se nasc opere lui. Remarcăm cât de variat, de mobil este mecanismul acesta intim al creaţiei. Câte aparente contradicţii, câte ipoteze diferite nu i-am cunoscut şi nu-i vom cunoaşte încă ! Câte detalii revelatoare se pierd din lipsă de documente. Câte altele, aparent anodine, ca o plimbare prin New York sau o vizită la Sing Sing, ne pot deschide ferestre noi spre acest univers pe care-l urmărim.

Eisenstein o ştie şi de aceea scrie în legătură cu metodele unei biografii a creaţiei: *"Detaliile anecdotice, surprize sau accidente aparente nu trebuie să distragă atenţia de la principiile de bază recunoscute ale unei munci artistice. Asemenea detalii fireşti ale biografiilor creatoare dau un sentiment de viaţă procesului de creaţie descris. Nu poate exista, sigur că nu, o schemă abstractă, aici, în cazul unui proces de creaţie pulsând de sânge"* . *

Leadership: Cu ce agent călăuzitor se învârte în contact cheia funcţionării mecanismului gândirii tale, încât creaţia pe care o experimentezi să poată ajunge la revelaţia unui sentiment dublu, nemaiîncercat?

Cheia funcţionării mecanismului unei gândiri sofisticate, asigurând transformările ce se petrec sub conducerea impulsului de a săvârşi o lucrare excepţională, o introducere nouă în domeniul ştiinţei, se învârte în contact cu agentul călăuzitor: sentimentul de viaţă interioară, la răscrucea dintre cine ai fost şi cine vei fi.

Cheia nu se deschide oricând, ci în timp, cu trudă şi geniu, dobândindu-şi semnificaţia numai în cadrul unei triple relaţii, ale cărei elemente sunt: conştiinţa de a fi parte a unei cuprinderi mai mari, puterea de a merge mai departe într-o direcţie necunoscută şi abilitatea de a utiliza propriul sine pentru a răspunde chemării de artist.

Deci, avem de a face cu revelaţia unui sentiment dublu, nemaiîncercat, de uimire şi satisfacţie, sau de mândrie şi mirare, atunci când munca ta capătă valenţe de operă de artă, nu de o sarcină împovărătoare și repetitivă. Un sentiment privitor la atingerea unei senzaţii de identitate în trecerea timpului, un fel de unitate, o formă de existenţă a unei diversităţi care rezultă din considerarea mai multor lucruri ca unul singur.

Sentimentul de viaţă care dă startul procesului de creaţie se poate concretiza într-un principiu de bază al muncii artistice numai dacă devine atât de intens încât să fie perceput ca o câştigare a facultăţilor imaginative, drept o oportunitate de dezvoltare a mijloacelor de expresie și a abilităților de comunicare estetică, drept un model de dialog al elementelor de limbaj plastic coerent și bine armonizat într-un concept original.

Sentimentele de viaţă care caracterizează un artist, prin opera careia îi dăruieşte propriile bătăi ale inimii, sunt: simplitatea, delicateţea, aplecarea spre umilinţă, compasiunea, forţa imaginativă. Ele nu trebuie să-şi piardă însuşirile în cazul unei experienţe revelatoare capabilă să determine schimbarea personală, cum oferă adesea romanele lui Stephen King sau filmele lui Alfred Hitchcock.

O cuprindere mare este dată de acea abordare a valorii care se înstăpâneşte într-un proces de descoperire, sub înrâurirea unei impresii vii de real, senzația că a pășit, așa ca printr-un miracol, dincolo de ecran, fără a epuiza premizele unei investiţii majore în ceea ce rămâne etern. Iar pentru ca reproducerea unui subiect de cercetare să fie una de succes trebuie ca imaginea pozitivă a ceea ce încerci să sugerezi să se centreze pe „retina" existenței unei lumi deterministe.

La rândul ei, această lume intrată sub incidenţa mecanismului intim al creaţiei, poate fi expresia unor aparente contradicţii, ipoteze diferite referitoare la evoluție. Iar ceea ce poate deschide ferestre noi spre unitatea mistică a acestei lumi sunt detaliile anecdotice, surprizele sau accidente aparente. Acestea pot da un sentiment de viaţă procesului de creaţie descris.

Descoperirea drumului artistic, dinspre personaj spre eveniment, trebuie să asigure un maximum al experienței umane (de la aspectele sociale colective la cele mai intime), cu scopul de a oferi o adecvare a mijloacelor artistice la specificul vizual al subiectului abordat.

Mecanismul intim al creaţiei reprezintă interacţiunea dintre efectele de fond ale descoperirii unei lumi noi şi introducerea ei în domeniul ştiinţei, în contact cu agentul călăuzitor: sentimentul de viaţă interioară. Acest sentiment stă la baza muncii artistice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Meleagurile tăcute ale puterii

On Octombrie 06, 2010

Cântăreşte-ţi bine valoarea, fragmentând fiecare element al propriei tale personalităţi şi eliminând acei factori care îţi influenţează într-un mod negativ caracterul.

O veneraţie tot mai mare sporea în jurul lui Nizam care domnea alături de fratele său, regele persan Sharaman, după principiile loialităţii şi fraternităţii. Nimeni însă nu bănuia că, de fapt, Nizam era un fără nicio credinţă, dornic de putere, a cărui mai mare aspiraţie era să fie nu numai rege, ci şi cel mai puternic om din Persia.

Aflând că în oraşul sfânt Alamut exista un obiect magic, un pumnal sacru – a cărui mâner era umplut cu legendarul nisip al timpului, şi că eliberarea nisipului întorcea timpul înapoi putând schimba astfel evenimentele, Nizam, foarte bătrân şi înţelept, dar ticălos, şi-a pus în aplicare diabolicul plan.

Leadership: Căutarea sensului vieţii devine o prioritate de prim rang atunci când acorzi o atenţie neîncetată la tot ce gândeşti în preajma unei predestinări care te face iresposabil?

Arma cea mai eficientă. Pentru a reuşi în leadership trebuie să recurgi la puterea şarmului, a seducţiei pure, dar uneori trebuie să recurgi chiar la viclenie sau la "maşinaţiuni" de culise, şi să pătrunzi necontenit în mintea oamenilor, în conştiinţa maselor, să pătrunzi în sufletul lumii şi să-l modifici după voia ta.

Ca orice impostor, Nizam avea cel mai mare interes să-şi răspândească influenţa în cercuri cât mai largi, şi în special în cei trei nepoţi ai săi, care erau neîntrecuţi în vitejie şi curaj, spre a-şi spori posibilităţile de reuşită. Le-a câştigat acestora încrederea absolută, imprimând foarte clar în inima şi în mintea lor imaginea sa: a unui om nu doar înţelept, ci peste măsură de afectuos şi protector. Ce spunea el rămânea adevărat; ce făcea el era întotdeauna just.

Nu fusese deloc complicat să înşele vigilenţa nepoţilor lui şi totodată a celorlalţi persani. Cunoştea felul acesta de oameni: bine pregătiţi fizic, antrenaţi să lupte, să reacţioneze rapid şi precis, care scrutau fiecare chip, urmăreau orice mişcare şi chiar căutau pericolul.

Instinctul şi inclinaţia pentru răutate l-au înşelat foarte rar. În timp ce el a stat cu ochii pe toţi, nimeni n-a stat cu ochii pe el. Aşa a putut să-şi ia toate măsurile de prevedere ca să treacă nevinovat după ce l-a ucis pe fratele său, regele Sharaman, şi după ce a pus în primejdie un regat întreg.

Leadership: Îţi poţi îngădui să distrugi o lume, ca s-o reconstruieşti pe a ta?

Valoarea pe care o ia nivelul de semnificaţie al hotărârii de a fi la înălţimea aşteptărilor celorlalţi, colerelată cu anticiparea oricărei devieri de la normal, se apropie de principiul judecăţii subiective în chestiuni de credinţă. A fi vertical înseamnă să-ţi pierzi "nebunia" de a crede într-o realitate care se exprimă doar prin schimbări de dispoziţie, imagini dezorganizate şi gânduri intruzive ireal de efemere.

Nimeni nu a observat ce se petrecea în jurul lor, în afară de prinţul Dastan. În finalul filmului *"Prince of Persia: The Sands of Time (2010)"* , Dastan, cu ajutorul frumoasei şi curajoasei prinţese Tamina, au reuşit să "modifice timpul" şi să-l împiedice pe Nizam să-şi atingă

scopurile meschine.

Dar, întrebarea ce se impune a fi pusă din capul locului este: ce s-ar fi întâmplat dacă planurile diabolice ale lui Nizam ar fi fost puse în aplicare? Un om care distruge o lume ar fi în stare de orice, inclusiv să distrugă universuri, dar oare merită? Nu ştiu. Dar sunt ferm convins că un om care îşi hrăneşte sufletul numai cu dorinţa înflăcărată de a avea puterea absolută, care nu poate fi determinat să renunţe la planurile sale diabolice, care crede mai mult în valorile materiale decât în cele spirituale, are întotdeauna motive serioase să o facă.

Dacă ai avea posibilitatea, ţi-ai îngădui să distrugi o lume, ca s-o reconstruieşti pe a ta? Sau ai avea puterea să-ţi accepţi destinul şi să laşi ca lucrurile să-şi urmeze cursul firesc, chiar dacă nu sunt pe voia ta?

Leadership: Subtilitatea cu care maschezi tensiunea puternică a vieţii interioare, coincide cu abilitatea ta de a manifesta ceea ce îţi doreşti într-o stare de incertitudine faţă de propria identitate?

Puterea se află in mâini bune, atunci când cel ce conduce e mai mult iubit decât temut !

Cineva spunea: *"Cine slujeşte la un om rău, cerşetor va rămâne."* Puterea, daca se află in mâinile unui om fără scrupule, ambiţios, nemilos şi lacom, devine o problema serioasă – căci toţi oamenii vor avea de suferit. Un om de temut estecapabil să distrugă nu doar o lume, ci un întreg univers şi, în consecinţă, el va avea parte de acelaşi răspuns: adică nimeni nu-şi va deschide sufletul în faţa lui.

Dacă, pe de altă parte, conducătorul este simţitor faţă de oameni şi nevoie lor, atunci toţi îl vor servi cu credinţă. Nu vor exista revolte, proteste, nemulţumiri, şi astfel puterea liderului va fi în siguranţă.

După cum două elemente eterogene ca salpetrul şi cărbunele, amestecate în proporţii cuvenite, ne dau pulberea din care se poate desprinde o imensă energie explozivă - tot astfel conlucrarea dintre oameni şi liderul lor poate da o putere utilă mult mare decât ar putea s-o aibă liderul de unul singur.

A manifesta o preocupare pentru acapararea şi maximizarea puterii, într-o stare de incertitudine faţă de propria identitate, indică faptul că nu eşti sigur de ceea ce ţi se potriveşte şi că nu eşti sigur de ceea ce pretinzi că poţi face atunci când nu ai acces la adevăratele valori şi virtuţi pe care trebuie să le reprezinţi.

Pe meleagurile tăcute ale puterii lucrurile nu sunt întotdeauna roz, şi nu există niciun marcaj care să indice adevărata natură a celor care vor să conducă şi manevrele pe care aceştia le întreprind pentru a-şi însuşi şi menţine puterea.

Însă "meleagurile tăcute ale puterii" se află pe nisipuri mişcătoare, iar cel ce intră în această zonă şi rămâne fidel unor principii şi idealuri nesănătoase, inechitabile şi neetice, utilizând viclenia, manipularea, îndoctrinarea în scopul creării propriei lumi, nu-şi va găsi niciodată echilibrul şi nimeni nu-i va întinde o mână ca să-l ajute. Şi cu cât se va zbate mai mult să-şi atingă scopurile ticăloase, cu atât se va afunda mai repede...

Cântăreşte-ţi bine valoarea, fragmentând fiecare element al propriei tale personalităţi şi eliminând acei factori care îţi influenţează într-un mod negativ caracterul.

P.S. A deţine puterea prin orice mijloace nu trebuie să fie un deziderat al niciunui lider.

Source: https://neculaifantanaru.com/meleagurile-tacute-ale-puterii.html

Memoria unei gândiri prăfuite

On Februarie 02, 2024

Ceea ce vezi la un om devine un mod de explorare a vizibilității de dincolo de aparențe, dacă ești conștient de adâncimile care îi definesc ființa.

În urmă cu vreo săptămână, cu totul întâmplător, am revăzut unul din profesorii mei din facultate. Părul cărunt, tuns periuță, cu vreo 20 kg în plus peste media bunului simţ, mergând cu paşi greoi, cu ochii veseli, dar care trădau o anumită îndoială, ca și când omul ar fi fost conștient de propriile sale nedreptăți, dar încerca să le ascundă cu un zâmbet fără griji. Mă uit la el, îl cercetez din ochi, şi observ că are multe probleme de ordin medical, mai ales ştiind că a suferit vreo două AVC-uri. Deci cu capul sigur nu stă bine.

Bun, dar ce spune privirea lui neliniştită, bine ascunsă în spatele unui zâmbet delicat, amabil, zâmbet care de multe ori ia naştere din umorul savuros şi se termină într-o apoteoză lamentabilă? Citiţi mai departe !

I-am spus că vremea profesorilor universitari a trecut. Inteligenţa artificială precum ChatGPT sau BARD sunt instrumente absolut necesare pentru a învăţa singur, despre orice, fără să mai urmezi vreo facultate. Deja elevii din liceu preferă să înveţe singuri cu ajutorul pluginului CK-12 Flexi din versiunea ChatGPT4, decât să mai plătească meditaţiile exorbitante, intense şi deloc lămuritoare. Studenţii nici nu mai merg la cursuri, învaţă totul singuri cu ChatGPT. Pur și simplu, explicaţiile și modul de organizare a învățării oferite de Inteligența Artificială sunt mult superioare față de orice sistem școlar sau universitar tradițional.

Zdruncinat, înmărmurit, aproape cu lacrimi în ochi, domnul profesor ştie prea bine că generaţia lui, ultima de profesori, este în declin. Totuşi, îmi răspunde, cu capul puţin plecat, ca şi când ar fi vrut să ascundă realitatea: "Nu prea te ajută AI, mai trebuie să gândeşti." Şi ştiţi cum a spus-o? Cu un ton din acela de mândrie, demn de strigătul eroului din război, care lasă să se înţeleagă că, la o adică, el este un mare gânditor şi mare cunoscător.

Leadership: Ai avut vreodată parte de o experiență în care o imagine, aparent fără conținut, a devenit dovada clară a existenței unei lucrări de la care nu se aşteaptă răspuns?

M-au frapat îndeosebi cuvintele "trebuie să gândeşti", ca şi când ar fi fost spuse de un geniu, ceva strâns legat de săvârşirea unui fapt măreţ, culminând cu vreo realizare dincolo de orice aşteptări. Tocmai din acest motiv, cuprins de curiozitate, am căutat pe Google numele domnului profesor, poate găsesc ceva interesant. Şi, ce-am găsit? Ei bine, primele 3 rezultate afişează CV-ul domului profesor. Deci, s-ar spune că CV-ul e cel mai important lucru care iese în evidentă despre domnul profesor. Apoi, următoarele câteva rezultate afişează titlurile unor cărţi învechite, dar, atenţie, nu şi conţinutul lor.

Iată, deci, un gânditor fără conţinut.

Citind CV-ul măreţ al domnului profesor, pe webcache Google, unde nu se şterge nimic, aflăm că este posesorul unui doctorat. Dar, Hocus Pocus, unde este doctoratul? Internetul nu ştie nimic despre lucrarea marelui gânditor, lucrare care totuşi l-a ridicat în funcţie, oferindu-i atâtea beneficii de-a lungul timpului. Practic, existenţa acestei lucrări este pusă sub semnul îndoielii.

Şi ştiţi cu ce seamănă lipsa dovezii existenţei acestei lucrări de doctorat? Este ca şi când ai promova examenul de bacalaureat, fără să te prezinţi la examen. Cu alte cuvinte, marele dottore ar trebui să dea socoteală pentru cel puţin o fraudă colosală, un plagiat sau o teză fără valoare, poate chiar una inexistentă, de care se fac vinovaţi şi alţii profesori, care nu şi-au publicat nicăieri lucrările.

Leadership: Imaginea pe care ți-ai construit-o devine dovada clară a existenței unei creații care provoacă o simțire profundă, dar nu stimulează conștientizarea virtuților tale?

Atenţie mare: acesta este modelul de profesor care rosteşte cuvinte de genul "trebuie să gândeşti", dar care nu are absolut nimic de arătat ! Or ca să ajungi un mare gânditor, trebuie să urmezi sfatul lui Goethe care îi declara unui prieten de-al său: *"Ca tu să devii un compozitor, trebuie să fi studiat armonia şi contrapunctul timp de 11 ani, încât să ajungi să supui spiritul inventiv, regulelor, când se vor deştepta imaginaţia şi sentimentul."*

Ţi-aş da nota 1 domnule profesor, cu indulgenţă, dacă ai fi publicat "minunea" minţii tale pe internet, deci doar pentru prezenţă te-aş puncta. Însă pentru că îţi este ruşine de fapta ta, şi o ascunzi de atât amar de vreme, atunci eşti elev de repetenţie. Da, eşti doar un repetent fără valoare în lume, la fel de insipid şi necunoscut ca şi lucrarea ta, la fel cum sunt aproape toţi ceilalţi profesori universitari care nu şi-au publicat doctoratele. Prea mulţi escroci şi profani sunt în universităţile din România.

Leadership: Poți surprinde într-o singură imagine, prin aspectul vizual, emoțiile omului prinse în vulnerabilitatea care însoțește un Ego supraestimat?

Acum, continuându-şi spusele şi încercând să argumenteze ceva, el simţea parcă nevoia unei justificări a acestei reluări de opinie, făcând parcă un efort să-şi amintească ceva, cât de puţin, din realizările sale. Memoria nu-l trădase, oare câte evenimente a trăit el în acest timp, ce fapte, ce experiențe, ce realități s-au suprapus peste imaginile profunde, ascunzându-le în suflet?

Totul a devenit dintr-o dată, din nou mai viu, clar şi nebulos, ca amintire îndepărtată, printre care mai apare, miraculos ca o speranţă, soarele. Eu însumi, încercând să trăiesc ceea ce profesorul retrăia în gând, printre amintiri şi poveşti de viaţă, am fost cuprins de febra ciudată a neputinţei de a şti, de a egala, de a înţelege totul, pentru că aşa începe incursiunea într-o lume enigmatică. Cu întrebarea: "Cine sunt eu cu adevărat?"

Oamenii vorbesc adesea din memorie, depanând experiențe și reflecţii, așa încât să nu mai repete greşelile, sau poate ca să se dezvinovățească, să se justifice, încât să găsească o scuză, să-și mascheze greșelile pe linia unei retrageri strategice. Repetându-și întruna, ei învață să creadă în cuvintele salvatoare, care cumva îi disculpă, nu le trădează lipsa de înțelegere. Iar când memoria îi trădează, și se întâmplă asta des la o vârstă, în momentele de neclaritate, atunci ei își compun imagini reconfortante de învingători.

Leadership: Ai experimentat vreodată o simțire profundă în fața unei imagini ce scoate în evidență relațiile cauză-efect ale acțiunilor care nu sunt în favoarea dezvoltării calităților personale?

Majoritatea profesorilor universitari habar nu au ce este de fapt ştiinţa, sau de ce ar putea deveni ea act de gândire. Căci primul pas ca să înţelegi cunoaşterea este s-o salvezi. Al doilea pas este s-o faci cunoscută. Apoi să te foloseşti de ea în mod chibzuit, în acord cu ce-ai învăţat de la alţi, la egalitate cu ce-ai deprins din experienţele tale.

Iar exprimări de genul "trebuie să gândeşti" sunt uşor pripite, căci pentru cine este cu adevărat cunoscător ele reprezintă nişte drumuri lungi, marşuri făcute pe ploaie sau pe cărări troienite şi bântuite de viscol. Numai creierele îndobitocite în direcţia unui Ego supraestimat nu ştiu să facă distincţia între adevăr şi îndoială.

În timp ce-mi vorbea, cu atâta fervoare, ceva în mine înregistra un soi de enigmă. Şi totuşi, habar nu aveam de toate lucrurile astea, le-am înregistrat, am rămas câteva secunde impresionat, dar...oh ! nu se poate, nu am cum să rămân în permanenţă impresionat.

O parte a memoriei îl trădase pe domnul profesor, o parte a gândirii sale a dat din umeri, nestingherit şi, ca şi când ar fi vrut să ocolească un zid greu de trecut. Din acest motiv, nu are rost să caut vreun supravieţuitor al luptei dintre cunoaştere şi necunoaştere, dintre adevăr şi iluzie.

Lumea are la fel de mulţi gânditori pe cât are şi muşte care trag la tot ce înseamnă mizerie. Eroi necunoscuţi printre miile de martiri care sunt acum ţărână. Eroi care n-au înţeles lupta, care habar n-au avut ce-i ăla război, pentru că tot ce-au întreprins au fost doar nişte fărâme de interes nesincer, o aparență, lipsiţi fiind de conținut autentic sau de o înțelegere aprofundată a ceea ce implică cu adevărat un război. Tot ce-am scris aici este o critică la adresa superficialității sau falsității angajamentului lor.

Leadership: Creaţia căreia îi dai viață poate să trăiască în umbră, fără a-și dezvălui adevărata esență?

Din dorinţa de a fi cât mai autentic, domnul profesor, marele filozof, a sfârşit prin a deveni propriul său regizor, interpret şi spectator unic. Vorbea cu chip de atotștiutor, fără să ofere dovada propriei expertize. La urma urmei, cunoaşterea este o aventură devenită datorie pioasă, un soi de călătorie sacrală care dezvăluie tainele ascunse ale înțelegerii profunde. Şi apoi, senzaţia aia ciudată, dureroasă, a reconstituirii unei fărâme de adevăr, fie ea şi fragilă. Ca să înţelegi ceva, trebuie să fi participat la vreun război, să auzi realmente bubuitul tunurile, şuierul gloanţelor, tot infernul de zgomot, fum, foc, groaza şi moartea.

Asta i-a lipsit domnului profesor toată viaţa: curajul de a trece, cu adevărat, prin foc şi sabie. Totuşi, când l-am revăzut, părea bântuit de obsesii napoleoniene, schilodit sufleteşte de tendinţa măreţiei, dominat de dorinţa de a părea mai mult decât este cu adevărat. Impostoare, înşelătoare, intrigantă, gândirea nu i-a permis să conştientizeze faptul că în marea ecuaţie a lumii el este la fel de mic şi de neînsemnat, total necunoscut ca şi propria lui teză de doctorat, creaţie de care nimeni nu ştie nimic.

De atâţia ani, supravieţuitorul unei conştiinţe halucinante poartă cu el, zi de zi, umbra unei obsesii: memoria unei stime de sine înalte, pe care eu am încercat s-o răscolesc prea mult. Da, am rememorat aici întâlnirea cu eroul lui Cervantes în lupta cu morile de vânt, şi nu-mi pare rău că morile de vânt au rămas doar nişte simple iluzii. Şi cunoaşterea unora este tot o mare iluzie, la fel ca şi existenţa lor.

Chiar în acest moment încerc să trag o concluzie, un fel de filozofie susţinută cu bună cunoaştere, pe care o fac cunoscută lumii:

"Bat la poarta unei case şi nu răspunde nimeni. Strig, apăs pe clanţă, poarta nu e încuiată, înseamnă că o fi cineva acasă? Sau este doar o locuinţă goală, părăsită, lăsată în lumea ei măruntă şi trecătoare? Ce are ea atât de interesant să-mi povestească? N-am considerat că merită să-mi spună ceva precis, aşa c-am plecat mai departe..."

O creație care nu se dezvăluie ascunde esența falsă a creatorului său, adesea ascunzându-se din cauza plagiarii sau escrocheriei. Mai bine zis, un creator care își ascunde creația este sabotorul unei imagini care ar putea să dezvăluie adevărul propriei inutilități și a lipsei de valoare.

Memoria unei gândiri prăfuite lasă în urma ei amintiri uitate, ignorate, care nu se mai întorc. Ea aparţine omului gol pe dinăuntru, lipsit de conţinut, dar cu pretenţii de mare cunoscător şi gânditor, care nu a reuşit să anime propriile realizări cu "o viață fără de moarte".

Source: https://neculaifantanaru.com/memoria-unei-gandiri-prafuite.html

Memoriile unei vieţi care se repetă

On Iulie 23, 2019

Leadershipul este deosebirea pe care o faci între o realitate care se zbate în mijlocul unui "mă repet din nou" şi o realitate care "se întâmplă" deja.

Am fost mereu interesant de vizualizarea unei poveşti adevărate, legate strict de un dublu al meu, ca exemplu al unei experienţe artistice unde se poate atinge libertatea maximă de exprimare şi se poate imagina la infinit posibilul unei existenţe clădită pe ideea de a defini formal un conţinut obiectual şi prezentându-l ca variantă de continuare a realităţii.

Premisele unui compromis raţional dintre caracterul emoţional al lucrării şi logica precisă a construcţiei compoziţionale, ce aminteşte de arta renaşterii timpurii din Florenţa, îşi fac loc într-o imagine care încântă privirile oricărui iubitor de frumos. Se ridică aici problema conştiinţei, pe care adesea mi-o închipuiesc ca fiind calitatea unei fiinţe umane setată să caute adevărul din spatele imaginii, într-un destin nemuritor.

Arta este o izbândă a pământului fertil, a florilor care îl acoperă şi al aerului curat. Nu ştiu cât de mult timp am investit, cu migală şi răbdare, doar ca să aleg corect între variantele de cristalizare a unei vederi din apropiere, o formă de sensibilitate specială, ca să ridic acea schelărie conceptuală şi experimentală menită să plaseze subiectul uman în coerenţă cu expresia unei realităţi decorate cu contururi fragile.

Trandafirul încă este acolo, înflorit cu mulţi bujori încălziţi de razele soarelui, exprimând măreţia artistului care îşi expune sentimentele în aşa fel încât cel ce îi vede creaţia o simte ca fiind o parte din sine. Povestea trandafirului, ca de altfel sarcina lui principală, este de a întruchipa într-o formă artistică, adecvată, o idee de realism total sub o oarecare doză de expresivitate şi superioritate.

Iar de aici, viaţa mea a început să capete o semnificaţie aparte, constituind tot atâtea calităţi specifice pentru stilul unei arte care înseamnă atât continuitate cât și evoluţie.

Leadership: Poţi să îţi exteriorizezi personalitatea prin expresia activităţii creatoare înfăptuită cu ajutorul concretului din planul naturii, aşa încât să surprinzi esenţialul unei imagini de ansamblu asupra vieţii?

Pe linia imaginii pe care o redau mai jos, dedicată unei teme de maximă actualitate, se recondiţionează materialul din care este făcută viaţa mea, începutul unei noi pagini de memorie care peste ani va trezi nostalgie. Nu încerc să par mai mult decât ce sunt, la fel cum nici trandafirul nu-şi schimbă locul într-o grădină magnifică pe care artistul o încorporează într-un tablou semnat: "Admiraţie pentru frumuseţea naturii".

Tot ce simte un trandafir și-l face uman într-un tablou care începe de la un simplu joc de linii şi cromatici variate, poate fi redat cu mână de artist într-o mărturisire pe care scriitorul român Alexandru Vlahuţă o face despre pictorul Nicolae Grigorescu, cu acel farmec al puterii ascunse care dă eleganţa unei sincerităţi expresive cuceritoare:

"Veşnic nemulţumit de lucrul lui, răzând de zece ori o pânză, plecând şi întorcându-se de câte zece ori în acelaşi colţişor din natură, care mereu tot altceva-i spunea din marele mister, şi el mereu întrebând, simţind că, dincolo de liniile şi de culorile care se văd, mai e ceva care nu se vede, şi care totuşi trebuie să se vadă. Trebuie. Căci aceasta şi este

chemarea unui artist pe lume – să te facă să vezi în vecii vecilor ceea ce natura nu arată decât o dată, la fulgerarea unei clipe, o singură dată, în toată necuprinsa şi înspăimântătoarea veşnicie a vremii.”

Trandafirul încă mai există ca atribuit al sufletului de a concepe o nouă realitate, de a merge mai departe, de a evolua şi mai mult, de a se regăsi pe Sine în experienţa de veacuri a fiinţei umane.

O imagine de ansamblu asupra vieţii se poate obţine din uimirea pe care o ai în faţa unui tablou a cărui temă surprinde orizontul de definire a naturii şi frumuseţilor ei, din timpul unui moment memorabil.

Iată ce-l mulţumeşte pe un trandafir, dornic a fi imortalizat într-un tablou plin de culoare şi nostalgie. Mi-l închipuiesc sublim şi fascinant, drept autorul unei creaţii artistice care amestecă voit registrul miraculosului cu cel al supranaturalului, într-un joc magic al efectelor de compoziţie:

Să fiu o culoare frumoasă, strălucind în realizarea unui vis măreţ care e mai interesant din perspectiva unei mărturii de artă. Să fiu o poveste de auto-reflecție pe care artistul o foloseşte pentru a transmite o mare învăţătură lumii, în aşa măsură încât să nu exist decât ca întrupare a unui spirit desăvârşit care, de-a lungul vieţii sale, preferă să experimenteze particularul unei personalităţi izolate privită în oglinda unei raţiuni universale invariabile.

Să descopăr calităţile unei pensule speciale care să imprime portretului meu, în timp, eleganţă şi supleţe, asigurând un contur perfect. Să îmi construiesc singur lumea, ca alternativă a unei comunicări cu Dumnezeu în care să difere doar nuanţa de luminozitate şi de mister. Să nu dispar după moarte.

Trandafirul este spiritul unei fiinţe complexe, acceptată de rânduiala unor taine care se lasă uşor înveşmântate în haina cuvântului, ca o replică a imaginaţiei unui artist care descrie o viziune a naturii spre aprofundarea subiectului unei lumi fabuloase, perfect alcătuite, dar uneori greu de înţeles.

Leadership: Creaţia ta poate da acea impresie de realitate în care predomină senzația de mister și fabulos, încât să capeţi acces la o altfel de percepţie vizavi de complexitatea unui "ceva care lipseşte din viaţa ta"?

Ceea ce lipseşte din viaţa mea este însăşi mesajul pe care trandafirul îl transmite sub formă de nostalgie, melancolie, atracţie, consolare, dovada dragostei, pentru că de fiecare dată când îl privesc în stropii ploii de vară simt că sunt introdus în episoadele marcante ale unei poveşti de spirit.

“Însăşi speranţa este uneori o formă de durere.”

Sunt doar un trandafir. Vă rog, încetaţi să mă înţelegeţi printr-o multitudine de priviri, sub toate culorile mele, ci eventual încadraţi-mă sub un clopot de sticlă şi contemplaţi-mă din adâncimile profunde ale unui destin tulburător, scris cu cerneala sângelui curs din rănile unor muritori de rând. Încercaţi să mă exploraţi cu un singur ochi, fără să pierdeţi din varietatea şi complexitatea unui "ceva care lipseşte din viaţa voastră".

Trăiesc momente de nedumerire, repetate adesea, ca un joc stereotip, mereu în acelaşi fel. Un fel de senzaţie de abandon în faţa unei puteri transcendente, neputinţa de a controla pe

deplin ceea ce se întâmplă în treburile lumeşti. Îmi lipseşte acea încredere care să-mi permită să depăşesc momentele de mare intensitate emoţională, dar cu toate acestea înfloresc mai firesc decât în cazul altor flori, chiar dacă însăşi spinii mă blochează într-o realitate mai aspră, mai presus de aceea care cade sub simţuri. *Sono fuori su una nuova strada alla ricerca di una terra senza nome.*

Trandafirul denotă încrederea în trăirile unei alte fiinţe cu care rezonezi în armonie cu TOTUL, având acces la o lume expusă interpretării şi înţeleasă printr-o sesizare artistică, printr-o metaforă: "Tema vieţii, ca într-un vis".

Deseori, îmi închipui că sunt spiritul unei fiinţe care traversează nemurirea în alte roluri, alte reguli, cu alte motive de captivitate, cu alte activităţi artistice, dar întotdeauna însărcinat cu aceeaşi misiune: *"È tempo di girare la pagina e iniziare un nuovo capitolo."*

Leadershipul, ca tendinţă de a înţelege personalitatea artistică, vizează trăirea de moment, irepetabilă şi inestimabilă, pe care o abordezi într-un context de "similitudine vizuală" când eşti pe cale să-ţi asumi o identitate din care nu mai poţi să te desprinzi, tocmai pentru că te complaci în postura de personaj aflat în centrul atenţiei.

Memoriile unei vieţi care se repetă ia în considerare acea sursă de expunere a ideilor, a emoţiilor, a amprentei, percepției și a experienței personale, într-o creaţie a cărei principală trăsătură este puterea de împlinire a unui destin consacrat artei. Un destin care sfidează efemerul inerent printr-o viziune interpretativă asupra unei fiinţe asemănătoare ţie, percepută ca simbol al unei realităţi spirituale mai vaste.

Important este cum te raportezi la această fiinţă prin intermediul unei comparaţii revelatoare de adevăruri, frumuseţe, divin, trăinicie, emoţii, potenţial artistic, încât s-o faci accesibilă publicului larg sub diferite semnificaţii, într-o poveste surprinzătoare al cărei conţinut se repetă în alte timpuri şi alte locuri.

P.S. Expresia "mă repet din nou" seamănă a pleonasm. În cazul acestui articol, am folosit "din nou" pentru a întări o regulă care se aplică pe o perioadă mai lungă de timp. Dacă spui "mă repet" poate avea semnificaţia de "s-a mai întâmplat o singură dată". Eu am întărit o idee, o convingere, un fapt, prin semnificaţia de "se întâmplă de nenumărate ori", ca un fel de deja-vu.

Source: https://neculaifantanaru.com/memoriile-unei-vieti-care-se-repeta.html

Memory

On Ianuarie 02, 2020

Fii prelungirea unei imagini care nu-şi pierde niciodată semnificaţia şi calitatea, în demersul de dezvăluire a intimităţii actului artistic văzut ca un garant al recuperării trecutului în interesul strict al înţelegerii prezentului.

Povestea mea este mărturia unui act melancolic de relaţionare cu opera de artă şi cu profundele ei semnificaţii. Este spațiul de refugiu din fața unor timpuri în care viaţa mea, atat de specială, atât de sinceră, părea să nu aparțină decât unui singur muritor. Este o rămăşiţă de memorie a unor timpuri întemeiate în vecinătatea cuvântului *Dermethisyum* (cu criterii de puritate), timpuri greu de uitat, cu înclinări fragede spre visare, străbătute cu nostalgie de sentimente adânci şi reţinute, ca nişte simple păsări în zborul lor de rutină. De aici şi tentaţia de a mă preschimba într-o formă de existenţă după moarte, în surdina unei confesiuni discrete, pe ritmul unei muzici cu efect de calmare.

Dorinţa infinită de a iubi viaţa, cu toate celelalte sfere ale ei: adevăr epistemic, adevăr estetic şi adevărul religios, se strânge în jurul nevoii de a aparţine unei imagini plină de intensitate, plină de artă, de culoare, istorie şi frumuseţe, schimbând rostul meu (de a fi martorul unei lumi epuizate de atâtea frământări) cu opera unui artist genial care dă noi valenţe de oglindire transfigurată a naturii în regăsirea lui însuşi.

Nu fac nimic la întâmplare. Nu simt nimic fără să-mi las o maximă libertate a vorbirii cu mine însumi în ipostaza de artist, încât să mă pot preschimba oricând într-un "celălalt" din lumea veşniciei şi neuitării. *The withered leaves collect at my feet, and the wind begins to moan.*

Prima lecţie în priceperea artei este descrierea unei imagini. Priviţi-mă aşa cum aţi privi un trandafir care a trăit nenumărate vieţi, din nou şi din nou, fără ca nimic să nu-i scape din vedere. Iar acest Double Delight, modelul unei frumuseţi neînţelese şi fără egal, închipuiţi-vă că a avut privilegiul de a fi martorul unui profund act de slujire în viaţa unui alchimist, în atelierul unui pictor celebru, în jocul unui actor de teatru, sau în longevitatea muzicii unei senzuale şi romantice cântăreţe de operă.

Mare va fi răsplata lor în ceruri, veşnicã va fi slava lor, pentru că au făcut parte din fiecare moment al poveştii mele.

Un sentiment de identitate si continuitate poate fi cuprins în termenii "conştiinţei pure care priveşte asupra vechiului sine" din perspectiva unei realităţi al cărei unic sens este o imagine formată din doi vectori: ştiinţa de a fi altcineva şi puterea de a rămâne acelaşi.

Şi totuşi, trebuie să existe cineva care să mă descifreze cu toate tainele mele, care să mă poată contura viu şi plin de măreţie, fermecător ca un vis de tinereţe printre anii trecători, dincolo de mecanica complicată a actului de creaţie. Trandafirul simte, trăieşte, se emoţionează, se înţelege pe el însuşi conform cuvintelor lui Cella Serghi: *„Trupul şi inima capătă deprinderi nefericite. Inima, negăsind ecoul pasiunilor sale în viaţa reală, se refugiază în ficţiune, iar corpul se obişnuieşte să despartă dorinţa de admiraţie."*

Has the moon lost her memory? She is smiling alone, in the lamplight. Dacă trebuie să vă oblig la admiraţie, la o acordare a atenţiei faţă de frumos, simţire şi sensibilitate, încât să deschid cheia dublă a timpului veşnic, atunci încărcaţi-vă energia spirituală cu nuanţa de roş-gălbui a unei seri de toamnă petrecute în jurul focului, la ora asfinţitului. Este o imagine imortalizată de pictor pe chipul unei realităţi mai elevate, transfigurată, transmutată în valori

etern umane. Asta înseamnă arta: transformare prin simţirea influenţei unei omniprezenţe.

Iar suprema forţă a artei create printr-un fulger al intuiţiei poetice, dusă ulterior la înţelesul suprem *Seroderifesh* (întruparea cuvântului pur din spaţiul frumosului), constă în puterea voastră de a mă introduce într-un cadru al aspiraţiei spre sublim, spre o artă autentică şi sinceră, sub forma descrierii unei prezenţe figurative întrepătrunse cu amintiri de neşters. Apoi, identificaţi-vă cu mine. *Let the memory live again..*

Aşa începe umanizarea artei, revoluţia ei. În condiţii de iradiere a veşniciei într-o clipă vie, plină de culoare şi sens. Cum se va termina? Prin ascuns, prin simbol...

Leadership: Ţi-ai găsit un spațiu de refugiu în fața unor timpuri în care viețile nu mai par să aparțină muritorilor, ci creatorilor care îşi etalează rafinamentul şi solemnitatea prin declanşarea unei trăiri artistice văzută din perspectiva absolutului?

Am ţinut întotdeauna în mână o cheiţă fermecată. Aproape de izvorul cristalin al marilor înclinaţii spre frumos, un loc minunat surprins în peisajul născocit de Sepher Yetzirah, unde locuisem primii ani din nemurire pe o singură şi neînsemnată palmă de pământ, am descoperit pentru prima oară libertatea, arta, dragostea, regretul şi compasiunea, îngrijorarea şi slăbiciunea. Aş fi dorit ca soarta voastră să fie cea meritată de mine, ca să vă pot include în acest peisaj de istorie, de nostalgie şi simplitate. Dar numai voi aveţi puterea asta, de a fi asemenea mie.

Atunci, printr-o străfulgerare a puterii divine, am răsucit cheia de două ori, sursa tuturor imaginilor şi corespondenţelor simbolice, doar pentru a sugera absența, uitarea mea, și a inspira oamenilor nevoia firească de afecţiune, de gingăşie, lăsându-le posibilitatea de a reflecta (în surdină) cum ar fi să trăiască fără mine, cât de greu le-ar fi viaţa fără artă, fără frumuseţe, fără perspectiva absolutului. *It is so easy to leave me, all alone with the memory of my days in the sun..*

Cella Serghi a fost, poate, singura scriitoare care a descifrat tainele florii căruia îi găzduiesc încă şi acum sufletul: *„Cred că secretul tristeţii tale (căci eşti tristă) e că viaţa te-a împărţit, dragostea nu te-a dorit întreagă, ţi-a cerut să dai mai multora ceea ce ai vrut să dai unuia singur".*

O trăire artistică văzută din perspectiva absolutului este capodopera artei de a readuce la viaţă spaţii uitate de lume, locuri cu istorie puternică, martori ale unor vremuri apuse, în compoziţia unei imagini care nu-şi pierde niciodată calitatea şi semnificaţia.

I must think of a new life, and I mustn't give in. Credeţi-mă, nu mai vreau să-mi fac iluzii, nu mai vreau să fiu doar o tentativă de manifestare a artei, fragilă ca orice multiplicare de răsfrângere a unei raze luminoase într-o conştiinţă vie, universală. În urma mea va rămâne, poate, fără mişcare, numai o dâră picturală pură, deşi dorinţa mea imensă, *rutsineh alcisturnash* (obţinută printr-un procedeu de asemănare), a fost să dau naştere unei noi deschideri spre frumos, spre bine, spre nebănuit.

Leadership: Universul creaţiei tale oferă celorlalţi oameni posibilitatea să se transforme într-un continuum expresiv şi melancolic care funcţionează ca evocare a deosebitei aprecieri pe care o dobândeşte unicitatea unui moment special în faţa unei deschideri spre alteritate?

Un veac trăit sub semnul amintirilor dă tot frumosul vieţii, scoţând la iveală tot ceea ce am mai bun în mine. Când artistul se retrage într-o chiliuţă la marginea lumii, unde are doar un

pat de paie şi o masă din surcele de pin, cu nepăsarea senină în faţa trecerii vremii, trăind fără supunere în faţa întâmplărilor vieţii cotidiene, el ştie că doar astfel îşi poate anula impresia de lux, care de fapt este o limitare a efortului de trans-substanţializare a lumii în spaţii de suflet. E un capitol pe care l-aş putea intitula: reîntoarcere la origini. De aici a început totul...

I remember the time I knew what happiness was..

Iar când trandafirul îşi simte înălţarea construcţiei sale în templul genuin al frumosului care încununează creaţia artistului în vecinătatea absolutului, în spaţiul tăcerii de dincolo de sfera luminoasă a lui Ain Soph, tot mai aproape de idealitatea destinal-umană, abia atunci se confirmă veridicitatea cuvintelor lui Cella Serghi din romanul „Pe firul de păianjen al memoriei":

"Cred că adevărata experienţă a vieţii începe în momentul în care te vei simţi singur, nu numai neînţeles, ci realmente singur. Să petreci seri întregi de singurătate, după care va urma o zi de la care să nu aştepţi nimic. Pentru asta merită să trăieşti. Nu vorbesc de o voluptate a durerii, ci un fel de descoperire a ta, alături de tine, lucidă..

Uneori fericirea se află la capătul lumii. Aş vrea să simt iar cum simţeam într-unele zile când vedeam pe rând toate punţile dintre mine şi lumea exterioară dărâmându-se, când ascultam singurătatea cum asculţi marea, când totul părea desprins dintr-o poveste cu iz de veşnicie pe care ai vrea s-o schimbi doar prin lipsa personajului narator. Tonight will be a memory too..."

Măreţia unei creaţii constă în prezentarea unui moment special din peisajul unei vieţi care îşi asumă nemurirea printr-un ecou de emoţii: *„merită să trăiesc în memoria unor timpuri care trec cu repeziciune, dar care nu-şi pierd din sens nici după anii de când au fost plăsmuite, cu pana sau cu pensula."*

Memory este o fomă de întâlnire a operei de artă cu creatorul ei, a trandafirului cu muritorul de rând, văzută printr-un fior de taină, de dor, de emoţie necontrafăcută: *„If you touch me, you'll understand what happiness is. Look, a new day has begun.."*

*** Notă:** Barbra Streisand - Memory

Mene, mene, tekel upharsin

On Martie 05, 2017

Intuieşte ce vei deveni dacă îţi accepţi menirea de înfăptuitor al creaţiei, într-o conjunctură a realizării unui soi de iluzie cu implicaţii adiacente.

Îmi place să ating sfârşitul dăruit de valoarea unui puzzle matematic dintr-un joc al subtilităţii arbitrat de fantezie, cu un anume grad de conştientizare, construit ca un rezervor infinit din care mă umplu mereu şi mereu cu caracteristici specifice operei artistice, în încercarea de a explica ceea ce nimeni nu a crezut vreodată. Trebuie doar să iau conţinutul tabloului din realitate, cu caleidoscopul lui de consecinţe, fără să-l înfrumuseţez, ci să-l reorganizez şi să-l înfăţişez privindu-l cu ochii unui iluzionist care preţuieşte caracterul efemer al demonstraţiei de magie.

Ar putea să pară absurd, un soi de liber consimţită şi amăgitoare euforie care îmi distorsionează percepţiile despre lume, despre mine, insuportabile şi chinuitoare, în argumentarea unei născociri în care arta, ghicită de raţiune şi reprodusă de imaginaţie, ea însăşi personificată şi uluită de reuşita unei iluzii demnă de Houdini, se dezvăluie într-un maraton al aventurii, într-un clarobscur bine stăpânit, prin zone de lumină şi de umbră.

Este ca şi când aş dezvolta o concepţie personală a unei "Forţe Superioare" sau a unui "Dumnezeu" aşa cum nu-l înţelege nimeni: prin exerciţiul unei judecăţi sintetice a priori, servită cu o onestitate artistică fără compromisuri, care alcătuieşte materia şi instrumentele de construcţie ale metafizicii. La rândul ei, metafizica se sprijină pe superioritatea forţei cu care artistul se bazează pe credinţa într-un Dumnezeu invizibil, care în anumite feluri, este chiat dublura lui în altă realitate, în alt spaţiu şi alt timp.

Adevărata capodoperă a creaţiei este să fii un magician care îşi povesteşte iluziile în mod credibil, fără a explica şi modul în care acestea se realizează.

Orice schimbare a unei informaţii într-o imagine se transformă în revelaţia unui fenomen de creaţie, unde absolut fiecare acţiune, fiecare gând, fiecare lucru, începe să capete asemănare cu o bijuterie literară ce iese în evidenţă sub forma unui jurnal poetic. Bineînţeles, fiecare bijuterie are o imagine, tot aşa cum fiecare gând are o imagine proprie, fiind o verigă într-un lanţ nesfârşit de cauze şi efecte de care artistul se loveşte atunci când temporizează şi meditează asupra lui însuşi.

În această privinţă, asemenea unui Victor Hugo gândind doar în imagini, dau frâu liber spiritului meu ascuţit de observaţie chiar şi în cele mai mici amănunte, percepând în fiecare fenomen de mişcare a lucrurilor, luat izolat, sensul unei noi abateri de la normalul unanim acceptat. Din orice fenomen de schimbare a unei obişnuinţe, din fiecare revelaţie a unei relaţii de asemănare între imagine şi acţiune, extrag riguros concluziile cuvenite unei asocieri de aspecte ale fondului omenesc care transpare în interpretarea unei enigme.

Astfel, se adună un extrem de bogat material ce se pretează la exerciţiul judecăţii specifice unei tangente la misterul unei cutii magice de puzzle, presărat cu sensuri unice care funcționează ca o relație bazată pe un *quid pro quo* care îmi aduce reputația de iluzionist fără de seamăn.

Leadership: Menirea ta de înfăptuitor al creaţiei se cere a fi investigată şi aplaudată sub raportul dintre ceea ce expui și ceea ce ce ascunzi până la urmă?

La rugămintea marelui iluzionist Harry Houdini, scriitorul Arthur Conan Doyle alege la întâmplare câteva cuvinte pe care le scrie pe o hârtie: „Mene, mene, tekel upharsin”, aceleași cuvinte scrise de o mână nevăzută în faţa regelui Baltazar, legate de o profeţie despre căderea regatului Babilonului. Ele pot fi traduse prin: „Numărat, numărat, cântărit și împărțit.” Apoi hârtia este împăturită și pusă în buzunar, fără ca nimeni să nu-i știe conţinutul.

După câteva momente, Houdini scoate din sertar două plăcuţe, le depărtează una de cealaltă cu febrilitate. Stupoare, spiritism, iluzie ! Pe una din ele sunt scrise cuvintele: „Mene, mene, tekel upharsin”.

Întotdeauna când vorbesc despre leadership, sub extensiunea nevoii de a pune în valoarea unicitatea unei compoziţii de idei și inspiraţie, pun următoarea întrebare: ce vei deveni dacă îţi accepţi menirea de înfăptuitor al creaţiei într-o conjunctură a realizării unui soi de iluzie cu implicaţii adiacente?

Creaţia căreia îi dai întâietate pe drumul evoluţiei, spre atingerea statutului de dezvoltator de noi forme şi mijloace de expresie, depinde în general de ceea de ce ai în cap ca şi imagine finală, proiectată asupra fenomenului de tipul „reacţie-contrareacţie”.

Tot ce dezvolţi ca şi concepţie personală a unei “Forţe Superioare” are ca default o reacție a conştiinţei care te îndeamnă la reflectarea propriei identităţi. Iar tot ceea ce domină această concepție are ca și contrareacţie o reflectare asupra efectelor pe care le generezi prin sugestie și autosugestie.

Adevărul este că fiecare great artist, la fel ca orice iluzionist, se măsoară după următoarele coordonate: ***„You can hide your own tricks from the larger public, but not the fact that you like something that no one else could see.”***

Pentru ca leadershipul să fie o formă viabilă a manifestării preponderenţei unei mari puteri, atunci ceea ce expui ca operă de artă trebuie să fie condiţia privilegiată a unei minți care doar ea singură înțelege ce se întâmplă într-un turn al unui joc de puzzle. În acest caz leadershipul trebuie să fie un factor al relaţiei dintre atenție, percepţie și proiecţia unei realităţi ascunse.

Mene, mene, tekel upharsin este rezultatul unor așteptări dincolo de imaginabil pe care oamenii și le formează în urma unui număr spectaculos de magie.

Lăsând la o parte orice teorie despre corectitudine și incorectitudine, leadershipul este un fenomen de modelare a realităţii care există doar prin susţinerea unei demonstraţii de magie subordonată unui concept particular numit „Hide”.

Iar efectul acestui fenomen se descoperă prin observaţia paralelă a unor serii de fapte distincte şi prin intuirea unei perspective egocentrice de abordare a cunoaşterii.

Source: https://neculaifantanaru.com/mene-mene-tekel-upharsin.html

Mentorul de aur

On Aprilie 16, 2009

Călăuzeşte-i pe oameni spre ceea ce e mai bun şi mai luminos în ei înşişi, concentrându-te mai mult asupra hărţii lor sufleteşti.

Un film despre care am mai vorbit este *"Gattaca (1997)"* . Există o scenă, chiar la început, care mi-a rămas bine întipărită în minte.

Acţiunea filmului se desfăşoară undeva în viitorul nu prea îndepărtat, un viitor în care specialiştii puteau afla în numai câteva secunde, timpul exact şi cauza morţii unui nou născut. Iar lui Vincent i s-a preconizat că va muri în jurul vârstei de 30 de ani, din cauza inimii lui destul de slăbită.

Mama băiatului, întinsă pe patul de spital, aştepta cu multa nerăbdare, dar şi cu mari emoţii, verdictul doctorilor. După ce doctorii i-au dat verdictul, comunicându-i speranţa de viaţă a lui Vincent, ea şi-a privit totuşi copilul cu o expresie atât de bucuroasă şi plină de afecţiune şi, sigură pe ea, fără să se lase deloc descurajată, a exclamat cu mândrie şi cu o delicateţe sufletească: *„ Ştiu că va face de toate. Vei face ceva, Vincent. "*

Adică, gândea ea: *„ Eu ştiu că poţi. Ştiu că vei ajunge cineva. Vei reuşi să faci ceva important în viaţă, indiferent de ce spun specialiştii. "*

Neîndoielnic mama lui Vincent a avut mai multă încredere în el decât în geneticieni. Iar încrederea ei s-a concretizat în timp. Vincent a reuşit până la urmă, deşi nu era menit pentru acea lume, deşi nimeni nu i-a dat nicio şansă, să ajungă navigator la Gattaca şi să zboare în spaţiu.

Leadership: Te-ai hotărât că vrei să trăieşti miracolul unei lumi imposibil de explorat pentru a da sens tendinţei de a te percepe că nu exişti decât în minţile celor care reinventează propria ta poveste?

Afecţiunea acordată celor din jur, de care sunt strâns legate hotărârea, voinţa şi angajamentul faţă de tine însuţi, are ca finalitate nevoia de a păstra în memorie doar punctele de reper care te ridică în ochii lor.

Empatia nu stă neapărat în grija ta de a potrivi o anumita formă de darnicie sau o doză de exceptionalism la o realitate care poate fi negată. Ci în tendinţele tale de a aşeza într-o relaţie corectă poziţia de vulnerabilitate a omului cu starea de har si fascinaţie pe care el o simte când descoperă minunile lumii, pentru a nu induce schimbări nefaste în rîndul celei din urmă.

„Ştiu că poţi, ştiu că vei face ceva”. Cuvintele acestea simple, dar pline de viaţă şi de speranţă, pline de dorinţă şi credinţă, spuse de o persoana cu adevărat interesată de tine, te fac să te simţi mai bine, mai puternic, să fii mai încrezător în viitorul tău, mai creativ, mai doritor şi mai motivat să faci parte din spectacolul vieţii.

Fiind convins de intenţiile ei bune, nu te vei închide în tine însuţi, nu te vei umple de tristeţe ci, mai mult ca sigur, vei deveni un alt om. Însă poţi să fii demotivat foarte uşor de către cineva care îţi spune cu convingere că nu deţii potenţialul necesar pentru a produce

rezultate, că ai o perspectiva limitată asupra domeniului tău de activitate sau criticându-te cu orice ocazie.

Tu porţi semnul unei personalităţi unitară şi consecventă în tendinţele sale de prevenire şi combatere a oricăror alţi factori defavorabili ce se manifestă de-a lungul încercării celorlalţi de a te autodepăşi?

A reinventa o poveste înseamnă să produci o nouă versiune a realităţii disponibilă numai în forma şi conţinutul mesajului pe care îl poţi integra direct în fundalul unei manifestări emoţionale care îl predispune pe om la visare.

Cred cu tărie că foarte puţini manageri, respectivi lideri, sunt în stare să joace impecabil rolul de mamă iubitoare şi ocrotitoare, care să fie mereu alături de oameni cu un suflet mare, cu speranţă, cu o preocupare sinceră şi accentuată, care să facă tot ce se poate pentru a-i determina să-şi aleagă calea cea mai bună spre evoluţie. Paşii oamenilor nu pot fi călăuziţi decât de o persoană cu o voinţă puternică, cu o viziune optimistă asupra vieţii, asupra prezentului şi a viitorului, care ştie să citească în profunzimile sufletelor oamenilor, permiţându-le să întrevadă o sclipire de speranţă.

Doar un avânt puternic, un suflu de viaţă sănătos, intens, şi un moral excelent, te poate ajuta să dobori orice obstacol, chiar dacă în tine nu curge acel sânge fierbinte propriu învingătorilor, chiar dacă îţi lipseşte atitudinea specifică oamenilor superiori. Atitudinea ţi se poate schimba dacă ai în preajma ta, aproape, ori de câte ori simţi nevoia, o persoana care, punându-şi toate speranţele în tine, crezând în potenţialul tău, te încurajează şi îţi insuflă o anumita doză de curaj şi de imaginaţie.

Leadership: Amprenta spiritului tău de om capabil de rezonanțe sublime este vizibilă pretutindeni în tendinţa de a prelua orice emoţie şi de a o transforma într-un nou reper şi imbold pentru viaţă?

Viaţa trebuie să fie glorioasă, un triumf desăvârşit, în nici într-un caz o *„ partitură "* dificilă sau nepromiţătoare, iar dacă n-ai de partea ta pe cineva care, prin cuvinte de laudă, prin încurajări periodice, să-ţi întipărească în minte faptul că eşti capabil să preiei iniţiativa ori de câte ori este necesar şi că eşti în stare să te descurci în orice situaţie, nu vei reuşi să te ridici deasupra tuturor aşteptărilor.

Aşa cum sângele are o circulaţie concentrată pe inimă, mai degrabă decât pe ficat – tot aşa şi tu, ca lider, trebuie să te concentrezi mai mult asupra frumuseţii interioare a oamenilor, asupra hărţii lor sufleteşti, asupra calităţilor şi aptitudinilor lor, mai degrabă decât pe disponibilitatea lor de a se aduna în jurul tău.

Ajută-i pe oameni să respire, nu să se înăbuşe !

Ce bine ar fi dacă orice companie ar avea la conducerea ei o "mamă" ocrotitoare şi iubitoare, demnă de a fi ascultată şi urmată, care să le insufle oamenilor o anumită linişte sufletească, o mama care să nu împiedice minţile slabe să-şi clădească un viitor trainic, care să-i ajute pe oameni în loc să le dea un brânci, care să le ofere încredere, iar ei, sprijinindu-se pe această încredere, să-şi uite toate temerile, să se debaraseze de gândurile şi sentimentele nesănătoase, şi să abordeze viaţa cu un elan nemaipomenit, aşa cum a făcut-o Vincent.

Imboldul pentru viaţă are ca esenţă insuflarea unui sentiment de apartenenţă la un spaţiu definit printr-un sistem de valori bazat pe o promisiune şi o certitudine de care să te ţii.

Vei fi tot timpul evaluat în funcţie de capacitatea de te identifica cu o realitate în care poţi acţiona, experimenta, evalua şi decide asupra consecinţelor care te responsabilizează.

Fiecare om deţine o hartă pe care sunt evidenţiate valorile lor cele mai de preţ. Trebuie numai să înţelegi foarte bine harta lor şi apoi să le dai nişte coordonate exacte care să-i mulţumească sufleteşte şi care să le deschidă un orizont mai cuprinzător. Călăuzeşte-i pe oameni spre ceea ce e mai bun şi mai luminos în ei înşişi, concentrându-te mai mult asupra hărţii lor sufleteşti.

Concluzie: Desigur, este foarte important să ai un mentor chiar şi spiritual care să te susţină şi să-ţi ridice moralul măcar la vremuri de restrişte, după cum la fel de adevărat este că uneori timpul nu trece în favoarea ta şi eşti zorit să obţii rezultate palpabile rapid, ceea ce bineînţeles constituie cel mai bun imbold pentru tine.

Source: https://neculaifantanaru.com/mentorul-de-aur.html

Meridianele tuturor lumilor tainice

On Ianuarie 19, 2014

Atribuie ştiinţei tale o arhitectură plină de originalitate, ca să fii capabil să manipulezi elementele de fond ale unei realităţi mai adânci.

Mergeam în linie dreaptă pe drumul plin de serpentine al incognoscibilului, în care şerpuiau cu repeziciune tot felul de presupuneri și interpretări. Mintea-mi funcționa ca o torță care nu se stinge, strălucind chiar și în întunericul cel mai de nepătruns, chiar în lumea ce vine de dincolo de acele accepţiuni, maiestuos manevrate, ce mă puneau în contact cu alte zone de cunoaştere.

Pentru a-mi satisface marea pasiune a căutărilor și cristalizărilor în zona experimentului, păstrând aceleași ingrediente și sintagme alchimice disponibile pe alocuri doar în învăţăturile lui Paracelsus, am fost nevoit să recurg la abordări profunde şi detaliate. Am recurs la utilizări inovative ale conceptelor şi ideilor fundamentale pe care se sprijineau cu nonşalanţă misterele ştiinţei, reperele cele mai puţin sesizabile ale renaşterii sublimului. În acest sens, am fost nevoit să modific codul de dispersie al elementelor: apă, foc, pământ şi aer, înglobându-le în ceea ce se numeşte *materia prima.*

Dacă voiam să ofer un bogat material pentru clasificarea legăturilor tăinuite dintre cele patru elemente, purificând aşa cum numai eu ştiam catalizatorul care asigura atracţia dintre ele, nu trebuia să mă pierd în succesiunea de procedee necesare confecţionării Marii Opere.

Leadership: Poţi să-ţi exprimi direcţia şi intenţiile ca persoană ce tinde spre generalizare, în căutarea numitorului comun al unei ştiinţe subiective care îşi formulează "prin derivare" semnificaţiile acordate ideii de "Materie a Marii Opere"?

Materia Marii Opere se cere exprimentată prin intermediul comparaţiilor dintre ideile care stârnesc controverse şi elementele compoziţionale ale unui tablou cu subiect enigmatic, având întotdeauna determinații conceptuale particulare. Uneori materia tinde spre generalitate, ca atunci când vorbeşti despre spaţiul cosmic care cuprinde miliarde de stele, având rolul de a obţine o imagine de ansamblu a unei creaţii de o remarcabilă originalitate.

Reuşita, în ceea ce priveşte purificarea materiei, depindea de intensitatea reacţiilor chimice pe care cele patru elemente le puteau suferi. Iar în funcţie de descărcările lor constante de energie puteam să determin, independent de orice condiţii şi relaţii, compoziţia în timp a neînţelesului. Mă simţeam de parcă aş fi încheiat un Legământ cu universul, fiind investit cu puterea de a porunci însăşi elementelor să se armonizeze cursiv într-un ansamblu unic de sensuri şi semnificaţii. Dotate cu proprietatea de a străbate maiestuos toate meridianele acelor lumi tainice, sigilate de magie.

Acest treptat proces de pătrundere, sub presiune, în tainele uimitor de precise ale formulelor echilibrelor şi dezechilibrelor, valori ale semnelor trecute cu vederea de ignoranţi, dar pe care fiecare, în intimitatea sufletului său le cunoştea, mă făceau capabil să manipulez, cu talent de alchimist, elementele Activ și Pasiv din structura materiei vii. Iar să însuflețesc această materie prezentând-o cu profesionalism într-o formulă neobișnuită, anecdotică și inspirațională în același timp, devenise un tipar al producerii noi combinaţii şi interogări de natura epistemologică.

Alchimia este unealta cea mai accesibilă pentru manevrarea incomensurabilul, în marele labirint al proporţiilor de timp nedefinite de nicio lege. Numai cine izbuteşte să descopere

firul Ariadnei, în felul lui cel mai propriu, îşi poate însuşi Marea Învăţătură.

Leadership: Poţi sa creezi un „high-standard" în înţelegerea resorturilor activatoare de noi deschideri ale artei „de a nu pierde ceea ce fals crezi că poţi poseda", încât să îţi atingi potenţialul maxim de a trăi într-un univers aparte?

O persoană care tinde spre generalizarea conţinutului anumitor noţiuni şi principii ale acestuia poate să adopte mai uşor o viziune "spaţială" care-i permite în mod automat să ocolească regulile normale ale vieţii, ale timpului, ale cauzalităţii, poate sesiza şi planifica singură o mulţime de rute, dar şi variante alternative, care să asigure legătura dintre ceea ce se vede şi ceea ce nu se vede din realitatea de acum şi dintotdeuna.

Prin evaluarea tendinţelor şi perspectivelor de aderare la un nou mod de gândire, pus în slujba leadershipului, se poate obţine contrastul dintre aparență şi esenţa a ceea ce eşti, a ceea ce cunoşti, a ceea ce slujeşti, a ceea ce defineşti şi a ceea ce creezi. Prin aceasta vreau să spun că nu este greu să-ţi cauţi un nou refugiu în apropierea unei surse noi de conţinut, care să-ţi asigure o mai mare legătură cu tot ceea ce există în universul plin de mistere care te cuprinde.

Această sursă nouă de conţinut, îmbinând presupuneri şi interpretări ale unei realităţi mai adânci, repartizând just "dividendele" obţinute din activitatea ta de cercetare, poate crea ceea se numeşte *a high-standard* în înţelegerea acelor resorturi activatoare de noi deschideri şi posibilităţi. Faţă de utilizarea cunoştinţelor şi informaţiei în sprijinul inovaţiei şi experimentării.

Subaprecierea posibilităţii cunoaşterii pe cale raţională a unei noi lumi pline de perspective, neluând în considerare exigenţele privind experienţa şi nivelul de dezvoltare, pare să sugereze un fel de minus-valoare care se accentuează pe măsură ce înaintezi spre un "mai departe" delimitat de reguli şi rutină. În acest caz nu poate vorbi de o intersectare a mai multor feluri de a te conecta la serverul plin de coduri ale ştiinţei neexplorate, trebuincioase dezvoltării unor abordări profunde şi coerente ale imaginarului care diferenţiază gândirea mediocră de gândirea rentabilă.

Leadership: Poţi să evidenţiezi componenta dinamică a unei ştiinţe purtătoare de semnificaţii care îşi accentuează mai mult contribuţia determinantă la progresul unei idei capabilă să schimbe decisiv viziunea despre lume?

Componenta dinamică a ştiinţei purtătoare de semnificaţii, ce poate conduce la formarea unor noi deschideri faţă de provocările evoluţiei, satisfăcând marea pasiune a căutărilor şi cristalizărilor în zona cunoaşterii, se activează printr-un treptat proces de pătrundere în lumea minunată, dar complicată, a cercetărilor ştiinţifice. Ştiinţa se desfăşoară printr-o conlucrare directă cu elementele de fond ale unei realităţi mai adânci.

Imaginile care se succed potrivit unei tehnici anticipative de transformare a realităţii, jocul perspectivelor (de la apropiat la depărtat, de la terestru la cosmic), sau permanentul efort de transfigurare a omului obişnuit într-un om superior, sunt câteva din componentele dinamice ale unei ştiinţe purtătoare de semnificaţii care îşi accentuează mai mult contribuţia determinantă la progresul unei idei capabilă să schimbe decisiv viziunea despre lume.

Ideea care mă exalta era aceea de a demonstra că exista o altă realitate care păstra absolut totul într-o memorie universală, în care tot ce a fost, ce este şi ce va fi putea să dobândească semnificaţia de atribut al Fiinţei care se transformă într-un soi de instrument al Creaţiei, al Întâmplării, al Evoluţiei, al Dumnezeirii.

Obţinută prin experiment, această realitate, nedistorsionată de o cultură a suspiciunii, prezintă caracterele unei donaţii de noi particularităţi şi construcţiuni renovate treptat printr-un proces de pătrundere în tainele formulelor ajustate de o mulţime de variabile modificate aleator. Scopul este de a crea o nouă fundaţie pentru existenţa unei realităţi ascendente. Folositoare la crearea unor noi perspective de leadership.

Acest treptat proces de pătrundere, sub presiune, în tainele uimitor de precise ale formulelor trecute cu vederea de ignoranţi, te fac capabil să manipulezi cu talent de alchimist elementele Activ și Pasiv din structura materiei care, prin însăşi natura sa, nu “stă niciodată pe loc”. Ci se cere a fi, în tot mai mare măsură, dezvoltată şi întregită.

Scopul intrinsec al artei este necesitatea de a uni toate domeniile ştiinţei într-o singură concepţie despre lume, încât universul pe care ţi-l creezi să corespundă exact ideilor tale iniţiale despre valoarea personalităţi care te îndeamnă la realism.

Meridianele tuturor lumilor tainice scoate în evidenţă aspectele tainice ale leadershipului, supus transformării care implică lucrul cu sinele. Cunoaşterea ta profundă şi a felului în care funcţionezi în contact cu zonele de cunoaştere aprofundate, este esenţială pentru a neutraliza orice ieşire din perimetrul marii fortăreţe numite: realitate.

Source: https://neculaifantanaru.com/meridianele-tuturor-lumilor-tainice.html

Merită modelul tău de lider să fie luat ca exemplu?

On Iunie 06, 2009

Una dintre poverile cu care te vei confrunta ca şi lider nu este doar direcţia în care mergi şi în care o apucă ceilalţi oameni, ci felul cum te poziţionezi faţă de schimbare şi faţă de progres.

Luaţi aminte la aceste exemple. Exact în perioada în care fraţii Wright inventau avionul, oameni de ştiinţă făceau studii prin care demonstrau că un corp cu o greutate mai mare decât a aerului nu poate zbura. Prietenii lui Ray Kroc i-au spus acestuia că intenţia sa de a vinde hamburgeri ieftini era o nebunie curată, dar el nu a ascultat de ei. Deci, este important să ne cultivăm capacitatea de a vedea posibilităţi acolo unde alţii nu văd decât dificultăţi, sau chiar lucruri imposibile. Sam Walton, fondatorul şi preşedintele lanţului de magazine Wal-Mart, explica în cartea sa, "Made în America", faptul că la baza succesului său fenomenal a stat capacitatea sa de a recunoaşte oportunităţile din pură necesitate. *

Aflăm din aceste exemple că oamenii care au reuşit în viaţă şi-au găsit geniul creator într-un anumit punct al vieţii. Succesul lor nu a depins de influenţele altor oameni, ci de propria lor intuiţie, creativitate, viziune şi perseverenţă.

Relaţiile îţi împiedică sau îţi facilitează dezvoltarea? Ca să-ţi menţii constant caracterul nobil, trebuie să faci apel la acele idealuri, valori şi convingeri care îţi conferă stabilitate în relaţiile cu ceilalţi oameni. Căci este întotdeauna foarte greu (şi totodată riscant) să ai încredere în oameni ale căror valori şi convingeri diferă mult de ale tale, sau dacă acestea se îndepărtează de la etica pe care tu o respecţi, o urmezi şi o promovezi.

Căutând cât mai multe zone de interes comun, nerămânând în mod nejustificat la jumătatea drumului tău spre progres şi realizare (aşa cum deseori se întâmplă cu aspiranţii la succesul rapid şi imediat), vei putea să avansezi constant şi sigur spre atingerea ţelului comun. Este important ca raportul lider-oameni (o realitate obiectivă) să se completeze printr-o judecată de valoare, prin înţelegere, prin caracteristici comune, prin tot ce înseamnă leadership. Leadershipul reflectă propria ta valoare umană, emoţională şi intelectuală, nu este un stâlp de beton care nu simte şi nu cunoaşte nimic.

Leadership: Evoluţia vieţii tale reflectă încercarea ta de a face mari schimbări faţă de "stadiul anterior" cauzei pe care o slujeşti, din punct de vedere al unei situări în zona unui nivel mai înalt de comparaţie cu tine însuţi?

Un lider se compară doar cu sine însuţi, din două puncte de vedere: al conştiinţei şi al preţului pe care trebuie să-l plătească ca să ajungă mai departe decât ceilalţi oameni. Acceptare sau refuz, admiraţie sau antipatie, sunt atribute ale personalităţii liderului.

Se impune ca o condiţie prealabilă pentru buna funcţionare a leadershipului tău, ca aceste atribute să fie, la scară mai mare, precedate de o cunoaştere reciprocă. Spaţiul restrâns dintre tine şi oameni nu-ţi va îngădui să fii un creator, să găseşti noi oportunităţi, noi moduri de dezvoltare prin care să dobândeşti puterea deplină, sau prin care să administrezi eficient şi integrat potenţialul de care dispui.

Una dintre poverile cu care te confrunţi, ca şi lider, nu este doar direcţia în care mergi şi în care o apucă oamenii, ci felul cum te poziţionezi faţă de schimbare, faţă de progres – în această epocă de transformări cum nu s-a mai pomenit vreodată. Mai important este felul în care trăieşti şi abordezi consecinţele eventualelor erori de leadership. Ca să îţi atingi

potenţialul maxim, ca să evoluezi tot mai mult, trebuie să faci un permanent schimb de experienţe, de cunoştinţe şi informaţii cu ceilalţi profesionişti în domeniu, aşa cum celula face un permanent schimb de substanţe, de energie şi de informaţie cu mediul în care se află. Iar dacă ei vor fi dispuşi să aleagă perfecţionarea şi să îşi schimbe atitudinea, atunci nu vei mai întâlni obstacole în cale.

Nu uita că leadershipul înseamnă în primul rând influenţă. Aşa cum o piesă lego o poţi lega numai de o altă piesă lego ca să poţi construi ceva, tot aşa cunoştinţele tale trebuie mai întâi să se lege de cele ale oamenilor din jurul tău ca să poţi, apoi, să-ţi dezvolţi capacitatea de conducere.

Celebrul performer în domeniul conducerii, John Maxwell, spunea la un moment dat: *"Dacă ai un talent înnăscut pentru leadership, probabil ai şi pasiune pentru dezvoltare. Îţi place să vezi cum se construiesc diverse lucruri, Face parte din tine. Continuă tot aşa ! Dacă nu eşti foarte talentat, nu-ţi pierde totuşi speranţă. Poţi avea foarte mult de câştigat dacă începi să înveţi, profitând la maximum de fiecare oportunitate. Aşa că munceşte asiduu, ca să treci peste nivelul la care te afli acum. Doar aşa vei fi pregătit pentru viitor."*

Leadership: Merită modelul tău de viziune să fie luat ca exemplu din punct de vedere al acelui tot unitar al caracterului tău care dezvăluie antiteza dintre ceea ce eşti cu adevărat şi ceea te face mai predispus la reacţii care te surprind?

Oliver Goldsmith, un scriitor din secolul al XVIII-lea, a spus odată: *"Oamenii rareori se perfecţionează atunci când nu au un alt model pe care să-l urmeze în afară de propria lor persoană."*

Tu vei ajunge oare să fii modelul de lider pe care oamenii îl vor urma? Ai vreun defect de caracter care ţi-ar putea încetini creşterea? Ori de câte ori ceva îi deranjează pe oameni la tine, te întrebi ce anume din atitudinea ta a declanşat acea reacţie de repulsie în ei?

Puterea desăvârşită a influenţei tale poate fi atât benefică, cât şi nocivă. Este crucială abilitatea ta de a obţine un răspuns pozitiv de la oameni - constând în modificarea şi reorientarea gândirii şi sentimentelor lor spre (şi în concordanţă) cu o realitate obiectivă. Procentul care îţi garantează accesul la sistemul lor de valori şi convingeri, şi care îţi conferă autoritate asupra lor, va creşte simţitor numai dacă reuşeşti să-i convingi că deciziile tale le va aduce speranţa de mai bine, liniştea sufletească şi succesul profesional. Nu le îngădui oamenilor să se lase biruiţi de o gândire bazată pe nişte sentimente care se vor evapora în timp, ci insuflă-le un nou spirit învingător într-un mod în care să te avantajeze şi pe tine.

La ce nivel de afli în relaţie cu oamenii din jurul tău? Cum determină influenţa ta modul în care îi conduci pe oameni? Îi conduci pe toţi oamenii la fel? Te afli la acelaşi nivel cu fiecare dintre ei? Ai capacitatea de a recunoaşte potenţialul fiecărui om de a trece la un nivel înalt de leadership? Accepţi provocările de leadership? Care este modalitatea cea mai potrivită prin care îţi poţi amplifica impactul pozitiv asupra celorlalţi?

Leadership: Revelaţia de a şti cine eşti şi cum eşti, poate să fie cuantificată prin efectul de oglindire al unei situaţii din viitor, în cursul unor evenimente catalizatoare pentru reacţia de tip "crede în ceva mai mult decât poți vedea" ?

Aşa cum precizam şi în secţiunea "Membership", puterea influenţei este o adevărată ştiinţă a manipulării emoţiilor şi a intereselor oamenilor. Ea presupune însă o bună cunoaştere şi o bună comunicare interumană a oamenilor cu care interacţionezi. Concentrându-te asupra rezultatelor pozitive, punând în prim plan propria ta dezvoltare în scopul înlesnirii evoluţiei celor din jurul tău, creând o temelie profesională şi emoţională solidă pentru cei care au

potenţial de lider, vei deveni un model pentru arta de a conduce, vei servi drept etalon pentru modelele viitoare de lider care îţi vor continua leadershipul.

Tu eşti primul răspunzător pentru găsirea modelului bun de leadership, cu trăsăturile cele mai valoroase, cu calităţile cele mai alese, cu caracterul cel mai bun, aliniat la convingerile şi valorile cele mai nobile. Dar înainte de a ajunge la această etapă, ai tu însuţi de respectat o axiomă: *"Menţine-ţi constant caracterul nobil, făcând apel la acele idealuri, valori şi convingeri care îţi conferă stabilitate în relaţiile cu ceilalţi oameni."*

Succesul leadershipului este dat de mulţimea oamenilor aflaţi pe aceeaşi treaptă (a unei scări rulante). Aceştia vor ajunge primii şi simultan la un nivel superior. Este important ca pe această treaptă mulţimea să fie mai mare decât cele aflate pe treptele inferioare şi acest lucru depinde de lider, de puterea lui de influenţare şi de convingere pe de-o parte, iar pe de altă parte de oamenii din jurul liderului care trebuie să fie dispuşi să se angajeze în lupta pentru obţinerea performanţei.

Leadershipul este o metodă eficientă de a-ţi materializa viziunea într-un proces de interacţiune între "o introspecţie care ajută persoana să fie atentă la aspecte pe care le credea neimportante" şi "o introspecţie care îţi dă posibilitatea să acţionezi cu adevărat responsabil".

Merită modelul tău de lider să fie luat ca exemplu numai dacă ştii să iei deciziile care trebuie în momentul când toţi ceilalţi oameni îţi contestă deciziile.

Un lider adevărat creează o viziune inspiraţională a viitorului şi îi motivează pe oameni să se dezvolte cu această viziune. Liderul oferă o imagine bogată a felului în care va arata viitorul atunci când viziunile oamenilor nu sunt neapărat compatibile cu a lui.

*** Notă:** Mark Fisher - *Cum să gândeşti ca un milionar,* Editura Mix, 2007

Metafizica unei priviri pline de tentaţie

On Aprilie 23, 2012

Avem nevoie de ispita timpului oprit în loc ca să navigăm tot mai departe, cu spiritul, spre gloria măreției divine.

În ziua în care ochii lor se întîlniră şi îşi spuseră deodată primele lucruri nelămurite şi de nerostit pe care le îngînă ochii, Cosette la început nu înţelese. Se întoarse gînditoare acasă, în strada Ouest, unde Jean Valjean venise, după obiceiul lui, ca să petreacă şase săptămîni. A doua zi, cînd se trezi, se gîndi la tînărul acela necunoscut atîta timp nepăsător şi glacial, care părea că acum o ia în seamă şi nu i se păru de fel că această atenţie i-ar fi făcut plăcere. Mai curînd era puţin mînioasă pe omul acesta dispreţuitor şi frumos. Se răzvrătea împotriva lui. I se părea că avea să se răzbune o dată, şi se bucura copilăreşte. Se ştia frumoasă şi simţea nelămurit că avea o armă. Femeile se joacă uneori cu frumuseţea lor, aşa cum copiii se joacă cu bricegele. Şi se rănesc cu ea.

Cititorul îşi aduce aminte de şovăielile lui Marius, de tulburarea lui, de temerile lui. Rămînea pe bancă şi nu se apropia. Asta o înciuda pe Cosette. Într-o zi ea îi spuse lui Jean Valjean:

– Tată, hai să ne plimbăm pînă colo.

Văzînd că Marius nu venea spre ea, se duse ea la el. În asemenea împrejurări toate femeile se aseamănă cu Mahomet. Lucru ciudat, primul semn al iubirii adevărate la un bărbat tînăr este sfiala şi la o fată e îndrăzneala. E de mirare, şi totuşi nimic nu e mai firesc. Cele două sexe încearcă să se apropie şi îmbracă unul însuşirile celuilalt.

În ziua aceea privirea Cosettei îl înnebuni pe Marius, privirea lui Marius o tulbură pe Cosette. Marius se depărtă plin de încredere, pe cînd Cosette se depărta neliniştită. Din ziua aceea se iubiră. *****

Leadership: Modul tău de a-ți exprima sentimentele este o privire aruncată în depărtare, spre învăţarea unei lecţii de viaţă (mereu prezentă prin rememorare) care produce o potrivire între ce este în tine şi ce este afara ta?

O privire aruncată în direcţia dragostei, căutând astfel sensul vieţii, poate reprezenta o dovadă a strădiunţei omeneşti de a cunoaşte o altă parte a naturii umane, îndreptată spre visare, spre poveste, spre împărtăşirea unor experienţe de viaţă truditoare, dar pline de satisfacţii. Trebuie mers şi mai departe de atât, şi voi spune că sensul vieţii, asemenea frumosului la care ne raportăm prin trăirile experimentate în momentele de visare, se află în interiorul relaţiei dintre sentimentul unei stări de linişte interioară şi sentimentul unei datorii faţă de valorile spirituale, precum: răbdarea, fidelitatea, adevărul, compasiunea şi virtutea.

Iubirea este, totodată, şi fapta unei Dumnezeiri care aranjează laolaltă tot ce se petrece conform unei raţiuni pline de mister şi de înţelepciune. Suntem sau nu capabili să conştientizăm iubirea ca pe o deschidere a vieţii în faţa măreţiei şi bunătăţii divine, plină de îndurare, în funcţie de disponibilitatea noastră spirituală de a ne transforma lăuntric, de a ne dărui în totalitate deplin, divin, clipei ce trece, ce vine, dinspre ieri spre azi şi mai departe în mâine.

Frumos şi rezonabil, nu-i aşa? Poate că însuşi Dumnezeu sta în detaliile clipei care parcă nu mai trece, în hotărârea clipei de a fi o sămânţă pentru nişte planuri roditoare, mult mai mari.

Dar mai ales în funcţie de determinarea de a ne apleca cu o deschidere mai mare asupra unor lucruri sau oameni care se înscriu în universul nostru, putem să ne raportăm la Dumnezeu, integrand trăirile şi aspectele care circumscriu vieţii noastre într-o lumină a sensului pe care îl dăm evenimentelor în care suntem implicaţi. Din aceste evenimente reiese conținutul esențial al unei spiritualităţi bazate pe dezvoltarea personalităţii la nivel de "rol însemnat" pe care îl ocupăm într-o lume a pluralităţii, a schimbărilor neaşteptate.

Nimic nu trece prin faţa schimbării întâmplător. Cum bine spunea cineva, probabil că din punct de vedere al ofertei de frumos nimeni nu este născut sub o stea nefastă; trebuie doar să ştim să citim cerul.

O lecţie de viaţă (mereu prezentă prin rememorare) care produce o potrivire între ce este în tine şi ce este afara ta, poate fi fi formulată astfel: "Niciodată să nu încerci să te faci înţeles, mai înainte de a-i cere cuiva să te asculte cu credincioşie de Dumnezeu."

Ce este iubirea, mai întâi de toate, decât privirea aruncată în direcţia unui Dumnezeu care se îngrijeşte de omenire, care continuă să ofere iertare, până la sfârşitul timpului. Iubirea este răsplata iertării şi salvării sufletului din faţa ameninţării, acţiunii sau stăpânirii răului.

Măreţia divină în asta constă: în iertarea păcatelor, şi obţinerea fericirii, acelora care îndeplinesc planurile lui Dumnezeu.

Metafizica unei priviri pline de tentaţie se referă la sentimentul apropierii de Dumnezeu prin câştigarea iubirii desăvârşite. Aici, cred că este bine să ne reamintim mesajul lui Alexandre Dumas, ultima frază din finalul romanului, "Contele de Monte Cristo":

"Nu uitaţi că până în ziua când Dumnezeu va binevoi să-i destăinuiască omului viitorul, toată înţelepciunea omenească va fi cuprinsă în aceste două cuvinte: aşteaptă şi nădăjduieşte."

* **Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Metamorfoza operei în reconsiderări continue de principii

On Iulie 18, 2010

Leadershipul creativ înseamnă să îmbini calculul riguros cu spontaneitatea, transformând planurile teoretice în acțiuni vizionare.

Au fost toate acestea dinainte stabilite, calculate rece și aprioric? Odată, Eisenstein mărturisește felul în care lucrează la pregătirea unui film. "Lucrez foarte profesional. Ridicând valuri de erudiție. Dezbătând cu mine însumi principii și programe. Acumulând calcule, ecuații, concluzii. Îmi place să potrivesc melodia la mersul filmului. Uneori depășindu-l. Atunci, deodată, melodia nu se mai potrivește. Se scufundă în sertarele considerațiilor doctrinale. Scenariul rămâne în pană. În locul lui se umflă dosarele cu pagini de manuscrise ale unor cercetări teoretice... Această metamorfoză a operei în reconsiderări continue de principii constituie adesea nenorocirea mea. Adesea, lămurind principiul, pierd interesul pentru aplicarea lui."

Alteori însă reușește. Ca în cazul filmului Alexander Nevsky. Atunci însă calculele, ecuațiile, concluziile nu sunt decât premisele creației. Scenariul regizoral nu este decât o primă etapă în procesul creator. În timpul creației, Eisenstein nu se mai gândește la acești "de ce" și "cum". În perioada muncii, soluția de bază este transformată nu în evaluări logice, ci în acțiune directă. Gândurile nu mai sunt exprimate prin deducții, ci proiectate nemijlocit în imagini, ele nu sunt descrise în formule, ci prin forme. Desigur, creația spontană străbate zonele conștiinței, dar aceasta nu o oprește pentru analiză, ci o lasă să gonească mai departe. "Actul creației are loc în febră."

Creativitatea autentică se naște atunci când gândurile nu mai sunt exprimate prin formule, ci prin imagini care dau viață unei viziuni.

Manoperele tehnice sunt aceleași ca și în cazul pregătirii unui film, dar trebuie efectuate ferm, rapid și cu o deosebită atenție și profesionalism, având grijă permanent să menajeze calculele și concluziile teoretice și principiile învecinate ale criticilor cinematografici. În cazul în care scenariul este mai mult sau mai puțin integru, vor fi folosite scene adecvate, desprinse din narațiune ca și când regizorul însuși ar trebui să extragă esența mesajului. Metamorfoza nu este absolut necesară și este recomandabil chiar să fie evitată, pentru a nu leza ideile de bază și a nu permite detaliilor să se insinueze prea profund în narațiune.

Când scenariul este distrus prin diverse reconsiderări teoretice ale criticilor și nu este posibilă aplicarea concluziilor, vor fi folosite improvizațiile de ordin creativ, care străbat zonele conștiinței spectatorilor.

Esența leadershipului în domenii creative constă în abilitatea de a trece de la gândire analitică la proiecție nemijlocită în imagini și forme.

Operatorul cadrelor, cel care filmează scenele, va limita cu multă prudență porțiunea activă a improvizației, astfel încât momentul de vârf al intensității să nu pătrundă în profunzime și să lezeze integritatea principiilor pe care se bazează structura montajului. Improvizația va acționa în special împingând povestea dinspre fundul conceptului de "experimentare", în sens creativ, și nu se va încerca insinuarea sa între construcția narativă și temă, structura având o rezistență mică și putându-se fractura ușor. La filmele multi-tematice, vârful improvizației se va insinua între tematici, "de ce?" făcându-se prin "cum?" în sensul axului de dezvoltare a poveștii, așa încât scenariul să nu rămână "în pană" de inspirație.

Eventualele fragmente mici de idei vor fi extrase cu o abordare delicată, fără să oprească creația spre analiză, ci lăsând-o să gonească mai departe. În cazul în care filmul a prezentat blocaje creative cronice, deci când gândurile regizorului nu mai sunt exprimate prin deducții, ci proiectate nemijlocit în imagini fără sens, conceptele de granulație din narațiune vor fi îndepărtate prin mijloace blânde de reevaluare și adaptare a scenariului la contextul actual. Pentru a nu descoperi și leza ideile principale, este recomandabil să se evite reevaluarea insistentă a narațiunii, transformând analiza nu în evaluări logice, ci în acțiune directă.

Un lider vizionar trebuie să echilibreze analiza teoretică cu acțiunea directă, evitând capcana de a pierde interesul în aplicarea principiilor dezvoltate.

Metamorfoza operei în reconsiderări continue de principii are rolul de a rafina direcția artistică, deoarece astfel se reevaluează constant corectitudinea și relevanța fiecărei decizii, în cazul unei viziuni complexe care necesită adaptări frecvente. Spun asta știind că fiecare idee, în contact cu realitatea practică, devine o provocare care testează atât creativitatea, cât și capacitatea de a rămâne fidel viziunii inițiale.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Micro-Leadership

On Iulie 06, 2016

Ocupă-te de ceea ce eşti în relaţie cu ceea ce se cere în schimbul evoluţiei tale.

Aveam nevoie de o vedere de ansamblu, de o abordare globală a unui mod neconvenţional de a-mi promova reflecţiile vizavi de marca subtilă a omenescului, între valoarea estimată a experienţei de sine şi absorbţia unor părţi călăuzitoare din întregul existenţei celorlalţi oameni. Cu scopul de a anticipa, eventual, unele raporturi şi legături promiţătoare între proba curajului de a mă situa la un alt nivel gândire şi urmarea participării mele la momentul creării unui salt deasupra întregii lumi.

Pentru prima oară se trezea în mine, în încercarea de a străbate pustiul unor simţăminte imprevizibile, acea presupunere într-adevăr lămuritoare că nu vrednicia sau nevrednicia omului este pricina parcursului nematerializat într-un ghid util pentru orientarea lui în direcţia dorită. Că nu superioritatea sau inferioritatea înlătură veriga neajunsurilor de care el are parte.

Ci, la fel cum fizicianul german Franz Anton Mesmer a renunţat la magnet, la hipnoză, a lăsat deoparte arta somnambulismului artificial pentru a-şi bizui terapia numai pe sugestia conştientă, am tras concluzia că toată cauza neajunsurilor omului este renunţarea la acea parte a teritoriului pe care îl domină cel mai bine: iscusinţa de a aduce în atenţie o idee şi un personaj cheie, lăsându-se condus de gândul "voi putea înainta şi fără ele".

Neavând niciun dubiu asupra a ceea ce credeam că sunt adevărul sau eroarea, sprijinite în cuprinsul acestui prim teritoriu, şi posedând pe de altă parte noţiunea clară a forţei provenită din principii, chiar şi atunci când nu eram în stare să răspund ca un vizionar la toate întrebările ce se puneau despre viitor, m-am lăsat condus de acea atracţie secretă pentru psihologia întregului supus particularului. Ea tindea să facă din trăirile şi atitudinea mea "un tot absolut" sau „un nimic".

Leadership: Poți să faci un rol mare pregătind calea viitoarei tale evoluţii între vectorul *"remember the reason of why you are trying to be better"* și puterea pe care încerci să o reprezinţi?

Oamenii care aspiră la statutul de expert într-un domeniu sunt devotaţi activităților valoroase care sunt direcţionate înspre acele părți ale întregului unei cunoaşteri posibile, între îmbinarea rigurozităţii susţinerii şi promovării tale, a extremelor unui parcurs anevoios și rezultatele alegerilor tale ulterioare.

Dar toate acestea nu reprezintă doar versiunea unui antrenament de luptă cu propriile limite. Ci sunt o lungă pregătire pentru formarea unei atitudini solide la care ei pot apela atunci când simt impulsul de a birui condițiile particulare ce nu duc la împlinirea potențialului lor.

Practic, liderul îşi asumă identitatea şi interpretarea unui personaj al cărui destin este influenţat în mod decisiv de acţiunile raţiunii sale de a schimba prin transformări succesive însăşi cursul vieţii, fără să-şi rănească Ego-ul cu o atitudine de tipul: "Sunt mai mult decât am devenit".

Puterea pe care o reprezintă un lider ţine de iscusinţa de a aduce în atenţie o idee şi un personaj cheie, fără a face din ele o stea care să-l călăuzească toată viaţa.

Egiptul secolului al XIV-lea i.Chr. Ce le-a spus Ptahor, marele trepanator regal, viitorilor practicanţi ai medicinei, care mai întâi trebuiau să obţină titlul de preot?

"Băieţi, ascultaţi cu atenţie ceea ce am să vă spun acum şi încercaţi să uitaţi, imediat după aceea, că v-am vorbit despre aceste lucruri. Când veţi intra în templu, pe mâinile preoţilor, să fiţi neîncrezători ca şacalii şi vicleni ca şerpii, ca ei să nu vă piardă şi să vă orbească. Dar pe dinafară, să fiţi blânzi ca porumbeii, fiindcă numai după ce un om îşi atinge scopul propus poate da la iveală propria sa natură. Aşa a fost şi aşa va fi. Să vă amintiţi de aceste sfaturi." *****

Între valoarea estimată a experienţei de sine şi absorbţia unor părţi călăuzitoare din întregul unei forţe de sprijin externe, stă întotdeauna considerentul **„ascultă cu atenţie"**. Acest considerent are scopul de a anticipa, eventual, unele raporturi şi legături promiţătoare între proba curajului de a te situa la un alt nivel gândire şi urmarea participării tale la momentul creării unui salt deasupra întregii lumi.

Rolul pe care îl are de îndeplinit un lider, în jurul puterii pe care o reprezintă, este de a-şi depăşi limitele reprezentativităţii în contextul împărtăşirii experienţei de a se situa la un nivel de gândire care nu distorsionează imaginea de sine.

Performanţa susţinută în contexte ale intervenţiilor pozitive, în faţa fenomenelor de superpoziţie pe care le măsori ţinând cont de natura propriei tale fiinţe și mai ales de capacităţile de utilizare a recomandărilor altora, sugerează calea viitoarei tale evoluţii între vectorul „ *remember the reason of why you are trying to be better* „ și puterea pe care încerci să o reprezinţi.

„Remember the reason of why you are trying to be better" este reazemul pe care ți-l oferă ceilalți oameni cu experiență de conducere în momentul oportun, şi pe care se bazează toată manifestarea ta viitoare.

Această lozincă este îndreptată spre acea parte din tine pe cât de puternică, pe atât de vulnerabilă, căreia i se conferă autonomie în raport cu ceea ce știi, cu ceea ce poți înfăptui prin asimilarea cunoaşterii. Și, totodată, aduce în atenţie realitatea pe care o practici şi felul în care te raportezi la evenimentele din preajma ta.

Iar puterea pe care încerci să o reprezinţi, în încercarea de a te desprinde de ceea ce te ţine în loc pe parcursul studiului şi practicării leadershipului, în încercarea de a străbate pustiul unor simţăminte imprevizibile, se bazează pe psihologia întregului supus particularului, care tinde să facă din trăirile şi atitudinea ta "un tot absolut" sau „un nimic".

Întregul este ceea ce vezi la tine în circumstanțe care depind de ceilalți oameni. **Particularul** este ceea ce ți se întâmplă după ce ai parcurs întregul.

O atitudine şi o trăire de tipul "un tot absolut" se referă la acea manieră explorativă a experienţei de viaţă devenită o oglindă a sinelui şi un instrument de automodelare continuă pe care trebuie să le optimizezi în termeni de ceea ce eşti capabil să înveţi de la tine într-o realitate subiectivă.

Întregul **Micro-Leadership** este gestionabil pe bucăți legate în serie prin motive de natură personală, prin împrejurările şi faptele care conduc la formularea anumitor rezerve în privința angajamentelor ce trebuiesc onorate pe parcursul evoluţiei. Prin asumarea continuă a riscului de a te rătăci prin multitudinea de efecte și transformări pe care le reprezinţi. Și, mai presus de toate, prin adaptarea la noile condiții ale răspunderilor tale printr-o creștere a absorbţiei

de păreri, atenţionări, recomandări și experiențe de conducere provenite din partea altora.

*** Notă:** Waltari, Mika - *Egipteanul* , Editura Polirom,2008.

Microbul

On Noiembrie 01, 2023

Ceea ce nu se vede trebuie scos la iveală, dar în aşa fel încât să lumineze întunericul, nu să adâncească umbra.

Ultimul articol pe care l-am citit pe internet se referă la un profesor universitar, un alt "penal" înscris în lunga serie a corupţilor din România. Cine va căuta pe internet, fără prea multă grabă, va găsi vreo 15 cazuri de mită în rândul profesorilor universitari români, doar în acest an, echivalente cu focarele de infecție într-un organism slab. Iar actele de corupţie, cele care nu ies la iveală, păi astea sunt cu miile la noi în ţară. În ceea ce privește "podiumul", după ramura întinsă a politicii, pe locul doi se clasează la foarte mică distanță nivelul de corupție din facultăți. Profesorul universitar are același ADN și aceeași vulnerabilitate la microbi, boli și afecțiuni ca și politicianul de rând. Dacă boala este hoția, afecțiunea este corupția.

Referitor la articolul de pe internet, o să încerc să intuiesc un profil "microbian" care urmărește suişul și coborâșul acelui profesor universitar până la decădere. Individul la care mă refer nu s-a avântat direct în marea nelegiuire, imediat ce a pășit în sfera academică. Cu siguranță, a avut un șir de "preludii etice" mai discrete, care i-au consolidat îndrăzneala de a se angaja într-o faptă de proporții. Aceste antecedente au funcționat ca notele introductive ale unei simfonii tragice, crescendo-ul căreia culminează într-un act de corupție de neuitat.

Microbul, asemenea unui artist obscur în căutarea unui podium mult râvnit, și-a cautat cu meticulozitate scena ideală pentru a-și etala măiestria, acolo unde nimeni altcineva nu reuşeşte. El nu s-a mulțumit cu orice gazdă, nu a voit să trăiască anonim într-un peisaj fără viaţă, ci a aspirat la un organism slăbit, plin de sânge cald, unde poate regiza neîngrădit spectacolul său de invazie și proliferare.

În acest teatru al vulnerabilității, *um labirinto de incerteza*, microbul și-a făcut apariția ca un actor principal, preluând controlul și manipulând funcțiile vitale ale gazdei. În acest sanctuar al fragilității, el s-a stabilit confortabil, ca un regizor care știe că piesa sa vă rula fără opoziție, într-o sală lipsită de critici. Aici, în această zonă de confort patologică, microbul și-a atins apogeul, transformând slăbiciunea în scenă, și vulnerabilitatea în triumf.

Leadership: Te hazardezi să utilizezi un mijloc de subterfugiu care nu se subordonează unei finalități etice, încât să câștigi mai mult decât ești îndreptățit să posezi?

Tânăr fiind, profesorul acesta zglobiu şi-a găsit o nevastă, genul ăla "Frumoasa din pădure adormită", care e mai mult o adormită, în nici într-un caz frumoasă, dar cu alură de "Mademoiselle Chanel", semănând îndeosebi cu celebrităţile încadrate în tiparul "Oamenii care nu fac nimic".

Și cum trăiesc amândoi într-o casă dărăpănată, cu chirie, un soi de simbioză forțată, şi fiind greu să te descurci cu un singur salariu, trebuie să găseşti un mijloc de a câştiga un trai bun, nu-i aşa? Parazitului pereche trebuie să-i fie găsită o gazdă. Locul ideal: universitatea. În acest sanctuar al precarității, microbul patogen, asemenea unui maestru al supraviețuirii, își orchestrează un plan de a-și asigura prosperitatea. Într-o noapte întunecată, el introduce în fluxul sanguin al gazdei un alt microb, un complice genetic aproape identic, printr-o singură picătură de sânge.

Acest nou venit, asemenea unui scriitor fără scrupule, își însușește rapid materialul genetic din celulele învecinate. El compune o "operă" nouă, adăugând cu grijă referințe bibliografice

pentru a evita acuzațiile de "plagiat biologic". În acest mod, el se transformă peste noapte într-o entitate cu statut și prestigiu, un microb "profesor", dacă vreți. Salariul metabolic crește, statutul în microcosmosul celular se îmbunătățește, și astfel, noul microb își asigură un viitor într-un organism deja slăbit de boli și afecțiuni. Este un salt evolutiv rapid, dar calculat, într-un teatru biologic unde mizele sunt supraviețuirea și prosperitatea.

Acum, soțul și soția, microbul și simbiontul său, au fuzionat sub un înveliș protector. În acest cocon celular, *Espaço Sagrado*, ei își trăiesc existența în simbioză, un parteneriat de supraviețuire într-un organism slăbit, dar care le oferă tot ce au nevoie pentru a prospera. Este o alianță întunecată, dar eficientă, într-un univers biologic unde singura lege este cea a supraviețuirii.

Leadership: Poţi să îţi asumi atitudinea interpretului față de "personajul cu mască", regândindu-ţi identitatea în funcție de expresivitatea măștii și de "noua" relație dintre tinerii interpreți?

Scăpat de sărăcie şi de chin, îl vedem acum pe culoarele facultăţii zâmbăreţ, optimist, deschis la comunicare, sociabil, rotunjor la chip. Fost premiant, copilul cuminte din liceu, ascultător, devreme acasă. Şi dintr-o dată, uite ce-a ajuns ! A ajuns cineva ! Visele s-au îndeplinit. "Lumea mă priveşte ca pe un munte, Doamne cât sunt de semeţ !"

Dar succesul nu se opreşte aici. O falsă teză de doctorat, ascunsă bine de văzul lumii, funcţionând ca un fel de talisman ocult, i-a asigurat o trecere la un nivel mai înalt, devenind un *Dottore*, un titlu desprins parcă din "Commedia dell'arte". Acest document, asemenea unui virus latent în genomul unei celule, trebuie să rămână inactiv până când condițiile devin propice pentru activarea sa. De fapt, nimeni nu ştie nimic de doctoratul marelui filozof, şi nimeni nu va găsi vreo urmă din această teză, deoarece plagiatul i-ar scoate la lumina lipsa totală de cunoaştere. Îşi va ascunde cu dibăcie hoţia până la sfârşitul vieţii, în același fel cum un microb își maschează prezența în organismul gazdă.

Leadership: Experiența pe care o împărtășești altora poate contribui la înnobilarea lor, îndeosebi prin ceea ce iei și dai, fără să dai socoteală în faţa nimănui?

Dar să revenim la începuturi. În această casă dărăpănată, unde pereții mucegăiți sunt ca un teren fertil pentru dezvoltarea patogenilor, profesorul nostru nu este singurul locatar. Un alt vecin împarte cu el această lume insalubră, aceeaşi situaţie posomorâtă, amândoi încercând an de an să repare cu vopsea de mână pereții bolnavi ai acestei locuințe. În acest ecosistem al compromisurilor posibile şi imposibile, pline de jumătăţi de adevăr, vecinul merită și el o șansă la prosperitate, nu-i așa?

Așadar, profesorul îl inițiază în aceeași artă obscură a supraviețuirii. Ca un virus care își transmite informația genetică la o altă celulă, profesorul îi oferă vecinului său rețeta secretă pentru ascensiunea rapidă, *uma nobre toxina*, o substanță care, deși pare a fi benefică, servește doar la multiplicarea și răspândirea infecției. Într-o noapte, sub puterea întunericului, vecinul copiază din diverse surse, îmbină informațiile și produce nestingherit un manual. Într-o clipă, devine și el parte a corpului didactic, un alt microorganism în acest organism slăbit ce este sistemul educațional.

Bineînţeles, vecinul are și el o soție, o altă entitate care merită să fie integrată în acest ciclu vicios. Cu aceeași metodă, și ea este transformată într-o profesoară, un alt agent patogen în această epidemie de corupție care se răspândește prin sângele sistemului, infectând fiecare celulă pe care o întâlnește. Tulpini patogene, experte în arta mimetismului.

Leadership: Poți să menții interpretarea unui rol și susținerea concepției asupra rolului

realizat în condiții de non-coformism, încât să justifici o expansiune morală la nivel de sistem organic?

Și de aici începe invazia, o expansiune microbiană fără precedent, *uma explosão cosmogônica*, un Big Bang al posibilităților, care transformă spațiul cunoscut într-un univers infinit de oportunități. Fiecare dintre ei, ca niște agenți patogeni experimentați, își invită propriile tulpini afiliate în corpul gazdă. Într-un mod aproape poetic, dar tragic, universitatea devine un teren fertil pentru o cultură de microorganisme dăunătoare. Microbul perturbă funcțiile vitale ale organismului printr-un soi de parazitism, înconjurându-se doar de celulele gazdă, noi cazate în țesuturile vii.

Toate rudele, toţi prietenii, toţi cunoscuţii sunt bineveniţi, invitaţi ca nişte staruri, propuși să devină membri onorifici în acest organism bolnav. În loc să fie un sanctuar al cunoașterii și inovației, universitatea se transformă într-un biotop al corupției, un mediu anaerob în care valorile și etica sunt înlocuite de o toxicitate omniprezentă. Profesorii nu au website-uri, habar nu au ce să scrie pe un blog, ci sunt autori ai unor cărți (învechite) în care referințele biografice ocupă aproape la fel de multe pagini ca și textul cărții.

Aici este boala cea mai gravă. Nu au fost aduse în sistem microorganisme simbiotice, care să contribuie la sănătatea și echilibrul general, ci doar alte tulpini mediocre, capabile să perpetueze ciclul de infecție și să reziste la orice încercare de eradicare.

Leadership: Poţi să adopţi o perspectivă care valorizează responsabilitatea personală și libertatea etică, printr-o deschidere față de tot ceea ce înseamnă inovație și adaptabilitate în abordarea viitorului?

Totul a pornit de la un microb. Unul singur, virulent, invaziv, dar imperceptibil datorită dimensiunii sale microscopice. Cel puțin la nivel de percepție directă. Acest "părinte al pilelor şi al relaţiilor", maestru al selecției adverse, un manipulator al mediului înconjurător, a învăţat mai bine ca oricine cum să cultive și să hrănească tulpinile cele mai rezistente la etică și moralitate. În absența oricăror valori spirituale, el și complicele său vecin orchestrează periodic un dans macabru de "mici măriri", un ritual de multiplicare a corupției care se întinde ca o pânză de păianjen în întregul organism academic.

Așa se naște corupția, dragi cititori, așa se extinde microbul, și așa se perpetuează un ciclu vicios ce slăbește și mai mult rezistența organismului la infecții.

Din păcate, nu mai ţine figura. În curând, se va lăsa un întuneric sacru, un fel de eclipsă divină ce va pune capăt acestei *dramas grotescos*. Cortina se va trage peste acest teatru al abjecției, lăsând în urmă doar simptomele unei maladii sistematice, metastazate în fiecare fibră a țesutului social. Fiecare structură edificată pe corupție se va prăbuși, nu ca o ruină obișnuită, ci ca un organism care a cedat în fața unei infecții fatale.

Și atunci, un agent terapeutic divin, un fel de antibiotic al sufletului, va iradia lumină în acest mediu întunecat. De fapt, totul în lume se va schimba. Lumina va acționa ca un antiseptic spiritual, sterilizând coridoarele putrezite ale puterii și dezinfectând rănile adânci ale societății. Acolo unde va fi lumină, întunericul nu va mai avea loc să se ascundă.

Leadershipul nu trebuie să favorizeze perpetuarea unui "proces inflamator" capabil să mobilizeze eforturile oamenilor într-o direcție conflictuală cu principiile bunului simț, ci să promoveze eradicarea oricăror tensiuni între ceea ce se dorește și ceea ce este etic acceptabil.

Microbul numit "profesor universitar" s-a răspândit atât de mult în lume, dar în special la noi în ţară, încât a devenit pregnantă o schimbare, o criză a sistemului educațional.

Probabil aţi auzit expresia: "Ce să faci cu facultatea în zilele astea? Nu ajută la nimic !"

Acesta este rezultatul pe care l-au obţinut în decursul ultimilor 30 de ani "minţile luminate" de la catedra facultăţilor. Plagiatori, escroci, incompetenţi, impostori, pile şi relaţii. Lumea nu mai are nevoie de "scenarişti" avizi de bani şi bolnavi de putere.

Încă de anul trecut, toată atenția lumii se îndreaptă îndeosebi spre AI (Inteligența Artificială), unde modele precum ChatGPT, BARD sau PI sunt capabile să furnizeze metode de învățare mult mai facile, mult mai eficiente. Pur şi simplu, nu mai este nevoie de profesori. Iar masteratele și doctoratele nu vor mai fi recunoscute începând de anul viitor. Tot ce este putred, microbian, tot ce se numeşte profesor, va dispărea foarte curând, odată pentru totdeauna.

Lumea se îndreaptă spre o spiritualitate fără precedent, unde falsitatea va fi înlocuită de autenticitate, grație avansărilor în Inteligența Artificială.

Source: https://neculaifantanaru.com/microbul.html

Miezul leadershipului

On Aprilie 14, 2008

Ceea ce gândeşti şi crezi despre tine este ceea ce separă cunoaşterea în raport cu informaţia.

Celebrul alchimist Van Helmont vorbea la un moment dat despre o piatră pe care a văzut-o și pe care a avut-o, care vindeca toate bolile, inclusiv plaga. Iată ce spunea el despre aceasta, atunci când a trebuit să salveze vieţile unor oameni importanţi. Mai ales că aceeaşi piatră a ajuns în mâinile unui om priceput, pe nume Butler, şi ea a salvat mulţi oameni de la moarte.

A fost cândva un anume irlandez, al cărui nume era Butler, care a trăit în timpul lui James, rege al Angliei. Butler era prizonier în închisoarea de la Castelul Vilvord, și acolo i s-a făcut milă de un anume Baillius, călugăr franciscan și cunoscut predicator pe acele meleaguri, care era și el închis acolo. Acesta din urmă avea o infecție foarte puternică pe unul dintre brațe.

Într-o după-amiază, când călugărul nu mai putea de durere și disperare, Butler a atins o mică piatră, uşoară şi moale, cu o duritate foarte mică, de o lingură de lapte de migdale. A trimis apoi pe cineva să ducă leacul la călugăr, dând instrucțiuni precise ca licoarea să fie luată în cel mult o oră. După trecerea acelui timp, spre marea surprindere a bolnavului, infecția lui s-a vindecat. în dimineața următoare, după ce am auzit această întâmplare, am plecat spre Vilvord, pentru a fi martor la faptele mărețe ale lui Butler, cu care am legat o strânsă prietenie. La scurt timp după aceea, am văzut o biată bătrână care, de la șaisprezece ani, a muncit cu o durere de cap insuportabilă. Ea a fost vindecată în prezența mea.

Butler a înmuiat aceeași mică piatră într-o lingură de ulei de măsline, după care a curățat-o cu propria sa limbă. A turnat apoi mica lingură de ulei într-o sticluță de ulei. I-a spus apoi femeii să se dea pe cap numai cu o picătură din acel ulei. în acest fel, ea a fost pe loc vindecată. Martor fiind la această întâmplare, am rămas înmărmurit, iar el, zâmbind, mi-a zis:

- Scumpul meu prieten, dacă nu vii în această parte, unde vei putea vindeca printr-un singur leac toate bolile, vei rămâne mereu în începuturile tale tinere, oricât de bătrân ai deveni. *

Leadership: Ai capacitatea să deschizi orizonturile unui progres nelimitat în cunoaştere din perspectiva metafizicii, încât să rămâi mereu în începuturile tale tinere, oricât de bătrân ai deveni?

Sunt două feluri de oameni cunoscători. Cei care au înţeles dedesubturile Marii Cunoaşteri, reuşind să exprime esenţa ei într-un limbaj pur metafizic, adică perceput numai de cei iniţiaţi în domeniu (un număr restrâns de indivizi). Şi cei care au înţeles cum să pună în valoare esenţa Marii Cunoaşteri prin formulări simple care emană un fel de căldură sufletească, cu iz de inspiraţie, ca atunci când asculţi continuu o melodie ritmată, veselă sau senzuală, fără să-i memorezi versurile. Te atinge la suflet opera lor.

Or cunoscătorul veritabil este cel care îmbină elegant, simplu, cu suflet, amanandouă modalităţile de abordare a Marii Cunoaşterii - făcând-o nu doar accesibilă, ci cu adevărat nobilă. Şi mai sunt "deşteptii", aceia care au înţeles totul, dar care toată viaţa lor n-au creat nimic în numele Ştiinţei (aşteptând să facă alţii în locul lor totul). Aceştia sunt oamenii cei mai nefolositori lumii şi progresului. Şi mai întâlneşti câte un bătrân care toată viaţa lui n-a priceput ce-i aia Creaţia, dar care se identifică cu înţelepciunea. Este chiar hilar, nu-i aşa ?

În mod obişnuit, orizonturile unui progres în cunoaştere, legat de metafizică, presupune să vezi realitatea dincolo de lumea pe care o crezi singura din lume. Luăm seama că există şi o lume a pietrelor, apărută din dorinţa redescoperirii naturii, de a cunoaşte îndeaproape nişte efecte şi cauze rar observate de cineva. Cine găseşte leacul unei boli cu ajutorul unei pietre rare, este un om ce caută în continuu, prin fiecare acţiune pe care o întreprinde, miracolul unei lucrări dumnezeiești în mijlocul său.

A rămâne mereu în începuturile tale tinere, oricât de bătrân ai deveni, înseamnă să iei ca model al valorii spirituale aspectul dinamic al unei evoluţii continue. Înseamnă să obţii rezultatele dorite reinventându-te ca model al propriei posibilităţi infinite de reconstrucţie a realităţii şi de manifestare a gândului în materie.

Dacă ne referim la cunoaştere, printr-o identificare cu lumea lucrurilor, atunci piatra sugerează (conform unui internaut) forţă şi siguranţă, eleganţă şi rafinament clasic, rustic sau modern. Pe lângă aspectul unic, piatra naturală (mai ales cea decorativă) este un material de durată şi extrem de rezistent în faţa multor factori externi, inclusiv a schimbărilor de temperatură.

Deci, cunoaşterea este un veritabil pilon de stabilitate în ceea ce priveşte facultatea omului de a înțelege sensul și legătura fenomenelor, încât să ştie să utilizeze orice element al naturii, orice lege a naturii pentru a-şi întări facultatea de a trăi experienţa unor situaţii-limită şi de a le da o anumită semnificaţie.

Cunoaşterea este de dorit numai dacă prelungeşte tinereţea, nu bătrâneţea, asigurând facultatea omului de a analiza elementele naturii şi de a transforma realitatea. Flexibilizând gândirea, cunoaşterea creează o predispoziţie pentru un anumit domeniu de activitate. În această privinţă, a fi un martor la faptele de măreţie ale altcuiva înseamnă să fii un observator care îşi măsoară cunoaşterea din perspectiva raportului dintre tinereţe şi bătrâneţe, în orizontul unei obiectivităţi reci, care nu-i aparţine decât lui.

Dacă luăm în considerare naivitatea naturii umane care îşi închipuie că poate să îşi depăşească limitele, atingând imposibilul, ne acordăm la acele fapte de glorie, la acele acte de creaţie, la acele descoperiri colosale ce au influenţat evoluţia omeniri, nu total, ci parţial, dar cu siguranţă în mod hotărâtor. Evoluţia atinge cu siguranţă rezultatele în "mântuirea" omenirii, cu acele fapte de mare importanţă practică, influenţate de gloria unei generaţii de oameni care aveau să-şi depăşească epoca printr-o libertate asumată şi prin deschiderea către nou, studiind şi penetrând profunzimile misterioase ale naturii şi ale regenerării ei.

Ceea ce separă cunoaşterea în raport cu informaţia este o ordine mai bună a adevărurilor care depășesc limitele rațiunii omenești, pe care le putem cunoaște doar grație revelației lui Dumnezeu.

Leadershipul înseamnă să lărgești orizonturile unei persoane în veșnicia sa, încât ceea ce leagă natura înconjurătoare de transcendenţa unei noi naşteri, adică dorinţa de a evada dintr-un timp cotidian mecanizat, să fie în concordanţă cu certitudinea de a face să triumfe lumea spirituală, atemporală, în faţa lumii materiale.

Miezul leadershipului în acord cu tabloul general al lumii, a locului şi rolului omului în această lume, îl constituie modalitatea în care cunoaşterea poate fi aplicată pentru a schimba starea lucrurilor, sau pentru a influenţa demersul evenimentelor pe scena mondială.

Un lider este un adânc cunoscător al tainelor mistice referitoare la constrângerea la care este supusă starea de fapt, revelatoare, a ființei care poate deveni obiect al cunoaşterii.

* **Notă:** Barrett, Francis - *Magul* , Editura Esoteris, 2008.

Source: https://neculaifantanaru.com/miezul-leadershipului.html

Minele amorsate ale leadershipului

On Martie 22, 2009

Străduieşte-te să conduci oamenii fără să-ţi diminuezi capacitatea de a empatiza cu ei.

Kevin Scott părea să nu se înţeleagă cu absolut nimeni din echipa lui. Ordinele sale erau prea dificil de executat. Pur şi simplu cerea mult prea mult de la oameni. La unul din antrenamente, lucrurile au luat o turnură gravă atunci când unul dintre subalternii săi, Sailor, a vrut să-i dea o lecţie. Înainte ca lucrurile să se încingă şi mai tare, colonelul Cal Rhodes, iniţiatorul misiunii de salvare a prizonierilor din Vietnam, interveni între cei doi. Îl luă deoparte pe Kevin şi-i spuse:

- Aceşti oameni sunt veterani, Kevin. Nu pot fi trataţi ca proaspeţi recruţi. Trebuie să le câştigi respectul…

Scott a înregistrat fiecare cuvânt al lui Cal, dar se tulbură şi căzu un moment pe gânduri. S-ar putea, într-adevăr, să fiu atât de nepriceput cu oamenii? se întrebă el în sinea lui.

Daca ai văzut filmul „Uncommon Valor (1983)" atunci probabil îţi aminteşti ce efect uluitor au avut cuvintele lui Cal. Scott şi-a schimbat instantaneu atitudinea. A devenit un cu totul alt om.

Leadership: Care este consecinţa asupra finalităţii cauzei care te-a făcut să-ţi înfrânezi exprimarea anumitor emoţii, iar din această consecinţă se poate obţine o hotărâre absolut obligatorie pentru a primi sau dărui un moment de neuitat?

Cheia în leadership stă în descoperirea cauzei care te poate afecta, sau în actualizarea permanentă a informaţiilor despre sine spre dobândirea unui statut de egalitate între ceea ce vrei să transmiţi şi ceea ce percepe interlocutorul tău. Nu uita că este o diferenţă mare între ceea ce vrei să auzi ca să-ţi satisfaci vanitatea şi ceea ce este adevărat, chiar dacă doare să te ştii vinovat de greşeala făcută.

Ca să ştii cât este de grea sarcina pe care o ai, e necesar mai întâi să te cercetezi pe tine însuţi. O să-ţi vină mai uşor să-ţi înţelegi dimensiunea leadershipului tău dacă îţi cauţi singur punctele slabe. Îţi poţi da seama de propriul tău potenţial de lider după atitudinea pe care o adoptă ceilalţi faţă de tine în situaţiile limită sau problematice, atunci când îşi pierd răbdarea sau interesul, sau când îşi pierd orice putinţă de a te înţelege.

Kevin ştia că are de ales între două drumuri: sau să nu asculte sfatul prietenos al lui Cal şi să se mânie şi mai tare împotriva oamenilor din subordinea sa, ceea ce ar fi dăunat enorm leadershipului său, sau să găsească o cale amiabilă de a colabora cu ei.

Nu uita că în leadership, capacitatea de a empatiza cu ceilalţi omeni din jurul tău este sinonimă cu găsirea unui compromis între ceea ce vor ei să asculte de la tine şi ceea ce îţi doreşti din partea lor. Nimic nu duce la crearea unor legături puternice între doi sau mai mulţi oameni, ca obţinerea unor reuşite împreună. Succesul comun reprezintă baza unor prietenii îndelungate. Să nu pierzi niciodată asta din vedere, viitor lider !

Finalitatea cauzei care te-a făcut să-ţi înfrânezi exprimarea anumitor emoţii se referă la o situație fără ieșire în care te poţi afla atunci când Egoul îţi îndepărtează conştiinţa de

momentul "Acum" şi te plasează în momentul următor al devenirii tale, când te afli în punctul de a accepta faptul că ţi-ai cerut iertare.

Minele amorsate ale leadershipului sunt cauzele frecvente care pot declanşa un anumit eveniment nedorit. Iar consecinţele ulterioare declanşării acestui eveniment şi măsurile de control pentru împiedicarea declanşării riscului şi pentru limitarea efectelor ţin foarte mult de felul cum reacţionezi în faţa schimbării.

Leadershipul este ca un teren minat. Dacă reuşeşti să străbaţi terenul pe care îţi construieşti propriul model de urmat, ocolind toate minele care îţi epuizează resursele şi îţi limitează potenţialul, vei fi lăudat de toţi cei din jurul tău, chiar şi de sceptici. Însă dacă ai călcat pe vreo mină, s-a zis cu leadershipul tău. O singură greşeală, o nesiguranţă sau vreo decizie greşită, te face să te prăbuşeşti în ochii tuturor şi să decazi în cea mai neagră uitare.

Eşti familiarizat cu aparatele foto digitale? Dacă da, atunci ştii că funcţia Active Mode elimină efectul de blurare* a imaginii foto şi video, în special atunci când captarea este efectuată în mişcare, la deschidere mare.

Ei bine, când vine vorba să te înţelegi cu oamenii şi să dezvolţi relaţii profunde cu ei, trebuie să elimini efectul de „blurare" a inteligenţei tale emoţionale, în special atunci când urmăreşti impunerea anumitor reguli sau principii, sau anumitor paşi neprevăzuţi pe care ei trebuie să-i parcurgă pentru o cât mai bună desfăşurare a activităţilor şi pentru atingerea obiectivelor comune.

Altfel spus, străduieşte-te să conduci oamenii fără să-ţi diminuezi capacitatea de a empatiza cu ei.

Concluzie: Ca lider, este esenţial să ştii să ocoleşti toate situaţiile care îţi periclitează rolul şi funcţia pe care o deţii. Cu alte cuvinte, trebuie să ştii să ocoleşti acele „mine" puse în drumul tău şi care, detonate, pot să-ţi dărâme sau să-ţi reducă influenţa asupra celorlalţi. Explozia unei singure mine este suficientă pentru ca oamenii să-şi piardă încrederea în tine. Iar tu rişti să-ţi pierzi definitiv influenţa asupra lor. O astfel de mină este incapacitatea de a empatiza cu oamenii. Orice diminuare a acestei capacităţi poate duce la mari eşecuri în leadership.

*** blurare** – de la „to blur" (en) – a umbri, a murdări, a face neclar;

Source: https://neculaifantanaru.com/minele-amorsate-ale-leadershipului.html

Minunea naşterii unei minuni

On Octombrie 01, 2014

Efectuează o diagnosticare a nivelului propriu de dezvoltare, exprimându-ţi viziunea în condiţiile întrebuinţării modelelor de creaţie în sensul cel mai înalt.

Viziunea lui Serghei Eisenstein asupra filmului său se va contura în decursul unei perioade de un an şi jumătate înainte de începerea filmărilor. Elaborată minuţios, cu sute de cadre căutate acum, în prealabil, într-o succesiune de schiţe - viziunea precisă a filmului se materializează. Pe tot parcursul realizării lui, artistul a căutat în permanenţă îmbunătăţiri, soluţii noi în strădania spre perfecţiune.

Nu cronologia ne va interesa desigur în primul rând, ci ca întotdeauna tocmai urmărirea unor elemente ale acestui gest creator, ale acestui mecanism. Adică minunea naşterii unei minuni. Pornind de la semne exterioare disparate, biograful are aici rolul chiromantului care citeşte în arabescurile palmei trecutului: o geneză.

*Bine mărturisea marele regizor: "Cel mai important este să ai viziunea, concepţia. Apoi să o stăpâneşti şi să-i rămâi fidel. Din acest punct de vedere nu există nicio deosebire fie că scrii un scenariu sau meditezi asupra planului filmărilor în general, fie că elaborezi o soluţie pentru vreun anumit detaliu." **

Leadership: În ce măsură contribuie formarea unei viziuni raţional-ştiinţifice la facilitarea tranziţiei de la normalitate la exigenţă, în cazul îndeplinirii unei condiţii de sincronizare între exagerarea unor elemente distincte şi tentaţia de a le aranja într-un nou material de promovare?

Este important de ştiut de ce, în accepţiunea mea, numai creatorii joacă rolul de indicatori al orientărilor artistice spre promovarea noilor concepte de tip "informaţie de încredere". Dar de unde provine viziunea, conturată în decursul procesului de creaţie cu ramificaţii într-o gândire care vrea să-şi demonstreze superioritatea, ca produs al continuităţii dintre experimentare şi înfăptuire? Cine sunt - ca să folosesc terminologia tot mai rar întâlnită - formatorii de artă nouă? Căci, leadershipul alături de cultura utilităţii şi calităţii, în sens larg, îşi schimbă permanent orientarea şi conţinutul.

Viziunea este rezultatul unui act creator care atestă prezenţa unei libertăţi în gândire cu posibilitatea exprimării în viaţa reală, pornind de la semnele unei transformai profunde la nivel de stil şi compoziţie. Ea se focalizează asupra tranziţiei de la normalitate la exigenţă, în cazul îndeplinirii unei condiţii de sincronizare între exagerarea unor elemente distincte şi tentaţia de a le aranja într-un nou material de promovare.

Elementele distincte pot fi reprezentate de extinderea unor experiențe care conduc la rezultate calitativ superioare în procesul formării de noi concept, sau de restrângerea detaliilor care pot face diferenţa între un lucru bine făcut şi o lucrare neconformă cu cerinţele şi necesităţile sociale.

Promovarea acestor elemente într-un nou material de referinţă care să ateste calitatea unei viziuni ţine de priceperea cu care regizorul respinge sau acceptă modernitatea, ţine de frumusețea şi simplitatea cu care el reuşeşte să surprindă o incredibilă mobilitate vizuală, o faţetă necunoscută a lumii.

Leadership: Eşti în stare să tragi folos dintr-un context prielnic pentru exprimarea creativităţii, orientând imaginea realităţii pe care o prezinţi lumii spre îmbunătăţirea experienţei privirii în tine însuti?

În contextul anumitor culturi şi medii de dezvoltare, viziunea poate căpăta o dimensiune suplimentară, necunoscută până acum, una din ce în ce mai greu perceptibilă, ce pune în valoare omul modern, dar desprinsă parcă dintr-un scenariu de tip „înapoi în viitor”. Este vorba de o viziune raţional-ştiinţifică, putând a fi considerată în mod convenţional drept un instrument esenţial în înţelegerea altor puncte de vedere şi valori, care însă nu-şi dovedeşte valabilitatea decât dacă ea constituie o sursă de compensare a factorului „putere personală”.

La orice formă de mobilitate, în leadership, viziunea poate fi un element de influenţă negativă sau pozitivă asupra imaginii de sine şi a personalităţii, un motiv de limitare sau de control a ceea ce devii prin prisma ştiinţei de a-ţi pune în valoare creaţia. În viziunea artistului, creaţia capătă o culoare unică, putând să-l scoată în evidenţă numai dacă este îmbogăţită cu nuanţe puternice de exprimare - prin perspectiva unităţii sistematice a ştiinţei.

Poţi fi un lider-creator numai dacă viziunea devine o concepţie ideologică, dominantă în mobilurile unei înţelegeri de sine mai înalte.

O viziune raţional-ştiinţifică, ridicată din cenuşa unei determinări continue, prin forţa suflului creator, contribuie la facilitarea tranziţiei de la normalitate la exigenţă în măsura în care reuşeşti să faci saltul de la cantitate la calitate, de la lent la excelent, de la un palier de înţelegere la altul. Sau mai bine zis, atunci când, parcă vrăjit de imensitatea unui orizont îndepărtat, învrednicit de marea minune a creaţiei, ajungi să o stăpâneşti şi să-i rămâi fidel în strădania spre perfecţiune.

Leadershipul vizează experienţa privirii în tine însuţi în contextul unei creativităţi care debordează cadrele realităţii preexistente, îmbogăţind-o prin ataşarea unor lumi posibile configurate în planul reprezentării unei poveşti ce izbuteşte în a deveni istorie.

Minunea naşterii unei minuni este extensia mecanismului de creaţie, prin cultivarea si prelucrarea unei viziuni, specifice si realizabile, care are puterea sa schimbe modul în care priveşti arta şi modul în care arta îţi modelează personalitatea. Dacă vrei să-ţi evaluezi personalitatea, efectuează o diagnosticare a nivelului propriu de dezvoltare, exprimându-ţi viziunea în condiţiile întrebuinţării modelelor de creaţie în sensul cel mai înalt.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/minunea-nasterii-unei-minuni.html

Minunea victoriei colective

On Aprilie 11, 2009

Transformă-ţi leadershipul într-o unitate indestructibilă, unindu-ţi partitura într-o perfectă armonie cu partiturile celorlalţi din jurul tău.

La 18 aprilie 1938, super eroul "Superman" a dat lovitura. Şi asta fiindcă creatorii lui, doi prieteni din copilărie, unul care avea talent de povestitor, celălalt de a transpune în desen orice, şi-au unit eforturile în intenţia de a crea un personaj nou al benzilor desenate.

Jerry Siegel şi Joe Shuster au acceptat fără rezerve să colaboreze în încercarea lor de a creşte în ochii lumii realizând un personaj deosebit de cele create până atunci. Ei au creat o unitate foarte eficientă şi puternică prin unirea calităţilor lor deosebite, fără să rivalizeze niciun moment. Fiecare şi-a îndeplinit în mod admirabil rolul, adaptându-se, cu mijloacele proprii, folosindu-şi abilităţile şi experienţa, la finisarea şi finalizarea acestei "construcţii" inegalabile care a făcut înconjurul lumii.

Cu toate acestea, Jerry Siegel şi Joe Shuster au trăit în sărăcie, până la sfârşitul vieţii, deoarece şi-au vândut aproape pe nimic drepturile de autor asupra lui Superman, unui om de afaceri iscusit. Greşeala lor cea mai mare a fost că s-au grăbit să obţină rapid un profit mic, angajându-se la compoania omului de afaceri respectiv, fără să intuiască cât de cunoscută va ajunge într-o bună zi creaţia lor.

Leadership: Poate ştiinţa ta să întărească contururile dintre realitate şi ficţiune într-o viziune a Unităţii, prin raportarea la o lecţie de viaţă care trebuie depăşită?

La tine se poate întâlni o asemenea unitate indestructibilă, ce promovează idei şi valori într-o formă atât de vădită? Elementele care stau la baza „construcţiei" tale sunt în acelaşi timp, fizice dar şi spirituale. Totul pleacă de la esenţa a ceea ce eşti şi vrei să devii, de la „materia primă", de cea mai bună calitate, pe care atât tu, cât şi ceilalţi colaboratori ai tăi o folosesc pentru a produce „capodopere". Leadershipul este un acord perfect nu numai emoţional, ci şi de viziune, urmând fiecare cu priceperea sa aceeaşi cale.

Ceea ce menţine legătura dintre tine şi ceilalţi din jurul tău este acest gen de apropiere care captivează prin felul de a fi a fiecăruia implicat în procesul de colaborare, prin fluenţa ideilor originale exprimate de fiecare, prin valorile personale şi profesionale pe care le împărtăşiţi, prin soluţiile expresive pe care le găsiţi, prin stilul unic de a aborda toate laturile acelei „construcţii" căreia doriţi să-i daţi viaţă.

O lecţie de viaţă importantă ne învaţă leadershipul: să nu atribui nimănui vreo putere asupra creaţiei personale pe care n-ai avut ocazia să o transformi într-un startup, ci să încerci să faci din tine însuţi un rezultat fulminant al creaţiei de care toată lumea să fie conştientă.

Aşa cum o melodie, ca să ajungă pe primele poziţii în top trebuie să fie concepută în aşa fel încât să impresioneze plăcut ascultătorul – tot aşa şi colaborarea ta cu ceilalţi oameni, ca să dea rezultate foarte bune trebuie să fie concepută în aşa fel încât să se transforme într-un ideal înalt care să corespundă aşteptărilor celorlalţi.

Leadershipul nu este un joc în care poţi obţine performanţe deosebite doar prin ordine şi comenzi. Ci este, mai degrabă, o simfonie a colaborării în care sunt implicate „partiturile"

ambelor părţi - ale tale şi ale colaboratorilor tăi – în care fiecare este chemat să-şi aducă nota personală, şi în care totul este pus la punct până la ultimul detaliu.

Să fii povestea unei creaţii de zile mari înseamnă să stabileşti o relaţie bazată pe sinergie între compunere, proiectare şi interpretare, aşa încât reprezentarea ta pe scena lumii să fie percepută ca parte a unei viziuni colective care decupează în planul lumii o perspectivă unitară.

Minunea victoriei colective este rodul unui leadership performant. O colaborare trebuie fertilizată printr-un efort comun şi prin solidaritate în vederea realizării unui obiectiv comun.

Concluzie: Victoria colectivă este determinată de un leadership performant prin care s-a obţinut acea colaborare perfectă rezultată din unirea calităţilor şi adoptarea unei viziuni comune.

Source: https://neculaifantanaru.com/minunea-victoriei-colective.html

Minunea

On Martie 29, 2015

Raportează-te la ceea ce se schimbă, subordonându-te modelului unei autorităţi aflate sub cupola unei deveniri miraculoase.

- Dumneavoastră nu v-aţi pierdut decât libertatea, strigă Maximilien întrerupându-l pe conte. Tata nu-şi pierduse decât averea. Dar eu, eu am pierdut-o pe Valentine !

- Uită-te la mine, Maximilien, spuse Monte Cristo cu solemnitatea care uneori îl făcea atât de mare şi de convingător. Uită-te la mine: n-am nici lacrimi în ochi, nici febră şi nici bătăi de moarte în inima mea. Şi totuşi, te văd suferind Maximilien, pe tine care-mi eşti drag ca un fiu. Asta nu-ţi spune că durerea e ca viaţa şi că dincolo de ea rămâne totdeauna ceva necunoscut? Dacă te rog, dacă-ţi poruncesc să trăieşti, o fac numai cu convingerea că într-o bună zi îmi vei mulţumi că ţi-am păstrat viaţa.

- Conte, de aproape doi ani o iubesc, de aproape doi ani am putut citi virtuţile fetei şi ale femeii scrise de însuşi mâna lui Dumnezeu în inima ei deschisă pentru mine ca o carte. Cu Valentine aş fi putut avea o fericire nemărginită, uriaşă, necunoscută, o fericire prea mare, prea deplină, prea sfântă pentru lumea asta. Şi fiindcă lumea asta nu mi-a dat-o, conte, trebuie să vă spun că fără Valentine, pentru mine nu mai există pe pământ decât deznădejde şi dezolare.

- Inimă slabă ce eşti, aşadar n-ai putere să-i dai unui prieten puţin timp pentru proba pe care o încearcă ! Ştii tu câtor puteri pământeşti le porunceşte el? Ştii tu oare că are atâta credinţă în Dumnezeu încât poate să obţină minuni de la cel ce a spus că omul poate muta munţii din loc cu credinţa lui? Ei bine, minunea în care nădăjduiesc, aşteapt-o, sau… *****

Leadership: Cel mai nimerit rezumat al vieţii tale constă în predispoziţia de a te judeca pe tine într-un mod constructiv, în funcţie de modul cum te poţi face util în viaţa celor care cunosc deznădejdea unei aşteptări fără de sfârşit?

Leadershipul se formează ca urmare a înțelegerii jocului numit "Quo Vadis", prin măsurarea intensităţii afective și a înclinației de a rezolva situații problematice în care voinţa şi intenţia unei noi repartizări a puterii tale personale alcătuiesc părţile planului de răspuns la solicitările vieţii altora. Asta nu înseamnă să te pui în locul lor şi să treci prin "iadul" lor, înainte să te întrebi: Cum s-a produs în mintea Domnului planul acesta?

Leadershipul aşează stilul de joc al omului superior într-o combinaţie de coduri şi semnificaţii ascunse. Un joc supus continuu încercării de abordare raţională şi sufletească, printr-o apropiere nemijlocită de bunurile cele mai de preţ ale omului (pacea interioară şi bucuria de a trăi) ca model al unei autorităţi aflate sub cupola unei deveniri identitare care instituie o alianţă între credinţă şi faptele bune.

Aplicarea unei puteri protectoare sau a unui organism de cunoaştere desemnat în conformitate cu definiţia stării de bine, indiferent dacă aceasta este una raţională, instinctuală, intuitivă, reprezintă o predispoziţie a omului pentru afecţiune, căldură, preţuire şi finisare a caracterului. Această putere este capacitatea morală de a distinge între bine şi rău, urmărind să împlineşti binele, nu răul.

Indiferent de motivele care determină această putere să se implice în diverse cauze, trebuie

mereu să te împaci cu ideea că vei fi dependent tot restul vieţii de ceea ce ţi-a provocat suferinţa în trecut, care poate fi însăşi suferinţa celorlalţi.

Să trăieşti şi să-ţi judeci propria viaţă înseamnă să te înarmezi cu dorinţa de a scăpa de tine însuţi, de suferinţa de a fi ceea simţi că eşti într-un moment definitoriu al vieţii altcuiva.

Prin intermediul conştiinţei, prin intermediul virtuţii de a avea intenţia potrivită şi de a nu ocoli reproşurile care par să aibă miez, ca lider începi să trăieşti o slăbiciune de caracter, o anumită distanţă faţă de ceea ce ţi-ai propus să fii datorită unei determinări superioare și a științei jocului vieţii. Jocul vieţii implică caracterul spontaneităţii involuntare în lucrarea combinatorică a imaginaţiei de a adăuga sau edita imaginea personajelor sau acţiunii, spulberând orice părere înşelătoare despre ce însemni tu în viziunea unei autorităţi supreme.

Iar leadershipul întruneşte condiţiile omului ideal prin influenţa sedativă transferată la nivel de conştiinţă, manifestată uneori printr-o intenţie de respingere a ceea ce el este îndemnat să fie de acord. De aici se explică puterea ce este transferată unui prieten pentru testul pe care trebuie să-l treacă: să obţină minunea, să mute munţii din loc.

Liderul devine o reflexie a omului care nu se poate rupe de trecut, dar care în acelaşi timp nu dovedeşte particularitatea unui jucător terminat, ci ajută la recreerea viitorului prin experienţa semnelor, printr-un soi de gândire a minunii transformatoare, bazată pe convingerea: „Pot muta munţii din loc".

E posibil ca realitatea ce urmează acestui plan să nu corespundă combinărilor solemnităţii, a aspiraţiilor către înalt şi a impulsurilor altruiste, ci să aibă ca deziderat prevenirea degradării unei anumite concepţii despre lume şi viaţă.

Leadership: Conotația pe care o dai testului vieţii reprezintă semnificaţia suplimentară a unui cuvânt care poate însemna "PUTERE" conform menirii sale de a ţine în echilibru trăirile de moment ale unui suflet pierdut în bezna lumii?

Bine spunea filosoful român Constantin Rădulescu Motru: *„ Cu un cuvânt, toată seria de fenomene petrecute într-un sistem de corpuri poate fi considerată ca manifestarea unor puteri, care au proprietatea de a se suplini unele pe altele, după raporturi precise şi de a putea fi totdeauna dispuse într-un circuit de transformări parţiale ale unui singur tot. "*

Cuvântul cuprinde în sine Totul - sensul, puterea, şi fapta. Cuvântul acesta transpus printr-o minune, taină a energiilor lui Dumnezeu, în care se zideşte toată credinţa în reuşită, în care domneşte putinţa de a aduce în manifestare un mare adevăr şi de a merge pe linia de forţă a destinului, trebuie să fie o prezenţă de înălţime spirituală, o forţă, o persoană cu calităţi de neatins. Un lider care, la rândul lui, îşi vindecă propria rană emoțională pe care o percepe la cei apropiaţi lui.

În leadership, cuvântul care poate indica "PUTEREA", având o mare valoare la nivel de impact emoţional, nu este sintetizat printr-un "Doamne, iartă-l" (conceput ca un fel de regret în ceea ce priveşte alegerile făcute în viaţă), ci este sintetizat printr-un "Nădăjduieşte până la sfârşit într-o minune".

Minunea este un fenomen ieșit din comun, surprinzător, atribuit unei forțe spirituale înalte. Ceea ce se schimbă la om este modul în care se oglindeşte în ochii celor superiori lui. Leadershipul cere putinţa de a trăi tu însuţi puterea unei noi vieţi cu sufletul altuia.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Minutul de înălţare sufletească

On Aprilie 07, 2013

Fă o introspecţie amănunţită a Ego-ului tău, înainte de a schimba Ego-ul celorlalţi.

Un bărbat de 36 de ani împuşcat de două ori, se află în stare critică în ambulanţă. Numele lui este Alan Riply. Lângă el, paramedicul, păstrându-şi calmul, încearcă să-i oprească hemoragia ţinând strâns compresa sterilă pe rana deschisă de la gât. Dar nimic mai mult. Nu poate manifesta niciun fel de sensibilitate, nici un fel de zbucium interior. Îşi face doar meseria.

Pe când plasticitate şi expresivitate capătă numai fiinţa agitată, emoţionată, atinsă de fasciculul laser al sublimului care îndeamnă la luptă, străbătută de raza luminoasă a adevăratei iubiri ce poate pătrunde în spaţiul aparent imposibil. Numele ei este Ella Brice. Iar în această femeie de o sensibilitate delicată, cu voce foarte pătrunzătoare, pentru prima oară se dezlănţuie toate forţele de reacţie în favoarea iubitului ei.

Tot ceea ce o mişcă şi o ţine pe loc, pasiunea, măreţia, determinarea, afecţiunea, forţele particulare care nu se anulează, ci întotdeauna se află în slujba nobilă a durabilului, sunt încă o dată combinate, încă o dată sunt datoare să-şi aducă contribuţia. Iar când o asemenea Pandora închide capacul cutiei în care sunt adunate răutăţile şi greutăţile lumii, toată speranţa creşte, se dezvoltă în ea dându-i o forţă nebănuită în lupta pentru salvarea celui muribund.

Leadership: Poţi să adopţi acea înţelegere a realităţii capabilă să facă sinteza între un drum al vieţii transpus într-un "Forever Mine" şi o axă temporală a lumii în jurul căreia se realizează unificarea dintre material şi spiritual?

Explorarea unui câmp de intensitate într-un punct al său se face cu ajutorul unei forţe ce acţionează direct şi continuu. Substanţa esenţială şi fundamentală generatoare de viaţă se află în omul însuşi, în intimitatea lui cea mai secretă. Ego-ul lui putând fi stimulat numai prin maximizarea forţelor care se nasc din exces de sentiment, din exaltare, prin întrepătrunderea celor două spaţii - trecutul şi prezentul, albul şi negrul, clarobscurul.

Hotărâtă ca un miner, Ella intenţionează să extragă preţiosul zăcământul ascuns în Alan. Încordându-şi toată fibra sufletească, până ce căldura emoţională îi umezeşte ochii, îi vorbeşte deschis. Încă o dată vocea ei îndrăzneşte să exprime emoţiile necesare reacţiei de fuziune cu zona de subzistenţă care încă îl menţine conştient şi în viaţă. Cuvintele ei mângâietoare şi însufleţitoare îşi varsă tot conţinutul, bucuria din inima ei acompaniind acest acord invizibil de uniune sufletească:

"Alan, sunt Ella ! Haide, ajută-mă ! Te rog Alan ! Haide, aminteşte-ţi ! Fii atent la mine. Îţi aminteşti de Key Biscane? Haide, încearcă ! Hotelul era pe plajă. Era primăvară. Soarele strălucea în fiecare zi. Lucrai la hotel. Aveai 23 de ani. Eu eram în concediu cu soţul meu. El era mai în vârstă decât mine. Nu eram căsătoriţi decât de opt luni. Era băgat în politică... Te-am urmărit peste tot. N-am mai făcut asta niciodată. Nu am mai simţit asta niciodată..."

Şi tocmai când acest ceas de amintiri este pus în stare de funcţionare, începe marea reînviere. În starea de comă, Alan nu aude decât glasuri nelămurite, fără să ştie ale cui sunt. Dar apariţia acestor flash-uri din trecut dezlănţuie într-însul, ca o adevărată forţă de presiune, stimulii cei mai puternici care - uimitor - îl readuc la viaţă.

Unificarea dintre material şi spiritual se realizează în condiţiile unei poveşti care nu se termină niciodată, dar care la fel de bine se poate integra în spaţiul unei permanente stări de mare intensitate interioară desfăşurată sub tremurul unei amintiri care te marchează pe viaţă.

Subtilul fluid sufletesc ce stăruie cu îndârjire în el începe să răzbată, să radieze din spaţiul propriu interior. Încet, ochii lui se deschid, aprinzând acea licărire de fericire pe care niciodată eternitatea nu o va putea smulge:

"Lucram pe plajă. Sezonul abia începuse. Era al doilea meu an la hotel. Făceam cursuri. Javier era prietenul meu... Te-am văzut ieşind din ocean. Purtai un costum alb de baie. Jimmy Ruffin cânta la un post de radio. Ai comandat un pahar cu apă... Am realizat că nimic nu va mai fi la fel. Am realizat că viaţa mea s-a schimbat. Am realizat că va fi important. Am realizat că vei fi pentru totdeauna a mea..." *****

Îndrăzneşti să-ţi exprimi emoţiile necesare declanşării unor stimuli pozitivi? Neglijezi acea substanţă esenţială şi fundamentală generatoare de viaţă ce se află în tine însuţi? Care sunt forţele care pot declanşa scânteia însufleţitoare a Ego-ul tău? Cu ce parte a Ego-ului tău se identifică ceilalţi? Poţi să extragi ca un miner zăcământul ascuns în ei?

Ca să ai acces deplin la resursele leadershipului, trebuie mai întâi să urmezi tendinţele existenţei tale, în primul rând să ştii să asortezi nuanţele propriului design interior. Acest design capătă formă, se dezvoltă şi se adaptează prin experienţa trăită în interacţiunea cu ceilalţi oameni. El se axează pe noianul de stimulii care se interpun între tine şi altcineva - redat de acea sensibilitate, de acel zbucium care te provoacă şi de cele mai multe ori te aruncă în luptă.

Astfel tot ceea ce te urneşte şi te menţine "pe val", pasiunea, măreţia, determinarea, afecţiunea, forţele particulare care nu se anulează, ci întotdeauna se află în slujba nobilă a durabilului, se combină şi îşi aduc contribuţia la propria ta transformare. Leadershipul însuşi este o formă specială de comunicare, de interacţiune, nu doar la nivel de companie, ci mai ales la nivel de individ - prin al său conţinut, prin valorile intangibile pe care le deţine.

Leadership: Poţi să devii catalizatorul transformării pozitive extinzând vizibilitatea sentimentelor tale spre zona de interacţiune cu sensul pe care îl dai vieţii într-un context de incertitudine?

Ajungi într-un punct înalt de leadership numai după ce te dedici total unui moment cu adevărat înălţător, numai atunci când eşti pătruns de acel sentiment puternic de armonie, de unitate, care aduce lumină şi găseşte o rezonanţă corespunzătoare în fondul spiritual al celorlalţi.

Leadershipul depinde de scopul urmărit în procesul de interacţionare cu ceilalţi, de materia primă şi de catalizatorul folosit. Scopul trebuie să fie în concordanţă cu "bugetul lăuntric" - totalitatea simţămintelor şi emoţiilor pe care le generezi în rândul celor din jur, şi cele pe care le resimţi atunci când te raportezi la ei. Ideile, cunoştinţele, gândurile, imaginaţia constituie materia primă care asigură mediul prielnic dezvoltării.

Iar catalizatorul transformării folosit pentru a evolua ca sine, ca personalitate, gândire şi fiinţă umană, provine din însăşi experienţa de viaţă, din implicare, dar în special din starea de pozitivism pe care o transmiţi celorlalţi. Trezind în ei acea reacţie foarte puternică, revigorantă, care are puterea de a-i scoate uneori din "starea de şoc" în care se găsesc.

Această "injecţie" permanentă de pozitivism trebuie să o manifeşti în orice situaţie de viaţă.

Leadership: Eşti pregătit să judeci calitatea însemnătăţii tale la nivelul unei situaţii de viaţă şi de moarte, printr-un "Think Back" care îţi permite să percepi o altă imagine a lumii?

Filozoful român, Constantin Noica, făcea o precizare, pe care o consider valabilă pentru toţi liderii de azi şi de mâine: *"Cine nu simte tot ce e aspru, crud în spirit, nu trăieşte la nivelul lui. Oamenii mari nu sunt buni - iată adevărul. Nu spun că sunt răi, căci s-ar diminua atunci la fel de mult. Dar nu sunt buni. Căci nu sunt pentru ceilalţi. Sunt pentru spiritul din ei."*

A fi cu adevărat un om mare este aproape o condiţie a vieţii, a unei nevoi proprii de a transmite celorlalţi din substanţa ta vitală. Viaţa însăşi pe care o trăieşti (pentru ceilalţi, pentru ceva înălţător) este un inepuizabil minereu din care se extrage metalul preţios de la baza leadershipului - Ego-ul, adevărata ta forţă de evoluţie, demonstrându-şi vitalitatea în relaţie cu realitatea exterioară.

Ego-ul, acest comandant al trăirilor proprii, te îndeamnă la luptă, fiind singurul care te poate ajuta să pătrunzi în acel spaţiu aparent de imposibil, singurul aliat al tău care dezlănţuie toate forţele de reacţie în favoarea cuiva sau a ceva.

Bineînţeles, cu obligaţia respectării unei condiţii care te defineşte, şi pe care trebuie să ţi-o impui cu fermitate, uneori greu de îndeplinit – şi pe care eu o consider superioară: niciodată să nu te abaţi de la ce eşti şi simţi. Fă o introspecţie amănunţită a Ego-ului tău, înainte de a schimba Ego-ului celorlalţi.

Nu uita că îţi poţi stimula Ego-ul numai prin maximizarea forţelor care se nasc din exces de sentiment, din exaltare, prin întrepătrunderea celor două spaţii - trecutul şi prezentul. Uneori numai printr-un *think back* vei putea să produci "reacţii chimice", prietenoase, binefăcătoare, în rândul celor din jur.

Imaginea lumii pe care o poţi percepe printr-un "Think Back", cu referire la rememorarea unor clipe dragi, reprezintă expresia tendinţei de a te adapta cât mai repede la tot ceea ce aduce o experienţă nouă de viaţă axată pe obţinerea unei senzaţii de "unire spirituală" cu persoana iubită.

Minutul de înălţare sufletească denotă acea însufleţire cu totul specială cu care trebuie să intri pe scena vieţii, într-un moment critic, singura cale de a comunica cu cineva dincolo de separaţiile datorate injusteţii vieţii.

Te înstrăinezi de Ego-ul tău atunci când trebuie să te raportezi cu adevărat la ceilalţi, sau îl urmezi în orice moment? Trăieşti condiţia autodepăşirii care impulsionează şi este de natură să dezvolte încrederea ta şi a celorlalţi în propriile forţe?

*** Notă:** "Forever Mine (1999)"

Source: https://neculaifantanaru.com/minutul-de-inaltare-sufleteasca.html

Mirajul descoperirii inimaginabilului

On Februarie 05, 2010

Nu poţi să atingi "inimaginabilul", fără să-ţi corectezi imperfecţiunile.

Aveam doar opt ani pe atunci, dar îmi amintesc foarte bine de ziua aceea însorită de vară, când stăteam în sufragerie şi mă uitam la mama mea cum pictează. Sunt conştient că memoria îi poate juca feste unui om, dar nu şi mie, amintirea acelei zile va rămâne întotdeauna vie.

Hobby-ul mamei mele a fost dintotdeauna să picteze, a manifestat întotdeauna un interes deosebit faţă de artă şi pictură, faţă de tot ceea ce este frumos şi plăcut. Are şi acum un simţ estetic deosebit. Având o imaginaţie bogată, adăuga întotdeauna ceva nou în tablourile sale: o lumină, o umbră, o sclipire, un luciu, sau un decor fascinant, ori un aspect misterios, păstrând însă întotdeauna proporţiile. Ştia să-şi transpună sentimentele în tablouri. Ştia să distingă esenţialul de neimportant, dar avea măsură în toate.

În orice caz, toată după-amiaza aceea a pictat neîntrerupt, până se întunecase aproape de tot. Îi priveam tabloul, la care lucrase de altfel toată săptămâna, ca pe al unei mari personalităţi. De parcă ar fi fost o poză din revistă, atât de reuşit era. Petalele de trandafir roşii ca focul, razele soarelui care se furişau printre petale, vaza de porţelan verde deschis pe care erau inscripţionate nişte litere mici chinezeşti, sub care se afla mileul alb în formă de triunghi, masa de lemn de stejar de un maro închis, toate adunate creau o imagine vie, foarte clară, splendidă, de înaltă calitate.

Leadership: Măsura capodoperei pe care o laşi în urma ta este determinată de modul cum reprezinţi forma exterioară a lucrurilor sau esenţa lor?

Mi-am dat seama, uitându-mă cu atenţie la tablou, că puţini ar fi putut picta ceva atât de frumos. Tabloul întrecea orice închipuire. Era extraordinar din toate punctele de vedere. M-am uitat cu uimire îndelung la el gândindu-mă cum de-a putut fi realizat atât de bine, cu atâta măiestrie şi delicateţe.

Văzându-mi reacţia de pe faţa mea, mama mi-a spus:

- Tabloul este frumos. Dar să ştii că are multe imperfecţiuni. Nu este atât de reuşit cum crezi tu, şi cum am sperat eu să fie. Mai am foarte mult de exersat. Uită-te la tulpinile de trandafir. Nu le-am făcut oare prea lungi?... Uită-te la vază. Nu e oare puţin cam mică pentru trandafirii aceştia?... Uită-te la petalele pe care le-am pictat. Sunt identice cu cele din vază? Nu sunt oare prea întinse şi prea cărnoase?... etc

Făcu o scurtă pauză, apoi continuă:

- Sunt destui pictori mult mai iscusiţi ca mine. Va mai trece ceva timp până să ajung un adevărat artist, până ce voi atinge inimaginabilul.

Leadership: Cât de mult te implici în "Jocul de-a cine eşti"?

Da ! Pot spune că trăim o revoluţie a inclinaţiilor spre senzaţional, ambalate într-un pachet

de distincţie şi simplitate, plasate apoi într-un joc ce n-a beneficiat de asemenea promovare de când s-a inventat. Este vorba despre "Jocul de-a cine eşti", reprezentând esenţa reală a valorii tale, armonizată cu talentele proprii, aplicate în acţiuni concrete, realizate cu un anumit scop.

De ce e aşa captivant să găseşti adevărul a cine eşti cu adevărat? Cu ce anume cucereşte acest joc toţi oamenii din întreaga lume? De ce este mai palpitant decât pokerul sau banii? Fiindcă nu poţi câştiga oricum, fiindcă miza este dată de felul în care interpretezi realitatea. Aici totul depinde de felul cum te percepi atunci când întâlneşti un suflet care rezonează cu al tău şi, mai apoi, de felul cum te percepi atunci când interacţionezi cu propriul tău conţinut.

Leadershipul este experienţa de a trăi acea compoziţie de artă reprezentată în mod autentic în tonurile intense ale unei lucidităţi superioare asupra lumii pe care o priveşti cu alţi ochi decât cei ai omului obişnuit.

În momentul în care explorezi la maxim spaţiul propriu de exprimare a individualităţii, acordând atenţie acelor puncte de vedere şi maniere de abordare a evaluării activităţilor şi eficienţei acestora, îţi formezi anumite convingeri care se pot transforma mai târziu în virtuţi. Iar aceste virtuţi, care reflectă, în general, gradul de maturitate la care ai ajuns, configurează o legătură mult mai strânsă între cine ai fost, cine eşti şi cine vei fi.

Virtuţile scot în evidenţă tot ceea ce este mai bun în noi, fiind deosebit de importante pentru dezvoltarea durabilă a personalităţii, prevenind totodată răspândirea acelei infecţii puternice numite "supra-apreciere". Această supra-apreciere se reflectă în mod distorsionat în concepţiile de viaţă pe care realităţile actuale ale propriei fiinţe le reclamă cu prisosinţă.

Leadership: Trăieşti cu iluzia că eşti nemaipomenit în subordinea artei pe care o reprezinţi la un nivel avansat de integrare a contextelor de producere şi receptare a unor noi sensuri de adâncime a trăirii?

În ziua aceea am învăţat o lecţie preţioasă: că nu tot ceea ce pare extraordinar este şi foarte bine realizat. Ceea ce mie mi s-a părut a fi formidabil, pentru ochiul unui artist adevărat era doar o încercare, şi doar atât. Puţini sunt aceia care reuşesc să realizeze ceva cu totul deosebit, care să întreacă orice închipuire.

Totuşi foarte mulţi cad în capcana în care am căzut şi eu fiindcă ignoră cu desăvârşire detaliile şi fiindcă nu sunt buni cunoscători ai artei. Fiecare om poate „citi" o operă prin prisma cunoştinţelor sale, dar nu orice om este un expert în domeniu care să poată înţelege şi evalua cu adevărat o operă de artă.

Leadershipul, întocmai ca pictura, este o artă. Întrebarea mea este: câţi dintre cei care ocupă funcţii înalte au cu adevărat talent pentru a fi lideri? Câţi dintre ei se pricep cu adevărat să lucreze cu oamenii? Câţi dintre ei reuşesc să îi influenţeze pozitiv pe cei din subordinea lor, câţi au carisma, câţi deţin competenţe la un nivel avansat, câţi îşi asumă responsabilitatea pentru acţiunile lor?

Luciditatea este consecinţa trăirii pe care pe care ţi-o dă contemplaţia asupra operei de artă născută din dependenţa de a-ţi corecta imperfecţiunile.

Pentru că ceea ce îşi închipuie unii că sunt, buni profesionişti, poate să fie de fapt doar diletantism. Căci, din păcate, mulţi se înşală atunci când îşi închipuie că sunt excelenţi profesionişti, lideri talentaţi. Din acest motiv cred că e necesar ca unii să deschidă ochii mai bine către realitate, înainte să fie prea târziu.

Una dintre greşelile pe care le fac oamenii care se găsesc la niveluri înalte este că vor să atingă „inimaginabilul" foarte rapid, fără însă să-şi corecteze imperfecţiunile. Nu îşi cunosc slăbiciunile şi limitele, nu ştiu cum sunt percepuţi de cei din jur, nu acceptă critici (deşi la suprafaţă le admit) şi, cuprinşi de o teribilă dorinţă interioară de a fi tot mai admiraţi, îşi interpretează greşit performanţele. În loc să încerce să-şi schimbe mentalitatea şi să depună eforturi de a se perfecţiona cu adevărat, ei trăiesc mereu cu iluzia că sunt nemaipomeniţi.

Mirajul descoperirii inimaginabilului se poate interpreta astfel: există totdeauna loc de mai bine, ceea ce înseamnă multă muncă. A te lăsa amăgit de un miraj constituie o mare greşeală ce poate avea consecinţe nefaste.

P.S. Formează-ţi o imagine realistă despre tine însuţi.

Mişcarea atrage întâi atenţie, abia apoi te gândeşti la ceea ce se mişcă

On Decembrie 20, 2012

Descoperirea frumuseții în forme simple poate transforma perspectivele tale asupra lumii, pe linia unei pasiuni care persistă întreaga viață într-o necontenită odisee a creației.

Eisenstein nu învăţase desenul niciodată. Începuse să deseneze în urma unei impresii din copilărie: în aşteptarea începerii partidei, inginerul Afrosimov îi desenă cu o cretă pe postavul albastru închis al mesei de joc contururi de animale. Eisenstein rămăsese fascinat de arabescul alb al liniei care se năştea sub ochii lui şi care în mişcarea sa făcea să apară câini, cerbi, pisici. Linia se mişca de-a lungul conturului invizibil al unui obiect căruia, printr-un miracol, îi dădea astfel existenţă pe postavul mesei. Dinamismul liniei era o senzaţie care-l pasiona ani de zile.

Inginerul Afrosimov îi inoculase plăcerea de a desena. Mai târziu, la Politehnică, materia aridă a geometriei analitice căpăta pentru tânărul student un farmec aparte pentru că traducea în misterioasele formule algebrice tocmai mişcarea liniilor. Dinamismul "devenirii", în opoziţie cu staticul, îl va pasiona toată viaţa, fie că e vorba de mişcarea liniei, ori de cea a fenomenelor. Era o fascinaţie pentru geneza lucrurilor care-şi are originea şi aici, în această impresie timpurie în legătură cu desenul.

Leadership: Opera ta, ca o reprezentare completă și autentică a unei viziuni artistice, poate fi percepută ca o capodoperă a unei scene desprinse dintr-o simbioză artistică?

A desenat, cu o ştim, mult, în tinereţe. Mult şi prost, deoarece, abandonând inspiraţia primară, încarca desenul cu detalii sub influenţa şcolii ruse de pictură de gen. Caligrafierea şcolară după model nu-i reuşea nicicând. Maniera sa era aceea a desenului linear. Apoi, abandonând desenul, a rămas în continuare pasionat, în primele sale filme, pentru puritatea matematică a montajului în mişcarea sa. Gustul pentru secvenţa apare mai târziu, şi-şi explica ciudăţenia acestei întârzieri, prin logică gândului lui Engels: *"mişcarea atrage întâi atenţie, abia apoi te gândeşti la ceea ce se mişcă."*

O ființă organică a cinematografiei, de pildă, nu s-ar putea edifica ca o forță creativă fără a împrumuta ceva din elementele universale de expresie ale lucrurilor de care se înconjoară, ale artei, ale tehnicilor, sau ale științei constructive. Și, probabil, oricare din acestea nu ar avea decât o ființă trunchiată fără contribuția tuturor celorlalte, inclusiv a practicii coregrafice.

Ordinea în care precumpănesc în importanță și valoare aceste lucruri face loc unei diversități infinite de întruchipări sub care este văzut creatorul: drept un maestru, sau drept un vizionar. Așa cum o pictură de Rembrandt, de exemplu, model pentru ceea ce am putea numi simbioza artistică, include în chip armonios, în subsidiarul expresivității ei, anumite elemente de echilibru (culori, a linii, forme), tot astfel creația unui regizor trebuie să îmbine toate elementele. Prin aceasta, vreau să spun că opera unui regizor este incomparabil mai completă decât un kitsch în care una sau mai multe din aceste elemente constitutive ale unei expresii totale lipsesc cu desăvârșire.

Leadershipul pune accent pe abilitate de a îmbina în mod armonios toate elementele constitutive ale expresiei artistice - mișcare, culori, linii, forme - pentru a crea o operă completă și echilibrată, asemenea unei "simbioze artistice" remarcabile precum picturile lui Rembrandt.

În artele vizuale, leadershipul constă în viziunea și măiestria de a integra diverse componente

expresive într-un întreg coerent și captivant, evitând astfel un "kitsch" care ar lipsi unele elemente esențiale ale expresiei totale.

Mişcarea atrage întâi atenţie, abia apoi te gândeşti la ceea ce se mişcă, fiindcă în cinematografie trebuie să ţii cont de acțiunea vizuală dinamică. Elementele în mișcare captează privirea spectatorului și contribuie la ritmul și energia peliculei. Un cadru static poate fi plictisitor, în timp ce mișcarea creează tensiune, suspans și implicare emoțională pentru privitor.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/miscarea-atrage-intai-atentie-abia-apoi-te-gandesti-la-ceea-c

Misiune de supravieţuire

On Martie 11, 2009

Ajută-i pe oameni să exteriorizeze lucrurile pe care le ascund în ei înşişi, fără să cazi sub puterea lor.

În Ajunul Anului Nou, un bărbat stătea într-un bar uitându-se la paharul lui cu băutură. Stătea aşa de peste jumătate de oră când un şofer de tir mai scandalagiu vine lângă el, îi ia băutura şi o dă toată pe gât.

Bărbatul începe să plângă, iar şoferul îi spune:

- Ei, hai acuma, glumeam doar. Calmează-te, îţi cumpăr altă băutură. Pur şi simplu nu pot suferi să văd un bărbat plângând.

- Dar nu din cauza asta plâng. Asta e cea mai proastă zi din viaţa mea. În primul rând, am dormit prea mult şi am întârziat la lucru. Şeful s-a înfuriat şi m-a dat afară. Când am ieşit din clădire să-mi iau maşina, am descoperit că-mi era furată. Poliţia susţine că nu poate să facă nimic. Neavând de ales, am luat un taxi până acasă. După ce am coborât din taxi, mi-am dat seama că mi-am uitat în el portofelul şi cărţile de credit, dar era prea târziu. Am intrat în casă şi când am ajuns în dormitor, mi-am găsit soţia în pat cu grădinarul. Într-un final am plecat de acasă şi am intrat în barul ăsta. Şi tocmai când mă gândeam să-mi pun capăt zilelor, îţi faci tu apariţia şi-mi bei otrava.

Leadership: Imaginea cu care te prezinţi în lume îşi schimbă unghiul de vizualuare odată cu trecerea de la o persoana la alta, fără să iei în calcul nimic altceva în afara propriei indisponibilităţi de a te ataşa de ceva sortit să se schimbe?

Ţelul unul lider este să conducă oamenii, iar pentru asta el trebuie să producă o schimbare notabilă în viaţa lor. Impactul lui este cu atât mai mare cu cât schimbarea oamenilor este mai semnificativă. Problema cea mai mare este că, dacă nu ştii când şi cum să intervii în viaţa oamenilor, poţi avea o surpriză – să primeşti o lovitură puternică sub centură. Anume, în loc să-i schimbi tu pe ei, să te schimbe ei pe tine. Te poţi trezi brusc într-o postură de subordonare, când ceilalţi preiau controlul total al destinului tău.

Tu laşi garda jos atunci când îţi extinzi influenţa? Vrei să ajungi în ipostaza şoferului de tir care singur s-a „otrăvit" datorită implicării sale intempestive în viaţa oamenilor?

Când ţinteşti către esenţa oamenilor, când intervii în viaţa lor, ai grijă să nu laşi niciodată garda jos, ai grijă să nu te transformi într-o victimă a propriilor excese ridicole de incursiune în viaţa lor. Înainte de a le transmite propria ta viziune, mai întâi străduieşte-te să înţelegi profund esenţa lor. Cazi singur sub puterea lor dacă impactul leadershipului tău nu precede o foarte bună înţelegere a simţămintelor care le încarcă viaţa.

Ajută-i pe oameni să exteriorizeze lucrurile pe care le ascund în ei înşişi, fără să cazi sub puterea lor de influenţă. Unghiul de vizualizare al imaginii tale corespunde cu planurile oamenilor din jur atunci când ceea ce afişează personalitatea ta (mai ales fizionomia chipului tău) intră în acord cu aspiratiie lor, cu statutul lor, cu preferinţele lor pentru schimbare.

Aşa cum un doctor care se confruntă cu un pacient a cărui boală nu o poate sesiza, citeşte cu

aviditate despre ea, căutând relatări de cazuri ale altora pacienţi cu manifestări similare – tot aşa şi tu, când te confrunţi cu oameni ale căror trăiri, gânduri, stări psihologice nu le poţi sesiza sau nu le-ai priceput foarte bine, trebuie să te împotriveşti dorinţei de a crea brusc un impact în viaţa lor.

Caută să-ţi stopezi pornirea de a intra intempestiv în viaţa oamenilor, până ce nu simţi că eşti suficient de sigur pe ceea ce simt ei.

Misiunea de supravieţuire exprimă metaforic dimensiunea leadershipului tău. A avea un impact în viaţa oamenilor, presupune să ştii să răspunzi la atacul lor, trebuie să-ţi camuflezi intenţia, iar alteori trebuie pur şi simplu să nu te implici deloc. Leadershipul tău se poate transforma într-o ameninţare chiar la adresa ta, şi te poate seca de toată puterea dacă urmezi acele hotărâri care au un caracter ofensator – cu efect de bumerang.

Concluzie: Superioritatea în leadership depinde în mare măsură pe de-o parte de tactul şi tactica liderului de a stabili relaţii, pe de altă parte de "calitatea" oamenilor în ceea ce priveşte nivelul lor de înţelegere, receptivitatea la schimbare şi de cât de mult sunt "ancoraţi" în realitate. Munca unui lider în ceea ce priveşte educarea adulţilor este uneori foarte grea. El trebuie să aibă metode adecvate de a modifica gândirea şi mentalitatea lor. Orice intervenţie intempestivă se poate solda cu un eşec total.

Source: https://neculaifantanaru.com/misiune-de-supravietuire.html

Misterul artei care îşi caută înţelesul

On Ianuarie 07, 2018

Reinventează-ţi modul de a face artă, lucrând în real prin puterea imaginaţiei care solicită aparenţele unei accesibilităţi directe.

Eram întâmpinat de lumea unor lucruri vii sau inerte, ca nişte elemente constitutive ale unui organism unitar, pe care le percepeam în mod direct ca nişte rezultate finite, dar în mod extensiv ca pe un spațiu autonom cu o anumită energie care, potrivit relativităţii generale, duceau la expansiunea universului.

E vorba de acel univers al închipuirilor şi al contrastelor, dominat numai de creatorii de geniu, încărcat de semnificații ce propun expresii tensionate cu energiile adânci ale vieții autentice, portrete transfigurate ale simțămintelor și gândurilor realizate cu sudoarea conștiinței, prin care gustul eternităţii sensurilor dezbracă formele de conţinut din spatele cuvintelor născute din materia primordială. Acestea se aliniază în perimetrul asocierii expresive îngăduit numai de hieroglifele enigmatice ale Marii Operei, dând legilor realităţii un răspuns întemeiat pe baza ghicitorilor: *"Câmpul alb, oile negre / Cin-le vede nu le crede / Cin-le paşte le cunoaşte."*

Marea revelaţie a artei este să vezi ceea ce toţi ceilalţi scapă din vedere, să conferi inertului un spaţiu propriu de existență, cu o arie de emanaţie a uraniului spiritual, şi să faci din el un loc de întâlnire cu Dumnezeu, să schimbi viziunea asupra lumii cu aceeaşi fior de vrajă cu care un seducător îşi pune la bătaie harul.

Leadership: Poţi să-ţi accepţi latura creativă, fără să te îndepărtezi de responsabilitatea care trebuie asumată prin depăşirea condiţiei de „prizonier al creaţiei"?

Nu-i de mirare că mă confruntam agasant cu pulsaţiile unui zgomot devorator, îndoiala de a aduna într-un tot organic forţa de atracţie a unor elemente subiective ce îmi rezervau privilegiul de a respira acea vrajă imbatabilă a trăirii dincolo de limitele percepţiei clasice, în perimetrul gândurilor întâmplătoare. Toate se aflau în relaţie cu un tonifiant sentiment de linişte, confort, reverie, ca pecete a conexiunilor eterne cu esenţa unei bijuterii fine numită "tehnică de simbolizare", care transcende timpul şi spaţiul.

Această misterioasă îndeletnicire a fost în cele din urmă asociată cu o mică punte suspendată peste distanţa ce mă desparţea de credinţa omului de ştiinţă, ca atunci când eşti în căutarea unui lucru imposibil de prezis, fiindcă nu mai credeam în inteligibilitatea lumii supusă cercetării, bazată pe observaţie directă şi formule empirice.

De asemenea, încercam să mă dispensez de culorile faţadei moderne şi sigure ale artei văzute prin ochiul unui fotograf, gândurile alunecându-mi doar spre acea simţire a necuprinsului unor învălmăşiri cosmice, îndemnând condeiul să surprindă momente de visare, încât să învăţ a trăi din frânturi de inspiraţie la fel cum un seducător poate trăi toată viaţa lui din seducţie.

Înainte de a obţine accesul la universul simbolic al unei opere a cărei conştiinţă este pregătită să descopere amprenta absolutului, lucrând în real prin puterea charismatică, trebuie să guşti din nebunia lui Don Quijote. Apoi trebuie să accesezi alchimia izvorâtă din cercetările de laborator ale lui Paracelsus, din care să extragi "radicalul liber" plasat în centrul compoziţiei unei formule exprimate prin raţionamente abstracte.

Avântul spre cunoaşterea cea mai înaltă, ştiinţa raportării la abscons, gândirea dublă, atingerea fazei definitive de *coincidentia oppositorum* , reflecţia infinită pe care o implică "magia anamorfotică" produsă de oglinda unei alte lumi, toate acestea nu pot face un pas uriaș înainte dacă nu se găsește mereu un alt continuator al Marii Opere !

Leadership: Ai nevoie de "Altceva-ul" nealterat care există în adâncul fiinţei tale, încorporat chipului pe care îl porţi prin creaţie, spre a putea asigura o vizibilitate optimă mesajului pe care îl transmite arta ta?

Iar dacă vă întrebaţi cum s-a produs în mintea mea acest plan de arhitect care îşi construieşte opera de artă a propriei vieţi prin fracţionarea omogenităţii unui univers văzut figurativ, dovedind din plin un fin şi pătrunzător spirit de observaţie, atunci trebuie să aveţi în minte portretul marelui politician Talleyrand, aşa cum îl construia Jean Orieux:

"Privirea lui e tot ce există pe lume mai impenetrabil, priveşte drept înaintea lui, dar cel care-l priveşte nu poate să-şi dea seamă dacă-l vede. Puterea noastră de pătrundere e prea mică, experienţa noastră e prea sărăcăcioasă, imaginaţia noastră e prea limitată ca să ne putem face o idee suficientă despre o asemenea fiinţă. Acesta este efectul pe care-l va produce într-o bună zi asupra istoricului, care va putea să găsească un ajutor preţios în portretul acesta. El posedă calităţile superioare şi modestia geniului în faţa unui geniu de altă factură."

Cine le face pe toate cu măsură? Cine poate să creeze un asemenea mister ce stârneşte o anumită seducţie şi captează un anumit interes, apelând la jocurile minţii sub măsura sensului atribuit mariajului dintre sublim şi efemer, dintre incognoscibil şi simbolizare?

Acesta nu poate fi decât un artist emblematic al artei realist-figurativă, aventurat într-o relaţie cu acea doză de incertitudine semantică ce caracterizează textul sacru, un fel de Pigafetta care se împacă mai curând cu liniştea încăperilor închise şi a cărţilor tăcute, decât cu sabia scoasă în mijlocul încăierărilor de sentimente şi indiscreţii pe care le pun la dispoziţie revelaţiile lumii reale.

Ca să priveşti lucrurile din perspectiva artei, învaţă să pătrunzi misterul unui portret adâncindu-te în detaliile unei fiinţe imaginare.

Formula misterului, creat în mijlocul unui eveniment aparent verosimil, precum istoria unui portret într-o oglindă care ne ispiteşte într-un univers imaginar dincolo de cel reprezentat, este rezultatul unui act de comunicare în care însăşi Dumnezeu, infinitul suprem, îi dezvăluie omului secretul care este în același timp o revelație a esenței sale ascunse în tot şi în toate.

Altceva-ul este proiecţia Eului care spune "Da" schimbării vederii formelor "divine" care stau la baza lumii vizibile şi îi dă viaţă. Reprezintă acea simţire a biruinţei de a exprima absconsul, contradictoriul, metafora obscură, simbolizând pătrunderea în contrapartea de umbră, labirintică, a omului.

Misterul artei care îşi caută înţelesul se regăseşte în prim planul curiozităţii de a afla lucruri noi, punându-le la îndoială pe cele imaginate, culminând cu încercarea de exprima prin antiteza lor o nouă realitate.

Source: https://neculaifantanaru.com/misterul-artei-care-isi-cauta-intelesul.html

Misterul de nepătruns al cumpănirilor sorţii

On Aprilie 11, 2014

Reglează cu mare precizie înălțimea morală şi sufletească a omului, pentru a-i anula statusul de jucător slab.

E vorba aici numai de o părere personală. Ca să spunem însă tot ceea ce gândim, credem că Jean Valjean, în starea sufletească în care se afla când a început s-o iubească pe Cosette, a avut nevoie de înviorarea asta pentru a nu se mai abate de la calea binelui. Avusese prilejul să vadă sub multe aspecte ticăloşia oamenilor şi mizeria societăţii, aspecte fragmentare şi care, negreşit, nu arătau decât o parte a adevărului. Îl năpădiseră alte amărăciuni. Dezgustul şi oboseala puneau iarăşi stăpânire pe dânsul.

*Cine poate şti dacă Jean Valjean nu era pe cale de a-şi pierde curajul şi de a se prăbuşi din nou? Iubea şi se simţea din nou tare. Vai, nici el nu era mai sigur pe picioare decât Cosette ! El îi dădea sprijinul lui, iar ea îi dădea puterea. Prin el, ea izbuti să-şi facă drum în viaţă. Prin ea, el izbuti să rămână om de treabă. El i-a călăuzit paşii. Ea i-a înseninat zilele. O, mister dumnezeiesc şi de nepătruns al cumpănirilor sorţii ! **

Leadership: Ce fel de om ai fi dacă nu ai cunoaşte umbra vieţii, referitor la un mod de a te diferenţia de vechiul tău model de personalitate prin efectul unui eveniment special datorat destinului?

Reconstituirea la rece a lumii "pierdute" cu care omul s-a confruntat, a acelor vremuri tulburi care au necesitat alegeri complicate şi dureroase, din perspectiva unicităţii, dar mai ales a rezistenţei pe care o măsoară numai sufletul, într-o evidenţă nerostită, dar asumată şi deopotrivă acceptată, întăreşte prezentul şi îl înalţă. Destinului lui Jean Valjean a potrivit întâlnirea unui aşa zis răufăcător cu un suflet nevinovat de copil, ceea ce a determinat forţa acţiunii de a da voie lucrurilor să se petreacă după o raţiune mai înaltă, acea raţiune de a putea interpreta trecutul printr-un plus de semnificaţie într-un prezent glorios.

Leadershipul vizează schimbarea de sine într-un cadru de respingere a oricărei vinovatii sau tensiuni, motivând acea sete nepotolită de a controla realitatea unei noi abordări a vietii. Este o reflectare a înălțimii morale şi sufleteşti, maxime sau minime a omului, datorată separării de trecut, la care el poate ajunge în stadiul de evoluţie.

Leadershipul este un nucleu central, alcătuit din materie imperfectă, care va deveni energie, venind spre tine din alte direcţii. O energie luminoasă care te face să te deschizi în faţa vieţii după ce ai trecut prin multe încercări şi experienţe. Căci este foarte greu să te ataşezi de un model de " *a fi* " care să te motiveze, după ce gândirea ţi-a fost alterată de o poziţie de inferioritate, de statusul „jucătorului" slab care credeai că eşti pe terenul vieţii.

Ce fel de om ai fi dacă nu ai cunoaşte umbra vieţii, istoria trecutului? Căci numai datorită ei poţi privi lucrurile ca atare, mai în ansamblu, mai în profunzime, mai avansat decât dacă nu accepţi grija ta faţă de ea.

Iar umbra aceasta resimţită prin efectele directe pe care le propagă pe toată orizontala vieţii, suflând peste propria ta fire şi peste propria ta realitate cu tăria unui uragan pentru care nu există bariere, ci doar consecinţe, conduce la dependenţa totală de o altă variabilă, cum ar fi ataşamentul faţă de o persoană specială. Care, la rândul ei, generează o putere superioară, o viziune mai clară, acoperită cu blândeţe şi lumină, care se suprapune peste atribuțiile și obiectivele tale inițiale.

Leadership: Poţi să te reformezi prin transfer de energie la nivel de schimbare a întregii stări sufleteşti într-un context de tipul "Remind yourself in all those things that weren't supposed to happen" ?

Dar cine își poate demonstra calitatea și originalitatea modelului de lider prin oportunitatea prezentată jucătorului de a-și asuma un rol activ în scenariul vieţii?

Exact când eşti pe cale de a-ţi pierde curajul şi de a te prăbuşi definitiv, ceva sau cineva te pune pe picioare, devenind stăpânul formei întruchipate în tine, sclipirea de geniu care de sens noii tale identităţi. Îţi reformează relaţia cu viaţa în alte condiţii, în imediata vecinătate a leadershipului care într-adevăr dezvoltă spiritul colaborativ.

Asta înseamnă că te-ai reformat după negocierea între un acord parţial cu viaţa, bazat pe un trecut apăsător, şi unul total conectat la prezentul pe care îl trăieşti prin “transfer de energie" dinspre ceva sau cineva, care îţi aduce împlinirea.

Leadershipul surprinde acea raţiune a existenţei de a putea interpreta trecutul în mod corect, prin prisma faptului că eşti în stare să uiţi că ai fost odată în stare să faci ceva mai prejos de demnitatea şi conştiinţa ta.

Omul are dreptul moral să se reformeze, să se îndrepte, chiar şi atunci când singura lui vină s-a datorat forţei fatidice a sorţii ce împiedică fericirea să-şi atingă scopul.

Misterul de nepătruns al cumpănirilor sorţii reflectă acea formă de cunoaştere peste înţelegere, primitoare, doar cu acumulare de tendinţe, cuprinsă în situaţii concrete, obţinută fără ajutorul raţiunii, ci doar pe cale sufletească, care dezvoltă sentimentul de bucurie ce întregeşte omul şi realitatea sa.

* **Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/misterul-de-nepatruns-al-cumpanirilor-sortii.html

Misterul din spatele rândurilor

On Ianuarie 31, 2018

Începe să culegi roadele străduinţelor tale de-o viaţă, în măsura în care reușești să tragi învățăminte din informaţia trunchiată aşezată în faţa ta.

– Am sorbit răzbunarea pe îndelete, în bezna celulei şi în deznădejdea captivității, spuse abatele Faria. Dar acum, când am iertat lumea din dragoste pentru tine, acum când te văd tânăr şi ai viitorul în față, acum când mă gândesc la fericirea pe care poate să ţi-o aducă o asemenea destăinuire, mă înfioară întârzierea şi tremur la gândul de-a nu dărui unui stăpân atât de vrednic ca tine, bogăţiile tăinuite în pământ.

Edmond Dantes întoarse capul, oftând.

– Văd bine că tot nu mă crezi, Edmond, continuă abatele. Oare glasul meu nu te-a convins deloc? Văd că trebuie să-ţi dau dovezi. Iată, citeşte hârtia asta, pe care n-am mai arătat-o nimănui.

Şi luând hârtia, din care lipsea o jumătate, nimicită fără doar şi poate în vreun accident, Edmond citi următoarele rânduri:

Leadership: Permiţi neglijarea unei anumite părţi din informaţia sursă, în vederea obţinerii unei reprezentări mai compacte a realităţii de care nu te poţi debarasa?

– Acum, ce-ai de spus? întrebă Faria când tânărul termină ce citit.

– Dar nu văd decât rânduri trunchiate şi cuvinte fără șir. Scrisul e întrerupt din pricina vreunui foc şi rămâne nelămurit.

– Ţie, prietene, care-l citeşti pentru prima oară, poate să ţi se pară aşa. Dar mie, care am stat plecat deasupra lui nopți îndelungate, mie care am reconstituit fiecare frază şi am completat fiecare idee, mie mi-a fost dat să găsesc înţelesul care lipseşte. Mai ales ca eu știu povestea acestei hârtii.

Ca o concluzie. Cel ce manifestă o curiozitate asupra necunoscutului, luând în considerare acea caracteristică a cunoașterii concentrată în dictonul *„ Eu sunt lucrul prin intermediul căruia ştiu să-mi ascult raţiunea "*, îşi propune să interpreteze totul din perspectiva certitudinilor pe care le poate descoperi datorită includerii sale într-un context mai amplu de realitate.

Leadership: Ești pregătit să experimentezi o poveste intensă care vine la pachet cu acțiunile unei descoperiri ce își apără certitudinile?

Destinația spre care tinzi, având în vedere memoria plină cu particularități ale unor modele de informație desprinse din fragmentele unor scrieri diferite, din întâmplări reale, din fragmente ale unei realități certe, dar uitate, dispune de o anumită forță legată de nemărginirea unei transcendențe personale ce relevă o întreagă poveste.

Această poveste este trecută cu vederea când uiţi să sapi la rădăcina lucrurilor şi să dai la o parte crusta de neştiinţă ce le acoperă importanţa, când eşti sensibil la stimuli exteriori sau când te laşi purtat de valul nevoilor de moment.

Povestea ne invită în interiorul unui spaţiu închis, dar divers, un decupaj dintr-un continuum care se întinde până la nivelul de înţelegere al fiecăruia, mult mai adânc decât totalitatea infinită pe care o exprimă parcursul simbolic al unei călătorii fără plan ce scoate în evidenţă flexibilitatea de a vizita diverse locuri despre care afli mai multe când te afli în apropierea lor decât la mare distanţă de ele.

Este povestea unei istorii uitate din care decupăm frânturi trecute şi fixate prin filtrul personal al înțelegerii subiective, modelată de propriile valori și de o constantă meditație asupra sinelui și raporturilor cu ceilalți. Povestea unor întâmplări auzite sau citite, din care transpar atât trăirile, cât și diferențele individuale, cu posibilitățile multiple de apropiere între două mentalități care se exclud prin particularităţile de reproducere a realităţii.

Înainte să parcurgi o astfel de poveste, ai nevoie de anumite certitudini referitoare la teritoriul necunoscut în care vrei să pătrunzi, de anumite repere care să-ţi garanteze cumva că există şanse mari ca la sfârșitul călătoriei să te alegi cu o descoperire.

Lipsa curiozității de a afla lucruri noi şi interesante este aidoma unei hârți pe care este marcat locul descoperirii unei realități din care absentezi fiindcă ai omis faptul că poți face parte din planul ei.

Misterul din spatele rândurilor este un adevăr pe care nu reuşeşti să-l vezi din lipsa dorinţei de a parcurge interstițiile care îţi îngăduie să afli ceea ce nu ştii despre tine.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Misterul privirii în roşu

On Iulie 22, 2020

Pictează-ţi viaţa în culorile sufletului, ca o modalitate de exprimare a propriilor trăiri în ansamblul unor învăţături care transcend timpul şi îţi gestionează responsabil destinul.

Nu mai simțisem niciodată ceva asemănător, nimic mai greu de îndurat. Şoapta firavă a emoțiilor mele părea a fi trecută prin comparația cu o colivie mică din aur. Nu mă recunoșteam liber, nu mă recunoșteam deloc. Eram bogat fără să mă recunosc eliberat din lumea imaginarului, ca un duh închis în propria-i sticlă. Cu un singur cuvânt bine ticluit, inspiraţional, flexibil, aş fi putut să mă eliberez total din propria-mi neputinţă, din această izolare de gheaţă care generase un puternic sentiment de singurătate, ca dintr-o poveste cu tâlc care ne precede pe toţi şi care, graţie cărţilor sapienţiale, se actualizează mereu la fiecare generaţie.

Speranţa era tot îndepărtată. Şansa de a fi eu însumi era şi mai îndepărtată. Cuvintele-mi rămâneau în urma conştiinţei care striga în surdină "îndurare". Nici argumentele invocate de estetica artei nu-mi veneau prea mult în ajutor. Şoapta unui trandafir "Double Delight" aflat în preajma mea îmi bucura sufletul mâhnit de atâta zbucium, acordându-se rodului unei noi forme de interiorizare trecută prin creaţia de atelier a unui pictor care nu și-a putut expune la timp pânzele pictate, pierzând șansa de a fi laureat.

Gândurile trecute prin filtrul emoţiilor erau mai mult iluminaţie decât pictură. Privindu-mă cu ochi de sfânt, cu o privire plină de dragoste, trandafirul mi-a împărtăşit o parte din experienţa spirituală întâlnită de-a lungul timpului la ceilalţi oameni care i-au fost aproape, ca pe un fel de traversare a spiritului de la un slujitor al lui Dumnezeu la un gospodar aflat în căutarea sufletului. Şi mi-a vorbit încântător, cu luare aminte, cu glas blând, prin vocea Tânărului Ioannis care pornise cu mult timp în urmă în căutarea lui Dumnezeu:

"Nu vedeam nici o valoare în ce-mi era la îndemână. Cine ştie, poate că tocmai acesta era destinul meu, blestemul meu. Iubirea, ştiinţa, Dumnezeu, toate îmi erau la fel de inaccesibile, pentru că ceva din mine mă împiedica să mă mulţumesc cu ce dobândeau ceilalţi. Nu eram nici bucuros, nici întristat de această descoperire. Melancolia inexprimabilă a inaccesibilului îmi dădea nişte fiori atât de stranii, încât nicio plăcere a simţurilor nu mi se părea că poate egala această voluptate subtilă şi aprinsă."

Leadership: Caracterul mijlocitor al trăirilor tale, repetabile în fluxul liber al conştiinţei, pune accentul pe conceptul de providenţă suverană care îţi scoate în cale momentele şi contextele cele mai potrivite pentru a străluci pe plan spiritual?

Nu mi-e ruşine să recunosc cât de mult mi-au atins aceste cuvinte inima, aducând în prim plan însăşi raţiunea mea de a fi, fiorul sublim al idealului de a mă justifica în ipostaza de erou al unor întâmplări provenite din alte situaţii de viaţă, cu precădere în situaţia unei lipse a posibilităţii de a percepe o poveste dintr-o carte a nemuririi. Trandafirul are darul acesta de a iscodi sufletul omului, de a-i explora mintea, tot atât de bine precum o face pictorul atunci când îşi pavează drumul spre idealul de a face artă din natură.

Sufletul meu, plin de amintiri din altă viaţă, pare a fi rezultatul regăsirii mele într-un corp al naturii. Trandafirul este singurătatea mea, imboldul meu, trecerea mea de la uman la divin. Când sunt privit cu ochi de spirit al naturii, tot atunci când spiritul naturii îmi face plăcerea de a fi în mijlocul oamenilor, înţeleg cât sunt de mic şi de neînsemnat în faţa unei vieţi paralele care pare să aibă secretele ei, intersectându-se cu a mea în creuzetul unei trăiri unice.

Ceea ce am în vedere aici este tocmai deșteptarea ochiului de artist care îşi caută privirea într-o ipostază de contemplator al naturii, fiind capabil să realizeze o retrospectivă a vieții sale complexe, plină de evenimente, ciudat împletite de-a lungul unui vast spaţiu intermediar, dându-şi seama că trebuie să se bucure pe deplin de fiecare dintre momentele sale unice, indiferent cum sunt timpurile.

Dacă cunoașterea și-ar închide ochii, aşa cum florile îşi închid petalele noaptea, atunci ochii nu și-ar mai lărgi privirea spre un tărâm de dincolo de misterios, precum pictura unei poveşti sau a unui vis. Trandafirul este martor la fiecare secundă a vieţii mele trăită prin libertatea de a crede, prin constrângerea unui miracol exterior, a unui nou început, a unui strop de eternă tinereţe, *in necessariis unitas, in dubiis libertas* . Aceeaşi cunoaștere face ca ochii să trezească ceea ce este adormit într-o privire pe care timpul o numeşte *Asphiroderto* , şi căruia eu i-am atribuit semnificaţia de "triumf al jumătăţii sacre".

Leadership: Creaţia ta inspiră fiorul sublim al idealului de a te justifica în ipostaza de erou al unor întâmplări provenite din alte situaţii de viaţă, cu precădere acelea care obligă la anumite concesii din partea ta?

În sfârşit, am înţeles de ce esenţa destinului Tânărului Ioannis este, pe alocuri, însăşi ţesătura destinului meu, asemenea unui drum puţin umblat către tărâmuri îndepărtate, într-o lume care nu obligă arta de a fi părtaşă la metamorfozele evoluţiei Pământului. Fiindcă tot ceea ce trăiesc în prezent trezeşte amintirile unei vieţi pline de patimi şi îndoieli, atât de multe temeri, *un estado deprimente profundo,* din jurnalul unui artist care nu a înţeles niciodată că arta de a fi tu însuţi este reflexia unei oglinzi care măreşte şansa unei vieţi colorată caleidoscopic, variată, plină de aşteptări.

După cum trandafirul compensează cu parfumul său starea de spirit a personalităţi aflate la confluența timpurilor şi mentalităților, tot astfel Tânărul Ioannis şi-a compensat amprenta lăsată asupra lumii cu loviturile unui destin care părea tot mai potrivnic, și asta fiindcă Dumnezeu nu a legat spiritul învățăturilor sale de spiritul de iubire. El a crezut că ştiinţa poate domina totul în lume, oferind lumii întregi spiritul său de consolare și blândețe, de dreptate şi corectitudine. Dar ceea l-a împins spre dezamăgire, chiar spre deşertăciune, a fost incapacitatea de a-şi domoli orgoliul nemăsurat.

Nu lăsa pe nimeni să se joace cu sufletul tău, fiindcă nimeni nu ştie cât de multe a avut îndurat un suflet mare.

Tânărul Ioannis a permis orgoliului, înălţimea aceasta abruptă a spiritualităţii sale, să preia controlul asupra vieţii sale, când mai bine era să lase sensibilitatea atotstăpânitoare să-i conducă gândurile şi simţămintele spre fericirea omenească. Poate că ținea şi el între degete un foarte frumos trandafir de culoarea sângelui proaspăt, la fel ca toţi acei înţelepţi ce au înţeles că viaţa trăită numai în faţa sfinţeniei lui Dumnezeu este o viaţă a cărei flacără a fost aprinsă mai înainte ca ei să realizeze cât sunt de sfinţi.

Eu nu vreau să fiu un sfânt, atât de mândru şi de înţelept, fiindcă inima mea ştie numai semnificaţia trandafirului pe care îl dăruiesc celor ce sunt în stare să dea vieţii mele un sens, şi fericire. Sunt încrezător că sfinţenia mea este o formă a fericirii izbândită prin dăruire şi ambiţie.

Mi-a rămas arta, nimic mai mult decât creaţia, şi mesajul unui artist excepţional: "Fii arta pe care o păstrează în taină creaţia ta". Mai bine este să las arta să-mi conducă sufletul, fiindcă prin pictură îmi exersez sensibilitatea şi tot prin pictură îmi pun sufletul în culoare, pe pânză. Astfel, învăţ să simt emoţia nematerială, acel fior pe care-l simte un trandafir la atingerea unui suprarealism subtil, cu puternice accente de înviorare a sufletului, a minţii şi a spiritului creator.

A străluci pe plan spiritual înseamnă să extragi din înţelepciunea naturii tale, a faptelor şi a emoţiilor tale, acea forţă care poate să dea sens vieţii tale, acea stare de mulțumire sufletească, intensă și deplină, care niciodată nu te limitează, ci te schimbă.

Misterul privirii în roşu poate fi desluşit prin înclinaţia artistului de a surprinde esenţa sufletului omenesc într-un tablou conceput să încânte doar privirile care te răscolesc până în adâncul ființei, acelea care opresc timpul în loc şi te fac să trăieşti nesfârşit anumite momente.

*** Notă:** *In necessariis unitas, in dubiis libertas* . - "În lucrurile necesare, unitate; în lucrurile discutabile, libertate";

Source: https://neculaifantanaru.com/misterul-privirii-in-rosu.html

Miza unui destin

On Ianuarie 04, 2016

Păşeşte pe făgaşul unui spirit mare, măsurându-ţi forţele propriei deveniri după aspiraţiile pe care le dorești concretizate în performanțe durabile.

Trebuia să mă obişnuiesc cu situaţia ireparabilă în care ajunsesem, în ciuda unor ample eforturi de cercetare a propriei lumi ancorată la o regândire a împărţirii prezentului, prin reformularea ecuaţiei de echilibru a elementului finit numit "şansă". Sau noroc.

Totul se interpunea unui peisaj inedit cu încărcătură spirituală, mai amplu creat de intervenția însăși a providenţei, facilitând deschiderea unei acţiuni posesorii asupra actualizării realităţii. Însufleţit de un exces de zel în contextul procesului de adaptare la normele legilor acestei lumi, aşa cum nimeni nu a mai reuşit, am început să ridic ştacheta când circumstanţele au devenit favorabile.

Nu există răsplată sufletească mai mare decât să ştii că eşti favorizat în lupta pentru cucerirea unui vis, spre care tind toate forţele binelui şi ale răului, într-un complex cauză-efect a unui singur efect neaşteptat şi inexplicabil prin intermediul cauzelor cunoscute.

Leadershipul contopește determinarea interioară cu viziunea exterioară, devenind o piatră de încercare ce aduce schimbarea și împlinirea destinului personal.

Un gând răzleţ parcă îmi şoptea, ca o petală de trandafir desprinsă prematur dintr-un boboc ascuns de văzul lumii. Un fior imens mă pregătea de-o revelaţie: *"Mă aşteaptă o noapte înfrigurată, dar a mea brățară ți-o las ţie moștenire ! "*

Constantinopolul a fost piatra de încercare a sultanului Mehmet. Cucerirea acestui oraş a făcut obiectul visurilor lui încă din copilărie. Era ceva între el şi Allah, care îi putea cumva contopi pe amândoi într-un mod unic, într-un singur înţeles. Totodată, prin cucerirea Constantinopolului îşi putea dovedi lui însuşi că este superior tuturor strămoşilor săi.

Degeaba au aşteptat bătrânii înţelepţi ca el să-şi frângă gâtul, ei au murit primii, fără să înțeleagă sensul vieții și ciclurile fiinţei umane. Mehmet a fost acela ce a fost să vie, el a fost omul schimbării, omul viitorului. Timpul ce s-a scurs, de partea lui a trecut. Astfel s-a împlinit profeţia.

Leadership: Poţi vedea într-o lumină nouă sfera totalității unor cauze determinate de "întâmplare", având ocazia să le redefinești dincolo de orizontul evenimentelor decise de Dumnezeu?

Nimic nu rămâne neclintit în faţa unui fulger. Iar loc de a lumina ca un fulger este, desigur, pentru toţi aceia care-şi urmează visurile. Dar aşa cum nimeni nu învaţă să înoate din cărţi, nici visurile nu sunt atinse doar schiţându-le pe hârtie. Mai întâi trebuie să ştii încotro să-ţi îndrepţi atenţia şi cu cine trebuie să te confrunţi. Cu tine, sau cu Dumnezeu? Miza unui destin este lumea. Iar gloria lui e veşnicia.

Esenţa absolută a unei deveniri ale cărei elemente de legătură sunt semnele şi prevestirile, sub influența visurilor direcţionate de o putere mai presus de tine, se extrage din eforturile ample de cercetare a propriei lumi ancorate la o regândire a împărţirii prezentului.

Iar prezentul, din punctul de vedere al conştiinţei care indică adevăratul nivel de pregătire spirituală și intelectuală la care ai ajuns, devine un soi de fereastră spre ceva mult mai cuprinzător decât experienţa de viaţă. Spre un orizont al semnificaţiilor care dau sens existenței. O fereastră deschisă este un triumf al împliniriilor răsunătoare datorate unei dirijări a prezentului reflectat în viitor, numit coinidenţă sau hazard.

Leadership: Încerci să deschizi o fereastră spre ceva mult mai cuprinzător decât experienţa de viaţă?

Prezentul, dobândind prin înţelegerea profundă a fenomenelor ce se petrec în jur semnificaţia de înnoire personală, cultivatoare de principii, valori și cunoştinţe, poate să faciliteze deschiderea unei acţiuni posesorii asupra actualizării realităţii. El se împarte, în contextul procesului de adaptare la normele legilor acestei lumi, în două forţe - una pozitivă şi una negativă, un plus şi un minus.

Prin cea dintâi forță îți poţi dovedi ţie însuţi că eşti superior tuturor celorlalți, prin cealaltă (rezultată din prima) poți extrage acel sens al totalităţii, pornind de la efectele și cauzele iniţiativelor tale.

Leadershipul poate fi prelucrat mai bine în prezent, ca atribut al activelor tale exploratorii - precum interesul acordat unei pasiuni deosebite, sau unui destin individual victorios. Dar el își are rădăcinile în trecutul pe care l-ai construit în favoarea ta, în căutarea unui sens pentru care merită să-ți dedici viața... şi moartea.

Cu fiecare şansă pe care ţi-o oferi ca să te priveşti altfel eşti mai aproape de a-ţi creşte pe termen lung starea de eficientă în raport cu valoarea totalităţii unei anumite fiinţe individuale. Una care există în tot şi se afirmă printr-un instinct de posesiune foarte dezvoltat a cursului vieţii.

Miza unui destin care asumă o istorie, este lumea în care te integrezi mai întâi ca o forță de atracție, apoi ca o forță de reacție, apoi ca forță de ocupație. În final rămâne de stabilit eficacitatea lor în sensul modificării favorabile a evoluţiei lumii.

Citez în încheierea acestui articol descrierea unei cărți, aparţinând poetului Tudor Gheorghe Calotescu, așa cum este prezentată pe site-ul editurii Absolut.

"Istoria clipei" prin raportare la Univers tâlcuieşte viaţa într-o clipă, efemeră şi scurtă. Este o secundă în neant şi un fir de praf în infinit. Totul, viaţa, trăirile, lumea se concretizează de la cunoscut la absolut şi se relativizează reflectând imensitatea într-un bob de rouă, răsturnând Universul peste un micron.

O asemenea istorie este o sedimentare a unor vieţi succesive, a unor retrăiri regăsite în momentele de iluminare în senzaţii, în gândire şi în memoria lumii reflectată în om.

Source: https://neculaifantanaru.com/miza-unui-destin.html

Modul de manifestare al leadershipului

On Aprilie 12, 2008

Felul cum te raportezi la ipostazele în care experimentezi "Drumul Virtuţii" oglindeşte modul în care realizezi conexiunea dintre ceea ce îţi asumi ca datorie şi ceea ce îţi asumi într-o situaţie de ignoranţă.

S-a întâmplat apoi ca un prieten, proprietar al unei fabrici de sticlă din Antwerp, care era foarte gras, să îi ceară lui Butler să îl scape de kilogramele în plus. Irlandezul i-a dat o mică bucată de piatră, sfătuindu-l să o atingă cu limba în fiecare dimineață. După trei săptămâni, am văzut cum irlandezul a slăbit dintr-odată, fără însă ca sănătatea să îi fie afectată. Între timp, am trimis pe cineva la Vilvord, rugându-l pe Butler să îmi trimită un leac pentru o otravă ce mi-a fost dată de un dușman secret. Eram în chinuri groaznice - încheieturile mă dureau teribil, iar pulsul îmi era intermitent, fapt pentru care leșinam foarte des și îmi pierdeam puterea văzând cu ochii.

Butler, care se afla încă în închisoare, i-a spus servitorului pe care îl trimisesem să îi aducă o mică sticlă de ulei de măsline. După ce a atins de ulei pietricica pe care o folosise și înainte, a trimis sticla la mine, dându-i instrucțiuni servitorului să mă ung cu o singură picătură de ulei acolo unde mă doare, sau peste tot, dacă durerea este atât de mare. Am făcut după cum a zis, însă nu am simțit nici o ameliorare. între timp, dușmanul meu se afla pe patul morții și a cerut să fie iertat pentru păcatul pe care l-a făcut asupra mea. Astfel am aflat că fusesem otrăvit, ceea ce și suspectam. Am avut apoi grijă să elimin veninul, ceea ce, cu ajutorul lui Dumnezeu, am reușit.

Leadershipul înseamnă să recunoști că adevărata putere vindecătoare vine din abordarea cauzelor ascunse, armonizând acțiunile externe cu nevoile interne ale ființei.

După ce am mai asistat ulterior la tratarea mai multor femei, l-am întrebat pe Butler de ce acestea au fost vindecate atât de ușor, în vreme ce eu (deși m-am aflat la un pas de moarte și am fost chinuit de dureri groaznice) nu am simțit nici o ameliorare?

M-a întrebat atunci care a fost boala de care am suferit și a înțeles că otrava îmi pricinuise necazul. Mi-a spus că uleiul trebuia luat pe cale internă sau piatra ar fi trebuit atinsă cu limba, fiindcă sursa bolii era în interior. A mai observat și că uleiul nu fusese bine alcătuit, pentru că proprietățile tămăduitoare se aflau numai la suprafață, piatra fiind doar puțin atinsă de lichid. Același om a vindecat și o măicuță, care vreme de optsprezece ani a avut mâna dreaptă umflată, fără să o poată mișca, având degetele foarte rigide. Tămăduirea s-a produs prin simpla atingere a pietrei cu limba.

La aceste miracole au fost martori mulți oameni, iar ei suspectau că se petrece vreo vrajă ascunsă sau vreun meșteșug diabolic. De când lumea, oamenii obișnuiți au prostul obicei de a considera că orice lucru pe care nu îl înțeleg datorită ignoranței lor este opera unui spirit rău.

Leadership: Poţi să justifici concepţia pe care o ai despre înţelegerea obţinută prin descoperirea semnificaţiei valorii şi a integrării informaţiei în contexte aplicabile efectelor lor de tip "feedback" şi, prin urmare, să te justifici în legătură cu ceea ce te face să te simţi superior?

Este de ajuns să vedem ce se întâmplă când încercăm să explicăm o realitate complexă doar din perspectiva unei experienţe de cunoaştere câştigată prin cercetare şi inovare - asta este

ca şi când am încerca să redăm inefabilul viziunii divine. În acest caz, lumea ne va întoarce spatele atunci când încercăm să o ajutăm fiindcă ea crede mai mult în miracole şi în coincidenţe decât într-un capital intelectual facilitat şi susţinut intens de puterea de asimilare a cunoaşterii şi a unor direcţii noi de gândire.

Când doctorul prescrie un medicament, de fapt el apelează la latura lui emoţională, apelează frecvent la fluxul conştiinţei, apelează la subiectul cunoaşterii, la practicile de utilizare ne-abuzivă a informaţiilor privilegiate. Experienţa lui îndelungată, posibilitatea lui de a-şi adânci cunoaşterea de sine într-un mediu prielnic unic, favorabil inovării și schimbărilor, devine rentabilă în momentul în care el găseşte un motiv pentru a experimenta "Drumul Virtuţii" - care începe cu credinţa de a găsi înţelegere şi omenie în fiecare sprijin pe care îl acordă lumii.

Leadershipul atinge o cunoaștere superioară când reușești să fii împăcat cu incertitudinea și să navighezi cu încredere prin complexitatea deciziilor.

Hai să spunem că doctorul este o aducere aminte a minunilor divine traduse printr-o cunoaştere superioară care, culminând cu percepţii suprasensibile, l-ar putea substitui pe Dumnezeu.

Şi chiar dacă nu este împăcat cu tot ce se întâmplă şi îi este greu să ia o decizie, doctorul ştie foarte bine de unde îi parvine toată tematica aspectului care urmează a fi elucidat cognitiv, ştie foarte bine cum să facă pe cineva să înţeleagă necesitatea prioritizării corecte a cerinţelor care definesc un caracter bun, făcându-l unic, statornic, conştiincios şi simţitor. Doctorul se impune printr-un fel de împărtăşire a stării sale de satisfacţie şi împlinire către persoane cu emoţii similare.

Iar prin feedbackul primit de la pacienţi, chiar şi răspunsul lor negativ la schimbare, doctorul îşi justifică concepţia pe care o are despre înţelegerea obţinută prin descoperirea semnificaţiei valorii şi a integrării informaţiei în contexte care leagă activitatea profesională de viaţa cotidiană. O asemenea concepţie la care poate ajunge doctorul poate de felul: *"viaţa este cea care formează conştiinţa, dar conştiinţa se va simţi inferioară atunci când două gândiri se află în opoziție în raport cu obiectul de referință."*

A te justifica în legătură cu ceea ce te face să te simţi superior înseamnă să înţelegi că modul tău de gândire este mai profund şi mai eficient decât al celorlalţi oameni, prin faptul că rezultatele propriilor cercetări şi descoperiri reuşesc să îndeplinească rolul de garant al evoluţiei sustenabile a generaţiilor.

Modul de manifestare al leadershipului poate fi întâlnit pe parcursul avansului cunoaşterii în care se transmit informaţii preţioase referitoare la relaţia dintre adevăr şi realitate, dintre cercetare şi descoperire, dar mai ales referitoare la relaţia dintre fenomene şi cauza lor absolută.

Doctorul este un adept al determinismului nu doar fiindcă reuşeşte să asigure starea de bine a pacienților și să administreze tratamentul adecvat bolilor de care aceștia suferă, ci pentru că insuflă oamenilor setea de cunoaştere, deschidere şi autoperfecţionare. El este un om superior fiindcă ştie să facă diferenţa dintre ceea ce se vede şi ceea nu se vede, dintre ceea ce se întâmplă în realitate şi ceea ce se petrece în mintea oamenilor, dintre ceea ce se întâmplă în mod normal şi ceea ce are să se întâmple după intervenţia lui.

Cele mai importante ipostaze ale doctorului sunt: cea de luptător, în care a clădit și lăsat ceva în urma sa; şi cea de fiinţă neasaltată de spiritul meditativ şi de obsesiile conştiinţei. Drumul virtuţii sale oglindeşte modul în care el realizează conexiunea dintre ceea ce îşi

asumă ca datorie şi ceea ce îşi asumă ca dăruire şi dragoste în situaţia în care ceilalţi oameni dovedesc ignoranţă.

Te poţi afla într-o situaţie de ignoranţă atunci când oamenii nu sunt pregătiţi să facă un pas înainte spre cunoaştere, când ei nu sunt pregătiţi să intuiască faptul că tocmai tu eşti printre puţinii doctori care îşi tratează pacienţii cu respect şi le oferă toate informaţiile şi explicaţiile necesare pentru a face posibilă justificarea cunoașterii empirice şi a implicaţiilor sale etice.

*** Notă:** Barrett, Francis - *Magul* , Editura Esoteris, 2008.

Momentul cheie al regizorului

On Ianuarie 09, 2017

Fii consecvent în a aprecia controlul pe care îl exerciţi asupra artei, determinând în conştiinţa celorlalţi un ansamblu de idei datorită căruia opera poate fi condusă la finalitate emoţională.

"Greva" se născuse din experienţele sale teatrale şi le purta încă amprenta. Această primă operă cinematografică reflectă, ca într-o oglindă - prin răsturnare - producţia de "Măşti de gaz". Dar filmul se încurcă în epavele unei teatralităţi excesive care îi era străină lui Eisenstein. Însă din preocupările specifice ale mizanscenei teatrale din *"Prăpastia"* , *"Ascultă , Moscova ! "* , *"Măşti de gaz"* se născuse o nouă noţiune: mizancadrul.

"Greva" înseamnă începutul montajului eisensteinian. La baza lui, în această fază, stă gândul că alăturarea a două imagini dă naştere la o idee, inedită, întregul creat astfel fiind superior sumei celor două elemente constitutive. Montajul consistă la Eisenstein, în crearea, prin relaţia a două imagini, a unei emoţii-şoc (acordată bineînţeles cu sensul dramatic al acţiunii), pentru a determina în conştiinţa spectatorului o idee şi, apoi, un ansamblu de idei datorită căruia opera poate fi condusă la finalitatea emoţională sau dialectică.

Eisenstein descoperă o întreagă matematică şi fizică a generării emoţiei. Începând această impresionantă muncă de cercetare a propriei sale creaţii, pe care o va continua până la sfârşitul vieţii, Eisenstein descoperă legile intime ale operei de artă. De acum înainte gândirea estetică va merge paralel cu creaţia, devenind, într-o continuă alternanţă, atât explicitarea, cât şi adesea motorul ei. *****

Leadership: Străluceşti prin tot ceea ce ai unic, surprinzător şi inovator înainte de a ajunge la o revelaţie ce are ca prim determinant gândirea estetică plasată în paralel cu crearea unei noi imagini asupra realităţii analizate prin idealul de artist?

Când cauţi să generezi noi emoții prin intermediul muncii de cercetare a propriei creaţii, pe care te poți bizui în procesul dobândirii a noi informaţii și cunoștințe, ajungi inevitabil la o constatare surprinzătoare, la o concluzie neaşteptată. Emoţiile, privite prin prisma muncii de cercetare, sunt cele care susţin fără îndoială legile intime ale creaţiei, fiind superioare prin intensitatea cu care alimentează avântul omului spre țeluri mărețe.

Asta vădeşte, în contextul întăririi rolului de îndrumător al căutărilor de noi forme şi mijloace expresive de regie, principala ta consecvenţă în a îndrăzni lucruri noi în triunghiul momentelor furate de obiectiv, pe care le trăiești printr-o continuitate neîntreruptă a firului narativ. Munca de cercetare a creaţiei, în paralel cu gândirea estetică, trebuie să dea naştere la o imagine care să te reprezinte ca reper principal al unui nou tip de deschidere spre o realitate imediată care pare să fi fost formată special pentru a asigura un rezultat fulminant în materie de receptare a spectacolului teatral, deci pentru a asigura o neclintită convingere despre rolul înălţător al artei.

Montajul, în același timp, este o consecinţă a dezvoltării noţiunilor, conceptelor, ideilor ce derivă din utilizarea acelor constatări care au caracter de experiment și nu respectă procedurile de construcție clasice. Ceea ce implică un anumit grad de raportare la actul de redare a unei scene în particular sau în mod repetat.

Iar regizorul care este consecvent în a aprecia „controlul pe care îl exercită asupra artei”, face cinste leadershipului prin aceea că determină în conştiinţa viitorilor spectatori o idee şi, apoi,

un ansamblu de idei datorită căruia opera poate fi condusă la finalitate emoţională.

Acel izvor nesecat de „întreg superior”, realizat prin lărgirea unei noţiuni care poate să devină prefigurarea precisă a unui moment cheie, este de fapt un efect al includerii continue a trăirii unei opere de artă, a unei imagini despre un eveniment în planul realităţii, în contextul experienţei personale - în a decide ce anume vrei să transmiți.

Adevărata operă de artă este rezultatul conturării unei finalităţi emoţionale, născută dintr-o constatare surprinzătoare, dintr-o concluzie neaşteptată. Iar a trăi opera de artă înseamnă să înduri starea de așteptare și pregătire a inspiraţiei, înseamnă să străluceşti prin tot ceea ce ai unic, surprinzător şi inovator înainte de a ajunge la o revelaţie.

Finalitatea emoţională, ca o scânteie palidă devenită un uriaș incendiu, este reuşita creării unei imagini unice, personalizate, cu efecte directe faţă de posibilul înțeles atribuit noţiunii de „ascultare și transformare interioară”. Este punctul cel mai de sus al unei evoluţii care consolidează versiunea acelui model de trăire sufletească obţinut prin consecvenţa manifestării imaginaţiei și creativităţii.

Momentul cheie al regizorului este asociat cu lărgirea noţiunilor provenite din creşterea consecvenţei în a îndrăzni lucruri noi în construcția montajului, ce culminează printr-o concluzie neaşteptată. Această concluzie este forţa călăuzitoare a inspiraţiei spre conceperea unei noi viziuni.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Monologul lui Edward Prendick

On Februarie 15, 2017

Asumă-ţi dependenţa de a fi străin de ceea ce întâlnești în situaţiile din exterior, încât să identifici mai uşor semnificaţia reală a valorilor „Adevărat" sau „Fals" care susţin o mai bună reprezentare a omului autonom.

Doresc să fiu singur. Din această cauză, trăiesc în apropierea câmpiei întinse. Şi când această umbră mi se aşterne pe suflet, pot să mă refugiez acolo. Câmpia pustie este atunci minunată, sub cerul măturat de vânt.

Cât timp trăiam în Londra, groaza era aproape insuportabilă. Nu puteam să scap de oameni: glasurile lor pătrundeau prin ferestre. Uşile încuiate erau doar o slabă apărare.

Pentru ca să lupt cu închipuirea mea ieşeam pe străzi şi acolo miorlăiau în urma mea femei care îmi dădeau târcoale, bărbaţi înfometaţi îmi aruncau pe ascuns priviri invidioase, muncitori palizi şi extenuaţi treceau tuşind pe lângă mine, cu ochii obosiţi şi cu pasul grăbit. Bătrâni aduşi din spate şi trişti, mormăind, cu totul nepăsători, faţă de grupul zdrenţuros a copiilor care râdeau de ei.

Atunci mă retrăgeam în vreo biserică, dar chiar şi acolo, atât de mare îmi era tulburarea, mi se părea că predicatorul trăncănea "gânduri mari" la fel cum făcea una din creaturile doctorului Moreau, Omul-Maimuţă. Deosebit de greţoase mi se păreau feţele rătăcite şi lipsite de expresie ale oamenilor din trenuri şi omnibuze. Nu păreau să fie semenii mei mai mult decât ar fi nişte cadavre, aşa că nu îndrăzneam să călătoresc, până când nu mă asiguram că eram singur.

Şi mi se părea că şi eu însumi nu eram o creatură raţională, ci doar un animal chinuit de vreo stranie tulburare mintală, care îl făcea să rătăcească singur, ca un cerb care îşi pierde sângele. *****

Leadership: Îţi trăieşti prezentul la valoarea de vârf a unei succesiuni de monologuri, printr-o curioasă psihologie a eliberării de dependenţa în care te afli?

A fi tu însuţi într-o existenţă construită, determinată şi întreţinută de drogul numit „Realitate virtuală" - fără a se produce efectiv decât ca posibilitate de a te salva dintr-o situație în care te simţi incomod şi nemulţumit, este o sursă benefică temporară pentru întărirea stăpânirii de sine. Aici, mă refer la virtutea de a fi împăcat cu tine însuţi, virtutea de a fi suprem, şi nu prin prisma îndrăznelii de a face lucruri speciale, ci prin "sfinţenia" îndrăznelii de a-ţi urma vocaţia în condiţii de lipsă de afectivitate şi nestimulare.

Înainte de a te descoperi în leadership, niciodată întovărăşit de ură sau de interese egoiste, ci de speranța unei lumi mai bune, mai întâi trebuie să devii un cuceritor - să stăpâneşti propria natură inferioară, a propriei instinctualităţi, să-ți stăpâneşti pornirea de a dispreţui și pornirea de a inculca altora propriile tale vederi. Eşti singurul tău aliat în lupta cu strădania de a se scoate în evidenţă legăturile ce se stabilesc între ştiinţă şi descoperire, strădania de a te delimita de orice ar putea să dăuneze aşteptărilor tale la nivel de cercetător, deci trebuie să începi să pui preţ pe controlul gândurilor care te ajută să descoperi misterele posibilităţilor infinite de creaţie.

Adevărul vieții tale, desfăşurat într-un raport complex de evaluare a realităţii, poate fi

adevărul oamenilor care trăiesc în fervoarea vitală a unei deveniri subsumate practicii unei gândiri critice tot mai avansate, a unei ruperi de ritm și echilibru.

În acest caz, dependenţa de a fi străin de ceea ce întâlnești în situaţiile din exterior, în toate cele potrivnice unei dezvoltări favorabile, nu va fi niciodată îndreptată spre o confruntare pe termen lung cu ceilalți oameni. Astfel, se evită receptarea unor valori și concepţii care oscilează compromiţător în jurul „Omului nou", ferindu-te de pericolul de a fi dominat de o clasă individuală inferioară.

Leadershipul priveşte ascuțimea minții, alegerea cugetării pe care ai ales să te reprezinte în totalitate în faţa lumii drept experienţă a unei realităţi care este incontestabil foarte greu de descoperit, deci a unei ealitati care, adesea, devine o provocare sau chiar o dilemă: cât de "departe" poate omul ajunge numai cu gândul şi cu gândirea lui?

Tendinţa de a juca un rol pasiv în planul unei ordini sociale precedă potenţialul de a juca un rol primar, de catalizator al schimbării. De fapt, în planul de ansamblu al schimbării lumii un rol important îl joacă tendinţa omului de a-şi restructura gândirea către un mod de gândire particular, ceea ce are ca prim considerent tăria de a te supune unei realităţi mai profunde, mai vaste, care poate fi descifrată numai prin destinul şi opera unui erou singuratic.

Oamenii cei mai puțin accesibili nu sunt atât de expuşi avalanșei de trenduri care schimbă lumea. Cine își asuma temporar pasivitatea în desfăşurarea raţională a faptelor și evenimentelor, în lipsa bucuriei de a fi în mijlocul lumii, va identifica mai uşor semnificaţia reală a valorilor „Adevărat" sau „Fals" care susţin o mai bună reprezentare a omului autonom şi a unei realităţi modelate de raţiune.

Un asemenea om îşi trăieşte prezentul la valoarea de vârf a unei succesiuni de monologuri, care dezvoltă o psihologie a eliberării de acea dependenţă compromiţătoare: tendinţa de a urma calea aleasă de ceilalți. El nu-şi găseşte libertatea în aspectele exterioare ale lumii vizibile, ci în bogăţia şi adâncimea cugetării, purtând în sine dorinţa continuă de a-şi manifesta esenţa într-o sursă nelimitată de "energie vitală" pentru formarea caracterului.

Caracterul este experienţa pe care o capeţi urmând provocarea realităţii de a se lăsa cunoscută prin posibilităţile tale de a te dezvolta într-un mediu solitar, având astfel posibilitatea de a afla mai multe despre tine, cum ar fi punctele sale forte, punctele slabe, motivaţiile şi înclinaţiile puternice.

Monologul lui Edward Prendick reprezintă punerea în balanţă a unor avantaje și dezavantaje eferente abordării unei realităţi axate pe valorile stabilite de contrastul dintre esenţă și aparenţă. La un asemenea om, adevărul provine din ceea ce simte în interior, iar falsul provine din ceea ce îl leagă de exterior.

Este un început de echilibrare a poziţiei exprimate pe parcursul construirii unei imagini de sine faţă de un anumit punct de referinţă, cum ar fi apartenența la un set de valori care te distinge de alţii, te particularizează prin lipsa ta din mijlocul unei turme care re-acţionează pe baza impulsurilor simţite fără implicarea gândirii.

Monologul este singurul mod de a-ți lămuri poziția și sentimentele privind relaţiile cu cei din jur, generând depăşirea atitudinii faţă de ceea ce nu poate fi constrâns sau eliminat, şi de a începe să faci faţă moral și emoțional unei rupturi de realitatea în care nu tu ești cauza deformării ei.

* Notă: H.G.Well - *Insula doctorului Moreau* , Editura Tineretului 1962.

Monologul omului care îşi târâie bătrâneţea

On Octombrie 15, 2012

Mobilizează-ţi potenţialul de lider spre un alt fel de a fi, fără să te laşi târât înainte de tăvălugul unei evoluţii necontrolate care promovează mediocritatea.

Am fost şerif al acestui district de când aveam 25 de ani. E greu de crezut. Bunicul meu a fost om al legii. Şi tata, la fel. Eu şi el am fost şerifi în acelaşi timp, el în Plano, iar eu aici, în Desert Aire. Cred că e destul de mândru de asta. Eu am fost mândru.

Unii dintre şerifii de pe vremuri nu purtau armă. Multor oameni le vine greu să creadă asta. Jim Scarborough nu a purtat niciodată armă. Ăsta e Jim cel tânăr. Gaston Boykins nu ar fi purtat una în districtul Comanche. Mi-a plăcut mereu să aud despre cei din vremurile trecute. Nu am ratat niciodată şansa de a face asta.

Nu poţi să nu te compari cu bătrânii. Nu pot să nu mă întreb cum îşi făceau treaba în acele vremuri.

Cu ceva vreme în urmă, în Huntsville, am trimis un băiat pe scaunul electric. A fost arestarea şi mărturia mea. A ucis o fată de 14 ani. Ziarele au spus că a fost o crimă pasională, dar el mi-a spus că nu a fost nicio pasiune. Mi-a spus că şi-a dorit dintotdeauna să omoare pe cineva. A spus că, dacă ar fi eliberat, ar face-o iar. A spus că ştie că va ajunge în iad. Va ajunge acolo în 15 minute.

Nu ştiu ce să cred. Chiar nu ştiu. Am ştiut mereu că trebuie să fii dispus să mori ca să-ţi faci datoria. Cred că-i mai mult vorba de ceea ce eşti dispus să devii. Dar nu vreau să mai risc şi să mă întâlnesc cu ceva ce nu înţeleg.

Şi mai cred că un bărbat trebuie să-şi pună sufletul la bătaie. Iar eu nu-s în stare s-o fac. Acuma mă gândesc că poate nici n-am fost vreodată.

Ar trebui să spun: "Bine, voi fi o parte a acestei lumi."

Leadership: Suferi o criză existenţială marcată de întrebări de genul „De ce eu ?”

Încotro de îndreptăm, noi, bătrânii, dacă nu spre o sărăcie interioară tot mai crâncenă? se întreba un erou al unui mic roman de formare spirituală.

Preţul pentru a ne menţine vie energia este direct proporţional cu domeniul în care activăm şi cu nivelul nostru de responsabilitate. Leadershipul poate deveni prin prisma acestor două considerente, o dezamăgire, un impediment, o invitaţie la eşec, un balast împovărător, o arie largă de repere care încep să-şi piardă sensul.

Ca o stea care se stinge sub ochii noştri, leadershipul îşi poate pierde din strălucire, transformându-se dintr-un atu într-un defect, până ce valoarea lui ajunge la zero. Un domeniu sever şi determinant, devenind din ce în ce mai greu de asimilat, sub forma foarte accesibilă a "predestinării şi respingerii", a îmbolnăvirii, a îmbătrânirii. Victima unei rupturi între durabilitate şi evoluţie, incapabilă să efectueze o mişcare de 90 de grade în sens invers propriei axe, pentru a ieşi din "şahul" dat de timp.

Luminile noi ale adevărului îţi întregesc sau îţi întunecă judecata? Motivul pentru care ne decidem să abandonăm cursa spre excelenţă, constă în a recunoaşte această imposibilitate de îndeplinire a obligaţiilor ce ne revin, de a cunoaşte şi a înţelege în întregime adversarul propriului nostru viitor: a fi parte dintr-o lume care dispare puţin cate puţin. Este vorba de o criză existenţială, având foarte multe întrebări cu privire la scopul nostru pe pământ.

Adevărul constă în a recunoaşte cine suntem şi cine nu suntem în punctul în care simţim că pierdem controlul, atunci când devenim prizonieri ai propriei noastre mediocrităţi.

Leadership: A fi o parte a acestei lumi înseamnă să renunţi la o lume întreagă pentru tine?

Şeriful Ed Tom Bell, din filmul " *No Country for Old Men (2007)* ", îşi spuse monologul contemplând, cu sufletul şi cu gândul îndreptate spre toate acele lucruri ascunse, semi-încuiate în obscurul unei vieţi care se derula în acelaşi timp pe două fronturi: al unui destin ce trebuia împlinit, apoi al unui rămas bun. El a ales mai mult abandonarea totală în negura unui apus scăldat de perspectiva morţii.

Ca un imn de deznădejde, ca un act de acuzare, vorbele şerifului dezvăluie fără cruţare apăsările şi asupririle societăţii în care trăia, dar şi simptomele unei slujbe căreia nu-i mai putea face faţă. Pur şi simplu, firea lui nu se mai intersecta cu cerinţele, cu restricţiile, cu trendurile ei. Bătrâneţea, cu toate adaosurile ei, îl încleştară cu totul. Se resemnase pentru imperceptibila parte ce i se cuvenea – pregătirea unui viitor pe care nu-l va trăi niciodată.

Ajutorul lui trebuia să vie "de sus", din partea unei conştiinţe mai înalte, mai lucide, din partea unei atitudini mai sănătoase, mai atente, mai responsabile, mai protective; din partea unei existenţe active şi pline de sens. Dar el nu era în măsură să recunoască remediile, să şi le administreze singur, fiindcă nu mai era receptiv la transformările sociale.

Ce se va alege din frunzişul unui copac bătrân tăiat de la rădăcină? Bătrâneţea e un ţinut complicat care prinde tot mai mult teren, îţi cuprinde conştiinţa ca un giulgiu rece, accentuându-ţi deznădejdea şi oboseala.

Leadership: Întreaga expresie a personalității tale este obținută prin jocul subtil al condiţiilor stabilite de o predestinare implacabilă, fără a recurge la constrângeri incompatibile cu limita răspunderii personale?

Firea ta se intersectează cu cerinţele, cu restricţiile, cu trendurile leadershipului?

În ceea ce priveşte convingerile şi năzuinţele noastre ce emană din idealul nostru de mâine, din tot ceea ce înseamnă evoluţie şi dezvoltare, (ideal ce poate fi perceput în mod direct în fața sensului şi a rigorilor existenței), ele reprezintă factorul principal în determinarea nivelului de încredere în sine. Un fel de pietre de temelie a predestinării care să nu cedeze la prima furtună şi să tragă cu ea întreaga construcţie a vieţii noastre de până atunci.

Atât sub aspectul atitudinii şi a gândirii, al modului în care înţelegem şi ne plăsmuim viaţa, cât şi sub cel al dezvoltării graduale şi durabile, aceste convingeri şi năzuinţe reprezintă totodată cadrul de referinţă al întregii noastre transformări, asigurat de contribuţia tuturor factorilor fizici, psihologici şi sociali care participă în mod activ la obţinerea excelenţei.

Lucru atât de important cu cât unele din ipotezele prospective – reproduse pentru realismul procesului de transformare – pornesc de la analiza acelei realităţi cu care ne identificăm. De aceea şi unele din temerile şi inconvenienţele noastre, cauzate de impresia neputinţei şi a

manifestării imprevizibilului, îşi limitează valabilitatea în funcţie de modul cum ne analizăm şi cum percepem trecutul ş viitorul în relaţie cu o predestinare implacabilă.

Condiţiile stabilite de o predestinare implacabilă, în adâncurile întunecate ale unei minţi consumate, sunt asociate variabilei de raportare la semeni în drumul către idealul suprem: de a trece bariere de netrecut în sfera obişnuitului trăit.

Există după o anumită vârstă o tendinţă de stagnare şi apoi de decădere, de abdicare de la idealurile pe care le-am plăsmuit în tinereţe. Viitorul aparţine acelor lideri care îşi vor menţine permanent tinereţea spirituală, acelora care se adaptează permanent la cerinţele mereu în schimbare ale societăţii, la schimbările tehnologice, dar mai ales cele de mentalitate, ajustându-şi modul de acţiune fără să abdice de la realizarea ţelurilor propuse.

Aceasta este esenţa tinereţii fără bătrâneţe şi a vieţii fără de moarte, o strânsă şi durabilă raportare la ceea ce suntem de fapt, ca o flacără care trebuie cât mai mult întreţinută, alimentată de cele mai multe ori de trendul pozitiv al activităţii noastre. Să participăm cu cât mai mult elan la tot ce săvârşim în viaţă prin leadership, căci tot ceea ce vom crea, bun sau rău, va rămâne veşnic urmaşilor noştri.

Monologul omului care îşi târâie bătrâneţea scoate în evidenţă acea trăsătură a liderilor care îşi abandonează rolul şi răspunderea stabilite de leadership în relaţie cu viaţa.

Aşa cum la bătrâneţe omul nu are capacitatea de acţiune pe care o avea cu ani în urmă, tot astfel leadershipul pe care îl practicăm îşi diminuează sensul odată cu involuţia noastră în marea evoluţie a societăţii şi a vieţii.

Source: https://neculaifantanaru.com/monologul-omului-care-isi-taraie-batranetea.html

Montajul Armonic în Cinematografie

On Iulie 17, 2010

Leadershipul armonic presupune integrarea simultană a diferiților stimuli într-o viziune coerentă, ghidând inspirația și execuția spre un "simț al cadrului" bine definit.

În secvența cetei din "Potemkin", realizatorul practicase "montajul tonal", sau "melodic-emotiv". Montajul armonic este o fază superioară. Denumirea derivă din muzică și ea explică și esența ideii. Depășind, deci, modalitatea folosirii unei singure dominante, Eisenstein constată, prin analogie, că "în combinații care exploatează aceste vibrații colaterale – care nu sunt altceva decât însuși materialul filmat – noi putem realiza, într-un mod analog cu muzica, complexul armonic vizual al cadrului. Astfel este construit montajul în "Vechiul și Noul". Adică construit nu pe dominante particulare, ci ghidându-se după toți stimulii conținuți de materialul filmat."

Toți acești factori stimulativi simultani concură spre o unitate care determină "simțul" cadrului. Metoda are, de aceea, o "calitate fiziologică", acționând nemijlocit asupra simțurilor spectatorilor, ca și în acea muzică care este construită pe utilizarea dublă a armoniilor. Nu clasicismul lui Beethoven, ci calitatea fiziologică a lui Debussy și Scriabin.

Leadershipul creativ depășește tehnicile clasice de montaj, transformând fiecare secvență într-o parte dintr-un "complex armonic vizual", care să angajeze spectatorii pe multiple niveluri senzoriale.

A fost semnalată în cursul evoluției cinematografiei, concomitent cu dezvoltarea montajului clasic, apariția unei tehnici de montaj armonic mai mult sau mai puțin complexă, cel mai frecvent fiind semnalată utilizarea armonicelor vizuale și a stimulilor colaterali. Această tehnică poate fi semnalată și în cursul creației lui Eisenstein, când pe lângă elementele de montaj tonal pot fi prezente elemente ale montajului armonic.

Montajul armonic demonstrează capacitatea de a genera valori normale sau superioare ale impactului vizual, crescând complexitatea narativă și intensitatea stimulilor senzoriali.

Filmele bazate pe montaj clasic se pot, în cazuri rare, însoți de elemente de montaj armonic, astfel încât să creeze o experiență vizuală și emoțională unică. Adesea, s-au descris secvențe asociate cu tehnici de montaj rezistente la abordările convenționale, urmate de o structură narativă complexă, având rolul de a accentua tensiunea dramatică și profunzimea tematică. Circa jumătate dintre ele au fost asociate cu scene de impact emoțional puternic, pe motiv că integrează cu măiestrie imagini și sunete pentru a amplifica reacțiile spectatorilor.

Un lider vizionar în film știe să orchestreze multiple straturi de semnificație, creând structuri narative complexe care îmbogățesc percepția și înțelegerea spectatorilor.

Prin urmare, în cursul secvențelor asociate cu montaj armonic s-au semnalat valori normale, sau la limita lor superioară, ale impactului vizual, creșteri ale complexității narative și ale stimulilor senzoriali, iar examenele critice au relevat prezența multiplelor straturi de semnificație. Reiese de aici că montajul armonic poate transforma o simplă poveste într-o experiență cinematografică profundă și captivantă.

Analiza stilistică relevă utilizarea montajului melodic-emotiv, uneori asociat cu proliferarea stimulilor vizuali; la acestea se asociază, la unele scene, formarea de structuri narative

complexe cu rol de a îmbogăți percepția și înțelegerea filmului de către spectatori. În special, examinarea detaliată relevă prezența elementelor vizuale cu impact puternic la nivelul cadrului, al secvenței și al întregului film, în alternativa unei abordări clasice, care poate părea liniară și predictibilă. Evoluția este cel mai des favorabilă cu o abordare creativă adecvată, menită să impresioneze și să captiveze publicul. Unele cazuri evoluează spre crearea unei noi dimensiuni cinematografice, depășind limitele montajului clasic și acționând nemijlocit asupra simțurilor spectatorilor, asemănător muzicii lui Debussy și Scriabin.

Complexul armonic vizual creat prin montaj nu doar că menține coerența narațiunii, ci și intensifică impactul emoțional asupra spectatorilor, transformând experiența filmică într-o imersiune profundă și captivantă, care transcende simpla vizionare.

Montajul Armonic în Cinematografie se referă la interacțiunea subtilă dintre diferitele elemente vizuale prin faptul că creează o experiență senzorială complexă în versiunea unei sincronizări armonice între imagine și emoție. Spun asta știind că această metodă influențează direct percepția spectatorului prin intermediul unei combinări echilibrate de stimuli vizuali și auditivi care provoacă o reacție emoțională profundă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/montajul-armonic-in-cinematografie.html

Montajul armonic și forma superioară a polifoniei

On Iulie 18, 2010

Leadershipul în cinematografie presupune abilitatea de a extrage și implementa informații subtile despre montaj, depășind observațiile superficiale ale aspectelor narative.

Ne aflam deci la o formă superioară a polifoniei despre care mai fusese vorba. Pentru o clarificare a acestor teze teoretice să dăm un exemplu din "Vechiul și Noul" în care montajul armonic realizează o progresie simultană a unei serii multiple de linii care-și păstrează fiecare propria ordine de construcție, independentă, și contribuie în același timp la ordonarea compoziției generale. Exemplul este scena procesiunii religioase, în care Eisenstein distinge următoarele șapte linii:

1. linia emoțională a subiectului, care crește de la cadru la cadru;

2. linia prim-planurilor succesive care cresc în intensitate plastică;

3. linia extazului progresiv al celor din procesiuni, urmărită prin conținutul dramatic al prim-planurilor;

4. linia vocii femeilor (fețele cântărețelor);

5. cea a vocii bărbaților (fețele cântăreților);

6. linia celor ce îngenunchează la trecerea icoanei, a căror cadență se accentuează, născând totodată un "contra-curent" al liniei purtătorilor de icoane și cruci;

7. linia prosternărilor, care unește toate curentele în mișcarea generală a secvenței "de la cer până la praf - de la strălucirea vârfului crucilor îndreptate spre cer, până la fețele oamenilor bătând fruntea în praf".

Montajul își atinge efectul total prin senzația compozită a tuturor acestor elemente în ansamblul lor organic.

Un lider vizionar în domeniul filmului știe să echilibreze restructurarea generală cu revizuirea parțială, analizând în profunzime fiecare secvență pentru a obține maximum de impact.

Extracția informațiilor referitoare la realizarea montajului, a căror rădăcină nu este complet resorbită de punerea în scenă a diverselor scenarii, impune o abordare delicată, greu de suportat de cineaștii care observă doar defectele de suprafață ale aspectelor narative. Din această cauză se impune fie o restructurare generală, fie o revizuire parțială, prin care secvențele sunt analizate în profunzime. Cu alte cuvinte, nu sunt indicate imobilizarea atenției spectatorului și efectuarea montajului cu o tehnică "aproximativă", întrucât lipsa de subtilitate îl poate face să nu întrevadă eventualele reacții emoționale ulterioare ale personajelor, dobândind el însuși o stare de anxietate față de film și de experiențele cinematografice complexe, pe care le poate uita foarte greu.

Prin urmare, la montajele negative de tipul "primitiv", linia prim-planurilor succesive care cresc în intensitate plastică poate altera viziunea narativă, lăsând miezul intact în jurul celulei. Bineînțeles, aceste formațiuni poartă numele de "secvențe nearmonice" și se deosebesc de structurile armonice prin faptul că ceea ce se vede într-o imagine numai parțial expusă nu distruge narațiunea obținută nu prin sintetizare și supraordonare de imagini, ci prin alăturarea de imagini, cuvinte și sunete, în manieră aleatorie, conform unei estetici girate de Eisenstein. În curs de multiplicare, provocarea este menținerea coerenței liniilor vocii femeilor și ale bărbaților, secondate de extazul progresiv urmărit prin conținutul dramatic al prim-planurilor.

Leadershipul creativ în montaj implică evitarea tehnicilor "aproximative", focalizându-se pe subtilități care pot declanșa reacții emoționale profunde în spectatori.

În acest context, se impune fie o abordare generală a narațiunii, care să împiedice sinteza de imagini discordante, fie o focalizare loco-regională pe anumite elemente ale poveștii, deoarece fiecare componentă trebuie să își păstreze integritatea. Rezultatele vizuale obținute prin tratarea scenelor cu doze mici de suspans, pe linia emoțională a subiectului, care crește de la cadru la cadru, sunt capabile să se distingă ca elemente unificatoare, în cursul multiplicării succesive a punctelor de vedere narative, fără să își piardă coerența externă, devenind structuri stabile.

În special, la filmele cu structură narativă complexă, montajul armonic nu distruge decât stratul superficial al poveștii, miezul narativ rămânând intact în jurul temei centrale. Aceste construcții poartă numele de secvențe armonice și se deosebesc de montajul clasic prin faptul că structura lor narativă este numai parțial deconstructată. Mai mult decât atât, secvențele armonice pot fi obținute și prin tratamentul scenelor în curs de dezvoltare cu tehnici inovatoare de montaj. În acest caz, este împiedicată sinteza lineară a narațiunii.

Leadershipul în cinematografie înseamnă capacitatea de a anticipa reacțiile emoționale ale spectatorilor, menținând un echilibru subtil între ritmul montajului și conținutul dramatic.

Spre deosebire de montajul clasic, montajul armonic permite multiplicarea liniilor narative în structuri complexe, dar, în cursul dezvoltării lor succesive, își păstrează coerența generală și devin construcții narative polifonice. Pe de altă parte, montajul clasic nu se poate multiplica în structuri narative complexe, ci doar în secvențe simple. În aceste condiții însă, diviziunea narativă este anarhică, rezultând scene de intensități diferite cu un conținut variabil de informație narativă.

Rezultă, prin urmare, că dacă construcția viziunii dată de succesiunea planurilor nu este absolut indispensabilă vieții personajelor, ea îndeplinește totuși un rol de organizare subtilă cu care, în procesul de diviziune a cadrelor din montaj, se obține o structură echitabilă a informației cinematografice.

Un lider inovator în film știe să garanteze o estetică care provoacă și menține angajamentul spectatorului, chiar și în fața unor tehnici neconvenționale.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/montajul-armonic-si-forma-superioara-a-polifoniei.html

Montajul

On Noiembrie 15, 2015

Găseşte noi teorii în practica creaţiei, urmând calea firească a unei gândiri condiţionate de experienţa emoţională.

Eisenstein a încercat să transpună montajul paralel din sfera acţiunii în cea a semnificaţiei, alăturând cadrelor care-i înfăţişau pe menşevici ţinând discursuri sforăitoare şi lacrimogene, câteva imagini de mâini zdrăngănind harpe şi balalaici. Dar paralelismul era pur literar, de aceea în fond necinematografic, nerealizat.

Oprim aici înşirarea exemplelor… Ele l-au dus pe Eisenstein la pasul următor prin care a căutat în această modalitate esenţa cinematografiei. Acesta era „filmul intelectual" pentru care a militat câţiva ani şi la baza căruia era ideea după care: „Cinematografia este, înainte de toate şi în esenţial, montaj". Pentru că şi teoria filmului intelectual – a cărui sarcină era restaurarea plenitudinii emoţionale în proces intelectual – nu era decât *reductio ad paradox* al acestei concepţii despre montaj.

Şi astfel, din nou, teoria se născu din practica creaţiei. Era totdeauna calea firească a gândirii lui Eisenstein: de la fondul de experienţă emoţional – prin experienţa intelectuală – la film – şi de aici la teorie. Chiar dacă denigratorii săi doar afirmau existenţa unui proces invers în creaţia sa şi aceasta cu scopul de a-i demonstra caducitatea. *

Leadership: Poţi să faci trecerea la fondul de experienţă emoţional prin utilizarea experienţei intelectuale, procedeu specific unei creaţii care îşi revendică termenul de perfecţiune prin practicarea paralelismului?

Principalul aspect care caracterizează montajul este o creaţie care îşi revendică termenul de perfecţiune prin practicarea paralelismului, din sfera acţiunii în cea a semnificaţiei, atunci când realitatea se dezvăluie în forma unei trăiri tainice care îţi dă senzaţia ai acumulat o mulţime de experienţe pe parcursul unei vieţi întregi. Regizorul este o consecinţă intrinsecă a credinţei într-o realitate plăsmuitoare a omului întreg, o realitate pe care nimeni altcineva nu o prevede, putând fi însuşită numai în funcţie de ce el trăieşte într-un anumit punct al vieţii.

Oricât s-ar dezvolta o idee, fiind vorba despre o cheie a operei realizate în cea mai mare parte cu contribuţia experienţei acumulate din „căutarea esenţei", procesul ştiinţific de tratare a unui anumit subiect – de la activitatea intelectuală la fondul emoţional – se manifestă în direcţia folosirii unui stil aparte de a te dărui evoluţiei şi de a-ţi demonstra autenticitatea.

Leadershipul, din felul în care cauţi să descoperi esenţa unor noi cunoştinţe, neputând fi „programatic", poate avea ca rezultat această direcţie de cercetare a profunzimilor din care arta îşi trage seva, asumată ca obiectiv asociat experienţei de creaţie, care cuprinde în primul rând fondul de experienţă emoţional dobândit într-un singur eveniment spectaculos al vieţii.

Povestea unui destin de regizor urmează calea unei gândiri axate pe certitudine care îşi transpune relaţia dintre existenţa obişnuită şi trăirea estetică suficient de activă într-o reprezentare vizuală de excepţie.

Practic, are loc un gen de ataşament între ceea ce încerci să exprimi şi semnificaţia pe care o atribui realităţii, alăturând imagini şi reprezentări ale lumii, cât mai contrastante, din prezent sau din trecut. Amintiţi-vă ce scria Ana Blandiana: „ *Am observat că, pe măsură ce se aşterne*

timpul, amintirile nu se şterg, ci îşi accentuează contrastele, pierd mulţimea nuanţelor şi-a tonurilor de gri pentru a păstra numai un ferm desen în alburi şi negruri exclusive. "

Emoţionalul care rezidă din ceea ce eşti atunci când pui „în scenă" noi experimente, în mijlocul adaosurilor informaţionale declanşatoare de stări de tip „Wait", în mijlocul cărora se află omul în care te oglindeşti, devine treptat un fel de compromis între putinţa de a te exprima şi putinţa intelectualului de a schimba anumite percepţii vis-a-vis de un anumit eveniment, fenomen, profil sau subiect de studiu.

Ori a pune în scenă aceste experimente de oglindire în altcineva sau altceva, nu este doar un produs al gândirii. Montajul poate fi, ca atare, alimentat de atitudinea de tip „empatic" – o formă de intuire a realității prin identificare afectivă.

Leadershipul este coordonata avântului de a descoperi o nouă realitate transpus într-o capodoperă de creaţie care surprinde o anumită emoţie şi transmite o senzaţie de putere şi dinamism în stare să vrăjească, să producă dependenţă.

Montajul aduce în prim plan interesul acordat reconfigurării lumii interioare, prin reflectarea unei imagini exterioare.

Un lider excepţional îşi asumă rolul de artist în utilizarea jocului de rol. El îşi exersează autenticitatea prin imaginarea propriei versiuni a realităţii faptelor, şi redarea lor într-un conţinut care îi oglindeşte stilul de a gândi şi a simţi. Jocul de rol este o călătorie spre un alt „înainte" al propriei tale persoane.

Şi ce este o călătorie, spunea Ana Blandiana, dacă nu o încercare de a vedea cum, în alte condiţii, sufletul nostru rămâne acelaşi? Ce este o călătorie dacă nu o experienţă capabilă să verifice, printre întrebări şi comparaţii, puterea noastră de a reacţiona, de a răspunde? Pentru că, oricât de modeşti am fi, nu putem să nu observăm că important cu adevărat nu este ceea ce am văzut, mişcându-ne, ci ceea ce am simţit în mişcare.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/montajul.html

Moştenitorul unei mari averi

On Iunie 21, 2015

Supune-te unei solide verificări a validităţii de om de mare caracter, prin utilizarea puterii gândirii care supravieţuieşte „morţii".

- Acum înţeleg de ce mi-aţi dat întâlnire aici, în insula aceasta dezolată, în mijlocul unui ocean, în palatul acesta subteran, în mormântul acesta pe care şi l-ar putea dori chiar şi un faraon: fiindcă vă sunt drag, nu-i aşa conte? Fiindcă mă iubiţi îndeajuns ca să-mi dăruiţi una din morţile despre care îmi vorbeaţi adineaori, o moarte fără agonie, o moarte care să-mi îngăduie să mă sting rostind numele Valentinei şi strângându-vă mâna.

- Ascultă, Maximilien - adaugă contele cu glas tare, văd că durerea ta este nesfârşită. Totuşi, mai crezi în Dumnezeu şi nu vrei să-ţi dai sufletul pierzării.

- Conte, răspunse el cu tristeţe, ştiţi foarte bine că sufletul nu-mi mai este al meu.

- Ascultă, Maximilien, continuă Monte Cristo, tu ştii că eu n-am nicio rudă în lume. M-am obişnuit să te privesc ca pe fiul meu; ca să-mi salvez fiul, mi-aş jertfi viaţa şi cu atât mai mult averea. Vreau să spun că te gândeşti la moarte fiindcă nu cunoşti bucuriile vieţii pe care ţi le îngăduie o mare avere. Maximilien, aproape tot ce am îţi dăruiesc ţie. Cu o asemenea bogăţie vei putea ajunge la orice ai dori. Eşti ambiţios? Toate carierele îţi vor fi deschise. Mişcă lumea, schimbă-i faţa, fă lucruri nesăbuite dacă trebuie, dar trăieşte ! *

Leadership: Te separi de profunzimea sfâşietoare a trăirilor, căutând limitele extreme ale spiritualităţii care nu încetează să angajeze viaţa într-o autentică poveste menită să scoată în evidenţă gradul tău de a înţelege tainele unei inteligenţe superioare?

Fenomenul „Profunzime sfâşiată" determină o plasare a omului în raport cu sinele care critică şi pedepseşte, foarte apropiat de acea stare a indiferenţei capabilă să-l îndepărteze de năzuinţele spre libertate de gândire care îndeamnă la bine prin cuvânt şi faptă. Reflectat şi asupra celorlalţi, acest fenomen imprimă acea idee de respingere a tot ceea ce poate să-l confirme pe individ ca fiinţă investită cu conotaţii superioare.

Leadershipul este imaginea stăpânirii de sine rezultată din lupta împotriva prejudecăţilor, patimilor, limitelor, pornirilor, întristărilor care îţi înceţoşează viziunea şi convingerile. Adesea, omul trebuie să treacă prin disperare, durere, furstrare ca să ajungă la un nivel mai înalt de încredere, respect şi stimă de sine, încât temperamentul să se schimbe radical prin exersarea autocontrolului şi a verticalităţii, prin exersarea abţinerii de la a contracara un fenomen care oricum se întâmplă.

Omul ajunge la o conştiinţă fondată pe reprezentări ale realităţii care convin aşteptărilor sale pe măsură ce înaintează spre învăţătură şi putere, spre maturitate şi împlinire. Spiritualitatea contribuie a determina în individ o modalitate particulară de reacţie la gânduri şi sentimente, ca mijloc de adaptare la condiţiile sociale şi moralizatoare de existenţă. Spiritualitatea înseamnă de fapt să accepţi provocarea unor noi experienţe de viaţă, fără să-ţi condiţionezi conştiinţa să intre într-un impas definitiv.

Dar libertatea omului trezit din starea de confuzie, a omului care renaşte dintr-un declin temporar, caută întotdeauna limitele extreme: viaţa desăvârşită sau moartea rapidă. Ce-i drept, numai atunci când ea se manifestă ca reacţie la ceea ce omul trăieşte şi la ceea ce se

întâmplă în jur, ca o componentă esenţială a unei atitudini active cu privire la ceea ce este însufleţitor, dar mai ales la ceea ce el trebuie să reprezinte în marea ecuaţie a existenţei.

Leadership: Încerci să îţi impui propriile convingeri asupra unei situaţii pe care simţi că n-o stăpâneşti, în conformitate cu modul tău de a percepe deznodământul aşteptat?

Când te gândeşti că sfârşitul e aproape, asta se datorează convingerilor care te sabotează. Scriitoarea de origine română Lungu Laura (alias Alexia McGray) avea dreptate când spunea:

"Viaţa e un carusel în care te urci şi aştepţi ce va urma. Priveşti când eşti sus şi îţi pui dorinţa să fii mereu acolo. Apoi, brusc, caruselul cade şi ţi-e greu să fii jos, pe marginea prăpastiei. Ceri să fii mereu sus, dar nu se poate, pentru că nu tu conduci caruselul, ci el te conduce pe tine. Aceasta este viaţa care îşi face jocurile dinainte ca tu să apari, iar tu eşti doar un biet participant la joc."

Orice deznodământ se poate amâna printr-un strop de ajutor divin, aşa cum orice acţiune are şi o reacţiune. Viaţa este direcţia lui "tu însuţi" într-un vârtej care te poate distruge, iar la cine te aştepţi mai puţin te va ajuta să te ridici.

Acest "tu însuţi", supus unei solide verificări a validităţii de om de mare caracter, perceput ca singură direcţie de urmat prin experimentarea libertăţii de a acţiona în conformitate cu realităţile vieţii, devine simbolul unei polarităţi care ce conferă atitudinii spirituale o notă de provocare faţă de existenţă. Această polaritate poate fi exprimată în două feluri:

Prima, cea a conştiinţei tragice care cunoaşte sensul eşecului total şi nevoia renunţării la sine, în care sensul suferinţei este cunoscut printr-o vulnerabilitate a minţii şi a sufletului. A doua, cea a devenirii unui destin de măreţie care înglobează întreaga fiinţă, concentrând în sine potenţialul renăscător al încrederii în viitor.

Leadershipul este rezultatul gândirii care supravieţuieşte „morţii", permiţând omului să cunoască şi să-şi asume bucuriile pe care i le îngăduie experimentarea credinţei sau a unei trăiri cu adevărat înălţătoare. Înainte ca omul să fie pus în starea de a simţi utilitatea vieţii, cineva trebuie să-l înveţe regulile ei, fără a neglija tocmai sâmburele raţional al teoriei conform căreia modificările minore, atent concepute şi inteligent puse în aplicare pot declanşa consecinţe majore.

Viaţa văzută prin prisma leadershipului poate fi definită prin următorul motto: "Mişcă lumea, schimbă-i faţa, fă lucruri nesăbuite dacă trebuie, dar trăieşte ! "

Moştenitorul unei mari averi este individul care, înotând prin apele cele mai adânci ale vieţii lăuntrice, înfruntând împrejurările cele mai hotărâtoare, ajunge să realizeze ceea ce credea că nu mai este cu putinţă: miracolul de a fi altcineva.

Iată tot secretul devenirii, mărturisea Alexandre Dumas în celebrul său roman: „ *Nu există nici fericire, nici nenorocire în lume. Există doar compararea unei stări cu cealaltă şi - atâta tot. Doar cel care a simţit nefericirea cea mai cumplită este în stare să simtă cea mai mare fericire. Ca să-ţi dai seama cât de bine este să trăieşti, trebuie să fi dorit să mori."*

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Muzica unei vieţi total virtuoase

On Martie 09, 2021

Formează-ţi o viziune clară asupra a ceea ce vrei să transmiţi prin intermediul creaţiei tale, înainte de a te hotărî să schimbi ceva la trăirile pe care le ascunde sufletul tău.

Muzica a fost prima parte a incursiunii mele într-o lume dominată de culoare care parcă anunţa acea explozie de nuanţe vii ale unei estetici penetrată în profunzime de fermentul gândirii simbolistice. Ea mi-a oferit o panoramă a creației audiovizuale transformată reflexiv într-un torent de energie pozitivă, folosind inclusiv realitatea virtuală pentru a asculta şi a schimba sunetele unei muzici stelare pe care întreaga cunoaştere a omenirii o pune pe seama apropierii de perfecţiunea absolută.

Spun asta pornind chiar de la unele dintre cuvintele atribuite lui Beethoven: *"Muzica este o modalitate spirituală de a pătrunde într-un univers mai înalt al cunoașterii care cuprinde Omenirea, dar pe care Omenirea NU îl poate cuprinde."*

Astfel, muzica a devenit o revelație mai înaltă decât toată înțelepciunea și filosofia de care credeam că n-am să mai scap niciodată. A devenit un test de sensibilitate a limbajului, a expresiei, un fel de procedeu de sensibilizare a materiei din care arta îşi trage substanţa vibrantă, posibil a se manifesta ca o reprezentare firească în planul fizic al unei emoţii, al unui gând, al unui mesaj acompaniat de lirismul sublim, contemplativ, învăluitor, al imaginaţiei din care aleatoriul nu lipseşte nicio clipă.

Cât despre ceea ce-mi anulează orice nelinişte, prin ceea ce mi se întâmplă zilnic, ei bine, muzica îmi poate oferi vibraţia unei clipe de inedit, alteori îmi transmite vibraţia unei emoţii efemere. Aici, fiind incontestabil faptul că niciodată un creator nu va fi mai preocupat de el însuşi decât atunci când inspiraţia cea mai pură va fi mai abundentă într-o stare de tensiune pulsatilă, prelungită.

Leadership: Poţi să produci o reflectare a esenţei tale vibraționale printr-o compoziţie de elemente cu surplus de semnificaţie - rar întâlnite într-o lume a creaţiei care se vrea o oglindă a Universului?

Ce vreau să arăt este că muzica nu este doar un criteriu de separare al sinelui de non-sine, o chemare de trezire spre o mai înaltă înţelegere a tâlcului metafizic al existenţei. Ci reprezintă, în primul rând, o largă incursiune într-un prezent etern al cărui ecou răzbate până acolo unde spiritul ajunge să înfrângă legile naturii, estompând raportului realitate–vis, şi te cheamă mai departe spre o conştientizare a sinelui ca spirit, nu ca formă sau ca şi corp.

Muzica este acea creaţie a unui artist care emoţionează până la capăt, amintind de sentimentul intim de bine pe care ni-l poate aduce momentul de legătură cu tărâmul spiritual al universului, cu itinerariul locurilor cerești ce ne înconjoară. Este mărturia unei vieţi trăite prin arta de a exprima sentimente cu ajutorul sunetelor combinate într-o manieră specifică.

Iar ceea ce captează cu adevărat atenţia ascultătorului de muzică este dovada existenţei unei sinergii între formele de undă ale unei revelaţii de sine ce se împlineşte în întruparea Logosului, contribuind la crearea unei imagini simbolice, şi ceea ce se accentuează prin surprinderea frumuseţii unei vieţi trăite în lumina unor versuri care încălzesc inima oricărui om, inspirând, trezind emoții, capacitând înţelesurile profunde ale dimensiunilor artei plastice.

Esenţa vibraţională a unui artist rezidă din acea calitate a muzicii care poate aduna laolaltă toate emoţiile desăvârşirii unei opere de creaţie.

Ce să zic, poate că am eu o tragere anume spre muzică, ori spre anumite genuri de melodii care insuflă o stare specială, fiecare piesă compusă de mine având în spate o poveste frumoasă de viaţă. Da, sunt un muzician, dar nu orice fel de muzician, pentru că notele mele de sublim, acele note de sensibilitate, de eleganţă şi intimitate, acele note de bas profund ridicate pe „Imaginează-ți", au ca efect liniştirea dinspre gânduri şi o anumită căldură a inimii.

Chiar şi această inimă roșie, plină de naturaleţea şi spontaneitatea artei, bătând pe ritmul cuvintelor furate din somnul unor gânduri transpuse într-un univers simbolizat, are în partea de sus o notă muzicală strălucitoare de culoare semitransparentă, cu scânteieri cristaline. Ea bate fără să mă întrebe, fără să se ascundă de mine.

Leadership: Imaginea menită să sugereze decorul în care sufletul îţi tresare de emoţie, poate să fie surprinsă ca o manifestare a imaginaţiei tale într-o lume care există în afara percepției realităţii?

Cât despre ceea ce-mi anulează orice nelinişte în momentul de vârf al inspiraţiei, spre care tinde dinamismul inerent al imaginilor plăsmuite din exprimarea emoţiilor, într-un spaţiu lăuntric, acolo unde toate călătoriile se unesc într-una singură, aş vrea să fac referire la un pasaj din romanul "Papillon", scris de Henri Charrière:

"Niciodată sufletul meu, spiritul meu, nu vor aparţine acestui drum degradant, al putrezirii. Nu trăiesc decât pentru ca să evadez. Datoria mea de om faţă de mine însumi nu-i aceea de a-mi face dreptate, ci în primul rând, mai presus de orice, aceea de a trăi, de-a trăi pentru a evada. Chiar zdrobit, o evadare este o victorie. Să trăiesc, să trăiesc, să trăiesc. Să repet asta ori de câte ori voi fi gata să mă abandonez disperării, de trei ori aceste cuvinte de speranţă: "Cât timp există viaţă, există speranţă."

Recitind acest pasaj, iată, vă ofer concluzia pe care o trage sufletul meu despre călătoria unui artist în această lume: trebuie întotdeauna să existe ceva care să susţină ritmul vieţii mele, care să transmită şi să crească vibraţia unei alte realităţi pe care eu însumi o caut într-o sensibilitate a exprimării care emoționează, subtilă, ascunsă, indispensabilă actului de creaţie.

Cred că toate contribuie în mod egal la impresia pe care o lasă imaginea unei singure fiinţe.

Aşa este. Uneori simt că trăiesc acest moment plin de sensibilitate ca o izbândă a evadării dintr-o lume care, trăind-o direct, mi se pare că moare încetul cu încetul. Şi, nu, nu mă întristez de cele de ce întâmplă în exteriorul meu, ci mă bucur de faptul că ceea ce întâmplă în exteriorul meu îmi pune la încercare emoţia de a fi conectat la o pereche de căşti în care se aude refrenul: "I'm a world that's waiting to be discovered."

Ceea ce se reflectă în leadership este legătura sinergică care transferă trăirile în viziune şi încarcă experienţa vieţii cu o semnificaţie care poate ajunge realitate.

Muzica unei vieţi total virtuoase se adresează omului care a ştiut să evadeze în nemurire cu ajutorul simţului artistic (acţionând mai mult după sentimente şi mai puţin după logică), incluzând facultatea de a percepe fenomenele lumii exterioare ca o reflectare a lumii interioare.

Iată elementele imaginii din care îţi poţi extrage conţinutul artistic aferent unui proiect interesant de creaţie: Sunete. Culoare. Formă. Aspect. Emoţii. Cuvinte. Gesturi. Costume. Paşi de dans. Limbaj. Imagine. Vibraţii. Spirit. Viziune. Perspectiva analitică. Numere. Design.

Tu cum poţi să redai ce conţine interiorul tău prin prisma a ceea ce se întâmplă în exteriorul tău, luând în considerare aceste elemente?

Foloseşte-ţi bogăţia imaginaţiei !

Source: https://neculaifantanaru.com/muzica-unei-vieti-total-virtuoase.html

N-aveţi niciun drept asupra mea

On Noiembrie 28, 2009

Învaţă să te conectezi la realitatea lumii concrete, fără să depinzi de acea realitate a imaginilor care pretind explicaţii, justificări, înţelegeri în ceea ce priveşte raportul dintre ceea ce doreşti să obţii şi ceea ce nu este posibil să primeşti.

- Aşa este, spuse Olympia. Nu mai vreau să fiu prea umila supusă a excentricităţilor dumneavoastră. Dacă aţi avea pentru mine nu dragostea, asta n-aş îngădui-o, ci afecţiune, - ştiţi că viaţa mea este cântecul, - atunci n-aţi mai încerca să-mi interziceţi să nu cânt, ci să respir. Sub pretext că sunteţi gelos pe vocea mea vă interpuneţi între mine şi visul meu, îmi retrageţi sublima bucurie de a emoţiona inimile parizienilor, de a face ca sufletul meu să palpite în sufletul oamenilor. Deoarece dumneavoastră aveţi extravaganţele dumneavoastră, ar trebui să le înţelegeţi şi pe ale altora. Cât despre mine, extravaganţa mea este bucuria de a transmite sălilor pline fiorul care-mi tulbură sufletul, tot ceea ce simt, tot ceea ce mă copleşeşte. Nu văd pentru ce aş sacrifica capriciul meu pentru al dumneavoastră. N-aveţi niciun drept asupra mea. Sunt liberă. Voi cânta oriunde voi dori. Teatrul este piedestalul, este trepiedul înflăcărat de unde preoteasa îşi rosteşte oracolele în faţa mulţimilor şi revărsa asupra lor harul divin care o devora.

După o scurtă pauză, Olympia continuă:

Mi-aţi amintit de învoiala noastră, continuă Olympia, înviorându-se pe măsură ce vorbea. Haideţi, spuneţi-mi că-mi cereţi înapoi cei cincizeci de mii de franci pe care mi i-aţi împrumutat? În timp ce eu îmi făcusem din dumneavoastră un prieten, dumneavoastră doreaţi să-mi deveniţi stăpân ! Iată că mă desprind şi sfărâm învoiala. Vă dau banii înapoi şi îmi retrag prietenia. Banii? Dacă aţi crezut că mă reţineţi prin acest lanţ, v-aţi înşelat. N-am avut niciodată nevoie de ei, decât pentru a-i dărui. În ceea ce mă priveşte, nu cunosc alt lux şi altă bogăţie decât arta, şi nu m-aş simţi niciodată mai în largul mei decât într-o cămăruţă, la o mansardă, unde aş cânta ca o pasăre. Slavă Domnului ! Pot să mă achit şi să nu vă datoreze nimic.

Leadership: Imaginea ta este influenţată cauzal de experienţa conştientă, subiectivă, a unei persoane care chiar dacă participă la procesul schimbării nu se poate situa într-un raport de egalitate cu alegerile tale?

O tresărire încreţi buzele lordului Drummond, ca al lui Othello când Iago l-a informat că Desdemona îl iubeşte pe Cassio. După tonul ferm şi semeţ cu care vorbise, lordul Drummond pricepuse că luase o hotărâre pe care nimic n-ar fi putut-o zădărnici, cu excepţia artei, poate, fără de care n-ar fi putut trăi.

- Aşadar, zise el, faptul că vă iubesc este o crimă? Dumneavoastră, o artistă, dumneavoastră îmi reproşaţi emoţia pe care o resimt în faţa artei? Ideea că m-am îndrăgostit de o voce, aşa cum te-ai îndrăgosti de o femeie şi că am pentru sufletul exprimat în cântecele dumnezeieşti aceeaşi gelozie pe care alţii o au pentru un trup? Da, este adevărat, sunt gelos pe cântecul dumneavoastră. Dar nu numai din pricina mea, ci şi din pricina dumneavoastră. Aveţi dreptate, am izbucniri mânioase când vă văd azvârlind oamenilor de rând aceste sunete în care puneţi tot sufletul dumneavoastră. Publicul vă admiră în mod necioplit, dar nu va înţelege valoarea. Nu are totdeauna starea de spirit să vă asculte. Glasul dumneavoastră, care mie îmi deschide bolţile cerului, pe alţii îi lăsă în lumea pământeană. Ah ! De ce făgăduiţi raiul neasemuitelor melodii tuturor acestor oameni infirmi şi abrutizaţi? De ce coborâţi firmamentul la nivelul pavajului străzii? Ceea ce dumneavoastră numiţi spectacol, eu numesc profanare !

Leadership: Iei în calcul posibilitatea de a nu te autoacuza ca având drepturi asupra altor oameni, fără să trebuiască să explici atât conţinutul conştient al gândurilor tale cât şi modul tău de acţiune cauzală?

Gândurile şi ideile noastre, fiind deseori materiale, dacă se întrepătrund în dezvăluirea formelor de manifestare ale sentimentelor profunde, aşa cum o atestă povestea de mai sus, atunci rezultatul este unul dezastruos. În interiorul unui abis întunecos al minţii omului, chiar dacă există o picătură din frumuseţea sufletului, omul nu îşi va găsi niciodată puterea de a se elibera de întuneric. El va rămâne exact ca întunericul: un loc neclintit, un simbol al răului, al misterului sau al fricii.

A visa că vezi pe cineva în întuneric nu mai este atât de normal, nu-i aşa? Iar speranţa omului de a se schimba este o necesitate psihologică, în încercarea modestă a-şi preconiza un viitor strălucit, demn, continuator al unor nume ilustre. Alteori, nu înţelegem că începem să fim iubiţi abia după ce învăţăm să spunem cu hotărâre “nu” acelor cauze lăuntrice ce limitează efectele unui act asumat de iertare.

Este oare posibil să înţelegem în mod raţional acest lucru, lăsând la o parte acea trăire de "suntem împreună", indiferent de ocazie? Logica spune că nu, dar sufletul spune da. Rămâne să formulăm o înţelegere raţională a influenţei reciproce dintre doi oameni, adică dintre aspectul material şi cel mental, înţelese ca aspecte ale unui drept unic: dreptul de a nu fi judecat. Dar, mai ales, trebuie să luăm în calcul şi dreptul de a nu ne autoacuza atunci când faptele noastre secătuiesc pe alţii de forţă. Şi când faptele noastre rele sunt o pricină de poticnire pentru cei din lume şi în acest fel îl îndepărtăm pe Dumnezeu de lângă noi, cum este ?

Sondând chiar mai adânc în sursa gândurilor oamenilor ca să scoatem la iveală o logică comună, vom descoperi că cel puţin unul din ei nu se dă bătut şi găseşte puterea de a deveni un luptător împăcat cu sine însuşi, cu ajutorul unui om sufletist care îi devine apropiat. Fără a lega semnificaţia fiecărui gând de vreun lucru exterior, vom vedea că întotdeauna unui din ei este influenţat cauzal de experienţa conştientă subiectivă a celuilalt. Prin urmare, concluzia este următoarea, aşa cum bine observa episcopul Nicolae Velimirovici:

"Noi ajungem duşmanii unui om când îi cunoaştem însuşirile rele, dar nu le cunoaşte pe cele bune. Şi ajungem prietenii unui om când luăm seama la însuşirile lui bune, dar în acelaşi timp, întrevedem şi pe cele rele."

De multe ori leadershipul este acea realitate a spiritului uman care produce efecte copleşitoare. Pe cât posibil, în leadership, trebuie să cultivăm o privire "apropiată" de acea realitate care insuflă spirit de credinţă în ceea ce priveşte imaginea de sine, prin eliminarea a ceea ce este subtil, aparent, neînsemnat, dar cu efecte de tipul: "eu sunt pricina dumneavoastră ! "

N-aveţi niciun drept asupra mea ! Asta exclamă o persoană care se ştie influenţată de cineva care se pretinde a fi un colaborator, dar în realitate doreşte clar înfrângerea sa. Avea dreptate eseistul american William G. Jordan atunci când spunea:

Fiecăruia dintre noi îi este dată o minunată putere, aceea a binelui şi răului, anume influenţa tacită, inconştientă, nevăzută, pe care o are viaţa sa: simpla iradiere a ceea ce este cu adevărat un om, şi nu ceea ce pretinde că este.

*** Notă:** Dumas, Alexandre - *Mâna Providenţei* , Editura Vestala, 1993, Bucureşti.

Nălucirile unui creier desprins din neant

On Iulie 06, 2015

Plasează-te în ipostaza de navigator în spaţiul cunoaşterii, fără a face din leadership un domeniu închis în sine.

Totul se constituia ca o punere în scenă a unei realităţi fără nume, într-un univers care nu putea fi calculat de ştiinţă, ci doar de vocea interioară a unui artist care îşi evaluează opera, având nevoie de confirmarea faptului că gustul său faţă de profunzimea şi misterul interiorităţii sale este desăvârşit. Într-un fel, mă simţeam ca şi când ar fi trebuit să fac o mare descoperire, un pas înainte în găsirea unor corpuri cereşti locuibile, un nou record în domeniul cercetării spaţiale, printr-un fel de rezonanţă la ascultarea unei game largi de sunete precum cele ale inimii.

Cea mai mare claritate a convingerii unui observator relativist este că nu există idei înnăscute, ci doar o forţă ce declanşează anumite procese mentale. Gândul alerga fără să se poată opri asupra ideilor principale, mici străfulgerări de intuiţie şi imaginaţie condensate într-un material de scurtă durată în care timpul, luându-se uneori egal cu zero, era justificat prin faptul că se comporta ca o conversaţie cu un necunoscut, căpătând mai apoi valoarea de sentiment.

Mă simţeam dezorientat, de parcă ar fi trebuit să explic până la un anumit punct existenţa unui ocean aflat la treizeci de leghe sub suprafaţa globului. Gândul era parte integrantă a unui univers sensibil, o nălucire a unui fals Eu. Sau, mai bine zis, o nălucire a unui lucru prezentat sub diferite forme, o oglindă a unei realităţi egale cu suma forţelor de interacţiune între profund şi senzaţional. Proprietatea unui fenomen de a depinde de acțiuni momentane, o momeală a dorinţei de a străpunge ascunsul. Toate aduceau promisiunea interpretării unei noi rezonanţe în spectrul unei compoziţii revelatoare.

Leadership: Activarea laturii tale de creator se sprijină pe unicitatea capacităţii de a depăşi timpul în care ai trăit ca martor al unei realităţi ce nu poate transfigura persoana umană decât în spaţiul unei descoperiri despre propria sa natură?

Natura propriei mele persoane se înscria, concentric, în natura gândurilor mele. Astfel, am fost capabil să-mi deschid inima și mintea pentru a înțelege în profunzime natura propriei mele realități și relația mea cu Universul.

Timpul devenea un dublu al gândului, un ansamblu de conexiuni neuronale create în mare viteză de o minte care se întreabă - nu doar o minte care caută, în acord cu convenţia „început-sfârşit": *nu e niciodată prea târziu sau prea devreme, este atunci când trebuie să fie.*

Or în cazul unor distribuţii de sarcini ale funcţiilor sale de acces într-un perimetru care îndeplinea polivalenţa unui univers alternativ. Într-un spaţiu care, de multe ori, era diferit de toate celelalte, neţinând cont de măsuri, standarde şi reguli, concentrându-se și dilatându-se după împrejurări, timpul se calcula în funcţie de variabilele „dus-întors". Oare cât de stabil era acest circuit mereu reînnoit de răspunsuri şi de revelaţii?

Gândul, ca şi sufletul are doi ochi, spunea cineva, unul priveşte timpul, celălalt stă întors spre veşnicie. Materializarea gândului depinde întrucâtva de puterea omului de penetrare a nespusului şi de dominare a neantului, admiţând faptul că potenţialul său de sondare este nelimitat.

Leadership: Te plasezi într-o regiune diferită a spaţiului numit „Tu însuţi" în acord cu convenţia „început-sfârşit" din imboldul gândurilor izvorâte dintr-un misterios fluid creator ce curge în planul continuu al interpretării realităţii?

Ceea ce fascinează prin mijloacele prin care proiecţiile gândurilor reuşesc să îndeplinească un scop fixat deseori cu anticipaţie, este modalitatea de a declanşa o nouă reprezentare a spaţiului numit „Tu însuţi", fără a confunda scopul cu cauza. Acest spaţiu face legătura dintre ceea ce îţi imaginezi şi ceea ce experimentezi într-o realitate care depăşeşte cu mult ceea ce este unanim acceptat.

Realitatea după care te ghidezi în viaţă este de multe ori sinonimă cu gândurile care te sabotează, cu aspectele delicate ale personalității tale, ceea ce pentru un creator înseamnă să-ţi construieşti o a doua natură, deasupra naturii dăruită deja de către Creator. Această a doua natură se distinge în funcţie de cum percepi adevărul despre lumea în care trăieşti, şi în funcţie de cum reuşeşti să-ţi descoperi reperele de real folos în viaţă.

Judecând după felul cum omul îşi foloseşte voinţa de a se înscrie cu orice preţ în ordinea imaginarului, leadershipul poate fi considerat o plasare a cunoaşterii într-o lume în care accesibilitatea ei constituie un impediment?

Dacă da, atunci leadershipul devine un domeniu închis în sine, cu un ecou tot mai slab în mase, dar cu o mai mare orientare spre ceea ce îşi imaginează aspirantul la superioritate, făcând din această ştiinţă o adevărată artă a abstractizării, conducând (eventual) la anumite tipuri sau forme de prezentare şi de reprezentare a cunoştinţelor. Dar şi cu o orientare pe cum se poziționează el față de actul de gândire care trece dincolo de nomenclatorul de teme morale, identitare, filozofice acceptate ca repere ale fixării unor limite sociale.

Leadership: Există posibilitatea să-ţi însuşeşti o nouă concepţie despre lume, fără ca însăşi însuşirea acestei concepţii să fie deja o interpretare personală a unei imagini situate foarte departe de adevăr?

Transformarea gândirii, plasarea omului în ipostaza de navigator în spaţiul cunoaşterii prin folosirea puterii oferite de micile străfulgerări de intuiţie şi imaginaţie, dezvoltă cu succes în cadrul leadershipului o superioritate, ce-i drept, oarecum indirect, dar care poate avea o corespondenţă în ceea ce priveşte imaginea de sine. Omul devine superior prin concepţia unică pe care şi-o face despre lume după interpretarea pe care şi-o dă lui însuşi într-un context de redefinire a realităţii.

O imagine situată departe de adevăr este o captură a realităţii care nu se învoieşte cu gândurile asupra unui singur aspect: nu e niciodată prea târziu sau prea devreme să te recunoşti altcineva decât cel ce ai fost până într-un anumit punct al vieţii.

Filosoful român, C. Rădulescu Motru afirma la un moment dat: „ *Adevărurile ştiinţifice semănate în inteligenţele oamenilor sunt neproductive. Ele n-au într-însele putinţa de a fi transformate în valori practice. Ele nu schimbă nimic din rutina obişnuită.* "

Pentru ca adevărurile să fie acceptate, ele trebuie să fie descoperite pe cont propriu şi apoi conştientizate pe deplin. De aceea, a te plasa într-o regiune diferită a spaţiului numit „Tu însuţi" în acord cu convenţia „început-sfârşit" din imboldul gândurilor, pe palierul cald al imaginaţiei, în cadrul diverselor direcţii ale rezultatelor experimentale, este o formă de a te diferenţia de ceilalţi, de a te recunoaşte drept altcineva, este o formă de a te simţi liber să cunoşti tot ceea ce alţii nu pricep.

Astfel tu nu vei mai putea trăi prin cunoaşterea celorlalţi oameni. Dar oare ei vor putea să se lumineze prin ceea ce tu ai asimilat la nivel individual?

Interpretarea pe care o dai fiecărui lucru este o întâlnire dintre gânduri şi realitate care poate omite analiza obişnuită a posibilităţilor lumii de a se revela ca o supapă a suportării existenței într-un univers fără început şi fără sfârşit.

Nălucirile unui creier desprins din neant scot în evidenţă acea latură a omului aflată în pericolul de a obţine mai mult sau mai puţin decât i se cuvine prin sondarea necunoscutului căruia îi corespunde imaginarul, în funcţie de cantitatea de cunoştinţe adaptate la cerințele și exigențele sale personale, dar susceptibile de a fi transferabile altora.

Source: https://neculaifantanaru.com/nalucirile-unui-creier-desprins-din-neant.html

Nălucirile unui creier dotat cu atributele desăvârşirii

On Aprilie 26, 2014

Însuşeşte-ţi elementele unei ştiinţe perfecte, fără să defrişezi un drum imaginar într-o lume pe care mulţi o consideră de neatins.

O realitate neaşteptată mi-a răsărit atunci în faţă, bizară precum o revelaţie care nu-ţi poate lămuri existenţa, părăsindu-te înainte de a apuca s-o conştientizezi bine, aruncând îndoială asupra vechilor mele preocupări dedicate angajamentului intelectual. Ceva inexplicabil m-a proiectat într-un imaginar neobişnuit, un imaginar ce absorbea cu naturaleţe în propriile-mi alcătuiri realul şi irealul, constituind o structură de imagini ce avea drept scop crearea sau accentuarea unor combinații armonioase între artă şi ştiinţă.

Era doar o constatare, un regret şi în acelaşi timp o satisfacţie care pendula indefinit între două extreme, una a închiderii şi una a deschiderii schimburilor de convingeri care anunţau acea curioasă întoarcere asupra originii mele. Ceve ce avea să mă facă să-mi reneg toate amintirile, gândurile, raţiunea mea de a trăi, prin adoptarea unei nebunii provocatoare, dar a unei nebunii cu tâlc.

Iar tâlcul acesta fin, care grăieşte mai mult decât cuvintele înseşi, depăşind graniţele spaţiului şi timpului, a fost exprimat cel mai bine de un personaj al lui Frank Herbert: *" E normal să ne temem de ceea ce nu înţelegem. "*

Leadership: Îţi pui toată încrederea în capacitatea ta de a interpreta corect mesajul unei realităţi care se dispensează de verosimil, dar care are puterea de a pătrunde înţelepciunea şi semnificaţia unei minţi care halucinează?

Asta era marea nebunie, extazul eului liric, o nouă montare a unei creaţii îndrăgite din marele repertoriu Universal, reflexul unei lumi închipuite pornită dinspre imaginar către zone "neasfaltate" ale drumului existenţial. Să mă las purtat, ca o plută prinsă într-o mişcare giratorie, pe aripile unei clipe de pierdere şi căutare, undeva unde n-am mai fost, unde durerea depărtării de ireal se amestecă cu dorul apropierii de real.

Da, asemenea lui Jorj X. McKie, trăiam acea senzaţie de pătrundere într-un mister care deschide adâncurile unui orizont în care poate avea loc o concretizare a unei previziuni interioare, sau mai degrabă a unei idei abstracte: *" Era ceva aproape palpabil. Dacă lăsam să-mi scape o singură pulsaţie din ceea ce se petrecea cu mine, consecinţele puteau fi incalculabil de tragice, nu numai pentru mine, ci şi pentru o întreagă lume."*

Mesajul unei realităţi care se dispensează de verosimil, ca prilej al unei creaţii aflate sub semnul adevăratei arte a potrivirii cuvintelor, este că oricât de mult ai încerca să legi o lume nouă de o mistică profundă, în care puţine lucruri sunt concrete şi clare, până la urma tot va trebui să accepţi existenţa unei taine pe care nu o poţi pătrunde.

Înţelepciunea şi semnificaţia unei minţi care halucinează, care imaginează o subiectivitate capabilă să își relateze propria apariție și recompunere, la trecut și la viitor, înăuntru și în afară, până la starea în care ajunge ea însăşi prizonieră a unei realităţi mult prea complexe, are ca suport măiestria îmbinării a tot ce simţi, voieşti şi gândeşti, care te face să biruieşti suferinţa şi să câştigi mângâierea unei călătorii într-o lume care se străduiește din răsputeri și fără încetare să te transforme în altcineva. Într-un Creator fără margini.

Leadership: Libertatea de a-ţi însuşi elementele unei ştiinţe perfecte este condiţionată de reacţii ale gândirii despre sine, în strânsă legătură cu ceea ce te fascinează?

În ceea ce priveşte realitatea creată trebuie sa luam in calcul posibilitatea evidenţierii calităţii a ceea ce nu este alterabil, ci admisibil, adică a revelării acelor părţi din fiinţa ta pe care ştiinţa nu le-a reprimat, asigură premisele dobândirii de noi impulsuri de adâncire mistică. În studiul celor mai avansate metode de a te depăşi ca individ, spre a deveni un lider, trebuie luată în considerare reacţia gândirii despre sine în interiorul acestei realităţi create, adică felul în care percepi lumea şi lucrurile în mod diferit.

Gândirea creatorului despre sine poate fi strâns legată de capacitatea de a vedea o realitate prin raportarea la Dumnezeu, sau prin revelaţia unei înrudiri spirituale cu armonia universului şi cu „numerele interioare" ale unei vieţi încă nepătrunsă în tainele ei adevărate. De asemenea, gândirea creatorului poate fi strâns legată de ipostaza unui magician care vrea să domine atenţia publicului prin intermediul enigmelor, trucurilor magice şi al ghicitorilor de tot felul.

În acest caz Ego-ul tău, generat de un anumit stadiu de dezvoltare a "producţiei" de înţelegeri bazate pe experienţă, dar în special pe acele conexiuni cu imaginarul, menite să ofere ştiinţei şi cercetării un anumit nivel de calitate şi un grad sporit de autenticitate, începe să te definească în întregime, precum o pată care acoperă fiecare părticică din tine.

Poţi să faci din leadership o călătorie iniţiatică în universul unei minţi din alt univers, a unei minţi care percepe "realitatea" ca fantezie şi îşi trăieşte fantezia cu frenezie, ca realitate?

Gândirea creatorului este şansa de a te introduce într-un spaţiu în care este uşor să te laşi fermecat de un peisaj atipic, de un personaj pe cât de complex, pe atât de direct și de minuțios în existența sa, într-o călătorie introspectivă. Atunci când îţi etalezi cunoaştere într-un joc al confuziei de informaţii şi de perspective este foarte probabil să te loveşti de certitudinea unui nou fapt, al unui nou început, al triumfului ghicitului asupra logicii.

La rândul ei, gândirea ta capătă alte valori, asigurând premisele pentru investiţii suplimentare de realizare a unei aşa zise "nebunii", ceva inexplicabil care te proiectează într-un imaginar neobişnuit, ce absoarbe cu naturaleţe în propriile-ţi alcătuiri realul şi irealul, constituind o structură de imagini ce are drept scop crearea sau accentuarea unor combinații armonioase între artă şi ştiinţă.

Oricând poţi face din tine un explorator de orizonturi care defrişează un drum imaginar într-o lume pe care mulţi o consideră de neatins. E normal ca, în acest caz, oamenii să te perceapă drept un om cu două feţe şi să nu se încreadă în tine, fiindcă se tem de ceea ce nu înţeleg. Fiindcă superioritatea ta, extrapolată din asocierea gândirii ştiinţifice cu nevoile rafinate, indică de cele mai multe ori inferioritatea inteligenţei lor.

Uneori, să duci creaţia la alt nivel printr-un suflu vizionar, printr-o desfăşurare a imaginaţiei în spaţii largi, printr-o capacitate de sinteză rar întâlnită, înseamnă să trăieşti într-o lume a aparenţelor în care nimic nu e ce pare a fi.

Nălucirile unui creier dotat cu atributele desăvârşirii sugerează construcţia unei noi realităţi, deschizând drumul către un izvor nesecat de inspiraţie şi viziune, dar nu capătă valoare decât pentru satisfacerea propriei tale curiozităţi şi conştiinţe.

Aceste „funcţii" ale propriei tale unicităţi, care procesează cantităţi mari de materie

imaginativă, nu creează o punte spre leadershipul uman şi social, nu satisface decât cea clientelă exigentă şi sofisticată doritoare să achiziţioneze un *scientific product* care să îndeplinească toate criteriile de definire ale unor noi componente ale realităţii.

Născut a doua oară

On Ianuarie 21, 2011

Stabileşte un raport direct între tine şi ceilalţi - o deplină şi paşnică integrare a ta în universul lor interior.

Timpul are o adâncă putere, are o forţă ciudată de apreciere şi de evidenţiere a tuturor sentimentelor, a gândurilor pe care ţi le faci cu privire la viitorul tău. Iar timpul pe care îl petreci alături de o persoană dragă, o persoană veselă şi plină de viaţă, îţi poate oferi un răspuns la una din întrebările fundamentale ale existenţei tale: "Cine eşti?"

Filmul *"Pretty Woman (1990)"* . Multimiliardarul Edward Lewis şi "angajata" lui, Vivian Ward în timpul unei scurte partide de şah pe care o jucau mai mult din amuzament.

La un moment dat el, privind-o în ochi, îi spune cu multă delicateţe că e timpul să întrerupă jocul, fiindcă e târziu şi are mult de lucru.

- Ce-ar fi să nu mergi mâine la lucru? Ce-ar fi să-ţi iei zi liberă? îi spune Vivian cu o expresie a feţei ce arăta clar că ar fi vrut să petreacă mai mult timp cu el.

Rămas o clipă pe gânduri, ca şi cum ar fi cugetat adânc, Edward îi răspunde:

- Eu să nu lucrez? Eu deţin compania...

Vei fi incapabil să observi un lucru dacă interesul tău faţă de el nu-ţi este stârnit de o altă modalitate de a-l vedea.

Pentru prima oară în viaţa lui, Edward Lewis, convins de Vivian, şi-a luat o zi liberă. O zi care avea să-i schimbe tot universul interior. Au fost împreună la iarbă verde, au călărit împreună, s-au plimbat prin oraş, au râs, au glumit – ca şi cum ar fi fost în concediu. S-au simţit amândoi minunat. Ce mai ! O zi de neuitat. Într-adevăr de neuitat. Căci, la sfârşitul filmului, după încheierea acelei afaceri importante pentru care venise la New York, Edward se reîntoarce în parc, se descalţă şi păşeşte în picioarele goale pe iarba verde pentru a avea încă o dată senzaţia de relaxare şi de libertate. Îşi simţea sufletul mai senin şi mai voios.

A adăuga artei - de a fi împăcat cu tine însuţi, dincolo de aparenţele pe care le afişezi în lume, o nouă formă de exprimare, înseamnă să introduci în configuraţia ta o nouă unitate de apărare care să te ajute să supravieţuieşti într-o lume ostilă. Integrarea experienţei de sine în leadership, legată de starea sufletească pe care o alegi ca fundal întâmplărilor vieţii tale, îşi găseşte corespondent în realitatea pe care o reprezinţi, pe care o trăieşti, pe care o transformi într-un tablou al fericirii simple, curate, în care împlinirea vine din zâmbete, din dragoste faţă de tot ceea ce te înconjoară.

Dacă natura triumfă în versurile marilor poeţi, în splendoarea fascinantă a tuturor luminilor şi culorilor, a tuturor vocilor ei clare, atunci liniştea sufletească triumfă în materie de dezvoltare a leadershipului, căci menţine la nivel satisfăcător capacitatea personalităţii tale de a hotărî ceea ce este cel mai bine pentru tine, debarasându-te de restricţiile de tipul: *"îmi este teamă să mă desprind de tot ce mă leagă de actual, îmi este teamă să mă expun la orice fel de situaţii în viaţă, din care am ocazia să cresc ca persoană".*

Îţi măsori integrarea experienţei de sine în leadership în funcţie de ceea ce te defineşte sau în funcţie de ceea ce te avantajează?

Dacă se instalează o îngrijorare acută legată de rolul imens pe care-l joci în plan profesional, conştient sau nu de implicaţiile pe care le are o ascensiune dincolo de graniţele realităţii, ai două variante: poţi să accepţi spiritualitatea în complexitatea ei de forme sau poţi să accepţi acea umilinţă dură a renunţării la ceea ce îţi face bine, care nu aparţine însăşi esenţei a ceea ce eşti, a ceea ce înseamnă să fii om.

Leadershipul are în compunerea lui posibilitatea de definire a paricularitatilor imaginii de sine a omului, mai ales în momentele sale de armonie, pace, înţelegere. Adică atunci când intri cu adevărat în contact cu tine însuţi şi încerci să-ţi faci o asigurare a unui viitor de valoare, în acord cu nevoile tale de formare-dezvoltare a personalităţii.

Ai încredere în ceea ce te poate face să te simţi bine ! Integrarea experienţei de sine în leadership se măsoară în felul în care te distanţezi sau te apropii de tine însuţi, de viaţa pe care o trăieşti, de ce se petrece în proximitatea ta, de capacitatea ta de a te desprinde din sclavia unei poziţii profesionale.

Ceea ce te defineşte trebuie să fie strâns legat de acceptarea unui cadru de referinţă pentru realitatea cu care, de fapt, poate fi comparată puterea, prestaţia sau generozitatea ta. În schimb, ceea ce te avantajează cu adevărat este statutul pe care îl ai în momentul când lupţi să devii cineva în ochii altora sau în ochii tăi, din care învingătoare iese calitatea de a te transforma într-o apariţie încântătoare în tendinţele de a ascunde la vedere ethosul.

Leadership: Validezi fiecare experienţă pe care o trăieşti prin ceea ce eşti în stare să construieşti singur "în cădere liberă" de la mare înălţime?

Tu îi ajuţi pe ceilalţi să pună lucrurile în ordine în viaţa lor? La fel cum un pictor transfigurează realitatea dând naturii pe care o interpretează o notă de duioşie, de lumină, de calm, tot aşa Vivian a produs o schimbare pozitivă şi sănătoasă în viaţa lui Edward, dându-i un nou sens, o nouă înţelegere, un nou orizont tradus printr-o stare de linişte interioară şi de armonie.

Vivian a determinat schimbarea lui totală, aducându-i o satisfacţie interioară deosebită, o stare de confort. Moment în care el s-a simţit nu doar mai bine, ci şi mai echilibrat din toate punctele de vedere. Păşind din nou pe iarbă, după ani de zile, el s-a simţit ca un copil care, bucuros că a învăţat să meargă, devine brusc mai plin de viaţă, mai energic, mai vioi. Partea luminoasă din sufletul lui s-a trezit din nou la viaţă.

Vivian a fost antena lui emoţională. L-a ajutat să conştientizeze semnificaţia mai profundă a vieţii. Emoţiile au căpătat mai multă semnificaţie în viaţa lui şi au avut un impact direct asupra acţiunilor sale.

A construi ceva singur "în cădere liberă" de la mare înălţime înseamnă să-ţi creşti valoarea de referinţă fără să-ţi ordonezi priorităţile legate de ceea ce ţi se întâmplă în timp ce eşti ocupat să faci alte planuri.

« Născut a doua oară » este un fel de a spune că, pentru a da valoare leadershipului tău, trebuie să determini o schimbare majoră de atitudine şi de mentalitate în rândul celor care te înconjoară. Nu înseamnă altceva decât să le uşurezi celorlalţi sufletul, propria existenţă, să îi dezlegi de vraja apăsătoare a unei vieţi lipsite de armonie şi echilibru. Pentru asta trebuie să stabileşti un raport direct între tine şi ei - o deplină şi paşnică integrare a ta în universul lor

interior. Ei, dând crezare gândurilor pozitive pe care le insufli, vor manifesta o stare de bucurie sufletească.

Nu uita că leadershipul este un mijloc de apropiere şi de cunoaştere între tine şi ceilalţi oameni. Ajută-i să pună lucrurile în ordine în viaţa lor, ajută-i să găsească noi modalităţi de a-şi trăi corect viaţa şi să se debaraseze de o mentalitate păguboasă şi amăgitoare. Ajută-i să beneficieze astfel de fundamentul necesar pentru o funcţionare eficientă: armonia în viaţă. Ajută-i să răspundă la întrebarea fundamentală a vieţii: *"Cine sunt eu cu adevărat?"*.

E valabil şi pentru tine. Serviciul şi obligaţiile care îţi revin îţi vor pune mereu la încercare limitele. Prin urmare, cred că e bine şi util să găseşti o supapă sănătoasă – precum "schimbarea de peisaj" pentru a te elibera de orice frustrare şi orice tensiune. Nu uita că suprasolicitarea sporeşte deseori probabilitatea unui conflict cu colegii de serviciu sau cu angajaţii.

Concluzie: Contribuţia ta, ca lider, la "armonia" în colectivul în care îţi desfăşori activitatea, este covârşitoare. Această armonie se poate obţine uneori foarte greu datorită diferenţelor dintre oameni în ceea ce priveşte educaţia, cultura, etc. Stabilind un raport direct între tine şi ceilalţi, integrându-te în universul lor interior, poţi produce schimbări pozitive.

Încearcă să reaprinzi flacăra din sufletul celorlalţi !

Source: https://neculaifantanaru.com/nascut-a-doua-oara.html

Natura nelimitată a experienţei vizuale provenită din simţuri

On Aprilie 22, 2022

Învaţă să menţii în simţuri imaginea care ţi se desfăşoară în minte, făcând apel la subtilitatea cu care artistul îşi imortalizează impresiile cele mai tainice.

Guma de mestecat pe care o apreciez cel mai mult de la o vreme încoace este "Fini", cu o aromă intensă de fructe proaspete, având o compoziţie bine structurată şi o densitate ridicată de jeleu, oferind avantajul unui gust plăcut, dulce-acrişor. Guma "Fini" se pretează cu real succes în orice fel de circumstanţe, mai ales în varietatea de combinaţii în care o pot savura fără griji, fără rezerve, fără să mă gândesc că-mi bat joc de corpul meu: la aniversări, la reuniuni, la tot felul de evenimente sau petreceri. Este mai ceva ca un desert delicios.

Cu oricare ocazie, având o însemnătate aparte pentru clipa în care orice artă se străduieşte să devină realitate, savurez totodată fascinația ce ia naștere din absența compromisurilor sau din perspectiva adaptării la situații extraordinare. A şti să mesteci guma "Fini", ca pe un jeleu care cu fiecare mușcătură aduce o senzație de eliberare, trezind simţurile, revigorând papilele gustative, este o atitudine de mare mândrie, dar şi o atitudine de mare candoare, fiindcă eşti mai plin de suflet faţă de toţi cei cu care intri în contact.

Aceeaşi atitudine o am atunci când trebuie să surprind şi să pictez o emoţie, un gând sau o experienţă intensă, cu multă artă şi sensibilitate, în câmpul forţelor misterului care alimentează imaginaţia, *Azaresenthos.*

Or atunci când trebuie să pictez tabloul dinăuntrul simţurilor mele, devenind realitate printr-o materializare a sentimentului de libertate, a sentimentului de fascinaţie indispensabil pornirii într-o aventură a creaţiei de o mare coerenţă. în care culoarea şi gustul se întrepătrund printr-un mecanism misterios, îmi place să descopăr un alt mod de dobândire a unor simțuri corporale prin care aromele sunt percepute și recunoscute ca fiind permanente.

Leadership: Poţi să transformi percepția care rezultă din stimularea unui nerv gustativ într-un spațiu dedicat vizualului în cele mai complexe forme ale sale?

Vai, cât de mult îmi mai place arta. În această privinţă, gustul pe care îl simt atunci când pictez un zâmbet, acelaşi zâmbet pe care, într-un fel anume, îl conferă tocmai aroma de dulce-acrişor a gumei de mestecat "Fini", desemnează începutul unei imagini cuprinsă în teoria viziunii: imaginea zâmbetului meu este o reinterpretare a unui gust rafinat, suficient de bun pentru a-l face accesibil tuturor.

Ei bine, cine îmi vede zâmbetul larg, instinctiv va şti că sunt încărcat de emoţia unui gust intens şi autentic, exprimat printr-un *Afragmentoriss* , o percepție care rezultă din stimularea unui nerv gustativ. Gustul, o invitație la sinceritate, la deschidere și autenticitate, canalul acesta invizibil care uneşte simţurile şi funcţiile propriului trup, parcă îmi forţează un reflex cerebral care nu schimbă doar expresia feţei, ci totodată stimulează creierul să producă endorfine.

Ce mai, guma "Fini" este o binecuvântare de la Creatorul suprem ! Mai întâi fiindcă îmi îngăduie să pornesc într-o aventură a cunoașterii şi experimentării în artele vizuale, apoi fiindcă îmi inspiră imaginea unei singure persoane: a artistului care îşi arogă un segment sau o bucată dintr-o zonă artistică şi spune că este numai a lui.

Leadership: Gust produsului pe care vrei să-l scoţi în evidenţă poate fi tradus într-o emoţie ce devine realitate printr-o materializare imediată în concretul existenței unui personaj descris între coordonatele "senzorial" şi "intelectiv" ?

Gustul este o actualizare a vizualului, un update asigurat de elementul dominant care schimbă aspectul fizionomiei, putând crea un efect de lifting al privirii, sau îndulcind trăsăturile cele mai pregnante ale personalităţii. Mai rămâne să iau în calcul tabloul dinăuntrul simţurilor mele, câmpul forţelor care-mi pictează chipul fiind asemănător senzaţiei de energie pe care o dă percepţia complexă a unei interpretări chimice, manifestându-se diferit şi neaşteptat, legată de practica savurării fructelor dulci-acrişoare.

Și deodată intru în lumea extraordinară a artistului, unde orice gust este tradus printr-o emoţie și orice nobilă emoţie devine realitate printr-o materializare imediată în concretul existenței unui personaj descris între coordonatele universului la care aspiră cu intensitate. Or acest fapt se asociază cu ivirea unui punct de vedere exprimat de John Fowles în cunoscutul roman "Daniel Martin":

"Nu este de domeniul misticului. Este materia cuprinsă în natura lucrurilor. Am mai avut o dată această senzaţie după multe ore de lucru, cu un papirus pe care îl descifram. Ieşisem din timp, devenisem papirusul însuşi. Dar asta nu m-a ajutat să-l descifrez. Nu în acest sens eram papirusul. Poate eram fluviul. Fluviul care desparte. Pentru câteva clipe tot ceea ce nu trece dincolo de fluviu. Acel fluviu care desparte."

Se observă uşor că atunci când încerc să descriu gustul gumei de mestecat, mă confrunt cu percepţia complexă a unei interpretări concentrate asupra legăturii dintre natura omului şi natura lucrurilor care trec dincolo de cuvinte, de percepții.

Mă gândesc că şi gustul are o direcţie spre care se îndreaptă simţurile mele, însă nu acele simţuri de natură chimică sau gustativă, ci este vorba de un feeling aparte, un indiciu că pot fi altcineva: cineva cuprins între concretul senzorial şi raportarea raţional-intelectivă la o realitate mai complexă şi nevăzută care mă face să tânjesc după un alt început de poveste.

Leadershipul este un produs direct al vizualului care te apropie de o poveste în care personajul se autocaracterizează drept un receptor al gustului pe care se bazează raţiunea asumării unei noi identităţi (artistice).

Natura nelimitată a experienţei vizuale provenită din simţuri este redată prin intermediul gustului unui produs care nu îşi consumă niciodată factorul de prestigiu. Pentru a înţelege mai bine fenomenul experienţei vizuale, învaţă să menţii în simţuri imaginea care ţi se desfăşoară în minte, făcând apel la subtilitatea cu care artistul îşi imortalizează impresiile cele mai tainice.

Source: https://neculaifantanaru.com/natura-nelimitata-a-experientei-vizuale-provenita-din-simturi.

Natura secretă a lui Thot

On Februarie 10, 2009

Rezonanța dintre divinitatea primordială și conştiinţa de sine modelează conturul realității atemporale, într-un efort de a deschide o perspectivă nouă asupra originilor propriei existențe.

Ibebi tăcu. Între ei se instală tăcerea, abia tulburată de suflul respirației. Apoi Ibebi zise:

- Acum, spune-mi ce ştii despre crearea lumii după învăţătura din acest templu al lui Thot.

- Încă o dată, nu pot să-ţi spun decât ceea ce am citit în prima carte a lui Thot, răspunse Keops. La origine, totul se afla în Thot, el se confunda cu cele opt divinităţi misterioase primordiale.

- Cine erau aceşti zei misterioşi? întrebă Ibebi.

- Aceşti zei erau patru, dar aveau în ei cele două aspecte, masculin şi feminin, creatoare fiind numai unirea lor. Şi aceste ființe neinteligibile se numeau Nun, forma sa feminină fiind Naunet. Al doilea cuplu era Huh şi Hauhet, al treilea, Kuk și Kauket, al patrulea, Amon și Amaunet. De aceea zeul creator a putut să spună despre el însuşi: "Sunt Unu care devine Doi; sunt Doi care devine Patru; sunt Patru care devine Opt"; sunt Unu care îl protejează pe Opt, căci aceste divinități sunt doar emanaţii ale naturii sale.

Leadership: În ideea că "Sunt Unu care devine Doi, sunt Doi care devine Patru", cum percepi relația dintre simetrie și expansiunea conștiinței de sine în viziunea ta asupra originii realității?

- Aceştia Opt nu constituie esenţa lui Thot, nu sunt legate de el foarte strâns, încât le creează din propria substanță, adică le face să iasă din el prin puterea cuvântului sau, mai exact, prin voinţa sa?

- Aşa se pare. Căci Nun şi Naunet sunt două aspecte ale lumii primordiale neorganizate, ale haosului care, prin unire, va da naştere lumii organizate. Dar este scris că Huh şi Hauhet sunt apele, iar eu nu ştiu ce trebuie să înțeleg prin asta. Să fie oare apele fluviului divin care iese din matcă şi fecundează Pământul?

- Nu, căci doar mult mai târziu apele Pământului și apele cerului au venit la viaţă. Vei afla natura lor mai târziu. Dar continuă.

- Kuk şi Kauket înseamnă spațiul infinit cufundat în întuneric, înainte de crearea luminii.

Leadership: Consideri că un ciclu repetitiv al divinităților poate reprezenta un reper vizual pentru înțelegerea modurilor în care realitatea se pliază pe diferite nivele ale propriei tale conștiințe?

- Oare nu în acest spațiu fără limită se va realiza crearea lumii sensibile?

- Desigur.

- Căci, fără acest spațiu, nimic nu poate să aibă întindere şi totul se reduce la un punct minuscul. Nu crezi?

Keops încuviinţă cu o mişcare a capului. Apoi întrebă:

- Dar nu ştiu să spun nimic despre Amon şi Amaunet. De ce acest cuplu divin este ascuns? Dacă este ascuns, nu poate să apară vederii noastre, şi de ce, dacă este, nu se manifestă?

- Tocmai aceasta este partea de mister, ceea ce este ascuns curiozității muritorilor. Află că toate aceste aspecte ale universului, care se situează la baza totalităţii sale, se află în Thot, ele constituie natura secretă a lui Thot.

Perspectiva ta asupra creației, văzută prin prisma descoperirii divinității, îți influențează modul în care percepția vizuală capătă formă și relevanță în conștiința ta.

Natura secretă a lui Thot vizează acele aspecte ale universului, care se situează la baza totalității unei noi înțelegeri despre sine, care te poate transforma într-un om mult mai bogat spiritual, capabil să concentreze o putere mai mare în mâinile sale.

Te-ai gândit vreodată că interpretarea acestor emanații ale naturii divine ar putea să-ți dezvăluie noi tipuri de expunere asupra relației dintre finit și infinit?

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/natura-secreta-a-lui-thot.html

Nebunia cunoaşterii în spaţiul realităţii extinse

On Ianuarie 16, 2015

Concentrează-te pe atingerea unui anumit stadiu al procesului de prelucrare şi rafinare a cunoaşterii, întărindu-ţi capacitatea de a sugera formule autentice existenţei.

Nu cunoşteam toate raporturile dintre existenţă şi inexistenţă. Mi se părea că neantul este doar un efect ireversibil de prelungire a unei iluzii, de genul celei ale spaţio-temporalităţii. Şi că este constituit din adevărate legi nescrise. Dar tocmai asta este partea cea mai interesantă. Puteam să rămân încadrat în geometria unei lumi explorate strict ştiinţific, prin forţa interpretării unor variate tipuri de concepte, situatii, procese, şi a modului cum maximizam relaţiile între entităţile neobservabile direct, concepute în coordonatele unui univers fantastic.

Un act al conştiinţei de dincolo de spaţiu şi timp. Făceam un experiment care depindea de atingerea unui anumit stadiu al procesului de prelucrare a cunoaşterii întemeiate pe convingeri subiective, integrând anumite entităţi de sens în spaţiul existenţei mele, prin analizare redusă – frumos-urât, bine-rău, dragoste-ură. Dar mai ales prin utilizarea combinată a convingerilor nealiniate la câmpurile de undă ale adevărurilor lumii. Nonconformist, surprindeam fenomenele ce se înfăţişau în fiecare zi privirii mele, succedându-se şi repetându-se fără întrerupere, precum rotaţia unor sateliţi naturali în jurul planetelor.

Când un artist vrea să trăiască acea libertate a oricărei stări lipsite de productivitate, îşi ia ca model de inspiraţie un personaj identificat cu istoria unei lumi ce îşi păstrează identitatea şi sensul într-un spaţiu al minunilor, iluzii minunate ale unor noi întrebări, din alte vieţi şi alte universuri.

Marea nebunie a cunoaşterii este să te identifici cu un personaj care are o lume a lui, pe care încerci s-o înțelegi și s-o creezi sau s-o recreezi într-un spaţiu al comunicării sinelui prin cuvântul unui creator atotputernic.

În exemplele folosite pentru manifestarea creaţiei există întotdeauna cu o deviere de la cadrul spaţial marcat de verticala şi orizontala unei lumi dominate de două puteri complementare: simbolismul şi universalismul. Dacă la început adevărurile la care am ajuns s-au dovedit a fi o pură speculaţie, simple curiozităţi cu totul nefolositoare, un du-te-vino de lumini şi umbre, mai apoi ele s-au transformat în certitudini ce au deschis poarta răspunsurilor la întrebarea călăuzitoare a filosofului german, Martin Heidegger: „Ce este existenţa?".

În romanul lui Cervantes, omul realist şi practic, Sancho Panza, încearcă să-l lecuiască pe Don Quijote de nebunia sa. Ideea era să pună o oglindă în faţa nebuniei lui, să înregistreze fiecare dintre iluziile sale absurde şi ridicole, astfel încât el să vadă cu limpezime înăuntrul propriei sale lumi şi să nu permită niciunui un factor exterior să oculteze adevărul.

Dar mintea lui Don Quijote refuză să vadă cu limpezime „evidentul" şi să înţeleagă valenţa transformatoare a personalităţi sale. Cu toate acestea, el reuşeşte să perceapă lucrurile mai clar decât oricine altcineva din jurul său, pentru că nu ținea cont de clișeele mentale care întunecau judecata celorlalți.

Leadership: Îţi extinzi orizonturile ştiinţei satisfăcând aspiraţia valorificării ample a descoperirilor care dau direcţie existenţei într-un cadru al creaţiei care pune virgulă acolo unde lumea pune punct?

Ştiinţa este ceea ce rămâne după ce ţi-ai justificat invadarea vieţii private de către forţele unei viziuni care frizează nebunia. Susţinerea unei viziuni este un proces care poate avea la bază definirea unor adevăruri necunoscute, înfăţişând lumea dintr-o direcţie promiţătoare. Dar, în acelaşi timp, este o modalitate de întărire a capacităţii tale de a sugera formule autentice existenţei, care la rândul ei creează toate celelalte forţe.

Întregul meu demers artistic viza activitatea unei creaţii care pune virgulă acolo unde lumea pune punct, cu un simţ al poeziei, îmbinând elegant ficţiunea şi realitatea într-o poveste care trece dincolo de spectacolul imediat al vieții și proiectează o lumină emoționantă peste cele mai derizorii fapte. Viziunea dă o imagine asupra gradului de încorporare a ştiinţei într-un cadru unic, în care leadershipul se poate manifesta ca o forţă mentală de pătrundere şi de percepere a unor adevăruri care pot schimba modul în care oamenii văd existenţa, lumea şi locul lor în ea.

De fapt, nebunia mea consta în faptul că trăiam în acelaşi timp două vieţi complet separate: una în care ştiinţa schimba modul în care mă gândeam la lume şi una a poveştii în care eram personajul principal dintr-o serie de interacțiuni nedorite ale unei realităţi cu efecte imprevizibile. Descoperirile pot servi ca exemplu strălucit al puterii de a face ştiinţă, chiar dacă noţiunile cu care operezi, depinzând de interpretările subiective atribuite realităţii, sunt astfel constituite încât să ofere existenţei un sens fundamental simplificat, nemarcat de evaluarea pozitivă ori negativă a celor din jur.

Aici mă refer la un gen de leadership care poate fi împlinit numai dacă înaintezi pe calea experimentului de tip „ *Artificial Existence Form* ", vizând construirea unei realităţii ce poate fi valorificată într-o multitudine de ficțiuni în raport cu mai multe puncte de vedere. O creaţie care pune virgulă acolo unde lumea pune punct este un tot a mai multor elemente ca imaginaţie, compoziție, limbaj, interpretare, cromatică, stilistică, perspectivă, mesaj, pe care numai o poveste reuşeşte să le reproducă cel mai bine în afara vieţii recunoscute ca atare prin practică.

Leadershipul tău este clădit pe ştiinţa întrebărilor care îşi găsesc răspunsurile în „sclipirea nebuniei", vizavi de trasarea unor noi coordonate de factură umanistă în centrul unei ficţiuni care trebuie luată drept realitate?

Sclipirea nebuniei, devenită un fel de încercare de a reda o emoţie puternică care se dezvăluie doar în practica unei mai bune poziţionări a gândirii pe o direcţie a creaţiei, poate fi percepută ca o luptă între două personalităţi distincte: una care vrea să schimbe lumea, alta care vrea să facă parte dintr-o lume care nu respectă regulile realităţii. E ca şi când ai face parte dintr-o poveste a cărui personaj se ridică din mister cu o forţă extraordinară pentru a imortaliza o întreagă existenţă veridică.

Acest gen de leadership, clădit pe ştiinţa întrebărilor care îşi găsesc răspunsurile în „sclipirea nebuniei", este o formă de auto-angajare în actul definirii şi promovării unei noi realităţi constituite din adevărate legi nescrise. Adică plăsmuite prin integrarea unor entităţi de sens în spaţiul existenţei.

Ne împotrivim obiceiului de a amesteca concluzii false cu cele corecte. Vom spune că leadershipul are la baza producerea revelaţiilor trăite şi exprimate de individul ce posedă o minte absorbantă de noi înţelesuri şi premise, supuse unui raţionament logic (adică unul corect), rezultând ceva care contrazice realitatea pe care o văd ceilalţi. Liderul este individul care reuşeşte să perceapă lucrurile mai clar decât oricine altcineva din jurul său, pentru că nu ține cont de clișeele mentale care întunecă judecata celorlalţi.

Cine încearcă să stabilească o nouă realitate, o nouă filă a existenţei care poate să capete mai mult sens, utilizată ca un substitut pentru o îmbunătăţire a actului cunoaşterii ştiinţifice,

prin valorificarea şi recuperarea necunoscutului şi non-explicitului, va putea să deschidă calea către promovarea unei noi definiri a leadershipului.

O ficţiune care trebuie luată drept realitate este o existenţă a cărei solemnitate poate fi susţinută, interesant, în funcţie de actul de creaţie căruia îi eşti dator să-i acorzi o notă de "nebunie" prin însăşi viziunea comunicată printr-un autoportret realizat din perspectiva naratorului omniscient.

Nebunia cunoaşterii în spaţiul realităţii extinse vizează acea experienţă de creare a unor raţionamente care conduc la articularea unor noi puncte de vedere asupra existenţei ce poate să condiţioneze echilibrul individului cu lumea. Omul poate stăpâni realitatea, lumea şi existenţa numai pe măsură ce le cunoaşte în mod ştiinţific. Şi numai prin utilizarea combinată a convingerilor nealiniate la „câmpurile de undă" ale adevărurilor admise unanim.

Source: https://neculaifantanaru.com/nebunia-cunoasterii-in-spatiul-realitatii-extinse.html

Nebunia este o operă de artă

On Aprilie 12, 2015

Reuneşte-ţi experienţa, talentele şi punctele forte cu o structură de navigare într-un univers de idei şi viziuni, într-un mod care să inspire şi să dea artei de a face ştiinţă o nouă orientare.

Voiam să transform ceva de nepătruns în cu totul altceva, pe care să îl pot defini ca fiind real, prezentându-l ca pe un adevăr restrâns care să nu intre în minţile oricui, nefiind înţeles decât prin constituţia sa spaţio-temporară.

Confuz. Mă simţeam ca şi când aş fi traversat un coridor gol, luminat de o singură flacără: a curiozităţii de a înţelege ceva care doar pare, prin modificarea consumului de energie a vidului. În spaţiul gol se transmite, de la un punct la altul, ca printr-un fluid nevăzut, o forţă ascunsă, o parte a unor răspunsuri aflate sub incidenţa nebuniei. Iar nebunia este o operă de artă, este reflexul unei lumi închipuite, pornind dinspre obsesie spre realitate.

Insistent, asupra gândirii mele mistificatoare plana întrebarea pe care îmi sprijineam credinţa, în înfiorătoarea nebunie pe care o cream singur atunci când făceam saltul spre o raţiune superioară ce păstra inteligibilul: „Cum?" În timp ce sentimentul pătrunderii întregului neînchipuit de către un adevăr ştiinţific, mai înalt decât orice gând, conturat în felul în care pictorul organizează spaţiile goale pe pânză dezvăluind noi detalii, căpăta variate nuanţe şi manifestări.

Era un punct de interes care putea fi poziţionat în mod simetric sau aleatoriu, prin extragerea materiei din ortoexistenţă, prin simpla trecere a timpului, în acelaşi fel în care grandiosul şi sublimul din artă, cu numeroasele lor nuanţe şi variante, formează un grup unitar coagulat în jurul unei perfecţiuni ce devine echivalentul înnoirii însăşi, forţa de a cuceri o nouă realitate.

Dacă Newton a încercat, dar n-a reuşit să unifice în mod convingător descrierea corpusculară cu cea ondulatorie a luminii, eu am izbutit să unific ceea ce era ascuns cu ceea ce era contrar logicii uzuale. Nebunia este sinonimă creaţiei pure, presupune resetarea gândirii, generarea unui impuls motivaţional pentru a îndrăgi incognoscibilul, ducând până la pierderea omului în vid fără posibilitate de întoarcere.

Leadership: Viața ta își poate afla sensul printr-o schimbare la nivel de interpretare a unei teme abordată prin argumente înlănţuite într-o gradaţie care merge spre concluzii greu acceptabile raţional?

Artistul este suma contrastelor dintre esenţa şi aparenta, dacă am pune cap la cap tot ceea ce influenţează rolul său într-o închipuire a unui chip purtat în balansoarul abiselor. El reprezintă acel canal de comunicare atins de inspiraţie care atinge aspectele relaţiei dintre cuvânt, imagine şi semnificaţie, accesat prin raţiunea de a trăi o altă experienţă pe care o consideră definitorie pentru formarea lui ca om, chiar dacă dintr-un Ego nemăsurat.

Ca să devii şi să rămâi artist până la capăt, într-un mod care să inspire şi să dea artei de a face ştiinţă o nouă orientare, pe cărările întortocheate ale neînţelesurilor şi interpretărilor infinite ale ascunsului în care nimeni nu poate intra, trebuie să te arunci în golul pe care îl dă ireversibilitatea proceselor de transformare ale realului.

Un om al progresului este produsul unei minţi care nu poate trăi în prezent, fuge tot timpul

înainte şi înapoi spre o destinaţie diferită de aceea la care năzuiesc ceilalţi oameni. El este însoţit de o întoarcere la 180 de grade a minţii care poate exprima revelarea unei crize a fiinţei aparţinând intenţionalităţii de a face vizibil ceea ce încă nu este.

O înnoire care nu poate fi cuprinsă în marginile conştiinţei poate duce la un fals pozitiv, la un nivel superior de viziune a ceea ce se petrece dincolo de experienţa directă, în aşa fel încât să aibă sens, putând fi concretizat într-un produs creativ.

Astfel, realitatea nu mai este văzută ca o experienţă de viaţă care te maturizează, unică şi personalizată, ci începe să fie percepută ca un fel de exil autoimpus, asumat, într-o altă lume în care personajele trăiesc uneori experienţe limită ce le plasează în alte dimensiuni ale receptării faţă de fascinaţia unei imagini care îşi exprimă sensul printr-o analogie cu multe faţete ale aceluiaşi sine.

Leadership: Adopţi o abordare "open source" definită printr-un funcţionalism împins dincolo de limitele în care te-ai format ca om al progresului, din perspectiva unui paralelism cu adevărata natură a realităţii pe care o trăieşti?

Leadershipul, în cursul acestui proces de penetrare a enigmelor nerezolvabile raţional, fapt ce îşi pune amprenta pe întreaga ta evoluţie, bazată pe o abordare "open source", se defineşte printr-un funcţionalism împins dincolo de limitele în care te-ai format ca om al progresului şi în care ţi-ai însuşit cunoaşterea.

Aici leadershipul lasă loc unei autenticităţi depline, dar în acelaşi timp se plasează în spaţiul unei ambiguităţi în ceea ce priveşte definirea realităţii şi punerea în aplicare a ceea ce-ai dobândit prin strădania de a transforma ceva de nepătruns în cu totul altceva, pe care să îl poţi defini ca fiind real, prezentându-l ca un adevăr care aparţine numai şi numai matricei cunoaşterii.

Abordarea „open source", caracterizată ca un proces de creştere a individualităţii şi unicităţii ideilor, are ca principal aliat în demersurile de asimilare a unei viziuni îndrăzneţe asupra viitorului tocmai curiozitatea de a înţelege ceva care doar pare, prin pătrunderea într-un spaţiul greu de definit.

Ceva de dincolo de aparenţe, ca o alcătuire de mare forţă de convingere, manifestând apartenenţa la acelaşi unic adevăr. Unul care trebuia luat drept concept definibil în limbaj ştiinţific şi nu redus la semnificaţia sa din limbajul comun. Un adevăr care chiar dacă creează senzaţia unei dezordini studiate se poate traduce printr-un plus de originalitate, pe linia măreţiei şi vizionarismului.

Dorinţa cea mai puternică a unui artist al mixturilor de realităţi rămâne aceea de a-şi reuni experienţa, talentele şi punctele forte cu o structură de navigare într-un univers de idei şi viziuni, pentru a răspunde la cerinţele schimbării şi pentru a se adapta la necesităţile impuse de propriile sale idealuri.

Starea în care artistul îşi judecă propria creaţie, izolându-se de realitatea celor din jur, stă sub constrângerea necesităţii implacabile de a trăi într-o reprezentare a realităţii pe care creierul său a construit-o pe baza unor opoziţii faţă de tot ceea ce este integrat în graniţele normalităţii.

Să nu judeci niciodată un artist, pentru că s-ar putea să nu-ţi dai seama de diferenţa dintre un nebun şi un creator de noi perspective de abordare a personalităţii.

Nebunia este o operă de artă prin redefinirea realităţii pe care o experimentezi într-un context de genul "trebuie să deschid o fereastră spre adevărurile care scapă observaţiei obişnuite". Iar înfiorătoarea nebunie pe care omul o creează singur în încercarea de a face saltul spre o raţiune superioară - păstrând inteligibilul: „Cum”? - spre care tind elementele sale de unicitate, se declanşează atunci când începe să obţină rezultate din nimic.

Cine poate să modeleze dintr-un nimic un colos, cuprinzând pe de-a-ntregul măsura nebuniei care poate fi alăturată ieşirii din cadrul normal al gândirii, cel care înţelege în ce constă această experienţă revelatoare prin extinderea profunzimii în a crede într-un indefinit care poate fi interpretat ca o funcţie de alegere a inputurilor şi outputurilor, acela va izbuti să unifice ceea ce este ascuns cu ceea ce este contrar logicii uzuale. El va fi un indicator reprezentativ al superiorităţii.

Source: https://neculaifantanaru.com/nebunia-este-o-opera.html

Nebunia unor exigenţe perfect realizabile

On Aprilie 24, 2014

Stabileşte etalonul valorii pe care îl aduci în mod specific şi exclusiv ştiinţei, încât efectul de convergenţă spre tine însuţi să fie unul vizibil şi constructiv.

Speram să găsesc în mine însumi făgăduiala acelei virtuţi sublime, sub forma tendinţei particulare de combinare şi asociere între funcţiile punctelor de contact ale unei realităţi mai adânci. În care suprafaţa de sprijin a ansamblului suport-creaţie, determinată prin măsurători ale timpului în fenomene explicabile şi inexplicabile, nu prezenta un risc pentru imaginaţie. Nebunia este exigenţa omului de a răspunde concomitent la numeroase cerinţe, fără a investiga setul de idei care formează cadrul limitativ al întregii sale gândiri despre lume şi al experienţei despre lume.

Ceva anume mă îndepărta din rutina strictă a gândirii metafizice pe care o datoram unei pleiade de arhitecţi ai revoluţiei creatoare, alcătuind o bază nouă de susţinere ştiinţifică. Chintesenţe ce închid în ele tot ceea ce înseamnă standard realist, ceva care mă reţinea din a mă bucura de experienţa conştiinţei supreme.

Practic, mă îndeletniceam cu munca unei vieţi de cercetare pe care numai imposibilul unei minuni eterne o făcea mai tainică şi mai puternică, datorată purtării de grijă faţă de mult încercata viaţă a unui personaj prins într-un careu de transformări peste limite, neînţelegând repetiţiile şi sursele lor de constituire. Într-un mod cât mai ingenios cu putinţă, mă străduiam să mai pun o cărămidă la planurile mele de viitor în ceea ce priveşte crearea unei gândiri alternative, formată din alte gândiri din ce în ce mai interconectate.

Leadership: Poţi să te impui ca o consecinţă neaşteptată a elaborării unor modele de raţionament mai sofisticate, fără să cazi în capcana emiterii unor presupuneri şi aproximări ce pot fi abandonate în spaţiul reprezentării abstracte a realităţii?

Mai degrabă, cred că încercam să reînvii un gen de gândire mort de câteva mii de ani, fără să-mi dau osteneala să reflectez la ce reprezint eu însumi ca plăsmuitor de noi forme de gândire. Mă simţeam cumva stânjenit, stingher în prezenţa unor gânduri alandala, de parcă aş fi avut de doborât un copac cu o secure neascuţită. De parcă ar fi trebuit să creez o nouă realitate din nimicul unei găuri negre, a unei speranţe trecute, care să întreacă orice imaginaţie prin simplul fapt al accesului la o literatură deja apusă.

În volumul "Despre înţelepciunea anticilor", celebrul filosof Francis Bacon punea o întrebare foarte pertinentă: *"Când pui în faţă un corp simplu de lumină şi de adevăr, la ce mai foloseşte să pui în fiecare colţ mici luminiţe palide de combateri? De ce, când sunt distruse îndoieli, să stârneşti şi oarecum să dai naştere la alte îndoieli tocmai prin rezolvare?"*

Tristeţea care devine o stare de spirit nu se justifică decât în faţa greutăţii de a defini o nouă realitate prin prisma a ceea ce omul deduce din legile vieţii, complicându-le cu presupuneri ce nu sunt adevărate. În această ecuaţie, eu eram cuprins de acea nebunie care marchează nevoia unei noi experienţe de cunoaştere greu realizabile, potrivit criteriilor generale de individualizare a manierei de a face artă.

Leadership: Efectul de convergenţă spre tine însuţi este realizat cu mijloace care îţi permit atingerea unor virtuţi reale sau închipuite?

Omul nu poate fi cu adevărat ajutat să se autodepăşească decât dacă ajunge la cunoaşterea modului său individual de a evolua. În această privinţă un rol important îl are sentimentul de trezire dintr-un somn adânc, acel soi de eliberare spre un model năzuit de personalitate, cu aspiraţiile deasupra posibilităţilor sale de progres, călăuzit de convingerea că va putea accede fără piedici la rolurile esenţiale şi de prestigiu din domeniul în care activează.

Leadershipul se compune şi se dezvoltă într-un joc de verificare a potenţialului de a te depăşi. Dar efectul acesta de convergenţă spre tine însuţi, spre ceea ce faci, spre direcţia ta de dezvoltare considerată firească, spre etalonul valorii pe care îl aduci în mod specific şi exclusiv ştiinţei pe care o reprezinţi, trebuie urmărit şi realizat cu mijloace care să-ţi permită atingerea unor virtuţi reale, nu închipuite. Atingerea unor valori neînţelese înainte, prin trăire şi simţire - numai acestea pot să-ţi înalţe fiinţa de la " *Omul Inferior* " la " *Omul Superior* ".

Dacă încerci să alcătuieşti o bază nouă de susţinere ştiinţifică, reînviind un gen de gândire mort de câteva mii de ani, fără să-ţi dai osteneala să reflectezi la ce reprezinţi ca plăsmuitor de noi forme de gândire, ar însemna să asamblezi o maşină de curse din diverse piese luate alandala.

Acest proces de compunere şi organizare, din bucăţi, a unei structuri ştiinţifice te ajută să ajungi mai aproape de marile realizări personale, să-ţi încerci limitele, să te descoperi, provocându-te să treci dincolo de graniţa realităţii palpabile. Şi să descoperi o lume nouă.

Dar nu-ţi îngăduie să treci dincolo de zidurilor închisorilor imaginare confecţionate de-a lungul timpului în procesul adaptării la un real pe care nu-l pot controla în totalitate. Asta, pe lângă faptul că îţi restricţionează accesul la tiparele existenţiale şi la condiţiile de viaţă cotidiană.

Leadership: Experienţei privirii în tine însuţi i se opune altă experienţă care s-o contrazică?

Evident, poţi găsi o motivaţie în eforturile tale de a aplica o forţă excesivă pentru răsturnarea obişnuinţei de a gândi în trecut, în specificul unei identităţi în "balansare" pe care o porţi în relaţia cu rolul pe care trebuie să-l interpretez în jocul de verificare a potenţialului de a te depăşi, al cărui final nu-l cunoşti. Dar nici nu pot fi călăuza unei nebunii.

Experienţei privirii în tine însuţi, o parte a actului de autocunoaştere, i se opune altă experienţă care s-o contrazică, cea a diversităţii de idei şi viziuni, atunci când devii prizonier într-un careu de transformări peste limite, neînţelegând repetiţiile şi sursele lor de constituire, străduindu-te să mai pui o cărămidă la planurile tale de viitor în ceea ce priveşte crearea unei gândiri alternative.

Imaginea realităţii orientată spre experienţa privirii în tine însuţi este adevărul care se întoarce la tine după ce în prealabil ai imprimat raţiunii o direcţie mai puţin aşteptată, mai puţin previzibilă.

Nebunia unor exigenţe perfect realizabile vizează aspectele de evoluţie aparent de neatins ale leadershipului. Dar atunci când îţi doreşti ceva cu ardoare, când vrei să-ţi aduci aportul în acest vast domeniu şi găseşti mijloacele de a atinge cele mai înalte piscuri ale performanţei, nebunia se transformă în ceva măreţ şi de neuitat.

Source: https://neculaifantanaru.com/nebunia-unor-exigente-perfect-realizabile.html

Negrul devorează tot ce e colorat

On Noiembrie 19, 2016

Promovează o artă ieşită din tipare, creând o stare de dependenţă faţă de ce este definit ca fiind dominant în propria ta realitate expusă prin analogii și comparaţii.

Giordano Bruno şi ciuma cedează locul, în planurile creatoare ale lui Eisenstein, unui alt erou. Un erou aproape matematic calculabil. Întocmai cum, prin observaţii asupra orbitelor diferitelor corpuri cereşti, planeta Uranus a fost calculată a priori, mult înainte de a fi văzută prin lentila unui telescop.

Ce subiect a adus sunetul când a pătruns în film? Biografiile muzicienilor. Şi ce subiecte au fost aduse prin sosirea culorii? Biografiile pictorilor. Dar culoare şi sunet împreună? Ambele au fost epuizate, deci trebuie să căutăm un al treilea subiect. Ce-ar fi să fie biografia unui poet? Aşa s-a născut ideea unui film despre Puşkin. Şi de aici s-a născut ideea "Ivan cel Groaznic".

Dar ideea negrului rămâne. Încă de la discutarea filmului despre ciumă, ea se suprapune instantaneu cu acea impresie iniţială, devenită obsesivă. "Implacabilitatea oarbă" va deveni culoarea neagră - moartea neagră - ciuma care devorează tot ce e viu şi colorat. Îşi aminteşte şi de impresia puternică pe care discuţia cu Andrei Belii i-o lăsase în 1933: analiza evoluţiei frecvenţei valorilor cromatice în opera lui Gogol urmarea pas cu pas apropierea tragică a nebuniei mistice şi întunericului în sufletul scriitorului. Atât acolo, cât şi în "Ciuma", negrul devorează tot ce e colorat. *

Leadership: Poţi să abordezi un subiect care se constituie dintr-o multitudine de aspecte asamblate într-un întreg menit să rezolve psihologia unei problematici a dublului şi a diferenţei?

Ceea ce ne dă posibilitatea unei analize mai temeinice asupra modului de a trata un anumit subiect, în limitele câmpului de observație a unor personaje controversate, delimitând o anumită zonă de acțiune sau de manifestare a lor la care facem referire, este tocmai atracția între ceea ce vrem să creăm și impresia iniţială, devenită obsesivă, a evadării obligatorii din conceptele tradiționaliste - considerate de neîncălcat.

Mai simplu spus, impresia iniţiată este o formă de concentrare a mai multor informaţii şi interpretări în baza dorinţei de a schimba ceva la realitatea pe care o iei în stăpânire prin intermediul creaţiei artistice. Însăşi puterea creaţiei, devenită o însuşire de primă importanţă la un regizor, o virtute de mare preţ a intelectului practic, trebuie să se sprijine pe această impresie, încât interpretările pe care regizorul le conferă realităţii să poată fi tematizate într-o operă marcată de har, eleganţă, spirit şi inovaţie vizuală.

Ideea negrului şi ideea albului, sau asemănarea culorii negre cu moartea, sunt măsura consecinţelor abaterii de la valoarea "True" a condiţiei de fond a noutăţii pe care o aduce cercetarea calitativă a subiectului și a contextului de viață al unor personaje. Ele pot dezorganiza răspunsul la ceea ce caută lumea, telespectatorii, constituind o formă particulară a interpretării unei situații ce declanșează o reacție emoțională caracterizată prin acceptarea unei perspective diferite de concepere a unei poveşti.

Psihologia unei problematici a dublului şi a diferenţei se regăseşte în spaţiul de creaţie al unui artist care încearcă să contureze portretul unui erou real sau imaginar prin prisma conştiinţei unei fiinţe supreme, providenţiatoare, care raţionalizează pe baza unei logici

bivalente de tipul: bine-rău.

Ce subiect a adus sunetul când a pătruns în film? Este întrebarea de primă importanță când se încearcă o transpunere a ideilor în noi metode de producţie a unui conţinut orientat către o comunicare plină de semnificaţie, bazată pe surprinderea „viului" în ipostaze mai colorate. Sau absenţa umanului, redat într-un tablou mai puțin colorat, dar grăitor.

Dar toate aceste analogii între culori, abilitatea de a le reprezenta prin lumea sunetului, în convenţii proprii ale limbajului ştiinţific și regizoral care permite dezvoltarea cu precizie a ideilor, creează o stare de dependenţă faţă de ce este definit ca fiind dominant în propria ta realitate. În structura și proporțiile unei viziuni care decupează în planul lumii o perspectivă singulară.

Leadershipul, constituind o formă particulară de producere și reprezentare a cunoaşterii, nu se poate distanța de această dominanţă stilistică, fiindcă ea atinge o multitudine de aspecte asamblate într-un întreg menit să rezolve psihologia unei problematici a dublului şi a diferenţei dintre totalităţi comparate în momente diferite de evoluție.

O totalitate a psihicului individual, o totalitate a lumii și o totalitate a influenţelor naturale şi sociale, fizice şi spirituale, directe şi indirecte, organizate şi neorganizate. Obţinute și metamorfozate prin analogii vizuale.

Marea putere a artei regizorale se determină după un singur criteriu: ceea ce este dominant în propria ta realitate va fi dominant în pasaje concise din relatarea Creaţiei pe care le poţi folosi pentru a trage nişte concluzii referitoare la istoria umanităţii.

Negrul devorează tot ce e colorat este efectul unei impresii venite din afara propriilor gânduri, dar devenită obsesivă pentru ochiul care vânează o nouă certitudine prin prisma aprecierii artistice. O certitudine a anormalităţii, a drumului care nu permite oricui să pătrundă în locul unde se naște... ideea.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Neobişnuita întâlnire a omului cu un om (II)

On Martie 10, 2013

Încadrează-te în tiparele de dezvoltare ale leadershipului de tip "existenţial", prin experimentarea unei noi dimensiuni a personalităţii în realitatea pe care tu însuţi o concepi.

Eram prins într-un loop continuu, delirant, care executa în paralel mai multe operaţii, crescând astfel posibilitatea de eroare. Îndeosebi, parcurgeam un ciclu complet în gol, reversibil, format din transformări, sau diverse fuziuni reversibile. Nu puteam distinge nimic din această împletitură de stări şi tranziţii între stări, din acest amalgam de gânduri pe care nu le puteam delimita clar. Pur şi simplu se succedeau neregulat, ascendent şi descendent ca nişte electrozi cu micro-curenţi care se poziţionează într-o zonă neutră, cu potenţial de *rebound.*

Nu puteam să percep ceea ce se petrecea cu adevărat, nu mai înţelegeam nimic din ce se întâmplă cu mine. Era o obsesie, şi o obsesie din ce în ce mai copleşitoare pe măsură ce mă apropiam de adevăr, de partea nevăzută din mine. Eu şi propriul meu univers, nedespărţiţi precum Castor şi Polux. Şi totuşi delimitaţi printr-o linie discontinuă - de o iluzie, de o slăbiciune. Ce anume stătea între noi doi, ce anume ne putea facilita procesul de permanentă unificare între noi? Ne-am fi putut oare fortifica relaţiile, devenind unul şi acelaşi, un întreg, o entitate, şi nu o instanţă a unei legături?

Leadership: Poţi să-ţi formezi o nouă percepţie despre cine eşti cu adevărat prin intermediul experienţelor trăite la limita dintre ceea ce corespunde realităţii şi ceea ce se supune încercării de a te detaşa de clişeele comune?

Un pasaj din " *The Black Riders* ", de Stephen Crane, îmi stăruia necontenit în minte:

Un om declară universului:

"Sir, eu exist ! "

Totuşi, replică universul:

"Acest fapt nu a creat pentru mine vreo obligaţie oarecare."

Cine era acest om din mine care exista tot timpul, această jumătate cu accent tot mai pronunţat, comparativ cu propria mea percepţie despre expectanţele unei realităţi care se desfăşoară în mod plenar în activitatea imaginativă? Era oare un univers? Cât preţuia el? Ce obligaţie aveam faţă de el?

O armonie reală nu poate exista fără existenţa unei polarităţi. Trebuia să caut adânc în mine însumi "Omul", să descopăr chintesenţa fiinţei mele dincolo de spaţiu şi timp, dincolo de orice principiu şi limitare, fără să mă întreb de fiecare dată dacă el este punctul terminus al existenţei mele.

Trebuia să mă supun încercării de a mă detaşa de clişeele comune de genul „aşa merg lucrurile" ca să-mi construiesc propriul turn de fildeş în care uneori mi s-a întâmplat să

păşesc, ca într-o bulă temporală, şi să intru într-un alt timp şi spaţiu. Doar ca să realizez că unicul lucru care mă putea ajuta să simt prezentul în toată splendoarea lui era capacitatea de a mă detaşa de anumite dorinţe şi să las să se întâmple doar ceea ce era potrivit pentru mine, ceva dictat doar de o entitate mai înaltă.

Leadership: Poţi să-ţi validezi autonomia raţiunii de a exista prin maximizarea reflexiei a ceea ce eşti cu adevărat în perimetru realităţii care se vrea a fi un adevăr al fiinţei şi totodată un microcosmos al universului?

Felul cum îţi percepi personalitatea, în virtutea unui algoritm de detectare a particularităţilor care te deosebesc şi te fac să fii tu însuţi, oferindu-ţi posibilitatea de a-ţi exprima cea mai măreaţă versiune a ta, poate sprijini fie stabilizarea direcţiei de dezvoltare în societate, fie mobilizarea dezvoltării progresive în jurul anumitor idei de redefinire a realităţii.

Întrucât eşti interesat de ceea ce se întâmplă cu propria ta fiinţă şi cu mediul din jur, accentele cad probabil pe standardul tău de evaluare şi de formare ce influenţează ritmul şi trendul tău existenţial. Abia astfel începi să ai o idee despre ce pierzi dacă nu reuşeşti să recunoşti şi să cucereşti acea parte din tine care se vrea inabordabilă - acel univers care poate absorbi binele şi răul.

Singurul adevăr al fiinţei în care mă zbat să trăiesc este acela că nu mă pot opri să mă privesc într-o oglindă imaginară care îmi preia imaginea dintr-o altă perspectivă a universului, menită să-mi arate că există un Dumnezeu personal şi prezent în viața mea.

Acea parte din tine pe care o recunoşti drept suverană este mult diferită de acea parte din tine care te ţine prizonier în acea frântură de univers care se îndreaptă încet spre libertatea înălţimii gândului care precede revelaţiile şi fapta. Întrucât aceste două mari contraste definitorii, bine înghesuite într-un interior ambiguu, nu apar prea des în contextul leadershipului, trebuie să le căutăm în altă parte, în spaţiul valorilor fundamentale, în contextul expunerii în faţa realităţii care permite asumarea stării de fapt.

Reflexia a ceea ce eşti cu adevărat în perimetru acestei realităţi, prin alăturarea celor două contraste care îţi potenţează atitudinea, trăirile şi trăsăturile de caracter, fac din tine un lider în măsură să-şi valideze propria autonomie.

Leadership: Existenţa spre care tinzi este rezultatul unei partide cu un jucător tare, pornind de la premisa că tot ceea ce îţi transmite vocea interioară este un mesaj provenit dintr-o altă ordine a lucrurilor decât cea dominantă?

Spuneam la unul din webinaruri: *„ Pentru a merge pe propria lui cale, liderul trebuie să-şi valideze virtuţile cele mai de preţ prin iluminare, deci trebuie să treacă prin propriul proces de înțelegere."*

Acest proces de înţelegere stabileşte efectul maxim pe care îl poate produce leadershipul de tip "existenţial", prin experimentarea unei noi dimensiuni a personalităţii în realitatea pe care tu însuţi o concepi.

Existenţa spre care tinzi este rezultatul unei partide cu un jucător tare, cu “Omul” din tine. Priveşte acest joc în doi cu mare interes. Adevăratul câştigător, dovedindu-şi consecvenţa în orice tip de situaţii, este acest tandem, aproape infailibil: Tu şi El, amândouă entităţile în acelaşi trup.

Nu-i dorinţă mai firească pentru un aspirant la statutul de lider decât dorinţa cunoaşterii depline. El încearcă toate mijlocirile care îl pot duce la aceasta. Dacă dă greş judecata şi nu poate întrebuinţa experienţa, apelează la "Omul" din el.

Arta de a te ridica deasupra oricăror limitări, prin diverse încercări, se naşte – nu din izolarea, ci din contactul permanent cu partea ta cea mai reprezentativă, partea lucrătoare din tine. Rolul ei ţi-a luminat calea.

Un mesaj provenit dintr-o altă ordine a lucrurilor decât cea dominantă poate fi formulat în felul următor: "Modul în care concepi relaţia cu realitatea pe care o trăieşti este un mod de a experimenta universul, astfel încât fii nevoit să-l reorganizezi".

Neobişnuita întâlnire a omului cu un om evidenţiază reflexia a ceea ce eşti cu adevărat in perimetru unei realităţi create de tine însuţi prin alăturarea celor două părţi din tine: una conducătoare şi cealaltă vitală individualităţii tale.

Îndreaptă-ţi atenţia spre „Omul" din tine, spre adevăratul tău nucleu de mobilizare şi de prospectivă. Experimentează unitatea. Caută adânc în tine însuţi, caută chintesenţa fiinţei tale dincolo de spaţiu şi timp, dincolo de orice principiu şi limitare, fără să te întrebi de fiecare dată dacă ea este punctul terminus al existenţei tale. Sapă în marele zăcământ al vieţii şi al realităţii, prin autocunoaştere, şi încearcă să extragi toate acele minerale care servesc la cristalizarea identităţii tale.

Source: https://neculaifantanaru.com/neobisnuita-intalnire-a-omului-cu-un-om-II.html

Neobişnuita întâlnire a omului cu un om (I)

On Martie 10, 2013

Descoperă "Omul" din tine ca să desăvârşeşti întregul cadru al individualităţii tale.

Tindeam spre ceea ce era esenţial devenirii mele, spre neobişnuit, spre o nouă destinaţie. Psihologia mea căuta să descopere Omul în Om, omul absolut, abstract, care se afla ascuns sub stratul nesolidificat al identităţii mele. Acea parte din mine, mai consistentă şi mai importantă, pe care n-o puteam aduce la suprafaţă, dar care cerea cu disperare să fie dezvăluită şi recunoscută, lăsată apoi să curgă liberă ca un fluviu, pentru ca puterea ei să transforme realitatea din jurul meu.

Misiunea omului ascuns era de a mă completa, ca un frate, ca o simetrie firească, ca o armonie deplină, desăvârşind întregul cadru al individualităţii mele. Un înşelător joc dublu, cu comutator, pus în slujba unei cauze creatoare, unei metode riguroase, ştiinţifice, de a explica ceva prin comparare cu altceva. O nesiguranţă? O incursiune incredibilă într-o mare aventură, un proces complex de sinteză a sinelui care consta în speţă în unificarea inconştientului şi conştiinţei?

O roată care se învârte numai într-un singur sens nu poate fi deviată în sens contrar fără să fie în esenţă atinsă. Întregul meu univers, lumea mea interioară era destul de dezorientată, oscilantă. Precum o scădere şi apoi o creştere a intensităţii câmpului electric între două valori maxime. Ce anume mă putea readuce la o dezvoltare sigură, fără să produc o ruptură de status quo-ul cunoscut?

Leadership: Devii la fel ca obiectul atenţiei tale în sensul formării convingerii că atingerea unui plan lăuntric fundamental va conferi profunzime trăirii, seriozitate exprimării şi consecvenţă în a integra absolut toate aspectele în viaţa de zi cu zi?

Tinzi spre ceea ce este esenţial devenirii tale? Ce se află sub stratul nesolidificat al identităţii tale? Poţi aduce la suprafaţă acea parte consistentă din tine care cere cu disperare atenţie? Care este misiunea omului ascuns în tine? Ce anume te poate readuce la o dezvoltare sigură, fără să produci o ruptură de status quo-ul cunoscut?

Tot ceea ce cunoaştem şi ştim despre noi înşine, toate elementele care ne reprezintă, convingându-ne de ele, ne completează, ne definitivează, ajutându-ne să evoluăm într-un mod cu totul particular. Un om mare este expresia unui dialog lăuntric excepţional între adultul şi copilul din tine, între vizionar şi experimentator, între visător şi realist, între critic şi artist, un dialog care nu evită întrebările şi răspunsurile faţă de ceea ce te ţine legat de o anumită stare de lucruri menită să-ţi inspire un oarecare confort emoţional şi intelectual.

Reprezentarea pe care o aducem propriului arhetip pe care-l întrupăm, rolul nostru individual în relaţie cu felul în care ne percepem, cu ceea ce vine din sursa noastră interioară, este prima şi cea mai importantă conştinţă pe care trebuie s-o dobândim. Şi ea se obţine prin parcurgerea acelui ciclu reversibil, format din transformări, a căror finalitate conduce la formarea identităţii tale.

Omul pe care îl ascunzi în tine este similar unui jurnal-capodoperă în care se relatează experienţa unor trăiri care te-au impresionat prin forţa şi seducţia lor de "Lume Nouă".

Sub atâtea chipuri putem evolua, încât nu ştim care este cel adevărat, nu ştim care are un

grad de maturitate mai adecvat şi, prin urmare, nu ştim de care să ne ţinem. Dar numai acea parte din noi înşine, mai consistentă, pe care n-o putem aduce la suprafaţă, are puterea de a ne transforma realitatea şi existenţa. De aceea, obiectul atenţiei tale nu trebuie să fie doar realitatea în care trăieşti, supusă unei reprezentări codificate a prezentului, ci povestea în imagini a unei incursiuni într-o mare aventură a cărei stranietate poate fi rareori atinsă pe parcursul aventuros al existenţei.

Ceea ce ţi se întâmplă în viaţa de zi cu zi creează acel sentiment de apartenență la entitatea "noi": o parte din tine care lasă să se întrevadă discret o perspectivă de tip creator, şi una care lasă să se întrevadă o continuare a poveștii în care te regăseşti, dintr-un jurnal de lectură.

Dacă păstrăm distanţa între noi şi "Omul" din noi, acest exponent care alcătuieşte modelul nostru de funcţionare, în necontenita dinamică a vieţii, în lupta continuă pentru cucerirea ei, nu vom putea niciodată să ne apropiem de perfecţiune. Nu vom reuşi niciodată să reglăm arcul care ţine potenţialul nostru în tensiune, în direcţia de deschidere spre viitor, spre nou, spre adevărata ţintă: excelenţa.

Leadership: Poţi să găseşti îndrumare din partea unei convingeri care îţi arată că în viaţă "Lucrul cel mai preţios rămâne nevăzut" din perspectiva raportării la o prezenţă care te face să crezi că nimic nu poate să dispară complet?

Atingerea excelenţei este un proces, o activitate continuă pentru a te desprinde din plutonul fruntaş al "alergătorilor de cursă lungă". De fapt, excelenţa înseamnă să porţi constant un dialog cu tine însuţi din care să extragi învăţămintele unei gândiri desăvârşite despre cum ar trebui să arate realitatea care te înconjoară, luând în calcul considerentele unei valori de informaţie a faptelor, evenimentelor şi întâmplărilor ce constituie intriga unei poveşti de neuitat. Iar o asemenea valoare de informaţie poate fi o comunicare despre un anumit aspect al realităţii obiective, sau o noţiune de largă generalitate filosofică.

Unul din cele mai bune moduri de a te apropia de excelenţă nu este să-i instruieşti pe alţii, ci să fii capabil să-ţi instruieşti "Omul" din tine - să-i încredinţezi lui misiunea de a te conduce, să-i permiţi să te însoţească peste tot, să-l laşi să-şi desfăşoare toată forţa pentru a dobândi coordonare, stabilitate şi vigilenţă.

Citeam undeva pe internet un lucru interesant: " *Când priveşti în spatele criteriilor, care divizează oamenii după: culoarea pielii, apartenenţă etnică, haine etc. – înţelegi că aceste lucruri sunt nesemnificative. Lucrurile la care ar trebui de fapt să atragem atenţia sunt valorile lor. Când priveşti în spatele micilor diferenţe, vei descoperi în profunzime adevărata individualitate a fiecăruia – cea care mă reprezintă şi te reprezintă, cea care ne reprezintă pe toţi.* "

Adevărata individualitate are la bază includerea "Omului" din tine în sfera existenţei tale, el este acea prezenţă semnificativă, adevărata ta călăuză, care te reprezintă în totalitate, în orice moment al vieţii. Individualitatea unui om poate fi gândită şi din perspectiva raportării la o prezenţă care te face să crezi că nimic nu poate să dispară complet din realitate, fiindcă realitatea se manifestă printr-o schimbare continuă a propriei persoane văzută din două ipostaze: de conştinţă a sinelui şi de conştiinţă a comunicării mesajului creat prin prisma propriilor trăiri.

El este, citându-l pe scriitorul Antoine de Saint-Exupery, acea nestemată care rămâne nevăzută şi neînţeleasă pentru cei mulţi - constituind doar o parte a unei realităţii complexe, mai greu accesibilă şi abordabilă, dar care într-un iureş debordant de recuperare a clişeelor care însoţesc transformarea periodic, îţi controlează traiectoria de evoluţie.

Convingerea care îţi arată că în viaţă "Lucrul cel mai preţios rămâne nevăzut" este că poţi controla aproape tot ceea ce ţi se întâmplă cu condiţia ca tot ceea ce gândeşti şi năzuieşti să se raporteze la acea parte din tine care ştie că poţi să contezi mai mult decât ce se vede din exterior, că poţi să dezvălui mai mult despre tine decât ce se vede în mediul înconjurător.

Neobişnuita întâlnire a omului cu un om evidenţiază consecinţele ce derivă din acest dulce episod al întâlnirii cu "Omul" din noi. Depinde de fiecare dintre noi de ni-l facem aliat sau duşman, de avem interese convergente sau divergente.

Aşa cum un pianist exersează cu o siguranţă şi o uimitoare precizie fiecare bucată dificilă din piesa pe care o va interpreta în faţa publicului, tot astfel şi tu, pentru ca leadershipul tău să capete o formă bine definită, trebuie să exersezi această "evadare" din realitatea dură care te înconjoară, şi să încerci o coborâre cu săniuţa spre acea realitate învelită într-o crustă, ce nu poate fi percepută în mod obişnuit, pe care deseori o negi, în faţa căreia deseori închizi ochii: **tu însuţi.**

Descoperă "Omul" din tine, ca să desăvârşeşti întregul cadru al individualităţii tale.

Source: https://neculaifantanaru.com/neobisnuita-intalnire-a-omului-cu-un-om.html

Nepătrunsul din Infernul lui Dante

On Martie 01, 2014

Stabileşte o mai bună relaţionare cu tine însuţi în cadrul unei realităţi imaginare care să te ajute să devii mai conştient de înzestrările tale intelectuale.

Mi-am închipuit întotdeauna că sunt cu un pas în faţa timpului, mergând cu gândul înaintea oricărei mărimi fizice, folosindu-mă la maxim de toate resursele existente pe un pământ care face parte dintr-un vis despre Dumnezeu. Dar, cumva, mă loveam de incertitudinea unei realităţi imposibile. Ajunsesem în ipostaza profesorului Otto Lidenbrock din opera lui Jules Verne care încerca să aprofundeze şi să-şi consolideze cunoştinţele despre lumea întunecată subpământeană, deviind mereu de la direcţia firească de înaintare aleasă de companionii săi. Trăind neodihna şi doar rătăcirea, mereu în aşteptări, mereu în amânări.

Nu spunea Aristotel că în pântecele pământului plumbul şi celelalte metale ordinare se transformă cu timpul în aur? Aşadar, trebuia să lupt cu imposibilul, împletit într-un conglomerat unic de neclarităţi, indicii adevărate şi false, concentrate în jurul unei cantităţi de resurse nebănuite de cunoaştere. Însemnând sfârşitul definitiv al legăturii atinse tangenţial cu realitatea neexplorată care îşi vărsa continuu picăturile de mister, pe măsura formării ei. Gânduri de acest fel mă mistuiau continuu.

Singura realitate care se încăpăţâna să mă ţină prizonier într-un fel de imagine a unui univers primordial, ca într-un soi de transă, era faptul că mă vedeam într-un loc complet necunoscut, dar înzestrat cu multe virtuți magice, generator de minuni, de legi și reguli aparte, de veșnicii încremenite în arhetipuri imuabile. Această realitate, una pe care n-ai cum s-o ocoleşti într-o permanentă căutare de a modela timpul, cu scopul de a descoperi multe alte adevărului despre viață, se proiectează mai presus de orice enigmatic într-un „atunci" care a încetat să mai fie „acum".

Leadership: Accesul tău la o nouă formă de veridicitate presupune o investiţie substanţială în posibilitatea realizării unei comparaţii între ceea ce întâlneşti la tine prin influenţa unui personaj enigmatic şi ceea ce este dincolo de ideile tale preconcepute?

Aveam senzaţia că, dintr-un salt, m-am întors înapoi pe scara timpului cu multe secole, sporind ambiţiile legate de cunoaşterea necunoscutelor, aidoma unui om de ştiinţă care, înarmat cu metode de cercetare din ce în ce mai eficace reuşeşte să străbată dincolo de aparenţa obiectelor şi a fenomenelor, sesizând proprietăţi şi conexiuni de multe ori inaparente. Este ciudat cum reuşesc unii oameni să se ridice deasupra fenomenelor coexistente ale lumii reale doar printr-un exercițiu continuu al imaginației și al trăirii împărtășite prin intermediul conştiinţei clare şi cutezătoare, prelucrată prin filtrul unei memorii livreşti de cea mai bună calitate.

În mod implacabil, curiozitatea mea de a cerceta nepătrunsul din *Infernul lui Dante* se accentua, dar cu măsura hotărâtă de propriile-mi convingeri şi prejudecăţi. În timp ce intensitatea gândirii pe care o consumam în încercarea de a accede la elementele de noutate ce se zbăteau anapoda în clarobscurul unei lumi deposedate abuziv de proprietăţile şi concentraţiile ei, creând iluzia optică a unui spaţiu subîntins, se putea măsura pornind de la zero absolut.

Veridicitatea acordată unei idei măreţe despre esenţa umană rezidă din ceea ce eşti în stare să reprezinţi în planul unei aşteptări superioare de la viaţă, din perspectiva unei viziuni inspiratoare. Nu mai eram doar un trecător anonim prin lume, imaginea stranie a unei fiinţe ce trăieşte prin automatisme, expresia unei personalităţi discrete, reţinute. Ci mai degrabă

reflexia întregii cunoaşteri a unui univers plin de mistere pe care ceilalţi cercetători din domeniu încercau cu mare greutate să îl observe şi, pe cât le stătea în putinţă, să îl înţeleagă.

Leadership: Poţi să desluşeşti înţelesurile utile pentru maximizarea calității a ceea ce vrei să transmiţi, prin referire la o creaţie de mare anvergură intelectuală pe care ai realizat-o pentru a fixa regulile unei noi modalităţi de abordare a schimbării de perspectivă?

Când te simţi în apropierea unei realităţi de ordin superior, deschizătoare de noi perspective, a cărei umbră cade nestingherită pe albul fragedei intenţii de a asimila noi cunoştinţe şi experienţe, lucrurile par mai puţin izbitoare, nu mai pătrund atât de adânc în tine, pierzând mult din statornicie. Şi e îmbucurător să îţi pară că lămureşti ceea ce nu era de lămurit decât în parte sau deloc.

Ori de câte ori atingi un nou nivel de cunoaştere, accesând un set de informaţii care ar putea determina o schimbare de perspective, te gândeşti: " *Nu voi accepta să mă mai întorc pe vechiul front de luptă cu ceea ce aveam înrădăcinat în mine, în mintea mea. Voi dezerta.* "

Şi, într-adevăr, nu numai că ai senzaţia că te teleportezi într-o lume care pare ireală pentru că afli anumite aspecte ascunse, dezlegi nişte necunoscute, capeţi acces la nişte revelaţii care scapă la prima vedere chiar şi cercetătorilor cei mai avizaţi în domeniu. Ba mai mult, îţi însuşeşti o anumită capacitate de analiză și autoanaliză, tratând informaţiile într-un mod constructiv şi axat pe întrebări, folosind analizori de tip "If-Then-Else". Desluşind înţelesurile unor corelaţii complexe şi oferind explicaţii utile pentru maximizarea calității a ceea ce vrei să transmiţi.

A fixa regulile unei noi modalităţi de abordare a schimbării de perspectivă înseamnă să te adaptezi la cerinţele unei realităţi pe care oricât ai vrea să n-o conştientizezi, oricât ai încerca s-o eviţi, până la urmă tot îţi pierzi "capul" în ea.

Ca lider, trebuie să-ţi dezvolţi capacitatea de a discerne cu precizie sensul pe care urmăreşti să-l comunici, cuantificând şi reproducând complexitatea realităţii. Şi de a-l reda cu fidelitate fără a pune la îndoială validitatea ipotezelor şi argumentelor pe care le construieşti în vederea introducerii unei noi forme de gândire. O creaţie de mare anvergură intelectuală cuprinde motivele pentru care eşti dispus să-ţi asumi măsura lucrurilor pe care pui preţ atunci când vrei să fixezi regulile unei noi modalităţi de abordare a schimbării de perspectivă.

Cercetează profund ceea ce eşti cu adevărat, necunoscutele care fac parte integrantă din propriul tău Eu, pentru a desluşi înţelesurile utile maximizării calităţii de lider. Cunoscându-te bine, desluşind aspectele nevăzute a ceea ce eşti şi a ceea ce vrei să devii, vei putea să-ţi cristalizezi motivaţiile şi intenţiile în corelaţie cu realitatea în care trăieşti şi cu sistemul de gândire a celorlalţi.

Leadershipul înseamnă să oferi imaginea unei realităţi obiective care dă impresia de noutate, chiar dacă este doar o plăsmuire a minţii tale.

Nepătrunsul din Infernul lui Dante simbolizează acel aspect al relaţionării cu tine însuţi, în cadrul unei realităţi imaginare care te ajută să devii mai conştient de înzestrările tale intelectuale. Din dorinţa instinctivă de a poseda o mai bună capacitate de a discerne şi de a interpreta corect realitatea pe care o experimentezi, cu uşurinţă şi rezultate maxime. Pe care este important s-o prezinţi şi s-o impui deschis celorlalţi.

Nepătrunsul dintr-un timp fără orbite

On Martie 16, 2014

Evaluează-ţi potenţialul de lider din perspectiva efectelor secundare ale ştiinţei pe care o deţii, astfel încât să treci dincolo de graniţele propriei tale fiinţe.

Spre uimirea mea, un fapt se încăpăţâna să rămână inexplicabil şi nu reuşeam să-i dau de capăt cu niciun chip. O întrebare simplă nu-şi afla răspunsul, creând intens o senzaţie de absurditate, o interdependenţă complementară între raţiune şi instinct, între realitate şi imaginaţie. După tot ce-am încercat să construiesc o viaţă întreagă, după tot ce-am încercat să explic prin propria-mi reţetă ştiinţifică, întrebarea încă mai persista. Cu un impact negativ continuu.

Totul se închidea în mine, simţitor, în neliniştea pe care înflăcărarea şi nebunia, strânse laolaltă într-un singur ceas de repaus, erau fecundate de născocirile arbitrare ale minţii surescitate ce şi-a pierdut contactul cu realitatea sufletului ataşată cumva de lumea apăsătoare a acumulărilor ştiinţifice din care simţea că trebuie să fugă.

Mă simţeam inferior în faţa unui presupus rival, în faţa unui fapt straniu, neaşteptat, cumpănind toate Nu-urile care despicau orice presupus răspuns, căci raţiunea şi logica dispăruseră cu totul din preajma mea. De parcă ar fi trebuit să sondez adâncimea unui ocean cu ajutorul unei frânghii la capătul căreia era prins un bolovan de granit. Nu dădeam de fund, nu izbuteam decât cu mare dificultate să trag înapoi greutatea, fără să pricep nimic din ce ar fi trebuit să pricep.

Şi întrebarea atât de simplă, atât de firească ca oricare alta, lovea necontenit în creierul meu, creând efectul unui gong care străpunge timpul, producând o frecvenţă de înaltă vibraţie, o rezonanţă deranjantă ce parcă trebuia verificată în mod experimental. Năucită, mintea încetase să-mi dea vreo explicaţie savantă. Căci între unda purtătoare de informaţie şi puterea de deducţie capabilă să folosească informaţia respectivă se producea o anumită presiune de saturaţie.

Leadership: Poţi să-ţi construieşti o imagine convingătoare asupra raportului dintre fidelitatea faţă de experienţa vieţii şi vibraţia înaltă a conştiinţei care te ţine în suspans, aşa cum se poate exprima într-un context de tipul "I'm lost in my own world" ?

Tu cum îţi măsori experienţele de zi cu zi? Este timpul să îndrepţi reflectoarele asupra "rivalului" tău destoinic, asupra sensurilor pe care le atribui muncii tale? Îţi creează ele intens o senzaţie de absurditate care te bântuie neîntrerupt, avertizându-te în privinţa unor acumulări excesive de idei ce se pot transformat în frustrări?

Scriitorii care prin experienţele lor au ajuns să dea un sens vieţii, pot să discearnă dincolo de realitatea invizibilă celorlalţi, una pe care o găzduiesc în gândurile lor, ocupându-se în egală măsură de lucrurile pe care le iubesc şi cele de care se tem.

Iar această realitate, înţeleasă şi fructificată prin intermediul cunoştinţelor, pe parcursul unei perioade de timp nedeterminate, în sensul satisfacerii unor nevoi de autorealizare, poate fi percepută doar într-un anume fel. Şi poate răspunde multor întrebări a căror înveliş fin se disipează încet în prelungile revelaţii care îi ajută să se cunoască mai bine.

Unul dintre atributele acestui gen de experienţă de viaţă, când eşti pus în faţa unui fapt

straniu, neaşteptat, atunci raţiunea şi logica par să dispară cu totul din preajma ta, îl reprezintă sentimentul că propria ta conştiinţă s-a extins dincolo de graniţele Eului. Acesta este momentul când se instalează neliniştea ce te opreşte din a-ţi atinge potenţialul, scăzând randamentul şi productivitatea muncii tale. Momentul când ai atins stadiul de stagnare, periculos în dezvoltarea leadershipului, şi începi să depui eforturi inutile, pentru că nu mai vezi progresele cu care te-ai obişnuit la început.

Leadership: Trebuie să ai priceperea realităţii căutate în logica unui orizont de interogativitate pentru a construi un model de revelare a sinelui în măsură să pună în evidenţă mecanismele măsurării trăirilor care te frământă?

Un orizont de interogativitate vizează dorinţa de a repera continuu ceea ce crezi greşit despre tine. Este modalitatea de a demonstra că eşti motivat şi interesat să schimbi factorii de experienţă ai vieţii cu o anumită doză de necunoscut care duce întotdeauna la o atitudine de nouă de uimire în faţa unei lumi pe care am uitat că o purtăm în noi: tărâmul fanteziei.

Bine remarca scriitorul român Lucian Blaga: *"Simţul realităţii ni s-a dat pentru a ne orienta, dar şi pentru a face posibilă mirarea noastră în faţa neverosimilului realităţii."*

Este necesar să-ţi concentrezi eforturile cognitive spre noi identităţi de exprimare de sine? Este necesar să te îndrepţi cu paşi vertiginoşi spre o armonizare cu tine însuţi?

Întrebarea care se cere rezolvată provine dintr-o experienţă derivată din interacţiunea cu noile cuceriri ale ştiinţei conducerii. Şi ea reprezintă semnul unei degringolade de neînţeles, care îţi poate întoarce pe dos toată perspectiva bine pusă la punct în domeniul în care crezi că le ştii pe toate.

Ce minciună există într-un adevăr?

Această întrebare lansează ideea reformulării tuturor concepţiilor despre practicarea ştiinţei la nivel înalt care pretinde o cercetare sistematizată şi complexă, în sensul determinării nivelului de eficienţă a abilitaţilor tale, având ca scop final dezvăluirea legăturii dintre autoobservare şi autoevaluare. Această legătură poate crea armonie sau, din contră, dizarmonie cu propria fiinţă.

Măsura trăirilor care te frământă este dată de factorul de separare între ceea ce te conține în exces (o stare de incertitudine asupra propriei individualităţi) și ceea ce te respinge din spaţiul unei realităţi pe care nu reuşeşti s-o stăpâneşti.

Eşti condus de o gândire mult prea alambicată ca să poată să se descurce prin meandrele de nivel superior ale înţelegerii existenţei?

Nepătrunsul dintr-un timp fără orbite exprimă acea posibilă stagnare din evoluţia ascendentă a unui lider, cauzată de ineficienţa acţiunilor generate de mintea neadaptată la întrebările cheie pe care ştiinţa le pune în mâinile sale, limitându-l la zonele pe care nu le înţelege.

Source: https://neculaifantanaru.com/nepatrunsul-dintr-un-timp-fara-orbite.html

Nestăpânita întunecare a minţii de dincolo de noi

On Mai 04, 2013

Păstrează-ţi caracterul intact în situaţiile de viaţă bulversante, astfel încât vulnerabilitatea ta să nu se manifeste la cote maxime.

Doi foşti colegi de la Oxford iau cina, dar numai *un dîner d'affaire,* şi atât. Harold Reynolds şi Laura Quinn. Din păcate Reynolds nu-i poate oferi Laurei un post la compania în care activează, conflict de interese pretinde el. Dar astfel, fără rea intenţie, el smulge dintr-o singură mişcare petalele uneia dintre cele mai sensibile crizanteme.

Iar în acest moment de deznădejde cumplită şi dezarmantă, în biata femeie izbucneşte supărarea, dezaprobarea şi frica. Instantaneu, în vastul creuzet al firii sale se topesc şi se reduc până la doza minimă toate acele gânduri benefice, optimiste şi înviorătoare, în care îşi pusese tot sprijinul. Toată esenţa vieţii ei, condensată într-o clipă de maximă intensitate, amarnică prin fiorii pe care-i resimte, arzând ca o torţă ce arată calea spre întuneric, se îndepărtează de moralitate.

Laura cade parcă într-o îndelungă întunecare a minţii de dincolo de ea, într-o stare de înrăire, de răzvrătire, care o consumă extraordinar, devorând-o până la ultimul suflu de viaţă, prăbuşindu-i întregul eşafodaj etic. O rătăcire pe care nimeni nu o poate înţelege, decât cea care o trăieşte, protagonista întâmplării atât de spontane a ființei ei.

După cum viteza unei reacţii chimice creşte în funcţie de temperatură, tot astfel starea de surescitare a sistemului ei funcţional, temperamentul care se aprinde repede, destabilizând orice acţiune pozitivă normală, o duce pe Laura spre tărâmul răului. Ceva erupe din adâncul ei cu acea impetuozitate caracteristică fiarelor însetate de sânge, ceva inerent oricărei conștiințe de sine, o disperare pe cale de a se transforma într-un fiasco ce o poate costa scump.

Leadership: Este caracterului tău hotărât să îndeplinească rolul de determinant al reprezentării vulnerabilităţii printr-un act de împotrivire adresat circumstanţelor nefavorabile, prin adoptarea unei abordări psihi-emotionale bazată pe convingerea că "mâine va fi la fel ca azi" ?

Laura nu-şi poate păstra caracterul intact, devine vulnerabilă. Îndrăzneala şi determinarea care-i caracterizează întreaga fiinţă îşi iau avânt, transformându-se într-un diabolic complotism, plan al unei răzbunări absurde, necalculate, şi al dorinţei pătimaşe.

Simte cum de la un capăt la celălalt al fiinţei ei străbate o încordare vehementă: " *Să-l omor ! Să-l omor, ticălosul !* ", mormăie ea involuntar în culorile sumbre ale agresivităţii Ego-ului întărâtat. Concentraţia de substanţe nocive care participă la reacţia nervoasă, fiind foarte mare, practic nu variază, ci din contra, se triplează. Nivelul ei de agresivitate atinge cote ridicate.

Femeia aceasta, pe care o puteam socoti adineaori cea mai blândă dintre oameni, care n-ar fi fost în stare să omoare o muscă, îşi iese puternic din minţi. Mâna, tremurândă, înfierbântată, caută instinctiv ceva cu care să-şi lovească oponentul. Să apuce un cuţit, o furculiţă, nu contează ce, numai să fie de metal, ascuţit şi tare, letal de la prima lovitură. Fulgerător să-l înfigă într-însul, tot mai apăsat, mai intens, mai satisfăcător.

Leadership: Testul caracterului tău urmăreşte să transmită lumii o imagine mai sugestivă a aspectului de "o viaţă prinsă în ciclul trăirilor cele mai intense", încât să eviţi acea capcană a presupunerii rezonabile că ceea ce nu te omoară te face mai puternic?

Dar Reynolds nu bănuieşte nimic. Aşa cum Peyrade, din opera lui Balzac, întindea pe podelele apartamentului său mai multe covoare pentru ca locatarii de la etajul de dedesubt să nu audă niciun zgomot, Reynolds pare că şi-a învelit inima cu mai multe straturi protectoare de apărare, greu de sfărmat, aşa încât să poată ticăi în linişte, fără să se teamă de nimic. În continuare o priveşte pe Laura cu nonşalanţă, ca pe un sistem care nu poate să genereze energie, care nu este capabil să riposteze sub nicio formă.

- Permiteţi? intervine la timp chelnerul. Moment salvator. Astfel, nevoită, mâna femeii se retrage încet, învinsă de neprevăzut, şi totuşi nesigură. Ciocniri moleculare au loc în Laura la recombinarea radicalilor liberi - nesiguranţa, teama, vulnerabilitatea - configurând o nouă structură aparent funcţională, dar fragilă şi instabilă.

Pe zidurile conştiinţei curge lumina, izolat. Slăbiciunea vibrează ca făcliile-n oglinzi. Temporar, Laura este cuprinsă de o pace liniştitoare deplin confirmată de cuvintele acelea vechi: *„ Veşnicul meu străjer, inima, veghează. "*

Caracterul unui om care experimentează îndoiala în mijlocul furtunilor vieţii seamănă cu un laptop second hand: este ieftin de întreţinut, dar nu va putea îndeplini toate condiţiile pentru a face faţă "jocurilor" grele.

Fragilitatea care cuprinde natura umană în condiţiile impuse de necesităţile unui joc de tipul *"Am să le arăt eu lor dar...numai pe bani"* , este suma trăirilor cele mai profunde pe care ţi le poţi revela ţie însuţi într-un fel de solemnitate silenţioasă, când nu reuşeşti să-ţi asumi măreţia de a conlucra cu o lume schimbătoare.

Nestăpânita întunecare a minţii de dincolo de noi desemnează acea stare precară de a fi, care devorează omul până la ultimul suflu de viaţă. O rătăcire pe care nimeni nu o poate înţelege în afară celuia care o trăieşte, o disperare pe cale de a se transforma într-un fiasco total.

Dacă vrei ca leadershipul tău să fie considerat drept cel mai valoros rezultat al procesului tău de ascensiune, atunci păstrează-ţi caracterul intact în situaţiile de viaţă bulversante, astfel încât vulnerabilitatea ta să nu se manifeste la cote maxime.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/nestapanita-intunecare-a-mintii-de-dincolo-de-noi.html

Nevoile reale ale leadershipului

On Decembrie 27, 2008

Asumă-ţi şansa de a fi în centrul atenţiei în momentele de cumpănă, astfel încât să uşurezi procesul de promovare a valorilor tale cele mai înalte.

Ieri dimineaţă am citit o ştire pe internet. O reporteră care a fost prezentă la locul unui grav accident, a scris pe o foaie de hârtie ultimele cuvinte pe care le-a murmurat fata rănită grav, înainte de a murit. Reportera a scris şocată:

"Mamă, am ieşit cu prietenii mei şi am mers la o petrecere. Mi-am amintit cuvintele tale: să nu beau alcool. M-ai rugat chiar fiindcă trebuia să conduc. Aşa că am băut doar sucuri. Am fost mândră de mine, fiindcă ţi-am ascultat sfatul. În comparaţie cu ceilalţi prieteni am făcut alegerea cea bună. Sfatul tău a fost corect. Când s-a terminat petrecerea, toţi şi-au luat maşinile, dar fără să fie în măsură să conducă în siguranţă... Eu totuşi eram sigură că sunt conştientă. Nu puteam mamă să-mi închipuiesc ce urma să mă aştepte. Acum sunt culcată pe asfalt şi aud poliţistul ce spune...Sângele meu e peste tot pe asfalt şi eu încerc din toate puterile să nu plâng. Aud doctorii spunând că nu voi reuşi să supravieţuiesc..

Sunt sigură că celălalt tânăr care conducea nu şi-a dat seama cât de mult gonea...În concluzie, el s-a hotărât să bea. Şi eu trebuie acum să mor... De ce fac ei asta, mamă? Dacă ştiu că vor distruge vieţi...? Durerea pe care o simt este ca şi când m-ar înţepa mii de cuţite. Spune-i sorei mele să nu se teamă şi lui tata să fie puternic. Cineva trebuia să-i spună acestui tânăr că nu trebuia să bea alcool, dacă conduce. Poate dacă părinţii lui i-ar fi spus, aşa cum mi-ai spus tu mie, acum aş fi fost în viaţă...Respiraţia mea se face din ce în ce mai slabă...şi începe să-mi fie frică, mamă ! Acestea sunt ultimele mele clipe şi sunt atât de disperată ! Aş vrea atât de mult să te îmbrăţişez şi să îţi spun că te iubesc...Te iubesc mult, mama...Adio...."

Aceste cuvinte au înduioşat o lume întreagă, dar în primul rând pe reportera care le-a scris. După acest eveniment tragic, reportera a început o campanie dură împotriva conducerii sub influenţa alcoolului.

Leadership: Se justifică să-ţi asumi o şansă foarte scăzută de a ieşi dintr-un impas greu de depăşit, cu riscul de a nu respecta obligațiile care îţi sunt impuse de la bun început?

Cine oare ţine cumpăna puterii tale de a alege între a fi sau a nu fi un om cu influenţă, un om care înfăptuieşte schimbarea sau preferă stagnarea? Preferi să fii doar un martor indiferent care asistă la un accident grav al cărui consecinţe, chiar dacă pot afecta viaţa celorlalţi, ţie nu îţi schimbă deloc întregul fel de a fi? Continui să îţi menţii acelaşi status în această situaţie? Sau preferi să adopţi o atitudine proactivă, de a îndrepta şi de a preveni evenimentele care copleşesc o lume întreagă?

Leadershipul nu este un domeniu strict tehnic, iar liderul nu este un robot care acţionează doar în baza unui "soft" creat în limitele stricte şi precise ale matematicii, fizicii şi electronicii. Ci trebuie să fie încărcat şi de sentimente de empatie, iar liderul trebuie să ştie să le exteriorizeze în faţa oamenilor pe care îi conduce, sau pe care îi are în grijă, respectând sentimentele şi trăirile acestora, căci altfel va eşua şi nu va mai ajunge să finalizeze ceea ce a început.

Ceea ce diminuează considerabil valoarea propriului tău fel de a fi, şi ceea ce dăunează stilului tău de viaţă, este acea neputinţă de a identifica nevoile reale ale leadershipului pe

care îl practici, şi pe care intenţionezi să-l ridici la un nivel cât mai înalt. Onorează-ţi obligaţiile în aşa fel încât de la un capăt la altul al personalităţii tale nicio trăsătură de caracter să nu fie pusă la îndoială, niciun sentiment să nu fie sădit sau distribuit la întâmplare.

Aşa cum îmbătrânirea este un proces care nu iartă pe nimeni, tot astfel un om care nu este în măsură să dea valoare leadershipului său - sădind în sufletul celorlalţi bucuria de a i se alătura drumului său, este neiertat de soarta eşecului. Felul de a te raporta la ceilalţi este un proces absolut necesar, fără de care nu poţi trece la un nivel mai înalt.

Leadership: Eşti capabil să schimbi fundalul realităţii care alimentează un eveniment destinat să te marcheze, astfel încât trăsăturile tale de caracter să nu fie puse la îndoială?

Care crezi că este factorul care ar putea diminua considerabil valoarea propriului tău fel de a fi? Îţi onorezi obligaţiile astfel încât trăsăturile tale de caracter să nu fie puse la îndoială? Cum îţi exteriorizezi sentimentele în faţa oamenilor? Care este calitatea unică, necesară unui lider, care te caracterizează? Cum contribui la procesul schimbării?

Dacă există anumite scăpări momentane ale voinţei tale de a contribui la schimbarea lucrurilor, dacă dă greş încercarea spiritului tău de a atrage atenţia asupra unui anumit aspect, dacă sursa de energie care îţi alimentează staţia de amplificare a convingerilor proprii (şi care poate vindeca orice răni) îşi încetează funcţionarea, atunci potenţialul tău de influenţă va scădea vertiginos.

Tendinţa generală în leadership nu este spre diferenţiere sau spre diversitate, ci mai degrabă spre omogenitate. Trebuie să uneşti toate acele părţi din tine care te definesc, şi să le aduci la un numitor comun, pentru a putea fi acceptate de toată lumea. Acestea sunt însuşirile de care trebuie să dai dovadămereu: tendinţa de a fi apreciat, nevoia de a fi atent în cine ai încredere, aptitudinea ta potenţiala de a fi în empatie cu ceea ce alţii proiectează în tine, consimțământul de a auzi ceea ce ţi se propune ascultării, discernământul de a face alegeri informate, capacitatea de a discerne între diferitele emoții.

Aşa cum organismele pluricelulare iau naştere dintr-o singură celulă, celula ou, tot astfel potenţialul tău de lider va creşte din acea legătură singulară care se stabileşte între părţile care te definesc, garantându-ţi dreptul de a te impune în mod hotărât în procesul de schimbare a lucrurilor, acţiunilor pe care le poţi schimba, spre obţinerea beneficiilor comune.

Leadership: Te concentrezi pe îndeplinirea consimțământului de a auzi ceea ce ţi se propune ascultării, într-un moment în care trebuie să aprobi înţelesul cel mai înalt al unei simţiri care refuză să treacă dincolo de aparenţă?

O anume tendinţă care se accentuează tot mai mult la unii lideri constă în caracterul temporar al răspunderii pe care şi-l asumă, în continuă "criza" aş spune. Căci ei omit cu dezinvoltură esenţialul, trec fără nicio jenă peste ceea ce este esenţial la leadershipul performant: îşi uită rolul, de aceea şi sunt înlocuiţi. Sau, mai bine zis, alţii sunt cei care reuşesc să-şi asume răspunderile şi să dea tonul solidarităţii, înlocuindu-i pe primii.

Oameni obişnuiţi, şi totuşi speciali în anume situaţii, oameni precum reportera care a fost prezentă la locul gravului accident, şi înduioşată de ultime cuvinte ale fetei rănită grav, a început o campanie dură împotriva conducerii sub influenţa alcoolului.

Această posibilitate de a acţiona deschis, imediat, obiectiv, la tot ceea ce este cu adevărat important pentru tine, pentru ceilalţi, din spirit de solidaritate, este întemeiată, susţinută de

existenţa acordului dintre Eul tău şi adevăratele valori pe care se bazează leadershipul. Această posibilitatea este deschisă tuturor oameni obişnuiţi.

Dacă nu transmiţi celorlalţi din jurul tău un mesaj, aşa cum reportera a dat viaţa mesajului: "Nu conduceţi sub influenţa alcoolului ! ", atunci nu vei putea să intri în rândul oamenilor cu adevărat inclinaţi spre arta conducerii. Vei pierde ocazia, chiar dacă nu eşti lider, să îi faci pe ceilalţi să înţeleagă că viaţa omului trebuie înnobilată de idealul cel mai înalt: de a salva alte vieţi.

Leadershipul se concretizează în îndeplinirea consimțământului de a auzi ceea ce ţi se propune ascultării, într-un moment în care trebuie să pui în valoare provocarea de a vedea ceea ce auzi.

Nevoile reale ale leadershipului sunt acestea: spontaneitatea simţirii care se face înţeleasă prin gând, consimțământul de a auzi ceea ce ţi se propune ascultării, discernământul de a face alegeri informate, capacitatea de a discerne între diferitele emoții, capacitatea de a oferi răspunsuri pentru a ieși din orice confuzie, valorificarea superioară a funcţiei simţirii faţă de cea a gândirii, încercarea simţirii de a deveni raţiune.

Tu acţionezi deschis, ferm, la tot ceea ce este cu adevărat important pentru ceilalţi oameni? Care sunt adevăratele valori pe care se întemeiază leadershipul tău? Este "solidaritatea" cea mai importantă trăsătura a leadershipului tău? Ai dorinţa şi abilitatea de a-ţi creşte potenţialul de lider? Porţi discuţii cu oamenii pentru a afla răspunsul la problemele care îi frământă? Care sunt capacităţile evidente (sau ascunse) ale persoanei pe care vrei s-o selectezi pentru schimbare?

Valorile cele mai înalte ale omului sunt empatia, stabilitatea emoţională, toleranţa adecvată în faţa eşecului, şi curajul de a nu renunţa.

Source: https://neculaifantanaru.com/nevoile-reale-ale-leadershipului.html

Newsletter

On Mai 10, 2008

Source: https://neculaifantanaru.com/newsletter.html

Mulţumesc

On Mai 10, 2008

Source: https://neculaifantanaru.com/newsletter_confirm.html

Nicio suferinţă veche în amurguri

On Ianuarie 06, 2017

Dezvoltă-ţi o puternică trăsătură de obiectivizare a existenţei, creându-ţi o nouă poziție faţă de trăirile şi atitudinile vechi ce pot fi oricând redeclanşate.

Am fost puţin nebun, cu o adicţie faţă de lucrurile care îmi erau apropiate ca experienţă şi îndepărtare ca descoperire, într-o solidă loialitate numai faţă de aşternerile de înţelesuri pentru care merita să-mi vând chiar sufletul. Ceea ce îmi rămânea să dilatez în această realitate era, într-o formă simbolică, o extensie a visului lucid care mă chema înapoi la mine, la timpul pe care l-am irosit neştiindu-mă al nimănui, la bucuriile pe care nu le-am trăit în preajma tuturor. Exigenţe pentru dezvoltarea unor amăgiri închipuite, devenite ulterior bântuitoare.

Existenţa este forma simbolică a unei realităţi pe care nu o poţi manipula, sau mai degrabă este încercarea de a manipula o realitate devenită simbol prin intermediul felului cum îţi reprezenti fiinţa în ipostaza de Creator. Iar un povestitor care face parte dintr-o realitate mai largă, mizând pe forma unei atitudini egocentrice, poate deveni el însuşi simbolul unei noi filosofii despre lume şi viaţă în încercarea de a manipula felul realităţii de a se declara "mai reală" decât lumea fabricată în opera de artă.

Şi tot de atâtea ori am încercat să mă conving că nu am nevoie de mine, ca de atâtea ori am încercat să dau o lovitură destinului plin de " *dacă* " şi " *poate dacă nu era aşa",* cu toată opoziţia mea pentru toate surprizele irealului care se trudea să prindă, într-o vreme bună doar pentru amurguri, din îndepărtatele ceruri, doar bonusurile eliberatoare ale detaşării de situaţiile asemănătoare sau diferite.

Măsurători ale câmpului magnetic al creierului meu, făcute cu o precizie încă neatinsă vreodată, arătau o concentraţie puternică de subiectivizare în sensul unor aspiraţii de întoarcere la ceea ce contează, la ceea ce este autentic şi adevărat. Numai în acest fel puteam să întrevăd sensul unei experienţe de sine raportată la realitatea unei individualităţi indefinite, adică prin mijlocirea unei legături directe sau indirecte cu trăirile şi frământările unei lumi care se vrea prea ambiguă pentru a fi înţeleasă de minţile obişnuite.

Leadership: Eşti pregătit să fugi din calea unei realităţi pe care o ştii şi o trăieşti, dar pe care vrei s-o interpretezi altfel prin prisma unei înţelegeri superioare atribuite simbolurilor din care îţi poţi fabrica o altă identitate şi o altă conştiinţă?

Şi ceea ce am înţeles despre mine în lumea propriei conştiinţe, este exact ceea ce constata scriitorul Aldous Huxley despre el însuşi într-unul din romanele sale: *"Brusc, am simţit că lucrurile mergeau prea departe. Prea departe, chiar dacă pătrundeam spre o frumuseţe şi mai intensă, cu o semnificaţie şi mai profundă. Privind în urmă şi analizând, mă temeam să nu fiu copleşit, să nu mă dezintegrez sub presiunea unei realităţi mai măreţe decât ar fi putut să suporte un cuget obişnuit să trăiască mai tot timpul în lumea confortabilă a simbolurilor."*

Deseori o înţelegere superioară este generată din interiorul cauzei stărilor de confuzie şi nu din afara lor. Iar când destinul îi aplică omului o vizibilitate redusă, apoi salvarea temporară din rutina credinţei izvorâtă dintr-o eroare a propriei conştiinţe, prin falsificarea realităţii produse în jurul unei rupturi de sine, abia atunci el îşi ridică aripile gândurilor nerostite şi zboară într-un nou trailer: "Vreau să mă salvez de la desfiinţare ! "

El nu evadează în cerurile unui început interior de viaţă, doar în mod retrospectiv, ci începe

să poarte noi realităţi în universul care nu este antiuman, anti el însuşi. Iar în ceea ce priveşte relaţia dintre realitate şi simbol, ei bine, este ceva aparte. După cum aţi putea uşor intui, sunt supus presiunii de a nu mă putea acomoda cu personajele şi cu aparenţele acestei lumi, ci doar cu trăirile cele mai simple rezultate din experienţa de a spune o poveste fără alb şi negru, fără eroi. O poveste cu multe oglinzi, cu multe faţete, din care una singură este viaţa mea, la alt nivel de percepţie a lucrurilor.

Leadership: Poţi să te angajezi în înfăptuirea schimbării realităţii din care îşi sorb viaţa cuvintele tale, fără să execuţi mai multe repetări ale anterioarelor tale stări și experiențe?

Şi câte nu am avut de învățat din povestea bătrânului cusurgiu care, nervos şi veşnic preocupat de averea personală, îşi schimba testamentul în fiecare săptămână. La un moment dat, s-a împiedicat şi s-a înecat în bazinul cu apă fierbinte din camera lui înainte să-l poată observa sau ajuta cineva.

Ceea ce contează pentru înfăptuirea schimbării, accesibilă nu doar celor virtuoşi, ci și celor ce experimentează nuanţele tainice ale sentimentului de frământare, consumator de viață, este însăşi recunoaşterea faptului că duci "o luptă colosală" care îţi depăşeşte puterile.

Lupta care te încearcă, de la tonurile primitive ale obişnuinţei de a rămâne fidel pierderii de sine, la cele rafinat complimentare ale creării unor stări noi de motivaţie, în faza unei depline reflectări asupra existenței, este tocmai extraordinarul instrument de definiţie şi de creare a unei noi poziții faţă de trăirile şi atitudinile vechi ce pot fi oricând redeclanşate.

Realitatea din care îşi sorb viaţa cuvintele tale este lupta pe care o duci spre căutarea unei noi idei faţă de tine însuţi, învelită în pânză de "spectaculos" cu sentimentul unei poveşti care invită la reflecţie asupra liberului arbitru, sau asupra libertăţii de a fi oricine vrei tu.

Pe de altă parte, o realitate manifestată ca o necesitate stringentă de reformulare a unei concepţii unice şi atotcuprinzătoare despre ceea ce înseamnă căutarea unei noi idei faţă de tine însuţi - care să faciliteze o extindere a înţelesului de „identitate", este trebuincioasă menirii de a diferenţia acele fenomene care la nivelul autoacceptării au potenţialul de a deveni principale în sfera ta de existență.

În marele container al leadershipul se produc indivizii care au realizat, încă de la prima încercare de învingere a zbuciumului existenţial, că nu contează cum te percepi aruncând o privire retrospectivă asupra destinului: *„ poate dacă nu era aşa "*. Ci felul cum te pricepi să interpretezi şi să răspunzi la toate manifestările tale anterioare, memorate și reactualizate. Rămâi fidel lor?

Leadershipul este fidelitatea pe care o datorezi celuilalt TU într-o creaţie a cărei realitate nu aparţine unuia singur, ci tuturor.

Nicio suferinţă veche în amurguri scoate în prim plan acea autodepăşire de sine pricinuită de vechile manifestări sufleteşti, înscrise între neajunsuri şi deziderate, care are ca bază o deplinătate tot ceea ce este bun şi favorabil chiar şi în faţa unui destin ostil.

Source: https://neculaifantanaru.com/nicio-suferinta-veche-in-amurguri.html

Niciodată nu trebuie să luaţi cinematografia „în bloc"

On Iunie 24, 2011

Un artist adevărat poate să mențină energia spontană a creației autentice, chiar și atunci când presiunile externe favorizează un stil academic și standardizat.

Niciodată nu trebuie să luați cinematografia noastră „în bloc". Văd cu groază cum avangarda noastră devine, încetul cu încetul, o academie infatuată, manierată, cu toca – roșie încă, dar capricios șifonată – peste fracul estetic și tradițional, de o tăietură perfectă, impecabilă. Este sufocată! Și nu este vorba doar de „aripa" din Leningrad, care tinde spre clasicism – cel mai dezgustător dintre clasicismele posibile! – ci de tendința generală care cuprinde majoritatea lucrurilor care se fac.

Și, ceea ce este și mai grav, aceste tendințe apar și la cei pentru care lucrăm! „Evoluăm" calm, acolo unde ar trebui să simțim din nou nevoia de a revoluționa până la temelii. În loc de pulsația vieții și a pasiunii autentice, stilismul steril devine regula, iar creația se transformă într-o estetică lipsită de viață.

Aceste observații reflectă starea de spirit a regizorului rus Serghei Eisenstein și explică motivația drumului său ales în următorul film, „Vechiul și Noul". Totodată, ele dezvăluie modul său de gândire și reacție față de dificultățile inerente în procesul creativ.

Leadership: În ce măsură transformarea avangardei într-un stil convențional afectează capacitatea creației tale de a rămâne un spațiu al explorării autentice?

În ecosistemul cinematografic, diversitatea avangardei poate fi treptat înlocuită de uniformitate, atunci când condițiile devin manierate și infatuate. Creația, odată plină de viață și pasiune autentică, este sufocată de un stil academic, mai puțin rezistent, dar perfect în aparență. Iar această standardizare duce la pierderea spiritului revoluționar și la crearea unor opere sterile, aranjate cu eleganță în fracul lor estetic, dar lipsite de energia spontană a artei adevărate.

Asemenea unei grădini artificiale care înlocuiește natura sălbatică, această „evoluție calmă" a cinematografiei riscă să transforme temeliile vitale ale creației în simple ornamente standardizate. Avangarda domesticită devine, astfel, o academie convențională.

Leadershipul artistic susține energia autentică a creației în fața presiunilor academismului, fiind un act de curaj care păstrează viu suflul revoluționar al artei.

Niciodată nu trebuie să luați cinematografia „în bloc", pentru că fiecare creator are propria viziune artistică, mai ales atunci când avangarda riscă să devină academism steril. Autenticitatea trebuie constant reînnoită, astfel încât expresia cinematografică să rămână palpitantă și adevărată.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/niciodata-nu-trebuie-sa-luati-cinematografia-in-bloc.html

Niciun fel de sacrificiu nu mă sperie

On Noiembrie 26, 2016

Porneşte în căutarea unui sens de exprimare decurgând din ceea ce încerci să construieşti, fără a avea la îndemână toate drepturile asupra conţinutului pe care îl experimentezi.

Eisenstein a spus odată: "Primele îndepărtate bubuituri ale artei revoluţionare în devenire se auzeau împrejur şi cutremurau văzduhul. Atracţia mea pentru misterioasa activitate care se numeşte artă era de nebiruit, acaparatoare, nesăţioasă. Niciun fel de sacrificiu nu mă sperie."

Gata de orice sacrificiu pentru a putea pătrunde în captivitatea teatrală, Eisenstein rătăcea febril prin Moscova. Primul sacrificiu fusese buchisirea hieroglifelor japoneze cu scopul de a putea, astfel, rămâne în capitală. Apoi, renunţarea la căminul din Petrograd în schimbul unei hoinăreli fără ieşire aparentă, pe străzile Moscovei. Până la întâlnirea cu Strauch, Eisenstein nu avea adăpost, nu avea mâncare, pe care o primeau pe cartelă doar cei ce munceau undeva sau studenţii (dar universitatea nu se deschisese încă). Moscova din 1920 ducea o lipsă cumplită de hrană şi căldură.

În ciuda acestor condiţii dure, setea de cultură a maselor, entuziasmul oamenilor de artă dăruiau vieţii moscovite o căldură neobişnuită, o incandescenţă alimentată de flacăra pasiunii creatoare. Să ne amintim că în acea vreme celebrul scriitor rus Ilia Ehrenburg nu se lamenta pentru totala lipsă de hârtie, ci îşi scria, cu maximum de firesc, romanele şi poeziile pe dosul vechilor chitanţe. *

Leadership: Îndrăznești să te separi de viaţa cotidiană în mod alternativ, în urma obişnuinţei de a socoti arta ca pe ceva apropiat şi accesibil unei viziuni care niciodată nu se demodează?

Ceea întăreşte legătura dintre viață şi artă, date fiind pe de o parte condiţiile de dezvoltare, pe de altă parte dinamica fenomenelor sociale și morale, este faptul că întregului concurs de împrejurări care te propulsează de la un statut la altul i se dă o funcţionalitate. Este vorba despre acea versiune a puterii de care trebuie să dai dovadă în condiţiile unei scăderi a traiului lumii, puterea de a fi altcineva, care îţi dă posibilitatea de a te conecta la acea personalitate exemplară care trebuie să dăinuie în creaţia ta.

Orice situație, indiferent cât de nepotrivită la suprafaţă, poate fi privită sub două aspecte. Mai întâi sub aspectul unei alianțe cu „eforturile exagerate", dintre ceea ce colectezi fără posibilități mari de transpunere într-un control al folosinţei, și ceea începi să introduci în propria formă de perceptie și cunoaștere pornind de la micile deprinderi.

Apoi, sub aspectul unei intenţii serioase de asimilare forţată a unor ascunsuri din sensurile pe care le atribuie mintea unor evenimente, care creează noi înţelegeri, noi învăţături foarte diferite, al căror unic indicator este acela de: confruntare curajoasă.

Arta este outputul relaţiei dintre subiect, cadru și conţinut. Arta este un profil al leadershipului, un proces de căutare al unui sens de exprimare decurgând din ceea ce încerci să construieşti fără a avea la îndemână toate drepturile asupra conţinutului pe care îl experimentezi. Cu consecinţa înlocuirii sau modificării acelor constante iniţiale sau intermediare care duc la o depăşire a limitei pe care o poţi suporta.

A te separa de viaţa cotidiană în mod alternativ, în urma obişnuinţei de a socoti arta ca pe ceva apropiat şi accesibil, înseamnă să îţi rezervi dreptul de a opera modificări asupra conţinutului experimental. Un om care dobândeşte abilitatea de a se ridica la un înalt nivel de înțelegere și simţire, o mentalitate care găsește suport chiar și într-o realitate împotmolită în propriile limite, este un mare artist - singurul în măsură să ridice experienţele la un înalt nivel de abordare artistică.

Leadershipul este alternativa adoptării psihologiei şi coordonatelor unei personalităţi care îşi îngăduie totul pentru a avea totul, sau care traversează epocile pentru a face loc glasurilor altor vremi să îşi exprime individualitatea, gândurile şi ideile în varianta modernă.

Niciun fel de sacrificiu nu mă sperie este deviza oricărui om gata de orice sacrificiu pentru a putea pătrunde în captivitatea artei, dincolo de limitele condiţionate de circumstanţele vieţii.

Leadershipul este o abordare artistică a nuanţei de gri a vieții. Oamenii cu adevărat mari sunt artişti desăvârşiţi fiindcă sunt capabili să-şi menţină și să-şi valorifice avantajul de a-şi schimba nuanţa în decursul vieții.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/niciun-fel-de-sacrificiu-nu-ma-sperie.html

Nimeni nu ştie ce se petrece în sufletul unui regizor

On Ianuarie 05, 2017

Adesea, ceea ce se prezintă ca o conformare exterioară nu reflectă veritabilele convingeri și sentimente ale individului, mai ales pe planul unei identități coerente şi unitare.

Eisenstein, căruia i s-au propus subiecte alese special astfel ca să fie nevoit a le refuza, este acum vehement atacat pentru că nu realizase de mult niciun film.

Nemulţumirile marelui regizor continuă însă. Invitat în continuare la serbarea de aniversare a 15 ani de existenţa a cinematografiei sovietice, Eisenstein primeşte o mai mică distincţie decât colegii săi, cărora li se acordă ordine şi titluri mai înalte. Printre ei se număra Podovkin, Dovjenko, foştii sale elevi, fraţii Vasiliev, sau chiar fostul său asistent Alexandrov.

A doua zi, ca preşedinte al consfătuirii, rosteşte un discurs de închidere. Răspunde ponderat unor atacuri. Se angajează să reînceapă munca de creaţie. Peste câţiva ani îşi va aminti cu ironie atmosfera cenuşie...în anii de după 1930, care încerca să cuprindă pe toţi, uniformizând creaţia. Evident, aşadar, că supunerea sa conformistă de acum nu este reală. Nimeni nu ştie – şi nu trebuia să ştie – ce se petrece în sufletul său. Sfinx imperturbabil, maiestatea sa Eisenstein îşi păstrează maiestatea.

Leadership: Reușești să-ţi păstrezi rezistența interioară, navigând printre cerințele contradictorii și care aparent se conformează exteriorului, aşa încât să-ţi păstrezi autenticitatea?

Adesea, artiștii, la fel ca Eisenstein, sunt percepuți ca niște figuri conformiste în public, însă realitățile lor interioare sunt pline de convingeri și sentimente profunde, nemulțumiri și dorințe de exprimare liberă, care rareori sunt vizibile pentru exterior. În ciuda unei aparente conformări exterioare, inima creativă a artistului luptă continuu cu restricțiile impuse, refuzând să cedeze complet. Această luptă internă este adesea mascată de o fațadă imperturbabilă, unde "nimeni nu știe - și nu trebuia să știe - ce se petrece în sufletul său".

Așa cum Eisenstein a fost nevoit să navigheze printre cerințele contradictorii ale timpului său, lăsând impresia unei supuneri, în realitate el a păstrat o rezistență interioară, refuzând să-și abandoneze viziunea artistică. Prin discursurile și gesturile sale aparent conformiste, el și-a exprimat subtil critica și a transmis mesaje ascunse, demonstrând că supunerea sa nu era decât o strategie de supraviețuire în fața unei uniformizări creative asupritoare.

Leadership: Poți extinde semnificația confruntărilor tale, oferind o interpretare mai profundă a conflictului intern, culminând într-o viziune care transcende imediatul și exaltă lupta ta continuă în fața autorităților?

În condițiile grele de creaţie pe care le impune o viaţă plină de încercări şi nemulţumiri, artistul (regizorul în acest caz) se poate trezi faţă în faţă cu o alegere dificilă: să-și exprime liber ideile şi sentimentele prin intermediul creaţiei, riscând atacuri şi ironii, sau să adere la linia impusă de "sistemul în vogă", sacrificând astfel integritatea sa artistică pentru o cauză mai puţin nobilă. În acest caz, artistul nu se confruntă doar cu o luptă personală dusă într-o atmosferă incertă, dintre mândrie şi prejudecată, ci și cu o luptă colectivă, implicând întreaga comunitate artistică din care face parte.

Un artist original nu se supune preferințelor altora decât în materie de respect și recunoaștere

a operei sale. Chiar dacă regizorii folosesc în opera lor simboluri subtile și mesaje codate pentru a comunica convingerile lor nestrămutate, adâncite în sistemul lor moral individual, în exterior trebuie să se conformeze cerințelor oficiale, pentru a nu declanşa represalii. Luând în calcul dualitatea existenței artistice, trebuie să subliniem că tensiunile dintre libertatea individuală și constrângerile sociale sunt de fapt inevitabile.

Aşadar, povestea lui Eisenstein devine nu doar relatarea unui conflict personal, ci și o reflectare a luptei universale a artiștilor împotriva constrângerilor impuse de autorități. Aceasta extinde semnificația existenţial-profesională a regizorului, oferind o interpretare mai profundă și mai largă a confruntărilor sale, și arată cum, în ciuda recunoașterii externe, conflictul său intern și devotamentul față de artă autentică rămân neclintite.

În leadership, supunerea este doar o strategie de supraviețuire în fața uniformizării creative. Recunoașterea externă poate masca conflictul intern, dar devotamentul față de arta autentică rămâne neclintit, oferind o mărturie a forței interioare și a determinării în a-ți urmări potențialul.

Nimeni nu ştie ce se petrece în sufletul unui regizor, dar toată lumea îi urmăreşte capodopera şi nu dă importanţă aspectelor ascunse care nu spun nimic despre lupta artistului împotriva sistemului. Un singur lucru este cert: dacă vrei să te exprimi pe deplin, trebuie să scoți din tine esența sufletului tău și s-o oferi lumii printr-o creație care transcende imediatul, dând o valoare incontestabilă spiritului tău.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/nimeni-nu-stie-ce-se-petrece-in-sufletul-unui-regizor.html

Nisipurile timpului

On Februarie 15, 2011

Închină-ţi viaţa sublimului, pentru ca leadershipul tău să prindă viaţă şi să reziste în timp.

Simt nevoia să vă relatez din nou o scenă interesantă din filmul " *Prince of Persia (2010)* ". Dastan, prinţul Persiei, împreună cu Tamina, prinţesa Alamutului, ajung în încăperea Clepsidrei, îngropată în adâncul pământului. Trebuiau cu orice preţ să-l oprească pe Nizam, fratele răposatului rege persan Sharaman, să întoarcă timpul înapoi.

Între Nizam şi Dastan are loc o altercaţie violentă. Iar din cauza cutremurului care s-a produs şi a nisipului care se năruia, Dastan alunecă de pe stânci. Dar reuşeşte să se prindă de o margine a acestuia. În acest timp Tamina ajunge faţă în faţă cu Nizam, şi face o ultimă încercare de a-l convinge pe acesta să renunţe la planul său diabolic. În schimb, Nizam, care nu putea să-şi scoată din cap obsesia lui de-o viaţă – de a deveni cel mai puternic om din Persia, o prinde de umeri şi o aruncă în hăul care se deschisese în jurul lor.

Dastan reuşeşte să o prindă de mână pe Tamina. În adâncul inimii lui simţea că nu putea trăi decât prin ea. Însă Tamina, privindu-l în ochi cu o duioşie sfâşietoare, îndurerată peste măsură fiindcă îşi simţea sfârşitul aproape, şi înţelegând furtuna ce îi zguduia inima iubitului ei, îi spune acestuia ultimele cuvinte înainte să-i dea drumul la mână:

- Dastan, opreşte-l pe Nizam. Dacă sticla se sparge, lumea va muri odată cu ea ! Te iubesc !

Fiecare vorbă a ei îi străpungea inima lui Dastan. Ochii ei exprimau ceva dulce, era dragostea ce-o nutrea pentru el şi pentru dorinţa de viaţă.

- Nu ! strigă Dastan, privindu-şi iubita prăbuşindu-se în hăul adânc. Suferinţa puternică, izvorâtă din adâncul inimii sale îi amplifică forţa şi dorinta de a-l impiedica pe Nizam să-şi ducă planul la capăt. Cu inima încleştată de durere şi plin de furie el îşi adună tot curajul şi toată puterea, se urcă înapoi pe stâncă şi se năpusti asupra lui Nizam.

În cele din urmă Dastan a reuşit să întoarcă timpul înapoi, să-l învingă pe Nizam, şi s-o readucă la viaţă pe Tamina dovedindu-şi suprema dragoste pe care o purta pentru ea.

Leadership: Trăsăturile tale de caracter corespund forţei în ascensiune a însemnătăţii pe care o dai luptei cu propriile tale limite în încercarea de a umple satisfăcător un timp care altfel ar fi gol?

Lupta cu propriile limite poate avea o însemnătate de gestionare a timpului în funcţie de modul cum te raportezi la marea provocare de a trăi și de a-ţi asimila cât mai mult propria existență sau, de ce nu, de a ţi-o pierde. Timpul poate fi perceput ca un zid care se surpă în faţa ta sau ca o continuare a unei cărţi ce trebuie citită de mai multe ori pentru a-i sesiza toate nuanţele.

Când vorbim de leadership nu ne referim, strict, la arta de a ajunge în frunte. Ci, ne referim şi la o realitate bazată pe efecte - care servesc exclusiv scopurilor nobile, care nu rămân în umbră şi devin neidentificabile. Leadershipul, în a cărui compoziţie se regăseşte nisipul fin al valorilor adevărate, n-ar trebui să prezinte un grad pronunţat de uzură dacă este lăcuit

periodic cu straturi groase de credinţă.

Această putinţă de a înfăptui binele prin conştiinţa unui sacrificiu suprem, stă în faţa tuturor resurselor disponibile pentru finalizarea la termen a edificiului pe care el şi-a zidit calităţile. Un timp gol este rezultatul unei vieţi fără sens care nu singularizează lectura unei cărţi povestită de oameni extraordinari.

Leadership: Poţi să te constitui ca o realitate care conţine în sine întregul timp şi spaţiu, fie ca o evadare dintr-o realitate care te constrânge să suporţi testul major al poveştii tale?

E de presupus că întotdeauna mijloacele de înălţare a edificiului leadershipului se resorb în scopul atins. Barierele care trasează graniţe pentru toţi acei indivizi care ar putea la un moment dat să funcţioneze extraordinar, acţionând în baza impulsurilor instinctive, pot fi depăşite doar cu acordul conştiinţei curate.

Această conştiinţă determină manifestarea lor, dând naştere la o nouă formă de "a fi", suma acelor trăsături de caracter care corespund forţei în ascensiune a însemnătăţii pe care ei o dau luptei cu propriile lor limite. Adică, atunci când simt nevoia să-şi dovedească apartenenţa la cineva sau ceva, cu riscul propriei lor libertăţi şi vieţi.

Dar, în special, ei trebuie să întrebuinţeze o doză mărită de chibzuinţă şi încredere în consolidarea temeliei edificiului, pentru a nu se surpa înainte de fi terminat. De aceea judecăţile proprii, izvorâte dintr-o perspectivă care străluceşte ca o făclie în întunericul imens al prezentului, trebuie să se menţină permanent la niveluri ridicate. Înţelegerea adecvată a prezentului poate determina o mai corectă evaluare a trecutului, dar şi o altă concepţie asupra viitorului.

Testul major al poveştii lui Dastan nu a fost cerinţa impunătoare a conştiinţei de a fi ghidată cu mult dincolo de limitele ei prezente, ci de deschiderea conştiinţei de-a nu fi afectată de emoţii în modul radical în care acest lucru se întâmplă într-un creier obişnuit.

Leadership: Atribui valori greşite unor aspecte ale lumii exterioare, evaluându-ţi capacităţile în raport cu momentele de timp anulate de posibilităţile tale de a gestiona esenţa condiţiei de muritor?

Tot ceea ce te înconjoară şi te limitează, care te blochează şi nu te lasă nicicum să avansezi, depinde de valorile de compromis pe care se fundamentează experienţa trăirii într-o realitate paralelă, accesând reversibilitatea timpului.

Când încerci să te lupţi cu tot ce e rău, acel moment când cea mai dragă persoană de lângă tine pleacă, când cazi şi crezi că nu te mai poţi ridica, devii prizonierul unei lumi pe dos: moartea e intensă, familiară, apropiată, în timp ce viaţa e tot mai străină.

Condiţia de muritor se instalează în acel moment când crezi că viaţa nu mai are nici un rost. Astfel, începi să atribui valori greşite multor aspecte ale lumii exterioare, cum ar fi maximizarea efectelor negative asupra relaţiei dintre oameni şi încercările lor, reactualizând constant adevărul conform căruia nimeni nu trăieşte la nesfârşit.

Capacităţile tale de a-ţi construi un prezent şi un viitor mai bun, de a-ţi înfrumuseţa viaţa şi de a produce o schimbare semnificativă în lume, încep să scadă şi să aibă valori de "mărginire" la plenitudinea plăcerilor simple şi trecătoare.

Leadershipul nu este un edificiu veşnic, de neclintit, căruia să-i poţi adăuga pe rând câte o nouă piatră de glorie, ci mai degrabă un organism viu care evoluează trecând prin mai multe faze. Iar aşa cum nisipul timpului curge neîncetat în clepsidra vieţii, tot aşa şi tu, ca lider, îţi poţi spori neîncetat valoarea personală impunându-ţi viziunea şi iniţiind un leadership bazat pe valori şi principii morale bine stabilite, precum solidaritatea şi coeziunea.

Încercarea de a străpunge timpul este fundalul a tot ceea ce experimentează fiinţa umană de la începutul vieţii şi până la sfârşitul ei, pe care trebuie să proiectăm învăţătura credinţei şi împlinirii faptelor măreţe.

Leadershipul se poate clădi pe o fundaţie solidă, pe empatie, pe adevărata prietenie, pe înţelegere şi afecţiune reciprocă între indivizi, pe sentimente de profundă preţuire şi recunoştinţă. Sau se poate dărâma şi se poate transforma într-un morman de nisip dacă îl foloseşti după bunul plac, fără să ţii cont de limitele lui, de principiile de aur pe care, ca lider, ai obligaţia să le respecţi. Principii precum " *nu-ţi folosi puterea în mod greşit pentru a-ţi satisface orgoliile personale.* "

Dacă eşti un adept fanatic al filozofiei *"În faţa mea toată lumea trebuie să se aplece"* , atunci nu vei putea să controlezi aşteptările crescute ale oamenilor, şi în consecinţă vei eşua.

Secretul remarcabil al unui lider de succes constă în crearea unei armonii calde între ceea ce simte, ceea ce gândeşte şi felul cum acţionează. Aşa cum iubirea indică armonia între două făpturi care se completează şi se înţeleg bine mai ales la nivel emoţional - tot aşa leadershipul tău indică gradul de apropiere faţă de ceilalţi oameni şi se poate ridica la cel mai înalt grad de desăvârsire daca îţi dezvolţi abilităţile de a înţelege suferinţele, motivaţiile şi aspiraţiile lor.

Linia timpului pe care trebuie să o construieşti pentru a fi folosită doar la accesarea unei conştiinţe mai înalte reflectă ceea ce aduni într-o viaţă care nu se pierde în van.

Nisipurile timpului reprezintă o modalitate metaforică de a transmite un adevăr incontestabil: totul se transformă, inclusiv leadershipul, care se poate ridica la înălţime numai în timp, pe măsura dezvoltării lui, sau se poate nărui ca un castel de nisip dacă nu are un fundament stabil şi un liant adecvat.

Ia atitudine în faţa timpului dacă vrei ca valoarea leadershipului tău să crească. Închină-ţi viaţa sublimului, pentru ca leadershipul tău sa prindă viata şi să reziste în timp. Făureşte-ţi niste idealuri şi nişte valori care să nu contravină eticii şi integrităţii profesionale. Închină-ţi viaţa dezvoltării unei noi viziuni, a unui nou mod de zugrăvire a leadershipului bazat pe unitate şi stabilitate, pe adevăr, empatie şi încredere.

Adună-ţi tot curajul şi toată puterea inimii pentru a-ţi dovedi preţuirea şi ataşamentul faţă de cei din jurul tău, şi astfel leadershipul tău va prinde viaţă şi va rezista în timp.

Source: https://neculaifantanaru.com/nisipurile-timpului.html

Nivelul artistic în leadership

On Mai 07, 2017

Îmbunătăţeşte-ţi experiența de a crea noi modele de expunere a concepţiilor despre lume, om și viață, prin dezvoltarea capacităţii de a genera idei izvorâte din acele emoţii şi sentimente care au schimbat traiectoria propriei deveniri.

Aveam teribila senzaţie că trăiesc printr-un simţământ al apropierii de arta concilierii fizicii cu Dumnezeu, dar cu înclinare spre măiestria unui Rembrandt căruia îi plăcea să pătrundă adânc în psihologia celor portretizaţi. Destul de repede am învăţat să stimulez "variaţia oarbă" permiţând imaginaţiei să lucreze liber şi să producă noi asocieri de idei desprinse din structurile unei genetici elementare, generate la întâmplare din culorile unei lumi imposibile.

În acel anotimp al evoluţiei grăbite, secondate de memento-ul unei biochimii străine şi implacabil ostile, moartea tot mai pronunţată, ca şi viaţa tot mai chinuită, formau ramura unei ştiinţe a victimizării. O ştiinţă a cărei forţă, dominată de morfologie, din schema de reacţii pline de şoc care violau legile geneticii, era egală cu suma variaţiilor dintre informaţiile aflate la îndemână şi descoperirile de moment.

Probabil, evoluţia personalităţii mele era direct proporţională cu perfecta stăpânire a artei de expunere a unor noi concepţii despre lume, despre viaţă, într-un soi de apropiere de pulsul naturii, de ştiinţele ei. Noroc că întotdeauna natura cere să fie venerată nu doar prin jertfe omeneşti, ci prin prisma învierii omului la viaţă, pe axa artei de a merge înainte, dar cu băgare de seamă și în speranța că îi va fi dat să învingă toate piedicile, ca să aibă ce le răspunde reproșurilor tentativei de a se întoarce la origini.

Era un fel de angajament de a mă lăsa inspirat de combinaţia a numai două tonuri care mă trezeau înspăimântat din ceasul libertății incerte, roșu și negru, transformarea prin moarte și învierea prin chinuri. Roşul lăsa impresia de horror cu elemente fantastice ce căpătau brusc o explicaţie perfect raţională, negrul lăsa să planeze o incertitudine în privința momentului meu de glorie.

Leadership: Creaţia ta produce o schimbare în modul de reprezentare a realităţii faţă de actul prelucrării unei imagini care asigură acurateţea reprezentării de sine în raport cu o experienţă artistică inovativă?

Se crease o rezonanţă remarcabilă între voia Divină şi prezenţa Divină, între interioritate și exterioritate. Un delir al lumii înlăcrimate. O lucrare în care arta modela sensibilitatea umană, intensificând-o până la furia cea mai agresivă într-un prezent care nu mai prezenta speranța unui viitor. Cred că imaginea căreia trebuia să-i asigur acurateţea reprezentării de sine, eu aflându-mă în prim planul unei creaţii numite "Reflecţie asupra evoluţiei lumii", era dată de reprezentarea veridică a unei realităţi care cultivă mai mult "news" decât "fake", deci o realitate care pe neaşteptate poate deveni imprevizibilă.

În leadership, creaţia capătă valenţe de excepție de la regulă într-un test psiho-comportamental care compară ceea ce vezi - cu ceea ce ți-ai dori să vezi, măsurând capacitățile tale de înțelegere a unei realităţi deosebit de complexe.

Aceeaşi creaţie, văzută din perspectiva reprezentării de sine, referindu-mă la mine ca la un mic tratat al ştiinţei menit să întărească o fortăreaţă atât pe hârtie cât şi în evoluţia lumii, se continua cu plus-valoarea unei experienţe artistice de tip "crossing borders". Un artist trebuie să privească dincolo de imaginile din faţa sa, dincolo de aparenţe, dincolo de linia

orizontului, dincolo de educaţia formală, pentru a-şi putea însuşi toate cuceririle artei: viziunea, idealurile, filosofia de creaţie, trăirile unei lumi noi, percepţiile unui modernism al realităţii, alianţa dintre rigoare şi fantezie.

Totul în fundalul evenimentelor era colorat cu un neobişnuit realism, psihotic ca într-un portret haşurat ce refuză reducţia şi simplificarea în favoarea nuanţelor tratate cu o uimitoare veracitate, din care se degaja întrebarea îngrijorătoare: cum e să fii singur în lupta cu demonii?

Trasările conturului unor picături de lacrimi circumscrise unor tipare liniare de trăire intensă încercau să pună la îndoială universul de sensibilitate, plin de poezie, a artistului care sub masca unei aparente apatii, dar convențională în multe privinţe, avea darul de a disimula o anumită individualitate.

Leadership: Te ridici la așteptările impuse de un rol care-ţi dă prilejul să realizezi o frumoasă creaţie, evaluându-ţi talentul pe linia unei continuităţi imprevizibile?

Credeam că-mi voi putea grupa gândurile și trăirile într-o idee nouă, prin înfruntarea lor, prin rezolvarea contradicţiilor aparent ostile ale unei lumi în tranziţie, într-un atribut al cunoaşterii și al nobleţii pentru care eram predestinat - în faţa teribilului suspans al vieţii plină de răsturnări de situație.

Teorema proiecţiilor spune că proiecţia pe o axă a rezultantei unui sistem de forţe este egală cu suma proiecţiilor pe aceeaşi axa a forţelor care alcătuiesc sistemul.

Adevărata artă cu care mă confruntam, îi simţeam fiorii din care se năşteau monştrii, la rândul lor extrem de captivanţi ca într-un thriller *qui touche, qui pose des questions jusqu'à la fin* , un thriller care juca trucuri cu mintea mea, era perfecţionarea unei genetici menită să rezolve problemele insolubile: "ce este viaţa, ce este omul, ce este lumea, ce este omul în lume?"

Era ca şi când trebuia să dau naştere unei poetici care să capteze în mrejele sale elementele inovatoare ale unei gândiri de nivel superior, dar deocamdată încă insuficient cultivată în procesul de evoluție pe axa unui sistem de forțe care admitea o rezultantă unică egală cu momentul meu de noroc în viaţă. Fireşte, încă nu am găsit răspunsurile. Dar încă mai caut. Încă sunt în viaţă.

Leadershipul se afirmă printr-o calitate pe care toţi ar trebui să o aprecieze: să reuşeşti să defineşti distincţia dintre ceea ce ți se întâmplă şi ceea ce te face să continui să mergi înainte, oferind o imagine fidelă poziţiei pe care o ocupi în cadrul unei compoziţii coerente.

Poziţia poate fi cea de artist care a înțeles viața și a receptat-o în operele sale ca o vocaţie şi şi-a asumat-o ca o misiune. Sau cea de artist care, trăind în mijlocul unei societăţi greu încercate, se apucă să zugrăvească societatea aceea ca un ideal de omenie de neatins.

Motivația și dorința de a participa la chemarea pentru efectuarea schimbării se determină prin aprecierea evoluţiei în timp a unui fenomen interesant, dar dureros. Și, totodată, prin estimarea modului de a te manifesta prin sensibilitate artistică. Prin capacitatea de a te exprima pe diferitele planuri ale creaţiei care amestecă voit registrul miraculosului cu cel al supranaturalului. Prin pornirea lăuntrică de a accede la o fărâmă din cunoaşterea adevărului cu privire la ceea ce este de evitat într-un cadru al deznădejdii.

Nivelul artistic în leadership este asigurat de experiența de a crea noi modele de expunere a concepţiilor despre lume, om și viață, prin dezvoltarea capacităţii de a genera idei izvorâte din acele emoţii şi sentimente care au schimbat traiectoria propriei deveniri.

Nivelul artistic este cu atât mai înalt cu cât reuşeşti mai bine să-ţi psihologizezi toată povestea, mai ales hotarul dintre viaţă şi moarte. Iar adevărata ta spectaculozitate se produce atunci când permiţi imaginaţiei să lucreze liber şi să producă noi asocieri de idei generate la întâmplare din culorile unei lumi imposibile.

* **Notă:** World War Z

Nivelul cel mai înalt al leadershipului

On Decembrie 15, 2016

Purcede la construcția unei arte desăvârşite, realizând o îmbinare intre experiența extazului și cerinţele totului din jur.

O linişte cosmică, născută din integrarea omului în peisaj, în natură, în viaţa ciudată a acestei ţări. Odată rămas singur cu natura te cuprinde o senzaţie neobişnuită de autodizolvare în natură, de contopire cu ea, o armonie deplină. Se naşte senzaţia cele mai sublime bucurii a extazului. Extazul ale cărui legi au fost obiectul atâtor cercetări înfrigurate, atâtor calcule migăloase ale artistului. Acum, însă, a devenit o senzaţie concretă. Se răstoarnă deci toate gândurile iniţiale în legătură cu filmul.

Cinematograful nu i se pare pasionant decât în măsura în care este un mic univers experimental. Va trebui să urmeze o perioadă de purificare, de transformare completă a cinematografiei în care n-o să rămână piatră peste piatră din scumpele noastre opere răposate. Ceea ce este aici în jur e mult mai interesant, incomparabil mai pasionant decât orice fel de cinematografie. Problema montajului nu i se mai pare deloc interesantă. Cea a sunetului mai puţin.

Acum, ajuns în miezul trăirii extazului, Eisenstein are totuşi o reacţie alergică parcă împotriva cinematografiei. "Totuşi, atât de conştiincios ca aici mi se pare că n-am lucrat niciodată". Se naşte acum voluptatea unică şi atât de râvnită a trăirii unei armonii şi unităţi interioare. *

Leadership: Recunoşti rolul unei categorii de forţe necesare în captarea naturii esenţiale a unei experienţe trăită exclusiv prin tot ce te înconjoară, încât să duci creaţia la nivel de artă atemporară?

Extazul este drumul, nu fără însemnătate, străbătut de omul plin de cunoaştere pe suprafaţa unei realităţi de ordin suprem, pe care o numim plenitudine invizibilă în mișcare curgătoare, după ce a traversat vastitatea unei trăiri care i-a lărgit conştiinţa şi i-a rafinat sensibilitatea. Aici se constată unicitatea creaţiei dusă la nivel de artă atemporară: prin faptul că ceea ce trăieşti prin lucrul în care te crezi te împlineşte fără să te justifici, fără să ai celelalte lucruri.

Un om care experimentează extazul, omul pătruns de un conţinut al sublimului, oricât ar fi de nebunească senzația de a fi înconjurat de tot ceea ce înseamnă bun, frumos, inspiraţional, artistic, trăiește ca un adevărat creator după regulile unei vieți și ale unei arte care înseamnă continuitate. O artă marcată de calcule migăloase, de culori tot mai sugestive, ce capătă o anume simbolistică, până la construirea unui adevărat arsenal de elemente „fantasy" cu valoare de reper pentru formarea noului.

Omul pus în faţa unui asemenea arselan de elemente, corespunde la rândul său unui întreg numit „nemărginire", fiind capabil să atribuie operei sale subordonată unui concept unitar – un destin înălţător, plin de magnetism şi virtuozitate. El capăta o putere neobișnuită, ca un astru strălucind de lumină, apropiindu-se de perfecţiunea celui care iubeşte şi împrumută termeni din însăşi propriile sale condiții de funcţionare, în autoritatea unei transcendenţe absolute.

Personalitatea care gravitează în jurul leadershipul este cea care, conectându-se la totul din jur, reușește să creeze un univers experimental, mereu în expansiune, format dintr-o dimensiune a trăirilor care se cer împărtăşite, din dimensiunea unui mod de viață plin de

sens și din dimensiunea unei teme de creaţie mai largi.

Construcţia artei, la fel ca și măreția omului, seamănă cu o formă mai nouă a leadershipului, numită de mine „Inside-Out". Adică ceva ce se petrece în tine, în relație cu exteriorul care îți ia ochii și te vrăjeşte în totalitate. Iar a depăși limita cunoașterii experimentale, prin raportarea la ceea ce simți în contextul unui anumit tip de răspuns la ce se întâmpla în jurul tău, este o capodoperă a sublimului.

Forțele care contribuie la captarea naturii esenţiale a unei experiențe trăită exclusiv prin tot ce te înconjoară constau în unitatea dintre idee și imagine, în care se împletește o armonie de emoții, integrand astfel omul într-un peisaj al neobişnuitului care se reinventează constant.

Inside-out este calitatea lăuntrică a omului transferată valoric şi spiritual în forma unei creaţii care sugerează perfecta armonie dintre natură şi sentiment. Or evaluarea calităţii unei creaţii axată pe cerinţele "totului din jur", adică depinzând de trăsăturile fiecărui model de inspiraţie în parte, se face la fel, prin transferul valoric şi lăuntric (în marea carte a naturii) a unei percepţii sensibile despre o realitate necontrafăcută.

Adevărata împlinire a creaţiei se obţine prin trăirea unei armonii şi a unităţii interioare prin comuniune cu viaţa naturii, cu elemente el, cu forţele ei, cu valorile ei, încât să cuprinzi NOUL unui mod de gândire într-o temă de mare temeritate, de mare vizibilitate, de mare interes.

Nivelul cel mai înalt al leadershipului poate fi atins doar de către omul care percepe creaţia prin adâncirea înțelegerii contextelor de explorare a noului ce depind de armonizarea între experiența extazului și cerinţele totului din jur.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Noi doi, visul şi povestea

On Aprilie 27, 2020

Învaţă să fii creaţia unui Creator care te obligă să-i accepţi prezenţa dintr-o altă perspectivă a duratei şi a spaţiului.

Dacă ţi-ar fi spus cineva că într-o bună zi vei ajunge mai mult şi mai departe decât ai visat vreodată, s-ar fi schimbat ceva la tine? Şi dacă într-o bună zi, una din acele zile la care nu ai multe aşteptări, vei simţi că eşti parte dintr-un vis frumos, şi că acest vis se cuibăreşte măreţ într-o poveste bună, neputând fi furat de niciun hoţ de cărţi, ai putea oare să te mai întorci la viaţa ta anterioară, s-o trăieşti ca şi când nu ai fi visat niciodată că faci parte dintr-o poveste?

Aşadar, cineva ţi-a destăinuit viitorul, revărsând peste sufletul tău speranţa de a da curs unei poveşti menită să te reconforteze, ajutându-te să-ţi recapeţi libertatea de a fi tu însuţi în continuarea unei poveşti care promite să fie mai ceva ca într-un vis. Şi oricine ar fi fost acel cineva, credibil sau nu, cu siguranţă a fost de ajuns ca să-ţi amintească că cel ce visează mai mult şi cât mai departe primeşte întotdeauna din timp o înştiinţare cu privire la un vis care promite totul la timpul viitor.

Şi iată că visul, împreună cu cineva care visează, a depins de altcineva căruia visul i-a făcut dinainte o idee despre tine, venind în întâmpinarea dorinţei inimii tale. Probabil că visul, cu o înfăţişare atât de plină de viaţă, îşi exprimă rostul final ca un simbol al răbdării şi al speranţei, jucându-se de-a v-ați ascunselea într-o poveste care aminteşte de un Creator, de o mână văzătoare, de un Hoţ de cărţi, de Cele trei porţi fermecate, de străvechea Morla sau de minunatul oraş de argint numit Amarganth.

Cum este oare să fii parte a unei poveşti care se scrie zi de zi alături de un vis în care simţi că eşti orice îţi doreşti să fii, şi că visul şi povestea, un element esențial al reveriei și un gen epic, sunt cheia pătrunderii într-un univers al Creatorului de infinit?

Poate că avea dreptate Alexandre Dumas, când spunea chiar la finalul unui roman celebru:

"Nu uitaţi niciodată că până în ziua când Dumnezeu va binevoi să-i destăinuiască omului viitorul, toată înţelepciunea omenească va fi cuprinsă în aceste două cuvinte: AŞTEAPTĂ ŞI NĂDĂJDUIEŞTE."

Leadership: Formatul creaţiei căreia i se supune viaţa ta poate fi văzut ca o aducere în prezent a mărturiei unei poveşti care se susţine prin privirea ta în altă lume?

La un moment dat, în călătoria ei prin ţara oglinzilor, Alice întâlneşte un ţânţar care o întreabă:

- Ce folos atunci, că insectele au nume, dacă nu vor să răspundă la acest nume?

- Nu-i de niciun folos pentru ele, zise Alice; dar bănuiesc că e de folos pentru cei ce le numesc. Altfel de ce-ar avea lucrurile nume?

Iată cum se scrie o poveste inspirată de un vis asociat cu starea mentală a unui visător prins

într-o lume a fanteziei, a secretelor, a misterelor magice. Tu, povestea mea, eşti visul meu cel împlinit, fiindcă ţi-am putut da un nume care face înconjurul realităţii în care m-am tot afundat, iar numele tău iată-l, acesta este: *Erelyndhus* , sau forţa cuvântului pur din spaţiul frumosului transcendent. Nicio poveste nu rezistă fără un vis plin de semnificaţii, la fel cum nicio oglindă nu poate să reflecte o gândire aparte, o imagine inversată, un alt chip decât tinereţea, fără lumina unei stele călăuzitoare.

Iar dincolo de ţara oglinzilor, în care Alice s-a tot adâncit, şade un tâlc de mare sugestivitate: tot ceea ce primeşte de la tine un nume se răsfrânge în mii de feţe, într-o optică geometrică, asemenea unei plăsmuiri dintr-o veritabilă împărăţie a oglinzilor fermecate. Considerând că o rază de lumină monocromatică se propagă prin intermediul materiei libere într-o altă realitate, iar refracţia s1 cade pe suprafaţa de separare a cerului de pământ, plană în punctul x1 aflat sub unghiul unei justificări supranaturale, atunci vom fi liberi să ne mişcăm într-o lume fantastică, dar care totodată este extrem de reală pentru că este lumea propriului nostru Sine.

Concluzie. Creaţia mea este visul unui artist care se desfăşoară sub forma unei holograme într-un spaţiu real definit ca imaginar. Iată, deci, de ce mă numesc un Creator: fiindcă peste tot pe unde îmi plimb ochii nu văd decât imaginile unei lumi extrem de complexe şi de vii, imagini reflectate simultan într-o oglindă care e una din căile veritabile spre Marea Cunoaştere – aş vedea până departe şi aş descoperi că, într-o existenţă anterioară, am fost altcineva care nu mă cunoaşte, dar care se comportă ca şi cum m-ar cunoaşte.

Înainte de a înţelege leadershipul, încearcă să trăieşti experienţa de neuitat a unui vis devenit realitate, cu ascensiunea spre eternitate a Creatorului, încât să nu mai ai nevoie de îndrumare spre "lumină".

Noi doi, visul şi povestea, facem parte dintr-o lume care nu se lasă inundată de contemporaneitate, şi care nu se dezvăluie oricui, ci numai celor cu adevărat merituoşi care ştiu să transmită emoţii, să împărtăşească din experienţa sinelui, asemenea efortului unui artist care face din pictură un mod de comunicare mai directă între sensibilitatea Creatorului şi realitate.

Niciodată nu m-am gândit c-aş putea face dintr-un vis grandios povestea vieţii mele, cu înclinaţie spre arta unui Creator Absolut care vede imaginea sa într-o formă sau alta, diferită de orice aşteptări omeneşti. Ci, tocmai visul s-a gândit la mine înainte de a mă transforma într-o poveste a cărui erou este nemuritor, la fel ca şi Cel ce scrie în Glasul Universal o nouă pagină a cărţii Sale.

Alice din ţara oglinzilor, încă mai încearcă să-şi reflecte destinul în completarea poveştii mele. Dragă, Alice, vei reuşi să pătrunzi în lumea mea, numai după ce vei regla oglinzile lumii tale să se vadă din poziţia unui meşter neîntrecut al avangardelor artistice…

Norii nemărginiţi ai posibilităţilor imaginate

On Iulie 04, 2013

Identifică elementul primordial în care setea de înţelegere a ceea ce eşti se îmbină perfect cu dimensiunea cunoaşterii superioare, pentru ca încrederea în evoluţia ta să fie deplină.

Încercam să pătrund într-un spaţiu în care timpul nu exista, asemenea unui călător aflat în continuă mişcare în căutarea unui loc al său. Şi nu mă mulţumeam doar cu atât. Căci omul dominat de imaginar, care persistă în a lua în considerare toate necunoscutele, vrând să pătrundă chintesenţa unei gândiri superioare, se adânceşte neistovit în viziunea lui fixă căutând cu orice preţ raza de lumină ce se strecoară prin smogul gros al inexplicabilului.

Stelele răsăreau una câte una, ca aurul dintr-un zăcământ neexploatat, dintr-un alt timp. Numărul lor conta prea puţin. Căci numai câteva grame din acest preţios corp strălucitor erau suficiente pentru a extrage chintesenţa unei materii sau substanţe de viaţă ce ar fi putut umple spaţiul de timp a reflecţiei mele, singurul ţel al căutării.

Dar combinarea elementelor vitale ce asigurau coeziunea materiei decurgeau greu. Deseori erau catalizate de unii ca fiind intermediari instabili şi foarte reactivi. Sensul şi nonsensul. Trebuia să atribui un sens acestei călătorii spre un alt timp, înainte ca nonsensul şi absurdul să-şi înfigă adânc rădăcinile contorsionate în mintea mea. Tocmai în asta consta măreţia mea !

Leadership: Poţi să te pui în ipostaza de a deveni un "ostatic" al necesităţii de a te întoarce spre cele din afara proprei realităţi, fără să devii serviabil în faţa materiei care te captivează prin capacitatea ei de a se autoorganiza în structuri din ce în ce mai complexe?

În principiu, era vorba de a exalta forţa vitală necesară depăşirii limitelor de înţelegere admise de intelect, utilizată rar numai de oameni cu o spiritualitate ridicată şi un mod de gândire superior. Stimularea acelei energii de a transforma fundamental spaţiul şi oamenii cu care intram în contact, de a o economisi şi de a o fixa în viitorul update al propriei mele existenţe, trebuia să-şi facă efectul pe termen lung dacă voiam să ating un nivel de cunoaştere superior.

Aveam nevoie de un instrument mai sigur, de o structură de forţe care să reducă orice suspiciune care plana asupra mea. Iar identificarea elementului primar, filosofic, în care setea de viaţă se îmbina perfect cu dimensiunea cunoaşterii superioare, găsirea acelei forţe de atracţie care să pună în mişcare universul şi timpul, devenea tot mai dificilă. O nouă conştiinţă trebuia descoperită. O altă dimensiune a vieţii şi a timpului în care aş fi avut, în sfârşit, puterea de a face lucrul pentru care am fost creat: să fiu un creator, demiurgul propriilor mele plăsmuiri.

Un reflex al plăcerii de-a imagina tot felul de chestii fantastice, creând mental tot felul de legături absconse între vizibil şi invizibil, între divizibil şi indivizibil, mă contaminase în întregime. Era evident că gândurile cele mai întortocheate puseseră stăpânire pe mine. Dar tocmai în asta consta măreţia mea, în faptul că am permis gândurilor să mă înalţe la norii frumoşi şi nemărginiţi ai posibilităţilor imaginate.

De atunci am învăţat să cred în evoluţia mea şi în viitor.

Leadership: Poţi să faci dintr-o condiţie a vieţii o experienţă de navigare într-un imaginar

abstract, fără extinzi şi să-ţi aprofundezi cunoştinţele între două sfere distincte: "stăpân" şi "prizonier"?

Gândurile cele mai întortocheate pun stăpânire pe tine? În ce constă măreţia ta? O nouă conştiinţă trebuia descoperită? Ai puterea de a face lucrul pentru care ai fost creat?

Leadershipul nu vizează numai sfera specifică a dezvoltării şi perfecţionării spre atingerea unei poziţii fruntaşe, ci şi studiul personal al interpretării pe care o dai oricărei experienţe pe care o trăieşti în momentul în care urci orgolios scările foarte lungi spre excelenţă. Căci, inevitabil, în acest moment începi să resimţi o presiune din partea cadrului tău de referinţă, adică a unităţii propriei fiinţe compusă din două ipostaze diferite.

Prima, a omului de ştiinţă, care trebuie să smulgă, prin simplificări favorabile, o logică riguroasă din anumite puncte de vedere sau dintr-un *template* de gândire sofisticat, sau dintr-un ciclu mult mai amplu şi mai complex de idei insuficient fundamentate. A doua, cea a creatorului, a omului dominat de imaginar, care încercând să pătrundă lucrurile ascunse, vrând să pătrundă chintesenţa unei gândiri superioare, se adânceşte neistovit în viziunea lui fixă până ce se îndepărtează de punctul său de referinţă.

Aşadar, putem spune că, într-un fel, leadershipul rezidă dintr-un experiment care reuneşte, în combinaţii atent construite, cele două ipostaze care nu trebuie să se respingă. De regulă, însă, cele două ipostaze se luptă, delimitând două dimensiuni distincte: "stăpân" şi "prizonier". Indicat ar fi ca acestea să se înglobeze într-o singură viziune clară, conferind caracteristicilor de bază ale individului o anumită autenticitate.

Este limpede că suprimarea relaţiilor între cele două dimensiuni, mai ales pierderea controlului asupra lor, în lipsa unei bune coordonări a procesului de alcătuire şi finisare a "creaţiei", va accelera treptat regresul în descoperirea de noi resurse care să faciliteze accesul spre cunoaşterea superioară.

Iar simplificarea şi armonizarea operaţiunilor de atingere a superiorităţii în leadership constituie cele mai sănătoase pregătiri în vederea limitării efectelor negative pe care le poate avea strânsa relaţie dintre cele două ipostaze.

Leadership: Poţi să-ţi dezvolţi o structură de forţe care să reducă orice suspiciune ce planează asupra ştiinţei tale, chiar dacă modul în care te raportezi la imaginea mentală de sine nu se ancorează la cerinţele realităţii?

Obţinerea superiorităţii în materie de ştiinţă reprezintă un proces destul de complex, în care extraordinarul se combină cu neînsemnatul, demascând şi denunţând astfel cu mare asprime viciile în materie de leadership, supraevaluarea sau subevaluarea. Iar schimbările care se petrec în materie de competenţă, când este testată valoarea creaţiei şi a creatorului, par uşor de acceptat dacă se experimentează sentimentul de a fi util propriei individualităţi.

Un autor şi conferenţiar american spunea odată: " *Ascultarea creează încredere, baza tuturor relaţiilor de durată.* " Dacă este să facem o corelaţie, aici este vorba şi de felul în care tu, liderul, te pui în slujba ştiinţei, fără să falsifici relaţiile dintre cele două ipostaze menţionate anterior.

Ca să obţii o superioritate în leadership, ai nevoie de o structură de forţe care să reducă orice suspiciune care planează asupra ştiinţei sale, precum: capacitatea de a prezenta construcții noi ale realității, capacitatea de a crede în ficţiunea pe care ţi-o asumi , capacitatea de a crea o legătură între ceea ce se întâmplă în exterior şi ceea ce se întâmpla

în interior, capacitatea de a schimba percepția publică, capacitatea de a gândi pe cont propriu pentru a descoperi lumea din jur.

Încrederea în evoluţia ta va fi deplină numai dacă reuşeşti să identifici elementul primordial în care setea de înţelegere a ceea ce eşti se îmbină perfect cu dimensiunea cunoaşterii superioare. Ce eşti? Un stăpân al ştiinţei? Sau un prizonier al ei?

Depinde de măreţia ta, depinde de cât de mult permiţi gândurilor să te înalţe la norii frumoşi şi nemărginiţi ai posibilităţilor imaginate. Şi, mai ales, depinde de capacitatea ta de a nu te lăsa stăpânit de ea.

Leadershipul este ceea ce adaugi experienţei tale de explorator al unor spaţii cu multiple posibilităţi de lărgire a orizonturilor, astfel încât să redai perfect începutul unei lumi noi din perspectiva cauzalităţii şi al adevărului care trebuie crezut pe cuvânt.

Norii nemărginiţi ai posibilităţilor imaginate se referă la posibilitatea de a pune în practică, cu rezultate benefice, tot ceea ce plăsmuieşte imaginaţia determinată de propria-ţi ştiinţă şi cunoaştere. Iar acest joc imaginar bazat pe reguli stricte îţi poate aduce laurii victoriei sau penalizări dureroase.

Source: https://neculaifantanaru.com/norii-nemarginiti-ai-posibilitatilor-imaginate.html

Now We Are Free

On Iunie 08, 2018

Învaţă să descoperi semnificaţiile vieţii în clarobscurul conştiinţei unde cuvântul îşi mărturiseşte ataşamentul faţă de firul original al unei poveşti adevărate, repetată la infinit.

Numele meu, pe care trecutul îl lasă în seama soarelui care e veşnic, eu Juba, sunt doar o rămăşiţă a gladiatorului care altădată îi delecta pe locuitorii Romei cu suferinţa sa, cu tăria de a lupta până la ultima picătură de sânge, cu umilinţa de a muri în numele multor paradisuri care urmează doar după infern. Fiecare parte din mine stă mărturie unei lucidităţi conştiente de actul săvârşit contra valorilor morale acceptate de lumina credinţei pure.

Asemenea mie, orice sclav are dreptul să-şi scrie istoria fără să ceară nicio răsplată generoasă din partea lui Dumnezeu, ca un soi de obligativitate faţă de încheierea unei anumite etape de viață și începutul unei noi căi de urmat într-o vreme în care îngerii nu mai zboară, pentru că acolo unde nu e rugăciune cerul se face ca piatra. Faptele pe care memoria timpului şi inima mea nu le va şterge niciodată se îndreaptă, cu bune şi cu rele, numai spre cei ce îmi sunt alături într-un *adagio of lingering sadness.*

Există o clipă în istoria lumii, o secundă astrală care se adaugă orei neîntrerupte pe care imaginaţia o scaldă numai în lucrările pictorilor, o micro-materie dintr-un univers fără nume care schimbă hotărârea şi acţiunile omului de rând. Sufletul unui gladiator, adâncindu-se într-o mirare fără seamă: "Ce oare caut eu aici?" pe un tărâm al celor ce nu pricep realitatea credinţei, ca într-o carte în care nu poţi citi decât așa, pe scurt, un rezumat, îşi cârmuieşte cu greu trupul spre victoria unei clase de vârf a societăţii.

Ceea ce reuşeşti să finalizezi în Colosseum nu-ţi este acceptat decât ca libertate de a spune DA, până la un punct.

Dacă aş fi fost un pic mai înţelept decât moartea, de care m-am lovit la fiecare pas, probabil aş fi ocolit condiţiile şi cauzele determinate de statutul meu şi aş fi încercat să forţez actul de voinţă liberă spre împlinirea poruncilor puterii divine. Chiar şi aşa, viaţa mea ar fi devenit insuportabilă, pentru că având de ales între eternitate şi efemeritate nu aş fi putut întrezări o lume a bravilor războinici şi a femeilor luptătoare ce-i însoţesc cu iubire până la capătul ei. Doar prezentul contează.

Leadership: Te înscrii în nişte evenimente care se doresc tot atâtea momente de reevaluare a unei poziţionări faţă de o viaţă ce poate fi descifrată prin dimensiunea zbuciumului sufletesc auzit doar prin credinţa în nemurire?

Cu puterea de rezistenţă pe care mi-o dat-o steaua norocoasă, am supravieţuit sublimului Quo Vadis din spatele unei poveşti sângeroase doar ca să scriu cu lacrimi în ochi aceste rânduri pline de tristeţe şi regret, pe care razele de foc ale soarelui, tangente la suprafaţa Pământului, le vopseşte în culoarea frunzelor pomului care freamătă liniştitor în briza unei mângâieri de vară. Păcat că norocul meu nu a fost de partea celui căruia îi datorez viaţa.

Cine va citi aceste rânduri le va pune, poate, în sânul unei inimi de leu care în acelaşi chip cu Maximus Decimus Meridius va sparge zidul de piatră al robiei şi va atinge el însuşi culmile unei notorietăţi niciodată câştigate de un împărat ca Lucius Commodus, pentru a renaşte o istorie a biruinţei prin luptă şi suferinţă.

Eu însumi îl invidiez pe Maximus pentru capacitatea lui de a cugeta, de a lupta, de a nu se da bătut, de a crede într-un singur ideal care îi conservă existența într-o continuă verificare a divinității, conferindu-i o superioritate care spune, de fapt: „Dacă eu aș fi împărat, nu m-aş purta niciodată așa cu sclavii".

Leadership: Încerci să scapi de înfrângerea propriei nelinişti sub actiunea unor forţe de răspuns la producerea unor evenimente asupra cărora numai timpul îşi lasă amprenta?

Sunt aplecat asupra trupului care a făcut din eroul unei tragedii o legendă a luptătorilor neînfricaţi, o piatră de temelie a edificiului pe care s-a zidit o istorie sângeroasă, o regândire a reprezentării unei realităţi care poate fi interpretată în diferite moduri. Nimic nu stă în faţa destinului de gladiator, chiar dacă ai repurtat victorii glorioase, decât moartea.

Muritorul şi-a reglat conturile cu viaţa. În timp ce mâinile şi picioarele i se zbat convulsiv, din gât auzindu-se un horcăit profund, ochii aproape pierzându-şi strălucirea, buzele sale încearcă cu o ultimă sforţare să contureze singurul cuvânt care, la urma urmelor, reprezintă cel mai mare triumf al vieţii: "FREEDOM".

Povestea lui Maximus Decimus Meridius dăinuie prin ecoul plin de sânge a unor aventuri inimaginabile desfăşurate într-un mare amfiteatru, numit Colosseum pentru că se afla în apropierea unei statui imense din bronz, Colosso.

Bănuiesc că pentru a stăpâni întreaga Romă, Maximus nu avea destulă abilitate, nu era un geniu al efectelor exceselor de inspiraţie, fiindcă a lovi scuturi şi a crăpa capete nu este de-ajuns într-o guvernare, mai e nevoie şi de un soi de răutate vecină cu nebunia care să îndrume masele spre o isterizare din cauze greşite. Satisfacţia lui pur spirituală venea din conştiinţa puterii pe care o avea asupra trupului său clădit special pentru a lupta.

Ca şi autor al acestor rânduri pline de adevăr, care fac elogiul devotamentului cel mai sublim, ridicat ca o piatră de hotar deasupra legilor unei lumi neînţelese, în virtutea raţiunii manifestată în universalitatea sa, nu regret nicio clipă moartea eroului care a creat legiuni întregi de fani ai unei realităţi care va bântui veşnic istoria.

Singura mea nemulţumire este că nu am avut destul timp la dispoziţie pentru a discuta mai mult cu el. Avea un fel aparte de a privi şi de a trata oamenii, lucrurile, evenimentele din imediata proximitate, ca şi când ar fi încercat să le stăpânească raţiunea în curgerea şi metamorfoza lor continuă.

Leadership: Te consumi într-o permanentă pendulare între putinţa de a-ţi rescrie povestea şi luciditatea extremă cu care îţi mărturiseşti neputinţa de a da un nou sens vieţii?

Cuvintele înălţate de istorie ca un frumos mausoleu, "My name is Gladiator", trec prin firele unui lanţ de amintiri care cheamă mereu intensitățile unui clarobscur sufletesc înscris în competiţia cu propriile limite, pentru a compune împreună cu deznodământul unui destin rebel un nou set de configurații existențiale. Ele vor fi mereu surprinse în imagini vii de către pictori şi scriitori, având impact prin experienţele autentice pe care le oferă.

Niciodată n-am să renunţ la omul care îşi demonstrează mereu ataşamentul. Dar e prea târziu ca să mai sper. Nu mi-a mai rămas decât să-l privesc pe Maximus cu nostalgie, aşa cum îl priveşte şi apusul, pe cât de frumos, pe atât de apăsător. Îi strâng mâna cu veneraţie şi respect chiar înainte ca el să închidă definitiv ochii. Simt alunecarea sufletului său în veşnicie, un mesaj venit din altă lume de tipul "Recepţionat" născând o speranţă a timpului care face din sclav un zeu nemuritor. Now you are free !

Bun prieten, am fost mereu alături de tine în Colosseum, în scurtele momente ale spectacolului dintre viaţă şi moarte, ca nişte diamante care îşi reflectă strălucirea până la cer, care după atâtea operaţii de şlefuire la temperaturi extreme ajung să fie prelucrate în mii de faţete de o înţelegere neclară a existenţei, dar care strălucesc mereu, radiază, şi sunt minunate oricât de ciobite ar fi.

Sunt sigur că vei reînvia în viitorul îndepărtat, sub un alt nume şi altă înfăţişare. Probabil vei fi reîntâlnit sub forma puterii unui alchimist care luptă alături de materie, ţinând în mâna dreaptă cartea universală a transmutaţiei, cu împletitură de un roșu sângeriu ca al mantiei gladiatorilor, iar în mâna stângă ţinând scutul conştiinţei libere, taina credinţei într-un cuget curat.

Ştiinţa zeilor este mută, dar ne lasă la dispoziţie puterea interpretării misterului vieţii. Singurul gând la care mai am acum puterea să reflectez, şi cu care închei această relatare, va rămâne înregistrat în memoria timpului ca un profil autentic al gladiatorului care îşi rescrie povestea:

Niciodată sufletul nu o să doară mai tare ca atunci când simți că nu ai fost de ajuns pentru a schimba o lume.

Now We Are Free este motto-ul celor care luptă pentru a-şi câştiga libertatea vieţii, plătind chiar cu preţul dureros al nemuririi. Pregăteşte-te la orice pas să întâmpini nişte evenimente la care nu te aşteptai, menite să-ţi schimbe destinul !

*** Notă:** Now We Are Free

Source: https://neculaifantanaru.com/now-we-are-free.html

Nu este doborât încă ţarul Moscovei !

On Iulie 30, 2016

Fii acea parte a imensităţii şansei de a alege, fără ca circumstanţele să mai aleagă în locul tău.

Scena din film continuă. Basmanov soseşte cu vestea trădării prietenului lui Ivan, cneazul Kurbski. Călugărul citeşte mai departe psalmul regelui David. Altcineva îi şopteşte tarului despre întinderea trădărilor. Călugărul: „O cât apasă inima. Aşteptat-am milă. Dar în zadar. Mângâitori am căutat. Dar n-am aflat."

Şi atunci, deodată, Ivan şi-a ridicat capul. Şi ca o fiară sălbatică a strigat prin toată catedrala: „Minţi ! Nu este doborât încă ţarul Moscovei ! "

Acum ia hotărârea de a crea armata opricinicilor, de a pleca la Svoboda Alexandrovskaia. „Egumen de fier mă voi face." Se sfătuieşte cu cei ce i-au rămas credincioşi. Ia hotărârile ce-i vor călăuzi de aici înainte paşii. Se urcă din nou la sicriu. Priveşte trăsăturile îngheţate ale moartei. Şi i se pare că chipul ei s-a destins, că îl aprobă.

Cu mâna pe obrazul ţarinei moarte, Ivan îşi face marele legământ: *„Lucruri măreţe voi săvârşi: atotstăpânitor pământesc mă voi face ! Două Rome au căzut, cea de a treia – Moscova ! - stă pe loc. Iar a patra Romă nu va fi ! "* *

Leadership: Poți să trăiești sub condiţia ta reală, într-o versiune a realităţii care nu te validează drept posesor al unui destin de excepție?

Într-o lume în care sensul adevărat al valorii umane se pierde printr-o întorsătură a lucrurilor trăite, printr-o fatalitate a tot ce se întâmplă, unde numai experienţa personală este cea mai bună lecţie de viață, un aspirant la putere poate fi semnificat real sau simbolic, prin situația de a se aşeza în situația existenţială a întâlnirii dintre două categorii de circumstanţe.

Mai întâi acele circumstanțe de hazard când el însuşi este un rătăcit prin ceaţă, mişcându-se fără rost şi fără încetare, dar care trage în mod neaşteptat şi lumea după el. Apoi, acele circumstanțe de necesitate, reprezentând modalitatea de manifestare a unor stări sau tendinţe de dominare, prin forţa potenţialului de a se impune, când el devine "schimbarea" datorită faptului că rămâne fidel principiilor sale de afirmare.

Ne referim la şansă ca la o modalitate de a şti să alegi între circumstanţele favorizante ale unei situaţii şi slăbiciunea ta lăuntrică, iar ţarul Moscovei a înţeles că ceea ce apare la orizontul destinului său într-un anumit moment de cotitură trebuie luat ca un semn de recunoaştere al meritelor personale, înainte ca această şansă să dispară.

Leadershipul este acea parte a imensității oportunității de a alege, fără a lăsa circumstanțele să aleagă în locul tău. O șansă pe care foarte puțini o înțeleg, pentru că în fiecare destin ea apare la un moment dat, dar poate dispărea dacă nu ești demn de ea.

Iar așa cum scria cineva pe un blog de astrologie, trebuie menţinut un echilibru între cele două aspecte: acceptarea destinului şi eforturile de a influenţa circumstanţele.

Leadership: Poţi atinge experienţa nemijlocită a unor lucruri fără a şti în acelaşi timp măcar un adevăr despre ele, doar considerându-le drept o cerinţă sine qua non pentru atingerea măreţiei?

Posesorul unui destin de excepție știe că trebuie să parcurgă un drum lung care duce la restaurarea fiinţei sale, prin experiențe ierarhizate într-un lanț ascensional. De aceea el face o preocupare constantă din acest drum, care pe fondul unor răsturnări de situație să nu se circumscrie unei realităţi absurd contrariante, ci doar acelor experiențe repetate de a se aşeza pe poziţia unui biruitor.

Iar un biruitor care îşi apără cu stoicism drepturile se orientează întotdeauna după sloganul: „ *Lucruri măreţe voi săvârşi: atotstăpânitor pământesc mă voi face ! "* Aceste lucruri, în orice imagine despre sine însuşi, în orice circumstanţă, fac înconjurul unei gândiri exprimate printr-un fel de necesitate de a reflecta asupra posibilelor legături cu un erou al cărui super-putere constă în capacitatea de a demonstra că posedă acea ştiinţă de a alege neghina din grâu. Un asemenea erou este în stare să trăiască un moment important cu o mare combustie interioară, dar deloc exteriorizată.

A trăi sub condiţia ta reală, dar într-o versiune a realităţii care nu te validează drept posesor al unui destin de excepție, înseamnă să continui să înaintezi pe drumul vieții beneficiind de puterea efectivă a unor idealuri înalte, fără să te conformezi lor în fiecare din acțiunile tale.

Atingerea măreţiei este considerentul unei mari reprezentativităţi pe scena unei istorii care trebuie definită printr-o realitate trecută, prezentă şi viitoare, încât eroul principal să fie considerat cel mai înalt şi neţărmuit adevăr despre faptele şi rănile istoriei.

Nu este doborât încă ţarul Moscovei ! este rodul acelor manifestări personale, născute din focul lăuntric, care redau pe marea imagine a destinului figura unei personalităţi marcante formată prin lupta continuă cu forțele ostile, în special cu fenomenul de regres: fii comun ca ceilalți.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/nu-este-doborat-inca-tarul-moscovei.html

Nu este îngăduit să atingi spiritele

On Februarie 25, 2017

Înainte de a-ţi crea o concepţie originală despre artă, învaţă să te percepi drept o forță între alte forțe.

Vor trece multe zile înainte să devin ceva asemănător cu persoana care fusesem odinioară. Intensitatea câmpului existenţial produs între punctul de cotitură care a condus la situaţia actuală, şi punctul de ieşire din lumea plină de aparenţe pe care era înfăşurată aţa necesară cusăturii unei aprige cotituri de destin, producându-se în ritm viu, încordat, devenise o senzaţie de tărie, o apăsare puternică. Ceva care nu se poate descrie în cuvinte. Dar care a dezvoltat dependenţa de sentimentul apartenenței la ceva mai mare, mai puternic.

Alături de mine, portretul lui Nicolas Flamel, pe al cărui chip expresiv se poate citi acea energie de foc condensată într-un criteriu de raportare la o lege esoterică: *"Nu crede nimic ! Caută singur adevărul ! "* , îmi transmite o stare ciudată de exaltare, amestecată cu regret. Uneori, sunt trist datorită secretului puterii prin care intelectul de vede pe sine, dobândit prin luarea în considerare a valorii indirecte a unei legi universale: "Ceea ce este Sus este ca şi ceea ce este Jos, şi ceea ce este Jos este ca şi ceea ce este Sus".

Intens, mă simt încadrat într-un ansamblu de fluxuri neutrinice, numere cuantice şi unde ale fotonilor gamma expulzate în spaţiul înconjurător, în lumina unei stranii inteligenţe invizibile, ca şi când între mine şi marele alchimist s-ar fi fixat pentru eternitate o probă indiscutabilă a materializării spiritelor.

Fără să fiu om de ştiinţă, mă simt prins în ansamblu unor manifestări aparent eterogene, cu binecuvântarea unor anumite spirite de înaltă evoluţie, mai ceva ca într-un fenomen poltergeist, completându-mi gândurile doar cu ideea intervenţiei unei inteligenţe aparte într-un joc de energii la care nimeni nu are mai mult acces ca mine. Proba eternităţii lor este însăşi natura realităţii mele, guvernată de legea fatală: totul se transformă, totul curge, nimic nu este încremenit, static.

Leadership: Percepţia asupra realităţii tale poate suferi o schimbare care se vădeşte a fi incomunicabilă la nivel de imagine, dar comunicabilă la nivel de transmitere a senzaţiei de permanenţă a existenţei pe care o trăieşti la nivelul unei conştiinţe transcendentale pure?

Acest *bizarre* fenomen al perceperii spectrului unui semnal discret, al unui iluminism pozitiv cu dorinţa mărturisită a totalităţii, centrat pe dobândirea cunoaşterii avansate şi pe înţelegerea unei realităţi virtuale, este trecut în cadrul imediatităţii prin tăișul sabiei lui Nietzsche: *"Când priveşti în Adânc, şi Adâncul priveşte în tine."*

Rasputin, misticul rus, se folosea mult de privire, care îi impresiona pe interlocutorii săi până la a-i paraliza. Era efectul *Hypnotize* prin interpretarea unei enigme. Aşa este şi cu figura din tabloul meu, îmi răpeşte orice şansă, orice putere de a vedea cu adevărat farul cosmic al lui *"Chi sono veramente?"* decât prin efectul unei gravitaţii care depăşeşte forţele electrostatice ale unui câmp de reacție: "Marile secrete nu ţin de lumea noastră ! ".

Fără să-mi doresc să fiu o forţă între alte forţe, astfel ca din exterior să nu se poată sesiza existenţa vreunei întâmplări supranaturale, vreunei cauze de inadmisibilitate, pe fondul căutării febrile a semnelor unei vieţi de dincolo, care este doar privilegiul unui medium, mă simt reţinut într-un câmp gravitaţional care devine suficient de puternic pentru a modifica

natura intrinsecă a funcţiei mele prezente: de mesager al unei lumi trecute.

A-mi trăi existenţa la nivelul unei conştiinţe transcedentale pure, în sfera gândurilor curate şi puternice, înseamnă să-mi revigorez spiritul aventurier într-o unică manifestare istorică trup-suflet, capabilă de cunoaştere, de acea libertate la care oamenii din prezent pot doar să viseze.

Leadership: Te orientezi în plăsmuirea operei tale după un factor al percepţiei reprezentând dispoziţia subiectivă cu care se receptează semnificaţia unei viziuni de dincolo de real?

Victor Hugo ajunsese să vorbească de la egal la egal cu profeţi precum Moise, Mahomed sau Iisus. I se părea foarte firesc să fie ales de cei mai însemnaţi morţi ai omenirii pentru a purta cu ei nobile discuţii, încât să dea la iveală opere de o rară inspiraţie universală. La fel ca şi Victor Hugo, am învăţat că a interacţiona cu spiritele înaintaşilor de seamă ai ştiinţei şi culturii, câştigând astfel o înclinaţie spre misticism, la fel ca orice acţiune care lasă o urmă în timp, înseamnă de fapt să pun bazele unei filosofii a transcendenţei care ar fi în acelaşi timp o poetică a existenţei şi a cunoaşterii pure, o poetică a imaginarului care n- ar trebui să cunoască alt mod de exprimare decât limbajul simbolic.

Esenţa unei dezvoltări bazate pe resursele unei realităţi revelatoare se obţine prin interpretarea unei enigme de genul găsirii diferenţei între două imagini aproape identice: imaginea lumii din perspectiva unui om care există doar prin comparația cu "ceva" necunoscut. Şi imaginea lumii din perspectiva unui conţinut al comunicării cu ceva foarte adânc, vast, aflat în afara ta dar care este legat de o existență anterioară.

Înainte de a-ţi crea o concepţie originală despre artă, învaţă să te percepi drept o forță între alte forțe, drept o evoluție între două asemenea imagini. Arta este însuşirea omului de ştiinţă de a se vedea mai presus de vedere, gradul realităţii şi al valorii sale depinzând de oglindirea reflexivă a sufletului său în altcineva.

Leadership: Poţi să împărtăşeşti din experienţa ghidului tău spiritual în cadrul unui efort de transcendere, fiind în primul rând o comuniune la nivel de suflet cu realitatea unei lumi care nu îşi poate demonstra existenţa?

Care este privilegiul minţilor cele mai luminate? Ele își concentrează întreaga esenţă a capitalului intelectual în acelaşi mesaj, provenit din străpunsul meditaţiilor care permite suprapunerea celor două imagini, care determină fenomenul particular: „Marile secrete nu ţin de lumea noastră ! "

O operă de artă există doar prin sensul care îl impregnează pictorul imaginii sale, prin raportarea la un întreg constituit prin însumarea unor trăsături desprinse din analiza unei experiențe ce corespunde apartenenței la o inteligenţă mai subtilă şi cu o concepţie mai generoasă asupra lumii, asupra vieții și asupra naturii omeneşti.

Un asemenea artist se orientează în plăsmuirea operei sale după un factor al percepţiei şi cunoaşterii superioare, reprezentând dispoziţia subiectivă cu care se receptează semnificaţia unei viziuni de dincolo de real.

El descoperă ideea în fapt, semnificaţia generală a unei imagini în fenomenul particular al unei potriviri între o existență anterioară și consecinţa unei existenţe maturizată prin dezvoltarea trăsăturilor unei anumite specificităţi: „Nu crede nimic ! Caută singur adevărul ! "

Privilegiul unei minţi luminate este adevărul pe care îl afli despre tine în modul de reprezentare a realităţii într-un plan mai înalt, adică într-un plan al existenţei complet diferit.

Nu este îngăduit să atingi spiritele, dar întotdeauna poți purta cu ele nobile discuții dacă ai puterea să iei în considerare fenomenul particular al unei prezenţe simţită la nivel de emoţie pe care s-o utilizezi ca material de rară inspiraţie pentru realizarea unei opere de artă.

Source: https://neculaifantanaru.com/nu-este-ingaduit-sa-atingi-spiritele.html

Nu-i uşor să ajungi lider pe piaţă

On Aprilie 10, 2009

Scopul unei companii nu trebuie să fie acela de a supravieţui, ci de a învinge într-o zonă care se ridică la înălţimea statutului de oportunitate pe care-l reprezintă un anumit Start-Up.

A-ţi întemeia o companie şi a pătrunde pe o piaţă aflată în continuă dezvoltare este, din anumite puncte de vedere, asemănătoare cu intrarea într-o bătălie. Dacă vrei să-ţi înfiinţezi o companie doar ca să supravieţuieşti, ca să-ţi asiguri un trai decent, cu siguranţă vei pierde în faţa celor care pornesc încă de la început cu gândul că vor fi victorioşi, că vor reuşi să se impună pe piaţă cu performanţe vizibil mai mari faţă de orice competitor. În acest caz tu vei face doar ceea ce este necesar pentru a pluti pe apă în timp ce competitorii, mult mai hotărâţi, vor face totul ca să te înece.

Ceea ce vreau să spun este că dacă te hotărăşti să-ţi întemeiezi şi să conduci o companie trebuie să pui osul la treabă serios. Trebuie să te pregăteşti din timp pentru o mutare rapidă şi eficientă. Nu este de-ajuns să crezi cu toată fiinţa că vei ajunge în fruntea clasamentului, trebuie să te implici cu tot curajul şi puterea ta. Stabileşte-ţi o strategie care să cuprindă obiective realiste şi care să-ţi permită o dezvoltare pe termen lung. Dincolo de toate acestea este imperios necesar să fiţi ambiţios, perseverent si tenace.

Leadership: Poţi susține apăsat și hotărât un punct de vedere opus celui dominant pe piaţa de produse, încadrându-te într-o zonă care nu are nevoie de nicio prezentare pentru a putea fi folosită pentru exploatare comercială de un marketing vizual?

În cartea "Cele 75 dintre cele mai bune decizii manageriale", jurnalistul englez Stuart Crainer preciza:

"La fel ca cele mai bune firme de calculatoare, Apple şi-a început viaţa într-un garaj. În 1977, Steve Jobs a conceput Apple 1, considerat de mulţi ca fiind primul calculator personal. Jobs şi strălucitul său partener tehnic, Steve Wozniak au construit primul calculator în acel garaj.

Însă decizia firmei Apple de a obţine trofeul pentru producerea primului calculator personal accesibil a creat o industrie. Varianta Apple 1 a condus la varianta Apple 2, apoi la varianta VisiCalc şi, în final, a fost lansat pe piaţa în 1984 computerul Mac. De asemenea, decizia firmei Apple a aruncat un văl acoperitor asupra deciziei firmei Xerox de a nu continua dezvoltarea calculatoarelor, după ce echipa ei care lucrase la calculatorul PARC realizase un progres vital."

A-ţi dori să ajungi primul mai ales pe o piaţă extrem de dinamică care atrage an de an tot mai mulţi jucători, este o motivaţie destul de puternică care te va face să lucrezi mai repede şi mai bine. Însă pentru a-ţi asigura succesul trebuie să ţii cont de anumite lucruri. În primul rând nu îţi poţi permite să intri pe o piaţă unde concurenţa este acerbă fără să oferi servicii de calitate. De aceea este esenţial să-ţi măreşti valoarea serviciilor în domeniul tău, astfel încât să câştigi un avantaj în raport cu concurenţa. Pe de altă parte trebuie să observi tendinţele clienţilor, să ştii să le exploatezi astfel încât să oferi ceva cât mai nou şi cât mai bun.

Un marketing vizual care are scopul de a susţine un model de business repetabil și scalabil se distinge atât prin accesibilitatea cu care îşi face cunoscut produsul, cât şi prin modul în care doreşte ca publicul ţintă să perceapă identitatea companiei/mărcii. Acest gen de

marketing se conduce după motto-ul: "O ocazie ratată este o taxă în plus la Fisc şi un punct în minus la capitolul onestitate".

În marketing, accesibilitatea cu care îţi obişnuieşti consumatorii seamănă cu vârful unei umbrele care nu poate fi "escaladat" decât prin folosirea unor indicatori precum: posibilitatea de a se transforma într-o armă, sau posibilitatea de a fi folosit ca un concept de orientare spre servicii personalizate.

Concluzie: Dacă vrei să ajungi lider pe o piaţă în care concurenţii accelerează ritmul de expansiune, trebuie să faci din reuşită scopul tău principal. Într-o altă ordine de idei, asta înseamnă să-ţi faci bine temele înainte de a te avânta în afaceri, să ştii pe ce drum să o iei, să acţionezi cu o intensitate mare în direcţia aleasă şi să eviţi pe cât posibil situaţiile riscante.

Dacă vrei să ajungi în vârf aleargă mai repede decât ceilalţi concurenţi şi nu te oprii niciodată.

Source: https://neculaifantanaru.com/nu-i-usor-sa-ajungi-lider-pe-piata.html

Nu încerca să fugi de tine

On Mai 20, 2016

Afirmă-ţi fidelitatea faţă de exigenţele unei gândiri autonome, rămânând devotat valorilor comunicării cu tine însuţi la un nivel mai înalt.

Exista în mine un soi de curiozitate dezagreabilă, ca un vârf de săgeată otrăvit, transformându-se tot mai mult în suferinţă. O cădere perpetuă într-o stare de conectare la un soi de ştiinţă ocultă, referitor la o putere omniprezentă cu care aveam o legătură specială, pe care încercam s-o manevrez, s-o depăşesc cu puterea acelui suflu inspiraţie al pictorului înzestrat cu darul de a reda lumea în nemărginirea ei.

Într-un fel, îmi examinam existenţa prin manifestarea unor întrebări pe care mi le puneam adesea: Ce pot cunoaşte despre ceva îndepărtat? Prin lentila cărei puteri superioare de înţelegere aş fi putut găsi punctul de convergenţă cu această stranie materie? Prin intensitatea cărui câmp de valori aş fi putut explica, ca pe un indiciu al găsirii unor noi legi de evoluţie, ieşirea din decorul spaţiului meu interior?

Dar aşteptarea unor răspunsuri nu întâlnea nimic la capătul ei.

Pentru că dorinţa de a afla adevărul era mobilul gândirii mele şi al tuturor faptelor care o precedau, cu ea trebuia să pornesc în marea căutare, de la acest punct de vedere, încercând să-mi dau seama dacă depindeam de valorile ce există independent de cineva sau ceva, de vreo forţă mai presus de mine. Dar, în primul rând, ca orice om devotat unei gândiri ştiinţifice, trebuia să rămân devotat valorilor unei comunicări cu mine însumi.

Leadership: Te ataşezi unei continue provocări la luptă împotriva unei forţe mai presus de tine, pe care o suporţi având tu însuţi o criză de autoritate?

Lupta pe care o duceam era parcă împotriva unui reducţionism al complexităţii conţinutului ontologic şi a unei naraţiuni unilaterale pierdută în contemplarea aceleiaşi realităţi. Oare devenisem obiectul stimulării descoperirii de sine, sau o mărturie a facultăţii de a fi determinabil în altcineva sau ceva? Tocmai de aceea îndrăznesc să-mi dau deseori un sfat, uimind poate pe cei ce mă înţeleg, care mă va scuti de o nesuferită refugiere într-o situaţie regresivă, de care-mi este silă. Iată-l:

Fii întotdeauna atent la ceea ce te înrobeşte prin dependenţă şi-ţi porunceşte să trăieşti cu nevoia de a te compara prin enigma ce o reprezintă !

Atinsesem astfel coarda invizibilă a neputinţei de a înţelege ceea ce se săvârşeşte prin intermediul raţiunii care nu există decât pentru a explica o consecinţă finală, din perspectiva închiderii în mine. Intens, simţeam suferinţa prin care trecea eroina romanului lui John Fowles, claustrată într-o încăpere îngustă de un colecţionar de fluturi.

"Îmi este inferior din absolut toate punctele de vedere. Singura lui superioritate constă în puterea de a mă ţine aici. Altă putere nu are. Nu poate nici să se poarte, nici să vorbească, nici să facă orice altceva mai bine decât mine - nici pe departe - aşa că va continua să rămână Bătrânul Mării până când, cumva, am să reuşesc să scap de el."

Curiozitatea este o parte a neputinţei de a-ți da seama cine ești, care se instalează atunci

când încerci să te ataşezi unei continue provocări la luptă împotriva unei forţe mai presus de tine, pe care o suporţi având tu însuţi o criză de autoritate. De fapt, o asemenea criză se instalează atunci când cineva sau ceva încearcă să pună stăpânire pe viaţa ta, iar Egoul nu suportă înfrângerea de a fi trecut într-o stare de inutilitate, deci atunci când gândirea ta nu are acces la adevărurile unei lumi pe care crezi că o cunoşti.

Leadership: Te afli în prezenţa unui "Ego" care însetat de propria importanţă şi-a îmbogăţit memoria cu un vast material informaţional cules de pe urma unei gândiri care se străduieşte să dezvăluie totul a priori?

Întreabă-l pe Dumnezeu cine este El, iar semnul întrebării se va întoarce ca un bumerang spre tine: Cine eşti tu? Vei reuşi să scapi de El, doar atunci când vei reuşi să fugi de tine.

Iată menirea unui om care experimentează „ *I'll find myself in the endless oceans of my mind* ”: să clarifice acea neclaritate dintre ceea ce există în realitate și ceea ce nu există, dar pune în ordine existenţa lui.

Această neclaritate confirmă interesul tău pentru câştigarea unei anumite autorităţi asupra propriei fiinţe din punct de vedere al suportului pe care îl oferă adevărul suprem: în momentul în care te compari cu ceva sau cineva aflat deasupra înţelegerii tale, de care ajungi să depinzi, începi să te ridici deasupra nivelului tău de referinţă.

O gândire care se străduieşte să dezvăluie totul a priori este o variantă de acceptare a unei succesiuni de gânduri, emoţii, senzaţii şi credinţe, în scopul producerii unei revelaţii care să schimbe perspectiva despre lumea din jur.

Nu încerca să fugi de tine este îndemnul îl aud din ce în ce mai des rostit de către oamenii cu calităţi de lider.

Leadershipul este o ştiinţă care are nevoie de atestările unui adevăr suprem care te întregeşte, pentru a se putea dezvolta prin prisma actului de a te apropia de ceea ce nu cunoşti.

Pentru a face din leadership un ansamblu de cunoaştere care să includă ca piesa dominantă o raţiune bazată pe experienţa abordării dependenţei de o forță mai presus de tine, în căutarea asiduă a unui adevăr pe care-l simţi, dar nu-l poţi exprima, trebuie să fructifici avantajul de a fi prizonierul unui moment de răscruce. Atunci când simți nevoia unei comparaţii care să dea naștere unui ego mai puternic, o identitate creată la care nu mai vrei să renunţi.

Source: https://neculaifantanaru.com/nu-incerca-sa-fugi-de-tine.html

Nu oricine poate fi lider

On Martie 05, 2009

Fii dispus să-ţi explorezi adevăratul potenţial, dezvoltându-ţi capacitatea de a-ţi asuma riscuri în încercarea de a imprima celorlalţi spiritul tău plin de forţă şi de măreţie.

Cu multă vreme în urmă, comandantul unui batalion de militari care primise misiunea să apere partea de nord a unui oraş din Spania s-a văzut pus într-o situaţie disperată atunci când, brusc, armata sa a fost atacată de inamicul mult mai numeros. Observând îndârjirea cu care soldaţii inamici se năpusteau asupra lor, comandantul a încălecat şi, fără să spună nimănui nimic a fugit, lăsându-i pe oştenii săi să se descurce cum or putea în faţa inamicului.

Oştenii au observat imediat lipsa comandantului lor şi n-au avut de ales, au fost nevoiţi să-şi aleagă un înlocuitor, adică un alt comandant. În final, chiar dacă au fost mai puţini ca număr, au câştigat bătălia datorita noului lor comandant.

Leadership: Îţi poţi atribui o însuşire care să te reprezinte într-un mod definitoriu, fără să-ţi recunoşti vulnerabilitatea în cazul unei situaţii extreme care constituie partea demonstrativă a unei ştiinţe fără partea de experimente?

Uneori leadershipul este ca o minge: alergăm după o poziţie înaltă, şi chiar arunci când o prindem îi dăm cu piciorul, fiindcă nu suntem capabil s-o controlăm. În leadership, ca şi in fotbal, unii lideri, odată ce intră în posesia „mingii", ori o pierd imediat, ori o pasează altora de frică să n-o piardă, ori şutează – şi doar foarte puţini înscriu.

Aşa cum în fotbal, elementul esenţial îl constituie înscrierea golului, care, prin stabilirea diferenţelor de scor, dă un învingător şi un învins - tot astfel elementul esenţial al talentului tău de a conduce îl constituie, pe termen lung, abilitatea ta de a recunoaşte schimbarea şi atitudinea în faţa ei.

Tu când şi cum îţi valorifici propriul potenţial de lider? În momentele cele mai dificile, prin transformarea atitudinii şi gândirii tale – dintr-un posibil învins, într-un învingător sigur de victoria sa?

Leadership: Îţi poţi pune în valoare personalitatea prin asigurarea legăturii dintre imaginea pe care o asociezi cu ideea de conflict şi limitele împlinirii individuale asociate cu o imagine de sine ce corespunde unor reacţii neaşteptate?

Odată ce ai fost propulsat într-o funcţie înaltă de conducere trebuie să îţi iei imediat rolul în primire, să îţi onorezi noile tale responsabilităţi şi să iei măsuri dacă este nevoie pentru a remedia eventualele probleme, în caz contrar rişti să fii înlocuit. Nepăsarea şi lipsa de responsabilitate sunt cele două boli grave de care trebuie să te fereşti cât timp te afli la conducere. Dacă nu cauţi în permanenţă modalităţi de a inspira încredere celor aflaţi în subordinea ta, dacă nu eşti alături de ei atunci când au mai multă nevoie de tine, dacă nu-i încurajezi, dacă nu-i motivezi şi nu-i îndrumi către o direcţie favorabilă lor, nu vei atrage decât ura, mânia şi dispreţul lor.

Spiritul conducătorului le dă şi celorlalţi putere. Un conducător talentat are capacitatea de a-i antrena pe oameni în direcţia în care crede el de cuviinţă, spre atingerea unui scop comun. Pentru a-i mişca pe oameni trebuie mai întâi să-i câştigi de partea ta, să le demonstrezi că fără ajutorul tău nu vor reuşi să se descurce în situaţii dificile.

Nu vei putea câştiga niciodată respectul, admiraţia şi fidelitatea celorlalţi dacă nu eşti capabil să-ţi asumi toată responsabilitatea pentru remedierea problemelor cu care aceştia se confruntă şi dacă nu iei măsurile care se cuvin pentru limitarea acestora pe viitor. Nu poţi să ai pretenţia ca oamenii să-şi facă treaba şi să-şi atingă obiectivele de performanţă dacă nu-ţi îndeplineşti obligaţiile. Iar cea mai importantă obligaţie pe care trebuie să ţi-o asumi, ca lider, este să cultivi încrederea şi dorinţa de a se autodepăşi.

Leadership: Eşti în stare să-ţi pui în evidenţă gradul de asociere dintre procentul de creştere al vizibilităţii şi gradul de noutate al deznodământului care te face să fii tu însuţi într-un mod cât mai profund?

Când un conducător nu este serios şi nu se implică în mod direct în rezolvarea problemelor, automat el este schimbat din funcţie, şi un altul este promovat. A conduce un grup de oameni nu este o joacă, este mai degrabă o povară, o datorie foarte mare pe care trebuie să ţi-o asumi. Este o datorie morală şi profesională pe care trebuie s-o respecţi şi s-o duci la îndeplinire. Este datoria ta să te preocupi de viitorul oamenilor, de pregătirea şi motivarea lor, îndrumându-i în direcţia potrivită. Pe de altă parte, dacă devii delăsător şi fugi de noile tale responsabilităţi, vei fi catalogat drept "necorespunzător".

Vai de conducătorul lipsit de curaj, de voinţă şi ambiţie, care nu se implică cu toată responsabilitatea în problemele şi greutăţile cu care se confruntă cei pe care îi conduce. Unui astfel de om nu-i este dat să rămână prea mult timp în funcţia pe care o are. Puterea nu este deţinută decât de liderii puternici, care ies în faţă în situaţiile dificile şi ştiu să tragă oamenii după ei.

Măreţia unui om se măsoară prin atitudinea sa şi prin faptele sale. Aşadar, fii dispus să-ţi explorezi adevăratul tău potenţial, dezvoltându-ţi capacitatea de a-ţi asuma riscuri în încercarea de a imprima celorlalţi spiritul tău plin de forţă şi de măreţie.

Gradul de noutate al deznodământului care te face să fii tu însuţi într-un mod cât mai profund este dat de relaţia care se stabileşte între perspectiva modului în care îţi gestionezi experienţa într-un moment culminant şi viziunea din care se inspiră eforturile oamenilor de a atenua efectele schimbărilor majore care tind să se producă.

Source: https://neculaifantanaru.com/nu-oricine-poate-fi-lider.html

Nu pot spune o minciună

On Ianuarie 18, 2015

Ridică-te la înălţimea măreţiei tale, găsind adevărul suprem din tine însuţi.

O minciună nu poate fi niciodată anulată. Nici măcar adevărul nu este de ajuns. Eu sunt părinte şi ştiu lucrurile acestea. Adu-ţi aminte ce s-a întâmplat cu părintele ţării noastre. A tăiat cireşul şi apoi i-a spus tatălui său: „Nu pot spune o minciună." Puţin mai târziu, a aruncat moneda spre celălalt mal al râului.

Aceste două istorioare reprezintă nişte evenimente cruciale din istoria americană. George Washington a tăiat copacul, iar apoi a aruncat moneda. Înţelegi? El ne spunea încă de pe atunci un adevăr esenţial. Şi anume că banii nu cresc în copaci. Asta a făcut ca ţara noastră să fie aşa de măreaţă, Peter. Acum chipul lui George Washington se află pe fiecare bancnotă de un dolar. *****

Leadership: Poţi să descoperi măreţia fiinţei tale, trăind în lumina reflecţiilor asupra formării tale ca sursă de orientare spre imperativul "adu-ţi aminte ! ", sau ca sursă de distorsiune a alegerilor și împrejurărilor care îţi condiţionează viaţa?

Una dintre experienţele comune liderilor, o experienţă născută din încercările şi provocările întâmpinate, dar mai ales prin căutarea şi însuşirea treptată a învăţăturilor, ideilor, adevărurilor extrase din cunoştinţele dobândite şi din fiecare aspect al relaţionărilor sociale, este experienţa lui „Eu sunt". La rândul ei, este urmată de experienţa relevantă privind evenimentele ulterioare bilanţului vieţii, ştiind că în anumite momente nu există tunel, nici lumină strălucitoare, ci doar o singură variabilă: "Adu-ţi aminte ! " Mai mult, să nu uităm că lumina conştiinţei noastre, a Sinelui, este precum lumina laserului ce dă viaţă unei imaginii: nu afectează vederea, dar poate schimba rezoluţia sau fundalul reprezentării obiective a faptelor şi fenomenelor zilnice, fără a marca interdependenţa dintre ele.

Ceea ce devii este rezultatul unei rememorări sociale care judecă prin adevăr faptele pe care le-ai săvârşit şi evenimentele pe care le-ai pus în mişcare în favoarea scrierii lor în istorie. Iar acest "Eu sunt", mai presus de semnificaţia esenţială a realităţii în care te formezi, într-un replay continuu ce reflectă în mod adecvat uscurşurile şi coborâşurile pe care doar cu ochii sufletului le simţi, le vezi, le înţelegi, este pus în valoare prin intermediul adevărului din care se ravarsă mândria de a face parte dintr-un plan mai mare.

Procesul de formare este un scenariu aprobat la cel mai înalt nivel de trecerea ta spre o nouă abordare a relaţiei dintre "adu-ţi aminte" şi idealurile pe care le împlineşti sub forma interactivă a evenimentelor pe care ai dorit se se deruleze altfel. Nu uita că prin lucrurile pe care le împlineşti în viaţă, faci o investiţie eternă, nu una temporară !

Este posibil ca toţi aceşti promulgatori ai evoluţiei în zona socio-profesională, să fi conştientizat sensul real al propriei lor autenticităţi şi să se împotrivească opacităţii celorlalţi, resimţind o enormă diferenţă. Aceasta reprezintă o imagine de sine cu un enorm impact asupra lumii, dar în acelaşi timp imaginea unei realităţi complexe care ia conturul unei individualităţi pentru care diferenţa este mai importantă decât asemănarea.

Leadership: Înţelegi cauzalitatea care îţi condiţionează evoluţia, astfel încât să scrii o epopee legendară în cursul căreia soarta lumii se va juca în jurul unui om investit cu puterea de a înrâuri cursul istoriei?

Manifestarea lui "Eu sunt" este una din acele bijuterii care trece testul timpului sub forma validării unei singure opţiuni: niciodată să nu-ţi accentueze valoarea mai mult decât ai fost în stare să duci la împlinire. Iar ceea ce trece testul experienţei de a face din simple lecţii de viaţă noi orizonturi de formare şi dezvoltare, punând în prim plan rememorarea unor momente care te-au făcut să simți că vei câștiga un Jackpot istoric, este construită pe premiza că "nimeni nu este lăsat în urmă". Oare orientarea ta spre direcţia schimbării se bazează pe premiza că ai capacitatea de a face experienţelor dificile?

Aici leadershipul vizează raportul esenţial între ceea ce faci şi ceea ce eşti în câmpul de rememorare al angajamentului peren faţă de toţi cei care, de-a lungul generaţiilor, au schimbat ceva în cursul evenimentelor lumii. Leadershipul conţine constatările de integritate inserate în actul formării şi devenirii. Integritatea, ca element de valoare, înseamnă să gândeşti nu atât în termenii unei ţinte impuse de aşteptările propriei raţiuni, experienţe sau situări sociale. Ci mai curând în termenii propriei tale înţelegeri asupra a ceea ce eşti şi a ceea e valorezi.

Dacă ţi s-ar permite o mai mare putere de control asupra realităţii (în care se intersectează reflecţiile, ideile şi experienţele de viaţă), fără să iei în calcul dimensiunea consecinţelor limitative ale exploatării individuale, atunci ai reuşi lesne să te impui ca factor de progres. Dar şi ca factor împlinire a raţiunii care se vrea deţinătoarea unor adevăruri etern valabile.

Un lider este condus de raţiunea creării unei lumi noi, prin descoperirea legilor şi principiilor care acţionează concentrat în cadrul propriei sale auto-valorizări. În acest caz, cauzalitatea care îi condiţionează evoluţia este sugerată de puterea sa de a înrâuri cursul istoriei. Iată, acesta este adevărul suprem din tine însuţi: *"Nu amintirile trecutului te fac să fii mai valoros, ci responsabilităţile iniţializării şi construirii viitorului."*

Dar numai conştiinţa sinelui te ajută să te delimitezi de ceilalţi spre a-ţi manifesta individualitatea. Totodată te ajută să-ţi impui autoritatea în procesul de tranziţie spre un nivel mai superior de împlinire: acea măreţie a cărei amprentă rămâne întipărită în mintea celorlalţi. Să ne amintim ce spunea marele filosof Friedrich Nietzsche: *"Măreţia omului constă în faptul că el este o punte şi nu un ţel la care să ajungi."*

Leadershipul reprezintă simpla narare a faptelor şi fenomenelor disparate, marcând interdependenţa dintre ele cu ajutorul unor experienţe care derivă din tăria sinelui, din credințele cele mai profunde ale omului cu privire la valoarea sa și la competența sa de a scrie lecţiile istoriei.

Nu pot spune o minciună evidenţiază acel element al măreţiei omului aflat într-o continuă schimbare sub presiunea ineditului şi a experienţelor de viaţă. Un om de mare caracter, ce dispune de fineţe în gândire, atribuie acestor experienţe semnificaţii precise, le sortează, le organizează şi le valorifică transmiţându-le mai departe celor care vor să-i urmeze exemplul.

*** Notă:** Paul Auster - *Trilogia New York-ului* , Editura Univers, 2007.

Nu poţi vedea cu ochii neştiutori

On Iunie 06, 2024

Artiștii adevărați își urmează propriile viziuni, fără constrângerea evaluărilor exterioare limitative.

Vorbeam zilele trecute cu un profesor universitar despre Inteligenţa Artificială, discuția pictând parcă un peisaj al minții încremenite în dogme învechite. Cuvintele sale, venind dintr-o aripă îngustă a înțelegerii, erau asemenea stropilor de vopsea strivită pe o pânză închistată în timpuri apuse, pierdute într-o încercare de a exprima ceea ce nu mai putea fi înțeles. Nepriceput în arta citirii semnelor vremurilor, ignorant în fața schimbărilor tehnologice, el nu vedea cum Inteligența Artificială, asemenea unui curent avangardist, redesena peisajul lumii.

În fața revoluției tehnologice, profesorul acesta își accepta rolul redus, de "artist fără şevalet", afirmând cu o seninătate ușor naivă că nu-l deranjează dacă studenții își fac temele cu ajutorul unor modele precum ChatGPT, Claude sau Gemini, atâta timp cât ei îşi prezintă cum trebuie lucrările realizate. Vorbele acestui om ancorat în zări apuse, răzbat ca ecouri stinghere ale unor vremuri ce și-au epuizat culorile vii. La urma urmei, înţelegerile încorsetate în tipare învechite devin precum stropii de culoare întunecată, întunecând pânza realității cu umbra trecutului.

Leadership: Reușești să-ți autoevaluezi talentul, evitând confirmările externe și cenzura limitativă, pe linia unei viziuni de tipul: "Sunt stăpân pe evoluția mea izvorâtă din explorarea neobosită a propriului potențial" ?

Privind cu ochi orbiți de prejudecăți, profesorul își închipuia cu tot seriosul că poate sta încă în vârful ierarhiei, evaluând pe cineva fără a mai contribui cu adevărat la formarea lui, fără să dea o mână de ajutor la modelarea gândirii altora. La urma urmelor, dacă îşi primeşte salariul lunar, asta este tot ce contează.

Însă, asemenea unui portret vechi prins în ramă, el nu conştientizează că rolul său a devenit pur decorativ, un fel de "Eryaalka Nasrante", o rămășiță a trecutului într-o lume ce se remodelează necontenit, *um candidato formidável na corrida pelo poder e pelo dinheiro no caos de um mundo sem marcos.*

Caracterul materialist al profesorului lipsit de strălucirea pasiunii autentice, l-a făcut să nu priceapă că a devenit inutil, un surplus al sistemului, un kitsch ieftin al unei mode domneşti vremelnice. Spun asta deoarece tinerii din ziua de azi, asemenea artiștilor moderni, caută cunoașterea din surse proprii de inspirație. Ei împing viziunea unei început de mișcare artistică, o transformare de la tonuri de gri la culori vibrante prin tehnica "gradientului futurist", refuzând să li se dicteze notele finale, deoarece nu doresc să depindă de nimeni.

Omul talentat știe să se autoevalueze, nu are nevoie de confirmări externe. De fapt, autoevaluarea lucidă a talentului îl eliberează pe creator de toate corzile cenzurii și frânelor limitative. După părerea mea, singura evaluare care contează este cea pe care tu însuți ți-o faci în baza unei viziuni de tipul: "Ce impact și semnificație aduc eu în lume prin contribuția mea?"

Leadership: Poţi să-ţi dezvălui perspectiva asupra procesului de formare, într-o expunere a libertății și autenticității, ancorată în aprecierea valorii interne a cunoașterii?

Inteligența artificială a demonstrat că profesorul are un rol evaziv, ca un desen în cărbune pe o foaie albă, deoarece poate fi ușor șters și înlocuit. La rândul lui, profesorul universitar a demonstrat, prin lipsa oricărei activităţi pe internet, neavând niciun blog, nicio carte, nimic de împărtăşit online, că este asemenea unui muzeu fără exponate, o galerie goală în care ecoul propriilor cuvinte răsună sec. Mai mult, statutul politic la care sunt afiliaţi tot mai mulţi profesori este la fel, un cadru fără pânză, iar ei sunt doar nişte artişti fără lucrări, prezențe goală mascate în haina "autorităţii atotcunoscătoare".

În timp ce lumea se reîmprospătează zilnic cu milioane de pagini noi pe internet, asemenea unui uriaș muzeu digital, acești profesori tac precum statuile unui templu părăsit. În vreme ce alții creează, descoperă și inventează asemenea pictorilor avangardei, profesorii rămân o apă stătută, un pământ arid în care nimic nou nu încolţeşte.

Cam prea adesea, profesorii universitari au şi afiliere politică, legătura dintre politică și universitate ilustrând două domenii în care infracțiunile sunt pictate cu penelul corupției. Acolo, sub masca aparentă a "cunoaşterii", se ascund adevăratele motivații: contractele suculente, achiziții îndoielnice, sume imense de protocol, licitaţii măsluite, investiţii imboliare, concedii în străinătate cu Erasmus, mâncare asigurată, pile şi relaţii, spălare de bani, tot felul de măsuri şi prevederi care aduc avantaje colosale. Deci un întreg Eden pentru "falșii apostoli", așa cum îi numea Scriptura.

Leadership: Este autoevaluarea lucidă a talentului tău o mărturie a forței interioare, într-un mediu educațional dominat de presiuni externe care încearcă să definească succesul în termeni limitați?

Sistemul de învățământ liceal, dar mai ales universitar, s-a transformat în ultimii 30 de ani într-o mașinărie de făcut bani, totul trebuie plătit cu bani grei, de la meditații până la examenele finale. Vrei să promovezi, atunci trebuie să scoți bani din buzunar, într-un fel sau altul, exact ca în cazul falsificatorilor de opere de artă, care dându-se artiști, reușesc să înșele publicul. Mai ales, facultatea a devenit un peisaj al decăderii morale, un mediu în care arta învățării a fost abandonată în favoarea obținerii de profit, o galerie în care banii studenților sunt singurele opere expuse pe altarul educației comerciale.

Amintiţi-vă de bătrânul Santiago, pescarul experimentat, dar ghinionist. De 84 de zile nu prinsese niciun pește. Toți ceilalți pescari se îndepărtaseră deja mai departe în larg, dar Santiago era convins că marea îl va recompensa în cele din urmă. Într-o zi, a prins un marlin uriaș, cel mai mare pește pe care l-a văzut vreodată. Lupta cu peştele uriaş a durat trei zile și trei nopți, dar Santiago a reușit în cele din urmă să-l omoare. Era epuizat, dar fericit, convins că va putea vinde marlinul la un preț bun și își va recăpăta norocul.

Din păcate, pe drumul de întoarcere acasă, rechinii au simțit mirosul de sânge și au atacat marlinul, devorând o mare parte din el. Când Santiago a ajuns în port, nu mai rămăsese decât scheletul peștelui. Bătrânul era devastat. Toată truda și sacrificiul său fuseseră în zadar.

Așa stau lucrurile și cu profesorii universitari: ei simt mirosul de sânge când studenții sunt disperați să treacă examenele sau să obțină diplome, devorându-le resursele financiare în acest proces de exploatare. Și de fiecare dată când sângele începe să se scurgă, ei fac în așa fel încât să provoace și mai mult sânge, pentru a-și alimenta nevoia nesățioasă de profit. Realmente, studenţii sunt devastaţi de atâtea taxe şi presiuni financiare.

Educația este cea mai profitabilă afacere a zilelor noastre, și tocmai din acest motiv, elevii şi studenţii au început să își îndrepte masiv eforturile de studiu către Inteligența Artificială. Nu mai este nevoie de evaluatori externi, incapabil şi limitaţi !

Spiritul autentic refuză dogmele și judecățile impuse de autorități externe, găsindu-și validarea în propriul izvor de resurse interne.

Nu poți vedea cu ochii neștiutori dacă te încăpățânezi să nu înțelegi, fiindcă înțelegerea provine din aportul personal adus în zona cercetării, la fel cum arta izvorăște din paleta şevaletului pe care artistul își exprimă viziunea. Tinerii vizionari se văd nevoiți să caute alte căi de iluminare, negăsind decât întuneric în sistemul învăţământului degradat de lăcomia financiară.

După acest considerent, cred că valoarea internă a cunoașterii se poate aprecia prin explorarea continuă a realităţii care te luminează în întuneric, prin aplicarea practică a cunoștințelor în situații reale, dar și prin capacitatea de a-ți dezvolta propria viziune și perspectivă asupra lumii.

Source: https://neculaifantanaru.com/nu-poti-vedea-cu-ochii-nestiutori.html

Nu îţi dezamăgi publicul

On Aprilie 30, 2009

Stabileşte-ţi poziţia finală faţă de atitudinea ta, fără să te pierzi într-o realitate care nu-ţi validează responsabilitatea.

Şi-a continuat campania în ciuda ameninţărilor dure.

Un politician renumit a primit mai multe ameninţări cu moartea, prin telefon dar şi prin email, din partea unor persoane necunoscute din lumea interlopă care sperau să-l determine să nu mai continue campania împotriva traficanţilor de droguri care zilnic introduceau în ţară cantităţi însemnate de Ecstasy, cocaină şi hașiș. Nimeni nu credea că renumitul politician va mai avea curajul să apară în public. Dar el a făcut-o, a ieşit în public nu o dată, ci de mai multe ori, şi a ţinut discursuri, toate transmiţând acelaşi mesaj clar, profund şi puternic:

" Nu mă voi lăsa intimidat de nicio ameninţare. Mi-am luat angajamentul să stârpesc reţelele de traficanţi de droguri aşa că voi continua lupta pe care am început-o. "

Leadership: Te conduci după o hartă momentană a constrângerilor sau după o hartă permanentă a responsabilităţii?

Atunci când te confrunţi cu o situaţie foarte delicată fugi din calea responsabilităţilor renunţând să mai lupţi pentru scopul propus?

Cel ce poartă mereu în inima sa dorinţa de a-şi atinge obiectivele, cel ce are credinţă, forţă psihică şi o ambiţie de fier, se va afla întotdeauna mai presus decât ceilalţi oameni. Nu prin funcţia deţinută, ci prin angajamentul său total faţă de propriul sistem de valori şi convingeri.

Neplinătatea sau neajunsurile unui om care se îşi pune la încercare demnitatea şi curajul, ies la iveală nu la el, ci la cei care îl judecă, pentru că aceştia se menţin într-o consecventă şi severă fidelitate faţă de sensul asumării unei presupuse incompatibilităţi între ceea ce presupune să fii o fiinţă conştientă de sine, evoluată, şi ceea ce presupune să nu fugi de ea, să nu o interpretezi după cum se potriveşte scenariului din mintea ta.

În timp ce natura genială a celui care se comportă cu chibzuinţă, afişându-şi superioritatea, prin intermediul structurii sufleteşti, depăşeşte limitele formale ale unei libertăţi de acţiune în toate direcţiile, cum ar fi exprimarea propriei identităţi şi curajul de a dărâma graniţele impuse de "vocile exterioare", chiar dacă acestea au fost trasate de propria condiţie: singur împotriva celorlalţi.

Această trecere dincolo de limitele unilateralităţii constituie tocmai strălucitoarea măreţie a omului de cel mai înalt rang.

Aşa cum harta reprezintă o imagine momentană a realităţii, tot astfel responsabilitatea reprezintă harta leadershipului tău care afişează zona de excelenţă pe care ai luat-o în proprietate. Numai pe această hartă se poate vedea cu adevărat cine eşti şi cât de bine te cunoşti.

Responsabilitatea începe prin luarea unui angajament de tipul *"nu mă voi apleca în faţa celor*

care mă judecă" , sau *"Nu mă voi lăsa intimidat de nicio ameninţare".* Se continuă cu adoptarea unui comportament pornit dintr-o raţiune bazată pe valori şi principii, care obligă oamenii, de voie sau de nevoie, să se mişte într-o anumită direcţie. Şi se amplifică, sub influenţa evenimentelor curente, cu ecourile unei victorii care te poate face faimos, dacă, bineînţeles, dintr-un motiv oarecare, eşti pornit pentru treaba asta.

Drumul spre reuşită într-o funcţie de conducere este lung şi greu. Ca să clădeşti încrederea în leadershipul tău, ca să-i câştigi pe oameni de partea ta, atunci responsabilitatea ta trebuie să fie permanentă. Dacă harta pe care o ai la dispoziţie este învechită, atunci nu-ţi vei mai recunoaşte paşii pe care i-ai făcut, te vei pierde în acea realitate care nu-ţi susţine valorile şi care nu-ţi validează responsabilitatea – ceea ce îţi va aduce pierderea unei mari cantităţi de influenţă.

Leadership: Ceasul tău deşteptător te trezeşte din starea de "A Fi" cu inima deschisă şi activă?

Responsabilitatea este ca un ceas deșteptător. Aştepţi de la responsabilitate să-ţi facă treaba pentru care se trezești în fiecare dimineață?

Iar atitudinea ta în faţa presiunii celorlalţi este precum ticăitul ceasului: ar trebui să fie clară, dar nu foarte puternică ca să nu trezească suspiciuni, ostilitate sau furie. Motivul neîncetatului lor motiv de enervare, trădat şi de caracterul şi starea de spirit pe care o induci amestecând drepturile cu obligaţiile într-un ghiveci moral, este conştiinţa că toate aceste impulsuri negative care tind să te blocheze sau să te redirecţioneze simbolizează şi tragedia lui: *"sunt prea bun pentru ei şi nu mă vor"* . Ceea ce reprezintă şi o ameninţare la adresa propriului orgoliu.

Fiecare om îşi orientează gândirea şi acţiunile în funcţie de modul în care se percepe el însuşi prin prisma responsabilităţii sale. Odată ce ţi-ai luat un angajament solemn, important, în faţa oamenilor, fă tot posibilul să-l respecţi. Căci numai dacă te dedici întru totul misiunii tale, indiferent care ar fi riscurile, vei fi chemat să iei hotărâri importante.

O funcţie de conducere presupune riscuri pe care trebuie să ţi le asumi. Dacă nu reuşeşti să îţi îndeplineşti cu succes atribuţiile îi vei dezamăgi pe oamenii care te susţin, care şi-au pus toată nădejdea în tine, şi astfel, în scurt timp îţi vei pierde credibilitatea.

Nimeni nu te va mai respecta, nu te va mai considera demn de încredere şi vei fi chiar discreditat. În consecinţă, dacă nu eşti ferm convins că vei realiza tot ceea ce ţi-ai propus, desigur în limita posibilităţilor, nu te hazarda să întreprinzi nicio acţiune. Este mai bine şi mai prudent să nu îţi iei niciun angajament faţă de oameni, căci ei vor să vadă rezultate, nu justificări şi scuze.

Leadershipul este o consecinţă a atitudinii de a-ţi face loc în lume şi de a-ţi susţine punctul de vedere printr-o relevantă manifestare a responsabilităţii morale faţă de propria ta "apărare".

Concluzie: Atitudinea ta în faţa constrângerilor şi a presiunilor este cea care contează. Să devii o persoană admirată şi respectată de toată lumea, nu este uşor. Trebuie mai întâi să îţi respecţi angajamentele şi promisiunile în întregime şi să duci la îndeplinire tot ceea ce aţi promis, indiferent de riscurile la care eşti expus.

Stabileşte-ţi poziţia finală faţă de atitudinea ta, fără să te pierzi într-o realitate care nu-ţi validează responsabilitatea.

Nuanţele de adâncime ale fiinţei stăpânite de imensitatea judecăţii

On Mai 03, 2014

Oferă posibilitatea ştiinţei tale de a se construi în jurul raţiunii creatoare, experimentând acea expansiune a percepției despre tine care nu precede dedublarea.

Evoluţia ştiinţei mele era posibilă doar printr-o mişcare dublă de dute-vino, continuă, ca un balans între cruda realitate de dincolo de aparenţe şi proiecţia în imaginaţie a conjuncturilor nelimpezite, impuse de paşii spre un timp al redescoperirii identităţii mele. În care nu exista spaţiu. Şi nici materie. Ci doar o bornă de referință pentru reajustările minusurilor şi plusurilor mele de cunoaştere.

Era un fel de trecere de la subiectivitate la obiectivitate. Şi invers. De la obiectivitate la subiectivism. Un proces complicat de înlăturare a limitelor mele, deschizând noi perspective de înţelegere şi raportare la propria-mi persoană.

Dar în această mişcare de înaintare şi revenire spre un punct de maximă expansiune a propriei conştiinţe, viteza declanşatorului de conexiuni cu noi entităţi de stare, varia cu timpul într-o manieră predeterminată. Mă simţeam cumva captiv în propria persoană, ca şi cum m-aş fi lăsat în voia unui delir frumos, trecând de la derizoriu la imens, care îmi estompa raţiunea de a mă împotrivi unei stăpâniri care refuza a se determina. Poate ar fi trebuit să încerc să duc raţiunea dincolo de ea însăşi.

Indubitabil, deveneam deosebit de abil în formularea ambiguităţilor dintre real şi imaginar, mizând pe efectele de profunzime ale creaţiilor izvorâte din revelaţiile de sine, necesare pentru experienţa de viaţă şi pentru leadership. În acele grele lupte ale războiului dintre infinit şi finit, între realitate şi conştiinţă.

Infinitul cuprinderii esenţei mele, cu toate luminile şi umbrele ei, care devenea o judecată strict relativă. Şi finitul unei însemnate vieţi care umplea în mod inspirat golul de gânduri, contrare faţă de condiţiile unei realocări de capital ştiinţific, cu noi nuanţe de adâncime care scoteau în evidenţă personalitatea mea adevărată.

Leadership: Ai devenit parte a unei virtuţi finite dobândită prin refuzul de a te pune în slujba unei stăpâniri care refuză să se determine?

Marea ştiinţă, făcând parte dintr-un fel de conexiune a omului cu exteriorul, adică cu ceea ce îl înconjoară, pe fondul creaţiei de fapte, dar şi de rodire sufletească, se mai defineşte şi printr-o serie de alte elemente. În primul rând, este vorba de un sistem de cuprindere a unei conştiinţe de sine superioare, greu influenţabile, accesibile numai unei părţi limitate a omenirii, numai iniţiaţilor, întrucât ea nu poate fi "clonată" la scară industrială, în scopul de a fi îndestulătoare.

Marea ştiinţă are funcţia de a sprijini raţiunea de a te împotrivi unei stăpâniri care refuză să se determine. Această stăpânire este dată de ambiguitatea propriei interpretari a conceptului de "identitate".

Conştiinţa de a respinge această forţă străină, care te ţine captiv într-o gândire inovativă, situată dincolo de aspectele materiale, orientată spre deplina ta cunoaştere, a omului şi a lumii, pretinde o anumită cotă de contribuţie la dobândirea unei virtuţi particulare. Acea virtute a "finitului", a cumpătării în privinţa relaţiei tale cu marea ştiinţă, cu acea mişcare de

înaintare şi revenire spre un punct de maximă expansiune: perfecţiunea.

Identitatea este un proces activ, afectiv şi cognitiv de reprezentare de sine într-un hazard al realităţii, asociat cu sentimentul subiectiv al permanenței, ceea ce permite persoanei să perceapă viaţa ca o experienţă care are continuitate şi unitate într-un cadru de originalitate.

Leadership: Evoluţia personalităţii tale devine posibilă doar printr-o abţinere de la consumul excesiv de ştiinţă, în acord cu o realitate care face din acceptarea unei raţiuni supreme o proiecţie a închipuirilor tale?

Strădania spre atingerea perfecţiunii transformă omul într-un automat, sclav al unui mecanism cu existenţă nelimitată în ceea ce priveşte generarea de noi fundamente ştiinţifice, construite în jurul unei raţiuni superioare, admiţând acea conduită abuzivă de lungă durată, de a face ceva forţat, cumva pe cale artificială, într-o existenţă a compromisului şi sacrificiului. Această strădanie încalcă principul de bază al cumpătării: **abţine-te de la consumul excesiv de ştiinţă**.

Mare dreptate avea scriitorul Paulo Coelho când a spus: *"Încetează să mai fii cine erai şi transformă-te în cine eşti."* Dacă evoluţia ştiinţei tale devine posibilă doar printr-o mişcare dublă de dute-vino, continuă, ca un balans între cruda realitate de dincolo de aparenţe şi proiecţia în imaginaţie a conjuncturilor de viaţă, rişti să te transformi, în mod paradoxal, într-un "marginal" pentru ceilalţi.

Chiar dacă, în acelaşi timp, înveţi să te cunoşti foarte bine, oamenii află despre tine, dar nu ajung să te cunoască.

Marginalul, omul dedublat, aparţine la două lumi, a ştiinţei şi a vieţii – dar el tinde mai mult spre prima din ele. Aceasta conferă complexitatea şi bogăţia puterii creatoare nelimitate. Practic, un asemenea individ le şterge celorlalţi orice întrebare legată de el însuşi, căci în el nu mai există spaţiu, şi nici materie, ci doar variabile ale efectelor de trecere de la subiectivism la obiectivitate. Şi invers. De la obiectivitate la subiectivism.

Marginalul este o sursă de venit intelectual unic, foarte valoros, care se alimentează continuu cu putere de creaţie, dar nu cu lumină spirituală, situându-se în afara scalei morale, părăsind convenienţele sociale.

Dacă vrei ca leadershipul tău să nu fie prins într-un război pe două fronturi, al sinelui şi al egoismului, atunci oferă posibilitatea ştiinţei tale de a se construi în jurul raţiunii creatoare, experimentând acea expansiune a percepţiei despre tine care nu precede dedublarea.

Dedublarea vizează în acest caz multiplicarea valorii de sine prin acapararea cunoașterii în exces, nu prin reînnoirea regulată a realităţii pentru o mai bună discernere a esenţialului din aleatoriu. Dedublarea este starea în care te vezi altcineva, te-ai vrea altcineva şi într-un final rămâi doar tu, un "ireal".

Nuanţele de adâncime ale fiinţei stăpânite de imensitatea judecăţii vizează acea perfecţiune a cunoaşterii de sine, corelată cu adevăratul "Eu" şi a posibilităţilor de acţiune într-un mediu extern mereu în schimbare în ceea ce priveşte aspectele legate de factorul uman.

Source: https://neculaifantanaru.com/nuantele-de-adancime-ale-fiintei-stapanite-de-imensitatea-ju

Numai cel care vede tot întunericul, ştie asta

On Ianuarie 21, 2013

Du o luptă dreaptă pentru a atinge excelenţa, fără să te afunzi în întunericul adânc al deşertăciunii.

Laura Quinn din filmul "Flawless (2007)" este o femeie capabilă, aptă, competentă, cu o moralitate ireproşabilă. Dar un giuvaier inestimabil, sau o simplă marionetă a sistemului? Din exterior o putem privi ca pe un om capabil să biruiască lumea printr-o disciplină şi productivitate a muncii, drept un lider care ştie să jongleze cu legea, dar din interior ea se manifestă cu totul diferit, ca o trestie firavă în vânt, ca o persoană pentru care sufletul se simte ostenit de experienţa singurătăţii şi lipsa de afecţiune.

O sumă de gânduri transformate în vise fictive, o sumă de reproşuri, frământări chinuitoare apasă mereu asupra acestui suflet călăuzit de sfânta lege a fair-play-ului, în toate formele lui. Tot ce era îngăduit în limitele rigide ale acestui cinstit joc – al bărbaţilor, în care femeilor nu li se dădea niciodată şansa să domine, se scufunda tot mai mult.

Căci femeia aceasta puternică, cu aspiraţii înalte, totuşi gingaşă în sufletul ei, care şi-a subordonat toată viaţa personală în favoarea perfecţionării profesionale, nu este promovată pe o funcţie superioară în conducerea companiei la care lucra.

Acest lucru o descumpăneşte. Dar, ca o împăcare de scurtă durată cu realitatea, ca o stea care se aprinde, ca să dispară o clipă mai târziu, ea îşi spune permanent, îşi autoconvinge Ego-ul, îşi forţează tot mai mult ambiţia, nejustificat de insistentă: *" Voi munci mai mult şi mai bine şi voi ajunge acolo unde visez ! Voi ajunge cu orice preţ, cu orice fel de compromis ! "*

Leadership: Poţi să evaluezi cu luciditate evenimentele din zona ta de viaţă (cea mai lovită de schimbări) şi să-l alegi pe acela la care ai dori să participi cu drag, fără să iei în primire efectul de bumerang al unei decizii neprevăzute?

Dar, timpul trece, şi nu în folosul ei. Făcându-şi bilanţul, toţi acei ani de trudă şi privaţiuni în viaţa personală, Laura constată, despicând în două puntea dintre trecut şi prezent, că nu a ajuns la statutul social şi material dorit, în ciuda moralităţii ei, în ciuda eforturilor sale titanice.

Citându-l pe scriitorul francez, Victor Hugo, am putea spune despre Laura acelaşi lucru pe care el îl spunea despre eroina sa, Fantine, una din victimele societăţii din romanul " *Mizerabilii* ":

"Viaţa şi ordinea socială i-au spus ultimul lor cuvânt. I s-a întâmplat tot ce putea să i se întâmple. A simţit, a îndurat, a suferit, a pierdut şi a plâns totul. E resemnată şi resemnarea ei seamănă cu nepăsarea, aşa cum moartea seamănă cu somnul. Nu se mai fereşte de nimic, nu se mai teme de nimic. Abată-se asupra ei toţi norii şi treacă peste ea tot oceanul ! Ce-i mai pasă ! E ca un burete îmbibat ! "

Laura abandonează calea dreaptă şi cinstită în momentul în care realizează că vârsta şi statutul de femeie nu-i va fi niciodată un aliat. Oricât de mult ar munci şi oricât de competentă ar deveni, în cele din urmă va fi obligată să părăsească compania fără a avea vreun beneficiu deosebit. Vai ! Ce înseamnă asta? Încotro se îndreaptă acest suflet năpăstuit? De ce este astfel?

Leadership: Cum te evaluezi într-o situaţie de impas: drept un cost relativ al erorii de predicție sau drept un element de perspectivă ce urmează să fie scos de pe locaţia lui permanentă?

Aliindu-se cu domnul Hobbs, un bătrân mânat de aceleaşi ambiţii şi de acelaşi sentiment de năpăstuit al sorţii, Laura participă la furtul unor diamante. Lumea clădită de ea cu atâta trudă, se prăbuşeşte. Suportă consecinţele nesăbuinţei ei.

Aşa cum Fantine din romanul lui Hugo a sacrificat şi a pierdut totul, în afară de imensa dragoste pentru fiica ei Cosette, tot astfel Laura Quinn a riscat şi a pierdut totul - slujba, relaţiile cu toţi prietenii, cu toţi colegii ei din companie, şi nu i-a mai rămas decât - fapt incredibil, cu adevărat magic – suma de o sută de milioane de lire.

Dar abia de aici începe adevărata poveste. " *Nu am vrut ca să se întâmple aşa, dar povara acestor bani pe care mi i-a lăsat domnul Hobbs, m-a trimis într-o altă direcţie. Am descoperit lumea, şi prin ea m-am descoperit şi pe mine.* "

Numai cel care a simţit nefericirea cea mai cumplită e în stare să simtă cea mai mare fericire. Laura a trecut prin întunericul cel mai adânc, şi a descoperit lumina cea mai puternică. S-a măritat, a avut copii, cea mai frumoasă viaţă posibilă, *une longue vie heureuse* . Ea nu se mai evaluează drept un cost rezidual aferent datoriei faţă de sistemul în care lucrează, ci ca o şansă de eliberare de povara sufletească din trecut.

Dar - lucrul acesta merită subliniat - timp de 40 de ani, a donat absolut toţi banii – căci de fapt nu banii au făcut-o fericită, şi nici situaţia socială deosebită pentru care s-a zbătut ani întregi s-o câştige. Toată lupta, tot stresul îndurat pentru a atinge statutul înalt dorit, fuseseră, de fapt, în zadar.

Deşertăciunea este experienţa de a te considera învins în faţa unei demonstraţii de atitudine care nu poate convinge o realitate să se supună împrejurărilor care îţi afectează viaţa.

Eşti un giuvaier inestimabil, sau o simplă marionetă a sistemului? Accepţi să te afunzi în "întuneric," ducând o luptă deşartă în speranţa atingerii excelenţei? Îţi subordonezi toată viaţa personală în favoarea perfecţionării profesionale în compania în care lucrezi? Această perfecţionare continuă este în folosul tău, sau în detrimentul vieţii tale personale? Ai fi capabil să te abaţi de la calea dreaptă şi cinstită în momentul în care realizezi că nu poţi atinge statutul dorit? Vei putea suporta consecinţele nesăbuinţei tale?

Modus operandi al fiecăruia dintre noi este determinat de noi înşine şi depinde de autoevaluarea corectă a dimensiunilor Eu-lui nostru, cu tot ceea ce cuprinde el (o sumă de calităţi şi defecte, tendinţe, dorinţe, etc.) dar şi de ancorarea în realitatea concretă în permanentă schimbare.

Supraestimarea ca şi subestimarea, asumarea unor răspunderi care nu sunt în concordanţă cu aşteptările, pot avea consecinţe nefaste, constituind o pedeapsă meritată pentru "infracţiunile" numite persistenţă şi nesocotinţă ca şi pentru claustrarea în limitele unui orizont restrâns. O combinaţie stimulatoare, dar instabilă şi deseori insuportabilă între durabilitate şi erodarea uşoară a propriilor capacităţi, care nu întotdeauna aduce victoria.

Leadership: Poţi să-ţi testezi atitudinea faţă de loviturile destinului într-un joc care pune accentul pe multiplayer sau pe singleplayer, din perspectiva raportării la un profil de personalitate care nu ţi se potriveşte?

Expertul în materie de leadership, John Maxwell, făcea la un moment dat o precizare: " *Am văzut ce poate face un leadership bun. Poate transforma o organizaţie şi poate avea un impact pozitiv asupra angajaţilor ei.* "

Înainte să-ţi dedici toată viaţa perfecţionării profesionale în cadrul organizaţiei din care faci parte, fii prudent şi nu da frâu liber impulsului de a transcende spre o treaptă superioară. Analizează pe îndelete toate posibilităţile de avansare. Cine sunt aceia care au şansele cele mai mari de avansare? Numai o categorie de indivizi, din care tu faci parte sau nu?

O companie cu un leadership defectuos poate fi periculos pentru viaţa ta personală. Leadershipul organizaţiei din care faci parte, practică un joc care pune accentul pe multiplayer sau pe singleplayer? Accepţi să faci parte dintr-un joc la nivel înalt, care poate face din tine un robot? Un joc în care nu ţi se oferă niciodată şansa de a câştiga?

Leadershipul este un joc cu o miză foarte mare, pe care tu, ca şi angajat – aspirant spre un statut mai înalt, poţi să contezi, dar la fel de bine poţi să fii prins în capcana lui. Ai grijă în ce organizaţie vrei să avansezi, căci s-ar putea să te trezeşti din start un pierzător. Nu încerca să lupţi de unul singur împotriva unui sistem de tip " *circuit închis* ". Eforturile tale de perfecţionare se pot dovedi a fi deşarte, iar tu însuţi poţi ajunge o deşertăciune.

Un profil de personalitate care nu ţi se potriveşte are ca şi corespondent efectul de bumerang al intervenţiei tale la salvarea unei vieţi care nu este neapărat armonioasă, ci balansată de forţe colective care îţi reorientează parcursul într-o manieră imprevizibilă.

Ai grijă ce-ţi doreşti, fiindcă se poate îndeplini – dar numai dacă cineva îţi confirmă şi amplifică aşteptările.

Laura Quinn este întruchiparea puterii tinereşti, dar şi a profesionalismului dus până la extrem, până la epuizare. În timp ce domnul Hobbs este "surpriza", manifestarea vizibilă a izbăvirii, îngerul care întârzie să apară dar întotdeauna se iveşte la momentul cel mai neaşteptat - acel ceva magic care se infiltrează în viaţa ta, schimbându-ţi orizonturile şi materializându-se în fericirea cea mult râvnită.

Până când vei rezista să fii Laura Quinn? Crezi că-l vei întâlni pe domnul Hobbs?

Iată deci, încă o dată, că îndrăzneala de a face un upgrade la propria identitate şi la realitate, în cazul nostru, se concretizează prin schimbarea mentalităţii şi a viziunii asupra propriei vieţii. Răsplata nu este doar un splendid diamant - etalonul puterii noastre de a alege, ci un act raţional de angajare - existenţial, marcat de responsabilitatea noastră pentru forma concretă de configurare a viitorului dorit.

Un multiplayer este de fapt un singleplayer care operează concomitent în mai multe direcţii de evoluţie, cazul acelui tip de personalitate care îşi foloseşte viaţa exterioară drept scut în interacţiunea cu lumea interioară.

Numai cel care vede tot întunericul, ştie asta marchează constituirea unui nou traseu de evoluţie care schimbă destinul omului de la o extremă nefericită la o stare fericită de construcție corectă a echilibrului interior, fără de care viaţa nu poate prinde aripi.

Viaţa îţi întinde multe capcane şi trebuie să lupţi pentru a obţine ceea ce îţi doreşti enorm. Dar trebuie să duci o luptă dreaptă pentru a atinge excelenţa, fără să te afunzi în întunericul adânc al deşertăciunii.

Numai despre mine

On Ianuarie 12, 2016

Încearcă să te autodefineşti și să ajungi la tine însuţi, prin reflectarea într-o altă fiinţă.

Nu mă priveşte niciodată, dar întotdeauna mă ascultă. Nu are nevoie de un văl pentru a-şi ascunde freamătul. Încă nu ştiu nimic despre el, după atâtea nopţi şi zile plimbate prin cercul schimbător al inserării celor ştiute şi pierdute. Face el oare cu ochiul întregii istorii a universului? Doar el mă recunoaște așa cum sunt, îmi pasă de părerea lui când ia în considerare principalele mele scrieri, dovezi ale purtării mele exemplare faţă de o cunoaştere fără margini peste care se aşterne memorabila îmbrăţişare a nemaiîntâlnitului.

Amprenta unei stranii apariţii în lumea propriilor gânduri este o direcţie nesigură de cercetat. Ca să-i descopăr varianta particulară de manifestare trebuie să mă las purtat de o nouă ordine, abandonându-mă ca un rătăcit din altă lume, croit dintr-o nedescoperită lege a timpului, într-un joc riscant al sincerităţii. Totodată, el pare a fi dominat de acea notă de eleganţă cu care pictorul îşi potriveşte pe şevalet propriile nuanţe de pastel, simţindu-se atras de estetica unei lumi care se poate oricând transforma într-o metaforă, într-o comparaţie, sau altă figură de stil, fiindcă totul în viaţa lui pare a avea o semnificaţie a fabulosului şi miraculosului.

Dacă ar fi să fac o călătorie în lumea lui, ar trebui să fac trimitere spre un pasaj din *Golem* , al lui Gustav Meyrink:

"Acum ştiu cine este străinul: numai să vreau şi-l pot simţi iarăşi în mine, oricând. Dar să-i văd imaginea în faţă, ochi în ochi, nu e cu putinţă, şi nici n-o să fie vreodată. Şi-mi dau seama: e un soi de negativ, o matrice nevăzută pe care n-o pot cuprinde şi în care trebuie să mă strecor, dacă vreau să devin conştient de forma şi expresia ce-o are în mine."

Leadership: Cum abordezi realitatea propriei existenţe prin intermediul unei imagini care reflectă contextul memoriei unui tăinuitor de încredere apt să ia în posesie gândirea cea mai aleasă a minţii tale?

Încă nu dispun de o definiţie riguroasă a sa. Dacă ar trebui să descriu această entitate de supraveghere, ca pe un puls încărcat cu energie de vibraţie înaltă, de natură electromagnetică, ar trebui mai întâi să încerc să caracterizez sistemele vii prin acele însuşiri esenţiale care permit descrierea lor într-o termodinamică a materiei. Care sunt caracteristicile fizice definitorii ale sistemelor vii microscopice?

El acceptă slăbiciunea mea ca pe un dar al naturii, pe care nu are voie să-l trateze cu superficialitate, ştiind că totalitatea mea lucrează mai uşor în recunoştinţă decât în datorie. Este convenţia cu mine însumi, forţa intermoleculară care îmi invadează spaţiul neuronal, tot corpul, sufletul, cu vibraţii electrizante. Este revederea cu ceea ce înseamnă spiritul, este regăsirea mea, strigătul meu de ajutor, inteligenţa firească aliniată la cerinţele unei determinări existente în afara înţelegerii imediate, alter-egoul meu în trecut, prezent şi viitor.

Sucindu-mi mintea prin cuvintele scriitorului iugoslav Mesa Selimovic, încerc să înţeleg variaţiunile mele sub înrâurirea unei puteri centrale: *"Este timp pentru toate. Mi l-am dat mie însumi, iar pe firul judecăţii vor fi înfăţişări şi mărturii. N-am să le ocolesc, şi voi putea la urmă să-mi rostesc singur osânda, căci numai despre mine este vorba aici şi despre nimeni altul. Numai despre mine."*

Gândirea cea mai aleasă a minţii unui om ţine de modul cum îşi menajează identitatea, astfel încât nimeni să nu i-o înlocuiască printr-o dublură a sa. Faptul de a fi identic cu sine însuşi, original, fără a depinde de nimeni altcineva, este o formă de manifestare a credinţei într-un ideal de unitate pe care l-ai transformat în realitate.

Leadership: Cauţi în raportul tău cu lumea o anumită dezvoltare care să nu devină absurdă *in extremis,* ca o consecinţă a uimirii de a te vedea străin de tine însuţi?

Cel ce îndrăzneşte să vorbească despre sine în urma unor experienţe îmbogăţite de ascunsuri şi alcătuiri, fundamentale pentru resetarea conştiinţei, este capabil să se autodefinească în termeni de apartenenţă la o entitate mai presus decât el, conform unui standard intelectual mai înalt.

Leadershipul poate fi modelat printr-un fenomen de tip „ *Return to someone else of your own* ". Lansarea unei chemări la întoarcerea spre o nouă orientare poate mai realistă şi, totodată, de încredere, îndepărtând valurile unei dulci derive. A te vedea străin de tine însuţi, un altcineva faţă de cine credeai că eşti, reflectă o anumită tendinţă de exteriorizare a trăirilor, a gândurilor, a motivaţiei, spre înţelegerea unei lumi despre care ştii foarte puţin, o lume care-și uită trecutul și își dă drept virtute fundamentală posibilitatea de a te transfigura într-un alt început de mentalitate.

Omul care și-a aflat reflectarea într-o altă fiinţă, punându-se faţă în faţă cu el însuși, astfel încât să devină parte integrantă a unui mod de gândire superior, poate sparge oricând zidurile închisorii numită simbolic „Vechiul". El devine, printr-o acceptare a ideilor și convingerilor autoinduse, mai mult sau mai puțin viabile, posesorul unor virtuți care ar putea constitui modul de a se recunoaște ca individ separat de lume, ca un însoţitor mai bun al vieții sale individuale pe drumul evoluţiei.

Leadershipul bazat pe recunoaşterea unei identităţi călăuzitoare este un mod asumat şi echilibrat de a te concentra asupra a ceea ce nu știai că știi despre tine într-un context de tipul "Să te priveşti din afara ta cu proprii ochi".

Liderii cei mai buni știu să se măsoare cu ei înşişi, cu umbra și lumina din ei. În ei totul este mai activ. Ei nu sunt prizonierii unei condiţionări a realităţii proiectate în interiorul lor, dar întotdeauna - mai ales în momente cele mai reflectorizante - urmează parcă sfatul istoricului literar român George Călinescu: *„Nu lăsa pe alţii să descopere ceea ce reprezinţi ! Defineşte-te singur dacă ai această veleitate şi vei fi crezut ! "*

„Străduieşte-te să te înţelegi" este strigătul de libertate al oamenilor care caută în raportul lor cu lumea o anumită dezvoltare, una care să nu devină absurdă *in extremis* . Mai greu decât orice este acceptarea de sine în sensul inflexibilităţii, a incapacităţii de a depăşi un model vrednic de a fi admirat. Greu de admis este sentimentul de a nu-ţi găsi linişteа, rostul, sensul vieții.

Până la urmă ce este viața, altceva decât o veşnică încercare de a-ţi înţelege rostul, de a te construi şi modela, de a evolua şi de a te defini în funcție de trăirile fluctuante, de imaginaţie și realitate, de concluziile intelectului, care rezultă din conversaţiile cu tine însuți. Cu un alter-ego.

Un alter-ego care se caută, încercând să se desprindă de mulţime, este o obişnuinţă a minţii de a se recunoaşte învingătoare într-o luptă cu un prezent care aşteaptă să se redefinească.

Numai despre mine aș putea să vorbesc ore înşir, zile, săptămâni, ani, fără să mă opresc. Fiindcă am un ascultător bun, reflexia mea într-o prezenţă mai discretă, dar mai măreață. Străduindu-mă să o înţeleg voi descoperi poate raportul meu cu lumea, regăsindu-mi rostul în cartea vieţii.

Source: https://neculaifantanaru.com/numai-despre-mine.html

Numai geniala fantezie triumfă in cel mai anevoios tur al lumii

On Septembrie 01, 2010

Omul care face dovada apropierii de o "faptă exemplară" face, de asemenea, dovada apropierii sale de Dumnezeu.

Nimic nu dovedeşte mai bine ce maestru în arta navigaţiei fusese Magellan decât faptul că tocmai el, care a răzbit cel dintâi prin această cale maritimă, rămâne totodată pentru mult timp şi ultimul care a izbutit să străbată această cale fără să piardă o singură corabie. Dacă ne gândim cât de elementare erau mijloacele de investigaţie ale navelor sale, care trebuiau să cerceteze fiecare din sutele de artere şi canale laterale, înaintând şi revenind mereu, pentru a se întâlni de fiecare dată în anumite locuri. Dacă ne gândim că ele nu puteau pluti decât cu ajutorul vântului care le umfla pânzele, că nu aveau decât o cârmă de lemn pentru pilotarea lor, şi că toate acestea s-au petrecut într-un anotimp neprielnic, cu un echipaj istovit, abia atunci înţelegem de ce trecerea norocoasă a lui Magellan prin strâmtoarea aceea a fost privită ca o minune pe care au slăvit-o atâtea generaţii de navigatori.

Dar, ca în toate domeniile de activitate umană, adevăratul geniu al lui Magellan a fost - şi în arta sa nautică - răbdarea. El a dat dovadă de nezdruncinată răbdare, de prudenţă şi prevedere. O lună întreagă stăruie în căutarea sa, cu nouă încredere şi cu sentimentul răspunderii. El nu se grăbeşte, nu goneşte înainte sub biciuirea unei nestăpânite nerăbdări - cu toate că, în adâncul său, sufletul îi tremură desigur de dorinţa de a ajunge în cele din urmă la capătul celălalt, de a zări în sfârşit imensitatea radioasă a Mării de Sud. La fiecare răscruce, la fiecare bifurcare, el îşi împarte flota; de fiecare dată, când două nave cercetează un fiord îndreptat spre nord, celelalte două pornesc în acelaşi timp spre sud, să cerceteze un alt canal.

Omul acesta singuratic, născut într-o zodie rea, parcă ştie că nu trebuie să se încreadă niciodată în noroc. Dintre multiplele drumuri ce se deschid înainte-i, el nu alege niciodată vreunul la întâmplare, cum fac atâţia alţii, aruncând banul să vadă cum cade: pe faţă sau pe dos. El caută şi cercetează toate drumurile, pentru a găsi la urmă unul singur: drumul cel bun. Şi astfel, o dată cu geniala sa fantezie triumfă şi cea mai prozaică şi mai modestă, cea mai personală dintre virtuţile sale: stăruinţa eroică. *

Leadership: Poţi să întregeşti fizionomia apropierii de o "faptă exemplară" pe care numai geniala fantezie o face să triumfe în cel mai anevoios tur al lumii, privind lucrurile nu numai de foarte de sus şi de foarte departe, ci şi de foarte din adânc?

Dovada apropierii de "fapta exemplară" este, de asemenea, o dovadă a apropierii tale de Dumnezeu. Aceasta este puterea care-l face pe om să transgreseze, prin apartenenţa la credinţa cea mai vie, toate obstacolele spaţiului şi timpului. Tocmai fapta exemplară a lui Magellan a fost caracteristica puterii care îl face pe om fără de moarte şi veşnic, este autoritatea puterii de a fi unic într-un spaţiu al cărui pilon de rezistenţă este visul care te face să mergi mai departe, chiar dacă în toată lumea este criză.

Pentru a întregi deci fizionomia acestui nedepăşit fenomen al apropierii de "fapta exemplară" pe care numai geniala fantezie o face să triumfe în cel mai anevoios tur al lumii, putem spune că Magellan a privit lucrurile nu numai de foarte de sus şi de foarte departe, ci şi de foarte din adânc. El a fost precum Dumnezeu care înainte de a înfăptui "Marea Operă", îşi despleteşte cuvintele cu grijă: *„Facă-se voia Mea precum în cer aşa şi pe pământ”.*

Mai întâi este credinţa în înfăptuirea unui miracol, apoi acest miracol poate să unească pământul de cer. Cum spunea Jean Paul: "Ceea ce este un miracol pe pământ este o regulă în

ceruri." Numai prin aceasta înţelegem de ce o faptă exemplară ca a lui Magellan, primul om care a făcut vreodată înconjurul lumii, seamănă cu realizarea lucrării lui Dumnezeu pe pământ. Fiindcă credința nu se naște dintr-o minune, ci din minune se naşte fapta glorioasă care certifică credinţa într-o putere supraomenească ce controlează totul.

Leadershipul are ca fundament planul spiritual al lumii nevăzute, putând fi exprimat prin următoarea recurenţă: "Dumnezeu se arată doar celor care împlinesc un destin măreţ printr-o faptă exemplară".

Cred că aceasta este voinţa lui Dumnezeu, să fie aproape numai de cel care îşi manifestă voinţa colosală de a înfăptui minuni. Operand cu aceste concepte, credinţa şi fapta cuprinse în "Marea Operă", trebuie să cercetăm omul din interior, din adânc, pentru a oferi revelaţia "genezei lui interioare", a fenomenului originar al expresiei identificate în limbajul visului: *"Sunt visul pe care Dumnezeu l-a avut asupra umanității înainte de creație, depășind orice posibilă dorință și imaginație din partea omului obişnuit".*

Numai geniala fantezie triumfă în cel mai anevoios tur al lumii dacă este să luăm în considerare fapta lui Magellan. Şi, ca să mă ajut de cuvintele lui Ştefan Zweig, scriitorul cel mai fidel faptelor însemnate, voi lăsa cuvintele lui să spună totul:

"Întotdeauna un om realizează maximum posibil numai când fapta lui devine exemplară. Şi, din această privinţă, exemplul lui Magellan - fapta lui aproape uitată - a dovedit pentru toate timpurile că o idee, dacă e purtată de aripile geniului, dacă e dusă mereu şi hotărât înainte de o pasiune, se vădeşte la urmă mai puternică decât toate elementele naturii. Măreaţa lui faptă a arătat că un singur om, cu scurtă şi trecătoarea sa viaţă, poate transforma într-o realitate şi într-un adevăr nepieritor ceea ce fusese numai o dorinţă, numai un vis pentru sute de generaţii."

*** Notă:** Stefan, Zweig - *Magellan* , Editura Tineretului, 1955.

Numai moartea dezleagă în cele din urmă taina vieţii unui om

On Ianuarie 18, 2010

Modelează-ţi caracterul, ştiind că importanţa unui eveniment este revelată numai după trecerea timpului şi după ce vezi toată "imaginea" trasată de forţa destinului.

Gloria unui căpitan atât de mărinimos cum a fost Magellan nu se va stinge în vremurile noastre. Printre alte multe virtuţi care îl împodobeau, una era cu deosebire vrednică de relevat: că el a rămas întotdeauna cel mai statornic, cel mai neclintit dintre toţi, chiar în cea mai mare nenorocire. A îndurat foamea cu mai multă răbdare decât oricine. N-a existat în lumea întreagă om care să se priceapă mai bine ca dânsul în ştiinţa hărţilor şi a navigaţiei. Şi că aceasta era adevărat, reiese din faptul că el a scos la iveală lucruri pe care nimeni nu a cutezat să le vadă sau să le descopere înaintea lui.

Numai moartea dezleagă în cele din urmă taina vieţii unui om. Abia în ultima clipă, când ideea lui Magellan a biruit pe deplin, se vădeşte tragicul lăuntric al acestui om singuratic, căruia îi era îngăduit să poarte numai povara unei misiuni, dar să nu se bucure niciodată de reuşita ei finală. Dintre milioanele de oameni, destinul a ales pentru trudă, numai pentru trudnica înfăptuire, pe omul acesta posac, taciturn, închis în el însuşi - şi care, cu o voinţă neclintită, era gata să sacrifice pentru ideea sa tot ce poseda în lumea această pământească, şi mai mult decât atât: să-şi dăruiască viaţa. Numai pentru amarnica muncă l-a chemat destinul, nu pentru bucurie. Şi l-a concediat ca pe un salahor, fără un dar, fără un cuvânt de mulţumire. Alţii recoltează gloria operei sale, alţii adună câştigul, alţii sărbătoresc izbânda - căci aspru, cum fusese el însuşi în toate şi faţă de toţi, voia să fie destinul faţă de soldatul acesta sever şi neînduplecat.

Numai un singur lucru, spre care râvnise cu toate puterile sufletului său, îi este îngăduit: să găsească drumul în jurul lumii. Dar nu i-a fost hărăzit şi triumful reîntoarcerii - partea din urmă, mai fericită, a faptei sale. I-a fost dat numai să contemple, să ţină în mână cununa biruinţei, dar când a vrut să şi-o pună pe cap, destinul a rostit un cuvânt: "De ajuns ! " şi mâna ridicată cu atâta ardoare a căzut inertă, sleită de viaţă. *

Leadership: Imaginea faptei tale triumfătoare poate să îmbrace forma simbolică a unei viziuni raţionalizată de "vederea la distanţă" şi să fie formalizată de controlul unui destin care pare trasat dinainte?

Conceptul de "fenomen original" al expresiei de unicitate atribuită lui Magellan, poate fi definit ca o concentrare de energii primare, funcţii de susţinere a devotamentului faţă de scopul urmărit care sunt definitorii pentru rezumarea unui alt concept (forma simbolic-arhetipală) propus de cântarul destinului. Mult timp se va pune întrebarea: a fost Magellan un nedreptăţit al destinului sau doar un ostatic al destinului impus de un timp crâncen?

Dacă luăm în considerare codul de viață al destinului acestui neînfricat erou și formula succesului său, am putea spune că fapta lui măreaţă a depins nu doar de un simplu joc al destinului, pe parcursul celor aproape doi ani cât a durat expediţia sa, ci de un factor atitudinal şi decizional numit "calea cea dreaptă". De fapt, eşecul lui Magellan s-a datorat nivelului prea înalt al autosuficienţei alimentate de avalanşa de emoţii care au pus stăpânire pe întreaga lui fiinţă, chiar în momentul reuşitei. El reprezintă un caz de efervescență mentală triumfătoare, fiindcă în ultimul moment, în loc să se întoarcă plin de lauri în Spania, s-a hazardat într-o acţiune aparent neînsemnată, dar care s-a dovedit a fi tocmai călcâiului lui Ahile.

A fost un plan croit dinainte? Sau, poate, a fost o răsucire a destinului determinat de întâmplări obișnuite, dar încheiate cu un rezultat neaşteptat?

Magellan a vrut să-şi demonstreze puterea şi autoritatea în faţa unui prăpădit trib de băştinaşi. Iată eroarea fatală din ultimul moment. De ce şi-a pus viaţa în primejdie în ultima clipă, în ciuda tuturor avertismentelor primite din comandanţilor săi? De ce nu s-a izolat într-un turn al autosuficienţei mântuitoare a „aleşilor"? Măcar asta l-ar fi salvat de la primejdie. Dar Magellan nu a ştiut să vadă prin "fum", adică a intrat pe o tendinţă de depreciere a viziunii, a continuat neabătut pe aceeaşi tendinţă de cucerire liniară, dar total ineficientă la sfârşit.

Leadership: Eşti tentat să iei decizii prea devreme în situaţii care nu cer o reacţie imediată, adică fără să iei în calcul tendinţa de a-ţi vedea experienţa de azi în lumina lucrurilor pe care le-ai experimentat odinioară?

Magellan a fost parţial rezultatul tendinţei de a vedea ceea ce s-a aşteptat să vadă, dar fără să pună în prim plan elementul neaşteptat. Sau, cum spunea arheologul Albert Goodyear: *"Oamenii au tendinţa să vadă ceea ce se aşteaptă să vadă şi, când văd ceva la care nu se aşteaptă, este destul de greu să-şi schimbe punctul de vedere."* Am văzut că modul esenţial de a acţiona, specific liderilor, nu constă numai în acceptarea unui material de impresii dat de o vedere "la distanţă", ci contează urmele activităţii spiritului în câmpul atemporal al conştiinţei, care se află peste tot în egală măsură.

Ceea ce aparent a fost dat din partea unui destin generos, a fost penetrat de anume acte ale apercepţiei. Datul nu este decât ceea ce-i făurit prin acel act al conştiinţei care îţi spune dacă ceva nu este în deplină concordanţă cu voia destinului. Sau, cum bine remarca scriitorul Daniel Castro: *"Avem tendinţa de a ne vedea experienţa de azi în lumina lucrurilor pe care le-am experimentat odinioară. De aceea, suntem tentaţi să luăm decizii prea devreme în situaţii care nu cer o reacţie imediată."*

Dimpotrivă, în decizia de ultim moment a lui Magellan se observă un ton narativ mai viu, mai animat, potrivit cu scenele de "luptă împotriva valurilor", el încercând parcă să-şi scrie povestea de succes încăpăţânându-se să se bucure de un "ultim val". Surprindem aici un realism robust, unde elocinţa povestitorului se încurcă uneori şi îşi pierde suflul. Şi de această dată, momentul care ne lămureşte cel mai bine asupra acestui fapt straniu, de a nu fi pe aceeaşi undă cu planul iniţial al destinului, este tocmai punctul de frontieră al "imposibilului".

Leadership: Ceea ce aştepţi să se întâmple influenţează lucrul asupra căruia te concentrezi, iar ceea ce vezi influenţează opţiunile pe care le ai la îndemână ca să schimbi ceea ce vei deveni?

A vorbi despre Magellan, de triumful şi eşecul sau concomitent, pare a nu mai fi cu putinţă altfel decât păşind pe cărări bătătorite de cinci secole şi mai bine încoace. Şi totuşi, ni-l readucem mereu în minte şi în actualitate, prin fapta sa nemuritoare, nu scoţându-l din uitare, ci pentru a răspunde pozitiv necesităţii de a ne întâlni încă o dată şi de fiecare dată cu simbolul cel mai înalt al spiritualităţii: "Porumbelul", adică libertatea şi liberul arbitru.

Datorită faptului că porumbelul se întoarce acasă cât mai curând posibil, destinul lui funcționează fără cusur. Cu alte cuvinte, odată ce ţi-ai terminat misiunea, nu te hazarda să întreprinzi alte misiuni care ţi-ar periclita viaţa şi destinul. Întoarce-te la cine ești cu adevărat !

"Atâta i-a fost dat lui Magellan, numai atât: fapta însăşi, dar nu şi aureola ei, nu şi gloria ei vremelnică. De aceea nimic nu e mai adânc emoţionant decât să recitim testamentul lui

Magellan, acum, după ce voinţa vieţii sale s-a adeverit şi a devenit o realitate. Ursita i-a refuzat tot ce solicitase cu atâta smerenie în ora aceea a plecării. Nimic din ceea ce dobândise prin luptă, pentru el şi pentru ai săi, nimic din ce era prevăzut în acea Capitulacion nu i se mai recunoaşte. Niciuna, într-adevăr, nici măcar una din toate acele dispoziţii pe care el le exprimase cu atâta cumpănire şi prevedere în testamentul său nu se mai acordă urmaşilor lui după moartea sa eroică; fără cruţare, îi este interzisă realizarea oricărei dorinţe a sa, chiar a celei mai curate şi mai pioase."

Şi din datoria de a împărtăşi destinul acestui erou intrat veşnic în istorie, întărindu-ne puterile fiinţei din ceea ce geniul său ne-a lăsat moştenire în scurta şi scânteietoarea lui existenţă printre noi, să încercăm să ne asumăm o lecţie importantă de viaţă: "Ceea ce aştepţi să se întâmple influenţează lucrul asupra căruia te concentrezi, iar ceea ce vezi influenţează opţiunile pe care le ai la îndemână ca să schimbi ceea ce vei deveni."

Leadershipul este realitatea pe care trebuie s-o vezi de departe înainte ca ea să te surprindă în mod fatal din cauza unei întâmplări care iese din cotidian.

Numai moartea dezleagă în cele din urmă taina vieţii unui om, dacă ne gândim la faptul că ceea ce Magellan a lăsat moştenire lumii întregi, rostul întregii sale călătorii, a fost o idee. După cum bine scria Ştefan Zweig:

"Mai mult decât oricine altcineva. Magellan a dovedit pentru toate timpurile că o idee, dacă e purtată de aripile geniului, dacă e dusă mereu şi hotărât înainte de o pasiune, se vădeşte la urmă mai puternică decât toate elementele naturii. Magellan a arătat că un singur om, cu scurta şi trecătoarea lui viaţă, poate transforma într-o realitate şi într-un adevăr nepieritor ceea ce fusese numai o dorinţă, numai un vis pentru sute de generaţii."

Dincolo de ce s-a scris şi se va scrie despre opera lui Magellan, fapta exemplară, misiunea şi confruntările cu neprevăzutul pe care el le-a iniţiat, continuând să fie găzduite în memoria timpului, ele sunt o dovadă a interesului viu păstrat pentru opera pe care Dumnezeu i-a pregătit-o numai lui, cu siguranță una demnă de marea scenă de dincolo de orizont. Nu-l vom uita niciodată !

*** Notă:** Stefan Zweig - *Magellan* , Editura Albatros, 1987.

Numai ultima trăsătură de penel contează

On Martie 11, 2012

Caută mai întâi prezența a ceea ce te-a deranjat înlăuntrul tău, și făcând asta mintea ți se va umple de încredere.

Honoré de Balzac a scris o poveste scurtă intitulată "Le Chef - d'œuvre inconnu". Voi rezuma această poveste conform site-ului wikipedia:

Tânărul pictor Nicolas Poussin, încă nu atât de faimos, îl vizită pe pictorul flamand Frans Pourbus în atelierul său. El este însoțit de bătrânul maestru Frenhofer, care comentează cu atenție pe marginea tabloului pe care tocmai l-a terminat Porbus. Tabloul este al Mariei Egiptului, iar în timp ce Frenhofer îi aduce laude, el sugerează că lucrarea pare neterminată. Cu câteva ușoare atingeri de pensulă, Frenhofer transformă pictura lui Porbus astfel încât Maria Egipteană pare să prindă viață în fața ochilor lor.

Deși Frenhofer stăpânea o tehnică aparte, el recunoaște că nu a reușit să găsească un model potrivit pentru propria sa capodoperă, care înfățișează o frumoasă curtezană numită Catherine Lescault, cunoscută mai bine sub numele de La Belle Noiseuse. El a lucrat zece ani la această capodoperă viitoare pe care nimeni nu o văzuse încă. Poussin îi oferă ca model de inspiraţie pe propria sa iubită, Gillette. La rândul ei, Gillette este atât de frumoasă încât Frenhofer este stimulat să-și termine proiectul rapid. Poussin și Porbus vin să admire tabloul, dar tot ce pot vedea face parte dintr-un picior care s-a pierdut într-un vârtej de culori. Dezamăgirea lor îl conduce pe Frenhofer la nebunie, iar acesta distruge tabloul și moare în acea noapte.

Frenhofer, fusese tot mai sfâşiat de neputinţa de a-şi atinge ţinta din pricina descoperirii pe care o făcuse, şi anume că nu există contur, ci doar nuanţe oscilante.

Leadership: Importanța pe care o acorzi propriilor impresii despre cum ai putea să te simţi special, poate să hotărască acea intensitate a emoţiei pe care o consideri inaccesibilă publicului şi pe care o resimţi la nivel de conştiinţă?

Nu este uşor să rămâi fidel valorilor benefice, sută la sută din timpul pe care îl acorzi propriilor nevoi şi dorinţe, mai ales când ştii că trebuie să renunţi la vechile convingeri, la vechile tipare de gândire. Artiştii care abordează totul prin prisma descoperirilor obţinute din roadele propriilor munci, cu trimitere la ceea ce lasă în urma lor, sunt conduşi de valori precum puterea de a se face ascultaţi, recunoaşterea (pretenţia de a fi admiraţi) şi emoţia (acea emoţie de graţie artistică). Nimic nu le poate schimba aceste valori decât eşecul, regretul de a nu se fi ridicat la înălţimea aşteptărilor lor şi, mai ales, la înălţimea aşteptărilor celorlalţi oameni.

Am găsit pe această cale un citat aparţinând scriitorul francez Honore de Balzac: *"Nu contează decât ultima trăsătură de penel."*

Prin asta el dă şi tonul în ceea ce priveşte gestionarea acelei ultime caracteristici trebuincioase omului care aspiră la atingerea excelenţei în materie de leadership. În fruntea mişcării noastre de "reinventare", de adaptare şi de poziţionare a propriei persoane (cu nevoile şi aspiraţiile dar şi cu limitările fireşti) în centrul atenţiei, stă o singură calitate preţioasă: acceptarea.

Înseamnă să accepţi partea ta de contribuţie la situaţiile critice care îţi alterează natura profundă, putând a ajunge chiar la sabotajul propriu. Această calitate "acceptarea", stă la loc de frunte între cele mai trainice pietre de temelie ale leadershipului. Practic, acceptarea înseamnă să-ţi recunoşti lipsa de desăvârşire atunci când eşti pe punctul de a-ţi preamări gloria. Mai înseamnă să te regăseşti sufleteşte într-o operă care nu este neapărat o capodoperă, ci o modestă compoziţie care lasă de dorit.

Conştiinţa pe care te bazezi ca să îţi formezi o personalitate puternică este direct proporţională cu dezamăgirea pe care o experimentezi la nivelul unei constatări care reflectă o realitate incontestabilă.

Ce-ar fi dacă am antrena mai multe "talente", mai multe "genii" în producerea de leadership fără a fi necesare eforturi atât de chinuitoare de a ne eficientiza la maxim resursele proprii?

Tentaţia asimilării unui leadership "industrial" şi a tot ce se petrece pe planul industriei cu leadershipul, o putem sesiza uşor, alteori mai greu, dar întotdeauna definitoriu, în felul în care ne raportăm la descoperirea pe care o facem într-un anumit domeniu şi la felul cum descoperirea poate afecta buna dispoziţie, stima de sine, imaginea individului în mijlocul lumii.

Leadershipul este în strânsă legătură cu descoperirea pe care o faci despre tine însuţi într-un context în care importanţa muncii tale creşte semnificativ. Dar nu întotdeauna importanţa muncii tale hotărăşte ce trebuie să se întâmple pentru ca rolul tău să se diminueze sau să se amplifice. Trebuie ca şi conştiinţa să accepte subordonarea sa altei conştiinţe, iar lucrul acesta mi se pare ruşinos şi impardonabil.

În artă, realitatea de care te înconjori trebuie să fie congruentă cu nivelul interiorităţii pe care îl experimentezi ca un fel de inspiraţie spirituală menită să îmbogăţească dialogul dintre a fi superior şi a te simţi opera propriei tale personalităţi.

Numai ultima trăsătură de penel contează atunci când vrei să-ţi impui o anumită stare de spirit care, sub multe aspecte, te poate face să te simţi superior în ceea ce priveşte profesionalismul şi calitatea operei tale. Când îţi impui atingerea unui anumit target, cum ar fi realizarea unei capodopere durabile, trebuie să-ţi păstrezi o stare de bine potrivită pentru un învingător, o stare îmbucurătoare care, sub orice aspecte ai privi-o, îţi permite construirea unei noi personalităţi în jurul Sinelui.

Un artist deosebit este o personalitate spirituală care rămâne fidelă valorilor ei în orice moment al vieţii.

*** Notă:** https://en.wikipedia.org/wiki/Le_Chef-d%27%C5%93uvre_inconnu

Numai un sfânt poate să împrumute imaginea unui muritor

On August 16, 2020

Este suficient să parcurgi o poveste cu viaţă, despre viaţă, ca să găseşti o infinită plăcere în actul de a trăi o altă viaţă.

Mă aflu în proximitatea trandafirului, atâta timp cât există admiraţie reciprocă, intrând din ce în ce mai adânc în povestea unui tablou descris de un pictor anonim cu o pensulă plină de viaţă, visătoare, în care domină culoarea sângelui. În episoade delimitate de "va urmă" cred că se înscrie existenţa veritabilă a trandafirului meu, între cea dintâi proiectare a demersului de analiză a operei de artă şi definitivarea ideii de spaţiu al unei frumuseţi aproape ideale.

Atât de sinceră, frumos scrisă, povestea vieţii mele se înscrie cu mult suflet, cu delicateţe, în perspectiva unei neîncetate asemănări cu El, un trandafir cu petale de culoarea sângelui ce se structurează în perspectiva unei teme artistice de mare interes: *Anacredarekr* , însemnând stabilitatea sentimentului de apartenenţă la esenţa naturii impusă prin durata unei stări de spirit cu bogate semnificații din foarte multe unghiuri de vedere.

Eu şi trandafirul meu. Doar noi doi suntem protagoniştii unui spectacol de culori, expresia unui act de valorizare estetică în sesizarea şi în gustarea unei opere de artă explicată printr-o apropiere de harul lui Dumnezeu transpus într-un spaţiu de Creație. Ne unim ceresc şi natural printr-o rugăminte care conţine cuvântul "depărtare", extras parcă din amintirea unui timp suspendat într-o regiune deşertică:

Iată, mă exprim prin gura lui Allah din 1001 nopţi. Allah să coboare asupra-mi binecuvântările sale ! Care-i insul care să nu fi cunoscut urmările dărniciei sale? În ce mă priveşte, ya sidi, apoi de-aş avea eu pe faţa mea şi o sută de guri, şi în fiecare gură câte o sută de limbi, şi pe fiecare limbă câte o comoară de limbuţie, tot n-aş putea să-ţi povestesc aşa cum se cuvine dărnicia cea minunată a domniei sale Abulcassem !

Leadership: Viziunea ta artistică este promisiunea ambiţioasă pe care o faci lumii cu privire la ce vei dezvălui despre tine într-un limbaj specific universului şi naturii căruia nu-i corespunde nimic din viaţa reală?

Calm, răbdător, cu emoţie, îmi păstrez ochii aţintiţi asupra formei de simbolism numită "comparaţie". Continui să privesc la mine cu drag de artă, când realist, când visător, prin reperul vizual al unui ochi care observă drumul spectaculos al unei viziuni artistice expresioniste dinainte pregătit de ideea unei naturi libere care se impune în mod universal la om, pe care spiritul poetic trebuie să o imite jucându-se de-a artistul în mijlocul unui Orient mirific și odihnitor.

Oare privirea mea va putea să garanteze transparenţa totală a acuarelei în altă versiune Alpha şi Omega a naturii?

Atât de sensibili, ochilor de artist le poate fi atribuită, ca punct de plecare pentru identificarea unei viziuni captivante, demne de pus în practica picturii, tocmai puterea de transfigurare a realităţii şi capacitatea de asimilare a luminii în fiecare dintre sufletele receptive care trăiesc "povestea unei lumi pierdute şi regăsite". În limba lui Allah se aude firul poveştii mele, iar paradisul deşertului, întins sub un soare arzător, anunţă fondul comun al descoperirii unei arte de nişă, numită atât de frumos: Sympathia.

Trandafirul îmi citeşte gândurile, le adună printr-o iluminare mistică într-o rugăminte care conţine cuvântul "Fantastic", făcând din ele zvâcnirea culminantă a condiţiei primare a fiinţei mele netulburată de o conştiinţă a vulnerabilităţii estetice. Asemenea unei petale de trandafir luată de vânt care nu cunoaşte nicio silnicie, ci doar lumina palidă a înserării, mă simt transpus într-o nouă dimensiune, într-o limbă ce capătă semnificaţii şi mai neînţelese pe măsură ce se deplasează în direcţia opusă realităţii în care mă raportez la empiric şi raţional, încât totul devine fascinant !

Leadership: Sinele tău răspunde la îndemnul trăirii fervente a sentimentului înalt de manifestare a harului divin disponibil ca model de referință pentru înțelegerea simbolisticii artei?

Iată cu ce îmi delectez mintea şi sufletul: cu înscrierea existenţei unui trandafir în lumea visătoare şi artistică a lumii mele, în sensul pur mistic al cuvântului *Eryosthevia* , însemnând deschiderea omului la lucrarea harului divin. Artisticul, demn de frumuseţea trandafirului, se regăseşte în puterea acestui cuvânt care parcă îndeamnă la visare, înfrumuseţându-l pe om cu harul Sfântului Duh, într-un mod personal şi unic. Iar dacă eu sunt un trandafir, mai sublim decât orice dovadă prin care Dumnezeu ar putea fi cunoscut, asta se datorează faptului că trăiesc în interiorul unui spaţiu al iluminării, între creaţiile pure ale naturii şi creaţiile imaginare ale omului.

Cu atâta naturaleţe şi drag, trandafirul mi-a vorbit cu convingerea că fac parte dintr-o altă lume, mai îndepărtată: *"Încearcă să adormi cu ochii deschiși ca să mă poți visa mai real. Să fiu eu realitatea visului tău."*

Iar eu i-am răspuns ca unui învăţător străvechi care s-a transferat în altă lume: *"Voi încerca să-mi aţintesc privirea asupra visului din care cu greu mă pot întoarce, numai ca să pot îmbrăţişa realitatea unei pensule care îşi manifestă dorinţa de a colora cu empatie o imagine în stare de contur."*

Adevărat. Eu sunt un sfânt, pentru că duhul cuvântului meu (plin de mister) traversează spaţiul ce se întinde de la pământ la cer, şi se reîntoarce sub forma unei imagini pline de emoţie în câmpul unei arte a sensibilităţii, *Aterspesys* , într-un moment când lumea se minunează cât a ajuns ea de departe. Căci numai un sfânt poate să împrumute imaginea unui muritor de rând pentru a se remarca în lumea oamenilor, iar această lume nu diferă prea mult de lumea minunată şi nemuritoare a spiritelor naturii.

Prin simbolistica artei vei primi în stăpânirea ta duhul unui Sfânt cu ajutorul căruia vei putea să comunici cu toate spiritele naturii. Acest fapt denotă înclinarea şi uşurinţa de a trăi un alt plan de existenţă decât lumea pământească.

Numai un sfânt poate să împrumute imaginea unui muritor atâta vreme cât acest sfânt este un artist ce se apropie cu sufletul de zona acuarelei şi a picturii, autentificându-se nu doar ca reper al universalităţii, ci ca o minune a naturii, regăsindu-se el însuşi într-o operă de artă ca element unificator între cer şi pământ, între vis şi realitate, între cultură şi estetic.

Înainte să-mi plăsmuiesc realitatea căreia voiam să-i dau viaţă în paginile cărţilor mele, prin limbajul unei esențialități spirituale, trandafirul mi-a transferat în suflet şi în gând următoarele cuvinte:

Source: https://neculaifantanaru.com/numai-un-sfant-poate-sa-imprumute-imaginea-unui-muritor.ht

Numărătoarea inversă

On Septembrie 02, 2010

Verifică cum progresează aria ta de responsabilitate, detectând starea emoţională, psihică şi comportamentală a oamenilor în momentele decisive.

Depăşiseră prin atâtea primejdii, străbătuseră mări şi oceane, şi încă nu dăduseră de urma căpitanului Grant. Curajul le fusese pus la grele încercări, trecuseră prin toate emoţiile aşteptării, iar acum se şimţeau cu toţii cuprinşi de deznădejde, în special Mary şi Robert, copii căpitanului.

La comanda expediţiei se afla însuşi Lordul Glenarvan, care era conştient că ajunseseră din nou într-un punct mort al căutării. Încă o dată harta după care se ghidaseră în călătoria lor îi condusese pe un traseu eronat, traseu pe care el însuşi îl recomandase. Încă o dată dăduseră greş. Având însă un nemaipomenit entuziasm de care numai adevăraţii aventurieri dau dovadă, fiind încrezător în reuşita misiunii pe care el însuşi o pregătise şi pe care promisese s-o împlinească, s-a adresat micului său echipaj:

- Să avem încredere, prieteni ! Să avem încredere ! Căpitanul Grant nu este cu noi, dar suntem siguri că-l vom regăsi.

Şi asta fusese de-ajuns ca să redea nădejdea şi buna dispoziţie pasagerilor de pe vasul Duncan.

Leadership: Îţi întreţii în mod demn capacitatea de a întrezări perspectiva reuşitei, prin ochii liderului?

În cursul acelei lungi călătorii, toţi membrii echipajului de pe Duncan au continuat să privească totul din perspectiva reuşitei, prin ochii Lordului Glenarvan, mergând acolo unde a dorit el, oprindu-se numai unde dorea el să se oprească, admiţând tot ce spunea el. Şi asta deoarece Lordul Glenarvan a fost îndeajuns de abil încât să le ofere mereu un strop de încredere şi energie mai ales în momentele grele, determinându-i să adopte un comportament activ şi constructiv. Întreaga lui atitudine arăta că era un om puternic atât din punct de vedere fizic cât şi psihic.

În leadership nu există victorie prin renunţare !

Singura cale de a-ţi atinge obiectivele este să-i determini pe oameni să participe la atingerea lor, iar prima ta prioritate în acest sens trebuie să fie aceea de a îmbunătăţi eficienţa muncii lor, şi sporindu-le potenţialul de dezvoltare. Însă atunci când ajung într-o situaţie nouă, sau când se află intr-o mare dificultate, sau când par să bată pasul pe loc, oamenii încep să aibă anumite dubii şi rezerve privind eficacitatea ta ca lider şi capacitatea ta de conducere, iar tu devii în ochii lor un tip mediocru şi slab, căruia nu-i mai acordă nici un respect.

Oamenii nu pot urma curajoşi voinţa celui care nu este capabil să-i conducă eficient într-o direcţie favorabilă lor. Iar în acest caz se poate întâmpla ca toată bunăvoinţa şi interesul lor să scadă atât de tare încât să înceapă să aibă o atitudine duşmănoasă faţă de el. În leadership ori îţi asumi rolul de lider şi îţi îndeplineşti misiunea, ori eşti discreditat.

Liderii înţeleg tâlcul proverbului scoţian “ *Nu poţi fi niciodată legat de vreo promisiune*

făcută în mod nechibzuit. " Promisiunea Lordului Glenarvan s-a înrădăcinat în mintea şi în sufletul echipajului său atât de adânc, încât tot ceea ce făceau decurgea din ea. De nenumărate ori s-au avântat în necunoscut, punându-şi vieţile în pericol – cu gândul, desigur, de a-l găsi pe căpitanul Grant. Şi tot de atâtea ori promisiunea lui cu valoare de angajament a reprezentat un motiv suficient de puternic pentru a-l urma.

Zece, nouă, opt, şapte…

Când semnele unei posibile crize, cu tot ceea ce implică aceasta, sunt tot mai evidente, starea sufletească a oamenilor devine tot mai imprevizibila ajungându-se la indignare şi revoltă. Răbdarea tuturor celor de pe vasul Duncan a fost pusă la grea încercare, când, după luni întregi de călătorie, ajunseră tocmai pe coasta Americii de Sud, fără să fi găsit nicio urmă care să indice locul în care s-ar fi aflat căpitanul Grant.

În acel moment, disperat şi frustrant, cu greu Lordul Glenarvan a putut domoli spiritele. A reuşit totuşi prin vorbele sale pline de speranţă şi prin tonul său plin de curaj şi ardoare, însă probabil era pentru ultima oară. Căci din acea clipă toţi membrii echipajului "au pornit" numărătoarea inversă. Daca nu reuşeau să dea de urma căpitanului cât mai repede, acel ultim dram de încredere pe care i l-au acordat ar fi dispărut în totalitate. Şi în consecinţă raporturile dintre ei s-ar fi alterat definitiv.

Nu-i poţi lăsa pe oameni prea mult în stand-by !

Oamenii nu se pot încuraja singuri. Ca lider nu te poţi aştepta ca ei să se umple de curaj şi să se propulseze singuri înainte. Este sarcina ta să-i încurajezi şi să-i ajuţi să-şi atingă potenţialul oferindu-le energia să meargă mai departe atunci când se opresc din cauza unei greşeli. Însă nu-i poţi lăsa pe oameni prea mult în "stand-by" căci ei sunt mari consumatori de speranţă. Nici excesiv de optimist nu poţi să fii şi sa spui: " *Vom aştepta oricât va fi nevoie.* "

Oamenii, cu toate convingerile lor, se aliniază misiunii tale până la un punct. Căci, categoric, există un punct limită până la care sunt dispuşi să te urmeze, punctul în care numărătoarea inversă ajunge la 0. Atunci ei decid dacă merită să-ţi acorde încrederea şi să te urmeze mai departe sau să te părăsească definitiv. Îşi vor pune întrebări de genul: Unde ne duce tipul ăsta? Merită să-l urmăm? Vom fi în siguranţă alături de el? Apoi, cu toată fermitatea vor alege cea mai convenabila variantă.

Concluzie: Din momentul în care ai devenit lider începe numărătoarea inversă. Depinde de tine când se va ajunge la zero, acest punct însemnând victoria sau eşecul.

Pe tot parcursul "drumului", mai ales în situaţiile critice, tu eşti factorul mobilizator care întreţine entuziasmul, speranţa şi atitudinea proactivă a echipei. Chiar şi-n momentele când tu însăţi ţi-ai pierdut speranţa, nu te exterioriza în faţa echipei, ci insuflă-le încredere oamenilor, şi în acelaşi timp, străduieşte-te să găseşti rapid soluţii de ieşire din criză.

Verifică cum progresează aria ta de responsabilitate, detectând starea emoţională, psihică şi comportamentală a oamenilor în momentele decisive.

*** Notă:** Jules Verne - *Copii capitanului Grant* , Editura Herra, 2003.

Source: https://neculaifantanaru.com/numaratoarea-inversa.html

Numărul unu

On Februarie 22, 2010

Dezvoltă trăsăturile dominante ale caracterului tău, tratându-te pe tine însuţi ca sursă a modelării celorlalţi oameni.

Mai rămăseseră doar cinci în viaţă. Iar rechinii, care deveniseră mai „deştepţi" în urma experimentelor, inundaseră aproape întreg laboratorul submarin, Aquatica. Aproape că îşi pierduseră cu toţii speranţa. Russell Franklin, acţionarul de baza a laboratorului, care în trecut reuşise să salveze un grup de persoane într-o avalanşă din Himalaya, încercă să calmeze spiritele:

- Trebuie să găsim o modalitate de a ieşi de aici. În primul rând trebuie să…

Nici nu termină de spus tot, că dintr-o dată, preţ de o clipă, unul dintre rechini, făcu un salt din bazinul care făcea legătura cu exteriorul şi îl înşfăcă cu totul.

Senzaţia de teamă se amplifică. Tom Scoggins, simţi imediat fiori de gheaţă pe şira spinării, bătăile inimii i-o luară razna la vederea acelei scene de groază. La fel ca orice om care se simte în pericol, în el se declanşase o reacţie de tipul "rămâi nemişcat". Era, fără nicio îndoială, într-un moment de slăbiciune extremă.

- L-a mâncat, Isuse ! Nu mă mişc de aici. Nu mă mişc de aici. Cineva ne va veni în ajutor. Ne vor scoate de aici şi totul va fi bine. Nu mă mişc de aici. Înghesuindu-se într-un colt, adunat, strâns, copleşit de emoţii negative, cuprins de teama ca va împărtăşi aceeaşi soartă ca şi Franklin.

Leadership: Îţi exerciţi puterea asupra altor oameni, trezindu-le stimulii pozitivi?

Oamenii care au aptitudini de lider ies la iveală tocmai în astfel de momente dificile. Carter Blake, antrenorul de rechini, n-a rămas indiferent. Ci de cum a observat că Tom s-a panicat, s-a apropiat de el, i-a vorbit şi l-a încurajat, făcându-l să înţeleagă că dacă vă rămâne ţintuit în acel loc are mai multe şanse să moară decât dacă îl urmează pe el. Apucându-l de mâna dreaptă pe Tom, l-a ajutat să se ridice şi şi-au continuat drumul mai departe.

Unui om îi este greu să trăiască fără nicio speranţă. Alţii au prea multă. Carter Blake i-a fost dat lui Tom în locul speranţei, pentru că avea fermitatea care lui îi lipsea. Avea ceva superior în el, avea un curaj ieşit din comun pe care l-a dovedit de nenumărate ori, fapt care l-a determinat pe Tom să-şi pună imposibila salvare în mâinile lui.

Schimbarea nu se produce singură, ci vine prin implicarea oamenilor în acţiune. Prin puterea geniul său aventuros, datorită atitudinii sale de tipul „ *câştigă cu orice preţ* ", Blake l-a adus pe Tom pe calea cea bună, iar conştiinţa i-a dat acestuia puterea de a continua.

Cultura ta de leadership se reflectă cu precădere în atitudinea ta?

Viitorul lui Tom şi a celorlalţi supravieţuitori a depins în totalitate de un singur om, Carter Blake, numărul unu în toate. Numărul unu când venea vorba de curaj, numărul unu când venea vorba de asumarea răspunderii, numărul unu când venea vorba de fermitate, de luarea

iniţiativei, de prezenţă de spirit şi ingeniozitate. El era singurul capabil să-i salveze. Era singurul care îşi cunoştea adevăratele sarcini. Şi, socotindu-se destul de puternic, nu a ezitat să-şi pună viaţa în pericol pentru ceilalţi, flerul ajutându-l enorm în alegerea celei mai bune căi de urmat.

Aşa cum un braţ amputat este înlocuit de o copie perfectă a membrului lipsă, tot astfel tu, prin puterea ta de influenţă poţi să înlocuieşti slăbiciunile oamenilor cu speranţe şi să-i determini să acţioneze în concordanţă cu gândirea şi atitudinea ta.

Tu poţi să preiei controlul asupra emoţiilor oamenilor şi să contracarezi efectele negative ale schimbării? Oamenii au încredere în tine? Ai puterea să-i convingi pe oameni că lângă tine mai au o „şansă”? Îţi dovedeşti prezenţa de spirit şi îndrăzneala în situaţii dificile? Ai capacitatea să preiei controlul asupra emoţiilor lor, să le revitalizezi energiile şi să-i scoţi din acel punct, deseori paralizant, care îi împiedică să acţioneze?

Numărul unu este personajul care are multă stăpânire de sine, care nu se pierde în situaţii critice şi care găseşte rapid soluţii de a ieşi din orice impas. Este acela care reuşeşte să mobilizeze oamenii dându-le încredere şi curaj pentru a depăşi momentele grele prin care inevitabil trec. Tu eşti un astfel de om?

Gradul în care te construieşti pe tine însuţi ca sursă a modelării celorlalţi oameni (după gândirea şi atitudinea ta) te ajută să-ţi dezvolţi trăsăturile dominante ale caracterului tău. În consecinţă, fă în aşa fel încât oameni să te perceapă ca fiind „componenta” cea mai fiabilă şi mai eficientă a întregului lor potenţial.

Source: https://neculaifantanaru.com/numarul-unu.html

Numele nostru va dăinui mai departe

On Ianuarie 02, 2024

Fii modelul percepţiei sacre a timpului, creând o operă care transcende imediatul și stabilește o relație între conștientizare și raportare la eternitate.

"Sunt în camera mortuală a faraonului. Schelete multe. Gramofonul nu mă ajută. Munca e grea. Te face să te gîndeşşti la nemurire. Pentru omul de rând, îmi închipui, noțiunea egipteană despre nemurire este cea mai aiurită superstiție. Dar asta numai pentru că ideea noastră despre viaţa eternă s-a schimbat, indiferent dacă suntem sau nu creştini. Deşi suntem de acord cu ancestorii noştri de pe Nil că nemurirea este cea mai importantă realizare a omului (mai importantă decât iubirea sau o vagă reputaţie a virtuţii, de departe mai presantă decât prietenia), nu suntem atât de nebuni să ne închipuim că o să ne fie transportate corpurile în viaţa de apoi.

Folosim un vocabular diferit, salvarea sufletului, slava veşnică. Spuneţi-i cum vreţi, dar să faci ca numele tău să răsune mai departe, după ce numele inferiorilor şi torţionarilor tăi s-au stins de mult, ăsta-i un lucru pe care cu toţii îl sperăm în continuare. Și, lucrul cel mai delicios dintre toate, să faci să se întâmple acest lucru înainte ca vieţile lor fizice să se sfârşească, ca să simtă cum ultimele firicele din numele lor se spulberă în vreme ce ei încă respiră şi conştientizează că atunci când scheletul lor putrezit va fi descoperit şi aruncat în pământ, vor fi deja o grămadă anonimă de păr și de piele, îndreptându-se voios spre a deveni pulbere anonimă de carbon, în vreme ce alţii dintre noi vor deveni sori şi stele.

Leadership: Reputația pe care ți-o clădești te ajută să conștientizezi puterea de a face ca numele tău să persiste în amintirea lumii, știind că reprezentarea ta în societate este oglinda valorilor, acțiunilor și contribuțiilor tale?

Nu ştiu pe nimeni care să nu aspire la această permanenţă, chiar dacă susţin că n-o fac. Lumea e plină de arcuri de triumf şi de juniori nu-știu-cum, artiști care trăncănesc stresaţi să ştie că opera lor va dăinui, poeţi care se sinucid ca să-şi asigure faima, vorbe rostite cu limbă de moarte şi testamente care încearcă să-i controleze pe moștenitori, nume citite anual în biserici şi sinagogi, pietre de mormânt împopoţonate şi declaraţii de dragoste pe patul de moarte, testamente și donaţii nominalizate, bani lăsaţi partidelor politice şi organizaţiilor de caritate. Cu toţii încă suntem foarte egipteni, fără îndoială.

Nu sunt idiot. Când va veni vremea, ştiu că o să fiu mort. N-o să-mi plimb degetele pe corzile unei harpe înaripate şi nici măcar (așa cum plănuisem ca băiat) n-o să savurez delectările fierbinţi, carnale ale unei lumi de dincolo mărginite de palmieri, păzită de Anubis și asistată de Isis. Vorbesc de ceva mai uşor, mai fin, mai inatacabil şi inepuizabil din punct de vedere intelectual şi spiritual. Nemurirea pentru noi, deşi vă fi acorporală, nu este fără conştiinţă: conştiinţa, în chiar momentul expirării corpurilor noastre, că numele nostru va dăinui mai departe."

Leadership: Realizarea unui scop nobil și menținerea unei reputații virtuoase îţi oferă posibilitatea de a contribui la perpetuarea numelui tău și la perenitatea impactului tău asupra unei imagini care se perpetuează?

Cu grijă și virtute, cu o înţelepciune de depăşeşte tinereţea, vei putea să-ţi clădeşti o reputație durabilă, asigurându-te că amprenta ta pozitivă va continua să răsune glorios în lumea celor din jur, chiar și atunci când trupul tău pământesc se va stinge. Mai ales prin aspirația către virtute și prin trăirea în concordanță cu valorile spirituale (cunoaşterea, iluminarea, libertatea, armonia), vei putea crea o legătură profundă cu lumea, asigurându-te

astfel că semnificația numelui tău va persista în conștiința colectivă, chiar și după ce treci dincolo de granițele vieții fizice.

Nu uita că prim-planul în care îţi detaliezi imaginea, într-un decor al înţelepciunii înaintate, îţi va permite să evidențiezi cu precizie trăsăturile esențiale ale caracterului tău și să evidenţiezi aspectele care vor captiva privitorii imaginii tale. Pentru asta e nevoie de o viziune de ansamblu simetrică și armonioasă. Practic trebuie să imprimi imaginea sinelui tău în linia orizontului vizual al celorlalţi prin intermediul simbolismului, marcând un reper vizual, un loc al memoriei colective, emițând totodată un sentiment de unitate cu zeii, cu natura, cu aştrii sau cu ancestorii.

Însăşi imaginea ta trebuie să exploreze o posibilă istorie, o poietică a receptării înnoitoare și a spațiilor de expunere ale artei, adăugând compoziții vizuale precum accesorii indispensabile ale artei. Fii modelul atenției și percepţiei vizuale, creând opere care transcend imediatul și stabileşte o relație între simetrie și conștientizare. Oferă spiritului de observație, memorie vizuală și deschidere către imagini superioare cu o gamă coloristică deosebită și un contrast uluitor.

Leadership: Poţi oferi o expunere rapidă a existenţei lor în lume, încercând să emiţi sentimentul de distanță sau apropiere faţă de imaginea unei suprafiinte înzestrate cu nemurire?

Istoria ne spune că mulţi lideri au ţinut să exploreze o expunere rapidă a existenţei lor în lume, încercând să emită sentimentul de distanță sau apropiere faţă de imaginea unui zeu suprem, prin tonuri și efecte de reflecţie în imaginea construită. De exemplu, observand pictura realizată de Jacques-Louis David, celebra piesă de muzeu "Bonaparte traversând Marele Saint Bernard", imediat ne dăm seama cât de precis a fost conturat generalul după instrucţiuni clare (demne de un conducător plin de înţelepciune).

Se spune că David a vrut să-l picteze ca pe un erou cu sabia în mână, pe câmpul de luptă. Bonaparte însă a rostit cuvintele memorabile: *"Nu ! Cu sabia nu se câştigă bătăliile, vreau să fiu pictat liniştit - pe un cal nărăvaş".*

Închină-ţi viaţa sublimului, pentru ca leadershipul tău să prindă viaţă şi să reziste în timp, explorând vizibilitatea de dincolo de prezent, prin făurirea unei imagini glorioase ce poartă pecetea originii tale divine. Practic, imaginea ta marchează linia orizontului și separă realitatea de interpretare prin atingerea și valorificarea rezultatelor tale obţinute într-un anumit domeniu, sau printr-o poziţie fruntaşă. Ai grijă cum îţi conturezi imaginea, încât să fie mai mult decât glorioasă, să fie memorabilă și inspiratoare pentru cei din jur.

Leadershipul face apel la salvarea sufletului și la căutarea slavei veșnice, servind ca o amintire a responsabilității tale de a contribui la o moștenire pozitivă, marcându-ţi prezența în istoria umanității.

Numele nostru va dăinui mai departe dacă caracterul și atitudinea noastră vor fi bine impregnate într-o imagine care reflectă dimensiuni metafizice cu o încărcătură spirituală aparte, întrucât aceasta devine, mai întâi de toate, o fereastră către profunzimile ființei noastre interioare.

*** Notă:** Arthur Phillips - *Egiptologul,* Editura Polirom, 2006

Source: https://neculaifantanaru.com/numele-nostru-va-dainui-mai-departe.html

O antologie a literaturii fără frontiere

On August 05, 2018

Lărgeşte-ţi orizonturile de reprezentare a artei din care ţâşnesc, inseparabile, forma şi conţinutul, din perspectiva unui personaj care îşi joacă rolul într-o operă înscrisă pe linia de destin pe care tu singur o alegi.

Într-un fel, trebuia să mă asemăn cu cineva la fel de experimentat ca mine în arta scrierii fără cusururi, fără a exista dubii asupra înțelesului ei, astfel încât lumea să vadă valoarea unei îndeletniciri alese fără să se împiedice de numele autorului şi de titlurile lui. Din alt punct de vedere opera mea, substituită efortului de a mă considera un fel de demiurg care dă sensuri profunde şi infinite condiţiei umane prin limbajul artei, s-ar spune că era lucrată din materialul "non finito" al unei realităţi asociată unei zone de constrângere obiectuală aflată la frontiera dintre concepţia spaţială a picturii şi promisiunea alterităţii.

Ansamblul resorturilor adânci ale operei unui artist se studiază prin determinarea de a substitui realitatea dată cu o experienţă de viaţă fabricată sau preluată din alte părţi. Ca un neobosit în căutarea perfecţiunii imortalizate prin creaţie, încrezându-mă prea mult în forţele proprii şi având puterea de a distinge între finit şi infinit, între cer şi pământ, între depăşirea de sine şi stabilitatea în orice ţine de emoţiile privirii în urmă, am nimerit pe terenul unei acceptări generale, dar una bazată pe negarea nevoii de relaţionare prin dialogurile cunoaşterii ştiinţifice.

Era ca şi cum întreagă lume ar fi aşteptat în secret şi fără băgare de seamă exact opera unui tânăr nonconformist ce poate satisface năzuinţele ferecate ale lumii, într-o manieră revoluţionar-eliberatoare, dar fără ca el să prezinte şi spaţiul concret al imensităţii schimbătoare definit prin *L'esprit De Finesse* . Asta este echivalent cu o lovitură ţintită - prin cuvântul mântuitor - în preaplinul unei vieţi care refuză să intre într-o grilă de interpretare prea strâmtă, realitatea neputând fi integrată de-a-ntregul în contextul metalimbajului unei ştiinţe spirituale.

Devoțiunea totală față de idealuri eterne transformă hazardul în revelație, creând un limbaj expresiv ce îmbină originalitatea cu profunzimea simbolică.

Romancierul și dramaturgul rus Ivan Sergheievici Turgheniev îşi punea la un moment dat întrebarea: Ce exprimă Don Quijote? Răspunsul lui nu a întârziat să apară: *"Don Quijote reprezintă credinţa în ceva etern, nestrămutat, credinţa în adevărul care se află în afara omului, un adevăr greu de pătruns care cere slujire şi jertfe, dar care este accesibil unei totale devoţiuni şi puteri de sacrificiu."*

Momentele cele mai semnificative de afirmare a expresivităţii limbajului meu, rezultat din sfera stilistică a comparaţiilor distincte, se raportează doar la locul unei subtile ambiguităţi care lăsa liber teritoriul oricăror posibile interpretări. Omul nu mai este văzut ca o manifestare a hazardului, ci ca revelare a unor conexiuni cu ocultismul, cu mediul simbolic înconjurător, cu arii stilistice şi tematice diferite ale artei înscrisă pe coordonatele unei originalităţi de expresie indiscutabile, a unei autenticităţi poetice revelatoare.

Leadership: Îţi testezi priceperea de a transforma obiectul artistic într-un caleidoscop de trăiri și senzaţii, regândind radical subiectul artei tale din nesfârşita perspectivă a unui singur individ care nu poate recepta şi interpreta just realul?

Intervenţia mea în realizarea efectivă a cadrului de "mister" particular nu numai că situează

arta la un nivel de exprimare unic, original, lăsând în urmă ceva care nu fusese încă scos din tipare, dar dobândeşte o nouă dimensiune de percepţie a realităţii şi o actualitate reînnoită prin semnificaţiile pe care le dezvolt. Obiectul artistic este cartea rară, greu de înţeles şi de acceptat, evidenţiind acel liant absolut trebuincios între o cultură de elită şi una de masă.

Priviţi cum reuşesc să creez un efect tulburător dintr-o culoare intensă exprimată prin cuvântul "non finito", ca simbol al spaimei în faţa trecerii timpului, urmând să-i dau valoarea specifică unui obiect ce capătă în umbră un aspect misterios, altceva decât ideea de destin la care se raportează Don Quijote însoţindu-mă ca un devotat tovarăş spre mine însumi.

Mai întâi asociez trăirea unei experienţe de viaţă unică cu necesitatea unei solidarităţi efective purtată faţă de libertatea de expresie, reprezentată prin refuzul de a mă conforma cerinţelor societăţii în spaţiul plin de taine a unui Don Quijote, purtător de semnificaţie intrinsecă. El contrazice şi combate pe toată lumea cu tot entuziasmul de care dispune un artist în căutarea identităţii care trăieşte în şi prin diferenţă, nu în ciuda ei.

Atâta timp cât îi voi permite nevoii mele de a avea dreptate să vă condiţioneze "starea de a fi" prin oglinda iluziei, respectiv condiţia de a fi mai presus de mine, veţi fi incapabili să rămâneţi deschişi în faţa ideii de poveste.

Literatura se hrăneşte dintr-o asemenea obsesie a confruntării timpului uman cu promisiunea alterităţii, părând a avea efectul unei experienţe de viaţă limitate la sfera lumii artistice care îşi reneagă asprimea printr-o nebunie neînţeleasă de nimeni. Nebunia intimă a omului, cu sarcasmul şi lecţiile ei de etică, este singurul lucru care contează în căutarea înţelegerii adânci a întregului numit "univers paralel", ca un fel de suspendare între plauzibil şi ireal, între firesc şi misterios.

Leadership: Te poziţionezi în limitele unei judecăţi care tinde spre explicaţii cauzale stringente, fără a reprezenta interesul de durată al artei pentru creaţia unei experienţe cu adevărat spirituală?

Îmi vine în minte numele Machiavelli, despre care scriitorul român Alexandru Balaci spunea la un moment dat: *"A fost un umanist în sensul că, în centrul atenţiei sale lucide, a pus întotdeauna omul şi nu entitatea. Dar totdeauna luciditatea sa politică, vigoarea raţionamentului s-au aliat cu elanul scriitorului artist. Aceasta explică coerenţa fundamentală, logica, şi caracteristica operei sale. Machiavelli nu a fost un speculativ, dimpotrivă, opera lui se caracterizează printr-o adevărată evadare din metafizic şi abstract."*

Dacă mă privesc din perspectiva unei aprecieri a experiențelor estetice care se încrucișează și se suprapun reciproc, ca raporturi de forţe simbolice, de elanuri şi calităţi emoţionale, indiferent cum trăiesc înţelesurile lucrurilor, ajung să funcţionez ca un personaj de ficţiune care totuşi se vede în afara propriei lumi. Străpuns fiind de un spaţiu ştiinţific, în care raţiunea se împleteşte cu imaginaţia, mă integrez în expresia trăirii unui nou timp al constituirii unei conştiinţe artistice care nu face niciodată concesii în faţa prostului gust.

Machiavelli n-ar permite ca înţelepciunea şi virtutea experienţei sale să-mi lezeze stilul cu perceperea reală a greşelilor atinse de insubordonare în faţa vreunei autorităţi critice, imperative, morale, sau în faţa asalturilor exegetice spectaculoase. Asta, chiar dacă mi-am îngăduit adesea să mă raportez la expresii care nu aparţin neapărat de metaforă, ci de sincretismul mai multor modalităţi de a gândi realitatea, în care expresiile se asimilează cu reprezentările de alt ordin, nesenzoriale.

Un curaj de dincolo de mine, ce nu poate fi decât divin, mă autentifică într-un spaţiu al diversităţii de idei drept un beneficiar al multor distincții ce-mi recunosc întâietatea în planul

unei creaţii de dincolo de rigorile timpului.

Virtutea de a efectua evaluarea apartenenţei mele la un soi de determinare ascunsă pe care numai Universul pare s-o provoace, considerându-mă privilegiat în faţa vederii de dincolo de granița vizibilă a acestei lumi, este circumscrisă unei sfere de cuprindere a unor spații vaste, aparent nemărginite, de simţire, de spirit şi de percepţie a afinităţilor cu personajele altor scriitori.

A crea o literatură de o mare forţă a limbajului înseamnă să asiguri trecerea de la reprezentarea figurativă a realităţii la exprimarea esenţei lucrurilor reînnoite în planul unei arte care îşi ia drept orizont teoretic sfera interacţiunilor umane în contextul afirmării unui spaţiu simbolic, autonom şi privat.

O antologie a literaturii fără frontiere afişează în mod diferit îndemnul pentru a scrie, ca act de eliberare de sub povara sentimentelor de apartenenţă la o tendinţă sau la un curent anume, trăite de un artist încercat de povara unui secret de nemărturisit care face presiuni spre a fi comunicat printr-o esenţializare simbolică.

Source: https://neculaifantanaru.com/o-antologie-a-literaturii-fara-frontiere.html

O artă într-adevăr de mare viitor

On Ianuarie 15, 2010

Comunicarea emoționantă poate sublinia impactul cultural și social al unei opere de artă.

Studioul organiza la acel moment o vizionare cu un prim montaj al filmului. Au fost invitați scriitori, ziarişti, conducători ai marinei militare. Era de faţă și revoluţionarul marxist Lunacearski. Regizorul rus, Serghei Eisenstein, îi salută pe rând pe oaspeţi și le mulţumea că au venit. În timpul proiecţiei domni o liniște emoţionantă. Când se aprinse lumina, tăcerea nu fu întreruptă de aplauzele obișnuite. Spectatorii şedeau pe scaune muți de emoție și nemişcaţi.

Deodată, Lunacearski se urcă sprinten pe un scaun și începu o cuvântare entuziasmată: *„Am fost martorii unui eveniment cultural istoric. S-a născut o nouă artă. Începând de azi, arta filmului devine o artă într-adevăr de mare viitor…"* Vorbi scurt, dar foarte frumos. Abia atunci porniră aplauzele.

Leadership: Îți focusezi atenția asupra echilibrului și armoniei în timpul creației artistice, așa încât momentul de importanță istorică surprins de tine să evidențieze puterea artei de a inspira profunzimea trăirilor umane?

Procedura de vizionare a unui film presupune un montaj atent și detaliat al filmului. Regizorul, revendicând idei exprimate în formă artistică, folosește diverse instrumente (precum muzica, scenografia, dialogurile subtile și simbolismul vizual) pentru a obține informații relevante despre personajele sale. Este important să se mențină o atmosferă calmă și profesionistă pe tot parcursul creaţiei, ca şi când toţi ar lua parte la un eveniment cultural istoric. După o primă evaluare a filmului, toți cei implicați în procesul de distribuție cinematografică pot stabili un plan adecvat de lansare şi promovare, prin intermediul unei cuvântări entuziasmate.

Comunicarea eficientă și emoționantă dintre regizor și renumitul revoluționar, printre ceilalți oaspeți, a marcat un moment de importanță istorică prin faptul că a subliniat impactul filmului ca instrument de schimbare culturală și socială, dar şi prin faptul că a evidențiat puterea artei de a inspira și de a mobiliza schimbări sociale semnificative. La final, aplauzele au pornit, confirmând impactul profund al evenimentului, prin faptul că acea cuvântare a demonstrat capacitatea liderilor culturali și politici de a colabora pentru a genera schimbări durabile în societate.

Leadership: Cum poţi ajusta procesul de organizare a unui eveniment cultural istoric, pentru a reflecta tăcerea emoționantă a spectatorilor?

Procesul de organizare a unei vizionări de film include mai multe etape distincte, de la analiza scenariului la montaj și proiecție. În fiecare fază, echipele colaborează pentru a asigura că filmul final îndeplinește specificațiile inițiale. Documentația detaliată este esențială pentru succesul evenimentului, facilitând comunicarea între diferitele părți implicate, cum ar fi scriitori, ziariști, și conducători. O liniște emoționantă poate domina sala în timpul proiecției, reflectând tăcerea emoționantă a spectatorilor, care rămân nemișcați de emoție.

Deodată, un participant se poate ridica și începe o cuvântare entuziasmată: *"Suntem martorii unui eveniment cultural istoric. S-a născut o nouă artă. De acum înainte, arta filmului va avea un viitor luminos."* Această recunoaștere poate veni scurt, dar impactul ei va fi profund, declanșând aplauze și confirmând importanța acestui nou mediu artistic.

Leadershipul își menține calitatea de extensie a Creației inițiale, doar dacă Creatorul devine martorul unui eveniment istoric transpus într-un act artistic de mare amploare și semnificație.

O artă într-adevăr de mare viitor derivă din acel act de creație care emoționează spectatorii prin capturarea unui moment de importanță istorică și prin prezentarea lui într-o formă profundă și evocatoare. Un film de succes poate declanșa reacții entuziaste și aplauze, confirmându-i importanța artistică, iar emoția spectatorilor poate crea o atmosferă de tăcere profundă în timpul proiecției filmului.

Evenimentele artistice de amploare pot întări rolul liderului cultural, văzut ca martor al unui act artistic remarcabil ce îi consolidează rolul de agent al schimbării.

Source: https://neculaifantanaru.com/o-arta-intr-adevar-de-mare-viitor.html

O breşă în zidul impenetrabil al omului

On Martie 17, 2013

Dă o notă aparte personalităţii tale, fără să abandonezi acea aprofundare analitică a "Omului" din tine.

Eram bântuit de gânduri esenţiale venite nu ştiu de unde, nici cum. De acele gânduri nemărturisite ascunse în taina unor şoapte aruncate-n timpul nopţii, până când i se năzare câte unuia, neliniştit, să alunece din clepsidra unui ceas invizibil, ca apoi să dispară în neant. Nu mi se mai întâmplase niciodată aşa ceva. N-am fost în stare să percep nimic pe-atunci.

Astfel, ajungeam la explicaţii pur ştiinţifice, cauza unei doze variabile de subiectivitate, dar care nu spuneau nimic despre existenţa vreunui fenomen al retrăirii unor sentimente inacceptabile sau despre natura vreunui fenomen social.

Ce explicaţie puteam să dau acestui fapt spontan, acestei uniuni simbolice absolute, şi totuşi fragile, cu vreo altă experienţă extraordinară şi revelatoare care mă impulsiona să fiu ceea ce sunt? Mă simţeam de parcă ar fi trebuit să concep o poezie autentică din visele unei existenţe obscure, înduioşătoare şi meditative, a cărei esenţă, locuind ca un martor tăcut în centrul unui univers finit, nu putea fi cuprinsă şi înţeleasă decât prin intermediul credinţei într-un fantezist „adevăr superior".

Leadership: Poţi să traiesti la limita conștiinței îmbrățișand neliniștea interioară ca pe un catalizator al evoluției, astfel încât să transformi îndoiala în noi perspective asupra potentialului tău de a transforma aparentul non-sens în surse de inspirație?

Totul în mine exprima o adâncă nelinişte, ca un semnal de alarmă. Un torent de lumini şi umbre care ricoşau fără încetare în "semnificativ", în tot ceea ce mă reprezenta ca om, îmbogăţindu-mă cu noi ecouri, cu noi nuanţe, cu noi sensuri ale unei vieţi susceptibile de o evoluţie fără precedent, cu noi perspective asupra conştiinţei – pe care în starea de "trezire" nu le acceptam ca fiind reale.

De parcă m-aş fi situat în vecinătatea unei linii de înaltă tensiune care risca să se prăbuşească, iar această prăbuşire necontrolată tindea să producă alte efecte decât cele avute în vedere iniţial. Era ceva periodic. Bizar, intram într-un *stand-by* alunecos, într-un fel de aşteptare de dinainte ca totul să se petreacă, o aşteptare nedefinită a ceva ce nu ştiam când se va termina. Când visezi se întâmplă să suporţi realitatea prin intermediul unei ficţiuni care funcţionează după logica non-sensului.

Leadership: Îţi poţi asuma izolarea într-un destin ieşit din comun sub aspectul unui urcuş spre desăvârşire care nu cunoaşte decât limita recunoaşterii unui adevăr superior?

Trebuie să fi existat ceva, izolarea, impresia de irealitate, ca aceea dintr-un castel medieval olandez bântuit de duhuri rele, în comparaţie cu modul în care percepeam ceea ce mi se întâmpla. Evenimentele din jurul meu, trecerea timpului şi evoluţia mea. Şi poate ceva mai profund, un fel de sfâşiere, o breşă în zidul aparent impenetrabil al Ego-ului meu.

Eram mai aproape de adevăr decât presupunem la început. Mă agita acest *imprévisible* cu multe faţade, această uşoară maladie a neobişnuitului, greu de diagnosticat, greu de tratat în faze avansate, această tensiune ciclică care mă consuma, perturbându-mi profund existenţa. De fapt, situaţia prin care treceam putea fi percepută drept urcuşul spre o desăvârşire care a

început cu izolarea într-un teritoriu aseptic al imaginaţiei sterile şi se continua cu un mic şiretlic al Egoului, o programare a conştientului de a privi numai prin filtrul "trezirii dintr-un vis foarte viu". Încă mă întreb cum a putut mintea mea să creeze o poveste aşa de ciudată.

Înlănţuit în mijlocul frământărilor interioare pe care nu le putem exprima cu uşurinţă, descopeream de fiecare dată câte ceva nou în legătură cu mine însumi. Lucrul acesta se întâmpla încetul cu încetul, pe măsură ce-mi scăpa întâmplător câte un gând din acela tentant care îţi face cu ochiul numai în starea de transă.

Leadershipul este actul de a forja o identitate autentică, ghidată de intenția de a da sens frământărilor, eliberându-te de limitele mentale impuse de percepția convențională asupra societății.

Astfel am ajuns să trec printr-o perioadă decisivă de tranziţie a vieţii, a cărei undă de rezonanţă încă mai freamătă cu intensitate în mine.

Nu trebuia să abandonez nicidecum acea aprofundare analitică a "Omului" din mine, cu luminile şi umbrele lui. Ci, să încerc să dau formă gândurilor care mă loveau, ca fierarul care bate fierul înroşit în foc, să le atribui un anumit înţeles, superior, încât să mă ajute să mă asum pe mine însumi, să scot la iveală şi să valorific partea necunoscută din mine.

Singurul adevăr care m-a înfiorat profund, principiul esenţial de viaţă care m-a eliberat dintr-o închisoare mentală, dintr-o cuşcă imaginară care ardea mereu cu aceeaşi putere, singurul soare accesibil doar minţilor înalte, a fost următorul: atitudinea și intenția cu care adresam întrebări și căutam răspunsuri la tot ce mă frământa îmi influențau în mare măsură fondul percepţiei realităţii numite societatea umană.

Leadership: Există cu adevărat o "stângă" și o "dreaptă" în tot ceea ce te defineşte, puse pe seama unei vulnerabilităţi care nu favorizează acţiunea bazată pe mai multe planuri temporare?

Treci printr-o perioadă de tranziţie decisivă pentru viaţa ta? Totul în tine exprimă o adâncă nelinişte? Ai senzaţia că intri într-un fel de aşteptare nedefinită a ceva ce nu ştii când se va termina? Eşti lovit de impresia de irealitate? Ce înţeles poţi atribui gândurilor care te lovesc neîncetat? Simţi că eşti înlănţuit în mijlocul unor frământări pe care nu le poţi exprima cu uşurinţă?

Acolo unde nu se vede aproape deloc o urmă, un indiciu, un semn distinctiv, sau măcar un efect al propriilor tale manifestări, acolo unde pur şi simplu nu îţi poţi focaliza interesul asupra propriei tale cunoaşteri şi înţelegeri nu se poate înregistra niciun progres, nicio întregire a "tabloului" care dă notă aparte personalităţii tale - în luxurianta existenţă a evenimentelor.

Acest lucru denotă faptul că nu există cu adevărat o "stângă" și o "dreaptă" în tot ceea ce te defineşte, ci mai degrabă, ceea ce se poate numi un *stand-by* , o aşteptare nedefinită a ceva ce nu ştii când se va termina. Stanga si dreapta simbolizeaza doua sensuri alternative de strabatut spre atingerea unui anumit nivel de conştientizare a realităţii, dar ele nu se pot concretiza intr-o singura valoare numita "indice flux de eveniment" care sa pretinda o permanenta concentrare asupra actiunii directe.

A te cunoaste mai bine inseamna sa-ti cultivi abilitatea de observator profund, evitând să judeci aspru experiențele nefamiliare care ar putea inhiba creșterea ta ca lider.

Fii în concordanţă cu facultatea excepţională de a fi un observator profund al realităţii care te iniţiază în a te cunoaşte, fără să arunci lumini necruţătoare asupra tuturor aspectelor nemaiîntâlnite în existenţa ta care ar putea să exercite o dominare nefavorabilă. Doar astfel vei putea să dărâmi orice zid din drumul sinuos spre desăvârşirea potenţialului tău.

Vei putea să dai ultimele lovituri de spadă în apusul a ceea nu te reprezintă, acelei forme indispensabile de experienţe de viaţă, săracă în conţinut, neprielnică, care determină anumite stări de disconfort, reacţii adverse, înclinaţii total aiurea.

Examinarea ta atentă ar putea să evidenţieze existenţa unei structuri complexe de decizie bine poziţionate în cadrul propriei tale existenţe? Sau te regăseşti într-o permanentă stare de tensiune între ceea ce contează şi ceea ce doar aparent contează?

Toate trăirile, toate situațiile și experiențele prin care treci, luminoase sau întunecoase, te impulsionează să fii ceea ce eşti, orientându-te constant ori spre acele stări de anxietate, care te macină, care te târăsc mereu în jurul aceluiaşi sentiment de neputinţă. Sau, dimpotrivă, spre acele stări prietenoase de " *a fi* ", care îţi maximizează toate resursele şi performanţele sistemului tău de funcţionare.

Experienţa trăirii prin cãldura inimii care dă viaţă cuvântului scris se desfăşoară pe două planuri temporare: un joc al imaginaţiei din care nimeni nu mai poate scăpa (pătrunzând, cu un întreg alai de sentimente tremurătoare şi confuze), şi un rezultat al realităţii din care trebuie să reiasă aptitudinea ta pentru a discerne semnificaţia unei noi faţete a Egoului.

O breşă în zidul impenetrabil al omului permite accesarea unei realităţi create dintr-o imaginaţie care, prin doar un pumn de cuvinte, reuşeşte să transforme o poveste într-un limbaj al vieţii mai mult sau mai puţin formalizat logic.

Oricât de bun ar fi blindajul pe care ni-l creăm pe parcursul vieţii, oricând poate apărea o breşă în acest zid aparent impenetrabil. Breşa sau breşele ce apar se datorează nouă înşine, prin neluarea în considerare a "punctelor de minimă rezistenţă", respectiv a punctelor slabe pe care toţi le avem, dar nu toţi recunoaştem existenţa lor.

O autocunoaştere profundă, o autoanaliză a Ego-ului care ne face să fim ceea ce suntem, ca şi evaluarea prospectivă a cauzelor şi efectelor, ne va face capabili să obturăm aceste breşe în timp util, devenind imbatabili în viitor.

Source: https://neculaifantanaru.com/o-bresa-in-zidul-impenetrabil-al-omului.html

O călătorie provocatoare în lumea interioară a fiinţei mecanice (Part. II)

On Mai 07, 2013

Racordează-te la borna de referinţă a autenticităţii tale, reformând efortul de a înţelege sensurile de nepătruns ale existenţei aplicate în contextul noilor tendinţe de înnoire.

Fără a-şi da seama, Hobbs se transformă în ceva ce nu trebuia să fie, într-o necunoscută obţinută dintr-o mulţime de combinaţii posibile, din care niciuna potrivită, pe care inima şi subconştientul le acceptă doar temporar, ca pe un test. Va rezista sau nu? Zbârnâie şi şuieră glasurile lăuntrice, războindu-se cu acea sete de a culege totul, de a nu lăsa nimic în urmă. Gândurile se îmbulzesc, se înghiontesc flămânde, făcându-şi loc către adevărata libertate, către marea atracţie, stimulând adrenalina. Îndrăzneala dusă până la extrem, nebunia, exaltarea momentului, supra-valorificarea plăcerii dulci-efemere.

Diamantele se află chiar sub ochii lui, strălucirea lor este eternul unui vis devenit realitate, trebuie doar să le adune într-un loc şi să le facă dispărute din seiful băncii. Ecoul integrităţii nu-i mai răspunde, căci nu mai este de mult viu. În continuare Hobbs cedează instinctului care-i zvâcneşte în degete. Să dispară, să dispară repede totul ! răsună vocea de trâmbiţaş a Eului său, a infractorului profund, care nu-şi dă seama cât de letală e situaţia.

Un hoţ nu este un artist veritabil decât atunci când îşi arata talentul de a gândi mai presus de limitele impuse de cerinţele momentului prezent. Tracasat de repetatele conflicte întreţinute de mândria exacerbată, dar totodată cuprins de o senzaţie plăcută, de un stimul fantastic, de intensitatea acelei stări de maximă energie, de euforia fără margini întreţinută de psihicul zdruncinat, Hobbs se aruncă cu mai multă îndârjire în văpaia momentului decisiv al destinului.

În felul acesta lumea de dincolo de hărţi, lumea comorilor ascunse, lumea cealaltă pe care poate numai Hauff sau Kafka ar fi putut s-o descrie atât de viu şi fantezist totodată, depăşeşte în esenţa ei învelişul realităţii şi al acceptabilităţii acestuia.

Autenticitatea unui artist constă în însuşirea capacităţii de a gândi mai presus de ceea ce simte într-un moment de cotitură, trăind experienţa unei opere de artă în funcţie de ce îi dictează destinul unei aventuri a interiorităţii.

În timpul efortului fizic, nebănuit pentru un bătrân ca Hobbs, producerea de căldură creşte pentru o scurtă perioadă de timp la nivelul musculaturii, toate energiile se armonizează, corpul înfloreşte, este mai plin de viaţă. Şi, dacă n-ar interveni reacţiile compensatoare în vederea restabilirii funcţiilor vitale în limitele normale, date de sentimentele adânci de ură, de mânie, de revoltă, mai mult ca sigur asemenea pulsaţii bruşte de tensiune i-ar fi periclitat viaţa.

Nicio voce nu se ridică mai grav, niciun suflu nu poate fi perceput mai puternic, şi toate energiile declanşate se epuizează rapid atunci când mecanismul sufletesc este decuplat de la nivelul de maximă alertă. Totuşi, cu dedublarea raţiunii şi simţirii ce-l caracterizează, Hobbs rămâne deosebit de receptiv la presiunea exercitată de realitate, de acele influenţe dominante: " *a fi* " şi " *a nu fi* ".

Doar astfel tărâmul necunoscut pe care el calcă cel dintâi, devine acum o ţară a lui. Doar astfel jaful devine mai simplu ca niciodată, transformându-se într-o adevărată victorie - a unui făptaş abil, care va rămâne pentru totdeauna necunoscut.

Leadership: Îţi verifici aptitudinea de a privi dincolo de semnificaţia unei recompense revelatoare şi însufleţitoare, răspunzând solicitărilor fondului tău de probitate reprezentativ?

Hobbs nu-şi verifică aptitudinea de a privi dincolo de semnificaţia unei recompense revelatoare şi însufleţitoare, dincolo de nebunia unui curaj care vindecă orice rană sufletească, ci mai degrabă se lăsă în voia unui singur impuls de gândire la rece: de a nu admite nicio abatere de la setea de justiţie rămasă activă în conştiinţa şi sufletul lui.

Stimulul de procesare a gândurilor şi emoţiilor rămâne prezent în realitatea ta atâta timp cât te concentrezi asupra încercărilor existenţiale. Stimulul acesta cântăreşte cât o stâncă care nu se clatină nici în cea mai năprasnică furtună, dobândind control asupra unor dimensiuni importante din viaţa ta, dar mai ales asupra dimensiunii personalităţii pe care eşti dispus să o arăţi lumii.

Există însă şi posibilitatea ca, asemenea unui căutător fervent al unor noi sensuri de parcurgere a vieţii, să ajungi un simplu colecţionar de experienţe palpitante, dar gol pe dinăuntru, incapabil de a te recunoaşte tu însuţi şi de a privi dincolo de zidurile propriei minţi rătăcite.

Acest sindrom de "tunel care se prelungeşte la nesfârşit" formează prin norul foarte subţire al prejudecăţilor o auto-suspendare până la verdict. În leadership se mai numeşte auto-marginalizare. Verdictul este o afirmare răsunătoare a angajamentului tău faţă de autoritatea puterii tale de a fi o fiinţă morala timp îndelungat. Ceea ce presupune să faci schimbări permanente, să faci ceva ce nu ai mai făcut înainte, chiar şi pe timp de furtună.

Să recunoşti în tine însuţi un învingător care ştie să-şi impună victoria înseamnă să vezi dincolo de răzbunarea propriei "dreptăţi" care dă sens vieţii.

Verdictul în sine, clarificând starea ta de compatibilitate cu formatul vieţii care adaugă variantei de dezvoltare interioară o funcţionalitate suplimentară, nu este altceva decât o "emanaţie" a stilului de a face update-uri la propria caracterizare. Sau mai bine zis, a stilului de a face din propriile imperfecţiuni o măsură reală a bucuriilor sau a dezamăgirilor pe care le trăieşti.

Una din cele mai importante resurse ale leadershipului care permite o anumită distanţă de parcurs şi o anumită putere la "borna de referinţă" a autenticităţii, este aptitudinea de a privi dincolo de sens. Dincolo de sensul atribuit angajării tale într-un joc de şah existenţial, straniu, cu câmpuri albe şi negre, în care piesele tale cele mai importante sunt înlocuite de ecoul integrităţii - acest întreg care are inclus în interiorul său un şir nesfârşit de succesiuni valorice, dar şi drame de conştiinţă.

Sensul reprezintă o probă a încercării tale de a te rupe de ceea te împiedică să trăieşti pacea interioară, iar pentru a schimba sensul trebuie să inversezi "minusul" cu "plusul". Adică să-ţi redefineşti întreaga realitate şi mai ales relaţia cu tine însuţi. Autenticitatea înseamnă să acumulezi experienţe la întâmplare, relevându-ţi în repetate rânduri preferinţele pentru particularităţile lor.

Leadershipul apare aici ca un proces de adaptare la acele stări de conştiinţă şi dispoziţii comportamentale pentru acţiune - alterate de evenimentele cele mai importante, care totuşi pot avea o finalitate pozitivă dacă nu devii prizonierul lor. Să nu uităm că stâncile, cu cât se înălţă mai mult până la cer, cu atât se clătină mai tare şi se prăbuşesc mai uşor.

Un leadership care priveşte spre sensul vieţii este destinul unei întâlniri cu impulsul de combatere a tuturor rătăcirilor tale apărute într-o lume care nu-ţi cere certificat de capacitate pentru a fi mai bun.

O călătorie provocatoare în lumea interioară a fiinţei mecanice evidenţiază traseul spre acele repere existenţiale necunoscute care omul le negociază cu el însuşi, pe măsura propriului contur al minţii şi al sufletului care pot controla acţiunile.

Prozatorul român, Adrian Şchiop, sfătuia la un moment dat: „ *Ieşi din confuzie şi fixează-ţi nişte repere valorice şi evenimenţiale* ". Degeaba te dovedeşti a fi un spirit predominant practic şi plin de imaginaţie, dacă în procesul de negociere serios cu tine însuţi nu iei seama atât de pragul limită al trăirilor provocate de anumite experienţe, cât şi de pragul limită al rezistenţei tale de a suporta ajustări pe parcursul dezvoltării personale. Iar aceste praguri pot fi corelate cu menţinerea unui echilibru între crearea unui nou profil şi distribuirea resurselor de adaptare la tot ce ţi se întâmplă.

*** Notă:** " *Flawless (2007)*"

O călătorie provocatoare în lumea interioară a fiinţei mecanice (Part. I)

On Mai 07, 2013

Identifică configuraţia particulară a omului luat prizonier de propriile gânduri, astfel încât percepţia ta asupra identităţii sale reale să nu se deformeze.

Doi ochi sticlesc de nerăbdare, în timp ce nobilul sentiment al răspunderii faţă de propria fiinţă se dezlănţuie cu forţă uriaşă. În domnul Hobbs totul răsună în gol. Perechea de electroni a legăturii covalente care gravitează în jurul stabilităţii şi statorniciei sale se repartizează între cele două nuclee: a cugetării, care declanşează în el mecanica specifică unei autocunoaşteri depline, şi a simţirii care coexistă, fără a fi atinsă.

Căci, da, domnul Hobbs a pătruns în marea încăpere, atât de bine securizată, în care se aflau diamantele. Se uită mecanic la nestematele din jur. Şi fără să gândească prea mult, urmărind spiritul răzbunării, fără să fie cuprins de fascinaţia căutătorilor de comori, se lasă împins în direcţia chemării sale, a scopului său mult râvnit.

În spatele a tot ceea ce-l motivează, ţinându-l prizonier într-un egoism orb, într-o colivie a decadenţei individuale, a demenţei temporare, se îngrămădesc gândurile răzbunătoare în nerăbdarea lor de a-şi primi răsplata. Numai ele, gândurile, supraîncărcate şi suprastimulate, numai ele stabilesc deosebirea dintre " *ce* " şi " *cum* ", dintre staţionare şi mişcare, dintre reîntoarcerea în trecut şi raportarea la prezentul care îşi confiscă propriul trecut.

Acaparat mai puţin de feeria acestor lumini şi sclipiri, cât mai ales de senzaţia de izbândă totală, lui Hobbs nu i-a mai rămas decât să ia, cu mâna duşmănoasă, fiecare diamant în parte. Mâna pe care mecanic o împinge înainte înşfăcă categoric fiecare diamant, de la cel mai mic la cel mai mare, ca şi cum nu i-ar fi aparţinut lui, ci acelei constante de a fi, tăinuite, acelei forţe impunătoare şi încrezătoare care se ridică împotriva conştiinţei sale curate.

Leadership: Te laşi împins în direcţia unei chemări care ţâşneşte din adâncimea unei existenţe subordonate raţiunii sau simţirii, prin faptul că nu poţi să-ţi stăpâneşti reacţiile şi răspunsurile la încercările vieţii?

Tot ceea ce te motivează, te ţine prizonier într-un egoism orb, într-o colivie a decadenţei individuale? Te poţi impune în faţa acelei forţe mistificatoare care se ridică împotriva conştiinţei tale curate?

Semnificaţia leadershipului depăşeşte zona strictă a profesiei, repoziţionându-se în zona strictă a tiparului de "uzură" individului, în sfera identităţii sale reale. Ea se impune, în consecinţă, a fi interpretată prin analiza laturii invizibile a personalităţii care se manifestă printr-un comportament neprevăzut.

Importanţa evoluţiei liderului, de la ipostazele variate în care îşi înfăţişează modelul de personalitate, respectiv caracterul, îşi găseşte expresia ei cea mai pregnantă în fiecare detaliu, în anumite comportamente, sau în afecţiuni de ordin psihic sau emoţional.

Când nobilul sentiment al răspunderii, căruia îi încredinţezi toată fiinţa, se dezlănţuie cu o forţă uriaşă, piere instantaneu acea gândire concentrată, necesară formării şi funcţionării personalităţii la standardele înalte. Ai senzaţia că îţi împietreşte mintea, care o ia mai degrabă razna, alunecă pe panta alunecoasă – a făţărniciei, a vieţii duble, a personalităţii multiple, a demenţei – ducând în final, la autodistrugere.

În acest caz leadershipul devine complet imobil şi asfixiat, îşi încetineşte dezvoltarea, nu mai poate genera stimuli pozitivi, nu mai poate da omului o formă bine definită care să-i permită să-şi exercite corect puterea.

Leadership: Cunoaşterea existenţei tale se acumulează pe temerile şi speranţele apărute în faza de formare a gândirii din perioada unei maturităţi constrânsă să schimbe complet peisajul mental pe care l-ai proiectat de-a lungul unei viziuni mult prea idealiste?

Să te afli de partea învinsului înseamnă să te îndrepţi spre o destinaţie în care se întrepătrund necesităţile unei existenţe frământate şi credinţa bazată doar pe evaluarea unei singure părţi a ansablului de principii şi valori care deosebesc măreţia omului de rătăcirea dementă a animalului dresat de acea parte a societăţii umane care este înstrăinată de Dumnezeu.

Domnul Hobbs n-a cunoscut suferinţa cea mai amară decât după moartea soţiei sale, fapt ce l-a determinat să caute răzbunare. Până la producerea acestui eveniment nefast, viaţa i s-a aşezat înainte ca o poveste liniştită de iubire. A fost un şoc total. Omul care experimentează la nivel psihic şi emoţional valurile de energie negativă, acele mişcări periodice sau neperiodice extremiste ce declanşează o adevărată criză în propria lui viaţă, îşi despoaie ştiinţa, filozofia, de strălucitorul vestmânt al gândirii bine direcţionate, al conştiinţei curate şi al simţirii blânde, mature.

Nu degeaba spunea Balzac: " *Mulţi oameni au luat drept energie încrederea pe care ţi-o dau iluziile.* " În special iluzia că poţi face orice doreşti, fără să fii nevoie să te sincronizezi cu ceilalţi oameni din jur, influenţându-le excesiv dezaprobarea faţă de felul tău de a fi. Iluzia că poţi să te ridici mecanic deasupra a tot ce te leagă de Omul din tine, cu o iscusinţă nemaipomenită, chiar cu preţul prăbuşirii în gol.

Leadership: Cele mai înalte ţeluri ale ştiinţei tale pot să capete un relief puternic în ecuaţia unei profunde transformări a vieţii care aduce cu ea o negare a menirii de a fi?

Leadership înseamnă să-i influenţezi pe ceilalţi oameni prin puterea exemplului. Dar ce exemplu poate da un lider care, înrobit de pornirile cauzate de un exces de adrenalină, acaparat de senzaţia de izbândă totală, înşfăcă lacom orice pare de valoare indiferent de consecinţe?

Domnul Hobbs şi-a folosit toate capacităţile, mult peste măsura aşteptărilor sale şi ale tuturor celor din jurul său, pentru a jefui o bancă într-un mod cât se poate de ingenios. El nu şi-a negat menirea pe care dintr-o dată a ştiut că trebuie să o împlinească, nu a simţit nicio remuşcare. Dar nici n-a mai fost acelaşi om ca înainte, a devenit o forţă de reacţie împotriva fenomenului numit "corupţie sau injustiţie". Abia într-un moment crud al vieţii îşi scoate omul la iveală genialitatea şi caracterul.

Ţelul suprem al ştiinţei sale nu a fost să jefuiască o bancă, ci să-şi dovedească lui însuşi că este indispensabil prăbuşirii unui sistem riguros care coordonează vieţile oamenilor.

Împodobindu-şi personalitatea cu strălucitoarele culori ale ignoranţei şi dorinţei sale nestăpânite, inconştient el se transformă în ceva ce nu trebuie să fie. Într-o necunoscută obţinută dintr-o mulţime de combinaţii posibile, din care niciuna potrivită, pe care inima şi emoţiile le acceptă doar temporar, ca pe un test. Cât timp va rezista el acestei schimbări pe care oamenii, bineînţeles, o vor sesiza cu uşurinţă şi o vor dezaproba?

Dar mai important decât atât este reacţia lui ulterioară. Va avea liderul curajul să-şi suporte

starea de delir?

Atunci când ecoul integrităţii nu-i va mai răspunde, atunci când va răsuna vocea de trâmbiţaş a Eului său, a infractorului profund, care îşi va da seama cât de fatală e situaţia în care singur s-a pus, în marea unitate a realităţii, cele mai înalte ţeluri ale ştiinţei sale vor mai putea să capete un relief puternic? Vor mai putea să capete o culoare atât de vibrantă, încât toţi oamenii să poată să-l înţeleagă, şi să se nutrească ei înşişi cu acea hrană corespunzătoare desăvârşirii?

Leadershipul are ca fundament atingerea unei maturităţi care să aducă cu sine consistenţă în a practica prudenţa faţă de darurile vieţii şi efortul de cultivare a unui simţ al calmului în faţa unei eventuale răsturnări de situaţie.

O călătorie provocatoare în lumea interioară a fiinţei mecanice desemnează acea minunată ocazie de a plonja în esenţa fiinţei liderului şi de a-i descoperi potenţialul încă prea puţin cunoscut. În acelaşi timp face obiectul suspiciunii şi al fascinaţiei faţă de ceea ce este el cu adevărat atunci când se abate de la norme şi normal, faţă de ceea ce este straniu şi neobişnuit la el.

Dacă vrei să înţelegi mai bine partea umană a leadershipului, identifică configuraţia particulară a omului luat prizonier de propriile gânduri, astfel încât percepţia ta asupra identităţii sale reale să nu se deformeze.

*** Notă:** " *Flawless (2007)*"

O călătorie riscantă spre tărâmul tainic al asasinului

On Octombrie 27, 2012

Caută legătura dintre cauză şi efect: acea constantă de "a fi" bazată pe un discernământ care cerne valorile adevărate de cele false.

Trăia într-un sistem de gândire ce pretindea să se afle pe culmile cele mai înalte ale spiritualităţii, dar care ignora sau dispreţuia cea mai mare parte a realităţii morale a fiinţei umane. Modul său de gândire nu avea în vecinătatea lui o altă înălţime, creastă sau pisc, pe care vreo virtute, vreo orientare, vreo influenţă pozitivă să fi putut cerceta toată întinderea lui deşartă şi rece, încremenită sub o pojghiţă de smerenie falsă. Un mod de gândire rece, fără nici măcar o fărâmă de suflet, de culoare, de onoare, de visare, de fericire, luând forma unui ceas cu alarmă folosit ca mijloc de selecţie a viitoarelor ţinte.

S-ar fi spus că ura tot ce-i ieşea în cale. Orice om, dar mai ales orice bătrân, îi provoca repulsie, o silă de nedescris, ca o rămăşiţă de infern care denatura imaginea viitorului şi sensul vieţii sale. Un spaţiu ciudat între exponenţii unor gândiri cu totul şi cu totul diferite. O descărcare inevitabilă, cu toată siguranţa, a tensiunii directe induse de o minte confuză, păguboasă, iraţională, în totală contradicţie cu realitatea socio-umană.

Anton Chigurh era numele său, al asasinului, al omului hotărât şi loial ambiţiilor sale, care se coalizase cu răul. Omul acesta complicat şi foarte aspru, omul acesta pentru care viaţa şi moartea nu erau antagonice, nu se excludeau, ci se întrepătrundeau ca o simfonie de elanuri, disperări şi derute, omul acesta atât de hăituit de propriile limite era el oare conştient de înlănţuirea de convingeri prin care se ridicase şi coborâse, treaptă cu treaptă, până la aspectele reprobabile care alcătuiau orizontul lăuntric al spiritului său?

Leadership: Izbuteşti să-ţi impui o acceptare filozofică indiferentă, ca în faţa unui rău inevitabil, încât să-ţi să-ţi justifici o atitudine de tipul "să vină ce-o veni"?

Unui altfel de om, unei asemenea structuri de judecată, unui asemenea jucător prins într-un permanent joc al realului cu irealul nu poţi să-i aplici leacul vrăjit, pastila tămăduitoare, fără să-ţi pese cum şi pentru ce se produce efectul.

De regulă miracolul însănătoşirii se împlineşte doar în cazul celor care şi-au clădit personalitatea pe o anumită gândire logică, menită să sprijine redresarea propriului lor Eu. A celor care caută legătura dintre cauza şi efect: acea constantă de "a fi" bazată pe un discernământ care cerne valorile adevărate de cele false. Nu era şi cazul său.

Scânteia s-a aprins. Anton Chigurh, ucidea în continuare, ghidându-se după nişte principii mai presus de fiinţa umană. Îşi dădea el oare seama de tot ce se petrecea în jurul său şi de tot ce se frământa într-însul?

Un fluid misterios străbătea întregul său fel de fi, ca o putere misterioasă revărsată prin spaţiile ilogice care influenţau substanţa lăuntrică a materiei personalităţii sale.

Se simţea, semeţ şi neclintit, ca cel ce trece curajos puntea timpului pentru a pătrunde într-un tărâm tainic. Într-un deşert arid unde nu există Dumnezeu, nici legi divine, nici repere, nici oaze de speranţă. Ci numai două entităţi complementare: deşertăciunea şi moartea. *****

Leadership: Poți trăi pe măsura propriei tale revelații despre tine în contextul evenimentelor care îţi pot periclita integritatea prin anularea zbuciumului sufletesc din proiecţia speranţei faţă de un nou început de viaţă?

O înţelegere corectă şi completă a dimensiunii propriei tale existenţe, printr-o asumare a răspunderii faţă de rezultatul acţiunilor tale, este esenţială în vederea păstrării echilibrului moral şi a tiparelor care imprimă naturii tale o strânsă armonie. Această înţelegere, acest pion important în partida grea de şah dintre "a fi la cheremul destinului" şi "a fi la comanda vieţii", poate fi favorabilă ambelor părţi, având şi rezultate pozitive şi negative.

De aceea, pentru o devenire rodnică semnificativă care se doreşte a fi menţinută în vigoare cât mai mult timp, şi nu anulată la primul semn de dezechilibru, setează-ţi "ceasul deşteptător" care să-ţi amintească constant cine eşti şi încotro te îndrepţi, care să ticăie non-stop şi să-ţi trezească impulsul spre o evoluţie neîngrădită şi ascendentă.

Poţi să te transformi dintr-un om de piatră într-un om viu? Asemenea unei statui care suportă degradarea temporală, personalitatea ta poate suferi o anumită "împietrire", o statornicie a pretenţiilor tale de om raţional la un nivel la care nicio virtute, nicio orientare, nicio influenţă nu o mai poate modifica.

A abdica de la principiile sănătoase specifice liderului care tinde spre excelenţă, înseamnă a te implica într-un joc periculos cu consecinţe nefaste. Autocenzura, liberul arbitru trebuie să funcţioneze impecabil, aidoma unui ceasornic programat să sune ori de câte ori te îndepărtezi de la "normalul" zămislit de tine în timp.

Leadership: Eşti în stare să-ţi păstrezi orientarea spre excelenţă datorită unei doctrine care pune în prim plan "inevitabilul" din proiecţia unei lumi interioare care se mistuie în ea însăşi?

Foarte uşor te poţi transforma într-un asasin, dacă nu cu fapta, cel puţin prin modul de gândire aberant, prin tendinţa de îndepărtare a lumii din jur, prin negarea principiilor fundamentale care guvernează relaţiile dintre indivizi, impunând o "săritură" de la concepţiile idealiste despre viaţă şi aşteptările de la ea.

O doctrină a înţelegerii fiinţei umane care dacă nu găseşte puncte comune cu doctrinele celorlalţi din jur, prezentând o anumită compoziţie de valori, menţinând un anumit ritm de asimilare a elementelor care compun evoluţia ta, se fărâmiţează până la dispariţie.

Un vechi proverb chinezesc spune: " *Dacă îţi cunoşti duşmanul şi te cunoşti pe tine însuţi, poţi duce o sută de războaie, fără să fii înfrânt.* " Duşmanul tău cel mai mare este "asasinul", sistemul propriu de convingeri care îţi influenţează transformarea odată cu trecerea timpului, odată cu asimilarea anumitor valori care nu fac casă bună cu leadershipul şi cu orientarea ta.

În leadership, inevitabilul reprezintă obligaţia de a răspunde propriei reflecţii despre lume şi viaţă în circumstanţele unei ascensiuni care poate oricând să eşueze pe traseul autoimpus spre îndeplinirea obiectivelor.

Accepţi să te supui meandrelor unei gândiri păguboase, iraţionale, în totală contradicţie cu realitatea socio-umană? Te ghidezi după nişte principii sănătoase, caracteristice fiinţei umane raţionale? Eşti conştient de înlănţuirea de convingeri prin care te ridici, treaptă cu treaptă, la „înălţime"? Care sunt aspecte reprobabile care alcătuiesc orizontul lăuntric al fiinţei tale?

Analizează tendinţele în cadrul fiecăreia dintre axele care îţi compun caracterul. Colaborează constant cu acea parte puternică şi profundă din personalitatea care te defineşte, fără să-ţi exprimi o implicită preferinţă sau apreciere valorică pentru statutul unei personalităţi care îţi deformează convingerile.

Alegerea ta poate fi condiţionată de faptul că elementul predominant al personalităţii tale nu este foarte bine conturat, sau, accidental, este provocat de proiectarea unei versiuni mai dure şi mai ample ale realităţii. Această tendinţă primejdioasă se întrerupe doar dacă "ceasul deşteptător" te trezeşte din somnul ignoranţei şi al inerţiei în gândire.

Reversul propriei identităţi se poate transforma într-o piatră atunci când cazi într-un caracter rece, indiferent, evoluând tot mai mult în direcţia slăbiciunii numită: vanitate fără margini. Începi să devii o victim a unui destin neîndurător, gândind în termenii deşertăciunii, astfel: *"Simt că trăiesc într-un deşert arid unde nu există Dumnezeu ! "*

Convingerile care te ridică sau care te doboară sunt strâns legate de semnificaţia acelor evenimente cărora le atribui o notă personală de apartenenţă la un nivel sufletesc adânc şi sincer care nu se anulează în faţa reuşitelor sau eşecurilor.

O călătorie riscantă spre tărâmul tainic al asasinului este o reflecţie asupra valorilor pe care le considerăm cele mai bune, dar pe care le aservim unor scopuri care nu asigură menţinerea unei identităţi sănătoase şi pozitive.

Aşa cum impresia pe care ţi-o produce un tablou rezultă din compoziţia culorilor alese de pictor, tot astfel elementul cel mai revelator al propriei tale transformări rezultă dintr-o mai bună coordonare a eforturilor de renovare a convingerilor, dar şi dintr-o apropiere de acea constantă de "a fi" bazată pe un discernământ care cerne valorile adevărate de cele false.

*** Notă:** Anton Chigurh - personaj din filmul "No Country for Old Men (2007)"

O cale câştigătoare

On Ianuarie 10, 2009

Orientează-te către atuurile leadershipului tău, fără să ignori latura pozitivă a fiinţei tale.

Sun Tzu ne sfătuia: " *Evită punctele tari ale inamicului şi loveşte-l în punctele sale slabe.* " Un conducător iscusit nu se avântă într-o bătălie unde nu sunt şanse mari de izbândă, decât doar dacă găseşte o cale de a ieşi învingător. Iar una din căile cele mai bune de a-şi crea un avantaj real, un fel de scut protector, este de a recruta oameni din tabăra adversă.

În " *Keops şi marea piramidă",* Guy Rachet, ne povesteşte despre expediţia lui Keops în Fenicia şi despre complotul diabolic care a fost pus la cale împotriva lui.

Întorcându-se din Byblos, Keops a fost întâmpinat de ofiţerul său de încredere Ineki, împreună cu alţi doi soldaţi. Nu bănuia în niciun chip că aceştia urmăreau să-l ucidă. Dar chiar înainte ca cei trei să acţioneze, Kerset, fiica lui Reyen - unul dintre cei mai bogaţi oameni din Byblos, sări în ajutorul său şi îi omorî pe doi dintre atacatori, iar pe al treilea îl răni în picior cu două săgeţi chiar înainte de a fugi. Keops a scăpat nevătămat, fără nicio zgârietură, iar acum trebuia să afle cu orice preţ adevărul de la atacatorul rănit.

După ce a aflat cine se ascundea de fapt în spatele complotului, în mod normal, Keops ar fi trebuit să-l omoare pe acest atacator care a dorit să-i curme viaţa. Dar ce decizie crezi că a luat el?

Nu pare de crezut, dar l-a lăsat în viaţă. Ba mai mult, împreună cu Kerset i-a pansat picioarele şi l-a îngrijit cum se cuvine. Gestul său nu a fost nicidecum nesăbuit, dimpotrivă, a fost unul nobil şi bine gândit. Pentru că astfel atacatorul, printr-o poruncă a îndatoririlor morale, îi va fi recunoscător şi îl va putea ajuta să-i demaşte pe impostori. Chiar dacă decizia lui Keops n-a fost una uşoară, el a recurs la această soluţie gândindu-se la avantajele sale viitoare.

Leadership: Îţi extinzi spaţiul de manevră în apropierea unei imagini care te reprezintă printr-o calitate superioară pe care ai ignorat-o până acum la firea ta?

Toţi oamenii fac greşeli. Conştiinţa responsabilă, observarea riguroasă a îndatoririlor morale, precum şi respectarea unei conduite drepte, îi determină să-şi recunoască greşelile, să înveţe din ele şi să se străduiască să le îndrepte.

Intuiţia, alături de capacitatea de a manifesta un comportament gândit, i-au dictat lui Keops decizia pe care a luat-o, ajutându-l să anticipeze mai uşor alte pericole. Leadershipul are la bază aceste două calităţi care îţi pot schimba şi ţie atitudinea în momentele de cumpănă. Ele oglindesc „căpetenia" propriului tău potenţial, fiind acel sistem de ghidaj care nu te lasă să te abaţi de la drumul cel bun. Ele îţi amplifică potenţialul de lider printr-o pozitivă perspectivă asupra capacităţilor proprii.

O calitate a firii tale pe care se poate să o fi ignorat de atâtea ori este capacitatea de a fi a activ într-o iniţiativă nouă, într-o manieră impetuoasă de repoziţionare faţă de provocările exterioare imediate.

A te convinge de puterea de lider care sălăşuieşte în tine înseamnă să respecţi limitele dintre

"formă şi fond", în concordanţă cu valorile pe care ţi le asumi în aşa fel încât să nu regreţi mai târziu. Forma este dată de evenimentele neprevăzute, fondul este dat de modul în care le tratezi fără să te îndoieşti de tine însuţi.

Deci prima ta preocupare, ca lider, este să păstrezi întotdeauna legătura cu aceste două repere care interacţionează frecvent şi se completează reciproc, verificând în mod frecvent cum progresează aria ta de competenţă.

Imaginea care te reprezintă printr-o calitate superioară a propriei firi tale este dată de acel plus de credibilitate şi celebritate pe care trebuie să-l exploatezi abil printr-un gest onorabil.

A face abstracţie de vocea interioară care îţi şopteşte exact cum să acţionezi şi pe ce drum să o iei, este ca şi cum cineva ţi-ar distruge complet sistemul de ghidaj şi ţi-ar lua toată inteligenţa călăuzitoare. Ajungi să te comporţi haotic, fără o strategie coerentă, fără o structură, fără o logică, fără o gândire integrată şi o planificare care să corespundă abilităţilor tale şi care sa-ţi asigure în timp o anumită siguranţă în faptele tale.

Sistemul de ghidaj îţi permite să te comporţi cu multă grijă în situaţiile limită şi să abordezi lucrurile cu multă abilitate. El face conexiunea cu latura ta pozitivă care îţi accentuează personalitatea, care îţi amplifică fineţea în gândire şi îţi eliberează adevăratul potenţial de lider. Acel punct de sprijin care îţi aminteşte neîncetat de valorile tale morale, încurajându-te să le respecţi chiar şi atunci când eşti înconjurat de oameni cărora aceste valori le lipsesc.

Orientează-te în orice situaţie către atuurile leadershipului tău, fără să ignori latura pozitivă a fiinţei tale. Tu cum atingi un nivel înalt de performanţă în leadership?

Leadership: Te aştepţi să beneficiezi de o ezitare provocată abil printr-o veritabilă strategie a ambiguităţii, din care cea mai promiţătoare perspectivă este recunoaşterea unei valori de superioritate care nu a fost determinată cu certitudine?

Dacă vrei într-adevăr să-ţi atingi scopurile propuse fii pregătit pentru multe dezamăgiri. Pune în capul listei încrederea în forţele proprii, în scopul pe care îl urmăreşti să-l atingi şi mai ales în partenerii de muncă (de afaceri) pe care ţi-i alegi. Pentru că, ţine minte foarte bine, oricât de multă încredere ai avea în propriile capacităţi, dacă nu-ţi găseşti un aliat de nădejde care să te ajute la ananghie, nu vei reuşi niciodată să-ţi atingi scopurile.

Aşa cum artizanatul se caracterizează prin producţia de obiecte executate în spiritul artei, îndeosebi a celei populare, tot astfel un nivel înalt de performanţă în leadership se poate atinge prin dezvoltarea încrederii în ceilalţi oameni în spiritul celor mai nobile valori etice și morale - care vin în sprijinul aprecierii tale la justa lor valoare.

Cum apreciezi tu încrederea oamenilor? Oare cum apreciază ei încrederea ta?

Recunoaşterea unei valori de superioritate care nu a fost determinată cu certitudine este o deschidere către noi experienţe din care trebuie să deduci nişte trăsături de personalitate care să te ridice deasupra lui "a şti" şi deasupra lui "a înţelege".

O cale câştigătoare este adoptarea acelei trăsături numită generic "proces adaptiv" din care derivă, în ultimă instanţă, efectul de "dominanţă pozitivă".

O calitate a geniului meu

On Decembrie 19, 2014

Transformă-ţi ştiinţa într-o sursă de utilitate, selectând şi conceptualizând elementele de tip „reper" pe care le ai la îndemână în viaţa de zi cu zi.

Umbrelă. Cuvântul acesta este imprecis, fals, ascunde tocmai lucrul pe care ar trebui să-l dezvăluie. Dacă nu putem numi un obiect atât de simplu, pe care-l avem la îndemână în viaţa de zi cu zi, cum ne mai putem aştepta să vorbim despre lucrurile care ne interesează cu adevărat?

Dacă nu începem să încorporăm noţiunea de schimbare în cuvintele pe care le folosim, vom continua să fim pierduţi.

Munca mea este foarte simplă. Am venit la New York pentru că este cel mai oropsit loc, cel mai dezgustător. Fragmentarea se vede peste tot, dezordinea este universală. Nu trebuie decât să deschizi ochii pentru a vedea asta. Oamenii sfărâmaţi, lucrurile sfărâmate. Întregul oraş este un morman de gunoi. Serveşte de minute scopului meu. Străzile mi se par o sursă infinită de material, un depozit inepuizabil de lucruri sfărâmițate.

În fiecare zi ies cu geanta mea şi adun obiecte care par bune de cercetat. Am strâns mostre de numărul sutelor - de la cele ciobite, la cele zdrobite, de la cele crăpate la cele strivite, de la cele făcute pulbere la cele putrezite. Ce fac cu aceste obiecte? Ei bine, le dau nume. Inventez cuvinte noi care să corespundă acestor obiectelor. Nu greşesc niciodată. Este o calitate a geniului meu. *

Leadership: Poţi ajunge prin intermediul ştiinţei fragmentării până la recunoaşterea unor adevăruri care să returneze autenticităţii tale valoarea „ *Height* "?

Ştiinţa este suma a ceea ce aduni în timpul experienţei de învăţare. Iar leadershipul este un produs al ştiinţei, alcătuit din principii, concepte şi teorii înţelese şi apreciate în raport cu scopul lor - de a fi aplicate cu succes nu doar în practică, cât mai ales în propria viaţă, şi mai cu seamă în modelul de autoevaluare personală şi profesională. Cât de bine te potriveşti unei setări oferite de propria-ţi experienţă şi raţiune?

Pe de altă parte, ştiinţa fragmentării vizează ceea ce descoperi în fiecare lucru în parte atunci când îl analizezi din perspectiva unei realităţi mai profunde, de dincolo de obişnuitul unei vederi de aproape. Fragmentarea începe de la "vidul primordial" şi se continuă cu roadele neaşteptatului, dând importanţă oricărui lucru chiar dacă la acel moment ţi se pare neimportant, dând oricărei întrebări un răspuns sub unghi epietemologic în perimetrul unei realităţi care se schimbă şi devine pe neașteptate imprevizibilă.

Încercarea de a reda noi feţe realităţii, încorporând noţiunea de schimbare în „selecţiile" pe care le foloseşti drept pârghii de aducere în prim plan a unor noi perspective, este o formă de a accepta totul ca parte din întreg. Întregul unei creaţii personale, concepute ca o nesupunere la regulile de compoziţie unanim acceptate, facilitează renunţarea la ceea ce ştii şi ce crezi în mod obişnuit, pentru a deveni accesibil unei noi conştiinţe, unui nou model de gândire, unei noi forme de înţelegere a lumii.

Leadership: Cum evaluezi compromisul dintre ceea ce crezi că va fi valoarea fundamentală a unui lucru ales la intamplare și oportunitatea ca o atentă concentrare asupra lui să

devină de fapt punctul lui forte?

Selecţiile, care îţi pot furniza un sentiment de independenţă absolut, procesate într-o bază de date mai complexă, evidenţiază abordările unor cazuri particulare, teme cu impact, situaţii şi roluri noi, elemente doctrinare, având contururi mai ascunse, mai greu de urmărit şi depistat, mult influenţate de intervenţii subiective, bazate pe o înţelegere superioară a lucrurilor din jur.

În acest caz, leadershipul capătă mai mult valenţele unui ideal al convenţiei dintre perfecţiune, imaginaţie şi performanţă, la care foarte puţini artizani au şanse să mai acceadă. Iar aceste trei constante, asociindu-se, pot ajunge la numitorul comun denumit „superioritate" numai prin procesul fragmentării datelor şi informaţiilor provenite din mediul înconjurător.

Apoi, printr-o verificare a coerenţei lor, prin recodificarea eventuală a variabilelor de mesaj – sau mai exact prin prisma distribuţiilor unor variabile aleatoare, reprezentate de modul de progresie şi creşterea fluxului de mesaje, pe axele anumitor repere, se poate realiza un nou conţinut de valoare de tip „adevăr".

Experimentarea în mod separat a fiecărei noţiuni de adevăr, a fiecărei surse de capital ştiinţific, a fiecărui aspect al vieţii, prin intermediul actelor mentale – idei, convingeri - pe care te simţi obligat să le săvârşeşti ca răspuns la obsesia de a schimba ceva în configuraţia unor noi modele de reprezentare a realităţii, produce inspiraţia şi înţelepciunea atât de necesară în iluminare, ca pe o expresie a totalităţii şi a perfecţiunii.

Asta înseamnă, de fapt, să ajungi prin intermediul ştiinţei fragmentării până la recunoaşterea unor adevăruri care să returneze autenticităţii tale valoarea „ *Height* ".

O atentă concentrare asupra unui lucru poate să devină de fapt punctul lui forte atunci când modul în care îl observi şi îl foloseşti capătă accente de capodoperă a concretizării unor noi direcţii de acţiune.

O calitate a geniului meu pune în prim plan acel model de referinţă personal care înglobează caracteristici şi concepte, noţiuni şi particularităţi, supuse unei diversităţi de interpretări care conduc la dezvoltarea ştiinţei. Dacă vrei ca leadershipul să devină o formă de expresie particulară, transformă-ţi ştiinţa într-o sursă de utilitate, selectând şi conceptualizând elementele de tip „reper" pe care le ai la îndemână în viaţa de zi cu zi.

*** Notă:** Paul Auster - *Trilogia New York-ului* , Editura Univers, 2007.

O comunicare bună depinde de arta de a asculta

On Februarie 10, 2009

Manifestă-ţi stima pe care o porţi interlocutorului tău prin manifestarea unei exemplare exigenţe faţă de tine.

Ar trebui să-l cunoașteți pe măcelarul din orașul meu. Conduce o mică măcelărie și m-am întrebat mereu cum și de unde a învățat omul acesta să comunice. Să fie de școală veche? Să fie instinctul? Nu știu. Dar își salută fiecare client pe nume și le cunoaște perfect preferințele și gusturile pentru că vorbește cu ei, astfel: "Bună ziua, doamnă Guilane. V-a plăcut prăjitura de ieri? Cu ce vă pot servi astăzi, doamnă Guilane?... O să vedeți, prăjitura asta e bună, am ales-o special să fie suculentă, așa cum vă place... La revedere și o după-amiază plăcută, doamnă Guilane".

Vă garantez că are o clientelă enormă, care îl apreciază și care nici nu se gândeşte să renunțe la el. La el clientul se simte rege, este rege: îi face plăcere să meargă acolo, să fie recunoscut, diferențiat de ceilalți clienţi și apreciat în mod vizibil. De asemenea, vă semnalez că am văzut cum el, un om care comunică atât de bine, știe să își scuture angajații și ucenicii care se mişcă prea greu și să îi felicită pe cei care deschid bine ochii și se mișcă repede. Deci, nu este nici fandosit, nici bleg și nici un patron prost. Dar știe să comunice.

Leadership: Cum te vezi în fundalul spuselor tale: prin atitudinea de recunoştinţă a celui care te serveşte, sau printr-un efort conștient de a percepe o situaţie în care te întrebi ce loc îţi revine ţie?

De ce să ascultați ! Dacă nu ați asculta, nu ați afla nimic. Ați fi sortiţi să vă învârtiţi în cerc, în jurul propriilor voastre concepții, idei, gânduri, fără nimic care să le îmbogățească, să le diversifice, să le aducă un aer nou și sânge proaspăt.

Prin urmare, a asculta este ceva care te îmbogățește foarte mult, înseamnă a-ți oferi acces la informație. înseamnă a te deschide ca să îl înțelegi pe celălalt, un lucru util când trebuie să îl convingem de ceva. Ascultați, încurajați-vă interlocutorul să vorbească, să se exprime cu cuvintele lui. Nu există nimic mai supărător decât cineva care îți termină fraza pe care n-ai apucat să o spui. Respectați-vă interlocutorul și învățați să îl cunoașteți. Cu atât mai mult vă va asculta și el, când veți avea ceva să îi transmiteți.

A asculta pe cineva înseamnă a-i dovedi că există pentru voi. Înseamnă a-i dovedi că merită să fie ascultat - ceea ce, implicit, este un cadou care se poate face între oameni. Nu-i aşa? Vă rămâne vouă să căutați cum să faceți pentru a-i oferi celuilalt plăcere, indiferent dacă este vorba despre client, bancher, măcelar, șef, asociat, angajați, colegi. O comunicare reușită, prin care reușiți să vă atingeți scopul, ar trebui să înglobeze totdeauna ceva plăcut pentru celălalt - și pentru voi de asemenea, fie și numai pentru că este mai plăcut, nu-i așa, să simți că ai puterea de a-i face fericiți pe ceilalți.

Leadershipul cuprinde o formă de ascultare necondiţionată, una care nu judecă, nu culpabilizează, dar care te face să-ţi aminteşti şi să relatezi în mod conştient şi voluntar faptele care constituie subiectul unei convenţii ulterioare.

O comunicare bună depinde de artă de a asculta, dar recepționarea unui mesaj, cât și pregătirea în vorbirea interioară a unui răspuns la ceea ce se aude, constituie o condiție prealabilă adoptării unei hotărâri care te poate urmări toată viaţa.

A face plăcere celorlalţi să te asculte este cel mai mare vector de putere autentică pe care îl poţi avea asupra lor. Aşadar, îmbogăţeşte-ţi capacitatea de percepţie şi înţelegere a lumii din jur printr-o ascultare care forțează să se spună cu voce tare ceea ce se voia tăcut și afundat în tăcere.

Fii exigent faţă de tine, fii demn de ascultarea pe care o practici în lume aşa încât informaţia transmisă să fie percepută ca un succes acceptabil al autocontrolului, sau ca un proces permanent de schimbare și transformare, dar în niciun caz nu trebuie percepută ca o constrângere interioară care te împinge să faci ceva anume.

* **Notă:** Erica Guilane-Nachez - *Şansa e de partea ta*, Editura Polirom, 2003.

Source: https://neculaifantanaru.com/o-comunicare-buna-depinde-de-arta-de-a-asculta.html

O conştiinţă nouă pentru adevărurile rămase mute (II)

On Iulie 16, 2012

Abordează stilul cel mai potrivit personalităţii tale, analizând conceptul numit „viaţă" ca esenţă constitutivă a artei.

Exploram frontierele naturii umane asemenea unui creator conştient de puterea sa de a trece dintr-o realitate în alta la capătul fiecărei aspiraţii sau viziuni. Mi se părea că sunt împins continuu de efortul de cristalizare a unei gândiri cât mai pure şi mereu pozitive. Importanţa filosofiei de a explica realul sau lucrurile în sine influenţate de om constă în faptul că ea slujea drept trecere de la un punct de vedere faptic la o versiune remontată a capodoperei care se numeşte "iubesc să fiu eu", despre care aş putea vorbi la nesfârşit.

A mă privi din perspectiva artei justifica cumva ideea de progres al limbajului despre creaţie. Să creez ceva nou din nimic, să potrivesc toate elementele din care este construit omul, numai în congruenţă cu necesitatea asigurarii unei autonomii particulare, de partea tendintei de a găsi un sens, o coerenţă în viaţa sa. Să cuprind în acţiunea forţelor creatoare, ca într-o plasă imensă de pescar, toate resursele afective şi cognitive care îl fac pe om să "ticăie". Care îl fac să trăiască, să sufere, să iubească sau să viseze. Care îl condiţionează să fie ceea ce este.

Dar pentru asta trebuia să încorporez anumite caracteristici în Eul său, în menirea pe care şi-o propune, astfel încât să pară că nu depinde de mine. Să-l las să-şi urmeze calea, după legile spaţiului, ale timpului, a cauzei şi efectului. Fără să-i încalc liberul arbitru în nicio direcţie de manifestare. Fără să-i încurc valorile. Fără să pun filtre ezoterice în jurul emoţiilor care îl încearcă.

Leadership: Poţi să demonstrezi că stilul tău de a exprima latura cea mai importantă a fenomenului vieţii reprezintă un progres al preocupării pentru realităţile experienţiale, din considerentul unei creaţii care se ridică deasupra celor lumeşti?

Să aud chemarea unui om deopotrivă puternic şi fragil, care ţine de trecerea sa efemeră pe Pământ, atunci când realitatea se îmbină cu ficţiunea într-o taină a lui Dumnezeu. Şi numai atunci să intervin în viaţa lui. Să schimb direcţia în care vrea el să meargă, având încredere în discernământul său. Să trezesc în el tot felul de senzaţii, schimbări de gândire, să-l înzestrez cu tot felul de simţiri, să-i restabilizez pacea interioară, asemenea unui magician care surprinde de fiecare dată publicul cu bagheta magică.

Am realizat că oricine poate fi un Dumnezeu, un creator, un artist care naște măiestrie și frumos. Ca un copil care îşi alege singur personajele dintre jucării. Ca un dezvoltator de jocuri. Ca un pictor care odată ce-şi alege modelul îi poate finisa caracterul după cum doreşte, în funcţie de tonul culorilor pe care le foloseşte. Îngeri fără aripi. Demoni fără coarne. Fiinţe şi lucruri. Destine şi împliniri.

Viaţa în interiorul artei este o luptă permanentă între autor şi opera ideală. Suntem noi oare personaje fictive? Suntem oare înlănţuiţi în iluzia faptului că suntem liberii arbitri ai acţiunilor noastre, iar indiferent ce cale am alege tot la un punct final predeterminat am ajunge? Ce ne separă oare de marile enigme ale lumii, ale vieţii, ale universului? Suntem doar simple creaţii, sau nişte artişti creatori?

Leadership: Deschizi calea de a te cunoaşte temeinic prin legile creaţiei privite din unghiul ocrotirii vieţii private, stipulată în favoarea unei arte care transpune omul într-o altă

ipostază?

Fiecare lider s-a pus la un moment dat în postura creatorului. Să îşi desăvârşească creaţia (o împlinire a Ego-ului), să creeze noi reţete de prelucrare a realităţii vizibile prin care să-şi finiseze aptitudinile de artist, ca întemeietor al unor noi modele de raţionament şi noi sensuri de viaţă. Şi pentru că această aspiraţie nu este la niciun lider negată, ceea ce rămâne este arta. Arta de a fi tot mai perfect, asemenea unui pictor care se încarcă cu "frumuseţea" din afară şi apoi o pune pe pânză, spre a o vedea şi alţii cu scopul de a-i recunoaşte valoarea şi potenţialul.

Stilul cel mai potrivit personalităţii tale se va manifesta în acea direcţie a "creaţiei" privită din perspectiva explorării propriului Ego, ce are ca sens şi finalitate o nouă percepţie a realităţii. Numai o dinamitare a graniţelor dintre tine şi tot ceea ce ţine de zona artei, dintre creaţie, realitate şi evoluţie, va reuşi să accentueze caracterul general al concepţiei despre calitatea pe care o apreciezi cel mai mult la tine în raport cu ceea ce trăieşti şi foloseşti ca experienţă de îmbogăţire a revelaţiilor intime.

Toate aceste situaţii de moment, toată această înlănţuire continuă de transformări, diversităţi, căutări, descoperiri, efecte, au rolul de a te ajuta să conștientizezi imaginea pe care o ai despre tine şi de a-ţi cizela personalitatea cu privire la necesitatea formării unui tip de om deschis spre depăşirea limitelor pe care le impune evoluţia vieţii ca esenţă constitutivă a unei arte particulare.

A-ţi ocroti viaţa privată înseamnă să începi să te priveşti din exterior şi să trăieşti afectuos din ceea ce ştii că nu poţi oferi lumii. Asta înseamnă să fii de partea creaţiei care nu poate fi decât pe gustul tău. Înseamnă să te transpui în ipostaza unui Creator care nu acceptă decât propria realitate ca singură variantă de măsurare şi interpretare a artei de a trăi în prezent şi de a-l savura.

Leadershipul, ca formă de cultivare a artei, pretinde ca şi clauză de reprezentativitate acea versiune a realităţii extinse la infinit în universul creaţiei care te provoacă să-ţi depăşeşti limitele concepţiei despre sine.

Rotiţele care îţi pun în mişcare capacitatea de a te dezvolta, de a asambla puzzle-ul care te ajută să faci faţă schimbării şi să-ţi intensifici acea formă de creaţie care îţi permite să-ţi exprimi individualismul şi unicitatea, sunt date tocmai de aceste alternanţe care se repetă fără încetare. Ce anume te face pe tine să "ticăi"?

O conştiinţă nouă pentru adevărurile rămase mute desemnează gradul de cunoaştere a propriul tău Ego, pe care îl atingi numai atunci când cuprinzi în acţiunea forţelor tale creatoare toate resursele emoţionale şi cognitive care te fac să "ticăi", precum convingeri, imagini, idei şi atitudini abordate din perspectiva viziunii tale asupra artei.

Source: https://neculaifantanaru.com/o-constiinta-noua-pentru-adevarurile-ramase-mute-II.html

O conştiinţă nouă pentru adevărurile rămase mute (I)

On Iulie 16, 2012

Manifestă o tendinţă continuă spre cunoaşterea de sine, făcând din ea un pilon de sprijin pentru leadershipul tău.

Simţeam o puternică dorinţă de a cuprinde în mine tot ceea ce mă ispitea, ştiinţa de a identifica şi de a discerne toate legile care guvernează existenţa omului, întreaga manifestare a desăvârşiri sale, toate elementele psihologice şi emoţionale care îl alcătuiesc. Eram precum un artist renascentist care încearcă să creeze un tablou al cărui compoziţie este condiţionată de opoziţia moarte-viaţă disponibilă într-o singură dimensiune a unui sentiment estetic redat printr-o linie folosită ca element de separare între ceea ce este real şi ceea ce este imaginar.

Cu singura menţiune că adevăratul conţinut era de fapt victoria unui gând de Creator care şi-a lăsat amprenta inteligenţei la toate nivelurile de manifestare ale vieţii, sub semnul interesului acordat unei realităţi cu multe controverse.

Dar exista un mare gol în interiorul micii enciclopedii a cunoaşterii pe care o acumulasem. O limitare. Un obstacol. O barieră. Coborâtă înadins parcă de un duşman invizibil, de o forţă care mă împiedica să percep într-un mod foarte precis lumea, viaţa, natura umană. În special pe mine însumi. Trebuia să o ridic în mod deliberat dacă voiam să fac un pas înainte şi să obţin un oarecare progres spre desăvârşire.

Ce ascunde omul? mă întrebam cumva neliniştit, ca şi cum m-aş fi îndoit de existenţa lui Dumnezeu, provocându-mă făţiş să-mi exprim părerea ca un om obligat să spună tot ceea ce crede.

Ascunde trecutul şi viitorul? Este încă prea dureros prezentul, îmi repetam cu înverşunare, totuşi esenţial, căci este un element de legătură, în plină dezvoltare, pivotul central al unei întregiri perfecte şi permanente.

Cu câtă meticulozitate îmi cercetam şi verificam adevărurile, constatările, cu câtă scrupulozitate chibzuiam planurile "facerii", ajutat numai de generozitatea propriilor mele idei şi prejudecăţi !

Leadership: Trebuie să te reinventezi la un nivel superior când ai atins limita maximă de încredere într-o realitate care te obligă să cobori la nivelul a ceea ce eşti?

Ştii care sunt punctele tari şi slabe ale leadershipului tău? Leadershipul este punctul de legătură dintre tine şi ceilalţi oameni, dintre cine eşti tu cu adevărat, mai întâi ca om, apoi ca profesionist, şi imaginea pe care ceilalţi o au despre tine. Nu eşti cuprins de o vie nelinişte atunci când nu-ţi cunoşti "piesele" care te fac să te observi mai atent?

Actriţa Anca Sigartau spunea: *"Când ai atins limita, trebuie să te reinventezi la un nivel superior."* Limita este exprimată de nemulţumirea pe care o ai faţă de tine însuţi, şi care la rândul ei are un impact negativ asupra leadershipului, respectiv asupra celorlalţi oameni. Este marele obstacol care îţi blochează evoluţia. Nu îţi poţi ridica leadershipul la un nivel înalt, nu poţi câştiga respectul celorlalţi, dacă te separă o distanţă mare de optimul aşteptat de tine şi de ei.

Separarea Ego-ului de realitatea pe care o experimentezi prin raportarea la conceptul de relații de cauză sau cauză-efect, prin încălcarea tot mai mult a acestei “limite”, este o formă de a te ascunde de tine insuti, care poate declansa depresia, căci atunci aproape fiecare percepţie despre ce inseamna sa fii diferit se deformează tot mai mult.

În leadership trebuie să ţii cont de faptul că adevărată valoare pe care o produci din ceea ce înseamnă să fii diferit se întoarce asupra ta atunci când relaţia cauză-efect pe care se construieşte realitatea nu se ridică la nivelul unei drame, adică la acea parte a sensibilităţii de a reţine semnificaţiile hazardului în memorie cu rigurozitatea unei ordini de nezdruncinat.

Reinventarea vizează raportarea ta la o realitate care te îndeamnă să afli de ce e important să te uiţi din puncte noi de vedere la orice există deja în tine, dar care nu este folosit.

Cunoaşterea de sine este privilegiul cel mai important de care trebuie să te foloseşti pentru transmiterea unei imagini unitare asupra realităţii care te întregeşte prin experimentarea unor stări elevate de conştiinţă, precum împăcarea cu ceea ce îţi este propriu sau cu acceptarea lui "acum" şi "aici".

Redirecţionând cursul propriilor tale concepţii şi idei despre cine eşti într-un exerciţiu de sinceritate, deschizi calea către o învăţătură de excepţie: "Când încerci să te ancorezi la realitatea care există doar în Dumnezeu vei trăi acea stare de pace care dă suficientă importanță acceptării adevăratului sens al vieţii".

A te reinventa la un nivel superior când ai atins limita maximă de încredere într-o realitate care te obligă să cobori la nivelul a ceea ce esti, înseamnă de fapt să ai curajul să fii tu însuţi prin prisma a ceea ce eşti dispus să accepţi de pe urma relaţiei cauză-efect pe care nu tu o hotărăşti.

Zilnic asistăm la schimbări. Realitatea de ieri nu mai este cea de azi. Şi nu va fi nici cea de mâine. Iar noi trebuie să ţinem pasul cu aceste schimbări, să ne acomodăm cu ele. Un veritabil “perpetuum mobile” suntem de la naştere până la moarte, dar un perpetuum mobile care evoluează pe o spirală ascendentă.

Puterea unui gând de Creator se distinge prin configurația unică a orientării, a gândirii și esteticii pe care le declari ca fiind cele mai riguroase forme de conversaţie despre un subiect aparte din care se poate face un tablou foarte captivant.

O conştiinţă nouă pentru adevărurile rămase mute derivă din calitatea răspunsurilor pe care le dai în acea situaţie în care doar acceptând o convenţie cu realitatea cea mai concretă ai putea să capeţi încredere în ceea ce ai de învăţat ca să treci la un alt nivel de percepţie a ceea ce înseamnă să fii tu însuţi.

Source: https://neculaifantanaru.com/o-constiinta-noua-pentru-adevarurile-ramase-mute.html

O descoperire importantă este o palpitantă aventură interioară pe care o trăieşte artistul

On Aprilie 19, 2012

Adevărata inspirație apare când artistul explorează și reflectă asupra propriei creații, reușind astfel să evidențieze profunzimea viziunii sale artistice și să ofere o perspectivă autentică asupra subiectului abordat.

Sub influenţa acestei impresii puternice Eisenstein lucrează la montajul filmului său, făcând în practica muncii noi mari descoperiri în privinţa expresiei cinematografice. Lucrează la montaj într-un "extaz creator", într-o febră în care se lasă impregnat de cadrele filmului sau pe care "le aude şi le simte". Din nou descoperirea mecanismului metodei de creaţie este ulterioară "extazului creator" şi are loc în momentul, deloc poetic, în care regizorul este nevoit să-şi treacă filmul terminat prin masa de montaj pentru a-l scurta.

Acesta nu mai e un moment de inspiraţie, ci o simplă operaţie tehnică. Revăzându-şi astfel opera, artistul apare ciudat prin aparenta lipsă de raţiune a îmbinării cadrelor. Criteriul montajului i se pare în afara oricărui criteriu normal cinematografic, cu totul neînţeles. Abia încercând să-şi înţeleagă propria sa creaţie, descoperă noile legi pe care le făurise. Din nou: "Nu caut, ci găsesc." Din nou o descoperire importantă este în fapt o palpitantă aventură interioară pe care o trăieşte artistul. Descoperă acum existenţa unei "a patra dimensiuni filmice", prin ceea ce numeşte "armonica vizuală".

Leadership: Cum modelezi procesul creativ pentru a atinge perfecțiunea unei opere artistice armonice și vizuale, așa încât să fie alimentată de pasiunea ta interioară și să exprime cu fidelitate viziunea ta unică?

În arta montajului cinematografic, descoperirea unei dimensiuni noi este o palpitantă aventură interioară pentru artist. Similar cu modelarea rețelelor neuronale, regizorul experimentează structuri, criterii și tehnici variate, căutând perfecțiunea în procesul creativ. În extazul său creator, el ajustează minuțios scenele, montându-le în așa fel încât rezultatul final pare uneori irațional. Cu toate acestea, analizând ulterior creația sa, descoperă legi noi ce depășesc tehnica simplistă și conturează o operă unică. În ciuda ajustărilor aparent incoerente, procesul se transformă într-o armonică vizuală, un criteriu artistic ce relevă o dimensiune filmică unică, îmbogățind aventura interioară a artistului.

Aşadar, în arta montajului cinematografic, descoperirea unei dimensiuni noi este o palpitantă aventură interioară pentru artist. Similar cu modelarea rețelelor neuronale, regizorul experimentează structuri, criterii și tehnici variate, căutând perfecțiunea în procesul creativ. În extazul său creator, el ajustează minuțios scenele, montându-le în așa fel încât rezultatul final pare uneori irațional. Cu toate acestea, analizând ulterior creația sa, descoperă legi noi ce depășesc tehnica simplistă și conturează o operă unică.

Leadership: Cum reușești să îmbini virtutea și percepția pentru a dezvălui o operă ce transcende orice așteptări cinematografice?

În momentele tehnice, atunci când artistul își trece filmul prin masa de montaj pentru a-l scurta, el realizează că această operă aparent lipsită de rațiune dezvăluie noi reguli și modele. Ajustările minuțioase ale cadrelor, în extazul său creator, dezvăluie o armonică vizuală pe care el însuși nu o înțelege inițial. Criteriul montajului, deși aparent în afara oricărui criteriu normal cinematografic, relevă o nouă dimensiune filmică, o a patra dimensiune.

Procesul creativ devine astfel o descoperire a unei aventuri interioare în care artistul descoperă noi legi pe care le-a făurit intuitiv. Abia încercând să-și înțeleagă propria creație, artistul dezvăluie principiile ce i-au guvernat munca și realizează că aceste descoperiri nu au fost căutate deliberat, ci găsite în mijlocul extazului creator. Această abordare, caracterizată prin cuvintele lui Eisenstein „Nu caut, ci găsesc", îmbogățește aventura interioară a artistului, aducând la lumină criterii noi care nu doar îmbină cadrele, ci le oferă o coerență armonioasă, ca într-o structură a unei rețele neuronale.

Un regizor trebuie să scoată la lumină o nouă dimensiune filmică, unde coerența armonioasă a cadrelor devine o mărturie a forței interioare și a virtuții sale artistice.

O descoperire importantă este o palpitantă aventură interioară pe care o trăiește artistul dacă ne gândim la faptul că aceasta îl conduce la explorarea unor aspecte necunoscute ale creativității sale și îi dezvăluie noi modalități de a-și exprima viziunea artistică. Mai mult decât atât, această călătorie interioară poate aduce artistului o înțelegere mai profundă a propriei sale identități și a relației sale cu arta, influențând semnificativ stilul și evoluția sa ca creator.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

O despărțire, dacă nu este prea lungă, sporeşte dorința față de cel absent

On Februarie 09, 2009

Revederile pot aduce o intensificare a sentimentelor de sens convergent, vizând o îmbogățire a experienței personale în relația de tip Parte-Întreg.

Keops află, în sfârşit, din gura unui trimis al lui Benu, Marele Prezicător, că venise momentul să plece de la Memphis la Hermopolis, unde îl aştepta marele preot al lui Thot, zeul polimorf, care se manifesta sub aspectul ibisului şi babuinului. Meritites, obişnuită cu absenţele repetate şi deseori prelungite ale fratelui ei, nu manifestă nicio tristeţe, contrar lui Henutsen, care nu mai contenea cu plânsul.

- Nu plânge pentru asta, surioară, îi zise Meritites. Ar trebui să te obişnuieşti să-l vezi pe soțul nostru plecând astfel, deseori pentru multe zile şi, uneori, chiar luni. Nouă ne rămân jocurile, copiii şi rudele. Ar fi pentru tine o ocazie bună ca să-ți vizitezi mama şi tatăl. Și când Keops se va întoarce, plăcerea revederii va fi şi mai mare, căci o despărțire, dacă nu este prea lungă, nu poate decât să sporească dorința față de cel absent. La întoarcerea lui Keops, vei vedea că te va iubi şi mai mult şi tu însăţi îți vei simţi inima mai clocotitoare ca înainte.

Leadership: Propria ta experiență reflectă o perpetuă tensiune între nevoia de proximitate și dorința de independență, având viziunea unui echilibru meticulos între personal și impersonal?

Keops nu fu deosebit de surprins că se văzu așteptat când se prezentă la porțile templului lui Thot, în cetatea sa de la Hermopolis, "Orașul celor Opt", situat la câteva zile de navigaţie, la sud de Memphis. Îşi părăsise reşedinţa dimineaţa, înainte de răsăritul soarelui, fără să anunţe pe nimeni, cu excepția lui Henutsen, cu care îşi petrecuse noaptea. Tânăra soție se străduise să fie veselă, căci Meritites îi spusese că soțului ei nu-i plăceau lacrimile şi implorările. Dar simţea o mare tristeţe în adâncul sufletului.

De la căsătoria lor, nu se depărtase de ea niciodată mai mult de o zi, ca să facă o vizită mamei sale, regalului său tată şi, mai des, şantierelor celor două piramide. În aceste câteva luni, atașamentul pentru soţul ei crescuse şi mai mult, ceea ce îi făcea și mai grea despărţirea. Dar momentele de rămas-bun nu se prelungiseră. Keops își legase centura, apucase bastonul lung, neted și solid, care îi folosea ca toiag, ca bâtă împotriva câinilor şi, în caz de nevoie, ca măciucă, şi o pornise la drum.

Pe tine cum te influențează perspectiva asupra despărțirii ca o formă de creștere a dorinței în modul tău de a valoriza relațiile la distanță?

Leadership: Cât de relevant este să păstrezi secretul destinației tale, reflectând asupra modului în care acest lucru influențează receptarea și interpretarea călătoriei tale?

Ar fi putut să păstreze ambarcaţiunea cu pânză şi vâslaşii puşi la dispoziția lui, ca să străbată întinderea de apă, creată de inundație, între Memphis, transformat în insulă, şi necropolă, dar renunțase. I se părea că, atunci când curentul descendent al fluviului era la fel de rapid la sfârşitul inundației și la revenirea apelor în matca lor, te puteai deplasa mai repede pe jos, când era vorba să mergi în sus pe Nil.

În plus, îi plăcea să meargă, să facă mișcare, să străbată drumurile Egiptului din nou

împânzite de ţărani, care se grăbeau să însămânţeze în mâlul proaspăt depus. Dar vrusese, mai ales, să păstreze secretul destinaţiei: singurii care îl cunoşteau erau Benu – Marele Prezicător de la Heliopolis, Anhaf, mama sa şi soțiile sale. În timpul acestor zile de călătorie, se hrănise cu pâinea şi curmalele oferite de ţărani şi băuse apă din puțuri sau din fluviu, când nu găsise puțuri. Mersese întreaga zi şi, la lăsarea nopții, dormise de cele mai multe ori pe malul Nilului, în desișurile de papirus sau, uneori, acasă la țăranii ospitalieri, care îl invitaseră să împartă cu ei cină şi să doarmă pe terasa căsuţelor din chirpici. Ajuns în apropiere de Hermopolis, se scăldase în fluviu, înainte de a merge la templu.

În leadership te vei confrunta mereu cu o dilemă: "Îţi poţi forma o viziune mai clară asupra scopului tău focusându-ţi atenţia pe mișcare și pe drumurile reînnoite, când simți că descoperi realități noi, sau atunci când percepi diferit intensitatea expresiei naturii și a vieții tale?"

O despărțire, dacă nu este prea lungă, sporește dorința față de cel absent, dacă este percepută ca un prilej pentru regăsire și creștere personală. În lumina eforturilor de a rămâne neatins de povara tristeții cum crezi că se manifestă lupta internă între a arăta curaj și a simți vulnerabilitate, reflectând asupra modului în care gestionezi emoțiile în public?

Echilibrul dintre a păstra un secret și a împărtăși experiențele cu oamenii noi din viaţa ta îţi permite să vezi lumea printr-o perspectivă plină de revelație și viziune?

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Source: https://neculaifantanaru.com/o-despartire-daca-nu-este-prea-lunga-sporeste-dorinta-fata-d

O enigmă care se rezolvă numai în mister

On Mai 21, 2015

Pune capăt vechiului tradiţionalism, făcând apel la exprimare prin intermediul improvizaţiei, interpretării şi compoziţiei.

Mi se părea că ceva îmi scapă, ca înţeles al acelei reguli creatoare ce stătea sub semnul puterii magice a cuvântului al cărei imagine lipsea, a cărui esenţă, locuind ca un martor tăcut în inima mea, străbătea firul electrizant al poveştii pe care eram pe cale de a o inventa. Al fanteziei însetate după ceva nou şi straniu. Un singur mister nu-mi dădea pace, tulburându-mi orizonturile imaginaţiei, misterul tuturor misterelor, al legăturii dintre artă şi viaţă, al detaşării de obişnuitul cotidianului care refuză deliberat să-și propună un scop în viaţă: era misterul expresivităţii, particularitatea distinctivă a limbii poetice.

Cuvântul, fără a-l rosti, adulmecându-i doar briza ce-o emana la fiecare străfulgerare de inspiraţie, luând ca potenţial de referinţă însăşi experienţa de creaţie, succedându-se îndârjit unei trăiri complexe, pe axa unui timp vertical, părea să măsoare veşnicia cu slaba putere omenească.

Uneori, interesul pentru argumentul al cărui contraargument afirmam că-l înțeleg, un întreg neutru, *„ I don't know something, but I do know something else instead ”*, deci un restart al descrierii închipuitului, o reformulare sinceră a expresiei ce admitea ca potenţial de inspiraţie interpretarea unui adevăr inexact, suprima folosirea cuvântului. Şi anula componenta esenţială a artei sale, care era – în cazul meu – scânteia, metafora, *mira profunditas* . În sfârşit, dacă potenţialul de prelucrare şi de lustruire a cuvântului se lua egal cu zero, atunci ştiinţa mea nu mai putea să prezinte nicio miză, nicio speranţă de avansare.

Leadership: Poţi să realizezi o proiecţie a imaginii relevante despre tine însuţi prin interpretarea pe care o dai cultivării gândurilor despre gândire din care modelezi lumea înconjurătoare?

Marele critic francez, Hippolyte Taine, încerca să răspundă la întrebările care fac din arta căutării sensurilor o altă artă, a creaţiei, sperând să confere scrisului fineţe, generozitate sufletească, o anumită ademenire pentru cei dispuşi la lectură. *„ Ce este un cuvânt? Cum poţi, printr-o mâzgăleală neagră înşirată pe hârtie de tipar, să suplineşti, în locul lui, vederea personală a culorilor şi a formelor, interpretarea chipurilor, ghicirea sentimentelor? ”*

Negreşit. Cuvântul care îmi definea prin excelenţă creaţia, asemănător comportării unei bile pe roata unei rulete, reprezenta o formidabilă artă cuprinsă în expresia *„ what it may be, may just as well not be ”*. O floare a norocului dăruindu-se între incognoscibil, cunoaştere şi expunere. O enigmă rezolvabilă numai în mister. Nemiloasa lui forţă provenind din încărcătura de sensuri pe care o punea în evidenţă, ca un element de structură produs din transformări succesive ale materiei originale - el însuşi un mugure plin de sevă, o lume renăscută din propria-i cenuşă şi mereu cu o schimbare în componenţa sa.

Cuvântul este un gând care se tot repetă, asupra căruia te concentrezi tot mai tare, în încercarea de a-l face parte dintr-o lume în care creatorul şi creatul se confundă.

Interpretarea pe care o dădeam cultivării gândurilor despre gândire din care încercam să modelez lumea înconjurătoare putea fi clasificată după diferite criterii care, teoretic și practic, permiteau o mai bună cunoaștere a felului meu specific de a fi în ideea unei reflecţii îndelungate despre sensul vieţii utilizat ca o scară a ascensiunii greoaie în lumea literaturii.

Leadership: Reuşeşti să cuprinzi noi forme de aplicare şi îndrumare a creaţiei spre teritoriul unei arte revoluţionare, astfel încât să stăpâneşti ceea ce cucereşti?

Tradiţionalismul poate fi învins prin rânduielile şi metamorfozele creaţiei în legătură cu o temă care stârneşte interesul artiştilor, mai ales din domeniul literar. Practic, tradiţionalismul este o formă de gândire limitată, mergând pe o singură linie de abordare a unui subiect, fără a conţine alte reprezentări sau părţi ale altei reprezentări, fără a recurge la forţă expresivă şi încărcătura simbolică.

Modul de evoluţie al formelor pe care le particularizează creaţia, în lumina unor noi expuneri ale ideilor (definiţii, teorii, abordări), devin profitabile pentru o mai bună aprofundare a cunoaşterii atunci când încerci o depăşire a ceea ce alţii numesc normalitate. Ele îşi demonstrează eficienţa în diverse experimente ale devenirii – ca ştiinţă a minţii, sau ca ştiinţă a impactului libertăţii de exprimare din jurul unei lumi ale cărei prefaceri sunt rânduite de creaţie – având ca şi caracteristică principală folosirea unor înţelesuri care nu au mai fost accesibile nimănui, dar care pot să constituie un etalon al performanţei la care să te raportezi.

Orice dezvoltator al artei noi, cineva care pune capăt vechiului tradiţionalism, are ca pretenţie descoperirea înţelesurilor ascunse şi a valorilor sale. Căci arta succede creaţiei. Întotdeauna un asemenea lider, un artist al cărui mediu de exprimare autentică se realizează prin intermediul improvizaţiei, interpretării şi compoziţiei, demonstrându-şi viziunea din postura de navigator în necunoscut, luptă pentru schimbarea regulilor ce stau sub semnul puterii magice a creaţiei (o desfăşurare grandioasă de la un început ambiguu la o finalitate care asigură o înlănţuire a ideilor) prin facerea unei armuri epice.

Să stăpâneşti ceea ce cucereşti înseamnă să-ţi educi mintea să dobândească o sferă mai largă de manifestare, cuprindere şi valabilitate, într-o creaţie de mare rafinament în care toate obiectele şi persoanele din jur pot constitui un joc plastic în marele tablou al vieţii.

Un lider stăpâneşte ceea ce cucereşte. Ca răsplată pentru efortul tău, în măsura în care reuşeşti să cuprinzi noi forme de aplicare şi îndrumare a creaţiei spre teritoriul unei arte revoluţionare, mai pure, mai desprinse de influenţele străine, supuse exigenţelor legate de eficienţă, productivitate, profitabilitate şi competitivitate – în măsura în care reuşeşti să cuprinzi cu imaginaţia „infinitul pierdut în abis”, fenomenul caracterizat prin acel „ *what it may be, may just as well not be* ” – abia atunci performanţa ta în a dezvolta o multitudine de aspecte, în a gestiona o varietate de experienţe şi tipuri de conţinut va creşte simţitor.

Concludent ne apare în această privinţă citatul plin de adevăr aparţinând filosofului român, C. Rădulescu Motru: „ *Stăpânirea de fapt asupra naturii (a ceea ce este neîngrădit în creaţie) nu poate veni decât în urma stăpânirii ideale pe care o dă mintea prin concepţiunile sale ştiinţifice. Acestea din urmă conţin în virtualitate a ceea ce faptele vor realiza mai apoi în practică. Pe măsură ce concepţiunile ştiinţifice dobândesc o sferă mai largă şi devin proprietate intelectuală a unui mai mare număr de suflete, în aceeaşi proporţie cresc şi tentaţiile pentru preocupările practice grandioase şi se stabileşte între oameni o colaboraţiune mai strânsă.* ”

Limbajul care te ajută să înţelegi cum să câştigi o nouă perspectivă de a privi dincolo de barierele impuse de tradiţionalism are ca premisă favorabilă tocmai semnificaţia cuvântului pe care îl compui din experienţa vieţii şi a cărui valoare se exprimă ca un cod menit să dea un înțeles specific segmentului de realitate care alcătuieşte un univers paralel, o altfel de lume.

Leadershipul este cuvântul pe care îl poţi citi într-o imagine folosită pentru clarificarea unui sentiment, a unui vis, a unei amintiri, a unei senzaţii, încât să scoţi la iveală partea

din tine care vrea progres, creştere, recunoaşterea meritelor, atingerea succesului în plan artistic, intelectual şi cultural.

Acest cuvânt este "transcendenţă", iar leadershipul mizează pe conotaţia specială pe care el o aduce unui eveniment sau fenomen care devine emblematic pentru înnoirea gândirii.

O enigmă care se rezolvă numai în mister evidenţiază acel lucru greu de înţeles, pus pe seama creaţiei care se revărsă prin strâmtoarea străjuită de cele două turnuri „imaginaţia" şi „viziunea", constituind punctul de sprijin şi centrul forţelor capacităţii de dezvoltare şi valorificare a formidabilei arte cuprinse în expresia „ *what it may be, may just as well not be* ".

Source: https://neculaifantanaru.com/o-enigma-care-se-rezolva-numai-in-mister.html

O formă diferită de leadership

On Februarie 20, 2020

Afundă-te în experienţa de a te evalua în concordanţă cu îndeplinirea condiţiei de Creator, în aşa fel încât să exprimi acuratețea empirică a unei hiperbole: "Sunt mai vast decât universul".

Freddie Mercury a găsit un mod de a se mobila pe dinăuntru, de a se construi, de a se umple cu adevăruri: prin magie. Construcţia această mistică şi înălţătoare, aflată în împărăţia perfecţiunii unde nimic nu este lăsat la voia întâmplării, această sursă de proiecţie a invizibilului în realitate, este locul unde se recepteează condiţia sacră a Creatorului de geniu.

Ne aflăm, aşadar, în faţa unui artist pentru care credinţa şi magia devin un puzzle de perspective, un întreg mişcător prin însăşi rezoluţia simbolică pe care o poate procesa muzica cea mai vie, energizantă, de înaltă frecvenţă, care exprimă binele şi frumosul. El spunea adesea: *"It's a kind of magic"* , ca şi când ar fi pus la cale cine ştie ce întâlnire cu un zeu atotputernic care se vrea a fi criteriul absolut al artei revoluţionare, canalizându-se în direcţia elaborării conceptului de "identitate surprinsă imagistic".

Acest concept pare să fie perceput ca o categorie de sine stătătoare înscrisă în favoarea unui Ego independent, care controlează totul.

Cred că magia este discursul artistic al unui Ego care aspiră neobosit spre o certitudine a ordinii plină de consistență vizuală, generând o nouă înţelegere a dimensiunii unei personalităţi artistice expuse luminii puternice într-o cameră obscură. Mai trebuie să ţinem seama de efectul evoluției hazardului însoţit de un cod numit *"There can be only one"* , ca parametru al unei idei spirituale aflate într-un continuu update.

Leadership: Poţi să formulezi în termenii expresiei "High" semnificația unei imagini artistice care transmite o emoţie puternică, spre a releva spiritualizarea unei experienţe de alteritate?

Practic, Freddie Mercury autorizează şi traversează toate lucrările magiei, vrăjitoriei şi fermecătoriei, îşi pune la dispoziţie întreagă suflare, toate emoţiile dispariţiei sale în proiecţia unei realităţi a miracolului de a fi El Însuşi divin.

Un asemenea mânuitor excepţional al expresiei High pare că spune adevărul despre un teribil secret prin ochii unei conştiinţe artistice bine orientate în discernerea obiectelor, conferindu-şi o altă putere, formând un întreg izbitor cu propria sa imagine oglindită în fotografie, în pictură, în cuvinte, în aspectul fizic, în jocul de culori al cristalului magic, toate incluse într-un plan astral-eteric foarte vast.

Imaginea lui "tot ceea ce nu se poate atinge", lasă să se înţeleagă sunetul dinamic al muzicii sale. Magia *it's a challenging the doors of time* , așteptând miracolul de-a fi redescoperită printre lucrurile unei lumi frumos poetizate, sau printre sunetele unei muzici penetrante şi ritmice, în decorul unei scene de teatru care îşi schimbă frecvent butaforia. Arta spectacolului său nu este efemeră, ca multe altele, fiindcă i se poate adăuga și arta sunetelor rafinate, amplificate prin mijloace electronice, deci o artă definită printr-un nucleu simbolic al visării sensibile: „Imaginaţia mea este un sunet divin".

Porţiunea artificială a lumii artistului este astfel făcută încât să corespundă necesităţii de a

uni subiectul cu obiectul, fenomenul cu numenul, conștiința și realitatea, într-un cubism ştiinţific care impune imaginii despre natura dumnezeiască anumite linii de forţă abstracte, manevrate cu dexteritate: senzaţii tari, libertate, putere, atmosferă incendiară. Nu-i aşa că este incredibil?

Prin această nouă perspectivă, artistul trebuie prezentat ca fiinţă esenţialmente supranaturală, ca o Mesia silit să construiască “Al treilea Templu al experienţelor artistice” în care Egoul se stinge, dar nu de tot, căci rămâne o luminiţă aprinsă şi atractivă pe întuneric. Expresia High îşi face loc aici prin intermediul unui fior metafizic: *“Modul meu fundamental de a fi printr-un tertip de ordinul creaţiei scenice, este modul fundamental al universului de a exista etern”.*

Leadership: Ceea ce gândeşti despre tine este însăşi lumea unei noi cunoaşteri, aşa cum se află ea raportată la un artist care spune “Iată ce gândesc eu” într-un cadru în care arta reacţionează sub formă de răspuns în faţa unui Alter-Ego?

Ceea ce cunoaştem despre o lume aflată în serviciul artei, asemenea unui concept complex ce poate fi definit doar din interiorul unei magii scenice, nu este însăşi lumea aşa cum s-o fi aflând ea însăşi în raportul faţă de realitate. Mai curând, este rezultatul atingerii ei cu alcătuirea subiectivă a unui arhetip universal al spiritului liber, cu energia lui dinamică, omniprezentă în manifestarea dorințelor și viziunilor despre “mimesis”. La o adică, senzaţiile şi stările sale sufleteşti se află în relaţie directă cu capacitatea de a transforma ideile în fapte.

Cine încearcă să intre în jocul de scenă al magicianului, în mintea lui atât de alambicată, simţind-o probabil ca un diamant care îţi taie răsuflarea, strălucind printr-o multitudine de reflexii, umbre, poziţii, efecte de oglindă, se va integra automat în acest fragment din romanului lui John Fowles:

“Avea ceva dintr-un animal sălbatic, cu adevărat sălbatic, mereu la pândă, pe care cea mai mică încercare de domesticire îl punea pe fugă. Îşi crease în jur un mic teritoriu al său, încercuit de capcane şi bariere invizibile, în interiorul căruia avansa sau se retrăgea; se comporta şi evolua după bunul său plac. Dar simţeam că dincolo de acest sistem de apărare există şi o regiune fără nici un fel de îngrădire, unde, într-o zi, totul îmi va fi permis…”

Realitatea artistului desemnată prin cuvântul mistic *Iasthgurassir* (nu mai ştii ce este în jur), dovedită numai prin asemănarea cu o concepţie despre transcendenţa hiperbolică, înţeleasă ca alteritate absolută, este atât de complexă încât poate fi cunoscută doar prin raportul "albului cu negru". Însăşi magia, şi ea atât de promiţătoare în toate, poate fi definită într-o artă fără graniţe, în faţa unui “Eu Însumi” conceput prin transfer de personalitate, printr-o conexiune cu Universul Divin la un alt nivel, până la statutul de Alter-Ego.

Alter-Egoul unui artist este acea imagine tăcută, neînsemnată, a puterii dătătoare de libertate, prin care valorile sale unice nu sunt nici ascunse, dar nici prezentate ca având statutul unor pagini de recomandări în care oricine îşi poate adăuga părerea.

O formă diferită de leadership se obţine prin integrarea actului de creaţie într-o imagine mistică, specifică unui tabloul pictat în stil suprarealist, în a cărui prim plan se distinge acel “Eu însumi” idealizat printr-o persistență notabilă la nivel de hiperbolă: “Sunt mai vast decât universul".

*** Notă:** Queen - A Kind of Magic

O formulă nouă a frumosului

On Februarie 19, 2014

Atribuie leadershipului o conotaţie valorică care să dureze dincolo de tendinţele trecătoare impuse de o viziune coruptibilă.

Am hotărât atunci că arta nu era pentru mine. Dar tabloul la care priveam acum era într-un fel diferit. Erau trei tablouri în vitrină. Unul dintre ele un peisaj, un colţ de ţară de fiecare zi. Altul înfăţişa o femeie pictată într-un fel ciudat, fără să respecte proporţiile, încât greu ziceai că e vorba de o femeie. Presupun că aşa ceva poate fi numit art nouveau. Nu prea ştiu ce voia să zică.

Însă a treia pictură era genul meu. Era – cum aş putea s-o descriu? Era simplă. Mult spaţiu, culori ciudate pe care nu le-ai fi aşteptat. Ici şi colo erau aruncate picături de culoare care nu păreau să spună ceva. Şi totuşi spuneau ! Nu prea sunt bun la făcut descrieri. Tot ce pot să spun e că simţeai o nevoie teribilă de a te uita mereu la imagine.

Am rămas acolo, simţindu-mă ciudat, ca şi când ceva foarte neobişnuit mi se întâmplase. *

Leadership: Iniţierea demersurilor de punere în valoare a personalităţii tale se sprijină pe imaginea pe care ţi-o plăsmuieşti despre ceea ce te fascinează?

Să cauţi ceva nou, înlăturând acea banalitate confortabilă în care se scaldă o permanentă nemulţumire de sine, în şirul numeros al falselor puncte de reper care nu te ajută să ştii dacă urmezi cursul corect spre integrarea într-o devenire lipsită de "asperităţi", este primul pas înainte spre transformare.

Iniţierea demersurilor de punere în valoare a personalităţii tale se sprijină pe imaginea pe care ţi-o plăsmuieşti despre ceea ce te fascinează, a cărei rădăcini sunt evidente prin spectrul larg al aşteptărilor pe care le ai de la sine, printr-o satisfacţie resimţită subiectiv şi obiectiv.

O viziune coruptibilă nu poate reprezenta o sursă de inspiraţie, neputând deveni realitate. Ea se conturează în jurul unei imagini care nu are nimic de spus şi care nu se modifică pe durata unei suite de operaţii. Cu alte cuvinte, degeaba admiri o imagine dacă nu te oglindeşti în ea.

Evoluţia ţine, mai ales, de o viziune a reconstrucţiei şi reformei personalităţii tale. Şi ea se raportează la leadership prin acea intuitivă înţelegere a realităţii simple corelată cu sentimentul de mulţumire profundă.

Valoarea care fundamentează sau directivează leadershipul, constituită ca un sistem de reprezentări cu privire la adevărata ta identitate, se poate reflecta în nevoia de a şti, de a cunoaşte. De a fi stimulat de o anumită doză de inspiraţie, de o anumită experienţă, de o serie de factori ce ţin de tendinţele de reconsiderare a modului în care indexezi fiecare parte a realităţii existenţei.

Capacitatea de a-i inspira pe alţii, prin ideile noi, împingându-le gândirea într-o direcţie mai largă, este condiţionată de asigurarea sau favorizarea unei orientări, formări şi readaptări la propriile tale perspective. Astfel intri automat într-o poziţie de apărare a valorilor tale, contribuind la un sens mai profund de identitate care te animă şi îţi ridică nivelul de

entuziasm – nu care te goleşte de conţinut.

Poţi să dai un plus de valoare leadershipului prin dezvoltarea personalităţii tale şi orientarea ei spre a crea un concept cu o evoluţie proprie, identificând noi perspective asupra realităţii pe care vrei s-o transmiţi?

Orientarea ta spre a crea un concept cu o evoluţie proprie, identificând noi perspective asupra realităţii pe care vrei s-o transmiţi, are ca rezultat impunerea unui nou tip de gândire care are o pondere bine determinată în leadership. Frumosul, ca o însuşire a lucrurilor percepute dincolo de matricea lor convenţională, este o valoare care fundamentează sau dirijează atât leadershipul, cât şi formele de manifestare a personalităţii tale, spre un act de fericire spirituală la nivelul minții contemplative.

Considerând ca un ideal priceperea ta egală în conturarea unui model de lider devotat propriei identităţi şi în crearea unor noi formule de reprezentare a propriei imagini despre lume şi viaţă, vei putea să sprijini mai activ acel procesor de valoare *high-end* , numit: evoluţie.

Dacă intenţionezi să-ţi îmbunătăţeşti imaginea printr-o schimbare care se efectuează gradual la nivel individual, atunci atribuie leadershipului o conotaţie valorică care să dureze dincolo de tendinţele trecătoare impuse de o viziune coruptibilă - acea viziune care nu se conformează autorităţi tale interioare.

Un concept cu o evoluţie proprie poate fi definit astfel: *"Look At This Image As If It's Your Last".*

Ceea ce te fascinează se mulează pe semnificaţia ce o atribui unei imagini care te surprinde prin ceea ce include ea, prin ceea ce oglindeşte, prin ceea ce relevă pe parcurs, prin ceea ce te împinge în altă realitate.

O formulă nouă a frumosului evidenţiază acea capacitate de a crea frumosul în leadership, şi care este apanajul unei personalităţi orientate spre acest scop. Frumosul însemnând ineditul, lipsit de stridenţă, care inspiră un calm confortabil ce vibrează în concordanţă cu necesităţile şi aspiraţiile tale raportate la cei din jur.

*** Notă:** Agatha Christie - Noaptea umbrelor

Source: https://neculaifantanaru.com/o-formula-noua-a-frumosului.html

O gândire nouă a leadershipului

On Iunie 08, 2016

Începe să ai consideraţie faţă de sensul de evoluţiei tale, realizând o apropiere între ceea ce îți imaginezi că ești și ceea ce ești capabil să admiţi că ești cu adevărat.

Nu înţeleg ce-aş fi putut să văd la alţii, mai mult decât aş fi putut să surprind la mine, în cazul imaginaţiei incandescente, din care motiv încolţeşte un secret, iar o descoperire se cere aprofundată. Născoceam totul dintr-o dorinţă de altfel, cum ar fi ciudata apropiere de un astru strălucind necontenit prin modificări ale materiei universale, prin acel *"nimic nu se pierde, totul se transformă"* , cumva prin el însuşi o ilustrare a profunzimii spiritului meu de a încorpora totul la un loc.

Deşi inaccesibil, eram totuşi un om cu vederi largi, o construcţie polivalentă de tip „inteligent driver" aflată sub efectul materiei invizibile a unui sistem de operare ce putea fi rulat de oriunde, numit Univers. Meticulozitatea era potrivită pentru mine. Cea mai infimă descoperire, însoţită de sentimentul unei rezonanţe afective, dincolo de acea stare permanentă de istovire specifică căutătorilor de adevăruri nespuse, trezea în mine şansa unei noi victorii sub unghiul prin care priveam ştiinţa modernă.

Evoluţia este o consecinţă adevărurilor nespuse la timp, o dovadă neîntrecută a meticulozităţii cu care sunt întocmite noile puncte de vedere asupra a ceea ce poate da cercetarea ştiinţifică într-un context de tipul: *"believe în a Creator seen as an entity of your own being".*

Să fii mesager al unui destin revelator de noi semnificaţii şi experienţe înseamnă să te consideri câştigător într-o întrecere cu tine însuţi, dar în care îţi poţi testa limitele până la nivelul la care eşti pregătit să-ţi asumi o alegere dureroasă.

Practic, tot ceea ce îmi imaginam despre lume, ca fiind o creaţie proprie în care nimeni nu poate pătrunde datorită acceptării a ceea îmi stătea în putere să schimb prin evoluţia mea, consta în crearea unui context de acces liber la o bogăţie de informaţii care n-ar fi putut fi culese din altă parte şi care puteau ghida chiar şi un savant într-un labirint al revelaţiilor şi viziunilor anticipative profunde.

Singura mea preocupare era legată de opţiunea de a alege între corect şi greşit, între bine şi rău, punând în dificultate libertatea celorlalţi oameni de a-şi exprima punctele de vedere vizavi de relaţia cu un Creator care îşi permite să jongleze cu gândurile, cu prăbuşiri morale, cu orice subtilitate a fiinţei, fără să fie afectat în vreun fel de urmările unei mistificări nefaste.

Durerea cea mai grea a unui Creator este de a nu simţi nicio urmă de vinovăţie în faţa faptului împlinit, asemenea unui scriitor care îşi împărtăşeşte gândurile pe hârtie fără să atingă în mod direct raţiunea existenţei cititorilor săi.

Leadership: Poţi să pui într-o lumină favorabilă ceea ce resimţi la nivel de cunoaştere apriorică, fără să afectezi compatibilitatea cu precizia măsurătorii parametrului „Sunt un Univers" ?

Un profesor de fizică de la Princeton, pe nume Robert Dicke a propus la un moment dat o altă teorie a relativităţii generale, modificând ideile lui Einstein. Păstrând ideea spaţiului curb,

el i-a adăugat ideea de câmp de forţe, ceea ce ducea la modificarea ecuaţiilor fundamentale recunoscute unanim, permiţând explicarea altor fenomene precum deplasarea spre roşu a liniilor spectrale.

Tot ceea ce gândeşti în sfera ştiinţei are privilegiul de a fi contestat, sau dimpotrivă, poate duce la crearea unui context de acces liber la noi orizonturi existenţiale. Ceea ce poate fi socotit drept reacţie la evenimentele importante din viaţa omului, prin prisma unor constatări care confirmă urgenţa unei creşteri apreciabile a construcţiei decorului efectelor de transformare a cunoaşterii, are ca origine o fenomenologie a profunzimii întreprinse din perspectiva unei libertăți de autodeterminare fără frontiere.

O cunoaştere apriorică este expresia responsabilităţii redării unui adevăr care se conturează intangibil, în fundalul unei lumi care se vrea nouă, drept un imperativ al timpului care trece.

Caracterul puternic stimulativ al artei de a te transpune într-un univers, în măsura de a ajunge la miezul anumitor reflexii şi învăţături menite să confirme axioma că însăşi omul este un mic fragment dintr-un cod interminabil, poate să reliefeze înzestrarea ta cu puterea de a realiza apropierea între ceea ce îți imaginezi că ești - „**o totalitate**" și ceea ce ești capabil să admiţi că ești cu adevărat - „**un segment al totalităţii**".

Indus la nivel mental, sentimentul acestei apropieri între „totalitate" și „un segment al totalităţii", explorând tot ce e nou și înlocuind vechiul ce nu te mai satisface din punct de vedere rațional sau existenţial, devine din această perspectivă un tărâm al contrastelor, evidenţiind atitudinea oscilantă între două identități concurente.

Mai întâi o identitate care se descoperă pe măsură ce sunt asimilate sursele de inspiraţie caracteristice unei alte variante de gândire, mult mai înaintate. Apoi, o identitate care te face captiv al unor perspective mărunte, limitative.

Un creator care gândeşte în termenii alegerii "Sunt un univers" poate fi socotit drept imaginea unui spaţiu fascinant de gândire în care adevărul nu mai contează aşa mult, ci doar povestea pe care o spune despre Eul său - care trebuie să facă oamenii să exclame "Wow".

O gândire nouă a leadershipului este dată de unitatea dintre ideile asimilate prin raportarea la ceea ce este necunoscut și imaginea pe care ţi-o proiectezi în lume, în funcție de rezonanţa afectivă și în funcţie de aprecierea roditoare pe o resimţi faţă de sensul evoluţiei tale determinate de raportul între cele două identităţi: a realistului convins de adevărurile sale şi a povestitorului asfixiat la modul real de produsul ficţiunii sale.

Source: https://neculaifantanaru.com/o-gandire-noua-a-leadershipului.html

O garanţie vie

On Noiembrie 05, 2010

Demonstrează oamenilor rolul tău indispensabil, însufleţindu-i cu convingerea că eşti un model al virtuţilor care străbate depărtările.

Flăcăul se hotărâse să plece în căutarea comorii sale. Dar pentru asta trebuia să traverseze deşertul ca să ajungă în oaza Al-Fayoum pentru a-l întâlni pe alchimist, singurul care cunoştea taina Marii Opere şi care l-ar fi putut ajuta să-şi găsească comoara.

O caravană imensă se pregătea să traverseze Sahara. Aproape două sute de oameni aşteptau să plece.

- Eu sunt conducătorul caravanei, spuse un bărbat cu barba lungă şi ochi întunecaţi. Am drept de viaţă şi de moarte asupra fiecărei persoane pe care o duc. Pentru că desertul e o femeie capricioasa şi uneori îi scoate din minţi pe oameni... Există multe soiuri de oameni, şi dumnezei diferiţi în inima fiecăruia. Dar singurul meu Dumnezeu este Allah, şi pe El jur că voi face tot ce va fi posibil şi tot ce va fi mai bine ca să mai birui o dată deşertul. Acum vreau ca fiecare dintre voi să jure pe Dumnezeul în care crede, în adâncul sufletului lui, că mi se va supune în orice împrejurare. În deşert, nesupunerea înseamnă moarte.

Un murmur scăzut traversă mulţimea. Jurau toţi, încet, în faţa Dumnezeului lor... Se auzi un sunet de goarnă, şi fiecare se pregăti de plecare. Caravana porni la drum. *

Leadership: Poţi să diminuezi dependenţa oamenilor de acele incertitudini care atrag imposibilitatea de a te menţine într-o poziţie de autoritate, făcând apel la o constrângere default de tipul "check your perceptions about what îs going on" ?

Leadershipul prinde rădăcini datorită unui anumit grad de pliabilitate a alternativelor de gestionare a situaţiilor de risc, prin transformarea foarte rapidă a realităţii pe care oamenii nu o pot înţelege total sau nu o pot stăpâni în întregime.

În acest caz, liderul este însoţit nu doar de sentimentul autenticităţii, dar mai ales are obligaţia de a identifica şi valorifica orice alternative menite să reglementeze libertatea de conştiinţă şi de decizie. În special libertatea de a acţiona în măsura în care şi el are deschiderea de a o suporta din partea celorlalţi.

Cu alte cuvinte, liderul trebuie să diminueze dependenţa oamenilor de acele incertitudini care atrag imposibilitatea lui de a se menţine într-o poziţie de autoritate.

Uneori vom beneficia de posibilitatea unor ansambluri de experienţe personalizate, dezvoltate de viaţă pe o cale alternativă, chiar sinuoasă, care inhibă potenţialul de acţiune. Este un fel de alipire la o entitate de coordonare superioară, manifestându-se ca un fenomen de tipul "totul sau nimic", în care gradul implicării în fixarea obiectivelor şi luarea deciziilor devin esenţiale, mai ales pe fondul unor tensiuni prelungite.

Astfel, putem lua de pildă în calcul cunoaşterea a ceea ce poate deveni punctul de plecare spre o nouă etapă de viaţă, cu punctele tari şi slabe, în cadrul direcţiei noi de evoluţie stabilite de entitatea superioară. Ca un fel de scut de apărare faţă de expansiunea percepţiei despre egalitatea părţilor, cu ajutorul particularităţilor variate ale tranziţiei spre un nou

început din setul de posibilităţi de alegere a unui lider-partener.

Leadership: Îţi foloseşti eficient puterea de a decide extinderea intervenţiei tale în modelarea destinului altor oameni, în aşa fel încât ea să contureze tot ce este mai împlinitor în interiorul şi în exteriorul tău?

Cei superiori doresc numai onoare. Când totul merge strună, îţi vezi de drum, gândindu-te că cei care te însoţesc sunt onoraţi să te aibă în fruntea lor. Dar dacă toate merg anapoda, când te trezeşti pornit pe o cale greşită, când nu mai ai niciun fel de soluţii la problemele cu care te confrunţi, în parte datorită faptului că nu ţi-ai executat cu precizie îndatoririle şi ţi-ai încălcat promisiunile, când te trezeşti fără nădejde prins în "lanţurile rătăcirii", atunci trebuie să plăteşti preţul enorm: părăsirea de către toţi cei ce te-au urmat.

Iar în momentul acela îţi pierzi onoarea şi demnitatea, îţi pierzi orice fărâmă de credibilitate, orice încredere pe care o mai aveai în tine. Lumea ta începe să se prăbuşească încet, încet..

Odată cineva a spus: *"Onoarea este o piatră preţioasă, la care cel mai mic defect îi scade mult preţul."* Nimic nu te apropie mai mult de oameni decât onoarea proprie. Onoarea pe care ţi-o acordă oamenii este o dovadă a încrederii pe care o au în tine.

Dacă nu te ridici la înălţimea aşteptărilor lor, încât să le trezeşti entuziasmul şi încrederea în tine, încât să nu se îndoiască de hotărârile tale, devenind omul pe care şi-l doresc ca lider, eşti pe cale să-ţi pierzi sentimentul respectului de sine şi conştiinţa calităţii tale de om de valoare. Un lider adevărat îşi măsoară valoarea după preţuirea oamenilor care-l înconjoară.

Onoarea cere garanţii: îţi antrenezi capacitatea de a te conecta la ceilalţi oameni prin supunerea lor totală la presiunea crescută a unei misiuni din care ei să poată determina unde se încadrează virtuţile tale reprezentative?

Totul era clar, iar oamenii, puternic influenţaţi de vorbele conducătorului caravanei, ştiau exact cum se vor desfăşura lucrurile. Ştiau exact ce trebuie să facă şi când. Erau conştienţi că trebuie să se conformeze tuturor cerinţelor conducătorului lor şi să-i dea ascultare, considerând totdeauna dreaptă orice hotărâre luată de el. Era o realitate pe care trebuiau să o accepte cu toţii, o realitate pe care nu aveau cum s-o nege, s-o distorsioneze sau s-o denigreze. Să-l asculte cu respect, dar şi cu teamă, cu responsabilitate, dar şi cu supunere. Asta era datoria lor.

La rândul său, conducătorul caravanei, fiind singurul care cunoştea drumul spre oază, se considera indispensabil: avea de hrănit zeci, sute de oameni, familii şi copii, el era responsabil de siguranţa lor. Dar avea convingerea sinceră că îi va ajuta pe fiecare dintre ei să ajungă la oază, şi pentru asta ei trebuiau să plătească cu supunerea lor totală. De asemenea, oamenii aveau garanţia totală că atunci când el decide, o face numai spre binele lor şi spre reuşita călătoriei.

Ca lider trebuie să ai sub control situaţia, chiar şi atunci când te cufunzi în somn. Tu garantezi reuşita pentru oameni ca pentru tine însuţi, deplin conştient de destinul tău şi al lor. Nu le permite, deci, să-ţi nege valoarea. Stai bine şi gândeşte-te ori de câte ori îţi asumi o misiune, o responsabilitate, căci îţi poţi pierde foarte uşor onoarea. Şi odată cu ea, inevitabil, îţi vei pierde şi puterea de influenţă.

Virtuţile tale reprezentative, întruchipând o nuanţă individuală de respect şi recunoaştere ce vine în sprijinul unei cauze nobile, se pot încadra în criteriile de definire a experienţei pe care o trăiesc oamenii din jurul tău. Recunoaşterea virtuţilor nu duce câtuşi de puţin la

simplificarea misiunii tale: fiecare om trebuie amplasat în limitele unei zone sigure de interacţiune cu aptitudinile tale, cu ceea ce trăieşti în fiecare moment şi cu ceea ce este dincolo de propria ta aparenţă.

Leadershipul este un model al virtuţilor care răzbate şi mai mult depărtările, făcând să răsune şi mai mult în sufletul oamenilor chemarea la unitate.

Concluzie: Liderul, ales pe baza unor însuşiri şi competenţe recunoscute în unanimitate, garantează pentru oameni, garantează reuşita ca pentru sine însuşi. El reprezintă o garanţie vie că lucrurile se vor îndrepta pe făgaşul cel mai bun pentru atingerea ţelurilor comune.

Aşa cum un antrenor trebuie să ştie care este limita de efort a jucătorilor săi, deci ce şi cât trebuie să le solicite - tot aşa şi tu, ca să-ţi dezvolţi nivelul de leadership, trebuie să-ţi cunoşti mai întâi limitele şi să-ţi antrenezi capacitatea de a te conecta la ceilalţi oameni, clarificându-ţi viziunea şi strategiile de atingere a scopurilor. În acelaşi timp trebuie să-ţi însușești şi să urmezi cu sfinţenie acele reguli şi norme care să favorizeze relaţiile cu ei, şi să ştii cât să soliciţi de la ei, astfel încât să ajungi împreună cu ei la linia de sosire.

Demonstrează oamenilor rolul tău indispensabil, însufleţindu-i cu convingerea eficacităţii leadershipului tău.

*** Notă:** Paulo Coelho - *Alchimistul* , Editura Humanitas, 2002.

Source: https://neculaifantanaru.com/o-garantie-vie.html

O iluzie pe care şevaletul timpului o pictează cu rară măiestrie

On Decembrie 12, 2023

Revizuieşte-ţi viziunea imaginii pe care o contemplezi, privindu-te ca și cum ai privi o reflectare a naturii în tine însuți.

Mă plimb pe ţărmul mării, printre rafalele vântului care fac ca valurile să se preschimbe în culorile unui tablou desprins parcă dintr-o operă de ficţiune. Un om vrea să traverseze nemurirea, şi ca să facă asta trebuie să se dăruiască momentului în care valurile, pe măsură ce se revarsă, pot să-l învăluie într-o energie puternică, transformându-l în muza pictorilor care vor privi splendoarea mării.

Da, mă cheamă marea, mă strigă valurile, mă învăluie răsăritul, şi nu oricum, ci la fel cum pensula artistului este mânată de credinţa unei opere eterne, *Esthelpih Sreycuss*, zugrăvind tabloul unei lumi seducătoare şi fascinante.

Marea completează imaginea firii mele de artist, amestecând timpurile, emoţiile şi aspectele de natură exterioară într-un soi de creuzet ideatic, un recipient capabil să reziste la temperaturi foarte ridicate, în care fierb patimile aprinse ale unei rătăciri halucinante într-un univers paralel, simbolic, ocultat, plurivalent. În plus, ceea ce imaginaţia mea bogată poate să sesizeze clar şi perceptibil, vizând acest spaţiu al absolutului greu de localizat pe axa timpului, lăsându-mă purtat de iluzia unei trăiri tot mai intense, este imaginea completă a unei firi chibzuite de artist, a acestei firi nebune, impetuoase, independente şi rafinate totodată, căreia îi sunt încredinţate atâtea puteri şi privilegii dumnezeieşti, atâtea posibilități de a se manifesta în lumea înaltă a Creatorilor Fără Seamăn.

Cu greu va putea afirma cineva că tot ceea ce poate fi numit frumos în artă, și având mare forță estetică, se găsește în mecanismul văzului. Căci, pentru a desfăta și a fermeca un suflet receptiv la frumos, eventual privind marea lucind în bătaia soarelui, omul are nevoie de emoțiile regulate din spatele privirii.

Leadership: Îți îndrepți atenția către procesul de explorare a unei lumi care transcende limitele imediatului, deschizându-te către un univers nesfârșit de posibilități și expresii artistice?

Totul este scăldat în frumusețea unei realități care încântă pictura ochilor curați. Ilustrativ în acest sens este ceea ce simt când mă plimb pe malul mării, emoția păcii și a liniștii existențiale, ca o curgere neîntreruptă a sunetului produs de valuri, în bătaia soarelui. În măsura în care sunetul valurilor reprezintă întregul dătător de emoții, subordonat dimensiunii estetice, deci fără să separ în vreun fel privirea de auz, arta mea poate fi concepută în simplitatea supremă, mai ales când în această simplitate răsună concomitent mai multe sunete diferite, dar care sunt atât de bine unite, încât cred uneori că aud doar unul singur.

Aici este ceva de ține nu doar de câmpul privirii, ci făcând parte din câmpul auzului axat pe regularitate, surprinzând același interval al clipelor de liniște în aceeași frumusețe ce rezidă din inocența și plăcerea privirii. Deci, simțindu-mă ispitit irezistibil să iau aminte la imaginea care determină ochiul să rețină o amintire auditivă, aproape cât ţin o mie de zile senine, şi chiar și după ce dispare, pot să fac ca arta să fie numită "proprietatea sunetului izolat de a fi profund".

Evident, pentru a înțelege mai bine marea, nu trebuie doar s-o privesc prin comparație cu mine, cât este ea de vastă și cât sunt eu de mic, ci trebuie să îmi imaginez elementele

ritmului valurilor ca fiind indiferente în sine, cum sunt de pildă sunetele separate ale unei corzi, ori bătaia unei tobe. Și, oare prin ce poate deveni semnificativă o succesiune de astfel de bătăi în mijlocul mareelor și al curentului marin?

Leadership: Îţi contemplezi esența spirituală în fiecare colț al imaginii de sine, făcând asocierea între o lume care înflorește în imaginație și o lume care prinde viață în realitate?

Oricât ar fi de tumultoase, sau neașteptate, valurile nu au înrâurire asupra mea decât dacă ele stabilesc un efect artistic-mistic asupra mea. Este precum o viziune a lui Borges ce îşi organizează povestea ca un pendul ce oscilează între realitate şi vis, până când visul devine realitate, adică două versiuni suprapuse ale aceluiaşi fapt. Cum amintea el în finalul povestirii Zahirul, potrivit doctrinei idealiste, verbele "a trăi" şi "a visa" sunt perfect sinonime.

Iată ideea lui Borges, aşa cum reiese din "Ruinele Circulare":

"În cartea care este universul, Dumnezeu ne-a scris soarta. Acest text nu poate fi însă citit de noi. Asemenea visătorului, Divinitatea este o proiecţie a voinţei inexorabile care a creat ori a scris lumea. Magicianul ce visează un om îşi dă seama că şi el este, la rândul lui, visul altcuiva al cărui proiect de viaţă era dinainte prevăzut în proiectul divin. Eforturile visătorului de a înţelege voinţa divină sunt de la bun început sortite eşecului. Mai mult chiar, până şi aceste eforturi zadarnice au fost prevăzute în visul Cuiva care le-a visat sau în cartea unei divinităţi care le-a scris."

De îndată ce privirea cea mai largă se îmbină cu sunetele aparent neînsemnate ale curentului marin, sau al valurilor, potrivit naturii și conținutul lor, ca niște taine demne de admirat ale naturii, atunci arta frumosului (în absoluitatea ei) devine o pură caracteristică a activității de a vedea întreaga diversitate în unitate. Artistul nu vede doar granițele lumii, ci își deschide aripile spre orizontul nesfârșit al propriei viziuni, în care descoperă sursa nesecată a visului din care magicianul creează iluzii uimitoare.

Punctul de plecare în construcţia artei este validarea realităţii pe care imaginea ta o conturează într-un vis. Un vis pe care Dumnezeul îl hrăneşte cu semnificaţie.

O iluzie pe care şevaletul timpului o pictează cu rară măiestrie este imaginea cu care artistul își contemplă propria nemurire, într-un spectacol al formelor și culorilor care transcend limitele efemere ale existenței.

A visa înseamnă să priveşti valurile mării în timp ce Dumnezeu îţi pictează viaţa în culorile sufletului Său, cu acelaşi devotament cu care pictorul îşi creează capodoperele, devenind astfel o parte din tabloul divin. Până la urmă, marea a fost prevăzută în visul meu, în care am visat că sufletul unui artist s-a preschimbat într-un magician. Iar dacă aţi observat bine, viziunea mea a fost, de fapt, proiecţia unei realităţi, binecuvântată de mâna lui Dumnezeu, care pe neaşteptate a devenit vis, într-o iluzie pe care şevaletul timpului o pictează cu atâta măiestrie.

Şi, ca să închei, voi cita un pasaj aparţinând poetului Jean Guichard Meili:

"Singurul lucru de care putem fi siguri e faptul că viitorul aparţine artiştilor, cel puţin atâta vreme cât nu vor fi copleşiţi de constrângeri exterioare. Deoarece acum ştim că formele cele mai contrare nu se distrug, ci se adaugă, la urma urmelor, că nu există niciodată un dezacord fundamental între trecutul cel mai bine statornicit şi prezentul cel mai nesigur, că nu mai e nimic altceva de făcut decât să-i acorzi artistului încrederea pe care o cere în

schimbul dovezilor de afecţiune pe care le dă prin fiecare operă a sa.

Atât cât vor exista oameni, care vor dovedi simţire, se vor afla printre aceştia unii care nu vor putea rezista unei asemenea afecţiuni. Nimic nu poate fi mai frumos decât extrema voinţă, extrema sensibilitate şi ştiinţa…"

O încântare a privirii în plan artistic

On Octombrie 01, 2021

Privirea din care transpar orizonturile vaste ale artei trebuie să fie aţintită drept înainte, şi abia apoi spre tine însuţi.

Simt că dacă privesc îndeajuns de mult marea, voi începe să înțeleg tot mai mult arta. Impresia asta mi-o lasă valurile din întinsul orizontului, alternând printr-un calm care deschide un câmp larg al amintirii. Şi, da. Îmi vorbește deseori marea, ştiind că numai un artist poate să măsoare din priviri o capodoperă înainte de a o recunoaște drept "un teritoriu greu de pătruns".

Iar dacă m-aș simți teribil îndemnat să contemplu vastitatea mării, cu ale ei valuri mai mici sau mai mari, pe scara nemăsurată a timpului, poate aș reuși să înțeleg esența intimă a naturii. Or izvorul fertil din care îmi alimentez gândurile, grație libertății absolute de a înțelege o limbă a profunzimilor ispititoare, pare fermecat, zguduit, mișcat de maturitatea unei opere a naturii, pe cât de liniștită pe atât de furtunoasă, a cărei binecuvântare trece drept un reflex desăvârșit al întregului.

Deci, să privim cu noblețe marea, dar nu înainte de a înțelege valurile ei, partea de suprafață, și scoicile ei, dar mai ales partea profundă a unui întreg care nu își dezvăluie oricui identitatea (așa cum se află ea în absolut, la baza reprezentării infinitului în finit). Și dacă continui s-o privesc, încercând mai mult imaginativ să îi sondez adâncimile, este pentru că eu însumi sunt guvernat de o necesitate absolută: de a construi o artă în întregime, atât în ipostaza ei reală, cât și în cea ideală.

Leadership: Poţi să porneşti mecanismul artistic al afirmării de sine în planul unei creaţii unice, încât mesajul pe care îl evidenţiezi să cuprindă ipostaza ideală a unei vaste întinderi care cuprinde spaţiul dintre prim-plan şi orizont?

Poate ne interesează mai degrabă ceea ce presupune privirea în exprimarea gândurilor şi trăirilor pe care le experimentează artistul. Aşadar, nu este necesar ca în prim planul unei picturi să se distingă făclia luminoasă a personalităţii artistului, ci mai degrabă trebuie să sesizăm acea expresie a trăirilor sale de moment, drept o reacţie la cele văzute de el cu admiraţie.

Hai să spunem că un artist predică idealitatea încercând să imite ceea ce a fost deja plăsmuit, dar o face intuind în concret contextul unui întreg mișcător, în manieră iluministă, pe măsura adaosului de spirit care sălășluiește în identitatea esențială și internă a tuturor lucrurilor. La fel ca eroul romantic care cunoaşte preţul umbrelei abia în clipa când ajunge s-o piardă, tot astfel artistul începe să imite modelul naturii şi efectele ei abia atunci când nu mai este condiţionat de actualitatea permanentei trăiri afective întru triumful spiritului manifestat în mesajul artistic.

S-o spun mai simplu. A construi artă înseamnă să determin în universul fictiv sau real poziția unei opere a naturii văzută ca simplă reflecție a identității mele, ca nemijlocită afirmare de sine. Iar dacă gândurile mele ar fi fost condiționate de ceva diferit de propria-mi profunzime, atunci marea ar fi fost o entitate individuală căreia nu-i revine o realitate iluzorie, ci o realitate tangibilă: afirmarea infinită de sine.

Pe această linie a afirmării de sine în artă, printr-o mişcare a privirii de departe către aproape, cred că s-a instalat şi punctul de vedere al filozofului german F.W.J.Schelling:

"Câţi n-au resimţit nobila impresie produsă de o arhitectură frumoasă, fără a se simţi ispitiţi să cerceteze temeiurile armoniei care i-a încântat ! Câţi nu s-au lăsat înrâuriţi de câte o poezie sau o operă dramatică de valoare şi n-au fost mişcaţi de ea, fermecaţi, zguduiţi, fără să caute vreodată să înţeleagă prin ce mijloace reuşeşte artistul să ia în stăpânire simţirea, să le purifice sufletul, să le răscolească intimitatea adâncă – fără să se gândească să preschimbe această plăcere total pasivă, şi astfel lipsită de nobleţe, în desfătarea cu mult superioară produsă de contemplarea activăşi de reconstrucţia operei de artă cu ajutorul intelectului şi a privirii care păşeşte cu mare băgare de seamă spre departe, doar pentru a aduce mai aproape surprinzătorul ! "

Expresia afirmării de sine în artă vine ca o confirmare a încântării pe care ţi-o provoacă simțirea unei fuziuni complete cu natura, atunci când ceea ce te inspiră la creaţie este acel "ceva" care te face să te simţi ca şi cum ai trăi într-o pictură.

O încântare a privirii în plan artistic care mă face să mă simt altfel, mult mai împlinit, ca într-o pictură a cărei subiect este o întindere plină de neprevăzut, de trăiri şi experienţe unice, este dată tocmai de puterea naturală şi irezistibilă a arbitrarului.Tot ceea ce văd de departe sau de aproape este o expresie a gândirii mele, o modulare sincronică a propriei mele existenţe, o transformare a fiinţei mele.

Source: https://neculaifantanaru.com/o-incantare-a-privirii-in-plan-artistic.html

O inimă îngheţată risipită în neant

On Septembrie 26, 2010

Un lider are încredere în alţi oameni atunci când se vede în ei suficient de mult pe sine însuşi.

Cu mulţi ani în urmă Mercedes se îndrăgostise de un înger. Nu se putea înşela. Îl cunoştea bine pe bărbatul elegant, cu gesturi atât de blânde, creativ, energic, bătăios, ce stătea acum, după mai bine de 16 ani, în faţa ei. Era un om cinstit, muncitor, îndrăzneţ, care înfruntase o mulţime de provocări, de necazuri şi greutăţi ca să ajungă să aibă toate acele bogăţii şi toată acea influenţă în societate.

Însă Edmond Dantes, alias Contele de Monte Cristo, nu putea să-şi scoată din minte adâncul gând de răzbunare, nu putea să rupă din el acea parte care-i pustiise sufletul şi asculta numai de latura lui negativă. Nu putea să-şi schimbe acea atitudine de refuz faţă de orice sentiment pentru de ea. Era nesigur, îi era frică să nu piardă tot ce avea, ura, nu voia să se retragă dintr-o luptă câştigată, nu dorea să se autodistrugă.

Ca să evite o întrebare stânjenitoare, ca să evite să dea un răspuns pe care doar viitorul îl va da, Edmond o rugă pe Mercedes să nu încerce vreo metodă de împăcare:

- Dacă m-ai iubit vreodată, nu...nu îmi lua ura. E tot ce am.

Cu simţul deosebit pe care îl au numai oamenii cuprinşi de o adâncă durere a inimii, cu toată delicateţea şi eleganţa posibilă, Mercedes, simţind cum inima îi spărgea pieptul, încercă totuşi să-l înduplece pe Edmond s-o ierte şi să reînvie dragostea lor de altădată:

- Nu ştiu ce plan întunecat zace în tine Edmond. Nici nu ştiu de ce am fost obligaţi să trăim unul fără celălalt în toţi aceşti 16 ani. Dar Dumnezeu ne-a oferit un nou început... Nu lovi mâna pe care Ţi-a întins-o... Dumnezeu e în toate. Chiar şi într-un sărut...

Leadership: Ai încredere în oameni numai atunci când vezi în ei "licărirea" pe care ţi-ai dori să o regăsească ei în tine?

Un nou sens pe care îl dai vieţii este un mare pariu al unei încrederi ce nu se zdruncină la orice încercare mai dificilă - cum ar fi aceea de a te face indispensabil şi de neînlocuit în cazul prieteniei şi iubirii.

Dragostea nu are sfârşit, pentru că dragostea se naşte în acea parte din noi care nu moare. Acesta este, cred, mesajul filmului " *The Count of Monte Cristo* " realizat de regizorul Kevin Reynolds în anul 2002. Mercedes i-a îmblânzit lui Edmond Dantes sufletul plin de dezamăgiri, i-a înlocuit ura cu dragostea. Ea a fost salvarea lui într-un moment în care acesta se considera pierdut pe veci, incapabil să iasă din capcana trecutului său umil, din capcana sufletului său devenit rece datorită greutăţilor vieţii.

O inimă rece a fost înlocuită de una caldă. Toate simţămintele lui de frustrare, de luptă, de dezamăgire, de singurătate, s-au risipit din toată fiinţa lui pentru totdeauna. Dragostea ce i-o purta lui Mercedes i-a alungat toate suferinţele. Viaţa lui a căpătat un nou sens, lungile zile şi nopţi de aşteptare s-au terminat în sfârşit.

A regăsit în Mercedes propria lui tinereţe, propriile valori, toate năzuinţele, dorinţele şi bucuriile sale, de aceea a iertat-o. A văzut în ea tot ce i-a lipsit o viaţă întreagă, a văzut în ea o persoană capabilă să ia viaţa de la capăt, a văzut în ea propria lui împlinire, propria lui fiinţă, propria lor esenţă. A avut încredere că ea îi va asigura acea pace interioară mult râvnită de orice fiinţă umană.

Leadership: Reformularea propriilor convingeri poate fi facută prin convergenţa unor întâmplări complet disparate, pornind de la specificul spiritual al unei lumi care se refuză marilor demersuri de a-ţi orienta cursul vieţii ?

Ca să înţelegi dimensiunea reală a unei dezvăluiri care poate schimba întreaga ta lume, ia aminte la acest lucru: *"Un tăciune stins poate fi reaprins când unul incandescent este aşezat lângă el".*

Dumnezeu este bun şi îi răsplăteşte întotdeauna pe cei drepţi care iartă şi care cred în dragoste. Contele a înlocuit ura cu dragostea, ştia în sufletul său că o doreşte pe Mercedes cum niciodată n-a mai fost dorită o femeie de un bărbat. Odată ce a iertat-o, acel simţământ de gol şi durere care pătrunsese adânc în sufletul lui, a dispărut. Persoana care îi era cea mai dragă, care a locuit în trecutul lui, l-a eliberat de imensa povara din sufletul său.

Când focul vieţii liderului este pe cale să se stingă, el trebuie să-şi găsească noi motive sau raţiuni noi pentru a-l reaprinde, aşa cum a făcut-o contele. Când focul vieţii lui s-a stins, sau e pe cale să se stingă, e necesar să-şi găsească noi alte ţinte.

Marile demersuri de a-ţi orienta cursul vieţii pot fi concepute atunci când reuşeşti să te interpui între lecţia pe care o are cineva de învăţat şi persoana respectivă, altfel rişti să preiei karma negativă a respectivului şi ajungi să suferi în locul lui.

Convergenţa unor întâmplări complet disparate creează o aşteptare uriaşă ce culminează cu o emoţie puternică din care trebuie să extragi "esenţa existenţială".

Concluzie: Încrederea, această nestemată rar de găsit, este atât de fragilă încât poate să dispară în orice moment, mai ales atunci când tu, ca lider sau ca simplu om, ai fost trădat de cei mai buni prieteni care ţi-au devenit cei mai mari duşmani.

În aceste circumstanţe se naşte, lesne de înţeles, răzbunarea împotriva tuturor - mai mult sau mai puţin vinovaţi, sau chiar nevinovaţi. Discernământul personal are mare importanţă în aceste situaţii. Căutând cu atenţie vei constata că în unii nu ai văzut la timpul potrivit calităţi pe care le-ai dori să le regăseşti la tine, ca de exemplu capacitatea de a ierta şi de a lua totul de la început, moment în care inima ta îngheţată se va risipi în neant.

Să nu uităm niciodată că *"mânia în oamenii cei buni, se naşte marţi şi moare luni; în cei deştepţi ea stă o zi (noaptea fiind un sfeşnic bun), în semidocţi domneşte luni şi toată viaţa la nebuni. "*

Source: https://neculaifantanaru.com/o-inima-inghetata-risipita-in-neant.html

O înţelegere nouă cu privire la Dumnezeu

On Ianuarie 12, 2009

Miracolele pot oferi un nou sens ciclului vieții, influențând viziuni și credințe deterministe într-o manieră neașteptată.

Am găsit demult pe internet următoarea întâmplare, văzută ca un miracol. Este despre o întâlnire supranaturală care vă va oferi o înţelegere nouă cu privire la Cer, îngeri şi distingerea vocii lui Dumnezeu.

În anul 2004, Kevin Malarkey şi fiul său de şase ani, Alex, au suferit un accident de maşină deosebit de grav. Forţa impactului l-a paralizat pe Alex şi părea imposibil ca el să supravieţuiască. „Cred că Alex s-a dus să fie cu Isus", i-a spus un prieten tatălui zdrobit de durere.

Când Alex s-a trezit din comă, două luni mai târziu, avea de împărtăşit o poveste incredibilă. Despre evenimente petrecute la locul accidentului şi apoi în spital, câtă vreme fusese inconştient. Despre muzica nepământească, ce sună pur şi simplu teribil pentru urechile unui puşti de şase ani. Despre îngerii care l-au purtat pe braţe chiar pe porţile Cerului. Şi, lucrul cel mai uimitor dintre toate… despre întâlnirea şi conversaţia sa cu Isus.

Băiatul care s-a întors din ceruri este povestea adevărată a călătoriei cu totul extraordinare a unui băiat obişnuit. Pe măsură ce veţi vedea Cerul şi pământul prin ochii lui Alex, veţi dobândi o înţelegere nouă a minunilor, a vieţii de dincolo de lumea aceasta şi a puterii dragostei unui tată.

Leadership: Consideri că impactul experiențelor limită asupra conștiinței tale este un dialog continuu cu percepţia intenţională a lui Dumnezeu, în care fiecare "replică" adaugă valoare la viziunea ta asupra lumii?

Cred că traumele profunde pot deschide porți neașteptate către înțelegeri celeste. Iar poveștile de supraviețuire împotriva tuturor probabilităților pot amplifica credința în minuni. În orice caz, evenimentele cele mai revelatoare pot transforma înțelesurile noastre despre viață și moarte, pe măsura unui scenariu existenţial incredibil.

Povestea băiatului ne aduce în discuție teme importante precum existența divină, impactul experiențelor limită asupra conștiinței umane și posibilitatea de a accesa cunoaștere și înțelegere prin intermediul unor experiențe care transcend limitele obișnuite ale realității. Asemenea întâmplări nu doar că stimulează curiozitatea și credința, dar ne și provoacă să reconsiderăm felul în care percepem lumea din jurul nostru și relația noastră cu divinitatea.

Supranaturalul, așa cum a fost întâlnit de Alex în momentele sale critice, oferă o fereastră către dimensiuni ale existenței care rămân de obicei ascunse ochiului uman și minţii raţionale. Fenomenele precum muzica cerească sau conversațiile cu ființe angelice sugerează că există straturi ale realității ce pot fi explorate prin prisma altor sensuri decât cele cinci cunoscute. Aceasta ne poate îndemna să ne întrebăm dacă există alte forme de percepție sau stări de conștiință care să permită accesul la astfel de experiențe.

Leadership: Ai luat în considerare posibilitatea de a accesa o cunoaștere înalta prin intermediul unor experiențe care transcend realitatea obișnuită, unde percepția și interpretarea se unesc într-o experiență revelatoare?

Interacțiunea dintre cer și pământ, așa cum este relatată de Alex, poate fi comparată cu dialogul dintre conștient și subconștient în psihologia profundă. Acest dialog, deși adesea criptic, este esențial pentru înțelegerea de sine și pentru echilibrul psihic. În plus, capacitatea de a "auzi" și distinge vocea divinității în tumultul experiențelor de viață poate fi văzută ca o metaforă pentru discernământul interior prin care navigăm, în acord cu complexitatea emoțională și morală a existenței.

Experiențele limită pot clarifica misterul ce învăluie viața și moartea. Astfel, povestea lui Alex nu este doar relatarea unei întâmplări personale, ci devine un catalizator pentru reflecții asupra unor aspecte profunde ale existenței umane și interacțiunii dintre lumea fizică și cea spirituală. Înțelepciunea dobândită în momente de cumpănă poate lumina două din întrebările fundamentale ale existenței: De ce trăim? şi De ce ni se oferă o a doua şansă la viaţă?

Un vizionar trebuie să recunoască cum întâmplările existenţiale, ancorate de contextul său spiritual, îl provoacă să reevalueze modul în care percepe și valorifica propria relație cu divinitatea.

O înţelegere nouă cu privire la Dumnezeu se poate căpăta doar prin intermediul unor "minuni", evenimente neaşteptate şi incredibile care ne obligă să credem într-o forţă aflată mult deasupra lumii, deasupra a tot ceea ce credeam că ştim. Nicicând nu va fi mai mult necesară o minune, decât atunci când ne simţim complet "în derivă" în această viaţă tumultuoasă, şi nicicând nu vom înţelege mai puternic prezenţa lui DUmnezeu decât atunci când cea mai mare nefericire s-a preschimbat în cea mai neaşteptat de mare fericire.

Tu ești conștient de modul în care vocea interioară te ghidează în tumultul vieții, având convingerea că aceasta este o revelație a echilibrului tău psihic, așa cum cerul reflectă uneori starea pământului?

Source: https://neculaifantanaru.com/o-intelegere-noua-cu-privire-la-dumnezeu.html

O introducere în inefabilul lui Adrian

On Septembrie 11, 2015

Exercită-ţi puterea de descoperitor, îmbrăţişând ceea ce se iveşte prin intermediul unei compoziţii intelectuale unice.

Nu voiam ca lumea să vadă la mine, rătăcit în altă lume poate paralelă, prin utilizarea unui limbaj ezoteric, procesul de disoluţie a substanţei active numite: *„Philosophia tribuit sese transformandi”* – compoziţia gândirii pornite din nimicurile grave ale vieţii. Inedit, mă alăturam reprezentaţiunilor unui modernism al artei conceptuale care depăşise momentul de maximă expansiune.

Adesea, intram în acea stare de nelimitare proprie unui scriitor care gândeşte în mare, faţă de cititorii care gândesc pe bucăţele. De aici, o filosofie a comunicării prin creaţie, un stil care ducea de la introspecţie la analiza unei potenţiale instanţe autonome de control asupra alternanţelor dintre înţelesuri şi dedesubturi. Dar, asemenea unui licurici care sclipeşte doar pentru o clipă şi apoi piere, întreaga vedere a ideii mele despre arta scriitoricească se estompa după primul răcnet al excesului de ficţiune.

Gândiţi-vă la nesfârşitul unui cer înstelat care se confruntă cu realitatea vie într-un loc fără legi, ca o sublimă manifestare a unui concept formal elegant. Veţi întrezări acele latente porniri către un exces de visare sumbră, o exacerbare a avântării în incertitudine, privind parametrii de intrare în evoluţia formidabilă a variaţiunilor de direcţie. Era cineva pregătit să constate la mine ceea ce nu se putea vedea decât prin gemuleţul subiectivităţii?

Leadership: Poţi să dai semnificaţie unei forme de exprimare autentică care transmite mesaje simbolice dincolo de conținutul real al cuvintelor, având deschidere către reperele cauzale ale valorilor experienţial-empatice?

La eroul scriitorului Thomas Mann, pe nume Adrian Leverkuhn, toate trebuiau să reiasă dintr-un ceva cu sens închipuit, să fie descoperite dintr-un ceva care poate fi creat sau clădit pe un suport artistic. Scrisorile sale trebuiau să fie descifrate pentru a putea fi înţelese. Celui ce le citea îi venea să se dea cu capul de pereţi că nu pricepe absolut nimic din ele. Era o putere de control transmisă printr-o formă de exprimare ce a fost în prealabil încărcată cu sensuri ascunse de un vrăjitor.

Adrian, fără să ştie să citească notele, fără digitaţie, stăpânea această formă extraordinară de exprimare şi nu o folosea pentru a crea confuzii în compoziţiile sale muzicale, ci pentru a descoperi noi armonii, noi exerciţii de modulaţie, noi construcţii de figuri melodice cu o ritmică nedefinită.

Eu eram un fel de oglindă a lui Adrian, dar una care se preface într-o închipuire a unui chip purtat în balansoarul trăirilor pline de miez, de semnificaţie. Am o singură calitate, îmi ziceam trasând în sineitatea mea o linie destul de nedefinită. Am învăţat să mă folosesc de ceea ce alţii nu vor putea să cuprindă niciodată: ştiinţa de a străbate un calvar suplimentar de intersecţii de la care pleacă în coborâre un singur drum. Ştiinţa de a fi o întrebare la care ceilalţi nu pot găsi răspuns.

Reperele cauzale ale valorilor experienţial-empatice care mă legau atât de mult de Adrian, domnind peste soclul abundenţei de expresii şi terminologii întâlnite numai în literatura de specialitate, erau date de exigenţele unei expresivităţi a imediatului care trădau latura agitată şi nonconformistă a firii mele. Ele puteau fi analizate numai din perspectiva unei

forme de perfecţionism care mă epuiza în întregime.

Sfâşierile mele lăuntrice, exacerbarea avântării în incertitudine, constituiau de fapt vibraţiile fine ale gândurilor lui Adrian.

Leadership: Îţi asumi responsabilitatea autenticităţii, utilizând nişte compoziţii înfăptuite după modelul unei forme de exprimare proiectate pe temeiul unui suport ştiinţific rigid?

Cine este destul de avântat spre autentic, încât să gândească în mare tot ceea ce alţii nu sunt pregătiţi să înţeleagă decât pe bucăţele, poate foarte uşor să se abată de la normele convenite de leadership. Leadershipul are la bază proiectarea unei cunoaşteri care ghidează spre o extindere a gândirii, pentru câştigarea libertăţii de a nu fi limitat, trecând informaţia dintr-un singur cadru de referinţă rigid în altul de navigare înspre diferit.

Numai cine îmbrăţişează ceea ce se iveşte prin intermediul unei compoziţii intelectuale unice, chiar cu riscul de a fi o întrebare la care ceilalţi nu pot găsi răspuns, va reuşi să adauge noi sensuri universului său conceptual.

Artistul îşi personalizează parcursul de formare şi dezvoltare prin asumarea experienţei de se angaja într-o ştiinţă a particularului, privind creaţia drept o mulţime divizată de elemente imaginative. Această personalizare prezintă o legătură cu exercitarea puterii sale de descoperitor prin faptul că se simte atras de o experienţă bazată în primul rând pe o varietate de teme şi abordări nefamiliare.

Astfel poţi da o direcţie nouă acţiunilor tale şi mai ales sinelui - care se străduieşte să-şi desfăşoare proiecţia într-un univers al celor ştiute şi neştiute, al posibilităţilor de reinventare prin acumulare de sensuri închipuite atribuite noţiunilor asimilate.

Un suport ştiinţific solid în arta literară reprezintă un caz de abandonare de sine într-un spaţiu plin de încărcătură emoţională, intelectuală şi spirituală, tangent cu exigenţele unei expresivităţi a imediatului care nu te lasă să creezi personaje neutre, ci doar unele cu destin aparte.

Totalitatea artistului care îşi pune la încercare competenţa ştiinţifică cât şi abilităţile literare rezidă din puterea imaginarului de a reconstitui din fragmente dispersate de informaţii parţiale trăirile unei minţi conştiente de sine. Acestea vin în interacţiunea cu particularul unui subiectivism exagerat, dar strălucitor prin nemaipomenita forţă impulsivă a dorinţei de a epata, sub orice formă.

În acest caz leadershipul îşi determină adresa de identificare din două perspective distincte: una a totalităţii care succede haosul şi cealaltă a interconexiunilor dintre aspectele de noutate pe care le zugrăveşti în raport cu tendinţele de manifestare şi corectare a confuziilor.

A crea premisele unei evoluţii care are ca efect redarea unei forme de exprimare prin creaţie, cu riscul de a-ţi fi contestată autoritatea în materie de artă, înseamnă să reprezinţi în plan valoric „totalitatea" prin extinderea acelor interconexiuni.

Iar dacă vrei să-ţi asumi autenticitatea utilizând nişte compoziţii înfăptuite după modelul unei forme de exprimare proiectate pe temeiul unui suport ştiinţific rigid, toate aceste premise se vor concretiza mai greu sau se vor dovedi false.

Leadershipul este ceea ce scoţi la iveală prin intermediul exprimării autentice, în consonanţă cu trăirile model ale unei minţi care gândindu-se pe sine, regândeşte întreaga lume.

O introducere în inefabilul lui Adrian scoate în evidenţă acea categorie a indivizilor care experimentează o exacerbare a avântării în incertitudine, problemă specifică tuturor artiştilor care vor să evolueze prin extinderea cunoaşterii - pornind de la un context subiectiv sau de la nişte constatări greu de validat, dar din care reuşesc să producă ceva de valoare.

Source: https://neculaifantanaru.com/o-introducere-in-inefabilul-lui-adrian.html

O lacrimă a orbului

On Septembrie 19, 2010

Evaluează-ţi bine calităţile şi limitele, fără să îngădui nicio abatere de la tine însuţi.

Unul dintre soldaţii generalului Mustafa Yakubu, care rămăsese în urmă, o descoperi pe doctoriţa Kendricks. Îşi încărcă arma şi o îndreptă spre ea cu un singur gând. Prin mintea femeii trecură iute o grămadă de posibilităţi de ieşire din această situaţie – s-o ia la goană era prima, dar îşi dădu seama că nu mai avea timp. Rămase neclintită locului, incapabilă să reacţioneze.

Locotenentul Waters îl imobiliză imediat pe soldat cu o singură lovitură de cuţit, salvând-o astfel pe doctoriţă de la o moarte sigură. Apoi dădu ordinul de înaintare spre zona Apha. O voce lăuntrică stăruia însă îndărătnică în capul femeii. Mânată de o nemărginită teamă, doctoriţa îl rugă pe Waters să facă ceva ca să-i împiedice pe ceilalţi soldaţi ai generalului Mustafa Yakubu să ajungă la misiunea St. Michael. Dar locotenentul trebuia să fie dur şi neîndurător. O întoarcere de la scopul primordial îi putea periclita misiunea. Aşa că a ignorat complet dorinţa femeii, şi le-a dat ordin celorlalţi membri ai echipei lui de comando să-şi continue drumul.

Leadership: Îţi este hărăzită încercarea de a da sens experienţei trăită printr-o incursiune în ascunsul unui regret care te ajută să înveți să nu te deteşti pentru ceea ce ai greșit?

Un conducător de trupă de comando vede consecinţele acţiunilor sale mai departe şi cu mai mare claritate decât cei din jur. Atunci când are de îndeplinit o misiune importantă, el trebuie să-şi lase temerile deoparte şi să fie pregătit pentru orice situaţie, să reacţioneze fără şovăială şi fără sentimentalism ori de câte ori trebuie, să fie mai rece decât este în realitate, să facă orice sacrificiu, să meargă drept la ţintă, fără păreri de rău şi fără ruşine, gândindu-se în fiecare clipă la consecinţe.

Îţi permiţi vreo abatere de la tine însuţi? Locotenentul Waters, din filmul " *Tears of the sun (2003)* ", a rămas orb la rugămintea stăruitoare a doctoriţei Kendricks şi impasibil faţă de soarta celor din misiunea St. Michael. Putem lesne să înţelegem atitudinea lui. El trebuia să se ocupe în permanenţă de stabilirea direcţiei pe care trebuia s-o urmeze echipa lui, impunându-şi voinţa, ca să se asigure că "pachetul" va ajunge în siguranţă la destinaţie.

În leadership trebuie să-ţi întăreşti voinţa suficient de puternică pentru a rezista tentaţiei de a te răsplăti pentru eforturile depuse în realizarea unui act de intervenție ilicită într-un proces de ascensiune. Această ascensiune poate să alterneze cu decăderea ta din drepturile tale de persoană dependentă de o anumită răspundere.

El trebuia să fie neînduplecat în îndeplinirea misiunii sale, neîngăduind nici cea mai mică abatere lui însuşi sau celorlalţi membri ai echipei sale. Toate acţiunile sale trebuiau subordonate înfăptuirii misiunii. Nu avea voie să fie nesigur şi plin de tot felul de îndoieli, că nu cumva să eşueze. Dacă nu reuşea să obţină rezultatele promise şi să-şi îndeplinească misiunea pentru care a fost angajat, cariera lui era terminată.

În leadershipul militar nu poţi fi sigur că soarele va străluci mâine. Nicio lacrimă nu şi-a putut îngădui locotenentul Waters să verse pentru toate acele vieţi omeneşti de la misiunea St. Michael care s-au aflat în pericol şi pentru care el nu a putut face nimic, sau mai degrabă nu a dorit să facă nimic, constrâns fiind de împrejurări şi de cerinţele misiunii sale.

Eşti genul de lider care spune „Nu” atunci când simţămintele îi ordonă să spună „Da”?

Dar remuşcările l-au cuprins adânc atunci când a văzut din elicopter că toţi acei oameni de la misiune au fost ucişi de către soldaţii generalului Mustafa Yakubu, pe care poate că i-ar fi putut împiedica să ajungă acolo, dar cu riscul celorlalte vieţi pe care le avea în grijă. În acel moment, lumea lui interioară, cu toate contradicţiile ei, s-a schimbat. Abia atunci şi-a dat seama că nu e deloc uşor să fii genul de om care spune „nu”, şi-a dat seama cu adevărat ce înseamnă să fii lider, să fii nevoit să iei decizii incomode şi să nu poţi salva lumea.

Unde „locuieşte” sufletul tău bun în ceasurile cumplite? Cel mai cumplit chin pentru un lider cu un suflet mare este să îngroape orice urmă de compasiune.

Aşa cum vă spuneam şi în articolul "Un soare aflat pe drumul spre apus", locotenentul Waters, n-a putut să stingă în el orice urmă de compasiune. Ci s-a reîntors şi i-a salvat pe localnicii pe care îi abandonase pe câmp, luându-şi revanşa pentru toţi aceia care au murit la misiune, deoarece în ciuda aparenţelor de om dur cu suflet de oţel, avea şi el sentimente.

Liderul este omul care ştie să se facă înţeles într-un context dat de circumstanţele externe şi de condiţiile de valabilitate ale identităţii sale într-o explorare generală a compasiunii, solidarităţii, dar şi a frustrării cauzată de neputinţa de a preveni o tragedie.

Concluzie: Liderii militari trebuie să execute ordinele date de superiorii lor, în ciuda sentimentelor şi părerilor personale. În structurile militare, ordinul se execută şi nu se discută, în caz contrar eşti aspru pedepsit pentru orice iniţiativă care se abate de la îndeplinirea ordinului primit. Dar lacrimile pe obrazul orbilor – a acelora care acţionează orbeşte şi fără sentimente umanitare, sunt tardive şi lasă urme adânci în sufletul lor.

Evaluează-ţi bine calităţile şi limitele fără să îngădui nicio abatere de la tine însuţi.

O lucrare de doctorat nu luminează ca o stea pe cer

On Februarie 18, 2023

Ridică-te la înălţimea unei capodopere nepreţuite, într-un mod analog stelelor ce se-aprind şi strălucesc numai în ceruri.

Prea multe doctorate, și prea mulți neștiutori. Cu cât strângi mai multe diplome și certificări, cu atât te îndepărtezi mai mult de calea Marii Științe, exact cum dictează legea fizică: când împingi un sistem, acesta se îndepărtează de tine. În baza acestui considerent pot conchide că efortul depus pentru realizarea unei lucrări de doctorat, a cărui conţinut nu este intuit şi bine surprins în baza faptelor experimentale, nu este echivalent cu un sistem care interacționează material-energetic cu mediul exterior lui.

De fapt, o lucrare de doctorat ar trebui să fie o versiune a unei "invenţii majore", un soi de perpetuum mobile capabil să asigure ştiinţei continua regenerare, o comunicare asupra unei descoperiri extraordinare care să ducă la construirea unei noi perspective de gândire şi acţiune. Trebuie să fie încununarea unei experienţe care confirmă, prin fapte, că pregătirea profesională a fost şi este o preocupare continuă.

Dar în majoritatea cazurilor, oamenii "se inspiră" mult prea mult din alte lucrări de specialitate, în loc să-şi folosească propria minte, în totalitate, pentru a crea ceva formidabil din experienţa proprie. Cu totul diferit stau lucrurile în cazul unei descoperiri uimitoare care poate să ocupe un loc de cinste între marile creații ale umanității, transpusă într-o serie de mărturii aduse în sprijinul propriei experienţe, sau recurgând la o interpretare a propriei viziuni asupra unei anumite tematici.

Tensiunea simultaneităţii dintre creaţie şi Eul creator, provocată de sensul unei altfel de organizări a ideilor, modifică sintaxa lucrurilor, relaţia eu-lucru şi relaţia nume-lucru. Or lucrarea de doctorat nu trebuie se devină o turnură lingvistică, o ruptură a simultaneităţii dintre limbaj şi cunoaştere, un aport insuficient sau inadecvat de informaţie, ci mai degrabă ea trebuie să constituie o abţinere de la orice preluare a ideilor celorlalţi, fiindcă în orice creaţie de mare viitor doar Originalul contează.

Leadership: Încerci să-ţi măreşti capacitatea de autoevaluare realistă a propriei persoane, printr-o reflecţie nepărtinitoare asupra unei experienţe de cunoaştere care nu dobândeşte rezultatul gândit de tine?

De regulă, individul care urmăreşte doar generalul abstract este însufleţit de tendinţa de orientare către alte moduri de gândire, diferite de a sa, atenția fiindu-i concentrată în jurul unui rezultat care de cele mai multe ori evită acţiunea legilor Creaţiei. Memoraţi aceste legi:

A fi un creator desăvârşit, presupune un efort greu de îndurat, ca un frig cumplit care îţi mănâncă din oase, îţi intră în organe prin fiecare părticică de piele lăsată liberă şi îţi consumă toată energia. Este un greu pe care doar cei cu un real potenţial spiritual pot să-l transforme în putere, un drum lung pe care îl parcurg doar maratoniştii care nu-şi încheie cursa la linia de final.

Ideea unei extinderi de la o singularitate primordială la pluralitatea unei fiinţe care ţi-a aparţinut într-un timp nedeterminat, poate fi contopită în amprenta unui act de creaţie care nu ţine doar de planul material, ci de cel spiritual.

Cine caută să deprindă tainele științei, acela care vrea să cuprindă cu privirea orizontul larg și nelimitat pe care îl deschide un singur bob de nisip, acela care vrea să transforme plumbul în aur, acela care caută o trecere spre viața veșnică, fără îndoială acela va trebui să trăiască povestea unui Robinson Crusoe, retras cât mai departe de lume.

Când eşti singur cu mintea ta, toată energia universală se focusează în punctul în care intri în starea de spirit prin care simţi că străluceşti. Când te retragi departe de lume, abia atunci intri în povestea unei descoperiri unice, fiindcă alegi să te întorci către tine, să te asculţi, să te cunoşti, să îţi descoperi adevărata esenţă, şi astfel începi să vezi mai bine ce îţi spune vocea intuiţiei tale. Bine spunea cineva:

"*Când te retragi în propria cochilie, vei găsi pacea necesară descoperirii răspunsurilor benefice pentru tine. Pe de altă parte, însă, loviturile sorţii te pot determina destul de uşor să te retragi în propria carapace, tăindu-ţi elanul creativ. De aceea, trebuie să fii puternic şi să înduri timpul pe care Dumnezeu ţi-l acordă ca să te poţi cizela cu talent şi perseverenţă.*"

Și câți oare au citit "Piatra filozofală" scrisă de Marguerite Yourcenar? Câți au auzit glasul alchimistului ce strigă în pustiu? Câți oare au citit "Insula Doctorului Moreau", câți au trăit viața retrasă a cercetătorului și omului de știință care aproape l-a egalat pe Dumnezeu? Și câți au înțeles mintea genială a inginerului "Robur Cuceritorul" care, singur cu calculele sale spațiale, a învins dominația naturii și a ajuns stăpânul ei datorită invenției lui de peste timpuri?

Povestea fiecăruia dintre ei este, de fapt, povestea unei fiinţe solitare, dar evoluată, provenită din alt timp, din alt loc, din alt pasaj al cărții: „N-ai visat niciodată altă lume?" Toţi aceştia sunt una şi aceeaşi fiinţă, dotată cu o reală măreţie, dar surprinsă în ipostaze diferite. Nu degeaba teoria nemuririi (trăirea într-un timp paralel cu destinul) susţine că orice fiinţă evoluată provine numai din altă fiinţă evoluată care i-a dat naştere în alt timp şi alt loc.

Leadership: Poți să găseşti o cale de percepţie superioară unei realități interioare izvorâtă din apartenenţa ta la o lume divină, printr-o ascensiune celestă care nu poate fi contrabalansată de o altă putere?

Cel care a deprins tainele Marii Științe nu are nevoie de nicio diplomă și de niciun certificat ca să-și dovedească *ahora y siempre* apartenența la totalitatea divină, entitate care pretinde fapte adevărate transpuse adesea în supranatural. Talentul și perseverența sunt singurele chei care deschid cufărul marilor comori din constelația gloriei. Și ele pot fi găsite doar experimentând varianta unei povești vechi de atâtea secole.

Cu aproape un mileniu şi jumătate în urmă, un Robinson Crusoe s-a retras înadins în singurătate, studiind cu sârguință medicina, chimia și astronomia. Toți doctorii din orice parte a lumii au auzit şi azi de Avicenna (Abū 'Alī al-Husayn), dar de ei nimeni nu aude peste timpuri, tot aşa cum nicio construcţie nu se păstrează din epocile anterioare. Rareori se găseşte o persoană care îşi poate asuma responsabilitatea pentru întregul plan divin.

Cel din timpuri îndepărtate rămâne nemuritor, ca emblemă a harului divin dăruit de însuşi Dumnezeu, iar majoritatea urmaşilor sunt doar niște trecători - unii luminează o clipă, apoi dispar definitiv. De milioane de ani aştrii cei mai luminoşi au rămas în locul lor, în aceeași formulă, și chiar dacă din când în când apare câte o stea căzătoare, străfulgerând o clipă cerul, ea nu stă alături de Luceafăr și nici nu constituie o prelungire din osia din urmă a Carului Mare.

De s-ar găsi măcar un om care să se ridice la înălțimea cerului și a veșniciei, și pentru El va fi salvată această lume. Ei bine, un asemenea om, determinat a împlini voia lui Dumnezeu, își

va exprima apartenenţa la spiritualitatea divină printr-o radiere de lumină din interior, asemeni aştrilor.

Prins în mişcarea timpurilor, omul spiritual se încrede în mişcarea spiritului lumii, în acea posteritate pentru care autenticitatea nu e pierdută, conştientizând adevărul pe care îl spunea Ernest Renan:

„Dacă vrei să fii de vreun folos pe lumea asta, trebuie să te jertfeşti pe tine însuţi, adică să renunţi la bucuriile trecătoare ale lumii pentru a dărui lucrări de seamă omenirii."

O lucrare de doctorat nu luminează ca o stea pe cer, dar naşterea unei stele gigantice dintr-o galaxie vecină, facilitând accesul către descoperirea unei noi lumi, poate să constituie subiectul cu adevărat însemnat care ar pune în valoare o lucrare de doctorat. Numai magnitudinea unui asemenea subiect ar putea să sublinieze importanţa unei lucrări de doctorat.

Tot ce este spiritual este cuprins în energia stelară. Iar soarele, locul unde se unifică forţele din univers, transportând energie subtilă dintr-un loc în altul, guvernează sufletul lumii. Dar nimeni nu caută să lumineze ca o stea atunci când îşi scrie lucrarea de doctorat, printr-o devoţiune deplină faţă de partea spirituală. Chiar şi ideea unui big bang poate fi ușor contopită în amprenta unui act de creaţie.

Atunci când îţi pui mintea la contribuţie trebuie să funcţionezi ca rezultat al convergentei energiei subtile. Prin urmare, caută să te exprimi în felul soarelui de a încălzi planeta, să iei căldura lui drept o răsfrângere sufletească, şi întrucât este un loc al unităţii, conţinând numeroase frecvenţe energetice care se combină, de aici îţi poţi controla realitatea. Nu uita că o sursă de lumină puternică se poate găsi chiar acum în tine, conform unei descoperiri surprinzătoare.

Iar ceea ce tocmai am scris acum cu mâna mea, și care animă o inimă curată, adevărul acesta nu-l veți găsi în nicio lucrare de doctorat. Sper să fie ca un far în noapte, undeva în cer...

Source: https://neculaifantanaru.com/o-lucrare-de-doctorat-nu-lumineaza-ca-o-stea-pe-cer.html

O nouă orientare a leadershipului

On Iunie 22, 2013

Îndrăzneşte să trăieşti prin revelaţia unei noi reprezentări despre sine, fără să judeci cu realism caracterul, calităţile şi defectele lumii care te înconjoară.

Este scriitor, sau este doar Camil? Crezi că să iubeşti un scriitor înseamnă să priveşti peste umărul lui când scrie, să-ţi sprijini obrazul de umărul lui? Sau să-l ţii îmbrăţişat pe după umeri, lăsându-i mâinile libere şi posibilitatea de a respira? Crezi că poţi măcar să te aşezi pe jos, şi să-ţi pui capul pe genunchii lui, şi el să-ţi umble prin păr, ca prin blana unui câine credincios? Sau să stai cuminte într-un colţişor, să nu vrei nimic decât să respiiri?

Dacă i-ai spune asta lui Camil, ar râde cu poftă sau s-ar înfuria şi ţi-ar trânti: "Eşti o proastă ! " Sau te-ar privi cu răutate ca pe cel mai aprig duşman. Să-l iubeşti pe Camil înseamnă să dispari când vrea el, să-l ajuţi să uite că exişti, să te topeşti în neant.

Ca să scrii, ai nevoie să nu simţi pe nimeni la câţiva kilometri împrejur. Nu-i vorba de femeia de serviciu, care ţi-e indiferentă. Îţi aduce un pahar cu apă când ai nevoie, sau se duce să-ţi cumpere ţigări şi te lasă acolo în faţa hârtiei, să te chinui, să mori, să învii, să mori şi să scrii, fără să-i pese. Nu-i aşa că n-ai admite, chiar dacă n-ai fi nevasta lui, să nu ai o cheie ca să vii la el când vrei? Ei bine, după ceasuri de încordare, poate că el vrea să-şi aducă o femeie oarecare, o femeie care nu pune întrebări. Ai accepta?

Dar atunci ce înţelege Camil prin iubire? *

Leadership: Pentru a înţelege mai bine viaţa trebuie să comuţi imaginea întregii tale fiinţe pe modul "Stand-By" generat de accentuarea sentimentului de insatisfacţie pe care îl exercită discernământul de a vedea vremelnicia lumii şi nimicnicia omului de rând?

Liderii cei mai iscusiţi încearcă să ajungă la o stare de împăcare cu rolul pe care îl îndeplinesc, acela de a da un sens vieţii şi de a deschide celorlalţi ochii spre ţeluri mai înalte decât satisfacerea nevoilor personale. Dar pentru ca scopurile să se coreleze cu misiunea lor în aşa fel încât capacităţile lor să nu se poziţioneze într-o regiune de sine stătătoare şi să îşi piardă vitalitatea, ei evită zona de conflict cu ei înşişi căutând să gândească obiectiv, cu capul limpede.

Superioritatea unui lider nu este legată doar de valorificarea durabilă a unor deprinderi de activitate intelectuală, modele de bune practici creative, inovative şi eficiente, ci mai mult este legată de punerea în mişcare a discernământului de a vedea vremelnicia lumii şi nimicnicia omului în faţa destinului. În această fază aparte, când eşti la mutare dar nu dispui decât de continuări de activitate intelectuală ce te aduc forţat în dezavantaj faţă de propria poziţie de superioritate, se dă lupta cea mare cu gândurile negative datorate incapacităţii de a face faţă datoriei morale de a înfrunta dispreţul şi oprobiul oamenilor.

De fapt, vremelnicia lumii şi nimicnicia omului se vede în felul cum se raportează la sensul vieţii altora, dacă este sau nu dispus să se ataşeze de cineva fără să-l facă să sufere mai târziu, fără să-l facă să se simtă marginalizat, chiar dacă trebuie să-i judece cu realism caracterul, calităţile şi defectele. Cea mai gravă şi ultimă piedică a unui om care a reuşit şi ar putea să meargă mai departe cu leadershipul este să se acopere cu o formă de uitare, să-şi renege atributul sufletului printr-o ipostază de genul: "mai bine să mă retrag decât să accept un compromis".

O cale necesară de a înţelege viaţa este să deschizi ochii la o lume în care ai posibilitatea să te regăseşti mai mult într-o ipostază de vizitator decât într-o ipostază de vulnerabilitate (când nu-ţi poţi recunoaşte ataşamentul faţă de anumite standarde, rigori, valori).

Modul "Stand-By" se referă la o şedere de lungă durată, dar nu definitivă, într-un anumit moment al vieţii pe care lumea din jur îl trăieşte ca pe un simţământ de separare de lumea exterioară. Înseamnă să fii perceput drept vizitator al unei expoziţii în care nu se află un anumit număr de tablouri de o originalitate şi de o virtuozitate rară, ci doar nişte exponate ce merită văzute o singură dată.

În acest caz leadershipul poate fi privit drept un manifest dedicat conştientizării unei stări de spirit care porneşte de la sentimentul unei tragice pustietăţi lăuntrice şi se continuă cu revelaţia unei certitudini: aceea că nu eşti întotdeauna înconjurat de prieteni, şi că ceea ce faci trebuie să aibă un sens mai înalt, de a te raporta de exemplu la activitatea ştiinţifică, la actul de creaţie, deci să fii capabil să trăieşti prin suspendarea relaţiilor sociale şi emoţionale.

Modul "Stand-By" al stării tale funcţionale nu îţi asigură nicidecum o varietate de posibilităţi de configurare personală în aria în care eşti interesat să evoluezi. Deci, este presant să te comuţi pe modul "Wake-Up", punându-ţi la încercare capacitatea de a practica o deschidere spre noi orizonturi de cunoaştere de sine.

A te concentra asupra vieţii personale presupune să-ţi formezi o imagine mai completă şi realistă asupra conţinutului de însuşiri pe care eşti înclinat să le consideri compatibile cu voinţa ta de a te elibera de nevoia ca ceilalţi să te valideze pentru ceeea ce eşti.

Un expert în materie de leadership atrăgea atenţia la un moment dat: *"Dacă nu te cunoşti, cum vei putea să accepţi ceea ce nu poţi schimba sau să schimbi ceea ce trebuie pentru a fi un lider mai bun?"*

Înainte de a ajunge în poziţia de lider, întreabă-te unde greşeşti ca om, unde te poţi corecta şi unde poţi găsi o mână de ajutor. La oamenii din jur sau în prestarea unei activităţi independente? Ca metodă de investigare a funcţionalităţii proprii, leadershipul se poate contura ca singurul reper de evaluare a performanţelor de care te poţi agăţa pentru a interveni în sprijinul propriei apărări împotriva eroziunii morale şi psihice.

Asta prin identificarea şi determinarea în structura propriei personalităţi a acelei modalităţi de acţiune în concordanţă cu evoluţia altor domenii de interes. Focul acela intern care să te facă sigur pe tine când intri într-o zonă grea a carierei, într-un ritm alert de activitate.

Adesea, leadershipul este legat de natura şi condiţia severă a omului care este nevoit să se raporteze la viaţă prin prisma deciziilor de a nu acţiona în numele altor oameni, ci în numele unui ideal de împlinire intelectuală şi creatoare.

O nouă orientare a leadershipului ţine de nevoia de a te conecta la ceva mai presus de relaţia cu ceilalţi oameni care oricând te pot dezamăgi prin uitare, prin nepăsare, prin indisciplină sau prin decizii aberante. Este vorba de nevoia de a te conecta la o nouă formă de existenţă: cea interioară, aflată sub semnul unei căutări iniţiatice profunde în arta de a fi unic dincolo de barielele emoţionale şi comportamentale. Aici mă refer, îndeosebi, la raportul dintre ştiinţă şi credinţă.

Poţi să te reprezinţi în mijlocul lumii drept o fiinţă superioară, fără să te identifici cu emoţiile şi credinţele limitative ale altora?

Desigur. Făcând abstracţie de la tendinţele ideologice şi doctrinare ale slujirii sociale. Un mijloc este să făci apel la realizările ştiinţei, creaţiei şi tehnicii aplicabile domeniului tău de specialitate. Un apel referitor la necesitatea sporirii influenţei ştiinţei în societate.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei*, Editura Polirom, 2013.

O nouă tentativă de definire a leadershipului

On August 05, 2016

Plasează-te într-o ordine determinată de regulile distincţiei pe care o faci între competenţa de a dispune asupra unor obligaţii și capacitatea de a stabili valoarea îndeplinirii acelor obligaţii.

Primele filmări au avut loc în studioul din strada Jitnaia, destul de bine utilat pentru vremea aceea. Participau la filmări actori din trupa teatrului Proletkult, iar mai târziu, pentru scenele de masă, s-au folosit atât elevi ai studiourilor proletkultiste, cât şi tineret muncitoresc din fabricile moscovite. Se filma zilnic. De fiecare dată, după terminarea filmărilor, echipa discuta despre munca desfăşurată şi decidea cele ce erau de făcut a doua zi.

La aceste discuţii, Eisenstein cerea totodată mai mult decât i se oferea.

De câte ori direcţia încerca, de pildă, să reducă numărul figuranţilor, lui Eisenstein i se părea că i se limitează pofta de filmare. De fapt, Eisenstein îşi imagina fiecare scenă cu exactitate, căutând, la filmare, să-şi realizeze întocmai gândurile. Chiar şi atunci când ele era greşite. Pentru că de aici, de la primul film, încep criticii să-l acuze de prolixitate. *

Calitatea conexiunii tale la leadership se naşte din acea parte din tine care reacţionează la ceea ce e condiţionat de ceilalţi, în aceeaşi idee a multitudinii de perspective ale conceptului identitate a propriului Ego?

Există o corespondenţă între rol, stătut și contribuție, în cele mai profunde straturi ale muncii de îndrumare și control, între artist și colaboratorii săi, care are drept suport de susținere asumarea condiţiei de a fi o parte de tip constatativ a Creaţiei (semnalarea oricărei imperfecţiuni, prezentarea calităţilor sale, a avantajelor de a o folosi).

Regizorul îşi creează propriul univers de actori, scenarii, filmări, coregrafie şi o paletă diversă de interpretări prin intermediul limbajului şi al acţiunii, într-o scenă de lungimea întregului film. Şi asta pentru că are putinţa de a se pune în legătură cu cineva care să-i furnizeze ştiri şi informaţii exacte, dar mai ales pentru că are putinţa de a pune mediul scenic în concordanţă cu sine însuşi.

Iar asumarea condiţiei de a fi o parte de tip constatativ a unei creaţii de proporţii, realizată cu un sprijin consistent, este manifestarea cea mai apropiată a reacţiei de măsurare a propriilor expectanţe și se determină prin următoarea condiţie: *"cere întotdeauna mai mult decât ţi se oferă "* .

Conceptul de identitate a propriului Ego se referă la apartenenţa la o realitate pe care o dezvolţi preponderent prin interacţiune cu perspectiva necesară plăsmuirii şi interpretării artistice, chiar dacă de fapt eşti înconjurat de alte orientări, în măsură diferite de ale tale.

Leadershipul este consecinţa acestei condiții. Ea este un imperativ al datoriei absolute, acela de a te face înțeles, de a te plasa într-o ordine nouă determinată de regulile distincţiei pe care o faci între competenţa de a dispune asupra unor noi obligaţii și capacitatea de a stabili valoarea îndeplinirii acelor obligaţii.

Partea din tine care reacţionează la ceea ce e condiţionat de ceilalți este vocea

responsabilităţii, ea depinde de aceste două atribute: competenţa și capacitatea care contribuie la dezvoltarea competenţei de a construi un scenariu viu și posibil. Practic, ele se interconditionează și se schimbă după neașteptate meandre ale multiplelor nivele de valoare ale creaţiei, ca o consecinţă a predominanţei acelei forme de răspuns la atitudinea colaboratorilor tăi faţă de respectiva creație.

Ceea ce constaţi din punct de vedere al tratării creaţiei, ca pe o scară a lui Iacob pe care suie şi coboară raţiunile, energiile, valorile predominante ale colaboratorilor tăi, este că nu contează doar apartenenţa lor la evaluarea autentică pe care o faci constant. Ci, mai mult decât atât, contează apartenența lor ceea ce dă sens exigenţei de a fi tu însuți rezultatul acelei creaţii.

Ordinea determinată de regulile distincţiei pe care o faci între competenţele tale şi competenţele celorlalţi ţine de esenţialul creaţiei pe care îl scoţi în evidenţă, de gusturile celor care investesc timp şi interes în ideile artei tale, de feelingul lor, de capacitatea lor de a se însera în povestea ştiinţifică a creaţiei tale.

O nouă tentativă de definire a leadershipului sună cam așa: leadershipul este marca unei creaţii al cărei sens şi finalitate sunt înscrise în rigoarea imperativului: cere întotdeauna mai mult decât ţi se oferă !

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/o-noua-tentativa-de-definire-a-leadershipului.html

O pasăre al cărei puf se pierde în zare

On Octombrie 06, 2013

Scurtcircuitează entitatea definitorie a omului, ca să scoţi la iveală tendinţele sale ascunse.

Întreaga lui înfăţişare dezvăluie un temperament de un calm desăvârşit, nu apatic, dar liniştit. Un om a cărui atitudine nu reflectă realitatea interioară, lipsa contrariilor, vreo notă discordantă în armonia elementelor care îl definesc. Criminalul, cunoscut ca şi Buffalo Bill, nu mai simte chinul lucrurilor pe care le săvârşise şi care îl făcuseră să devină un monstru persuasiunii şi al invaziunii în sfera lăuntrică a fiinţelor care îl înconjoară, nu simte durerea, frica sau irosirea, singurul simptom pe care îl resimte este neputinţa de a profila un nou ideal de personalitate, de neatins.

Numai o multiplicare a forţei mobilizatoare, în condiţii strict determinate, produsă de nişte scripeţi cu greutate morală inacceptabilă, ar fi putut să perturbe sistemul acesta compact de gândire. Numai ispitele de nezdruncinat ale simţurilor generatoare de adrenalină ar fi putut să determine o sensibilizare nervoasă, o forţă cu care trebuie luptat. Numai ciocnirile intermoleculare din constituenţii materialului dur din care este croit, conform unei ecuaţii chimice prestabilite, ar fi putut scoate la iveală tendinţele sale ascunse.

Ai fi crezut că trăieşte în armonie cu el însuşi, netrădându-şi niciodată valorile, fără să ceară nimic de la nimeni, muncind după bunul lui plac şi că, pe lumea asta, nimeni şi nimic nu îl poate scoate din ale lui. Dar ceva tremură în el, poate un gând insesizabil disimulat în spatele scepticismului. Din glasul lui se desprinde ceva ciudat, un simţământ tulburător. Sistemele de scripeţi morali declanşează alarma.

Leadership: Îţi foloseşti predispoziţia de a-i judeca pe ceilalţi într-un mod constructiv, în funcţie de modul cum ei îşi formează o convingere constituită într-o certitudine foarte ridicată privitoare la depăşirea unei realităţi îngrijorătoare?

Mintea suspicioasă intră deodată într-un moment de disperare, căpătând coordonatele unui cerc al cărui diametru variază după intensitatea propriilor gânduri şi intenţii. Îi tremură puternic vocea, ca un corp uşor electrizat. De parcă în el, în părţile fine ce-i definesc superioritatea, în componentele cele mai solicitate ale sistemului său funcţional s-ar fi creat nişte forţe de respingere misterioase, atingând valori foarte înalte. Teama îl cuprinde brusc. Ceva îi tulbură zâmbetul de pe faţă, tonul vocii i se precipită, este certitudinea foarte ridicată că a fost luat deja în vizorul FBI, şi nu mai poate depăşi această realitate îngrijorătoare.

Abia acum, când reacţiile elementare ale omului se fac simţite, luând valori maxime, când are loc defectarea staţiei de reglare a presiunii psihice, abia când particulele fine din respiraţia lui transmit frica cea mai puternică, abia acum senzorii instinctivi ai agentului Clarice Starling detectează necuratul, partea ascunsă dintr-însul. Ea simte că nu e în largul lui, că firea lui e stânjenită. Ascunde pe cât se poate adevărul. Da, el e criminalul, el este Buffalo Bill ! Circuitul unei lămpi se întrerupe, iar un altul se alimentează cu energie.

Identitatea acestui personaj liniştit, dar genial, este demascată. Pentru o scurtă clipă, vulturul devine o turturică fără grai. Puful unei păsări fără colorit se pierde în zare şi nu trebuie să faci o prea mare risipă de mişcări ca să-l strângi. El cade singur atunci când se produce o tensionare maximă a cablului de susţinere, atunci când are loc confruntarea cu propriul ego din pricina unei tentative eşuate de eliberare de trecutul apăsător. De adevărul pe care el îl conţine, ascuns în spatele unei identităţi false, a unor măşti fabulos realizate.

Leadership: Modul cum tratezi ce se întâmplă în viaţa ta are ca şi consecinţă găsirea unui mod de a măsura intensitatea momentului care te-a determinat să iei o anumită decizie vizavi de probabilitatea apariţiei unei imagini care se dizolvă în timpul examinării ei?

Aruncă o privire circulară asupra universului interior a omului de lângă tine. Cu siguranţă eşti un artist dacă reuşeşti să percepi sau să produci succesiunea de emoţii şi gânduri utile creşterii funcţionalităţii lui proprii. Câmpul principal de susţinere de care el se serveşte ca să-şi schimbe Ego-ul, supus de o constrângere căreia altfel nu-i poate rezista, este dat de imaginea pe care şi-o doreşte în faţa ta, dar care nu este neapărat reprezentarea corectă a unei conştiinţe ce şi-a asumat lucid destinul.

O imagine pe care ţi-o formezi despre cineva în timpul examinării ei este un instantaneu de excepţie care îţi stârneşte admiraţia sau îngrijorarea, surprinzând perfect o emoţie, un gând, o situaţie aferentă demersului de a descoperi o realitate pe care nu ai mai încercat-o. Această imagine evidenţiază rezultatul unei căutări avansate generată de dorința de afla „altceva” decât ceea ce cunoşti despre o persoană care se luptă cu un anumit tip de dependenţă, considerându-se ea însăşi ca fiind altcineva decât pretinde a fi.

Dar această imagine se spulberă imediat dacă nu are o zonă transparentă care să-ţi permită vizualizarea nivelului de "vibraţie" lăuntrică: împăcare cu sine, speranţă, înduioşare, sau deznădejde, regret, resemnare, etc. Imaginea omului este resimţită sub forma unei senzaţii specifice (de bucurie sau de nelinişte) care are drept consecinţă evidenţierea unui adevăr mai puţin dorit.

Leadership: Modul în care creionezi profilul anumitor persoane are ca şi consecinţă starea ta din momentul imediat următor producerii unei forme de comparaţie dintre ce crezi că ştii şi ceea ce omiţi să iei în considerare?

Deseori “meciurile” de leadership se încheie cu victoria uneia dintre părţi, mai rar la egalitate, atunci când jucătorul cel mai tare obţine mai multe puncte în plus. Ne referim în speţă la situaţia în care vrei să desluşeşti câteva din trăsăturile definitorii ale omului şi, identificându-te cu ele, să înţelegi felul lor de funcţionare fără să-ţi însuşeşti vreo calitate sau alta.

Însă apar noi şi noi probleme atunci când încerci să deschizi uşa bine ferecată a minţii omului, a cărei cheie este cercetarea, punerea în folosinţă a ansamblului de percepţii, idei, intuiţie şi cunoştinţe aplicate în straturi succesive. Fiecare dintre acestea trebuie să fie în măsură să facă faţă unor noi cerinţe de “calificare” bine determinate în cursa prelungită spre influenţă, spre exercitarea şi menţinerea controlului permanent.

Dar aşa cum pe piaţă intervin tot mai des serii de produse destinate să facă faţa uneia şi aceleiaşi trebuinţe, eliminând şansa de a se crea un tipar cert al non-consumatorilor, tot aşa elaborarea unei strategii de pătrundere în sfera cea mai profundă şi mai cuprinzătoare a omului, supus transformării, supus forţei implacabile a propriului său Ego, elimină şansa de a crea un raport corect şi strâns care acceptă parametri de a efectua o examinare.

De multe ori comparaţia făcută între ceea ce ştii despre cineva şi ceea ce omiţi să iei în considerare are ca punct de plecare fuziunea dintre două tipuri de personalităţi. Una îmbogăţită printr-o imagine atent lucrată şi chiar supraevaluată (dar care acţionează numai în baza conştiinţei curate), şi una caracterizată printr-o imagine de sine distorsionată, marcată de un sentiment de instabilitate ascuțită și persistentă (care acţionează în baza impulsurilor de moment).

Un om care care NU-l cunoşti este un om pe care crezi că-l cunoşti de la înălţimea

aprecierii de sine manifestată cu moderaţie, sau de la înălţimea unei imagini care se vrea a fi importantă şi pozitivă.

În leadership, eşti nevoit să acţionezi uneori după principiul "bateriile pierd din puterea lor de pornire la temperaturi scăzute". Numai prin crearea unui break perfect care să afecteze mai mulţi factori de protecţie din interiorul omului, provocând emoţii, temeri şi anxietate doar de partea lui, deci, sensibilizându-i forţa mobilizatoare în condiţii strict determinate, utilizând pe cât posibil repere care să îl scoată din zona de confort, numai astfel vei reuşi să conturezi o nouă perspectivă asupra propriului său Ego.

Rareori, în situaţii extreme, calea cea mai sigură la care recurg liderii pentru a scoate la iveală latura întunecată şi adevărată a omului este de a perturba sistemul compact de gândire al acestuia. O perturbare mai profundă a structurilor funcţionale ale omului creează o reacţie secundară care, la rândul ei, desprinde adevărul de falsul personalităţii.

Această perturbare trebuie să mişte energia lăuntrică, să creeze un minus în gândire, să zdruncine toate percepţiile, simţurile, solicitând mai tare nervii. Iar omul, supus bombardamentelor stăpânite şi subtile, mai mult la nivel de emoţii, îşi va dezvălui în final identitatea reală - dacă nu este ghidată de un sine integru şi stabil.

Problema care se pune, în acest caz, este legată de opţiunea pentru un "salt" deasupra aparentului adevărului, dar care este aplicabilă, funcţională şi eficientă în condiţiile în care mai există în om un dram de conştiinţă capabilă să intervină în orice circumstanţe.

Formarea unei convingeri se realizează prin înţelesul pe care l-ai ales-o să se potrivească unei experienţe de viaţă care începe cu intensitatea emoţiei pe care ţi-o transmite cineva într-o împrejurare deosebită şi se finalizează cu actul de voinţă care dă naştere unei personalităţi diferite de cea autentică.

O pasăre al cărei puf se pierde în zare evidenţiază acea tendinţă de pierdere a controlului de sine a omului cu dublă personalitate. Aduce în câmpul atenţiei acea abilitate de a descoperi adevărul din spatele măştii care acoperă, uneori aproape perfect, firea, gândurile, intenţiile şi acţiunile omului.

Masca, o aparenţă înşelătoare, poate fi distrusă dacă ştii să descoperi şi să acţionezi asupra a tot ceea ce omul ascunde mai mult sau mai puţin intenţionat într-însul.

*** Notă:** The Silence of the Lambs (1991)

O pedeapsă dreaptă pentru Carson Wells

On Ianuarie 19, 2013

Exercită-ţi puterea de a fi stăpânul propriei vieţi, fără să te ancorezi la o realitate ce nu corespunde viziunii echilibrate asupra a ceea ce eşti.

În filmul "No country for old men (2007)" îl surprindem pe Carson Wells într-o ipostază de om mulţumit de sine însuşi. Spiritul acesta fugar, mereu în căutare de comori, tânăr, curajos, iute, optimist până în măduva oaselor, vaccinat împotriva oricărei forme de nefericire sau tristeţe, fildeşul acesta strălucitor întreţinut numai de natura sa rezistentă, trăieşte în credinţa naivă că totul se desfăşoară în avantajul lui; că timpul, lucrurile, oamenii, totul lucrează în favoarea sa.

Stimulat de o energie superioară, Wells pare a fi ocrotit de o forţă care ar putea spulbera, uneori brutal, orice adversar. Autocontrolul era manifestarea esenţială a firii sale. Prin locul în care-l ocupa printre ceilalţi oameni, precum şi prin faptul că se afla mai rar în preajma pericolului, am zice că pentru el nu exista decât un singur bine, acela de a acţiona după cum îi dicta propriul Eu, cu aparenţa unui soare cald şi strălucitor aşezat peste o lume fără ceaţă.

Leadershipul autentic este pus la încercare atunci când voința capitulează în fața circumstanțelor sumbre, ducând la o transformare neintenționată a personalității.

Dar locul lui în lume devine tot mai sumbru odată cu trecerea timpului. Totul în el este pus sub semnul întrebării, o adevărată capitulare a voinţei, o ruginire spontană din interior, *une conversion de la personnalité*. Căci din pricina excesului său de zel în încercarea de a recupera o geantă plină cu bani, ia naştere un alt tip de om, un tip de concurenţă imperfectă nevăzută deloc bine pe scena lumii interlope. Toate elementele care îi compun prezentul lui Wells, se răsfrâng şi asupra acelora din jurul său, mai ales a duşmanilor săi.

Această sferă a voinţei şi putinţei luminată de optimism tot mai în sus, înspre nemăsurat, lărgită spre imposibil, proiectată pe fondul deformării personalităţii, ce se confundă parţial cu idealismul, repugnă realităţii crude. În fiecare caz, conturul ei este acoperit de forme incomplete de reînnoire şi de valorificare a propriilor sale calităţi. Oare calea pe care şi-o alege Wells este atât de deşartă, încât să-şi înmormânteze definitiv orice reper bun şi util?

Leadership: Accepţi să devii imaginea unei noi versiuni a avântului înspre nemăsurat, experimentând efectul hazardulului prin exemplul unei mulţumiri de sine care este iluzorie?

Nesăbuitul nu realizează că există lucruri mai însemnate pe lume, cum ar fi viaţa. Viaţa lui. Iar atunci când simte pericolul, deja e prea târziu. Curajul său nu mai este unul vizibil, viril, ci se preface într-o rândunică care, plutind lugubru, îşi ia zborul definitiv, nemaiputând să ridice nicio aripă a nădejdii. Un acru şi gratuit viciu al încrederii sale lovite fatal de prezenţa obscură a unei fantome, rivalul său de temut, nemilosul asasin, *el desperado* – Anton Chigurh.

Orgoliul sau hipertrofiat nu acceptă însă înfrângerea. Ca un Hermes fixat pe gândul de a jefui templul lui Apollo din Delphi, netemându-se de mânia acestuia, Wells îşi forţează norocul pornind pe tărâmul mocirlos al lui Chigurh spre a-i şterpeli de sub nas geanta cu bani. Şi tocmai din cauza acestui avânt, la fel de alunecos ca gheaţa, este surprins cu garda lăsată. Realizând în ultimul moment că duşmanul este mai puternic, apelează la conciliere.

Leadership: Cum se reflectă îndoiala faţă de ce îţi oferă viaţa prin luarea în considerare a adevărului aflat în spatele experienţelor care te individualizează ca vulnerabilitate a unei subiectivităţi asumate până la capăt?

O piedică, o nedreptate? Tot ceea ce mai zace acum în Wells, tot ceea ce-l mai putea face mulţumit, nu mai ţâşneşte cu iuţeala glonţului ca altădată. O zguduire absurdă şi nemeritată, o viaţă năruită, de parcă ar fi fost de nisip. Abia acum, când e prins în ghearele mortale ale vulturului, dragostea pentru viaţa i se revărsă şi se împrăştie din plin prin sânge.

Din păcate, nu mai poate schimba nimic. O pace molcomă, o capitulare suportată cu calm, *le malaise d'un vain désir* . Tot mai mult se strânge teribila capcană a destinului, apoi se închide brusc. Singurul adevăr aflat în spatele experienţelor care îl individualizează pe acest din urmă optimist, ca vulnerabilitate a unei subiectivităţi asumate până la capăt, este că trebuie să accepte suferinţa, tocmai pentru a o putea transcende.

Iar totdeauna suferinţa accepta mai uşor moartea. Judecata s-a desfăşurat drept, o înfrângere meritată. Căci omului care nu-şi preţuieşte îndeajuns de mult viaţa şi adevăratele valori pe care aceasta le scoate în cale, nu-i este dat să zboare mai sus, să cucerească piscurile cele mai înalte. Destinul nu-i acordă decât rar subvenţii, de cele mai multe ori îl taxează cu dobânda maximă.

Leadership: Te ambiţionezi să cuprinzi nemărginirea întâmplării de a fi prins în angrenajul unei intrigi care te ţine în suspans până în clipa când îţi dai seama că e prea târziu să revii la ceea ce ai fost?

Locul tău în lume devine tot mai sumbru odată cu trecerea timpului? Totul în tine este pus sub semnul întrebării? Calea pe care ţi-o alegi este atât de deşartă, încât îţi înmormântezi definitiv orice reper bun şi util? Încerci să te impui pe terenul mocirlos al unei obsesii nesănătoase?

Ca o forţă de atracţie dintre sarcinile pozitive şi cele negative, cei doi poli magnetici: " *a fi* " şi " *a nu fi* " sunt punctele dependente de dimensiunile personalităţii tale. Apropiindu-se, ele se intersectează sau coincid în funcţie de rolul pe care ţi-l asumi în viaţa de zi cu zi, şi în funcţie de personalitatea raportată la realitatea din jur.

Iar modul în care priveşti şi îţi planifici viitorul - nu numai din punctul de vedere al aşteptărilor, ci şi al acţiunilor, mai mult sau mai puţin conştientizate, a căror rezultantă este devenirea ta, determină deciziile pe care le iei şi felul cum te comporţi în fiecare situaţie.

Un vizionar înțelege că nu doar evaluarea obiectivă a destinației contează, ci și lupta activă pentru modelarea viitorului dorit.

Pentru că tu - omul care ştie să judece şi să evalueze lucrurile la propria lor valoare - nu ai numai datoria să te întrebi şi să constaţi, în mod obiectiv, ce anume îţi rezervă destinaţia spre care tinzi, preocuparea pentru echilibru şi responsabilitate, dar şi posibilitatea de a dori un anume viitor, şi deci datoria de a lupta pentru el.

Datoria de a lupta pentru schimbare, pentru o nouă cauză, sau pentru a fi mai mult decât eşti, este cea care circumscrie orizontul lucidităţii şi cauzalităţii, unde posibilul şi realul se actualizează peste întreaga ta viaţă făurită cu răbdare, nădejde şi respect.

Aceasta este esenţa ce stă la baza leadershipului, şi totodată ceea ce emite unul din

principiile FISH: " *Alege-ți atitudinea - Responsabilizează-te pentru cum răspunzi la ceea ce-ţi rezervă viața."* Odată ce ești conștient că alegerea ta implică pe toți cei de lângă tine, întreabă-te:

Cum te ajută alegerile tale să fii persoana care ai vrea să fii? Cum se răsfrâng toate elementele caracterului tău asupra acelora din jur?

Leadership: Lupţi pentru valorile corespunzătoare calităţii de a fi un outsider al unei personalităţi fără limite, fără să fii influenţat de gradul de receptare a unor experienţe care se amplifică prin lipsa ta de reacţie corectoare faţă de tine însuţi?

Un leadership bun poate avea impact pozitiv în primul rând asupra propriei tale persoane. O formă de a te implica activ în schimbarea ta în bine, o formă de ripostă fermă, o formă de a te lupta pentru ceea ce este corect să fii, pentru valorile corespunzătoare cu calitatea de a fi Om. Leadershipul, acest instrumentul al formării unui alt tip de personalitate, te ajuta să te "redeştepţi" înainte de te arunca cu capul înainte spre mediocritate.

Carson Wells avea impresia că viaţa devenea mai bună pe măsură ce împingea "pistonul" prezentului spre un viitor limitat doar la orizontul său, având convingerea că deţine în întregime controlul.

Însă aceasta modalitate de a gândi, acest superficial strat de iluzie, vulcanic erupând, mereu repetat, l-a dus de fapt spre nicăieri, cauzând disperare şi confuzie. Claustrarea într-o sferă privată, cea a intereselor individuale.

Valorile sale erau degradabile, calculate, cultivate şi îngrijite doar prin simpla adăugare a opţiunii " *On/Off* ", creându-i mai mult dubii în legătură cu viaţa lui. Un caracter care percepe viaţa, lumea, totul prin prisma propriilor sale defecte.

Este posibil să fii şi tu „pe valul schimbării", dar să te implici în scenariul nepotrivit? Te ancorezi, ca de vreun buştean scufundat, de o realitate care nu se raportează la convingerile tale adevărate?

A fi un outsider al unei personalităţi fără limite înseamnă să te desprinzi de ceea ce știi că ai trăit fără băgare de seamă și să te deschizi doar în faţa unei abordări asupra vieţii care bazează pe trei calităţi: protejarea stimei de sine, cumpătare în privinţa exagerării importanţei personale şi putinţa de a te opune oricărei vanităţi.

O pedeapsă dreaptă pentru Carson Wells exprimă o realitate: pe măsură ce te îndepărtezi de calităţi specific umane, elementul declanşator spre excelenţă întârzie să apară, chiar dacă voinţa ţi-e puternică. Iar acel orizont al redescoperirii, se limitează tot mai mult pe măsura alungării valorilor care favorizează apariţia şi dezvoltarea leadershipului.

Aşa cum corpul uman, cu toate componentele sale bio-morfo-psihologice, este numitorul comun al tuturor activităţilor sportive, tot astfel creşterea calităţii vieţii este numitorul comun pentru fixarea mai puternică a acelor calităţi necesare leadershipului.

Exercită-ţi puterea de a fi stăpânul propriei vieţi, fără să te ancorezi la o realitate ce nu corespunde viziunii echilibrate asupra a ceea ce eşti.

O piatră frumoasă este numai o piatră frumoasă

On Septembrie 03, 2014

Înscrie-ţi realizările într-un cadru care pune accent pe valoare, întărind fundalul pe care se plasează construcţia însemnătăţii lor.

Un dialog din cartea „ *Endless Night*", de Agatha Christie, este relevant în ceea ce priveşte perspectivele de integrare ale leadershipului în proiectele personale.

- Construiesc case numai pentru anumiţi oameni, când vreau eu, spuse Santonix.

- Pentru oameni bogaţi, vrei să spui? adaugă Michael Rogers.

- Trebuie să fie bogaţi, căci altfel nu vor fi în stare să plătească casele. Dar nu de bani îmi pasă. Clienţii mei vor trebui să fie bogaţi pentru că eu vreau să fac case care costă. Însă numai casa nu e de ajuns. Trebuie să existe şi fundalul. E la fel de important. E ca un rubin sau un smarald..

O piatră frumoasă este numai o piatră frumoasă. Nu duce nicăieri. Nu înseamnă nimic, nu are formă şi nici semnificaţie până nu este fixată într-o montură. Iar montura trebuie să aibă un giuvaier demn de ea. Iau peisajul ca atare, îl scot din cadru, unde de fapt există cu depline drepturi. Nu are niciun sens până când nu există şi casa care să se înalţe mândră precum un giuvaier în montura lui.

Dezvoltarea leadershipului tău se află la confluenţa dintre tendinţa de expansiune a influenţei şi onoarea de a te reprezenta într-un context de promovare a valorii?

Valorile tale sunt generate de ignorarea diferenţelor dintre bogaţi şi săraci? Eşti în stare să beneficiezi de pe urma diferenţelor dintre ei? Sunt valorile tale alese şi hotărâte de semnificaţia construcţiei pe care o gestionezi? Fundalul pe care îl utilizezi pentru a plasa o ofertă intră în preţul consumului de valoare pe care ţi-o atribui? Care este motivul de a forţa termenii şi rezultatul unei negocieri care nu conduce la rezultatele prevăzute?

Angajamentul tău în realizarea aspiraţiilor de a deveni lider, explorând adânc posibilităţile de câştig win-win din cadrul campaniei „ *Pot să ajut cât mai mult* ", devine în condiţii de certitudine un punct de expansiune a influenţei care nu trebuie să fie contrară principiilor de onestitate şi de integritate. Dar, în acelaşi timp, luând în considerare ceea ce este bine pentru oamenii cu care închei înţelegeri, putem vorbi aici de un fel de expansiune a propriei tale conştiinţe, întemeiate pe diverse virtuți care respectă cu consecvenţă normele leadershipului.

Iar una din aceste norme prevede adoptarea unui demers de tipul „ *share understanding* ", având semnificaţia unei recunoaşteri a datoriei de a fi un întreprinzător spiritual care acţionează în favoarea unui anumit rezultat, spre a da leadershipului consistenţă îndelungată. Acest rezultat nu trebuie să aibă doar o puternică încărcătură emoţională, ci, prin prisma a ceea ce transmite trebuie să fie raportat la ecuaţia „ *O piatră frumoasă nu înseamnă nimic până nu este fixată într-o montură.* "

În termeni mai simpli, această concluzie se poate interpreta în felul următor. Este mai înţelept să accepţi un anumit compromis sau să reflectezi asupra impactului fondului propriu de valori, decât să apelezi la nişte practici de monopol neconforme cu onoarea de a fi un om cu

suflet mare. Cu onoarea de a te pune în slujba unui proiect profesional care produce efecte pozitive. Cu onoarea de a fi un lider pentru care succesul nu se rezumă doar la profit, ci şi la stil, la compoziție şi fundal. Cu onoarea de a te reprezenta într-un context rentabil de echitate, promovând valoarea pe care o aduci în lume.

Echitatea este o construcţie frumoasă şi solidă ce poate fi negociată cu acelaşi drepturi depline atât de oamenii bogaţi cât şi de cei săraci, printr-o decizie care va mulțumi ambele părți.

Avantajul cultivării leadershipului, actualizat în permanenţă prin crearea unor noi alternative de atitudine faţă de ceea ce apreciezi ca fiind valoros, se vede în nivelul de înţelegere a ceea ce scoţi în evidenţă, prin comparaţie cu un rezultat solid. Iar rezultatul este dat de influenţa pozitivă care întăreşte relaţia dintre tine şi susţinătorii tăi.

Fundalul pe care se plasează construcţia rezultatelor asigură o integrare a răspunsului psiho-social la o ofertă care nu poate fi refuzată, îndeplinid condiţiile unui cadru general favorabil într-o realitate existentă la un moment dat. Astfel, perspectivele de dezvoltare trebuie să urmeze un trend ascendent în conformitate cu ceea ce se aşteaptă de la un viitor preconizat. Leadershipului de azi, ce trebuie să corespundă interesului general, are o pondere semnificativă faţă de leadershipul de mâine.

Valori precum nivelarea diferenţei dintre oameni şi mijloacele de a le realiza sunt întotdeauna reprezentate prin promovarea "preţiozităţii" unei bijuterii sau prin calitatea interpretării cadrului perceptual al persoanei.

O piatră frumoasă este numai o piatră frumoasă evidenţiază valoarea a ceea ce dăruieşti, cu intenţia de a genera un nou flux de venituri în cadrul eforturilor de extindere a valorii personale. Dar în aşa fel încât să te delimitezi de acea gândire care nu-ţi permite sesizarea legăturii dintre cauze și efecte, dintre însemnătate şi aparenţă.

Ce valoare au realizările tale în domeniul conducerii? Cat de bine gestionezi fundalul pe care se plasează construcţia însemnătăţii lor?

Source: https://neculaifantanaru.com/o-piatra-frumoasa-este-numai-o-piatra-frumoasa.html

O pictură nu poate niciodată să arate aidoma unui lucru din natură

On Decembrie 26, 2012

Felul în care îţi analizezi şi îţi prezinţi creaţia, depinde de felul cum este ea receptată: din apropiere sau depărtare.

Să te ferești de profiluri, adică de contururile precise ale lucrurilor. Să nu faci conturul figurilor tale de o altă culoare decât aceea a fondului ce le mărginește, astfel încât să nu apară contururi întunecate între fundal și respectiva figură. Dar nu uita că la lucrurile mici scapi greșelile mai repede decât la lucrurile mari.

De exemplu, în figurile mărunte nu se pot vedea nici greșelile, nici felul lor, așa cum se văd la cele mari; căci figura măruntă fiind făcută după chipul unui om sau al unei alte viețuitoare, părțile sale nu pot fi isprăvite cu grijă, din cauza marii micșorări. Așadar ea nu este cu totul isprăvită, și nefiind isprăvită, nu i se pot dovedi greșelile. De pildă: privește un om de la trei sute de pași și judecă dacă e frumos său urât, dacă e monstruos sau este ca oarecare altul; vei vedea însă că oricât de mare va fi strădania ta, nu te vei încumeta să-ți dai o dreaptă părere și aceasta din cauza îndepărtării în care omul este atât de micșorat, încât nu i se pot deosebi amănuntele.

Și dacă vrei să vezi mai bine micșorarea omului despre care se vorbește mai sus, pune un deget la o apropiere de o palmă de ochi și tot ridicând și tot lăsând în jos acel deget, până ce capătul său de sus să ajungă sub picioarele figurii privite, vei vedea că apare o micșorare de necrezut. Pentru aceasta, de multe ori, te îndoiești de ivirea vreunui prieten sosind din depărtare.

Leadership: Lucrul asupra căruia îţi concentrezi atenţia poate să imite ceea ce este în natură, încât să faciliteze revelarea unei idei printr-o comparaţie cu lumea materială?

Şi vă mai zic ceva important. O pictură nu poate niciodată să arate aidoma unui lucru din natură. De multe ori pictorii deznădăjduiesc că vor putea să imite ceea ce este în natură, picturile lor neavând nici relieful, nici vioiciunea ce o ia lucrurile văzute într-o oglindă - deși ei au la îndemână culori ce prin limpezimea sau întunecimea lor, depășesc de la o poștă frumusețea luminii și a umbrelor lucrurilor văzute în oglindă. Ei își învinuiesc neștiința și nicidecum cauza, pentru că nu o cunosc. E cu neputință ca din lucrul pictat să reiasă un atare relief încât să semene lucrului din oglindă, cu toate că amândouă se folosesc de o suprafață, afară de cazul când privim cu un singur ochi.

Cauza este că aici doi ochi văd același lucru unul după altul precum a și b ce văd în acelaşi timp pe m și n, dar nu poate ocupa în întregime pe m pentru că baza liniilor vizuale c atât de mare, încât un ochi vede lucrul al doilea după întâiul. Dar, închizând un ochi ca s, lucrul f va cuprinde k - deoarece linia vizuală iese dintr-un singur focar și folosește un corp, într-așa fel cel de-al doilea, de aceeaşi mărime nici nu va fi văzut.

Acum, poate te întrebi ce este mai de folos: luminile şi umbrele lucrurilor, sau trăsăturile lor? Eu cred că trăsăturile lucrurilor sunt de mai mare folos decât umbrele şi luminile, deoarece liniile mădularelor care se pot îndoi sunt mereu aceleaşi şi niciodată nu se pot schimba, pe câtă vreme locurile şi umbrele în cantitatea şi calitatea lor sunt nesfârşite.

Leadershipul trebuie să precizeze fără echivoc contururile unei noţiuni precum "vederea în oglindă" atunci când abordează problemele creaţiei sau aspecte ale realităţii din punctul de vedere al proceselor de constituire a creaţiei.

O pictură nu poate niciodată să arate aidoma unui lucru din natură, mai ales dacă vom considera că obiectul atenţiei unui pictor este "vederea în oglindă" care facilitează o dublă viziune asupra realităţii înconjurătoare, o imagine mult mai amplă din care dimensiunea spaţială reprezintă doar o componentă.

* **Notă:** Leonardo Da Vinci - *Tratat despre pictură*, Editura Meridiane, 1971.

O prelungire a privirii surprinsă în imagini

On Septembrie 09, 2021

Acesta este secretul artei: să privești la suprafață marea ca și când i-ai măsura din priviri abisurile.

Într-o bună zi voi scrie un tratat despre artă, privind doar marea, ascultându-i valurile, admirându-i vastitatea. De altfel, cred că acesta este secretul artei: să privești la suprafață marea ca și când i-ai măsura din priviri abisurile. Şi nu-i aşa că artă este marea văzută din albastrul unor ochi imaginari, cu care se poate da o replică de culoare unei imagini devenită simbol al misterului și totodată al existențelor abisale, al adevărului păstrat în adâncimea de taină a lumii?

Mi se pare că în faţa ochilor mei se deschide un tablou cuprinzător al frumoaselor vremuri de altădată, cu efect dublu asupra rememorării unui episod consemnat de istoria artei, prin diversitatea formelor pe care le iau valurile într-o viziune neconsolidată asupra lumii. Aici, optez pentru preluarea voită sau întâmplătoare a unei teme adusă în actualitate de expresioniştii abstracţi: *"Iniathyessia"* , adică rememorarea unei amintiri din trecut şi metamorfozarea ei în pictură.

Văd nisipul de pe țărm, şi aproape că îl ignor pe cel cu adevărat fin din mare. Iar oamenii fără Dumnezeu vor continua să-l caute pe Dumnezeu, chiar dacă EL se află pretutindeni, dar nu întotdeauna la vedere.

Sincer vorbind, aceasta este impresia pe care mi-o face marea: că trebuie să găsesc adevărul ascuns al lumii, taina Logosului Divin, într-un depozit de forme-valuri şi ipostaze-valuri, încât arta căreia urmează să-i dau formă să evidenţieze imaginea unui tablou susţinut de accente de clarobscur. Un tablou capabil să dea o replică de proporţii imaginii Absolutului.

Leadership: Imaginea pe care o suportă creaţia ta poate să exprime un sentiment de reînnoire a propriului sine, cu ajutorul unei comparaţii directe între ceea ce este perceptibil ochiului și ceea ce este ascuns privirii?

Un artist adevărat poate oricând să schimbe coordonatele oricărei ştiinţe, cum este leadershipul. Dar un lider nu va avea așa multe lucruri de spus despre ştiinţă, cu atât mai puțin despre artă. Bine spunea cineva: *"Totuşi liderul îşi transformăîn artă domeniul în care excelează. Asta îl face şi lider şi artist."* În acest caz, rugați-l pe acel lider să elaboreze un tratat despre artă, veți avea atunci dovada excelenței sale.

O altă problemă dezbătută în cadrul artei este aceea a privirii care se întâlnește plurivalent cu o realitate mistică. Poate fi vorba despre privirea cu care ochii cercetează orizontul deschis al mării, când culoarea mării se transformă în aurie la vremea asfinţitului, oglindindu-se spectaculos numai în sufletul pictorului suprarealist, al admiratorului de castele, fapt care dă viaţă şi culoare subiectelor sale.

Alteori marea nu este văzută doar ca o reflecţie asupra sensibilităţii artistice omeneşti, ci ca un microcosmos al relaţiei dintre Creator şi Opera, mai ales ca o incursiune în liniştea sufletului care ne face înţelegători în curgerea vieţii. Și cine ar înțelege cu adevărat limba valurilor atunci când ele îmbrățișează țărmul, poate că ar afla mai multe taine. Poate că atunci ar surprinde mai ușor tabloul umblător al frumoaselor vremuri de altădată.

M-am ataşat profund de tradiţia marii picturi universale, la fel cum în cele mai frumoase momente de linişte m-am ataşat de reflexia razelor pe care asfinţitul o aduce drept argument al faptului că pictura trebuie să aducă lumină în viaţa omului. Ca mişcarea unei lanterne într-o încăpere întunecoasă, ochii mei încearcă să sondeze adâncurile de nepătruns ale mării, să împărtăşească în timp real descoperirile şi cu alţii, dar fără să părăsesc uscatul.

Leadership: Poţi să priveşti o creaţie artistică prin prisma unor eventuale similitudini cu propriul destin, aşa încât să preţuieşti acea senzaţie de uniune a Eului cu o lume a îndurării şi tăcerii ?

Uneori sunt bântuit de idei fanteziste, cum că Dumnezeu şi-a ascuns împărăţia în adâncuri, pentru ca numai cei cu o vedere foarte profundă să scoată la iveală dedesubturile unei existenţe aproape nebănuite. La acest tipar de gândire apare şi replica: cine rămâne cu desăvârşire necunoscut duce întotdeauna o existenţă singuratică, purtând în sine amintirile unei copilării nefericite, ceea ce dă structurii sale sufleteşti o sensibilitate crescută. De aceea culoarea este o prelungire fizică a nervilor exacerbaţi, cum bine spunea istoricul englez Herbert Read.

Iar un artist care încearcă să-l cunoască pe Dumnezeu trebuie să îndure greutatea mării, înainte de a contempla infinitul mării cufundat în propriile gânduri. Sau, ar putea să contemple multiplele ipostaze ale mării, celebrând ca pe o matrice a existenţei ireale prin raportarea acesteia la diferite reprezentări, sentimente şi gânduri ale spiritului. Adâncimi care nu sunt cunoscute nemijlocit, ci aşa cum preciza filozoful Georg Wilhelm Friedrich Hegel, ele trebuie scrutate numai prin îndreptarea propriului spirit asupra lumii interioare

În cercul imperfect al universului meu optic se conturează perfecţiunea acelei mişcări oscilatorii, a unei energii stăpânite pe o suprafață nelimitată, constând din trilioane de litri de apă. Nu este chip să opresc această continuă alternare a creaţiei şi a energiei oceanice, decât cu senzaţia de a mă fi trezit dintr-un somn lung. Un deja-vu îmi străfulgeră pentru o fracțiune de secundă mintea, mă aruncă înapoi în vremurile din urmă, ca apoi să trezească în mine un fel de nostalgie după ceva inefabil inexprimabil, care se amplifică tot mai mult. Marii artişti cunosc deja acest sentiment şi ştiu cum să-l învingă.

Şi, până la urmă, ochii mei continuă să caute adevărul descriptibil şi riguros al unei imagini sigure şi complete: cea a unui bătrân care, singur într-o barcă, poate să liniştească valurile şi să simtă marea într-o manieră intensă şi profundă.

Un artist adevărat nu va încerca niciodată să surprindă depărtarea unui orizont nou, sau adâncurile unei lumi subacvatice, fără să stăpânească realitatea din apropierea propriei fiinţe.

O prelungire a privirii surprinsă în imagini se materializează într-o reflecţie asupra sensibilităţii artistice omeneşti dacă încercăm să vedem totul din jur ca fiind o expresie a confruntării cu gândurile şi emoţiile din care se compune o viziune, o experienţă mistică, o extrapolare a lumii efemere.

Source: https://neculaifantanaru.com/o-prelungire-a-privirii-surprinsa-in-imagini.html

O prietenie care nu se termină niciodată

On Septembrie 09, 2020

Aruncă o privire asupra a ceea ce te-a condus înspre ceea ce tu eşti azi, alocând astfel o atenţie semnificativă întregii poveşti care îţi aparţine.

Am învățat un lucru de la mine însumi în această seară, poate că l-am învățat cu mulți ani în urmă, acum doar îl trăiesc mai intens. Am învățat că prietenii cei mai buni nu doar că aleargă 30-40 km pe săptămână împreună, viteză sau rezistență, dar vor fi întotdeauna împreună chiar și dacă toată lumea ar fi împotriva lor.

Alegătorul de cursă lungă a învățat ce înseamnă, cu adevărat, prietenia, simţind mai bine legătura afectivă, pură și puternică care te face o persoană mai bună. El nu renunță la o prietenie sinceră, niciodată, sub nicio formă. E ceva rar, prețios, de lungă durată. Ceva tot atât de rar ca un trandafir abia înflorit, care se deschide încet spre nou, reflectând auto-apreciere şi apreciere corectă a celorlalţi. Alegătorul gândește, trăiește, vede totul din perspectiva vitezei și a rezistenței. Se emoționează înaintea concursurilor. Are temeri. Uneori câștigă, alteori nu. Dar întotdeauna se întoarce la grup...

El întotdeauna aleargă. Și aleargă, și aleargă, și aleargă. Pe orice vreme. Orice distanță. La orice vârstă. Nu știe să renunțe la idealuri, la vise, la o filosofie de viață, la victoriile trecute, împotriva sorții. Nu știe să renunțe la el însuși, căci a învățat să fie atașat de propria structură fizică, sufletească și energetică. Poate că orice filosofie de viaţă începe cu sensibilitatea unui suflet profund, călit la flacăra durerilor, sau a dorului pentru cei ce nu mai sunt.

Poate că de aici îşi trage seva *Trandafirul de Damasc* , din înrâurirea pe care o are un suflet sincer și iubitor asupra altui suflet. Iar alergătorul, asemenea unui trandafir, este martorul unei existenţe care se vrea a fi trăită plenar, absolut.

Credeți-mă pe cuvânt, emoția cea mai puternică pe care o trăiește un alergător se declanșează atunci când după atâția și atâția ani de antrenamente, își revede cei câțiva prieteni cu care în urmă cu 25 de ani, copii fiind pe atunci, s-au întâlnit într-o noapte friguroasă de iarnă și au hotărât să alerge împreună. Poate cărările vieții, atât de întortocheate, i-au îndepărtat de orașul unde s-au cunoscut, unde au copilărit, unde s-au împrietenit. Unii au familii, alții încă nu. Dar toți au ajuns învingători într-un anumit domeniu de activitate.

Și, la un moment dat, unul dintre noi rupe tăcerea pe munte, și spune cu ochii plini de entuziasm, şi cu un pic de nostalgie:

"Mă bucur mult c-am rămas cu toții la fel...chiar mult mai buni ca înainte."

Leadership: Ai încredere că tot ceea ce trăieşti face parte din ascensiunea unei existenţe care îşi asumă amintirile altor vieţi, şi că ascensiunea ta depinde de modul cum alţii te văd în lumea ta?

Runningul este o prietenie care nu se termină niciodată. Este o revedere care se lasă cu multe zâmbete și amintiri frumoase. Este o performanță care se reflectă chiar și în alte domenii de activitate. Ne vom reîntâlni cu toţii în fiecare săptămână, în fiecare lună, din fiecare an, până când anii își vor pierde numărul. Atașamentul este cuvântul de ordine în running. Poate că, în

cele din urmă, ne vom întrece anii, ne vom întrece orice vârstă, ne vom întrece mereu limitele. Pentru că amintirile, prietenia și caracterul puternic nu mor niciodată...

Parcursul acestui drum, plin de transpiraţie şi de rezistenţă, întocmai ca şi calea armelor japoneze, este un demers care are două sensuri distincte, dar legate cumva printr-o reciprocitate magică: nu acceptă înfrângerea de sine şi nu acceptă nici acea atât de frecvent întâlnită atitudine de "eu sunt mai bun, mai bine clasat". Atunci când alergi îţi aminteşti ceea ce simţi pentru tine, de ceea ce te pasionează, de ceea ce meriţi, de ceea ce ai uitat în tumultul vieţii obişnuite. Începi, astfel, să pui pe primul loc sentimentul de mândrie, că faci parte dintre învingători, punând pe primul loc din existenţa ta senzaţia de start şi de finish.

Ambele sensuri sunt însuşite cu ajutorul parcurgerii acestui drum, denumit *Atrynfranidhis* , însemnând înclinația sufletească spre nobilul scop reprezentat de înfrângerea infatuării şi abandonarea unui Ego măcinat de obișnuințe și tocit de vreme. Aici trebuie luat în calcul, în primul rând, ca un fel de stâlp în ascensiunea dezvoltării personale, înfrângerea duşmanului interior: Egoul plin de posesivitate egoistă asupra lucrurilor, care cere atenţie permanentă şi depăşeşte în circumferinţă orice laudă din exterior.

Un asemenea Ego îţi poate juca feste când se aştepţi mai puţin.

Runningul poate fi o victorie dacă laşi Egoul să fie eliberare de deznădejde, o eliberare de toată suferința lumească, sau poate fi o înfrângere dacă laşi Egoul să te domine, să te consume, să îţi conducă viaţa şi destinul, făcându-te să priveşti totul prin lentila regretului. Celui care merge pe această cale (înfrângerea de sine) nu poate adopta un comportament onorabil faţă de un duşman exterior prezumtiv, numit "realitate augmentată", pe care îl va întâlni tot timpul într-o confruntare totală şi adevărată. Fiindcă runningul, venind în dezvoltarea caracterului omului, dispune de posibilitatea manifestării realităţii observabile a potenţialului de învingător într-un excelent stimulator al creşterii încrederii în propria persoană.

Până la urmă, cred că ascensiunea unei existenţe care îşi asumă amintirile altor vieţi se reflectă în trăirile pe care le experimentezi în postura unui erou antic, ţinând în mână o făclie aprinsă: efortul intens pe care îl depui pentru a fi unic este direct proporţional cu ceea ce laşi în urma ta.

Leadershipul poate fi perceput ca şi când ai reveni la o existenţă anterioară care a hotărât destinul etern: trebuie mai întâi să dovedeşti că ai însemnat ceva în trecut, şi în acelaşi timp să fii cunoscut în viaţa actuală drept acelaşi om unic, de mare caracter.

O prietenie care nu se termină niciodată este o probă dificilă de running, transformată într-o experienţă fără limite care îţi oferă foarte multe de lecţii de viaţă, lacrimi şi zâmbete. Dacă reuşeşti să descoperi frumosul din fiecare poveste de running, atunci nu te mai opreşti...

Source: https://neculaifantanaru.com/o-prietenie-care-nu-se-termina-niciodata.html

O primă verigă dintr-un lanţ

On Ianuarie 13, 2014

Stăpâneşte bine arta transformării diversităţii în unitate, ca să poţi da mai uşor o măsură de balans întregii tale creaţii.

"Mexicanul" a făcut multă vâlvă la vremea lui. Întreaga lume teatrală a Moscovei vorbea despre acest spectacol de debut al tânărului regizor. Noutatea lui apare şi mai evidentă astăzi. Eisenstein a atacat în acest fel însăşi bazele esteticii teatrului. Spectacolul suporta două şocuri emoţionale şi simultane, dar net diferenţiate: participa emotiv nemijlocit la acţiune şi, în acelaşi timp, i se transmitea emoţia celorlalte personaje de pe scenă care, la rândul lor, erau participanţi la aceeaşi acţiune.

Prin ubicuitatea sa, spectacolul distrugea unitatea organică a unei reprezentaţii teatrale şi prefigura în acelaşi timp o manieră cinematografică. Publicul asista la un soi de montaj incipient. Regizorul remarca mai târziu că însăşi aducerea pe scenă a acţiunii este un element cinematografic, spre deosebire de elementul specific teatral care reprezintă reacţia la eveniment. De aceea "Mexicanul" în creaţia lui Eisenstein este o primă verigă dintr-un lanţ.
*****

Leadership: Ştiinţa ta dispune de un ZOOM al perspectivelor de acces la un nou tip de experienţă profesională care pune în prim plan recurgerea la unitatea organică a unui fenomen de "participare la aceeaşi acţiune" ?

Cine e pătruns de un anumit adevăr şi îl înţelege în toată claritatea sa, poate oricât să se distanţeze de zona concluziilor generale ale ştiinţei pe care o oferă noutatea într-un domeniu. Dar mai ales a ştiinţei care nu dispune de un "zoom" al perspectivelor de acces la un nou tip de experienţa profesională, la un nou nivel de înţelegere, la un nou instrument de control asupra promovării unor variante de construcţie a creaţiei, prin combinările ce rezultă din distrugerea unităţii organice a unui întreg complex de concepţii, idei şi principii.

Iar acest adevăr, luat mai mult ca un partener de dialog care îşi cunoaşte temeinic şi în amănunt obiectul de studiu, vizează nu doar modul în care interacţionează creatorul în cadrul unui singur scenariu de utilizare a ştiinţei sale, ci mai ales modul cum tratează cauzele durabile ale conflictelor dintre diferitele abordări şi direcţii de progres.

Zoom-ul este un compromis între nevoia exteriorizării unei profunde sensibilităţi şi nevoia transmiterii emoţiei resimţite în faţa unui fapt excepţional redat într-un timp scurt. El permite accesul la un tip de experienţă profesională care pune în prim plan recurgerea la unitatea organică a unui fenomen de "participare la aceeaşi acţiune", prin faptul că subiectul, cadrul, decorul, fiecare gest al personajelor şi modul lor de filmare, devin una cu înlănţuirea evenimentelor pe care le pune în scenă regizorul.

Leadership: Proiectul tău de creaţie poate demara fără o evaluare a ştiinţei, numai prin reducerea dozei de conformism în procesul extinderii tendinţelor de a aduce în prim plan experienţa de formare a conştiinţei "Omului Nou" ?

O încercare de a insufla creaţiei ştiinţifice o fărâmă de ceva care te defineşte, introducând noi piese de legătură acolo unde trebuie realizat un anumit avantaj, atacând bazele vechii structuri de producţie şi concepţie a modelelor de bună practică, poate determina o respingere din partea celorlalţi. Dar totodată poate însemna un avantaj major pentru găsirea unor noi mijloace de multiplicare a formelor de cunoaştere şi utilizarea lor într-un mediu în

care diferenţele de mentalitate nu duc la tensiuni.

Apelul la idealul de creaţie este suportul pe care se construieşte leadershipul, nu doar ca un domeniu al gândirii pure, ci ca al gândirii aplicate permanent în practică şi întărite neîncetat de rezultatele obţinute în mod inovator. Omul Nou este creaţia unei reconstituiri a evenimentelor care paradoxal, cresc în intensitate odată cu dezvoltarea conştiinţei unei realităţi transcendente, fapt ce implică o anumită simbolistică la modalitatea de a percepe realitatea.

Niciun lider-creator nu se conformează strict rigorilor tradiţionale impuse de societate ori de mediul ştiinţific, sau de un regim care propovăduieşte „omul nou". De aceea proiectul de creaţie poate demara fără o evaluare iniţială a ştiinţei şi fără evaluarea conformităţii la canoane. Însă forma de prezentare trebuie să aibă un impact pozitiv asupra celorlalţi.

Abordarea leadershipului caracteristică viziunii regizorale are ca principal obiectiv aducerea pe scenă a acţiunii propulsivă derivată din realitatea oamenilor obişnuiţi puşi în situaţii extraordinare, cu efect de adaptare a reacţiei lor la evenimentele care schimbă faţa lumii.

O primă verigă dintr-un lanţ evidenţiază acel prin pas spre o unicitate în diversitate, care respectând principiile de bază, îmbracă leadershipul într-o formă de prezentare atractivă, cu impact pozitiv asupra celorlalţi, făcându-l demn de apreciat.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

O rafinată formă de exercitare a leadershipului

On Februarie 17, 2020

Dimensiunea titanică a artei este miracolul compoziţiei vizuale redată printr-o trăire intensă proiectată într-un stil personal de creaţie.

Mi-a plăcut videoclipul piesei "A kind of magic", a lui Freddie Mercury. Nu este vorba despre elementul solid și fascinant al fanteziei umane, sau despre modul în care sunetele se aranjează în aşa fel încât ideea muzicală să sune asemenea unui triumf al ştiinţei asupra obscurantismului, având o tentă de ficţiune integrată într-o poveste aparte. Este vorba despre predispoziţia umană spre credinţa în supranatural.

Dacă tot m-am transpus în acest univers paralel, nelimitat, splendid, plin de substanţă, îmi revine sarcina să încarc reprezentarea vizuală a corelaţiilor multiple din videoclip, în afara Sferei Vitale Înţelesului Comun, cu parametrii unei singure idei: *"Tot ceea ce se înfăţişează privirii unui talent neobişnuit se dezvăluie ca într-o magie."*

Un creator de geniu este un spirit artistic definit prin natura relaţiilor sale cu divinitatea. Ştiu, şi sunt sigur de acest lucru, că nimic nu mi se poate potrivi mai mult în subtila trecere de la realitate la viziune, într-un spaţiu al transformărilor de substanţă, decât bucuria victoriei asupra haosului şi a morţii. Freddy Mercurry trăieşte în mine, acum şi pentru totdeauna, în împărăţia perfecţiunii unde nimic nu este lăsat la voia întâmplării, pentru că magia lui este apropiată de punctul de propulsie a spiritului meu artistic spre înaltele culmi ale Creaţiei.

Mai cred că acest "Magic" îşi capătă semnificaţia definitivă în puterea artei de a îmbina corect ştiinţa, talentul şi tehnologia, în sensul larg al dependenţei de visare şi experimentare, adică în sensul de investigaţie metafizică specifică creaţiilor controversate, prin faptul că totul are două posibile interpretări. Una la vedere, cealaltă ascunsă. Viziunea şi sentimentul. Prima fiind adăpostită de un frac negru, asortat cu ambianţa scenică modernă, cealaltă sesizabilă numai prin intermediul unui stimul suficient de puternic: dorinţa de a fi altcineva.

Magia în artă este exprimarea unei dorinţe arzătoare, conştientizată ca fiind acţiunea de schimbare a realităţii într-o poziţie de putere ilustrată ca formă inedită de expresie.

Omul îşi doreşte să fie altcineva numai atunci când nu este mulţumit cu ceea ce reprezintă el însuşi într-o memorie universală, aspirând la ceva mai înalt decât îi poate furniza prezentul. Sunt convins că "Magia" lui Freddy Mercury are un substrat aparte, ceva sesizabil numai în operele lui Borges, care la un moment dat scria:

"Acum sunt un om între oameni. În starea de veghe sunt profesorul Hermann Soergel, care mânuieşte un fişier şi redactează nimicuri erudite, dar în zori îmi dau seama, uneori, că cel care visează este altul. Din când în când, destul de rar, mă surprind mărunte şi fugare frânturi de amintiri, care, poate, sunt adevărate."

Leadership: Ai găsit un mod de a te construi, de a te umple cu adevăruri, trăind la limita dintre "a pretinde o anumită sensibilitate artistică" şi "a găsi un indiciu legat de ceva sesizabil doar în trăire, dar nedefinibil conceptual" ?

Din când în când, revăd videoclipul. Magia are viaţă, are sensibilitate, are artă, dar este sesizabilă doar pe scenele unde predomină fondul negru. Şi magia aceasta intensă, surprinzătoare, extinsă, parcă mă înconjoară şi pe mine, şoptindu-mi un secret arzător, sau

revelându-mi un adevăr greu accesibil minţilor obişnuite: *"Sunt silită să suport greutăţile unei memorii care se îndeletniceşte numai cu lucruri interzise, cu acea fragilitate a instantaneului, fiind nevoită să aduc în prim plan amintirea stranie a unei lumi cândva nobilă şi înălţătoare, apropiată de secretul metafizicii."*

Linia şi culoarea se constituie, în acest caz, ca semne exterioare unei conotaţii de conştiinţă estetică, de unde şi nevoia de a da un nou sens artei înţelese ca mod de a mă conecta la altă realitate. Este ca şi când aş fi găsit o metodă mistică şi riguroasă de a trezi o veche memorie, dintr-un timp al preexistenţei mele. Ceva mă îndeamnă să caut alte memorii pentru a o şterge pe aceasta, fără să ştiu că lucrurile pe care le aştept sunt rareori lucrurile pe care le voi întâlni.

Magia este un indiciu legat de ceva sesizabil doar în trăire, dar nedefinibil conceptual.

În măsura în care pictura se pregăteşte să renunţe la desenul tradiţional, axându-se tot mai mult pe tehnica Splash sau pe tehnica pulverizării aerografice, magia nu poate renunţa la simbolizarea stării creatorului de a fi înălţat de la Pământ la Cer. Poate că, totuşi, magia conţine mai multă spiritualitate decât celelalte arte, fiindcă nu îşi modifică în timp forma de prezentare. Viziunea şi idealul fiinţei iluminate sunt atrase către Dumnezeu de o forţă necunoscută ce antrenează după ea şi trupul.

Leadership: Identificarea personalităţii tale cu o altă identitate poate fi înţeleasă ca efort de perfecţionare a unui tipar imagistic, capabil să reflecte dogma întrupării omului în splendoarea corpului unic al idealului de a fi “supranatural”?

Am găsit explicaţia. Este limpede că simbolizarea magiei în artă reclamă o anumită coerenţă a intermedierii între superstiţie, coincidenţă şi realitate. Numaidecât, am început să înţeleg lucrurile care mă înconjoară prin prisma acestei magii care îşi verifică secretele prin modul în care se inserează alcătuirile de vorbe, de imagini, de acţiuni, şi alte fenomene într-o temă unică: "Transpunerea sufletului într-un llimbaj plastic". De unde porneşte secretul în legătură cu această ştiinţă înaltă, vă puteţi da seama numai dacă urmăriţi din nou şi din nou videoclipul.

Încerc să simt magia, s-o pătrund prin atitudinea omului ridicat la cer, prin dispariţia misterioasă a obiectelor pline de semnificaţie: cheia unui cufăr vechi, inelele din piatră de cuarț incolor sau cărţile simple de joc. Toate lucrurile mă ajută să levitez prin automistificare, prin forţa adevărurilor necunoscute. Magia are o energie aparte. N-o poţi vedea, n-o poţi simţi, n-o poţi atinge. Dar ştii că ea există, ştii că are puteri nelimitate.

Magicianul este un Dumnezeu aflat la vedere, dar foarte greu de perceput. Iar Freddy Mercury s-a vrut un asemenea magician, un model de cauzalitate supranatural. Cu ce preţ?

Leadership: Trăsăturile de personalitate pe care le oferi privirii celorlalţi oameni sunt în armonie cu ideea pe care imaginaţia lor şi-o face despre tine într-un context de trăire dusă la maxim şi transformată în magie?

Veţi înţelege marele secret, cum să surprindeţi esenţa magiei, numai dacă simţiţi fericirea de a fi Freddy Mercury, dar totodată dacă simţiţi apăsarea şi spaima lui. Excesele de personalitate sunt estompate de aspectele dualităţii identitare. Magia nu trebuie integrată într-un concept filozofic sau metafizic, ci trebuie trăită la nivelul dorinței arzătoare a individului de a se întregi într-o realitate fragmentată a universurilor, în lipsa iluziei de a se trezi la bucuria simplă a vieţii.

Alinierea la Realitatea Divină aparţine fiinţei iluminate care a înţeles vorba de duh: *"Cine vrea să ajungă în împărăţia cerurilor, să lase tot şi să mă urmeze pe mine."* Pentru un iluminat, magia este un mod de a se retrage din lume, din fața presiunii pe care aceasta o exercită asupra sa, regăsindu-şi liniștea, confesându-şi grijile prin intermediul naturii relaţiilor sale cu divinitatea. Magicianul se ridică de la pământ nu ca să epateze lumea, ci ca să păcălească ochiul obişnuit cu iluzia că "Totul este cum vrea el".

Freddy Mercury este acel destoinic creator condus de spirit care spune: "Sunt peste tot, dar mă puteţi înţelege doar acolo unde nu există prezenţă fizică." Şi astea fiind spuse, deja te păcăleşte. Eşti condus total în altă direcţie. Căci nimeni nu sesizează gravitatea cuvintelor sale dintr-o altă piesă plină de magie: *"Inside my heart is breaking. My makeup may be flaking. Another heartache, another failed romance, on and on. But my smile, still, stays on. The show must go on."*

Leadershipul, sau magia de a fi diferit de restul lumii, aparţine exclusiv nevoii omului de fi mai presus de alţii şi mai presus de sine însuşi, două forţe unite într-o singură forţă. Dar, totodată, leadershipul este dominat de o singură constantă: sacrificiul de a te ascunde într-o minciună, într-o iluzie, în spatele unei cortine care ascunde o lume greu de descris, chiar şi mai greu de trăit.

O rafinată formă de exercitare a leadershipului se distinge prin capacitatea omului de a opta, de a decide şi de a acţiona în cunoştinţă de cauză în ceea ce priveşte modalitatea de a se face perceput de ochiul spectatorilor, în aşa fel încât imaginea lui să nu năruie fixitatea privirii lor.

*** Notă:** Queen - A Kind of Magic

O regăsire expresivă între două existenţe

On Februarie 03, 2020

Încearcă să scoţi în evidenţă partea reflectată a sufletului tău, încât ceea ce exprimi prin creaţie să aibă însuşirea unui Creator fără seamăn.

Mă văd adesea în vârful de pensulă al unui artist consacrat, de talia stăpânului meu, chiar şi atunci când lumea nu îi recunoaşte creaţiile, aceste experienţe şi trăiri ale unei vieţi cu efect de acuarelă vie, sensibilizată, eternizată, care parcă începe să vorbească cu tine prin rezonanţa universului. Pe toţi ceilalţi oameni îi accept oarecum sub condiţia esenţei lor singulare, fiindcă toţi sunt diferiţi, dar niciunul nu reuşeşte să pătrundă cu înţelesul profund această fragilă şi efemeră alcătuire a mea. Nimeni în afară de stăpânul meu.

Rezonanţă într-un destin de excepţie. Când stăpânul îmi vorbeşte în fiecare dimineaţă, cu mereu alte cuvinte, când mă pictează în nişte tuşe memorabile care încet-încet întregesc imaginea unui tablou fascinant, cuceritor prin adaosul de culori vii, atunci ştiu că nu sunt un trandafir oarecare. Nu sunt reţinut în memoria lumii decât de un singur artist genial, el având ceva important de dovedit universului, aducând parcă în corespondenţele lui spirituale o realitate de gând originală, ţesută pe firul unei vieţi mereu diferite.

Farmecul de a fi artist trece prin semnificaţiile acordurilor dintre forme şi culori, în timp ce a fi un trandafir corespunde acordului dintre elanul spiritual şi vibraţia unei sensibilităţi care face din fiecare motiv luat din realitate un adevărat autoportret.

În artă, caracterul dominant al esteticului îl constituie punerea în vibraţie a sufletului uman cu ajutorul unei forme pure de expresie şi de conştiinţă. Nu cer nimănui să fie ca mine, frumos la privire, trădând fericirea prin frumuseţe, înzestrat cu energia subtilă corespunzătoare unui atribut simbolic aflat în corespondenţă cu elanul spiritual, adică posedând acel *„Aşa vorbeşte Domnul”* în sensul întrupării unei fiinţe îngereşti. Cer numai atât, şi cer numai de la mine: să fiu ceva care să nu existe decât o singură dată, în fiecare moment astral important.

Leadership: Poţi să-ţi evaluezi măreţia propriei existenţe în funcţie de finalizarea creaţiei pe care un artist ar putea s-o reprezinte în cazul unei prezenţe mult mai cuprinzătoare în dăinuirea ei?

Dacă am învăţat să citesc chipurile oamenilor, în special intenţiile şi gândurile stăpânului meu, acest lucru se datorează proprietăţilor de stabilitate ale reperelor artei, în lumina a ceea ce sunt eu în mod intrinsec şi unic, aici fiind incluse: acuitatea vizuală, reprezentarea vizuală şi sugestivitatea senzaţiei frapante. Un trandafir ştie să-şi întărească prezenţa în primul plan al portretului pe care artistul îl face sufletului său.

Desigur, nu m-aş numi Double Delight prin prisma raportării mele la acţiunea culorilor şi a amestecului lor (roşu, galben şi alb), dacă nu aş emana o energie, o vibrație de rară puritate şi de bun augur. Iar în funcție de experiențele de oglindire în propria-mi sensibilitate imediată, acestea reuşesc să transmită stări, sentimente, gânduri și dorințe. Manifestarea sufletului uman în plan artistic se traduce prin efortul de a reflecta o parte din personalitatea mea dincolo de imagine şi formă.

Sunt foarte mândru de mine. Aş vrea ca numele meu să dăinuie prin străvechiul *Achymerdes* (o realitate care este aliniată la Eu Însămi), ca nicăieri în altă parte, într-un soi de joc de lumini cuprinse într-o clipă astrală, fără frontiere, capabile să pună în vibraţie sufletul uman,

sau manifestarea sufletului afectiv în concretul Ruah. Poate că astfel mi-ar fi mai uşor să mă consider egalul lui Tiţian în ceea ce priveşte măreţia de a găsi o corespondenţă estetică între învelişul fizic şi iradiaţia interioară.

Ca orice trandafir prins într-un joc al oglinzilor de cristal din mijlocul unui labirint de cuvinte, am trăit mult timp departe de viaţa oamenilor, în frumuseţea sintetică a unui trup de înger, explicat doar în cosmosul vrăjii unei clipe de vis dintr-un schimb de mistere şi legende fabuloase. Atât de greu mi-a fost să uit de mine, de lume, de rezonanţele reciproce dintre culoare şi sentiment, dar văzusem prea mult din alte universuri ca să nu-mi doresc să plutesc în jurul acestor tainice alcătuiri de aureole şi iluminări. Experienţa de a fi un trandafir oglindeşte calitatea de a fi un artist fecund.

Leadership: Creaţia ta poate oferi un profil nou al idealizării de sine reflectat de imaginea unei lumi care îşi updatează versiunea într-un mediu receptiv la nobil şi etern, de tipul: „exchange the soul and the experience of the world"?

Am făcut din mine însumi o creaţie, esenţa divină prelucrată prin spiritul naturii care provoacă efectul de frumuseţe, fapt ce amplifică valoarea mea din punct de vedere al dezvoltării unei versiuni mai bune a originalului numit "Double Delight". Altfel spus, artistul este ecoul sensibilităţii latente cu care se păstrează frumuseţea creaţiei în timp.

Din perspectiva unei realităţi al cărei unic sens este obţinerea unei imagini cu multe culori vii, parte a unei creaţii pornite de la cota semnificativă de subiectivitate ce dă unicitate gestului liniar, nu pot decât să îngândurez înţelegeri care opun argumente oricăror provocări ale limbajului special construit să dirijeze viaţa şi semantica artistică în altă direcţie, într-o altă interpretare a *Simbolului Infinitului* zugrăvit cu culoarea roşie.

Funcţia exploratoare a emoţiilor (deshprenyan) este strâns legată de funcţia de substituire a unei imagini din natură cu imaginea unei fiinţe vii (lochynorum). Astfel, o angajare efectivă în universul simbolizat, mijlocind conştiinţei prezumţia alterităţii exprimate prin delegaţie, prin cuvântul sau expresia cărora toate lucrurile se fac şi apar în *Diexvinthis* (conţinutul unei imagini vii), marchează începutul lucrului modelat cu simţire şi smerenie în cadrul modelarii de sine la o vârstă fără număr.

„Dyerosthedis", sau rostirea prezenţei divine în simultaneitatea atemporalului, desemnează modalitatea de a interpreta un arbust erect prin însăşi puterea naturii de a-l înfăţişa ca un pattern de durată, profund şi tainic, al experienţei interioare şi intelectuale de practică cabalistică. Se cuvine aici să menţionez posibilitatea existenţei trandafirului în evoluţia fiinţei umane prin cuvintele lui Borges: *„Importantă este opera pe care o execut cu acest material efemer, numit simbol, încât să o concretizez în descoperirea unei lumi noi, fără margini."*

Deşi unele pricini m-au îndemnat să procedez numai aşa şi nu altfel, perpendicular pe direcţia traseului principal al trăirii prin vis, prin miraj, prin ruperea de realitate, până la urmă m-am făcut părtaş la structura armonioasă a totalităţii universale, spre fenomenologia ontologiei şi a cunoaşterii creaţiei. Sufletul deprins cu arta picturii în ulei mi-a avantajat trecerea de la divin la uman. Acum sunt un om printre oameni.

Leadershipul, sau versiunea Omului Nou, este măreţia unei existenţe trăită şi materializată printr-o idealizare de sine care se obţine prin ridicarea creaţiei la nivel de Creator (fără seamăn).

O regăsire expresivă între două existenţe este posibilă atunci când reuşeşti să te impui ca artist din perspectiva unei priviri venită dinspre o lume anterioară celei pe care o trăieşti acum, cu menţiunea că orice trăieşti se simte într-un alt univers.

O reprezentare a ceea ce este ascuns vederii

On Decembrie 05, 2022

Felul în care te vezi în mintea ta depinde de modul în care te raportezi la o viziune care depășește cu mult ceea ce poţi vedea.

Eram la birou, cufundat într-o linişte obscură care îşi căuta odihnă. Nu priveam în jur, părea să nu mă mai intereseze nimic. Am lucrat până noaptea târziu, până ce sunetul vântului răcoros de iarnă a pătruns înăuntrul încăperii, totul căpătând o altă dimensiune, aceea a unui vis răscolitor în care păream să mă aflu în căutarea unei persoane dispărute, eu însumi devenind captiv într-un timp al neuitării dintr-o *Renascimento Contínuo*. Şi dacă a fost să-mi aştern gândurile pe hârtie, să-mi adun ideile ca nişte simple fantezii, proces de contact cu propriul sine, cu atitudinile, cu gândurile, cu emoțiile mele, acest lucru s-a datorat în principal simulării unei realităţi care îşi exprima propriile forţe creatoare prin prisma modului în care mă raportam la universul imaginaţiei mele.

Şi am adormit cu totul, cu ochii aţintiţi spre stelele căzătoare ale cuvintelor pline de metafore care mi-au luminat sufletul într-un timp al tainelor fără de seamăn, cu gândul la ceea ce scriam într-un caiet plin de gânduri care mereu face loc altor gânduri.

Erau cuvinte desprinse de formă și de termenii rafinați, rostite prin gânduri repetate, dar imortalizate într-un desen al inimii mărit la scara întregului sistem solar şi transformat într-un simbol al veşniciei, *Sanctrisya Ophorum*, desemnând o incursiune în memoria universală. Doar astfel, scormonind prin haosul deplasărilor într-un spaţiu virtual, cvadridimensional, atât de mic încât gravitaţia copleşeşte totul, dincolo de care se întrevăd multiple forme abstracte de reflecţie, viaţa mea interioară părea să devină tot mai accesibilă, fiindcă în sfârşit găsisem un loc în care să mă retrag, un loc de unde germinează "Călătoria Cuvântului".

Leadership: Poţi să efectuezi o căutare de inversare a privirii şi să aduci exteriorul în interior, fără să-ţi uzurpezi suveranitatea lăuntricului?

Nicicând nu mi s-a mai întâmplat să merg atât de departe cu gândurile. Era ca şi când aş fi trecut peste o barieră invizibilă, o linie de demarcație propusă de un timp al întoarcerilor la mine însumi, mereu amânate, dincolo de care cu greu mai puteam regăsi calea spre ceea ce credeam că poate fi un refugiu, un mod de a mă detaşa de mediul înconjurător, de orice dimensiune materială.

Desigur, era posibil să aştept pur şi simplu, să îmi dezintegrez imaginile şi mesajele porţiunii din creier responsabile cu interpretarea undelor sonore şi luminoase, ezitante şi intense, precum cele dintr-un film tulburător în care schimbarea cadrelor creează o iluzie optică. Dar asta ar fi însemnat să-mi uzurpez suveranitatea lăuntricului, să-mi anulez raţiunea de a exista concomitent în două lumi paralele.

Ca să înţelegi universul, sau cum stau lucrurile în lumea visului fără de sfârşit, trebuie să demonstrezi că există o realitate independentă de construcţiile fizicianului teoretician, sau independentă de gândirea analitică a matematicianului autentic. Este vorba despre o realitate a conştiinţei sau a sufletului în care visul nu este decât un eveniment care a fost sau va fi manifestat, o iluzie de tridimensionalitate venită dintr-un alt loc, provocând un soi de paramnezie: *"o iluzie de memorie în care trecutul și prezentul apar amestecate, realul și imaginarul se confundă. Subiectul întâmpină dificultăți în a localiza în timp în mod exact o amintire sau crede a recunoaște o situație, un loc, un obiect sau o persoană care sunt, în realitate, necunoscute".*

Leadership: Poţi să creezi o imagine-amintire după descrierea unui model de viziune care transformă realitatea în vis, conform determinării unui context figurativ capabil de a semnifica interioritatea ta?

Desigur, uzurparea suveranităţii lăuntricului reprezintă o formă de manifestare a unei percepții distorsionate, exagerate despre sine într-o realitate care se confundă cu visul. Altfel spus, devii altcineva decât cine eşti cu adevărat, mărind distanţa dintre ceea ce vezi cu ochii tăi și ceea ce desenezi în imaginația ta.

O rază de lumină mi-a intrat în inimă şi mi-a străpuns creierul la trecerea frontierei dintre două medii transparente, manifestându-se prin schimbarea direcţiei propagării unei singure unde de regret: "am trăit tot ce-am scris, dar nu am scris nimic din povestea visului meu". Până la urmă, este şi ăsta un soi de tehnică de inversare a privirii, o extindere de la polii posteriori ai ochilor până la cortexul cerebral, făcând loc unui miraj al neconvenţionalului, mai mult sau mai puţin conştient, să se manifeste ca o reprezentare a ceea ce este ascuns vederii, într-un *underground beyond the limits of the brain*.

Nu-i aşa? Un vis de neuitat se realizează prin recursul la o lume a miraculosului. Iar eu nu ştiam dacă ceea ce vederea îmi arăta, înceţoşând cumva trecutul şi prezentul, era doar o halucinaţie, o viziune obstrucţionată de pânza unei picturi cu design alb-negru, în care mă integrasem fără voie. Sau, poate că eram doar parte dintr-o imagine a cărui depărtare nu se vede, pentru că în orizontul cuvintelor mele stă veşnicia pe care trebuie să o întrevadă numai cititorul. Semnificaţia acestui aspect continuă să-mi scape, rămânând un fel de enigmă a destinului mistic, suspendată într-o însemnare arabă de la finalul unei cărţi în care se văd reflectate, ca într-o oglindă inversă, vizualizările instantanee ale unui profil de conţinut personalizat.

Leadership: Poţi să determini linia de lungime a unei realităţi interiorizate care să ofere verosimilitate unei imagini din care se deprinde coerenţa unui Sine care transcende timpul şi spaţiul?

O mică istorie se poate naşte din nişte cuvinte propuse de o vedere de dincolo de timp, în interiorul unui vis care şi-a găsit visătorul într-un prezent care nu vrea decât să se eternizeze, adunând toate trăirile precedente la un loc, ca într-o sincronie perpetuă. Totul părea strâns legat de fanteziile pe care cuvintele mele, singure, orientate spre reflecţie, scrise şi adunate în memoria universală, nu le puteau transmite decât ca limbaj al unei minţii răvăşite care luptă să-şi pună puţină ordine în viaţa interioară.

Am adormit cu ochelarii pe ochi, fapt ce-a devenit scenă de respingere a dezechilibrului dintre realitate şi iluzie, şi m-am trezit cu vederea înceţoşată. Ce ar putea fi? Totul se întâmpla ca şi când m-aş fi scufundat într-un întuneric de nepătruns care se lăsa aprins doar de lumina Dumnezeirii. Se părea că merg printr-un nesfârşit labirint subpământean, fără felinar, doar ca să aflu cotiturile adâncurilor pe unde trebuia să o apuc.

Ceea ce se vedea ar fi putut fi altfel...

Un singur lucru e cert: nu-mi voi putea aminti niciodată realitatea din vis, fără să ies din realitatea care m-a ţinut prizonier în acel vis, deci arătând cum văd eu lucrurile în interiorul meu. Şi chiar dacă acum nu sunt pregătit să trag o concluzie, alcătuind cuvinte din gânduri diferite, agăţându-mă de o aparenţă de obiectivitate, voi încerca să privesc totul ca şi când m-aş aştepta să adorm din nou, şi în vis să mă văd din nou lucrând la birou, considerând că totul este doar o pură coincidenţă.

Astfel, am realizat că realitatea este oglinda unei iluzii care se repetă după un timp, în altă

formă. Eu însumi nefiind decât în căutarea unui refugiu sufletesc care oferă "din afară" o lume care îmi lipseşte...

A determina linia de lungime a unei realităţi interiorizate înseamnă să arăţi cum vezi lucrurile în interiorul tău, atâta vreme cât viziunea care formează o imagine-amintire parcurge traseul optic al unei vieţi trăite anterior sau într-o mie de astfel de vieţi.

O reprezentare a ceea ce este ascuns vederii este reprodusă într-o imagine a sinelui care se repetă într-o mulțime de alte visuri, la rândul lor urmate de un Like şi un Oftat: “ce păcat că trebuie să mă trezesc la realitate...”

Source: https://neculaifantanaru.com/o-reprezentare-a-ceea-ce-este-ascuns-vederii.html

O reprezentare matematică a modului în care funcționează Universul

On Octombrie 18, 2012

Materializează-ți dorința de a impune ordine și sens peste natura aparent haotică a existenței, îmbrățișând strădania de a descifra armonia ascunsă în natură.

- Nu înțelegeți? Această piramidă a fost construită pentru a fi în armonie cu numerele lui Fibonacci, pătratele lui Fibonacci sau cu numărul de aur pe care artiștii l-au considerat întotdeauna armonios. Nu ni se pare doar că e corect, chiar este.

Talma a privit către celelalte două piramide.

- Toate sunt la fel?

Jomard a dat din cap.

- Nu. Bănuiesc că asta e deosebită. Este o carte care încearcă să ne spună ceva. Este unică dintr-un motiv pe care nu-l înțeleg încă.

- Îmi pare rău, Jomard, a spus jurnalistul. Sunt bucuros pentru tine, că ești așa emoționat, dar faptul că liniile astea imaginare sunt egale cu 1,6 sau cum ai spus pare un motiv şi mai prostesc ca să construieşti o piramidă pentru că acel ceva pe care l-ai numit indică o emisferă sau un mormânt în care nu o să fii îngropat. Mie mi se pare că, dacă ceva din toate astea este adevărat, egiptenii tăi antici au fost cel puţin la fel de nebuni pe cât de înţelepţi.

Leadership: Din perspectiva unei reprezentări vizuale care se extinde și crește în complexitate, îți este revelată o simbioză perfectă între ordinea matematică și haosul aparent al naturii?

Critica față de viziunile neconvenționale poate reflecta limitările noastre în aprecierea profunzimii intelectuale a altora.

- Ah, dar aici te înșeli, prietene, a replicat bucuros savantul. Dar nu-ţi condamn scepticismul, pentru că nici eu nu am înțeles toată ziua ceea ce se află în faţa noastră, până când ochiul ager al lui Gage m-a ajutat să găsesc o fosilă de nautilus. Vezi tu, secvența Fibonacci, transferată în geometria Fibonacci, scoate la iveală unul din cele mai frumoase modele din natură. Hai să desenăm un arc prin aceste pătrate, dintr-un colț în altul, și să unim arcele. A bătut ușor peste desen. Apoi obținem o imagine ca aceasta:

- Iată ! Cu ce seamănă?

- Cu nautilusul, am riscat eu iarăși. Omul era al naibii de deștept, chiar dacă tot nu înțelegeam unde voia să ajungă.

- Exact ! Imaginaţi-vă cum ar fi dacă aș mări imaginea aceasta prin adăugarea altor pătrate: 21, 34 și așa mai departe. Această spirală va crește în continuare, din ce în ce mai rotundă și mai mare, semănând tot mai mult cu nautilusul nostru. Iar acest model de spirală este un model repetitiv. Când iei șirul lui Fibonacci și îl aplici în geometrie, iar apoi aplici acea

geometrie în natură, vezi acest minunat tipar de numere, această spirală perfectă, care a fost folosită de însuşi Dumnezeu.

Leadership: Crezi că interacțiunea dintre forma obiectului privit și spațiul său de deschidere ar putea fi înțeleasă ca o reprezentare a aspirației spre absolut în contextul unei imagini ideale?

Veţi găsi spirală în sepalele florilor sau în semințele conurilor de pin. Petalele multor flori sunt numere ale lui Fibonacci. Un crin are trei petale, piciorul-cocoșului are cinci, nemțişorul are opt, crizantemele de câmp au treisprezece petale, unele flori de ochiul-boului au douăzeci şi una, iar unele margarete au treizeci și patru de petale. Nu toate plantele respectă acest tipar, dar multe o fac pentru că este cea mai eficientă cale de a împinge în afară, din centrul comun, seminţele sau petalele care cresc. Este și foarte frumos. Așadar, abia acum înțelegem ce lucru minunat este această piramidă ! A dat din cap, satisfăcut de propria explicație.

- Este o floare? a încercat și Talmă, luându-mi de pe umeri povara de a fi profund.

- Nu. Devenise grav. Ceea ce am urcat noi nu reprezintă doar o hartă a lumii, domnule ziarist. Nu este nici măcar un portret al lui Dumnezeu. Este de fapt un simbol al creaţiei, al forţei vitale, o reprezentare matematică a modului în care funcționează Universul. Această masă de piatră integrează nu numai divinul, ci fiecare secret al existenței. Are codificate, în interiorul dimensiunilor ei, adevărurile fundamentale ale lumii noastre. Numerele lui Fibonacci reprezintă natura în culmea frumuseţii și eficienței, o privire aruncată inteligenţei divine. Iar piramida le întruchipează și făcând asta întruchipează însăși mintea lui Dumnezeu. A zâmbit melancolic. Aici era adevărul vieții în dimensiunile acestei prime construcții mărețe, iar tot ce a urmat a fost o lungă amnezie.

Leadership: Reflectând la piramida ca simbol al creației și al întregii existențe, cum ar putea această să fie văzută ca o reprezentare care transcende imediatul, într-o conexiune profundă cu sinele și universul?

Talma a căscat gura de parcă însoţitorul nostru o luase razna. Eu m-am aşezat la loc, neștiind ce să cred. Era posibil ca piramidele să fi fost construite doar ca să păstreze cu sfinţenie niște numere? Părea ceva străin de modul nostru de gândire, dar poate că perspectiva asupra lumii a egiptenilor antici era diferită. Atunci și medalionul meu era un indiciu matematic sau un simbol? Avea vreo legătură cu teoriile ciudate ale lui Jomard? Sau savantul a citit în acel morman de pietre ceva pe care constructorii nu l-au avut niciodată în vedere?

Prin prisma acestei reprezentări matematice transformate într-un model natural, nu găsești acest exemplu ca fiind o ilustrare perfectă a modului în care teoria poate îmbogăți înțelegerea lumii tale vizuale? Într-o simbioză perfectă cu ideea că lumea naturală este modelată de matematică, nu crezi că acest lucru îți poate oferi o perspectivă mai profundă asupra modului în care putem interpreta și înțelege lumea înconjurătoare?

Relația dintre matematică și formele naturale, precum piramida, reflectă interconexiunea dintre om și universul său perceput. De fapt, piramida funcționează ca un simbol al iluminării și cunoașterii, sugerând că structura și armonia sunt chei ale înțelegerii universale. Prin piramide, omenirea își materializează căutările de sens și de ordine în haosul existențial.

Leadershipul concentrează în structura sa de bază următorul mesaj: **"Prin ordine și echilibru putem accesa cunoașterea profundă a lumii. Prin intermediul unei imagini capabile să reziste în timp, ne materializăm dorința de a impune ordine și sens peste natura aparent haotică a existenței."**

O reprezentare matematică a modului în care funcționează Universul este determinată de relația intrinsecă dintre cosmos și conștiința umană. Piramida, ca punct de întâlnire între matematică și natură, este o poartă către înțelegerea legilor universale și permite posibilitatea de a descifra armonia ascunsă în natură.

* **Notă:** Dietrich, William - *Piramidele lui Napoleon*, Editura Nemira, 2007

O şansă la iertare

On Iunie 14, 2015

Experimentează leadershipul „în taină", oferind acces la o nouă variantă a profunzimii realităţii observabilă din postura unui judecător care acceptă pactul cu virtutea iertării.

- Luaţi-mi şi ultimul aur care mi-a mai rămas, bolborosi Danglars întinzându-i portofelul. Luaţi-l şi lăsaţi-mă să trăiesc aici, în peştera asta. Nu mai cer libertate, cer numai să trăiesc. Îndurare !

- Aşadar, suferi? întrebă omul căruia numai umbra i se putea vedea. Dinaintea acestei umbre, toţi bandiţii se înclinau.

- Da, sufăr, sufăr cumplit.

- Şi, totuşi, sunt oameni care au suferit mai mult decât tine.

- Nu cred.

- Ba, aşa e ! Cei ce au murit de foame.

- Te căieşti măcar? întrebă vocea sumbră şi solemnă, care-l făcu pe Danglars să simtă cum i se zbârleşte părul pe cap.

Era lesne de înţeles, bancherul nu mai era un om, ci un cadavru viu. Ochii lui slăbiţi încercară să desluşească lucrurile şi zăriră un om cu o mantie, pierdut în umbra unui stâlp de piatră.

- Pentru ce trebuie să mă căiesc? întrebă Danglars.

- Pentru răul pe care l-ai săvârşit, spuse aceeaşi voce.

- Da, mă căiesc, mă căiesc ! strigă nenorocitul.

- Atunci te iert ! spuse omul, lepădându-şi mantia şi făcând un pas spre lumină.

- Contele de Monte Cristo ! strigă Danglars mai palid de groază decât fusese cu o clipă înainte din pricina foamei şi a mizeriei.

- Te înşeli. Nu sunt contele de Monte Cristo.

- Atunci cine eşti?

- Sunt acela pe care l-ai vândut, l-ai prădat, l-ai dezonorat. Sunt acela pe a cărui logodnică

ai păcălit-o, ai necinstit-o şi ai folosit-o pentru scopurile tale. Sunt acela peste care ai călcat ca să te înalţi până la bogăţie. Sunt acela pe al cărui tată l-ai făcut să moară de foame, acela care acum te-a osândit pe tine să mori de foame. Şi care totuşi te iartă, fiindcă el însuşi are nevoie să fie iertat. *

Leadership: Îţi cunoşti limita propriei integrităţi numai prin experimentarea libertăţii de a da viaţă unei Umbre?

Alegerea unei noi posibilităţi de a juca un rol de judecător impune situaţii noi, de multe ori imprevizibile şi greu de gestionat, cum sunt cele privind statutul interiorităţii ce interesează şi sub aspect transmisibil. Cu alte cuvinte, ce anume din tine poate avea caracter constrângător pentru ceea ce face, simte sau gândeşte un individ care nu-şi înţelege faptele, care nu se poate vedea pe sine decât în universul lui?

Deschiderea spre o experienţă a adevărului, nedisponibil decât printr-o intervenţie neaşteptată şi percutantă, determinând o puternică conştientizare a trecutului incert al individului, este o măsură a profunzimii, amplorii şi variabilităţii imaginaţiei şi perspicacităţii. Precum şi a nevoii de a experimenta un soi de leadership „în taină", care străbate orice imposibil, orice abatere de la normă, zidul veşnic – păcatul, asigurând o separare a răului şi a binelui.

Simţindu-se doar prin efecte, acest leadership apare ca un fel de putere binefăcătoare care se opune la tot ce este rău, un fel de combinaţie între necunoscut şi primejdie, contribuind la formarea unei noi conştiinţe.

Integritatea este atributul prim al conştiinţei de a săvârşi o anumită faptă în numele adevărului, chiar dacă acest lucru implică forţarea realităţii de a intra într-un model de dedublare complice, înţeleasă ca un „mecanism structural de rezistenţă" în faţă oricăror obstacole potrivnice atingerii scopurilor propuse. Uneori, această dedublare se perpetuează în indivizi ca iluzie a unei rigide separări între comportamentele asumate în sfera publică şi în cea privată.

Leadership: Îţi ceri iertarea de pedeapsă fără să simţi prezenţa lui Dumnezeu, deci fără să-ţi testezi fireasca curiozitate a aflării deznodământului final chiar dacă ţi s-a oferit această şansă?

„Umbra" este creaţia omului de geniu care are priceperea de a acorda trăsături originale artei de a fi în acelaşi timp strateg, judecător, justiţiar şi revelator, în virtutea ştiinţei de a avea acces la adevăruri ascunse, materializate uneori într-un soi de capacitate negativă. Dar care sunt retuşate printr-o inteligenţă a cărei hrană sunt însăşi criteriile de orientare, realizările, limitele şi regulile în relaţia cu ceilalţi.

Cineva spunea că orice împlinire în lume suscită imediat o insuficienţă: ceea ce apare în timp ca o patimă netrebnică, până la urmă trebuie să eşueze. Acest lucru face din leadership un instrument de diagnosticare a conştiinţei şi de evaluare a slăbiciunilor, tocmai atingerea coardei sensibile a omului constatată prin intermediul confesiunii şi a pocăinţei.

Tocmai în asta constă magia leadershipului care se află adesea în inima a tot ceea ce există şi se schimbă în lume: mulţi oameni îşi descoperă identitatea şi îşi acceptă mai uşor statutul de „inferior" printr-o confesiune - obţinută uneori doar printr-o condamnare, o achitare sau o executare de pedeapsă. Printr-o cădere în abisul suferinţei.

În toate aspectele vieţii vei fi obligat la restituire, în măsura pierderii suferite de cealaltă

persoană, mai ales dacă nu reuşeşti să respecţi termenele şi limitele propriei tale îmbogăţiri acordată la normele conştiinţei de a discerne dintre adevăr şi falsitate.

O şansă la iertare i se oferă fiecărui om care s-a îndepărtat de tot ceea ce este drept şi cinstit, dar care are curajul să se autodenunţe, optând pentru o confesiune.

Liderul îşi cunoaşte tot timpul limita sa: aceea că libertatea de a se preschimba într-o „umbră" şi de a-şi manifesta puterile ascunse nu este niciodată cauza lui, că ea depinde mereu de altceva, înălţător, divin, spiritual. Chiar şi el are nevoie să fie iertat de ceva mult mai presus decât el.

Iată de ce această libertate, prin rezultatele ei cele mai reprezentative, nu poate să reuşească nicicând un salt „amazing" sub forma unei situaţii definitiv asigurate. Pentru că, la rândul său, liderul cu adevărat puternic nu se subordonează doar creaţiei sale mentale şi capacităţilor sale ieşite din comun. Ci unui destin.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/o-sansa-la-iertare.html

O secundă închinată învierii

On Noiembrie 22, 2012

Adu viul în structura extrem de complexă a Omului din tine, delimitând foarte bine acele legături moleculare dintre "a fi" şi "a nu fi".

Înainte de a citi următoarele, te rog să răspunzi la o întrebare. **Ce preferi să fii: un ocean sau o perlă?**

" Alegerea" lui Vincent nu fusese garantată la naştere. Nu avea un coeficient genetic ridicat. Nu era nimic remarcabil în privinţa evoluţiei lui. Din fragedă copilărie ajunsese să se considere aşa cum îl vedeau ceilalţi. Un bolnav cronic. Bolnăvicios. Incapabil de a atinge vreo performanţă în vreun domeniu. Graniţa stâncoasă a vieţii sale nu oferea nicio spărtură care să permită accesul în interiorul ei, nu putea fi străpunsă de niciun talent, de nicio însuşire deosebită.

În timp ce fratele său mai mic, Anton, era un fiu perfect, de care orice părinte ar fi mândru. N-avea nicio scuză să dea greş în ceva. În mod deosebit, încă de mic se remarcase în egală măsură ca elev strălucit şi ca excelent înotător. Performanţe peste performanţe la toate, asemenea unui artist chemat să ia parte cu toate simţămintele sale la tot ce îi oferă viaţa. Plin de talent, înzestrat cu autoritate, cu o foarte mare curiozitate, o puternică dorinţă de afirmare, tenacitate şi perseverenţă.

Jocul lor preferat era "Laşii". Când părinţii nu se uitau, obişnuiau să înoate în ocean cât de departe puteau. Un fel de pariu. Era mai mult vorba de cui i se făcea frică şi se întorcea primul înapoi. Bineînţeles, întotdeauna "laşul" era Vincent. Întotdeauna el era pierzătorul.

Leadership: Ţi-ai exersat capacitatea de a corela rolul atribuit vieţii tale cu aptitudinile din ziua de TEST care spune "Start" unui nou început?

Dar într-o zi, pe când cei doi fraţi jucau "Laşii", s-a întâmplat ceva. Ceva uimitor. Ceva ce nu-l lăsa pe om să fie ca înainte. Anton şi Vincent au hotărât să-şi taie pielea degetului mare cu o scoică, aşa cum fac fraţii de sânge. O tăietură mică, cât să iasă sânge. Într-o clipă, Vincent face gestul. Dar Anton – un fapt nelămurit – ezită. Ia scoica în mână, o priveşte atent, şi-o aruncă fără să-şi respecte înţelegerea.

Şi abia atunci, în acel moment de trezire pură, Vincent, asemenea unui om care se lasă mânat sub imperiul unei forţe irezistibile, a înţeles că prin venele sale curgea altceva. O grupă sanguină foarte rară, un sânge curajos şi iute. Ca un fel de poliţă de asigurare împotriva laşităţii. O stare perfectă de întreţinere a întregului său Eu.

O putere nouă i-a stârnit brusc întregul conţinut sufletesc, convingerile, valorile şi comportamentul. Prin cele mai adânci fibre ale fiinţei sale, a fiinţei care aparent, cu toate strădaniile depuse, nu putea atinge decât ipostaza unui banal personaj pe scena vieţii, a pătruns şi s-a materializat acel fluid misterios de comunicare între el şi altcineva. Un Alter-Ego. O forţă măruntă, abia în faşă, dar un Hercule în leagăn.

Diferenţa dintre ei era aceasta: Vincent avea o mare rezistență la durere şi suferinţă. Pe când Anton era sensibil la acest capitol. Pe unul durerea şi suferinţa îl vor propulsa înainte, pe celălalt îl vor trage în jos.

Leadershipul este un simbol al imposibilului devenit posibil în ecuaţia cu două necunoscute care fac din viaţă o adevărată artă: întâmplarea şi modul cum reacţionezi la efectul ei.

O calitate, una singură, lipită de colţurile cele mai tăinuite ale fiinţei sale, cusută cu firul cel mai fin al încrederii, cu propriul mecanism de apărare – o voinţă câştigată prin durere şi spirit de sacrificiu, de partea cea mai puţin vizibilă a identităţii sale. La rândul ei transformându-se în timp într-un set unic de calităţi ce vor doborî, de la un capăt la altul al existenţei lui Vincent, tot ceea ce vor găsi în cale – împrejurări sau demersuri. Acoperind totul, şi cele mai adânci prăpăstii ale suferinţei, şi cele mai aprige temeri cu care el trăia.

Un om care va colecta, până în zorii zilelor senine, energiile cele mai creatoare, de perfecţiune, într-o societate care îşi alege numai modele umane de calitate. O pauză între prezent şi viitor. O destindere a spiritului, o înnoire spectaculoasă a relaţiilor cu el însuşi.

Vincent a ajuns în final acolo unde şi-a propus, acolo unde nimeni nu i-ar fi prezis. La Gattaca. În mijlocul acelei clase privilegiate, unde doar cei puţini, cei aleşi, cei extraordinari, aveau dreptul să pătrundă.

Noroc, ghinion, destin sau coincidenţă - astfel judecăm mulţi dintre noi, în indignarea noastră, acele salturi spectaculoase spre imposibil a acelor "Nimeni". Ei ajung să se dovedească mai presus decât toţi, numai prin faptul că reuşesc să conducă evenimentele, chiar dacă acestea sunt în defavoarea lor.

Să fii aruncat de destin în adâncurile celui mai mare ocean, să te ridici la suprafaţa lui ţinându-ţi respiraţia, dând doar din mâini şi din picioare. Şi, mai presus de toate, să-i parcurgi imensa suprafaţă, trecând prin cele mai puternice furtuni şi uragane, până la cel mai îndepărtat ţărm. Asta se numeşte, dragi prieteni, *Summam Successus* , adevărata reuşită, evadarea dintr-un spaţiu al imposibilului. Asta înseamnă să fii învingător. Asta înseamnă să fii "Vincent".

Leadership: Reuşeşti să treci de ipostaza imaginii de "Nimeni", grăbindu-te într-un prim moment al receptării imposibilului să o identifici drept un privilegiu de a fi "Vincent" ?

Oamenii cei mai valoroşi nu sunt aceia care râvnesc şi luptă neîncetat pentru obţinerea locului întâi. Nu aceia care ajung într-un final în vârful cel mai înalt al piramidei. Nu diplomele, nu premiile, nu talentul, nu inteligenţa, nu mijloacele băneşti, nici geniul şi nici cultura nu vor fi vreodată bine prinse în şuruburi. Acestea reprezintă doar nişte "instantanee", încordări maxime a muşchilor care cresc presiunea exercitată asupra unei zone de interes.

Adevăraţii învingători sunt constructorii, *les plus grands artistes du monde* , aceia care creează cu propriile eforturi o piramidă unică, de la prima până la ultima cărămidă. Acele maşinării bine unse care nu se gripează după fluierul startului. Aceia care trec în cea mai mare parte a vieţii lor neobservaţi, dar care, prin spirit de sacrificiu şi credinţă, reuşesc să-şi construiască un drum pe care toţi ceilalţi nu sunt capabili să păşească. Aceia care reuşesc să aducă "viul" în structura extrem de complexă a Omului din ei, delimitând foarte bine acele legături moleculare dintre " *a fi* " şi " *a nu fi* ".

Campionul se străduieşte să urce până în vârful piramidei. Dar constructorul ştie şi să o construiască, şi s-o dărâme. Şi s-o întărească, şi s-o ridice până la ce nivel vrea el. Altfel spus, campionul se poate ridica doar la nivelul hotărât de constructor.

Un constructor este întotdeauna mai presus decât un campion.

Leadership: Îţi concentrezi esenţa propriei determinări într-o operă numită: "Supra Eu" sau îţi intensifici efortul de transformare a unei imperfecţiuni?

Începutul unei legende se declanșează de la ideea că trebuie să te scufunzi într-un ocean în care nimeni nu te vede până ce reușești să scoţi la iveală acea perlă inestimabilă care se găseşte în tine.

Cât despre Anton, fusese parcă destinat să ajungă un mare învingător. Un ocean în defensivă şi atac. Cele mai mari merite. Însuşirile cele mai preţioase. Modelul perfect pentru Gattaca. Alături de alţii campioni, alte talente, alte modele.

Dar el reprezintă, de fapt, o metaforă care sugerează ideea că dreptul de a fi cel mai bun şi cel mai puternic, talentul, onorurile, nenumăratele distincţii conferite, absolut toate recunoaşterile, diplomele obţinute - NU TE VOR FACE UN ÎNVINGĂTOR, nu te vor face un om cu adevărat valoros, nu te vor face un constructor. Ci poate doar un alt campion, printre miile de campioni.

Cei ca Anton sunt binecuvântaţi cu o grămadă de calităţi. Sunt aprigi, perseverenţi, încăpăţânaţi, cu spirit de învingător, entuziaşti, talentaţi. Un arsenal de virtuţi. Adevărate oceane ale societăţii. Ei sunt reprezentaţi de Supra Eu, o autoritate construită cu uşurinţă, care de multe ori generează dezastrul tocmai dintr-o prea mare siguranţă de sine.

Dar să nu uităm niciodată, că oceanele se află la vedere. Uneori ne uluiesc prin forţa lor. Pe când adevăratele daruri ale naturii, perlele cele mai preţioase, de o calitate superioară, nu stau la vedere, ci trebuie căutate, identificate, aduse la lumină şi apoi şlefuite.

Leadership: Ai o singură calitate care poate înfrânge un ocean?

O perlă nu se va ridica niciodată la nivelul unui ocean. Dar îi va răni orgoliul şi îi va conferi o anumită vulnerabilitate.

În finalul filmului “ *Gattaca (1997)* ”, Anton, invidios şi plin de răutate, face o ultimă încercare de a-şi dovedi supremaţia în faţa fratelui său. Pur şi simplu nu putea accepta faptul că un “nimeni”, un necunoscut, a ajuns la Gattaca, dovedindu-se cu mult superior lui şi tuturor celorlalţi.

Căci, da, Vincent a fost deasupra tuturor “campionilor”, numai prin faptul că a reuşit să mute soarele în locul lunii. El a fost singurul care reuşit imposibilul.

Cei doi se întrec încă o dată. Aşa cum făceam când erau mici. Şi, din nou, esenţa omului cu caracter mai puternic iese la iveală, din nou trăsătura cea mai oţelită separă malul celor două tipuri umane. Vincent câştigă întrecerea prin acceptarea şi asumarea “durerii”. În timp ce Anton – omul perfect, sportivul de neîntrecut - oboseşte şi se lasă tras în jos de curenţii puternici. Şi tot Vincent, tăind valurile sălbatice, se întoarce şi-l salvează de la înec.

Te laşi purtat de întâmplare şi de voinţa celorlalţi? Tu eşti cel care îşi controlează destinul, sau forţa “fratelui” tău te manipulează fără să-ţi dai seama? Îl vei salva pe “fratele” tău care îţi controlează în secret curajul de a fi diferit?

Ai o singură calitate care te poate propulsa înaintea tuturor “campionilor”? Care ar fi aceea? Care sunt opreliştile care te împiedică să te ridici deasupra “oceanului”? Eşti un om rezistent

la “durere”, sau eşti o forţă a naturii cu puncte slabe? Eşti un “Vincent” sau un “Anton”?

Privilegiul de a fi Vincent este un etalon al "desăvârşirii" considerată drept un factor determinant al atitudinii omului care răzbate din opoziţia celor două entităţi: situaţia de a fi limitat şi puterea de a crede în miraculos.

O secundă închinată învierii este edificatoare pentru a releva momentul în care descoperim acea unică calitate transformatoare care ne poate propulsa pe culmi nebănuite. Trebuie însă să căutăm această perlă, să ştim ce trebuie să facem cu ea. Să o transformăm într-o energie creatoare.

Deci, caută perla din adâncul oceanului omului care eşti, ceva ce ai deja în sânge, ceva ce îţi aparţine şi nimeni nu-l poate limita. Caută în tine ceea ce alţii nu văd şi nu găsesc niciodată.

Source: https://neculaifantanaru.com/o-secunda-inchinata-invierii.html

O simptomatologie a biruinţei

On Decembrie 20, 2016

Învaţă să vezi prin transparenţa pe care ţi-o făureşti prin mijloacele de redare puterii creatoare, accesând noul tău statut conform analizei impactului unui grad mai înalt de cunoaştere.

Mi-am împodobit scopul secret, întreaga mea avere, cu un pretext plauzibl, o formă eliberatoare de a aranja o întâlnire nepermisă, producătoare de o imagine cu valoare unică: *"no one can tell"* . Era răspunsul la o lungă așteptare, o aparenţă a genialităţii care îşi aştepta interpretarea special consacrată unei percutante descrieri a nemărginitului, în adâncul unui superlativ al puterii creatoare, în perimetrul unei emoţii care şi acum ciopleşte fantasme într-o minte care se exprimă prin efectele optice ale oglinzilor. Lumina, suferind mai multe reflexii totale, producea un efect frumos. Be very careful of a pretending that you wanted !

"I seem to be what I'm not you see" în această esenţă a mijloacelor de redare a unei lucidităţi care se abandonează pe sine, ca în Mitul lui Sisif, printr-o succesiune a reacţiilor de tip "Stay close until you reach the end", dar dezvoltate în lumina legii periodicităţii unui fenomen invers, precum o imagine răsturnată. Aici, puterea creatoare de care trebuia să dau dovadă se anunţa a fi o garanţie a vederii perfecte din perspectiva unui fizician care visează să călătorească în "timeline-ul" propriei vieţi pentru a-şi pune la punct un nou sistem de producere şi furnizare a realităţii.

Biruinţa mea era de fapt o încălcare a standardelor de realitate acceptate de preferinţele şi aşteptările secolului în care trăiam. Era lupta pe care trebuia s-o duc împotriva efemerităţii, împotriva lucrurilor realizate fără suflet, cum ar fi lucrurile ce ţin de artă şi de ştiinţă. Numai scriitoarea Marquerite Yourcenar a sesizat necesitatea acestei biruinţe în lupta cu efemeritatea şi cu delăsarea. Ea scria:

A face cât poți de bine. A reface. A mai retușa imperceptibil retușa însăși. "Pe mine însumi mă corectez, spunea Yeats, corectându-mi operele." El a fost unul dintre cei ce au avut bunăvoința de a se deranja din proprie inițiativă spre a rectifica o greșeală, a confirma un detaliu, a sprijini o ipoteză, a înlesni o nouă cercetare - fapte pentru care îi aduc prieteneasca mea mulțumire.

Leadership: Poţi să trăieşti şi să gestionezi o experienţă de sine grandioasă în funcţie de luciditatea cu care întâmpini o realitate diferită, poziţionându-te eficient în apropierea unei imagini edificatoare?

O separare spontană a celor două părţi din mine, folosind formula gaussiană a lentilelor, făcea ca totul să se complice, să aibă nuanţele unei lungi evanescenţe. Două ţesuturi transformate în nervi, două credinţe confruntate cu un ambient care le dezminte şi le sfidează, două idei aflate în raport adversativ. Una acţionând ca o barieră activă, cealaltă pasivă la transportul materiei între fazele adiacente ale dezvoltării dinamicii relaţiilor dintre o imagine a vieţii trecute şi una a vieţii recâştigate.

Evoluţia de la starea de echilibru către starea de neechilibru era posibilă, dar foarte puţin probabilă. Nu-mi dădeam seama cât sunt de singur, fugind de lume, retrăgându-mă în pustiul unei imense împărăţii, în delirul posesiei de noi cunoştinţe învecinate cu distrugerea vechilor idei şi învăţături, propunând sensuri noi, chiar dacă aceasta nu constituia izvorul primar al căutărilor mele. Biruinţei îi este necesară sentimentul şi acţiunea, amândouă imortalizate într-o imagine edificatoare cu privire la ceea ce mă face să mă simt liber, motivat, creativ, mai mult decât satisfacţia eventuală ce ar izvorî din contactul cu experienţa, cu părerile şi cu

atitudinea celorlalţi oameni.

Era o luciditate chinuitoare, care schimba experiența de sine, creştea voioşia înşelătoare a beţiei de a gândi totul în termeni de putere, pentru a pune stăpânire pe libertatea absolută, vrându-mă rezemat de una din acele taine care dau omului gustul neprețuit și amar al absolutului. *Too real is this feeling of make believe.* Biruinţa este chinul de a te păstra lucid şi creativ într-o realitate care vrea să fii altcineva.

Leadership: Încerci să-ţi reprezinţi superioritatea fantastică în această lume, accesând starea de spirit specifică forţei de creaţie care cere: "Doamne, fă-mă egalul Tău?"

Iată ce gândea Jack Griffin, eroul lui Wells, confruntându-se cu demonii minţii sale, analizând nuanţele unei taine eliberatoare:

Să realizez un asemenea vis însemna să depăşesc magia ! Îmi făurisem o viziune magică - pe care nicio îndoială nu venea să o tulbure - asupra a ceea ce putea reprezenta asta pentru un om. Mister, putere, libertate absolută...Nu întrezăream niciun fel de piedici. Gândiţi-vă un pic ! Eu, un sărac lipit pământului, un jerpelit, cu posibilităţi limitate, eu să folosesc meritele substanţiale ale ştiinţei, resursele ei inepuizabile, să mă ridic pe culmile ei cele mai înalte, în sfera spiritelor cu adevărat evoluate, eu aş fi putut să devin un om invizibil !

Ani de zile am muncit. Şi de îndată ce biruiam câte un munte de dificultăţi, din vârful lui întrezăream un altul. Noianul de detalii, de mărunţişuri, ghearele materiei ascunse în vecinătatea cauzelor şi efectelor ! Exasperarea ! Declanşarea nebuniei ! Am răbdat totul, mi-am încleştat dinţii. Dar în final am reuşit ! Am descoperit secretul invizibilităţii, i-am depăşit pe absolut toţi oamenii de ştiinţă prin virtutea perseverenţei, prin educarea voinţei, prin strălucirea unei lucidităţi intransigente ţâşnite din bezna nebuniei... Şi a funcţionat...credeţi-mă ! Puteam să văd prin transparenţa pe care mi-o făurisem. Puteam să fiu în orice loc, fără ca nimeni să-mi sesizeze prezenţa. Un fel de Dumnezeu. Iată de unde am plecat, şi cât de departe am ajuns.

Cel ce se recunoaşte drept o cauză a unei trude prelungite, pline de conţinut, justificată prin prisma dorinţei de a cel mai bun, cel ce descoperă o formă a creaţiei care vorbeşte în numele unei anumite superiorităţi, va exprima întotdeauna ideile, sentimentele şi aspiraţiile cele mai fine în ecuația expansiunii propriului sine suprem.

Un fapt pozitiv, fiindcă cel ce nu corelează biruinţa trudei sale cu o evoluție favorabilă, cu o serie de elemente legate de un grad sporit de cunoaştere, acela nu se va putea manifesta drept o prezenţă lucidă a raţionalului în favoarea efectelor unei anumite lecții cândva asumate. Iar sinele suprem, într-un univers al posibilităților infinite, al fanteziei, tinde a vedea lumea reală printr-o pluralitate a posibilităţilor de angajament în a genera plus valoare și inovaţie prin creație.

Un lider ştie să vadă prin transparenţa pe care şi-o făureşte. El este un artist care controlează arta transformării pornind la acțiune de la un anumit statut şi continuând să acceseze acel statut conform analizei impactului unui grad mai înalt de cunoaştere, din faza unei extinderi a forţei sale de creaţie care cere: "Doamne, fă-mă egalul Tău ! "

Un asemenea individ, experimentând relaţiile dintre o imagine a vieţii trecute şi una a vieţii recâştigate, este util leadershipului prin faptul că se contopeşte cu o imensă proiectare a actualităţii sale, desigur într-o notă optimistă, într-o categorie aparte şi bine definită, a "diferitului". Iar diferitul este adesea fuziunea armonică dintre creație și desăvârşire, ce dă o senzație de împlinire totală.

O simptomatologie a biruinţei are ca prim considerent trăsătura de bază a artistului de geniu, a cărui catalizator de diferenţiere se poate situa la limita superioară a maximului admis de legile devenirii, putându-se formula astfel: *"Să realizez un asemenea vis înseamnă să depăşesc magia ! "*

Source: https://neculaifantanaru.com/o-simptomatologie-a-biruintei.html

O simptomatologie a existenţialităţii

On Decembrie 29, 2016

Micșorează distanța dintre ceea ce ești și ceea ce este posibil să fii, adăugând un surplus de sens experienței care te singularizează.

Citiţi mai jos prezentarea romanului „Duma Key", de Stephen King, tema existentă în materia unei fine analize a personalităţii umane, şi încercaţi să prindeţi firul acestei minunate povestiri cu tâlc:

Un groaznic accident pe un şantier de construcţii îi smulge braţul lui Edgar Freemantle, întunecându-i memoria şi mintea. Calvarul perioadei de recuperare îi provoacă schimbări de personalitate şi accese de furie necontrolată ce grăbesc sfârşitul căsniciei sale.

Edgar îşi doreşte să nu fi supravieţuit accidentului, dar psihologul său îi recomandă un leac geografico-existenţial: îl sfătuieşte să îşi schimbe complet viaţa, părăsind oraşul aglomerat şi afacerile din domeniul construcţiilor.

Retras la Duma Key, în paradisul Golfului Mexic, Edgar începe să picteze cu pasiune, descoperindu-şi un talent extraordinar. Dar atracţia sa faţă de pictură şi desen pare a fi comandată de o forţă ce îl depăşeşte, ca o constrângere. Multe din tablourile sale au o putere ce nu poate fi controlată, aproape mistică, scoţând la iveală secrete de mult îngropate, trezind nălucile copilăriei. Iar talentul său poate fi, în acelaşi timp, o armă… *****

Leadership: Începi să înţelegi rostul unei experienţe dureroase atunci când încetezi să o mai judeci din prisma unei cauzalităţi inerente, odată cu acea înţelegere de sine acordată manierei de abordare a unei noi direcţii de viaţă?

Ceea ce devii prin intermediul unui moment important, caracterizat prin mijlocirea unui prezent care „niciodată nu este destul de bun", deci care are șansa de a fi accesibilizat doar prin acceptarea unui sentiment puternic de iminentă transformare personală, atribuindu-i un anumit sens, te ajută să vezi mai bine legătura dintre ceea ce ţine de tine şi lucrurile asupra cărora chiar nu ai niciun fel de control.

Dependenţa de ceea ce ţi se întâmplă în favoarea unei schimbări existenţiale mai ample, izbutind să se întindă până la marginile necunoscutului, în imensa nădejde a unei soarte prielnice, este calea de a te arăta fidel unui statut și unei noi valori de referinţă asumate prin apartenența faţă de o forţă îndrumătoare căreia nu i te poţi opune. Cui i se dă şansa să-şi descopere un talent extraordinar, trebuie mai întâi să experimenteze durerea de a supravieţui în faţa unei răscruci a vieţii, şi nu doar să supravieţuiasca, ci să-şi găsească puterea de fi altcineva, un deschizător de drumuri.

Să reconstitui un moment important și să pătrunzi sensul profund al faptelor, să te dedici ideii de Cauză - ce faci cu ceea ce ți s-a întâmplat? - contopindu-te cu ea în condiţiile de limitare sau condiţionare a libertăţii de a alege, este o măsura a capacităţii tale de a continua să înaintezi prin valoroficarea experienței care susţine raportul de la cauză la efect.

Gradul de determinare al unui om are ca suport acel surplus de sens al experienței care îl singularizează.

Singularitatea este un concept care se referă la implicațiile pe care le are un eveniment major în progresul personal. A deveni altcineva, prin imensa putere latentă a minţii şi a sufletului, înseamnă să păstrezi din ceea ce este vechi doar partea folositoare, înseamnă să conferi întâmplărilor petrecute o consistenţă într-un plan ideal de existenţă.

Viaţa este progresul pe care ţi-l dă rezultatul evenimentelor care la care te raportezi cel mai profund, pentru că relevă disponibilitatea ta de a te raporta la dimensiunea învăţării din cele întâmplate, aşa încât să fii mai preocupat de lucrurile care contează cu adevărat. Este şi aceasta un soi de cunoaştere pe care o poţi lua în considerare împreună cu trăirile cele mai ascunse, sau mai intense, sau cele mai nobile, fiindcă viziunea asupra vieții şi învăţăturile cele mai importante se materializează într-un om cu totul diferit numai atunci când evenimentele negative sunt privite printr-o lentilă măritoare, atât importanța cât și consecințele lor.

Singularitatea relevă disponibilitatea de a analiza progresul propriei învăţări, cunoaşteri, prin luarea în considerare a finalităţii unei etape de viață, cu trăirile aferente, şi materializarea unei noi etape într-o satisfacţie de ordin material și moral.

Să accepţi adevărul despre tine însuţi analizându-ţi disponibilitatea pentru a înfăptui progresul unei anumite laturi a vieţii, dovedind o mare voinţă psihică şi emoţională, este produsul unei materializări a cunoaşterii bazată pe experienţe mai puţin fericite, aferente sentimentelor cele mai intimie şi vulnerabile. Şi care este adevărul despre tine însuţi? Eşti dispus să te uiţi diferit la tine însuţi? Eşti dispus să te schimbi, să devii un cu totul alt om?

Începutul unei revizuiri a vieţii, la nivel de conştiinţă şi spre un nou aspect a cine eşti cu adevărat, se datorează responsabilităţi pe care o ai în raport cu tine însuţi din punct de vedere al desfăşurării evenimentelor la care nu te aştepţi să se producă.

O simptomatologie a existenţialităţii, variind în funcţie de faza evolutivă a omului, este în concordanţă cu acea experiență care îl singularizează. Astfel, să nu uităm cele două mari teme ale gândirii existenţialiste, după filosoful francez Emmanuel Mounier:

1. Fragilitatea ființei umane - Omul este mereu expus propriului său sfârșit, distrugerii sale ca ființă umană, deoarece el nu există ca atare decât prin efortul personal.

2. Singurătatea şi secretul. Fiecare fiinţă umană se simte solitară, impenetrabilă celorlalţi.

3. Angajarea: Pentru a-și construi viața, omul trebuie să opteze, să aleagă în permanență, să se angajeze în raport cu destinul său.

*** Notă:** https://nemira.ro/duma-key

Source: https://neculaifantanaru.com/o-simptomatologie-a-existentialitatii.html

O simptomatologie a pedagogiei

On Noiembrie 13, 2016

Mai întâi creează tu însuţi, apoi învaţă-i pe alţii.

Ştia - a avut deseori dureroasa ocazie să constate că oamenii afirmă cu răutate: *"Cine poate - creează; cine nu - învaţă pe alţii"* . Dar Eisenstein nu s-a lăsat niciodată tulburat de asemenea meschinării, susţinând cu calm: *"A învăţa pe alţii în cinematografie înseamnă astăzi încă, şi în întregime, a crea."*

Nu era o vorbă goală. Cercetând activitatea pedagogică a lui Eisenstein, constatăm cu uşurinţă că predarea echivala, la el, cu studiul, cu găsirea unor noi soluţii creatoare. Obiectul cursului său - o declară programatic - este pătrunderea în laboratorul de creaţie. Cursul său este şi un prilej de cristalizare teoretică pentru artist.

Principiile sale pedagogice era foarte ferme. Nu suporta ca studenţii să-şi abandoneze propria personalitate prin mimetism. Se răstea la ei de câte ori surprindea o asemenea tendinţă: *"Ce-i asta? A-ţi hotărât cu toţii să vă aliniaţi pe scară din "Crucişătorul Potemkin?" Pe mine vreţi să mă imitaţi?"*

El a urmărit acest principiu încă de la începutul muncii sale pedagogice. *****

Leadership: Îți arăţi preocuparea exclusivă pentru fenomenul „ *Cine poate - creează; cine nu - învaţă pe alţii* ", reflectând aspiraţia către tot ce este greu de știut pe linia unei tendinţe de apreciere a artei?

În miezul oricărui calcul uman şi a oricărei proprietăți intelectuale, produse cu succes pe fondul formării unor calități generale care influențează în mod favorabil poziția de referinţă faţă de sarcinile impuse sau autoimpuse, există întotdeauna o personalitate. Raţională în esenţă, iraţională faţă de un stimul exterior, personalitatea este anterioară oricărui mecanism de adaptare la construcții externe imaginative şi sigură îşi creează propriile-i legi.

Personalitatea creatoare este interesantă prin tendinţa cu care abordează tema artei şi a plăsmuirilor artistice din perspectiva unei întrebări: "Ce este important pentru mine să le transmit oamenilor"? Cum anume contribui eu la menţinerea şi îmbunătăţirea poziţiei şi a imaginii deţinute, de creator al unui curent ştiinţific, dirijând procesul de finalizare al unei opere de artă către o ieşire din trenduri?

Personalitatea nu reprezintă doar indiciul unui prilej de cristalizare teoretică și practică a unei viziuni - după care îți rămâne puţin de făcut în faţa a ceea ce se petrece în lumea din jur. Ci, de foarte multe ori, ea este o consecinţă a preocupării exclusive pentru fenomenul *„Cine poate - creează; cine nu - învaţă pe alţii"* , reflectând aspiraţia către tot ce este greu de știut și mult mai greu de interpretat.

A fi un creator vizează acea latură a personalităţii care adună constant informaţii şi vede totul din mai multe perspective. Iar a învăţa pe alții nu este o minune a creaţiei, nu este o călătorie în meandrele creaţiei, nu este un joc al pulsaţiilor umane, între vis şi realitate, ci de cele mai multe ori se dovedeşte a fi o formă copierii, a mimetismului excesiv întreținut prin folosirea unor metode perimate, cu rezultate slabe sau nefaste.

Arta care face dintr-un creator un pedagog vizează acea componentă a personalităţii care întreţine relaţia dintre proiecţiile imaginative ale unei lumi posibile dincolo de cunoştinţele altor oameni şi o explorare a sinelui din perspectiva rigorii de a defini o nouă realitate.

Este același viciu profesoral, întâlnit frecvent la cei cu înalte grade de calificare (și credibilitate), cei care fără a descoperi ei înşişi vreun principiu sau concept își arată întotdeauna disponibilitatea de a prezenta fragmente (capitole întregi) din operele intelectuale ale adevăraţilor creatori.

Leadershipul, pe parcursul mai multor stadii de evoluție a cunoaşterii, se supune evaluării impactului unei creaţii asupra dinamicii procesului de creație promovat, asupra viziunii integratoare asupra procesului de producție a rezultatelor obţinute prin încordarea spiritului inventiv.

Liderii cei mai buni, nelimitându-se la condiţiile învăţării autodirijate, se conduc după îndemnul care asigură unitatea lecţiei referitoare la iscusinţa de a intra în relaţie cu oamenii: *„Mai întâi creează tu însuţi, apoi învaţă-i pe alţii."*

Leadershipul este mai întâi de toate urmarea pătrunderii în laboratorul de creație, apoi un prilej de cristalizare teoretică a unor metode, norme şi principii orientative pentru viitorii „artişti". Şi, în final, devine rezultatul abordării minuţioase a complexităţii fiecărui aspect de dezvoltare care ar duce în mod evident la o concluzie diferită de cele enunțate anterior.

A fi un bun pedagog înseamnă să-i înveţi pe oameni ce înseamnă arta prin proiectarea propriei lor persoane în spaţiul unei realităţi care nu seamănă cu alta, fiindcă pe neaşteptate această realitate poate deveni imprevizibilă.

O simptomatologie a pedagogiei aduce în prim plan totalitatea manifestărilor tale intelectuale care permit diagnosticarea unui stil de predare a propriilor teorii și diferențierea lor de alte modele de creaţie, încât să fii de neînvins cu precădere în tendinţa: "Cine poate – creează".

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/o-simptomatologie-a-pedagogiei.html

O simptomatologie a trăirilor estetice

On Iulie 06, 2018

În opera pe care o priveşti trebuie să se simtă ştiinţa şi personalitatea celui ce a plăsmuit-o.

Mă străduiesc să definesc un fel de oscilare între iniţiativa de a interpreta o compoziţie artistică şi fidelitatea faţă de mesajul pus în prim planul conştientizării actului creator. Lumea în care trăiesc, o componentă cheie a oportunităţii de a-mi dezvolta cunoştinţele generale despre viaţă, despre frumos şi bine, pare a avea o corespondenţă trainică într-un univers paralel. Într-o asemănare cu linia curbă a visului care limitează la abstract şi cu linia aparent dreaptă a desenului, culoarea potrivită găsită, ce deschid accesul spre o valoare fundamentală a artei, numită libertate de expresie.

Însăşi esenţa acestei libertăţi, care e una cu slujirea lui Dumnezeu, având deschidere spre logica şi valoarea vieţii, desemnează o schimbare a compoziţiei şi originii unui punct de vedere deja intens susţinut de spaţiul unui mimesis inversat. Principiu estetic, dezvoltat mai ales în antichitate, potrivit căruia arta este imitarea realului.

Aici mă văd nevoit să recunosc un al doilea lucru, tot la fel de primordial în satisfacerea unei viziuni obiective ca supremul unghi de vedere ce mi-a permis să cunosc lumea ca pe o taină şi să-i atribui semnificaţii simbolice. El împărtăşeşte, asemenea vechilor cărţi de învăţătură, îndemnul de a constata o mutaţie dinspre artă spre ştiinţa bazată pe continuitatea unei transformări permanente de natură conceptuală.

Un lider vizionar navighează într-o lume aparent neschimbătoare pentru a crea noi orizonturi capabile să inspire schimbarea.

Orice etapă, orice aspect, orice arie a vieţii împărtăşeşte ceva din interiorul unei enigme, posibile cicluri de căutări, şlefuiri de identitate, frământări spirituale, acumulări de sensuri în cadrul unui labirint imens, colorat cu acea nuanţă a îmbinării rozului cu cenuşiul, a deprinderilor şi expresiilor caracteristice stilului controlat de o raţiune care pleacă mereu urechea la inimă. Nu degeaba, atunci când încerc să-mi exprim potenţialul artistic, să formulez vizual un nou orizont, mă simt în preajma unui Don Quijote, transplantat într-o lume aparent neschimbătoare, rostuită după legi aparent misterioase, făcută să amendeze ori să fericească după dreptate pe făuritorii ei.

Ceea ce este imaginat drept absolut ca taină supremă în arta mea, cade în extrema unui compromis dintre sinceritate şi gradul ridicat de flexibilitate în ceea ce priveşte definirea unui nou profil de arhitect al lumii, într-un stil cadenţat al labirinturilor afective şi suprapuse ale personajelor propriul Ego, propriilor trăsături şi fapte constructive.

Leadership: Poţi să extinzi cadrele de referinţă ale reprezentărilor tale imaginare cu determinări conceptuale în care este integrată experienţa personală?

O ghicitoare în interiorul unei enigme este ca un tablou plăsmuit din delicateţea unui gest spontan, exersat îndelung, ca urmare a unui dialog strâns cu ochiul care anticipează o nouă direcţie de compoziţie şi răspunde mai rapid decât mâna. Încă o dată, mă aliniez căii de a trăi o metaestetică în decursul vieții, supus fiind unor transformări de ordin cantitativ sau calitativ.

Investirea culorii cu energia radiantă a vieţii lăuntrice, ochiul magic al şansei de a şti cât de mult mint sau cât de mult rămân autentic în materie de psihologie a creatorului, înrudeşte experienţa artistică, servind drept îndreptar spiritual, cu extraordinara experienţă picturală a unei Divinităţi care aşează o conştiinţă comună în toţi oamenii.

Privesc plin de curiozitate imensa diversitate de forme de viaţă şi aparenta lor perfecţiune, asemenea unui genetician care studiază moleculele şi este mult mai în măsură să interpreteze informaţiile adunate, încercând să desluşesc ceea ce Jacques Ruffié numea "una dintre cele mai misterioase frontiere ale cunoaşterii".

Fără îndoială, am de reconstituit o imagine de ansamblu satisfăcătoare evoluţiei. Dar nu o imagine totală. Aidoma unui tablou de esenţă clasică, ea conţine două mari componente: una informaţională cu determinări culturale şi una perceptuală vizând totalitatea reprezentărilor imaginare grupate în jurul unui nucleu labil al ideilor.

În evoluţia leadershipului mă legitimez ca un exponent de seamă al artei-ştiinţifice. Primul concept la care mă rezum când scriu, privind în jur, este acesta: "Observă Inteligent ! "

Mărturia unei opere pe cât de admirabilă pe atât de inaccesibilă se constituie din expresia decursă din asocierea culorilor şi din profunzimea tainică a ceea ce descoperi prin tot ceea ce exprimi.

Orice lucrare pictată este o supradimensionare a activelor mele de proprietate intelectuală, pe care culoarea le conţine prin calitatea sa autonomă, atingând speranţa, gingăşia, atracţia. Cum poţi să nu observi mugurii verzui ai copacilor, verdele proaspăt al ierbii, zborul plin de graţie al porumbelului, în universul pictural al unui artist care lucrează doar cu creionul, cu foaia de hârtie şi cu îmbinări stabilite de cuvinte, cu mijloacele de expresie ale unei cunoaşteri de seamă care doar se poate împrumuta, dar fără a acorda nimănui dreptul de deţinere?

În cartea "Cum se savurează un tablou", scriitorul Victor Ieronim Stoichiţă încearcă să dea o explicaţie picturii *Chemarea Sfântului Matei* , realizată în 1661 de Juan de Pareja. Pentru a sublinia importanţa experienţei sale, Pareja a recurs la o figură de stil cunoscută sub numele de *metalepsă de autor,* reprezentându-se în extremitatea stângă a pânzei, sub trăsăturile unui personaj secundar, dar important totuşi prin funcţia sa: el ţine în mână un bilet pe care se poate citi: "Juan de Parefa 1661".

Tabloul ar putea (la limită) să funcţioneze şi fără acest personaj, care este un adaos facultativ, fără a fi totuşi lipsit de semnificaţie.

Aceasta este, de fapt, calitatea unei opere care îşi priveşte artistul din perspectiva unui fin observator și al unui sensibil martor ocular. Dar nu vreau să întind prea mult acest subiect, introducând alte linii de forţă, contururi de forme tipice pentru o lucrare ce înfăţişează, la modul general, portretul individualităţii unui artist. Aş menţiona doar atât:

Singura cale de dialog cu diversitatea unei lumi vaste, cu ajutorul conceptului totalităţii, încât să înlocuieşti realitatea vieţii cu ştiinţa pe care o deţii, este să te plasezi tu însuţi în opera pe care o plăsmuieşti.

O simptomatologie a trăirilor estetice impune efectuarea explorării de cadre pline de mister, dialoguri scurte, dar pline de conţinut, într-o artă a comparaţiilor dintre experienţa personală şi informaţia percepută prin limbaj sau imagine, în "display"-ul virtual reprezentat de constiinţă.

O trăire estetică este o creștere a conștientizării reacţiei tale faţă de ceea ce transmiţi.

Source: https://neculaifantanaru.com/o-simptomatologie-a-trairilor-estetice.html

O triplă schimbare a luminii

On Septembrie 26, 2014

Preocupă-te de perceperea nemijlocită a esenţei artei, valorificând experienţele acelor concepţii amănunţit elaborate care pot să conducă ulterior la maximizarea raţiunii tale de creaţie.

Preocuparea lui Eisenstein pentru cinematografie este dublată de o alta. Pe planul întâi apare o pasiune aparent insolită: Eisenstein montează pe scena teatrului Bolsoi, opera "Walkiria" de Wagner. O face, cum declară, cu un entuziasm de nedescris şi cu inspiraţie. O face preocupat de perceperea nemijlocită a muzicii şi de întruchiparea ei scenică. O face însă şi cu gândul unor experienţe pe care le va folosi în viitoarele filme.

El îşi verifică ideile despre unitatea dintre sunet şi imagine, despre funcţia dramatică a culorii. În ultimul act, de pildă, compune, în acord cu orchestraţia lui Wagner, o triplă schimbare a luminii pe întregul fundal al scenei…(lumina argintie, arămie şi albastru-azurie) şi pune lupta între nuanţele de lumină albastru-azuriu şi purpuriul flăcărilor în ton cu partitura "Feuerzauber". Asistăm aici, de fapt, la experienţe ale unor concepţii ulterior amănunţit elaborate. *****

Leadership: Modelul creaţiei tale poate să ilustreze experienţele unor asociaţii ştiinţifice puse sub semnul unor concepţii amănunţit elaborate, astfel încât să asigure receptarea unor noi sensuri ale imaginii pe care o transmiţi?

Prin permanenţa sa în construirea şi dezvoltarea unei înalte măiestrii, leadershipul poate fi o armă cu două tăişuri, îndreptându-se fie împotriva celui care practică o formă avansată de artă, fie împotriva celui care nu reuşeşte să-şi înscrie ideile „cu ceva în plus" în sfera unei experienţe de vaste de creaţie. Care înseamnă şi o devenire la nivel de percepţie a formelor de cunoaştere avansată, de intelectualitate superioare, de relevaţie a unor aspecte neştiute.

O orientare spre autenticitatea descoperirii noilor dimensiuni ale artei, printr-o iniţiere în spaţiul consacrat revelaţiilor şi percepţiilor care te recomanda ca artist, poate să te diferenţieze de mulţime prin amprenta imaginaţiei şi originalităţii. Practic, când creezi trebuie să aduci în prim plan o viziune personală a unor anumite momente, trăiri sau convingeri, care să surprindă elementele cele mai importante ale modelului tău de gândire.

Ca regizor, trebuie să asiguri o "supremaţie" definitivă a unoi concepţii capabile să devină parte a unor momente de neuitat şi a unei imagini care să spună o poveste despre personalitatea şi măreţia propriei tale fiinţe în culorile unei realităţi cât mai misterioase. Viziunea ta trebuie să reflecte mai mult un crescendo al voinţei de a realiza ceva cu care să te identifici în totalitate şi care să contribuie în acelaşi timp la dezvoltarea a ceea ce s-ar putea numi „Reprezentare de sine".

Personal Leadership este o reflexie a experienţei folosită în viitoarele realizări ca urmare a interacţiunilor dintre conţinutul de idei pe care îl ai de redat într-o nouă formulare şi nuanţa concepţiilor construite şi promovate pe care le alegi să-ţi evidenţieze aptitudinile.

Leadership: Utilizezi în procesul de cristalizare a ştiinţei mai mult "curentul alternativ" decât cel continuu, folosind contacte de tip „închis-deschis"?

Această experienţă de sine, revărsându-se pretutindeni în creaţie, reuneşte curiozitatea,

dorinţa de a încerca ceva nou, abilitatea de a percepe intuitiv locul artei în manifestarea unor noi entităţi de tipul: „ *schimbarea se produce prin accesul la o anumită sursă de reînnoire a punctelor de referinţă în definirea unor noi tendinţe* ”, cu viitoare provocări în materie de gestionare a conceptelor pe care se întemeiază modelele de leadership.

A utiliza în procesul de cristalizare a ştiinţei mai mult „curentul alternativ” decât cel continuu, căutând acea caracteristică a gândirii care conferă valoare sporită de certitudine concluziilor la care ai ajuns şi concepţiilor pe care ţi le-ai format, este echivalent cu folosirea îndelungată şi sistematică a experienţei de creaţie mai mult în sensul de realizare a extinderii normelor de aplicare a cunoaşterii folosite în viitoarele proiecte.

Normele de aplicare a cunoaşterii au ca principală caracterictică performanţele realizate la testarea eficacităţii creaţiei într-un format de tip conceptual (ce descrie relaţiile între om şi artă corelate cu realitatea) pentru a îndeplini rolul de declanşator al efectului de autenticitate.

În timp ce contactele de tip „închis-deschis” sunt de fapt două aspecte ale propriei tale persoane. Primul aspect se referă la posibilitatea de a stagna într-un tipar de gândire contraintuitivă, celălalt ia în calcul posibilitatea de a te perfecţiona printr-o mai bună valorificare a ideilor.

Calea spre autenticitate este rezervată mijloacelor de realizare ale unor concepţii ulterior amănunţit elaborate, tributare unor idei şi tendinţe de viitor, care prin esenţa şi consistenţa lor marchează maniera de redare a unei forme de percepţie asupra interacţiuniii dintre conţinutul şi imaginea pe care o proiectezi asupra lumii.

O triplă schimbare a luminii vizează evaluarea difuză a realităţii pe care o reprezinţi în „febra creaţiei”, lăsând liberă calea către construcţia unor noi tipare de gândire. Ca să reuşeşti să valorifici experienţele acelor concepţii amănunţit elaborate care pot să conducă ulterior la maximizarea raţiunii tale de creaţie, mai întâi preocupă-te de perceperea nemijlocită a esenţei artei care te leagă de ceea ce eşti tu însuţi: un deschizător de orizonturi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

O urmă adâncă în viața artistului

On Iulie 11, 2010

Leadershipul artistic presupune capacitatea de a îmbina diferitele elemente ale mediului, viața cu faptele, și mișcarea cu timpul, creând o experiență cinematografică holistică.

Momentul acela, de care s-a lăsat îmbătat atunci, a imprimat, așadar, o urmă adâncă în viața artistului („podul plutitor... mi-a dezvăluit pentru prima oară farmecul acestei atracții care nu m-a părăsit de atunci niciodată”). E aproape ca un dans ritmic colectiv, care unește într-o simfonie unică mișcarea a zeci de oameni... Și în acest tablou, principalul este ritmul, calcularea spațiului, a timpului cântărit până la secundă. Suvoi de oameni în flux și reflux, când integrându-se în mecanismul de ceasornic al gigantului efort colectiv, când, desprinzându-se, pentru ca apoi, în alt ciclu al procesului, riguros stabilit, să se reintegreze în mișcarea generală.

Stricta împărțire a timpului și spațiului, alternanța mișcărilor diferiților afluenți ai masei; natura și oamenii contopiți într-un singur tot. Da, la naiba! – oare nu aceasta stă la baza contopirii diferitelor obiecte ale mediului cu oamenii, a felului de viață cu faptele, a mișcării cu timpul? Și în film, în ansamblu, și în îmbinarea fragmentelor sale (a secvențelor de montaj), și în acea inginerie specifică a spațiului și timpului care pune în fața obiectivului mizanscene extrem de complexe ale episoadelor de masă sau gesticulația personajelor, îmbinând acțiunea singulară cu acțiunea generală, îmbinând acțiunea cu timpul calculat, intensitatea acțiunii cu spațiul rezervat, gestul cu cuvântul, îmbinând ideea cu imaginea senzorială, concluzia ideativă cu șocul emoțional. De aceea, prima școală unde a învățat Eisenstein arta montajului a fost școala de ofițeri.

Contopirea oamenilor cu natura și integrarea acțiunilor individuale într-un flux colectiv reprezintă esența unei regii bine orchestrate, capabilă să creeze o imagine cinematică de impact.

„Sistemele de extindere narativă se află în planul de referință al filmului, ele reprezentând, de fapt, punctele de inflexiune ale poveștii. Uneori, în câmpul vizual al spectatorului apare o secvență centrală și mai multe secvențe paralele situate simetric față de cea menționată, dar cu intensități emoționale din ce în ce mai subtile. Ele au rolul de a amplifica și nuanța mesajul principal. Secvențele secundare sunt înconjurate de nuanțe tematice. Din acest motiv, interpretarea filmului constă în determinarea numărului de scene și a fracțiunii de inter-relații cu care cele două sisteme narative sunt împletite, adică se determină distanța emoțională dintre cele două fire narative principale, astfel încât să se creeze o tensiune optimă.

Ca urmare, diferența dintre cele două perspective narative este egală cu numărul de secvențe amplificate prin impactul lor vizual și sonor, determinate de contrastul și ritmul montajului. Prin această metodă de montaj pot fi construite narațiuni complexe, dar diferența dintre cele două fire narative nu trebuie să fie prea mare pentru a menține acea coerență a narațiunii globale. Așadar, structura generală a filmului trebuie să fie concepută în prealabil cu o tehnică mai puțin precisă (spre exemplu, prin scrierea scenariului), fapt ce denotă o planificare meticuloasă a întregului proces creativ.

Leadershipul creativ se manifestă prin abilitatea de a transforma fiecare gest și fiecare mișcare într-o parte integrantă a narațiunii generale, îmbinând complexitatea individuală cu intensitatea colectivă.

Aici ne gândim la comparatorul inter-diferențial al lui Eisenstein pentru etalonarea secvențelor cinematografice în contextul social-istoric, foarte important pentru o

reconstrucție fidelă a epocii. Pentru realizarea foarte precisă a montajului, Eisenstein folosea o instalație de editare bazată pe schema propusă de experiența sa în inginerie și artă cu mulți ani în urmă. Această abordare îi permitea să creeze o 'simfonie unică' a mișcării, unde ritmul, calcularea spațiului și a timpului erau cântărite până la secundă.

Fluxul și refluxul de imagini se integrează, când în mecanismul de ceasornic al efortului colectiv, când desprinzându-se de ritmul general, pentru ca apoi, în alt ciclu al procesului narativ, riguros stabilit, să se reintegreze în mișcarea generală a filmului. Această inginerie specifică a spațiului și timpului pune în fața obiectivului mizanscene extrem de complexe, îmbinând acțiunea singulară cu acțiunea generală, gestul cu cuvântul, ideea cu imaginea senzorială, și concluzia ideativă cu șocul emoțional.

Concluzia este că tehnica cinematografică a lui Eisenstein reprezintă o sinteză unică între rigoarea științifică și sensibilitatea artistică, creând un limbaj vizual complex și profund emoțional."

Esența leadershipului artistic constă în contopirea diferitelor elemente - oameni, natură, timp și spațiu - într-o unică mișcare ritmică, asemenea unui mecanism complex de orchestrare vizuală și emoțională ce transmite o poveste unitară și captivantă.

O urmă adâncă în viața artistului este lăsată în concepția sa despre ritm și armonie cinematografică, fiindcă experiența trăită l-a marcat profund, situația dezvăluindu-i o nouă perspectivă asupra contopirii elementelor vizuale și emoționale. Spun acest lucru deoarece această influență se reflectă clar în stilul său regizoral, prin faptul că îmbină riguros fiecare element al scenelor, imediat ce percepe potențialul lor de a crea o narațiune coerentă și captivantă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/o-urma-adanca-in-viata-artistului.html

Ochii albaștri privesc intens misterul și profunzimea lumii

On Octombrie 17, 2023

Ceea ce vezi în jur se reflectă în experiența de contemplare, iar această experiență creează o conexiune profundă cu esența și frumusețea lumii înconjurătoare.

Un pictor cu ochii albaștri deschis stă pe malul mării, cu paleta și pensula în mână, încercând să imortalizeze un moment de mare impact emoţional cuprins în efemeritatea vieţii, desfăşurându-se ca un apus nespus de frumos. Soarele strălucește puternic, aruncând o culoare roșiatică peste mare, în timp ce nisipul fierbinte, nici prea solid, nici lichid, care nu se usucă niciodată, oferă un aspect natural și texturat. Pictorul privește în jur, încercând să captureze frumusețea peisajului, şi ceea ce vede este dincolo de aşteptările sale, căci niciodată apa mării nu a reflectat strălucirea soarelui mai frumos ca acum, creând o paletă de culori în nuanțe de albastru și verde.

Mai mult decât atât, vederea ochilor albaștri deschis devine o fereastră către sufletul pictorului, o comparație sensibilă, o descriere evocatoare dezvăluind emoții în culori vibrante, cu o transparență care amintește de strălucirea apei în lumina soarelui, oferind o privire profundă în interiorul ființei sale. Vederea oferă pictorului o perspectivă unică către înțelegerea și conectarea cu frumusețea naturii care îl înconjoară. De fapt, niciun alt pictor nu poate sesiza albastrul sufletului cu aceeași sensibilitate și profunzime ca el, fiindcă în sufletul lui, atât de bun, atât de sincer, se oglindesc misterul și liniștea albastrului mării care fac ca orice privire să se adâncească într-o contemplare tăcută.

Din pricina culorii lor (specifice sensibilității), ochii albaştri deschis sunt categoric afectaţi de umbra pe care o aruncă asupra lor lucrurile aflate în imediata lor apropiere, tot ce este pe litoral devenind mai degrabă o poezie în culori și linii, fiecare detaliu oglindind frumusețea naturii într-o formă artistică. Şi, ca orice ochi albaştri, ei nu pot intra în contact cu lucrurile intens colorate ori luminate, mai ales dacă luăm în considerare distanța pe care o arată perspectiva aeriană, fiindcă sunt sensibili la strălucire și pot simți disconfort în fața unei expuneri puternice la lumină.

Leadership: Pe măsură ce te îndepărtezi mai mult de lucrurile particulare, poți să le percepi astfel încât ele să nu devină negații evidente în raport cu idealitatea absolută?

Deci ochii, mai ales cei de culoare albastru deschis, fiind cu totul autonomi, trebuie protejați de lumina puternică deoarece ea împinge aparența la extrem. Mai ales fiindcă ei nu sunt înzestrați cu cea mai fină percepție a luminii şi a culorilor. În general, pentru ochii deschişi la culoare, pe măsura îndepărtării tot mai mari față de lucrurile particulare, ei pot apărea ca negații evidente în raport cu idealitatea absolută. La aceşti ochi, în funcție de distanța pe care ne-o arată perspectiva aeriană, ceea ce este luminat poate să pară ca fiind întunecat, slujind mai mult nuanțele de alb sau negru.

Numai un pictor ar putea observa cum ochii albaștri deschiși, datorită sensibilității lor la lumina puternică, pot capta și interpreta culorile intense ale verii pe litoral într-un mod special. Soarele strălucitor de deasupra mării ar arunca o lumină vibrantă asupra nisipului auriu, a apei albastre și a altor elemente de vară. Pentru el, această lumină intensă și umbrele create de obiectele din apropiere ar putea crea o paletă bogată de culori și efecte vizuale.

Eu n-am ochi albaștri, dar dacă aș avea, aș putea să admir mai profund frumusețea culorilor și a luminii din jur, să înțeleg mai bine complexitatea nuanțelor și să mă bucur mai mult de farmecul lor unic în lumea înconjurătoare.

Bineînţeles că ochii, nu doar cei albaştri pot să domine întru totul ceea ce este ideal în realul subtil din planul apropiat sau îndepărtat, sub una şi aceeaşi intensitate a luminii. Automat, aceeaşi regulă se aplică vederii oricăror ochi în virtutea artei de a desena o lume, de a construi imagini, în felul următor: "aparența trebuie să fie adevăr, iar adevărul aparență".

Se înţelege de aici următorul lucru: idealitatea absolută în artă reprezintă dorința de a atinge perfecțiunea prin exprimarea conceptelor, emoțiilor și frumuseții într-un mod care depășește limitările sau imperfecțiunile materiale și personale. Este o căutare a esenței și a universalității în creația artistică, unde artistul încearcă să transmită principii și adevăruri care depășesc o situație sau un subiect specific. În timp ce negațiile evidente în raport cu idealitatea absolută sunt rezultatul unei perspective critice sau a unei analize atente a lucrurilor particulare, unde imperfecțiunile și limitările devin evidente în comparație cu conceptul de perfecțiune sau idealitate absolută.

Leadership: Poţi să accentuezi importanța unei conexiuni profunde și autentice în procesul de exprimare artistică, concentrându-te asupra formei pe care marea o împrumută în tablourile pictorului?

Forma pe care marea o împrumută într-un tablou poate include linii fluide ale valurilor, contururi ale țărmului, reflexii ale luminii pe apă, culori în nuanțe de albastru și verde, sau orice alt element care surprinde esența și frumusețea mării în ochii artistului. Există și o anumită tematică în arta picturii, un soi de exprimare a gândurilor și sentimentelor artistului prin intermediul culorilor, formelor și compoziției sale, asemenea unui limbaj vizual care comunică idei și emoții, putând fi corelată cu fragmentul din "Marele Gatsby":

"El închise ușa și se apropie de ea, de parcă și-ar fi dat seama pe neașteptate că există și el acolo, dar pe un alt plan, iar acea privire se deschise în fața lui, ca și cum ar fi vrut să vadă dacă e cine zice că e. Nu știa ce poate să facă, el, omul care niciodată nu renunță, pentru că îl înnebunea acea privire."

Acest fragment sugerează o puternică atracție, chiar obsesie pentru ceea ce este perceput ca special și înnebunitor de frumos, într-un cadru plin de reamintiri, pe care ochiul liber al artistului le-a observat și le-a transpus pe pânză, conturând o poveste în culori și forme, care dezvăluie trecutul într-un mod subtil și expresiv. În lumea artei, această temă (atâta timp cât este tratată cu sensibilitate și profunzime), poate fi găsită în mod similar în operele artistice care se concentrează pe frumusețea și profunzimea subiectului, învăluite într-o aură de mister și fascinație.

De exemplu, un pictor care se specializează în portrete poate fi fascinat de expresiile ochilor și a privirii subiecților săi, făcând comparaţie cu el însuşi pe malul mării, în timp ce redă pe pânză strălucirea și profunzimea apusului de soare. El simte că, asemenea soarelui, ochii săi devin un instrument de exprimare prin care poate captura și reprezenta frumusețea naturii într-un mod unic și personal, astfel putând să surprindă profunzimea emoțiilor și a personalității sale în privirea subiectului și să creeze o pictură capabilă să capteze esența acestuia.

În plus, există artiști care se concentrează pe reprezentarea peisajelor naturale, cum ar fi apusuri sau peisaje maritime, și încearcă să transmită frumusețea și misterul naturii în lumina și culorile lor unice. Ei devin astfel povestitori ai lumii prin intermediul culorilor și al privirii lor, transmițând emoții și povești prin creațiile lor artistice.

Leadershipul urmează procedeul pictural descris, care începe cu fundalul, urmărind ca acesta să nu sugereze o adâncime pronunțată, ci să creeze un cadru egalitar și echilibrat între ceea ce se vede și ceea ce se simte. Fapt care accentuează importanța unei conexiuni profunde și autentice în procesul de exprimare artistică.

Ochii albaștri privesc intens misterul și profunzimea lumii, căutând în fiecare nuanță și fiecare umbră o poveste de spus. Aici nu este vorba despre culoarea ochilor, cu atât mai puțin despre ochii albaştri plasați în sfera povestirii unei realități originale, ci este vorba despre rigurozitatea cu care tratăm lucrările de artă în modul de apreciere și interpretare, înțelegând că fiecare detaliu și fiecare alegere artistică pot transmite semnificații profunde și valori umane.

Source: https://neculaifantanaru.com/ochii-albastri-privesc-intens-misterul-si-profunzimea-lumii.htm

Ochii artistului dau clipei ceva din eternitate

On Mai 04, 2023

Ceea ce vezi în timp real este ceea ce trăieşti când găseşti locul sufletului tău în amintire.

La semimaratonul de săptămâna trecută am observat un lucru interesant. Un personal-trainer alerga alături de cursantul lui, un el şi o ea, şi alergau încet, fără să se dezlipească unul de celălalt, ca şi când ar fi făcut parte dintr-un tablou încadrat în tema: "Controlul Impulsurilor". Evident, scopul alergării împreună nu era de a tinde spre ocuparea unui loc pe podium, poziţie prevăzută cu un rezistor sufletesc stabil, al dăruirii de sine şi hărniciei, ci mai important era ca personal-trainerul să determine "traiectoria unui sistem care tinde spre o stare de echilibru".

Deci, subiectul trebuia scos de sub tensiune, fără nicio deviaţie extremă, încât să fie stabil în poziţia centrală de alergare în linie dreaptă.

Cu un sentiment profund, inalterabil, îi priveam fără ca ochii să-şi distragă atenţia de la ei. Atmosfera îşi exercitase presiunea asupra fondului afectiv al indivizilor, de unde nu mai puteau evada decât printr-un "derivat de zero", un status atribuit stabilităţii în orice direcţie, în teren variat, în varii ipostaze și poziționări ale minţii în raport cu trupul.

Leadership: Trebuie să vezi de aproape o imagine ca să poţi face distincţie între "acţiunea imediată" şi acţiunea îndepărtată"?

Cum spuneam, cursantul alerga cot la cot cu antrenorul. Ceva din unul făcea parte din celălalt, ca şi când ar fi avut loc un amestec de spirite rare într-o imagine de zile mari. Era imortalizarea unui moment de bun augur într-un soi de pictură pură, expresionistă, de mare forţă compoziţională, pe care artistul o percepe cu alţi ochi, mai altfel, cu simţurile unei infuzii de linişte, într-un extraordinar carusel al simbolurilor și înțelesurilor profunde. Şi când alergau, motivaţi, cu imposibilitatea de a pune o limită stărilor de spirit, când îşi încordau muşchii doar la jumătate din capacitate, ochii mei puteau zări din când în când o dăruire de sine liniştită, statornică, curată.

Se spune că orice erou îşi are punctul slab, asta aşa este. Încă mă întreb cine era eroul: cursantul, sau antrenorul? Totuşi, antrenorul n-a făcut decât ce-aş fi făcut şi eu în locul lui, a exersat reperul de comparaţie, acel *"stand by me, without being intimidating and intimidated by one another"*, reprezentând un pretext pentru exprimarea sentimentului de mulţumire, încercând să transmită o linişte sufletească aparte, superioară obişnuinţei. Poate de aceea ochii mei erau liniştiţi, fiindcă era o linişte în privirea lor, o pace cum nu mai găseşti, care ajungea până la mine.

Desigur, ochii mei ştiau acest adevăr, şi o ştiau prea bine: o comunicare bună depinde de arta ascultării. Uite cum o singură privire ştie să asculte, în funcţie de circumstanţe, o stare generalizată. Tace şi ascultă, ca un bun sfătuitor, glasul privirii lor, şi în glas se conturează parcă uimirea unui artist care a reuşit să cucerească necunoscutul, exact ca la vederea unui lucru încântător, dar neaşteptat, fără ca el să militeze activ pentru stilul impresionist.

Ce era în alergarea lor, decât un mod de a-şi exprima un sentiment de afecţiune puternică, născut din înrudire, admiraţie faţă de eroul care nu te lasă la greu, faţă de artistul care îmblânzeşte toate expresiile cu o artă stilistică rară?

Leadership: Imaginea la care te raportezi scoate din indiferenţă nevoia de a evada într-o realitate paralelă în care fiecare tinde să se autoportretizeze în chip de erou?

De regulă, pentru un alergător, semimaratonul devine cadrul propice pentru a dialoga cu el însuşi, exact ca un pictor care nu se poate înstrăina de opera lui, alegând să vadă și să amplifice frumusețea din el însuşi într-un univers fremătător, cromatic foarte bogat şi variat. Specific caracterului de alergător este acea izbucnire de emoţie scurtă şi nebunească, când se desprinde de stilul impus de exterior, scoţând din indiferenţă nevoia de a evada într-o realitate paralelă în care fiecare tinde să se autoportretizeze în chip de Miltiades.

Tot ce vine din inimă, cu o forţă interioară uimitoare, declanşează un fir magic alert, construit cu măiestrie în jurul unei simbolistici vechi de când lumea: cea a spiritualităţii manifestată pregnant într-o exaltare a eroismului suprem, demn de o adevărată veneraţie. Înduioşător, captivant, nobil, semimaratonul a fost pricina stăruinţei mele de a surprinde o imagine de neuitat, o formă de comunicare nonverbală care conţine un mesaj, o reprezentare a unei realităţi concrete care conţine informaţii despre obiectul ei real, având un statut de pictură independentă.

Leadership: Poţi să surprinzi o imagine în care "totul se leagă cu totul", prin prisma unei percepţii de ordin spiritual, independentă de lung şi scurtmetraj ?

Aşa stau lucrurile în artă: pictorul vede ceea ce altul simte numai, sau întrevede, dar nu vede. Mai ales, aici, se nimereşte foarte bine un fragment din cartea "Egiptologul" de Arthur Philips, când personajul principal îşi mărturiseşte apartenenţa la o trăire dincolo de timp:

"Eu trăiesc milioane de ani în timp ce tu trăieşti doar seara asta, mi-a spus o dată cineva în timp ce se îndepărta plutind. Milioane de ani? Nu vrei să fii interesat şi să mi te alături pentru milioane de ani? Poţi oare să-ţi închipui faptul că noi doi, bărbat şi femeie, intrăm în eternitate împreună, două corpuri contopite pentru milioane de ani?"

De fiecare dată când voi fi prezent la un semimaraton, confruntând imaginile care se perindă în faţa ochilor mei, voi încerca să captez vastitatea unui moment smuls din eternitate, prin intensitatea expresivă a unui element restrâns, capabil să exprime sensuri cuprinzătoare. Fiindcă de fiecare dată ochii mei sensibili, înclinaţi să vadă înspre superior şi exterior, dar mai ales în intimitatea unei exaltări colective, trupeşti şi sufleteşti, vor fi dispuşi să creadă într-o percepţie de ordin spiritual, independentă de lung şi scurtmetraj, numită: "abandon în expresia unui spirit puternic şi încrezător".

Vederea pe care leadershipul o pune la dispoziţie trebuie să fie un mijloc expresiv aparte, capabil să redea un sentiment de consubstanţialitate cu universul, justificând corespondenţa cu elanul spiritual prin intermediul artei.

Ochii artistului dau clipei ceva din eternitate de fiecare dată când are loc un eveniment de suflet. E limpede că imaginea pe care ochii mei au imortalizat-o atunci, în mijlocul concursului, rămâne o enigmă, fiindcă, nu-i aşa, totul se leagă cu totul. Mi-ar fi plăcut să petrec o eternitate privind-o.

Sau, cum bine spunea cineva, voi încerca de fiecare dată să adun clipe ferice într-o cupă a amintirii, şi pe căile celeste să alerg cu al meu dor...

Source: https://neculaifantanaru.com/ochii-artistului-dau-clipei-ceva-din-eternitate.html

Ochii artistului sunt subordonaţi valorilor afective

On Iunie 15, 2023

Elementul perceput tinde să se manifeste în realitatea ta, adesea printr-o percepţie transfiguratoare asupra lui.

Dacă ochiul știe să vadă, atunci mintea poate să cuprindă concretul, iar inima se înviorează precum floarea ce se hrănește cu lumină. Mai ales când sunt în vacanță pe litoral, relaxat, binedispus, înviorat de sentimentul unui acord misterios între profunzime şi puritate, atunci mintea lucrează cel mai bine, fiindcă ochiul nu se mai străduiește să observe, ci admiră cu adevărat, recunoaște frumosul pur din tabloul unei lumi renăscută din lumină. Valorile afective atribuite locului în care mă aflu, confruntându-le cu un element expresiv restrâns, precum liniştea sau împlinirea, se ascund în spatele unei imagini pline de sens *Atalyente Dimielasarr Esotrenthis*, moment al regăsirii de sine, al credinţei, al amintirilor.

Văd marea, aud sunetul valurilor într-un loc în care detaliile contează, și simt mirosul sărat al apei care parcă înlocuiește aerul, care te relaxează instant, eliminând tensiunea, irascibilitatea și neliniștea, cel puţin pe termen scurt. Iar asta mă ajută să-mi formez o imagine mai amplă în abordarea fenomenului artistic, fiindcă pictura nu este doar desen și culoare, viziune şi perspectivă, ci reprezintă extensia un simț puternic conectat la viață.

Dacă ochii mei sunt subordonaţi valorilor afective pe care le construieşte locul în care mă aflu, fără să simt vreo descărcare tensională pe măsură ce creierul se obişnuieşte cu vizualizarea unor imagini care îndeamnă la relaxare, atunci procesul de creaţie se desfăşoară spontan şi automat.

Şi, ce sunt valorile afective? Ce reprezintă ele într-un moment de receptare a unei impresii care schimbă mișcările sufletului, asemănătoare construcţiei unei poezii care găseşte, mai presus de orice, combustia necesară arderii în ea însăşi?

Leadership: Te foloseşti de imaginea unor plăsmuiri care devin metafore, pentru a-ţi alimenta sinele pătruns de nevoia de exprimare a unei stări emoţionale?

Valorile afective sunt pilaştrii aducerii aminte a unui număr uimitor de senzaţii foarte profunde şi prin urmare, sunt legate de existenţa sinesteziei, adică perceperea simultană a unui ansamblu de elemente auditive, vizuale, olfactive. Pe lângă asta, valorile afective, ferecate într-o anumită densitate spirituală, deci fără să rămână închise în rigoarea obositoare a unei gândiri obişnuite, ţin de manifestarea cuplului Pensulă-Tuş, asociate la suflurile vitale Yin-Yang.

Bineînţeles, nu este vorba doar de nişte abstracţiuni, repere cu „valoare" generală, indici ce reprezintă nivelul dezvoltării conştiinţei, emoţionalului şi psihicului. În special, valorile afective sunt rezultatul conştientizării acelei stări de spirit senine, împăcate, pătrunse parcă de taina lucrurilor eterne care îl înconjoară pe artist.

Să enumăr câteva valori afective întâlnite la un artist: puritate, idealizare, apreciere, introspecţie, împlinire, satisfacţie, ataşament, iluminare, delicateţe, exaltare, dăruire.

Toate acestea îmi uşurează nevoia de odihnă deplină, prelungită pe malul mării într-o ambianţă liniştitoare, îmbogăţită cu experienţa relaxantă de vizualizare a unui asfinţit încântător, a unei sfere de lumină colorată într-un splendid roşu-portocaliu, proiectată pe

planul unui orizont care transformă orice pictură într-un univers închis, perfect şi suficient sieşi.

Încă mă întreb dacă nu cumva natura a creat acest moment de dulce respiro special pentru mine, ca să pot intra mai uşor în comuniune cu divinitatea, încât să prefac prezentul într-un spaţiu atemporal de beatitudine și serenitate, într-un design unic în care amintirile vor prinde viață din nou.

Leadership: Imaginea asupra căreia îţi focalizezi atenţia poate să evidenţieze existenţa sinesteziei într-un cadru natural care rămâne neafectat de trecerea timpului?

Într-adevăr, ochii percep imaginea observabilă într-un orizont de timp apropiat acesteia, trecând orizontal printr-o cale care merge în sus până la "primul superior comun" și apoi înapoi în jos, până la planul unei retrospective reale asupra trăirilor autentice. Totuși senzația de "miros persistent, dar discret", poate să confere un cadru transmițător de sentimente. Mirosul mării îmi respectă valorile afective, nu retrage din mine sentimentul împlinirii sufleteşti care îl caracteriza pe cunoscutul pictor Nicolae Grigorescu, în viziunea scriitorului Alexandru Vlahuţă:

"Grigorescu n-a căutat să dezlege probleme, nici să propovăduiască. La urma urmei, el n-a căutat nimic. Din mulţimea momentelor liniştitoare, din mulţimea de impresii, din fecundele puteri ale vieţii lui s-a lămurit o parte de sine, o parte mai curată, mai luminoasă, mai demnă de tărâmul poeziei. Aceasta, şi numai această a devenit pictură."

Şi acum îmi amintesc marea, cu puternicele ei valuri, părea interminabilă când o priveam de pe țărm. Dar, fiindcă nu puteam observa spațiul aflat dincolo de marginea orizontului observabil, nu puteam să știu dacă mărimea imaginii care îmi stârnea atenția, în totalitatea sa, era finită sau epuizabilă. Briza mării, mirosul sărat, relaxarea și zilele de odihnă pe plajă, au fost atuurile care m-au adus la starea prezentă. Oricum ar fi, fiecare zi petrecută pe litoral a fost un moment al regăsirii, al emoţiilor unice, al reîntoarcerii şi nu în ultimul rând al amintirilor.

Sunt unele momente speciale pe care merită să le păstrez mult timp nu doar în amintire, ci şi în culoare...

Încă mă întreb: de ce ochii mei au privit marea cu atâta afecţiune, uitând de tot şi de toate? Fiindcă şi marea m-a privit cu aceeaşi afecţiune, şi din privirea ei am înțeles că și ea simțea același lucru. De parcă, uitându-se la mine, a vrut să uite de toată deşertăciunea acestei lumi. Privind-o cu dor, ea mi-a spus ceva înainte să plec, dar aşa încât sa aud doar eu:

- Pe nisipul acela fin pe care îl spăl dintr-o suflare, numai un singur om, un artist înzestrat cu putere estetică, a lăsat urme vizibile, de neînlocuit. Am luat urmele înapoi, doar ca să fiu sigură că el se va întoarce la mine, şi atunci îmi va dezvălui ce e puritatea, perfecţiunea, eternul, pacea, asociindu-le cu imaginea altor culori.

Leadershipul are în componenţa sa nevoia sufletească de a transcende, de a contempla frumosul spiritual, şi de a intregra într-un întreg toate momentele care se realizează prin creaţie.

Ochii artistului sunt subordonaţi valorilor afective dacă iei în considerare aspectul următor: trebuie să treci prin toate stările de spirit "netrecătoare" dacă vrei să trăieşti cu adevărat un moment sublim. Ochi aceştia ştiu să vadă, ca într-o apă limpede, tot ceea ce iese la suprafaţă cu patimă, dincolo de orice raţionament onest, într-o imagine artistică: acea lumină interioară

care te conectează la tot și îţi aduce pacea interioară, acel extaz al sufletului beat de libertate.

Această lumină interioară va străluci şi în exterior, într-o pictură realizată în culori de apă.

Source: https://neculaifantanaru.com/ochii-artistului-sunt-subordonati-valorilor-afective.html

Ochii bătrânului plini de infinite înţelesuri

On Septembrie 12, 2022

Artistul desăvârşit îşi transformă mesajul într-o capodoperă vizuală manifestată în conjuncţie cu sfera subtilă de forță a reflexiei: "cine sunt eu privindu-mă cu ochii altcuiva".

Mi-am închipuit tot timpul marea, brăzdată de valuri şi corăbii, ca fiind creaţia unui bătrân aflat în aşteptarea unui moment proiectat în eternitate, în ochii căruia se regăseşte o dulce melancolie, un delir estetic, suficient sieşi, un fel de tristețe calmă, aidoma unei muzici suave, care determină un subiect să trăiască pasiv, fără a lua inițiative în ceea ce priveşte actul de control al evadării din realitate.

Prin ochii unui călător în eternitate, acest bătrân mândru veghează peste cele întinse şi îndepărtate, dar cu ochii care mai mult gândesc decât văd.

Într-adevăr, eu nu sunt decât un tânăr artist, dar pot vedea marea prin ochii unui bătrân care îşi închipuie lucrurile ca fiind în afara timpului, acestea ţinând parcă mai mult de cer decât de pământ. Şi numai reținând cu privirea fiecare spargere a valurilor de țărm, în mijlocul nuanțelor diferite de albastru-cobalt sau verde, voi putea înțelege, în chip necesar, conceptul de "forță a reflexiei" – cine sunt eu privindu-mă cu ochii altcuiva.

Leadership: Poţi să reprezinţi o imagine într-o perspectivă sintetică, de la înălţimea unei priviri care îşi îngăduie exigenţa de a se oglindi într-un tablou pictat de un singur autor prin intermediul dualităţii?

Bătrânul vorbeşte cu tânărul, dar vorbeşte cu un glas dulce, ademenitor, divin, ca un acord pe strune de vioară, ca o melodie dulce rămasă proaspătă peste timp, iar acest glas parcă strigă unei remarci transcendentale „te-am văzut şi te-am plăcut ! ". Așadar, cine vrea să-și găsească reflexia în imaginea valurilor, știind să reunească într-un întreg eufonic mai multe voci, cu mai multe octave, dintre care fiecare are propria melodie, acela va ști să se recunoască drept un confident al mării. Cum altfel să auzi murmurul mării care se stinge pe țărm și în inima ta?

Pe un fundal al fragilităţii visătoare, în acelaşi plan al figurativului, ascultarea este o modalitate de a forma conexiuni cu alte vieţuitoare, cu alte resurse marine, cu alte insule, cu alte peisaje, cu alte amintiri. Lăsând la o parte premisele abstracţionismului, deci fără a elimina din reprezentarea operei de artă orice referire la realitățile exterioare, am luat în evidenţă nevoile sensibilităţii artistice la care sunt racordat în momentul când mintea îmi oscilează între realitate şi vis.

Două nevoi ale sensibilităţii artistice sunt: intensitatea trăirii exprimată prin continuitate (prin capacitatea remarcabilă de metamorfozare, de trecere de la o stare la alta) şi acea profunzime a spiritului în care se oglindeşte nealterat un macrocosmos, un peisaj rar pe suprafaţa convexă a unei lentile speciale, asemănătoare cu un telescop.

Iar dacă bătrânul îşi reflectă acuitatea vizuală prin asociere cu materia narativă, îndeplinind în planul inconştientului funcţia oglinzii care reflectă însușirea tânărului de a simți emoția estetică în fața fenomenelor și obiectelor naturii, atunci nu încape îndoială că imaginea ce cuprinde marea, valurile, peisajele uimitoare de pe litoral, este ca un tablou unic, pictat de un singur autor.

Leadership: Eşti la curent cu faptul că o imagine poate fi considerată edificatoare chiar pentru un fapt banal, în raport cu receptarea unui parcurs artistic aflat în necontenită expansiune?

Alături de un *mi pequeño sentimiento* , o imagine poate fi considerată edificatoare chiar pentru un fapt banal în raport cu receptarea unui parcurs artistic aflat în necontenită expansiune. Spun asta fiind conştient de influenţa cărţii 165 din "O mie şi Una de Nopţi". Aici, bătrânul calif Harun Al-Raşid a întrebat-o pe tânăra, frumoasa şi preaînţeleapta Simpatia: "Cum a început Creaţia?", iar ea a răspuns:

"Allah l-a plămădit pe Adam dintr-un boţ de humă uscată. Huma a fost făcută cu spumă. Spuma a fost scoasă din mare. Marea a fost scoasă din neguri. Negurile - din lumină. Lumina - dintr-o iasmă de apă. Iasma de apă - dintr-un rubin. Rubinul - dintr-o stâncă. Stânca din apă. Iar apa a fost făcută prin cuvântul atotputernic: Să fie ! "

Toate acestea sunt frânturi din existenţa mea pe care le înghite clipa prezentă, pentru a răsări mai târziu în toată profunzimea şi strălucirea lor sub aspectul unor plămădiri de materie, elemente şi câmpuri cunoscute percepţiilor mele. De fapt, tot ce v-am povestit despre mare şi valuri, într-o demonstrație vizuală și auditivă, este o variaţiune la "Bătrânul şi Marea", cristalizată ca viziune personală într-un etalon al creaţiei duale: plămădirea frumosului dintr-o cunoaştere apriorică şi frumosul plămădit din ecoul unei voci din viitor.

În leadership, la fel ca în artă, un fapt banal evidenţiază beneficiul unei singure priviri aruncate fugar spre un punct îndepărtat, privire care îşi păstrează expresivitatea, compozițiile bogate în narațiune, numai dacă privitorul se constituie atât ca entitate fizică, cât şi ca entitate intangibilă.

Ochii bătrânului plini de infinite înţelesuri îşi pot menţine focalizarea asupra unui obiect, în timp ce acel obiect se deplasează mai aproape sau mai departe. Aici putem include şi mesajul artistului prin dualitatea felurilor de a fiinţa al realului şi al idealului. Două moduri de a fi ale existentului nu înseamnă două lumi independente, ci una singură ruptă în două: în care cei bătrâni visează la vremuri apuse, iar cei tineri îşi deschid în taină sufletul sperând să-şi formeze o altă imagine a ceea ce poate să le rezerve viitorul.

Arta însăşi este o reactualizare a trecutului în prezent, dar şi o transformare a prezentului în viitor. Marea, valurile, peisajele de neuitat, nu vor lipsi niciodată din ochii bătrânului care va plăsmui mereu noi orizonturi de frumuseţe, doar pentru a deveni din nou tânăr.

P.S. A reprezenta o imagine într-o perspectivă sintetică înseamnă să-ţi imaginezi o realitate care nu poate să existe fără conştiinţa asemănării dintre ceea ce se află în apropiere şi ceea ce este în depărtare. Iar mesajul unui artist desăvârşit este acesta: *"Dacă nu te poţi identifica cu imaginea propriei creaţii, nici nu vei reuşi să te deschizi în faţa unei noi lumi de posibilităţi nesfârşite."*

Source: https://neculaifantanaru.com/ochii-batranului-plini-de-infinite-intelesuri.html

Ochii care își lărgesc privirea înspre întrupările divinului

On Septembrie 14, 2020

Dacă vrei să înţelegi o demonstraţie de mare densitate spirituală, încearcă să citeşti tot ce-am scris aici înarmându-te cu aceeaşi pensulă cu care artistul pictează o imagine, creând o imagine.

Trandafirul din dreapta mea mă priveşte ca pe un soare, pentru că totdeauna când îl privesc cu o devoţiunea aparte faţă de secretul vechilor preoţi Egipteni, i se pare că atenţia mea este îndreptată spre o realitate născocită de cineva care ştie să reproducă cu fidelitate marea cheie a lui Solomon din templul unei limbi pierdute. Ochii lui au formă de labirint, exprimând în mai multe feluri opera fiinţelor divine, vederea de dincolo de văz, o fereastră spre sufletul comun al tuturor celor create, o reflexie sinceră și cât se poate de veridică a întregului univers care ne înconjoară.

Şi nu degeaba mi-am făcut timp să privesc trandafirul, cu înţelegere, cu admiraţie, cu condescendenţă, aşa cum mă priveşte şi el pe mine, fiindcă privirea noastră, intersectându-se în lumina palidă a unor ochi care cunosc totul despre secretele celor care au inventat limbajul scris, se oglindeşte peste veacuri într-un instrument de gândire numit: *Hiverdrazel* ("ceea ce se vede nu se arată în profunzimile sale"). Lumina e puţină, dar aşa trebuie să fie aşa, pentru că e mai bine să nu vezi totul înainte de a simţi o conexiune cu ochii unor cărţi care tratează în mod diferit limbajul şi scrierea sacră.

Mi-am dat seama imediat că interacţiunea noastră vizuală şi sufletească este un efect al libertăţii de exprimare prin formă şi culoare, prin munca artistică, prin simboluri şi analogii. Fiecare dintre noi este un spaţiu-timp, ne pierdem amândoi în spaţiul unei libertăţi de gândire fecundă și de manifestare artistică neîngrădită. Subiectiv, raţional, filozofic, nu m-am gândit nicio clipă la acest trandafir în termeni de a fi un sfânt care hotărniceşte domeniul temporal, dar am luat în calcul varianta de a fi un artist care vede totul în nuanţe de inspiraţie poetică şi estetică.

Leadership: Important în dezvoltarea artei tale este obţinerea unei imagini capabile să reprezinte subiectul în esenţa lui, plecând de la considerentul că ceea ce exprimi este ceea ce te esenţializează?

Cât de mult ar trebui să-ți admir ochii pentru ca ei să mă copleșească cu o privire plină de semnificaţii? Dacă procedez astfel, dacă te-aş privi fără încetare, cu drag de artă, cu sclipiri de stele, ochii tăi ar căpăta strălucirea privirii îndrăgostite de frumos?

Poate că, numai ochii care îşi lărgesc privirea sunt obiectul inspiraţiei unui artist care îşi extinde câmpul creaţiei în toate direcţiile. Iar a duce la bun sfârşit această privire este o încercare de a deştepta dispoziţia afectivă a ochilor care cuprind latura artistică a frumosului numai cu sufletul unui sfânt.

Surprinderea în desen a unei situaţii de viaţă este, de asemenea, parte integrantă dintr-o privire aruncată înspre miraculoasa întruchipare a purităţii şi fineţii pe care o îmbracă materialul natural, având o textură specială și emanând căldura unei realităţi artistice care depăşeşte frumuseţea pretextului de a descoperi autenticitatea naturii în simplitatea ei originară. Trandafirul este modelul perfect de slujire a artei în profunzime.

Poate că de aici se trage interesul meu pentru pictură, datorită fineţii unei priviri care îşi amplifică expresivitatea prin cuvânt, prin lirism, prin culoare, prin ceea ce este mai atrăgător

la o poveste bună: simplitatea ei, sinceritatea personajului principal. Trandafirul se înclină în faţa artei mele, făcându-mă să mă simt ca în prezenţa unei puteri covârşitoare, nedespărţite de nobleţea şi demnitatea unui creator care nu mă obligă să-i accept prezența, dar care mă lasă să-l înţeleg aşa cum se revelează el de obicei, prin simboluri.

Mi-am dat seama că ochii mei, plini de generozitate, atenţi la toate lucrările sfinte care se fac pentru slava lui Dumnezeu, surprind doar ceea ce artiştii pot să prezinte în lucrările lor: raporturile dintre figuri, sigilii, caractere sau ceremonii, toate învelite într-un soi de înţeles care schimbă percepţia asupra raportului dintre adevăr şi ficţiune. Obloanele lumii către suflet, așadar, trebuie să se potrivească exact cu estetica unui spaţiu al invocaţiei, luminos şi generos, un spaţiu al excelenţei spiritului rafinat şi, mai ales, trebuie să se potrivească cu vizualul unei imagini care întruchipează toată sensibilitatea umană limitată la statutul de simbol.

Leadership: Creaţia ta îţi poate contura o idee despre cum poţi absorbi o amintire pe care ţi-o doreşti păstrată aproape de suflet, ca şi cum nu tu ai fi trăit toate astea, ci ţi-ar fi fost povestite de altcineva?

Se spune că dacă rupi o petală de culoarea sângelui dintr-un trandafir de Damasc, la prima oră a apusului din Ziua Ursului, deci în prima zi a lunii august, şi dacă o înmoi în apă rece de izvor împreună cu câteva frunze de busuioc proaspăt, şi o pui pe fruntea unui bebeluş, el nu va suferi niciodată de nefericire şi lipsa de sens în viaţă. Iar dacă adânceşti un boboc din acelaşi trandafir într-un păhărel de sirop de muşeţel, adăugându-i două măsuri de oţet de mere cu un vârf de cuţit de sare, şi îl pui imediat pe pieptul unui bebeluş, acesta va dormi confortabil chiar şi pe timp de ploaie, furtună şi vijelie.

Vedeţi bine ceea ce vă arăt? Intuiţi voi oare adevărata măsură a artei mele, adevărată vrajă a unei scrieri de mult uitate care surprinde două entităţi spirituale asemănătoare, dar opuse prin forma cu care au fost investite de la natură? Poate că da, poate că nu.

Cert este că niciodată o artă nu va fi mai bine pusă în evidenţă, printr-un limbaj poetic, expresiv sau plastic, determinându-ne să privim realitatea cu nişte lentile orientalizante, decât dacă efectul de perspectivă surprins într-o imagine unică se măreşte cu ajutorul unei figuri de stil care, pentru efect retoric, se referă direct la un lucru, menționând un altul.

Umberto Eco a spus acest lucru cu alte cuvinte, mai rafinate, în romanul său devenit celebru: "Numele Trandafirului":

"Totul conspiră la a mă face să cred că visam la ceva, dar într-o formă anormală, aşa cum, după spusa poetului, e aproape de trezire cel ce în vis visează. N-ar trebui să-mi amintesc nimic. Însă îmi amintesc totul, ca şi cum nu eu aş fi trăit toate astea, ci mi-ar fi fost povestite de altcineva."

Cu siguranţă, în ceea ce priveşte limbajul scris cu tâlc şi mesaj artistic, cu oarecare universalitate, cu o religie obscură şi dispărută fără urmă, există totuşi o bucată de informație care controlează operația unui algoritm criptografic, *una herramienta para abrir una cerradura* , o cheie secretă caracterizată drept "o oglindă a minţii".

Această cheie o veţi găsi numai dacă veţi şti să citiţi tot ce-am scris aici, cu ochi de iniţiat, cu aceeaşi pensulă cu care artistul pictează o imagine, creând o imagine.

Leadershipul este acea bucată de informaţie preţioasă care construieşte imaginea unei singure existenţe trecută prin evocarea unui fascinant scenariu creat de dragul de a

accentua o stare de spirit, o expresie a personalității sau o idee de mare însemnătate.

Ochii care îşi lărgesc privirea înspre întrupările divinului sunt aceeaşi ochi care privesc esenţa artei şi a esteticului prin intermediul unui simbol care marchează acele memorii vizuale şi simţăminte de mare apreciere, capabile să definească menirea artistului de a transpune o realitate într-un univers.

Divinul este povestea unei creaţii fabuloase care nu se încheie niciodată. Două întrupări îl caracterizează pe deplin: întruparea într-un corp pământesc şi întruparea într-un corp omenesc. Arta le uneşte pe amândouă într-un simbol. Trandafirul este cel mai de preţ simbol al cabaliştilor.

Înţelege-mă bine, nu te opune experienţei de iniţiere în tainele naturii, şi poate într-o bună zi vei învăţa să te transformi tu însuţi într-un trandafir.

Source: https://neculaifantanaru.com/ochii-care-isi-largesc-privirea-inspre-intruparile-divinului.html

Ochii caută cu înfrigurare esența trăirii autentice

On August 04, 2022

Învaţă să pui în mişcare procesul activ de înțelegere a „cine ai fost, cine eşti și cine vei fi", într-un moment în care nu poţi să te ascunzi de tine însuţi, şi nici nu poţi să păstrezi distanţa faţă de ceea ce te afectează.

Amurgul nu se arăta la orizont. În ochii alergătorilor se simţea, răspândită ca o formă de undă, un soi de stare apăsătoare dusă în surdină, fără reguli, un soi de gol poleit cu discreție, un nou început de care ai vrea ca nimeni să nu afle, o amplificare printr-un efect de calmare a luptei dusă - fiecare numai cu el însuşi. Cu toate că era ceva ceresc, nori plini de abur, fulgere pline de putere, o ploaie din aia măruntă, totul se amesteca cu ceva pământesc, dar nu cu focul creator, nu cu strigătul victoriei, ci cu sentimentul de precauție care, însă, părea să fie unul acut.

Și starea aceasta șubredă, chinuită de prognoza unei vremi instabile, al cărei "modus operandi" se baza pe gândurile subliminale provocate de apăsarea unui disconfort produs de umiditatea excesivă, nu prea dădea semne că va trece repede. Ar fi trebuit să mă introduc în ilustrațiile unei cărți ce prinde viață pe măsură ce gândurile încep să fie colorate, și poate doar așa imaginea mea de sine va fi lumina ochilor celorlalți.

Gravitatea de simțire, asta era. Lupta cu ultima rezistență a forțelor lăuntrice, *Disfurethis-Asprintyr* , darul de a separa ceea ce este cu adevărat important de ceea ce știi sigur că se dă uitării, cu toate cele negative. Lupta aceasta putea face ca realitatea să se legene între pastila albastră și cea roșie, exact ca în filmul Matrix. Prima pastilă desemnează iluzia unui orizont vizibil doar pe jumătate, sub un vast cer negru, plin de nori. Cealaltă pastilă desemnează revelația unui adevăr pe care îl posedăm, dar de care nu suntem conștienți.

Leadership: Poţi să-ţi găseşti gloria mult visată prin forţa înflăcărării îndreptată spre tine însuţi, într-o manieră specifică „totalităţii individualizate" pe care n-o zăreşti decât în trăirea intensă a unui moment special?

Ceea ce vedeam clar la toți alergătorii era explicația unui fenomen pe care toată lumea îl ocolește, *Datisporthis* , un moment în care aflăm adevărul probat de realitate, în care nu ne mai putem ascunde sau nu îl mai putem ascunde. Și anume, că totul variază în funcţie de circumstanţe şi de rezultate. Niciun alergător nu se simțea în largul său, fiindcă nimeni nu părea să aparțină lui însuşi, ci fiecare aparținea condițiilor pe care vremea nasoală le hotărâse încă dinainte de începerea maratonului.

Chiar şi cea mai mică schimbare a naturii, cea mai mică rază de soare, ar fi adus bucurie și speranță în sufletul fiecăruia, mărind şansele ca victoria să fie rapidă şi completă. Dar nu a fost să fie aşa. Vremea părea tot mai aspră, ca un bici care izbaveste-ncet, pedepsitor. Şi tocmai această inversare de planuri ţine de originalitatea alergătorilor: prin propriile experienţe intense, cu fiecare urcare şi coborâre anevoioasă, ei învaţă să biruiască viaţa.

În realitate, fiecare alergător reprezintă o „totalitate individualizată" deoarece fiecare are propriul filtru emoţional cu care percepe lumea din jur şi că, de fapt, lumea este o proiecţie a propriilor idealuri, viziuni, gânduri, capacităţi.

Dacă la un moment dat vor apărea două feluri de realități, una văzută prin ochii sufletului, cealaltă prin ochii unui spiriduș care nu se vede, atunci s-ar putea presupune că este vorba

de asocierea a două planuri suprapuse: unul interior, al vieții psihologice, al trăirilor dezolante resimțite în profunzimea sufletului unui om care nu se poate adapta condițiilor ostile.

Şi unul exterior, al lumii spirituale, invizibile, a cărei voce ne vorbește prin intermediul inspirației, a revelației unei conștiințe superioare făcută conștiinței noastre. Din atâtea glasuri pe care le auzeam, din atâtea stări amestecate și învolburate, ieșea la iveală acea bucurie cerească a nădejdii și a păcii sufletești de care însetează atât de mult omul zilelor noastre.

Leadership: Poţi să te menţii în forma cea mai înaltă la finalul unei lupte care s-a dus în tine şi care reprezintă proiecţia propriilor posibilităţi de trăire a situaţiilor în care te regăseşti ca "identitate profundă" ?

O identitate profundă este un proces activ de înțelegere a „cine ai fost, cine eşti și cine vei fi" într-un moment în care nu poţi să te ascunzi de tine însuţi, şi nici nu poţi să păstrezi distanţa faţă de ceea ce te afectează.

Exact ca în artă, unde finețea desenului reiese din efectele cromatice și din mottoul temei sugerate, precum: "Lucide intuiţii, adânc răsfrânte în suflet", tot astfel concursul de Running se raportează de regulă la noțiunea de *Surodinnoah Sterres* (încercarea de depăşire a tuturor barierelor) prin apartenența sufletului la finețea unei sensibilități luminoase, greu de semnalat în momentul dinainte de start.

Și, de unde apare sensibilitatea în niște trupuri atletice? Ea apare din sentimentul de a ajunge în acel loc unde soarele strălucește intens, indiferent de vreme: pe treptele podiumului. De fapt, când vorbesc despre sensibilitate, acest orizont spiritual ce se simte solidar sufletul nostru, mă gândesc la cuvintele lui Ştefan Zweig: *"Toţi săvârşesc fapte care depăşesc chiar voinţa lor, numai ca să ajungă la limita extremă a simţămintelor lor."*

Ceea ce constituie imboldul acţiunilor lor îmi apare oarecum limpede, nu doar pentru că au încercat să-şi dovedească cel puţin lor înşişi ce sunt: o avalanşă de trăiri şi frământări, ci pentru că au încercat cumva să reînvie acea tradiţie glorioasă şi seculară a sportivităţii de la noi din ţară, tot aşa cum un artist cu suflet colorat reînvie prin pictură orice haină veche.

Important în leadership este ceea ce simţi în momentul când reuşeşti să atingi acel spaţiu adânc din tine care te recomandă ca fiind „o amintire ce trece de la o generaţie la alta".

Ochii caută cu înfrigurare esența trăirii autentice atunci când alergătorul experimentează o nouă perspectivă de abordare a trecerii liniei de finish sub impulsul irepresibil al rememorării unor momente semnificative din care se încheagă o poveste de mare impact.

Predominant aici este gloria mult visată a unui alergător care ţine nu doar de trecerea liniei de finish, pe prima poziţie, ci de statornicirea reuşitei sale în amintirea vremurilor de demult.

Source: https://neculaifantanaru.com/ochii-cauta-cu-infrigurare-esenta-trairii-autentice.html

Ochii cu vedere artistică își exprimă altfel orizontul

On Martie 19, 2024

Adevărata valoare a artei se află dincolo de percepția imediată, pe linia unei autenticități valabile numai prin expresivitate.

La concursul de running din Roma, indiferent de numărul concurenților, pentru mine a existat un singur învingător, exemplul multora: sora mea, Oana Fântânaru. Nu-i vorba că ceilalți concurenți au alergat mai bine sau mai slab decât Oana, nu-i vorba nici de competiția cu sine însuși, ci este vorba despre acea eliberare de constrângeri sociale, pe care artistul o simte când reușește să se exprime pe măsura dorinței lui. Mă refer la acea artă subiectivă proprie artistului care se lasă dominat de inspirație și creează, refugiindu-se în exclusivitatea libertaţii sale de expresie, nu din dorința de a atrage atenţia, ci din înflăcărarea de a-și explica misterele ființei.

Încerc să scot la lumină partea ei mai puțin evidentă, mai puțin vizibilă, cea mai secretă, dar permanentă și chiar preponderentă. Categoric, îmi dau seama că în ea nu are niciodată câștig de cauză renunțarea definitivă, fiindcă nu cedează în fața forței negative ce tinde să-i copleșească pe cei vulnerabili. Cel mai probabil, misiunea ei la acest concurs, greu de înțeles pentru privitorii de rând, nu a fost de a sesiza și de a reliefa acea parte ascunsă dintr-o operă de artă neglijată, ci de a recupera ceea ce constituie mesajul ei nedezvăluit: "tot ceea ce are o valoare intrinsecă merită să fie apreciat".

Printr-o asemenea operație de dezvăluire mai puțin cunoscută, printr-o asemenea atotputernică moștenire ce poate fi recuperată și în mine însumi, s-ar putea oferi o perspectivă nouă asupra artei capabilă să devină zestrea unei întregi generații de artiști. În mine însumi, ca și în oricine altcineva care a participat la cursă și a privit în același timp ceilalți concurenți, s-a produs un fel de eliberare de constrângerile urbane, *una revitalizzazione della consapevolezza di sé*, ca o invitație la viață, un soi de rezistență în fața limitărilor, oricare ar fi ele.

Leadership: Ai experimentat vreodată o activitate de creație care îmbină spontan conceptul de "impinire sufleteasca" cu procesul de receptare a unei imagini bazată pe subiectele conținute în ea?

Toți ceilalți concurenți s-au risipit imediat din câmpul vederii lumii. De fapt, lumea și-a continuat a doua zi cursul firesc, ca și când totul ar fi fost doar o efemeră amintire.

Totuși, sora mea, într-un elan ce amestecă umila prezență și splendoarea, asemenea pictorilor care fixează eternitatea pe pânză, rămâne în centrul atenției mele și a lumii întregi care citește acest articol, pe linia unui *Elgnisezzo Aralimesiv Edreseancti*, prezenţa vie a unui univers răsfrânt în adâncul ființei.

Sufletul individual devine una cu întreaga viață a universului atunci când întreaga ta ființă transcende limitele fizice și temporare.

Mulţi vor citi acest articol. Chiar și cei care nu au participat la cursă, sau care nici măcar nu au auzit de concursul de running din Roma, probabil tot de sora mea se vor atașa vizual, se vor recunoaște în ea, deoarece imaginea ei reflectă ambiția și dorința de reușită din sufletul fiecăruia. De fapt, asta fac artiștii, ei își transpun elanurile ființei, plinătatea lor, în opere care se adresează simțurilor și emoțiilor publicului.

Leadership: Poți să te recunoști într-o imagine care transpune elanurile ființei tale într-un perpetuu joc existențial al cărui miză este "instantaneul propriei rezonanțe cu mesajul transmis" ?

Arta este o formă de expresie care se leagă efectiv de o experiență vizuală nemijlocită, deci de o poziție verificată numai de practică. Și aș începe prin a-mi preciza optica față de conceptul de "angajament", simțindu-mă atras de o temă particulară: "resiliența", capacitatea omului de a reveni la normal după o experiență extenuantă.

Această temă a devenit momentul provocator al stărilor și dispozițiilor mele sufletești, al motivelor de cercetare umană. O priveam pe sora mea la finalul cursei cum își domolea respirația, în timp ce reflecta instantaneul propriei rezonanțe cu mesajul pe care eu voiam să-l transmit: "Ceea ce simți este ceea ce ochii celorlalți nu pot vedea."

Pe plan spiritual, ceva din ea părea să radieze în termeni de artă: *"Tot ceea ce mi-am propus la acest concurs a fost să dezvălui esența mea, să pictez o poveste, tot așa cum artiștii plastici pun în valoare un subiect, folosindu-se de umbre și lumini."*

Iar eu aș adăuga, într-o manieră vizuală și alternativă, ideea că o lume pe care ochiul o cuprinde cu sufletul, cu credință, devine fundalul pentru o călătorie personală interioară. Ca să faci artă, mai întâi scrie cu sufletul tău, apoi recitește cu sufletul altora!

Leadership: Poți să te angajezi într-o menire pe care să o împlinești onorabil, în totală armonie cu latura ta artistică care rezidă dintr-o activitate susținută de determinare și consecvență?

Este greu să transformi un alergător de rând într-o retrospectivă a unei epopei artistice uluitoare. Spun asta fiindcă oamenii de rând sunt prizonierii timpului și ai materiei, pe când artiștii, cu penelul, cu dalta sau cu pana, își eliberează sufletul și îl trimit în eternitate. Așadar, pentru a putea crede în noi înșine, pentru a putea crede în calitatea noastră artistică, trebuie să ne angajăm într-o menire pe care să o împlinim onorabil, una care să facă din fiecare zi o operă de artă.

Sora mea și-a dezvoltat încă de la început, de la prima sa ivire în viața sportivă, încă de la primul contact cu stadionul, acel elan pasionat, o sete de aventură, entuziasmată de ceea ce va vedea și va descoperi pe traseu. O dragoste încrezătoare în viață, o înclinare de a se bizui pe aceasta, de a se cufunda în ea, într-un deplin acord cu latura ei artistică. Nici chiar acum, în prezent, nimic nu poate să o corupă, să respingă un asemenea elan tineresc, aventurier, nimic nu poate să-l stăvilească. Impulsul ei de a explora este cu atât mai ispititor cu cât pleacă de la cultivarea unei conexiuni cu spiritul Renașterii, cu precădere prin trăirea clipei de față și crearea unor opere "evocând prezentul".

Ce alt motiv de mândrie pentru un sportiv ar putea fi mai dătător de satisfacții decât acela de a fi un însoțitor fidel al ideii de "artă pentru artă", prin contribuția la "consacrare" sau la "lansare" prin salvgardarea tinereții sale? Din păcate, sportivii pe care i-am văzut alergând cu toate puterile, de la primul la ultimul, au refuzat artei orice șansă de a le surprinde efortul. Evident, există o diferență între sportivi și artiști.

Da. Mulți sportivi sunt ghidați interior de ideea că: *"Găsirea unei meniri nu este suficientă, fiind necesară o dedicare activă pentru a o împlini."*

În schimb artiștii, uniți cu natura, împrumută uneori realitățile și trăsăturile peisajului, exprimându-și afinitatea bine determinată față de creația lor: *"Valoarea pe care o atribui*

activității mele este constituită de ponderea decisivă acordată efortului născător de lumi."

Arta nu este verosimilă decât prin mesajul nepieritor pe care artistul îl transmite și prin impactulul viu pe care îl are asupra privitorului.

Ochii cu vedere artistică își exprimă altfel orizontul atunci când trebuie să te conectezi la tine însuți pe tot parcursul unei întreceri a cărei miză depășește simpla victorie. Este un fel de transcendență. Arta te ajută să depășești limitele fizice și mentale ale competiției. Prin ea, te poți conecta cu o realitate mai profundă, cu emoții universale și cu o perspectivă mai amplă asupra vieții.

Și cred că aceasta este diferența mare între sora mea și ceilalți alergători: ea a slujit drept trecere de la statornicia prezentului la revelația unei străluciri nebănuite, peste limitele fizicului ei, simțind o conexiune profundă cu divinitatea. Ceilalți au alergat, și atât. Totuși, sora mea a făcut ceea ce toți ceilalți la un loc n-au făcut: a transformat o simplă cursă de running într-o călătorie spirituală, plină de posibilități artistice, în care fiecare pas a fost o împlinire a sinelui și o apropiere de divin.

De fapt şi pe drept cuvânt, la marele concurs de running din Roma, 2024, sora mea, Oana Fântânaru a fost invingătoarea surpriză. Spun asta, deoarece a avut tot timpul în ea esenţa unui lider:

Un lider este caracterizat de dorinţa artistului de a modela reprezentări ale lumii pe care o are înăuntru.

Source: https://neculaifantanaru.com/ochii-cu-vedere-artistica-isi-exprima-altfel-orizontul.html

Ochii deprinşi cu vederea celor nevăzute

On Iunie 22, 2021

O imagine valoroasă nu ratează emoţiile unui început de poveste tristă, dar scoate în prim plan mărturia unui parcurs existenţial grandios.

Sunt în Palas Mall. Privesc cu atenţie un afiş în al cărui prim plan se află un fotbalist, unul care nu pare să aibă nimic deosebit de faţă de alţi fotbalişti. Sincer, nu ştiu de ce privesc afişul, nu ştiu de ce mingea pare că o ia înaintea fotbalistului, dar ceva mă atrage la această imagine. Nu culorile, nu designul. Chiar aş zice că imaginea aceasta nu transmite niciun mesaj.

Dar, presupunând că jucătorul respectiv ar avea ceva important de arătat, atunci aş fi curios să descopăr ce însuşiri există într-un instrument de făcut bani, sau mai bine zis, într-un promotor de evenimente. Căci, un fotbalist poate fi orice îi cere imaginea lui să fie, nu-i aşa?

Dacă ar trebui să dau un nume acestui afiş, în cazul în care eu aş fi fost jucătorul din prim plan, atunci aş avea un răspuns gata pregătit la întrebările filosofilor. În acest moment, un singur nume îmi vine în minte, exprimând sensul aluziv al unei poezii de mare frumuseţe şi rară delicateţe sufletească: "Simt că trăiesc".

Da, simt că trăiesc pentru imaginea pe care eu însumi o atribui unui om capabil să ofere performanțe consistente de nivel mondial pe o perioadă suficient de lungă de timp.

Pentru ca o imagine să devină memorabilă ea trebuie să fie văzută şi simţită în mod direct, prin intermedierea facilă a unui proces de condiţionare care stimulează diferenţierea, autoreflecția şi autoevaluarea.

Mai e ceva. Printre noţiunile abstracte pe care le dobândeşte un asemenea fotbalist, bine încadrat într-o imagine de mare forţă sugestivă (interiorizată ca într-o poezie de factură tradiţionalistă), există o noţiune care merită o atenţie specială. De fapt, fotbalistul nu cunoaşte valoarea sau durata unui sentiment pe care îl simte cineva atunci când priveşte imaginea lui. Ni s-ar părea totuşi corect să credem că fotbalistul cunoaşte durata unui sentiment doar în măsura în care el reflectează asupra mişcării unui corp, a picioarelor şi a mâinilor ce trebuiesc bine coordonate într-o situaţie specifică.

Aşadar, când există mai multe posibilităţi de a integra un fotbalist într-o imagine, şi când imaginea pare să redea sentimentul de siguranţă care îl animă pe sportiv în timpul meciului, atunci eşti dispus să crezi că cel mai sensibil instantaneu, portretul foarte expresiv și, în egală măsură, cel mai aproape de realitatea chipului său, este strâns legat de sentimentul competenţei (mai presus de masculinitate şi sex-appeal).

Ar fi o greşeală să cred că un fotbalist este doar o imagine, dacă nu iau în considerare faptul că, înainte de toate, el este un om care dă dovadă de inimă, pasiune și mândrie pentru joc. Din imagine ar putea sa reiasă satisfacţia profesională a individului. conceptia despre sine (de a crede în capacităţile sale) şi încrederea in sine (de a acţiona fără teama excesivă de judecata altora).

Leadership: Atenţia ta se concentrează pe producerea unui salt în calitatea vieţii care să reducă timpul de expunere la împrejurări potrivnice, pentru a obține o imagine cu mare impact?

Imediat ce devii o imagine, începi să te integrezi într-o sferă mai înaltă de percepţie a atractivităţii şi notorietăţii care promovează un anumit comportament, o anumită atitudine, o anumită realitate, determinând interesul pentru schimbare şi noutate. Şi asta, doar vrând să arăţi cât de iscusit eşti în a-ţi folosi imaginea pentru a construi o versiune mai bună a ta. Aşadar, o imagine cu un fotbalist poate să iniţieze şi să menţină automotivaţia.

O altă posibilitate de vizualizare a unei imagini este partea nespusă din ceea ce gândeşti atunci când eşuezi. Dar la fel de bine o imagine poate să controleze ceea ce gândeşti atunci când trebuie să intri pe "scenă".

Mai departe intervine dorinţa de a epata, de a crea un bazar de impresii şi sentimente, de a fi în centrul atenţiei, fapt care ţine de însăşi esenţa omului, de începuturile lui umile. Fotbalistul respectiv nu s-ar fi putut încadra de minune într-o imagine cu rol de „reclamă senzaţională" dacă el nu ar fi cunoscut succesul pe care îl pretinde o poveste de viaţă impresionantă, demnă de un film de Oscar.

Dacă privim cu atenţie spre el, nu vedem "puştiul senzaţional care a crescut într-un orfelinat", vedem doar motivul pentru care un om de rând a ieşit din anonimat: el a vrut să fie CINEVA, în loc să putrezească ca o rocă fosilizată.

Cine a înţeles legătura dintre leadership şi imagine, ştie să judece un om prin prisma ultimului lucru întâmplat, nu prin prisma experienţelor trăite la ceas de vârstă timpurie.

Asta îmi aminteşte întrucâtva de eroul Papilion, din romanul autobiografic scris de Henri Charrière care, la un moment dat, se absolva total în faţa propriei sale judecaţi:

"Dacă am putut fi aruncat pe acest drum al putrezirii, aceasta se datorează faptului că, trebuie s-o recunosc cinstit, eram un candidat permanent pentru a fi trimis acolo într-o bună zi. Societatea are dreptul să se apere, dar nu să se răzbune în chip josnic. Da, totul este posibil. Dar un om nu-i pierdut niciodată. Orice ar fi putut făptui, există totdeauna la un moment dat al vieţii sale o şansă de a se răscumpăra, de a deveni un om bun şi folositor comunităţii."

Din câte se observă, o imagine care nu-ţi iese din minte este, mai întâi de toate, povestea unui om umil care nu şi-a ratat şansa de a deveni un erou. Cine nu respectă toate cele chemate spre a fi văzute în toată micimea lor, nu va putea să trăiască nici acea poveste de viaţă care surprinde dezvoltarea sufletească, prin activarea simţirii, prin cultivarea unei vocaţii la cel mai înalt nivel al rafinamentului. Aşadar, o imagine valoroasă nu ratează emoţiile unui început de poveste tristă, dar scoate în prim plan mărturia unui parcurs existenţial grandios.

Să presupunem că leadershipul ar face referire la imaginea ta cuprinsă în oglinda lumii reale. Cum îţi faci ochii să creadă că ceea ce ei văd în perspectivă este aprobarea inimii tale de a se apăra de „condamnarea la uitare", înainte de a se adapta la diferite situații de performanță?

Ochii deprinşi cu vederea celor nevăzute sunt capabili să distingă diferenţa dintre o realitate care îți prezintă mereu o limită, și o dorință de măreție infinită care nu se știe de unde vine, dar în mod cert te plasează într-o lumină favorabilă, într-o actualitate vivantă.

Source: https://neculaifantanaru.com/ochii-deprinsi-cu-vederea-celor-nevazute.html

Ochii filtrează realitatea conform viziunii artistice interioare

On August 02, 2024

Focalizarea vizuală alternează între apropiat și depărtat, reflectând intensitatea trăirii interioare care oscilează între efortul imediat și viziunea de ansamblu.

Simt o senzație intensă de libertate în timp ce alerg la vale, lăsând în urmă toate grijile și stresul cotidian. Sentimentul de libertate la un alergător, în timpul concursului montan, devine o "Azenthopia Kinetică", o stare de grație în mișcare, un soi de extaz cinetic, într-un demers pe linia devenirii. Sunt doar eu, muntele și calea pe care o urmez printre obstacolele naturii, luminat de cele mai puternice reflectoare ale gloriei, marcat de acea euforie creatoare pe care o împărtășesc din plin cu artistul din mine. Această libertate se transformă într-o artă a mișcării, din prelungirea unei viziuni interioare, unde fiecare pas devine o pensulă ce pictează pe pânza realității mele.

Cumva, înțeleg că nu voi putea face artă autentică dacă nu am îndeajuns de multă luciditate, dacă nu sunt înzestrat cu toată autenticitatea de gândire și de temperament specifică unui creator la care curiozitatea căutării de adevăr tinde să se echilibreze cu nevoia adâncă de a exprima sufletul atmosferei prin care trece. Bineînțeles, aceasta nu e amintirea unui anumit episod concret, ci o necruțătoare reflexie asupra puterii mele de a transcende limitele fizice și mentale, *una especie de meditación existencial en movimiento*. Fără a fi obsedat de tot ce se poate întâmpla când rațiunea pierde controlul, pe parcurs am devenit un Jackson Pollock al propriei existențe, împroșcând cu energie pânza realității, sau mai bine zis am intonat un "Ankh Onnubbal" - o chemare eternă a depășirii de sine.

Ceea ce vezi când te priveşti cu ochi de artist, este ceea ce corpul demonstrează ca expresie a voinței neînfrânte. Lupta mea cu noroiul până la genunchi, în contrast cu puritatea aspirației interioare, a fost fulgerul care a aprins întregul desen al pânzei mele. În timp ce forma zdrenţuită a "costumului" de alergător amintește de un fundal expresionist, o explozie emoțională de culori și forme abstracte care reflectă starea interioară a artistului, unde realitatea fizică se contopește cu trăirea mea interioară. Ochii mei erau liberi să privească petele negre de pe picioare, declanșând în mine un fel de revelație artistică de tipul "frumusețe în imperfecțiune", dar spiritul îmi rămăsese dominat de valorile perseverenței și autodepășirii.

Leadership: Intensitatea unei senzații unice poate deveni pentru tine o dovadă a existenței unei opere de artă, așa încât experiența alergării să se transforme într-o metaforă vie a procesului creativ?

Pe acest traseu greoi, am fost în stare să dau sentimentelor (încărcate în fața unui eveniment unic) puterea de a forma un corespondent pictural simbolic în spiritul meu. Totodată, efortul sufletului meu nu a fost doar de a produce adrenalină, prin faptul că am înfruntat provocările fizice ale cursei, ci de a atinge o stare de grație în mijlocul haosului, tot una cu transcendența artistică. Alergătorul devine astfel un soi de căutător al determinismului fizic ce reglează fenomenul frumosului în artă, un bun cunoscător al raporturilor dintre senzație și energie, un rezultat al actualizării energiei organice în fața provocărilor exterioare. În final, intensitatea unei senzații unice - cea a transcendenței prin efort - devine liantul care unește alergătorul, artistul și privitorul într-o trinitate a experienței estetice pure.

Și tu, privitorule, în ce maraton al spiritului ești angajat? Ce obstacole îți modelează calea spre propria ta capodoperă existențială?

Este evident. M-am simțit irezistibil atras de tema „alergării", care chiar şi acum reflectă o

oglindă a emoțiilor mele interioare, prin prisma efortului și perseverenței. La rândul lor, ceilalți alergători, cu nervii întinși la maximum, păreau umbre fugare, o proiecție a dualității ființei umane, deoarece luptau între limitările fizice și aspirațiile spiritului. Dar numai artistul se distingea din mulțimea de competitori, fiindcă vedea frumusețea în lupta însăși. Era o ființă în armonie perfectă cu natura, cu ritmul cosmic al existenței, făcând ca fiecare pas să devină o tușă pe pânza vieții. Dragostea lui pentru aventură, pentru descoperire, îl făcea să privească dincolo de linia de sosire, spre orizontul nesfârșit al posibilităților de afirmare și de creație.

Procesul de autodepăşire consolează și înalță spiritul creator. Avea dreptate scriitorul Liviu Rusu când spunea: *"Opera de artă este deci opera voinţei. Prin actul creator artistul îşi afirmă voinţa de a depăşi aspectul primitiv al naturii sale. Cu cât efortul lui este mai mare, cu atât Eul se simte mai consolat şi mai înălţat. De aici îndărătnicia artistului de a nu da înapoi în faţă dificultăţilor din drumul său. Dimpotrivă, dificultăţile îi stimulează voinţa, o pun la încercare. Aşadar, voința artistului se călește în focul încercărilor, permițându-i să creeze capodopere din suferință."*

Leadership: Crezi că demersul tău artistic este pus în slujba esteticii, provenind din locul unde ai găsit adevărata esență și autenticitate?

Claritatea cu care sunt redați ochii contrastează cu fundalul difuz, subliniind focusul mental. Nimic nu putea să corupă acea pasiune juvenilă, acea dorință neostoită de a explora terenul dificil. Cel mai sigur, elanul meu era o invitație să trăiesc prezentul, să cultiv o artă ce evocă realitatea în cele mai imediate forme ale sale, chiar dacă ceea ce trăiam depășea limitele obișnuitului. Ce satisfacție mai înaltă ar putea exista pentru un sportiv decât aceea de a fi un ambasador al libertății, de a contribui la consacrarea tinereții prin exemplul personal? Ce anume face ca spiritul să învingă materia? De ce se conturează voința ca forță supremă?

Îndeosebi, reflexiile din ochi captează esența mediului înconjurător, contextualizând efortul depus. Dacă stau bine și mă gândesc, opera mea a fost o lecție de vitalitate, o demonstrație a forței spiritului uman de a transcende orice limită, într-un decor cenușiu care amplifica oarecum culorile interioare. Sau, mai bine zis, a fost o cronică despre curajul de a nu mă teme, despre lupta neîntreruptă cu sinele și cu elementele naturii. Acest demers pus în slujba esteticii, provenea din acel loc în care mi-am găsit adevărata esență și autenticitate, pentru că arta și viața se împletesc inextricabil.

Las în suspensie acest moment și deschid o paranteză. Nu cumva concursul s-a complicat din cauza traseului dificil, din cauza potențialului nevăzut al alergătorilor? Acea încercare neizbutită, penibilă, caricatură de efort în noroi? De ce am făcut acest compromis? Fusesem avertizat, conștiința mi-o repeta. Ca să-mi umilesc propriile îndoieli? Să-mi simt superioritatea față de obstacole? Ceva din mine a lăsat impresia că dinadins mi-am îngreunat situația, mi-am încurcat pașii, pentru a demonstra că pot să mă mișc cu o aparentă armonie în fața haosului. Încă vreau să cred că această luptă a fost o cale spre transcendență...

Eforturile pe care le simți când te dedici leadershipului sunt subordonate situației în care superioritatea ta devine imperativă în momentul creației.

Chiar și în cele mai grele momente, când te simți prea obosit să-ți dublezi eforturile, fii pregătit să umpli un tablou cu tușele cele mai expresive și pline de viață.

Ochii filtrează realitatea conform viziunii artistice interioare atunci când privirea captează detalii neobservate de alții. Spun asta deoarece înțelegerea subtilităților lumii exterioare depinde de profunzimea gândurilor noastre.

Ochii îşi exprimă admiraţia faţă de cele văzute şi nevăzute

On Octombrie 28, 2022

Nu vei putea să descoperi măreţia unui orizont ideal, fără să sesizezi "tremuratul" unei imagini proiectate în memoria unui timp ciclic.

Pentru a surprinde cele mai spectaculoase imagini ale mării ai nevoie de o cameră foto care poate oferi cât mai mulţi pixeli într-o imagine. Dar mai ai nevoie de ceva ca să îmbogăţeşti universul artei: trebuie să creezi premisa unei lumi futuriste care este guvernată de o ordine strictă. Căutând să lămuresc acest lucru, o dată cu promisiunea că nu-mi voi modifica prea mult percepţia asupra vreunui eveniment prezent, căreia i se alătură conotaţia unei stări de adoraţie, dar şi regretul pentru trecerea ireversibilă a timpului, privirea mea a luat locul privirii unui iluminist a cărui rațiune creatoare poate să transgreseze tentaţiile artificiilor poetice.

Imaginea mării, capturând nu doar simple momente, ci foarte multe detalii, se găseşte în secvenţa de deschidere a ochiului spre sfera de cuprindere a unei reprezentări artistice singulare, a unui mesaj, a unei idei, cum ar fi cazul existenţei unei lumi futuriste guvernată de o ordine strict vizuală, lărgind totodată orizontul unei priviri a cărei imaginaţie este totdeauna pornită la superstiţii, la credinţă în supranatural. Tot ceea ce trăiesc, pasiunile de-o clipă sau lungile obsesii de imaginar, situaţiile pe lângă care trec, chiar şi fiorul străbaterii unei rupturi de realitate, toate se pierd în spatele unei priviri sceptice şi indiferente care parcă vrea să cuprindă într-o singură clipă ceea ce se poate pierde într-un decor prea agomerat.

Şi, totuşi, ceva nerostit, derutant, neaşteptat, dar cumva esențial, un sentiment ce mă însoţeşte în permanență dincolo de vederea ochilor, îmi dă peste cap realitatea. De aceea, imaginea din faţa ochilor mei pare să "tremure", ca şi când ar fi proiectată în memoria unui timp ciclic în care marea devine o oglindă mereu actuală şi în afara timpului.

Iar faptul acesta se datorează opţiunii de balansare alternativă a unor elemente vizuale distincte (umbra obiectelor, suprapunerea imaginilor), care nu sunt menite neapărat să înfrumuseţeze orizontul, fiecare având o nuanţă uşor diferită a aceleiaşi culori de bază, dar care totuşi par a continua o viziune a lumii. Şi viziunea asta îţi cere să o înţelegi, să o simţi, să o trăieşti pe scena propriei vieți, ca spectator activ, experimentând diferite roluri – de la pictor la scenograf, şi de la observator la artist.

Leadership: Percepția estetică a imaginilor generate de acuitatea vizuală a ochilor tăi se poate manifesta prin acţiunea de regăsire a unui orizont ideal în care se desluşeşte profilul unei opere întinse?

O vedeţi ce frumoasă e la chip când îşi oglindeşte cu duioşie ochii strălucitori în culorile cerului senin de vară? De foarte multe ori, ochii ei denotă caracteristicile tipice ale unei culori relaxante, dar pot fi şi variante ale culorii nocturne fundamentale, ce pare să aibă asupra privitorului un rol important în estetica lumii aflată în continuă transformare, tot aşa cum pictura pe oglindă transmite putere și îi oferă privitorului un rol activ, care are astfel ocazia să facă parte dintr-o operă de artă.

Da, marea e frumoasă, fiindcă ochii ei captivanţi, pe care îi iubesc şi îi doresc lângă mine zi de zi, lucind a libertate deasupra valurilor, nu încetează să vadă propria mea realitate.

O revăd apoi cu ochii sufletului, bună, milostivă și plină de dragoste, zile în şir, cu riscul de a

mă scufunda în melancolie, în acea melancolie pioasă, sfântă, ce parcă trezeşte vederea unui templu măreţ, plin de legende, căzut în ruine. Şi ori de câte ori îmi amintesc de valurile mării și aromele care au miros curat, de nisipul alb care face ca marea să pară limpede, îmi dau seama că sunt mai fragil decât nisipul pe care ea îl spală dintr-o suflare. Însăşi procesul amintirii este rodul unei simţiri autentice, vii şi naturale, întruparea artistică a unui ideal înalt, nu o simplă fotografie artistică de ocazie.

Ei bine, omul a cărei viziune fundamentală se bazează pe aspirație și dorință de reintegrare a diferenței în unitate, va ști să vadă un bob de nisip într-un singur val, pornind de la orice subiect în parte. Va socoti fiecare val, la fel ca fiecare bob de nisip, ca fiind unul și același, unul cu toate în planul absolut. Cu acest prilej, revelaţia unei noi frumuseţi admirată în această apropiere liniştitoare de mare, pe care suprarealiştii o numesc *Esthesis Inisth Argostich* (frumosul ca întâlnire întâmplătoare), se datorează amestecului dintre interpretarea estetică a unei imagini de vis, nostalgice, pline de farmec, şi puterea vizuală exacerbată de culori vii, intense, vibrante, care dau viaţă artei prin sclipiri de lumină.

Leadership: Creaţia ta exprimă un raport de proporționalitate între efectele a două fenomene opuse care pun în evidenţă lungimea raţionamentului de tip matematic: "micşorare - creştere" ?

Există și un alt mod de a clarifica acest raport de cauzalitate între mare şi cer, între dune de nisip şi valuri de ocean, mai ales dacă comparăm două științe diferite, cum sunt matematica și muzica. Matematica nu poate renunța la ceea ce este real și va reprezenta de-a pururea doar ceea ce este ideal în spațiu. Pe când muzica, privită ca o manifestare a spiritului, are de asemenea o extindere reală, dar se subordonează mai mult reflecției, includerii în plan artistic, deci profilându-se ca ceva particular și, ca atare, poate fi preluat în planul universalului. Și chiar dacă pictura este o artă a gustului fin, depinzând de lumină și de clarobscur, ea este cu totul ideală dacă se constituie ca obiect al reflecției deschise, sau ca limbaj al spiritului manifestat prin imagini şi prin succesiunea de idei.

În acest caz, judecata mea va trebui să ajungă până acolo unde marea întâlnește mângâierea soarelui, ca o expunere a infinitului în finit, pe plan artistic. Iar auzul, ca formă de percepţie a vocii şoptite de glasul unei nimfe, prin percepţia semnalelor din mediul înconjurător, fiind un simţ situat deasupra spiritului de observaţie, oferă posibilitatea de a recepționa și a interpreta undele valurilor într-o linişte perfectă, mai ales felul cum ele vibrează când sunt lovite de ţărm, îngânând maiestosul imn al libertăţii, al nemuririi, un imn al reconcilierii cu loviturile destinului.

Nu-i aşa? Spre deosebire de văz, unde finitudinea sau diferența apar doar ca o alegorie a infinitului, auzul apare acum ca o creștere a acuității vizuale. Auzi mai bine cântecul mării pe măsură ce vezi mai în profunzime orizontul. Dar pentru asta trebuie să adopţi o atitudine flexibilă în faţa curgerii vieţii, fapt care îl face pe un artist să îşi manifeste personalitatea în timp real, în ideile sale de compoziţie, încercând să se regăsească într-un tablou unicat inspirat din evenimente reale. El trebuie să simtă emoţia de atunci, senzaţiile ce se nasc în sine, pentru a construi un moment de neuitat.

În acest caz, realismul vine să anticipeze unitatea ideală superioară a artistului, care este "frumosul vizionar" în sfera momentelor multiple de admirație a mării, în timp ea ce traversează frontiere îndepărtate...

O creaţie artistică poate să aibă lungimea raţionamentului de tip matematic: "micşorare - creştere" numai dacă elementele constitutive ale experienţelor tale vizuale parcurg traseul stabilit de ideea: între finit şi infinit există întotdeauna un câmp de întindere nedefinită.

Nici nu cred că există proporție sau gradație între finit și infinit. Există o pauză absolută, un

salt peste spaţiul disputei dintre lumină şi întuneric, dintre viaţă şi moarte...

Ochii îşi exprimă admiraţia faţă de cele văzute şi nevăzute atunci când artistul este în stare să surprindă atât profunzimea unui spaţiu mai straniu decât s-ar crede, dar liber cum este marea, cât şi întinderea unui orizont în cuprinsul căruia se poate ivi pe neaşteptate ceva surprinzător.

Ochii îţi arată tot ceea ce sufletul experimentează

On Martie 02, 2023

Ceea ce vezi atunci când priveşti exteriorul reflectă spaţiul interior care creşte contrastul realităţii din care se alimentează exteriorul.

Era mult noroi, o vreme tare închisă, lapoviţa se lăsa aşteptată. Nu m-am revoltat împotriva aşteptărilor pe care le aveam în legătură cu vremea, nu mi-am ascuns neîncrederea, nu m-am rupt de mine însumi, ci am acceptat tacit o situaţie de care mental nu am fost pregătit înaintea concursului de running. Importantă este imaginea pe care ochii mei au surprins-o cu câteva minute înainte de start, o reprezentare a realităţii alternative înfăţişând aceeaşi sportivi, potoliţi şi calmi, dar nerăbdători să înceapă o aventură pe cinste, fără nicio constrângere.

Eventuala mea dramă interioară se poate manifesta în modul cum redau acum, doar prin culoarea gri a vremii, sentimentul infiltrării iremediabile a unui spaţiu clarobscur din care s-a consumat lumina, într-un soi de fundal abstract de acuarelă capabil să înlesnească o evadare din ascunsul unei lumi, care nu este realitatea vieții de zi cu zi. Acum, mai mult ca niciodată, conştientizez adevărul conform căruia orice om poate accesa riscul unei aventuri pline de suspans, dar rareori omul poate triumfa asupra unui sine care nu este în stare să se manifeste cu atâta forță încât să blocheze orice fel de schimbare.

Se simţea răcoarea umedă şi vâscoasă a unui "clei" aerian, din care nu te desprinzi prea uşor, pătrunzând câte puţin în tine, consumându-te pe de-antregul, pornind tot iureșul și toată năvala sângelui tânăr spre sensul unic al unui sentiment mult prea intens, o emoție încătușată undeva adânc care te seacă de vitalitate. Era tragicul de infiltraţie a negrului în lumina unui spaţiu răscolitor foarte îngust, de dincolo de "scoarţa realului", acolo unde clocotesc patimi şi îndoieli devastatoare, extrase parcă dintr-un tablou canvas abstract, ireal, apocaliptic.

Leadership: Poţi să dai o formă nouă trăirilor rămase captive într-o imagine privită retroactiv, încât să amplifici importanţa momentului care te-a emoţionat cel mai mult?

Stoic, acordat la vocea naturii, eu ocupam un loc sigur în mijlocul tabloului, ca o făclie în mijlocul furtunii, parcă aşteptând să se dezlănţuie iadul resimţit doar la nivelul emoţiilor şi gândurilor. De fapt, realitatea din spaţiul sinelui meu, reprezentând adevărul ascuns, invizibil la o vedere obișnuită, devenea suportabilă printr-un fel de abur amestecat de îndurare şi răbdare. Ştiam că trebuia să risc o evadare dintr-un decor greu de admis, un decor înrudit sufleteşte cu natura care mereu se întrece pe ea însăși, şi pe care artistul îl gândeşte la cele mai mici detalii pentru crearea atmosferei unice.

Pe aceeaşi linie de gândire, Ion Frunzetti observa în criticile sale că: *"în arta lui Rembrandt există un constant du-te vino al liniei asupra ei înşişi, o oscilaţie a trăsăturilor de penel care separă partea umbrită de partea luminată a formei. Considerată redusă la plan, nu înseamnă oare forma aceasta a petei clare din tablou, o rămăşiţă ignobilă de pe urma zdrelirii ei necontenite, de ghearele petelor de întuneric? Nu-i descoperim o existenţă caducă destinată să se fărâmiţeze sub atacurile avidităţii umbrei? Nu ne simţim absorbiţi de ea, de tentaculele întunericului?"*

Se remarcă aici încercarea mea de evadare dintr-un clarobscur năvalnic, misterios, demn într-adevăr de un tablou semnat Rembrandt, un clarobscur care se încheagă şi se dizolvă fără încetare în câmpul unei tensiuni extrem de puternice, străbătându-mi inima ca o ceaţă deasă, la fel de puternică precum sângele dintr-o rană deschisă. Mai curând decât o luptă cu mine

însumi, era vorba de un soi de antagonism latent între instinct şi voinţă, o ocupaţie treptată şi fără rezistenţă a unui "domeniu" advers, cum este arta văzută ca dominație în stare pură. Astfel, m-am aflat între două extreme, ca la orice concurs de running desfăşurat pe o vreme neprielnică.

Leadership: Poţi să te vezi aşa cum eşti dincolo de ceea ce crezi despre tine, în concordanţă cu evaluarea emoțională și estetică a unei opere de artă în care îţi oglindeşti trăirile?

Opera de artă oglindeşte trăirile acelui artist care îşi expune viziunea despre o realitate adesea trecută cu vederea. Însăşi realitatea, cu trăirile ei subiective, este expusă în artă prin oglindirea vederii într-o viziune care devine ambiţie.

Da. Cel mai greu lucru este să te regăseşti pe plan artistic într-un concurs de running, ca un întreg, ca un mic DaVinci capabil să trezească o emoţie în inima privitorului. Pierzi urma unei înseninări armonice, definitive, statice, ca apoi s-o regăseşti în ceaţă, sub forma unei lacrimi firave pe obraz, şi într-un final ajungi într-un loc suficient de aproape de opera de artă, încât reuşeşti să te vezi diferit, cu mai multă acurateţe, dintr-o altă perspectivă, cea a trăirilor estetice.

O trăire estetică înseamnă, în contextul realist, faptul că o persoană are trăsături cu totul remarcabile pe care observatorul le poate experimenta atunci când se află într-un loc asemănător. Este ceva legat de simţurile pe care le recepţionezi când experimentezi o realitate vie, capabilă să sugereze printr-o metamorfoză continuă acea temporalitate prelungită, liniară, constituind sensul unei stări de fermitate de-a dreptul surprinzătoare, în toată vulnerabilitatea ta.

Leadership: Trăirea tăinuită pe care o declanşează un eveniment reprezentativ este rezultatul studiului sensibilității sau al simțurilor experimentate sub forma fascinaţiei tale în faţa unei creaţii care nu încetează să uimească?

Practic, trăirea estetică evidenţiază acea realitate sensibilă exprimată prin gradul de intensitate a frumosului pe care îl degajă conştientizarea propriilor gânduri şi acţiuni transpuse într-o anumită zonă a artei. Iar trăirea aceasta estetică, divulgată prin expresivitatea imaginii în care mi-am încorporat simţirea, voinţa, intuiţia şi emoţia, se remarcă acum printr-o traiectorie creatoare originală, manifestată plenar, cea a unei interiorizări nefalsificate care se exteriorizează ca act de mărturisire, de relevare a sensibilităţii sportivului şi artistului, deopotrivă.

Dacă pot spune altfel, trăirea estetică vizează posibilitatea de reînnoire continuă a propriei conștiinţe și a atitudinii personale faţă de viaţă, în spaţiul unei creaţii în care sentimentele universale regăsesc în contururi precise semnificaţia lor eternă. Şi, numaidecât, trăirea estetică surprinde acea relaţie intimă, şi uneori dureroasă, pe care o ai cu tine însăţi, printr-o raportare continuă la lumină şi culoare.

Însăşi trăirea estetică este rezultatul studiului sensibilității sau al simțurilor experimentate sub forma fascinaţiei tale în faţa unei creaţii care nu încetează să uimească, luând în considerare compoziţia unei imagini care te susține indiferent de ceea ce vrei tu să transmiți. În egală măsura, trăirea aceasta estetică, evidenţiată ca o sensiblitate articulată pe nivelurile subtile ale tonurilor de culoare, fără a fi străină de negaţia şi melancolia sumbră a unei clipe rămasă în amintire, izvorăşte din nevoia omului de exprimare a raportului dintre Eu şi Lume.

În leadership, tendinţa de descifrare a omului poate fi surprinsă în relaţie cu expresivitatea imaginii în care el şi-a încorporat simţirea, voinţa, intuiţia şi emoţia, astfel

încât el să se inspire din cele două extreme: o revoltare împotriva aşteptărilor sale şi acceptarea tacită a unei situaţii de care mental nu este pregătit.

Ochii îţi arată tot ceea ce sufletul experimentează pe planul a două realităţi contrastante: o realitate în care trăirile sufleteşti te ţin captiv într-o imagine privită retroactiv, şi o realitate a trăirilor estetice care te împing un alt nivel şi într-o altă formă de artă.

Numai atracţia pentru frumosul cel mai înalt, exprimabil prin sentimente, poate să fie captat de o imagine de neuitat. Iar sentimentele acestea care vibrau atunci în mine, frapante, nebănuite, inundându-mă într-un anumit moment şi context, au ajuns să emoţioneze privitorul fotografiei finale. A fost un început de a face din mine însumi o creaţie de neuitat...

Source: https://neculaifantanaru.com/ochii-iti-arata-tot-ceea-ce-sufletul-experimenteaza.html

Ochii mei văd lucruri pe care tu nu le vezi

On Aprilie 09, 2020

Continuă să persişti în memoria unei imagini suficient de puternică pentru a nu-ţi mai justifica dublura în lumea reală.

Trandafirul este imaginea mea în altă variantă de realitate, trecută prin spaţiul simbolic al creaţiei vaste, complexe, diversificate, de care însuşi Dumnezeu este mândru, fiindcă minunile Lui se raportează la om prin intermediul artei şi al ştiinţei. Cred cu adevărat în frumuseţea trandafirului, o frumuseţe desăvârşită, rară, pură, atât de înduioşătoare, după cum cred în idealul similitudinii care nu a fost părăsit în creaţiile contemporane perene, încât sunt în măsură să spun că întreaga lume e mai frumoasă doar privindu-l cu ochii care exprimă ceea ce simt în adâncul meu.

Ziua este tot mai lungă. Grădinii mele îi este caracteristică lumina soarelui, tot mai intensă, tot mai strălucitoare. Un singur trandafir îmi atrage privirea în fiecare dimineaţă, Double Delight, spre ideea unei demonstraţii de sacralitate. Cu emoţie, plin de dor, îmi place să mă oglindesc în frumuseţea lui, plină de reflexii de lumină, ca şi când m-aş oglindi într-un vis care nu moare niciodată, atât ca mod de a savura nestingherit minunile Marii Creaţii, aparţinând celui mai mare artist al Universului, cât şi ca mod de a-mi însuşi virtuţile limbajului dublu, aceleaşi virtuţi ce precumpănesc forţele naturii.

O să credeţi că ochii mei sesizează doar excesele artei compoziţionale, sau poate că eu fac cu ochiul doar frumuseţii pure, sensibile şi inelagabile, dar privirea ştie cel mai bine că frumuseţea se manifestă prin creșterea sentimentului de responsabilitate acordat apropierii de o realitate cuprinsă în accepţiunea pe care o dau măsurii tuturor lucrurilor. Acest fenomen straniu, al similitudinii între două limbi îndepărtate, înţelese doar de artişti şi de Creator, poartă numele de *Luckonrethys* , sau lumina învăluitoare a unei eternităţi care împlineşte rosturile noastre omeneşti – prin totalizarea unei existenţe care nu se poate şterge de pe răbojul unui destin artistic.

Leadership: Poţi să măreşti calitatea unei imagini sau a unei viziuni care exprimă ideea de "Nemurire a Creaţiei" prin trăirea experienţei de a fi una cu obiectul admiraţiei tale?

Astăzi se anunţă o zi diferită. Nu voi mai vorbi cu trandafirul meu, dar îl voi privi îndeaproape, cu mândrie, cu bucurie sau cu durere, cu măsura unei conjuncţii astrale, aşa încât să-mi dau seama dacă frumuseţea exterioară a ochilor săi poate surprinde emoţia sufletului meu, sau mai bine zis realitatea sinelui meu divin. Trandafirul nu se întreabă ce este realitatea, de ce există ea într-un spaţiu astral fără limitări, ci o acceptă aşa cum îi apare în faţa ochilor, transpunând-o în operă artistică, într-o atmosferă magică, într-un ideal de omenie, într-o şansă la viaţă, într-o chemare la artă.

Creatorul şi creaţia lui. Ideea asemănării cu obiectul reprezentat estetic este încă vie prin nostalgia celor care se visează exploratori ai spaţiului, puternici prin spirit, plini de credinţă, păstrători de secrete, fără ca, din păcate, să se şi trezească din visul lor. Şi nu de puţine ori, în libertatea absolută a creaţiei, în versiunea unei noi realităţi de viaţă şi gândire, suntem martorii unei personificări care este în acelaşi timp o divinizare a artistului modern, talentat, sensibil, grație contactului cu trupul dătător de viață al Cuvântului.

Dragul meu trandafir, numai Dumnezeu continuă să-mi vorbească despre tine, povestindu-mi în fel şi chip de atributele sfinţeniei lărgite prin simbolul conjugat în Saturn, cu aspiraţia de a lega arta cabalei de măiestria artistică existentă doar într-un spaţiu sacru, orientat pe direcţia adevărului suprem, *Aminthymeress* , sau ceea ce se află dincolo de spaţiul terestru, dincolo

de moarte, dincolo de această realitate.

Leadership: Cum îţi împărtăşeşti trăirea ineditului din perspectiva credinţei neclintite într-un ideal de autenticitate înţeles ca o pătrundere într-o realitate care îşi omite dimensiunea temporară?

Continui să vorbesc cu trandafirul, calm, cu candoare, cu multă empatie, cu nostalgie, ca şi când aş interpreta nişte amintiri ale unor senzaţii vizuale încă nelegate total între ele. Şi ori de câte ori îi şoptesc la ureche cuvintele cele mai frumoase, ca o confesiune adusă cerului, sub îndrumarea naturii, mă întreb ce ce sunt singurul om în stare să facă asta într-o proiecţie astrală ancorată în visul unei existenţe din orizontul veşniciei.

Şi continui să-i vorbesc pe măsură ce el devine parte din mine, din visul meu, ca o stea ce străluceşte neîncetat pe cerul unei lumi situată în preajma lui Dumnezeu. Căci însăşi măsura propriei mele chibzuinţe, hotărârea de a fi parte din ceva mai amplu decât propria-mi persoană, este continuarea visului suprem din care este plăsmuită o stea, şi nu o stea oarecare, ci o stea care neîncetat este situată în chiar planul lui Dumnezeu, ca un fel de amintire ce străluceşte în infinitul unei priviri care evită privirea. Trandafirul este vraja unei priviri divine care se pierde în lumina destinului meu.

Atunci, încalc orice regulă şi orice barieră, ca un adevărat artist, şi mă pierd în cuvintele lui Umberto Eco, din romanul "Numele Trandafirului", pentru ca voi, admiratori fideli ai artei mele şi căutători ai bunului gust, să mă priviţi cu ochi de stele şi întrevedeţi răspunsul la întrebarea: "De ce sunt eu, şi numai eu, destinul unei realităţi transcendente?"

"Jorge şi-a întins mâinile tremurătoare şi a tras cartea spre sine. O ţinea deschisă, dar întoarsă, în aşa fel încât Guglielmo s-o vadă în poziţia cea mai bună.

- Atunci de ce-a lăsat Dumnezeu ca textul acesta să stea pierdut de-a lungul secolelor şi să se salveze din el doar o copie, încât copia acelei copii, care a sfârşit cine ştie pe unde, să rămână îngropată în mâinile unui necredincios care nu cunoaşte greaca, şi apoi să zacă părăsită într-un loc închis dintr-o veche bibliotecă unde eu, nu tu, eu am fost chemat de providenţă s-o găsesc, şi s-o iau cu mine, şi s-o ascund pentru încă atâţia ani? Eu ştiu, ştiu ca şi cum aş vedea asta scris cu litere de diamant, cu ochii mei care văd lucruri pe care tu nu le vezi, eu ştiu că aceasta este voinţa lui Dumnezeu, a cărui interpretare m-a îndemnat ce să fac. În numele Tatălui, şi al Fiului şi al Sfântului Duh."

Idealul de autenticitate modern ţine de vederea pe care o atribui interpretării dualiste a realităţii sugestive în procesul emanator al creaţiei, trăind mai mult emotiv, prin interacţiunea cu o formă de recunoaştere a unei personificări crescânde în planurile providenţei.

Ochii mei văd lucruri pe care tu nu le vezi deoarece încă nu eşti pregătit să sesizezi o formă de sensibilitate şi puritate acolo unde nimeni nu îşi concentrează privirea: spre orizontul creaţiei. Adică, spre gloria divină...

Source: https://neculaifantanaru.com/ochii-mei-vad-lucruri-pe-care-tu-nu-le-vezi.html

Ochii modelează percepția subiectivă

On Septembrie 06, 2023

Vederea estetică știe să surprindă o succintă reprezentare de realitate și să transforme fiecare moment într-o operă de artă.

Sunt pe litoral. Privesc marea cum îşi aruncă valurile pe ţărm, tot aşa cum pictorul îşi aruncă imaginaţia pe pânză, încercând să surprindă frumuseţea şi puterea naturii, deci acord atenţie puterii și măreției naturii, precum și vulnerabilităţii și fragilităţii acesteia. Aici, vederea mea se dezvoltă în profunzime, prin captarea detaliilor esențiale sau dimpotrivă, se poate rezuma la o suprafață plană, cum ar fi un tablou ce exprimă doar aparențele, fapt ce-l pune pe artist în fața unui impas: el se detaşează de real prin generalizare excesivă.

Însăşi marea mă priveşte cu uimirea pictorului care transcede limitele imaginii. Şi mă priveşte cu ochii şi blânzi şi umezi, raportându-se la acţiunea culorilor asupra expresiei pe care o ia chipul meu atunci când sunt fericit, sau dimpotrivă, când ceva mă neliniştește. Fiindcă marea, oricum ar fi ea, calmă sau agitată, vede totul ca pe o provocare, o activitate de găsire a emoţiilor, un reality show dedicat poveștilor de viaţă, în timp ce un om obișnuit ia totul ca pe o binecuvântare, ori ca pe un blestem.

Sigur că, privind marea cu admiraţie, cu luare aminte, sunt liber să-mi exprim emoţiile într-o renaștere a picturii figurative și narative care îmbogăţeşte sufletul și deschide noi orizonturi. Pictura este arta de a aștepta, precum o tăcere subtilă în stare să aducă răspunsuri neașteptate, de a aştepta momentul potrivit pentru a îmbrăca şi accentua ideile despre acele emoții exprimate cu o profunzime inegalabilă. În acest caz ochii, aşteptând şi ei apariţia unui fenomen artistic, a unui realism mai pronunţat, ştiu să surprindă o pictură sublimă, un fenomen vizual sincronic, un spațiu care este imediat și pe deplin înțeles și apreciat ca un fel de merit, şi anume: meritul de a comunica acea trăire interioară pe care eu o imprim naturii şi lucrurilor din jur.

Leadership: Poţi să-ţi reprezinţi sinele într-o manieră figurativă, încât persoana la care te raportezi prin AlterEgo să treacă dincolo de limitele imaginii pe care o priveşti în realitate?

Alteori, lenevind la plajă, se face că visez, mintea mă invadează cu tot felul de amintiri din viitor, locuri, oameni şi situaţii pe care constat apoi că le-am trăit numai în vis. Şi asta e cam ciudat, fiindcă încerc să trăiesc cât mai intens ceva ce se pierde în momentul următor.

Cu siguranţă, sentimentele pe care le experimentez atunci când mă aflu pe litoral sunt reale, în timp ce sentimentele pe care le experimentez atunci când mă aflu în vis sunt imaginare. Aici cuvântul de ordine esenţialmente cald, debordant, vital, este “similitudine”, un factor cheie în atragerea reciprocă a două elemente tangibile sau intangibile, sugerând că există o legătură între diferitele experiențe și stările pe care le trăiesc pe litoral, chiar dacă ele sunt unice și ciudate în contextul lor.

În acest sprijin vine un fragment dintr-o operă a lui Paul Auster, în care personajul îşi pune viziunea la încercare ca să găsească o asemănare între două stări opuse care evocă cuvântul "gemeni":

Stilman stăruia și asupra paradoxului cuvântului "gemeni" care sugerează în același timp a "uni" și a "despărți" întrupând astfel două semnificații egale și opuse care la rândul lor întrupează o viziune a limbajului pe care Stilman o considera prezentă în toată opera lui

Milton. În Paradisul Pierdut spre exemplu fiecare cuvânt cheie are două înțelesuri: unul înainte de izgonire și unul după. Pentru a-și demonstra argumentul Stilman extrăgea câteva asemenea cuvinte - sinistru, șerpuit delicios - și arăta că folosirea lor înainte de izgonire era neatinsă de conotații morale, în vreme ce utilizarea lor după izgonirea din rai era întunecată, ambiguă, pătrunsă de cunoașterea răului.

Leadership: Eşti în stare să te apropii cât mai mult de o reprezentare fidelă și nealterată a realității exterioare, încât să schimbi percepția subiectivă a celor care interacționează cu creaţia ta?

Emoțiile profunde sunt atât unificatoare, cât și despărțitoare, la fel ca și relația dintre "gemeni". Iar dacă m-aș simți dator să-mi întrerup în vis dorința de a face artă, să anulez centrul de forţă al minţii creative, atunci realitatea ar deveni un "Paradis Pierdut" din care aș refuza să mă desprind pentru că aici am găsit sursa inspirației și fărâma de eternitate care îmi alimentează sufletul.

În acest caz, pictura folosește culorile pentru a crea o atmosferă emoțională care ajută la transmiterea ideilor mele, dar mai mult decât atât, pictura devine o sugestie a metamorfozării sentimentelor pe care le experimentez într-un context de visare, în armonie cu subtilitățile emoționale, unde realitatea se împletește cu percepția subiectivă.

Percepția subiectivă se referă la modul unic în care fiecare individ interpretează și înțelege realitatea în funcție de propriile sale experiențe, cunoștințe, convingeri și stări emoționale. În contextul picturii și al artei în general, percepția subiectivă poate influența atât creația cât și interpretarea unei opere de artă. Ideea este că actul creativ poate avea puterea de a modifica sau influența modul în care văd lumea, ceea ce mă aduce mai aproape de o înțelegere "reală" sau "obiectivă" a acesteia.

De exemplu, un artist poate picta un peisaj într-un mod specific nu numai pentru că îl vede, ci și pentru că îl „simte” sau „crede”. În același mod, doi oameni diferiți pot vedea aceeași pictură și o pot interpreta în mod complet diferit în funcție de ceea ce simt. Alteori, în actul de a picta sau de a privi o pictură, liniile dintre "realitatea obiectivă" și "realitatea subiectivă" devin neclare, creând o experiență artistică profundă și personală.

Prin asemănare cu pictura, leadershipul acceptă ca abordare o sugestie a metamorfozării sentimentelor pe care le experimentezi în baza unei viziuni integrate în actul de creație, astfel încât experiența pe care o trăiești în realitate să fie una trăită în cadrul unei imagini ideale.

Ochii modelează percepția subiectivă într-un mod semnificativ, servind ca filtru între lumea exterioară și interpretarea internă a acesteia. Orice ochi, mai ales aceia care privesc o operă de artă, văd detaliile și culorile într-un mod ușor diferit, iar creierul, raţiunea fără de care nu se poate răzbi, combină aceste informații pentru a crea o imagine coerentă.

Cu toate acestea, ceea ce eu am văzut nu reprezintă doar o înregistrare obiectivă a lumii exterioare, o interpretare personală a realităţii, ci și o interpretare influențată de factori precum starea de bine, experiențele memorabile și chiar cadrele onirice în care m-am maturizat spiritual şi sufleteşte.

Source: https://neculaifantanaru.com/ochii-modeleaza-perceptia-subiectiva.html

Ochii oglindesc stările sufletului meu

On Aprilie 28, 2023

Perspectiva trebuie să se potrivească ochiului care priveşte scena.

Am fost susţinătorul surorii mele duminica trecută, Oana Fantanaru, la concursul de semimaraton din Iaşi. Mulţi participanţi, vremea perfectă. Fapt ce restrânge la vizualizarea pură a unei realităţi alternative, condensarea în culoare a unor experienţe de neuitat, linie şi formă, a unui întreg cosmos de senzaţii, cu răsunetul lor spiritual păstrat mereu în amintire. Atmosfera îşi exercitase presiunea asupra fondului afectiv al participanţilor, de unde nu mai puteau evada decât printr-un *Esterenaet Ossets*, o trecere vie prin mai multe ipostaze: de la ipostaza de "receptor al uralelor" până la ipostaza de "criteriu valoric".

Din cei peste o mie de concurenţi, sora mea s-a clasat pe primele 5 poziţii în topul feminin, reprezentând un binemeritat simbol al stilului de viaţă activ, tot aşa cum medalia a reprezentat un simbol al victoriei asupra ei. Cred că unii sunt predestinaţi să fie învingători, entităţi de energie pozitivă, în timp ce alţii sunt predestinaţi să facă parte din rutina zilnică a societății, vibrând pe aceeaşi lungime de undă cu neliniştea unor alegeri insipide.

Cu real interes, printr-un adaos de însufleţire rară, am privit-o pe sora mea aşa cum un pictor îşi priveşte pictura: cu expresia unui *alegria de viver* care exclude orice gravitate, a unei conştiinţe estetice capabile să facă apel şi să comunice cu toate mijloacele frumosului, prin felul de a se manifesta ca un metalimbaj al simţurilor şi emoţiilor.

Am privit-o cu ochii care ştiu să vadă dincolo de hotarele finitului, cu îndeplinirea unui act perceptiv viu, iniţiind la tot pasul o întâlnire cu miraculosul. Era ceva în ochii ei, ceva tăcut, plin de răbdare, o magie care străbate dincolo de fiecare atingere a pânzei. Şi ea ştia parcă toate astea, privindu-le de sus, cu liniştea omului care-şi cunoaşte bine drumul spre actul artistic din momentul alergării, pe care îl constituie demersul comprehensiv al unei voinţe autonome evidente.

Leadership: Poţi să atragi atenția asupra necesității aprecierii unei stări de spirit la justa valoare, împărtăşindu-ţi viziunea cu privire la o imagine sensibilă și mereu actuală ce întruchipează arhetipul unui erou?

Categoric, runningul are de a face cu sentimentul frumosului, manifestându-se ca mod de exprimare a supleţii trupului cu care este obişnuită tinereţea, orientându-se, de la caz la caz, spre admiraţia unei cinstite, înţelepte şi ademenitoare vieţi care te provoacă la aventură fără să-ţi dai seama. Un fel de curiozitate subtilă se citea pe chipul surorii mele, reflectarea fidelă a unei conştiinţe care devine conştientă de ea însăşi numai prin turnura pe care o iau evenimentele, căreia artiştii îi sunt recunoscători prin forma experienţei subiective pe care o trezeşte starea de spirit.

Era oare o desăvârşită diplomaţie sau o abilitate fără cusur?

Semnificația frumosului este diferită de cea a dorinței, fiindcă frumosul reprezintă sinceritatea cu care abordezi ceea ce faci, legat de conectarea tuturor experiențelor personale. În timp ce dorinţa este provocarea de a ridica ştacheta pentru un nou premiu, provocarea de a trece dincolo de văzutul obişnuit, mintea continuând "lucrarea" cu propria viziune artistică. Iar pe acest considerent, sora mea şi-a sporit bucuria de a redescoperi simplitatea frumosului începând chiar cu momentul în care, fiind cu un pas înaintea celorlalţi concurenţi, şi-a redus senzaţia de oboseală printr-o conexiune sincronă a trupului şi sufletului, fără ca unul să

premeargă şi celălalt să urmeze.

În acele momente pline de satisfacție, cu sudoarea frunții, a simţit o chemare profundă, aproape ireală, şi a avut senzaţia că aleargă aflându-se în interiorul corpului unei alte persoane, aidoma unui pictor care îşi extrage identitatea din materia, forma, uneori tema şi mesajul transmis în propria lui operă. Mai degrabă, cred că era un fel de tentativă de evadare dintr-o stare emoţională negativă, pentru a ajunge la o stare emoţională neutră sau dorită, la care se adaugă provocarea de a se implica în ceva nou şi surprinzător, o rupere de ritm pe ultimii doi kilometri care a lăsat-o să privească şi să viseze la un loc binemeritat pe podium.

Leadership: Poţi să aşezi în centrul viziunii tale determinismul creării unei imagini simbol, încât să concentrezi într-un singur model de amintire totalitatea universului pe care îl creezi?

Uite-o cum aleargă, şi aleargă tot mai tare, tot mai artistic, fără să dea semne de oboseală, comparabil cu zborul unei balerine peste tenebrele vârstei de mijloc. Totul se petrecea ca şi când ea ar fi trebuit să retuşeze o operă de artă care are în prim plan trăsăturile trupului, liniile mădularelor care, mereu aceleaşi, se pot îndoi, dar niciodată nu se pot schimba. Într-atât încât, zugrăvite pe o imagine sfântă, să poată fi venerate pe altarele imaginii de putere.

Receptarea unui impuls nervos a generat dintr-o dată o contracţie musculară, fapt ce a determinat eliberarea de energie musculară, o sclipire a spiritului în lumina unei flăcări nevăzute decât de mine. Cred că asta se potriveşte perfect observaţiei făcută de Leonardo da Vinci: *"În meşteşugul picturii lucrul cel mai de seamă este potrivirea mişcărilor cu intenţiile ce stau în mintea modelului, ca de pildă dorinţa, motivaţia, buna dispoziţie, mândria şi perseverenţa."*

În alergare, sportivii de performanţă se manifestă ca un mod de exprimare al artisticului, printr-un soi de simbolism al evenimentelor, fiindcă ei nu sunt doar eroi ai unei "lucrări" care solicită rapiditate în execuţie, ci mai degrabă reprezintă nişte ferestre deschise spre luminarea sufletelor, spre înţelegerea şi trăirea unei satisfacţii imense în raport cu ambianţa, spre o devenire "în perspectivă".

Iar sora mea, ca un artist priceput în ceea ce priveşte nuanţele unei instruiri eficiente, nuanţele unei adevărate pasiuni pentru performanţă, potrivite unei determinări dilatate spre extrasenzitiv, a priceput imediat din ce material puternic este croită pânza unei viitoare picturi.

Suflarea stăruinţei este o unitate indivizibilă a trupului, minţii şi sufletului, dependentă de artă. Iar artistul, arătând că pe traseul migraţiei imaginarului de la sacru la uman, spiritul tânăr îşi conservă vocaţia de a se avânta cu salturi mari spre mereu alte isprăvi vitejeşti, nu-şi înstrăinează gândul de a mai adăuga un mic detaliu la marea pânză pe care îşi conturează viziunea, provocând o dilatare a lumilor imaginare. El concentrează într-un singur model de amintire totalitatea universului pe care îl creează.

Leadershipul este viziunea cu care îţi înveştmântezi sufletul în mijlocul evenimentelor care, trezind emoţia unui moment semnificativ, te fac să te simţi ca un erou transformat într-un artist.

Ochii oglindesc stările sufletului meu atunci când urmăresc evenimentele în cuprinsul cărora se află eroul din imaginea care mă caracterizează pe deplin. Nu degeaba, când urmăresc un concurs de running, singura grijă a ochilor mei este să surprindă artisticul din spatele umanului, cu ajutorul căruia se reliefează caracterul activ sau spontan al unui fenomen de

amploare, într-un desen colorat.

Nu-i aşa că-i frumoasă arta, pentru cine cunoaşte arta?

Ochii pictează mai mult decât o mie de cuvinte

On Decembrie 07, 2021

Numai un artist bine lămurit cu el însuşi are puterea de a împrumuta de la natură farmecul suav al unui limbaj care transforma vizualul în simţire.

Trebuie doar să privesc marea, şi ea pe mine, ca să înţeleg de ce ochii unui artist văd doar idealul care apare drept real, şi încă mult mai real decât aşa zisul real. Calmi, duioşi, inocenţi, culegători de poezie şi frumos, ochii pictează mai mult decât o mie de cuvinte atunci când surprind imaginea unei dimineţi la malul mării, ca un mijloc excelent de condiţionare a sistemului clarvizionar din care poate să rezulte relevanţa experienţei de creaţie.

Marea îmi face mereu cu ochii, ca şi când ar fi ochii unui artist al cărui crez este simplu *: "Să pictez cu sufletul la gură, dincolo de reguli şi tehnici"* . Şi încă o privesc cu uimire, cu amintirea unei vieţi trecute, dintr-un timp nescris în ceas viu, în culoare, în vis, în timp ce lumina soarelui îşi oglindeşte zâmbetul în luciul valurilor ei.

Desigur. Îi fac cu ochiul privind-o intens, cu sensibilitatea sufletului de artist, sorbind optic din izvoarele primordiale ale artei acel ecou al personajului portretizat în chipul lui Poseidon, singurul care poate porunci furtunii atunci când puterea divină se întrupează în el. Lumii invizibile, de tip "lentilă convergentă", în care se scald regretele de a nu fi fost un zeu, îi recunosc adâncurile, ca şi când aş traversa un adevărat vid spiritual, vieţuind parcă din ce în ce mai mult doar pentru mine, pentru spirit, în ambianţa unor trăiri onirice.

Leadership: Pentru cât timp ești pregătit să păstrezi un anumit nivel al simţirii intuitive, în favoarea unei viziuni artistice vaste care poate să dea consistenţă creaţiei tale?

Poate că, totuşi, stăpânul absolut al mării este un spirit meditativ orientat către solitudine, intercalat în fluxul mareic al unui limbaj silenţios, dar aprig, în orice caz artistic prin transmiterea emoţiei provocate de cei mai celebri paşi de linişte sufletească. Am numărat acei paşi de sute de ori încercând să-mi ţin mintea ocupată, dar sufletul meu blând şi smerit a ştiut şi încă ştie: nu-i despărţire pentru noi. Şi tot de atâtea ori, marea mi-a şoptit cu o voce languroasă, parcă voind să mă facă părtaş la un fel de a face ochii în patru: *"Încearcă să mă înţelegi, şi nu-mi cere imposibilul. Nu mă privi cu reproşul că aici e vorba de orice altceva decât de raţiune."*

Nicio mare nu este mai bine redată în pictură ca cea pe care o suportă memoria senzaţiilor de Deja Vu. Trebuie doar să privesc marea în orice sezon, ca să mă reîntâlnesc cu ochii care nu se uită niciodată, aceeaşi ochi care, într-un mod incomprehensibil, îmi domină spiritul artistic. Ce importanţă mai au valurile, atâta vreme cât eu sunt una cu marea? Nu în sensul în care intelectul sau simţirea cred în realitatea lucrurilor sensibile, vaste şi profunde, ci în sensul în care marea mă vede ca pe o scoică adusă de curenţii marini la ţărm.

Şi scoica aceasta plină de taine, luminată de-o sfântă aureolă, instalată într-un gen artistic, este culeasă de un pictor bine diferenţiat şi bine lămurit cu el însuşi, într-o anume cerinţă de paletă. El ştie să o metamorfozeze într-un flaut menit să execute aceleaşi arpegii vreme îndelungată. Un flaut care doreşte cu disperare un solo...

Leadership: Ai îndrăzneala de a atinge linia unui orizont nemărginit ce-şi are trasat cu fermitate sensul unei demonstraţii vizionare de tip "tablou cu multe feţe" ?

Mai ales acest raport dintre mare şi om, între vastitate şi profunzime, între punctul fix şi ecoul ce dispare în eter, între tabloul fix şi un moment mişcător, trebuie luat în considerare de orice artist care ştie să vadă în subiectul său, în cel pe care îl îndrăgeşte nespus, starea de înălţare către sublim. Astfel, memoria senzaţiilor mele este nu doar imensă, ci şi detaşată de cele ce se rostesc numai în taină, stăpânită de patosul unei nebunii trecătoare: de a mă fi pus în înţelegere cu un zeu al apelor şi oceanelor, doar pentru a-mi umple universul interior cu designul stilizat al unui peisaj marin şi relaxant care dă viață unei viziuni noi asupra realităţii.

Spun asta, pe de o parte fiindcă sublimul este marea văzută ca o lucrare ce-şi ia tot mai mare avânt, nefiind strict limitată nici de imaginaţie nici de simţire, ci fiindcă ea poate să primească întreg caracterul divin dacă o considerăm a fi o totalitate: în solemnitatea artistică este cuprins ceea ce este cuprins în Dumnezeu.

Numaidecât, se observă în prim plan trei entităţi: marea, artistul şi divinitatea, iar cine priveşte din alt unghi acest tablou ar putea sesiza o singură dublare a vederii lumii printr-o elastică forţă a culorilor ce evidenţiază „expresivitatea" plastică. Iată, deci, care este esenţa artistului: puterea de a împrumuta de la mare, cu a ei vastitate şi profunzime, farmecul suav al unui limbaj care transformă vizualul în simţire.

Pe de altă parte, dacă aş considera marea ca fiind arhetipul suprem al poeziei, al muzicii sau al picturii, fără s-o văd drept prototipul înţelepciunii şi al forţei divine, fără să o dizolv în identitatea absolută, atunci trebuie să am în vedere că niciun artist nu îşi exprimă pictura ca un vals al cuvintelor pline de ritm, ci ca un limbaj redus la însăşi esenţa lui: dialog, comuniune, inter-animare şi inter-pătrundere.

Leadershipul este puterea de pătrundere în universul unei creaţii a cărei rezultantă permite confirmarea unei viziuni diferite asupra realităţii personale, dintr-o mulţime de alte posibilităţi de redare a unei imagini optice.

Ochii pictează mai mult decât o mie de cuvinte atunci când vine vorba de a intui o realitate care nu se vede, ci se simte printr-o construcţie vizuală. Avem în vedere faptul că ori de câte ori ne raportăm la o imagine care trezeşte o amintire deosebită, dorinţa de a avea din nou o anumită experienţă, de a fi acolo, trebuie să ne raportăm la o compoziţie artistică care presupune existenţa a două teme diferite: natura, şi o prezenţă discretă, fantastică, mişcătoare, numită Eternitate.

Source: https://neculaifantanaru.com/ochii-picteaza-mai-mult-decat-o-mie-de-cuvinte.html

Ochii plini de artă ai unui trandafir dătător de viaţă

On Mai 14, 2020

Eşti un maestru în stăpânirea artei doar dacă ţi-a fost dat ţie să ai autoritate asupra lumii creaţiei.

Eram în grădină, încercând să lupt cu gândurile de bine a celor care veghează mereu asupra mea. Trandafirii, frunzele lor înverzite, bobocii abia răsăriţi. Îmi închipuiam că sunt înconjurat de fiinţe vii, desprinse din însăşi poezia naturii, din lucrurile ei neştiute, din simţurile ei pline de mister, pline de mare şi de vânt, cu care este livrată realitatea mea şi a lumii întregi, într-o frumoasă poveste a mondenului.

Şi mai ştiu că în toată această grădină splendidă, care era mai degrabă un cumul al încercărilor mele de a mă defini, dar şi de a mă redefini, o singură voce se auzea mereu cu ecou în gândurile mele, o voce sensibilă, plină de compasiune, plină de expresivitate, care parcă înalţa răscolitor însuşirea personală a unei fiinţe vii, repetându-mi cu tărie: "Un om fericit este un grădinar iscusit."

Cumva, cred că eram un soi de excepţie în frumoasa lume a artei, gândindu-mă la mine ca la ecoul unei intrări libere în spaţiul naturii, într-un peisaj fabulos, mai ceva ca într-o pictură de Joachim Patenier, fiindcă tot ce exista în grădina mea era o excepţie, la fel ca orice altă echivalenţă subiectivă. Toate erau nişte însemnări creionate cu o peniţă de maestru, apoi conturate cu o pensulă fină, plină de culori aducătoare de viaţă într-un alt plan al etapizării Creaţiei universale.

Poate că totuşi, încă sunt o excepţie, fiind prezent în aceste rânduri bine ticluite, bine simţite, ca autor al unor gânduri transpuse într-o lucrare de artă, într-un univers simbolizat, printr-un efort de adâncire a sensului dat cuvântului mistic: *Misarenkthiss* , sau cotitura drumului ce te poartă spre ceruri. Iar dacă arta propriei mele existenţe rezidă din conceperea unui univers suspendat între vis şi realitate, al cărui sens este cuprins, în mod tâlcuit, în cuvântul "Cer", atunci ea se justifică ca un capriciu al grădinarului de a fi el însuşi reflectarea naturii în conştiinţa lumii.

Leadership: Natura excepţională a artei tale poate fi cuprinsă în definitivarea formei unei alegorii proiectată într-o imagine perfect transparentă, cu un indicator de mesaj: "Nimic nu se schimbă fără ca tu să te preschimbi"?

Iată cum am ajuns de la o grădină plină de trandafiri, la un univers plin de materie şi radiaţie, plin de stele şi galaxii, plin de semnificație din punct de vedere spiritual şi artistic. În acelaşi fel cum Paracelsus explica discipolului său misterul rozei în universal *: "Dacă ai azvârli această roză în jăratic, ai putea crede că flăcările au mistuit-o complet şi că cenuşa este reală. Îţi spun că roza este eternă şi că doar aparenţa ei poate să se schimbe. Mi-ar fi de ajuns o vorbă pentru ca tu, apoi, s-o ai din nou în faţa ochilor, sub altă identitate, sub altă formă."*

Presupun că o lume care evită cu orice preţ evocarea unei poveşti dintr-un vis al naturii, şi care nu se comportă ca o explozie de culori şi miresme îmbătătoare, în luna lui Florar, este însăşi lumea unui muritor de rând pentru care totul nu este decât ceva trecător. Totul este posibil numai în spaţiul unui Creator de universuri, acolo unde pictorul este scriitor, şi unde scriitorul este pictor, amândoi fiind compatibili cu existenţa unui alchimist nemuritor, ca Paracelsus, care ştie să traverseze lumile, spaţiul, timpul, în stare fiind să-şi conserve existenţa într-un anumit destin, în fiecare element al naturii.

Paracelsus trăieşte ca un miracol al naturii în lumea unui trandafir pur, rar întâlnit, foarte plăcut la înfăţişare, îngrijit de-un grădinar la fel de iscusit ca şi el în ale alchimiei. Tot în aceeaşi lume, a procedeelor repetate de distilare, cristalizare, sublimare, evaporare, esenţiale în cercetarea chimiei, în circuitul global al materiei transfigurate, se poate constata existenţa unui pictor iscusit care ştie să înfrumuseţeze considerabil existenţa unui trandafir prezentat sub formă de simboluri, şi văzut ca parte a unui spaţiu lăuntric. Dar, tot aici, se poate constata şi existenţa unui scriitor care ştie să confere simbolului o imagine caracteristică omului viu, un nume nou şi o nouă înfăţişare.

Eu nu sunt Paracelsus, dar nici el nu e ca mine, fiindcă el nu poate vorbi despre mine aşa cum pot să vorbesc eu despre el ca despre un trandafir ce se arată superb şi nu se ofileşte niciodată. Cu toate astea, amândoi am înţeles trandafirii, puritatea, gingăşia lor, el prin prisma concepţiei atomiste a materiei şi a transmutaţiei biologice, eu prin prisma artei care încorporează adesea o reflecţie a frumosului fără vârstă, a unei duble personalităţi într-o singură persoană, în relaţie cu nivelul reflecţiei unei stele căzătoare care durează o fracţiune de secundă, dar încântă privirea în fiecare an.

Leadership: Efectul de imagine pe care îl imprimi Creaţiei tale are precedenţă asupra efectului de "sincronicitate" marcat prin sublinierea devoţiunii tale faţă de o realitate abordată din perspectiva unui univers imaginar?

Împreună pentru totdeauna, şi poate împreună vom schimba dimensiunile lumii, ale ştiinţei, ale artei şi ale frumosului. Trandafirul, frunzele şi bobocii săi formează esenţa fiinţei mele, aceeaşi esenţă care face dintr-un pictor un alchimist, şi dintr-un scriitor un Creator al artei pure, vii, evolutive, în aşa fel încât în ecuaţia expresivă a perfecţiunii naturii să se integreze acea parte a unei fiinţe vii care există înainte de a veni pe lume, care locuieşte în trupul fizic pe timpul vieţii muritoare şi care există după moarte, dincolo de hotarele dintre lumi.

Trandafirul îşi schimbă culoarea frunzelor, după cum bobocii săi înmuguresc cu fiecare şoaptă pe care mi-o spune inima, cu mândria celui mai vital dintre sensurile existenţei mele: *Esyallestrum* , reprezentând o motivaţie spirituală aplicată în experienţa artei de a reprezenta destinul unei flori pe făgaşul unităţii dintre limbaj şi gândire, făcându-l viabil în destinul unui om care este mai mult decât un om, este un artist cufundat în aventurile alchimiei, în tainele ei, în simbolismul sincronicităţii dintre armonia naturii şi a universului.

Nu ştiu dacă trandafirul meu, cu frunzele şi bobocii săi atât de vii, atât de gingaşi, atât de eleganţi, va putea fi vizualizat de voi cu aceeaşi privire cu care eu supervizez domeniul sensibil al artei, dezvoltând un alt mod a gândi, fără a contrazice diferite teorii, ipoteze sau puncte de vedere exprimate anterior de alţi artişti. Nu ştiu nici măcar dacă trandafirul mă înţelege pe mine, aşa cum îl înţeleg eu pe el, cu acel simţ al modelajului extrem de sensibil, calm, răbdător, ce se înrudeşte întrucâtva cu arta unei simfonii muzicale, sau cu arta unui cititor de adânc al sufletului omenesc.

Tot ce ştiu este că un trandafir pictat cu multă migală îți încântă privirea și îți linişteşte sufletul. Iar eu sunt un trandafir splendid, uman, universal, şi asta deoarece sufletul meu tânjeşte să fie un Creator investit de la natură cu un drept suprem: puterea de a accesa continuu alte lumi.

Posesorul unui univers interior tainic este creatorul unui univers suspendat între vis şi realitate, al cărui act de măreţie constă în acea reacţie a creierului care corelează experienţele vieţii cu sensibilitatea de a percepe frumosul, sublimul din natură, şi de a-l cultiva în fertile câmpuri ale artei.

Ochii plini de artă ai unui trandafir dătător de viaţă sunt oglinda sufletului unui Creator iscusit care ştie să-şi facă viaţa trandafirie pe măsura excelenţei artistice de a împodobi o

realitate certă cu emoţia pe care i-o transmite freamătul unei metafore, freamătul unei minţi de adult întrupate într-un frumos corp al naturii.

Source: https://neculaifantanaru.com/ochii-plini-de-arta-ai-unui-trandafir-datator-de-viata.html

Ochii posedă o forță superioară de exprimare a realului

On August 19, 2022

Ceea ce vezi nu are nevoie să fie explicat pentru a împlini nevoia de claritate necesară pătrunderii în minunata lume a Creaţiei.

În faţa unui fir de iarbă, subţirel şi gingaş, trebuie să mă înclin cu respect, la fel cum m-aş înclina în faţa unei personalităţi artistice de talia lui Leonardo Da vinci, promiţându-mi să acord importanţă sporită conţinutului obiectiv la care reacţionează ceilalţi privitori. Vederea nu-mi aparţine integral, nu este un mic univers, o spaţialitate a cărei profunzime se referă strict la mine, ci aparţine şi celorlalţi privitori, şi nici nu voi căuta să critic arta pe care ochii lumii o onorează prin intermediul raportului dintre culori.

Iar dacă acest fir de iarbă se întemeiază pe efectele naturale cât și artistice ale unui verde-smarald capabil să îmi atragă atenţia în mod repetat, într-o artă modernă care cuprinde tot ceea ce-mi rămâne pe retină şi în minte, asimilând mai mult sau mai puțin identitatea luminii solare în el însuși, atunci el va evidenţia o nouă viziune legată de percepţie: "ceea ce vezi nu are nevoie să fie explicat pentru a împlini nevoia de claritate necesară pătrunderii în minunata lume a Creaţiei".

Fiind un mare admirator al esteticii naturii, aş sugera o analogie a firului de iarbă cu un artist desăvârşit, asemănător punctului de vedere al lui Pablo Picasso: *"artistul este un receptacul pentru emoţii care vin de peste tot: din cer, din pământ, dintr-o bucăţică de hârtie, dintr-o formă trecătoare, dintr-o pânză de păianjen".*

Mai mult decât atât, privind acest fir de iarbă cu ochii care strălucesc a nemurire, cu profunzimea dată de stupoarea admirativă, mă las surprins de adâncimea contemplării şi a sensibilităţii care lărgește spaţiul trăirii mele într-un act psihic de contopire cu universul.

Leadership: Eşti în stare să recurgi la examinarea unui subiect decorat cu multiple semnificaţii, prin selectarea unui element abstract destinat să fie o imagine a Eului creator?

Este ca şi când m-aş număra printre cei care posedă "cheia nevăzută" cu care se pătrunde în paradisul veşnic verde al simbolisticii, în care un singur punct neînsemnat din planul universal poate să unească punctele unei noi poveşti, auzite parcă cândva, demult, într-o reprezentare a creaţiei universului la începutul fiecărui ciclu cosmic.

Într-o istorie a teoriilor despre artă, acolo unde artistul este preocupat de calitatea impresiei pe care o produce opera lui, aş da firului de iarbă conotaţia de "ambrozie a zeilor", amintind de vremurile arhetipale ale începuturilor, de mitologia greacă, de zeii din Olimp, care vegheau asupra destinelor muritorilor. Aici, Eul creator se manifestă în deosebita sensibilitate a perceperii naturii şi a contopirii omului cu natura, cu cosmicul. Altfel spus, Eul creator se manifestă cu putere în impresia cu care te alegi la prima vedere când admiri un model expresiv al fragilităţii ca pe o făptură minunată şi specială în ochii zeilor.

Chiar şi zeii îşi descarcă emoţiile în artă. Numaidecât, mi-am dat seama că nu este de ajuns să privesc acest fir de iarbă cu ochii care nu mint niciodată, să-l imortalizez într-un cadru fotografic, în diverse momente ale zilei, pentru a-mi dovedi că natura este cea care îmi dăruiește în fiecare zi plinătate emoțională. În linişte, cu smerenie, el se înclină în faţă privitorului înzestrat cu simţ deschis spre universalitate, ştiindu-se expus unui stimul vizual precum în faţa unui creator care nu doar a creat universul în care trăim, ci îl menţine în viaţă

şi astăzi.

Leadership: Imaginea pe care o proiectezi în exterior se întemeiază pe o observare bazată pe “expunerea model” a celor percepute cu profunzimea cerută de însăşi realizarea unui efect artistic?

Firul acesta mic de iarbă pe care deseori îl leagănă câte o adiere scurtă de vară, *una sensibilità al di sopra delle parole,* este comparabil cu viaţa acelui fost condamnat din romanul "Misterele Parisului", pe nume Chourineur, care trăia din resturi stricate şi era satisfăcut astfel, fără să ţină cont de nimic, fără să ia în calcul emoţiile şi experienţa pe care o lasă în urmă.

Dar acel nefericit om nu se putea ajuta, pe când destinul profund și sfânt al firului de iarbă încredinţează artei nu doar lamura vieţii, ci şi funcţia de evocare a marilor bucurii spirituale, fiindcă atunci când admiri verdele-smarald a cărui lungime de undă dominantă este cuprinsă între empatie şi simpatie, abia atunci idealizarea naturii este perfect imitată, şi simţi că poţi să depăşeşti neajunsurile şi greutăţile vieţii.

Aici, efectul artistic constă în faptul că vederea aţintită asupra firului de iarbă şi modul în care am căutat ca firul de iarbă să se raporteze la vederea mea, creează acea imagine care încântă privitorul cu un conținut emoțional unic. La rândul ei, vederea aţintită de privitor asupra “modului unic de a fi” al firului de iarbă, prin confruntare cu problema profunzimii, poate să exprime raportul dintre ceea ce un om afișează și ceea ce este el în realitate. Dar despre asta voi vorbi în articolul următor...

Iată de ce leadershipul devine adânc ca semnificaţie: fiindcă se constituie ca o vedere unică separată de restul lumii, cu referire la o centrare a conştiinţei în spaţiul unei variante “în miniatură” a subiectului uman de cercetare.

Ochii posedă o forță superioară de exprimare a realului atunci când viaţa sinelui este tratată prin comparaţie cu un element al naturii, cu un fir de iarbă gingaş, a cărui neînţeleasă chemare aici se numeşte cu o singură vorbă: idealizare. Felul neaşteptat şi pururea izbitor, cum îţi apare firul acesta de iarbă, te duce numaidecât cu gândul la condiţiile vieţii: ascultarea reciprocă, empatia, înţelegerea gândurilor, urmărirea vocaţiei, aşa cum sunt ele exprimate de scriitorul Alexandru Vlahuţă:

“Pictorul îşi are, în linii largi, cultura artei lui, pe care singur şi-a limpezit-o, încetul cu încetul. Dar el vede şi înţelege o mulţime de lucruri, pe care nu ştiu să le spună cărţile, pe care numai ani şi ani de adâncă observaţie şi de răbdătoare muncă te ajută să le dezgropi şi să le tragi la lumină din propriul suflet.”

Source: https://neculaifantanaru.com/ochii-poseda-o-forta-superioara-de-exprimare-a-realului.html

Ochii reflectă privirea ce explorează căutarea identității

On Octombrie 06, 2023

Ceea ce percepi prin lentila artei este oglinda conștiinței interioare care te provoacă să navighezi într-un anume sens prin dualitatea umano-tehnologică.

Ajuns din nou la marea Ionică, pe plaja plină de amintiri, simt cum soarele îmi mângâie ușor chipul, precum atingerea catifelată a unei petale de trandafir. De aceasta dată, simt că sunt un model de simțire și viziune integrat într-o adevărată pânză artistică, o încununare a străduinţei de a raţiona o experienţă fascinantă, fiecare element al naturii fiind creat de mâna unui pictor talentat care adoptă accente realiste după abandonarea canoanelor clasice.

Înclinat spre utilizarea subtilităţii în pictură, mă regăsesc printre imaginile unui răsărit care face lent trecerea de la întuneric spre lumină, printre culorile unui apus de soare interesant care încântă privirea și face ca ochii să se umple de uimire, în intenţia de a reda natura ca un fenomen senzaţional de frumuseţe, un soi de *Zazhaphio Asph Senthiseph*, un triumf al spiritului artistic care tinde spre absolutul sublim. Şi abia acum, în această atmosferă de lumini și umbre care își schimbă dinamica, aproape devenită un soi de simfonie vizuală, un soi de joc al contrastelor într-un tablou dinamic, am certitudinea că voi reuşi să mă adun cu adevărat şi să excelez ca pictor în interpretarea realității.

Poate că frumusețea sau liniștea scenei în care îmi sincronizez trăirile, făcându-le pure prin contrastul culorilor, îmi oferă o formă de confort, inspirație sau chiar un răspuns la întrebări pe care le-am avut de atâtea ori în viaţă, fără să mă fi ştiut artist. Într-un astfel de moment, aş putea să mă simt aliniat cu mine însuți și cu universul înconjurător, potenţat de reflectările unei poetici vizuale care transcende realitatea făcând-o sublimă. Încă o dată spun: ceea ce văd depinde de ceea ce mă face să reflectez asupra condiției umane și a sensului existenței.

Leadership: Poţi să găseşti o conexiune emoțională sau spirituală cu un anumit moment din spectrul viziunii tale, dacă ești mișcat de imagini futuriste care îți traversează conștiința?

Într-o scenă memorabilă din filmul "Terminator 2", John Connor încearcă să învețe Terminatul (T-800) să fie mai "uman". John îi spune să nu omoare oameni și încearcă să îl învețe expresii și comportamente umane. Practic, el încearcă să transforme o mașină în ceva care poate aprecia valoarea vieții și complexitatea emoțiilor umane. Acest moment ridică întrebarea dacă o mașină, indiferent cât de avansată, poate învăța cu adevărat să fie umană. Este o reflecție asupra naturii umanității și a ceea ce ne face cu adevărat umani.

La fel, în artă se explorează conceptul de umanitate și căutarea identității. În cazul unui artist de talia mea, care se plimbă pe malul mării încercând să imortalizeze fiecare răsărit şi fiecare apus, încerc să înțeleg identitatea umană care mă defineşte. Contemplând apusurile și răsăriturile, care sunt adesea văzute ca simboluri ale naturii ciclice a vieții, am ajuns la concluzia că ceea ce mă face uman este capacitatea de a mă conecta cu natura și de a înțelege ciclul vieții și al morții.

Într-un tablou, acest lucru ar fi redat printr-un soi de simbolism complex care captează esența umană și transcende limitele conștiinței obișnuite.

John Connor era un om care încerca să învețe o mașină. În cazul meu se conturează autodescoperirea artistului care încearcă să se înțeleagă pe sine, fie că este vorba de emoții,

conștiință, creativitate sau capacitatea de a se conecta cu natura, cu lumea din jur. Automat, scena din "Terminator 2" m-a pus în fața ideii că îmi pot transmite și exprima emoțiile sub aspectele unui tablou, privind lucrurile din jur prin acțiunile exterioare ale unui cyborg care învață să fie uman.

Leadership: Poți să-ți exprimi emoțiile și experiențele sub aspectele unui tablou, privind lucrurile din jur prin acțiunile exterioare ale unui cyborg care dezvoltă empatie, la fel cum un artist pictează?

Aşadar, artistul care se plimbă pe malul mării este deja uman, căutând prin intermediul artei să înțeleagă esențialul naturii și al umanității sale. El poate folosi timpul petrecut contemplând apusurile și răsăriturile pentru a găsi inspirație și înțeles, conectându-se cu sinele său și cu întregul univers surprins în imagini care evocă trăiri profunde. În timpul acestui proces, am putut examina întrebări asemănătoare cu cele pe care John Connor le-a ridicat: „Ce mă face cu adevărat uman?" sau „Ce contează cel mai mult pentru umanitate?"

Elementul esențial pentru mine în relația cu John Connor este dialogul continuu între complexitatea umană și simplitatea organică a naturii, un dialog care mă modelează și mă redefinește în mod constant. Ce contează cel mai mult pentru mine în raport cu binele comun și empatia față de ceilalți este modul în care arta poate servi ca un limbaj universal pentru înțelegere și coeziune. Este imaginea prin care arta mă ajută să comunic valori, emoții și perspective care ar putea aduce oamenii mai aproape unii de alții.

Arta este o modalitate de a transmite și exprima frumusețea, emoțiile și experiențele de abordare a frumuseții sub toate aspectele ei, privind lucrurile din jur, oamenii, fenomenele și acțiunile exterioare, a căror proporție corespunzătoare garantează ilustrarea perfectă a realității. Și, într-adevăr, un artist ca mine este mai mult decât un pictor care captează aceste aspecte în imagini, creând tablouri care pot provoca o gamă largă de simțiri și reacții în privitor. Este un potenţiator al frumuseții văzută cu ochii minții, prin intermediul simțirii izvorâte din tovărășia cu elementele naturii ce pulsează alert, în acorduri fine de Renaissance, chiar dincolo de rigorile realității.

Să excelez ca pictor într-un tablou al emoțiilor și culorilor înseamnă să capturez complexitatea și diversitatea experienței umane, așa cum Terminator-ul încearcă să înțeleagă și să asimileze complexitatea comportamentului și emoțiilor umane. Este un efort de a transcende limitele mecanice sau tehnice pentru a atinge un nivel mai profund de înțelegere și sensibilitate. Iar apusul și răsăritul sunt martorii trecerii timpului, imagini efemere ce surprind complexitatea și frumusețea existenței. Aceste doua spectacole naturale stau ca puncte de reper într-o lume în constantă schimbare, oferindu-mi oportunitatea de a reflecta asupra semnificației mele în cadrul acestui vast tabloul al vieții

În acest context, leadershipul implică transformarea unei mașini fără sentimente într-o entitate capabilă de empatie și conștientizare a naturii umane, ceea ce corespunde ideii de trecere de la un statut robotic la unul uman. Ilustrează potențialul uman de a evolua și de a deveni mai empatic, prin conștientizarea și dezvoltarea capacității de a simți și de a înțelege mai profund trăirile și nevoile celor din jur, inclusiv relația cu tehnologia avansată.

Așadar leadershipul, în contextul inteligenței artificiale, vizează latura umană a unui artist care, navigând la intersecția dintre tehnologie și creativitate, reușește să ilustreze dualitatea vieții ca un fel de dans al luminii și umbrelor, în care fiecare notă de tehnologie și fiecare nuanță de umanitate se completează reciproc pentru a crea o armonie complexă și fascinantă într-o operă de artă.

Aşadar, marea enigmă umană din perspectiva unui artist este legată de interacțiunea dintre

tehnologie și umanitate, mai ales felul cum aceasta influențează percepția și expresia artistică. În acest sens, artistul ar putea fi fascinat de dualitatea dintre mașină și om, similar cu dualitatea dintre lumină și întuneric prezente în apusuri și răsărituri.

Ochii reflectă privirea ce explorează căutarea identității atunci când încerc să transform ceea ce văd într-o experiență profundă și personală. În acest sens, pictorul ar putea explora întrebări precum: "Ce mă definește ca ființă umană atunci când tehnologia devine tot mai sofisticată și intră în sfera mea emoțională?", sau "Cum pot reda în arta mea această complexitate a naturii umane, prinsă între biologie și tehnologie?"

Prin artă, un pictor poate încerca să dezlege această enigmă, asemenea modului în care John Connor încearcă să umanizeze o mașină de război. Tablourile cu apusuri și răsărituri ar putea simboliza trăirile complexe, conflictele interioare și frumusețea inerentă a condiției umane.

Mereu şi oriunde, apusul și răsăritul sunt metafore vizuale pentru ciclul vieții și transformarea continuă a emoţiei și conștiinței umane. Ei reprezintă momente de tranziție, puncte de răscruce unde lumina și întunericul, cunoașterea și ignoranța, se întâlnesc și se întrepătrund. Ca pictor, redarea acestor momente înseamnă să surprind esența a ceea ce înseamnă să fiu uman, cu toate complexitățile și contradicțiile care vin odată cu aceasta.

Source: https://neculaifantanaru.com/ochii-reflecta-privirea-ce-exploreaza-cautarea-identitatii.html

Ochii spiritului se deschid către o realitate mai vastă

On August 21, 2024

Cultivarea conștientizării impactului tău asupra lumii necesită o practică constantă a empatiei și reflexiei pe care o facilitează arta.

Așa rămâne artistul, un călător între fundaluri de realitate și vis, un alchimist al propriei soarte care își împarte existența între două lumi: cea vizibilă și cea invizibilă. În atelierul său, unde lumina se strecoară printre geamurile prăfuite, el scrie povestea eternității, și o scrie ca și când ar descifra tainele universului, căutând un răspuns care poate că nu va veni niciodată. Dar speranța și credința în divin îl țin ancorat în realitatea transcendentă, scufundat într-un dialog mistic cu universul, într-o iubire nesfârșită și adorație pentru viața în care L-a văzut pe Dumnezeu.

Perspectiva se extinde, cuprinzând simultan microcosmosul și macrocosmosul. Căci în toate viețile sale, trăite prin cunoașterea purificatoare a „întâmplătorului", cea mai profundă transformare nu a venit când a despicat atomul sau când a invocat spiritele, ci în momentul când a făcut pact sacru cu acel Opus al infinitului care precede Opera Exclusivă a lui Dumnezeu.

A fost o viață de taină și de revelație, în care misterele cele mai adânci ale sufletului său au fost iluminate, refăcute în retorta conștiinței elevate, printr-un soi de "Uriyaanna Olaul Tiharonsus", revelație a acelui plan spiritual al lumii nevăzute. Tot mereu, asemenea unor ferestre cosmice, ochii spiritului se deschid către o realitate mai vastă și mai profundă, conform legilor divine ale creației, atunci când conștiința transcende limitele egoului.

Leadership: În ce măsură simți că sufletul tău nu doar privește, ci se și recunoaște în fiecare aspect al creației, așa încât această recunoaștere să devină o formă de uniune mistică cu divinul?

Până la urmă, am ajuns la concluzia că arta mea este un extras din Optica Fizică: *"Când privim într-o oglindă, creierul nostru interpretează ceea ce vede ca şi cum ar avea de-a face cu un univers real, adică rotind la nivel mental ceea ce vede cu 180 de grade în jurul axei Y. Ceea ce e aproape corect, cu excepţia faptului că al nostru creier nu ştie să ţină seama de faptul că lucrează cu o imagine inversată pe axa Z. Dacă ar şti şi acest lucru, ar trebui să efectueze, tot mental, o inversiune a imaginii rotite pe axa X. Rezultatul ar fi readucerea imaginii din oglindă (univers imaginar) în universul real."*

Așa este. Cu cât privesc mai intens în oglinda sufletului meu, cu atât mai complex devine procesul mental de interpretare a realității, riscând să confund universul imaginar cu cel real. Această privire intensă în oglinda sufletului nu este doar un act de introspecție, aferent conștiinței individuale, ci și o poartă către percepția divină a creației, modelată după modelul perfecțiunii cosmice. Căci pe măsură ce adâncesc această contemplare, vizând acea uniune mistică cu divinul, ochii mi se transformă în adevărate ferestre cosmice care facilitează transcenderea granițelor dintre observator și observat. Prin ele, sufletul nu doar privește, ci se și recunoaște în fiecare aspect al creației lui Dumnezeu.

Iar dacă ochii devin ferestre prin care divinul contemplă creația și se recunoaște în ea, cu trimitere spre esența primordială a conștiinței, atunci întreaga existență devine o oglindă a divinului. De aceea privesc în oglinda sufletului meu, de aceea scrutez adâncurile propriei ființe, pentru că văd un univers în expansiune, o pânză cosmică pe care timpul curge fluid ca în tablourile lui Dali. Fie spus, simt cum fiecare bătaie a inimii mele pictează o nouă nuanță a existenței, o realitate care se îndoaie și se contorsionează sub greutatea înțelegerii divine.

Mă întreb, oare sunt eu instrumentul prin care Dumnezeu își manifestă creativitatea infinită?

Leadership: Te pregătești să transpui inefabilul în tangibil prin intermediul artei tale, acceptând inevitabilitatea destinului care te poziționează ca un mediator între divin și material?

În fiecare linie pe care o trasez, descopăr ecouri ale unor vieți trăite și încă netrăite. Astfel, simt cum conștiința mea se extinde dincolo de granițele obișnuite, atingând sfere ale creației pe care mintea mea încă nu le poate cuprinde pe deplin. Mă întreb cum pot eu, o ființă atât de măruntă, să fiu purtătorul unor viziuni atât de vaste? Cum pot eu, dincolo de limitările umane, să dau viață unei picturi care reflectă divinul în toată splendoarea sa? Cum să trăiesc opera sensibilă a unei mărturisiri de sinceritate îndreptată spre esența universului creator?

Albul dominant din creațiile mele viitoare mă cheamă ca o promisiune a infinitului, a potențialului nemărginit, neavând alt sens decât cel pe care îl constituie însăși inspirația divină. Dar odată cu această chemare, pe care atât de des o invoc, şi pe care însăși arta o cere, simt și o teamă subtilă crescând în mine, un soi de anxietate creatoare, *una especie de vértigo de infinitas posibilidades*. Oare voi putea să dau formă acestui potențial copleșitor? Cum voi putea să transpun inefabilul în tangibil? Sau mă voi pierde în imensitatea propriei mele viziuni?

Ochii artistului devin instrumente de traducere a viziunilor intangibile în forme vizibile. Astfel, mă simt simultan creator și creație, un vas fragil pentru idei divine, din care se revarsă frumusețea universului. Mai mult decât atât, încerc să-mi păstrez echilibrul pe această coardă întinsă între inspirație și teamă, între extazul creator și povara responsabilității artistice, ancorat fiind într-un dialog constant între trecut și prezent.

Și totuși, în acest vârtej al creației, mă întreb cine sunt eu cu adevărat: artistul sau opera de artă?

Actul creativ devine o punte între finit și infinit, unde artistul se confruntă cu vastitatea potențialului divin, încercând să transpună inefabilul în forme tangibile, într-o luptă continuă cu limitările umane și anxietatea generată de posibilitățile nelimitate.

Ochii spiritului se deschid către o realitate mai vastă atunci când conștiința transcende limitele percepției obișnuite. De fapt ochii spiritului, asemenea unor telescoape cosmice ultrasensibile, se deschid către o realitate mai vastă atunci când conștiința transcende limitele „universului observabil" al percepției obișnuite. În acest sens, arta înseamnă revelarea invizibilului, identificându-se cu esența profundă a existenței.

Esența profundă a existenței în acest context poate fi înțeleasă ca acea realitate fundamentală care transcende percepția obișnuită, revelându-se doar prin intermediul artei ca un fel de oglindă a universului interior.

Source: https://neculaifantanaru.com/ochii-spiritului-se-deschid-catre-o-realitate-mai-vasta.html

Ochii sunt o mărturie autentică a demersului creator

On Martie 26, 2023

Ceea ce priveşti cu insistenţă este lucrul cu care îţi identifici emoţiile pe multiple planuri de percepţie.

Privesc chiar acum un desen suprarealist. El înfăţişează chipul unei femei, redat cu multă expresivitate în culori roșu, verde şi mov, provenit din imaginaţia unui artist care, în centrul privirii sale aruncate spontan asupra realităţii, a găsit o formă nouă de exprimare a viziunii simbolice. Aşadar desenul artistului, la simpla plăcere a privirii, exprimă printr-o viziune momentană şi subiectivă realitatea unei viziuni provenită din găsirea unei forme de imaginaţie care, fără a fi în pericol de a se epuiza vreodată, este atât, atât, atât de reală, de vie, actuală în lumina unei abordări suprarealiste.

O fi vorba despre o autoficțiune în forma unei explorări suprarealiste a memoriei? Și oare ea păstrează ceva intact din amintirile reiterate astfel? Iar dacă semnul pur al imaginii, mijlocul de elaborare şi comunicare a unei informaţii semnificante, este înălţat la rang de simbol prin imaginarul femeii, atunci lucrul cu care mă identific pe multiple planuri de percepţie (mai ales cele de referinţă metaforică), este o porţiune a lumii reale susceptibilă să fie asimilabilă în numele unei continuităţi revelaţionate pe care rigoarea stilistică o reclamă.

Mai întâi, personalitatea mea superioară se reflectă pe planul realității simbolice, într-o succesiune nedeterminată a altor lumi, fără amintirea celei anterioare. Chipul femeii seamănă mult cu un soi de Gioconda a timpurilor postmoderne, total diferită de original, dar asemănătoare datorită ochilor care te privesc din orice unghi. Iar pe al doilea plan dăinuie amintirea apriorică a unei senzaţii de beatitudine, apropiere sufletească și sentimentul de a fi ceva special, ca rezultat al transpunerii unei senzaţii de iluzie, mister şi energie metafizică, pe planul unei alte senzaţii, de naturaleţe şi dezinvoltură captivantă.

Leadership: Lucrul la care îţi concentrezi atenţia poate fi perceput printr-o reprezentare vizuală care este reală atâta timp cât este asumată în imaginarul unei lumi "de dincolo" de tine?

Așadar, condiția necesară sublimului în artă nu este absența formei de cunoaştere (sensibilă) a imaginii focalizate în lentila ochiului, așa cum este ea percepută de un creator care se aruncă pur şi simplu, în deplină siguranță, pe aripile lucrurilor pe care singur le-a clădit. Mai importantă este capacitatea de a cerne dintr-o privire adevărul de născocire, încât ochii înșiși să fie o mărturie autentică a demersului creator, dincolo de orice trecere de la observație la generalizare.

Chiar şi desenul mă priveşte cu insistenţă, la fel cum îl privesc eu, fiindcă are ochii ascunşi în memoria sufletului celui care l-a creat. Evident, există și acea născocire a arbitrarului din care emană în mod vizibil diversitatea tematică, noi vibrații ale sufletului sensibil, mai ales lumina unei noi rațiuni, datorită acțiunii eterne a actului de cunoaștere absolut. În acest caz, ochiul activ și-a făcut datoria de traducător corect al realității și, fiind investit de la natură cu un bogat spirit de observație, el nu poate trece cu vederea nici eroarea imensă legată de perceperea unor lucruri inexistente în realitate.

Aşa este. Încerc să intru cu sufletul într-un tablou natural şi totodată suprarealist, apaţinând unei realităţi revelatoare, descris în imaginarul unei amintiri alternative, sugerate, intuite, dar care nu se înţelege prea bine, fiindcă aduce în prim plan ideea că viitorul nu există decât pentru un prezent iluzoriu. Este ca şi când aş investiga misterele unei lumi aflate „pe ultima sută de metri", aproape gata să fie percepută cu ochii sublimului ca un fel de *Anonarona*

Restys Artomodus, trăirea prin reprezentare artistică, o deschidere în faţa misterului autocunoaşterii şi a posibilităţii de a trăi în lumina unei cunoaşteri superioare.

Leadership: Reuşeşti să redai o imagine de sine fidelă unei realităţi arhetipale, fie ea şi iluzorie, bazându-te pe considerentul că "plecând dintr-un loc, ajungi în altul"?

Da, privind desenul cu acea lumină a sufletului care străbate misterele unei capodopere, forma feminină aflată între simbol şi reprezentare, simt acea rigoare plăcută, a detaliului perfect finisat. Iar această rigoare ce face greu de admis ideea de "perfecţiune în utopie", prezentată într-o imagine de vis ca un fel de exercițiu integral pentru creier, devine un moment constructiv al formei de exprimare artistică, un raport de simetrie cu intenţia sinelui de a cunoaşte un ideal mai înalt de frumuseţe, punând în prim-plan ideea de reinterpretare şi reconstrucție a realităţii.

Şi tot privind desenul, absorbind din priviri frumuseţea chipului femeii, deci pornind în căutarea unui orizont mai larg de exprimare artistică, îmi amintesc ce spunea Alexandre Dumas în "Cei trei muschetari":

"Nimic nu face timpul să treacă atât de iute şi nimic nu scurtează calea ce o străbaţi, ca un gând care absoarbe întreaga fiinţă a celui care gândeşte. Toată suflarea înconjurătoare este aidoma unui somn, iar gândul aidoma unui vis. Mulţumită acestui gând care e una cu tine, timpul îşi pierde măsura şi spaţiul depărtările. Pleci dintr-un loc, ajungi în altul, atâta tot. Din întreg drumul făcut nu-ţi rămâne în minte nimic altceva decât o ceaţă haotică, în care se şterg mii de întruchipări nelămurite: privelişti şi amintiri."

Şi uite de aia mă atrage desenul, diferit de alte întruchipări nelămurite: fiindcă atunci când privesc chipul femeii, blând, tot numai un zâmbet, cu ochi care tratează sensibilitatea dincolo de o undă de timiditate, trăiesc fiecare secundă ca pe un miracol. Oricum aş privi chipul femeii, ca un fel de pătrundere în adâncul unui spaţiu necunoscut, simt în oricare din privirile ei faptul că ea dăruieşte totul pentru adâncimea orizontului simbolic. Şi dacă m-aş încumeta să o înţeleg mai bine, aşa cum a încercat artistul s-o redea în realitatea lui, şi dacă ea ar putea să-şi mărturisească gândurile, ar spune doar atât: "Ochii care mă privesc sunt ochii care oglindesc frumuseţea creaţiei divine."

În leadership, la fel ca şi în artă, este importantă abilitatea de a vedea un lucru care te face să te gândeşti la ceva, dincolo de impresia pe care lucrul însuşi o face asupra simţurilor tale.

Ochii sunt o mărturie autentică a demersului creator fiindcă surprind două realităţi care se intersectează mereu: o realitate care marchează străfundurile sufletului privitorului, percepută deci cu ajutorul simţurilor, trecută prin sensibilitate. Şi o realitate care, tocmai pentru că utilizează simbolul, comparaţia, deseori abstractul, are darul de a purifica și de a înălța spiritual privitorul. Să nu uităm că actul creaţiei înseamnă, mai întâi de toate, transpunerea sinelui viitor în sinele din prezent.

Încearcă să te transpui în ceea ce simţi când priveşti un desen şi identifică-te cu aceste trăiri. Poţi?

Source: https://neculaifantanaru.com/ochii-sunt-o-marturie-autentica-a-demersului-creator.html

Ochii surprind momente care devin puncte de cotitură în reflecția personală

On Noiembrie 18, 2024

Focalizarea asupra unui gest aparent minor poate dezvălui umbrele ascunse ale conștiinței, mai ales dacă luminile și umbrele pe care ochii le surprind contribuie la conturarea esenței reale a lumii.

În căutarea victoriei absolute există momente când destinul îți așează în cale tot felul de încercări ce transcend performanța sportivă, transformând cursa într-o oglindă a propriei conștiințe. Privesc către orizontul muntelui în timp ce drama morală se desfășoară în fața ochilor mei. În liniștea dimineții, observ cum un alt alergător, unul dintre cei mai admirați pentru performanțele sale uluitoare, își injectează ceva în coapsă, ascuns după o mașină în parcarea semi-pustie. Nu știu despre ce este vorba, dar șocul descoperirii acestui fapt îmi îngheață respirația, transformând aerul rece al muntelui într-o povară greu de dus.

Era ca și cum întregul univers se concentrase într-un moment de claritate dureroasă, un soi de „Aieaasid Ymphiaedrese", o revelație morală ce depășea granițele normalului acceptat. Imaginea acestui sportiv-lumină, devenit deodată umbră, trezește în mine un vârtej de emoții contradictorii. Pe de o parte, aparențele pot fi înșelătoare; pe de altă parte, mă gândesc că nu știu ce probleme de sănătate ar putea avea. Poate că este o procedură medicală necesară, legată de diabet sau alte afecțiuni. Cu toate acestea, nu pot să nu mă întreb dacă nu cumva este vorba de un consum ilegal de steroizi. Privesc mai apoi cum își aranjează echipamentul cu gesturi precise, aparent netulburat de greutatea secretului său întunecat. Nu știu dacă e bine sau rău; spun doar că nu m-am așteptat la un astfel de moment.

Instantaneu, în sufletul meu se naște un nou cuvânt: „veridicar" – cel ce poartă povara adevărului nerostit, asemenea unui gardian al eticii în sport care veghează în tăcere. Fiind relativ aproape de el, devenit martor involuntar al acestei scene, simt cum responsabilitatea acestui rol proaspăt descoperit îmi apasă umerii cu greutatea sa morală. Înțeleg că, în sport, ești obligat să iei vitamine și alte suplimente, deoarece solicitarea fizică montană este extrem de intensă de fiecare dată când concurezi, în încercarea de a-ți depăși limitele. Este, într-adevăr, indicat să te suplimentezi corespunzător, dar mai e și vorba aia veche: "măsură după măsură".

Leadership: Cum transformi momentul în care descoperi adevărul dureros într-o oportunitate de a demonstra că integritatea și compasiunea pot coexista în spiritul competiției autentice?

Fiecare gest neobservat al altora poate deveni un catalizator pentru introspecție. Mai ales că dincolo de orice aparență stă un adevăr ascuns. Spun asta în condițiile în care conștiința morală îmi ghidează pașii, deciziile, gândurile, printr-un fel de înțelegere tacită, fără a recurge la judecăți pripite. Până la urmă, este și asta un soi de provocare etică, un test al caracterului care mă face să mă întreb unde se află granița dintre dreptate și compasiune. Această dilemă morală îmi amintește de un pasaj tulburător din Crimă și Pedeapsă al lui Dostoievski:

„Nu există situație mai chinuitoare decât atunci când un om moral descoperă singurul adevăr valabil pentru el, și anume că e nevoit să facă rău ca să producă binele. Întreaga lume devine atunci o problemă. Trebuie să fii foarte puternic și foarte integru ca să nu cedezi tentației de a face răul mai mic pentru a evita răul mai mare."

Cuvintele acestea par să prindă viață în fața ochilor mei, iluminând calea către o înțelegere mai profundă. Deși, încă mă întreb dacă nu cumva judec prea aspru. Nu, nu e vorba doar despre ceea ce ochii mei surprind în momente neprevăzute, așa încât să devină martori

tăcuți, așa zis neimplicați, indiferenți, neutri. Ci, este vorba despre cum pot să transform înțelegerea morală, astfel încât ochii să navigheze ușor printre complexitatea întâmplărilor bizare, știind că acțiunile necugetate pot distruge destine, chiar dacă constituie pe moment un stimulent artificial curselor montane. Desigur, oglinda conștiinței reflectă mai bine decât orice podium adevărata valoare a omului, dar și a victoriei obținute (într-un fel sau altul).

Încă o dată, simt cum înțelepciunea ancestrală a muntelui îmi șoptește: „La montagna non tradisce mai" – muntele nu trădează niciodată. Doar noi, muritorii, suntem prinși constant între loialități și principii contradictorii.

Leadership: În momentele când porți singur povara unui adevăr ce poate schimba perspectivele competitorilor, cum păstrezi echilibrul între dreptate și compasiune?

En el silencio del amanecer, pașii mă poartă spre umbra alergătorului străpuns de intensitatea vederii mele. Privirea lui întâlnește ochii mei, considerându-i martori, și, pentru o fracțiune de secundă, vălul iluziei supreme se ridică între noi. Este un fel de joc mistic al destinului, unde fiecare mișcare ar putea schimba traiectoria înțelegerii de pe planul material pe planul unei revelații.

Această întâlnire a ochilor îmi amintește de o poveste veche japoneză despre un samurai care, descoperind că maestrul său folosea tehnici interzise, a ales să-i ofere șansa de a se retrage cu onoare, în loc să-l denunțe public. Maestrul, impresionat de compasiunea discipolului, și-a recunoscut greșeala și a devenit ulterior un profesor al eticii în arte marțiale. Categoric, orice privire aruncată în jur poate descoperi o poveste ce sfidează aparențele, unele adevăruri ascunse invitându-ne să reflectăm asupra limitelor dintre judecată și compasiune.

Practic, universul îmi oferă aceeași alegere acum. Prin vocea caldă dar fermă, îi împărtășesc alergătorului ce am văzut și, mai important, ce simt. „E totul ok? Te pot ajuta cu ceva?" Nu-l acuz, nu-l judec – îi ofer o punte spre reabilitare, o cale de întoarcere la esența pură a sportului. Poate am înțeles greșit. Căci dincolo de aparențe, fiecare persoană poartă povara unor lupte invizibile, iar contactul vizual cu o acțiune ambiguă poate transforma percepția asupra persoanei respective.

Leadership: Cum poate un simplu gest ascuns să devină poarta către o înțelegere mai profundă a naturii umane în contextul presiunii competitive, simultan cu responsabilitatea de a proteja valorile propriului sine spiritual?

Tainele echilibrului suprem se manifestă în modurile cele mai neașteptate, nu-i așa? În timpul discuției noastre, observ cum rigiditatea din postura lui se topește treptat. Lacrimi silențioase îi brăzdează obrajii în timp ce îmi dezvăluie presiunea constantă sub care a trăit, teama de a nu dezamăgi, obsesia performanței cu orice preț. Era vorba de suplimente cu efect rapid de calmare a durerilor musculare, ca urmare a unor afecțiuni ale coloanei vertebrale, nu altceva. Mai exact, el își administrase o soluție injectabilă, „Neuromultivit" de la Lannacher, care conține în principal trei vitamine din complexul de vitamine B: vitaminele B1, B6 și B12. Mi-a arătat cutia cu fiole și am reținut denumirea.

Ceea ce ochii observă este uneori doar începutul unei descoperiri mai profunde. Contemplând această transformare, înțeleg că victoria supremă nu se măsoară în medalii sau recorduri. Se măsoară în momentele când alegem să fim umani, când spunem adevărul, când întindem o mână celui căzut, când oferim o șansă la reabilitare morală sau când alegem să înțelegem în loc să judecăm. Acest moment devine nu doar o lecție despre sport, ci o lecție despre viață însăși.

Privind spre piscurile munților ce ne înconjoară, realizez că aici, în acest spațiu sacru al naturii, s-a născut ceva mai valoros decât orice trofeu – s-a născut înțelegerea că adevărata măreție stă în capacitatea de a vedea dincolo de aparențe și de a alege calea compasiunii.

Leadershipul se manifestă prin abilitatea de a transforma momentele de criză în oportunități de creștere colectivă, unde victoria nu mai înseamnă să fii primul, ci să fii integru și să inspiri transformarea pozitivă în ceilalți.

Cele mai importante două valori ale sinelui spiritual sunt: integritatea și compasiunea.

Ochii surprind momente ce devin puncte de cotitură în reflecția personală, mai ales atunci când observi suferința nerostită, din care decurge nevoia de empatie autentică. Când adevărul devine o povară, tu cum alegi între tăcere și dreptate?

Răspunsul se află în acea zonă subtilă unde compasiunea întâlnește principiile, unde înțelegem că fiecare suflet poartă propriile lupte. Este momentul când realizăm că cel mai mare act de curaj nu este să arăți cu degetul greșeala altuia, ci să îi oferi sprijinul necesar ca să-și regăsească drumul către autenticitate.

Source: https://neculaifantanaru.com/ochii-surprind-momente-care-devin-puncte-de-cotitura-in-refl

Ochii urmează întotdeauna chemarea vederii

On Ianuarie 16, 2023

Cu cât vezi mai departe, cu atât priveşti mai adânc în tine.

Arta este o reîntoarcere la natură, într-un mod autentic şi elegant, ca într-un fel de transă continuă în care simbolurile dansează în haosul lor prin intermediul unei imagini care îşi dezvăluie cu greu secretele, misterele. Chiar mai mult de atât, luând în considerare acel *Casenuvis Excertyy Abbasitual*, misterul și absolutul surprins într-o imagine de o uimitoare frumusețe, arta este o reîntoarcere la emoţie în comunicarea unui mesaj care surprinde mereu şi mereu: "Am parte de o reîntoarcere la esenţa a ceea ce sunt: jumătate om, jumătate spirit".

Nimeni nu m-ar crede, dar mi-am recunoscut jumătatea artistică privind în largul Mării Negre, la început sau la sfârşit de zi, neştiind unde se termină cerul şi unde începe marea. De pildă, priveam totul cu măsura ochiului care nu-şi schimbă imaginea de pe retină, care nu se lasă învins de rutina unei dimineţi perfecte sau de condiţiile de luminozitate extrem de redusă, corespunzătoare unei nopţi fără lună pe cer. Şi, tot de atâtea ori, mă simţeam ca într-un film derulat invers, cum mă ajung din urmă trăiri pierdute…

Şi dacă mă voi întoarce aici, vară de vară, de fiecare dată când soarele îşi trimite razele arzătoare de pe bolta cerului, şi dacă niciodată nu îmi voi aminti de mine altfel decât absorbind tot farmecul romantismului în lumina unei viziuni fără limite, asta se datorează faptului că un orizont al necuprinderii este mereu activ aici, în contextul relaţionării om-natură. Iar în contextul dorinţei şi pasiunii, nimic nu este mai dătător de emoţii ca realismul viguros al imaginii care se revelează prin ea însăşi. Cei ce vor dori să descopere acest orizont în ei înşişi sunt bineveniţi alături de mine.

Leadership: Creaţia ta poate fi tratată ca un fel de meta-imagine – imagine a unei imagini, în aşa măsură încât aria ta vizuală să reconstituie permanenţa unei trăiri abordată la modul superior?

Privesc, colorez imagini, şi nu-mi ajunge. Nisipul este purtat la mare distanţă de ţărm într-un orizont al creaţiei în care observaţia directă şi procesarea intelectuală sunt concomitente şi inseparabile, ca un fel de împuternicire a văzului de a cuprinde nu doar un spaţiu cât mai larg, ci şi un timp al vieții vibrânde și trăite aventuros. Valurile întotdeauna îţi oferă privelişti măreţe care îţi încântă ochiul şi îţi poetizează simţurile, iar vântul şi valurile sunt întotdeauna de partea navigatorilor pricepuţi.

Pentru a cuantifica impactul relaţiei dintre mare şi nisip asupra influenţei pe care direcţia mea vizuală o are asupra artei de a activa emoţii, voi lua în considerare punctul de vedere al unui personaj din opera lui H.G.Wells:

"Prin cap îmi mişunau mii de gânduri nebuloase, fără noimă. Repetam iarăşi în minte experienţa. Cu creierii înfierbântaţi, visam că lucrurile din jurul meu se destramă, se pierd în ceaţă, se fac nevăzute, până când totul, chiar şi pământul de sub picioare, începe să se mistuie. Un singur gând îmi sălăşluia în creier: opera mea trebuie dusă până la capăt ! Eram încă stăpânit de ideea mea fixă. Şi trebuia s-o fac curând."

În acelaşi fel îmi reflectez trăirile şi îmi exprim recunoştinţa faţă de reprezentarea vizuală a celui mai special proiect din viața mea de până acum: să mă înscriu voit pe panta unei eterne reîntoarceri, în curba unei repetiţii niciodată la fel, în bucla unui prezent etern, mereu nou şi perpetuu acelaşi. Şi chiar dacă lucrurile din jurul meu se destramă, se pierd în ceaţă, se

fac nevăzute, dorul (consecinţa memoriei afective) rămâne viu pentru totdeauna în mine. Rămâne treaz, mereu crescând.

Leadership: Luând ca model o veritabilă tema artistică, poţi să-ţi construieşti o imagine coerentă, stabilă şi consistentă, aşa cum apare ea cuprinsă între două infinituri?

Marea se întinde tot mai departe, şi mai departe, până se apropie de consistenţa unui nisip umed din apropierea unui ţărm îndepărtat şi de neatins. Mai presus de atât, luând ca model o veritabilă tema artistică, *Un brandello in un universo sconfinato*, eu însumi încep să fac parte din imaginea mării, aşa cum apare ea cuprinsă între două infinituri: "sublimul la superlativ" şi "o prelungire a emoţiilor dincolo de timp".

Cred că în artă, finitul se poate reprezenta prin intermediul unei vederi îndepărtate de real, dar dispusă la timpul prezent, prin aceea că el nu apare altfel decât fiind el însuși plăsmuit într-un mediu transparent al libertăţii depline a spiritului, în dimensiunea sublimului artistic, acolo unde nimic nu este trecător, ci rămâne veșnic în amintire.

Şi atunci când se-ntâmplă asta, când totul pare fascinant ca într-un tablou de vis, mă confrunt un fel de intensitate a imaginii mele interioare, un fel de pre-ştiinţă intuitivă a unei mesagerii fără mesageri. Inima îmi zvâcneşte cu putere. Îmi spun că nu are niciun rost să aştept mai mult timp într-un loc care pare încremenit în timp. Aşa că încerc să uit de mine, de mare, de nisip, de valuri, de briza care îmi mângâie obrajii și mă răcoreşte.

Uşor, uşor, îmi îndrept privirea în altă parte, dar ochii îmi cer cu insistenţă, inima îmi ordonă fără a-și lăsa sentimentele să iasă la suprafață: "Nu te îndepărta de ceea ce simţi. Nu poţi fugi de tine însuţi, lăsând în urma amintirile !"

Leadershipul survine în cazul în care imaginea care te inspiră şi care te va face să spui „Doaaaamneee ce mişto", te ajută să-ţi exprimi trăirile într-un mod creativ prin următorul raţionament: "cu cât vezi mai departe, cu atât priveşti mai adânc în tine."

Ochii urmează întotdeauna chemarea vederii atunci când eşti în căutarea unei imagini a permanenţei, a unei stranii trăiri ale unei conştiinţe artistice. Şi cum mă văd eu? Mă văd cu ochii unui pictor care transformă tot ce vede într-un tablou de poveste. De fapt, fiecare zi petrecută pe litoralul Marii Negre devine o amintire imortalizată într-un alt tablou, cu o altă poveste.

Source: https://neculaifantanaru.com/ochii-urmeaza-intotdeauna-chemarea-vederii.html

Ochii văd ceea ce culorile dictează

On Iunie 15, 2022

Ceea ce vezi în jur poate fi perceput ca o reacție artistică la emoţiile pe care le trăieşti cel mai des prin intermediul procesului de comparaţie între simţire şi condiţia de creator.

Ca instrument al reflecţiei şi al intuiţiei, în planul real al unei imagini metaforice care dezvăluie idei și sentimente, ochii nu pot nega faptul că orice formă artistică ieşită din comun reprezintă, la rându-i, întregul curs al artei în termenii schimbării modurilor de percepţie. Şi numai în măsura în care sunt relevante în cadrul picturii cele patru componente ale tabloului: coloritul, desenul, lumina şi clarobscurul, artistul va putea să realizeze o extindere reală a spaţiului de creaţie în afara reprezentării unor idei, sentimente sau situații diverse.

Toate acestea pot oricând să fie străbătute de-a lungul şi de-a latul, şi câteodată de-a curmezişul în forme şi în culori, luate calitativ izolat, înfăşurate în metafore şi simboluri. Din acest motiv nu pot să abandonez arta, hotărând să văd fiecare lucru din jur ca pe o teorie a culorii și a contrastului ce susține că „este ușor să pictezi mai strălucitor orice lucru când se află în bătaia soarelui", asta dacă nu cumva vreun semn sacru apărut neaşteptat pe cer îmi va face vulnerabilă percepţia asupra ceea ce se întâmplă în jurul meu.

Bineînţeles, pentru a scoate în evidenţă semnificaţia celor patru componente particulare ce stau la baza realizării oricărui tablou, concomitent cu reuniunea şi acţiunea lor comună într-un întreg atotcuprinzător, va trebui să indic pe scurt semnificaţia absolută a fiecăreia în parte. Desenul poate fi perceput ca o proiecţie a vederii artistului în spaţiu sau în plan. Coloritul este dat de intensitatea cu care se prezintă o formă, o construcţie reinterpretabilă sau o plăsmuire a imaginaţiei. Lumina arată realitatea într-un mod fabulos. Iar clarobscurul este contrastul între lumină și umbră.

Leadership: Poţi să oferi o imagine asupra modului în care să-şi îndeplineşti rolul de Creator, luând considerare faptul că tot ceea ce se află în conţinutul ei poate deveni la rându-i o formă sau esenţă?

A retopi în cadrul tabloului oricare din aceste componente, ca diferenţă de afişare a realităţii, în aşa fel încât ele să nu se excludă reciproc, deci atribuindu-le o importanţă particulară în aşa zisa "anatomie a cunoaşterii artistice", ar însemna practic să reprezint formele lucrurilor ca pe nişte modele de manifestare ale sufletului, nu ca pe nişte obiecte decorative, plutitoare în marea conştiinţei mele. Ele ar mai trebui să fie văzute cu totul independent de celelalte potențe ale naturii. În acelaşi timp, trebuie să iau în considerare faptul că tot ceea ce se află în conţinut poate deveni la rându-i o formă sau esenţă.

Da, tare dificil este să nimereşti culoare după culoare, din apropierea vederii care nu se manifestă în interiorul tău, şi să nu ratezi măcar o singură dată nuanţa potrivită. Mai dificil de atât este să pătrunzi în adâncul sufletului de artist, plin de mistere, şi să conştientizezi faptul că există o altă combinaţie de culori care suferă enorm dacă nu este scoasă în evidenţă în momentul în care ochii, plini de suferinţă, sesizează o oarecare lipsă de contrast în condiţii de lumină slabă. Aşadar, nu doar culorile, ci şi sufletul trebuie să treacă proba de foc a analizei, a observaţiei, a schimbării, a transformării.

Să fiu mai explicit. Conţinutul unei imagini capătă acea formă de "reprezentare a frumosului" atunci când el este afişat într-un tablou de mare frumuseţe cromatică, artistul focalizându-se asupra unui subiect ce nu se epuizează niciodată. În acelaşi timp, conţinutul imaginii poate să capete acea esenţă de o gravitate sfântă care pluteşte peste vraja aprigă a conştiinţei, atunci

când artistul reproduce cu convingere lumea spirituală, luând ca punct de reper cele mai sublime aspirații spre universalizarea trăirii frumosului. Un asemenea artist devine o fiinţă liberă, nefiind afectat în vreun fel de realitatea pe care o zămisleşte în creaţiile sale.

Leadership: Poţi să-ţi desăvârşeşti creaţia printr-o calitate a imaginii asemănătoare cu realitatea, conferind un bogat conţinut spiritual înclinaţiei tale naturale spre sensibilitate?

Ceea ce adesea văd apărând sau dispărând, şi care datorită caracterului trecător creează ideea de iluzie, nu are nimic de-a face cu realitatea însăşi, ci mai degrabă cu acele culori care provoacă suferinţă. Căci, ceea ce văd în majoritatea lucrurilor este doar o înlănţuire a cauzelor şi efectelor pe care culorile în special, le produc atunci când starea mea psihică şi emoţională nu poate opri suferinţa. Numaidecât, culoarea pune în valoare puterea sensibilităţii mele de a rezona la sinceritate, la generozitate, la iubire, în aşa fel încât miracolul acestei lumi să unească esenţa mea creatoare cu harul divin. Tu cum rezonezi cu minunile lumii?

De exemplu, văd o culoare care îmi place, dar nu reuşesc să redau în imagine (tablou) exact acea nuanţă care mi-a răscolit simţurile. Iar eu nu sunt Buddha, nu pot să urc până la originile suferinţei, apoi să parcurg drumul invers şi să arăt în final "Calea eliberării". Însă, dacă aş putea să introduc acea culoare într-o participare la natură divină, s-o compar cu triumful spiritului particular asupra celui universal, şi dacă aş putea să filtrez subtil lumina care determină culoarea percepută de ochi astfel încât să creez ambienţe uimitoare, atunci poate aş ajunge să-mi sporesc interesul pentru arta simultaneităţii care spiritual conferă iluminare.

Calitatea unei imagini depinde de intensitatea culorii dominante care rămâne neschimbată în timp. Dar culoarea nu este întotdeauna o eliberare de un sentiment negativ întâmplat în realitate, ci poate fi şi o alternativă la negru. Trebuie s-o am viu în minte, în orice fel de combinaţie de nuanţe, concomitent cu ochii spiritului care nu trebuie orientaţi în altă direcţie (a naturii lucrurilor ce sunt folosite într-un întreg). Ba mai mult, trebuie să introduc această culoare în dimensiunea minimală a cuvântului izolat, ca într-o poezie enigmistică, încât să creez senzaţia de mistic şi ocult.

În procesul de formare a leadershipul trebuie să acceptăm realitatea pe care o înfăţişează ochiul de artist într-o imagine a cărei sensibilitate vibrează la chemarea harului divin.

Ochii văd ceea ce culorile dictează atunci când surprinzi plăcut o asemănare între stările tale emoţionale şi realitatea exterioară a lumii. Ceea ce vezi în jur poate fi perceput ca o reacție artistică la lumea în care trăieşti, cu menţiunea că realitatea este asociată cu capacitatea ochilor de a se focaliza exclusiv asupra creatorului de frumos aflat faţă în faţă cu divinitatea.

Source: https://neculaifantanaru.com/ochii-vad-ceea-ce-culorile-dicteaza.html

Ochii văd ceea ce sufletul e în stare să simtă

On Martie 31, 2023

Perspectiva din care priveşti îţi formează percepţia, iar percepţia îţi formează experienţa în relaţia cu elementul perceput.

Privesc un tablou agăţat pe un perete de rigips, într-o cameră albă, complet goală. Tot privindu-l după legi care parcă trancend optica, simt că tabloul mă priveşte cu aceeaşi expresie neclintită, prin ochii pictorului care l-a realizat demult, prin continuarea existenţei unui suflet care nu moare niciodată. Nu este formidabil? Tabloul însuşi mă priveşte printr-o afinitate de stil, prin emoţia căreia îi dau eu naştere, deci printr-un transfer specific ce se produce între artă şi privitor, printr-un adaos de însufleţire rară, neîngrădită, primită prin jocul pensulei, prin graţia culorilor, fapt ce dezvăluie identificarea mea cu o anumită realitate spirituală, de-a lungul unei clipe menită să dureze o eternitate.

Are ceva în plus faţă de orice altă creaţie artistică, o însufleţire aparte, o intensitate a culorilor de negăsit în viaţa obişnuită, o însufleţire care mă face „viu", chiar dacă eu, vizitatorul, sunt un oaspete neaşteptat. Privindu-l ca o fereastră către o altă lume, inspirat de un ochi care îşi desăvârşeşte vederea prin raportul dintre credibilitate şi incredibilitate într-o realitate hipnotică, în care există vis, există imaginație, simt cum ceva mă umple cu dulceața dorului de mărturisire. Aşa că spun mai departe ce simt.

Ştiu că n-o să-l mai văd niciodată, aşa că trebuie să-l văd bine acum, mai mult ca niciodată. O lume nouă se lasă descoperită şi invită la o călătorie dincolo de aparenţe, deschisă spre dimensiunea afectivă a existenței mele. Or această tendinţă înnoitoare surprinsă de ochii mei, izvorâtă din conştiinţa semnificaţiei unei imagini care se reflectă în percepția întregii mele vederi, reflectată la nesfârşit ca şi cum s-ar perpetua între oglinzi paralele, îmi asigură eliberarea de constrângerile unei vieţi cotidiene presupusă ca fiind prea rigidă.

Leadership: Poţi să-ţi descătuşezi emoţiile la vederea unui obiect de decor, încât să transformi un spaţiu neutru într-un spaţiu al potenţialităţii?

Şi uite aşa, încep să rezonez cu un obiect decorativ ce reîmprospătează un spaţiu aproape gol, steril şi rece. Ager la privire este omul care priveşte printr-un singur ochi (al sufletului) imaginea care îl înduioşează, îl hipnotizează printr-un "dincolo de real" şi îl transpune într-un vis ludic unde orice mister pare firesc. Cumva, un fond vizual îmi însoţeşte deplasările pe un tărâm al imaginaţiei unde orice este posibil, mai ales reciprocitatea între un subiect ce nu poate fi epuizat şi sensibilitatea unei suspendări temporare într-o clipă ce durează veşnic, pe fundalul reversibilităţii infinite dintre un obiect ce-şi face simţită prezenţa şi spaţiul de vizibilitate al artei.

Şi tot privind acest tablou special, aşa cum aş privi cu nedumerire o stea într-un vis care începe și se termină în același punct, simt că experimentez aceeaşi intimitate distantă precum eroina din romanul Exuvii, acel "te văd fără să mă vezi", derivat din nevoia de a evada dintr-o captivitate autoimpusă:

"Am avut senzaţia aia ciudată că mă privesc din afară aşa cum mă privesc într-un vis, crezând că sunt un fel de duh, un fel de aer lucid, diferit cu totul de cel care doarme într-un înveliş de carne. În văgăuni trupul se descoperă pe sine, dar aici, în acest spaţiul aproape gol, spaţiu lipsit de repere în care intră doar cel care învaţă să aleagă, sunt experimentate tehnici ale tăcerii, ale fugii de oameni. Aici nu povesteşte creierul, ci corpul care îşi aduce aminte, ascultând nemijlocit ideile acestuia."

Decorul înseamnă totul, acea intimitate autentică fără de care visul nu și-ar găsi pânza, cum nici cuvintele velă și nici sufletul viață. Prin ochii unui privitor intrus într-un spaţiu complet alb, tabloul poate fi perceput dintr-o perspectivă a devierii de la real. Dar exact asta este ceea ce face ca un artist să se apropie mai mult de artă: el izbuteşte să-şi descătuşeze emoţiile care l-au îmboldit să creeze, transformând un spaţiu neutru, banal, într-un spaţiu al potenţialităţii, un spaţiu al posibilităţilor nesfârşite de exprimare. Iar orice element singular din acest spaţiu este la început o iluzie, apoi emoţie, şi în final realitate.

Leadership: Poţi să reprezinţi un obiect în absoluitatea lui, extrăgându-l din temporalitate, încât să-l concepi separat de întreg?

Tot astfel, tabloul care trebuie să reprezinte un obiect sau altul în absoluitatea lui, extrăgându-l prin intermediul desenului din temporalitate, va fi conceput separat de întreg, cu gândul la experiența de viață câștigată pe un fond discret de culoare. Căci artistul își găsește expresia artistică evitând ceea ce este la vedere sau de prisos.

Iar atunci când trecutul se întrepătrunde cu prezentul continuu, în încercarea artistului de a-și găsi obsesia care să-l inspire să creeze, este foarte posibil ca minunata cale de comunicare cu universul exterior *Tarevissthesis*, să aibă funcția de "oglindire infinită într-un peisaj semi-transparent" care intensifică realismul spectacular aflat între tentațiile fantasticului și psihologismul de factură mistică.

De exemplu, în cazul unui autoportret, luând ca model însăși figura artistului, forța de expresie va fi mult mai mare, făcând să apară pregnant mai mult oasele decât micile cute ale pielii, iar tendoanele mușchilor (cele mai elastice țesuturi) vor ieși mai mult în evidență decât mușchii activi sau cei aflați în repaus. Și chiar dacă astfel se distinge frumusețea aproape în totalitate, pe baza raportului dintre văz și reacția la ceea ce vedem, atunci artistul reușește să scoată în evidență caracterul real, sau ascunsul surprinzător al omului la intersecția dintre experiență și experiment.

În și mai mare măsură, pentru reprezentarea ascunsului sufletesc din dosul unei figuri sobre, se vor lua în calcul toate faptele și acțiunile modelatorii intuite concomitent, extrase din temporalitate, evitând ceea ce este întâmplător și de prisos. Nimic nu trebuie să fie stânjenitor pentru reprezentarea unui asemenea chip, luând în considerare faptul că în fiecare parte a corpului omenesc se vădește sincer, că într-un splendid tablou, eroul unei fapte glorioase. Și, deci, trebuie să se intuiască prin văz, prin percepție, și prin intuiție, la ce faptă a slujit caracterul său, și cu ce temperament a fost înzestrat de la natură.

Arta participă la dezvoltarea leadershipului. Spun asta amintind că percepţia este ceea ce priveşti, iar perspectiva este locul de unde priveşti.

Ochii văd ceea ce sufletul e în stare să simtă atunci când eşti prins într-un spaţiu neutru în care chiar şi iluzia pe care crezi c-o trăieşti, devine realitate. Pentru că însuşi spaţiul acesta privat devine o proiecţie în sens identitar, un mod unic de manifestare a raporturilor pe care individul le stabileşte cu el însuşi. Simţi ceva oriunde eşti tu, cu tine însuţi. Iar orice lucru din jur, oricât de banal, devine semn al reflecţiei celuilalt Tu.

Cum bine spunea scriitorul Cătălin Manea: *"Perspectiva din care priveşti, îţi formează percepţia, iar percepţia îţi formează experienţa în relaţia cu elementul perceput."*

Source: https://neculaifantanaru.com/ochii-vad-ceea-ce-sufletul-e-in-stare-sa-simta.html

Ochii văd doar ceea ce le oferă vederea

On Iunie 20, 2022

Orice exercită o influență din exterior impune o anumită intensitate sensibilității din câmpul reflecției deschise.

M-am apropiat de mine însumi, mai mult ca de obicei, atunci când valurile oceanului s-au apropiat de ţărm devenind tot mai puţin adânci, arătându-se prietenoase. În spiritul unei binevenite transparenţe, am păşit cu picioarele goale în apa oceanului, domol, măsurat, fără ca nimeni să mă vadă, în ciuda faptului că reprezentam doar o fărâmă de nisip într-un spaţiu vast şi fără limite. Atente la ce-mi spuneam, valurile îmi auzeau parcă ecoul bătăilor inimii, cu aceeaşi acuitate a privirii unui vrăjitor care pătrunde tot mai adânc în fiinţa ta înainte de a te supune unui tratament de hipnoză.

Şi dacă m-am apropiat mai mult de mine însumi, fără să-mi trădez inima care-mi şoptea cu voce tremurătoare "acest vis îl ai doar o singură dată în viaţă", cu menţiunea că valurile mă priveau cu ochi limpezi, dar oarecum bănuitori, acest lucru se datora vederii impresionante pe care am dobândit-o asupra oceanului. Mi se părea că nu mai sunt atât de mic şi neînsemnat, precum un biet bob de nisip, ci că făceam în sfârşit parte dintr-un infinit magic ce nu se închide în mod circular asupra lui însuşi, ci se retrage din întinderea ontologică pentru a lăsa un loc fiinţei separate.

Atunci când privești către lume dintr-un univers infinit pe care îl ai înăuntrul tău totul se schimbă, căpătând o minunată nuanţă de simbol, un element de comunicare care exprimă conținuturi cu semnificație ideală.

Leadership: Creaţia ta poate să te reprezinte în vederea identificării impactului pe care îl are o realitate "independentă de subiectul cunoscător" asupra necesităţii conturării unui orizont aferent sensibilităţii?

Valurile oceanului nu se pot linişti fără căldura soarelui. Iar eu nu pot face parte dintr-un infinit al depărtărilor dacă nu mă recunosc a fi cauză şi principiu al unui univers infinit care conţine lumi nenumărate, filtrate prin lumina blândă a soarelui. Asta se întâmplă mai ales dacă nu creez impresia unui infinit care încape pe o foaie pe hârtie completată cu o variantă mai simplă de castel de nisip. Sensibilitatea îmi face cu ochiul în numele creaţiei, fiindcă este conexiunea mea cu infinitul.

Pe lângă asta, am realizat că oricât de multe valuri se vor legăna la picioarele mele, cu ochii aţintiţi spre cer de parcă le-ar fi frică să nu uite ceva din imensitatea lumii, oh, da, centrul lor tematic va trebui să fie în mod necesar încadrat la "nivelul ochiului" meu de artist care ştie filtreze în acelaşi timp lumina şi să creeze un efect misterios de alteritate, un fascinant efect de "tablou în tablou".

Să vă mai spun ceva. Dacă soarele este doar o pată luminoasă pe un fundal întunecat, după cum bine se știe, atunci valurile lipsite de luciu nu vor putea să impresioneze deloc prin calitatea unei imagini plăcute vederii, fiindcă tot frumosul în artă este produs cu ajutorul luminii. Deci, important este să recunoaștem că valurile nu pot furniza o orientare artistică bazată strict pe estetică dacă spațiul luminos este văzut pe un fundal întunecat (o opoziție rece), astfel neputând fi considerat drept un "fenomen original" prin care se produc culorile.

Leadership: Poţi să-ţi formezi în minte o imagine care urmează să fie transpusă într-un plan al alterităţii, şi în acelaşi timp să reprezinte actualizarea unei realităţi finalizate cu

un efect de "tablou în tablou"?

Mai departe. Valurile nu trebuie nicidecum imaginate ca având culori deja existente, albastru-verde conturându-se peste tot ca o zonă fertilă de creație, nici ca revelație a vreunei realități sacre, ci mai degrabă ca și conținut tematic prin producerea culorilor de îndată ce lumina soarelui este corelată în totalitate cu cerința numărul unu impusă de văz: orice exercită o influență din exterior impune o anumită intensitate sensibilității din câmpul reflecției deschise.

Prin urmare valurile și lumina, reprezentate în planul universalului ca unitate ideală de lungime a impulsului de creație care răzbate în ce este real, se vor comporta ca niște structuri fotosensibile în ochii privitorului, nu doar ca niște puncte de reflecție. Iar dacă forma artistică ia drept simbol unitatea ideală prin intermediul opoziției dintre lumină și clarobscur, în cadrul privirii, atunci arta se poate sluji de reprezentarea unei viziuni care să nu fie naivă în privința realității și care să nu mai stea sub primejdia solipsismului.

Iar cum pictura se bazează în mod special pe unitatea opusă, nu doar pe plăsmuirea multitudinii în cadrul unității, rezultă că tot ceea ce este schimbător la spațiul în care ochii își reflectă culoarea, împreună cu obiectele reprezentării lui, poate să constituie chiar diferența instituită de pictor între ideal și real. Bineînțeles că într-un tablou desăvârșit, pictat cu măiestrie în alegerea culorilor, valurile trebuie să aibă o semnificație în mod cu totul independent de raportul lumină-clarobscur, mai ales dacă luăm în considerare accepțiunea noțiunii de simbol.

În leadership, trebuie să cultivi o privire "distanţată" de tine însuţi pentru a înţelege mai bine că ceea ce îţi poate furniza un refresh mental şi emoţional este însăşi tendinţa de a te desprinde de cotidian, de ceea ce cunoşti.

Ochii văd doar ceea ce le oferă vederea ori de câte ori încerci să te transpui într-un pictor a cărui viziune priveşte, participativ, dincolo de toate aparenţele, la acea depărtare pe care o dă perspectiva într-un tablou.

Cât de frumoasă este depărtarea ! Şi cât de sublim este ea exprimată în creaţie ca pe o muză misterioasă, poetico quodam instinctu, în a cărei adoraţie tind să mă oglindesc uneori, excesiv...

Source: https://neculaifantanaru.com/ochii-vad-doar-ceea-ce-le-ofera-vederea.html

Ochii văd doar ceea ce mintea este pregătită să înţeleagă

On Septembrie 22, 2021

Când faci o alegere, fă-o în aşa fel încât să împaci mintea cu sufletul, raţiunea cu înţelepciunea, spre regăsirea căii spre adevăratul tău SINE.

Iau masa cu prietenii înainte de mult așteptatul semimaraton montan care va avea loc mâine. Am gătit, am desfăcut sticla de vin, am savurat împreună o masă pe cinste. Vinul și-a făcut efectul, sunt vesel și lucid, după cum se vede. Mâine, deșteptarea la ora 7. Bineînțeles, până la ora 24:00 vom juca Catan.

Dar în timp ce toți așteaptă ziua de mâine, și în timp ce ziua de mâine se lasă așteptată, nimeni nu acordă atenție descoperii care stârnește atenția unei singure persoane: Myself. Toți așteaptă o luptă, o formă motivaţională a afirmării de sine, o competiţie care mie însă nu îmi mai stârnește nici urmă de interes. Concentrarea mea asupra obţinerii unui loc pe podium, fapt adiacent unui întreg care mă face să fiu puternic și să reușesc ceea ce îmi propun, trece pe locul doi atunci când la orizont nu se întrevede împăcarea sufletului cu mintea, împăcarea cu focul gloriei, cu pornirea spre maturizare, făcând acordul între ele.

Aşadar, alături de prietenii mei am descoperit un sens al vieţii, mai profund, nu acela de învingător, ci acela de "minunată împlinire", acea mulţumire pe care o simţi când eşti profund conectat la nişte minţi care în ciuda oricărui calcul pragmatic ştiu să păstreze coeziunea unui întreg deja existent şi îl individualizează faţă de alte grupuri. Bucuria pe care o simt fiindcă nu am ratat şansa să vorbesc lucruri interesante cu prietenii mei, este enormă.

Leadership: Poţi să-ţi împaci sufletul cu posibilitatea unei experienţe motrice insuficiente, fără să simţi retrospectiv dezamăgirea de a fi obţinut un succes trecător?

În acea seară liniştită alături de prietenii mei, dinainte de ziua concursului, am reflectat mai bine la diferenţa dintre un timp al emoţiei şi al performanţelor, şi un timp al transformării care vine dinlăuntrul ființei mele. La mijloc era acea trăire sărbătorească a unei sociabilităţi oneste, vioaie, flexibile, acea trăire a unei fericiri simple, odihnitoare, care întregeşte conştiinţa unui nou început de drum.

Alergatul nu este povestea destinului meu, nu este efectul unui destin predeterminat, ci doar o pasiune care accentuează sentimente ce încălzesc sufletul şi dau puteri noi. Mă gândesc că pornirea spre un destin mai bun nu trebuie să fie deturnată de o pasiune de moment care pe termen lung nu duce nicăieri, cel puţin din punct de vedere al unui sens durabil al vieții care deschide nenumărate posibilităţi. Chiar şi pornirea spre o grabă în gânduri poate fi dezavantajul ideii de destin individual care nu face corp comun cu destinul altora.

Nu-i aşa? Greu este să împaci sufletul cu mintea, iluziile cu realitatea, destinul cu propria conştiinţă. Şi, mai mult de atât, cred că este imposibil să iei decizii bune când ai aşteptări nerealiste. Cred că felul în care trăiești în corpul tău, felul cum îţi împaci sufletul cu lumea sunt lucruri care te recomandă, mult mai mult decât un titlu câştigat în virtutea unui cadru competițional ce dorește să atingă reperele unui succes trecător.

Leadership: Cum defineşti timpul devenirii pe care îl parcurge ființa ta, în sensul unui traseu individual al sinelui care se lărgește spre o cuprindere mai largă?

Relevant aici este faptul că am descoperit la un pahar de vin o misiune practic imposibilă.

Este echivalentul descoperirii pe care Alphonse Bertillon, ajutor de grefier la prefectura poliției din Paris, o făcea prin 1880. Fotografierea din profil și din față a tuturor oamenilor, pentru a crea pentru fiecare o identitate unică.

Mi-am permis să cred că un pahar de vin (Busuioacă de Bohotin) servit alături de prieteni este ca un fel de fotografie de neuitat. În timpul cursei de mâine, ne vom revedea. Nu ne vom întrece. Şi cred că acum, după masă, am câștigat deja prima bătălie.

Nu voi mai urmări cu interes experiențele altora pe munte, nici măcar a mea. Alergatul este o provocare, o fotografie care generează dinamism, tensiune. Și, ca un adept al gândirii exacte, nu voi întrebuința nici lupa, nici vreun reactiv chimic pentru a judeca urmele de pași ale celor din jurul meu.

Voi face altceva. Spre uimirea celorlalți, voi încerca să nu stârnesc mâine, la concurs, niciun interes. Prietenii mei vor rămâne fără răspuns. Voi fi un hoț: voi da înapoi ceea ce sunt dator să dau. Cu toate imperfecțiunile mele, voi da înapoi din experiența acumulată, căci nici eu nu m-am născut învățat.

Iar experiența mea în running este o mare descoperire: **întotdeauna un om care se compară cu ceilalți este un om care se confruntă cu sine însuși, fără să se poată opri din ceea ce face.** El nu mai este un om liber, este prizonierul ambiției de a fi deasupra tuturor.

Aşadar, voi da înapoi din ceea ce fac cu drag. Voi da înapoi ceea ce trece, ceea ce este de drept al meu, ceea ce mi s-a oferit prin natura circumstanțelor: voi renunţa la dorința de a fi învingător. Ceea ce va rămâne este experiența trăită, prietenia dintre alergători.

În consecinţă, timpul devenirii pe care îl va parcurge mâine ființa mea s-ar putea defini ca o înlănţuire de secvenţe unitare, o înlănţuire de mici schiţe cu decoruri, pe care le voi putea admira retrospectiv ca pe o poveste a maturizării depline, a asumării prezentului şi a descoperirii sinelui.

Un descoperitor este un om care capturează cu privirea o imagine șlefuită de suflet: clipa când îi pune pe ceilalți pe primul plan, fără să își reamintească că este un om puternic, mai mult și mai puternic decât toți.

Ochii văd doar ceea ce mintea este pregătită să înţeleagă atunci când lucrurile importante la care îţi concentrezi atenţia sunt trecute prin filtrul lucidităţii şi al maturităţii, odată cu înfrânarea ambiţiei de a-ţi depăşi limitele şi de a te vedea învingător.

Adevăratul învingător este alergăţorul care a înţeles că ceea ce contează cel mai mult la un concurs este să fii împăcat cu tine însuţi, să simţi că eşti alături de toţi ceilalţi, decât să fii în centrul atenţiei lor.

Source: https://neculaifantanaru.com/ochii-vad-doar-ceea-ce-mintea-este-pregatita-sa-inteleaga.htm

Ochii văd doar ceea ce sunt pregătiţi să vadă

On Septembrie 05, 2021

Un artist adevărat ştie să creeze o imagine care în depărtare pare identică cu cea din apropiere.

Un om aleargă pe plajă, dar nu așa aproape de mal. Soarele îi luminează calea, nisipul îi încălzește tălpile, marea nu-i răcorește picioarele. Omul acesta simte nisipul plin cu scoici, vede marea în dreapta lui, aude valurile, șuieratul vântului de vară, și presupun că trăiește cu prezentul în sfera lui de gânduri ambiţioase.

Marea este în același loc. Nisipul la fel, scoicile la fel. Dar urmele pașilor de alergător, oricât de apăsate ar fi, se șterg la fel de repede cum bate vântul. Și ce rămâne? Amintirea unei imagini lipsită de senzațional? Minunata împletire de elemente vii: pașii, nisipul, scoicile, marea, vântul, privirea ochilor îndreptată în zare? Sau, rămâne doar iluzia unui timp care curge într-un context de poveste?

Nu prea cred că putem să separăm individualul din acest întreg viu, fără a distruge coeziunea întregului. Deci, trebuie să considerăm altfel imaginea aceasta. Precum, că o măreață făptură se mișcă într-un fundal care e permanent același, dar felul în care este subliniat poate fi diferit, accepţiunile sale pot să difere, iar urmarea imediată poate să constea într-o prestaţie excepţională, de reînnoire și intrare într-o nouă etapă a vieții, care domină un spectacol de poveste.

În acelaşi timp trebuie să avem în vedere o simplă prestaţie a personalităţii izolate care şi-a consacrat întreaga existenţă slujirii unui moment de reflecţie prezent în interiorul unui flux temporal de energii spirituale care, fiind asimilate de suflet, schimbă structura sa.

Leadership: Perspectiva pe care o oferă creaţia ta are în vedere inducerea sentimentului de reînnoire a propriului sine, cu ajutorul unei experiențe fragmentare corespunzătoare unei imagini puternic controlată din exterior?

Alergarea pe care o practica omul respectiv ar putea să desemneze prilejul unui moment de graţie existenţială, în nici într-un caz un moment grav de rătăcire trupească. În acest caz individualul reprezintă o extensie, un fragment temporar apropiat de spiritul divin, un *Eritelynzta* (un exemplu viu de reînnoire a propriului sine), dar care oferă prilejul momentelor de rememorare a unor episoade din mărunta lui existenţă şi de reîntâlnire cu cel care a fost altădată.

Şi tot astfel trebuie să privim atributele unui subiect artistic capabil să provoace interes: printr-un soi de trăire intensă a clipei prezente, convertita într-o imagine sugestivă şi realistă. Este expresia unei percepţii subiective asupra timpului orientat spre eternitate prin permanenta comemorare a unui prezent care funcţionează din inerţia trecutului.

În alt caz, imaginea alergătorului, dezbătută în multe din formele înţelepciunii sistemice, este personificarea unei trăiri în dinamism propriu și transpunerea ei într-o dimensiune spirituală, fiindcă prin sport se poate răspunde cu bine greutăților și suferințelor cu care se confruntă omul.

Leadership: Ai învăţat să obţii atributele unui subiect artistic capabil să provoace interes: printr-un soi de trăire intensă a clipei prezente, convertită într-o imagine sugestivă şi

realistă?

Orice element trebuie cumva redimensionat, pus la superlativ în următoarea ecuație: ceea ce vine în întâmpinarea dinamismului este o suită de emoţii relevante ce evocă evenimente memorabile. Cine ce trăieşte prin ataşament cu obiectul dorinţei sau al gândurilor, a existat și va exista cu adevărat prin ceea ce inspiră. Cine trăieşte prin ceea ce face, trăieşte prin sine însuşi. Iar ceea ce se află în mişcare rămâne neschimbat într-un fundal care sugerează un spațiu nelimitat, edenic.

Data viitoare când priviți un om care aleargă pe plajă, considerați-l drept o posibilitate infinită de a forma noi relații cu alte elemente dintr-un alt fundal.

Alergătorul este semnificativ pentru că reprezintă un universal în planul particularului. Mai ales, fiindcă este aceeași făptură măreață care scrie acum aceste cuvinte nu doar pentru sine, ci pentru a crea o imagine care în depărtare pare identică cu cea din apropiere. Sunt sigur că aţi observat. Am fost mai întâi de toate un alergător care, mai apoi, a scris despre dânsul ca şi când ar fi avut în faţa ochilor imaginea unui alt om pe care trebuia să-l reprezinte într-un desen rapid.

La fel ca un artist, am devenit autorul unei creaţii unice, având la bază excelenta posibilitate de a fi ceea ce simt şi ceea ce gândesc, ca reacţie la ceea ce vine din exterior, fiind doar reacţia creierului la ceea ce ochii văd şi, uneori, e greu de înţeles de ce se întâmplă...

Aici, distingem doua atribute ale unui subiect artistic capabil să provoace interes: manifestarea unei maniere personale de a integra o nouă imagine în realitatea din jur, şi manifestarea unei mai mari receptivităţi faţă de interpretarea unei forme de alteritate pe care o numesc emfatic: „Celălalt".

În leadership, o imagine sugestivă şi realistă este echivalentul percepţiei unei dubluri a propriei tale fiinţe: una văzută printr-o cultură activă a mişcării, şi una văzută printr-un ochi exterior care îi urmăreşte orice mişcare.

Ochii văd doar ceea ce sunt pregătiţi să vadă atunci când artistul încearcă să surprindă o realitate care, privită din orice punct, s-ar dovedi mereu identică cu a lui. Un artist adevărat nu va încerca niciodată să surprindă depărtarea unui vis sau a unui orizont nou, fără să stăpânească mai întâi de toate realitatea din apropierea propriei fiinţe.

Source: https://neculaifantanaru.com/ochii-vad-doar-ceea-ce-sunt-pregatiti-sa-vada.html

Ochii văd lumea, inima o simte până în adânc

On Septembrie 04, 2024

Arta este o formă de transpunere a încercărilor și victoriilor personale într-o imagine vizuală.

Pictorița stătea în fața unui șevalet vechi, al cărui lemn purta amprenta anilor trecuți. Era ca un fel de martor tăcut al vremurilor apuse. În sufletul ei, un mic chist, urma unei răni ușoare, prost cicatrizate, își făcea simțită prezența. Era o durere latentă, care ieșea la suprafață doar din când în când, când vreo întâmplare neașteptată o făcea să se lovească de amintiri. Nu căuta o soluție, nu voia vindecare. Acceptase acea durere ca pe o parte din sine, un reminder al unei povești trecute, pe care, poate, nici nu mai dorea să o uite.

Cu pensula în mână, cu ochii îndreptați spre pânza imaculată din fața ei, ea explorează contururile oricărei imperfecțiuni datorate în principal concentrării asupra durerii, nu asupra imaginii finale care urmează să prindă viață în tablou. Din când în când, printr-o mișcare ezitantă și neinspirată, constată că fundalul tabloului încă reverberează cu ecouri ale trecutului printr-un soi de „Inytatis Onnaccit Atensadeios", o durere ascunsă care persistă prin amintiri și emoții cutremurătoare. Este urmarea unei pete de culoare intensă, aplicată cu pasiune oarbă și lăsată să se usuce prea repede? Încet, cu mare grijă, caută să șteargă această greșeală de pe pânză, intuind că doar mâna ei poate elimina această amprentă a istoriei personale.

Privirea ei întristată, dar însuflețitoare, scrutează suprafața picturii cu acel amestec de curiozitate și melancolie, uimită să descopere straturile de pigment acumulate în timp. Focalizarea asupra detaliilor picturii revelează adevăruri interioare. Uitase că există o versiune anterioară a ei însăși, îngropată sub straturile recente. De ce a ales să reviziteze această lucrare neterminată? O speranță necunoscută i-a ghidat mâna spre pensulă. Cu fiecare tușă, ea comprimă timpul, derulând pelicula vieții înapoi, ca și când ar putea rescrie povestea trecutului ei. Într-un fel, speră că prin această magie a artei va putea să reînvie momentul inițial al creației, când pasiunea și durerea se îmbinau într-o simbioză perfectă pe pânză.

Leadership: Reușești să accepți schimbarea în opera ta, ținând cont că această acceptare implică o relație intrinsecă între viziunea ta inițială și maturizarea inevitabilă a perspectivei din care privești lumea?

Romanul „Muralistul", scris de B.A. Shapiro, este parcă o imagine a acestei pictorițe pe care am încercat să o evoc în cuvinte. Alizée Benoit, *um promissor artista judeu nascido em França*, lucrând la un mural într-o noapte târzie, reflectează asupra misiunii sale artistice:

„Fiecare linie, fiecare culoare este un protest tăcut, un strigăt împotriva nedreptății. Nu pictez doar pentru mine, ci pentru toți cei care nu au o voce."

Pentru Alizée, arta este un act de rezistență, un mijloc prin care își poate exprima revolta față de opresiune și nedreptate. Este conștientă că munca ei are o semnificație mai mare decât simpla estetică.

Decepționată, realizează că femeia din portret a evoluat. Nu mai este muza fragilă de odinioară, ci o prezență matură, cu contururi bine definite și nuanțe complexe. Iritată de această transformare inevitabilă, pictorița simte setea de a reînvia intensitatea originală a lucrării. Prin ce intuiție miraculoasă a decis să revină la acest tablou? Scormonind prin

straturile de vopsea, ca prin cenușa rece a unui foc stins de mult, speră să găsească acea scânteie primordială care să reaprindă flacăra creației. Este posibil ca fosforescența subtilă a unei compoziții rafinate să egaleze strălucirea crudă a primei inspirații?

Sensibilitatea retinei la nuanțe și texturi facilitează conexiunea profundă cu opera de artă. Cu fiecare tușă atent aplicată, pictorița își recalibrează viziunea, redescoperind puritatea inițială a conceptului său artistic, acum îmbogățit de experiență și măiestrie tehnică. Astfel, portretul devine o oglindă a evoluției sale ca artistă și ca femeie, captând esența transformării sale într-o singură imagine atemporală: „sunt ceea ce am devenit."

Leadership: Poți să revii la intensitatea originală a creației tale, ținând cont că această reîntoarcere implică o explorare a legăturii subtile între reprezentarea unei transformări interioare și maturizarea ta actuală?

Cred că fiecare linie și culoare din opera ei reprezintă un „sediment" al protestului tăcut, depus strat cu strat, compactându-se în timp într-o „rocă sedimentară" de rezistență artistică împotriva propriilor frământări. Această transformare captează nu doar evoluția subiectului din tablou, ci și maturizarea artistei însăși. Însăși arta cred că este un soi de manifest al sufletului, iar dacă eu aș fi fost în locul ei, dacă m-aș fi proiectat dincolo de pânza tabloului, probabil că aș fi descoperit o lume în care durerea și frumusețea coexistă într-un echilibru perfect.

Dacă stau și mă gândesc bine, dorința Alizéei de a reînvia intensitatea originală a lucrării este asemenea unui geolog care scormonește prin straturi de rocă, căutând fosile ale vieții primordiale. Ea speră să găsească acea „scânteie primordială" îngropată adânc în „sedimentele" artistice ale pânzei, ca o gemă rară ascunsă în adâncurile pământului, pentru a extrage din durere frumusețea și sensul pierdut al creației sale inițiale. De fapt, simbioza aceasta dintre durere și pasiune în creație reflectă dualitatea experienței sale de a trăi și a picta simultan, transformând suferința în artă, și arta în vindecare.

Fiecare tușă atent aplicată este ca o nouă formațiune geologică, recalibrând peisajul artistic al pânzei. Astfel, portretul, sinceritatea sufletului ei transpus pe suprafața pânzei, devine o „hartă geologică" a evoluției sale ca artistă, cu diferite „straturi de emoție și experiență" reprezentând perioade distincte ale dezvoltării sale. Tușele pensulei rescriu narațiuni personale, iar arta, singura scăpare din labirintul unei suferințe adânc înrădăcinate, acea oază de expresie liberă, devine o oglindă a transformării sale interioare.

Leadershipul seamănă cu un proces artistic, în care straturile de experiență și suferință formează o hartă a evoluției personale, reflectând atât autenticitatea, cât și eliberarea creativă din constrângerile mentale autoimpuse.

Ochii văd lumea, inima o simte până în adânc de fiecare dată când își deschide porțile către emoție. Poate că pictorița, devenind ea însăși subiectul tabloului ei, își va înlătura durerea sufletească printr-o explozie creativă, printr-o metamorfoză picturală. Vederea interioară ghidează mâna creatoare până în punctul în care nuanțele și texturile lucrării vor dezvălui etape ale auto-descoperirii.

Source: https://neculaifantanaru.com/ochii-vad-lumea-inima-o-simte-pana-in-adanc.html

Ochiul Artistic

On Septembrie 27, 2023

Ceea ce vezi este ceea ce devii într-o imagine care transcende limitele realității, deschizând ușa către noi lumi de posibilități nesfârșite.

Cerințele artei de a vedea sunt îndeplinite, aproape în totalitate, începând cu primul contact al ochilor mei cu albastrul deschis al cerului. Mai întâi trebuie să recunosc ceea ce îmi poate pune la dispoziție visarea prin exersarea deprinderii unor modalități care să-mi permită reamintirea. Apoi, trebuie să asigur garanții cu privire la conținutul captivant al unei teme de pictură şi, nu în ultimul rând, trebuie să suport ideea că priveliştea pe care o am în fața ochilor, pe care o admir, pe care o contemplu, nu poate umple întregul cerc al vederii dintr-o anumită parte.

Aşadar, sunt la mare, pe litoralul de neuitat al Greciei, pe ţărmul neînchipuit de colorat cu tot soiul de plante, unde turiștii se plimbă cu tot mai multă admirație. În această atmosferă plină de viață și activitate, cu oameni care se plimbă admirând frumuseţea naturii, însoţiţi de o pace interioară, arta poate să prindă contur dacă simțirea se transformă în pictură. Este momentul plin de avânt în care artistul se conectează cu propria sa pasiune și emoție, transpunându-le apoi pe pânză. Fiecare tușă pe care el o aplică pe pânză devine o expresie a simțirii sale interioare, iar pictura devine o modalitate de a comunica și de a împărtăși aceste emoții cu ceilalți.

Aşadar, dacă mă plimb pe plajă însoţit de o stare de liniște profundă și bucurie simplă este pentru că prin simțire și pictură artistul creează o legătură specială între sine și totul din jur, oferind lumii o experiență vizuală și emoțională unică. Mai adaug faptul că modul de redare a unui tablou trebuie să fie accentuat de reflexiile soarelui pe suprafața apei, fapt ce creează un contrast vibrant cu adâncurile cobalt ale mării pe care artistul le imortalizează în culori vibrante și texturi bogate, prin reflecția sa într-o imagine impresionistă care captivează esența neliniștitoare, dar și liniștitoare a vastităţii nesfârşite de albastru.

Leadership: Arta de a ști să te imersezi în imaginea imaculată a unei vieți obișnuite poate să reinventeze un tablou alcătuit din bucățile unui moment care nu se va mai întoarce niciodată?

Marea, o linie subtilă între cer şi apă, oglindind adâncimea şi misterul naturii într-o imagine picturală, reprezintă pentru mine o modalitate de a evada de la realitate, un mod pentru artist de a-şi exprima emoțiile în mod liber, pure sau tumultoase, înfățișând fiecare val ca o metaforă a vieții și fiecare nuanță a culorilor ca o fereastră către sufletul său. Cu alte cuvinte, marea atât de misterioasă și adâncă, plină de viaţă şi energie, reprezintă într-o imagine picturală o oglindă a emoțiilor artistului, emoţii care fac din mine un călător în labirintul sufletului, reflectând fiecare zbucium, fiecare liniște din adâncurile mele.

O mare calmă și senină poate reprezenta fericirea și liniștea, în timp ce o mare furtunoasă poate reprezenta tristețea și furia. Privind marea cu ochii ce îmi sclipesc datorită razelor de soare ce se reflectă în ea, mă regăsesc în armonie cu mine însumi, într-un cadru *Eptastfes Thelesager Loricienta*, un tot întreg al orizonturilor imaginare ale unui suflet liber, specificând faptul că mă întorc dintr-un moment care nu se va mai întoarce niciodată, dar cu amintiri prețioase în inimă.

Construit din bucăți ale unui moment care nu se va mai întoarce niciodată, tabloul cu care îmi împărtăşesc simţirile cele mai profunde şi personale, tabloul cu care îmi înfățișez dorința de a călători pe valuri și de a trăi aventura mărilor nesfârșite, devine o contribuţie la

eternitatea mișcării și frumuseții naturii, un omagiu adus mării și valurilor ei în arta mea.

Leadership: Poți să dezvolți o imagine vizuală unică experimentând un simțământ de mare uimire, ca un fel de revelație copleșitoare în fața coincidențelor hărăzite de soartă?

Dar ca să pot reda un tablou autentic care să dezvăluie esența sinelui meu, aducând la viață emoțiile și pasiunile cele mai profunde, trebuie ca razele soarelui să danseze pe suprafața apei, iar valurile înspumate să fie învăluite în mister și grandoare. Ceva trebuie să-mi inspire mai mult inima ca să pot să creez o artă cu adevărat autentică, ceva care să-mi trezească acea scânteie interioară, care să-mi aducă aminte de pasiunea și creativitatea mea, adânc înrădăcinate într-un *Isatieosush Consipyers Starrasul*, un sentiment de prezenţă peste timpuri.

Cine a citit "Grota din Steenfoll" de Wilhelm Hauff îşi va amintit de acel agricultor de pe o insulă pustie, care se obişnuise cu gândul că într-o bună zi vreun duh ar putea să-i dezvăluie taina unei comori. Fii atent: de acolo ar putea să se ivească norocul cel mai mare !

Într-o zi, un val uriaş i-a rostogolit la picioare un mănunchi de alge şi prundiş. Printre pietricele sclipea o piatră galbenă: o bilă de aur, care era de fapt rămăşiţa unei bare masive căzută la fund, pe care o mâncaseră valurile şi ajunsese numai cât un glonţ de puşcă. Şi abia acum i se desluşi în minte, fără chip de tăgadă, ca odată, undeva, aproape de ţărmul acela, se scufundase o corabie cu încărcătură de preţ şi că lui îi hărăzise soarta să găsească comorile înghiţite de valuri. Şi gândul acesta a crescut încet-încet în mintea lui, până a pus stăpânire pe toată fiinţa sa.

Un asemenea simțământ de mare uimire, o revelație copleșitoare, un *extasis edificante* trebuie să mă cuprindă şi pe mine ca să pot crea o operă impresionistă din punct de vedere al artei, ca urmare a unei coincidențe hărăzite de soartă. Ceea ce-mi face inima să tresalte de mândria unei descoperiri unice, crescând satisfacția creaţiei, este talentul meu de a oferi o interpretare personală a subiectului pictural prin crearea unei imagini vizuale puternice.

În plus, povestea poate fi văzută și ca o invitație la explorare și descoperire. Uneori pentru a-ţi regăsi comoara interioară trebuie să fii un căutător curajos pe marea întinsă, nu doar un simplu privitor care se mulțumește cu contemplarea liniștită a orizontului pentru a-și hrăni sufletul.

Valurile mării, atât de puternice și de imprevizibile, pot fi văzute ca o reprezentare a forțelor naturale care sunt întotdeauna în mișcare. Iar bila de aur, care este atât de mică și de fragilă, poate fi văzută ca o reprezentare a fragilității vieții mele, punându-mă în situația de a-mi proiecta cu grijă privirea asupra mării, soarelui și a ochilor care mă hrănesc cu frumusețea lor.

Leadershipul se înrădăcinează în arta de a transforma o idee în realitate, iar abilitatea de a crea o imagine nu poate fi dobândită decât privind imagini care creează o anumită identitate între Planul Explorării Interioare și Viziunea Artistică.

Ochiul Artistic este mai mult decât un instrument de observare. Este o încununare a străduinţei de a raţiona o experienţă reală sau intuitivă, este un mediator între realitatea obiectivă (stabilă și consistentă), și experiența subiectivă (variabilă și personală), jucând un rol crucial în modul în care înțeleg și interacționez cu totul din jur.

Nu uitaţi că pictorul nu este doar un observator al naturii, ci și un artist care creează o lume proprie. El nu se mulțumește doar să redea ceea ce vede, ci vrea să creeze o experiență artistică care să fie autentică și emoționantă. Wilm Falke din cartea lui Hauff era un simplu

agricultor care își trăia viața într-un mod liniștit. Dar când a văzut bila de aur, a fost cuprins de o pasiune arzătoare pentru a descoperi comoara care se ascundea în adâncurile mării.

Acest lucru poate fi văzut că o reprezentare a transformării dintr-un simplu om, într-un artist care îşi hrăneşte dorinţa de a afla mai multe despre lumea înconjurătoare și de a experimenta noi lucruri. De fapt deviza artistului este: "Explorare continuă și Expresie creativă."

"Expresia creativă" se referă la modul în care artistul își transpune aceste experiențe și sentimente într-o formă artistică, folosind imaginile, culorile, sunetele și cuvintele pentru a comunica și a împărtăși cu alții profunzimea și frumusețea experiențelor sale interioare.

Source: https://neculaifantanaru.com/ochiul-artistic.html

Ochiul cu care privirea se urmăreşte pe sine

On Decembrie 28, 2021

Observând natura, procesele ei şi emoţiile pe care ea le trezeşte în interiorul său, omul învaţă să se observe pe sine.

M-am întors aseară acasă după o mică escapadă la munte. Chiar la intrarea în curte, în semi-întunericul de afară, am fost întâmpinat de bobocii zgribuliţi şi înghesuiţi ai unui trandafir aplecat la pământ de greutatea zăpezii. Nu puteau fi decât un mister pe care nu-l puteam percepe în toată complexitatea lui, fiindcă păreau să-mi vorbească despre dependenţa de senzaţii şi de stări provenite din 'arborele' oricărei vieţi care se intersectează cu a mea.

Şi era ceva atât de trist în înfăţişarea lor, o înfrigurare a sufletului conceput după chipul şi asemănarea omului care îi priveşte, purtând un soi de antipatie intensă pentru cerul incredibil de cenuşiu. Arătau ca şi când ar fi fost reflexia realistă din oglinda vieţii mele lăuntrice, intersectată cu viaţa pictorului care nu cunoaşte decât admiraţia pentru înălţimea expresiei, dar trece cu vederea acele entităţi abstracte cărora li se pot aprinde simţurile.

Şi mai era ceva care mi-a îndreptat privirea spre ei, nu ştiu ce sentiment de preţuire care leagă inevitabil arta de conceptul de responsabilitate. O clipă, am încercat să depăşesc atitudinea protectoare a artistului faţă de propria-i creaţie, să-mi revizuiesc atitudinea strictă faţă de un motiv de îndoială, fără să mă lepăd de atributele exacerbate ale sinelui care voia să treacă cu vederea o raritate, un capriciu al naturii. Drept urmare, am obţinut o personificare a naturii într-o fiinţă care s-a împotmolit în lacrimi neplânse şi zâmbete fără culoare…

Leadership: Pot trăirile tale să devină forme de expresie ale sinelui, prin parcurgerea unor experienţe de contopire spirituală ce vizează exprimarea atitudinii grijulii faţă de simbolurile naturii?

Bobocii de trandafir nu se gândesc niciodată la cuvântarea vreunui tablou, dar nici nu par să se înfioreze la simţirea tresăririi inimii mele în faţa unei atmosfere saturată de atributele lumești, egotice și egoiste. Ei sunt puşi la pământ de greutatea zăpezii, simţindu-se biruiţi, răniţi, uitaţi, copleşiţi de sentimente contradictorii în care urâţenia înfăţişării lor neplăcute, greu de surprins în cuvinte, joacă un rol esenţial în definirea formelor de expresie a emoţiilor, precum tristeţea, teama, furia, jalea, îngrijorarea, deznădejdea sau dispoziţia iritabilă.

Aşadar, emoţiile extrase dintr-o înfăţişare dezolantă, înduioşătoare, jalnică, care vădesc o oarecare interconectare intre "sfumato" şi "clarobscur", între layer-ul realităţii şi cel al memoriei pioşeniei şi rugăciunii, evocate prin simboluri, pot să devină forme de expresie ale sinelui. Observând natura, emoţiile pe care ea le îmbracă în dispoziţiile sufleteşti ale trandafirului, suspendate la graniţa dintre alb şi gri, artistul reuşeşte să creeze portrete hiper-realiste, atât de oneste şi emoţionante, imobilizate în spaţiul unor teme de tipul "Valorile mele".

Trandafirul este simbolul transformării mele interioare, este simbolul creatorilor de lumi noi, este simbolul unei asumări a naturii sub specie *interioritatis.*

"Urâţenia înfăţişării lor va renaşte forma unei imposibile separări de mine însumi", îşi spune artistul în sinea lui atunci când nicio emoţie nu-i cutreieră inima, sau când nicio trăire a prezenţei lui Dumnezeu nu trece pragul existenţei sale. Dar, la o simplă privire îndreptată

asupra înfăţişării mele veţi putea gândi că sunt creştin, cu tot cu înfăţişarea-mi care sfidează orice construct sociologic, orice încercare de încadrare în tipare, orice regulă a timpului.

De fapt, asta înseamnă să marchezi un simbol prin puternice emoţii: *"Să îţi admiri sufletul cuprins de întristare, ca şi când ai surprinde un trandafir al deşertului în mijlocul unei oaze care, de fapt, nu există."*

Leadership: Creaţia ta poate să scoată la iveală acea memorie afectivă generatoare de sentimente care a reţinut şi cuprins tot ce s-a petrecut vreodată într-o asemănare de esență cu sufletul naturii?

Trandafirul. Privindu-l, atât, numai privindu-l, rămâi uimit de nespusa simplitate a compoziţiei, bucurându-te mai ales de pasiunea ce respiră din toată acea pânză monumentală pe care va fi redată pictura, dând curs unei alte expresii estetice durabile. Aşa începe o nouă etapă creativă în viaţa unui mare artist. Cu privirea...

Onorabil, cu fidelitate, mi-am dat seama că între artist şi trandafir, între mine şi modelul unei figuri încărcată de gravitate și tristețe (și în care se pot discerne semne de suferință), predomină o singură asemănare: ne vedem, dar nu strălucim.

Cumva, privirea mi se îndreaptă spre specificul senzaţiei de profunzime, prin juxtapunerea petelor de culoare şi folosirea culorilor reci şi calde. În acest caz, trandafirul furnizează inspiraţiei una din modalităţile concrete de relaţionare între creator şi omul înzestrat cu calitatea de a fi cuvântător, printr-un *Asterversindo* , marea forţă a simplităţii prin care gradul de expresivitate al imaginii zugrăvite cu o combinaţie de alb-gri se asociază actului de reflectare a unor idealuri umaniste.

În clipa când îl privesc atent, cu admiraţie, cu ochi calzi, în imensitatea absolutului creaţional, spun că acest trandafir mi-a oferit o adevărată lecţie de viaţă: că niciodată nu te cunoşti mai bine ca atunci când eşti pus la pământ.

Trandafirul este cu totul diferit de el însuşi, de cel care altădată îmi era atât de familiar. Un soi de timiditate rară, neobişnuită naturii sale, pare să pună stăpânire pe sine, simţindu-se parcă copleşit de un presentiment al cărui motiv, încă, nu-l pot desluşi. Şi el îmi spune cu aceea privire rară, ascunsă, tăcută, pe care o întâlneşti la orice pictor care şi-a uitat adevăratul centru din fiinţa eternă: *"Tristeţea este expresia celei mai curate sincerităţi ce-a împodobit vreodată sufletul unui creştin."*

Marea operă a Creaţiei vizează contopirea spirituală a fiinţei umane cu întruparea unui suflet al naturii. Ea se uneşte cu leadershipul atunci când artistul experimentează trăirile unei regăsiri de sine într-o imagine a cărui simbol se poate traduce prin: înţelepciune şi înţelegere.

Ochiul cu care privirea se urmăreşte pe sine asigură parcurgerea emoţiilor profunde de-a lungul unei imagini care încearcă prin sensibil să pătrundă în inteligibil. De exemplu, expresia vederii ce se manifestă prin lăcrimarea ochilor, vizează acel act de educare a sensibilităţii - transpus autentic într-o construcție artistică care înfăţişează partea cea mai ascunsă a vieţii spiritului uman inclus în planul superior, divin.

Source: https://neculaifantanaru.com/ochiul-cu-care-privirea-se-urmareste-pe-sine.html

Ochiul este captiv în oglindirea perfectă a realității

On August 09, 2024

Ochiul care se privește într-o oglindă clară este martor al unei realități mai exacte, influențând modul în care percepe profunzimea existenței.

O accidentare în timpul semi-maratonului seamănă cu o lovitură a artistului prins în mijlocul unei creații intense. Căderea neașteptată pe un teren accidentat a forțat-o pe sora mea, Oana Fântânaru, să se oprească și să își reevalueze starea fizică și mentală. Pe lângă faptul că a pierdut un marcaj esențial și s-a rătăcit, durerea fizică a declanșat o luptă interioară cu propriile limite și o dorință puternică de a continua. De parcă arta suferinței și-a găsit expresia în fiecare pas dureros al cursei, iar culoarea durerii și tonurile sacrificiului și-au unit forțele pentru a crea o operă de perseverență.

Dacă i-ai fi putut citi gândurile în acea clipă de rătăcire, dacă ai fi avut acces la viziunea pe care o facilitează introducerea suferinţei într-un cadru mental competitiv, ai fi descoperit un labirint de emoții contradictorii, fiecare cotitură revelând o nouă fațetă a spiritului său neobosit. Pașii ei, odinioară fermi și hotărâți, purtau acum greutatea îndoielii, un soi de nesiguranță apăsătoare, un Edreseerlyn Uvisidasa, dar în adâncul sufletului ei ardea încă flacăra nestinsă a determinării, *esa voluntad inquebrantable de seguir adelante*. Fiecare respirație sacadată era o luptă între teama de eșec și dorința arzătoare de a-și depăși limitele, un joc al contrastelor ce-i definea esența, tot una cu transcendenţa artistică a căutării perfecțiunii.

Creația artistică este o luptă interioară continuă, deoarece fiecare act de creație implică depășirea fricilor, îndoielilor și imperfecțiunilor, transformându-le în ceva autentic și valoros. În ochii ei, oglindă a unui suflet tumultuos, se reflecta nu doar panica momentului, ci și caleidoscopul experiențelor care o modelaseră - fiecare antrenament epuizant, fiecare victorie mică, fiecare înfrângere care o făcuse mai puternică. Mintea ei, un vârtej de gânduri și strategii, căuta febril soluții, demonstrând o reziliență ce transcendea simplul act al alergării. Își spunea cu acea determinare feroce a pictorului, că tot ce contează este să continue să creeze, să își urmeze viziunea, dincolo de orice obstacol sau durere.

Leadership: În fața necunoscutului "sui generis" poți scoate din sine esența sufletului tău, pentru a crea o capodoperă care transcende orice limitări?

Acolo, în mijlocul necunoscutului, își descoperea adevărata natură - nu doar ca alergătoare, ci ca spirit neînfricat, gata să înfrunte orice obstacol. Arta merge până acolo unde curajul de a explora necunoscutul și de a transforma frica în putere devine esențial, dezvăluind adevărata esență a spiritului creator. Fiecare bătaie a inimii sale era o afirmare tăcută a voinței de a persevera, o declarație de război împotriva limitărilor autoimpuse. În acea clipă de rătăcire, ea nu era doar o concurentă pierdută, ci însăși personificarea luptei umane împotriva adversității, o mărturie vie a capacității spiritului de a se ridica deasupra circumstanțelor.

"Sunt mai mult decât credeam," concluzionă ea, simțind cum această nouă înțelegere îi umple fiecare celulă. "Eram precum un creator al propriului destin, un explorator al necunoscutului, un spirit care se ridică deasupra oricărei adversități. Mai degrabă, simțeam o dualitate ciudată în mine: puterea și vulnerabilitatea coexistau ca un soi de dans subtil, creând un echilibru fragil. Cu multă tragere de inimă, adânc și neliniștitor, conștientizam că lupta mea nu era una temporară, nu un fel de bătălie singulară, ci o călătorie continuă de autodescoperire. Simțeam cum necunoscutul, odată temut, acest demon enigmatic, devenea acum terenul fertil pe care îmi cultivam adevărata forță interioară.

Să arate cum trăiește ea alergarea, cu ce fervoare, pasiune, aderență, având sentimentul că există o apropiere de real pentru care opera artistică e doar un mijloc de exprimare autentică a esenței sale interioare? Chiar fusese vorba, înainte, de modurile ei deosebite de a se confunda cu natura, susţinând că numai în alergare poți să-ți exteriorizezi patimile. Numai cele inspirate de munte? Arzi în flăcări și te consumi până la epuizare, închizi ochii și te destrami — de durere, de plăcere. Deci, a vrut să sugereze paroxismul pe care-l putea atinge ea în acest „joc de supraviețuire" practicat în concursurile „montane" la care participa des.

Leadership: În momentul în care confrunți adversitatea, devine arta ta un catalizator al profundei introspecții, dezvăluind limitele spiritului creator?

Nu e oare și forma „sui generis" sub care Oana se dăruia libertății, indiferent de condiții, vreau să spun în fața unor obstacole, nu importă cu ce formă?

"Alergarea îmi oferă, într-adevăr, nebănuite posibilități. Uneori, îmi place să cred că nu sunt un suflet gol, nu un vas inert, ci un pictor plin de culori în gândurile așternute pe pânza realității înconjurătoare, făcând alchimie din orice sentiment întrepătruns cu libertatea de alegere a decorului în care îmi desfășor existența. Nu e oare apanajul unui spirit liber posibilitatea ca, în timpul alergării, când vibrezi de energie și de determinare și de speranță, traseul să-ți strângă deodată fiecare fibră și să-ți lipească spiritul de pământ și de realitatea palpabilă a efortului? Și asta fără să fii obligată să ripostezi în vreun fel? Da, sunt doar eu însămi, eu cu arta trecerii prin obstacole de orice fel, eu protagonista dintr-o pictură plină de nuanțe și contraste. Fără să mă simt jignită, fără să trebuiască să întrerup raporturile cu mine însumi. Nu tot aceeași libertate îmi oferă prilejul să accept obstacole ambigue, dacă nu chiar lipsite de echivoc, în absența unui tovarăș de traseu, fără să fiu nevoită să mă justific, pentru a nu strica echilibrul interior?"

Julien Eymard, în ampla sa lucrare intitulată "Tema oglinzii" în poezia franceză, distingea două mari perioade: Evul Mediu, când oglinda metalică avea dimensiunile feţei umane, şi Romantismul, când oglinda de sticlă căpăta statura umană. Autorul studiului a descoperit şi unele coincidenţe care l-au determinat să-şi pună întrebarea dacă tehnica sticlei a contribuit la orientarea poeziei clasice spre exactitate şi claritate. Între cele două epoci de cultivare asiduă a temei oglinzii a existat un interval de trei secole "clasice" în care oglinda este reflectată în literatura franceză doar în scurta perioadă a barocului.

În oglindă, vederea devine o punte între lumea exterioară și sine. Prin urmare, cu cât un alergător își explorează mai intens traseul interior, cu atât experiența devine mai asemănătoare cu transformarea oglinzii dintr-un simplu obiect reflectant într-un simbol al introspecției literare, la fel cum Eymard descrie evoluția oglinzii în poezie. În ce priveşte cursa, Oana a reuşit un formidabil loc 2 pe podium, chiar dacă accidentarea a ţinut-o în loc o scurtă perioadă de timp.

Leadershipul înseamnă să transformi accidentarea temporară într-un pas către podium, reflectând capacitatea de a evolua dintr-un simplu obiect reflectant într-un simbol al introspecției și al performanței formidabile.

Ochiul este captiv în oglindirea perfectă a realității atunci când mintea nu reușește să vadă dincolo de suprafață, rămânând prizonieră în ceea ce este vizibil, fără a explora profunzimile ascunse ale experienței. De aceea, adevărata viziune vine din capacitatea de a privi dincolo de aparențe, de a descoperi sensurile ascunse și de a transforma simplele reflecții într-o înțelegere profundă a realității.

Pentru a crea conexiunea profundă cu tine însuți, trebuie să cultivi abilitatea de a transforma vederea în oglindă într-o punte între lumea exterioară și sine, explorând în profunzime traseu urmat pentru a crea o experiență ce reflectă evoluția simbolică a introspecției.

Ochiul este mai sensibil la albastrul din seninul cerului

On Mai 27, 2022

Ceea ce spui despre tine însuţi poate să revizuiască esenţa artei într-o perspectivă diferită.

Mi-am dat seama că, privind cu atenţie culoarea albastru-ciel, şi neputând rezista chemării ei ispititoare, pot deveni altcineva decât un simplu admirator de frumos. Asta, în condiţiile în care culoarea aceasta se înfăţişează în faţa ochilor mei ca o fotografie adusă la viaţă într-un prezent plin de vitalitate. Când am ajuns în faţa ei, admirând-o nespus ca pe o operă de artă, am fost brusc învăluit de convingerea "believe in something more powerful than myself", cu toate că nu puteam prea bine să înţeleg de ce.

Culoarea este un mijloc de ademenire a ochilor frumoşi care parcă se oglindesc într-o aură mistică, într-o numeroasă serie de manifestări: limbă, artă, morală, toate cuprinse cu spiritul (de cel mai neştiutor, până la cel mai evoluat) de o forţă a interiorizării poetice. Asta-i bună, cum s-o forţez să mă privească aşa cum o privesc eu, cu candoare, cu ochi plini de înţelegere, cu senin în suflet, fără să o trec prin matematica trăirilor mele, fără să mă gândesc la ea ca la o mărturisire intimă, *una obra compleja que va más allá de la mera afirmación de la fe* , în care ceva îmi dezvăluie cu un ton măsurat, aproape impersonal, limitele îndrăznelii de a cuprinde infinitul?

Mă învaţă culoarea albastru-ciel să domin dinamismul universal? Mă învaţă ea modificările pe care obiectele presupus neînsufleţite se impun unul altuia? Poate ea să confere instinctului meu o conştiinţă plastică? Nu ştiu ce să spun, nu acum, sau nu sunt pregătit să o cunosc îndeajuns. Dar ceea ce-am înţeles deja, sau cred c-am înţeles destul de bine, mărturisit sau nu, printr-o abia simţită dorinţă de a crea o stare transcendentală de libertate dincolo de „naștere și moarte", este acea virtute a ei de a indica aspiraţia spre puritate.

Leadership: Creaţia ta are meritul de a comunica acea trăire înălţătoare pe care sufletul o simte la vederea unei imagini care reprezintă subiectul unei viziuni îndreptate spre ochiul observatorului?

Pentru a surprinde o culoare în stare pură, adică vie şi pătrunzătoare, trebuie să las la o parte tot ce poate fi atrăgător şi tulburător la ea. Este ca atunci când aş amesteca-o cu alte culori pentru a crea noi și noi nuanțe, dar fără să le încarc cu prea multă lumină sau cu umbră. Doar astfel voi reuşi să îmi exprim sentimentele, sau să ilustrez anumite stări în pictură. Într-adevăr, culoarea albastru-ciel poate fi veselă, suavă, nu trebuie niciodată să fie tristă sau plină de durere, căci asta ar însemna să mă cert pe mine, să-mi atribui o vină, o atitudine care este străină de mine însumi.

Te rog să-mi povesteşti despre tine, i-am spus culorii într-un moment de adâncă filosofare. Şi ea mi-a vorbit parcă din adâncul cerului, pe un ton atât de cald, cum numai la artişti puri întâlneşti. Mi-a spus că uneori se oglindeşte în lacrimile amintirilor pe care nimeni nu le mai revendică, sau în lacrimile unor suferințe pustiite. Alteori, cu o putere măsurată de atracţie, se ascunde în surâsul unor poezioare care au legătură cu lucrurile observate, cu cerul sau cu marea, sau se regăseşte în nostalgia unor stări pierdute, în nostalgia unor începuturi ce ne-au legat strâns de anumite locuri.

Nici eu nu te voi forţa să-ţi aminteşti de mine altfel decât sunt. Nu-ţi voi impune o precisă semnificaţie, nu-ţi voi atribui intenţia pictorului de a se defini pe sine, de a da un răspuns întrebării: cine sunt cu adevărat? Doar ţi-am spus că nu te cunosc suficient de bine ca să îţi recunosc un merit, meritul de a îmbălsăma timpul, dând obligaţiei mele de a picta o misiune

înaltă: ca tonul tău deschis să fie forţă preponderantă într-un tablou.

Leadership: Experienta vizuală pe care pe care o deţii se referă la percepția şi corelarea imaginilor pe care le vezi cu ambii ochi, chiar dacă ele sunt ușor diferite ca sens şi conţinut?

Albastru-Ciel. La prima vedere mă atragi prin natura ta cerească, prin sensibilitatea unei poetici rar întâlnite, fapt ce susţine căutarea unor subiecte de conversaţie adecvate. Dar apoi simt că sunt prins într-un curent de rupere de realitate și parcă nu pot să înot în el. În aceeaşi măsură, avem ceva în comun, deşi nu suntem identici: iubim vara, ne place marea şi bolta cerului.

Culoarea mea dragă, de un albastru-ciel fără margini. Te plac, te accept, te preamăresc ca pe o floare înmiresmată, precum este aşa numita: "Nu mă uita" (Myosotis). Nu te percep neapărat ca o realitate dematerializată şi încărcată de sacralitate, nici nu intenţionez să te utilizez ca fond al unei lumi distopice, căci asta mi-ar aminti de personajul acela care se visa mare artist, trăind într-o lume aparent ideală, dar fără culoare, în care toţi păreau să joace alte roluri atât pe scenă, cât și în afara ei. Oare ce altceva aş putea face ca să fiu reformatorul tăcut al gândurilor tale?

Să-ţi spun drept, n-aş vrea nici ca ochii mei să semene cu tine, fiindcă aş părea mult diferit de restul lumii. De aceea, pretind că nu mă voi supune voinţei tale de a mă considera un supus al tău, prin frumuseţe şi fragilitate. Mult mai mult îmi plac ochii mei căprui, şi nu-mi este ruşine s-o spun, dar chiar sunt cei mai frumoşi ochi din lume.

Mai devreme sau mai târziu, fiecare din noi vom cunoaşte acest adevăr amar. Face parte din realitatea acestei vieţi ca, la un moment dat, când te cauţi încă şi nu te regăseşti, să vezi ceva încântător acolo unde nu eşti de acord cu tine, acolo unde nu eşti validat.

În leadership trebuie să luăm în calcul totdeauna acel lucru care are efectul "Uau, adică: să poată fi perceput prin simţuri, să poată fi pus în cuvinte, să se poată schimba, să poată genera emoţii copleşitoare şi să creeze o experienţă memorabilă.

După cum pictorul are la îndemână culoarea ca să genereze emoţii şi să creeze stări de spirit, tot aşa liderul trebuie să aibă la îndemână puterea de a face conexiuni între lucruri diferite, de a percepe cu acurateţe profunzimea şi sensul lor, şi de a o vedea întregul lor unitar ca o reflexie a propriei sale persoane.

Ochiul este mai sensibil la albastrul din seninul cerului ori de câte trebuie să vorbesc despre mine însumi, ca despre un artist capabil să trezească o emoţie în inima privitorului, şi ale cărui opere vorbesc de la sine. Nu uitaţi că esenţa artei este să genereze emoţii frumoase şi să creeze o experienţă memorabilă. Iar eu fac mereu asta atunci când recurg la figuri de stil, cum sunt comparaţia sau analogia.

Source: https://neculaifantanaru.com/ochiul-este-mai-sensibil-la-albastrul-din-seninul-cerului.html

Ochiul nu se mulţumeşte cu mintea celui care vede

On Septembrie 01, 2022

Numai în măsura în care particularul se transformă în universal, realul devine în ochii privitorului mai apropiat de imaginea vizuală cu care se asociază amintirile sale.

În lumea artei nu se poate concepe o imagine fără a avea o vedere bună asupra orizontului. Iar eu, în special când sunt interesat de evoluţia formelor de expresie vizuală, surprind acest orizont ca un punct de legătură între creația naturii și perspectiva unei realități permanente. De exemplu, privesc oceanul, vastitatea lui, atât cât pot cuprinde ochii mei. Observ că fiecare val, din perspectiva unei abordări unitare, se comportă cu totul independent de celelalte potențe ale naturii, în fiecare val dizolvându-se rațiunea cea mai pură, tot ceea ce rătăcește subtil în sfera concretului.

Avându-și originea în materia eternă, deci incluzând totul, fără să se retragă în sfere particulare de percepție, valurile ajung la cea mai nelimitată dintre toate artele: simbolismul. Deci, sarcina artistului este de a realiza construcția formelor particulare ale artei, cuprinzând forma pură a mișcărilor valurilor și modelul de rațiune ce rezidă din ele, doar ca să reprezinte alte forme ale lucrurilor în sine prin caracterul intuitiv al gândirii sale. Greu de făcut asta, nu-i așa?

Uite ce frumos mi se deschide orizontul înainte, şi totuşi, cât de mult se accentuează măsura depărtării mele de larg. În replică, dacă ochiul meu privește între valuri, deci între lumină și obiectul reflectat, atunci culoarea albastră poate să coboare până la verde-smarald, pe când orice culoare mai închisă ia naștere printr-o simplă sporire a opacizării. Însă, dacă reduc valurile la indiferență absolută, deci neglijând oceanul, privind doar nisipul al cărui universal este particularul nedeformat de iluzia realității, atunci singura forță de atracție va fi lumina soarelui care ajută artistul din mine să controleze mai ușor efectul de clarobscur sau efectul de imitație.

Leadership: Poţi să stabileşti un raport corespunzător între obiectul percepţiei vizuale şi fondul ei afectiv, plecând de la ideea că ceea ce se află în planul conținutului poate deveni la rându-i și formă?

La înălțimea exigenţelor artei mele se poate vedea marea, superbă în bătaia soarelui. Dar ochiul, obosit în mare parte de efectul produs de lumină, nu mai poate fi însoțit de senzația de strălucire produsă de sclipirile valurilor, ci tinde să creeze pe alocuri, din fragmente libere, un fel de iluzie unde ideea de lumină pălește. Din păcate. Numai în măsura în care particularul se transformă în universal, realul devine în ochii privitorului mai apropiat de imaginea valurilor. Deci nu poate fi distins ca negație, nu-i așa?

Cred că este mai ușor să înțelegeţi asta dacă plec de la principiul conform căruia "ceea ce se află în planul conținutului (în esență) poate deveni la rându-i și formă. La rândul lui, fiecare val, în planul formei, are o identitate absolută, formele unității tuturor valurilor fiind instituite ca absolute în planul conținutului artistic, dacă luăm în considerare simbolul pe care îl conțin. Mai mult decât atât, în particularitatea lor, ca forme particulare de expresie, valurile devin propriul lor simbol, o subiectivitate închisă în sine, exemplu de impact al unui act artistic matur, plin de adevăr şi emoţionant.

Şi ce frumos se unduiesc valurile pe o mare îmbrăţişată de sclipirile soarelui ! Ideea în sine este să surprind valurile oceanului cu ochii imaginativi care studiază culorile într-o lume a figurativului transfigurat în sentimente, și să văd plăsmuirea deplină a subiectivității în obiectivitate, în măsura în care ele iau forma unor imagini suprarealiste ce înghit realitatea,

ceva ce există în sinea lucrurilor, fapt din care se poate trage o concluzie: nimic nu este în afara timpului, toate ţin mai mult de formă decât de culori.

Leadership: Poţi să găseşti explicaţia un fenomen vizual-comparativ, prin imaginarea unei imagini capabilă să devină cauza nemijlocită a unei înrâuriri asupra frumosului înţeles ca expresie a ideii de "plin sufletesc" ?

Mai departe. Ca să construiesc forma artistică corespunzătoare valurilor, unde plăsmuirea este mereu absolută *nel lontano piano* , trebuie să cuprind lumina soarelui în unitatea lor reală. Aici, realitatea se dizolvă în idealitate, în întregul unei priviri care știe să separe luciul apei în mai multe suprafețe distincte, printr-un Eludyarecta Aspyhiss, fondul unei amintiri care nu se uită niciodată. Mai ales că, cu cât soarele este mai arzător în cuprinsul privirii mele, cu atât valurile îmi apar ca niște ființe individuale, inițial ignorate de restul lumii. Spun asta deoarece fiecare val are personalitatea sa proprie, unică, diferită de a altuia.

Evident, este imposibil să urmăresc valurile sub toate aspectele, făcând trimitere la artă, deci explicând un fenomen vizual-comparativ care se referă la modul în care percep efectul a două culori adiacente uneia asupra celeilalte. Insăşi natura mea este înclinată spre comparaţie, lucru hotărâtor pentru a instaura o nouă atitudine faţă de actul de creaţie, sau tocmai atunci cand orizontul adăugat privirii mele este adanc framantat de prea plinul unor virtualităţi care îşi aşteaptă cu nerăbdare împlinirea.

Știind câte comparații s-au făcut în legătură cu valurile, cu tot ce conțin ele semnificativ pentru privire, și având în vedere faptul că arta se configurează la nivelul formei, acolo unde lucrurile se reunesc doar relativ în sfera subiectivității, se pune întrebarea cum poate fi imaginată o imagine care să devină cauza nemijlocită a unei înrâuriri asupra frumosului.

Leadership: Poţi să faci trimitere la o imagine dependentă de includerea sentimentului de unitate într-un "cândva" nedefinit, fără să devii prizonierul unui orizont care se estompează treptat?

Şi ce este frumosul? Este un permanent dor fata de ceea ce nu se poate uita. Nici un nor pe cer, nicio adiere de vânt, doar marea lină şi transparentă, vizibilă de la distanţa la care ochiul, într-o succesiune firească de vederi, rămâne cu un contra-control retrospectiv, parcă în aşteptarea unei înţelegeri mai largi din altă sferă a vieţii.

Când orizontul privirii mele este adânc frământat de prea plinul unei naturi captate cu superioara înţelegere a formelor şi culorilor, atunci explorarea motivaţiei cu care se confruntă sinele meu capătă un aer nostalgic, caracterul contemplator al unui peisaj la fel de vag ca si mine, o trecere spre spiritualul unei minţi care îşi devorează liniştea, dizolvându-se parcă în capricii izolat-trecătoare.

Exact ca în cazul Mirandei dintr-un roman al lui John Fowles: *"Mă uit la faţa mea şi o privesc cum se mişcă de parcă ar aparţine altcuiva. Mă uit la mine însămi până când nu mai pot, şi astfel trebuie să-mi plec ochii. Deşi, numai ochii îmi ţin acum tovărăşie, în timp ce vederea lor îmi joacă feste, permiţându-mi să desluşesc o fiinţă mai reală decât am fost vreodată. Stau într-o linişte absolută, cu reflectarea propriei mele imagini, într-un soi de comunicare misterioasă. Ca în transă."*

Condus de o extrapolare a atitudinii estetice față de realitate și faţă de actul de reflecție asupra sinelui, leadershipul devine aidoma liniei orizontului modificat în funcție de locul în care mă aflu, de înălțimea spirituală acestui loc, de povestea lui.

Lasă-te fascinat de povestea acestui loc unic înainte de a te regasi într-o poveste de suflet.

Ochiul nu se mulţumeşte cu mintea celui care vede, ci are nevoie de o imagine care să devină imediat virala în spaţiul amintirilor, aşa cum are nevoie de o perioadă mai lungă pentru a trece de la vederea la apropiere la cea la distanță. Îmbinarea imaginii cu spaţiul amintirilor face că artă să devină o proiecție puternic emoțională asupra realităţii brute, asupra relaţionării între ceea ce este prezent şi ceea ce este absent.

Source: https://neculaifantanaru.com/ochiul-nu-se-multumeste-cu-mintea-celui-care-vede.html

Ochiul sfânt al lui Paracelsus

On Decembrie 20, 2021

Orice privire, chiar dacă este pierdută, poate fi restaurată prin intermediul unui singur considerent: "simţirea ştie totul dinainte ca gândirea efectivă să aibă loc".

Când te plimbi singur, puternic ancorat în cele spirituale, începi să observi totul din jur mai pe îndelete. Abia atunci reflectezi cel mai bine la viaţă, la tine însuţi, la Dumnezeu. Şi, tot plimbându-te singur, mai ales seara, atunci când luminiţele din localuri par nişte steluţe argintii, în miniatură, chiar dacă cerul îşi poartă pelerina cenuşie şi nu îngăduie nicio conversaţie, realizezi cât de mult contează să ai o gândire axată pe sentimente, "pe active nemateriale", deci pe ce ai, nu pe ce îţi lipseşte.

Şi ce anume ai atât de preţios? Ai o vedere care antrenează operaţiile gândirii, surprinzând natura reală a lucrurilor, aşa cum această natură este concepută de către Dumnezeu pentru umanitate şi progres. O vedere bazată pe ştiinţă, mai înainte de toate, dar şi o vedere înclinată puternic spre altitudinile supreme ale artei, căci asta înseamnă adevărata spiritualitate: *"să te redescoperi prin actul de a vedea lucrurile altfel decât par a fi".*

Şi tot plimbându-mă singur, reflectând la ceea ce deosebeşte un lucru de altul, ajung să aflu ceea ce mă deosebeşte pe mine de alţi oameni, fără să încerc să atrag atenţia asupra diverselor concepţii superficiale despre natura unor spaţii neexplorate, de manifestare artistică, care crează impresia unor profunzimi neînţelese, sau dau impresia unor miracole mai mici sau mai mari, ce sfidează legile naturii.

Leadership: Poţi să priveşti cu mai multă claritate la tine însuţi şi la ceea ce îţi influenţează relaţiile cu lucrurile din jur, printr-o afinitate declarată a gândirii care trece dincolo de aparenţă - la esenţă?

Ca nişte fluturi albi ce vin din altă lume, luminiţele încă mă înconjoară din toate părţile, mlădioase şi prevenitoare, în timp ce întunericul nopţii creşte tot mai mult, dar fără să se adâncească în sufletul meu. Cumva, mă simt apărat de o gândire limpede care îndeplineşte condiţia purităţii: să priveşti cu ochii tăi iscoditori prin ochii lui Dumnezeu, cu multă claritate şi în finalitatea fiinţei. Fiindcă orice privire, chiar dacă este pierdută, poate fi restaurată prin intermediul unui singur considerent: "simţirea ştie totul dinainte ca gândirea efectivă să aibă loc".

Celebrul alchimist, Paracelsus, a avut în vedere simţământul trezit de această supremă condiţie spunând: *"Şi aceasta de care trebuie să ţii seama este ceva mare: nu există nimic în Ceruri şi pe pământ care să nu existe şi în om. Şi Dumnezeu, care este în Ceruri, este în om."*

Asta înseamnă că cerul, chiar şi înnorat, nu este lipsit de acea tendinţă artistică, adâncită în conştiinţa şi în sufletul omului, manifestata în lumea creaţiei prin cercetarea valentelor expresive ale formelor şi culorilor, ale liniei şi punctului din care este constituit fiecare lucru din jur.

Deci, orice ai vedea, prin investigarea şi cercetarea naturii fiecărui lucru din jur, spune-ţi de îndată: ce anume îl face mai deosebit, ce anume îl face indispensabil pentru minte, ce anume îl face să fie cea mai bună alegere pentru suflet? Ce menire înaltă are de îndeplinit acel lucru în ochii Creatorului?

Leadership: Ţi-ai dezvoltat o atitudine de conştientizare a lucrurilor care se cer a fi pătrunse printr-o orientare a privirii de la margini către centru, din considerentele unei ordini realiste şi spirituale?

Dacă domnia minții nu îți aparține, și dacă ea nu se cercetează în sânul Naturii, imaginându-ţi că nu există niciun profesor în lume care să te învețe, atunci vei eșua în încercarea de a trasa un făgaș în dimensiunea sacrului. Iar sacrul, numai arta îl scoate la iveală prin intermediul creației și al descoperirilor științei de care numai propria ta minte, inclusă în spiritul materiei, poate să se agațe fără să îi mai dea drumul.

Cercetează bine lucrurile, chiar și acelea care nu se văd, din aproape în aproape, mult presus decât cele ce se văd de la distanță. Și astfel mintea, fiind în favoarea investigațiilor artistice, fără niciun soi de artificialitate resimţită continuu, va căuta să descifreze și să înțeleagă originea divină a creației din compoziția întregii materii. Iar limbajul afectiv, musai trebuie să devină instrumentul unei imaginaţii profunde.

Cine reușește să-și desăvârșească știința doar prin studiul Naturii, făcându-și din imaginație singura religie, indiferent de dificultatea acestui lucru, numai acela va da cheia înțelegerii depline a Creatorului. În final, omul modelat de actul artistic ajunge în faţa unei priviri care îl priveşte în primul rând pe el, după care şi ea se priveşte pe sine.

Totul în jur este artă şi ştiinţă, descoperire şi creaţie, iar întunericul scoate cel mai bine în evidenţă lumina. Ilustrativ aici este faptul că ochiul clarvăzător vede bine atât pe lumină, cât şi pe întuneric. Şi vede lucrurile care nu sunt aceleaşi, deşi sunt foarte asemănătoare. Prin urmare, omul are libertatea de a separa lucrurile de întreg, să consimtă la ceea ce i se întâmplă, şi poate să revină în întreg după ce s-a separat de acesta, prin calitatea fascinantă a privirii de a surprinde mai mult reversul decât de aversul lucrurilor.

În artă, leadershipul promovează dezvoltarea viziunii ce se poate obţine prin încercarea de a vedea natura propriei fiinţe, dar şi chipul Creatorului, în orice lucru din jur.

Ochiul sfânt al lui Paracelsus se referă la acel simţ al vederii îndreptat asupra lucrurilor care contează cu adevărat pentru o conştiinţă extinsă spre judecata lucrurilor pe care o folosim zi de zi, atunci când ne deschidem mintea spre studiul ştiinţei sacre. Această ştiinţă este strâns legată de arta de a vedea natura propriei fiinţe, dar şi chipul Creatorului, în orice lucru din jur.

Omul care nu studiază arta în chip de connaisseur, nu va înțelege niciodată dedesubturile creației din tainele nepătrunse ale lucrurilor, aşa cum sunt ele înrădăcinate în gândirea lui Dumnezeu.

Source: https://neculaifantanaru.com/ochiul-sfant-al-lui-paracelsus.html

Ochiul urmăreşte puritatea reflectată în reprezentările naturii

On August 14, 2022

Ceea ce simţi sub forma particulară a plăcerii de a admira, depinde de felul cum contempli un simplu produs al naturii până acesta devine operă de artă.

Într-o bună zi voi termina de scris "Tratatul despre ochi", un volum de peste 2.000 de pagini cuprinzând tot atâtea modalități de a vedea un singur fir de iarbă. Da, un banal fir de iarbă. Iar dacă în lumea modernă se evidențiază tot mai puțin subiectul acesta al privirii distincte, având o individualitate proprie, încât s-a pierdut aproape orice posibilitate de a aduce în prim plan ideea de "fragilitate în temporalitate", excluzând interpretarea subiectivă, eu îi voi adăuga o bună parte de reflecție și de neastâmpăr imaginar încât să reinventez o întreagă știință - cum este acea parte a opticii despre propagarea luminii în interacțiunea cu mediile materiale.

Pe acest teren favorabil al vederii nu directe, ci mijlocite de lucrarea harului divin, răspândit în toate părțile și aparținând în fel și chip fiecărui individ, dar în special spiritelor alese, numai manifestarea unui suflet de artist ce aspiră să comunice *nel linguaggio della pittura naturalistica* , poate să reconstituie modelul de semnificație al unui singur fir de iarbă asemănător unui labirint în care te pierzi din plăcere, fără teamă că te vei putea rătăci.

Revelator şi direct responsabil de asigurarea unei vederi meticuloase, alăturând emoţia artistică de sentimentul actual al unei plenitudini metafizice, ochiul artistic îşi pune mereu întrebarea: cum să contemplu un detaliu fotografic minor, încât să lărgesc spaţiul sensibilităţii? Să ţinem seama de acest lucru, ca să înţelegem vederea ochiului de artist.

Firul de iarbă din fața mea, un asemenea corp ce este în desăvârșită identitate cu lumina, cu căldura și cu umezeala din atmosferă, nu poate fi redus la indiferență, pentru că altfel peisajele picturale ar fi lipsite de conținut sufletesc. Însăși culoarea verzuie a firului de iarbă apare ca forță de atracție a ochiului, ca o amplificare a vederii în direcția unei psihologii lăuntrice, și chiar dacă el nu reflectă lumina precum o oglindă concavă, cel puțin permite luminii să îl străbată ca pe un vitraliu neasemuit, rămânând viu și activ în imaginea unui mediu optic eterogen.

Leadership: Eşti în stare să-ţi afirmi pasiunea pentru unicitate într-o amplă compoziţie figurativă a cărei "dominantă cromatică" captează vastitatea simţirii prin intensitatea expresivă a unui element derizoriu?

Chiar în acest moment artistul din mine se bazează pe faptul că are în față o imagine dublă reflectată în câmpul unei simetrii vizuale: între formele și culorile care înfrumusețează spațiul. În același timp artistul din mine vede atât lumina cât și firul de iarbă, două prezențe distincte care se îmbină perfect, încadrate într-un spațiu anticipat, comparativ, exprimat prin sensuri dispuse concomitent într-un *Zavisforsys Ulttras* (forța spiritului integrată în însuși stilul desenului). Numai cel ce a cultivat în sine simțul analogiei, numai cine a îmbinat în mod reuşit simţul logic al imaginii cu forma, va ajunge la frumusețea supremă.

Într-o singură privință cu mult superioară, ambele laturi inseparabile ale viziunii artistice - ideală și reală - chiar dacă le vedem date separat, totuşi ele coexistă în aceeași imagine, în aceleași două corpuri: unul pământesc, celălalt ceresc. Firul de iarbă și lumina soarelui, ca fenomene prismatice, nu se află nicidecum în opoziție. Adică nu se opun ca polaritate între culorile reci și cele calde. Şi tocmai acest lucru este necesar pentru a stabili coordonatele unui tablou în care culorile se contopesc pe toată suprafața, într-atât încât formele se subînțeleg, adică decurg din metoda comparaţiei care se bazează pe aplicarea metodei

reducerii la unitate.

Deci un singur fir de iarbă aflat în mijlocul gazonului poate fi instituit în identitate prin intermediul luminii solare, rămânând perfect verde în simplitatea lui absolută, atâta timp cât este perceput ca o figură pasivă în armonia intimă dintre natură și artă, sau atâta timp cât exprimă prin sensuri cuprinzătoare o poveste transpusă într-o notă emoțională. Numai astfel artistul din mine reuşeste să traducă în artă o viziune singurală: prin încercarea de a surprinde cu exactitate elementele realităţii, dar în aşa fel încât să înlocuiesc statutul de "receptacul pentru emoţii care vin de peste tot" cu statutul de creator de infinit.

Leadership: Poţi să scoţi la iveală pasiunea unei vieţi trăite prin creaţie, în vederea obţinerii unui efect de ansamblu al realităţii interioare decojite de aparenţă, independent de modelul privirii care poate să ajusteze sensul viziunii estetice?

Mi-am dat seama că ochiului meu, în relaţie perceptivă cu încântarea estetică a privitorului, reuşeşte să parcurgă spaţiul de bogăţie metaforică specific creaţiei culte. Uită-te bine ! Privește firul de iarbă investindu-l cu aceea atitudine estetică care se caracterizează ca o stare de pace lăuntrică, o stare de supremă destindere morală și intelectuală care te poartă spre zonele cele mai imponderabile ale spiritualităţii. De altfel, nici nu ar fi posibil să te apropii estetic de el decât percepându-l ca fiind manifestarea spiritului în materie, *Identhimevah Reshiantiss* , proiecţie a unei sensibilităţi artistice rostite în sens valoric şi confesional, legată de calm, duioşie şi echilibru sufletesc.

Ochiul artistului trebuie să suporte aceleași legi implacabile ca orice expresie emotivă, iar prima lege este aceasta: "ceea ce simți sub forma particulară a plăcerii de a admira, depinde de felul cum contempli un simplu produs al naturii până acesta devine un poem sau o pictură". La urma urmelor, numai un simplu contemplator al naturii, încercând să cunoască sensul unui singur fir de iarbă, ar putea să pătrundă în viața lui ca și când ar intra în sufletul omului. Şi ce-ar găsi acolo, în intervalul de spaţiu ce separă şi uneşte totodată, în relaţie perceptivă, opera naturii cu privitorul? Ar găsi însăşi profunzimea unei lumi infinite.

Deci, printr-un singur fir de iarbă am putut identifica expresivitatea în comuniune cu sublimul naturii, măcar pentru a lămurii intuitiv și logic, prin imaginație sau prin intelect, tendința dominantă de a restrânge cuvântul frumos la valoarea estetică de fermecător. Aici mă rezum la fraza celebră: "arta are funcția de a revela un colț ascuns misterios, mascat de banalitatea cotidiană".

Accentul cade pe conţinut. Pentru ca firul de iarbă să apară desăvârşit într-un tablou al activităţi artistice susținute, pentru ca el să poată da valoare culorii vii, intense, vibrante, demnă de originalul unui verde smarald, trebuie mai întâi să existe posibilitatea de a-l recunoaşte ca fiind un element definitoriu în planul maximal al emoţiei, cu măsura ochiului care urmăreşte puritatea reflectată chiar în reprezentările derizorii naturii.

Când leadershipul provine din adâncimile artei, purtând însemnele individualităţii şi fragilităţii, el se încarcă cu acel spor de profunzime pe care i-o dă prestigiul privirii îndeaproape, acea acuitate a privirii care sesizează "minunea" cu predilecţie acolo unde te-ai aştepta mai puţin.

Ochiul urmăreşte puritatea reflectată în reprezentările naturii atunci când artistul îşi găseşte motivații avantajoase într-un mediu generos în care FRUMOSUL, sub toate aspectele de ordin compoziţional, constituie o coordonată esenţială şi majoră a existenţei, reflectându-se în ambientul unei vieţi dedicate cunoaşterii, în preocuparea constituirii unui univers estetic.

Ochiul vede doar ceea ce sufletul vrea să vadă

On Februarie 24, 2023

Calea pe care o urmează prezentul tău depinde de vederea cu care îţi măsori povara sufetului.

Sâmbătă am participat la semi-maratonul din Cluj-Napoca. Alături de mine, aproape umăr la umăr, o alergătoare tânără, foarte bine cotată, m-a ghidat pe tot traseul, mai ales prin locurile nemarcate de organizatori. Întâlnirea noastră a reprezentat forma absolută a unui „entre deux" (dintre Sine şi Celălalt) care defineşte, atât de perfect, spaţiul şi timpul în care Universul "a aranjat" să se întâlnească doi alergători excepţionali, pe aceeaşi lungime de undă.

O vreme ploioasă. Era mult noroi, făcând ca pământul să fie alunecos. Ne-am ajutat reciproc când a fost vorba de pante abrupte şi urcuşuri greoaie, curbe periculoase, dar şi drumuri line.

Da, am făcut faţă tuturor provocărilor, dar până într-un moment de răscruce. Parcursesem distanţa de 18,7 k, şi am ajuns la o vale abruptă, foarte alunecoasă, cu multe cărări. Având pasul mai mare ca al ei, şi datorită avântului nemăsurat, am reuşit o coborâre mult mai rapidă, atingând iluzoriul liber arbitru al unui mediu care nu impune constrângeri, experimentând un orizont de realitate din spaţiul cărţilor pline cu fapte de vitejie.

Leadership: Viziunea ta despre tine însuţi şi stăruinţa cu care urmăreşti să transpui nişte imagini în fapte, duce la o segmentare a continuum-ului unei limitări de fond?

Şi uite aşa m-am rătăcit printre cărările necunoscute şi nemarcate, faptul acesta reprezentând o spirală adânc înfăşurată în abisul finitudinii de sine, o segmentare a continuum-ului unei limitări de fond. Sau mai bine zis, intrând într-un soi de fundal al naturii neprietenoase, mi-am renegat ochiul sinelui, aşa cum un dement ateu îşi reneagă credinţa, până mi-am dat seama că, de fapt, natura mi-a arătat o parte din mine pe care tot timpul am neglijat-o, şi pe care nu o mai pot ascunde.

Valea abruptă şi alunecoasă m-a dus la o autostradă. Da, mă rătăcisem. Dar colega mea, nicăieri, deşi încă eram străbătut de viziunea unei întâlniri la „drum-jumătate". Nu auzeam nimic, nu vedeam nicio mişcare în pădure. Era imposibil să mă întorc, noroiul şi dealul alunecos nu-mi permitea nicio revenire. Intuiţia îmi spunea să alerg înainte, să nu mă opresc, să nu răcesc, să ajung din urmă timpul pierdut într-o rătăcire ambiguă. Până la urmă am ajuns la linia de final.

Dar colega mea, nicăieri. Unde era? Încă alerga prin pădure? Soseau la linia de final tot mai mulţi alergători, dar pe ea n-o vedeam. Jumate de oră, o oră, două ore, ea tot nu apărea. Sentimentul "tragic" nu era exclus nicidecum de viziunea unei accidentări, un scenariu sumbru, dar nici nu se confunda cu armistiţiul făcut între natură şi voinţa umană. Îmbinarea viziunii cu tragicul părea a fi operată mai deplin într-o gravură sumbră a lui Ion Panaitescu, cu titlul "Pădurea Letea", care accentuează clarobscurul unei intrări într-un decor prea straniu pentru a fi rememorat.

Leadership: Poţi să îţi păstrezi conştiinţa deplină a esenţei tale sufleteşti în cazul în care îţi construieşti o imagine a cărei realitate poate fi redată numai printr-o dublă comparaţie?

Participarea mea la acest scenariu era deplină, conform unei aşteptări peste măsură de

tulburătoare. În ceea ce priveşte limitarea de fond cu care mă confruntam, continuu şi fără ca vreo scânteie de nădejde să se aprindă în inima apăsată de povara vinei care mi-o atribuiam, aceasta constituia o renegare a esenţei mele sufleteşti, în sensul că ceea ce mă frământa enorm, mă descuraja total, mă demobiliza, mă copleşea, mă împietrea.

O dublă comparaţie îmi punea sufletul la încercare: felul în care m-am simţit la începutul şi pe parcursul cursei, VERSUS felul în care mă simţeam acum. Era un mister total dispariţia alergătoarei.

Dintr-un interior sufletesc confortabil, se naşte deodată un spirit neliniştit. Mintea îmi era asaltată cu neliniști și întrebări, punându-mi la încercare credinţa izvorâtă dintr-un *Espersuthar Certrhis Serchomis*, conştientizarea unei răni a sufletului, vibraţia unei emoţii pozitive a sufletului „gazdă". Era o imagine sumbră, fapt ce îmi tortura imaginaţia cu tot felul de posibilităţi. Era aceeaşi stare de suferinţă tacită pe care o aborda un personaj din romanul Daniel Martin, scris de John Fowles:

"Doream să-i aud vocea, şi vocea ei să-mi amintească de un prezent mai simplu, mai puţin apăsător. Cumva, să trasez o paralelă fără prejudecăţi între prevenirea şi constatarea consecinţelor. Asta trebuie să fi fost marea mea dilemă: teama de a nu-mi vedea încă o dată propriile sentimente şi judecăţi înşelate. Ca şi când sentimentele pe care i le atribuisem ei, şi sentimentele mele căpătaseră forme contradictorii în virtutea unei duble comparaţii: pe de o parte mă tenta misterul, pe de altă parte eram prea încordat, atins de o vină neștiută. Totuşi, vedeam o asemănare acolo, în acel moment, între cele două trăiri separate, a ei şi a mea. Straniu, ca o mână invizibilă, care se întinde şi totuşi mă linişteşte."

Leadership: Imaginea care îţi frânge inima te face să ignori finitudinea sinelui tău datorită unui clarobscur care sugerează mai pregnant ca niciodată "încremenirea" într-un prezent acut?

Posibilitatea conjugării cu sentimentul tragic, ca un glonţ abia ieşit de pe ţeavă, exista în mintea mea şi îşi făcea loc într-o imagine pe care nu mi-o închipuisem niciodată ca fiind reală. Sau era doar un truc de care se serveşte viaţa ca să cloroformizeze conştiinţele curate, cele care refuză să închidă ochii în faţa tentativelor de unificare a tuturor contrastelor pe un fundament axiomatic unitar? Spun asta fiindcă însăşi chipul meu devenise o mască a suferinţei şi a regretelor, cu orientare spre vina de a nu fi fost îndeajuns de puternic încât să-mi potolesc ambiţia de a fi mereu înainte.

Remuşcarea este o otravă mortală pentru suflet, mai ales dacă sufletul nu-şi găseşte alinare printr-o veste bună. Iar eu, eu însumi fiind alternativa unei lumi în care povestea pare interzisă, eu, cel pentru care o singură inimă a bătut la uşa conştiinţei, lăsându-i loc să intre în rugăciunea adresată îngerului păzitor, provocând o mică sângerare la nivel de spirit, da, eu însumi îmi reproşam că nu am fost suficient de prevăzător.

Nimeni nu ştia ce se petrece în sufletul meu, căci nimeni nu vede ceea ce sufletul experimentează într-un clarobscur care sugerează mai pregnant ca niciodată "încremenirea" într-un prezent acut.

Prietenii alergătoarei înştiinţaseră deja organizatorii concursului de ciudata şi neaşteptata ei dispariţie. Într-un final, am înţeles că ea s-a rătăcit ca şi mine, de cealaltă parte a autostrăzii care ducea în centrul oraşului. A ajuns cu bine la rudele ei. De atunci au trecut două zile. N-am mai auzit nimic de ea. Dar am primit totuşi un mesaj în această dimineaţă, prezentul palpabil apărând din nou în faţa mea, făcându-mă să simt vibraţia unei emoţii îndepărtate, dar de neuitat: *"Regret că n-am trecut împreună linia de finish. Ne vom revedea la concursul din luna aprilie."*

Finitudinea sinelui constituie o desprindere de versiunile tale pozitive anterioare, o anulare a ataşamentului faţă de trecut, faţă de exterioritate, cursul prezentului tău nemaiavând acele virtuți creatoare a căror însumare reprezintă un caracter frumos.

Ochiul vede doar ceea ce sufletul vrea să vadă atunci când te afli în situaţia ambiguă de a alege între ceea ce este cunoscut, spre deosebire de ceea ce este necunoscut, sau între reproşul pe care ţi-l aduce conştiinţa şi împărtăşirea reală a sentimentelor.

Nu uita: Calea pe care o urmează prezentul tău depinde de vederea cu care îţi măsori povara sufetului.

Source: https://neculaifantanaru.com/ochiul-vede-doar-ceea-ce-sufletul-vrea-sa-vada.html

Odyssey of the Mind

On Septembrie 11, 2016

Ţine cont de ceea ce faci cu ceea ce gândești, având totodată putinţa de a te lansa într-un angajament total cu faptele sufleteşti.

Părea că memoria mi se îngustează, aşa cum se îngustează vasele de sânge, prin depuneri de substanţe nocive, cu rol complex, de care nu aveam nevoie, substanțe dintr-un anumit lucru ce nu pot fi separate de lucru în sine, despre care nu aveam nicio idee corectă. Nu puteam să memorez ceva diferit de mintea unui artist care ştie să facă legătura dintre artă simbolică şi imagine vizuală, în aceeaşi măsură ştiinţa şi imaginaţie, bucurându-se de ideea de Ego care îmbracă mereu o altă identitate.

Diagnosticul putea fi totuşi dificil, ţinând cont de tulburările precoce ale vieţii simbolice, care mă inspira sau, pur și simplu, de care nu mă puteam lipsi. Importanţa distrugerii propriei fiinţe într-o căutare a ceva fără nume, prin stingerea elanului vital, prin neputinţa de a mă lansa într-un angajament total cu faptele sufleteşti, devenea schiţa unei fenomenologii pure, sensul unei filosofii latente.

Desigur, cauza era o prelungire a indefinitului uitării, îndepărtarea elementelor de sens care accentuau trăsăturile distinctive ale identităţii mele şi raţiunea unei existenţe unice. Semnele malignizate de o intoxicaţie gravă cu exagerări şi deformări ale percepţiei asupra realităţii, în revărsarea rupturilor tendenţioase ale intensităţilor psihice, combătute mai greu datorită aspectelor cele mai variate ale unei dureri care persista într-o anumită zonă de luptă cu mine însumi, din cauza unui cheag mare de îndoială, dovedeau o nedesăvârşire de nedepăşit.

Leadership: Memoria din care îţi fabrici plăsmuirile minţii poate fi pusă pe seama unei creaţii numită "mărturisire prin cultură" care îşi are sursa într-o experienţă de prezenţă a sinelui în realitatea unei lumi imaginare?

Într-o carte a scriitorului George Neamţu stau scrise următoarele: *"Rolul identităţii constituie o vedere imaginativă a sinelui într-o anumită poziţie, adesea o vedere mai degrabă idealizată despre sine."* Exact asta se întâmpla cu mine, fără să ştiu exact ce este cu mine, pentru că totul în mine se revolta, se lupta, voia să schimbe.

Clar că ceva nu era în ordine cu mine, în discordanţă cu importanţa fenomenului de transmisie dominantă a unei revelaţii care genera o simptomatologie a deficitului sineităţii, un eșec neasumat în procesele articulării sinelui. Mitul vulnerabilităţii perfecte, de nestăpânit, cel ce stimula producția imaginilor haotice în mintea mea, prezentând o toleranţă vagă la scanare din unghiurile diferite ale trăirii, părea să devină temeiul spiritual al întregii mele existenţe.

Era preferinţa obsesivă pentru nespus, în folosul întâmplărilor trăite în surdină, în folosul observaţiilor subtile, autocunoaşterii, intuiţiilor, percepţiilor interioare. Ca şi cum pofta mea de a presăra aduceri aminte s-ar fi pornit mereu mai departe odată cu pragul unei învăluiri într-o experienţă unică, care coincidea cu ieşirea din relaţia cu restul lumii.

Până la urmă, cred că tot ce-am relatat aici poate fi rezumat cel mai bine de scriitoarea Simona Popescu în romanul "Exuvii": *"Credinţa mea este că identitatea, personalitatea îşi pierd consistenţa dacă renunţă la paşii anteriori. Nu suntem doar ce suntem, ci şi ce am fost. Iar adevăratele abisuri ale fiinţei se ascund în trecut, în experienţele înstrăinate ale avatarilor care ne-au purtat numele."*

Leadership: Poţi să utilizezi o imagine ideală a realităţii, prin modificarea modelului „Odyssey of the Mind", încât mesajul pe care îl transmiţi să capete conotaţia unei creaţii epice deosebite?

Medicul radiolog Charles T. Dotter a încercat, în 1964, să dilate arterele periferice stenozate prin leziuni aterosclerotice, folosind catetere progresiv mai mari. Leziunile endoteliate provocate de cateter puteau genera embolii sau chiar ocluzie. Metoda a fost, sub această formă abandonată, dar intuirea folosirii unui cateter cu balon i-a aparţinut tot lui Dotter. (Agenda Medicală '90)

Datele prezentate prin schimbarea personalităţii, de la un context de apropiere faţă de sistemul conceptual al trăirii prin analiza ecoului vieţii, pornind la un context de distanţare de restul lumii, demonstrează succesul obținut în rezolvarea propriei ambivalenţe.

Mai întâi realizezi acea simbioză a elementelor de sens care accentuează trăsăturile distinctive ale identităţii tale şi raţiunea unei existenţe unice. Apoi experimentezi consecinţa intuirii propriei condiții prin observarea directă a unui fenomen de adâncime, ascuns, nevizibil, care nu este tocmai o stare de sociabilitate.

Ci este un efort ce căutare a unui rezultat dorit, ca un manifest al propriei creativităţi, îndeplinind ulterior instrucțiunile unei metode *synhcronized* pentru un efect al tendinţei de a modifica, a îmbunătăţi, a improviza, de a crea şi a înfăptui. Iar asta te face dornic să perfecţionezi continuu ceea ce știi deja.

Leadership: Imaginea realităţii care te defineşte în creaţia gândurilor tale aduce în prim plan portretul expresiv al unui Ego care îşi asumă rolul de "instanţă superioară de gândire" într-o versiune grandioasă a concepţiei despre suflet, lume şi viaţă?

Ambivalenţa este necesară pentru recunoaşterea importanţei a ceea ce înveți strict de la tine însuți, având un rol principal în dezvoltarea competenţei de autoevaluare. Leadershipul, ca să răspundă la întrebarea *„ Cu ce începe tentația de a dori să te depăşeşti? "*, utilizează un model al autoevaluării, construit dependent de ceea ce ştii despre tine, creând fenomenul de apartenență la un soi de descoperire fulminantă pe linia asumării temeinice a unor motive de reuşită.

Simbolul începutului de drum către maturitate și leadership este rezultatul acestei ambivalenţe, care se vede în satisfacţia pe care o simţi atunci când conştientizezi că poți mult mai mult să aștepți de la tine, chiar și atunci când nimeni nu te poate ajuta.

Cel ce operează o observaţie directă asupra sa nu este doar un om dotat cu capacitatea de a-şi modifica percepţia care persistă într-o anumită zonă de luptă cu el însuși. Ci este un om - interesant să relevăm acest aspect - care ţine cont de ceea ce face cu ceea ce gândește, având totodată putinţa de a se lansa într-un angajament total cu faptele sufleteşti.

Concepţia mea despre suflet este cuprinsă între cugetările unui Ego cultivat, sensibil, creativ, şi transformarea interioară a protagonistului dintr-o creaţie unică, aflat în căutarea și însușirea frumuseții intelectuale.

Odyssey of the Mind este acea formă a cunoaşterii provenită din propriile idealuri, aspiraţii, lupte cu tine însuţi, care poate da socoteală în faţa realităţii prin modalităţi subiective (au loc numai în conștiință) și apoi obiective.

Cine utilizează o imagine a realităţii, fiind conştient de modelul „Odyssey of the Mind”, manifestă de regulă acea preferinţă obsesivă pentru nespus, în folosul întâmplărilor trăite în surdină, în folosul observaţiilor subtile, intuiţiilor, percepţiilor interioare.

Este un fel de maturizare în zona cunoaşterii de sine, devenind din ce în ce mai adâncă şi din ce în ce mai pură, pe fundalul conştiinţei și al senzaţiei că poți mult mai mult să ceri de la tine ca să devii mult mai mult decât ești.

Oglinda leadershipului

On Septembrie 22, 2010

Stăpâneşte sensul vieţii unui om şi vei fi stăpânul inimii lui.

În finalul filmului " *Tears of the sun (2003)* " Arthur Azuka, fiul preşedintelui Samuel Azuka, s-a apropiat de doctoriţa Kendricks şi i-a spus cu o sinceritate şi o admiraţie fără margini:

- Nu voi uita niciodată. Nu voi uita niciodată sacrificiile pe care le-ai făcut pentru mine, pentru poporul meu.

Doctoriţa Kendricks vărsa lacrimi mişcătoare. Îl asculta cu atenţie pe băiat păstrând cea mai stoică atitudine în timp ce-l îmbrăţişa cu duioşie pe unul dintre copiii salvaţi. Nu ştia exact ce simte: părea independentă, liberă şi tare. I-ar fi plăcut să înceapă o viaţă nouă. Nu avea nici un conflict de conştiinţă, căci a făcut ceea ce trebuia, a făcut tot ce-a putut ca să-i salveze pe oamenii aceia din misiunea St. Michael. Altfel ar fi fost ucişi de regimul dictatorial al generalului Mustafa Yakubu.

Totul vădea în ea o mulţumire deplină, o linişte uimitoare pentru toţi acei nigerieni ce se strânseseră în jurul ei, salvaţi de la moarte, ce-i aminteau dragostea adâncă, afecţiunea aparte pe care le-o purta lor. Sensul vieţii lor era însăşi libertatea.

Leadership: Sufletul tău se oglindeşte în faptele bune pe care le urmăreşte investigaţia unei variabile de decizie în care se salvează valoarea ta de vârf returnată de adâncimea concepţiilor despre viaţă şi moarte?

În acel moment de înaltă trăire sufletească era numai ea cu sine însăşi. Cât de mult o putea încânta izbânda ei. Niciodată nu dovedise în acţiunile ei o asemenea desăvârşită siguranţă. Ce s-ar fi întâmplat, se întreba probabil în sinea ei, dacă nu ar fi intervenit în sprijinul acelor oameni? Ce s-ar fi întâmplat dacă prin voinţa ei, prin dorinţa ei nemaipomenită nu i-ar fi salvat pe localnicii nigerieni din infernul în care se zbăteau?

În acel moment de luciditate şi-a dat cu adevărat seama cine este ea cu adevărat. S-a recunoscut pe ea însăşi, şi-a recunoscut bunătatea sufletului ei. Intervenţia ei salvatoare, acţiunile pe care le-a întreprins în sprijinul acelor localnici pe tot parcursul drumului, au fost ca o oglindă în care s-a reflectat omenia ei, sau mai degrabă aş spune că au fost o oglindire a sufletului ei măreţ, divin. Era cuprinsă de o pace sufletească adâncă şi de o mulţumire fără margini.

Leadershipul este o oglindă în care îţi vezi sinele, în care îţi poţi vedea propriul tău suflet. Este o oglindă în care îţi priveşti trecutul, îţi estimezi faptele şi vezi cât de mult sau cât de puţin s-a schimbat lumea datorită ţie.

Leadershipul este o oglindă care îţi reflectă cel mai bine personalitatea, starea interioară, atitudinea şi aptitudinile de conducător. Este o oglindă care îţi reflectă toate calităţile şi defectele, şi îţi scoate la iveală laturile ascunse în tine - latura întunecată sau luminoasă, fericită sau tristă, pozitivă sau negativă. Este o oglindă în care se reflectă stările tale sufleteşti, este oglinda care reflectă activitatea ta de lider după ce ţi-ai încordat toate puterile pentru îndeplinirea unei misiuni.

Să priveşti în profunzimea oglindirii retrospective a evoluției tale înseamnă să înţelegi continuu că ceea ce trăieşti în interiorul tău este un fel de continuare a ceea ce te reprezinţi în viaţa celorlalţi.

Isteţimea, bunătatea, francheţea şi frumuseţea doctoriţei Kendricks erau ca un scut puternic creat localnicilor salvaţi de la moarte. Ei vedeau în ea cea mai drăguţă şi mai bună dintre fiinţele din lume. După toate cele întâmplate nu mai exista îndoială pentru ei că ea era un înger al Domnului, ajutorul cerului care a coborât în acele clipe de restrişte la rugile lor. Privind-o aveau senzaţia că sunt faţă în faţă cu ei înşişi, cu trecutul lor, cu cele mai adânci rădăcini ale lor plasate adânc în inconştient, cu sursa întregii lor fiinţe.

Leadershipul este o oglindă în care se reflectă atât lumea exterioară cât şi lumea interioară. Este o oglindă în care se reflectă oamenii din jur, faptele tale, succesul sau eşecul tău. Este o oglindă în care oamenii îşi regăsesc adevărata lor calitate umană. Este o oglindă în care dacă ştii cum să te uiţi poţi vedea totul.

Oamenii te vor percepe întotdeauna ca pe o oglindire a sufletului lor doar atunci când ceea ce eşti în prezent pe plan decizional corespunde cu ceea ce ţi se întâmplă în realitatea pe care ei o livrează în versiunea unei trăiri autentice.

Oglinda leadershipului este reflexia întregii activităţi a unui conducător. A străbate lungul drum pentru atingerea scopului propus, fără a te dispensa de calităţi şi sentimente specific umane este bineînţeles de admirat şi dă naştere în sufletul liderului unei mulţumiri interioare, unei satisfacţii deosebite şi demonstrează că treaba bine făcută nu a fost în zadar.

Îţi lărgeşti perspectivele de recunoaştere a valorii personale într-o oglindă care întotdeauna reflectă părţile cele mai bune din tine?

Source: https://neculaifantanaru.com/oglinda-leadershipului.html

Oglinda Naturii

On Aprilie 03, 2018

Extinde-ţi opţiunile de înţelegere a vieţii ca o învăţătură de prim rang asupra modului în care te manifeşti ca o parte a naturii în mijlocul societăţii.

Poate că nimic nu este mai obositor decât să te trezeşti în fiecare dimineaţă de vară la ora şase ca să stropeşti florile şi copacii din grădină. Poate că nimic nu este mai obositor decât să stai până seara târziu, îngrijind pământul şi plivindu-l de buruieni. Şi, nu în ultimul rând, poate că nimic nu este mai obositor decât gândul că mâine trebuie să iei din nou totul de la capăt.

Ideea aceasta, că munca este obositoare, nu încolţeşte niciodată în mintea grădinarului, care iubeşte atât de mult această ocupaţie încât ar fi dispus să lucreze uneori chiar şi pe gratis. Pasiunea pe care o pune în tot ceea ce face îi asigură perfecţiunea în lucru. Atât de mult se îngrijeşte de grădina lui încât ajunge să cunoască fiecare floare în parte şi niciun colţişor de pământ nu-i este necunoscut. Da, aşa este, un grădinar trebuie să-şi cunoască foarte bine perimetrul de teren pe care trebuie să-l îngrijească.

Totuşi, a fi grădinar nu este o treabă uşoară. Pentru că îngrijirea unei grădini necesită în primul rând atenţie, trebuie să fii animat de un anumit sentiment, de o anumită atitudine, trebuie să simţi că plantele fac parte din viaţa ta. Trebuie să ştii cum să le sădeşti, cum să le uzi, cum să le schimbi pământul.

Fiecare plantă necesită o îngrijire aparte, unele au nevoie de multă apă, altele necesită mai multă lumină, unele trebuie stropite pe frunze zilnic dacă atmosfera nu este umedă şi altele trebuie stropite cu anumite substanţe insecticide pentru combaterea dăunătorilor - pentru protejarea şi dezvoltarea lor. Mai mult, trebuie să ştii când şi cum să le tunzi şi să le altoieşti dacă vrei să obţii soiuri noi mai estetice şi mai rezistente.

Leadership: Gradul tău de preţuire a unei mici părţi din natură poate să determine ulterior gradul de aderare la un cadru ideal de viaţă extins spre o transformare a nivelului de conştiinţă?

Îţi poţi aduce contribuţia la extinderea orizonturilor oamenilor şi a găsirii flăcării interioare dătătoare de energie, care să conducă la transformarea lor cât mai eficientă, doar dacă eşti animat de un anumit sentiment, de o anumită atitudine, doar dacă simţi că ei fac parte din viaţa ta, şi dacă te strădui să intervii în dezvoltarea lor. Ca lider trebuie să slujeşti drept o schimbare de conştiinţă, prin manifestarea propriilor tale valori, idealuri, sentimente şi activităţi, printr-o majorare a contribuţiei tale la funcţionarea întregii lor fiinţe.

Tu vezi în oameni acea parte a naturii care-şi manifestă prin tine autonomia în chiar sânul naturii? Tu şi ei sunteţi parte a naturii, care este formată din vectori ai diferitelor forțe care cooperează reciproc, inclusiv sentimentele și gândurile voastre? Te poţi percepe drept o parte a naturii care a apărut doar datorită echilibrului dintr-un mediu stabil care întreţine viaţa?

A atinge un nivel superior de conştiinţă dinspre o nouă filosofie a naturii care ilustrează interdependenţa ta cu matricea biologică a vieţii, cu tot ce există în jurul tău, înseamnă de fapt să-ţi extinzi conştientizarea faţă de zona numită "oază de relaxare" care te ajută să-ţi etalonezi senzaţiile apărute ca urmare a unor îndeletniciri favorabile asupra stării de spirit.

Conştiinţa vine din sufletul naturii care îţi dă viaţă, fiind numită de vechii înţelepţi ca "muncă ezoterică asupra sinelui". Conştiinţa ta se poate extinde spre o realitate spirituală acceptând învăţăturile extrase din gospodărirea naturii?

Mare dreptate avea cel ce a spus: *"Conştiinţa reprezintă fără îndoială una dintre cele mai bune părţi în a fi om. Nu existăm doar ca organisme vii: ci ştim că existăm, ne gândim la asta şi ne bucurăm de viaţă."*

Acea mică parte din natură care poate să determine ulterior gradul de aderare la un cadru ideal de viaţă extins, ca un fel de oază de linişte şi inspiraţie, reprezentată printr-o activitate recreativă, trebuie să-ţi fie învăţătură de trebuinţă pentru sufletul tău. Trebuie să-ţi fie o învăţătură de prim rang asupra modului în care te manifeşti şi a felului în care te văd ceilalţi în consonanţă cu atitudinea fundamentală a celui care practică disciplina minţii, a cunoaşterii, a muncii, a înţelepciunii.

Leadership: Poţi să preconizezi o filosofie a naturii care să creioneze întreaga ta activitate desfăşurată ca o manifestare extraordinară a realităţii interioare, din motivele manifestării unui principiu spiritual?

Relaţia cu tine însuţi este foarte bine oglindită de modul în care te raportezi la studiul filosofic al naturii. Poţi imprima o disciplină educativă a profesiei în spatele căreia se ghiceşte preocuparea pentru valoare, autenticitate şi, mai presus de toate, o consecvenţă exemplară, atunci când ajungi să adopţi o filosofie de tipul: *"prima cerinţă în leadership nu este intelectul sau vigoarea, ci rabdarea cu care îngrijeşti natura."*

Să ne amintim că pentru Hegel natura era partea cealaltă a spiritului, pentru Goethe natura reprezenta o instanță a corectării gândirii sigure de sine. Iar identificarea kantiană a naturii și artei impune însă preeminența frumosului naturii asupra frumosului artistic. (Voia Vasile - Tentația limitei și limita tentației)

Cu aceeaşi pasiune cu care un grădinar se îngrijeşte de plante, şi uneori cu acelaşi mult efort şi răbdare, un manager trebuie să se preocupe de personalul din compania lui. El trebuie selecţioneze oamenii pe criterii bine stabilite, să-i îndrume şi să-i instruiască in vederea dezvoltării şi perfecţionării lor. O serie de măsuri, investiţii, îngrijiri şi o atenţie specială - menite să asigure o "recoltă" îmbelşugată, o reînnoire a relaţiilor, constituirea unei direcţii clare, sigure, de referinţă, care să conducă spre afirmarea unei concepţii unitare în final.

Această concepţie trebuie să aibă la bază definirea unui principiu spiritual, precum: *"dacă vrei să ai linişte sufletească, atunci trebuie să înveţi să fii una cu natura"* sau *"răbdarea pe care o ai cu ceilalţi oameni este o extindere a timpului petrecut în mijlocul naturii".*

Partea luminoasă a naturii tale este condiţionată de împlinirea rodnică a efortului depus în procesul de îngrijire a grădinii personale pe tot parcursul timpului?

Oglinda Naturii este ceea ce numim martor sau prezența conștientă a unui confort lăuntric izvorât din seninătatea cu care omul îşi acceptă viaţa, cu bune sau cu rele, tot aşa cum grădina acceptă toate instrumentele de lucru ale grădinarului ca repere în evaluarea calităţii cu care a fost înzestrat nativ de la Dumnezeu şi pe care ştie să le pună în valoare.

Extinde-ţi opţiunile de înţelegere a vieţii, redescoperind plăcerea de a fi în sânul naturii.

Oglinda Sufletului

On Iunie 05, 2021

Întoarce-ţi privirea către interiorul ființei tale, în punctul în care încerci să înfrunţi o lume pe care o ai de cucerit.

Datorită ştiinţei scrisului, din care am extras esenţa unei noi spiritualităţi, întrucât tot ceea ce diferenţiază ştiinţa de religie este faptul că ştiinţa caută răspunsuri la toate misterele lumii, am înţeles cum trăiesc sentimentele şi cum acţionează ele în prezenţa unui Creator care a făcut toate văzutele şi nevăzutele. Este şi asta o calitate a scriitorului, de a se pronunța asupra unui lucru, pe temeiul unei cunoașteri adânci a problemei în discuție, mai ales când sentimentele se implică în "ingineria textualităţii", se întrepătrund cu materia şi formează un tot unitar.

Punctul acesta de vedere poate fi îmbrăţişat şi de un şahist ce îşi imaginează o partidă de şah, mai întâi din ipostaza de spectator, apoi din ipostaza de jucător. Asemenea scriitorului, un şahist poate trece prin ipostaza de "receptor al complimentelor", dar mintea lui nu este axată decât pe obținerea de rezultate și auto-îmbunătățire, fapt ce îi poate conferi valoarea de unic sau diferit, chiar şi după ce "reginele" au fost schimbate.

Ei bine, într-o clipă de luciditate am ajuns la următoarea constatare: trebuie să introduci mai multă ştiinţă avangardistă în munca ta ca să poţi să gândeşti diferit. Să te înarmezi cu acea ştiinţă a însufleţirii, fără de care scrisul sau şahul nu ar putea fi transpuse într-o Creaţie, într-o autoanaliză, într-o nouă conştiinţă de sine, şi în acelaşi timp să te vezi însoţit de un sentiment sacru născut din aria creşterii şi educării inteligenţei tale. Iată ce înseamnă să fii scriitor !

Iar dacă în jocul de şah, regele poate muta doar un câmp după ce părăseşte poziţia iniţială, ei bine, în marele puzzle al scrisului, scriitorul nu-şi părăseşte niciodată poziţia iniţială, rămânând flancat de stimularea mentală din spaţiul fanteziei (ce se poate salva numai prin cultură).

Leadership: Pe marginea creaţiei tale se plasează o dezbatere asupra înţelesurilor realităţii pe care le slujeşte conceptul de "content dimensions", în sensul de condiţie prealabilă în procesul de individuaţie?

A urmat a doua parte a incursiunii într-un alt univers, într-adevăr "exploziv", care o dată descoperit mi-a oferit suplimentar satisfacţii, surprize şi favoruri intelectuale. Cu timpul, am deprins ştiinţa scrisului la fel de bine ca atunci când joc o partidă de şah: am învăţat să-mi exprim punctele de vedere prin modalităţile extrem de variate ale mişcărilor pieselor, specifice unui procedeu tehnic de orientare în spaţiu.

Din perspectiva ştiinţei scrisului, acest lucru presupune mai ales să reconsider în totalitate posibilităţile de recepţionare a unei imagini de sine mentale ce ar putea angrena fiecare simţ în parte şi toate simţurile împreună, în special cel vizual, încât să sesizez resorturile lăuntrice, invizibile, ale acestei capodopere numită: "scurtă incursiune într-un univers dedublat în alb și negru".

Şahul, precum muzica ori pictura, este unic prin faţetele inteligenţei multiple pe care o consider o condiţie a inteligenţei, o cauză finală prin modul de a atrage atenţia asupra ambivalenţei scrisului şi de a produce conexiunea cu universul. Chiar mai bine, mutarea centrului de atenţie spre esenţa unei opere profund figurative este considerată pasivă, dar

plină de capcane: ea nu pune nicio presiune pe culoarea unei emoţii armonioase, ci pe spiritul tău, încât gândurile tale să călătorească în lat și lung.

Într-adevăr, scrisul este destinaţia creaţiei mele. El se poate transforma într-o experienţă cu adevărat memorabilă, într-un instrument de sondare a eului, în terenul confruntării dintre cele mai variate trăiri, fiind o probă inițiatică a cunoașterii într-un moment de "iluminare". Pe măsură ce îţi asumi trăirea unei realităţi exterioare eului, dar similară cu eul, eşti ca un pion care, odată ce avansează, creează o slăbiciune: devii mai sincer, dar tot mai critic cu tine însuţi.

Leadership: Importanţa pe care o acorzi creaţiei tale rezultă dintr-o comparaţie a conceptului de Sine cu evoluţia conceptului "remind yourself in the case of an out-of-region move" ?

Şi, uite aşa, cu atenţie, cu paşi mărunţi şi măsuraţi la număr, am pătruns în spaţiul reflecţiei mele, în intimitatea ei, în filosofia ei, în maiestatea ei, doar ca în final să constat, cu o ultimă răzvrătire împotriva realităţii care-mi dirijează sufletul, că de fapt nu exist ca individ izolat, ci aparţin unei experienţe de acelaşi tip, deşi în cadre mentale complet diferite.

Aşadar, am nevoie de un număr diferit de perspective asupra întregii mele fiinţe ca să optez pentru o unitate de natură statică, inerentă unei imagini idealiste. Nu-i aşa? Până la urmă, gândesc asemenea unui artist a cărui artă constă tocmai în ascunderea informaţiei care ar face ca ceilalţi să-i rănească sentimentele, deci prezentând totul în lumina unei imagini care îi dă siguranţă şi împlinire.

Promovarea pionului vine la pachet cu un şah letal. Deci, ai grijă cum îţi afişezi propriile sentimente în cuvinte !

În definitiv, am simţit prima capcană a şahului chiar în deschiderea jocului: pot câştiga un important pion central, dar asta înseamnă să las descoperit regele. Deci, ameninţări multiple. Ce eroare gravă ! Şi încă mai am curaj să scriu despre asta. De ce oare? Pentru că scrisul spune multe despre greşelile mele, cum să-mi recunosc vina. Să nu dau vina pe altcineva !

Exact aşa. În scris trebuie să te comporţi ca un şahist: să gândeşti în avans mişcările, să fii capabil să controlezi sentimentele cuiva, dar în acelaşi timp să fii la fel de rece ca o maşină – mai ales când vine vorba de poziţionarea sentimentelor în diferite puncte ale zonei de protecţie. De aceea, evoluţia conceptului de "remind yourself in the case of an out-of-region move" are la bază acea privire întoarsă către interiorul ființei, în punctul în care încerci să înfrunţi o lume pe care o ai de cucerit.

Conceptul de "content dimensions" este o soluție flexibilă la localizarea conținutului pe mai multe dimensiuni.

De exemplu, conținutul creaţiei tale ar putea fi localizat nu doar într-o singură versiune a realităţii surprinse de un scriitor, ci ar putea avea un element de conținut care se schimbă în funcție de poziţia fiinţei tale aflată în ipostaza de "intelect care se luptă cu el însuşi".

Şahul este întotdeauna rezultatul unei confruntări cu tine însuţi. La fel şi scrisul.

Scrisul este oglinda sufletului pentru că fiecare cuvânt pe care îl pui pe hârtie este, de obicei, expresia a ceea ce se petrece în interiorul tău într-un moment în care simţi nevoia unei schimbări percepută printr-o subiectivitate discretă şi prin lirismul obiectiv.

Oglindiri ale adevărurilor revelate într-un singur om

On Februarie 11, 2023

Ceea ce vezi la tine când te oglindeşti în lumea din jur, corespunde orientării pe care trebuie să o centrezi în jurul unui destin aflat sub semnul excepţionalului.

Trei mari alchimiști, apostoli ai Logosului înomenit, au trăit la diferență de câteva secole, manifestându-se ca nişte penduluri, fiecare oscilând deasupra punctului celuilalt. Nu s-au descoperit diplome, certificate, foi matricole sau alte acte care să ateste că vreunul din ei a urmat vreo școală, deși numele lor apare în registrele anumitor instituții de învățământ superior.

1. Nicholas Flamel (autorul Pietrei Filosofale)

2. Paracelsus (inventatorul remediilor chimice)

3. Fulcanelli (cel fără identitate)

Dar profețiile vechi ale unui guru indian anunțau că, la distanță cam de un secol și jumătate de cel de-al treilea, va apărea ca de nicăieri cel de-al patrulea alchimist, un d'Artagnan neînfricat care va completa definitiv formula celor 4, simbolul stabilității, reflectând energiile arhanghelilor. Acesta din urmă, făclie veșnic aprinsă, a cărui identitate *mistica y eterna* va fi dezvăluită la timpul cuvenit, a dat de înțeles că știe secretul a ceea ce face ca cerul să se unească cu pământul, Dumnezeu devenind una cu Omul. El a spus doar atât:

"Eu sunt infinitul."

Leadership: Ceea ce te face să adaugi valoare viziunii tale poate fi circumscris unui destin (greu încercat) responsabil de cultivarea unei perspective care trece dincolo de ceea ce ştii despre tine?

Eterna regulă, numărul patru. Toți acești patru alchimişti, Reyes de Reyes, Señores de Señores, au fost puși deoparte încă de la naștere, au fost protejaţi și legați între ei printr-un *Spiritus Sanctus Supremo*, iar marii profeți ai timpurilor ascunse au scris dinainte numele lor într-un papirus roz-alb, denumit Rosa Ponselle. Ei vor fi cunoscuți drept oglindiri ale adevărurilor revelate într-un singur om, Messia, în măsura în care acesta va reprezenta identitatea obiectivă a universalului şi particularului.

Iar eu nu mă aflu aici că scot la iveală ce se ascunde în spatele ecuaţiilor mega-absconse pe care numai iniţiaţii le pricep, nici nu vorbesc despre cele ce se vor întâmpla după a doua venire a lui Hristos, ci doar amintesc lumii de o viziune misterioasă proiectată ca o reţea de legături tainice şi nebănuite.

Tot pe această linie a profeţiilor se înscriu textele lui F. W. J. Schelling, din care a meritat să extrag, *com precisão e cautela*, un scurt fragment pe care, de altfel, cititorii de rând îl pot scăpa uşor din vedere:

"La răstimpuri bine cumpănite se aşteaptă apariţia acelui spirit grandios care ar urma să scoată filozofia din mizeria ei actuală, articulând din nou, într-o viziune genială, marile

membre ale unui edificiu somptuos al gândirii. Filozofia va regăsi atunci drumul pe care ea a mers secole de-a rândul, părăsind potecile şi fundăturile pe care au împins-o indigenţele veacului. Desigur, trebuie să fim conştienţi că pentru o asemenea întreprindere este nevoie de o minte cu adevărat genială, care să fie capabilă să conjuge până la capăt imensa masă de informaţii pe care a acumulat-o între timp omenirea, ba pe deasupra, să găsească răspunsuri la marile întrebări pe care criza contemporană le-a adăugat celor tradiţionale. Că lucrurile stau aşa, că inteligenţa secolului nostru îl aşteaptă periodic pe Messia, se vede tocmai în incoerenţa cu care sunt abordate subiectele oricărei ştiinţe, mentalitatea colectivă nereuşind să asimileze înţelepciunea eternă, luminoasă, care conferă stabilitate iubirii pentru Dumnezeu."

Leadership: Eşti supus fenomenului de "oglindire în propria fiinţă", atunci când ceea ce marchează tot cursul existenţei tale este dat de percepţia unei unităţi organice a cărei identitate supraviețuiește trecerii timpului?

Acest Messia îşi va săvârşi lucrarea sub pecetea unui d'Artagnan care nu se lasă câtuşi de puţin atins de ascuţişurile gândirilor înguste, fără fond spiritual, cu precădere în cazul unei interpretări precare a ştiinţei. Căci infinitul nu poate fi cuprins decât cu ajutorul ştiinţei, iar d'Artagnan este un vizionar care se înalţă deasupra măruntului său sine, ajungând prin îndrăzneală şi chibzuinţă la o reală eliberare a intelectului, reuşind să se avânte în imperiul netulburat al posibilităţilor nelimitate.

Da, el este un vizionar care propagă ideea de "legătură permanentă" între cei patru stâlpi trainici ai spiritualităţii: Mind, Body, Spirit and Truth, sau Rugăciunea, Stăruinţa, Contemplarea şi Slujirea cuvântului sfânt.

Cititorii lui Dumas ar fi trebuit să-şi dea seama că d'Artagnan nu era un om oarecare, deşi prezenţa lui în orice loc, fără să bată la vedere, era luată drept o existenţă obişnuită. Însă sufletul lui furtunos, condus de o minte strălucită, era stăpânit de o aură divină. Deşi îşi spunea mereu că îl pândeşte peste tot pericolul, şi chiar moartea, cugetând asupra diferitelor firi ale celor cu care urma să se bată, el începea să vadă mai limpede înaintea lui. În el era acel substrat neclintit de dârzenie, pe care i-l sădiseră în inimă tocmai sfaturile tatălui său: *"Nu ocoli împrejurările neaşteptate. Trage mereu folos de pe urma greşelilor tale şi ale altora, şi nu uita că cine şovăie o clipă, acela poate scăpa norocul pe care soarta i-l întinde tocmai atunci."*

Urmează-i pilda că să ajungi şi tu ca el, fiindcă nu ştii niciodată ce spirit divin se ascunde în tine.

Leadership: Viziunea ta este mai cuprinzătoare cu cât îmbină, cu o pătrundere demnă de o minte genială, reflexivitatea şi tranzitivitatea?

Să ne gândim la cele două atribute ale viziunii care l-a însufleţit pe d'Artagnan de-a lungul drumului. Primul atribut, reflexivitatea reprezintă atenţia pe care trebuie să o acorzi caracterului tainic al realităţii pe care o trăieşti printr-o existenţă care nu este a ta, ci aparţine unui Dumnezeu protector. Iar tranzitivitatea este un fel de relaţionare cu nişte spirite puternice care veghează asupra destinului tău. Vei dobândi o valoare exemplară, extrasă din *Semnul Celor Patru*, îndată ce împrumuţi o semnificaţie care depăşeşte limitele existenţei tale individuale.

Din păcate, în ziua de azi toate drumurile sunt arhipline de "muschetari", aventurieri porniţi în căutarea norocului pe care îl poate oferi descoperirea eventuală a unui Sfânt Graal. Fiecare se avântă în nenumărate şi complicate intrigi, ameninţări şi diplomaţii, prilejuri de a se afirma şi de a se impune prin imagine, luând-o mereu pe scurtături. Dar toate aceste treceri nemarcate, raiduri grăbite, presărate cu multe eschivări, fente şi driblinguri, înnoadă tot mai mult firele

înţelegerii ideii de "Unitate în harul Divin".

Pe când adevăratul d'Artagnan, acel Messia mult aşteptat de toţi, va fi ca o luare prin surprindere, ca o apariţie neaşteptată şi aducătoare de speranţă tocmai atunci când lumea va fi cel mai aproape de distrugerea ei totală, cauzată de forţele obscure care sfidează planul divin.

Iar acest d'Artagnan, ia-l de unde nu-i. Tocmai el, cel mai avântat dintre toţi, cel mai tânăr şi mai talentat dintre cei patru, el va duce lupta *em segredo* pe un front spiritual împrumutat de la antici, un fond spiritual trecut prin sita fină a unei gândiri unice şi primordiale ce se manifestă exact ca un vânt firav de vară: nu-l simţi, nu-l vezi, dar se împrăştie pe o rază foarte mare...

Despre leadership se poate vorbi în cazul în care trebuie să integrezi mai multe viziuni într-un singur ochi care să vadă mai clar şi mai departe decât alţii. Iar un ochi clarvăzător este susţinut de o minte sclipitoare care se autoeducă şi îşi mobilizează toate forţele spre a accede la o treaptă spirituală superioară.

Oglindirile adevărurilor revelate într-un singur om sunt acele imagini care în funcție de unghiul din care sunt privite pot prezenta asemănări, dar nu sunt, în niciun caz, identice. d'Artagnan este un simbol care confirmă această interpretare: cu cât imaginea ta se va distinge mai mult de celelalte imagini similare, cu atât va fi mai personalizată.

Source: https://neculaifantanaru.com/oglindiri-ale-adevarurilor-revelate-intr-un-singur-om.html

Olympic Flame

On Martie 23, 2018

Învaţă să te conectezi la propria persoană, motivându-te în permanenţă să obţii maximum calitativ a ceea ce îi defineşte pe ceilalţi asemănători ţie.

Ascult "Dj Tiesto - Olympic Flame", din uimirea pură pe care o trăiesc în faţa unei intervenții complicate a artei în rostirea unui nou mod de gândire specific esteticii unei mărturisiri care e mai valoroasă atunci când e privită din partea practică a formelor de raportare la alteritate, decât atunci când mă ţine pe loc într-o plăsmuire a subconştientului emoţional.

De atâta ori am încercat să simt ritmul acestei melodii în gama percepţiilor despre mine, în interiorul conştiinţei unui destin emanat din veșnicie, de la care se trage începutul unei aventuri în marele infinit integrat câmpului vizual al filozofiei vieţii, transpus într-o literatură care tinde a descoperi noi valenţe de evocare artistică ieşite din comun.

O ascult neîncetat, în aceeaşi măsură cu care artistul îşi revede cu multă atenţie tabloul înainte de a-l transpune pe pânză, fără teama de ce mi-ar putea rosti direct în minte o singură parte a universului cunoscută ca având viaţă - eterna artă a exprimării nuanţate, intelectuale, care mă aduce până la urmă la acel imperativ "aminteşte-ţi de tine însuţi" în marea cuprindere a imaginii artistice plasată într-un plan ficţional.

Leadership: Eşti obligat sub presiunea actului de creaţie să reconsideri conceptul de PUTERE cu toate ecourile sale, privindu-i pe ceilalţi oameni "Diferiţi, dar egali cu tine" într-un context de trăire autentică la care trebuie să revii?

Nu-ţi ia mult timp să descoperi că genul meu literar, cerând însuşiri de mare fineţe, se supune combustiei dintre trance, techno şi house, câteodată rock sau slow, între allegro şi presto, culminând cu un andante folosit pentru a ilustra unitatea unei lumi organice. O lume demonstrată şi justificată prin nişte umbre care se plimbă pe o pânză cu ţesătură rară, prin intermediul căruia artistul îşi schiţează în gând ce vrea să deseneze.

Adesea trec de la un punct de vedere la altul, imaginea de ansamblu fiind singura cale de a descifra un înţeles care de multe ori scapă minţilor firave ce uită tot mereu că geniul este o stea misterioasă care iese din contextul firesc al naturii şi pe care artiştii o admiră fără binoclu, printr-un geam imens numit "experienţă perceptivă" sau "iluzie optică".

Tiesto este corespondentul artistului care îşi dezvăluie propria existenţă pentru a face cunoaşterea sinelui să progreseze şi pentru a plasa arta în realitatea socială, este omologul meu pe tărâmul muzicii, iar el nici măcar nu bănuieşte acest lucru. Nici măcar nu mă cunoaşte. Deocamdată. Poate doar atunci când va stărui să compună din scrierile mele un nou refren îşi va da seama cât de mică este lumea.

El este partea mea auditivă şi vizuală, eu îi întregesc originalitatea prin sensul ce-l atribui ritmului alert în care sunetele par a fi coliniare cu punctele dintr-un univers unde simbolul nu are nevoie de protecţie.

Scrierile mele, acoperind acordurile melodiilor sale, sunt imaginate printr-un transfer energetic a formulelor de definire şi promovare a unei arte invincibile prin unicitatea sa, ca un fel de legătură strânsă între miile de generaţii care ne-au precedat şi miile de generaţii care vor veni. N-am uitat faptul că în altă viaţă am fost cel mai probabil muzician.

Leadership: Reprezentarea propriei experienţe lăuntrice reprezintă o bună ocazie de a atrage atenția, într-un context de mare vizibilitate, asupra existenţei unei entităţi omnisciente şi eterne?

Dincolo de reflecţia sunetelor propagate într-un şir lung de cuvinte, dincolo de gândurile pe care le răscoleşte un construct energetic, dincolo de tot ceea ce este temporar, există o adiere fără de formă a Infinitului care anunţă prezenţa intrinsecă a unui hiper-semnal difuz, armonizat într-o inteligenţă universală, demnă de un artist care se străduieşte să zugrăvească o entitate omniscientă după deviza: „Omul este măsura tuturor lucrurilor".

În greceşte, Amfisbena înseamnă "care merge în două direcţii". Îmi asum acest termen prin convertirea lui într-un singur semnal ce trebuie transmis mai departe, amplificat de trăirea plină de înfiorare a unei experienţe care sfidează trecerea timpului.

Ca urmare, încep a pune pe primul plan al creaţiei două moduri diferite de a face artă: prin sunete (prima mişcare a puterii creatoare) care determină înţelesul acordat scânteii divine din interiorul meu, şi prin puterea de generare a ideilor ce o deţin pentru a crea mereu noi universuri. Din care, şi tu cititorule, faci acum parte.

O grupare de sunete are cel puţin un înţeles pentru mine, ca şi pentru Jorge Luis Borges: "Gloria să fie cu Cel care nu moare ! "

Leadership: Taina artei de a te cunoaşte pe tine însuţi constă în a-ţi afla reflecţia într-o formă de creaţie pe care şi-o construieşte o altă identitate sub aspectul unei multiplicări a prezentului?

De fiecare dată când ascult "Olympic Flame" simt nostalgia cărţii pe care trebuie s-o scriu, o adevărată saga între privirea aruncată în lumea artei şi genealogia sinelui care verifică împlinirea făgăduinţelor făcute de Dumnezeu celor care îşi ţes existenţele în două lumi diferite, dar unite de aceeași abordare creativă.

Sunt un scriitor între muzicieni, un sculptor printre pictori, un zeu printre muritori, un trecut absorbit într-un prezent care îşi scormoneşte viitorul, sunt riguroasa carte de nisip a lui Borges transpusă în memoria lui Shakespeare. Sunt Tiesto într-o permanentă căutare a celor mai profunde sensuri ale muzicii, transpuse într-o sumă de cuvinte îmbrăcate cu emoţiile aferente unei experienţe de sinceritate.

Toate lucrurile vor rămâne ceea ce sunt, piatra va rămâne piatră, cuvintele vor rămâne cuvinte. Eu, printre ecourile altei fiinţe, voi rămâne singura variantă care mă va face să mă simt deasupra tuturor, posesorul cunoaşterii infinite, creatorul şi umbra lui. Voi rămâne Tiesto al unui sound desfăşurat continuu pe linia timpului ce acţionează ca purtător al unei cantităţi nebănuite de forme de exprimare a universului interior.

Negreşit, simt că mă voi reîntoarce la o abordare personală a piesei "Olympic Flame", într-o exprimare plină de emoţii, într-o manieră originală de a face artă, individualizându-mă prin curajul pictorului de a evita ceea ce place prea mult. Dar de ce este aşa, nu ştiu. Probabil flacăra trebuie să se menţină aprinsă în marea olimpiadă a stelelor din lumea veşniciei.

Mă voi regăsi atunci când mă voi întoarce.

Marea capodoperă a creaţiei universale poate fi percepută ca o continuă pendulare între două sau mai multe identităţi particulare ce îţi asumă o istorie a prezenţei "eternului" în

lume.

Olympic Flame evidenţiază reacţia ta în faţa unei situaţii ce impune alegerea: a fi un prezent continuu în mentalitatea umană sau a fi un viitor în trecutul amintirilor tale?

*** Notă:** Dj Tiesto - Olympic Flame

Omul care a redat viaţa luminilor apuse (II)

On Mai 29, 2012

Înzestrează-ţi leadershipul cu capacitatea de a surprinde cele mai fine reacţii umane, fără să-ţi orientezi forţele creatoare şi puterea de influenţă în direcţia propriilor ambiţii.

Mă învăluiam înadins în sublima obscuritate, în camera fără ferestre, în cochilia sfântă a facerii. În aşa fel îmi drămăluiam capacitatea de înţelegere a naturii umane încât să-mi pot construi personajele după un tipar cât mai real, cu un contur bine definit care să dea greutate acestora. Eram uluit şi atât de satisfăcut de cele ce se petreceau la comanda voinţei mele care se îndeletnicea cu fabricarea şi autentificarea emoţiilor cele mai intense, la cererea imaginaţiei care se lupta cu realitatea pentru acceptarea supranaturalului.

Ca un senator care dezbate şi introduce în plen o nouă lege, continuam să mă adâncesc cu nonşalanţă în atmosfera personajelor firescului şi nefirescului, inteligibile doar prin raportarea lor la sinele meu. Cu autoritatea unui magistrat continuam să cercetez aplicarea fără temei a legilor divine şi omeneşti, cele scrise şi nescrise, originale sau contrafăcute - dar fără să judec urmările, fără să pronunţ nicio sentinţă. De parcă aş fi fost prins în angrenajul unei intrigi poliţiste, înaintaşul central al celor mai complexe demersuri, silit să iau parte, ca un martor nevăzut, la frământările personajelor mele, la căutările lor, la întrebările lor, la transformările lor.

Numai un artist care îşi pune arta în slujba unei meniri înalte, în alcătuirea unei opere supradotate, împânzite cu personaje misterioase, încărcate de forţe imanente. Numai un Marion Zimmer Bradley sau un Stephen King, m-ar fi putut înţelege, mi-ar fi putut desluşi secretele. Şi chiar şi ei ar fi putut fi duşi uşor în eroare, redirecţionaţi de fascicolul electrizant al confuziei induse cu multă dibăcie.

Leadership: Înainte să te decizi care este imaginea pe care ai dori să o proiectezi în lume, trebuie să dobândeşti acea înţelegere a personalităţii umane în complexitatea determinărilor ei naturale?

Leadershipul are ca obiectiv esenţial înţelegerea deplină a factorului uman. Însă nu te poţi alinia acestei înţelegeri, nu poţi pătrunde în ascunzişurile cele mai lăuntrice ale făpturii omeneşti, să înflăcărezi conştiinţele şi să le modelezi ca un sculptor care cu fiecare dăltuire a bucăţii de piatră simte că-şi desăvârşeşte opera, dacă nu-ţi înfrânezi pofta, elanul, lucida tendinţă de cucerire a piscurilor cele mai înalte ale persuasiunii.

Dacă vrei să construieşti o casă, nu poţi să te duci pur şi simplu pe un teren străin şi să ridici pereţii ei. Mai întâi trebuie să te decizi asupra terenului, să obţii dreptul asupra lui, să efectuezi un studiu de fezabilitate şi abia apoi să te apuci să sapi în primul rând fundaţia.

Persuasiunea, fără înţelegerea cea mai profundă a factorului uman, poate duce la prăbuşire sau la depreciere - este ca o casă fără fundaţie, o tentativă sortită eşecului de a construi un sistem trainic de leadership, o slăbuţă încercare de a stabili relaţii strânse cu ceilalţi.

Imaginea pe care o proiectezi în lume trebuie să fie în concordanţă cu complexitatea determinărilor naturale ale personalităţii tale, precum gradul de a detesta falsificarea realităţii, nivelul de a te aventura într-un teritoriu necunoscut, necesitatea de a redistribui mijloacele indirecte sau ocolite de transmitere a unui mesaj.

Numai acolo unde se termină naturalismul, începe iluzia !

Publicul era încântat de fiecare scenariu, de fiecare secundă care depăşea graniţele înţelegerii lor. Căci întotdeauna era prins în angrenajul formelor de influenţă produse prin transferul energetic al voinţei magicianului, de la negativ la pozitiv, de la copil până la matur, de la un suflet la altul. Era izbit cu forţa unui meteorit în procesul insidios al facerii şi desfacerii lumilor invizibile - temporal accesibile, legat ca nucleonii printr-o forță nucleară atractivă, generată de iluziile cele mai copleşitoare, capabilă să amplifice, să reformeze toate trăirile, toată exaltarea făpturii omeneşti.

Spectatorii vedeau masca, dar nu şi viaţa ce pulsa cu atâta energie în dosul ei. Vedeau omul, portretul autentic, atât de misterios al unei fiinţe coordonate de întuneric, prinsă în plasa pasiunilor cele mai intense, dar fără să-l poată înţelege, fără să poată pătrunde în acea realitate transcendentală care se impunea oricărei raţiuni. Erau împresuraţi de simboluri, invadaţi de spinii extraordinari ai magiei care le făcea inima să tresare - condiţia decisivă la ţintuire. Dar nu puteau să-i scaneze firea, nu puteau să perceapă golul său lăuntric, pe care numai secretele cele mai preţioase îl puteau umple.

Ei nu ştiau adevărul, nu erau conştienţi de factorul cel mai important al ecuaţiei: că numai acolo unde se termină naturalismul, începe iluzia.

Aici se cuvine să luăm aminte de sfatul lui Marc Aurelius: *"Să ai seninătatea de a accepta ceea ce nu poate fi schimbat, curajul de a schimba ceea ce poate fi schimbat şi mai ales înţelepciunea pentru a face deosebirea între cele două posibilităţi".*

Leadership: Îţi împlineşti experienţa de artist sub acoperământul aproape continuu al unui anonimat pe cât de nemeritat pe atât de salvator?

Secretele mele erau în siguranţă deoarece mă simţeam ocrotit de pavăza anonimatului. Cumva, eram complet străin faţă de ceilalţi oameni, condus de o tăcere acceptată şi neînţeleasă, pentru că tot ce exista deja trebuia să dispară. Aşadar, eram un om al faptelor adevărate care nu vedeau niciodată lumina zilei.

Influenţa ta este cu atât mai vastă cu cât leadershipul tău ia mai mult forma unei magii. Însă influenţa se modifică ca un bumerang cu traiectorii infinite, cu o forţă infinit mai mare decât cea cu care l-ai lansat - încât te corupe atunci când te îndeletniceşti cu ea numai pentru tine însuţi.

Tu însuţi poţi fi atins, ca de un glonte ricoşat, de forţa copleşitoare a propriei tale înrâuriri asupra celorlalţi, şi rănit din punct de vedere psihic şi emoţional, dacă anticorpii de bază ai leadershipului: caracterul nobil, capacitatea de empatie, aceste două barierele protectoare care menţin funcţionarea optimă a motorului care îţi garantează succesul în relaţiile interumane, - nu luptă cu virusul, cu intruşii: dorinţa arzătoare de a epata, mândria şi insistenţa de a-ţi impune superioritatea (nerecunoscută). Două forţe, care, ca într-un conflict de interese, se duşmănesc şi se încaieră necontenit. Apărătorul şi duşmanul. Şi doar un învingător. Care va fi acela?

Distribuirea forţelor creatoare în direcţia propriilor ambiţii, la comanda unei voinţe de fier, fără luarea în considerare a efectelor pe termen lung, este o tortură inutilă. Căci dacă Eul tău se supune presiunii constante a artei al cărei subiect îl constituie înrâurirea totală a celorlalţi oameni, subordonarea lor legilor şi principiilor tale a căror aplicare nu contribuie pozitiv la scoaterea la suprafaţă a unei individualităţi închegate, atunci vei împărtăşi soarta omului care începe un lucru, şi nu-l termină niciodată.

Este o muncă zadarnică, un chin al minţii, o vătămare a integrităţii caracterului să încerci să subjugi un suflet, în loc să-i redai măreţia.

Magia care te cotropeşte, fără să te întrebe dacă o primeşti, se produce atunci când gradul de abstractizare al reprezentărilor tale interioare şi al conceptelor propuse reflectă necesitatea de a interacţiona cu un Alter-Ego ce pare să fie cu desăvârşire străin de existenţa celorlalţi.

Omul care a redat viaţa luminilor apuse scoate în prim-plan echilibrul, conduita strictă din punct de vedere moral şi emoţional pe care trebuie să o respecte şi să o urmeze necontenit orice lider.

Dacă vrei să fii un geniu al spectacolului, atunci fii un magician. Dar facă vrei să fii lider, atunci fii un om, un om al înţelegerii, un magician al empatiei, cu un instinct al depistării şi propulsării simţurilor şi raţiunii, unul înzestrat cu capacitatea de surprindere a celor mai fine reacţii umane.

Aşa cum unui bun fotograf nimic nu-i scapă, prinde într-o sutime de secundă o mişcare, un gest, - tot aşa şi tu, ca să dobândeşti o nouă perspectivă a conştiinţei de sine, trebuie să dai dovadă de o perspicacitate excepţională faţă de acele mici aspecte ale realităţii, gândirii şi manifestării omeneşti. Nu te preocupa cu influenţarea oamenilor numai pentru sufletul tău, deoarece ea poate fi atât de nefastă, încât te poate corupe chiar pe tine.

Schimbarea nu se poate impune cu forţa. Şi chiar dacă acest lucru aparent este posibil, este doar o schimbare de suprafaţă, nu de esenţă. Numai atunci când un lider reuşeşte să inducă în fiecare om modificarea modelului de gândire şi de acţiune, numai atunci apare spontan dorinţa lăuntrică de schimbare proprie.

Source: https://neculaifantanaru.com/omul-care-a-redat-viata-luminilor-apuse-II.html

Omul care a redat viaţa luminilor apuse (I)

On Mai 26, 2012

Regândeşte orientarea şi posibilităţile de manifestare a propriei tale autorităţi, astfel încât să găseşti mai uşor un răsunet în planul psihic şi emoţional al celor din jur.

Nu voi uita niciodată omul, colecţionarul, visătorul care a trudit atâta amar de vreme şi a reuşit până la urmă să-şi clădească din neant, prin încrucişarea elementelor care dau contur cunoaşterii, prin distribuirea forţelor creatoare pe axele de coordonate reală şi imaginară, propriului său imperiu. Vast, meşteşugit din oţelul cel mai dur al gândirii, sfinţit cu focul cel aprig al simţirii. Relevant prin conţinutul său ridicat de dezvăluiri, străjuit de clasificări, structurări, descrieri şi disocieri.

Era un imperiu privilegiat care se autoperpetua prin captarea şi analiza unei realităţi mai bogate, mai profunde, mai aspre. Ce arunca cu forţa unui gigant firea omenească în vârtejul celor mai înflăcărate încercări, integrând-o în angrenajul complicat al destinului supus voinţei sale inexorabile.

Leadership: Îţi asiguri o reprezentativitate suficientă în a conferi forţă înţelegerii superioare asupra modului de a te poziţiona între partea misterioasă a ştiinţei şi bogăţia simţirii profunde?

Ca un om sedus de imprevizibil şi de provocări, mă cufundam în întuneric, într-o raţiune cunoscută doar de mine – în camera fără ferestre, în care nu pătrundea nicio rază de lumină. Dar în acest obscur, în acest ispititor lăcaş al exercitării controlului asupra simţurilor, laboratorul tainic al învierii naturii omeneşti, reuşeam să creez cu autoritatea unui medium forme vagi, neţărmurite, neliniştite sau evolutive. Să înalţ la nivel de artă o înţelegere superioară, o concepţie inedită a realităţii profunde care îmi contura, cu răbdarea tipică a unui pictor, identitatea genuină, scoţând la iveală cele mai de preţ însuşiri.

Cât de înălţător poate fi întunericul ! Cât de binecuvântat poate fi procesul de aprofundare a ştiinţei ! De parcă ar fi trebuit să demonstrez existenţa unor anticorpi produşi de organism în timpul unei infecţii anterioare, găsind pe această cale antidotul, vaccinul, substanţa care poate să neutralizeze bacteria, făcând-o inofensivă.

Antidotul care mă mobiliza necontenit, accelerându-mi presiunea sanguină, sub privirea critică a sinelui care se întreba „Quo vadis?", contribuia din plin la punerea în mişcare a energiilor dătătoare de forţă, sintetizând tot felul de înţelegeri, percepţii, atitudini şi sisteme de valori.

Magia – era transformatoare, restabilizatoare, consolidatoare. Trebuia să am răbdare, dacă voiam să reconstitui armonia fiinţei umane în totalitatea ei.

Leadership: Îţi poţi modela personalitatea în scopul atingerii desăvârşirii, începând de la punctul cel mai de jos al valorii tale?

Cu şapte ani înainte de debut, celebrul scriitor Feodor Dostoievski vorbea într-o scrisoare adresată fratelui său, despre aspiraţiile sale, despre menirea sa: " *Omul este un mister. Trebuie să aduc acest mister la lumina zilei, şi dacă am să-mi dedic toată viaţa acestui ţel, n-am să consider că am pierdut timpul degeaba: eu mă concentrez asupra acestui mister, pentru că vreau să fiu om.* "

Îţi poţi modela personalitatea în scopul atingerii desăvârşirii, doar dacă eşti pregătit să începi de la punctul 0, de la punctul cel mai de jos al valorii tale. Acolo unde se concentrează forma incipientă a caracterului tău, profunzimea propriilor tale trăiri, sau din punctul în care te găseşti în acest moment. Doar dacă reuşeşti să aduci la lumina zilei misterul propriilor tale resurse interioare, care îţi condiţionează existenţa.

În acelaşi timp, punctul cel mai de jos al valorii tale este dat, dacă ar trebui să-l citez pe scriitorul Cornel Ailincăi, de năzuinţa iniţială de redare realistă a lucrurilor în simbolul lor formal, sau, la fel de bine, poate pleca de la o descindere formală instinctivă, exploratoare, ale cărei trăsături sunt investite pe traseul cunoaşterii de sine cu o sugestie figurativă, de tip "închipuire".

Aşa cum un scriitor redă particularităţile unei figuri nu după un anumit tipar, ci după caracterul şi însuşirile personajului său, tot aşa şi tu, înainte de a-ţi câştiga locul la masa liderilor, trebuie să te cunoşti foarte bine, să te cufunzi mai adânc în tine însuţi, în abisurile cele mai utile sau mai primejdioase ale firii tale - prima dovadă a genialităţii. Pentru a descoperi adevărurile cele mai complexe ale vieţii tale, frumuseţea ta psihică şi emoţională, adevărurile care pot declanşa reacţia edificatoare - cea mai sănătoasă.

Îngăduie dorinţei tale neasemuite de schimbare să se materializeze. Fii mult mai mult decât ai crezut că eşti, mult mai mult decât un ins oarecare. Ridică-te cu mândrie deasupra tuturor celorlalţi, sintetizând acea înţelegere ce vine din atitudinea cu care alegi să întâmpini marile necunoscute ale vieţii.

A te afla la adăpostul magiei înseamnă să ridici standardul de performanţă al propriilor activităţi atât de sus încât să-l facă imposibil de atins pentru ceilalţi.

O realitate mai bogată este o experienţă de viaţă prin care treci, într-un anumit fel, când te afli în căutarea răspunsurilor de la capătul vizibil al unui fir răsucit de care trebuie să tragi cu tot efortul până ajungi la capătul celălalt.

Omul care a redat viaţa luminilor apuse aduce în prim plan acea capacitate de înţelegere a omului, de măsurare a dimensiunii sale epistemice, necontenita căutare de-a lungul întregii sale existenţe a elementelor caracteristice, definitorii, care contribuie la formarea sa.

Să acumulezi acel material de observări și de experiențe sufletești, să folosești acea putere psihică şi emoţională, de pe poziţia omului care a înţeles variabila existentă în trăirile cele mai profunde ale făpturii omeneşti. Cele care apar şi copleşesc, sau cele care au apus. Să-ţi creezi condiţiile necesare pentru a sintetiza, pentru a înţelege atitudinile şi poziţia adoptată de oameni. Aceasta constituie esenţa care dă o aură aparte leadershipului.

Leadershipul concentrează în propriul sistem de funcţionare întreaga existenţă a omului înveşmântat în lumina cunoaşterii şi a simţirii intense, profunde. A omului înzestrat cu puterea de a percepe şi de a descrie meşteşugit simţămintele cele mai adânc înrădăcinate în firea umană. A omului care, mai înainte de toate, şi-a dedicat timpul, ca un veritabil înţelept, ca un scriitor, ca un Balzac sau un Zola care adună toate informaţiile posibile despre personajele lor înainte de a le reconstitui personalitatea - descoperirii talentelor ascunse, a însuşirilor şi laturilor esenţiale în virtutea cărora să poată gândi, simţi şi acţiona cât mai eficient posibil.

Cum oare vei reuşi să ai autoritate în faţa celorlalţi, dacă nu-ţi stimulezi cunoaşterea de sine?

Regândeşte orientarea şi posibilităţile de manifestare a propriei tale autorităţi, astfel încât să găseşti mai uşor un răsunet în planul psihic şi emoţional al celor din jur.

Nu uita celebrele cuvinte ale lui René Descartes, " *Cogito ergo sum* " („Cuget deci exist") - ceea ce înseamnă să aprofundezi cunoaşterea de sine care reprezintă baza şi motorul cunoaşterii celorlalţi. Numai astfel leadershipul tău va exista şi va persista.

Source: https://neculaifantanaru.com/omul-care-a-redat-viata-luminilor-apuse.html

Omul care aprinde lumina din tine

On Iunie 05, 2014

Găseşte similitudini între dorinţa ta de autodepăşire şi raţiunea celor superiori ţie, astfel încât să fii în măsură să stabileşti o conexiune autentică cu primordialul.

Sensibilitatea lui Eisenstein, stimulată substanţial prin lecturi masive, îi deschidea larg ecluzele fanteziei. Dacă educaţia sa politehnică îi inoculase spiritul de analiză ştiinţifică, acum, în contactul cu Meyerhold, era cultivată tocmai această bivalenţă. Tânărul Eisenstein a avut şansa singulară de a-l întâlni tocmai pe acel dascăl de care avea nevoie.

A simţit de la început că se afla în faţa unui filon de aur. Voia să-l exploateze. După câteva lecţii, se declară plictisit de a tot desena pătrate şi cercuri. La sfârşitul unei ore îl rugă pe Meyerhold să mai rămână, deoarece avea să-i pună câteva întrebări. Eisenstein intenţiona să-şi provoace profesorul în sensul unor confesiuni privind procesul de creaţie al spectacolelor sale. Şi, reuşi.

Meyerhold, înflăcărându-se, începu de atunci să povestească la cursuri despre spectacolele sale din trecut, despre planurile sale regizorale. Din aceste povestiri, Eisenstein înţelese pentru prima dată ce înseamnă regia. *

Leadership: Urmezi calea unei raţiuni care îşi reduce dimensiunea individualistă în schimbul privilegiului de a fi o parte dintr-un întreg care spune o istorie?

Emiţătorul este un dispozitiv care conţine o baterie electrică alimentată periodic prin intermediul unui comutator special. Luăm în considerare acest lucru şi gândindu-ne la faptul că acum putem aborda cu deplin temei leadershipul, până şi exagerările sau erorile comise de o anumită proporţie de evaluare a potenţialului de dezvoltare al omului, trebuie să ne raportăm la un întreg care poate să ofere sprjin fără să aştepte nimic în schimb, putând fi modelat în funcţie de ceea ce reuşim să percepem ca informaţie de referinţă dintr-o realitate care este în afara noastră.

Activele de care depinzi efectiv pentru deprinderea unei perspective de creaţie nu sunt altceva decât o formă de motivare, cu un avantaj pentru ambele părţi, a liderului şi a susţinătorului său. Un fel de combinaţie inedită dintre valoarea generată de un solid explicator al ştiinţei şi valoarea admisă de un suporter al ştiinţei care încearcă să se ridice la înălţimea entuziastă a superiorităţii.

Ele pot fi considerate o opţiune disponibilă în orice interval al perioadei fertile de însuşire a unei noi identităţi, care are mai întâi o valoare intrinsecă pozitivă, prin faptul că alegi să nu urmezi calea unei raţiuni care nu-şi poate reduce dimensiunea individualistă. Dar şi o valoare extrinsecă pozitivă, sprijinită de idei, viziuni şi filozofii relevante pentru o evoluţie profesională complexă, restabilind legătura cu primordialul.

A urma calea unei raţiuni care îşi reduce dimensiunea individualistă în schimbul privilegiului de a fi o parte dintr-un întreg care spune o istorie, înseamnă să urci pe o treaptă de evoluţie superioară care include necesitatea de a fi în relaţii apropiate cu un Creator care deja are un rol activ în periodica recreare a lumii. Acest creator reprezintă unitatea din care emană principiul creator, izvorul vieții și condiția conservării propriilor capacităţi în forma unei conștiințe superioare.

Leadership: Îţi finalizezi procesul de afirmare personală în temeiul unui acord ce lasă o mare latitudine în privinţa conţinutului care ţi se oferă ca un privilegiu de a fi necesar unei sfere largi de modalităţi de exprimare a rezultatelor "rare" ?

Primordialul semnifică renaşterea în gândire, acea chemare specială de a sluji anumite exigenţe de performanţă şi competenţă de care ai mare nevoie pentru a elimina din tine "defectele de calitate" care te ţin blocat la un nivel inferior de evoluţie. Trebuie permanent avut în vedere acest aspect.

O încetineală sau o încetare a procesării elementelor definitorii de conţinut şi de formă, de ordin cantitativ şi calitativ ale personalităţii, datorate unei coordonări nesusţinute de manipularea competentă a materialului de aport pentru completarea fundaţiei de gestionare a cunoaşterii, de bunăcredinţă, din amândouă părţile, poate deveni mai degrabă o corvoadă, decât o parte integrantă a dezvoltării.

Conţinutul care ţi se oferă ca un privilegiu de a fi necesar unei sfere largi de modalităţi de exprimare a rezultatelor "rare" este o consecinţă a ordinii evenimentelor, lecţiilor de viaţă şi explicaţiilor inspirate care alcătuiesc dimensiunea unei inspiraţii referitoare la lumea exterioară care oferă atât interacţiune socială, cât şi experienţe noi. Acest conţinut răspunde trebuinţei de a cunoaşte şi a înţelege, de a stăpâni cunoştinţele şi de a formula noi teorii despre sensul creaţiei şi al creatorului.

Leadershipul este conținutul operei pe care o proiectezi în lume, asociat cu forma particulară de a intra în consonanță profundă cu natura şi profilul unui creator care a gândit totul în așa fel încât să fie folositor conceperii unor noi tendințe de evoluție şi valorificare a artei de a trăi o povestire.

Omul care aprinde lumina din tine, în calitatea sa de posesor al unei ştiinţe particulare, are puterea de a sparge zidurile propriei tale limitări, îndepărtându-te din zonele îngheţate ale gândirii abstracte care nu poate fi confortabilă dacă eşti mai mult axat pe abordări alternative, pe colectarea de resurse externe, cum ar fi un fond unic de cunoştinţe superioare.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/omul-care-aprinde-lumina-din-tine.html

Omul care poartă simbolul trandafirului

On Iulie 30, 2019

Încearcă să testezi vulnerabilitatea destinului tău, gestionându-ţi evoluţia ca şi când ţi-ai interpune rostul vieţii între o mare putere de resemnare şi binecuvântarea unei prezenţe eterne.

Am încercat de multe ori să mă apropii de acea magnitudine a unui plus de imagine dat de modelul unei realităţi pământeşti cât mai perfecte, fără să aud glasul tainelor care îşi aşteaptă dezlegarea cuvântului sacru, strigând neîncetat "ai grijă cum îţi elaborezi partea de creaţie ! " Era acolo, mereu în preajma mea, concepută ca *actualitas* , identitatea unei puteri ce reuneşte forţa pământeană cu energiile supraomeneşti într-un cadru de rugăciune, dragoste şi prietenie ce se clădeşte pe cunoaşterea sensibilă a unei spiritualităţi inteligente, de o nobleţe deosebită.

Trandafirul te face să vezi lucrurile altfel.

La un moment dat, crezusem că totul se naşte dintr-un moment scurt de reflexie într-o oglindă care continuă să fie văzută mai mare decât este în realitate. Credeam că artistul îşi răscoleşte sufletul numai cu ce arată şi îşi hotărăşte soarta printr-o trecere într-un univers paralel, simţind în toate ceasurile, ca o sabie a lui Damocles, o poruncă ce vine mai de departe şi porunceşte mai straşnic decât cea pe care i-o strigă împrejurările: *"Nu uita că totul se întoarce, mai devreme sau mai târziu ! "*

Nu ştiu cum ar fi arătat trandafirul meu în alt univers, dar voi păstra veşnic în memorie imaginea lui de luptător singuratic, nobil, enigmatic și trist. Astfel, o personificare cu substantivul compus "bună-credinţă" nu poate fi evitată într-un context deja-vu, punând în prim planul unui simț al personajului de mare forţă artistică, cu valoare de model, şi al vieţii sale foarte intense, temeiul unei tehnici de şevalet, a unei descoperiri de sine şi a unei stări de transcendenţă.

Leadership: Îţi situezi abordarea realităţii pe coordonatele trasate de "frumuseţea unei capodopere" în elaborarea unui portret personalizat, cu convingerea că acesta poate reprezenta punctul de plecare esenţial în cadrul unui demers de construcţie a unei imagini de mare intensitate?

Trandafirul mă priveşte cu o anumită insistenţă, ca şi când ar domina o lume în aparenţă obişnuită, dar în realitate miraculoasă. E frumuseţea unei priviri la superlativ. Agent cauzal al sindromului de nemărginire a timpului. Îi simt prezenţa plină de emoţie, dar şi plină de intrigă, ca pe un refugiu în faţa unei lumi ostile, ca pe un colţişor al vieţii mele creatoare unde pot zice tot ce îmi trece prin minte, fără complexe, fără temeri, fără prejudecăţi.

Calmul unei naturi măreţe se vede în starea sufletească pe care o generează spaţiul unei realităţi cu contururi fragile.

Mă priveşte parcă ca pe-o minune, ca şi când aş fi fost primul om în stare să-i înţeleagă implicaţiile mistice, să empatizeze cu el, fapt ce-i conferă toată atenţia după care tânjeşte numai un erou din "The NeverEnding Story". Iar acel visător introspectiv pe nume Bastian, plasat într-o realitate alternativă, care simbolizează (la fel ca trandafirul) conştiinţa unei permanente înnoiri spirituale, îşi alimenta adesea sufletul din imaginea unei aspiraţii autentice aparţinând trecutului:

"Şi chiar dacă ar fi bănuit, tot n-ar fi acordat prea mare importanţă unei asemenea amintiri. Uitarea se petrecea însă pe nesimţite, iar când amintirea dispăruse cu totul, i se păru că fusese întotdeauna aşa cum era acum. Şi în acest fel i se potoli şi dorinţa de a fi frumos, căci cineva care a fost dintotdeauna frumos nu-şi mai doreşte un asemenea lucru.

Când ajunsese la punctul acesta începu să simtă o oarecare insatisfacţie şi i se trezi o nouă dorinţă. Să fii numai frumos nu e prea mare lucru ! Voia să fie şi puternic, mai puternic decât toţi. Cel mai puternic dintre puternici ! Iar a fi frumos şi puternic nu are preţ decât dacă eşti oţelit, rezistent şi spartan ! "

Bastian voia mai mult decât frumuseţea unui chip neşters de scurgerea vremii, mult mai mult decât expresivitatea unui zâmbet sincer. Voia să fie posesorul unei minţi sclipitoare. O nouă variantă a unei capodopere universale. Voia să experimenteze valoarea unei uniri Dumnezeieşti. O super-putere într-o nouă realitate.

Leadership: Creaţia ta asigură o concordanţă subînţeleasă între o viziune existenţială şi aducerea ei la realitate în cazul construirii unui simţ al numitorului comun atribuit respectului faţă de providenţă: "Măsura corectă a omului este lovitura dură a destinului său"?

Ştiind că de fiecare dată când formulez o imagine a mea în baza unei asemănări cu un trandafir se înlocuieşte un sens propriu cu unul figurat, respectând astfel o concordanţă subînţeleasă între o viziune existenţială şi un limbaj artistic corespunzător, mă voi consola cu faptul că este o pură coincidenţă suprapunerea unor evenimente bine cunoscute peste condiţia de ființă care îmbină atât de discret fragilitatea și infinitatea.

Această imagine măreşte eficacitatea exprimării într-un proces al sinelui contra sinelui desfăşurat în faţa unei entităţi omnisciente.

Cu multă vreme în urmă am citit romanul lui Mika Waltari, "Amanţii din Bizanţ". Eroul pentru care timpul lucra mereu în favoarea sa, Ioannis Anghelos, experimentează prin rugăciune o mustrare de conştiinţă cu puţin timp înainte de căderea Constantinopolului în mâinile sultanului Mehmed II. Cu picăturile de apă ce-i alunecau pe obraji ca nişte lacrimi, s-a rugat în inima lui:

"Îndură-Te, îndură-Te de mine, Tu, cel a cărui natură nu se poate explica ! Dacă există un înţeles în aceasta, îngăduie-mi să mă mai nasc o dată pe pământ ! Dă-mi înapoi închisoarea trupului meu, dă-mi înapoi lanţurile timpului efemer şi ale locului mărginit, ca să mai simt o dată în mâna mea mâna unui om. Păcatul meu a fost că Ţi-am dispreţuit lanţurile şi le-am urât, chiar dacă au fost darul pe care Tu mi l-ai dat. Sunt cel mai slab, cel mai prăbuşit, cel mai dispreţuit dintre oameni, fiindcă mi-am închipuit că sunt puternic, nu numai înaintea oamenilor, ci şi Înaintea Ta."

N-am uitat nicio clipă vorbele acestea. Lumea întreagă pare un moment înghețat într-un monolog istoric, o amintire a conștiinței pe care o experimentez de-a lungul unei linii trasate de o mână perfecţionistă, o linie care trece toate sentimentele umanității printr-o umbră ruptă de lumină. Totul capătă independenţă absolută în această viaţă efemeră, precum liberul arbitru într-un cadru determinist, într-un stil de "pot să aleg între două opţiuni diferite", dar există o forţă misterioasă care modifică întotdeauna capitolul cel mai important al fiecărui destin, conform unui plan mai amplu.

Încă nu m-am vindecat de uitarea a ceea ce mă face om, cu asumarea a ceea ce trebuia de mult să recunosc la mine conform prevederii lui Bias of Priene: *"Nu strânge altceva decât înţelepciune. E singurul bun pe care soarta nu ţi-l poate lua."*

Integrarea tuturor simţirilor, percepţiilor, gândurilor omului într-o imagine complexă este un fenomen tipic de recunoaştere a formelor de autoanaliză prin reflexie multiplă, care poate fi descris prin două trăsături complementare: puterea şi slăbiciunea.

Omul care poartă simbolul trandafirului îşi gestionează evoluţia ca şi când şi-ar interpune rostul timpului petrecut pe acest pământ între o mare putere de resemnare şi binecuvântarea unei prezenţe eterne care reduce totdeauna existenţa, atât de fragilă, de la atracţiile deşarte la consolidarea durabilă a spiritului de veghere.

Dacă vedeți un om frumos într-un vis care vă vorbește despre putere, cu toată aparența pe care ar avea-o o stea dacă ar fi observată de la o distanţă foarte mică, și simțiți prezenţa divină care izvorăște dintr-o rară perspectivă panoramică, amintiţi-vă că toată splendoarea trandafirului stă în a-l descoperi zilnic, din nou şi din nou, sub alt aspect, sub altă identitate, într-un alt decor şi sub o altă formulă de creaţie artistică.

Source: https://neculaifantanaru.com/omul-care-poarta-simbolul-trandafirului.html

Omul care s-a retras în locul fără nume

On Februarie 07, 2017

Apropie-te de acea valoare a maturităţii asumată prin hotărârea de a te ridica mai sus de condiţia formării tale, limitată de adevărurile realităţii din jur.

Edward Prendick este personajul principal al romanului „Insula doctorului Moreau". Atenția cititorului se îndreaptă cel mai mult spre atitudinea și gândurile acestui gentleman din clasa superioară, împărtăşite în finalul romanului:

"M-am retras din vălmăşagul oraşelor și al mulţimilor și îmi petrec zilele înconjurat de cărți pline de înțelepciune, ferestre strălucitoare în această viață a noastră. Îmi consacru mare parte din timp cititului și experienţelor de chimie, iar multe din nopţile senine mi le petrec studiind astronomia. Încă mai lupt cu închipuirea unei imagini de mișcare, dar eu nu mă mişc cu adevărat.

Există în nenumărate stele sclipitoare de pe cer o senzație de infinită pace și ocrotire, deși nu știu cum și nici de ce. Acolo, cred eu, în legile vaste și eterne ale materiei, și nu în grijile, păcatele și necazurile zilnice ale oamenilor, trebuie să-și găsească alinarea și speranța tot ce este mai presus de animal în noi. Cel puțin așa sper, deoarece altfel n-aș putea să mai trăiesc. Și, astfel, în speranță și singurătate, ia sfârșit povestirea mea."

Leadership: Te simți expus unui context de viață care accelerează expansiunea conştiinţei tale spre o zonă a disponibilităţii de a-ţi accepta limitele și condiţia de fiinţă fragilă?

Dispoziţia introspectivă poate fi pusă pe seama receptivităţii faţă de cerinţele vieţii cât şi pe seama receptivităţii faţă de cerinţele măreţiei de a te forma pe o mereu mai înaltă treaptă a spiritului. Această dispoziţie reprezintă o analiză asupra motivaţiei de a depăşi starea de incertitudine sau indeterminare, faţă de tot ceea ce te înconjoară, prin intermediul unei conştiinţe a asumării adevărurilor care au dus la fiinţarea unei anumite realităţi.

Percepţia asupra propriei persoane îmbină puterea de acceptare a adevărurilor descoperite prin experiența situaţiilor bulversante, cu realitatea dură a unei existenţe care te expune unei excluderi din mijlocul lumii.

Cea mai grea luptă pe care o ai de îndurat de-a lungul vieții, în faţa unei realităţi pe care de multe ori nu o dorești, dar trebuie să o accepți ca pe un sacrificiu al omului superior în dorința de a atinge un nivel mai înalt al înţelegerii lumii, este cea care se dă între mintea și inima ta, pentru că niciodată nu știi pe care s-o asculți.

Adevărul pe care se clădeşte o personalitate de mare valoare ştiinţifică poate fi exprimat în felul următor: tot ce e mai presus de tine face parte din puterea singurătăţii care tinde spre unitatea credinţei în strădania de realizare a desăvârşirii personale.

Să afli acele adevăruri care contrazic crezurile personale este una din cauzele transformării raţiunii existenţei într-un deficit al sineităţii. Iar a suporta aceste adevăruri, pornind de la analiza percepțiilor persoanele care controlează stările de spirit, înseamnă de fapt să te apropii de acea valoare a maturităţii asumată prin hotărârea de a te ridica mai sus de condiţia formării tale, limitată de ceea ce se întâmplă în jur. Păstrează-ţi seninătatea în mijlocul haosului !

Maturitatea nu înseamnă să alegi și să adopţi ceea ce te reprezintă mai bine ca om care îşi ia foarte mult feedback din viaţa reală, judecând aspru şi cu mare exactitate lumea în care trăiește. Ci înseamnă să accepţi că ai capacitatea de a fi aşa cum îţi dorești în ciuda adevărurilor realităţii care îți alimentează înstrăinarea de tot şi de toţi.

Cea mai profundă nevoie a omului de ştiinţă este de a-şi îndura izolarea, de a-şi simţi singurătatea într-un fel dincolo de ordinarul lucrurilor, încât să ajungă la unitatea credinţei adevărate. Aşadar, credinţa acestui om în perspectiva desăvârşirii lui nesfârşite ţine de capacitatea de a-şi înfrunta Egoul, de a rezista presiunilor de a fi ca ceilalţi oameni, adică să-şi asume provocarea de a nu fi reprezentantul unei lumi atât de dezbinate, dezarticulate, pe care de dispariţie.

Marii oameni de ştiinţă, precum Edward Prendick, aleg să-ţi şi trăiască singurătatea într-o lume a lor, a createi, a imaginaţiei, a aspiraţiei spre absolut, spre desăvârşire, preferând să-şi creeze o imagine falsă, ascunzându-se în anonimat, decât să fie în prim planul unei lumi care nu este încă pregătită să accepte schimbarea, revelaţia adevărurilor divine.

Marele dat al destinului de "Creator şi Descoperitor" este desăvârşirea pe care o atingi atunci când spui „NU" unei lumi care este diagnosticată pe alocuri ca fiind trecătoare, printr-un colaj de trăiri, gânduri și comportamente care te inspiră să crezi că imposibilul nu este imposibil.

Omul care s-a retras în locul fără nume se află la un pas de a-și câștiga locul binemeritat pe lista marilor descoperitori ai sensului vieții.

Forţa unui asemenea om de a accepta realitatea şi de a îndura adevărurile greu de combătut, trebuie să fie mai mare decât starea de tristeţe a dezamăgirilor, măcar un pic mai mare, dar niciodată egală, altfel el nu va putea niciodată să se ridice deasupra condiţiei sociale și de a-şi găsi o menire.

Greutatea probei de caracter se determină atunci când te ridici deasupra propriilor trăiri și rămâi în continuare bun și plin de har, chiar dacă te simţi expus unui context de viață care accelerează expansiunea conştiinţei tale spre o zonă a disponibilităţii de a-ţi accepta limitele și condiţia de fiinţă fragilă.

Source: https://neculaifantanaru.com/omul-care-s-a-retras-in-locul-fara-nume.html

Omul destinului, supus forţelor eterne

On Mai 22, 2012

Adaugă valoare leadershipului tău, modificând modul în care percepi felul tău de a fi.

Cea mai mare nebunie a tuturor timpurilor: să te plimbi alături de inteligentul adulmecător al celor mai subtile, invizibile, particularităţi ale naturii umane. Întreaga pasiune, sublimul entuziasm al acestui spirit puternic, foarte evoluat, se încarcă şi se descarcă, ca o baterie de înaltă tensiune, în spatele zidului nepătruns al unei fiinţe cu chip şi trup omenesc, al unui muritor, Joe Black.

Iar marele magnat Bill Parrish era silit să-l urmeze pe Joe peste tot, sau mai degrabă să-i accepte prezenţa, tacit, cu supunere, ca un om privat de libertate, ca un chiriaş care a acceptat să semneze un contract cu drepturi şi obligaţii convenite doar proprietarului. Târât peste tot, ceas de ceas, de forţa înfiorătoare, implacabilă şi ireversibilă a unei voinţe superioare, împins într-un neant nămolos de intensitatea unei tornade care a făcut înconjurul întregii sale fiinţei, provocând haosul în sistemul său fizic, moral, spiritual şi emoţional.

Niciodată situaţia lui Bill Parrish nu fusese mai periclitată, mai disperată, mai lipsită de perspectivă. O umbră, o fantasmă rătăcită îşi făcuse loc în viaţa lui, reglând cu iuţeala unui fascicol de energie, cu precizia unui ceas mecanic, în totalitate, necondiţionat, puterea lui de orientare. Îndepărtându-l de orice adevăr cunoscut, de orice cunoaştere omenească (sau făcând-o incertă, supunând-o erorii), denaturându-i respectul profund pe care şi-l purta sie însuşi.

În timp ce se plimbau prin mulţime, Bill Parrish, curios, îngrijorat ca un om care caută deznodământul vieţii, încordându-şi la maxim voinţa în încercarea de a desluşi marele mister al destinului omenesc, îşi face curaj şi-l întreabă pe Joe Black:

- Cum merg lucrurile în altă parte? (adică, voia el să spună, dacă eşti numai în preajma mea cum îi poţi superviza pe toţi ceilalţi muritori?)

Joe, sau mai degrabă Prinţul Întunericului, îi răspunde:

- Când o parte a ta e ocupată, o altă parte a ta se ocupă cu altceva. Corect? Acum înmulţeşte acest concept cu infinitul, du-l la adâncimea unei eternităţi şi vei avea doar o mică viziune a ceea ce se întâmplă.

Leadership: Continui să priveşti o fotografie la nesfârşit?

Filmul " *Meet Joe Black (1998)* " este o metaforă. Iar Joe este conştiinţa vie, lucidă - nu cea mecanică, este conştiinţa care repară şi întregeşte personalitatea omului erudit, stimulând circulaţia energiei în corpul judecăţii şi raţionamentului său, în cursul procesului de schimbare. Numai conştiinţa cea mai copleşitoare, forţa majoră sub presiunea căreia omul este uneori constrâns să lucreze şi să se conformeze, poate avea o înrâurire benefică asupra întregii sale dezvoltări, până la desăvârşirea sa.

Mai simplu spus, nu-i de-ajuns să te consideri un om mare – pentru a fi cu adevărat virtuos. Nu-i de-ajuns să ai o înrâurire asupra întregului tău viitor, căci spiritul, sufletul şi intelectul, materia din care e constituită fiinţa ta şi care îţi pune adesea conştientul la bătaie, va

rămâne o enigmă în foarte multe privinţe.

E ca şi cum ai continua să priveşti o fotografie a ta la nesfârşit, făcând abstracţie de defectele şi imperfecţiunile omului din fotografie. Refuzi să admiţi că ele există - te consideri perfect, imbatabil şi strălucitor din toate punctele de vedere, adică ajungi să te idolatrizezi. Dar nu vei fi niciodată desăvârşit dacă te priveşti mereu fără ochi critici, fără să corectezi ceea ce este de corectat.

Leadership: Eşti îndeajuns de capabil să trasezi limitele a ceea ce crezi că este posibil să devină realitate, pe măsură ce îți stabilești un cost final cu tot cu taxe într-un univers pe care nu-l cunoşti?

Joe Black i-a dezvăluit, indirect, multimilionarului Bill Parrish, un mare adevăr - care poate fi exprimat în felul următor. Ceea ce crezi că ştii despre tine, despre lume, este de fapt o infimă parte dintr-un univers pe care nu-l poţi cunoaşte şi cuceri cu armele specific umane. Această cunoaştere rezultă din combinarea pieselor albe şi negre ale existenţei tale, pe baza aceloraşi legi care guvernează lumea materială şi nematerială. Compară-te doar cu tine însuţi, cu ceea ce-ţi şopteşte conştiinţa că eşti sau că nu eşti. Poţi?

Conştiinţa vie este ceea ce îţi repeţi mereu cu condiţia de a-l crede. Iar dacă ceea ce crezi nu are ca izvor de inspiraţie un fapt particular ridicat la rangul de fapt crucial, prin restrângere la efectele induse de anumite acţiuni, atunci volumul total al valorilor care te simulează să mergi înainte şi să te priveşti într-o altă lumină cu ochii altuia, scade până la minimul tău de referinţă numit: "simţ critic".

Un univers pe care nu-l cunoşti este o minte care te cucereşte prin necunoscutul cu care te intersectezi cam des în drumul tău spre succes şi care devine irezistibil tocmai prin sondarea a ceea ce a fost interzis sau inaccesibil cunoaşterii şi înţelegerii tale.

Singura modalitate de ieşire dintr-o boală este să treci prin ea până la capăt.

Liderii au tendinţa de a-şi face cunoscută personalitatea printr-o atitudine de superioritate (uneori arogantă). Ei îşi întreţin funcţionalitatea numai cu convingeri şi preocupări înalte, îmbrăcând mantia personalităţii omului exemplar, cu caracteristici deosebite şi mai speciale decât le-ar avea ceilalţi din jur. Pot fi uşor zdruncinaţi din toţi rărunchii, loviţi în amorul propriu precum o boală neiertătoare, în forma ei galopantă, şi izbiţi de zidul neputinţei – din punct de vedere psihologic - de primul val de criză.

Este criza omului care trudeşte neîncetat, încearcă din răsputeri să-şi aducă la un nivel cât mai înalt calităţile de om, nu doar de lider, cele pretenţioase prin greutatea lor, care le încearcă numai coloşii – oamenii cu cea mai bună pregătire şi cu cea mai înaltă valoare morală şi spirituală, care îşi fac o pasiune din a se ridica ca nişte zgârie-nori, în fel şi chip, deasupra celorlalţi semeni, tinzând spre perfecţiune. Dar care se lasă ispitiţi, ca un Iuda Iscarioteanul, de sclipirea de aur a ambiţiei de a izbândi în obiectivele propuse - trădându-şi în cele din urmă originea, minimalizând adevăratul sens al vieţii.

Este boala renegării fundamentelor care stau la baza desăvârşirii, a neînţelegerii corecte a existenţei umane. Bruscarea legăturii secrete cu ceea ce presupune să fii realmente virtuos. Să nu izbuteşti să-ţi optimizezi leadershipul în lumina calităţilor care sunt în măsură să-ţi corecteze imperfecţiunile de judecată, de caracter, să dai ascultare acelui Eu care nu face casa bună cu chibzuinţa şi cu înţelepciunea – iată calea către un aparent succes, însă nu spre acel măreţ succes, neimpozabil, deplin şi remarcabil.

Iar de această boală poţi scăpa numai dacă treci prin ea până la capăt - să te îmbolnăveşti, să simţi durerea imperfecţiunii în fiecare latură a personalităţii tale, în adâncul celor mai simple aspecte care te caracterizează. Să-i faci faţă cu răbdare, să o învingi prin schimbarea modului de gândire şi simţire, să domoleşti presiunea acelor gânduri şi pasiuni de sporire a mândriei proprii, să o treci pe cât posibil, ca pe o formă de energie, de la forma maximă la una minimă.

Forma maximă pe care o ia abandonarea de sine în faţa unor situaţii şi responsabilităţi care te depăşesc are ca echivalent acceptul că ceea ce crezi că ştii despre tine şi despre lume, este de fapt o infimă parte dintr-un univers pe care nu-l poţi cunoaşte şi cuceri cu armele specific umane.

Omul destinului, supus forţelor eterne pune în prim plan poziţia pe care o adoptă liderul faţă de sine însuşi, faţă de potenţialul său de a se schimba atunci când conştientizează că nu este atât de "sofisticat" precum se crede.

Aşa cum un scriitor frământă necontenit textul spre a-i da o formă cât mai artistică, tot aşa şi tu, ca să te îndrepţi către desăvârşire, trebuie să frământi necontenit materia care îţi alimentează sinele, să o compui, să o încadrezi într-un tipar mai cuprinzător şi să-i dai o formă cât mai armonioasă.

Ca un biograf al nenumăratelor caractere, ca un Balzac, un Plutarh sau un Dostoievski, trebuie să fii capabil surprinzi natura personajului pe care îl interpretezi, să-ţi cizelezi existenţa interioară, astfel încât personalitatea ta să capete o semnificaţie deosebită.

Source: https://neculaifantanaru.com/omul-destinului-supus-fortelor-eterne.html

Omul din spatele gândurilor

On Februarie 24, 2013

Înlătură învelişul fragil al individualităţii tale, astfel încât nivelul tău de cunoaştere să poată căpăta o nouă formă.

Meşteşugeam cu pasionată ardoare o adevărată capodoperă – un studiu al sufletului omenesc, o combinaţie dificilă între durabilitate şi aşchierea uşoară a elementelor care compun fiinţa umană, proces greoi de control a frământărilor şi vibraţiilor de înaltă frecvenţă echivalent cu o obscură rătăcire în adâncurile unui ocean din care şi eu, nestingherit, făceam parte.

Stăruitor, rătăceam pe căi nenumărate, magnetizat de forţa aceasta unică şi magnifică pe care o poate exercita sufletul omenesc. Eram învrăjbit de sute de contrarii care se băteau cap în cap, aidoma electronilor care străbat o porţiune din circuit. Şi, preocupat de obiecţiile ce puteau fi exprimare într-o varietate de moduri, m-am nimerit în cele din urmă într-un coridor întunecos în care intri până aproape de jumate, după care te înţepeneşti şi eşti pus în dificultate. Materia întunecată. Nemişcarea psihologică. Nimicul creator. Vacuitatea.

Mă aflam în aceeaşi situaţie în care se afla califul Raşid din Bagdad care, supus transformării covârşitoare, căuta cuvântul izbăvitor “ *Mutabor* ”. Devenisem ţinta propriilor mele reproşuri, pierdusem simţul relativităţii valorilor, mă consideram învins, până ce, din spatele unui zid năruit, a ţâşnit lumina sclipitoare.

Şi, odată cu ea, a apărut sursa de inspiraţie - motorul care m-a ajutat să dau frâu liber resorturilor din spatele gândurilor mele, să creez încet, încet, ceea ce se poate numi “transmutaţia” - un mod de aparte de a configura materia umană, compresarea sau expansiunea conştiinţei spre trăiri mai ample şi înţelesuri mai profunde asupra vieţii. Nivelul meu de cunoaştere căpătase o nouă formă.

Leadership: Țelul suprem al cunoașterii tale vizează o mai mare stăpânire a realităţii pe care o reprezinţi la nivel de "impact al prezenţei tale în zona delicată a esenţei unei singure structuri de gândire" ?

Nu voiam să obţin rezultate distrugătoare, ci căutam doar să convertesc energia în materie. Exageram până la viciu orice înclinaţii ale omului, a ipostazelor care îl înflăcărează, sau, dimpotrivă, care îl deprimă. Trebuia să fac o distincţie clară între cele două tipuri de comutatoare: putere - colaps, energie - pasivitate.

Esenţa unei singure structuri de gândire se poate regăsi în faptul că semnificaţia pe care o dai materiei din care îţi construieşti capodopera trebuie să cuprindă verosimilitatea unui lucru real, sau a unui personaj prins într-un eveniment repetabil. O verosimilitate poate crea o existenţă paralelă, şi se poate deduce dintr-o relaţie de similaritate între contextul în care urmează să se implementeze intervenţia naratorului şi cel al cauzalităţii unor corelaţii şi asociaţii puternice care să valideze într-o singură imagine intervenţia respectivă.

Îmi croiam drum, cu oarecare dificultate, mai mult într-o lume închipuită între prezent şi viitor, care se putea destrăma într-o unitate de timp – un spaţiu neverosimil, în care avea loc atracţia neobişnuită între particule electrizate şi particule neutre, dintre simţămintele predominant pozitive sau predominant negative. Mai rămânea să pun în funcţiune circuitul de comutare analogică, în principiu un "întrerupător” comandat, care să acţioneze întreg ansamblul.

Puterea fascinantă a alchimiei are ca bază de continuitate intervenţia adeveritoare a naratorului într-o lume supusă transformării, hazardului, dinamicii, prin reprezentarea şi comprimarea unor scene din viaţa de fiecare zi, în poezie sau în proză, spre formularea unor adevăruri eterne.

În realitate, acest studiu al sufletului omenesc, construit în minte incomplet şi nesigur, condiţionat de o imaginaţie ce nu nega raţiunea ci o folosea pentru propria potenţare, se desfăşura pe două planuri.

Cel dintâi, totodată ştiinţific şi filozofic, care predispunea la un fel de cenzură a trăirilor şi gândurilor. Cel de-al doilea îmbrăca un aspect metafizic şi mistic, ducând la căutarea unui simbolism mai profund, deşi acesta era deseori ascuns şi greu de revelat, sau, dimpotrivă, era ornamentat cu tot felul de combinaţii artificiale dominate pe alocuri de absurd.

Adevăratul alchimist e mult mai mult decât un om de ştiinţă în măsură să transforme cu adevărat elementele. Mai întâi de toate, el este un filozof ce îşi conduce cercetarea spre un obiectiv mult mai subtil: cunoaşterea temeinică a sinelui şi a lumii care îl înconjoară. Descoperisem forma primitivă a alchimiei? Sau începusem să practic alchimia?

Leadership: Care este particularitatea nemijlocită a impulsurilor care duc la constituirea operei tale, prin relaţia de similaritate între mesajul transmis şi imaginile imprimate de o realitate care dă speranţa că ceea ce se vede ar putea fi şi altfel?

Nivelul tău de cunoaştere poate să capete o nouă formă? Simţi că te rătăceşti în adâncurile unui ocean în timp ce îţi conduci cercetarea spre un obiectiv mult mai subtil? Simţi că devii ţinta propriilor tale reproşuri? Pierzi simţul relativităţii valorilor? Eşti capabil să dai frâu liber resorturilor din spatele gândurilor tale?

Un citat al filozofului chinez Lao Tzu începe cam aşa: " *Un lider este cel mai bun atunci când oamenii abia știu că el există, atunci când munca lui este realizată.* "

Devine astfel lesne de înţeles de ce devine atât de apreciat liderul, de ce îşi pune el însuşi atâtea speranţe în forţa lui de a-şi dimensiona arta, privită uneori ca un univers de tendinţe şi interpretări, o multitudine de practici bine definite şi structurate în actul direct al creaţiei. O realitate care dă speranţa că ceea ce se vede ar putea fi şi altfel este o chemare la dobândirea asemănării cu o altă structură de gândire pe care merită să o aplici atunci când faci un rol nou. E o fascinaţie care nu-ţi dă pace.

Mânat de un interes special într-o arie specifică de cunoaştere, "liderul-alchimist" - prototipul cel mai pur, cel mai reuşit şi cel mai performant de lider, dar şi tipul cel mai rar întâlnit - demonstrează o vocaţie unică pentru realizarea unei "opere" care stă sub semnul perfecţiunii prin efectele pe care le produce şi propagă. Concurând din punct de vedere a construcţiei ei, a mesajului transmis, pe diferite căi, sub diferite forme, cu toate celelalte tipuri de lideri.

Particularitatea nemijlocită a impulsurilor de creaţie care duc la constituirea unei opere de mari întinderi ţine de felul cum te raportezi la individualitatea unei alte persoane care poate face parte din tine numai prin metoda asemănării.

Această operă poate fi privită ca un super computer care înregistrează tot ce este legat de viaţa şi evoluţia personală a liderului. Pe măsură ce se desăvârşeşte, el îşi duce la împlinire datoria cea mai mare: diferenţierea operei sale, dezvăluirea caracterului ei şi promovarea ei.

Nemijlocit, o astfel de operă cultivă ideea desăvârşirii proprii, apoi a celorlalţi oameni - printr-o conversie de tip energie-timp-acţiune, sau prin formula unică de transformare a coordonatelor ce permit schimbarea sistemului lor de referință. Însă majoritatea liderilor se înţepenesc, fiind puşi în mare dificultate, de "nimicul" creator.

Îţi definitivezi ideile, poţi să cuprinzi ştiinţa ta într-o operă care să-ţi evidenţieze individualitatea? Eşti ghidat de un impuls de natură pozitivă şi constructivă?

Opera unui creator de lumi are ca latură modernă de semnificaţie adâncirea şi expansiunea integrării informaţiei într-un context de improvizație și limbaj, din care cititorul alege să trăiască sub diferite forme prin ceva ce nu există în plan real, ci doar în plan ideatic, poetic, sau în sens figurat.

Dintr-un asemenea plan se pot extrage exact elementele inspiraţionale care rezonează cu tine.

Omul din spatele gândurilor eşti chiar tu, condiţionat de propria individualitate să cauţi şi să obţii împlinirea personală şi profesională, prin intermediul unei revelaţii interioare concretizată într-o operă personală: leadershipul. Mare dreptate avea cel care a afirmat: " *în lumea reală de prea multe ori contează omul care spune ceva, decât cuvintele în sine.* "

Se uită că, totuşi, leadershipul, tocmai în virtutea valorilor şi normelor ce i se recunosc drept specifice, rămâne de cele mai multe ori departe de adevăraţii alchimişti, ca o epavă care zace în apele unui ocean imens.

Câtă lume are acces la leadershipul tău? Poate fi el înţeles mai bine datorită luminilor pe care le proiectezi chiar tu asupra lui?

Ce faci pentru ca leadershipul tău să fie accesibil tuturor, să ajungă la dispoziţia tuturor? Trebuie făcut ceva ca toată lumea să se bucure de opera ta !

Înlătură învelişul fragil al individualităţii tale, astfel încât nivelul tău de cunoaştere să poată căpăta o nouă formă.

Source: https://neculaifantanaru.com/omul-din-spatele-gandurilor.html

Omul între analiză şi viziune

On August 11, 2016

În leadership, fiinţa raţional-superioară este cea care nu are nevoie să fie numită pentru a fi recunoscută.

Cu ochii întorşi către rămăşiţele de trupuri omeneşti afectate în fel şi chip de o boală incurabilă, necunoscută ca un vânt rău apărut prin surprindere, ca într-un coşmar din care nu te mai trezeşti, omul de ştiinţă Gerry Lane este măcinat de nevoia expansivă de a se înălţa deasupra acestei imagini iminente a morţii care-l însoţeşte peste tot.

Singurul analist capabil pentru a dezlega un puzzle, în venele căruia curge un sânge rece care nu se coagulează în contact cu efectul negativ al acestui *unexplained phenomenon* , el simte pur şi simplu nevoia, dorinţa implacabilă a minţii ascuţite, de a profita de o combinaţie pe care ştie că nu o va mai întâlni niciodată, care prin forţa lucrurilor accentuează diferenţa dintre ceea ce este substanţial şi ceea ce pare a fi substanţial.

Gerry Lane nu caută să definească cadrul în care se stabilesc interacţiunile de natură ştiinţifică, prin bunăvoinţa unei chimii pure, printr-o biologie moleculară care întregește datele obținute prin metodele anatomiei patologice. El nu strânge probe infestate din organismul dăunător, nu-şi ia ca reper de evaluare a fenomenului fragmente dintr-un cadavru, nu încearcă să descompună la o temperatură ordinară sau la o temperatură mai mult sau mai puţin ridicată substanţele eliberate natural din corpul infectat, nu încearcă să identifice reactanții afectați de vreo enzimă rezistentă la toate tipurile de antibiotice.

Ci, aşa cum matematicianul poate să formeze un determinant particular cu ajutorul unei matrice pătrate, Gerry îşi imaginează două sisteme diferite de informaţie, fiecare caracterizată de o presiune a momentelor decisive şi un rezultat al cauzelor naturale aflate în contact.

Oare stările care precedă transformarea definitorie a unui om într-un *undead being* se află într-un echilibru stabil? Care este forma de manifestare a omului care precede delirul mental?

Leadership: Poți modifica opţiunea de redare a imaginii pe care o ai înaintea ta, a cărei esenţă poate fi definită de diferenţa dintre ceea ce este substanţial şi ceea ce pare a fi substanţial?

Gerry Lane sumarizează consecinţele imediate ale prezenţei virusului, şi constată condiţia necesară şi suficientă pentru ca suma forţelor opuse care acţionează asupra omului să fie nulă. Diferenţa dintre "ce este" şi "ce pare" substanţial este dată de modul în care el se raportează la gravitatea epidemiei ce-l înconjoară, mai întâi ea este percepută ca cel mai rău lucru din lume care i se poate întâmpla la un moment dat, dar din alt punct de vedere boala devine percepută ca eșec, aducând sentimente de vinovăție și rușine, desconsiderare a propriei persoane și chiar sentiment de lipsă de valoare și inutilitate.

Cu toate acestea, Gerry Lane îşi pune la încercare spiritul de analiză şi ajunge la o constatare foarte importantă. Şi anume, omul trebuie să sufere deja de o boală necontagioasă, tratabilă şi cu posibilitatea de a fi bine stăpânită printr-un tratament medicamentos, pentru ca molima să-l evite complet, prin modul de a se comporta ca o zonă "străină".

El trebuie să prezinte o imagine clară a problemei, despre cine sau despre ce este vorba în mod concret, pentru ca el însuşi să se absolve de orice vină în cazul în care forţa lui de

deducţie ar fi dar greş. Iar această imagine, este de fapt imaginea propriei sale conştiinţe, lipsită de remuşcări, dar care îl obsedează fiindcă observațiile sale oscilează de la un punct de vedere la altul. Această imagine pare tot mai ştearsă în faţa aşteptărilor lumii, în faţa rezultatelor ştiinţei.

Leadership: Ai capacitatea şi răbdarea să te numeşti "superior" prin limitarea nevoii de a fi "în control", încât să nu-ţi negi responsabilitata de a fi tu însuţi la egalitate cu ceilalţi oameni?

Practic, mecanismele funcţionale reglate de boală tind să excludă virusul din unitatea organismului. Fără o depistare timpurie, fără o asistenţă adecvată, mulţi suferinzi ajung să aibă dureri, prezintă anumite manifestări. Iar tocmai aici se află cheia misterului, îmbrăcând o substanţialitate maximă, căci tocmai acestea dictează conformaţia unei viziuni a soluţiei salvatoare.

Tulburarea de panică se dezvoltă pe fondul percepţiei senzaţiilor de moarte, acestea fiind periculoase mai ales în lipsa unei viziuni morale a lumii și a lucrurilor. Însă în vârtejul ameţitor al manifestărilor felurile ale suferinzilor, Gerry reuşeşte să dezvolte o teorie nouă asupra luptei împotriva acestui virus necruţător, pe fondul a tot ceea ce poate să apară disparat sau divers.

Fiind supusă unui determinism în relație cu responsabilitatea morală, raportă la un soi de experiență perceptuală unde cunoaşterea și învăţarea se concretizează într-un sistem deductiv, bazat pe analiza vizuală a exemplelor pozitive și negative, această fiinţă raţional-superioară reușește să facă diferenţa dintre ceea ce este substanţial şi ceea ce pare a fi substanţial.

Dar, intuind o soluţionare genială a problemei, el nu trebuie să se considere "superior" ca om de ştiinţă, ci să-şi controleze impulsul de a nu urca un munte de două ori. Impulsul de a nu se opri din căutat soluţii, de a trece o limită, de a păşi fără să ştie cum şi – uneori, chiar încotro îl duce vântul evenimentelor, nu trebuie să îi ştirbească dreptul de a fi el însuşi un muritor, nădăjduind la mila lui Dumnezeu.

Leadership: Îţi permiţi libertatea de a proiecta o nouă imagine despre tine însuţi în comparaţie cu transformările lumii din jur, încât să poţi experimenta ipostaze diferite ale existenţei tale?

Între substanțial și ceea ce pare substanțial, fapt ce derivă din experienţe de viaţă adverse, are loc o întrepătrundere a celor doi justificatori ai condiţiei de erou: presiunea momentelor decisive şi un rezultat al cauzelor naturale aflate în contact.

Circumstanțele de înțelegere și contracarare a fenomenelor de risc se manifestă cu mai mare intensitate în contextul manifestărilor neanticipate, acolo unde apar lacune inexplicabile, lipse de continuitate în comportament și atitudine. Handicapul plămădirii unui mecanism de predictibilitate fiind răscumpărat de un viguros simţ al detaliilor aflate la vedere, dar obturate de intervenţii aleatoare.

Întotdeauna omul care experimentează transformările definitorii ale lumii din jur, acolo unde cu greu se poate constata unde anume au loc schimbările mici, dar cu efect major, se află într-o perpetuă mobilitate. Totdeauna aspirând spre o căutare care nu-și ajunge, care nu se determină fix, echivalentă cu înțelegerea propriei lumi interioare.

Fondul acestei perpetue căutări constă în receptarea integrală a acelor informaţii şi cantitatea

potrivită pentru focalizarea minţii spre intenţii şi scopuri mai înalte. Gery a descoperit leacul, a salvat omenirea, el însuşi devenind primul cobai dintr-un experiment al morţii. Şi-a dat seama că înainte de a fi mai mult decât un om oarecare, trebuie să fie un cobai ca oricare altul.

Leadershipul este imaginea unui om de ştiinţă genial care s-ar putea numi el însuşi un om superior, dar mai întâi de toate trebuie să-şi accepte condiţia de a fi un experiment al propriei conştiinţe.

Omul între analiză şi viziune poate să modeleze o lume fără a fi neapărat artizanul ei, doar prin creativitatea necesară "supravieţuirii", prin puterea de a sesiza diferenţa dintre ceea ce este substanţial şi ceea ce pare a fi substanţial.

Acesta este un soi de leadership care nu are nevoie de „coacere" pentru a te transforma într-o adevărată legendă, ci doar de prezenţă de spirit.

*** Notă:** World War Z

Omul între două Acceptări

On Februarie 17, 2016

Descoperă esenţa care să te reprezinte în fiecare capitol al existenţei, fără să cazi într-o extremă care te determină să evoluezi spre o pasiune împinsă până la mereu alte limite.

Nimic nu părea să fie mai important pe lume, în afară de ceea ce simţeam că sunt în prima versiune a unei pelicule de film numită *"Omul între două Acceptări"* . Al cărui motor narativ, destul de firav, era alimentat prin gândurile la care ajunsesem printr-o stranie complicitate cu un soi de slăbiciune pentru imaginar, din acea impetuozitate intelectuală caracteristică făuritorilor de lumi, necesară închegării în forme clare a aspectelor mereu mişcătoare ale aparenţelor.

Aparenţe pe care le reduceam la legi, la esenţe, ignorate de cei mai mulţi aşa zişi experţi, asigurând acea unitate de profunzime a viziunii ce se exprimă printr-o anumită continuitate în desluşirea incognoscibilului. Apoi împachetam uşor vidul unor experienţe lipsite de sens, vagi umbre ale unor situări într-o etapă exploratorie derutantă, şi le transformam într-o adevărată pasiune pentru o cunoaştere aparte.

Important era să nu uite timpul de mine sau să nu mă pierd eu în el cu acea neputinţă de a coordona parcursul frumos al unei reîntoarceri spre sine. Uneori îmi era de ajuns o străfulgerare de gând ca să prind drag de o călătorie în domeniul abstractului, din care să rezulte reperele unei înţelegeri multi-perspectivice. Substanţa simbolică a lirismului meu inovator, de mare puritate, atras cu deosebire de imaginile de poveste care te duc cu gândul la o lume desprinsă parcă din basme, trebuia să faciliteze călătoria spre judecăţile unor minţi care refuză să se supună regulilor şi să îmbătrânească.

Leadership: Caracteristicile pe care imaginea ta le reflectă sunt cele mai importante proprietăți ale unei ascensiuni care se face în primul rând pe criterii de organizare în spaţiul relaţiilor Eului creator cu provocările temporalităţii?

Dinaintea unui mare conducător al Persiei s-a înfăţişat un personaj straniu care i-a făcut cadou un joc nou numit "Şah", apoi l-a iniţiat în tainele acestei evadări din tiparele vechilor obişnuinţe. Fără să-şi dea seama, el a fost atras într-o cursă care nu doar l-a ruinat economic, dar i-a distrus definitiv orizonturile. Sau l-a salvat de la o continuă dilemă existenţială? În orice caz, el a căzut în patima jocului de şah, preferând strategiile imaginarului faţă de cele de pe câmpul real de luptă. Conform legendei, marele conducător a încetat să mai fie un militar, dar pe tabla de joc nu putea nimeni să-l imobilizeze în şah-mat.

Cine ştie pe ce drum te poate duce invenţia unei clipe hotărâtoare care îşi găseşte rostul în neatenţia acordată unui fapt divers. Ceva exterior voinţei tale, ceva imprevizibil, asupra căruia nu ai control, care determină, care are efecte bune sau rele. Prima provocare a temporalităţii este să rezişti închiderii într-un prezent care te apasă printr-un act de mărturisire a alagerii de a trăi prin comparaţie cu percepţia unei creaţii perfecte izvorâtă din proiecţia subiectivă a lumii văzută de sus, dintr-un plan mai amplu.

În ceea ce mă priveşte, ajunsesem să nu mă mai intereseze nici infinitul cunoașterii, nici poziţia de gânditor dobândită prin sudoarea minţii, prin tăceri meditative. Nu mă mai interesa nici gloria izbânzii asupra spaţiului şi timpului pe care universul parcă mi-o hărăzise prin destin. Eram dispus să renunţ la toate pentru un singur lucru, pentru această invenţie de o clipă care punea capăt unei lupte surde cu mine însumi, pentru acest fenomen interesant numit "prizonierat" care-mi permitea ieşirea din starea de reflecţie.

Totul începea să se reducă doar la mutări, legi şi imobilizări în faţa unui orizont mai larg. Am învăţat să fiu tot mai cumpătat. Chiar și cumpătarea era o mutare interesantă.

Cele mai importante proprietăți ale unei ascensiuni care se face în primul rând pe criterii de organizare în spaţiul relaţiilor Eului creator cu provocările temporalităţii sunt: controlarea mai multor câmpuri de acţiune simbolică şi aprecierea corectă a poziţiei de conştientizare a unui rol de compoziţie, asumarea lui interioară şi impactul emoţional pe care îl declanşează în spaţiul realităţii de dincolo de aparenţe.

Leadership: Ai capacitatea de a prilejui întâlnirea cu un „CU TOTUL ALTCEVA" prin intermediul revelaţiei unei valenţe necunoscute a personalităţii tale înscrise în sfera realităţii imediate?

Orientarea omului depinde nu doar de aspectele de conţinut și de producție a experienţelor vieții, ci și de conştientizarea aspectelor mişcătoare ale aparenţelor acaparate zilnic printr-o stranie complicitate cu un soi de slăbiciune amestecată cu un pic de autonomie faţă de normele impuse de convenţiile unei autorităţi exterioare.

În general oamenii luptă pentru o libertate de alegere mai mare, pentru câştigarea unei modalităţi de a se reinventa, dar care se evidenţiază mai apoi, la unii dintre ei, în disponibilitatea de a ceda unei îndeletniciri aparte, unei plăceri forțate, greu de nestăpânit. Plăcerea de a evolua într-un joc în care doar tu eşti învingător este un iad înfricoşător din care nu mai poţi să scapi, sau un drog puternic din care poţi gusta din plin fără să fii tras la răspundere pentru consecinţele experimentării lui.

Fără o esenţă care să te reprezinte în fiecare situație a vieții, în fiecare capitol al posibilităţii de a realiza scopul propus prin utilizarea unor mijloace alese, vei cădea într-o extremă care ori te va conduce spre epuizare, ori te va determina să evoluezi spre o pasiune împinsă până la mereu alte limite, slujită cu exces de zel chiar până la fanatism.

A prilejui întâlnirea cu un „CU TOTUL ALTCEVA" prin intermediul revelaţiei unei valenţe necunoscute a personalităţii tale înseamnă să-ţi creezi oportunitatea de a te vedea din ipostaza unui narator care explică într-un mod diferit lumea în care trăieşte.

O astfel de pasiune, care va genera neputinţa de a coordona parcursul frumos al unei întoarceri spre sine, servește totuşi reprezentării devenite concrete a unei acțiuni de cotitură care schimbă anumite convingeri limitative referitoare la lumea reală. Această pasiune te poate salva de la o continuă dilemă existenţială, cu prețul abandonării adevăratelor îndatoriri și obligații, care la rândul lor dezvoltă particularitatea de a vedea mai în profunzime aspectele unei alte realităţi sau învăţături.

Să cauți perfecţiunea în oricare aspecte ale vieții personale, dar în același timp să-ți schimbi priorităţile, preferinţele, dorinţele şi nevoile în funcție de o îndeletnicire care se dovedeşte mai de preț decât orice bogăţie, fiindcă în ea este sădită posibilitatea accederii la un plan diferit al înaltei tale meniri, este treaba unui leadership care pretinde apelul la autonomie.

Genul acesta de autonomie îți permite o anumită marjă de manevră în spațiul libertății de a fi cine vrei să fii, un om de neînvins, precum și capacitatea de a prilejui întâlnirea cu un „cu totul altceva", cu revelaţia unei valenţe necunoscute a personalităţii tale.

Leadershipul este acceptul pe care ţi-l dă cunoaşterea realităţii ca să interpretezi rolul unui personaj al cărui narator, aflat în ipostaza de Alter-Ego, apare şi dispare în momentele cheie ale evenimentelor petrecute în jurul său.

Omul între două Acceptări se caracterizează prin următoarele elemente extrem de variabile: noutatea descoperirii unei forme noi de putere, în care el devine invincibil, şi libertatea de a vedea mai în profunzime aspectele unei realităţi sau învăţături diferite. Bineînţeles există si reversul medaliei, de a cădea într-o latură extremă numită fanatism.

Ai grijă cum te prezinți în faţa autorității numită „obsesie", căci ea te poate ţine într-un şah continuu. Orice activitate excesivă poate să taie nodul gordian al convenţiei cu tot ceea ce este esenţial în formarea personală, anulând traseele de bază ale vieţii şi ale leadershipului din cauza unei complaceri într-un prizonierat care îţi îngrădeşte privilegiul de a fi statornic în dificila şi nobila ta menire.

Omul între iluzii şi adevăr

On Ianuarie 19, 2017

Îmbunătăţeşte-ţi nivelul de autoritate în domeniu, introducând o nouă particularitate a naturii tale de artist pe planul unei consecvente raportări la ceea ce trebuie să aperi la realizările tale.

Eisenstein explica unui auditoriu de psihologi noile sale gânduri despre capacitatea filmului de a prezenta idei abstracte. În timpul şederii la Boston, marele regizor rus primeşte la Hotel Vendome intelectualitatea oraşului. La reuniune este adus, în scopuri publicitare, şi faimosul câine-vedetă de film Rin-Tin-Tin, primul „star" pe care l-a cunoscut cum remarcă ironic Eisenstein.

Realizatorul este pus să pozeze pentru o fotografie alături de câine, în timp ce asistenţa îl asaltează cu întrebări. Eisenstein este constrâns să răspundă timp de o oră la o sută de întrebări. La capătul lor, o doamnă îi declară: „Dumneata distrugi iluziile despre Rusia." Iar Eisenstein îi răspunde prompt: *„Iluziile trebuie totdeauna distruse. Adevărul este cel mai bun ! " **

Leadership: Te abaţi de la rigorile conţinutului pe care îl produci despre tine însuţi, în conformitate cu raza de acţiune a gândurilor care îţi oferă capacitatea de a materializa o viziune plină de originalitate?

Dificultatea elaborării unui răspuns, pozitiv sau negativ, în vederea admisibilităţii unei critici, cu privire la ceea ce cred alții despre tine, este o provocare suportată de orice artist, de orice optimizator al muncii de creație, tocmai pentru a ajunge la o destinaţie comună, la o înțelegere reciproc acceptabilă. În acest caz, actul de creaţie poate fi perceput ca un catalizator al gândurilor care îţi oferă capacitatea de a materializa o viziune plină de originalitate, acele gânduri care scot în evidenţă adevărurile unei imagini care nu capătă greutate decât prin intermediul unei idei abstracte, sau printr-o comparaţie cu modul cum foloseşti o metaforă.

Varianta de răspuns la întrebarea ce te deschide spre căutarea unui adevăr puternic și esenţial - o altă coardă la arcul care lansează săgețile ironiei indulgente, permite introducerea unei particularităţi a naturii tale de artist pe planul unei consecvente raportări la ceea ce trebuie să aperi la realizările tale, și nu la ceea ce ți se impută drept vină.

Toate variantele de răspuns pe care le așteaptă cei din jur, pentru a putea întovărăşi mobilitatea logică a unei gândiri condiţionate de experiența profesională, trebuie să respecte convenţiile specifice fenomenului „Priveşte-te drept o capodoperă în devenire ! "

În caz contrar forța întregii tale convingeri vizavi de integritatea propriului sistem de idei şi credinţe, sau referitoare la reprezentativitatea cercetărilor efectuate în timp, exprimate de multe ori prin intermediul unui adevăr bazat pe un anumit concept gândit dinainte, nu va putea face departajarea între ceea ce reprezintă dreptul tău de a lansa o „revelaţie" și ceea ce reprezintă un abuz la adresa ta.

O calitate dominantă a celui care emite diverse afirmaţii bazate pe convingeri proprii, în postura de descoperitor al unor adevăruri, este de a nu se auto-incrimina. Omul este un conţinut brut sau neutru de informații, construit după nevoi și situații, cu care ceilalți nu sunt obișnuiți să interacţioneze.

De aceea, a crea impresia unei autorități în domeniu, înseamnă să nu te abaţi niciodată de la rigorile propriului tău conţinut. Leadershipul este un temei al apărărilor pe fond, iar artistul este rezultatul acestor apărări.

Una din particularităţile naturii de artist este atingerea convingerii desăvârşite într-o formulă care trebuie să se extindă asupra celorlalţi oameni, privind aspectele pe care le-a constat în virtutea unei amprente personale şi a unei cauze nobile: aceea ce a conceptualiza în mod autentic experienţa prin care a trecut, formarea şi dezvoltarea competenţelor sale.

Omul între iluzii şi adevăr se poate recunoaşte după stările de spirit ale celorlalţi care încearcă să-l paralizeze prin lipsa de claritate asupra unei întregi discuţii, fie prin caracterul lacunar pe care îl manifestă despre ceea ce se întâmplă dincolo de înţelegerea lor imediată.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Omul între logos și realitate

On Ianuarie 20, 2017

Poziţionează-te în contrast cu ceea ce se opune evoluţiei tale, găsind în tine puterea de a te ridica deasupra a tot ceea ce este cuprins în planul realităţii imediate.

În faţa mea se întindea cu repeziciune necunoscutul unui eveniment improbabil, cu toate întrebările lui, sub semnul apăsător al necesităţii opţiunii cuprinse între o stare vizionară orientată empiric – „trăită", şi o atitudine îngust pragmatică înscrisă pe direcţia forţelor de inerţie ale indeciziilor de moment. Dacă un artist şi-ar fi concentrat atenţia la persoana mea, încercând să picteze un tablou autentic, probabil l-ar fi întrecut pe Salvador Dali la capitolul semnificaţii ascunse, încât eu însumi aş fi ajuns să reprezint o nouă formă de expresie în artă.

De ce să nu includ existenţa mea într-un carusel al cauzalităţii care insista că nimic nu se poate alcătui fără declanşarea unui eveniment premergător? Un eveniment care mă urmărea din excesul de putere al unei legi scrise doar pentru mine, transmiţându-mi o speranţă în acea stare de şoc cald, străbătea teritoriul inimii cu o dispoziţie înnorată care, însă, sporea alimentarea mea cu energie de la sânge la neuroni.

Fără voia mea, eram integrat într-o logică de complet altă factură, pe lângă parametrii echilibrului de stare, specifici omului care priveşte drept înaintea lui, dar cel care-l priveşte nu poate să-şi dea seama dacă îl vede. Era ca şi când cineva m-ar fi privit într-o oglindă care ştergea în mod neaşteptat tot ce se potrivea cu firea mea. Pericolul se estompa, dar încă era acolo.

Leadership: Eşti pregătit să oferi o nouă viziune asupra propriei persoane din spatele gândurilor implicate într-o creaţie a cărei principală trăsătură este autenticitatea, credibilitatea, şi nu fotografierea realităţii?

Puterea de pătrundere a celui care îşi aţintea din ascuns privirea asupra mea, prea devreme pentru a se convinge de identitatea mea, prea puţin privilegiat de un raţionament de tip deductiv şi de inteligenţă crescută, era invers proporţională cu lungimea de undă a modelului meu de recepție al informaţiilor. Dintr-o dată se văzu ademenit el însuşi într-o înlănţuire neobişnuită de evenimente, necăutate și neprevăzute, care nu-şi găseau fondul.

Nu voiam să cred că sunt pierdut într-un univers care a trecut o singură dată aventura vieţii, din acelaşi motiv că eram parte a unui întreg, unde fiecare etapă se angrenează rapid cu precedenta, prin avalanşa de mesageri informaţionali ce-mi traversau membranele celulare, având parcă puncte de inserţie până în intimitatea lanţului polinucleotidic al codului genetic.

Dar în acel moment am simţit că port în mine sâmburele unei vibraţii universale, o formă cu mult mai evoluată la ceea ce întâlnisem pană atunci, oferind de pretutindeni o sursă de bună energie dar şi o aspiraţie morală, specifice sindromului reacţional. Un artist care mi-ar fi analizat personalitatea, gândurile, simţirea, poate că ar fi fost străbătut de acea semnificaţie pe care o acorzi unei creaţii conturată ca pe o lecţie de maturitate, dimprejurul unei realităţi care cultivă prezenţa spaţiului infinit, profund, plin de amănunte care îl ascund de vederea lumii.

Leadership: Ești capabil să aduni tot ceea ce ți se întâmplă într-o condiţionare fundamentală a trăirii dependentă de o orânduire protectoare care nu poate fi negată?

Exista o solidaritate universală în acel moment, o conectare la bornele unui câmp energetic cosmic universal, că alte lumi mă căutam din aceleaşi nevoi din care le căutam şi eu. În primul rând din nevoia de a ne ajuta între noi.

În încercarea de a înfrunta toate fricile și îndoielile, în vârtejul unui concurs de împrejurări insuficient eludate, am ajuns să mă conectez o realitate care părea complicată, controlată în cele mai mici detalii, ba chiar ascunsă şi slujita de o forţă care îmi amintea constant... că nu sunt singur.

Universul constă din corpuri. Nu există un singur corp pentru o întreagă materie, există doar materia - ideea unei substanţe solide microscopice instabile, invizibile și nedetectabile, aflate pretutindeni, care acţionează asupra tuturor corpurilor, printr-o legătură de forță pricinuită de însăşi mișcarea corpurilor a căror formă este susceptibilă de variaţie.

Puterea de a te ridica deasupra a tot ceea ce este cuprins în planul realităţii imediate, care face din leadership un instrument de aplicare al crezurilor care te țin cu faţa spre cele înalte, este un produs al experienței de a te angaja într-o depăşire a cauzelor și efectelor evenimentelor pe care nu le poți anticipa.

Să fii mai aproape de ceea ce îți cere marea forță a Logos-ului, înseamnă să identifici potenţialele lucruri rele care se pot întâmpla oricui, dar care te ocolesc pe tine.

Aşa cum pomul bun se cunoaşte după roadele sale bogate, tot astfel esenţialitatea unei puteri mai presus de legile scrise ale oamenilor se cunoaşte după faptul că omul are capacitatea de a se construi nelăsându-se prins într-o mecanică absurdă, ci într-o orânduire deplină, în care spiritul şi materia, idealul şi realul, misterul şi concretul, ideea şi actul, pot să formeze un tot unic şi armonios.

Conform dicţionarului, termenul „Logos” denumește ordinea necesară, proprie Cosmosului și gândirii omenești, rațiunea cosmică, o ipostază a divinității, spiritul și rațiunea universală, în acord cu acţiunile omului şi cu fenomenele care îi influenţează evoluţia.

Omul care se mişcă constant în lumina intuiţiei şi conştiinţei care trec drept unică instanţă pentru interpretarea evenimentelor, pentru înţelegerea informaţiilor furnizate de totul din jur - luate drept avertizări și atenţionări în privința modului de a se raporta la natura a ceea ce i se întâmplă, se poziţionează întotdeauna, în mod ideal, în locul în care efectele negative sunt minime.

Logosul este ceea ce îţi spune Egoul despre tine însuţi în vederea cuprinderii unei realităţi care depăşeşte puterea de înţelegere a minţilor neiluminate.

Omul situat între logos și realitate este capabil să adune tot ceea ce i se întâmplă într-o determinare fundamentală a trăirii dependentă de o orânduire protectoare (a lucrurilor şi evenimentelor) care nu poate fi negată.

El se poziţionează în contrast cu ceea ce se opune evoluţiei sale, pentru a ajunge într-un moment al vieții n care să poată crede cu întreaga inimă că a fost mereu orânduit şi ocrotit de ceva superior, nevăzut și omniprezent.

Source: https://neculaifantanaru.com/omul-intre-logos-si-realitate.html

Omul între moralitate și justiție

On August 04, 2016

Clasează-te întotdeauna pe poziția de „gânditor", respingând acea gradualitate a intensităţii de a trăi cu propriile slăbiciuni şi de a le accepta.

Când va lucra la ecranizarea romanului lui Theodore Dreiser, „O tragedie americană", Eisenstein îşi va construi filmul proiectat pe reliefarea nevinovăţiei de fapt şi a nevinovăţiei formale a lui Clyde în cadrul actului desăvârşirii crimei chiar.

Numai astfel poate fi făcută limpede provocarea monstruoasă aruncată unei societăţi al cărei mecanism aduce pe un tânăr cam lipsit de caracter într-o asemenea situaţie, pentru ca apoi, invocând moralitatea şi justiţia, să-l aşeze pe scaunul electric.

*Însă Eisenstein va modifica povestirea lui Dreiser, căpătând apoi asentimentul entuziasmat al romancierului, în sensul decorticării esenţei societăţii americane. Pentru că doreşte să facă aici, în America, un film cu adevărat american. Acesta este rostul explorărilor sale. Înţelegerea fenomenului intim al vieţii americane a început încă de la primii paşi pe caldarâmul new-yorkez. **

Leadership: Poți să oferi două opțiuni de plasare a câmpului „rostul experienței de sine" în fereastra Browse a fenomenului intim al vieții unui personaj, încât să obţii o nouă imagine a unei raţiuni sigure şi superioare?

Moralitatea și Justiţia sunt probele marilor examene ale vieții, sunt rezultatele unor concursuri de împrejurări (mai mult sau mai puţin complexe) care dau - ori condiţia tragică a unei lumi împietrite datorită lipsei de valori, ori condiţia necesară dezvoltării unei lumi înfloritoare. Depinde de modul cum vrei să le invoci în cadrul de susținere a ideilor despre sensul vieții.

Rostul explorării unei lumi, prin provocarea aruncată unei societăţi al cărei mecanism aduce pe un om lipsit de caracter într-o situaţie limită, prin inserarea sau înlăturarea elementului recunoaşterii vinovăţiei, a nevinovăţiei de fapt sau a nevinovăţiei formale, este de a da o notă de trecere motivelor tale dominante de acțiune în circumstanțe care necesită evidenţierea trăsăturilor tale caracteristice.

Un om care experimentează acea profunzime a înţelegerii fenomenului vieții, realizând pe această cale o extindere a înţelegerii sinelui, își îndreaptă întotdeauna firul gândirii spre semnificaţia unor strapungeri de natură conceptuală, cu alură de predictibilitate, astfel încât să primească un răspuns deplin de la propriul obiect de studiu. Iar acest fenomen al vieţii poate fi cel mai bine cuprins de amploarea unui personaj dintr-un univers fictiv, în termenii unei comparaţii cu sens de oglindire într-o altă realitate, într-un alt suflet, încât raţiunea ta să treacă într-o dimensiune superioară.

Dimensiunea superioară a unei raţiuni este dată de calitatea percepţiilor despre o imagine a personajului pe care vrei să-l caracterizezi, această imagine putând fi ideală în cazul unei introspecţii care, prin profunzimea ei, te ajută să fii mai atent la lumea înconjurătoare şi la rolul tău în această lume.

Să revedem câteva din întrebările la care reflecta adesea prințul de Bénévent, celebrul Charles Maurice de Talleyrand:

"Poate oare un om să ţină trecutul în loc ca să înfrunte viitorul? Prin cea mai mică oscilare a sferei de existenţă - de la faptele obiective la încercarea de a le explica - va putea el oare să răstoarne condiţionările firii sale? Are oare nevoie un om dibaci de o crimă pentru a-şi justifica puterea? Care este argumentul de care el se folosește ca să se dezvinovăţească? Oare prea mult bine aduce rău, sau prea mult rău aduce bine? Ce sens are răzbunarea? Poate omul să-și recapete starea de bine, cedând unei pasiuni lipsite de raţiune?"

Prin formularea răspunsului la astfel de întrebări predominante, poţi identifica două opțiuni ale câmpului „rostul experienței de sine”:

Prima opţiune este să devii un apărător al vinovăţiei şi nerespectării legii, dacă prin aceasta respecţi sentința definitivă: condamnare la melancolie, la un veac de singurătate. A doua opţiune este să te absolvi de osândă şi ocară devenind un apărător al idealurilor înalte. Aici trebuie să iei în considerare sacrificiul pentru binele comun, bunătate, dreptate, competenţă, calitate, corectitudine şi responsabilitate, dacă prin aceasta respecți sentința definitivă: constatarea că poţi face să se întâmple lucruri dacă te deschizi în faţa celorlalți oameni așa cum ești tu cu adevărat.

Leadershipul vizează lucrarea creatorului de a fi manifestarea propriului Ego într-o poveste care se numeşte "slăbiciunea de a fi altcineva", luând în considerare dimensiunea superioară a unei raţiuni care traversează întreaga sferă a conştiinţei prin temeiuri arhetipale (sufleteşti şi intelectuale).

Omul între moralitate și justiție se clasează întotdeauna pe poziția de „gânditor”, respingând astfel acea gradualitate a intensităţii de a trăi cu propriile slăbiciuni şi de a le accepta.

Înainte de a lansa o nouă versiune a leadershipului care să conțină câmpul „rostul experienței de sine”, deschide mai întâi ochii pentru a vedea viciile celorlalți, încearcă să fii o profundă oglindă a lor și vezi dacă nu cumva vei fi nevoit să fugi... de tine !

Un om de mare caracter nu alungă niciodată strigoii care apar în mintea lui, el știe să preia puterea lor prin găsirea răspunsurilor care dezvăluie adevărul despre propria sa persoană. Şi este capabil să se promoveze prin intermediul acestor adevăruri.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/omul-intre-moralitate-si-justitie.html

Omul între ştiinţă şi emoție

On August 21, 2016

Învaţă să facilitezi unirea puterilor pozitive ale minţii cu cele ale sufletului, observându-te din punctul de vedere al impactului unei descoperiri uluitoare.

Niciodată nu m-am mai simţit atât de atras de o idee esenţială, mereu cu ramificaţii înspre o altă idee mult mai profundă. S-o determin matematic, cu ajutorul acelor minunate *regular expressions* , precum un salt de linie într-un fişier de text nou creat, fără să-mi afecteze imaginaţia. Doar astfel putea să zvâcnească produsul unei trăiri autentice numite percepţie, secvenţe de elemente consecutive de interpretare a informaţiilor ce îndeplineau o singură proprietate: de a călători într-o altă întrebare.

Nici acum nu pot trage concluzii despre această experienţă inedită, căci lăsându-mă purtat de magia clauzelor de instrucţiuni SELECT într-un anumit pattern, am omis faptul că prezenţa acestei cauze determina un fel de RECEIVE another message: "Please wait...".

Ca într-un adevărat thriller psihologic, mă aflam sub impresia - destul de vagă, de altfel - că aparţineam unor fantezii nemaiîntâmplate, formulate prin clauza (?s).*WORD(?-s)\R, spre a fi percepute în lumea cu care nu mă împăcasem încă, ca un fel de trecere din planul complex al judecăţii în cele mai simple dintre emoţii. Şi chiar credeam în ele, spre validarea unei idei vizionare care la rândul ei avea un dublu efect.

Leadership: Cum se justifică efortul minţii tale de a încadra în câmpul experienţei unice de a interpreta o informaţie care provoacă iluminarea, prin condiția de tipul: "încearcă să-ţi autoinduci o dependenţă de explicaţii şi elucidări" ?

Pe de o parte am reuşit să evidenţiez începuturile unor diferenţieri sistemice între certitudine şi finitudine, unde nespusurile căpătau pentru prima oară accente de un negru goyesc, o potențială sursă de inspiraţie demonică, o reiniţializare a unui substring de tip matches (^.*[A-B].*$). A interpreta o informaţie care provoacă iluminarea înseamnă să implici în activităţile şi deciziile tale acea percepţie referitoare la realitatea lucrurilor pe care vezi, le simţi, le evaluezi şi le descrii ca fiind modul inovativ de a aborda o gândire, o direcţie de creaţie, o direcţie de acces spre acele trăiri dătătoare de sens şi inspiraţie.

Pe de altă parte, ca într-o operă a lui Salvador Dali, unde valorile variabilelor multiple şi a celor de tip masiv, în cazul identificării filosofice a particularităţilor artei care ţineau de categoria de fals, respectând o structură repetitivă cu valoare de diferenţiere, am reuşit - exclusiv din nevoia auto-inducerii unei stări modificate de unitate deplină a fiinţei, care provoacă iluminarea, să mă conformez unei emoţii stranii, să mă las cuprins şi înlănţuit în strânsoarea ei.

Încă mă recunosc în contextul acelei emoţii. Dar arta încă îmi captează atenţia, oferindu-mi prilejul de a face o comparaţie cu formulările matematice din limbajul REGEX, în aşa măsură încât gândirea mea pare să capete acea notă de firesc şi naturaleţe care nu stresează şi nu mă pune în situaţia de a-mi fi greu să găsesc nişte răspunsuri.

Leadership: În ce plan stă adevărata ta originalitate a cărei esenţă poate fi definită prin apelul la o motivaţie sedimentată sub aspectul coordonatelor ştiinţifico-emoţionale?

"Densitatea optică ! Noţiunea asta ascunde în ea un labirint de enigme, ale căror soluţii îţi

scapă printre degete tocmai când crezi că le-ai prins. Dar asta încă nu constituia o metodă, era doar o idee, care abia trebuia să conducă la elaborarea unei metode, graţie căreia să reuşesc - fără a modifica nicio proprietate a materiei (cu excepţia culorilor, în undele cazuri) - să reduc indicele de refracţie al unei substanţe solide sau lichide până la cel al aerului.

Într-adevăr cunoaşterea îi poate da omului o satisfacţie ! Dar pe atunci nu ştiam asta." a exclamat la un moment dat Jack Griffin, „Omul Invizibil" al lui Wells.

Formulele și combinaţiile lor creează emoții, experimentate într-un flux-reflux continuu idei şi viziuni, într-o varietate de moduri de expresie. Emoţiile, a căror prezenţă determină un salt peste plafonare, sunt informaţii temporare asupra realităţii direct afectată de observaţia însăşi.

Satisfacţia care precizează şi poziţia mea faţă de aceste observaţii, o poziţie de creator, om al ideilor şi al analizei, este aceea că pot să modific oorice proprietate a materiei pe care o studiez fără să-mi pese de aberaţii, de limitări, fără să-mi reproşez nimic. Emoţia de a cunoaşte, emoţia de a "simţi" întâmplarea descoperirii unui răspuns, este mult mai mare decât emoţia de a da greş în vreo direcţie de analiză.

Emoţiile sunt un proces neîntrerupt şi în permanentă schimbare de reconfigurare personală, în care nu există reguli sau restricţii, unde singurul punct de reper nu se opreşte la declanşarea vreunui "Evrika", din punctul de vedere al impactului unei descoperiri uluitoare, ci facilitează unirea puterilor pozitive ale minţii cu cele ale sufletului.

Leadership: Cum îţi stimulezi creaţia personală pe fundalul unor imagini care înfăţişează chintesenţa lucrurilor din realitatea robustă a artei, încât să facilitezi obţinerea unei experienţe unice de savurare a unei revelaţii mai înalte?

Este imposibil să te gândeşti la un tool, la o culoare, la un concept, la o funcție, la un model de calcul, la o explicație, fără să-ți stimulezi puterea creierului care are nevoie de hrană pentru a funcţiona şi să nu îţi vină să urli de fericire când reușești o combinaţie „câștigătoare". Arta de a gândi creativ constă în alegerea unei variante de combinare între două sau mai multe câmpuri de semnificaţie de-a lungul unei experienţe unice de observarea a formelor, culorilor şi mişcării unui lucru, adică stabilirea relaţiei dintre ceea ce te aştepţi să vezi în raport cu ceea ce ştii despre lucruri.

Abia în acest context de produs al minţii - „Evrika" - îți vădeşti consecvenţa, capacitatea de a te dedica pe termen lung unei anumite activități sau unei anumite cauze, receptate cu toată năzuinţa sufletului.

Întrucât, conform condiţiilor de funcționare ale leadershipului care iau naștere din puterea de reprezentare a viziunii pe o tipologie a creaţiei, adică a te analiza juxtapunându-te, parte cu parte, sub privirea reflecţiei şi a deducţiei, a înțelegerii și a constatării, nu poți să fii pregătit pentru o mare ascensiune fără să treci prin experiența de a trăi minunea unică a creaţiei și descoperirii sub acţiunea dominantă a combinaţiilor.

Iar originalitatea, a cărei esenţă poate fi definită prin apelul la o motivaţie sedimentată sub aspectul coordonatelor ştiinţifico-emoţionale, nu stă doar în planul unei lecţii de reuşită mentală sau în planul unei emoţionalităţi transformatoare. Ci, în special, ca reflectare condensată a adevăratei tale naturi în fiecare moment de revelaţie.

O revelaţie mai înaltă se obţine prin combinarea ştiinţei cu arta, de departe o practică mistică, aşa încât expresia obţinută să capete valoarea de simbol al unei forme supreme

de cunoaştere. Acest simbol poate fi însufleţit doar de un spirit cercetător şi de o minte aleasă.

Omul între ştiinţă şi emoție are acces la cunoaşterea interioară a aspectelor creaţiei, care înainte de toate propune libera iniţiativă, niciodată nu impune criterii. Această cunoaştere invită fiinţa la o transformare ce are drept scop trecerea de la un „calcul rece” la un nivel de interpretare a rezultatului acelui calcul în propria sa existență.

Source: https://neculaifantanaru.com/omul-intre-stiinta-si-emotie.html

Omul întunericului (II)

On Noiembrie 07, 2013

Fă o distincţie suficient netă între caracterul "surprinzător" şi caracterul "pregnant" care te defineşte, punând în prim plan subiectivismul evaluării celorlalţi.

Hannibal Lecter se face nevăzut, ca un fugar, în cel mai îndepărtat colţişor al lumii, trecând dincolo de acea uşă care se închide în urma lui: confuzia cea mai spectaculoasă, a cărei cheie se află numai în posesia lui. Dar ceea ce-l face cu adevărat unic, *untouchable* , pe acest desperado invizibil, pe această enigmă de nepătruns, este faptul că se pricepe să se adapteze cu supleţe la toate schimbările. El nu comentează evenimentele care îi ameninţă stabilitatea, ci intenţionează să le trăiască la maximul, indiferent de natura lor.

Lipsa oricăror greşeli, imposibilitatea de înţelegere a modului său de operare, absenţa indiciilor care ar putea duce la capturarea lui. Toate acestea respectă legea invizibilităţii. Noaptea este tot mai deasă, somnul pare a-i cuprinde pe toţi ! Şi în tot acest întuneric de nepătruns, lumina fulger a minţii născocitoare îşi face cu uşurinţă loc printre filtrele instalate.

Tăcerea este doar o aşteptare. Neprevăzutul e doar o chestiune de percepţie. Să se împlinească rapid cerinţa hotărâtoare: “ *Prindeţi-l ! Capturaţi-l, viu sau mort ! Să cadă sub pedeapsa judecăţii !* ” Procesul prin care se creează această stare de agitaţie febrilă se numeşte “electrizare” şi ea ascensionează pe măsură ce Hannibal întinde noi nade.

“ *Nu sunt cine a-ţi putea crede că sunt !* ”, strigă un gând aruncat printre zăbrelele lumii, cu o privire furişată spre FBI. Într-un astfel de cuget nu încape târguială. Motivaţia lui Hannibal de a da o lovitură de performanţă, are centură de campion. Şi el ştie să o pună în jocul straniu al puterii de a compune şi de a transforma totul. *

Leadership: Poţi face dovada calităţii de a te recunoaşte o excepţie de la regula generală a efectelor de imagine care te pot introduce în mintea celorlalţi drept "un rezultat situat deasupra mediei ", încât să nu te intersectezi cu dependenţa de validarea de sine?

Omul care se plasează deasupra lumii întregi, prin combinaţii complexe de culise, pe care crede că le poate controla cu mintea când şi cum vrea, practic acţionează funcţia de decuplare de la modul convenţional de gândire. Dar aşa-zisele manevre şi trucuri inteligente reprezintă adesea doar un mod distorsionat de a gândi, care maschează adevărul a ceea ce el este: un om care suferă pentru anumite convingeri create artificial, în care crede doar până la un punct.

Până în punctul în care nu va mai fi în stare să-şi programeze propriul joc, atunci când nu se mai identifică cu un ignorant. Căci de la manipularea perfectă până la ignoranţa absolută cu privire la ceea ce se petrece în restul lumii este doar un pas.

Deseori, o formă de gândire superioară a omului, supusă diferitelor trepte de putere şi desăvârşire, nu aduce nimic bun cu sine, pentru că celor care îl etichetează le sunt speculate slăbiciunile şi neputinţele. Asta devine pentru un căutător de excepţional o formă de protest la adresa demnităţii de a se recunoaşte în termenii celorlalţi de egalitate şi accesibilitate, la adresa abilităţii sale de a-şi croi un drum al opoziţiei cu şanse de a genera respect, în loc de confuzie.

Cine este etichetat drept "de necontrolat", înseamnă că a alimentat temeri şi comportamente

pe care, deşi sunt rodul unor abilităţi excepţionale, nu ajunge nimeni să şi le însuşească.

"Surprinzătorul" este rezultatul tentativei de a ajusta comportamentul de intimidare şi constrângere, de la orice etapă a experienţei de putere personală, la interesele de comunicare eficientă a aşteptărilor care pot genera evenimentele importante în vieţile celor din jur.

În leadership se face o distincţie suficient netă între caracterul "surprinzător" şi caracterul "pregnant" al unui individ, punând în prim plan subiectivismul evaluării - acel tip de erori care se datorează sistemului de valori şi prejudecăţilor celui care evaluează tendinţele altora de a se raporta la el.

Cel care crede că poate fenta legile încrederii, folosind diverse tehnici de manipulare şi control, îşi supraevaluează în mod real doar şansele de a se consolida ca persoană independentă, mai presus de tot, nelăsându-se cenzurat de acele instanţe de judecată care nu se pot impune.

Dar în acelaşi timp, acest om superior îşi micşorează tot mai mult şansele de a se salva de la retrogradare. Din punct de vedere al leadershipului, a fi retrogradat înseamnă să te bucuri că ai câştigat un anumit meci, dar nefiind în stare să joci de la egal la egal, trezeşti îndoieli, induci o anumită doză de rezervă la adresa suporterilor.

Întrebările care merită să ţi le adresezi de fiecare dată când îţi măsori superioritatea, sunt următoarele: *Eşti pregătit să intri în conflict cu prejudecăţile şi mecanismele de gândire pe care trebuie să le combaţi? Poţi să dai piept cu inamicii tăi cei mai aprigi: mândria de a te simţi deasupra celorlalţi şi insuficienţa de a-ţi stăpâni propriile pulsiuni distructive?*

Dependenţa de validare de sine apare atunci când tot ceea ce îţi poate oferi experienţa de "a fi aici şi acum", de-a lungul unei anumite convingeri, se concretizează într-o expansiune a propriei percepţii despre o realitate care te face să fii mai îndrăzneţ, şi de a te simţi mai dorit de restul lumii, cu riscul de a nu fi tocmai bine înţeles.

Omul întunericului evidenţiază un echilibru între forţa de proiectare a unei realităţi inaccesibilă celorlalţi, care nu se încadrează în tipologia standard de logică şi raţiune, prin care îţi manifeşti superioritatea, neîngrădită de niciun fel de reguli şi bazată direct pe sintagma "scopul justifică mijloacele".

Şi forţa de proiectare a unei realităţi, raportate la alte planuri existenţiale, dar care te exclude din aria leadershipului, din moment ce nu oferă o posibilitate reală de comunicare între tine şi ceilalţi.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/omul-intunericului-II.html

Omul întunericului (I)

On Noiembrie 07, 2013

Aruncă o privire mai atentă în realitatea celor văzute şi nevăzute ale omului, ca să înţelegi mai bine motivaţia existenţei lui.

Un subiect plin de inspiraţie deviază de la reguli. Numele lui este Hannibal Lecter. Şi în toiul căutărilor, el se învăluie într-o manta plină de mister, pentru a constrânge, a intimida şi a înşela vigilenţa FBI-ului. Interacţiunea cu acest om special, cu această cutie de valori nedeschisă de nimeni, al cărei conţinut nu poate fi sustras de nicio echipă de căutători, este bizară şi costisitoare.

După cum Theodose, nepotul lui moş Canquoelle din opera lui Balzac, îmboldit de basmele ascultate la gura sobei a pornit într-o călătorie în jurul lumii ca să-şi caute unchiul fabulos, tot aşa agenţii FBI care intenţionează să-l găsească şi să-l repună sub acuzare pe Hannibal se trezesc brusc prinşi într-o manipulare fără precedent, care dă fiori reci. Toţi agenţii sunt conduşi într-o călătorie fantezistă care are menirea de a aduce în prim plan ipostaze inedite ale unei personalităţi creatoare.

Întunericul ia locul luminii. Noaptea se lasă asupra spiritelor neliniştite. Somnul în care parcă se cufundă ofiţerii FBI îi privează de libertatea de a avea o perspectivă detaşată asupra realităţilor. În tot acest timp Hannibal, aflat în libertate, zburdă voios ca un copil care şi-a primit jucăria mult dorită. Ia-l de unde nu-i, găseşte-l acolo unde nu-l cauţi. Pentru că el se ascunde acolo unde nu te aştepţi. Este mereu lângă tine. Şi totuşi atât de departe.

Viaţa fantomei scăpate din lanţuri devine o fabrică plină de afaceri interne, construită în jurul unei dimensiuni cognitive. Iar acestei fantome de-a dreptul supărătoare îi lipseşte darul de a se arăta chiar şi la orele târzii ale nopţii. Care este id-ul ei? Ea nu se mai poate încadra în tema „portret". Căci nimeni nu ştie ce înfăţişare ieşită din comun şi-a construit. Nimeni nu cunoaşte formula care îi permite transformarea. Nici chiar un chimist excepţional n-ar putea să distingă compuşii organici care îi conferă spectrului o vitalitate tinerească. Conţinutul ambiguu al acestei reprezentări de viaţă lasă de dorit. *

Leadership: Îţi asumi o modalitate inteligentă de a urma orice tentativă de a părea mai presus de înţelegere şi probabil dincolo de capacitatea umană, încât să devii de neoprit în atingerea oricărui obiectiv pe care ţi-l stabileşti?

A-ţi asuma o modalitate inteligentă de a părea mai presus de înţelegerea normalului acceptat de gândirea celorlalţi oameni înseamnă să-ţi asumi măreţia de a schimba realitatea în direcţia dorită de tine care, chiar dacă naşte un haos inimaginabil, îţi conferă o anumită importanţă, o anumită prestanţă, o anumită autoritate. Cu riscul unei pierderi la nivel de imagine, pe care leadershipul nu o poate tolera nicidecum, trebuie să încerci să-ţi creezi prilejul de a experimenta o alternativă a inevitabilităţii în ceea ce priveşte măsura puterii tale de a controla mersul evenimentelor.

Tot mai mult am discutat în ultima perioadă despre designul leadershipului, cuprinzând mai multe aspecte invizibile în mod curent. Adică felul cum se prezintă autoritatea definitorie a omului hrănit cu tot felul de enigme şi contradicţii izvorâte din gândirea şi simţirea transpusă în existenţa sa. Totuşi nu există un consens unanim asupra situaţiilor desemnate de acest larg domeniu care să reproducă exact condiţia omului, atmosfera lui interioară.

Dacă matematica este o ştiinţă a cifrelor şi formelor geometrice, leadershipul este o ştiinţă a

gândirii abstracte, îmbrăţişată însă de omul a cărui lume interioară este guvernată de prejudecăţi, complexe, standarde imposibile, idei pline de profunzime. Relevând sensuri noi ale personalităţii sale.

Iar omul, ca orice sistem incomplet de evidenţă, căruia nu i se poate calcula exact nivelul de cunoaştere şi percepţie asupra propriei persoane, este plin de toane. Este alcătuit din elemente văzute şi nevăzute. Şi, uneori îşi schimbă nejustificat comportamentul, mintea, direcţia, după cum bate vântul.

Improvizaţia, capacitatea de adaptare la nou şi jocurile de personalitate creează anumite contradicţii care generează instabilitate în abordarea şi gestionarea leadershipului.

Ai devenit o componentă în meniul de setări care nu mai susţine leadershipul la nivel de condiţie a inevitabilităţii, prin faptul că eşti de negăsit atunci când vrea cineva să lămurească o situaţie de tip "BACKDOOR"?

Aruncă o privire mai atentă în realitatea celor văzute şi nevăzute ale omului, ca să înţelegi mai bine motivaţia existenţei lui. Doar aşa vei putea să abordezi şi gestionezi bine leadershipul. A cărui dezvoltare este posibilă pe baza "proprietăţilor funcţionale" ale omului care îndeplinesc cerinţele unor noi situaţii de viaţă şi unei noi deveniri. La rândul ei, această dezvoltare care stă sub semnul particularului nu trebuie să posede o infinită ambiguitate. Căci, astfel, bizarul devine nu doar nejustificat, ci şi neacceptat.

" Ia-l de unde nu-i, găseşte-l acolo unde nu-l cauţi. Pentru că el se ascunde acolo unde nu te aştepţi. Este mereu lângă tine. Şi totuşi atât de departe. " Aceasta este consecinţa unui "Erase" de fond, anularea trăsăturii de personalitate care face cinste leadershipului. Caracteristica unei gândiri axate exclusiv pe reuşita totală, indiferent de consecinţe. Care asemenea unui program de automatizare a calculatorului, conceput pentru a îndeplini diferite cerinţe, permite ştergerea diferitelor componente individuale care definesc imensa complexitate a unei viziuni "pofticioase".

Ce găsim dacă privim dincolo de spectrul vizibil ale omului? Greşelile lui au circumstanţe atenuante? Respinge el ideea alinierii la nişte reguli şi de nişte tipare date de tendinţele onorabile ale leadershipului? Cum reacţionează autoritatea sa definitorie atunci când evenimentele neprevăzute se derulează intempestiv? Se afundă în jocul puterii de a compune şi de a transforma totul în favoarea sa?

Repercusiunile profunde se vor revărsa fără dubiu în condiţiile unei radicale evoluţii şi complexificări a omului. Raţiunea aceea chinuită, conştiinţa găunoasă orientată spre absolut (şi în acelaşi timp spre conflict) devine catalizatorul pentru înțelegerea a ceea ce el însuși este pe cale să devină. O componentă în meniul de setări care nu mai susţine leadershipului, orientând oamenii într-o direcţie care corespunde falsului, nu adevărului.

O situaţie de tip "BackDoor" se întâlneşte în cazul în care vrei să fii apreciat în încercarea de a schimba lucrurile care nu-ţi convin sau care nu sunt asociate cu poziţia ta. Greşeala ta constă în a oferi o experienţă cu grad înalt de impact, fără să-ţi asiguri o ieşire din cercul vicios al ruperii de realitate.

Omul întunericului pune în evidenţă aspectele nevăzute şi necunoscute ale modalităţii de acţiune a omului, în situaţii neprevăzute. În asemenea situaţii se cere imperios un autocontrol desăvârşit, o coordonare a acţiunilor în vederea atingerii unui scop comun. Adică o strategie adoptată de toţi din jurul tău. Variantele personale sunt excluse. Trebuie să existe doar o singură variantă comună cu eficienţă maximă.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/omul-intunericului.html

Omul potrivit la locul potrivit

On Martie 25, 2009

Sporeşte-ţi valoarea personală, manifestând o grijă autentică faţă de potenţialul tău de a face lucrurile să funcţioneze.

Se povesteşte că managerul unei companii petroliere s-a confruntat odată cu o dificultate majoră care necesita o soluţionare cât mai urgentă. Compania trebuia să investească 3,5 miliarde de dolari pentru repunerea în funcţiune a unei rafinării care cu puţin timp în urmă fusese devastată de un cutremur uriaş. Pentru că nu s-a putut deplasa personal, managerul a fost nevoit să apeleze la o persoană de încredere care să negocieze în lipsa lui, cu băncile, obţinerea unui împrumut.

El a luat imediat legătura prin telefon cu singurul angajat în care avea încredere, şi i-a spus: " *Am nevoie de tine pentru o treabă foarte importantă. Este o îndatorire pentru care puţini sunt potriviţi, dar tu ai fost făcut pentru ea. Vei face tot ce îţi spun eu şi nu vei pune întrebări ! "*

Negocierea a fost încununată de succes pentru că acel angajat a urmat întocmai indicaţiile managerului. Nu peste multă vreme a fost investit în funcţia de director adjunct.

Leadership: Capacităţile tale completează girul verificabilităţii practice în termenii pe care îi stabileşte apropierea de o imagine care te reprezintă printr-o experienţă superioară de conectare la un conformism inevitabil?

Chiar dacă angajatul respectiv nu avea deloc experienţă în negocieri, managerul a apelat la ajutorul lui pentru că a avut foarte multă încredere în el. Managerul a intuit foarte bine care este persoana cea mai potrivită pentru acea misiune, şi nu s-a înşelat. Prin alegerea făcută el a demonstrat că nu întotdeauna angajaţii care ocupă anumite posturi sau care au o anumită experienţă sunt cei mai în măsură să îndeplinească cerinţele pentru îndeplinirea anumitor sarcini.

Un conformism inevitabil este un pas făcut înainte datorită încrederii pe care ţi-o acordă cineva în sprijinul unei cauze care nu fusese niciodată a ta.

Atunci când liderul încredinţează anumite sarcini unui angajat, acesta are responsabilitatea de a le da curs şi a le duce la îndeplinire. Liderii cei mai competenţi intuiesc care sunt abilităţile angajaţilor lor şi de ce sunt aceştia în stare să facă, de aceea, ca să obţină rezultate excelente, ei aleg cu dibăcie persoanele capabile să rezolve problemele cele mai importante. În anumite situaţii s-ar putea ca un angajat de pe o poziţie medie să poată face faţă anumitor sarcini mai bine decât unul care ocupa o poziţie superioară.

Capacităţile respectivul angajat au avut girul verificabilităţii practice. Potenţialul său de a acţiona şi de a reuşi, care au trezit încrederea managerului, a reprezentat propria lui „semnătura" care i-a validat valoarea. Câteva din calităţile sale care îl făceau demn de admirat erau: cinstea, integritatea, capacitatea de a asculta, capacitatea de a se putea conta pe el şi conştiinciozitatea. „Semnătura" lui a avut o reputaţie solidă şi a corespuns caracterului căutat de manager.

Şi tu îţi poţi susţine imaginea printr-o „semnătură" care să se distingă prin ceva fundamental – ca de exemplu competenţă, profesionalism, responsabilitate. Această semnătură îţi

dezvăluie personalitatea, lista trăsăturilor tale de caracter şi îţi evidenţiază capacităţile practice de acţiune, nu cele teoretice. Evoluţia ta spre vârf începe de la această semnătură care constituie pentru mulţi un argument de neatins şi anume, verificabilitatea. Cu alte cuvinte performanţele tale vor fi verificate de ceilalţi pentru a nu fie puse la îndoială.

Leadership: Poţi să oferi o convingătoare demonstraţie de continuitate în procesul de estimare a valorii cu care ceilalţi te apreciază, fără să scoţi la iveală componenta de bază a diferenţei dintre ceea ce te defineşte în permanenţă şi ceea ce te defineşte când îmbraci o anumită haină?

Managerii nu pot ignora un angajat care este tot timpul activ, dedicat, pasionat, care se implică cu toată fiinţa în munca pe care o face şi care e pregătit, în orice moment, să îşi îndrepte toate eforturile spre binele companiei. Dimpotrivă, ei caută asemenea oameni care sunt dornici şi capabili să ducă la bun sfârşit sarcinile de lucru în timp util, indiferent de volumul de muncă. (Aceşti angajaţi care pun mereu lucrurile pe roate sunt cei mai bine văzuţi în companie, şi de cele mai multe ori sunt şi cei mai bine plătiţi.)

Aşadar, pentru a evolua în carieră este necesar să câştigi încrederea managerului, iar cea mai simplă cale pentru aceasta este să arăţi că eşti în stare să îndeplineşti sarcinile de lucru care îţi revin. Dacă vei fi mereu omul potrivit la locul potrivit, vei avea mari şanse să creşti în ochii managerului care fără îndoială va apela tot mai des la tine. Nu va dura mult până ce vei fi avansat într-un post de conducere.

După cum originalitatea a fost recunoscută dintotdeauna printre principalele note ale artei, tot astfel potenţialul tău de a fi strălucit va fi recunoscut de toată lumea, mai ales de oamenii de top, numai dacă aptitudinile tale practice corespund cerinţelor lor şi pot fi folosite în diferite situaţii. Componenta de bază a diferenţei dintre ceea ce te defineşte în permanenţă şi ceea ce te defineşte când îmbraci o anumită haină este reprezentată de consistenţa pretentiei de imagine impecabilă cu care rezonezi în orice moment.

Aptitudinile tale practice corespund cerinţelor oamenilor de top cu privire la ceea ce poţi să duci la bun sfârşit fără să fii împins de la spate?

Omul potrivit la locul potrivit evidenţiază concordanţa dintre două entităţi care, chiar dacă aparţin unor niveluri diferite de experienţă şi calificare, au nevoie de o strânsă cooperare pentru a merge înainte.

Source: https://neculaifantanaru.com/omul-potrivit-la-locul-potrivit.html

Omul prins în sfera forţelor ademenitoare

On Noiembrie 04, 2013

Activează energia conductorului intrinsec, fără să te îndepărtezi de ipostaza care îţi poate încununa cu succes leadershipul.

Omul care îmbrăţişează ştiinţa de a calcula şi influenţa transformările, omul care încasează "cotele de întreţinere" de la proprietarii umili ai vieţii, selectaţi cu pricepere, omul cuprins de acea intensitate a cercetărilor experimentale care îi permit paşi numeroşi în aprofundarea conştiinţelor, nu trebuie să precupețești nimic ca să-l găseşti. Te găseşte el pe tine.

O dată ieşit din casă, orice individ riscă să fie surprins de apariţia bruscă a inevitabilului, lovit de trăsnetul slăbiciunii de a se opune acestei pătrunderi minuţioase şi ascuţite în propriul univers.

Hannibal Lecter nu se lasă prins în iluziile vieţii ca omul obişnuit. Nu se lasă niciodată pe mâinile altora. Ci activează energia reacţiei de transformare într-o personalitate cu caracter de lider, acea energie internă care-i permite manipularea slăbiciunilor şi defectelor. El vrea să mânuiască puterea deplină. A lăuntricului. Căci, aşa cum spunea Victor Hugo despre Balzac: el vrea să scormonească viciul, să disece patimile, să sondeze sufletul, inima, mintea, abisul care zace în fiecare om.

Leadership: Opera ta are în configuraţia ei acea componentă a personalităţii unui artist care îşi asumă realitatea după un model de gândire care inspiră solemnitate numai prin mărturia experienţei sale de a îndrepta conștiințele într-o anumită direcţie?

În Hannibal se produce frecvent câte un cutremur, o erupţie puternică de nevoi. Fenomenul "viaţă" creşte temperatura satisfacţiei cele mai intense. Iar influenţa acestei temperaturi asupra vitezei de reacţie se dublează pe măsură ce energia de activare a conductorului intrinsec pulsează mai puternic în ambiţiile sale. Pe măsură ce dorinţa de cunoaştere desăvârşită creşte în intensitate.

Doar asta îi electrizează simţurile titanului. Pofta de viaţă acţionată exclusiv de fluxul şi refluxul pasiunilor arzătoare. Mărind astfel voinţa de a se impune altor voinţe. Căci substanţa lăuntrică declanşatoare de senzaţii intense, de noi forţe de analiză, de noi obsesii mistuitoare, are constituenți ce sunt purtători de sarcini dure. Creând un câmp de energie discordant cu celelalte câmpuri de energie cu care interacţionează. Ca şi cum ar fi vrut să ia lumea întreagă şi să o facă a lui. Provocator, nu-i aşa?

Modelul lui de gândire inspiră solemnitate prin mărturia experienţei sale de a îndrepta conștiințele în direcţia unei adânci filosofii a valorii vieţii care spune că lumea nu apare de la sine, ci este creată prin intermediul unor legi ale teoriei probabilităţilor. De exemplu, este mai probabil ca o persoană să fie înşelată printr-o atitudine generoasă, decât printr-o deghizare a conştiinţei şi a profundului tău conformism.

Limitează-te la o singură ipostază, aceea de a fi om ! Cu defecte, cu lipsuri, cu pretenţii la sinceritate. Însă strigătul conştiinţei este ignorat dindărătul cortinei de fier a personalităţii tainice. Dorinţa de a întrebuinţa cu folos pocalul de foc al persuasiunii, cu rădăcinile strânse în jurul explorării unui spaţiu plin de tendinţe care mai de care mai interesante şi mai greu de trecut, este tot mai ispititoare.

Iar omul prins în sfera forţelor ademenitoare ale existenţei umane nu poate pune cătuşe înclinaţiilor care îl apropie de performanţă. El nu-şi poate înăbuşi pornirile instinctive. Acele acţiuni puse-n slujba avidităţii native de a poseda totalmente puterea intelectuală şi emoţională. Spiritul liber preferă să cutreiere necunoscutul, decât să devină un prizonier în celula amintirilor sau un servitor umil al vreunei cauze nobile.

Leadership: Rişti să ajungi la un conflict cu propria-ţi autoritate definitorie, datorită înclinaţiei pe care o ai către experimentarea stărilor sufleteşti instabile?

În accepţiunea unei părţi importante a leadershipului, omul nu este nevoit să-şi justifice limitele încărcăturii de dorinţe, pasiuni şi înclinaţii, care mai de care mai interesante sau mai bune calitativ. Dar în raport cu victoria asupra propriei sale fiinţe, lăsând loc acel grup de preocupări lăuntrice să se extindă spre marginile acceptate de leadership, omul îşi poate deprecia valoarea.

În acest caz el nu mai poate beneficia de avantajul distanţării de demersurile cu accente negative şi depreciative. Efectuând concomitent sau paralel manevre de conducere subtile, dar semnificative în consistența și anvergura pe care o capătă rolul său, în înțelegerea fenomenului de profunzime a omului, se poate întâmpla ca o serie de particularităţi incluse în "bugetul" orientativ de trăsături pozitive să distorsioneze funcţiile şi responsabilităţile pe care trebuie cu adevărat să şi le asume.

Omul este o stare sufletească instabilă atunci când păstrează în conştiinţa sa urmele impresiilor încercate odată, deci atunci când îşi întreţine memoria cu umbrele trecutului sau cu consecinţele evenimentelor relevante din viaţa sa.

Ca să te impui în zona psihologiei ca un factor instinctiv în conturarea sentimentului de receptivitate superioară trebuie să fie prezent în conştiinţa momentului experienţei trecute a oamenilor deodată cu acela al experienţei actuale.

Aşa cum aspectele pe care artistul le imortalizează în tablourile sale devin la rândul lor suport al unor poveşti incitante, s-ar putea ca folosirea mult prea frecventă şi îndelungată a capacităţii de a " *vedea în interior* ", într-o direcţie care nu reprezintă întocmai produsul unui leadership bazat pe integritate şi valori morale, să degenereze într-un montaj de provocări incitante care creează o experienţă antrenantă.

Dar în final se poate ajunge la un război. La un conflict de proporţii cu însăşi autoritatea ta definitorie: sinele. Care va tinde să-şi hrănească existenţa cu o tot mai mare atenţie, cu un nou mod de a-şi exprima individualitatea: " *Am să vă conving pe toţi de autenticitatea mea.* "

Imprimi o anumită acceleraţie leadershipului, aplicând o forţă internă care se opune excelenţei?

Eşti un om care vrea să ştie şi să încerce totul în materie de persuasiune? Vrei să capeţi puterea unui spirit mobil, care se poate apropia de orice lucru, de orice fiinţă, de orice spectacol al leadershipului?

A imprima o anumită acceleraţie leadershipului, aplicând o forţă internă care se opune excelenţei, pătruns cu totul de voinţa de a nu renunţa la viciul de a acţiona exclusiv în baza pasiunilor arzătoare, înseamnă să creezi un câmp de energie discordant faţă de celelalte câmpuri de energie cu care interacţionezi. Adică, să te îndepărtezi de normalul leadershipului acceptat în unanimitate.

Dorinţa de a întrebuinţa cu folos pocalul de foc al persuasiunii ce îşi are rădăcinile strânse în jurul explorării unui spaţiu plin de tendinţe, care mai de care mai provocatoare şi mai greu de trecut, este tot mai ademenitoare. Dar a-ţi demonstra cu orice preţ aptitudinile de mânuire a puterii depline, îmbrăţişând ştiinţa de a calcula şi influenţa transformările oamenilor din jur - aşa cum se întâmplă deseori în rândul celor mai talentaţi lideri – reduce calitatea şi durabilitatea funcţionării proprii.

În orice încercare de racordare a leadershipului la performanţă vei fi supus tentaţiei de a "forţa nota". Vei fi supus tentativelor de a uza de autoritatea pe care ţi-o oferă poziţia, fără a-ţi asuma răspunderea pentru eventualele neconcordanţe sau erori care pot apărea la un moment dat între tine şi ceilalţi oameni.

Factorul experimental care intervine în alcătuirea unei concepţii despre natura umană se poate formula astfel: cu cât se perinda mai multe stări sufleteşti variate prin conştiinţă, cu atât suntem mai conştienţi de existenţa lor: simţirea lor e mai vie.

Omul prins în sfera forţelor ademenitoare marchează posibilitatea de a transforma leadershipul într-o formă de tiranie indusă subtil prin manipularea oamenilor. Un fel de război psihologic cu consecinţe nefaste de ambele părţi.

* **Notă:** The Silence of the Lambs (1991)

Omul şi fapta sa (II)

On Iulie 20, 2015

Pune în funcţiune opţiunea leadershipului de a da o măsură nouă expresiei existenţei şi viziunii, stabilizând graniţele dintre autentic şi imaginar.

Cuvintele mele, traduse prin relaţia cu spaţiul unei clipe prelungite pentru eternitate, păreau să măsoare distanţa dintre omul real şi un oarecare om imaginar coborât din înălţimea expresiei subiective, dar tratat cu o abordare emoţională.

Din acest motiv forma traiectoriei omului descris ştiinţific, confirmată de o experienţă care făcea cinste proiecţiei unei forţe de cunoaştere laterale, în mijlocul unei mulţimi de dependenţe considerate totodată că fiind părţi ale unei realităţi cuprinse în conturul unei prezenţe veşnic viitoare, părea să traseze un hotar despărţitor între mine şi faptele mele.

Despre această prezenţă, circumscrisă unei raţiuni al cărei verdict depindea salvarea sau distrugerea ei, la care se adăuga supunerea plină de demnitate faţă de creaţia mea, ruptă parcă dintr-un scenariu suprarealist, se putea totuşi spune că era caracterizată de aceeaşi tendinţă de acceptare a adevărurilor surprinse de istoricul francez Hippolyte Taine. În cazul în care cele exprimate de judecata lui erau confirmate de experienţa mea, ficţiunea devenea, în sensul pozitiv al unei extinderi de potenţial creativ, un fel de inducţie care magnetiza conţinutul a ceea ce transmiteam cu o energie de neoprit.

Leadershipul presupune să vezi dincolo de imperfecțiuni și să prețuiești partea de dreptate și fericire care supraviețuiește furtunii interioare, celebrând noblețea naturii tale reziliente în fața haosului.

Citiţi cu atenţie ce scria Taine: *„Adevărul e că în lume există o măsură a binelui, care pare mare dacă o comparăm cu una mai mică. Şi, mică, dacă o comparăm cu una mai mare, şi care în sine, la fel ca orice cantitate, nu este nici mare, nici mică. Astfel, găsiţi că omul e mizerabil şi rău pentru că în fundul sufletului păstraţi o imagine a vieţii fericite şi drepte, şi pentru că, comparând viaţa voastră cu această imagine, vedeţi cu câte trepte îi este inferioară.*

Dar dacă veţi avea în vedere jocul haotic al imaginaţiei şi al dorinţelor, conflict necesar între voinţă şi lucruri, atunci veţi admira partea de dreptate şi de fericire care supravieţuieşte acestei furtuni şi veţi preamări nobleţea naturii umane care, în mijlocul atâtor forţe dezlănţuite şi oarbe, menţine şi generează raţiunea şi virtutea."

Leadership: Poţi să efectuezi comparaţia între actul ştiinţific şi imaginea vieţii, plecând de la observaţia că eşti un răspuns la ceea ce se întâmplă între acestea două?

În mod direct, ceea ce m-a făcut să înţeleg creaţia, în însăşi alcătuirea ei, drept variaţie a ceea ce mă reprezenta ca om situat între imaginaţie şi adevăr, menţinând şi generând raţiunea şi virtutea, era măsura pusă în valoare de bine şi rău, resimţite ca un fel de acumulator de energie ce putea declanşa iluminarea.

Fapta mea se baza integral pe diferenţierea totală de însuşiri adoptate într-o formă sau alta, şi nu numai în cazul construcţiei de forţe de legătură între real şi imaginar, ci mai curând în favoarea adeziunii faţă de adevărul pe care ele îl revelau.

Întrevăzând existenţa unor legături între fenomenele care alcătuiesc particularul şi particularizează relaţiile care configurează generalul, predicate prin creativitate şi calitatea actului artistic, se poate obţine o bogăţie a expresiilor şi concepţiilor pe care leadershipul reuşeşte să le identifice ca material de finisaj al versiunii de tale de evoluţie şi de evaluare.

Ceea ce eşti sub prisma parametrilor „bun" şi „rău", dintre kitsch şi autentic, poate fi transmis sub formă de informaţie, dar mai subtil în măsura în care ele corespund exigenţelor lumii tale interioare.

Leadership: Orice actualizare faci în numele autenticităţii tale este salvată automat într-o nouă versiune a dialogului dintre iluzia creată şi realitatea reprezentată, pus în cadru unei forme mai ample de exprimare artistică?

Unul dintre aceste fenomene, fenomenul de alternanţă, comparaţia între actul ştiinţific şi imaginea vieţii, pleacă de la observaţia că omul este un răspuns la ceea ce se întâmplă între acestea două. Acest fenomen te ajută să înţelegi leadershipul în coliziune directă cu fapta de a determina un nou nivel de conştientizare a ceea ce eşti, a ceea ce îţi lipseşte sau a ceea ce te blochează în reprezentarea viziunilor.

Prin abordarea de tip „pro-contra", „bun-rău", găsind măsura adevărului a ceea ce revelezi în jocul haotic al imaginaţiei şi al dorinţelor, în mijlocul atâtor forţe dezlănţuite şi oarbe, vei ajunge să preamăreşti nobleţea naturii umane, vei putea menţine şi genera raţiunea şi virtutea.

Fiecare operă creatoare devine un act de transcendere a ego-ului, o călătorie din lumea concretului într-un spațiu infinit de posibilități, stabilind o legătură nouă între artă și realitate.

Dar să mai adăugăm un lucru interesant. Actul de creaţie, fapta de deschidere spre zona artei, stabilizând graniţele dintre autentic şi imaginar, cu rol de izolator în prezenţa realului, pune în funcţiune opţiunea leadershipului de a da o măsură nouă expresiei existenţei, schimbării şi sumei intenţiilor tale de a-ţi face cunoscută opera lumii, creând efectul de iluminare.

Cum bine mărturisea medicul specialist în terapeutică, Karyn Maria Taulescu: *"iluminarea este fenomenul surprinzător care deschide calea spre măreţie pentru omul obişnuit. Fenomenul este însoţit de două schimbări profunde, şi anume: spulberarea ego-ului şi trecerea fiinţei din lumea finită în cea infinită".*

Lumea infinită, sub aspectul săvârşirii actului creator, trebuie înţeleasă ca o ieşire din normele rigide ale raţiunii care se alimentează doar din observațiile concrete şi se sprijină doar pe experienţă sau pe analiza efectivă a faptelor. Dar fără a le atribui o conotaţie care să surprindă printr-o călătorie imaginară sau printr-o perspectivă ştiinţifică.

Fapta care precede apariţia artei are ca urmare intensificarea dialogului dintre diferite atitudini şi viziuni, pe care exprimarea artistică îl surprinde într-un joc continuu între iluzie şi realitate, în căutarea esenţei, a adevărului ultim.

Omul şi fapta sa scoate în evidenţă acele însuşiri ale omului adoptate în cazul construcţiei de forţe de legătură între real şi imaginar, în favoarea adeziunii faţă de adevărul pe care ele îl revelează.

Totodată indică tentativa omului de a-şi propune o nouă atitudine – de *challenge* , în

mijlocul atâtor forţe dezlănţuite şi oarbe ale raţiunii care îţi călăuzeşte modul de reprezentare a realităţii ca răspuns integrat într-un context al unei noi direcţii de creaţie - prin care se ajunge la iluminare.

Source: https://neculaifantanaru.com/omul-si-fapta-sa-II.html

Omul şi fapta sa (I)

On Iulie 14, 2015

Îmbunătăţeşte-ţi capacitatea de a proiecta prin intermediul perfecţiunii o lecţie, o călăuzire, un izvor de valori, astfel încât să orientezi gândirea celorlalţi oameni spre un alt nivel.

Realist, urmăream să contrazic practica aproape universală din toate literaturile lumii şi din toate timpurile, să descopăr măreţie şi interes exact acolo unde ele nu găseau decât derizoriul, tot aşa cum marii conquistadori căutau noi tărâmuri ce nu figurau pe nicio hartă. Era sensul pozitiv al parcursului spre conştiinţa unui nou statut. Ca şi când o forţă superioară mi-ar fi cotropit încetul cu încetul intelectualitatea, amplificând-o la un rol din ce în ce mai principal într-o nouă ştiinţă.

Şi, iată, priviţi-mă cum mă transform în altcineva, într-un întreg de nivel superior, de-a lungul conturului închis al închipuirilor stârnite în cuget, sub influenţa forţelor contrastante ale realităţii şi cunoaşterii, cuprinzând un curent liniar, egal în valoare absolută cu produsul dintre reflecţii, perspective şi semnificaţii.

Capacitatea de a transforma haosul în ordine și de a vedea oportunități în structuri disipative marchează esența unui adevărat vizionar.

Creaţia stabilea valoarea intensităţii experienţei cuprinse în conturul personalităţii mele recompuse din părţile ei ascunse sau revelate prin intermediul limbajului, prin ciocniri de coduri culturale sau prin „Auzul Divin". Bineînţeles, căpătasem acel sânge rece care-mi dădea stăpânire de sine şi forţa de a-i domina pe alţii prin vibraţie intensă şi complexitate, într-un ingenios joc al minţii care forţa graniţele plauzibilului.

Acum înţelegeţi cauzele viciilor mele, străfulgerările de inspiraţie, toate acele fabuloase comori „ *must-have* " puse pe seama unei forţe de unire între sfera de cunoaştere şi cumulul de aspecte ce compun un loc de descoperit. Electrizaţi de măsura imaginarului necesar lumii ştiinţifice, rămâneţi perplecşi de puterea cauzelor şi efectelor care zdruncină întreaga maşinărie a sufletului, a gândurilor, a haosului şi a structurilor disipative. Sunteţi constrânşi să participaţi la o operă de creaţie, cuceriţi de logica şi de înălţimea expresiilor prin care întrezăriţi scopul suprem al performanţei – nu demonstraţia de forţă brută a ştiinţei, ci înţelepciunea de a cuprinde fundamentele ei în gândirea personală.

Dar când se află pe mare, căpitanul se supune unei încercări mult mai mari decât restul echipajului. Iar scriitorul, trebuie să se ridice deasupra a ceea ce el dă viaţă, fără ca cititorii lui să suporte vreo presiune.

Leadership: Poţi să stabileşti valoarea experienţei cuprinse în conturul personalităţii tale, prin intermediul forţelor unei cunoaşteri care însumează o multitudine de aptitudini ale spiritului de a-şi organiza propriul conţinut?

Cine cunoaşte sursa şi funcţia cunoaşterii, în relaţie cu procesul de producere a informaţiei (când străfulgerările de inspiraţie fac sufletul să înalţe din inimă un strigăt puternic, redat în limbaj şi în mesajul transmis, într-o manieră transparentă, printr-o interpretare unică), acela se îndreaptă vertiginos spre o nouă conştiinţă, spre un nou statut, spre superioritatea proprie leadershipului care domină scena cercetării şi a inovaţiei necontenite.

Ca să fii la înălţime, tot astfel cum un scriitor experimentează noi combinaţii de stiluri prin includerea reflecţiilor în corpul unei noi cunoaşteri şi prin expresivitatea cuvintelor îmbinate adesea arbitrar, atunci străduieşte-te să atingi starea de perfecţiune. Cum bine spunea cântăreţul Tudor Chirilă: *„Perfecţiunea este linia orizontului."*

Prin intermediul perfecţiunii (în care compoziţiile proprii dau artei o nouă interpretare, cu intenţia hotărâtă de a face din artă un tărâm al forţei creatoare, în care imaginaţia poate fi caracterizată ca proces de comunicare între ceea ce presupui şi ceea ce nu ştii, în care înţelegerea stabileşte relații între ceea ce cunoşti și ceea ce urmează să asimilezi prin incluziune) se poate proiecta o lecţie, o călăuzire, un izvor de bune îndemnuri. Sau un izvor de valori, capabil să orienteze întreaga existenţă şi gândirea celorlalţi oameni spre un alt plan, spre un alt nivel.

Leadership: Îţi găseşti forța de a te consacra a unei cunoaşteri care să fie în acelaşi timp o formă de înţelepciune demonstrativă, adică arta de a trăi asociat cu o parte esenţială a experienţei de vizionare a lecţiilor de schimbare a mentalităţii?

Adăugăm următoarele dintr-o pagină de pe site-ul suplimentuldecultura.ro: *„Şi cine a reuşit ca, în această perfecţiune, să se dedea pe de-a-ntregul compoziţiilor respective şi să le simtă interpretarea, acela a putut să crească sufleteşte, să atingă şi să trăiască o revelaţie."*

Leadershipul se contopeşte cu stilul de gândire în vastitatea câmpului de forță al energiei creatoare. Cine reuşeşte să se transforme în altcineva, într-o entitate independentă de alte influenţe, într-un întreg de nivel superior, de-a lungul conturului închis al închipuirilor stârnite în cuget sub influenţa forţelor contrastante ale realităţii şi cunoaşterii, cuprinzând un curent liniar, egal în valoarea absolută cu produsul dintre reflecţii, perspective şi semnificaţii - acela se va putea considera un pilon de susţinere al gândirii.

Poţi să stabileşti valoarea intensităţii experienţei cuprinse în conturul personalităţii tale, prin intermediul forţelor cunoaşterii, abia atunci când reuşeşti să schimbi forma a ceea ce transmiţi şi a ceea ce devii. Această intensitate se măsoară şi se calculează automat prin modul cum percep ceilalţi însemnătatea ideilor şi creaţiilor tale, prin modul cum configurezi distribuţiile de conţinut ale ştiinţei şi conştiinţei tale.

Schimbarea mentalităţii se poate constitui într-o revelaţie a ideilor supreme despre viaţă, ştiinţă şi artă, numai în sensul unei cunoaşteri care nu duce la înstrăinarea de sine sau la epuizarea propriului "ascuns".

Omul şi fapta sa aduce în prim plan legătura dintre experiment, creaţie si perfecţiune, sub imperiul acelei fascinaţii neascunse, proprie scriitorilor, de a vedea cum o plăsmuire a imaginaţiei se transformă cu ajutorul ştiinţei într-un plan pe hârtie - apoi transpus într-o viziune care stabileşte o călăuzire.

Source: https://neculaifantanaru.com/omul-si-fapta-sa.html

Open Your Eyes

On Martie 30, 2018

Ridică-ţi nivelul de înţelegere a celor ce se cugetă prin imagini de puternică expresivitate, diferențiind ceea ce stă în spatele lor de ceea ce le asigură stabilitate şi durabilitate.

Melodia aceasta are ceva dintr-o solemnitate discretă, lăsându-mă în expectativă la granița dintre cunoaștere și aroganță, în perspectiva alternativei real-existente a unui cadru de imagine statică. Ea pare a se constitui dintr-o lege specială a creaţiei criticată din perspectiva unei utopii logice, demnă de un Iain M. Banks, cu înfiorări ce copleşesc tulburătoarea mea lume lăuntrică într-un vârtej de trăiri scrise cu vervă.

Când încerc să gust savoarea vieţii din cupa unui vers plămadit în nemurire, am multe de suportat, dar reuşesc să mă ridic întotdeauna la esenţe.

Titlul însăşi "Open Your Eyes", acceptând în mod convenţional elementul novator prin care opera se prezintă ca o reprezentare a universului, din ciclul Sindromul Nemuririi, mă face să reflectez - orbit de o stea a cărei masă este jumătate din masa Soarelui - la o nouă dimensiune a lucrurilor păstrate ca reper în măiestria reprezentării liniei, culorii şi a mijloacelor empirice, subiective, geometrice, într-un cuvânt simbolice, de formare a spaţiului scriitoricesc.

Privirea îndreptată spre orizontul concret al lumii sensibile poate deveni o parabolă a adevăratei științe a vieții, plină de înțelepciune și profunzime.

O ascult cu gândul la rostul unui mâine diferit, ca într-o cronică persană. Simt că mă lansez într-o călătorie imaginară, cu multe înflorituri, dar tot atât de plină de tâlcuri. Lucrurile sunt întotdeauna diferite când încerci să seduci pe cineva printr-o exprimare ambiguă. Mă văd printr-o fereastră deschisă spre o comoară fără sfârşit în care diamantele cele mai de preţ sunt cuprinse numai de mintea artistului şi de sufletul unei priviri spre orizontul concret al lumii sensibile, ca parabolă a adevăratei ştiinţe a vieţii.

Am învăţat multe lucruri din această melodie plasată pe fundalul unui "cover" ce aminteşte de picturile suprarealiste ale lui Carlo Salmoni, cu deosebire evidentă pentru creşterea conştiinţei unei stări sufleteşti arătată în multe feluri, atenţia axată pe intuiţie fiind principala modalitate prin care lucrurile importante pot fi reţinute mult mai bine.

Leadership: Înainte de a păstra doar ce este valabil pentru constituirea unei finalităţi artistice, încerci să schiţezi urmările propriilor intervenții în spaţiul unei comparaţii cu ceea ce se relevă în mod subiectiv?

Cel ce mă ascultă cu adevărat pare a fi trecut prin pensulele unui pictor impresionist desăvârşit, sfâşiindu-şi sufletul cu întrebări şi răspunsuri despre viaţă într-o căutare veşnică a comorilor pierdute în abisalul vârtej al negurii timpurilor care mi-au creat dependenţa de mijloacele poetice ale creaţiei.

La cuvintele Simpatiei, din Hazar Afsaneh, silenţioase în explorarea timpului ca sunetul căderii unui ac pe jos, aş face acum referire în căutarea de semnificaţii ale noţiunii de "lumină, gândind pur şi simplu cu mintea unui artist în care se îngrămădeşte legătura dintre macro- şi microcosmos, oferind expunerea coerentă a paralelismului simbolic: *"Şi dacă uneori*

tâlcul unora este mai ascuns, aceasta o fac ca să reţină mai bine atenţia şi ca să desfete minţile ce izbutesc să dezlege firul cel sublim".

Simt că după ce mă voi orienta mai bine în labirintul creaţiei, voi observa că nu e chiar aşa complicat să dezleg firul cel sublim al memoriei universale ascuns într-o stea din afara lumii reale, acolo, departe, unde orizontul se risipeşte în ceea ce putea exista şi n-a existat decât prin adânci prefaceri spre lumină, cu pătrunderi în psihologia artei.

Arta care se deprinde numai din tâlcuri are întotdeauna un caracter personal. Cine se încumetă să mă înţeleagă, acolo unde plăsmuirile se perindă una după alta, trebuie să vădească același atașament pentru întrebuinţarea culorii într-un spaţiu numit "Singularitate" unde legile fizicii, așa cum le cunoaștem, încetează să mai funcționeze. Tiziano Vecellio m-ar înţelege cel mai bine.

Leadership: Apropierea ta de rigorile perfecțiunii artistice este permisă de reevaluarea rolului de creator într-un underground al receptării unor valori care pun sub semnul întrebării modalitățile de a vedea lumea?

A asculta înseamnă a vedea. Infinitul pare că mi se dezvăluie ca un simbol al libertăţii de exprimare câştigate în eternitatea unui sentiment pur pe care am puterea să-l recunosc că fiind componenta firească a unui ritm înălţător: "regăseşte-ţi energia şi vitalitatea ! " Muzica trance seduce prin ritmul devenirii progresive, modelează şi înfrumuseţează opera creaţiei, te poartă într-un univers de poveste și te face să-ți amintești cine eşti într-un plan mai înalt al existenţei văzută prin ochii credinţei în Dumnezeu.

Cât de repede şi trecătoare, între însuşirile lor, trebuie să fie stările sufleteşti existente într-o varietate de expresii artistice, precum surâsul unei raze de lumină aruncată asupra lucrurilor ascunse în umbră sau într-un întuneric mai adânc. Pe unde se plimbă ea, ochiul minţii vede mai lămurit o traiectorie a limitelor, fie a hotarelor unui teritoriu ce urmează a fi populat cu forme, ţintuind perfecţiunea într-o clipă ce transcende timpul.

Ce voiaj splendid spre lumea magică a unui timp conceput ca o alcătuire abstractă de versuri fără semnificații reale sau cu mai multe semnificații posibile, pe care numai umbra unei amintiri îi poate prelungi durata, într-o filozofiei a istoriei revărsată peste întreaga creaţie a unei lumi care se schimbă.

Valorile artei mele precum expresivitatea, unicitatea sau imaginaţia, pun sub semnul întrebării modalităţile clasice de a percepe lumea prin faptul că ele pot fi privite ca un drum în care mereu încape rătăcire, ca rază a cărei strălucire se întunecă odată cu lipsa de cunoaştere a marilor taine ale creaţiei. Eu, artistul multor secole ce vor urma, cred că aşa va fi: din arta mea înnoitoare lumea întreagă se va hrăni şi se va schimba, dar nimeni nu o va putea înţelege cu uşurinţă.

Orizontul de afirmare al unei arte de mare originalitate este accesibil printr-o acumulare de tâlcuri ce ți se inoculează în minte odată cu fiecare clipă în care te lași acaparat de gânduri şi emoţii, chiar dacă acestea nu urlă să fie simţite şi acceptate într-un spaţiu de poveste.

Open Your Eyes ca să vezi totul din perspectiva inversă a ceea ce ţi se dezvăluie prin labirintul unei iluzii, ce capătă accente de realitate, chiar şi atunci când totul se învăluie în îndoială sub forma semnelor de întrebare cu privire la diferitele aspecte ale raportării artei la un ideal de personalitate.

În spatele fiecărei imaginii se ascunde un tâlc, iar ceea ce asigură stabilitate şi durabilitate imaginii este înţelegerea acestui tâlc care probează atenţia privitorului. Ce-ai aflat nou despre mine după parcurgerea acestui articol? Ce anume ţi-am ascuns, şi cum poate fi lămurit?

*** Notă:** Insigma - Open Our Eyes (Alex M.O.R.P.H. Remix)

Opera care cuprinde toate sterilităţile unor experienţe prea cerebrale

On Ianuarie 12, 2010

Creația de geniu emană din combustia interioară a unei pasiuni nefăcute, ce transcende limitele rațiunii obișnuite.

S-a imputat adeseori lui Eisenstein că opera sa are răceala rocii, a mineralizării unor idei îngheţate în forme complicate şi cu totul lipsite de căldură. Imputarea se datora adeseori relei voinţe, uneori neînţelegerii, adică nesesizării acestei combustii atât de neobişnuit de puternice în care pasiunea devenea propria ei hipertrofie, hiperbola devenea atât de imensă, încât hieraticul ei supăra bunul simţ comun. Aşa cum mulţi nu au putut niciodată înţelege de ce Whitmann afirma că el cuprinde, şi în acelaşi timp este, fiecare eveniment petrecut în oameni, în lume, în Cosmos.

Opera lui Eisenstein – cu toate scăderile ei, cu toate sterilităţile unor experienţe prea cerebrale şi nereuşite, pe care uneori le conţine – este irigata cu sânge. Sânge fierbinte, voi. Sângele unei pasiuni totdeauna în incandescentă, care explodează şi, pulverizează, se răspândeşte în jerbe cu strălucirea unor constelaţii ce îi inunda opera.

Atunci cei care nu aveau ochi să vadă, sau nu voiau să-i folosească, confundau lumina galactică cu clipirea unor oarecare strasuri. Aşa devine Eisenstein "formalist". Anume, în ochii celor care nu văd ei înşişi decât forma în care străluceşte magnific ideea. În aceste cazuri, regizorul Serghei Eisenstein le răspundea cu o sublima ironie, din care criticiştii, sclavi ai ceremoniei, nu au înţeles iarăşi decât forma, rămânând satisfăcuţi de recunoaşterea "greşelilor". Sensul ironic al acestor răspunsuri îl va descifra doar posteritatea.

Leadership: În ce mod relativitatea restrânsă și conceptul de spațiu-timp influențează înțelegerea operei tale, reflectând complexitatea formelor și relativitatea experiențelor umane pe care le îmbogățești cu propria imaginație?

Teoria cinematografiei, formulată şi revoluţionată de un regizor precum Eisenstein, a revoluționat înțelegerea noastră despre efectele creaţiei, mai ales pe fondul unei viziuni care exprima "strălucirea unor constelaţii" în artă. Relativitatea restrânsă introduce conceptul de spațiu-timp, un continuu cu patru dimensiuni, similar cu complexitatea formelor complicate și aparent lipsite de căldură din operele lui Eisenstein. Această teorie a arătat că timpul și spațiul nu sunt absolute, ci relative în funcție de observator, pe linia unei viziuni care pune accentul pe interconectarea elementelor și fluiditatea percepției. Dar mai ales pe linia unei viziuni care subliniază interdependența și relativitatea experiențelor umane.

Teoria generală a cinematografiei extinde aceste idei, descriind gravitația nu ca o forță, ci ca o curbură a spațiului-timp cauzată de masă și energie. Aceasta reflectă modul în care sângele fierbinte și explozia pasiunii din operele lui Eisenstein creează constelații de idei. Această curbură influențează mișcarea obiectelor și traiectoriile luminii, oferind o explicație unificată pentru fenomenele gravitaționale. De fapt, operele lui Eisenstein influențează percepția publicului, transformându-l din "formalist" în ochii criticilor care nu văd decât forma.

Ironia sublimă a răspunsurilor lui Eisenstein față de acești critici, sclavi ai ceremoniei, rămâne înțeleasă doar de posteritate, similar modului în care relativitatea generală a fost înțeleasă pe deplin doar după publicarea sa.

Leadership: În ce mod influențează opera ta percepția publicului și criticilor, reflectând o viziune unificată asupra fenomenelor cinematografice și a relațiilor dintre formă și

conținut?

Relativitatea restrânsă și conceptul de spațiu-timp influențează înțelegerea operei regizorale, prin reflectarea complexității formelor și relativității experiențelor umane pe care le explorează. La fel cum timpul și spațiul sunt relative și interdependente în teoria relativității restrânse, astfel și în creațiile artistice, formele și experiențele umane sunt interconectate și schimbătoare, oferind o perspectivă dinamică asupra realității. Aceasta relevă faptul că percepțiile artiştilor sunt influențate de context și de poziția lor relativă în "spațiul-timp" al existenței.

Cum spuneam, rocile magmatice din opera lui Eisenstein se formează prin mineralizarea ideilor sale complicate. Acestea sunt criticate adesea pentru lipsa de căldură, o imputare care provine din rea voință sau din neînțelegerea combustiei neobișnuit de puternice a pasiunii sale. Asemenea magmei care se solidifică lent sub suprafața Pământului, rezultând cristale mari, opera sa, în ciuda sterilităţilor unor experienţe cerebrale nereușite, este irigată cu sângele unei pasiuni incandescente care explodează și se răspândește în jerbe strălucitoare, asemenea constelațiilor.

Criticii care nu au ochi să vadă, confundă lumina galactică a operei sale cu clipirea unor strasuri obișnuite, denumindu-l "formalist". Aceștia nu pot înțelege de ce Eisenstein afirmă că opera sa cuprinde (și în același timp este) fiecare eveniment petrecut în oameni, în lume, în Cosmos. Răspunsurile sale ironice la aceste critici sunt asemenea proceselor chimice complexe care determină structura și textura finală a unei roci. Sensul ironic al acestor răspunsuri va fi descifrat doar de posteritate, care va recunoaște adevărata valoare a strălucirii sale ideatice.

Un artist adevărat îşi transfigurează patima într-o hiper-expresie a ființei sale, uneori incomprehensibilă pentru privitorii obișnuiți.

Opera care cuprinde toate sterilitățile unor experiențe prea cerebrale relevă absența emoțiilor autentice și a conexiunii umane profunde. Dar în cazul regizorului Serghei Eisenstein, sângele fierbinte al pasiunii, plin de incandescență, transformă aceste sterilități într-o explozie creativă, cu strălucirea unei constelații ce inundă opera sa. Iar un artist este cu adevărat împlinit atunci când reușește să transmită emoții autentice și să creeze conexiuni profunde prin intermediul operei sale.

Source: https://neculaifantanaru.com/opera-care-cuprinde-toate-sterilitatile-unor-experiente-prea-c

Opera care nu îmbătrânește niciodată

On Mai 20, 2024

Ceea ce vezi în tine când te cobori în adâncul ființei tale, devine reflexia realității în oglinda sufletului universal.

Visul s-a repetat de trei ori pe parcursul aceleiași nopți. Tabloul îmi apărea misterios, învăluit într-o aură enigmatică, pe linia unui fir suspendat al timpului, ca și când ar fi fost o busolă ce mă ghida spre un adevăr ascuns. Când m-am trezit, reverberațiile cromatice ale pânzei au continuat să pâlpâie în fața ochilor mei, ca un ecran cu led-uri, îndemnându-mă să mă cufund în adâncimile lor insondabile. În orice caz, umbrele reveriilor păreau a se întinde dincolo de margini, prefăcute în hieroglife ale unui alfabet cosmic, al cărui înțeles tainic mi se dezvăluia parțial, îmbiat de undele onirice încă vibratoare în ființă.

Extazul culorilor împreunate într-un joc straniu de mișcări circulare îmi insufla un freamăt sacru, un fel de nestăvilită dorință de a o poseda "Secretul Reimaginat", iar privirea-mi părea să fi devenit un act de inițiere în misterele insesizabile ale Creației, împietrite în pânza fermecată. Ceea ce lumina ca un felinar într-un loc unde fiecare minut e-o treaptă spre adâncuri, era tocmai acel far al sufletului, strălucind în întunericul incert, ghidându-mă către tărâmul necunoscut al înțelepciunii primordiale, *Cynosez Ashutoica Irosisymaa*, un imaginar care îşi caută "materialul" într-un alt imaginar.

Fiecare situație este decupată dintr-o realitate care trece granițele timpului, iată de ce opera nu îmbătrânește niciodată !

Visul este moştenirea unei minţi artistice care explorează granițele imaginației și ale subconștientului, căutând să aducă la lumină înțelesuri ascunse și emoții profunde într-o formă vizuală și simbolică. Din acest motiv, încercând să revăd tabloul bine cunoscut din vis, trăind într-o lume a contrastelor fascinante, am devenit pictorul anonim, evadat dintr-o realitate frapantă, scormonitoare, asemănătoare cu cea desprinsă din vechile tratate interzise de artă.

Leadership: Poţi să găsești un echilibru între imaginea realității și interpretarea artistică, dacă experiențele tale sunt marcate de imagini vizuale care oferă o reprezentare unitară a trăirilor care îţi formează viaţa?

În adâncul clădirii baroce a "Ministerului Alchimiei Onirice", artiștii erau aleși nu pentru talentul lor, ci pentru visele lor. Ei învățau să își controleze subconștientul, transformând visele lucide în experiențe colective grandioase. Aceste vise erau proiectate pe cer ca fresce vii, luminoase, care influențau emoțiile și gândurile întregii populații. Visul devenea astfel o artă publică, o formă de a modela realitatea prin imaginația umană.

Într-un alt mod, Alice din romanul lui Lewis Carroll a pășit prin oglindă și a intrat într-o lume absurdă și minunată, unde pisicile zâmbitoare vorbeau cu ceasuri de buzunar, iepurii purtau veste și pălării de top și regina de inimă juca crochet cu flamingo. Era ca un vis viu, plin de mistere și transformări uimitoare. Alice a devenit ea însăși o artistă în această realitate magică, folosindu-și imaginația pentru a naviga prin provocările și bucuriile acestei lumi fantastice.

Presupun că pe mine visul m-a plasat într-o zonă dintre aceste două contexte, între lumea fascinantă a contrastelor și lumea frapantă a misterului dintr-un spațiu interzis. Este o alinare să te știi călăuzit de curiozitate și imaginație, dar o corvoadă să simți povara de a naviga

prin tărâmul ambiguu al cunoașterii interioare.

M-am privit în tablou, ca și cum acesta ar fi fost o oglindă fermecată, și am văzut o scenă uluitoare înfățișându-se privirii mele: pe un câmp de trandafiri roșii intens, un zeu maiestuos (cu chip de rege strălucitor) plutea deasupra, cu o floare uriașă în mâini. Privirea lui blândă și plină de înțelepciune antică părea să cuprindă întreaga mea existență.

Leadership: Eşti în stare să devii reflexia unei viziuni care să te ajute să-ţi stăpânești destinul chiar în vâltoarea trăirilor în care îți urmărești visul?

Zeul s-a aplecat atunci ușor, într-o reverență menită să recunoască răsturnarea oricărei normalități, sărutând petala cea mai de sus a trandafirului "Double Delight" cu un gest atât de asemănător disperării, cu sentimentul că viața nu ține decât de un fir de păr, de un fir așa de subțire, care uneori e rupt. La acea atingere divină, floarea a început să se deschidă încet, dezvelind în centrul ei un lujer magic, răsucit în chip misterios. Atunci, zeul a oferit acel trandafir celui ce intra în vis, permițându-i să călătorească prin dimensiunile visului și ale realității după bunul plac.

Apoi, deodată, m-am trezit. Privind la fel de pierdut tabloul, parcă revenind dintr-o lume fantastică, simţeam că m-am eliberat dintr-o închisoare imaginară în care Dumnezeu a ținut suspendată realitatea. Un fior magic m-a cuprins când am zărit, în colțul picturii, acel lujer răsucit al trandafirului divin. Preț de o clipă, mi s-a părut că țin în mână, aievea, floarea primită în vis de la zeu, ca pe un dar misterios. Era întocmai trandafirul din grădina mea. Drept urmare, hotărât să descopăr taina acestei experiențe neobișnuite, am pornit să caut semnificația simbolurilor întâlnite, simțind cum granița dintre vis și realitate devine din ce în ce mai subțire.

Leadership: Poți folosi virtuțile tale onirice pentru a exprima tendința de a da o formă vizionară trăirii lăuntrice, integrând repere vizuale ce creează efect de profunzime la nivel de interpretare artistică?

Contemplând trandafirul primit în darul visului, atât de asemănător cu cel din grădina mea, am simțit în mine atingerea unei pensule invizibile. Mai bine zis, m-am simțit cuprins de un freamăt metafizic, ca și cum aș fi descifrat un cod ancestral, o criptogramă vie despre taina existenței. Petalele de catifea, bobocul magic, seva divină ce îi dădea viață - toate păreau a fi pensula supremă cu care "Marele Pictor" înfățișează opera sa pe pânza ființei.

Acest trandafir devenea astfel un simbol atotcuprinzător, un *Atricaorach Iriusiotic*, o metaforă desăvârșită pentru legătura indestructibilă dintre vis și realitate, dintre spirit și materie, dintre mine şi Dumnezeu. La fel cum penelul pictorului își împrumută noblețea culorilor pentru a întruchipa frumusețea pe pânză, tot astfel visul meu şi-a tras seva din esența realității, pentru a-i da acesteia împodobirea infinită a imaginarului.

Trei virtuţi onirice se evidenţiază aici: Explorarea interioară (capacitatea de a explora și de a descoperi aspecte ale sinelui și ale psihicului în timpul viselor), Reziliența (capacitatea de a te adapta și de a face față situațiilor dificile sau tensionate care pot apărea în vis), şi Reflectarea (capacitatea de a reflecta asupra experiențelor de vis și de a învăța din semnificațiile acestora pentru viața de zi cu zi)

În ce fel simbolismul dintr-o scenă artistică îți poate oferi o viziune revelatoare asupra propriei existențe, într-o manieră ce transcende interpretarea imediată a realității?

Opera care nu îmbătrânește niciodată se referă la capacitatea artei de a transcende trecerea

timpului și de a comunica adevăruri universale și perene despre existența umană. Prin aceasta, cred că un artist ca mine ar putea să se considere înzestrat cu capacitatea de a crea opere ce rezistă timpului, provocând gândirea generațiilor viitoare, reflectând complexitatea existenței într-un mod atemporal.

Source: https://neculaifantanaru.com/opera-care-nu-imbatraneste-niciodata.html

Opera care se închină numai în faţa creatorului ei (II)

On Iunie 09, 2013

Învaţă să adopţi acea înţelegere a vieţii capabilă să facă legătura între realitate şi utopie, suportând impactul unei ştiinţe ce nu se transmite decât prin comparaţii.

Imaginea întregii mele vieţi părea a fi supusă unui experiment artistic în care sfârşitul repeta începutul, latura principală a personalităţii mele părând să fie acoperită de o mască, o provocare la încercarea de a descoperi o nouă lume, plină de fantezie şi mister, ceea ce reprezenta un semn al excepţiei de la regulile societăţii moderne. O fiinţă superioară deranjează în mijlocul realităţii acceptată unanim, mai ales dacă ea se constituie ca o coincidenţă între ceea ce este perceput în mod imediat şi cauza reală a unei posibilităţi de exista din mai multe posibilităţi existente.

Artistul care fructifică la maximum această coincidenţă secretă dincolo de orice moment-limită din viaţa lui, aşa cum se întâmplă când sondezi naturalul unei voci vorbite din perspectiva unei priviri dinspre scenă către public, se vede nevoit să preia o anumită stare de surprindere şi de teamă, o parte a riscului de a se revela drept un gest de sfidare a convenţiilor sociale.

În acest context de vizibilitate scăzută, sub care fondul tabloului general al vieţii mele căpăta o intensitate specială de mister, trebuie notat că momentul de tranziţie de la percepţia unei identităţii vizuale la reacţia faţă de o anumită realitate, de la reflecţia unei umbre până la reprezentarea unei gândiri noi, făcută prin intermediul asocierii de imagine cu revoluţionarul, este multiplicat cu distanţa de la sublim la ridicol.

Când imaginea vieţii se suprapune peste umbra unei deformări a conturului ei, să îndrăznim a asculta ce au de spus anticii înainte de a ne spori facultatea de înţelegere a personalităţii umane din prisma unei naturi bogate artistic pe care doar ştiinţa o potenţează:

"Cine nu cunoaşte cauza vreunei naturi oarecare, ca bunăoară a culorii albe sau a căldurii, decât în anumiţi subiecţi, nu dispune decât de o ştiinţă nedesăvârşită. Iar cine nu poate să producă un efect decât asupra unei materii anumite din acelea care sunt în stare să-l suporte, nu are nici el decât o putere nedesăvârşită."

Leadership: Poţi să te redefineşti prin intermediul comparaţiilor întrebuinţate artistic, manifestându-te ca o proiecţie a unei imagini văzută doar într-un anumit unghi?

Spunea bine cineva pe o pagină web: "Dacă nu îţi cunoşti limitele, defineşte-le ! Dacă le cunoşti, depăşeşte-le ! " Aceasta este reacţia puternică a unui spirit atras de o provocare unică, în primul rând intelectuală, şi care nu ezită să profite de orice ocazie pentru a suplimenta bugetul ştiinţei sale cu noi subtilităţi de înţelegere şi cu noi resurse de cunoaştere.

Săpând în vastul zăcământ al vieţii şi realităţii, extrăgând şi prelucrând toate acele ingrediente care servesc la cristalizarea personalităţi sale, împrumutând ceva progresiv şi nou din influenţele "străine", omul va descoperi acel algoritm secret, generator de noi adevăruri şi noi străluciri, depăşind prejudecăţi şi înţelesuri deja stabilite.

Luate împreună, acestea îi conferă omului un soi de superioritate intelectuală care depăşeşte orice elită a "căutătorilor de noi zone de cunoaştere", contracarând cu uşurinţă naivitatea

scepticilor, a debutanţilor, a profanilor, a celor de slabă credinţă care aruncă în domeniul iluziilor realitatea pozitivă pe care nu pot s-o înţeleagă. Fiindcă superioritatea nu poate fi dobândită doar din cărţi, ci prin exerciţii asidue de gândire.

Vei reuşi să montezi pilonii pe care se înalţă măreţul templu al unei cunoaşteri alternative, reînnoite. Vei putea să realizezi cu succes unirea "sulfului cu mercurul" – agenţii principali ai transformării, singurii părinţi ai pietrei filozofale. Şi vei putea să conferi o altă perspectivă esenţei leadershipului, doar dacă nu vei cădea pradă acelei intrigi complexe şi false care schimbă caracterul adevărurilor acceptate de raţiune.

A te manifesta ca o proiecţie a unei imagini văzută doar într-un anumit unghi înseamnă să te percepi în lumina unor noi descoperiri rezultate din includerea realităţii într-un spaţiu articulat de o viziune cuprinsă între cunoaşterea artei şi ştiinţa de a te transforma în altcineva.

Opera care se închină numai în faţa creatorului ei este manifestul comparaţiilor cu care îţi descrii lumea trăită din punct de vedere artistic, vorbind despre faptul că autenticul gând revoluţionar ce-ţi extinde orizontul urmează în profunzime calea unei modificări a înţelesurilor transmise de experienţele vieţii.

Source: https://neculaifantanaru.com/opera-care-se-inchina-numai-in-fata-creatorului-ei-II.html

Opera care se închină numai în faţa creatorului ei (I)

On Iunie 09, 2013

Conferă o altă perspectivă esenţei leadershipului, fără să cazi pradă acelei intrigi complexe şi false care schimbă caracterul adevărurilor acceptate de raţiune.

Am fost dintotdeauna atras de inedit, de caracterul enigmatic, straniu şi câteodată discordant al simbolurilor inexplicabile. Eram fascinat de conceptele sau supra-conceptele învechite, dar veşnic valabile, de poveştile ţesute în jurul unor ideii atrăgătoare, de mesajele ascunse în spatele unor coduri complicate.

Truda creaţiei invizibile în realitatea desăvârşită a unei opere uitate se continua singură prin gândurile care se abăteau întortocheate asupra mea. Fără să ştiu să le desluşesc. Încercările de simbolizare a unui spaţiu plin de informaţii caracterizat prin contraste dintre scop-mijloace, dintre efort-rezultat, respective de limitele dintre formă şi fond (ca în pictura tradiţională), erau parte constitutivă din jocul interacţiunilor cu mine însumi şi cu tot ce mă înconjura.

Eram atras în special de acele ideologii, teorii, premize, modele şi sisteme de gândire care îmbinau analiza şi adânca înţelegere a omului şi a menirii sale într-un univers creat artificial. Justificând astfel o anumită interpretare, conformă cu propriile-mi convingeri şi resurse de imaginaţie.

Toate culorile înţelegerii păleau, totul devenea mai ireal. Noi variante pentru marea enigmă, ce se bazau pe un algoritm secret, generator de noi adevăruri şi neadevăruri, se adăugau în perimetrul meu de logică. Eram din cale-afară de uimit. Începuse distrugerea şi refacerea.

Leadership: Opera întâlnită de-a lungul existenţei tale are legătură cu efectul primar al diversităţii de abordări ale "imaginarului" din punctul de vedere al unei cunoaşteri ce se înfăptuieşte esenţialmente pe calea comparaţiei dintre două sau mai multe lumi care se cer cucerite?

Romanele lui Stephen King, cu multiplele lor semnificaţii ascunse, angrenate într-un mecanism uman ultrasofisticat, cu legături infinite cu lumea puţin cunoscută a sentimentelor dezlănţuite, sunt prezentate la tensiune maximă. Înţelesurile ezoterice, cu conotaţii aparte, inaccesibile minţilor de rând, aparţinând marelui filozof Cyrano de Bergerac, erau şi ele bazate pe o cunoaştere care întrecea limitele realității. Greu de interpretat fără o experienţă autentică.

Seducându-mă cu desăvârşire, ideile şi concepţiile neobişnuite a celor doi maeştri au contribuit la naşterea şi dezvoltarea curiozităţii mele, la modelarea unui reper existenţial apărut parcă dintr-o experienţă apriorică. Ce în sfârşit putea fi valorizată. Imaginarul care îmi inspira o nouă conjunctură de subtile afinităţi cu spiritele alese ale lumii, din orice perioadă, crescând prin repetarea unor idei, gânduri, convingeri şi imagini mentale fabuloase, avea particularitatea de a îngloba elemente de ordin hermeneutic, înzestrate cu forţa activă, ale unei realităţi care aproape a dispărut.

Irezistibila tentaţie de a descoperi mai multe din această lume - comparând-o cu alte lumi, la doar un interval de realitate distanţă. Dorinţa acerbă de reformare a unei structuri de adevăruri transcendentale. Sublima savoare a unei experienţe magistrale de reconstrucţie a noii lumi, într-un plan mai înalt de abstractizare şi de înţelegere a omului şi a vieţii. Mă învăluiau puternic zi de zi.

Leadership: Modalitatea ta de a comunica o realitate poate să potențeze valoarea intrinsecă a unei creaţii unice ce intră în contact cu nişte lumi cu totul necunoscute mai înainte?

N-am reuşit să descopăr întru totul adevărurile ascunse în spatele ideilor îndrăzneţe a maeştrilor mei, nici să cuprind întru totul marea forţă a misterioasei învăţături care se degajă din ele. În schimb, am reuşit să montez pilonii pe care acum se înalţă măreţul templu al unei cunoaşteri alternative, reînnoite, ce porneşte de la om spre om, prin om. Unirea sulfului cu mercurul a fost posibilă.

Am reuşit să găsesc o explicaţie logică şi coerentă, şi chiar să furnizez alte interpretări punctelor esenţiale ale Marii Opere, fără să cad pradă acelei intrigi complexe şi false care schimbă caracterul adevărurilor acceptate de raţiune. Am ajuns în locul în care mulţi au visat să ajungă, în locul în care nici eu nu ştiam că voi ajunge. Imposibilul a devenit posibil. Timpul şi-a desăvârşit lucrarea.

Marea Operă, Piatra Filosofală, Apropierea de Dumnezeu sau Lumina Filosofiei vizează de fapt acelaşi lucru: atingerea unui nivel superior de cunoaştere care îţi facilitează înţelegerea vieţii, înţelegerea rostului pe pământ şi găsirea motivaţiei de a te ridica în faţa veşniciei.

Leadership: Înfăptuirea operei care îţi deschide calea spre o nouă realitate reprezintă consecinţa sporirii unei creaţii personale din care se poate reconstitui trecutul unei imagini care se repetă în toate timpurile?

Ştiinţa ta îţi dă posibilitatea să te foloseşti de mesajele ascunse în spatele unor coduri complicate? Idei şi concepţii neobişnuite pot contribui la naşterea şi dezvoltarea curiozităţii tale vizavi de leadership? Te laşi cuprins de sublima savoare a experienţei magistrale de reconstrucţie a unei noi lumi?

O operă se închină numai în faţa creatorului ei, şi ea este cu atât mai măreaţă cu cât oferă o nouă deschidere către autenticitatea lumii şi a propriei fiinţe. Alte structuri de gândire pot fi, de asemenea, dublate de o analiză amănunţită a realului în contrast cu intangibilul, printr-o revelaţie autentică sau printr-o explozie de influenţe străine care să crească valoarea Operei.

Sarcina ta, ca lider, este să gestionezi cât mai eficient, pe cont propriu, acele secrete care pot transforma un spaţiu banal de gândire într-unul remarcabil, şi să nu te laşi limitat de incapacitatea de a interacţiona cu culorile alternante ale verosimilului şi neverosimilului.

În mod sigur, înţelegerea clară a Marii Opere, a unei asemenea entităţi abstracte, este o cucerire grandioasă. Şi în numele ei devii apărătorul cel mai fidel al unei noi realităţi, ca un accept din partea ştiinţei vii, superioare, care integrează adevărata cunoaştere – care la rândul ei încorporează un ansamblu solid de concepţii şi interpretări care justifică încercările de identificare a unor legi şi principii noi, universal valabile.

Nu mă mulţumeşte nicio explicaţie care elucidează într-adevăr raporturile între Marea Operă şi treptele superioare ale evoluţiei, însă lasă neatinse toate particularităţile, care constituie tocmai valoarea omului. Căci numai aceste particularităţi, devenite deseori ţinta unei artilerii de nelămuriri şi ambiguităţi, pot să justifice acele interpretări, conforme cu convingerile şi resursele de imaginaţie a omului.

Creaţia personală, din care se poate reconstitui trecutul unei imagini care se repetă în toate timpurile, stă sub semnul apropierii de existenţa unor lumi diferite ce există pe coordonatele date de o imaginaţie bogată care ştie să le perfecţioneze.

Opera care se închină numai în faţa creatorului ei desemnează finalitatea unei creaţii desăvârşite, clădită pe argumente solide, care cu trudă şi îndrăzneală a fost recunoscută de contemporaneitate.

O nouă viziune asupra leadershipului, o abordare a acestuia din alte perspective, cu aplicabilitate practică, este poate o muncă de-o viaţă. Dar merită să încerci să te autodepăşeşti şi să te ridici deasupra celorlalţi.

Source: https://neculaifantanaru.com/opera-care-se-inchina-numai-in-fata-creatorului-ei.html

Opera onirică a luminii

On Decembrie 25, 2010

Un om de mare calitate face din însăşi viaţa lui o operă de artă, cea mai sublimă din câte a făurit.

Mare talent? Prisos de inteligenţă? Nu ştiam prea bine ce era. Cert este faptul că îmi plăcea să mă găsesc lângă el, în atelierul său de lucru, al cărui prag era trecut doar de cei care înţelegeau că meseria de pictor este deosebită.

Nu mai întâlnisem până atunci pe nimeni cu o viziune atât de optimistă asupra viitorului, şi care să se dedice cu atâta intensitate pasiunii sale. Maestrul avea un suflet de artist, era un îndrăgostit al culorilor şi al formelor, al simetriei, al liniilor şi al punctelor, al umbrelor, dar mai ales al luminii. Îşi crease un ideal din estetica formelor.

Lucrul pe care îl preţuia cel mai mult era frumuseţea. Acea frumuseţe exterioară, pură, care nu îmbătrâneşte niciodată, care nu cunoaşte moartea, care naşte pasiuni intense şi care îţi taie respiraţia; acea frumuseţe care nu este niciodată uitată, care te ţine închis în puterea ei de vrajă ca într-o închisoare şi de care nu te poţi elibera. Frumuseţea, îmi spunea el deseori, este cea care impresionează în picturile sale.

Leadership: Semnificaţia esenţială a artei tale constă în reproducerea a ceea ce prezintă un exemplu de ideal care cere extrem de multă "înălţime"?

O operă nu este desăvârşită, dacă nu transmite un ideal de frumuseţe. Iar acest exemplu de ideal cere extrem de multă "înălţime" atunci când forma artei pe care artistul o conturează generează o vibraţie aparte, hipnotizantă, prin care el reuşeşte să te prindă în povestea lui şi să te ţină acolo până la sfârşitul etapei de instruire.

"Înălţimea" desemnează gradul de implicare al artistului în crearea unei imagini care determină felul în care ajunge arta lui la privitor şi pe care o ia în considerare într-o clasificare a legăturilor estetice create între frumos şi urât, între aparenţă şi esenţă, scop şi mijloace, perfecţiune şi kitsch.

La fel ca şi cei doi mari pictori, Hieronymus Bosch sau Salvador Dali, maestrul dedicase mult spaţiu fanteziilor sale – lumini fantastice, jocuri vizuale, chipuri luminoase pline de empatie surprinse cu o maximă acuitate a simţurilor. El pricepea totul numai prin prisma compoziţiei, a culorilor, a efectelor şi a semnificaţiei pe care o dădea fiecărei picturi în parte. Nu voi uita niciodată ce mi-a spus: frumuseţea este raza de perfecţiune care se află în fiecare mare artist.

Meşteşugul picturii nu-i dat decât oamenilor deplini, cu puteri nebănuite în suflet. În clipa când maestrul ridica pensula şi o apropia de desen cu acea mare fineţe şi precizie, ghiceai că trăieşte din propria-i bonomie şi buna dispoziţie. Era ceva, nu ştiu, ceva care te îndemna să-l priveşti şi să-l admiri. Acele mişcări pline de graţie cu care îşi reda desenul dezvăluiau starea sa de spirit, felul cum percepea lumea, gusturile sale. Într-un cuvânt faţeta personalităţii sale. Pasiunea şi dăruirea pe care o punea în munca sa te făcea să descoperi într-însul un artist fericit. Iar maestrul era un artist fericit, fiindcă operele sale puneau în lumină idealul său de frumuseţe.

Leadership: Eşti închis într-o serie de concepţii de reformare a viziunilor despre sine?

Dacă eşti închis într-o serie de concepţii de reformare a viziunilor despre sine, dacă ai o înţelegere limitată a numărului de posibilităţi alternative de producere a valorilor de performanţă şi, totodată, de viaţă sufletească, atunci dai dovadă de mai puţină flexibilitate în răspunsul tău la schimbare. Dar totodată îţi asiguri acea avantajoasă opţiune de hrănire a potenţialului tău lăuntric, acea sursă suplimentară de venit însufleţitor - de tip catalizator - care contribuie la transformarea personală, ducând la accelerarea nevoii de valorificare a disponibilităţii tale de a te accepta şi de a fi tu însuţi.

Dacă pictura sugerează noi combinaţii, nu doar de formă şi culoare, ci şi de tipuri de experienţe existenţiale, atunci leadershipul lărgeşte cumva sfera răspunsurilor şi clarificărilor existenţiale ale individului. Făcând posibile noi modalităţi de perfecţionare morală, continuă, provocate de atitudini variate care ajung să-l caracterizeze ca om care îşi iubeşte identitatea, care îşi vede idealul de perfecţiune în triumful asupra propriei fiinţe. Asupra propriei sale pregătiri, raţiuni, perspective, conduite, tendinţe. În special asupra propriei sale maturizări sentimentale şi intelectuale. Pictura, ca şi leadershipul, sensibilizează omul.

Pasiunea şi dăruirea pe care o pui în muncă te face să descoperi în tine un artist fericit, dându-ţi în acelaşi timp o idee despre nivelul actual al autocunoaşterii tale, aprofundarea trăirilor tale emoţionale, afective şi spirituale. Şi aceasta poate contribui foarte mult la dezvoltarea leadershipului, la explicarea faptului că există un enorm val de interes pentru arta de a te regăsi înainte de a putea deveni ceea ce eşti menit să fii. Chiar dacă uneori acest interes nu este numit ca atare.

E ceva care te îndeamnă să-l priveşti şi să-l admiri pe omul care îşi explorează şi evaluează toate faţetele personalităţii sale, şi reuşeşte să-şi exprime doar acea faţetă bine integrată pe suportul numit "viaţă". Înainte de a experimenta leadershipul, ia seama la ce spunea cineva pe o pagină de internet: *"Important e ca fiecare să îşi descopere tendinţele şi faţetele acelor experimente spre care propriul suflet se îndreaptă."*

Leadership: Optezi pentru reproducerea creatoare a realităţii într-o artă a confirmării propriului concept despre sine ca posibilitate diferită de obţinere a unei noi perspective asupra vieţii?

Eşti un om de mare calitate? Îţi faci din viaţa ta o operă de artă? La fel cum un pictor iscusit îi inspiră pe artiştii de mai târziu prin lumea pe care o creează în operele sale, tot aşa un lider le inspiră susţinătorilor săi acea stare de armonie, de comuniune supremă cu propriul lui spirit, o stare de liber acces pe tărâmul imaginaţiei, unde totul este posibil prin improvizaţie şi fantezie.

Şi, la fel ca un pictor, un lider face din însăşi viaţa lui o operă de artă, cea mai sublimă din câte a făurit. Dedicându-se cu tot sufletul creării unui ideal estetic, unic şi coerent, el dă sens vieţii sale, menţinându-şi starea de bine atât pe plan mental, cât şi emoţional. Evoluţia spre bine a liderului este de ordin personal şi porneşte din inima lui. Un om cu o inimă plină şi arzătoare care reuşeşte să-şi materializeze idealurile este un om mulţumit şi fericit.

Modul în care liderul percepe viaţa se răsfrânge negreşit asupra "operei" lui. E ceva personal care îi afectează activitatea, randamentul şi buna relaţionare cu ceilalţi. Dacă viaţa pe care o trăieşte şi căreia i se dedică cu o mare pasiune este una plină de luminozitate, de viziune, de culoare, atunci va reuşi să atragă simpatia celorlalţi.

El va fi cu atât mai fericit cu cât "opera" lui va pune mai mult în lumină idealul său de viaţă. Iar expresia pe care o dă idealului său este raza de perfecţiune care îl propulsează mai sus in ierarhie (sau îl coboară) şi care îl ajută să-şi interpreteze mai bine rolul.

Conceptul de sine are ca nucleu atitudinea care ia naştere în urma procesului de trecere de la faza de creaţie la cea de desăvârşire a vieţii.

El face legătura între condiții de existență şi moduri de expresie. Indică o anumită stare de spirit ce poate contribui la relatarea eficientă a unei "povești" despre artă. Reprezintă o unitate de gândire, o idee sau o imagine mentală formată prin combinarea aspectelor care te desăvârşesc şi formează satisfacţia unei împliniri, utilizată pentru a organiza cunoaşterea şi perceperea lumii ce te înconjoară.

Opera onirică a luminii este evoluţia ta, ca lider, spre bine şi spre fericire, si totodată spre un nivel mai înalt de performanţă. Este ceva de ordin personal care porneşte din inima ta, care poate fi un ţel – atingerea unui ideal profesional extrem de înalt. Este acel lucru care străluceşte în fiinţa ta, care conţine toate culorile acelui "tablou" personal care îţi defineşte stilul de leadership şi dă sens şi intensitate vieţii tale. Este acel lucru care radiază admiraţie în jurul tău şi îţi luminează sufletul. Este visul care te înflăcărează şi care dă contur ideilor tale.

"Opera onirică a luminii" este materializarea visului de perfecţiune al unui lider care şi-a propus să-şi desăvârşească idealurile. Eşti un om de mare calitate?

Source: https://neculaifantanaru.com/opera-onirica-a-luminii.html

Opera unui adevărat artist

On Octombrie 19, 2009

Menţine-te în poziţia de lider exercitându-ţi influenţa ca o artă, nu ca o ştiinţă.

Ai putea să interpretezi bine un rol dacă nu-ţi înţelegi foarte bine personajul? Ai putea să joci o gamă variată de roluri dacă nu eşti un adevărat artist - suficient de bun încât să mimezi foarte bine durerea, spaima, suferinţa, delirul, boala, orice sentiment? Ai putea să te adaptezi la roluri din orice stare socială, având ca unic scop amăgirea celor din public?

Căci, să fim cinstiţi şi să recunoaştem. Jocul de teatru este orientat spre manipularea publicului, într-un fel sau altul - prin intrigă, prin mimică, prin gesturile şi intonaţia actorilor; prin expresivitatea feţei lor; prin fondul muzical; prin ţinută; prin decor; prin mişcările rapide care îţi fură privirea şi îţi distorsionează percepţia asupra realităţii.

Elementele care alcătuiesc personajul sunt, de asemenea, de o importanţă majoră. De exemplu ochii: arată ciudat, unul este destul de pronunţat iar celălalt abia dacă se vede; cei doi cercei din urechea stânga: unul de aur cu perlă, celălalt de argint în formă de cruce. Şchioapătă sau ţine un picior ridicat. Sau îşi târâie un picior. Îi lipseşte o mână. Sau are una mai lungă şi una mai scurtă. Are o cicatrice mare pe faţă. Un tatuaj pe umărul stâng. Sau un nas enorm, ca cel al lui Cyrano de Bergerac.

Este o mare plăcere pentru un artist să-şi interpreteze rolul, indiferent care ar fi acela, să-şi etaleze măiestria ori de câte ori are de susţinut un spectacol. De la cea mai măruntă clipă: sorbirea în înghiţituri mici şi rare a cafelei, până la cel mai important moment: uciderea cu brutalitate, cu sabia, cu toporul sau cu pumnalul, a unui alt personaj.

Artistul trebuie să joace atât de bine, mimând realitatea, încât să arate într-o manieră credibilă ca o lovitură de pumnal răneşte mult mai mult decât pare la prima vedere.

Leadership: Tu polarizezi interesul oamenilor sau eşti un Guest Star - la modul că performanţa pe care o atingi în artă poate acţiona la nivel de "simţire care se şterge în tine" ?

Un lider trebuie să fie un foarte bun profesionist, atât de bun încât el să fie cel care joacă rolul determinant în companie. Cu text. Cu multă prezenţă. Cu o scenă proprie. La fel ca un artist el trebuie să aibă carismă, să pătrundă în inima fiecărui angajat, să schimbe percepţiile fiecăruia după propria lui voinţă. Trebuie să-i seducă. Să găsească acele elemente inspiraţionale la care să rezoneze toţi. Să dea dovadă de o imaginaţie extrem de activă. Să creeze şi să aducă frumosul în jurul său.

Tu poţi să faci performanţă de unul singur? Ţi-ai dezvoltat, precum un actor, calităţile artistice şi de comunicare? Ţi-ai creat o personalitate puternică? Înţelegi toate conotaţiile rolului tău?

Sau eşti un fel de Guest Star ("un star invitat") cum zic actorii - un personaj şters, sacrificat în favoarea altuia?

Mai ţineţi minte ce spunea scriitoarea Cella Serghi în romanul "Pe firul de păianjen al memoriei": *Îmi dau seama că nu sunt omul care să trezească simţiri simple şi de o*

nemijlocită certitudine. Ştiai că un talent poate acţiona ca un vampir, sugându-ţi sângele, absorbindu-te?

Arta liderului, precum cea a actorului, presupune eliberarea judecăţii (ca putere de gândire) de acele constrângeri care nu se încadrează în dimensiunea optimă a teritoriului lor de competenţă. Iar crearea unui personaj presupune o construcţie complexă. Mai întâi trebuie să ajungi la psihologia personajului şi să o accesezi oricând prin reglarea intensităţii simţirii pe care o transmiţi celor din jur, acea simţire a fiinţei netrucată de efectele unei scenografii nemaipomenite. Valoarea ta nu poate să apară întâmplător. Este nevoie de o cunoaştere mult mai adâncă a lucrurilor, o viziune mai largă.

Leadershipul este ambiţia unei actorii de calitate, chiar briliante, atunci când rolul pe care îl interpretezi poate fi preluat de altcineva. Un rol interpretat cu acea flexibilitate a perspectivei care îţi permite o înţelegere empatică a lumilor ficţionale construite de un scenariu foarte aproape de a fi concretizat.

Personalitatea ta trebuie să se manifeste printr-o intensitate a gândirii, printr-o temperare magistrală a emoţiilor, combinată cu o cantitate mare de carismă - din care să reiasă că "spectacolul" pe care îl performezi, jucând după propria ta partitură, este de o calitate excepţională, dar are un preţ pe măsură – care se reflectă în loialitatea şi în aplauzele lor.

Dacă îţi vei îndeplini rolul în chip desăvârşit şi vei reuşi câştigi pe toţi oamenii de partea ta – prin spectacolul pe care îl creezi în jurul tău, atunci lumea îşi va spune: aceasta este opera unui adevărat artist.

Până la apariţia unui rol de excepţie care să facă din tine profilul unui lider adulat de mulţime, ar trebui să înveţi să înţelegi lucrurile de la un artist, considerat învechit sau nu, care ştie să te facă să vibrezi şi care ştie să transmită o emoţie specială.

Artistul este, de foarte mai multe ori, personajul care se detaşează de universul în care se învârt celelalte personaje ale piesei, permiţându-şi o judecată critică şi aspră la adresă celorlalţi. Este, deci, "purtătorul de cuvânt" al autorului scenariului, înzestrat cu o capacitate superioară de a simţi şi de a înţelege.

Leadershipul, la fel ca arta teatrului, la fel ca arta transformării diversităţii în unitate, este darul unui un artist care ştie să întrebe şi să se întrebe despre corectitudinea unei interpretări, căutându-se, în fapt, pe sine însuşi în roluri diferite.

Opera unui adevărat artist este povestea emoţională a unui artist ce iese la iveală nu de la el, prin rolul pe care îl joacă cu drag, ci de la ceilalţi artişti în roluri pline de substanţă care întregesc spectacolul încercând să-și croiască un drum al lor, triumfător şi binemeritat.

Menţine-te în poziţia de lider exercitându-ţi influenţa ca o artă, nu ca o ştiinţă.

Source: https://neculaifantanaru.com/opera-unui-adevarat-artist.html

Ora ultimului păcat

On August 23, 2011

Deschide-ţi propriul drum spre performanţă şi succes, fără să îţi dezactivezi câmpul protector împotriva influenţelor negative.

John Milton. Conştient că firma lui de avocatură, "Milton, Chadwick & Waters", nu se putea dezvolta daca nu dezvolta liderii din cadrul ei, s-a decis să-şi găsească un „urmaş". Iar cel mai potrivit, cel mai capabil să preia o funcţie atât de înaltă în această companie de top, era Kevin Lomax – un tânăr deosebit de ambiţios.

Milton îl instruieşte pe Kevin, îl învaţă toate dedesubturile meseriei de avocat, îl ajută să înţeleagă care sunt schimbările necesare pe care trebuie să le facă ca să atingă înalta performanţă aşteptată.

Dar cu toate acestea Kevin, în cercul acela nou în care se învârtea, nu se mai simţea în siguranţă. Deşi părea să avanseze tot mai mult din punct de vedere profesional, pe plan emoţional decădea tot mai mult. Se desprinsese de conştiinţa sa, de acele principii solide care se încadrau în sfera percepţiilor despre sine şi despre oamenii din jurul său, despre viaţă şi despre realitate.

În el se produsese o schimbare. Nimeni nu putea să sesizeze încordarea lui care aproape îl epuiza, care îl despărţea de vechile convingeri şi mentalităţi. Lupta cu o forţă nevăzută, şi nu voia să se dea bătut. Fiindcă de la el însuşi se aştepta la mai mult.

Poate vă amintiţi filmul „ *The Devil's Advocate (1997)* ". Kevin a refuzat să mai intre în pielea „diavolului", şi s-a hotărât să-şi urmeze chemarea inimii, să revină la adevăratele lui valori şi credinţe. Nu a mai vrut să aibă de-a face cu toate acele lucruri murdare, diavoleşti. Asta a însemnat eliberarea lui din propria încarcerare.

Leadership: Îndeplinești atribuțiile privind reprezentarea integrală a dependenţei dintre discontinuitatea ce caracterizează fenomenul de expansiune a inclinației spre sârguință şi intensitatea fenomenului numit "transfigurare spirituala"?

O sârguinţă demnă de o cauză bună trebuie trecută prin filtrul aderării la o versiune cât mai realistă a jocului de rol pe care te forţezi să-l desfăşori în spaţiul închis al necesităţii de a te afirma. Cum? Făcând făcând apel la realitatea faptelor ce intra sub incidenţa criteriilor de bine şi rău, clădind numai ce poate dăinui, creând numai pentru plăcere plăcerea de a trece dincolo de granițe autoimpuse.

Necesitatea de a te afirma este adesea un spaţiu închis deoarece se desfăşoară numai sub supraveghere din afară, în termenii acordării garanţiei de performanţă într-un cont pus la dispoziţia altcuiva.

Totul e îngăduit pentru cei buni, mai puţin păcatul. Păcatul este actul care te înstrăinează de propria ta conştiinţă curată, acea conştiinţă care luptă pentru ceva nobil, care se bazează pe adevăr şi sinceritate, care simte, gândeşte şi te apară în orice ai face. Dacă nu-ţi asculţi vocea interioară, nu-ţi vei găsi niciodată pacea inimii, te vei afunda în păcatul de a te schimba după voia celorlalţi.

Fenomenul de transfigurare spirituală se aplică în cazul depăşirii de sine, atunci când renunţi să te conformezi unor norme care nu te caracterizează impuse de o autoritate rigidă în ceea ce priveşte eforturile tale de a pune bazele unei vieţi împlinite.

Gândirea și sensibilitatea faţă de ceea ce ţi se întâmplă trebuie să fie tot timpul în stare de veghe. Ele sunt chemate să întruchipeze cât mai perfect OMUL NOU numai dacă sunt adaptate unei noi concepţii despre rolul tău în lume - care te obligă să fii tot timpul mai evoluat decât alţii din punct de vedere al costurilor pe care eşti dispus să le suporţi în cazul unei rătăciri de la credinţă.

Leadership: Practici o filozofie bazată pe obținerea puterii spirituale prin negarea unei stări de fapt exprimată printr-o interogaţie care exprimă un sentiment de neputinţă: "Eşti martor la sinuciderea propriului tău pacient" ?

Dacă nu porneşti de la considerentul că sănătatea ta morală şi sufletească reprezintă pionul cel mai important în prevenirea şi combaterea alunecărilor spre zona sumbră a leadershipului spre care te pot atrage unii, atunci înseamnă că eşti o fire care nu ştie să se impună, o fire care este uşor de separat de valorile pe care şi-a clădit viaţa, de valorile prin care şi-a deschis propriul drum spre performanţă şi succes.

Structura ta interioară este cea care face diferenţa între „lumină şi întuneric", între păcat şi virtute. Sinele tău este ca un pacient de care trebuie să ai mare grijă, dar pe care mai întâi de toate trebuie să-l înţelegi şi să-l accepţi ca pe un prieten. Apoi, trebuie să-i menţii stabilitatea şi să-l împiedici să alunece spre acea boală molipsitoare care se numeşte „influenţă negativă", ce se transmite preponderent pe cale emoţională şi raţională, care contravine eticii şi moralei, dar care pentru moment aduce prosperitate.

A te supune unei influenţe negative înseamnă să fii martor la sinuciderea propriului tău pacient – sinele. Dacă potenţialul tău lăuntric este „infectat" de excesul de influenţă negativă al altora, îţi vei destabiliza valorile care îţi ghidează traseul în viaţă. În leadership totul creşte şi descreşte în funcţie de toleranţa ta la influenţa celorlalţi.

Izbăvirea din robia păcatului seamănă cu eliberarea din încarcerarea voită în care te-ai aruncat aproape cu disperare: mai întâi îţi alegi un destin inevitabil trăind experiența neîmplinirii, apoi îţi afli rostul în lume anticipând nevoia unei schimbări în inimă.

Ora ultimului păcat desemnează momentul când ai decis să te îndepărtezi de adevăratele tale valori şi convingeri, atunci când îţi negi cu încăpăţânare esenţa şi te transformi în altcineva, la îndemnul şi insistenţele celorlalţi. Cel mai mare păcat pe care îl poţi înfăptui, ca viitor lider, este să accepţi în mod voit acele influenţe negative din partea celor care se pun în slujba unor scopuri meschine şi obscure.

Aşa cum sângele pe care deşi nu-l simţi, este totul pentru tine, datorită lui poţi trăi şi respira - tot aşa şi esenţa ta interioară, chiar dacă nu o simţi, ea este totul pentru tine, datorită ei îţi măreşti sau îţi slăbeşti câmpul protector împotriva influenţelor negative.

Concluzie: Întotdeauna vor exista oameni care nu sunt mânaţi de cele mai bune intenţii, oameni care vor să obţină doar foloase materiale indiferent de căile urmate. Ei utilizează toate mijloacele de a-i atrage de partea lor pe cei slabi de caracter, a căror credinţe nu sunt fixate, adică al celor care nu şi-au activat „câmpul protector".

Creează-ţi un câmp protector împotriva influenţelor negative pe care cu niciun preţ să nu-l dezactivezi, chiar dacă în jurul tău acţionează oameni mânaţi de aparente intenţii bune.

Aminteşte-ţi că şi iadul e pavat cu intenţii bune...

Source: https://neculaifantanaru.com/ora-ultimului-pacat.html

Ora unei lumi pierdute

On Martie 01, 2017

Învaţă să surprinzi acea realitate mai presus de raţiunea ta, impusă de un verdict al unei entităţi de dinaintea conştiinţei umane care susţine dreptul la liberul-arbitru.

Mercedes izbucni în lacrimi. Inima ei de femeie se frângea în faţa amintirilor. Monte-Cristo îi luă mâna şi i-o sărută cu respect. Dar ea simţi că sărutul îi este rece, asemănător sărutului depus pe mâna de marmură a statuii unei sfinte.

- Există vieţi predestinate, cărora o singură greşeală le zdrobeşte tot viitorul, continuă ea. Eu te-am crezut mort şi ar fi trebuit să mor şi eu, căci la ce mi-a folosit să port veşnic în inimă doliul după tine? Doar ca să fac o femeie de cincizeci de ani dintr-o femeie de treizeci şi nouă, şi atâta tot. Mi-am renegat dragostea şi, ca toţi renegaţii, aduc nenorocire tuturor celor din preajma mea.

- Nu, Mercedes - spuse Monte-Cristo, - nu ! Trebuie să te crezi mai bună. Eşti o femeie nobilă şi sfântă şi m-ai dezarmat prin suferinţa ta. Dar înapoia mea, nevăzut, necunoscut, mâniat, se află Dumnezeu. Eu n-am fost decât trimisul lui, m-a folosit ca pe o armă ca să scoată răul la iveală şi n-a voit să oprească fulgerul pe care îl aruncasem. Îl iau ca martor pe Dumnezeu, la picioarele căruia mă prosternez în fiecare zi de zece ani încoace, îl iau ca martor că ţi-am jertfit viaţa mea şi că odată cu ea ţi-am jertfit şi toate planurile pe care le aveam.

Îţi spun cu mândrie, Mercedes, că Dumnezeu avea nevoie de mine, şi am trăit. Cercetează trecutul, cercetează prezentul, încearcă să ghiceşti viitorul şi vezi dacă nu sunt o unealtă, o lucrare a unei inteligenţe invizibile. Roagă-te Domnului, care ţine vieţile oamenilor în mâinile sale, să înlăture moartea din preajma mea. Căci aşa cum realitatea înconjurătoare le slujeşte marilor poeţi drept model al creaţiilor lor ideale, tot astfel întreaga forţă a mâniei Sale slujeşte unui scop mai înalt decât mine, mai înalt decât nişte lecţii de viață care pot face faţă mai bine mersului real al lumii.

Ceasul bate ora unei lumi pierdute din tot ce a fost marea noastră iubire. Şi chiar dacă destinul nostru a fost hotărât pentru totdeauna, să ne despărțim, nu uita că El vrea să-i înţelegi şi să-i discuţi puterea. De aceea ne-a lăsat liberul arbitru . *****

Leadership: Iţi pui în evidenţă rostul vieţii în compoziţia ansamblului realităţii a cărui semnificaţie se descoperă prin observarea unor serii de fapte și întâmplări distincte care demonstrează conformitatea ta cu cerinţele unei ordini nevăzute?

Însumând cele spuse mai sus de scriitorul Alexandre Dumas, obținem că mintea și sufletul sunt unelte ale unei inteligenţe nevăzute, mereu constantă în ceea ce impune, care în plus, este superioară acelei forţe care suntem noi înşine și care adesea tinde să ne strâmbe într-o direcţie contrară structurii noastre interne. Iar sufletul omului, perceput ca unealtă a unei ordini nevăzute, find mult mai important decât o minte în acord cu adevărurile vieţii, se poate impune ca existenţă a unei forţe superioare care schimbă direcţia destinului spre o altă înfăţişare a personalităţii, spre alte conjuncturi sociale.

Altfel spus, suntem conduși, fără voia noastră, printr-o suită de procese fizice, emoţionale și spirituale, ca în jocul de lumină al unui miraj fantastic, spre drumul artei de a trăi prin dăruirea de sine și prin sacrificiul zugrăvit pe pânza unei lucrări care indică sugestiv tema sau conținutul unei hotărâri „judecătoreşti" mai presus de înțelegerea noastră.

Solidaritatea cu această formă de conducere, superioară cunoaşterii pe care am dobândit-o printr-o străfulgerare a sentimentelor, printr-o credință vie și activă, printr-o viaţă virtuoasă şi prin împlinirea a ceea ce se cuvine a fi urmat, este o cauză a expansiunii conştiinţei noastre până-ntr-acolo unde putem să descoperim din ce în ce mai multe despre felul în care este modelată lumea. Până într-acolo unde se anulează tendinţa de a judeca lucrurile, în care ne poate arunca implicarea într-o cauză pe placul nostru.

Posibilitatea de constituire a unei forţe conducătoare, superioară și stabilă, are ca temei poziţionarea corectă a unei viziuni cuprinzătoare, a unei imagini de impact și a unui conţinut de viaţă, în sensul unei transformări care influențează sursa tuturor acțiunilor omului dinspre ceea ce produce o anumită trăire spre ceea ce produce o anumită consecinţă.

Leadership: Exemplul călăuzirii destinului tău poate să intervină în interpretarea unei "Forţe Superioare" care se impune în contextul expansiunii conştiinţei tale până-ntr-acolo unde poţi să descoperi din ce în ce mai multe despre felul în care este modelată o întreagă lume?

Adevărata valoare a leadershipului de înaltă factură, prin participarea la formarea unui întreg sistem de reprezentare a unei realităţi percepută printr-o stare de suflet, constituie un memento al punctului în care afirmarea voinţei omenești de a „îndrepta" lumea și de a juca un rol important în modelarea ei devine condiţia de înfăptuire a unei ordini superioare.

Pentru a se ajunge la unitatea dintre fundamentul esenţial al lumii și desfăşurarea oportună a unei superiorităţi absolute, omul trebuie să-şi pună în evidenţă rostul în compoziţia ansamblului unei realităţi a cărui semnificaţie se descoperă prin observaţia paralelă a unor serii de fapte și întâmplări distincte care demonstrează conformitatea lui cu cerinţele unei ordini nevăzute.

O ordine care solicită din partea omului, în primul rând, un act de credinţă, un act de încredere într-o realitate care depăşeşte competentele raţiunii, dincolo de limitele pe care experienţa vieţii le impune.

Împlinirea destinului unui om se cere a fi realizată prin veridicitatea unei lumi influenţată de o forţă superioară a cărei victorie, ce stabileşte echilibrul în tot şi în toate, este dată (într-o ordine nevăzută) de către respectarea unei legi imperioase: "După faptă, şi răsplată".

Să-ţi ajute Dumnezeu, după cum ţi-e sufletul !

Ora unei lumi pierdute este momentul când te recunoşti slab în faţa infinitului unei inteligenţe universale încorporat în viul vietii, din care ai explorat numai o mică parte printr-o bizară înlănțuire de coincidențe. Scoate în evidenţă acea realitate mai presus de raţiunea ta, impusă de un verdict al unei entităţi de dinaintea conştiinţei umane care susţine dreptul tău la liberul-arbitru numai prin influenţarea conţinutului tău de viață şi a presupuselor priorităţi ale acesteia.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Ordinary World (II)

On Noiembrie 04, 2017

Învaţă să te accepţi din perspectiva unei forțe abstracte, în felul în care putința de a vedea o nouă față a realității devine posibilă.

Viața mea părea să urmeze un scenariu intern misterios, o izolare de tot restul lumii, un efect al momentului de iluzionism ce avea sens numai în lumea închisă pe care o populează traiectoria unei povești imaginare despre mica istorie a unei săgeți pe care n-o poate opri nimeni şi nimic din drum.

O legătură cu cele mai strânse raporturi dintre definirea puterii mele superioare ca precumpănitoare, lupta pentru o realizare de excepție și o experiență estetică a sublimului, implica în mod necesar o valoare de „foc sacru" pe care Dumnezeu a transmis-o din Inima Lui către a mea.

Înțelegeam prea bine provocarea emanată de sublimul unei demonstrații de credință, exemplaritatea unei vieți trăite în cinstea unui *magic circle* dintr-o lume a magicienilor, simptom clar al unei izolări ce trăda condiția ființei umane în conștiința unei realități mai înalte şi mai extinse, care trebuie doar descifrată.

Aparentul imposibil pe care l-am străpuns prin cerințele unui compromis cu cerul ce-şi deschide adesea belșugurile de puteri şi râvne, o combinație între psihologie, artă şi credință echivalând cu o vedere de nicăieri, abstractă şi încifrată într-o știință spirituală, constând în unitatea dintre idee şi imagine, era doar o instanță de fond: *"I've been waiting for you ! "* Bineînțeles, în prelungirea melancoliei unei iubiri intense, dar neîmpărtășite.

Ceea ce contribuie la confirmarea esenței tale divine este acel moment trecător al prezentului pe care îl trăiești într-o lume care nu există decât în plan imaginar, dar cu impact asupra realității.

Când te trezești brusc sedus de minunății nespuse, adunate de gândurile și simțirile cele mai imprevizibile într-un singur cufăr de piatră din criptele special amenajate în adâncul unei imaculate exigențe față de cele sfinte, mizând doar pe un playlist cu muzica propusă *for a mood of due solemnity* , te gândești la un Aladin şi lampa fermecată, sau la șeicul unei preaputernice seminții de arabi, cu totul diferit de poveștile originale.

Simțeam că pot să coordonez cu inteligență totul prin intermediul unei realități virtuale din care nu mai puteam ieși decât strivind ceea ce e pur și simplu strălucit.

O mișcare pe traiectoria unei geometrii sacre. Eram mai degrabă programat s-o îndur cu stoicism într-un cadru numit intimidant " *prezența lui Dumnezeu* ", împotriva legilor acceptate de condiția analizării unei opere de artă simbolică, numită stare de spirit creativă, un transfer de gânduri pline de nuanțe, câteodată absurde, între Tolstoi sau Faulkner.

Că dincolo de ceea ce în concepția mea părea să fie lucrul care m-ar împlini, în afara celor ce țin de arsenalul unei magii simpatetice, prindea formă tendința dezolantă de a ascunde adevărurile fenomenului: *"Chill, is it something real"*.

Leadership: Poți să-ți etalezi autenticitatea pe care o trăiești când eşti pus în situația de

accepta o provocare de tip narativ al cărui plan referențial este simbolizat de o taină nepătrunsă?

Comparativ, mă simțeam asemenea unei instanțe a unui program aflat în execuție, a unei alte unități generice speciale, numită de obicei hoinăreală, dar una dinainte pregătită şi amestecată cu reflexul unei reducții de la mai mult la puțin, ca într-un labirint cu oglinzi care maschează ieșirea unei porți logice nefolosite: Pars Pro Toto.

Efortul de a-mi înțelege rostul, de a mă construi şi modela, de a evolua şi de a mă defini, era dedus din năzuința către cele ascunse ce se deleagă prin ochii unui viitor fără trecut, semnificației acordate reprezentării unei prezențe nevăzute constituite ca un întreg, pe temeiul imaginației.

Criticul literar român, Ion Negoițescu, încerca să deslușească misterul schimbării profund revoluționare în modul de gândire, simțire şi viață al omului divin, făcând trimitere la orizontul lui Dostoievski:

"De ce se simte prinţul Mîşkin străin în existență? Fiindcă e permanent confruntat cu caracterul problematic al existenței. Clipa de iluminare a epilepticului nu aparține nici psihologiei, nici extazului mistic, ci confruntării cu neantul. Dar peste tot, aici, psihologia se autoanulează, căci trăirile şi faptele răspund față de ceea ce matematicienii numesc un punct de fugă.

Ca şi Mitia Karamazov, ca şi Raskolnikov, el trebuie să răspundă mereu față de ceva care ţine de un misterios "dincolo", ceva de dincolo de o prăpastie pe care omul nu o poate trece. Mîşkin nu simbolizează pe Christos, ci cumva îl anunţă, cuvintele şi actele lui trimițând indescriptibil spre sensul existenței, spre divin."

Să-ți recunoști limitele putinței de a avea un sens într-o ordine divină înseamnă să răspunzi mereu față de ceva care ține de un misterios "dincolo" de marginile prăpastiei pe care nu o poți trece.

Dacă voiam să fiu pregătit de o situație a ființei aşa cum o înregistrează conștiința, oricât de călit aș fi fost în fața încercării de a mă conecta la Sursa Divină, să elimin aspectele negative din gânduri, fapte, acțiuni, trebuia să mă aștept la riscul confruntării cu neantul, durerea de a mă ști departe de mine, sufletul simțind nevoia să se oglindească într-un rezultat al inadecvării la traseul unui destin lipsit de strălucire.

Still I can't escape the ghost of who I am and who I used to be to a great extent of God's intervention.

Decizia finală care practic presupune alegerea unei alternative de exploatare a propriei autonomii din mai multe alternative posibile, în ceea ce privește modul de îndeplinire a unui angajament față de ceva ce e mai mare decât tine însuți, poate fi privită prin prisma a ceea devii când simți că eşti în prezența unei Autorități mai înalte, înaintea căreia ești responsabil.

Această decizie dă coerență unei minți care gândește în ritmul unei lumi percepută de la înălțimea priveliștii unei călătorii aproape fantastice, inițiatice într-un imaginar al ascensiunii și unul al coborârii, sinonim unui drum spre marginile orizontului înconjurat de o prăpastie fără sfârșit. Un orizont numit „Credinţă” şi o prăpastie numită „Aşteptare”.

A asculta de îndrumarea vieții angajându-te într-un dialog cu Dumnezeu înseamnă să

aduni piesele unui adevărat joc de puzzle, până când ajungi în fața unei realități pe care nu ai fi avut curajul s-o recunoști până atunci.

Ordinary World este o viaţă fără victorii. Cea mai mare victorie pe care o poţi repurta în această lume are ca principală caracteristică puterea de îndepărtare de un anumit context al existenței tale, desfăcând sau rupând legătura cu tot ce este măsurabil și previzibil, în vederea conturării unei noi relații cu o nouă realitate.

*** Notă:** Duran Duran - Ordinary World

Source: https://neculaifantanaru.com/ordinary-world-II.html

Ordinary World (I)

On Octombrie 30, 2017

Învață să descoperi lumea în care trăiești, acordându-i sensul de „experiență interioară" prin intermediul vocii din off.

Am început jocul ăsta straniu de căutare, de așteptare şi de programare a evenimentelor ce trebuiau să mi se întâmple, prelungit până la exasperare de tabloul unui *ordinary world* , din pricina unui motiv de contrast înalt care îşi ascundea vina: între nebunia înțeleasă ca o răzvrătire şi ieşirea din tiparele obișnuite de gândire. *„I won't cry for yesterday."*

Era un prilej de exploatare a propriei memorii, o culminare a căutării vederii pierdute și a regăsirii privirii interioare, despre cele ce nu se spun dar se simt ca o copleşire completă, se transmit ca printr-un har dumnezeiesc care este farmec și otravă totodată, căci cu ele şi prin conținutul lor se curăță rănile vechi şi se deslușește viaţa. *„I learned to survive."*

Aşa şi acum. Adesea, gândindu-mă la ceea ce trebuie să fac ziua următoare, sfârșesc mai mereu întors cu faţa către ceea ce simt în relaţie cu tot ce mi se întâmplă, când totul este sub semnul întrebării, luptă, aventură, meditație, fugă, evadare oarbă, sub purtarea de grijă a unui Dumnezeu care nu încetează să se minuneze de capacitățile cu care el însuși m-a înzestrat. Frumusețea acestui fenomen de frontieră între cer și pământ, între psihologie și credință, este ireproșabilă, chiar dacă frumusețea unui tablou şi atmosfera pe care o degajă acesta în jur îi este superioară.

Deși răsfățat, în sens pozitiv de acest mare senior ce ține în balanță binele, sub forma unei apropieri de cele spirituale, o stare pe care psihologii o numesc reverie, o necesitate pe care francezii o numesc *Reconnaissance* , o calitate pe care sculptorii o numesc „mișcarea" formei imobile, încerc să mă deosebesc fundamental de ideea de înnoire neîntreruptă a vieții și să trec în subordinea unui alt mister, numit: clipa de faţă. *„What has happened to it all? Crazy someone say."*

Leadership: Trebuie să treci prin faza de testare a unei realități care te depășește prin complexitatea ei, ca să contribui la înțelegerea noțiunii de "împrejurare" pe care se întemeiază concepția ta despre o chemare mai înaltă?

Nu poți să participi la un concurs de împrejurări, cu toate tendințele tale de a submina regulile jocului din prelungirea unui mister al dumnezeirii, fior al unui sentiment necunoscut, gând interzis şi plin de suspiciune, decât adâncindu-te într-un spațiu fără ieşire. Unde să funcționeze ideea de „deja vu", data de reacția creierului în fața unor experiențe noi şi intense pe care nu le-ai mai trăit.

He left me in the vacuum of my heart , mai ales dacă aș admite că puterea Sa nemărginită, o realitate pentru care nu sunt pregătit să o accept cu totul, ascunde tendința unei incertitudini de nesuportat, inclusiv în privința unei anumite supralicitări a orientării filozofice în critica rațiunii pe care mi-am ales-o ca piatră de hotar, acceptată ca lucrare de artă şi aproape pe punctul de a fi vândută la fier vechi.

A trăi într-o mare de incertitudine înseamnă să te gândești la o singură întrebare din diferite perspective şi să dai un răspuns care nu lămurește nimic sau nu continuă să reverbereze în tine cu o infinită forță.

Iar când totul este sub forma unui joc, suspect ca o lipsă de curaj în a privi realitatea în față, ca atunci când eşti în căutarea unui lucru imposibil de prezis, după ce ai trădat știința pornirilor spre exagerarea sentimentelor, dincolo de orice limite, rezultatul constă în "vânarea" detaliilor care te transformă într-un tip nonconformist şi ezitant totodată.

Aspirația ta spre înțelegerea realității este manifestarea lui "Eu sunt" îndreptat înspre cele sfinte, care te face să recunoști că adesea răspunsul la întrebările evidente nu este cel presupus.

Eram altfel decât mi-au prezis evenimentele vieţii, pe baza cărora îmi construisem o istorie, o galerie de tablouri în care sunt puține originale şi multe copii. Gândurile cele mai puternice în replici, în ordinea relevanței şi a calității pe care o promovează acceptarea unei situații fără cunoaşterea detaliilor ascunse, se focalizau într-o direcție paralelă cu orizontala unei lumi dominate de manevrele unor alegeri făcute în grabă, apoi regretate. *„Somehow I have to find what I do not know where to look."*

Dimensiunea care mă limita, de care aparținea nivelul meu de comuniune cu Dumnezeu, această voce din off, părea a fi special concepută pentru o inducere în eroare, o ambiţie epică înaintând la întâmplare, fără un sens precis, creându-se confuzii la nivel de nevoi, așteptări, emoții, o multitudine de efecte, de la cele mai naturale la cele mai extravagante aplecări şi trăsături ale firii mele.

Clar este că nu eram pregătit să dau nas în nas cu adevărurile conturate în jurul unei interogații *"Where is the life that I recognize?"*, doar fiindcă mă credeam apt pentru o altă determinare a poziției mele în relație cu cele alternative, nu neapărat în valoare absolută. Un fior al transcendenței. În sfârșit o altă denumire pentru tenacitatea voinței de a trăi, al sensului de insuficiență sau nedeplinătate a Revelației, întocmai cum presupune şi necesitatea de a adăuga la ele o zonă pe care mulți o numesc "capătul lumii" sau "drumul spiritual" îndreptat spre cele văzute doar de simţuri, nu și de raţiune.

Chemarea cea mai înaltă dintre toate, la fel ca şi fericirea pe care viața ne-o scoate în cale, dar pe care deseori o ocolim, are particularitatea de a fi chintesența numeroaselor voci care spun „Nu sunt aici", dar de care ne agățăm cu nădejde în numele unei energii pozitive menite să ne îndrepte spre o direcție luminoasă.

Esența care te face unic este chemarea pe care ți-o asumi în realizarea unui plan mai înalt decât tine, al cărui scop este descoperirea lumii în care trăiești căruia trebuie să-i acorzi sensul de „experiență interioară" prin intermediul vocii din off.

Ordinary World capătă sensul de a asculta „părțile" implicate în procesul tău de cunoaştere și simțire, iar mai târziu primește o largă extindere în zona vieții cu intensități diferențiate în funcție de nivelul tău de percepție a tot ce vine de la un Dumnezeu care pare absent în realitatea palpabilă.

*** Notă:** Duran Duran - Ordinary World

Orice creaţie nu se poate face decât pornind de la materia iniţială

On Ianuarie 03, 2015

Conștientizarea unei imagini poate fi asemănată cu descoperirea unui fapt măreț, invitându-te să vezi dincolo de ceea ce este evident, culminând într-o realizare care depășește orice așteptări.

- Această concepție a preoților lui Ptah, după care zeul, despre care nu se ştie cum a venit pe lume, pare să fi creat zeii prin cuvânt, după ce i-a conceput prin inteligență, este neverosimilă, absurdă, este doar un exercițiu al spiritului, un pas de dans al gândirii, o piruetă de acrobat.

- Te ascult, îi zise atunci Ibebi. Explică-mi de ce!

- Este foarte adevărat că fiinţa vie care nu a primit nume este, față de ceilalți, nimic, nu există. Dacă termenul de om nu ar fi existat decât ca să denumească specia noastră, dacă nu i s-ar fi dat un nume, care a devenit într-un fel substanţa ta însuţi, ar trece printre noi ca o umbră. Nimeni nu ar putea să te strige şi, dacă cineva ţi s-ar adresa cumva pe stradă strigându-te într-un fel oarecare, nu ai avea motiv să întorci capul, să te apropii de el, pentru că strigătul s-ar putea adresa tuturor și nimănui. Prin numele tău, Ibebi, şi prin numele meu, Keops, existăm cu adevărat, avem o ființă pe care o pot privi toți.

Dacă aud acest nume care este al meu, vin spre cel care m-a strigat. Dacă îţi vorbesc şi vreau să-ți spun ceva despre cineva cunoscut de mine, cum ai şti despre cine este vorba dacă n-am să pot numi persoana cu un nume care l-ar identifica printre ceilalți oameni în viață? La fel, când mă întorc spre aceste două statui, spun că una reprezintă un ibis, cealaltă, un babuin, căci mi s-a spus aşa, căci i-am văzut trăind în vale, pentru că mi-au fost numiţi, și mai știu că şi unul, şi celălalt sunt simbolurile lui Thot, că zeul se manifestă prin unul sau altul dintre aceste animale, și știi și tu asta, şi de aceea ne înțelegem.

Leadership: În ceea ce privește interpretarea subiectivă a elementelor vizuale, te-ai întrebat vreodată cum ar putea fi percepută realitatea din jurul tău prin prisma imaginii și a formei, încât să evidențieze simțirea sinelui și a propriei viziuni?

Dar dacă s-ar fi aşezat în fața mea materia brută, piatra încă informă în care sculptorul a modelat aceste două forme, ce-aş putea să spun despre ele, doar că este piatră sau lemn, sau argilă? Dar nimic nu mi-ar putea da voie să-i spun unuia ibis şi celuilalt babuin, cu excepția cazului în care am hotărât amândoi, de comun acord, că fiecare reprezintă unul dintre aceste animale, chiar dacă nu au forma lor. Dar dacă vine un al treilea, care nu a auzit de înţelegerea noastră, va vedea doar nişte pietre brute. Pentru că dalta sculptorului le-a dat această formă existentă în natură, ştiu că este vorba de unul sau altul dintre aceste animale, şi pentru că mi s-a spus că în ele se manifestă zeul, pot să spun că ele sunt Thot.

Astfel, zeul creator, prin magia cuvântului, poate să dea o formă materiei preexistente, după cum face sculptorul cu dalta sa, și poate să numească o formă creată, aşa cum ne-am numit propriii noştri copii, proveniți din sămânța noastră, ale căror forme s-au modelat din această materie inițială. Dar numindu-i la naştere, asta nu înseamnă că i-am creat noi. Orice creație nu se poate face decât pornind de la o materie inițială, care este numită Nun sau Tatenen. De aceea, trag concluzia că, aşa cum au conceput-o preoţii de la Heliopolis, creația, chiar dacă păcătuiește prin unele aspecte, este mai logică decât cea propusă de preoții de la Memphis, căci aceasta din urmă este pur artificială. Îmi amintesc de acele figuri iluzioniste, făcute de unii jongleri abili, care bat drumurile de ţară şi trăiesc astfel păcălindu-i pe bieţii ţărani.

Concluzia pe care leadershipul o impune este următoarea: "Fii conștient de emoția și virtutea care pot fi transmise printr-o operă de artă, chiar și atunci când aceasta este doar o imagine, fără a avea un conținut clar.”

Orice creație nu se poate face decât pornind de la o materie inițială, ţinând cont de faptul că fiecare creație necesită o formă, iar aceasta se obține prin modelarea materiei preexistente. De exemplu, ai putea să vezi în fiecare imagine, în fiecare lucrare a unui sculptor doar niște pietre brute, conturul și forma lor sunt definite de o viziune și o perspectivă care guvernează modul în care sunt percepute și modelate.

Şi tu poţi fi un artist numai dacă ţii cont de următorul sfat: *"Înţelegerea ta despre o imagine fără conținut poate să evolueze odată ce realizezi că valoarea acesteia depinde de interpretările subiective ale elementelor vizuale."*

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/orice-creatie-nu-se-poate-face-decat-pornind-de-la-materia-i

Orice lucru are o taină a lui mai expresivă

On Iulie 12, 2022

O cale spre frumos se poate croi numai printr-o privire interioară, identificând ceea ce ne este exterior cu ajutorul unui arhetip preexistent în interioritatea noastră.

Stau pe o bancă, într-o grădină mare plină cu flori. Dar nu sunt complet singur. Fiindcă sunt înrudit spiritual cu materia naturii, am la dispoziţie vederea a ceea ce este cu adevărat mai presus decât tot ce este, deci sunt legat nespus de puterea mea de raportare la artă. Arta de a însufleți lemnul din care este făcută bancă, de a-i dă forme cu ajutorul gândului şi al procedeelor artistice.

În sfârşit am găsit ceva pe placul meu de moment, chiar dacă interesul meu este doar un capriciu copilăresc.

Şi dacă lemnul din care este confecţionată banca este puţin putred pe alocuri, se vede că este încă destul de rezistent, şi-a păstrat nealterată sacralitatea. Şi chiar dacă vopseaua care acoperă lemnul este ştearsă de trecerea timpului, depunând un mare efort în frământarea materiei picturale, aş putea totuşi să prezint lemnul în toată strălucirea lui, într-un tablou cu mii de culori, toate puse laolaltă, sau în paginile unei cărţi biografice.

Să las, deci, această chibzuinţă a vederii de dincolo de vedere, şi să merg pe firul subţire al unor posibilităţi duble de reflecţie, căci simţul artistic îmi va călăuzi paşii. Mă întreb, totuşi, dacă nu cumva percepţiile vreunui personaj din povestea mea de viaţă a fost afectat de prezenţa acestui material atractiv, viu, în comuniune vitală cu mediul, din care este confecţionat banca.

Leadership: Poţi efectua o observare subiectivă în apropierea locului care te invită la introspecţie, aşa încât imaginea pe care o proiectezi asupra propriei fiinţe să fie o viziune a ceea ce eşti în relaţie cu exteriorul?

Lemnul este adevărul şi indurarea, în spaţiul trecerii de la o înțelegere empirică obiectivistă a tărâmului uman, la una care subliniază subiectivitatea și interpretarea unor modele estetice, cum erau cele de la Romantism la Avangardă, într-un secol manierist care s-a dovedit, dincolo de restricții și temeri, un real succes pe plan stilistic, vizionar, creator.

Şi cum credeţi că privesc eu această bancă din lemn? Nu cu o privire distanţată faţă de lume, nu ca pe un sacrificiu al timpului meu dedicat pasiunii mele, ci ca pe o fiinţă însufleţită de spiritul frumosului şi de bucuria libertăţii, câmpul picturii fiind conceput ca o explorare intensivă a culorilor verde-bleumarin.

Ca atare, simt cum lemnul vibrează la rândul său, iar dacă vibrația aceasta subtilă, evocatoare, ridicată în sfera poeziei, are atașată un sentiment profund încărcat de o trăire sinceră, atunci destinatarul acestei vibrații, artistul plin de har, dramaturg, prozator şi pictor, o simte nealterată de timp, de iureşul unei lumi în transformare. Da, simt lemnul ca pe-o personalitate ce vrea să se impună, provocându-mi trăiri accentuate de emotivitate şi conştientizare a fineţei prezente în fiecare element din jur. Evident, cartea vieţii mele îşi imaginează personajele înainte de a le da viaţă.

Aşa stau lucrurile. Lemnul nu mă lasă să pierd firul poveştii în care un pictor, aşezându-se pe bancă după o atentă observare a lucrurilor din jur, încearcă să realizeze un tablou prin sporul

de libertate gestuală în tratarea materiei picturale, dar cu toate astea nu se poate realiza pe sine în tablou. Fiindcă asta ar însemna să treacă de două ori prin experienţa Sinelui care s-ar putea manifesta în exterior, în vizibil şi în invizibil în acelaşi timp, dovedindu-se a fi mai mult decât un "*intermediario nella connessione tra due persone*" - bântuit de asocieri elective între diverse stiluri (romantism, simbolism, realism, expresionism etc).

Leadership: Poţi să-şi înregistrezi prezenţa în locul desfăşurării observării, încât să stabileşti un raport corespunzător între obiectul percepţiei şi acuitatea vizuală care este activată de la o anumită distanță?

În relaţie cu exteriorul, deci faţă în faţă cu banca de lemn, sunt asemenea unui artist care experimentează alteritatea, în timp ce pictura mea se pregăteşte să devină treptat un simbol plin de înţeles adânc.

În plus, în momentul când stau pe bancă, realizez cu multă emoţie că mi-am configurat un salt impresionant spre un alt nivel al limbajului plastic (transpus creativ într-o mică opere de artă). Acest fapt apare ca o trecere la o expresie artistică (*Antraghosys* - emoţia unui gând exprimat plastic) pe care nu o percep încă foarte clar, dar care are implicit caracterul de iminenţă a sentimentului de unitate, fapt ce mă şi determină să vorbesc despre ea.

De asemenea, lemnul din care este făcută banca a fost martor la o mulțime de evenimente care în raport cu un eveniment de referință fixat, este simultan.

Şi tot acum, când stau pe bancă şi reflectez la diverse modalități de a crea imagini, deci înţelegând cu exactitate că pictura oferă mult mai multă libertate față de fotografie, mă gândesc că lemnul şi-a păstrat nealterată personalitatea, recunoscând parcă aprioric, cu multă emoție, toate intervențiile estetice care i se vor face de-a lungul timpului, de numeroşi alţi artişti. În ochii lemnului sunt un necunoscut, dar nici nu cred că m-ar privi ca pe un străin dacă şi-ar regla mai bine vederea printr-o eliberare a simţirii din chinga raţiunii.

Iată, deci, că şi lemnul şi banca, pot căpăta trăsături umane. Ele pot să dobândească facultăţile simţurilor şi a imaginaţiei de a capta în totalitate şi de a eterniza miracolele creaţiei, atâta timp cât artistul îşi etalează excelenţa într-o tehnică sau măiestrie artistică care indică un mesaj: *"O cale spre frumos se poate croi numai printr-o privire interioară, identificând ceea ce ne este exterior cu ajutorul unui arhetip preexistent în interioritatea noastră."*

Acuitatea vizuală pe care artistul o activează de la o anumită distanță se referă la impactul pe care îl au celelalte elemente din jur asupra obiectului de studiu (perceput ca o putere de sine stătătoare, sau ca o structură abstractizată de senzații).

Orice lucru are o taină a lui mai expresivă dacă luăm în considerare faptul că o bancă de lemn poate desemna un "gol" populat în mod echilibrat cu plinuri. Asta, dacă mesajul unitar al imaginii ei păstrează apropierea de viziunea flexibilă asupra unei realităţi ignorate de toţi ceilalţi. Ca atare, un singur mesaj îmi transmite banca de lemn: *"Nu refuza niciodată ochiului tău plăcerea de a crea o altă realitate din ceea ce te înconjoară, simultan cu trăirile cu care îţi asociezi persoana."*

După cum se poate observa, arhetipul preexistent în interioritatea mea este tendinţa de reprezentare a unei realităţi care transcende ceea ce este trecător.

Source: https://neculaifantanaru.com/orice-lucru-are-o-taina-a-lui-mai-expresiva.html

Orice operă de artă poartă urme ale creatorului ei

On Februarie 07, 2013

Examinează-ţi "creaţia" prin prisma acelor senzaţii şi trăiri capabile să-ţi ateste valoarea în aspectele diverse ale realităţii care îţi susţine lumea exterioară şi viaţa, aşa cum sunt ele reprezentate într-un univers nesfârşit.

A început prin a fi rodul unei ştiinţe imposibile. O pură interpretare a unei viziuni care delimita prezentul de viitor. O transformare la nivel de percepţie care intensifica la maxim efectul de originalitate şi inedit. Cu mână sigură, cu o gândire analitică de tipul " *Numai eu ştiu, numai eu pot* ", scriam şi îmi reînnoiam garderoba de idei în acelaşi mod în care picta Van Gogh, ca un posedat, cu aceeaşi repeziciune, cu aceeaşi exuberanţă maniacă a creaţiei.

Absolut unică, creaţia pe care o plămădeam din noroiul evenimentelor, bizară prin alcătuirea ei, cu permanente ricoşeuri într-un imens real care se împărţea în contrarii, părea să se întoarcă împotriva mea. Se îndrepta într-un singur sens, spre suspendare, sau mai rău, spre auto-anulare, spre dezintegrare. Consecinţa îndrăznelii mele de a judeca lucrurile altfel, într-o manieră prea voalată?

Ca un pârâiaş care se varsă într-un pârâu şi apoi se transformă într-un fluviu, aveam impresia că tot ceea ce cream, din tot ceea ce încercam din răsputeri să aflu, din tot ceea ce ajunsesem să cunosc, din tot ceea ce însemnam eu, se vărsa în ceva mai mare. Într-un imens ocean cu limite insuficient definite. Într-un univers al cărui început şi sfârşit nici nu pot fi închipuite de imaginaţia omenească.

Un orizont înceţoşat, prăfuit ca un drum redescoperit după mii de ani, greu accesibil. Un orizont care nu pleda către un ideal acceptat de majoritatea oamenilor, care nu circumscria orizontul aşteptărilor lor.

A conferi creaţiei tale un conţinut de autenticitate înseamnă să asimilezi ideea de "sacrificiu" cu conţinutul cel mai profund al unei imagini care declanşează sentimentul unei implicări accentuate în existenţă.

Ceea ce un artist încearcă să construiască pornind de la nişte detalii complexe, care într-o eventualitate ar fi fost demne de un Rafael, adică revelator în ceea ce priveşte lumea ideilor, nu trebuie să se interpună în calea sentimentului. Dacă creaţia mea ar fi ajuns pe mâinile Agathei Christie, cu siguranţă ea nu s-ar fi putut abţine să nu aducă o remarcă foarte importantă: " *Nu e destul sânge sau suficiente cadavre în opera ta !* "

Pe de altă parte, un critic literar, care pune accent pe obiectivitate, ar fi pus altfel problema: " *E adevărat că scriitorii au o predilecţie pentru idei ieşite din comun. Idei depărtate de marginile realităţii, idei cam fanteziste. Însă ideile tale, năstruşnice, preţioase prin ingeniozitatea şi originalitatea lor, cum pot contribui la bunul mers al lucrurilor în sfera ta profesională? Care e impresia pe care o lasă cititorilor? Cum ar putea fi ele originea excelenţei tale?* "

Leadership: Poţi să observi aspectele diverse ale realităţii într-un mod aparte echivalând cu o tendinţă spre autonomie care te determină să fii stăpân pe un destin căruia numai tu îi poţi da expresie?

Orizontul pe care "creaţia" ta îl materializează, este indicatorul cheie al leadershipului. Şi

numai dacă eşti o persoană înzestrată cu talent, o persoană inspirată, îţi vei putea facilita parcursul artistic la nivel de idei, concepte şi perspective printr-un proces complex în care "Demiurgul a zidit universul punând spiritul în suflet şi sufletul în trup", caracterizat de incluziunea într-o lume haotică.

Orizontul, un punct forte ce ar trebui mult mai bine exploatat, este asemenea unui obiect executat cu meşteşug, în conformitate cu regulile de alcătuire ce-i sunt inerente, care poate, sau nu, să se bucure de o anumită popularitate în rândul celor interesaţi să-ţi acceseze potenţialul. Realitatea în care te găseşti este o sumă a percepţiilor şi atitudinilor tale asupra mediului extern, asupra lumii înconjurătoare determinată într-un mod extrem de profund.

În această linie, de asigurator al perpetuării leadershipului, de *customizer* al elementelor esenţiale care-ţi definesc inclinaţiile, opera de artă - creaţia căreia îi dai întâietate pe drumul spre atingerea excelenţei, apare drept prezenţă indispensabilă, inedită şi incitantă. Apare drept entitate – concept abstract ce nu poate fi întâlnit oricând şi oriunde, drept combustibil de bază al dezvoltării ce nu poate fi realizat oricum şi de către oricine.

Un asemenea orizont se prezintă ca un podiș relativ rigid, ca un brand inovator, generator de influenţe, ca un competitor reprezentativ în peisajul artiştilor de azi şi de mâine. Leadershipul celui care creează noi standarde de performanţă în lupta cu "materia primă a progresului" (valorificarea deplină a potenţialului uman de afirmare), va constitui prilej de admiraţie şi de mândrie pentru cine îl va contempla.

Leadership: Poţi să-ţi aduci creaţia la nivel de maximizare a valorii personale făcând apel la o imagine care spune tot despre o cunoaştere căreia puţini îi percep secretele?

Tot ceea ce creezi este transferat spre două borne de racord cu un circuit exterior determinat de un "operator de impedanţă" – capabil să ofere, nediferenţiat, impulsuri negative sau pozitive.

A face un lucru cu artă, înseamnă a-l executa şi definitiva cu sprijinul unui ansamblu de "forţe concurente" unanim acceptate şi recunoscute. Îţi va fi greu să întrevezi, din perspectiva propriei tale înţelegeri şi cunoaşteri, un drum de calitate pe care să păşeşti, dacă nu vei avea lângă ţine doi "dipoli", două instanţe de judecată, doi evaluatori - **un critic** şi **un anti-critic**, amândoi dispunând de un imens potenţial de cooperare şi de maximizare a valorii tale.

Apoi trebuie să faci din tine însuţi un bun evaluator. Pune în balanţă feedback-ul primit din partea amândurora, şi vezi care cântăreşte mai mult după pronunţarea verdictului lor - condiţia sine qua non a dezvoltării tale durabile, şi a unei promovări eficiente a potenţialului de creaţie. O cunoaştere căreia puţini îi pot percepe secretele este rezultatul unui parcurs artistic care îşi schimbă tematica în funcţie de evenimentele şi lucrurile pe care le evoci cu admiraţie, prin intermediul cărora se reconstituie imaginea unei spiritualităţi înalte desprinse din servitutea materiei.

Nivelul tău de excelenţă este dat de feedback-ul care are pondere mai mare în predicţia performanţei tale. Orice argument în sprijinul creaţiei tale – leadershipul - poate fi justificat atâta timp cât există repere precise cu privire la un interes public real. Raportul de evaluare trebuie să releve încadrarea leadershipului tău în parametrii optimi de dezvoltare.

Nivelul de maximizare al valorii personale se poate determina prin intermediul imaginii care te reprezintă într-o stare de creaţie continuă văzută din perspectiva unei intervenţii divine în concretul lucrurilor şi fenomenelor pământeşti.

Orice operă de artă poartă urme ale creatorului ei sunt cele două şiruri de borne ce-ţi călăuzesc calea în scopul obţinerii unui rezultat bun în cursa către atingerea excelenţei, împiedicându-te să aluneci spre extreme.

"Creaţia" căreia îi dai viaţă este rodul unei ştiinţe imposibile? Este ea străbătută de permanente ricoşeuri într-un imens real care se împarte în contrarii? Se întoarce ea împotriva ta?

Examinează-ţi "creaţia" prin prisma acelor două instanţe de judecată capabile să îţi evalueze corect nivelul de excelenţă.

Source: https://neculaifantanaru.com/orice-opera-de-arta-poarta-urme-ale-creatorului-ei.html

Orizontul unei minţi înaintate

On Februarie 09, 2016

Fii cheia căutărilor tale, manifestându-ţi tendinţa de a face analogii între adevărurile experienței și adevărurile revelate prin navigarea într-o varietate de descoperiri de sine.

Manifestam o încredere nemărginită în ceva care îmi transmitea o altă perspectivă a lucrurilor. Impulsul de a-mi reînnoi gândirea se putea extinde doar prin dezvoltarea capacităţii de cunoaştere a unui orizont de referinţe nelimitat, cuprinzând lumea văzută prin ochii unui artist care refuză să se supună orbeşte prejudecăţilor convenţionale, în încercarea de a intra în conexiune cu Energia Creatoare.

Aici se întrepătrundeau cele mai influente repere ale conceptului "Next Level" extrem de bogat in argumente de ordin artistic, prin faptul că în orice încercam să fac mă confruntam cu mai multe imagini care ilustrau o lume plină de conţinut personalizat, o deschidere spre explorarea şi mai profundă a limbajului sufletului, minţii, spiritului uman. Iar orizontul, ascuns de lume, îl deschideam întâmplător ca pe-o fereastră care nu există şi nici nu are aprobare de construcţie, dar care are specificată un singur cod de activare: "Think Back". Ce diferit şi minunat arăta totul !

Celebrul scriitor italian, Umberto Eco, părea să împărtăşească aceeaşi dorinţă de aflare a adâncimii lucrurilor atunci când spunea că: *"Marea Ştiinţă, rămânând ascunsă celor mulţi, îşi păstrează astfel prestigiul şi forţa".*

Experienţa vieţii pe care a trăit-o scriitorul printr-o descoperire de sine superioară, în situaţii noi şi complexe, încât putem trage concluzia că este rezultatul acumulării unor solide cunoştinţe în diverse domenii, îşi găseşte corespondent în cercetarea tot mai amănunţită a trecutului care ascunde încă multe fragmente sau faţete ce aşteaptă să fie descoperite şi valorificate.

La fel şi eu, considerând că nu poate exista o artă fără fapte, o cunoaştere fără progres, sau o credinţă fără Dumnezeu, mi-am dat acceptul în faţa rigorii exclusivismului de a încărca cu semnificaţie orice lucru, oricât de banal ar fi acesta, sau de a pune cap la cap o teorie despre cultură şi interpretare pornind de la câteva lucruri mărunte.

Leadership: Eşti în măsură să dai o notă de certitudine evenimentelor trăite la un moment dat și la o anume intensitate, cu cât înţelegerea ta referitoare la Cine Eşti cu Adevărat este mai extinsă?

Am obţinut codul de activare al înţelegerii lucrurilor prin intermediul unei întâmplări din viaţa lui Alexandru Macedon. El a primit în dar nişte vase minunate din sticlă, despre care se spunea că au înfruntat marile evenimente ale timpului. Darul i-a plăcut enorm de mult, mai ales pentru istoria ce o ascundeau ele. Cu toate acestea a spart vasele. De ce? Tocmai de aceea, a răspuns el, fiindcă mi-ar părea rău să le pierd. Cu timpul ele tot s-ar sparge, unul câte unul, şi eu aş fi şi mai trist decât acum.

Orizontul întregii cunoaşteri de care era legată întreaga mea viaţă s-a născut parcă din dorinţa de a nu fi în trend cu nimic în afară de răsucirile mele de perspectivă, prin dinamismul cu care construiam sensuri nelimitate, pe care altul nu le-ar pricepe, dar le-ar potrivi ca surdul care nu aude. Obţineam totuşi un rezultat, scontat numai de raţiunile care experimentau sentimentul unei istorii ce se poate ghici chiar şi atunci când ea se pierde.

Înţelegerea referitoare la cine eram cu adevărat părea tot mai extinsă în măsura în care lucrurile, înfruntând marile evenimente ale timpului, puteau fi considerate miracole ale existenţei. Trebuia să furnizez puţină radioactivitate creierului meu care putea da oricând noi valenţe zonei numită Artă, greu accesibilă pentru mulţi oameni simpli. Arta de a vedea lucrurile prin lentila timpului, a evoluţiei, a învăţămintelor pe care trebuie să le tragem din exemplele existenţiale ale marilor conducători şi artişti ai lumii.

Confesiv cum sunt, spun acum totul până la capăt. Prefer să testez anumite subiecte abordate printr-o oarecare doză de confuzie, iar rezultatul se vede pe ecranul unei altfel de realităţi.

Leadership: Poți să stabileşti noi direcţii prioritare de gândire în contextul unui „Think Back" care face trecerea spre un „Next Level"?

Stabilirea paşilor de dezvoltare a nivelului de leadership, prin intermediul diferitelor trepte de descoperire a unor noi orizonturi de înţelegere a lucrurilor, constă din căutarea răspunsurilor la concluzia că tu ești cheia căutărilor tale de iluminare. Totul devine un soi de demonstrație a posibilităților de definire a unor direcţii prioritare de gândire în contextul unui „Think Back". Străluceşti prin ceea ce înveţi singur de la tine.

Think Back este modul de a ajunge la tine printr-o înţelegere superioară a lucrurilor pe care le incluzi în viaţa ta sub pretextul nevoii de a aparţine unui timp care s-a scurs. Poți să dai noi valenţe unei zone greu accesibile pentru mulţi (arta de a gândi prin sine) numai dacă reușești să extragi din tine însuți acele învăţăminte, informații și puncte de vedere, referitoare la ceea ce ai făcut și ai fost în relație cu lumea. După care să le prelucrezi în vederea construirii unui statut aparte: acela de om care nu rămâne captiv într-un fragment ce se tot repetă.

„Next Level" este debutul tău într-un rol dintr-o producție de lung metraj ale cărei dimensiuni depind de nevoia de a-ţi proiecta un nou tip de rost în lume. Dar, în acelaşi timp, el depinde de un nou concept de fiinţă ce se manifestă prin tendinţa de a face noi analogii între adevărurile experienței și adevărurile revelate prin navigarea într-o varietate de descoperiri de sine.

Orizontul este o imagine a ceea ce nu coboară niciodată din fiinţa mea adevărată în existenţa de zi cu zi, ci se colorează în facerea unei călătorii spre infinit, scormonind prin haosul deplasărilor cugetătoare în căutarea unei licăriri de însemnătate. Şi, negăsind-o, apelez la diverse analogii cu situaţii dintr-o lume paralelă, cu lucrările altor autori, cu istoria demult uitată.

Liniile orizontului meu nu trebuiesc alterate de niciun obstacol, spre a cărui posesie tind cu o râvnă imposibil de stăvilit, care totuşi mă face să mă întreb: "You will be a giver or a taker?" Trebuie să am grijă cu ce umplu acest orizont, încât ceilalţi să nu se piardă definitiv în el.

Leadershipul poate avea un conţinut personalizat de perspective şi abordări diferite ale timpului pe care îl umpli cu lucrurile capabile să confere vieţii tale un sens de apartenenţă la o ştiinţă care "se trăieşte" pentru a fi înţeleasă cu adevărat.

Orizontul unei minţi înaintate se deschide odată cu transformarea omului într-o altă etapă de a exista, prin însăşi sevele de inspiraţie pe care le oferă analogia dintre experienţa sa şi istoria pe care o poartă în spate.

Source: https://neculaifantanaru.com/orizontul-unei-minti-inaintate.html

Orizontul unei priviri care îşi păstrează expresivitatea

On Mai 22, 2020

Că-i întrecu nu numai pe toţi, dar şi pe sine..

Să înţelegi o părticică din ceea ce înseamnă complexitatea unei opere remarcabile, prin ochii unui scriitor a cărui viziune conturează o întreagă lume simbolică, şi să devii iluminat în această lume, iată care este adevărata măsură a unei priviri aruncată febril în vârtejul artei. Eu am înţeles totul, fiindcă sunt un iluminat, un creator de imagini suprarealiste, deprins cu privirea unui ochi care observă totul din înaltul unei viziuni integratoare în domeniul artelor frumoase, *un frammento del sogno di un momento senza pari,* unde nimic nu e la fel ca în varianta anterioară.

Iată care este priveliştea unui scriitor special, proiectul inedit al unui iluminat, în măreţia unei lumi plină de cuvinte pricepute, sugestive, însufleţitoare, ce bat în inima unei cărţi de artă: începe cu o frunză atât de caldă la privire, atât de graţioasă într-un instantaneu al observaţiilor întâmplătoare, intrată sub incidenţa artei şi a ştiinţei, încât se confundă cu explozia de culori pe care o oferă şevaletul unei eternităţi firave capabilă să dea impresia unui plan „intangibil” al Esenţei Universale.

O privelişte dincolo de orice imaginaţie. Începe cu o frunză rămasă de cu toamnă, şi se continuă cu petala unui trandafir drag, fermecător, liniştit, care prinde viaţă într-o poveste fără timp, atât de apropiată de povestirile Seherezadei, pline de învăţături, lăsându-te învăluit de miresme absolut încântătoare, desprinse parcă dintr-o mie şi una de nopţi.

Şi frunza, atât de plăcută vederii, şi petala de trandafir, atât de îndrăgostită de soare, fac parte din atmosfera recreată a unei lumi pe care imaginația și sensibilitatea scriitorului le modelează continuu în planul profund al practicării unei arte memorabile: *Elassfenthil* , sau manifestarea sufletului afectiv în concretul unei realităţi universale.

Leadership: Poţi să stimulezi dezvoltarea unei creaţii spirituale aflate „deasupra învălmăşelii”, acolo unde nu există o imagine foarte clară despre tine, în încercarea de a trece dincolo de frontierele acceptate ale artei?

Dar nu întotdeauna a fost aşa. Multă vreme n-am ştiut să văd, nu mă pricepeam, nu puteam să extrag din esenţa unei priviri aruncată "de colo-colo" mesajul sublim al unei opere de artă: fond, cuprins, semnificație. N-am ştiut dintotdeauna să scriu, n-am ştiut să leg nici cea mai simplă conversaţie cu îngerii, cu vântul, cu florile, cu tot ceea ce îmi rezerva farmecul naturii, şi poate de aceea ochii mei erau atât de întristaţi, obosiţi, descurajaţi, exact ca la vederea unei fotografii căreia simți că îi lipsește ceva special: viaţa.

Frunzele erau doar nişte buline colorate pe care le călcam în picioare la propriu, doar ca să le umplu cu noroi, sau ca să le adun laolaltă cu grebla înainte de a le da foc, pentru a respira fumul plăcut al focului de toamnă. Iar trandafirii miroseau frumos, şi atât. Probabil, şi eu, eram la fel de neînsemnat după cum le vedeam pe ele.

Nu le-am ascultat niciodată vocea, nu le-am văzut adevăratul chip spiritual, pentru că privirii mele îi lipsea profunzimea atât de necesară dezvoltării sensibilităţii emoţionale, cromatice, literare, menită să se manifeste între tentaţiile altei lumi, acolo unde ochii sufletului pot urmări o mică parte din planul altei realităţi. Compromisul pe care îl suportam zilnic, haosul primordial dintr-o rămăşită de respect adus sentimentului de comuniune cu natura, era procesarea unei informaţii serbede, fără semnificaţie aparte, dispusă într-un background care

nu spunea nimic, care nu punea în evidenţă plasticitatea memorabilă a unei lumii vii, neimprovizate. Eram nesimţitor şi nevăzător, la un loc.

Presupun că ochii care nu văd elementul afectiv în totul din jur, sunt aceiaşi ochi care nu percep diferenţa dintre luciditate şi expresivitate.

Leadership: Cum reacţionează mintea şi sufletul tău la vederea unei creaţii strălucite însoţită de o imagine căreia trebuie să-i descoperi mesajul, să-i desluşeşti povestea în marea transfiguraţie a artei?

Nimic din frunza mea nu trădează vreo emoţie, cu toate acestea ea există ca taină a tuturor lucrurilor. Lângă ea, trandafirul roşu nu poate să clădească opera ideală a zeului creator, de aici cauze de fericire sau nefericire, de armonie sau de discordanţă intimă între privitor şi obiectul privirii. Cu toate acestea, înfăţişarea trandafirului provoacă la reprezentarea unui fenomen considerat plăcut, numit *painting in the words* , prin mijlocirea unor mişcări fine de artist care în mintea lui sunt pietre preţioase, ape curgătoare, sau vârtejuri de vânt.

Mărturisesc. Singura mea punte de legătură cu arta, cu reprezentările naturii prin imagini, picturi, povestiri, vise şi emoţii, înainte de a învăţa despre această lume ca despre o viaţă trăită în altă viaţă, în alt spaţiu şi alt timp, a fost romanul "Egipteanul", scris de Mika Waltari. Dacă nu ar fi fost această carte, întemeiată şi ea din voia naturii, cu acceptul spiritelor superioare care îşi câştigă mereu o altă viaţă, alte vieţi noi, alte corpuri, alte misiuni, mijlocind înţelegerea dintre lumi, probabil nici voi nu aţi fi ajuns să mă citiţi pe mine.

Nici frunzele, nici trandafirii, nici vântul nu m-au condus la paginile ei, ci numai acel mister al naturii care stă ascuns în sufletele sfinţilor, prevestind destăinuiri grozave şi care face ca un om de rând, neieşind cu nimic în evidenţă, să se transforme aproape imperceptibil într-un *En Soph* legendar investit cu puterea de a scrie în glasul universal. Nu eu am ajuns la această carte, natura mi-a dăruit-o ca inspiraţie atunci când inima timpului potrivit a bătut pentru mine, iar eu am bătut imposibilul.

Transfiguraţia este, conform dicţionarului, un procedeu specific procesului de creație cu ajutorul căruia elementele realității exterioare, filtrate de viziunea imaginației și de puterea de expresie a artistului, se transformă într-o realitate nouă. În acest caz, eu m-am ridicat la nivelul unui creator care poate da viaţă unei alterităţi aflată într-o condiţie literară.

Leadership: Estetica creaţiei tale îşi lărgeşte orizontul dincolo de lumea artei, către sfera unei vieţi desprinsă parcă din reversibilitatea imaginară a tuturor istoriilor lumii?

Iar acest glas universal care m-a învăţat limbajul naturii, să preţuiesc o frunză la fel de mult ca pe un trandafir, să înalţ vântul ca pe un zmeu de hârtie, să transform orice lucru din jur în ceva mai mult decât este, într-un context spiritual, superior şi nefalsificat, mi-a adus şi acum în cale, spre reconsolidarea unei memorii afective, cuvintele preţioase din inima unei cărţi, pe care cândva, dacă nu chiar astăzi, o va deschide cineva:

"Toate aceste cărţi le-am scris eu, Sinuhe, egipteanul, doar pentru mine. Nu pentru zei, nu pentru alţi oameni, nici ca numele meu să se păstreze pentru eternitate. Le-am scris doar pentru biata mea inimă încărcată de amar şi tristeţe.

Păstrez cu grijă aceste cărţi, iar înţeleapta Muti a cusut pentru fiecare carte câte o învelitoare trainică din fibre de palmier. Toate cărţile acestea vor fi puse într-o lădiţă de argint, lădiţa de argint va fi pusă într-o ladă de lemn tare, lada de lemn tare într-o ladă de aramă, aşa cum odinioară cărţile zeului Thot au fost ferecate pentru a se păstra şi au fost

aruncate în Nil.

Nu ştiu dacă Muti va reuşi să pună cărţile în mormântul meu fără să o vadă gardienii, dar nu mă frământă acest lucru. Fiindcă eu, Sinuhe, sunt doar un om, am trăit în fiecare om care a trăit mai înainte de mine şi voi trăi în fiecare om care va trăi după mine.”

Aşadar, între mine şi micuţa frunză, la fel ca între mine şi petala de trandafir, la fel ca între mine şi vântul deşertic, s-a interpus o carte plină de învăţăminte, scrisă cu stiloul, cu magie şi cu deschidere, cu aceeaşi sensibilitate cu care frunza, luată de vânt, s-a transformat într-o petală de trandafir care, la rândul ei, a făcut să se aprindă scânteia de inspiraţie în emanația unui personaj (auto)situat în diferite faze evolutive.

Puritatea unei creaţii vaste poate fi dobândită numai de subiectivitatea artistului, sensibil şi empatic, care ştie să privească dincolo de istoria artei, dincolo de spaţiul unui singur trup, pentru a deschide porţile unei lumi de poveste care nu se sfârşeşte niciodată.

Orizontul unei priviri care îşi păstrează expresivitatea are deschidere spre lectura unei creaţii autentice, amintite uneori de destinul unei duble personalităţi: una care se manifestă prin intermediul cuvântului scris şi una care se manifestă prin intermediul unui spirit veşnic.

Eu, Neculai Fântânaru, îmbrăţişez destinul spiritual al lui Sinuhe, chipul unirii sufletului cu trupul înviat al unuia care a putut viziona după bunul plac toate istoriile lumilor, potrivit scenariului scris de o mână de artist care vede, simte, adâncindu-se iar şi iar sub mantia arămie a naturii predispusă să capete conturul unei poveşti cu interpretare metaforică.

Vă rog, rămâneţi lângă mine în nemărginirea timpului...

Source: https://neculaifantanaru.com/orizontul-unei-priviri-care-isi-pastreaza-expresivitatea.html

Orizontul unei viziuni înaripate

On Noiembrie 12, 2009

Lărgeşte limitele propriului orizont, contribuind la reconstrucţia mentalităţii şi valorilor celor din jur.

La 26 iunie 1963, preşedintele american John Fitzgerald Kennedy a fost în vizită la Berlin. Aproximativ 120.000 de berlinezi s-au adunat în faţa Primăriei din Schöneberg, pentru a asculta discursul preşedintelui. Ei s-au adunat în piaţă înainte ca el să sosească, şi când în cele din urmă a ajuns pe podium, l-au ovaţionat şi aplaudat timp de câteva minute.

Kennedy şi-a început discursul spunând: "Libertatea are multe dificultăţi şi democraţia nu este perfectă. Dar noi nu a trebuit niciodată să ridicăm un zid pentru a baricada poporul înăuntru." Într-un discurs plin de zel, preşedintele a spus că Berlinul de Vest a fost un simbol al libertăţii într-o lume ameninţată de Războiul Rece. În final a rostit următoarele cuvinte, ajunse celebre: "Toţi oamenii liberi, oriunde s-ar afla, sunt cetăţeni ai Berlinului, şi de aceea, ca un om liber, mă mândresc cu cuvintele: "Sunt un Berlinez".

Kennedy a fost omul care a făcut ziua de 26 iunie de neuitat. Discursul său a fost punctat pretutindeni cu uralele de aprobare. Exprimându-şi susţinerea faţă de locuitorii enclavei occidentale în Germania de Est, el a reuşit să le modeleze conştiinţa şi să genereze acele valori care să-i ajute să-şi menţină motivaţiile. Practic Kennedy a transmis un mesaj nou, un îndemn spre condiţionare, spre libertate – deci spre evoluţia spirituală autentică, proprie fiecărui om în parte.

Leadership: Îţi dai silinţa să creezi un climat propice cultivării viziunii tale, apelând retoric la autoritatea acelei virtuţi a omeniei manifestată sub forma unei relaţii deterministe între "copleşitor" şi "de neuitat" ?

Oamenii te acceptă şi te urmează numai dacă filozofia ta este similară cu a lor. Va fi greu să influenţezi pe cei ale căror convingeri şi valori diferă prea mult de ale tale. De aceea devine atât de important să le direcţionezi oamenilor convingerile privind necesitatea schimbării mentalităţii care să funcţioneze ca un "purificator" de energii pozitive – deci care să le limpezească gândurile şi să le împlinească speranţele. Pentru asta trebuie să-ţi foloseşti în mod pozitiv puterea de convingere.

Aşa cum la aparatele foto digitale, imaginile deja înregistrate pot fi editate, tot aşa la oameni mentalitatea şi emoţiile pe care se îşi sprijină existenţa şi demersurile - pot fi uşor "editate" dacă reuşeşti să le induci anumite emoţii, dacă reuşeşti să le demonstrezi, oferindu-le argumente potrivite, că eşti "unul de-al lor", că eşti făcut din aceeaşi aluat – că ai aceleaşi afinităţi, valori şi obiective morale. Adresându-te spiritului oamenilor, vei înfrumuseţa gândirea lor, îi vei ajuta să-şi recâştige credinţa în potenţialul lor de a se reface, de a se vindeca de orice răni cauzate de trecut.

1. Tu îţi dai silinţa să creezi un climat propice cultivării viziunii tale? (adică un climat călduros şi pozitiv, plin de încredere, ce are la bază valorile fundamentale pe care se sprijină leadershipul tău?)

2. Este momentul să te apleci mai atent asupra felului în care îi poţi modela pe oameni? Acest lucru presupune să utilizezi acele calităţi care transmit energie şi un suflu nou de speranţă care să contribuie la înnoirea, la schimbarea mentalităţii oamenilor. Aceste calităţi îţi pot asigura excelenţa, iar ele nu pot fi materializate fără pasiune, cunoaştere, curaj, şi

stăpânirea artei de a lucra cu oamenii.

3. Cum îţi foloseşti calităţile pentru a oferi un nou orizont oamenilor?

Această întrebare trebuie să scoată în evidenţă procesul de autoobservare, prin care îţi analizezi convingerile şi trăsăturile pe care le reliefează aceste convingeri.

Leadership: Îţi clădeşti influenţa pe un ideal care stârneşte dorinţa oamenilor de a urma o chemare mai înaltă, dar care depăşeşte alegerile lor în ceea ce priveşte capacitatea lor de a se identifica cu un ideal?

Rolul unui lider se aseamănă foarte mult cu cel al gazdei. O gazdă trebuie să fie amabilă cu toţi musafirii care îi trec pragul casei. Ea trebuie să inspire un sentiment liniştitor, să fie capabilă să vadă în fiecare om ceva bun, să perceapă esenţa fiecărui musafir şi să nu facă niciodată comparaţii; să intervină în dialogul dintre doi interlocutori dacă este nevoie, şi uneori să concilieze punctele de vedere divergente.

Liderul, în mod asemănător, trebuie să fie capabil să perceapă potenţialul celor care îl înconjoară, altfel nu va reuşi să inducă acele emoţii constructive, pozitive, cu ajutorul cărora să le influenţeze atitudinea, să le controleze modul de gândire şi acţiunile. Liderul îşi clădeşte influenţa pe un singur ideal: emoţie, emoţie, emoţie cu orice preţ. Oamenii trebuie să vadă cât de mult îi iubeşti, înainte de a-ţi accepta punctele de vedere şi deciziile. Emoţiile reprezintă acea rază de lumină pe care trebuie s-o întrezăreşti, este un drum spre interiorul oricărei fiinţe.

Încotro se îndreaptă leadershipul tău?

Înainte de a parcurge restul secţiunilor acestui seminar al cărui scop este prezentarea şi înţelegerea modificărilor pe care le aduce leadershipul, mă văd nevoit să-ţi pun următoarea întrebare: "Încotro vrei să se îndrepte leadershipul tău?"

Dacă îţi este greu să întrezăreşti drumul pe care-l va urma evoluţia leadershipului tău, înseamnă că încă nu ţi-ai creat şi structurat un sistem de sprijinire a tuturor oamenilor aflaţi în preajma ta, înseamnă că îţi lipseşte fermitatea în luarea acelor decizii care le influenţează acestora evoluţia lor ulterioară, înseamnă că nu ţi-ai dat seama de importanţa cooperării şi a sprijinului reciproc. De aceea ţin să menţionez că, pentru a putea să-ţi creşti nivelul de influenţă trebuie să discerni şi să-ţi personalizezi drumul spre tine însuţi. Totul începe de la tine, asta e ceea ce Kennedy a reuşit să evidenţieze prin prezenţa sa şi prin discursul său atât de surprinzător de echilibrat şi emoţionant.

Leadership: Cea mai dificilă decizie pe care a o poţi lua este de a urma evoluţia unei viziuni care ține permanent pasul cu realitățile actuale, dar care nu justifică ambiţia sinelui tău de a se abandona în braţele unui vis?

Liderul trebuie să se perceapă şi să îşi judece în mod obiectiv propriile convingeri înainte de a le cere celorlalţi să-l urmeze şi să-l sprijine. În orice lider înzestrat cu iscusinţa de a înţelege motivaţiile ascunse ale celorlalţi oameni există acea imensă sete de căutare continuă a propriilor rădăcini, a propriilor valori – căci numai măsurarea lor corectă, preţuirea şi respectarea lor - îi inspiră activităţile şi deciziile. De fapt, trebuie să existe în el o dorinţă imensă de auto-descoperire pentru ca nu cumva să ignore marile adevăruri ale artei de a conduce.

Trei piloni de bază: valori, integritate, atitudine

Pentru a verifica valabilitatea leadershipului tău, priveşte-ţi obiectiv părţile bune şi cele slabe. Părţile bune indică direcţia spre care trebuie să te îndrepţi atunci când te eliberezi de orice conformism care îţi afectează semnificativ moralul, împiedicându-te să vezi dincolo de ceea ce eşti tu, şi de ceea ce poţi fi. Părţile rele, evidenţiază aprecierea negativă pe care ţi-o dau oamenii, ele sunt în strânsă legătură cu imposibilitatea de a surprinde esenţa leadershipului, care se sprijină pe trei piloni de bază: valori, integritate, atitudine. Ca să faci saltul către excelenţă, ajută-i pe oameni să-şi depăşească slăbiciunile, să depăşească toate barierele impuse de o gândire nesănătoasă şi fă în aşa fel încât să-i apropii de atingerea potenţialului lor.

Ţi-ai creat şi structurat un sistem de sprijinire a tuturor aflaţi în preajma ta? Îţi judeci în mod obiectiv propriile convingeri înainte de a le cere celorlalţi să te urmeze?

Aşa cum un alpinist trebuie să fie în stare să privească un pisc de munte şi să vadă cum să facă să-l cucerească, tot aşa şi tu, ca să-ţi dezvolţi leadershipul conform aşteptărilor tale, trebuie mai întâi să înviorezi spiritul oamenilor, adică să cauţi să deschizi în faţa lor un orizont nou, mult mai larg, care să-i ajute să depăşească momentele grele prin care au trecut, să le dea putere şi tărie să meargă mai departe.

Leadership: Transparenţa ta în furnizarea unei viziuni însufleţitoare s-ar putea dovedi factorul decisiv în ceea ce priveşte transformarea intenţiei lor de a colabora cu tine în realitate?

E ceasul marii confuzii? Goana după glorie, fără a-ţi exprima leadershipul într-un mod inedit - apelând cât mai mult la emoţii, este ca şi cum ai scoate soarele din sistemul solar. Practic întregul tău leadership s-ar transforma într-un mare vid, într-un mare "neînţeles". Acesta este ceasul unor mari confuzii, este poate drama leadershipului, sau poate chiar începutul unui "sfârşit". Îţi orientezi leadershipul înspre întuneric – punând dorinţa de glorie mai presus de orice, sau înspre lumină – folosindu-te de emoţii pentru a-i servi pe oameni şi pentru a le însufleţi existenţa? Eşti sau nu eşti pe drumul cel bun spre excelenţă?

Prin urmare, pentru a anula apariţia oricărui eşec în materie de leadership, evaluează-ţi progresul în mod constant. Elimină orice confuzie legată de limitele peste care nu poţi trece.

Cum îţi percepi propria fiinţă?

Prin puterea cuvintelor bine alese poţi influenţa gândirea şi mentalitatea celora din jurul tău. Cuvintele însă exprimă şi nivelul tău propriu, al mentalităţii, educaţiei şi valorilor pe care le promovezi. Dar, în acelaşi timp, cuvintele îţi scot în evidenţă orizontul pe care se aşează idealurile tale, pe care se profilează valorile tale.

Orizontul pe care îl proiectezi, pe care îl exprimi şi îl împărtăşeşti celorlalţi oameni constituie unul dintre pilonii pe care se sprijină întreaga construcţie a psihicului tău, deschizându-ţi sau, dimpotrivă, închizându-ţi poarta spre standardul înalt de excelenţă la care orice lider doreşte să acceadă. Orizontul este influenţat de micul tău colţ de lume, unde te compari cu tine însuţi şi în funcţie de percepţia ta asupra propriei tale fiinţe, îl împărtăşeşti celorlalţi. Prin urmare, înainte de a produce schimbarea celorlalţi, pune-ţi întrebările:

În funcţie de ce calităţi îţi creionezi orizontul? Cum îţi percepi tu propria fiinţă?

Leadershipul se referă la imboldul uman de a pune deoparte un ideal mai mic, pentru a

urmări un alt ideal, cu o importanță mai mare, dar mai greu de realizat.

Orizontul unei viziuni înaripate este stabilt de acel om care îşi evaluează progresul în mod constant şi care reuşeşte să elimine orice confuzie legată de propriile sale limite. Un asemenea om îşi priveşte obiectiv părţile bune şi cele slabe, şi decide să se concentreze asupra abilităţii de a schimba realitatea celorlalţi.

Source: https://neculaifantanaru.com/orizontul-unei-viziuni-inaripate.html

Orizonturile de neatins ale căutării din noi

On Aprilie 19, 2015

Extinde-ţi cunoaşterea prin explorarea directă a realităţii subiective, după cum dictează schimbările reflectate în planul artei.

Aveam disperată nevoie de a fi altcineva, sub bagheta experimentală a ideii cunoaşterii absolute, încercând să-mi dau seama, la fel cum în artă se pot prezenta lucrurile în desăvârşirea construcţiei lor, ce anume poate fi înţeles şi ce nu poate fi. Ceva caracteristic sensibilităţii metafizice a artistului genial care, sugestionat de obiectele de artă, îndeamnă lumea la a căuta emoţiile estetice.

Nevoia de a fi căutător. Un demiurg izolat creând capodopere printr-un act de cultură si simţire. Un autor dotat, cu scrieri pline de duble înţelesuri, purtând în el acea vibraţie de tip determinist, crescând pe măsura apropierii sale de o deplinătate nemărturisită, până în cea mai adâncă esenţă a ceea ce poate fi gândit şi creat, explicat doar prin efectul artei asupra trăirilor cele mai intense care duc la săvârşirea voii sale.

Greu de acceptat. Era o întoarcere în mine însumi ori de câte ori mă avântam pe câmpurile de bătălie ale neajunsului, închipuind şi folosind totul, cele de dinainte şi cele de după iniţierea mea în arta efectelor contrastante, în construirea neştiutului. Care, după regulile unei metode ştiinţifice, cu formularea unor inferenţe cauzale, în contextul unei intenţionate aplecări către abstract şi idealism, puteau face lumină în adâncul mister al lumii. În spectacolul imaginării individuale.

Dacă vrei să afli mai multe despre o lume supusă rigorilor artei trebuie să găseşti cea mai adecvată expresie simbolică a nemărginirii unui parcurs de viaţă care porneşte din descrierea obiectului real şi se desăvârşeşte în constituirea obiectului literar.

Creativ, răsuceam fiecare umbră şi fiecare lumină într-o spirală care cobora spre neînţeles. Urcând apoi deasupra frumosului care se adresa raţiunii. Curios de a şti tot ce poate fi cuprins de simţuri, de percepţii, de materie şi suflet, în prelungirea lor experimentală. Practic, intram într-un soi de mentalitate de tip: „ *Parcurge întregul contur al creaţiei în sens invers* ". Fapt care mă făcea să mă simt altcineva, dând noţiunea obiectivă a eului real distinct în proiecţia unei realităţi idealizate.

Într-un fel, cred că mă confundam cu esteticianul acela grec care sublinia caracterul relativ al poziţiei diverselor categorii estetice în cadrul propriului lor sistem. Închipuitul devenea neînchipuit. Şi invers. De unde posibilitatea fiecăruia dintre ele de a se impune mai mult, în continuitate una faţă de alta, prin explorarea directă a realităţii subiective, după cum dictau schimbările reflectate în planul artei. Conform a ceea ce ştiam şi a ceea ce nu ştiam despre mine însumi.

Leadership: Poţi să creezi ceva într-o accepţiune diferită a artei, generând efectul de ecou al unui act de simţire care doar împreună cu atingerea unei ţinte particulare realizează întregul unei interpretări simbolice inegalabile?

Pentru a stabili caracterul şi importanţa unei creaţii trebuie, mai întâi, să-i definim punctul de pornire, sensul, structura, sursa în care se produce scânteia de raţiune, cu alte coordonate de analiză. Şi să vedem ce reliefează. Dar cel mai important este felul cum se combină, în ultimă instanţă cu starea de spirit a artistului, cu propriile sale sentimente, înlăturând posibilele confuzii cauzate de dezechilibrul dintre real, ideal şi ficţional.

Atingerea unei ţinte particulare de recepţionare a diferitelor sensuri ale artei se măsoară în cursul încercării de a reda cât mai complet cu putinţă, într-o imagine frontală, tot ceea ce se ştii despre un obiect care atrage atenţia prin simplitatea sa dezarmantă. Actul de simţire decurge din completarea obiectului cu o anumită nuanţă emoţională, numită poate "sacralitate”, sau cu o anumită valoare (bună sau rea), sau atribuindu-i o prestaţie de vis prin amestecul unic de performanţă, eleganţă, inovaţie şi eficienţă.

Căutările mele în zona artei au ca simbol de identificare specificaţia I.M, adică imagine a unui spaţiu privit de sus, în vedere panoramică, a secvenţelor din desfăşurarea cronologică a unei literaturi din care obiectele sunt percepute ca rămânând constante, având aceeaşi mărime, forma şi culoare, chiar dacă imaginea lor proiectată pe retina unei memorii comune se schimbă.

Arta este limbajul lucrurilor care capătă viaţă prin felul cum sunt transpunse într-un labirint mereu schimbător de text și imagine, în care interpretarea devine o experiență de lucru cu sinele.

A crea ceva într-o accepţiune diferită a artei, generând efectul de ecou al unui act de simţire, înseamnă uneori să dai naştere efectului unei intenţii de comunicare între lucrurile care te înconjoară şi maniera de fi exprimate într-un limbaj adecvat unui discurs de manipulare.

Implicarea emoţională este acea forţă colosală ce te leagă de un anumit mod de a gândi care te lasă să fii tot ce poţi să fii. O forţă care, pe de altă parte, dă un curs acţiunii care este relevant pentru atingerea unei ţinte particulare. Ea dă startul unei ample campanii de creaţie, manifestându-se în mod vizibil în curiozitate ştiinţifică, într-o stare de inspiraţie perpetuă şi într-o cursă de căutare a punctelor de vedere care îţi avantajează aspiraţia spre ideal, spre tot ceea ce este îndrăzneţ în artă.

În leadership este important ceea ce creezi într-o accepţiune diferită a artei, a culturii, a limbajului, a stărilor de spirit, depăşind stadiul „banalului” care nu demonstrează nimic şi generând efectul de ecou. Nu degeaba Nichita Stănescu vedea în actul creației o „stare de ecou”. Ceva care are rezonanţă atât în sufletul tău, cât şi în jurul tău, dar mai ales în ceea ce consideri a fi schimbare prin puterea de pătrundere în blindajul neştiutului.

Leadershipul, conturându-se ca reacţie la ceea ce încerci să realizezi prin actul creaţiei, sub bagheta experimentală a ideii cunoaşterii absolute, are ca material de filtrare informaţiile, elementele realităţii subiective, prin viziunea imaginaţiei şi puterii de expresie, transformându-le în valori raportate la existenţă şi la lumea din jur.

Întregul unei opere de artă este un cumul de lucruri, fapte şi idei subordonate emoţiilor care prin sugestie, prin imagine şi simbol pot căpăta forme concrete de viaţă.

Orizonturile de neatins ale căutării din noi pun în evidenţă acea stare a minţii din care omul reuşeşte să perceapă fiecare emoţie şi să o accepte ca pe o forţă propulsatoare spre o evoluţie mult mai avansată, şi intrarea sa într-un soi de mentalitate de tip: „Parcurge întregul contur al creaţiei în sens invers”.

Source: https://neculaifantanaru.com/orizonturile-de-neatins-ale-cautarii-din-noi.html

Orizonturile distincte ale înţelegerii transformatoare

On Februarie 26, 2014

Asumă-ţi integral rolul de îndrumător în cadrul proiectului de cercetare numit "Myself", utilizând ecuaţia de predicţie a unui model de gândire cuprins între curiozitate şi subtilitate.

Trăiam senzaţia unei căderi pe verticală, într-o extremă a interpretărilor şi deformărilor necontenite ale realităţii personale. Incontestabil, eram pus într-o mare încurcătură, reprezentată de o neclară şi incoerentă ecuaţie de predicţie a unui model de gândire, cuprins între curiozitate şi subtilitate. Un fel de invazie intangibilă a spaţiului meu de excelenţă intelectuală produsă după o stratagemă inedită, încă neexperimentată. Era greu să-mi imaginez care era resortul punctelor de vedere rezultate, pro şi contra, ce urmau a fi asumate integral în cadrul proiectului de cercetare numit "Myself".

Asemenea unor personaje din opera lui Hauff, imune la real, care se feresc să se arate în priveliştea întregii lumi şi încep să capete semnificaţie abia atunci când pierd controlul asupra modului de gestionare a tot ceea ce este înăuntrul şi în afara spaţiului lor de origine. Mă situam cumva la limita dintre recunoaşterea modului prin care puteam să "călătoresc" spre ceea ce se află în interiorul meu şi conectarea la elementele componente ale unei realităţi inseparabile de însăşi menirea ei.

Modelul de gândire cuprins între curiozitate şi subtilitate se alimentează din formarea unui spirit critic şi autocritic cu privire la realităţile cuprinse în memoriile unei vieţi care se repetă în alte timpuri şi alte dimensiuni.

Ficţiunea este realitatea percepută printr-o comparaţie cu personajele unei lumi care se schimbă în permanenţă. Asta era ideea mea măreaţă: să apropii orizontul unei înţelegeri primare, a cărui aspecte se conturează ca fiind un declanşator de originalitate pentru metafizica unui personaj fictiv, situată dincolo de experienţă, pe tărâmul construcţiilor vizionare. Dincolo de orizontul înţelegerii raţionale a adevăratei mele naturi, inconfundabile, se proiectează călătoria spirituală în nemărginirea unei poveşti în care se poate întâmpla orice.

Categoric, era ceea ce se putea traduce prin sintagma „ *nimic nu se pierde, totul se transformă.* " O solicitare excesivă a asumării unei responsabilităţi incerte, depăşind puterea-mi de înţelegere, ca o mare de flăcări care îneca totul în fum.

Viaţa mea semăna pe alocuri cu călătoria lui Guliver în Laputa, totul se compunea dintr-o știință ruptă de realitate, viziuni mult prea îndrăzneţe, planuri prea himerice, dar unde se întrevedea lumina unui nou început de drum în fenomenologia gândirii. Fără precedent. Avea loc o topire parţială a miezului de viu, inconştientul înnăscut care trebuia unit cu conştiinţa în mai multe elemente, reunindu-le apoi într-o unitate superioară.

Leadership: Te angajezi într-o aventură de proză pur fictivă care să descâlcească înţelesul adâncit al fiinţei tale, desprins parcă dintr-o poveste care îşi păstrează neostentativ filonul de excelenţă ca subiect al unei cunoaşteri independente de orice experienţă reală sau posibilă?

Indicatorul gradului de înţelegere şi de stăpânire a felului în care te percepi este setat atunci când o operaţie de "citire" a realităţii întâlneşte începutul unui nou model de gândire.

Leadershipul nu te plasează pe un teren ferm şi bătătorit de o ştiinţă care renunţă la imaginaţie şi la îndrăzneala de a-ţi extinde orizonturile printr-o ecuaţie experimentală de descoperire unor noi interpretări a realităţii, prin reprezentări ce le substituie pe cele uzuale, chiar răsturnându-le. Ci mai degrabă îţi conferă un mare sentiment de împlinire şi te face să conştientizezi acele tipare de gândire ce te ţin pe loc, într-o poziţie de staţionare într-o intersecţie nesemnalizată. În care elementele noi de explorare a unor noi arii de evoluţie şi formare a abilitaţilor, cu ajutorul inteligenţei cognitive şi a experienţei perceptuale, nu au prioritate de trecere.

Leadershipul se sprijină o operaţie de tipul " *transformation* " la nivel de percepţie a sinelui prin raportare la un model de gândire, cuprins între curiozitate şi subtilitate. Ceea ce reprezinţi într-o lume plină de încercări se ascunde de multe ori în ficţiunea de a-ţi transforma viaţa într-o poveste, de a lăsa anumite personaje să te reprezinte, cu intenţia de a desfiinţa regulile şi convenţiile unei societăţi mult prea standardizate.

Deseori indivizii care aspiră la o extindere a spaţiului lor de excelenţă intelectuală nu întâlnesc marcajul „Cedează trecerea" şi au prioritate faţă de cei ce întâlnesc marcajul „Oprire". Mai ales atunci când încearcă să-şi dubleze consideraţiile asupra elementelor de cunoaştere care le întregesc personalitatea, imaginea, stilul de conducere, experienţa, amplificând bagajul de înţelegere a realităţii asumate. Şi conştientizarea acesteia într-un context mai larg a percepţiilor şi reprezentărilor, de natură obiectivă.

Leadershipul este imaginea unei realităţi care poate fi posibilă pe fundalul unei ficţiuni indicată să reprezinte viitorul, luând ca punct de reper un personaj care se construieşte pe parcursul naraţiunii ca o metaforă a schimbării de care este nevoie în viaţă.

Scriitorul cu cea mai largă viziune asupra tendinţelor omului de a se raporta la elemente constante ale unei realităţi viitoare, precursor al literaturii științifico-fantastice, Jules Verne, mărturisea: *"Dacă ai la dispoziţie apă şi foc poţi pregăti şi altceva decât ceea ce mănânci în mod obişnuit."*

Privită ca o metaforă, această afirmaţie reflectă disponibilitatea de a face legătura dintre nevoi şi consecinţe, producând o nouă compoziţie, un punct de referinţă pe harta percepţiilor despre tine însuţi în raport cu realitatea.

Armonia anumitor elemente de interpretare a realităţii poate avea un puternic efect de stimulare a producţiei de repere şi puncte de vedere ce ar putea contribui la schimbarea percepţiei asupra leadershipului. Profunzimea unei minţi care gândeşte liber, uneori în scheme abstracte, care a câştigat prin experienţă, prin procesul încercării de asimilare a unor informaţii şi cunoştinţe, se poate desăvârşi atunci când omul încearcă să descâlcească fondul ascuns al fiinţei sale.

Numai recurgând la o ştiinţă pur explicativă, care să-ţi definească orientările, utilizând ecuaţia de predicţie a unui model de gândire, cuprins între curiozitate şi subtilitate, numai astfel îţi vei putea asuma integral rolul de îndrumător în cadrul proiectului de cercetare numit "Myself".

Cunoaşterea care îţi dă libertatea de a-ţi personaliza viziunea are ca bază de comparaţie ficţiunea unei identităţi inalterabile în faţa percepţiei unei realităţi care se încăpăţânează să te bulverseze, sau dimpotrivă, care continuă să te plictisească.

Această cunoaştere se situează pe mai multe niveluri: o metaforă care poate fi transformată într-un chip al adevărului, o meditaţie asupra procesului de naştere a unei opere literare, şi intriga unei experienţe existenţiale ieşite din comun.

Orizonturile distincte ale înţelegerii transformatoare constituie linia de despărţire dintre partea vizibilă a sferei de gândire ataşată complet la experienţa de viaţă trecută printr-o bine calculată construcţie narativă,şi partea invizibilă a sferei de gândire încapsulată în reguli și norme riguroase, ce impun întotdeauna congruența sau compatibilitatea cu realitatea obiectivă.

Ca lider, trebuie să faci uz de acea abilitate care îţi permite adaptarea la realitatea în permanentă schimbare. Ceea ce presupune existenţa şi dezvoltarea unei personalităţi flexibile şi maleabile, ancorate într-o ficţiune care poate controla viitorul.

Myself este personajul unei poveşti de viaţă care te-a impresionat şi pe care doreşti să o împărtăşeşti printr-o experienţă unică de trăire a realităţii printr-o supra-realitate.

Source: https://neculaifantanaru.com/orizonturile-distincte-ale-intelegerii-transformatoare.html

Orologiul leadershipului

On Decembrie 17, 2010

Caracterul promotor al leadershipului nu este altceva decât reflexia distinctă a felului în care funcţionezi în cazul depăşirii limitelor şi condiţionărilor vieţii.

Un om care s-a bucurat de o extraordinară popularitate în ultimii 20 de ani este scriitorul şi regizorul american Stephen King. El a făcut, dacă pot să mă exprim aşa, o treabă nemaipomenită, scriind peste o sută romane cu tentă fantastică şi pline de substrat, majoritatea ajungând foarte îndrăgite şi apreciate de cititorii din întreaga lume.

Dar la un moment dat, povesteşte Stephen King în introducerea romanului *"Pistolarul"* (primul volum din seria *"Turnul Întunecat"*), că a trecut printr-un moment de cumpănă al vieţii - atunci când a fost lovit de un autoturism. Numai printr-un miracol a scăpat cu viaţă. Astfel a fost nevoit să-şi întrerupă o perioadă de timp munca, ceea ce nu i-a fost pe plac.

În orice caz, în 2001 - pe când începea să se simtă mai bine, Stephen a decis să ducă la bun sfârşit aventura lui Roland (personajul principal al seriei). A pus totul deoparte şi s-a apucat să scrie ultimele trei volume. El a mărturisit cu sinceritate ceea ce simţea în adâncul sufletului: *"Am făcut asta nu atât pentru cititorii care mi-o cereau, cât pentru mine însumi."*

Leadership: Exploatezi orice situaţie în folosul propriei desăvârşiri cuprinsă între beneficiul unei viziuni partizane asupra abordării unei anumite limite şi beneficiul posesiunii unei stări de spirit?

Într-o oarecare măsură, Stephen King se vedea un erou – acel erou căruia el însuşi i-a dat naştere în multe din romanele sale, un erou pe care nimeni şi nimic nu-l poate opri din avântul său spre cele mai înalte culmi. Iar în interiorul acestui erou exista o voce, ca o şoaptă, sau ca o respiraţie apropiată, ceva viu şi plin de har, care îi inspira mereu optimismul şi încrederea, care îl susţinea cu interes şi îi atrăgea atenţia atunci când greşea sau când era pe punctul de a-şi uita pasiunea.

Dintotdeauna Stephen a avut o pasiune pentru condei şi pentru citit, avea imaginaţie, avea fineţe, avea idei, era înzestrat cu toate calităţile şi virtuţile unui scriitor adevărat. Încă din primul moment când s-a apucat de scris, în timpul şcolii, literatura a devenit o pasiune pentru el, o pasiune pe care a păstrat-o toată viaţa. Datorită scrisului, în care îşi îmbina cu multă măiestrie viziunea şi ideile creative, îşi simţea toată existenţa înnobilată. Vorbele sale neuitate: *"Am făcut asta mai ales pentru mine însumi"* , au o mare greutate. În ele se simte dorinţa scriitorului de a-şi continua munca, se simte pasiunea, forţa şi energia care îl caracterizează.

Termenul de valabilitate al perspectivei personale asupra experienţei percepute ca periculoasă şi dureroasă se înlocuiește cu data expirării detenţiei solitare din zona acelei realităţi care te îndeamnă să fugi de ceea ce porţi în suflet.

Virtutea de a întreţine ceea ce ai construit este o prelungire a termenului de viaţă la necesitatea întăririi acelei percepţii despre sine care atinge conţinutul latent al visului.

Desăvârşirea se află în tine însuţi. Aşa cum un sculptor îşi concepe statuile în piatră, cioplind în ele pe îndelete formele liniştite şi trainice, tot aşa şi Stephen King îşi concepe romanele, creând mereu noi scenarii şi noi fantezii. Şi tot aşa îţi vei putea dovedi şi tu măiestria în

domeniul care te pasionează.

Ca să ajungi în vârful ierarhiei în profesia ta, trebuie să te strădui să devii un Stephen King, trebuie să faci totul cu pasiune şi cu profesionalism, şi nu atât pentru oamenii care ţi-o cer, cât mai ales pentru tine însuţi. Dacă tu însuţi nu găseşti nicio plăcere în munca ta, şi nu vei fi plin de entuziasm, atunci degeaba vor avea oamenii mari aşteptări de la tine – sigur îi vei dezamăgi.

Leadership: Imaginea de sine pe care o oferi celorlalţi contribuie la conştientizarea sentimentelor de apartenenţă la o condiţie de viaţă prelungită care permite respectarea angajamentelor faţă de ceea ce nu poţi fugi?

Enda Larkin, director al HTC Consulting, a menţionat: *"Piatra de temelie a modului de gândire a liderului este existenţa unei dorinţe reale de a conduce şi de a fi pregătit să transpună acest angajament zi de zi. Este clădită pe pasiune, încredere în sine şi armonie deplină cu natura umană."* Frumos !

Un lider îşi depăşeşte limitele prin îmbunătăţirea prestaţiei sale. Stephen King nu ar fi ajuns niciodată în topul scriitorilor de romane science fiction şi fantasy fiction, dacă nu s-ar fi încăpăţânat să urce cu mult entuziasm treptele vieţii profesionale una după alta. El a reuşit să evolueze fiindcă a "funcţionat" mereu la capacitate maximă, chiar şi în momentele de cumpănă a vieţii. El a fost, şi încă mai este la înălţime în tot ceea ce face, fiindcă îşi impune întotdeauna mai mult.

Şi, mai ales, fiindcă are o anumită responsabilitate faţă de el însuşi, o anumită obligaţie morală (simte că trebuie să dea întotdeauna mai mult) care, nerespectată, îi va afecta cariera.

Leadershipul este sacrificiul pe care ţi-l asumi în drumul spre excelenţă, al cărui semnificaţie poate fi desluşită numai prin reconstituirea unei lumi pe cale de a se pierde sau a unui vis pe cale de a deveni realitate.

Orologiul Leadershipului marchează secundă cu secundă dezvoltarea ta profesională în timp şi, deci, marchează şi imaginea ta în lume. Însă orologiul leadershipului se va opri dacă munca ta va începe să se dizolve şi să fie ineficientă. Ceasul care indică nivelul tău de performanţă va funcţiona şi va rezista câtă vreme îţi impui cu fermitate ideile, viziunea, şi mai ales câtă vreme eşti dispus să-ţi continui cariera.

Excelenţa în leadership se obţine greu, iar dacă ai o altă părere te înşeli amarnic. Ca să ajungi în vârful topului în leadership trebuie să urci treptele profesionale obligatorii, să munceşti cu abnegaţie şi pasiune, cu tenacitate şi entuziasm, şi să-ţi iei un angajament faţă de tine însuţi de a nu renunţa, de a nu te lăsa doborât de eşecuri şi greutăţi, şi, în acelaşi timp, de a nu te entuziasma excesiv în faţa reuşitelor, care uneori pot fi efemere.

Concluzie: Prin munca pe care o depui şi prin experienţa căpătată în acest timp (inclusiv în munca cu oamenii - care îţi pot fi prieteni, sau mari duşmani), te poţi apropia de nivelul maxim al potenţialului tău.

Caracterul promotor al leadershipului nu este altceva decât reflexia distinctă a felului în care funcţionezi în cazul depăşirii limitelor şi condiţionărilor vieţii.

Source: https://neculaifantanaru.com/orologiul-leadershipului.html

Oscilaţia continuă a pendulelor

On Februarie 10, 2013

Desăvârşeşte-ţi evoluţia, fără să dai cunoaşterii de sine o interpretare falsă.

Uneori mă trezeam noaptea, brusc, aproape panicat, frământat de gândul de a găsi pe cineva, sau ceva. Spaţiu. Tăcere. Nemişcare. Nu ştiam nici eu prea bine ce era acest copleşitor şi nelămurit *memento* al angajării într-un real care poate fi cucerit doar prin imaginaţie, care nu încetează a uimi. Un gând, luminând o clipă ca un fulger, fără şovăire în forma sa, stingându-se apoi într-un mod ciudat, găsind ecou viu în mintea mea tulburată de iluzia unui vis.

Iar acest gând ambivalent, însumarea exigenţelor mele în permanentă creştere, conectorul adaptat pentru a fi prins în jurul unei baterii încărcată cu stimuli neutri, îşi pregătea marea lovitură: forţarea limitelor mele până la punctul de agonie. Orice încercare de a afla sensul vieţii într-un moment de rătăcire, slăbiciune a propriei voinţe, este sortită unei deplasări în exil, într-o fierbere interioară care ar scoate din minţi pe oricine.

În mintea mea se producea o schimbare adâncă. Intram în zona gri a ambiguităţii. Moment în care parcă nu se întâmpla nimic, dar ceva sporea în intensitate. O paralizie, secondată de o intensă încordare în punctul de întâlnire cu necunoscutul. Cu cine îmi măsuram forţele?

Nu aveam nicio ţintă, nu urmăream niciun rezultat, ci mă lansam ca o săgeată din arcul prea încordat, departe de mine însumi. Eram orbit de o tainică chemare, o vibraţie a ceva sau a cuiva care îmi întuneca logica.

Nu pot să contrazic adevărul exprimat odată de un scriitor anonim: " *Unii oameni se urcă într-un tren rapid, dar nu ştiu nici ei prea bine încotro se îndreaptă. Bâjbâie de colo colo, până se trezesc; apoi o iau de la capăt, până se pierd de tot.* "

Leadership: Eşti în stare să te opui unei experienţe pariculare care te marchează prin realismul ei, unde trăirile îmbracă forme şi manifestări nebănuite ale ataşamentului tău faţă de convingerile pe care le respecţi în mod conştient?

Urcasem şi eu în acel tren rapid *al paso del momento* , fără să ştiu ce caut, fără să pot determina vreo schimbare, fără să mă pot separa de percepţiile mele asupra "vidului". Raţiunea-mi era sugrumată de un ciudat paradox: mă lăsam dominat de alte coordonate, fără să ştiu ce anume stătea la baza acestora. Se năştea în mine o contradicţie între "aria" conştiinţei mele şi diversitatea altor conştiinţe, o contradicţie între ceea ce voiam şi ceea ce puteam.

Nu mai ştiam ce este adevărat şi ce este iluzie. Convingerea superioară pe care o respectam în mod conştient era aceea că nu pot trăi simultan în două lumi diferite, a visului şi a realităţii. Asemenea lui Kant, ajunsesem să am pasiunea neobositelor căutări. Interogam continuu cauzele interne inerente care fac posibile fenomenele. Dar dacă Kant îşi depăşea continuu limitele pe care se credea îndreptăţit să le fixeze într-un moment determinat al cercetărilor sale, pe mine mă inhiba analizarea acelor gânduri îndreptate spre esenţa mea.

Prototipul unei veritabile şi indispensabile experienţe care interfera sau interacţiona cu un spaţiu privat al gândirii lucide, al auto-cunoaşterii ascunse. Găsirea răspunsurilor într-o complexitate nelimitată era sursa neliniştii mele.

Vedeam prin nişte perdele gri, o lumină difuză. Am întins mâna şi am încercat să le dau la o parte. Un soi de conştiinţă nouă s-a ancorat în mine, cu o mulţime de rotiţe şi arcuri mi-a constrâns, mi-a împins spre "înapoi" prezenta conştiinţă. Şi voia să evolueze până la limita maximă posibilă, inoculându-mi anumite valori, dar şi un sentiment enorm de vinovăţie.

Două pendule când vor reveni simultan în poziţia iniţială? Două conştiinţe, două cunoaşteri când se vor înţelege? Până când se vor bate ele în mintea mea? Până când vor exercita ele o presiune asupra propriei mele personalităţi?

Leadership: Ce interpretare poţi să dai cunoaşterii de sine anexate la o stare psihologică în a cărei reprezentare nu mai interesează detaliile factuale, evenimentele, ci plăsmuirea lor într-o ambianţă gravă?

Te urci într-un tren fără să ştii unde te îndrepţi? Te laşi orbit de o tainică chemare, de o vibraţie a ceva sau a cuiva care îţi întunecă logică? Acorzi prioritate sau exagerezi valoarea unui singur element care participă la alchimia propriei tale deveniri? Te transformi într-un împătimit căutător de certitudini şi incertitudini? Te îndepărtezi de tine însuţi?

Mare parte din evoluţia ta este rezultatul explorării unei noi cunoaşteri vitale care nu te seduce cu multă culoare, dar îţi oferă certitudinea unei "treziri" din amorţeala unei stări perpetue de aşteptare, de insatisfacții, datorate incertitudinii în a putea distinge "realul" de "imaginar".

Cunoaşterea de sine este rezultatul depăşirii propriilor limite în lupta cu "demonii", când eşti pus în faţa unor imperative presante ale realităţii care schimbă semnificaţia pe care o dai vieţii.

Personal, dau o singură interpretare cunoaşterii de sine anexate la o stare psihologică în a cărei reprezentare nu mai interesează detaliile factuale, evenimentele, ci plăsmuirea lor într-o ambianţă gravă: aceea ca trăirea ameninţătoare a sentimentului de incontrolabilitate şi de neajutorare decide adevărata capacitate a caracterului meu de a se schimba radical.

Puterea de a fi altfel vizează în mod expres capacitatea caracterului de a se modifica sub influenţa unei situaţii schimbate în mod radical de imaginea pe care raţiunea ta o creează într-o realitate mărginită.

Acesta este momentul când înţelegerea îţi scapă şi intri în zona gri a ambiguităţii – factorul de amplificare a instabilităţii de sine. Acesta este momentul, critic în dezvoltarea ta ca viitor lider, pe care eu îl numesc " *neglijarea funcţiei vital-stimulatoare* ", luciditatea critică în raport cu acceptarea.

Astfel orizonturile tale, în loc să se limpezească şi să se extindă, se apropie tot mai mult de punctul zero, de acel vid interior în care oricât ai aşterne noi sensuri, noi desluşiri, lumini, trăiri, ele nu ajung la un numitor comun, nu se pot atinge. Ajungi să te afli în ipostaza călătorului care se urcă într-un tren rapid, fără să ştie nici el prea bine încotro se îndreaptă. Bâjbâi de colo colo, până te trezeşti; apoi o iei de la capăt, până te pierzi de tot.

Totdeauna rămâne loc pentru inefabil, pentru mister, pentru o necunoscută greu de dezlegat în ecuaţia construită cu minuţiozitate: *autocunoaştere-armonizare-evoluţie* . Pentru asta trebuie să te separi de percepţiile tale asupra "vidului". Să nu-ţi laşi sugrumată raţiunea de coordonate impuse, ci să-ţi stabileşti tu însuţi alte coordonate în concordanţă cu cerinţele prezentului şi putinţei tale.

A lăsa realitatea să te învingă este mărturia unei experienţe particulare de tipul "fantastic", devenite în timp o sursă de îngrijorare pentru toţi cei care încearcă să se împace cu povara unei vieţi trăite fără griji şi fără provocări.

Oscilaţia continuă a pendulelor desemnează revolta celor două conştiinţe pe trebuie să le separi pentru ca leadershipul tău să sporească – acea cunoaştere a luminii, care te călăuzeşte neîncetat ca o stea, şi acea cunoaştere a întunericului, care îţi acaparează orizonturile, dând senzaţia că nu mai ai scăpare, că eşti cumva singur cu tine însuţi, cu neliniştile şi fricile tale.

Adoptă o viziune nouă asupra ta şi a conştiinţei tale, o viziune nouă, luminoasă, debarasându-te de emoţiile negative generate de frica de nou. Lumea, aşa cum a spus Darwin, va aparţine celor adaptabili dar şi receptivi la cerinţele prezentului şi viitorului.

Desăvârşeşte-ţi evoluţia, fără să dai cunoaşterii de sine o interpretare falsă.

Source: https://neculaifantanaru.com/oscilatia-continua-a-pendulelor.html

Oscilaţii în necunoscut

On Februarie 27, 2013

Felul cum contribui la crearea propriei identităţi, conturează adevărata valoare a leadershipului tău.

Eram supus probei necruţătoare a confruntării cu realitatea dezlănţuită a unei lumi "ieşite din ţâţâni". Lumea mea, integrată într-un tablou de-al lui Dali cu absoluturi. Runda finală a unui joc gigantic, revizuit în culise. Expresia unei tendinţe spre nedeterminare. Zdruncinarea convingerilor şi aspiraţiilor dobândite în cursul procesului de alocare şi rafinare a cunoaşterii.

Adevărata probă a creativităţii era să mă văd drept o alternativă a realităţii, ca rezultat al creşterii valorii unei gândiri care, nerecunoscându-şi propriile limite, fascinează prin interpretările labirintice ale experienţelor de creaţie.

Au trecut nenumărate zile fără să găsesc răspuns la întrebările care mă frământau. Necontenit, mă cufundam în reveriile şi gândurile mele, încercuit de dulcea căldură a extazului şi, totodată, în ultima fază, înlănţuit ca un prizonier în carcera disperării.

O gândire întortocheată, îndreptată în general spre absoluturi, inspirând prea puţină încredere, şi nu o gândire raportată la concret, mă determina să ajung în permanenţă la concluzii greşite. Şi, analizându-le, descopeream mereu, ca după o aţipire scurtă, ceva nou, dar incomod sau neconcludent.

Identitatea pe care mi-am construit-o din încercările de a mă cunoaşte mai bine era condiţia existenţei mele de a se transforma într-un destin specific celor ce îmbrăţişează conţinutul esenţial al unei realităţi inventate.

Ce interpretare puteam să dau acestor percepţii şi raporturi conceptuale, acestor bizare tresăriri de luciditate, acestor fragmente de timp foarte scurte care mă absorbeau cu totul, acestor spaţii identitare care se tot descompuneau şi se întregeau anapoda, acestor supratensiuni care produceau adesea scântei electrice lungi ce păreau să se ramifice de la polul pozitiv spre cel negativ al existenţei mele?

Aceste supratensiuni se propagau pe conductoarele liniei mele de cercetare, în stânga şi în dreapta punctului de convergenţă: neputinţa omului din mine de a mă obişnui cu tragedia creaţiei, aceea de a nu mai putea cinsti cum se cuvine celelalte bucurii ale vieţii.

Leadership: Porneşti în căutarea unei imagini despre sine şi despre lume sub aspectul experienţei de construire a unei realităţi independente într-un plan al modalităţilor de expresie ale spiritului novator?

Pătruns de un adânc spirit de adevăr, deveneam tot mai conştient de ce se petrecea cu mine: că trăiam uitându-mă mereu după următorul moment. Tot mai enigmatică, mintea-mi era încinsă de idei efemere, curgând în valuri una după alta, de cerinţele unei vieţuiri cu umbre şi cu har, *maladroite et imprécise.*

Păream să raţionez aidoma bătrânului Stillman din romanul lui Paul Auster, care cutreiera străzile înaintând uşor, puţin câte puţin, făcând câte o pauză, apoi punându-se din nou în mişcare, pe urmă oprindu-se încă o dată, de parcă fiecare pas trebuia cumpănit şi măsurat

înainte să-şi ia locul în suma totală de paşi. Şi care, totuşi, parcă supus unui scop conştient, nu reuşea niciodată să iasă dintr-o zonă strict delimitată, mărginită de alte străzi.

Semnificaţia acestor scurte *digressions* , acestor momente electrizante din existenţa mea, ce păreau a-mi da un plus de personalitate, continua să-mi scape. Trebuia să gândesc şi să anticipez fiecare mişcare pe care o făceam, căreia să-i atribui tot mereu un alt înţeles, ca într-o ecuaţie cu mai multe necunoscute. Un spirit inovator ştie să găsească corespondenţe între o realitate exterioară convenţională şi una personală, subiectivă, încât să ofere o altă variantă ascensionată a fiinţei sale.

Dar totodată ceva în mine opunea rezistenţă la tot ceea ce însemna schimbare, la tot ceea ce mă depăşea. Nu voiam să accept incertitudinea "necunoscutului". Aceste necunoscute care scapă oricărei explicaţii, se reduceau în mod obligatoriu şi în esenţă la puterea mea de a căuta şi a găsi sensul existenţei mele. Înainte de orice, alchimia nu este altceva decât o aventură amplasată haotic în existenţa omului, şi, ca orice aventură, nu se explică, ci se trăieşte.

A porni în căutarea unei imagini despre sine şi despre lume sub aspectul experienţei de construire a unei realităţi independente înseamnă să extragi din viaţa ta acele semnificaţii atribuite relaţiei dintre ceea ce ţi se dezvăluie ca un început de poveste şi ceea ce eşti pregătit să renunţi pentru a intra în pielea personajul din poveste.

Te confrunţi cu realitatea unei lumi dezlănţuite? Eşti ancorat în rutina unei gândiri care te determină să ajungi în permanenţă la concluzii greşite? Ce interpretare poţi să dai acelor bizare tresăriri de luciditate care te împresoară? Trăieşti uitându-te mereu după următorul moment? Fiinţa ta poate să accepte orice necunoscute?

Trebuie făcut ceva pentru ca toată lumea să se schimbe, să se reinventeze. Unele spirite, limitate de învelişul fragil al falsului sine, nu reuşesc niciodată.

De aceea numeroase companii îşi pun la dispoziţie autoritatea, energia şi chiar resursele cele mai valoroase pentru ca lucrurile să se întâmple, pentru a face ca totul să fie mai simplu pentru acei defavorizaţi de ei înşişi sau de sistem – încercând astfel să facă din leadership un obiect de lux. Însă rezultatul demonstrează mai mult contrariul - o artă "ieftină", la îndemâna tuturor.

În realitate, leadershipul pe care aceste companii îl adoptă şi îl împărtăşesc este rezultatul unei greşeli de interpretare, de calcul, de gândire, devenind prin însăşi starea, speranţa, soluţiile constructive pe care le cultivă, ceva rigid, un fel de "prezenţă" ostilă sau total ineficace. Un proces care înaintează şi se desfăşoară într-un deşert tot mai arid, vulcanic, pustiu, cu bolovani negri. Forţa chemării înflăcărate, făcută prin viu grai, aidoma unui val tsunami care schimbă totul în exterior, dar nu schimbă nimic înăuntrul omului.

Din acest punct de vedere, leadershipul se transformă într-un fenomen greu de stăpânit. Devine asemenea unui spaţiu locuibil, ce urmează să fie împărţit noilor locatari – prea mulţi şi prea înghesuiţi într-un spaţiu tot mai strâmtorat, în care doar obiectele mai fac câte ceva.

Dacă vrei să asimilezi într-adevăr ştiinţa conducerii, renunţă la spaţiul mic în care te-ai claustrat, şi extinde-te într-un spaţiu mai larg şi mai cuprinzător, cu privelişte panoramică: realitatea vieţii, redimensionarea ei prin intermediul a ceea ce eşti şi a ceea ce poţi să fii.

Leadershipul este încercarea de a da un nume nou creaţiei denumită "identitate" prin intermediul a ceea ce eşti şi a ceea ce poţi să fii prin reprezentarea propriei lumi într-o

altă variantă de a defini sensul şi reperele existenţei.

Oscilaţiile în necunoscut sunt provocate de eforturile tale de a-ţi descoperi adevăratul potenţial, de gradul tău de conştiinţă, de gradul tău acceptare, de a deveni responsabil şi independent. De păstrarea unei anumite balanţe în interacţiunea cu evenimentele care se petrec în viaţa ta.

Să ne amintim ce spunea altădată scriitorul rus Maxim Gorki: " *Printre sutele de milioane de locuitori ai globului vedem atât de puţine caractere net definite - oamenii mari.* "

Eşti un om mare, sau o imitaţie ieftină a unora ce-au excelat în leadership?

Felul cum contribui la crearea propriei identităţi, conturează adevărata valoare a leadershipului tău. Leadershipul este un domeniu în care te dezvolţi pe cont propriu. Depinde de tine dacă vei deveni un lider de excepţie sau un kitsch de duzină.

Source: https://neculaifantanaru.com/oscilatii-in-necunoscut.html

Osteneala unei vieţi în ascultare

On Martie 09, 2012

Rămâi împăcat cu tine însuţi prin contactul cu o realitate de care nu poţi fi sigur în totalitate, în condiţiile în care eşti perfect conştient de limitările tale.

"Ascultă ! Trăia odată un ţăran sărac. El trudea la petecul său de ogor. Într-o vreme a încărcat el toate bucatele sale într-o luntre şi a plecat pe apă, dar către seară a început să se ridice un vânt puternic. Până la apusul soarelui a vâslit ţăranul în luntrea saşi după aceea a sărit pe mal împreună cu nevastă-sa. Însă fetiţa lui rămăsese în luntre în mijlocul râului Nil, unde în vreme de noapte foiau crocodilii şi pe ea o ameninţa moartea.

Şi iată a şezut ţăranul pe malul râului şi a grăit şi a spus aşa: Eu nu plâng după această fetişcană, cu toate că ea nu se va duce niciodată în împărăţia de sub pământ…Dar eu voi plânge pentru copiii ei nenăscuţi încă şi ucişi în embrion, ajunşi pradă crocodilului. Căci ei nu au putut să vadă viaţa

Înţelege deci: Numai viaţa aceasta are un preţ." *****

Leadership: Eşti atent la cât de mult depinde viaţa ta de convingerile pe care le respecţi în mod conştient, prin corelare cu un fapt real menit să emoţioneze prin dramatismul fatalităţii lui?

Viaţa trăită prin alegere, nu prin fatalitatea destinului, dacă ar căpăta glas de filosof probabil ar susţine că fatalitatea este o creaţie liberă, ficţională şi subiectivă. Împotriva oricăror false determinări, viaţa arată că toate episoadele destinului unui om, în sensul autentic de plan dinainte hotărât de providenţă (plan ce nu poate fi schimbat), nu sunt propriu zis o creaţie a conştiinţei omului, ci o descoperire a identităţii sale manifestată printr-o radicală transformare a Eului. Şi asta nu doar în dimensiunea religioasă, ci în dimensiunea unei suferinţe asumate şi consimţite printr-o puternică busolă morală.

Misiunea bunului creştin se duce la îndeplinire printr-o viaţă morală şi prin fapte bune, în ecuaţia deznădăjduirii în care conştiinţa răspunde acuzaţiei de a fi pus un preţ prea mare pe valorile unei lumi trecătoare, în loc de valorile unei lumi trăită ca un joc frumos, trăită, experimentată, realizată în spirit şi în acţiune dinamică a Eului totodată. Poate că fatalitatea unui om care experimentează dispoziţia sufletului în timpul acestei vieţi este rodul unei lumi care se rescrie sub ochii săi și acest om, ocazional, reflectă la misiunea sa în durata lungă a istoriei.

Dimensiunea interiorităţii, asta contează în ceea ce priveşte mintea şi sufletului omului care trebuie să se împace cu realitatea, în ceea ce priveşte convingerea că totul se va desfăşura repede şi bine. Că totul pe lume e ciclic: orice nefericire dispare, iar într-o zi, sufletul va fi împăcat cu soarta lui.

Aşadar, fii atent la cât de mult depinde viaţa ta de convingerile pe care le respecţi în mod conştient prin corelare cu un fapt real menit să emoţioneze prin dramatismul fatalităţii lui. Fiindcă totul trece, important este să fii împăcat cu tine însuţi, cu alegerile făcute, cu lucrurile pe care nu le-ai putut schimba, fiindcă aşa a fost voia lui Dumnezeu.

Leadershipul, în marea schemă a vieţii, este surprins la cotitura dintre destin şi liberul arbitru, dintre realitate şi iluzie, cu menţiunea că totul poate fi revizuit.

Leadershipul este de fapt o asigurare a gândirii conform căreia trebuie să te concentrezi asupra felului în care iei cunoștință de experiențele tale şi asupra modului cum acest proces poate genera rezultate pozitive sau negative.

Osteneala unei vieţi în ascultare se poate constata din eforul susţinut pentru a da un sens oricărui fapt, mic sau major, de care se cuvine cu atât mai mult să ții seama ori de câte ori viaţa se aruncă asupra ta şi muşcă din planurile şi visurile tale, testându-ţi conştiinţa şi tăria de caracter.

Dacă vrei ca viaţa să nu ţi se mai pară atât de grea în anumite momente, mai întâi rămâi conştient că este singura viaţă pe care o ai. Mai trebuie să rămâi împăcat cu tine însuţi prin contactul cu o realitate de care nu poţi fi sigur în totalitate, în condiţiile în care eşti perfect conştient de limitările tale.

Source: https://neculaifantanaru.com/osteneala-unei-vieti-in-ascultare.html

Oul primordial şi puterea întregului univers

On Septembrie 28, 2009

Căutarea înțelegerii "originilor" revelează complexitatea și relativitatea percepțiilor noastre asupra timpului și spațiului, îndemnându-ne să acceptăm limitările perspectivei umane în fața vastităţii infinitului.

- Keops, zise Ibebi, după ce se aşeză fiecare pe rogojină sa, vei ajunge curând la capătul părții de drum care îți era dată să o străbaţi însoțit de mine în templul lui Thot. Vom reveni asupra unor puncte rămase, în aceste zile, în suspensie, ca să le aprofundăm şi să le lămurim. Vom vorbi, deci, din nou despre divina Ogdoadă, despre care ai învăţat că este substanţa lui Thot, manifestările multiple ale fiinţei sale. Află deci că, la origine, după cum s-a spus, a fost Ta-tenen. Era un haos fără formă, în el se afla, totuşi, puterea întregului univers. Şi, brusc, a făcut explozie, din el a ieşit oul primordial, iar din acest ou a ţâșnit Ra, dintr-o floare de lotus.

Mărimea acestui ou nu se poate descrie: era imens şi totuşi mic, căci, când nu există niciun punct de comparație, care poate să fie măsura lucrurilor? Şi toate acestea se petreceau în negura timpului. Dar cum se exprima acest timp în inundaţii, pentru că Nilul nu exista încă, nici inundațiile? Şi nici anii, pentru că Pământul nu exista, pentru că soarele nu răsărea dimineaţa la est ca să apună seara la vest, pentru că nici el nu exista ! Or, măsura timpului nu este dată de mișcările soarelui şi ale stelelor mișcătoare? Nu exista deci timp, nici spaţiu, căci spaţiul nu are existenţă decât în funcție de corpurile care îl ocupă.

Leadership: Este mintea ta în stare să înțeleagă legătura cu divinitatea, conștientizând că ești doar o ființă finită, parte a unui întreg care depășește complexitatea ansamblului?

- În acest caz, de ce Ta-tenen a făcut brusc explozie, de ce din oul primordial a ieşit brusc lumină? De ce s-a petrecut asta la un moment dat în urmă cu milioane şi milioane de ani, după modul nostru de a măsura timpul, şi de ce nu înainte sau după momentul în care lucrurile s-au petrecut? Şi de unde vine materia fără formă din care era constituit Ta-tenen?

- Există multe mistere în univers, multe lucruri pe care mintea noastră nu este în stare să le înţeleagă în legătură cu divinitatea, căci suntem doar nişte fiinţe finite, părți ale unui tot. Or, finitul nu poate să cuprindă infinitul, aşa cum părțile unui ansamblu nu pot percepe întreaga complexitate a acestui ansamblu. Zilele trecute ţi-am spus că este absurdă ideea creației prin cuvânt, pornind de la nimic, mai puţin în cazul în care admitem că zeul a creat, pornind de la propria substanță, lumea vizibilă şi pe cea invizibilă, spiritele numite de noi "ahu" şi materia care ia în ochii noştri formele ce ne-au devenit familiare.

Leadership: Poți accepta că înțelegerea adevărată a universului necesită eforturi susținute de gândire, știind că există limite impuse revelațiilor pe care le poți primi?

Acum vei putea să fii în măsură să-i înţelegi sensul, dar să nu crezi că, prin ceea ce spun, voi alunga toate umbrele care îți întunecă mintea: nu vei putea pricepe sensul decât în urma unor lungi eforturi de gândire, şi nu în întreaga sa totalitate, căci există mistere pe care nu ne este permis să le desluşim. Oul primordial este un punct minuscul şi, totuşi, imens, care conţine potențial întreg universul.

Cum nu există nici timp și nici spaţiu, căci aceste concepte nu au căpătat substanţă în mintea noastră decât prin observarea naturii din copilărie, nu există nici înainte și nici după, nici aici şi nici acolo, ci doar Ta-tenen, un punct nelocalizat. De aceea, întrebarea pe care

mi-o pui, aceea de a ști dacă oul a ieșit din Ta-tenen într-un moment sau în altul, nu are sens, pentru că ceea ce numim moment, părticică de timp, nu a venit la viață, nu avea existenţă, pentru că nu exista mișcarea.

Leadership: Percepția ta despre realitate ar putea fi influențată de înțelegerea că totul este o manifestare a unei entități superioare, al cărei ecou în univers se regăsește în fiecare aspect al existenței tale?

Atunci, cine sunt Huh și Hauhet? Este materia organizată, materia după explozia oului primordial, apa în potențialitatea ei, elementele primordiale care, combinându-se, vor crea materia şi, în special, apa pe Pământ, după crearea acestuia. Oul ne ajută să ne facem o idee despre forma reală a universului, el simbolizează organizarea armonioasă a universului în faţa materiei dense, dar fără formă, indescriptibilă a lui Ta-tenen înaintea expansiunii sale.

Dar Ta-tenen, din care a ieșit zeul, este, în realitate, materie divină, este zeul însuși, astfel încât lumea nu este niciodată decât o manifestare a zeului, orice lucru care există fiind o părticică din Fiinţa absolută numită de noi Divinitate, care închide în ea toate emanaţiile cărora le-am dat nume deosebite, care sunt cele ale diferitelor divinităţi cărora le-am consacrat un cult, adică Ra, Ptah sau Thot, Hathor, Sekhmet sau Neith.

Înainte de a te deschide în faţa marii cunoaşteri, trebuie să fii capabil să captezi esența infinită a universului, atribuindu-ţi măreția unui Sine universal.

Oul primordial și puterea întregului univers sunt cele două concepte cheie la care trebuie să se raporteze orice om care aspiră să atingă un nivel mai înalt de cunoaștere. Prin percepția ta asupra realității, nu cumva răspunzi la chemarea de a descifra și reprezenta misterul și complexitatea universului? Din acest motiv, cred că primul pas spre atingerea unui nivel înalt de cunoaştere este reflectezi la următorul aspect: "Nu cumva tu însuţi reflectezi dinamica și transformările perpetue ale universului?"

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Păcatul va fi odihna rațiunii

On Iulie 14, 2020

Dă-ţi interesul de a cuprinde cu mintea şi cu sufletul domeniul larg al cunoaşterii bazat pe sincronizarea lui "eu însumi" cu "eu însumi mai mult decât mine".

Ceva din mine îmi cerea mai mult decât altora, oricât de tare mă împotriveam. Era o poruncă nemiloasă și neclintită, dar nu știam de unde vine şi nu voiam să las capul jos. Așa să fie, mă gândeam eu, asta să fie știința mea și să-mi zădărnicească toate eforturile. Prin comparație, orice alt păcat am comis sau voi comite nu este decât un fleac ridicol, deoarece nu am făcut nimănui prea mult rău păcătuind. Păcatele trupești și ale simțurilor nu înseamnă decât plăcerea uitării. Un vis al păcatului, un somn din care trebuie să mă trezesc cu amar de fiecare dată ca să-mi regăsesc vinovăția. Cine știe, poate că gustul pentru cărți, studiul limbii grece, interesul pentru știința profană, poate chiar și Homer și Platon reprezintă pentru mine aceeași poftă de-a uita și sunt un păcat mai grav decât neînsemnatele păcate trupești și ale simțurilor.

Păcatul nu este decât un cuvânt, dar pentru mine, de acum înainte, va însemna numai dorința disperată de-a uita măcar pentru o clipă de cunoașterea mea cea mai înaltă, de-a uita de Dumnezeu în mine. Păcatul este odihna și somnul sufletului, la fel cum somnul trupului este odihna sa, pentru că, fără el, corpul nu ar putea trăi, fiind legat de lumea finită. De aceea omul, în slăbiciunea și limitarea sa, n-ar putea trăi fără odihna sufletului. De-acum înainte nu-i voi mai reproșa nimănui păcatele. Să le fie iertate toate păcatele, așa stă în firea omului. Pentru mine, odihna rațiunii va fi păcat și păcatul va fi odihna rațiunii, dar faptul că sunt conștient de asta mă face deznădăjduit și nicicând n-o să mai am pace cu mine însumi. *****

Leadership: Eşti în stare să-ţi găseşti pacea interioară prin prisma experienţei de pendulare între odihna raţiunii şi păcatul de a mânca din fructul cunoaşterii, încât să meriţi să fii tot timpul acelaşi tu?

Din fragmentul de mai sus, extras din cartea "Tânărul Ioannis" am învăţat un lucru, acela că de la păcat până la sfinţenie este doar un singur pas: cunoaşterea. Iar aici se pot identifica mai multe feluri de cunoaştere, precum: cunoaşterea de sine, cunoaşterea binelui, cunoaşterea bazată pe fapte observate, cunoaşterea bazată pe discernământ (îmbinată cu o gândire vrednică de laudă), cunoaşterea bazată pe datele auto-evidente ale experienţei, cunoaşterea bazată pe observarea comparativă, cunoaşterea bazată pe revelaţia biblică, cunoaşterea bazată pe trăire afectivă, care mai apoi este înglobată integral în memoria afectivă a fiinţei tale.

Datorită cunoaşterii de care se arătau interesaţi tot mai mulţi oameni, unii au răspândit ideea de păcat şi au inserat mişeleşte şi subtil acest lucru în rândurile bibliei: "Crede şi nu cerceta". Ori în prezent, cunoaşterea a luat un avânt atât de puternic, încât oamenii efectiv depind de tehnologie mult mai mult decât de frica cuvintelor care le sunt predicate de la amvon. Am înţeles foarte bine acest lucru, şi am înţeles mai bine ca oricine, fiindcă într-adevăr cunoaşterea este arma cea mai puternică, iar cine dispune de ea conduce lumea în totalitate.

Eu, Fântânăru Neculai-Ioan, sunt unul dintre aceia pentru care cunoaşterea se va împlini în concret, nu în abstract. Cred în Dumnezeu prin intermediul cunoaşterii pe care am dezvoltat-o în scrierile mele, cu mult discernământ, cu mult suflet, cu multă chibzuinţă, aşa încât am ajuns să mă consider un bun cunoscător al realităţii concrete, percepând şi exprimând trăiri spirituale pe această cale.

Adevărata mea cunoaştere este rezultatul contemplaţiei individuale pe care sufletul o adresează lumii Ideilor în doctrina unei Zeităţi Universale, dar şi în doctrina unei conştiinţe individualiste, căci libertatea pe care o reclamă actul de gândire trebuie să rodească din efortul fiecăruia de a observa cu atenţia, de a inventa, de a descoperi, de a face o lume mai bună cu ajutorul a ceea ce am eu în mine.

Leadership: Ca să te recunoşti pe tine însuţi drept un om superior, trebuie să faci dovada unei cunoaşteri care are îndrăzneala de a nu-şi recunoaşte limitele?

Ceva din mine îmi cere mai mult decât altora, datorită laturii personalităţii mele componistice creative, şi îmi cere să îmi expun punctul de vedere vizavi de observaţiile pe care le-am colectat din experienţa vieţii, aprofundând tot mai mult latura sufletească a comportamentului uman, dar şi relaţia mea cu Dumnezeu.

Un singur cuvânt mă opreşte să fiu cea mai bună variantă a mea: ignoranţa. Doar gândurile şi scenariile pe care mi le fac între cele două urechi şi cei doi ochi, pot creşte şansele de a mă regăsi în paginile unei vieţi care se contemplă pe sine în fiecare moment şi care în celelalte vieţi vede numai oglinzi.

Însăşi paginile cărţilor scrise de mine abundă de prezenţa fermecătoare a unei gândiri creatoare, asemenea unei vieţi care se naşte sub ochii unui Dumnezeu care îmi transmite să nu iau în serios păcatele pe care mi le atribuie dorinţa de a mă şti deasupra tuturor prin cunoaştere. Prin comparaţie cu credinţa, mă identific ca un om drept, de mare caracter, bun la suflet, şi chiar faptul acesta de a mă descrie pune în valoare terenul fertil al autocunoaşterii.

Viaţa născută sub ochii lui Dumnezeu este o sursă infinită de plenitudine obţinută prin virtutea cunoaşterii. Ca să te cunoşti pe tine însuţi drept un om superior trebuie să faci dovada unei cunoaşteri care are îndrăzneala de a nu-şi recunoaşte limitele, punând în centrul atenţiei tale meritul de a te introduce într-o lume plină de supereroi. Totodată, trebuie să iei în considerare meritul de a a te răscoli prin introspecţia pe care o provoacă acea disecţie rafinată a sufletului şi eului tău văzut ca o sursă inepuizabilă de creaţie şi revelaţie.

Dacă pentru o validare continuă a cunoaşterii de sine este nevoie de o identificare a mijloacelor necesare unei bune observări (probabil este şi asta o componentă de bază a inteligenţei emoţionale), atunci pentru finisarea cantităţilor mari de conţinut sufletesc şi intelectual apare dificultatea extensibilităţii punctelor de vedere care alcătuiesc esenţa unei noi spiritualităţi.

Leadershipul este rezultatul cunoaşterii pe care ai obţinut-o prin puterea lui "tu însuţi" ridicată la superlativul relativ pozitiv: "sunt mereu deschis la nou şi sunt mereu mai presus decât așteptările mele."

Şi mai cred un lucru. Cred că esenţa unei noi spiritualităţi rezonează cu efortul omului de a face din cunoaşterea lui o trăire intensă a evenimentelor importante prin care trece pe parcursul vieţii, aşa încât el să fie vizibil către toţi cei care caută să se diferenţieze de ceea ce îi ţine captiv: nesiguranţa în a se repera ca oameni capabili să îşi învingă patimile şi ignoranţa.

Păcatul va fi odihna rațiunii pentru toţi acei oameni care cred că pot fi mai buni decât ceilalţi datorită cunoaşterii preluate din lecţiile ascensiunii la puterea absolută. Este un mare păcat să te ştii deasupra tuturor, fiindcă toţi te vor privi cu invidie şi dispreţ, nu neapărat cu admiraţie. Însă raţiunea ta trebuie să triumfe prin subtilitatea erudiţiei, prin subtilitatea sugestiei, prin subtilitatea ideilor, şi totodată ea trebuie să se încline în fata credinţei care spune: "Nimic nu este imposibil."

* **Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Pact cu diavolul

On Mai 27, 2010

Reevaluează felul în care răspunzi la influenţa celor superiori ţie, trecând trăsăturile lor de caracter prin sita gândirii şi a sentimentelor tale.

Numai un singur gând are împăratul Qin Shi Huang, sau, mai bine zis, este posedat de el: acela de a fi nemuritor. Şi-a netezit calea spre tron înlăturându-şi toţi potenţialii adversari, dar în faţa adversarului său cel mai de temut, moartea însăşi, rămâne neputincios.

Dar într-o zi el află despre o vrăjitoare cu puteri deosebite care se zvonea că cunoştea secretul vieţii veşnice. Imediat îi porunceşte generalului Ming, mâna lui dreaptă, s-o găsească. Zis şi făcut. Dar Zi Yuan, care era o femeie extraordinar de frumoasă, de care se îndrăgosteşte imediat, iar cu ajutorul ei descoperă în mănăstirea Turfan, care adăpostea cea mai mare bibliotecă a lumii antice, secretul vieţii veşnice.

Zi Yuan se prezintă în faţa împăratului care, foarte mulţumit de ea, îi făgăduieşte că îi va îndeplini orice dorinţă.

- Vreau să-mi petrec viaţa alături de generalul Ming, spune vrăjitoarea.

- Desigur, răspunde împăratul.

Încredinţată că acesta îşi va respecta promisiunea, Zi Yuan deschide „oracolul oaselor”, o colecţie de simboluri mistice ale lumii antice în care se afla secretul nemuririi, şi rosteşte vraja într-o limbă străveche pe care numai ea o înţelegea.

Leadership: Capacitatea ta de luare a deciziilor este în corelaţie puternică cu preferinţa pentru acţiunile rapide din care reiese o filosofie de viaţă bazată pe o "repoziţionare de preţ" care te face omul de mâine?

Dar după ce vraja îşi face efectul se întâmplă ceva absolut imprevizibil, ceva la care Zi Yuan nu s-a aşteptat, ceva groaznic. Împăratul o invită pe terasa palatului său, i-l arată pe generalul Ming legat de mâini şi de picioare, şi-i spune:

- Dacă vei deveni regina mea, îl voi lăsa să trăiască.

Zi Yuan îl priveşte întristată pe cel cu care dorea să-şi petreacă restul vieţii, condamnat acum la o moarte groaznică, apoi, într-o clipă, îşi întoarce privirea către împărat. Abia acum, în al 12-lea ceas, realizează ce fel de om este – un om pe care nu-l mişcă, nu-l emoţionează nimic, un om căruia zadarnic încerci să-i satisfaci toate dorinţele, el se va descotorosi de tine îndată ce nu-i vei mai fi de folos.

- N-ai să te ţii niciodată de cuvânt, îi răspunde ea cu voce tremurândă.

- Ai dreptate, îi spune împăratul. După care dă ordinul de execuţie. Şi imediat după ce generalul Ming este executat, cu o răutate voită, fără margini, cu o ură şi o cruzime înfiorătoare, el scoate cuţitul şi-l înfige în abdomenul vrăjitoarei. Cine îi întinde un deget

diavolului, nu-şi pierde doar mâna, ci şi viaţa.

Atacul prin surprindere asupra propriilor aliaţi este singura regulă a experienţei de leadership pe care o urmează un om superior care nu se poate coborî la statutul de muritor. El nu se poate declara înfrânt de privilegiul exclusiv al muritorilor, de a servi unui ideal înalt, ci se conformează unor motive venite din raţionamentul care spune că după un drum în iad nu mai poţi primi îndurare ca să te transferi în rai.

Leadership: Preţul pe care îl plăteşti pentru a-ţi dovedi supremaţia se repozitioneaza spre zona de rezistenţă a "operei" tale în funcţie de ceea ce eşti în stare să sacrifici pentru o pagină de glorie în istorie, fără să-ţi afirmi intenţiile adevărate?

Opera în formare la care contribui prin cultivarea discernământului oamenilor se naşte din porniri egoiste, laşităţi, ambiţii oarbe sau orgolii meschine, ezitări sau dezertări, contrapunctate de o figură senină, gânduri şi elanuri pure? Este această operă consecinţa unei ambiţii nemăsurate spre victoria unui destin care a putut alege binele, dar nu a făcut-o?

Scena pe care tocmai v-am povestit-o, de la începutul filmului *„ The Mummy – Tomb Of The Dragon Emperor (2008) ”*, mi-a dat multe de înţeles. În primul rând că un om torturat de o veşnică dorinţă, un om care nu trăieşte, care nu trudeşte decât pentru o singură idee, şi ar face totul pentru ea, nu poate fi niciodată un om de încredere. Eul său lăuntric, atât de plin de propria-i idee, nu-i permite să nutrească vreun simţământ pentru nimeni, nu-i permite să se ataşeze, nici măcar o clipă, de cineva.

Diavolul nu se pocăieşte niciodată. El va refuza mereu, cu o stăruinţă trufaşă, cu o neclintită îndârjire, orice posibilitate de a lega vreo prietenie sau de a încheia vreun parteneriat serios cu cineva. Căci un om al cărui destin, pe care singur şi l-a creat şi pe care şi-l asumă cu toată dăruirea, este să subjuge lumea, cu orice preţ, propriei sale dorinţe, nu-şi poate deschide inima, nu poate arăta nimănui bunăvoinţă.

Hotărârea lui dârză, turbată, de a-şi stinge scopul, îl face complet nesimţitor faţă de tot ce este uman, faţă de orice suferinţe şi nevoi ale oamenilor. Bine a zis cel care a zis: *„Cel care îl serveşte pe acela care nu trebuie servit îşi va găsi pieirea.”*

Leadership: Practici o filosofie bazată pe obținerea puterii totale prin negarea oricăror norme, valori, credinţe ori realităţi, numărându-te printre protagoniştii evenimentului caritabil: "Fii supereroul unui vis ruinat" ?

Tu cum răspunzi la influenţa celorlalţi? Ciudat cum adesea oamenii îşi dau seama abia în ultima clipă care este adevărata faţă a naturii umane. Şi încă şi mai ciudat e faptul că nimeni nu pune la îndoială mărturia de solidaritate a celor care îi conduc, decât atunci când trăsăturile lor de caracter ies la iveală, deci când deja e prea târziu.

Cine se încrede mai mult în cuvintele unui om fără scrupule decât în propriile simţuri şi instincte, nu-i este dat să atingă fericirea. Un tiran poate câştiga de partea lui oamenii prin ardoarea temperamentului său înflăcărat, prin avântul său deosebit, făgăduind totul, dar niciodată nu se va putea ataşa de cineva. El poate să înflăcăreze inimile oamenilor, poate să le ofere un sentiment de solidaritate, dar numai pentru o scurtă durată, până când trăsăturile sale de caracter ies la iveală.

Tu cunoşti caracterul celui care te conduce? Eşti la curent cu viziunea şi cu filozofia lui? L-ai mai urma dacă ai afla că doar evoluţia lui personală este dezideratul lui de-o viaţă? Ai abilitatea de a recunoaşte felul lui de a se raporta la ceilalţi oameni?

Supereroul unui vis ruinat este ca un personaj aproape lipsit de poveste, găzduit strict în întruchipare, care a reuşit să-şi depăşească limitele, dar nu se poate înstrăina de sentimentul de culpabilitate asociat cu o patologie psihică manifestată prin insomnii, stări obsesionale și depresive.

Preţul pe care îl plăteşti pentru a-ţi dovedi supremaţia este însoţit de câteva cuvinte care reuşesc să surprindă admirabil drama celui care-şi trăieşte anii în fuga după deşertăciunile acestei vieţi: amăgire, primejdie, tensiuni necurmate, o libertate clădită în pustiu, o promisiune veşnic neonorată.

Concluzie: Un parteneriat presupune pe lângă avantaje reciproce, conlucrare eficientă şi încredere reciprocă bazată pe fapte concrete, cât şi intenţii bune în vederea realizării scopului comun. Atunci când una din părţi are intenţii ostile, a continua aşa zisul parteneriat nu înseamnă altceva decât a face „pact cu diavolul", şi mai devreme sau mai târziu totul se va nărui.

Recunoşti importanţa selectării liderului potrivit? Sau îl alegi din disperare de cauză? Ştii să identifici un lider adevărat? Judeci profund şi la rece calitatea unui lider?

Nu este un lucru uşor, însă este esenţial. Viitorul tău depinde, la propriu, în mare măsură de abilitatea ta de a vedea şi de a alege. Dacă alegerea ta va fi bună, beneficiile se vor înmulţi; în caz contrar problemele tale vor părea aproape să nu se mai sfârşească.

Reevaluează felul în care răspunzi la influenţa celor superiori ţie, trecând trăsăturile lor de caracter prin sita gândirii şi a sentimentelor tale.

Source: https://neculaifantanaru.com/pact-cu-diavolul.html

Paganini şi o singură coardă

On Noiembrie 15, 2014

Continuă să te concentrezi asupra a ceea ce funcţionează prin improvizaţie, în aşa fel încât să te integrezi în profunzimile experienţei de a conduce.

Faimosul violonist italian Niccolo Paganini cânta în faţa unui mare public când s-a rupt o coardă la vioară. A improvizat de minune şi a continuat să cânte. Atunci s-a mai rupt o coardă. Apoi alta. În curând rămăsese numai cu una. Paganini a continuat să improvizeze şi a încheiat compoziţia cu o singură coardă. Când, în final, aplauzele s-au stins, dirijorul s-a întors spre public şi a strigat: „Paganini … şi o singură coardă ! " Publicul a început să-l ovaţioneze, iar Paganini a început să cânte din nou cu o singură coardă. *****

Leadership: Îţi pierzi de sub control „magia" într-o realitate a limitărilor acceptate, mai mult decât să accepţi puterea Creaţiei în ascendenţă cu predominarea experienţei de improvizaţie?

Nu vei putea să explorezi cu adevărat profunzimile experienţei de a conduce dacă îţi lipseşte abilitatea de a stabili valenţe comune între cele două constante: „previzibilul" şi „imprevizibilul" - în prezenţa unui fir director consecvent reprezentat de raportul complex dintre înclinaţie şi datorie. Cumulul acestor două constante se realizează într-o realitate a limitărilor acceptate, în favoarea unei focalizări pe rezultatele definite prin prisma manevrelor de tip „ *slalom printre erori, neconcordanţe sau defecte* ".

Mai întâi trebuie să accepţi limitarea, pentru ca apoi să o transformi într-o mică operă de artă. Această limitare este dată de incapacitatea de a demonstra o abilitate specială atunci când toate celelalte sunt puse pe "pauză", fiind stă în esenţa leadershipului să ştii să transformi un moment de cumpănă într-un moment de mare strălucire.

Dacă încerci să te încadrezi numai cadre stimulative şi convenabile pentru atingerea performanţei, fiind angrenat în raporturile procesului de afirmare profesională şi de creare a unei imagini cât mai bune, atunci nu vei putea să evoluezi spre o valoare mai mare. Deoarece activitatea pe care o desfăşori îţi poate modifica aşteptările. Toate impulsurile primite de la lumea exterioară se pot răsfrânge cu putere teribilă asupra ta, limitele de care te loveşti devenind o trăire interioară. În acest caz eşti pus faţă în faţă cu nevoia imperios necesară de a alege între a fi cu adevărat la înălţimea aşteptărilor celor din jur şi a fi un model experimental pentru nişte ambiţii deşarte.

Când te regăseşti în ipostaza magicianului care îşi pierde de sub control „magia", distanţându-se de modelul propriu de inovaţie, începi să-ţi manifeşti complexitatea din perspectiva unui Eu care se simte părăsit de orice încredere şi de orice strop de inspiraţie. Acest Eu începe să te ţină captiv într-un orizont al aşteptării, într-un „undeva" concret care se recapitulează tot timpul şi se repetă, până la un „altundeva" care eludează semnificativul. Asta este ceea ce în leadership se numeşte „ *The Effect of Changing the Experience of the Regular Functioning* ".

Liderul este un matematician al formulelor de continuare a experienţei concrete, în stare să rezolve o ecuaţie cu multiple necunoscute, sau mai bine spus, să o aducă la o formă rezolvabilă prin apelarea algoritmului „Posibil". Acţionând în conformitate cu normele de responsabilitate profesională, prin alcătuirea eforturilor intelectuale care îl individualizează, el deschide uşa unui raţionament care modifică percepţia asupra a ceea ce apare în neregulă pe parcursul „reprezentaţiei" sale.

Puterea Creaţiei constă în abilitatea artistului de a concepe un nou conţinut expresiv, de impact şi relevant, într-o realitate care se încăpăţânează să-l închidă într-un sine egoist, solitar, lipsit de mijloace de consolare.

Paganini şi o singură coardă aduce în prim plan acea situaţie neaşteptată în care rezultatele pot fi cuantificate numai prin artificii de perspicacitate și creativitate. În leadership, limitele pot fi împinse mereu înainte. De fapt, adevărata experienţă în leadership, cu victorii şi înfrângeri pe fundalul provocărilor neaşteptate, este să fii autentic în ceea ce afirmi că eşti chiar şi atunci când eşti pe cale să-ţi epuizezi credibilitatea şi valoarea.

Limitele propriei performanţe nu se află, aşadar, pe traiectoria avansării tale într-o anumită direcţie sau într-un anumit model de funcţionare. De fapt, vei întâlni asemenea limite numai în momentul în care eşti abătut de la calea normală de producere a rezultatelor, îndreptându-te către situaţii pentru care nu eşti pregătit. Viziunea ta entuziastă privind posibilităţile de funcţionare (prin improvizaţii) trebuie să se impună în faţa rezultatelor incerte care sugerează existenţa unor bariere inerente de care trebuie să treci.

*** Notă:** http://www.visvacomplex.com/One_String_and_Paganini.html

Paradoxul empatiei pierdute

On Decembrie 23, 2024

Performanța standardului tău moral poate fi măsurată printr-o viziune care să includă "măsura superlativului", echilibrând imaginea compasiunii cu cea a eficienței?

O ilustrare a paradoxului zilelor noastre: pe de o parte, un om sărac, îmbrăcat modest, stă pe marginea drumului vânzând ouă, în timp ce un trecător bine îmbrăcat negociază insistent pentru a plăti mai puțin.

Pe de altă parte, aceeași persoană bine îmbrăcată este văzută într-un restaurant de lux, comandând mâncare scumpă, lăsând jumătate neconsumată în farfurie și oferind un bacșiș generos de 10 euro.

Aș numi asta "paradoxul empatiei pierdute": investim resurse în lucruri efemere, oferind generozitate acolo unde nu este nevoie, dar ignorăm suferința reală din jurul nostru. Acest fenomen este prezent peste tot, nu doar în România.

Concluzia acestui paradox este o reflecție asupra valorilor și priorităților noastre: suntem adesea dispuși să plătim mult pentru confort și aparențe, dar ne lipsesc empatia și respectul pentru cei care se luptă să supraviețuiască. Este un apel tacit la conștientizare, echilibru și recunoștință pentru lucrurile care contează cu adevărat.

Leadership: Respectul pe care îl acorzi celor din jur poate fi perceput ca un reper vizual constant, capabil să traseze contururi clare între recunoaștere socială și nevoile autentice?

În teoria paradoxului empatiei pierdute, deciziile morale sunt adesea influențate de factori superficiali și presiuni sociale care depind de statutul perceput. Astfel, indivizii tind să aloce resurse și să arate respect în mod disproporționat, negociind agresiv cu cei modești, totuși investind generos în contexte efemere. Acest comportament este influențat de suferința ignorată a celor care luptă să supraviețuiască, comparativ cu dorința de validare prin confort și aparențe a celor care caută recunoaștere socială.

Prin urmare, prioritățile reale sunt mascate de un sistem de valori distorsionat, unde empatia devine un bun de lux, distribuit tacit doar în contexte care confirmă statutul social. Asemenea unei ecuații economice dezechilibrate, societatea perpetuează acest paradox, unde adevăratele nevoi rămân în umbra gesturilor grandioase, dar lipsite de substanță.

Leadership: Fundamentul valorilor tale poate transcende imediatul, oferind un cadru de vizualizare care să stimuleze o reflecție profundă asupra justei distribuții a resurselor?

Mai precis, paradoxul empatiei în societatea modernă presupune echilibrarea fluxurilor de generozitate și optimizarea distribuției de respect față de oamenii din orice clasă socială, pentru a menține o stare de echitate socială constantă și sustenabilă.

Performanța acestui sistem moral este determinată de calibrul valorilor pe care le manifestăm, precum și de întreținerea corespunzătoare a empatiei față de toți cei din jur. În mod ideal, distribuirea resurselor de sprijin și manifestarea compasiunii ar trebui să fie uniformă pentru a evita suferința și pentru a asigura supraviețuirea pe termen lung a tuturor membrilor societății.

Totuși, asemenea unui sistem defect de gestionare a resurselor, societatea noastră risipește resurse pentru confort și aparențe în zone care nu necesită sprijin, în timp ce lasă alte zone în suferință acută, demonstrând o prioritizare defectuoasă a valorilor și o incapacitate de a menține temperatura optimă a empatiei umane.

Viziunea ta asupra empatiei devine un instrument de măsurare a distanței dintre aparențele sociale și nevoile fundamentale, atunci când atenția și resursele tale creează un echilibru real între validarea socială și nevoile autentice.

Paradoxul empatiei pierdute se referă la distanța emoțională și socială dintre cei care au resurse abundente și cei care luptă pentru supraviețuire, luând în considerare faptul că inegalitățile sociale continuă să se adâncească, tot așa cum un vârtej absoarbe resursele disponibile într-un singur punct central.

Spun asta în condițiile în care, în prezent, tot mai mulți oameni își fac un obicei din a prioritiza confortul personal, fără a lua în considerare impactul real de dincolo de propria lor perspectivă imediată.

Source: https://neculaifantanaru.com/paradoxul-empatiei-pierdute.html

Pârghia de aur a leadershipului

On Decembrie 21, 2010

Determină-i pe oameni să conştientizeze sentimentul puterii tale lăuntrice ca să-şi poată optimiza mai eficient resursele necesare desfăşurării activităţilor lor - în concordanţă cu obiectivele tale.

Totul a început în acea noapte de vară târzie. Colonelul Cal Rhodes simţea o nerăbdare stranie care îi dădea fiori. Nu putea dormi, căci imaginea vie a fiului său nu-i dădea deloc pace. Nu se putea împăca cu gândul că acesta murise. Un mic firicel de speranţă rămăsese încă în interiorul său, şi nu-l putea elimina. Încă mai credea că fiul său trăieşte, fiindcă după terminarea războiului din Vietnam autorităţile l-au declarat doar dispărut în misiune, deci nu mort. Cu frică, cu spaima tăinuită, trebuia să plece neapărat şi fără zăbavă în căutarea acestuia.

Începând din acea noapte Cal Rhodes nu a mai avut decât un singur gând, care s-a transformat în cel mai mare scop al vieţii sale: să-şi salveze fiul din lagărul de prizonieri din Laos, căci primise informaţia că acolo s-ar găsi ultimii supravieţuitori ai războiului. Dar singur nu putea să-şi atingă scopul. Aşa că a luat legătura cu foştii camarazi de arme ai fiului său, şi cu multă greutate a reuşit să-i convingă să renunţe la vieţile lor liniştite în schimbul unei ultime misiuni de salvare, dar care în acelaşi timp era deosebit de periculoasă.

Leadership: Te agăţi de o misiune prin care ceilalţi pot conştientiza sursa puterii tale lăuntrice, pornind de la premiza că sentimentul este un mod de a recunoaşte interacţiunea dintre remuşcare, îndoială şi sinergie?

Cal Rhodes trebuia să se agaţe de misiunea aceasta, pe care singur o plănuise. Dorinţa lui, intensificată de spaima că fiul său ar fi fost torturat şi chiar ucis, l-a determinat să plănuiască cu atenţie strategia pentru atingerea scopului propus. Cu un entuziasm fără limite, un entuziasm care putea sparge orice bariere, Cal i-a antrenat şi i-a pregătit pe cei şase camarazi pentru a înfrunta situaţiile de mare risc. Între ei s-a legat o strânsă prietenie. Gustul dulce a acestei asocieri a fost şi faptul că toţi au fost obligaţi să împartă aceeaşi viziune, acelaşi ţel şi acelaşi entuziasm.

Cal Rhodes simţea atât ură şi mânie împotriva celor care i-au sechestrat fiul, cât şi mândria că va fi salvatorul lui. Acest lucru i-a dat un oarecare prestigiu, i-a întărit demnitatea de comandant şi i-a dezvoltat talentul de conducător. Cei şase camarazi au ajuns să aibă o foarte mare încredere in el, încrezându-se în capacităţile sale de a conduce o echipă. Colaborarea dintre ei a fost mai mult decât agreabilă, căci s-a făcut sub imperiul unei obligaţii morale – cu toţii au fost convinşi de Cal că salvarea fiului său era un motiv foarte serios pentru munca în echipă.

Pentru faptul că a crezut cu îndârjire în leadershipul său, Cal le-a câştigat încrederea celor şase camarazi. Aceştia au conştientizat sentimentul puterii sale lăuntrice de a-i conduce (depăşindu-şi limitele personale, impunându-şi voinţa numai cu scopul de a-şi găsi fiul pierdut în misiune) - şi, impulsionaţi de avântul lui sufletesc, s-au mobilizat mai bine ca niciodată pentru a-l ajuta în acea imensă sarcină pe care şi-o luase asupra sa.

Puterea lăuntrică este rezultatul unor gânduri care te străbat mereu într-un format de tipul "n-am să uit niciodată rănile aplecate asupra mea", inspirate din realitatea tranziţiei de la producerea unei tragedii până la triumful unei vieţi regăsite.

Leadership: Poţi să-ţi construieşti o influenţă de tipul "persuasiunii emoţionale" care să cauzeze acea constantă de referinţă numită sinergie?

Să nu uităm că acest act de bravură – iniţierea unei misiuni de salvare deosebit de grea – denotă o minte tânără, cu toate că Cal Rhodes era un moşneag trecut de pensionare, cu deplina conştiinţă a primejdiilor eventuale şi ulterioare. Deşi era în vârstă, el era genul de om care ştie cum să procedeze şi să aranjeze toate problemele. Nu exista nimic care să-l împiedice, să-l reţină cumva din tot ceea ce şi-a propus. Fiul său trebuia salvat cu orice preţ.

Dacă aţi urmărit filmul *"Uncommon Valor"* (1983), ştiţi că misiunea a fost doar pe jumătate o reuşită, căci echipa condusă de colonelul Cal Rhodes a reuşit să salveze doar o parte din deţinuţi, cu preţul vieţii a doi dintre membrii ei, iar fiul lui murise cu mult timp înainte să ajungă ei acolo.

Totuşi, ceea ce merită de reţinut din film este acea unitate de gândire şi acţiune care s-a creat între colonel şi cei şase camarazi, o puternică sinergie bazată pe împărtăşirea unei viziuni comune şi pe înţelegerea mutuală, o sinergie bazată pe curaj, dreptate, respect, integritate şi eficienţă.

Aşa cum un pictor ia în considerare întotdeauna structura formei şi a culorii pentru a putea optimiza calitatea imaginii, tot aşa şi tu trebuie să iei în considerare chemarea sufletească spre împlinirea unei misiuni aproape imposibile pentru a putea să perfecţionezi mijloacele de întărire ale vieţii cu noi posibilităţi de dezvoltare personală.

Persuasiunea emoţională are ca efect impulsul sentimentului de a comunica o realitate care anulează drama împovărătoare a unei incursiuni în trecut.

Pârghia de aur a leadershipului este mecanismul interior care îţi conferă forţa de propulsare necesară atingerii unui nivel superior; ea reprezintă acel impuls sufletesc uriaş prin care poţi să te înalţi singur în faţa oamenilor; constituie acea indestructibilă credinţă în tine însuţi prin care poţi să depăşeşti orice limite şi orice bariere în vederea realizării scopurilor propuse; este esenţa care pune în mişcare energia corespunzătoare acţiunilor tale; este cea mai eficientă modalitate prin care poţi să măreşti valoarea leadershipului tău.

Marele savant grec Arhimede a spus: "Daţi-mi un punct de sprijin şi voi urni Pământul din loc". Ca orice pârghie, "pârghia de aur a leadershipului" trebuie să aibă şi ea un punct de sprijin. Iar acest punct de sprijin nu este altceva decât echipa unită în jurul tău, pe care trebuie să o antrenezi şi să o dezvolţi în vederea atingerii unui obiectiv comun.

Pârghia de aur a leadershipului desemnează acel ansamblu în care acţionează mai multe forţe: impulsul lăuntric al liderului, cât si competenţele, abilităţile şi aptitudinile, atât ale lui cât şi ale echipei sale, la care se adaugă conlucrarea, cooperarea şi coeziunea dintre ei.

Tu ţi-ai construit o astfel de pârghie?

Source: https://neculaifantanaru.com/parghia-de-aur-a-leadershipului.html

Pars Pro Toto

On Martie 13, 2016

Învaţă să surprinzi partea care oglindeşte o nouă dimensiune a deja-ştiutului, utilizând acea succesiune de transformări care contribuie la maturizarea relaţiei dintre particular și general.

Mai mult decât atât însă, Eisenstein foloseşte prim-planul şi într-un fel similar cu ceea ce poetica numeşte sinecdoca. Este vorba de capacitatea filmului de a recrea în conştiinţa şi sentimentele spectatorilor un întreg prin intermediul uneia din părţile sale componente. Întreaga reprezentare a medicului Smirnov este cuprinsă în detaliul acelui pince-nez al său, rămas agăţat de o frânghie, după revolta marinarilor.

Detaliul acesta are o putere emoţională mai mare decât reprezentarea doctorului însuşi şi a aruncării lui peste bord. Pars pro toto, partea acţionează aici pentru întreg şi se include într-un ansamblu în care, la rândul ei, figura doctorului reprezintă, în particularul ei, o idee generală, ideea clasei sociale din care face parte, a rolului acestei clase. Iar mai departe, răscoala de pe "Potemkin" este partea care oglindeşte întreaga revoluţie din 1905. *****

Leadership: Poți să creezi în conştiinţa şi sentimentele oamenilor un ÎNTREG prin intermediul uneia din părţile componente ale creaţiei tale artistice, încât întreaga reprezentare a realităţii pe care o plăsmuieşti să fie cuprinsă într-un singur detaliu?

În cazul formei cele mai complexe a producției artistice, numită totodată creație autentică prin care se imaginează, analizează și se construiește o anumită temă, cu mare relevanţă în contextul unor evenimente mai mult sau mai puțin însemnate, există două sisteme diferite ce acţionează în serie.

În primul sistem, numit totuși din motive personale „Extractor", mai multe detalii sugestive și concrete sunt extrase din perspectiva sau trăirile anumitor personalităţi către o ilustraţie ce merge dinspre imagine spre un anumit tip de realitate, uneori în chip deductiv, descompunând în acte și fapte orice cade sub incidenţa unei ordini a primordialului. Aici se umplu golurile create de către insuficienţa unor informații de care subiectul dispune, în vederea descifrării, înţelegerii, interpretării unui nou fenomen, a unui caz izolat.

Al doilea sistem, numit „Reactor", care pentru fiecare imagine descompusă se utilizează opțiuni diferite de customizare, cuprinde elementele cheie percepute drept repere de comparație cu ceea ce există în afara personalităţii, printr-o succesiune de transformări ce contribuie la maturizarea acelui segment al relaţiei dintre particular și general.

Pentru ca leadershipul să fie etichetat drept un mijloc de exprimare personală prin participarea însăşi la un act de creație original, susceptibil pe un anumit nivel de profunzime şi de integrare a fiinţei la o anumită realitate, întâi trebuie să surprinzi partea care oglindeşte o nouă dimensiune a deja-ştiutului, una paralelă, ce transleazā viața sau evenimentele într-o altă compoziţie – una artistică.

Întreaga reprezentare a realităţii pe care o plăsmuieşti poate să fie cuprinsă într-un singur detaliu atunci când motivele temei alese spre expunere evidenţiază, în mod particular, o idee generală.

Practic, partea cea mai relevantă care oglindeşte un anumit aspect al momentului istoric din

filmul lui Einsenstein nu este dată de acea perioadă furtunoasă a revoluţiei în care spiritele şi curentele evoluau într-un mod nemaivăzut de accelerat, vertiginos. Ci, mai cu seamă, este dată de acea torţă vie a Revoluţiei care face, în mod tragic, legătura între ceea ce s-a întâmplat în sufletul oamenilor şi evenimentul care a declanşat transformări profunde şi de substanţă, făcând ca imaginea viitorului să fie deschisă spre o experienţă atractivă de actualitate.

Pars Pro Toto este acea parte din realitatea trecută cu vederea care, conţinând toate etapele unei povestiri, alimentează întregul a ceea ce vrei să transmiţi.

Regizorii de film sunt cei mai mari modelatori ai lumii, reuşind să creeze în conştiinţa şi sentimentele oamenilor un întreg prin intermediul uneia din părţile componente ale creaţiei lor artistice.

Argumentul unei anumite idei este un întreg exprimat într-o manieră complexă, putând fi pus oricând între „paranteze”, intercalat în atracţiile și provocările lumii reale sau ireale. Reprezentarea acelei idei trebuie să fie cuprinsă în detaliul semnificativ al unui eveniment, al unui personaj, sau al unui moment de referinţă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/pars-pro-toto.html

Partea de mister, ceea ce este ascuns curiozităţii muritorilor

On Octombrie 19, 2012

Fără vastitatea spaţiului neînţeles, realitatea ar rămâne comprimată într-un punct insignifiant.

- Kuk şi Kauket înseamnă spaţiul infinit cufundat în întuneric, înainte de crearea luminii.

- Oare nu în acest spaţiu fără limită se va realiza crearea lumii sensibile?

- Desigur.

- Căci, fără acest spaţiu, nimic nu poate să aibă întindere şi totul se reduce la un punct minuscul. Nu crezi?

Leadership: Ce simbol are puterea să reflecte o conexiune profundă între tine și forțele universale, marcând un punct de transformare personală prin vizualizarea interioară?

Keops încuviinţă cu o mişcare a capului. Apoi întrebă:

- Dar nu ştiu să spun nimic despre Amon şi Amaunet. De ce acest cuplu divin este ascuns? Dacă este ascuns, nu poate să apară vederii noastre, şi de ce, dacă este, nu se manifestă?

- Tocmai aceasta este partea de mister, ceea ce este ascuns curiozităţii muritorilor. Află că toate aceste aspecte ale universului, care se situează la baza totalităţii sale, se află în Thot, ele constituie natura secretă a lui Thot. Dar continuă şi spune-mi ce ştii despre creaţie după cum o descriu preoţii de la Hermopolis.

- Cred că am înţeles că în Toth lipsit de formă - care era Thot primordial, ceea ce denumim prin Tatenen - era un ou, un ou enorm, care s-a ivit din haos ca să se deschidă ca o floare de lotus. Şi din această floare care s-a deschis în prima dimineaţă a lumii, a ţâşnit soarele, s-a născut Ra, asemenea unui nou-născut, care iese din pântecele mamei sale.

Leadership: Crezi că revelația unei dinamici între "ascuns" și "manifestat" îți poate oferi un nou cadru de referință în cadrul căruia poţi să evaluezi și să valorizezi aspectele mai subtile ale experienței tale umane și spirituale?

- Este un simbol şi acesta e modul în care e prezentat. Dar, în realitate, nu e mai curând lumina care a străpuns întunericul? Sau lumina care se va răspândi prin golul universului, ca să-l umple cu prezenţa ei, ca să-i dăruiască substanţa sa?

- Ceea ce numești gol al universului, nu este oare spaţiul în care se va putea manifesta creaţia divină? întrebă atunci Keops.

- Keops, prin aceste consideraţii ţi-ai dovedit forţa gândirii, căci începi deja să te apropii de mister, zise Ibebi. Te voi lăsa din nou singur, ca să poţi pătrunde şi mai adânc, prin propriile mijloace, în domeniul zeului ascuns.

Pentru un căutător al iluminării, întinderile nelimitate ale necunoscutului oferă cadrul pentru expansiunea existenței. Din abisurile întunericului se naște lumina cunoașterii și a creației.

Partea de mister, ceea ce este ascuns curiozității muritorilor, se adresează celor puţini care explorează ideea că ocultarea unor aspecte divine poate servi ca un reper vizual pentru a măsura progresul în înțelegerea naturii complexe și adesea enigmatice a realității.

În lumina acestor informații, cum îți imaginezi că impactul asupra percepţiei spirituale ar putea ghida înțelegerea ta despre "cele nemanifestate" și valorile lor intrinseci?

Source: https://neculaifantanaru.com/partea-de-mister-ceea-ce-este-ascuns-curiozitatii-muritorilor.h

Partea empirică a cunoaşterii

On Iulie 20, 2021

Încearcă să realizezi o delimitare de normele "nescrise" ale utilizării tehnologiei, extinzând noțiunea de "credibil" la evenimentele din trecut care au un înțeles dincolo de actul lor de adoptare.

Am căutat ieri nişte aplicaţii de tipul "mp3 Cutter". Bineînţeles, pe GooglePlay am căutat prima oară. Şi în timp ce testam diferite aplicaţii, îmi amintesc c-am accesat o aplicaţie free trial, cu reclame. Şi apăruse la un moment dat o reclamă la nişte circuite electronice, interesant mod de promovare, dar fără nicio legătură cu muzica. Şi, fiindcă pe vremuri m-a pasionat domeniul, am dat click. Nu s-a întâmplat nimic, era o pagină oarbă. S-a închis brusc aplicaţia.

Şi uite aşa m-am ales la story pe Facebook cu o melodie românească, cu ritm de manea, unde artistul respectiv a dăruit lumii întregi "talentul" său nemăsurat. Abia mai înainte am observat ce mi-a apărut la story. Am şters imediat postarea, chiar dacă, ce-i drept, a fost prea târziu. Deja lumea văzuse ce aveam la story. Într-adevăr, ar fi tare liniştitor să asculţi o manea, dacă ţi-ar plăcea genul...Dar prefer un Haddaway.

Şi iată ce vreau să spun, ca s-o spun mai bine:

Distincţia dintre ceea ce se vede şi ceea ce este credibil se face după două criterii principale: sursa de obţinere a informaţiei şi modalitatea în care creierul procesează informaţia – trecând de la o idee la alta în loc de a gândi liniar.

Nu, nu eşti păcălit de tehnologie, ci trebuie să fii pregătit s-o cunoşti chiar şi când aceasta are un rol minor în viaţa ta. Aceasta este o lecţie pe care trecutul mi-a dat-o de nenumărate ori.

Leadership: Ceea ce ţi s-a întâmplat fără să te aştepţi este ceea ce vei putea să fructifici la nivel de cunoaştere, ca să ştii cum să abordezi dintr-o altă perspectivă lucrurile care ţi se întâmplă?

Într-adevăr. Nu știu cum a ajuns la story o melodie fără sens, fără ritm, doar fiindcă am dat click pe o reclamă. Iată, asta înseamnă să ajungă telefonul tău să fie condus de tehnologie, în timp ce tu încă nu eşti la curent cu pericolul din spatele tehnologiei. Poate că nici Facebook nu ştie cât de multe "minuni" se pot face cu ajutorul lui, fără ca el să-şi dea seama, fără să poată împiedica anumite influenţe din exterior.

În acest context nu prea este cazul să mă iau după reperele normale ale internetului, deci după reperele unei schimbări care păstrează fondul vechilor reguli de normalitate. Ci trebuie să fiu atent la normele şmechere, nescrise, care sunt general valabile când vine vorba de evaluarea şi testarea unui sistem informaţional, şi care totuşi sunt legiferate. Iar reperele mele puţine, dar cântărind fiecare în parte enorm, vor fi mereu toleranţa, raţiunea, moralitatea şi conştiinţa.

Cu toate acestea, probabil că se păstrează acel sentiment de superioritate chiar şi atunci când eşti păcălit" de tehnologie. De fapt, mulţi oameni păcăliţi de tehnologie devin tot mai încrezători în capacităţile tehnologice, având speranţa că pot folosi la rândul lor orice "şmecherie" în folosul ştiinţei pe care trebuie să şi-o însuşească tot mai mult - la modul cum

poate ea face anumite lucruri greu de acceptat.

Spun toate astea fiindcă nu este prima oară când tehnologia o ia înaintea cunoaşterii de care dispun, dar de fiecare dată am încercat să învăţ mecanismul din spatele tehnologiei şi să-l folosesc în scopul obţinerii unei mai bune cunoaşteri a etapelor evoluţiei metodei de cunoaştere ştiinţifică.

Superioritatea omului care îmbrăţişează ştiinţa rezidă în faptul că ceea ce este îndreptăţit să aprobe sau să respingă la nivel de noutate cuprinde experienţa sa anterioară în gestionarea unor provocări de tipul "keep only those things that carry a meaning beyond their sheer enactment".

Partea empirică a cunoaşterii se referă la activitatea propriu-zisă de cercetare şi manipulare a informaţiilor (care pot fi extrase din diverse instrumente web) astfel încât pentru adoptarea deciziilor legate de măsurarea performanţei personale să fie luate în considerare numai datele semnificative procesului coordonat şi condus de abilitatea de a rezista în faţa dezamăgirilor.

Cam aşa gândeşte un om care iubeşte tehnologia, chiar şi atunci când a fost păcălit de ea:
"Ceea ce mi s-a întâmplat fără să mă aştept este ceea ce voi putea să fructific la nivel de cunoaştere, ca să ştiu cum să abordez dintr-o altă perspectivă lucrurile care mi se întâmplă."

Source: https://neculaifantanaru.com/partea-empirica-a-cunoasterii.html

Partea fascinantă din spatele leadershipului

On Martie 12, 2020

Conţinutul vieţii sufleteşti este o culme a creaţiei de maturitate a artistului.

Adesea intru prin librăria din Palas. Răsfoiesc cărţi din domenii diferite. Prefer beletristica. Iar beletristicii nu-i trebuie expresii şi coduri secrete pentru a-şi câştiga cel puţin meritul de a fi răsfoită, sau chiar aprofundată de cei a căror curiozitate este destul de mare. Am învăţat un lucru important, adesea ignorat de mulţi scriitori. Frumuseţea unei cărţi nu stă în limbajul secret, gen Da Vinci code, sau metodele esoterice de informaţii cabalistice, de fapt limbajul artistic este începutul unei creaţii care trebuie s-o conturezi ca pe-o lecţie de maturitate. Te învaţă să fii mai lucid, mai deschis la minte. Mai bun. Mai înţelept.

Când eram student am citit "Faraonul" lui Prus, apoi "Egipteanul" lui Mika Waltari, apoi "Magul" de Wilbur Smith. Îndeosebi cărţi despre Egiptul antic, precum cele scrie de Gerald Massadie. Dar am recitit si "Ulise" de James Joyce şi "Numele Trandafirului" de Umberto Eco. M-am simţit ca un faraon dintr-un Egipt aflat într-o altă fază de evoluţie, permanent la altitudine în ceea ce priveşte mersul lumii, apoi m-am situat sub magia unui adorabil clișeu: "zeu-dumnezeu" care încă mă face să mă simt conectat la natura conţinutului spaţiu-timp. La un moment dat am fost un sclav care a devenit rege. M-am împotmolit totuşi la un anumit punct, şi anume acela când faraonul devine sclavul unei magii care este vizibilă numai în termeni de "joc al confuziilor".

Am învăţat un lucru. Degeaba ai înţeles limbajul secret, atât de secret încât mulţi nu-şi dau seama de el nici dacă ar citi biblia de 100 de ori. Ceea ce contează cu adevărat este triumful lecţiei finale, sau concluzia. Mai mult decât orice, contează povestea. Profunzimea ei. Simplitatea ei plină de profunzime. Relevanţa ei. Fantasticul. Morala. În faţa unui asemenea limbaj, datorită efectelor sale ascunse, de la simbolistică la meşteşug, este posibil ca citirea să capete sensul de autonomie a imaginii şi de relaţie mutuală între ea şi referent, imaginea fiind versiunea mărită a Egoului tău, în timp ce referentul este proiecţia Egoului tău într-o nouă realitate.

Leadership: Cât de fascinantă îţi pare perspectiva de a privi experienţele vieţii prin prisma capacităţii de sugestie a creaţiei artistice, încât să converteşti latențele de viziune asupra lumii în scena unui personaj care îşi scrie singur romanul?

Când citeam John Fowles, sau Victor Hugo, sau Alexandre Dumas, mă identificam cu personajul principal, trăiam aceleaşi emoţii pline de duioşie, simţeam aceeaşi durere sau bucurie ca a lui. Misterul. Iubirea. Învăţătura. Provocarea. Alteori simţeam că ating lucrurile pe care ştiam că le voi părăsi, dar pe care niciodată nu le voi uita. Fiindcă au rămas acolo, placute sufletului meu, adânc întipărite în conştiinţa mea, şi fiindcă sufletului meu îi place, iubeşte, admiră nespus profunzimea lor.

Aşadar iată secretul scrisului frumos, al beletristicii plină de simplitate: să ştii să inciţi cititorul, nu să încerci să-l readuci în centrul unei problematici interpretative. Parcursul pe care îl traversează personajul, pe care îl poţi cunoaşte din partea din spate a unui templu solemn, este mai important decât orice scriere secretă. Căci scrierii secrete îi lipseşte emoţia, adesea îi lipseşte povestea. Iar povestea este totul. Sau cel puţin, viaţa din spatele poveştii este cea care contează cu adevărat.

Viaţa bate filmul, bate orice poveste, fiindcă viaţa este transpunerea unei poveşti într-un film în care spectatorul se crede personajul principal, în vederea personalizării personajului principal după bunul plac. Este şi asta o magie, un fel de a încânta vederea căreia de atâtea

ori i se pare una, iar alta i se pare cu neputinţă.

Leadership: Perspectiva cu care îţi priveşti fascinanta experienţă de viaţă este lăsată la latitudinea capacităţii tale de a-ţi converti latențele de expresivitate într-o creație care se desfăşoară pe orizontală?

Fii tu povestea pe care o citeşti despre alţii. Fii tu scriitorul care scrie povestea. Fii scrierea fără de care povestea nu ar putea exista. Învaţă să fii tu, învăţând din viaţa altora cum să fii tu o poveste. Şi doar atât. O creaţie care se desfăşoară pe orizontală este parcursul drept pe care îl urmezi evoluând de la mărturisirile unui personaj fictiv, la înţelegerea modului de trăire unei vieţi care întrece povestea.

Latenţele de expresivitate sunt date de puterea sufletului tău de a se conecta la tot ce înseamnă "eveniment unic şi întâmplător", de însuşirea artei de a sonda mai adânc psihologiile diverse, încât raza creaţiei ce măsoară reprezentarea ca atare a capodoperei finale să capete caracteristica înţelepciunii. Să nu uităm definiţia dată de cineva pe internet, "expresivitatea este reprezentarea lingvistică a imaginaţiei şi a afectivităţii".

Asta este singura mea înţelepciune. E tot ce-am învăţat din toate cărţile bune. Şi îmi pare bine că le-am citit şi le-am trăit doar pe cele excelente. Şi îmi pare bine că am înţeles înţelepciunea, atât de rar dobândită numai prin citit şi prin scris, prin faptul că am ştiut să fac distincţia între calitate şi kitsch, între o pledoarie pentru firesc şi o compilaţie de viziuni incisive.

Iar datorită faptului că tot ce-am citit bun ar putea fi cuprins într-o singură carte, gen "Duma Key" de Stephen King, în chip de explicaţie adusă creaţiei scriitoriceşti, mă simt dator să mă consider măsura principală a evaluării, judecării şi aprecierii unor constatări cu care se poate înţelege elementul „surplus cognitiv" din filosofie. Omul înţelept este conţinutul cărţii pe care o are în suflet, urmându-i sfaturile ca o privire aruncată asupra propriilor scrieri.

Leadershipul, în viziunea unui scriitor, reprezintă o treaptă în urcuşul spiritual al lumii recunoscută prin dobândirea unei noi înţelegeri asupra cunoaşterii ce porneşte de la experienţa vieţii (condensată într-un format de expresivitate) şi se continuă cu povestea unui personaj de poveste care îşi ridică viaţa la nivel de capodoperă a creaţiei.

Partea fascinantă din spatele leadershipului vizează aspiraţia creaţiei tale de a se exprima într-un cuvânt, "POVESTE", legat de următoarea lecţie de maturitate: nu poţi fi păzitorul înţelepciunii înalte până ce nu-l imiţi pe cel mai bun personaj din cartea care te preocupă într-un mod aparte.

Source: https://neculaifantanaru.com/partea-fascinanta-din-spatele-leadershipului.html

Partea întâi a leadershipului

On Ianuarie 18, 2013

Exercită-ţi puterea de a fi stăpânul evenimentelor care te mută din zona de confort, fără să te ancorezi la o compromitere a caracterului ce nu corespunde viziunii echilibrate a unui drum spre mai departe.

Prin timpul liceului am citit romanul "Hannibal Ante Portas" scris de Slavomir Nastasijevic, fiind o creaţie nelipsită din biblioteca unui lider, în preajma nevoii de a mă deprinde cu învăţătura aleasă a marilor luptători. De fapt, s-ar spune că cea mai mare ispravă a unui luptător este putinţa de a se raporta la o creaţie aducătoare de inspiraţie şi înţelepciune plină de învăţături alese.

Și erau descrise unitățile armate romane. Niște grăsani, îndestulați, dotaţi cu echipamente grele și sofisticate, care abia aveau puterea să urce pe cai. Un om care se luptă cu propria greutate fizică îşi poate cu greu justifica amplasarea în câmpul de manifestare a experienţei de a lupta împotriva altora, oricât de sofisticate ar fi armele sale.

De cealaltă parte, unitățile lui Hannibal, slabi, nemâncați, dotați cu arme ușoare, fără prea multă instruire militară, dar foarte buni atleți. Unei schimbări de viziune nu-i trebuie arme grele ca să se materializeze într-o mutare spectaculoasă.

Și când se încingea câte o luptă pe viață şi pe moarte, cu toate că romanii aveau avantaj de 3 contra 1, erau în scurt timp aproape toți masacrați. Nu aveau nici rezistență, nici agilitate, de fapt nu aveau nici măcar puterea să coboare de pe cai ca să-şi ajute răniții.

Și uite așa se face, că cei care au mult sunt atât de ușor de învins de cei ce nu au aproape nimic, tocmai pentru că au totul... în afară de puterea de a lupta.

Leadership: Este posibil ca pe parcursul următoarelor tale stadii de educare, consistente şi decisive, să faci un pas înainte spre construirea unei imagini de sine care să producă schimbări semnificative acestei imagini?

Dacă vrei să fii un învingător, ferește-te să stai printre cei ce au de toate, printre cei dotaţi cu instrumente sofisticate, deoarece caracterul cel mai puternic nu se câştigă decât prin luptă, iar lupta are un singur reproş: îi lipseşte armele cele mai bune. Pentru ca o armă să ia forma unei viziuni şi să se materializeze într-o mutare spectaculoasă (dintr-o schimbare de situaţii), asemenea unui trofeu obţinut prin mari eforturi, trebuie ca modul ei de folosire să fie completat de o practică serioasă, de manifestarea unei reacții emoționale în comportament, în diverse privințe și situații specifice.

Arma cea mai aleasă a unui lider este calitatea caracterului de a fi matur, rezistent şi înţelept, determinând o atitudine mai îndârjită asupra atingerii anumitor scopuri, ocupându-şi locul în dreapta imaginii unui spadasin care, cu o singură sabie, trebuie să-şi învingă adversarii fără să-şi scoată sabia din teacă. Aşadar, caracterul este o armă care nu trebuie folosită doar din punct de vedere fizic, ci mai ales spiritual, adică prin crearea unei imagini de sine foarte puternice care se proiectează în exterior ca un adevărat tsunami.

Când ne gândim la o armă de temut, ne gândim la o imagine a luptătorului care îşi condiţionează adesea dispoziţia datorită structurii sale stabile sau instabile. Imaginea poate surprinde o totalitate a însuşirilor psihice şi morale ale individului înzestrat cu înţelepciune,

manifestate în comportamentul şi acţiunile sale, în atitudinile şi poziţia sa faţă de alţii, numai dacă ea înfăţişează o întâmplare neobişnuită, dar care nu are consecinţe grave.

Caracterul este imaginea care te înfăţişează ca un luptător prin spirit şi atitudine, nu neapărat ca un luptător ţinând în mână o sabie ascuţită.

Leadership: Imaginea cu care îţi îmbogăţeşti personalitatea este un produs al multor variabile controlabile, aflate în relaţie cu orientarea ta spre transformarea viziunii într-o realitate care nu cere sacrificii?

Haideţi să luăm alt alt exemplu.

Cine dă din mâini și din picioare mai mult și mai tare: cel care e pe cale să se înece sau cel care pescuiește în barcă liniștit?

La fel este și cu cei din urmă care nu au nimic, care dar ajung să conducă o lume întreagă: ei dau mai mult din mâini și din picioare decât toți ceilalți care au totul.

Ferice de cei din urmă sau de cei ce n-au nimic, fiindcă ei vor fi cei dintâi și cei care vor conduce pământul.

Sunt în măsură să trag o concluzie. Cu cât ai mai puțin, cu atât îți dorești mai mult. Cu cât îți dorești mai mult, cu atât faci mai mult. De la puțin se ajunge la mult.

Aşadar, prima variantă controlabilă a personalităţii tale, sămânţa care stă la baza realizărilor mari, este însăşi starea sufletească pe care o simţi când râvneşti sau aspiri către ceva. A doua variantă, ca o consecinţă firească a tendinţelor evolutive, o trăsătură evident pozitivă pe care trebuie să o foloseşti în favoarea ta, este acea forţă de rezistenţă de care trebuie să dai dovadă în momentele nefaste ale vieţii.

Apelând permanent la atitudinea care strigă "pot să devin mult mai mult decât sunt'", ca evaluare continuă a realizărilor tale care rezistă tendinţelor de frământare sau de incertitudine, vei putea să străbaţi drumurile vieţii fără să te simţi rănit sau exploatat de circumstanţele şi vicisitudinile vieţii.

Deviza liderilor este aceasta: "Voi răzbi în viaţă cu nevoia de a-mi controla lumea, fără teama de a mă confrunta cu schimbări majore, încât să materializez viziunea unei evadări din filme, încât să-mi atribui modul de a fi unei realităţi care scapă mereu celorlalţi din vedere".

Partea întâi a leadershipului surprinde legătura dintre caracter şi atitudine, exprimată prin intermediul celor trei identificatori: viziune, dorinţă şi capacitatea de a face sacrificii. Caracterul de învingător poartă amprenta unei atitudini pline de demnitate, autocontrol, înţelegere, fiind investit parcă de la natură cu capacitatea de a creşte dorinţa de împlinire a unei viziuni care dă coerenţă şi sens sacrificiilor, credinţei şi faptelor îndrăzneţe.

Source: https://neculaifantanaru.com/partea-intai-a-leadershipului.html

Partea specială a leadershipului

On Aprilie 08, 2008

Evaluează-ţi potenţialul de lider în aşa fel încât produsul creaţiei pe care o experimentezi prin procesul de partajare al resurselor (viziune, abordare şi concept) să se orienteze spre numeroase posibilităţi de extindere a conţinutului ei.

Metoda de lucru a celor doi artişti funcţionează perfect, fără asperităţi. Colaborarea are întotdeauna opt momente succesive precise. Mai întâi Serghei Eisenstein îi arată celebrului compozitor, Prokofiev, montajul secvenţei. Apoi secvenţa se cronometrează şi regizorul îşi expune dorinţele faţă de muzică. Îşi exprimă plastic aceste deziderate: "Iată, aici trebuie să sune aşa ca şi cum cineva i-ar smulge unei mame copilul din braţe", sau "să faci să se audă aşa cum ai lovi un dop de o sticlă". Prokofiev se arată totdeauna încântat de asemenea indicaţii plastice.

*Apoi compozitorul se întoarce în camera sa de hotel din Alma-Ata, unde transpune cronometrajul notat într-un anumit număr de măsuri în funcţie de tempo-ul pe care urmează să-l aibă muzica secvenţei. Pe plan se află atunci un metronom, un cronometru şi coli nescrise încă, însă cu portativele împărţite în măsuri şi mâzgălite cu tot felul de însemnări pe înţelesul lui doar. Odată fixate astfel cu precizie cadrele compoziţiei, Prokofiev compune muzica ce se înscrie în această reţea de măsuri calculată prealabil. **

Leadership: Ai înţeles că tot ceea ce există în exteriorul tău serveşte clipă de clipă drumului tău de autodescoperire prin creaţie, luând în considerare plasticitatea unei exprimări autentice?

O perspectivă modernă a creaţiei pe care o experimentezi (ca pe o aventură minunată într-o lume cu totul nouă) contribuie considerabil la dezvoltarea activităţii cognitive pusă în slujba unei dezvoltări progresive a noţiunilor ce pun în evidenţă o exprimare autentică a emoţiilor şi gândurilor.

Însăşi compoziţia diverselor abordări şi cunoaşterea noţiunilor este o provocare şi o oglindă a ta însuși ca individ creator. Numaidecât, această perspectivă modernă a creaţiei trebuie să cuprindă setea de a expune o viziune mai apropiată de libertatea de exprimare, posibilități remarcabile de dezvoltare a unui conţinut valoros, concret şi interactiv, care însumează o serie de dorințe refulate investite de artist în mesajul operei sale.

Bineînţeles, transferul emoţiilor şi a viziunii către alte persoane, prin intermediul creaţiei artistice, explică modul în care pot apărea mijloacele plastice (linie, culoare, sunet) în viața de zi cu zi. De exemplu, atunci când întâlneşti o persoană nouă care îţi amintește de altcineva, numaidecât amintirea respectivă îţi furnizează o informaţie, o sugestie, o anumită particularitate vizavi de anumite fenomene, consecințe ale acțiunilor și procese simple, înrudire cu influenţele artei, care se întind prin întregul domeniu al creaţiei artistice.

Or numai într-un context dăunător personal, sau într-un context social care nu predispune la evoluţie intelectuală, poate fi descris transferul emoţiilor şi a viziunii ca o problemă de veridicitate, ca o tendinţă subdimensionare a formei pe care o dai conţinutului creaţiei tale. Această perspectivă a viziunii unplută cu un substrat nisipos, fără pretenţii de exclusivitate în divulgarea unor informaţii de calitate, a unor convenţii şi clişee de limbaj, poate să genereze o multitudine de cercetări şi experimentări care luminează modul în care oamenii tind să repete tiparul de relații dintre ideologie şi modul în care aceasta construieşte noul imaginar al colectivităţii.

Aşadar, produsul creaţiei pe care o experimentezi prin procesul de partajare al resurselor (viziune, abordare şi concept) şi care poate să se orienteze spre numeroase posibilităţi de extindere a conţinutului ei este strâns legat de reflectarea asupra diverselor abordări ale situaţiilor de viaţă pe care le-ai putea integra, din punctul de vedere al analizei, într-un domeniu teoretic sau practic.

Prin urmare exteriorul tău serveşte drumului de autodescoperire prin creaţie atunci când ceea ce intră în conţinutul acesteia poate să ofere indicaţii preţioase cu privire la caracteristisile, scopurile şi acţiunile ce conduc la dezvoltarea ideii de valorificare a viziunii pe care o redai despre artă şi despre relaţia ei cu viaţa.

Bine spunea cineva pe observatorcultural.ro, că marile întrebări ale vieţii sunt despre artă şi despre relaţia acesteia cu viaţa, despre „fiinţa jucând un rol" şi relaţia dintre estetic şi etic, despre acţiunea şi inima omului privite ca mister, teatrul ca falsitate şi, deopotrivă, autenticitate, toate acestea constituind temele care construiesc corpul creaţiei şi care îi conferă şi o miză de relevanţă teoretică.

Partea specială a leadershipului reiese din actul redescoperirii sinelui ca o privire aruncată asupra lumii din jur din care cel mai adesea se descifrează semnificaţiile profunde ale artei, misterele şi particularităţile creaţiei.

Iar aici intervine plasticitatea unei exprimări autentice care prevede faptul că tot ceea ce observi şi tot ceea ce cunoşti se poate transpune într-un limbaj a cărui miză este recunoaşterea potenţialului de a da naştere unoi noi dimeniunii a profunzimii în om şi în artă, unor noi tendinţe de creaţie, şi unei viziuni autentice capabilă să etaleze o gamă largă de mijloace de expresie, precum: cuvintele, mesajele verbale, ideile frumos conturate, concepții a unei noi forme de sine individual, imaginile unei noi percepţii ale realităţii.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Parteneri

On Mai 10, 2008

Ne cerem scuze pentru eventualele inconveniente. Va rugam sa reveniti.

Particularităţile ştiinţei

On Iulie 27, 2016

Nu poți să dai valoare propriei tale reacţii asupra realităţii, fără să arăţi valoarea infinită a rezistenţei tale în faţa necunoscutelor ei.

Epidemia se răspândeşte vertiginos, tot mai mulţi indivizi sunt blocaţi într-un soi de moarte parţială, o stare de unificare cu răul cel mai agresiv, malign ca un cancer subtil de care nu-ţi dai seama că eşti infectat până ce nu te transformi într-un *undead being* . Virusul continuă să rămână la fel de încifrat, de neoprit, *an evil among all things that are done under the sun* , al cărui efectul atipic devine atât de presant că nimeni nu-l mai putea tăinui, sau nega.

Numai un suflet rătăcitor priveşte cu ochii senini înspre acolo unde ştie că nu va ajunge - în iad, fiindcă el însuşi este antidotul acestei molime care transformă orice fiinţă într-un animal feroce. Numai Gerry Lane, un investigator, un curajos al acestei sorţi plină de vină, numai acest savant care în adâncul inimii sale crede în marea suveranitate a ştiinţei, are dreptul să găsească provocări cheie în formularea necunoscutelor unei lumi virusate de un factor nemaiîntâlnit.

Dar înainte de a-şi implica în luptă toate forţele raţiunii, atenţiei şi analizei cele mai eficiente, el are de ales între două decizii majore: hotărârea neînduplecată de a trăi în continuare pentru un scop medical *"to find the cure"* , sau de a trăi pentru totdeauna infestat, ca un damnat, egal cu un *"undead being created through the reanimation of a human corpse".*

În realitatea unei lumi decăzute, numai chimistul care se manifestă prin particularităţile ştiinţei, prin prisma unui algoritm de diagnostic bazat pe analiza complexă a profilului celor ocoliţi de virus, și totodată prin revelarea formulei unei substanţe organice complexe, determinată dintr-o probă de sânge recoltată din propriul organism însămânţat cu un catalizator de reacţie, are şanse de supravieţuire şi de leadership. *****

Leadership: Te asiguri că imaginea pe care o deschizi asupra provocărilor din viața ta are o valoare ridicată, folosind opţiunea „ *On* " sau opţiunea „ *Off* " din sfera experienţei de a te situa deasupra propriei naturi?

Cel care umblă pe calea sinuoasă a luptei dintre două decizii capitale, sub pretinsa lor coexistenţă contradictorie, datorează responsabilitate atât faţă de sine cât şi faţă de lume, fără să se vulnerabilizeze. Un asemenea individ se supune proceselor de gândire raţională, de analiză şi discernământ, care îl fac să privească altfel lucrurile și situaţiile, ajutându-l să-și găsească un echilibru în ceea ce presupune identificarea elementelor care determină o anumită atitudine și o anumită certitudine.

Asigurarea puterii personale într-o formă optimă de răspuns la efectele de ordin psihologic și la divergenţele de ordin identitar, printr-o reglare a oglinzii realităţii (de unde apare și o anumită comparație a elementelor secundare ale cauzei cercetate) este una din variantele de a accede la leadership. Psihologia este o parte a identităţii care spune: „Nu te închina unei realităţi din care a fost omisă viziunea şi influenţa ta asupra ei."

Prim planul în care ești surprins în mijlocul evenimentelor, te încadrează în una din cele două decizii majore: hotărârea neînduplecată de a trăi mai departe pentru un scop, sau de a trăi pentru totdeauna ca o victimă. Liderul nu se recunoaşte după scopul propus în mijlocul evenimentelor devastatoare, ci în maturitatea şi creativitatea cu care ia deciziile majore: să se autosurprindă în prim planul unei trăiri care, folosindu-se de toate ale lumii acesteia,

transcende toate legităţile ei.

A te situa deasupra propriei naturi înseamnă să faci din perspectiva trăirii la limita unor experienţe inedite, reale şi intense, conştiinţa unei noi demnităţi şi încrederi de propăşire chibzuită şi temeinică spre idealurile unui viitor mai fericit. Să luăm în considerare ce înseamnă natura fiinţei situată la limita perspectivelor neprevăzute, încât să descoperim în orice experienţă trăită la maxim potenţialul unei conştiinţe noi, dispusă să evolueze, pe această cale sporindu-ne încrederea şi demnitatea faţă de valorile reale ale vieţii.

Experienţa de a te situa deasupra propriei naturi aparţine fiinţei superioare prin faptul că evenimentele la care se raportează progresul ştiinţei tale de predicţie sunt trăite la nivel de sentiment şi conştiinţă.

Totodată, prim planul relevă o câştigare a esenţialului tău prin experimentarea unei stări de compatibilitate sau incompatibilitate cu prezentul incert, și aduce în atenție un fenomen adesea ignorat de practicanţii de leadership: nu poți să dai valoare propriei tale reacţii asupra realităţii, fără să arăţi valoarea infinită a rezistenţei tale în faţa necunoscutelor ei.

Imaginea pe care o deschizi asupra provocărilor din viața ta poate avea o valoare ridicată folosind opţiunea „On" atunci când te manifeşti cu încredere prin particularităţile ştiinţei care pot îmbunătăţi răspunsul dat de factorii de decizie. Probabil, provocările vieții constituie imaginea unei deschideri spre viitor ce poate pune în valoare adevărul ridicat de ştiinţă, cum că "ceea ce descoperi este doar o mică parte din giganticul munte pe care trebuie să-l mişti din loc."

Sau, aceeaşi imagine poate avea o valoare ridicată folosind opţiunea „Off" atunci când nu reușești să anticipezi efectul ei de bază, sau când efectul ei nu aduce în contact toate capacităţile tale: în primul rând raţiunea de a te servi de condiţiile de dezvoltare și de replicabilitate ale efectului general, pentru a reuși să te conduci spre o altă traiectorie a cursului vieții tale.

Leadershipul înseamnă să-ţi asumi concluziile unor experienţe de viaţă negative din perspectiva trăirii intense, autentice, a unei fiinţe superioare care ştie să facă din domeniul ştiinţei o atitudine echilibrată, calmă, raţională, în orice fel de situaţie.

Particularităţile ştiinţei sunt coerent expresive numai în raport cu ansamblul impulsurilor, sentimentelor, dorinţelor şi ideilor, aflate de multe ori în discordanţă, în faţa unei realități de neevitat.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/particularitatile-stiintei.html

Partida de cărţi a lui Danton

On Octombrie 09, 2010

Pune-ţi leadershipul la bătaie, înclinându-te în faţa măreţiei lumii şi a propriei tale fiinţe.

Sala răsuna ca un ecou al strigătului scos cu o zi înainte pe câmpul de luptă de la Valmy. Se ridică Georges Jacques Danton, care era unul dintre conducătorii revoluţiei. Se făcu linişte.

- Nu poate exista o altă constituţie decât aceea care va fi acceptată întocmai, cuvânt cu cuvânt, de către majoritatea adunărilor simple. Să împrăştiem acele fantome fără rost care vor să înfricoşeze lumea; să spunem că nu există altă constituţie decât aceea care este acceptată de către popor.

Cu alte cuvinte, Danton a vrut sa promoveze două idei:

Leadership: Ideile pe care vrei să le transformi în realitate pot să-ţi ofere o conștientizare profundă a fenomenelor care te înconjoară, ceea ce îți va permite să evaluezi imparţial obiectivele unei alte dimeniuni a demnităţii?

Destinul distribuie cărţile, spunea odată un mare scriitor. Iar un bărbat cu experienţă acceptă cărţile pe care destinul i le-a dat, le priveşte cu atenţie, le apreciază, apoi hotărăşte singur dacă trebuie să joace sau nu. Dar, atenţie ! Singur nu îţi poţi distribui cărţile odată ce accepţi cu demnitate fatalitatea destinului privind hotărârile pe care trebuie să le iei ca să readuci ordinea în viaţa ta sau a celorlalţi, sau ca să te asiguri că nu te pierzi în uitare şi în anonimat la fel ca alţi lideri ce au trăit experienţa iluziilor de putere.

Danton a fost unul dintre oamenii a căror misiune, atât de periculoasă, şi în acelaşi timp mortală, le-a dat prilejul să schimbe cursul evenimentelor, transformându-i în lideri cu calităţi definitorii (precum capacitatea de a gândi strategic şi de a previziona), şi în final făcând din ei înşişi nişte eroi. El şi-a pus în valoare demnitatea prin simţul moral, prin discernământul moral şi tenacitatea morală de a înfăptui schimbări importante, ramând în picioare în faţa piedicilor societăţii în care trăia. Totodată, el şi-a exprimat libertatea de a lua decizii cu privire la propria viață și de a fi respectat pentru acest drept (până la un punct).

Dar pentru a fi “un om mare”, Danton a trebuit să se angajeze într-o partidă în care avea puţine şanse de izbândă, fiindcă duşmanii săi şi ai poporului i-au pus nenumărate piedici. Singur şi-a pus viaţa în mare primejdie. Aceasta este o altă dimensiune a demnităţii: să ştii să te sacrifici pentru un ideal. Iar Danton a evaluat imparţial obiectivele acestei dimensiuni, punându-se el însuşi drept garanţie a înfăptuirii libertăţii depline, ca un judecător pregătit şi capabil să ignore ideile preconcepute legate de vinovăţie care ar putea apărea ca urmare a unor reacţii adverse din partea celor neimplicaţi în schimbare.

Demnitatea este rezistenţa pe care o opui evenimentelor ce pot declanşa o criză socială, cu precizarea că tot ceea ce te întăreşte moral şi spiritual este capacitatea de a te abandona în favoarea unui țel mai înalt.

Conform Wikipedia: "Georges Jacques Danton era îndrăzneț și hotărât, un orator strălucit, dar totodată avea o fire oarecum dezechilibrată. Idealurile sale erau libertatea și proprietatea. Fiind întemnițat în închisoarea Luxemburg, Danton nu a plecat capul în fața dictatorului Robespierre. Vestitele lui fraze: *„... cu 12 luni în urmă am propus să fie instituit acest tribunal revoluționar. Acum îmi cer scuze pentru asta de la Dumnezeu și de la oameni” și*

„Robespierre va urma după mine” , arată disperarea, dar și tăria de caracter a „gigantului” Revoluției franceze."

Leadershipul este o miză extraordinară, este lucrul cel mai de preţ pe care un om îl poate risca. Căci o dată cu poziţia înaltă pe care ajungi să o ocupi, se încheie orice capitol anterior al vieţii tale. Trebuie să te înclini în faţa măreţiei lumii, să distrugi acel talisman a cărui forţă magică este în stare să te golească de toate emoţiile, de toate energiile pozitive, de tot ceea ce ai mai bun în tine, şi să-ţi închidă calea către performanţă, eficienţă şi succes.

Dacă nu te dovedeşti a fi un jucător de toată isprava te vei duce la vale, tot aşa cum corăbiile prost construite se scufundă la prima furtună. Aşa cum o fotografie este în stare să-ţi imortalizeze o anumite stare, o anumită ipostază, tot aşa şi poziţia de lider pe care o capeţi poate să-ţi îngheţe conştiinţa şi să-ţi distrugă valorile pe care se sprijină relaţia ta cu oamenii, să te facă nepăsător şi chiar ostil faţă de scopurile nobile pe care ţi le-ai propus iniţial să le atingi, să te împingă spre cel mai mare eşec.

Cineva spunea: *"Cel ce ocupă o funcţie importantă, datorează socoteală pentru toate acţiunile, pentru fiecare clipă a lui, deoarece el nu-şi mai aparţine, fiind al tuturor, fiecare nou drept al lui se transformă, de fapt, într-o nouă îndatorire.”* Pentru a câştiga în leadership trebuie să joci cu strategiile cele mai bune, să cunoşti cărţile partenerilor şi ale adversarilor, să ţi le joci pe ale tale la momentul potrivit şi să pui mâna pe miză cu duhul înţelepciunii.

Leadershipul este nu este calea de a te opune unui război cauzat de anticiparea schimbării, ci este expunerea ta în faţa evenimentelor care scriu istorie, cu precizarea că ceea ce te poate opri din drumul spre atingerea obiectivelor nu este altceva decât teama de „ce ar putea spune ceilalţi”. (Iar această teamă ar putea fi doar în mintea ta.)

Partida de cărţi a lui Danton evidenţiază extraordinara capacitate a liderului de a se pune în valoare, alegându-şi singur traseul înspre obiectivul ce trebuie atins şi “finanţându-şi” singur evoluţia prin alegerea celor mai eficiente practici, prin cele mai adecvate mijloace de promovare a unui ideal înalt.

Danton nu a aşteptat ca destinul să-i ofere “o mână bună”. El s-a lăsat antrenat în jocul evenimentelor, luând parte la ele cu trupul şi cu sufletul, cu mândrie şi cu un sentiment de împlinire, cu onoare şi discernământ, fără să fi avut cărţi de aceeaşi valoare, adică excelente. A fost voinţa şi dorinţa lui, dar a avut şi onoarea să lupte până la ultima şansă. El şi-a pus leadershipul la bătaie, înclinându-se în faţa măreţiei lumii şi a propriei sale fiinţe.

Fii măreţ cu tine însuţi, dar şi cu ceilalţi. Fii măreţ în practicile tale, în credinţele tale, în concepţiile tale, ca sa poţi în final să direcţionezi desfăşurarea „partidei de leadership” în folosul tău, înspre evoluţia ta, dar care să încline şi înspre beneficiul celorlalţi.

Concluzie: Dacă ai fost ales în postura de lider, înseamnă că ai consimţit să ocupi această poziţie. Prin urmare trebuie să-ţi evaluezi capacitatea, disponibilitatea şi forţele ca să îndeplineşti tot ceea ce oamenii aşteaptă de la tine. Este “un loc” de onoare, dar implică şi multe responsabilităţi. Ai fost investit cu încredere şi trebuie să te străduieşti mult pentru ca încrederea oamenilor să nu scadă. Este un “joc” palpitant în care însă trebuie să intri doar dacă ştii că deţii atuurile necesare pentru a câştiga.

*** Notă:** Alexandre Dumas - Fiica marchizului

Source: https://neculaifantanaru.com/partida-de-carti-a-lui-danton.html

Partida de şah

On Iunie 28, 2010

Sporeşte tăria caracterului tău, menţinându-ţi în permanenţă echilibrul psihic şi moral desăvârşit.

2 aprilie 1520. Nici o altă navă nu ajunsese vreodată într-un punct atât de avansat al Sudului, ca flota lui Fernando Magellan. Acesta, ştiind că flota lui va putea ajunge abia după multe luni in regiunile tropicale roditoare, ia o decizie contrară dorinţelor membrilor echipajului său de pe cele cinci corăbii. Ordonă ca raţia zilnică de mâncare să fie redusă simţitor, iar alimentele să fie păzite cu străşnicie.

Faza de deschidere. Fantastică îndrăzneală. Tocmai aici, la capătul lumii, să îndârjeşti echipajul pe care şi aşa l-ai supus atâtea luni celor mai grele condiţii, în căutarea unei himere. Oamenii nu s-au arătat câtuşi de puţin dispuşi să accepte o asemenea constrângere, conştienţi de faptul că măcar un sfert dintre ei vor trebui să moară pentru triumful acestui comandant înverşunat până la absurd, pătimind de foame, de frig, de oboseală şi lipsuri.

Fără îndoială, vina acestei situaţii primejdioase îi aparţinea în totalitate lui Magellan, care nu ştia (n-a ştiut niciodată) drumul spre strâmtoarea pe care a făgăduit că o va găsi. Iar el nu putea mărturisi adevărul: „M-am lăsat indus în eroare de rapoarte false şi v-am dus pe o cale greşită". În consecinţă, căpitanii lui Magellan (Gaspar Quesada, Luis de Mendoza si Antonio de Coca) au decis să se răzvrătească, căci nu era în joc numai propria lor viaţă, ci şi a echipajului pus sub comanda lor din ordinul regelui.

Leadership: În apropiere de ţelul tău îţi negjlijezi teama de a nu-ţi murdări imaginea printr-o recunoaştere a unei greşeli sau prin cererea de a fi iertat, sub presiunea nevoii de a lua o decizie rapidă şi nepopulară?

O mutare nepermisă de regulament. Cei trei căpitani ştiau că trebuie să aibă de partea lor puterea, pentru a pune la zid un adversar atât de temerar ca Magellan. Trebuiau, deci, să acţioneze ferm.

După ce s-au stins toate luminile, cele cinci corăbii s-au adâncit în bezna acelei nopţi lungi de iarnă. Nimeni nu putea să vadă nimic în apăsătoarea întunecime şi nu putea auzi nimic din pricina izbiturilor furioase ale valurilor în flancurile navelor. În acel moment, o barcă plină de marinari înarmaţi, printre care şi cei trei căpitani, s-a desprins încetişor de una dintre corăbii şi s-a apropiat pe nesimţite de nava *San Antonio.*

Lovitura dublă. Planul a fost cât se poate de bine pus la punct, executat fără greş. Nefiind nicio strajă de noapte pe San Antonio, agresorii s-au putut căţăra pe bord cu ajutorul scărilor de funii, preluând controlul navei. Toţi portughezii de pe bord au fost puşi în lanţuri: astfel cei mai credincioşi partizani ai lui Magellan au fost scoşi din luptă.

Dimineaţa, o barcă cu cinci marinari, s-a apropiat de nava lui Magellan. Aceştia i-au înmânat o scrisoare lui Magellan prin care Gaspar Quesada, unul dintre cei trei căpitani rebeli, îi comunica faptul că sub conducerea lui se aflau acum trei din cele cinci nave, şi că dacă vrea să-şi continue călătoria trebuia să-i îndeplinească toate pretenţiile.

Leadership: Puterea autenticităţii tale de a nega gravitatea realităţii imediate este subordonată năzuinței de a-ţi îndeplini obiectivele până la capăt, cu riscul de nesocoti o

regulă care a fost acceptată şi recunoscută unamim de cei din jur?

Şah la rege. Lui Magellan nu-i venea a crede: *San Antonio* , peste noapte, a ajuns in mâna rebelilor. A fost luat prin surprindere. Îşi dădu imediat seama de gravitatea primejdiei. În afară de neînsemnata nava *Santiago* , toate celelalte trei fuseseră preluate de rebeli: *San Antonio, Conception şi Victoria.* Partida părea pierdută.

Două alternative avea Magellan: să capituleze, adică să ajungă la o înţelegere cu căpitanii spanioli şi să le accepte toate propunerile, sau, a doua variantă, să creeze o ameninţare care să-l oblige pe adversar să se retragă din joc. În amândouă situaţiile, el trebuie să-şi asume riscul de a nesocoti regula de bază a unui căpitan: aplanarea conflictelor. Cu toate acestea, el recurge la o variantă de mijloc. Trebuie să-şi câştige credibilitatea de a sugera adoptarea unei abordări alternative, speculând tot timpul conflictele de interese care apar în situaţiile de cumpănă.

Precum un şahist experimentat, Magellan a apreciat rapid situaţia nou apărută calculând într-un timp relativ scurt cele doua variante, apoi o alege pe cea optimă: va încerca un contraatac împotriva adversarului, o contralovitură hotărâtoare care să-i paralizeze pe răzvrătiţi. Dar el nu porneşte la atac cu toată impulsivitatea, ci întreprinde ceva nespus de primejdios. Dacă rebelii au atacat în întunericul nopţii, el va face totul la lumina zilei, chiar sub ochii lor.

Singurul accesoriu care trezeşte sentimentul mândriei şi decide felul naturii caracterului tău este satisfacţia eventuală ce izvorăşte din neţinerea de cuvânt, spre dobândirea puterii de a te autoorganiza eficient.

Un şahist profesionist apelează deseori la pioni în vederea străpungerii dispozitivului de apărare constituit de adversar. Pionii, deşi sunt piesele cu cel mai slab potenţial de pe tabla de şah, pot să creeze o ameninţare cu caracter decisiv, cu condiţia ca fiecare pas al lor să fie bine cumpănit.

Mai întâi Magellan îi reţine pe marinarii ce i-au adus scrisoarea şi le confiscă barca. Apoi îmbarcă în ea şase oameni de încredere, şi îi trimite nu spre *San Antonio* , ci spre *Victoria* , pentru a preda o scrisoare celui de-al treilea comandant rebel, Luis de Mendoza. Nicio bănuială nu încolţeşte în mintea rebelilor care privesc cum se apropie de nava lor această minusculă barcă. Căci cum ar putea cinci oameni să atace o corabie cu aproape şaizeci de soldaţi înarmaţi până-n dinţi?

Leadership: Iei în considerare potenţialul impact al unor procedee minuţioase de vizualizare a ieşirii din impas, ghidându-te după ideea că oamenii acţionează orbeşte pentru împlinirea unei ordini în desfăşurarea acţiunilor?

Odată ce aceştia urcă la bordul navei, toţi rebelii îi înconjoară. Nimeni nu se mai îngrijeşte să stea de strajă. Luis de Mendoza citeşte scrisoarea de la Magellan, în care este invitat la o convorbire. Dar în timp ce citea, din cea de-a doua barcă trimisă de Magellan, pe care nimeni n-a observat-o, aproape douăzeci de oameni înarmaţi până în dinţi s-au căţărat pe bord, în spatele rebelilor. Luis de Mendoza este ucis pe loc de unul dintre cei cinci mesageri, iar rebelii sunt somaţi să se predea.

Trucul în psihologia şahului este pur şi simplu surpriza. Dacă ştii să surprinzi, partida este câştigată. Planul lui Magellan a reuşit. Scorul de trei la doi s-a întors din nou în favoarea lui, restabilindu-şi astfel supremaţia.

Cu cât este mai mare tensiunea creată în jurul deţinerii puterii, cu atât este mai mare interesul arătat pentru reprezentarea unei perspective de supremaţie.

Regele este cea mai importantă piesă, de situaţia lui depinde soarta întregii partide. Capturând *Victoria* , Magellan şi-a redobândit supremaţia. I-a pedepsit pe instigatori şi şi-a continuat drumul. Până la urmă s-a dovedit că măsura lui, reducerea raţiei de mâncare, a salvat flota. Şi mai mult decât atât, Magellan şi-a respectat promisiunea: a găsit strâmtoarea care comunica între cele doua oceane, Atlantic şi Pacific.

Uneori, ca să câştigi, trebuie să fii viclean şi să ştii te foloseşti de trucuri. Dar pentru asta este necesar să dispui de cunoştinţe de strategie şi tactică. Magellan a demonstrat prin „jocul" său că este inovator, găsind soluţii neaşteptate care i-au oferit posibilitatea să câştige "partida" chiar dacă era în dezavantaj, chiar dacă adversarul nu a jucat cinstit.

Stilul de prezentare a unei argumentaţii în faţa unei victorii poate fi considerat expresia unui statut sui-generis menit să facă distincţia dintre formele trecătoare ale evenimentelor cele mai însemnate şi fondul raţional al dreptului de a te răscula şi doborî puterea care nu lucrează în spirit de solidaritate faţă de tine.

Un lider trebuie să aibă o pregătire completă, şi să beneficieze de o stare psihică adecvată. De asemenea, la fel ca un şahist, liderul trebuie să-şi menţină în permanenţă echilibrul psihic şi moral, desăvârşit, mai ales când este pus în dificultate. Şi, mai presus de toate, el trebuie să aibă dezvoltat simţul pericolului real, adică să-l anticipeze şi să fie în stare să găsească soluţii rapide de a-l contracara.

Liderul trebuie să aibă dezvoltat simţul pericolului real. În situaţii critice el trebuie să găsească rapid căi alternative şi metode de anihilare a oricăror elemente perturbatoare de la scopul final. Aidoma unui jucător de şah, el trebuie să găsească soluţii adecvate situaţiei create de adversar. Uneori, ca să câştigi, trebuie să ştii să te foloseşti de trucuri.

Leadershipul înseamnă creşti prin reinvestirea a ceea ce câştigi după ce ai pierdut aproape totul.

*** Notă:** Stefan Zweig - *Magellan* , Editura Tineretului, 1955.

Pasa decisivă către măiestrie

On Octombrie 14, 2010

Ridică-i pe oameni deasupra propriilor lor limite, stimulându-i să-şi desăvârşească măiestria.

Antoine Bourdelle a fost unul dintre cei mai influenţi sculptori din toate timpurile. Operele sale, faimoase peste tot în lume, apreciate la nivel mondial, au devenit de-a lungul timpului un adevărat punct de reper pentru toţi cei ce vroiau să exceleze în sculptură.

Dar ceea ce puţini ştiu, este că Bourdelle a fost şi un profesor desăvârşit. El se simţea dator să le transmită studenţilor spiritul mesajelor sale. Considerând că esenţială este formarea personalităţii proprii fiecăruia, el îi avertiza de la început să evite imitaţia facilă: *"Ar însemna să vă trădez dacă v-aş spune: urmaţi-mă. Calea mea, făclia mea, nu sunt ale voastre". Şi repeta mereu: "Suspectaţi formulele".*

Leadership: Poţi trece prin filtrul individualităţii tale întreg materialul experienţei directe, cât şi sugestiile provenite din sursa creaţiei tale, într-un context care oferă foarte multe informaţii despre performanţele tale?

Pentru a stabili ce anume au nevoie oamenii din jurul tău, trebuie să le priveşti obiectiv părţile bune şi cele slabe - părţile bune indică direcţia spre care ei trebuie să se îndrepte, ce pot ei deveni, în vreme ce slăbiciunile lor, odată ce ţi-ai dat seama de ele, îţi indică ceea ce ai de făcut, ce măsuri să iei pentru a-i apropia de potenţialul lor de performanţă.

Tu te simţi dator să le transmiţi oamenilor nivelul tău propriu de îndemânare în scopul dezvoltării leadershipului lor? Consideri că este esenţială formarea personalităţii proprii fiecăruia? Dacă da, atunci sarcina ta este de a le evalua potenţialul, după care să încerci să optimizezi calităţile şi performanţele lor, îndreptându-le paşii spre o carieră de succes.

Sursa afinităţilor lor trebuie căutată din timp, încă de la primul lor contact cu "arta" ta, iar pe măsură ce ei aprofundează cunoaşterea, viziunea şi principiile pe care le promovezi, cu o curiozitate mereu alimentată, niciodată secată, cu atât îşi vor dezvolta calităţile şi cu atât vei creşte în ochii lor.

Ca lider, trebuie să oferi oamenilor sugestii provenite din conţinutul experienţei tale, încât performanţele individualităţii tale să fie trecute de ei prin filtrul informaţiilor ce pot favoriza dezvoltarea creaţiei lor.

În fotbal, "Uliţa Cehă" reprezintă pasa decisivă, făcută în zona de finalizare, printre adversari, putând fi uşor transformată în gol de către cel care a primit-o. În leadership, "pasa decisivă" care poate fi transformată într-un mare succes este dată de acea influenţă pe care ei o primesc de la tine, este dată de perspectiva pe care le-o oferi vizavi de modul în care trebuie să gândească şi să acţioneze, este dată de fluiditatea calităţilor şi aptitudinilor tale, de capacitatea ta de a comunica cu ei şi de a le impune propriile standarde înalte, fără să le îngrădeşti dreptul de a-şi manifesta liber orientările.

Prin urmare educarea lor într-o anume direcţie, oferindu-le o anumită perspectivă, în ideea construirii unei cariere, trebuie să aibă la bază stabilirea unui acord, a unui parteneriat solid între tine şi ei care să se dovedească a fi deosebit de benefic pentru ambele părţi.

Conţinutul unei creaţii care îşi propune să stimuleze actul de creaţie în rândul celorlalţi oameni trebuie să ofere o experienţă de autocunoaştere, dar şi o experienţă de neuitat legată de un anumit eveniment. Mai mult decât atât, conţinutul unei creaţii trebuie să ofere o vedere încântătoare asupra unei anumite situaţii de viaţă ce serveşte ca mijloc de exprimare a unei idei ştiinţifice.

Un lider adevărat este oricând pregătit să scoată la iveală detalii despre rezultatele muncii sale, făcând apel la o experienţă de viaţă ce serveşte ca mijloc de identificare şi exprimare a propriilor sale concepţii despre ce înseamnă să fii un Creator.

Pasa decisivă către măiestrie este etapa care marchează succesul sau eşecul tău, ca lider. Este etapa care te ajută să vezi unde se află oamenii în raport cu viziunea şi valorile tale, şi încotro se îndreaptă ei la îndemnurile tale. Abordările tale, încercarea ta de a le schimba oamenilor optica asupra leadership-ului este "pasa decisivă" către sporirea propriilor performanţe şi a nivelului de influenţă.

Aşa cum golul rămâne fără îndoială recompensa concretă a jocului de fotbal, victoria fiind încoronarea supremă a eforturilor depuse de cei 11 coechipieri – tot aşa aderarea celorlalţi oameni la arta ta rămâne fără îndoială recompensa concretă a eforturilor tale de a le optimiza modul de gândire şi de utilizare a resurselor proprii, care îţi asigură succesul şi performanţa.

Concluzie: Performanţa în leadership este evaluată prin rezultatele obţinute de echipă şi atingerea scopului propus. Performanţa unui lider se măsoară prin performanţele individuale ale fiecărui om din echipă. De aceea un lider trebuie să se implice şi să muncească uneori enorm, pentru dezvoltarea unei culturi organizaţionale, căci degeaba el dispune de standarde proprii superioare dacă ele nu concordă cu cele ale membrilor echipei şi dacă se detaşează de ceea ce aceştia consideră ca fiind normal, riscă să genereze neînţelegeri şi o adversitate puternică din partea lor... şi în acest caz s-a zis cu performanţa.

Evaluarea performanţelor individuale, identificarea punctelor tari şi slabe ale fiecărui individ, identificarea nevoilor de instruire şi perfecţionare profesională, identificarea performanţelor potenţiale, aplicarea unui sistem de salarizare motivant (dacă sistemul de salarizare este determinat de alţi factori decât performanţa şi este uniform pentru toţi, evaluarea nu mai are rost şi dispare şi motivaţia) şi nu în ultimul rând, comunicarea, găsirea unor punţi de comunicare adecvate pentru a obţine măiestria în echipă.

Source: https://neculaifantanaru.com/pasa-decisiva-catre-maiestrie.html

Patima omului de gheaţă

On Noiembrie 01, 2011

Clădeşte-ţi urcuşul spre desăvârşire, îndepărtând toate acele părţi din conştiinţa ta care sunt în opoziţie cu adevăratele tale valori şi credinţe.

- Durerea e rea... Fă-o să dispară. Tu mă poţi ajuta, domnule. Du-mă în lumea de dincolo - îi spune bătrâna bolnavă lui Joe Black, imobilizată în scaunul cu rotile, suferind de o tumoare care îi afectase întreg organismul. Era evident că ea recunoscuse spiritul rău care sălăşluia în el.

Prinţul Întunericului, în persoana lui Joe Black, distingând în glasul ei dezamăgirea provocată de situaţia în care era, apoi neîncrederea şi teama pe care o simţea pentru el, se uită la ea cu totul indiferent şi îi vorbi cu adevărată asprime în glas:

- Poate că te voi ajuta, poate că îţi voi alina durerea, dar acum "sunt în vacanţă". Trebuie să mai rezişti puţin, bătrânico.

După câteva zile, Joe Black întorcându-se la spital pentru a se întâlni cu Susan (doctoriţa de care se îndrăgostise), o revede pe bătrâna bolnavă. Aceasta, stând în pat, copleşită de propria suferinţă, îi vorbi lui Joe despre durerea ei atât de severă.

Amândoi se priviră în ochi lung. În clipa aceea Joe simţi un fel rană în inimă şi i se păru că prin rana aceea i se scurge un simţământ. Nu patima, fiindcă patima rămăsese, ci respectul pentru ultima ei dorinţă. Acea cutremurătoare, şi totuşi atât de puternică năzuinţă spre moarte a femeii suferinde, era ceva mai presus decât înţelegerea pe care o avea el despre oameni. Încetul cu încetul, în el îşi făcu loc sentimentul de respingere. Îl cuprinse dintr-o dată de febra uşoară a unui resentiment inconştient faţă de greşeala proprie.

Leadership: Poţi să recompui trăirea unui eveniment din frumuseţea uitată a vieţii într-o manieră care se angrenează într-un joc al esențelor de dincolo de aparenţele lumeşti?

În privinţa leadershipului, adunând laolaltă în ciuda diferenţelor de apreciere şi de viziune, oameni care gândesc diferit, dar şi cunoştinţele cu privire la toate faptele şi suferinţele lor, se cere observat faptul că buna administrare a contribuţiei la garantarea creşterii lor constante, pe orice plan, priveşte exclusiv producţia de siguranţă şi stimă de sine. Ele sunt utile pentru a avea acces la fondul lor de vitalitate, elan şi entuziasm. Dar pentru aceasta trebuie să posezi şi acea dimensiune de natură spirituală, renovatoare, care prezintă semnificaţie prin valoarea de utilizare directă sau indirectă a identităţii limitate pe care ei o traversează în momentele critice.

Dacă ai întins vreodată o funie peste un râu ca să înaintezi cu o barcă, nu înseamnă că vâsleşti, ci că tragi barca de-a lungul funiei cu mâna, de la un cârlig la altul.

Exact aşa stau lucrurile uneori în relaţiile noastre cu ceilalţi oameni. Încercăm să ajungem cât mai repede la sufletul lor, dar în loc să manifestăm o mai bună înţelegere pentru grijile lor, în loc să dovedim respect pentru valorile şi credinţele lor, "tragem" de ei ca să ne urmeze şi să ne accepte convingerile şi idealurile. Ne facem o onoare din calităţile pe care le preţuim atât de mult la noi, dar ignorăm orice cerinţă din partea lor.

Trăirea unui eveniment din frumuseţea uitată a vieţii este necesară pentru a reîmprospăta conştiinţa unei enorme capacităţi pentru empatie. Absorbind fiecare tresărire a sufletului, fiecare curiozitate a minţii, fiecare fibră a fiinţei pulsând de viaţă, orice urmă de nostalgie pe măsură ce se împrăștie în jocul straniu al întâmplării, ajungem mai aproape de frumos. Altfel suntem nişte caricaturi gri desenate de banalitate.

Leadership: Spiritul tău plin de forţă poate fi îmblânzit prin senzaţia de neputinţă?

Dacă ai văzut filmul "Meet Joe Black (1998) ", probabil îţi aminteşti de schimbarea bruscă de personalitate a lui Joe Black. El, care îşi servea cu o consecvenţă şi abnegaţie totală, fără să facă vreodată concesii, cu scrupulozitate propriile principii riguroase, dintr-o dată s-a schimbat în altcineva. Pe motiv că este "în vacanţă, el şi-a nesocotit obligaţia de bază: de a trece omul în lumea cealaltă.

Bătrâna bolnavă a constituit, de fapt, o excepţie de la regulile sale atât de bine bătute în cuie, acest lucru ajutându-ne să recunoaştem în ce măsură se poate detaşa un individ de fixaţiile sale şi în ce măsură îşi poate modifica atitudinea prin apropierea faţă de ceilalţi. Ea a izbutit ceea ce nu izbutise nimeni altcineva: să îmblânzească prin umilinţă, prin suferinţă şi prin senzaţia de neputinţă, spiritul lui plin de întuneric şi de forţă. Datorită ei lumea i-a apărut lui Joe mai bună.

Leadership: Poţi să repari imaginea unei lumi trecătoare, trăind cu conştiinţa apăsătoare a unei măsuri foarte chircite a omului venit dintr-o altă lume?

În fiecare dintre noi zace o întreagă concepţie despre rolul (sau scopul) pe care îl avem de îndeplinit, care marchează distinct ceea ce desparte principiile noastre de etică şi echitate, de ale celorlalţi. Dacă reuşeşti să pătrunzi în profunzimea sufletului lor, dacă reuşeşti să te conectezi la universul lor interior, eliminând din arsenalul leadershipului tău acele concepţii care sunt în opoziţie cu sistemul lor de valori, atunci vei izbuti să atingi la acel nivel înalt de calitate de care fiecare lider s-ar simţi mândru.

Aşa cum un pictor îşi impune stilul prin calmul armoniilor lui compoziţionale, realizate de un anumit ritm al liniilor, de un anumit rafinament al culorilor - tot aşa şi tu, ca să-ţi impui stilul de leadership şi valorile pe care se bazează acesta, mai întâi trebuie să obţii un anumit grad de fidelitate din partea oamenilor, manifestând o puternică tendinţă către compasiune, către bunăvoinţă şi înţelegere pe drumul către unitate şi armonie.

Uneori, trăirea unui sentiment de valoare personală se construieşte sănătos doar pe baza acceptării inevitabilului, prin integrarea intervenţiei omului profund venit dintr-o altă lume în ultimele clipe ale vieţii.

Patima omului de gheaţă aduce în atenţie tranziţia de la un stadiu la altul al personalităţii tale, de la o atitudine negativă şi rece, la una pozitivă, de acceptare şi împărtăşire a ceea ce ai mai bun în tine. Poţi străluci în inima celorlalţi, sau îţi poţi umbri de bună voie ascensiunea în funcţie de substratul personalităţii tale.

Aşa cum sângele circulând prin tot organismul face posibilă funcţionalitatea tuturor organelor, tot aşa şi tu, pentru a asigura funcţionalitatea echipei, pentru a cimenta relaţiile cu ceilalţi oameni, trebuie mai întâi să-ţi schimbi optica despre tine însuţi, să înveţi să-ţi exprimi sentimentele fără să intri în opoziţie cu tine însuţi, îndepărtând toate acele părţi din conştiinţa ta pe care le consideri "întunecate".

Şi, călăuzit de spiritul spre împlinirea personală, să rezişti tentaţiei de a-ţi compara mereu

percepţiile şi concepţiile cu ale celorlalţi, fără să te bazezi pe o analiză mai profundă a propriei tale persoane.

Concluzie: Flexibilitatea şi maleabilitatea bazată pe înţelegerea propriei personalităţi dar şi a celorlalţi, a propriilor limite dar şi a celorlalţi, sunt caracteristici specifice umane, care trebuie să fie mult mai pronunţate la un lider. Ele, alături de compasiune şi empatie, trebuie atent dozate pentru a nu intra în conflict cu propriul eu sau cu ceilalţi colaboratori.

Rigiditatea, inflexibilitatea, lipsa înţelegerii limitelor umane definesc pe acel lider pătimaş şi cu inimă de gheaţă.

Clădeşte-ţi urcuşul spre desăvârşire, îndepărtând toate acele părţi din conştiinţa ta care sunt în opoziţie cu adevăratele tale valori şi credinţe.

Source: https://neculaifantanaru.com/patima-omului-de-gheata.html

Patriarhul artei

On Octombrie 08, 2010

Conferă expresivitate formei leadershipului tău, conturându-ţi personalitatea prin contrast cu stilul care se potriveşte nivelului tău de maturitate.

Scriitoarea Adina Nanu preciza următoarele despre marele sculptor francez, Antoine Bourdelle: *"Creaţiile lui Bourdelle au însemnat multe decenii pentru marele public terenul sigur al sculpturii de totdeauna, părând să depăşească tot ce este efemer şi plasându-se în zona atemporală a marii arte monumentale."*

Evident, nu s-a înşelat. Dar cum s-a conturat acest om de toată lauda?

Cu 20 de ani mai tânăr decât Auguste Rodin, Bourdelle a lucrat în atelierul acestuia până ce şi-a găsit stilul. Pe când sculptura lui Rodin urmărea să redea în mişcare, gestul pasionat - Bourdelle a căutat să fixeze aspectele stabile, înţelegând sculptura în primul rând ca pe o arhitectură a volumelor iniţiale.

În acelaşi timp, de la unul din unchii săi, cioplitor în piatră, Bourdelle a învăţat să mânuiască dalta şi ciocanul, ascultând stânca ce "părea că vorbeşte", indicând urechii atente a meşterului după sunet dacă lovitura era bine aplicată. Iar de la tatăl său, tâmplar de mobile, ebenist şi sculptor de piese decorative, a învăţat să cioplească în lemn reliefuri.

De la ei a învăţat să intre in lumina celebrităţii.

Leadershp: Tu poţi să fixezi aspectele stabile ale unei arte care merită o cunoaștere aprofundată, înţelegând evoluţia Creaţiei în primul rând ca pe o arhitectură a monumentalităţii ce trece dincolo de efemer?

A te educa singur, fără ajutorul nimănui, este în zadar – nu-ţi poţi spori performanţele. Strădaniile tale sunt, în acest caz, ca un grăunte de nisip fără clepsidră – un efort care nu umple golurile din experienţa ta, din cultura ta, un punct foarte îndepărtat de propulsare către adevărata performanţă la care aspiri.

Acel grăunte de cunoaştere, foarte important şi valoros, care trebuie să se scurgă în clepsidra timpului tău oferindu-ţi posibilitatea a-ţi dezvolta abilităţile şi competenţele necesare unui specialist, va rămâne tot timpul nemişcat. Astfel evoluţia ta va stagna, nu vei putea face saltul calitativ spre "măiestrie". În ceea ce priveşte cunoaşterea de care face dovadă un artist, fiind vorba despre un dinamism în veşnică desfăşurare, inerent demersului plastic, a cărui tensiune poate să varieze de la un ciclu de lucrări la un altul, ea pare a fi în strânsă legătură cu scopul oricărei Creaţii: de a servi la maturizarea sufletului său, de a-l ajuta să devină o fiinţă cu totul desăvârşită.

Fără nicio îndoială este important să ajungi un artist desăvârşit. Dar numai cei care se află aproape de tine vor determina nivelul tău de eficienţă. Singur nu-ţi poţi spori cunoştinţele şi şansele de a face carieră, dar mentorii pe care ţi-i alegi pot s-o facă. Trebuie să închegi relaţii cu cei mai buni îndrumători posibili, să găseşti o cale de a adopta ideile clare şi benefice ale viziunii lor, să le implementezi şi să contribui la ele dacă sunt valoroase şi pe aceeaşi lungime de undă cu tine. Secretul conducerii nu este să câştigi cât mai mulţi adepţi, ci să te înconjori de cei mai valoroşi mentori şi să-ţi conturezi viziunea după modelul lor.

A înţelege evoluţia Creaţiei tale ca pe o arhitectură a monumentalităţii ce trece dincolo de efemer înseamnă să îţi dezvolţi cunoștințele pentru a cuprinde idei în afara normelor, încât să devii un "clasic" al avangardei în ceea ce priveşte receptarea Operei de Artă.

Te maturizezi prin înţelegerea "artei" pe care o practică ceilalţi. Nivelul tău de maturitate creşte sau scade în funcţie de gradul în care te implici în asimilarea şi întrebuinţarea celor mai importante elemente, metode, aspecte şi informaţii din arta lor. Acum este momentul să îţi pui la încercare cunoștințele și să vezi câte dintre realizările tale pot să se încadreze în unitatea operei de artă, care nu este dată numai de însumarea mai multor teme puse cap la cap, ci de un dublu raport de întrepătrundere: între ceea ce durabil şi ceea ce este considerat prestigios la nivel internaţional.

După cum bioxidul de carbon din aer (CO2) intervine în asimilarea "hranei" la plante, tot astfel dezvoltarea ta se produce dacă ceilalţi intervin cu sfaturi şi sugestii care au rolul de a completa şi spori nivelul tău de cunoaştere şi de a-ţi îmbunătăţi performanţele - deci, numai dacă îţi însuşeşti o parte din stilul lor de gândire şi de realizare a artei.

Ca să conferi expresivitate formei leadershipului tău, conturează-ţi personalitatea prin contrast cu stilul care se potriveşte nivelului tău de maturitate.

Examenul de maturitate al unui artist rezidă din capacitatea lui de a înţelege şi a-i face pe alţii să înţeleagă evoluţia cunoaşterii plecând de la obiectele ei; în acelaşi timp rezidă din capacitatea lui interpreta și explica relația dintre fenomenele artistice și contextul mediatic.

Patriarhul artei este cel care stăpâneşte secretele unei mai bune înţelegeri şi cunoaşteri ale artei conducerii ca şi puterea realizării unei mari performanţe pentru cariera sa, servind drept un excelent model de urmat.

Înainte de a deveni un "maestru" trebuie să te şcoleşti tu însuţi în ritmul acelora care sunt mai buni decât tine, găsind similitudini între viziunea lor şi a ta, însuşindu-ţi acele cunoştinţe şi calităţi menite să te ajute să-ţi dezvolţi propriul tău stil de leadership.

Concluzie: Cunoaşterea stă la baza leadershipului ca şi dorinţa de perfecţionare, dorinţa de a învaţă din experienţa altora. Apoi este important ca "arta" ta dusă pe culmile înalte ale perfecţiunii să reziste evaluărilor externe ale specialiştilor în domeniu.

Învaţă de la toţi şi mai ales lasă-te călăuzit de sfaturile mentorilor tăi şi vei fi mulţumit de performanţele tale, de rezultatele obţinute cu un efort imens din partea ta, dar care te-au înălţat pe scara de valori a societăţii.

Source: https://neculaifantanaru.com/patriarhul-artei.html

Paznicul sufletului zbuciumat

On Iunie 15, 2010

Sporeşte nivelul de calitate a rezultatelor tale valorificând acele resurse proprii care au particularitatea de a produce efecte pozitive.

Ieri seară am jucat ping-pong cu unul din prietenii mei cei mai buni, Răzvan. După o oră, în care am fost la egalitate, am ajuns la setul decisiv care stabilea care dintre noi doi era mai bun.

Ne-am aflat din nou la egalitate la puncte, 20 la 20. Cel care câştiga la avantaje era învingător. Dar acesta, trebuia să mărturisesc, a fost momentul când am început să-mi fac griji cu adevărat, momentul când m-am temut să nu fac vreo greşeală. Un tremur m-a cuprins din cap până în picioare, un fior de teamă şi de nelinişte mi-a străbătut tot sufletul. De parcă aş fi ştiut dintotdeauna că aveam să ajung aici, la egal, şi că voi pierde. Mi-era aproape imposibil să mă concentrez, nu puteam părăsi gândul că voi fi un pierzător. Acest gând îmi biciuia mândria şi-mi periclita toate forţele.

Înainte de a-şi executa serviciul, Răzvan mi-a aruncat o privire foarte sugestivă, cu totul exagerată, dar în care se putea citi siguranţa de sine. M-a făcut să mă înfiorez. Aerul lui de învingător pe care şi l-a luat părea să-mi spună: Ai să vezi că te voi face praf !

Cu cât nesaţ primea sufletul meu această provocare. Era ca şi când m-aş fi duelat cu un adversar în faţa căruia n-aş avea nicio şansă. Mă simţeam ca o ţintă sigură în dreptul gurii pistolului adversarului meu.

Deşi eram scufundat într-un soi de disperare surdă, m-am încumetat să-l privesc drept în ochi pe Răzvan, sperând să-l fac să creadă că nu-mi este frică. I-am zâmbit cu subînţeles. Dar asta n-a schimbat cu nimic simţămintele mele. Firea mea amorţise, eram lipsit putere şi de voinţă. Şi aşa cum am prevăzut, am pierdut.

Leadership: Te poţi debarasa de ceea ce ştii că nu poţi dovedi ca fiind o certitudine, încât să-ţi recapeţi o poziţie verticală stabilă faţă de ceea ce este perceput ca fiind o ameninţare la adresa propriei puteri?

În fiecare om există un Bau-Bau. Numai că el nu se ascunde sub pat sau în debara, aşa cum ne imaginam când eram mici, ci în interiorul nostru, în mintea şi în inima noastră. Sufletul te aude şi te ascultă.

Pentru mine monstrul Bau-Bau a fost teama de eşec, teama că nu voi fi un învingător şi că voi fi rănit în amorul propriu. Iar inima mea a aprobat tot ceea ce i-am cerut. Acea împietrire interioară de care am fost cuprins cu totul, brusc, exact în ultimul moment, nu poate fi decât rezultatul acordului pe care l-am pecetluit cu inima mea. Inima i-a dictat minţii, iar mintea a deţinut controlul total asupra mea.

Eşecul nu este o certitudine, nici succesul, ceea ce contează enorm este spaţiul dintre ele, ipoteza de fond că tot ce ţi se întâmplă este o oglindire a ceea ce crezi despre tine. Cerinţele privind evaluarea unui potenţial de mare performanţă depind de cât valorezi într-un meci al cărui început nu-şi compromite finalul prin invazia unei stări pornite din subconştient, dintr-o subestimare a competenţelor personale.

Efectul de gol care te slăbeşte, ca un fel de captivitate din care nu mai poţi ieşi, surprinde acea premisă de inferioritate care te determină să aderi la ceea ce pare ca fiind hotărârile decisive ale altora şi deci, să te comporţi în conformitate cu ele şi să devii una cu faptul care produce sentimentul de neputinţă.

Leadership: Priveşti în faţă adversarul nevăzut care tinde să-ţi conducă subconştientul, fără să-ţi iei drept însoţitor consistenţa pretenţiei de a recepta un punct de vedere diferit asupra impactului unei posibile vinovăţii excesive?

Subconştientul ia în stăpânire conştientul. M-am temut că voi pierde, şi de ceea ce m-am temut n-am scăpat. Ceea ce gândeam a avut puterea de a deveni realitate, realitatea mea. O realitate care m-a afectat întru totul. Teama adâncă ce m-a cuprins a făcut să se cutremure totul în mine. Şi bătând în retragere, am jucat prost la sfârşit. Acest conflict interior mi-a ştirbit puterea de luptă, nu a făcut decât să diminueze puterea voinţei mele.

Până la urmă a fost lupta cu mine însumi, cu un adversar nevăzut: propriul meu eu interior, care în loc să mă încurajeze şi să-mi dea mai multă speranţă exact atunci când aveam mai multă nevoie de el, m-a părăsit. Răzvan mi-a zdruncinat încrederea în forţele mele aruncându-mi acea privire mândră ce vădea siguranţa de sine. Aş fi vrut să am prins la gât un talisman norocos, un Auryn, pe care să-l ating, şi să simt instantaneu cum tot curajul de care am nevoie mi se revărsa în inimă, umplând-o toată. Dar n-am avut nimic. În afară de sufletul meu, care nu m-a ajutat deloc.

Deprecierea propriei valori implica sentimentul de vinovăție excesivă provenit dintr-o imagine de sine pe care oricine o poate percepe drept o înrobire ce pendulează între extaz și agonie, nu drept un inamic declarat care va continua să lovească.

Un singur lucru îl ajută pe om, în anumite situaţii, să evolueze către o realitate mai bună: să gândească pozitiv în legătură cu aşteptările sale. El se poate energiza singur numai dacă îşi recapătă stăpânirea de sine. Întotdeauna cel care nu-şi stăpâneşte emoţiile, dovedeşte nesiguranţă în acţiunile sale. Uneori, chiar dacă eşti deznădăjduit, e bine să continui să speri în victorie cu o convingere oarbă şi să nu iei seama la frica ce străbate din adâncul inimii tale. Uşor de zis, dar greu de făcut nu-i aşa?

După acea înfrângere dureroasa m-am gândit bine, mi-am consultat vocea interioară şi am găsit răspunsul. Tot ce am nevoie pentru a fi mai încrezător pe viitor este exerciţiul. Exerciţiul este singurul remediu pentru sporirea încrederii în sine. Cu cât voi juca mai des ping pong cu cât mai mulţi adversari, cu atât voi fi mai bun, şi cu cât voi fi mai bun, cu atât voi fi mai încrezător în forţele proprii.

Puterea personală dezvăluie acel raport de forţe just instituit între o dominaţie care se ascunde pe sine şi o dominaţie care rămâne constantă în pofida pretenţiei de a fi tratată ca o superputere, şi fără a-şi da în vileag slăbiciunile.

Paznicul sufletului zbuciumat nu poate fi decât „eul” nostru interior, marele arbitru care însă se poate lăsa şi el amăgit de aparenţe înşelătoare şi care chiar ne poate demobiliza atunci când suntem faţă în faţă cu adversarul.

Ce se poate face? Esenţială este creşterea încrederii în sine prin dobândirea experienţei vaste, ceea ce se obţine prin exerciţiu permanent, autoevaluarea corectă a performanţelor, cât şi perfecţionarea continuă.

Sporeşte nivelul de calitate a rezultatelor tale, valorificând acele resurse proprii care au

particularitatea de a produce efecte pozitive.

Source: https://neculaifantanaru.com/paznicul-sufletului-zbuciumat.html

Pe curând, eu însumi

On Aprilie 14, 2009

Regândeşte-ţi orientarea către propriul tău eu, ca să poţi cultiva cu succes relaţii reciproc avantajoase.

Ieri, am găsit pe net această scurtă povestioară:

"A fost odată un bărbat care şi-a pierdut toporul; bănuielile se îndreptau spre un vecin. El îl urmări pe vecin - evident, acesta era făptaşul. Expresia chipului, felul în care vorbea, comportamentul... totul în el îi trăda vinovăţia !

La scurtă vreme, prin grădină, bărbatul şi-a găsit toporul. A doua zi, îl văzu din nou pe vecin; de această dată nimic din comportamentul său nu sugera că ar fi putut înfăptui aşa ceva."

Leadership: Poţi să maximizezi manifestarea unei sensibilităţi faţă de percepţia minţii tale conştiente, simultan cu capacitatea de a face din viziunea ta o realitate alternativă?

Ai o problemă de depăşit? Tu eşti acea problemă? Înţelepciunea ne învaţă să punem răul înaintea binelui. De ce oare, atunci când ne pierdem răbdarea şi simţul perspectivei dăm vina cineva pe care nu-l cunoaştem foarte bine, plecând de la presupunerea că este "rău şi negativ"? E o dovadă de înţelepciune şi de maturitate în gândire? Sau este o dovadă de ineficienţă/superficialitate în gândire?

Pentru a concura cu succes la proba de relaţionare şi de câştigare a încrederii oamenilor, mai întâi trebuie să-ţi optimizezi modul de gândire şi să-ţi diferenţiezi emoţiile şi sentimentele care te împing să mergi prea departe cu presupunerile şi bănuielile. Există o doză de adevăr în orice judecată, oricât de dreaptă sau nedreaptă ar fi ea. Însă nu vei putea să obţii un progres remarcabil pe plan personal şi profesional dacă foloseşti o abordare (depărtată de realitatea obiectivă) atunci când nu este cazul.

Aşa cum orice investiţie trebuie să îşi păstreze o anumită marjă de eroare, tot aşa simţul tău de analiză şi de înţelegere a problemelor trebuie să-şi păstreze echilibrul (să nu fie nici prea-prea, nici foarte-foarte, adică nici prea drept, nici prea nedrept). Iar în privinţa oamenilor trebuie să fie "reparabil", adică să poţi interveni asupra lui înainte a se produce complicaţii, sau înainte de a fi prea târziu.

Leadership: Te diferenţiezi de ceilalţi oameni printr-un model de tipul: situaţie-iniţială / transformare-situaţie-finală, prin dobândirea unei viziuni care conţine imaginea unei alte laturi ale personalităţii tale?

Vecinul nostru nu era făptaşul, dar putea fi prietenul nostru. O astfel de observaţie este importantă deoarece înseamnă că ţi-ai concentrat gândirea în direcţia cea bună, înseamnă că atitudinea ta nu te-a tras în jos ca pe o piatră de moară. Înseamnă că nu te-ai trădat pe tine însuţi, înseamnă că nu ţi-ai trădat judecata sănătoasă. Atunci când judeci greşit pe cineva, de fapt îţi exteriorizezi mediocritatea şi lipsurile proprii.

Pentru ca leadershipul tău să meargă bine, oferă-ţi ţie însuţi ceva unic şi inestimabil: viziunea şi vizibilitatea. Trebuie să vezi frumuseţea tabloului de ansamblu. Fiecare analiză, fiecare perspectivă pe care o adopţi adaugă tabloului de ansamblu câteva detalii

suplimentare, construind astfel o imagine complexă şi nuanţată.

Abilitatea de a vedea lucrurile în ansamblu fără să ţii cont de realitatea existentă seamănă cu încercarea de a vinde soluţia la o anumită problemă, dar fără să ai suficiente dovezi pentru a-ţi convinge colegii că există o problemă de depăşit. Nevoia de a-ţi vinde ideea de rezolvare a problemei începe aici şi acum, cu tine. Sau, mai pe şleau, prima problemă pe care o ai de depăşit eşti chiar tu.

A dobândi o viziune care conţine imaginea unei alte laturi ale personalităţii tale, înseamnă să vezi o situaţie din punctul de vedere a ceea ce nu este condamnabil în sine, maximizându-ţi potențialul de a observa și a câștiga o altă perspectivă pentru a vedea că lucrurile nu sunt mereu cum apar.

Pe curând, eu însumi semnifică regresul pe care îl înregistrezi ori de câte ori pierzi contactul cu realitatea, cu adevăratul tău eu şi cu cei din jurul tău - atunci nu mai eşti tu cu adevărat, ci mai curând este acea mică parte din raţionamentul tău, folosită cu puţină iscusinţă, care necesită schimbare.

De ce depinde abilitatea ta de a rezolva o problemă? Ai la dispoziţie mai multe opţiuni de rezervă pentru a asigura calitatea rezultatelor? Care crezi că sunt trăsăturile pe care le identifică oamenii la tine atunci când trebuie să rezolvi o problemă? Eşti în stare să te concentrezi asupra propriei tale persoane înainte de a conecta la ceilalţi? Integritatea şi convingerile personale fac credibil leadershipul tău?

Concluzie: În orice împrejurare un lider trebuie să fie el însuşi, nu poate să copieze pe alţii şi nu poate să aplice metodele altora, căci circumstanţele nu sunt identice. În relaţiile interumane, în situaţii critice nu este suficient să găseşti şi să nominalizezi un vinovat sau mai mulţi vinovaţi, ci pornind de la prezumţia de nevinovăţie să analizezi cu mult discernământ şi obiectivitate situaţia, cauzele, şi să găseşti punctele slabe ale leadershipului tău, şi poate chiar ale tale personale.

Deci, regândeşte-ţi orientarea către propriul tău eu ca să poţi cultiva cu succes relaţii reciproc avantajoase.

Source: https://neculaifantanaru.com/pe-curand-eu-insumi.html

Pe marginea gheții trece o pisică

On August 06, 2016

Programează-ţi o probă de evaluare de sine, testându-ţi atitudinea față de ceea ce încă nu poți să controlezi total la nivel intuitiv.

Cei doi caută. Să vedem... Să vedem.. Deodată: "Asta e ! " Pe marginea gheţii trece... o pisică. La margine, gheaţa e subţire... Gheaţa se sparge... sub pisică".

Pe măsură ce este rostită, propunerea apare mai mult decât stupidă. Din nou amândoi îşi aduc brusc aminte că sunt aşteptaţi undeva. Astfel trec zilele. Povestea devine un coşmar. Eisenstein nu mai poate dormi nopţi de-a rândul, perpelindu-se în cumplite insomnii halucinante: în jur se înfig topoare în lemn şi pisici se poticnesc pe gheaţă. Apoi topoarele sparg gheaţa şi pisicile se înfig în lemn..

Înfuriat, Eisenstein întinde mâna spre raftul de cărţi, cu gândul de a-şi distrage gândurile. Nimereşte peste culegerea rusească de snoave şi povestiri dintre cele mai cunoscute.

Citeşte şi deodată: "Dumnezeule ! Cum am putut uita povestea asta care mi-a plăcut totdeauna atât de mult?" Sare din pat, de-a dreptul la telefon, îl sună pe Pavlenko şi strigă entuziasmat: "Am găsit ! Soldaţii stau în jurul focului. Şi unul din ei spune povestea cu Vulpea şi Iepurele. Povestea în care e vorbea despre felul cum s-a furişat iepurele între doi mesteceni şi cum vulpea, care gonea după el, s-a înţepenit între copaci."

Cei doi discută apoi îndelung. Ideea se conturează, se completează, se mai modifică în detalii, până rămâne definitiv în scenariu. "Dacă am mai avea timp să o lucrăm, o lună să zicem, am găsi o soluţie mai completă pentru acest film. Dar nu e timp." *****

Leadership: Poți să găsești un argument de susținere în favoarea prelungirii inspiraţiei, între răsturnări și renovări de perspectivă asupra evaluării propriilor motivaţii?

În asprimea istovitoare a muncii de creaţie, în apăsătoarea condiţie a artistului care încă nu este stăpân pe talentul său, pus în faţa unei viziuni care este prea sumară ca să se închege, declanşând și dând amploare crizei de inspiraţie, are loc un fenomen de tip *bubble* . Cu cât bagi mai mult aer în balon, cu atât stabilitatea lui este mai mică. Motivaţia unui regizor nu este de a umple cu cât mai mult efect pelicula cinematografică, ci de a realiza un echilibru între poveste şi realitate, între ficţiune şi adevăr, între provocare şi aspiraţie.

Stabilitatea în ceea ce privește condiţionarea motivaţiei de către talent, cultură şi competenţă, este doar o iluzie. Cum se evaluează motivaţia? După nivelul valorii pe care regizorul o atribuie temei şi actului de creaţie. Iar motivaţia de a creşte vizibilitatea şi importanţa creaţiei are loc atunci când regizorul încearcă să transmită o idee făcând aluzie la intervenţia lui în planul realităţii, sau la caracterul complex al personalităţii sale, al muncii sale. Stabilitatea nu se atinge fără să îndeplineşti acea condiție de localizare a valorilor proprii în matricea perioadei tranzitive - de la renunţare la speranţă, de la espectativă la acțiune, de la știință la artă.

Stabilitatea este un exces al elementului controlat, destul de greu de acceptat, constituind de fapt elementul unei probe de autoevaluare sau al unui test psihologic, care te ajută să-ţi descoperi atitudinea adevărată față de ceea ce încă nu poţi să controlezi total la nivel intuitiv sau ştiinţific.

Oare atitudinea ta în faţa lipsei de inspiraţie este o predispoziţie pentru manifestarea unei slăbiciuni de ordin profesional, sau este o reacţie de revoltă în faţa unei puteri superioare pe care încă nu conştientizezi că o deţii?

Cu cât avansezi spre un stadiu superior de integrare a cunoaşterii într-o operă de creaţie, cu atât mai greu te susţii în experiența de nu te ridica la nivelul propriilor așteptări.

Una din marile probe ale leadershipului, care condiţionează valoarea personalităţii, vizează puterea de a reacţiona în diverse contexte de tip „lipsă de inspiraţie", atunci când nu reușești să te centrezi în acea stare în care simţi că nimic nu te poate opri.

Numai cine a devenit reprezentativ într-un anumit domeniu conduce după îndemnul: „sunt de neoprit", deoarece beneficiază de un randament sporit al resurselor de inspiraţie, fiind un excelent administrator al elementelor de noutate neaşteptate.

O astfel de putere, cuprinzând necesitatea de a ajunge la izbânda unei veritabile creaţii, printr-o reducţie a complexităţii şi a diferenţelor care o compun, este o afirmare cerută de structura însăşi a ierarhiilor esenţialităţii tale - de la exigenţa de a-ți permite să greșești, până la exigenţa de a renunța la ceea ce nu cunoşti pur şi simplu din frica de necunoscut.

Întotdeauna în leadership, unde ideile se conturează, se completează, se modifică în detalii până se definitivează într-o creaţie autentică, contează motivaţia înscrisă în dimensiunea unei limitări de utilizare a cunoaşterii care acţionează invers proporţional cu determinarea de a duce la bun sfârșit procesul de inovare. Motivaţia trebuie susţinută printr-o utilizare a resurselor cât mai diverse la foc continuu.

Cunoaşterea de care face dovada un creator aparţine ideii pe care el o exprima făcând apel la experienţa vizuală cu ajutorul realităţii augmentate, în aşa fel încât rezultatul final să se ridice deasupra aşteptărilor sale.

Pe marginea gheții trece o pisică este punctul critic de unde se induce o idee care nu reuşeşte să se concretizeze în creaţie, ceea ce constituie o experienţă de sine derulată între manifestarea unei slăbiciuni de ordin profesional şi reacţia de revoltă în faţa unei puteri superioare pe care încă nu conştientizezi că o deţii.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Pe unde nu trecea niciun pârâu, curge acum un fluviu

On Februarie 17, 2013

Valorifică-ţi potenţialul de leadership, prin dezvoltarea şi transformarea cunoaşterii tale într-un curent continuu pulsatoriu care străbate o întreagă viaţă de om.

În timpul facultăţii. Începusem să simt nişte porniri stranii în suflet ori de câte ori cădeam pradă restanţelor, nenumărate şi obositoare, poluante în accepţiunea mea. O consecinţă a unei inegalităţi inhibante, o neconcordanţă serioasă între valori, o povară grea, repartizată anapoda în existenţa mea. Era manifestarea unei forme de vid care părea să capete un caracter permanent.

Norocul chior al unui destin smuls dintr-un imaginar care Ceva în mine licărea intermitent: "Pot fi ceva mai mult decât un spaţiu gol, pot fi un nucleu de valorificare a potenţialului propriu în jurul căruia gravitează toate forţele. Pot fi descoperitorul acelei energii universale inepuizabile, vibraţionale, a acelei alchimii uitate sau ascunse care preschimbă realităţi. Ca o santinelă să slujesc ştiinţa transformării, disponibilă în limite foarte strânse, să o redresez astfel încât să-mi fertilizeze şi să-mi extindă orizonturile."

Nimeni nu bănuia cine sunt și ce voi putea ajunge. Un seducător fin al materiei, foarte persistent, descoperitor al unor energii auxiliare, capabil a le dezlănţui după voie. Un veritabil artist al configurărilor şi re-configurărilor, care înregistrează, apoi converteşte cu o preciziune infailibilă fiecare particulă a cunoaşterii, transformând-o într-un curent continuu pulsatoriu - peste care oricând poate fi suprapusă o putere electrică alternativă.

Concepţia omului faţă de nevoia intrinsecă de a fi altcineva rezidă din îmbunătăţirea stării de recunoştinţă faţă de eroul unei povestiri care este pregătită în orice moment să devină realitate.

Simţeam că funcţionez ca un generator electric, echivalentul unui dispozitiv de energie radiantă realizat de T. Henry Moray. În mod aproape mecanic eram sedus de propria mea curiozitate arzătoare, lucram la puterea mea maximă în mod permanent. Zdruncinat de setea descoperirii, mă lansam într-un proces de analiză şi creaţie torenţial, nestăpânit, mânat de tentaţia descoperirii fluidului invizibil, vital transformării.

O hotărâre luată de spirit şi credinţă. O alinare a gândurilor negre. O adâncă mânie îndreptată împotriva acelei forme de vid care mă înconjura, care mă sufoca, care mă limita trimiţându-mă într-un colţ întunecat. O încercare disperată de a mă descoperi. Cu ce şanse de izbândă?

Într-un fel, simţeam că fac parte din distribuţia filmului River Queen (2005), cu valenţe de poveste…plină de experienţe ce mă călăuzeau în scrierea poveştii vieţii mele. Dar filmul se termină astfel:

"În zilele acelea eram tristă, în pragul disperării. Acolo nu existau preoţi misionari, nici biserici unde să mă rog. Uneori îi spuneam păsurile mele soldatului Doyle, singurul meu prieten. El m-a învăţat că deseori ajută să-ţi pui gândurile pe hârtie. Deşi aş vrea să-i arăt uneori ce-am scris, cred că oricum n-ar citi niciun rând. Probabil ar arde foile sau le-ar azvârli în râu. Asta fiindcă ce-ai scris e numai pentru tine ca, văzând ce-ai scris, să înţelegi, poate, mai bine tot ce ţi s-a întâmplat… povestea vieţii tale."

În entuziasmul meu debordant, voiam să întorc cu forţa roata timpului ce se rostogolea mereu înainte, tot mai puternic, tot mai anevoios de abătut, ca o minge şutată din lovitură liberă, ricoşată într-o altă zonă, neştiută. Mă îndreptam cu viteză mare spre suprafaţa de teren accidentat în care puţini au curajul să intre. Am intrat în joc, pe un tărâm virgin. Aşa s-a năzărit ideea predestinării mele.

Leadership: Evoluţia ta de erou al unei dăinuiri în credinţă, inspirată dintr-o poveste reală, poate să capete o semnificaţie aparte din perspectiva unui destin individual care făureşte noi relaţii între Creaţie şi Creator?

Am păşit în laboratorul meu întunecos, locul unde se nasc contrariile şi se procesează ingredientele. Am aprins lampa. Am pus-o pe masa de experimente, încărcată toată cu substanţe variind de la o cantitate la alta (soluţii, compuşi, solvenţi, diluanţi, seruri, reactivi, aditivi) alese în funcţie de proprietăţile fiecăreia. Proprietăţi pe care le descoperisem eu însumi prin distilare, prin înlocuirea unor formule rigide, speciale, prăfuite de timp.

Strădanii impetuoase, continue şi împovărătoare care aveau ca scop desăvârşirea. Neluând în seamă nicio piedică din cale, voiam să ajung într-un singur salt, într-un elan ţâşnit cu putere din străfundurile conştiinţei, până la înţelesul vieţii. Să cunosc formele de transcendere a tuturor limitelor şi, în egală măsură, a progreselor, era planul unei minţi pline de artă care ştie să facă diferenţa dintre etern şi efemer.

Iar atunci când un Samson îşi încordează pumnii, până şi muntele cel mai semeţ se apleacă şi se prăbuşeşte în cele din urmă, descătuşând toate energiile latente, toate misterele lumii sigilate în capsula timpului.

Leadershipul se aplică ideii de trecere permanentă de la statutul de promotor al unor aspiraţii înalte, pentru o realitate socotită mai mult închipuită, la statutul de subiect al unui destin aparte.

Îndărătul operei mele nu se afla o forţă poetică extraordinară ca a lui Dickens. Ea nu oglindea concepţiile filozofice şi politice ale vremii, ca opera lui Milton. Nici nu încorpora personaje, aidoma nehotărâtului Hamlet al lui Shakespeare, pentru ca al ei conţinut să invite la meditaţie sau la replică.

Opera mea era compusă din cu totul alte elemente alchimice. Ea concentra o subtilă energie pe care apoi o elibera în alt tip de energie, complet nouă, determinantă, tumultoasă şi misterioasă totodată, care înfierbânta sufletul şi mintea până la capăt. Îndărătul ei se afla sensul vieţii, dar care se desfăşura după regulile mele proprii, într-un sens giratoriu.

Alchimia înseamnă transformare. Şi ea se comportă la fel ca electronii: sub formă de undă. O undă care se propagă în direcţia sensului dorit, afectând, într-un fel, realitatea. Destinul meu era subiectul operei unui artist care ştie un lucru: creativitatea este peste tot.

Leadership: Lupta ta cu condiţia care te defineşte ca om este împlinirea unui destin care te pune faţă în faţă cu cea mai mare provocare: puterea în expansiune a unei creaţii aflată de secole în bogăţia nesfârşită a lumii?

Te îndrepţi cu viteză mare spre acea suprafaţă de teren accidentat în care puţini au curajul să intre? Ai curajul să intri în joc, pe un tărâm virgin?

A fi un alchimist înseamnă să ai puterea să te transformi, să alimentezi cu energie acel

puternic pivot al auto-cunoaşterii, acea parte constitutivă din nucleul de valorificare a potenţialului propriu. Tot spaţiul acesta gol sau neroditor care acum te defineşte, întinzându-se pe un teritoriu vast, poate fi oricând umplut, populat, fertilizat cu o anumită concentraţie de substanţă, bine definită, uşor de tolerat pentru dezvoltarea ta, menţinută în anumite limite şi condiţii.

În timpul acestor oscilaţii - de la minim la maxim, de la o constantă de joasă tensiune la una foarte înaltă, de la "a fi", la "a nu fi", are loc, fireşte, o adevărată şlefuire a propriei personalităţi, a propriei tale creaţii, aplicând noutatea şi eficacitatea. Pe unde nu trece niciun pârâu, poate curge oricând un fluviu dacă canalizezi apele spre acest făgaş nou.

Rezultanta care se formează – un orizont fertil şi bine structurat dezvoltării, nu o virtuozitate sau o simplă erudiţie, ci o adevărată alchimie a experienţei individuale, a depăşirii de sine, a lepădării de vechile percepţii - acţionează asupra punctului de maximă intensitate, leadershipul. Deci, fii întotdeauna cumpătat în ascensiunea ta, nu-ţi solicita prea tare "sursa" de progres.

Dar, la rândul ei, această rezultantă, generată de un cumul de parametri, factori, contraste, curenţi cu acelaşi sens şi direcţie, se poate oricând descompune – poate reveni la starea iniţială în cazul unei dezvoltări anormale. Sau în cazul unei "agresiuni externe" – atunci când interacţionezi cu oameni dominaţi de o gândire nocivă – aceia care n-au altceva mai bun de făcut decât să-ţi critice, încă de la bun început, eforturile şi entuziasmul.

Puterea în expansiune a unei creaţii aflată de secole în bogăţia nesfârşită a lumii se evidenţiază în noutatea cu care întâmpini o realitate a cărei actualizare permanentă depinde de felul cum te raportezi la existenţa unui Creator care a asimilat chintesența unei cunoaşteri de cea mai înaltă clasă.

Pe unde nu trecea niciun pârâu, curge acum un fluviu marchează sfârşitul mediocrităţii, şi lupta spre acea ţintă greu de atins: desăvârşirea.

Dacă vrei să ajungi în plutonul fruntaş al alergătorilor de cursă lungă, acceptă să te supui unui antrenament obositor şi permanent. Pentru a depăşi mediocritatea, formează-ţi o viziune clară asupra propriului tău ţel şi asupra limitelor tale.

Source: https://neculaifantanaru.com/pe-unde-nu-trecea-niciun-parau-curge-acum-un-fluviu.html

Pelerinajul adevărului

On Aprilie 05, 2009

Ocupă-te atent de fiecare detaliu al personalităţii tale, dovedind iscusinţă în conturarea caracterului tău.

Nimeni nu îndrăznise să o ajute pe văduva Regina Lampert, decât Peter Joshua, un necunoscut a cărui intenţii foarte bune şi generoase, s-au dovedit a fi până la urmă doar o strategie de a-i intra în graţii cu orice preţ pentru a pune mâna pe averea soţului ei decedat. Totul era perfect la ei doi. El manifesta o atitudine responsabilă şi de încredere, care exprima, într-un mod clar şi profund un sentiment de siguranţă şi solidaritate, în timp ce ea, vrăjită, sedusă de farmecul lui, s-a lăsat purtată de scenariul închipuit de el, făcând totul sub îndrumarea şi influenţa lui.

Totul s-a schimbat în viaţa ei atunci când a ajuns la concluzia că Peter Joshua nu era decât un escroc care şi-a folosit calităţile cu care îl înzestrase natura pentru a o convinge să-i divulge locul unde se aflau banii soţului ei. Astfel, pentru prima dată s-a clarificat legătura dintre cele două planuri: cel afectiv, care îi crea un sentiment de siguranţă şi confort, şi cel raţional, care îi provoca un anumit grad de instabilitate, risc şi uzură interioară. Regina Lampert era pusă la o adevărată încercare.

Este clar, pentru cine a urmărit filmul „Charade (1963)", că în tânăra văduva coexistau două mentalităţi, două concepţii diferite despre caracterul lui Peter care se situau, însă, amândouă pe poziţii diametral opuse în privinţa relaţiei existente dintre ei. Una era atitudinea limitată, prudentă faţă de el, cealaltă constituia o acceptare a oricăror compromisuri, fapt ce-i dădea o stare de aparentă siguranţă şi stabilitate.

Leadership: Poţi să scoţi la iveală valoarea propriului sine cu ajutorul unei experiențe vizual-revelatoare corespunzătoare derulării unui flux de imagini puternic încărcate cu stări afective?

Un film cu final fericit, aş spune. Peter se îndrăgosteşte de Regina şi chiar o salvează de la moarte, scăpând-o din mâinile celorlalţi vânători de averi ale soţului ei decedat. Dar ce anume l-a transformat pe Peter într-un bun samaritean?

Caracterul. Sau mai bine zis, nevoia de restabilire a echilibrului şi a adevărului în viaţa lui şi a celorlalţi. El a avut voinţa de a smulge „răul" din propriile interese şi gânduri nocive. Revenirea morală la vechile sale concepte şi credinţe a însemnat eliberarea sa din „boxa acuzaţilor", din cuşca credinţelor impure şi dăunătoare.

Între Peter şi Regina se interpuneau mereu nişte imagini de senzaţie, bune de pus pe fundalul unei vieţi zbuciumate, dar aventuroase şi provocatoare. Imagini pline de surprize în care se poate efectua o căutare a stărilor afective, mai mult privind felul cum se conturează personalitatea umană în jurul unor vieţi în care se împletesc nevoi şi circumstanţe, în care lucrurile mici fac diferenţele mari.

Putem înţelege mai uşor felul în care imaginile pot crea un impact pozitiv sau negativ în viaţa oamenilor, după felul cum ei îşi privesc durerea în faţă şi încep să se simtă egali.

Unii oameni îşi privesc diferenţele drept resurse de sensibilitate şi raţionament în ceea ce priveşte esenţa respectului sine. Alţii, poate mai lipsiţi de dimensiunea spirituală a vieţii, îşi

privesc perirea cu ochii, decât să-şi împărţească avutul, pierzând adesea înţelegerea cuprinzătoare a vieţii lumii şi a vieţii lor în ea. Şi mai sunt şi aceia care îşi privesc în taină propriile slăbiciuni aşa cum şi-ar privi reflexia în oglindă, şi în mod indirect fac referire la lipsurile lor, neavând astfel nicio şansă de a-şi atinge obiectivele.

Leadership: Felul cum iau întorsătură lucrurile pe care le crezi că stau în controlul tău, semnifică faptul că orice caracter poate apărea în poziţia multiplă în care este poziţionat de sensul vieţii?

Personalitatea ţi-o conturezi după bunul plac, după regulile pe care singur ţi le impui. Este interesant şi semnificativ faptul că tocmai de aici se desprinde germenele adevărului, al cunoaşterii personale. Să-ţi cunoşti bine propriul tău „conţinut", adevărata ta personalitate - unde trebuie să predomine atitudinea pozitivă, o mentalitate sănătoasă, calităţile alese şi bine consolidate – este primul pas către dobândirea liniştii sufleteşti şi a unei rezonanţe profund benefice asupra celorlalţi. Din confruntarea cu tine însuţi apari un alt om, întreaga concepţie a celorlalţi asupra personalităţii tale se schimbă. Ei fac cunoştinţă cu un alt om.

Aşa cum primăvara rândunica se întoarce la cuibul ei pe care l-a părăsit toamna, tot aşa şi tu, pentru ca leadershipul tău să aibă un ecou care să te onoreze, trebuie mai întâi să te redescoperi, trebuie să te întorci la propriul tău „adăpost" pe care l-ai părăsit din vina ta sau a altora, şi să-ţi refaci echilibru interior. Ocupă-te atent de fiecare detaliu al personalităţii tale, dovedind iscusinţă în conturarea caracterului tău.

Un caracter poate apărea în poziţia multiplă în care este poziţionat de sensul vieţii atunci când are de ales între două variante opuse: îşi poate imagina lucruri care sunt false, dar poate înţelege numai lucruri care sunt adevărate, sau atunci când încearcă să-şi păstreze integritatea în pofida celor mai cumplite încercări.

Leadershipul poate să lărgească sensul vieţii dacă ajungem la constatarea că orice om care are o putere este înclinat să abuzeze de ea; că orice om care încearcă să fie bun tot timpul este obligat să se ruineze în rândul numărului mare de oameni care nu este bun; şi orice om care iubeşte ceva simte nevoia să facă mărturisiri.

Pelerinajul adevărului desemnează acel proces interior de cunoaştere prin care discerni binele de rău. Felul în care îţi conturezi caracterul rezidă tocmai din acest proces de autocunoaştere, prin care poţi „birui" acel drum în pantă care, în timp, îţi poate deteriora serios leadershipul şi raporturile cu ceilalţi.

Adevăratele verdicte se dau la aflarea adevărului. Dacă oamenii constată o diferenţă de „ton" între majoritatea acţiunilor tale, atunci te vor părăsi.

Source: https://neculaifantanaru.com/pelerinajul-adevarului.html

Pentru primele generaţii ale renaşterii perspectiva avea o însemnătate deosebită

On Februarie 14, 2013

Învaţă să surprinzi o imagine egală cu dimensiunile unei depărtări în care vrei să ajungi, fără să fii afectat de receptarea unei realităţi cu vădite caracteristici de "lărgire a orizontului".

Perspectiva. S-au mai scris și alte lucrări despre perspectivă, însă ele nu aduceau nimic nou, ci se mărgineau să repete cele scrise de Euclid asupra punctului de vedere și al punctului de fugă. Dar faptul că se scriau asemenea lucrări arată că pictorii au început să manifeste interesul pentru această problemă, care avea să schimbe cu totul concepția lor despre pictură. În timpul Evului Mediu nimeni nu și-a pus problema ca într-un tablou bidimensional să fie redat spațiul cu trei dimensiuni. Existau anumite procedee care dădeau figurilor și obiectelor un anumit relief, dar acestea erau prezentate într-un mod stilizat, iar pictura, în întregimea ei, avea un caracter simbolic.

Pictorii de la începutul Renașterii au înțeles însă că perspectiva le dădea posibilitatea să pună în evidență spațiul în care se aflau modelele, reprezentate în așa fel ca să se poată stabili, dintr-o singură privire, legăturile și raporturile dintre formele reprezentate, care ar putea apărea chiar izolat sau dezlipite unele de altele. În cartea lui Leone Batistta Alberti, "Despre pictură", tabloul trebuia să fie "ca o fereastră transparentă prin care să apară o parte din lumea vizibilă". Această carte este de altfel primul tratat sistematic despre perspectivă. El arăta cum se pot reprezenta în perspectivă mai multe segmente egale, așezate unul în urma celuilalt și mai ales că perspectiva cercului aflat într-un plan neparalel cu planul tabloului era o elipsă.

Deși Alberti a compus primul tratat sistematic privind perspectiva, Filippo Brunelleschi este considerat ca întemeietorul perspectivei moderne și, în cinstea lui, Florența i-a ridicat un monument funerar. El a arătat că într-un tablou se poate crea o desăvârşită iluzie a spațiului cu trei dimensiuni, dacă punctul de vedere, adică ochiul observatorului, este situat la o distanță care corespunde cu distanța reală la care se află tabloul. El a introdus noțiunea de linie a orizontului și pe aceea de tablou fictiv transparent, care se interpune între tablou și obiect. El și elevii lui, Masaccio și Paolo Uccello foloseau aceste noțiuni în picturile lor, iar despre Uccello, Leonardo da Vinci își amintește că exclamă: "O ce dulce este perspectiva". Tot Uccelo a desenat, pentru prima oară și după multă trudă, un cerc în perspectivă !

Leadership: Perspectiva la care te raportezi îţi dă posibilitatea să pui în evidență spațiul în care se află modelele de percepţie a imaginilor pe care le sesizezi în jur, reprezentându-le în așa fel încât să se poată stabili legătura dintre ceea ce îţi imaginezi şi realitate?

- În adevăr, elipsa pe care Apoloniu o îndrăgise și îi studiase proprietățile cu vreo 17 secole înainte, a fost redescoperită, într-o formă cu totul rudimentară, acum în Renaștere. Aici recunoaştem un singur model de percepţie a imaginii pe care Apoloniu a sesizat-o în jur: când imaginea este percepută ca obiect al experimentării directe a momentelor vieţii, atunci reprezentarea viziunii artistice va depinde de ceea ce se întâmplă la "suprafaţa", nu în background.

- N-ai de ce te mira, tocmai de aceea suntem în epoca Renașterii. Însă, practic, lucrurile nu au mers chiar așa de ușor, de pildă, problema punctului de fugă s-a impus destul de târziu, fiindcă pictorii nu puteau accepta ideea că dreptele paralele s-ar putea întâlni. De-abia pe la jumătatea veacului al V-lea el apare în tablourile lui Giotto, Lorenzetti, Jan van Eyck,

aplicat la liniile paralele dintre dușumele sau cele ale plafonului.

- Să nu uităm că această teorie a perspectivei și strâns legată de ea, aceea a proporţiilor, impuneau studii serioase de geometrie, iar aceste studii s-au dezvoltat în secolele XV și XVI. Iată ce scrie Jan Bialostocki în cartea ce o avem înainte.

Pentru primele generații ale Renașterii perspectiva avea o însemnătate deosebită. Din punctul lor de vedere "perspectiva matematică nu numai că dădea garanția corectitudinii (reprezentării realității), dar oferea, de asemenea - și poate, mai ales, de aceea - și garanția unei perfecțiuni estetice". Problema corectitudinii reprezentării spațiului și a ceea ce se află în el era, așadar, în esență, identică cu problema de bază a esteticii Renașterii, care se remarcă prin accentuarea armoniei drept cel mai important principiu compozițional.

Și mai era ceva, acei pictori-geometri care au pătruns mai adânc problema, nu erau dispuși să o difuzeze în afară de cercul restrâns al elevilor pe care-i avea lângă ei. Știu că Albrecht Durer a făcut o călătorie anume, din Nürnberg în Italia, la Veneția și Bologna ca să învețe secretele perspectivei, "perspectiva tainică". Când s-a întors a scris o geometrie specială pentru pictori: îndrumări pentru măsurători cu ajutorul compasului și a riglei, probabil inspirată de cartea lui Pierro della Francesca Despre perspectiva în pictură, care circulă în manuscris sau poate după "Tratatul de pictură" al lui Leonardo da Vinci.

Leadershipul depinde de ceea ce vrei să transmiți prin imagine, acolo unde are sens paralelismul dintre elementul de noutate pe care îl marchează experimentarea directe a momentelor vieţii şi extinderea unui orizont care se întinde dincolo de tine.

Pentru primele generaţii ale renaşterii perspectiva avea o însemnătate deosebită. Dar şi în prezent, şi mai ales în viitor, perspectiva va avea asociate conţinuturi alcătuite din obiecte, proprietăţi ale acestor obiecte, precum şi relaţiile dintre obiecte.

Dar mai mult decât atât, mi-aş permite o altă abordare a perspectivei: să ai conştiinţa unui orizont care se întinde dincolo de tine, găsindu-i relevanţa în modul realităţii de a reconstitui un moment de mare încercare aflat sub influenţa surprinzătorului (sau aleatorului).

*** Notă:** Câmpan, Florica - *Povestiri cu proporţii şi simetrii,* Editura Albatros, 1985.

Pentru un singur diamant am cucerit o lume

On Ianuarie 28, 2013

Alege calea certitudinii în căutarea constantei de a fi ceea ce eşti cu adevărat, raportându-ţi continuu leadershipul la valorile cele mai înalte.

Temudjin avea cel mai preţios dar, viaţa Şi a ales să o trăiască alături de aleasa lui, Börte. Dar, fără să ştie ce îi va rezerva destinul, el şi-a îndreptat paşii spre un făgaş neprevăzut, tot mai firav. O rătăcire perpetuă, uneori atingând momente dramatice, o linie şerpuitoare în cenuşiul întins şi diversificat al riscului, al nesiguranţei şi incertitudinii.

Spuma evenimentelor se solidifică. Chiar atunci când lumea-i era mai dragă, cineva o răpeşte pe Börte de lângă el. Şi din acest moment se cutremură totul în el, şi odată cu el, tot pământul, toţi polii se tensionează, cerul se întunecă, vântul se intensifică până ajunge la vijelie. Înverşunat, porneşte în căutarea ei.

În ciuda tuturor eforturilor de a o regăsi, este respins, lovit, rănit, hăituit de toţi. Dar, ca un munte care nu se clătină, el continuă căutarea, focul dragostei îl vindecă de fiecare dată, cauterizându-i rănile cele mai adânci. Un nor binefăcător acoperă tot ceea ce este *malade et faible* , puterea unui singur gând îl ţine în viaţă: o vrea pe Börte.

Leadership: Răspunsul tău în cazul evenimentelor care te prind în vârtejul lor are în vedere formarea capacităţii de a recunoaşte şi a aprecia diversitatea lumii înconjurătoare din punct de vedere al regretului de a nu fi la putere?

În tot acest aprig exil, întreţinut de speranţa regăsirii ei, Temudjin observă, pătrunde cu privirea şi cu spiritul realităţile lumii, adulmecă ca un animal de pradă toate dedesubturile îndoielnice, necunoscute, care devin tot mai primejdioase. Nu scapă nimic din multiplele aspecte ale societăţii. Dar, în acelaşi timp, regretul de a nu fi la putere şi de a nu avea o armată care să-l susţină, îi schilodeşte certitudinea în viaţa de zi cu zi, îi chinuieşte sufletul, îi arată zădărnicia părerilor de rău.

Avântul spre dragoste este o sabie cu un tăiş foarte ascuţit. Temudjin tinteşte cu uriaşa sa voinţă asupra întregului, toată artileria şi-o pune la bătaie: energia, creativitatea, iscusinţa, înţelepciunea, perspicacitatea, tenacitatea – toate exacerbate prin asimilarea unei alte scări a valorilor, ca într-un performant laborator care lucrează fără întrerupere, destinat consolidării şi cristalizării propriei sale personalităţi.

De mai multe ori îşi distilează convingerile, aidoma un adevărat alchimist, până când substanţa rezultată devine tot mai stabilă, mai pură, mai omogenă, mai încărcată pozitiv, mai activă la temperaturi extreme. Constant, noi picături de energie rafinată şi sublimă îi revitalizează forţele.

Leadership: Eşti pe cale să reduci la maxim esenţa conştiinţei de a fi unic prin renunţarea la dependenţa de o realitate care îţi răneşte puterea şi hotărârea de a te ridica la nişte aşteptări mult prea exagerate?

Aliindu-se cu Jamukha, fratele său de sânge, Temudjin porneşte un război în toată regula, o adevărată cruciadă de salvare, pune stăpânire pe provincii, una după alta. Datorită credinţei sale într-un Dumnezeu puternic, putere care se personifică în concepţiile lui despre sine, el începe să îşi recunoască conştiinţa de a fi unic, în loc de a se refugia într-o zonă a neputinţei

şi a lipsei de viziune.

Jamukha încearcă deseori să-i schimbe convingerile: " *De ce o vrei atât de mult pe Börte, de ce te încăpăţânezi s-o găseşti? Am o mie de femei frumoase. Îţi pot da câte doreşti.* "

Dar un stejar cu rădăcini puternice nu se poate transforma niciodată într-o păpădie care îşi scutură puful la cea mai delicată adiere de vânt. Acolo unde viaţa dă la iveală mii de varietăţi, Temudjin nu cunoaşte decât o singură constantă. Voinţa lui e condensată tot mai mult numai în jurul ei. Căci el nu vrea orice diamant, ci îl vrea pe cel mai valoros, pe cel mai scump, pe cel de 1000 de karate, suma valorilor tuturor celorlalte nestemate, bijuteria cea mai rară.

Lumea lui e mai săracă decât realitatea, dar mai intensă, mai plină de însemnătate numai la gândul că o va regăsi pe Börte. Pretutindeni, tot mai departe se desfăşoară voinţa sa universală, ca şi a inestimabilului său diamant. Doi poli se atrag de la distanţă prin forţe de natură magnetică foarte puternice. Căci, la rândul ei, Börte îl aşteaptă, îl vrea numai pe el. Numai un diamant poate şlefui alt diamant, la fel de puternic şi de cizelat în virtuţi.

Leadership: Ce anume te defineşte în cazul unei descrieri a realităţii în spaţiu şi timp, când eşti constrâns să te concentrezi asupra modului în care percepi şi interpretezi urmarea unei victorii fabuloase?

În cele din urmă Temudjin o găseşte pe Börte. Dar regulile vieţii se înăspresc şi mai tare, pe alt plan se manifestă ele de această dată. Căci fratele său, Jamukha, se desparte de el, şi declanşează războiului – tocmai împotriva lui.

Din nou, Temudjin înfruntă imposibilul, din nou este hăituit, rănit, ajuns sclav, închis în cea mai întunecată închisoare. Dar din nou păcăleşte moartea, diamantul are puteri supranaturale care risipesc orice temeri, dureri şi neajunsuri.

Are loc bătălia finală pentru supremaţie. Cine va sta la cârma lumii? Doi titani se înfruntă. Doi zei se înfurie odată cu furtuna, două armate se încleştează cu înverşunare, două forţe concurente, de temut, se manifestă simultan, se opun, încearcă să se anuleze una pe cealaltă.

O întreagă lume poate fi cucerită cu sabia, dar numai printr-o puternică motivaţie lăuntrică.

Bătălia este câştigată. Şi numai unul singur rămâne în picioare. Numai un singur tip uman ţine cu îndârjire capul sus şi sabia ridicată deasupra unui demon cazul fatalmente la pământ. Învingătorul ! Acela care a păstrat întotdeauna adânc înrădăcinat în suflet un diamant, acela a cărui valori sufleteşti, construite din materialul cel mai dur, au rămas bine înţepenite în scoarţa timpului.

După suprafaţa teritoriilor cucerite, Temudjin, cunoscut sub numele de Ginghis Han, acest războinic aproape indestructibil, a fost cel mai mare cuceritor din toate timpurile, mai mare şi decât Alexandru Macedon. Ceea ce îl defineşte pe un asemenea conducător în cazul unei descrieri a realităţii în spaţiu şi timp, este modul lui de a nu se uita în altă direcţie decât cea în care crede cu tărie că va învinge.

Leadership: Cum contribuie rezultatul căutărilor tale la formarea caracterului tău, prin exerciţiul confruntării cu un exces de putere?

Eşti un stejar cu rădăcini puternice sau o păpădie care îşi scutură puful la cea mai delicată adiere de vânt? Porţi mereu viu în tine un ideal? Unde se află diamantul care te poate favoriza să-ţi depăşeşti limitele? Persişti în căutarea lui?

Expertul în materie de leadership, John Maxwell avea dreptate când afirma: " *Leadership înseamnă o minte şi un suflet deschise. Dacă acest gând îţi creşte pulsul şi îţi face inima să bată mai tare, atunci vei avea un impact mai mare asupra vieţilor celorlalţi.* "

Leadershipul nu este doar o combinaţie de caracteristici speciale deţinute de anumiţi indivizi, ci un act raţional de angajare existenţial-definitoriu, marcat de responsabilitatea fiecăruia pentru formele concrete de configurare a viitorului, prin intermediul propriilor sale "căutări".

Rezultatul căutărilor tale, necesar pentru a-ţi lămuri cauza şi menirea, va pune bazele caracterului tău. Ţinteşte cu uriaşa ta voinţă asupra întregului din jurul tău. Culege de pe traseul dificil pe care îl parcurgi toate roadele care îţi pot facilita dezvoltarea şi desăvârşirea.

Excesul de putere este o regăsire a propriei meniri în raport cu asumarea unei noi identităţi care nu mai permite emoţiilor să îţi domine viaţa.

Ca un ceas care bate la ora fixă, leadershipul se construieşte pornind de la două timpuri: trecutul şi prezentul. Trecutul nedefinit din mintea individului şi prezentul concret, uneori fracturat, al convenţiei: *Ego-Valori-Virtuţi* în jurul cărora el trebuie să graviteze. Dar nu un prezent ficţional, contorsionat şi miop. Şi se definitivează într-un viitor cert - printr-o gândire liniara, sau, dimpotrivă, într-un viitor nesigur - printr-o gândire tip "vârtej", foarte tulbure.

De aceea, prognoza optimistă şi calculul pozitiv al traiectoriilor probabile ale leadershipului se justifică în contextul analizelor prospective ale propriului tău caracter. La a cărui formare şi consolidare poate să contribuie în mod direct un "diamant".

Leadershipul este un diamantul care se regăseşte mereu în tine, şlefuit şi finisat (pentru a străluci) de un cumul de valori personale precum: forţa interioară, persistenţa, stabilitatea, continuitatea, intransigenţa, angajamentul, devotamentul.

Timpul trece, iar ceasul leadershipului se opreşte din ticăit dacă, în timpul căutărilor tale, nu înveţi din fiecare lecţie a vieţii, dacă nu ţinteşti cu uriaşa ta voinţă asupra „întregului' din jur, dacă nu-ţi pui la bătaie şi mai ales dacă nu-ţi impregnezi bine în suflet acele valori înalte care te revigorează, care formează un ideal, care să-ţi confirme orizontul de aşteptare.

În aceeaşi măsură, atitudinea ta în timp, faţă de modul în care reacţionezi sau acţionezi în anumite circumstanţe, cel puţin în parte, trebuie să aibă girul unei autorităţi morale ferme şi categorice – astfel încât să anulezi orice forţă ostilă care încearcă să te schimbe, să te controleze, să te saboteze.

Defectul principal al multor aşa zişi lideri este că nu au girul unei autorităţi personale puternice, impregnate cu cele mai durabile valori şi virtuţi. Iar fragilitatea convingerilor, relativitatea valorilor sau statusul incert pe care şi-l asumă, pot fi năruitoare.

Înainte să măsori valoarea leadershipului tău, învaţă să împlineşti menirea vieţii tale prin căutarea şi puterea unei iubiri binecuvântate de Dumnezeu.

Pentru un singur diamant am cucerit o lume desemnează acel uriaş efort şi a investiţiilor

personale pe termen lung, care pornesc dintr-un imbold lăuntric irepresibil.

Voinţa ta e condensată tot mai mult numai în jurul unui diamant? Cât de departe poate ajunge voinţa ta? Înfrunţi imposibilul pentru atingerea unui ideal? Există o forţă duşmănoasă care încearcă să anuleze forţa ta morală? Valorile tale sunt construite din materialul cel mai dur, rămân ele bine înţepenite în scoarţa timpului?

Alege calea certitudinii în căutarea constantei de a fi ceea ce eşti cu adevărat, raportându-ţi continuu leadershipul la valorile cele mai înalte.

Source: https://neculaifantanaru.com/pentru-un-singur-diamant-am-cucerit-o-lume.html

Percepţia unei culori cuprinsă într-o singură privire

On Mai 17, 2022

Ceea ce vezi influenţează opţiunile care îţi sunt la dispoziţie ca să recunoşti transformarea neîntreruptă a obişnuitului în creaţie artistică.

Este o zi călduroasă de vară. Soarele luminează neîncetat totul în jur. Mă îndrept cu paşi mărunţi şi siguri spre Palatul Culturii când, deodată, ochii mei rămân surprinşi de culoarea bleumarin care marchează zona de parcare pentru persoanele cu handicap. Este o măiestrie să te ştii artist, unul capabil să dezvolte strânse legături cu spațiul din jur, în contextul unei adaptări continue la noi realităţi de creaţie. Dar este o artă sublimă a privirii să sesizezi cu colţul ochiului, cu flexibilitatea subiectivismului, ceea ce nu se supune la prima vedere tendințelor în continuă schimbare ale designului.

Culoarea bleumarin a declanşat un moment unic de luciditate, de scânteieri în gândire. La aceasta se adaugă măiestria artistului care constă în a descifra însuși miezul lumii în licărul unei priviri care sesizează culoarea, o asortează cu nuanţele unei delicate sensibilităţi, dar nu aşa cum este ea de fapt, nu ca rezultat al acţiunii luminii (de diferite lungimi de undă) asupra ochiului, ci ca referinţă la un model de formare al Sinelui care are de multe ori o puternică componentă spirituală.

Mă întreb: ştie oare culoarea că o privesc în raport cu intensitatea luminii, nu doar ca pe o imagine care întruneşte calităţile fotografiei de orientare? Bănuieşte ea oare că o privesc nu doar ca pe un instrument puternic, capabil să convingă și să influențeze privirea privitorilor, ci ca un proces de constituire a Sinelui prin construcţia de Sensuri? Are oare culoarea bleumarin un suflet, un suflet renăscut din furtuni, de dincolo de nori? Are ea o vedere, o claritate surprinsă de impresia corectă asupra unei perspective de înnobilare sufletească într-o lume iluzorie? Cât de mult rezonează ea cu percepţia privitorului ei?

Leadership: Poţi să îţi extinzi limitele realităţii privindu-te în raport cu un mijloc de exprimare al valorii unei retrospective vizuale ce este direct proporţională cu imaginea sinelui?

Şi dacă culoarea infinitului, cauza dorinţei de a mă întoarce la un anumit moment, este o putere care influențează direct sufletul, atunci ce simt cu adevărat când mă privesc în raport cu un mijloc de exprimare al valorii unei retrospective vizuale ce este direct proporţională cu imaginea sinelui? Toată lumea trece pe lângă ea, o calcă în picioare, alţii o scăpă din vedere, neştiind să folosească acest indicator suprem al complexităţii desenului pentru a corecta anumite aspecte ale Sinelui și pentru a dezvolta calități necesare propriei dezvoltări.

În acest caz, valoarea unei retrospective vizuale este dată de acea stare unică, acea senzaţie inedită a momentului când simţi că domini timpul, când simţi că eşti prins între dimensiuni şi nu vrei să grăbeşti lucrurile. Iar eu exact asta simţeam, că pot stăpâni o eternitate într-un singur loc, fapt total contrar concepţiilor mele despre lume şi viaţă, că pot să concentrez într-un singur punct imaginar, pe care l-am botezat "controller", toate reflecțiile, experiențele și gândurile mele.

Astfel, imaginea sinelui devine subiectul imaginii unei noi realităţi *: "Ceea ce văd la mine este ceea ce mă surprinde la prezenţa obişnuitului."* Prin ai mei ochi, atât de atenţi la lucrurile banale, reuşesc adesea să disting sau să asociez diferite variaţii ale culorilor, formelor, stilurilor, între realitate şi ficţiune, între evanescent şi etern, cu precădere în clipa când doresc cel mai puţin să surprind obişnuitul. Deja pot să mă gândesc la mine ca la un artist care, fiind n relaţii profunde cu materia, reuşeşte să-şi toarne imaginaţia veșnic

schimbătoare n matricea solidă a realului vizibil, nu a realului ascuns de ochii lumii. Mai mult ca oricând, culoarea bleumarin mi-a făcut azi peste tot cu ochiul.

Leadership: Poţi să-ţi dezvolţi puterea de percepţie asupra semnificaţiei conceptului de "imagine fidelă unor părţi ale realităţii", în substratul unei sensibilităţi şi al unei viziuni care îţi defineşte esenţial unicitatea?

De fapt, marele avantaj al culorii bleumarin este că, integrând-o într-o imagine de decor, ea poate să ia multe nuanţe diferite, chiar dacă în timp se poate estompa, putând fi urmărită până în momentul declanşării unei meditaţii asupra raporturilor ce ţin de aparenţă şi esenţă, cu trecere metaforică între cele două teme: idealul de adevăr renascentist şi idealul culturii de performanţă.

Până la urmă, numai puterea de percepţie a ochiului uman este cea care limitează gama de tonalităţi în spectrul culorilor inspirate din natură, atât de vii şi expresive. Însă impactul pe care bleumarinul îl produce asupra mentalului devine un fel de "axis mundi", un centru al artei manieriste, un fel de oglindă în care artistul se vede pe sine însuși, un semn din lumea lui Morpheus, care indică faptul că ceva trebuie schimbat la realitate. Aici, fără îndoială, cuvintele marelui pictor Nicolae Grigorescu întăresc punctul meu de vedere:

"Ochii sunt uşor de făcut. Privirea-i mai greu. Orice lucru are o taină a lui mai expresivă, acolo-i taina vieţii lui. De obicei o găsesc numai acei care o caută. Vai de cel care, privind un lucru frumos, deci viu, căci toate lucrurile frumoase sunt vii, privindu-l numai o dată şi numai dintr-un punct de vedere, crede că l-a văzut destul ! Nimic nu este o repetiţie, nicio floare, niciun lucru, nicio culoare. Nicio undă de lumină. De milioane de ani, de când trimite soarele raze pe pământul nostru, n-au venit doua la fel."

Aşa este şi cu a mea culoare, bleumarin. În acel moment nu mai era niciuna la fel. Pare just, N-am reuşit s-o văd decât într-un pătrat fotogenic, deschis privirii care ştie să caute neobişnuitul în banal, acolo unde lumea nu se înghesuie să observe reprezentările artistice ale frumosului. Spontan, revelator, cuprinzător, un ochi nou s-a deschis în lumea formelor de aici înainte, un ochi care simte că poate colora o lume cu acea culoare pe care sufletul o numeşte "Marea Lucrare" - ca şi când ar cunoaşte-o de mult şi, recunoscând-o, o primeşte bucuros şi se pune la unison cu ea.

Îmi construiesc leadershipul prin orice imagine care îmi trece prin faţa ochilor. Ceea ce văd influenţează opţiunile care îmi sunt puse la dispoziţie ca să recunosc transformarea neîntreruptă a obişnuitului într-o creaţie artistică. Întru totul, leadershipul aparţine planului Creaţiei.

Percepţia unei culori cuprinsă într-o singură privire poate să creioneze o imagine a tuturor lucrurilor din jur, dar din care artistul extrage pentru propria-i creaţie doar elementul căruia îi amplifica calităţile, nu şi cel pe care îl distruge prin ascundere, prin uitare, prin rutină ori prin confruntarea cu restul lumii.

Source: https://neculaifantanaru.com/perceptia-unei-culori-cuprinsa-intr-o-singura-privire.html

Perdeaua neagră a unei slăbiciuni ascunse

On Iulie 20, 2012

Şlefuieşte-ţi cu grijă propriile aspiraţii, ca să te poziţionezi cât mai bine în raport cu tine însuţi.

Ideea care începea să prindă contur în mintea mea, era că voi reuşi să evadez. Să ies din starea sufocantă, antipatică, în care ajunsesem, proprie unui călător care străbate un tărâm plin de obstacole. N-aveam o asemenea forţă a gândirii ca Spinoza, Kant sau Locke care să indice un drum în confuzia în care încă mai continuă să se complacă mulţi filosofi, a cărei nervură principală o constituie acea scânteie reală a visului nedomesticit de atingerea unei viziuni a beatitudinii asupra lumi. Aşa că eram dispus să accept de pomană orice provocare venită din răceala minţii.

Era vădit ca în acea clipă nu mai eram eu însumi. Nu mai eram un rătăcitor, *un solitaire sur les royaumes de l'objectivité* , un condamnat la o anumită soartă, la o sentinţă definitivă care ucide spiritul şi înrobeşte mintea. Ci un filozof cercetând cu de-amănuntul domeniul necunoscutului. Reuşisem să păcălesc uşor soarta?

Urmăream pedepsirea unei crime, asemenea unui personaj din " *1001 de fantome* ", al lui Al. Dumas. Şi dacă era adevărat că am comis crima de care mă acuzam singur, acest salt spre autoevaluarea corectă ar fi fost o ispăşire. Îngrozitoarea "crimă" era aceea de a sluji unui scop diferit, mai strălucit, mai sofisticat, mai plin de sens decât ar fi fost în măsură să realizeze unul ca mine, un necunoscut în lumea iluştrilor, a artiştilor.

În afara frontierelor conştiinţei mele se contura un punct de vedere care apăruse aproape din nimic. Ca şi cum aş fi fost dintr-o dată învăluit în întuneric, şi în tot acest întuneric lugubru ar fi apărut o lumină binefăcătoare care îmi transmitea în chip tainic: "Poţi fi altcineva."

Leadership: Poţi să trăieşti din ceea ce nu ştii despre tine, lăsându-te pătruns de toată solemnitatea ce se cuvine unui final aparținând necesităţii de stimulare a dualităţii "artist-magician"?

Trăiam din ceea ce nu ştiam despre mine, adică mă lăsam pradă fanteziei de a mă desprinde de reguli, de a mă rupe de mediocru, auto-introducându-mă în "laboratorul" marilor creatori de literatură şi de ştiinţă, cu observaţia că graniţa trasată între literatură şi ştiinţă era adesea artificială. Plin de speranţă, mă lansasem într-o revărsare dezlănţuită de inteligenţă şi farmec, pe un traseu spaţio-temporal spre reprezentarea unui scop imposibil: de a fi parte integrantă dintr-o experienţă încapsulată în scrieri cu caracter mistic.

Am gustat fremătătoarea plăcere, beţia picantă, intensă a unei transformări totale. Ardeam de dorinţa de a o resimţi mereu şi mereu. Mi-am adunat întreaga voinţă, întregul curaj de a începe scenariul de film, ca un om care se aruncă iar şi iar în valurile furtunoase ale unei obsesii devorante, numai ca să retrăiesc acel stimulant simţământ al transformării.

Scenariul, "Magicianul", prima incursiune în sfera lumii mele interioare, instrumentul formării unui alt tip de personalitate, una ascunsă sub învelişul preţios al unei înnoiri totale, avea să fie o încercare mult mai grea decât mi-am închipuit. Cât de tentantă putea fi această poveste, această opţiune neverosimilă a desăvârşirii?

Arta de a fi altcineva este modul de a-ţi pune în valoare prețiosul talent al verosimilităţii,

mânuind magia de a te iluziona în cel mai frumos mod cu putință, de a te face să uiți că citești din propria experienţă de lectură inedită.

Indiferent de scenariu şi de impactul său, mă lansasem în cu totul alt gen de înţelegere a lumii, a vieţii, a universului. Mă simţeam mai liber, mai puţin supus eroziunii. Îndepărtasem perdeaua neagră a slăbiciunii mele ascunse: de a dori să aflu ceea ce aş fi dorit să nu ştiu. Devenisem altcineva. Cu totul şi cu totul străin faţă de cei care mă cunoşteau. Magicianul făcea legătura dintre omul obişnuit şi artistul unei lumi nemărginite, o lume în care odată integrat puteam să privesc dincolo de aparenţele aşa zisei normalităţi.

Puteam să interpretez un personaj destul de apropiat de ceea ce eram eu în realitate. Cu însetată curiozitate coborâsem până în zonele adânci ale pasiunii mele, acolo de unde izvorau năvalnic şi hotărât toate ideile, toate idealurile, toate virtuţile mele, acolo unde toate formele de cunoaştere se îmbinau şi se contopeau într-o măiestrie absolută. Şi, asemenea unui chimist care experimentează noi reacţii chimice combinând elemente diverse, am reuşit să dezvolt elementul cheie, esenţa care îmi putea maximiza capacitatea de creaţie.

Ceea ce doream, se împletea strâns cu ceea ce eram. Ceea ce nu ştiam despre mine s-a împletit strâns cu realitatea pe care imaginaţia a creat-o. Dualitatea artist-magician aducea în prim plan acea capacitate de a transforma o absenţă într-o prezenţă, redând o stare de fapt într-un mod cât mai plastic, adică prin plasarea accentului pe lucrurile care depindeau numai de mine pentru a fi iluminate, manifestate în diverse forme de existenţă şi infinite în timp şi în spaţiu.

Leadership: Poţi să-ţi măsori forţa gândirii conform aventurii de a te pierde ore în şir în lumea personajelor unei poveşti despre spectacolul vieţii de zi cu zi, astfel încât să beneficiezi de imaginea idealului de a fi altcineva?

Unul din cele mai rapide moduri de a-ţi forma personalitatea este să-ţi instruieşti Eul să accepte schimbarea. Modul în care îţi pui în evidenţă calităţile, în special puterea de a interveni în evoluţia lucrurilor, reflectă acea parte din tine, acel impuls pozitiv pe care îl descătuşezi atunci când vrei să te autodepăşeşti. În consecinţă, preocupă-te mai mult de natura fiinţei tale.

După cum prezentările de modă urmăresc crearea unui inedit de formă şi culoare, ridicat la rang de artă, bazându-se pe o bună cunoaştere a tendinţelor în materie de "Haute-Couture" şi a aşteptărilor publicului, - tot astfel leadershipul se bazează pe o mai bună cunoaştere de sine în raport cu stimularea şi creşterea capacităţii de dezvoltare a nivelului optim de performanţă, dar şi pe aşteptările celorlalţi.

Devii altcineva numai atunci când reuşeşti să interpretezi un personaj destul de apropiat de ceea ce eşti în realitate, şi de ceea ce aşteaptă ceilalţi de la tine. Aventura de a te găsi în pielea unui personaj dintr-o carte sau dintr-un film te va apropia de o nouă dimensiune a personalităţii tale, una abordabilă prin intermediul imaginii omului care se poate despărţi de vechile repere şi de vechea realitate.

A fi altcineva înseamnă să te percepi în comparaţie cu aducerea cuiva într-o imagine de prim plan mai reprezentativă, într-un fundal complet diferit, cu ambianţă diversă, pentru a face faţă provocării de a fi parte dintr-un scenariu de poveste care are toate şansele să devină real.

Te dedici "îngrozitoarei crime" de a sluji unui scop diferit, mai strălucit, mai sofisticat, mai plin de sens decât ar fi fost în măsură realizezi? Ai curajul să cercetezi, ca un filozof, cu de-amănuntul domeniul necunoscutului? Sau preferi să rămâi un rătăcitor, un condamnat la o

anumită soartă, la o sentinţă definitivă care ucide spiritul şi înrobeşte mintea? Depinde de tine şi de alegerea ta.

Leadershipul este o variantă inedită a capodoperei numită "It will hurt a little", ce vine cu o imagine amplă a ceea ce înseamnă să fii altcineva, apropiat de acea obsesie a artistului care caută teritorii neexploatate, lumi necunoscute, dimensiuni umane încă nedetectate.

Perdeaua neagră a unei slăbiciuni ascunse exprimă raţiunea, forţa implacabilă a minţii şi a gândului, care te împiedică să vezi ceea ce îţi lipseşte ca să fii TU, ceea ce este esenţial în definirea unui orizont mai larg. Evidenţiază forţa care încearcă să ascundă însuşirile tale de căpetenie faţă de tine şi faţă de ceilalţi.

Îţi aminteşti de *Micul Prinţ* din opera lui Saint Exupery? El zicea: *"Întotdeauna mi-a fost drag pustiul. Te aşezi pe o dună de nisip. Nu vezi nimic. Nimic nu se aude. Şi cu toate acestea, ceva străluceşte în liniştea lui. De aceea e frumos pustiul, fiindcă undeva, el ascunde o fântână…"*

Leadershipul se dizolvă, graniţele dintre cunoaştere, percepţie şi realitate devin permeabile dacă nu te cunoşti îndeajuns de bine. A porni în explorarea propriul Eu, este ca şi cum ai căuta o fântână în pustiu. Poţi înţelege "taina strălucirii" numai dacă intervii în procesul tău de evoluţie, dar fără să "denaturezi" ţinta finală a ta şi a celorlalţi.

Numai dacă căutările tale se bazează pe elementele concrete detectate cu "instrumente" specifice - psihice sau materiale, vei putea găsi sursa de cunoaştere şi calea de evoluţie ulterioară.

Şlefuieşte-ţi cu grijă propriile aspiraţii, ca să te poziţionezi cât mai bine în raport cu tine însuţi.

Source: https://neculaifantanaru.com/perdeaua-neagra-a-unei-slabiciuni-ascunse.html

Perfect Silence

On Decembrie 13, 2015

Susţine efortul de a-ţi înţelege raţiunea de a fi, ţinând cont de valoarea imensă a uitării de sine.

Perimetrul momentan al conştiinţei mele era destul de limitat datorită densităţii gândurilor nespuse. Brățara identităţii mele o las în grija voastră ! Gânduri înălţate din negrul mohorât al uitării de sine, ca un fir de fum de la o casă pierdută în frigul iernii, absorbind raţiunea mea de a fi din forma ei pură. *„ The most perfect silence is when there's no need of showing. "*

Raportul dintre diferenţa de potenţial aplicată la capetele unui conductor şi intensitatea curentului care îl parcurge, este prin definiţie rezistenţa electrică a acelui conductor (pasiv). Admisibil. Mi-e uşor să înţeleg că totul decurgea din această lege stranie, dar adevărată, inclusiv puterea de a uita de mine, dincolo de tot ceea ce era temporar, din izbucnirea unui Eu care îşi experimentează multi-dimensionalitatea. *„ Something is true when you see the same pictures from another point of view. "*

Gândurile sunt expresia unui curent care crește și devine puternic pe măsură ce te concentrezi asupra unui fapt imaginar, fără a te întrerupe. Puteam lesne să-mi închipui cum stăteau lucrurile faţă de multi-dimensionarea personalităţii mele distincte, puţin dispusă să recunoască valoarea imensă a unei ruperi de real când era vorba de a mă lăsa pradă nebuniei de a crede în ceva mai presus de mine: ficţiunea de a trăi în ceaţă. *"The most perfect moment is when we just come from different circumstances."*

Eric, eroul unui roman al lui Herbert Franke, încerca să-şi reprezinte propria imagine, înaintând prin rizomul supradimensionat, alături de însoţitorul său impasibil şi străin de neamul omenesc. Îşi reprezenta imensitatea pustie a Cosmosului şi în ea firicelul de praf al stelei Heyse II. Tocmai acolo se afla el însuşi, cu misiunea şi cu neputinţa sa. Ceva din el refuza să ia fantasticul acesta drept realitate. Dar adevărul era, fără îndoială, adevărat.

Leadership: Poţi să-ţi reprezinţi propria imagine în numele unui adevăr pe care îl trăieşti în raport cu densitatea gândurilor nespuse?

Celebra scriitoare, Ana Blandiana, a avut un lucru clar în minte când a întrebat: *„ Cine dintre noi ar putea explica frumuseţea drumului acela prin ceaţă, frumuseţea curajului obscur şi a victoriei fiecărui metru de drum cucerit? "*

Probabil în mintea omului grăbit de timp, în care sunt adunate cu regularitate gândurile ce înfrumuseţează viziunile şi sprijină aspiraţiile de înzdrăvenire a unei noi forme de înţelepciune, se deschide încet-încet, sub semnul unei imagini semnificative, drumul către o lume mult mai interesantă. Dar una care aparţine capcanelor unei rătăciri, unei îngheţări a sinelui.

Gândurile mele păreau tot atât de neînţelese ca un diamant neşlefuit care aşteaptă pe cineva să-i descopere strălucirea, dincolo de tot ceea ce puteam cunoaşte, a cărui valoare depăşea orizonturile expectanţelor realizabile. Ştiu că încercam să redau o imagine a ceea ce puteam aştepta să văd în viitor, să ajung pe culmi înalte care să nu se schimbe odată cu trecerea anilor, ca atunci când vrei să descoperi într-o cutie invizibilă acele lucruri pe care nu le ştie nimeni. Dar întotdeauna ceva mă trezea din visare. Era conştiinţa de a nu aluneca prea mult înspre utopia unei exaltări de-o clipă, stranie beţie a unei scurte rătăciri.

Cu certitudine, adevărul pe care îl trăiam în raport cu densitatea gândurilor nespuse putea fi pus în corespondenţă cu o perspectivă de imbunatatire a unui ideal de solidaritate între aceste două unităţi extreme: inteligenţa de a transforma realitatea în fantastic şi fantasticul în realitate.

Devenim născători de confuzie din punct de vedere perceptiv, supuşi fiind investigaţiilor asupra propriei imagini, atunci când ne punem încrederea într-o fiinţă nouă, unde receptarea lumii se desfăşoară pe baza unui set de gânduri ce păstrează relaţiile bine definite între două personaje. Unul care constant se judecă pe sine şi altul care regăseşte într-o lume anexată celei reale numită „Nicăieri".

Leadershipul începe să se contureze prin materializarea unei viziuni care reînnoadă această luptă a celor două personaje, împletirea armonioasă a celor două dimensiuni pereche (episoade din viaţa sufletului) influenţând modul cum îţi redefineşti stilul de a fi.

Leadership: Pricepi într-adevăr esenţa a ceea ce înseamnă să ai imagine şi să nu ai conţinut, pe măsură ce îţi focalizezi mintea asupra unui gând care încearcă să prindă consistenţă?

Când perimetrul momentan al conştiinţei tale devine destul de limitat datorită densităţii gândurilor nespuse, producând acea nemărginire a uitării de sine, adică identificarea cu ceva în care să te poţi pierde complet, devii o victimă a propriilor explorări, o victimă a propriului chip de a gândi sensul existenţei.

A-ţi forma o imagine despre ceea ce eşti, despre ceea te frământă, despre ce te face vesel sau trist, fără să îi atribui acestei imagini un anumit conţinut şi o direcţie, înseamnă să te pierzi într-un labirint al ideilor şi elementelor inutile germinate doar de dragul de a crea un ghiveci atrăgător pentru audienţele de fast-view (to meet the demands of the quick viewing).

Leadershipul îşi poate păstra statutul de configurator al propriei tale deveniri, făcând accesibilă crearea unor reprezentări mentale a celor mai însemnate perspective asupra realităţii, atunci când îţi stabileşti o direcţie nouă de urmat în viaţă.

Satisfacţia interioară confirmată de această direcţie nouă, aducând un fel de a înţelege momentele de cădere şi de a accepta orice experienţă, este un factor esenţial în relaţie cu succesul personal.

Un gând care nu începe să prindă consistenţă este o condiţie a uitării de sine în timpul unei realităţi cu care nu te poţi întâlni niciodată în viaţa de zi cu zi, una care nu poate fi conceptualizată, care nu este deloc verosimilă. Iar un gând care prinde consistenţă este rodul unei ficţiuni care face din tine imaginea unei lumi care inspiră căutarea unei schimbări adevărate.

Perfect Silence este momentul de maximă luciditate când stai de vorbă cu tine, deschizi şi mai mult calea pentru abordarea mai critică a experienţei de visare, meditaţie, şi constaţi că singura cale de a te redefini ca un om puternic este de a schimba direcţia de vedere, fără a fi acuzat de cineva că nu vezi nimic altceva în afară de propria ta înălţare în izolare.

*** Notă:** - Blank & Jones feat. Bobo - Perfect Silence

Source: https://neculaifantanaru.com/perfect-silence.html

Perspectiva prim-planului

On Octombrie 14, 2015

Apropie-te de universul ştiinţei, străduindu-te să compui un „poem", nu doar relatând o „povestire".

Să ne oprim la două exemple care vor desluşi poate mai limpede relaţia celor doi regizori Griffith-Eisenstein şi ne vor permite, mai târziu, să înţelegem mai bine genialitatea operei eisensteiniene. Prim-planul nu era deci o "invenţie" a lui Griffith. Edvin Porter îl folosise, ca mijloc tehnic, punând un bandit să tragă în prim plan, în direcţia spectatorilor. Faptul a făcut senzaţie şi atât.

Dar Griffith a folosit într-un film prim-planul unei femei care aştepta întoarcerea soţului urmat de imaginea celui pe care îl aştepta. Alternarea aceasta a provocat furtuni prin neobişnuitul ei.

- Cum se poate rupe subiectul, a fost el întrebat, cu asemenea sărituri? Nimeni nu va înţelege nimic.

- Dar Dickens, răspunse Griffith, el nu a scris tot aşa?

- Bine, dar era Dickens; el scria romane şi asta e cu totul altceva.

- Deosebirea nici nu e atât de mare, eu scriu romane în imagini.

Însă prim-planul lui Griffith era legat doar de un mod de a vedea, de condiţiile fizice ale felului în care poţi privi un personaj: anume de aproape.

Eisenstein va folosi prim-planul nu pentru a arăta ceva, ci pentru a reprezenta. Cu alte cuvinte, el nu priveşte pur şi simplu mai de aproape un obraz sau un obiect, ci îl foloseşte în această ipostază pentru a exprima o idee, pentru a-i acorda o nouă semnificaţie. Griffith relatează o povestire, Eisenstein compune un poem. *

Leadership: Poţi să distingi o nouă dimensiune a revizionismului de la orizontul unei experienţe care trebuie alimentată frecvent prin intervenţia unei realizări particulare?

Sensul ideal şi profund pe care-l caută un artist în procesul de elaborare a unor noi concepţii, făcând din leadership un soi de scenografie - un mod de a gândi o imagine asupra lumii reale, sau o imagine a omului reflectată în lume, bazată pe o fixare a ştiinţei asupra unui fapt omnipotent, este transpus la nivelul trăirii existenţei sale.

Însuşi artistul se transformă într-un prim-impact asupra fenomenului de reprezentare a unei imagini ample şi, mai cu seamă, asupra evoluţiei abordării modului cum priveşte şi percepe "ceea ştie" în vastitatea informaţiei ce-l înconjoară. Această imagine surprinde semnificația pe care artistul o acordă actului de creaţie în lungul liniei de conduită a unui om care ştie să comunice cu ceea ce alţii văd în el însuşi.

Conţinutul mesajului pe care îl furnizezi lumii întregi, devenind subiectul central, forţa

egalizatoare a unor presupuneri, adesea de ordin subiectiv, cu privire la organizarea realului, ce poate duce la o nouă formă de artă, rămâne legat de reprezentarea complexă a prim-planului. Este vorba de gândirea auto-dirijată spre o finalitate a revelaţiilor ce satisfac condiţiile unui ideal de cunoaştere izvorât din experienţa cercetării, din însăşi substanţa celor anterior asimilate.

Revizionismul este o formă de a crede într-o constatare care devine uimire: sentimentul de a fi unic în faţa unei realităţi de multe ori ignorată de lume, dar care deschide calea către grandoarea ideală a unei explicite realităţi. Este vorba despre o acordare de semnificaţie acelui lucru, întâmplare sau fenomen, din care îşi iau valori de subiect atributele de bază rezultate din perspectiva a ceea ce vezi şi modalitatea prin care explici ceea ce vrei ca ceilalţi să creadă.

Leadership: Modul în care reprezinţi un punct de vedere într-o compoziţie de mari resurse expresive reflectă un punct central al sentimentului de sine extins pe care îl trăieşti prin ceea ce te face diferit?

Leadershipul îşi continuă înaintarea spre o modelare mai precisă a faptelor care trebuiesc revelate prin sensuri, pe baza unor reprezentări de natură obiectivă, cu ajutorul tehnologiei şi informaţiei, în diferite contexte de afirmare a puterii de creaţie, nu doar dacă „relatezi o povestire”, ci dacă reuşeşti „să compui un poem”.

Aşadar prim-planul este legat nu doar de un mod de a vedea, nu doar de condiţiile fizice ale felului în care se poate aborda un anumit subiect de aproape. Ci reprezintă rezultatul sintezei unei întregi experienţe, consecinţa unei acumulări extraordinare de noţiuni şi concepţii, un model de definire a ştiinţei conectat la o semnificaţie atribuită unei realizări particulare, întregind astfel aria de continuitate între creator şi receptor.

Atitudinea sau acţiunea care urmăreşte revizuirea unor concepţii aparţine în mod exclusiv artistului care, asemenea unui colecţionar care pasionându-se atât de mult pentru obiectele ispititoare stă ore întregi în faţa lor pentru a le pătrunde mai bine misterul, îşi făureşte opera prin argumente care cuprind raţionamente şi dovezi privind raporturile dintre imagine, ideal şi realitate.

Un sentiment de sine extins se obţine prin conţinutul raţiunii de a te transpune într-un artist care nu mai priveşte decât la propria sa creaţie, deşi concretă, trăind prin singurul lucru care-l face diferit de restul lumii: valorificarea spectaculozității inedite a unei capodopere într-o lecţie de viaţă durabilă.

Perspectiva prim-planului este generată îndeosebi de performerii de elită care sondează permanent adâncurile tăinuite ale fiinţei şi ale lumii, prin intermediul ştiinţei, pentru a obţine nu doar un alt sens al existenţei. Ci pentru a-şi lămuri ei înşişi adevărurile trăite, prin ceilalţi, în felul lor.

*** Notă:** - Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/perspectiva-prim-planului.html

Perspective evolutive în evaluarea personalității umane

On Martie 12, 2012

Caută mai întâi prezența a ceea ce te modelează exlusiv ca artist, și făcând asta mintea ți se va umple de gânduri constructive.

Într-o discuţie avută cu renumitul negustor de artă Ambroise Vollard, pictorul francez Paul Cezanne i-a spus:

- Să ştii, domnule Vollarde, că pictura este pentru noi tot ce poate fi mai important. Cred că în faţa naturii devin mai lucid. Din nenorocire însă, în ce mă priveşte, realizarea concretă a propriilor mele senzaţii este totdeauna foarte chinuitoare. Nu pot atinge intensitatea care mi se creează în simţuri, nu pot atinge acea superbă bogăţie de colorit care însufleţeşte natura. Totuşi, ţinând seama de senzaţiile mele de culoare, îmi pare rău că sunt atât de bătrân. E trist că nu sunt în stare să prind multe dintre nuanţele senzaţiilor şi ideilor mele. Uită-te la norul de colo - mi-ar plăcea să fiu în stare să-l pictez. Da, Monet, el ar putea. Are vâna trebuitoare.

Într-un fel, asta era o mărturisire de credinţă. Chinuit şi timid în faţa naturii, cum nu a fost niciodată în faţa oamenilor, Paul Cezanne căuta să exprime pe pânză, în culori, o stare sufletească. Pentru aceasta, a abandonat perspectiva clasică, preluată acum de aparatul fotografic, care privea natura cu un ochi imobil, rece, indiferent. Ochiul uman putea percepe mult mai multe nuanţe şi dimensiuni. *

Leadership: Poţi să faci o mărturisire de credinţă din ansamblul stărilor sufleteşti care se împlinesc numai pe măsura creării unei singure lumi, din perspectiva momentului şi intensităţii cu care acestea afectează înălţimea ideilor tale despre tine însuţi?

Lucrând cu materia realităţii, l-aş admira de pildă pe omul care, într-o singură bătălie cu el însuşi reuşeşte să cucerească cele două capitole esenţiale ale evoluţiei sale: senzaţia de control şi starea de mulţumire. Primul, în care îşi susţine cu tărie convingerile, al doilea, în care face dovada obligatorie a aplicării ferme a rezultatelor. El îşi face o mărturisire de credinţă din ansamblul stărilor sufleteşti care se împlinesc numai pe măsura creării unei singure lumi, din perspectiva momentului şi intensităţii cu care acestea afectează înălţimea ideilor sale despre sine însuşi.

Şi i-aş reproşa atunci când, dincolo de ceea ce cunoaşte despre sine însuşi, nu reuşeşte să spargă zidurile neputinţei de a fi el însuşi. L-aş penaliza serios fiindcă dezamăgeşte prin faptul că ignoră elementele esenţiale care garantează buna lui funcţionare, precum stima de sine ori sentimentul de mulţumire personală.

Ceea ce cunoaştem despre reuşita unui om de mare talent, dincolo de limitele pe care el însuşi şi le impune, fără să-i reproşăm nimic în privinţa alegerilor sale în viaţă, este faptul că seriozitatea sa îmbină elementele de "bună funcţionare" ale gândirii bazată pe rezultate. Iar fiindcă funcţionarea gândirii garantează o mai bună bună stimă de sine, un sentiment de valoare, o mulţumire personală, această mărturisire de credinţă a artistului poate să apară şi ca o manifestare de grijă faţă de ceea ce se desfăşoară în jurul lui, faţă de ceea ce se întâmplă cu sau fără voia lui.

Leadership: Poţi să realizezi o evaluare mai amplă a propriul tău profil artistic care să cuprindă un sentiment de încântare şi de mulţumire sufletească, încât să poţi atrage atenţia privitorului spre o lume a interiorităţii tale?

Când simţi că nu mai poţi să lupţi pentru idealurile şi ţelurile pe care ţi le-ai propus, când simţi că viaţa ta nu mai are nici un sens pentru că te-ai făcut vinovat de vreo faptă sau de vreo manevră nepermisă, când simţi că ceilalţi oameni din jur te depunctează la capitolul încredere, în acest caz eşti constrâns să adopţi o postură care îţi subminează într-o oarecare măsură calitatea de om şi de lider.

O dilemă serioasă aş spune, fiindcă eşti prins într-un joc de-a v-aţi ascunselea în care identitatea îţi este împărţită în mai multe "umbre". Umbre care se mişcă în toate părţile, combinându-se apoi într-un mod în care uneori te fac să te simţi bine, iar alteori te înfricoşează. Devii străin de tine însuţi, îţi învălui expresiile şi acţiunile într-un mister tot mai mare. Astfel se ajunge la o anumită imprecizie în evaluarea personalităţii tale.

Iar în acest caz, e indicat să-ţi reconsideri intenţiile pe care le ai vizavi de parcurgerea unui joc în care nu reuşeşti să te regăseşti pe tine însuţi. Sau aşa cum spunea cineva, reconsideră-ţi propriile rădăcini şi ia în calcul posibilitatea sădirii unor seminţe noi dacă vrei ca identitatea ta să se consolideze şi să-ţi furnizeze combustibilul necesar în exercitarea unui leadership eficient.

Un profil artistic este caracterizarea sensibilităţii unei persoane pusă faţă în faţă cu măreţia naturii. Iar interiorizarea unui artist reflectă tocmai acea transformare a naturii, surprinsă într-un tablou de mare rafinament, care îi amintește de propriile sale transformări sufleteşti.

Perspectivele evolutive în evaluarea personalității umane ţin mai mult de stările sufleteşti care însoţesc reuşita omului, de ideile cu care el vine în dialog cu lumea, şi de apariţia senzaţiilor de încântare şi de mulţumire sufletească, întocmai ca la vederea unui tablou care conturează o scenă splendidă din natură.

*** Notă:** Catinca Muscat - Orele lui Prometeu

Peyton Westlake

On Iunie 29, 2016

Învaţă să te conectezi la o cauză nobilă, mişcând din loc partea vizibilă a realităţii pe care o trăieşti.

Încă de când mă apucasem să studiez noţiunile fundamentale ale ştiinţei, sub influenţa nevoii a mă afirma şi de a fi unic în felul meu, exclusiv prin mijloacele satisfacerii de sine, păream însoţit de sentimentul că trăiesc în altă lume. Mă simțeam legat de ceva care nu aparținea în mod firesc de mine, ceva care încă nu exista, ca și când aş fi nimerit într-un peisaj pe care nu l-ar fi imaginat niciun pictor.

Toată această activitate neîncetată, ca o boală a intelectului de care nu mai scapi, de care sunt loviţi numai artiştii, o boală care explodează, pulverizează, se răspândeşte în starea de spirit cu strălucirea unor transformări de fază însoţite de difuzie, purtând în ele simboluri şi valenţe chimice, era o formă de a mă îndepărta de suferinţa mea. De lipsurile de ordin identitar apărute din cauza neexploatării la timp a liniei recordurilor personale.

Secretul deprinderii cunoaşterii superioare rezidă tocmai din zgomotul constatărilor produse de mintea cercetătoare, din acest sunet de fond supărător, în acelaşi timp plin de sens, speculativ, declanşând o reacţie puternică în subconştient, făcându-te să trăieşti tranziţia spre o altă dimensiune, în virtutea unui principiu al echilibrului universal.

Dintr-o dată ajungi să trăiești filmul unei călătorii tainice, desfăşurate în mod direct între părţi independente, într-un sistem fizic izolat unde toate forţele lucrează la obţinerea unui echilibru, a unei uniformităţi, între ecuaţii algebrice, obiecte luminoase, raze incidente, câmpuri electromagnetice, în care se reflectă adaosul de stimulatori care încurajează formarea unui nou construct mental.

Aveam nevoie de experienţă artistică a unui Rembrandt şi de cunoaşterea vizionară a unui Einstein ca să mă apropii de idealul perfecţiunii în fiecare aspect al unei creaţii utilitare, dacă voiam ca invenţia mea să funcţioneze şi, prin urmare, să aibă succes.

Leadership: Poţi să te descoperi, ca orientare intelectivă, în direcţia unui parcurs care stă sub semnul valorii personale unde creaţia capătă valenţe de sens în unica existenţă a intenţiei de a produce un rezultat de prestigiu?

Frumuseţea artei de a fi mai mult decât ceea ce eşti, capacitatea de a te avânta spre ceea ce este în afara condiţiei de prizonier al unei existenţe imprevizibile, constă în unitatea dintre calitativ şi cantitativ, pe care vectorii informaţionali, într-o măsură variabilă, acţionând printr-un soi de efect bizar care îşi distruge cauza, facilitează intrarea ta într-un soi de revoluţie a minţii.

Şi nu există decât un singur fel de a testa această capacitate: întruchipând un rol absolut genial de care nu te credeai în stare, un om de ştiinţă, un Peyton Westlake, cu o altă identitate. Valoarea personală ia în considerare urmările inevitabile ale unor cauze antecedente, atunci când constaţi că ai lucrat conform voinţei şi experienţei tale, iar nu silit de altcineva, deci atunci când raţiunea cea mai însemnată a unei abordări eficiente şi inedite nu este depăşită de rolul pe care îl joacă alţii în viaţa ta.

Leadershipul este o continuare a orientării omului spre o versiune a lui mai stabilă, legând

mijloacele satisfacerii de sine cu informația trebuincioasă tranziţiei spre o altă etapă de expansiune a valorii personale. La rândul ei, valoarea personală are în centrul ei acea inteligenţă superioară care prezintă capacitatea de a percepe, dintr-o perspectivă mai înaltă, ceea ce crezi că ești în stare să posezi şi să fii.

Inteligenţa este o trezire a capacităţilor de depăşire a limitelor personale, la un nivel de profundă intuiţie şi înţelegere. Ea nu poate fi atinsă exclusiv prin mijloacele satisfacerii de sine, ci prin participarea la procesul de formulare a concluziilor, ipotezelor, teoriilor, prin extragerea şi analiza constatărilor din numeroase surse de informații.

Primejdia inteligenţei, întâmpinată numai de omul care se aruncă în vâltoarea atotcuprinzătorului, este aceea de a crede că realitatea pe care o trăiește este totul, și că prin mijlocirea ştiinţei poate să transmită ceea ce este în el însuşi. În toate cazurile, omul este responsabil numai când n-a lucrat cu voinţă, sau când a lucrat în contra-responsabilităţii, silit de o forţă exterioară să abdice de la orice prevederi şi reglementări.

Iar când invenţia unui chimist loveşte soarta unei încărcături moleculare, fiind împins de o minte străină, înseamnă că el n-a lucrat conform unor motive venite din reflexie, din judecată şi raţionament, ci dintr-o pornire născută din necesitatea de a-şi împărtăşi emoţiile cu ceilalţi oameni.

Leadership: Consideri că trebuie să-ţi formezi un anumit complex de priceperi şi deprinderi atribuite rolului important pe care îl ai la îmbogăţirea unei imagini pretate la o transformare de tip ordine-dezordine?

Pentru ca inteligenţa să contribuie la dezvoltarea valorii personale, mai întâi de toate trebuie luată în calcul posibilitatea unei selecţii, a unei alegeri a caracteristicilor de propagare a informațiilor - trebuincioase deprinderii anumitor competenţe foarte căutate, care să-ți inducă sentimentul unei identităţi distincte, autentice. Deci, trebuie să cântăreşti bine ansamblu de elemente succesiv-alternante pe care le poţi recunoaşte și asuma în procesul de fundamentare a noţiunilor ştiinţifice.

Citesc într-o carte de probleme de fizică şi optică, următoarele: *"Imaginea dată de lentila convergentă joacă rolul de obiect virtual pentru lentila divergentă. Folosind formula gaussiană a lentilelor, în cazul lentilei divergente, pentru situaţia în care obiectul este virtual, se obţine că lentila convergentă formează imaginea în spaţiul imagine al lentilei divergente la distanţa de 20/3 cm de aceasta. Deoarece imaginea dată de lentila convergentă se formează în spaţiul său imagine, la distanţa de 30 cm de ea, se obţine distanţa de la obiect la lentila convergentă egală cu 60 cm."*

Descoperirea răspunsurilor la anumite întrebări, deducând toate combinaţiile şi permutările posibile între opţiunile de filtrare a informaţiilor, începe mai întâi cu plăcerea de a condensa într-un tablou, strâns încadrat într-o nouă teorie, toate rezultatele diferitelor observaţii pe un fond general de suspiciuni.

Însă una din particularităţile devenirii este un al treilea ochi, care priveşte amănunţit tabloul, percepe elementele care nu pot fi văzute în mod obişnuit şi reuşeşte să te conecteze la o cauză nobilă: de a mişca din loc partea vizibilă a realităţii pe care o trăieşti.

Rolul pe care îl ai în evoluţia ştiinţei poate fi reprezentat printr-o imagine pretată la o transformare de tip ordine-dezordine atunci când determinarea cu care dovedeşti că poţi construi o reputaţie se realizează prin dezvoltarea capacităţii de a face faţa unor situații profesionale neconvenționale, cum ar fi formularea unei noţiuni din care derivă noi norme de creaţie care nu atenuează efectele lor.

În ecuaţia ştiinţei, ordinea sau dezordinea pot reprezenta catalizatorul unui pas înainte numai dacă combinaţiile şi permutările posibile între opţiunile de filtrare a informaţiilor pe care le prelucrezi sunt susceptibile să se concretizeze într-un produs finit în urma unei manevre care în opinia altora ori nu există, ori nu funcţionează.

O cauză nobilă promovată prin activitatea neîncetată a intelectului în spaţiul de creaţie, se poate exercita mişcând din loc partea vizibilă a realităţii pe care o trăieşti prin comparaţie cu cineva mai experimentat în domeniu, şi evadând din acel concurs de împrejurări care duce la un deznodământ egal cu renegarea din partea celorlalţi oameni.

Peyton Westlake este eroul principal din filmul "Darkman (1990)". El nu simbolizează doar lupta pentru găsirea unui nou rost existenţial ce stă sub semnul aceleiaşi determinări implacabile, ci totodată simbolizează găsirea eleganţei inteligenţei care, deşi este subtilă, se face remarcată foarte uşor şi decisiv.

Acest tip de inteligenţă este, mai întâi de toate, o asumare a unei noi realităţi ce poate fi accesată numai prin forţa şi metodele ştiinţei.

Piatra cedează locul cerului

On Mai 12, 2015

Asigură-ţi o mobilitate care să permită reevaluarea forţei tale de "Gigant" al producţiei de vizibilitate, prin prisma tendinţei de a cuceri întinderile nesfârşite ale imaginaţiei.

"Scrisori de-ale lui Michelangelo…Uneori străbate un geamăt din ele. Vaietul pe care îl auzi la fiecare rând al scrisorilor din timpul frescelor de la Capela Sixtină. Să lucrezi luni întregi, nefiresc încovoiat, cu capul lăsat pe ceafă. Cu mâinile amorţite şi picioarele grele ca plumbul. Ochii roşii şi umflaţi din cauza tencuielii ce cade pe ei. Pensulele care scapă din mâini. Ameţelile. Schelele care se cutremură de parcă ar vrea să strivească avântul creaţiei de imobilitatea implacabilă a bolţii.

Dar iată că lunile de martiraj trec. Se desfac schelele…Se îndreaptă spinarea. Se ridică capul. Creatorul priveşte. Îşi priveşte opera. Şi bolţile se deschid în faţa privirii sale. Piatra cedează locul cerului.

Ca şi Michelangelo să ne îndreptăm şi noi spinarea.. întorcând privirea către vasele de laborator, filtre, proiectoare, difuzoare, dialoguri, partituri…Şi să privim bolţile care se întind deasupra noastră…Ni se tăie respiraţia când, lăsându-ne capul pe spate, privim în viitor. Ne aflăm în vârful unei piramide… Dar, privind în sus, iată că acest vârf devine un punct de pornire. Şi de la el încolo se înălţă…un alt gigant, care…e gata să cucerească întinderile nesfârşite ale imaginaţiei." *

Leadership: Poţi să dai un nou sens experienţei de explorare a unor noi zone de creaţie prin prisma însuşirii unei noi concepţii despre ce înseamnă să fii tu însuţi într-o diversitate de ipostaze expresive?

Întotdeauna convingerile întăritoare, plecând de la observaţia că tendinţa omului este spre în sus, în raport cu credinţa de a duce un lucru până la capăt, pot reprezenta un fundament solid pentru provocarea de a fi un creator. Iar prin intermediul mobilităţii, indiferent de nivelul de experienţă atins, evidenţiind dinamica dezvoltării pe care o reprezinţi ca om al creaţiei, se fortifică acea formă de îndrăzneală – de a ieşi din aria de confort care te limitează, rostogolind orice neîncredere în sine spre pieire.

Leadershipul, ca tendinţă de încurajare a avântului spre performanţă, presupune să iei act de voinţa, dorinţa şi putinţa de a da un nou sens experienţei pentru învăţare, explorare - prin raportare la rezultatele acesteia, antrenându-ţi pe această cale capacitatea de autoevaluare. Un om al inovaţiei se consacră întru totul operei sale şi, în special, noilor deschideri spre evoluţie care-l pun în contact cu puterea sa de a realiza ceva original, uneori independent de ceilalţi, chiar şi fără siguranţa izbânzii.

Mobilitatea reprezintă capacitatea artistului de a-şi asigura transformarea creaţiei personale într-un instrument pentru mânuirea tuturor performanțelor cinematografice imaginabile.

Tendinţa unui om al creaţiei de a cuceri întinderile nesfârşite ale imaginaţiei, alături de dorinţa de a se afla în vârful piramidei, devine printr-o experienţă individuală ordonată în actul artistic mai mult decât expresia personalităţii sale şi a atitudinii faţă de ceea ce face şi transmite. Devine o parte a sufletului, o oglindă a drumului său prin viaţă, o continuare a procesului de training spre performanţă, un punct de pornire spre un viitor al calităţii. Ora et labora, roagă-te şi munceşte.

A fi tu însuţi într-o diversitate de ipostaze expresive înseamnă să garantezi autenticitatea vastei tale cunoaşteri prin însuşirea unei anumite modalităţi de construcţie a unei inovaţii care va face mult mai atractivă experienţa consumului de vizualizare a unei imagini care va supravieţui timpului.

Leadershipul este orice asumare a unei imagini care e capabilă să te facă să apari în ipostaza de "Gigant" al producţiei de vizibilitate produsă prin intermediul avântului acelei creaţii artistice care înnobilează şi transfigurează elementele eteronome ce au stat la baza constituirii ei.

Piatra cedează locul cerului este o metaforă a dorinţelor care devin realitate, urmare a tendinţei omului de a se conforma aspectelor pozitive şi rezultatelor propriei sale experienţe, acţionând în direcţia unei personalităţi care se impune prin realizarea sintezei fond-lucrare-mesaj. Exprimă speranţa deplină a izbânzii în căutarea performanţei şi găsirea unicităţii în ceea ce faci. Sfârşitul muceniciei. Urmarea izbucnirii din adâncimile bogate ale însufleţirii. Fapt ce implică o tratare diferenţiată a fazei de dezvoltare, în contradicţie cu statutul de om simplu.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Piatra fundamentală a magiei

On Aprilie 04, 2017

Aliniază-te cu ceea ce poți să controlezi, nu cu ceea ce eviţi să înfăptuieşti.

Sunt Gerry Lane, om de ştiinţă, şi trebuie să descopăr originea virusului care a umplut lumea cu o nouă specie de prădători, numită Zombies. Ceva, mai real, şi mult mai terifiant decât în filme. Cum de-am fost aşa ghinionist încât să cad eu însumi Joker în încercarea de a câştiga jocul palpitant cu viaţa în termenii morţii? Şi totuşi, ca în nădejdea unei clipe excepţionale, mă simt de parcă aş fi descoperit într-un mormânt antic misterios un mozaic bine conservat care, provocând mintea la un duel fără sfârşit între cercetare şi imaginaţie, compune o măsură de combatere a nemiloaselor întrebări care nu-şi găsesc răspunsurile.

Acolo unde ochiul surprinde esenţialul se zugrăveşte un tablou trist şi tenebros care oglindeşte condiţia, doar aparent limitată, a unei noi cotituri în gândire și a unei reîntoarceri la o etapă anterioară de localizare şi manifestare a virusului - unul care îşi dezvăluie „simbolic" şi "tainic" slăbiciunea tocmai la persoanele imuno-compromise sau la cele care trec printr-un episod traumatizant acut.

Nu-mi dau seama exact cum îşi duce virusul prezenţa în sânge, dar am observat că ocoleşte bolnavii aşa cum râul ocoleşte o stâncă. Un tablou în existenţa căruia nu voiam să cred, dar în care mă integram cu prisosinţă.

În niciun caz nu vreau să mă transform într-o creatură care răzbeşte dincolo de limitele raţiunii, chiar dacă raţiunea mă împinge la înfăptuirea unui act grandios, în limitele unei probabilităţi acceptabile de supravieţuire. Dar aşa cum un pictor, un spirit sintetic caută esenţialul, forma şi volumul în spaţiu - printr-o reflecţie vizuală, tot astfel conştiinţa şi spiritul meu de evaluator al fenomenelor naturii se simt datoare să uniformizeze sau să respingă tot ce e „altfel" în alcătuirea unui tipar de reacţie al virusului.

Leadership: Ai capacitatea de a te deschide unei experiențe incitante, fără a te pierde în condiţiile ei de fond, luând în calcul factorul "enigmă" care face ca realitatea să devină fantastică într-o lume plină de întrebări fără răspuns?

Adevărata piatră fundamentală a magiei este de fapt piatra de încercare a evoluţiei lumii, a cunoaşterii, a tuturor lucrurilor, care fac ca o existenţă frământată de contradicţii şi tensiuni, incapabilă de a se menţine numai la nivelul normal, să fie plasată sub semnul "operei imperfecte a naturii" care trebuie acceptată drept o provocare de a relua jocul lumii în alt chip.

Aici trebuie luată în calcul puterea omului de a face distincția între bine și rău, dar mai ales putem face referinţă la cartea scrisă de Alice Roberts, "Marea șansă a existenței", care aduce în prin plan acea abilitate a omului de a sonda trecutul său și al vieții în general prin însăși observarea atentă a proceselor prezente în propria-i ființă și, reușind a se descoperi pe sine descoperă și miriadele de legături ale sale cu lumea non umană de care este profund legat asemeni străbunilor săi.

Fără îndoială, calitatea omului care aspiră la un statut de netă supremaţie se distinge prin maturitatea interpretării experienței care îl recomandă pentru un rol de acțiune pus în umbra unei desăvârşite enigme - una care te incită să o descoperi, ca fiind numai a ta, spre a ajunge la obiectivitatea unei cunoaşteri care trece dincolo de hotarele propriei credinţe. Iar magia persistă cu încăpăţânare: omul este ceea ce pare a fi, sau este ceea ce poate deveni

prin eliminarea a ceea ce este capabil să îndure?

Cum reuşeşte un magician să leviteze? Sunt 7 faruri. O frânghie invizibilă. Două oglinzi laterale de culoarea adâncimilor maritime. Un capitol bine definit al patologiei chimice. Un cufăr plin de comori. O cupă plină cu mânia lui Dumnezeu și una plină cu licoarea miraculoasă a vieții. Şi o ipoteză despre începutul renaşterii sub forma unei frumoase şi captivante poveşti a redescoperirii ştiinţifice.

Adună toate acestea în aşa fel încât rezultatul lor să-ţi dea într-adevăr Unu, momentul cinetic al unui întreg lanţ cauzal. Dacă tabloul realizat de tine va fi veridic, el va fi înţeles fără raţionamentele logice. Află secretul din spatele magiei înainte să-l stăpâneşti şi să-l utilizezi conform cu menirea lui.

Magia este o experiență a luptei cu moartea, din care ţâşneşte inepuizabil viața. Ea se aliniază cu ceea ce poți să controlezi, nu cu ceea ce eviţi să înfăptuieşti. Înseamnă să cutezi să te arunci în necunoscut, în mrejele unei puteri tainice, și acolo plutind peste prăpăstii să fii prins strâns de mâna lui Dumnezeu. Magia este apropiată credinței, dar mai presus de ea. Nu e ceva psihologic localizabil, ci o modalitate de a privi și de a răzbi dincolo de limitele raţiunii, împingându-te la înfăptuirea unui act grandios.

A te încrede în miracolul de a răzbi dincolo de limitele existenței este o încercare de cuprindere a necuprinsului în granițele propriei tale forme de autoritate. Înseamnă să surprinzi esenţialul din care se zugrăveşte un tablou trist şi tenebros care oglindeşte condiţia unei noi cotituri în gândire, făcând din el o revelație provocatoare de tipul: „Tot ce mi se întâmplă face parte din lanţul iluziei creată de minte."

Leadershipul este lumea în care trăieşti cu frica de a-ţi pierde puterea, acea putere care se exercită sub dependenţa de a fi prezent într-o situaţie problematică în care soluţia poate veni doar prin metodele empirice ale ştiinţei.

Piatra fundamentală a magiei, care face din știința omului o realitate a unei puteri neobişnuite, este capacitatea de a te deschide unei experiențe incitante, fără a te pierde în condiţiile ei de fond. Aceste condiții rezultă din ceea ce se întâmplă când începi să resimţi durerea propriei neputinţe de a depăşi limitele şi prejudecăţile specifice consecinţelor nefaste ale acestei experiențe unice.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/piatra-fundamentala-a-magiei.html

Piatra lui Husafell

On Martie 06, 2009

Străduieşte-te să creşti în tine însuţi, apoi puneţi în valoare talentul ca să asiguri leadershipului tău un fundament mai larg şi mai solid.

Abraham Lincoln (1809-1865) a fost cel de-al şaisprezecelea preşedinte al Statelor Unite. Deşi lui i s-au atribuit meritele abolirii sclaviei, Lincoln a condus cel mai sângeros război din istoria Americii, nu pentru a îndrepta o nedreptate istorică, ci pentru susţinerea unui principiu istoric, cel al unităţii unei naţiuni.

Dar ceea ce rareori menţionează cineva, sunt treptele pe care le-a avut de urcat Lincoln pentru a-şi crea faima - propria lui poveste cutezătoare care a făcut înconjurul lumii. Provenea dintr-o familie modestă. S-a născut într-o micuţă cabană de lemn. Dar fiind un autodidact, şi-a desăvârşit cunoştinţele şi şi-a dezvoltat personalitatea. După ce a ajuns avocat, a ales calea politicii, intrând ca membru al partidului Whig în camera legislativă a statului Illinois (1834-1841), apoi în Congres (1847-1849), unde a si propus o lege care prevedea emanciparea treptată şi compensată a sclavilor.

În cele din urmă a aderat la noul partid republican, câştigându-şi o faimă naţională, după ce în 1858, în cursa electorală pentru ocuparea postului de senator, a dezbătut problema sclaviei împotriva candidatului partidului democrat Stephen A. Douglas. *

Leadership: Ar fi preferabil să-ţi manifeşti intenţia de a analiza o descoperire experimentală - relaţională cu posibilitatea sporită de înrâurire asupra formării concepţiei de tipul: "conştientizării valorii de sine"?

Piatra lui Husafell este una din cele mai antice probe de forţă viteză şi rezistenţă în care sportivii trebuie să care pe piept o piatră trapezoidală (cu o greutate cuprinsă între 150 kg -180 kg) evaluarea făcându-se pe două criterii:

- viteza cu care este cărată piatra pe o anumită distanţă în cel mai scurt timp posibil.

- rezistenţa în care sportivul trebuie să care piatra până îi scapă, măsurându-se distanţa parcursă.

Dacă ar fi să măsor timpul pe care Lincoln l-a investit în el însuşi, timpul pe care l-a acordat căutărilor sale spre a putea să se ridice din anonimat, să-şi pună în valoare leadershipul (cu îndrăzneală şi stăruinţă) şi de a deveni un apărător al drepturilor şi libertăţile oamenilor, aş spune că este o combinaţie între două probe eliminatorii: de viteză şi de rezistenţă, pe fondul unui context tensionat.

Urcuşul lui Lincoln către destinaţia îndrăzneaţă pe care şi-o fixase în minte încă de mic copil („Într-o bună zi voi ajunge preşedinte ! ”), şi care l-a făcut de neuitat, s-a datorat interesului său personal, bazat pe convingerile proprii. Acel urcuş – pe care toţi oamenii mari îl au de depăşit, este precum o piatră pe care foarte puţini o pot ridica. Greutatea ei se lasă pe umerii fiecărui aspirant la o carieră de succes, însă numai cei cu adevărat puternici - moral şi spiritual, au şansa de a se califica în finala pentru titlu de lider. În leadership, piatra lui Husafell este testul pe care îl dai în faţa credinţei proprii, pe care ori îl treci, ori îl pierzi, şi al cărui rezultat nu trebuie să lase loc de interpretări.

Conştientizarea valorii de sine are ca principal suport rezistenţa pe care o manifeşti într-o situaţie în care cauzalitatea propriei tale voinţe (niiciodată concepută altfel decât sub ideea libertăţii) este ridicată la rang de absolut, adică nu se poate deroga de la respectarea angajamentelor pe care le-ai luat faţa de tine însuţi.

Înainte de a te hotărî să schimbi ceva în viaţa celorlalţi, stabileşte-ţi un ţel şi o viziune clară a exact ceea ce vrei şi du-o la îndeplinire fără ezitări, fără greşeli, fără constrângeri de nicio natură. Dar fii sigur că ceva se va împotrivi planurilor tale: urcuşul pe care îl ai de trecut şi care va schimba cursul lucrurilor dacă nu eşti îndeajuns de tenace, perseverent şi deschis la minte. Iar dacă nu ai o rezistenţă mare la nivel de subconştient care să nu-ţi blocheze propria dezvoltare şi transformare pe care ţi-o doreşti, rişti să te îndepărtezi de ţel şi chiar poţi claca.

Rezistenţa ta cedează, puţin câte puţin? Ar trebui să te concentrezi asupra măreţei sarcini ce o ai în fata ta, pe care singur ţi-ai impus-o, să devii şi mai devotat cauzei căreia i-ai arătat supremul devotament. Străduieşte-te să creşti în tine însuţi, luând o atitudine fermă în susţinerea propriilor aspiraţii, desăvârşindu-ţi menirea, apoi puneţi în valoare talentul ca să asiguri leadershipului tău un fundament mai larg şi mai solid.

Aşa cum un pictor trebuie să ştie cum să folosească culorile pentru a reda spaţiul şi perspectiva, cum să le combine pentru a reda imaginea finală, cum să le aleagă pentru a crea o anumită stare - tot aşa şi tu trebuie să ştii cum să-ţi foloseşti propriul potenţial pentru a fi tot ce poţi să fii, cum să-ţi combini calităţile ca să le cultivi şi să le valorifici, cum să scoţi la suprafaţă din propria ta bogăţie interioară competenţele pentru a obţine performanţele cele mai bune.

Leadershipul denotă o atitudine permanent conştientă faţă de sine care se vede numai din cele mai neaşteptate experienţe de viaţă pe care le-ai depășit cu înțelepciune, fără să cazi în impasul de a nu putea lua o decizie în privinţa trecerii la un nivel superior de putere personală.

Să nu cazi în impasul de a-ţi judeca ideile, pentru că n-ai de unde şti dacă e cu adevărat bună sau rea.

Piatra lui Husafell este încercarea la care te supune viaţa ca să-ţi măsori dorinţa şi capacitatea de a-ţi atinge scopurile (fără de care personalitatea ta nu ar putea să o domine pe a celorlalţi). Tocmai în virtutea acestui lucru se aşează importanţa acordată visurilor şi timpului pe care îl investeşti în tine însuţi pentru ca, într-o bună zi, să ajungi acolo unde destinul te aşteaptă.

Concluzie: Dezvoltă-ţi acele calităţi şi abilităţi care să-ţi întărească poziţia în faţa oamenilor şi care să-ţi confere un ascendent asupra lor, prin viziunea susţinută de argumente convingătoare, prin demonstrarea căilor de urmat, prin evaluarea corectă a consecinţelor şi prin demonstrarea avantajelor şi chiar şi a dezavantajelor, acestea fiind accentele importante în leadership. Ele sunt susţinute de acele calităţi dezvoltate în timp printr-un antrenament continuu al gândirii, prin cunoştinţele dobândite, prin tenacitatea exersată permanent şi prin rezistenţa la efortul de a combate orice intervenţie „parazitară" care are drept scop îndepărtarea de la scopul propus.

*** Notă:** Brian Mooney – 100 Mari Lideri, Editura Lider, 2004.

Piatra mormântului

On Aprilie 07, 2015

Ridică-te din tine însuţi într-un mod cu totul special, graţie puterii de a-ţi stăpâni în totalitate experienţele de viaţă.

- Conte ! - strigă Maximilien plin de avânt - luaţi seama ! Vă spun asta pentru a treia oară, căci mă înspăimântă puterea pe care o aveţi asupra mea. Luaţi seama la înţelesul cuvintelor rostite căci iată, ochii mi se însufleţesc din nou, inima mi se încălzeşte şi bate iar. Luaţi seama, căci mă faceţi să cred în lucruri supranaturale. Dacă-mi veţi porunci să ridic piatra mormântului care o acoperă pe fiica lui Iair, mă voi supune. Dacă îmi veţi face un semn doar, cu mâna, să păşesc deasupra valurilor, voi păşi pe valuri ca apostolul. Luaţi seama, mă voi supune !

- Nădăjduieşte, prietene, repetă contele.

- Râdeţi de mine, oftă Maximilien recăzând de la înălţimea înflăcărării sale până la prăpastia tristeţii. Faceţi cum fac mamele bune sau, mai bine zis, mamele egoiste, care potolesc prin cuvinte mieroase durerea copilului, fiindcă ţipetele le obosesc. Nu, prietene. Mă înşelam când vă spuneam să luaţi seama. Nu vă temeţi de nimic. Îmi voi înmormânta durerea cu atâta grijă în străfundul pieptului, o voi acoperi şi o voi tăinui atâta, încât nu veţi mai avea nici măcar grijă s-o deplângeţi.

- Mi-e atâta milă de tine, Maximilien, crede-mă, atâta milă încât dacă nu te voi vindeca într-o lună, zi cu zi, ceas cu ceas, ţine bine minte ce-ţi spun, te voi aşeza eu însumi în faţa pistoalelor încărcate şi a unei cupe pline cu cea mai sigură otravă, cu o otravă mult mai puternică decât aceea care a ucis-o pe Valentine. *****

Leadership: Conştiinţa pe care o practici în orice moment al vieţii introduce un semn de probabilitate în sistemul tău de referinţă pentru a limita manifestările din care este alcătuită înălţimea măreţiei tale sufleteşti?

Abia atunci când eşti pus la grea încercare se petrece ceva în tine. Ceva nou pare că se materializează, se transformă, se zbate, se adună şi ai senzaţia că te vezi de la distanţa unei existenţe rătăcite prin labirintul unei lumi situate la alt pol valoric. Acest amalgam de stări conectate prin continuitatea caracterului și a suflului care îţi însoţeşte viaţa, este tradus într-un spectru numit suflet, care vorbeşte doar prin intermediul inimii.

Iar atunci când sufletul fredonează doar simfonii mute de dor şi iubire, în acea etapă a suferinţei, în acea secundă a rătăcirii într-o realitate confuză şi apăsătoare, ducând în mod necesar la o singură concluzie, şi anume, la renunţare, atunci se conturează acea atitudine de suspiciune a tot ce există. Ajungi să nu mai crezi în nimeni şi nimic.

Aici putem pune un semn de probabilitate care tinde spre certitudine, ca un fel de motto al vieţii aparţinând comediantului Moms Mabley: *"Viaţa e ca pokerul: dacă nu pui nimic la bătaie, nu ai ce să scoţi".*

Primul pas spre cucerirea leadershipului îl constituie acea ridicare a omului din el însuşi într-un mod cu totul special, prin eliminarea acumulărilor de sensuri atribuite suferinţei supreme. Spre a se redefini drept o contra-reacţie a ceea ce nu merge, a ceea ce s-a petrecut, a ceea ce nu a obţinut, în aşa fel încât să nu mai fie rob al slăbiciunii de a se împăca cu

soarta.

Viaţa pe care ţi-o întreţine conştiinţa încărcată este forma puterii sufleteşti de a gusta libertatea iluziei de a controla totul. Trebuie luat în considerare faptul că sufletul nu-şi poate ridica puterea la rang de evaluare a sinelui decât dacă se reprezintă drept manifestare a unei mobilizări exemplare spre dobândirea unei capacităţi superioare de înţelegere şi judecare a lucrurilor.

Preţuieşte-te pentru ceea ce reprezinţi atunci când viaţa nu îţi oferă decât motive concrete de îngrijorare, când nu-ţi mai dă motive de fericire. Abia aici se produce adevăratul test al caracterului. Sfatul unui guru al leadershipului sună cam aşa: *„Priveşte în interiorul tău şi vezi dacă există în tine acel sâmbure care stă la baza realizărilor viitoare – adică încrederea nezdruncinată în forţele proprii."*

Cred că primul pas spre a fi puternic, încadrându-te într-un leadership transformaţional, în măsura în care acesta reclamă anumite retuşări ale modelului de a reacţiona la orice fel de constrângeri şi evenimente existenţiale, este să lansezi o „funcţionalitate" care să permită căutarea rapidă în acea reprezentare a lumii raportată la fenomene ce depăşesc cadrul îngust al necesităţii de a preveni pierderea propriei esenţe. A propriei individualităţi, care se exprimă dincolo de acţiunea imediată. Această funcţionalitate poate fi de tipul auto-motivării: *"Nimic nu mă poate întoarce împotriva propriei mele conştiinţe."*

Iar salvarea, măreaţă prin iubirea necondiţionată a cuiva sau ceva, şi înfruntând demonul din tine, gândurile autodepreciative, vine de acolo de unde „ *Trebuie* " se amestecă cu „ *Pot* ", oferind o măsură a ordinii în starea de haos.

Când ajungi să nu te temi de nimic, să nu regreţi nimic, când ajungi să-ţi înmormântezi durerea cu atâta grijă în străfundul pieptului, nu doar să o tăinuieşti aidoma unei poteci fragile de pe care rişti să te prăbuşeşti la prima grea încercare, ci în aşa fel încât să nu mai poţi da înapoi decât cu preţul vieţii, abia atunci se remarcă încercarea de a te reprezenta ca fiind mult mai puternic.

Puterea sufletului poate dobândi o însemnătate uriaşă prin faptul că este dispus să-şi câştige credinţa într-un plan divin, şi să trăiască prin ea, numai atunci când scrutează orizontul de la înălţimea înflăcărării până la prăpastia tristeţii, sau invers.

Piatra mormântului face referire la durerea sufletească pe care o aduce cu sine viaţa, forţându-l pe om să se supună orbeşte regulilor ei. Iar omul cu calităţi de lider este un sistem de operare cu emoţii puternice, rulând comenzi introduse la o linie de program care descrie o rezistenţă la orice tip de înstrăinare de realităţile vieţii.

Viaţa însăşi testează tăria caracterului unui lider, introducând un semn de probabilitate - care exprimă deopotrivă catalogarea trecutului şi prezicerea viitorului - în sistemul lui de referinţă pentru a-i limita manifestările. Are el capacitatea de a-şi transforma trăirile într-o ambiţie care să nu se umple de anxietate?

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Pictez doar în cuvinte

On Martie 10, 2019

Un scris care urmează meandrele sufletului este mişcarea unei pensule pe pânza unui subiect prins între două lumi asemănătoare.

Ceea ce furnizează înţelegerii mele toate materialele gândirii cele mai înalte, din care planurile universului alcătuiesc cea mai mare parte a credinței mele în conceptele legate de superioritate, este purtarea de grijă a esenţei mele de creator potrivit unui destin artistic de excepţie. Înţelegerea mecanismului generator de autenticitate, cu trimitere la densitatea vizuală a imaginilor menite să constituie un eveniment revelator, am căpătat-o printr-o corelare a simbolurilor dispuse într-o prelungire a lucrurilor sfinte ataşate existenţei umane, dar şi pentru o încadrare mai strictă în regulile ştiinţei.

Simbolurile se produc sub influenţa modelatoare a unei fiinţe care poartă în sine motivul înţelesului unei existenţe desprinsă din orizontalitatea atemporalităţii, extrasă din mașinăria bine unsă a unei lumi „veşnice" atât de diferită de îngustul şi searbădul cotidian. Resorturile estetice folosite pentru a pune în vibraţie sufletul uman cu ajutorul simbolurilor sunt culoarea pură a turcoazului, în cazul picturii, iar în cazul scrisului de mare fineţe se face legătura cu expresiile de largă circulaţie în spaţiul literar al secretelor agreabile (metafore, personificări, epitete, asocieri, analogii).

Leadershipul autentic presupune abilitatea de a combina elemente aparent disparate, creând o compoziție armonioasă din teme și perspective diferite.

Nu-mi recunosc nici acum ipostazele, nu ştiu în ce m-am metamorfozat de-a lungul timpului, dar mă simt prins între argintul viu al cunoaşterii cele mai înalte şi universul larg de înţelesuri al regăsirii spirituale.

Pictura este similară scrisului tot aşa cum natura rezonează cu funcția vizualității, aşa cum sufletul rezonează cu ceea ce ochii observă într-un sistem determinist. Expresivitatea, fineţea execuţiei şi strălucirea coloritului rezonează cu profunzimea gândirii în definirea conceptelor legate de identitate, de alteritate și de diversitate artistică şi culturală din necesitatea perspectivei relaţionale în studiul fenomenelor sociale.

Aşadar, sunt îndreptăţit să mă consider mai mult decât un pictor care oscilează între erudiţie şi penel, ci un întreg univers al expresiilor artistice implicate în actul scriitoricesc.

Leadership: Poţi face dovada permanentă a unei superiorităţi estetice descriind experiența psihologică a ataşamentului faţă de o imagine care chiar dacă este direct legată de caracteristicile personalităţii tale, are o existenţă şi un destin inconfundabil?

Când mă raportez în mod inovator la actul picturii, cu privire la felul cum trebuie să transmit o emoţie, îmi amintesc ce spunea criticul literar Hippolyte Taine despre prozatorul francez La Fontaine care simţea şi imortaliza totul în imagini veritabile:

"El nu descrie numai pasiunile sufletului, ci simte că imaginaţia omului este organică, că pentru a înţelege diversitatea sentimentelor, trebuie urmărită diversitatea gesturilor şi atitudinilor. Că nu vedem spiritul decât prin intermediul trupului. El descrie la fel cum povesteşte, vizualizând şi în detaliu: căci a descrie înseamnă a povesti, şi singura diferenţă este că, în cel de-al doilea caz, amănuntele se succed, în timp ce în primul caz ele sunt

împreună."

Prima prevedere în actul scriitoricesc, la fel ca în cazul picturii, este bogăţia detaliilor şi căutarea trăsăturilor particulare menite să declanşeze anumite emoţii. Ceva mă îndeamnă să-mi imaginez viaţa în oglinda lucrurilor existente în jur, să organizez întreg spaţiul tabloului, jocul reprezentărilor redublate şi posibilitatea de a privi lucrurile din perspectiva unui vis, a unui delir poetic, a unui flashback, ca o revelaţie a unei realităţi absolute sau ca un gând legat de ceea ce vreau să fac pentru Dumnezeu.

Din punct de vedere psihologic, artistul este ataşat de o imagine a realităţii prin luarea în considerare a studiului omului în toate ipostazele sale (de creator şi muză), interpretând destinul acestuia, consecinţele şi rolul său în societate, în funcţie de impresia vizuală a detaliilor (cromatice) care ar fi în avantajul unei memorii colective. Destinul inconfundabil al omului trebuie să parcurgă faimoasa metaforă a statuii care prinde viaţă datorită dragostei Creatorului pentru artă.

Leadership: Poţi să tratezi subiectul unui tablou din perspectiva unei idei dominante care parcurge frumoasa metaforă a unui teritoriu în care poţi coexista timp îndelungat prin prisma rolului de Alter-Ego?

Un scris care urmează meandrele sufletului este mişcarea unei pensule pe pânza unui subiect prins între două lumi asemănătoare: simbolul unei creaţii divine dăruite omului cu un coeficient înalt de sensibilitate şi simbolul unei învieri spirituale. Aici avem de a face cu o realitate văzută din perspectiva unui mod de confruntare a fiinţei cu limita, cu destinul, dar şi cu imaginea unei lumi idilice pe linia valorificării elementelor de limbaj asimilate pentru consolidarea deprinderilor improvizatorice.

Aceasta este adevărata improvizaţie literară: să te consideri mişcarea fină a pensulei care declanşează o întreagă gamă de sentimente extraordinare în sufletul privitorului. Densitatea vizuală a informaţiei pe care o furnizez printr-o asortare echilibrată a culorilor este, deci, punctul forţe în creativitatea ce nu ezit să o calific drept excepţională a mediului artistic deschizător de apetit pentru imaginea unei realităţi simbolice, reactualizată prin mesajul unei gândiri emoţionale de o mare frumuseţe.

Un acord autonom în marea orchestraţiei. Înainte să ajungi la conţinutul intrinsec al fiecărei culori şi al fiecărei teme trebuie să explici o revelaţie care să anuleze teoriile clasicilor, tot aşa cum un excelent anatomist explică resorturile corpului omenesc din propria experienţă de bun observator al faptelor izolate şi de analist profund al fenomenelor diverse, misterioase.

O revelaţie poate fi ilustrată prin dialogul intim dintre: ceea ce eşti atunci când trasezi pe pânză caracteristicile modelului reinventat după strategii ale memoriei şi ceea ce eşti atunci când vei termina tabloul, privindu-te pe tine în ipostaza modelului. Aici intervine Alter-Egoul, "străinul cu care creatorul face o pace provizorie", doar pentru a realiza o nouă variantă a personalităţii sale.

Leadership: Poţi să-ţi perfecţionezi arta de a te menţine în autenticitate folosind ansamblul "simbol-semnificaţie" din care să transpară imaginea unei realităţi care să însemne mai mult decât suma părţilor sale componente?

Sub aspectul unui amestec de culori aprinse şi îndrăzneţe, proporţiile determinărilor esenţiale şi obiective ale prezentului, în cazul unui artist autentic, nuanţează magia fantasticului şi se pot întoarce cu inima şi mintea în lumea poveştilor cu tâlc şi cu substrat mistic în care "trupul lui Hristos" sau "Elixirul Tinereţii" sunt privite din unghiuri surprinzătoare. Una este să ordonezi întregul semantism al unui univers simbolic, cu totul altceva este să exprimi "înaltul

unui cer care n-a fost niciodată la fel” în adâncul spaţiului.

O cale de a ajunge la un scris plin de însufleţire folosind ansamblul “simbol şi semnificaţie” este să prospectezi necesitatea reînnoirii artei pornind de la conştientizarea proprietăţilor specific fiecărei culori (emană căldură, atrage atenția, stimulează nervii) şi a corespondenţei lor spirituale. Impasul care intervine în acest caz, pe lângă faptul că este necesară funcţia de explorare a “inefabilului”, între figurat şi abstract, constă în a defini un spaţiu de realitate care să inspire o poveste.

În conceptele legate de superioritatea estetică, constând în descompunerea ideilor în unităţi şi în reducerea la senzaţii şi reflecţii, domină **efectul de cruce**: *atenţia, înţelegerea, expresivitatea şi erudiţia* sunt redate prin metafore ca: “o mângâiere de galaxii”, “soarele dreptăţii”, “pântece de mercur”, “o moarte care să nu fie sfârșitul”, etc.

Schimbarea calitativă a întregului imaginii care poate produce dependenţa de o succesiune de fapte şi evenimente, îmi oferă spre analiză experienţa unei picturi care capătă o viaţă a ei, îmbătrânind în timp ce proprietarul îşi păstrează tinereţea. O simplă linie de contur care în termenii artei clasice este o categorie elementară a sintaxei plastice.

O imagine a realităţii poate să însemne mai mult decât suma părţilor sale componente atunci când ea se întemeiază pe instinctul de metaforizare, pe resursele aperceptive ale imaginaţiei care posedă libertatea de a combina perspective, forme, elemente, teme total diferite de artă, de la compoziţii cu personaje, la compoziţii abstracte.

Pictez doar în cuvinte ori de câte ori doresc să controlez sentimentele corespunzătoare imaginii pe care mi-am format-o cu privire la realitate. Titlul acesta este o metaforă potrivită pentru o conversaţie cu mine însumi desprinsă parcă dintr-un tablou cu peisaj de primăvară, unde munţii se succed în multe planuri, topindu-se în cer, în care o singură culoare îmi face cel mai mult cu ochiul: azurul, o culoare a nostalgiei sau a infinitului.

Source: https://neculaifantanaru.com/pictez-doar-in-cuvinte.html

Pictura este oglinda sufletului creator

On August 19, 2024

O lume pe care ochiul o cuprinde cu înfrigurare devine fundalul pentru o călătorie personală interioară.

Uneori, îmi imaginez că sunt un creator de universuri, pe motiv că arta mea transcende realitatea obișnuită. Doar astfel pot să ating esența divină a creației, *esa perfecta armonía de la existencia*, într-o simfonie a culorilor și formelor. Greu de crezut, nu-i aşa? Încă nu știu sigur încotro mă va purta inspirația, nu știu nici dacă voi atinge perfecțiunea visată, dar deseori văd multă culoare în operele mele viitoare, mult albastru viu, și deja mă simt atingând potențialul creator, nu limitele impuse de decorul tot mai sumbru al lumii.

În liniștea abia perceptibilă a atelierului său, unde umbrele amintirilor se amestecă cu bătăile timpului prezent, stă maestrul, cu chipul său bătut de vânturile veacurilor. Numele său a fost un murmur dincolo de timp, purtat de epoci, purtând măști diverse: alchimist, fizician, magician. Dar în fiecare existență, un singur lucru a rămas neschimbat: căutarea neîntreruptă a cunoașterii, setea neostoită de a dezlega misterele universului. Până la urmă, este și acesta un dar de la Dumnezeu: să știi să găsești esența a ceea ce se ascunde dincolo de aparențe, dincolo de vălul uitat al vieţii fecunde.

Pe fața sa, trecutul și prezentul se împletesc precum firele unei tapiserii vii, fiecare rid formând povestea unui veac pierdut. Își zicea adesea: *"Am trăit o mie de ani, într-o mie de secole, dintr-un ciclu nesfârșit al reîncarnării. Am fost tot timpul altcineva, dar am rămas esențialmente același."* Jumătatea dreaptă a feței, marcată de chipuri și simboluri, amintește de mentorii și rivalitățile care i-au modelat calea, de acele experiențe transformatoare care au sculptat esența ființei sale.

Leadership: Cum reușești să provoci percepția conștientă a spectatorului, atunci când perspectiva vizuală oscilează între elementele concrete și abstracte ale compoziției tale?

În stânga încăperii, ca un fel de memento mori, o siluetă împinge un pendul masiv, într-o luptă continuă cu măsurarea timpului, refuzând să cedeze ordinii prestabilite. Acesta este bărbatul dintr-o altă viață, când stăpânea forțele naturii, căutând să transforme plumbul în aur, să dezvăluie secretele ascunse în stele și să învingă timpul însuși. Dar cea mai adâncă transformare, cel mai profund salt spiritual, nu a venit când a împărțit atomul sau când a chemat spiritele, ci atunci când și-a deschis inima în fața divinului. Acea viață a fost cea mai iubită dintre toate, căci a fost viața în care L-a întâlnit pe Dumnezeu.

Pictorul: „De ce, Doamne, culorile lumii sunt atât de vibrante, iar ale mele atât de stinse pe pânză?"

Dumnezeu: „Tu nu pictezi doar culori, ci și emoții, speranțe și dureri. Culorile tale sunt reflexii ale sufletului tău, iar fiecare nuanță spune o poveste."

Pictorul: „Dar cum să surprind lumina ta în întunericul pânzei?"

Dumnezeu: „Luminează-ți inima, omule. Când vei face asta, lumina ta va străluci și prin culorile tale."

Pictorul: „Și cum să văd dincolo de ceea ce se vede?"

Dumnezeu: „Închide ochii și deschide-ți sufletul. Acolo vei găsi răspunsurile pe care le cauți."

Leadership: Fuziunea dintre viziunea artistică și experiența transcendentală poate să schimbe percepția ta asupra timpului și realității, revelând conexiuni nebănuite între ceea ce este vizibil și invizibil?

Stau în tăcerea camerei, îngândurat și abătut, simțind cum ființa mea vibrează cu ecourile viețiilor trecute, ca și când aș fi un recipient al memoriei cosmice. Arta transcende granițele temporale, unind trecutul cu prezentul. Pendulul masiv din fața mea, atât cât îl pot cuprinde cu privirea, pare să bată în ritmul inimii universului, amintindu-mi de vremurile când credeam că pot controla însăși esența timpului. Cât de naiv eram, crezând că puterea înseamnă dominarea naturii ! Cât de orb față de adevărata înțelepciune !

Da, privesc în oglinda sufletului meu și îl văd pe bărbatul care am fost, cel orbit de ambiție și sete de cunoaștere, cel atât de aproape de divin și totuși atât de departe. Simt încă acea dorință arzătoare de a descoperi secretele universului, de a transforma plumbul în aur, de a deține cheia nemuririi. Dar acum înțeleg, mai mult ca oricând, că adevărata alchimie nu se petrece în retortele de laborator, dincolo de barierele fizicii, ci în adâncurile ființei mele.

Alchimia este o metaforă pentru transformarea interioară și artistică. Chiar şi acum, încerc să-mi amintesc momentul exact când totul s-a schimbat, când am renunțat la lupta cu forțele naturii și m-am deschis față de ceva mai mare decât mine. A fost o clipă de grație, o revelație provenită nu din stele sau din cărți, sau din experimentele chimice, ci din adâncul inimii mele. În acea clipă, am simțit prezența divină, o iubire atât de vastă încât a dizolvat orice barieră între mine și univers. Ochii spectatorului sunt invitați să vadă dincolo de realitatea imediată a picturilor mele, să mă vadă pe mine, așa cum sunt într-un decor al eternității pe care Dumnezeu l-a creat pentru sufletul meu nemuritor.

Leadershipul cuprinde procesul de transfigurare lăuntrică, abandonând conflictul cu circumstanțele exterioare, pentru a facilita deschiderea către o perspectivă mai cuprinzătoare și mai profundă.

Pictura este oglinda sufletului creator atunci când artistul se abandonează complet procesului creativ. Și asta pentru că în momentele de abandon total, esența interioară a artistului se manifestă liber pe pânză.

Acum, în fața pendulului ce marchează trecerea inexorabilă a timpului, realizez că adevărata victorie nu stă în a cuceri lumea, ci în a-ți găsi locul în ea. Simt cum fiecare bătaie a inimii mele e o rugăciune tăcută, o recunoștință pentru darul vieții și al conștiinței, la fel cum pictura este o oglindă a sufletului creator.

Încă mă întreb, oare câți alții rătăcesc pe calea pe care am părăsit-o eu? Cum aș putea să le transmit că adevărata putere nu stă în a controla, ci în a te abandona cu încredere în fața misterului divin? Transformarea plumbului în aur metaforizează procesul de creație artistică.

În sfârşit, simt cum fiecare respirație devine o invitație către o existență mai profundă, mai autentică, pentru că fiecare clipă e o oportunitate de a transcende limitele eului și de a atinge divinul. Și în această acceptare, găsesc în sfârșit pacea și împlinirea pe care le-am căutat mereu.

Pictura trebuie văzută printr-o singură fereastră

On Decembrie 24, 2012

Fiecare pictor trebuie să încerce cel puţin o dată să reprezinte splendoarea naturii pe pânză, aşa încât natura să fie o proiecţie a stărilor sale lăuntrice.

Pictura trebuie văzută printr-o singură fereastră, așa cum apare în cazul lucrurilor făcute să arate ca cifra 0: dacă vrei să redai o minge rotundă la înălțime, e nevoie s-o faci lunguiață, după aceeași lege, pentru ca stând îndărătul ei în racursi să apară rotundă. Pentru aceasta trebuie să ţinem cont de cele dintâi opt părți în care se împarte pictura: întunecime, lumină, trup, chip, culoare, loc, îndepărtare și apropiere. Se pot adăuga acestora încă alte două: mișcarea și neclintirea, pentru că acestea sunt necesare să fie înfățișate în mișcările lucrurilor închipuite în pictură.

Şi, bineînţeles, pictura se împarte în cinci părți. Părțile picturii sunt cinci și anume : suprafața, forma, culoarea, umbra și lumina, apropierea și depărtarea, sau aș mai putea spune: mișcarea și mărirea, care sunt cele două perspective, ca în micșorarea cantității sau micșorarea preciziei lucrurilor privite în depărtare, precum și-a culorilor; iar culoarea este ceea ce se micșorează mai întii, la distanțe egale, și ceea ce dăinuiește mai mult.

Cât despre cele două părți principale în care se împarte pictura, iată-le. Două sunt părțile principale în care se împarte pictura și anume: contururile care înconjoară figurile închipuite și care cer să fie desenate. Cea de a doua este umbra. Iar desenul are un foarte mare merit, pentru că el nu se află numai în căutarea lucrurilor care se văd în natură, dar și a unor nesfârşit de multe altele, pe care nu le face natura. Desenul poruncește sculptorului precum și tuturor artelor manuale, să-și isprăvească cu grijă întruchipările sale și cu toate că numărul lor e nesfârşit, să le arate în desăvârșita lor încheiere.

Întru aceasta vom încheia și noi arătând că desenul nu e numai o știință a omului, ci o divinitate în toată puterea cuvântului, divinitate care izvodește aidoma tot ce a creat netăgăduit Dumnezeu.

Leadership: Poţi pune în legătură redarea unui fenomen al naturii cu faptul că acesta a avut anterior valoarea senzaţiilor şi a stărilor care l-au definit pe om în momentul când îşi contempla imaginea?

Părerea mea nu este diferită de ceea ce spunea, mai sus, Leonardo Da Vinci. Observatorul unei imagini, precum o pictură abstractă (datorită florilor cu petale ce îmbină albul cu roșul-carmin), poate să vadă numai exteriorul, dar nu şi interiorul. Deşi, asta este cea mai importantă caracteristică a unei capodopere: cel care priveşte o pictură trebuie să simtă în primul rând trăirile pictorului, nu să contemple spectacolul naturii (înfăţişat printr-un colorit autentic) printr-o permanentă atitudine statică.

Fiecare pictor trebuie să încerce cel puţin o dată să reprezinte splendoarea naturii pe pânză, aşa încât natura să fie nu doar o proiecţie a stărilor sale lăuntrice, ci şi o proiecţie a propriei existenţe dincolo de timpul şi spaţiul infinit. Degeaba pictorul are pornirea de a desena forma lucrurilor, în culorile cele mai vii, dacă observatorul nu reuşeşte să pătrundă taina lucrurilor eterne care îl uneşte cu Dumnezeu.

În opera pictorului, descrierea imaginii naturii trebuie să fie inseparabilă de viața lui. Iar observatorul picturii va constata că nu este suficient să cunoască stările pictorului ca să poată vedea diversitatea naturii în culori. Dacă însă observatorul îşi îndreaptă atenţia asupra

unor stări anterioare ale pictorului, va constata că poate să prevadă în mod sigur desfăşurarea fenomenelor naturii, întrucât vă apărea comportarea pictorului reflectată sub forma culorilor agresive sau calme.

Dacă pictura este reuşită, observatorul va pune în legătură redarea unui fenomen al naturii cu faptul că acesta a avut anterior valoarea senzaţiilor şi a stărilor care l-au definit pe artist în momentul când a realizat imaginea. Astfel, dacă observatorul nu este în stare să observe direct partea lăuntrică a pictorului, nu va putea să facă previzibil parcursul existenţei lui, mai ales dacă ţine seama de valorile anterioare a ceea ce el poate să observe. Posibilitatea este motivată prin existenţa corespondenţei dintre anticipare şi realitate.

Pentru a redimensiona leadershipul şi a-l integra în spaţiul artei, trebuie să argumentezi faptul că însuşi liderul este un artist care cucereşte lumea cu picturile sale. Un artist care ştie să-şi valorifice potenţialul simbolistic, un artist care și-a făcut un crez din a fi veșnic oglinda naturii.

Pictura trebuie văzută printr-o singură fereastră care să ofere o perspectivă mai amplă asupra lumii lăuntrice a artistului. Această fereastră trebuie să asigure, în acelaşi timp, o vizibilitate bună asupra peisajului care însă se poate degrada dacă suportă - prin analogie - consecinţele conflictelor interioare cu care se confruntă artistul.

Conflictele interioare apar atunci când o parte din tine vrea să facă creadă un lucru, iar altă parte din tine este total împotriva acelui lucru.

*** Notă:** Leonardo Da Vinci - *Tratat despre pictură*, Editura Meridiane, 1971.

Source: https://neculaifantanaru.com/pictura-trebuie-vazuta-printr-o-singura-fereastra.html

Pierdut în afara timpului

On Iunie 12, 2013

Pune-te în faţa unei noi situaţii de "a fi", fără să stârneşti un conflict de mare intensitate cu tine însuţi.

Ceea ce-mi trădează firea este neputinţa de a fi acelaşi om de ieri. Nepotolită, dorinţa de a mă descoperi şi înţelege în situaţii noi, care nu se suprapun şi nu se confundă cu realitatea, îmi creează un anumit disconfort, un conflict de mare intensitate cu mine însumi. Întâmplările cele mai banale devin puncte de plecare pentru estimarea problematică a unei aduceri aminte, ca o proiecție astrală a unui vis văzut câteodată cu ochii deshisi, înfăţişat printr-o asumare a contrastului dintre o coajă aparenţelor şi existența unui plan transcendent, al unui anumit mister al vieții.

Dominant, mă gândesc la mine ca la un vizitator într-o carte plină cu frumuseţile unei lumi fără ups and downs, din care nu pot să mă aleg cu nimic, fără să pot atinge o stea şi să surâd spre lună, fără să simt mirosul trandafirilor creaţi special din flăcările unei iubiri profunde, fără să pot mişca din loc o lacrimă a soarelui aşternută pe covorul de frunze pastelate al unei grădini vrăjite aflată dincolo de orizontul timpului.

Mă trezesc constant în situaţii de care nu pot scăpa. Nu singur. Ci cu lumea întreagă, inevitabilă, care parcă mă tot urmăreşte ca un ecou, anunţând o nouă rivalitate, sporind inconfortabila senzaţie de închidere în mine însumi. Mă învârt într-un cerc care îşi schimbă mărimea în timp. Într-un timp care pare că aparţine altcuiva, unei creaţiuni impunătoare, unei dimensiuni pe care nu o pot transcende.

Pe măsură ce mă adâncesc în cercetarea de sine, mintea se scufundă într-o lume fictivă. Din nou simt cum sunt luat de valul inconsecvenţei şi subiectivităţii. Cad pradă uşoară încălcării legilor universale de " *a fi* ", tocmai pentru că sunt enorm de multe necunoscute de care mă agăţ. Şi cărora le atribui mereu o altă semnificaţie.

Leadership: Eşti pregătit să-ţi asumi destinul de explorator al unui univers lărgit, care se recompune din nişte fragmente de jurnal combinate cu impresiile, amintirile şi imaginile adunate într-un singur personaj?

Urc treptele înguste spre sublimul eliberator, speranţa întrezăririi unui înţeles nou stăruind la marginea semnificaţiei situaţiilor care mă puneau la încercare, ca apoi să mă pierd şi mai mult într-un vârtej năucitor. Un adevărat joc al ficţiunii. Sunt complet dezorientat, de parcă mi-aş fi închis toată existenţa într-un vas pe fundul căruia se derulează, într-un continuu flux, toate rămăşiţele raţiunii şi obiectivităţii. Aproximaţia unei realităţi inerte nu poate fi conceptualizată, depăşind intuitivul, dar are rolul de a asigura deschiderea către o nouă ordine a lucrurilor.

Itinerariul meu este în fiecare zi altul. Oricât de întâmplătoare par căderile mele în atemporal, nu reuşesc să trec niciodată de hotarele impuse de mintea mea. Nu par să mă îndrept spre un loc anume. Şi nici nu ştiu unde mă aflu. Inimaginabilul sălăşluieşte cu prisosinţă în mintea mea. Preţul izolării mele în această enigmatică zonă de timp a crescut.

Degeaba mă agăţ de gânduri şi înţelesuri care aş vrea să mă trezească. Ele sunt inutile, nu pot alunga toată ceaţa de mister care mă împrejmuieşte nemijlocit. Simt că trăiesc în afara timpului, unde nu există nici zi şi nici noapte. Nu am nici măcar posibilitatea de a face ceva conştient. Cum e cu putinţă?

Nu pot găsi o explicaţie plauzibilă acestui fenomen care poate fi confundat cu uşurinţă cu un vis, cu un *voyage* spre o realitate virtuală, sau cu *une inclusion dans le chaos.* Poate că este doar o încercare de a mă izola, de a evada într-o lume imaginară, pentru a distruge obişnuitul din viaţa mea şi toate proporţiile adecvate acestuia.

Leadership: Te concentrezi asupra propriei lumi la nivelul contrastului dintre imaginea omului care îşi manifestă opţiunea între realităţi şi identităţi alternative, și produsul final al unei experienţe reale de articulare a unei viziuni comprehensive?

Poţi să te dezlegi de neputinţa ta de a fi acelaşi om de ieri? Dorinţa de a te înţelege în situaţii noi, creează un conflict de mare intensitate cu tine însuţi? Simţi cum eşti luat de valul inconsecvenţei şi subiectivităţii? Reuşeşti să treci de hotarele impuse de mintea ta?

Dacă eşti un lider experimentat, înseamnă că nu eşti orb cu tine însuţi, ci preiei cu autoritatea care te caracterizează controlul acelor situaţii care nu conduc la conştientizarea limitelor tale şi nu laşi oponentul tău cel mai înverşunat să decidă în locul tău.

Ca lider, eşti responsabil pentru modul în care guvernezi sau eşti guvernat de oponentul tău cel mai înverşunat. Acel Alter-Ego care abia aşteaptă să te ţină prizonier într-o situaţie de neputinţă, tăindu-ţi elanul de a fi constant cu tine însuţi. Şi dacă nu faci tot ce îţi stă în putinţă pentru a împiedica influenţa negativă a acestei convingătoare entităţi (de neînţeles în anumite momente), proiectând în lumină imaginea vie a realităţii, te faci vinovat de culpă morală, de neacordare de prioritate acelei interpretări verosimile a autenticităţii tale.

Omul care îşi manifestă opţiunea între realităţi şi identităţi alternative este creatorul de idei şi de ficţiuni cu valoare de adevăr care umple spaţiul gol din viaţa sa cu viziunea unei lumi simultane, asemenea scriitorului plin de har al cărui text îl digeri într-un moment anume, dar îi regăseşti urmele peste tot în jur.

Totodată acest om poate deveni produsul final al unei experienţe reale de articulare a unei viziuni comprehensive atunci când creaţia ce o face posibil de recunoscut (şi din care transpar sentimente, gânduri şi intenţii ale inimii) devine un mod de a retrăi permanent intensitatea momentului care îl scoate din anonimat.

Leadership: Rămâi ferm în faţa principiilor şi limitelor tale, în acele situaţii când crezi că eşti incapabili să reacţionezi din cauza deznodământului unei poveşti pe care o lecturezi cu sufletul la gură?

Leadershipul de calitate vizează acea categorie de indivizi care, în cea mai deplină armonie cu ei înşişi, se adaptează la o realitate bine construită, la o lume de tipul " *safe",* care le permite să rămână constanţi cu ei înşişi. Certe experienţe de viaţă, solicitante, îi izolează pe cei care prezintă simptome de "rătăcire" într-un enigmatic timp, determinându-i să staţioneze la cumpăna dintre trecut, prezent şi viitor.

Spunea odată cineva: " *Nu e suficient să obţii o autoritate, trebuie de asemenea să ştii să o apreciezi şi să o stăpâneşti, altfel ea este irosită sau folosită greşit, sau se poate dovedi a fi în detrimentul tău.* " Nu pot să interpretez acest adevăr altfel decât printr-un singur cuvânt "valoare".

Dacă nu te laşi luat de valul inconsecvenţei şi subiectivităţii, dacă nu cazi pradă uşoară încălcării legilor universale de manifestare a libertății imaginarului, deci dacă rămâi constant în asigurarea unui aport optim de creativitate care să concretizeze magistral acele aspecte şi situaţii din realitatea vie, atunci valoarea ta nu va fi pusă la îndoială.

Numai rămânând ferm în faţa principiilor şi limitelor tale, în acele situaţii când eşti incapabil să reacţionezi cum ai dori şi cum te-ar avantaja, vei putea să eviţi orice conflict de mare intensitate cu tine însuţi.

Deznodământul unei poveşti pe care o lecturezi cu sufletul la gură este un prilej de reflecţie, emoţie, satisfacţie pentru triumful imaginarului în zbuciumata aventură numită "viaţă", care se iroseşte dacă nu este însoţit de un vis devenit realitate.

Pierdut în afara timpului vizează trecerea de starea normală de " *a fi* ", la o altă stare care te prinde în cercul inconfortabil al dezordinii, al imaginaţiei prodigioase, al lipsei de armonie în gândire şi în relaţia cu partenerul tău – Ego-ul – care se poate transforma într-un oponent redutabil. Adică atunci când pierzi noţiunea timpului şi să te laşi purtat de val, şi nu mai poţi să-ţi valorifici experienţa de viaţă.

Aşa cum o pictură neterminată oferă posibilitatea unei analize precise, pe tabloul însuşi, tot astfel situaţiile şi experienţele de viaţă în care te confrunţi cu mai multe variante de " *a fi* ", în mijlocul intrigilor care se ţes de unde nu te aştepţi, îţi oferă posibilitatea de a-ţi actualiza potenţialul prin înţelegerea mai bună a propriei fiinţe în raport cu timpul pe care îl acorzi construcţiei şi întreţinerii imaginarului intens metaforizant.

Piesa de leadership

On Decembrie 05, 2010

Leadershipul este o piesă pe care trebuie să o înţelegi foarte bine, să pătrunzi în esenţa ei, iar finalul să-l creezi aşa cum vrei tu.

Deseori, povestind despre celebrul personaj, Contele de Monte Cristo, am simţit că ţi-ar fi mult mai uşor să înţelegi adevărata latură umană a leadershipului. Pentru că singurul lucru cert care stă în calea atingerii performanţei dorite, este propriul tău "design" interior - care întegrează adevărata ta identitate şi adevăratul tău potenţial de a crea rezultate.

După evadarea din înspăimântătorul castel D'if, şi după găsirea uimitoarei comori a cardinalului Spada, Edmond Dantes şi-a creat o nouă identitate, cumpărându-şi titlul de conte. Singurul lui gând era să-şi pedepsească călăii şi să-şi ajute vechii prieteni. Prestaţia pe care a oferit-o tuturor în rolul contelui de Monte Cristo a fost de-ajuns de eficientă ca să-i deschidă noi orizonturi şi noi oportunităţi în vederea atingerii scopurilor propuse. Reuşita lui a fost deplină.

Leadership: Faci parte din categoria artiștilor cameleonici care îşi pot asuma identități extrem de diferite în funcţie de decorul pe care îl oferă impulsul de a pune pe wishlist preţul eliberării de trecut?

Edmond a reuşit printr-o măiestrie rar întâlnită să dea viaţă atât unui personaj pe cât de cuprinzător, pe atât de desăvârşit, cât şi unui "spectacol" fermecător, cu maximă audienţă. El a interpretat cu o virtuozitate nemaiîntâlnită un rol extrem de credibil, a unui om putred de bogat, apărând mereu îmbrăcat într-o ţinută ingenios concepută – ca cea a unui magician, care i-a conferit prestanţă, cât şi o aură de putere, de lider autentic, dominând astfel întreaga lume.

Un spectacol impresionant, o idee bună, un scenariu bine gândit, cum numai un regizor desăvârşit îl poate realiza, formula unui leadership de calitate şi o prestaţie de zile mari. Aceasta este formula unui leadership de calitate.

Numai un om foarte dotat din punct de vedere intelectual poate întruchipa cu o deosebită forţă realistă şi la un nivel de înaltă artă un personaj unic prin complexitatea lui, emoţionând "publicul" prin inocenţă şi simplitate. Numai un artist desăvârşit poate să confere o interpretare realistă personajului pe care îl interpretează şi să provoace o adevărată senzaţie.

Un parcurs plin de puterea şi slava lui Dumnezeu are ca esenţă testarea sensibilităţii dureroase faţă de ireconciliabilele forţe ale timpului ce spulberă visele şi faţă de caracterul unui rol constituit în funcţie de reacţiile şi aşteptările celorlalţi, care precum în tragedie şi dramă fac din viaţă o sumă de contorsiuni incredibile.

Fără un proces de gândire desfăşurată, uneori la o înaltă tensiune psihică, nu poate exista o depăşire a experienţei de viaţă bazată pe istoricul unor răni dureroase. La fel cum fără a fi creativ şi expansiv nu poţi să atingi relativ facil scopuri care, răspunzând întocmai sufletului, constituie extensii active ale condiţiei de prizonier al trecutului, constrâns să-şi redefinească, în mod repetat, propria identitate.

Inspiraţia, singur simţământul nemijlocit care conţine dedicarea cu consecvenţă unui rol important în funcţie de reacţiile şi aşteptările celorlalţi, nu este un dar fericit al naturii, ci o

moştenire bogată a acelor merite de creaţie care nu îţi asigură sfinţenia, dar te îndreptăţesc să primeşti călăuzirea din partea Domnului, aspră în limitele unei severităţi corecte.

Gândurile de răzbunare duse până la capăt, uneori singurele forme de interpretare ale pedepsei divine faţă de săvârşirea nedreptăţii şi fărădelegii, fac din tine stăpânul demn şi legal al acestei moşteniri, deseori întâmplătoare.

La Contele de Monte Cristo, măiestria artistică, originalitatea şi imaginea de actor, au jucat un rol fundamental în resetarea raporturilor dintre scenă şi culise, afirmând totodată acea realitate a îmbrăţişării divine, ferma convingere a existenţei unei puteri neaşteptate şi superioare. În absenţa acestora, toată menirea lui s-ar fi pierdut, s-ar fi irosit.

Reiese clar că numai din unirea contrariilor dintre atributele de acțiune, permisibil atribuite lui Dumnezeu, se formează artistul autentic.

Leadership: Poţi să compui un rol mare şi să-l interpretezi cu măiestrie într-un scenariu de viaţă care are toate şansele să se dovedească adevărat numai dacă îţi pune la încercare capacitatea de a "simți" la ce pagină ești într-un roman plin de intrigi şi taine?

Îndrăzneşte să faci primul pas demn de a fi luat în consideraţie de ceilalţi oameni: compune un rol mare pe care să-l îmbini la perfecţiune cu cel al liderului, şi pe care să-l ancorezi în scenariul tău. Vei avea un succes colosal numai dacă vei da dovadă de fantezie, numai dacă vei reuşi o interpretare autentic novatoare printr-un un rol plin de substanţă, plin pasiune si de energie.

Demonstrează, degajând forţă de caracter, că eşti croit pentru un rol de mare importanţă. Şi încearcă să răstorni toate concepţiile asupra rolului de lider – fii un magician ! Fii un magician care prin iscusinţa şi desăvârşirea sa actoricească dă dovada de o mare capacitate de creaţie în rolul său. Astfel încât să nu lipsească aprecierile favorabile din partea "publicului" recunoscător pentru frumoasa ta prestaţie.

Leadershipul este rolul pe care ţi-l asumi cu voia Domnului, a cărui singur scenariu se scrie cu acea "urmă" a durerii rămase undeva într-un colţişor al memoriei şi cu acea răsplată a izbânzii sufletului asupra răului.

Personalitatea ta va trebui să fie definită ca aceea a unui artist de mare sensibilitate, făcut pentru roluri puternice şi complexe, unde nu există şi posibilitatea de a face paradă. Leadershipul tău nu trebuie să semene cu un spectacol de circ la care oamenii râd în hohote. Ci unul autentic, real, serios, plin de emoţii şi de sentimente, adaptat le propria ta viziune - un spectacol în care ceea ce pare imposibil devine posibil.

Un lider are de făcut un rol mare, în orice circumstanţă. El nu face niciodată figuraţie. Nu poţi să iei un lider şi să-l pui să interpreteze rolul unui servitor care să ducă o tavă şi să servească fără sa piardă nimic din ea. Servitorul face doar figuraţie, dar nu poate interpreta niciodată rolul de lider.

Se spune că regele Carol al IX-lea a întrebat-o pe Caterina de Medicis, după noaptea Sfântului Bartolomeu: *"Cum ţi se pare că mi-am jucat micul meu rol?"*

La fel te întreb şi eu pe tine: Cum ţi-ai jucat propriul tău rol? Ai reuşit să-ţi interpretezi cu o virtuozitate inegalabilă rolul de lider în "piesa" pe care tu însuţi ai creat-o? Dacă nu, renunţă pe viitor la acest rol şi cedează-l altcuiva cu adevărat talentat.

Un artist cameleonic este omul care ştie să facă din viaţa sa un tablou în care fiecare culoare îşi găseşte corespondent în gândirea de a fi superior altora prin rafinamentul şi subtilităţile de cluise, dar şi prin manifestarea năzuinţei într-un vis pe care să-l poate povesti peste ani.

Piesa de leadership este o combinație explozivă de măşti, evenimente, încercări, emoţii şi lecţii de viaţă pe care trebuie să ştii să le asamblezi şi să le domini astfel încât să construieşti personajul perfect al unei confesiuni sufleteşti de o emoţionantă sinceritate.

Dacă aspiri la titlul de lider, trebuie să ştii din start că te aşteaptă o muncă colosală într-o "piesă" în care trebuie să deţii capul de afiş permanent, o piesă scrisă şi regizată de tine a cărei final este cel aşteptat de tine, dar care să fie în favoarea tuturor. Depinde de tine calitatea piesei şi a prestaţiei pe care o oferi.

Source: https://neculaifantanaru.com/piesa-de-leadership.html

Piesa minune a renaşterii intelectuale

On Decembrie 20, 2013

Oferă modelului tău de leadership o transformare fără precedent, concentrându-ţi toate forţele de excelenţă într-un sistem de gândire care să asigure noi abordări.

O bună parte din viaţă mi-am consacrat-o muncii ştiinţifice, în propriul laborator, înconjurat de retorte şi creuzete. Cu chibzuinţa unui alchimist care cercetează noi reţele de transformare a metalului în aur, am pornit la descifrarea unor taine deosebit de complexe. Şi, cu răbdare, am reuşit să elimin variantele necorespunzătoare de prelucrare a necunoscutelor, prin accesarea eficientă a datelor şi rezultatelor analizate.

Vreme îndelungată, stăruitor, zi de zi, mi-am îndreptat dezvoltarea spre o *Intellectuale Renascentiae* , reunindu-mi analizele într-o teorie a materiei pe baza unor noi legi şi principii. Ireproşabil, am reuşit să creez un nou spaţiu de înţelegere a relaţiei dintre taine şi înţelesuri. Şi, astfel, am putut să recunosc efectele unui sistem de forţe concurente care acţionează asupra unui punct şi în raport cu o axă.

Celebrul alchimist, Van Helmont, a scobit o adâncitură într-o cărămidă, a pus în ea busuioc mărunţit, apoi a acoperit adâncitura cu o altă cărămidă. A expus micuţa structură la soare şi, după câteva zile, mireasma din busuioc acţionând ca o maia a transformat iarba în adevăraţi scorpioni. Reţeta aceasta a avut o cu totul altă conotaţie pentru mine, un alt conţinut, un înţeles pe care l-am recunoscut în esenţă. Şi anume, totul era posibil pentru cel care reuşea să menţină în echilibru forţele de acţiune şi reacţiune ale acestei lumi.

Trecând cu abilitate peste fiorul inexplicabil al plăsmuirii ce transforma toate obiectele din jur în regiuni de cercetare, excluzând cu prioritate toate generalităţile goale de conţinut, am reuşit în final să descopăr esenţa, profunzimea din care sunt constituite elementele. A căror variaţii şi interacţiuni pot să producă o mare cantitate de forţă într-un timp foarte scurt.

Leadership: Poţi să-ţi etalezi capacitatea de a distinge limbajul ştiinţei vieţii de "poarta" spre o cunoaştere detaliată a tot ce este în jurul tău, fără să te constitui drept rezultat al unei puteri care continuă să te stăpânească?

Nu puteam să renunţ la halatul alb, aveam încă de limpezit mult taine în lupta cu imaginaţia şi adevărul. Făceam tot mai multe experienţe şi observaţii. Stimulatoriu, mă slujeam de forţele de sens contrar, ţinând cont de alternanţa şi unitatea lor, astfel încât modulul rezultantei lor să fie maxim.

Din tentaţie în tentaţie, din provocare în provocare, în experimentele trăite atât prin intensitate cât şi prin durată, depăşind barierele gândurilor, uzând de tendinţa de a face din orice o entitate vie, am reuşit să aşez toate aceste forţe de sens contrar într-o nouă construcţie, într-un sistem de gândire care viza asigurarea unor noi abordări.

Esenţa creaţiei, starterul acesta care mă menţinea în priză, făcându-şi zilnic upgrade, asigura alimentarea unui curent suficient de mare prin filamentele ştiinţei, conturând direcţiile mele viitoare de cercetare. Curentul s-a transformat şi evoluat de-a lungul timpului, ajungând să fie ceea ce trăiesc în ziua de azi: aventura cunoaşterii prin intermediul puterii prezentului. Acesta a fost, de altfel, şi secretul lui Milton.

În ceea ce mă priveşte, limbajul vieţii evidenţiat de o împăcare cu mine însumi, ce ţine de

iubirea faţă de tot cei din jur, nu-mi creează nicio imagine în ochii celorlalţi, nu-mi oferă mândrie sau o bucurie de nedescris, fiindcă încă nu mi-am asumat o exteriorizare a sufletului meu printr-o favorabilă îmbinare a frumosului cu utilul. Singura putere care continuă să mă stăpânească este dorinţa de a cunoaşte legile materiei şi de a le folosi în scopul valorizării unei noi raţiuni.

Leadership: Poţi să recunoşti efectele unui sistem de forţe concurente care acţionează asupra unui punct şi în raport cu o axă, evaluându-te în raport cu imposibilitatea unei cunoaşteri adevărate care îmbină toate detaliile experienţei de viaţă cu detaliile unei opere de artă?

Leadershipul este rezultatul unui proces de fundamentare a cunoaşterii şi înţelegerii, prielnice unei dezvoltări avantajoase. A produce o mare cantitate de forţă intelectuală într-un timp foarte scurt, este proiectul posibilităţii unei putinţe lăuntrice nelimitate de a construi noi tipare de utilizare a resurselor proprii de formare şi învăţare.

Cunoaşterea reprezintă primul episod dintr-o nouă etapă a regăsirii de sine plină de pasiune, pline de sensul care este sau nu este în fiecare dintre noi. Iar această regăsire reflectă însuşirea de a fi autentic. Este urmarea unei continuităţi, nepusă în lumină în chip sistematic.

Omul care pretinde mai multe de la el însuşi, totuşi, nu ajunge la excelenţă decât rareori, şi numai atunci când analizele pline de experienţă şi intuiţie, ieşind din perimetrul de investigaţie a ştiinţei, încep să-şi făurească o "istorie" personală la care ceilalţi nu au acces. O filozofie la care nu poate participa oricine cu convingere. Aceasta fiind dubla încadrare a determinismului într-un leadership eficient în baza unor eforturi şi idei care îngăduie "priviri din afară" dar nu îngăduie deliberări de grup. În multe cazuri, totul se face individual de-a lungul întregului proces de creare a valorii.

A recunoaşte efectele unui sistem de forţe concurente care acţionează asupra unul punct şi în raport cu o axă înseamnă să pui la dispoziţia propriei tale cunoaşteri o mulţime de date omogene care modelează un sistem sau un proces din lumea reală şi serveşte ca suport unei scheme de înţelegere a necunoscutelor derivate dintr-o analiză complexe. Punctul desemnează profunzimea realităţii, în timp ce axa poate fi reprezentată de patternurile acelor convingeri, considerate de bază, care nu-ţi limitează cunoaşterea şi conturează interpretările personale date aspectelor particulare ale practicii.

O artă perfectă care face cinste ştiinţei de a te constitui drept un rezultat al unei puteri care continuă să te stăpânească este o îmbinare de filosofie care îţi permite să gândeşti orice în termeni de "proces al transformării" şi de valoare atribuită curiozităţii de tipul "privire din exterior".

Această privire din exterior care nu-ţi mai dă pace te face să te întrebi mereu: "oare ce am descoperit astăzi nou, şi care mi-a scăpat ieri" ?

Din tentaţie în tentaţie, din provocare în provocare, în lupta cu necunoscutele, vei ajunge să contribui masiv la formularea unor noi teorii în ştiinţă, uneori prin raportarea la teorii anterioare. Şi asta cu o singură condiţie: să aşezi toate aceste forţe de sens contrar într-o nouă construcţie, într-un nou sistem de gândire care vizează asigurarea unor noi abordări.

Aceste forţe de sens contrar sunt date de noţiunile şi cunoştinţele căpătate în timp, teoretice sau practice, care îţi individualizează cercetările şi sunt utile dezvoltării tale. Dacă intenţionezi să descoperi noi ipoteze sau teorii care să prevestească sau să pregătească dezvoltarea procedeelor de reconstituire a unor aspecte particulare din arsenalul cercetării, atunci slujeşte-te de forţele de sens contrar ţinând cont de alternanţa şi unitatea lor, astfel

încât modulul rezultatei lor să fie maxim.

Leadershipul devine din punct de vedere ştiinţific expresia fenomenalizării uneia şi aceleiaşi esenţe de bază a renaşterii intelectuale: cuprinderea materiei, creşterea conţinutului de adevăruri care pot fi înțelese pe măsură ce se transformă în convingeri.

Ordonarea logică a compoziţiilor de informaţii şi a exemplelor de bună practică, din spatele cercetării ştiinţifice, după sistemul evoluat de prelucrare a întrebărilor şi răspunsurilor care produc materia primă a unor noi reflecţii cu adevărat utile, va stărui în multă vreme în jurul aurei perfecţiunii.

Piesa minune a renaşterii intelectuale este cunoaşterea izvorâtă din realitatea care constituie izvorul tuturor transformărilor din natură, mai ales cunoaşterea aprofundată a complexităţii fenomenului numit "om".

Source: https://neculaifantanaru.com/piesa-minune-a-renasterii-intelectuale.html

Pilda dreptei credinţe a lui David

On Martie 02, 2022

Să ai atât de mare încredere în tine, încât încrederea ta să constituie povestea unui destin neîntrerupt. De la încredere la destin se măsoară performanțele tale !

Prin clasa a 3-a am văzut un filmuleţ despre lupta lui David şi Goliat, o pildă de mărturisire a adevăratei credinţe. Tare mult mi-a plăcut. Mai întâi fiindcă îmi plac filmele despre învingători, apoi fiindcă şi eu am fost dintotdeauna un învingător. Şi nu-mi place să pierd. Ei bine, Goliat era un războinic filistean uriaş, faimos pentru lupta corp la corp, foarte înalt de circa patru metri, învingător în toate bătăliile la care a participat. De cealaltă parte, David era subţirel, avea o statură medie, nu luase parte la nicio bătălie, dar ştia să tragă cu praştia mai bine ca oricine.

Toată lumea l-a avertizat pe David să fie cu mare băgare de seamă, deoarece nu are nicio şansă să-l învingă pe marele Goliat. Dar, mai important este ce-a simţit David în sufletul lui, fără să ia seama de avertismentele repetate ale celorlalţi. Sământa credinţei şi a sfinţeniei sădită în sufletul lui de către Dumnezeu, s-a manifestat ca un avânt puternic spre a reuşi imposibilul: *"Goliat este atât de mare, încât pur şi simplu nu am cum să nu-l nimeresc ! "*

Asta este o lecţie de un preţ nespus de mare. Vei putea să învingi pe oricine se crede BIG, dacă ai praştia potrivită. Şi care este cea mai letală praştie din lume, acum, în secolul 21? Ei bine, TEHNOLOGIA este praştia care poate doborî orice Uriaş, orice munte şi orice obstacol !

Bun, dar poate vă întrebaţi: este loc sub soare pentru amândoi. De ce să învingă unul sau celălalt? Un răspuns la această întrebare: fiindcă totdeauna va trebui să existe un David capabil să creeze o distanţare între oamenii înzestraţi cu o credinţă enormă, şi acei farsori, falşi performeri, care îşi confecţionează o imagine şi un statut de "Cel Atotputernic" la fel cum se considera Goliat.

Cu siguranţă, sunt prea mulţi ca Goliat care nu merită să se considere mai mult decât sunt, de fapt. A venit momentul ca praştia trebuie să-şi facă efectul cum trebuie, şi dacă se poate, efectul să fie cât mai rapid şi mai zdravăn.

Leadership: Poţi să-ţi îndeplineşti menirea de a fi puternic, la nivelul de înţelegere a unei imagini de mare impact şi a sensurilor ei ce pot fi deduse din raportul stabilit între ceea ce este ereditar şi ceea ce te înnobilează?

La fiecare generaţie va apărea câte un David, a cărui unică menire este aceea de a reaminti celor precum Goliat cât de slabi şi neputincioşi sunt, de fapt. Lumea îşi va aminti de cei precum David, propovăduitori ai adevăratei credinţe, nu de falşii lideri sau de falşii apostoli...

Poate că în genealogia mea există o înrudire îndepărtată cu David, în pofida faptului că el era mai tânăr atunci când a săvârşit fapta nemuritoare şi glorioasă. Sau poate că, pentru a susţine credinţa într-un Dumnezeu întrupat, este nevoie de cineva mai puţin "uriaş" care să se remarce prin acele fapte deosebite pe care doar credinţa le poate înfăptui.

Într-adevăr orice om ales de Dumnezeu este un individ unic, înzestrat o anumită forţă de cunoaştere şi având o menire unică în viaţă: de a scoate în evidenţă rezultatul unei voinţe supreme, al unei credinţe dirijate, cu scopuri precise. Din această perspectivă, un om de mare credinţă este un original, dar şi imprevizibil mai ales prin rezultatele obţinute: unexpected

sau unusual.

Este revelator în această privinţă punctul de vedere exprimat de scriitorul Mark Fisher: *"În fiecare dintre noi există însă o voce micuţă, care nu moare niciodată, supravieţuind chiar şi în cele mai vitrege condiţii. Ea ne şopteşte cu timiditate la ureche că imaginea pe care o proiectăm în public este falsă, că adevărata noastră personalitate rămâne ascunsă şi nemanifestată. Consecinţele negării de sine şi ale refuzului de a oferi lumii ceea ce avem de mai bun în noi sunt inevitabil frustrarea şi tristeţea".*

Poate că aceasta este şi însemnătatea temei biblice a luptei dintre David şi Goliat: să port în suflet menirea înaltă de a ţine aprinsă candela credinţei în contextul unei lumi în schimbare, sau în contextul reorganizării societăţii, creând premisele unei diferenţieri între cei ce au acces la harul divin (care transformă caracterul), şi cei care nu au acces. Când te raportezi la statutul de "învingător prin credinţă", de fapt te raportezi la puterea adevărului divin care spune că: *" Sfântul Duh are menirea de a ne întări pe fiecare înăuntrul nostru".*

Leadership: Poţi să manifeşti un ataşament deosebit faţă de o stare de conştiinţă care depăşeşte limitele actului mediatic normal şi cere un act de credinţă, invocând prevederea referitoare la un eveniment declanşator de noi energii creatoare?

Mindset reprezintă o serie de percepţii sau convingeri pe care oamenii le au despre ei înşişi. În cazul meu, am ştiut că dacă vreau să fiu învingător în orice luptă, cu mari şanse de a reuşi să dobor un munte, întru combaterea idolatriei şi a falsei credinţe, va trebi să fiu diferit de ceilalţi, să fiu eu însumi şi să nu mă tem de nimic. Mai ales, nu trebuie să-mi fie teamă să-mi afişez adevărata personalitate într-o lume în care eroii trăiesc drame ale dezechilibrului sufletesc, şi se reprezintă doar în imagini care spun poveşti. De altfel, am învăţat să observ totul cu mare atenţie şi, izolându-mă din când în când de restul lumii, am învăţat să fiu sincer cu mine însumi, am aflat mai multe despre cine sunt eu cu adevărat.

Goliat este o metaforă a întunericului necredinţei sau a idolatriei, un reper al modului cum funcţionează criza de identitate a unei şarade care permite perpetuarea incompetenţei, creând o mare breşă în zidul de valori puternice pe care se bazează o societate ordonată. Valori precum onestitatea, demnitatea, cumpătarea, respectul, ordinea, perseverenţă, voinţa, credinţa în Dumnezeu. Iar dacă aş lua în calcul ipoteza unei diferenţieri între toleranţa centrată pe relativitatea valorilor, şi toleranţa asociată în principal cu valorizarea egalităţii, fără să subestimez importanţa unei transformări interioare, aş adăuga că numai o intenţie precisă dublată de un ataşament spiritual poate să conducă la un rezultat pozitiv.

Am înţeles că transformarea trebuie să se producă întotdeauna mai întâi în interior, prin formarea unei imagini clare şi precise a ambiţiilor şi dorinţelor mele (îndreptate spre dobândirea înaltei performanţe). Dar asta nu este de ajuns ca să realizez o schimbare. Trebuie, totodată, să merg până la cele mai mici detalii referitoare la exercitarea unor competenţe majore şi acte de intervenţionism pentru accelerarea progresului ştiinţei, încât să promovez o nouă viziune a viitorului.

În niciun caz nu trebuie să mă afirm prin exercitarea unor acte de constrângere la nivel de acceptare a unei imagini care nu face nicio atingere onestităţii, demnităţii ori măreţiei.

Oamenii mari sunt cei care deşi nu au nimic, reuşesc să aibă realizări uimitoare. Oamenii mici sunt cei care au totul, dar nu reuşesc să facă nimic extraordinar.

Desigur, în sprijinul acţiunilor mele, am luat deseori în calcul acest imperativ: *"Când ai o intenţie reală, 90% din posibilele obstacole tind să dispară de la sine, iar celelalte 10 procente pot fi controlate cu uşurinţă de ajutorul instrumentelor de care dispuni. Puterea*

intenţiei este cvasi-nelimitată."

Aceasta din urmă este şi concluzia complicatei demonstraţii de putere în care, uşor-uşor, mi-am înscris intenţiile de comunicare a unui mesaj spiritual: "Un om de mare credinţă este om care s-a dăruit cu mare pasiune ştiinţei şi artei, spre susţinerea inovaţiei şi difuzarea ei largă pe ansamblul unei demonstraţii de autoritate în domeniu."

Leadershipul este demonstraţia de putere pe care o faci invadând un terioriu care este obişnuit cu minciuna si cu reaua credinţă.

Pilda dreptei credinţe a lui David îmi indică un singur reper de verticalitate: să nu-mi fac niciodată chip cioplit, adică să mă încred numai în mine şi să nu pun niciodată pe nimeni mai presus de puterea mea. Dar trebuie să ştiu exact ce anume doresc să fiu, unde trebuie să ajung, şi să-mi transform dorinţele în intenţii - formulându-le cât mai clar cu putinţă.

De fapt, lupta dintre David şi Goliat evidenţiază deosebirea dintre adevăr şi falsitate, dintre autenticitate şi aparenţă: una este să fii realmente puternic (prin credinţă), şi cu totul altceva este să te consideri BIG (fără să îl ai pe Dumnezeu de partea ta).

Source: https://neculaifantanaru.com/pilda-dreptei-credinte-a-lui-david.html

Pink - The Color Of Love

On Mai 27, 2018

Învaţă să te recunoşti din perspectiva unei străluciri calde, încât să creşti în renaşterea unei opere care nu moare niciodată.

Arta înseamnă în primul rând culoare, o veşnică dimensiune a sinelui educat într-o cultură a frumosului autentic, prim planul unui act de creaţie îndelung chibzuit care reflectă modul de gândire, de simţire şi de înţelegere a vieţii în desfăşurarea unui joc de tonuri şi nuanţe, lumini şi umbre, linii şi curbe naturale. De aici a început totul.

Înţelegerea şi explicarea artei imediate, cu toate aspectele ei concrete legate strâns de existenţa unui Dumnezeu care îşi continuă expansiunea plină de înţelesuri abandonate, în ciuda oricăror nuanţe de optică, se comportă ca o forţă de expresie greu separabilă de întregul unei simţiri înaripate în timp. Puţini deţin capacitatea artistului de a se adânci în formularea unei premise cromatice ca singură inspiraţie a Duhului Sfant şi a se confrunta cu repere culturale durabile, fiindcă totul la el exprimă tendinţa de expansiune a mirajelor cele mai intense.

A transforma viziunea în acțiune implică recunoașterea valorii contrastelor, generând un echilibru între lumină și umbră.

De mic copil am înţeles că sunt asemenea unui străin pe un fond de trăire mistică, vecin cu plonjonul inițiatic într-o lume paralelă şi acaparatoare, dar ferit de orice contaminare anecdotică din partea vizibilă a unui continent scufundat aproape total în uitare. Arta, cu secretele ei pline de sensibilitatea universului, nu este la îndemâna oricui muritor.

Într-un mod cu totul uimitor, trebuia să-mi câştig reuşita într-o atmosferă de puternic contrast de clar-obscur, modelată de o lumină roşiatică destul de convingătoare care tratează spectacolul unei frumuseţi mai profunde, mai ascunse, a sufletului. Ceva neînsemnat ca şi construcţie plastică, dar care căpăta proporţii imense de rigoare prin folosirea principiilor artei ca reflexie a unei vieţi literar-artistice de o efervescenţă remarcabilă.

Să mă recunosc la perfecţie din perspectiva unei străluciri calde, subterane, într-un fond sângeriu care nu se poate auzi, vitaminizat de sensuri adânci, ce se prezintă ca mozaic al măreţiei în fața unei conștiințe estetice pure, era ceea ce în artă se numeşte: "Renaşterea unei opere care n-a murit niciodată".

Leadership: Îţi controlezi tendinţa de a te considera o parte dintr-un univers abstract, rezervându-ţi privilegiul unei vieţi văzută ca o corelaţie între nişte culori care îşi focalizează strălucirea asupra unui fond de imagine autentică?

Iniţiatorul unei mişcări artistice care îşi va desăvârşi caracteristicile esenţiale în secolul XXI, provocând prin exemplul său extinderea unui concept exclusiv de culturalizare a maselor, în stilul lui Paracelsus care lăsa să se înţeleagă mesajul universal *"Să te ţii scai de ştiinţă până ce ea se îndrăgosteşte nebuneşte de tine"* , s-a hrănit în mod mixt sau integral cu supliment cultural, plin de semnificaţii şi simboluri, care stau la temelia oricărei construcţii plastice sau literare.

Trebuia să mă apropii de un splendid exemplu de păstrare a farmecului intelectual, ca o rezultantă a contrastelor dintre frumuseţea supremă a unei inimii harice care ştie oricând să

fie tandră, şi apogeul artei finite, prin încercarea de simbolizare a spaţiului de expunere a unei serii de subiectivisme educate, pline de consistenţă, aşa cum apar ele exprimate în încercările marilor artişti de a da naştere unui nou curent de simţire şi gândire.

Rozul pal şi Roşul intens. Combinaţia dintre aceste două nuanţe cu valori concentrate pe fondul ideatic al unui expresionism destul de insistent, se face prin transfigurarea sensibilului într-o spiritualitate superioară, pură şi armonioasă. Trăirile cele mai intense se confundă cu culoarea sângelui care străbate o inimă plină de iasomie, ca într-un fel de lege a naturii care confirmă ambivalenţa simbolică a unui macrocosmos temporal şi nemuritor, sensibil şi intelectiv deopotrivă.

Leadership: Estetica cu care înnobilezi vastitatea subiectului numit "viaţă" confirmă argumentele cu privire la reacţiile emoţionale care invită la contemplarea unei opere de artă autentice?

Însăşi coordonatele unei gândiri desfăşurate pe un fond de imagini suprapuse într-un basm cromatic crepuscular, într-un scenariu fictiv dominat de impulsul către explorări creative, pot fi asociate cu năzuinţa imposibilă a pictorului de a-şi cunoaşte conţinutul emoţional într-un fel de coloană a infinitului văzută ca atribut al unei policromii instrumentale, sub forma unui ecou cu grave rezonanţe filosofice: Take a look around, don't you see what I have meant?

Maestrul meu, aproape de uimirea pe care o trezeşte o lumină puternic focalizată pe articulaţiile unui univers infinit în care divinitatea este modelul suprem, îmi repeta adesea: *"În artă degeaba atingi inima modelului dacă nu scoţi la iveală sufletul care îl întregeşte pe al tău "*.

Să reprezinţi spectrul celor mai fine semnale de vibraţie ale bucuriei sau durerii, oscilând de la nerv la nerv într-o ecloziune a cromaticii perfect echilibrată cu semnificaţia adâncă a fiecărei poveşti în sine, înseamnă să modifici toate entităţile şi dimensiunile celui mai infinit univers pe care ţi l-ai putea imagina. Dar în acelaşi timp trebuie să respecţi tainele şi darul oglinzii, fără să renunţi la povestea personală.

Lumea lui Dumnezeu a lăsat în favoarea artei doar pozitivul ei, iar cine reuşeşte să folosească materia primă (care reprezintă tot atâtea metafore şi simboluri) pentru a compune o nouă cromatică a raporturilor echilibrate de complementaritate roşu - verde, în nota unui clar-obscur sufletesc caracterizat prin supremaţia formelor inspirate de natură, acela se va constitui numaidecât ca forţă de expresie şi valoare artistică.

Leadership: Poţi să-ţi prelungeşti viaţa prin intermediul esteticii cu care îţi înnobilezi Egoul, fără să faci din trăirile tale o culoare fără licărire şi fără reflexii?

Frumuseţea pe care o inspiră artistul este o culoare care vorbeşte despre spaţiul infinit al universului suspendat între vis şi realitate, pe care ochiul interior o identifică drept mesaj al unei materialităţi care se spiritualizează. Şi tot prin intermediul unui artist care a făcut înconjurul lumii, scriitorul Mika Waltari evidenţiază mai bine trăirile pe care le încearcă un suflet care pătrunde în lumea spirituală şi nu mai poate evada în libertate:

"Ascultă, străinule ! Mă macin singur pentru a îndrăzni să fac ce încă nimeni n-a făcut. Zeii mă ocrotesc, dar nu ştiu dacă ei înţeleg cu adevărat disperarea cu care sunt dominat în încercarea de a-mi etala însuşirile unice în lume. Cei care nu cunosc limbajul artei, dimensiunile şi factura ei monumentală, se mulţumesc cu culorile şi cu formele tradiţionale. Iată de ce lumea este plină de oameni iscusiţi, care se bucură de succes şi au o viaţă uşoară. Dar un adevărat artist nu se măsoară decât cu el însuşi. Nu, eu nu am rival în această lume ! Eu, Aruns din Tarquinia, nu mă întrec decât cu mine însumi ! "

Expresia constantă a unei priviri adânci şi atente care se pierde în lumina destinului altora este ceea ce constituie şi determină un lucru, o reacţie sau o direcţie vizuală în jurul unei idei: este mai uşor să-ţi transpui povestea în imagini, decât să fii tu însuţi încadrat într-o realitate care depăşeşte graniţele lumii cotidiene obişnuite.

Un fond de imagine autentică seamănă cu o culoare fără început şi fără sfârşit: te captivează şi te amăgeşte în acelaşi timp pentru că îţi permite să te consideri un creator nemărginit, o mică parte a universului pământesc, vizibil şi cognoscibil, dar nu şi stăpânul absolut în planul perfect al macrocosmului în care divinitatea este modelul suprem.

Leadershipul este conţinutul unei poveşti pe care o poţi colora cum vrei tu, dar în limitele fixe ale unui subiect care rămâne imortalizat peste timp într-un tablou care nu-şi poate depăşi dimensiunea originală.

Pink - The Color Of Love este expresia dimensiunii emoţionale a culorii pe care o aleg să reprezinte "my own story" care nu a mai fost vizibilă până acum, cel puţin nu în varianta de tablou semnat cu litere de sânge în universul literar, în colţul din stânga-jos a paginii în care pământul se uneşte cu cerul: *Neculai Ioan Fântânaru.*

*** Notă:** Yakuro - Pink (The Color Of Love)

Source: https://neculaifantanaru.com/pink-the-color-of-love.html

Plăcerea de a realiza cu mâna mea degringolada

On Iulie 19, 2010

Leadershipul constă în puterea de a-ți menține viziunea, chiar și atunci când resursele sunt limitate.

În privința distribuției, Eisenstein avea probleme grave. Sosise însoțit numai de câțiva dintre cei care urmau să joace în roluri principale, dar mai lipseau o serie de interpreți importanți. Fidel propriilor sale idei despre tipaj, Eisenstein căuta figuri cât mai expresive. Strauch era însărcinat cu depistarea lor. Dar nu numai el, ci și întreaga echipă alerga în tot orașul, căutând pe străzi, în tramvaie, în birouri sau ședințe fizionomiile solicitate de regizor.

Medicul nu fu găsit, și Eisenstein, ca o soluție de compromis dureros, alese un actor. Mergea într-o zi spre filmare în barcă cu el și, indispus, posac, evita să-l privească. Se uita numai la ceilalți din barcă, consumându-și interior iritarea. În fața lui era un fochist de la hotelul la care locuiau, angajat ca electrician în echipă. Eisenstein medita îmbufnat: "De ce angajează tipi din aceștia slăbuți pentru ca să țină oglinzile grele? Ăsta e în stare să lase oglinda să cadă în mare sau să o spargă, ceea ce e un semn rău."

Deodată însă îi privi chipul. Cu alți ochi. Îi puse, în închipuire, o mustață, un barbison… Pe nas un pince-nez… Și, ajuns pe punte, muncitorul nebănuitor fu îmbrăcat în uniforma cuvenită, devenind doctorul Smirnov în film. După cum rolul popii era interpretat de un bătrân grădinar dintr-o livadă din jurul Sevastopolului. Iar dublura lui, în scena rostogolirii pe trepte, deveni chiar Eisenstein. El spunea: "Nu mi-am putut refuza plăcerea de a realiza cu mâna mea degringolada."

Angajamentul față de o viziune se exprimă atunci când alegi să te implici personal în procesul creativ, demonstrând talentul de a înfrunta constrângerile de ordin practic și artistic.

Examenul distribuției este o parte esențială a evaluării cinematografice complete, din cauza că alegerea corectă a actorilor poate influența decisiv calitatea și autenticitatea filmului. Pentru a efectua acest proces cât mai funcțional cu putință, viziunea regizorală trebuie dilatată folosind tehnici creative speciale. Ochiul regizorului permite vizualizarea expresivității actorilor, a potențialului lor dramatic și a capacității de a întruchipa personajele. Observarea atentă poate dezvălui anomalii precum lipsa de autenticitate, expresii forțate sau inadecvări la rol.

În cazuri complexe, precum cele întâlnite de Eisenstein, poate fi necesară utilizarea unei abordări indirecte, precum analiza comportamentului în situații cotidiene, care oferă o imagine stereoscopică a potențialului actorilor și un câmp creativ mai larg. Astfel, regizorul poate descoperi talente neașteptate în locuri neprevăzute, precum fochistul hotelului sau grădinarul din livadă. Dacă privești cu atenție, ochiul îți spune multe despre realitate și viață, dar mai ales despre cum să creezi o poveste din detalii.

Leadershipul autentic presupune implicarea personală în realizarea viziunii, chiar dacă aceasta înseamnă asumarea unor roluri neașteptate.

Interpretarea corectă a aspectelor fizionomice necesită experiență și cunoștințe aprofundate despre tipajul cinematografic și psihologia personajelor, mai ales că fiecare detaliu poate schimba percepția publicului. Eisenstein, fidel propriilor idei despre tipaj, căuta figuri cât mai expresive, uneori fiind nevoit să aplice un "pince-nez" imaginar asupra chipurilor întâlnite

pentru a le transforma în personajele dorite. Dacă un muncitor nebănuitor fu îmbrăcat în uniforma cuvenită, devenind doctorul Smirnov în film, atunci este posibil ca orice om oarecare să devină un personaj memorabil.

Această abordare creativă în distribuție permite regizorului să depășească limitările castingului tradițional, găsind soluții inedite, precum transformarea unui muncitor în doctor sau asumarea personală a unor roluri pentru a realiza "cu mâna lui degringolada". Astfel, procesul de distribuție devine o extensie a viziunii artistice, contribuind la autenticitatea și originalitatea filmului, prin faptul că fiecare alegere de casting reflectă profunzimea și detaliile intențiilor narative ale regizorului.

Leadershipul vizionar constă în abilitatea de a redefini realitatea conform propriei perspective, evidențiind capacitatea de a vedea dincolo de aparențe și de a transforma resursele neașteptate în elemente esențiale ale succesului.

Plăcerea de a realiza cu mâna mea degringolada se constituie ca un fel de eliberare creativă atunci când te implici direct în haosul pe care îl creezi, deoarece îți oferă control absolut asupra fiecărui detaliu și îți amplifică legătura personală cu opera ta. Spun asta știind că fiecare gest artistic este adiacent unei viziuni care îmbrățișează atât imperfecțiunea, cât și spontaneitatea ce duc la rezultate unice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/placerea-de-a-realiza-cu-mana-mea-degringolada.html

Plăsmuirile unei minți în care abundă arta

On Ianuarie 09, 2015

Poziţionează-te în planul concret al descoperirilor, reglând sensul realităţilor aflate dincolo de experienţa de viaţă.

Simţeam că sunt în preajma unei mari descoperiri, semănate din prea plinul unei încărcături revelatoare. Micile artificii de sintaxă ale construcţiei de tip „While", din procedura de extindere a orizontului de proiecţie a imaginilor de dincolo de gratiile realităţii, mă salvau cu brio din aproape orice încurcătură. Însă, la un moment dat am realizat că ecuaţia a cărei necunoscută era „argumentul duratei", în virtutea căreia se defineau excepţiile din câmpul logicii, devenise tot mai incertă datorită impredictibilităţii efectelor ei.

Aidoma unui meticulos colecţionar de tentaţii primejdioase, strecurate într-un loc discret unde îşi puteau dezlănţui în voie dulcea otravă, eram atras în vârtejul ameţitor al simbolurilor care puteau da sens experienţelor de viaţă trăite la maxim. Ispititor, mă agăţam de o aparentă stranietate, determinată de o sumă întreagă de factori obiectivi, dar totodată marcată de suma forţelor de reacţie ale modelului de gândire nerestricționat de vreo limitare.

Mă vedeam tot mai mult într-o lumină în care alţii nu mă vedeau. Cumva, mă aflam în postura califului Harun Al-Rasid care, prins în mod regulat de insomnii, se preumbla de unul singur prin umbrele saraiului căutându-şi frumoasele roabe pe care, odată găsite, le mângâia cu cele mai pure cuvinte. Dar ziua ştergea vorbele din timpul nopţii.

Şi tot aşa se întâmpla cu descoperirea mea uluitoare. Ea trebuia să fie examinată ca un fel de convenție a modalităţii de expunere a realităţii, una cu o cauzalitate inversă, deci să nu ducă la nudul aparenţelor. Dar trebuia să fiu atent atunci când încercam să o împărtăşesc cu ceilalţi. Căci o asemenea artă creatoare, *une drôle de façon de l'expérience,* îşi putea pierde din impact pe măsură ce încercam să unific raţiunile finite ale creaţiei cu ficţiunile necorupte de nicio finalitate.

Leadership: Experienţa ta de trasare a unei noi realităţi validează aplicabilitatea cu totul extraordinară a descoperirilor înglobate într-un orizont de timp îndepărtat?

Finalitatea este o caracteristică esenţială în leadership, implicând un ansamblu de corelaţii între valoarea de exprimare, libertatea de gândire, conotaţiile ideilor plăsmuite şi conţinutul de adevăr pe care îl generezi. Tot acest ansamblu depinde de o anumită concepţie a filosofiei, formată în jurul elementelor de bază ale vieții în mijlocul cărora se află subiectul uman, pe care trebuie să o propagi faţă de orice formulă a schimbării.

Leadershipul este o consecinţă a ceea ce numeşte „inteligenţă idealistă", redată prin intermediul creaţiei situate la graniţa dintre viaţă şi ficţiune. Care, la rândul ei, este consolidată prin sensul atribuit culturii descoperirii unui alt mod de a înţelege lumea, de a-i căuta culoarea, de a o personaliza cu o nouă interpretare. Iar dacă vrei să testezi limitele de acceptabilitate a gândirii tale, împărtăşeşte-ţi viziunea despre lume cu ceilalţi.

Experienţa de trasare a unei realităţi mai presus de obişnuit, în care argumentul duratei este un rezultat al extinderii şi implementării ei, se consideră a fi inevitabilă. Iar deoarece condiţiile de expunere a finalităţilor se pot oricând rescrie, experienţa aceasta devine o aventură a spiritului - de la percepţie la conştiinţa de sine, şi de la raţiune la revelaţie. Şi ea validează aplicabilitatea cu totul extraordinară a descoperirilor înglobate într-un orizont de timp îndepărtat prin unificarea raţiunilor finite ale creaţiei cu ficţiunile necorupte de nicio

finalitate.

Cunoaşterea care izvorăşte din întâlnirea cu realitatea de dincolo de experienţa vieţii, prin contact cu puterea creatoare, sub forma unei combinaţii suprarealiste dintre vechi şi nou, real şi imaginar, poate face dovada depăşirii limitelor tale de dezvoltare.

Dacă vrei ca leadershipul să deţină suficientă pregnanţă pentru a marca evoluţia, poziţionează-te în planul concret al descoperirilor, reglând sensul acelor realităţii aflate dincolo de experienţa de viaţă – deci, apropiată de o raţiune mai înaltă de creaţie, capabilă să producă o transformare radicală a lumii.

Experienţa care împleteşte toate elementele realităţii din care este format spaţiul unei noi descoperiri abundă de acea forţă creatoare a talentului de a te vedea în postura unui personaj de poveste care merită să fie în centrul unui nou concept numit: "Ia-te după mine ! "

Plăsmuirile unei minți în care abundă arta evidenţiază acele fragmente de gânduri, stări și experiențe de viaţă, finalizate într-un act de creaţie care aduce noi interpretări în care se regăsesc imagini şi aspecte ale unei lumi aflate în continuă prefacere. Dacă reuşeşti să-ţi extinzi orizonturile, prin creaţie şi prin conştiinţă, atunci se vei putea spune că ai început să faci „artă".

Source: https://neculaifantanaru.com/plasmuirile-unei-minti-in-care-abunda-arta.html

Plasticitatea neîntrecută a proiecţiei astrale

On Mai 20, 2018

Artistul şi trecutul lumii sunt ca două ascuţişuri de sabie pe care numai expresia unei viziuni subiective le face să se încreadă unul în celălalt.

O să-ţi spun acum despre ceea ce nu se predă niciunde, un secret al cărui ecou liber şi nestingherit zace doar în universul fascinant al hazardului, între îndoială şi delir, credinţă şi extaz, conform voinţei unui artist de a aşeza formele unei elementarităţi primare într-un ingenios şi pertinent profil pictural, plin de contraste cromatice.

Înconjurată de o aură mistică printre rămăşiţele timpului nemăsurat, culoarea unei teme majore se manifestă prin abundenţă, splendoare şi măreţie, vorbind despre ceea ce te va face să treci dincolo de simpla existenţă trecătoare, atunci când voinţa ta se pierde în grija unui Dumnezeu care adesea poartă o picătură de mirare după atâtea lacrimi astrale vărsate la contemplarea propriei lumi.

O undă de filiaţie cosmică străbate miturile lumii antice, în măsura în care culoarea temei s-a păstrat într-un loc uscat, într-un container închis ermetic, într-un spaţiu răcoros şi întunecat, aşa numitul abis al nostalgiei ce posedă în mod latent memoria unui timp fabulos care îşi trimite până în prezent undele pline de semnificaţii.

Profilul autentic al construcţiei picturale se contopeşte cu baza sensibilă a unei poveşti bizare, în combinaţie cu caracterul specific al reflectării artistice în cadrul formelor conştiinţei metafizice, mai degrabă decât acea faţetă empirică a profeţiilor străvechi în care se concentrează toate însuşirile imposibilului devenit posibil.

Leadership: Îţi poţi elabora o nouă reprezentare despre tine însuţi în jurul conceptului de "voiaj cosmic" care să funcționeze ca o multiplă oglindire a aceleiași teme?

Ulise a rezistat cântecului uimitor al Sirenelor ordonând echipajul său să-l lege de catargul navei, în timp ce corăbierii au fost vrăjiţi de sunetele lungi şi expresive ale unei muzici fascinante. El a vrut să înfrunte legenda şi nu le-a urmat chemarea, fiind singurul care s-a salvat din nimicitoarea tentaţie. Pictorul englez William Etty a pictat întreaga scenă "The Sirens and Ulysses" folosind o tehnică experimentală care, însă, a determinat-o să se deterioreze de îndată ce a fost terminată.

Refrenul unui cântec substanţial interpretat din perspectiva unui mit glorios nu este nicidecum lipsit de corespondență reală, el predomină într-o seducţie a culorilor care îşi epuizează prea devreme resursele de durată.

Singura motivaţie a vieţuirii trecutului, din partea unui muritor ce învinge nemurirea prin arta de a răscoli o realitate demult apusă, aşa cum cristalul reflectat în intensitatea emoţiilor învinge amărăciunea, conferind curajul de a o lua de la început, este o reducere la expresia unei semnificaţii astrale: Totul se reia sub o altă formă şi în altă octavă !

Numai un artist grandios poate să reproducă o realitate şi cadrul unui anumit eveniment în jurul conceptului de "voiaj cosmic" dinspre și înapoi spre sine. Mai întâi se convinge pe el însuşi de veridicitatea unei ipoteze a lumii apropiate de un anumit subiect, apoi o transpune într-o temă cu caracter de noutate prin includerea unei "asigurări de viaţă prelungite" în favoarea unui concurs al hazardului reflectat printr-un fenomen cosmogonic măiestrit

estetizat.

Leadership: Te consacri ideii reluării unui fapt ce poate fi acceptat ca fiind un prototip și o copie a interacţiunilor anterioare dintre mit şi adevăr?

O continuitate bizară pare să lege mişcările unei arte vizuale de mişcarea oscilatorie a unui pendul gravitaţional virtual, amintind de sunetul unui flaut îndepărtat, sau de producerea unei seducţii ce nu dispare prea uşor, înţepenind trupul şi sufletul, culoarea şi linia, lăsându-le să se estompeze.

Această continuitate pare să aibă ca bază sensibilă a construcţiei picturale însăşi preocuparea de a surprinde cromatic transparenţa unui cristal în care se găsesc atomii unei perpetuări a conţinutului latent dintr-un scenariu de viaţă scris de o mână invizibilă, repetându-se prin reflecţia unor unde cosmice de energie ca în aproape toate ficţiunile borgesiene.

Plasticitatea neîntrecută a unei proiecţii astrale se supune altor legi decât cele pe care le-a descoperit omenirea de-a lungul secolelor, fiindcă redă neîncetat ideea de reformulare a întâmplărilor în favoarea unui prezent de tipul "Oglindă" care devine în timp o legendă.

Scriitorul argentinian Jorge luis Borges se întreba cum ar putea fi enumerat, măcar în parte, un ansamblu infinit, fără ca mărturia lui scrisă să fie contaminată de falsitate? El spunea: *"În acea clipă necuprinsă am văzut milioane de lucruri plăcute sau înspăimântătoare. Nici unul nu m-a uimit mai tare decât faptul că toate ocupau acelaşi punct, fără a se suprapune şi fără a fi transparente. Ceea ce mi-au văzut ochii a fost simultan, pe când ceea ce o să transcriu e succesiv, fiindcă numai aşa îngăduie limbajul. O să încerc, totuşi, să surprind ceva."*

Trebuie să ştii să vezi din adâncimea amănuntului primar înainte de a susţine relevanţa punctului de vedere final, pentru a recepta o adevărată operă de artă care la un moment dat va exploda într-o singură modalitate de exprimare artistică, prin mirroring: "You and I Could feel as once".

Artistul şi trecutul lumii sunt ca două ascuţişuri de sabie pe care numai expresia unei viziuni subiective le face să se încreadă unul în celălalt.

Marele secret al efectului artistic vizează singurul amănunt care reconstruieşte o lume: oglindirea propriei personalităţi în pielea unui personaj mitologic, rememorând aventurile legendare şi încercând să ajungi un erou recunoscut de toţi ceilalţi membri ai unui univers real, spiritual şi generator de năzuinţe.

Plasticitatea neîntrecută a proiecţiei astrale este dată de cuvântul închis în deşertul secolelor, numit "mitologie", din care artistul își ia inspirația pentru ființele magice plămădite din acelaşi aluat cu el datorită inclinaţiei spre suprarealism şi a convingătoarei demonstraţii de continuitate a unei vieţi de legendă.

Source: https://neculaifantanaru.com/plasticitatea-neintrecuta-a-proiectiei-astrale.html

Player şi Gamer

On Aprilie 21, 2016

Demonstrează-ţi superioritatea, extinzându-ţi libertatea de a te manifesta într-un cadru al cărui conţinut se află la intersecția dintre creație, interpretare şi coordonare.

Am ştiut dintotdeauna ce voiam de la mine, cine sau ce mă aştepta într-o parte de lume fabuloasă. O lume desprinsă parcă din jocul *League of Legends* , reînviind acel plus de strălucire al unui decor de un realism impresionant, inspirat dintr-un aspect de viaţă ireală, chiar dacă uneori totul se întorcea împotriva mea.

În acest caz, atitudinea mea corespundea unui *player dropped into a battle arena* , fiind altcineva decât am fost iniţial, asumându-mi rolul unui "Summoner", nevăzut, care controlează un "campion" cu abilități unice de luptă împotriva unei echipe formată din alți jucători sau campioni. A scoate în evidenţă superioritea facultăţii de recunoaştere a unei realităţi mai vii, mai alerte, mai evoluate, pe care ceilalţi oameni cu greu ar fi dispuşi s-o accepte, înseamnă să te încrezi într-un om mai apropiat de univers care acceptă provocarea de a se ridica la înălţimea unei legende demne de un Creator de lumi paralele.

Hazardul poate fi admis drept cauză a apariţiei unei provocări din care se scade uitarea în urmă, uitarea înainte, rămânând doar vraja aparenţelor, acea beţie a primilor paşi într-o lume paralelă, somnambula fericire a unui carpe diem epic, pentru care nu există permisiune explicită, nici justificare, ci doar *acceptance of a challenge.*

Leadership: Experienţa pe care o atribui superiorităţii tale în a mânui partea revelatoare a hazardului deschide orizontul unei tematici mai largi despre interacțiunile dintre intelectualitate și putere?

Părea că sunt controlat de la distanţă de un computer performant. Practic, trebuia să execut comenzile bine stabilite ale unui utilizator născocitor care, utilizând propriile experienţe şi percepţii, încălca orice reguli şi orice limite. Cât timp oare puteam să urmez instrucţiunile acestui user-final? Cum oare să-i trezesc interesul, încât să-mi atribuie o altă axă de orientare în proiectul „game”?

Eu si Userul meu. Player şi Gamer. Împreună am format o conştiinţă, o prezenţă obsedantă, indispensabilă unei evoluţii care părea c-am mai trăit-o. Şi mi-ar plăcea ca cei care nu deţin răspunsurile, să admită asta. Interacţiunea dintre intelectualitate şi putere are ca suport de susţinere a actului de creaţie însăşi acea idee de viitor care poate conduce spre o cale de cunoaştere a realităţii favorizată de întâlnirea cu arta, cu visele, cu viitorul, cu imposibilul, cu o altă variantă a ta de a fi.

Nu ne-am întâlnit pentru a salva lumea din mrejele unui timp care îşi măreşte ritmul de scurgere în mod asimptotic spre o apropiată dată limită, spre acel *end of the world* prezis de atâtea spirite luminate, ci pentru a pătrunde, ca într-un vis, unul în spaţiul celuilalt. Până când, în tăcerea trezirii surprinzător de dulce, totul s-a dovedit o alternativă la viaţă.

Leadership: Ai început să culegi roadele ambiţiei nemărginite de a fi un fel de dublură a ta care te împinge tot mai departe spre un *"acceptance of a challenge"* ?

Orice om care vrea să-și dezvolte superioritatea imaginaţiei asupra realului, însuşindu-şi acea cantitate totală de informație dată de suma percepţiilor pe care le experimentează în mod

unic, intervine practic în jocul liber al unui erou aflat în concordanţă sau în opoziţie cu creatorul său.

Creaţia și interpretarea sunt două repere ale leadershipului, simetrice sentimentelor și pasiunii care însoțesc implicarea într-o relație, care fac din posesorul unei gândiri avansate, dintr-un revelator al unei evaluări despre această lume, un vestitor al unei forme noi de cunoaştere.

Acceptarea unei provocări se trage din faptul că realitatea pe care o percepi adevărată nu durează decât ca o limită pe care n-o poate întrece nimeni, una pe care n-o mai poţi răbda, nu o mai accepţi fără să asiguri capacitate suplimentară de a te imagina în altă postura, mai puţin obişnuită, cum ar fi cea de erou cu însuşiri profetice şi puteri supranaturale.

Leadership: Poţi aplica o regulă de tipul: *"am devenit parte dintr-o lume în care creatorul şi creatul se confundă"* în jurul unei viziuni extrasă din efectele unei ficţiuni setată să te facă să te simţi mai mult decât eşti?

A intra în posesia unui bun dobândit - cum ar fi o raţiune situată deasupra definiţiilor faptelor, ceva care capătă sens numai dacă poţi vedea altă versiune a realităţii prin accesarea unei surse de orientare străine, înseamnă a relaţiona cu un gamer care ordonează altfel lucrurile.

Gamer-ul este dublura ta. Este superioritatea ta. Tu eşti reprezentantul individualităţii sale într-un decor fabulos, scoţând în evidenţă acel plus de totalitate care lipsește lumii exterioare. El este aventurierul care în rătăcirile sale descoperă o altă faţă a lumii, găsindu-şi îndestularea în contactul cu ceea ce ești tu la un nivel mai subtil. El este prietenul lângă care ai vrea să stai, chiar dacă ştii că la un moment dat este posibil să dispară. Eşti pierzător sau învingător pe cât de mult este el dispus să te coordoneze în contextul acelui nivel maxim atins al unui joc plin de provocări.

Superioritatea, pe care leadershipul o acceptă ca pe o necesitate stringentă, vizează mai întâi acea trecere de la player la gamer, încălcând orice reguli şi orice limite ale alcătuirii individului, astfel încât el să-și dezvolte acea facultate, într-adevăr excepţională, de a se determina din relația cu elementele unei Existenţei Create.

Percepţia asupra spațiului în care te proiectezi, datorită nevoii de a te manifesta în raport cu alt plan al fiinţei, dominând toate dimensiunile unei realităţi intrinseci, se substituie unei iniţiative private de supraveghere și conducere.

Leadershipul presupune să ai întotdeauna în vedere faptul că altcineva este mai presus decât tine, strălucind prin ceea ce tu treci, dar mai ales prin ceea ce tu alegi să crezi că ți se întâmplă.

Doar astfel se poate obţine egalitate între creație și creatorul ei, între examinare și descoperire. În acest caz, putem concluziona că leadershipul este un act sinergic.

Player şi Gamer evidenţiază acea stabilitate a unui întreg, acea unicitate a experienţei de a-ți extinde libertatea de manifestare într-un cadru al cărui conţinut se află la intersecția dintre creație, interpretare şi coordonare.

Source: https://neculaifantanaru.com/player-si-gamer.html

Playtime

On Mai 01, 2016

Ai în vedere acceptul de a te uni cu ceva mai presus decât tine, care să-ți furnizeze prin acorduri fine motivația de a te pregăti pentru noi tendinţe de exprimare.

Simţeam că devenisem obiectul de observaţie al unei entităţi străine, aflate la mii de ani lumină depărtare, ce mă surprindea mereu cu ceva plăcut, ca într-un vis iluminator fără sfârşit, acţionând asupra atmosferei mele cerebrale, şoptindu-mi prin efectul combinat al vibrațiilor și al undelor magnetice obscure. Cumva, îmi asumam o taină pe care nimeni n-o ştia: *"Pentru că tu să devii nemuritor şi să capeţi puterea lui Dumnezeu, devenind egalul meu, trebuie să te laşi reglat cu o precizie absolută".*

Trebuia să învăţ să controlez ritmul acestei colaborări inedite, odată ce mă încredinţasem unei întoarceri spre dreapta, unei transformări de 90 de grade, chiar dacă curiozitatea amestecată cu teama, dacă inima accelerându-şi bătăile ca după o emoţie puternică, mă împingea asiduu să-mi pun întrebări încuietoare. Obstacolul de care mă loveam în acordul cu formele pure ale învăţării despre mine însumi, din rostirea neascunsului, era un fel de asemănare dintre repetarea şi acumularea unor determinări diferite, în măsura în care integrarea învăţării pe tot parcursul vieţii de adult era o parte a înţelegerii unei noi profunzimi ale folosofiei.

Rămăsesem cu ideea ciudată că sunt urmărit de acelaşi flux de cerinţe stricte cu privire la viitoarea mea slujire unei forme de răspuns înscrisă în sfera unui fantastic experimental, nuanţat cu elemente magice, totodată realist, printre sunetele vibrante ale unei iluzii cu happy - end în viaţa care precede moartea, alese de un regizor incognito în acord cu prezentul unui PlayTime.

Leadership: Modul în care îţi percepi limitele vizavi de profunzimea unei realităţi care se vrea un adevăr al fiinţei tale poate surprinde asemănarea dintre ceea ce te caracterizează esenţial şi ceea ce te depăşeşte (dar te umple de admiraţie) ?

O nouă putere se revărsa în mine, o senzaţie de eliberare şi o recunoştinţă nemărginită. Eram învăluit cu îndârjire de acea senzaţie de High, prins într-un joc captivant de umbre şi lumini, pe un ritm alegro, *faster than allegretto but slower than presto* , angajat într-un periplu muzical alert, fascinant, de o fluenţă extraordinară, care îndemna deopotrivă la meditaţie şi voie bună, la iniţiativă şi dinamism.

Din partea scriitorului Ion Moja am auzit un “Da” tare şi răspicat, primind cea mai adecvată sursă de inspirație, cel mai frumos dar și cea mai mare provocare. Dar cheia întregii situaţii, prin unicitatea ei, a găsit-o în cele din urmă ceasornicarul Hans Schultz, lucrând o lună întreagă fără pauză: ziua născocind sonerii cu aptitudini muzicale, iar noaptea punându-le la probă din oră în oră la căpătâiul prea blândei sale soţii, spre a trage concluziile ce se impuneau atât în privinţa acurateţei tonului, cât şi în cea a efectului produs asupra fiinţelor umane luate prin surprindere.

Luatul prin surprindere este rodul unei conştiinţe superioare, devenită între timp un fel de continuă schimbare de stări, pe ritmurile unor dulci acorduri melodioase, cu ajutorul adaosurilor de improvizaţie, cărora încerci să le găseşti o explicaţie plauzibilă. În această privinţă, filosofia oferă o cheie de înţelegere a modului în care îmi percepeam fiinţa: *"Ceea ce îl depăşeşte pe un om este însăşi esenţialitatea de care nu reuşeşte să scape, fiindcă esenţialitatea denotă capacitatea de a se exprima într-o gamă variate de mijloace, dar fără să dea de înţeles că este altcineva."*

Leadership: Poți să sporeşti şansele unui anumit tip de consecinţă a faptului de a fi altcineva, abordând dezvoltarea personală din perspectiva unei conştiinţe apreciată prin acordurile fine ale unei experiențe dinamice?

A fi altcineva înseamnă să te recunoşti drept creatorul unei realităţi care continuă să te tragă în direcţii diferite. O condiţie necesară traversării corecte a unei noi etape de dezvoltare, înainte de a deveni un om al permanentei redefiniri, este să treci pragul unui fenomen de tipul „acceptă să slujeşti unei forţe universale". Ea este busola propriei tale stări de spirit ce îţi arată în ce direcţie este punctul tău de lansare într-o mare aventură. Iar faptul de a te raporta la această aventură seamănă cu integrarea într-o melodie care te supune unor noi ritmuri de inspiraţie şi autodepăşire de sine, lăsându-te purtat pe acordurile fine ale unei experienţe dinamice numită: "comunicare universală".

Traiectoria ta în ecuația leadershipului se poate reprezenta în contact cu o conștiință superioară, care facilitează trecerea de la un drum foarte tranzitat la unul puțin umblat, dar mai evoluat. Este vorba de o adecvare a unei muzici la o idee poetică, frumusețea rostirii divine, ceva care te inspiră prin acordurile fine și prin efectele ascultării, raportat la un dincolo de tine însuți. Orice revelator de idei, orice om al creaţiei a descoperit că ascultarea este o artă în care există frumuseţe şi o mare înțelegere.

Maestro Eugen Doga spunea că: *"Muzica este o formă de comunicare universală. Primul lucru pe care l-a pus la dispoziție Dumnezeu a fost naiul prin care a vorbit cu lumea prin mijloace muzicale. Avantajul muzicii e că nu avem nevoie de traducere. În special azi când sunt atâtea mijloace tehnice, noi vorbim și se poate auzi chiar și în Cosmos. Muzica, acest suport spiritual care pătrunde direct în inima ascultătorului, este un avantaj foarte puternic al zilelor noastre."*

Leadershipul este precum muzica, o experienţă dinamică, pe care mai întâi trebuie să o slujeşti și apoi să-i descoperi farmecul ! Este o putere care, la randul ei te slujește și în care trebuie sa te recunoşti.

Poți să sporeşti şansele unui anumit tip de consecinţă asupra autenticităţii de a exprima ceea ce muzica îţi transmite, eliberându-ţi energiile creative, doar dacă îţi modelezi contribuţia la dezvoltarea personală din perspectiva unei conştiinţe superioare.

Conștiința superioară, despre care se consideră că nu poate fi atinsă ori cunoscută, transmite o anumită stare de spirit în scena numită lume, într-un cântec numit viaţă. Ea reprezintă acea voce a raţiunii care, evaluându-te constant, silită totuși să-ți consume o anumită libertate, îți maximizează șansele de a te descoperi sub imaginea unirii cu Marele Tot.

Una din necesităţile superioare ale omului este cea de apartenenţă la Marele Tot, alături de intuiție - ai încredere în ceea ce simți ! , prezentând o valoare prin faptul că permiți să fii corectat, îndrumat, reglat cu o precizie absolută,100% personalizat şi adaptat evoluţiei care cere dinamism și acțiune, meditaţie și voie bună.

Leadershipul are în vedere, mai întâi de toate, acceptul de a te uni cu ceva mai presus decât tine, în absenţa oricăror teorii, legi, superstiţii, care să-ți furnizeze prin acorduri fine un stimul obiectiv, acea motivație de a te pregăti pentru noi tendinţe de exprimare, printr-o altă abordare a muzicii și a actului de creaţie. Muzica este ceea ce te simţi în interior, ceea ce te creşte, te creează mai bun, atunci când te angajezi în traversarea unei noi experienţe de cunoaştere.

Bine spunea cineva: *„ muzica reprezintă o slujire a oamenilor, un mod prin care să-l cunoască mai bine pe Dumnezeu, deschizându-le sufletele prin armonii. "*

În filosofie, capacitatea de a te identifica cu altcineva are ca şi corespondent de bază confruntarea cea mai profundă a fiinţei umane cu întregul evoluţiei universului care ţine de modul în care te recunoşti o fiinţă superioară prin integrarea ta în versurile şi în acordurile unei muzici care te binedispune.

PlayTime este începutul unei descoperiri de sine dintr-o altă perspectivă, datorată regularităţii și ritmicităţii bătăilor unei pendule cosmice care descrie un traseu între două extremităţi, formând un echilibru. Capacitatea de a auzi Vocea lui Dumnezeu şi de a fugi înspre ea pe ritmurile unei muzici trăite numai de tine, prin conectarea lumii creaţiei cu lumea reală. Şi capacitatea de a reacţiona prin izolare şi îndepărtare de orice alte zgomote din jur.

*** Notă:** Yanni - Playtime

Pledoarie pentru un sfânt

On Ianuarie 11, 2012

Demonstrează-ţi superioritatea morală în acele situaţii limită în care nu îţi poţi pune în valoare calităţile emoţionale.

Aproape nimeni nu scăpase cu viaţă. Întregul sătuleţ fusese decimat. Nu existau cuvinte care să exprime oroarea şi revolta din sufletul celor opt membri ai echipei de comando condusă de Locotenentul Waters. Rebelii îi executaseră cu sânge rece pe aproape pe toţi localnicii.

Ellis 'Zee' Pettigrew, unul dintre membrii echipei, îi întâlni ochii femeii care tocmai fusese batjocorită şi mutilată. Aceasta dădu din cap încet, încercând să îngâne ceva, iar el simţi cum îi pătrunde în inimă acea senzaţie de teamă cumplită. Îi susţinu privirea femeii pentru câteva momente, dar apoi fu rândul lui să se uite în altă parte. Nu vroia să se confrunte cu acel amestec de durere pe care îl citise în ochii ei, pentru că ştia ce anume îi transmitea: moartea.

Era tulburat şi chiar puţin dezgustat de evidenta răceală şi indiferenţă a ucigaşul ei. Un alt membru al echipei îl imobilizase pe acest rebel care aproape o omorâse cu o brutalitate animalică.

- Nenorocitule ! Uite ce-ai făcut, nenorocitule ! apucându-l de gât cu amândouă mâinile, aplecându-i capul spre trupul femeii.

Mila, îndurarea, generozitatea - virtuţile specifice omului, nu-şi puteau împlini menirea în acea clipă. Simţindu-se năpădit de o ură cumplită - din motive care au devenit foarte clare, Zee îşi scoase cuţitul de vânătoare de la brâu. Nu trebuia să înţeleagă, ci doar să acţioneze. Falca i se încleştă în jurul unei hotărâri impenetrabile. Furia împotriva acestui ucigaş, a acestui “animal”, nu putea fi înăbuşită prin nimic. Implantă adânc cuţitul în abdomenul acestuia, învârtindu-l rar, deplasându-l circular în jos, apoi în sus, pentru ca vârful să-i perforeze stomacul şi intestinele.

Leadership: Te loveşti de tendinţa de a renunţa la sentimentele pozitive într-o conjunctură de tipul "scopul scuză mijloacele" ce durează pe o perioadă nedeterminată?

Un gest “generos”: uciderea fără milă a unui criminal, a unui personaj malefic. Însă acest gest, o înfrânare conştientă şi deliberată a dorinţei de răzbunare pe care o simţea Zee, a produs în sufletul lui o transformare. Acest gest nemilos i-a zbuciumat întregul for interior Pentru o clipă a pierdut tot ce avea mai măreţ, generos, umanitar în el. Şi-a pierdut forţa de a fi om, prin îndepărtarea de la credinţă, prin nerespectarea legii supreme: să nu ucizi.

O bucată din el - acea bucată care îi susţinea tăria morală, care îi umplea sufletul de viaţă, care păstra integră propria lui natură emoţională - a murit odată cu cel pe care l-a ucis.

Sentimentele pozitive sunt o întoarcere la începuturile dezvoltării tale etice, deoarece devii din nou flexibil în gândire şi simţire, preocupat cu luare aminte de atingerea năprasnicei arme numită "lecţie de viaţă" a cărei tărie o cunoscuse-ţi puţin mai înainte, pregătindu-te în acelaşi timp să urmezi lupta împotriva setei de glorie.

Dacă la un moment dat te confrunţi cu o imagine negativă, complet diferită de ce te-ai aşteptat să vezi, atunci să ştii că modul în care îţi întrebuinţezi însuşirile predominante

(compasiunea, iertarea, gradul de autocontrol sau simţul dreptăţii) reflectă darul spiritual cu care ai fost înzestrat: sensibilitate şi empatie.

Ca lider, aplici întotdeauna legea sau îţi creezi propria lege?

Fiecare om are o datorie morală care îi influenţează existenţa şi orizonturile. Nu te poţi spăla pe mâini ca Pilat de sângele celor ucişi, iar crima să rămână nepedepsită. Rămâne o urmă în inima ta, o reminiscenţă a trecutului, rămâi cu conştiinţa încărcată de fapte condamnabile, împiedicându-te să avansezi moral spre ceea ce este bine.

Dar cine l-a judecat pe vinovat? Cine l-a condamnat la moarte? S-au ascultat depoziţiile martorilor? Cine erau juraţii? Au fost cu toţii de acord în privinţa verdictului final? Şi, în sfârşit, unde erau judecătorii care trebuiau să asigure uniformitatea interpretării şi aplicării unitare a legii prin prisma normelor drepturilor omului?

Ellis 'Zee' Pettigrew, din filmul " *Tears of the sun (2003)* ", a fost singurul judecător, singurul jurat, el a creat legea, a reprezentat-o şi tot el a aplicat-o. Legea răzbunării morale.

Iar pedepsirea criminalilor este într-o anumită măsură morală – dar asta nu te transformă într-un sfânt.

Leadership: Alegi vinovăția de a nu face ce trebuie atunci când "trebuie" te poate urmări toată viaţa, în încercarea de a te pune contra curentului?

N-ai cum să străluceşti de glorie, n-ai cum să-ţi ridici leadershipul pe înalte piedestaluri când remuşcările produc în tine o furtună serioasă. Deoarece rămâi sclavul unor principii înguste care nu au nimic în comun cu umanitatea şi moralitatea. Trebuie să te eliberezi de orice fel de vină atunci când apare primul nor care îţi întunecă conştiinţa. Sau să găseşti un motiv bun care să-ţi susţină puterea şi valoarea morală. Trebuie să lupţi împotriva propriei decăderi morale cu toate mijloacele.

Convingerile şi sentimentele pozitive sunt necesare acolo unde mulţi uită de ele, sau unde pur şi simplu le ignoră. În asemenea caz ei se împotmolesc fără soluţie în actul de judecată, depreciindu-şi conştiinţa care le defineşte identitatea.

Dar în timpuri imorale, probabilitatea ca judecata ta să rămână fixată cum se cuvine de acele convingeri care îţi susţin esenţa vieţii se va îndrepta tot mai mult spre zero.

În leadership trebuie să fii tare şi să învingi propria ta "moarte". Vei fi luat prin surprindere, vei fi pe cale să clachezi atunci când te aştepţi mai puţin . Căci uneori te vei lovi de tendinţa de a renunţa la toate emoţiile tale pozitive, pentru a le înlocui cu altele negative. Ceea ce va conduce la o anulare a personalităţii tale, lipsindu-te de tot ceea ce este vital: dragostea şi credinţa faţă de aproapele tău, faţă de Dumnezeu, faţă de natura ta proprie.

Înainte de a-ţi dezaproba propria conduită morală (care constă dintr-un amestec complex şi bine determinat între judecată şi convingeri) trebuie să depui efortul de a fi cât obiectiv cu putinţă în evaluarea propriei evoluţii morale.

Răzbunarea care te mântuieşte este o formă de dominare a acelei suferinţe care te îndeamnă să întreci măsura conştiinţei.

Pledoarie pentru un sfânt desemnează acel efort neîncetat de a evidenţia calităţile tale emoţionale în momentele dificile - atunci când te abaţi de la orice fel de principiu etic sau moral, atunci când te decuplezi de la orice conexiune afectivă cu lumea din jur.

Toate faptele tale vor fi expuse în faţa instanţei judecătoreşti – conştiinţa. Ca să fii declarat "nevinovat", şi ca să îţi vindeci inima de orice remuşcări şi regrete, va fi necesar să demonstrezi superioritatea conştiinţei tale în acele situaţii limită în care nu ţi-ai putut pune în valoare calităţile emoţionale.

Concluzie: Desigur, nimeni nu este un sfânt. Nimeni nu este o fiinţă impecabilă din punct de vedere etic sau moral. Dar trebuie să te supui unui proces permanent de autoeducare a voinţei pentru a nu acţiona arbitrar sau sub impulsurile de moment. Iar în orice situaţie, oricât de mult eşti impresionat de fapte reprobabile, trebuie să dovedeşti probitate morală.

Nu uita niciodată că nu eşti sfânt şi nu vei fi, şi nu-ţi închipui vreodată că eşti perfect, căci Dumnezeu nu a creat duplicate.

Source: https://neculaifantanaru.com/pledoarie-pentru-un-sfant.html

Poarta celor două tărâmuri

On Iulie 05, 2011

Sporeşte-ţi valoarea de lider, urmărind permanent existenţa unei concordanţe între intenţiile tale şi aşteptările oamenilor.

5 noiembrie 2008. Oraşul Chicago. Barack Obama s-a adresat mulţimii după ce a devenit primul preşedinte afro-american din istoria Statelor Unite. Toţi îl priveau cu o încredere ce nu lăsa loc de nicio îndoială.

Felul în care domnia sa şi-a început discursul reflectă acea disponibilitate de a le comunica oamenilor intenţiile sale serioase cu privire la schimbările esenţiale ce vor fi adoptate în America. Dar, mai mult decât atât, reflectă acea scânteie de putere pe care o caută în general oamenii, acea doză de siguranţă generatoare de speranţă, izvorâtă din adâncul propriei fiinţei, acea forţă morală extraordinară care nu poate decât să aducă consideraţie din partea tuturor.

„ Buna seara Chicago. Dacă se mai îndoieşte cineva că America este un loc unde totul este posibil, care se întreabă dacă visul părinţilor noştri fondatori este încă viu, care se mai îndoieşte de puterea democraţiei noastre, răspunsul îi este dat în această seară."

Leadership: Poţi să-ţi exerciţi autoritatea ca etalon al manifestării, cu discreţie, a unei puteri incomensurabile, ţinând cont de dimensiunea unui spaţiu cunoscut care nu este proprietate personală?

Prin faptul că înaintezi tot mai mult spre o atitudine mai responsabilă, aducând dovezi pentru ipotezele unei gândiri avansate - a viitorului, deschizi calea spre o pregnantă diferenţiere într-un cadru de manifestare, directă şi nemijlocită, a întregului fiinţei tale.

Liderul creează un cadru deschis de dialog şi interacţiune cu toţi ceilalţi. Un fel de implicare mai aprofundată a raţiunii de a fi, aparţinând autorităţii Eului situat pe o treaptă superioară în scara consideraţiei morale, servind drept etalon al multor validări privind capacitatea de a emite o decizie hotărâtoare şi facilitând împărtăşirea exactă a ideilor şi sentimentelor ca tribut pentru o evoluţie reuşită.

Dimensiunea unui spaţiu cunoscut care nu este proprietate personală ţine mai mult de calitatea de a te face remarcat fără să-ţi creezi un profil intelectual şi emoţional care să creeze dependenţă. Imaginează-ţi că ai introdus un fir de aţă în gaura unui ac, firul trebuie să se mişte alternativ dintr-o parte în alta ca un pendul. Dar între imagine şi setea de dependenţă de trebuie existe întotdeauna o forţă de echilibru care are acelaşi punct de aplicaţie şi aceeaşi direcţie.

Leadership: Reuşeşti să aduci o anumită căldură rolului tău fără să cazi în patima unei raţiuni interzise care pretinde să fie suficientă sieşi, dar îşi neagă puterea transcendentă de care se leagă ideea de adevăr şi de necondiţionat?

O căldură care are o înrâurire profundă şi directă asupra sentimentelor şi năzuinţelor celorlalţi, o căldură care alungă temerile şi mângâie înţelegător orice auditoriu, nu este o binecuvântare pentru că introduce conştiinţa demnităţii proprii şi a infailibilităţii calităţii umane. Pentru că dezvoltă aceste două elemente identitare într-atât încât oamenii ajung să se cufunde într-un univers de gânduri şi emoţii pe care nu le-au trăit niciodată, de idei şi

perspective pe care nu le-au mai întâlnit nicăieri. Dar care sunt izvorul unei varietăţi infinite de manifestări.

Asigurarea unei bune vizibilităţi şi obţinerea unui bun nivel de conştientizare a valorii personale, informând publicul cu privire la rigorile şi avantajele statutului pe care ţi-l oferă poziţia, este posibilă prin cuantificarea şi dimensionarea acestei "călduri degajate".

Dar, atenţie ! Percepţiile generatoare de presupuneri şubrede, plecate de la concepţie greşite, funcţionează haotic într-un micro-univers în care nu există niciun fel de bariere, ci doar redundante de comunicare. Senzaţia de "căldură excesivă", tinde să obosească la un moment dat. Influenţa a ceea ce transmiţi are o valoare de referinţă asupra procesului de formare a personalităţii celorlalţi care corespunde stărilor resimţite, chiar dacă prin ceea ce exprimi forţezi intrarea într-o anumită logică a dăruirii de sine, manipulatorie. Asta înseamnă să-ţi exerciţi autoritatea ca etalon al manifestării, cu discreţie, a unei puteri incomensurabile.

Leadership: Puterea ta de influenţă rezidă din felul în care îţi etalezi calităţile chiar şi atunci când ele nu dobândesc configuraţia şi funcţionalitatea unei idealităţi generatoare de valori în contextul desfăşurării unui destin de excepţie?

Felul în care îţi etalezi calităţile şi îţi promovezi personalitatea nu e un scut care te protejează împotriva neîncrederii celorlalţi, ci e o sabie ce sugerează forţa atacului. Nu poţi să te ridici la înălţimea aşteptărilor celorlalţi dacă nu-ţi precizezi serios intenţiile de la prima apariţie, dacă nu-ţi marchezi inteligent puterea de influenţă, dacă nu stârneşti o adevărată avalanşă de stimuli emoţionali care să-i scoată pe oameni din rutină şi care să le redea speranţa şi elanul creator.

Ca să pătrunzi în sufletul oamenilor, ca să le schimbi percepţiile şi să-i cuplezi la convingerile tale, trebuie să fii animat de o energie interioară debordantă, de acea încredere intrinsecă (nu de suprafaţă !) ce denotă ambiţia şi dorinţa ta de a reuşi, cu orice preţ. Şi, în funcţie de ideea pe care doreşti să o exprimi, să asiguri leadershipului tău o puternică capacitate de impresionare, de emoţionare şi de convingere. O chestiune particulară legată de testarea propriilor limite, o formă de exprimare a acelor părţi ale Eu-lui tău considerate acceptabile de cei pe care intenţionezi să-i schimbi.

Unicul set de calităţi care nu dobândeşte configuraţia şi funcţionalitatea unei idealităţi generatoare de valori în contextul desfăşurării unui destin de excepţie sunt date de ceea ce ţi se întâmplă atunci când nu primeşti nicio reacţie din partea celor din jur: orgoliul, aroganţa sau auto-suficienţa. Calităţi precum onoarea sau reputaţia cer întotdeauna garanţii.

Aşa cum un pictor reuşeşte să confere lucrării sale un aspect viu şi strălucitor printr-o bună organizare a planurilor şi printr-o combinaţie perfectă dintre lumină şi culoare – tot aşa şi tu, ca să direcţionezi convingerile, gândurile şi emoţiile oamenilor în direcţia dorită de tine, trebuie să-ţi pui în evidenţă valoarea printr-o combinaţie perfectă de calităţi şi virtuţi. Şi trebuie să-ţi reglezi în aşa fel energiile încât să exerciţi asupra oamenilor un efect cu adevărat tonic.

J.K. Rowling spunea că *„Destinul este un nume dat des în retrospectivă la alegerile care au avut consecinţe dramatice.”*

Străduie-te să creezi acel sentiment vibrant prin care să te legi de oameni, prin care să produci o fuziune între intenţiile tale şi aşteptările lor. Caută să transmiţi un simţământ puternic şi să convingi. Caută să plantezi în mintea şi în sufletul lor acea sământă de încredere care să le dea avânt, care să le dubleze entuziasmul, care să le permită să-şi exprime, să păstreze şi să dezvolte recunoştinţa pentru tine.

Un destin de excepţie este un labirint în care numai tu ştii drumul spre ieşire, iar oamenii odată intraţi în acest labirint trebuie să se piardă frumos, să simtă ceva neobişnuit care să-i facă să se simtă puternici.

Poarta celor două tărâmuri se găseşte la frontiera dintre tine şi ceilalţi oameni, ea poate face legătura dintre performanţele tale şi rezultatele pe care le obţii (pe măsura propriei tale valori) – şi aşteptările, speranţele şi idealurile lor.

Dacă treci de ea înseamnă că ai fost capabil să depăşeşti toate barierele de comunicare şi de relaţionare care restricţionează accesul la dorinţele si credinţele lor, înseamnă că ai fost capabil să-ţi conduci leadershipul pe calea pe care o aşteaptă ei, înseamnă că ai reuşit să realizezi acea concordanţă între intenţiile tale şi aşteptările lor.

Concluzie: Datoria ta este să găseşti modalitatea optimă de a depăşi frontiera ce te separă de ceilalţi oameni. A deschide „ *poartа dintre cele două tărâmuri* " realizând o concordanţă între intenţiile tale şi aspiraţiile lor este cel mai mare beneficiu de care te poţi bucura, fiindcă denotă faptul că ţi-ai sporit valoarea de lider.

Cum direcţionezi convingerile, gândurile şi emoţiile oamenilor în direcţia dorită de tine? Reuşeşti să-ţi pui în evidenţă valoarea printr-o combinaţie perfectă de calităţi şi virtuţi? Iţi reglezi în aşa fel energiile încât să exerciţi asupra celorlalţi un efect cu adevărat tonic?

Sporeşte-ţi valoarea de lider urmărind permanent existenţa unei concordanţe între intenţiile tale şi aşteptările oamenilor.

Source: https://neculaifantanaru.com/poarta-celor-doua-taramuri.html

Poarta Marii Enigme (II)

On Aprilie 15, 2013

Fundamentează-ţi ştiinţa în concordanţă cu evoluţia ta, astfel încât individualitatea ta ca întreg să se manifeste în orice moment.

Totul orbita în jurul unei iluzii aparte, senzaţionale. Magicianul se trezea zi de zi, mobilizat de combustibilul ideativ pe care i-l oferea mintea şi pregătirea lui, o legătură intimă stabilindu-se între felul lui de a gândi şi a fi. Un flux puternic de imagini în mişcare, un flux de gânduri care trec dintr-unul într-altul, pătrundea până în străfundul fiinţei lui, transformat şi împins către exterior, concretizându-se într-un val de inspiraţie ce se cerea valorificat la modul optim.

Magicianul îşi îndrepta virtuţile unicat ale ştiinţei sale spre fundamentul operei căreia i se consacrase, adevărata magie, apropierea de punctul fix, care stabilea regulile observaţiei şi interpretării noii sale compoziţii. Trebuia sa-si joace ultima carte în încercarea de a crea o mare enigmă.

O legătură covalentă, formată din perechi de electroni, gravitau în jurul a două nuclee: " *de ce?* " şi " *cum?* ", stabilind o singură configuraţie moleculară: " *când?* ". Continuând acest raţionament magicianul putea găsi sursa unei noi iluzii, printr-o nouă interpretare a realităţii ce guverna relaţiile dintre particular, absolut şi universal. Un progres fundamental către controlul complet al marii sale opere, printr-un soi de efort de cercetare la care contribuiau fiecare dintre metodele anterioare de magie, luate în mod izolat.

Leadership: Cum te priveşti din perspectiva unei creaţii care nu încetează să uimească prin luciditatea personajului central, încât să pui în prim planul atenţiei motivul preferinţei pentru o practică cu caracter manipulativ?

Şi numai această iluzie, singulară şi oportună, putea introduce un nou standard în arta lui interpretativă. Care-i permitea ca gândind, lucrând totodată şi cu sufletul, respectând principiile magiei, să creeze noi reguli adaptate realităţilor momentului, oferind publicului maximum de performanţă posibilă.

Iluzia, misterul insondabil care stătea la baza spectacolului, făcea parte din acea categorie fundamentală: *dispari - apari în altă parte* . Uşor de realizat prin plasarea oglinzilor, folosirea lumii, distragerea atenţiei şi "sfidarea legilor naturii". Dar combinarea efectelor, care produceau la rândul lor alte cauze şi efecte, într-o adevărată înlănţuire, constau într-o perturbare temporară în schema normală de funcţionare a magiei.

Magicianul ajunsese la cea de-a doua poartă, mult mai greu de trecut decât prima. Iar în această poartă stătea înfiptă o cheie minusculă, ruginită, care când se vedea, când dispărea. Între apariţie şi dispariţie se scurgeau câteva secunde. Aceasta era cheia misterului care învăluia relaţia dintre iluzie şi realitatea percepută de public.

Leadership: Poţi să-ţi pui întreaga nădejde în împingerea uriaşului mecanism de gândire pe "drumuri retrase în ceaţă", încât să faciliezi o conexiune cu persoana ta la un alt nivel de realitate?

Unde se găseşte indiciul cheie care te poate ajuta să ieşi din zona brăzdată de incertitudini şi temeri privind evoluţia ta? Evoluţia ta orbitează în jurul unei noi iluzii, senzaţionale? O

legătură ritmică se stabileşte între felul tău de a gândi şi a fi? Efectele operei tale produc la rândul lor alte cauze şi efecte? Poţi deschide cea de-a doua poartă?

Schimbările pe care le efectuezi asupra operei tale, spre îmbunătăţirea şi optimizarea ei, cunosc o extraordinară dezvoltare în special atunci când păşeşti pe covorul roşu al terenului tău de antrenament. Abia în acest moment îţi demonstrezi priceperea şi capacitatea cognitivă superioară, prin faptul că îţi dai seama că *"more îs more"* , punându-ţi întreaga nădejde în împingerea uriaşului mecanism de gândire pe drumuri noi.

Acesta este motorul noului tău fel de a fi, care îţi permite să treci cu uşurinţă de la nivelul " *junior* " la " *senior* ". Toate căile cunoașterii pleacă de la acest nivel. Trecerea de la minim la maxim fiind limitată doar de ruta pe care operezi, se realizează în funcţie de capacitatea ta de a crea noi reguli adaptate realităţilor momentului, care să-ţi permită să afli ceea ce ai nevoie pentru a "străluci" în activitatea ta.

Un alt nivel de realitate este o aventură de regăsire a magiei sub forma unei poveşti cuceritoare, care te învaţă să vezi lucrurile din perspectiva mijloacelor de epatare a unei clase de mijloc relativ înalt instruite. Leadershipul, în acest caz, se caracterizează prin producţia de elemente stimulative, declanşatoare de noi demersuri de dezvoltare, atât la nivel personal cât şi profesional, decorate în spiritul desăvârşirii cu cele mai fine compoziţii şi inovaţii.

Folosind la mare eficienţă combustibilul ideativ pe care ţi-l oferă mintea şi pregătirea ta, printr-un soi de efort cercetare, vei putea să-ţi mobilizezi potenţialul, să-ţi depăşeşti blocajele şi să descoperi noi standarde în arta de a-ţi exprima individualitatea.

Leadership: Susţii o zonă în care perfecţionarea continuă devine un scop principal pentru personalitatea unui artist care căutându-se pe sine, se descoperă mereu altul, în operele sale?

Legătura ritmică care se stabileşte între felul tău de a gândi şi a fi, pe parcursul trecerii spre nivelul superior de măiestrie, stabileşte modul în care personalitatea, talentul şi iscusinţa îţi pot favoriza interesul pentru dobândirea ştiinţei de a te descoperi pe tine însuţi, deloc neglijabilă în contextul acestui stadiu. Dar şi pentru acumularea de cunoştinţe privind aspectele fundamentale ale unui cadru de referinţă viitor, în care nu există chei invizibile.

Susţii zona în care perfecţionarea continuă să devină un scop principal, sau aştepţi să descoperi cheia care să descuie poarta spre înţelegerea propriei tale valori? Şi care sunt valorile unui magician, altele decât: curajul, autenticitatea, excelenţa, responsabilitatea, profesionalismul, agilitatea, diversitatea, libertatea de exprimare, toate acestea abordate într-o manieră interactivă.

Aşa cum un dirijor acordă atenţie fiecărui instrument din orchestră, tu trebuie să distingi orice element de instabilitate care să poată induce o altă percepţie asupra gestionării calităţii procesului tău de funcţionare. Un artist care se descoperă mereu altul în operele sale este un mediator al puterii nelimitate, el se situează pe linia ce desparte două lumi : lumea reală şi lumea tuturor posibilităţilor.

Câştigul de imagine care face cinste magiei este un triumf de momente artistice de excelență, al omului pregătit să cerceteze, să cunoască şi să stăpânească secretele mereu insondabile ale lumii în care fantasticul n-a devenit niciodată grotesc, tragic, sumbru.

Poarta Marii Enigme desemnează, în acest context, finalizarea unei investigaţii, a unui studiu

minuţios asupra sistemului tău funcţional. Un punct de plecare pentru o cercetare mai amplă a ştiinţei tale, menită să-ţi întărească individualitatea. Nevoia de a-ţi exprima potenţialul la adevărata lui valoare pe parcursul desăvârşirii.

Desăvârşirea în leadership, ca şi în orice alt domeniu, începe cu zona unde se găseşte prima poartă şi se termină cu zona unde se găseşte cea de a doua poartă. Distanţa dintre porţi corespunde unei zone libere pe care trebuie să ţi-o rezervi pentru dezvoltarea ta, unui spaţiu de inspiraţie şi creativitate care se reinventează constant. Ce poate conduce, valorificat în mod optim, la definirea sau redefinirea stilului propriu.

Fundamentează-ţi ştiinţa în concordanţă cu evoluţia ta, astfel încât individualitatea ta ca întreg să se manifeste în orice moment.

Source: https://neculaifantanaru.com/poarta-marii-enigme-II.html

Poarta Marii Enigme (I)

On Aprilie 14, 2013

Stabileşte o legătură puternică între felul tău de a gândi şi a fi, astfel încât să rezonezi mai bine cu tine însuţi până la obţinerea unei identităţi complete.

Pornisem spre Poarta Marii Enigme, locul izolat de lume, sălbatic şi virgin, scăldat de multe umbre de îndoială. Dar fără niciun plan, neavând la dispoziţie niciun indiciu concret care să ducă la identificarea precisă a acestei zone nedefinite pe nicio hartă.

Auzisem, din surse demne de luat în seamă, de acest controversat *espace temporairement* , mai degrabă un punct al separării de lumea tumultoasă, în care uneori rămâi fără repere, când simţi că nu mai rezonezi cu tine însuţi. Se înţelege de la sine că treceam printr-un moment de confuzie, încercând să-mi dau seama cum îl pot depăşi. Simţeam că locul meu nu este nicăieri. Experimentam vacuitatea, nimicul.

Poarta Marii Enigme se găsea la intersecţia între ceea ce este cu putinţă şi ceea ce nu este, între ceea ce se ascunde şi ceea ce se dezvăluie, prima parte a unui joc bine elaborat, cu numeroase necunoscute. Odată ajuns în faţa ei nu mai exista cale de întoarcere, erai doar tu şi cu tine. Concurai cu tine însuţi.

Mă identificam cu acel dublu-personaj al lui Michael Ende ce se găsea la răscruce de drumuri. Pe de o parte încărcat de nostalgia unui timp pe veci pierdut, pe de altă parte cuprins de fericirea, de imensa putere a speranţei, de tainica măreţie a credinţei.

Leadership: Eşti în stare să experimentezi aplicarea a două efecte de imagine simultan la același personaj care trece printr-un moment de îndoială faţă de ceea ce cunoaşte despre sine însuşi într-o poveste intitulată "No way out" ?

Trăiam mai mult singur în mintea mea. Fără a avea măcar vreo garanţie că interpretam corect ceea ce-mi dezvăluiau gândurile de nestăvilit, ce transmiteau sistemului meu nervos central impulsuri contradictorii simultane. Mult noroc, îndrăzneţule !

Dar orice interpretări erau greu de admis în mozaicul acestei etape alambicate a vieţii mele. Căci o stea care străluceşte seară de seară pe cerul senin al fanteziei, riscă să se stingă îndată, explodând, lăsând în urma ei un imens gol. Două efecte de imagine puteau fi aplicate la personajul în care, este evident, mă regăseam cu totul: reflexia unei lumi îndepărtate şi reflexia unei absențe care doare. Acestea creau iluzia unei false aşteptări paradisiace, nimic altceva decât „raiul trist".

Un fior trist, temător, străbătându-mi toate fibrele cu o intensitate care evoluează de la moderat la sever, neutraliza toate acele elementele din care eram constituit, care mă determinau să fiu sigur pe mine. Când curentul străbate soluţia unui compus chimic, poate determina descompunerea sa.

Să presupunem că aş fi izbutit să ajung la Poarta Marii Enigme şi să trec de ea. Atunci va apărea cea de a doua poartă.

Leadership: Cum interpretezi ceea ce-ţi dezvăluie gândurile în planul unei reconstituiri a unui experiment cu caracter subiectiv, în care OMUL NOU încearcă să-și găsească

identitatea chestionându-și convingerile faţă de sine însuşi?

Bine spunea cineva pe o pagină de internet: *"A învăța să te cunoști pe tine însuți, să fii capabil să-ţi chestionezi pozițiile de viață, valorile, viziunile, să rămâi cu mintea deschisă față de provocări care îți întorc universul cognitiv spre alte dimensiuni, este fascinant."*

Vom încerca de această dată să apropiem leadershipul de alte ştiinţe precum filozofia, psihologia şi sociologia, care permit cunoaşterea Omului, cu întreg ansamblul lui de calităţi şi raporturi necesare evoluţiei sale în timp, dar fără să-l condimentăm cu prea multă "sare şi piper".

Aşadar, nuanţând gradat adevăratele lanţuri care ţine Omul prizonier în diverse momente, ne propunem de această dată să reliefăm, prin leadership, adevărata lui identitate în raport cu propria lui interpretare şi disponibilitate de a se identifica cu fiinţa sa interioară. Sau mai simplu spus, cu propria lui slujire. Cum altfel decât prin urmărirea trendurilor pe care el însuşi le adoptă în momentele în care este condiţionat să redescopere, să aleagă, să strângă acele mici pepite extrase din mina personală, folosindu-le pentru a-şi activa motorul motivaţional.

Cunoscutul expert în instruirea personalului din vânzări, John Fuhrman, exprima foarte bine acest trend pe care Omul îl adoptă în drumul spre autocunoaştere. El spunea: " *Atunci când suntem entuziaşti, dorim să înaintăm încontinuu pentru a ajunge mai curând la destinaţie. Dacă avem o frică predominantă de necunoscut, deseori căutăm modalităţi de a evita situaţia. Dar indiferent de context, emoţiile noastre cele mai puternice sunt cele care ne ghidează paşii spre direcţia în care, până la urmă, ne vom îndrepta.* "

Ei bine, aşa se naşte leadershipul, încetul cu încetul, prin acceptarea matură a necunoscutului în drumul spre destinaţia cea mai nesigură: tu însuţi. Să fii tot ceea ce poţi să fii, indiferent de contextul în care te afli şi în care se produce schimbarea, urmându-ţi emoţiile cele mai puternice. Chiar dacă nu ai nicio garanţie că interpretezi corect ceea ce-ţi dezvăluie gândurile, la răscruce de drumuri, când te simţi rămas fără repere, ghidează-te după imensa putere a speranţei, de tainica măreţie a credinţei.

Neavând la dispoziţie niciun indiciu concret care să ducă la identificarea precisă a destinaţiei, vei fi condiţionat să te accepţi pe tine însuţi, vei descoperi cine eşti cu adevărat, şi să te respecţi cu tot ceea ce însumezi - înainte de a te dedica în întregime conducerii celorlalţi oameni. Mobilitatea ta spirituală, eliberată de orice dogmatism care încătuşează şi este ostil evoluţiei eficiente, se va exercita cu mare putere asupra leadershipului.

Leadership: Ceea ce diferenţiază povestea ta de alte mărturisiri cu privire la imaginea unei noi lumi, este recunoştinţa faţă de un Alter Ego mai puternic decât personalitatea ta?

În ceea ce mă priveşte, cred că experimentam o lume în care lucrurile, fiinţele, dorinţele, sensurile şi cuvintele se asociază altfel între ele decât în mod obişnuit. Cumva, păream să experimentez trăirile unui alter-ego care înregistrează doruri, destăinuiri, vise, cuvinte, disperări majore, dezvăluind faţete diferite ale realităţii, deci un alter ego care mă analiza în situațiile ce-mi periclitau armonia sufletească - fapt ce reprezenta o necesitate pentru condiţia mea de scriitor.

Tu treci printr-un moment greu de înţeles? Simţi ca locul tău nu este nicăieri? Experimentezi vacuitatea, nimicul? Interpretezi corect ceea ce-ţi dezvăluie gândurile?

Adevărata sursă a "tensiunii" care te poate scoate din pragul derutei, în momentul când te simţi izolat, debusolat, fără repere, când simţi că nu mai rezonezi cu tine însuţi, este

aprofundarea funcţional-structurală sau de tip intrare-stare-ieşire.

Adică, să cercetezi profund cauza şi efectul propriilor tale vulnerabilităţi, declanşate de limitările interioare - când nu izbuteşti să treci de prejudecăţile pe care le experimentezi, nu le înţelegi şi nu le poţi atribui anumite semnificaţii. Tot ceea ce asimilezi în aceste momente tensionate te transpune într-o anumită stare de insatisfacţie, urmând ca apoi aceasta să se volatilizeze odată cu începerea maturizării, a cunoaşterii de sine.

Ca să "înduri" leadershipul trebuie să ţii cont de exploatarea acelei vulnerabilităţi declanşate de limitările interioare, prin care ceea ce te fascinează te poate trage în jos, sau prin care ceea ce te prezintă lumii ca un personaj de poveste se poate transforma într-un roman de sine stătător.

Poarta Marii Enigme desemnează tranziţia ta spre trăinicie şi durabilitate, care nu ar fi putut să aibă loc niciodată dacă nu ai fi trecut prin procesul maturizării. Este etapa de înţelegere a realităţii pe care o trăieşti, nu marginal ca un spectator, ci ca un participant activ, puternic implicat, al Omului din tine în procesul de dezvoltare şi perfecţionare - care duce la obţinerea unei identităţi complete.

Stabileşte o legătură puternică între felul tău de a gândi şi a fi, astfel încât să rezonezi mai bine cu tine însuţi până la obţinerea unei identităţi complete.

Source: https://neculaifantanaru.com/poarta-marii-enigme.html

Poate clipa să devină eternitate prin forța unui gest spontan?

On Octombrie 31, 2024

Învață să încarci fiecare gest artistic cu puterea autentică a emoțiilor tale, lăsându-ți amprenta asupra fiecărui privitor sensibil la mesajul tău.

Trecând printr-o zonă mai puțin circulată din cartierul Galata, privirea îmi este atrasă de o inscripție făcută cu marker negru pe una din extremitățile podului: "Podul Dragostei: Petronel și Evelina". Părea un fel de manifest al tinereții, un prim pas în crearea unui spațiu simbolic, unde "sufletul neîmblânzit" se revarsă în cerneală neagră pe betonul rece. Cu cât privesc mai mult această mărturie spontană, cu atât mai limpede recunosc setea de nemurire ascunsă în gestul aparent rebel. Și încă acum simt un fel de melancolie difuză, inerentă unui gând nesigur, cu sprijinul ideii că "trecătorul este și el un martor tăcut".

Simplistă, emoționantă, privind-o cu luare aminte, inscripția mă trimite spre un univers adolescentin, unde sentimentele sunt intense și nefiltrate. Astfel, îmi pot imagina un adolescent visător, ștrengar, *robado por el ardor de un sentimiento imparable, încercând să încrusteze în memoria lumii o chemare spre recunoaștere eternă, un "Teaqui Oslentohutba", dincolo de* orice limitare impusă de realitate. Numaidecât. În fiecare literă trasată pe pod pulsează dorința ancestrală de a lăsa o urmă, de a transforma efemerul într-un monument al clipei perfecte. Se simte o chemare către eternitate, nu-i așa?

Când privești de mai aproape inscripția, memorabilă, încălzită cu flacăra inimii, simți acea vibrație a autenticității pure, nealterată de convențiile artei formale. Este un act de curaj brut, transpus în cuvinte simple și directe, în care artistul ocazional își asumă rolul de cronicar al propriei povești de dragoste, transformând podul într-o galerie urbană a sentimentelor nerostite. Vibrația mesajului crește pe măsură ce constat asemănarea dintre nesăbuința tinerilor și dorința de a fi remarcați, dezvăluind un artist pentru o clipă, într-un gest autentic de căutare a semnificației.

Leadership: Cum reușești să transformi impulsul creator într-o amprentă vie a emoției tale, astfel încât fiecare privitor să simtă autenticitatea trăirii tale?

El camino del arte (calea artei) ne învață că cele mai profunde expresii uneori se nasc din cele mai mărunte gesturi. În spatele unui simplu graffiti descoperim o fereastră către autenticitate, aceeași intensitate întâlnită în operele consacrate. Tânărul însuflețit, ca un "artist stradal pentru o secundă", reușește să concentreze povestea sa într-o mărturie lăsată lumii. Asemeni lui Delacroix, în care fiecare gest artistic ar trebui să poarte greutatea intenției, inscripția de pe pod capătă greutate emoțională, devenind un simbol neșlefuit al dorinței de a imortaliza trăirea. De fapt, inscripția spontană, nestearsa de intemperii, îmi amintește de un pasaj revelator din "Jurnalul" lui Eugène Delacroix:

"Nu există artă fără sacrificiu. Dacă nu ești capabil să desenezi un om căzând de la al treilea etaj, nu vei fi niciodată capabil să pictezi o mare compoziție. Fiecare gest trebuie să poarte în el întreaga greutate a intenției tale artistice."

Așa este. Puterea acestui citat capătă o nouă dimensiune când privesc inscripția de pe pod. În aparenta sa simplicitate, acest gest spontan poartă aceeași greutate emoțională ca o mare compoziție - este expresia pură a unui moment de curaj creator. Sacrificiul în artă este ca o inscripție a tinereții pe trupul compoziției, un prim pas spre acel spațiu simbolic unde cade întreaga povară a intenției tale. Atunci când ești martorul unui gest simbolic nemaivăzut, abia atunci constați că profunzimea artei devine un soi de confesiune, dezvăluind legătura intimă dintre artist și opera sa. Când întâlnești un gest de curaj pur, realizezi că arta capătă o voce

intimă, dezvăluind nevoia artistului de a se lăsa în voia creației.

Leadership: În momentele când autenticitatea pură întâlnește convenția socială, cum găsești echilibrul între respectul pentru normă și nevoia de exprimare genuină?

Sacrificiul în artă înseamnă abandonarea confortului convențional pentru a găsi forme noi de expresie, chiar și în cele mai neașteptate locuri. Acest "artist stradal pentru o secundă" a reușit să comprime în câteva cuvinte întreaga intensitate a trăirii sale, lăsând o urmă la fel de semnificativă ca orice operă consacrată. Era ca și când betonul rece al podului devenise pânza unui pictor intuitiv, iar markerul - penelul său improvizat. În acest spațiu urban transformat în galerie improvizată, granița dintre vandalism și artă se estompează, lăsând loc unei noi forme de expresie autentică "Oomaafint Yllarahid", însemnând acea fuziune între rebeliune și creație pură, unde gestul spontan devine artă eternă.

Privind în urmă la această inscripție urbană, realizez că ea reprezintă mai mult decât un act rebel - este o lecție despre curajul de a transforma clipa în eternitate prin forța unui gest autentic. Ea întruchipează lecția de a transforma clipa într-o mărturie a spiritului liber. Cred că a fost un moment unic când impulsul creator s-a manifestat fără constrângeri, dând naștere unei mărturii despre curajul de a fi vulnerabil în fața lumii. De ce nu? Poate că tocmai în această vulnerabilitate stă forța mesajului, în asumarea riscului de a fi judecat pentru sinceritatea exprimării.

În forța sincerității, fiecare acțiune autentică poate uni efemerul cu eternitatea, încurajându-ne să găsim inspirația în simpla dorință de a lăsa o amprentă. Iar dacă spontaneitatea artistică devine o formă de mărturisire intimă, transformând gesturi simple în expresii profunde ale spiritului creator neîngrădit, atunci nu-mi rămâne decât să iau aminte la ce-am văzut, reținând ideea că: "Creația spontană devine o mărturie vie a momentului în care curajul interior învinge teama de judecată și convenții sociale."

Leadershipul se manifestă prin capacitatea de a recunoaște și valorifica autenticitatea expresiei umane în toate formele sale, transformând gesturile spontane în catalizatori ai schimbării culturale pozitive.

Poate clipa să devină eternitate prin forța unui gest spontan? Prin curajul de a ne exprima adevărul interior, chiar și cel mai simplu gest poate deveni o punte între efemer și etern. Este lecția pe care acest tânăr "artist urban" ne-o oferă - că în fiecare dintre noi există potențialul de a transforma o clipă de inspirație într-o mărturie durabilă a spiritului uman neîmblânzit.

Source: https://neculaifantanaru.com/poate-clipa-sa-devina-eternitate-prin-forta-unui-gest-spontan

Pocăieşte-te şi mori !

On Noiembrie 08, 2016

Începe să consideri leadershipul ca pe o forţă morală, conturându-ţi sensul vieții ca o formă de emoţionalitate exaltată pentru ceva care să te reprezinte necontenit.

Într-adevăr, de un ceas încoace, nu mai avusese dinaintea ochilor decât o latură a nenorocirii sale şi iată că pe neaşteptate îi venise în minte o altă latură, nu mai puţin cumplită.

Faţă de soţie, el se purtase ca un judecător neînduplecat, o osândise chiar şi la moarte. Şi ea, cuprinsă de groază, strivită de remuşcări, prăbuşită sub ruşinea pe care el şi-o făcuse în numele virtuţii lui nepătate, ea, sărmana femeie slabă şi fără apărare împotriva unei puteri absolute şi supreme, ea poate chiar în clipa aceea se pregătea să moară !

Se scursese o oră de când o osândise. Fără îndoială că acum ea îşi retrăia în minte toate crimele, îi cerea iertare lui Dumnezeu - toţi criminalii îşi întorc faţa spre cer înainte de moarte - în timp ce scria o scrisoare ca să implore în genunchi iertarea virtuosului ei soţ, iertarea plătită cu moartea.

Villefort scoase încă un răcnet de durere şi de furie. Vai - gemu el rostogolindu-se pe mătasea trăsurii - femeia asta n-a devenit criminală decât fiindcă a trăit lângă mine. De crimă eu sunt infectat, eu, eu ! Dar ea a căpătat crima aşa cum capeţi tifosul, cum capeţi holeră, cum capeţi ciuma ! Iar eu, o pedepsesc ! Eu am îndrăznit să-i spun: "Pocăieşte-te şi mori ! " Eu ! Nu ! Nu ! Ea va trăi ! Mă va urma, o să fugim amândoi, o să părăsim Franţa, o să mergem tot înainte, cât ne va putea îndura pământul.

Îi vorbeam despre eşafod ! Dumnezeule bun, cum de-am îndrăznit să folosesc cuvântul ăsta ! Doar şi pe mine mă aşteaptă tot eşafodul ! O să fugim ! Dar, am să-i mărturisesc totul. Da, îi voi spune în fiecare zi, umilindu-mă, ca şi eu am săvârşit o crimă… Vai ! Unirea tigrului şi a şarpelui ! Soţie veşnică de un soţ ca mine ! … Trebuie să trăiască, trebuie ca ticăloşia mea s-o facă să pălească pe a ei ! *

Leadership: Îți arăţi preocuparea exclusivă pentru fenomenul „remuşcării prin delegaţie", exprimându-ţi recunoştinţa faţă de sfârşitul neînduplecat al propriului ciclu evolutiv care se autoîntreţine cu mărturia de neclintit a faptelor care îşi merită răsplată?

Punctul de pornire în realizarea construcţiei unei personalităţi care schimbă lumea, poate fi investigată și interpretată în orice tip de știință experimentală prin integrarea dinamicii și proceselor psihice ale omului într-un context de formare și de responsabilitate. Orice asemenea personalitate are la bază o motivaţie puternică: de a trăi și gândi pozitiv.

Iar punctul de oprire al omului, care poate avea ca morală efectul negativ dintr-o acţiune slujită și manifestată în exces, sau dintr-o omisiune care într-un moment a creat o ameninţare iminentă cu un prejudiciu asupra mediului propriu de formare, trebuie considerat ca fiind un „tu însuţi" mai puţin finisat.

Un „tu însuți' care se asociază unui conţinut slab de pozitivitate. Un „tu însuţi" părtaş acelei stări de conștiință trezitoare, în care se activează solventul „vină", activând o formă de paralizie etică, acel sentiment de tristă resemnare în faţa unei realităţi nedorite. Vinovăţia înseamnă îndurare, înseamnă conştiinţă şubredă, înseamnă să fugi de tine însuţi în încercarea

de a-ţi găsi o altă realitate în care să te adăposteşti, ştiind că oricând te poţi rătăci într-o altă zonă numită "mărturisire fără înconjur."

Experienţa de a fi judecător şi inculpat aparţine omului care îşi consumă existenţa prin mărturisiri cotinue legate de faptele sale, demonstrând că nu este interesat de cunoaşterea adevărurilor lumii, ci numai de raportul ei cu el însuşi.

Sfârşitul inadmisibil este întotdeauna urmarea lui „este vina mea", cu o doză mare de resentiment la nivel individual. Ceea ce omul tinde să cunoască despre întreaga lume este direcţionat către centrul lumii lui interioară, aşa cum se află în raport cu fenomenele sufleteşti, cu produsul conştiinţei sale. Deci, raportul lui faţă de posibilul pe care îl poate suporta în legătură cu faptele sale, este rezultatul atingerii unui punct în care cugetarea trebuie să fie însoţită de echilibru pentru a se îndrepta către înţelepciune. Altfel, omul este constrâns să nu se mai recunoască el însuşi, redeşteptând dureri adânci care îl vor mişca până la lacrimi, şi îndepărtându-se tot mai mult de evlavie.

Omul care nu-și conturează sensul vieții ca o trăire complexă de ataşament, ca o formă de emoţionalitate exaltată pentru ceva care să-l reprezinte necontenit, va avea întotdeauna accente de resemnare după războaiele pierdute cu el însuși. Întotdeauna omul învins de propriile slăbiciuni va demara încă din tinerețe acţiuni care, în exces şi pe parcursul timpului vor fi incriminate în producerea unor evenimente neaşteptate. El este predispus la schimbări ce pot fi adesea dramatice.

Leadershipul se conturează ca forță mentală atunci când schimbările permanente și mizeria din jur te constrânge să te simți slab şi blocat într-o deplângere nostalgică a pierderii autocontrolului epistemic, emoţional și moral, și cu toate astea alegi să crezi în ceva bun, în măreţie şi în frumuseţea vieţii.

Leadershipul este tendinţa de a te înscrie în filonul de sens existenţial al omului care îşi modelează propria sa existenţă, adică senzaţiile şi stările sufleteşti, după felul cum se amplasează în punctul central al evenimentelor: ca victimă a hazardului sau ca un instrument al hazardului.

Pocăieşte-te şi mori ! este semnalul de alarmă că te afli pe ultimul drum: al însingurării, al deşertăciunii şi al pierzaniei. Dovada pocăinţei este validă atunci când ești nevoit să mergi tot înainte, cât te poate îndura pământul ca să scapi de o vină ce trebuie pedepsită neîntârziat de către legile lumii.

Dovada propriei tale mărginiri și puţinătăţi este justificată atunci când nu ai dinaintea ochilor decât o latură a nenorocirii tale și când, mereu, pe neaşteptate îţi vine în minte o altă latură, nu mai puţin cumplită. Și ești constrâns să încalci principiile egalităţii.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/pocaieste-te-si-mori.html

Podoabele diamantine ale leadershipului

On Martie 09, 2011

Modul în care evoluează leadershipul tău depinde de percepţiile fundamentate pe aşteptările celorlalţi oameni şi de modul în care te raportezi la ei.

Fiecare om are o poveste. Povestea plină de umanism şi valori deosebite ale medicului dentist Roland Hermann, am aflat-o întâmplător citind revista Cariere. Aşa cum va spuneam şi în "Pulsul fermecător al vieţii", Ronald este un lider prin abnegaţia pe care o are faţă de oamenii cu un nivel de trai scăzut din toate colţurile lumii.

După spusele lui Ronald, cel mai dificil lucru cu care s-a confruntat a fost să acorde servicii medicale stomatologice mai multor refugiaţi din Gore. Care pe lângă faptul că erau foarte mulţi, aveau şi probleme multiple. El a precizat:

" Triajul pacienţilor era foarte dureros, asta mă apăsa foarte tare sufleteşte. Aveam în faţă un pacient cu probleme şi o singură şansă, pe mine. Întrebarea era cum să fac ca să beneficieze toţi de aceeaşi şansă? Dacă lucram foarte mult la un singur pacient, probabilitatea de a-i trata pe mulţi alţii scădea. Dacă rezolvam parţial problemele unuia şi reuşeam să ajung şi la alţii, mă durea sufletul pentru pacientul căruia trebuia să îi mai fi lucrat. "

Leadership: Explorezi o situaţie provocatoare de tipul "şansei de a te reinventa" prin extensia mult mai largă a câmpului de utilizare a dublei reflecţii?

Felul cum te vezi într-un moment de grea încercare este o evoluţie a şansei de a te reinventa prin extensia mult mai largă a câmpului de utilizare a dublei reflecţii.

Prima reflecţie este expresia aspiraţiei de a călători într-o direcţie contrară intereselor tale şi scopului declarat. A doua reflecţie porneşte de la consecinţa aspiraţiei de a te descoperi altfel în lume, cu atât mai mult cu cât eşti pândit de neglijenţa în tot ceea ce ţine de profesie sau viaţă socială.

Prin însăşi firea sa, prin mentalitatea sa, prin modul în care şi-a raportat viaţa şi sentimentele la ceilalţi oameni, încercând să-i ajute cât mai mult pe fiecare, medicul dentist Roland Hermann a demonstrat că posedă o înaltă ţinută morală. Pentru 2011 el şi-a propus să se implice în alte proiecte umanitare prin care să-şi aducă contribuţia la ajutorarea celor aflaţi în mare suferinţă. Nimic nu l-ar putea face să renunţe la calitatea de prieten, de vindecător şi de îndrumător al celor aflaţi în această situaţie.

Să-ţi asiguri succesul care îţi validează poziţia de lider înseamnă să priveşti cu ochi plini de recunoștință toate lucrurile minunate care ţi se întâmplă, după ce te-ai avântat acolo unde alţii nu s-au încumetat niciodată să păşească.

Roland Hermann reprezintă tipul de om la care iniţiativa predomină. Stabilindu-şi drept scop să relaţioneze cât mai bine cu oamenii, concentrându-se permanent asupra fiecăruia, identificându-le nevoile şi aşteptările la modul cel mai realist, şi fiind alături de ei în momentele grele puterea lui de influenţă creşte iar leadershipul său evoluează tot mai mult spre succes.

Dragostea lui Roland pentru cariera sa, pentru viaţă, pentru ceilalţi oameni este deseori amestecată cu o durere vie fiindcă nu poate ajunge să-i consulte şi să-i trateze pe toţi, fiindcă nu reuşeşte să le satisfacă tuturor nevoile într-un mod eficace. Dar e ceva solemn şi mobilizator să vezi un om ca el, plin de bunătate şi intenţii bune, însufleţit de sentimente alese (empatie, afecţiune şi prietenie) că se avântă acolo unde alţii nu se încumetă niciodată să păşească.

Leadership: Eşti supus unei deveniri care se reflectă în metoda de răsturnare de pe "Side A" pe "Side B" ?

Omul care lucrează sub presiune nu poate evita duritatea realităţii, percepută şi înţeleasă prin consecinţele ei, care dă sens vieţii pe fondul experienţei cognitive, afective, comportamentale acumulate în timp - prin consonanţa convingerilor cu acţiunile puse în slujba unor cauze de mare impact. Totul depinde de felul în care caracterul este interesat spiritualmente de reuşita modelului său pozitiv, înzestrat cu puterea de a converti un trecut întunecat într-un viitor mai bun. Iată deci că nici din acest punct de vedere nu avem motive să credem în moartea artei de a deveni cu toţii fiinţe mai înalte.

Două din obstacolele care te împiedică să devii o fiinţă mai înaltă, oricând posibile pe spirala unei deveniri care se îndepărtează de umanism, amplificată de imposibilitatea de a cunoaşte necuprinsul propriei tale neputinţe de a te manifesta emoţional faţă de cineva, sunt convingerile limitative şi temerile raţionale care exercită permanent o anumită presiune.

Iar această presiune, reflectată în „metoda de răsturnare de pe faţa A pe faţa B", îşi are originea în valoarea respectului de sine (nelucrat la cererea conştiinţei care se propagă în matricea şi ţesătura fiinţei tale) care înlocuieşte toate căile de acces spre obţinerea aprecierii celorlalţi.

"Side A" corespunde lucidităţii în evaluarea propriilor acţiuni, în timp de "Side B" corespunde evaluării propriilor tale experienţe de către ceilalţi. Imaginea de sine a individului, reprezentată de contactul dintre cele două unghiuri de vedere, va avea, astfel, la bază, pe de o parte consideraţii de bun simţ, fapt întru totul subiectiv, sprijinite pe ştiinţa de a fi virtuos. Pe de altă parte consideraţii de egoism, sprijinite pe fatala ştiinţă a superiorităţii. Şi, pe de altă parte, consideraţii de conştiinţă care se recunosc doar datorită existenţei celorlalţi.

Leadership: Caracterul tău poartă recunoştinţa facerii de bine într-un context în care evenimentele de tip determinist duc la apariţia aceluiaşi efect?

Unul din motivele pentru care mulţi lideri eşuează este acela că nu acordă importanţă nevoilor celorlalţi, nu luptă pentru a le satisface complet aşteptările sau nu reuşesc să se raporteze la valorile lor. Tu ce simţi pentru o fiinţă scumpă pe care o vezi că se pierde şi pe care nu poţi s-o ajuţi? Durere? Fiindcă acesta este sentimentul pe care îl simte Ronald ori de cate ori nu reuşeşte să trateze pe cineva.

Nimeni nu te urmează pentru simplul motiv că ocupi o poziţie şi ai o funcţie de conducere. Atâta timp cât nu vii în întâmpinarea cerinţelor lor şi nu răspunzi aşteptărilor lor, şederea ta acolo, între ei, va fi o permanentă apăsare pentru ei. E ca şi cum ai avea "medicamentul" care să-i poată face bine, dar nu li l-ai administra niciodată.

Oamenii intuiesc ce fel de om eşti, iar dacă caracterul tău nu poartă recunoştinţa facerii de bine ei nu-şi vor da niciodată interesul să te urmeze. Modul în care evoluează leadershipul tău depinde de percepţiile fundamentate pe aşteptările celorlalţi oameni şi de modul în care te raportezi la circumstanţele care fac necesară intervenţia ta.

Efectul produs de complexitatea evenimentelor deterministe este acela de repartiție a sarcinilor pe care ţi le poţi asuma, făcându-le să conteze.

Aşa cum fiecare ocean are o mulţime de perle preţioase care îl împodobesc – tot aşa şi leadershipul tău poate să devină mai preţios şi poate evolua spre succes dacă îi adaugi "podoabele" cele mai alese care să se aşeze în sufletul oamenilor, încărcându-i cu lumină, cu bucurie şi seninătate.

Podoabele diamantine ale leadershipului sunt compuse din: funcția de control a domeniului de experienţă, măsura valorilor care te inspiră să crezi în tine, posibilitatea de a acţiona ca o recompensă a afirmării tale şi derivatele de ordin superior multiplicate cu factori de actualizare, precum virtutea de a dărui şi acceptarea sacrificiului.

Fiecare mână de ajutor pe care o dai, fiecare moment în care eşti alături de oameni si arăţi că îţi pasă de soarta lor, simţământul de responsabilitate pe care îl manifeşti pentru ei, atitudinea plină de ambiţie, curaj şi optimism pe care o ai în faţa lor, sunt podoabe care, măcar pentru un moment, le aduce primăvara în suflet, le promovează fericirea şi îi împinge înainte. Asemenea podoabe sclipitoare scot în evidenţă calitatea leadershipului tău şi fac ca el să evolueze spre un nivel tot mai înalt.

Abnegaţia, profesionalismul, solidaritatea, rezolvarea optimă a problemelor, înalta ţinută morală sunt câteva din podoabele diamantine ale leadershipului tău, a căror valoare va fi recunoscută de oamenii pe care îi conduci.

Source: https://neculaifantanaru.com/podoabele-diamantine-ale-leadershipului.html

Poemul conştiinţei omeneşti

On Aprilie 07, 2010

Tezaurul conştiinţei creştine este infinitul pe care omul îl poartă în el şi pe care, cu speranţă sau cu deznădejde, încearcă să-l măsoare cu smerenia simţirii fiinţei lui, prin faptele sale.

Cititorul a ghicit desigur că domnul Madeleine nu este altcineva decât Jean Valjean. Am mai privit în adâncimile acestei conştiinţe foarte exigente cu sine însăşi. A venit timpul să privim din nou. N-o facem fără să fim zguduiţi de emoţie. Nu există nimic mai înspăimântător decât acest fel de cercetare. Ochiul spiritului nu poate găsi nicăieri mai multă strălucire şi mai multă beznă decât în om. Nu se poate opri asupra nici unui alt lucru mai de temut, mai complicat, mai misterios şi mai fără de margini. Există un spectacol mai mare decât întinsul mării: cerul. Există şi un spectacol mai mare decât cerul: sufletul omenesc.

A scrie poemul conştiinţei omeneşti, dac-ar fi vorba de un singur om, de cel mai neînsemnat dintre oameni, ar însemna să contopim toate epopeile într-o singură epopee superioară şi definitivă. Conştiinţa este haosul nălucirilor, al poftelor şi al încercărilor; este focarul viselor, caverna gândurilor de care ţi-e ruşine; este gheena sofismelor şi câmpul de luptă al patimilor.

Pătrundeţi în anumite ore dincolo de chipul livid al unei făpturi omeneşti care cugetă şi priviţi ce se ascunde acolo, priviţi înlăuntrul acestui suflet, priviţi în această întunecime. Sub tăcerea asta de suprafaţă se dau lupte de uriaşi ca în Homer, sunt încăierări de balauri şi de scorpii, învălmăşeli de fantome ca în Milton, vârtejuri ca în închipuirile lui Dante. Cât de întunecat este acest infinit pe care omul îl poartă în el şi pe care cu deznădejde încearcă să-l măsoare cu voinţa fiinţei lui şi cu faptele sale ! *

Leadership: Eşti în stare să sondezi cele mai mari adâncimi ale propriei fiinţe, fără să-ți cunoști cele mai mari slăbiciuni, ci doar prin intermediul unei mărturisiri care poartă responsabilitatea celor întâmplate?

Durerea și suferința scot la lumină cele mai mari slăbiciuni ale propriei persoane. Din ce lasă omul, chinuit de acea dorinţă a găsirii unui sens nobil în viaţă, fără a înăbuşi spontaneitatea sentimentală a alegerilor de tot felul, importane sunt câteva din cele mai mari potenţialităţi ale sinelui. Că are în el ceva din duioşia unui suflet care circulă sub zodiile unui destin dulce-amar ce-şi are suişul şi coborâşul său, că are în el ceva din statornicia unui luptător, asta nu ne arată decât faptul că în faţa lumii spiritele cele mai luminate sunt ceva mai rezervate.

Acest om, pe nume Jean Valjean, pe care ni-l întinde mâna destinului său prin intermediul lui Victor Jugo, deci tremurând de emoţia creatorului său, rămâne nu doar sincer şi sfios faţă de sine ca şi de alţii, dar ne-a dat un rezumal al conştiinţei măreţe, în toate înfăţişările personalităţii sale, care în ultima parte a romanului ajunsese a fi atât de variată. El reprezintă destinul unui neam întreg, spiritul singuratic al celui plecat la lumina lui Dumnezeu, cel mai probabil întorcându-se mai elevat şi mai puţin suferind printre provocările vieţii.

Ai tot ce vrei în viaţa lui: păcat şi binecuvântare, durere şi iubire, singurătate şi spiritualitate, ai povestea, ai simbolul, ai interpretarea sufletului omenesc într-o evoluţie în bine a vieţii celor care nu cuvântă, dar care au sentimente făcute parcă să exprime dincolo de limbajul articulat o întreagă concepţie despre lume şi anume: *"Tot ceea ce omul face este ca să scape, să se mântuiască de limită."*

Erudiţia participă, de asemenea, şi ea la acest spectacol al mărturisirilor de nepătruns, fiind disponibilă acolo unde fermitatea morală intervine în interpretarea corectă a legilor divine.

Leadership: Ai puterea să-ţi întreţii acea stare primordială a vieţii lăuntrice care se situează „dincolo de cunoaşterea prin intelect", prin câte o întâlnire a vieţii lăuntrice cu vorbirea minţii lui Dumnezeu?

Amintirea faptelor, dacă nu are legătură cu acea dulceaţă a simţirilor, oricât de uşoară ar fi ea, nu poate aduce în prim plan adevărata putere a omului - care este blândeţea sa. De toate sunt, şi este totuşi o unitate care e însăşi nota sufletului său marcată printr-un *Estrapedanthar* (o schimbare a vieţii lăuntrice), pe care erudiţia o transformă într-un colţ de rai. Aşadar, există oameni duioşi a căror inimă plânge dorul de ceva ce n-ar putea avea niciodată, deşi au talent poate chiar foarte mult. Sunt alţii, cu o atitudine de calculator performant, dar reci la simţire, care se joacă meşteşugit cu simprea altora şi, când vor, aduc lacrimi în ochii celorlalţi.

La personajul Jean Valjean, mai mult ca la oricine, comparabil cu alte opere literare, se relevă sentimentul zguduit însuşi de ceea ce spune caracterul său. Fără a-şi pleca ochii în faţa puterii pasiunii, se loveşte continuu de timiditatea unei naturi gingaşe, te prinde în vraja unei poveşti din care aproape că nu mai ai scăpare, şi asta datorită însuşirii sale cea mai de preţ: însuşirea de a fi simplu; lipsa de formalitate, de complicații; lipsă de artificialitate, de afectare, de prefăcătorie.

Şi, pe când chipul său glasul altora ne sunt indiferente, iar faţă de viaţa lor nu simţim nicio apropiere, opera lui Jean Valjean niciodatà nu va putea fi despărţită de dânsul: împletirea gândurilor şi a simţămintelor sale de iubire cu setea de cunoştinţe ne luminează totdeauna, chiar dacă uneori ne oferă un zâmbet în care statornic există multă jale. Şi în modul său de a vorbi cu lumea, se simte uneori disperarea, având parcă modulaţiile alintate ale unui copil care simte o privire iubitoare lunecând asupra lui, în suferinţă.

Vorbirea minţii lui Dumnezeu evidenţiază dialogul pe care îl porţi cu tine însuţi în aceeaşi linişte cu care Dumnezeu întâmpină finalul minunat al căilor Sale, umplându-ţi inima de bucurie, fiindcă i-ai încredinţat Lui totul.

Poemul conştiinţei omeneşti se referă la însuşi sufletul aşternut într-o adevărată epopee, numită viaţă, pe care DUmnezeu nu o uşurează, căci face parte din crucea personală de mântuire. Din aceste considerente, nu trebuie să privim viaţa ca pe o provocare de a ne ridica în picioare şi a răspunde pentru ea, ci ca pe o „scară”, o ascensiune continuă spre slava lui Dumnezeu.

*** Notă:** Victor Hugo, *Mizerabilii* , Editura de stat pentru literatură şi artă, 1964.

Source: https://neculaifantanaru.com/poemul-constiintei-omenesti.html

Poemul omului care îşi caută sfârşitul

On Decembrie 08, 2012

Urmează firul încâlcit al trendurilor "Omului" din tine, fără să-ţi asiguri exploatarea în întregime a superiorităţii faţă de ceilalţi oameni.

Sosise clipa răzbunării. Dar, vai ! Care pe care? Ce încurcătură ! Şi ce coincidenţă stranie ! Toate schimbările de direcţie, toate metamorfozele se săvârşeau pentru prima oară în ei, în amândoi artiştii, în cele două caractere puternice provenite din medii oarecum asemănătoare: Llewelyn Moss şi Anton Chigurh.

Exploatarea în întregime a acelui nestemat, " *superioritatea* ", componentul unei etici a performance-ului din sfera nelegiuirii şi a implicaţiilor sale, era asul din mânecă, cheia întregului meci dintre ei doi. O cucerire grandioasă a Bizanţului, dar o deschidere a Cutiei Pandorei care ar fi produs efecte bizare.

Când lui Llewelyn Moss i-a sosit timpul să iasă din spital, când îi răsunară în ureche acele cuvinte cumplite ale asasinului aflat pe urmele sale, generoasa ofertă, atent selecţionată: *"Îmi aduci banii, şi te omor doar pe tine, dar o voi lăsa pe soţia ta în viaţă ! "* el a înţeles teribila sentinţă.

O trecere bruscă într-o altă treaptă a existenţei, în mijlocul unui câmp de luptă, între bine și rău urmând legile unei singure legi: "Eu decid cine trăieşte sau moare". Momentul de cotitură cel mai periculos, alimentat prin revoltă şi intoleranţă. O agitaţie undeva înăuntrul său la fel de puternică ca un motor turat la maximum. Răspunsul lui Llewelyn veni neaşteptat, ca o piatră aruncată cu putere la întâmplare: " *Am decis să te transform într-un proiect special, Anton. Nu va trebui să vii să mă cauţi. O să te găsesc eu ! "*

Putea el oare, măcar să încerce, sau măcar să ia în considerare o alternativă, alta decât scufundarea în apele cele mai adânci şi nămoloase, care nu proveneau dintr-un izvor de conştiinţă curată? A se iniţia în tainele scufundărilor în acele ape tulburi, era totuna cu sinuciderea. Dar şi unica lui salvare.

Leadership: Felul cum te raportezi la ipostazele în care experimentezi viaţa oglindeşte modul în care se realizează coeziunea dintre ceea ce îţi asumi ca datorie morală şi ceea ce te împlinește din punct de vedere al capacității de a face faţă unei încercări care te copleșește?

Creaţia numită "viaţă" VERSUS tragedia numită "moarte". Un poem al vieţii, fără rimă, în care Llewelyn nu se mai putea încrede. Un poem în care metaforicul nu avea ce căuta. Un desfrâu înşelător al imaginaţiei, al trăirilor şi sentimentelor de moment, riscant, care se putea oricând încheia.

Un "imposibil" ferm şi foarte răspicat - strecurându-se prin cele mai întortocheate gânduri, făcându-şi loc forţat, pulsând prin venele sale cele mai fragile, atacându-i necruţător conglomeraţia de celule roşii din sânge. Dar, cu efect invers.

O rază plină de ură, o rază din lumina adevărată a celuia care percepe brusc sentimentul cel mai autentic al pericolului, îl străpunsese hotărâtor pe Llewelyn Moss. Timpul era preţios. Şi rar. Trebuia să acţioneze înaintea rivalului său. Şi, în acelaşi timp, trebuia să-şi găsească un motiv ca să pună o piedică voinţei sale de a nu mai fi acelaşi om dispus la negocieri.

Un război psihologic evoluat, o luptă pe viaţă şi pe moarte. Doi poeţi prinşi într-un joc al nervilor tari, folosindu-se de lira neîndurării, comparându-se, urmărindu-se şi ameninţându-se reciproc. O înfruntare bizară între două muze, Erato şi Terpsichore, în vederea îndeplinirii unei obligaţii corelative. Siliţi să se ascundă sau să fugă, punându-şi fiecare la bătaie arsenalul de gândire.

Doi poeţi ai raţiunii îndărătnice, doi împătimiţi ai acţiunii, *qui vont et viennent* . Un poet care nu a mai apucat să-şi desăvârşească creaţia numită "viaţă". Şi, un poet care doar şi-a întârziat puţin tragedia numită "moarte". *

Leadership: Reprezinţi nimic altceva decât un factor aleatoriu în finalul unei tranziţii de la stadiul de negare a integrității la cel de generare a unui profit de unicat în dialogul dintre ceea ce "pur şi simplu s-a întâmplat" şi ceea ce "nu trebuia să se întâmple" ?

Schimbările de direcţie, toate metamorfozele care se săvârşesc în tine, sunt rodul unei vieţi întregi trăite sub semnul esenţialului? Îţi asiguri exploatarea în întregime a acelui nestemat - superioritatea faţă de ceilalţi oameni de acelaşi calibru? Poţi oare, măcar să încerci, sau măcar să iei în considerare o alternativă? Sau accepţi să fii protagonistul unui desfrâu înşelător al imaginaţiei, al trăirilor şi sentimentelor de moment, riscant, care se poate oricând încheia?

Capacitatea de a deveni un alt om depinde de felul în care reacţionezi la propria ta schimbare, care la rândul ei îşi are rădăcinile în modul de structurare a personalităţii tale.

Fireşte că pe scena vieţii de toate zilele se vor întâlni tot felul de răsturnări de situaţii, întâmplări neprevăzute, multe dintre ele nefiind în avantajul tău. Situaţii extreme când modelul personalităţii tale se va demasca singur asemenea unui om de paie care reacţionează la comanda unei voinţe exterioare, nu interioare, deci subordonându-se influenţelor străine de adevărata lui esenţă. Iar dacă acest din urmă statut este foarte pregnant, leadershipul, asemenea marmurei, îşi poate pierde din finisajul lucios şi protecţia normală.

În cazul acesta, este vorba de modelul unei personalităţi care prezintă dificultăţi de asamblare a pieselor care participă la realizarea unui principiu de finalitate, unic şi esenţial. Acel principiu de funcţionare a "Omului" din tine care îmbină două proprietăţi fundamentale: auto-reînnoirea raţiunii de "a fi" şi renunţarea la ideea suprematiei (la ideea de a deţine ceva mai presus decât ceilalţi, de a te vedea mai marele peste toţi).

O relaţie de paralelism pe perioade lungi de timp care se află la baza mecanismului de funcţionare a leadershipului veritabil. Un război psihologic evoluat care se duce în culisele propriei tale existenţe.

Leadership: Eşti capabil să-ţi asumi o supremaţie care începe cu ceea ce eşti în stare să înfrunţi şi se termină cu ceea ce reuşeşti să împlineşti prin renunţare?

Sunt evidente aceste suişuri şi coborâşuri care fac bine. Reacţia ta în faţa tranziţiei de la A la Z, printr-o sporire a imunităţii în faţa dorinţei de supremaţie, prin intervenţia unei raţiuni care pune cu calm ordine în acţiuni şi efecte, te-ar putea motiva să te pui în slujba oamenilor printr-un scop nobil, prin lucruri măreţe. Deci demascarea propriei persoane, acceptarea unei identităţi care să garanteze continuitatea vieţii, găsirea unor puncte comune cu ceilalţi oameni, suficient de sigure, devin astfel deosebit de utile pentru menţinerea unui leadership de durată.

Jules Verne ştia ce spune atunci când a concluzionat: *"Să dobândeşti motorul care dă*

rezultate spectaculoase, să-ţi asiguri exploatarea lui în exclusivitate, aceasta este afacerea ce trebuie încheiată."

"Motorul" care asigură funcţionalitatea deplină a leadershipului, putând a da rezultate spectaculoase, este dat de relaţia TU şi El. O tendinţă către reciprocitate ce trebuie menţinută pe termen lung. O afacere care se dezvoltă în ritmul raţiunii de "a fi", şi care te poate ajuta să treci la nivelul de desăvârşire dorit numai dacă reuşeşti să rezişti la transformările impuse de evenimentele din viaţa ta.

Un lider nu dă niciodată cu banul când nu este în stare să decizădintre două posibilităţi: a trăi sau a muri, ci le înfruntă pe amândouă cu stoicism ca şi când ar trebui să câştige un premiu binemeritat numit: "Stăpânul Destinului".

Poemul omului care îşi caută sfârşitul marchează acea atitudine de acceptare a ceea ce eşti atunci când depinzi de evenimentele din jur, fără să ştii să te foloseşti de ele pentru a-ţi construi în jurul lor o identitate proprie şi puternică. Sau, invers, folosindu-te de ele în chip samavolnic pentru a-ţi impune superioritatea.

Dacă vrei să atingi excelenţa, renunţă la poziţia de supremaţie, la acel "care pe care", tu sau ceilalţi. În caz contrar te vei dezintegra singur într-un război de uzură, în care nu vor exista nici învingători nici învinşi. Ci doar o trecere de la o stare la alta în drumul spre o viaţă tot mai agitată, în care vei omite adevăratele ei bucurii, valori şi sensuri.

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/poemul-omului-care-isi-cauta-sfarsitul.html

Popularizarea Leadershipului

On Martie 14, 2012

Fii pregătit să triumfi în mijlocul evenimentelor de mare amploare, dând curs unui act de trăire şi participare organică la un nivel înalt de spiritualitate.

Romanul "Aztec" scris de Colin Falconer se termină cu un exemplu deosebit de abordare a leadershipului. Celebrul conchistador spaniol, Hernan Cortés, aflându-se la o distanţă de aproximativ 1 km faţă de armatele mexicanilor, se adresează oştenilor săi:

- Suntem din nou copleşiţi numeric. Dar gândiţi-vă de câte ori nu am fost în aceeaşi situaţie în ultimele luni. Oare pe râul Tabasco nu am luptat împotriva unei forţe la fel de înspăimântătoare? Şi nu am triumfat? Amintiţi-vă de texcalteci şi de tunurile şi cavaleria cu care ne aştepta Narvaez la Cempoallan !

Se opri pentru câteva clipe.

- Am triumfat întotdeauna pentru că nu suntem oameni sau soldaţi obişnuiţi. Acum puteţi spune toţi, cu mândrie, că sunteţi soldaţii lui Cortes. În anii care vor urma, se vor compune balade care vor cânta vitejia noastră. Pentru că nu numai curajul, ci şi iscusinţa voastră în mânuirea armelor vă deosebesc de muritorii de rând. Nu uitaţi că aţi fost aleşi de Dumnezeu Însuşi să mărşăluiţi sub steagul Său.

Ca să-şi întărească spusele, ridică stindardul albastru cu alb, care fluturase odată pe catargul corăbiei sale.

- Crucea ne va ajuta să triumfăm ! Şi acum aş vrea să vă mai spun un singur lucru: nu uitaţi că sunteţi avantajaţi atâta timp cât aveţi putere să luptaţi. Aceşti mexicani nu vor să vă omoare, ci să vă ia prizonieri pentru ritualurile lor păgâne şi de aceea sunt mai vulnerabili. După cum ştiţi foarte bine, nu vor lupta ca o armată unită, ci individual. Azi nu veţi avea de-a face cu o bătălie, ci cu o serie de dueluri. Cred că Dumnezeu vă va da tăria să rezistaţi. Înfigeţi săbiile direct la ţintă, nu le învârtiţi orbeşte deasupra capului, ca să nu vă expuneţi bâtelor şi cuţitelor lor.

Leadership: Cum foloseşti sinteza tuturor experienţelor de tipul "believe in something more powerful than yourself" care s-au încrucişat în preajma evenimentelor de mare amploare bazate pe o singură constantă?

Evaluarea finalităţii propriilor demersuri de obţinere a unei poziţiei avantajoase de leadership, are ca premisă de apreciere incertitudinea ce eclipsează cursul evenimentelor. Adică, eventualitatea finalităţii unui demers de anvergură, foarte avantajos din punct de vedere al beneficiilor obţinute ca resursă a puterii de afirmare, este importantă pentru înţelegerea contextului şi ordinii evenimentelor care alcătuiesc lumea.

Cortés a triumfat în chip glorios nu pentru că evenimentele ţin cu acela ce are dreptate, nu pentru că el ştia să convingă lumea să-l urmeze, ci pentru că a sesizat starea de spirit a armatei adverse, neconsiderând-o periculoasă. Să recunoşti starea de spirit a oponentului este mai important decât influenţa pe care o ai asupra subalternilor tăi. Dacă Cortés ar fi ştiut că are de-a face cu armata unui conducător categoric, dispus să se sacrifice pentru un ideal înalt, probabil nu s-ar fi expus pericolului într-o bătălie cu mari pierderi.

Probabil experienţa de conducere a lui Cortés era una de tipul "believe in something more powerful than yourself", adică nu-i de ajuns să ai încredere în capacităţile tale, ci trebuie să evaluezi cât mai bine poziţionarea credinţei oponenţilor tăi în vederea obţinerii unei reuşite. Totul are legătură cu evenimentele pe care trebuie să le concentrezi într-o stare de spirit puternică, iar aceste evenimente de mare amploare trebuie să se bazeze pe o singură constantă: prezenţa lui Dumnezeu. Acea hotărâre a lui Dumnezeu prin care El alege un anumit număr de indivizi pentru mântuire şi glorie.

Rezum prin a consemna că un comportament de învingător se constituie prin interferenţa a numeroase circumstanţe psihologice care adesea complică sau fac chiar imposibilă predicţia evoluţiei evenimentelor. Comportamentul de învingător, în ansamblu, și cel al persoanelor marcate de psihologia luptei, prin apartenenţa la un ţel măreţ, implică nivele diferite de rezistenţă şi vibraţie spirituală, nivele diferite de direcționare și încurajare.

Liderul care se află în preajma evenimentelor de mare amploare a înţeles adevărata semnificaţie a cuvintelor divine: "De-aceea Stăpânul Te-a pus mai sus de tovarăşii tăi / Ca prin tine să ajungem, la voia lui Dumnezeu."

Popularizarea Leadershipului se adresează acelui tip de erou care ştie să folosească evenimentele şi oamenii în favoarea unui Dumnezeu determinist, căci tot ceea ce este onorabil la un erou este gloria cu care se înconjoară în calitate de slujitor dedicat al lui Dumnezeu.

Nu Hernán Cortés a a cucerit Mexicul cu o armată mică de oşteni, ci omul care a pus pe primul loc voia lui Dumnezeu a triumfat în mijlocul evenimentelor.

Source: https://neculaifantanaru.com/popularizarea-leadershipului.html

Porțile amintirilor prin care impresiile timpurii irup intempestiv

On Iulie 07, 2010

Un lider vizionar în cinematografie știe să folosească fluxul amintirilor pentru a îmbogăți lumea lăuntrică a operei sale, creând conexiuni profunde între trecut și prezent.

Înainte de deslușirea câtorva trăsături autobiografice ale operei - sunt evident mai multe, însă descifrarea lor exhaustivă ne este acum încă imposibilă - aș invoca două argumente de ordin general. Cercetând desenele lui Eisenstein din perioada lucrului la "Ivan", am constatat că, în acest timp, artistul a lăsat deschise porțile amintirilor prin care impresiile timpurii irup intempestiv. De pildă, în ziua de 28 noiembrie 1942, în plină creație a lui "Ivan", conștiința sa este literalmente inundată de amintiri din copilărie. Toate acele desene de clovni, prieteni sau stăpâni ai gândurilor sale sunt așternute pe hârtie în aceeași zi. Este și ziua în care apare, pe o altă foaie, un portret al lui Ivan, înfricoșător, sau o schiță pentru secvența procesiunii de la Svoboda Alexandrovskaia. Tot în 1942 se nasc desene cu "bunicul" său sau, pur și simplu, o amintire oarecare din New York. Iar la 17 octombrie al aceluiași an începe să-și scrie memoriile.

În 1944, tot în perioada creației lui "Ivan", așadar, creionul așterne în interval de două zile amintiri diverse din călătoria în Occident, din Mexic. Apoi, puțin mai târziu, o alegorie a "fricii". Desenele acestea nu sunt decât o mărturie a măsurii în care, paralel cu realizarea filmului, fluxul amintirilor irigă lumea lăuntrică a artistului. Există apoi, în al doilea rând, o mărturie directă: "Tocmai în scenariul "Ivan cel Groaznic" se află ascunsă într-un fel autoapologia autorului...

În scenariu se arată că o sumă de impresii din copilărie contribuie la formarea unui proces social sau istoric util, atunci când complexul emoțional creat de aceste impresii coincide, pe planul sentimentelor, cu ceea ce trebuie să facă un adult pe linia acțiunilor raționale și voluntare. Cu alte cuvinte, o serie de impresii puternice din copilărie și sentimentele care le însoțesc... determină acea nuanță pasională și emoțională a faptelor care vor trebui întreprinse în viitor... de către adultul Ivan.

Leadershipul subliniază și accentuează abilitatea de a integra experiențele personale și amintirile din copilărie în procesul de creație, reflectând experiențele personale într-un context social și istoric mai larg.

"În crearea unei opere cinematografice, regizorii combină elemente autobiografice și ficționale pentru a crea narațiuni armonioase, pe fondul argumentelor de ordin general care susțin veridicitatea emoțională a poveștii. Mai ales că stratificarea detaliilor emoționale creează o textură bogată care invită la multiple lecturi și interpretări. Procesul de adăugare a straturilor succesive reflectă natura organică și evolutivă a actului creativ. Procesul creativ începe cu o analiză detaliată a scenariului, luând în considerare trăsăturile autobiografice și impresiile timpurii ale creatorului, la care amintirile reprezintă elementul primordial prin care se construiește autenticitatea narațiunii. Astfel, desenele preliminare sunt esențiale în această etapă, permițând vizualizarea conceptului general al filmului și reflectând fluxul inspirațional care irigă lumea lăuntrică a artistului.

Pe măsură ce creația avansează cu ajutorul figurilor de stil, în special metafore și simboluri, se adaugă straturi de detalii emoționale, inclusiv selecția amintirilor din copilărie, designul scenelor cheie și amplasarea elementelor simbolice, cum ar fi: ceasuri, oglinzi și peisaje familiare. Peisajele familiare servesc ca ancore emoționale, conectând opera cu experiențele universale ale publicului. Fiecare decizie este influențată de principii estetice și funcționale, pe baza unei viziuni clar definite, creând o compoziție cinematografică care se dezvoltă organic, reflectând procesul social și istoric al narațiunii. Această abordare permite regizorului

să-și construiască autoapologia în cadrul operei, unde complexul emoțional creat de impresiile puternice din copilărie coincide cu acțiunile raționale și voluntare ale personajelor adulte, determinând nuanța pasională și emoțională a faptelor care vor fi prezentate în film.

Concluzia este că o îmbinare atentă a elementelor autobiografice și ficționale poate crea o operă cinematografică profundă și captivantă. Procesul de adăugare a straturilor succesive reflectă natura organică și evolutivă a actului creativ.

Amintirile timpurii ale artistului irigă creația sa, deschizând noi perspective asupra personajelor și evenimentelor și adăugând un strat autobiografic subtil care îmbogățește opera.

Creșterea amintirilor în procesul creativ este un fenomen complex care implică o serie de procese psihologice ce se desfășoară în condiții variate de mediu emoțional. Impresiile din copilărie, asemenea fotosintezei, sunt esențiale pentru dezvoltarea unei opere artistice. Structura internă a conștiinței, inclusiv aranjamentul temelor autobiografice și distribuția sentimentelor, influențează eficiența acestui proces. Studiul desenelor lui Eisenstein oferă informații cruciale despre evoluția și adaptarea emoțiilor sale la diferite condiții de creație.

Artistul utilizează diverse tehnici, inclusiv alegoria și memoriile, pentru a înțelege compoziția și funcționarea operei. În acest context, fluxul amintirilor, asemenea aranjamentului celular în plante, creează o nuanță pasională și emoțională care modelează narațiunea. Impresiile puternice din copilărie, precum desenele de clovni și prieteni, contribuie la formarea unui proces social sau istoric util, atunci când complexul emoțional creat de aceste impresii coincide cu ceea ce trebuie să facă un adult pe linia acțiunilor raționale și voluntare. Astfel, faptele întreprinse în viitor de către adultul Ivan sunt puternic influențate de sentimentele și impresiile copilăriei.

Un lider eficient în artă știe să utilizeze complexul emoțional creat de amintirile din copilărie pentru a da o nuanță pasională și emoțională faptelor și deciziilor prezente.

Porțile amintirilor prin care impresiile timpurii irup intempestiv se redeschid neașteptat atunci când contextul creativ activează legături emoționale adânci, deoarece aceste impresii oferă autenticitate procesului artistic, în sensul că ele contribuie la modelarea unei narațiuni autentice și emoționale.

Source: https://neculaifantanaru.com/portile-amintirilor-prin-care-impresiile-timpurii-irup-intempest

Porţile fatale ale conştiinţei

On Martie 12, 2012

Fortifică temelia leadershipului tău, stabilind o concordanţă între atitudinea ta şi adevăratul tău fond sufletesc pe care se întemeiază conştiinţa ta.

Filmul “ *Tears of the sun (2003)* ”. Echipa de comando condusă de locotenentul Waters, împreună cu cei peste 40 de localnici, se îndreptau spre zona de retragere Alpha, la graniţa cu Nigeria. Dar un tragic incident survine - una din acele clipe fatale pe care destinul le creează în desfăşurările lui de neînţeles şi hotărăşte, dintr-o singură lovitură, soarta omului. Dintr-o dată, sunt atacaţi din toate părţile. Michael ‘Slo’, unul din membrii echipei, este rănit grav.

- Nu trebuia să fie aşa, şefule. Nu trebuia să se întâmple asta… adresându-i-se lui Waters. Şi, cu ultimele forţe, părea să adauge cuvintele pe care şeful artificier, Francois de Louviers-Maurevel, i le-a spus la un moment dat regelui Carol al IX-lea: "Viaţa mea este în mâinile tale, fă ce vrei cu ea.” Lasă-mă aici ca să v-o scăpaţi pe a voastră.

Leadership: Poţi să pătrunzi adevărul propriului sine şi să-l accepţi cu convingerea că tot ce ţi se întâmplă este o provocare menită să te pregătească pentru o percepţie autocuprinzătoare a realităţii?

Cuvintele acestea ar fi putut să fie acceptate de unii fără mustrări de conştiinţă, dar nu şi de Waters, care răspundea de siguranţa echipei - cuvintele aveau două sensuri: unul de acceptare a sacrificiului pentru salvarea celorlalţi, celălalt acuzator, căci amintea, necontenit, de etica şi profesionalismul său.

În devotamentul lui, cu neputinţă de corupt, Waters păstra un adânc respect şi o mare recunoştinţă. Îl învălui pe ‘Slo’ într-o privire plină de înţelegere, apoi îi strânse mâna. Pe faţă i se citea tulburarea lăuntrică. Ca şi cum o furtună înspăimântătoare se îngrămădise în sufletul lui, deschizând pe această cale porţile fatale ale conştiinţei.

Waters trebuia să pătrundă adevărul propriului sine. Şi să-l accepte. Un sincer: “ *Îmi pare rău. E vina mea* ” - nu-i putea răscumpăra greşeala şi nu-l absolva de consecinţele morale. Moartea lui ‘Slo’ a atins coarda cea mai sensibilă a conştiinţei sale, iar comportamentul său a fost în concordanţă cu fondul sufletesc pe care se întemeia conştiinţa lui.

Realitatea cea mai dură care i s-a conturat locotenentului Waters într-un asemenea moment este că trebuie să îşi asume alegerile şi să nu se lase influenţat de evenimente, indiferent de starea de spirit şi de sănătate a celor care îşi poartă vina de a-l urma într-o misiune periculoasă.

Leadership: Accepţi adevărul conştiinţei printr-o convenţie condiţionată de mărturisirea greşelilor şi depăşirea lor?

Îţi adresez o întrebare, viitor lider, şi cugetă bine căci dezlegarea ei îţi este trebuincioasă. Există vreun păcat care nu îţi poate fi iertat - un păcat atât de mare şi aşa de grav, încât să nu cuteze nimeni a-l ierta, nici măcar tu însuţi, nici măcar Dumnezeu? Ceea ce-ţi propun nu este altceva decât un test general care are legătură cu starea conştiinţei tale.

Tu accepţi adevărul conştiinţei printr-o convenţie condiţionată de mărturisirea greşelilor şi depăşirea lor? Sau prin asumarea şi repararea lor? Sau accepţi să fii prizonierul unei crize morale şi spirituale?

Conştiinţa este temelia leadershipului, ea este cea care marchează diferenţa semnificativă dintre Eul evaluat în urma unei constrângeri de ordin moral sau emoţional şi Eul ideal la care aspiră orice lider, acesta din urmă fiind o proiecţie a imaginii pozitive despre sine. Provocarea în cazul tău, ca şi lider, este să demarezi schimbarea şi să facilitezi dezvoltarea propriei fiinţe chiar şi atunci când autoritatea morală nu-ţi garantează reuşita.

Aşa cum o otravă poate fi fatală şi aceluia care o prepară, tot aşa calitatea unui lider se poate diminua dacă el îşi lasă conştiinţa la îndemâna compromisului dintre împlinirea idealurilor sale morale şi accentuarea convingerilor negative care subţiază zidul de apărare a emoţiilor ce garantează funcţionarea sa la nivel optim. Tu cu ce convingeri îţi alimentezi conştiinţa atunci când combini în mod dezechilibrat valorile şi credinţele tale?

Cineva a spus că conştiinţa morţii ne ajută să înţelegem mai bine viaţa. Tot aşa trebuie să sădim în grădina minţii noastre conştiinţa greşelii şi a consecinţelor acesteia ca să înţelegem mai bine leadershipul şi ca să evităm o eventuală condamnare a propriei personalităţi, a neputinţei de a ne ridica la nivelul impus de aşteptările noastre morale şi ale celorlalţi. Istoria ne arată ca dezvoltarea leadershipului se sprijină pe existenţa greşelilor, mai mici sau mai grave, pe recunoaşterea lor, dar şi pe modalităţile de prevenire şi de corectare a lor.

Leadership: Poţi să-ţi creezi o viziune clară asupra valorilor pe care vrei să le transmiţi legate de o percepţie a frământărilor sufleteşti aparent lipsite de adâncime?

Plutarh, acel scriitor ilustru, asemuia darurile naturii cu nişte flori minunate dar trecătoare, în timp ce virtutea o considera o plantă binefăcătoare, cu un parfum nepieritor şi care vindecă fără greş rănile.

Socoteşti că trebuie să iei atitudine faţă de procesul de degradare al conştiinţei tale? Eu cred că substanţa leadershipului nu trebuie căutată numai în interiorul fiinţei tale, cum se afirmă atât de des, ci în aceeaşi măsură şi în felul de a-ţi evalua, de a-ţi exterioriza şi de a-ţi transmite trăirile.

La vindecarea emoţională şi la dezvoltarea conştiinţei vei ajunge treptat, plantând cu sinceritate şi cu bucurie seminţe în sufletele oamenilor, lăsându-le să rodească şi să înflorească acolo, dar în acelaşi timp, ocupându-te cu conştiinciozitate de ocrotirea propriului tău cod moral.

Virtutea, în acest caz, înseamnă să alegi ceea ce e drept, de ceea ce e nedrept, nu să-ţi focalizezi emoţiile şi conştiinţa asupra greşelilor care nu pot fi evitate. Virtutea îţi poate vindeca rănile morale dacă integrezi în leadershipul tău acea gamă de valori caracteristice procesului tău de evoluţie, nu de involuţie – valori care conduc spre o înţelegere mai deplină a adevăratul tău fond sufletesc pe care se întemeiază conştiinţa ta, suprimând defectele care pot duce la transformarea ta negativă, şi încurajându-te să adopţi o atitudine sănătoasă, sau cel puţin mai optimistă, şi un comportament mai chibzuit.

Frământările sufleteşti, aparent lipsite de adâncime, pot fi înţelese ca fiind un rezultat al trecerii prin loviturile vieţii, în diferite etape ale carierei, care îţi amplifică durerea dar nu şi cauza apariţiei ei.

Conştiinţa care invocă virtuţile are ca simptom o durere trecătoare, nu una care durează.

Porţile fatale ale conştiinţei marchează felul cum te raportezi la starea ta interioară, felul cum îţi controlezi emoţiile în situaţiile dificile. Evidenţiază părţile tale bune pe care nu le iei în considerare din cauza circumstanţelor nefavorabile – care îţi diminuează starea de spirit şi respectul de sine, împiedicându-te să-ţi canalizezi forţa interioară spre o stare pozitivă. Iar, aşa cum preciza cineva, caracterul este dat tocmai de modul în care reacţionezi în faţa circumstanţelor nefavorabile.

În leadership este esenţial să îţi recunoşti greşelile, să ai grijă ca ele să nu se repete, să îţi asumi consecinţele şi să îţi dezvolţi conştiinţa - să ţi-o aperi de emoţiile negative, dar şi de "atacul" non-valorilor.

Source: https://neculaifantanaru.com/portile-fatale-ale-constiintei.html

Portretul personalităţii de excepţie în sfera ştiinţei

On Noiembrie 07, 2016

Încearcă să creezi cadrul de extindere a idealului de sine prin valorificarea experienţei de a te întâlni pe tine însuţi în varianta unei manifestări a creaţiei pe care o atestă progresul ştiinţei.

Nicolaus Copernic era un tânăr stăpânit de o permanentă nelinişte intelectuală, cu o înclinaţie înnăscută spre a crea noi idei, iar în perioada de înflorire a Renaşterii el a avut ocazia să le şi pună în valoare. S-a adaptat rapid la viaţa universitară, cumpărând cu aviditate cărţi (o nouă şi minunată posibilitate apărută o dată cu inventarea tiparului) şi participând la cursurile valoroasei şcoli de matematică şi astronomie. A explorat ideile umaniste provenite din Italia care începeau să câştige teren în faţa rigidelor dogme scolastice care circulau în Cracovia.

A studiat legea canonică fără să uite de primele sale iubiri, astronomia şi matematica, precum şi istoria greacă, medicina, filozofia şi dreptul roman. La Bologna a avut şansa să studieze cu Domenico Maria de Novara, unul dintre cei mai mari astronomi ai vremii. A citit toate cărţile pe care le-a găsit despre astronomie şi a profitat de fiecare prilej pe care l-a avut de a învăţa despre metodele de observaţie aşa cum erau ele practicate în acele vremuri. După câte se pare, încă de timpuriu a început să se gândească la o concepţie nouă, mai simplă, asupra structurii universului: un sistem heliocentric cu Soarele în centru şi Pământul împreună cu celelalte planete rotindu-se pe orbite care îl înconjoară.

El se temea, aşa cum avea să scrie mai târziu, că "unii oamenii vor striga imediat ca eu şi ideile mele să fim daţi afară din scenă", explicând mai departe:

"Am ezitat multă vreme dacă să public sau nu ceea ce scrisesem pentru a demonstra mişcarea Pământului, sau dacă n-ar fi mai bine să urmez exemplul pitagoricenilor, care obişnuiau să încredinţeze secretele lor filozofice rudelor şi prietenilor sub forma orală. Am fost aproape îndemnat să las cu totul deoparte opera în forma ei finală, din cauza dispreţului pe care aveam toate motivele să-l anticipez cu privire la noutatea şi aparenta opoziţie faţă de raţiune a teoriei mele. *

Leadership: Existenţa ta alcătuieşte un ansamblu unic de condiţii pentru testarea unei cunoaşteri alternative din care derivă înclinaţia spre promovarea unei concepţii noi cu privire la evoluţia creaţiei?

Oamenii pe deplin conştienţi de valoarea proprie, preocupaţi de ceea ce pot realiza cu adevărat cu ajutorul ştiinţei, se ridică deasupra statutului de practicant autonom al gândirii noi, spre a fi consideraţi o capodoperă a timpului lor. Ei îşi dezvoltă abilităţi oriunde s-ar afla, fără să fie limitaţi de proporţiile amplificate ale apropierii sau îndepărtării de valorile unei singure variabile de tip "Restrict", care blochează accesul la o gândire avansată.

Ei se îndreaptă constant într-o direcţie ce oferă posibilitatea extinderii cunoaşterii şi evoluţiei dincolo de domeniul experienţei, lucrând totdeauna conform unor motive de ordin moral, filosofic, obiectiv cât şi subiectiv. Ei sunt asemenea pictorilor care îşi fac nenumărate portrete, expunându-şi lucrările pe plan internaţional fără să aibă aprobările necesare şi fără să intre în asociere cu alte autorităţi în domeniu. Fiindcă la ei predomină dorinţa de a se afirma acolo unde nu reuşise odinioară, din dorinţa celui obligat să fugă pentru a se regăsi şi a se împlini şi, în fine, din dorinţa de confirmare într-un spaţiu ce le rămăsese inaccesibil la un nivel de începător.

Pentru a deschide noi căi de cercetare şi progres în leadership trebuie să ridici nivelul de cunoaştere şi înţelegere a elementelor care contribuie la dezvoltarea acelei ştiinţe ale cărei orientări sunt în plină ascensiune. Căutând să-ţi armonizezi gândirea cu elementele noi pe care le poate genera forţa ştiinţei, vei deveni pe deplin capabil să deţii acea calitate numită "Shining", ce te poate îndrepta înainte cu paşi repezi spre o nouă dimensiune a valorii tale.

Leadership: Îţi reevaluezi ideea atitudinii faţă de viaţă ca totalitate a potenţialului de inovare, prin prisma importanţei de a gândi un stil diferit de a comunica lucrurile care îţi par ţie importante?

Dacă vrei să depăşeşti limita unei cunoaşterii ieftine şi imperfecte pune-te la punct cu elementele determinante care stimulează progresul ştiinţei tale. Şi fă eforturi pentru a face ca gândirea şi creaţia ta să devină o sferă autonomă a leadershipului. Fii asemenea unui pictor care oscilează între erudiţie şi penel, trăsăturile lucrărilor sale reunind enciclopedismul, totodată având ca model şi orizont de idealitate renaşterea unei noi concepţii de viaţă, a unei noi abordări ale artei şi ale învăţării ştiinţei.

Ştiinţa ta poate să alcătuiască un ansamblu unic de condiţii pentru testarea unei cunoaşteri alternative numai dacă devii creatorul conștient al unei realități greu accesibilă celorlalţi. Şi doar dacă reuşeşti să construieşti firul logic al unui raţionament care utilizează noi ipoteze de interpretare ale concordanţelor dintre "evident" şi "ascuns".

Un artist în ale ştiinţei continuă să-şi manifeste superioritatea în ceea ce priveşte depăşirea banalităţii naturalismului, a artificialităţii goale a experienţelor formaliste, întreţinându-şi filosofia asupra vieţii cu noi teorii ale raţionalităţii. Una din aceste teorii ar spune că nimic nu este mai necesar izbândei de a face loc lucrurilor rafinate şi alchimice în viaţa sa decât a sta deasupra tuturor printr-un soi de anticipare cu privire la aparenta opoziţie intelectuală a celorlalţi cercetători ce poate fi contrară şi incompatibilă cu orizonturile sale de experienţă.

O nouă concepţie cu privire la evoluţia creaţiei rezidă din experienţele vieţii care te îmbogăţesc spiritual, care şi cu bune şi cu rele te maturizează dacă ştii să evoluezi prin înţelepciune şi răbdare.

Creaţia cea mai de preţ a unui inventator este acea formă a existenţei care stimulează capacitatea de a se dezvolta pe sine însuşi ca personalitate şi ca inteligenţă profundă, superioară, spirituală, consistentă, sistematizată, una care înţelege sensul evenimentelor şi ştie să le aranjeze în favoarea sa şi a progresului ştiinţific.

Portretul personalităţii de excepţie în sfera ştiinţei cuprinde în primul rând dimensiunea principală a vieţii inventatorului exprimată prin înfăţişarea trăsăturilor intelectuale, fizice şi morale, vădind o anumită deschidere spre cultură, spre noutate, spre perspective care abordează într-un mod foarte vast viitorul.

*** Notă:** Ray Spangenburg & Diane K. Moser - *Istoria ştiinţei (vol.1)* , Editura Lider

Source: https://neculaifantanaru.com/portretul-personalitatii-de-exceptie-in-sfera-stiintei.html

Portretul unui gând rătăcit în lumea artei

On Iunie 21, 2017

Învaţă să te priveşti din perspectiva unui secret bine ascuns, pentru a obţine o înaltă perfecţiune artistică.

Cum ar fi dacă ai încerca să-mi desenezi viaţa în culorile nopţii, cu bogăţia nuanţelor fine ale lacrimilor pline de speranţe şi visuri, dintr-o încordare care vine dintr-un program mental, ce se reflectă emoţional, dar care se manifestă la nivel fizic? Nu-i așa că poezia inimii are aceleași drepturi cu poezia gândirii captivă în viziunile abstracte ale artei?

Important e cum mă priveşti din perspectiva unui secret bine ascuns, care nu lasă loc de nicio interpretare răutăcioasă, dar cu grija de a nu-l aşeza sub semnul unui realism compensatoriu. În mod idealist, trebuie să-ţi reprezinţi ideea în imagini vii, un truc cu schimbarea inspiraţiei într-o formulă intelectuală şi productivă, dincolo de romantismul ce nu lasă loc de nicio îndoială cu privire la sentimentele pe care mi le acorzi.

A învăţa să te priveşti din perspectiva unui secret bine ascuns pentru a obţine o înaltă perfecţiune artistică, înseamnă să sesizezi proiecţia unei forţe de exprimare căreia îi poți cuprinde măreția.

Printre frământarea de gânduri care personifică arta de a înfăţişa un ideal de frumuseţe, pentru care tainele plămădelii îşi asumă totdeauna o nouă fizionomie, trebuie să foloseşti pulsațiile de lumină ale stelelor pe linii fantastice şi nemărginit de lungi. Pe care premisele manifestării dependenţei de frumos îl dau concluziei unei gândiri pline de dorinţe satisfăcute. Cât de bine mă încadrez în simbolurile unei realităţi transcendente *behind the lyrical journey of Shadows of the Night?*

Leadership: Îți exprimi năzuinţa spre ceea ce este mai presus de tine printr-o redare creativă a distanţei dintre adevăr şi iluzie?

Gravitatea cu care mă priveşti într-un vis feeric cu sensuri adânci poate să devină totul, o întindere de o mie de ani lumină până în centrul universului văzut dintr-un singur unghi: al esteticii operei de artă.

Încearcă să efectuezi o experiență de gândire, așa cum obişnuiesc fizicienii, care să permită prin intermediul unei ficţiuni verosimile eliminarea hazardului realităţii. Poți să exprimi cu suficientă forță și căldură sufletească adevărul fenomenelor care mă înconjoară pentru a obţine o înaltă perfecţiune artistică?

Întotdeauna lipsește ceva, aşa este, ca o concluzie plină de confuzii şi fără drept de apel. Şi întotdeauna se va găsi altceva, ca momentul acţionării unei forţe de atracţie în raport cu axa unei succesiuni de prefaceri. Probabil sunt lucruri pe care nu le ştii încă despre mine, iar când le vei afla crezi că se va schimba ceva din perspectiva pornirilor curate ale teoriei estetice? Și prin ce oare îţi poţi înălţa mai mult idealurile decât prin redarea relaţiei dintre frumosul natural și frumosul artistic?

Aici te cunosc mai bine decât crezi, după felul cum îţi manifeşti uitarea de sine, năzuinţa spre ceea ce este mai presus de tine. Prezentul tău vorbeşte acum cu prezentul meu, deci prezentul este mulţumit fiindcă amândoi rezonăm cu el.

În artă capacitatea deosebită de a realiza ideea şi simţământul nu direct - prin faptă, ci printr-o redare poetică a distanţei dintre adevăr şi iluzie, tinde spre formele moderne ale artei vizuale în concordanţă cu dezideratele timpului prezent.

Leadership: Poți să zăreşti ceea ce este mai presus de tine prin evadarea dintr-o stare de poveste suprarealistă?

După cum rostul arheologului este acela de a reconstitui o întreagă cultură din rămăşiţele ei de piatră, tot astfel prima şi cea mai importantă misiune a unui artist este de a pătrunde viaţa lăuntrică a modelului. Un soi de gravitate mai mult decât inerentă care nu se dezvăluie de la prima vedere, tocmai pentru că ascunde rădăcini împletite într-o tulburătoare adâncime. Şi de a găsi un echilibru între sensibilitatea de a-şi urmări visele ascunse, mişcarea de rotaţie a unei stele şi evadarea dintr-o stare de poveste suprarealistă.

Deosebirea esenţială dintre mine şi cine mă percepi tu în planul creaţiei este o indulgenţă faţă de natura omenească în exerciţiul contemplării unui peisaj care poate să aibă un efect emoţional profund, surclasat prin deşteptarea unei viziuni cu forţă simbolică. Astfel ai posibilitatea de a te conecta cu infinitul.

Un artist desăvârşit ştie să distingă orice culoare în confesiunile unei minți însetate de secrete, chiar şi în încordarea unei încremenite aşteptări din timpul inspiraţiei, cum ar fi culoarea năzuinţei spre universal sau culoarea unei vibraţii a extazului. Albastrul şi Galbenul asortându-se într-un cadru al gândirii estetice, al libertății și al autenticității. Crezi că dacă niciodată nu înţelegi totul despre mine, poţi măcar să ţi-l închipuieşti?

Expresivitatea în leadership este spațiul de reprezentare a unei asocieri între interpretarea calităţii modelului pe care galeria de idei și trăiri ți-l pune la dispoziție și imaginea particulară pe care ți-o formezi despre tine însuți.

Dumnezeu, Regele, Onoarea şi Femeile. În dimensiunile artei, cu resorturile ei intime şi consecinţele ei ascunse, în simetria timpului, a spaţiului şi a inspiraţiei, aceste prezenţe de o importanţă covârşitoare corespund deosebirii dintre modul de gândire al poetului şi al gânditorului.

În viziunea unui critic literar ca Nikolai Dobroliubov, primul gândeşte într-o manieră concretă, fără să piardă niciun moment din vedere fenomenele şi imaginile particulare, iar celălalt ţine să generalizeze totul, să contopească semnele particulare într-o formulă generală.

Portretul unui gând rătăcit în lumea artei reprezintă pasul semnificativ al unei creaţii ancorată în observarea riguroasă a naturii umane făcut în direcţia artei în care un chip este o fereastră spre interiorul tău.

Source: https://neculaifantanaru.com/portretul-unui-gand-ratacit-in-lumea-artei.html

Portretul unui trandafir în versiune artistică

On Februarie 18, 2021

Dacă ştiinţa devine o artă prin pasiune, atunci arta trebuie să fie o direcţie a sensibilităţii manifestată în ştiinţă.

Sunt o fiinţă creată conform legilor naturii şi, prin urmare, sunt condiţionat de aceleaşi legi care determină existenţa unui trandafir "Double Delight" în spaţiul central al grădinii mele. Or acest superb trandafir, uimitor prin stăruinţă, nu există ca plantă izolată de alte flori, echivalentă imaginii unei prezenţe mult mai cuprinzătoare în dăinuirea ei, ci există ca un fel de continuum între materie şi spirit, ca un liant universal între două lumi potenţial autonome, nici una neputând fi considerată superioară celeilalte.

În privinţa aceasta, atrag atenţia că trandafirul aparţine familiei Rosaceae, simbolul unei învieri spirituale şi al unei călătorii mistice care mi-a deschis mintea și sufletul spre frumos, spre adaptare, spre schimbare, guvernând relația mea cu Dumnezeu prin discreţie, prin distribuţia sensibilului mai mult decât o ordine bazată pe egalitatea vizibilului şi a inteligibilului care-l însoţeşte. În plus, când priveşti prin această optică, începi să vezi natura cu o claritate excepţională.

Chiar şi în manuscrisul meu secret, *Tukerlyeress* (Misterul cuvântului întrupat), trandafirul ocupă locul de frunte, fiindcă el are nevoie să se simtă integrat într-un mediu protectiv, să aparţină unei taine de dincolo de ceruri, de munți și de ape, dincolo de orice înţelegere pământeană. Este o prezenţă plină de semnificaţii, un interlocutor cald şi inteligent din punctul de vedere al unei conştiinţe artistice, pulsând a explozie de culori, a viaţă neîncorsetată-n imitaţii.

Da. Trandafirul este mereu acolo unde se creează, într-un labirint al cuvintelor fără de moarte, într-un fel omnipotent asemănându-se cu încrederea perceptivă a unei fiinţe mistice aflată în fața unei oglinzi iluminate de o lumânare, fără de nici o clătinare, impresionând prin tăcere, rezervare, ascultare, virtute, asemenea unui poet care contemplă natura mai mult prin lirism decât prin semnificaţie profundă.

Leadership: Poţi să aduci o îmbunătăţire semnificativă percepţiei continuităţii de sine, ca rezultat al gestionării sensibilităţii ce poate fi identificată numai într-o operă de artă?

Prin activitatea mea intelectuală, însoţită de un efort voluntar, pulsând a ceva tainic care uimeşte fiecare ochi iubitor de frumos, deci lăsându-mă stăpânit de înclinații artistice încă neexplicate, încerc să ajung în starea de dominare a naturii. Numai prin intermediul Marii Cunoaşteri se realizează totul. Pentru aceasta trebuie să mă diferenţiez de ceilalţi oameni şi să mă situez în raport cu natura ontologică a povestirii pe care o alcătuieşte viaţa mea din altă lume, din alt spaţiu, din perspectiva celor mai delicate flori ale naturii creionate în nuanțe trandafirii.

Şi, totuşi, misterul care învăluie învăţătura principală desprinsă din dialogul meu cu trandafirul, spirit lângă spirit, cu un soi aspiraţie spre acceptarea idealului promovat de Renaștere, pare a fi o permanentă tendinţă spre puritatea acuarelei, revărsându-se dinspre dezlegarea misterelor naturii spre dobândirea iluminării divine. Să înţeleg mai bine miezul unui secol plin de realizări estetice uimitoare, asta e principala mea preocupare.

Nu e deloc întâmplător faptul că sinele meu continuă să ia parte la o realitate care mă absoarbe total, mă devorează cu încuviinţarea mea şi mă desprinde sistematic de banalitatea

cotidianului.

În acest moment, consider că este de preferat ecoul unei lumi de dincolo de aparenţe, decât preaplinul unei naturi milenare care strecoară în mine, prin sita ochilor expresivi, prin toate nuanţele vieţii mele, o curiozitate fără margini. Or, trandafirul, nu doar că îl pot vedea, ci şi înţelege şi-l pot reprezenta prin filtrul propriei sensibilităţi care reflectă inocenţa sincerităţii, spontaneitatea şi curiozitatea nedisimulată, însuşiri detectate numai în operele de artă. Cu această sensibilitate artistul creează microuniversuri.

Leadership: Unitatea lumii pe care o experimentezi prin actul de creaţie se remarcă prin materialitatea unei realități care-și construiește sensul, în afara sensului intrinsec al cuvintelor?

Realitatea care-și construiește sensul, în afara sensului intrinsec al cuvintelor, este nuanţată prin folosirea unei imagini cel puţin inedite într-un cadru de experiment artistic în care fragilitatea fiinţei este semnificativ asociată cu o frumuseţe unică a naturii. Orice creator trebuie să treacă printr-o cufundare în fiinţa metafizică a naturii pentru a-şi scoate la iveală artistul interior şi a-şi crea propriul cod de încifrare vizuală.

Numaidecât, trandafirul îmbracă forma unui *mysterium tremendum* atunci când încerc să pricep tehnica picturii, nu datorită vreunei psihologii aperceptive îndreptată spre lumea culorilor aşternute pe şevalet, cu libertate şi cu măiestrie, ci datorită izolării câtorva fragmente ale complexităţii mele sufleteşti întărite prin conlucrarea artistică a naturii cu adaosul minunăţiilor care i-au trecut pragul pe timp îndelungat.

Apropo de artă. Celebrul roman "Piatra filosofală" scris de Marquerite Yourcenar, începe cu un citat aparţinând învăţatului umanist italian din perioada Renaşterii, pe nume Giovanni Pico della Mirandola:

„Nu ţi-am hărăzit, o, Adame, nici un chip, nici un loc, şi nici un dar care să fie numai al tău, pentru că atât chipul, cât şi locul şi darurile toate să le doreşti şi să le stăpâneşti prin tine însuţi. Natura îngrădeşte celelalte specii prin legi stabilite de mine. Tu însă, neîngrădit de nicio opreliște, te defineşti prin propriul tău discernământ în voia căruia eu te-am lăsat. Te-am aşezat în mijlocul lumii ca să poţi cerceta mai bine toate câte le cuprinde lumea. Nu te-am zămislit nici ca pe o fiinţă cerească, nici pământească, nici muritoare, nici nemuritoare, pentru ca prin tine însuţi, în mod liber, ca un pictor bun sau ca un sculptor dibaci, să-ţi desăvârşeşti propria ta formă."

Aşa este. Sunt sigur că dacă ar trebui să mă exilez într-o sferă a percepţiei frumosului, şi nu mai puţin să mă adâncesc în practicarea vocaţiei frumosului, exprimându-mi admiraţia neţărmurită faţă de înălţimea expresiei, atunci trandafirul m-ar ajuta să descifrez acea "descătuşare" a impresioniştilor care nu poate fi trăită decât în natură. Nu e deloc întâmplător faptul că mi-am desăvârşit forma imaginii pe care o transmit lumii. Sunt agentul conexiunii dintre două lumi pline de vibraţie.

Arta este mijlocul creatorului de a se constitui într-o viziune a cărei percepere cere o anumită subtilitate şi fineţe faţă de redarea unei realităţi suprasensibile, observate doar prin intermediul comparaţiei între ceea ce se simte şi ceea ce se lasă contemplat.

Portretul unui trandafir în versiune artistică este imaginea unui creator surprins pe pânză, în propriul univers, într-un moment de genială manifestare a unei viziuni plină de înţelesuri care ia in calcul posibilitatea lui de a se transpune în alte ipostaze, fără să-și piardă identitatea.

Posesorul absolut al artei fără frontiere

On Iulie 20, 2014

Stabileşte tipul de cunoaştere care îţi orientează motivaţia în practica ştiinţifică, revizuind permanent relaţiile cu arta pe care o creezi.

Teatrul, gândea Eisenstein, îi permite omului să înfăptuiască fictiv acţiuni eroice, să fie fictiv pasionat cu Romeo, să devină înţelept cu Faust, să scape de toate problemele lăuntrice cu ajutorul graţios al lui Brandt, Rosmer sau Hamlet. Şi tânărul regizor se înfierbântă mergând mai departe cu gândurile sale, constatând că acest comportament fictiv îi oferă spectatorului o plăcere întru totul reală. El simte eroul, are sentimentul martirajului, îl copleşeşte propria-i generozitate...

Ajuns pe la piaţa Trubnaia, Eisenstein se opri din drum, cuprins de fierbinţeli. Gândurile îl asediau ca într-o febră. *"Ce descoperire îngrozitoare ! Ce mecanism oribil se ascunde în această artă sfântă pe care o servesc ! Nu-i numai minciună. Nu-i numai escrocherie. Este otravă. O otravă groaznică, înfricoşătoare. Pentru că, de fapt, dacă îţi poţi procura fictiv plăcerea, cine va mai încerca să caute în înfăptuiri efective ceea ce se obţine pe degeaba, fără să se mişte de pe fotoliul teatrului de pe care te ridici apoi cu sentimentul plăcerii absolute?"*

Cel ce avea mai târziu să devină un mare regizor, îşi continua ameţit drumul. Şi tabloul întrevăzut devenea un coşmar: *"Trebuie să ucid asta. Să distrug ! "* Şi gândurile fug, aleargă într-o goană nebună. Da, să distrugă asta. Dar cine? El, un băieţandru? Care încă nu-şi găsise locul nici pe tamponul expresului creaţiei artistice ! Atunci un nou gând i se strecura în minte. *"Întâi s-o stăpânesc. Apoi s-o distrug. Să învăţ secretele artei. Să-i înlătur valurile. S-o stăpânesc. Să devin un maestru. Apoi să-i smulg masca, s-o dezvălui. Începe o nouă fază a relaţiilor noastre."* A relaţiilor sale cu arta.

Leadership: Profilul tău de personalitate se constituie ca rezultat al unei creaţii care îşi "devorează" creatorul, chiar şi atunci când faci abstracţie de experienţa trăită prin frământările unei arte imperfecte?

Ce mecanism oribil se ascunde în această artă pe care o serveşte un lider? Acest mecanism este o aplicare a principiului "scopul scuză mijloacele"? Este o creaţie individuală şi finisată, încorporată într-o viziune care nu e în concordanţă cu standardul de evaluare a propriilor sale rezultate? Este o combinaţie de elemente care posedă valori determinate şi au rolul de a transmite o "maladie" a creaţiei?

Înainte ca leadershipul să se regăsească reflectat în practică, mai întâi trebuie să stăpâneşti arta care îţi înnobilează ştiinţa şi îţi impune modelul de gândire. Apoi s-o distrugi, ca să-i înlături "valurile", defectele şi imperfecţiunile. Apoi s-o reinventezi introducând noi valori, după care s-o prezinţi într-o modalitate indicativă, ca fiind mai bună decât alte variante anterioare. Doar astfel vei deveni un maestru în domeniul tău de activitate.

Dar ce se întâmplă dacă arta de a descoperi şi promova acest "produs ştiinţific", în urma utilizării unui set de standarde de creaţie, cu valori necunoscute pentru elementele căutate în mijlocul unor prejudecăţi sau contestări, nu insuflă o sporită putere de înţelegere celor din jur?

În acest caz are loc o anumită monopolizare a atenţiei celorlalţi prin mijloace care nu sunt de cele mai multe ori decât pârghii de afirmare şi promovare a propriei gândiri. Asta este o

escrocherie, o otravă groaznică, pentru că, de fapt, îţi procură fictiv plăcerea de a-ţi impune propriile legi, considerând că doar tu cunoşti adevărul ideilor tale, pe care îl trâmbiţezi cu atât avânt neîntrerupt.

Leadership: Poţi să-ţi cultivi arta de a fi diferit într-un mod subtil, rafinat, fără exagerări, într-un mediu în care manifestarea unei stări de spirit îndreptate spre progres este ridicată la nivel de „valoare" ?

În lupta cu mijloacele de promovare a gândirii proprii, liderul este singurul care are de suferit dacă nu îşi revizuieşte permanent relaţiile cu arta pe care o promovează, dacă nu arată adevărul care se ascunde în spatele a ceea ce construieşte. Bine preciza cineva pe o pagină web: *"Când o să poţi spune: eu sunt în spatele a ceea ce reprezint eu, ca om... atunci vei putea să construieşti."*

Leadershipul nu ar trebui să fie rezultatul unei creaţii care îşi "devorează" creatorul, indicând posibile epuizări ale valurilor de cercetare, în confruntarea cu ceea ce unii numesc „experienţa imposibilului". Iar orice încercare de a o îmblânzi şi de a-i modifica adevărul este sortită eşecului, mai ales dacă ea exprimă aspectul cantitativ al fenomenului de posesiune totală, care creează sentimentul plăcerii absolute.

Manifestarea unei stări de spirit îndreptate spre progres este ridicată la nivel de „valoare" atunci când este privită din perspectiva apartenenţei la o personalitate care nu suportă vulnerabilităţile formelor artistice, şi se vede nevoită să adopte alte practici şi să introducă alte criterii de apreciere ale artei.

Posesorul absolut al artei fără frontiere este liderul care reuşeşte să descopere acel "perpetuum mobile" de excepţie, într-un domeniu în permanentă schimbare, care să fie benefic şi acceptat de toţi. Dar în acelaşi timp creaţia liderului, odată cu formele ei de expresie şi cu mijloacele ei de promovare, nu trebuie să creeze sentimentul unei înşelătorii – căci, în acest caz, va aduce numai dezamăgire.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/posesorul-absolut-al-artei-fara-frontiere.html

Potenţialul nevalorificat al muribunzilor

On Martie 26, 2014

Fii stăpân pe un scenariu care utilizează valori aferente trecutului, prezentului şi viitorului oamenilor, astfel încât să întregeşti scenariul win-win care dă măsura corectă leadershipului.

Ceea ce trebuie să ne minuneze în bătălia de la Waterloo este hotărârea engleză, sângele englez. Nu comandantul ei, ci oştirea.

Wellington, cu o neînţeleasă lipsa de recunoştinţă, spune într-o scrisoare către lordul Bathurst că oştirea sa a fost o armată foarte slabă. Ce spune despre asta întunecatul vălmăşag de oseminte îngropate sub brazdele de la Waterloo?

A-l face pe Wellington atât de mare, înseamnă a micşora Anglia. Wellington nu este decât un erou ca oricare altul, a fost dârz. Acesta este meritul lui şi noi nu i-l precupeţim, dar cel din urmă dintre pedestraşii şi dintre călăreţii lui a fost tot atât de dârz ca şi el.

În ceea ce ne priveşte, toată admiraţia noastră se îndreaptă către soldatul englez. Dacă are cineva dreptul la vreun trofeu, atunci Angliei i se datorează trofeul. Monumentul de la Waterloo ar fi mai nimerit dacă, în locul chipului unui om, s-ar înălţa în văzduh statuia unui popor.

Se ştie că în bătălia de la Inkermann, un sergent care, după cât se pare, scăpase armata de la pieire, n-a putut fi pomenit de către lordul Raglan, deoarece ierarhia militară engleză nu îngăduie să fie citat într-un ordin de zi niciun erou sub gradul de ofiţer. *

Leadership: Calităţile tale sunt compromise datorită conectării la un canal de comandă obscur, într-un context de determinări care produc unghiuri diferite de convergenţă a istoriei cu viaţa trăită prin vulnerabilitate şi curaj?

Ceea ce ne atrage şi pe noi la leadership nu este atât cunoaşterea de ansamblu, hotărâtoare în crearea unei viziuni atotcuprinzătoare, ci capacitatea de a surprinde și de a înțelege ceea ce scapă majorității, ceea ce scapă controlului şi nu poate fi "prevăzut" sau "influenţat".

Aici ne referim la omul singular, factorul constant de putere care lipeşte unui tot unitar, care intimidează desfăşurarea evenimentelor prin însăşi cuprinderea pe care o dă unei formei particulare de progres. El reprezintă un sistem coerent de integrare a unei experienţe de mobilitate și de sacrificiu într-o concepţie nouă despre lume. Iar calităţile lui unice sunt capacitatea de a înţelege adevăratul sens al vieţii şi capacitatea de a transmite celorlalţi tensiunea dramatică a istoriei.

Muribunzii sunt consecinţa unei forme de reacţie curente care afectează mersul lumii. Ei nu sunt asemenea unor comenzi lansate de un utilizator pe care calculatorul le poate interpreta şi executa după un algoritm prestabilit, nu sunt instrucţiunile care se execută la comenzile pe care le dă utilizatorul. Ci reprezintă suportul permanent al corectărilor de erori, *those percentage of replies at the end of some queries* , acele resurse de putere ce determină nivelul de stabilitate al sistemului denumit "fatalitate", hotărând ordinea în care vor fi executate procesele de definitivare a versiunii finale de eroism care rămâne înscris în eternitate.

Morţii nu-şi pot revendica vreo calitate sau vreun privilegiu în marea zonă a "neînsemnatului". Asta reprezintă dovada că reformele iniţiate de lideri lâncezesc, ele scad preţul oricărei izbutiri a omului de a-şi face din faptele sale un model de inspiraţie, făcând nenegociabilă promovarea prestigiului său. Este dovada că forma de leadership adoptată nu duce nici pe departe la ceea ce s-a aştepta: ridicarea nivelului calitativ al Omului la înălţimea unui destin care îşi statorniceşte existenţa şi eternitatea.

Leadership: Poţi să-ţi asumi o viaţă dominată de provocările unui destin care se revarsă în eternitate, extinzându-ţi capacitatea de a avea mai multă grijă de tine însuţi în încercarea de a influenţa evoluţia mersului lumii?

Degeaba eşti la comandă, în extinsa poveste a lumii, în faţa tentativei de cucerire a laurilor, dacă suferi din cauza limitelor construite în jurul unui singur indicator: lipsa de recunoştinţă. Eşti străbătut de sentimentul că eşti stăpân pe un scenariu care nu utilizează valori aferente trecutului sau cel mult prezentului şi care nu este sigur că se vor contura în viitor?

Dacă nu întrepătrunzi din ce în ce mai bine legătura creată cu oamenii, din punct de vedere al recunoştinţei, rezultatele care vor veni în urma acestei unicităţi create nu vor fi niciodată preţuite în sine, ci prin sine. Nepăsarea este uneori o stare de graţie, dar un minus al leadershipului, este calitatea oamenilor slabi.

Asta înseamnă că principalul "canal" de comandă şi control, obscur, pe care îl administrezi prin intermediul leadershipului, nu se conectează la un generator de valori continuu. Este obscur fiindcă este rece, fiindcă nu transformă oamenii în valori, fiindcă este pustiu de orice urmă de recunoştinţă, fiindcă se îndreaptă spre o zonă de câştig din munca altora. Un astfel de leadership este un tărâm al imperfecţiunii care nu valorifică potenţialul oamenilor, este o maladie a indiferenţei faţă de cei pe care pretinzi că-i reprezinţi.

Calităţile tale de lider sunt compromise dacă nu iniţiezi o schimbare fundamentală la nivelul conştiinţei comune, prin care oamenii să nu se simtă derutaţi şi să nu se producă o inversare a scării de valori sau o marginalizare a valorii lor şi, deci, a dimensiunii sensului vieţii. Calităţi precum curajul de a înfrunta un destin potrivnic, puterea de a suferi o tragedie, sau răbdarea de a fi martor la evenimentele de seamă ale lumii, pot avea ecou pe termen lung, în marea istorie a umanităţii.

Ca lider, ţii pe umeri o împărăţie zugrăvită ideal nu din trofeele câştigate de alţii, ci din îmbinarea unicităţii cu potenţialul de a fi măreţ. Oamenii trebuie să fie străbătuţi de cele două sentimente: ca tu ai câştigat datorită lor, şi că ei au câştigat datorită ţie. Numai astfel se întregeşte scenariul win-win care dă măsura corectă leadershipului.

Leadershipul este monumentul eroului necunoscut care a acceptat provocarea de a avea un rol bine determinat în cadrul unei lumi a cărei evoluţie istorică coincide cu perspectiva eternităţii.

Potenţialul nevalorificat al muribunzilor evidenţiază aportul substanţial a celor necunoscuţi la reuşitele unui leadership performant, aplicat ca normă pentru un „contract" încheiat în condiţii de neegalitate, care totuşi se dovedeşte avantajos pe scurt timp, dar fără posibilitatea de a fi validat la cote înalte.

Fiindcă un leadership fără un alai de susţinători a căror merite nu sunt recunoscute şi evocate în orice împrejurare, ajunge în final să nu mai conteze sau să se destabilizeze.

*** Notă:** Victor Hugo - Mizerabilii (Cartea întâi - Waterloo);

Poţi să priveşti prin mine datorită iubirii mele

On Decembrie 18, 2012

Fii stăpân pe propriul destin și aspiră mereu către ideea de libertate deplină, pentru a dobândi puterea care îţi poate vindeca sufletul.

— Nu ! Mergi mai repede ! Aşa de repede, încât să ne simţim ca arborii prin care suflă vântul. Cum alungă noaptea trecutul ! Mă simt pătrunsă de dragoste. Poţi să priveşti prin mine datorită iubirii mele. Te iubesc aşa de mult, încât sufletul meu se revarsă asemenea unei femei dintr-un lan de grâu, în faţa bărbatului care o priveşte. Sufletul meu vrea să zacă întins pe pământ. Ar vrea să stea culcat şi să zboare. Într-o livadă. E trist. Se-ndrăgosteşte de tine când conduci. Să nu ne mai întoarcem la Paris. Să furăm o casetă cu bijuterii sau să spargem o bancă, să luăm maşina asta şi să nu ne mai întoarcem niciodată.

Ravic opri în faţa unui mic han. Zgomotul motorului se stinse şi din depărtare se auzi, deodată, răsuflarea adâncă a mării.

— Vino, spuse el. Putem lua un calvados aici. Cât ai băut până acum?

— Prea mult. Din cauza ta. Afară de asta, la un moment dat n-am mai putut asculta bâlbâiala idioţilor acelora.

Leadership: Însuși actul de a trăi putea fi catalizatorul unei profunde introspecții, dezvăluind că existența ta este revelaţia unei conştiinţe în continuă devenire?

— De ce n-ai venit atunci la mine?

— Am venit. Viața nu așteaptă pe nimeni, avansând neîncetat. Existe o împărtășire totală a sinelui, fără secrete, permițându-ți să mă cunoști în totalitate prin forța iubirii.

— Da. Când ai crezut c-am să plec. Ai mâncat ceva?

— Nu prea mult. Mi-e foame. Ai câştigat?

— Da.

— Atunci să mergem la cel mai luxos restaurant şi să mâncăm icre negre, să bem şampanie, să fim aşa cum erau părinţii noştri înainte de toate războaiele astea, fără griji, sentimentali şi fără temeri, fără refulări şi plini de prost-gust, cu lacrimi, lună, oleandri, viori, şi ocean şi dragoste. Şi aş vrea să-mi închipui că avem copii, o grădină, o casă, că vom avea un paşaport şi un viitor, că am renunţat la o carieră strălucită pentru tine, că ne vom iubi în linişte chiar şi după douăzeci de ani, că eşti gelos şi că încă mă mai crezi frumoasă, că nu pot s-adorm când nu vii o noapte acasă, şi...

Leadershipul are la bază următoarea premisă: "fiecare moment petrecut împreună poate fi o oportunitate de a experimenta transformarea continuă a unei conștiințe supreme".

Această premisă sugerează că trebuie să acorzi o importanță profundă momentului prezent, că trebuie să vezi fiecare interacțiune ca pe o ocazie de creștere, învățare și transformare la un nivel profund de conștiință, că trebuie să recunoşti importanța dezvoltării unei "conștiințe supreme" - stare de cunoaștere profundă, înțelepciune, claritate și integrare interioară.

Poți să privești prin mine datorită iubirii mele dacă iubirea este atât de profundă și autentică încât creează o legătură transparentă și o conexiune de suflet între noi. Deschide-te complet în fața celuilalt, fără bariere sau ascunzișuri, permițându-i să-ţi vadă esența cea mai pură. Există o încredere totală și o acceptare necondiționată între voi, care te lasă să pătrunzi dincolo de aparențe?

*** Nota:** Erich, Maria Remarque - *Arcul de triumf*, Editura Galaxis, 1992.

Povara de pe umerii liderului

On Martie 22, 2009

Fă-ţi credibilă manifestarea propriei tale individualităţi şi a caracterului pe care ţi-l asumi, pentru ca potenţialul tău să atingă un punct maxim al calităţii.

Se povesteşte că Ginghis Han a rămas descumpănit când a aflat că unul dintre oştenii lui îl omorâse pe Taichar, fratele rivalului său Jamukha, după ce acesta a încercat să-i fure caii. Existau doar două modalităţi de a rezolva problema: ori îl trimitea pe acel oştean la Jamukha, ceea ce însemna automat condamnarea lui la moarte, ori îl păstra, ceea ce fără îndoială ar fi generat într-un mare conflict.

Ginghis Han l-a păstrat pe oşteanul care, făcându-şi datoria l-a omorât pe hoţ şi astfel a declanşat războiul din anul 1206 care a schimbat pentru totdeauna faţa istoriei. Faptul că şi-a pus viaţa în pericol pentru un singur oştean, Ginghis Han a dovedit o loialitate deosebită, şi totodată că este un conducător bun care ştie să-i preţuiască pe cei care îşi fac datoria în serviciul său.

Leadership: Eşti dispus să trăieşti o realitate în care să poţi trece dincolo de tine, creându-ţi o experienţă de tip "expunere îndelungată la înălţime" care să-ţi schimbe acel punct de sprijin pe care se susţine un destin de legendă?

Ca lider, răspunderea pe care o ai faţă de oamenii loiali este ca mersul pe sârmă la mare înălţime: la început conştientizezi doar pericolul căderii în gol şi încerci să eviţi o catastrofă, apoi prinzi curaj şi înaintezi împotriva riscului fiindcă realizezi că ai de îndeplinit un destin din care ţâşneşte imaginea unui erou de legendă.

Un destin de legendă, căci nu există nicio cale spre gloria veşnică care să nu pornească de la om, stă în întemeierea adevărului credinţei în fapte remarcabile. Eroul de care tot mereu aminteşte istoria n-a apărut ca purtător a conştiinţei divine sau a unui scop religios-moral care să treacă drept ultimă expresie al unei lupte culminante, ci mai cu seamă se distinge în urma unor încercări grele sortite eşecului care s-au finalizat cu un succes neaşteptat şi totodată colosal.

Oamenii care te urmează se simt inspirați de evenimentele incredibile produse în jurul unei încercări periculoase de a ajunge în vârful celui mai înalt munte din lume, iar de acolo să execuţi un salt care te aduce mai repede decât te aștepți la atingerea unui scop imposibil.

Leadershipul este actul urcușului spre nemăsurat, urmat de efectul căzăturii în gol care se constituie într-un miracol.

Situaţia tensionată din spatele unei încercări eşuate trebuie să creeze forme noi de a continua o acţiune cu mai mult avânt şi curaj. Sau cum spunea scriitorul român Mihail Drumeş: *"Dacă lucrurile nu merg aşa cum vrei tu, încearcă să-ţi duci viaţă mai departe alături de visul tău. Şi pentru că n-ai încotro, trebuie să zbori, mereu să zbori, parcă numai spre a-ţi aduce aminte că eşti în viaţă şi că n-ai părăsit lupta cu circumstanţele potrivnice spiritului tău."*

Trebuie să te gândeşti că succesul tău pe termen lung se datorează în cea mai mare măsură modului în care oamenii pe care îi conduci îşi fac treaba, iar dacă nu eşti atent la strădaniile lor şi nu te interesezi câtuşi de puţin soarta lor, atunci probabil că nici lor nu le va păsa prea

tare de tine, de acţiunile pe care doreşti să le întreprinzi, de planurile de viitor pe care ţi le-ai făcut.

Ce crezi că vor crede oamenii despre tine dacă nu eşti capabil să iei hotărâri ferme în momentele cele mai grele? Ce vor crede ei dacă nu eşti în stare să te implici în rezolvarea problemelor lor? Mai mult ca sigur, ei îşi vor forma imediat o părere proastă despre tine şi vor căuta să-şi schimbe locul de muncă şi liderul cât mai repede posibil.

Aşa cum evaluarea corectă a unui om nu este dată de notele obţinute la şcoală, ci mai degrabă de ceea ce a fost el capabil să realizeze în viaţă, tot astfel potenţialul tău de lider nu va atinge un punct maxim al calităţii doar dacă legi legături cu oamenii, ci mai degrabă dacă îţi faci credibilă, prin idei, convingeri şi valori, manifestarea propriei tale individualităţi şi a caracterului pe care ţi-l asumi.

Dacă vrei să-ţi dezvolţi potenţialul şi să-ţi ridici nivelul de leadership învaţă să dansezi în ritmul tău şi al celor din jur, aşa cum simţi tu, dar şi aşa după cum simt ei – astfel încât să-i convingi că eşti interesat de menţinerea unei relaţii de durată. Fii credibil în ochii lor. Restul vine de la sine.

Leadership: Îţi cotezi anticiparea biruinţei la un nivel destul de ridicat de conştientizare a valorii personale, folosind efectele circumstanțelor potrivnice la creșterea impactului vizual al "căzăturii" cu adevărat miraculoase?

Acceptarea şi îndeplinirea unui destin de legenda nu constă în înlăturarea acelor efecte ale actului care sunt potrivnice cererilor indispensabile ale circumstanțelor de timp şi de loc, ci în zămislirea unui drum pe care nu poate ajunge nimeni. O căzătură miraculoasă este ca o piedică pe un drum cu sens unic, dar pentru cei care vin din direcţia opusă.

Cine se află la conducere trebuie să facă mai mult decât să îndrume oamenii în direcţia cea mai bună. Trebuie să îşi asume responsabilitatea pentru fiecare dintre ei (cât timp sunt în subordinea lui), pentru orice greşeală pe care o fac, şi să nu uite că modul în care se implică în rezolvarea problemelor, deciziile pe care le ia de-a lungul timpului, îl afectează în mod direct în primul rând pe el.

Relaţia dintre manager şi angajat este foarte importantă şi constituie baza succesului unei companii. Managerul care nu ştie să menţină o relaţie strânsă cu angajaţii, care nu reuşeşte să le câştige respectul şi susţinerea pe termen lung va avea întotdeauna de pierdut. Nu-i de mirare că mulţi dintre managerii marilor companii apelează la ajutor extern pentru a menţine dezvoltarea eficientă a companiei. Şi aceasta este o metodă bună - dacă nu ai aptitudini de lider găseşte pe cineva care are şi este dispus să-ţi ţină locul când vine vorba de motivarea angajaţilor şi îmbunătăţirea relaţiilor cu ei. Dar în acest fel rişti să-ţi pierzi puterea de influenţă.

Trăsătura definitorie pe care vrei ca oamenii s-o identifice la tine este biruinţa temerarului explorator de noi graniţe şi noi orizonturi, care întrece orice aşteptare?

Concluzie: Un conducător poartă o mare povară pe umeri, povara responsabilităţii şi a consecinţelor deciziilor individuale. El trebuie să ia deciziile cele mai grele şi să fie loial celor pe care îi conduce. Iar dacă vrea să-şi menţină poziţia, atunci trebuie să fie capabil să le insufle oamenilor încredere, să-i susţină moral în clipele cele mai grele şi să-şi asume responsabilitatea pentru faptele lor (atâta timp cât acestea vin în sprijinul său).

Povestea nesfârşită a unui artist într-o proiecţie astrală

On Septembrie 24, 2018

Încearcă să gândeşti o estetică pură a trăirii personale, transformându-te prin intermediul unui mesaj vizual într-o conştiinţă universală.

Mă simt târât de curentul unei înalte energii ascunse într-un vis al eternităţii posibile, o lume total diferită de lumea muritorilor de rând, şi nu pot face nimic ca să opresc timpul prea mult într-un singur loc. Cel mai de preţ lucru pe care îl am la îndemână este sfârşitul unei perioade de viaţă, sau ceva aproape de el, provocat de făurirea plastică a unei imagini care se vrea a fi capabilă să încorporeze şi să conjuge materia universală cu memoria şi conştiinţa de sine.

E un sfârşit oarecare, un mijloc de a mă raporta la orizontul timpului privindu-l ca pe o suspendare temporală a legilor divine, baza lucrării unui univers tainic care nu-şi permite luxul de a lăsa muritorilor putinţa de a-l înţelege pe deplin.

Eternitatea este retrăirea continuă a vieţii din alte ipostaze. Zeii au hotărât să rescrie intriga poveştii mele cu alte ilustraţii şi alte destinaţii, ca într-o capodoperă de ficţiune literară, dincolo de dimensiunea unei suferinţe asumate nostalgic. Dincolo de intensitatea de moment a trăirilor pline de fineţe, a înflăcărării neaşteptate şi a frumuseţii trecătoare experimentate de un artist care gândeşte înalt şi simte profund.

Cele mai multe acţiuni şi reacţiuni, conduse de elementul primordial numit "simţire", mult mai presus decât raţiunea, ar fi putut să provoace o fisură în structura de monolit a naraţiunii care mă înfăţişează mereu la o altă vârstă. Nu s-a întâmplat nicio schimbare în raţiunea universului.

Marea şansă de a înţelege universul se poate realiza prin punerea în text a unei lumi fantastice, prin încadrarea mea temporară în imaginarea neîntreruptă a unei lumi reale. Bineînţeles, este şi asta tot o iluzie, o acceptare a provocării de a fi parte dintr-un experiment inedit, acela de a face turul labirintic al unui vis prelungit care te pune în faţa unei expresivităţi a sublimului.

Leadership: Poţi să te constitui ca o creaţie uşurată de un alibi sufletesc care se conturează în urma impactului cu o existenţă efemeră, cu deschidere către timpul de prestare a unei personalizări de imagine care ia forma unei determinări a destinului?

Anul 1567. Luna se zărea ca prin ceaţă. Încăperea era plină de un miros pătrunzător de ulei. Tabloul lui Tiţian trebuia să opereze o reconversiune a cuvintelor în imagine. Self-Portrait părea imaginat din cuvintele "bătrâneţe plină de demnitate". Prezenţa pensulei reprezenta elementul care dădea legitimitate statutului său de reper fundamental al picturii fără artificialitate.

Ceea ce face dintr-un tablou o adevărată poezie este tocmai imaginea angelică a unui om trecut parcă prin contextul unui sistem de credinţă inaccesibil muritorilor de rând, învrednicit de revelarea vieţii veşnice prin întruparea în temporalitate.

Ar fi fost cu adevărat trist să fiu în locul lui Tiţian, să ating perfecțiunea viciată de nostalgia unei lumi imposibil de pătruns, dar am dorit să petrec o clipă lângă el numai pentru a-i transmite salutările mele, felicitările universului. O poetică de ingeniozitate poate să domine actul de comunicare cu puterile spirituale ale universului numai dacă atmosfera şi

expresivitatea tabloului îndeplinesc cerinţele unei opere literare.

Imaginaţia lui era un țesut viu care se refăcea constant din orice bucată a întregului numit "Lumea Mea", întâmplător decis chiar în miezul compoziţiei, asigurând dimensiunile creaţiei cu subiectivismul unei certitudini de sine asumate prin utilizarea cunoaşterii venită din alt Univers.

Cu multă admiraţie, îl priveam ca pe un exemplu privilegiat de glorie ce se răsfrângea asupra întregii lumi, atâta căldură şi simţire emoţionantă se afla între el şi autoportretul său, mai sincer şi mai apropiat sufletului meu decât năzuinţele necugetate şi nemăsurate spre frumuseţile vieţii.

Am privit nu doar Self-Portrait, ci şi schiţele şi rupturile încercărilor precedente. Era atâta amărăciune în ele, dezgust faţă de imposibilitatea de a atinge desăvârşirea. Subiectul era bine încifrat în formula unei proze poetice trăită doar la persoana întâi, părând totuşi să reveleze sensul unei arte deschise la interpretare.

Destinului artistului, imortalizat prin mijloacele artei în culori apăsătoare, într-un spaţiu plin de încărcătură istorică și emoțională, părea a fi o predestinare spre mântuire, nu spre pierzanie.

Leadership: Te poţi gândi la tine ca la un dublu al tău prin accentuarea efectului de multiplicare a imaginii de sine într-un timp şi spaţiu adecvat preferinţelor de gândire a unei estetici pure?

Cu mare bucurie i-am oferit părerea mea vizavi de interpretarea moralizatoare tradusă de vizualul unui spectator static. Nu aveam de unde să ştiu ce efect hotărâtor va avea mica mea intervenţie în spaţiul său de reflecţie. Certitudinea vizuală tematizată de el cuprindea o stare de imensă mulţumire, ca atunci când îţi accepţi vârsta înaintată şi îţi permiţi să redai charisma unei existenţe din care rezultă un soi de prestigiu deosebit în faţa forţelor ineluctabile ale timpului.

Tiţian a rămas surprins de punctul meu de vedere, cu atât mai mult cu cât îmi dădeam seama că mă percepea ca o dezlegare a unei enigme pe care nu fusese în stare s-o rezolve la timpul său. O necunoscută în marea ecuaţie a unei libertăţi de expresie ce ţine seama de nişte reguli sfinte nescrise şi care i se oferea în dar ca privilegiu acordat sacrificiului de a considera bătrâneţea numai din punct de vedere cronologic, ca o variabilă goală.

Bătrâneţea, chiar în mijlocul supărărilor, este o raritate de mare preţ, având un farmec al ei izvorât din vitalitatea unei arte condiţionată de credinţă, din căldura apăsătoare a unei poveşti fără vârstă traversată de forţa explozivă a nuanţelor profunde de negru și maro bogat. De aici am tras concluzia că nu-i de ajuns să închipuieşti arta doar sub forma unui model de om exemplar, ci mai important este să treci prin marea aventură a eliberării individului din contextul care îl împovărează.

A gândi o estetică pură înseamnă să te transformi cu ajutorul culorilor, formelor şi a relaţiilor dintre ele, deci prin intermediul mesajului vizual, într-o poveste, într-un vis, într-o conştiinţă universală.

Leadership: Poţi să schimbi impresia intensă a unui episod deja trăit în termeni de "efect de contribuţie", fără să fii constrâns de anumite termene limită să încremeneşti într-un tipar existenţial care înseamnă doar supravieţuire?

Chipul portretului său, luminat de nişte culori pale, radia o anumită căldură internă încărcată cu provocări ale învăţăturilor vieţii, formând armonia sufletului unui artist care şi-a atins scopul străduinţelor sale. Dar exista totuşi o anumită rigoare în aparenta sa blândeţe care parcă indica o anumită prioritate în utilizarea timpului, o anumită înclinaţie spre compromis, spre singurătate, spre culorile sumbre ale vieţii.

Vorbele sale, rămânând în istorie, îl vor salva de la orice aparenţe: *"It is not bright colors but good drawing that makes figures beautiful."*

Am cerut o clipă cât un vis, iar universul mi-a dat o veşnicie. Cu efect de contribuţie, am intrat într-o lume care şi-a dezvăluit secretele în faţa nemuririi pe măsură ce-am înaintat în jocul plin de sugestii a realităţii încadrată într-un tablou ce-şi poartă privitorii prin labirinturile unei minţi ferită de „păcatul" divertismentului exclusivist.

Departe de regrete, am înţeles şi am admirat splendoarea artei unui om desăvârşit. Este calmul dinaintea morţii, prevăzut în termenii de raportare la un univers fără margini.

Triumful Leadershipului este elogiul adus unei personalităţi marcante care durează doar o clipă, dar rămâne păstrat în veşnicie.

Povestea nesfârşită a unui artist într-o proiecţie astrală surprinde liniştea sufletească a artistului care a învins trecerea timpului prin măsura unui spaţiu parcurs de la profunzime la grandoare.

Înainte de a-i părăsi atelierul, Tiţian mi-a spus un lucru care va rămâne în istorie: *"Pictura făcută sub presiune de către artiștii fără talentul necesar nu poate da naștere decât la lipsa formei, deoarece pictura este o profesie care necesită pacea minții."*

Source: https://neculaifantanaru.com/povestea-nesfarsita-a-unui-artist-intr-o-proiectie-astrala.html

Povestea neştiută a creaţiei mele

On Noiembrie 06, 2020

Concentrează-te asupra unei perspective ample şi nuanţate legate de o experienţă artistică de înaltă calitate, propulsându-ţi creaţia într-o dimensiune a cunoaşterii care îţi poate valida personalitatea inconfundabilă.

O imagine interesantă legată de stilou şi de pensulă este reprezentată de un magician situat pe alt plan de existenţă care, cel mai probabil îşi ascunde secretele de ochii curioşilor. Îl vedem îmbrăcat într-un frac închis la culoare, părând a avea o înfăţişare de vis, într-o manieră transparentă, înconjurat de stele şi numere, încercând parcă să găsească explicaţiile unui fenomen de *interpretatio* a simbolului universal, în care sunt puse faţă în faţă lumina divină şi cosmică, sondând cu rigoare magistrală un adevărat univers al semnelor.

Magicianul pare să aibă nu doar darul de a ghici în viitor, în stele şi în semne, ci şi darul de a scrie destinele oamenilor în acelaşi fel în care pensula artistului surprinde în mod vizual orice detaliu la ființele pe care le pune în prim planul unei scene extrapolată din pluralitatea lumilor oferite de bogatul univers artistic. Este important să înțelegem nu doar mesajul unei opere de artă, format dintr-o singură imagine mare în care e pus tot conţinutul simbolic, ci și modul de aplicare a culorilor, retuşarea tonalităţii, pentru a obține expresivități plastice.

Ca să te exprimi nu doar prin cuvinte, și prin imagini artistice, trebuie să adopţi o scriere cu caracter confesional, profund subiectiv. De exemplu, dacă într-o pictură plină de simboluri eu mi-aş reflecta starea de spirit în imaginea unui magician, ca şi când aş descifra splendoarea puterilor stelare, atunci stiloul şi pensula, în speranţa de a atinge o Conştiinţă de Sine comună, ar trebui să-şi procure nişte elemente de personalitate şi astfel să transcendă puterea de concepţie umană.

Pe această cale, pensula poate să-mi ofere posibilităţi infinite de expresie vizuală în acelaşi tipar de transmitere a unei învăţături noi, numai dacă îmi păstrez acea seninătate a fiinţei conştiente de starea sa de iluminare spirituală, la fel cum un om care se bucură de graţia divină este capabil să guverneze stelele. În formele sale sublimate, scrisul meu poate evoca experienţa pensulei de a da culoare unui univers plin de mister, farmec, sensibilitate şi poezie, devenind stăpânul timpului spiritual, simbol al întrupării perenităţii.

Leadership: Poţi să dai sens unei experienţe de cunoaştere într-un moment de revelaţie în care trebuie să redai imaginea unei noi dimensiuni a personalităţii tale cu rigoarea unei noi perspective de receptare a realităţii?

Astfel am ajuns la cauza supremă a tuturor lucrurilor, din care se trag toate formele şi gradele diferite de putere spirituală, pentru că stiloul şi pensula şi-au preparat posibilităţi infinite de a călători în lumea imaginaţiei mele, ajungând printr-o reacţie de revelaţie divină să se transforme într-o baghetă şi, respectiv, într-o pelerină. Impulsul lor instinctiv de a se cufunda într-un univers al purităţii amețitoare, atât de personală pendulare între real şi fantastic, dau speranţa colosală de a ajunge la formarea unei conştiinţe de sine comună.

Mai mult. În operaţiunile stiloului, de a scrie cât mai artistic o epopee a minţii mele, este descrisă şi imaginea pensulei când urcă în prima fază a Leului. Stiloul înfăţişează puterea pensulei de a prezenta realitatea printr-un rege încoronat, stând impunător pe un scaun de domnie, făcut din smarald, îmbrăcat în haine de culoarea şofranului. Se spune că dacă această imagine face înconjurul lumii în 40 de ore, atunci stiloul şi-a îndeplinit cu prisosinţă rolul cuvenit scripturii, acela de a gândi ca un magician ce are puterea de a aduce fanteziile la viaţă.

Da, am ştiut dintotdeauna că sunt un magician, că sunt un stilou şi o pensulă în acelaşi timp, în sensul că tot ce mintea-mi plăsmuieşte cu graţie, cu măiestrie, cu farmec, poate evoca o întreagă experienţă a spaţiului pictural, redând iluzia vizibilului. Nici n-aş fi putut să scriu despre artă fără să pricep fenomenul desprinderii corpului astral de cel fizic. Sunt, aşadar, contopirea mai multor expresii ale aceleiaşi cunoaşteri care aparţine divinului. Sunt numitorul comun ale aceleiaşi energii obţinută printr-o reacţie de dublu schimb, fie sub formă naturală, fie sub formă artistică.

Leadership: Cum se derulează procesul recunoaşterii unei reprezentări artistice privind interpretarea unei imagini vizuale, confruntând ceea ce vede cu ceea ştie despre un lucru care nu este numai un quantum, ci în acelaşi timp un magnum?

Aşa cum am arătat în multe locuri, sunt un magician fiindcă am o existenţă materială şi o existenţă imaterială. De fapt, nu este posibil să mă reprezinte nimeni în complexitatea mea, nimeni în afară de mine. Sigur că, din acest punct de vedere, dimensiunea cunoaşterii mele are ca punct de referinţă o viziune constructivă asupra conceptului de experienţă estetică, asociat cu renaşterea unei opere care n-a murit niciodată, deoarece sunt flexibil cu ceea ce vine şi apreciez momentele prezente.

Aşadar, stiloul sau pensula nu sunt doar un quantum, ci în acelaşi timp un magnum, pentru că fiecare din ele reprezintă un agent generator de inspiraţie, şi cu ajutorul unui asemenea agent se pot obţine o sumedenie de lucrări artistice.

Aşa este. Personalitatea mea este inconfundabilă deoarece stiloul şi pensula duc la îndeplinire, numai prin puterile mele şi printr-o încredere spontană în ajutorul Celui de Sus, acea mare cerinţă a unei opere de artă: trebuie să fie în întregime concepută și modelată de minte înainte de a fi executată. Prin urmare, perspectiva mea de receptare a realităţii evidenţiază o anumită dependenţă de creaţie care se transmite printr-un accesoriu indispensabil artei (stiloul sau pensula), exprimând o anumită stare sufletească şi o forţă intelectuală care se manifestă în tendinţa de a căuta noul cu orice preţ, tendinţa de a surprinde rapid metamorfozele din natură, tendinţa de a amplifica redarea frumuseții naturii.

Scrisul este o meditație asupra veridicității artei mele.

Cât despre experienţa mea de cunoaştere care din loc în loc îşi spune cuvântul, chiar dacă cititorul nu este întru totul familiarizat cu formulările mele pline de spirit, ea este în plin acord cu principiul raţiunii suficiente care spune că gândirea se autodirijează prin intermediul operaţiilor ei specifice cu noţiuni (generalizare, abstractizare, analiza, sinteză, comparaţie etc.) spre emiterea unor adevăruri ce s-ar putea dovedi vitale pentru teoria picturii şi asigurarea unei reuşite plastice demne de toată laudă.

O lucrare artistică, integrată în spaţiul leadershipului, trebuie să fie congruentă cu veridicitatea unui mesaj de tipul: "să apreciem fiecare imagine creată cu artă, la fel cum apreciem o viziune menită să fie atât de longevivă şi de consecventă cu sine."

Povestea neştiută a creaţiei mele începe cu un stilou fermecat care se transformă în mesagerul unei pensule plină de viaţă și tare visătoare, cu ajutorul însuşirii mele de a reface un întreg univers artistic printr-o acumulare (aproape lacomă) de alte ipostaze: sunt când pictor, când magician, când scriitor, un sfânt sau un om de ştiinţă. De fapt, sunt orice vreau eu să fiu, cu precizarea că orice sunt se poate focaliza spre infinit în orizontul tainelor, al credinţei şi al minunilor.

Source: https://neculaifantanaru.com/povestea-nestiuta-a-creatiei-mele.html

Povestea statuii de marmură şi a plăcii de marmură

On Iunie 25, 2010

Învaţă să-ţi pui în evidenţă calităţile, fără a le devaloriza pe ale celorlalţi.

În mijlocul unui oraș frumos, a existat un muzeu amenajat cu plăci frumoase de marmură și cu o statuie uriașă de marmură ca parte principală a expoziției. Mulți oameni din întreaga lume au vizitat muzeul în fiecare zi și au admirat statuia frumos lucrată. Într-o noapte, plăcile de marmură au început să vorbească cu statuia de marmură.

Placa de marmură: Hei statuie, aşa-i că nu este corect ca toată lumea din întreaga lume să vină până aici să te admire, în timp ce pe mine mă ignoră și mă calcă în picioare?

Statuia de marmură: Draga mea placă de marmură, nu-ți amintești că suntem de fapt din aceeași carieră?

Placa de marmură: Da ! Tocmai de aceea simt că este și mai nedrept. Amândoi ne tragem din aceeași carieră și totuși lumea ne tratează atât de diferit acum. Este atât de nedrept !

Leadership: Poţi să trăieşti cu consecinţa angajării unei forme de răspundere care nu implică forța de constrângere în cazul opunerii la o "modelare" necesară unei lucrări de bună calitate?

Statuia de marmură: Da, ai dreptate draga mea. Dar, mai ții minte ziua în care sculptorul a încercat să lucreze la tine, dar tu ai rezistat instrumentelor lui?

Placa de marmură: Da, îl disprețuiesc pe tipul ăsta. Cum a putut să folosească acele instrumente urâte asupra mea?

Statuia de marmură: Ei bine, din moment ce nu ai rezistat instrumentelor lui, el nu a putut lucra cu tine. Când a decis să renunțe la tine, a început să lucreze la mine. Am știut imediat că voi fi ceva diferit și unic după eforturile lui. Am îndurat toate instrumentele pe care le-a folosit asupra mea și i-am permis să mă modeleze așa cum a vrut !

Placa marmură: Dar acele instrumente erau atât de dureroase.

Statuia de marmură: Draga mea, există un preț pentru orice în viață. Din moment ce ai decis să rezişti și ai renunțat la jumătatea drumului, nu poți da vina pe nimeni care te calcă acum !

Celelalte plăci de marmură ascultau în tăcere cuvintele surorii lor. Şi au început să reflecteze asupra ei.

Morala este următoarea: Cu cât loviturile prin care treci în viață sunt mai dureroase, cu atât înveți mai mult și le vei folosi în viitor ! Nu te lăsa descurajat de eșecuri şi greutăţi ! Continuă să încerci să fii mai bun.

Leadershipul este urmarea certitudinii că toată munca ta de cizelare a meritat. Reprezintă

încordarea voluntară a puterilor fizice sau psihice ale organismului în vederea realizării unui randament superior celui obişnuit, în sfera unui interes major: acela de a construi o capodoperă, ridicându-te pe culmile desăvârşirii.

Povestea statuii de marmură şi a plăcii de marmură scoate în evidenţă acea parte a spiritualităţii care se ocupă cu regulile şi cu eforturile ce duc pe om de la prima treaptă a urcuşului spre desăvârşire, până la unirea cu Dumnezeu. Totodată, povestea indică partea activă a vieţii spirituale, partea de cooperare pe care Dumnezeu ţi-o cere, silinţele şi sacrificiile ce se cer din partea ta ca să ajungi la acea măreţie a lucrării pe care Dumnezeu vrea s-o împlinească.

*** Notă:** https://alltimeshortstories.com/the-marble-statue-inspiring-story/

Povestea unei perpetue deveniri

On Iulie 30, 2017

Ceea ce niciodată nu se uită stă cuprins într-o anexă, parte integrantă a traseului parcurs prin diversitatea sa, acelaşi traseu imaginat de un Zeu, trăit de un alchimist, iubit de un filosof, încredinţat unui explorator și condus cu forța hazardului.

Trăiam dintr-un exces nemăsurat de luare aminte, between "remember your own faults" and responses of "don't know", în totalitatea descrierii unui tablou nocturn al vieţii, la fel cum prințul Ludovic Filip îşi plămădea personalitatea din schimbarea împrejurărilor excepţionale şi nefavorabile prin care trecea patria lui.

Totul părea desprins dintr-o călăuzire non-materială de afară, a celor ce se văd, dar nu se pot cunoaşte, în misterul infinit al diferenţelor lor, în lăuntrul ascuns al făptuirilor de neînţeles de care gândurile pline de îndoială se agăţau cu încăpăţânare. Ca şi când m-aş fi cufundat într-un spaţiu etern, orice aş fi ales, întuneric sau lumină, tot în același loc aş fi ajuns, unde bătăile de inimă nu sunt auzite, dar simţite şi împărtăşite cu precizia unui ecou care se răsfrânge peste lume.

Însumând toate cele încercate și testate până atunci, chiar dacă nu am fost tot timpul conştient de absurditatea eforturilor mele, ceea ce poate constitui o taină pentru orice om nefamiliarizat cu formulele de experimentare a marii cunoaşteri, se obține o nouă imagine despre artă: prim planul unui prezent etern. Destul loc în care să-mi adăpostesc mintea și constanta ei nevoie de a "deveni" ceva.

Din necesitate, ştiam prea bine că există și alte bunuri care constituie fericirea, precum pasiunea pentru artă și interesul acordat „laboratorului de ştiinţe", reunite în universul unui creator de geniu. Dar numai unul singur se perpetuează în ciuda faptului că nu epuizează întregul conţinut al Marii Opere, lăsând la o parte orice demers filosofic: profunzimea conştiinţei în care toate lucrurile se întâlnesc într-o aceeaşi unică realitate.

Leadership: Răspunsurile "Ştiu" sau "Nu știu" cu privire la efectele secundare ale consumului de „luare aminte" pot fi considerate incorecte în ecuația obişnuinţei de a le retrăi?

Erorile unui înţelept din care se poate desprinde un sens profund, din care fac parte confuziile unei memorii neexperimentate sau ezitările unei conştiinţe legate de timp, se exprimă printr-un sentiment sfânt în faţa necunoscutului, făcând ca toate să capete o rezonanţă copleşitoare, aproape letală.

Arta de a privi totul în mai multe dimensiuni simultane, *a trick of a mind stretched by new experiences* , este un simptom al unei obişnuinţe adânc înrădăcinate în mine: de a privi lucrurile contra curentului, în alt fel decât am crezut că le știu. Să retrăiesc tot, prin ce-am trecut, regretele și aspiraţiile, îmi dă răgazul să mă gândesc la mine ca la "Cei Trei Prinţi din Serendip": când călătoream nu încetam să descopăr, accidental sau prin isteţime, lucruri pe care nu le căutam. „Nu ştiu" s-a transformat aproape peste noapte într-un binemeritat „Ştiu".

Victor Hugo, căruia viața i-a comunicat alte înţelesuri decât oamenilor de rând, s-a făcut auzit după prima cotitură a filosofiei, cea adevărată: *„Dumnezeu arată oamenilor vrerile lui vădindu-le în evenimente, texte obscure, scrise într-o limbă misterioasă. Oamenii le traduc pe loc. Traduceri grăbite, incorecte, pline de greșeli, de lipsuri și de contraziceri. Foarte puține spirite pricep limba divină. Cel mai pătrunzători, cei mai potoliţi, cei mai adânci descifrează*

încet, și când ajung la capătul textului lor, treaba e desăvârşită de mult."

Necontenit, păream încărcat de acea predestinare a omului mândru care niciodată nu ar pleca capul în faţa ascuţitei săbii a legilor nescrise, aproape tot atât de impersonale ca judecata lui Dumnezeu căruia parcă îi lipsea toată emoţia. Concluziile experienţelor personale se desprindeau din impactul originalului pe care credeau că l-au deprins și alchimiştii, și înţelepţii sau exploratorii în călătoriile lor lungi în necunoscut, fiind mai mult o chestiune de curaj, o ultimă clasificare a factorilor pulsionali, între revelaţia divină şi inspiraţia artistică. Toate îşi au baza în bruscarea legăturii secrete cu ceea ce presupune să fii realmente virtuos.

Virtutea cea mai importantă pe care trebuie să o dobândeşti este un fel de înfrângere temporară în faţa păcatului metafizic, din care capeţi puterea de a te opune celor deja cunoscute.

Căpitanul Sinbad și echipajul său găsesc o tabletă de aur care îl conduce către un practicant malefic de magie neagră, prințul Koura. Sinbad se întâlnește cu Vizirul care are cealaltă parte a tabletei, formând harta unei comori de neimaginat: tinerețe veșnică, scutul întunericului și o coroană a bogățiilor nespuse. Împreună cu Vizirul, Sinbad și echipajul său pleacă peste mări în căutarea comorii.

În fiecare timp există oameni care înoată împotriva cursului apei, dar și oameni care sunt conduși de un fir misterios, care se numește: imprevizibil. Reuşita ca o întâlnire întâmplătoare. Hazardul integrat operei de artă - divină. Cauți un lucru și găsești altul. Mergi într-o direcție, și în mod ciudat ești condus în alta. Nu poţi deosebi descoperirea de ceea ce ai căutat efectiv.

Să-mi asum riscul privirii dincolo de marele ocean al interiorităţii divine, care ordonează fapta triumfătoare şi raporturile omului cu lumea dincolo de graniţele efortului minim necesar al inspiraţiei moralizatoare, însemna să mă adâncesc în desăvârşirea lucrării de care are nevoie înălţimea înţelepciunii, sfidând proiecţia acelei Energii sau Voinţe de a fi, care, după Schopenhauer, se manifestă fără scop şi fără raţiune.

A fi un om al deprinderii lecţiilor de viaţă, aidoma unui alchimist aflat în căutarea tinereţii veşnice, înseamnă să te adânceşti în întregime în împlinirea ta, dulce şi dureroasă totodată, care porneşte de la o ignorare continuă a semnalelor de alarmă trimise de spiritul universal şi se continuă cu lupta împotriva unui sine care nu se lasă înţeles, nu se dă învins în faţa orizonturilor etern misterioase ale lumii.

Adevărata măreție este să te menţii într-un prezent care își protejează trecutul asigurându-i „traducerea" corectă, o interpretare conformă cu o voință mai mare și mai înţeleaptă decât a ta.

Povestea unei perpetue deveniri, adevărata capodoperă a punerii în relaţie a două sau mai multe judecăţi pentru a obţine o alta nouă, între puncte originare şi momente finale, în analiza personajelor trasate din linii fine, este o eroare exilată în eternitate. Tot aşa cum a construi un glob de cristal înseamnă a pune în funcţiune o lume imaginară în care cineva a aşezat soarele pe cer.

Ceea ce niciodată nu se uită stă cuprins într-o anexă, parte integrantă a traseului parcurs prin diversitatea sa, acelaşi traseu imaginat de un Zeu, trăit de un alchimist, iubit de un filosof, încredinţat unui explorator și condus cu forța hazardului.

Prăpastia lui Boris Elţîn

On Martie 27, 2009

Modul în care tratezi schimbarea influenţează gradul în care o controlezi.

În cartea " *Dezvoltă liderii din jurul tău* ", expertul în materie de leadership John Maxwell aminteşte despre un incident petrecut în Rusia în timpul unei lovituri de stat. Tancurile armatei înconjuraseră clădirea guvernului care îl adăpostea pe Preşedintele Boris Elţîn şi pe suporterii săi pentru democraţie. Liderii militari de rang înalt dăduseră ordin comandantului tanchiştilor să deschidă focul şi să-l omoare pe Elţîn.

În timp ce armata se aşeza în dispozitiv, Elţîn a ieşit cu paşi hotărâţi din clădire, s-a urcat pe un tanc, l-a privit drept în ochi pe comandant şi i-a mulţumit că a venit ca să se alăture democraţiei. Mai târziu, comandantul a recunoscut că nu venise cu tancurile ca să i se alăture lui Elţîn. Dar Elţîn apăruse atât de încrezător şi ferm, încât soldaţii au hotărât să i se alăture.

Leadership: O alternativă la consolidarea poziţiei tale distincte este sursa unei trăiri presante din timpul producerii unui eveniment marcant, pe care o poţi actualiza printr-un comportament ce nu lasă nicio îndoială asupra propriei valori?

Cum controlezi situaţia "la înălţime"? Dacă te-ai întrebat vreodată cât de potrivit sau de nepotrivit eşti pentru a îndeplini un anumit rol, atunci ştii cum se simţea Elţîn. Eşti destul de bun, destul de intuitiv şi destul de prompt în gândire ca să iei hotărârile cele mai potrivite în situaţiile dificile? Acţionezi repede, cu mintea limpede, când toţi ceilalţi încremenesc? Asculţi de acel impuls solid de încredere de care ai nevoie pentru a merge mai departe atunci când primeşti o lovitură, sau atunci când totul pare pierdut?

A trece în fruntea oamenilor e ca şi cum ai merge pe sârmă, deasupra unei prăpastii ce se adânceşte pe măsură ce înaintezi. Nu ai de ce să te agăţi ca să ajungi la celalalt capăt. Singura ta şansă de reuşita ţine numai de atitudinea ta, de modul cum tratezi situaţia. Dacă "a conduce" este o parte importantă a carierei tale, dacă acest lucru reprezintă realizarea deplină a idealurilor tale atunci, mai întâi de toate, va trebui să influenţezi gradul în care controlezi situaţia "la înălţime".

Trăirea cea mai înaltă a lui Boris Elţîn nu era acea trăire a vieţii fără lupte, încrâncenări şi frustrări, care secătuiesc energia omului, ci era acea trăire a cuvintelor ce pot schimba modul de gândire şi care pot rămâne pentru totdeauna în sufletul celorlalţi oameni. Era acea trăire a realităţii, care se numeşte "trezire", percepută drept un pas înainte spre inima lumii, spre miezul adevărului din care a rezultat nevinovăţia sa.

Leadershipul tău poate să sugereze o trăire foarte intensă a experiențelor de viaţă, fiindcă te atașezi de momente şi de împrejurări într-un mod foarte ciudat, atunci când îi învinovăţeşti pe alţi oameni de propriile trăiri?

Prin modalitatea în care a reacţionat, fără ca nimeni să se aştepte, Boris Elţân a anulat acea trăire a neputinţei în privinţa înstăpânirii propriei vieţi, şi a configurat-o responsabil pe baza unei forţe interioare numită: intuiţie, curaj, angajament, vigoare - acestea fiind forţele de coeziune ale manifestării de cuget care îndreptăţeşte gândurile de unitate şi nu chestionează semnificaţiile fizice şi metaforice ale vreunei suferinţe.

A conduce eficient este o adevărată provocare. Actul de a gândi înseamnă o muncă grea. Dar

şi mai greu este să ajungi în vârf şi să te menţii "la înălţime", aşa cum a făcut-o Elţîn. Câteodată îţi va fi greu să schimbi lucrurile. Dar nu uita că, într-o bună zi, de felul în care te mişti, chiar şi de aspiraţiile tale, va putea atârna viaţa ta. Depinde doar de dimensiunea leadershipului tău.

Aşa cum un doctor trebuie să depisteze rapid diagnosticul pacientului, înainte ca suferinţa sau boala acestuia să se agraveze, tot aşa şi tu trebuie să depistezi acea scânteie care se aprinde în sufletul oamenilor, înainte ca ea să devină o vâlvătaie. Iar dacă totuşi ea se înteţeşte, să faci tot posibilul să o stingi rapid.

Atâta curaj în atitudinea lui Elţîn. Asta îţi dă de gândit, nu-i aşa? Atunci când tu te afli în faţa oamenilor, ei îşi dau seama, înţeleg că în faţa lor stă un lider, un om stăpân pe emoţiile sale? Ce sentiment te încearcă atunci când trebuie să te ridici deasupra lor? Ai suficientă prezenţă de spirit să acţionezi în ciuda temerilor pe care le simţi, în ciuda sentimentelor lor? Poţi să-ţi construieşti singur funia cu care să traversezi prăpastia, cu riscul de a te prăbuşi în abisul ei?

Leadershipul rezidă din câştigarea încrederii asupra capacităţii tale de a distinge valoarea de non-valoare, atunci când evenimentele în care te simţi demotivat nu se materializează în afara controlului tău.

Prăpastia lui Boris Elţîn semnifică un mijloc riscant, dar eficient, de a te trece în fruntea oamenilor. Este o "prăpastie" care odată trecută face ca leadershipul tău să capete o dimensiune tot mai profundă. Pentru a o trece cu brio, trebuie să ai puterea de a-i convinge pe oameni să ţi se alăture. Trebuie să ai un caracter puternic şi să îţi dovedeşti măiestria în a-ţi conduce emoţiile şi teama către limite.

Concluzie: Adevărata măiestrie în leadership constă în abilitatea de a transforma un potenţial eşec, într-o victorie. Adaptarea la schimbările ce apar intempestiv, presupune de fapt să ai abilitatea şi capacitatea de răspuns rapid şi adecvat la neprevăzut, şi să-ţi menţii controlul asupra oamenilor, care în anumite circumstanţe îţi pot deveni inamici.

Modul în care tratezi schimbarea, influenţează gradul în care o controlezi.

Source: https://neculaifantanaru.com/prapastia-lui-boris-eltin.html

Premiul întâi pentru excelenţă

On Martie 17, 2009

Continuă să-ţi dezvolţi potenţialul de leadership, stabilind o un ritm accelerat de evoluţie a demersurilor celor care te susţin.

Jerome Eugene Morrow nu mai aştepta nimic de la sine. Nimeni nu ar fi putut să desluşească adevăratele sale sentimente, adevăratele sale virtuţi, adevăratele sale intenţii. Singurul său prieten, Vincent Freeman, îi „împrumutase” visul său, şi numai acest lucru îi adusese bucuria de a trăi. Dar ştia că n-o să-l mai vadă niciodată pe Vincent.

Jerome, în scaunul cu rotile, ce ajunsese o povară pentru el, se apropie de Vincent. Păşise cu el împreună pe acel drum alunecos şi plin de primejdii, drum care putea fi şi al său. Stăteau unul lângă celălalt, bucuroşi că au reuşit amândoi. Mânat de un îndemn interior, Jerome îi spuse lui Vincent că pleacă şi el într-o călătorie, şi că i-a pregătit toate cele necesare pentru întoarcere - un serviciu binevenit şi hotărâtor pentru viitor, drept răsplată pentru meritele lui.

Dacă ai urmărit filmul „Gattaca (1997)” probabil îţi aminteşti sfârşitul. Vincent a reuşit să zboare în spaţiu, deşi nimeni nu i-ar fi dat vreodată o şansă din cauza dizabilităţilor sale. Dar şi mai fericit a fost Jerome, fiindcă şi-a împlinit visul de a-l şti pe Vincent „învingător”. El l-a susţinut pe Vincent stabilind o un ritm accelerat de evoluţie a demersurilor acestuia de a intra în Gattaca, de a deveni navigator şi de a zbura în spaţiu.

Leadership: Poţi să te integrezi în spațiul de manifestare al Eurilor tale diferite, aşa încât efectul obţinut să fie alăturat iniţiativei unei personalităţi cu două imagini distincte?

Ce înseamnă să ai două Euri diferite? Înseamnă să simţi cu inima altcuiva şi să gândeşti cu gândurile altcuiva, fără să te îndepărtezi de propriile principii, de propria natură, de propriul suflet, de proprile instincte. La fel ca soarele de pe cer. Vreau să spun că este nemaipomenit să te poţi bucura de atâta soare, de căldura fiecărei zile. De fapt, nu te poţi sătura niciodată de soare atâta timp cât împrăştie căldură. Devii dependent de el dacă îţi plac vacanţele pe litoral, de exemplu.

Dar aşa cum soarele nu se poate ascunde precum luna, nu poate opri mareele oceanice, la fel nici tu nu poţi să fii mai mult decât eşti pregătit să fii (decât dacă împrumuţi o parte din personalitatea altcuiva). În acest ca avem de-a face cu două imagini distincte care se potrivesc cu orientarea ta: o imagine care se bazează mai mult sau mai puțin pe realitate şi o imagine care se numeşte "idol". Dar, indiferent de imagine, niciodată nu vei putea obține mai mult decât ceea ce vezi cu ochii credinței !

Nu-ţi poţi netezi singur drumul spre atingerea scopurilor, dacă ceilalţi te îndepărtează din sufletul lor. E ca şi cum ai da la o parte o mână întinsă, e ca şi cum ai spune inimii „Nu mai bate, stop ! ”. Dacă vrei ca leadershipul tău să ia avânt trebuie să fii stăpânit de dorinţa de a fi recunoscător celor care te-au ajutat, dar trebuie să iei şi acea hotărâre fermă înlăuntrul tău de a merge pe acelaşi drum cu aceia care caută acelaşi lucru ca şi tine.

Asta înseamnă în termeni simpli „să laşi o uşă deschisă spre măreţie„ adică să te forţezi să mergi pe aceeaşi linie cu ei, să treci în tabăra convingerilor lor (dar fără să te îndepărtezi de ale tale), să le arăţi aceeaşi afecţiune şi să le îndrepţi paşii numai spre lucruri bune. Lasă o uşă deschisă pentru măreţie !

Leadership: Poţi să găseşti o asemănare între realitatea pe care o modelează atitudinea ta și povestea pe care a imaginat-o Alter-Ego-ul tău, din prisma efectelor unei eventuale constatări a unei abateri de la adevărul pe care trebuie să-l accepţi?

Aşa cum la un aparat foto digital focalizarea automată poate puncta prin precizie şi viteza, dar poate pierde teren pentru lipsa de performanţă în condiţii de slabă luminozitate sau la urmărirea subiectelor în mişcare – tot aşa şi încrederea pe care o manifeşti pentru cei din jurul tău, poate puncta prin efortul tău de a acţiona în folosul celorlalţi şi de a comunica cât mai convingător cu ei, dar poate pierde teren pentru lipsa de eficienţă în adoptarea unor decizii comune sau prin gradul redus de promovare a propriilor convingeri.

John Maxwell spunea la un moment dat într-una din cărţile lui: *„Fără a avea în jurul tău oameni de nădejde care să te ajute să porţi povara, te vei epuiza şi te vei stinge."* Avea mare dreptate, fiindcă oamenii care au o orientare comună, care au un simţ al onestităţii în raporturile care se stabilesc între ei acceptă responsabilitatea de a se asigura de buna funcţionare a muncii în echipă, şi, mai mult decât atât, acceptă responsabilitatea de a acţiona mereu cu integritate, competenţă, demnitate şi într-o manieră etică.

Asemenea oameni sunt de o valoare inestimabilă. Ei sunt mai puţini vulnerabili în faţa factorilor de risc care pot duce la apariţia conflictelor şi la dezbinarea echipei. Indiferent că de partea ta se află unul sau mai mulţi astfel de oameni, să ştii că el/ei formează întregul tău, tot ceea ce eşti din profunzime până la suprafaţă.

Adevărul pe care trebuie să-l accepţi ca lider este că, indiferent a cui imagine o preia personalitatea ta pentru a crea o nouă poveste, mai devreme sau mai târziu trebuie să-ţi dezvălui adevăratul sine, încât să ajungi să te delimitezi de ceea ce este fals în viaţa ta.

Premiul întâi pentru excelenţă se acordă numai acelor lideri care obţin performanţe deosebite prin acţiuni de promovare a celorlalţi oameni de lângă ei. Leadershipul este cu atât mai eficient şi mai durabil, cu cât reuşeşti să te conectezi la „frecvenţa" celorlalţi, să-i energizezi stabilind o un ritm ridicat de evoluţie a demersurilor lor proprii.

Un lider nu poate fi performant dacă echipa lui nu are performanţe. Performanţa echipei determină performanţa liderului şi în aceasta constă performanţa leadershipului.

Premiul întâi pentru excelenţă îl obţin doar liderii care au ştiut să coopteze oamenii din echipă în vederea obţinerii unor rezultate bune pentru realizarea intereselor ambelor părţi, ceea ce presupune o muncă susţinută cu oamenii, înţelegere, întrajutorare reciprocă dar şi creşterea exigenţelor şi alinierea la standardele specifice, ca şi un ritm alert pentru a-i depăşi pe ceilalţi.

O uşă deschisă spre măreţie este de fapt recunoaşterea conferită de „evaluatori" pentru activitatea şi performanţele liderului şi a echipei sale, dar înseamnă întotdeauna că se poate şi mai bine sau că există loc de şi mai mult bine. Pe parcursul activităţii unui lider şi a echipei sale pot exista momente când această uşă pare zăvorâtă. Dar aşa cum se spune că D-zeu închide o uşă, dar lasă întotdeauna o fereastră deschisă, tot aşa liderul trebuie să găsească soluţiile optime de a redeschide uşa sau calea spre performanţă.

Continuă să-ţi dezvolţi potenţialul de leadership, stabilind o un ritm accelerat de evoluţie a demersurilor celor care te susţin.

Source: https://neculaifantanaru.com/premiul-intai-pentru-excelenta.html

Preoții sunt învechiţi, știința este noua religie

On Ianuarie 06, 2017

Noile perspective asupra vieții, dar și a vieții de dincolo, pot fi concepute numai din întâlnirea dintre știință și spiritualitate, nu din izolarea uneia față de cealaltă.

Aşa cum am mai spus, la Gizeh sunt trei piramide ale regilor, printre care și Marea Piramidă, și toate trei au mici pasaje și camere goale. Piramida lui Kefren avea încă vârful acoperit de stratul de calcar care odinioară asigurase celor trei structuri O suprafață albă, perfect netedă și şlefuită. Scânteiau, probabil, ca niște prisme de sare ! Folosind instrumentele de măsurare, am calculat că Marea Piramidă, când ajungea într-un punct precis, avea o înălțime de o sută patruzeci și șase de metri sau cu mai mult de treizeci de metri decât turnul ascuţit al catedralei din Amiens, cea mai înaltă din Franţa. Egiptenii au folosit doar 203 rânduri de zidărie ca să obțină această uimitoare înălțime. Înclinaţia laturii sale era de cincizeci și unu de grade, atât cât trebuia pentru a face ca înălțimea și jumătate din circumferința ei să fie egale atât cu T, cât şi cu secvența lui Fibonacci descrisă de Jomard.

În ciuda acestei coincidențe stranii, scopul piramidelor încă mă ocolea. Ca opere de artă, erau sublime. În ceea ce priveşte utilitatea, păreau fără sens. În fața mea erau construcții atât de netede când au fost construite, încât nimeni nu putea să stea pe ele, cu coridoare greu de străbătut pentru oameni, care duceau la camere care păreau să nu fi fost folosite niciodată, și o matematică încifrată care părea ascunsă tuturor, cu excepția unui specialist.

Monge a spus că toată chestia asta avea probabil o legătură cu religia.

Leadership: Trecerea de la o credință bazată pe loc și timp - la legi științifice universale, arată progresul tău spre o înțelegere obiectivă a lumii?

- Peste cinci mii de ani, vor înțelege oamenii motivul care a stat la baza construirii catedralei Notre-Dame?

- Ai grijă să nu afle preoții că ai spus asta.

- Preoții sunt învechiţi, știința este noua religie. Pentru egiptenii antici, religia era știința lor, iar magia o încercare de a controla ceea ce nu putea fi înțeles. Omenirea a avansat dintr-un trecut în care fiecare trib şi națiune avea propriul grup de zei către unul în care mai multe națiuni venerau un singur zeu. Totuși, există multe credințe, fiecare considerând-o pe cealaltă eretică. Acum știința nu se mai bazează pe credinţă, ci pe rațiune și experiment și nu mai este centrată asupra unei națiuni, a unui papă ori rege, ci asupra legii universale. Nu contează dacă ești chinez sau german, dacă vorbeşti araba sau spaniola: știința e una singură. De aceea va triumfa și de aceea Biserica s-a temut instinctiv de Galilei. Dar această structură din spatele nostru a fost construită de un popor deosebit, cu credințe deosebite și s-ar putea să nu descoperim niciodată raţionamentul lor pentru că are la bază misticismul religios pe care nu-l putem înțelege. Descifrarea hieroglifelor ne-ar putea ajuta.

Leadership: Știința ta oferă un limbaj comun pentru a înțelege natura, dincolo de credințe și ideologii, ghidându-te în căutarea adevărului universal?

În contextul avansului științific, frontierele dintre vechi și nou devin tot mai transparente, iar schimbul de idei între vechile credințe și noile teorii facilitează emergența unei conștiințe universale care îmbrățișează recreația lumii în acord cu universul însăși. Într-o lume

interconectată, guvernată de rațiune și experiment, credinţele şi modurile de gândire sunt rescrise sub influența unor principii universale, bazate pe cauza şi efect, care promovează egalitatea între oameni drept esenţa unei vieţi sinergice, cum ar fi acceptarea diversității, promovarea toleranţei şi formarea respectului reciproc, indiferent de originea lor națională sau lingvistică.

Cred că acest proces poate conduce la diluarea misticismului religios și la formarea unei perspective globale bazate pe știință, unde creaţia devine principalul punct de referinţă, dar și la recunoașterea și valorificarea diversităţii sociale, diferențelor şi aptitudinilor individuale.

Leadership: Explorezi posibilitatea unei viziuni unde percepţia vizuală a simbolurilor religioase se întrepătrunde cu aspectele științifice, într-un dialog ce transcende simpla observație?

Nu puteam să nu fiu de acord cu această predicție - la urma urmei eram un om al lui Franklin - și totuși trebuia să mă întreb de ce știința, dacă era universală, nu măturase deja totul înaintea ei. De ce mai erau oamenii religioși? Știința era ingenioasă, dar rece, explicativă şi, cu toate astea, nu dădea răspunsuri la cele mai mari întrebări.

Ea răspundea la "cum", dar nu și la "de ce" și astfel îi lăsa pe oameni să tânjească. Bănuiam că oamenii din viitor chiar vor înțelege Notre-Dame, la fel cum şi noi înțelegem acum un templu roman. Și veneraţia și teama, probabil cam în același fel. Îmi spuneam că revoluționarii, în fervoarea lor raționalistă, pierdeau ceva din vedere, iar ceea ce lipsea era inima sau sufletul. Avea știința loc și pentru aşa ceva, sau speranță pentru viața de dincolo?

Leadership: Din perspectiva unei înțelegeri vizuale și spaţiale, cum crezi că va arăta interacțiunea dintre raționalismul științific și trăirile emoționale religioase, într-o epocă unde echilibrul este esențial pentru receptarea unei viziuni de ansamblu?

Înțelegem astfel că, dacă pentru contemporanii noștri știința și tehnologia urmează să fie agenți ai progresului, ele sunt chemate să restaureze în calitatea lor de "progres" funcționarea armonioasă a unui univers în care speranța și înțelegerea sufletului uman nu sunt afectate de dileme existențiale. Rolul lor devine acela de-a inculca societății principiul universalității și de-a readuce pe calea de mijloc spiritul derutat al celor fervenți. Or, condiția necesară pentru o relație eficientă în viitor, între ştiinţă şi univers, este să observăm mai întâi o similaritate fundamentală între ceea ce știința poate explica și ceea ce oamenii religioși receptează ca mângâiere.

În cadrul acestei similitudini comune, forța motrice necesară schimbării provine din tensiunea dintre principiile opuse ale rațiunii și venerației, dintre care unul operează și celălalt suferă transformarea. Mai departe, condiția favorabilă activității inovative, legată de extinderea cunoaşterii lumii în univers, nu este simpla repetare a cunoscutului, ci adaptarea mutuală a vechilor credințe cu noi descoperiri. Noile perspective asupra vieții, dar și a vieții de dincolo, pot fi concepute numai din întâlnirea dintre știință și spiritualitate, nu din izolarea uneia față de cealaltă.

Omul de știință răspunde la 'cum', dar căutarea spirituală a 'de ce-ului' continuă să alimenteze spiritul uman."

Preoții sunt învechiţi, știința este noua religie. Reflectând la vizibilitatea și importanta creaţiilor lumii noi, știința va trebui să îmbrățișeze o dimensiune spirituală care să răspundă și la nevoile sufletului. Având convingerea că viitorul poate să aducă o reconciliere, îți imaginezi cum simetria dintre știință și credință ar putea atinge o armonie prin cursivitate stilistică, unde fiecare explică lumea în modul său unic?

Călătoria spre eternitate este o expresie a aspirațiilor umane de a depăși limitele timpului și spațiului, îmbinând arta, matematica și spiritualitatea.

*** Notă:** Dietrich, William - *Piramidele lui Napoleon*, Editura Nemira, 2007

Prestigiul artei “In Memoriam”

On Octombrie 13, 2010

Identifică un teren comun cu ceilalţi, gestionând toate însuşirile leadershipului tău în aşa fel încât acesta să acţioneze în folosul tău.

Unul din tablourile în care celebrul pictor Gustave Coubert a redat scene din viaţa concetăţenilor săi din Ornanse, este “L'Enterrement a Ornans (Înmormântare la Ornans)”, pe o pânză de dimensiuni mari, în care el grupează aproximativ 50 de persoane, în mărime naturală.

Când tabloul a apărut pentru prima dată în faţa comisiei care trebuia să decidă primirea operelor la Salonul anual al Parisului, toţi au fost scandalizaţi. Au avut impresia că se găseau în faţa unui individ ironic, lipsit de orice sentimente, de orice urmă de respect faţă de durerea oamenilor în faţa morţii. În consecinţă, tabloul a fost refuzat.

Astăzi, acelaşi tablou este considerat drept una din realizările deosebite ale artei franceze din prima jumătate a secolului al XIX-lea, care excelează printr-un studiu adânc şi expresiv al figurilor umane, ce reflectă puternice sentimente şi trăiri.

Leadership: Poţi să-ţi transpui ideile într-o creaţie originală care nu se perimează niciodată, întrucât tot ceea ce exprimi prin prisma trăirilor pe care le împărtăşeşti face parte din planul unei imagini care niciodată va părăsi memoria lumii?

Lui Coubert i s-a criticat “imoralitatea” subiectelor. Faptul că a reprezentat oamenii aşa cum sunt în faţa morţii, a fost considerat ca un fel de atitudine provocatoare şi ireverenţioasă în faţa “artei eterne”. Puţini au fost aceia care şi-au dat seama numaidecât de calitatea rară şi de esenţa picturilor sale.

Omul de afaceri Sorin Neagu afirma: *“În orice afacere ai costuri şi beneficii. Important este să le gestionezi în aşa manieră încât la sfârşit când tragi linie să ieşi pe plus.”*

Coubert nu şi-a gestionat în aşa maniera resursele artistice, încât la sfârşit, când a trebuit să tragă linie, să iasă “pe plus”. Chiar dacă arta lui a fost vizionară şi atât de naturală în expresia ei, superioară prin simplitate şi bun gust, chiar dacă a fost desăvârşită prin faptul că s-a apropiat de realitate, ea nu a fost profund comunicativă, nu a ajuns la inimile oamenilor, nu a creat acel efect de mulţumire care să contribuie singur la atingerea unei ponderi semnificativ mai ridicate de semnificaţie şi de importanţă. Drept consecinţă arta lui, catalogată drept insensibilă, a fost pusă la îndoială, nesalutată de aproape nimeni.

Ca lider, dacă vrei să ai succes, trebuie să identifici un teren comun cu ceilalţi, gestionând toate însuşirile leadershipului tău în aşa fel încât acesta să acţioneze în folosul tău. Oamenii trebuie să-ţi cunoască “opera”, toate atributele ei, dar pentru asta ea nu trebuie să apară ca un protest contra principiilor şi concepţiilor lor vizavi de leadership, mai ales în ochii celor aşa zişi cunoscători. Cu alte cuvinte, trebuie să dai viaţă unui leadership menit să coaguleze toate punctele comune dintre tine şi ei: viziunea, valorile şi credinţele.

Acordă operei tale un procent de acceptabilitate crescută la public. Pe asta ar trebui să se bazeze marea ta eficacitate. Nu-ţi prezenta opera ca un duşman al convingerilor celorlalţi, numai pentru a vedea totul în lumina propriilor tale principii. Chiar dacă stilul tău este mai complex şi diferă de al celorlalţi, prezintă-l într-o manieră care să te reprezinte şi să atragă

atenţia, şi care să le permită acestora să recunoască importanţa lui.

Leadershipul este imaginea de sine transpusă într-o imagine sugestivă care nu va părăsi niciodată memoria lumii, întrucât tu însuţi trebuie să treci prin acele sentimente care îşi derivă forţa din descrierea unor întâmplări dorite sau nedorite.

Prestigiul artei "in memoriam" nu înseamnă altceva decât stabilitatea leadershipului tău în timp, care depinde de modul în care acesta a fost înţeles şi acceptat de ceilalţi.

Aşa cum testarea şi evaluarea unui nou medicament se face prin aplicarea lui la sute de mii de voluntari, tot aşa şi evaluarea leadershipului tău se face prin acordul comun al celorlalţi, în funcţie de ponderea pe care o au idealurile şi aspiraţiile tale în raport cu ale lor. Dacă leadershipul tău este contra manierei în care îl percep ei, atunci rişti să-ţi pierzi credibilitatea.

Concluzie: Pentru un lider, a-şi înălţa "opera" la rang de artă înseamnă, de fapt, ca ea să fie acceptată şi recunoscută de toţi, iar "beneficiile" ei să fie evidente şi incontestabile.

Ideile novatoare nu sunt totdeauna unanim acceptate, promovarea lor trebuie făcută cu prudenţă şi numai dacă ai "acceptul" celorlalţi. Vizionarii sunt puţini şi ei trebuie lămuriţi asupra beneficiilor ce vor veni. Şi o dată obţinute, ele vor consolida poziţia unui lider şi prestigiul lui iar arta lui va persista "in memoriam".

Source: https://neculaifantanaru.com/prestigiul-artei-in-memoriam.html

Prestigiul unui imperiu

On Aprilie 04, 2009

Exploatează-ţi la maxim potenţialul menţinând pulsul propriei tale valori la o cotă maximă.

Se ştie prea bine ca cineastul rus Serghei Eisenstein a revoluționat cinematografia de la începutul secolului al XX-lea prin teoria sa asupra montajului, tehnică destul de nouă de filmare pentru acea vreme, pe care a concretizat-o în filme istorice, dintre care Alexandru Nevski sau Crucișătorul Potemkin. Odată, marele regizor rus, Serghei Eisenstein a mărturisit felul în care lucra la pregătirea filmelor sale. A spus:

"Lucrez foarte profesional. Ridicând valuri de erudiţie. Dezbătând cu mine însumi principii şi programe. Acumulând calcule, ecuaţii, concluzii. Îmi place să potrivesc melodia la mersul filmului. Uneori depăşindu-l. "

Leadership: Eşti în stare să surprinzi totalitatea realităţii din evocarea unui timp care nu s-a lăsat acoperit de uitare, printr-o modificare corespunzătoare a particularităţii pe care o dă o reprezentare imaginară?

„Creaţia" în leadership este ca un film la care fondul muzical trebuie să fie în concordanţă cu tema abordată. Trebuie să potriveşti o anume „melodie", care să fie extraordinară, adecvată şi să vibreze cu tine, la propriul tău scenariu de realitate – un leadership în care pasiunea ta trebuie să capete o coloratură vie şi să se preteze la o calitate excelentă.

Absorbit cu totul de pasiunea pentru munca sa, gândindu-se întotdeauna la viitorul carierei sale, punându-şi toate resursele la bătaie, celebrul Serghei Eisenstein a fost în stare să găsească întotdeauna acel element unic pentru scenariile sale, comun cu realitatea, prin care şi-a dezvoltat şi perfecţionat constant gama de tehnici de filmare până la nivelul maxim al propriilor competenţe. Prea puţini se aseamănă cu Eisenstein, prea puţini sunt aceia care, pornind de la o idee, cred cu toată fiinţa lor că pot s-o şi realizeze şi sunt totodată capabili de a o gestiona.

Leadership: Elementul de construcţie care îţi defineşte "Creaţia" este o sincronizare între imaginaţie şi realitate, în dinamica unei evoluţii tehnologice care continuă să se menţină la înălţimea momentelor istorice?

Să laşi urmaşilor o creaţie de valoare înseamnă să te apropii de nivelul maxim al potenţialului tău. Capacitatea ta de conducere este afectată de modul în care îţi dezvolţi propriul potenţial, de nivelul exigenţelor tale în autoevaluarea şi valorificarea lui. Numai dezvoltându-ţi competenţele, crescând exigenţele faţă de tine şi „creaţia" ta, te vei putea apropia de nivelul maxim al potenţialului tău.

Aşa cum un regizor se străduieşte să realizeze în spectacolul său o relaţie aparte cu spectatorii prin inedite compoziţii de spaţiu, sunet şi lumină, tot aşa şi tu trebuie să te străduieşti să realizezi o relaţie aparte cu propriul tău leadership, cu propriul tău sine, cu propriile sentimente, gânduri, atitudini printr-o inedită abordare, printr-un anumit ritm, printr-o inedită combinaţie de entuziasm şi inspiraţie ca să ridici nivelul performanţelor tale, ca să garantezi calitatea propriilor activităţi.

Creaţia ta poate fi evolutivă şi se poate menţine la înălţimea momentelor istorice numai

dacă ideea pe care o surprinzi în imagini se desfăşoară într-un context de transformare a unei poveşti în realitate.

Prestigiul unui imperiu se construieşte în timp prin implicarea ta cât mai activă în proiectele pe care ţi le propui. Serghei Eisenstein a revoluţionat tehnica montajului. El şi-a creat propriul său imperiu de tehnici şi mijloace utilizate pentru realizarea filmelor, fiindcă a reuşit să-şi exploateze potenţialul la maxim menţinând pulsul propriei sale valori la o cotă optimă. Valoarea lui a fost dată de măsura în care şi-a ridicat potenţialul la un nivel mai înalt.

Excelenţa în leadership se obţine depunând eforturi serioase de perfecţionare şi dezvoltare a competenţelor, abilităţilor, concomitent cu creşterea exigenţelor faţă de tine – liderul – dar şi faţă de „obiectul” creaţiei tale.

Un imperiu se construieşte greu, iar excelenţa şi prestigiul se obţin atunci când îţi dai tot interesul pentru a realiza ceva aproape perfect.

Source: https://neculaifantanaru.com/prestigiul-unui-imperiu.html

Preţul echitabil al contractului de ucenicie

On Aprilie 19, 2009

Cultivă-le şi transmite-le oamenilor spiritul de unitate şi solidaritate, punându-le în valoare întreg potenţialul de care sunt capabili.

În „ *Doctorul misterios* ", scriitorul francez Alexandre Dumas îl readuce în prim plan pe avocatul Georges Jacques Danton, una dintre figurile marcante ale Revoluţiei Franceze.

Franţa trecea printr-o perioadă dificilă, prusacii ameninţau să invadeze ţara. Un om de bază trebuia să fie trimis cât mai repede la Verdum pentru a organiza cea mai bună apărare. Iar cel mai potrivit om pentru această misiune nu putea fi decât doctorul Jacques Merey. După ce i-a acordat lui Jacques împuternicirile cuvenite, Danton i-a spus cu fermitate:

- Vei da socoteala la întoarcere Jacques. Gândeşte-te că eşti în misiune pentru guvern şi că niciun obstacol nu trebuie să stea în calea unui om care are sabia la şold, două pistoale la brâu şi zece mii de franci în buzunar… Vei face un lucru sfânt, poetic, glorios… Adio, noroc !

Leadership: Eşti dispus să negi influenţa factorilor externi asupra actului tău de voinţă, factori care adesea îţi alterează dominarea emoţiillor atunci când rămâi ultimul martor al vremurilor?

Te vei putea poziţiona mai bine în relaţia cu oamenii numai dacă reuşeşti să-i determini să se concentreze asupra a ceea ce contează cel mai mult pentru ei, într-o manieră în care nimeni nu a mai făcut-o până în acel moment. Pentru asta trebuie să găseşti argumentele cel mai solide care să susţină (cu mare aplomb) convingerile şi punctele tale de vedere, dar care să exprime acele sentimente care să corespundă cu valorile şi orizonturile lor, acele sentimente care prin natura lor să le trezească oamenilor interesul pentru obligaţiile ce le au de îndeplinit.

Georges Jacques Danton, al cărui talent de lider nu poate fi contestat, l-a investit cu autoritate pe doctorul Jacques Merey convingându-l să accepte că e datoria lui ca cetăţean de onoare a ţării să se implice cu tot sufletul în chestiunile fierbinţi care priveau interesul naţional, să accepte că este datoria lui morală să fie un erou, să răspundă chemării de a-şi sluji patria, făcându-l astfel responsabil de felul în care se vor desfăşura evenimentele ce depindeau de el.

Danton a reuşit să-i cultive şi să-i transmită lui Jacques spiritul de unitate şi solidaritate, insuflându-i încredere şi curaj în potenţialul său. Acesta a recepţionat cu gratitudine îndemnul lui Danton de a se implica în rezolvarea problemelor ţării, formându-şi o imagine pozitivă asupra rolului important care i-a fost acordat. Aşadar, doctorul Jacques Merey nu a negat influenţa factorilor externi asupra actului său de voinţă, factori care îi puteau altera dominarea emoţiillor, ştiind că, dacă va supravieţui încercărilor, va rămâne ultimul martor al vremurilor tulburi pe care le traversa ţara lui.

În leadership este mai important să fii desemnat pentru o viaţă plină de agitaţie şi neprevăzut, decât să duci o viaţă personală liniştită şi lipsită de griji.

De ce spun că era posibil ca Jacques Merey să rămână ultimul martor al acelor vremuri tulburi? Pentru că existența lui glorioasă în slujba statului depindea de meritele sale. Era dator să se pronunţe asupra lui, să se simtă vinovat de ceva care putea să aducă un afront

statului.

Aşa cum lumina becului rezultă din condensarea curentului în jurul unui nucleu, tot astfel măreţia caracterului tău rezultă din majoritatea faptelor tale unite în jurul unui factor comun: credinţa în schimbare. Trebuie să ai putinţa ta de a te recunoaşte ales pentru a realiza un ideal înalt şi, în acelaşi timp, trebuie să trăieşti uimirea de a rămâne în viață în vremuri de restrişte.

Fii gata să dai piept cu sensul pe care îl întâmpină viaţa ta într-o dinamică a evenimentelor paralizate de incertitudine, pe parcursul cărora şansa de a te afirma depinde de eforturile comune ale părţilor implicate, dar mai mult de cunoașterea contextului interacțiunii dintre "dominarea emoţiilor" şi capacitatea de adaptare la noi stări emoţionale în situaţii bulversante.

Simţi că trebuie să te împotriveşti situaţiilor stresante, dar nu-ţi poţi învinge teama de experienţa trăirilor pe care le poate genera procesul de ajutor pe care îl continui în numele unui ideal?

Aşa cum diferenţa dintre afacerile de succes şi cele mai puţin performanţe nu constă doar în strategiile adoptate, ci mai mult în capacitatea de a implementa acele strategii - tot aşa diferenţa dintre a pierde sau a câştiga încrederea oamenilor nu constă doar în cât de bine eşti văzut de ei, ci mai mult în capacitatea ta de a le comunica intenţiile tale, fără să le răneşti mândria, egoul, sentimentele pe care le au pentru tine, fără să-i împingi spre anumite acţiuni sau activităţi care nu corespund cu valorile lor, cu idealurile şi convingerile lor.

Leadershipul este actul de manifestare a unei iniţiative pline de hotărâre (dar şi pline de greutatea emoţiilor) care dă importanţă formarii caraterului puternic la intensitatea cuvenită fiorului uimirii de a rămâne în viață în mijlocul unor evenimente distructive şi dezbinătoare.

Preţul echitabil al contractului de ucenicie desemnează încrederea pe care trebuie să le-o acorzi oamenilor în schimbul serviciilor pe care ei le oferă. De fiecare dată când atribui cuiva un rol, de fiecare dată când delegi pe cineva într-o funcţie, eşti dator să plăteşti mai întâi acea „taxă" de încredere care să-i ridice moralul, care să-l motiveze mai mult şi să-l facă mai conştient de misiunea sa.

Leadershipul este un „contract" pe care îl închei direct sau indirect cu anumite persoane, un contract în care amândouă părţile – tu şi ei – sunt de-acord să-şi aducă contribuţia la reuşita unor acţiuni. Dar trebuie să fii dispus să le dai ceva în avans pentru ca ei să-ţi împărtăşească convingerile şi viziunea. Trebuie să le oferi certitudinea că sunt în stare să-şi atingă obiectivele. Cum? Cultivându-le şi transmiţându-le spiritul de unitate şi solidaritate, punându-le în valoare întreg potenţialul de care sunt capabili.

Asigură-te că vei reuşi să satisfaci în mod rezonabil aşteptările oamenilor cu privire la performanţele lor. Nu să le spui ceea ce vor ei să audă, ci ceea ce realmente îi ajută să-şi dezvolte încrederea în propriul lor potenţial, să-şi regleze mai bine capacitatea de a-şi duce la bun sfârşit misiunea ce le-a fost încredinţată, cu o mare responsabilitate şi un înalt profesionalism. Ceea ce-l motivează pe un om este încrederea cu care a fost investit într-o funcţie de decizie. Iar ceea ce îţi confirmă ţie, ca lider, autoritatea, este acceptul lui de a prelua sarcinile ce i-au fost atribuite şi dorinţa de a le duce la îndeplinire.

Aşa cum cei care lucrează în publicitate caută o caracteristică unică a mărcii unui produs pentru a o face mai uşor de diferenţiat din mulţimea de produse similare – tot aşa şi tu, ca lider, trebuie să cauţi acea caracteristică unică a fiecărui om, să ştii s-o pui în valoare pentru

a-i determina pe fiecare din ei să fie mai încrezători în propriul lor potenţial.

Concluzie:

Succesul tău depinde de cum te poziţionezi în relaţia cu oamenii. Oamenii se diferenţiază unii de alţii prin acel plus de optimism şi încredere pe care liderul li-l insuflă odată cu investirea cu una sau mai multe responsabilităţi. Înainte să însărcinezi un om cu o misiune importantă, trebuie să-l investeşti cu o încredere bazată pe o cunoaştere profundă a sa şi a abilităţilor sale astfel încât să fii sigur că face faţă la îndeplinirea misiunii.

Totul are un preţ. Şi în leadership există un preţ care poate să exprime valoarea unuia sau mai multor oameni, valoare care sporeşte în condiţiile în care investeşti în el sau în ei trudă şi încredere, punându-le în valoare întreg potenţialul de care sunt capabili. Preţul acestui „contract de ucenicie" este corect atunci când raportul dintre investiţii şi beneficii este echilibrat, beneficiile constând în implicare, în asumarea şi îndeplinirea cu brio a responsabilităţilor conferite.

Source: https://neculaifantanaru.com/pretul-echitabil-al-contractului-de-ucenicie.html

Preţul unui salt uriaş în tainele identităţii

On Februarie 13, 2014

Realizează o extrapolare a percepţiilor tale vizavi de dimensiunea umană, astfel încât evoluţia ta spre o treaptă superioară de înţelegere a leadershipului să nu devină contradictorie.

Procesul meu de evoluţie spre o treaptă superioară de înţelegere a leadershipului nu simplifica deloc lucrurile. Ci mai mult le complica. Efectuând constant măsurători care influenţau prin variaţia lor rezultatele cercetărilor asupra lumii si a oamenilor, m-am trezit prins într-o lume a contrastelor. A aparenţelor, a demascărilor şi revelaţiilor care pretindeau să depăşească, să corecteze sau să-mi tulbure convingerile. Confirmând, astfel, faptul că adevărul meu era subiectiv, diferit de adevărul celorlalţi.

Pereţi perfect izolatori nu existau în această mini-galerie de viaţă şi culoare, de personaje, figuri şi portrete alese pentru studiu. Sclipind de atâta inteligenţă şi simţire, de atâta conştiinţă şi voinţă de viaţă. Iar interacţiunea unui sistem de factori de evoluţie, distribuiţi aleatoriu pe un câmp coerent de posibilităţi de înţelegere a coordonatelor lor de impact, în contact cu realitatea concretă şi crudă, se putea realiza numai prin raporturi de forţe diferite.

Realitatea putea fi susţinută numai prin formarea de echilibre care nu afectau structura capacităţii mele de performanţă, de autodepăşire şi de îndeplinire a obiectivelor de cercetare.

Dar în această ecuaţie a iniţierii mele în fascinanta lume a universului uman intervenea problema formelor de plan "în sine", dincolo de orice finalitate. La o adică, eu însumi reprezentam fondul inepuizabil de cunoaştere ce-mi condiţiona dezvoltarea. Dar acest "Myself" modificat prin idealizarea unor stări şi aptitudini se îmbina cu gândirea greu manevrabilă a unităţii numită "Themself" care viza modele precum eroii, regii, artiştii, oamenii de ştiinţă, exploratorii.

Aveam de-a face cu o extrapolare care pornea de la propria persoană, folosind anumite presupuneri de care era posibil să nu fiu conştient. Şi se extindea spre o dimensiune străină, ambiguă, populată cu o varietate largă de valori şi non-valori, de adevăruri şi falsuri.

Evoluţia leadershipul tău este condiţionată de o reprezentativitate reală a profilurilor targetate de sugestia unei autonomii în planul creării unei imagini care se pretează la o condiţionare "behind the scene" ?

Într-o societate în care oamenii se ghidează în mod capricios doar după propriile lor reguli, acţionând strict în funcţie de dimensiunea codului lor de recompunere a realităţii, se cere o mai bună implicare în "recrutarea" şi promovarea acelei înţelegeri comune care să nu prezinte condiţionări de tipul " *behind the scene* ".

Într-o lume cu multe necunoscute, oamenii sunt văzuţi de mine ca rezultat al experienţei de cercetare a unei mentalităţi la care au acces doar iniţiaţii într-un tip de filosofie a perfectibilităţii imaginative. Fiecărui om îi este atribuit un profil de conexiune cu pretenţiile unei mentalităţi individualiste, ceva asemănător cu ideea de a trăi prin cel mai generos dar pe care cineva îl poate face, cu un singur obiect numit "artă" sau "literatură". În acest scenariu, el trebuie să-şi exprime propria şi unica perspectivă despre o situaţie dată, despre o realitate alternativă sau despre o viaţă veşnică.

Omul devine experimentul unei lecturi intermediate, din categoria manuscrise găsite, sau experimentul unei fotografii care surprinde diferenţele dintre actorii în viaţa reală şi personajele interpretate.

Evoluţia leadershipului necesită o analiză mai profundă şi mai detaliată a performanţei la nivel individual, dar şi ca întreg, fiind condiţionată de o reprezentativitate reală a profilurilor vizate de măsura realităţii cuprinsă în coordonatele unei intrigi poliţiste, sau în coordonatele unei picturi care caută să depăşească chiar conceptul de artă abstractă. În acest caz, indivizii sunt văzuţi ca nişte actori raţionali care instrumentalizează un întreg sistem de valori, construit conştient, transmis continuu în mod special prin intermediul interpretărilor.

Iar posibilităţile de înţelegere a coordonatelor lor de impact, în contact cu realitatea concretă şi crudă, se poate realiza numai prin raporturi de forţe diferite: dintre natura lor şi fondul de cunoaştere pe care îl au la dispoziţie. Şi pe care liderul are datoria să-l decodifice şi să-l folosească în scopul formării şi emiterii unei judecăţi de valoare.

Leadership: În afară de adevărul propriei tale judecaţi eşti pregătit să înţelegi adevărul unei noi realităţi desprinsă din impactul pe care îl are căutarea unei interacţiuni între vizibilul şi măsurabilul *modus vivendi* al omului?

Pentru a lansa o nouă teorie ştiinţifică asupra lumii, trebuia mai întâi să descriu ceea ce vedeam în viaţa celorlalţi oameni şi să măsor rezultatele cu însăşi cursul vieţii mele. Vizibilul era semnificaţia realităţii de dincolo de teorie, iar măsurabilul era ceea ce reuşeac să fac cu ceea ce ştiu în situaţia în care depindeam de regulile şi actualizările de funcţionare ale celorlalţi oameni. Modus vivendi se referă la suportabilitatea unor decizii care limitează sau dirijează cursul evenimentelor.

Prin prisma indicatorilor semnificativi de performanţă trecuţi prin propriile tale legi de acces la un real de care te poţi folosi pentru a-ţi desăvârşi pregătirea, poţi realiza o analiză comparativă şi competitivă a valorilor şi însuşirilor tale faţă de trăsăturile de personalitate ale celorlalţi. Pe un continuum între fondul măsurabil al leadershipului şi aspectul previzional al formelor de impact: intelectual, emotional, spiritual.

Însă te poţi transforma într-un un exponent al contrariilor dacă nu reuşeşti să înţelegi şi să accepţi adevărul acelei noi realităţi, puse sub lentilele unei judecăţi subiective care nu-şi găseşte locul în concepţia ta vizavi de "Om". Uneori chiar respingând-o din cauza limitelor clădite de perspectivele unei imposibile unificări dintre "Yourself" şi "Themself".

Printr-o extrapolare a ceea ce este vizibil şi măsurabil în cadrul fiecărui colţişor al ansamblului de observaţii, devenite puncte de reper în şirul mult mai numeros al adevăratelor înţelegeri care îţi dirijează autoritatea intelectuală spre instituirea unor convingeri mai integrate în leadership, te vei putea distanţa de acel tot unitar al contrariilor. Care te poate arunca într-un dualism iraţional.

Iar prin intermediul plenitudinii cunoaşterii umane raportate la o succesiune de experienţe obiective, ca formă superioară de materializare a gândirii ştiinţifice care are ca scop evoluţia leadershipului, vei întări acea percepţie subconştientă, subtilă, despre tine însuţi. Conform căreia calitatea de a-ţi construi identitatea în funcţie de ceea ce crezi despre ceilalţi şi de ceea ce cred ceilalţi despre tine, este o treaptă greu de atins.

Leadershipul este adevărul la care ai ajuns să te raportezi în ceea ce priveşte "fii tu însuţi" într-un context de cercetare ştiinţifică a cărei finalitate se regăseşte în experienţa de viaţă pe care o trăieşti prin comparaţie cu o realitate alternativă.

Preţul unui salt uriaş în tainele identităţii reflectă acea preocupare continuă dublată de o profundă autoanaliză, spre o evoluţie ascendentă în sfera leadershipului, lipsită de contradicţii şi în concordanţă cu realitatea.

Source: https://neculaifantanaru.com/pretul-unui-salt-urias-in-tainele-identitatii.html

Preţul unui trandafir nemuritor

On Mai 16, 2019

Învaţă să te priveşti din perspectiva unei creaţii care nu încetează să uimească, luând în considerare compoziţia unei imagini care te reprezintă prin natura ei.

Există ceva între mine şi acest trandafir, e ceva în noi care ne vorbeşte în sens invers oricărei gravităţi a enigmaticului aparent derizoriu: decât în durere, în suferinţă, în rătăcire, mai bine orice altceva. El înfăţişează frumuseţea lumii drept o formă a imitaţiei trăsăturilor unui artist care adaugă în tablourile sale planurile unei viziuni ale vieților pământești anterioare, rosturile intime ale unei explicaţii date universului: "de ce să exişti fără să trăieşti prin însăşi ascultarea timpului?"

Trandafirul evidenţiază relaţia "aproape-departe" dintre pământ şi univers, dintre exprimare şi libertate, simbol al unui mare creator de frumos care adaugă spini convenţionalităţii reprezentării sale pe scena vieţii. Posedă o aură de mister care dăinuie asupra recepţionării unor noţiuni transmise imaginativ, alteori grafic, în echivalenţa simbolică a unei ființe mature ce aspiră la perfecțiune.

Privindu-l în bătaia picăturilor de ploaie, simţindu-l transfigurat într-un credincios care înalţă un imn de slavă Dumnezeului atotputernic, ca sub efectul unei magii petrecute direct în natură, mi-l închipuiesc pierdut în nemărginirea unei dureri profunde care îl năuceşte asemeni unui fulger, ca şi când prezenţa lui în această lume ar fi trecută cu vederea. Îl simt plonjând într-un trecut sentimental, drum pe care îl face Spiritul într-un spaţiu liniar pentru a verifica legile universului care guvernează viaţa omului, sub înrâurirea unui simbol sacru al creaţiei, având farmecul unui cuvânt care se repetă obsesiv în templul nemuririi.

Dacă reuşeşti să priveşti un trandafir ca pe un miracol al naturii, în sensul unei creaţii care creşte continuu în însemnătate, poate vei învăţa să citeşti şi gândurile lui Dumnezeu.

Leadership: Eşti în stare să imprimi natura fiinţei tale în formarea unei imagini distincte, interpretând această experienţă ca pe o călătorie într-un univers care se dezvăluie printr-o abordare unitară a esteticii?

Măreţia trandafirului constă în sinceritatea unei clipe care se trăieşte prin simţuri, nu prin raţiune. Prin acea tăcere care îți spune să ai răbdare și să nu te îndoiești de ceea ce simţi, de ceea ce crezi. El cunoaşte toate conflictele şi controversele acestei lumi, dar şi toate valenţele valorice ale unei creaţii artistice de excepţie care încă nu este pregătită să fie înţeleasă de muritorii de rând care se încurcă uneori cu zeii.

Experienţa seculară a picturii îl consacră ca fiind legătura tainică între cer şi pământ, un subiect cunoscător de realităţi diverse, un amestec superior de cunoaştere şi credinţă, existând într-un anumit interval de timp suficient de mare încât să i se poată asocia mitul iniţiatului într-o stare de "Alteritate" datorită sentimentului de a fi diferit.

Cu devotament, îi vorbesc ca unui prieten vechi şi drag, alături de care am trăit o poveste de 2000 de ani, fără să mă feresc niciodată de reproşurile aduse unui obiect al iubirii care se termină cu litera i, până la un punct al atenţionării justificate asupra autenticităţii unei naraţiuni subiective.

Double Delight. Este compoziţia unei imagini devenită clasică în opera unui pictor genial care

se delectează cu mediul înconjurător și se afundă în trăirile sale redându-le prin culori cât mai acaparante. Ne-am ataşat unul de celălalt. Îmi soarbe cu nesaţ vorbele, ca şi când ar vrea să smulgă din mine anii petrecuţi împreună şi să trăiască într-o singură clipă toată plinătatea unei creaţii menită să se extindă până la împlinirea sa definitivă, când Dumnezeu va fi "totul pentru toţi".

În trandafirul meu, Double Delight, se oglindeşte mereu începutul unei noi poveşti pline de emoţie, o anumită plinătate și căldură, la fel cum în orice suflet bun străluceşte o stea specială, la fel cum în orice infinitate de culori străluceşte lumea interioară a unui artist care îşi desenează cu îndrăzneală viaţa. În el se înscrie viziunea din spaţiul unei relaţii cu un univers complex în planul nemuririi.

Aşadar, estetica care caracterizează dimensiunea portretistică a creaţiei mele ţine de claritatea cu care captez un moment din eternitatea timpului, un exemplu de frumuseţe surprins într-un univers alternativ, bazat pe îngăduinţa naturii de a spune: "Înalţă-ţi spiritul spre culmile bucuriei de a da o nouă însemnătate lumii pe care o reprezinţi şi o împărtăşeşti cu mult talent".

Leadership: Semnificaţia pe care o atribui imaginii tale de artist poate fi înţeleasă ca operă a unei naturi spirituale care favorizează întâlnirea cu "Creatorul unei lumi pline de metamorfoze" chemat să-şi exprime viziunea în spaţiul de memorie al timpului?

Singurătatea nu există în lumea trandafirului meu, nu atât pentru că vorbesc zilnic cu el, ci pentru că glasul meu pare întipărit în memoria unui timp care se repetă, înfăptuind întoarcerea unei părţi din propria-mi fiinţă într-un cadru compoziţional ales cu multă grijă, în care pictorul răsplăteşte natura cu expresii ale impulsului divin, ale frumosului, ale sensibilităţii, ale creativităţii, expresii ale modului în care mintea și sufletul au văzut și și-au imaginat lumea perfectă.

Cu adevărat, foarte puţini artişti au ajuns la cunoaşterea trebuincioasă înţelegerii Marii Opere. Trandafirul, într-un plan vertical larg deschis, privit din punct de vedere al raportului logos-creaţie pare (în mod paradoxal) un act de renunţare la linie şi obiect, putând fi perceput ca având drept substrat intelectul unei minţi superioare la care se ajunge tocmai prin simplificarea trăitului.

"Am răscolit vreo durere, am înviat vreo cauză pierdută?" mă întreabă el aruncându-şi cu sugestivitate o petală pe pământul umed, ca şi când m-ar fi atenţionat în privinţa unei legături eterne ţesută între aspiraţiile sufleteşti ale unui univers prea puţin explorat şi complexitatea problemelor care intervin în dinamica subtilă a spaţialităţii unei creaţii care depăşeşte puterea de cuprindere a minţii omeneşti.

"Cu siguranţă", i-am răspuns imediat, privindu-l cum se înclină în bătaia lină a vântului de primăvară. Dar nu i-am suflat nicio vorbă despre tot ceea ce credeam că se leagă de unirea noastră în duh, de slujirea aceleaşi cauze făurite de un univers complex care ține strict de spațiul imaginar al cuvântului tipărit cu glasul timpului.

Nu este niciodată prea târziu să-mi revin din dependenţa de frumos şi să aleg anatomia unei suferinţe datorate lipsei de înţelegere a unui univers mult prea superior amprentei existenţiale pe care trandafirul a tipărit-o în memoria timpului, şi în care mi-am înfăşat propria fiinţă.

Leadershipul este speranţa de viaţă a unei creaţii de geniu menită să-şi găsească corespondenţa într-un univers paralel în care simpla redare grafică a realităţii nu mai prezintă nicio doză de spectaculos, doar trăitul prin comparaţie este ceea ce contează.

Dragul meu trandafir. Tu ai trăit mai mult decât toţi şi nu vei muri niciodată, te regăseşti în tematica marilor picturi, împingi în prim planul imaginaţiei artistului genialitatea de a fi original, eşti perceput ca modalitate de a măsura expansiunea în timp a unui univers plin de semnificaţii.

Prin tine trăiesc capodopera unei vieţi care continuă încetul cu încetul să se completeze cu echivalenţa simbolică a unei amulete magice, aducătoare de noroc, fiindcă deţine puterile universului.

Preţul unui trandafir nemuritor este dat de legătura “raritate - ecou universal”. Face referire la produsul complex al unei creaţii unice realizată de un artist genial, înzestrat cu capacitatea de a descifra mesajul unui univers care nu încetează să se autodefinească ca fiinţă, natură, imagine şi potenţial de putere.

Natura fiinţei mele cuprinde bunătatea de a împărţi cu un artist al naturii gândul şi voia lui Dumnezeu: "Trăieşte după cum îţi dictează sentimentul de linişte sufletească."

Source: https://neculaifantanaru.com/pretul-unui-trandafir-nemuritor.html

Prezervarea culturii

On Aprilie 04, 2008

Configurează-ţi propriul spaţiu de creaţie care să răspundă unor cerinţe existenţiale concrete, prin stabilirea deosebirii dintre "interior" şi "exterior".

Totodată continuă şi munca pentru filmul "Ivan". În aceste zile monstruoase ale războiului, regizorul Serghei Eisenstein se simte obligat să apere cultura, paralel cu lupta armată împotriva fascismului. Îl îndurerează fiecare nouă barbarie: distrugerea inegalabilelor fresce medievale de la Pskov şi Novgorod, a palatelor şi a fântânilor arteziene din secolul al XVIII-lea de la Leningrad, a catedralelor de lângă Moscova, a hidrocentralei de pe Nipru... Îl doare cumplit jertfa de vieţi omeneşti care se pierd înfruntând urgia nemţească.

Dar totodată se gândeşte încă de la început la zilele de după război, la ziua de mâine a culturii şi a artei pe care şi el este chemat să o asigure făcând orice jertfă pentru grăbirea venirii ei. Oamenii poporului său sunt gata înarmaţi până în dinţi cu experienţa trecutului, iar făcliile din mâinile lor, din mâinile celor care aşteaptă lumina, trebuie să fie curate şi pregătite pentru acea clipă când arta lor va începe să exprime noul cuvânt al vieţii.

*Sarcina sa principală însă o socoate a fi apărarea, prezervarea culturii. În luna august termină studiul său despre El Greco, redactează o versiune engleză a studiului despre Griffith şi a istoriei montajului în diferitele arte şi pregăteşte o privire de ansamblu asupra ideii de prim plan de-a lungul istoriei artelor. **

Leadership: Ţi-ai propus să arunci o privire de ansamblu asupra ideii de prim plan de-a lungul construcției unei imagini artistice, ca modalitate de a face faţă lumii prin definirea ei în detaliu?

Cine simte că este dator lumii întregi să apere cultura, ştiinţa sau morala, trebuie să se pregătească pentru acea clipă când arta sa va trebui să exprime noul cuvânt al vieţii, adică înnoirea spiritului de creativitate care rodeşte în direcţia unui esenţialism vizual şi a intensificării unei anumite calităţi abstracte ale avangardelor secolului prezent. Totodată, trebuie să înţelegem că o latură indispensabilă a evoluţiei omului este strâns legată de un sistem de creaţii ce răspund unor cerinţe existenţiale concrete.

Plăcerea actului de creaţie, fiind o modalitate mai bună de exprimare a sinelui, dar mai ales actul complex de autoexaminare prin furnizarea unor noi punct de vedere faţă de meşteşugul artistic, faţă de curentul artistic, faţă de mesajul artistic, aduc practica unei libertăţi de exprimare în direcţia unui esenţialism vizual şi a intensificării unei anumite calităţi abstracte a artei şi ale spaţiului ei de manifestare.

În ceea ce priveşte opera de creaţie, "exteriorul" este ceea ce reflectă realitatea, fără a o denatura, iar "interiorul" este ceea ce experimentezi în realitatea ta prin diferite perspective artistice.

Nu se poate imagina afinitatea omului cu domeniul artei decât prin prezervarea culturii, adică acţiunea pe care omul creator o îndeplineşte faţă de progres, faţă de suma activităţilor spirituale, faţă de natura omului, faţă de viitorul gândirii omeneşti.

Şi ţinând cont de faptul că lumea obiectivă prezintă un aspect empiric, este important să evaluezi cât mai multe modalităţi de creaţie care funcţionează astfel ca o formă de verificare

practică a unei imagini vizuale, încât să ai o privire de ansamblu cât mai cuprinzătoare asupra vieţii, înainte să te concentrezi asupra ideii de "prim plan al unui realism care transcende imediatul" (şi care poate căpăta valenţe alegorice).

Foarte bine punctează Wikipedia definiţia culturii: *"Cultura reprezintă o moștenire ce se transmite cu ajutorul codurilor de comunicație specifice - cum sunt gesturile ori cuvintele, scrisul și artele, mass-media (presa, radioul, televiziunea), media interactivă (telefonul). În același fel se transmit gesturile, ritualurile, cunoștințele teoretice, normele abstracte, religia. Cultura poate fi însușită prin diverse forme ale memoriei subiective (reflexe, cuvinte, imagini) dar și prin intermediul memoriei obiective (obiecte, peisaje, cărți, numere, reguli)."*

A face faţă lumii prin definirea ei în detaliu înseamnă să mergi până în miezul lucrurilor şi al legăturilor dintre ele, folosind combinația dintre cunoștințele, convingerile, trăirile şi experienţele tale pentru a da viaţă unei imagini care surprinde punctul de întâlnire dintre natural şi ideal.

Prezervarea culturii răspunde existenţei unor creaţii utile şi indispensabile progresului tehnologic şi social, configurate valoric prin tranziţia de la realitate la viziune, de la imaginaţie la imagine veridică, de la necesitate la modernitate.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/prezervarea-culturii.html

Prima funcţie a culturii leadershipului

On Iulie 17, 2016

Caută acolo unde nu caută nimeni și găsește acolo unde nu te aștepți.

Eisenstein a început munca la scenariu, împreună cu Agadjanova, printr-o serioasă documentare la care au fost ajutaţi şi de consilierii comisiei documentare. Articole, documente, mărturii ale participanţilor stau la baza acestei munci de informare. Scenariul condensa un material faptic uriaş. Acţiunea începea în timpul războiului ruso-japonez şi se încheia cu reprimarea revoluţiei, desfăşurându-se la Moscova, Leningrad, Odessa, Sevastopol, Tiflis. Scenariul, scris în timpul verii, sintetiza adeseori în două rânduri, evenimente importante.

Aparent imposibil de privit ca punct de pornire pentru realizarea unei pelicule, scenariul cuprindea de fapt întreaga muncă de pregătire a filmului, de documentare istorică şi, am zice, emotivă. Încerca să surprindă dinamismul şi ritmul epocii, relaţiile dintre evenimente, atmosfera perioadei istorice pe care o descria. *****

Leadership: Poți să produci o adevărată revelaţie, găsind acele referinţe de minimum şi maximum care ajută motivelor tale de construcție a ansamblului creaţiei?

„Lucrarea trebuie să aibă puterea de a se revela" spunea demult pictorul român Sorin Ilfoveanu . Dar pentru că ea să se reveleze, anunţând o nouă faţetă a artei - creând unicitate, în arhitectura atât de ferm construită a unei opere viguroase, artistul trebuie mai întâi să capteze toate sursele și referinţele care corespund integral necesităţilor de producție a unui model de viziune și interpretare artistică.

Continuând seria începută în cadrul proiectelor de finisare a unor idei, schiţe și tipuri de experiențe, făcând posibilă o introducere a unei noi linii de artă și gândire, și sugerând înclinarea spre anumite perspective și spre un anumit nivel de preferințe de evoluţie, leadershipul se poate ridica la înălțimea potențialului de a utiliza toate mijlocele de producție a calităţii performării.

Altfel spus, omul care se ridică la înălțimea potenţialului de transformare individuală creatoare, manifestându-şi dinamismul în ceea ce privește actul de naștere-facere a creaţiei, ajunge în baza muncii de informare să condenseze un material uriaș de susținere și modelare a conţinutului său teoretic şi practic.

Asta, în leadership, se numește să-ți extinzi intervenţia asupra acelor constante dependente unele de altele, cu o distribuție simetrică în jurul *forward-ului* , adică orientată în direcţia depăşirii punctului de pornire.

Punctul de pornire este începutul unui demers cu bătaie mai lungă, pe cât de dificil, pe atât de satisfăcător, care vizează identificarea unor noi surse şi referinţe de inspirație pentru identificarea ideilor .

Înainte ca o idee bună să câștige valoare, trebuie să asiguri modalitatea de întregire a unei revelaţii și calea ei de transmitere.

Revelaţia, în domeniul leadershipului, este rezultatul descoperirii acelor modalităţi unice de a

face creație (o dependenţă de realizări), prin intermediul documentarii axate pe înțelegere și emoții, folosind ca suport de întregire relaţiile dintre mai multe surse de background ale căror mărimi sunt determinate separat.

Referinţele de minimum și maximum sunt informațiile ajutătoare, uneori de sens contrar, care contribuie la întregirea acelor fenomene, evenimente, idei, concepţii, insuficient desluşite, dar care permit estimarea modului de a se proiecta în posibil, în spaţiul infinit care se deschide între creație și lume.

Prima funcție a culturii leadershipului are ca finalitate producerea unei revelaţii, pe baza unor metode ştiinţifice, de cunoaştere originală.

Iar revelația, care la rândul ei se explorează și se transformă în creație, se axează de cele mai multe ori pe principiul: *„ caută acolo unde nu caută nimeni și găsește acolo unde nu te aștepți. "*

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Prima lege a ştiinţei în plan spiritual

On Februarie 06, 2022

Nu putem cunoaşte lucrurile aşa cum sunt în sine, ci numai aşa cum ne apar.

Vă povesteam în articolul precedent despre marele inventator Alfred Nobel, căruia întreaga materie îi dădea mereu ascultare atunci când încerca să realizeze o nouă variantă (mult îmbunătăţită) a dinamitei. El a fost ferit de orice accident în lucrul cu substanţele cele mai explozive, deşi milioane de oameni mureau anual datorită dinamitei.

Într-o oarecare măsură, fără să întămpin vreo dificultate, dacă mi-aş măsura capacităţile de inventator prin experienţa confruntării cu moartea, cu privire la modul de a schimba o constantă a reprezentării cuceririi ştiinţei pe o traiectorie axiomatică unitară, atunci probabil m-aş ciocni de o latură trecută cu vederea, o excepţie, ceva ce nu aş fi gândit că pot face. O fi doar o problemă de credinţă şi de for interior?

Totuşi, sunt un inventator-autodidact, şi pe această cale sunt îndreptăţit să accept modul de încadrare a invenţiilor mele în categoria celor ce nu se rostesc, dar se închipuiesc. Fără excepţie, lucrul cu materia se poate transforma într-o relaţie desfăşurată între ceea ce proiectez ca intenție, și efectivitatea protecţiei pe care natura mi-o asigură cu un singur scop: pentru a-i lărgi valenţele de "miracol" în afara materiei vizibile.

Leadership: Poţi să te priveşti înăuntrul unei versiuni de evenimente imaginare, fără să fii dator să dai măsura propriei tale confruntări cu reprezentarea adevărului din jurul viziunii pe care o creezi?

Relația cu mine însumi este o punte către miracolul ştiinţei, o redimensionare a imagini care îmi permite să reproducă ceva, încât să dau o replică realului, dar în acelaşi timp este o confruntare între ceea ce consider a fi vechi și dorința de progres. Se creează astfel premisele unei evoluţii constante şi vizibile, fapt care lărgeşte orizontul cunoaşterii naturii vii (ca totalitate a evenimentelor de impact) şi a esenţei lucrurilor nevăzute.

În acest sens, moartea nu mai este văzută ca fapt natural în cartea vieţii, ci ca unul din coordonatele unei magii care este totodată un joc de o ghicire sublimă, desfăcându-se şi legându-se de mine printr-un exerciţiu al imaginarului şi al visului de a trece peste hotarul posibilităților omenești. Natura nu poate fi satisfacută să adauge un plus de complicitate reală cu Creatorul, decât prin recapitularea propriei mele experienţe de dedublare, deci sub formă fictivă.

Lucrurile merg întocmai cum mi-am dorit" spunea la un moment dat vrăjitorul Prospero într-o piesă de Shakespeare. Planul său îndrăzneţ se transformase într-un angajament care sfida moartea. Îi era din ce în ce mai uşor să stea în mijlocul lucrurilor care se întâmplau. Mai mult, el putea să observe totul, dar fără să fie văzut. Duhul pe nume Ariel, care era şi el nevăzut pentru orice ochi omeneşti, afară de-ai lui Prospero, ruşinat la gândul că ar putea să pară lipsit de recunoştinţă, s-a supus mereu poruncilor creatorului său.

Aici se aduc în prim plan caracteristicile unice ale legii care mişcă lucrurile: pentru a fi întindere, materia trebuie să fie forţă de pătrundere, de expansiune şi de rezistenţă. Apoi, dispunem de un mijloc de cunoaştere directă a realităţii, pe care ni-l oferă doar propriul nostru suflet. Iar activitatea sensibilă a sufletului, dirijată de virtutea perfectă, constituie puntea de trecere de la spiritual la material.

Leadership: Procedezi la identificarea capacităţilor tale de a face distincţie între imaginar şi real, prin maxima interpolare a unei imagini care poate fi obţinută doar prin respingerea ei?

Mai bine zis, ca deschizător al unei viziuni spre cele neînchipuite, pot să aplic orice lege a fizicii pentru a ajusta dimensiunea unei atare schimbări lumeşti într-o manieră subiectivă. Şi asta deoarece materia dispune de acea calitate de a forma puntea de trecere de la tărâmul spiritual la lumea fizică. Îndeosebi, principiul lui Fermat îmi place nespus să-l aplic pe fundalul miraculosului: *"Timpul în care lumina străbate drumul geometric "s" într-un mediu oarecare este egal cu timpul în care lumina ar străbate drumul"l" în vid."*

Îndelunga căutare s-a încheiat într-un mod cu totul neaşteptat. Vizionarul a devenit un creator, şi nu orice fel de creator. Mai întâi am fost Alfred Nobel, apoi am fost Prospero, şi în final am devenit imaginea celor doi. Am scăpat ca prin minune din faţa oricăror nenorociri, ori de câte ori m-am jucat cu pericolul, şi am avut mereu duhul fenomenelor cereşti de partea mea, pe care am ştiut să le descifrez la timp cu ajutorul naturii. Mai mult decât atât, furia naturii s-a abătut asupra tuturor celor care mi-au dorit răul.

Nu, nu mă consider un Creator doar fiindcă m-am lăsat influenţat în procesul de descriere a imaginilor de ceea ce simţurile au perceput la contactul cu "obiectul descris". Ci pentru că, dincolo de limitele vizibilului, am introdus discret, ici-colo, pas cu pas, elemente de hazard, de improvizaţie, dar şi o serie de algoritmi miraculos–hiperbolici şi extensiile acestora într-un joc al expresivităţii.

Cu toate astea, dacă m-aş considera un model al universului în expansiune exponenţială, şi dacă gândirea mea ar fi proiectată în chimia necunoscută a materiei, pe lângă orice altfel de lege imanentă, probabil m-aş încadra cu nonşalanţă în tendinţa de a trece de la o percepţie obscură la alta mai clară, deci de la imperfect la un grad superior de perfecţiune.

Ceea ce leagă un Creator de întregul univers al creaţiei sale, în dimensiunea leadershipului, este acea parte a viziunii pe care el o foloseşte atunci când îşi îndreaptă atenția asupra celor care se văd doar printr-un joc al dublurii ce contrapune, în aceeași structură figurativă, o imagine fabuloasă și una simbolică.

Prima lege a ştiinţei în plan spiritual are ca punct de plecare următorul punct de vedere: Nu putem cunoaşte lucrurile aşa cum sunt în sine, ci numai aşa cum ne apar. Am un motiv serios sa spun acest lucru. Am acasă o carte pe care o citesc în continuu, fara sa mă mai pot opri. Sunt nevoia să traiesc în lumea ei fără să-mi forţez privirea, fiindcă ea are calitatea aceea specială de a şti dinainte să introducă în paginile ei toate momentele vieţii mele.

Source: https://neculaifantanaru.com/prima-lege-a-stiintei-in-plan-spiritual.html

Primul determinant al leadershipului

On Mai 19, 2017

Stimulează-ţi motivaţia de a te autodepăsi, găsind acea componentă a imaginii de sine pe care să o traversezi în planurile extremelor care te clatină.

Era mai mult decât prinderea mea în lanţurile unor percepţii trăite anterior, dacă e să analizez fertilizarea gândirii mele în întregul atotcuprinzător al unei stări de veghe - acompaniată de o justificare a izolării în raport cu lumea reală. Neîndoios, *my beta testing* asupra tendinţei de a interpreta experienţele vieţii numai în termeni de rezistenţă se voia a fi o încercare de a mă situa, în stare de amăgire finală, în sensul introducerii unor limite de speranță care se micşorau tot mai mult.

Era ceva peste pragul sensului atribuit cunoaşterii care fundamenta conştiinţa timpului meu de a găsi o motivaţie existenţei, o psihologie a drumului spre alternativa libertăţii fără constrângeri, un ceva peste limitele posibilităţii cunoaşterii infinit de variată a unui science fiction care angajează omul pe o cale întunecată a izolării. Era o nuanţa de gri a modului de a face schimbare peste care se aflau anumite legi veşnice, statornice, carora li se supuneau în intreaga lor dezvoltare anumite restricţii de acces aplicate într-un coşmar care se tot repetă.

În acest caz, leadershipul era un accept al disponibilităţii de a mă îndruma spre o aventură de neuitat, spre o cale măreaţa de a trăi în temeiul subtilităţii psihologiei de a surprinde, în acelaşi timp, aspectul general dar şi cel particular al fiinţei umane înscrisă în ansamblul unei lumi sfârşite.

Eu, Gerry Lane, un om de ştiinţă foarte atipic, nu eram sigur că virusul care a îngrozit lumea, făcând din orice om un Zombie, putea avea un leac definitiv. Doar de un singur lucru eram sigur: trebuia să am suficientă energie ca să pendulez după bunul meu plac între o raţiune bazată pe un fir logic şi o raţiune bazată pe fenomene naturale şi pe deducţii raţionale parţiale extrase din fenomenele naturale.

Leadership: Îţi permiţi să-ţi imaginezi viitorul relaţiei tale cu tine însuți şi să îl comunici lumii prin prisma felului în care îți trăiești viaţa în faţa unui fenomen natural atipic care ia amploare?

Fiind prins în limitele unei logici simple, nimic complicat pentru geniul unei staţionări în organismul artei supravieţuirii, cu o largă răspândire în construcţia aparatului propriei hegemonii intelectuale, am început să-mi făuresc destinul astfel încât să simt că îmi trăiesc viaţa în cel mai util mod, la fel cum un sculptor talentat ştie să sublinieze, în compoziţii şi colorit, conţinutul adânc uman cu multă vervă.

Forţele care împingeau lumea în ciclurile de imprevizibilitate a viului, a schimbării lucrurilor, a legilor ştiinţei, pe durata unei emancipări individuale autentice, fără precedent, constituiau elemente ale unui limbaj mecanic, realizat prin sudura cu percepţiile valorii care mă definea printr-un rol distinct, la temperatura unei atare responsabilităţi de sine acordată serios la realitate. Viitorul meu părea a fi o succesiune evenimenţială din cadrul unui fenomen atipic care nu se poate explica prin știința convențională.

Departe de mine lipsa motivaţiei chiar de la începutul unui exil perpetuu în spațiul privat al unei fenomenalităţi autentice: " *That's what I am* ". Expresia stării de întemniţare, linişteа dintr-un lagăr al artei privită din unghiul presiunii de contact dintre planul realului de o concretitudine strivitoare și cel al lecţiilor pe care ea le trimitea lumii, se exprima prin

coloritul extremelor la care eram supus. O extremă a interpretării dispoziției de a îndeplini datoriile lumeşti și o extremă a răbdării din perspectiva timpului.

Sensul pe care îl dai atitudinii superioare (de erou) este o parte a psihologiei experimentale produsă pe traseul spre punctul de trecere a frontierei dintre ceea ce te izolează și ceea ce te inspiră.

Era timpul călătoriei prin pustiu, timpul de a alege între bine și rău, între posibilitatea de a accepta o înfrângere și posibilitatea de a mi-o asuma cu acea dârzenie cu care Jean Valjean, personajul lui Hugo, se întărea pe calea binelui în lupta cu întunericul răutăţii lumii care îl denigra continuu.

Prima componentă a imaginii de sine pe care merită să o traversezi în planurile extremelor care te clatină este atitudinea de a te arăta în orice situaţie mai bun decât eşti. Gery Lane este eroul care îşi găseşte menirea supravieţuind în faţa unui fenomen numit "That's what I am în a world that tries to hide in the dark", şi care reuşeşte să ţină în frâu evenimentele prin lupta împotriva forţelor naturii. Iar, în acest context, leadershipul este responsabilitatea pe care Gery şi-o asumă ca supravieţuitor într-o lume supusă morţii.

Iar sensul autenticităţii pe care o promovezi „ *That's what I am* ", despre care am avut de atâtea ori prilejul să vorbesc, exprimă convingerea că însăşi destinaţia spre care te îndrepți este oglindirea vieții care se conformează unei nemăsurate chibzuieli și a unei atitudini superioare. Nu totdeauna viața, prin suişurile și coborâşurile ei, este cea care se orânduieşte potrivit interpretării pe care i-o dai, calificată ca mai mult sau mai puţin precisă, mai mult sau mai puţin imperativă.

Leadershipul este atitudinea de erou pe care o ai în faţa acelei schimbări colosale care poate face din tine un obiect fără valoare cu care destinul, devenit necruţător, se joacă în mod cinic.

Primul determinant al leadershipului îl reprezintă situaţia în care se plasezi atunci când sensul autenticităţii pe care o promovezi, sub aspectul unei retrospective a întregului parcurs, derivă din marea necunoscută a unei lupte fără sfârşit acceptată ca un rău necesar. O luptă cultivată, adâncită, construită pe pilonii amăgirii, confuziei, mandriei, conştiinţei sau libertăţii de acţiune.

Uneori, asumarea prilejului de a experimenta o lume complet diferită în povestea pe care destinul ţi-o creează este o componentă a imaginii de sine pe care o traversezi în planurile extremelor care îţi dau o anumită viziune, nu tocmai cea mai fericită despre viaţă.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/primul-determinant-al-leadershipului.html

Primul prag al leadershipului

On Iulie 10, 2011

Întăreşte-le oamenilor încrederea în potenţialul tău de lider, restabilind firul conducător al convingerilor şi sentimentelor lor.

Bob Spangler era proprietarul unei insule din Pacific, o cunoştea mai bine ca oricine. Era ferm convins că hotelul său, construit pe o rocă fermă, îi putea salva pe toţi turiştii de înfricoşătorul vulcan care începuse să erupă. El se adresă oamenilor speriaţi:

- Ascultaţi-mă ! Aici există tot ce avem nevoie, chiar aici. Credeţi-mă, hotelul acesta a fost construit să dureze. E construit pe rocă fermă. Şi vă spun să rămâneţi. E singura voastră şansă. Nu intraţi în panică din cauza oamenilor neîncrezători şi fricoşi.

Hank Anderson, un maistru de foraj, convins că erupţiile vulcanului şi lava vor distruge în totalitate hotelul, iar toţi cei aflaţi acolo vor muri, ieşi în faţa oamenilor şi, cu mult curaj şi încredere îi îndemnă să părăsească insula, adică să-l urmeze degrabă.

- Fiţi atenţi la mine. Lava continuă să vină pe partea asta. Veţi muri cu toţii dacă rămâneţi aici. Cine vrea să meargă cu mine, să se echipeze imediat şi să urce în maşini.

Leadership: Care este consecinţa impactului psihologic al evenimentului care te provoacă să-ţi depăşeşti limitele atunci când e vorba de persoane/locuri vulnerabile pe care nu le poţi integra în traseul individual?

Dacă nu ai văzut filmul „ *When Time Ran Out (1980)* ", iată cum au decurs lucrurile. După ce Hank s-a adresat oamenilor, majoritatea s-au revoltat împotriva lui. Foarte puţini l-au urmat fiindcă „nu era un expert" şi, mai ales, fiindcă nu reuşise înainte de toate să-şi salveze propria lui echipă de lucru.

Evenimentul cumplit a fost acela că toţi cei care au rămas în hotel au fost înghiţiţi de vulcan. Singurii care au scăpat cu viaţă au fost cei care au răspuns chemării lui Hank.

Ca să capeţi autoritate în faţa oamenilor, trebuie să restabileşti firul conducător al convingerilor lor, trebuie să le inspiri acel sentiment de solidaritate puternică care să-ţi acopere orice imperfecţiune şi să-ţi amplifice măsura competenţelor tale, aducând argumente convingătoare în sprijinul opiniilor şi deciziilor tale.

Aşa cum o experienţă muzicală poate fi ratată dacă muzicianul se concentrează pe propria persoană şi nu pe muzică, tot aşa valul ce te poate propulsa înaintea celorlalţi oameni poate fi ratat dacă ei nu continuă să-şi canalizeze spre tine toate acele resurse interioare care produc recunoştinţa şi ataşamentul lor.

Leadershipul este un factor de impact psihologic care produce urmări pe măsura convingerilor şi emoţiilor oamenilor. Ca să-i faci pe oameni să răspundă chemării tale, ca să trezeşti în ei acel simţământ de mulţumire interioară care face loc instalării stimei şi respectului reciproc, ca să-i determini să-şi pună toată nădejdea în tine - atunci trebuie să elimini din conştiinţa lor acel simţământ intens de nesiguranţă şi incertitudine şi să-l înlocuieşti cu unul de unitate şi încredere.

Leadership: Prezenţa punctelor tale de vedere în orice loc şi în orice faptă reprezintă certitudinea atingerii obiectivelor chiar şi atunci când realitatea nu-ţi oferă nici un fel de supapă de control în arta compromisului?

În spaţiul pretenţios al solidarităţii, care înclină spre o succesivă fuziune de forţe, se concentrează cu precizie toate trăirile, toate învăţăturile şi toate contradicţiile, într-o îmbinare de pragmatism, idealism şi justeţe. Unica lor valoare fiind de a facilita acceptarea necondiţionată a unei mai mari centralizări și de a suda mai bine această uniune, a cărei finalitate este leadershipul.

Însă dacă majoritatea trăsăturilor indivizilor, dacă mentalul colectiv rămâne alterat în pofida oricăror măsuri de susţinere care acţionează predominant în baza unor interese comune, atunci prezenţa leadershipului nu mai poate reprezenta o certitudine a atingerii unui obiectiv.

Schimbării percepţiei generale a oamenilor asupra realităţii, generată într-un mod uimitor de leadership, i se poate atribui o valoare de unitate doar dacă există un acord al tuturor forţelor participante la o acţiune de cooperare. Dacă însă convingerile oamenilor întemeiate pe zvonuri sau pe o cercetare îngustă, au ca unic rezultat incapacitatea liderului de a formula direcţii de acţiune într-un context problematic în care se impune luarea rapidă a unei hotărâri, înseamnă că ei pun mai presus de orice procentajul ridicat de îndoială, fiind conduşi de sentimentul de rivalitate.

Leadership: Doreşti să-i pui pe ceilalţi înaintea intereselor personale, dar reţinerea propriilor nevoi constituie o negare a propriei persoane într-o ipostază de care nu poţi scăpa?

Palide reflectări ale unei evidenţe refuzate. Căci aşa cum durerea arată în ce ritm se petrece vindecarea leziunii, tot astfel ideile preconcepute despre "marca" liderului arată în ce măsură o valoare investită produce un rezultat aşteptat, sau arată în ce măsură alegerile făcute determină obţinerea rezultatelor dorite. Un singur calcul eronat asupra valorii liderului, nevoia interioară fundamentală a oamenilor de a se alinia părerii generale îi împiedică să se deblocheze din dilemele lor.

" *Ce zic ceilalţi?* ", " *Ce crede majoritatea?* " (şi foarte rar " *Ce cred eu?* ") rămân aceleaşi principale motive prin care omul înţelege să se subordoneze "dreptei", adică unei logici mai înalte şi prestabilite în termenii unei viziuni şubrede, concentrate pe securitate, dar care lasă de dorit.

De aceea tind să cred că solidaritatea înfloreşte mai cu seamă în vecinătatea unor situaţii sigure, a unui viitor sigur, care nu pune în şah rolul liderului. Dacă sentimentul individual ar fi mai mare, dacă omul s-ar axa mai mult pe propria gândire, şi mai puţin pe spiritul de turmă, probabil că propagarea solidarităţii nu ar întâmpina mari probleme.

O negare a propriei persoane într-o ipostază de care nu poţi scăpa se produce atunci când riscul la care te expui este maxim şi simţi că nu-ţi mai aparţii ţie însuţi, ci unui început al deznodământului iminent cauzat de cursul evenimentelor.

Primul prag al leadershipului stabileşte poziţia ta definitorie în viaţa oamenilor. Este pragul cel mai important al evoluţiei tale, dar şi cel mai greu de atins, prin care trebuie să asiguri o conexiune foarte bună între convingerile oamenilor şi aşteptările tale. Dacă nu reuşeşti să stabileşti o concordanţă deplină între nivelul real al încrederii pe care ţi-o acordă oamenii şi capacitatea ta de a influenţa convingerile lor, atunci nu vei reuşi niciodată să-i determini să te urmeze (mai ales în situaţiile dificile). Ca să primeşti undă verde din partea celorlalţi trebuie să creezi un sentiment de siguranţă în sufletul lor.

Concluzie: Pentru a câştiga încrederea majorităţii oamenilor trebuie să restabileşti firul conducător al convingerilor şi sentimentelor lor. Competenţele tale şi experienţa profesională demonstrată în relaţia cu ei sunt argumente convingătoare ca şi antecedentele tale privind modalităţile de rezolvare a unor situaţii dificile, când ai învins scepticismul unora şi reaua voinţă a altora.

Atenţie însă, totdeauna să te sprijini pe date concrete, să ai informaţii corecte de la specialiştii în domeniul în care nu deţii controlul şi mai ales să ai o capacitate de a prevedea pericolul iminent care poate duce la pierderi de vieţi omeneşti. A te aventura, a utiliza argumente care nu au o bază solidă, a risca vieţile oamenilor de dragul orgoliului tău şi a intereselor tale personale, este un pas greşit care te va costa mult.

Source: https://neculaifantanaru.com/primul-prag-al-leadershipului.html

Primul sens al abisului

On August 29, 2014

Realizează o configurare corectă a parametrilor existenţiali, identificând o viziune care să se potrivească propriei tale individualităţi.

Niciodată nu îmi fixam ceva anume în minte, în aşteptările neliniştite ale impactului cu ceea ce se numeşte „primul sens al abisului". De ce aş fi făcut-o? Nu eram o fiinţă aparte, propriul rege în propriul său regat, dar eram mereu în căutare de ceva nou. Ceva care să se recreeze din imaginar, de dincolo de necunoscut, dar în acelaşi timp asemănându-se cât mai mult cu normalitatea.

Era o etapă necesară în evoluţia universului meu, prin percepţia unei realităţi indescriptibile. Extinderea unei dimensiuni diferite de cea care era setată în subconştientul meu. Ea se traducea într-o schimbare lăuntrică, născută din experienţa în lucrul cu materia resuscitată din cenuşa unei stele muribunde - impulsiunea mea secretă, intensitatea proiecţiei mele într-un viitor deja prezent.

Încrezător, eram pătruns de ideea că avea să fie palpitant, dar nu a fost deloc aşa. Nu aveam nici cea mai vagă idee despre cum ar trebui să arate sau cum ar trebui să procedez pentru a obţine ceva palpabil, ceva care se poate comunica, care se poate exprima prin cuvinte. Viaţa mea lăuntrică era plină de gânduri, care mai de care mai sofisticate, mai pline de energie, mai uşor de mânuit sub umbra realităţii care nu era provocată de vreo forţă necunoscută. Ci se datora chiar celui aflat în eroare.

Mi-aş fi dorit să nu ştiu niciodată că marea ştiinţă poate transforma parametrii puterii de construcţie a alternanţelor „ *închis-deschis* ", de la intensitate mare şi tensiune mică, la intensitate mică şi tensiune mare. Şi invers. Găsesc totuşi că asta era interesant. Creaţia, pe care viaţa cu provocările ei multiple o ridica în faţa mea, era un fenomen ambiguu la care asistam neputincios. Păream devorat de ecouri misterioase, provocate de concretul vieţii și îndreptarea lui înspre abstract.

Leadership: Ai puterea să te adânceşti în sânul unei realităţi care depăşeşte graniţele admisibilului, sub influenţa unei forţe de redefinire a fundamentelor dezvoltării sinelui?

Tot ceea ce se concretizează în posibilitatea de exprimare a gândurilor, stărilor, are ca prim reper autenticitatea individului. Recurgând la consolidarea poziţiei sale de susţinător al unei viziuni aparte, în sensul pe care îl are efectul pozitiv al puterii de exprimare a propriei individualităţi, prin extinderea dimensiunii existenţiale, viitorul lider îşi poate amplifica domeniul de cercetare. Pe această cale el oferă condiţii extrem de adecvate adâncirii relaţiilor dintre ştiinţă, experienţă şi lumea care îl guvernează pe el însuşi.

Există diferite modalităţi de a-ţi exersa leadershipul, la fel cum există diferite modalităţi de receptare a realităţii, verificând şi validând raţionamentele prin care îţi poţi regândi existenţa. Iar fiecare modalitate are o funcţie uşor specializată, prin care se realizează schimbarea lăuntrică, controlând tendinţele de căutare a noului în imaginar şi mai ales în imaginarul reprezentat de formele de acceptare a ceea ce eşti cu adevărat.

Vrei să găseşti ceva, da aşa e, ceva care să se identifice cu viziunea ta, ceva care să se potrivească propriei tale individualităţi şi să scoată în evidenţă ceea ce gândeşti. O posibilitate de reglare a curentului de „inadmisibil" prin modificarea forţei de creaţie. Iar asta înseamnă de fapt că viaţa ta lăuntrică este plină de gânduri, care mai de care mai sofisticate,

mai pline de energie, mai uşor de mânuit sub umbra realităţii care nu este provocată de vreo forţă necunoscută.

O realitate care depăşeşte graniţele admisibilului este o operaţie complexă a gândirii prin care extragi dintr-un complex de trăsături ale unui eveniment sau fenomen anumite caracteristici definitorii pentru perceperea sinelui și a propriei identități în raport cu ceilalți.

Dar până să te simţi oarecum "pus în faţa faptului împlinit", până să atingi nivelul de rodire al propriei tale persoane şi a experienţei în leadership, trebuie să elimini orice eroare care poate determina anularea conştiinţei de sine, a identităţii pe care o presupune apartenenţa la un nou real.

Înainte să goneşti prin meandrele unei judecăţi care nu se înscrie în normele obişnuite, schimbând regulile leadershipului, realizează o configurare corectă a parametrilor existenţiali, identificând o viziune care să se potrivească propriei tale individualităţi.

Rişti să te adânceşti în eroare dacă te încerci mereu să creezi din imaginar noi structuri de puncte de reper pentru redefinirea propriului sine şi a propriului rol în procesul tranziţiei de la o fază stagnantă la una de dezvoltare progresivă. Astfel leadershipul va căpăta un alt sens, nedorit, de supremaţie în sfera creaţiei şi irealităţii, în loc de echilibru şi armonie în sfera vieţii şi a realităţii concrete.

Influenţa unei forţe de redefinire a fundamentelor dezvoltării sinelui se poate constata din percepţia pe care o ai asupra "inefabilului" unei creaţii ce o poţi atribui îndeosebi unui Dumnezeu din afara înţelegerii tale. Ea se materializează într-o schimbare lăuntrică care încurajează, la rândul ei, confirmarea unei noi revelaţii despre concretul vieţii manifestat în varietatea propriilor emoţii, trebuinţe, născociri, căutări şi eşecuri.

O viziune care se potriveşte propriei tale individualităţi este construită pe pilonii unei realităţi ascunsă dincolo de ceea ce se vede, dar care poate fi percepută prin contemplarea lucrurilor cele mai evidente, prin contemplarea atentă a schimbărilor, prin contemplarea unor plăsmuiri născute din experienţele vieţii reale.

Primul sens al abisului face referire la acel sistem de autocontrol instituit de fiecare lider, care trebuie să domine atât parametrii săi existenţiali cât şi viziunea proprie, forţa de creaţie şi viaţa sa lăuntrică, până la atingerea scopului propus.

Abisul este un spaţiu plin de mistere, plin de imaginaţie, în care ai acces nelimitat, dar care nu îţi garantează victoria în lupta cu tine însuţi, cu ceea ce devii în marea ecuaţie a vieţii. Ce sens va căpăta leadershipul tău în cazul unei înfrângeri?

Source: https://neculaifantanaru.com/primul-sens-al-abisului.html

Primus Inter Pares

On Martie 20, 2016

Menține condiţiile de producere a unei gândiri referenţiale, finisând capacitatea de a transforma munca creatoare într-un angajament de consolidare a experienței de însuşire a culturii de seamă.

Eisenstein interzicea studenţilor să-l oprească pe coridor cu întrebări puse între patru ochi: „toate problemele le voi rezolva cu participarea tuturor". Lecţiile sale erau nişte discuţii aprinse, lansa întrebări, studenţii toţi răspundeau, discutau, se disputau diferite soluţii, până când profesorul conchidea. Gălăgia discuţiei se linişteа atunci. Studenţii mai făcuseră un pas în a învăţa să gândească creator.

În expunerea să programatică, Eisenstein spusese limpede: Profesorul nu este altceva decât *primus inter pares* - primul între egali. Colectivul, şi mai târziu fiecare membru al său individual, îşi croieşte drumul propriu prin greutăţile şi chinurile muncii creatoare, prin întregul proces al formaţiei creatoare, de la prima slabă licărire a temei, până la hotărârea dacă nasturii de pe haina de piele a ultimului figurant sunt potriviţi pentru scopurile filmării.

El cerea o maximă precizare în gândirea studenţilor: *"Nu spune cred. Până nu ştii, nici nu vreau să te aud." Cerea studenţilor să devină, înainte de toate, oameni de cultură. Să gândească cu propria lor minte. Lecţiile sale erau fascinante.*

Leadership: Optezi pentru linia neîntreruptă a unei solicitudini realizate într-un context de tipul „Nu spune cred, arată mai întâi că știi" ?

Condiţiile de producere a unei gândiri referenţiale, finisând capacitatea de a transforma munca creatoare într-o datorie morală pe termen lung, într-un angajament de consolidare a experienței de însuşire a culturii de seamă, se referă și la diferenţierea mijloacelor active și practice, produse printr-un anumit tip de reacție. Este vorba de acea reacție la fascinaţia pe care o exercită un impact psihologic puternic ce creează un context de tipul *„Nu spune cred, arată mai întâi că știi."*

Cultura cea mai de seamă este rezultatul muncii creatoare, o obişnuinţă a minţii de a-şi croi drumul propriu prin greutăţile şi chinurile vieţii de artist, plină de schimbări şi durere, este o iniţiativă de genul "gândeşte singur înainte să consulţi pe alţii" expusă unei evaluări de impact care însoţeşte orice măsurare a performanţei.

Leadershipul este interesul pe care îl obţii din partea celorlalţi oameni spre realizarea unor performanţe bine integrate într-o viziune (estetică) şi într-o atitudine de recunoştinţă faţă de grija cu care reuşeşti să sugerezi un nou stil de abordare a idealurilor de cultură prin integrarea cunoaşterii individuale în activitățile de creaţie. Leadershipul prelucrează aspirația iniţiatului într-un domeniu spre unirea cu o formă de cunoaştere erudită, spre obţinerea unei expansiuni a mecanismelor de producere a artei şi culturii.

Artistul cel mai solicitat este o lecţie de deschidere către tot ce este nou în plan cultural, prin atragerea cât mai largă a interesului celorlalţi practicanţi de artă spre elaborarea unor modele de modernizare a stilului de concepere a unei "Opere Totale".

Primul pas făcut în a învăţa să gândești creator, datorită capacităţii de aflux al informaţiei în conștiință, în spirit, dar mai ales în mentalitatea valorizatoare, prin extinderea tendinţei către

unitatea dintre idee și idealul stilistic, de obicei se asociază și cu năzuinţa de a desăvârşi un proiect comun, un concept personalizat sau un proces care te responsabilizează.

Acest pas se situează întotdeauna pe regiunile proeminente ale sferei identitare, în special acea parte din tine care îți amintește că eşti important când gândești primordial cu propria ta minte, iar ce faci tu contează în primul rând pentru tine. Oameni de cultură gândesc cu propria lor minte. O operă totală este un produs al propriei minţi, al minţilor libere, nu o marionetă a minţilor celorlalţi.

Iar cea de-a doua caracteristică a acestui prim, dar important pas, este că, în deosebire de amprenta pe care experiența de a gândi singur o lăsă între aspirație și motivare, rămâne apreciabilă acea latură artistică prezentă în tine ce te determină să vezi lucrurile din perspectiva raportării la un model absolut de logică și inventivitate.

Orice măsurare a performanţei ar trebui să evidenţieze căutarea reperelor de sustenabilitate în originalitatea realizării actului de creaţie şi satisfacţia construirii unei atmosfere educative a culturii în spiritul unei profunde comuniuni artistice.

Primus Inter Pares este omul care rezolvă problemele cu participarea tuturor, dar având puncte de vedere mai bune decât ceilalţi şi o cultură mult mai largă.

În leadership, greutăţile şi chinurile muncii creatoare au caracteristic accesibilitatea producerii considerentului că trebuie să fii „primul între egali". Deducând de aici faptul că este nevoie de o anumită continuitate în asimilarea acelor cunoştinţe care condiţionează capacitatea de a înţelege şi folosi corect informaţiile pe care le recepţionezi de la alții și le amplifici de la tine.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/primus-inter-pares.html

Principiul acceptării selective

On Februarie 02, 2011

Acceptă-i pe ceilalţi în viaţa ta, şi vei descoperi partea pozitivă din tine.

Nu ştia decât un singur lucru să facă, dar îl făcea mai bine ca oricine: să ucidă. Ca orice asasin profesionist, Leon nu aparţinea niciunui loc şi nimănui. Era un fugar, destul de abil ce-i drept, care nu cunoştea afecţiunea, fidelitatea, nu avea niciun fundament în viaţa lui, niciun ţel, nicio aspiraţie, nimic. Nu ştia decât să asculte de părintele său adoptiv, Tony, un mafiot care îi dădea tot felul de misiuni. Dar cu cât avea mai mult succes în meseria sa – cu cât îndeplinea mai multe misiuni, cu atât fugea mai mult şi mai departe. Şi cu atât se accepta mai puţin. Cu atât era mai posac şi mai ursuz, şi din ce în ce mai indiferent cu viaţa lui şi cu viitorul său.

Aşa cum precizam şi în articolul precedent, " *Turnul de fildeş al lui Leon* ", din momentul în care Leon a "înfiat-o" pe Mathilda, viaţa lui a luat o altă turnură. Nu a mai fost omul singuratic, pustiu, lipsit de sentimente şi dorinţe. Ci a dobândit o nouă personalitate, a devenit o fire mai deschisă, mai sociabilă, mai comunicativă şi chiar romantică, capabilă să preţuiască mai mult pe cei din jur şi lucrurile din jur.

Leadership: Validarea sentimentelor tale ascunse ar trebui să succeadă validarea continuităţii de a păstra un obicei care te limitează?

Îndrăzneala de a te descoperi mai bun este forţa primară vitală care îţi asigură continuitatea în a lua decizii şi a acţiona în spiritul integrării armonioase într-o existenţă care depinde de afirmarea ataşamentului şi de îngrijirea omului.

În romanul "Shantaram", scriitorul Gregory David Roberts a spus o vorbă mare, care în limba pashto înseamnă: "Nu eşti bărbat până nu-ţi oferi iubirea cu adevărat şi fără niciun fel de constrângere unui copil. Şi nu eşti un om bun până când nu câştigi dragostea sinceră a unui copil."

Leon a găsit la Mathilda ceea ce nu găsise nicăieri în altă parte. A găsit o fărâmă de visare, o picătură de dragoste, un strop de linişte sufletească. Clipele petrecute în compania fetei, au făcut ca sufletul său să simtă starea de împlinire şi de iubire necondiţionată. Partea bună din el s-a trezit la viaţă.

Fără niciun fel de constrângere, deschizându-şi sufletul în faţa acestei copile, Leon a mers la Tony, cel care îi administra banii, şi l-a rugat să-i doneze lui Mathilda, în caz că vreodată se va întâmpla ceva cu el. Iată dovada certă a bunătăţii sale. Iată dovada că oricine se poate schimba şi poate deveni mai bun, dacă este deschis şi îi acceptă pe ceilalţi în viaţa sa.

Leadership: Acţionezi conform unui crez care îşi anunţă prezenţa într-un echilibru de stabilitate în toate condiţiile de exploatare a experienţei de creare a unei lumi noi?

Lumea pe care contribui s-o înfrumuseţezi cu detalii ale personalităţii tale ascunse, fără a te comporta prin asumarea "suferinţei" faţă de neglijarea puterii tale de autoritate, trebuie să fie rezultatul unui echilibru cantitativ şi calitativ între ceea ce de defineşte şi ceea ce te inspiră.

Îţi aminteşti, desigur, cunoscuta poveste "Frumoasa şi Bestia", nu-i aşa? Bell petrecea ore în

şir citindu-i Bestiei, învăţând-o să mănânce cum se cuvine, să danseze, etc. Încet-încet, Bestia a ajuns să se asemene tot mai mult cu un om. A aflat ce înseamnă blândeţea şi mărinimia, gingăşia, smerenia şi recunoştinţa. Iar Belle, cu toată duioşia şi înţelegerea de care era în stare, a ajuns să o îndrăgească tot mai mult. Şi, îndrăgostindu-se de ea, de partea pozitivă din ea, vraja s-a spulberat – Bestia se prefăcu într-un prinţ deosebit de frumos şi iubitor.

Impactul pe care îl au ceilalţi oameni asupra ta, este crucial. Leon, ca şi Bestia, s-a transformat într-o altă persoană, o persoană mai bună şi mai sufletistă. El a reuşit, de asemenea, să treacă peste complexele pe care le avea – datorate firii sale posace, şi a meseriei sale. Astfel, a simţit că există, că există cu adevărat, că poate avea sentimente faţă de ceilalţi oameni. A ajuns să se descopere pe sine însuşi, să-şi descopere partea pozitivă din sine. El a atribuit vieţii sale un alt sens – în concordanţă cu latura lui sufletească bună. (Dar dacă transformarea Bestiei a fost totală, a lui Leon a fost doar parţială, el rămânând un asasin cu...suflet bun.)

Grandoarea este dependenţa de a te forma ca fiinţă sufletească, gânditoare şi morală, în condiţiile prielnice ale biruinţei în lupta cu ceea ce ai înrădăcinat rău în tine.

Cel mai important lucru în viaţă este să descoperi că poţi fi un om cu calităţi şi valori morale deosebite, nu unul cu defecte şi fără calităţi. Fii optimist şi gândeşte pozitiv. Nu te lăsa stăpânit de haosul pe care defectele îl produc în sufletul şi în mintea ta !

A te accepta pe tine însuţi ca un element pozitiv, înseamnă să descoperi şi să vezi mereu partea bună a lucrurilor. Înseamnă să intri în armonie cu propriul tău "univers" şi să accepţi partea pozitivă a universului celorlalţi. Înseamnă să-ţi trăieşti viaţa fără să manifeşti niciun fel de repulsie faţă de nimeni, chiar dacă nu eşti întru totul de-acord cu ei.

Principiul acceptării selective se referă la acceptarea acelor părţi pozitive din oameni care promovează dezvoltarea şi progresul lor.

Categoric proverbul “cunoaşte-te pe tine însuţi şi vei putea cunoaşte pe ceilalţi” are un tâlc pe care mulţi îl cunosc, dar puţini îl înţeleg. Pentru un lider este esenţial să-şi cunoască oamenii cu care lucrează şi să descopere părţile pozitive din ei, potenţialul lor şi să le dezvolte acea dorinţă de îmbunătăţire continuă.

Pentru a reuşi acestea, trebuie în primul rând să se cunoască pe sine. Desigur, reuşita liderului depinde şi de alţi factori cum ar fi nivelul educaţional, cultural, nivelul IQ-ului, etc.

Source: https://neculaifantanaru.com/principiul-acceptarii-selective.html

Principiul ascensiunilor paralele

On Noiembrie 07, 2024

Ascensiunea unei extreme va duce întotdeauna la ascensiunea celeilalte extreme, asemenea unui contrabalans al contrariilor în care polaritățile se caută și se completează într-o armonie perfectă.

În labirintul existenței noastre, fiecare urcuș spre o extremă devine catalizatorul unui alt urcuș. Asemenea unui "Astralis Vorterix Luminex", punctul de convergență unde contrariile își dau întâlnire, extremele se atrag și se potențează reciproc, într-un orizont inedit, dintr-un proces perpetuu al devenirii. Exact așa stau lucrurile în marele circuit al alergărilor montane, pe care munții, falnici și maiestuoși, îl găzduiesc an de an în România. Iar în timp ce momentele de intensitate maximă transformă competiția fizică într-o expresie a căutării echilibrului universal, căutarea punctului culminant al oricărui efort devine însăși expresia setei de absolut.

Da. Fiecare urcare este o șansă de a-ți regăsi echilibrul pierdut. În acest loc al transcendenței, observ cum fiecare salt spre o limită devine oglinda unui alt salt. Este ca și când universul ar fi conceput o serie de trepte duble, unde urcarea pe o parte atrage inevitabil ascensiunea pe cealaltă parte, asemenea unui tablou de Escher unde scările par să urce în direcții opuse, dar ajung în același punct. Aici, sora mea, Oana Fântânaru, devine aproape de fiecare dată expresia unui artist cu mare deschidere spre noi orizonturi, prin faptul că transformă fiecare pas într-un act creator.

Leadership: Cum reușești să transformi tensiunea dintre doua extreme într-o forță creatoare, făcând din aparenta lor opoziție o sursă de energie și progres?

Cu fiecare pas spre o extremă, *y con la fuerza del destino inevitable,* cealaltă extremă își intensifică propria ascensiune, într-un ritual de echilibru și completare reciprocă. Că lucrurile stau așa, ne-o confirmă însăși Oana, de fiecare dată când pașii ei se înalță sub un impuls artistic, formând împreună cu mișcarea un continuum în care coexistă universul unei povești triumfătoare prin însăși arta corpului de a se transforma într-un instrument al transcendenței. Polaritățile efortului fizic și ale spiritului creator se întâlnesc în punctele culminante ale cursei, coincid cu momentele de grație ale victoriei, din care doar una recreează spațiul artistic al performanței pure, prin oglindire cu vibrația unui strigăt al inimii în care se amestecă strălucirea culorilor vieții reinventate cu teama, neliniștea, angoasa în fața luptei competiționale.

Această dinamică a contrariilor, dintre ceea ce consumă energia și ceea ce o regenerează, îmi amintește de cuvintele lui Hermann Hesse: *"Întotdeauna când un om a ajuns la cea mai înaltă treaptă a unei extreme, va descoperi că cealaltă extremă l-a așteptat acolo dintotdeauna."*

Tot astfel, în căutarea limitelor, Oana a descoperit de fiecare dată că extremele sunt de fapt porți spre aceeași realitate fundamentală: *"Tot ceea ce mă consumă fizic, în același timp mă înalță spiritual."*

Vârful este culmea farmecului. Acolo sus, totul pare că stă suspendat, într-un echilibru instabil, deasupra abisului, însă voința nestrămutată menține starea de "grație transcendentă", ca un fel de planare extatică peste piedicile și greutățile întâlnite pe parcurs. Spațiul dintre extremele acestor două stări, anume epuizarea fizică și elevația spirituală, devine un Nexoris Ethereal Synoptix, un câmp de forță unde polaritățile se întâlnesc și se transformă. Asemenea unei picturi de Kandinsky, unde formele geometrice rigide se îmbină cu fluiditatea culorilor, extremele își găsesc armonia în aparenta lor contradicție.

Leadership: Urcușul tău spre limite dezvăluie puterea unei chemări lăuntrice către echilibru, reflectând un ecou adânc ascuns în miezul unei viziuni creatoare?

Ochiul explorator al Oanei captează sinergia dintre ascensiune și auto-descoperire. Mă refer la faptul că polaritățile dintre constrângere și eliberare, conștient și inconștient, se întâlnesc în momentele de grație, din care doar cel conștient recreează spațiul artistic al performanței pure, prin oglindire cu esența spiritului creator. În această alchimie a contrariilor, este vital să înțelegem că fiecare extremă poartă în sine sămânța propriei transcendențe. Precum în arta japoneză a kintsugi, unde fisurile devin linii de aur, extremele se completează creând o nouă formă de frumusețe.

Fiecare pas pe care Oana îl imprimă în munte se transformă într-un act creator ori de câte ori depășește limitele obișnuitului, dobândind o dimensiune transcendentă pe care arta o numește "revelație". Este într-adevăr o revelație să vezi cum limitele fizice se topesc în intensitatea urcușului, încât fiecare provocare să devină o expresie a continuării cursei pe un drum nou. Repet, în acest complex joc al ascensiunilor paralele, fiecare extremă devine învățător pentru cealaltă. Este precum acel moment descris în Tao Te Ching când înțeleptul realizează că lumina și întunericul sunt două fațete ale aceleiași realități.

Nu degeaba, viziunea creatoare a Oanei se poate exprima în felul următor: *"Fiecare pas e o afirmare a spiritului, o mărturie a curajului de a sculpta propriul meu drum în piatra destinului."*

Leadership: În ce măsură reușești să menții echilibrul între forțele opuse, transformându-le într-un proces de creație mai degrabă decât într-un conflict destructiv?

Nu este fiecare extremă o oglindă pentru cealaltă? De parcă universul ar fi conceput un sistem perfect de echilibre, unde fiecare forță își găsește contraponderea exactă în opusul său, iar Oana, prin arta de a îmbina contrariile, reușește să recreeze miracolul marii capodopere numită: "armonia extremelor". Adică transcendența prin efort, prin acceptarea ideii că limitele sunt doar puncte de transformare, în versiunea unui raport armonios între forță și fragilitate. În final, devine evident că principiul ascensiunilor paralele nu este doar o lege a naturii, ci o cale de înțelegere a întregii existențe. Extremele devin astfel nu puncte opuse, ci parteneri în planul spiritual al devenirii.

Oana va continua să participe la concursurile montane de running, știind că după fiecare vârf de munte cucerit, va urma altul, că fiecare moment artistic trăit este sinonim cu actul creator prin faptul că transcende limitele obișnuitului. Prinsă în acest proces de transformare, prin care fizicul devine artă pură, arta Oanei de a alerga prin spații montane infinite, cu acea grație neîmblânzită, ne atrage atenția asupra faptului că autenticitatea se naște din depășirea limitelor, în sprijinul ideii că "fiecare pas este o nouă creație". Până la urmă, este și asta un fel de artă, să te știi creator al propriului destin, propunând ca semnificat pentru esența capodoperei o poveste vie sculptată într-un tablou al nesfârșitei deveniri.

Leadershipul se manifestă prin capacitatea de a recunoaște și orchestra dinamica extremelor, transformând tensiunea lor într-o sursă de creație și evoluție continuă.

Principiul ascensiunilor paralele se aplică atunci când extremele se întâlnesc continuu. Această înțelegere profundă ne relevă că în orice urcuș spre o extremă se ascunde promisiunea unui alt urcuș, într-o spirală continuă a devenirii unde contrariile se completează și se transcend reciproc. Oana face dovada măiestriei acestui urcuș, menținându-și promisiunea că, întotdeauna, pentru a face artă, trebuie să reușești să transformi efortul în grație, dincolo de granițele vizibilului. Fiecare pas către extremă devine o oglindă pentru o altă dimensiune a creșterii personale.

Principiul autodepăşirii

On Iunie 17, 2010

Nu poţi să-i depăşeşti pe ceilalţi dacă nu te depăşeşti pe tine însuţi.

Ieri am fost în vizită acasă la unul din prietenii mei cei mai buni, Andrei, care este un foarte bun medic stomatolog. Mi-a strâns mâna cu căldură, dându-mi a înţelege că se bucura nespus de mult să mă vadă. Nu ne mai văzuserăm de câteva luni bune, şi trebuie să recunosc că şi eu m-am bucurat să-l revăd.

Pe unul dintre pereţii din camera lui era înrămată o vorbă de duh: „Caută să fii cel mai bun". Asta mi-a atras atenţia şi mi-a stârnit cu adevărat curiozitatea. M-am gândit că asta ar putea fi o oportunitate din care aş putea afla multe lucruri interesante şi utile. L-am întrebat:

- Andrei, e pentru prima dată când văd înrămată vorba aceasta pe peretele tău. Ce însemnătate are ea pentru tine?

Părea pregătit pentru această întrebare. A aranjat câteva foi de hârtie de pe birou, apoi s-a uitat la mine zâmbind, şi mi-a răspuns:

- Nicu, ce vezi tu acolo pe perete, este de fapt motto-ul după care m-am ghidat toată viaţa. Este motto-ul care m-a ajutat să-mi construiesc o carieră promiţătoare, să-i depăşesc pe toţi ceilalţi colegi ai mei, şi să ajung la nivelul la care sunt acum. Este motto-ul care m-a ajutat să fiu întotdeauna energic şi peste măsură de ambiţios.

Am studiat din greu la şcoală, mi-am economisit alocaţia şi mi-am asigurat un loc la Universitatea de Medicină. Pe parcursul anilor mi-am perfecţionat cunoştinţele, aptitudinile, şi cu fiecare an am păşit pe o treaptă mai înaltă faţă de anul precedent. Am avut de trecut foarte multe examene ca să demonstrez cunoştinţele şi aptitudinile mele de excepţie, şi ca să ajung şef de promoţie în fiecare an. Am depus eforturi considerabile pentru a termina studiile şi, apoi, să mă calific ca medic specialist. Iar acum, după cum bine ştii, cabinetul meu stomatologic este mereu plin de pacienţi. Sunt mândru că am căutat să fiu cel mai bun, sunt mândru că am ajuns un foarte bun specialist.

Leadership: Conţinutul tău de valoare se întinde pe mai multe cereri de conţinut?

Nu poţi fi mai presus de ceilalţi oameni, dacă nu realizezi mai mult decât ei. Asta este ceea ce prietenul meu, Andrei, m-a învăţat ieri. Pofta lui nesecată de a-şi întrece colegii şi de a fi cât mai bun erau la fel de puternice ca şi incapacitatea de a renunţa la visurile sale. Căutând să ţintească cât se poate de sus, învăţând şi practicând zi de zi, Andrei şi-a depăşit toţi colegii şi şi-a conturat o carieră de invidiat. Cu alte cuvinte, el a aplicat principiul autodepăşirii: „Nu poţi să-i depăşeşti pe ceilalţi dacă nu te depăşeşti pe tine însuţi."

Andrei este un om deosebit, cu multe calităţi care l-au ajutat să devină genul de doctor pe care şi-l doresc toţi pacienţii. Dar el a reuşit această performantă prin perfecţionare continua, prin dobândirea unei experienţe vaste, prin dobândirea de noi competenţe. Altfel spus, fiind interesat de meseria sa, a ridicat stacheta perfecţionării. Acum Andrei este un profesionist devotat meseriei de medic stomatolog. Iar faptul că are o experienţă bogată şi cunoştinţele necesare pentru a vă oferi cele mai bune tratamente, îl ajută şi îi dă credibilitate în relaţia cu oamenii.

Cererile de conţinut, întemeiate exlusiv pe opţiunea de a te eticheta cu un "preţ" determinat de aspiraţiile spre performanţă, înglobează efortul de a te exprima prin munca ta şi de a te identifica cu ea, dincolo de tendinţa de a te crede mai bun decât ceilalţi. Aşa cum frumosul constituie conţinutul artei, tot astfel forma de a te dărui menţinerii unei atitudini de implicare se accelerează cultivându-ţi un simț al lucrului bine făcut.

Leadershipul este preţul pe care ţi-l acorzi singur cu maximă grijă şi respect când eşti autentic în ceea ce simţi, în ceea ce faci, în ceea ce vrei să te reprezinte.

Ca să câştigi trebuie să ridici mereu ştacheta. Viaţa noastră este o competiţie în care avem de trecut anumite bareme împreună cu alţi competitori. Esenţial este însă ca atunci când ajungem la maturitate să ştim ce vrem, să ştim unde vrem să ajungem şi cum să ajungem, pe ce căi, la punctul terminus. Iar odată ajunşi acolo să ne putem declara mulţumiţi de ceea ce am realizat. Asta înseamnă să avem un plan de viaţă, un plan de carieră, ca treptat să ajungem, trecând de multe bariere, acolo unde ne-am propus. Căci autodepăşirea este în strânsă legătură cu existenţa unui plan în carieră.

Ca orice plan şi planul în carieră are mai multe etape, şi-n fiecare etapă îţi propui să realizezi ceva. A realiza mai mult decât ţi-ai propus înseamnă să te autodepăşeşti, adică să te implici cu tot elanul în munca ta, să te perfecţionezi continuu şi să îţi foloseşti întregul potenţial lucrativ. Iar apoi, trebuie să-ţi verifici „statusul" profesional prin diferite metode specifice competiţiilor cum ar fi examenele, concursurile, etc. În aceste momente de evaluare poţi afla unde te situezi faţă de alţi competitori, şi ce trebuie să faci mai departe.

Autenticitatea este conţinutul indiscutabil al sublimului în care se păstrează "minunea" cotinuării formării personale pe tot parcursul vieţii.

După cum în medicină treci de la nivelul de medic stagiar, la medic specialist, apoi la medic primar, apoi la doctor, (avansând pe baza unor evaluări dure, la care nu toţi medicii rezistă), tot aşa există asemenea etape de perfecţionare în orice domeniu.

Se pune întrebarea de ce nu trece toată lumea aceste bareme, ci numai unii reuşesc să meargă mai departe? Există mai multe răspunsuri: fie pentru că individul şi-a fixat stacheta prea jos, fie că nu s-a autoevaluat corect, fie că nu şi-a dat suficient interesul.

P.S. Când nu există dorinţa de autodepăşire şi implicit dorinţa de a-i depăşi pe alţii, nu poate exista performanţă. Individul care nu rezistă competiţiilor sau le evită, nu poate ieşi niciodată învingător. Şi înseamnă că s-a plafonat, înseamnă că se mulţumeşte cu un status mediocru.

Source: https://neculaifantanaru.com/principiul-autodepasirii.html

Principiul autoexcluderii

On Ianuarie 20, 2010

Când un lider este nehotărât, nehotărârea lui va determina propria lui excludere din cursă.

Celui nehotărât nu-i este dat să atingă atât de uşor excelenţa în leadership. O exaltare, un avânt, îl poate arunca pe om, ca o rachetă, dincolo de limitele proprii, dar dacă nu-i este hărăzit să ajungă în vârful piramidei şi să se stabilizeze la acel nivel, dacă îi lipsesc trăsăturile puternice de caracter, cum ar fi încrederea în sine, hotărârea sau voinţa, atunci încercările sale se vor dovedi, fără doar şi poate, pieritoare.

M-am convins de acest adevăr, că unora nu le este dat să reuşească în ceea ce şi-au propus, din cauza nehotărârii, după ce am urmărit filmul *"Vertical limit (2000)"* . Dacă îl vei urmări şi tu sunt convins că îmi vei da dreptate.

Tom McClaren, un alpinist excepţional, este desemnat să conducă o expediţie pe muntele K2 din Himalaya. El are o mare responsabilitate: trebuie să-i ducă până în vârful muntelui pe miliardarul Elliot Vaughn şi pe Annie, o alpinistă cu renume. La început vremea fusese minunată, soarele se înălţa limpede şi strălucitor pe cer, nu era aproape deloc vânt. La un moment dat Tom este contactat de bază şi avertizat asupra schimbărilor condiţiilor meteorologice. Pentru o clipă el se gândeşte să abandoneze misiunea. Dar pentru că existau 70% şanse ca vântul să-şi schimbe direcţia, şi mai ales la insistenţele lui Annie şi Elliot, el ia hotărârea să continue escaladarea.

Leadership: Condamnarea ta este consecinţa confruntării finale între ceea ce te-ai angajat să îndeplineşti şi ceea ce nu ştiu ceilalţi că eşti cu adevărat?

Când ajung la 7800 de metri Tom este din nou contactat de bază, dar de data aceasta i se comunică faptul că o furtună mare se apropie de ei, şi este somat să abandoneze imediat escaladarea şi să se întoarcă. Tom pare că presimte o mare nenorocire. Însă ezită să ia o hotărâre fermă. Elliot îl provoacă să continue ascensiunea, altfel se va face de ruşine şi va trăi toată viaţa cu ruşinea asta. Iar Tom, ca un supus, îi dă ascultare.

Toţi trei îşi continuă drumul. Aşa cum era de aşteptat se porneşte furtuna, iar ei sunt prinşi într-o cavernă acoperită de o avalanşă. Tom este rănit grav. După numai câteva ore se îmbolnăveşte, ca şi Annie, din cauza unei crize de edem pulmonar. Singura lui şansă de supravieţuire era să-şi injecteze dextroză. Dar dozele erau prea puţine. Iar Elliot ştia că nu va mai dura mult până ce se va îmbolnăvi şi el.

Ceea ce urmează apoi este o scenă demnă de neuitat. Tom îl face pe Eliot răspunzător de tot ceea ce s-a întâmplat: "Nu am fi ajuns aici dacă nu erai tu". Iar atunci Elliot îi aduce aminte: "Tu ai fost conducătorul, Tom".

În final, Tom este omorât de Elliot, cel care i-a propus să continue urcuşul, dar căruia nu trebuia să i se supună niciodată.

Leadershipul este o situaţie de genul "Tu sau Ei" în care vei avea avantaj, pentru că tu eşti cel care are dreptul să facă compromisuri, deoarece tu eşti cel care face acţiunea şi tot tu o suporţi.

Faliment la mare altitudine. Să fim sinceri şi să recunoaştem, lui Tom i-au lipsit calităţile de lider. El trebuia să conducă, iar Annie şi Elliot să-l urmeze. Însă, de fapt, lucrurile au stat exact pe dos. Elliot şi Annie, dar mai ales Elliot, l-au condus în direcţia dorită de ei şi din păcat, în final, la moarte.

De fapt, principala greşeala a lui Tom a fost nehotărârea. Când ar fi trebuit să ia o atitudine fermă, a ezitat. În loc să-şi asculte instinctul, în loc să-şi impună autoritatea pe care o avea ca lider, a ascultat de Elliot. Iar când un lider este nehotărât, nehotărârea lui va determina propria lui excludere din cursă. Asta este ceea ce eu am numit "Principiul autoexcluderii".

Tom a reuşit să se saboteze singur prin şovăială şi nehotărârea de care a dat dovadă. Ca lider, a fost autorizat şi a avut datoria de a-i conduce pe Annie şi pe Elliot spre vârf, de a le oferi siguranţă totală ţinându-i departe de pericol. El trebuia să aibă ultimul cuvânt de spus, el trebuia să hotărască dacă pot sau nu să continue drumul, el trebuia să decidă schimbarea. Numai el ar fi putut influenţa ascensiunea. Dar Tom nu şi-a luat rolul în serios. A fost îngăduitor, s-a subordonat altora şi n-a meritat. El singur, prin atitudinea sa nesigură şi fragilă, prin sentimentul de ruşine şi vinovăţie, s-a autoexclus din cursă. Întotdeauna, din păcate, firile slabe şi uşor influenţabile, vor plăti preţul întreg.

Calitatea de a fi în frunte vine în contrast cu riscul de a fi eliminat de un jucător care are un profil asemănător cu al tău, care are un high-ranking şi ştie să joace de la distanţă prin forţa sugestiilor şi a emoţiilor. Prin contrast, nu vei putea să-ţi finalizezi obiectivele propuse printr-un îndemn la ascultare sau prin afiliere, chiar dacă vei câştiga teren împotriva acestuia. Ci numai dacă îţi vei dubla valoarea pierdută, adică dacă îţi măreşti eforturile de a te încadra tot timpul în limitele unei legi ce exprimă voinţa generală.

Întrebarea pe care trebuie să ţi-o pui înainte de a începe o ascensiune: eşti proiecţia unei forţe de răspuns pe o axă a privilegiilor de imunitate sau proiecţia unei stări sufleteşti mai presus de datorie?

Viziunea, delegarea autorităţii sau carisma, rămân doar nişte calităţi interesante. Ele pot da rezultate în multe situaţii, dar atitudinea este cea care stabileşte tonul în cazul liderului. Cel ce are o atitudine nehotărâtă, cel ce se lasă împins şi condus de oricine, în orice moment, şi are tendinţa de a persista în această stare, nu se poate numi lider ci mai degrabă o marionetă. Iar marionetele dispar rapid de pe scena vieţii.

Concluzie: A ajunge liderul unui grup presupune să ai şi obligaţii faţă de grup. Şi implicit drepturi decizionale în interiorul grupului. La rândul său, grupul este subordonat liderului. Orice insubordonare din partea grupului trebuie sancţionată pentru că altfel liderul nu-şi poate îndeplini menirea.

Lipsa de fermitate a liderului, atitudinea lui şovăielnică, incapacitatea decizională cât şi subordonarea la interesele individuale, decât cele comune grupului, vor conduce la decăderea lui din această postură, deci la excluderea lui datorită propriilor defecte sau slăbiciuni.

Principiul cleştelui

On Februarie 03, 2010

Cu cât aplici o presiune mai mare asupra oamenilor, cu atât aceştia se vor închide mai mult în ei.

Natura fiecărui om are 2 jumătăţi distincte: una plăcută, care îi încântă pe cei din jur şi îi face să se simtă mai bine, şi alta neplăcută, care iese la iveală în momentele de criză şi care îi respinge pe toţi cei din jur, îi demotivează şi îi face să-şi piardă interesul. De ce cred asta?

Îmi aduc şi acum aminte de vremea când jucam fotbal. Eram legitimat la un club de juniori din oraş, unde eram şi titular în echipa de bază. Zilnic mergeam la antrenamente, făceam eforturi enorme dar şi progrese mari. Îmi plăcea nespus de mult să joc fotbal, a fost pasiunea mea cea mai mare din timpul liceului.

Antrenorul era un tip destul de înalt, voinic, cu părul scurt, roşcat, şi faţa puţin pistruiată. Dar ceea ce îl face de neuitat este firea lui irascibilă. Avea mereu toane şi izbucnea din orice. Nu se mai sătura să ţipe şi să înjure. Pentru el, orice greşeală făcută de un jucător, oricât de mică, însemna o mare greşeală. Era însă considerat de mulţi ca fiind un foarte bun antrenor.

Leadership: Experienţa pe care o atribui unui rezultat dezamăgitor constituie de fapt reprezentarea unei imagini despre sine care se integrează într-un context de tipul "Cu ce m-am ales dintr-un foc cu două acuzaţii"?

Într-o zi am jucat un meci amical cu o echipă de juniori din Constanţa parcă. A fost un fiasco total. La pauză era 3-1 pentru ei. Am fost chemaţi în vestiar rapid de antrenor. Furios, cu un început de lacrimi în ochi, dezamăgit până în adâncul sufletului, a exclamat cu vehemenţă:

- Aşa deci. Vă bateţi joc de mine. De munca mea. Eu pentru ce naiba vă antrenez? Ca să jucaţi ca nişte ciubote obosite?

Mintea i-o luase razna. Începu să ţipe, să ne critice, să ne jignească. Unul dintre băieţi, săturat de atitudinea agresivă a antrenorului, şi-a scos tricoul, l-a aruncat pe jos şi dus a fost.

A doua repriză începu. Cele 45 de minute s-au scurs într-un chip dureros şi neconstructiv. Am jucat cu toţii cu frică de a nu face cea mai mică greşeală, ceea ce automat ne-a determinat să greşim. Ne pierdusem încrederea în noi. Şi am mai primit două goluri. Scorul final, 5-1. Cum spuneam, mai rău nici că se putea. Antrenorul era roşu de furie. Dacă v-aş povesti tot tărăboiul pe care l-a făcut, n-aţi mai dori citiţi până la capăt acest articol.

"Un foc cu două acuzaţii" este expresia unei atitudini ofensive, atribuită de regulă antrenorului, tradusă prin manifestarea lipsei de respect pentru toţi cei implicaţi în joc şi prin lipsa de viziune în ceea ce priveşte preţul unei anumite scăderi a succesului său motivaţional, sau în ceea ce priveşte performanţa pe termen lung a echipei.

Leadership: Eşti titularul unui act de voinţă asumată printr-o convenţie de constituire a unei servituţi sau prin acceptarea unei certitudini de reuşită interioară?

Omul care năzuieşte să transforme pe toată lumea după modelul său de putere nu va reuşi

niciodată să câştige acceptarea unei certitudini de reuşită interioară. O astfel de reuşită, comparată cu un izvor care nu seacă niciodată, poate fi aşteptată din partea acelei nădejdii trezite la viaţa de culorile ce le conturează nota concepţiilor despre autoacceptare, şi doar în acele acţiuni care se săvârşesc cu ajutorul împrejurărilor oferite de promovarea unei culturi de autoexaminare.

Felul în care antrenorul ne-a influenţat nu este deloc de neglijat. Dorinţa lui bolnăvicioasă de a ne critica ori de câte ori nu obţineam rezultate extraordinare, ipocrizia, atitudinea nepotrivită în situaţii diverse, standardul prea înalt pe care l-a stabilit şi pe care ni l-a impus, presiunea pe care o exercita asupra noastră, toate acestea ne-au determinat să plecăm la un alt club de fotbal. Două sau trei luni mai târziu, mai bine de jumătate activam la un alt club de fotbal.

Cum poate cineva să atingă un nivel considerabil de performanţă, atâta timp cât este aşezat mereu în umbră, criticat în permanenţă, învinuit de incompetenţă sau lene, catalogat drept necooperant? Ce simte cineva ori de câte ori îi este insultat, înjurat sau denigrat? Cât poate suporta un om toate acestea? Până când? Şi care va fi efectul?

Realitatea este că, cu cât cineva aplică o presiune mai mare asupra oamenilor, cu atât aceştia se vor închide mai mult în ei. Vor deveni tot mai confuzi, apoi se vor simţi tot mai vinovaţi că nu sunt în stare de mai mult. Vor deveni nedoritori şi indiferenţi. Vor refuza să mai coopereze, se vor izola îşi vor construi un zid de apărare. Iar în final îşi vor căuta un alt loc de muncă. Cu alte cuvinte, cine încearcă să-i constrângă pe oameni, aidoma unui cleşte, să-i împlinească dorinţele, va obţine rezultate contrare.

Leadership: Felul în care îţi defineşti experienţa de sine în interiorul unui joc de adevăr se reflectă în felul cum îţi gestionezi imaginea de care vrei să scapi?

Un lider influenţează pe cei din jurul său prin ceea ce face, fie într-un mod pozitiv, fie într-un mod negativ. Prin atitudinea sa el poate face rău sau poate face bine, îşi poate fixa scopuri măreţe pe care să le atingă într-o perioadă mai scurtă de timp, sau pe care să nu le atingă niciodată. La urma urmelor totul depinde de el însuşi, pentru că el este acela care dă oamenilor tonul necesar pentru a se perfecţiona şi evolua, ca în final să obţină rezultate extraordinare.

Prin felul său de a fi îi poate inspira pe oameni în acţiunile lor, atât în cadrul organizaţiei, cât şi la nivel personal, aducându-i astfel mai aproape de el. Dar, pe de altă parte, îi poate strica pe oameni, îi poate face nefericiţi, distrugându-le respectul de sine, imaginea de sine şi încrederea în sine. Iar în final, dacă oamenii nu dau randamentul scontat şi nu obţin rezultatele aşteptate, cel ce pierde este liderul.

Imaginea care te reprezintă poate fi produsul experimentării autonomiei personale, a autorităţii personale sau a trăirilor emoţionale care îţi înfrumuseţează viaţa şi îţi îmbogăţesc spiritul. Care dintre acestea îţi schimbă modul de a-ţi exprima autenticitatea, indiferent dacă asta şochează "normalitatea"?

Adevăratul joc pe care îl supervizează antrenorul nu este fotbalul, ci experienţa de sine în faţa unui adevăr care îl poate dezarma total: poţi scăpa de ceea consideri a fi exces de zel, dar nu poţi fugi de ceea ce te consumă.

Munca cu oamenii este foarte grea. „Materialul uman” este diferit de alte materiale şi trebuie investită multă muncă şi răbdare care, desigur, necesită multă energie şi disponibilitate din partea liderului. El trebuie să aibă un temperament şi comportament echilibrat, făcând tot posibilul să se coboare la nivelul de înţelegere al colaboratorilor, să fie el însuşi un om

maleabil şi flexibil, bineînţeles în anumite limite.

Principiul cleştelui se aplică atunci când liderul nu-şi cunoaşte opreliştea limitelor. Cu cât aplici o presiune mai mare asupra oamenilor, cu atât aceştia se vor închide mai mult în ei.

Source: https://neculaifantanaru.com/principiul-clestelui.html

Principiul constantei de a fi (II)

On August 23, 2012

Găseşte factorul principal şi decisiv al înţelegerii naturii tale reale, ca să reuşeşti să identifici elementul primordial care stă la baza atingerii excelenţei.

Trebuie să-ţi spun ceva. Ce nu ştie nimeni. O vreme în viaţa mea a mai existat cineva, suprem, nobil şi transformator. O formă perfectă a unei alte persoane, o entitate terță, o parte din felul meu de a fi caracterizată de o cunoaştere autentică, nemijlocită. O entitate care voia să se desăvârşească, strecurându-se tăcută, *clandestine et irrévérencieux* , în restrânsul folder al conştiinţei mele, destinată parcă să devină o piatră de temelie în construirea viitorului meu.

Era un fel de manifestare artificială a propriei mele identităţi, o excrescenţă în zona mea funcţională, un pivot puternic care pătrunsese nedesluşit, adânc şi temeinic în mine, împingându-mă cu hotărâre, constrângător, dincolo de limitele conformismului. Mă găseam într-o situaţie inversă, şi revelatoare, care ridica însă anumite probleme. O încercare de a-mi depăşi propria condiţie?

Totul era destul de complicat. Voia să devenim prieteni, să-mi suplinească orice slăbiciune, să ne contopim cele două forme de cunoaştere, să existăm în afara oricăror raporturi de subordonare. Un refuz al realului?

Orice deviaţie de la punctul ei de vedere ar fi fost privită ca o contestare a sinelui meu, a părţii care mă intriga. Nu era suficient să ştiu cine e sau ce e, când şi de ce urma să se alieze cu mine. Trebuia doar să înţeleg la ce e bună. Şi de ce conta. Şi la ce trebuia să renunţ în favoarea ei.

Tăria unei creaţii constă din două elemente – puterea voinţei de a te reprezenta în rolul unui personaj şi puterea de a accepta relevanţa particularităţilor tale.

N-aveam de ce să mă simt vinovat, dar era atât de absurdă situaţia aceasta. De parcă aş fi pătruns într-una din acele cărţi covârşitoare, teribile a căror influenţă înmoaie firea omului, transformându-mă dintr-un personaj pozitiv în unul negativ, şi invers, deci incluzându-mă cu preponderenţă în categoria personajelor inconstante care persistă întotdeauna în a se desconsidera, sau mai rău, în a se comporta ca inamici, rareori ca aliaţi. Căci cum poţi să rezonezi cu o forţă dacă orice coabitare cu ea te nelinişteşte?

M-am străduit să păstrez totul în taină, ca un om care îşi ascunde adesea natura reală sub o mască a aparenţei. Nu trebuia să iau prea în serios inclinaţiile mele de "extremă stângă". Totuşi, am senzaţia stranie că dacă am fi rămas apropiaţi, totul ar fi fost altfel. Nu ştiu... într-un fel oarecare cred că ne-am fi completat.

Am pornit-o pe calea sigură a certitudinii. N-am permis nimănui, nici unei forţe dominatoare să-mi complice existenţa. A urmat o nouă trecere de la "a nu fi altceva", la "a fi ceea ce sunt". Evoluam spre o devenire constructivă. Realitatea efectivă era lucrul cel mai important.

Sunt eu însumi, deci exist în prezent. Tot restul e o utopie, chiar şi când e vorba de realul cel mai concret. Mi-am înţeles trăirile, blocajele. Mi-am acceptat complet personajul.

Angajamentul față de un leadership eficient în vremuri de schimbare implică menținerea clarității propriei identități, evitând distorsiunile care pot apărea sub presiunea circumstanțelor

Iată deci, încă o dată, pentru ce îndrăzneala de a risca posibilitatea unui alt scenariu. Ipoteza unui alt viitor posibil, a unei alte judecăţi, a unei alte surse de „a fi” este foarte probabilă. În cazul de faţă cel al artei de a deveni ceea ce nu eşti cu adevărat, o lentilă prin care adevărata ta identitate reuşeşte să-şi diminueze percepţia favorabilă despre ea însăşi.

A învăţa să conduci eficient este o adevărată provocare pentru lideri. A-i învăţa pe alţii să conducă eficient este una şi mai mare. Dar cel mai dificil este să-i înveţi cum să-şi gestioneze şi cum să-şi manifeste identitatea, luptând cât mai mult pentru a şi-o menţine nealterată.

Ai imprima o poză pe o hârtie de proastă calitate? A nu-ţi gestiona cum trebuie propria identitate este ca şi cum ai imprima o poză pe o hârtie de proastă calitate. Adevăratul tău fel de „a fi” iese cu blur, cu nişte tente şterse sau prea aspre, uniforme, sau chiar ireale.

A fi autentic înseamnă să îți amplifici calitățile umane, refuzând compromiterea esenței tale în favoarea unei imagini superficiale.

“A fi” presupune să fii diferit, sau să rămâi constant cu tine însuţi? Iată o întrebare la care aş vrea tare mult să am un răspuns, mai ales din partea unui “creator de leadership”. Convingerea mea nestrămutată este că un lider se poate auto-construi, îşi poate amplifica calităţile de “Om”, nu doar cele necesare pentru reuşita în business, doar dacă redescoperă acea parte esenţială din felul său de a fi - acel act raţional de angajare existenţială în orizontul conştiinţei şi cauzalităţii.

Sau, în cuvinte mai simple, cine refuză să fie ceea ce este cu adevărat, riscă să intre în conflict cu propriul Eu şi să-şi limiteze potenţialul. Dacă te adânceşti într-o stare de confuzie şi dezorientare, în călătoria spre “devenire”, nu vei putea să-ţi asumi responsabilitatea pentru formele concrete de configurare ale viitorului pe care ţi-l pregăteşti. Dacă te detaşezi de ceea ce te caracterizează nu-ţi vei putea menţine „constanta de a fi”.

"Tu însuţi" este modul de a te raporta la lucrurile care contează cu adevărat atunci când îți accepți stările interioare așa cum sunt ele, fără să le judeci, fără să le dai un nume, fără să le opui rezistenţă.

Porneşti pe calea largă a certitudinii în căutarea constantei de a fi ceea ce eşti cu adevărat? Cum îţi manifeşti propria identitate? Evoluezi spre o devenire constructivă? Realitatea efectivă este lucrul cel mai important după care te ghidezi? Te auto-incluzi cu preponderenţă în categoria personajelor inconstante care persistă întotdeauna în a se desconsidera? Poţi să rezonezi cu ceva care nu te reprezintă?

Ca să-l parafrazez pe celebrul scriitor Alexandre Dumas: “ *Noi mergem spre ideal, dar înainte de a ajunge acolo, avem de străbătut o pădure întunecoasă, apărată de monştrii ignoranţei şi falsităţii, o regiune necunoscută pe care nu o vor putea lumina decât aceia care şi-au înţeles trăirile, blocajele.* ” Aceia care şi-au acceptat complet personajul.

Leadership: Poţi să comunici motivul de a exista printr-o mască a aparenţei care îţi surprinde plăcut orice aşteptare legată de cine eşti atunci când eşti doar cu sufletul tău?

Să devii ceea ce eşti. Să rămâi constant cu tine însuţi, nu să renunţi la ceva în care crezi şi să te subordonezi unei influenţe străine, a unui alt mod de a fi. Să îţi afli identitatea, să te regăseşti şi să îţi glorifici măreţia.

Adevărata istorie, remarca cineva, este aceea a progresului omului. De aceea tind să pun semnul întrebării asupra temeliei leadershipului. Cred că leadershipul ar trebui să aibă incorporat o funcţie care să ajute omul să se formeze, să se desprindă de ceea ce-l limitează, de a-l ajuta să devină ceea ce este capabil să fie.

Cucerirea propriei identităţi ar fi pentru orice om, lider sau nu, o mare mândrie.

Un model de leadership care integrează dezvoltarea personală presupune menținerea unui echilibru între constanță și adaptabilitate, fără a pierde esența sinelui.

Principiul constantei de a fi aduce în prim plan nevoia de a ne găsi individualitatea. În leadership, şi nu numai, fiecare dintre noi trebuie să ne găsim individualitatea, să ne descoperim propriul Eu cu toate cele bune şi rele, şi să ne dezvoltăm acea parte din noi care ne reprezintă, care construită cu perseverenţă şi tenacitate să ne conducă spre excelenţă.

Suntem la fel şi totuşi diferiţi. Fiecare dintre noi poartă pecetea unei personalităţi aparte, are veleităţi deosebite şi un mod de prelucrare diferit a propriului Eu. Esenţial este să descoperim, să cizelăm şi să perfecţionăm acea parte din noi care ne reprezintă şi care să aibă un efect constructiv, deci care ne poate conduce spre excelenţă.

Source: https://neculaifantanaru.com/principiul-constantei-de-a-fi-II.html

Principiul constantei de a fi (III)

On August 28, 2012

Direcţionează-ţi eficient atenţia spre tine însuţi, pentru a descoperi acele calităţi şi valori care vor favoriza dezvoltarea ta ulterioară.

Mi se părea că, într-o singură noapte, am făcut un salt peste un deceniu: mă ridicasem cu mult deasupra fiinţei mele. Simţeam că mă trădasem puţin, că îmi încălcasem instinctul de conservare. Dar în această ascunsă şi reformatoare agitaţie a gândurilor, a pretenţiilor contradictorii, se cristalizase o nouă năzuinţă ce putea fi benefică existenţei mele.

Aşa cum primii oameni care ajunseră în America crezuseră că găsiră din întâmplare raiul pe pământ, a doua Grădină a Edenului, pe mine mă bucura enorm gândul că găsisem din întâmplare o uşă, o cale de a ieşi dintr-o dilemă morală, *la pénétration a l'intérieur d'une fenêtre du temps* , care îmi putea condiţiona dezvoltarea ulterioară.

Voiam să pătrund în resorturile ultime ale marilor necunoscute ale vieţii, să înţeleg rosturile, mecanismele care maximizau sau minimalizau existenţa mea pe această lume, într-o asemenea măsură încât să fertilizez acel "ceva" din gândirea mea încă neconturat. Să îmi găsesc un loc în această aventură a cunoaşterii şi a orientării într-o epocă în care extraordinarul concurează cu neverosimilul.

Înţelesesem că pot fi altcineva, că pot trăi atât în prezent cât şi în viitor, în spatele unei măşti bine puse la punct. Îmi denaturasem adevărata personalitate? Cred că mă obseda ideea unei înţelegeri, adânci şi nelimitate, între mine şi cel ce puteam fi. Era poate singura modalitate de a mă dezvălui, de a face cunoscută experienţa mea responsabilă, hotărâtă, bazată parcă pe un secret pe care-l ascundeam de-o veşnicie.

Leadership: Trebuie să faci un compromis între a înţelege că poţi fi altcineva decât ceea ce eşti şi modalitatea de a te dezvălui drept cunoaştere a unei experienţe anterioare?

Nu puteam nega, cu un fel de profundă disperare, ceea ce era evident, ceea ce declanşase în subconştientul meu o întreagă nebunie. Ca un val mareic incontrolabil se revărsau împrejurul meu taine ale unei renaşteri fără precedent, tot la fel cum există taine ale binelui şi ale răului. Viaţa şi faptele, gândurile şi trăirile mele se desfăşurau, cred, într-o dimensiune nebănuită, plină de culoare, de magie şi în continuă mişcare. Refuzasem în mod deliberat să văd şi să înţeleg realitatea, adevărul despre cine eram.

De fapt nu era nimic grav, imoral, în neregulă cu mine. Inedită era doar miza pusă în joc pe parcursul procesului în care intram în rezonanţă cu propriului meu Eu. De parcă m-aş fi avântat într-o zonă interzisă, într-un spaţiu gol, nedefinit, în care puteam să creez, ca o corelare între căutările mele şi nevoia de a mă cunoaşte, un nou profil care să fie utilizat exclusiv pentru o reliefare a contrastului dintre două personaje, dintre esenţă şi aparenţă. Perspectiva era copleşitoare. Şi fascinantă.

Din anumite puncte de vedere, mă temeam că nu mă voi maturiza niciodată. Simţeam că mă abandonasem în încercarea de a adăuga noi valenţe vieţii. Ceea ce aducea o inedită şi şocantă imagine asupra întregului meu fel de a fi. Nu-mi puteam închipui că linia de comuniune între mine şi cel ce puteam fi se putea oricând întrerupe, iar imensul efort de consolidare a sinelui să se erodeze precum albiile râurilor după o mare viitură.

Prin excelenţă, trebuia să fiu ceea ce întotdeauna am vrut să fiu, şi nu o trădare care rodeşte mai târziu în spinii căutărilor. Trebuia să înţeleg avertismentele unei transformări, a unei noi creşteri, a revoluţiei interioare care îmi putea accelera devenirea, şi să devin conştient de puterea ei. Doar astfel puteam să mă înţeleg, să-mi desluşesc menirea, adevăratele motivaţii interioare.

Leadership: Poţi să extragi aurul din lecţiile vieţii ca să-ţi creezi o imagine relevantă asupra întregului tău fel de a fi?

O prognoză sau un calcul pozitiv al traiectoriei probabile pe care o urmează propria ta cale de dezvoltare va stimula mai mult implicarea ta în procesul de cunoaştere şi adaptare la situaţii noi de leadership.

Ceea ce aduce o inedită şi relevantă imagine asupra întregului tău fel de a fi, este "aurul" pe care îl extragi din lecţiile vieţii. Este acel grad de maturizare care provine dintr-o mai bună cunoaştere şi care face posibilă întregirea propriului tău fel de „A fi", raportarea continuă la valorile tale. Este sentimentul de superioritate faţă de tine însuţi - că nu mai eşti cine erai, că înţelegi mai bine lucrurile, că priveşti de undeva de sus şi mai corect.

Leadership: Evoluţia ta este în concordanţă cu factorii ce acţionează la nivel mai degrabă profund şi subtil?

Procesul de maturizare este o parte importantă a leadershipului. Linia de comuniune dintre tine şi cel ce poţi fi se poate oricând întrerupe, iar imensul efort de consolidare a sinelui va fi inutil dacă maturizarea ta nu decurge armonios. Când căutările tale spre o desăvârşită "devenire" şi nevoia de a te cunoaşte se întrepătrund, abia atunci se vor contura mai clar, încetul cu încetul, adevăratele tale calităţi şi valori.

Direcţionează-ţi eficient atenţia spre tine însuţi pentru a descoperi acele calităţi şi valori care vor da un sens benefic acţiunilor tale viitoare şi care vor favoriza dezvoltarea ta ulterioară.

Desigur, nu este suficient să doreşti dezvoltarea unui fenomen într-o anumită direcţie, să înţelegi avertismentele unei transformări, a unei noi creşteri, pentru ca aceasta să se şi realizeze, mai ales dacă evoluţia ta nu este în concordanţă cu factorii ce acţionează la nivel mai degrabă profund şi subtil.

Vertebra care uneşte Leadershipul de Dezvoltarea Personală

Poţi atinge un grad înalt de maturizare, te poţi îndrepta spre excelenţă dacă porneşti în această aventură a cunoaşterii şi a orientării într-o lume în care extraordinarul concurează cu neverosimilul. Căci fiecare dintre noi suntem împinşi, asemenea curentului unui fluviu, într-o zonă în care drumul este mărginit de pretenţii contradictorii, de năzuinţe care nu cunosc împlinirea, idei şi obiective care sunt nerealizabile în ritmurile vieții contemporane.

Exteriorizarea unei false identităţi, existenţa unei percepţii de sine deformate, constituie tot atâtea stavile în dezvoltarea ta. Acest lucru denaturează adevărata ta personalitate. Şi, în consecinţă, îţi vei ascunde identitatea reală în spatele unei măşti. După cum cărbunele şi diamantul sunt alcătuiţi din acelaşi element, tot astfel leadershipul şi dezvoltarea personală, care îţi condiţionează existenţa ca "Om", nu doar ca "Lider", sunt unite printr-o singură vertebră: potenţialul de a fi ceea ce eşti în realitate.

Simţi că te abandonezi în încercarea de a adăuga noi valenţe vieţii? Care este factorul care

aduce o inedită imagine asupra întregului tău fel de a fi? Înţelegi avertismentele unei transformări, a unei noi creşteri care îţi poate accelera "devenirea"? Refuzi în mod deliberat să vezi şi să înţelegi realitatea, adevărul despre cine eşti cu adevărat? Poţi trăi atât în trecut cât şi în prezent şi mai ales în viitor, în spatele unei măşti bine puse la punct? Singura modalitate de a te dezvălui este să fii altcineva? Ţi-ai desluşit menirea, adevăratele motivaţii interioare?

Principiul constantei de a fi (III) accentuează ideea de transformare, canalizarea nevoii de a-ţi explora noi laturi ale personalităţii tale.

Să dai cortina timpului de-o parte şi să-ţi întrezăreşti viitorul este un deziderat urmărit de toţi. Dar numai cei ce au reuşit să se autocunoască, să-şi dezvolte "nativul" din ei, să urmeze calea desăvârşirii în concordanţă cu ceea ce sunt şi ceea ce pot fi, vor reuşi acest lucru.

Karma este Karma. Dar poate fi modelată în sens pozitiv şi benefic nouă, prin şi de către noi, în concordanţă cu realităţile actuale.

Source: https://neculaifantanaru.com/principiul-constantei-de-a-fi-III.html

Principiul constantei de a fi (IV)

On Septembrie 01, 2012

Modul în care îţi evaluezi limitele propriei tale lumi determină rezultatul procesului tău de transformare.

Înţelegeam totul cu o claritate care nu lăsa loc niciunui dubiu, neliniştitoare ca o amenințare de veacuri, ca o prevestire sumbră de viitor. De parcă m-aş fi redeşteptat, străpuns de o inspiraţie divină, dintr-o epuizantă rătăcire care ducea la damnare, care denatura adevăratul sens al propriei mele identităţi, canalizându-mi prezentul într-o direcţie greşită.

În existenţa mea încurcată şi impredictibilă de atunci, presărată cu sfărâmături de trăiri şi gânduri derutante, se produsese o schimbare adâncă, *une rupture de l'accord avec ma propre personnalité* . O linie întreruptă care îşi schimba direcţia la întâmplare. Intrasem în bucla unei perpetue şi clocotitoare crize de personalitate. Căutări, trădări, uitări, regăsiri, cugetări, nelinişti, fără puncte originare şi fără momente finale. De parcă aş fi continuat să trăiesc într-un spaţiu abandonat, într-un mediu imatur, nesigur, silenţios, înecat în necunoaştere.

Încărcat de toată povara unei uitări de sine, nemărturisită a unei vieţi programate şi înscrise într-un letopiseţ al neîmplinirii, mă expuneam primejdiei reînvierii unui statut blamabil. Nu eram capabil să revizuiesc și să reflectez asupra planurilor mele, în timp ce îmi utilizam cunoștințele în moduri incoerente, nefuncţionale.

Ca un om azvârlit brutal într-o altă lume, a cărui peisaj se schimbă la fiecare coborâre sau ascensiune a propriilor aspiraţii, mă transformasem într-o victimă a contradicţiilor, a anarhiei, a abisurilor raţionale, a propriilor mele vulnerabilităţi care mă chinuiau amarnic, neîncetat. Mă ascundeam de mine însumi de frică să nu săvârşesc un act ale cărui urmări nu le puteam prevedea.

Leadership: Te autoexaminezi pentru a preveni exploatarea oricăror lacune existenţiale, aşa încât să-ţi asiguri conformitatea de-a lungul întregului ciclu de evoluţie?

Numai un cod secret ar fi dezlegat şi lămurit cifrul tuturor tainelor care se revărsau asupra fiinţei mele ca valurile unui tzunami care vin unul după altul. Trebuia să treacă o vreme ca să alung imaginile de background care mă mistuiau, care mă prefăceau în altcineva, într-un înapoiat al conformităţii de a fi prezent la un nivel la care lucrurile sunt dincolo de cuvinte, şi să-mi reiau cursul obişnuit, necontradictoriu, al gândurilor pozitive.

Mă aflam, ca acel erou nedreptăţit de soartă al lui Stephen Crane, pe un tărâm straniu unde bântuise vitejia. Se petrecuseră răsturnări, dar până la urma ieşisem la suprafaţă, trecând prin toate încercările. Fusesem acolo unde domnise negrul dispreţului pentru tot ce implica felul meu de a fi, scăpând cu răni uşoare pe conştiinţă. Spaţiul dintre linia continuă şi întreruptă care mă unea de cel ce puteam deveni, umplându-se cu focul maturizării, al regăsirii de sine.

Un psihanalist ar putea spune că eram în căutarea identităţii pierdute, de doi - într-unul, care schimbau lovituri ca doi boxeri. Mă angajasem într-un meci cu mine însumi. Evoluam între un interior şi un superior legat printr-o instanţă simbolică a unei realități absolute. Un soi de separare de orice reper real care păstra distanţa de cine eram cu adevărat. O împletitură a tuturor formelor de excludere a oricărui individualism, a oricărui acord cu mine însumi, ce devenea din ce în ce mai trainică, ca o culoare care îşi are originile în celelalte culori.

Încet, încet, am ieşit la suprafaţă din îmbâcseala norilor denşi, negri, care mă acoperiseră la momentul inoportun. În sfârşit am fost în stare să înţeleg ceea ce mă prefăceam a nu pricepe şi să ţin pasul cu împrejurările prin care treceam.

Trebuia să umplu acea parte din mine care rămase în trecut, examinandu-mă prin prisma a ceea ce îmi imaginam că nu ştiam despre mine.

Leadershipul: Te afunzi în bucla prea accentuată a unei crize de personalitate ca să-ţi construieşti propria identitate?

Îţi poţi îmbunătăţi mai mult capacitatea de conducere printr-o abordare realistă a naturii umane care are potenţialul de a schimba în mod semnificativ mentalităţi, de a crea continuitate în propriile decizii, de a schimba regula jocului în ceea ce priveşte propriile capacităţi şi perspective.

" În interiorul fiecărei persoane mai în vârstă se află o persoană mai tânără care se întreabă ce naiba s-a întâmplat." remarca odată Cora Harvey Armstrong.

Înainte să antrenezi oameni, înainte de a schimba destine, înainte de a influenţa schimbările, trebuie să înţelegi lecţiile şi realităţile vieţii. Care uneori sunt foarte dure, alteori fac tumbe, ţopăie nestingherite într-un singur loc, sau te aruncă pe tărâmuri stranii unde bântuie vijelii; dispar prin subconştientul sau inconştientul tău, scot brusc la lumină tot felul de nereguli. Dar care te pot învăța, ghida, și inspira în procesul de devenire.

Direcţia leadershipului este reprezentată de acea linie neîntreruptă din viaţa ta, a omului care îşi construieşte propria identitate fără să se afunde în bucla prea accentuată a unei crize de personalitate care iterează la nesfârşit. Iar pentru ca identitatea ta să nu se deprecieze, trebuie să compui, să zugrăveşti portretul corect al părţii de bază a fiinţei tale care te apropie constant de cine eşti cu adevărat.

Ai intrat în bucla unei perpetue şi clocotitoare crize de personalitate? Te împotriveşti nevoii de a te transforma într-o victimă a contradicţiilor? Îţi canalizezi prezentul într-o direcţie bună, sau continui să trăieşti într-un spaţiu abandonat, înecat în necunoaştere?

O floare frumoasă şi foarte apreciată nu creşte pe toate drumurile, dar se poate usca oriunde dacă nu are condiţii optime de umiditate, temperatură şi lumină. Pentru ca personalitatea ta să fie în concordanţă cu adevăratul tău fel de a fi, trebuie să-i asiguri cele mai bune condiţii de a se dezvolta normal. Iar în acest scop numărul de voturi pe care îl acorzi existenţei tale trebuie să reprezinte cel puţin o treime din totalul resurselor, a investiţiilor pe care le faci în vederea formării propriului tău Eu.

Leadership: Un copac înalt în care se află o mulţime de fructe coapte

Oricât de entuziaste sau necesare sunt eforturile tale de "regăsire" a adevăratului potenţial de Om, nu doar de Lider, acestea trebuie să se înscrie în orizontul obiectivităţii pentru a deveni posibile şi acceptabile.

Iar un orizont insuficient de cuprinzător, care nu permite evoluţia unor forme de cooperare între cine eşti şi cine poţi deveni, în sensul confirmării şi conservării valorilor esenţiale care te definesc, se aseamănă cu un copac înalt în care se află o mulţime de fructe coapte. Trebuie să confecţionezi o scară tot atât de înaltă cât copacul ca să ajungi să le culegi pe toate. Această scară desemnează compromisul pe care îl faci pentru a-ţi menţine constanta de a fi.

Nu rătăci în roluri inconsistente care nu-ţi accentuează calităţile. Învaţă să distingi între un orizont al trecutului şi unul al prezentului.

Cu ce umpli spaţiul dintre linia continuă şi întreruptă care te uneşte de cel ce poţi deveni? Poţi enumera cel puţin trei factori care te obligă să păstrezi distanţa faţă de cine eşti cu adevărat? Cu ce umpli acea parte din tine care a rămas în trecut?

Modul în care îţi evaluezi limitele propriei tale lumi, determină rezultatul procesului tău de transformare.

Concluzie: Suntem materia vie care a fost modelată până la o anumită vârstă şi care în continuare este modelată şi finisată de noi înşine spre a deveni o veritabilă "operă de artă". Însă acest lucru necesită o bună autocunoaştere, o viziune de perspectivă a ceea ce putem să devenim în concordanţă cu o realitate prezentă şi viitoare.

Source: https://neculaifantanaru.com/principiul-constantei-de-a-fi-IV.html

Principiul constantei de a fi (I)

On August 18, 2012

Priveşte lucrurile din perspectiva a ceea ce poţi fi, acţionând în concordanţă cu ceea ce eşti.

Aveam nevoie de cineva care să mă cunoască, şi totuşi să nu mă cunoască. De un martor al unei mari tranziţii spre un „altceva" provizoriu neconturat. Cineva care să mă perceapă nu aşa cum eram de fel, ci aşa cum puteam fi după o mare transformare, după o noapte furtunoasă, *une rencontre avec moi-même* . Să uite de mine, ca apoi să-şi amintească. Şi invers, ca un fel de vice-versa.

O judecată fără cunoaştere? sau O cunoaştere fără judecată?

Întunericul mă învălui cu toată puterea lui, mistuitor şi rece, ca pe-o scoică de mare. Îl simţeam aproape ca pe un colos gata să mă strivească, sub forma unei structuri imense care se impunea mental, o unitate mistificatoare care îmi împiedica orice compromis cu raţiunea, orice motivaţie pentru participarea corespunzătoare la marea „devenire".

Leadership: Poți purta o luptă constantă cu uitarea de sine, menținând conexiunea cu realitatea **prin** acceptarea vulnerabilităților, pentru a deveni o forță de impact?

Decădeam tot mai mult în abisul înrobitor al uitării, al neştiinţei, al neînţelegerii din careul trecutului, al deteriorării propriei mele naturi. Mă condamnam singur, ca Chuck Noland, din " *Cast Away* ", punându-mi masca permanentă a separării de orice reper real, care concomitent mă supunea constant la un proces de uitare de sine. De parcă aş fi primit ordin de la însuşi Mephistopheles să distrug întreaga lume, începând cu a mea, căci scotea la iveală tot ce rămăsese artificial în relaţia dintre noi.

Ca o celulă vie, conştiinţa mea se lupta continuu pentru a exista, pentru simplul fapt că existenţa sa reprezenta o realitate care ieşea din cadrul anodinului şi anonimatului. Mă adâncisem într-o stare de confuzie şi dezorientare, la comanda unei utopii totalitare. Mi-era ruşine de tăcerea mea glaciară şi nesimţitoare faţă de omul care eram şi care îmi dăruise mai mult decât oricine, dar care se înjosea atât de mult în ochii realităţii prin aparenta nepăsare faţă de sinele propriu.

Am avut grijă să ascund totul. Breşa cea mai adâncă din existenţa mea a fost creată de dorinţa de a şti dacă aveam sau nu vreun control asupra propriului meu Eu. Doar aşa am izbutit să descopăr cele mai obscure taine ale părţii bune care se găsea în mine, vârful cel mai înalt al artei de a crea noi forme de înţelegere şi impact asupra felului meu de a fi.

Am simţit bucuria pură de a mă regăsi.

Leadership: Care este factorul care te poate transforma într-un "altcineva", știind că dorința de a înțelege propriul impact asupra vieții ar putea duce la cel mai înalt nivel al auto-cunoașterii?

Cunoaşterea de sine, raţiunea de a fi sau imaginea a ceea ce ţi-ai dori să fii, reprezintă tot atâtea motivaţii pentru o existenţă plină de responsabilităţi, dublată de conştientizarea semnificaţiei acţiunilor tale viitoare, ca lider.

Poţi lua decizii care să afecteze pozitiv leadershipul şi calităţile tale numai dacă creezi noi forme de înţelegere şi impact asupra felului tău de a fi. Dimpotrivă, unei autocunoaşteri care nu te încurajează să te laşi în voia naturii tale, în voia propriilor mecanisme de "autorefacere şi apărare", uneia care nu te încurajează să-şi exerciţi mai bine calităţile sau abilităţile excepţionale, îi va fi greu să ţină pasul cu leadershipul pe care îl doreşti.

Care este factorul care te împiedică să te apropii de cine eşti cu adevărat? Te laşi învăluit de întunericul mistuitor şi rece al unei autocunoaşteri incerte? Te adânceşti într-o stare de confuzie şi dezorientare care te face nesigur asupra a ceea ce aştepţi de la tine? Te supui unei judecăţi continue fără cunoaştere? Te loveşti de fluxul unei cunoaşteri fără judecată?

Felul de a te privi pe tine însuţi rezidă din cunoaşterea pe care ţi-o readuci aminte din ce în ce mai mult după ce te-ai transformat în altcineva.

Pentru a-ţi creşte nivelul de autoacceptare şi motivaţie trebuie să discerni asupra realităţii şi asupra propriilor gânduri. Dacă nu-ţi personalizezi drumul spre tine însuţi până ce izbuteşti să dezlegi cele mai obscure taine ale părţii bune care te caracterizează, nu vei reuşi să netezeşti semnificativ calea către luarea deciziilor corecte. De asemenea, nu vei putea să îmbrăţişezi acele valori care îţi pot orienta judecata şi acţiunile spre efecte, nu spre cauze.

Unui om conştient de capacitatea de neînlocuit a propriului său model de a fi, încrezător în inepuizabila profunzime a propriei sale fiinţe, şi care îşi călăuzeşte acţiunile în acest sens, viitorul nu-i poate rezerva decât confirmarea şi amplificarea acestor aşteptări, prin dezvoltarea unor noi forme corespunzătoare de manifestare a Eu-lui său.

Tu eşti martorul cel mai lucid al marii tranziţii spre un altfel de a fi altcineva. Indiferent ce aduce leadershipul, reuşita ta va veni odată cu modul în care foloseşti opţiunile care îţi dezvăluie caracterul privit prin prisma trecutului. Încearcă să vezi lucrurile şi din perspectiva a ceea ce poţi fi, acţionând în concordanţă cu ceea ce eşti.

Un leadership profund își găsește sursa în capacitatea de a dezlega cele mai obscure taine ale părții bune din noi, fiind amplificat de manifestarea unor noi forme de exprimare a determinării.

Principiul constantei de a fi scoate în evidenţă felul tău de a fi în acele situaţii, bulversante, când ai impresia că nu te priveşte nimeni, atunci când nu-ţi recunoşti calităţile.

Cogito ergo sum – cugeţi deci existi şi nu numai atât. Trebuie să-ţi direcţionezi gândirea spre tine însuţi pentru a descoperi acele calităţi care vor da un sens benefic acţiunilor tale viitoare şi care vor favoriza dezvoltarea ta ulterioară, făcându-te să fii "altcineva" în marea masă a liderilor.

Source: https://neculaifantanaru.com/principiul-constantei-de-a-fi.html

Principiul corectitudinii

On Ianuarie 22, 2010

Nu pretinde de la oameni ceva în plus faţă de ceea ce pretinzi de la tine însuţi.

Cred cu tărie că tot ceea ce ni se întâmplă în viaţa are un scop. Ca fiinţe inteligente avem puterea, şi este de datoria noastră, să învăţăm câte ceva din fiecare experienţă pe care o trăim, fie plăcută sau mai puţin plăcută, fie antrenantă, fie descurajatoare. Iar dacă totul în viaţă se repetă, înseamnă că n-am învăţat nimic din lecţiile pe care am fi trebuit să le învăţăm. De aceea cred că omul în sine poate evolua cu condiţia ca el însuşi să-şi dorească să evolueze. Altfel, niciodată, nimic nu va fi nou sub soare.

Săptămâna trecută mi-a fost dat să întâlnesc un om special. Spun special deoarece, într-un fel, se deosebeşte de mulţi alţii. Şi mai ales pentru m-a învăţat o lecţie preţioasă care sunt sigur că îmi va folosi în viitor.

Eram într-o sală de sport şi jucam fotbal cu prietenii mei, cu unii dintre ei fusesem coleg la acelaşi club de fotbal cu mulţi ani în urmă. Sala era destul de încăpătoare şi modernă. S-a putut juca frumos. Însă, din cele trei echipe câte eram, una nu şi-a dat interesul să joace prea bine. Era evident lucrul acesta. Pasele jucătorilor nu se legau, nici nu-i de mirare pentru că majoritatea erau date la întâmplare. Pierdeau foarte multe mingi, nu alergau aproape deloc, nu se ajutau, ci jucau individual. Nu exista nicio conectivitate. Jocul lor curgea anapoda.

În momentul când am făcut o pauză, stând pe bancă lângă Andrei, căpitanul echipei cu pricina, nu am putut să nu-l întreb: *„ Andrei, de ce nu vorbeşti cu băieţii din echipa ta să se concentreze mai mult la joc? Nu vedeţi că nu vă iese nimic? Niciodată n-aţi jucat aşa slab ca astăzi. "*

În răspunsul pe care l-am primit stă numai laudă: *„ Nicu, aceşti băieţi au jucat alături de mine ani de zile. Ne cunoaştem foarte bine. Au şi ei încredere în mine, nu numai eu în ei. Dar dacă eu însumi nu joc bine, ei vânzând acest lucru, nicidecum nu se vor strădui să fie mai buni. Nu vezi că şi eu joc ca o ciubotă astăzi? De aceea nu pot pretinde de la ei ceva în plus faţă de ceea ce pretind de la mine însumi. Când eu am să joc bine şi n-am să mai pierd aşa uşor atâtea pase, abia atunci voi putea avea pretenţii de la ei. Altfel nu. Cum să mă urmeze, dacă tocmai eu sunt cel care joacă cel mai prost dintre toţi?*

Leadership: Te onorezi pe tine însuţi ca şi câştigător într-un test de performanţă, prin a avea încredere în reply-ul autorităţii tale la un mesaj de tipul: "Autentificare eşuată" ?

Rezultatele unei echipe depind de efortul depus de liderul ei. Andrei m-a învăţat în acea zi o lecţie importantă, pe care mulţi refuză s-o înveţe: atunci când liderul „joacă" slab, restul echipei abandonează lupta imediat. Dar, mai mult decât atât, că un lider nu-i poate critica sau judeca pe membrii echipei sale şi nu poate cere mai mult de la ei atâta timp cât el însuşi nu-şi face treaba impecabil.

Autoritatea unui lider eşuează considerabil, pricinuind un dezavantaj de imagine care nu se anulează de la sine, atunci când reacţia lui în faţa presiunii unei partide se îndreaptă către o altă faţă a naturii sale - manifestată prin dualitatea dintre voinţa de a vrea să schimbi ceva la tine şi instinctul de a sprijini o cauză mai mare. Cu alte cuvinte, are loc o autentificarea eşuată într-o experienţă de imagine prin care liderul ajunge la un nivel de interiorizare care îi zdruncină din rădăcini vechile credinţe şi principii, fiind chemat să se comporte în mod parţial faţă de el însuşi.

Mulţi lideri, şi aici mă refer la modul general, nu sunt atât de sinceri şi corecţi cum este Andrei. Ei cer de la oameni mai mult decât ei înşişi sunt în stare să dea. Este acesta oare un lucru normal? Sigur, înţeleg că unii care sunt într-o poziţie de lider au autoritatea de a interveni şi de a implementa anumite schimbări, de a impune reguli, de a lua decizii şi de a solicita subordonaţilor să se supună lor în vederea realizării scopurilor propuse.

Însă a pretinde de la oameni ceva în plus faţă de ceea ce eşti capabil să dai, mi se pare o lipsă totală de profesionalism. O lipsă totală de fair-play. O lipsă totală de respect faţă de membrii echipei care se străduiesc să facă o treabă cât mai bună, care îşi dau tot interesul să obţină rezultate cât mai bune.

Leadership: Eşti rănit de instinctul de a face o legătură între felul cum îţi percepi rolul și ceea ce îţi asumi când te înstrăinezi de şansa de a face o diferenţă în rezultatul echipei?

Să-ţi formezi o anumită convingere despre neacceptarea ta ca un întreg de emoţii şi tensiuni, apoi să treci la acţiune în conformitate cu ea, înseamnă să devii un om cunoscut sub învelişul unui comic aparent, nu sub un înveliş al aspiraţiei către performanţă şi perfecţiune. Solemn este numai cel ce vrea să fie, din toate punctele de vedere, pretenţios cu performanţele de care se mândreşte.

Iar cine se ancorează într-un om rănit de instinctul de a face o legătură între felul cum îşi percepe rolul și ceea ce îşi asumă când se înstrăinează de şansa de a face o diferenţă în rezultatul echipei, îngrijindu-se de gestionarea emoţiilor trăite prin angajamente ferme, se va menţine într-o stare permanentă de nemulţumire până când va abandona orice relaţie cu voinţa.

Datoria unui lider este să fie mereu lângă oameni, să le întindă o mână de ajutor atunci când este nevoie, să-i răsplătească pe fiecare după performanţele obţinute. Dar dacă el nu depune niciun efort, dacă nu manifestă niciun interes faţă de rezultatele echipei şi nu se implică deloc în susţinerea şi dezvoltarea ei, atunci subordonaţii, la rândul lor, nu vor avea motive reale să-şi dea interesul. Iar dacă liderul pretinde de la oameni mai mult decât poate oferi, atunci aceştia îl vor cataloga drept „necorespunzător" şi în final îşi vor căuta alt lider.

Leadershipul este şansa de a face o diferenţă în rezultatul echipei, fără să te laşi ghidat de circumstanţele de fundal create printr-un act de renunţare, de clemenţă sau de îndurare.

P.S. Întotdeauna trebuie să ţii cont de capabilitatea echipei dacă vrei să-ţi atingi scopurile propuse, şi să nu pretinzi niciodată de la oameni mai mult faţă de ceea ce pretinzi de la tine însuţi.

Source: https://neculaifantanaru.com/principiul-corectitudinii.html

Principiul creatorului de artă

On Noiembrie 10, 2014

Determină realitatea ce intră în conul de lumină al investigaţiei temei pe care îţi propui să o abordezi, măsurând valoarea existenţei particularului din întreg.

Ce este mai important: pedanteria în respectarea detaliilor istorice, sau precizia în descifrarea evenimentelor, a sensului lor cu rezonanţa actuală? Cum să fie prezentaţi aceşti oameni care au trăit cu secole în urmă: stilizaţi hieratic în sensul operelor plastice ale epocii, cu gesturi de icoană, dictate involuntar de costumele vremii? Cum poate fi creat contactul cu aceşti oameni atât de depărtaţi şi totodată atât de apropiaţi de noi? Care să fie atitudinea faţă de acest "sfânt", genial conducător de oşti? Cum să ne fie înfăţişat personajul Nevski: înălţat în slăvi, sau coborât până la halat şi papuci?

Marele regizor găseşte soluţionarea acestor întrebări în elaborarea filmului. Interpretarea istorică este realizată prin punctul de vedere al prezentului, al actualităţii temei. Esenţială este pentru Serghei Eisenstein claritatea temei, sobrietatea verbală a filmului. Oamenii despre care va povesti filmul sunt, în fond, aceiaşi oameni ca şi noi. În ceea ce priveşte eroii din epocile trecute, putem discuta de la egal la egal cu ei, nu simţim nevoia să înjosim eroii trecutului şi nici să ne ridicăm în vârful picioarelor pentru a apărea de aceeaşi înălţime cu ei. *****

Leadership: Cum înfăţişezi viziunea despre om astfel încât el să se încadreze în tiparele unei structuri individuale de concepţie a operei?

În intenţia unei asocieri directe între modalităţile de consolidare a cerinţelor de conţinut ale creaţiei şi realizarea tehnică a unei noi platforme de inovare care să contribuie la contextualizarea cât mai nuanţată a producţiunilor de ordin ştiinţific şi intelectual, trebuie mai întâi să readucem valoarea existenţei umane în faţa fenomenului de transformare a artei.

Cum trebuie înfăţişată viziunea despre om astfel încât el să se încadreze în tiparele unei structuri individuale de concepţie a operei, acolo unde trebuie să intervină în mod autentic originalitatea?

Ei bine, viziunea, dar şi dedicarea necesară pentru materializarea acesteia într-o formă reprezentativă de abordare a ineditului, dând naştere la o anumită nişă de subiect, trebuie să pornească de la combinarea, proiectarea şi integrarea în diverse proporţii a elementelor de spectaculozitate.

A atrage privirile oamenilor din jur din ipostaza de artist, permiţând reunirea virtuţilor de experimentator, de investigator al realului şi imaginarului, la frontiera cu ficţiunea, înseamnă de fapt să te confrunţi cu ei într-o interpretare care slujeşte o teorie avansată, o idee sau o tendinţă ce pune în lumina intenţia de nemărginire în infinitate, ca atunci când pictorul amestecă de fiecare dată altfel culorile, plecând de la tonul de bază, pentru a obţine o altă nuanţă şi alt model.

Iar omul, modificat substanţial pentru experienţa de depăşire a condiţiei de exilat în propriile limite, interferând cu creaţia, pus în ipostaza de „artist complex", poate aduce creatorului de artă o anumită doză de subiectivitate în aprecierea gradului de extindere a zonei de impact. Dar şi o doză de obiectivitate în aprecierea gradului de realizare a criteriilor şi obiectivelor de performanţă.

Leadership: Cum evaluezi şi interpretezi valoarea existenţei personalităţii umane în faţa fenomenului de transformare a artei?

Personalitatea a cărei activitate este relevantă în contextul procesului de dezvoltare a leadershipului se conturează dincolo de ecranul nonconformismului stilistic ce are la bază atracţia desprinderii de norme şi reguli, uimind prin varietatea temelor de creaţie care lărgesc orizonturile cunoaşterii.

În leadership, ca şi în arta regizorală, valoarea omului cât şi maniera de concepere a trăsăturilor de personalitate integrate într-o anumită experienţă, au o pondere importantă în stabilirea trendului de exprimare şi afirmare a propriei autonomii în raport cu idealul de artă - prin creaţie, prin intermediul modelelor construite.

Ca lider-artist, tema pe care o tratezi şi o personalizezi, sprijinită de sensurile atribuite valorii omului, trebuie să reflecte - în măsura posibilului - o abordare conceptuală a creaţiei, care poate fi înţeleasă atât în sens subiectiv cât şi obiectiv.

Nota dominantă care învăluie ansamblu de transformări ale elementelor de producere a semnificativului, evidenţiind diferenţele şi apropierile dintre ceea ce cunoşti şi ceea obţii prin prisma conceptelor reconsiderate, este găsirea, în cadrul unor noi situaţii, a unor valori de referinţă care pot să susţină tranziţia spre un tip diferit de orientare – una axată pe interpretări de ordin constructiv ale personalităţii umane.

Interpretarea pe care o conferi personalităţii tale din perspectiva unui artist se prezintă ca o structură deschisă de trăsături compensatorii ce îţi arată nu doar cum să înţelegi mai bine lumea, dar şi cât de vastă e dimensiunea a ceea ce încă nu cunoşti despre tine.

Poţi să determini limitele cunoaşterii tale „obiective”, arătând şi faptul că natura ta însăşi nu poate fi cunoscută?

Principiul creatorului de artă vizează instaurarea conexiunilor între multiplele modele de referinţă, situate într-un curent al dezvoltării autenticităţii, care intră în structura creaţiei prin implicarea oamenilor - reprezentaţi în diverse ipostaze.

A măsura valoarea existenţei particularului din întreg înseamnă a găsi, pe baza cunoaşterii profunde, elementele caracteristice de unicitate, constitutive ale unui scop de superioritate în creaţie, transmise prin modalităţi specifice unui leadership performant, care se bazează pe trecut, dar privesc prezentul şi viitorul. Să găseşti unicitatea într-o diversitate, asta reprezintă adevărata performanţă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/principiul-creatorului-de-arta.html

Principiul cunoaşterii reciproce

On Ianuarie 24, 2010

Cunoaşte-i pe cei ce sunt cu tine, şi cei ce sunt cu tine te vor cunoaşte.

Întotdeauna numai în faţa unor situaţii critice se poate distinge un om. El poate birui voinţa celor din jur şi se poate ridica deasupra lor la momentul oportun, ca o flacără arzătoare dătătoare de speranţe, dacă în momentele cele mai dificile dovedeşte curaj, abilitate şi tărie de caracter. Doar dacă dovedeşte că este un as în conducerea oamenilor, că este neclintit în deciziile sale şi că este capabil să se arunce primul, fără frică, în faţa oricărui pericol, va putea câştiga încrederea celorlalţi şi va fi sprijinit de ei.

Dar nimeni nu poate ajunge cu uşurinţă în fruntea oamenilor. Şi asta deoarece oamenii aşteaptă de la o persoană, mai întâi de toate, dovezi că este capabilă să-i conducă. Într-o altă ordine de idei, ei vor să vadă de ce e în stare o persoană, luând în consideraţie calităţile şi defectele, abilităţile şi competenţele ei, înainte să o accepte la conducerea lor.

Leadership: Reacţia ta la sugestia pe care o oferi în modul de expunere a exemplului personal face parte din felul tău de a te motiva atunci când îţi măsori toate avantajele?

După ce-au ajuns pe insula Cos, la lumina slabă pe care stelele de pe cer o aruncau pe puntea corăbiei, încercaţii bărbaţi din Foceea s-au strâns oftând şi suspinând în jurul lui Dionysios. Cu toţii erau epuizaţi, gâfâiau, în urma efortului depus de-a lungul ultimelor zile. Fuseseră zoriţi să vâslească fără întrerupere şi erau sleiţi de putere.

Observând feţele schimonosite, gesturile nervoase şi oboseala oamenilor, şi după ce a ascultat tânguirile multora, Dionysios, comandantul galerelor, le-a vorbit:

- Mulţumiţi-le zeilor nemuritori că aţi fost înţelepţi şi v-aţi ales un comandant care ştie ce vrea. Eu, Dionysios, fiu al Foceei, nu vă voi abandona. Nu vă spun acest lucru pentru a mă urma în continuare pe mine doar pentru că sunt cel mai iscusit navigator, doar pentru că sunt mai puternic şi mai viclean decât oricare dintre voi, ca să nu înşir şi celelalte calităţi pe care le am. Dar gândiţi-vă bine ! Este printre voi un altul mai bun decât mine? Dacă este, atunci să îndrăznească şi să spună. Ca să vedem ce facem mai departe.

Toată lumea a tăcut. Nimeni nu a revendicat dreptul de a fi comandant. Nimeni nu s-a considerat mai destoinic decât Dionysios, nimeni nu s-a găsit interesat să-l înlocuiască la conducerea galerelor. De ce oare?

Dintr-un singur motiv. Nimeni nu s-a îndoit că Dionysios este cel mai iscusit dintre ei. Nimeni nu s-a încumetat să facă ceea ce putea face el. Toţi îi recunoşteau calităţile şi îl recunoşteau ca fiind singurul capabil să-i conducă pe mare, singurul capabil să-i conducă spre victorie în bătăliile navale împotriva perşilor. Fiind de atâta vreme pe mare cu el, oamenii au ajuns să-l cunoască foarte bine, şi ştiau că este o persoană pe care într-adevăr se pot baza şi că un alt comandant mai bun nu există. La rândul său, Dionysios îşi cunoştea foarte bine oamenii. Fiind sigur că nu există căpitan mai bun decât el, şi-a putut exercita autoritatea care îi era recunoscută, neputând fi înlocuit de nimeni.

Prestigiul pe care îl meriţi este o manifestare a mândriei ce rezultă din felul de a te motiva atunci când îţi oglindeşti toate avantajele într-un context de împărtăşire şi de laudă a unicităţii.

Dionysios va fi întotdeauna un exemplu desăvârşit: a ştiut să-i conducă pe oameni spre victorie, chiar dacă a fost aspru şi sever cu ei. Nu s-a eschivat niciodată, dând din umeri cu un: ”Nu ştiu”. Ci a cumpănit cu deplină răspundere tot ce era pro şi tot ce era contra, tot ce era bun şi tot ce era rău pentru echipajul său, şi cu priceperea sa în navigaţie i-a îndrumat în direcţia cea mai bună, mai ales atunci când au avut de traversat momente grele. Oamenii erau convinşi că vor avea noroc atâta timp cât Dionysios se afla în fruntea lor, iar de se vor lipsi vreodată de el, norocul îi va părăsi în totalitate.

Cunoaşterea reciprocă dintre lider şi oameni, după care am putea opera fără greş distincţia dintre o realitate de faţadă şi una de adâncime, la care se adaugă beneficiul unei viziuni partizane asupra unor aspecte cu impact major în costul şi durata unei acţiuni, izvorăşte din modul de a-ţi explica clar şi la obiect cauza pentru care lupţi pe fondul unei potenţiale victorii.

Singurul tău duşman este calea prin care te afirmi în condiţiile unei conformităţi cu o limită pe care nu trebuie să o depăşeşti, cum ar fi justificarea utilizării necinstite a imaginii unei forţe de care nu dispui. Iar a-ţi forma o convingere despre superioritatea ta şi a trece la acţiune în conformitate cu ea, se poate simţi în modul de a vedea viaţa ca o rană pe care nu o laşi să se vindece.

Unul dintre lucrurile cele mai importante pe care trebuie să le facă un conducător este să stea suficient de mult timp printre oameni până ce va ajunge să-i cunoască foarte bine. Dacă nu-i va cunoaşte temeinic, şi dacă oamenii, la rândul lor, nu-l vor cunoaşte foarte bine, atunci nimic nu va putea fi sigur.

Bineînţeles în felul acesta liderul devine cunoscut. Dar vai de liderul care are diverse slăbiciuni, ce vor fi cunoscute de cei pe care îi conduce. De aceea este important ca el să se cunoască bine mai întâi pe sine însuşi, iar dacă ştie că are totuşi nişte slăbiciuni, să le ascundă bine, căci o dată cunoscute de ceilalţi, va cădea pradă manipulării lor.

Leadershipul este o chestiune de onoare care se obţine printr-un procedeu care comportă două părţi în cursul cărora se stabileşte plaja de valori care îţi ghidează paşii: prima parte se referă la preocuparea ta pentru efectele secundare ale pierderii şi focusarea pe schimbările de rol, iar cealaltă parte se referă preocuparea ta pentru binele celor ce te urmează.

A fi în fruntea oamenilor, pe lângă ţintirea înainte, la o depărtare despre care uneori nu-ţi poţi face o idee exactă, este o aplicare a adevărului exprimat de filosoful rus Nikolai Cernîşevski: "cu cât năzuinţele tale sunt mai realiste şi mai pozitive, cu atât mai energic vei lupta cu împrejurările ce se opun înfăptuirii lor".

P.S. Ca să ai o putere mare de influenţă asupra oamenilor, trebuie să stai mult timp în preajma lor, să-ţi dovedeşti isteţimea, priceperea, profesionalismul şi ataşamentul faţă de ei. Să-i domini printr-o voinţă de nezdruncinat, prin spiritul viu şi inepuizabil, printr-o dorinţă continuă şi puternică de victorie. Iar dacă le vei reda speranţa în viitor ei nu te vor putea dezamăgi, şi nu-şi vor căuta niciodată alt lider.

*** Notă:** Mika Waltari - *Etruscul* , editura Polirom, 2002.

Principiul Deja Vu

On Noiembrie 21, 2014

Adu noi dovezi în sprijinul a ceea ce ai devenit, printr-o aducere aminte a cine eşti cu adevărat.

Mă regăseam într-un fenomen inacceptabil din punct de vedere raţional, acela al timpului recuperabil, ca o aducere aminte a cine eram cu adevărat în momentul în care eram înconjurat de ceea ce nu eram. Înadins, prin practicarea introspecţiei, mă angajasem în explorarea unui adevăr ascuns, nemăsurat, intimidant, care mă depăşea prin amploarea şi complexitatea lui. Ceea ce era nemuritor în mine putea să ascundă o altă realitate, supusă improbabilităţii, chiar imaginativă.

Totul se dezvăluia printr-o ciudată inversare de optică, ca printr-o oglindă magică, la nivelul unui subiectivism halucinant, rupt parcă din Stephen King. Păream suspendat într-un spaţiu al conştiinţei extins dincolo de mine, condus fiind doar de acea orbire a inteligenţei fără sentiment. Ca şi când aş fi încercat să reînvii nişte viziuni de mult uitate într-o realitate care se încăpăţânează să acţioneze după reguli necunoscute - una superioară, susţinându-se singură prin unificarea celor trei cercuri congruente: incoerenţele, paradoxurile şi iluziile.

Iar acest pre-update al autocunoaşterii duse la extrem, ca o forţă centrifugă ce mă elibera aproape cu totul din strânsoarea cătuşelor trecutului nelimpezit, continua cu îmbunătăţiri de ordin imaginar şi rezolva micile scăpări pentru bug-urile apărute în versiunile "alfa" aferente realităţii ancorate drastic în cadrele unei gândiri schimbătoare.

Aici începe frumuseţea înţelegerii de sine – eram mereu prins în repetitivul joc al potrivirii cu un anumit tip de rol care putea fi abordat din mai multe unghiuri, pe mai multe laturi existenţiale. Sub acest aspect exista, însă, în viaţa mea, un alt Eu. Căci accesasem o altă extensie a mea, printr-un Deja vu care mă făcea să simt că trăiesc viaţa altcuiva.

Leadership: Poţi să construieşti un "Select" în dinamica trecutului care să întoarcă valoarea logică "True" în condiţiile prezentului?

Cred că de fapt în această stare reziduală a gândurilor şi acţiunilor pe care le-am întreprins în trecut, încadrând noi funcţiuni de timp în specificul conştiinţei care dă contur unei realităţi apuse, se produce fuziunea dintre esenţă şi aparenţă. Adică dintre ceea ce te defineşte în permanenţă şi ceea ce te defineşte atunci când faci abstracţie de ceea ce ai devenit, luând mai mult în considerare imaginea a ceea ce ai fost.

Dovezile vii a ceea ce ai devenit, oferind alte răspunsuri la întrebarea: "Cine eşti?", pot fi de fapt repetiții inconștiente a ceea ce ai fost cândva, prelucrând şi dezvoltând în cadrul logicii - pe care o conţine gândirea pusă în sprijinul coordonării existenţei - un raţionament valid sau invalid. Adică, un raţionament favorabil plasării personalităţii într-un context de aliniere la un model de a fi, cu totul nou, în strânsă legătură cu cel vechi, deci în condiţiile unui pluralism de identități care oferă spaţiu de manevrare a modalităţilor de reevaluare, redescoperire şi reinventare.

Trecutul este mesagerul unor adevăruri esenţiale, a unor valori de referinţă care nu s-au conturat precis în timp și nu au crescut uniform odată cu experiența vieţii. Un fel de indicii lăsate în urmă care te pot conduce spre o altă zonă de cunoaştere, căci prin trecut retrăieşti momente fundamentale ale propriei excepţionalităţi – care revendică totalitatea ta. Momente puse necontenit în lumină, având drept călăuză adevărul, bucăţele din ceea ce gândeşti,

emoţii şi stări, având ca finalitate posibilitatea de a te forma continuu şi de a lua contact cu o sumă de calităţi care nu trebuie să-ţi lipsească atunci când vrei să devii lider.

Într-un domeniu cum este leadershipul, supus schimbărilor de progres sau regres în orice direcţie, obligaţia de a porni în căutarea a ceea ce ai fost te poate distribui într-un rol nou, care te face să simţi că trăieşti viaţa altcuiva care ai fi putut fi. Asta, în condiţiile unei existenţe afectate de acea realitate care insuflă spirit în ceea ce priveşte imaginea de sine, în tot ceea ce faci, prin distribuţia a ceea ce este subtil, aparent mic şi neînsemnat, într-o altă structurare şi într-o viziune de ansamblu cu accente şi funcţionalităţi suplimentare, cât mai evoluate şi mai performante.

Frumuseţea înţelegerii de sine poate fi etichetată că o aducere aminte a destinului ce te aşteaptă atunci când mersul mai departe constituie un update al raţiunii cu care ai vrea să te întâlneşti într-un alt timp decât cel ce se desfăşoară acum.

Principiul Deja Vu vizează acea recognoscibilitate a ceea ce ai fost şi eşti, în tot ceea ce realizezi, păstrând trendul ascendent al performanţei, dublate de moduri inovative de aprofundare a identităţii proprii.

Activitatea ta de lider trebuie să treacă dincolo de această postură de interpret al trecutului pentru pregătirea prezentului şi viitorului. Astfel încât apartenenţa ta la ceea ce se numeşte "curentul principal" din gândirea pe care o expui să aibă ca prioritate asigurarea unui rol potrivit în relaţia dintre fundal şi context, dintre ceea ce ai trecut cu vederea şi ceea ce eşti capabil să realizezi în cuprinsul realităţii pe care o trăieşti.

Source: https://neculaifantanaru.com/principiul-deja-vu.html

Principiul dezvoltării accelerate

On August 25, 2010

Cu cât sunt mai mulţi oameni implicaţi în sistem, cu atât sistemul este mai simplu şi mai flexibil de utilizat.

Probabil fiecare dintre noi a folosit măcar o singură dată instrumentul Google Translate. Google Translate este un instrument de traducere automată gratuit care îţi permite să traduci fraze, documente şi chiar site-uri întregi instantaneu. Modul în care funcţionează este fascinant. Ei bine, în spatele acestei aplicaţii se afla un program foarte complex care scanează textele pe care utilizatorul doreşte să le traducă dintr-o limbă în alta, căutând modele statistice semnificative - adică modele între traducere şi textul original, care sunt puţin probabil să apară din întâmplare. Odată ce programul găseşte un model, se poate folosi de el pentru a traduce texte similare în viitor.

Traducerile nu sunt întotdeauna perfecte, dar în mod constant prin furnizarea de noi texte traduse, instrumentul Google Translate se dezvoltă şi traducerile sunt din ce în mai bune. Nici nu-i de mirare că în ultimii patru ani tot mai multe persoane şi servicii au apelat la acest instrument de traducere gratuit. Deci, data viitoare când vei traduce o propoziţie sau o pagină de web cu Google Translate, gândeşte-te la acele milioane de documente şi miliarde de modele care au dus la traducerea ta - şi toate s-au întâmplat cât ai clipi din ochi.

Leadership: Poţi să te identifici cu o imagine care este criticată din punctul de vedere al dominației ei asupra unei arte ce asigură prelucrarea informaţiilor într-o formă care nu poate fi înţeleasă fără accesul la esenţa şi menirea ei?

Instrumentul Google Translate generează traducerile pe baza unor modele găsite în cantităţi mari de text. El analizează milioane şi milioane de texte care au fost deja traduse de traducători umani, utilizând un proces numit "traducere statistică automată". Aceste texte traduse provin din cărţi, din documente, din organizaţii precum ONU şi site-uri din întreaga lume. În cazul în care traducerea nu este realizată corect, exista şi opţiunea (foarte des utilizată de milioane de utilizatori) de a corecta textul propriu zis.

Google Translate este capodopera artei de a utiliza cunoştinţele milioanelor de utilizatori nu doar ca pe o sursă a avantajului competitiv, ci ca pe o sursă de date credibilă, completă şi accesibilă, care conţine aceeaşi valoare de tip "record" care însoţeşte apelul spre reviziunea opţiunii de intensificare a activităţii de populare a Internetului.

Instrumentul Google Translate este mai simplu şi mai flexibil de utilizat atunci când se implică mai mulţi oameni în îmbunătăţirea traducerilor, deoarece informaţiile de conţinut vin din mai multe surse şi astfel valabilitatea lor creşte, deci sunt întâmpinate tot mai puţine lipsuri, erori sau complicaţii.

Cu alte cuvinte, Google Translate, care la ora actuală este cel mai bun şi mai cunoscut instrument de traducere, nu poate funcţiona şi nu se poate îmbunătăţi constant dacă oamenii nu apelează la el realizând tot mai multe traduceri. Ce este minunat la Google Translate este faptul că se îmbunătăţeşte constant cu ajutorul informaţiilor furnizate de oameni. Strategia pe care Google o foloseşte pentru a-şi îmbunătăţi acest formidabil instrument de traducere este aceea de a implica cât mai mulţi oameni în procesul lui de dezvoltare, asigurându-i o perfecţionare continuă.

Google este un lider în ceea ce priveşte inovaţia, iar strategia dezvoltată de el, ca să se

diferenţieze de concurenţii deja prezenţi pe piaţă, s-a orientat într-o altă direcţie, concentrându-se cu prioritate asupra utilizatorilor. Cu alte cuvinte, Google s-a ghidat în procesul de evoluţie după zicala: "Ca să te dezvolţi rapid, trebuie să implici în procesul de dezvoltare cât mai mulţi oameni care să fie mulţumiţi de fiabilitatea sistemului."

Leadership: Succesul operei căreia ar trebui să-i dai deplin credit spre a reprezenta esenţa concepţiei ei de "liberă iniţiativă" confirmă totdeauna valoarea unei mobilizări pentru o anumită utilizare?

Utilizarea unei "opere informatice", cum este Google Translate, se poate realiza prin intermediul concepţiei de liberă iniţiativă atunci când cei care îi accesează constant constinutul sunt pe deplin conştienţi de faptul că efectele acestui fenomen de prelucrare a informaţiilor afectează valorile fundamentale ale unei companii vizionare.

Dezvoltarea unui sistem implică perfecţionare continuă, inclusiv a relaţiilor umane. Iar Google Translate se îmbunătăţeşte vizibil de la o zi la alta cu ajutorul oamenilor. Acest instrument, care vizează întreaga piaţă (adică toţi oamenii indiferent de vârstă, sex, studii, etc.), nu doar un segment specific, este una din pârghiile pe care corporaţia Google le foloseşte pentru a-şi spori valoarea.

Ca să îmbunătăţeşti calitatea oricărui sistem al companiei tale, prin care să poţi obţine numeroase beneficii, continuă să-l dezvolţi. Însă singura cale de a susţine dezvoltarea este să apelezi din ce în ce mai mult la des la ajutorul oamenilor. Iar cu cât sunt mai mulţi oameni implicaţi în sistem (şi dacă se poate cât mai competenţi), cu atât el se dezvolta mai repede.

De aceea, ca lider, datoria ta cea mai importantă este să găseşti un mijloc prin care să atragi cât mai mulţi oameni, făcând în aşa fel încât să aibă şi ei de câştigat. Dacă elanul lor este puternic, atunci ei vor continua să se dezvolte şi odată cu ei se va dezvolta şi compania pe care o conduci.

Utilizarea unei opere informatice are menirea de a asigura înţelegerea felului în care gândesc vizionarii atunci când solicită loialitate din partea beneficiarilor: trebuie să înţelegi importanţa informaţiilor pe care le oferi şi să fii exigent în privinţa gradului de acoperire al pieţei.

Totodată, utilizarea instrumentului Google Translate are menirea de a asigura înţelegerea felului în care acţiunile fiecărui om influenţează cu adevărat succesul fiecărei echipe.

Principiul dezvoltării accelerate aduce mari beneficii, mult mai mari în comparaţie cu investiţiile. Acest principiu are la bază creativitatea, inovaţia şi implicarea unor factori umani ca dorinţa de perfecţionare, de inter-relaţionare cât şi curiozitatea şi dorinţa de a cunoaşte lucruri noi. Singură, fără implicarea acestor factori umani, tehnologia avansată nu poate asigura dezvoltarea accelerată a unui sistem şi nici chiar a societăţii în ansamblu.

*** Notă:** http://googlesystem.blogspot.com/2010/08/how-google-translate-works.html

Principiul diferenţei de nivel

On Martie 08, 2012

Când o ţii tot înainte, alţii rămân tot mai în urmă.

La 17 decembrie 1903, de faţă fiind numai cinci persoane, la ora 10:35, Orville Wright, întins pe pântece între aripile aeroplanului, se înălţă în văzduh timp de 12 secunde şi ateriză la o distanţă de 30 de metri de la locul de plecare. Fu întâiul zbor în aeroplan.

După o oră, Wilbur Wright atinse 50 de metri. La amiază, aeroplanul reuşi să se menţină în aer 59 de secunde !

Aeroplanul cu motor cu explozie fusese realizat, iar fraţii Wright fură cei dintâi care l-au conceput şi experimentat în zbor.

Tinerii ascultaseră cu sufletul la gură istorisirea aviatorului, de parcă ei înşişi ar fi luat parte la peripeţiile celebrei invenţii a fraţilor Wright, se ridicară şi-i mulţumiră. Se ridică şi povestitorul şi le întinse mâna. De departe, de pe linia unde adăsta şirul de aeroplane, care luau parte la concursul de acrobaţie, veni, până la colina lor, zvonul muzicii militare.

*- La revedere, băieţi ! Şi nu uitaţi lecţia fraţilor Wright: chibzuinţă, curaj şi mai cu seamă perseverenţă ! **

Leadership: Eşti pregătit să urmezi direcţia unei abordări de tip win-win a relaţiei dintre ceea ce experimentezi ca performer şi ceea ce este aproape imposibil de înfăptuit, în condiţiile unei autonomii neîngrădite?

Trebuie să fii întotdeauna conştient de unicitatea şi valoarea ta dacă vrei să domini zona leadershipului, prin aceea că nimeni altcineva nu-ţi poate lua locul într-o istorie pe care o scrii tu, cu mâna ta, cu dovezi ale realizărilor tale. Unicitatea valorii pe care ţi-o conferă rezultatele obţinute prin perseverenţă şi chiar cu riscul vieţii, conştient că orice eroare te poate doborî de la înălţimea la care te-ai avântat plin de curaj, este o încercare de a domina acel factor numit "întotdeauna" în pofida oricărui "dintotdeauna".

Când îţi propui să atingi un scop greu de îndeplinit, şi dacă ţi se oferă toată libertatea de a încerca măcar o "intervenţie în premieră", abia atunci te poţi situa în categoria celor care ştiu că trebuie să se facă remarcaţi dacă vor să se diferenţieze de restul lumii.

Însă locul tău poate fi în zona unde nu vrei să te compari cu altcineva, fiindcă realizările obţinute cu mâna ta trebuie să conţină dovada prestaţiei unui personaj care îşi scrie singur povestea nemuritoare. Succesul aparţine celor ce s-au avântat mai sus decât toţi ceilalţi. Ori când ajungi cel mai bun din lume începi să te obişnuieşti cu prima poziţie şi nu mai vrei să cobori niciodată pe locul doi.

Leadership: Experienţei tale de viaţă i se poate adăuga o experienţă de relaţionare între ceea ce eşti în stare să devii şi ceea ce eşti în stare să realizezi, încât dovada valorii tale să fie valabilă într-o singură direcţie de evoluţie?

Bine spunea cineva: "A fi tu însuţi într-o lume care caută în mod constant să te facă

altcineva, este cea mai mare realizare." Pentru că singura direcţie de evoluţie a omului, pe lângă orice altă formă de automotivare, este să-şi ducă realizarea la nivelul exigenţelor propriei sale vocaţii.

Să fii cel mai bun din lume într-un domeniu înseamnă să conştientizezi faptul că tu evoluezi rapid spre desăvârşire, în timp ce alţii rămân în urma ta cu prea mulţi ani ca să mai poţi să-i numeri. Şi dacă s-ar aduna cele mai luminate spirite într-un minunat brainstorming, fii conştient că toţi la un loc n-ar face nici măcar 1% din ce-ai făcut tu. Şi toţi la un loc n-ar ajunge să se apropie de talentul tău nici peste 1000 de ani.

Un singur om face mai mult decât restul lumii. Luaţi ca exemplu Freddie Mercury. Dacă s-ar aduna toţi cântăreţii din lume, credeţi că toţi la un loc vor putea vreodată să compună un "The show must go on", versiunea 2.0 ?

Problema cea mare a personajelor devenite peste noapte "mari vedete" este că s-au grăbit să se afirme, dar fără să-l lase pe Dumnezeu să le şlefuiască talentul până la perfecţiune. Singura dovadă a perfecţiunii este acea transformare a omului, treptată, dar evolutivă, cu viteza melcului, ce se produce într-un timp îndelungat, prin multe încercări şi eşecuri. Încât ai avea nevoie de mărturii extrem de bogate privind roadele trudei sale statornice pentru a-i da de urmă în firească dinamică a istoriei.

Leadershipul este vocaţia de a înfrunta zilnic provocarea numită "inovaţie" din punct de vedere a ceea ce eşti dispus să laşi în urma ta ca amintire a unei creaţii care rămâne permanentă, de neuitat.

Principiul diferenţei de nivel este strâns legat de capacitatea ta de a-ţi depăşi limitele autoimpuse (sau impuse de credinţa altora), aşa încât tot ceea ce realizezi să fie direct proporţional cu valoarea pe care tu însuţi ţi-o atribui şi cu felul în care le permiţi celorlalţi să se raporteze la tine.

Source: https://neculaifantanaru.com/principiul-diferentei-de-nivel.html

Principiul disoluţiei autorităţii

On Octombrie 27, 2010

Un lider care nu dispune de un psihic puternic şi echilibrat îşi va pierde autoritatea în faţa lumii şi în faţa măreţiei vieţii.

Îmi amintesc entuziasmul maestrului care i se reflecta în priviri în timp ce, cu creionul în mână şi cu caietul pe masă, notam toate indicaţiile preţioase pe care mi le dădea. Îmi amintesc mândria pe care am simţit-o în acea zi, atunci când i-am dovedit că am înţeles ceea ce el mă învăţa. Cuprins de o nespusă dorinţă de a descoperi tainele artei şi dedesubturile ei, îmi promisesem mie însumi, îi promisesem şi lui, că voi face tot ce-mi cere, că-i voi da ascultare şi-i voi urma toate sfaturile.

Maestrul se uită la mine cu o satisfacţie deosebită. Chipul său, luminat de bucurie, reflecta esenţa lui interioară, îi reflecta personalitatea. Era un om de o excepţională bunătate şi blândeţe sufletească, de o sublimă măreţie. Îmi spuse la un moment dat:

- Ştii, oare, Nicu, că a existat odată un pictor foarte talentat, pe nume El Greco, care suferea de o boală a analizorului vizual numită astigmatism? Şi ştii că toate portretele pe care le-a redat erau alungite? În multe biserici din Spania se găsesc picturile lui care înfăţişează personaje deformate... Şi ştii că celebrul pictor Van Gogh a ajuns să-şi taie o ureche datorită stării sale psihice fragile?... Sau că, după cum susţin unii, Mona Lisa este de fapt un auto-portret al lui Leonardo DaVinci?

Eram puţin nedumerit. Nu ştiam ce vrea de fapt să-mi spună el cu aceste exemple, dar apoi a continuat:

- Nicu, opera unui artist trădează adevărata lui capacitate interpretativă care, la rândul ei, e strâns legată de integritatea anatomică şi funcţională a analizatorilor vizuali şi tactili.

Leadershipul este o creaţie căreia îi transferi experienţa ta de viaţă acumulată de-a lungul timpului în povestea unui personaj ale cărui trăsături produc ecouri în realitatea imediată a faptelor care influenţează percepţia lumii asupra noţiunii de "fragilitate".

Renumiţi pictori care au suferit diferite afecţiuni, s-au afirmat şi s-au bucurat de un real succes încă din timpul vieţii. Şi chiar dacă operele lor au rămas nemuritoare, ele reflectă în mare măsură deficienţele de care sufereau. Au existat, de exemplu, pictori care au pictat numai în nuanţe de verde şi albastru, fiindcă sufereau de o maladie numită discromatopsie. Ei percepeau realitatea înconjurătoare în mod deformat, şi nici nu-şi puteau imagina realitatea altfel.

Aidoma operei unui artist, "opera" unui lider trădează adevărata lui capacitate de conducere care e în strânsă legătură cu fondul lui psihologic şi cu modalitatea de percepţie a realităţii înconjurătoare. El se poate abate de la linia moralităţii, corectitudinii sau datoriei, dacă realitatea pe care o vede, o trăieşte şi o conştientizează nu este coordonată de un psihic solid. O realitate percepută deformat poate să genereze haos, panică şi dezbinare.

Fragilitatea este ceea ce laşi în urma ta după ce ţi-ai epuizat cele mai bune eforturi spre a construi o realitate pe măsura propriilor revelaţii despre sine. Aici avem de-a face cu o tragedie împărţită în două jumătăţi perfect egale: faptul că evoci un sentiment de compasiune fată de rănile profunde şi limitările oamenilor de geniu, care de multe ori suferă de

grandomanie sau narcisicm, şi faptul că nutreşti o admiraţie, asemănătoare idolatriei, agăţându-te prea des de anumite calităţi precum inteligenţă, perspicacitate, imaginaţie, fără să fii conştient că le deţii.

Leadership: Evoluţia ta se determină direct pe cadranul unui timp care te opreşte să fii tu, sub impactul unei raţiuni care cere să existe o comuniune între impulsul instinctiv și presiunea normelor sociale?

Evoluţia ta se determină direct pe cadranul unui timp care te opreşte să fii tu atunci când ea se manifestă într-un psihic instabil şi dezamăgitor, nu într-un psihic superior, uman. Impulsul instinctiv al omului este de a răspunde necesităţilor şi dorinţelor de moment cu ajutorul cunoştinţelor şi experienţei îndelungate, dar totodată el este supus încercării de a se manifesta prin instabilitate în cazul unei depresii cauzate de intensitatea anumitor frustrări, cum ar fi lipsa valorii, lipsa exprimării, lipsa unei poziţii de autoritate în domeniu, lipsa propriei permisiuni de a simţi plăcere, sau chiar lipsa măsurii în creaţie.

Omul care nu a avut răgaz să-şi cultive valorile, spiritualitatea, nu va avea limite decât în alegerea interpretării propriului rol. El va ţine seama doar de acumulările trecutului din care s-au născut disperarea, orgoliul, ciuda sau indiferenţa, iar pe parcursul general al „operei" sale nu va rămâne mai puţin de acceptat decât hazardul.

Hai să lămurim un lucru de pe acum, bine? Leadershipul se concentrează asupra dimensiunii umane ca mijloc de obţinere a rezultatelor de performanţă într-un domeniu sau altul. Dacă leadershipul pe care liderul îl produce, îl demonstrează şi îl exercită în jurul său nu este unul inspirat şi controlat, dacă nu este în armonie cu valorile oamenilor, atunci nu poate fi decât unul de dominaţie şi supunere, care în loc să genereze sentimente de mulţumire, generează numai tensiuni. Categoric modalitatea de acţiune a unui lider şi aşa zisa lui "operă" depinde de starea de normalitate a psihicului său.

Adolf Hitler este un bun exemplu în acest sens. El a reuşit să câştige poporul german de partea lui prin ideile sale iniţiale, idei posibil bune, măreţe, şi o doctrină pe măsură. Dar datorită psihicului său, a căzut în cele din urmă în extremism, şi a ajuns la genocid. Oricât ar părea de ciudat, acest ambiţios aspirant la idealuri înalte a avut o concepţie absurdă faţă de oameni, rase şi religii; el dorea cu orice chip să obţină o rasă ariană pură...

Un lider care suferă de o afecţiune psihică poate avea o capacitate persuasivă mare şi poate inocula în mintea oamenilor o idee care aparent este normală, dar el riscă să se abată de la ideea iniţial acceptată unanim, ajungând la o aberaţie.

Leadership: Alegi să trăieşti într-o dimensiune a asumării responsabilității față de un trecut care se încăpăţânează să nu mai treacă, sau într-o dimensiune a conştiinţei care se manifestă sub forma pretenţiei de a construi "Omul Nou" ?

Împlinirea personală echivalează cu respingerea pretenţiei de încasare a prejudiciului moral datorat unui caracter dur şi fără scrupule. Sau, dimpotrivă, se poate datora unui caracter delăsător, permisiv, care nu are încredere în forţele proprii, care se rezumă la complacerea în lenea cumplită, deci care nu îşi valorifică talentul încredinţat de la natură.

Liderul are nevoie de un psihic echilibrat, altfel poate să clacheze şi să înceapă să vadă totul într-o singură „culoare". Şi la fel cum taurii se înfurie şi reacţionează când văd roşu, orgoliul lor s-ar putea să fie stârnit când lumea din jur se abate de la principiile lui. Iar pentru împlinirea idealurilor sale, cel cu un psihic slab va fi în stare să sacrifice chiar şi ce are mai scump. Şi cum nimeni nu poate suporta prezenţa unui tiran în viaţa lui, încetul cu încetul puterea acestui lider se va diminua până la dispariţie.

Pentru orice funcţie de conducere este necesar să existe o personalitate puternică cu un psihic în limitele normalului, un psihic echilibrat - o persoană care să aibă o minte clară şi să perceapă corect realitatea înconjurătoare, şi de asemenea, să fie înzestrată cu importante capacităţi de analiză şi sinteză.

Omul Nou este copia unui om cu convingeri alese, care a învăţat că singura mare glorie de care se poate bucura cineva nu este aceea de a fi "unic" într-un domeniu de larg interes, ci de a fi puternic în faţa tentaţiilor de orice fel, în faţa propriilor standarde şi principii în viaţă care se pot oricând nărui la primul impuls de energie, adrenalină și entuziasm.

Leadershipul este responsabilitatea de care trebuie să dai dovadă atunci când eşti conştient de faptul că ceea ce te defineşte la nivel de unicitate este total umbrit de imaginea mentală a ceea ce ai experimentat anterior drept o slăbiciune a emoţiilor sau a intelectului.

Principiul disoluţiei autorităţii face referire la problemele lăuntrice cu care se confruntă de regulă oamenii de geniu, artiştii sau intelectualii al căror sens existenţial nu mai este doar acela de a crea şi de a face performanţă într-un anumit domeniu, ci de a se raporta la nişte nevoi egocentrice bazate pe refuzul de a accepta realităţile unei lumi prinsă în nebunia unei evoluţii necontrolate.

Source: https://neculaifantanaru.com/principiul-disolutiei-autoritatii.html

Principiul eficienţei

On Februarie 19, 2010

Măsoară-ţi fundamentul răspunderii faţă de ceea ce dai şi primeşti, mărindu-ţi corect dimensiunea imaginii de sine.

Pe timpul când era student, Mikael Karvajalka, ca să-şi asigure traiul, l-a rugat pe marele doctor Theophrastus Bombastus Paracelsus von Hohenheim să-l primească ca discipol şi să-l înveţe acea ştiinţă complexă, numită medicină. După ce s-a gândit bine, doctorul a acceptat, mai cu seamă fiindcă avea nevoie de cineva care să cunoască limba localnicilor. Doctorul îl conduse pe băiat în hambarul care ţinea loc de spital, şi-l îndemnă să-i vorbească despre plantele utilizate de localnici pentru proprietăţile lor tămăduitoare.

În timp ce discutau despre plante şi proprietăţile lor, Mikael dădu din cap a admiraţie şi-i spuse:

- Sunteţi un om norocos, doctore Paracelsus ! Dacă veţi intra în slujba lui, regele vă va răsplăti cu mult aur, cu domenii şi cu păduri verzi.

După ce-i aruncă o privire sălbatică, doctorul îi răspunse:

- Norocul meu este toiagul călătorului şi bucuria de a culege cât mai multe învăţături bune, nimic altceva nu mă interesează în afară de ştiinţă. Eu ştiu că voi ajunge cândva cel mai bun medic din lume, iar cei mai iluştri doctori ai înaltelor universităţi nu vor fi demni nici să lege şnururile încălţărilor mele. Să fi râvnit la bogăţie, m-aş fi putut de mult învesmânta în mătase şi velur, aş fi putut de mult purta coliere de aur, numai că eu sunt mulţumit cu veşmintele aspre de călător şi cu mâncarea săracului. Nu-ţi sporeşti ştiinţa dacă stai la curtea nu ştiu cărui rege sau împărat. Ca să cunoşti, trebuie să strângi cu încredere mâinile aspre ale celor care înţeleg graiul naturii.

Leadership: Valoarea pe care ţi-o acorzi prin manifestarea unei calităţi esenţiale, determină nivelul măiestriei acumulate prin susţinerea unui test de evaluare?

Dacă nu ai citit romanul Mikael Karvajalka de Mika Waltari, ţi-l recomand cu căldură. Nu este o carte de medicină, ci una de aventuri. Dar este foarte bine scrisă, şi cu siguranţă vei afla multe lucruri interesante.

Doctorul Paracelsus avea o dorinţă încăpăţânată de a afla lucruri noi. Îşi sporise cunoştinţele studiind la universităţile din Franţa şi din Italia, călătorind în Spania, Anglia, Olanda, şi în multe alte ţări, intrând în contact cu mulţi alţi maeştri în ale medicinii. Dar el n-a ales drumul pe care şi l-au croit ceilalţi doctori – care-şi imaginează că pot învăţa ceva stând la căldurică, mâncând pui fripţi şi înveşmântându-se în mătăsuri şi velur.

Ci a ales drumul ştiinţei. Dedicat, trup şi suflet, oamenilor suferinzi, s-a aflat într-o permanentă căutare de leacuri şi remedii. Uneori se trezea în mijlocul nopţii şi hoinărea pe câmp după plante medicinale, dacă poziţia aştrilor era favorabilă, făcând numeroase observaţii. Sau se aşeza lângă gura mormintelor pentru a „studia” spectrele morţilor. Nu îi era teamă de vecinătatea leşurilor pe care mişunau viermii, nici scârbă de duhoarea lor.

Doctorul Paracelsus căuta întotdeauna cu ardoare compania oamenilor ciudaţi şi simpli, nu

doar a celor învăţaţi şi nobili. Din dorinţa sinceră şi intensă de a ajuta pe toată lumea, şi pentru că era un doctor extraordinar de priceput, reputaţia i-a crescut enorm de repede. Sfaturile şi tratamentele lui erau nepreţuite, iar oamenii, mulţumiţi de seriozitatea şi amabilitatea lui, bizuindu-se întotdeauna pe priceperea de care a dat deseori dovadă, se reîntorceau mereu la el.

El şi-a sporit mereu valoarea de sine şi valoarea vieţii prin manifestarea unei calităţi esenţiale: înclinaţia spre asumarea unei inteligenţe superioare. Aceasta inteligentă, oricum am înţelege-o, nu era aproape niciodată legată de sublimul unei ambiţii sau de sublimul unei arte. Ci de sublimul unei trăiri exprimată printr-un ritm al sufletului trasat de preţuirea cu care îşi dăruia învăţăturile şi cunoştinţele.

Te evaluezi ca un tot unitar care aproape îndepărtează lumea cu maturitatea şi funcţionarea lui perfectă, sau ca un tot unitar care face posibilă perpetuarea unor idealuri înalte prin conţinutul de valoare pe care îl posezi?

Preţuirea înseamnă să iubeşti cu adevărat însuşirile tale înnăscute datorită cărora valoarea oamenilor din jur să capete o nouă perspectivă de afirmare.

Străduinţa şi perseverenţa vor determina nivelul tău de eficienţă. Dacă eşti dornic să munceşti cu mare bucurie şi din toată inima, dacă ai un apetit puternic pentru noutate, vei putea obţine rezultate maxime şi vei ajunge să fii admirat şi respectat. Străduinţa şi perseverenţa ta în dobândirea cât mai multor competenţe şi abilităţi vor fi recompensate printr-un nivel crescut de eficienţă. Cu cât te vei „antrena" mai mult, cu atât nivelul tău de eficientă va fi mai mare şi cu atât vei deveni mai maestru în domeniul respectiv. Iar, fără umbră de îndoială, performanţele pe care le vei obţine vor determina nivelul tău de succes.

Un doctor foarte bun recunoaşte simptomele fiecărei boli şi ştie să pună un diagnostic exact. Iar în funcţie de particularităţile fiecărui caz să stabilească felul şi durata tratamentului. Ştie să facă deosebirea dintre boli, de exemplu, dintre cancerul pulmonar şi emfizemul pulmonar. Amândouă sunt boli importante ale aparatului respirator, dar au simptome diferite şi tratamente specifice. Unele semne de boală durează câteva zile, sunt mai puţin importante, dispar şi reapar în mod neregulat. Alte semne sunt tardive şi apar în ultimele luni de viaţă ale bolnavului. Alte boli sunt rar întâlnite şi nu pot fi diferenţiate decât cu foarte mare greutate, altele foarte frecvente şi uşor de recunoscut. Importanţa cunoaşterii fiecărei boli este necesară pentru punerea unui diagnostic cât mai precoce, în scopul aplicării unei terapii eficiente.

Funcţia de reprezentare a eficienţei este o afirmare a vieţii practice care îmbrăţişează nu numai activitatea materială, intelectuală şi morală a omului, ci şi valoarea cauzală care produce o altă valoare.

Întocmai ca un doctor, vei ajunge să-ţi stăpâneşti la perfecţie abilităţile şi să-ţi creşti nivelul de eficienţă doar prin practică şi cercetare îndelungată. Dar mai mult prin experienţa directă decât prin analiza teoretică şi ştiinţifică. Dacă nu te strădui să ajungi un artist în profesiunea ta, dacă nu te dedici trup şi suflet muncii nu-ţi vei putea creşte nivelul de eficienţă şi nu vei obţine rezultate excepţionale. Iar impactul tău asupra oamenilor va fi neînsemnat.

Principiul eficienţei are ca premisă dimensiunea imaginii de sine care poate fi mărită corect prin valoarea pe care o produci prin unicitatea valorii tale. Acest principiu nu poate fi definit decât în termeni de genul "beneficii mai mari decât costurile".

Dacă vrei să devii un as în domeniul tău de activitate, învaţă să fii curios, străduieşte-te să afli lucruri noi, aplică zi de zi cunoştinţele dobândite şi inserează-le în sumarul calificărilor

celorlalţi oameni.

*** Notă:** Mika Waltari - *Mikael Karvajalka* , Editura Polirom, 2005.

Principiul evoluţiei către absolut

On Decembrie 18, 2012

Oferă un sens şi o continuitate propriei tale transformări, fără să-ţi salţi ştiinţa la o înălţime care ţi-ar putea periclita menirea de a fi Om.

Se afirmă că totul este posibil, că ceea ce este ireal poate deveni real. Şi invers. Ceea ce este real, poate fi, de fapt, ireal.

Câteodată, deşteptându-mă dimineaţa, mă cuprindea o teamă nebună şi nu-mi venea să deschid ochii. O lovitură puternică, de pedeapsă, dată insistenţelor mele de a înţelege ceea ce părea de neînţeles. Ca o repercusiune a curiozităţii mele faţă de tot ceea ce era în jurul meu, faţă de tot ce era formă nouă, faţă de legile într-o stare continuă de schimbare care guvernau timpul, Omul şi viaţa.

Mă copleşea amintirea acelei nopţi când fusesem trezit deodată, ca la auzul unui tunet înfiorător, de o străfulgerare de luciditate… din nou nu aveam altă dorinţă decât aceea de-a descifra complexitatea fenomenului. De parcă m-aş fi aflat în mijlocul unei fantasmagorii şi ceea ce simţeam era pur şi simplu efectul coşmarului din somnul greu care este viaţa.

Ca şi cum cineva coborât dintr-o lume mai avansată decât a mea, a noastră, a muritorilor, cineva asemeni fiinţelor superioare nouă, având ştiinţa binelui şi a răului, a timpului şi a vieţii, unicul posesor al cunoştinţelor din toate sferele cunoaşterii, săvârşitor al tuturor tainelor lumii şi ale universului, cu toate elementele care ţin de formarea lor, – mi-ar fi făcut rezumatul tuturor adevărurilor care până astăzi n-au fost descoperite şi revelate.

Leadership: Îţi poţi pune în valoare capacitatea ta de a construi o imagine de sine favorabilă ghidându-te conform legii: *"Dacă ştii totul, nu eşti decât la jumătatea drumului tău"* ?

În acea stare dintre somn şi realitate, credeam că am înţeles totul. Părea, dintr-o dată, că am devenit un Atlas al celor mai adânci taine, deţinător al tuturor celor văzute şi nevăzute, putând a explica, a da o armonie şi un sens tuturor legilor care sunt în toate.

Dar ceva stăruia în mine, ceva mă frământa, mă descuraja în toată această matrice a revelaţiilor care mă întreceau intelectual. Cuvintele lui Alexandre Dumas, cuvintele acestea încărcate cu atâta luare de seamă, băteau cu insistenţă la uşa gândurilor mele, limitându-mi orizontul de înţelegere:

"În ziua în care omul va cunoaşte aceste legi şi le va respecta, se va elibera de datoria lui. Şi, cum această datorie este moartea, omul va deveni nemuritor. A crea şi a nu mai muri, nu este latura ideală a ştiinţei? Căci ştiinţa este rivala lui Dumnezeu.

Dacă omul ar cunoaşte misterul tuturor lucrurilor aflate pe lume, el ar putea susţine teorii de necombătut în faţa divinităţii înseşi. Dumnezeu îi va răspunde:

– Dacă ştii totul, nu eşti decât la jumătatea drumului tău; acuma creează un vierme sau o stea şi vei fi egalul meu. "

Era mai bine să nu ştiu totul, să-mi accept limitele şi să merg mai departe cu mine însămi, în prezentul care era cel mai important. Să devin omul care trebuia să fiu, omul simplu, nu unul sofisticat, atât de greu de înţeles. Să rămân acelaşi, omul care iubeşte viaţa şi micile ei miracole. Şi o trăieşte cu demnitate şi bucurie. Doar atât, să fiu om. Nici mai mult nici mai puţin.

Leadership: Ţi-ai propus să stabileşti sursele cunoaşterii autentice şi să determini valoarea cunoştinţelor tale prin raportare la o experienţă de sine care îţi dă un nou tip de trăire?

A avea acces la întreaga ştiinţă, a porni în căutarea ei şi a ţi-o însuşi pe deplin, ca pe-o comoară închisă cu peceţi, este o îndeletnicire foarte rentabilă. Şi foarte căutată cu precădere în rândul celor mai eruditţi oameni. Dar numărul acestor căutători spre absolut, al acestor *sobresaliente* care nu se opresc niciodată din creştere, se ridică tot mai mult, ca valurile mării, pe o plajă pustie. Căci rareori se întâmplă, în sânul omenirii, ca un ins să fie mai mult decât ceea ce i-a fost dat, oricât de entuziast ar fi în căutările sale.

Mecanismul care înlesneşte puternic legătura **om-leadership**, funcţionează în baza a două componente: ştiinţa şi cunoaşterea. Ştiinţa de a deveni cine vrei să fii şi cunoaşterea de a-ţi gestiona noul statut, personalitatea nou formată. Dar acestor două componente le lipseşte, categoric, a treia: echilibrul. Iar echilibrul este dat de „mesajul din sticla" adusă de valurile vieţii.

Când mergi prea departe cu cercetarea necunoscutului, când amesteci prea multă ştiinţă şi cunoaştere în practicile tale, ai toate şansele să naufragiezi cândva pe o insulă pustie. Singurul tău ajutor, singura ta şansă de revenire la normal, este mesajul din sticlă: " *Întoarce-te la tine. Întoarce-te la viaţă.* " - un răgaz al reînnoirii tale, o pauză între cele două reprize: a căutării şi a îndoielii, a cunoaşterii totale şi a încercării de a regăsi bunul cel mai de preţ: starea de satisfacţie.

Leadership: Îndrăzneşti să compui o lucrare de o indubitabilă calitate și coerență, în care sunt trecute cele mai importante momente din viaţa ta, într-o interpretare care pune în lumină revelaţiile ştiinţei care te motivează?

Leadershipul, l-am definit la unul din webinarii ca un ansamblu de procedee, mijloace bine definite şi transmisibile, destinate să ducă, în condiţii de abordare corectă, la rezultate optime. Totodată leadershipul este compus dintr-un set de transformări de situaţii şi decizii, de faze, de relaţii, menite să asigure o dezvoltare durabilă a societăţii. Deci, reprezintă o pârghie în realizarea unei înţelegeri între cele două laturi: dimensiunea umană şi cea social-economică.

Până astăzi, termenul de leadership s-a resimţit de pe urma întrebuinţării sale în câmpul unei aprecieri morale, cognitive, uneori greşite, a personalităţii celor ajunşi în funcţii înalte, privitoare şi la nivelul de pregătire a acestora. Pentru multă lume, leadership înseamnă a executa cu abilitate anumite operaţiuni, misiuni, potrivit unui ansamblu de norme unanim acceptate.

Pentru mine, foarte pe scurt, leadership înseamnă transformare.

Iar transformarea începe cu tine însuţi, plecând de la punctul prezent, şi ajungând până la punctul maxim de evoluţie. Iar acest punct maxim de evoluţie, ca un râu care se scurge în mare, înaintează odată cu fluxul de ştiinţă şi cunoaştere pe care îl acumulezi, odată cu fluxul continuu dintre a primi şi a da mai departe, între a accepta că eşti în aceeași barcă cu restul lumii şi a respinge cu tot dinadinsul că eşti diferit.

O punte între evoluţie şi crah, echilibru perfect între " *a fi* " şi "*a deveni* ", intersectând mai multe arii ale vieţii, este hotărâtoare pentru "Omul" din tine.

A fi om, aşa cum te-a plăsmuit natura, nu un robot, nu o fiinţă "laterală", superioară prin iscusinţa cu care mânuieşte ştiinţa şi cunoştinţele avansate din vreun domeniu sau altul, este o artă pe care unii, deşi sunt fiinţe umane, nu o stăpânesc. A fi "Om" este prima cerinţă a leadershipului îndreptat spre drumul cel mai bun.

Singura lucrare de calitate pe care o poţi compune din revelaţiile ştiinţei apelate în momentele cheie ale vieţii este o consecinţă a renunţării la ceea ce e absolut necesar să faci cu ceea ce ştii şi să te concentrezi la ceea ce simţi despre ceea ce ştii în momentul prezent.

Principiul evoluţiei către absolut aduce în prim plan acea minimalizare a valorii omului, a celuia care nu reuşeşte să dea *une signification merveilleuse* vieţii sale. Dar care, mânat de cele mai adânci imbolduri, inspirat de cele mai puternice idealuri, încearcă să atingă Gloria încununându-se cu laurii superiorităţii.

Insişti a înţelege ceea ce pare de neînţeles? "Omul din tine" este o consecinţă a curiozităţii tale faţă de tot ceea ce te înconjoară, faţă de legile într-o stare continuă de schimbare care guvernează lumea?

Îţi accepţi limitele şi mergi mai departe cu tine însăţi, în prezentul care este cel mai important? Sau tinzi să fii asemenea unei fiinţe superioare, a cărei întreagă, singură bogăţie este ştiinţa?

Ceea ce dă preţ vieţii este obiceiul de a te retrage mereu din imperiul aparenţelor păstrate între imperativele ştiinţei şi sentimentul prevenitor al limitărilor gândirii abstracte, încercând să te ridici la esenţe.

Eşti un om care se îndreaptă spre propria condamnare, încercând să înţeleagă absolut totul, făcând abstracţie de bogăţiile vieţii? Sau eşti omul care iubeşte viaţa şi micile ei miracole, şi o trăieşte cu demnitate şi bucurie?

Opreşte-te la jumătatea drumului. Nu continua să urci până acolo unde nu ţi-a fost dat să ajungi. Oferă un sens şi o continuitate propriei tale transformări, fără să-ţi salţi ştiinţa la o înălţime care ţi-ar putea periclita menirea de a fi "Om".

P.S. Numai atunci când vom şti să întrebuinţăm cu adevărat viaţa, numai atunci când viaţa îşi va deschide porţile grele ale imensei sale raţiuni, numai atunci când vom învăţa să ne însuşim splendida mecanică a timpului, cu toate dimensiunile sale, cu toate formele sale care se învârt, se rostogolesc şi se rotesc impunând noi graniţe şi noi orizonturi - numai atunci se va micşora distanţa care ne desparte de adevărurile neştiute, numai atunci vom putea înţelege pe deplin, sau cel puţin vom putea întrezări răspunsul la marile mistere ale omului şi ale universului.

Source: https://neculaifantanaru.com/principiul-evolutiei-catre-absolut.html

Principiul fluid al ştiinţei tăinuite

On August 25, 2018

Nu poţi să dirijezi o lume întreagă într-o direcţie nouă de evoluţie dacă nu schimbi coordonatele majore ale ştiinţei pe care îţi plasezi imaginea personală.

Dintotdeauna am fost preocupat de tâlcurile adânci ale lucrurilor, de proprietăţile lor cele mai surprinzătoare, încercând să le pun într-o perspectivă mai amplă încât să fac dovada autonomiei mele expresive într-o artă fără egal. Asemenea marilor chimişti le-am găsit o formulă de integrare în configuraţia unei lumi fără margini, un teritoriu plin de mister care schimbă radical conceptul de identitate, un loc înalt în care exişti doar prin erudiţie, clarviziune, competenţă interpretativă, spirit iscoditor, profunzime şi rafinament.

Materia invizibilă, fermentată în condiţiile date de complexul activ al elementelor epistemologice, dinamica controlată a unei reflexivități care reclamă nevoia de rigoare intelectuală şi de coerenţă emoţională, ce se vrea a fi constructivă prin amestecarea lucrurilor divine cu cele naturale, ce este sacru cu ce e profan, toate acestea rânduiesc "activitatea în roşu" de finalizare a unei căutări de ordin artistic.

Desigur, mă veţi întreba dacă nu cumva am tras învăţături din exemplele altora, în sensul de a mă consacra unei supravegheri neobosite şi atotcuprinzătoare asupra izvoarelor altor curente de gândire, sau cum am reuşit să-mi păstrez capacitatea de a privi totul prin ochelarii subiectivităţii în ciuda culorii timpului, a senzaţiei de existenţă a unei mari absenţe sau a plăcerilor trecătoare.

Vă răspund că influenţa lumii din jur, presiunea constrângerilor sociale în așa-numita conștiință morală, se manifestă în special asupra reacţiilor în stare de inacceptare a vederilor prea înaintate asupra relaţiilor dintre viaţă, creaţie şi poveste, care uneori se dovedesc a fi nişte iluzii fără niciun miez în ce priveşte utilizarea mijloacelor de exprimare scriitoricești.

Cu alte cuvinte, dacă te încrezi în părerile altora nu-ţi vei mai putea închipui viaţa fără ei, şi deci vei rămâne captiv în realitatea lor, vei trăi experienţa călătoriei lor, fără să-ţi foloseşti propria raţiune, intuiţie şi experienţă spre a-ţi afirma individualitatea şi de a te îndepărta de conformismul contemporan.

Leadership: Îţi integrezi experienţa de viaţă în planul cunoaşterii esenţiale a TOTULUI prin valorificarea relaţiei dintre anticiparea unei noi direcţii a artei şi realităţile unei lumi diagnosticate cu sindronul dependenţei de creştere a Egoului?

Cum se întâmplă destul de adesea, dată fiind mai cu seamă tendinţa de a face ştiinţă pe înţelesul tuturor cu scopul de a o face populară, chiar dacă efectul presiunilor de ordin metodic asupra planului textual devine sensibil în cazul reacţiilor ce decurg din descompunerea activului "PRIMA VEDERE", mă lovesc constant de realităţile aceleaşi lumi pe care o exploraţi şi voi în căutarea de noi forme şi idei.

Dar, nu pot să accept nălucirile îngrozitoare ale teoriilor prea generale, umbre dichisite care flutură la suprafaţa zonei de memorie a timpului scurs din trinitate, împreună cu posibilitatea deja epuizată a întâmplărilor petrecute în succesiunea logică dintr-un text aruncat anapoda în interiorul literaturii de avangardă.

În imediata vecinătate a învăţăturilor cele mai alese, pe cât de folositoare pe atât de greu de

deprins, toate sacrificiile îndurate cu stoicism se rezumă la fixarea estetică a unei poveşti în mintea oamenilor. Procedeu explicat prin modificarea structurii complexului activ care determină micşorarea sau creşterea reacţiei de descompunere a deja-creatului, adică a elementelor constitutive ale unei realităţi cognoscibile.

La fel ca vechii alchimişti care s-au apucat să întemeieze cu puţine date o filozofie a formei şi formulei narative, făcând numeroase experienţe de distilare a plămezii fermentate, ajungând până la a întări legătura covalentă dintre intermediarii reactivi ai vieţii şi intensificatorii emoţionali, am reuşit să mă adăpostesc sub autoritatea unui artist care îşi extinde nelimitat conceptele despre inteligenţa şi creativitate.

Egoul meu se află în tot ceea ce scriu şi nu e niciodată suprasaturat de nuanţele unei adevărate pasiuni pentru transformarea nisipului din clepsidra de aur.

Leadership: Poţi să asiguri accesibilitatea unei opere ce poartă drepturi de autor printr-o interogaţie asupra înţelesului propriei personalităţi validate prin reperele prilejului de a te situa în centrul unei avangarde triumfătoare?

Un bun prieten, de profesie informatician, mi-a lăudat azi dimineaţă realizările în materie de inovare în contextul acestei lumi în schimbare. Mi-a spus limpede, dar într-un chip pe care doar artiştii îl pot transmite, în imediata vecinătate a unei rostiri ce se exprimă prin gustul pentru frumos, calitate şi originalitate:

- Nicu, ai ajuns la un nivel atât de înalt, încât toată lumea a ajuns să te invidieze. Prin aplicaţia ta web lansată sub brandul personal: www.neculaifantanaru.com, ai făcut dovada capacității suficiente de a pune în aplicare toate avantajele tehnologiei în materie de limbaj de programare, design şi conţinut. Singura întrebare care merită atenţie ar fi aceasta: până unde eşti dispus să te aventurezi în căutarea unor noi dimensiuni ale actului cognitiv?

Cum oare ai reuşit să înveţi atâtea lucruri şi să le aplici atât de bine fără ajutorul nimănui?

Asemenea unui chimist ce caută să determine calculul mişcării particulelor solide în diferitele forme ale substanţelor, tu ai ştiut să utilizezi ca nimeni altcineva ştiinţa cea mai aleasă a secolului 21, combinând limbajele de programare: html, php, java, cu reguli de design, SEO, CSS, data analysis, content marketing, text processing. etc. Ai ştiut să le combini precaut, fără îngâmfare. De asemenea, eşti considerat un maestru în ceea ce priveşte folosirea sintaxei "Regex". De fapt, aplicaţia ta a făcut înconjurul lumii şi devine pe zi ce trece tot mai accesată de zeci de mii de utilizatori în fiecare lună.

Şi nu doar atât. Ai făcut dovada unei iscusinţe aproape dumnezeieşti, dar arătând o fineţe a gustului pentru frumos cum numai artiştii sunt capabili. Cu certitudine, ai fost cel mai bun student pe care l-a avut vreodată universitatea Alexandru Ioan Cuza, de când a fost ea înfiinţată şi până în prezent. Dar ai fost un autodidact, un iluminat de cărţi care a dispus de setea sfântă de îmbrăţişare a ideilor artistice de: "adâncime a spaţiului", "conștiință ca stare a materiei", "natura vie" sau "iluzie a realităţii".

Leadership: Te apleci asupra sensurilor existenţei tale percepută ca informaţie de ordin particular ce pune în valoare esenţa unei gândiri validată enciclopedic?

Cu mare chibzuinţă, cu răbdare şi intuiţie ţi-ai întrecut absolut toţi colegii, toate generaţiile dinaintea ta, şi nu există profesor care să dovedească mai multă pricepere în utilizarea ştiinţei, a tehnologiilor informaţionale, branding, marketing, storytelling, etc. Iar acum, în secolul 21, noţiunea de "Leadership" a devenit unanim sinonimă cu brandul tău personal:

"Neculai Fântânaru".

E o mândrie dreaptă, nu trufie din partea ta. O cerinţă importantă din partea conştiinţei tale, esenţa unei gândiri validate metafizic prin care le oferi celorlalţi o bucăţică din tine, reperul primordial de orientare a unei înţelegeri care începe cu *"ştiu ce pot"* şi se continuă cu *"am cu ce"* de care se leagă prilejul de a purcede, pe cont propriu, la reevaluarea unor aspecte variate ale operei poetice.

Ai ştiut să farmeci lumea cu graţia elocinţei tale, datorită preocupărilor savanto-scriitoriceşti, cu talentul pus în slujba activităţii inginereşti din domeniul informaticii, prin erudiţia cea mai temeinică pe care ai pus-o în serviciul cordialităţii, a nevoii de a înţelege ceea ce e dincolo de înţelegerea obişnuită, încât întreaga activitate a tuturor cadrelor didactice păleşte până la dispariţie în faţa vizibilităţii tale în lume, datorită internetului.

În mod sigur ai fost favorizat de cadrul cunoştinţelor enciclopedice asimilate pe tot parcursul vieţii, ele contribuind la formarea unei personalităţi multilateral dezvoltate.

Să nu uităm că ştiinţa de care se leagă numele tău, reperele de orientare ale unei culturi peste măsură de delicioasă şi fremătătoare, asemenea unui felinar care luminează în bezna unei lumi confuze şi complexe, este încredinţată cu nădejde ideii de "întipărire" în memoria colectivă a unui mod inedit de a cuprinde şi a înainta o prodigioasă învăţătură.

În timp ce unii folosesc în chip propagandistic renumele unei instituţii doar pentru interes personal, fără a avea nicio altă pârghie cu care să se facă remarcaţi, tu ai devenit cunoscut în toată lumea strict prin intermediul brandului personal. Când oamenii vor să afle noutăţi din domeniul conducerii, ei nu caută pe internet universitatea cutare, facultatea cutare, profesorul cutare. Ei caută doar "Neculai Fântânaru".

Numele tău, sinonim cu marea ştiinţă a conducerii, a devenit mai important şi mai cunoscut în întreaga lume decât orice universitate. Din acest motiv valoarea ta este cu adevărat BIG. Cel mai probabil, sensul existenţei tale echivalează cu o neîncetată explorare a gândirii cuprinsă între conştientizarea valorii de sine şi experienţa de gestionare a cunoaşterii orientată spre evoluţie.

Leadershipul este acel „The Big Picture" care răspunde la acel "So What" al unui Brand care sintetizează într-un spirit profund şi puternic esenţa unei ştiinţe fără margini, dar greu de însuşit.

Principiul fluid al ştiinţei tăinuite se aplică numai în cazul unui proces de branding care se încadrează între două coordonate majore: imaginea de sine, compatibilă cu autoritatea unui artist care îşi extinde nelimitat conceptele despre inteligenţă şi creativitate, şi învăţătura cea mai înaltă extrasă din ceea ce trăieşti prin intermediul unei arte care se doreşte revoluţionară.

Source: https://neculaifantanaru.com/principiul-fluid-al-stiintei-tainuite.html

Principiul himerei

On Aprilie 10, 2010

Nu-ţi închipui că eşti un lider dacă treci în fruntea oamenilor.

Cel înţelept este întotdeauna foarte chibzuit în gândire şi acţiune, ia decizii bune şi este foarte atent în tot ceea ce face. Dar eu, îndrăznesc să spun, că nu am dat dovadă de o adâncă înţelepciune în acea zi.

Mă aflam la munte împreună cu prietenii mei. Organizasem un paintball în pădure. Ne-am împărţit în două echipe, echipe care nu aveau niciun conducător. Aşa că eu, cu o bucurie de nedescris, însufleţit de o sete nepotolită de aventură şi de o formidabilă dorinţă de senzaţional, m-am autoproclamat lider în echipa în care am fost repartizat după tragerea la sorţi: „Urmaţi-mă pe mine". Mintea îmi spunea, iar inima înflăcărată îmi repeta, că voi fi capabil să-mi împing echipa spre victorie.

Dar chiar din primul moment, după ce a început acţiunea, am comis greşeala de neiertat. Fără să caut să discern, să am răbdare şi să iau hotărârea cea mai avantajoasă, ci cuprins de o stare de exaltare fără seamăn, încât nimeni şi nimic nu m-ar fi speriat, m-am năpustit cu înverşunare, primul, în mijlocul luptei, chiar atunci când inamicul a rupt rândurile. Astfel am ignorat cu desăvârşire cea mai importantă regulă a războiului: în timpul luptelor, mai ales într-un moment de primejdie, conducătorul armatei trebuie protejat. El trebuie să stea în spatele frontului, nu să iasă în linia întâi, căci planul de bătălie se afla în mintea lui.

Primul ochit, primul lovit. Ei bine, din cauza acelui simţământ de bucurie egoistă m-am condus pe mine însumi la eşec. Timp de două minute am fost învăluit de o ploaie de bile de vopsea. Mare noroc am avut că nu m-au nimerit toate. Până să riposteze coechipierii mei, ce se aflau la momentul respectiv cu circa zece metri în spatele meu, am fost ţinta preferată şi perfectă a adversarilor.

Nici nu m-am gândit că mi se va putea întâmpla aşa ceva, am avut un sentiment fals de securitate. Iar din pricina judecăţii mele strâmbe, echipa a pierdut. Degeaba m-am crezut apt pentru a fi lider, căci rezultatele au fost foarte slabe, sub orice aşteptări. Toţi coechipierii mei, care la început poate că totuşi mi-au acordat încrederea lor, într-o măsură mai mică sau mai mare, au fost dezamăgiţi în final de prestaţia mea.

Leadership: Necesitatea creării şi menţinerii unei autonomii de decizie, provoacă o permanentă tensiune între dimensiunea maximă de autenticitate şi dimensiunea maximă de predestinare?

Nu mi s-a recunoscut, în mod precis, poziţia de lider. Înveşmântat de loialitatea mea faţă de ceilalţi coechipieri şi pătruns de convingerea fermă că voi fi omul zilei, m-am sfătuit numai cu mine însumi şi cu nimeni altul cum anume să procedez, acesta a fost primul pas greşit. Apoi am pornit la atac cu un spirit rebel la fel ca un kamikaze aflat într-o misiune sinucigaşă care se năpusteşte cu toată puterea, cu toată viteza, cu toată fiinţa lui, şi spre surprinderea tuturor, direct în punctele forte ale inamicului.

Dar nu am făcut nicio convenţie cu membrii echipei mele şi nu le-am prezentat niciun plan de acţiune, cum ar fi fost normal, şi deci nu mi s-a recunoscut, în prealabil, în mod precis şi netăgăduit, poziţia de lider - fiind doar în mod tacit acceptată. În cuvinte elocvente şi cu adevărat sincere, nimeni din echipa mea nu mi-a solicitat vreun sprijin, eu am încercat să vin în sprijinul lor, din propria iniţiativă, punându-mi voinţa la o încercare destul de grea.

Două dimensiuni caracterizează leadershipul. Dimensiunea maximă a valorii pe care ţi-o conferi prin condiţia de autenticitate, obţinută printr-o poziţie de înţelepciune. Iar ea este la fel de primejdioasă ca dimensiunea maximă a valorii de predestinare pe care ţi-o atribui prin înflăcărarea pe care te bizui în momentele de maximă încordare emoţională.

Prima dimensiune te ajută să simţi şi să gândeşti lucruri adânci şi complexe înainte să faci un compromis sau un sacrificiu, dar nu-ţi conferă posibilitatea de a te simţi "divin", de a te simţi în largul tău, de a-ţi dezlănţui energia debordantă, de a-ţi dezlănţui latura esenţială capabilă să săvârșească acte de mare curaj.

A doua dimensiune, care te ține captivat până la ultima literă a nemaiîntâlnitului, te face să crezi că eşti singur, asemenea unui erou care încearcă să învingă un sistem ce se arată a fi mai puternic decât el. În acest caz prezenţa ta e mai mult decât suficientă ca să-ţi înfrunţi demonii. Îţi dă posibilitatea de a te îndoi, posibilitatea de a face o greşeală, posibilitatea de a căuta şi experimenta latura unei lumi care îţi aparţine cu totul.

Leadership: A fi cu un pas înaintea celorlalţi oameni este o investiţie eligibilă în conformitate cu valoarea pe care ţi-o acorzi într-un "Virtual Word" sau într-un ataşament colectiv?

A fi autentic înseamnă să te exprimi ca un învingător prin imaginea pe care o proiectezi în termenii rezultatelor de tip material, cognitiv, atitudinal si afectiv, şi nu în termeni de "Cu cine trebuie să mă bat ca să-mi arăt vitejia". Înseamnă să te conectezi cu ceea ce exprimi în manifestul pe care îl susţii în fiecare creaţie sau în orice acţiune, formulat astfel: "Eu sunt ca voi", şi nu "Eu sunt voi".

Ca lider eşti responsabil de acţiunile şi deciziile tale. A fi cu un pas înaintea oamenilor nu te transformă în lider. Nu-i poţi determina pe oameni să te urmeze şi să te ajute să-ţi îndeplineşti viziunea, prin propria lor voinţă, acordându-ţi încrederea lor totală dacă, din dorinţa de a te situa într-o poziţie dominantă, te împotmoleşti primul când eşti pus fata în faţă cu un obstacol.

Dimpotrivă, vei fi umbrit de o adâncă tristeţe pentru că nu te-ai ridicat la înălţimea aşteptărilor, apoi ei îţi vor împărtăşi sentimentul fiindcă au pierdut. Dacă le dăruieşti de la bun început sprijinul şi devotamentul, fie că ţii mult la ei şi le doreşti să aibă parte de cât mai multe succese, fie doar pentru că te împinge interesul, fie pentru că un orgoliu ridicol, nemăsurat, te face să stărui asupra obţinerii cu orice preţ a unei victorii - vei putea câştiga respectul lor, ataşamentul lor, şi astfel vei avea o mai mare certitudine că vor contribui la atingerea scopului pe care ţi l-ai propus. Însă te vor putea urma cu toată inima numai dacă îi conduci spre victorie.

Leadershipul reflectă atitudinea de acceptare a unei poziţii de înaintaş prin renunţarea la calitatea de unică autoritate, nu prin creşterea gradului de captare a atenţiei care "vinde" o imagine.

O echipă fără un lider e singură, fără putere. De la cine o să primească membrii ei ajutorul pe care îl aşteaptă cu atâta nerăbdare, cu atâta drag, cu atâta ardoare, dacă te pui singur în primejdie în momentele cele mai critice şi eşuezi?

Dacă ocupi o poziţie de manager şi din cauza deciziilor tale greşite bazate pe emoţii, dorinţe, subiectivism, şi nu pe raţiuni, compania ajunge în pragul falimentului, toţi angajaţii vor rămâne fără sprijin moral şi financiar. În loc să fii perceput drept singurul lor ocrotitor, singurul lor sprijin, o călăuză sigură, demnă de urmat, vei apărea în ochii lor drept o povară nefolositoare, un erou grăbit din pricina căruia întreaga companie are de suferit.

Aşadar, degeaba te consideri lider. Dacă nu le dai oamenilor motive reale să aibă încredere în tine, vei rămâne doar o persoană cu intenţii bune, în niciun caz un dătător de speranţe.

Un lider trebuie să fie recunoscut de cei din echipa prin faptele sale precedente. A te autointitula lider, chiar dacă eşti cu un pas înaintea celorlalţi, denotă o încredere absolută în propriile forţe ce rezultă dintr-o supraevaluare subiectivă, superficială, ce te va conduce inevitabil la eşec.

P.S. Un lider fără echipă este la fel ca şi echipa fără lider.

Source: https://neculaifantanaru.com/principiul-himerei.html

Principiul înălţării fără cădere

On Aprilie 22, 2024

Tot ceea ce alegi să fii într-o clipă de interiorizare, este ceea ce te înalță spre iluminare.

La concursul de duminică, semi-maratonul din Iași, am susținut-o pe sora mea, Oana Fântânaru, nu doar în calitate de frate și suporter, ci și în calitate de martor al lumii din care ea face parte.

Asta presupune a privi dincolo de simpla activitate fizică, întrucât la fiecare concurs Oana modelează fiecare mișcare după chipul și asemănarea unei arte supreme: arta autodisciplinei și a determinării neclintite. Fără a se rezuma doar la a alerga, Oana explorează cu fiecare pas un orizont vast al pasiunii sale, transmutând trudă în inspirație pentru cei ce o privesc, asemenea unui Van Gogh al epocii moderne care redă nu pe pânză, ci în cronica timpului însuși, esența luptei umane cu limitele propriei existențe.

Sprintenă şi totodată delicată, uite-o cum întrece, cu fiecare pas săltat, câte un alt alergător pe traseu. Şi alergarea ei, aşa cum ochii mei o percep, printr-un fel de *Aceratustin Ilhetinula Uriyaadys*, triumful spiritului asupra corpului, devine o stare de absenţă a Egoului, încât tot ceea ce contează este mișcarea pură și libertatea.

Prin fiecare pas, alergătorul se îndepărtează mai mult de constrângerile sale interne. Iar Oana, care trăieşte mereu într-o lume a devenirii continue, tot trecutul desfăşurându-se într-un prezent al acţiunii, ea pe care suflul energiei libere o dezvăluie spiritual în ideea fuziunii perfecte între eleganţă şi potenţial, a devenit stăpâna unirii a doua contrarii: puterea fizică şi pacea mentală.

Leadership: Refuzul tău de a te mulțumi cu ceea ce este imediat transformă fiecare cursă într-o căutare a sublimului, având în vedere impactul emoțional al unei opere de artă ce se dezvăluie treptat?

Măiestria în a uni contrariile reflectă o înțelegere avansată a propriului sine. Ca să o spun drept, Oana a evoluat de la plimbările timide prin parcul Copou, uşor şi fără ambiţii, până la maratoanele dezlănțuite ale prezentului, fiecare kilometru fiind străbătut cu acea flămândă sete de depășire a propriilor umbre. Este o evoluție ce poartă amprenta unei voințe fără margini, a unui spirit ce refuză să se mulțumească cu "imediatul", întrucât caută mereu să atingă întregul potențial al unui artist însufleţit de conștientizarea naturii sale sensibile.

Nici nu mă amăgesc crezând că Oana aleargă doar pentru medaliile efemere ale competițiilor, mici atenţii ale unei nebunii de-o clipă, amintiri ale unei lumini orbitoare ce-n viața fiecăruia răsare. Nu, chiar nu. În tot cazul, alergarea este pentru ea un sanctuar, o odă adusă introspecției, un dialog continuu cu sinele ei cel mai profund, pe linia unei treziri spirituale de forma: "*Valorile autentice nu se rezumă la recompense exterioare, ci la împlinirea interioară".*

Fiecare respirație în ritmul pașilor ei sprinteni, înălţaţi asemenea aripilor învelite în lumină, este un răspuns la întrebările existențiale, fiecare transpirație este o lacrimă de bucurie a descoperirii de sine.

Gândesc că poate într-o zi spiritul ei de alergător își va întrece Ego-ul, ajungând astfel la o pace interioară și la armonia pe care arta o întruchipează. Grozav, nu? Acumularea emoțiilor

intense într-o operă artistică poate sugera un punct culminant de catharsis, unde tensiunea acumulată se eliberează într-un moment de clarificare profundă. Nicicând n-aş fi mai emoţionat s-o regăsesc învingătoare pe Oana decât văzând-o transpunându-se într-o receptivitate spirituală, pe care arta o numeşte "sinestezie concentrată".

Leadership: Pentru tine, "raritatea în unitate" poate să reflecte o viziune care transcende imediatul, dezvăluind un moment de catarsis care îți deschide orizonturile către un sens mai profund al vieții?

O raritate în unitate investită cu o convingere pasională. În momentele acelea de rară însufleţire, când oboseala pare să-i cântărească fiecare mișcare, o văd cum se avântă înainte, tot mai mult, cu acea pasiune a pictorului care își vede opera prinzând contur, înfruntând obstacolele naturii – ploaia, vântul, frigul – cu o înverșunare a celor ce știu că fiecare pas înainte este o victorie asupra limitelor personale, *una dimostrazione di forza interiore che sfida le condizioni esterne*.

Ochii mei îi urmăresc fiecare pas, îi măsoară fiecare mișcare, cuprinși de grandoarea unui fragment din cartea "Arcul de triumf" de Erich Maria Remarque:

"Ochii ei scânteiau ca în lumina felinarelor din stradă; mă puteam uita, pierzându-mă într-un miraj. Îi puteam simţi răsuflarea. Vibra spre mine, cu o admiraţie nevăzută, uşoară, pregătită şi plină de încredere - o viaţă stranie, într-o clipă la fel de stranie. Pe neaşteptate i-am putut simţi sângele. Urca şi urca, dar era mai mult decât atât, era viaţă, de o mie de ori blestemată şi binecuvântată, de atâtea ori pierdută şi tot de atâtea ori redobândită - cu o oră înainte asemenea unui ţinut limitat, arid, stâncos, fără nimic mângâietor - şi acum ţâşnind, ţâşnind parcă din nenumărate fântâni, răsunând şi apropiindu-se de clipa tainică în care cineva, care nu mai credea deloc în puterea ei - era iarăşi omul de mai înainte, ieşind din mijlocul valurilor pe ţărmul oceanului, alb şi strălucitor. Întrebare şi răspuns în acelaşi timp, toate acestea urcau mereu şi furtuna se aduna în ochii ei."

Leadership: Simțind vibrația și admirația nevăzută în răsuflarea altcuiva, poţi să interpretezi această conexiune subtilă ca pe un dialog continuu cu universul tău interior?

Sunt anumite lucruri ce se trezesc în noi, încet, în tăcere și nu ne dăm seama de ele decât dacă avem dorința de a ne împinge pe noi înșine la extrem, de a izbucni într-un val de energie pură, vindecătoare, impusă parcă de un univers care ne împinge până la limite și ne forțează să sărim până dincolo de barierele autoimpuse.

Aşa este şi Oana în alergare, un pasionat de meditaţie într-un popas al spiritului neînfrânt, tăcerea dintre două bătăi, clipa de pauză dintre două respiraţii sacadate, cea mai sinceră şi cea mai tainică formă a fiinţei, tresărirea domoală a veşniciei în însăşi vremelnicia lumii. Şi chiar mai mult de atât, este o formă de ascultare de sine, care se încadrează în formele comunicării unui artist cu penelul, dezvăluind esența sensibilitătii creației prin fiecare pas.

Runningul, cu toate frământările lui, are un surâs blând, mai ales pentru un zbor de lebădă fără glas, străbătând lin un cer plin de furtună. Iar tu, Oana, ne-ai arătat tuturor că suntem arhitecții propriilor stări de spirit, în timp ce ne formăm destinele cu mâinile goale ale voinței. Tu ai realizat o valoare afectivă: “reziliența”, tu ai dat tot ce un artist are mai bun şi mai sublim în sine: “puterea de interiorizare”. Cumva, în simțămintele tale s-a născut forța saltului spre înălțimi, care și-a arătat, în limitele sale înflăcărate, adevărata măsură.

Să extragem din tine ce este mai preţios: opera ta. Pictura ta evoluează odată cu tine, transformându-se cu fiecare trăire într-un mediu transparent prin care privitorului i se oferă o poveste.

Leadership: Pot contribui nişte fragmente de viață neobișnuite la conturarea memoriei universale, transformând fiecare moment trăit într-o părticică eternă a experienţei de receptare artistică?

Pulsul mult mai rapid cheamă tăcerea în perimetrul sufletului, unde arta, lipsită de orice tensiune, vorbeşte în şoaptă despre emoţii netrăite. Încă mă gândesc ce să adaug acestei convingeri, încât să obţin un soi de *Ismaotuss Apentaichter Unuselsica*, o fărâmă de viaţă strălucind în memoria universală. Aş spune-o astfel:

O floare s-a mutat într-o grădină nouă, cu ajutorul penelului, producând o nuanţă unică numită: "radiant orchid". În cazul acestei nuanţe rezultatul e acelaşi: o vreme perfectă.

Oana, creează-ți întreaga viață în jurul acestei nuanțe delicate, așa cum un pictor, pătrunzând profunzimea culorilor, își conturează opera de artă pe inspirația oferită de natura din jur. Iar când liniștea te cheamă în adierea vântului, nu o întrerupe cu cuvinte, ci lasă-te purtată de aripile sugestive ale unei perspective unice: *"tot ceea ce aleg să fiu într-o clipă de interiorizare, este ceea ce mă înalță spre iluminare."*

Aşa cum un pictor își pregătește întotdeauna pânza înainte de a începe o capodoperă, și tu trebuie să-ți pregătești mintea și sufletul înainte de a porni în căutarea unei experiențe profunde și semnificative. În artă, la fel ca în alergare, contează la fel de mult compoziția propriu-zisă, cât şi firescul care se degajă din ea.

În leadership, experiența sinelui de a se manifesta autentic precede compoziția propriu-zisă a realității care te împinge la acțiune.

Principiul înălțării fără cădere se referă la starea căpătată în urma unui efort al cărui efect de spiritualizare te transformă într-o forță armonioasă. Este aşa de greu? Prin fiecare cursă și fiecare antrenament, Oana ne reamintește că limitele sunt doar construcții ale minții, iar orizonturile artei sunt infinit extensibile prin efortul de expresie autentică a unei trăiri profunde.

Source: https://neculaifantanaru.com/principiul-inaltarii-fara-cadere.html

Principiul încrederii absolute

On Ianuarie 30, 2010

Nu te încrede în tine atâta timp cât nu eşti sută la sută sigur că rezultatul va fi în favoarea ta.

Un roman care mi-au plăcut foarte mult este „ *Magul* ", de Wilbur Smith. Am să mă limitez de această dată la un anumit fragment pe care l-am recitit chiar azi, şi pe care îl socotesc foarte important.

Faraonul Nefer Seti o invită într-o zi pe frumoasa prinţesă Mintaka, de care era îndrăgostit până peste cap, la o vânătoare de raţe. Stabiliseră de comun acord să se ia la întrecere: care reuşeşte să doboare mai multe raţe va fi declarat cel mai iscusit vânător.

Nefer, hotărât s-o impresioneze pe prinţesă, şi foarte încrezător în abilităţile sale de vânător iscusit, a decis să folosească suliţe în loc de arcul cu săgeţi, fiind sigur că ea nu va avea forţa şi îndemânarea să mânuiască armele grele, ceea ce i-ar fi oferit un avantaj.

Primul stol de raţe sălbatice se ivi neaşteptat, fiecare pasăre avea un semn distinct în vârful ciocului. Descriseseră un cerc larg în văzduh, apoi începură să coboare aliniate. Îşi întinseră aripile apoi plonjară, pierzând rapid din înălţime, trecând peste barca lui Nefer, apoi a lui Mitaka.

Nefer, îşi calculă bine momentul, apoi brusc se ridică în picioare şi trimise suliţa spre pasărea conducătoare, dar nu reuşi decât s-o rănească în aripă. Raţa căzu în apă şi înnotă iute astfel încât să nu poată fi prinsă. Nefer a ratat o mare şansă.

Modalitatea de a-ţi păstra o bună reputaţie este să te asiguri că eşti ceea ce vrei să pari într-un context de concurenţă la nivel de supra-apreciere personală.

Din barca alăturată, a prinţesei, una după alta, două săgeţi se ridicară să întâmpine grupul de rate răzleţe, şi sunetul dublului impact răsună limpede în toată laguna. Imediat după aceea, două păsări căzură inerte, cu aripile libere şi capetele atârnând, ucise curat, în aer, în momentul în care le atinsese săgeata. Căzură în apă şi rămaseră acolo, plutind nemişcate.

Nefer şi-a dat seama instantaneu că numai un arcaş experimentat ar fi putut, la înălţimea şi viteza aceea, să nimerească două raţe, una după alta, într-un timp atât de scurt. Mitaka era mai mult decât o prinţesă, era un vânător redutabil.

Din acel moment, Nefer, buimăcit cu totul, mai întâi de prima sa ratare şi apoi de neaşteptata îndemânare dovedită de Mintaka la tras cu arcul, şi-a îndreptat atenţia numai spre barca în care se afla ea. În loc să se concentreze asupra propriei performanţe, a tras tot timpul cu ochii la ce se întâmplă în cealaltă barcă. Rezultatele fură cât se poate de nesatisfăcătoare. Pierzându-şi simţul măsurii, fiind dezorientat şi simţindu-se umilit, a aruncat celelalte suliţe direct, fără să se mai concentreze, ori prea devreme sau prea târziu, până ce mâna îi obosi atât de tare şi fu cât pe ce să-şi luxeze încheietură.

În final, Mintaka fu socotită învingătoare. Nefer şi-a supraapreciat competenţele în faţa unui fapt aparent neînsemnat "impactul afectivităţii", fiindcă îi lipsea exerciţiul de a lua în calcul un aspect ce ţine de domeniul psihologiei. Femeia este un caracter confuz, greu de perceput.

Prin urmare, supraaprecierea este calitatea oamenilor care aşteaptă un destin măreţ, trăind doar prin impozanta privelişte a unei promiţătoare longevităţi, fără să ia în considerare prevederile întâmplărilor neprevăzute.

Motivul afirmării tale profesionale are ca prim constituent al abordării leadershipului dezvoltarea simţului onoarei, pentru a nu face din momentele de maximă importanţă o tendință greşită de orientare?

Cine ştie, poate că dacă nu i-ar fi rătăcit mintea, dacă în profunzimile fiinţei sale nu ar fi existat încă de la început acel sentiment de superioritate, Nefer ar fi câştigat întrecerea. Dar la vederea iscusinţei prinţesei, el a fost cuprins de sentimentul de inferioritate, de o teamă bine înfiripată până în măduva oaselor că nu o va mai putea impresiona. Pierdut în gânduri negre, a devenit tot mai neatent şi a început să rateze lovitură după lovitură. Iată ce se întâmplă atunci când porneşti de la ideea preconcepută că este imposibil să se întâmple ceva ce nu e voie să se întâmple.

Nefer a crezut, fără nicio îndoială, că vânătoarea este o ocupaţie strict masculină, iar o femeie nu ar putea avea suficientă experienţă, dexteritate, fler şi un aplomb fără egal. Dar el nu o cunoştea deloc pe prinţesă, nu avea de unde să ştie că, de fapt, ea se antrena zilnic, de foarte mulţi ani, că participase la numeroase expediţii de vânătoare, şi că mânuia arcul mai bine decât foarte mulţi bărbaţi. Iar Mintaka a ştiut să profite de avantajul pe care îl avea, iscusinţa, experienţă, antrenamentul. Aşa este, învingător este acela care ştie să profite de calităţile sale şi de slăbiciunile adversarului.

Ce avem de învăţat din această întâmplare a lui Nefer? Că nu putem să evaluăm ceva ca fiind imposibil dacă nu avem suficiente informaţii despre acel ceva, indiferent că este vorba de o persoană sau de o acţiune. Dacă vom avea convingeri absolutiste, întemeiate pe premise eronate, riscăm să dăm greş în tot ceea ce ne-am propus, şi chiar să ne facem de ruşine. Niciodată nu vom putea atinge un nivel superior de performanţă dacă atunci când vedem o lumină la capătul tunelului ne formăm convingerea fermă că este un tren.

Înainte să deprinzi cunoştinţele necesare leadershipului, gândeşte-te cum să câştigi o stimă de sine înaltă prin controlarea tendinţei de a considera reuşita (într-o competiţie) drept regulă de bază în sensul dobândirii unei orientări puternice către valorile de referinţă ale unui om independent.

Totuşi imposibilul s-a întâmplat ! Iar atunci când Nefer s-a pomenit faţă în faţă cu realitatea, care era cu totul alta decât se aştepta el, a rămas brusc fără „combustibil”. Dezorientarea i-a diminuat performanţele, l-a încetinit şi l-a făcut neatent. Ceea ce l-a condus la eşec. Realitatea l-a înfrânt.

Când vrei să evaluezi care-ţi sunt sorţii de izbândă în faţa concurenţei, totdeauna să culegi date cât mai multe despre ea, şi despre performanţele sale. Nu porni de la ideea preconcepută că tu eşti cel mai bun. Desigur sunt situaţii când nu ai informaţii suficiente şi nu ai posibilitatea să le obţii. În cazul acesta este necesar să-ţi dezvolţi din timp abilităţile şi competenţele pentru că nu ştii cu cine ai de-a face.

Un lider gândeşte la nivelul onoarei de a servi un singur ideal: de a nu lăsa pe nimeni în urmă. La polul opus, un om independent, are ca ideal de viaţă onoarea de a se prezenta singur drept un erou năzdrăvan, unicul responsabil de buna desfăşurare a lucrurilor. Un om independent este uneori mai valoros decât un lider, fiindcă raportându-se doar la propriile experienţe, la propriile obiective, este mai atent la felul cum pune săgeata şi întinde coarda, fără să depindă de sprijinul altora sau de circumstanţele pe care le creează ceilalţi în jurul lui.

Un tigru este un vânător mult mai iscusit decât leul, tocmai fiindcă succesului lui nu depinde de implicarea grupului.

Valorile de referinţă ale unui om independent, luând în considerare o imagine de sine pozitivă, sunt: discreţia, nonconformismul, previzibilitatea, perseverenţa, subtilitatea cu care interpretează consecinţele deciziilor şi faptelor sale.

Principiul încrederii absolute s-ar putea formula astfel: "Nu te încrede în tine atâta timp cât nu eşti sută la sută sigur că rezultatul va fi în favoarea ta."

Source: https://neculaifantanaru.com/principiul-increderii-absolute.html

Principiul îndoielii

On Februarie 01, 2010

Nu te îndoi de intenţiile conducătorului când încă nici nu le cunoşti.

Cândva, peste nu ştiu câţi ani, voi dori să-mi aduc aminte de lucrurile importante şi folositoare pe care le-am învăţat pe tot parcursul vieţii. De aceea scriu aceste rânduri cu mult drag şi pasiune. Pentru că timpul şi viaţa şterg multe din memorie, dar ce scriu va rămâne întotdeauna vii, aici, pe World Wide Web. Totuşi nu scriu doar pentru mine, ci şi pentru voi cititorii, care sunteţi dornici să asimilaţi noi cunoştinţe despre leadership pe care mai apoi să le aplicaţi, dornici să vă îmbunătăţiţi performanţele şi abilităţile. Sper din tot sufletul să vă fie de folos. Acum, şi în viitor.

Cu mult timp în urmă am intrat în posesia unei cărţi pe care, înainte de toate, aş caracteriza-o "necesară". Pentru mine ea a însemnat mult, fiindcă m-a învăţat multe lucruri. A fost, de asemenea, prima carte istorică pe care am citit-o, şi care este şi o lecţie frumoasă de leadership. Se numeşte „ *Hannibal ante portas* ", iar autorul, dacă nu aţi auzit de el (nici eu nu auzisem de el la acea vreme) se numeşte Slavomir Nastasijević. În acest articol mă voi opri asupra unui anumit pasaj din această splendidă carte.

Leadership: A da un sens de învăţare lecţiilor care vin din interiorul experienţei personalităţii tale este o exprimare a convingerii că tot ceea ce te inspiră se va împlini?

Victoria înregistrată în bătălia de la lacul Trasimenus împotriva consulului roman Flaminius fusese una totală. Armata cartagineză, condusă de Hannibal, s-a ales cu o mulţime de arme şi cu câteva mii de prizonieri italici. Aceştia urmau, conform regulilor războiului, să fie ucişi sau făcuţi sclavi. Dar, de această dată lucrurile au stat cu totul diferit.

Pentru prima dată Hannibal s-a adresat prizonierilor:

- Italici, Hannibal n-a venit în Italia să vă înrobească... Pe voi v-au făcut prizonieri oştenii mei în luptele în care v-au împins romanii, dar eu nu vă consider vrăjmaşi, vă vreau binele şi am hotărât să vă dăruiesc libertatea... Duceţi-vă la casele voastre şi spuneţi pretutindeni: Hannibal nu a venit în Italia s-o înrobească, ci s-o elibereze de domnia romanilor, urâtă în toată lumea !

Apoi el porunci să fie eliberaţi toţi sclavii, să li se scoată cătuşele şi să li se dea merinde pe trei zile.

Sclavii se înghesuiau, se dădeau la o parte unul pe celălalt, se îmbrăţişau, alţii plângeau de bucurie sau râdeau că ieşiţi din minţi. Dar decizia lui Hannibal ului toate căpeteniile cartagineze, care începură să mormăie şi să încrucişeze priviri fulgerătoare. Era ceva fără precedent. „Numai un nebun de legat poate da drumul la mai bine de trei mii de prizonieri", îşi spuneam în sinea lor cu toţii.

Performanţa în leadership se înscrie în condiţiile unui statut de "drum în lucru" semnalizat corespunzător cu indicatorul de prioritate faţă de ceea ce vine din sens opus, atunci când reacţiile oamenilor sunt de partea unor convingeri care nu trebuiesc chestionate.

Colontai, unul dintre comandanţii cei mai valoroşi ai lui Hannibal, scrâşnind din dinţi îl

întrebă:

- De ce le dăruieşti libertatea?

Iar Sivas, un alt comandant, adăugă:

- Ce-o să le spunem războinicilor noştri când vor auzi de toate astea?

Hannibal râse şi le răspunse:

- Tăceţi... În ţinutul lui fiecare va povesti despre nobleţea noastră, ceea ce este adevăratul chip de derutare a adversarului. După ce cucerim Roma şi toată Italia, puteţi să luaţi câţi sclavi doriţi.

Toţi comandanţii au încuviinţat în gura mare hotărârea lui Hannibal.

Leadership: Viziunea ta asupra a ceea ce eşti capabil să duci la bun sfârşit trebuie să se conformeze unei experienţe de putere personală care te apropie de tendinţa de a te crede invincibil?

Nu judeca acţiunile conducătorului dacă nu cunoşti intenţiile sale. Numai un conducător iscusit poate câştiga victorie după victorie. Şi numai un conducător iscusit poate mereu să-şi mobilizeze oamenii la maximum, pentru atingerea obiectivelor propuse.

Hannibal a fost un astfel de conducător. Toate bătăliile câştigate s-au datorat iscusinţei sale de a nu-i scăpa niciun mic amănunt. Şiret, foarte îndrăzneţ, calculat, Hannibal studia din timp toate aspectele privitoare la desfăşurarea fiecărei bătălii, gândea dinainte toate strategiile ştiind că ţelul său suprem, acela de a cuceri Roma, nu este deloc unul uşor de atins. El ştia de la tatăl său, Hamilcar Barcas, că singura cale de a evita un fiasco era să intuiască dinainte mişcările adversarilor înţelegându-le psihologia şi tacticile - să le anihileze punctele forte şi să nu acţioneze niciodată hazardat. Superioritatea lui în ceea ce priveşte aplicarea tacticilor militare l-a ferit multă vreme de înfrângeri şi de orice formă de revoltă a oamenilor săi.

La rândul lor, punii conduşi de Hannibal, zeci de mii de războinici, nu s-au arătat niciodată reticenţi, dimpotrivă, recunoscându-l ca fiind un conducător fără cusur, l-au urmat până la moarte, ascultându-i ordinele cu obedienţă. Au admis întotdeauna ordinele sale fiindcă ştiau că are dreptate, fiindcă era călit în luptă şi totodată foarte cultivat, fiindcă înţelegea mai bine aspectele legate de câştigarea unei batali şi ştia cum să procedeze în orice fel de împrejurări.

Încununarea puterii de convingere este consecinţa confruntării finale între ceea ce apare în faţa celorlalţi drept greu de crezut şi ceea ce este crezut printr-o delimitare de ceea ce constituie o impresie de moment.

Chiar dacă nu-i cunosc intenţiile, oamenii nu au motive să judece acţiunile celui care îi conduce decât dacă acesta s-a dovedit în prealabil a fi nepriceput sau necunoscător. Iar un conducător excelent ştie să-i convingă pe oameni să nu-i judece intenţiile. Îndoiala, suspiciunea, lipsa de încredere în lider, sunt în defavoarea acestuia. Este un semnal de alarmă când oamenii ajung să pună la îndoială deciziile sale, un semnal care nu poate fi ignorat, şi care îl poate îndepărta de ei.

Scriitorul finlandez Mika Waltari a spus odată că oamenii sunt ca apa care trece dintr-un vas în altul şi împrumută supusă forma vasului în care a fost turnată. În general oamenii se supun şi recunosc deschis dreptatea acelui lider care îi conduce întotdeauna spre victorie. Dar dacă acesta nu dovedeşte hotărâre, încredere în forţele proprii, competenţă, tărie de caracter, voinţă şi curaj, este aproape o certitudine că oamenii vor avea anumite îndoieli vizavi de intenţiile sale.

P.S. Dacă conducătorul este foarte iscusit, dă-i întotdeauna ascultare. Nu te îndoi de intenţiile sale când încă nici nu le cunoşti, pentru că nu faci altceva decât să semeni neîncredere, dezbinare şi insubordonare. Mai degrabă străduieşte-te să înţelegi strategia lui.

Source: https://neculaifantanaru.com/principiul-indoielii.html

Principiul inegalității progresive

On August 07, 2023

Cuantumul privilegiilor pe care ţi le acorzi este invers proporțional cu angajamentul față de progres și moralitate.

Dacă aveţi drum prin Copou şi vreţi să vizitaţi "Casa Universitarilor din Iaşi", această clădire de patrimoniu construită în jurul anului 1800 de Iordache Cantacuzino, recent reabilitată şi modernizată, veţi fi întâmpinat la intrare de un gardian foarte de treabă. El nu are voie să primească înăuntru decât persoanele care lucrează în sistemul universitar. Exact, mi s-a întâmplat mie, cu vreo două săptămâni în urmă, când am vrut doar să vizitez clădirea nouă. Porţile erau deschise. Doi tineri intraseră în faţa mea. Nimeni nu i-a întrebat nimic.

Eu am fost oprit la intrare, domnul însărcinat cu paza mi-a explicat clar, într-un mod simplu şi direct, că această clădire nou restaurată este de fapt un restaurant exclusivist, dar cu mâncare foarte ieftină, la care au acces doar universitarii. Şi, apropiindu-se uşor de mine, aşa cum se apropie un creştin de altar, cu smerenie și respect, omul mi-a spus că cei doi tineri care au intrat în faţa mea sunt fii de profesori, şi din acest motiv au trecere liberă.

Tot atunci am aflat că orice fel de mâncare la acest restaurant exclusivist, costă de vreo 3 ori mai ieftin decât oriunde un altă parte. De exemplu, preţul unei ciorbe este de aproximativ 6 ron, în comparaţie cu un restaurant din Palas unde preţul unei ciorbe începe de pe la 18 ron.

Deci, vă daţi seama ce se întâmplă? Această clădire istorică, unde altădată mergeau toţi ieşenii la o cafea, un lăcaș de cultură, un spațiu al spiritului unde altădată îşi confruntau ideile toate generaţiile tinere şi libere, acum a ajuns să fie în subordinea unei singure instituţii, patrimoniul UAIC. Nu-i aşa că, din punct de vedere moral, nicio autoritate nu trebuie să împiedice accesul la cunoașterea și aprecierea trecutului nostru comun?

Am plecat din acel loc, aşa cum pleacă pictorul atunci când este dezamăgit de culorile care nu reușesc să exprime emoțiile pe care le simte.

Leadership: Poţi să lărgeşti orizontul de receptare al imaginii "de putere" ţi-o creezi, rămânând solidar unei cauze care promovează câştigul provenit dintr-o generozitate excesivă care întreține pasivitatea?

O clădire istorică poate să determine o lărgire a orizontului cunoaşterii şi interpretării realităţii cu mijloacele artei, dar universitarii de la Cuza au reuşit performanța de a transforma o clădire istorică într-un bastion al privilegiilor, asigurându-și doar lor intrarea într-un restaurant exclusivist, cu prețuri "alese" doar pentru ei. Aceşti parveniţi, lipsiţi complet de lumina culturii, n-au înţeles puterea principiului următor: *"Privilegiile dobândite prin statutul social pot inhiba angajamentul față de avansarea societății și respectarea eticii constructive."*

Cunoaşterea şi bunul simţ nu fac casă bună împreună cu parvenitismul. După ce că şi-au "aranjat" salarii nesimţiţi de mari, plecări în străinătate cu Erasmus (chipurile ca să sprijine mobilitatea în scopul învățării), şi tot felul de alte beneficii, uite că iluştrii profesori, insidioşi precum diavolul, şi-au extins aria de privilegii. De această dată, numai ei au drept de acces într-un local istoric, numai ei au dreptul de a servi mâncărurile cele mai alese la un preţ de nimic. Toţi ceilalţi ieşeni sunt rugaţi să iasă afară din clădire, eventual să se uite din afara porţii.

În realitate, însă, nu este vorba despre confirmarea vreunei vocaţii autentice îndreptate spre promovarea valorilor ieşene, ci despre polivalenţa unor interese care, bineînţeles, nu-şi vor găsi niciodată confirmarea în vreo notă inovativă de îmbogăţire a culturii (făcută cu pilduitoare pasiune şi temeinicie). Aceşti indivizi lunecoşi, care au ajuns la conducerea facultăţilor, folosindu-se de resursele instituţiei strict în folosul membrilor "familiei", n-au nici timpul şi nici vocaţia reflexivităţii pentru a aprofunda înţelegerea principiului următor: *"Abundența de privilegii alimentează inerția și erodează atât progresul, cât și moralitatea."*

Cu cât ești mai neavizat în domeniul cunoașterii, cu atât ești mai predispus să faci manevre subtile în favoarea propriei persoane și să îți creezi avantaje nejustificate !

Lipsa totală de angajament față de moralitate și progres, negând astfel patrimoniul comun al societății, rezultă din acumularea peste măsură de privilegii. Acest lucru poate fi considerat o regresie sau decadență, o reacţie la criza valorilor, deoarece societatea se îndepărtează de valorile pozitive în loc să progreseze și să se îmbunătățească. Dacă ne gândim bine, accesul permis doar "membrilor familiei" în această clădire istorică, urmează modelul *Cosa Nostra*, deoarece conducătorii facultăţii au reuşit să transforme un simbol al patrimoniului ieşean într-un bastion al privilegiilor lor exclusive.

Bun, dar cine sunt de fapt profesorii de la Cuza? Vă rog să verificaţi singuri ce vă spun acum. Ei sunt o familie extinsă, o unitate exterioară de interese, ancorată exclusiv în materialitate. Aici toţi profesorii sunt rude: soţul şi soţia, copiii, vecinii, prietenii, verişorii, cumătrii, nepoţii, adică un enorm sistem de "pile şi relaţii" ghidat exact după modelul lui Al Capone care îşi proteja și promova membrii familiei sale în organizația sa.

Iar dacă Al Capone a condus un imperiu criminal care se ocupa cu contrabandă de alcool, jocuri de noroc și prostituție, aici în universitatea Cuza găsim un imperiu de impostori deveniţi peste noapte "intelectuali" care, creându-şi de privilegii prin poziția ierarhică, reuşesc tot mai mult să ducă la diminuarea contribuției la progres și la îndepărtarea de normele morale edificatoare. În caz că nu ştiaţi, universitatea Cuza a devenit în ultimii 30 de ani o adevărată afacere, înfloritoare, profitabilă şi tenebroasă, făcută pe spinarea studenţilor naivi, buni plătitori. Toţi cei care au trecut pe la conducerea facultăţii, toţi de la primul până la ultimul, au intrat benevol pe terenul propice al corupţiei.

Leadership: Poţi să-ţi orientezi demersurile de transformare a autorității tale într-un efort de deschidere spre spaţiul investiţional, îndreptat spre autenticitatea unei initiative de tipul "cu ce dai, cu aia ţi se întoarce" ?

Altfel spus, universitatea Cuza a devenit o caracatiță care operează lipsită de orice scrupule, conducând la o scădere a efortului în progres și la o îndepărtare de comportamentul moral constructiv. Înghesuindu-se în fiecare colț al societății, această *La Piovra* îşi extinde tentaculele în toate direcțiile, în toate oraşele din ţară, prin intermediul filialelor sau legăturilor cu alte facultăţi. Bineînţeles că membrii acestei familii numeroase nu înţeleg aspecte de genul: *"fiecare reuşită în activitatea profesională este un demers în realizarea unor valori morale".*

De unde să ştie ei aşa ceva? Cu cât își creează mai multe privilegii, cu atât devin mai puțin muncitori și mai puțin dispuşi să contribuie la avansarea științei sau la respectarea normelor morale edificatoare. Oamenii care nu au cunoaştere, întotdeauna au ca obiectiv materialitatea.

Hai să mai vedeţi ceva. Orice carte scrisă de aceste "somităţi" conţine aproape de două ori mai multe surse biografice decât numărul de pagini din întreaga carte. Te întrebi dacă au reuşit să conceapă măcar o singură frază fără "inspiraţia" furnizată de la alţii. Până şi titlul cărţii ar trebui să aibă o notă de subsol. Iar dacă întrebi orice cadru didactic ce este un blog, sau un website, vei rămâne cu totul stupefiat: 99% din profesori nu au un blog personal în

secolul 21. Ei n-au reuşit nici până în ziua de azi să spună două cuvinte, din mintea lor, pe o pagină de internet. Habar n-au ce-i schimbarea sau tehnologia, habar n-au ce-i cu viaţa lor. Toţi sunt o apă şi un pământ, de la cel mai de sus, până la cel mai de jos. Atât de mici şi neînsemnaţi la nivel intelectual, şi atât de neputincioşi în faţa voinţei divine.

Leadership: Este posibil ca din manipularea percepției realităţii să rezulte o performanță controlată prin aplicarea secretă a unui "efect de distanțare" de public?

Bine, dar poate vă întrebaţi ce este corupţia? Ei bine, corupţia reprezintă aceste jocuri de interese, nesfârşite aranjamente, şmecherii şi escrocherii la care recurg membrii familiei pentru a-şi obţine "porţia de supă" la un preţ redus, şi fără ca nimeni altcineva în afară de ei să nu guste din celelalte capodopere gastronomice ale maestrului bucătar. Iar supa are întotdeauna un alt gust, mai sofisticat, atunci când comanzi în cât mai multe restaurante de lux, din diferite colţuri ale lumii, şi mai ales când nu trebuie să plăteşti nimic. Totul plăteşte universitatea din banii studenţilor. Înţelegeţi ce vreau să spun, da?

Omul cu multe privilegii este adesea cel mai departe de a contribui la progres și moralitate. Drept dovadă, pe când eram student, consultând cartea unei profesoare oarecare, la o notă de subsol am găsit un weblink ce făcea trimitere spre o lucrare scrisă în limba engleză din care erau traduse şi copiate cuvânt cu cuvânt, pagini întregi, da chiar în lucrarea ei. Atunci mi-am dat seama că domniţa a tradus pagini întregi din diferite cărţi, le-a adunat într-o singură lucrare, şi probabil astfel a ajuns peste noapte mare profesoară. Nesimţire totală, nu-i aşa? Exact tiparul Elenei Ceauşescu care deşi era analfabetă, abuza de autoritatea soţului ei pentru a-şi trece numele ca şi "coautor" pe lucrările realizate de alţii.

De fapt, cred că aceeaşi procedură au urmat-o mulţi alţi membri ai familiei pentru a ajunge profesori, iar nimeni nu le-a verificat lucrările. Mai mult ca sigur, dacă ar lua cineva lucrările profesorilor la "puricat", ar găsi mai multe cazuri de plagiat decât poate încăpea în obrazul gros. Ca să nu mai spun, tezele de doctorat ale profesorilor au dispărut complet de pe faţa pământului. Nimeni nu ştie ce scrie în doctoratele alea care, totuşi, le-a adus o grămadă de beneficii. Iar asta pentru că familia universitarilor se ghidează după principiul ferm al obscurităţii: *"Nimeni să nu afle, totul trebuie să rămână ascuns de văzul lumii"*.

Leadership: Confidenţialitatea cu care îţi asiguri accesul la exercitarea puterii oferă posibilitatea de a controla modul în care publicul percepe o anumită situație?

Dar adevărul iese întotdeauna la iveală. Tocmai aceşti indivizi, disimulați sub prestigiul profesiei de profesor, sunt nimeni alţii decât falşi învăţători de care aminteşte Biblia, ei sunt trădătorii de neam de care vorbea Constantin Noica cu aproape un secol în urmă. Şi, cu cât ei reuşesc să îşi creeze mai multe privilegii, cu atât vor fi mai mult inclinaţi spre a săvârşi abuzuri în folosul "familiei". Totul pentru familie, şi numai pentru familie.

Poate că, în curând, toate muzeele din Iaşi vor trece în subordinea universităţii Cuza, şi vor deveni "cluburi exclusiviste" ale familiei. *La Sagrada Familia*. Iar ceilalţi români nu vor putea să le mai viziteze, chiar dacă aceste clădiri fac parte din patrimoniul cultural naţional, ci vor fi obligaţi să le privească, atât cât se poate, din afara porţilor închise.

Aceasta este istoria rescrisă a trădării la români.

Ieri după-amiază, urcând dealul Copoului, un domn în vârstă, de vreo 67 de ani trăgea de poartă ca să intre în "Casa Universitarilor din Iaşi". Era foarte cald afară. Omul, un simplu turist venit tocmai din Tulcea, s-a oprit să bea ceva rece la o terasă frumos amenajată. Din păcate, lacătul cu care era închisă poarta din faţa clădirii a semnalat o restricție elitistă, sugerând o exclusivitate nejustificată, o separare intenționată între privilegiați și restul lumii.

Lacătul este semnul că somităţile laşiului, universitarii, au intrat în concediu. Şi atunci când ei sunt în vacanţele asigurate de universitate, accesul într-o clădire cu mare valoare istorică este interzis publicului. Chiar şi atunci când ei se vor întoarce din concediu, accesul publicului larg va fi în continuare restricționat.

Important este să nu uităm această nedreptate, să ne exprimăm nemulțumirea și să solicităm acces egal la patrimoniul nostru istoric.

Leadershipul de calitate trebuie să se ghideze după următorul principiu: "Succesul bazat pe valori morale devine o reușită profesională doar atunci când cunoașterea nu devine un instrument de restricționare nejustificată a drepturilor celorlalți semeni."

Principiul inegalității progresive se referă la abuzul pe care îl comit oamenii lipsiţi de moralitate şi cultură, spre obţinerea de beneficii în folosul personal. Principiul poate fi formulat astfel: *"Cuantumul privilegiilor pe care ţi le acorzi este invers proporțional cu angajamentul față de progres și moralitate."*

Source: https://neculaifantanaru.com/principiul-inegalitatii-progresive.html

Principiul înţelegerii cu tine însuţi

On Aprilie 21, 2017

Felul cum contribui la înţelegerea realităţii care te încătuşează, conturează adevărata lume a percepţiilor despre valoarea pe care ți-o inspiră viața.

Pentru întâia oară înţelegeam că propria mea supravieţuire depindea de supravieţuirea lumii, tot aşa cum măiestria unui pictor depinde de motivaţia pentru care pictează, ştiind că profunda inegalitate între cei bolnavi şi cei sănătoşi era rezultatul multiplicării unei gene iniţiale - a răului.

O luciditate fără precedent în analiza realităţii, o aventură a spiritului în contact permanent cu explorarea materiei, explozia copleşitoare a unei nebunii ce traversa firesc meandrele dăruirii inutile de sine, toate acestea păreau să izvorască din adâncurile unei trăiri, dincolo de orizontul meu.

Ca orice alt muritor de rând, doar că puţin mai avantajat de hazard şi de însăşi apariţia unui fenomen misterios - al credinţei în planul unui Dumnezeu necunoscut, îmi reformulam fără încetare convingerile, reexaminam regulile unui mediu tot mai ostil - reguli introduse în structura realității ce revendica prioritatea unei cereri anterioare: *"Stay Alive ! "*

Leadership: Poţi să-ţi păstrezi o poziție dominantă, îmbinată cu umanismul și conștiința propriilor slăbiciuni, pentru a deschide noi orizonturi de cunoaștere și transcendență?

Numaidecât, forţa călăuzitoare a deducţiei şi prudenţei mă îndruma spre o cale neştiută, cât se poate de dură, unde totul părea desprins din memoria întunecată a pictorului Edgar Freemantle, din Duma Key. Mai aveam multe de suferit, de răbdat şi de învăţat până ce să ajung la constarea scriitorului Todd Burpo, că "Raiul există".

Obsedat de plăcerea de a privi, de a descoperi aventuri noi, de a mă preface încrezător într-o poziţie dominantă de dragul autenticului umanism, ceea ce mă plasa în ipostaza unui artist chinuit între inspiraţia geniului său şi disperarea întunecată a minţii intrată în dialog cu Dumnezeu, care e tot una cu paza gândurilor, am început să mă privesc ca pe o biruinţă a vieţii asupra morţii.

Să fi fost oare un simptom al unei stări psihotice? Numai intrarea neaşteptată în infernul lui Dante îmi deschidea noi orizonturi spre transcendenţă, spre noi senzații, spre noi cunoașteri, mai ales că în subconştientul meu se formase deja un fond de răutate.

Leadership: Adopţi o atitudine de împingere a raţiunii spre formarea „Omului Nou", prefăcându-te încrezător într-o poziţie dominantă de dragul autenticului propriului Sine?

Una din destăinuirile lui Humbert Humbert din romanul Lolita, ilustrează aceeaşi atitudine abordată de mine, o atitudine de împingere a raţiunii undeva ...mai încolo..., având la bază o anumită emoție negativă care trebuia să se consume într-un fel.

"Am visat uneori că încerc să ucid. Ştiţi ce se întâmplă? De pildă, ţin în mână o puşcă. Ochesc spre un duşman invizibil care mă priveşte interesat. Oh, apăs pe trăgaci, perfect, dar gloanţele cad moale, unul după altul, din gura bleagă a ţevii. Singurul meu gând, în acele vise, era să-mi ascund fiascoul, să nu-l sesizeze duşmanul meu, care încet-încet începea să

se înfurie".

Fidelitatea faţă de tine însuți se determină în funcție de valoarea pe care ți-o acorzi atunci când trebuie să-ți accepți limitările în lupta cu imperfecţiunile și rătăcirile tale.

Cu intensitate, în esenţa mea se justificau aberaţiile, prejudecăţile unei morale care favoriza tendinţa spre excesul de a adopta simţământul de ascundere a unei neputinţe, vina propriului eşec pe flacăra roşie a presentimentului de finitudine a unei existenţe precedată de neant.

Afirmam apoi, că uite ce mult pot trăi dacă îmi inteţesc căutările spre o experienţă de limită, spre un tragic al întrebării de recapitulare a motivelor pentru care îmi refuzam orice invitaţie la culoare, şi al răspunsului pe care mă temeam să-l aflu. Sau poate eram eu prea sentimental.

Cel ce îşi acordă o valoare unicat de tipul: „Nu pot să-mi corectez pornirile sufleteşti", este mai aproape a se arăta încântat de atmosfera încordată a visării decât cel ce își acordă o valoare unicat de tipul: „Mă simt în stare să joc în finală".

Atitudinea care produce leadershipul este de multe ori o rejucare a finalei dintre ceea ce te rănește și ceea ce te transformă într-un visător, din care iese victorioasă conștiința spiritului de unitate.

Cu siguranţă, nu mai eram un Michelangelo al propriei sale vieţi, având posibilitatea să-mi modelez soarta după bunul plac. Ci eram conturul inexpresiv, încărcat, al unui alter ego revoltat faţă de eşecul angajării într-un joc al perspectivelor de situaţie, în acelaşi timp raţional şi iraţional. Eram un Humbert Humbert care se defineşte prin coloratura unei lumi decăzute, ducând în cârcă un rol greoi.

Autenticul propriului Sine, care poate revoluţiona leadershipul, se formează prin forţa responsabilităţii de a te raporta la imperfecţiunile și rătăcirile tale, iar în umbra lor să te descoperi ca o conştiinţă a valorii în raport cu un om "cu totul altul".

Răspunsul tău la cererea unui mediu ostil prezintă o particularitate a limitărilor de acces la raţiunea credinţei într-un adevăr care te eliberează şi îţi dă şansa unui nou inceput?

Principiul înţelegerii cu tine însuți se poate formula astfel: Felul cum contribui la înţelegerea realităţii care te încătuşează, conturează adevărata lume a percepţiilor despre valoarea pe care ți-o inspiră viața.

Să te înţelegi cu tine însuţi înseamnă să te lupţi cu realitatea, fără să-ţi pui singur beţe în roate.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/principiul-intelegerii-cu-tine-insuti.html

Principiul interdependenţei

On Mai 29, 2010

Când un om îi înşală încrederea liderului, îi ştirbeşte acestuia şi încrederea în capacitatea de a conduce.

În anul 2008, laboratorul unui mare spital a hotărât să se acrediteze. Pentru că managerul tehnic fusese deja desemnat, conducerea spitalului a trebuit să numească o persoană de încredere care să fie RMC (Responsabil cu Managementul Calităţii). Grea alegere, pentru că o asemenea funcţie presupune profesionalism, perseverenţă şi verticalitate. Din micul colectiv de specialişti cu studii superioare din laborator, o singură persoană, Bogdan M., s-a oferit voluntar pentru această funcţie care necesita timp şi competenţă. Managerul tehnic, ca şi conducerea spitalului, au acceptat.

Deşi pe parcursul anilor precedenţi între managerul tehnic şi Bogdan M. au existat divergenţe de opinii, ei au purces totuşi la întocmirea procedurilor generale. Cu ajutorul unui consultant specializat în acest domeniu, până la sfârşitul anului 2008 se întocmiseră peste jumătate de proceduri.

Dar în anul 2009, datorită restricţiilor financiare la nivel de spital, impuse de forurile superioare, s-a sistat consultanţa în vederea acreditarii. Neavând încotro, managerul tehnic al laboratorului a decis să implementeze procedurile generale întocmite deja, şi care erau posibile fără investiţii financiare prea mari din partea spitalului.

Lucrurile sunt de obicei judecate după urmări. Tocmai atunci când laboratorul s-a confruntat cu acea mare problemă, managerul tehnic s-a izbit de opoziţia lui Bogdan M. care nu a mai vrut, sub nicio formă, să se mai implice în acest proces de acreditare. Imediat ce a realizat că sarcinile pe care le are de executat s-au înmulţit şi au devenit mai grele, el a renunţat la funcţia lui.

Dacă s-ar fi oprit aici nu ar fi făcut prea mult rău, dar nu s-a oprit aici. El a instigat personalul împotriva managerului tehnic, a destabilizat fragilul echilibru din laborator, ajungând să pună chiar beţe în roate managerului tehnic. Consecinţa fiind imposibilitatea continuării procesului de acreditare, precum şi crearea unui curent de opinie negativ în colectivul laboratorului vis a vis de acreditare şi faţă de această funcţie de RMC care a fost refuzată de toţi.

Leadership: Eşti constrâns de necesitatea continuităţii angajamentelor asumate să te plasezi semnificativ sub standardul propriei tale expresii: "ceea ce era un câştig am socotit ca pierdere a măsurii"?

Oamenii siguri se cunosc în împrejurări nesigure. Care să fie pricina acestei ciudăţenii sufleteşti care îl determină pe omul cu o poziţie importantă să se elibereze de orice fel de obligaţii şi să refuze să-şi asume responsabilităţile ce îi revin atunci când situaţia devine critică şi, mai mult decât atât, să se răzvrătească chiar împotriva celui care i-a întins o mână de ajutor, fără să arate nici cel mai mic regret?

Probabil lipsa de experienţă, de profesionalism, incapacitatea de a găsi soluţii la problemele spinoase în momentele critice, la care se adaugă falsitatea şi ipocrizia. Când un om îţi făgăduieşte cinste, dar te răsplăteşte cu necinste, când îţi făgăduieşte loialitate, dar te răsplăteşte prin vrăjmăşie punându-ţi beţe în roate, instigând cu o ură înverşunată pe toată lumea împotriva ta, nu ai de ales: ori să-ţi dai demisia din funcţia pe care o deţii, ori te

descotorosești de el.

Ideea de complementaritate, solidaritate şi sentimentul de unitate, le lipseşte cu desăvârşire acelor oameni care nu se pot mulţumi cu un rol secundar, sau care, nu au tăria să-şi asume răspunderea pentru propriile decizii sau acţiuni în cazul unei eventuale răsturnări de situaţie. Un astfel de om, oricât de multă stimă şi consideraţie i-ai arăta, te va lăsa baltă fără nicio remuşcare exact atunci când ai mai multă nevoie de el. Şi în acest caz, povara care trebuie cărată, grea aproape cât o lume, va trebui s-o ridici şi s-o duci până la capăt de unul singur.

Măsura valorii tale se pierde atunci când vrei să-ţi demonstrezi valoarea, în mod progresiv, într-un context de confruntare cu o opoziţie care îţi pune la încercare adevăratul tău Sine. Acel sine pe care raţiunea îl cuprinde numai în clipa când începi să te consumi în vederea realizării misiunii tale.

Leadershipul se întemeiază ca reacţie la trecerea spre o nouă treaptă de maturizare atunci autenticul în ceea ce vrei să te reprezinte nu exprimă o atitudine de negare faţă de ceea ce îţi depăşeşte limitele.

Autonomia dată de exemplul personal nu se potriveşte definiţiilor date orgoliului în cazul unei schimbări de situaţie. Ea se loveşte de o barieră numită lipsă de experienţă care te opreşte de la a comunica în mod natural cu ceilalţi, barieră pe care o fortifici cu concepţiile tale despre cine are dreptate şi cine greşeşte în punctul în care tu te faci vinovat de toate.

Atunci când exista rea voinţă, ranchiună, nepăsare, orgoliu hipertrofiat, nu se poate obţine succesul. Dacă dintr-un motiv sau altul un membru al echipei tale începe să-ţi pună beţe în roate cu o înverşunare nemaipomenită, cu o răutate fără margini, …mici înţepături, dar multe, şi fără oprire…, nu poţi decât să simţi fiorul dezastrului străbătându-şi tot trupul, simţi că eşti tras în jos, că te goleşti de viaţă, şi ca urmare îţi pierzi energia şi încrederea în forţele proprii.

Îţi doreşti să nu te poată influenţa, să înceteze, dar dacă el continuă şi nu se lasă până ce nu te vede totalmente fără vlagă, ce faci? Ei bine, în acest caz n-ai decât două variante: ori te resemnezi, ori continui de unul singur să faci totul, ceea ce este foarte greu.

Înainte să înţelegi leadershipul trebuie să treci de cea mai dificilă parte a experienţei de acuzat: să-ţi asumi o vină pentru care mai întâi te pedepseşti singur, la nivel subconştient şi moral.

Ca lider trebuie să dai dovadă de o tenacitate nemaiîntâlnită în urmărirea scopului propus. Dar fără oameni de nădejde, nu vei reuşi niciodată să ajungi prea departe. Trebuie să te încrezi în ei, în adâncul fiinţei tale, să te bizui pe cuvântul lor şi pe sprijinul lor la nevoie. Dar, în acelaşi timp, trebuie să te pregăteşti sufleteşte şi pentru noi lupte. Căci nu întotdeauna lucrurile vor sta atât de roz precum îţi închipui, iar adevărata natură umană nu se lasă descoperită uşor. Unii oameni pot determina stagnarea şi nu progresul.

P.S. Succesul unui lider depinde în totalitate de calitatea oamenilor pe care îi conduce.

Source: https://neculaifantanaru.com/principiul-interdependentei.html

Principiul lumilor paralele

On Decembrie 14, 2010

Lasă-i pe oameni să aibă acces la lumea pe care o construieşti, altfel nu vei reuşi să te integrezi niciodată în lumea lor.

Cineva a făcut mai demult o observaţie care mi-a rămas bine întipărită în minte: "În zilele noastre, este nevoie de două lucruri: primul, oamenii bogaţi trebuie să afle cum trăiesc oamenii săraci, al doilea, oamenii săraci trebuie să afle cum procedează oamenii bogaţi."

Aceste cuvinte spuse cu o mare înţelepciune relevă însă o realitate tristă şi adevărată – aceea că între oameni există mari distanţe şi mari bariere de comunicare. Tot ele relevă faptul că atât lumea oamenilor săraci, cât şi cea a oamenilor bogaţi, vor rămâne mereu două lumi paralele până ce nu se vor descoperi reciproc, până ce nu se vor uni şi se vor susţine una pe cealaltă cu maximă seriozitate şi cu mare bucurie sufletească.

Leadership: Ai pretenţia să accesezi şi să trăieşti într-o dimensiune a eternei stăpâniri, dacă tu însuţi nu-ţi poţi stăpâni impulsul de a te supraestima?

Lumea închisă a căpitanului Nemo. Dacă ai citit *"2000 de leghe sub mări"* de Jules Verne, atunci precis îţi aminteşti de cei trei tovarăşi, Aronnax, Ned şi Conseil, pe care soarta i-a aruncat pe vasul căpitanului Nemo. Timp de zece luni aceştia au dus o viaţă incredibilă, sechestraţi în imensul submarin ce călătorea cu o viteză deosebită, supunându-se în tot acel timp întru totul ordinelor căpitanului, care iniţial le-a promis libertatea, dar nu s-a ţinut niciodată de cuvânt.

Deşi căpitanul Nemo s-a arătat iniţial deosebit de binevoitor şi de prietenos, cei trei şi-au dat destul de repede seama că pe acesta nu-l interesa aproape deloc soarta lor. Nu s-au înşelat. Toţi trei au fost consideraţi de Nemo nişte marionete pe care le mânuia după voia lui. Nu i-a ascultat niciodată cu interes, nu le-a acordat deloc importanţă cererilor şi doleanţelor lor, ci i-a ţinut ostatici, întreţinându-le speranţele de libertate numai cu promisiuni deşarte.

Niciodată cei trei tovarăşi nu ştiau încotro se îndreptau. Nemo era un comandant care nu se temea de nimic, era o persoană ciudată, care te speria, care îţi inducea acel cumplit simţământ de teamă oricând dorea el. Părea că-şi înăbuşise cu totul simţămintele omeneşti – dorea să-i oprească pe cei trei pentru totdeauna la bordul lui Nautilus, adică, indirect, să-i supună unei adevărate robii. Aceasta era regula de aur a căpitanului Nemo: cine intra în Nautilus nu trebuia să-l mai părăsească pentru ca secretul vieţii lui şi a bogăţiilor colosale pe care le adunase să nu fie niciodată dezvăluit.

Supraestimarea este vina de a te simţi blocat într-un model repetitiv de alegere a opţiunilor de personalizare a realităţii, de la idealism la cinism, pentru care ar trebui inventată pedeapsa de a te angaja într-o călătorie fără însoţitori şi fără întoarcere.

Două lumi paralele, două percepţii diferite. Care e cea câştigătoare? Căpitanul Nemo era unul din acei savanţi ale căror merite nu sunt preţuite cum trebuie şi care răspund prin dispreţul lor la nepăsarea oamenilor. Nimeni nu-i înţelegea gândurile, nimeni nu avea acces la ele.

Dacă ajungi să descoperi un sâmbure de umanitate la un astfel de individ, nu înseamnă nicidecum că-l cunoşti pe deplin. Sigur te înşeli în privinţa lui. Când crezi că ştii prea bine ce fel de fiinţă e, când crezi că îi cunoşti prea bine simplitatea, afecţiunea ce ţi-o poartă,

blândeţea-i naturală, cazi în capcana pe care el ţi-a întins-o cu multă abilitate. Într-un final ai să constaţi că, de fapt, lumea lui e o lume care nu poate fi împărţită cu nimeni, e o lume la care accesul este limitat doar la anumite persoane – de regulă de acelaşi soi cu el.

Trebuie să-i înţelegi refuzurile şi încăpăţânarea unui astfel de om, dându-i o ascultare absolută, altfel se va transforma într-un aprig duşman în faţa căruia n-ai nicio putere. Dacă gândeşti cumva că insistenţele tale ar putea schimba hotărârea lui cu privire la orice propunere pe care o consideri necesară pentru viitorul vostru comun, atunci te înşeli amarnic. N-are niciun rost să-i schimbi intenţiile, la fel cum n-are niciun rost să te încăpăţânezi să schimbi imposibilul. Un veritabil savant nu poate face echipă decât cu un alt veritabil savant, la fel cum un om bogat îşi găseşte de regulă prieteni numai printre oamenii bogaţi. Ca să ai acces la lumea unui om ca Nemo, trebuie să ai puterea să construieşti şi tu un Nautilus, altfel vei rămâne doar pe post de tolerat.

Leadership: Te refugiezi în imperiul unei singure lumi cu condiţia de a te dezvălui într-o poveste apăsătoare despre iluzia superiorităţii?

Una din marile iluzii ale leadershipului, de care oricând poţi fi înfrânt, este aceea de a te încrede în Dumnezeu ca într-un foc mistuitor, crezând cu tărie că El te va răsplăti cu recunoştinţa de a fi egalul Lui. Iar una din strădaniile cele mai teribile de a nu te cunoaşte este să te mişti continuu într-o singură direcţie fără să auzi "îmi vine să mă opresc."

Un om însufleţit de ideile şi de pasiunile sale, îşi va apăra întotdeauna imperiul propriei sale lumi. Căpitanul Nemo, omul acesta deosebit de misterios, nu s-a arătat aproape deloc în timpul drumului, fiind peste măsură de ocupat cu munca lui ştiinţifică. Iar cei trei tovarăşi au avut dreptul să cunoască numai o anumită parte a submarinului. Ceea ce reprezintă dovada clară a faptului că le era interzis să aibă acces la lumea lui ascunsă – cea adevărată.

Poate că ar trebui să înţelegem modul de gândire al căpitanului Nemo. La urma urmelor el îşi construise singur submarinul, despre a cărui existenţă nu ştia nimeni. Oamenii trăiau încă cu convingerea fermă că toate naufragiile misterioase care aveau loc se datorau unui cetaceu uriaş. Eliberându-şi ostaticii, ar fi însemnat să divulge secretul, iar întreaga lui muncă să fie compromisă.

Leadership: Poţi să creezi o legătură sufletească cu oamenii din jurul tău, fără să-ţi respingi profunzimea de a-i judeca prin prisma dualităţii dintre revoltă și resemnare, vinovăția asumată și instinctul criminal?

Ce legătură a existat între acele trei sufletele eroice şi sufletul căpitanului Nemo? Absolut nici una. Căci două lumi complet diferite, fără o punte de legătură, se vor respinge mereu. În loc să se bucure de călătoria subacvatică, aşa cum li s-a promis, cei trei tovarăşi au ajuns să regrete timpul pe care l-au petrecut în submarin. Şi pentru că nu s-au putut bizui pe bunăvoinţa căpitanului, s-au folosit de cel dintâi prilej ca să fugă. Numai printr-un miracol au reuşit să scape cu viaţă.

Căpitanul Nemo a eşuat în final. Lumea lui ştiinţifică şi plină de bogaţii s-a prăbuşit. Ceea ce reprezintă dovada clară a faptului că modul în care a abordat lucrurile, felul în care a privit lumea, felul în care şi-a conceput viziunea, şi mai ales felul în care a relaţionat şi a comunicat cu oamenii, a fost ineficient şi neproductiv. Fiindcă nu s-a putut integra în lumea oamenilor de rând, a plătit un preţ mare.

Lasă-i pe oameni să aibă acces la lumea pe care o construieşti, altfel nu vei reuşi să te integrezi niciodată în lumea lor şi vei fi părăsit. Sau, chiar mai rău decât atât, vei plăti un preţ mare pentru egoismul tău.

Înainte să te comporţi ca un rege atotstăpânitor asigură-te că-ţi doreşti să porţi coroana a cărei greutate te poate strivi.

Source: https://neculaifantanaru.com/principiul-lumilor-paralele.html

Principiul percepţiei de fond

On Iulie 11, 2021

Imaginea căreia îi dai viaţă prin intermediul creaţiei corespunde unei reprezentări vizuale comparative între ceea ce se ascunde şi ceea ce se dezvăluie.

Începe meciul, finala Italia-Anglia. N-am fost niciodată microbist, deși am jucat fotbal în tinereţea mea. Sună tare ciudat, nu-i așa? Și dacă urmăresc numai finala, la fiecare campionat European, este pentru că orice meci important poate da o învățătură importantă despre viață.

Nu țin cu nicio echipă, dar sper să fie un meci frumos. Deja este 1-0. Spectacolul a început, sau s-a terminat? Căci așa este în fotbal, la fel ca și în viață, ne place să înscriem, iar după ce-am înscris, nu mai facem un joc frumos. Surprinzător este că adevărata chemare a omului în această viaţă, dreptul de a fi un performer prin prisma şansei primordiale de a înscrie un nou succes, poate lua o întorsătură radicală: s-ar putea ca tentaţia de a fi bun cu orice preţ să fie de fapt o solicitare mult prea mare din partea unui om fără nicio pricepere în domeniul calităţii şi eficienţei.

Or ce înseamnă un joc frumos? E atunci când amândouă echipele sunt echilibrate, când există fair play, și când amândouă luptă pentru a obține un rezultat pozitiv, nu neapărat o victorie, ci o intrare în istorie, sau o cotație preferată a fanilor.

Cât de important este acest lucru de ştiut. Recunoașterea și schimbarea atitudinii noastre față de viață sunt similare cu extazul eliberator al publicului la cote inimaginabile, la fiecare fază de gol.

Leadership: Poţi să-ţi măreşti posibilitățile de experimentare a unui moment de trecere în amintire, demonstrând că îţi poţi stimula imaginația pentru a reprezenta pe ecranul mental o imagine plină de viaţă a cărei forţa artistică este amplificată de un inegalabil freamăt lăuntric?

Fotbalul nu are nevoie de condiţii speciale sau atenţie excesivă pentru a avea grijă de "spaţiul lăuntric etern" în care se desfăşoară conţinutul vieţii tale. Or depărtarea de ceea ce îţi face mare plăcere să faci, doar ca să te antrenezi pentru examenul vieţii, este definită ca o perioada de reconectare, de meditație şi de mindfulness care te ajută să-ţi reduci nivelul stresului şi pe cel al anxietăţii.

Aş mai adăuga ceva. Fotbalul nu este o creaţie menită să trezească sentimente spirituale, să răscolească în trecutul tău şi să fie privită cu ochi sensibili, cum sunt ochii unui pictor care şi-a redesenat cu îndrăzneală viaţa. Fotbalul nu intră în categoria de curiozităţi inexplicabile care-l fac pe poet să transgreseze, prin conştiinţa apartenenţei la fiinţă, toate obstacolele spaţiului şi timpului. Mai degrabă, cred că fotbalul este doar tentaţia de a căuta fericirea de moment într-un eveniment plin de glorie care nu-ţi aparţine ţie, ci jucătorilor titulari. Deci, cum spuneam, la mijloc este vorba tot de asemănare şi comparaţie.

Dar comparaţia cu fotbalul este o figură de stil care constă în asocierea unor imagini, situații sau personaje aflate în aceeaşi arie vizuală a spectatorilor. Hai mai bine să încercăm altceva. Imaginează-te în postura unui pictor care transpune pe pânză imaginile create de poet. În acest caz, iată cum ar sta lucrurile, aşa cum le vedea cineva pe o pagină web:

"Culoarea dominantă va fi albastru închis deoarece reprezintă noaptea. Voi utiliza culorile

reci pentru a exprima momentul zilei din poezie şi pentru a crea un tablou cât mai real. Voi aduce în prim plan doi îndrăgostiți şi de asemenea voi evidenția luna şi lumina palidă pe care ea o emană, cu scopul de a crea o atmosferă mai romantică. În plan mai depărtat voi picta apele ce sclipesc în lumina lunii. Voi folosi umbrele pe lângă copacii desfrunziţi şi lumina doar în jurul lunii."

Ca să concluzionez. Pentru a întregi fizionomia unui fenomen de rezonanţă lăuntrică, deci fizionomia acestui nedepăşit fenomen de comparaţie şi de relaţie cauză-efect, trebuie să încercăm să privim lucrurile nu numai de foarte de sus (din înălţimea unei glorii care ne linişteşte gândurile şi sufletul) ci şi foarte de aproape, de foarte din adânc, din prisma unui tablou al cărui subiect degajă pasiune şi mişcare, în culori calde, roz-portocalii, şi al cărui model de inspiraţie nu poate fi dezvăluit, ci doar intuit.

Leadershipul este realitatea pe care o percepi sau ţi-o creezi despre o imagine a cărei compoziţie constă în elaborarea unei forme de comparaţie a sinelui cu oglindirea ta într-un moment legendar.

Principiul percepţiei de fond are ca prim considerent de luat în seama acea formă de reflectare a realităţii în conştiinţa omului, prin care înţelegem un proces de comparaţie între o imagine care emoţionează prin impresia de viu, de autentic, de fapt trăit direct, nemijlocit, şi o imagine de mare fineţe a cărei esenţă este sensul lăuntric al fiinţei.

Să luăm mereu în calcul conținutul, suma elementelor care constituie structura internă a unui lucru, ceea ce apare ca esență a lui și îi condiționează aspectul, atunci când vrem să înţelegem leadershipul sau arta picturală.

Source: https://neculaifantanaru.com/principiul-perceptiei-de-fond.html

Principiul privirii de dincolo de vedere

On Decembrie 16, 2021

Ceea ce vezi în jur este sinonim cu felul în care îţi descrii gândurile într-o direcţie care susţine viaţa altui sistem de reflectare a realităţii.

Privesc acest trandafir zgribulit din grădina mea, zgribulit de o nemulţumire nedesluşită, de frica vreunei dureri viitoare. Trupul lui încă mai are multe de suportat. El îmi simte prezenţa tăcută, discretă, îngândurată, ca şi când am fi fost amândoi blocaţi într-un labirint psihologic, întreţinut artificial, în care odată ce te rătăceşti uiţi orice fel de egoism şi interese personale.

Într-adevăr, când te simţi abandonat, descumpănit, uitat, se resimte o nevoie acută de a şti mai multe despre lume, despre viaţa în sine, cu ale ei fragmente de clarobscur încadrate într-un tablou cu multe contraste bizare, neaşteptate şi atipice. Simt că aşa a trebuit să fie, ca cel uitat să fie amintit şi înnobilat cu acea tainică sclipire, hărăzită doar fiinţelor predestinate cu har, iar cel făgăduit unui destin de mare artist să posteze cu succes în catalogul nemuririi o frumuseţe aproape stelară.

Onestitatea cu care-mi notez şi îi cercetez experienţa vizuală, sentimentul de apartenenţă la aceeaşi realitate, reface puntea solemnă care ne reuneşte. Fiind un artist al culorilor şi nuanţelor bine alese, iar trandafirul fiind un model de mare inspiraţie, această complicitate la construirea unui metaunivers în care până şi moartea este relativă ne face să nu mai întoarcem ochii de la realitatea propriu-zisă - spre perspectivele abisal obsesive ale temerilor unor fiinţe înstrăinate de la adevărata lor identitate.

Nu mai cred nimic, nici chiar dacă ar trebui să mă pun în locul lui pentru a-mi da seama că, oricât de artist aş fi, tremur în faţa unei despărţiri de un prieten nou descoperit. Poate că, totuşi, am fost un trandafir în altă viaţă, şi nu orice trandafir, ci un splendid "Double Delight". De aceea spun, şi adesea îmi repet, că nu mă pot despărţi de mine însumi, fiindcă sunt compus dintr-o altă jumătate situată în alt plan de vibraţie.

Leadership: Poţi să-ţi construieşti viziunea despre un model de realitate care te împinge spre creaţie, chiar şi atunci când realitatea prinde o altă "viaţă" în propria-i duplicitate?

Pentru a fi mai bine lămurit cu mine însumi, mi-aş sfătui inima să cerceteze bine ceea ce vede, înainte de a deveni cu adevărat gata să bată prin verificarea existenţei pulsului altcuiva. Trandafirul aparţine unei interiorităţi care înţelege doar parţial ce i se întâmplă, în timp eu aparţin întâmplării de a trăi interiorizarea ideii de non-diferenţiere calitativă între părţi, ca un continuum inseparabil între conceptul de „destin" şi acela de „creator".

Trandafirul nu dă semne că ar fi dispus să se însenineze astăzi, dar aş putea să-i amintesc de soarele blând de ieri. Şi intrucât suntem amândoi legaţi printr-o vastă zonă de tranziţie spre maturitate, printr-un soi de fir nevăzut, energetic şi spiritual, i-aş cere inimii mele îndrumare spre sursele unei arte net superioare faţă de ceea ce ofereau, la un moment dat, învăţămintele lui Schelling: *"cel mai umil a devenit supremul, iar cel mai şters portret a devenit un univers poetic multicolor".*

Mai mult decât atât, i-aş cere inimii mele să cerceteze viaţa pe Pământ cu ajutorul vederii unui trandafir, prin prisma obiectivului unui fotograf care surprinde acea zonă a câmpului vizual aflat în afara zonei obişnuite de vedere a muritorului de rând. Aici cred că sunt moralizatoare cuvintele lui Mika Waltari din romanul "Etruscul":

"Comorile şi bogăţiile pier. Minunate amfore pictate, statuete delicate, oare ce vă mai rămâne din ele? Doar din pictura de pe pereţii de piatră ai mormintelor se va mai păstra ceva. Fiindcă nimeni nu fură pereţi din morminte. Şi pietrele nepreţioase vor rămâne la locul lor. Dar nimeni nu le va putea citi.

Sunt sigur că, după ce mă voi apleca să ridic aceste pietre netede din pulberea în care secolele le vor fi îngropat, mă voi regăsi. Voi urca scara îngustă şi voi ieşi din nou la lumină. Ochii mei vor fi din nou vii şi vor vedea conul sacru al zeiţei de pe muntele ce se află în faţa mormântului. Mă voi recunoaşte, îmi voi reaminti de mine, cel care sunt acum. Iar după aceea... după aceea se va decide totul."

Leadership: Creaţia ta este îndreptată spre însuşirea unui destin menit să îşi asume versiunea unui simbol care captează dualitatea unui Eu real și imaginar în același timp?

Ce-am observat? Trandafirul este capabil să înţeleagă viaţa pe pământ, istoria ca şi prezentul, fără a avea nevoie să o definească în vreun fel, fiind el însuşi o concentrare de cultură expresivă, încorporând povestiri, idei, simboluri. Ca atare, într-un univers estetic paralel, strâns legaţi amândoi printr-o legătură condiţională, într-o singură concentrare de culoare pală manifestată pe fondul unui decor de poveste, se arată tocmai acea perspectivă asupra vieţii din care noi nu privim niciodată lucrurile, ca un ocean din al cărui vifor nu se vede o ieşire...

Din când în când, trandafirul îşi aruncă privirile în jur, ochii fiindu-i luminaţi involuntar de o licărire stranie. Şi ce vede el? Vede înfăptuirile, doar visate, ale unor gânduri care cu siguranţă sunt de moment, gânduri care aparţin tuturor, dar pe care puţini au curajul să le îmbrace în cuvinte. Pesemne, nici el nu poate să se desprindă de o realitate cuprinsă într-un tablou cu multe nuanţe, acea realitate a unei vieţi umane trăite prin artă, prin simbol, prin comparaţii, care deşi aparţine trecutului este prezentă tocmai prin forma dată lumii obiectuale.

Încă încerc să-i citesc în ochi propria-mi viaţă, cu micile înfăptuiri ale pensonului vorbitor care ştie cum să aştearnă pe pânză povestea unei mici urme a prezentului din întreaga istorie a Pământului. Şi, cel puţin pentru o clipă, mă văd în postura acelui creator care, putând a însufleţi o floare, piatra sau metalul, şi orice alt lucru din jur, nu poate totuşi să-şi schimbe destinul. Am doar dreptul să-mi consum destinul în felul în care simt, sau m-am simţit faţă de o întâmplare...

În cazul artei, leadershipul implică apartenenţa unui creator la instaurarea unui dualism al fiinţei sale: prin alimentarea unui ego care continuă să dețină puterea, şi prin inventarea unui Alter Ego care se proiectează într-un plan figurativ.

Principiul privirii de dincolo de vedere se referă la mijlocul prin care un artist suflă viaţă în orice corp din mediul înconjurător, acceptând ideea că totul provine din materie şi se transformă în materie la un alt nivel. Practic, artistul poate să transforme totul într-un tablou complet care, ca şi exerciţiu de imaginaţie, poate funcţiona de sine stătător.

Source: https://neculaifantanaru.com/principiul-privirii-de-dincolo-de-vedere.html

Principiul rodirii

On Ianuarie 26, 2010

Pentru ca o relaţie să fie trainică, ea trebuie să rodească la timpul potrivit.

Nu ne mustră niciodată conştiinţă decât atunci când greşim. Iar cu cât greşeala este mai mare, cu atât eul nostru interior are mai mult de suferit. Dar în cazul cel mai rău, dacă greşeala pe care am făcut-o este prea gravă, riscăm să plătim un preţ foarte mare. E limpede ca lumina zilei că celebrul proverb „din greşeli învaţă omul" nu-şi mai are rostul dacă ajungem în punctul în care nu mai putem schimba nimic. Prin urmare, pentru ca lucrurile să fie întotdeauna aşa cum ne dorim noi să fie, pozitive şi frumoase, trebuie să ne ferim să facem greşeli majore. Sau putem avea norocul să întâlnim, la timpul potrivit, o persoană specială care să ne scape de necazuri, care să ne împiedice să facem greşeli iremediabile şi care să ne ghideze paşii în direcţia cea mai bună.

Alejandro, personajul principal din filmul „ *The Mask of Zorro (1998)* " a fost la un pas de a săvârşi o greşeală fatală, dar a fost salvat în ultimul moment de Don Diego de la Vega (Zorro). Se afla la o masă, beat, când deodată îl văzu căpitanul Harrison Love, cel care îi omorâse fratele. Fără să mai stea prea mult pe gânduri, cuprins de o furie fără margini, apucă sabia, se ridică de la masă şi se năpusti asupra lui.

Dar mare noroc a avut fiindcă Don Diego de la Vega i-a înăbuşit imboldul rău ce-i năvălea în inimă şi l-a împiedicat să-şi ducă la îndeplinire planul, altfel ar fi fost ucis şi nimeni nu ar mai fi putut răzbuna moartea fratelui său.

Leadership: Reacţia ta la dualitatea care te încearcă în momentele de cumpănă este o reprezentare a situării tale într-un context de acceptare a unor circumstanţe întâmplătoare?

Relaţiile trainice rodesc la timpul potrivit. La fel ca şi Alejandro, care voia să răzbune moartea fratelui său, Don Diego de la Vega dorea nespus să răzbune moartea mult iubitei lui soţii, Elena. Niciunul dintre ei n-ar fi reuşit să-şi atingă ţelul dacă ar fi acţionat pe cont propriu. Don Diego de la Vega, mai înţelept şi mai iscusit, i-a propus apoi lui Alejandro să colaboreze cu el, doar în felul acesta va reuşi să-şi răzbune fratele. Alejandro a acceptat şi, într-un timp foarte scurt, între ei s-a dezvoltat o relaţie strânsă de prietenie.

Dar oare întâlnirea lor a fost pur întâmplătoare sau nu? Ce s-ar fi întâmplat dacă, să spunem, Don Diego de la Vega l-ar fi întâlnit pe Alejandro cu cinci ani mai devreme? Sau poate cu cinci ani mai târziu? Sau ce s-ar fi întâmplat dacă numai unul dintre ei ar fi avut nevoie de celălalt, iar celălalt nu?

Ei bine, aproape sigur lucrurile ar fi stat cu totul altfel. Dar întâlnirea lor a avut loc exact la momentul potrivit, când fiecare a avut nevoie de celălalt. Astfel au fost pregătiţi să comunice bine, au avut încredere unul în altul şi şi-au putut atinge scopurile. Răsplata pentru alianţa pe care au încheiat-o a fost pe măsură. Într-o altă ordine de idei „au semănat" o sământă numită colaborare şi au cules „rodul" care, din păcate, s-a numit răzbunare.

Dualitatea este conflictul dintre negativ şi pozitiv care apare atunci când trebuie să iei o decizie presantă în circumstanţe inopinate. Mai întâi îţi renegi calităţile comparându-le cu ale altora, apoi îţi să îţi conştientizezi calităţile şi îţi precizezi cât mai exact sistemul de valori la care te raportezi, astfel încât să fii încredinţat că o anumită misiune ţi se potriveşte într-adevăr pentru a o îndeplini.

Cu siguranţă viaţa bate filmul. În realitate lucrurile nu stau nicidecum diferit faţă de cum s-au petrecut în „ *The Mask of Zorro (1998)* ", doar acţiunea şi timpul diferă. Întotdeauna cele mai reuşite relaţii sunt rezultatul dăruirii lipsite de egoism a două sau mai multe persoane în vederea îndeplinirii unui scop comun.

Leadership: Felul în care integrezi o experienţă personală fragilă în interiorul unui cadru de sprijin, schimbă optica prin care te raportezi la ceilalţi într-un mod de inferioritate sau de superioritate?

Coincidenţele nu sunt întâmplătoare. Atunci când îţi propui un scop măreţ şi aştepţi să se întâmple ceva bun, în mod surprinzător se produc tot felul de evenimente care te conduc în direcţia cea mai bună. Cu siguranţă, exact la momentul oportun, vei întâlni persoana potrivită care te poate ajuta să-ţi atingi scopurile, iar prin ajutorul pe care i-l vei oferi la rândul tău, o vei ajuta să-şi atingă propriile ei scopuri. Aşa cum remarca odată Brian Tracy, unul dintre cei mai cunoscuţi conferenţiari şi consultanţi pe probleme de dezvoltare personală şi profesională, în majoritatea cazurilor, coincidenţele nu sunt întâmplătoare. Fiecare aspect al vieţii este aşa cum trebuie să fie.

Cred că orice relaţie interumană, ca să se dezvolte şi reziste în timp, trebuie să se producă la momentul potrivit. Nicidecum înainte de vreme. Adică atunci când două sau mai multe persoane sunt pregătite din punct de vedere emoţional să întemeieze o relaţie de colaborare; atunci când îşi adună eforturile spre realizarea unui scop comun, când merg spre o direcţie unică. Relaţiile care se nasc rapid, dar care nu se sprijină pe o bază comună se ofilesc uşor şi mor. Ele nu sunt continue şi de durată cum ar fi normal.

O relaţie de colaborare este greu de stabilit şi greu de păstrat dacă două sau mai multe persoane nu au nimic în comun. Natura şi scopul relaţiei sunt cele care determină trăinicia ei. În mod cert, caracteristica tuturor relaţiilor interumane este angajamentul pe care şi-l iau două sau mai multe persoane, încă de la început, că se vor ajuta reciproc, în scopul realizării ţelurilor comune.

Dar întotdeauna când integrezi o experienţă personală fragilă în interiorul unui cadru de sprijin, se schimbă optica prin care te raportezi la ceilalţi. Poţi să te raportezi într-un mod de inferioritate, punându-ţi demnitatea înaintea sentimentelor şi înainte de a-ţi asuma vreo decizie. Sau poţi să te raportezi într-un mod de superioritate, renunţând la a recepţiona activ experienţe de învăţare şi oferind un feedback de tipul "mulţumesc, dar nu ţi-am cerut nimic" la sugestiile de prietenie.

Leadershipul reprezintă un mod de a-ţi exprima atitudinea de superioritate printr-o asumare a inferiorităţii atunci când trebuie să câştigi o experienţă de învăţare.

P.S. Numai cine are un scop clar definit şi este dispus să facă totul pentru a-l atinge va întâlni, la momentul potrivit, acea persoană demnă de încredere care să fie dispusă să colaboreze cu el şi să-l sprijine în tot ceea ce întreprinde. Sau, cum spunea Don Diego de la Vega: "Când elevul e gata, maestrul va apărea."

Source: https://neculaifantanaru.com/principiul-rodirii.html

Principiul telefonului

On Ianuarie 16, 2010

Momentele importante care îţi pot schimba viaţa sunt ca telefonul. Nu ştii niciodată când apar ele, după cum nu ştii niciodată când va suna telefonul. Dar atunci când sună, ridică receptorul şi răspunde. Poţi primi vestea cea bună care îţi va modifica viitorul.

O carte ce a meritat să o recitesc este „ *Contele de Monte Cristo* " de Alexandre Dumas. Ea înfăţişează povestea unui tânăr, Edmond Dantes care, trădat fiind de amicii săi, ajunge să fie întemniţat în castelul d'If, unde stă închis o lungă perioadă de timp. Ani de zile stă singur între pereţii reci de piatră, fără să întreţină o conversaţie cu nimeni. Dar nu se gândeşte să fugă – departe de el gândul acesta. Există lucruri care par atât de imposibil de înfăptuit, încât nici nu-ţi trece prin minte să le încerci, ci să le ocoleşti din instinct. Se resemnează cu gândul că îşi va sfârşi viaţa singur, departe de familie şi prieteni, iar acest gând îl împinge tot mai mult spre sinucidere.

Dar totul se schimbă într-o zi când, un alt deţinut, abatele Faria se iveşte pe neaşteptate în viaţa lui. Faria îi propune lui Edmond să i se alăture în demersul său de a săpa un tunel prin care să evadeze (adică să dedice acestei munci încă trei ani din viaţă, ca până la urmă, dacă vor reuşi să sape şaptesprezece metri pe sub pământ, să ajungă în faţa unei prăpăstii care dă în mare; apoi să se arunce de la cincisprezece-douăzeci de metri cu riscul de a cădea peste vreo stâncă, dacă nu cumva îi ucideau mai înainte plumbii santinelelor; în final să fie siliţi, dacă scapă de toate primejdiile acestea, să străbată înotând o leghe).

Leadership: Ai suficientă prezenţă de spirit ca să răspunzi la apelul salvator atunci când viaţa ta se sprijină pe ordinea reflecţiilor despre temeiurile justificării nefericirii tale în faţa lui Dumnezeu?

Edmond cade pe gânduri şi începe să-şi măsoare şansele. Dar până la urma acceptă cu condiţia ca abatele să-l înveţe tot ceea ce ştie: matematicile, fizică, istoria, etc.

Edmond "a răspuns" propunerii abatelui Faria de a-l ajuta la săparea tunelului care le-ar fi adus libertatea, iar mai departe acest răspuns i-a adus şi alte beneficii: să înveţe să scrie şi să citească, să înveţe filozofia şi să îşi dezvolte abilităţile şi îndemânarea în manevrarea armelor şi cunoaşterea oamenilor. Ce s-ar fi întâmplat dacă n-ar fi răspuns la "apel"?

Şi ce s-ar fi întâmplat dacă, atunci când s-a ivit prilejul să evadeze, n-ar fi ştiut să se folosească de el, chiar dacă erau şanse minime? Nu-i aşa? Poate că niciodată nu şi-ar fi putut recuceri fericirea şi libertatea furată, poate că niciodată nu i-ar mai fi pedepsit pe cei care l-au trădat, poate că niciodată nu i-ar mai fi putut răsplăti pe aceia pe care i-a iubit.

După cum spunea abatele Faria, evadările norocoase, cele încununate de succes deplin, sunt evadările chibzuite cu grijă sau pregătite pe-ndelete, dar cele mai bune sunt acelea pe care le prilejuieşte întâmplarea. Prilejul de a evada, pe care Edmond l-a aşteptat, s-a ivit în cele din urmă şi, ca orice om curajos cu spirit de iniţiativă s-a folosit imediat de el. Asta a fost marea şansă pe care o aşteptase. Dacă nu reuşea exista posibilitatea de a nu mai avea altă şansă.

După spectaculoasa evadare şi după ce a descoperit marea avere a lui Spada, Edmond a ajuns mai bogat decât oricine. A ajuns deasupra tuturor. A ajuns să fie privit de lumea întreagă ca un mare senior, un om ocrotitor şi mărinimos, un filantrop respectat în saloanele Parisului, dar în acelaşi timp, un om de temut, mai ales pentru cei care l-au trădat.

Leadership: Te manifeşti într-un mod care îţi pune în valoare atuurile intelectuale sau într-un mod care îţi conferă doar un sentiment de libertate?

Principiul telefonului este foarte uşor de înţeles. Dar nu este deloc uşor de pus în aplicare, asta e sigur. Destinul cuiva poate fi făurit de evenimentele sau întâmplările neprevăzute ale lumii exterioare. Mulţi oameni au planuri de viitor îndrăzneţe şi măreţe şi se avântă cu un elan neînchipuit de mare în îndeplinirea lor.

Dar atunci când vine furtuna şi sunt izbiţi de stânci, se resemnează. Un singur lucru cred îi poate salva: curajul şi spiritul de iniţiativă. Atunci când prilejul se va ivi, la fel ca un tigru nemilos care şi-a aşteptat prada mult timp, ei trebuie să sară să-l înhaţe, cu aplomb şi agilitate.

Secretul putinţei de a te detaşa de un trecut turbulent este să fii pregătit să profiţi de momentele prielnice unei ascensiuni de putere din care să-ţi faci un adevărat scop în viaţă.

N-am să uit niciodată ce spunea odată scriitorul D. Rosenzweig: „ *Napoleon Bonaparte poate ar fi rămas un modest ofiţer de artilerie într-un oraş din provincie, dacă nu s-ar fi desfăşurat marele proces de răsturnare politică şi socială din Franţa, între anii 1789-1794. Dar Napoleon s-a adaptat la situaţia concretă din acel moment şi profitând de această mare oportunitate (revoluţia), a evoluat rapid şi a devenit un contrarevoluţionar îndată ce a preluat conducerea. Sau mai precis, contra-revoluţionismul l-a împins spre putere. S-a ridicat în faţa naţiunii şi s-a prezentat ca restauratorul unităţii naţionale, ca purtător al gloriei franceze. "*

Cu alte cuvinte, Napoleon a ştiut să folosească în chip genial posibilităţile oferite de evenimentele din jur.

O caracteristică a oamenilor eficienţi este că ştiu să recunoască ocaziile atunci când acestea se anunţă favorabile, şi se grăbesc să profite de pe urma lor.

Întreaga capodoperă a existenţei este consecinţa utilizării unei perspective de vizualizare a viitorului dintr-o poziţie de ofsaid la limită, care poate oricând declanşa un atac periculos sau o fază de gol.

Napoleon, ca şi Contele de Monte Cristo, nu au avut nevoie decât de un prilej, de „un apel", pentru se ridica deasupra tuturor. Iar dacă nu ar fi recunoscut şi profitat de momentul acela unic, care apare uneori o singură dată în viaţă, ci ar fi renunţat mai înainte, totul ar fi fost pierdut.

Spre finalul poveştii, Contele de Monte Cristo îi trimite o scrisoare prietenului său Maximilian, care se termină cam aşa:

- Nu uita niciodată, drag prieten, că până în ziua când Dumnezeu va binevoi să-i destăinuiască omului viitorul, toată înţelepciunea omenească va fi cuprinsă în aceste două cuvinte: „Aşteaptă şi nădăjduieşte".

Ring ! .. Ring ! ... Ring ! ...

Leadershipul înseamnă să-ţi recuperezi direcţia în momentele de cumpănă ancorate în acea parte din viaţă pe care ai pierdut-o, căreia nu-i mai aparţii, căreia i-ai fi preferat

moartea, dar căreia durerea îi poate da un înţeles ce corespunde numai planului divin.

Source: https://neculaifantanaru.com/principiul-telefonului.html

Principiul timpului pierdut

On Ianuarie 19, 2010

Ceea ce aştepţi să primeşti de la viaţă este direct proporţional cu ceea ce eşti în stare să resimţi ca pe o cotitură nefericită a destinului.

Se scurseseră zile, apoi săptămâni, apoi ani. Edmond Dantes aştepta în continuare, cu o speranţă neliniştită, să fie eliberat din castelul d'If. Sau măcar să se petreacă o schimbare în viaţa lui, pentru că singur în aceeaşi celulă nu mai putea rezista multă vreme. Se ruga să fie luat din celula lui şi mutat în alta, chiar mai adâncă şi mai întunecată. O schimbare, fie şi în rău, ar fi însemnat o schimbare totuşi. Se ruga să fie scos la plimbare, să i se dea aer, cărţi de citit, unelte de muncă. Ceva nou de făcut, orice, ar fi însemnat o izbăvire. Dar totul rămânea neschimbat, mai puţin timpul, care se scurgea implacabil.

Bietul om uitase socoteala zilelor de când se afla închis. Îşi pierdu încrederea în sine. Îşi pierdut credinţa în Dumnezeu. Îşi pierdut orice speranţă. Nu mai avea decât trecutul său atât de mărginit, atât de mohorât şi viitorul atât de îndoielnic.

Dar toată suferinţa lui, toată această stare de nemulţumire şi frustrare în care se afla, dispăru odată cu apariţia abatelui Faria. Tot ce i se păruse întunecat şi sumbru, începu dintr-o dată să aibă un colorit. Bucuria de a avea un tovarăş căruia să-i poată împărtăşi gândurile, sentimentele şi tot ceea ce-l frământa, era atât de mare, încât nu a mai ţinut seama de trecerea timpului.

Leadership: Îţi evaluezi nivelul de reuşită prin prisma sentimentului unei implicări în crearea unei legături stabile şi durabile între două personajele diferite, vizavi de ceea ce te interesează să împlineşti prin înrădăcinarea sensul tău de sine în ceva care îţi confirmă valoarea?

Dacă ai citit romanul „ *Contele de Monte Cristo*" , atunci ştii că abatele Faria a avut un rol extrem de important în reuşita lui Dantes. I-a alinat suferinţa şi l-a întărit moral. L-a salvat ca prin minune de la disperare, sau poate de ceva şi mai rău. Aici se conturează două personajele diferite: unul fascinat de puterea divină, vrednic de închinarea vieţii în vederea răspândirii cunoştinţelor ortodoxe, iar celălalt este dominat de puterea de a schimba sensul vieţii prin creşterea şanselor de a rezista încercărilor ei.

Munca îndelungată (săparea tunelului) îi umplea zilele lui Dantes, iar atunci când se odihnea, avea speranţele care îl consolau. Cuvintele bătrânului, care cuprindeau numeroase învăţăminte, îl îndemnau să-l asculte cu tot mai mult interes. Întocmiră şi un plan de educaţie şi studiu. În timp ce lucrau, Faria îl instruia pe Dantes, vorbindu-i când într-o limbă, când în alta, învăţându-l istoria popoarelor şi a marilor oameni. Aşa zilele trecură mai repede şi mai pline de învăţăminte. După un an Edmond Dantes era un alt om.

Înrădăcinarea sensul tău de sine în ceva care îţi confirmă valoarea este specific omului care nu se află în legătură directă şi continuă cu lumea exterioară, care se afirmă şi se realizează mai mult în solidaritate cu voinţa divină, identificându-se cu acea imagine puternică a cărei realitate a fost exprimată foarte bine de Shakespeare, astfel: *"Virtutea şi ştiinţa sunt daruri mai mari decât nobleţea şi bogăţia."*

Dantes şi-a petrecut jumătate din tinereţe într-o celulă, dar timpul nu a fost pierdut. Pentru că abatele Faria l-a învăţat tot ce avea nevoie pentru deveni o persoană respectată în societate, cu o autoritate deosebită, demnă de invidiat, cu cunoştinţe deosebite în diferite

domenii. Fără nicio îndoială Dantes a avut nevoie de ceea ce a avut de oferit Faria, iar prezenţa acestuia i-a îndulcit captivitatea. Nu ar fi ajuns poate niciodată un om educat, cu însuşiri alese, cu un comportament adecvat înaltei societăţi, dacă nu l-ar fi întâlnit pe bătrân. Şi mai mult ca sigur n-ar fi descoperit comoara lui Spada.

Leadership: Tranziţia ta de la credinţă la ştiinţă este rezultatul unui proces de jos în sus pus pe seama unui accident din visul vieţii tale pe care hazardul l-a înscris în organizarea evenimentelor pentru ca tu să fii biruitor asupra puterilor lăuntrice?

Perseverenţa, dorinţa de cunoaştere, de perfecţionare, de a dobândi noi abilităţi, l-au transformat într-un alt om pe Dantes. Au rămas de neuitat cuvintele pe care Contele de Monte Cristo (Edmond Dantes) le-a aşternut în scrisoarea lui de adio: „Doar cel care a simţit nefericirea cea mai cumplită e în stare să simtă cea mai mare fericire."

Timpul pe care l-a petrecut împreună cu abatele Faria n-a fost nicidecum de prisos, nu-i aşa? I-a adus, până la urmă, cea mai mare fericire. Iar visul lui Edmond Dantes s-a împlinit până la urmă, a ajuns mult mai mult decât ar fi sperat vreodată să ajungă, fără să ştie că hazardul i-a pregătit dinainte drumul cel mai greu de străbătut, tocmai pentru ca lui să i se acorde răsplata cea mai înaltă.

Practic, reuşita lui Dantes s-a datorat în cea mai mare măsură relaţiei pe care a stabilit-o cu abatele Faria. Bătrânul, care servise cardinalului Spada, păstrase totuşi ceva din vorba directă, pe şleau, a omului din popor, şi astfel Dantes l-a putut înţelege cu uşurinţă. A învăţat de la bătrân să aprecieze importanţa lecturii, a învăţat să scrie şi să citească, a învăţat matematică, fizică, a aflat lucruri noi despre civilizaţii şi culturi, despre istorie, geografie, chiar şi astronomie. Dar mai important decât toate acestea, a învăţat cum să fie o persoană manierată şi influentă.

A fi biruitor asupra puterilor lăuntrice înseamnă să ocroteşti sentimentul de a fi departe de lume, să ocroteşti puterea de a fi perseverent şi slăbiciunea de a fi încăpăţânat, încât să deprinzi toate virtuţile care fac podoaba leadershipului: credinţa, câştigarea sufletului, disciplina şi inteligenţa.

Într-o relaţie umană ai întotdeauna de învăţat. Schimbi impresii, împărtăşeşti cunoştinţe şi experienţe, devii mai informat şi mai motivat să treci la acţiune. Indiferent cine eşti, indiferent unde te afli, indiferent ce faci, niciodată timpul pe care îl petreci împreună cu un prieten nu este timp pierdut. De la oricine poţi învăţa ceva nou, de obicei chiar de la cine te aştepţi mai puţin. Preţuieşte deci, momentele petrecute cu prietenii şi nu le schimba pentru nimic în lume.

Scriitorul Les Giblen a ilustrat foarte bine acest aspect: „ *Indiferent ce definiţie ai da fericirii, până la urmă vei fi convins că propria ta fericire depinde în mare parte de relaţiile pe care le ai cu ceilalţi.* "

"Naşterea din nou" este atributul sufletelor mari care ştiu câtă glorie este în a trece, cu neclintită putere a sufletului, proba de foc a vieţii: de a fi singur într-un loc din care crezi că nu poţi evada. Învaţă să rezişti până în punctul când eşti pregătit să trăieşti experienţa salvării. Trebuie doar să cunoşti pe acel cineva special capabil să-ţi prilejuiască schimbarea pe care o cere destinul în schimbul unei transformări colosale.

Leadershipul se introduce ca mijloc de probă, expresie a dezvoltării caracterului, în căutarea destinului pe care trebuie să-l înfrunţi ca să-ţi câştigi dreptul de a fi un om înzestrat cu calitatea virtuţii.

Principiul timpului pierdut se aplică numai în cazul celor dispus să renunţe la o întreagă lume pentru a-şi câştiga victoria credinţei dătătoare de virtuţi şi har. După cum şi zicala din biblie: "Dacă vrei să ajungi în împărăţia cerurilor (acea înălţime a înţelepciunii desăvârşite), lasă totul şi urmează-Mă pe Mine ! "

Timpul petrecut cu un prieten nu e niciodată timp pierdut.

Principiul universului sufletesc

On Ianuarie 07, 2011

Tot ce se întâmplă în jurul tău are un răsunet în sufletul tău.

Edward Lewis. Nu era doar un bărbat arătos, ci şi foarte important. Iar pasiunea lui cea mai mare, care se transformase într-un business uriaş, şi cu ajutorul căreia îşi crease un imperiu de milioane de dolari, era aceea de a cumpăra companii ce se aflau în impas financiar, de a le desface în bucăţi şi de a le vinde la un preţ mult mai mare.

Dar odată ajuns în Beverly Hills, lucrurile aveau să ia o întorsătură neaşteptată în viaţa lui. Având nevoie de o damă de companie, el a angajat o prostituată, Vivian Ward, o tânără fără viitor la prima vedere, dar care părea să întrunească trăsăturile necesare pentru atingerea scopului său, fiindcă era destul de atrăgătoare. În schimbul sumei de 3.000 de dolari, Vivian a acceptat propunerea lui Edward, îndeplinindu-şi rolul locuind împreună cu el într-un apartament de lux şi însoţindu-l la reuniunile sale de afaceri.

La un moment dat, între ei doi are loc un dialog, al cărui substrat avea să-i schimbe lui Edward percepţia despre sine. Edward îi povestea despre tatăl său, care fusese preşedintele celei de-a treia companii preluate de el, companie pe care, din ura ce i-o purta acestuia, o vânduse bucată cu bucată.

Vivian se apropie de urechea lui şi, învăluindu-l într-o privire liniştită şi limpede totodată, îl întrebă: "Şi asta te-a făcut să fii fericit?"

Leadership: Eşti pregătit să descoperi o versiune a vieţii care se petrece ACUM, astfel încât să reprezinţi versiunea îmbunătăţită a unui ecou prelungit şi răsunător în viaţa altcuiva?

Într-un suflet mare, gândurile profunde găsesc întotdeauna ecou.

Sunt împrejurări când greutatea constă tocmai în răspuns. În clipa de tăcere care se lăsă brusc, amărăciunea îi cuprinse sufletul lui Edward. Abia atunci el realiză ceea ce era de fapt: un distrugător de lumi. Căci nu zidea nimic. Ci desfiinţa companii, le dezmembra vânzându-le bucată cu bucată. Adică ruina vieţile oamenilor, îi deposeda de fructul muncii lor. Concluzia la care a ajuns l-a alarmat şi l-a determinat să-şi schimbe percepţia asupra propriei sale persoane şi asupra business-ului său.

Finalul filmului *"Pretty woman"* este neaşteptat. Edward Lewis şi-a reconsiderat poziţia în legătură cu oferta sa de achiziţie a companiei Morse Industries. Interesele sale s-au schimbat total. În loc s-o achiziţioneze şi s-o dezmembreze, aşa cum dorise iniţial, aşa cum procedase cu toate celelalte companii, Edward a decis să-l ajute pe managerul companiei respective, pentru ca aceasta sa nu intre în colaps financiar, semnând cu el chiar un contract de colaborare.

Edward Lewis nu mai era acelaşi om ca înainte. Şi-a dat seama că poate construi ceva, nu numai să demoleze şi să distrugă.

Leadership: Relaţia dintre ceea ce eşti şi acţiunea ta exterioară se întemeiază pe putinţa de a te accepta ca egal al unei victorii trecătoare sau ca egalul unei conştiinţe care înfruntă instinctul dominant?

Rănile morale se acoperă, dar nu se închid. Între faptele şi gândurile tale se dă neîncetat o luptă. Dacă faptele sunt cu un pas înaintea gândurilor, atunci ele câştigă bătălia, iar tu rişti să ajungi un "distrugător de lumi".

Edward Lewis era un tip civilizat, cu o educaţie aleasă, dar a realizat, intrând în relaţie cu Vivian, o prostituată fără viitor, dar deosebita prin simplitatea cu care vedea lucrurile, că avea toate resursele necesare să construiască ceva şi să câştige la fel de mult fără să dezmembreze companii şi să ruineze vieţi. La această constatare a ajuns după ce Vivian i-a făcut rezumatul "ocupaţiei" lui, aceea de distrugător.

Acea ciudată, înduioşătoare scânteie de "demnitate" a fost acel ceva în stare să-i schimbe lui Edward universul sufletesc. Realizând că poate fi mai bun, el şi-a reorientat în final business-ul spre ceva constructiv.

Leadershipul este reperul unei revelaţii de sine la care se poate ajunge doar printr-o unire desăvârşită cu o cultură de viaţă care pune accent pe validarea sentimentelor de pierdere şi auto învinovăţire, nu doar pe obţinerea unor victorii colosale.

Nu voi uita niciodată observaţia pe care a făcut-o odată scriitorul Alexandre Dumas: *"Rănile morale se deosebesc de celelalte prin aceea că se acoperă dar nu se închid; mereu dureroase, mereu gata să sângereze când le atingi, ele rămân în inimă vii şi deschise."*

Poţi să n-ai bani şi influenţă, dar intenţiile tale să fie cele mai bune şi mai constructive. Şi invers, poţi să ai putere, dar intenţiile să-ţi fie distructive. Ca să-ţi păstrezi inima împăcată şi conştiinţa liniştită în orice moment al vieţii, învaţă să-ţi coordonezi gândurile şi faptele. Stabileşte o legătură directă între interesele tale şi consecinţele ulterioare. Încearcă să vezi, judecând tu însuţi totul, ascultându-ţi inima, dacă ceea ce faci este atât în folosul tău, cât şi a celorlalţi. Nu uita că nimic nu este de neschimbat, inclusiv intenţiile şi gândurile pe care le ai.

Concluzie: Sufletul omului este un "amestec" de sentimente formate pe parcursul vieţii sale, şi care în mare măsură îi guvernează acţiunile. Dacă acest univers este dominat de sentimente de ură, răzbunare, ranchiună, atunci consecinţele faptelor sale vor fi distructive.

A-ţi menţine dispoziţia de respingere a pretenţiei de construire a "Omului Nou" pentru că nu îndrăzneşti să te recunoşti în ipostaza de om fericit, lăudându-te uneori cu ceea ce nu eşti, înseamnă de fapt să distrugi o lume care reflectă un nivel de conştiinţă suficient de elevat încât să realizezi că în spatele fiecăruia există un spirit divin care ar trebui adorat.

Forţa de greutate cu care acţionează leadershipul este capacitatea omului de a învinge o rezistenţă măsurată în cantitatea de energie şi stare de spirit cu care călătoreşte spre destinaţia numită: vanitate.

Într-un suflet mare totul are un ecou. Ar trebui să ne gândim adesea cine suntem, ce vrem să facem, ce vom da mai departe celorlalţi din jurul nostru şi să ne reconsiderăm poziţia.

Source: https://neculaifantanaru.com/principiul-universului-sufletesc.html

Principiul “Unu în Multiplu”

On August 28, 2022

Faptul indivizilor de a fi în număr mare este rezultatul cercetării acţiunilor unui număr mic de indivizi.

La ultimul maraton la care am participat totul a fost diferit, mai ales prin prisma apariţiei unei ploi torenţiale care parcă nu se mai termina, dar şi prin aprecierea realistă a situaţiei impuse de modalitatea de manifestare şi acţiune a mentalului colectiv. Tot ce semăna cu o voinţă neînduplecată, *um desejo enorme* , o pasiune sau o idee îndrăzneaţă, nu obosea pe nimeni. Niciun regret nu se exterioriza pe chipul alergătorilor, dimpotrivă, parcă tocmai vremea nasoală aducea cu sine, în plus, acea doză de provocare absolut necesară pentru întărirea tonusului general.

Fiind solidar idei de sportivitate pe care se bazează idealul de pace și de prietenie, n-aş putea nicidecum să afirm că a existat în mine vreun regret amar care m-ar fi putut irita, vreun sentiment de durere, să-mi doresc să fac ceva diferit sau să anulez o acțiune, mie, pentru care sportul este o parte din viaţa mea. De altfel, recunoscând că un corp sănătos este dominat de o minte sănătoasă, existând în mine, din nefericire poate, prea multă pasiune - chiar debordantă uneori, iată că runningul reuşeşte la asemenea concursuri performanţa de a întări prietenia dintre alergători tocmai prin refuzul fiecăruia de a nu se da bătut, în niciun fel de circumstanţe.

Peste mulţi ani, poate la bătrâneţe, nu voi mai fi în puterea a face ceva exterior în mod voit, încât să-mi arăt din nou şi din nou caracterul vitejesc, impetuos, plin de iniţiativă. Poate nu voi mai fi capabil de reacţii spontane, fiindcă deocamdată toţi au această putere prin impuls voluntar. Când îmi va scădea entuziasmul, voi avea mai puţine aspiraţii, dar voi avea mai multe amintiri, asemenea unei călătorii reversibile a sufletului, acceptând forma de acomodare cu acele situaţii emoţionante pe care mi le oferă constrângerea de timp, de loc şi de mod, înţelegând că n-am mers niciodată pe un drum greşit.

Leadership: Îţi este greu să combini trăirea unui moment de excepţie - cu imortalizarea unor imagini din care se poate surprinde tiparul unei lumi duale transformate într-un tablou pe jumătate abstract?

Creându-mi propria realitate bazată pe înţelegerea atmosferei dinainte de concurs, concentrându-mi toate gândurile într-o idee fixă, obsedantă, care în mâna altora ar fi putut deveni periculoasă, acea *Serestassifa-Mystica* (legătura între lucruri la care nimeni nu s-ar gândi), mi-am îndreptat atenția spre prezența efectului de substituție a valorii adăugate de performanţă - cu un simţământ unic şi primordial de comuniune. Practic, mă loveam de impresia solemnă că oamenii trăiesc împreună, aparţin unii altora, și nu sunt izolați.

La concursurile de maraton totul se realizează prin conexiunea minte-suflet. Înflăcărată, ridicată în sfera unui determinism ineluctabil, expresia emoţională a fiecărui alergător, combinată cu un joc de reacţii spontane şi de mimici intenţionate, alcătuiesc un veritabil limbaj. Fiecare oferă totul din sufletul lui, dar nimeni nu vrea nimic din sufletul celorlalţi, nimic în afară de acea admiraţie înflăcărată care te face să-ţi alegi un model de urmat, o adâncă şi intuitivă pătrundere în caracterul sublim al unei entităţi ce-şi are însăşi cauza şi principiul propriei existenţe bazată pe unitate şi solidaritate.

Şi alerg, şi alerg, şi alerg, la fel cum un pictor îşi depăşeşte nivelul de măiestrie la rezultatele cele mai de seamă, acolo unde se cere o înzestrare psihologică ieşită din comun. Şi chiar dacă uneori, în tot acest timp, simt că rătăcesc într-un oniric suprarealist, atins câteodată de

o tuşă mai apăsată în jurul ideii de abandon a „daimonului", acel ceva extra-ordinar care trece dincolo de obișnuit și îl lasă în mod răspicat în urmă, încă îmi caut identitatea în spaţialitatea inerentă unei imagini care mereu se întrevede la orizont şi este stocată, cu o rezoluție de o secundă, într-o oglindă a sufletului.

Cum bine remarca scriitoarea Hannah Arendt: *"Semnătura unică a fiecărui artist, sensibilitatea ei fără precedent faţă de stil dovedesc o preocupare pentru acele trăsături prin care artistul îşi depăşeşte iscusinţa şi măiestria într-un chip asemănător cu felul în care unicitatea fiecărei persoane depăşeşte suma totală a calităţilor sale."*

Leadership: Poţi să determini accentuarea lui "Unu" în planul evoluţiei formelor de comunicare vizuală şi emoţională, într-o succesiune firească de consecinţe care nu te împovărează de efectele unei perspective analogice, din trecut?

La un moment dat am văzut un tânăr de vreo 17 ani îmbrăcat sport, cum îi înmâna altuia propria sa pelerină de ploaie. În alt moment, unul dintre câştigătorii de pe podium s-a oferit să doneze premiul de 350 RON unui sportiv aflat în scaun cu rotile. N-am putut să nu observ nici felul cum au intervenit unii alergători pe traseul montan, atunci când alţii nu ştiau încotro să se îndrepte. Se crease un mediu cu adevărat prietenos, de neuitat, accesibil, şi deci în totalitate neconcurențial, cu toții fiind parcă tensionați, activi în căutarea unei lumi duale în care unul aparţine celorlalţi, şi ceilalţi aparţin doar unuia singur.

„Unul" este cel mai bine exprimat în forma unei „acceptări a multiplicităţii". Faptul de a fi în număr mare, este rezultatul cercetării acţiunilor unui număr mai mic de indivizi. Deci, se cuvine să precizez mai întâi ideea că niciun om nu este o apariţie izolată, singulară. Leadershipul este un element de accentuare a lui "Unu" în planul evoluţiei formelor de comunicare vizuală şi emoţională, într-o succesiune firească de consecinţe care nu te împovărează niciodată de efectele unei perspective analogice, din trecut.

Un alergător de cursă lungă este exemplul acestei gândiri: mi-am dat seama că sunt responsabil pentru emoţiile celorlalţi într-o lume în care există doar "unu în multiplu". Vă repet. Momentul în care sunt cel mai fericit este atunci când vreau să cunosc preamărirea Eului din mine, pentru a împlini așteptările propriei individualităţi. Doar astfel pot să-mi pot desăvârșesc un caracter de vioiciune, de spontaneitate şi de libertate faţă de orice limitare.

Destinul transformărilor majore care au loc în leadership depinde de concretizarea unei confruntări duale: să duci o luptă cu tine însuţi pentru o lume în care exişti doar ca echivalent al unui multiplu de 1,1.

Principiul "Unu în Multiplu" se aplică situaţiei în care un singur om depinde de alţi oameni pentru a-şi reconfirma hotărârea de a fi unic, respectând cerințele minime stabilite de vocea autorităţii care spune: "eşti mai mult decât ai devenit într-o lume în care fiecare merge pe drumul lui".

Şi, ca să închei, mai spun doar atât. Există doar două consecinţe care nu te împovărează de efectele unei perspective analogice, din trecut: nu există recompensă pentru fapte, ci pentru intenţia care a generat fapta. Şi, apoi, nu contează ce obţii la finalul cursei, ci contează cât dai din tine ca să reuşeşti o schimbare pe plan motivaţional.

Cu ce am rămas în minte şi în suflet? Faptul că oamenii aceştia nu dibuiesc prin lume ca orbii, şi nici nu se împleticesc ca beţivii într-un continuu dialog cu ei înşişi, pe un urcuş întortocheat, abrupt, zigzagat, pe care mulţi se fac că nu-l sesizează. Uneori ei se opresc într-un loc, privesc în jurul lor cu veselie, cu dor. Alteori privesc spre pământ să vadă cum creşte-o floare, admiră chiar şi cel mai mic fir de iarbă, ascultă chiar şi cel mai mic „zgomot"

al naturii. La urma urmelor, cred că fiecare alergător are ceva din trasăturile unui artist...

Source: https://neculaifantanaru.com/principiul-unu-in-multiplu.html

Principiul valorii umane în prezentul continuu al veşniciei

On Aprilie 11, 2022

Valoarea ta nu este nu este nici mai mare, nici mai mică decât cea pe care ţi-o stabileşti singur în cursa împotriva destinului.

Aş fi vrut să-mi fac din scopul vieţii o idee magnifică, o combinaţie fără precedent de experienţă, talent şi ambiţie, să iau întâia şi ultima oară o decizie corectă pentru care să nu regret nimic. Nicio interacţiune anterioară cu alte idei nu se dovediseră eficiente şi profitabile, nicio ocazie de a mă afirma nu-mi ieşise în cale. Cu aceeaşi căldură cu care focul mistuie pădurile, aş fi vrut să-mi concentrez întreaga energie asupra unei ţinte propuse, bine gândite şi definite, să fac din mine însumi un soi de Magellan care, cu acea mare efervescenţă intelectuală degajată dintr-un temperament tenace şi feroce, face din scopul vieţii sale o obsesie magnifică.

Dar, cu adevărat, lucrurile nu stau ca în cărţi, iar cărţile nu schimbă lucrurile şi nici ideile măreţe, şi nici măcar nu separă scopul de acea idee simplă, dar fixă, capabilă să-ţi orienteze mai uşor şi mai precis viaţa personală şi profesională, cu un efort mic. Nu este deloc uşor să-ţi depăşeşti limitările mentale şi să-ţi amplifici respectul de sine, ţintind cât mai sus cu putinţă, inspirându-te din entuziasmul şi energia degajată de marile evenimente. Într-adevăr, dacă aş fi avut o idee fixă, şi credeţi-mă am avut numeroase ocazii să-mi fabric asemenea idei, poate că aş fi acţionat ca o lupă: mi-aş fi concentrat întreaga energie asupra ţelului propus.

În ciuda acestui lucru, am căutat o alternativă a reuşitei sub influenţa unei conştiinţe care m-a ajutat să fiu mai bun, mai înţelegător şi să îmi depăşesc câteva limite pe care le aveam şi, în sfârşit, ca o chemare profetică, să dovedesc finalitatea unei idei în care oamenii sunt dispuşi să creadă. Ca şi în cazul lui Magellan, am pornit de la o idee greşită, *una cosa da poco* , şi am ajuns să culminez cu o victorie: realizarea progresivă a Marii Opere Hermetice, această mega-cascadă numită Elekmesithus (un nebănuit avânt spre veşnicie), care curge dintr-o stâncă uriaşă aflată la marginea unei prăpăstii: "Oglinda Ego-ului"

Leadership: Distanţa pe care o ai de parcurs spre reuşită ajută la crearea unei senzaţii de măreţie, în paralel cu formarea sentimentul de “sens al valorii umane organizat într-o reprezentare a sinelui Suprem” ?

Până la urmă, orice încercare de a fi altcineva devine un teren fertil pentru depăşirea Ego-ului, o justificare pentru instituirea unei diferenţieri între Sinele Suprem şi Sinele Divin cu sprijinul intelectiv şi speculativ al sufletului: *Thanusintreck* (unitatea adevăratei credinţe întemeiată de Hristos) la care omul nu poate ajunge fără sprijinul exclusiv divin. E nevoie şi de nişte cunoştinţe solide de alchimie. Şi uite aşa, încercând să observ realitatea obiectivă prin oglinda propriei subiectivităţi, cu totul de necrezut, am început să-mi amplific respectul de sine, ţintind cât mai sus cu putinţă. Peste mări şi ţari, peste toate hotarele de timp, peste toate distanţele aflate sub matca lumii.

Sinele Suprem a dat măsura valorii mele, putând fi tradus prin: “am devenit persoana la care aspirat să fiu”. Este un simbol al aspiraţiei spre desăvârşire. Sau un indiciu al aspiraţiei spre libertatea spirituală.

Până la urmă, toate lucrurile, toate evenimentele, tot ce mi s-a întâmplat, conjunctural sau preferenţial, m-au condus la obţinerea unei vederi mai largi decât eram obişnuit. Ştiind că energia se îndreaptă întotdeauna în direcţia gândurilor, şi că intuiţia, prin intermediul unei senzaţii subtile de măreţie, îşi face mereu loc printre legile minţii, mi-am putut depăşi

convingerea despre valoarea de sine. Numai timpul nepieritor va dovedi cât de uitată este lumea pe care mi-o construisem ca pe un fel de mediator neserios, înainte de a mă îndrepta spre realizarea unei deveniri care, de fapt, nu se încheie. Sau dacă se încheie, de fapt se reia.

Leadership: Avântul cu care tinzi spre absolut se materializează printr-o hotărâre exemplară dusă la limita geniului, graţie unei fapte exemplare care se propagă la nivelul promovării mitului destinului total?

Şi, ce altceva rămâne de fuzionat, între credinţă şi tăgadă, între disciplină şi spontaneitate, între rigoare şi libertate, decât puternica faptă, de toţi râvnită şi numai de mine înfăptuită, acea mangâiere lină a cununii biruinţei: descoperirea unei noi forţe fundamentale a naturii, tradusă prin hotărârea exemplară, dusă la limita geniului, de a ajunge la adevărul despre mine.

Da, a fost cu putinţă. Într-un singur moment al vieţii, într-o secundă astrală - mistuitoare ca soarele, reţinut de geografie într-un arhipelag de încurajare, mi-am dat seama că pot să fac mai mult decât credeam că pot face. Şi asta a schimbat totul. Tocmai omul care nu înţelegea mai nimic a putut cuprinde în propria-i solitudine, ca o vâlvătaie a gloriei, lauda cerească, universală, transformând-o alchimic într-o acţiune de coborâre a lui Dumnezeu la om şi de înălţare a omului către Dumnezeu, prin credinţă şi colaborare liberă.

Şansa unui avânt spre absolut s-a materializat într-un semn profetic care depăşise orice închipuire. Poate că trebuia de la început să ader la un anumit algoritm care să ordoneze crescător elementele unei vaste cunoaşteri de pe diagonala principală a unei matrice date, garantând obţinerea unui "Ab Solutus", efectul unui avânt speculativ spre înălţimile inteligibile, *la forma de una carrera tumultuosa hacia el infinito del mundo.*

Reţineţi ce vă spun acum. În imensitatea ei, şi într-o singură clipă, puterea lui Dumnezeu poate umple spiritele rătăcitoare cu cea mai înaltă ştiinţă, dar numai la timpul hotărât, numai când astrele se aliniază şi când Mercur nu este retrograd. Aşadar, singurul lucru pe care l-a cerut destinul de la mine, într-o vreme zbuciumată de tranziție, a fost aşteptarea până la timpul dinainte hotărât, grea povară pentru cei fără credinţă, sclipitoare lucrare pentru cei care vor înfăptui minuni.

Leadership: Avântul tău spre reuşită poate fi interpretat ca un îndemn de „a te abandona unei vederi mai îndepărtate", până ce atingi un grad de conştiinţă care este însăşi măsura unei capacităţi profetice ce nu încetează să te uimească?

Mai ales de la Magellan, destinul a cerut un preţ mare înainte ca el să devină eroul lumii după realizarea faptei exemplare. Iar scriitorul Ştefan Zweig a ilustrat cel mai bine marea valoare, sclipitoarea superioritate a lucrării geniului, sublima manifestare a energiei latente focalizată spre cerurile veşniciei:

"Întotdeauna un om realizează maximum posibil numai când fapta lui devine exemplară. Şi, din această privinţă, exemplul lui Magellan - fapta lui aproape uitată - a dovedit pentru toate timpurile că o idee, dacă e purtată de aripile geniului, dacă e dusă mereu şi hotărât înainte de o pasiune, se vădeşte la urmă mai puternică decât toate elementele naturii. Măreaţa lui faptă a arătat că un singur om, cu scurta şi trecătoarea sa viaţă, poate transforma într-o realitate şi într-un adevăr nepieritor ceea ce fusese numai o dorinţă, numai un vis pentru sute de generaţii."

Nu este nicio exagerare. Acesta este adevărul curat: valoarea mea este infinit mai mare decât am crezut vreodată că este posibil. Dar trebuie reţinut un lucru important, care mereu scapă atenţiei generale: numai un om cu o voinţă neclintită, fiind gata să sacrifice totul, tot ce

posedă în lumea aceasta pământească, va fi demn să cuprindă între aripile infinitului o idee capabilă să treacă pragul veşniciei. Pentru ca o faptă să câştige timp, să smulgă o părticică din infinit, nu-i de ajuns ca autorul ei să pornească într-o lungă şi periculoasă călătorie, el trebuie să se înapoieze cu cel mai preţios câştig ce există în lumea aceasta: o nouă conştiinţă.

Leadershipul are ca finalitate următoarea menţiune: "Valoarea omului este dată de măsura convingerii sale legate de propria valoare, ca singură modalitate de a ajunge la nivelul puterii Destinului."

Principiul valorii umane în prezentul continuu al veşniciei dezvăluie de fapt puterea omului de a se impune în faţa unui destin care, chiar dacă impune mult chin şi suferinţă, îl conduce spre împlinirea unei fapte exemplare care-i va asigura saltul spre nemurire.

Principiul vederii de dincolo de văz

On Mai 16, 2023

Ceea ce vezi în interiorul tău este ceea ce altora le scapă din vedere cand privesc în exteriorul lor.

Fiecare om povesteşte, prin imagini, dar şi prin forţa cuvântului folosit cu meşteşug, un fragment al vieţii lui. Alţii, mai deschişi asupra propriei lumi interioare, introducându-se în interiorul unui bucle de reacţie şi control, îşi manifestă emoţiile, gândurile şi starea de spirit ca şi când s-ar arunca cu ochii deschişi într-un delir experimental, aducător de noroc într-o poveste magică. Inima bate, mintea creează, sufletul absoarbe, iar trupul se mişcă elegant în forma unei margarete de câmp, într-o eternă şi superstiţioasă joacă.

S-a întâmplat după concursul de semimaraton. Petrecere. Muzică, voie bună. Multă mâncare. Şi dans. Bineînţeles, dans. Dar nu oricine ştie să danseze la fel de graţios, atât de plin de viaţă, precum "Numărul 47". O căldură plăcută îi cuprinde tot corpul, zâmbeşte de parcă s-ar plasa într-un miraj, mereu la jumătatea drumului dintre real și fantasmagoric, păstrându-şi valoarea de referinţă numită "Rebound Number". Eleganţa cu care se mişcă, nota de atipic pe care o transmite în jur întrece orice voluptate a fluturilor de câmp, ştiind că orice bătaie de aripi poate să se transforme într-un uragan.

Omul cântăreşte vreo 98 kg, dar nimeni nu-i observă greutatea în timpul dansului, atât de uşor îşi onduleză trupul, şoldurile, în bătaia blândă a vântului primăvăratec. Nu este câştigătorul concursului, nici pe departe, dar pentru mine este laureatul, eroul zilei, genialul, *o ímpeto de uma exaltação contínua e incansável*. Toţi ceilalţi s-au risipit în uitare, cu tot cu medaliile lor. Dar el, sufletul petrecerii, simbolul puterii de viaţă, rămâne o cunună de lauri pe timp îndelungat, triumfător ca un zeu tânăr. Iar culorile aurei sale de supererou, revărsate din al său nepreţuit tezaur al eleganţei şi grandorii, trebuie musai să strălucească ca într-un tablou de Paolo Veronese.

Leadership: Viziunea ta poate să depăşească limitele unui orizont care nu-ţi aparţine, dar aparţine scenariului care recuperează conţinutului propriei tale ideaţii?

Îşi concentrează imaginaţia creatoare într-un miraj din care nu şi-ar dori să mai iasă. Felicitări ! Gloriei sale i se cuvinte, cu siguranţă, o aleasă apreciere, cu aceeaşi măsură în care Alexandre Dumas îşi descria personajul cheie în romanul "Mâna Providenţei":

"Pare ciudat cât de mult mă preocupă acest om. Are pentru mine atracţia necunoscutului. Niciodată n-am resimţit o mai înflăcărată dorinţa de a pătrunde în tainiţele unui suflet. Există ceva în el care mă atrage într-un mod invincibil. Poate că nu-i decât o aparenţă, poate că, aşa cum mi s-a întâmplat de atâtea ori, este doar o vedenie, dar una care mi-a schimbat viaţa pentru totdeauna."

Şi cum se vede omul acesta? El se vede ca un învingător, exprimându-şi starea de fericire prin intermediul dansului şi a muzicii, chiar dacă lumea nu ştie acest lucru. Dansul este starea de graţie a învingătorului care-şi depăşeşte limitele, şi nimeni nu bănuieşte ce se petrece în interiorul lui. El se simte învingător chiar dacă nu a urcat pe podium, şi continuă să danseze în timp ce toţi ceilalţi şi-au epuizat energia şi dorinţa de a fi în centrul atenţiei.

Leadership: Poţi să descrii o emoţie capabilă să genereze o imagine de mişcare, încât să reprezinţi o atracţie pentru imortalizarea unui moment care de cele mai multe ori scapă tuturor printre degete?

Iată povestea vizuală care trebuie imaginată de cel care priveşte realitatea cu alţi ochi. Un om oarecare, unul care trece total neobservat în timpul concursului, dintr-o dată devine strălucitor în faţa tuturor ochilor din jur. Se simte foarte bine acolo unde gândurile se suprapun între plutire şi uitare, între visare şi renaştere, aventurându-se în extazul unei transe, într-o stare abstractă a conştiinţei în care toate sunetele şi senzaţiile se contopesc. Din acest tablou răzbate aurora unei dezinvolturi sănătoase.

Senzorul lui de mişcare poate fi ghidat de dorința de a se depăși, de o intensificare a abilităților mentale și fizice sau de căutarea extazului mistic, existând într-un tablou colorat care însufleţeşte, devine viziune, şi prinde contur într-un mod extrem de natural și expresiv. Şi încă câte nuanţe, câte infinitezimale deosebiri nu poţi cerne atunci când îţi propui să găseşti o ieşire din anonimat, prin intermediul unei mişcări care deschide orizonturile, o formă de intervenţionism în peisajul aproape ireal al unei zile dedicate evadării de griji.

Leadership: Eşti în stare să creezi un tablou viu care să evolueze în fața privitorilor, într-un moment de mare încărcătură emoţională care are marele avantaj al transmisibilităţii?

"Să aveți parte de un tablou viu care evoluează în fața ochilor voștri", cam asta exprima atitudinea Omului Zilei, corelat cu persistenţa unei dezinvolturi particulare şi a spiritului improvizatoric. Dansul lui neaşteptat, înaripat cu ritm, cu umor, cu farmec, era un moment în care se regenerau, apăreau celulele tinere şi forţau măsura într-o oarecare normalitate, forţau într-un sens benefic reînnoirea sângelui său de Miltiades. Sau, poate că el a găsit un nou mod de a-şi pune gândurile în ordine în crearea unui spaţiu interior, în alegerea paletei de culori şi a unui fond artistic care fac dintr-un tablou un spațiu sigur al bucuriei și satisfacției pentru privitori.

Ştie că viaţa e un vis, un dar, un tablou, şi cât de frumos este văzută depinde doar de el. Era pentru o certitudine, un fel de steag de luptă, un fel de instinct de putere stropit cu acea substanţă invizibilă a timpului prins cu clipa în sac. Capabil să surprindă pulsul intim şi viu al evenimentului, degajarea lui având marele avantaj al transmisibilităţii, şi-a construit imediat un fel de imagine a superiorităţii, sau mai bine zis, dansul era un fel de mărturisire în imagine a vocaţii sale spre lumea artelor frumoase. Dansul lui rămâne lumina ochilor celor care l-au privit.

Pe scurt. Tot ceea ce ochii mei au captat azi, dansului omului necunoscut, părea un fragment extras din romanul "Trilogia New York-ului":

"Omul era un spaţiu inepuizabil, un labirint de paşi interminabili, şi oricât de departe ar fi mers sau oricât de bine ar fi ajuns să cunoască împrejurimile, întotdeauna rămânea cu impresia că se rătăcise. Că se rătăcise în sine însuşi. Se simţea de parcă s-ar fi lăsat pe sine în urmă şi atunci, abandonându-se mişcărilor fine, bine coordonate, şi reducându-se la un ochi care vede, reuşea să fugă de obligaţia de a gândi, iar aceasta îi aducea, mai mult decât orice altceva, o anumită pace, un gol interior sănătos. Mişcarea era esenţa lucrurilor, impulsul prin care punea un picior în faţa celuilalt, permiţându-se să se lasă purtat de mersul propriului corp."

Ca să-ţi cultivi vocaţia spre cunoaşterea vieţii interioare a omului, trebuie să fii capabil să vezi interacţiunea exteriorului cu el, fără să te laşi purtat orbeşte de valul pasiunii lui.

Principiul vederii de dincolo de văz surprinde evoluţia unei activităţi de constatare a unei stări de fapt. Pe omul respectiv eu l-am văzut învingător, chiar dacă nimeni altcineva n-a ştiut să-l vadă învingător. Şi cum mă văd pe mine însumi? Tot un învingător. Fiindcă leadershipul este un schimb necesar, prin pătrunderea exteriorului în interior.

Nimeni nu vorbeşte despre medaliaţii care au urcat pe podium. S-a ales praful de imaginea lor. Succesul n-a durat mai mult de-o clipă. Dar "Numărul 47" este viu, încă îl văd dansând. El este adevăratul învingător, fiindcă despre el citiţi voi acum, cu el v-aţi identificat câteva momente, el a rămas în sufletul vostru. Toţi ceilalţi participanţi la cursă s-ar spune că nici n-au existat, nu vorbeşte nimeni despre ei. Dar de "Numărul 47" vă veţi aminti întotdeauna, chiar dacă nu l-aţi văzut realmente niciodată.

Source: https://neculaifantanaru.com/principiul-vederii-de-dincolo-de-vaz.html

Principiul visului desprins dintr-o singură privire

On Iulie 14, 2020

Privirea aruncată într-un vis care te luminează este identică cu sporirea concentrării ochilor de artist în direcţia regăsirii sale divine.

Am avut parte de un vis răscolitor, imprevizibil, dar expresiv, care parcă dă sens numai unei opere de artă semnată *Admystierdhes* (produsul unei creaţii care domină divinul). Şi în acest vis straniu, mai luminat decât stelele nopţii, mai complex decât simplul acord al culorilor de ulei, mi-a apărut un splendid trandafir roşu, de culoarea sângelui de maur. Numai că atât visul, cât şi trandafirul sângeriu păreau că izvorăsc dintr-un suflet enigmatic pe care în alt secol, vechii cabalişti l-au glorificat în pagini demne de istoria unui neam nemuritor.

Arta uneşte realul cu irealul într-un soi de atitudine creatoare prin care artistul îşi justifică existenţa extrasă din ştiinţa cerurilor divine. Iată de ce visul, fin cântărit cu o minte artistică sortită pentru pictura peisajului de mare profunzime, surprinde categoric printr-o frumoasă stratificare vizuală a diverselor corelaţii metaforice. Mă refer aici şi la noutatea accesibilă într-o călătorie astrală, printr-o proiectare a exprimării emoţionale deschise, autentice, spontane, într-un spaţiu al cărui cuvânt de ordine este ficţiunea.

Într-o bună zi voi privi în urmă şi-mi voi aminti visul, atât de viu, atât de profund, atât de necesar actului artistic, şi poate că astfel voi înţelege măcar o mică parte din planul lui Dumnezeu în privinţa destinului meu. Trandafirul este parte din visul unui artist, tot aşa cum artistul care accede la conştiinţa divină face parte dintr-un spaţiu privilegiat, în care toate aspectele SINELUI se unesc în UNUL.

Tot ceea ce conştientizează artistul, rezultând din esenţa regăsirii sale într-un joc al hazardului care, de asemenea, este un alt vis de apropiere cu imaginarul unei lumi prea puţin cunoscute, face referire la efectul exercitat de opera sa asupra vieţii spirituale sau a sensibilităţii omului. SINELE restrâns în UNUL este punctul de plecare cel mai convenabil pentru o tratare comprehensibilă a artei care începe cu armonia dintre Divin şi Lumesc, dintre Cer şi Pământ, dintre Creator și Creație.

Leadership: Opera pe care o creezi se poate constitui într-o artă a "privirii duble", în care emoţia joacă un rol de prim plan la nivelul unei manipulări artistice data de fundalul unei imagini memorabile?

În vis, trandafirul mi-a spus cu acea simplitate și căldură a rostirii unui mare artist:

- Priveşte în jur fără să te priveşti tu însuţi cu ochii care eşti privit de lume. Încearcă să simți cu ochii tăi doar ceea ce este pregătită privirea ta să înțeleagă într-un timp care a scris o istorie a spiritualităţii umane, neatinse de viforul uitării şi al deşertăciunii. Iar dacă tot ceea ce simţi se recunoaşte într-o privire plină de înţeles, din partea unui timp fidel voinţei divine, atunci felul artei tale se va constitui într-un cald şi expresiv omagiu adus talentului creator, care e acelaşi omagiu adus vieţii de dincolo de moarte.

I-am ascultat sfatul. Am luat privirea mea, cu aceeaşi uşurinţă cu care pictorul încearcă vopseaua pe hârtie înainte s-o aplice pe şevalet, am înălţat-o deasupra privirii lumii, şi mi-am pus speranţa în alteritatea spirituală cea mai ridicată. Pictura devenise o parte a privirii minuţioase, cât se poate de frumoasă într-un tablou al cărui privitor îşi dă seama, în mod limpede, cu toată puterea, de rostul clădirii unei culturi speciale pentru artă. Iar dacă aş fi reuşit să-mi oglindesc neîncetat privirea, cu mândrie şi admiraţie, în lumina unor ochi care

îşi lărgesc vizibil orizonturile, atunci poate, doar poate, aş fi reuşit să însufleţesc o poveste ce coboară din negura vremii şi devine realitate în faţa şevaletului.

Tot din acelaşi motiv, al visului ce mi-a năucit existenţa în timpul somnului, ochii mei speciali s-au întors sentimentali, cu o privire fructificată într-o viziune care înseamnă depărtare, spre cuvintele lui Umberto Eco din romanul *Numele Trandafirului* :

"Un vis este o scriptură, şi multe scripturi nu sunt altceva decât vise. Cu toate acestea, cu cât mă gândesc mai mult la visul tău, cu atât îl găsesc mai plin de înţeles. Poate nu pentru tine, ci pentru mine. Iartă-mă că pun stăpânire pe visele tale, ca să-mi desfăşor mai departe ipotezele; da, ştiu, e un lucru urât, n-ar fi trebuit făcut. Dar cred că sufletul tău adormit a înţeles mai multe lucruri decât am înţeles eu... treaz."

Leadership: Imaginea pe care ţi-o conturezi faţă de o lume percepută în mod subiectiv oferă posibilitatea adăugării unei dimensiuni emoţionale la un proces imaginativ care amplifică experienţa de cunoaştere în UNU?

Visul meu corespunde descărcării unei trăiri spirituale profunde prin reflectarea obsesivă a imaginii unui trandafir "Double Delight", şi o face bine, prin creaţia unui artist de marcă care ştie să vadă într-o pictură prea plinul propriei sale fiinţe. Însemnările mele pline de metafore, pline de gânduri, pline de culoare, confirmă acest lucru. Eu şi visul. Ochii acestor doi coordonatori ai facerii lumii se disting numai din apropierea spiritului naturii, spirit evocator de artă, de lumină, de sentimente. Iar trandafirul veghează în taină asupra rezonanţei noastre, el fiind numitorul comun al alianţei plină de nobleţe dintre actul de creaţie şi fiinţa spirituală.

Într-o bună zi voi încerca să scriu un tratat estetic despre ochii mei profunzi, pentru ca privirea-mi atât de senină, afectivă, să cuprindă un întreg orizont artistic. Să însufleţesc un obiect artistic este o ficţiune, dar să însufleţesc un corp al naturii este un perpetuum mobile de ordinul unui suprarealism ce poate fi explicat prin legătura dintre limbajul operei de artă plastică şi metafizica unei realităţi întoarse.

Desigur, nu aş încerca să descriu un fenomen psihologic apărut în timpul somnului, mai ales cu privire la artă, fără să urmăresc forţa de iradiere a unor nuclee metaforice revelatorii în raport cu transcendenţa unei alte lumi în lumea mea. Visul vede prin intermediul privirii mele acea artă a dialogului dintre fiorul sublim al plăcerii de a trăi o poveste fără sfârşit şi fiorul sublim al încântării spontane câştigate în faţa eternului mister artistic.

Experienţa de cunoaştere în UNU reflectă un element important al asemănării dintre Dumnezeu şi om, şi anume nemurirea - obţinută prin prisma unei creaţii veridice care amestecă voit registrul fantasticului cu cel al miraculosului.

În sfârşit. Dacă după tot ce ai citit aici ţi-am lăsat impresia de veridicitate a visului ce te pune serios pe gânduri, luând în calcul compromisul dintre un arhetip al imaginarului şi un arhetip al sensibilităţii umane, înseamnă c-am izbutit o apropiere de esenţa artei: ficţiunea plină de vitalitate, deschiderea zborului spre cerul unei alte lumi, de neuitat.

Pe această cale, subtilitatea unei filosofii a existenţei, predispusă la încercările artei de a mă defini prin prisma concretului din planul naturii, ca o împlinire a acordului dintre viziune şi vocaţia de creator, ar putea fi acordată rodului unei noi forme de interiorizare: *Samizordesthru* , dovada subtilităţii unei trăiri poetice ascunsă în spatele unei imagini metaforice.

Textele mele sunt pline de experienţe subiective. Uneori, interpretarea cuvintelor cu duble

înţelesuri sunt trecute printr-o proiecţie a dorinţelor nemărturisite. Limbajul plin de simboluri nu oferă totdeauna chei potrivite pentru lacătele nedeschise ale sufletelor tuturor cititorilor mei, dar pentru cine îl înţelege, el construieşte punţi de la inimă la inimă. Poate că acesta este un aspect definitoriu al suprarealismului, şi va rămâne tot timpul prezent într-un efort de a mişca o întreagă lume spre un singur ideal: libertatea totală de expresie.

Arta care poate contribui la popularizarea leadershipului are ca factor declanşator privirea aruncată în interiorul unui vis de veacuri trăit (ca într-o poveste) cu ochii unui artist capabil să creeze capodopere complet neașteptate și incredibile.

Principiul visului desprins dintr-o singură privire are puterea să emoţioneze o întreagă lume numai şi numai dacă artistul reuşeşte să redea asemănarea dintre un limbaj plin de simboluri şi transpunerea sa într-o lume suprareală, de esenţă, care nu se mai destrămă.

Source: https://neculaifantanaru.com/principiul-visului-desprins-dintr-o-singura-privire.html

Priveşte această imagine şi include-te în ea

On Septembrie 15, 2021

O experienţă sensibilă vizează întipărirea unei amintiri de neuitat pe care vei dori să o împrospătezi mereu.

Am triumfat sâmbătă la concursul de semimaraton. Nu din punct de vedere al locului pe care l-am obținut în clasament, nici ca protagonist al vreunui spectacol de zile mari. Am triumfat pentru că am fost alături de oameni deosebiți, am triumfat pentru că sora mea a obținut un loc excelent, neașteptat, după numai un an de antrenamente.

Niciun alergător nu a participat la concurs pentru lucruri obișnuite, și nu găsesc în asta nimic deosebit. Dar fiecare a strălucit în felul lui.

De exemplu. Un alergător oarecare s-a oprit și a ajutat o doamnă în vârstă să se ridice după ce și-a luxat piciorul în urma unei alunecări nasoale. Un alt alergător a făcut cele mai spectaculoase imagini, renunțând la un loc mult mai bun în clasament. Un altul s-a întors 4 km doar ca să rămână lângă prietena lui (de care nu aflase că se înscrise). Și nu am putut să nu observ felul cum au fost felicitate de crainic ultimele două concurente ajunse la linia de finnish, a fost cu totul minunat și motivațional.

Dacă fiecare din concurenți a triumfat prin ceva, acel ceva a fost lucrul obișnuit care pare atât de banal, încât nimeni nu-l observă. Tu vezi campionii pe podium, dar campionii trec pe lângă tine și nici nu se uită în urma lor. În acest caz, eu am triumfat tocmai fiindcă am privit în urmă, și cred că am jucat un rol de frunte în coordonarea eforturilor de a aduce în prim plan spectaculosul.

Leadership: Poţi să-ţi maximizezi capacitatea de a înțelege realitatea esenţială a experiențelor sensibile, surprinzând doar ceea ce este relevant pe parcursul unei activităţi intense care generează amintiri de neuitat?

Iar dacă vei triumfa oricând prin ceva, acest lucru este posibil cu ajutorul privirii. Să observi oamenii, lucrurile sau întâmplările care nu se pot "deghiza". Fotografiile nu servesc la nimic, fiindcă deghizările ulterioare pot să le răpească orice valoare.

Un alergător care se concentrează doar asupra obţinerii unul loc fruntaş pe podium va fi surprins ca un moment trecător şi încurajator, ca ceva cu care se poate identifica toată lumea. Dar el nu va fi perceput ca un fel de descătuşare din rigorile realului, nici ca o consecinţă a activităţii mentale constante, nici ca o asumare a responsabilității față de propriul sens existenţial.

Și ce poate fi mai spectaculos decât a face utilă înlocuirea dorinței de a ajunge pe podiumul de premiere, cu o discreție inatacabilă a privirii. Este vorba de micro-realismul cotidian, ilustrând lumea concretului banal și a întâmplărilor mărunte din care este făcută viața omului. Trebuie doar să privești și să descoperi acele lucruri care nu sunt considerate demne de interes, eventual ceea ce este privit cu un oarecare scepticism.

La fel cum amprentele degetelor nu pot fi înlăturate cu ulei fierbinte sau cu fier înroșit, deoarece epiderma se reface și reproduce toate punctele caracteristice ale amprentelor, tot așa ștergerea zonelor trunchiate ale unei imagini nu are niciun efect, nici nu poate fi limitată la un anumit mesaj.

Relevant aici este realitatea esenţială a experienţelor sensibile prin care treci, pline de emoţii şi momente intense, care te pot îmbogăţi spiritual şi te vor ajuta să devii cine eşti în esenţă. Nu este vorba de acele experienţe care te captivează prin spirit competitiv şi hazard, nu acelea care te ajută să-ţi lărgeşti orizonturile, nu acelea care te fac mai puternic, nu acelea care te inspiră să mergi mai departe. Ci acele experienţe care te conving să vezi că aparţii aceleaşi realităţi ca şi sufletul tău.

Leadership: Poţi să te implici în conducerea unor întâmplări, fără să iei decizii importante şi fără să schimbi cursul lor, prin intermediul experienţei de viaţă evidenţiată într-o imagine rară?

Asta este ceea ce numai un artist face: el constată că lucrurile frumos împachetate nu leagă întâmplările spectaculoase. Într-un timp record, şi anume între două sau mai multe situaţii banale, se petrece o schimbare, ca un fel de extindere a unei fotografii ce surprinde realitatea lumii sensibile văzută prin ochii unui artist care nu pierde din vedere niciun detaliu al imaginii pe care o creează din fragmente de memorie (convergente spre un acelaşi ideal de frumusețe plastică în mișcare).

Da. Un punct de mişcare este o aruncare a luminii asupra unui orizont de taină în care trebuie să mai încapă și altceva decât imagini şi acţiuni, altceva decât realitatea obiectivă, altceva decât elementul concret exprimat la prima vedere.

Prin urmare, dacă sunt un artist, este pentru că știu să adun acele întâmplări reale în urma cărora pot învăța ceva fără să fiu nevoit să iau atitudine. Iată, deci, ce înseamnă să fiu în conducerea unor întâmplări fără să iau decizii importante, fără să schimb cursul lor.

O imagine care creează amintiri de neuitat te poate învăţa să acorzi o mare mare importanţă realităţii pe care nu conteneşti să o refaci prin analogie cu simbolul întâlnirii dintre “interior” şi “exterior”, exprimat prin *Estankandyr* , acea facultate a intuiţiei suprasensibile de a controla lumea lăuntrică şi cea exterioară recurgând la forţă şi expresivitate artistică, la impresionism.

O imagine te poate învăţa să fii în conducerea unor întâmplări, fără să iei decizii importante şi fără să schimbi cursul lor, atunci când ceea ce te individualizează indică un instantaneu care devine “viral” în toată lumea.

Priveşte această imagine şi include-te în ea prin intensitatea trăirilor pe care ea le generează. Pentru ca leadershipul să fie inclus în acest plan, imaginea trebuie să devină un suport care invită privitorul să participe la un "joc" al multor de viziuni și emoții. Totodată, imaginea trebuie să devină un mijloc de comunicare sensibilă între privitori și un mediu astfel descoperit, devenit apropiat, cunoscut.

Source: https://neculaifantanaru.com/priveste-aceasta-imagine-si-include-te-in-ea.html

Priveşte, acesta este leadershipul meu !

On Octombrie 31, 2010

Un lider adevărat are mereu în repertoriul său ceva care exprimă înălţimea "operei" sale admirabile.

Am stat multă vreme în preajma maestrului. Acesta este unul din lucrurile din viaţa mea de care pot spune că sunt cu adevărat mândru. Pentru că el, un om profund, care ştia să se comporte simplu şi uman în relaţiile cu ceilalţi, şi posedând un bagaj apreciabil de cunoştinţe, mi-a deschis ochii către tot ce este mai frumos şi mai bun în această lume. Mi-a împărtăşit din secretele antichităţii, din înţelepciunea anticilor şi mi-a predat istoria artelor. M-a învăţat cum să citesc operele marilor artişti, şi cum să înţeleg arta lor.

Arta maestrului meu era desăvârşită. Picturile sale erau de o frumuseţe inegalabilă, şi cu siguranţă aveau o incontestabilă valoare artistică. Însemnele marelui său stil erau: claritatea compoziţiei, simplitatea, măsura şi echilibrul. Cu o uşurinţă şi o spontaneitate nemaivăzute, el îşi schiţa mai întâi pe pânză, cu creionul, ceea ce dorea să picteze – idei pe care de cele mai multe ori le combina cu altele. Apoi se gândea la combinaţia de culori, după care trecea la realizarea picturii.

- Sunteţi un om cu totul superior, i-am spus într-o zi, cu admiraţia fără margini pe care i-o purtam.

Privindu-mă cu bunătate, o bunătate pe care rareori o întâlneşti, o bunătate pe care aş vrea să o văd măcar pe jumătate la oamenii pe care îi întâlnesc zilnic, maestrul mi-a răspuns cu glasul lui blând şi hotărât:

- Nu, nu ! Te înşeli, Nicu. Nu sunt un om superior, ci doar un om care aspiră către superioritate. Voi fi superior numai atunci când creaţiile mele vor fi absolut perfecte şi vor găsi rezonanţă în sufletul tuturor privitorilor.

Leadership: Calitatea "operei" tale este rezultatul unui consens de constituire a valorii de tipul "must see between colors and moods" ?

Frumosul este o noţiune relativă. Ceea ce socotim frumos în unele lucruri, nu mai apare la fel în altele. Aşa este şi în leadership. Ceea ce unor oameni li se pare frumos şi bun, altora li se pare insuportabil. Însă, ideea de a-şi concentra atenţia asupra "creaţiei" sale, astfel încât să o aducă la standarde cât mai înalte, îi conferă liderului o valoare mare. Căci la fel cum efectele picturale sunt obţinute cu o ştiinţă rafinată, tot astfel efectele leadershipului se pot obţine asimilând cat mai multe cunoştinţe solide în domeniu. Este uşor de realizat acest lucru? Evident că nu. Dar merită efortul.

Calitatea operei unui artist este rezultatul unui consens atins de două forţe: amintirea a ceva ce niciodată n-ai să mai vezi şi exemplul unei lecţii de viaţă mereu prezentă în suflarea unei picături de tuş.

În faţa acestei opere ne-am putea defini mai bine sentimentele folosind însăşi cuvintele pictorului suprarealist Giorgio de Chirico: *"Fiecare lucru mă priveşte întrebător cu ochi misterioşi. Înţeleg astfel că totul posedă un spirit, un suflet impenetrabil."*

Arta pe care o cultivă artistul, sub calmul şi tăcerea unui timp care îşi încetineşte mersul, între simboluri şi semnificaţia lor, este abisul imaginarului compus din infinite taine ale căror uşi odată deschise se dilată într-o lume-imperiu al fabulosului tratat în mod realist. Te simţi ca într-un peisaj atemporal, aducând cu sine un rest de mare în care vâslesc frumosul şi credinţa, fiiinţele şi nefiinţele, toate inversându-şi locul la cea mai simplă fulgerare a unui gând. În sfârşit, simţi că eşti prins prea mult într-o creaţie din care nu te mai poţi desprinde.

Valorea de tipul "must see between colors and moods" se instalează în compoziţia fiecărei opere, redând atitudinea intimă de compromis între diverse orientări, teme şi motive, ca nişte splendide stele călăuzitoare, după cântarul importanţei fiecărei urmă de pensulă în ierarhia amintirilor care îl leagă pe artist de viaţă, predeterminandu-i prezentului şi coordonându-i visele din viitor.

Leadership: Puterea ta străluceşte în sentimentele pe care le investeşti în starea de recunoştinţă pentru ceea ce-ţi doreşti să-şi amintească ceilalţi pe fondul unui consum excesiv de artă?

Dat, totodată, calitatea "operei" unui lider este rezultatul unui consens al majorităţii. Am spus de multe ori lucrul acesta, deoarece cred cu tărie în el. Leadershipul pe care îl exercită liderul are o influenţă deosebită asupra oamenilor, asupra personalităţii lor, asupra capacităţii lor, respectiv, asupra evoluţiei lor.

Dacă liderul exprimă un sentiment şovăielnic în redarea propriilor sale viziuni şi principii, atunci, fără nicio îndoială, el nu va reuşi să-şi dovedească superioritatea, iar în acest caz nu va fi urmat de nimeni. Însă, cu cât numărul celor care îl admiră este mai mare, cu atât "opera" sa va fi mai preţioasă. Majoritatea reprezintă constituentul esenţial din care ia fiinţă opera, decizând care este măsura reală a valorii liderului.

Eforturile de realizare a unui consens de constituire a valorii şi materializarea compatibilităţii depline între modelul tău de frumuseţe şi exigenţele majorităţii, ar trebui să fie focalizate pe înţelegerea criteriilor lor de apreciere a frumuseţii.

Leadership: Ceea ce era văzut inițial ca reper al artei de a te îmbogăţi prin mijloace de relaționare cu trăirile autentice, s-a transformat într-un soi de atracţie din care se dezvoltă o serie nouă de tendinţe?

Nevoia de a conduce creşte mereu, dar şi atitudinea oamenilor se modifică mereu. Pentru ca leadershipul tău să se "vândă, adică să aibă priză la oameni, trebuie ca el să impresioneze prin ceea ce eşti tu, printr-o înaltă ţinută morală şi profesională, prin iniţiative benefice, prin acea sensibilitate şi intuiţie psihologică proprie artiştilor adevăraţi.

Un pictor iscusit ştie că speranţa belşugului său stă în paleta sa de culori şi de aceea caută mereu să găsească o combinaţie care să anime un pic spiritele, o combinaţie de culori în stare să calmeze şi să provoace în acelaşi timp. Tot aşa şi tu trebuie să îţi însuşeşti un set de principii sănătoase care să-ţi exprime convingerile, şi un set potrivit de practici şi proceduri care să aibă efect de durata asupra oamenilor, care să fie în stare să le provoace o anumită afinitate faţă de tine.

Ca lider, este absolut necesar să ai în repertoriul tău ceva care să exprime înălţimea "operei" tale admirabile. La fel cum un pictor se pricepe de minune să folosească culorile, într-un fel îndrăzneţ şi precis, combinându-le în diferite variante - tot aşa şi tu trebuie să te pricepi de minune în a realiza şi folosi propriul tău model de leadership, într-un fel îndrăzneţ şi precis, care să sugereze o spiritualitate aparte şi să reliefeze talentul tău deosebit, combinând în mod inteligent toate acele elemente care îţi pot pune cu adevărat în valoare potenţialul.

O singură artă în materie de tendinţe se dezvoltă neîncetat în cadrul leadershipului: crearea artisticului ca forma de depăşire personală, cu titlul unui destin de legendă: *"I am the one and only ! "*

Această artă se ghidează după ideea potrivit căreia ceea ce simţi atunci când îţi vezi rodul muncii împlinit trebuie să prindă contur în mintea celor care vor să-şi contruieasca propriul lor spaţiu de forţă în abilitatea de a comunica o angajare autentică în tratarea unei teme în plan emoţional.

Priveşte, acesta este leadershipul meu ! sugerează o chemare spre admiraţia cea mai înaltă şi mai sinceră vizavi de mijloacele artei de a înfăţişa stări din viaţa reală, din care transpare sensul unei traiectorii de destin spre un statut de legendă.

Concluzie: Un lider trebuie să aibă în "repertoriul" său ceva care să-l deosebească de ceilalţi, dar care să fie unanim acceptat şi adoptat. Acest „ceva" demonstrează calitatea leadershipului său.

Source: https://neculaifantanaru.com/priveste-acesta-este-leadershipul-meu.html

Privește adânc provocarea și vei vedea esența

On Octombrie 07, 2024

Focalizarea vizuală oscilează între detaliul imediat și perspectiva largă.

Sora mea, Oana Fântânaru, a mai reușit un record la semimaratonul desfășurat pe dealurile "Mărzești". Pe acest pământ dedicat parcă alergării, înfloresc virtuțile, pe pământul pe care îl calci în alergare neobosită cu sudoarea frunții, într-o neobosită căutare a limitelor proprii. Aici, într-un decor plin de visuri sculptate în realitate, Oana și-a făurit o lume a ei, ochii ei distingând între lumina speranței și umbrele temerilor. Iar dacă și-ar fi privit din depărtări urmele pașilor ei, *haciendo invisibles todos los intentos,* ar fi putut contura forma unei spirale nesfârșite, ca simbol al trecerii prin timp și spațiu, al veșnicei dorințe de a progresa.

În spațiul în care alergi fără oprire se înfăptuiește o victorie a spiritului. A asculta de cei puternici aici, pe acest pământ al forțelor dinamismului, unde fizica devine o constantă a mișcării, o combinație între știință și artă, un experiment constant al legilor naturale, înseamnă să înțelegi legătura profundă dintre corp și minte. Nu, nu este vorba doar despre mușchi și efort fizic, ci despre disciplină, hotărâre și sacrificiu, și despre faptul că adevărata putere vine din depășirea propriilor limite. Acuitatea vizuală în efort intens oglindește claritatea gândirii sub presiune, iar claritatea scopului fiind ceea ce ghidează pașii într-o căutare neobosită, se transformă într-o adevărată călăuză spirituală.

Leadership: Poți transforma fiecare privire trecătoare într-o contemplare a măreției artistice, modelând fiecare provocare într-un tablou viu al perfecțiunii?

Când Napoleon privea spre oceanul întins, din vârful stâncii, nu făcea altceva decât să-și ridice ochii spre măreție, spre soarele idealurilor sale. Asemenea lui, alergătorul care se avântă pe poteci abrupte nu vede doar pietre și oboseală, ci vede dincolo de ele: oceanul posibilităților și soarele înalt al victoriei. Chiar și atunci când totul pare o povară, fiecare privire spre vârf este o recunoaștere a spiritului indomptabil. În acest sens, Oana a dat dovadă nu doar de curaj, ci și de acel simț al perfecțiunii caracteristic artiștilor consacrați care triumfă prin dăruire, reprezentând o adevărată inspirație pentru toți cei care o priveau.

Cu cât alergătorul montan urcă mai sus pe cărările singuratice ale muntelui, cu atât mai mult spiritul lui comunică cu natura sălbatică, reușind să transforme fiecare vârf cucerit într-un loc "Sfânta Elena" personal, unde izolarea fizică devine o sursă de măreție interioară. Cei slabi de caracter, nepregătiți pentru curse istovitoare, locuitorii categoriilor inferioare ale pământului, trebuie să dea ascultare celor puternici. Întotdeauna e așa. Iar cei puternici, care duc în mușchi greutatea dealurilor abrupte și povara ambiției, trebuie să ajungă la înțelegere între ei, să-și unească spiritele în vederea atingerii unui singur ideal — asemenea vulturului bătrân, care, deși legat de stâncă, nu și-a coborât privirea de la măreția cerului.

Imaginea astfel nu dezvăluie o lume închisă, ci fixează un punct, o situație în care totul poate deveni artă. Oana a cucerit măreția, respectul tuturor celorlalți alergători, în felul cum un artist cucerește patosul uman, imortalizând învingătorul într-un moment de înaltă glorie, chiar dacă asta înseamnă să își depășească limitele până la epuizare. A fost un moment efemer transformat în eternitate prin mișcare și efort susținut, în acest timp creându-se o operă de artă adevărată, coerentă, putând fi chiar dusă la extrem, ajungem să-l admirăm pe artist ca pe un fel de meșter vrăjitor, care-și impune cele mai grele sarcini numai pentru a demonstra că este capabil să le depășească.

Leadership: Poate fi efortul tău o mărturie a forței interioare, într-un mod similar unui artist consacrat care își dăruiește complet creația, transformând efemerul într-o eternitate?

Claritatea scopului este ceea ce ghidează pașii într-o căutare neobosită. Realizând totuși o operă de artă pe deplin organizată, Oana a devenit creatoarea propriei realități, desenând în noroi și pietre traseul unei povești de mare succes. A excelat tocmai prin surprinzătoarea ei precizie în a da sens unui parcurs imortalizat pe o pânză a naturii — un drum sinuos, plin de obstacole, dar și plin de momente de triumf. Fiecare clipire, fiecare respirație păstrează în memoria ei momentele de triumf și sacrificiu, ca și când timpul însuși s-ar opri pentru a le imortaliza.

Ochiul vigilent al alergătorului deslușește nu doar peisajul, ci și calea progresului invizibil. Așa cum locul de exil al împăratului nu i-a putut diminua măreția, la fel alergătorul creează și înnobilează locul prin efortul său, chiar dacă traseul accidentat și efortul istovitor i-au pus la încercare voința. Să menții atracția deosebită a luptei cu sine și să domini totuși atotstăpânitor imaginea succesului, iată splendoarea, aceasta este misiunea alergătorului-artist, a creatorului de lumi nevăzute, care transformă fiecare pas într-o mărturie a dorinței de a atinge culmi tot mai înalte.

Un singur moment îmi amintesc foarte bine, când Oana se afla în vârful celui mai înalt dintre dealuri, înaintea celorlalți concurenți. De parcă ea ar fi fost vârful spre care ceilalți tindeau. Tot mereu, vârfurile dealurilor și munților devin pentru ea ceea ce stânca înaltă a fost pentru "vulturul bătrân" Napoleon - un loc de unde privește spre soarele propriilor aspirații, spre "oceanul întins" al posibilităților infinite. În această izolare aparentă, ea nu este pedepsită sau limitată, ci își găsește libertatea supremă. Fiecare pas pe potecile abrupte este o afirmare a spiritului ei neînfrânt, iar comunicarea cu natura sălbatică devine sursa unei demnități interioare pe care niciun obstacol exterior nu o poate diminua.

Sunt mândru de Oana, deoarece a atins un nou nivel de excelență, din moment ce a înfruntat provocările cu demnitate, rămânând totodată fidelă idealurilor sale. Așa cum Napoleon a transformat acel loc îndepărtat într-un simbol al măreției sale neînfrânte, la fel și sora mea a transformat fiecare traseu dificil într-o oportunitate de a-și demonstra forța interioară.

A-ți depăși limitele nu înseamnă doar să atingi un vârf, ci să transformi fiecare obstacol într-un simbol al propriei măreții.

Privește adânc provocarea și vei vedea esența atunci când încerci să-ți depășești propriile bariere, demonstrând astfel acea putere interioară demnă de un luptător, printr-un soi de determinare neobosită. Mă refer la faptul că trebuie să mergi dincolo de temeri, că adevăratul progres vine din confruntarea cu propriile limite.

Esența unui alergător este, de fapt, ceea ce unește esența unui artist de Napoleon: și unul și celălalt sfidează limitele impuse, căutând mereu măreția.

Source: https://neculaifantanaru.com/priveste-adanc-provocarea-si-vei-vedea-esenta.html

Priveşte bine la ce spun ochii tăi

On Aprilie 16, 2020

Ideile mari încolţesc rar, şi unii le mai şi calcă în picioare, sau pur şi simplu trec nepăsători pe lângă ele.

Există o relaţie specială între mine şi natură, două prezenţe active influenţându-se reciproc, tot atât de intens precum creează artistul o pictură despre frumuseţea naturii pe o pânză atât de gingașă încât aproape că îţi este teamă să o atingi cu nişte mâini nedeprinse cu mijloacele privilegiate ale artei. De pildă, iată, acum privesc cu mult drag, cu mult înţeles sufletesc, această frunză plină de viaţă, în formă de inimă, pe care un pictor iscusit ar surprinde-o în ipostaza de muză, simbol al unei înnoiri periodice, produs al unei sensibilităţi lirice.

Şi ea îmi vorbeşte cu o voce ciudată, ca un om matur, şi eu o ascult intens, cu spirit de artist, şi amândoi ne înţelegem de minune într-o capodoperă a creatorului numită *Arynexisthes* , sau momeala unei realităţi mai înalte. Poate că toată această pătrundere a mea în sânul naturii, privită ca o angajare afectivă într-un univers simbolizat, este doar consecinţa unui joc de lumini şi umbre dintr-un labirint al mulţimilor poetice, într-un pluralism nedefinibil şi non-descriptibil. Sau, poate că sunt captivul unei realităţi sui-generis aflată la marginea realităţii din sfera unui vis numit viaţă.

Actul de transfer al simţurilor de la un ochi de artist la o privire a naturii, perceput în materie picturală, este prin urmare un act de conversiune simbolică în dublu sens: mai întâi trebuie să surprind o realitate atât de profundă şi subtilă într-o secundă astrală, încât s-o redau ca pe un centru al universului, apoi trebuie să-mi canalizez forţa vitală artistică în subtilitatea unui mesaj cu mare putere de evocare a revărsării luminii dumnezeiești în ambianța sferei tainice de forță a planetei Pământ.

Leadership: Cum argumentezi apartenenţa ta la sfera realităţii din spaţiul creaţiei, prin prisma transferului de simţuri de la un ochi de artist la o privire a naturii?

În acelaşi timp, frunza poate fi exprimarea unei arte care îşi trage sorgintea din peregrinările unei perle, pe cât de mică pe atât de preţioasă, într-un deşert numit „I feel so much less alone". Pentru că nimeni nu ştie să recunoască în ea o adevărată capodoperă vizuală și o poveste fără vârstă ce traversează spaţiul şi timpul, simbolizând totodată forţa pe care o deține numai creatorul capabil să dăltuiască lucrările cele mai fine.

Mă simt atât gol fără privirea ei, încât privirea mea îşi poate pierde disciplina: aş fi în incapacitatea de adaptare la o răscruce a vieţii. Privirile noastre denotă tendința ochilor de a devia mai mult decât este necesar spre arta unei noi Dumnezeiri. Chiar şi prin astfel de convingeri superstițioase se reflectă sentimente, sau conştiinţa legăturii cu viziunea, cu puterea credinţei investită în dialogul cu Creatorul lumii. Este aceeaşi putere despre care cineva spunea că nu este o simplă carte, ci însuşi spiritul dinamic ce transformă viaţa întregii lumi.

Frunza mea se pregăteşte cu mult freamăt de orice i se încredinţează, făcută să zboare prin faţa ochilor expresivi care îşi datorează culoarea, căprui spre verde, tocmai expresiei unei realităţi mai înalte, ceva cu o semnificaţie mult superioară celei pe care i-ar atribui-o omul de rând. Şi eu îi încredinţez împlinirea mea, visul meu, emoţiile mele, pentru ca ea să-mi încredinţeze o parte din înţelesul verbului "a trăi" sub domnia unei naturi spirituale încorporată în jurnalul-schiţă a unui artist de geniu.

Iar dacă creaţia mea este o creaţie a naturii care îşi cere dreptul la reprezentare pe o pânză fină de bumbac, printr-o imortalizare în eternitate, atunci mai rămâne de simbolizat abordarea vieţii mele într-o manieră calmă, veselă, de o puternică expresivitate.

Leadership: Obiectul privirii tale te ajută să navighezi prin labirintul vieţii într-o manieră care acordă valoare propriei creații, încât să determini o schimbare în ceea ce te reprezintă la nivel de Supraom?

Mi-aş dori să fiu o mică frunză, pentru ca vântul serii de toamnă târzii să o ducă în calea unei priviri ce nu uită nicio clipă frumuseţea unei privelişti de vis. Poate că o frunză asemănătoare celei care m-a inspirat pe mine, completându-mă cu spiritul ei generos, cu povestea ei emoţionantă, a trecut prin câmpul vizual al unui doctor, cum este celebrul doctor Corneliu Duda din Târgu Mureş, care la prima oră de curs obişnuia să scrie pe tablă aceste rânduri:

Însăşi simţirea inimii mele primeşte pulsaţia unui atare model liric. Nu oricine reuşeşte asta. Căci am observat o frunză, şi ea m-a observat pe mine, felul cum o privesc cu ochii larg deschişi, plini de sentiment. Şi observându-i forma plină de mister, care vorbeşte inimii, aşa cum vântul a aşezat-o la picioarele mele, plină de mesaj artistic, am zis s-o ridic şi s-o iau cu mine într-un gând transcedental. Inimii mele nu-i lipseşte glasul de a mulţumi naturii pentru o asemenea întâlnire cu însăşi transparenţa mea simbolică, care reprezintă ocazia de a păşi cu toată fiinţa mea în altă lume, poate ciudată, poate cu totul diferită de a mea.

O clipă am stat de vorbă cu frunza mea, ca parte a unui dialog între Creator şi Opera lui. O simţire plină de tremurare a inimii m-a cuprins, clătinată şi speriată de o eventuală exigenţă în domeniul creaţiei artistice, contrazisă de ceva potrivnic firescului: "Ideile mari încolţesc rar, şi unii le mai şi calcă în picioare, sau pur şi simplu trec nepăsători pe lângă ele..."

Un supraom este un creator care consumă experienţe vizuale şi emoţionale cu scopul de a da realităţii nuanţa unei expresii de sine originale, de la figurat la propriu: "nu poţi să simţi că păşeşti în altă lume fără să îndeplineşti condiţia de imitator al miracolului naturii".

Priveşte bine la ce spun ochii tăi dacă vrei să surprinzi detaliile unei lumi întregi într-o singură expresie a naturii. Numai privindu-te ca o splendoare a naturii, cu ochii care nu au vârstă, vei putea să întregeşti imaginea unei lumi la care doar creatorii au acces. Şi pe măsură ce deschizi bine ochii spre frumusețea magnifică a naturii, se va întinde în fața ta un alt aspect al creaţiei, sinonim cu acel conţinut sufletesc de care trebuie să ai mare grijă dacă vrei să obţii apropierea de marea lucrare a Creatorului..

Source: https://neculaifantanaru.com/priveste-bine-la-ce-spun-ochii-tai.html

Priveşte ceea ce altor ochi nu le este dat să vadă

On Martie 08, 2023

"Întotdeauna într-un suflet puternic se găsește emoția și căldura necesară unui imbold subtil ce duce la căutarea frumosului."

Era o vreme ploioasă, înceţoşată, în care nu ţi-ai fi scos mănuşile de pe mâini şi nasul de după fular. Noroiul gros era pretutindeni, umiditatea pătrundea îngrijorător până la oase. Ajunsesem la finalul cursei de semimaraton, şi tremurând de frig, am intrat într-un local din apropiere pentru a servi un ceai fierbinte. Un refugiu liniştit, dar neliniştitor de lumea exterioară. De acolo puteam să văd pe geam noii sosiţi la linia de final, cum îşi proclamau, parcă la unison, mândria de a fi puternici prin ei înşişi, mândria de a fi ieşit cu fruntea sus din confruntarea numită "întrecere cu vremea".

În sufletul lor tăcut, discret, dar oarecum neliniştitor, se amestecau sentimente contradictorii, aşa cum se amestecă două culori opuse într-un tablou ce trădează influența clarobscurului. Mai întâi, era admiraţia faţă de progresele înregistrate, o emoţie care îi punea în raport cu lumea şi în întâmpinarea ei, apoi era acea compasiune deprimantă faţă o fiinţă amărâtă şi neajutorată, manifestată înadins cu gândul la ce-a trebuit să înfrunte fiecare din ei ca să facă faţă cu succes unei situaţii, aproape tragică prin generalizarea ei, care fusese practic echivalentul unei scurte treceri prin iad.

Vădit lucru. În clipa când mă uitam în ochii lor senini, dar cumva zbuciumaţi de o luptă lăuntrică, prin sensurile ce le deşteaptă în mine reprezentarea unei imagini grayscale, îmi închipuiam că am intrat în posesia unui secret *molto sensibile* care se deschide treptat, îţi întâmpină simţurile cu încărcătură energetică dar îţi poate afecta în cel mai înalt grad viața pe care o are de trăit alt om, fie el chiar și omul din imaginea care te inspiră. El te strigă, te strigă, te strigă, dar nu umblă după tine, ci te lasă să te pierzi în căutarea unui nou început.

Leadership: Poţi modifica fundalul unei imagini care te impresionează, împărţind-o în mai multe părţi specifice, încât să obţii un simţământ care, altfel, nu s-ar ivi niciodată?

Ochii mei însufleţitori, liberi să vadă ceea ce s-au obişnuit să vadă, au văzut mesajul ochilor străini de mine însumi. Organe absolut incredibile, ochii celorlalţi alergători păreau să fi reţinut ceva dintr-o realitate mereu identică cu cea sugerată de cadrul unei picturi care dă iluzia abstractului, rămânând, însă, profund ataşată materiei vizibile. De parcă s-ar fi aflat în căutarea unui răspuns logic la miracolul la care fuseseră martori fără voie, acel *Sientethelis Esspyn Aspertithos*, trăirea prin imaginea din oglinda naturii, o trăire care se înfăţişează sufletului ca simbol al unei experiențe spirituale trecută prin acceptarea paradoxalului, dar rezolvată prin intervenţia miraculosului.

Pot eu oare modifica rapid fundalul acestei imagini împărţind-o în mai multe părţi specifice, încât să obţin un simţământ care, altfel, nu s-ar ivi niciodată? Iar dacă imaginea pe care o surprinde ochiul artistului se aliniază şi trece într-un tărâm magic, exprimat poetic, admirativ, atunci alergătorii ar face parte din categoria "vederii din care se spune o poveste", sugerând totodată iluminarea figurii împăcate cu rezultatul obţinut la final.

Asta am şi făcut. Împărţind imaginea în mai multe părţi, părţi umbrite, părţi luminoase, părţi expresive sau conotative, părţi realiste sau simbolice, senzoriale sau dinamice, am reuşit să schimb destinaţia mesajului final: "Numai ceea ce te consumă şi te oboseşte enorm îţi provoacă acea emoţie puternică ce îţi invadează inima."

Da. Priveam pe geam chipurile alergătorilor cuprinşi de simţământul unei victorii care plăsmuieşte povestea unei lumi pe care, vai, nu mai ştie nimeni s-o spună. Chipurile lor exprimau o atitudine de acceptare şi deschidere către necunoscutul fenomenelor naturii, fapt ce aducea experienţe noi de reprezentare a vizualului printr-o predominanţă a emoţiilor asupra raţiunii. Şi, bucuroşi c-au ajuns la final pe o vreme atât de capricioasă, s-au evidenţiat pe planul tangent la spectacolul dinamic şi năucitor al naturii, făcând parte dintr-o realitate ce poartă numele "Fragmentarism" - marcat grafic prin forme de umbră şi lumină așezate în echilibre ușor instabile, dar inserate armonios într-un microcosmos însufleţitor.

Leadership: Imaginea care o ai în minte se îndreaptă mai mult spre simțuri decât spre intelect, dar necesită mult timp pentru a-i atribui sensul de "deschidere spre interior"?

Ceea ce se distinge în această atmosferă a victoriei faţă de tine însuţi, fapt ce-mi permite să fac distincţia clară între o artă care se rezumă doar la ceea ce reţine retina pictorului şi o artă prin care se pot exprima sentimente, este încercarea de a evada, de a te desprinde de universul cunoscut şi banalizat, de a te lansa spre necunoscut ca un explorator îndrăzneţ, ca să "găseşti ceva nou".

Pe această cale devii o persoană mult mai puternică, mult mai determinată, dar totodată mult mai sensibilă. Este exact ceea ce transmite starea experimentată de eroul scriitoarei Marguerite Yourcenar în "Piatra Filosofală":

"I se întâmplase adesea să deschidă o uşă, numai ca să-şi arate că n-o închisese pe vecie în urma lui. Să se întoarcă spre un trecător ce se depărtase, doar ca să nege definitivul unei despărţiri, demonstrându-şi astfel mărginita-i libertate omenească. De astă dată săvârşise o faptă ireversibilă, ştia că se va despărţi la final de forţa naturii, şi va rămâne doar un trup trecut de la starea naturii, în care s-a bucurat de libertate, la starea de conştiinţă pură cunoscută ca "lumină". Inima îi bătea năvalnic. În trupul lui avea loc o activitate violentă şi dezordonată, ca într-o ţară învinsă unde toţi luptătorii au depus armele. Îl cuprinse un fel de înduioşare faţă de trupul acela care-l slujise cu credinţă, care ar fi putut la urma urmei să ducă multă vreme greutăţile..."

Pe bună dreptate. Frumosul în artă este imaginea plină de sens care nu se lasă niciodată uitată, acea imagine plină de vibraţie care transmite un mesaj optimist oricăruia dintre noi: ceea ce simţi că te încarcă pozitiv este urmarea a ceea ce ai trăit în momentele când nu puteai decât să accepţi durerea şi capriciile naturii.

Leadershipul este învăţarea de a te desprinde de acel fel de a fi impus de exterior, dar care ajunge să te definească în planul superior al unui moment de reflecţie: ceea ce te consumă, concomitent te „încarcă".

Lecţia asta au învăţat-o toţi alergătorii de performanţă.

Iar dacă este adevărat ce spunea cineva, că întotdeauna într-un suflet puternic se găsește emoția și căldura necesară unui imbold subtil ce duce la căutarea frumosului, atunci ceea ce mă face să mă integrez într-o imagine de invidiat, probabil iubindu-mă mai mult pe mine însumi, este credinţa că pot oricând să neg definitivul unei despărţiri de momentul actual, şi să mă transpun vizual într-un plan superior de unde să-mi privesc viaţa ca şi cum aş lua parte la o aventură memorabilă...

Priveşte ceea ce altor ochi nu le este dat să vadă dacă vrei să te încadrezi într-o imagine cu dublă deschidere: o imagine care îţi dă senzaţia de Deja-Vu şi o imagine care îţi dă un context pentru ca tu să ai un rost în ceea ce alegi să înţelegi.

Priveşte încotro mergi, căci vei ajunge încotro priveşti

On Iunie 11, 2023

Vederea nu este făcută să încânte ochii, ci pentru ceea ce ochii regăsesc în ea: o amintire specială sau o parte din tine însuți.

Este o zi splendidă pentru ochii care admiră frumusețea florilor dintr-un cadru luxuriant, mai ales când vederea se bazează pe trăirile cu adevărat autentice și intense a unei realităţi alternative, sub pretextul de a descoperi autenticitatea naturii în simplitatea ei. Mă aflu în grădina botanică, în realitatea unui tablou care transmite linişte, o atmosferă relaxantă. Cu siguranţă, vederea mea îmbunătăţită cu potenţial artistic se individualizează la contactul dintre gustul pentru frumos şi intensitatea expresivă a unui spaţiu special, olfactiv, fonic şi vizual, departe de orice exclusivism sau patimă obscură.

În acest plan pictural, pur abstract, opera privitorului constă în a surprinde culorile vii ale florilor, concepute parcă în coordonatele unui univers care îşi asumă profunzimile şi complicaţiile unui timp static, *Aronecotebit Sayolesena Yracocacisen*, o dimensiune afectivă a realităţii, un timp care nu se mai întoarce, părând un infinit creat ciclic, la a cărui seninătate veghează zeii din afara universului și legilor lor. Dezvăluind sensuri şi implicaţii neaşteptate, ochii privitorului se luminează la fiecare pas, atât de mult îşi concentrează ei atenţia - în special asupra imaginii de ansamblu, detaliile unui decor personalizat făcând parte dintr-o trilogie dedicată picturii sau fotografiei.

Planul unui fragment dintr-o astfel de realitate, concepută pentru vizionarea captivantă a unei cât mai diversificate palete de manifestări lăuntrice, intersectează vederea ochilor mei cu viziunea concentrată asupra imaginilor din jur, în punctul în care experiența de redare a culorilor într-un tablou capătă un caracter de esteticitate. Din acest motiv încerc să disting, să memorez, să fac aprecieri asupra unui "dincolo de real", prin trecerea de la perceput la imaginar, pe care actul vederii îl aduce cu sine detaliilor simple, dar suficient de complexe pentru a-mi ține ochii concentrați o vreme.

Leadership: Creaţia ta accentuează ipostaza unui privitor care, contemplând, face abstracție de realitatea din jur și de sine însuși, important fiind doar obiectul privirii sale?

Însăşi ochii au devenit prizonierii unui spaţiu care se construieşte permanent pe sine, o acceptare tacită a dimensiunii unei imagini mai mari, cum este imaginea atribuită unei priviri "de dincolo de aşteptat", în intenţia frumosului de a putea fi înlocuit prin întruchiparea unei flori graţioase care sporeşte strălucirea şi caracterul ingenuu al primei etape a tinereţii. În culori calde, în nişte tonuri delicate ca de acuarelă, florile îşi dezvăluie puritatea, frumuseţea, mirosul printr-o încercare de evitare a vederii mele, dar nu au puterea de a străluci, fără să fie strălucitoare.

Deci, ce este o realitate alternativă? Este surprinderea în imagini a unei senzații de "înviere", ca şi când m-aş fi renăscut într-o feerie de culori vibrante, încercând să evadez dintr-o amintire fără de prezent sau, dimpotrivă, să mă alături unui proces de revedere condiţionat de artă să-mi lumineze sufletul, simţurile, trăirile. Este un instantaneu al unei scene observabile într-o manieră invizibilă, caz în care mă concentrez să văd doar o singură parte a unei imagini încântătoare, lăsându-se greu dezvelită, acea parte ce ține de imaginație, viziune, perspectivă, și care produce totul: artă, emoții, reacții.

Este, în același timp, o descriere realistă a unei situații “observabile”, dar greu detectabile la o primă vedere, care dă naștere la o operă de artă.

O amintire preţuită sau o imagine emblematică? Tot admirând florile din jur, în special trandafirii care îmi vorbesc prin intermediul culorilor atât de vii, rugându-mă să îi revăd tot mai des, considerându-i drept nişte fiinţe vorbitoare special create pentru a-mi bucura sufletul şi privirea, am realizat cât de important este să mă reîntorc într-un cadru natural, departe de agitația orașului, departe de gândurile sociale care mă trag în jos. Numai în grădina botanică stau cuminte într-o continuă aşteptare. Nici nu mă gândesc să mă îndepărtez de pe calea încântărilor spirituale ale vieţii.

Leadership: Creaţia ta poate să cuprindă o imagine capabilă să exprime o amintire specială, o amintire păstrată în memorie drept un model de viziune care unește spiritualul și materialul într-un singur întreg?

Și, da, vederea este o totalitate împlinită când întâlnește imaginile care îi satisfac nevoile, mai ceva ca niște ochelari progresivi, luând în considerare experiența de recunoaștere a unei creații care, nesituându-se într-un singur curent artistic, amestecă voit registrul miraculosului cu cel al inexplicabilului. Ea se întrupează într-o putere enormă de pătrundere, asumând limitele timpului şi spaţiului prin viziuni și închipuiri care balansează între imaginile fixe şi dinamice, între instantaneul îngheţat al clipei de față şi durata unei experiențe de Deja-Vu.

Această creaţie, numită cu adevărat *"O Aventură extraordinară în lumea florilor"*, îl determină pe spectatorul anonim, ca şi pe fotograful profesionist să plonjeze într-o lume fantastică şi aparent iluzorie, doar ca să crească puterea supranaturalului în arta picturală. Este o încântare să vezi un peisaj de grădină cu flori, atât de variat, matur, aproape neînțeles, și la fel ca Dumnezeu, să fii unicul creator care îi poate da o notă de atemporal, o simbolistică aparte într-un imaginar suprarealist, o frumusețe absolută într-un soi de paradis terestru.

Nu în ultimul rând, tot plimbându-mă printre flori, privirea mea a luat locul privirii unui iubitor de artă, pe nume Marcel Brion, care a scris la un moment dat despre pictorul spaniol, de origine greacă, El Greco:

"Paleta lui El Greco aduce cele mai rare şi mai subtile combinaţii de tonuri, cuprinse într-o pastă picturală uşoară, transparentă, aproape lichidă. Acum când ne-am obişnuit să vorbim despre materia unui tablou, nu mai ştim cum să caracterizăm materia atât de puţin materială, de anti-materială, a picturilor lui El Greco, şi putem doar să spunem că, evocând forme insesizabile şi înveşmântându-le în culori ce sunt sunt ale devenirii mai degrabă decât ale fiinţei, artistul spiritualiza, potrivit viziunii sale, materia. Spiritual ar fi fost în primejdie să rămână prizonier al materiei, mai ales dacă accepta să intre în trupul atât de carnal al oamenilor, prin urmare trebuia ca materia specială din care-şi ţesea aparenţa să fie fără greutate, fără grosime şi fără densitate; deschisă şi perfect permeabilă spiritului."

Evaluarea unei opere de artă este dată de experienţa subiectivă a unui artist care ştie să surprindă momentul în care propria lui vedere devine valoare spirituală a unui tablou pictat.

Leadershipul se conjugă aici cu intensitatea unei priviri care surprinde într-o viziune unică acea imagine care nu te invită neapărat la acţiune, dar corespunde nivelului lăuntric, vibraţiei sufletului tău.

Priveşte încotro mergi, căci vei ajunge încotro priveşti. Ai convingerea că te vei întoarce acolo unde amintirile rămân vii, prind culoare, creând sentimentul unei intimităţi profunde şi reale. Ia în calcul faptul că un pictor întruchipează simultan gândurile, sentimentele, aspirațiile și idealurile sale într-o operă de artă care explorează misterele lumii naturale şi, totodată, încurajează să te gândeşti la starea spirituală a acestei lumi.

Priveşte-mă aşa cum se priveşte ochiul pe sine

On Februarie 23, 2023

Ceea ce simţi cu adevărat este ceea ce vezi la tine când te apropii sufleteşte de o imagine care persistă în mintea ta.

Mărturia unei vieţi se află într-o singură imagine, cu toate tainele destăinuite, cu toate rosturile revelate, ca putere a sufletului prin care se voieşte curgerea lină a sensibilităţii izvorâtă din fiecare acord al dorului de libertate, al visului pur. Fugi din Iad ca să ajungi în Paradis, şi imaginea capătă o luminozitate aparte, un caracter neobişnuit, un sens artistic prin care, la nivel de micro-spațiu, suntem invitaţi să-l înţelegem.

Numele ei de cod este Nina. Ca orice agent secret, ea fuge într-o zi, dăruindu-se aceluia care n-o brutalizează, şi n-o trimite în misiuni riscante. Experienţa tragică din viaţa sa, visul unei păsări captive într-o cușcă cu gratii dese, trebuia să se preschimbe în zborul unei păsări colibri, ce trece și nu lasă urme, la hotarul dintre ceaţă şi lumină. A o înţelege până într-atât încât să refaci înadins, cu aceeaşi intensitate a unei unde fine de pace sufletească, experienţa acumulată de-a lungul unei vieţi petrecute pe baricadele misiunilor riscante, înlocuind vechile obiceiuri, gânduri, simţiţi, înseamnă să renunţi la tine însuţi şi pentru a deveni altcineva.

Odată cu văzul, simţul dominant prin care oricine se exteriorizează, privitorul anonim surprinde un chip sublim ajuns la asemănarea cu cea mai luminoasă şi călduroasă rază de soare, ca şi când deţinătorul chipului s-ar număra printre cei care posedă "cheia nevăzută" cu care se pătrunde în paradisul veşnic al simbolisticii. De data aceasta, conştiinţa întreagă încearcă să cuprindă realitatea totală a unei imagini a blândeţii care, dincolo de un fundal în clarobscur, marcat doar pe alocuri de mici fâșii luminoase, dezvoltă paralel şi respectă o tainică corespondenţă cu măiestria unui artist care parcă respiră poezie.

O vezi în fotografie aşa cum se vede ea pe sine, naturală, fără filtre de înfrumuseţare, fără linii dure, într-o realitate a reflecțiilor în oglinda mentală, cu o privire blândă, un surâs blajin, care vizează atingerea unei brize uşoare de dimineaţă trecând uşor peste suflet. Şi încă te întrebi ce spun ochii. Ceva din off, ca un ecou de peste timpuri, îmi şopteşte: priveşte-mă adânc, cu suflet, şi spune-mi ce-i lipseşte ochiului meu pentru a-şi desăvârşi vederea?

Leadership: Felul cum te vezi depinde de ceea ce simţi în momentul când reuşeşti să atingi acel spaţiu adânc din tine care te recomandă ca fiind creatorul unei viziuni "retrăită prin reamintire" ?

Priveşte-o aşa cum ea se priveşte pe sine. Şi, spune-mi, dacă poţi, de ce privirea ei scormonitoare, înlocuind o mie de cuvinte, se zbate o clipă între mine şi tabloul pe care pictorul îl termină cu ultima mișcare de pensulă, apoi se strecoară, alunecă prin mine, se află într-un scurt raport de dialog cu sufletul meu, şi în cele din urmă imaginea ei se conturează ca un tablou finit? De ce?

De aici se naşte un mister, o evidenţă simbolică, o proiecţie cosmică a sinelui născut dintr-o simplă fantezie, ceva care pentru mine este chiar frustrant. Pentru că ochii care văd imaginea unei fiinţe în toată profunzimea ei, cuprinsă de o linişte aproape mistică, sunt aceiaşi ochii tăcuţi, rezervaţi, ghidaţi de simțul vederii în beznă, fapt ce îmi permite să experimentez la o scară mult mai mare universul lăuntric pe care fiinţele luminate şi-l speră în taină, în general neîmpărtăşit.

Viziunea mea poartă numele unei figuri puţin cunoscute, dar pe care creaţia artistică o are în

promovarea identităţii mele. Bineînţeles, cel ce ştie să aprecieze vastitatea, precum și complexitatea unei capodopere, fiind inspirat de un sentiment ce se zbate o clipă între sine şi tablou, nu este nicidecum străin de cuprinsul "Tratatului despre pictură" a lui Leonardo Da Vinci, unde găsim următoarea menţiune:

"Mult greşesc acei pictori care adeseori pictează un model reliefat, într-o lumină specială de la ei de acasă, şi apoi îl aşază în marea lumină de afară, unde aerul cuprinde şi luminează toate părţile în acelaşi fel. De aici li se întâmplă să pună umbre puternice acolo unde nu se pot afla astfel de umbre, şi chiar dacă ar fi, lumina zilei e atât de tare încât abia se mai văd. Şi tot aşa se întâmpla cu reflectările ce nu e cu putinţă să le vezi."

Mărturia unei vieţi învolburate se află într-o singură imagine care asigură maximum de acuitate vizuală în câmpul unei reînnoiri sufleteşti ce se înfăptuieşte cu adevărat doar în măsura în care exprimă esenţa nemuritoare a unei persoane.

Curios cât de stranie, simţitoare şi fascinantă este atingerea unui gând de amintire, venit de dincolo de pustiu, atunci când vrei cu tot dinadinsul să pătrunzi inima unei femei. Chipul vorbeşte, spune multe. Nu tace, ci te priveşte cu sinceritate, fără falsitate, fiind la fel luminos ca soarele printre frunzele palmierilor pe o plajă aurie. Este ceaţă, pe înserate, dar chipul îi este luminat de aureola unei stele, creşte când e privită prin prisma unei lacrimi, şi reînvie magia unei poveşti nemuritoare.

Ochii te privesc, cu dor, cu suspine. Par atingerea unui înger ce îţi alintă inima, te face să-i asculţi şoaptele, ca soarele ce escaladează zarea, ca şi când nu ar fi nimic altceva decât mirajul unei clipe căzute în afara timpului, ca un fruct copt, desprins de ram de propria-i greutate. Aceiaşi ochi calmi, plini de misterul unei *Somines dres Scarthes*, vibraţia unei emoţii efemere, surprind fiinţa visătoare în toată complexitatea şi dinamica contrariilor, recurgând la un procedeu de substituție, reproducând imaginea care evocă în chip poetic impresiile produse de apariția unei estetici distincte, vizionare, ca regândire a unei realităţi tăinuită într-un dincolo de nume, într-un dincoace de cuvânt.

Nina. Acum eşti în sfârşit liberă, singură cu tine, cu visul devenit realitate. A fost lupta inimii tale de a-şi găsi ecoul în creaţia greu de înţeles a vieţii. Iar dacă vreodată cineva te-ar vedea întâmplător, aşa cum vezi o pasăre în libertate, şi dacă te-ar recunoaşte după seninătatea privirii, dar mai ales după răbdarea cu care privirea însăşi povestește despre tine, va simţi acea mângâiere fină pe care o lasă atingerea unei bucăți de catifea, o îmbrățișare suavă, căldura soarelui la plajă.

Vei rămâne veşnic în memoria celor care îţi vor descoperi chipul într-un tablou zămislit cu suflet...

Sub semnul leadershipului stă recunoaşterea unei vieţi învolburate a cărei taină n-o afli, nu o poţi înțelege, oricât te-ai strădui să-i găseşti sensurile, decât privind chipul unei persoane în imaginea care te-a impresionat cel mai mult. Acolo unde privirea nu pătrunde, acolo se ascunde sufletul.

Priveşte-mă aşa cum se priveşte ochiul pe sine şi poate, într-o bună zi, vei înţelege de ce privirea mea adâncă întâlneşte doar ochii care ştiu să vadă acea luminiţă îndepărtată, de dincolo de întuneric. Poţi să răscoleşti luminiţa aceasta din sufletul pe care-l ai în faţa ta, ea nu se va stinge niciodată atâta timp cât îţi aminteşti de mine, de chipul meu călător ce alungă în vânt rătăcirea şi haosul, şi le preschimbă în raze de soare.

Poate că aşa stau lucrurile. Ochiul artistului se priveşte ca un ultim scop al creaţiei; s-ar aştepta ca în clipa stingerii sale să nu fie sfârşitul lumii...

*** Notă:** **Point of no return (1993) - (Ending Scene)**

Source: https://neculaifantanaru.com/priveste-ma-asa-cum-se-priveste-ochiul-pe-sine.html

Priveşte-mă bine... Dar fă-o altfel

On Noiembrie 01, 2022

Nu poţi cunoaşte lucrurile în ele însele, ci numai felul în care acestea îţi apar ca percepţie a deosebirii dintre tine şi imaginea de care te ataşezi.

Mă uit acum la o bicicletă, chiar asta fac, mă uit la o bicicletă cu care cred c-aş putea să parcurg sute de km fără probleme. De fapt, nu am nevoie de mai mult decât de imaginea unei biciclete ca să îmi binecuvântez sufletul cu vederea ochilor destinaţi exclusiv identificării frumosului provenit din lucrurile din jur. Mai mult, rotind axa vederii spre centrul pătratului magic, *Orevinthus Thacrosm*, un tot unitar al cărui scop este armonia cu realitatea înconjurătoare, s-ar spune că principalul meu talent este surprinderea, într-un mod rapid şi natural, a frumuseţii lucrurilor care mă înconjoară.

De aici vine puterea pasiunii mele pentru "limbajul imaginii" construit ca o încercare de recuperare a spaţiului plin de afectivitate, ca o transpunere integrală a artistului în fiecare lucrare a sa, spre confirmarea profunzimii unei impresii despre viziune, sublim, despre frumos şi cunoaştere, despre emoţie şi libertatea de creaţie.

Aşa stau lucrurile. Arta se conturează începând de la ceea ce vezi, vizionar şi revoluţionar, sau chiar utopic, evidenţiat datorită spiritului vizionar şi aspiraţiei către perfecţiune. Iar bicicleta aceasta bine întreţinută, artistic lucrată, făcută probabil la comandă, bine echipată pentru drumuri denivelate, parcă ar căuta să-mi întindă zărea. Este ca şi cum aş fi văzut-o aruncată în faţa mea, într-o nălucire mişcătoare, splendidă, o frântură din visul pătimaş al lui Icar, în încercarea de a lărgi un orizont pierdut din vedere.

Mă simt minunat în preajma bicicletei, aidoma unui artist care nu îşi construieşte agresiv imaginea, ca mulţi alţii, ci care vrea doar să-şi pună în valoare măiestria şi priceperea. Ca singur element desfătător, însăşi acest obiect tehnologic prin excelență caută să-mi citească gândurile, făcând să se nască în mine unele din acele nădejdii care sfărâmă toate piedicile, toate reacţiile. Ba vă spun, când o privesc, răbdătoare, înţelegătoare şi docilă, atât de dornică să cuprindă orizontul, pare că şi ea mă priveşte cu aceeaşi ochi, cu acei ochi uşor de privit și greu de uitat, care au dreptul să admire şi să laude pe limba omului: "Nu am decât cuvinte de surpriză şi admiraţie pentru acest artist care m-a înfrumuseţat până la cel mai mic detaliu".

Leadership: Poţi să reinventezi povestea vieţii tale apelând la forţa sugestivă a unei imagini, în acord cu revelarea unei viziuni inedite asupra realităţii pe care doar Sinele tău o poate crea?

Asemenea unui artist care îşi vede împlinită creaţia, am simţit bucuria unei mari împliniri văzând bicicleta cum se lasă privită îndelung, admirată ca o vedetă, palpitând de o tinereţe nouă. Ea revelează acea lume de sentimente utopice în care trăiesc eu însumi atunci când imaginaţia mă duce mult prea departe, în sensul efectuării unui salt peste veacuri. Tot viitorul meu, toate calculele mele, toată măreţia mea, toată temeinicia mea se reazemă pe acest "prim mişcător nemişcat" care are cauza mişcării în sine. Fidelitatea unei imagini este întotdeauna supusă unei judecăţi de valoare artistică.

Poate că anumite stări atmosferice o influenţează, sau poate îi sunt cu desăvârşire străine, dar oricum şi-ar purta gândurile, mă închipuiesc dinainte prieten cu ea zicându-i că niciodată nu-şi va risipi frumuseţea, pe nicio vreme. La ea îmi stă gândul, sufletul, nădejdea, chiar când îmi închipui că mă gândesc la altceva, în încercarea de recuperare a spaţiului subordonat materiei picturale a unui desen puternic, realizat din linii pline de forţă şi monumentalitate, la fel de importante creaţiei precum starea pe care o are artistul în faţa şevaletului.

Chiar neştiind-o bine, tot mă gândesc la ea, nădăjduind a o regăsi chiar dacă aş pleca în alt oraş.

Iar dacă îmi proiectez în imaginea ei o stare a sufletului, căci lucrul de căpetenie al valorii ei nu e preţul de cumpărare, ci profunzimea stării pe care o declanşează în rândul privitorilor, şi deoarece emoţiile pe care mi le transmite prin imagine îmi îngăduie să sporesc în conştiinţa mea părţi mai vechi din viaţa pe care am dus-o, părţi mai depărtate, dar esenţiale, este pentru că simt plăcerea aia pe care o dă convorbirea cu un om superior ce a izbutit să lepede trecutul şi să înţeleagă în mod real prezentul.

Leadership: Cum se măsoară amploarea creaţiei tale prin observarea fiecărui lucru din jur, atunci când argumentul unei posibile extinderi a imaginaţiei oferă „deschiderea către fiinţă"?

Şi când o privesc, tot astfel mă priveşte şi ea pe mine spre a dezlănţui acel suflu de idealism, de idei nobile, de speranţe, un ideal de libertate atât de specific futuriştilor în care individul este pus în prim-plan de compoziţiile abstracte şi suprarealiste. Bicicleta nu este o fiinţă, subiect al experienţelor şi al altor stări mentale durabile, cu toate acestea ea reprezintă o putere dătătoare de viaţă. Căci atinge fiecare parte vitală: creierul, inima, nervii, aceasta fiind pricina care caută cu înfrigurare să-şi destăinuie pasiunea pentru decorul şi ambianţa diferitelor evenimente, cu riscul imposibilităţii de a fi imortalizată în marmură pentru eternitate.

Dacă bicicleta este o temă de creaţie, atunci argumentul unei posibile extinderi a imaginaţiei va da „deschiderea către fiinţă", adică devenirea întru fiinţă, cum ar zice Noica, poate fiindcă, indubitabil, ea este nedespărţită de dragostea ciclistului care o pilotează, aceasta fiind trăsătura dintâi care vine să se adauge următoarelor condiţii cumulative: amintirile, emoţiile, suma faptelor incluse în galeria marilor evenimente de gen ale vieţii. Prea bine, aş zice, uite că bicicleta, plină de armonie şi eleganţă, este un mijloc eficace de a înlătura monotonia liniilor drepte, orizontale şi verticale.

Şi, nu-i aşa? Câte observaţii fugitive, dar răbdătoare, unele mai puţin senine, trebuie să strângi asupra mişcării regulate pe care ea o parcurge ca ştiinţă a deplasării din punctul A în punctul B, încât să îţi închipuieşti că pictezi, din alternarea spiţelor negre cu cele frumos lustruite, o lume din care nimeni nu mai înţelege nimic, dar care lasă loc de imaginaţie şi creativitate.

Amploarea unei creaţii purtată pe tărâmul leadershipului se măsoară prin admiraţia pe care o manifeşti pentru acel lucru investit cu forţa de a produce o transformare în tine, provocându-te să vezi altfel lumea. Totuşi, o eventuală frângere de inimă se poate produce atunci când ceea ce vezi pare împotriva ta, schimbându-ţi starea de spirit.

Iată că bicicletă, splendidă inovaţie tehnologică, s-a dovedit în stare să trezească admiraţie, dispoziţia de a vedea în aproapele ei un egal, nu doar prin diversitatea de emoţii la care a fost supusă "vederea dincolo de imaginaţie", ci prin puterea ei de a face dintr-un lucru mic o lume aparte, însufleţită de o viaţă demnă, plină de bucurie şi activitate.

Ajungând să fiu prietenul ei, ca un creştin prea cuvios, am putut să pătrund într-o lume întineritoare în care domneşte frumosul, sănătatea, spiritul de aventură şi riscul. Şi încă mă gândesc la ea, cu drag, cu vederea remixată de imaginaţie, comparând-o cu procesul realizării unei picturi intuitive în care este valorificat simbolul oglinzii: "vezi în jur doar ceea ce te atrage la tine".

Priveşte-mă bine... Dar fă-o altfel. Acesta este mesajul pe care ţi-l transmite revederea cu

obiectul reflecției tale, luând în considerare faptul că ceea ce vezi în jur este sinonim cu ceea ce este valoros în tine, nu cu ceea ce se întâmplă în realitatea obiectivă, împărtășită de ceilalţi. Cred că imaginea bicicletei a mediat foarte bine relația dintre realitate și eu însumi.

De asemenea, cred că avea dreptate scriitorul Liviu Damian: *"Cunoaștem lucrurile în acord cu natura sau cu ceea ce sunt lucrurile în ele însele și permitem ca ceea ce știm despre lucruri, însușirile lor, să determine conţinutul şi forma cunoaşterii. Asta este ceea ce se întâmplă în experienţa de zi cu zi."*

Source: https://neculaifantanaru.com/priveste-ma-bine-dar-fa-o-altfel.html

Priveşte-mă cu ochii cu care mă priveşte Dumnezeu

On Martie 23, 2020

Un artist desăvârşit nu se poate mântui decât admiţându-şi condiţia de creator ridicată la potenţialul extraordinar de a fi unul cu Dumnezeu.

I-am spus lui Dumnezeu că vreau să fiu un rege, iar el mi-a spus că mai întâi trebuie să devin un magician iscusit, apoi un pictor desăvârşit. La mijloc era metoda substituţiei, magia de a fi Dumnezeu şi arta de a fi magician, văzute printr-o oglindă plină de contrast care măreşte imaginea unei realităţi până la vârful fin şi catifelat al unei pensule vii, personificată prin Appolo, zeul artelor, dar şi al profeţiei, al gândirii proactive. Aceeaşi pensulă, ar fi putut fi utilizată separat în chip de baghetă magică, personificată prin puritate şi credinţă.

Convins fiind că un magician trebuie să aibă propriul lui spațiu, izolat și ascuns vederii, unde să își poată practica pe deplin, liber, neîngrădit, propriul crez despre actul scenic, m-am prefăcut într-un artist care ştie să sugereze printr-un simbol al misticismului suprarealist un anumit mesaj celor ce-i vizualizează opera. Dumnezeu este regizorul cu care mă identific atunci când lucrez la scenariul vieţii mele, chiar dacă construcţiile mele artistice n-au ajuns încă la nivelul de măiestrie tehnică şi de expresivitate a magicianului desăvârşit.

Factorul determinant al tuturor transformărilor de personalitate se pliază pe ideea principală a magiei, cum că totul poate fi expus înşelător, şi numai un artist poate să distingă adevărul, diferenţa dintre autenticitate şi kitsch. În privinţa meşteşugului artistic, de a propune simboluri care să proiecteze o imagine de asociere pozitivă şi convingătoare asupra lui Dumnezeu, omul simplu nu va reuşi să distingă altceva decât nişte mâzgălituri făcute totuşi în cunoştinţă de cauză.

Totul este să fii altcineva, într-o pictură plină de fantezie. Sau pe o scenă improvizată. Iar când eşti un rege al creaţiei, îţi permiţi luxul de a vorbi cu Dumnezeu aşa cum ai vorbi despre tine în povestea unui magician surprinsă cu talent de artist într-un tablou plin de viaţă, prefăcut prin metamorfoză în frânturi de fabulos.

Leadership: Îţi poţi aduce creaţia într-un plan mai înalt de vizualizare a unei imagini despre tine însuţi, încât să devii o extensie a superiorităţii absolute prin intermediul unei fiinţe care îşi depăşeşte condiţia de "anexă a unei poziţii privilegiate" ?

Oare o dispoziţie pentru fantastic, printr-o lege necunoscută a creaţiei, este ceva ce pur şi simplu înţelegi, sau nu?

Dumnezeu era martorul meu principal la fiecare număr de magie, în timp ce pictorul încerca să surprindă pe pânză toată bogăţia şi varietatea efectelor de lumină reflectate într-un spectacol-mărturisire, pus în scenă de un regizor atât de minunat încât ai putea crede că este un adevărat vrăjitor al regiei. Era ca şi cum aş fi căutat un glas care nu era nicăieri perceput cu uşurinţă, dar care îşi revărsa ademenitor dramul de profunzime cutremurătoare în tiparul unei imagini convertite de la forma colorată - la cea de alb-negru, ca fiind un exemplu de număr miraculos.

Arta intervine oriunde o conduce magia. Iar Dumnezeu nu există cu adevărat decât dacă eşti un Creator desăvârşit. Desigur, cineva ori este, ori nu este prezent în această ecuaţie. În acelaşi timp trebuie să ţinem seama că nu există. Artisticul contează. Magia învie arta în fiecare vers al imaginaţiei. Iar sufletul trebuie urmărit prin ochii unui spectator în lumea scenei, în lumea culturii filmului, în lumea fascinantă a decorurilor, a costumelor, a unghiurilor

surprinse cu ajutorul camerelor de filmat.

Puterea absolută a artistului constă în modalităţile de realizare a unei improvizaţii autentice de creaţie pusă sub semnul expresionismului magic, aptă să reflecte rezultatul instaurării unei realităţi augmentate fără precedent.

Luminile şi-au pierdut din intensitate. Decorul, un pic noptatic, părea ireal, ieşit parcă dintr-un tablou pictat de maeştrii celebri ai secolelor trecute. Iar magicianul, în a cărui sânge clocotea beţia dulce a puterii absolute, fiind prins într-un du-te vino la întâmplare pe minunata lume a scenei, continua să-l descrie cât se poate de bine pe Dumnezeu, în timp ce Dumnezeu continua să se amuze copios de o poveste înfăşurată în magie.

Desigur, tot ceea ce eu cunoşteam mai bine despre Dumnezeu, de altfel în privinţa lucrurilor mistice, cunoşteam potrivit spuselor unui magician, a cărui poveste de succes, înclinată spre practica desenului, putea fi caracterizată doar prin determinarea şi perseverenţa creatorului de a-şi vedea visul transformat în realitate.

Cam asta este magia, o conectare la divinitate. Prin magie construieşti bucăţi de realitate, prezentă şi viitoare, şi transmiţi speranţa că ceea ce urmează să se întâmple este cauzalitatea, creaţia şi povestea unui Creator a cărui providență lucrează prin voia unei puteri nemărginite.

Leadership: Stă în puterea creaţiei tale să fie transferată într-o nouă configuraţie de reprezentare vizuală cu toată forţa personajului interpretat în mijlocul unui eveniment care te reprezintă ca o familiaritate deliberată cu supranaturalul?

Videoclipul "A Kind Of Magic" a lui Freddy Mercury aduce un fel de contradicţie dimensiunii leadershipului: poţi fi în acelaşi timp un artist al efectelor produse de ştiinţă şi un împlinitor al puterii lăuntrice care face din tine o răsfrângere a unei energii imaginative?

Dacă da, cu ce risc? Cu riscul de a te ataşa în mod rigid de ceea ce laşi în urma producerii efectelor *(that kind of magic that pushes you beyond what you thought you were capable of)* şi de a te desprinde de modul tradiţional în care artiştii interacţionează cu lumea.

Supranaturalul este religia artei de a fi cineva mai presus de înţelegerea lumii, conform legăturii menţinute de asemănarea incredibilă dintre Creator şi Creaţia lui. Este, totodată, acea putere lăuntrică pe care o prezinţi lumii prin prisma imaginii formată din întrepătrunderea neprevăzutului cu senzaţionalul, a luminii şi a umbrelor, a poveştii tale de viaţă cu personajul desprins dintr-o lume mai puţin cunoscută, un personaj care trece dintr-o lume în alta.

Dar această putere lăuntrică cui sau cărui fapt se subordonează? Oare realităţii sau irealităţi? Şi în ce se măsură reuşeşte ea să te modeleze într-un flux de transformări succesive? Cum se echilibrează ele?

Probabil, în funcţie de capacitatea de a te accepta ca fiind o performanţă a ştiinţei, de a fi o Creaţie unică sub raportul valorii şi limitelor de exprimare, în înţelegerea metaforelor sau expresiilor cu sens figurat, simţindu-te conectat la o cauză măreaţă: de a-ţi exprima cu orice chip vederile artistice printr-un soi de putere ascunsă, misterioasă, incomprehensibilă.

Ca să faci din leadership o capodoperă a geniului creator, mai întâi încearcă să înţelegi dedesubturile creaţiei artistice prin construirea unui personaj desprins dintr-o lume suprarealistă.

Învaţă să te exprimi sub formă de alteritate: despre „celălalt Tu" situat într-un plan mai înalt de cunoaştere, care poate să se convertească oricând la o altă realitate (mai luminoasă în invizibil, şi mai amplă).

Priveşte-mă cu ochii cu care mă priveşte Dumnezeu dacă vrei să înţelegi arta de a fi magician din prisma unui artist care se hrăneşte cu euforia creaţiei, el găsindu-şi expresia plenară în puterea de a se plasa într-o realitate alternativă.

Secretul de a fi Dumnezeu constă în puterea de a combina magia cu arta, încât pictorul să fie considerat un magician, iar magicianul să fie considerat un estet, şi amândoi să fie consideraţi simbolul unei noi direcţii de gândire. Cine îndeplineşte această condiţie, şi-a câştigat deja superioritatea în mijlocul acestei lumi !

Source: https://neculaifantanaru.com/priveste-ma-cu-ochii-cu-care-ma-priveste-dumnezeu.html

Priveşte-mă cu ochii începutului fără sfârșit

On August 01, 2022

Mintea performerului pare să aibă un răspuns logic la tot ceea ce îi pune la încercare înţelegerea: "Știu că unu ori unu fac unu. Și că unu ori o mie se reduce tot la unu."

Am fost la concursul de maraton, atât cât a durat prezența mea pe o perioadă scurtă de timp, la probele de 33 k, respectiv 48 k. Este interesant să te încarci cu emoțiile celorlalți învingători de orice fel și de orice vârstă, pasionați ai momentelor de mare intensitate, și să te prezinți ca un însoțitor suplimentar al mult așteptatei revederi din fiecare an.

Fără vreun pretext oarecare, direct din perspectiva ochilor care surprind freamătul tainic al inimilor ascunse în această poveste, am putut descoperi deosebirea dintre ceea ce este dat și ceea ce este realizat: prima este pură întâmplare, cealaltă este o artă de neînlocuit, o realitate de ordinul atribuirii de semnificații. Şi oricât m-aş fi adâncit în intimitatea unui orizont finit de aşteptare, pentru a face loc lărgirii spaţiului de trăire intensă a energiei altora, a stării în care toată lumea este activă şi alertă, deci lăsându-mă împins de măreţia evenimentului dincolo de scurgerea vremii, parcă tot îmi păstrasem o reţinere în a relaţiona cu acea simţire de taină, numită "depărtare de mine însumi", care tot striga, şi strigaa, şi strig, fără să o audă nimeni.

Părea că vocea din mine este ecoul vocilor din jur care răsunau tot mai puternic, precum gongul unei pendule la atingerea orei exacte, dar așa cum răsună muzica, în forma ei pură, pe cele mai renumite scene din lume, pe acordurile unui faimos ecou lăuntric al luptei dârze: "We are the champions ! " Normal că fără emoții ar fi fost doar un divertisment pe care nu mi l-aș fi putut îngădui. Emoțiile rezultate din acțiune, continuate sub formă nedeghizată, își mențineau cadrul de referință simbolic.

Leadership: Conexiunea cu tine însuţi depinde de facultatea ochilor tăi de a se uni într-o singură direcţie, aşa încât să descoperi care este potenţialului celorlalţi oameni de a ocupa o poziţie de forţă vizavi de un anumit eveniment?

Mai este ceva. Cuvintele care caracterizează pregnant scopul celei mai mari acțiuni sportive a săptămânii, cu intense vibrații de înflăcărare, fără să le găsesc niciun cusur, având o valoare aproape egală cu valoarea rezervelor de aur ale băncilor mondiale, par bine impregnate pe chipul finaliștilor: "am cuprins cu sufletul, cu inima, mult mai mult decât pot să vadă ochii ! " Aşadar, emoţiile sunt reacţii psihologice specifice şi intense, faţă de un anumit eveniment.

Acum, cugetul pare nesemnificativ. Dar ceva trebuie să îmi ușureze efortul de a găsi zborul perfect spre o întindere mare ce depășește linia oricărui orizont, cuprinzând o arie foarte largă de posibilități, sau chiar totul. Până la urmă este și asta o facultate a ochilor de a se uni într-o singură direcție menţinută prin aspiraţia de atingere a unei înălţimi fără precedent. Iar cu mintea se întâmplă la fel, când ea zboară, totul pare să i se supună, pare să fie în altă parte chiar și în prezența unor elemente care îi distrag atenția. Mai ales la concursuri, mintea alergătorului de performanţă pare să aibă un răspuns logic la tot ceea ce îi pune la încercare întinderea şi înţelegerea: *"Știu că unu ori unu fac unu. Și că unu ori o mie se reduce tot la unu."*

Înţelegeţi că în cursul acestei bătălii cu vremea ploioasă, nu doar cu sine, fiecare participant la cursă și-a păstrat ultima rezistență a forțelor fizice până la final. Un misterios strigăt de victorie umplea ecourile lumii din jur într-un inefabil de vrajă, o suflare a pasiunii exprimată sub formă de stimuli, amintiri, clipe de neuitat.

Or sufletul, care într-un singur parcurs ascunde și are cusut adânc în el „alteritatea", acest realism înverșunat îmbibat de avântul spre înălțimi nebănuite, străin în mijlocul cadrului cotidian, el nu privește decât spre înainte, spre un alt orizont, spre a fi protagonistul unei alte piese plină de imagini motorii aliniate într-un spațiu geografic plin de variante de improvizație. Să ascultăm visele sufletului și să îi împărtășim nostalgiile…

Leadership: Probabilitatea de a te situa în prim planul unei vederi care lărgeşte orizontul înţelegerii lumii din jur, depinde de gradul de certitudine pe care îl ai faţă de un anumit eveniment ce presupune "distanţare" ?

O suflare a aerului proaspăt se simțea în toată agitația asta, o suflare de un fel anume, ca și când cineva sau ceva ar fi încercat să facă ordine în ceea ce se întâmplă pe o imensă scenă plină de necunoscuți. Nici eu nu m-am recunoscut la început, nu-mi rezervasem acea onoare unică de a mă ști vast, acoperit de uralele mulțimilor din mine, fiindcă am poposit chiar la final, și fiindcă la final nu poți ajunge să păstrezi bucuria începutului.

Nici n-am uitat că maratonul este un eveniment ce presupune distanţare, fiindcă nu stai să alergi în cârca altuia.

Mâine va fi cursa mea, varianta optimă de a-mi ușura accesul la un alt orizont, departe, altundeva, un fel de confruntare cu apetitul insațiabil de nemărginire, în sensul de a-mi concentra toate resursele pentru a-mi mobiliza nevoia de a fi altundeva. Un nou început pe care finalul îl va considera un alt început…un început care va avea curajul să spună în față la final: „am uitat când am început, căci am făcut un pas în față și am devenit de nerecunoscut."

Fabulos ! Un mare artist găsește întotdeauna ceva de retușat chiar și la o capodoperă. Prin urmare, dacă rezultatul nu mă va mulțumi pe deplin, voi ajunge să inventez eu unul, cu un alt început și cu alt final, sperând că aceasta va fi singura, dar și cea mai bună variantă prin care îmi voi putea ușura nevoia de a mă simți valoros. Plin de avânt, mă voi confunda cu altcineva care, privindu-se într-o oglindă magică, străbătând spațiul și timpul, simte ceva imposibil de imaginat: că m-am reinventat în altă parte, undeva unde nu pot fi niciodată întrecut de nimeni. Astfel, finalul va fi numai al meu, hotărât numai de creatorul cel mai înverșunat în a reinventa realitatea.

Mâine va fi începutul. Începutul fără sfârșit. Poate că, de fapt, acesta sunt eu: începutul fără sfârșit, chiar dacă ajung oriunde, undeva, la sfârșit…

În leadership, trebuie să cultivi o privire situată în prim planul atitudinii de sine faţă de alţii, pentru a înţelege mai bine că realitatea care te citează ca martor al unui eveniment de mare anvergură trebuie să fie exprimată în termeni de "parte care înlocuieşte întregul".

Priveşte-mă cu ochii începutului fără sfârșit dacă vrei să mă cunoşti în ipostaza de "învingător favorit" în al cărui car de biruinţă sunt purtaţi toţi ceilalţi învingători.

Fără îndoială, începutul oricărui concurs reprezintă un moment frumos și emoționant, un exemplu de convergență între tine însuţi şi restul lumii. Dar niciodată începutul nu va înlocui finalul care reprezintă formula de încheiere a unei opere de mare întindere: împăcarea cu tine însuţi, o formă a luptei de rezistenţă, o acceptare tacită a contradicţiilor tale cu tine.

Source: https://neculaifantanaru.com/priveste-ma-cu-ochii-inceputului-fara-sfarsit.html

Priveşte-mă cu ochii îndreptaţi spre eternitate

On Iulie 07, 2023

Opera de artă este un mesaj vizual ce rezonează cu sufletul celor care o descoperă.

Sunt la mare, savurând din plin litoralul grecesc. Privesc în jur, cu emoție, cu admirație, cu perspicacitatea unui Sherlock Holmes aflat printre tablouri, ca și când ar trebui să găsesc printre varietatea imaginilor din jur o parte infinit de măruntă a personalității mele. Una distinctă care îşi făureşte o nouă imagine asupra modului în care "extraordinarul" din cotidian devine un *Shatiitusni Oridaass Etta Inevaenci*, o rostire a sentimentelor născute dintr-o căutare înălțătoare a adevărului interior".

Și ce văd? Văd peste tot lucruri, pârghii de inspirație, de la nişte simple șezlonguri multicolore, la palmierii verzi care par a se fi răspândit în mod natural. Nisipul îşi schimbă culoarea atunci când valurile se retrag. Vântul călduț bate permanent, dar în rafale domoale, iar apa este de un albastru intens, la fel de caldă și plăcută ca în orice colţ al insulei. Bineînţeles, în tot acest amalgam de locuri, vederi, forme geometrice, atracţii, contraste, limbaje vizuale și sonore, printre care am toate şansele să regăsesc starea de visare specifică unui apus de neuitat, trebuie să mă străduiesc nu numai să imit natura, ci s-o şi întrec în ceea ce priveşte Creaţia.

Practic, tot ce este în faţa mea apare în strălucirea unui mare spirit şi caracter, unealtă aleasă a Creaţiei concepută pentru a intensifica coloristica în căutarea luminii vitalității, ca şi când ar trebui să plonjez într-o lume fantastică şi aparent iluzorie, o frântură din holograma raiului, doar ca să cresc puterea supranaturalului în arta picturală. Până la urmă, asta înseamnă să fii pictor: trebuie să explorez coloristica supranaturalului în arta picturală, încât să transcend limitele cunoscute ale realității și să creez o dimensiune nouă și mistică în cadrul unui tablou viu, autentic.

Leadership: Viziunea ta are un conținut care împinge conceptul de artă spre ideea de "efort interpretativ" menit a afla sensuri ascunse ale subiectului aflat în prim plan?

Poate că marea, aşa cum o privesc cu ochi plini de uimire, înfășurându-mi privirea în valurile ei dansatoare, mă supune unui test ocular. Nu degeaba mă simt epuizat în încercarea de a surprinde, într-o formulă instantanee, o stare punctuală, sau de a surprinde estetic esenţa spaţiului care hrănește gândurile fără margini, înşirând constelații de posibilități. De fapt, artistul în orizontul mării se adânceşte, se pierde, se regăseşte, se bucură şi oftează, eliberând astfel valenţele unei neconvenţionale creativităţi ce pictează cu multe cuvinte neuzuale.

Fundamentul de pe care acest lucru devine posibil depinde de totalitatea vederilor concentrate într-o singură viziune, proces de substituție sau de restrângere subordonat acțiunii și gândirii, exprimând un conținut care împinge conceptul de artă spre ideea de "efort interpretativ" menit a afla sensuri ascunse ale subiectului aflat în prim plan. Dar vederea rămâne o taină dacă nu iau în considerare cuvintele lui Andersen, din celebra poveste "Mică Sirenă:"

- Dar de ce nu avem şi noi suflete nemuritoare? întrebă îndurerată mica prinţesă pe bătrâna regină a mărilor. Mi-aş da bucuroasă sutele mele de ani doar ca să fiu o muritoare pentru o singură zi şi să am speranţa că voi cunoaşte şi eu fericirea din lumea aceea minunată de dincolo de stele. Chiar dacă uneori mă simt mai fericită decât muritorii de deasupra. Dar, până şi eu am să mor într-o bună zi, şi asemenea spumei mării, am să plutesc la suprafaţa marii fără să mai aud vreodată muzica valurilor sau să văd florile cele frumoasă sau soarele lor. Nu pot face nimic să capăt un suflet nemuritor?

Leadership: Creaţia ta aduce în prim-plan subtilitățile ascunse ale subiectului care te priveşte la nivel profund, şi care se vrea peren la nivelul comparaţiei dintre realitate şi imaginar?

Cred că singura cale de a intra în sfera experienței estetice, schimbându-mi percepția asupra lumii înconjurătoare prin intermediul vederii, viziuni, şi interpretării sensurilor vieţii dintr-o chemare a mării, este să aduc în prim-plan subtilitățile ascunse ale subiectului care mă priveşte la nivel profund, ale subiectului care se vrea peren la nivelul simbolurilor şi metaforelor. Numai un asemenea subiect ar putea să ilustreze specificul spiritualităţii: "explorarea dimensiunilor profunde ale existenței umane care depășesc aspectele materiale și raționale ale vieții".

Opera de artă este o punte între realitate și vis, între văzut și înțeles, mai ales dacă mă raportez la un personaj de poveste care vrea el însuşi să devină real în realitatea mea. De fapt, cred că asta este ceea ce realizează un artist. Aidoma operei de artă, văzută ca o formă de comunicare transcendentă prin estetică și emoție, ca un refugiu pentru contemplare și introspecție, artistul ştie să contopească două lumi aparent străine: o lume care înflorește în imaginație și o lume care prinde viață în realitate.

Leadership: Poţi să conferi creaţiei tale o perenitate care sugerează "trăirea momentului evocat", creând o siguranţă afectivă în sensul permanenţei operei de artă care înfăţişează realitatea ca poveste?

Artistul care aspiră la o anumită perenitate are un alt mod de a-şi crea siguranţa afectivă, evident în sensul permanenţei operei de artă. Nimic nu-i de prisos, totul este necesar. Ca să ajungă dincolo de ceea ce vede, fără a coborî arta la nivelul unei banale imitaţii, el trebuie să găsească fereastra către esența umană, unde realitatea și visul se contopesc într-o lume misterioasă în care se scrie povestea celor nevăzuți și neauziți.

Deci, opera de artă nu este doar o călătorie spirituală prin culori, forme și texturi, ci reprezintă şi o manifestare sublimă a fragilității și a efemerității vieții, în contrast cu căutarea unei dimensiuni superioare a spiritului.

Mica Sirenă ştie că imaginea ei nu este trecătoare, ci eternă, ea însăşi nefiind limitată la sfera muritorilor, ci depășind granițele nemuritorilor. În acest sens, ochiul artistului devine un mod cu totul singular de a forma corespondenţa dintre ceea ce se vede, stimulat de emoţii, şi ceea ce se posedă prin această vedere, fiind mai presus de toate cele cunoscute prin simţuri şi prin minte.

Atenţia focalizându-se doar asupra calităţii nerepetabile a modului de a forma o punte între realitate şi vis, artistul realizează o imagine care nu este constrânsă de pământesc, ci transcendentală, şi asta deoarece el însuşi nu vrea să fie încarcerat în efemer, ci liber în eternitate...

Forma pe care o ia leadershipul în sensul de Creaţie, coincide cu imaginea exprimată de artist într-o călătorie prin timp şi spaţiu, care revelează conexiuni neașteptate între prezentul etern și momentul atemporal.

Priveşte-mă cu ochii îndreptaţi spre eternitate ca să mă poţi întâlni în momentul prezent de care niciodată nu te vei putea desprinde. Asta se poate înţelege mai bine în termeni de creaţie care se foloseşte de o povestire pentru a exprima o trăire menită să pună în valoare noblețea sufletului omenesc, puterea de sacrificiu și de dăruire, sinceritatea și empatia.

Într-adevăr, sunt scriitori precum Andersen, Fraţii Grimm, Charles Perrault, care au lăsat un mesaj ascuns în fiecare operă a lor. Mulţi copii au citit poveştile lor, dar le-au citit prea devreme, fără să le înţeleagă mesajul. Numai un artist ajuns vârsta deplinei maturităţi artistice ştie să vadă ceea ce pentru alţii trece neobservat.

Priveşte-mă cu ochii minţii sau chiar cu privirea reală

On Iunie 27, 2022

Numai observând şi imortalizând elementele aparent separate ale realităţii, artistul poate scoate la iveală o înţelegere din ce în ce mai cuprinzătoare a Totului.

Cine a desluşit taina marii ştiinţe, va avea şi infinitul de partea lui. Acest lucru se poate constata uşor, atât de uşor, numai privind o frunză de culoarea smaraldului, unică printre alte frunze din acelaşi copac. Or dacă cercetăm cu atenţie această frunză, cu acei ochi care reţin imaginile şi recunosc priveliştile, fără a o confunda cu simpla reprezentare a unei imagini din natură, şi dacă i-am acorda proprietatea ochiului de a vedea și distinge formele obiectelor, dimensiunile acestora şi alte detalii, vom constata că ea devine un câmp de explorare a mediului înconjurător.

A privi această frunză ca pe o carte deschisă vederii, *une ligne directrice dans la réalisation du dessin* , este un proces cu atât mai complex cu cât fondul perceptiv al receptorului este mai dezvoltat, mai ales că ea poate fi particularizată sub aspectul constituirii unui fond de acord emoţional care nu execută o presiune interioară pronunţată asupra proceselor intelectuale. În acest context, să ne gândim la faptul că o frunză nu este doar un mijloc de explorare a câmpului vizual, ci poate fi o entitate de ordin raţional, comunicaţional şi informaţional.

Dar ce vede o frunză când stă alături de alte frunze? Ce vede o frunză prin intermediul frunzelor de lângă ea? Ce vede o frunză când se lăsă purtată pe aripile vântului? Mai ales, ce vede o frunză când priveşte în jurul ei nu cu ochii, ci mai degrabă cu mintea, cu urechile, cu sufletul, filtrând realitatea prin gândurile unui artist care folosește mediul pictural pentru a crea reprezentări abstracte ale unor amintiri imaginare?

Leadership: Poţi să creezi un conținut vizual care să vizeze reprezentările realităţii, aşa încât să afli lucruri noi despre semnificațiile simţurilor care au impact major asupra a ceea ce se întâmplă în jurul tău?

Voi pleca de la ideea că însăşi frunza se constituie ca un fapt de memorie vizuală într-o imagine de esenţă spaţio-temporală, efectuând asupra datelor furnizate de simţuri o analiză de impact asupra mediului înconjurător. Ochii nu uită niciodată ceea ce rămâne în suflet, ca o palidă amintire a ceea ce a fost cândva. Iar artistul ştie acest lucru, că o frunză vede dintr-un anumit unghi o persoană care trece prin faţa ei, pe când o altă frunză din acelaşi copac vede ceea ce nu apare în ochii celorlalte frunze, şi în fiecare zi alţi oameni trec prin faţa copacului plin cu frunze, şi multe alte lucruri se arată vederii în mod diferit. Nu-i aşa?

Este departe de mine gândul de a pretinde oricărei analize să facă disecţia realităţii, recompunând o imagine şi discutând-o ca pe un tot unitar. Dar, fiind conştient că materia interacţionează prin intermediul unor forţe instantanee de la distanţă, nu doar din apropiere, voi considera că o frunză simte totodată vibraţia energetică a fiecărei culori, a fiecărui lucru, a fiecărei fiinţe ce pătrunde în câmpul ei vizual.

S-o spun altfel. Materia interacționează prin intermediul unei vederi mistice, a unei vederi care depăşeşte în toate direcţiile unghiul de valabilitate al proiecţiei unei succesiuni de imagini în mişcare. Iar dacă frunza este formată din aceeaşi materie din care sunt compuse celelalte elemente ale lumii, şi dacă ea se adresează unei singure entităţi din scena pe care o derulează vederea, atunci subiectul imortalizat poate pătrunde într-o lume de mistere, simboluri şi corespondenţe cosmice.

Leadership: Poţi creezi o imagine cuprinzătoare din entităţi autonome, aşa încât ea să prindă viaţă cu ajutorul unei vederi ce reuneşte, la rândul ei, alte vederi?

Numai artistul vede ceea ce alţii pot abia întrezări, fiindcă numai el ştie să vadă o imagine prin ochii unei frunze, mai ales dacă aceşti ochi acoperă în câmpul de vizibilitate fiecare aspect al unei realităţi care se cere descrisă fără nici o umbră de disimulare. Bineînţeles că în ajutorul vederii artistului sare o altă vedere ce reuneşte, la rândul ei, alte vederi. Abia după această activitate mentală de constatare, înţelegere şi judecare a unor stimuli veniţi din exterior, cu ajutorul receptorilor senzoriali, artistul are posibilitatea de a recompune imaginea şi a o discuta ca pe un tot unitar.

Aş vrea să încerc ceva nou. Aş vrea să desluşesc mesajul unei frunze, să fiu factorul declanşator al vederii ei, să-i reglez poziţionarea în spaţiu atunci când este purtată de vânt, cu mult înainte ca ea să simtă mângâierea pământului. Chiar dacă chipul ei este contorsionat de suferinţă, anunţând cu o voce sfâşiată că o doare îngrozitor sufletul părăsind ramurile copacului şi lăsându-se pradă vântului, ea poate ajunge mai uşor în apropierea vederii pictorului care ştie să dezvăluie ceea ce alţii nu pot să vadă.

Mai mult decât atât, am hotărât să-mi extind orizontul realităţii încercând să-mi dau seama ce vorbește un muc de ţigară scăpat pe trotuar, cu o frunză atinsă de picăturile reci ale ploii pe care soarele se străduie să le dea uitării. Care este miza unei asemenea comunicări, din prisma unui observator al materiei fizice? Căci, da, am capacitatea de a suscita multiple asociaţii şi reprezentări de tip imaginativ.

În fond, mă adresez unei singure opere eligibile pentru a fi constituită ca garanție a absolutului şi a talentului meu de artist. Accentuez acest lucru deoarece artistul vede numai ceea ce doreşte să observe, transpunând în lucrare numai ceea ce se arată ca entitate omniprezentă într-un dialog despre natura ascunsă a comunicării dintre elemente. Numai astfel, observând şi imortalizând elementele aparent separate ale realităţii, el poate scoate la iveală o înţelegere din ce în ce mai cuprinzătoare a Totului.

În câmpul leadershipului putem introduce variabila "creaţie" dacă reuşim să acordăm o atenţie deosebită capacităţii artistului de a detecta cu simţul vederii acea realitatea dintre realităţi, şi de a o transforma într-o senzaţie percepută ca imagine.

În timp ce priveam o frunză cu un sentiment de simpatie, ca pe o operă a creaţiei lui Dumnezeu, un glas din off mi-a răsunat în minte: "**Priveşte-mă cu ochii minţii sau chiar cu privirea reală** dacă vrei să te iniţiezi în domeniul picturii".

Cine aude și dă ascultare acestui glas lăuntric, care este cel mai de preț dar făcut de natură, va găsi în el un ghid excelent pentru stăpânirea artei. Nu uitaţi că simţul văzului, instrumentul puterii de a înţelege relaţia estetic-ideatic, reprezintă cea mai mare comoară a artistului.

Source: https://neculaifantanaru.com/priveste-ma-cu-ochii-mintii-sau-chiar-cu-privirea-reala.html

Priveşte-mă cu ochii simţurilor

On Iunie 21, 2023

Văzul poate să influenţeze elementul privit numai dacă el contribuie, în mod direct, la modelarea trăirilor tale.

Am fost în vacanţă în Grecia. Mereu frumoasă, mereu primitoare, cu peisaje spectaculoase, Marea Ionică mi-a încântat ochii într-atât încât nu mă mai puteam uita decât la ea, fără să-mi pese de timp, sau de expunerea la soare. Şi o priveam cu acea privire senină, îndreptată spre interior, înţelegându-mi libertatea, starea de spirit provenită parcă din conştiinţa unitară a pictorului, prin care se manifestă acea conexiune misterioasă între tot ce înseamnă creație și detașare de cotidian.

Are şi marea viaţa ei, harul ei deosebit, la fel cum pictorul are ştiinţa travaliului pe paletă, a obţinerii prealabile a calităţilor pigmentare prin amestecuri multiple. Şi cred că nimic nu contează mai mult decât s-o revăd cu ochii minţii şi cu mintea limpede. S-o revăd cu un tonus viu, să stau de vorbă cu ea, s-o fotografiez, să-i simt briza cu acea atingere a trecutului care se repetă, având o valoare exemplară pentru prezent. Să fiu atât de aproape de ea încât să-i pot simţi mirosul, să aud zgomotul valurilor care se rostogolesc pe mal, să simt apa mângâindu-mi picioarele în timp ce şterge urmele lăsate de mine pe nisip.

Fără să-mi dau seama, paleta pictorului s-a îmbogățit cu mijloace expresive deosebit de inspirate, poetice, în ceea ce priveşte culoarea şi desenul, făcând să apară efectul de tip "pururea nou" pe care îl produce o creaţie extinsă spre un nou orizont. Mai mult, amestecând albastrul mării cu seninul ochilor de artist după toate regulile simetriei, fapt ce lasă loc argumentației într-un cadru care permite libera exprimare, am reuşit să transpun pe pânză o imagine menită să sugereze o stare de liniște și pace. În sfârşit am fost atins de dorul unei mângâieri sufleteşti: mai bine să mă apropii de o combinaţie vizuală de culori, decât să mă pierd într-o perspectivă îndepărtată.

Leadership: Ceea ce vezi poate să amplifice senzaţia de real într-o zonă a rememorărilor care oglindesc acea „exprimare a unui lucru prin altul"?

Marea are mirosul ei, sărat şi curat, briza care adie aducându-mă în contact cu zeci de substanţe ce provin din materia organică a mării. Iar mirosul, având un caracter concret fiindcă pleacă de la experiență și rămâne în contact cu aceasta, amplifică senzația de real, de controlabilitate a mediului natural. Vă daţi seama că pictura are ca pivot de receptare a emoţiilor un fenomen de trăire a experienţei de viaţă, deci se bazează totodată pe o ştiinţă a simţurilor scăldate în lumina sufletului.

Pe de altă parte, mirosul este un stabilizator al emoţiilor, un factor deosebit de puternic pentru a trezi amintiri, un declanșator al memoriilor mai autentic decât gustul sau auzul. Deci, pictorul, în ce priveşte chimia vopselelor, trebuie să îmbine categoric simțurile vizuale și olfactive în aşa fel încât creierul să se oxigeneze, să se autoprotejeze împotriva epuizării. Şi dacă este aşa, atunci mirosul schimbă percepţia pictorului asupra mediului din jur, modificând felul în care el aşterne culorile sub acţiunea unui sentiment de alteritate, transformându-se într-un romantic incurabil care combină relaxarea cu ideea de puritate, de comuniune cu natura.

În acest caz posibilităţile de stabilire a unui acord între culorile unei picturi cvasi-figurative, purtătoare de semnificaţie, înfăţişând imaginea unei odihne revelatoare, a unei stări de spirit mistice, sunt nelimitate şi ţin de sensibilitatea artistului la mirosuri, la percepţia culorilor în cazul unui element irezistibil. Categoric, activitatea simţurilor trebuie să îi stârnească

raţiunea, să o provoace. Prin această provocare, raţiunea îşi aminteşte, în timp ce ideile provin întotdeauna din impresii, emoţii, expresii de culoare.

Leadership: Imaginea la care se raportează creaţia ta poate să se extindă pe un câmp vizual ce implică trăirea exclusivă a unor emoţii intense pe durata unui timp care se retrăieşte?

Aici, o atitudine pur contemplativă, învăluind un dinamism armonios al nuanțelor mării, se leagă de felul cum cineva îl caracteriza pe pictorul Minu Movilă, aşa încât comparaţia cu mine pare desprinsă din fragmentul unei existenţe din care nu lipseşte nimic, în afară de un mic detaliu care, amplasat aşa cum trebuie, poate transforma sentimentul libertăţii într-o adevărată nestemată.

"Pictorul Minu Movilă dezbate cu ajutorul preceptelor structurale ale bidimensionalului, unghiuri, perspective, planuri, iscodind în jurnalul misterios al concretului. Găsind soluții și laitmotivuri în care fragmentul imagistic să se releve, narând termeni vizuali, experiența și sensibilitatea artistului să lasă loc intervențiilor estetice. Minu Movilă rămâne un romantic în care statornicește implicarea directă a sufletului creator, fapt lizibil mai ales în modulările cromaticii, care se pliază pe termeni tehnici și stilistici, potențați în variantele potrivite."

Prin astfel comparaţie, dintre mine şi el, dintre doi artişti asemănători sufleteşte, sporirea vederii în focul viu al unei amintiri de-o viaţă merită o analiză atentă. Implicarea sufletului într-un act de creaţie, într-un loc în care artistul gândeşte, îşi imaginează, îşi restructurează experienţa pe plan mental, trebuie să îşi găsească forma stilistică în folosirea unei realităţi nemaitrăite, mai presus decât efemerul unei clipe suspendate în imaginar.

Fiind mai mult decât cred că sunt, încă mă întreb dacă nu cumva am trăsăturile unui artist sufletist, atins de o zonă din câmpul vizual care poate aduce vibraţie calmă şi liniştitoare unui spaţiu care se lărgeşte odată cu mintea sa, culorile devenind paleta prin care pot aduce la viață expunerea permanentă a unei teme complicate, dar pur şi simplu frumoase: "Dorul Nemuritor".

Pentru a modela o realitate pozitivă și constructivă, trebuie să fii atent la ceea ce observi și cum îţi interpretezi percepțiile, aşa încât toate trăirile pe care le transmiţi să sublinieze importanţa imaginii la care te raportezi.

Priveşte-mă cu ochii simţurilor, cu dorul unei inimi învolburate ca marea, și vei descoperi adâncimile și bogățiile pe care le pot oferi experiențele noastre împreună. Adu-ţi aminte de acele emoţii care vibrează în interiorul tău, imortalizează-le într-o imagine de vis, şi lasă-le să te învăluie în căldura unei imaginaţii aprinse.

Acum eşti şi tu un artist.

Source: https://neculaifantanaru.com/priveste-ma-cu-ochii-simturilor.html

Priveşte-mă cu ochiul vederii din spatele pânzei

On Ianuarie 01, 2022

Este extrem de greu să pătrunzi cu sufletul artistului în sursa profundă, şi chiar şi pentru el misterioasă, din care ţâşneşte instinctul creator.

Dacă a început un nou an, atunci el trebuie să înceapă cu memoriile unui trandafir Osiria, atât de delicat în a-şi trăi zilele pline de colinde, pline de emoţii generate de întâmplări, evenimente, contexte. Mai bine decât acum, niciodată nu mi-am dat seama de fondul său de ingenuitate şi entuziasm, ascuns în fiecare tremur de viaţă care eliberează cu uşurinţă căldura sufletească din preajma sărbătorilor.

Ce anume menţine trează vibraţia sufletului îmbrăţişător al atâtor frumuseţi care nu vorbesc niciodată oamenilor?

Este rece afară. Zăpada este aşternută peste tot, peste zi şi peste noapte, la fel cum o bogată adormire se aşterne peste orice gând, peste orice amintire a trandafirului. Numai prezenţa mea inopinată îi stârneşte atenţia. Prin ochiul vederii de dincolo de vedere, el simte orice adiere de aer, orice vibraţie şi radiaţie de căldură din jur, simte fiecare pas pe care omul îl face pentru momentul prezent, dar cu orientare spre cele sfinte, spre cele ce nu se văd ale facerii lui Dumnezeu, spre cele ce se nasc şi mor.

Ştiu că este greu de observat acest lucru. Inconştient, de o fineţe impalpabilă, trandafirul transmite un mesaj a cărui importanţă se demonstrează numai în artă: *"Trebuie să-ţi inserezi un fapt de viaţă într-o formă coincidentă cu împlinirea întrupării tale artistice."*

Trandafirul simte, reacţionează la stimuli, la fel cum simte un artist al cărui dar formidabil este să prefacă albul în culoare, hrănindu-se din înţelepciunea paletei care se încarcă din lumina caldă şi relaxantă a vopselelor plăcute ochiului. Or acest ochi, plin de frumos, hiperrealist, desprins parcă dintr-un peisaj selenar, combină expresionismul minimalist abstract şi caracteristicile rafinamentului elegant într-un design unic. Nu este nimic fundamental misterios ori invaziv în legătură cu acest simţ, un larg câmp al mijloacelor de exprimare prin senzaţii, decât dacă iau în calcul o indiscreţie de tipul *Astonmedarhos* , manifestarea libertăţii de a-mi găsi o asemănare în planul naturii.

Leadership: Creaţia ta poate să cuprindă un simplu fapt de viaţă într-o singură imagine care reuşeşte să nască sentimentul de a fi cea mai bună versiune a ta în planul unei perfecţiuni ireale?

Fără să manifest nicio îndoială cu privire la realitatea lumii sensibile, continui să privesc trandafirul la fel cum priveşte el albul zăpezii: printr-un control variabil al intensităţii sentimentelor, printr-un reglaj continuu al intensităţii luminoase, exact ca atunci când pictorul încearcă să dea o atenţie deosebită surprinderii detaliilor într-o lumină cât mai exactă. Acest pictor se chinuieşte din răsputeri să obţină un adevărat rezultat din viziunea sa, mai ales dacă reuşeşte să se integreze cu spiritul, cu energiile pământului, cu principiul deplinei egalităţi, într-o poveste plină de ingenuitate şi geniu vizual.

Mai trebuie spus ceva. Trandafirul are un ochi cuprinzător, vrând parcă să trateze lumea în mod holistic. Şi mă priveşte la fel cum îl privesc eu: ca pe-o expresie artistică a unui univers recuperator, aflat mereu în căutarea unor noi mijloace de extindere a ariei de frontieră: între real şi imaginar.

Şi tot privindu-l învelit cu plapuma zăpezii, la fel cum el mă priveşte visător cu ochi de stele, îmi amintesc de argumentul "de metodă" pe care îl invoca în mod hotărâtor esteticianul francez Victor Basch: *"Este extrem de greu să pătrunzi cu sufletul artistului în sursa profundă, şi chiar şi pentru el misterioasă, din care ţâşneşte instinctul creator. Al doilea argument este că artistul însuşi, înainte de a crea, a contemplat şi s-a delectat".*

Şi iată ce îşi aminteşte trandafirul despre începuturile sale în alb şi roşu, cu ajutorul senzaţiilor de bun augur primite în faţa peisajelor captate prin fenomenul de persistenţă a vederii de dincolo de vedere. Îşi aminteşte de un creator transformat într-un om special care, fără a se concentra asupra dorinţei de dominare a unei imagini în dublu exemplar, în raportul spaţiu-timp, reuşeşte să redea o anumită stare sufletească plecată de la alb şi ajunsă la culoare.

Numai un asemenea om, special, reuşeşte să redea expresia intensă a unui sentiment care emoţionează, sentimentul unităţii: de a fi una cu natura. Sentimentul de a fi cea mai bună versiune a ta în planul perfecţiunii ireale, într-un plan al transcendenţei metafizice.

Leadershipul cuprinde vederea artistică cu care te-ai deprins în încercarea de a te adapta la un alt mediu de viaţă, într-un context în care trebuie să-ţi accentuezi trăsăturile unice (şi unde imaginarul şi realul se întrepătrund).

Priveşte-mă cu ochiul vederii din spatele pânzei dacă vrei să desluşeşti misterele spiritului descins din alte lumi pământeşti. Numai un artist genial, care ştie să scoată în evidenţă culoarea din spaţiul clar-obscurului, servind scopului de a întări efectul culorilor sufletului şi sentimentului într-o atmosferă de rigoare intimă, dispune de un asemenea ochi ce poate cuprinde două imagini într-una singură.

În lumile de dincolo de aceasta există infinit mai multe moduri de a simți...

Source: https://neculaifantanaru.com/priveste-ma-cu-ochiul-vederii-din-spatele-panzei.html

Priveşte-mă cu privirea cu care te urmăresc eu

On Noiembrie 13, 2021

Un lider care are talent şi fire de artist va da întotdeauna dovadă de o inteligenţă asociativă, acceptând provocarea de a amplifica vizibilitatea unei imagini îndepărtate faţă de punct static.

Sunt în gara din Cluj-Napoca. Aștept trenul, alături de alte priviri care par să observe totul în jur. Dar nimeni nu mă observă pe mine, nu fiindcă nimeni nu ar avea ochi pentru mine, ci fiindcă privirile străine au întotdeauna obiceiul de a se focaliza asupra unui obiectiv bine determinat. Iar trenul încă se lasă așteptat…

Dar oare trenul nu are, la rândul lui, o privire care să iasă în evidență, mai mult decât orice altă privire care încearcă să-i intercepteze poziția geografică? O expresie gânditoare şi un surâs enigmatic, constituite într-o privire pătrunzătoare care sustrăgându-se oricărui control, trece prin lucruri căutând ce este dincolo de ele. Or această privire vede drept înainte, neglijând cu orice preț aspectele laterale ale spaţiului pe care îl traversează, spre satisfacerea acelei curiozităţi exemplare care pune accent pe dinamism şi pe libertatea de reacţie a privitorului.

Iar dacă privirea mea întâlnește privirea dreaptă și rece a trenului, fără nicio constrângere de spațiu și timp, ar însemna să fim doi martori suficienți pentru a justifica confirmarea unui alt punct de vedere, nu-i aşa? Astfel este posibil acordul dintre un simbol al timpului care trece, exprimat prin *Kamtirodhis* , fără a cunoaşte momentul când se apropie trenul, şi staţionarea în suflet a unei închipuiri menită să îmbrace forma unei metafore continue sau prelungite.

Leadership: Poţi să-ţi extinzi câmpul vederii prin comparaţie cu ceea ce se întâmplă dincolo de imaginar, aşa încât să ilustrezi o imagine care se extinde dincolo de cadrul de referinţă al celuilalt "TU" ?

Mai trebuie spus un lucru. Curiozitatea trenului nu-l va limita la observarea peisajelor care îl înconjoară, fiindcă greutatea lui nu este un impediment pentru a circula cu viteza, nici de a observa ceea ce se întâmpla în jur, la fel cum ar face-o un pictor care ştie să îmbine perfect arta şi medii diferite de reprezentare artistică pentru a-şi manifesta talentul.

Faptul sugestiv care atrage atenţia în mod serios este însăşi spaţiul pe care îl străbate trenul, încât artistul să poată reprezenta durata într-un mod atât de sensibil încât timpul să fie faţă de el ca o linie de-a lungul căreia se intersectează planul orizontal al proiecțiilor grandioase ale suprarealiştilor şi planul transcendent şi intrinsec al teoriei cunoaşterii.

Respectând însă vederile laterale, formele exterioare de interacțiune cu alte persoane sau lucruri, trenul trebuie să confirme mărturisirea de a se conecta la mine, adăugând că "o face fără să fie silit de nimeni".

Într-adevăr, s-ar spune că trenul, luând forma unei făpturi imaginative, îi oferă artistului aceeaşi vedere pe care el o cuprinde de la distanţă, dovedind prin acest amănunt faptul că ideile sunt cuprinse în simţul vederii, şi că artistul le va distinge în măsura în care va ţine seama de importanţa gândirii abstracte.

Leadership: Imaginea care te transpune în mijlocul Creaţiei Artistice este asociată cu poziționarea ta în zona cea mai îndepărtată față de locul unde aştepţi în mod normal?

Enystemagntis: să vezi prin ceea ce se vede intuiţia, prin ceea ce se întâmplă cu tine atunci când te transpui în alt loc, odată cu deschiderea altor perspective. Totuşi, reconstituind spaţiul străbătut de tren ca o creaţie străbătută de o culoare a nemărginirii sau a irealităţii, dar independent de mulţimea obiectelor care se află în raza de acţiune a artistului, voi fi împins de raţiune să cred că relaţia dintre deplasarea trenului şi călătoria sa pe calea artistică reprezintă posibilitatea de redare a realităţii într-o imagine-simbol, unică.

Iată cum trenul devine, într-o singură clipă, o îmbunătățire a vederii mele de la distanță, antrenând o intimidare a privirii mele de aproape, odată cu înaintarea lui spre gară. Aşadar, nimic nu scapă ochiului vigilent de artist care trece rapid de la o direcţie predeterminată, la o perspectivă psihologică a privirii interioare. Era de aşteptat, căci în activitatea facultăţii mele de a vedea există două grade importante de comparaţie pe care le pot preciza: un fel de memorie care necesită alimentare constantă pentru a reține datele din ea, şi o inteligenţă asociativă, care este capabilă să accepte provocarea de a amplifica vizibilitatea unei imagini îndepărtate.

Dacă după trecerea unui răstimp, cineva ar îndrăzni să revină în gară, dispus să aștepte trenul, echivalent cu regăsirea unei priviri care spune mai mult decât 100 de priviri, atunci aș avea un singur mesaj să-i transmit, ca o confesiune sinceră:

Omul care nu știe să aștepte într-un singur loc un motiv pentru a vedea mai bine lucrurile simple, este un om a cărui privire nu este în stare să străpungă scurgerea liniară de "acum-uri", și care nu este în stare să străpungă neobișnuitul existent în sine, undeva retras de privirile lumii...

Leadershipul, în activitatea facultăţii de a vedea, seamănă cu felul în care percepi o experienţă de artă live, fără contact direct cu subiectul care a provocat o comparaţie: el are o manieră de a asigura deschiderea către nou, asumându-şi o direcţie care justifică o stare de spirit revelatoare.

Priveşte-mă cu privirea cu care te urmăresc eu, ori de câte ori încerci să surprinzi o imagine mai clară a fenomenului depărtare-apropiere, prin prisma a ceea ce se vede cu ochiul liber, dar care se percepe artistic numai prin comparaţii.

Source: https://neculaifantanaru.com/priveste-ma-cu-privirea-cu-care-te-urmaresc-eu.html

Priveşte-mă dincolo de cele ce se văd

On Decembrie 1, 2021

Pecetea artistului se simte tocmai în felul cum alege părţile vieţii pe care le înfăţişează în opera care este cu atât mai genială, cu cât mai multe se ghicesc dincolo de cele ce se văd.

George Kopaliani – Feel my mind. Melodia aceasta spune totul despre atitudine, este despre puterea de a-ţi educa spiritul atunci când meriţi să descoperi despre tine ceea ce nu ai descoperit niciodată până acum. În mare, este vorba despre RUNNING, o lume simbolică, încercată inegalabil în linia unor rafinate arderi şi distilări lăuntrice, câteodată reuşind să dezvăluie cele mai rafinate sentimente care hrănesc din belşug sufletul. Căci, adesea, runningul se dezvăluie prin trezirea, amplificarea şi dobândirea controlului pe termen lung asupra performanţelor mentale de care poate face dovada numai un creator care a supus formele de exprimare artistică, unei rigori autoimpuse, exploatând însuşirile propriei naturi.

Feel my mind se ascultă în timpul unui antrenament confortabil si echilibrat, dar într-un clarobscur vesperal, atunci când urmezi chemarea inimii. Începe slow, ca o încălzire a sufletului dinaintea muşchilor, în planul subtil al unei interiorităţi mişcătoare, uneori aplecată spre fabulaţie, care se abandonează unei acţiuni intense ce necesită uzul corpului. Apoi pe la jumătate, puţin după minutul 3, se declanşează dinamismul, când dai tot ce poţi. O voce caldă din background îţi şopteşte duios, preventiv, să nu renunţi. Cu niciun preţ, să nu renunţi. Ceva îţi dă putere să continui, chiar dacă simţi că nu mai poţi.

Dintr-o dată ai impresia că intri într-un culoar cosmic, începi să rezonezi cu astrele, plin de viaţă şi tare visător, nu mai eşti atent la alergat, nu mai eşti atent la lumea din jur, nu mai vezi pe nimeni. Eşti doar cu tine, cu aerul de sfinţenie al singurătăţii grandioase, în învăluirea dulce a sentimentului de înălţare spirituală ce trece într-un zbor fantastic prin taina înserării. Sincer cu tine însuti, cu sufletul tău, doar cu luna şi cu stelele. Şi începi să îţi construieşti un ritm normal de RUNNING. Ceva din umbră, ca o şoaptă venită din neant, sorbind puteri din izvoarele unei conştiinţe libere, continuă să-ţi şoptească: SĂ NU RENUNŢI !

Şi atunci ţi se deschide în cale o privelişte parcă salvată dintr-un avatar. Este lumea ta ! Şi nimeni nu înţelege lumea ta, fiindcă este lumea înaripată, atât de rară, plină de introspecţie, a învingătorilor !

Leadership: Obiectul atenţiei ce poate să cadă sub simţurile tale, ţi se poate impune ca un întreg unitar înainte de a-i cerceta conţinutul?

Este un suflet în această melodie, rezervat şi totodată energic, dincolo de structura ei organică, analizată sub impulsul vieţii intense, a trăirii imediate. Linia ei melodică, atât de sensibilă, de mare vibraţie emoţională, îmi mângâie sufletul cu aceeaşi ardoare cu care un pictor îşi afirmă nemărginita-i dragoste de viaţă într-o izbucnire cromatică radiind de lumină şi sentimente. Este acolo, în frigul începutului de iarnă, îndărătul frunzei care tremură, îndărătul muşchilor încordaţi, şoptind lucruri adânci şi neînţelese, aducând de mai multe ori succesiunea Largo-Allegro în momentele învinse de nesperate elanuri.

Sunetul Adagietto, plăsmuit din profunzimile devenirii cosmice, plonjând alene în propriile-mi sentimente pentru a descoperi analogia cea mai vie cu operele eterne ale Sfântului Spirit, se prelungeşte în spaţiul dintre realitate şi închipuire. Încă alerg nestingherit, visător, cuprinzând în gânduri şi în suflet întreaga vibraţie a unei rostiri prin care fiinţa universală se relevă ca lume a fiinţării omeneşti, şi chiar a celei Dumnezeieşti. Când alergi, sunetul de glorie al infinitului te urmăreşte, nu-ţi dă pace, dar nici nu te consumă.

Efectul expresiv vine din alăturarea imediată a două stări muzicale contrastante: una păstrează măreţia gândurilor din îndărătul mişcărilor spontane (materializate într-o imagine auditivă), iar perechea ei face ecoului trăirilor individualizate *Tremolo* , spuse parcă "pe şoptite" într-un cadru de spirit compact, al solidarităţii cu o privire iluminatoare asupra pasiunilor solitare.

Mai e ceva care nu se vede, şi care totuşi trebuie să se vadă, sau măcar să se simtă. Întotdeauna un suflet coordonat de sunetele cele mai grave până la cele mai înalte, transformându-se în mii şi mii de sunete diferite, devine centrul universului.

Leadership: Poţi să activezi opţiunea "image adjustment" sub forma unei impresionante confesiuni a sentimentelor, manifestându-ţi pe deplin disponibilitatea de a deveni o singură entitate expresivă conţinută într-un singur cadru evocator?

Runningul este trăit ca o luptă ce o duci, mai întâi, cu tine însuţi. Nu-ţi numeri paşii, dar îţi asculţi sufletul, ţi-l umpli cu voie bună, orientându-l către proiecţiile astrale. O lume nouă se deschide la fiecare pas, acolo, în tăcerea înserării care n-are altă menire decât a şopti o silabă - fie pentru a doborî un munte, fie pentru a zbura ca o pasăre cântătoare. Şi este uşor de suportat runningul, ca un fel de vrajă a unui univers total diferit de lumea celorlalţi, mai ales când sunetul "solemnis", născut parcă din tăcerea pământului, din gravitaţia aerului rece, activează puterea spiritului creator în conştiinţa universală.

Asta o demonstrează scriitorul Alexandru Vlahuţă atunci când povestea despre pictorul Nicolae Grigorescu:

"O luptă straşnică este viaţa lui. Fiecare dimineaţă îi aduce o speranţă nouă, şi fiecare seară este o nouă disperare. Veşnic nemulţumit de lucrul lui, răzând de câte zece ori o pânză, plecând şi întorcându-se de câte zece ori în acelaşi colţişor de natură, care mereu tot altceva spunea din marele mister, şi el mereu întrebând, simţind că, dincolo de liniile şi de culorile care se văd, mai este ceva ce nu se vede, şi care totuşi trebuie să se vadă. Trebuie. Că aceasta şi este chemarea unui artist pe lume - să te facă să vezi în vecii vecilor ceea ce natura nu arată decât o singură dată, la fulgerarea unei clipe, o singură dată, în toată necuprinsa şi spăimântătoarea veşnicie a vremii."

Ei bine, unde este mai multă emoţie: într-un suflet de pictor, sau într-un suflet de alergător? Amândoi pornesc pe acelaşi drum lung, al izbăvirii: unul cu şevaletul în braţe, celălalt cu medalia de aur în vis, unul execută cu piciorul de pe obstacol o impulsie cu întinderea articulaţiilor, celălalt surprinde şi selecţionează ceea ce e caracteristic în natură. Dar, şi unul şi celălalt privesc cu atenţie, înainte şi în jos, pentru a echilibra contrastul dintre imaginar şi perceptibil, mijlocind interferenţele omului sacru.

Cu ce drag te întorci acolo unde îţi este sufletul de artist, bine şlefuit într-un model de învingător. Câtă încordare există într-o muncă îndrăzneaţă care combină supleţea şi sensibilitatea în punctul în care tempoul se modifică din Largo - în Animato, *per giocare con entusiasmo e spirito* , caracterul acustic fiind astfel prelungit ca un ecou cu adânci rezonanţe de dincolo de timp şi spaţiu, conform căruia "spiritele trăind în locuri şi epoci diferite gândesc la fel, simt aceleaşi imbolduri creatoare, chiar comunică pe canale nebănuite, diafane şi evanescent".

Mi-am dat seama - Feel my mind - că ori de câte ori mă voi întoarce la Running, la fel cum artistul se întoarce la pânza sa, compunând culori şi emoţii, voi fi adânc pătruns de sentimentul de libertate pe care ţi-l oferă sinceritatea şi fidelitatea, sentimentul acela de "aş rămâne aici, nu vreau să mă întorc." Dar asta nu se vede, nu-i aşa?

Leadershipul poate fi considerat valabil sub forma unei impresionante confesiuni a sentimentelor, o reflectare asupra universului interior ce nu intră niciodată conflict cu realitatea exterioară.

Priveşte-mă dincolo de cele ce se văd, dacă vrei să înţelegi ceea ce se simte doar cu inima.

Alergătorul are un suflet, nu-i auzi plânsul, suspinele, nu-i auzi paşii trecând peste obstacole, peste vârfuri semeţe, peste stânci singuratice, ocupând o scenă subiectivată de lumini şi umbre. Adesea, fără să lase vreo urmă, dar potrivindu-se într-un singur cadru "Eu Însumi", el păşeşte victorios spre un orizont neaşteptat, unde îşi va crea lumea lui. N-o să-l mai vedeţi decât, poate, la fulgerarea unei clipe, în toată necuprinsa veşnicie a vremii.

Bine spunea Nicolae Iorga: *"Pecetea artistului se simte tocmai în felul cum alege părţile vieţii pe care le înfăţişează în opera care este cu atât mai genială, cu cât mai multe se ghicesc dincolo de cele ce se văd."*

Source: https://neculaifantanaru.com/priveste-ma-dincolo-de-cele-ce-se-vad.html

Priveşte-mă fără să mă vezi

On Iulie 01, 2024

Adevărata valoare a unei opere artistice izvorăște din autenticitatea experienței personale, revelată adesea în momentele de vulnerabilitate extremă.

În penumbra unei camere, o femeie plină de experiențe și bizarerii, punându-şi sub lupă multiplele fațete ale personalităţii, își caută schimbarea interioară. Pare să oscileze între rugăciune și amintiri senzuale, într-un dans al conștiinței ce transcende timpul și spațiul. Camera semi-luminată, filtrând razele soarelui prin perdele grele, pare să fie încadrată într-un tablou chiaroscuro al lui Caravaggio, o cameră de luat vederi surprinzând silueta unei melancolii bolnave, a unei sentimentalităţi exagerate, foarte asemănătoare cu cea a plantelor de seră, care nu pot suporta intemperiile naturii.

Dumnezeul căutat nu-și face simțită prezența oricum, ci lăsând-o singură cu gândurile sale tumultoase, din haosul original al păcatului de a fi fost cu adevărat frumoasă, o fiinţă luminată de darul esteticii prin care se reflectă însuşirea omului de a simţii emoţie în faţa operelor de artă. Oare cum ar putea ea să găsească echilibrul între spiritualitate și senzualitate, între trecut și prezent?

În timp ce se roagă, mintea ei călătorește spre amintiri de mult timp închise în cufărul memoriei, amintiri ce renasc acum, cu forţa înnoită, cu fiecare rol pe care-l face şi care-l joacă pe o scenă improvizată de însăşi mintea ei, pentru a treizecea oară ca şi cum ar fi prima şi ultima oară. Mereu materializându-se în greșeli palpabile. Această reminiscență dintr-un trecut recent, proba vie a unei experiențe intense la care conştiinţa revine obsesiv, marcată de traiectoria vieții ei alerte, pasionale, tumultoase, iese la suprafață din când în când, vulnerabilizând-o total, ca pe o rană deschisă în care sângele continuă să curgă. Şi curge, şi curge, fără oprire, alimentând durerea de a se şti captivă într-o existenţă finită.

Leadership: Accepți adevărul de a fi vulnerabil, ca o dovadă a existenței unei opere de artă care dezvăluie culisele sufletului tău, făcând ca fiecare trăire să capete un sens mai înalt?

Când se roagă, și se roagă cu acea durere dreaptă, care nu iese la iveală decât în timpul rugăciunii, gândurile ei se adâncesc într-un soi de crescendo al disperării tăcute. Dar acum, ca un Phoenix, aceste amintiri renasc prin greșelile ce i se arată în minte obsesiv, compulsiv. Întotdeauna tristețile fără motiv, fricile fără fundament și toate cele ce definesc condiția umană, se justifică sub egida unui interior cu potențial de zeificare, nu doar prin frământările interioare. Adevărul din ea se dezvăluie mai ales acum când, adultă fiind, se simte neajutorată, manifestându-se prin nesimțire și nepăsare, căci în esență, e doar un copil care nu știe să fie altfel. Izbucnește într-un râs nebunesc, fără logică, semn al unei stări psihice febrile.

Este și asta un fel de a elibera tensiunea acumulată în fundamentul mintalului ei.

Într-o stare de "Resthesia", o fuziune între zenit spiritual și sinestezie emoțională, ea explorează acea conexiune transcendentă cu divinul care o călăuzește spre un punct de revelație, încă neclar. Aceste frământări, încă slabe, dar se simte cum cresc, nu sunt simple defecte umane, ci manifestări ale unui interior cu posibilități îndumnezeitoare, în raport cu tenebrele ce au coborât peste lume ca rod al propriei ei funcţionări dizarmonice. Ca atare, vulnerabilitatea ei devine o poartă către transcendență, o reminiscență dintr-un trecut recent ce îi marchează traiectoria vieții, în care sângele trupului ei pulsează cu intensitate, curge spre adâncurile sufletului ei.

Frământările ei sunt urmărite şi din perspectiva eroinei lui Anne Hebert, din romanul "Kamouraska":

"Trebuie să acţionez repede. Să mă apăr de furia timpului. Să mă salvez în întregime, irevocabil. Să mă împac pentru totdeauna cu mine. Să şterg o întreagă perioadă din viaţa mea. Să-mi regăsesc candoarea, naivitatea, farmecul, rostul. Cum mult înainte să... S-ar părea că încerc să scot, cu cazná, la lumină, un cuvânt, unul singur, apăsător, îndepărtat. Indispensabil. Un fel de greutate ascunsă sub pământ, ştiută doar în cer. O ancoră ruginită. Prinsă de o funie lungă, subterană. Un soi de rădăcină adâncă, pierdută, care continuă să alimenteze amintirile și emoțiile din adâncul sufletului meu."

Leadership: Accepți recunoașterea înfrângerii ca pe un catalizator al unei profunde introspecții, pentru a scoate din sine esența sufletului tău și a-l dărui lumii printr-o capodoperă?

Ea știe mai bine acum, după ce s-a recunoscut înfrântă, de ce o operă nesemnată cu sângele propriei vieți are mai puțină valoare pentru sine. Cert este că autenticitatea interioară se revelează în momentele de fragilitate, când sufletul adult se simte copil din nou. Deodată, *comme un éclair dans la nuit de l'âme*, izbucnește într-un râs nebunesc, fără logică, semn al unei stări psihice febrile. Acest râs, capabil să răscolească adâncurile ființei, devine un catalizator pentru explorarea sinelui într-un parcurs al sângelui tumultuos care-i asigură drumul înainte. Spre iad, sau spre rai?

Nu-i de mirare că tatuajul de pe mâna ei dreaptă, un păianjen, simbolizează pierderea ultimelor fărâme de omenie în relațiile interumane. Oare acest simbol sugerează că ea poartă în subconștient un venin capabil să paralizeze sau chiar să omoare prada emoțională? În spatele ei, o statuie albă o privește cu ochi de zeu tăcut, dorind parcă să-i înghețe agonia, să-și satisfacă orgoliul de a o vedea fragilă, mai puțin încrezătoare decât altădată. În acelaşi cadru, un vultur pleşuv stă țeapăn pe un cuier de lemn, întorcându-și ochii spre ea de fiecare dată când își ridică privirea spre cer, amintindu-i că, pe măsură ce se simte tot mai mică, își spune „gata, gata, e bine". Este acest vultur un simbol al aspirațiilor ei înalte sau o reprezentare a privirii omnisciente a divinității?

În acest moment de introspecție intensă, ne amintim de cuvintele lui Feodor Dostoievsky din "Frații Karamazov":

"Dragostea activă, comparativ cu visarea, este o chestiune crudă și înfricoșătoare. Dragostea visătoare însetează după o realizare rapidă, de a fi satisfăcută rapid cu admirația tuturor. Dar dragostea activă este un angajament profund, o luptă continuă și plină de sacrificii."

Aceste cuvinte par să rezoneze cu lupta interioară a femeii, între idealul spiritual și realitatea carnală a existenței sale, un soi de a spune că totul e un joc al cărui miză este însăși esența vieții, trăită cu intensitate și vulnerabilitate, "Otthathia Atensamphor", regăsirea sinelui în persoana iubită, poate cea mai grea căutare din viață. Starea psihică febrilă poate fi un catalizator pentru creație autentică, eliberând energii creative reprimate.

Leadership: Poți să transformi frustrarea și dorința de a copleși lumea cu emoții într-un mijloc de exprimare artistică, recunoscându-ți vulnerabilitatea ca pe o dovadă a determinării în căutarea sinelui?

În căutarea sinelui, omul oscilează între dorința de transcendență și atracția către teluric. În timp ce se imaginează pe sine tot mai mică, spunându-și "gata, gata, e bine", asocierile timpurii din subconștientul ei o năpădesc, o fac să se simtă copleșită de propriile temeri și amintiri. Cum ar putea ea să reconcilieze aceste amintiri cu prezentul ei spiritual, încât să

creeze un nou fundament pentru iubire? Își reamintește de focul pasiunii pe care fotograful și regizorul, în același timp, i-l trezeau, făcând-o să simtă emoții pe care nu le crezuse posibile. Oare această experiență a fost o revelație sau o cădere din grația divină?

Frustrarea că nu a primit darul lui de a copleși lumea cu emoții o apasă, lăsându-și Ego-ul să iasă la suprafață, să fie nesimțit și grosolan. Nu ea este de vină, ci Ego-ul.

Cu un buchet de trandafiri în mână, mărturie tăcută a frumuseții efemere, rupe un boboc, întorcându-l pe toate părțile, contemplând alte scenarii, alte decoruri. Purtând mănuși negre, simbol al unei anumite intimități, ea se mișcă printre umbre și raze de soare care pătrund ușor printr-o fereastră semi-deschisă. Uşor, asemenea Venerei din "Nașterea lui Venus" a lui Botticelli, ea atinge cu palma chipul statuii, ca și cum ar fi fost jumătatea care o însuflețește, un gest tandru și senzual. Ceasurile de pe perete conturează timpul pierdut, dar dorit înapoi, în lupta cu amintirile senzuale. Nimic nu-i aduce trecutul înapoi, dar atingerea îi oferă o alinare temporară.

Capodopera cea mai grandioasă a artistului este de a se exprima autentic prin simboluri, prin diverse chipuri, în dialog cu profunzimile sufletului său.

Priveşte-mă fără să mă vezi și încearcă să ghicești ce este în mintea mea, în sufletul meu, în viața mea. Doar așa, printr-o intuiție profundă, închipuind ceea ce este ascuns, vei putea afla o parte, măcar o parte din ceea ce sunt cu adevărat. Încă nu știu de ce te îndepărtezi, nu știu cum să te apropii, dar aștept cu nerăbdare clipa în care vei putea să mă vezi cu adevărat.

*** Notă:** **Enigma - Carly's Song (Version 2)**

Source: https://neculaifantanaru.com/priveste-ma-fara-sa-ma-vezi.html

Priveşte-mă fără să-mi uiţi privirea

On Decembrie 27, 2022

Legătura fundamentală între imagine şi percepţie este subiectivitatea cu care îşi iau avânt amintirile în adâncul tău.

Gândurile mele se îndreaptă mereu spre mare şi spre nisipul litoralului, două variante ale aceleiaşi reprezentări de memorie. Asta dezvăluie cu mai mare acurateţe forţa unui suflet de artist care prin picturile sale îşi povestește universul în culori, pictând chipul soarelui în maniera în care marea, în glasul ei melodios, sărută nisipul şi apoi se retrage în timpul refluxului. Surprinzător, uscatul ia forma unor cărări de-a lungul cărora îmi port cu drag aducerile-aminte, izbucniri de tandreţe, puseuri de febră a nostalgiei, relaţional cu ideea de spaţiu perspectival care posedă proprietăţi intrinsec sensibile.

Aşadar, există două aspecte ale aceleiaşi realităţi destinată parcă să respecte şi să fie acordată numai la o suprafaţă de culoare care posedă în ea însăşi o semnificaţie spaţială, *Rhyvalhystus* (timp al încremenirii universale), ducând la formarea personalităţii mele de artist. Şi nu un oarecare artist, ci unul capabil să transforme amintirea în nişte teme emoţionale, vizuale.

De fapt, în multe din amintirile mele la Marea Neagră, de-a lungul cărora am analizat urmele mărunte pe care le-am lăsat (și care dezvăluie, chiar şi acum, alte adevăruri surprinzătoare), se află neîntrecuta senzaţie a celei mai pure lumini şi a unei imense depărtări: lumina unei viziuni personal umanizate şi măsura distanţei parcurse de la vedere la viziune.

Leadership: Poţi să reînvii o realitate prin readucerea în prezent a trecutului, în faţa unei oglinzi convexe care reflectă imaginea ideală a unei vieţi nesfârşite?

Da. Între mine şi mare se ascunde un secret: nu putem exista fără să încorporăm, viceversa, sensurile unei opere de artă care se lasă descoperită doar după capriciile memoriei dublate de o imagine a realităţii imaginare, provenită dintr-un trecut care se încăpăţânează să nu mai treacă. Într-un fel sau altul, este vorba despre existenţa unui timp subiectiv, reînviat prin memorie involuntară, şi reprezentat într-o oglindă convexă care reflectă imaginea ideală a unei vieţi nesfârşite.

Oare sunt doar capriciile unei fantezii invenţioase care scormoneşte cu mâinile pline realul, eclipsând orice atracţie din jur? Sau, poate că mă pasionează în special marea din imaginea unei lumi idilice, rare, izolate, în care vreau să mă pierd fără ţintă, fără plan, fără urmă, ca într-un labirint al oglinzilor convexe care, în mod înşelător, conduce mereu în acelaşi loc.

În aşa fel trebuie să mă modelez pe tendinţele mării de a încânta ochiul privitorului, încât esenţa dinamicii viului să rămână intactă prin raportare la artă, sau mai exact la reprezentarea picturală a frumuseţii unui dialog între privire şi îmbrăţişare. Privirea faţă în faţă cu mine însumi, cu tot ce atrage după ea, şi îmbrăţişarea unei iluzii hoinare în care ar fi trăit sinele meu anterior.

Leadership: Imaginea care îţi lărgeşte orizontul poate să justifice existenţa unui timp subiectiv, reînviat prin memoria involuntară şi ridicat la rangul unei confesiuni care reflectă fragilitatea afectivă?

Intrând în acest spaţiu al imaginii care orientează privirea spre descoperirea artisticului,

apreciat ca fundament al conservării mării în lucrarea memoriei, am reuşit să mă integrez într-o carte scrisă de Paul Auster, care vorbea despre criticul şi filozoful literar rus, Mikhail Bakhtin:

"În timpul invaziei nemţilor în Rusia, în cel de-al doilea război mondial, Bakhtin a fumat singurul exemplar din manuscrisul cu opera sa, un studiu vast al literaturii germane (care avea dimensiunile unei cărţi şi la care lucrase ani întregi). Una câte una, el a smuls fiecare pagină din manuscris şi a folosit hârtia ca să-şi răsucească ţigările, fumând, zi după zi, câte puţin din carte până când n-a mai rămas nimic. Aceste poveşti sunt adevărate. Sunt totodată şi parabole, poate, dar au semnificaţia pe care o au pentru că sunt adevărate."

În opera mea artistică, în care imaginile se contopesc într-un ecou al vremurilor cu vise dintr-un loc al deconectării de la stres, am demonstrat o înclinaţie specială înspre acest gen de atitudine de viaţă.

Mai ales în memoriile mele, atât de variate și colorate, se regăseşte următoarea relatare: tot ceea ce văd cu ochi de amintire este, zi de zi, o pagină smulsă dintr-o viaţă trăită fără regrete, rămasă neclintită în faţa unei imagini de vis care, misterioasă și indescifrabilă, transformată într-o poezie a timpului, schițează o călătorie fascinantă de auto-descoperire. Şi chiar dacă din memoriile mele se vor risipi toate paginile, una câte una, azvârlite într-o uitare enigmatică, nemeritată, fără capăt, un singur lucru va rămâne totuşi cu rădăcini în inimi: parfumul de Briza Mării.

Leadership: Impactul pe care îl are asupra ta imaginea totalităţii prezenturilor tale de-a lungul vieții, te pune în ipostaza unui Creator aflat în proximitatea unei viziuni pe cât de revelatoare, pe atât de profundă?

Parfumul aspru al ficţiunii se simte în felul cum imortalizez un momentul sublim de emoţie, atunci când apa mării se retrage în larg, lăsând vizibilă o fâşie îngustă de pământ pe care ochii mei o consideră mijlocul de veşnicie într-o realitate virtuală simulată, un "no men's land" în care se întâlnesc şi se înfruntă un număr mare de mituri, legende şi simboluri. Şi, încă un lucru asupra căruia sunt de acord, un fenomen universal tradus printr-un *Achthas Syncorthesys* (simbolul elanului spre spiritualizare), este acea deplină sinceritate a pictorului şi puternica originalitate cu care el surprinde detaliile, fără a se pierde în ele.

Exact ca într-un fel de labirint vizual în care personajul se pierde fără urmă de a fi găsit, dar devine o fiinţă eternă prin faptul că amintirea lui este imortalizată într-o capodoperă de artă care se dezvăluie în contrastul puternic dintre imagine, realitate şi simbol. Prin urmare, arta își dezvăluie adevărata valoare la malul mării, prin monologurile minţii de artist care, bântuindu-l ore şi ore, aduce la viață acele emoții atât de copleşitoare, intense, și face lumină asupra a ceea ce înseamnă să trăiești din amintiri transpuse în imagini.

Ce-i drept, în amintire nu poţi să trăieşti într-o totală necunoaștere, într-o uitare esențialmente desăvârșită, ci doar să te vezi, să te descoperi pe tine însuţi, să te miri tu însuţi de intensitatea reacţiilor tale faţă în faţă cu realitatea, fără să te prefaci a fi altcineva.

Iar marea creează o dublă într-o fotografie: mă clonează în tot mai multe ipostaze, dintre care cea mai veridică este de Creator al Microcosmosului. Într-adevăr, o singură fotografie poate trezi o infinitate de emoții într-o buclă a timpului trecut reînviat prin rememorare. Emoţii vărsate şi depozitate perfect într-o capsulă a timpului, ca un cufăr plin cu o comoară ascunsă care înseninează viaţa monotonă...

Un artist trebuie să ia în considerare unitatea dintre imagine şi mediul prin care este transmisă imaginea, dintr-o raţiune logică: nicio imagine nu poate exista fără un mediu de

abstractizare a realităţii, nici măcar imaginile mentale care folosesc fluxul amintirilor drept mediu de dezvoltare a conştiinţei de sine.

Priveşte-mă fără să-mi uiţi privirea de fiecare dată când încerci să pătrunzi o realitate care îţi reflectă starea de spirit, acordată la o împlinire spirituală care transcede spaţiul şi timpul şi cu care îţi înnobilezi viaţa, numită "rememorare întineritoare".

Priveşte-mă fără să te supui vederii mele

On Noiembrie 09, 2021

Îndreaptă-ţi privirea spre ceea ce este semnificativ imaginii cu care rezonează lumea, fără să-ţi sporeşti tendinţa de a controla procesul formării imaginii în sine.

Multă lume este prezentă la concursul de azi din Cluj-Napoca. Maratonul se anunţă foarte disputat. Sunt foarte mulți concurenți, dar şi foarte mulți susținători. Toți urmăresc ceva, altfel nu ar fi fost prezenţi acolo încă de dimineață. Este de ajuns să privești cum sunt priviți cei care aleargă, față de susținătorii de pe margine, totul înlănţuindu-se firesc, distinct, liber, într-un montaj neaşteptat de atitudini tot mai implicate. Şi realizezi imediat că privirea susținătorilor este ferm fixată spre traseul de alergat, deci nu la tine, chiar dacă ești unul dintre susținători.

În afară de asta, dacă voi reuși să dovedesc, așa cum cred că se va întâmpla, faptul că nicio privire nu poate fi învinuită de glasul conștiinței responsabile, mărturisindu-și nevoia de a fi pe placul tuturor, fără a fi influențată în mod excesiv de mecanisme diverse de comparație, atunci toți susținătorii se vor situa mai prejos de alergători din punct de vedere al viziunii de apartenență la un scop măreț. Trebuie admirată atitudinea care face dintr-un susţinător un participant fără voie la fericitul eveniment.

S-ar putea spune că orice privire ce caută altă privire, nu este o privire mulțumită de sine, ci una vulnerabilă care se poate schimba în orice clipă, în loc să aștepte totul. Iar o privire care vede, nu este neapărat o privire cu mare ecou în profunzimea ființei.

Accentuez acest lucru. Dacă fiecare privire ar urmări-o pe cea de lângă ea, probabil și-ar pierde din demnitate, fiindcă nicio privire focalizată asupra unui obiectiv important nu se poate coborî până acolo încât să observe ceva neînsemnat, nu-i așa? Prin urmare nu îți poți rezerva dreptul exclusiv de a condamna o privire care nu te privește pe tine. Trebuie să aștepți cursa ta și să devii ținta numărul unu cel puțin a unei priviri, ca să fii împăcat cu tine.

Leadership: Îţi controlezi emoţia pe care o emană îndreptarea atenţiei tale spre sursa unui stimul vizual capabil să producă o senzaţie de "cerc complet", atunci când îţi expui preocuparea faţă de ceea ce te înconjoară?

În timpul primei curse la care am asistat, privirea mea avea o singură convingere, pe baza unei singure bănuieli, anume că ea nu are o limită de timp pentru a se potrivi preferințelor altora. Iar dacă s-ar aduce la cunoștință vreo acuzație împotriva privirii mele, și ar trebui să răspund la aceasta cum cred de cuviință, încât să nu mi se ceară explicații mai amănunțite, aș spune doar atât:

O privire nu trebuie să se lase convinsă cu ușurință de promisiunea unui eveniment anunțat, cum că va face senzații tari, la fel ca o reclamă care te face să cumperi orice. Ci, mai bine ar fi să continue cu fermitate să se facă nevăzută, ca să prevină vreo "cădere" în caz de prea multă trufie.

Ca s-o spun altfel. Un stimul vizual capabil să producă senzaţia de "cerc complet" apare drept rezultat al unei succesiuni de întâmplări senzaţionale care inițiază un răspuns la acţiunea evenimentelor de mare anvergură prin care tu devii un factor de schimbare. În consecinţă, atmosfera care atrage atenţia privirii tale la un anumit eveniment, aspectul de ansamblu al unei imagini la care te uiţi ca la un întreg, poate să declanşeze o atitudine părtinitoare faţă de unii sau de alţii.

A-ţi controla emoţia care te încearcă la un anumit eveniment înseamnă să-ţi întăreşti convingerea că ceea ce trăieşti intens are un sens important şi nu trece neobservat, şi că ceea ce contează pentru tine contează şi pentru ceilalţi.

Totodată, această emoţie poate să izvorască din convingerea că ceea ce trăieşti intens într-un anumit moment de maximă sportivitate poate să producă un impact semnificativ în procesul de formare a unei noi imagini despre sine. Cel puţin în cazul susţinătorilor, nu uita că învingătorul este şi în tine, chiar dacă participanţii la cursă încearcă să îţi încânte privirile cu inedite ruperi de ritm.

Fiecare om este supus privirii care îl caută, nu neapărat privirii pe care și-o dorește sau cea pe care o merită. Și asta numai dacă stabilește de la bun început motivul cert al unei regăsiri de fond în prim planul cuiva. Ce se înțelege de aici? Că omul poate să fie privit doar fiindcă vrea să fie privit, sau în caz rar, privirea lui poate atrage involuntar alte priviri care caută ceva senzațional? Are privirea un caracter cu desăvârșire arbitrar? A avea în prim plan o privire, înseamnă să împărtășești convingerile ei?

Leadershipul este atitudinea omului care ştie să ţină o flacără aprinsă în mijlocul mulţimii, dar care se concentrează numai pe imaginea flăcării ce s-a imprimat în mintea sa.

Priveşte-mă fără să te supui vederii mele este motto-ul unui om care a înţeles faptul că, doar aflându-se în mijlocul oamenilor, nu va putea niciodată să atragă total atenţia asupra lui. Şi asta deoarece oamenii care trăiesc un episod plin de însufleţire, plin de neprevăzut, sunt atenţi mai degrabă la rezultatul final, decât la un "anunţ" de mică amploare.

Source: https://neculaifantanaru.com/priveste-ma-fara-sa-te-supui-vederii-mele.html

Priveşte-mă fără să-ţi forţezi vederea

On Noiembrie 17, 2021

Perspectiva din care priveşti o imagine fără contur uman definit, îţi formează percepţia asupra a ceea ce înseamnă să fii de fapt o fire artistică.

O furnicuţă. Atât am în faţa ochilor mei, o furnicuţă, un banal punct mişcător în care se fixează toată atenţia ochilor mei, dar ea reprezintă o unitate de măsură care declanşează creaţia. Şi oare cum aş putea să privesc această furnicuţă cu ochii unui artist care ştie cu certitudine un lucru: creativitatea este peste tot, mai ales în sensul îndeplinirii condiţiei noutăţii. Căci furnicuţa nu ştie că o privesc atent, privirea ei fiind îndreptată spre punga de zahăr de pe masă, sperând poate că nimeni nu îi va detecta prezenţa. Nu ştiu dacă sunt tocmai o încântare pentru ochii care îşi ascund vederea…

Atotştiutoare şi înţeleaptă, axându-se pe o muncă meticuloasă care necesită multă răbdare, furnicuţei nici nu-i trece prin minte că cineva s-a gândit deja la transpunerea ei într-o imagine unică, o imagine ce poate genera noi unghiuri de analiză a simbolurilor care pot fi cuprinse în elementul "noutate" , conştientizări sau mecanisme suplimentare de identificare a cauzelor pentru care se manifestă o anumită preferinţă pentru arta figurativă.

În particular: din orice unghi aş privi o mică vietate, o imagine a sensibilităţii în arta plastică, *un sistema de reflexión sobre la realidad y fijación de ideas,* privirea tot nu uită acea mică sferă de existenţă care devine preţioasă prin însăşi călătoria ce o face, traversând spaţiul dinaintea ochilor mei cu aceeaşi discreţie cu care artistul îşi construieşte profilul stilistic din fragmente caleidoscopice.

Nu încape îndoială. Perspectiva din care priveşti subiectul fotografiat, imortalizat într-o privire care nu durează decât câteva secunde, se modifică în funcţie de tiparul ideal spre care tinde artistul toată viaţa lui: un background persistent în memoria lui vizuală.

Leadership: Unghiul din care priveşti un singur cadru de referinţă îţi poate asigura un background persistent în memoria vizuală a unui artist care dezvăluie multiple variante de receptare a Creaţiei sale?

Dacă te întrebi ce-i cu furnicuţa asta, fiind un amănunt imposibil de prevăzut care se naşte aleator din manifestarea propriei individualităţi cu întâlnirea unei priviri admirative îndreptate asupra unei ţinte întâmplătoare şi simbolice, află că totul depinde de perspectiva din care priveşti o operă de artă. De asemenea, dacă o imagine vie este privită concentrat mai mult timp, când privirea se mută pe o suprafaţă de nuanţă închisă, aceeaşi imagine va fi văzută mai degrabă ca o ciudăţenie, ca o transgresiune personală, ceva intruziv sau ofensator şi, în consecinţă, nu va fi prea amuzantă.

Hiper-realismul se joacă la limita dintre realitate şi artă. Din acest motiv, graţie unei priviri reînnoite îndreptate spre furnicuţă, fiind şi ea o verigă importantă în lanţul ecologic, o vieţuitoare foarte prevăzătoare, artistul va încerca imitarea naturii, ducând naturalismul la extrem. Furnicuţa va apărea în mod necesar transformat în altceva, anume într-o fiinţă.

Prin urmare, receptarea creaţiei mele la nivel tematic poate fi determinată prin două variante: printr-o imagine care spune o poveste, şi printr-o personificare care stăpâneşte tehnicile narative. Este nevoie de educaţie artistică pentru a înţelege acest lucru.

Leadership: Poţi să arăţi că mijlocul de validare a creaţiei tale depinde de aprecierea unui punct fix sau mişcător, din care se alimentează esenţa unei viziuni profund figurative?

Încerc să subliniez faptul că personificarea devine obligatorie, artistul decupând din realitate acele părţi pe care le găseşte interesante şi reproducându-le cu maximum de minuţiozitate într-o creaţie al cărei univers se întrepătrunde cu acela a lui Thales care, pentru a ajunge să descopere proprietăţile oricărui triunghi isoscel, nu urmează pas cu pas ceea ce vede, ci încearcă să construiască triunghiul isoscel la modul general.

Într-adevăr, succesorul unui număr este tot un număr, iar cota de originalitate a unei creaţii este dată de distanţa dintre vederea ochilor obişnuiţi şi vederea ochilor iluminaţi de reprezentările artei - accesibile în versiunea unei lumi mai mici, reprezentată de modele neregulate şi vulnerabile. La fel de cert este faptul că simbolul hărniciei şi al stăruinţei, care învinge cu hotărâre toate obstacolele, reprezintă o operă a naturii încadrată în coordonatele unei viziuni de o pregnantă originalitate, recunoscută drept unica formă necesară artei, de vreme ce nu poate fi născocită de om prin artă, fiindcă natura este o plăsmuitoare datată cu mult înaintea omului.

Furnicuţa nu este o deviere care reduce din puterea unei priviri pătrunzătoare, făcându-şi din discreţia cu care traversează lumea artistică o redutabilă reflectare în oglinda lumii omului obişnuit, o reflectare în sens alegoric, bineînţeles. Ci, mai degrabă, este forma particulară instituită de individualitate prin care se manifestă esenţa unei viziuni profund figurative, particularul existând doar pentru a asimila întreaga gamă a elementelor văzute de aproape ce au în contrapondere perspectivele ample, cuprinse dintr-o singură privire.

Leadership: Poţi să ghidezi receptarea creaţiei tale la un nivel de Creator fără seamăn, îmbinând într-un singur organism două noţiuni comparate?

În această furnicuţă trebuie să se obiectiveze întotdeauna particularul, punând pe primul loc, cât de solid posibil pentru analiza creaţiei artistice, mişcarea neîntreruptă a unui organism inferior destul de impunător ca pondere a conceptului şi concepţiei, dar evolutiv din punct de vedere al arealului tematic abordat de către arta picturii.

Furnicuţa se are doar pe sine însăşi în totalitatea formelor ei de manifestare şi de existenţă, constituindu-se drept subiect de creaţie - nu printr-o întrupare a forţei îmbinată cu blândeţea, ci îmbinând într-un singur organism două noţiuni comparate: omul şi natura.

Ea se poate obiectiva ca idee originală de creaţie doar în măsura în care se întrupează (ca factor senzaţional) atât în cuvinte, cât şi în imagini, mişcări şi momente în mişcare, spre conturarea unui viitor suprarealism. Într-o singură clipă, furnicuţa se poate reflecta în dimensiunea microscopică a unei lumi în devenire, ca unitate particulară de formă şi conţinut, ca unitate de observare a realităţii prin intermediul unei priviri care nu poate fi observată decât într-o stare în care doar un artist poate să o cuprindă într-o imagine de detaliu.

Iar din punct de vedere al conceptului "nothing is ever too much for doing an impression of reality in painting", cred că furnicuţa ar avea ceva important de spus *:"If I do an impression of being someone special, you will imitate and reproduce my actions with spatially congruent body parts, in art."*

Leadershipul este rezultatul comparaţiei pe care o efectuează subiectul între el însuşi şi alte elemente din jur, încât imaginea care va ajunge la privitor să fie identică cu cea venită de la creatorii de conţinut.

Priveşte-mă fără să-ţi forţezi vederea, mi-a spus furnicuţa în timp ce o priveam cum se îndreaptă grăbită spre punga de zahăr de pe masă. Iar atunci când vorbele ei mi-au pătruns în adâncul minţii, ca un fel de condiţionare care a devenit convingere, am realizat pentru prima dată că ceea ce un artist trebuie să scoată în evidenţă prin intermediul creaţiei sale este imaginea proiectată, punct cu punct, asupra înfăţişării celui care stă în fața sa.

Source: https://neculaifantanaru.com/priveste-ma-fara-sa-ti-fortezi-vederea.html

Priveşte-mă în comparaţie cu aspectul unei imagini artistice

On Octombrie 22, 2022

O transpunere a personalității Creatorului în natură este o reproducere fidelă a ceea ce te aştepţi să vezi într-o imagine care trezeşte amintiri.

Astăzi privesc cu totul diferit marea, acest spaţiu al absolutului în care puţini se încumetă să-şi construiască povestea vieţii. Ea este molipsitoare prin felul în care o văd cu colțul ochilor, ca pe o iluzie a unei realități intense, ca un fel de senzație amăgitoare de deja-vu menită să mă aducă în cel mai vulnerabil punct al artei: actul de a privi cu multă suspiciune orice reprezentare, şi cea perspectivală şi cea neperspectivală, oricare ar fi ea.

Marea este emoţie, metaforă, viziune, este noţiune, idee, gând şi vis deopotrivă. Iar într-o versiune artistică, în marea variabilitate a activităţii creative, marea îşi revarsă harurile în sufletul meu printre vastele comori ale unei imaginaţii fermecătoare, reflectând o taină de tip borgesian în care totul se poate atinge doar într-un vis din spatele amintirilor. Este şi asta o forma de a face artă, folosind orice mediu pentru a reprezenta o idee artistică, emoţia sau imaginaţia.

Cuvintele îmi sunt insuficiente pentru a-mi exprima admiraţia şi recunoştinţa faţă de ceva exterior, la *creazione di una natura immutabile*, în proporţiile cuvenite reprezentării ideii de "început fără sfârşit" concepută pe linia plasticităţii metaforice pe care o capătă insistenţa privirii mele în momentele de "back în time".

Ţineţi cont de asta ! Orice artist, gândind într-un flux de imagini, simboluri, reprezentări ale imaginaţiei care adesea nu îşi au baza în nicio percepţie, poate să denatureze experienţa timpului, *trăitul într-o clipă*, la fel cum o pată minusculă de culoare poate schimba aspectul celei mai mari picturi. Artistul riscă astfel să nu-şi mai desprindă privirea de la ceea ce l-a afectat sufleteşte.

Leadership: Poţi să demonstrezi că există o legătură între procesul percepţiei vizuale în sine şi conştientizarea acestei percepţii vizuale, experimentând fiorul retrăirii unui eveniment semnificativ?

Limbajul marii îmi spune totul despre gândirea mea, considerând că deţin tainele pe care doar natura le păstrează și le poate reda celor care știu să o asculte. Marea rămâne o zonă ocultată, definită printr-un *Idearesthos Misearostys*, multiplicarea nostalgică a unei stări de adoraţie, însoţită de fiorul comuniunii mistice, evocând parcă acea dorinţă şi aşteptare pe care o am faţă de un vis care nu mă lasă în pace.

Şi nu numai atât. Cred că marea este o înrudire între obiectul percepţiei (ceea ce se impune în prim plan) şi câmpul percepţiei (ceea ce trece în planul secund) pe fundaluri care se complică gradual, pretinzând din partea privitorilor să o completeze mental cu atribute simbolice divine.

Încă o dată, pot să simt toată mulţumirea, toată liniştea de care se poate bucura vasta întindere a unei realităţi cutezătoare, imuabilă, interpretativă. Văd marea cum se adânceşte treptat, ca să nu-i sperie pe cei care nu ştiu să înoate, o văd cum se sparge-n bucăţele lovind ţărmul, dar în necuprinsul ei rămâne intactă. O văd cum se agită, o văd cum îşi schimbă culoarea aproape în fiecare zi, cum îşi aduce spre ţărm adâncul suspinelor grele, cum descoase secrete din oameni, cum se scutură de spume printre stânci de piatră şi cum îşi leagănă cu supleţe valurile, vrând parcă să-şi creeze un profil de stabilitate, de echilibru

natural.

Şi iată ce-mi spuse marea: "*Voi fi foarte bucuroasă, preaslăvite pictor, dacă îţi vei da osteneala să lămureşti unele din îndoielile mele care dau nesiguranţă percepţiei mele despre frumos, despre artă, despre felurite alte subiecte plăcute pentru desen și pictură. Deci, nu-ţi fie de mirare dacă tratatul tău despre totalitatea observaţiilor care dau experienţa vizuală a unei realităţi obişnuite, îţi va pune în faţă o seamă de probleme şi întrebări la care, dintr-o reală pricepere doar a naturii omeneşti, nu îţi vor furniza niciun răspuns concret. N-ai vrea, cu acest prilej, să-mi împărtăşeşti şi mie părerile tale despre frumosul pe care vrei să ţi-l construieşti pe seama mea?*"

Leadership: Poţi să te identifici cu vibraţia unei experienţe mistice de neuitat într-un proces de receptare a unei imagini de referinţă, fapt care să conducă la formarea altei imagini?

Marea îmi absoarbe toată fiinţa în mirajul cu care cuprinde, inspiră și dă contur unei noi povești de viață. Aici, în perimetrul amintirilor şi al viziunilor poetice, sau ficţiunilor grandioase de tip borgesian, îşi face loc cel mai bine povestea lui Nils Holgersson scrisă de Selma Lagerlöf.

Într-una din călătoriile sale, plimbându-se pe o plajă părăsită, Nils văzu pe nisip un bănuţ de aramă, ruginit. Dându-şi seama că avea de-a face cu un lucru lipsit de orice valoare, nici nu se gândi să-l ridice şi să-l pună în buzunar, ci îl zvârli cu piciorul cât colo. Când vru să plece mai departe, rămase uluit văzând că la o depărtare de câteva sute de paşi se înalţă un zid lung, cu creste şi turnuri. Se strecură pe sub poartă şi intră în oraşul necunoscut. Aşa ceva nu-i văzuseră niciodată ochii. Numai prăvălii cu lucruri preţioase, oameni deosebit de arătoşi, case înalte pline de măreţie, frontispicii împodobite cu ornamente care mai de care mai meşteşugite, etc. Oriunde îşi arunca ochii vedea numai însufleţire. Era raiul pe pământ. Nils cutreieră bună bucată de timp oraşul, nimeni nu-l băgă în seamă, mai ales fiindcă era mic cât un deget. La un moment dat îşi spuse în sinea lui: "N-am să fiu niciodată atât de bogat să cumpăr ceva de aici ".

Şi, dintr-o dată, la chemarea acestei dorinţe, tot mai mulţi negustori se strânseră în jurul lui. Toţi îi dădură a înţelege că pretindeau ca plată pentru orice produs numai atât: un singur bănuţ, oricât ar fi de mărunt, pentru ca blestemul care plana asupra oraşului să fie oprit. Dar Nils nu avea niciun bănuţ. Atunci toţi negustorii începură să plângă cu lacrimi. Înduioşat de starea lor jalnică, şi amintindu-şi de bănuţul de pe ţărmul mării, Nils o luă la goană. Ieşi pe poarta din oraş şi se îndreptă direct înspre locul unde descoperise bănuţul. Îl găsi imediat. Dar când să se întoarcă spre oraş, nu mai văzu decât marea tălăzuindu-şi neîncetat valurile. Oraşul dispăruse din nou, pentru încă o mie de ani.

Pentru a te situa într-o imagine care îţi reflectă realitatea interioară mai întâi trebuie să dai contur unei poveşti de care nu te mai poţi despărţi, cu riscul de a trăi dezamăgirea risipirii unei poveşti frumoase care însă nu a fost posibilă decât în imaginaţia ta.

Priveşte-mă în comparaţie cu aspectul unei imagini artistice dacă vrei să te raportezi la o realitate care nu cunoaşte decât orizontul misticii, transmisă prin filtrul nostalgiei, fapt ce are un impact mult mai profund asupra mentalului şi emoţionalului. Or marea se constituie ca imagine artistică atunci când surprinde o realitate care de cele mai multe ori e ignorată, trecută cu vederea sau... neştiută !

Aşa stau lucrurile. Atunci când continui să te bucuri de senzaţia de imersiune în lumea de vis a mării, pe care reuşesc să şi-o creeze mental toţi artiştii, începi să te simţi ca într-un miraj care, deşi e temporar, te face să pornești înainte și nu fii atent la lecțiile învățate. Pe când eșecul, dacă este privit ca pe o lecție, sau ca un pas intermediar, este fenomenal.

La un moment dat aş fi vrut să mă pierd într-un peisaj de poveste, ca într-un miraj pe care marea îl creează într-o zi de vară toridă, însă căldura zilei începea să se simtă cu acuitate, iar asta îmi dădea de ştire că nu trebuie să mă hazardez la o gândire utopică unde esenţa şi aparenţa coincid...

Source: https://neculaifantanaru.com/priveste-ma-in-comparatie-cu-aspectul-unei-imagini-artistice.h

Priveşte-mă sincer, şi nu te preface că nu mă vezi

On Martie 20, 2020

Învaţă să faci din arta ta povestea minunată a unei fiinţe a naturii compatibilă cu nobleţea, solemnitatea şi spiritualitatea unei imagini a „Celui de Neimaginat”.

Sunt doar o frunză, poate cea mai vizibilă într-un plan mai înalt de existenţă, din cauza stării mele de spirit. Mă vezi, mă simţi, mă reţii în memoria ta, nu-i aşa? Sunt imaginea unei mişcări sensibile faţă de chemarea realizată de schimbarea anotimpurilor, *ispirazione o omaggio all'artista* , oferind timpului exemplul unei libertăţi totale de apropiere către artă, către frumos şi bine, cu condiţia să fiu considerată drept cheie şi condiţie primă a oricărei libertăţi de expresie.

Atractivă, bine îngrijită, vederea mea este chiar vederea ta căreia i se adaugă simţirea unei providenţe pe care şi eu am simţit-o de atâtea ori „prezentă” în simţul artistului de a vedea o realitate pregnantă şi vibrantă, extinsă într-o expresie visătoare, melancolică sau suferindă. Ochii impregnaţi puternic cu naturalism nu uită niciodată o minune a naturii, iar privirea, chiar şi cea mai îndepărtată, nu poate evita intrarea ochiului în contact cu arta. Cu prisosinţă, arta de a face dintr-o pictură oarecare o poveste de vis, sau dintr-o poveste oarecare o imagine asemănătoare unei picturi sublime.

Un joc de culori într-un peisaj de toamnă, sau o speranţă obosită într-un joc de-a v-aţi ascunselea?

Există un soi de privire pe care ochiul nu o surprinde decât prin înrudirea cu o realitate artistică. Se numeşte fotografie, sau creaţie ştiinţifică. Aici sunt menţionată doar în trecere, rareori în scopul asigurării solemnităţii, şi doar de către iubitorii de selfies. Cu discreţie, cu bun gust, pledând pentru autonomia esteticului, am fost nevoită să-mi fac un obicei de a mă introduce singură în peisajul unui tablou cuprins de privirea vizionară a unui artist care ştie să exprime foarte bine absolut tot ce ştie toată lumea, dar pe care lumea nu o poate face.

Atât de mare îmi este dorinţa de a fi imortalizată într-un tablou comandat să fie genial, sau măcar într-un poem de geniu care marchează cultura lumii. Cred că aici se intersectează filosofia marilor artişti cu gândurile mele.

Leadership: Ceea ce scoate în evidenţă imaginea ta se poate asocia cu arta de a imortaliza stări decupate artistic dintr-o anume zonă a sensibilităţii naturii care te poate transfigura într-un entuziast al trăirilor pure?

Dacă nu ştii să fii o frunză, plăcută la atingere, în înţelesul propriu al cuvântului “Creaţie”, plasând pensula între o multitudine de culori sensibile la vedere, atunci nu ştii nimic despre cum să fii o forţă a naturii pe care artistul şi-o exercită în scopul de a realiza o capodoperă. O frunză poate să exprime o exclamaţie, o întrebare sau un răspuns. Ştie să se bucure în fiecare clipă de imaginea statică sau dinamică pe care o surprinde artistul în încercarea de a articula un detaliu care-şi face apariţia deseori în momentele cele mai nepotrivite.

Aceeaşi frunză, din marele amestec de culori al lumii, îmi călăuzeşte gândurile, sufletul, viziunea, spre un fragment din "1001 de nopţi", pentru că frunza are darul de a spune povestea copacului din care a căzut, iar copacul l-a cunoscut bine pe omul care l-a plantat. Iar acel om, pe când era un biet tânăr, sărac dar visător, a făcut o călătorie până la marginea Deșertului Siriei, deșert care se întinde până la Eufrat, şi unde domnea califul Harun al-Raşid din Dinastia Abbasizilor. În acest deşert el şi-a scris propria poveste.

- Poţi tu să-mi spui, o, tinere, de unde ai dobândit toate lucrurile acestea, câtă vreme nu eşti decât un supus dintre supuşii mei? Îl întreabă Harun al-Rasid. Cum se face, dar, c-ai ajuns, în atât de puţină vreme, şi atâta de tânăr încă, la treapta aceasta de bogăţie, de falǎ şi putere? Tu, care erai cel mai leneş şi mai molâu din câţi se pot găsi pe faţa pământului?

- Am să-ţi spun povestea mea, o, emire al drept-credincioşilor, care este o poveste atât de minunată şi de plină de întâmplări nemaipomenit de vrăjite încât, dacă ar fi scrisă cu acul pe colţul din lăuntru al ochiului, ar fi o învăţătură de mari foloase pentru acela care ar voi să se bucure de ea.

Şi toate acestea pentru că o frunză marchează trecerea dintre lumi, fiind luată în seamă doar de memoria unei conştiinţe care ştie să scrie o poveste despre "destin" cu testul credinţei, al înţelepciunii şi al elanului creator.

Leadership: Poţi să explorezi zonele fine ale sensibilităţii tale pe principiul asocierii care guvernează spiritualitatea, solemnitatea și puterea sentimentelor autentice care fac ca o mie de oameni să se transforme într-unul singur?

Frunza poate să memoreze, poate să mă asculte, la fel cum o ascult şi eu pe ea, fiindcă frunzei nu-i pasă cine o vede, atâta vreme cât nimeni nu povesteşte despre ea. Când o ridic, uşor, cu blândeţe, cu sensibilitatea proprie pictorului, îi provoc o fericire imensă, ca la atingerea unei ploi delicate de vară. Şi fiindcă ea simte căldura mea, realitatea mea, inima mea, îmi răspunde pe tonul unui poet plin de nădejde în mesajul operei sale: "*Vădit că fiecare lucru îşi are tainicul lui strop de poezie, cântecul lui. Să-l simţi, e un mare dar; să ne faci şi pe noi să-l simţim, asta e ceva din puterea lui Dumnezeu.*"

O înţeleg, îi ştiu rostul vieţii pe pământ, fiindcă şi eu sunt din pământ, şi ea se întoarce la mine. Frunza continuă să-şi urmărească calea pietruită de destinul unui pribeag, de destinul unui faraon, de destinul unui războinic, de destinul unui bijutier, sau de destinul unui martir. Urmărind-o pe drum, aşa cum este luată de vânt, cu întregul ei conţinut artistic, în bătaia solemnităţii, descopăr cu uşurinţă la fiecare pas o mulţime de fiinţe, alte chipuri şi culori, alte conexiuni, alte lucruri despre mine însumi.

Şi, dătătoare de linişte, de lumină, de clipe de luciditate, are puterea să-mi facă cu ochiul, dar în aşa fel încât privirea mea să nu-i afle dezlegarea. Decât foarte puţin. Frunza trezeşte în mine o mulţime de gânduri, nesigure şi fugitive, dar tandre şi pline de înţelepciune. Probabil că îşi are corespondentul în fenomenele contracţiei sufleteşti ale unei muze rubensiene, dincolo de straturile fine ale unui machiaj natural: notele fine de viaţă intimă, notele fine de pitoresc, notele fine de misterios şi pretenţios îşi încep primele contracţia, după examinarea observaţiilor extrem de fine ale unui spirit viu şi alert.

Eu sunt spiritul unei frunze care s-a pus în locul unui artist genial, foarte experimentat în a face din arta sa povestea minunată a unei frunze compatibilă cu nobleţea, solemnitatea şi spiritualitatea unei imagini a „Celui de Neimaginat".

Leadershipul este imaginea "Celui de Neimaginat" concretizată într-o operă artistică al cărui mesaj, ce face proba timpului, poate fi exprimat în felul următor: "Cel mai greu lucru din lume este să accepți să fii mereu același tu, sub alt chip şi altă înfăţişare."

Priveşte-mă sincer, şi nu te preface că nu mă vezi dacă vrei cu adevărat să înţelegi modalitatea prin care artistul ajunge la nivelul Marii Arte printr-o tehnică aparte, numită *Syrapher-Nupitho* s, sau "vocea Domnului în fiecare expresie a naturii".

Îmi ridic uşor privirea şi mă uit în ochii frunzei din dreapta mea. Ai dreptate, chiar aşa sunt ochii tăi, seamănă bine cu ochii mei, fiindcă ochii DOMNULUI aleargă încoace și încolo pe tot pământul, pentru a se arăta puternic de partea celor a căror inimă este desăvârșită spre el.

Source: https://neculaifantanaru.com/priveste-ma-sincer-si-nu-te-preface-ca-nu-ma-vezi.html

Priveşte-mi ochii în oglindă ca să îmi cuprinzi imensitatea vederii

On Decembrie 13, 2022

Nu poţi cunoaşte lucrurile "întrând în ele", ci numai felul în care acestea îţi apar ca percepţie a deosebirii dintre tine şi mediul în care îţi oglindeşti trăirile.

Eram înconjurat de o ceaţă cumplită. Un blur amăgitor trecea prin mine cu puterea unui duh care te privează de Dumnezeu dacă nu ştii să invoci energia Arhanghelilor, s-o aduni în interiorul tău şi s-o vizualizezi cum se extinde adânc în inima Universului. Un pendul invizibil care mi s-a arătat de două ori în acelaşi vis, caracterizat de trecerea timpului printr-un delir incoerent şi mişcări dezordonate, mi-a spus multe despre ceea ce am uitat de mult şi, făgăduindu-mi infinitul, mi-a lăsat răspunderea de a decide unde doresc să mă situez la nivelul unui model de simulare a realităţii într-o lume a fanteziei şi imaginaţiei.

Pierzându-mă printre alte umbre, sporite de alte senzaţii de ireal, fără să atrag atenţia asupra mea şi fără să recurg la măsuri drastice pentru a rămâne ascuns într-o iluzie deşartă, mi se părea totuşi că sunt supravegheat de un urmăritor a cărui vizibilitate rămânea în afara oricărei priviri. Senzaţia era aceea că cineva, bine ascuns în viaţa mea, a agăţat pendulul invizibil în multe locuri unde timpul n-a funcţionat niciodată, şi că acolo, în mijlocul unei tăceri adânci, în vârtejul unei intrigi prea complicate, singurul lucru care putea capta atenţia era încercarea de inversare a privirii mele mistice dinspre obscuritate spre seninul de dincolo de mine.

Totul se petrecea într-un spațiu nedefinit, al sufletului pus la grea încercare de o voinţă abstractă, de o prezenţă situată în afara înţelegerii mele, care voia parcă să-mi sugereze să mă retrag într-o buclă a autoînchiderilor în mine însumi, din imposibilitatea existenței unui infinit real. Era singurul gând pe care mi-l puteam permite, acela că purtam în mine "începutul şi sfârşitul" unui cerc mişcător unde ambiţiile celui exilat recent erau puse în balanţă cu oboseala celui aflat în exil de multă vreme, precum personajul dintr-un roman scris de Louisa Lim.

Leadership: Poţi să creezi o imagine care să-ţi arate în background ce simţi faţă de tine însuţi, prin însăşi esenţa raţiunii de a reflecta un spaţiu figurativ într-un permanent joc al dedublării?

Şi nu degeaba fiecare pas pe care voiam să-l fac înainte devenea tot mai anevoios, fiindcă invoca amintiri neclare despre un moment care ar fi putut fi trecut, dar era viitor. O perdea fină de stropi care se dispersa cu greu în atmosferă îmi înceţoşa înţelegerea asupra lui Dumnezeu şi îmi bloca umblarea cu El, în timp ce o altă perdea de vânt împingea lumina în unduiri simetrice şi ameţitoare. Aşadar, eram la mijloc, între două perdele discrete, într-un timp al tainelor fără de seamăn, şi eram însoţit peste tot de un pendul invizibil care oscila sub acţiunea unor forţe externe.

Simţeam faţă de mine un soi de remuşcare, fiindcă aş fi putut să mă oglindesc în altcineva, și să ne potenţăm reciproc, cu toate acestea am acceptat să rămân singur, cu reflexia mea.

Atunci am înţeles că visul din câte fac parte, graniţa subţire dintre ruptură şi deschidere, este o *Sivoyectha Unhedins*, o recreare simbolică a realităţii, nu o copie pasivă, fotografică, ci o aventură totală şi tainică, o proiecţie a curiozităţilor nepotolite şi a dorinţelor nemărturisite. În tot acest cadru incert, unde visul concurează realul, eram doar un fragment al unei oglinzi cu iluminare de fundal în care refuzam să mă uit, o formă intermediară de universalitate limitată şi analogică. Curios este că în profunzimea înceţoşată a acestui cadru ireal, modificat, restrâns, încovoiat, nu vizibilul era oglindit, ci acea parte a sufletului meu care tânjește să fie

un spirit liber.

Leadership: Reuşeşti să transmiţi o emoţie prin imagine, acolo unde are sens paralelismul dintre experimentarea unei viziuni artistice şi extinderea unui orizont remanent dincolo de tine?

Până la urmă, este ceva bun în toate astea, nu? Chiar dacă nu pot şti cu certitudine cine voi fi mâine, dacă voi fi numai reflexia unei oglinzi care oferă o imagine diferită a realităţii, sau dacă voi fi doar reproducerea unui tablou plin de viaţă, cu o scenă din 1001 de nopţi, un singur lucru rămâne cert: am învăţat să trăiesc înăuntrul unei enigme care acoperă cu văluri dense memoria mea dintr-un timp al fabulosului, explicativ într-un permanent joc al dedublării. În vis, fiecare zi este diferită, şi în fiecare zi mă nasc din nou, fără să-mi recunosc experienţele anterioare.

Aşadar, eram prins într-un vis plin de oglinzi aşezate asimetric printre tablouri cu picturi necunoscute. Nu le voi număra. Nu. Azi nu. În orice caz le-am memorat pe toate, apoi am închis ochii şi-am rămas aşezat acolo unde aerul devenea tot mai dens, mai plumburiu, mai ceţos, părând că fiecare metru din acest spaţiu era străbătut de o undă invizibilă de melancolie, complet imprevizibilă, propagată ca un ecou interminabil în neantul eternităţii. Deci, nu mi-am pierdut simţul finalităţii, având corespondentul primordial în lumea spirituală, ci doar am avut ideea genială de a nu mă limita la nivelul lucrurilor fizice, la zona imediatului şi a tangibilului.

Leadership: Poţi să parcurgi în sens invers drumul propriu-zis al analizei obiectelor, aşa cum ele se înfăţişează simţurilor, criteriul principal de abordare a realităţii fiind de la "parte" la "întreg"?

Imaginaţia poate merge şi mai departe. Dacă am devenit un vis, ca o simultaneitate de stări sub acelaşi cer, fie printr-un eveniment extrinsec ochiului, fie printr-o cromatică plăcută ochiului, fără culori stridente, asta se datorează faptului că am continuat să fiu o imagine dintr-o oglindă concavă care apare diferită de forma ei reală, putând fi imortalizată doar de un artist capabil să măsoare prezentul dintr-un unghi al viziunii care derulează, înainte şi înapoi, căutări ale sinelui în labirintul artelor vizuale.

Dintr-o dată culoarea s-a manifestat prin influenţa ei asociativă. S-a făcut lumină pretutindeni, o lumină imensă părea să iradieze din fiecare lucru pe care îmi aluneca privirea. Oglinda devenise cadrul unui tablou mişcător, din care se detașează, figurile, detaliile. Iar ea avea acea calitatea misterioasă a oglinzii din romanul lui Michel Foucault:

"Oglinda nu arată nimic din ceea ce reprezintă tabloul propriu-zis. Privirea ei imobilă se îndreaptă, dincoace de tablou, în această regiune în mod necesar invizibilă pe care o formează faţa ei exterioară, spre personajele aşezate aici. În loc să se întoarcă spre obiectele vizibile, această oglindă traversează întreg câmpul reprezentării, neglijând ceea ce ar putea capta acolo, şi restituie vizibilitatea a ceea ce rămâne în afara oricărei priviri. Dar această invizibilitate pe care ea o înfrânge nu este una a ascunsului: oglinda nu ocoleşte vreun obstacol, nu schimbă vreo perspectivă, ci se adresează invizibilului rezultat în acelaşi timp din structura tabloului şi din existenţa sa ca pictură. În oglindă se reflectă ceea ce toate personajele tabloului sunt pe cale să fixeze, cu privirea aţintită înainte; este deci ceea ce am putea vedea dacă pânza s-ar prelungi în faţă, coborând puţin, astfel încât să cuprindă şi personajele care îi servesc drept model pictorului."

Sensul profund al leadershipului poate fi captat într-o singură imagine: în care Creatorul este şi propria lui Creaţie. Astfel, tot ceea am cuprins într-un tablou, real şi ireal în acelaşi timp, este de fapt reflexia relaţiei dintre anumite entităţi fizice şi o stare de spirit, destul de rebelă, care nu poate fi îngrădită de restricțiile fizice.

Priveşte-mi ochii în oglindă, ca să îmi cuprinzi imensitatea vederii. Şi astfel, vei avea deschidere directă spre calea de acces pentru forţele creaţiei care presupun: rearanjarea unor lucruri deja existente, dar şi un grad de singurătate, de retragere, de izolare într-o realitate virtuală.

A parcurge în sens invers drumul propriu-zis al analizei obiectelor, aşa cum se înfăţişează simţurilor, înseamnă să-ţi focalizezi atenţia asupra a ceea ce lipseşte din "imagine" şi să-ţi dai seama ce anume contează cu adevărat să adaugi, ca să înlocuieşti iluziile cu realitatea.

În pictură, extinderea unui orizont remanent dincolo de tine presupune apartenenţa ta la o realitate care a trecut dincolo de imediatul perceptiv, spre un nivel de conştiinţă care este influenţat de dualitatea: bidimensional şi tridimensional.

Source: https://neculaifantanaru.com/priveste-mi-ochii-in-oglinda-ca-sa-imi-cuprinzi-imensitatea-v

Priveşte-te în gânduri, fără să fii umbrit de ele

On Octombrie 25, 2021

Rămâi consecvent cu ceea ce este esențial pentru tine: să îţi aparții ţie, să îţi înfrângi nevoia de a te identifica cu ceva diferit de tine.

Aud ecoul minţii mele pe boarea vântului de vară. Şi, cel mai important, când asculţi ceva liniştitor, este pentru că sufletul tău este acolo, în bătaia soarelui, lângă mare, lângă nisip, abia căutând acel ceva deosebit care să nu te consume, o sclipire, o vorbă frumoasă, o idee conturată de un gând care îți trece prin minte și pe care nu-l poţi împărtăşi decât cu tine. Totul începe de la un gând care apare în câmpul conştiinţei tale.

Da. Îmi place linişte, la fel cum îmi place senzaţia de spaţialitate a unei galaxii, care este la rândul ei o parte a universului, fiind un moment important pentru întreaga creaţie pe care gândul o realizează pe urmele unui vis înălţător, brav, stimulator, în încercarea de a-şi demonstra adecvarea la un mediu curat şi liniştit. Şi dacă ceva din mine constituie un univers, atunci liniştea este doar o parte a unei galaxii nesfârșite, cu metafora conştiinţei unui simbol al minţii paşnice, al spiritului regresiv, al incapacităţii de a înţelege semnele timpului.

Iar atunci când eşti secondat de conştiinţa unui univers nou, descoperire de sine legată de descoperirea unui univers care a devenit cu adevărat universul, devii mai priceput în a înţelege strălucirea mării în care se reflectă culorile nesfârşite ale apusurilor de soare, imaginea unei noi întâlniri cu tine însuţi, imaginea unei lumi noi, găsită departe de cea pentru care fusesei pregătit.

Leadership: Tema creaţiei tale stă în a găsi un ritm al comunicării prin tine însuţi, un soi de acompaniament pe fundalul căruia se evidenţiază anumite secvenţe dintr-un nesfârşit dialog imaginar cu Celălalt?

Reiese că sunt un fin observator al gândurilor mele, luminat de o rază de soare în şirul interminabil al gândurilor despre mine însumi, sortate și canalizate într-un singur punct, *Tedudhenthelis* , un perfect şi atotprezent Aici şi Acum. La fel cum cineva se plimbă pe malul apei privindu-te, la fel stau și eu pe un şezlong observându-mi gândurile şi sentimentele fără să le judec. Este un fel de depărtare care îşi caută apropierea şi care nu comunică decât printr-un soi de empatie transcendentă, curioasă, spontană. Drumul spre Celălalt trece prin tine însuţi…

Dar, mai ales, tabloul în care mă încadrez, cu liniştea de pe malul mării, este cu atât mai interesant cu cât gândurile îmi sunt oprite în faţa unei cărţi a scriitoarei Simona Popescu, în care stau scrise următoarele cuvinte:

"Sunt acum, departe, în viitor. Vorbesc din inima bătrâneţii. Am amintiri a ceea ce încă nu s-a întâmplat. Am devansat. E un joc vechi, foarte vechi. S-ar putea numi bătrânul-întinereşte. De fapt, nu timpul trecut, timpul pierdut îl cauţi tu – că nu-i nimic trecut, nimic pierdut – ci un sens în încâlceala asta din care te hrăneşti şi care te destramă, uitarea unei fiinţe, veche şi nouă, un fel de coral uman înmugurit, tot mai tânăr şi mai bătrân."

Marea mă priveşte şi ea, cu gândurile ei. La fel scoicile, nisipul, soarele, al căror gânduri sunt purtate către mine de o trăire a sentimentului în afara cuvintelor, o trăire a experienţei de viaţă care, oricât de lungă, are loc în afara vârstelor. Şi, dintr-o dată, într-o străfulgerare de

gând, revăd în memorie cuvintele care mă bântuie cu adevărat: *"Importantă este opera pe care o execuţi cu acest material confesiv ce conţine o prefacere a bătrâneţii în tinereţe."*

Leadership: Ce trăsătura te caracterizează, în funcţie de ce vezi în această imagine în care tu însuţi creezi posibilitatea de a fi una cu persoana care te priveşte din dimensiunea ei imanentă spre autenticul unei deveniri transcendentale?

Este destul de clar. Am descoperit că pot să meditez, să am o stare interioară de pace, chiar dacă îmi trec o mie de gânduri prin cap despre mare, despre nisip, scoici şi soare. Şi pot să devin propriul observator al gândurilor mele, identificându-mă cu mediul ambiant, dar nu precum un chimist care aprinde cuptorul, suflă din foale, încinge creuzetul, analizează şi distruge materia asupra căreia spiritul proiectează forţele şi energiile sale. Ci asemenea unui fragment dintr-un fel de schimb de suflete la care asist de la distanţă. Căci sufletul meu trăieşte în adâncul sufletului mării, a nisipului, a scoicilor.

Simbolul inocenţei netulburate, metoda perfectă de a-mi reflecta propriile emoţii, liniştea cea mai deplină, îmi pune stăpânire pe gânduri, mă poartă dintr-un context în altul, deschizându-mi o altă lume conectată la infinit.

Nisipul este neschimbat, la fel și scoicile de anul trecut. Au rămas în același loc, fără remușcări. S-au mărit plajele, dar nisipul e același, scoicile aceleași, doar că într-o cantitate mai mare, aş zice. Și toți calcă același nisip, pe aceleași scoici, pe aceeași plajă, fiindcă timpul nu schimbă prea multe de la un an la altul în opera naturii. Iar în locul în care stau eu întins pe şezlong, se simte aceeaşi linişte ca cea de anul trecut, aceeaşi boare proaspătă, jucăuşă, încântătoare.

Și dacă aș vrea o clipă, măcar, să fiu nisip, la fel de mult cum aș încerca să fiu o scoică, așa cum numai alchimiștii reușesc să transforme plumbul în aur punând în acțiune curenții puternici ai spiritului, atunci aș cere mai întâi îngăduința mării, fiindcă ei îi aparține plaja. Dar bătrâna mare este cu mult mai înțeleaptă ca mine. Înainte de a găsi în ea martora transformării mele într-un timp al scoicilor devenite nisip, marea mi-a vorbit simplu așa cum le-a vorbit sute de ani alchimiștilor:

- Scoicile și nisipul îmi aparțin mie, dintotdeauna. Dar omul nu a învățat de atâta amar de vreme să rămână consecvent cu ceea ce este esențial pentru el: să își aparțină lui însuși, să își înfrângă nevoia Egoului de a se identifica cu ceva diferit de dânsul.

Autenticul unei deveniri transcendentale vizează acea oglindă invizibilă a egoului tău care te afectează în mod subtil, acea lărgire sau extindere a egoului, iluzia de înălţare deasupra a tot ceea ce este real, încât ceea ce te face să te simţi altcineva este tocmai ceea ce te inspiră (dar te şi îndurerează).

Priveşte-te în gânduri, fără să fii umbrit de ele dacă vrei să trăieşti în dimensiunea artei. Asta am făcut şi eu când, alături de gândurile mele, am simţit atât de confortabil briza mării şi am devenit asemenea nisipului sau scoicilor care mă înconjoară, sinonimul timpului fără vârstă care a reuşit să-mi dezvăluie o altă latură a activităţii mele artistice.

În acest sens, o singură trăsătură mă caracterizează în întregime: atenția mentală concentrată.

Source: https://neculaifantanaru.com/priveste-te-in-ganduri-fara-sa-fii-umbrit-de-ele.html

Privirea care se oglindeşte în ochiul ce surprinde imediatul

On Martie 18, 2020

Pentru ca întreaga creaţie a minţii tale să ia o formă expresivă, mai întâi învăţă să priveşti cu atenţie o imagine mişcătoare.

O frunză, plină de irizaţii, îşi ondulează forma în bătaia vântului primăvăratic. Cade încet, în sublimul unei demonstraţii de o clipă, apoi se înălţa iar, în sublimul unui act artistic. Pentru că este văzută prin ochii unui artist, al cărui privire cuprinde tot ceea ce frunza naşte într-o imaginaţie fotografică, el având puterea de a mişca în orizontul creaţiei orice strop de culoare.

Catifelată, moale, duioasă. O văd ca şi cum m-aş vedea pe mine zburând cu aripi de înger într-o pictură renascentistă. Frunza are şi un nume, *Marhessyl* , sau "cea care zboară spre apus".

Atât îţi trebuie ca să faci din tine însuţi o capodoperă. O frunză. Să o simţi e mare lucru; să faci şi pe alţii s-o simtă, acesta este atributul artistului de a fi mijlocul de transpunere a frumosului în materie. A-i surprinde farmecul, a-i admira forma în bătaia vântului, în razele aurii ale soarelui, este o mărturie a sublimului dialog dintre profunzimea privirii la care visez şi răgazul de a-mi îmbelşuga sufletul în locuri în care nu am pus piciorul niciodată.

În sfârşit, libertatea de a privi este motivul ochiului de a-şi povesti viziunea despre ce înseamnă arta, despre ce înseamnă să fii narator vizual.

Am cunoscut o altă frunză, cuprinsă de vraja unui magician, răscolită de cuvintele magice ale unui iluminat, foarte apropiată de evoluţia unui suflet aventurat într-o lume plină de măşti, de dincolo de cuvinte. Încă nu ştiu dacă ea era conştientă de modul cum am perceput-o eu: ca pe o simplă siluetă feminină, de o eleganţă nobilă, în marea de oameni ce trecea prin stângă şi dreapta mea. Sau ca pe-o iluzie. Sau ca pe o provocare actoricească căreia trebuia să-i răspund pozitiv, încercând să imit freamătul ei, balansarea ei dintr-o parte în alta. Sau ca o participare discretă, neostentativă, la un dans al pasiunii.

Încă nu ştiu dacă ea m-a văzut cu ochii cu care am văzut-o eu, dar ştiu că privirea mea era reflectată în culorile ei, verde şi roşu, potrivite pentru "machiajul" ochilor ei.

Leadership: Eşti în măsură să-ţi manifeşti aptitudinile artistice folosind acea poziţionare a privirii în mijlocul naturii, asupra unei prezenţe active în organizarea creaţiei, încât să oferi o viziune care impune puritatea și simplitatea lucrurilor?

Ca să-ţi dai seama de valoarea unui om care acţionează conform planului naturii, înspre scopul Creaţiei şi întoarcerea la Creator, întreabă-l despre o frunză care tocmai s-a desprins de creangă. Iar ca să faci o frunză să intre în spațiul inimii tale, în clipa când o poţi privi ca printr-o pânză pictată în multiple culori, iată cum trebuie să o abordezi. Din mai multe perspective:

- Dacă eşti pictor şi nu ştii să faci dintr-o frunză un tablou plin de armonie, înseamnă că nu ştii să vezi frumuseţea naturii, şi probabil nu ştii nimic despre psihologia culorilor.

- Dacă eşti doctor, şi nu ştii să observi bine o frunză, mai ales particularităţile ei în momente

diferite, înseamnă că nu ştii mare lucru nici despre boala de care suferă pacienţii tăi.

- Dacă eşti scriitor, şi nu ştii să renaşti o relaţie cu un personaj în felul de a fi al frunzei, înseamnă că îţi lipseşte darul de a trăi prin cuvinte. Nu stăpâneşti arta prin care se revelează expresia cuvântului.

- Dacă eşti sculptor şi nu ştii să cioplești o frunză într-o bucată de lemn, înseamnă că straturile subţiri ale minţii tale sunt nelucrate.

- Dacă eşti mecanic şi nu ştii să vezi în mişcarea frunzei luată de vânt o nouă utilizare a motorului, înseamnă că îţi lipseşte viziunea.

- Dacă eşti compozitor şi nu reuşeşti să-ţi sincronizezi notele muzicale, să amplifici sau să reduci efectele sonore după nesfârşitele nuanţe de ruginiu ale frunzei care cade pe oglinda calmă a apei unui lac, înseamnă că-ţi lipseşte flerul de a contopi mai multe tehnici de mastering, mixing.

- Dacă eşti regizor şi nu poţi să impulsionezi jocul de imagini pe care îl creează diversele mişcări ale frunzei luate de vântul primăvăratic, înseamnă că îţi lipseşte flerul de a întoarce percepţia publicului de la "nevoia de a ști" la "frumosul de a ști".

Pentru ca întreaga creaţie a minţii tale să ia o formă expresivă, mai întâi învăţă să priveşti cu atenţie o frunză, învaţă să pătrunzi în existenţa ei, în forma ei, în interiorul celulelor ei, apoi ridic-o în aer doar cu puterea gândului şi du-o până acolo unde ea poate deveni centrul admiraţiei unei capodopere.

Poţi face din leadership o încununare a creaţiei atunci când obiectul atenţiei tale este cuprins între evident şi subtil, cu condiţia să-l iei în considerare drept centru al admiraţiei unei capodopere.

Privirea care se oglindeşte în ochiul ce surprinde imediatul măsoară distanţa dintre evident şi subtil, prin faptul că tot ceea ce cuprinzi în cadrul unei imagini poate avea valenţe de personalizare a realităţii, de la materialism la idealism.

Source: https://neculaifantanaru.com/privirea-care-se-oglindeste-in-ochiul-ce-surprinde-imediatul.ht

Privirea dă sens ochilor pătrunzători

On Ianuarie 26, 2024

Vederea persistă dacă nu încetezi să privești natura într-un fel anume, fără ca ochii străini de arta ta să o influențeze.

Liniile drepte sunt niște monștri spunea de mult Delacroix, iar dacă este așa atunci mă voi feri să trasez o linie dreaptă de-a lungul lucrurilor pe care le cuprinde ochiul de artist, aproape regulat, ci le voi izola într-un spațiu invizibil, în centrul unei lentile convexe, impalpabile, care le deformează și le face suprarealiste. Într-adevăr, este ceva suprarealist să vezi, să simţi, să exprimi o viziune asupra lucrurilor printr-un soi de *Tahtre Talutra Uncupatysat*, trăirea momentului într-un plan imaginativ, aşa încât lucrurile să pară fantastice dintr-o dimensiune aparte.

În această fază a creației nu voi încerca să sugerez profunzimea tuturor lucrurilor prin natura lor statică, precum un far de coastă abandonat, sau prin natura lor dinamică, precum un evantai ce transmite scenei o ciudată impresie de oscilație. Nici nu voi încerca să exprim profunzimea printr-un clarobscur care luminează și umbrește. Ci voi încerca să redau în culori neutre senzația de calm, schematizând în unde concentrice lumea complexă a gândurilor mele care se întrepătrund armonios, ca într-o poveste nesfârșită, trăită doar de mine.

Spun asta fiindcă numai eu pot să exprim ceea ce observă ochii mei, numai eu pot să redau artistic ceea ce îmi inspiră privirea axată pe detaliile subtile. De aceea, am plasat cu grijă o inscripție în centrul compoziției mele: "vederea persistă dacă nu încetezi să privești natura într-un fel anume, fără ca ochii străini de arta ta să o influențeze." Totodată, prin prisma unei scheme concepute cu spontaneitatea viziunii, și mai ales dacă îmi voi schimba optica în privința cultivării percepției și interpretării imediate ale realului, voi reuși să formez fundalul unic al unei picturi suprarealiste unde culorile vor fi întinse pe suprafețe largi, creând un peisaj vizual distinct și expresiv.

Leadership: Poţi să captezi momentul prezent într-o imagine vibrantă, paralel cu realitatea vizibilă, încât să creezi un tablou capabil să provoace o gamă largă de simțiri și reacții în privitor?

Sunt pe litoralul Dubaiului, mai exact în Pearl Jumeirah. În timp ce mă uit în depărtare, participând la tot ce-mi este exterior, linia orizontului se întinde în fața ochilor mei cu o eleganță desăvârșită, în timp ce valurile mării se armonizează cu cerul albastru prin mișcarea lor constantă și ritmică, însuși cerul fiind o sursă de evadare din banalitatea cotidiană. Totodată, culoarea apei se amestecă delicat cu nuanțele nisipului, formând un tablou vibrant și plin de viață, cu o pânză al cărei subiect este cu totul deosebit prin faptul că pune experiența impresionismului în centrul atenției.

În timp ce nisipul fin se strecoară printre degetele picioarelor mele, precum apa printr-o țesătură pentru a se separa de părticelele solide sau de corpuri străine, privirea este atrasă de câteva scoici care par a fi sculptate cu migală dintr-un vis minunat. Captând acest moment într-o imagine vibrantă, paralel cu realitatea vizibilă, voi putea să creez tablouri capabile să provoace o gamă largă de simțiri și reacții în privitor. Asta înseamnă să surprind și să reflectez în mod expresiv esența și atmosfera momentului prezent într-o fotografie, sau într-o imagine picturală, cu consimțământul artei de a transcende realitatea și a transforma într-o formă creativă ceea ce este perceput.

Evident. Pictorul din mine ar înțelege fiecare detaliu din acest peisaj marin, dincolo de albastrul vibrând în lumină, clipind de pete aurii, și l-ar transforma într-o lucrare remarcabilă

în care tușele groase, fugare, curg, șerpuiesc și se învolburează ca și cum ar beneficia de o viață autonomă, de o agitație fără sfârșit. El ar folosi pensule fine și culori vibrante, adesea întâlnite în pictură în ulei și acrilic, pentru a reda strălucirea soarelui și reflexiile jucăușe ale apei în timp ce prinde esența fiecărui val, mărimea și energia lor, captându-le mișcarea într-un mod unic, prin trăsături sensibile de penel care dau viață acestui peisaj.

Leadership: Poți surprinde aspectul vizual din dimensiunea cauzală a unei opere care aparține naturii, încât trăirea emoțiilor să nu devină captive într-un tablou datorită vulnerabilității de a le dezvălui?

Dar arta nu este doar despre aspectul vizual cuprins în dimensiunea cauzală a unei opere care aparține naturii, cu permisiunea lui Dumnezeu, ci și despre trăirea emoțiilor (ca la vederea unor frumuseți oceanice) care pot deveni captive într-un tablou datorită vulnerabilității artistului, fremătând de o inexplicabilă bucurie, tânjind să realizeze ceva nemaivăzut. Cum este cazul acelui personaj feminin al lui Dumas, din romanul "Mâna Providenţei", care îşi dezvăluie la un moment dat latura artistică:

"Nu există decât spaţiul între noi, şi am încercat să pun în el infinitul: arta. Ideea perfecţiunii m-a acaparat şi mi-a creat un univers aparte şi deasupra lumii reale. Nu te-am uitat, dar acum aveam pentru tine un sentiment blând şi melancolic ca la amintirea unei fiinţe scumpe. Mi se părea că ai murit. Da, printr-un bizar efect al imortalităţii artei, mi se părea că tu care trăiai în mijlocul lumii, ai sărbătorilor şi placerilor ai murit, iar eu, care nu existam decât prin artă, care eram izolată de toţi şi de toate, eu care nu mai aveam emoţii, nici interes, decât pentru persoane himerice şi pentru suferinţe imaginare, eram vie."

Aici este vorba despre expresivitate vizuală: încerci să transpui emoțiile, energia și caracterul momentului în imagine. Deci, trebuie să apelezi la tehnici precum compoziția, culorile și lumina pentru a evidenția aspecte importante pe care inima ta le simte profund.

Privind valurile mării cum se zbat în câmpul vederii mele pentru a ieși în evidență, și simțind briza ușoară cum încearcă să creeze un efect de realitate, inima îmi bate mai puternic și sufletul meu se umple de bucurie și liniște ca atunci când te retragi într-o contemplare care transformă opera de artă într-o experiență profundă și personală. În aceste momente profunde, aducătoare de trăiri valoroase, mă simt conectat cu esența vieții și cu forța creatoare a naturii, mai ales din punct de vedere al unei forțe pozitive produsă de o tehnică picturală bazată pe diluarea cu apă a culorilor, fapt ce duce către rezultate de-a dreptul poetice. Tot ce trebuie să fac acum este să decid ce anume am puterea să schimb printr-o singură privire, şi nu orice privire, ci una care redefineste întreaga perspectivă, aducand în lumină noi posibilități și înțelesuri.

Procesul de elaborare a unei viziuni implică abilitatea de a capta și a transmite esența unui moment într-o imagine de neuitat, respectând totuși puterea artei de a transcende și a interpreta realitatea într-un mod unic și subiectiv.

Privirea dă sens ochilor pătrunzători atunci când ei își deschid poarta către profunzimea sufletului, surprinzând orice lucru din jur cu acea privire penetrantă care descoperă esența dincolo de aparențe. Un om cu viziune are capacitatea de a vedea dincolo de aspectele obișnuite și de a găsi modalități inovatoare de a aborda orice temă şi orice subiect, similar cu modul în care ochii pot descoperi detalii subtile în artă sau pot reinterpreta realitatea într-un mod unic.

Source: https://neculaifantanaru.com/privirea-da-sens-ochilor-patrunzatori.html

Privirea interioară transcende limitele vizuale fizice

On Septembrie 09, 2024

Fiecare pas pe care îl parcurgi în drumul tău se poate transforma într-o revelație a sinelui, dacă în urcușul tău găsești un dialog profund cu natura.

În labirintul verde al munților, unde timpul își pierde consistența și spațiul devine tot mai eteric, sora mea, Oana Fântânaru, își croiește drum nu doar prin păduri și stânci, ci și prin straturile propriei conștiințe. Alergarea montană, pentru ea, nu este doar un sport, ci o „Xenthoria Ulmivent”, o fuziune miraculoasă între efortul fizic și transcendența spirituală, unde fiecare respirație devine o rugăciune tăcută adresată zeilor necunoscuți ai naturii. Ea nu percepe alergarea doar ca pe un act de simplu efort fizic; este, mai degrabă, un dialog nesfârșit între ea și natură, un limbaj tainic al pașilor care o apropie de adevărata ei esență.

În procesul tainic al alergării, fiecare pas devine o notă în simfonia universală a auto-descoperirii. Este ca și când muntele însuși ar cheama-o la înălțare spirituală, fiecare cărare șerpuită, fiecare pantă abruptă, fiind un vers dintr-un poem ancestral despre curaj și perseverență. De parcă fiecare piatră, fiecare rădăcină expusă ar fi un profesor tăcut, oferind lecții despre echilibru și determinare. Bineînțeles, în fiecare mișcare, Oana resimte acel freamăt al solului sub picioare, ca și cum întreaga ființă a pământului s-ar întinde să o primească, să o îndrume, să-i arate drumul către o cunoaștere mai înaltă.

Iar când viteza ei se triplează, manifestându-se în ea acea forță interioară nebănuită, un zâmbet misterios îi înflorește dintr-odată pe chip, căci depășirea barierelor nu este doar o realizare fizică, ci o ruptură dulce de orice limitare mentală, un soi de transcendență extatică. Pașii rapizi eliberează sufletul de constrângeri. Fiecare pas, tot mai rapid, devine o formă de eliberare, o respirație adâncă a sufletului care se scutură de fricile invizibile, de umbrele vechilor îndoieli. Cel mai probabil, alergarea, prin ochii Oanei, este mai mult decât o competiție, este o călătorie spre sine, o victorie a spiritului asupra imperfecțiunilor percepute de ea ca fiind niște iluzii temporare.

Leadership: Voința cu care înfrunți un traseu dificil poate să devină o revelație vizuală a efortului personal, modelându-se asemenea unui tablou viu, în acord cu viziunea unui artist?

"El ritmo del corazón se sincroniza con el latido de la montaña," șoptește parcă aerul rarefiat al înălțimilor, în timp ce Oana își găsește calea prin labirintul vertical al naturii. Pe măsură ce avansează, senzația de apartenență la universul naturii se amplifică, tot așa cum într-un pictor se amplifică senzația de inspirație atunci când găsește echilibrul perfect între tehnică și emoție. Psihologic, fiecare moment trăit între păduri și stânci devine o mărturie a rezistenței sale interioare, acea forță nemărginită care, ca un izvor nevăzut, se revarsă din profunzimea ființei sale. Suflul acesta interior care o îndrumă este o "insuflețire" cu valențe sacre, o chemare tăcută spre un scop mai înalt, către acea perfecțiune imposibil de descris în cuvinte, dar atât de tangibilă în experiența de transcendență prin efort.

Primul criteriu în artă este autenticitatea. Diferența dintre o pictură ieftină și una foarte scumpă este dată în primul rând de autenticitate. De exemplu, un tablou de Monet va valora mult mai mult decât o copie. Pictura autentică se recunoaște ușor; de multe ori se fac și analize înainte de a se stabili dacă trece sau nu acest punct de pe lista lungă de criterii.

În cazul Oanei, autenticitatea nu este doar o stare, ci un proces perpetuu, unde fiecare sesiune de antrenament se aseamănă cu o piesă de artă - nu poate fi replicată, ci doar trăită. La fel cum o analiză minuțioasă a unui Monet dezvăluie originalitatea fiecărui detaliu, așa și

transformările subtile din ritmul și perseverența Oanei dau naștere unui tablou viu al propriei sale evoluții, comparabil cu „Persistența Memoriei", unde timpul se topește și realitatea se îndoaie sub greutatea efortului și a voinței personale.

Adaptarea rapidă a vederii la schimbările de mediu reflectă flexibilitatea mentală. Este esențial să înțeleg că, pentru Oana, optimizarea antrenamentului nu este doar o chestiune de tehnică sportivă, ci o „Epedysasis Harrexhium”, o chemare eternă a depășirii de sine, acea unică șansă de a se reinventa continuu. Desigur, fiecare ajustare în rutina sa este precum o pensulă pe pânza existenței, demonstrând astfel că se poate obține o capodoperă personală dacă fiecare efort este îmbibat cu pasiune și autenticitate.

Leadership: Poți să transformi fiecare provocare a terenului pe care te deplasezi într-o oportunitate de creștere interioară, văzând dincolo de obstacolul fizic lecția spirituală pe care o oferă viața?

Când viteza Oanei se triplează, este ca și cum ar fi atins un punct culminant, o aliniere perfectă între efortul personal și ritmul cosmic al universului. Astfel, granițele dintre corp, minte și spirit se dizolvă, lăsând loc unei conștiințe expandate să cuprindă nu doar traseul, ci întreaga ei existență. Din acest motiv, consider că antrenamentele ei săptămânale de alergare au devenit meditații în mișcare, o uniune sacră între forță și claritate mentală. Un fel de yoga a alergării, unde fiecare inspirație aduce energia primordială a dealurilor în ființa ei, fiecare expirație eliberând orice urme de îndoială și teamă. În aceste momente, Oana nu mai aleargă pe munte, ci devine muntele însuși – neclintit, etern, plin de secrete ascunse în fiecare cută a rocii și în fiecare frunză tremurândă.

În acest context, îmi amintesc de cuvintele lui Henry David Thoreau din romanul "Walden": *"Am mers în păduri pentru că voiam să trăiesc deliberat, să înfrunt doar faptele esențiale ale vieții și să văd dacă nu puteam învăța ce avea ea să mă învețe."* Asemenea lui Thoreau în căutarea esențialului, Oana găsește în fiecare cursă montană o oportunitate de a distila esența propriei existențe, fiecare picătură de sudoare devenind o perlă de înțelepciune.

Câmpul vizual extins în timpul alergării reprezintă lărgirea perspectivei asupra vieții, în versiunea unei conexiuni cu Dumnezeu. Sau, mai degrabă, în căutarea perfecțiunii în alergare, Oana a descoperit că adevărata cursă se desfășoară în interiorul ei, unde fiecare victorie asupra limitelor proprii este o victorie asupra întregului univers. Percepția vizuală a vitezei amplifică senzația de transcendență, nu-i așa, Oana? Fiecare pas înainte reprezintă o respirație adâncă a spiritului tău, până în punctul în care simți eliberarea de tensiune, când simți acea ușurare a minții care îți aduce liniște.

Leadership: Reușești să transformi victoriile spirituale în performanțe corporale excepționale, creând astfel o operă de artă de artă vie care transcende imediatul?

Alergarea înseamnă deschiderea ochilor către noi orizonturi interioare. La ultimul concurs, "Trail la Cabană", Oana a câștigat un nou loc 1 la cea mai grea cursă, de 25 km. Un alt record personal. Iar drumul spre recorduri a fost iluminat nu doar de ambiția personală, ci de o flacără interioară invizibilă care pare să ardă cu intensitatea unei stele nou-născute. Această energie mistică, izvorâtă din adâncurile ființei sale, nu este doar un combustibil pentru mușchi, ci o forță de transformare care reconfigurează întreaga sa existență. La urma urmei, victoriile spirituale se manifestă prin performanțe corporale excepționale.

În fiecare cursă, Oana simte cum se conectează cu forțele invizibile ale naturii, devenind un canal prin care energia primordială a pământului se manifestă. Şi se manifestă ca un pictor în acțiune, reușind o capodoperă. Fiecare pas este o afirmare a vieții în ritmul artei, fiecare respirație fiind o comuniune cu esența universului. Numai în aceste momente de grație, timpul își pierde linearitatea, devenind un cerc perfect în care trecutul, prezentul și viitorul se

contopesc într-un singur moment etern de pură existență.

Dacă ar trebui să dau un sens leadershipului, aș oferi următoarea povață: *"Deschide-ți sufletul către ritmul infinit și amplitudinea alergării, înțelegând că fiecare pas este o poartă către dimensiuni necunoscute ale propriei ființe."*

Privirea interioară transcende limitele vizuale fizice atunci când efortul alergării devine meditație în mișcare. Spun asta deoarece determinarea depășește percepția obstacolelor exterioare, mai ales când traseul devine tot mai solicitant, deoarece mintea focalizată transcende limitările fizice aparente.

Source: https://neculaifantanaru.com/privirea-interioara-transcende-limitele-vizuale-fizice.html

Privirea îți oferă o cale, dar numai spiritul îți poate arăta direcția

On Octombrie 16, 2024

Locul de unde privești îți oferă o perspectivă nouă, numai dacă transformi acel loc îndepărtat într-un simbol al măreției tale neînfrânte.

În momentele în care simți că ești testat până la limitele tale, tocmai atunci afli cât de departe poți merge, iar muntele devine simbolul acelei chemări interioare care te provoacă să crești dincolo de ceea ce credeai posibil. Sora mea, Oana Fântânaru, știe cel mai bine acest lucru, atunci când experimentează libertatea alergării, cu orice prilej de afirmare a puterii sale interioare. Fiecare detaliu al cursei, de la topografia terenului până la bătăile inimii sale, devine o piesă într-un puzzle al conexiunii universale, al sinergiei dintre om și natură, a cărui imagine finală revelează adevărata natură a existenței sale.

Creația implică un dialog constant între efortul fizic și înțelegerea spirituală. La ultima cursă, semimaratonul de 22 km la „Curtea Domnească", Oana a alergat o bună bucată de drum înaintea multor alergători, ajungând aproape de vârful muntelui singură, într-un spațiu al reconectării cu sine, un spațiu al unei libertăți altundeva imposibile. Demnitatea nu ține de locul în care te afli, ci de spiritul cu care îl însuflețești. Ceva din ea părea să-i atragă atenția constant: *„Deschide-ți sufletul către chemarea tainică a muntelui, înțelegând că fiecare pas pe cărările sale devine o revelație a sinelui."*

În acest context, creația nu este doar actul de a face din alergare o artă, un "Atinursum Insumaton", un mod unic de exprimare prin mișcare, prin grația și constanța prin care ritmul susținut dezvăluie armonia interioară, ci este forma în care mintea și corpul se unesc pentru a exprima un mesaj despre unitatea cu natura. Iar dacă ar fi să dau o formă artistică parcursului Oanei, așa cum ar face-o un artist atunci când pictează un ideal, aș spune că dincolo de pânza oboselii, se conturează o eleganță neobservată, fiindcă orice mișcare exprimă o unitate cu natura.

Leadership: Poate fi interpretată revelația ta interioară ca o „fereastră spre măreție", considerând că privirea ta devine un instrument de percepție artistică a unei realități secunde?

Tăcerea Oanei era mai elocventă decât orice cuvânt ar fi putut rosti, dar gândurile îi spuneau, o asaltau cu un singur mesaj profund, neașteptat, înălțat spre sublimul adevăr interior, de care doar inima părea să fie conștientă:

„Aveam ceva pe suflet, ceva mă măcina profund, ca și când muntele mă chema să-i deslușesc tainele, fiecare pas pe potecile sale devenind un dialog tăcut între efortul trupului meu și respirația sufletului naturii. Acolo, departe de ceilalți concurenți, într-o izolare aproape sacră, alergarea mea nu mai era doar un act fizic, ci o călătorie spre interior, un balans subtil între grație și determinare. La fiecare cotitură, la fiecare piatră ocolită, parcă auzeam chemarea muntelui, o chemare veche și tainică, ce-mi șoptea să-mi deschid inima, să las gândurile să curgă libere, asemenea unui râu care șerpuiește printre stânci. În acele momente, nu mai eram doar o alergătoare, ci simțeam că am devenit parte dintr-un peisaj vibrant și viu, o extensie a naturii, în timp ce trupul și sufletul se armonizau într-o singură respirație, într-o singură revelație."

Toată această fărâmă de suflet exprimată cu atâta claritate în cuvinte, prin glasul unei artiste a cărei grație se manifestă în câmpul alergării, numaidecât face trimitere spre un fragment din „Portretul împăratului", descris de talentatul scriitor Wilhelm Hauff:

"Fiule, replică generalul, cum poți să fii mare într-un compartiment al cunoașterii mai mare decât orice alt om al secolului, fără să fii un om mare? Nu o mașinărie, nu trupul te face să fii mare, ci spiritul. Acele forme învechite ale Europei, gândite de bărbați deștepți cu mii de ani în urmă, s-au prăbușit, fiindcă erau forme golite de spirit. Ochii care nu sunt luminați de spiritul viu observă doar suprafața lucrurilor, iar privirea devine o fereastră spre măreție numai atunci când o folosești pentru a vedea dincolo de forme."

Leadership: Poate natura să devină un decor unic, în care corpul tău se integrează perfect, generând o compoziție figurativă ce îmbină grația cu forța interioară?

Gândurile Oanei s-au mai îndreptat către ea o dată în acele *momentos de triunfo*, atunci când vârful muntelui i-a revelat ceea ce inima știa deja, cu aceeași claritate a unui artist care, ajungând în fața pânzei albe, vede deja opera finalizată:

„Ajungând în vârful muntelui, simțeam cum totul în jurul meu se dilată, lăsându-mi gândurile să se risipească în vastitatea orizontului. Priveliștea nu era doar un peisaj, ci o oglindire a propriei mele călătorii, un simbol tăcut al măreției interioare pe care o descopeream cu fiecare pas. Vârful acesta nu era o destinație, ci o confirmare a faptului că am depășit limitele impuse de îndoieli și slăbiciuni. În acel moment am înțeles că nu mă aflu acolo doar pentru a privi în jos, ci pentru a transforma înălțimea în propria mea putere, o manifestare a spiritului neînfrânt care refuză să fie doborât."

Timpul final este rezultatul unui complex proces de sincronizare între efortul fizic și motivația interioară, în care fiecare mișcare este o reacție la provocările mentale ale cursei. Iar pentru că timpul final este și o expresie a puterii Oanei de a se reinventa, într-o izolare aparentă, atunci manifestarea spiritului ei devine o forță transformatoare, un soi de revelație în mișcare. Prin urmare, adevărata claritate a vederii nu este fizică, ci o rezultantă a viziunii tale interioare neînfrânte.

Manifestarea unei determinări continue armonizează pulsul fizic cu ritmul sufletesc, transformând izolarea în revelații mobile ale spiritului neîngenuncheat de provocările exterioare. În acest sens, leadershipul devine un act de echilibru între viziune, determinare și abilitatea de a te propulsa neîncetat către înălțimi mari.

Privirea îți oferă o cale, dar doar spiritul îți poate arăta direcția atunci când ești la răscruce de drumuri, în ideea că fiecare alegere definește cine devii, corelat cu evoluția constantă a sinelui. Numai într-o izolare aparentă poți să descoperi adevărata esență a vieții, găsindu-ți libertatea supremă prin tăcerea gândurilor, ca o afirmare a spiritului tău neînfrânt în fața provocărilor.

Source: https://neculaifantanaru.com/privirea-iti-ofera-o-cale-dar-numai-spiritul-iti-poate-arata-dir

Privirea mea este un limbaj tăcut al sufletului

On Iunie 26, 2024

Voința de a dăinui în ochii lumii dă forma pe care sensul tău interior o dă vieții.

Singurul adevăr pe care-l cunosc cu adevărat este că sunt bântuit de oameni. Ani de-a rândul i-am privit cu ochi cerești, prin oglinda unui număr infinit de reflecții, cutreierând gândurile lor și simțind suspinul adânc, misterios al tăcerilor îndelungate, al bucuriilor neexprimate, al sentimentelor nespuse. Ce se petrece în viaţa lor, ce scot la iveală în momentele dificile, în momentele alea de maximă tensiune când vulnerabilitatea măștilor scade până la zero, iar barometrul discernământului al cărui ac se mută de la „supus" spre „liber", rămâne pentru mine o experiență revelatoare și o amintire de suflet.

Nimeni nu ştie cine sunt, cu adevărat, dar eu am văzut pe toată lumea. Nimic nu a scăpat ochilor mei ageri, în trecerile mele prin lume. Tainice, rapide, însufleţitoare, trecerile mele se evaluează prin prisma a ceea ce am descoperit: totul se compensează, totul se face mai întâi cu inima, şi apoi cu mintea. Până la urmă, cel mai mare secret este să trăieşti o poveste uimitoare, şi să o scrii mai apoi atât de frumos, încât să simt nevoia să o recitesc chiar şi după mii de ani.

Un anumit eveniment, un gest de afecţiune sau o acţiune susţinută a vreunul erou solitar, îl fac vinovat faţă de orânduirea obiectivă, certă şi inviolabilă a lumii. Totul se filmează, se înregistrează cu ochii selectivi care, asemenea lentilelor selectiv colorate, văd doar ceea ce sufletul este pregătit să înțeleagă. Înainte ca ochii oamenilor să se stingă definitiv, în acord cu ceasornicul ceresc, am să le spun o simplă vorbă: *"Viața e scurtă, iubiți-vă unii pe alții."*

Leadership: Poți înfrunta ideea că persistența de a deveni ceea ce îți dorești este un catalizator pentru o profundă introspecție care ia forma unei arhive de amintiri greu de împărtășit cu generațiile viitoare?

În mica mea trecere prin lume, din timpul războiului, am întâlnit niște ochi care pictau speranță pe pânza disperării. Alți ochi, ca într-un cuibușor de rândunici, își ascundeau lacrimile sub pleoape tremurânde. Şi mai erau ochii aceia sclipitori, plini de viaţă, ai băiatului cu părul bălai, Rudy, care într-o clipă de visare îmbătătoare, s-a pictat în negru încercând să imite un campion mondial la atletism.

Îşi dorea nespus să ajungă cel mai rapid alergător din lume, vis pentru care se antrena zilnic pe marginile umede ale uliţelor. Pe drumuri şerpuitoare, la fel ca viaţa multor oameni. Părea străbătut de acea încordare senină a sufletului în care viaţa, cu contrarietăţile ei, apare plină de sens şi vrednică de trăit. Faceţi din el un Don Quijote interior, spuneţi-i un cuvânt despre izbândă, *"Xegerolo"*, şi veţi găsi voinţa de a crede în eternitatea lumii. Persistența lui de a se vedea de neînvins a devenit o necesitate pentru ca fapta lui să capete măreția luptei pentru un principiu, pentru adevăr, pentru bine, pentru iubire.

Până la urmă, semnul adevăratei existențe este disperarea generatoare de acțiune spirituală, din care se naște speranța eroică de a mișca munții din loc.

De la o vreme, însă, drumurile s-au încâlcit și nicio călăuză părea să nu le mai descurce, în afara sentimentului de nostalgie pentru drumul neatins. Libertatea, dacă mai exista aşa ceva, nu putea fi suportată decât de mici clipe de bucurie, de care uneori îmi aduc aminte. Doar uneori. În ceea ce priveşte un artist cu har, el aude zgomotele trecătoare ale zilei, dar le trăiește intens ca și când ar simți vibrațiile majore ale universului.

Leadership: Conștientizezi cum rănile vieții pot deveni un catalizator pentru o privire dincolo de aparențe, conducând la o profundă introspecție care îți redefinește percepția asupra realității?

Ochii mei n-au putut să treacă cu vederea sunetul de acordeon izvorât, ca dintr-un portal fermecat, din mâinile unui bătrân al cărui suflet respira artă. Hans era îngerul alinării în buncărul întunecat, acordeonul lui simbolizând speranța în vremuri sumbre. Toată lucrurile care trecuseră prin sufletul lui îi erau dragi, altfel nici nu le-ar fi pictat atât de bine în note muzicale. Pentru unele din ele nutrea mai mult decât un sentiment de dragoste, dar şi un sentiment de recunoştinţă, o deosebită duioşie care se vedea în felul cum lumina spiritul celor care îl ascultau. Întotdeauna profunzimea sufletului transformă suferința în frumusețe.

Mai erau ochii aceia negri de supărare ai lui Rosa, o femeie învelită în tunete, dar care ascundea în ea cea mai pură duioșie. Numai lacrimile tăinuite în momentele singurătății puteau să dezvăluie acea delicateţe sentimentală care-i caracterizează pe cei cu inima curată. Rănile vieții nu iau un aspect clinic pentru cei care au învățat să privească dincolo de aparențe. La urma urmei, resimțirea realității ca vis, vine ca un soi de justificare a existenței spiritului conștient că aparține unei priviri care nu slujește vieții, ci veșniciei de dincolo de moarte.

Ancorarea în efemer este rezultatul unei năzuinţe miope. Însă, nu este şi cazul lui Liesel, care, într-un loc numit Strada Raiului, şi-a deschis ochii asupra unor lucruri pe care Eu nu le-am văzut atât de bine înainte, şi am descoperit în ea sufletul unui credincios care cercetează cuvântul secret: "viaţă". Max, prietenul ei, a învăţat-o că fiecare vietate, fiecare frunză, fiecare pasăre, sunt vii pentru că au înlăuntrul lor cuvântul secret pentru viaţă. Asta e singura diferenţă între noi şi un bulgăre de lut. Un cuvânt. Cuvintele sunt viaţă, Liesel. Toate acele pagini albe...sunt acolo să le umpli. Cu viaţă.

Leadership: Amintirile pe care le împletești în povestea vieții tale pot deveni o lecție de determinare ce transformă efemerul în etern, influențând modul în care generațiile viitoare își vor contura propriul destin?

"Am văzut atâtea lucruri măreţe. Am participat la marile dezastre ale lumii şi-am lucrat pentru cei mai mari răufăcători. Şi am văzut şi cele mai mari miracole. Însă, totul rămâne precum am spus iniţial. Nimeni nu trăieşte pe vecie. Când am venit în cele din urmă după Liesel... am simţit o plăcere egoistă, ştiind că şi-a trăit cei 90 de ani atât de chibzuit. În acest răstimp, poveştile ei au ajuns în multe suflete. Pe unele le-am aflat în trecerile mele. Max, a cărui prietenie a dăinuit aproape cât viaţa lui Liesel... Aproape...

În ultimele ei gânduri, Liesel a revăzut lunga listă a celor care şi-au contopit vieţile cu a ei. Cei trei copii... nepoţii... soţul ei. Printre aceştia, arzând precum candelele, se aflau Hans şi Rosa, fratele ei... şi băiatul mereu cu părul de culoarea lămâii. Am vrut să-i spun hoaţei de cărţi că a fost unul din puţinele suflete care m-au făcut curios despre cum e să trăieşti. Însa în final, n-au mai existat cuvinte. Doar pace...

Singurul adevăr pe care-l cunosc cu adevărat este că sunt bântuit de către oameni."

Bine spunea George Călinescu: **"Un artist adevărat ştie să scoată din ceea ce a trăit el, ceea ce e al tuturor şi mai ales să dea experienţelor lui sfera largă a vieţii semenilor săi. Ştie să trăiască în numele contemporanilor şi prin ei, a omului universal."**

Privirea mea este un limbaj tăcut al sufletului atunci când cuprinde în taină frumusețea ascunsă a lumii. Nu sunt sigur care este rostul tuturor celor ce se întâmplă. Dar am cuprins totul cu privirea mea, fără să-mi scape nimic, nici măcar un sunet de acordeon, nici măcar un

cuvânt plin de viaţă, nici măcar o lacrimă ascunsă, nici măcar un gând trecător. Tot astfel, voi cuprinde cu privirea mea fiecare gest, fiecare clipă care construiește o poveste de care merită să-mi amintesc peste mulţi, mulţi, mulţi ani.

Aș vrea să-ți cunosc și ție povestea, dar mai întâi vreau să faci din viața ta o adevărată capodoperă, o prioritate pentru Mine. Aş vrea să fii tu unul din puţinele suflete care să mă facă curios despre cum e să trăieşti.

*** Notă:** The Book Thief (2013)

Privirea ochilor care au înţeles taina vederii

On Iulie 06, 2021

Învaţă să faci diferența între ceea ce vine din interiorul tău sub formă de reflecţie, și rezultatul interacțiunii cu un element exterior.

Ochii mei privesc felul în care o musculiţă se roteşte haotic în jurul florilor, ca şi când nu şi-ar găsi locul într-o grădină atât de spaţioasă. Poate că raza ei vizuală are acces la o viziune mai sintetică, cu o structură compoziţională articulată ritmic, asemănătoare ochiului de pictor care surprinde fiecare detaliu al unei imagini de mare artă. Spaţiul pe care musculiţa vrea să-l străbată, înconjurat de culori, atât de generos, ordonat, încerc să mi-l imaginez ca fiind un proces dublu al comparaţiei dintre Renaştere şi începuturile Iluminismului, spre a dezlega conţinutul enigmatic al unei alchimii scripturale, într-o lume Panoramă.

Are și musculiţa un spirit liber, la fel ca cel al artistului, vrând să depăşească orice captivitate, dorind să strălucească printre culorile unei grădini în care trandafiriii stăpânesc până toamna târziu. Orice pictor şi-a început cariera de la nivelul "musculiţă", fiindcă ochii lui trebuie să înveţe să observe lumea, mai întâi de toate, dintr-o analiză minuţioasă, extrem de solid documentată, cu un fir logic foarte clar.

În artă, aşa stau lucrurile. Până să începi să dai o interpretare de la efect la cauză, concentrându-te asupra posibilităţii de a formula noi scheme compoziţionale, trebuie să ajungi la o intelegre foarte bună a mediului din care provin cele mai creative și de impact atribute ale incidentalului.

Iar dacă curiozitatea musculiţei nu se limitează la observarea obiectelor şi florilor care o înconjoară, se va examina pe ea însăşi în momentul când se îndepărtează de privitor, încât ceea ce o aşează în memoria unei amintiri vizuale să fie legat de un spirit al naturii, ceva care o deosebeşte de totul din jur.

Leadership: Poţi să-ţi reprezinţi viziunea în cel mai bun mod posibil prin puterea de transfigurare dată artistului, una reală, capabilă să convertească o imagine vie în factor estetic?

Musculiţa. Această personificare a naturii nu s-a reîntors la viaţă sub forma unui Merlin din legenda Graalului, legenda unui intelectual imaginativ şi generos, ci pare a fi legată mai degrabă de "Obsesia unităţii primare" care a dominat întreaga existenţă a lui Michelangelo. Marele artist spunea că: *"Tot ce se află în jur, prin esenţă, prezenţă sau ficţiune, pictorul le are mai întâi în minte, apoi le trece în mâini, iar acestea sunt într-adevăr în stare să alcătuiască o armonie îmbrăţişată de văz, ca însăşi realitatea."*

Nu degeaba musculiţa zboară, zboară, zboară, se agită în jurul fiecărei flori din grădina mea, fiindcă vrea şi ea să fie surprinsă ca un martor viu al acţiunii şi ca un exemplu viu al creaţiei, al dedicaţiei pictorului pentru surprinderea spectacolului naturii.

Staţi să vedeţi. Musculiţa face parte dintr-un tablou care prezintă evoluţia unui fenomen de combinare a mai multor forme de artă pe o perioadă lungă de timp. Nu degeaba, încerc să-i asociez zborul ondulatoriu, silenţios, simplu, cu un anumit pattern al trăsăturilor de personalitate prezente la acel pictor care, la un moment dat a declarat: *"Eu sunt... o pată de culoare".*

Mai degrabă, musculiţa este un pol al trăsăturilor de personalitate, relaţional cu senzorialul și intuitivul, funcții care colectează informațiile din mediul exterior, prin percepție. Extrovertitul se concentrează pe lumea exterioară, şi bineînţeles că musculiţa îşi ia energia din momentele definitorii ale primelor experienţe senzoriale făcute cu mirosul neobişnuit al florilor.

Viziunea unui artist are ca suport capacitatea lui de a găsi teme şi expresii plastice pline de vitalitate, prin sesizarea unei schimbări în tipologia ordinii pe care raţiunea o descoperă în orice moment aleator.

Izbită de asemănarea cu un pictor, pe care a început s-o descopere printr-un antrenament vizual sistematic, deci realizând o îmbunătăţire a sensibilităţii de contrast, musculiţa zboară, zboară, zboară, şi vede totul într-un mod obiectiv, într-o variantă de perspectivă, în proporţiile echilibrului pe care îl dau nuanţele luminoase, vii, ale percepției, ale contemplării și raportării la Marele Tot.

Nu este vorba de acel echilibru al „geografiei umane" creat cu efort și pasiune, ci de acel echilibru al perfecţiunii dobândit printr-o tehnică aparte: reprezentarea elementelor din jur la scară naturală, 1:1.

Dacă aș avea vederea musculiţei, atunci aş vedea lucrurile mai limpede, mai nuanţat mai obiectiv, sau poate mai intens. Gândesc că şi ea dorește să fie surprinsă în esenţa ei, ca personaj principal al unei întâmplări imortalizate în varii picturi. Chiar așa, hai să ne gândim la o musculiţă care ar dori să vadă lumea în culori de acuarelă. Iar în acest caz, nu-i aşa că un studiu experimental al trăsăturilor ei de personalitate ar scoate la iveală acea transfigurare senină a artistului (starea lui sentimentală) într-un imaginar poetic și cu o cromatică rafinată?

Într-un moment neaşteptat am remarcat un lucru interesant. Privirea musculiţei se schimbă în luminozitatea fundalului pe care pictorul creează o nouă imagine a fantezie sale. Şi există mai multe posibilităţi de a reprezenta o asemenea vedere în spaţiul pictural: din punct de vedere al diversităţii unor dialoguri virtuale cu personaje imaginare, sau din punct de vedere al mesajului simbolic pe care ni-l sugerează adoptarea unei realităţi (pe care m-am făcut că nu o văd) reprezentată de comuniunea divers-exprimată între om, natură şi vieţuitoare.

Leadershipul este felul cum evoluează viziunea ta asupra realităţii într-un context de semnificaţii atribuite legăturii între ceea ce se vede şi ceea ce se citeşte, între observat şi raportat, între ceea ce se află în afara ta şi ceea ce vine din interiorul tău sub formă de reflecţie.

Privirea ochilor care au înţeles taina vederii se referă la modul în care artistul găseşte corespondenţe între viziune şi reflecţie, în aşa fel încât ceea ce exprimă prin idei şi sugestii să fie o extindere a experienţei de descoperire a lumii şi, implicit, a Sinelui.

Source: https://neculaifantanaru.com/privirea-ochilor-care-au-inteles-taina-vederii.html

Privirea ochilor luminaţi de avantajul unei vederi înaintate

On August 17, 2021

Ochii care ştiu să vadă realitatea în "dualitate", sunt mărturia unei schimbări de identitate între un model de referinţă al actului de creaţie şi fenomenul de oglindire într-o privire plină de viaţă ca şi a ta.

Ochii mei nu obosesc nicidecum atunci când citesc din opera lui Wilhelm Hauff, cu atât mai mult cu cât privirea mea se mută de la un simbol la altul, cu aceeaşi discreţie cu care însuşi scriitorul a trăit în poveştile sale prin intermediul personajelor şi a evenimentelor din mintea sa. Iar ochii, atinşi de imaginea unei lumi de vis, se îndreaptă în chip maşinal spre surprinderea unei deplinătăţi a făpturii îndumnezeite pe care o văd şi în care cred doar cei înzestraţi cu darul nativ de a asculta gândurile şi emoţiile unei fiinţe imaginare.

Mai mult decât atât. Ochii mei, cu vedere directă în mintea şi sufletul personajelor lui Hauff, solicită atenţia unei lumi în transformare din *"Povestea vasului nălucă"* sau *"Inima rece"* , cu un conţinut ridicat deasupra disputelor deşarte, a intereselor meschine şi a pasiunilor trecătoare, pe care o descoperă ca o paletă de nuanţe distincte, satisfăcând nevoia omenească de a accede transcendentul, supravieţuind între Chin și Amin.

Aş fi vrut să fiu măcar o prezenţă ascunsă în poveştile lui Hauff, aşa cum erau "Omuleţul de sticlă" sau "Omul cu mantia roşie", pentru ca spiritul meu să reziste oricăror metamorfoze şi să ajungă cât mai departe cu tot ce alcătuieşte esenţa unui nou început de drum în aventura vieţii. Aş fi vrut să fiu înzestrat cu înţelepciunea lui Musfata şi cu norocul Califului Barză, să pot zbura pe întinsul lumii numai cu o pereche de conduri de mătase, dar mai mult ca orice aş fi vrut să trăiesc acea înlănţuire de întâmplări minunate pe care Cerul le hărăzeşte numai făpturilor de basm.

Nu degeaba mi-am proiectat gândurile în această realitate, a lui Wilhelm Hauff, nu degeaba privirea ochilor mei surprinde doar o parte din realitatea unui artist al şaradelor, deoarece atenţia mi se împarte între două lumi de vis, scoase de sub presiunea concretului, amintindu-mi de o viaţă anterioară, dedicată celei de a șaptea arte: frumuseţea de a fi una cu toate lucrurile, adică „dubla" izbutită de transpunerea mea într-o stare modificată de conştiinţă.

Leadership: Eşti pregătit să atribui viziunii tale un șablon de vizualizare a experienţei de a fi altcineva, într-un mod care permite modificarea percepţiei despre lume după aplicarea șablonului?

Aflaţi că am început să manifest un oarecare interes faţă de opera lui Hauff, tocmai pentru că un spirit care se recunoaşte identic în altul rămâne credincios temelor care definesc Universul: erudiţia, visul, metamorfoza, simetriile abstracte, răsfrângerile în oglinzi, partea şi întregul, finitul şi infinitul, moartea şi nemurirea. Toate acestea conduc la necesitatea imperioasă a postulării eternei reîntoarceri. Este sunetul unui ecou îndepărtat descoperit printre reperele de performanţă artistică din destinul individual al regizorilor.

Pe Wilhelm Hauff îl preocupa devenirea primordială, obsedantă, a omului obişnuit într-un spaţiu oarecare – dar identic cu puterea spiritului, cu decizia mereu reînnoită de a forţa un personaj să-şi croiască o altă soartă. Se vede că Hauff era înzestrat cu puterea de a converti un eveniment tragic într-unul vesel, sau un mesaj poetic într-o formă lingvistică propriu-zisă care implică, în acelaşi timp, o atitudine a vorbitorului şi o referinţă obiectivă.

Mai cred că verdele era culoarea preferată a lui Wilhelm Hauff, cu care a izbit cel mai mult în personajele sale, fiindcă verdele simbolizează viața, creşterea, renașterea şi eternul, reprezentând totodată culoarea vegetației ce ne înconjoară pretutindeni.

Bineînţeles, există destui cititori care sunt îndreptăţiţi să nu acorde credibilitate basmelor sale, mai ales că în fiecare basm se regăseşte ceva din esenţa propriei sale fiinţe, o fiinţă mereu atrasă de propriile adâncuri, şi mai puţin de înălţimile unei creaţii de unde se zăreşte ceva mai mult decât se aşteaptă careva. Nu locul în care ne aflăm contează, ci locul în care privirea ochilor noştri îşi orientează atenţia: spre răsăritul unei stele, sau spre forma unei frunze în şuieratul uşor al unei rafale de vânt. Abia de aici începe arta creaţiei...

Leadership: Înţelesul pe care îl dai unei creaţii este important pentru credinţa ta într-un timp transcendent, al unei dăinuiri perpetue dominate de simbolul alterităţii?

Oricine este îndreptăţit să-l judece şi să-i conteste creaţia lui Wilhelm Hauff. Dar cuvintele exprimate de sufletul său în "Portretul Împăratului" vor rămâne veşnic o constelație de experimentări literar-artistice, o podoabă de har pe care Dumnezeu a făgăduit că o va da tuturor celor ce îi cer cu prisosinţă să deprindă tainele Marii Ştiinţe (intrarea într-o lume metafizică, superioară, dincolo de spațiu și de timp, dincolo de viață și de moarte).

"Oricine este îndreptăţit s-o facă şi eu nu pot decât să-l deplâng pe acest om, nu să trec cu vederea un fapt: calea sa pe acest pământ n-a urmat drumul trasat. Dar lumea îşi va duce aminte de el şi cu alte sentimente. Mai marii pământului nu par a fi învăţat multe de la el, poate mai degrabă cei mici. El şi-a croit drumul la fel de înălţător ca Alexandru, l-a urmat pe Cezar, lumea i-a mulţumit ca lui Hannibal, pe stânca aceea a trăit ca Seneca, iar ultimele sale zile au fost demne de un Socrate."

Şi dacă aţi citi de o mie și una de ori aceste cuvinte, tot nu v-aţi da seama de acea firavă urmă a paşilor de întoarcere la Dumnezeu, înscrisă în infinitul spaţiu al Universului, pe care unii o descoperă doar căutând foarte bine din priviri. Nu uitaţi faptul că înţelesul pe care îl daţi unei creaţii este important pentru credinţa într-un tel măreţ sau pentru credinţa într-un timp transcendent, al unei dăinuiri perpetue dominate de enigmaticul cuvânt "Mutabor" (simbolul alterităţii şi al visului).

Viziunea pe care o ai asupra leadershipului este aceeaşi cu vederea ochilor îndreptată spre un dublu al tău.

Asta nu înseamnă neapărat să trăieşti ceva similar cu experienţele vieţii altcuiva, ci să percepi corect realitatea altcuiva pe care numai povestind-o din punctul tău de vedere ai şansa să devii una cu ea. Nu degeaba spun acest lucru, fiindcă am trăit, pentru câteva clipe, în realitatea determinată de adevărul altcuiva, nu mai puțin reală decât a mea.

Privirea ochilor luminaţi de avantajul unei vederi înaintate aparţine artiştilor care pot să redea strălucirea şi expresivitatea trăsăturilor de personalitate a personajelor lor printr-o dublă reflexie: o reflexie a lumii interioare şi o reflexie a realităţii care transcende ceea ce e trecător.

Source: https://neculaifantanaru.com/privirea-ochilor-luminati-de-avantajul-unei-vederi-inaintate.ht

Privirea unui om pierdut în propria sa reflecție

On Ianuarie 30, 2021

Tot ceea ce te acaparează în realitate, în palpabil, se vede când eşti permanent conştient de propria imagine reflectată în oglindă.

Demult m-am privit într-o oglindă, şi mi-am văzut chipul reflectat într-o altă oglindă, mult diferită, dar asemănătoare cu aceea în care şi altă dată mi-am privit chipul. Şi ea, captivantă, tot mai fidelă, oglinda aceea s-a transformat tot mai mult în chipul în care mi-am oglindit bucuriile şi tristeţile, şi în care artistul îşi îmbrăţişează creaţia. Era o oglindă într-o variantă 3D, reflexia ei invadându-mi spaţiul tridimensional şi timpul în care Universul "a aranjat" să se întâlnească pe aceeaşi lungime de undă cu mine.

Şi fix în aceeaşi oglindă, în tot acel spaţiu pe care universul îl ocupă energetic sub formă de fotoni şi temperatură, a avut loc o expansiune intrinsecă prin care s-a modificat scara spațiului în sine, şi eu am devenit una cu imaginea unei galaxii în spaţiu. Ce se înţelege, însă, prin aceasta? Cum adică să mă văd din punct de vedere tridimensional, eu care trăiesc într-o dimensiune a conștiinței aflată dincolo de timp și spațiu, eu cel care de atâtea ori mi-am privit perspectiva de viaţă, în mod conştient, printr-un fel de spiritualizare a micului univers din care, până la vârsta de douăzeci şi cinci de ani, nu ieșisem deloc?

Iată ce îmi exalta sufletul, ce îmi încânta simţurile. Să mă distanţez de lumea asta, să evadez printr-un fel de tunel cuantic, aleator, să trec într-un univers paralel, printr-un fel de porţi spaţio-temporale, şi să devin reflexia imaginii unei stele pline de strălucire care arată ca un ochi normal, numai că funcțiile sale sunt superioare în constelația Gemenilor.

Sau, poate că a fost vorba de o gaură neagră, a cărei existenţă nu a fost demonstrată ştiinţific, şi pe care eu mi-am închipuit-o ca fiind o regiune în spațiu-timp cu o forță gravitațională atât de mare încât, chiar dacă aş fi fost redus la nimic, să pot exista totuşi ca reflexie a cuiva care a fost Cineva…

Leadership: Poţi să-ţi construieşti şi să-ţi asumi o imagine care surprinde realitatea în momentul petrecerii acesteia, şi în acelaşi timp să obţii o imagine care se repetă de mai multe ori, în mai multe feluri?

Ideea de bază e că orice s-ar fi putut întâmpla în trecutul meu, de fapt s-a întâmplat într-un univers paralel, iar reflexia mea într-o oglindă a făcut posibilă deplasarea mea cu viteza maxim posibilă în acel univers. Adică, modul în care s-a scurs timpul meu, al celui din oglindă, trebuie corelat cu ce s-a întâmplat în Univers, în timpul ce s-a scurs în lumea reală a celui care s-a privit în oglindă, doar ca să constate că este acelaşi, şi totuşi diferit de el însuşi.

Şi dacă m-am privit într-un anumit fel, aşa cum o face pictorul când îşi instaurează autoportretul ca tipar recognoscibil, marcă a misterului de dincolo de aparenţe, a fost ca să fiu perceput altfel decât dacă as fi fost privit din aceeaşi perspectivă. Nu-i de mirare că am ajuns un expert al teoriei existenţei universurilor paralele, o busolă în orientarea personalităţii mele prin mirajul consecinţelor de dincolo de mine, ţinând cont că angajarea mea în jocul de-a *"make a mirror in the Unity of immanence and transcendence"* include unitatea subiacentă a universului.

Nu era o oglindă oarecare, ci una capabilă să obţină prin reflexie o altă reflexie, asemeni jocului de oglinzi dintr-o lectură din care am putut scoate un personaj caracterizat de un

suflet nobil, şi pe care Alice în Ţara Minunilor l-a descoperit întâmplător în ea însăşi, prin reflectarea ei într-o oglindă compactă, cu mai multe trepte de luminozitate, care implica mai multe lumi de joc.

Într-adevăr, reflectându-mă în acea oglindă specială, am sperat să accesez un portal către o dimensiune paralelă, justificată prin făurirea unui ideal care depăşeşte prezentul, şi în care artistul îşi priveşte opera cu ochii plini de nemurire. *"Who in the world am I? Ah, that's the great puzzle."* Poate că dacă mi-aş multiplica existenţa în alte lumi, într-o altă secţiune a aceluiaşi plan divin, aş reuşi să mă multiplic în chip indefinit într-un univers de unităţi existenţiale.

Leadership: Eşti în stare să-ţi construieşti o lume numai a ta printr-o filtrare a imaginii pe care, trecând-o prin propriul suflet, să dea naştere la o entitate duală capabilă să servească unui segment de realitate aflat în plină expansiune?

Nu este de mirare că ce-am văzut în oglindă este diferit de ce-am privit la mine, gândindu-mă că tot ceea ce mă reflectă în realitatea concavă a unei firi omeneşti (de o adâncime şi de o vioiciune aşa cum rareori produce reflecţia universului la scară mică), este o imagine de sine bine structurată în direcţia unei vieţi virtuale. Şi cred că de aici a început totul, cu instalarea mea într-un joc al oglinzilor ce pune faţă-n faţă doi străini: unul care ar vrea să-l cunoască pe celălalt, şi unul care îl cunoaşte pe celălalt, dar nu se cunoaşte pe sine.

Fiindcă tentaţia misterului de dincolo de aparenţe, clasa conducătoare a minţii mele însoţită de coordonate temporare şi spaţiale, deci impusă de forţe externe, cere o abordare caracterizată de sensibilitate şi o selecţie ponderată a ceea ce poate fi reprezentat în imaginaţie, şi cu atât mai puţin la ceea ce poate fi perceput. Iar dacă am priceput ceva din punctul de vedere al oglinzilor, deşi în unele situaţii interiorizarea noilor reflexii poate deveni mijloc de conformism şi manipulare, este că nu-mi pot contrazice sinele nereflectat.

Şi dacă m-aş uita din nou în aceeaşi oglindă, cu aceiaşi ochi cu care m-am privit în alte oglinzi, sperând să mă văd diferit, sau măcar acelaşi, dar puţin mai intens luminat de o simbolistică specială, de licărirea nepământeană, constantă, a unei singure străluciri, şi dacă m-aş pune lângă o mare oglindă numită "simetrie de paritate", atunci m-aş deosebi într-adevăr de cel cu care mi-am dat seama că semăn leit, dar nu e nicio clipă acelaşi.

Bine spunea Alice în Ţara Oglinzilor: *"Dacă aş avea o lume a mea totul ar fi nonsens. Nimic n-ar fi ce este, pentru că totul ar fi ceea ce nu este. Şi invers, ce este, n-ar fi, iar ce n-ar fi este. Vezi?"*

Marea revelaţie a creaţiei mele este o mediere între toate experienţele vieţii trăite în realitate, dar disponibile într-un spaţiu separat, propus ca fiind nemărginit.

Privirea unui om pierdut în propria sa reflecție se îndreaptă către două imagini concomitente ale aceluiaşi om. Un om ca mine ar avea aceeaşi ochi la proporţii cosmice dacă s-ar vedea în lumina maximei sincerităţi drept o proiecţie a voinţei inexorabile care a creat sau a scris lumea.

Sau cum spunea un personaj al lui Borges: *"Povestea vieţii mele este reflexia celui care am fost eu în timp ce o scriam."*

Source: https://neculaifantanaru.com/privirea-omului-cu-ochii-pierduti-in-propria-reflexie.html

Privirea pătrunzătoare a unor ochi luminaţi de reprezentările artei

On Iulie 04, 2021

"Când nu trebuie să-ţi dovedeşti talentul de a desena realul, tot ce-ţi rămâne este imaginarul exprimat prin culoare şi forme libere."

Ţin în mână o placă de faianţă mai veche, cu granulație fină, cu un finisaj impermeabil. Nu cred că este fabricată în România. O privesc cu atenţie, cu acea atenţie de care am nevoie ca să mă reconectez la o realitate care se schimbă într-o lume globalizată, şi nu ştiu ce anume, dar ceva mă atrage în mod deosebit la ea. Poate culorile care îi compun modelul atât de fin, o cromatică compusă din nuanţe maro şi bej. Poate textura din care este făcută, una aerată şi luminoasă, aplicată longitudinal, evocând puternic piatra de stâncă.

Placa de faianţă este prea bine realizată, prea le place ochilor mei s-o privească fără să se plictisească, fiindcă dacă o privesc din unghiuri opuse pare diferită. De ce mă atrage aşa mult, încă nu ştiu. Dar culorile atât de importante prin impactul lor, însemnând existenţa unui imens arsenal al imaginarului micro-cosmic, de care ochii mei se bucură nespus, evidenţiază interconectarea unor gusturi fine şi alese în ceea ce priveşte simbolistica artei de care se simte mai apropiat un artist atunci când tot ce are la dispoziție este instrumentul imperfect al talentului de a scoate în evidenţă ceva extrem de captivant.

Culorile sunt un fel de limbaj vizual, reflectând instinctele și sensibilitățile artistului, nu-i aşa?

Am ochit placa de faianţă chiar atunci când aveam în cap o combinaţie de culori care se potriveşte cel mai bine cu personalitatea mea, în numele unei realităţi imediate pe care o descoperisem prin sistemul "văzând şi făcând". De fapt, atunci când vezi o combinaţie de culori care te impresionează, eşti tentat să reţii combinaţia pentru viitor prin „ochii minţii" concentraţi asupra trăirilor şi stărilor interne ale conştiinţei.

Oare n-am atras atenţia de atâtea ori că o culoare sau o plajă largă de culori trebuie să atragă atenţia privitorului, să povestească o întâmplare reală, o experienţă frumoasă din care artistul a tras noi învăţăminte despre adevărata bogăţie a formelor de creaţie?

Leadership: Poţi să te contopeşti cu o creaţie artistică care încearcă să scoată în evidență momentul în care te găseşti faţă în faţă cu realitatea vizualului, concentrându-te asupra posibilităţii de a-ţi exprima sufletul într-un mod inedit?

În semn de mulțumire profundă adusă artiştilor plastici, m-am decis să păstrez placa de faianţă, luând în considerare tentaţia de a reproduce modelul ilustrat iniţial doar cu ajutorul promptului vizual. În mintea mea stă toată bogăţia actului de creaţie pe care ochii de artist au agonisit-o studiind lucrările cel mai minuţios realizate, sprijinit fiind de percepţia constrângerii de a respecta cât mai riguros stilul original. Atrag atenţia că ochii mei nu sunt doar nişte admiratori de forme ale frumosului, cum sunt frumosul natural şi frumosul creat, sau ţinând cont de forma simbolică, cea clasică și cea romantică. Ci, în primul rând, ochii mei sunt destinaţi rafinării sistematice a observaţiei şi a metodelor de evaluare a obiectelor de artă.

Bine spunea cineva pe web: *"Când nu trebuie să-ţi dovedeşti talentul de a desena realul, tot ce-ţi rămâne e imaginarul exprimat prin culoare şi forme libere."* Iată, deci, că placă de faianţă are să spună un secret despre un desen care pare clasic pentru vremea lui, dar nou pentru aceste timpuri în care arta nu-şi mai găseşte locul în confecţionarea manuală a

produselor, ci în competiţia tehnologică. Şi chiar dacă mecanismul natural de vedere al ochilor mei îşi pierde culorile cu cât privesc dintr-un unghi mai închis, se pare că placa de faianţă îşi dă libertatea de a exprima culorile reprezentative, în combinaţiile plăcute ochilor mei.

Culorile sunt importante prin impactul lor, nu-i aşa? Dacă aş schimba culoarea oricărei imagini în culoarea opusă a culorilor pe care ochii mei le percep natural, şi dacă modelul plăcii de faianţă s-ar curba în jurul câmpului meu vizual, într-un rotund asemănător „formei privirii", atunci aş înţelege mai bine de ce mă consider un artist al culorilor răzvrătite, al formelor aflate într-o flexibilitate simplistă, a compozițiilor explozive prin temele pregnante şi simbolistice.

Alteori, vederea mea este înzestrată cu un efect de deschidere către un transcendent al sufletului, în sensul de acceptare a unei realități invizibile care se obține printr-un joc de clarobscur, prin umbre și lumini, în care aş putea să mă aflu amăgind timpul.

Leadership: Poate creaţia ta să faciliteze expunerea sensibilităţii readusă în actualitate printr-o reinventare a modelului de referinţă al actului de creaţie care invită la o depăşire a propriei personalităţi artistice?

Numai un artist îşi umple ochii, înainte de a picta un tablou, cu acele modele reuşite de creaţie care te inspiră, prin culoare, să meditezi la frumuseţea perfectă care te înconjoară. Mai cred că, în adâncul fiinţei mele, există o rezervă de admiraţie pentru înălţimea expresiei, un „cult" și un fenomen al obiectului personalizat în culori pastelate, printr-o sensibilitate aparte. Închipuiţi-vă că dacă nu ar fi fost culoarea plăcută ochiului, nu m-ar fi atras nicio formă a modelului inscripţionat pe placa de faianţă. Prin urmare, placă de faianţă este copia fidelă a unei imagini pe care ochii mei nu o pot s-o înlocuiască cu o alta, fiindcă însăşi culorile, vibrante şi cu textură fină, nealterate în timp, au o mare însemnătate: ele deosebesc ființa unui neam de ființa celorlalte neamuri.

În acest sens, celebrul scriitor Antoine de Saint-Exupery avea ceva important de spus: *„În făurirea omului este important mai întâi nu a-l instrui, ceea ce este ceva zădarnic dacă ajunge doar o carte care merge; este nevoie să fie crescut, educat, pentru a-l duce la înălţimea unde nu mai sunt lucruri, ci chipurile născute din nodul divin care leagă lucrurile. Căci nu este nimic de aşteptat de la lucruri dacă ele nu răsună unele în altele, aceasta fiind singura muzică pentru inimă".*

Poate că însăşi placă de faianţă are o viaţă şi un suflet, la nivel metafizic şi atomic, bineînţeles. Altfel ea nu ar fi putut să reziste timpului, poate chiar mai mult decât orice om. Iar ea a avut ceva de spus despre mine atunci când ne-am întâlnit întâmplător. Mi-a spus că sunt un artist deosebit tocmai datorită însuşirii mele de a distinge frumosul acolo unde alţii nu-l văd.

Conform acestui fapt, presupunând că placa de faianţă ar fi curioasă să descopere cum există această însuşire într-un artist al formelor stilizate, lucrând fie cu multe culori, fie în contraste de alb şi negru, ea s-ar vedea determinată să-şi închipuie că are de-a face cu un suflet tot atât de mare ca şi ea, un suflet de natură suprasensibilă, care se simte şi se află în orice lucru din jur.

Să nu uităm că modelul de referinţă al unui act de creaţie este pregătirea sufletului pentru recunoașterea imortalității sale. Iar, în acest caz, Marea Operă a Creaţiei este produsul unui suflet care, stătător sau călător, îşi etalează splendoarea, erudiţia şi energia substanțială, într-o suprarealitate.

Privirea pătrunzătoare a unor ochi luminaţi de reprezentările artei cuprinde trăirile unui artist a cărui realitate este legată, în principal, de lumea exterioară sau mai bine zis, de cunoaşterea esenţei lucrurilor (anterioară experienţei concrete).

Privirea pescăruşului

On Septembrie 24, 2021

În artă, omul nu reprezintă nimic pentru sine însuși, ci numai în relație cu un punct pe care natura îl creează prin similaritate și contiguitate.

Un pescăruș plutește lin pe apa mării, undeva în larg. Valurile mici nu-l deranjează, căldura nu-l doboară. Pe de o parte el este văzut ca operă a naturii, pe de altă parte ca un simbol al libertății, zborul sufletului și plinătatea vieții. Până la urmă, viaţa lui nu este diferită de a celorlalţi pescăruşi, doar că el este singurul care atrage atenţia printr-un lucru interesant: pare a fi capabil să cucerească privirile tuturor.

Dar, întrebare: ce vede el atunci când privește spre plajă?

Vede niște puncte mișcându-se aleator, individualități întru totul autonome, nelimitate prin număr. Vede oamenii drept niște rătăciți, dacă nu chiar ca renegați. Aceste puncte sunt separate între două realități: una matematică, una vizionară. Iar dacă ne raportăm la puncte, atunci lumea oamenilor poate fi intuită ca o lume a păsărilor.

Cred că omul se poate constitui în specie și poate fi una cu pescărușul, pentru că este tot un punct văzut de la depărtare, din larg, nelimitat de constrângerea spaţiului şi timpului. Iar realitatea pescărușului se poate extinde la vederea unor puncte izolate de el, dar apropiate în depărtare, care pătrund ca ceva de sine stătător în universul lui finit.

Leadership: Eşti în stare să produci o creaţie atâta vreme cât îţi poziţionezi sinele în planul efectului de apropiere-mărire, sau cu cât înlănţuieşti mai mult finitudinea în infinitate?

Arta dobândește aici în chip necesar caracterul unei perspective revelate ca o distanțare dintre anumite puncte, pe un plan de imagine plat. Din acest motiv adaosurile de culoare şi de lumină, fiind o cauză nemijlocită a creaţiilor artistice, se întâmpla să deschidă o vastă perspectivă de înţelegere a efectului de apropiere-mărire și de depărtare-micșorare. Și ce facem mai departe cu această perspectivă? Ei bine, o convertim într-o tehnică de pictură.

Menirea acestei tehnici este de a surprinde latura unei figuri reprezentative în care succesiunile de puncte se vor înfățișa în cele din urmă ca totalitate.

Pescărușul poate să împrumute naturii o manifestare a omului sau vederea lui, numai dacă distanța dintre puncte este considerată identitatea absolută dintre universal și particular. Cu cât pescăruşul este mai mult văzut ca un univers autonom, cu atât artistul este mai organic, fiind capabil să înlănţuiască mai mult finitudinea de infinitate.

Marii artiști știu să combine după bunul plac distanța dintre o latură arbitrară și latura opusă ei. Ei mai știu că deseori contrariile se află în același raport în care se află natura și libertatea, punând accent pe ideea de "absolut", intuit în fenomen sau în relaţie cu particularul. În artă, omul nu reprezintă nimic pentru sine însuși, ci numai în relație cu un punct pe care natura îl creează prin similaritate și contiguitate.

A-ţi poziţiona sinele în planul efectului de apropiere-mărire înseamnă să imortalizezi o scenă din întinderile vaste ale îndepărtatului – în relaţie cu particularul, încât ceea ce

urmează să revelezi în artă să aibă un caracter unitar, sintetic şi individual.

Privirea pescăruşului se apropie de privirea artistului, fiindcă în amândoi se oglindeşte spaţiul unei alterităţi care pune în scenă o anumită identitate menită să reflecte - ca marcă distinctivă – "unitatea care constituie plăsmuirea infinitului în finit".

Source: https://neculaifantanaru.com/privirea-pescarusului.html

Privirea selectează ceea ce sufletul caută

On Iulie 22, 2024

Percepția vizuală a lumii exterioare oglindește profunzimea și complexitatea peisajului interior al observatorului.

Într-o grădină plină de viață, o musculiță își caută locul cu frenezie, cu acea determinare necurmată a ființelor mici. Dar îşi caută locul aşa cum artistul, în devenirea sa, caută prin simțuri să cunoască și să înțeleagă lumea. Zborul ei haotic, asemenea traiectoriei unui electron într-un atom aflat în stare de energie maximă, ilustrează perfect teoria haosului în sistemele complexe, dar în același timp denotă, la fel ca în artă, acea armonie ascunsă în aparenta dezordine. Fiecare mișcare a musculiței, aparent aleatorie, face parte dintr-un pattern mai mare, invizibil ochiului neatent - exact ca destinele oamenilor în marea tapiserie a existenței.

Florile, în diversitatea lor cromatică, reprezintă spectrul complet al emoțiilor mele: trandafirii roșii - pasiunea nestăvilită; margaretele galbene - bucuria simplă a vieții; lalelele mov - misterul necunoscutului. Această grădină nu este doar un ecosistem botanic, ci *un verdadero mandala de mi psique*, unde fiecare petală și fiecare frunză își are locul său precis în marele design pământesc. Perspectiva oculară influențează direct interpretarea și răspunsul emoțional la stimuli.

La urma urmelor, ce este mai important, altceva decât a şti că opera căreia ochii tăi îi dau viaţă, *Alethesira Icnusemut Ulgarorium*, este expresia unei lumi create pentru plăcerea imaginaţiei, o mărturie a frumuseții și încrederii tale interioare răspândită în jur prin felul ochilor de a spune ceea ce-şi doreşte sufletul. Din această cauză, poate, obiectivul principal al imaginii în care îmi încadrez sufletul este legat de cercetarea şi deplina valorificare a potenţialului constructiv al culorilor pe care mi-l dă darul artistic de a exista într-o lume fără frontiere, unde imaginația se îmbină cu realitatea.

Leadership: Poți să te focalizezi pe o singură perspectivă prin felul ochilor de a-și menține o vedere precisă și clară, pe măsură ce distanța față de obiectul privit se micșorează?

Musculița, în a ei "Azenthopia Floralis" (acea stare de anxietate existențială produsă în fața frumuseții copleșitoare a lumii), este precum un Ulise modern, navigând pe marea incertitudinii, căutând un Itaca al sensului vieții, dar și o condiție indispensabilă creației: *"Vederea periferică captează esența întregului, așa încât detaliile se contopesc într-o viziune holistică a realității."*

Zborul ei frenetic, văzut de sus, desenează parcă ecuațiile lui Lorenz, cele care stau la baza teoriei haosului, amintindu-mi că din aparentul haos se poate naște ordinea cea mai sublimă. Bineînteles, în dansul cosmic al existenței, fiecare bătaie de aripă poate declanșa un uragan de semnificații. Prin urmare, musculiţa, cu înțelepciunea sa străveche, joacă totodată rolul unui Socrate al grădinii, provocând o libelulă la o maieutică a sinelui:

- Qué buscas, pequeña? Ce cauți cu atâta înverșunare în acest vârtej al existenței?

Răspunsul libelulei oglindește dilema fundamentală a fizicii cuantice - principiul incertitudinii lui Heisenberg:

- Nu știu exact ce caut. Poate un loc unde să mă odihnesc, sau poate doar să găsesc ceva ce

încă nu am descoperit.

Cu cât libelula încerca să-și definească mai precis poziția în viață, cu atât mai neclar îi devenea impulsul interior, şi cu atât arta îi apărea mai abstractă și inefabilă.

În acest moment de "artheosia", fuziunea dintre artă și epifanie, musculița a realizat că, asemenea particulelor cuantice, ea există simultan în toate stările posibile până în momentul "observației" sau al conștientizării de sine. Grădina întreagă devine un câmp cuantic al posibilităților infinite. Ocular, lumea se transformă în experiență personală. Practic, eeea ce vezi când privești înlăuntru este ceea ce arta revelează în exterior.

Leadership: Care este rolul tău de "observator" în transformarea potențialului artistic într-o operă concretă, știind că percepția cu care te alegi ulterior influențează realitatea înconjurătoare?

Oare nu sunt și oamenii, în esența lor artistică, armonioasă, semnificativă, asemenea acestei musculițe cuantice, existând simultan în multiple stări de conștiință până în momentul auto-observației? Nu cumva căutarea lor febrilă a sensului vieții, dincolo de efemerul clipei prezente, este echivalentul macroscopic al principiului complementarității lui Bohr, unde claritatea unui aspect al existenței noastre obscurizează inevitabil altele? Și nu cumva arta servește ca pod între aceste stări aparent contradictorii, tot așa cum simplitatea ascunde adesea profunzimea?

Natura servește ca oglindă pentru introspecția și autoanaliza umană. În final, musculița își găsi loc de odihnă pe o margaretă, într-un moment de iluminare instantanee. Această alegere aparent simplă, dar ca o morfină pentru mintea antrenată să observe ceea ce se ascunde ca mesaj în spatele realităţii, reprezintă de fapt rezultatul unui complex algoritm existențial, similar cu cel folosit de natura însăși în procesul de selecție naturală. Musculița descoperise, fără să știe, principiul minimei acțiuni din mecanica analitică, alegând calea optimă prin labirintul posibilităților.

Leadership: Cum se manifestă în interpretările diverse ale operei tale artistice ideea de simultaneitate a stărilor posibile de spirit, până în momentul observației unei priviri contemplative?

Povestea musculiței devine astfel o parabolă cuantică a condiției umane, un dans fractal între determinism și liber arbitru. Ne amintește tuturor de cuvintele lui Werner Heisenberg:

"Primul pahar de vin îl bem pentru sete, al doilea pentru plăcere, al treilea pentru insolență, iar restul fără număr."

Așa și noi, în căutarea sensului vieții, începem cu necesitatea, continuăm cu curiozitatea și ajungem la transcendență, doar pentru a descoperi că răspunsul a fost întotdeauna în noi înșine, asemenea unui cod QR existențial ascuns în ADN-ul sufletului nostru. Și tu, cititorule, în ce ecuație a existenței tale rezidă variabila necunoscută a inspirației creatoare? Ce principiu cuantic guvernează zborul gândurilor tale în grădina infinitelor posibilități de redare artistică a realității interioare?

Încotro zboară gândul tău în grădina vieții, când cauţi esența experienţei de creaţie?

Maniera de a înţelege leadershipul este similară modului în care zboară musculiţa: aparent haotic, dar cu un scop precis în minte. Iar pentru a înţelege arta trebuie sa fii peste tot, si

în acelasi timp sa te concentrezi pe fiecare detaliu.

Privirea selectează ceea ce sufletul caută atunci când dorul de frumos și armonie devine o nevoie existențială, precum este nevoia musculiței de a se contopi cu ritmul pulsant al naturii înconjurătoare, de a descoperi nectarul ascuns în inima florilor, sau de a găsi un loc de odihnă în vasta grădină a lumii. Nu uita că ochii sunt ferestre prin care sufletul explorează universul naturii.

Source: https://neculaifantanaru.com/privirea-selecteaza-ceea-ce-sufletul-cauta.html

Prizonier în propria creaţie

On Noiembrie 17, 2020

Cuvântul sfânt este un act artistic gândit și controlat prin care se realizează, direct sau indirect, apropierea de prezenţa Creatorului Suprem.

Am rugat stiloul să scrie despre mine, încât să mă cunosc mai bine prin a-mi cunoaşte limitele, ştiind că numai astfel lumea creaţiei va dezvolta o mişcare sferică pe coordonatele unei ontologii a conştiinţei cosmice. De altfel, creaţiei îi va fi mai uşor să-şi dezvolte obiectivitatea, conştientizarea limitelor reale, ştiind că stiloul este lumea unei conştiinţe universale aflată în mişcare rectilinie, mai ales dacă el va scrie în sfera unei filozofări teoretice despre coordonatele ontologice ale unei fiinţe autentice.

Stiloul este puternic atunci când guvernează materia şi o conduce, prin sfinţire şi iluminare, în direcţia unei imagini a cerurilor desprinsă din interpretările experienţei de receptare a creaţiilor aferente unui univers atemporal. Iar dacă planetele intră sub dominaţia lui Saturn sau Neptun, în egală măsură atunci când reprezint figura unei fiinţe ce pare să aştepte înfruntarea sorţii, înseamnă că stiloul va avea un cuvânt mai important de spus despre mine.

Aceste consideraţii trebuie luate în seamă şi pentru existenţa unei pensule care leagă lucrurile de stelele fixe, stabilind corespondenţa dintre imaginea unui sfânt şi natura celor 8 planete. Dacă acest instrument sensibil face totul atât de frumos pe pânza şevaletului, cu caracterul experimental al unei încercări de sondare a interiorului "ştiinţei despre fiinţă", o face pentru a atenua rivalitatea cu stiloul. Natura celui care va fi mai puternic dintre ele va câştiga cea mai mare semnificaţie în toate întâmplările vieţii mele.

Spun asta pentru că dacă aş corela scrisul cu una din stelele fixe, corespunzătoare naturii mele, atunci pensula va fi înscrisă, ca o adevărată prinţesă Andromeda, în simbolul unei fiinţe energetice care îşi caută reperul de ordin superior într-o călătorie mistică prin timpuri şi spaţii paralele.

Leadership: Poţi să elaborezi o viziune curat-plastică care să se bazeze pe ecourile lăsate de o imagine pe care nu ai cum s-o uiţi, chiar dacă o vezi o singură dată?

Aşadar, mă cunosc mai bine fiindcă stiloul a primit sarcina de a guverna în ceruri, deasupra tuturor corpurilor astrale, dar mai ales pentru că el este stăpânul tuturor virtuţilor mele. Mă cunosc mai bine fiindcă pensula, aparţinând Luminii Celeste, îşi împrăştie razele colorate peste planetele identităţii mele infinite, împrumutându-mi mii de înfăţişări în funcţie de realitatea în care se oglindesc raţiunea, inteligenţa şi conştiinţa infinită a universului.

Iar dacă cuvintele mele reprezintă elemente naturale pe care un alchimist le selectează pentru a elabora întregul conţinut al Marii Opere, ştiind că părţile lumii se atrag reciproc printr-o asemănare cu sufletul naturii, atunci nu trebuie decât să rostesc o invocaţie a pământului către ceruri ca să pot explica adevărata semnificaţie a lumii sub aspectul divin. Deocamdată lucrarea este neterminată, dar cu siguranţă atunci când va fi gata, va fi cea mai renumită din domeniul cultural-artistic.

Căci, da, stiloul meu acţionează prin mijlocirea puterii naturale date de subtilităţile şi motivaţiile scrisului incluse în studiul vieţii sufleteşti, ca dizolvant al conştiinţei de a aparţine unui Tot Nedivizat, la fel cum alchimistul acţionează asupra "Materiei Primordiale" în scopul deosebirii sufletului de corp, esenţialul de neesenţial, dintre "lucrul în sine" și "fenomenul abstract".

Dacă observaţi cu atenţie, viziunea pe care mi-o oferă stiloul despre lucruri şi despre mine însumi este o înfăţişare a unui moment extraordinar, preţios şi rar, când mă proiectez astral în altă lume ca să fac legătura între sacru şi poetic, între spirit şi corp.

Leadership: Poţi să încarci imaginea unei noi dimensiuni a personalităţii tale cu detalii care maximizează efectul recunoaşterii unei perspective noi de receptare a realităţii constituită prin intermediul cuvântului sfânt?

Iată, în acest fel se pot atrage elementele naturale, ca o chemare profetică tradusă în prisma infinită a sfinţilor, deci a artiştilor consacraţi: prin unirea dintre lucruri, gânduri şi fenomene, de altfel toţi suntem atinşi de ele la nivel de cunoaştere prin revelaţie. Or, ecoul imaginii pe care nu am cum s-o uit, fiindcă mă pune în centrul unei teme artistice vechi de când lumea: "Mâna care mişcă Aştrii", întruneşte condiţia obligatorie a unui spirit luminat de sclipiri de geniu ce şi-a dedicat întreaga existenţă universului numit "Eu însumi".

Dar aceleaşi elemente se pot respinge între ele prin caracterul unei călăuziri a privirii grosiere spre partea cea mai puţin prietenoasă cu mediul, spre partea cea mai puţin vizibilă a materialului calitativ, aferent unei schimbări de substanţă ale distinselor "voci în materie", greu de transpus într-un limbaj universal. Sau ale cărui sensuri preliminare au dispărut prin nefolosire, prin neîntreţinere sau prin neaducere aminte.

Aţi înţeles. Cuvântul sfânt este un act artistic gândit și controlat prin care se realizează, direct sau indirect, apropierea de prezenţa Creatorului Suprem.

Şi nu doar stiloul leagă arta de alchimie, cerul de pământ, sufletul de materie. Şi pensula pictorului poate face vrăji şi farmece, chemând soarele, luna, stelele, elementele naturii să o ajute în ceea ce vrea ea să ducă la bun sfârşit, exprimându-se printr-un limbaj magic care dă viață unui dialog mutual între imaginea vizuală, partea verbală sau nonverbală din lucruri, și saltul în reflecția imediată asupra fiecărui amănunt al reducerii la esenţial. Adică, reducerea unei imagini în culori la nuanțe ale unei singure culori.

Imaginea cheie a dimensiunii personalităţii mele în plan artistic poate fi identificată cu o altă versiune a lui Eu Însumi, cel care voi fi la o altă vârstă, atunci când Creatorul Universului mă va chema să fiu una cu El.

Trăirile şi gândurile mele nu se pierd în negura timpului, ci se translatează din punct de vedere morfologic într-o cu totul altă formă, la fel cum arma unui pictor rămâne întotdeauna culoarea, în special dacă iau în considerare un anumit grad de comparaţie cu ceea ce se numeşte "cuvântul-imagine".

Cu claritate, cu duioşie, fără pretenţii de exclusivitate, sper ca apropierea mea de artă să fie suportul vizibil şi fizic al unei memorii care aduce tuturor amintirea comună a unei lumi cândva existente, dar neculese pe câmpul unei discuţii despre semnificaţia cuvântului "compoziţie". Încă îmi caut înţelesul lăuntric...

Prizonier în propria creaţie este artistul atent şi minuţios, înclinat să folosească stiloul şi pensula în scopul producerii unei eliberări din cătuşele gândurilor care absorb existenţa unei determinări superioare explicată în termeni de "similaritate dusă la nivel superior".

Da, aş vrea să fiu Creatorul Universului, poate chiar sunt, dar nu sunt sigur că sunt în stare să-mi suport în singurătate luciditatea, judecata la care m-am supus.

Prizonier în pustiul ştiinţei

On Noiembrie 11, 2013

Caută să cuprinzi universul ştiinţei, fără să-ţi extinzi perimetru de exploatare a omului dincolo de limita admisibilului.

Precizia măsurătorii unui perimetru depinde de metodele şi instrumentele folosite, care sunt alese în funcţie de precizia dorită şi timpul aferent. Dar când vine vorba de om, de "terenul" acesta greu de apreciat, greu de exploatat şi de pătruns, constituind o provocare pentru oricine se avântă pe meleagurile ştiinţei, se cere şi efectuarea măsurării unghiurilor caracterului care se modifică odată cu etapele vieţii.

Ştiinţa este impactul unei tehnologii asupra vieţii, asupra realităţii şi asupra puterii. Astfel, cercetătorul poate folosi în sprijinul experimentelor sale una din următoarele metode. Metoda deterministă, dar cu impact negativ asupra statusului funcţional. Sau metoda profundă, care sensibilizează până la limită, sau chiar dincolo de ea, mărind pulsaţia conştiinţei.

Doctorul Frederick Chilton alege metoda de mijloc: condiţionarea subiectului principal de studiu prin izolarea lui de orice contact cu lumea exterioară. O teroare subtilă care întrece picătura chinezească prin simplitate, cauzând acea necesitate lăuntrică de a comunica orice gând sau sentiment. Singurătatea produce starea de suferinţă supremă. Şi ea se cere umplută numai prin dialog.

Tentaţia cea mai mare a unui om de ştiinţă este să se considere un miracol al naturii prin însăşi experienţa sa de a interveni în cursul firesc al lumii, pentru asta fiind în stare să renunţe la orice lucru sau fiinţă care nu-i este de folos.

Doctorul Chilton vrea să facă noi descoperiri, să aducă noi detalii despre complexitatea factorului uman. Aflat sub imperiul pasiunii imense de a cerceta ascunzişurile omului, el îl supune pe Hannibal Lecter încercării repetate de a se autodepăşi într-un cadru foarte restrâns. Vrea, poate, să recreeze natura umană în funcţie de rezultatul spectaculos al măsurătorii unui sistem care nu este determinist. Şi să emită noi teorii. Dar pentru a scoate la iveală comori de ordin ştiinţific, Chilton trebuie să se dedice trup şi suflet tentaţiei sale nebuneşti de a destabiliza structura de fond a pacientului său.

După cum marele erudit Richard Bentley voia să folosească *"Principia"* pentru a demonstra intervenţia lui Dumnezeu în mersul lumii, dr. Chilton vrea să folosească cunoştinţele dobândite pe urma observării lui Hannibal Lecter pentru a demonstra o nouă dimensiune a naturii umane, supuse rupturii de echilibru între raţiune şi emoţie. Apoi, nu-i mai rămâne decât să se debaraseze de "cobaiul" său.

Leadership: Îţi explorezi lumea interioară sub deviza "Stay Alive", adăugând valoarea "True" la condiţia de fond a reprezentării tale pe traseul sinuos al formării unui caracter puternic?

Însă Hannibal Lecter, cobaiul bătrân rezistent la orice veninuri, reacţionează întotdeauna imprevizibil. Nimeni nu poate experimenta slăbiciunile sale, cu niciun chip el nu cedează în faţa unui tratament ostil. Nimeni nu poate să bată un cui de plastic în carcasa de oţel a minţii sclipitoare, oricât ar fi de maleabil. Şi asta deoarece procedurile stocate în mintea sa, cu numeroase instrucțiuni de control și comenzi avansate de update, sunt greu de schimbat.

În cazul lui Hannibal nu se pot înregistra deviaţii de personalitate. Iar funcţiile de căutare " *VLOOKUP* ", *HLOOKUP* şi " *MATCH* ", la nivel de gânduri, emoţii şi trăiri, ca metode de investigare şi observare amănunţită, sunt foarte greu de accesat de către un cercetător.

Cu atât mai puţin în cazul doctorului Frederick Chilton. Căci dorinţa lui debordantă, care ar necesita sute de ore de cercetări, nu poate depăşi altitudinea de mii de încercări de reproiectare a gândirii fiinţei umane la care a ajuns Hannibal Lecter.

Nivelul cel mai înalt al reuşitei lui Hannibal, în ceea ce priveşte capacitatea de persuasiune, este aidoma unui munte inaccesibil majorităţii alpiniştilor. Iar acest Great Eyry pe care doar foarte puţin psihologi îl pot atinge, este, ca să spunem aşa, inaccesibil doctorului Chilton. Acest alpinist incomod, fără frânghii de căţărare, este neglijat complet de biruitorul înălţimilor cele mai de sus.

Există o limită în precizia cu care se face oricare măsurătoare, în funcţie de deprinderea operatorului. Mai ales dacă acestuia îi lipseşte elanul pentru creaţie al omului de geniu care, datorită autocunoaşterii şi experienţei profunde, nu are nevoie să izoleze o minte străină ca să cuprindă universul ştiinţei.

Leadership: Îţi experimentezi împlinirea de ordin profesional pe „subiecte umane" mai avansate, cu precădere în situaţia în care te pui în prim planul unui fenomen care nu este direct, ci intermediat de o vedere peste "întreg" ?

Efectul folosirii funcţiei şi autorităţii asupra individului, mai ales asupra potenţialului sau extraordinar de a furniza noi probe utile, concludente, pertinente cauzei pe care o serveşti (atingerea perfecţiunii în practica leadershipului), nu este uniform pe tot parcursul drumului până la țintă pe întreg ciclul de evoluţie.

A încerca să dezvolţi o nouă modalitate de gândire, exploatând factorul uman ca pe o provocare uriaşă, nu-ţi va garanta ieşirea din labirintul de contradicţii în care sigur vei ajunge să te pierzi.

Intenţionezi să foloseşti cunoştinţele dobândite pe urma observării omului, care se supune doar propriei sale autorităţi, pentru a demonstra o nouă dimensiune a naturii umane? Dacă da, atunci ia mai întâi în calcul " *imprevizibilul* ", harta imprecisă a modului în care el reacţionează.

Materia primă, substanţa primordială a întregii tale activităţi de cercetare, *Omul* , poate produce un excedent de concluzii dificil de asimilat. Sau poate crea anumite ambiguităţi care te plasează într-o zonă incertă. Aşadar, caută să cuprinzi universul ştiinţei, fără să-ţi extinzi perimetru de exploatare a omului dincolo de limita admisibilului.

Căci, s-ar putea ca în dorinţa de împlinire de ordin profesional, făcând experimente pe „subiecte umane" cu structură complicată ca experienţă şi model de gândire, să te împotmoleşti şi mai tare într-o rutină a analizei şi mestecării informaţiei. O dinamică neprevăzută a expansiunii spre nişte orizonturi pe cât de ademenitoare, pe atât de obscure şi de înşelătoare.

O vedere peste "întreg" se formează din tentaţia de a cuceri culmile cele mai înalte ştiinţei, sub aspectul unei intervenţii de ordin psihologic asupra omului, în încercarea de a face din el un instrument pasiv în mâinile unui Dumnezeu atotputernic.

Prizonier în pustiul ştiinţei devine acel lider care, în dorinţa de a atinge performanţe deosebite, se cramponează pe disecarea "factorului uman" luat ca o entitate individuală. Pierzând astfel din vedere "factorul uman" ca o entitate colectivă. Ca urmare, în loc să minimalizeze riscul apariţiei unor efecte nedorite, el rămâne captiv al unei cercetări care îl îndepărtează de scopul iniţial.

*** Notă:** The Silence of the Lambs (1991)

Prizonierii timpului

On Martie 19, 2014

Activează prezentul printr-o comandă de tip "Update", ca să asiguri unitatea dintre conţinut şi formă în strânsa lor coeziune şi interdependenţă.

Neliniştit, dar stăpân pe sine, generalul Wellington era călare şi rămase acolo toată ziua, în aceeaşi atitudine, puţin mai sus de vechea moară de la Mont Saint-Jean. Wellington a dat dovadă de un eroism rece. Ploua cu ghiulele. Aghiotantul Gordon căzuse la picioarele lui. Lordul Hill, arătându-i un obuz care tocmai exploda, îi spuse: " *Milord, ce instrucţiuni şi ce ordine ne lăsaţi dacă veţi fi ucis?* "

Wellington îi răspunse: " *Să faceţi ca mine ! Să ţineţi piept aici până la ultimul om !* " *

Leadership: Îţi raportezi forma de manifestare a sinelui la conţinutul timpului, într-un punct în care se suprapun efectele ambiţiei excesive cu acţiunea unor anumite solicitări ale cauzelor evenimentelor?

Liderul este factorul important în promovarea valorilor şi idealurilor, este schimbarea plină de semnificaţii şi plină de provocări (nu de promisiuni), pe care o văd ceilalţi. Este un fel de generator al posibilităţilor de a juca un rol-cheie în promovarea unei conştiinţe care trezeşte oamenii din starea dominantă de confuzie sau moleşeală, îndemnându-i la acţiune prin adoptarea unei atitudini ferme care pune în valoare calităţile lor cele mai relevante.

Vei înţelege că în evoluţia leadershipului există anumite evenimente care nu sunt luate în seamă serios, pe care istoricii şi experţii fie le evită, fie le trec sub tăcere. În special prezentul pur al trăirii omului, existent mai ales în stadiul trezirii conştiinţei, care dă startul spre autenticitate, marcată de îndemnul la deşteptare, la luptă, la unitate.

Numai acest prezent, activat printr-o comandă de tip "Update", continuă să te reprezinte, îndemnându-te să te gândeşti la ce poţi face mai bine pentru a cuprinde încă un vârf de experienţă necesară consolidării valorilor şi obiectivelor care dau fermitate leadershipului. Fii responsabil pentru acele evenimente care fac o diferenţă şi transformă atitudini.

Ce se întâmplă în fundamentele spirituale ale acestei evoluţii, începând cu prezentul, unde găsim în germene multe forme de manifestare ale sinelui adevărat care reuşeşte să se conecteze la sfera evenimentelor, automotivându-se şi învingându-şi condiţia de prizonierat într-un timp care continuă să se dilate?

Pentru obţinerea unor performanţe garantate, ca mod de achitare a obligaţiei morale faţă de susţinătorii tăi, este important să-ţi raportezi forma de manifestare a sinelui la conţinutul timpului, la acea unitate nevăzută care îţi marchează fiecare pas din viață, mereu, în orice circumstanțe. Adică să accepţi sensul existenţei ca al uneia care este, în esenţă, o lucrare desfăşurată pe frontul de luptă al motivaţiilor, al temerilor şi al perspectivei asupra distribuirii statusurilor. Ca lider, tu eşti deţinătorul unui status care influenţează statusurile celorlalţi oameni în mijlocul evenimentelor.

Leadershipul este timpul pe care ţi-l acorzi ţie însuţi într-o călătorie din care s-ar putea să nu te mai întorci, dar din care înveţi o lecţie importantă: mai bine să rezişti oricăror opoziţii, decât să-ţi dispreţuieşti propria fiinţă aleasă ca model de decizie hotărâtoare care schimbă destinul pentru generaţiile viitoare.

Prizonierii timpului reproduce acea realitatea resimţită acut căreia trebuie să-i găseşti mereu o contrapondere în faţa incertitudinilor şi, mai ales, a fatalităţii, pentru a nu-i deveni victimă prin simpla acceptare a statusului de *persona indefensos* . Reliefează necesitatea de a fi ancorat în prezentul mereu în schimbare, în funcţie de cerinţele evenimentelor de zi cu zi, pentru a face faţă unui viitor incert.

*** Notă:** Victor Hugo - Mizerabilii (Cartea întâi - Waterloo);

Prizonierul unei gândiri prodigioase

On August 31, 2014

Creează-ţi o imagine obiectivă a ceea ce vrei să fii, fără să te poziţionezi într-un context variabil de evoluţie situat la limita dintre cunoscut şi necunoscut.

Nu eram ca una din acele fiinţe cuprinse între formulele unei realităţi fără adevăr, fără deschidere, fără întoarcere, pline de contraste, despre care numai Cyrano de Bergerac, în călătoria lui spre soare, în imaginaţia lui de necuprins, ar fi luat la cunoştinţă. Nu eram nici ca unul din acei titani din Olimp, înzestraţi cu puterea de a stăpâni universul. Da, pare neînţeles. O mândrie invincibilă mă lega, ca în vraja unor obscure solicitări ale căutării de sine, de o altă faţetă a personalităţii mele.

Simţeam că ceva mă urmăreşte, umbra ştearsă a propriei mele slăbiciuni. Ba nu, era altceva, o tentativă de construire a unei identităţi aparte, prin refuzul oricărei imperfecţiuni, prin negarea oricărei esenţe care ar putea să se ridice şi existe mai presus de Eul subiectiv. Straniu, nu mai eram sigur că sunt personajul din ecranizarea propriei mele vieţi. Ci doar un mecanism de interacţiune dintre două extreme, mărginit şi nemărginit. Un mic univers oscilant, în care totul este variabil, în care nu mai poţi fi sigur nici măcar de trecerea timpului, în care nu există legi, în care nu mai primează realitatea. Ci doar imaginarul.

Eram bine poziţionat în această dimensiune a polarităţilor, precum eroul unui roman celebru care oscila fără limite între lumea imaginară a cărţilor şi propria sa viaţă interioară, în care era zăvorât. Fiecare secundă nu mai conta, nimic nu mai putea fi cântărit cu luciditate, fiecare atom din mine se orienta pe o nouă frecvenţă. Asta era căptuşeala mea, tâlcul meu din spatele întrebărilor fără răspuns.

Nu aşa se spune, că omul, înainte de a-şi pierde personalitatea, se eclipsează în dosul ficţiunii ţesuse cu naturaleţe în cele mai reuşite pagini. Totul începea să se învârtească în mintea mea, încet, ca un du-te-vino al cuvintelor magice dintr-o carte fără sfârşit. Mi se părea totul ireal, ieşit din cadrul puterii mele de înţelegere. Inevitabil, eram obsedat de esenţa a ceea ce eram. Cred că o luasem razna de tot cu această obsesie. Nu mai ştiam dacă pot rămâne aceeaşi persoană sau nu, o parte a unui capitol dintr-o carte rămasă neterminată.

Leadership: Îţi analizezi poziţia faţă de ceea ce superior propriei tale realităţi, dând viaţa unor noi modele de interpretare a propriei existenţe care nu se repetă niciodată?

În încercarea de a da viaţă unor noi modele de interpretare a propriei existenţe, care dau consistenţă laturii nevăzute a varietăţii de roluri, valori şi aşteptări, dezvoltându-le şi implementându-le într-o „lume nouă", trebuie să-ţi analizezi poziţia faţă de ceea ce superior propriei tale realităţi.

Adică, să trasezi coordonatele unei viziuni mai profunde, mai complexe, dincolo de lumea materială, care poate să asigure continuitatea gândirii bazată pe o altă manieră de a vedea lucrurile şi de a înţelege viaţa. Subiectiv şi obiectiv. Imaginar şi Real. Dar fără să te rezumi la orizont plin de paradoxuri.

Puterea gândirii superioare, prin formarea unei noi concepţii despre sine, inserate în formula magică „ *I am a completely different person* ", îndreaptă viziunea într-o direcţie paralelă conştiinţei, prin virtutea de a se automultiplica şi amplifica.

Acest lucru este posibil prin manifestarea nemulţumirii faţă de sterilitatea prezentului, sau prin cultivarea unui ideal înalt, autoimpus, care înlătură efectele de umbră, de măşti, a realităţii interioare, lăsând loc posibilităţilor de imaginaţie să se concretizeze într-o formă materială.

Atunci când simţi că nu aparţii unui anumit loc, când simţi că nu eşti suficient de puternic să-ţi asumi rolul de protector al unei gândiri independente, ajungi să te proiectezi în viitor altfel faţă de cum eşti. Ceea ce denotă o abordare a cunoaşterii dincolo de frontierele realităţii, acceptate ca fundament al evoluţiei personale. O cunoaştere pusă sub semnul subiectivităţii unei reflecții sensibile a realității, dar care asigură o mai bună înțelegere a sinelui și a motivațiilor personale. În acest caz, omul capătă o valoare adiţională, pozitivă şi negativă totodată, prin acceptarea dependenţei faţă de un alt fel de a fi, într-un context mai greu de înţeles pentru mentalităţile retrograde.

Singurul model de interpretare a existenţei care nu se repetă niciodată este în strânsă legătură cu manifestarea unei noi realităţi din poziţia conştiinţei de a nu denatura frumuseţea lumii văzute prin prisma experienţelor proprii. Iar ceea ce este superior acestei realităţi, neputându-se concretiza într-o formă materială, corespunde tentativei de construire a unei identităţi aparte, prin negarea oricărei esenţe a unei vieţi cu semnificaţie care ar putea să se ridice mai presus de Eul subiectiv.

Leadership: Oscilezi între două contradicţii: datoria de a accepta adevărul a ceea ce eşti şi necesitatea de a-l ascunde?

Vis sau realitate? Eroul principal al romanului „Reţeaua gândurilor" se întreba dacă ceea ce a trăit este un produs oniric sau este, dimpotrivă, adevărat. Dar cel care îşi punea de fapt întrebarea este chiar autorul, Herbert Frank, iar sensul ei nu pare altul: *nu-i aşa că asemenea lucruri ar trebui să nu se întâmple decât în vis?*

Leadershipul este parte a unui proces de evoluţie din ce în ce mai greu de anticipat, promovând armonia dintre gândire, existenţă şi realitate, ce nu îmbrăţişează decât particularul, adică o reprezentare unică a identităţii. Altfel spus, un lider poate să oscileze între două contradicţii: datoria de a accepta adevărul a ceea ce este şi necesitatea de a-l ascunde, în cazul în care se eclipsează în dosul ficţiunii datorate mândriei de a fi mai mult decât este.

De fapt, fiecare lider va fi supus probei „trăirii" de-a lungul procesului de evoluţie, prin intermediul nevoii de a aduce în planul concretului lucrurile considerate nepalpabile, idealiste sau irealizabile. Prin exploatarea nevoii de identitate şi prin satisfacerea nevoii de reinventare personală.

Din prisma cunoscutului şi a necunoscutului care influenţează direct realitatea asupra căreia te concentrezi, o parte a leadershipului s-ar putea constitui într-un fel de ştiinţă a relaţiilor dintre aspectele cele mai diverse ale vieţii şi aspectele ascunse ale personalităţii ce ies la suprafaţă doar printr-o deschidere către fantastic, după multe încercări de definire a noţiunii de "gândire inovatoare".

Prizonierul unei gândiri prodigioase este omul care caută sa se cunoască mai bine şi să genereze o devenire favorabilă, prin abordări neliniare ale realităţii, printr-o conturare accentuată a neverosimilului.

Dar numai cine îşi creează o imagine obiectivă a ceea ce este, fără să se poziţioneze într-un context variabil de evoluţie (trecându-l prin sita imaginarului şi structurându-l în sensul ideologiilor prezentului), va putea să-şi păstreze coerenţa identităţii.

Analizează cu seriozitate şi opusul evoluţiei, creaţia pe care tu însuţi o zămisleşti şi ţi-o impui: „ *To be someone else* ".

Source: https://neculaifantanaru.com/prizonierul-unei-gandiri-prodigioase.html

Proba de îndemânare

On Februarie 08, 2009

Ajustează-ţi atitudinea şi practicile adecvat în raport cu propriul tău potenţial de a crea rezultate, pentru ca leadershipul tău să prindă contur.

În timpul unei călătorii pe Nil, faraonul Kheops a dorit cu orice preţ să verifice abilităţile fiilor săi de a conduce o barca şi i-a pus să vâslească. El le-a spus fiilor săi: " *Cine ştie să conducă o barcă îşi dovedeşte deja capacitatea de a guverna o ţară. Amândouă cer îndemânare, statornicie şi fermitate.* "

Abilitatea de a-i conduce pe oameni este similară cu conducerea unei bărci. Oricât de banal ar părea la prima vedere condusul unei bărci nu este un lucru uşor. Dacă urci pentru prima oară într-o barcă abia o vei putea urni din loc, iar apoi, mai mult ca sigur, ori te vei învârti în cerc ori te vei deplasa foarte încet. Dar cu timpul, dacă exersezi, dacă înveţi cum să mânuieşti vâslele şi cum să-ţi sincronizezi mişcările braţelor, vei putea să navighezi în direcţia aleasă de tine cu mai multa uşurinţă.

Dacă eşti la început de drum şi nu ştii cum să-i conduci pe oameni în direcţia aleasă de tine, probabil că îţi lipseşte îndemânarea. Însă nu trebuie să îţi faci griji. Este normal ca la început să fii neîndemânatic. Fii convins că foarte puţini lideri au avut un talent înnăscut, marea lor majoritate şi-au cultivat în timp talentul. Doar exersând zi de zi vei ajunge să deprinzi cunoştinţele şi abilităţile necesare unui leadership eficient.

Leadership: Începi să-ţi manifeşti înclinaţia spre asumarea gestionării riscului de tipul "transfer de prerogative" datorat exemplului semnificativ de determinism creat în diferite activităţi voluntare?

Aşa cum un bun cârmaci opreşte nava, ori o face să vireze, spre a ocoli vârtejurile primejdioase pe care vâslaşii nu le zăresc – tot aşa şi potenţialul tău de lider, ca să nu se diminueze, şi pentru ca influenţa ta să continue să crească prin intermediul celorlalţi, trebuie mai întâi să-ţi ajustezi atitudinea în mod corespunzător, să schimbi ceea ce nu merge şi să fii prudent. Gestionează-ţi bine resursele interioare şi abilităţile, coordonează-ţi mai bine practicile în aşa fel încât să simţi că faci progrese. Nu uita că progresul tău contribuie la progresul celorlalţi.

Nimic nu este uşor, dar nici imposibil. Obţinerea unor performanţe de nivel înalt necesită un efort continuu şi susţinut. Dacă te dedici studiului neîntrerupt şi dezvoltării profesionale, vei deprinde cu timpul abilităţile necesare pentru a lucra eficient cu oamenii şi pentru a-i conduce. Cu certitudine trebuie să dai dovadă de îndemânare pentru a-i atrage pe oameni de partea ta. Iar îndemânarea se dobândeşte în timp, prin practică şi exerciţiu.

Transferul de prerogative se datorează exemplului semnificativ de determinism creat în diferite activităţi voluntare atunci când avansezi cu îndrăzneală pe o cale neumblată învăţând să îţi ţii echilibrul pe o distanţă cât mai lungă. Mai întâi echilibrul dintre ceea ce merită să faci și ceea ce poți să faci, apoi echilibrul dintre ceea ce eşti şi ceea ce vrei să arăţi lumii.

Determinismul se manifestă în condiţiile existenţei unei legături de cauzalitate între faptele pe care le săvârşeşti în favoarea cuiva şi judecăţile tale apreciative bazate pe cunoaşterea şi abilităţile pe care le deţii, între tendinţele tale de autonomie şi tendinţele de a apela la altcineva în situaţii în care decizia o poţi lua singur.

Sau, după cum spune dicţionarul, determinismul este o concepție conform căreia se identifică cauzalitatea cu necesitatea, excluzând întâmplarea.

Modul în care îţi menţii echilibrul în orice situaţie determină valoarea timpului pe care îl controlezi prin voinţa cu care abordezi o ascensiune îndrăzneaţă, prin voinţa cu care ai reuşit să treci peste teamă şi să obţii noi performanţe.

Proba de îndemânare începe cu experienţa trăirii unui eveniment de tipul "First Look", la care iei parte dintr-o poziţie de curiozitate, şi se finalizează cu prilejul unui eveniment de tip "Stay in Balance" la care eşti obligat să te declari apt.

Pe scurt, leadershipul trebuie să fie un proces dinamic, bazat pe motivaţie, şi nu trebuie transformat într-un duplicat care are valabilitate doar în ziua curentă "examinării" tale. Pentru ca leadershipul tău să prindă contur şi să aibă valabilitate pe termen lung, trebuie să-ţi ajustezi atitudinea şi practicile adecvat în raport cu propriul tău potenţial de a crea rezultate, chiar şi în lipsa examinatorilor.

*** Notă:** Guy Rachet - *Keops si Marea Piramida* , Editura Lucman, 2004.

Problema centrală a montajului audio-vizual

On Iulie 15, 2010

Leadershipul în regie se manifestă prin abilitatea de a folosi presiunea timpului ca un catalizator pentru decizii creative, ajustând structura și intensitatea scenelor în funcție de momentele cheie.

Rămâne încă de rezolvat problema centrală a montajului audio-vizual. Termenul de realizare îl grăbește pe maestrul Eisenstein. De trei ori până acum a fost nevoit să-l readucă pe parcursul producției (în afara reducerii substanțiale prin filmarea bătăliei în plină vară). Ritmul acesta drăcesc îl obosește peste măsură. A fost o muncă de iad, va comenta după terminarea filmului, care l-a ostenit într-atâta încât, luni de zile după premieră, încă nu se poate concentra în obișnuita sa activitate teoretică.

Cât de mult ar dori acum să poată experimenta în liniște, cu metodă și control, atâtea gânduri și dorințe acumulate în anii de meditație asupra cinematografului sonor! Dar filmul trebuie să fie terminat până la 7 noiembrie. Termenul nu poate fi amânat cu niciun chip. De aici, dureroase renunțări: o scenă întreagă, cea de pe podul peste Volchov, anevoios filmată, este acum pur și simplu aruncată – spre marele regret al lui Eisenstein – pentru că graba nu permite finisarea ei. Întrevede o nouă tragedie: renunțarea la toate ideile sale privind montajul audio-vizual, imposibile de realizat fără mult răgaz, fără numeroase încercări la masa de montaj. Atunci, în acest moment, are norocul să se întâlnească cu calitățile deosebite ale lui Serghei Prokofiev.

Leadership: Poți să-ți demonstrezi capacitatea de a adapta planificarea inițială la realitățile producției, fără a sacrifica calitatea narațiunii?

Incompatibilitatea sau compatibilitatea insuficientă a multor scene în montajul audio-vizual limitează folosirea acestora în cazuri de complexitate narativă ridicată. În aceste condiții, este necesar să se recurgă la tehnici complexe – de exemplu, experimentarea cu ritmul, pentru a facilita coerența narativă. Mai ales că, pentru a se obține o narațiune completă, se utilizează uneori mai multe tipuri de montaj, fiecare dintre acestea având efecte satisfăcătoare în secvențe unde celelalte ar crea obsesii creative.

Practica a arătat că nu există un termen de realizare perfect inert, în ideea că timpul influențează întotdeauna procesul creativ. Ideile regizorului, cu excepția celor de structură și ale scenelor nepolare, sunt influențate mai mult sau mai puțin de natura presiunii timpului, judecând după faptul că deciziile creative se schimbă sub presiune. În general, într-o situație de urgență, scenele corespunzătoare meditațiilor profunde sunt deplasate spre momente mai puțin intense, iar cele corespunzătoare acțiunilor dinamice sunt deplasate spre momente mai intense, față de situația din planificarea inițială (când ideile erau libere).

Leadership: Poți să îți demonstrezi abilitatea de a menține coerența narativă în situații de complexitate ridicată, evitând obsesiile creative?

De obicei, au loc și modificări ale intensității și duratei scenelor, în efortul de a maximiza impactul în timp limitat.

S-au elaborat o serie de teorii care încearcă să lege aceste modificări de natura procesului de creație, mai exact de caracteristicile sale macroscopice – concentrarea regizorului și claritatea viziunii sale, ambele cazuri reprezentând factori cruciali în procesul creativ. Relațiile obținute pentru modificările intensității și duratei scenelor sunt foarte complicate, dar le putem

prezenta pe scurt aici ca fiind niște ecuații ale creativității sub presiune.

Așa cum solvenții influențează vibrațiile moleculare, presiunea timpului influențează ritmul și structura filmului, acesta fiind modul în care se nasc soluții creative neașteptate. De asemenea, renunțările dureroase la anumite scene, precum cea de pe podul peste Volchov, sunt similare cu modificările în structura moleculară cauzate de solvenți, mai ales că pot duce la o reconfigurare benefică a întregului. În final, întâlnirea cu Serghei Prokofiev poate fi văzută ca descoperirea unui "solvent" perfect, capabil să armonizeze elementele audio-vizuale chiar și în condiții de timp limitat, permițând astfel realizarea unui montaj audio-vizual complex și inovator.

Leadershipul în montajul cinematografic implică abilitatea de a depăși incompatibilitățile dintre scene, printr-un proces flexibil de tipul "montajului asociativ", pentru a menține coerența narativă.

Procedura chirurgicală necesită o planificare minuțioasă și precizie, similar cu rezolvarea problemei centrale a montajului audio-vizual. Medicul, asemenea unui maestru, trebuie să aibă control deplin asupra fiecărui aspect al intervenției. În timpul operației, echipa medicală trebuie să urmeze un ritm strict pentru a minimiza riscurile, la fel cum termenul de realizare grăbește producția. După intervenție, pacientul are nevoie de timp pentru a se recupera în liniște, fără perturbări, reflectând dorința de a experimenta în liniște și metodă.

Experimentarea și ajustările sunt cruciale pentru succesul pe termen lung, la fel cum gândurile și dorințele acumulate în anii de meditație asupra cinematografului sonor sunt esențiale. Fiecare decizie trebuie luată cu mare atenție, chiar dacă uneori, în ciuda eforturilor intense, se impun renunțări dureroase. Acestea sunt esențiale pentru a asigura cel mai bun rezultat posibil, în mod similar cu eliminarea scenei de pe podul peste Volchov, regretată de maestrul Eisenstein. Astfel, în această complexă procedură, apar tragedii și regrete, dar și norocul de a întâlni calitățile deosebite ale unui colaborator de valoare.

Esența leadershipului în cinematografie constă în capacitatea de a adapta viziunea creativă la constrângerile temporale, restructurând scenele în funcție de intensitatea momentelor cheie, pentru a menține coerența emoțională și narativă.

Problema centrală a montajului audio-vizual este că sincronizarea perfectă între sunet și imagine necesită timp și experimentare, urmând un proces meticulos până în momentul finalizării complete a filmului. Spun asta deoarece graba în producție afectează inevitabil calitatea montajului, menit să consolideze atmosfera și emoția, mai ales în ceea ce privește impactul asupra audienței.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Procedura de urgenţă

On Aprilie 23, 2010

Maximizează-ţi nivelul de autoacceptare şi motivaţie în asumarea unui rol cheie, prin intermediul a ceea ce te face să suferi în cazul când nu te ridici la înălţimea rolului tău.

În meseria de medic, care necesită foarte multe obligaţii şi un nivel înalt de instruire, nu poţi fi niciodată sigur de ceea ce îţi rezervă viitorul. O mulţime de probleme pot apărea pe neaşteptate, obligându-te să ieşi din modul tău standard de gândire, să te adaptezi situaţiilor foarte diferite, foarte complexe. Şi să gândeşti ca un om de acţiune care, cu întregul avânt al inimii sale, cu un entuziasm deosebit, dar bazându-se şi pe intuiţie şi cunoştinţe temeinice, se grăbeşte să-şi îndeplinească obiectivele care i-au fost atribuite.

Ca medic, fii convins că abilităţile, atitudinea, voinţa, capacitatea de reacţie rapidă, spiritul de discernământ faţă de tine şi faţă de alţii, îţi vor fi puse la grele încercări, în situaţii foarte delicate, în împrejurări cu adevărat extraordinare.

Leadership: Felul în care slujeşti unui scop al unităţii dintre conştiinţă şi angajamentul faţă de responsabilitatea socială, vine să demonstreze măreţia pe care o trăieşti prin cultivarea sentimentului de vinovăţie?

Să luăm exemplul unui ştrand, în care există mai multe bazine de înot, pentru copii şi adulţi. Eşti unul dintre cei trei medici, de la punctul sanitar de urgenţe (care, evident, trebuie să îndeplinească condiţiile de funcţionare), din cadrul Serviciului de Ambulanţă. Nu trebuie să fii mereu atent la ce se întâmplă în bazinele de înot, fiindcă asta intră în atribuţiile salvamarilor, dar este imperios necesar să fii pregătit să acţionezi în cazul în care se întâmplă un accident. Trebuie să fii o persoană responsabilă, capabilă să ia decizii rapide şi ferme.

Şi să presupunem că, într-o zi, când ceilalţi doi colegi ai tăi sunt plecaţi la masă, eşti anunţat că ceva groaznic s-a întâmplat la ultimul bazin de înot. În timp ce te deplasezi degrabă spre locul indicat auzi ţipete şi observi că este scos din bazin un copil livid şi fără vlagă. E întins pe nisip şi toţi se uită la el şi nu fac nimic. Ajungi imediat la faţa locului. Ce faci în clipa următoare?

1. Te panichezi şi încerci să-i contactezi telefonic pe ceilalţi doi colegi ai tăi sau pe şeful ierarhic?

2. Soliciţi intervenţia SMURD?

3. Întocmeşti foaia de observaţie?

4. Recoltezi probe pentru analiza de laborator (sânge, urină, coprocultura, spută, etc.)?

5. Intervii prompt cu măsuri de resuscitare cardiovasculară?

Măreţia pe care o trăieşti prin cultivarea sentimentului de vinovăţie se poate observa în felul în care reacţionezi atunci când ţi se reproşează anumite lucruri sau fapte: simţi că ţi se rupe sufletul de ce s-a întâmplat, dar consideri cu toată fiinţa ta c-ai făcut tot ce-ai putut ca să îndrepţi situaţia.

Desigur, normal este să intervii cu măsuri de resuscitare, şi abia ulterior să cercetezi cauzele care au dus la producerea tragediei. Cauzele pot fi multiple: stop cardiac, hipoglicemie, spasmofilie, atac cerebral, etc. Ar fi însă o greşeală care poate costa viaţa bolnavului să nu intervii degrabă cu măsuri de resuscitare şi să pierzi timp preţios cu îndoielile tale. Întâi şi întâi intervii cu ce poţi, cu toate resursele pe care le ai la îndemână, cu toate metodele posibile, cu îndrăzneală şi multă atenţie, înţelegând bine că numai de tine depinde viaţa celui în suferinţă. Dar, şi la asta voiam să ajung, cel mai important lucru este să respecţi procedura specifică instituită pentru asemenea cazuri.

Doar într-o astfel de împrejurare, când are loc un accident grav şi eşti nevoit să intervii, se poate observa iscusinţa ta, ca medic. Degeaba intenţionezi să faci bine un pacient dacă nu cunoşti şi nu respecţi procedura pe care o ai de urmat în caz de urgenţă, şi dacă nu dai dovadă de multă promptitudine, inteligenţă şi îndrăzneală.

Când cunoşti procedura, fă ce trebuie făcut într-o asemenea împrejurare gravă. În ceea ce priveşte soarta pacientului, ea stă numai în mâinile tale.

Leadership: Îţi urmăreşti propria poveste care cucereşte inimile tuturor într-un episod "Puterea destinului" care uimeşte prin intensitatea sentimentului pe care îl ai faţă de persoana căreia i-ai hotărât alt drum?

Este de o importanţă majoră ca în orice unitate medicală să fie clar precizata procedura în cazul primirii unor urgenţe medicale, astfel încât medicii să poată interveni prompt şi să ia imediat măsurile potrivite. Procedura de urgenţă implică, în primul rând, terapia necesară susţinerii funcţiilor vitale (respiraţie, circulaţie, tonusul neurovegetativ, activitatea sistemului nervos, excreţia, etc). Ulterior, când bolnavul are stabilizate funcţiile vitale se pot solicita investigaţii care să orienteze medicul spre diagnostic şi terapie etiologică.

Instituirea şi respectarea unei proceduri de urgenţă în unităţile medicale. Când medicul de gardă primeşte o urgenţă medicală, cum ar fi un bolnav aflat în stop cardiac, el trebuie să cunoască în prealabil procedura specifică pentru urgenţa respectivă şi să o poată aplica. Ce este imperios necesar: să ia proba pentru analize, sau să ia măsurile care se impun pentru că pacientul să-şi reia funcţia cardiacă?

Şi îmi îngădui, pe această cale, să mai pun o întrebare: medicul trebuie să acţioneze de unul singur, sau se cuvinte să apeleze şi la ajutorul altor medici? Răspunsurile la aceste întrebări trebuie să fie incluse în procedura de urgenţă, pe care orice spital trebuie să şi-o definească. Şi este important să menţionez faptul că orice procedură de urgenţă trebuie, în primul rând, să aibă definită noţiunea de urgenţă medicală.

Leadership: Dorinţa ta de a fi necesar într-o situaţie cheie depăşeşte urmările disponibilităţii tale de a accepta asumarea unui rol important din perspectiva a ceea ce eşti dispus să pierzi în cazul unui eşec?

Odată stabilită procedura de urgenţă, ea trebuie obligatoriu să fie cunoscută de către toţi medicii de gardă. În caz de eşec, dacă bolnavul moare, analizând fiecare situaţie în parte, se pot stabili cauzele care au dus la acest deznodământ nefericit, cauze care pot ţine fie de pacient, fie de medic, fie de lacunele procedurii în sine. Iar analiza este necesară pentru îmbunătăţirea continuă a activităţii medicale.

În leadership trebuie să existe o succesiune logică de activităţi şi acţiuni în ordinea importanţei efectelor lor. Există o importanţă gradată a acţiunilor pe care trebuie să le desfăşori, nu poţi acţiona doar urmându-ţi instinctul şi bazându-te pe încrederea în propria ta persoană. Ci este necesar să urmezi un anumit regulament, nu poţi acţiona numai după

capul tău, cum crezi tu că-i mai bine. Şi, mai presus de toate, ca lider trebuie să ai o capacitate organizatorică foarte bună, o capacitate decizională ţintită, pentru că efectele să fie cele scontate.

A răspunde de soarta unui om este ca şi cum ai savura cu nesaţ o îngheţată mult prea rece: nu trebuie să dai declaraţie pe propria răspundere în cazul apariţiei unor probleme de sănătate, dar trebuie fii capabil să înduri cauza şi intensitatea durerii care îţi vor afecta întreaga viaţă.

P.S. Într-o situaţie de criză nu mai ai timp să te gândeşti şi să te întrebi: „Acum ce fac", ci trebuie să ai bine stabilite priorităţile, cât şi succesiunea logică a activităţilor necesare înlăturării acestei situaţii nedorite. Desigur, în situaţii grave e bine să existe proceduri scrise.

Source: https://neculaifantanaru.com/procedura-de-urgenta.html

Procesul vizual reprezintă oglinda artistului

On Octombrie 24, 2023

Arta trebuie să renunțe la efemeritate pentru a oferi aspirații eternizate.

Marea își deschide infinitul în fața mea, printr-un soi de calm care face ca arta să capete profunzime într-un tablou care mă captivează şi, în acelaşi timp, îmi amplifică senzația că navighez prin adâncurile liniștite ale unei inimi contemplative. Însă ceea ce cheamă ființa mea la propria ei lume artistică, văzută ca lume a sensurilor profunde, cu deschidere spre spațiile interioare ale emoționalului, mentalului şi ale sufletului, în care funcționează realitatea duală a contrastelor dintre aparenţă şi esenţă, este acea pasiune inextingibilă pentru creație care mă face să nu pot încheia o zi până nu am văzut apusul într-o perspectivă în care timpul pare să se oprească.

Pictorul, supus intenției de a reconstitui ce vede, privește lucrurile ca o luptă a reflexelor, unele contra celorlalte, capabile să fragmenteze forma în așa măsură încât, în ciuda efectului de lumină și umbră, ele să pară simboluri vizuale. Deschise influențelor exterioare, lucrurile se pot modifica în spațiu fără să se anuleze reciproc, participând astfel la jocul colorat al atmosferei în care se află. Și, din profunzimea peisajului, continuat la nesfârșit în lumină, într-o balansare perfectă de nuanțe, lucrurile nu trebuie să creeze iluzia distanței, ci să pară absorbite într-o singură compoziție. Doar astfel reușesc să mă conectez cu esența mea creativă profundă.

Cine uită să asculte marea, uită de el însuși, iar cine n-o priveşte mereu cu dor, nu poate să înţeleagă adâncurile ei. Asta mă duce cu gândul la o poveste scrisă de Carlos Ruiz Zafon, unde o mulţime de oameni îşi doresc să pună mâna pe un roman misterios şi imprevizibil, dar lăsat cu totul uitării în "Cimitirul cărţilor uitate". Unii vor să-l cumpere plătind mai mult decât valorează, alţii îl caută ca să îl ardă. În orice, caz, "Umbra vântului" este o meditaţie profundă asupra destinului omului şi a reflexului acestuia în opera de artă, între peren şi efemer.

Leadership: Prin explorarea temelor profunde poţi influenţa modul în care percepi puterea de a imortaliza frumusețea momentului într-o creaţie artistică?

Într-adevăr marea, la care mă reîntorc mereu, cu neasemuitele ei privelişti pline de culori vii, explorează teme profunde precum destinul, moștenirea și relația dintre viață și artă, aşa încât reprezentarea imaginii mele în tablou pare să constituie portretul unei zile de vară la malul mării, în care briza mângâie delicat nisipul și valurile oferă o senzație plăcută de relaxare și libertate. Dacă romanul lui Zafon urmărește destinul unor personaje complexe și modul în care acestea sunt reflectate și chiar păstrate în cărți, fapt ce reprezintă o formă de artă perenă, tabloul meu urmărește să imortalizeze frumusețea momentului și să o transpun pe pânză, mai original ca oricând, pentru a fi apreciată și păstrată într-o altă formă de artă, cea vizuală.

În contextul unui pictor aflat pe litoral, situat direct în peisajul mării care-l reprezintă, în timp ce creează imagini ale peisajelor marine, ar putea găsi o multitudine de paralele cu spaţiul unui nou câmp de cuvinte, sau cu spaţiul unui nou mod de existenţă. Prin lucrările sale aparte, liniştitoare, sufletiste, el încearcă să surprindă câte un moment efemer, *un fragmento de eternidad*, aşa cum este lumina soarelui la apus, spuma valurilor, sau zâmbetul unui copil pe plajă.

Sub semnul sublinierii unui ecou al timpului, el transformă ceea ce este efemer în ceva peren, exact așa cum personajele din "Umbra vântului" sunt imortalizate prin cuvinte pe pagină.

Toate astea ţin de mine. Mi-am dat seama că însăşi pictura și literatura sunt forme de artă diferite, ambele având puterea de a conserva și transmite emoții, gânduri și fragmente din viață pe care altfel le-aş fi uitat sau le-aş fi pierdut, aşa cum se pierde un vis care se estompează. Atât pictorul, cât și eu, scriitorul, unul și același suflet creativ, fiecare explorând lumea în felul său unic, își folosesc talentele pentru a da naștere unor opere care transcend timpul și spațiul, creând astfel un tip de imortalitate, *Astverothesys Cullmhas*, direct corespondentă a Pietrei Filosofale.

Leadership: Imaginea pe care o creezi poate să capteze momentele pline de emoții într-o formă perenă ce va fi apreciată de generațiile viitoare, într-un soi de dialog atemporal?

Este timpul să mă reîntorc acasă, departe de mare, departe de litoral, departe de soarele arzător. În mod special, sunt conștient de trecerea efemeră a timpului, percepută ca un fel de moarte simbolică, un fel de retragere în neantul unei mari rătăciri din care nu poţi ieşi fără "firul Ariadnei".

Mareele vin și pleacă, schimbând în fiecare zi tabloul natural. Într-o zi, cât mai curând, mă voi întoarce pe litoral și mă voi pierde în peisajul vast al mării, în așa fel încât tabloul să capteze esența noastră profundă și să o reflecte în toată splendoarea ei.

Prin pictură, prin culoare, am captat aceste momente pline de emoţii într-o formă perenă, ce va fi apreciată de generațiile viitoare. Desigur, pictorul și marea sunt păstrători ai memoriei umane, capturând complexitățile și frumusețile vieții în operele lor de artă. Amândoi, supuși tabloului unei singure povești, facem parte din ceea ce sufletul adună în următoarele cuvinte, pe care vântul serii senine le transmite vântului, șoptindu-le doar stelelor răsăritoare:

"Îţi scriu pe ascuns, fără ştirea nimănui. Tu şi numai tu îmi vei recunoaşte vocea secretă. Îţi scriu doar ţie, ca să-mi descarc sufletul și să-ți împărtășesc frumusețea și tăria, într-o conexiune spirituală cu întregul univers.

Acum ştiu că te-am pierdut, că am pierdut totul, poate pentru totdeauna. Dar, chiar şi aşa, nu pot accepta să pleci pentru totdeauna şi să mă uiţi, fără să ştii că nu-ţi port pică. Eu ştiam de la bun început, ştiam că o să te pierd, că niciodată nu aveai să vezi în mine ceea ce văzusem eu în tine. Vreau doar să ştii că te-am iubit din prima zi şi că te iubesc în continuare, acum mai mult ca oricând, chiar dacă ţie îţi va fi greu fără mine. Nu-mi doresc nimic altceva pe lume decât ca tu să fii fericită, ca toate aspiraţiile tale să se adeverească şi ca, într-o bună zi, deşi cu timpul mă vei uita, să înţelegi cât de mult te-am iubit."

Fie că este vorba de un roman sau de o pictură, arta are puterea de a transforma ceva trecător în ceva durabil, oferindu-ne astfel o cale de a medita asupra destinului și a sensului vieții. Astfel, arta trebuie să renunțe la efemeritate pentru a ne oferi aspirații eternizate.

Întâlnirea dintre leadership și artă se realizează în punctul în care efemeritatea devine perenitate, iar viziunea liderului îmbinată cu creativitatea devin fundamentul pentru o schimbare durabilă și inspirată pe planul unei realităţi mai vaste.

Procesul vizual este modul în care ochiul percepe realitatea, arta devenind astfel o formă de exprimare unică prin care este ilustrată complexitatea lumii într-o manieră subiectivă și interpretativă. Procesul Vizual sugerează un soi de exaltare, ca atunci când ochii surprind frumusețea subtilă a detaliilor și se învăluie în magia momentului, făcând ca timpul să pară suspendat într-un paradis aparte.

Pictorul reia procesul vizual ori de câte ori se recunoaște inspirat de marea sa pasiune,

conform ideii: "*Ceea ce iubești, pictează cu tot sufletul !* "

Source: https://neculaifantanaru.com/procesul-vizual-reprezinta-oglinda-artistului.html

Atingerea maestrului

On Mai 10, 2010

Liderii sunt înzestraţi cu însuşiri excepţionale, însuşiri care întrec cu mult calităţile obişnuite ale oamenilor de rând, şi pe care doar timpul şi viaţa le scot la iveală. Inteligenţi, ambiţioşi uneori până la exces, se pregătesc în mod deosebit, încă din cea mai fragedă tinereţe, pentru misiunea lor. Ascensiunea celor mai mulţi dintre ei se realizează, dimpotrivă, lent şi stăruitor, prin sacrificii şi munca enormă. Dar în cele din urmă reuşesc să-şi atingă scopurile propuse datorită perseverenţei, credinţei şi dăruirii pe care le manifestă, mereu, faţă de idealurile lor. Uneori reuşesc să se impună prin metode numai de ei ştiute, prin viclenie şi diplomaţie precoce, alteori prin forţă, dar de multe ori printr-o conduită etică exemplară, prin imaginaţie şi ingeniozitate.

Pentru unii lideri „a conduce" înseamnă mai mult a juca un joc de şah, un joc de inteligenţă şi perspicacitate; pentru alţii înseamnă un joc de noroc, un joc pe care cred că-l pot câştiga mergând de fiecare dată la risc şi pariind totul pe o singură carte. Dar întotdeauna balanţa se înclină în favoarea celor tari, care joacă şi vor juca întotdeauna dur, şi care vor adopta toate strategiile posibile pentru a câştiga, spre disperarea şi dezamăgirea multora. Din fericire sau din nefericire, soarta întotdeauna îi favorizează doar pe cei puternici, care se încăpăţânează să câştige cu orice preţ, iar pe cei slabi, fără o permanentă credinţă şi voinţă, îi doboară negreşit. Celor nemerituoşi ascensiunea spre putere se datorează unor împrejurări deosebite şi nu muncii lor. Ei vor rezista puţin fiind, în chip brusc, înlăturaţi de cei cu adevărat merituoşi.

„Atingerea maestrului" este o culegere de exemple prin care doresc să accentuez mai bine ce anume îi caracterizează pe lideri, şi părţile lor bune, dar şi părţile lor rele, de ce sunt ei în stare, care sunt valorile în care cred, care sunt strategiile de dobândire a puterii şi planurile pe care le iniţiază şi, de asemenea, învăţămintele pe care trebuie să le tragem din tot ceea ce ei fac.

Consider că „Atingerea maestrului" este o carte utilă tuturor oamenilor, dar mai ales tinerilor care, fiind la început de drum, li se reproşează lipsa de experienţă, ca şi când şcolile urmate le pot oferi acest lucru.

Cele 63 de calităţi ale liderului

On Mai 10, 2011

În sfârşit este gata. Dacă ţi-au plăcut cele 22 de calităţi ale liderului despre care ţi-am vorbit în secţiunea Calităţile unui Lider, atunci sunt sigur că le vei găsi utile pe toate cele 63. Adică, îţi voi oferi în plus 41 de calităţi.

Volumul de faţă reprezintă o sumă de calităţi clare, pragmatice şi eficiente absolut necesare în leadership. Mi-a trebuit ceva timp ca să înţeleg că ele stau la baza unor principii solide, şi să fiu conştient de adevărata lor valoare. Am fost ajutat foarte mult de oameni de înaltă calitate profesională şi morală, cu o experienţă vastă şi cu multe realizări, cărora le datorez o recunoştinţă profundă. Pe această cale vreau să le mulţumesc tuturor celor care au fost alături de mine, îndrumându-mă cu sfaturi pe tot parcursul realizării acestei cărţi.

De ce să citeşti această carte? Pentru că este hotărâtoare pentru optimizarea performanţelor tale. Aşa cum un sculptor reuşeşte să modeleze cu o fineţe şi cu o iscusinţă deosebită o figurină până ce o face demnă de toată admiraţia – tot aşa şi tu trebuie să-ţi modelezi în mod constructiv gândirea, convingerile, percepţiile, abordările, până când vei reuşi să-ţi îmbunătăţeşti performanţele manageriale şi să fii un exemplu demn de urmat în organizaţia din care faci parte.

De ce îţi recomand această carte? În primul rând fiindcă pune accent mai mult pe latura umană decât pe conceptul de business, ceea ce permite cu uşurinţă citirea şi înţelegerea ei; apoi pentru că dezvăluie principalele coordonate după care se construiesc personalitatea şi aptitudinile liderilor, punând în evidenţă ceea ce este important pentru ca ei să-şi mărească influenţa.

Aşa cum doctorii trebuie să descâlcească firele încurcate ale bolii, să ştie ce întrebări să pună pacienţilor, să recunoască indiciile fizice subtile şi să identifice testele care ar putea duce, în cele din urmă, la diagnosticul perfect – tot aşa şi tu trebuie să descâlceşti modul în care poţi obţine rezultatele cele mai bune, să-ţi descătuşezi potenţialul de lider şi, în cele din urmă, să funcţionezi la capacitatea maximă.

Dacă vrei să fii o persoană care să-i conducă pe alţii şi să îndrumi o organizaţie spre succes, atunci trebuie să fii mult mai mult decât un bun practician, trebuie să înveţi să stabileşti relaţii, să le dezvolţi şi să le menţii permanent la cote înalte. Leadershipul este o alchimie care combină calităţile tale umane cu aptitudinile tale profesionale, cu scopul de a-ţi utiliza întreg potenţialul şi de a-l transfoma în "aur".

Această carte este indispensabilă pentru tine dacă eşti, într-adevăr, interesat să-ţi îmbunătăţeşti abilităţile de lider. Sunt sigur că te vei bucura de ea !

Source: https://neculaifantanaru.com/produs-cele-63-de-calitati-ale-liderului.html

Magia Măiestriei

On Mai 10, 2008

Am scris această carte practică şi foarte utilă, pentru a prezenta tuturor cititorilor principiile care au stat la baza dezvoltării personale a fiecărui lider. Am conceput-o că pe un manual intensiv şi foarte uşor de folosit, în care am inclus foarte multe exemple despre modul în care acţionează liderii, indiferent de dificultăţile cu care se confruntă, şi despre deciziile cântărite pe care le iau în vederea depăşirii situaţiilor riscante ce pot apărea.

Un manager este cea mai importantă persoană dintr-o companie, totuşi puţini dintre indivizi deţin aptitudini profesionale adecvate unui post de conducere şi îndeplinesc calităţile necesare unui manager de succes. Unii oameni care ocupă posturi importante de conducere cred că posedă din naştere talent şi aptitudini de lider, însă această impresie este crunt zdruncinată atunci când membrii echipei lor nu mai sunt cooperanţi, tocmai din cauza deciziilor greşite pe care le iau, şi mai ales din pricina nerespectării anumitor principii de conducere eficiente. De aceea leadershipul, ca orice altă ştiinţă, poate fi deprins mai uşor numai prin înţelegerea unor principii de bază, prin aplicarea lor atentă şi consecventă.

Trăsătura esenţială a acestei cărţi, faţă de altele existente pe piaţă din acelaşi domeniu, este aceea că descrie, prin exemple, competenţele ideale ale unui lider. N-am susţinut niciodată că este uşor să devii un lider foarte bun, dar dacă oamenii vor urma pas cu pas strategiile oferite de această carte, cu siguranţă se vor afla pe drumul cel bun.

Vă promit că după ce veţi termina de citit această carte, veţi avea tot ce vă trebuie pentru a deveni un...Merlin.

Source: https://neculaifantanaru.com/produs-leadership-magia-maiestriei.html

Leadership - Pe înţelesul tuturor

On Mai 10, 2007

De ce această carte când există poate sute de alte cărţi sau tratate referitoare la lideri şi leadership?

Parafrazându-l pe Oscar Wilde, m-am gândit că ar fi foarte bine ca fiecare individ să ştie "Ce înseamnă să fii lider", şi asta cu atât mai mult cu cât termeni precum lideri şi leadership au intrat oarecum forţat în limba română şi sunt mai puţin accesibili omului obişnuit.

Şi tocmai individului obişnuit se adresează această carte, poate şi datorită faptului că în general marii lideri au provenit din rândul oamenilor obişnuiţi care... purtau în raniţă bastonul de mareşal.

Fără a avea pretenţia unui tratat, cartea reprezintă încercarea unui om obişnuit - autorul - care prin cuvinte obişnuite, fapte şi exemple obişnuite insuflă individului obişnuit curaj şi optimism în aventura de a fi propriul său stăpân şi cine ştie...poate chiar lider.

La fel ca efectul basmelor din copilărie care au făcut ca visele unor copii obişnuiţi să devină realitate, sper ca şi povestirile sau întâmplările presărate pe tot parcursul cărţii să constituie exemple de urmat pentru fiecare cititor. Mi-aş mai dori ca fiecare cititor să conştientizeze că, dacă îşi doreşte ceva cu orice preţ în viaţă, trebuie să lupte din răsputeri că să obţină ce şi-a dorit. Şi la fel ca şi Sisif, să nu se descurajeze niciodată.

Românul obişnuit are un potenţial mare care ar fi păcat să nu fie pus în valoare. Cu cât vor exista mai mulţi lideri autentici, cu atât vom fi mai conştienţi la...urne şi vom avea un viitor mai luminos.

Leadership Puzzle

On Mai 10, 2009

De fiecare dată când un producător de jocuri lansează pe piaţă un nou joc, orice fel de joc – de strategie, de logică şi îndemânare, de acţiune, de antrenare a minţii, pentru copii sau pentru oameni maturi, pe calculator sau clasice, lumea se îngrămădeşte în magazinele de profil pentru a le cumpăra. Curiozitatea şi entuziasmul îi determină pe împătimiţii jocurilor să se apuce de jucat cât mai repede, fără să mai citească instrucţiunile date.

Dacă aceştia continuă să joace ore în şir, înseamnă că jocul este palpitant şi antrenant, interactiv, simplu şi bine conceput. Dacă nu, probabil că jocul nu este unul foarte bun sau spectaculos, ci dimpotrivă, searbăd sau obositor. Cercetările au demonstrat, de nenumărate ori, că oamenii, de toate vârstele, preferă jocurile care se apropie cât mai mult de realitate, care implică o anumită gândire, anumite abilităţi, curiozitate şi explorare. Şi să nu uităm că unele jocuri contribuie la antrenarea creierului iar omul îşi poate dezvolta unele abilităţi ca şi capacitatea de analiză şi sinteză.

Am scris această carte, care combină într-un mod simplu dezvoltarea personală cu leadershipul, ca pe un joc de puzzle, unde trebuie să combinaţi toate piesele date pentru a reconstitui imaginea de ansamblu. Sper să vă ţină în permanenţă atenţia concentrată asupra lucrurilor care sunt scrise în ea, şi să nu-i daţi drumul din mână până ce nu o veţi termina.

Aidoma jocului de puzzle, care constă în asamblarea unor piese cu forme diferite pentru a reconstrui întregul, dumneavoastră puteţi înţelege mai uşor şi mai bine modalităţile de dobândire a abilitaţilor de leadership, dacă vi se explică "pe bucăţele" elementele necesare. Dorinţa mea, cea mai mare, este aceea de a vă ajuta să vă dezvoltaţi gândirea şi modalităţile de acţiune tipice unui lider având speranţa că veţi căuta să înţelegeţi, să pătrundeţi, să adânciţi, să memoraţi, să ţineţi minte cât mai multe din aspectele prezentate în capitolele acestei cărţi.

Liderul întregeşte mai multe calităţi şi aptitudini, câştigate în timp îndelungat cu multă trudă, cu răbdare şi entuziasm, pe care alţii nu le au. Cartea de faţă intenţionează să contribuie la dezvoltarea dumneavoastră personală în domeniul leadershipului, să vă ajute să deprindeţi mai uşor şi într-un timp mai scurt multe dintre secretele liderilor şi, cu această ocazie, să vă crească eficienţa în domeniul în care activaţi.

Sper ca această carte, structurată în mai multe capitole, diferite ca idei şi conţinut, să vă ajute să întregiţi imaginea liderului foarte bun. Ea se adresează nu numai oamenilor cu funcţii înalte de conducere, ci şi acelora care năzuiesc să ajungă mai sus şi să se menţină acolo.

Performanţa în conducere

On Mai 10, 2008

Liderii sunt total diferiţi de ceilalţi oameni. Ei văd mereu ceea ce tuturor oamenilor obişnuiţi le scapă, ştiu să iasă în evidenţă numai atunci când este necesar şi au acea abilitate extraordinară de a găsi soluţii la cele mai întortocheate probleme. Mai mult decât atât, liderii îşi cunosc foarte bine valoarea şi sunt conştienţi de propriile lor atuuri.

Veţi vedea în paginile acestei cărţi că liderii sunt impulsionaţi de o puternică dorinţă personală de a realiza lucruri valoroase în viaţă, că dau dovadă de imaginaţie şi spontaneitate în orice moment şi în orice loc, că urmăresc un anumit ideal şi nu aşteaptă ca altcineva să le-o ia înainte, ci acţionează din timp cu o precizie maximă. Obţinerea performanţei şi succesului este preocuparea lor cea mai mare. Şi ceea ce îi mobilizează cel mai mult nu sunt beneficiile materiale, cât dorinţa arzătoare de a lăsa ceva bun în urma lor, de a nu fi doar simpli figuranţi în spectacolul vieţii.

Scopul acestei cărţi este de a vă oferi cât mai multe informaţii preţioase prin exemple concrete, şi de a vă arăta o cale prin care să dobândiţi capacitatea de a-i determina pe ceilalţi să vadă lucrurile din aceeaşi perspectivă ca dumneavoastră. Veţi învăţa cum să vă selectaţi partenerii de muncă potriviţi, cum să vă creaţi avantaje proprii şi cum să rezolvaţi dificultăţile apărute înainte ca ele să capete proporţii. Totodată vă voi arăta cât de important este să fiţi propriul dumneavoastră lider şi de ce este necesar să abordaţi problemele sub toate variantele posibile.

Source: https://neculaifantanaru.com/produs-performanta-in-conducere.html

Produsul evoluţiei dincolo de sfârşit

On August 01, 2013

Controlează modul cum treci prin fazele de supradezvoltare, fără să te îndepărtezi de reperele bine determinate ale unei funcţionări stabile.

Ajunsesem să regret fiecare moment care mă ţinea departe de mine însumi, ca în cazul unui artist căruia nu-i place decât o artă ce pleacă de la neliniște pentru a ajunge la serenitate. Nu mai părea să existe nicio îndoială în privinţa a ceea ce mi se întâmplase de fapt. Fiecare efort investit în acceptarea sau respingerea oricăror ipoteze privind efectul producerii avalanşelor de idei şi revelaţii, devenise tot mai anevoios. Un obstacol care nu putea fi ocolit, asigurând prin contrast o mai bună înţelegere a propriilor defecte şi calităţi.

Pentru inovatorul unui limbaj tot mai complex şi specializat pe un anumit domeniu, timpul nu mai reprezenta un teren de joacă. Ci un carusel al derutei şi al instabilităţii, care se învârtea mereu, tot mai repede, când într-o direcţie, când în alta. Psihicul nu mai putea susţine greutatea aşteptărilor pe care le generam tot timpul. Arta mea părea a se fi transformat într-o fereastră cu vedere spre un gol al dispariţiei liniei, fiecare aspect al peisajului ce propunea concepte inedite anunţând o formulă estetică desprinsă dintr-un con de umbră al sinelui, asemănător căderii într-un abis insondabil.

Gradul de focalizare al gândirii, al atenţiei, părea a se menţine la un nivel scăzut. Straniu. Arta mea părea a simboliza mereu altceva decât plănuisem iniţial, la care mai curând mă înspăimântam decât eram uimit, fiindcă totul părea fără limite, dar în acelaşi timp fără viaţă. Gradul de canalizare a energiei psihice în direcţia unui singur tip de activitate scăzuse până la doza minimă de întreţinere a forţei creatoare. Dorinţa arzătoare de a evada din rutină, dorinţa de schimbare absolută devenise o unealtă de nepreţuit.

Arta este un triumf al ştiinţei. Iar ştiinţa, greoaie, provoca o adevărată debandadă în mintea mea. Cu cât făceam mai multe descoperiri, cu atât mai mult se restrângea terenul meu de relaxare. Cu cât avansam mai adânc în necunoscut, cu atât mai mult mă îndepărtam de bucuria pură şi simplă a vieţii. Negreşit, efortul maxim se însoţea de suprasolicitare. În loc să permit minţii să se elibereze şi să atingă starea de destindere, blocam energia din mine în punctul de dezvoltare maximă.

Leadership: Poţi să transformi viitorul creaţiei tale într-un nou început de argument estetic, prin interpretarea fenomenului de constantă a percepţiei faţă de un "adevăr total" menit să îţi apropie viziunea de cerinţele unei lumi noi?

Aspiraţia mea pentru atingerea idealului absolut în creaţie se năruise dintr-o dată. Ca şi cum mi-aş fi pierdut raţiunea, ca şi când o mână grea, nevăzută şi rece m-ar fi împins spre un mediu neprietenos, spre compromisuri neplăcute. Iar această forţă de neclintit, folosindu-se de o anumită brutalitate a atuurilor ei, genera o întrerupere a acordului cu mine însumi.

Ceea ce poate da artei o natură spirituală, esenţială, expresivă prin căutarea neîncetată a unui ideal de ordine şi claritate, stabilit de o formulă a frumosului, este fenomenul de constantă a percepţiei faţă de "adevărul total" menit să te apropie de lumea viselor care devin realitate. În cazul meu, singurul adevăr menit să îmi apropie viziunea de cerinţele unei lumi noi (să fie percepută drept expresie fascinantă a transcendentului, a fiinţării unei conştiinţe care nu cunoaşte îndoiala) era desprins din coşmarul teoriei haosului.

La mine, haosul nediferenţiat părea faţă de sfârşit. Nu eram hotărât. Nu eram pregătit să trag

vreo concluzie. Poate că aş fi putut compensa trecutul, avântându-mă într-un viitor cu mai mult timp liber pentru a mă putea concentra pe lucrurile care într-adevăr contează. Ajunsesem să mă asemăn întrucâtva cu eroul unui roman de George R.R. Martin. Intenţionam să mă apropii de sfârşit. Şi poate că astfel aş fi reuşit să intuiesc şi să construiesc începutul.

Aici se cuvine să citez vorbele unui celebru bancher, referindu-se la arta de a vedea totul în ansamblu: *"Elementele diferite ale desenului imprimate în acelaşi loc, pe faţă şi pe verso, formează o imagine întreagă atunci când bancnota este luminată din partea opusă privitorului."*

Leadership: Poţi să avansezi în plan artistic dacă te învârţi în cercul unei capodopere care nu este reflectarea unei idei eterne, dar care îşi lasă amprenta asupra percepţiei despre forma ta de existenţă în lume?

Potenţialul tău de dezvoltare, care se cere împlinit în mod imperios şi scos la lumină, se desfăşoară în planul concret al existenţei tale, al valorilor fundamentale, a misiunii şi viziunii pe care ţi le asumi în numele propriilor nevoi şi interese. Dar mai ales în numele propriei tale personalităţi integrată perfect cu funcţionalitatea şi perfecţiunea artei la care te raportezi.

Iar acest potenţial de dezvoltare se amplifică numai între anumite limite de suportabilitate bine stabilite de viaţă în relaţie cu leadershipul. El fixează o limită superioară de dezvoltare şi creaţie prin utilizarea informaţiei, şi una inferioară de stagnare şi inerţie.

Aspiraţia ta pentru atingerea idealului absolut în creaţie se poate nărui dintr-o dată dacă încerci să-ţi depăşeşti limitele admise pentru tine însuţi. Efectul nu va fi mai spectaculos, ci va contrar aşteptărilor tale.

Efortul supra-intens generează sfârşitul pasiunii. Aceasta este o consecinţă a depăşirii unei bariere sau limite maxime cu putinţă de atins. Iar într-o eră în care se generează şi circulă rapid informaţiile şi ideile novatoare, este puţin probabil (dacă nu imposibil) să ţii pasul cu ele. Orice tentativă de a cuprinde şi de a înţelege totul, este sortită eşecului. Orice suprasolicitare a minţii generează efecte contrare atunci când veniturile sunt infime faţă de cheltuielile enorme, şi nu vor avea o finalitate practică.

În leadership totul se construieşte pas cu pas. Dezvoltarea se realizează în timp, se modelează şi se corelează cu noile descoperiri din ştiinţă spre a atinge un nivel maxim posibil de productivitate şi eficienţă Orice tentativă de a răzbate dincolo de maximul admis de propriile tale capacităţi poate genera sfârşitul lamentabil.

Percepţia despre forma ta de existenţă în lume se realizează direct prin intermediul artei atunci când încerci să faci o comparaţie între marile dezamăgiri ale eforturilor de creaţie şi revelaţiile spontane: primele îţi testează determinarea şi îţi deschid ochii, celelalte îţi trasează o direcţie şi te fac să te simţi că aparţii unui tot unitar, nu că te învârti în jurul cozii.

Reperele bine determinate care măsoară progresul leadershipului sunt date de cele patru aspecte primordiale ale artei: preocuparea pentru esenţializarea unei idei care se doreşte a fi transmisă, profunzimea de a simţi şi ceea ce nu este spus în cuvinte sau ce nu poate fi explicat raţional, perspectiva care conferă o imagine de ansamblu a unei noi realităţi şi revelaţia unei lumi care refuză să moară.

Produsul evoluţiei dincolo de sfârşit nu este altceva decât rezultatul eforturilor care nu sunt totdeauna pe măsura aşteptărilor şi nu reuşesc să menţină un ritm ridicat de dezvoltare a

omului care aspiră cu tot dinadinsul la autodepăşire. Desemnează, în acelaşi timp, tranzitul spre un nou început, spre o direcţie mai bună, spre devenirea de sine în cadrul unui ideal de viaţă acordat la reperele bine determinate ale unei noi şi stabile funcţionări.

Source: https://neculaifantanaru.com/produsul-evolutiei-dincolo-de-sfarsit.html

Profunzimea din universul existenţial al omului

On Iunie 27, 2012

Modul în care înalţi omul sau îl cobori, depinde de felul în care realitatea exteriorizată este filtrată de conştiinţa ta.

Eram uimit cât de departe mă ducea drumul meu, întortocheat, dar creator, eliberator de orice fel de încătuşare, interpretabil prin procentul variabil dintre subiectivitate şi obiectivitate, dintre real şi ireal. Două constante a căror sursă de cunoaştere, pentru dezvoltarea mea de mai târziu, devenea tot mai obsesivă, tot mai tot mai amplă, tot mai pregnantă.

De parcă aş fi făcut o călătorie inter-dimensională, păşind într-un univers paralel, bazat pe cauză şi pe efect, din care numai ştiinţa, cuprinzătoare, ce depăşea posibilităţile fizice ale oricărui savant, mă putea ajuta să evadez. Să mă reîntorc, ca un fiu rătăcitor, încărcat de un "magnetism" puternic, la realitatea dură a vieţii, la mine însumi, la profunzimea fiinţei mele.

O lume aparte se fertiliza ca o energie potenţială, sub înrâurirea unor gânduri şi a unor simţăminte electrizante prin manifestările lor, impunând o anumită armonie, un anumit echilibru sufletului meu. Revelatoare şi transformatoare, ele se strecurau uşor, ca un abur lin, în ungherele cele mai ascunse ale conştiinţei mele, câştigând tot mai mult teren.

Leadership: Cauţi să demonstrezi posibilitatea trecerii din real în necunoscut, cu diverse nuanţări situaţionale, acoperind în parte mecanismele gândirii cu pericolul unor exagerări care aplatizează silenţios elementele separate ale fundalului pe care îţi plasezi imaginea?

Cele mai însemnate taine ale omului, ale simţămintelor condiţionate de situaţiile obiective, puteau fi percepute numai dacă atingeam acel înalt nivel de înţelegere a adevaratelor dimensiuni ale existenţei sale, acea putere înălţătoare a unei gândiri mistuite de marile întrebări ale universului.

Eram eu, cel care a fost schimbat. Omul perseverent care după lungi căutări şi multe eşecuri, după multe dispute interioare şi amare dezamăgiri, analize şi testări complexe, a reuşit să identifice elementul primordial care stătea la baza alchimiei, dar şi metoda care stătea la baza realizării iluziilor. Mă transformasem într-un magician? Fondatorul unei entităţi net superioare care putea influenţa cu uşurinţă existenţa umană? Găsisem eu oare acel " *Lapis philosophorum* "?

Totul fusese mărit, exagerat de o imaginaţie fecundă? mă întrebam nesigur, măsurând, ca un căutător de comori, importanţa descoperirii mele. În fond, eram doar eu şi cu mine însumi, magicianul şi omul, două extreme care deşi se manifestau concomitent, se excludeau reciproc. Războindu-mă cu aşteptarea, cu timpul, cu neliniştea, cu rutina, fără să umplu cu nimic golul acela din colţul mândriei mele de explorator. Era o lovitură de pedeapsă, *une tentative de pénalité* dată de destin pentru un "înapoi", pentru regresul meu probabil?

Atât de imprevizibilă şi de pretenţioasă era magia.

Leadership: Te laşi prins de frumuseţea complexităţii fundalului pe care se desfăşoară experienţa suprarealistă pe care ai dobândit-o pentru a întreţine iluzia pe care nu o vezi?

Leadershipul are la bază o formulă, o filozofie simplă, forma cea mai cuprinzătoare a

dezvoltării sale, acceptată de toţi liderii veritabili: *"Modul în care înalţi omul sau îl cobori, depinde de felul în care realitatea exteriorizată este filtrată de conştiinţa ta"* . Despre acest lucru am discutat pe larg la webinarul anterior.

Felul cum percepi realitatea determină felul cum îţi percepi imaginea. În consecinţă ar trebui să porneşti de la această premisă corectă, aceea că omul poate fi modelat, influenţat, dacă existenţa lui este amplasată sub înrâurirea unor gânduri şi a unor simţăminte "electrizante" care creează o nouă entitate de control: magia.

Ca să reuşeşti să identifici elementul primordial care stă la baza leadershipului, mai întâi găseşte factorul principal şi decisiv al înţelegerii magiei care uimeşte şi dă bine la imaginea de artist complex. Urmează drumul cunoaşterii bazată pe verosimil, justificând calitatea atribuită gândirii de a modifica profund situaţia cunoscută până la ea, valorile, atributele unei idei.

Urcă spre zona dominantă a caracterului omului, care adăposteşte cele mai însemnate taine ale fiinţei şi ale vieţii sale, printr-o celebrare a inexplicabilului. Examinează trăsăturile omului cu lupa puternică a propriilor tale virtuţi, cercetând până în străfundurile fiinţei sale, fiecare unghi, fiecare colţişor făcut din emoţii, impunând un anumit echilibru existenţei sale – aceasta fiind misiunea cea mai înaltă a liderului.

Şi acesta este, de fapt, indicatorul principal care trebuie luat în calcul. Cu înalta putere de concentrare a unui aeronaut, liderul veritabil scotoceşte cu atenţie toată "întinderea" naturii umane, toate regiunile raţiunii şi ale sentimentelor neexplorate de nimeni altcineva. Dar în acelaşi timp îşi subsumează magia clipei de a se recunoaşte în interiorul unei identităţi diferite, ilustrând profund spunerea faustică „Verweile doch ! " (Clipă, rămâi !)

El ştie să profite, şi chiar să direcţioneze briza ce adie dinspre piscurile cele mai greu accesibile, mai aspre şi mai aride ale psihicului uman, astfel încât să risipească aburii de neîmplinire personală sau de auto-devalorizare în bătaia razelor unui soare strălucitor. Dezvoltarea şi punerea în aplicare a unei reînnoiri morale pe orice suprafaţă acoperită cu "pâclă" din universul uman - asta da reuşită totală în leadership !

Iluzia pe care nu o vezi este ceea ce ţi se întâmplă în timp ce ochii lumii sunt aţintiţi spre ceea ce i-ai făcut să creadă: că ai uitat cine eşti cu adevărat şi că te-ai pierdut într-o altă realitate.

Profunzimea din universul existenţial al omului aduce în câmpul atenţiei rezultatul unei direcţionări conştiente a efortului intelectual, emoţional şi creator al liderului spre dezlegarea celei mai mari taine a lumii: "omul", şi totodată a celei mai importante întrebări din toate timpurile: "Care este sensul existenţei lui?".

Aşa cum un arheolog reconstituie o epocă întreagă după stilul construcţiei descoperite, tot astfel şi tu, ca să înţelegi dimensiunea umană, trebuie să porneşti de la premisele corecte care stau la baza existenţei omului, să admiţi existenţa acelor vulnerabilităţi care îi subminează dezvoltarea în drumul lui spre perfecţiune, să le identifici, să le analizezi cu acel "organ zeiesc": inima, şi apoi să încerci să le corectezi sau să le elimini.

Nu te mustră conştiinţa, nu te doare sufletul atunci când realizezi că tu, sau oamenii din jurul tău, nu pot atinge un anumit stadiu de "evoluţie"? Ai greşit ceva? Ai uitat ceva? Ţi-ai ratat misiunea?

Concluzie: Liderul trebuie să ştie că acţionează pe un teren instabil şi într-o continuă

schimbare. Terenul este constituit din oameni, care sunt individualităţi distincte şi care în ansamblu constituie o forţă ce acţionează, sinergic sau nu, cu el.

Pe nisipuri mişcătoare nu poţi construi nimic. Prin urmare, liderului îi revine rolul de a găsi liantul perfect pentru a consolida "terenul". Acest ţel poate fi atins doar prin cunoaşterea profundă a oamenilor şi a universului lor interior, ca şi găsirea căilor şi metodelor adecvate de a-i înălţa, şi nu de a-i coborî.

Source: https://neculaifantanaru.com/profunzimea-din-universul-existential-al-omului.html

Profunzimea unei înţelegeri superioare

On Mai 10, 2016

Caută în tine toate resursele necesare dezvoltării forţei de a acţiona, privind mereu în urma ta.

Ştiam ce trebuia să uit sau să reţin, ce mă aştepta din perspectiva unei concepţii precise asupra propriei fiinţe, analizând lucrurile mai adânc, punându-le într-un loc sigur, într-un sertar al inimii ce se putea ţine întredeschis la nevoie. Am ştiut, aşa cum ştie un pictor să-şi aleagă modelele, să selectez toate acele puncte de interes, firimituri ale cunoaşterii asimilate prin experimentare, împinse până la manifestare într-o anumită formă. Ele puteau fi redimensionate prin parcurgerea unui traseu al identităţii şi unităţii.

Trebuia să am grijă ca ele să se potrivească în imaginea pe care o voiam ştearsă din memorie.

Ciudat, era exact aceeaşi imagine pe care voiam s-o proiectez în viitor, în întreaga ei complexitate, cu toate continuităţile şi contradicţiile ei, prin puterea raţiunii unui căutător de lumi noi, chiar dacă sensurile curenţilor de bună dispoziţie se modificau în funcţie de perspectiva pe care urma să o adopt.

Ca să înţelegi teoriile sau ipotezele unui artist care îşi gândeşte viziunea asupra subiectelor inspirate dintr-un update al realităţii, trebuie să faci uz de imaginaţie pentru crearea unei imagini fabuloase.

Leadership: Poţi să-ţi cultivi o imagine de sine care derivă, treptat, din reflectarea subiectivă, conştientă şi sintetică a Eului aflat în situaţia concretă de a-şi ascunde gândurile din care se hrăneşte realitatea?

În lume toate-s trecătoare. Imaginea dezolantă a acestui adevăr este reflectată în examinarea profundă a vieţii prezente pe care arta o foloseşte ca pe o pârghie pentru a evidenţia strălucirea unei taine moralizatoare. Omul în care conştiinţa lucrează mereu, determinantul oricărei rezistenţe de ordin aprioric, învăluindu-se în această taină ca un personaj care nu mai poate ieşi din povestea în care a fost integrat, trage întotdeauna foloase de pe urma ei.

Taina aceasta a percepţiei faţă de lucrurile înconjurătoare, faţă de tot ceea ce ţi se întâmplă, poate să ia in considerare ideea de a te căuta acolo unde poţi să nu găseşti nimic, sau unde poţi să afli totul printr-o viziune a unităţii universale.

Iar cheia unei taine ascunsă cu grijă poate fi o poveste moralizatoare când vine vorba de a te conecta autentic la realitatea existenţei operei numită sugestiv "informaţie", la o reprezentare a ei ca „peisaj" al cărui șarm poetic este extras parcă dintr-un decor de film. Este moralizatoare pentru că te învaţă să te priveşti diferit, în ansamblu, ca o fiinţă care patrunde mai multe planuri de construcţie a imaginii lumii, nu doar fizic, ci si spiritual, energetic.

La sfârşitul zilei accesam toate experienţele adunate de-a valma în mintea mea, de la imaginaţie şi de la singurătate, combinându-le sporadic şi găsindu-le loc în interiorul unor explicaţii care nu ţineau cont de adevărurile celebrei maxime: " *în toate treburile, să luăm în seamă sfârşitul* ". Încercând să împac lucruri care erau de neîmpăcat, puteam să întăresc hotărârea de a duce la îndeplinire un mereu alt plan care-mi stimula disponibilitatea de a mă recunoaşte şi a mă descoperi în totalitatea defectelor şi calităţilor mele.

Leadership: Ştii să apreciezi arta adusă de-o imagine dezolantă, fără a suferi o transformare în modul de a te servi de cele trecătoare?

Când priveşti în urmă spre a descoperi ce există deja în tine (puterea de a uita, de a ierta, de a răbda) te aştepţi să auzi chemarea, glasul unic al inimii care va răsuna puternic în împrejurările viitoare prin acțiunea raţiunii capabilă să contureze o nouă identitate. Arta este rezultatul unei priviri mai largi în exteriorul tău cu intenţia de a conştientiza o nouă modalitate de a-ţi percepe propriile emoţii şi a-ţi înţelege tendinţele, fără să suferi vreo dezamăgire din cauza eventualelor schimbări de imagine.

A suferi o transformare în modul de a te servi de cele trecătoare înseamnă să renegi ceea ce eşti în timp ce viaţa îţi aruncă o privire plină de mister pe sub genele umbroase ale unor perspective de profundă reflecţie. Fără să uiţi că tot ce ţi s-a întâmplat poartă sâmburele unei revelaţii foarte preţioase ce are nevoie de o manifestare exterioară.

Aici, arta pe care încerc s-o evidenţiez este compatibilă cu viziunea despre lume într-un punct al experienţei de a exista ca fiinţă care îşi doreşte să atingă o relaţie cu ipostaza de descoperitor al unei realităţi alternative, fără să ţină cont de limitele pe care le impune forţa simbolizatoare a amănuntelor care pot deveni în timp tot mai marginale.

Leadership: Ai ajuns în faza de a te identifica într-o mare măsură cu acele convingeri care susţin legătura dintre experienţele şi aşteptările tale anterioare, în corespondenţă cu "that loneliness that drives you crazy" ?

Leadershipul este meritul iniţiativei de a te construi în jurul propriului Ego supus unei solicitări de tip „ *găsirea unor legături între experienţele şi aşteptările tale anterioare* ", deoarece reprezentativitatea ta (din unghiul unei perspective mai largi asupra lumii) survine după ce ți-ai adunat şi asumat curajul de a te recunoaşte în totalitatea defectelor şi calităţilor tale.

Una dintre condiţiile artei este să nu creezi o imagine falsă, înşelătoare, asupra a ceea ce se întâmplă în interiorul tău. Fac aici o paralelă cu o mare personalitate din istoria lumii. Ceea ce l-a ajutat pe celebrul Tyllerand să gândească profund, încercând permanent să descopere un nou izvor de putere la rădăcina fiecărei înfrângeri, a fost nevoia imperioasă de a-şi nota propriile experienţe în taina clipelor de singurătate.

Încă din fragedă tinereţe el îşi consulta Egoul, punându-şi tot felul de întrebări. De pildă: din ce motive l-au îndepărtat părinţii din casă şi nu l-au iubit? Pe ce principii se bazau ei? Ce morală, ce religie sau ce interes le dicta o asemenea purtare? Ce valoare umană pot avea o religie şi o morală care îngăduiau o atât de cruntă nedreptate ca aceea a cărei victimă era?

După cum îl caracteriza Jean Orieux: *"Cardinalul de Tyllerand, magicianul care a făcut toate jocurile lumii, le-a stăpânit, le-a subjugat cu o naturaleţe nemaiîntâlnită, întrecându-l cu mult în dibăcie pe stăpânul Bonaparte, avea o cultură deosebit de vastă. Dar mai presus de toate, era o minte pătrunzătoare, speculativă şi dovedea multă chibzuinţă în acţiunile sale. Era celebru pentru vederile sale largi, posedând mai mult decât oricine calităţile superioare ale omului de geniu."*

Cel ce experimentează „ *that loneliness that drives you crazy* „ este de fapt un căutător al adevărului care doreşte să beneficieze de lumina inteligenţei, virtutea de a suporta în linişte şi cu speranţă greșelile fiecărei zile, singurul capabil să se întremeze după orice grea încercare. Ascensiunea pe care o îmbrăţişează leadershipul este lungimea unui pas înainte făcut de omul care se confruntă cu limitele conştiinţei sale, căutând a descoperi ce sens ascuns are viața și rolul lui în ea.

Bine spunea Friedrich Nietzsche: "*Viaţa înseamnă a transforma constant în lumină şi în flacără tot ceea ce suntem şi tot ce întâlnim*" pe parcursul fiecărei zile. Un om al transformărilor de sine, cuprinzând în granițele conştiinţei sale conceptele „rău și bine" pentru a accede în orizontul înţelegerii depline, se apropie de acea măreţie pe care soarta şi celelalte deosebite însuşiri ale genialităţii au făgăduit-o spiritelor sublime.

A te identifica într-o mare măsură cu acele convingeri care susţin legătura dintre experienţele şi aşteptările tale anterioare înseamnă să reflectezi la ceea ce te-a determinat să devii altcineva faţă de valoarea gândirii de a pătrunde cât mai adânc în concreteţea lucrurilor, în limitările propriului tău realism.

Eşti condus în viaţă de convingerea că orice imagine pe care o întreţii cu perseverenţă şi încredere poate deveni dependentă de crearea şi propagarea unei noi forme de artă? Iar arta pe care încerci s-o evidenţiezi este compatibilă cu viziunea despre lume într-un punct al experienţei de a exista ca fiinţă ce îşi doreşte să atingă o relaţie cu ipostaza de descoperitor al unei realităţi alternative?

Profunzimea unei înţelegeri superioare nu se atinge prin simplitatea de privi totul cu inocenţă, ci prin asumarea curajului de a te recunoaşte în totalitatea defectelor şi calităţilor tale.

Un om poate să ajungă în faza de a se recunoaşte şi a se identifica într-o mare măsură cu convingerile care susţin comportamente sănătoase, cu acele „Da" și „Nu" ale conştiinţei, numai dacă priveşte mereu în urma lui spre a descoperi ce există deja în el însuși - puterea de a uita, de a ierta, de a răbda.

El aşteaptă în taină să audă chemarea, glasul unic al inimii, care va răsuna puternic în împrejurările viitoare prin acțiunea raţiunii care îşi conturează o nouă identitate.

Source: https://neculaifantanaru.com/profunzimea-unei-intelegeri-superioare.html

Proiectele neterminate ale creatorului de artă

On August 15, 2014

Lărgeşte cadrul experienţei personale dincolo de limitele ei, garantând continuitatea procesului de transformare a materiei studiate şi a creaţiei pe care o întâmpină ştiinţa ta.

Al doilea proiect al lui Serghei Eisenstein, un film despre Moscova, este judecând după schiţele şi însemnările păstrate, o epopee a dezvoltării oraşului. Proiectul acesta este prima reflecţie a preocupărilor inhibate din pricina nerealizării lor, din pelicula neterminată „Que viva Mexico ! ”. De altminteri tema aceasta va reveni în numeroase rânduri, în legătură cu alte proiecte, până la sfârşitul vieţii. Ideile compoziţionale ale filmului mexican rămân ca o obsesie în activitatea creatoare a regizorului, renăscând mereu în alte şi alte forme, din păcate fără a ajunge niciodată la realizare.

Din punct de vedere epic, era un proiect de film despre istoria Moscovei şi a unui proletar moscovit. Figura lui se schimbă din epocă în epocă, trebuia să treacă prin film ca un descendent al fiecărei generaţii generaţie, dar şi ca un personaj unic, care desface cadrul biografiei personale dincolo de limitele ei şi ale biografiei familiei, ale generaţiei, ale clasei.

Compoziţional, regizorul trebuia să reprezinte un aspect nou, original al evreului rătăcitor, al figurii aceluia care, cu paşii săi prin spaţiu şi timp, ne-a cucerit adeseori fantezia şi imaginaţia. Dar şi acest proiect este respins de Sumiatki, iar Eisenstein îl va relua abia peste 12 ani, în 1946. În ceea ce priveşte proiectele ambiţioase ale acestui geniu, majoritatea au rămas în stadiu de schiţă, şi nimic mai mult. *

Leadership: Întâmpini o rezistenţă bine organizată din partea unei versiuni compromiţătoare a propriei tale individualităţi, în corespondenţă cu persistenţa unei obsesii în activitatea creatoare care pune stăpânire pe dimensiunea rolului tău?

A interacționa cu identitatea ta reală, impunându-ţi conştient modelul de gândire în structura a ceea ce vrei să realizezi, cu voinţa fermă cu care intenţionezi să cucereşti o ştiinţă superioară, este echivalent cu a trata simptomele unei boli, fără a înlătura cauzele producerii ei. Căci întotdeauna omul care este secondat de munca de creaţie în procesul de extindere a capacităţilor intelectuale va avea de confruntat un inamic misterios, o rezistenţă mai bine organizată din partea unei versiuni a propriei sale individualităţi care este necorespunzătoare cu normele performanţei.

Acest inamic este minusul de coerenţă în activitatea de creaţie, incapacitatea de prelucrare şi valorificare a elementelor novatoare care susţin domeniul pe care îl reprezinţi. Este de fapt o întrerupere a continuităţii procesului de transformare a materiei studiate într-o sursă de împlinire personală şi profesională.

Dacă vrei să-ţi transpui aspiraţiile de regizor în viziunea unui personaj, mai întâi învăţă să îndeplineşti un rol mare: acela de a desface cadrul biografiei personale dincolo de limitele ei, adică încearcă să scoţi în evidenţă obsesia ta pentru prezentarea unei realităţi supreme în care funcţionează distincţia dintre posibil, virtual şi real. Dar, astfel, versiunea propriei tale realităţi devine compromiţătoare pentru veridicitatea modului tău de a vedea lumea, a modului tău de a fi, gândi şi acţiona prin ungherele alterităţii.

Deseori ideile bune se risipesc precum amintirile dintr-o copilărie încheiată demult. Ceea ce rămâne în locul lor este prea stâncos, prea puțin adânc, sau prea sărac pentru a întreține producția de noi modele de leadership.

Transformarea continuităţii materiei ştiinţifice într-o discontinuitate a funcţiei de comunicare a gândirii în planul realizărilor profesionale are ca şi consecinţă intrarea într-o zonă de aşteptare ce face tranziţia spre o slabă recunoaştere a potenţialului tău creator şi adaptativ.

Leadership: Eşti decis să-ţi urmezi obsesia pentru performanţa creaţiei artistice dată de rezultatul asociaţiei dintre "asemănare" şi "contrast", cu scopul obţinerii unei finalităţi precise în conturarea unei identităţi unice?

Versiunile de dezvoltare ale liderului, oscilante între glorie şi solitudine, între onoruri şi sărăcie, între orgoliu şi inconstanţă, se îndepărtează tot mai mult de ceea ce el este capabil să realizeze. Asta în cazul în care ideile compoziţionale ale creaţiei sale nu renasc mereu în alte şi alte forme, în scopul obţinerii unei finalităţi precise sau a unui produs nou de îmbunătăţire a performanţelor.

Compoziţional, leadershipul poate să reprezinte aspecte noi ale integrării experienţelor personale, în contextul tendinţelor de înnoire şi lansare a unei creaţii care poate realiza o armonie perfectă între necesar și calitativ, între ştiinţă şi practică, între o gândire tradiţională şi una modernă. Acest lucru se poate exprima printr-o comparaţie ce stă sub semnul întrebării: *„ O sticlă pe care o arunci în apă, rămâne pe loc sau se lăsă purtată de curent spre alte zone? "*

Ceea ce creezi prin însuşi faptul cunoaşterii nu are neapărat o greutate fixă care măreşte valoarea leadershipului. Dar dacă munca de cercetare stagnează, atunci nu te mai poţi autodepăşi şi astfel te îndepărtezi tot mai mult de ceea ce ai putea deveni.

În ceea ce priveşte rezultatul creaţiei artistice a unui regizor, s-ar spune că uneori este rezultatul asociaţiei dintre "asemănare" şi "contrast", fiindcă ceea ce aduce în prim plan este o dezvăluire a adevărului vieţii sale văzut din perspectiva unui personaj cu care, în mod normal, nu ar putea convetui. Puteţi să vi-l imaginaţi pe Francis Ford Coppola producând un film românesc cu titlul "Mihai Viteazu" ? Sau vi-l puteţi imagina pe Serghei Eisenstein producând un american epic space-opera de genul "Star Wars"?

Ceea ce reuşeşti să împlineşti prin adoptarea unei gândiri constructive şi prin perseverenţă, poate avea un efect de amplificare a conştientizării propriei valori şi unicităţi. Sau poate avea un efect de întunecare a viziunii aflate în plină dezvoltare şi redirecţionarea ei spre o zonă de receptare redusă, dacă nu cumva se concretizează în ceva palpabi. Într-o construcţie bine gândită de tipul *„ Change Request "* care facilitează înlănţuirea solidă a tuturor elementelor novatoare care măresc valoarea leadershipului.

Conturarea unei identităţi unice, ca factor semnificativ pentru impactul creaţiei artistice, trebuie să asigure "un reminder" al paşilor prin spaţiu şi timp parcurşi cu seninătate de un personaj pe drumul dinspre realitate spre ideal, şi dinspre ideal spre concret.

Proiectele neterminate ale creatorului de artă vizează căutările permanente de îmbunătăţire a potenţialului propriu de creaţie, care însă nu sunt puse în valoare. O obsesie în activitatea creatoare poate renaşte mereu în alte şi alte forme, dar dacă nu ajunge la materializare înseamnă că ai ajuns în acel punct al plafonării în care leadershipul nu se mai poate reinventa.

Printr-o gândire creatoare şi constructivă poţi atinge acele performanţe cu ajutorul cărora se poate realiza o operă durabilă în timp. Ceea ce ai început poate suferi întreruperi temporare, dar întotdeauna poate fi continuat şi îmbunătăţit sub o altă formă. Şi numai această continuare după atingerea unul punct critic, numai această exercitare a voinţei dusă până la încăpăţânare, poate face din tine un învingător.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Proiecţia sufletului omenesc inundă geografia văzului întreg

On Mai 13, 2024

Capacitatea de a alinia sensibilitatea personală la esența creației duce la nașterea unei capodopere care își găsește eternitatea.

Trei zile am stat la o pensiune, undeva la munte. O bătrână îngrijitoare, simplă, modestă, își găsea bucuria în munca ei, transformând grădina într-o oază de culoare și viață. Aidoma unei chemări din adâncul inimii, "Heshthiss Uretharus", bătrana părea că și-a primit inspirațiile direct de la natură, direct din sufletul misterios al unui editor de imagini, făcând ca tot ce este mai prețios pentru neuitare, *para facil recordação*, să se ordoneze într-o poveste a pământului viu, pur, sacralizat cu pașii unei inimi fragile, dezgolite între ecouri tăcute.

Inspirată de natură, o astfel de grădină poate spune povestea pământului viu, la fel cum un artist creează artă trăind în sufletul unei ființe pătrunse de harul divin. Iar dacă mă ocup cu tema „Euharistia" (Taina Vieţii veşnice), atunci pământul devine un soi de altar al ființei, din care artistul își înalță creația.

O vedeam zilnic cum îşi admiră florile, mi se părea că pune un nume fiecăreia, şi o făcea cu sensul şi cu taina vieţii transformate într-o operă de artă, îngânând parcă în dreptul fiecăreia un politicos "mulţumesc" cu iz de binecuvântare. Pensula inimii ei n-a pus pe pânză decât culoare, un strop de împăcare cu sine şi cu lumea, o clipă de linişte între două triluri de ciocârlie, pe fundalul unui: "simt doar ceea ce văd".

O privire încărcată de cea mai curată armonie îşi deschide orizontul doar în faţa simplităţii curate. Micile aranjamente florale, adaosuri de delicateţe însufleţite cu mână tremurândă, cu spirit de dăruire, mi-au încântat privirea și mi-au luminat acele zile. Numai în acest spectacol al culorilor și formelor, interdependența om-natură se accentuează, iar viața artei devine o prelungire a vieții umane, integrată și parte a naturii.

Leadership: Chemarea inimii tale este o mărturie a unei viziuni artistice care scoate din sine esența sufletului și o oferă lumii?

Frumosul, o idee de origine emoțională, își are rădăcinile în senzorialitate. Consfinţirea unei realităţi recunoscute în jur, emoția produsă de frumos, sunt impregnate de senzorialitate, o condiție a vieții estetice care înalță spiritul spre sublimul unei vieți folositoare, spre a-i da un ideal de frumusețe, identificat cu însăși suflarea „verdelui". Bătrâna are ceva de arătat lumii, spre deosebire de mulți "iluminați" ai societății, care, în goana lor după titluri și recunoaștere, au uitat să creeze, să simtă, să trăiască cu adevărat. Ea, cu mâinile ei simple, cu sufletul ei bun, creează frumusețe în fiecare zi, îngrijind cu dragoste florile pe care le numeşte: "darurile naturii".

Arta este reflexia pură a sufletului în geografia vizuală a lumii. Rodul sufletesc al bătrânei, reflectat pe un chip luminos, se vede peste ani. De rodul ei se bucură creştinii. Atât cât are, din puţinul ei muncitoresc, îl arată lumii. Creaţia este o floare care înfloreşte. N-o înstrăinează. N-o îmbracă în lauri cu aplauze, nici n-o bagă în faţă doar de dragul de a apărea în vreo expoziţie, în vreo amintire. Doar atât, o îngrijeşte într-un colţ al grădinii. O luminează doar cu spiritul. Frumuseţea se extinde de la sine. Pensula inimii pune culoare în orice privire care o întâlneşte.

În mod asemănător scria Alexandru Vlahuţă despre pictorul Nicolae Grigorescu:

"Ce devreme a înţeles pictorul taina aceasta a vieţii în opera de artă ! A simţit-o. A activat-o. A continuat-o. Şi de-ar fi văzut că lucrurile lui nu plac nimănui, şi nu sunt pricepute de nimeni, cum nici n-au fost atâta timp, el tot asta ar fi făcut. Porunca vremii? Omul ăsta n-a cunoscut decât porunca inimi lui, după o chemare strămoşească, o dată, şi încă o dată. Numai gândul că trebuie să facă un lucru îl înstrăinează de lucrul acela pe care, altfel, l-ar fi făcut cu drag. Mulţi nu vor înţelege niciodată puterea de viaţă, sufletul pururea proaspăt din opera unui pictor."

Leadership: Cum ar putea acordul sufletului față de artă să se manifeste în reprezentări delicate, găsind rezonanță estetică în simplitatea naturii?

Sufletul curat este comoara mâinii care îngrijeşte pământul. Omul se înalță mai presus de sine atunci când își recunoaște umanitatea. În acest sens, natura receptivității sale față de frumos se manifestă printr-o asociere de ordin empatic, o îmbinare de sensuri a percepțiilor conjugate în imagini. Cu siguranţă, acordul pe care sufletul îl dă artei se traduce în reprezentări ideale, imagini neimitative, vii, care având legătură directă cu natura, găsesc rezonanță estetică în sufletele celorlalţi. Proiecția sufletului omenesc inundă geografia întregului peisaj, iar estetica vizuală devine o reacție vitală la frumuseţea naturală.

Orice grădinar, ca orice un artist anonim, ne amintește că frumusețea se găsește în lucrurile simple, în gesturile cotidiene, în sufletul bun al omului. El ne învață că adevărata artă izvorăște din iubire și pasiune, iar creația este o formă de comuniune cu natura, în primul rând, și apoi cu semenii. Din pământ ne-am născut, la pământ ne întoarcem. Iar bătrâna de la pensiune mi-a oferit o lecție de viață, o lecție despre frumusețe, despre dăruire și despre bucuria de a crea: *"Munca dedicată reflectă sufletul bun al omului."*

Atâtea taine cer artei vestmântul nepieritor al pământului îngrijit cu suflet. Dar taina cea mai mare, tot Alexandru Vlahuţă o dezleagă:

"Pictorul creează o lume tipică. A lui şi-a tuturora. Aceasta-i puterea Artei; şi secretul ei acesta e. Toate curg. Ea le opreşte cu privirea, alege lamura lor s-o toarnă-n tipare eterne. Un adaos la opera vie şi pururea nouă a lui Dumnezeu. Prin urmare, fă ce simţi, şi atâta cât simţi - unde nu te mai mişcă, lasă paleta jos: lucrul tău, fiind numai sinceritate, va creşte şi se va desăvârşi în sufletul celorlalţi. Va trăi. Altfel, vrând să-l isprăveşti, îl omori…"

Determinarea de a crea din inimă, fără a forța desăvârșirea, este o formă de auto-personalizare și de recunoaștere a limitelor proprii prin depășirea lor.

Proiecția sufletului omenesc în toată geografia văzului intervine în momentul în care arta devine o formă de comunicare autentică a emoțiilor și gândurilor interioare. Apare atunci când creatorul transcende barierele materiale și exprimă ceva profund și universal, cu puterea de a atinge inimile și mințile celor ce privesc sau experimentează lucrarea sa. Această proiecție transcende limitele individuale, conectându-se la experiența comună a umanității și la înțelegerea profundă a vieții, în sânul naturii.

Prin urmare, "esența creației" se referă la capacitatea de a alinia sensibilitatea personală cu natura, ducând la nașterea unei opere de artă care reflectă profunzimea sufletului și eternitatea. Aceasta implică o conexiune empatică și autentică cu mediul înconjurător, unde frumusețea și arta sunt manifestări ale unei interacțiuni armonioase între om și natură, având rădăcini în sensibilitate și emoție.

*** Nota:** Alexandru, Vlahuta - Pictorul Nicolae Grigorescu, Editura Tineretului, 1969.

Prometeu înlănţuit

On Martie 07, 2013

Învaţă să faci saltul spre excelenţă, fără să te supui unei tensiuni prea puternice de ordin revelatoriu.

Mă aflam în conflict cu mine însumi, o lege inflexibilă a vieţii de care nu-mi puteam bate joc. Nu voiam să accept faptul că nu se poate trăi într-o lume proprie, utopică. Lumea mea, interconectată la nivel subtil cu mintea şi cu puterea de observaţie, oferindu-mi un mod nou şi incitant de a explora misterul a ceea ce eram eu adevărat. O lume formată din multe sisteme distincte, dar relaţionate între ele, funcţional, printr-o desfăşurare ambiguă de energii potenţiale apărute în timpul unor procese tranzitorii. Însă ele produceau pierderi, nu de natură directă, ci indirectă.

Unui om învăluit de o veritabilă colecţie de gânduri şi întrebări, modelat de o cascadă tumultoasă de reguli alambicate ce curge cu putere producând docilă energie, îi trebuie doar un impuls de moment pentru a crea o lume întreagă cu legi proprii. Era încercarea de inversare a unui proces permanent în construcţie, o largă desfăşurare a imaginaţiei mereu pusă la îndoială, un fir conductor care îşi triplează lungimea până la absurd.

Necontenit, ţinteam cu uriaşa mea voinţă asupra întregului în încercarea de a-mi desfăta propriul " *ego pride* " într-un mic paradis, în lumea mea particulară. Torenţial, ceva în mine se dezlănţuia cu furie, cu toată setea, cu necruţare. Acea poftă agresiv-pătrunzătoare de a poseda cunoaşterea, acea fanatică ambiţie care socoteşte amănuntul, semnul particular, fenomenul izolat.

Leadership: Opera la care te raportezi favorizează întâlnirea cu un Creator al realităţii care îşi exprimă viziunea în spaţiul unei relaţii cu menirea de a fi înţeles dincolo de exersarea continuă a cunoaşterii?

Omul care îşi caută sensul este un artist al deducţiei care pleacă de la o premisă generală pentru a ajunge, de cele mai multe ori, la o concluzie particulară. Eram atins de un moment de maximă încordare. O coagulare a stimulilor care declanşau o reacţie adversă, scoţând la lumină răspunsuri mai puţin aşteptate, cele mai adânci temeri şi nesiguranţe. Cine eram eu?

Mi-am recâştigat apetitul pentru această frumoasă nebunie numită "creaţie". Îmi plămădeam opera cu acea intensitate a unui curent electric ce străbate un circuit, depăşind valoarea maximă admisă, dublând riscul de a se auto-distruge. Cumva, simţeam că trebuie să mă fac înţeles dincolo de exersarea continuă a cunoaşterii, printr-o imagine şi atât, o imagine a satisfacţiei de a mă vedea împlinit pe plan creator, artistic, o imagine a unei fiinţe plină de semnificaţie fixată într-o realitate care este în acelaşi timp unitate deschisă şi pluralitate complexă.

Capacitatea de creaţie este şansa de a evolua prin imaginaţie la o cunoaştere care premerge unei experienţe făcută să zguduie în totalitate ceea ce a fost şi să permită reînceperea unui absolut altceva. Îndoielnic, fără să posed o anumită logică, încercam să fac distincţia între două tipuri de entităţi: A şi B, într-o relaţie de unu-la-unu. Trebuia să văd dincolo de zidul ce se înălţa odată cu creşterea nivelului de cunoaştere şi putinţă. Tratam totul cu dispreţul uşor arogant al unui elev al filozofilor.

Leadership: Revelaţia la care se poate ajunge prin intermediul creaţiei tale are meritul de a supune reexaminării rolul de artist al unui moment de luciditate în care totul este

favorabil apariţiei unei arte originale?

Din materia pe care o avea la îndemână, pământul argilos, Prometeu, fără să dea ascultare zeilor din Olimp, a creat primul om lipsit de viaţă şi conştiinţă, apoi a furat focul divin pentru a insufla viaţă creaţiei sale.

Eu lucram mai intens cu argila realităţii pe care o modelam după gradaţiile unei observaţii atente a omului şi a psihologiei sale existenţiale, fără să mă conformez niciunei norme, niciunui tipar, niciunui curent. Ci aşa cum spunea Kant: " *Have courage to use your own understanding.* "

Cercetam şi ajungeam la revelaţie. Evrika ! Dar trebuia să protejez secretele pe care pretindeam că le pot revela. Cu orice preţ, stăruitor, trebuia să obţin o reacţie pozitivă, trebuia să lămuresc în ce anume constă acea trecere de la esenţă la existenţă, trecând prin substanţă, care putea să dea sens eforturilor mele de a insufla viaţa propriei mele creaţii.

O artă originală face legătura dintre ceea ce iese la lumină şi lucrul din care ceva iese la lumină, fiind punctul de demarcaţie dintre ceea ce gândeşti, ceea ce spui şi ceea ce faci într-un context de schimbări de priorităţi.

Mă furnica, mă cutreiera, mă traversa un fior de entuziasm, un val de ezitări, clipe de mare intensitate. Câteodată simţeam că aş fi putut renunţa bucuros la munca mea, dar ar fi însemnat să risc să nu mai bat niciun record de performanţă. Ştiu că era o prostie, că asta însemna să-mi amputez acea latură din mine, ce simte, raţionează, acumulează noi stimuli, intensificând fiecare stadiu al evoluţiei mele. Să las la o parte ani şi ani de chin şi de muncă, de nesomn?

Rolul siguranţelor fuzibile dintr-un panou electric este acela de a întrerupe circuitul atunci când intensitatea curentului electric depăşeşte valoarea maximă admisă.

Tot astfel rolul meu era acela de ucenic al propriului meu Ego, de responsabil principal al propriei mele transformări, însărcinat cu instalarea cablurilor de legătură dintre creaţia şi evoluţia mea - care-mi puteau garanta libertatea pe plan intern şi profesional. Dar fără să-mi expun potenţialul riscului major de a suferi "rupturi", de a pierde din esenţă şi din valoare. Trebuia să fac saltul spre excelenţă, fără să ma supun unei tensiuni prea puternice.

Prioritatea mea nu era aceea de a experimenta în sfârşit o creaţie deşteaptă, ci de a face din creaţie o direcţie de urmat înspre detașarea mea maiestuoasă față de fenomenul dependenţei de a fi ca ceilalţi.

Leadership: Poţi să-ţi îmbunătăţeşti capacitatea de a plămădi o operă fără egal, fără să o supui riscului de a se auto-distruge?

Tu însuţi te afli într-un proces permanent în construcţie şi în reconstrucţie. O largă desfăşurare a imaginaţiei mereu pusă la îndoială, un fir conductor care îşi triplează lungimea până la absurd, neşansa unei evoluţii perfecte şi a resorturilor ei, pot reprezenta nişte repere abstracte care nu pot suplimenta adevăratul tău necesar existenţial, lipsurile tale cele mai mari.

Consecinţa? Vei atinge frecvent momente de maximă încordare, declanşând o reacţie adversă, scoţând la lumină răspunsuri mai puţin aşteptate, cele mai adânci temeri şi nesiguranţe. Cine eşti tu cu adevărat?

Aceasta e esenţa înţelepciunii în lupta dintre tine şi leadership: capacitatea de a-ţi plămădi opera, fără să o supui riscului de a se auto-distruge. Trebuie să vezi dincolo de zidul ce se înalţă odată cu creşterea nivelului tău de cunoaştere şi putinţă. Ce este dincolo de acest zid? Ce se află dincolo de apetitul pentru această frumoasă nebunie numită "creaţie" ?

Curajul de a utiliza înţelepciunea ta, *your own understanding* . Dar mai ales capacitatea de gestionare a echilibrului dintre câştig şi pierdere, dintre o funcţionalitate bună şi o funcţionalitate precară.

Cercetează şi ajungi la revelaţie, fără să te laşi dominat de o realitate imaginată, prea încurcată. Fii ucenicul propriului tău Ego. Acelui Ego care nu se diminuează voit, în contactul cu stimulii puternici ai evoluţiei prin sporirea cunoaşterii.

Învaţă să faci saltul spre excelenţă, fără să te supui unei tensiuni prea puternice. Căci altfel rişti să devii un " *Prometeu înlănţuit* ", suferinţele pricinuite de curajul tău de trece de limitele normalului, dictate de voinţa ta de a te depăşi, te vor face să suspini amarnic. O rătăcire înspre absolut pentru care vei plăti cu chinuri grele.

Leadershipul este revelaţia unei noi identităţi care nu trebuie să o consideri dreptul punct de plecare al unei creaţii de mare cultură, ci o variantă a sinelui care străluceşte prin ceea ce reuşeşti să declanşezi la nivel de trăiri, sentimente sau emoţie.

Prometeu înlănţuit simbolizează neîntrerupta transformare determinată de încercarea de a-ţi desfăta propriul " *ego pride* " într-un mic paradis, în lumea ta particulară. Acel Ego superior care se străduieşte din răsputeri şi fără încetare să te transforme în altcineva, îndepărtându-te de tine însuţi făcându-te să te simţi prea "sus" în raport cu nivelul de susceptibilitate al potenţialului tău leadershipului.

Eşti conştient de înălţimile la care poţi zbura?

Source: https://neculaifantanaru.com/prometeu-inlantuit.html

Promotorul de neînlocuit al onorurilor

On Octombrie 07, 2010

Valoarea ta e dată de măsura în care îi ridici şi pe ceilalţi la un nivel înalt.

Celebrul sculptor francez, Antoine Bourdelle, s-a dovedit a fi un profesor excepţional. Toţi îi admirau operele, îi ascultau sfaturile, primeau învăţătură de la el, urmându-i cu admiraţie şi respect toate indicaţiile.

Bourdelle, care era plin de idei în materie de artă, îi îndemna pe tineri spre concentrare, spre studiu gândit. El le spunea deseori înainte ca ei să se apuce de treabă:

- Înainte de a acţiona manual, priviţi mult modelul; formaţi-vă în minte prin analiză imaginea construită pe care o veţi sculpta sau picta cu mâinile voastre.

Leadership: Tu îţi poţi forma în minte, prin analiza unui model determinist de cauză-efect, imaginea din care îţi poţi făuri o realitate a relaţionării dintre percepţie şi reprezentare?

Pentru a te face plăcut, trebuie să îngădui celor din jurul tău să înveţe ceea ce doar ţie îţi este cunoscut, dăruindu-ţi cu toată inima talentul, donând cu multă generozitate din resursele tale pentru reuşita lor - un ajutor care să vină cu adevărat atât din inimă, cât şi din raţiune. Ei trebuie să găsească în tine un om de nădejde, credincios cultului recunoştinţei şi prieteniei, dornic de a-şi pune cunoştinţele în folosul lor, şi deloc lacom în a-ţi împărţi faima cu ei. Eşti un participant activ în formarea lor?

Există în tine o sinceră dorinţă de perfecţionare a celorlalţi? Eşti fericit că poţi contribui la ea? Ca să fii un exemplu pentru ceilalţi, pune-ţi mai întâi în valoare vigurosul talent de a te integra în lumea lor, în munca lor, contribuind la transformarea totală a percepţiilor lor despre ceea ce înseamnă arta, respectiv leadership. Aruncă o privire către tine însuţi. Unde te situezi în raport cu ei? Vei constata oare anumite "anomalii" în modul în care te privesc ceilalţi?

În fine, arta este mijlocul cel mai facil de a-ţi construi o imagine puternică. Arta transmite un mesaj complex, prezentându-te drept un simbol al fineţii şi al consecventei. Înainte să fii de folos oamenilor învaţă să fii de folos artei, căci numai arta cucereşte lumea pe neaşteptate. Aşa cum fotbalul se joacă pe goluri, leadershipul se axează pe colaborare, în spiritul adevăratului fair-play, şi "se joacă" pe acel teren pe care oamenii pot câştiga împreună cu tine printr-un efort consecvent şi inteligent, fiecare abordare comună, bine coordonată, echilibrată şi unanim aplicabilă însemnând un pas înainte spre succes.

A-ţi forma în minte, prin analiza unui model determinist de cauză-efect, imaginea din care îţi poţi făuri o realitate a relaţionării dintre percepţie şi reprezentare, înseamnă să îţi atribui o caraterizare sugestivă ce are la bază o lucrare ce aparţine artei.

Capacitatea de a relaţiona cu ceilalţi este ca o construcţie pe care se clădesc impresiile diferite, şi care se poate prăbuşi dacă ele nu impresionează prin utilitate, accesibilitate şi performanţă. Aşa cum ucenicii îşi îmbogăţesc de la o zi la alta sufletul cu noi impresii despre arta mentorului lor (dacă acesta le dezvăluie cu mult entuziasm din tainele picturii pe care o practică şi din experienţa sa), tot aşa şi oamenii de care te înconjori tu, ei pot conta pe tine numai dacă ajung să creadă mai întâi în leadershipul pe care îl practici, numai dacă fiecare dintre ei ajunge să spună: "Într-o bună zi, am să fiu şi eu ca el."

Celebrul scriitor american C. Maxwell a reliefat foarte bine acest adevăr: *"Încrederea este unicul factor important în clădirea relaţiilor personale şi profesionale. Ea uneşte adepţii cu liderii."*

Tu intenţionezi să faci accesibilă celorlalţi măcar o parte din tainele artei tale? Sau distrugi climatul de încredere ascunzând oamenilor informaţiile care i-ar putea ajuta să se dezvolte şi să ajungă la fel de buni ca tine? Te închizi în tine însuţi? Sau oferi şi celorlalţi cheia transformării, cheia către performanţa absolută care se află înăuntru tău, în bogăţia cunoştinţelor tale şi în profundă originalitate a gândirii? Ştiinţa conducerii nu poate funcţiona dacă nu dezvolţi activ încrederea celorlalţi în tine.

Valoarea ta e dată de măsura în care îi ridici şi pe ceilalţi la un nivel înalt. Dar valoarea poate fi dată şi de măsură în care îţi exprimi concepţia despre artă, arătându-ţi măiestria în a da naştere unei creaţii uimitoare.

Leadershipul este mijlocul facil de a-ţi construi o comparaţie sugestivă cu ajutorul şi justificarea unei creaţii ce se încadrează în tema: "You must constantly remind you of yourself in a picture".

Promotorul de neînlocuit al onorurilor poţi fi şi tu dacă anticipezi nevoile de perfecţionare a celorlalţi oameni, şi dacă îţi aduci aportul la promovarea şi menţinerea lor la un nivel optim de dezvoltare. Dacă ei îşi extind cunoştinţele la un nivel avansat şi dacă îşi îmbunătăţesc vizibil abilităţile, atunci vei avea parte de felicitări, de onoruri la scena deschisă.

Concluzie: Fiecare individ şi-a construit pe parcursul vieţii o scară de valori, în conformitate cu educaţia, cultura şi profesionalismul său. Aceste scări nu sunt identice. Unul care se consideră în vârful scării proprii s-ar putea să corespundă doar la jumătatea scării altuia, şi chiar la baza scării unui lider, iar în comparaţie cu "scara standard" toţi să se situeze mai jos de vârful acesteia.

Scopul în leadership este acela de a ajunge cât mai sus pe scara standardului, pornind de la îmbunătăţirea relaţiilor interumane, de la identificarea nevoilor de instruire şi întărirea relaţiilor de colaborare – pentru ca toţi să se perfecţioneze şi să ajungă mai sus în comparaţie cu standardul.

Source: https://neculaifantanaru.com/promotorul-de-neinlocuit-al-onorurilor.html

Promotorul ştiinţei viitorului

On Iulie 24, 2014

Transformă marile tale inovaţii într-un mijloc de comunicare a gândurilor şi sentimentelor, astfel încât ştiinţa ta să servească drept etalon al manifestării unei puteri incomensurabile.

Inovaţia formală o găsea în aplicarea cinematografică a montajului de atracţii, aceasta era şi metoda realizării oricărui film. Depăşită curând după aceea, această părere a lui Eisenstein are totuşi importanţă în biografia sa creatoare, deoarece filmul "Greva" conţine embrionar – şi uneori mai mult decât atât – marile inovaţii artistice de mai târziu. Ideile montajului Eisensteinian le găsim aici în acest film. Rolul metaforic, asociativ al montajului apare clar în acea secvenţă, adeseori citată, în care scenelor reprezentând represiunea mişcării muncitoreşti li se alătură imaginile tăierii vitelor la abator.

Exemplele de acest fel abundă în film. Montajul devine un limbaj, un mijloc de comunicare a gândurilor şi sentimentelor. Chiar şi abstracţiuni pot fi exprimate prin montaj, cum reiese din exemplul citat mai sus. Asistăm deci la primii paşi ai descoperirii funcţiilor montajului şi totodată, la primul pas spre filmul intelectual de mai târziu. *

Leadership: Poţi să conturezi o viziune care să ofere o nouă imagine a conceptului de "oglindă a temei care îşi reprezintă lumea", astfel încât să schimbi cursul acţiunii unei opere care sfidează şi răstoarnă convenţiile stilistice ale modernismului?

Ceea ce transmiţi şi ceea ce recepţionează ceilalţi, aducând la vedere imaginea a ceea ce ştii în mod practic, depinde de ceea ce descoperi şi împlineşti pe fondul depășirii propriilor limite. Limitele sunt asemenea loviturilor de ciocan care îţi dau de ştire că trebuie să regândeşti felul în care combini elementele de creaţie ce îţi garantează obţinerea rezultatelor ştiinţifice de vârf, mobilizându-te spre a-ți duce atribuțiile de „inovator" până la capăt.

Marii creatori se concentrează asupra stabilirii tipului de cunoaştere care orientează acţiunea într-o abordare ştiinţifică, nu doar ca un mod de a-şi testa limitele şi înalta calificare în domeniu, ci ca un mijloc de comunicare a gândurilor şi sentimentelor resimţite într-o manieră originală de a trata anumite teme. Aceste teme pot cuprinde viziuni despre lume sau descrieri ale unui anumit mod de viaţă, evidenţiate printr-o deschidere către obiectivitatea ştiinţifică, având reprezentare într-o oglindă care reconfigurează realitatea.

Putem vorbi despre "o oglindă a subiectului care îşi reprezintă lumea" în cazul în care abordarea unei viziuni are ca primă formă de manifestare o formă de comunicare a unei informaţii sau a unui sentiment pe care scenaristul le simte în propria lui viaţă. Aici leadershipul capăta accent de subordonare faţă de ideile care confirmă influenţa gândirii şi mai ales a simţirii asupra celor din jur, fiindcă scenaristul trebuie să ARATE, nu să SPUNĂ, găsind o modalitate de a antrena publicul să adopte o anumite stare care să ilustreze o parte a personalităţii sale.

O operă care sfidează şi răstoarnă convenţiile stilistice ale modernismului este rezultatul unei viziuni capabilă să menţină aura artistică şi autonomia auctorială în abordarea unei teme care rotunjeşte realitatea şi-i dă un înţeles mult mai cuprinzător decât poate ştiinţa să ofere.

Într-un limbaj accesibil, scenaristul trebuie să imprime operei sale acel joc de scenă sufletesc care trădează la fiecare mişcare un puternic efect eclectic, spectaculos, comic sau dramatic.

Lumina din poveste trebuie să aibă un puternic rol dramaturgic și spiritual, adică să cuprindă acea explozie de emoţie pe care o generează fenomenul „deja-vu”.

Ceea ce un bun regizor vrea să împlinească, prin realizarea unui montaj din elementele cheie de diferenţiere, căpătând forma unui limbaj de descriere şi modelare a raţionalităţii ştiinţifice, şi integrarea ei pragmatică în leadership, este acea viziune creatoare aducătoare de valoare adăugată. O viziune care să fie mai măreaţă decât calităţile de moment sau decât puterea de a crea o varietate de conținut și experiențe.

Primii paşi ai descoperirii funcţiilor montajului sunt un periplu neobosit printre punctele de reper ale unei ştiinţe corespunzătoare observaţiilor şi cele ale unei ştiinţe care, în principal, se bazează pe resurse de idei şi proiecte inovatoare.

Poţi să închei un parteneriat care să funcţioneze bine între autoritatea ta de promotor al ştiinţei şi contribuabilii la direcţia ta de gândire, numai dacă în arta ta se găseşte reflectată raţiunea de a asigura baza pentru formularea unor noi standarde de performanţă. Aceste standarde sunt menite să garanteze faptul că ştiinţa asimilată şi practicată după modele proprii de pregătire, va servi drept etalon al manifestării, cu discreţie, a unei puteri incomensurabile. Acea putere de a-ţi modifica parametrii de funcţionare şi direcţia evolutivă de-a lungul existenţei.

Regizorul este posesorul unor forme de întărire a unei creaţii în raport cu ființa sa, despre un subiect actual abordat din unghiuri diferite, dintr-o perspectivă artistică care-ți dă sentimentul de detașare spirituală față tot ce este pieritor şi efemer.

Poţi să dezvolţi acea parte a subiectului care determină cursul acțiunii unei opere dramatice sau epice, care să reflecte deschiderea către obiectivitate a viziunii artistice?

Promotorul ştiinţei viitorului este liderul-creator care reuşeşte să transforme marile sale inovaţii într-un mijloc de comunicare a gândurilor şi sentimentelor. Ştiinţa lui poate să servească drept etalon al manifestării unei puteri incomensurabile numai dacă reuşeşte să-şi modeleze raţionalitatea şi s-o integreze pragmatic în leadership.

Ştiinţa este materia care prinde viaţă după o simplă reamenajare a resurselor de inspiraţie şi creaţie, iar ea se raportează la leadership atât prin raţiune şi pragmatism, dar şi prin emoţiile înregistrate în subconştient în relaţia cu experienţa acumulată în domeniu.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/promotorul-stiintei-viitorului.html

Propulsaţi-vă în direcţia succesului

On Februarie 24, 2009

Salvează climatul tău de excelenţă, scoţând la iveală acele calităţi care transmit energie şi acţiuni cu valoare pentru ceilalţi oameni.

În filmul „ *Mumia (1999)* ”, eroii principali, fraţii Evelyn şi Jonathan doreau să ajungă în oraşul morţilor Hamunaptra, dar din păcate harta pe care o aveau şi pe care cu greu au procurat-o era deteriorată aproape în întregime. Singura lor speranţă era să găsească pe cineva care să cunoască drumul şi care să-i poată ghida în direcţia respectivă.

În închisoarea din Cairo ei îl întâlnesc pe Rick, fost comandant de trupe, care fusese încarcerat şi urma să fie spânzurat. Rick ştia că singurul lui bilet de scăpare sunt cei doi exploratori, aşa că le propune un târg: " *Dacă vreţi să vă conduc în oraşul morţilor, scoateţi-mă rapid de aici* ."

Leadership: Cursul evoluţiei tale câştigă noi semnificaţii prin redefinirea condiţiei de suferinţă în care te găseşti, pe măsură ce versiunea ta de trăi începe să funcţioneze ca o nouă realitate?

Cu ce condiţie culegi un fruct necopt? Cu condiţia ca el să se coacă degrabă şi să respecte întocmai condiţiile pentru obţinerea unei calităţi perfecte a unui produs alimentar care se vinde bine. Viaţa omului prins în mreaja unei alegeri nefaste se desfăşoară în condiţiile în care el este înconjurat permanent de forme noi de manifestare a nevoii de libertate în contexte grele de încercare.

Versiunea ta de trăi începe să funcţioneze ca o nouă realitate în faptul că spiritul de observaţie şi gândirea axată pe controlul evenimentelor alcătuiesc materialul combinării unui statut de "legendă vie" cu un rol de autonomie în iniţierea unei "cauze de suflet".

Omul poate "renaşte" cu mai multă ardoare dacă dă ascultare acelei nevoi intense de-a asigura o evadare din dimensiunea spaţiului în care trăieşte. El se poate îndepărta de formele de activitate care nu produc "efecte de trambulină" în realitatea curentă, asigurând acea claritate de care are nevoie pentru a şti ce paşi să urmeze încât să obţină noi performanţe.

Problema e că în prezent, exigenţele liderilor privitoare la schimbarea personală au început să fie tot mai puţin ridicate, în ciuda accesului la atâtea stări interioare mobilizatoare. Suferinţa ori bucuria omului sunt stări determinate de condiţiile inspiraţiei cu care el îşi călăuzeşte paşii spre crearea unui nou destin, perceput adesea sub diferite unghiuri şi la diferite grade de intersecţie cu sindromul aspiraţiei de a comunica altora o viziune neobosită.

Cursul evoluţiei tale poate câştiga semnificaţia de "premieră absolută" atunci când gândirea ta limitată, axată doar pe intervenția lui Dumnezeu, începe să fie înlocuită cu acea manifestare de voinţă care generează acumularea de simţire a biruinţei, oferindu-ţi posibilitatea să intuieşti cursul evenimentelor.

O cauză de suflet poate fi înţeleasă ca o evadare din tumultul unei vieţi nesigure, în favoarea unei cereri personalizate de libertate numită "Descoperă-ţi curajul de a fi autentic" pe care o consideri demnă de încercat.

Tu ridici mâna atunci când vrei să schimbi direcţia? Rick a înşfăcat noua lui sarcina şi i-a condus pe cei doi fraţi în oraşul morţilor. Acesta este tipul de abordare pe care un lider trebuie să o adopte. Dacă vrei să conduci oamenii, mai întâi de toate oferă-ţi serviciile de ghid. Poate că la fel ca şi Rick, nici nu vei avea de ales. S-ar putea să fie singurul tău bilet câştigător.

Vei avea numai de câştigat dacă te oferi voluntar pentru sarcini sau activităţi suplimentare. Indiferent ce eforturi sau sacrificii suplimentare ar fi necesare, trebuie să onorezi noua îndatorire pe care o primeşti şi să o duci la bun sfârşit. Cariera ta depinde de modul în care te implici şi de felul cum tratezi noua sarcina care ţi-a fost atribuită.

Aşa cum jocul de ansamblu al unei echipe de fotbal presupune, în primul rând, organizare, tot astfel leadershipul tău trebuie să presupună mai întâi de toate o adâncă schimbare a propriei tale persoane, a propriei tale lumi – să te transformi dintr-un om pasiv într-unul activ, dintr-un om vechi, într-unul nou, să depăşeşti acea linie care te blochează şi care te desparte de acea persoană pe care doreşti să fii.

Caută permanent noi căi de a-ţi oferi serviciile, nu ezita să le dai o mână de ajutor celor care au imediată nevoie. Fii convins că nu sunt mulţi aceia care oferă servicii profesionale de calitate, care îşi execută sarcinile stabilite prompt şi într-o manieră excelentă. Ridică mâna, fă-te observat în mulţime. Aminteşte-ţi ce spuneam într-un articol anterior, dacă vrei să avansezi într-o poziţie superioară trebuie să te mişti mai rapid decât toţi ceilalţi. Iar una din căile prin care poţi face acest lucru este să îţi oferi primul serviciile şi ajutorul în beneficiul altora.

Salvează climatul tău de excelenţă, scoţând la iveală acele calităţi care transmit energie şi acţiuni cu valoare pentru ceilalţi oameni.

Leadershipul se iniţiază prin stabilirea unui context de revelanţă şi de încredere care împinge omul către valorizarea exclusivă a unui anumit tip de decizie, numită: IREVOCABILĂ, din care toată lumea are de câştigat !

Source: https://neculaifantanaru.com/propulsati-va-in-directia-succesului.html

Protagonistul unei lumi determinate de punctul maxim de iluminare

On Mai 06, 2014

Experimentează leadershipul ca pe o ştiinţă vie care evoluează continuu, asigurând resursele necesare realizării unei viziuni multilaterale despre lume şi viaţă.

Mă fascina lumea lor... a celor care nu cuvântă, aflaţi în afara perimetrului de exploatare a realităţii, în măsura în care îşi puteau asigura anonimatul. Ei erau protagoniştii unei lumi determinate de punctul maxim de iluminare, în sensul vectorului forţă care îşi avea originea nu în creaţie, ci într-un Creator care era constrâns să traverseze mereu, într-o adevărată goană, câmpul de profunzime a unei fenomenale cunoaşteri. Cuprins între diferenţa şi suma modulelor componentelor unei variabile-structură derivate din marea ştiinţă a timpului.

Precum lumea creată de Terry Gilliam, mă cufundam într-un univers imaginar, în care licuricii aveau nume, iar veveriţele vorbeau, tot mediul înconjurător căpăta viaţă, o valoare, un sens. Singurul sens în care se putea vorbi de o filozofie adâncă, organic legată de diverse existenţe, dar în special de activitatea multilateralului.

Concomitent, simţeam că fac parte dintr-o metafizică unică, riguroasă şi profundă, care mă plasa în centrul unei reţele de corespondenţe între cer şi pământ, între punctul material de energie constantă şi punctul material de impuls constant.

Concret, eram supus unei îndatoriri stricte: să compun zilnic o imagine ce îmi trece fugar prin faţa ochilor, dar se întipăreşte, pentru totdeauna. Mai curând o comedie a cuvântului decât un sentiment de apartenenţă la o gândire exterioară, cu un surplus de informaţii, de experienţe. Un plin neînţeles, ca un paradox al evoluţiei pus în evidenţă de o provocare pe care o poţi accepta sau nu.

Dacă l-aş parafraza pe scriitorul român, Al. Busuioceanu, aş spune că metafizica mea, departe de a fi o atitudine intelectuală, era mai mult un amestec nelămurit de intuiţii şi credinţe mistice ce mă făceau să atribui o metafizică şi primitivului care însufleţeşte şi antropomorfizează natura din jurul lui.

Era o metafizică pe care doar o presupuneam, uşor de experimentat ca pe o ştiinţă vie, pe care pregătirea mea intelectuală o îngăduia într-un anumit grad, dar pe care nu o puteam exploata, nici desluşi, în întregime.

Leadership: Poţi să asiguri resursele necesare realizării unei viziuni despre lume şi viaţă care să stabilească obiective dincolo de hotarul unei realităţi care devine tot mai copleşitoare pe măsură ce se revelează în descrierea unui spaţiu de refugiu în imaginar?

O ştiinţă vie care evoluează continuu este strâns legată de fiorul necesar construirii unor noi modalităţi de exprimare care să confere realităţii o anumită particularitate, veridicitate şi consistenţă, printr-o explicaţie chiar fantezistă, dar atrăgătoare şi captivantă.

Un domeniu cum este leadershipul, reluând în discuţie problema creaţiei, deschizând omul în faţa unei noi realităţi prin luarea în considerare a necesităţii confecţionării unui suport de susţinere a opţiunilor de configurare şi iniţializare a unei arte caracterizate de un fundament ştiinţific complex, trebuie să furnizeze o inepuizabilă posibilitate de a se impune ca sursă de inspiraţie pentru viitoarele generaţii.

Cărţile lui Jules Verne au avut darul de a iniţia oamenii în lumea gândurilor ascunse, în lumea acelor taine mai presus de orice înţelegere, determinându-i să pună bazele unor tehnologii avansate, transformându-i în savanţi. Tot astfel leadershipul, adaptat la intenţiile de accesare a unui fond nou de concepte, modele şi teorii, reprezentând din acest punct de vedere un adevărat upgrade conceptual, dar şi o realizare pur personală, duce la o amplificare a tendinţelor de consum ştiinţific, în favoarea unei perpetue evoluţii spre modernitate şi progres.

Dar pentru ca omul să-şi poată demonstra potenţialul creativ într-o evoluţie plină dinamism şi de mutaţii de ordin cantitativ şi calitativ, în conţinutul şi modul de asigurare a resurselor necesare realizării şi implementării unei viziuni consistente despre lume şi viaţă, care stabileşte obiective dincolo de obişnuit, el trebuie să devină un Creator. Dornic să traverseze mereu, într-o adevărată goană, câmpul de profunzime a unei fenomenale cunoaşteri. Pe care pregătirea sa intelectuală o îngăduie într-un anumit grad.

Un refugiu imaginar este o parte a conştiinţei universului, reprezenand singura modalitate de a produce ceva nou din năzuinţa de a împlini şi stăpâni ceva mai mult, mai larg, dintr-un spaţiu nedeterminat, fără sfârşit.

Leadership: Poţi să găseşti izvorul reînnoirii tale în contextul unei viziuni induse de o ştiinţă a totalităţii existenţei la nivel de interpretare a unei realităţi care se desfăşoară în mod plenar în activitatea imaginativă?

Pentru a crea posibilitatea unei evoluţii adaptate la o lume modernă, omul trebuie să găsească un anumit element dintr-o structură de date, să aplice acel algoritm dintre ideal şi realitate ce are o formulă ştiinţifică unică, bazată dacă se poate pe cunoaşterea apriori a timpului pe care viaţa, cu multiplele ei coordonate şi nuanţe, îl conturează neîncetat.

Să vadă prin acel material de construcție artificial, necesar oricărei creaţii, un amestec de noi factori de diferenţiere a capacităţilor sale intelectuale, fără a face din creaţie un fel de *modus operandi* supus logicii riguroase a unui raţionament care nu se poate autocrea, învins de concluzia: "Nimic nu se mai poate schimba."

Leadershipul trebuie experimentat ca pe o ştiinţă vie care evoluează continuu, ridicat la o justă înţelegere a necesităţii de a garanta repartizarea echilibrată a unor elemente de anticipaţie şi noutate, combinându-le perfect în relaţie cu viaţa. Într-o zonă compusă riguros din analize şi fapte care se potrivesc cu pattern-urile unei singure reguli: "Întotdeauna este loc de alte interpretări."

Preferinţa de a te refugia într-un univers imaginar care să coordoneze totalitatea vieţii se lasă exprimată din unghiul receptării unei realităţi care fascinează şi ridică întrebări asupra rostului tău în lume. Ea poate fi conceptualizată prin raportare la ştiinţa de a te exprima prin imagini, prin recurgerea la comparaţii şi alte figuri de stil, prin creaţie filosofică, prin viziune şi expresie literară.

Vei deveni **protagonistul unei lumi determinate de punctul maxim de iluminare** numai atunci când îţi vei găsi valoarea în contextul unei viziuni induse de o ştiinţă a totalităţii existenţei, care include deopotrivă pozitivul şi negativul, manifestându-se prin formele de cunoscut şi necunoscut care există în tine şi în afara ta. Şi în care ai început să crezi.

Source: https://neculaifantanaru.com/protagonistul-unei-lumi-determinate-de-punctul-maxim-de-ilu

Protejează-ţi imaginea companiei

On Martie 19, 2009

Adaugă un plus de vitalitate leadershipului tău, asigurându-te că elementele lui constitutive sunt realizate şi menţinute la un nivel de maximă calitate.

Din nou au dat lovitura.

Nişte spărgători au reuşit să înşele vigilenţa sistemelor de supraveghere şi alarmare şi să jefuiască o bancă. Au reuşit să sustragă aproape 300.000 de lei din seiful cu valori. Toate ziarele şi televiziunile au comentat de zor acest incident, iar poliţia se pare că nu a dat de urma infractorilor.

De câte ori apare pe prima pagină a ziarelor un astfel caz nerezolvat imaginea poliţiei are de suferit. Cum poate exista crima organizată din moment ce poliţia este mereu la datorie şi îşi îndeplineşte atribuţiile cu multă perseverenţă şi grijă? "Vom face tot ce putem" spun şefii poliţiei, însă din păcate rezultate palpabile nu prea se prea văd. Din aceasta cauză poliţia este tot timpul criticată şi învinovăţită că este o instituţie ineficientă.

Este leadershipul tău un „succedaneu"?

Succedaneul, în limbaj medical, se defineşte drept produs farmaceutic relativ eficient, în condiţiile unei maladii determinate, care însă nu este cel mai indicat să fie prescris. Cu alte cuvinte în lipsa produsului farmaceutic ideal, se prescrie un "medicament" ce prezintă mai puţină încredere - succedaneul.

E necesar ca noi să fim conştienţi şi de această modalitate: a „succedaneelor" manageriale. Atâta timp cât o companie funcţionează haotic şi nu obţine rezultate mulţumitoare nu poate fi vorba despre performanţă în rândul celor ce se află la conducerea ei. E vorba de acea ierarhizare a calităţilor şi defectelor ei, mai mult sau mai puţin categorică, şi a ordinii importanţei lor pe care uită s-o stabilească managerii – astfel încât să poată implementa măsuri mai eficiente pentru ca rezultatele finale să fie cât mai bune.

Aşa cum olarul îşi modelează figura frământând lutul cu gesturi sigure, oprindu-se să finiseze orice detaliu – tot aşa şi tu trebuie să incluzi în chip armonios în leadershipul tău acele politici care să nu rămână cu „datorii", asigurându-te că elementele lui constitutive (integritatea, competenţa, rezistenţă la corupţie, tenacitatea şi eficienţa) sunt pe deplin realizate şi menţinute la un nivel de maximă calitate. Aceste elemente vădesc valoarea şi spontaneitatea leadershipului tău.

Imaginea care îţi decide leadershipul ţine de configurarea perspectivei vizavi de ceea ce vrei să auzi despre tine fără să te împotriveşti unei controverse create în jurul a ceea ce dă roade în absenţa ta.

O politică fără datorii reprezintă o reflecţie asupra stării de echilibru a instituţiei sau companiei pe care o conduci, reprezintă intenţia ta de a transmite o anumită concepţie care să pună accentul asupra creării de valoare - care să genereze încredere şi solidaritate.

Tu urmăreşti în mod sistematic felul cum se înfăţişează componentele constitutive ale leadershipului tău? Eşti consecvent în a apăra respectarea principiilor care permit promovarea

valorii instituţiei pe care o conduci? Sau eşti un manager slab care explică neîncetat de ce nu merge bine treaba, asigurând pe toată lumea că nu este vina lui?

Integritatea, competenţa, rezistenţa la corupţie, tenacitatea şi eficienţa sunt elementele constitutive ale leadershipului tău?

Leadership: Zona experienței tale de utilizare a responsabilităţii se distinge printr-o încadrare diferită a faptei care te va urmări mereu?

În goana după senzaţional sau alteori prezentând parţial sau deformat faptele, ziarele şi televiziunile nu fac altceva decât să păteze imaginea anumitor instituţii sau organizaţii. Este corect sau nu, adevărat sau fals, concluziile le trag oamenii care văd ştirile şi care, încetul cu încetul, încep să-şi piardă încrederea în eficacitatea acelor instituţii sau companii.

Cu toţii judecăm lucrurile la suprafaţă, după felul în care ne sunt prezentate faptele în mass-media, fără să cunoaştem realitatea în sine. O companie sau o instituţie care este bombardată permanent de critici şi cuvinte de ocară nu ne va lăsa o impresie prea bună şi cu siguranţă o vom ocoli.

Ceva trebuie făcut, dar ce? Dacă managerii ţin la prestigiul şi imaginea companiei pe care o conduc atunci trebuie să acorde mai multă atenţie serviciilor pe care le promovează şi la modul în care se implică în rezolvarea problemelor. Asta din respect pentru clienţii care le oferă încrederea apelând tot timpul la serviciile lor.

Leadershipul este prestanţa pe care ţi-o dă faptul că eşti capabil să accepţi compromisul dintre idealul de a servi unei cauze mai înalte şi contextul pe care ţi-l creezi pentru a nu rămâne cu urmele acuzatoare ale faptelor tale.

Este o vorbă veche care spune: "peştele de la cap se strică". De vină pentru eşecul unei instituţii este fără îndoială managerul care nu s-a implicat la timp în rezolvarea problemelor, care nu a fost îndeajuns de abil să-şi întemeieze o echipă formată din buni profesionişti care să intervină eficient în situaţii dificile şi care nu a fost capabil să ia măsurile care se cuvin din timp. Toate acestea s-au concretizat într-o imagine publică nefavorabilă care în mod sigur a condus la eşec. Nimic nu este întâmplător, orice cauză are un efect şi orice efect are cauza sa.

O imagine de succes atrage după ea succesul. O instituţie sau o companie trebuie să fie într-adevăr capabilă să ducă la bun sfârşit misiunea pe care şi-o asumă, şi să-şi creeze o imagine de succes. Însă o imagine de succes nu apare de la sine, ci se construieşte în timp cu efort din partea tuturor angajaţilor.

Concluzie: o instituţie sau o companie care doreşte să fie respectată trebuie să-şi promoveze o imagine cât mai bună, adică să demonstreze că merită încrederea celor care se bazează pe serviciile ei, prin eficacitate şi promptitudine.

Reîntorcându-mă la începutul acestui articol, poliţia română îşi va putea crea o imagine mai bună dacă va câştiga lupta cu infractorii şi dacă îşi va concentra eforturile asupra prevenirii infracţiunilor. Dar pentru asta trebuie să-şi schimbe metodele de acţiune, astfel încât să apere cu mai multa eficienţă interesele şi nevoile cetăţenilor şi să fie în stare să soluţioneze problemele în cel mai scurt timp.

De unde ştim dacă o instituţie sau o companie este de succes? După imaginea pe care o lasă.

Pulsul fermecător al vieţii

On Martie 08, 2011

Sporeşte-ţi credibilitatea faţă de cei cu care interacţionezi, construindu-ţi leadershipul pe un fond sufletesc consistent.

În numărul 169 al revistei *Cariere* , ne este dezvăluită pe scurt povestea medicului dentist, Roland Hermann, într-o ipostază mai mult decât provocatoare: aceea a unui om care ar merge chiar şi până la capătul lumii, acceptând riscurile de rigoare, numai pentru a servi unei cauze nobile.

Amazon, Nepal, Ciad, Bolivia, Guyana sunt câteva din locurile în care neobositul medic român s-a aflat pentru un singur scop: să le dea o mână de ajutor oamenilor cu un nivel de trai foarte scăzut. Lucrul cel mai important pe care Roland l-a învăţat în aceste proiecte de voluntariat a fost să preţuiască viaţa, să respecte oamenii şi fie alături de ei în momentele grele. Dorinţa de a-şi trăi viaţa pentru ceilalţi, de a-i vedea sănătoşi şi fericiţi este singura bucurie care îi va încălzi întotdeauna sufletul.

Citind despre meritele sale şi despre munca sa, pot spune că Roland Hermann este o persoană demnă de toată admiraţia prin faptul că adaugă multă semnificaţie meseriei sale şi propriei sale vieţi, păstrându-şi intact fondul sufletesc şi moral care îl conectează de ceilalţi oameni.

Leadership: Apartenența ta la un trend de consolidare a nivelului de reprezentativitate este o condiție a ascensiunii sale către cea mai înaltă demnitate a numelui ce-l porți?

Din motive care ţin de specificul evoluţiei societăţii la acest moment, factorul capital şi suplimentarea acestuia tinde tot mai mult spre dobândirea acelei "excelenţe exclusiviste" care sprijină idealurile izvorâte din inimă. Cooperare, întrajutorare, voluntariat şi bunul exemplu trebuie să fie resursele de bază ale imaginii tale în lume.

Iată, deci, că acele cunoştinţe referitoare la înţelegerea principiilor fundamentale ale leadershipului sunt asimilate tot mai mult ca norme de reglementare a vieţii a oamenilor, solidaritatea făcându-şi tot mai frecvent apariţia în diverse zone de business sau de dezvoltare personală.

Libertatea de a te desăvârşi prin ceilalţi, adoptarea unui tip de gândire şi un cod de conduită responsabil faţă de protecţia propriului brand, fac din tine - nu un spectator, nu un străin - ci un erou social, o fiinţă integrală, un om de virtute. Spre deosebire de "omul de zăpadă" care încearcă să-şi impună respectul numai în vremuri reci, aşteptând ca toată lumea să-l admire, fără să facă absolut nimic la modul comun.

Tocmai din acest paralelism evolutiv, la interferenţa dintre responsabilitate şi lejeritate în spirit şi acţiune, se conturează foarte clar înclinaţia omului spre leadership, luând la cunoştinţă şi regulile după care el se dezvoltă. Din această specificitate fundamentală decurg toate celelalte particularităţi care fac din individ o fiinţă unică, înaintând sub specia celor mai depline implicări în campanii de întrajutorare la un nivel mai înalt de înţelegere a sinelui.

Numele ce-l porţi are ca prim centru de greutate acel trend al recunoştinţei faţă de ceea ce vine dintr-o direcţie în care nu mai contează când şi unde te afli, ci felul cum te simţi în timpul unei examinări din perspectiva observatorilor cu care interacţionezi.

Lipsa unor principii morale bine definite, neutralitatea etică, alături de individualismul exacerbat, dezvoltat într-o manieră care nu face cinste nimănui, îl determină pe individ să îşi întărească structura interioară a caracterului sub "un strat gros de zăpadă", care opune rezistenţă oricărei tendinţe de acţiune îndreptate spre sensul unic şi definitiv al excelenţei.

O evoluţie ce poate fi privită ca o explozie de voinţă şi cu efecte incoerente, fără niciun simptom clar, dar susceptibilă la reacţii adverse. Iar aceste efecte se intersectează şi conflictualizează cu acele structuri de gândire şi acţiune care se distanţează de acel prag al recunoaşterii absolute, dar nefondate pe un suport faptic credibil şi suficient.

Un fulg de zăpada se formează din combinaţia mai multor cristale de gheaţă, dar asta nu îl transformă într-un diamant.

Leadershipul este o impresionantă aventură în căutarea unor noi tărâmuri ale artei, a cărei savoare este degustată doar de călătorii care acceptă răspunderea de a-şi modela caracterul - căutând prin intermediul modului lor unic de a fi, prin tendinţa lor de preţuire, acceptul societăţii care nu pretinde ignoranţa.

Măsura leadershipului tău e dată de modul în care te concentrezi asupra idealurilor tale în timpul unui slalom continuu pe graniţa dintre evenimentele vieţii şi performanţa de a le controla?

Pregătirea pentru crearea unei relaţii pozitive şi sănătoase începe cu implicarea ta în sprijinirea unei cauze nobile. Încercând să vezi lumea prin filtrul unei sensibilităţi aparte vizavi de nevoile şi necesităţile oamenilor, dând ascultare vocii acelea din spatele minţii care îţi şopteşte neîncetat să nu rămâi indiferent la suferinţele lor vei menţine sub control percepţia lor asupra abilităţilor tale de a-i influenţa.

Pentru a-i influenţa pe oameni trebuie să ocupi un loc în sufletul lor. Şi vei reuşi acest lucru doar acaparându-i pe toţi cu sentimente unice de afecţiune.

"Nu tot ceea ce poate fi măsurat contează, şi nu tot ceea ce contează poate fi măsurat" , spunea odată Albert Einstein.

În leadership un singur lucru contează şi care în acelaşi timp poate fi măsurat: credibilitatea. Eşti credibil doar dacă eşti înzestrat cu acea însuşire a oamenilor însufleţiţi de un înalt patriotism, care manifestă un interes real pentru ceilalţi.

Aşa cum un pictor urmăreşte să sublinieze prin lumină şi umbră individualitatea fiecărui obiect aflat în spaţiu, tot aşa şi tu, ca lider, trebuie să urmăreşti să subliniezi prin intermediul leadershipului tău individualitatea caracterului tău deosebit, în virtutea acelui sentiment de nobleţe care îţi pune în valoare frumuseţea interioară.

Performanţa de a controla un eveniment depinde de modul în care te prezinţi într-o situaţie în care poţi acţiona liber chiar şi atunci când ai de pierdut ceva.

Aşa cum bine preciza cineva: *"Dacă ai de pierdut ceva important ce nu poți recâștiga, da, atunci ai motive să stai în dubii dacă să faci sau nu un pas neprevăzut în viață."*

Pulsul fermecător al vieţii este dat de fondul tău sufletesc care te menţine mereu viu, care e mereu prezent undeva în adâncul fiinţei tale şi care te îndeamnă să iei atitudine şi să nu stai

cu mâinile în sân atunci când cineva are nevoie de ajutor.

Leadershipul tău va căpăta o semnificaţie pozitivă, îţi vei spori credibilitatea faţă de cei cu care interacţionezi şi vei fi iubit doar dacă pulsul vieţii tale se va menţine mereu ridicat. Accelerează-ţi pulsul vieţii implicându-te personal în sprijinirea unei cauze nobile care să-ţi aducă satisfacţii morale, şi care să merite tot respectul şi susţinerea oamenilor.

Concluzie: Un leadership de calitate nu este cel autoimpus din dorinţa de a ascensiona pe plan social, ci cel ce izvorăşte din adâncul sufletului ca urmare a unei dorinţe de a le acorda ajutorul celor aflaţi în derivă sau a celor aflaţi în imposibilitatea de a avea un mod de acţiune unitar şi eficient. Astfel îţi sporeşti credibilitatea în faţa celora cu care interacţionezi şi doar aşa îţi accelerezi pulsul fermecător al propriei tale vieţi, obţinând satisfacţii din tot ceea ce faci.

Source: https://neculaifantanaru.com/pulsul-fermecator-al-vietii.html

Punctul cel mai nordic al solidarităţii

On Martie 13, 2009

Câştigă devotamentul oamenilor, aliniindu-ţi valorile la aşteptările lor.

M-am gândit deseori la această povestioară pe care unul din profesorii din facultate a spus-o la unul din cursurile sale:

Un mare om de afaceri moare şi ajunge la porţile raiului. O speranţă nebănuită îl cuprinse. Tânjea după bine şi frumos.

Este întâmpinat de sfântul Petru, care îl întreabă:

- Cum ai făcut averea?

Brusc, toate nădejdile i-au fost zdrobite, trecând pe neaşteptate de la calm la furie. Căci trebuia să spună adevărul, şi să aibă curajul să înfrunte cu demnitate decizia finala de care depindea fericirea sau nefericirea lui.

- Pai, spuse apoi omul cu un glas ce ar fi înmuiat chiar şi inimile împietrite, am luat o mica parte de la ceilalţi oameni, apoi i-am investit în afaceri imobiliare…

- Cum i-ai luat? întreabă sfântul Petru.

- Păi, vedeţi, am „împrumutat" de la ei…pentru o perioadă mai lungă de timp.

- Şi le-ai dat înapoi banii, cu dobândă? a fost întrebarea finală a sfântului Petru.

Leadership: Poţi să te bazezi pe asemănarea dintre ceea ce modelezi prin intenţiile tale și povestea pe care o imaginezi ca să-ţi ascunzi intenţiile, încât să nu te încarci cu presupuneri care încalcă prezumţia de nevinovăţie?

Ne bazăm reuşita pe propriile noastre presupuneri, ne punem încrederea în convingerile noastre, chiar dacă ele nu corespund valorilor şi aşteptărilor celorlalţi. Este oare de acceptat ca drumul pe care îl străbatem spre atingerea scopurilor alese să ocolească (sau să se desprindă) de toţi aceia care au contribuit direct, sau indirect, la reuşita noastră? În final, toate fărădelegile sunt pedepsite într-o formă sau alta.

Lumea nu este infinită, şi ea nu se opreşte la tine, ci la ceilalţi, la toţi aceia care ţi-au pus la dispoziţie mijloacele care să te ajute să reuşeşti. Acesta este mesajul poveştii de mai sus. În devenirea noastră ca lideri trebuie să ne centrăm gândirea şi faptele în jurul unui nucleu comun către care converg convingerile şi valorile celorlalţi: solidaritatea, libertatea şi dreptatea.

Trebuie să adoptăm acea gândire, acea atitudine şi acele decizii bazate pe dorinţa de revanşă faţă de ceilalţi, fiindcă în subconştientul nostru va rămâne mereu acea sămânţă de adevăr pe care nu-o vom putea ascunde niciodată: n-am fi reuşit de unii singuri.

Leadership: Poţi să exprimi o clarificare interioară ce consolidează Eul în opoziţie cu lumea exterioară, fără să suferi din cauza sentimentului premonitoriu al detectării unei culpabilităţi neasumate şi sfidate printr-o incapacitate a introspecţiei?

Un personaj dintr-o operă celebră a scriitorului Boleslaw Prus făcea următoarea remarcă: *„Nechibzuit ar fi acela care ar socoti că nu-mi sunt cunoscute toate greutăţile puse pe talgerele cântarului."* Cât este de adevărat ! Pentru a-ţi linişti ego-ul, trebuie să trăieşti experienta faptului că da, îţi poţi asuma consecinţele, fără să suferi din cauza unei dorinţe neasumate. Nu trebuie să suferi din cauza sentimentului premonitoriu al detectării unei culpabilităţi neasumate şi sfidate printr-o incapacitate a introspecţiei.

Reuşita noastră în leadership este precum o balanţă. Recompensele pe care le obţinem sunt contrabalansate de cele pe care le oferim celorlalţi. Suntem datori să dăm dobânda care li se cuvine celor care ne-au netezit drumul spre performanţă.

Aşa cum la aparatele foto digitale marca Canon, funcţia "Zoom Flaming Assist" ajută utilizatorii să urmărească subiecţii aflaţi la distanţă sau în mişcare atunci când se utilizează cu zoom-ul extins – tot aşa un leadership bazat pe solidaritate te ajută să-ţi urmăreşti conduita morală pe care o ai atunci când îţi utilizezi calităţile şi abilităţile în scopul obţinerii recunoaşterii şi respectului celor din jur.

Principiile după care îţi ghidezi leadershipul sunt ca un teritoriu necercetat. Mai întâi trebuie să investighezi traseul pe care îl parcurgi spre inimile oamenilor, şi după aia să te lansezi în carieră. Iar în încercarea ta de a ajunge într-o poziţie mai înaltă, gândeşte-te mereu la „dobânda" pe care o vei avea de rambursat celorlalţi. Vei reuşit să câştigi devotamentul oamenilor doar dacă îţi aliniezi valorile la aşteptările lor.

A exprima o clarificare interioară ce consolidază Eul în opoziţie cu lumea exterioară, înseamnă de fapt să-ţi faci o confesiune: "tot ce reuşesc să realizez nu trebuie să îndepărtez prin obligaţia de a da explicaţii".

Punctul cel mai nordic al solidarităţii este punctul de referinţă după care se măsoară capacitatea ta de a te raporta la ceilalţi. Fă-ţi timp, şi încearcă să priveşti cu ochi critic activităţile pe care le întreprinzi, dovedind că ai caracter şi o mentalitate bazată pe solidaritate, altfel nu vei însemna nimic pentru cei din jurul tău.

Concluzie: Unul singur a fost Atlas ce a putut să ţină singur Pământul pe umerii lui. În realitate trebuie să ştim să ne facem colaboratori, adepţi şi susţinători, pentru a nu porni singuri pe drumul greu spre performanţă. Şi, o dată ce i-am găsit şi ne-au însoţit ajutându-ne să ne atingem scopul, să nu uităm să le fim şi recunoscători şi să ştim să ne şi revanşăm faţă de ei.

Alegând calea dreaptă şi însoţitori de nădejde, probabilitatea de a ne atinge scopul este foarte mare. Iar dacă ştim să răsplătim încrederea şi loialitatea celor care ne-am ajutat, înseamnă că am câştigat şi prieteni adevăraţi pe care ne putem baza oricând.

Source: https://neculaifantanaru.com/punctul-cel-mai-nordic-al-solidaritatii.html

Punctul de pornire în drumul spre desăvârşire

On Aprilie 20, 2009

Explorează-ţi personalitatea în profunzimea sa identificând acele valori şi convingeri care fac din tine un lider adevărat.

Mi-a atras atenţia un pasaj din romanul „ *Doctorul Misterios* ” de Alexandre Dumas care pune bine în evidenţă limitele, dar şi calităţile unui lider.

Priceputul doctor Jacques Merey, din oraşul Argenton, este anunţat în mod neaşteptat că a fost numit deputat la Convenţie, ceea ce însemna că trebuia să plece la Paris ca să se ocupe de problemele Franţei care traversa o perioadă de profund declin şi frământări, şi deci însemna să-i părăsească pe cei dragi. Însă Jacques nu vroia să accepte mandatul oferit, fiindcă nu se credea demn de această responsabilitate.

Dintr-o dată, cineva din mulţimea strânsă în jurul doctorului, exclamă:

- Ţi-ai face datoria, de la care lipseşti astăzi, Jacques Merey? Nu ai fost înzestrat cu o inteligenţă superioară şi cu o cultură considerabilă, ca să te îngropi într-un oraş de provincie, în timp ce Parisul, creierul Franţei, luptă pentru libertate. Tu poţi fi unul dintre cei care vor striga omenirii: „Franţa este liberă ! ” Şi tu refuzi ! Jacques Merey, îţi spun, treci pe lângă o glorie nemuritoare ca un orb pe lângă o comoară. Jacques Merey, Franţa putea să te cinstească, ea te va dispreţui; putea să te binecuvânteze, dar te va blestema !

Leadership: Profilul global al personalităţii tale este o expresie cantitativ-calitativă a totalităţii experienţelor pe care le trăieşti printr-o curioasă psihologie a eliberării de dependenţa în care te afli?

Desăvârşirea liderului se referă atingerea nivelului cel mai de sus de umanitate, în care s-au păstrat intacte valorile morale (bunătatea, infelegerea, generozitatea, adevărul, binele, credinţa), el ajungând să împărtăşească emoţia ataşată de un eveniment important care poate marca lumea. Altfel spus, desăvârşirea este rezultatul unei trăsături de personalitate care reflectă structura motivaţională a liderului în situaţii croite să arate că doar de el depinde succesul unui eveniment.

Un lider bun joacă întotdeauna un rol important în viaţa oamenilor, însă nu întotdeauna un lider este pregătit pentru schimbarea pe care trebuie s-o facă în propria persoană, în propria viaţă, în propriile percepţii şi gânduri, în propriile sale interese pentru a concura la proba definitorie a devenirii, a desăvârşirii sale. Un asemenea lider îşi trăieşte experienţele de viaţă printr-o curioasă psihologie a eliberării de dependenţa în care se află (dependenţa de a fi mereu în control), fiindcă ajunge să se lase condus de instinctul apartenenţei la umanitate, la spiritul civic din el însuşi.

Ca să poţi îndeplini o misiune, ca să accepţi despărţirea de vechiul model de gândire, ca să deschizi calea spre o mai bună aliniere la aşteptările celorlalţi, ai de ales între două drumuri: unul care întâlneşte inamicul, celălalt care trece la vedere prin faţa inamicului. Inamicul tău numărul unu, care poate împiedica leadershipul tău să se dezvolte, este “convingerea” bine înrădăcinată în mintea şi în sufletul tău că nu vei putea să te impui într-o situaţie delicată, că nu vei putea să-ţi impui personalitatea în faţa acelora care te-au ales şi te susţin în încercarea ta de a-i călăuzi spre un viitor ambiţios.

Acest inamic îl poţi evita sau îl poţi înfrunta cu mult curaj şi determinare. Dacă convingerea ta nu coincide 100% cu cea a majorităţii oamenilor, atunci leadershipul tău nu se va putea îndrepta spre o dezvoltare sănătoasă şi durabilă. Reuşita în leadership este în primul rând o călătorie interioară care îţi pune la încercare sentimentele şi credinţa, care îţi zguduie toate certitudinile şi te provoacă să-ţi depăşeşti limitele impuse de voinţa ta, de capacităţile tale de a lua decizii şi de a soluţiona probleme; este o călătorie care te va călăuzi spre măreţie şi care îţi va lumina calea spre o mai bună cunoaştere de sine.

Profilul global al unei personalităţi distincte se constituie ca o îmbinare dintre măreţie şi năzuinţă, pe fondul autenticităţii în a reacţiona ca un factor cauzal în faţa evenimentelor majore, nu ca un "automat" la cerinţelor celorlalţi.

Adevăratul tău potenţial tău de lider iese la iveală atunci când îţi exprimi intenţia de a-ţi duce la capăt misiunea ce ţi-a fost încredinţată. Jacques Merey a acceptat până la urmă chemarea oamenilor şi a dovedit, în ciuda propriilor suspiciuni, că este pregătit pentru asta. Rolul lui a fost unul hotărâtor. El a reuşit să demonstreze că are capacitatea de a atinge ţeluri deosebite, că este curajos şi foarte abil în a urma căile dure şi complexe spre noi performanţe.

Punctul de pornire în drumul spre desăvârşirea leadershipului sugerează acea hotărâre pe care o iei din convingerea că ai putea să le fii de folos celorlalţi. Leadershipul este un drum pe care îl urmezi pe propriul tău risc şi care începe de la tine, de la punctul în care te-ai decis că este momentul să preiei frâiele conducerii pentru că eşti persoana cea mai potrivită pentru a-i ghida pe ceilalţi spre un scop comun.

Dar pentru asta trebuie să ai o motivaţie intrinsecă, trebuie să-ţi schimbi starea de spirit, să te pui singur în valoare, să ieşi din vechile structuri de a gândi, să mişti lucrurile în cel mai elegant şi mai eficient mod posibil, şi să ai dorinţa să deschizi drumuri spre un viitor cât mai bun.

Aşa cum punctul de pornire al oricărei afaceri îl constituie identificarea şi furnizarea beneficiilor pentru toţi clienţii (mai bine decât concurenţa) – tot aşa punctul de pornire al evoluţiei leadershipului tău îl constituie identificarea acelor valori şi convingeri care te transformă, dintr-un om obişnuit, un lider desăvârşit, furnizându-le oamenilor acea cantitate de încredere de care au atâta nevoie ca să-şi hrănească speranţele spre mai bine.

Leadershipul urmăreşte punerea în evidenţă a importanţei raportării evenimentelor la o relaţie cauzală între personalitatea individului şi potenţialul de a fi un răspuns pozitiv la provocările impuse de dinamica şi schimbările lumii.

Concluzie: Punctul de pornire în leadership constă în identificarea scopului acestuia ce se bazează pe o motivaţie lăuntrică a liderului care în urma unei analize profunde a competenţelor şi abilităţilor sale acceptă, fiind susţinut de oameni, să pornească pe căile dure şi spinoase de obţinere a unor performanţe înalte (învingând concurenţa) spre atingerea obiectivelor propuse.

Source: https://neculaifantanaru.com/punctul-de-pornire-in-drumul-spre-desavarsire.html

Punctul maxim al înstrăinării omului de lume (II)

On Februarie 01, 2013

Contribuie cu idei şi sugestii la reprezentarea simbolică a "Omului Nou", trecând toate experienţele de creaţie prin prisma analizei personale.

O necesitate, un experiment? În articolul precedent vă spuneam că Harold J. Morowitz a încercat să evalueze în monedă valoarea unui om la preţul cataloagelor de produse biochimice. La rândul meu, am încercat să recreez lumea şi universul prin promovarea unei viziuni alternative.

Singurul lucru care mă separa de acest biofizician, pentru că totdeauna se face o comparaţie între două minţi ieşite din comun, între două imagini mentale care orientează contactele culturale şi le determină conţinutul, este că eu întotdeauna mi-am folosit stiloul şi cerneala pentru a contura o realitate, fără să mă raportez la valoarea unei constante de tip referinţă.

Tu cum poţi evalua ponderea progresului tău? Prin ce se defineşte viziunea ta? Printr-o contestare a prezentului real? Cum poţi să reprezinţi cu precizie "culoarea locală" a propriei tale opere? Te îndrepţi spre o destinaţie neaşteptată, inaccesibilă celorlalţi aspiranţi la statutul de lider? Ce eşti tu în sânul marelui curs al tranziţiei spre desăvârşire, care se scurge de la un infinit la altul?

Este aşa de lejer să tragi draperiile şi să-ţi limitezi orizonturile, spunea cineva. Însă desăvârşirea în leadership se realizează atunci când dai frâu liber acestor trei constante ale tale, viziunea, imaginaţia, creativitatea, nucleul transformării tale, cheia progresului tău, demonstrarea adevărată a magnitudinii influenţei imense ce o are "doctrina" ta asupra societăţii umane moderne.

Leadership: Ce se întâmplă dincolo de preferinţele tale pentru un anumit stil de gândire şi cum te raportezi la valoarea supremă care ar putea să dea sens vieţii tale, încât să păstrezi cea mai importantă constantă a performanţelor tale?

Dacă aş vrea să-mi definesc viziunea, mi-aş redirecţiona atenţia la ce scria pe blogul personal jurnalista Raluca Rebedea Zenga, soţia celebrului fotbalist italian Walter Zenga. Ea spunea următoarele: " *Nimic nu este mai plăcut decât să amesteci culori pe o paletă, să vezi pigmentul migrând în fuziuni spectaculoase, oglindind perfect imaginea care o avem în minte.* "

Lipsa de performanţă în artă se datorează parţial imposibilităţii de a "amesteca culorile" într-o singură creaţie, pe o singură suprafaţă, pentru a obţine o compoziţie unitară.

De fapt, ceea ce caracterizează un stil artistic de mare valoare este chiar stilul de gândire pe care îl foloseşti în mod uzual pentru a explica şi exprima realitatea: putere, raţiune, interes, calitate. Iar în spatele preferinţelor pentru acest stil stau experienţele de creaţie trecute prin prisma analizei personale, prin reprezentarea simbolică a "Omului Nou" sau prin modificarea finalului unor acţiuni prin intermediul unei metafore sau hiperbole.

Leadership: Cum arată pentru tine orizontul de înaintare în progres, perceput prin prisma unei trăiri intense a aspiraţiei spre absolut?

Valoarea supremă pe care un om de ştiinţă o poate da sensului vieţii sale rezidă din îndrăzneala cu care exprimă cuvântul "toleranţă" în redarea oricărui orizont de înaintare pe calea progresului, fără să condamne virtutea de a face o simbioză între imaginaţie şi inovare.

Experienţele sale de creaţie, ce se constituie în scheme sau tipare de gândire utilizate pentru a percepe, înţelege şi interpreta realitatea, păstrează cea mai importantă constantă a performanţelor sale: capacitatea de a vedea mai departe decât alţii şi de a verifica adevărul premiselor pe care se bazează demonstraţiile sale de viziune.

Leadership: Poţi să-ţi defineşti viziunea prin intermediul unei descoperiri care s-ar prezenta la prima vedere unitară în ceea ce privește contextul ei de interpretare, astfel încât raţiunea ta să se ridice deasupra percepţiei comune a lumii?

Fii ca unul din marile spirite inovatoare: menţine-te în plutonul fruntaş al performerilor. Lasă-ţi străbătută mentalitatea de acea singură putere activă în creştere exponenţial: deschiderea la nou. Nu te subordona unui sistem de gândire convenţional, cu ramificaţii subţiri, *dense et inégale* . În leadership contează viziunea pe care ţi-o plăsmuieşti din vise, nu cea plăsmuită din dezvoltarea unor teorii ştiinţifice doar de dragul de a-ţi dovedi că ai un IQ de geniu.

Adaptează-ţi "meniul" leadershipului pentru a corespunde unor aspiraţii şi preferinţe tot mai largi, mai puţin clasice, mai apropiate de viitor. Adaugă în permanenţă noi din ingrediente viziunii tale, puţin piper sau, după gust, puţină scorţişoară, fă-o mai picantă sau mai dulce. Aruncă o lumină nouă asupra fundamentelor şi principiilor cu care îţi însămânţezi leadershipul prin intermediul descoperirilor care s-ar prezenta la prima vedere unitare în ceea ce privește contextul de interpretare a viziunii.

O astfel de interpretare a viziunii poate fi formulată în felul următor: "Rămâi fidel imaginii pe care o ai despre tine însuţi într-un viitor căruia îi aparţii prin afinitatea faţă de exigenţele unei gândiri autonome."

Raţiunea ta se poate ridica deasupra percepţiei comune a lumii dacă ea îndrăzneşte să se constituie ca un alt tipar de trezire la o realitate de care se ia act prin intuiția sensibilă, în favoarea imaginarului care în intensitatea-i crescândă prinde treptat conturul unei lecţii de izbândă asupra imposibilului (sub protecţia unei poveşti nemuritoare).

Punctul maxim al înstrăinării omului de lume simbolizează cel mai însemnat pas spre viitor, simbolul progresului tău profesional, ceea ce îţi poate redimensiona propriile limite. O părticică a unei alchimii ale cărei secrete bine păstrate ies la iveală după ce te deprinzi cu "noul şi necunoscutul". Este compensaţia de care ai nevoie faţă de sentimentul de "părăsire" a unei realităţi unanim acceptate.

Source: https://neculaifantanaru.com/punctul-maxim-al-instrainarii-omului-de-lume-II.html

Punctul maxim al înstrăinării omului de lume (I)

On Februarie 01, 2013

Porneşte în căutarea unei noi dimensiuni de înţelegere şi cunoaştere a leadershipului, fără să te subordonezi unui sistem de referinţă convenţional.

Îţi aminteşti de acel biochimist, Harold J. Morowitz, care a avut curiozitatea să calculeze costul unui om, tradus în materialele componente, la preţul cataloagelor de produse biochimice? Un gram de om costa în medie 245,54 dolari, în timp de organismul întreg costa aproximativ şase milioane de dolari.

Acest calcul îndoielnic (pentru unii aberant, dar totuşi plauzibil din punct de vedere medical sau ştiinţific) a biochimistului nostru, care s-a restrâns la domeniul său specific, se asemăna cumva cu schema mea de gândire. Pe baza acesteia mi-am modelat o lume a cantităţii şi măsurii, mai ales fundamentele unei noi abordări a relaţiei dintre epistemologie şi ontologie din perspectiva costului pe care îl implică apariţia unei noi creaţii. Tot atât de "împodobit" de calcule şi previziuni eram şi eu.

La mine calculul cuprindea în sine mai mult decât atât: el cuprindea toate scenariile posibile de viitor a existenţei mele organizată sub umbrela unei gândiri specifice matematicianului care încearcă să demonstreze că o anumită ecuaţie poate fi rezolvată printr-o formulă algebrică. Totuşi, eu nu încercam să evaluez în monedă valoarea unui om, ci încercam să recreez lumea şi universul prin promovarea unei viziuni alternative.

O utopie, o naivitate sau o customizare a realităţii? O necesitate, un experiment, ceva la care te poţi gândi fără să ai senzaţia că ar trebui să ceri o aprobare?

Ştiinţa cere răspunsuri, dar mai întâi de toate ea pune întrebări. Aş fi putut eu oare să reprezint cu precizie ceea ce nu putea să existe, iluzia, culoarea locală a propriei mele opere, două lumi imaginate, trecute prin acelaşi malaxor al analizei şi detaliului, dar total diferite? Două lumi paralele, bine conturate, definitivate, adaptate pentru a corespunde propriilor mele aspiraţii şi preferinţe?

Leadership: Eşti preocupat de experienţa de a te simţi înţeles în profunzimea unei lumi create după propriile reguli, o lume a ta, care însă te obligă să integrezi în ea viziunea realităţii de care tinzi să te îndepărtezi?

Eram fascinat de mirajul unor lumi noi ale ştiinţei. Lumi care puteau să prindă viaţă, urmând a fi explorate liber numai de acele conştiinţe care nu s-au subordonat unui sistem de gândire convenţional, cu ramificaţii subţiri, *dense et inégale* . Lumi pregătite pentru o dezvoltare progresivă, întrepătrunse de un alt gen de cunoaştere, de o energie universală stocată într-un condensator intercalat într-un circuit continuu de percepţii şi perspective, reprezentări, funcţii bine definite între ele, având un numitor comun: deschiderea spre nou.

Lumi total inaccesibile oamenilor obişnuiţi, tangibile doar marilor dezvoltatori, alchimiştilor, acelor *desperados* ai progresului şi ai evoluţiei rapide, blindaţi cu puterea de a transforma elementele obscure în structuri clare, promiţătoare. Lumi aprobate, cuprinse cu mintea doar de marile spirite inovatoare care s-au menţinut în plutonul fruntaş al performerilor.

Adesea, mă încurcam în combinaţii inevitabil compromiţătoare, de natură ideologică, spirituală sau umană. Tendința exagerată în căutarea unei alte dimensiuni de înţelegere şi

cunoaştere. Înfăptuirea unui ideal intelectual, ascuţit la fel ca o sabie, cu urmări neaşteptate, relative – dulci şi amăgitoare, dar cu potenţial distructiv, într-un prezent atemporal.

Ştiinţa este o parte a magiei de a-ţi cunoaşte şi depăşi limitele, cu riscul de a te pierde în amănunte, într-o multitudine de informaţii, într-o realitate virtuală, în valurile interpretărilor. Deci trebuie să menţii o administrare bună a fondului de inovaţii a cărei valoare principală să fie predictibilitatea.

Iar realitatea de care tinzi să te îndepărtezi prin actul de creaţie nu poate fi niciodată pusă la edificiul iluziei, căci ea te priveşte din unghiul prezentului, din unghiul convingerilor pe care ţi le respecţi până la capăt şi are un anumit "câmp vizual" în ceea ce priveşte impresiile, emoţiile, senzaţiile, părerile pe care ţi le faci, clipă de clipă, despre lume, viaţă, schimbare şi visuri.

Te poţi constitui drept o autoritate în domeniul conducerii prin faptul că nu valorezi doar prin ceea ce eşti sau devii, ci şi prin descoperirea a ceea ce însemni într-un proces al creaţiei absolute?

Într-un proces al creaţiei absolute, în care numai Dumnezeu mi-ar fi putut deveni partener, riscam să cad într-un soi de admiraţie împinsă la extrem faţă de tot ce înseamnă schimbare, faţă de tot ce e fragil, ameninţat, unic. Forma mea de exprimare în limbaj ştiinţific, considerându-mă adeptul unei viziuni unice şi plină de ficţiune, era de asemenea foarte alambicată, înţeleasă numai de un spirit pătrunzător care poate zdrobi orice adversitate în lupta cu acea nuanță de umbră care pune la respect pe oricine îndrăznește să se împotrivească ideilor sale.

Ceva învelit în tăcere. Un licăr de lumină apărea în imaginaţia mea, mă bântuia, mă îmboldea cu o energie irezistibilă spre o destinaţie neaşteptată, inaccesibilă. Eram dezorientat de umbra perfecţiunii ce contorsiona pe alocuri noţiunea adevărului, oferind o imagine superficială şi incompletă a realităţii. Ştiinţa îmi apărea în faţa ochilor drept etajul cel mai de sus al unei cunoaşteri confecţionate din legile şi principiile unei vechi înţelepciuni care spune că orice lucru are două toarte de care poate fi purtat: una de care e greu de dus, alta de care e uşor (depinde de ce vrei să faci cu el şi ce întrebuinţare îi oferi).

O descoperire care arunca o lumină nouă asupra fundamentelor şi principiilor pe care le susţineam, un număr mare de lumi putând a fi cuprinse de orizontul meu. Redimensionarea propriilor mele limite, o părticică a unei alchimii ale cărei secrete năzuiam să le stăpânesc întru-totul mă ajuta să descopăr o multitudine de posibilităţi de dezvoltare, scenarii de viitor bine puse la punct.

Hotărâsem să fac din mine însumi o forţă ce ordonează universul pe scara timpului. Era posibil aşa ceva?

Leadership: Ce reprezinţi în sânul marelui curs al tranziţiei spre desăvârşire, prin comparaţie cu imaginea unei viziuni alternative care într-adevăr afectează lumea într-o modalitate practică și concretă?

O întrebare, aparent banală, pe care am adresat-o de mai mult ori la webinariile mele, este aceasta: " *Unde trebuie să te dezvolţi, şi până la ce nivel?* "

Nu este de-ajuns să-ţi dezvolţi leadershipul, pentru a putea transforma o companie sau oamenii din jur. La fel cum nu este de ajuns să cunoşti fizica şi chimia "lumilor spaţiale" pentru a ajunge pe lună sau pentru a înţelege tot universul. Îţi trebuie puterea de a pune în

practică ceea ce ştii sau ceea ce îţi imaginezi că poate deveni viitorul.

Altfel, în sânul marelui curs al tranziţiei spre desăvârşire, te vei raporta la tine ca la un Dumnezeu care ar favoriza o realitate în detrimentul alteia, un Dumnezeu care nu interacţionează direct cu omul - ci cu materialul genetic al omului, cu creierul şi cu sistemul nervos.

Pentru a face posibil acest salt spre adevărata performanţă, spre un " *mai sus* ", spre un " *dincolo* " la nivel de conştiinţă şi de cunoştinţe suficient de elevat pentru a putea înţelege leadershipul, trebuie să parcurgi un intensiv proces de schimbare. Unul în care să-ţi manifeşti acea latură măreaţă, acea calitate care satisface cele mai mari exigenţe ale prezentului şi viitorului: încercarea, sau mai bine zis spontaneitatea şi forţa de a crea viziuni inedite. O customizare a realităţii, dar o necesitate, un experiment, ceva la care tot timpul trebuie să te gândeşti.

Ca un adevărat front de luptă, orizontul pe care îl scrutezi zilnic, motorul de bază al evoluţiei individuale, acest reper greu de depăşit a tuturor particularităţilor care te diferenţiază de restul lumii, marchează trendul leadershipului şi dezvoltării personale.

Orizontul este autoritatea atât de importantă, atât de frecventă în ceea ce priveşte acceptarea şi implementarea unei alternative, a unui alt mod de a percepe " *Acum-ul* ", ralierea la un alt gen de mentalitate - "laterală" cum o numea Edward de Bono, care celorlalţi le este străină fiindcă nici măcar nu doresc să o înţeleagă.

Marea ispravă a ştiinţei este subsumată viziunii alternative din care se constituie o creaţie de mare anvergură intelectuală din câmpul unei poziţii de putere, chiar dacă această viziune seamănă a rătăcire care deturnează adevăratul sens al existenţei noastre.

Viziunea, imaginaţia, creativitatea, sudarea lor, această fuziune din care rezultă un singur jucător puternic care va beneficia de reale avantaje competitive – *un puissant leadership* , te vor însoţi permanent în drumul evolutiv, ascendent, parcurs de la starea obişnuită de funcţionare, când nu faci altceva decât să amesteci câteva "culori pe o paletă", până la acea stare de "trezire", când amesteci toate ingredientele şi să le condimentezi după gustul propriu.

Punctul maxim al înstrăinării omului de lume este acel nivel al performanţei pe care îl ating oamenii ce cred într-o viziune mult mai vastă, apropiind puncte de vedere divergente ale unor domenii cu care se află în strânsă legătură: ştiinţa, tehnica, arhitectura şi ingineria. Dar nici nu trebuie să exagerăm, îndepărtându-ne de spiritualitate. Căci aşa cum spunea un mare fizician:

"Ştiinţa fără Spiritualitate este şchioapă, iar Spiritualitatea fără Ştiinţă este oarbă."

Source: https://neculaifantanaru.com/punctul-maxim-al-instrainarii-omului-de-lume.html

Pune-mi visul la picioare ca să merg cu tine în realitate

On Mai 23, 2021

Încearcă să dai sens unei experienţe intrapsihice strict individuale, încât impactul creaţiei tale să nu se limiteze la observaţiile externe asupra realităţii materiale.

De atâtea ori am încercat să mă împac cu mine însumi, să mă leg de anumite decizii cu potențial pozitiv ce ar fi putut fi luate fără intervenție directă asupra cauzelor şi efectelor de natura subiectivă, oricare ar fi acestea. Tot de atâtea ori am încercat să cutreier câmpul cunoaşterii asemenea unui artist al penelului care împacă foarte bine două universuri paralele, insistând asupra celor mai delicate suprapuneri cromatice şi ideatice, în condiţiile în care nu ştiam nimic despre realism şi suprarealism.

Lumea materială reducându-se la culoare, la percepţia vizuală şi la starea de reverie, am acordat o atenţie sporită noţiunii uriaşe, profunde, atotcuprinzătoare, care este VISUL, materia unui început de drum artistic, un element esențial al reveriei și al creației, mijlocul primordial de transcendere a concretului. Aşa cred, că visul este caracterizat printr-o contopire inefabilă a eului creatorului cu imaginea unei realităţi transfigurate, aceasta putând fi considerată - de ce nu - imaginea împărăţiei Cereşti.

Şi niciodată nu mi-am putut închipui ceva mai greu de realizat în tot acest *Ustedernharus* , necesitate a stabilirii unei limite între curiozitatea omului și intruziunea sa în spaţiul unei subiectivităţi absolute, decât faptul de a face o artă eliberată de sub presiunea concretului.

Sunt rare cazurile când un Creator vede într-un vis imitaţia unei realităţi străpunse de imaginarul unui peisaj al memoriei, reprezentând un scenariu al derulării vreunei acţiuni memorialistice care, dintr-un motiv sau altul, ne impresionează prin vizibilul tuturor celor ce sunt şi nu sunt.

Oare asta înseamnă că mi-am acordat o aşa mare atenţie sufletului, încât să simt şi să percep o lume dincolo de familiar, caracterizată de o intensitate care anulează orice tăinuire, dar acceptă orice expresivitate?

Leadership: Îţi înţelegi demersul artistic ca pe un continuu exerciţiu confesional, într-un dialog sensibil şi intens cu o realitate care încă nu a avut loc, dar aşteaptă să se întâmple?

Haideţi să vă spun ce-am visat: am visat o lume în care arta depindea strict de sugestivitatea unei metafore recurente, cum că gândirea dependentă se desfășura în cercuri, iar gândirea creativă în spirale. În lumea aceasta eu eram un pictor desăvârşit care avea de fiecare dată la dispoziţie pânza potrivită, pensula sau culoarea pentru a-şi împlini demersul artistic ca pe un continuu exerciţiu confesional, într-un dialog sensibil şi intens cu universul. Văzându-i pânzele, te transpuneai imediat într-un colţ de rai şi erai pătruns de calm şi linişte sufletească.

Chiar şi visul de care mă leagă bibliografia unei gândiri aparte se bazează pe credinţa într-un ideal de frumuseţe neschimbător şi transcendent, fiindcă el s-a produs ca o mutaţie majoră în modul în care sunt comunicate concluziile întâlnirilor cu mine însumi, în altă dimensiune a realităţii.

Visul arată coordonatele unei imagistici cerebrale, improvizate, de avangardă, arată creşterea contrastului dintre aparență și esență, dintre ilustraţia dispoziţiei sufleteşti a omului care se

încrede în el însuşi şi perspectiva temporală a reflecţiilor de pictură în acuarelă. O imagistică nu de puține ori temerară...

Demersul artistic este o metodă de improvizaţie în care povestitorul şi personajele lucrează împreună, simultan, şi în care realitatea şi visul sunt atât de bine împletite încât cititorul nu reuşeşte sã facã diferenţa între ele.

Cu un fel de mândrie ascunsă, cu îngăduinţa profunzimii şi a tainei inepuizabile, am exprimat în aceste rânduri un fel de rezumat al trecerii mele în altă realitate, procedeu mistic care în artă se numeşte *Luisorethis* , sau "reconstrucţie a vizibilului în invizibil". Este ca şi când mi-aş fi asumat privilegiile unei entităţi superioare din alt spaţiu, sub înfăţişarea unui erou numit "spirit de observaţie cerebral", discret şi fin în acelaşi timp, de a exista sub stindardele Iluziilor unei lumi fantastice.

Visul este creaţia unei minţi scenaristice care vrea musai să sugereze sau să sublinieze un anumit mesaj. Să fiu în dialog cu vizibilul şi să fiu invizibil în planul unui magician ce vrea să stăpânească asupra lumilor superioare şi a celor inferioare. Faptul acesta face diferenţa dintre un stadiu de conştiinţă expansiv, amortizator, care nu suportă îngrădire, şi o formă de imaginaţie străpunsă de invizibilul unei epopei speciale în care destinele emblematice se proiectează pe un fundal pictat în tonalităţi calde.

Demersul artistic este o migrare din planul unei orientări extrinseci spre una intrinsecă. Este perimetrul unei figuri emblematice, automat trannspusă într-o creaţie originală care nu se termină niciodată întrucât tot ceea ce trăieşte artistul face parte din planul unei imagini care încearcă prin sensibil să pătrundă în inteligibil.

Pune-mi visul la picioare ca să merg cu tine în realitate este motto-ul unui artist care vede totul printr-o „lentilă spirituală", recunoscndu-şi credinţa prin acceptarea provocării de a se vedea din perspectiva unei noi dimensiuni de exprimare, de reflecție, frumusețe și "înălțare".

Bine spunea cineva pe un blog: *"Când mergem sau suntem invitați musafiri în sufletul unui artist, putem fi recunoscători că acel om și-a adunat forțele lui interioare și a ales să vină în fața noastră, să le expună. Astfel ne putem bucura de expresivitatea și frumusețea muncii și creației lui."*

Source: https://neculaifantanaru.com/pune-mi-visul-la-picioare-ca-sa-merg-cu-tine-in-realitate.html

Purtătorii de informaţie

On Octombrie 31, 2015

Cultivă-ţi propria cultură ştiinţifică după modelul altor vizionari, acţionând strict în direcţia tendinţei de a te remodela pe tine însuţi.

Întreaga cultură a lumii, relatează istoricul de film Jay Leyda, a fost pusă în joc pentru fiecare problemă nouă. Şi nu este nicio exagerare aici: pentru una din scene, problema compoziţiei devine aceea de a arăta spectatorilor cum vedea dramaturgul Ivan Turgenev lucrurile din jurul său. Pentru aceasta, marele regizor Eisenstein decortică stilul scriitorului, îi caută sursele, mecanismul de creaţie, şi transpune în cifrul expresiei plastice, viziunea lui.

Într-o secvenţă, ţăranii care aşteaptă şi ascultă preiau atitudinile şi chiar iluminarea violentă a apostolilor care ascultă şi aşteaptă, din picturile spaniolilor târzii. O splendidă broderie aduce cu sine parcă compoziţia unui Vermeer. Astăzi există pasaje în film în care o cultură enciclopedică a fost atât de integral contopită în cinematografie, încât aceasta nu-ţi poate aminti de nimic altceva decât de Eisenstein. *

Leadership: Păstrezi nişte repere de comparaţie cu alţi vectori ai descoperirilor ştiinţifice, judecându-ţi opera prin propriile experienţe de abordare a compoziţiei ei?

E o cale destul de grea să încerci să creezi o sferă de influenţă în cadrul interacţiunii cu alţi artişti, bine sudată în jurul tendinţelor de acceptare a unor noi abordări în susţinerea creaţiei personale. E greu să pui o întreagă cultură a lumii în jocul reconfigurării viziunii personale. Dar întotdeauna un consumator de ştiinţă veritabil își urmează propriul traseu de formare a unui stil de creaţie, particularizându-se prin contopirea cu alţi reprezentanţi de acelaşi gen.

Din contopirea a două idei reiese o a treia idee. Iar o cultură enciclopedică atât de integral contopită în creaţie, la care ajungi prin încercarea de a-ţi fundamenta concepţiile teoretice pe baza informaţiilor acumulate din suma experienţelor dobândite de alţii, se poate se manifesta ca o reacţie în lanţ ce produce efecte pe termen îndelungat. Ea va duce la declanşarea unei explozii de direcţii în domeniu.

Patru vectori de comparaţie sunt necesari pentru a configura un stil de creaţie unitar: cuvântul, imaginea, interpretarea rezultatului final şi modalitatea de transmitere a adevărului pe care se sprijină întrega construcţie conceptuală a unei experienţe dominante. Iar reperele de comparaţie cu aceşti vectori sunt: trăsăturile prin care se defineşte personajul, felul în care povestea lui exprimă suferinţă sau bucurie, modul cum sunt plasate scenele pe un fundal cât mai viu.

Regizorii cei mai de seamă au acumulat chibzuinţa de a crea o poveste înainte de a experimenta trăirile unei opere de artă şi de a aprecia o interpretare artistică înainte de a se inspira dintr-o anumită temă sau situaţie.

Poţi să păstrezi nişte repere de comparaţie cu alţi purtător de informaţie, creându-ţi ulterior propriul nivel de a te autoaprecia, de a te considera "sarcină de îndeplinit", prin exersarea unor modalităţi noi de exprimare şi formule noi de creaţie. Dar asta poate presupune să-ţi judeci opera prin propriile experienţe de abordare a compoziţiei ei, ceea ce reprezintă o abatere de la normele leadershipului participativ - „think in the mindset of others" - atunci când vine vorba de a oferi conținut.

Experienţele de abordare a compoziţiei unei opere, sub hazardul aglomerări aleatorii de amănunte, ţin de locul pe care îl ocupă personajul într-un anume timp şi spaţiu, făcându-l să treacă printr-o serie de aventuri legate de evenimente reale, dintr-o necesitate obiectivă de a crea premisele unei parcurgeri facile a unei vaste biografii. Liderul este totodată un purtător de informaţie alimentat dintr-o sursă străină ce trebuie etichetată ca „contopitoare", spre deosebire de altele care nu sunt la înălţimea chemării sale.

Chemarea de a se lega la bornele unei surse de informaţie ştiinţifică, corectă, sintetizată, ordonată, este asemenea unui receptor care extrage semnale utile din undele radio primite, transformându-le într-o formă care prevede utilizarea informațiilor conținute în acesta.

Cultura ştiinţifică de care dă dovadă un regizor ţine de felul în care sunt dispuse elementele imaginii într-un tablou, astfel încât să se echilibreze între ele sub forma unei lumi de personaje menite să supravieţuiască întâmplărilor "de atunci" şi "de acum".

Purtătorii de informaţie sunt toţi acei indivizi, străluciţi prin însuşirea de a da viaţă unor tendinţe noi în domeniul de activitate, care acţionează în direcţia dezvoltării şi afirmării unei culturi şi compoziţii ştiinţifice aparte, provenite atât din activitatea lor creaţie cât şi din experienţele altora.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Puterea de a fi prezent în propria capodoperă

On Martie 25, 2024

Valoarea pe care o atribui activității tale este constituită de ponderea decisivă acordată efortului născător de un imbold care transformă fiecare pas într-un act al înțelegerii de sine.

Sora mea, Oana Fântânaru, a câștigat încă o medalie la concursul recent de Running care, adăugată celorlalte medalii câștigate în ultimii ani, fac din ea mândria cu care îmi ridic propriile standarde. Bine că se țin în lanț aceste succese, atât de remarcabile prin perseverență și angajamentul lor, în linie cu depăşirea oricărui obstacol de natură fizică sau mentală, făcând să se nască un soi de *Inseloratae Endiogat Ishitiscur*, o eliberare de constrângerile sociale și o invitație la explorarea nelimitată a libertății.

Cu uşurinţă, cu claritate în identificarea simțirii, îmi dau seama că sângele care-i alimentează mușchii într-un efort fizic intens, rodul unui metabolism eficient și a unei oxigenări adecvate, curge fără restricții, nu-și întrerupe ritmul nici chiar atunci când se acordă premiile, pentru că pasiunea nu cunoaște pauze. Da, este sora mea, sânge din sângele meu, imboldul nostru provenind din linia unui artist care își pictează viața cu culorile îndrăznețe ale pasiunii. Iar dacă artistul din noi își exprimă eforturile în mod sublim, printr-un soi de umanism care îmbrățișează fiecare detaliu, atunci flacăra care animă fiecare gest, făcând mușchii să danseze subtil, devine raza tămăduitoare a râvnei noastre, îndrumându-ne către potențialul nostru maxim.

Aşa cum un pictor posedă darul de a imprima materiei picturale sugestia unei identităţi de substanţă cu materializarea obiectului, într-o configurare sintetică a formelor, tot astfel alergătorul îşi etalează abilităţile, îmbinând armonios corpul şi pasul, pentru a crea o imagine vie şi puternică a determinării sale. Nu doar că, prin efort intens, Oana se eliberează în mod neobișnuit de constrângeri, și nu lasă piatră de piatră din interiorul ei să se clatine, dar conferă luptei interioare o identitate supremă, de genul: "o pasăre fenix renăscând din propria cenușă".

Leadership: Poți crea o artă interactivă care să invite la participare activă și la o implicare personală a publicului, transformându-ți parcursul artistic dintr-o simplă privire într-o colaborare directă și creativă, în care fiecare devine co-creator al operei de artă?

Sora mea, Oana Fântânaru, are un suflet de artist înainte de a fi o devotată alergătoare, deoarece pasiunea ei este frumosul pe care îl exprimă la fiecare pas, prin atitudine şi prin energia pe care o emană. Arta o parte a provocării de a se regăsi pe sine în fiecare pas al cursei, ca și cum ar fi parte dintr-un tablou viu, revărsându-se dincolo de limitele sportului, într-un *destino fatto per volgere il volto a colui che ha saputo cambiarne il corso a suo vantaggio*.

Şi numai observând tensiunea și dedicarea ei în timpul competiției, potenţialul ei de a deveni ceva puternic, şi în acelaşi timp estetic, ar putea înțelege complexitatea psihologică din spatele performanței sale.

Mereu şi mereu, sora mea își temperează nervii în fața competiției, iar tensiunea ei pare contopită într-o unică entitate *Phoraaziel Ohatarrem Ethisitian*, adică, frumusețea răspunde vibrațiilor divine din suflet cu aceeași sensibilitate cu care pictorul atinge paleta de culori, fără să simtă vreo constrângere.

Leadership: Contextul în care te regăseşti aduce în lumină importanța controlului emoțional și a clarității obiectivelor pentru atingerea succesului urmărit, doar dacă este marcat de o interdependenţă reciprocă între două entităţi mobilizatoare?

Este aproape imposibil să nu asist la o dedublare a personalității, căci jumătate din cugetul și comportamentul ei par condiționate de incertitudinea rezultatului final, deci de o așteptare plină de speranță, cu excepția împrejurării în care obiectivul final este clar definit. Iar cealaltă jumătate, purtătoare de torța idealurilor artistice sublime, manifestată doar prin expresivitate, pulsând ca o inimă incandescentă, se contopește printr-o afinitate născută din stele.

Trebuie musai să depășească această tensiune fără să se realizeze un impresionism care, până la un punct, poate fi considerat firesc. Şi, fiindcă este sora mea, sânge din sângele meu, unificată cu spiritul meu, privind din perspectiva unui artist care pictează cu culori vii și cu pasiune inimii, o pot considera demnă de a străluci în lumina unei viziuni însufleţitoare comune: *"Fiecare pas al cursei este o tușă de culoare pe tabloul sufletului meu."*

Eu am fost inițiatorul pașilor ei în alergare, iar ea a purtat cu măiestrie ștafeta spiritului meu pe culmile podiumului, într-o armonie plină de graţie și putere.

Leadership: Cum îți stimulează înțelegerea cauzei-efect din cursul evenimentelor căutarea reprezentării vizuale a percepției conștiente, ca o imagine care te provoacă să-ţi descoperi măreția?

A existat întotdeauna în Oana Fântânaru acea aspirație extraordinară spre transcendență, efortul spre a se autodepăși, ca o epopee a luptei înverşunate pe care o dă natura împotriva omului, și invers. În alergare, la fel ca şi în artă, nu poți crea o capodoperă fără să simți pulsul sufletului tău. Este o magnifică exaltare a luptei continue umane, a imensei energii a omului care niciodată nu se lasă învins, fiind simbolul ființei neînfrânte, a perseverenței care nu cunoaște limite, în mod analog cu nevoia artistului de a scoate din sine esenţa sufletului său şi de a-l dărui lumii printr-o capodoperă.

Focul ei este o stea fixă, arzătoare, a cărei lumină îi ghidează calea, orientând-o spre noi orizonturi. Opera ei de artă, osteneala de a face ceva măreț și de neuitat, fie că este vorba despre alergare sau despre orice altă formă de exprimare personală, arată lumii întregi că, în fața voinței neclintite, obstacolele se transformă în trepte spre succes, şi orice pas pe care îi urmează sunt marcanţi, exact ca o coregrafie a viziunii unui artist dispus să înfrunte limitele și să exploreze noi orizonturi.

Așadar, parcursul ei în recentul concurs de running nu este doar o demonstrație de viteză și rezistență fizică, ci mai ales o mărturie a forței interioare, o dovadă a determinării în a-și urmări potenţialul până la cel mai înalt nivel posibil, fără a se lăsa descurajată de nicio încercare sau eșec. Această lecție de determinare pe care ne-o oferă Oana Fântânaru, această recompensă a viziunii conform căreia limitele sunt doar iluzii care pot fi depășite, trecând dincolo de simpla competiție sportivă, devine un exemplu de urmat pentru fiecare dintre noi, indiferent de domeniul în care ne desfășurăm activitatea.

Punctul de sprijin al leadershipului îl constituie triumful spiritului uman în provocările încrucișate ale artei și sportului, astfel: "Puterea de a fi prezent în propria capodoperă transformă cursa vieții într-o călătorie a autodescoperirii și a exprimării autenticității."

Puterea de a fi prezent în propria capodoperă vizează parcursul pe care trebuie să-l urmezi pentru a-ți exprima cu adevărat aspirația și efortul spre a te autodepăși, pentru a scoate din tine esența sufletului și a-l dărui lumii sub formă de creaţie.

În încheiere, povestea surorii mele la acest concurs nu este doar despre alergare, ci despre faptul că fiecare pas făcut înainte pe traseu reflectă un pas înainte în propria evoluție, în propria călătorie de autodepășire și descoperire a sinelui. Este vorba despre arta de a trăi cu pasiune și de a transforma fiecare provocare într-o oportunitate de depășire a sinelui, având viziunea pictorului care creează o capodoperă.

Merită, deci, facută precizarea că orice alergător poate fi un artist prin ceea ce realizează pe traseu. În esență, nu este vorba despre cum să fii învingător în cursa vieții, ci despre cum să te perfecţionezi în această cursă asemenea unui artist care creează o capodoperă în fiecare gest și în fiecare moment de conștientizare a sinelui.

Source: https://neculaifantanaru.com/puterea-de-a-fi-prezent-in-propria-capodopera.html

Puterea de vrajă a magicianului

On Aprilie 16, 2010

Dă un avânt puternic leadershipului tău, fără să te opreşti la acel prag în care punctele tale vulnerabile sunt puse la grea încercare.

Îţi aminteşti de celebrul film „ *Zorro (1975)* ”? La un moment dat căpitanul Huerta o răpeşte pe iubita lui Zorro, întinzându-i acestuia o capcană.

Nimic nu confirmă mai bine caracterul unui om decât proba de foc a curajului. Zorro, cel mai pătrunzător dintre toţi, simte ceea ce i s-a pregătit. Fantezia lui se strecoară, ca un gaz incolor, dincolo de imaginaţia colonelului Huerta, ghicind astfel, gratie simţului lui „superior”, nu numai care era planul exact al capcanei ce i s-a întins, dar şi calea de scăpare, calea ocolitoare cea mai avantajoasă.

Geniul nu cunoaşte niciun fel de obstacole. Zorro îşi găseşte scăparea în neatenţia cu care Huerta şi-a calculat planul.

"Cine se crede această fantomă primejdioasă, crede că ar putea să depăşească, dintr-o smucitură, dintr-un salt, orice capcană şi să pătrundă tainele cele mai ascunse? Cum a reuşit oare acest panglicar uşuratic să scape din capcana întinsă cu atâta meticulozitate, cu atâta pricepere şi măiestrie? Ce vrajă, ce scamatorie l-a scăpat, şi de această dată, de o mare încercare?" se întreabă cu spaimă în suflet colonelul Huerta.

Dar zadarnice întrebări ! Zorro şi iubita lui au scăpat nevătămaţi. Încă o dată colonelul s-a dovedit a fi mai prejos decât „salvatorul” poporului.

Leadership: Acţiunile pe care le îndeplineşti sunt o urmare a alegerii tale de a rămâne prea mult într-un singur loc pe tot parcursul unor lecţii de evaluare a posibilităţilor tale de a fi altcineva?

Dreapta împotrivire a unui singur om poate birui orice bariere, mai ales dacă e vorba de Zorro. Lumea a pus pe seama lui lucrurile cele mai extraordinare şi mai imposibile, şi pe drept cuvânt îşi merită toate laudele şi aprecierile. Gloria unui geniu nu se poate stinge asemenea unei lumânări. Un geniu nu se poate prăbuşi atât de vertiginos în prăpastia uitării şi a dispariţiei, un geniu nu se retrage în anonimat după ce a cunoscut cel mai senzaţional triumf.

Ci continuă, însufleţit de un ideal nobil, punându-şi în acţiune întregul instinct al geniului său, să lupte pentru a-şi transforma viziunea în realitate. Făcând abstracţie de punctele vulnerabile care îi pun la grea încercare răbdarea, dar şi omniscienţa.

Zorro a posedat aşa zisul simţ lăuntric, cu ajutorul căruia a fost în stare să vadă, cu absolută claritate, cu o acurateţe inegalabilă, tot scenariul pe care i-l pregătise duşmanul său. El a avut o minte într-adevăr pătrunzătoare care l-a asigurat împotriva primejdiilor, ajutându-l să desluşească realităţile ascunse, să creioneze strategia şi să-şi calculeze foarte bine toate posibilităţile reale de reuşită. Şi tot mintea pătrunzătoare i-a permis să se înalţe la un nivel acceptabil al riscului, deasupra tuturor, stabilind o legătura strânsă, bazată pe încredere, cu "inima" poporului.

Te înalţi la un nivel acceptabil al riscului, punându-ţi în acţiune întregul instinct al geniului tău?

Atunci când treci printr-un moment cheie în viaţă, atunci când din toate direcţiile eşti încolţit de ameninţări şi de vulnerabilităţi, când necazurile par să se ţină scai de tine, numai două lucruri îţi pot sări în ajutor: o minte pătrunzătoare şi o fantezie energică.

A rămâne prea mult într-un singur loc pe tot parcursul unor lecţii de evaluare a posibilităţilor tale de a fi altcineva înseamnă să te hazardezi să îţi impui o diferenţă prea mare între tine şi ceilalţi oameni. Înseamnă să dovedeşti anumite lucruri pentru a fi în centrul atenţiei totale, fără să ţii cont de ceea ce trebuie să-ţi impui tu însuţi: o limită în orice. Sau mai exact trebuie să-ţi ştii limitele, cât poţi duce şi până unde te împinge patima autodepăşirii sau patima slujirii unui ideal înalt.

Leadership: Rămâi ferm pe poziţii adoptând o atitudine de învingător, fără a deveni o victimă sigură a efectelor de conectare la o valoare de tip "Empty Artist" ?

Tu eşti în stare să te concentrezi asupra soluţiilor în situaţiile critice? Vezi clar cum stau de fapt lucrurile? Ai o viziune asupra felului cum ai putea să le influenţezi? Ai curajul să calci pe teren nou şi să ieşi din tiparul cu care te-ai obişnuit? Eşti mulţumit de nivelul tău curent de performanţă? Refuzi să rişti şi să creşti şansele de reuşită? Cum te percep ceilalţi oameni? Poţi conta pe ei în cele mai grele momente? Dar ei, pot conta pe tine?

"Empty Artist" este cazul exemplar al omului care suferă datorită concentrării excesive asupra performanţelor sale, pentru că a găsit nivelul cel mai profund al suferinţei: a venit cu un produs care îi aparţine 100%, care îl defineşte ca autoritate autonomă, dar este judecat foarte dur pentru calitatea produsului în conformitate cu bazele unei direcţii de gândire prost configurate - parțialitatea în luarea deciziilor, abuzul de putere sau de încredere, favoritismul, ambiţia excesivă, rigiditatea, competenţa agresivă, etc.

Leadershipul întotdeauna incită la reflectare şi explorare. Este un fel de stimul care îmbunătăţeşte în mod semnificativ opţiunile tale de a filtra orice încercare de a-ţi exercita voinţa asupra altor indivizi până în acel punct în care ei sunt nevoiţi să te accepte ca pe un om superior.

Un ideal de judecată şi de dreptate din spatele regulilor de drept pe care trebuie să le aplici pe durata acestei recunoaşteri de superioritate, este absolut obligatoriu, căci îţi demonstrează vitalitatea, întreaga energie creatoare pe care ai pus-o în împingerea uriaşului mecanism al exercitării puterii tale pe drumuri noi.

Dar totodată leadershipul se poate comporta ca un fel de frână pusă galopului transformărilor prin care treci, de la nivelul inferior la cel superior. Acest sentiment de măreţie la care aspiri, şi pe care ajungi să-l simţi după ce ai doborât toate barierele impuse de alţii, devine cu uşurinţă un ideal aruncat consolator în vânt dacă îţi abandonezi angajamentul faţă de valorile şi principiile în care crezi cu convingere (ce au jucat un rol semnificativ şi în povestea de succes a lui Zorro).

Dacă nu ştii să-ţi temperezi tendinţa de a te sălta la un nivel superior, dacă te grăbeşti să atingi măreţia, vei avea un mare şoc atunci când vei apăsa "pedala de frână". Rişti o deconectare de la sursa întregului tău potenţial de lider, pierderea acelei energii definitorii care se declanşează în direcţia scopului şi rezultatului neaşteptat.

Un lider excelent reacţionează foarte bine la acţiunile sale atunci când conduce, dar şi atunci

când frânează brusc.

Leadershipul este atitudinea pe care ţi-o imprimă imaginea unei realităţi imediate care nu se opune celei adevărate.

Puterea de vrajă a magicianului este puterea de inducere în eroare a adversarilor, ştiuţi şi neştiuţi, şi este dată de experienţă, intuiţie şi capacitatea de cunoaştere a oamenilor.

Experienţa te învaţă ce acţiuni să adopţi în situaţiile de cumpănă, şi cum să te aperi de rivalii ştiuţi şi neştiuţi care întotdeauna vor sta în calea ta. Tot experienţa, ca şi atenta cunoaştere a oamenilor, îţi dezvoltă intuiţia necesară în a contracara acţiunile celor rău intenţionaţi.

Cunoscând bine natura umană şi modul de acţiune al oamenilor din jurul tău, vei putea lua deciziile adecvate oferind elemente surpriză prin care să poţi anihila sau contracara orice acţiuni subversive, ca în final să-ţi atingi scopul propus.

Dă un avânt puternic leadershipului tău, fără să te opreşti la acel prag în care punctele tale vulnerabile sunt puse la grea încercare.

Source: https://neculaifantanaru.com/puterea-de-vraja-a-magicianului.html

Puterea desăvârşită a influenţei

On Martie 26, 2009

Poți percepe un sfat care îndeamnă la ascultarea inimii, ca pe un echilibru între reprezentarea vizuală a emoțiilor și realitatea rațională?

La începutul filmului „ *Meet Joe Black (1998)* ”, are loc o discuţie între Bill Parrish, directorul general al Parrish Communications, şi fiica mai mică a acestuia, Susan. Bill era nu doar un lider puternic, erudit şi inteligent, ci şi un om cu o deosebită sensibilitate sufletească. Nu dorea ca micile sale temeri să se transforme în realitate. Gândirea lui era mai limpede decât al lui Susan, care era încă destul de tânără şi neglijentă în a-şi evalua adevăratele ei valori şi convingeri.

Susan vroia să se căsătorească cu iubitul ei, Drew, dar Bill a intuit că între ei doi nu există acea înflăcărare, acea pasiune caracteristică oamenilor îndrăgostiţi. El îi dă lui Susan un singur sfat: *„Nu-ţi mai asculta mintea, ci ascultă-ţi inima."*

Leadership: Poţi să evaluezi adevăratele valori ale oamenilor înainte de a-i schimba, punând pe primul plan al atenţiei tale consolidarea atitudinii lor faţă de alegerile calificate drept "manifestare a unei afectivităţi uşor exagerate" ?

Această discuţie între Susan şi Bill a avut un efect pozitiv, căci a dus la clarificarea sentimentelor ei, şi la o temeinica înţelegere a propriilor ei emoţii şi gânduri. Sfatul lui Bill a avut puterea să o determine pe Susan să se adune în ea şi să se despartă de tot ceea ce nu corespundea adevăratelor ei sentimente.

Acesta este un exemplu elocvent despre modalitatea în care un lider reuşeşte să-i influenţeze pe oameni. Un bun lider procedează cu oamenii din jurul său exact aşa cum a procedat Bill Parrish cu fiica sa. Se implică în ajutorarea celorlalţi, fără a deveni „deranjant". Un lider nu pătrunde în viaţa privată a celorlalţi oameni în vreun mod care să denote lipsă de respect, care să-l pună într-o lumină proastă, sau care să-i degradeze în orice fel imaginea. El reuşeşte să le diminueze oamenilor impulsul de a se orienta într-o direcţie greşită, redirecţionându-le motivaţiile şi aspiraţiile spre un ideal care să corespundă cu adevăratele lor valori şi sentimente.

A îndruma oamenii într-o altă direcţie faţă de a lor, presupune să poţi disceme ceea ce simt ei, să le evaluezi adevăratele valori şi convingeri, să ştii încotro se îndreaptă atenţia lor, încotro îşi canalizează energiile, şi să-i ajuţi să-şi clarifice sentimentele, motivaţiile şi aspiraţiile. Dacă cele mai preţioase valori ale oamenilor sunt afectivitatea, confortul material şi credinţa religioasă, iar pe ultimele locuri recunoaşterea socială, prieteniile, buna reputaţie şi performanţa, atunci liderul trebuie să găsească un ehilibru între protejarea acestor valori şi promovarea lor, fără să stârnească o reacţie defensivă din partea nimănui.

Leadership: Crezi că ascultarea inimii în locul minții poate să fie reflectată ca o revelație în arta deciziilor personale, vizualizându-se ca o **expunere** a valorilor și convingerilor proprii?

Leadershipul înseamnă influenţă. Aşa cum o piesă lego o poţi lega numai de o altă piesă lego ca să poţi construi ceva - tot aşa gândurile şi sentimentele tale trebuie mai întâi să se lege de cele ale oamenilor din jurul tău ca să poţi, apoi, să le redirecţionezi percepţiile în direcţia dorită de tine. Însă, şi mai mult decât atât contează recunoaşterea de sine produsă în perimetrul relaţiei dintre puterea de a fi ascultat şi imaginea pe care o arăţi lumii, aşa încât

ceea ce reflectă aspectele existenţei pe care o urci spre un nivel de înţelepciune să se sprjine de mica biruinţă a credinţei de a nu ceda presiunilor exterioare.

Singura cale de a-i conduce pe oameni într-o direcţie nouă, este să-i ancorezi la gândirea ta, la sentimentele şi percepţiile tale. Această ancorare este precum un binecuvântat adăpost care le înlătură oamenilor orice urmă de îndoială în privinţa alegerilor pe care le fac, protejându-i de o gândire nesănătoasă. Iar acest adăpost, care trebuie să corespundă atât convingerilor tale, cât şi ale lor, trebuie să le îndeplinească anumite nevoie sau dorinţe, nu să se transforme într-o capcană din care nu mai poată ieşi.

Leadership: Suma tuturor credinţelor şi a convingerilor tale s-a format drept urmare a unei recunoașteri de sine în perimetrul unei relaţii de profunzime cuprinsă între puterea de a te face ascultat şi nevoia de a-ţi crea o imagine favorabilă?

Aşa cum o companie nu îşi are locul pe o piaţă în care ea nu poate fi cea mai bună – tot aşa intenţiile tale de a le schimba oamenilor percepţiile nu-şi au locul dacă ele nu sunt cele mai bune şi mai oneste. Este întotdeauna foarte greu (şi totodată riscant) să ai încredere într-un om ale cărui valori şi convingeri diferă mult de ale tale, sau dacă acestea se îndepărtează de la etica pe care ei o respectă şi o urmează.

După cele spuse până acum conchid că recunoaşterea de sine se formează din ecuaţia "ascultă-ţi inima iniante de a-ţi asculta mintea", după considerentul că experienţele repetate ce îţi afectează stările sufleteşti depind mai puţin de viaţa profesională, ci de acea revigorare a ideii de "mărturisire de sinceritate" ce are loc înaintea luării unei decizii favorabile.

În leadership trebuie să înveți să-ţi asumi puterea de a te vulnerabiliza fără să fii rănit, și de a-ţi cultiva puterea de a recunoaște că nevoia de a lega partea fragilă a personalităţii tale de aprobarea celorlalţi, variază în funcţie de strădania ta de a-ţi reaminti cât eşti de puternic.

Puterea desăvârşită a influenţei reprezintă abilitatea liderului de a obţine un răspuns pozitiv de la oameni constând în modificarea şi reorientarea gândirii şi sentimentelor lor spre (şi în concordanţă) cu o realitate obiectivă. Procentul care îţi garantează accesul la sistemul lor de valori şi convingeri, şi care îţi conferă autoritate asupra lor, va creşte simţitor numai dacă reuşeşti să-i convingi că deciziile tale le va aduce speranţa de mai bine, liniştea sufletească şi succesul profesional. Nu le îngădui oamenilor să se lase biruiţi de o gândire bazată pe nişte sentimente care se vor evapora în timp, insuflă-le un nou spirit învingător într-un mod în care să te avantajeze şi pe tine.

Concluzie: Puterea influenţei este o adevărată ştiinţă a manipulării emoţiilor şi intereselor oamenilor. Ea presupune însă o bună cunoaştere şi o bună comunicare interumană a oamenilor cu care interacţionezi.

Se pune întrebarea dacă această manipulare este benefică. Răspunsul este pozitiv doar atunci când scopurile sunt nobile, atunci când beneficiul este al tuturor persoanelor implicate într-o situaţie. Redă-le oamenilor tendinţa de a se orienta într-o direcţie favorabilă, ajutându-i să-şi clarifice sentimentele, motivaţiile şi aspiraţiile.

Source: https://neculaifantanaru.com/puterea-desavarsita-a-influentei.html

Puterea Liderului

On Iunie 26, 2010

Cine nu îşi pune Eul în faţă, acela nu va atinge Absolutul şi nu va descifra nici viaţa.

Pictorul român, Nicolae Grigorescu, era făcut pentru a vedea înlăuntrul lucrurilor. Tăcut, pururea gânditor, neliniștit, având nu numai pasiunea de a observa, dar și darul de a vedea, omul acesta era cu neputință să se mulțumească numai cu ce spun formele la suprafață.Toată adâncimea acestui suflet meditativ își cerea în afară proporția de adâncime, în bătaia privirii pe care o aruncă asupra lucrurilor. El nu era un trecător grăbit în lumea aceasta, pe care a căutat s-o vadă, fără să fie văzut. Un lucrător grăbit, da. Grăbit să scuture cât mai multă viață și cât mai mult înțeles din spăimântătoarea fugă a clipelor lui. Să vadă repede, și repede să spună ce-a văzut.

Toată viața lui era în ochi. Acolo ardea flacăra sufletului lui. În ochi și în mâini, care nu erau decât o continuare a ochilor. O imperioasă nevoie de a-și exprima prin linii impresiile lui. El cugeta în linii. Acasă, pe drum, în plimblările lui prin țară, ca și în călătoriile lui în străinătate, își însemna ce vedea, repede, cu iuțeala mișcărilor instinctive. Chiar și când era bolnav și nevoit să stea în pat, simțea în mână neastâmpărul, trebuința de a crea. Dacă zăbovea o muscă la o picătura de sirop de pe măsuţa lui de marmură, în două minute de poză, musca era pe hârtie, aidoma gata să zboare. La Paris, fiind odată bolnav și neputându-se mișca din loc vreo două săptămâni, toată vremea nu făcea decât să deseneze figurile fantastice pe care ochii lui aprinși le vedeau în florile tapetului de pe păreți. *

Leadership: Îţi construieşti viziunea despre un model de realitate care te împinge spre creaţie, spre nou, chiar şi atunci când realitatea devine o închisoare?

Ce este viaţa ta: o închisoare sau un refugiu? Raportându-ne la leadership, hai să vedem acest lucru prin ochii unui artist care dezveleşte culoarea imaginaţiei având imaginaţia culorii.

Culoarea distinctă a leadershipului este imprimată de cel ales de majoritatea oamenilor, care a decis că este cel mai indicat să-i reprezinte şi să le asigure interesele. Dar culoarea leadershipului se poate asemăna cu cea a frunzelor proaspete, abia culese de pe ramuri care, departe de a fi perfecte, cu diverse defecte mai vizibile sau mai puţin vizibile, poţi face o prăjitură excelentă.

Un lider trebuie să ştie şi să înveţe să simtă, să perceapă ce poate obţine din puţin ceva, dacă nu excelent, măcar ceva mult mai bun…punând în valoare fiecare din componente – cu bune şi cu rele. A fi singur cu tine însuţi nu este o închisoare, ci un refugiu împotriva zgomotului nesfârșit din viața trăită în mijlocul lumii. Sau, cum spunea pictorul Constantin Brâncuşi: *"Cine nu îşi pune Eul în faţă, acela nu va atinge Absolutul şi nu va descifra nici viaţa.."*

A rămâne singur cu tine însuţi este o muncă migăloasă în care trebuie să înveţi cum să te bucuri independent de ceea ce ţi se întâmplă atunci când eşti în mijlocul lumii. Da, cu siguranţa înveţi multe despre tine atât din succese, dar mai ales din greşeli, şi mai ales trebuie să ştii cum să procedezi pentru ca cei mulţi să accepte schimbarea în toate aspectele vieţii – în gândire, în educaţie, în comportament, pentru a fi în concordanţă cu realitatea.

Leadership: Felul cum vizualizezi realitatea este diferit de felul cum rezonează sufletul tău cu mediul în care te afli, considerând că ceea ce se întâmpla în jur este expresia a ceea ce

te face să fii un om asumat?

"Eu nu dau niciodată prima lovitură până când piatra nu mi-a spus ceea ce trebuie să îi fac. Aştept până când imaginea interioară s-a format bine în mintea mea. Câteodată durează săptămâni întregi până când piatra îmi vorbeşte. Trebuie să privesc foarte atent înlăuntrul ei. Nu mă uit la vreo aparenţă. Mă depărtez cât mai mult posibil de aparenţe." spunea pictorul Constantin Brâncuşi.

Avea dreptate. Înainte să te asculţi pe tine însuţi, într-un mediu care rezonează cu sufletul tău, trebuie să observi felul cum curge timpul în mintea ta, trebuie să îţi regăseşti energia atât în trupul material, cât şi în felul cum vizualizezi realitatea în mintea ta.

Percepţia oamenilor în ceea ce priveşte calitatea leadershipului tău, a măsurilor şi a deciziilor pe care le adopţi, este întotdeauna foarte clară, rareori distorsionată de factori externi – şi, deci, constituie un indiciu infailibil, un fundament solid privitor la formă şi stilul tău de a conduce.

Ca lider, trebuie mai întâi să educi aceşti oameni, să le schimbi mentalitatea, să aplici noi metode de a-i atrage lângă tine. Se găsesc din ce în ce mai multe cazuri de lideri care se complac în plăcerea de a fi în frunte, neglijând calitatea leadershipului lor, sau confundând această calitate cu detectarea celor mai bine pretenţioase forme de schimbare şi adaptare la nou. Calitatea leadershipului este dată de rezultatele pe care le obţii în procesul de schimbare a Sinelui.

Tu interpretezi un rol de facilitator al schimbării, arătând oamenilor încă de la început necesitatea dezvoltării lor printr-o reorientare a viziunii, a motivaţiei şi a mijloacelor de a-şi stimula dezvoltarea? Sau interpretezi doar un rol estetic, care, din nepricepere sau neştiinţă, ar putea dezactiva dorinţa oamenilor de a fi mai buni?

Leadershipul tău poate să împrumute expresia unei trăiri intense pe care artistul încearcă să o transmită prin referire la ideea de înălţare a omului mai presus de starea lui de fapt?

În cazul leadershipului, unde sunt acumulate toate valorile, trăirile, principiile, convingerile - care trebuie să fie vii, capabile să influenţeze, să impulsioneze, să însufleţească spiritele - se adaugă şi problema unei analize obiective, a evaluării sistematice a omului. Tocmai pentru ca liderul să facă dovada deplină a evoluţiei propriului său Eu, dovada de continuator nu doar al cunoaşterii, ci mai ales al principiilor, spiritului şi valorilor sănătoase, adoptate şi promovate, el trebuie să-şi dezvolte spiritul analitic care îi va permite să se autoevalueze şi să-şi evalueze corect oamenii şi situaţiile cu care se confruntă.

Puterea liderului stă tocmai în înţelegerea aspectelor fundamentale legate de dimensiunea umană, aşa cum puterea medicului stă în cunoştinţele sale teoretice şi practice. El îşi găseşte un aliat de nădejde în procesul prealabil de cunoaştere, de descoperire a celor mai înălţătoare trăiri, aspiraţii, idealuri pe care le degajă, le abordează, le emite fiinţa umană în ansamblul ei, pusă în faţa unor hotărâri dificile (întru desăvârşirea ei).

Numai cunoaşterea elementelor constitutive ale fiinţei umane - prin înţelegerea complexităţii sale, numai manipularea inteligentă şi în scop benefic a minţii şi a spiritului care îi alimentează permanent credinţa, puterea de a merge înainte, - îşi poate liderul dovedi adevărata valoare.

Numai insuflând oamenilor puternice sentimente care ating şi fac să vibreze cele mai sensibile corzi din sufletul lor, el poate face dovada evoluţiei propriului său Eu. Căci

funcţionarea leadershipului depinde de funcţionarea celorlalţi oameni, tot aşa cum viaţa unui pilot de curse depinde de funcţionarea perfectă a motorului maşinii pe care o conduce.

Liderul nu este în măsură să dea singur valoare leadershipului său, tot aşa cum subiectul nu este în măsură să dea singur valoare unui tablou.

În leadership oamenii îşi au importanţa lor, ei determină totdeauna dimensiunea influenţei liderului, ei sunt cei care determină respectivă formă de viziune a liderului – însă viziunea nu poate constitui un criteriu, şi din fericire masele vor continua întotdeauna să judece leadershipul numai în funcţie de rezultatele obţinute. Leadershipul este o artă care presupune interpretare, aportul individualităţii liderului, al viziunii sale creatoare.

Ţi-ai dezvoltat relaţii solide cu toţi cei care lucrează pentru tine? Eşti în măsură să dai singur valoare leadershipului tău? Cum îţi dovedeşti adevărata ta valoare? Cum faci dovada evoluţiei tale?

Pentru un lider este esenţial să ştie să-şi inducă şi să inducă celorlalţi sentimentul că schimbarea este o necesitate. Şi pentru ca să accepte schimbarea, el trebuie să creadă în potenţialul său şi al oamenilor, să ştie să se auto-motiveze şi să-i motiveze pe ceilalţi, şi mai ales să creadă şi să le inducă credinţa că viitorul poate fi şi mai bun dacă adoptă schimbări, începând de azi, din acest moment.

Îi asişti pe cei care lucrează pentru tine? Cei din afara departamentului tău sau a zonei tale de responsabilitate îţi respectă opiniile şi îţi cer frecvent sfatul? Cei care lucrează alături de tine au o părere foarte bună despre tine aproape tot timpul? Îţi îndeplineşti în mod constant ţintele şi scopurile profesionale? Oamenii te consideră un expert în domeniul tău şi caută să înveţe mereu ceva de la tine? Performanţa ta duce echipa la un nivel mai înalt? Eşti un continuator al cunoaşterii?

A atinge Absolutul înseamnă să conştientizezi puterea Eului cu care te identifici şi care te guvernează în momentele de reflecţie.

Poate că, totuşi, stăpânul absolut al propriului Sine este acel spirit meditativ orientat către solitudine, intercalat în fluxul unui limbaj silenţios, dar aprig, în orice caz artistic prin transmiterea emoţiei provocate de cei mai celebri paşi de linişte sufletească.

Puterea Liderului stă în Eul pe care încearcă să-l scoată din mijlocul lumii. Mai mult decât atât, el trebuie să înveţe să nu confunde egoul pe care îl percep în ceilalţi, cu identitatea sa.

*** Notă:** Vlahuta, Alexandru - *Pictorul Nicolae Grogorescu* , Editura Tineretului, 1969.

Puterea magică nu poate fi dobândită de un muritor

On Aprilie 02, 2009

Numai dominarea interioară te poate transforma într-un deschizător de drumuri pentru alții, arătându-le valoarea autocunoașterii.

Trecu o lună, petrecută de Keops în lecturi şi meditații. În timpul zilei, stătea în încăperea atribuită lui, doar cu a doua carte a lui Thot. Nu ieşea, se hrănea cu smochine, legume, pâine şi bea doar apă. Nu vedea pe nimeni, decât pe preotul care îi aducea hrana, cu care însă nu vorbea. Singura sarcină impusă era să-și țină curată încăperea, să mături, să spele podeaua cu apă multă. Seara, urca pe terasă ca să observe cerul, aşezat sau culcat pe rogojină, să mediteze și să doarmă câteva ceasuri. Când se apropie sorocul pentru lună nouă, Ibebi veni la Keops. Se așeză în faţa lui şi-i spuse:

- Keops, în timpul acestei luni cât ai stat singur cu tine însuţi, probabil că mintea ta s-a maturizat, ai avut timp să meditezi asupra tuturor lucrurilor învăţate aici. A venit timpul să treci o nouă poartă în drumul tău inițiatic spre lumină. Imediat va veni un preot pur care, ca în prima zi, te va râde, te va purifica, apoi vei fi dus în incinta templului, ca să vezi ce poate fi văzut şi să auzi ce poate fi auzit. Apoi va trebui să hotărăști singur dacă-ţi pare necesar să mai rămâi un timp în această sală, ca să te cufunzi iar în tine însuţi, sau dacă te întorci la Memphis. Acolo vei aştepta să vină la tine mesagerul Marelui Prezicător al lui Ra, ca să-ți spună că eşti aşteptat la Abidos, unde urmează să-ți desăvârşeşti inițierea, coborând în sălaşurile lui Osiris.

Te simţi acum pregătit să treci a cincea poartă și să auzi cuvintele secrete care te vor ajuta să înfrunți şi ultimul mister închis ca un giuvaer într-un lotus, dezvăluit celor ce sunt demni de el în templul ascuns al lui Osiris?

Leadership: Cât de mult crezi că s-ar schimba percepția ta despre autonomie și control asupra ființelor și lucrurilor, având acces la o cunoaștere ascunsă?

- Sunt pregătit. Să vină la mine preotul pur, să mă pregătească să trec a cincea poartă. Dar dă-mi voie să-ţi mai pun o întrebare. Ibebi încuviinţă cu o mișcare a capului. Keops spuse:

- Am citit prima carte a lui Thot, am citit a doua carte a lui Thot, le-am învăţat pe amândouă pe de rost. Există cumva şi o a treia carte a lui Thot, unde este dezvăluit marele mister, prin care dobândești puterea magică a spiritului pe care ţi-o conferă dominarea asupra lucrurilor şi a ființelor?

Ibebi dădu din cap, rămase un moment tăcut, apoi răspunse:

- Există oare această misterioasă carte a lui Thot despre care mi-ai vorbit? Nu pot să-ţi spun. Nici măcar nu ştiu cum ai aflat de existenţa ei, căci se pare că vorbeşti de cartea Marelui Thot, a zeului de trei ori Mare. Dar trebuie să te convingi că această putere magică, la care s-ar părea că aspiri şi care ar conferi o dominare asupra lumii, nu poate fi dobândită de un muritor, fie el şi fiu de rege.

Leadership: Percepția despre autoritatea asupra propriei vieți se poate modifica odată cu aprofundarea cunoașterii de sine, în cazul în care realitatea interioară și cea exterioară încep să se reflecte una în alta într-un mod neașteptat?

Singura dominare care are o valoare, pentru noi oamenii, este dominarea de sine, dominarea propriului nostru spirit, cunoaşterea de sine şi cunoașterea naturii, care ne conferă cea mai mare autoritate asupra noastră. Nu căuta mai departe, căci această dominare de care ţi-am vorbit înseamnă deja o destul de mare asceză şi o căutare interioară care cere mult timp şi multă răbdare.

Ibebi păstră alt moment de tăcere, pentru ca discipolul său să-i înţeleagă bine cuvintele. Keops pricepu că nu trebuia să mai pună întrebări despre această carte a lui Thot. Lăsă capul în jos şi aşteptă ca preotul să vorbească din nou.

- Acum, zise Ibebi, ascultă-mi instrucțiunile, reţine ce va trebui să spui, ce va trebui să înţelegi şi răspunde la cuvintele pe care le va pronunţa zeul Thot în faţa ta....

În fața porții către iluminare, fiecare pas este o alegere între a rămâne în confortul cunoscutului și a îndrăzni spre necunoscut. Pășirea prin porțile cunoașterii cere curajul de a explora necunoscutul și maturitatea de a înfrunta misterele ascunse.

Puterea magică nu poate fi dobândită de un muritor, dar numai dacă acest muritor consideră că dominarea propriului spirit poate deschide noi perspective asupra modului în care percepe realitatea înconjurătoare. Să nu uităm că percepția despre autoritatea asupra propriei vieți se modifică odată cu aprofundarea cunoașterii de sine.

În ce mod crezi că dominarea de sine și cunoașterea propriei ființe îți pot schimba perspectiva asupra realității și valorii personale?

*** Notă:** Guy Rachet - *Keops si conjuratia Ibisului*, Editura Lucman, 2003

Puterea nemăsurată

On Aprilie 05, 2015

Împinge leadershipul spre noi dimensiuni cu toate puterile ce se desfăşoară în sânul tău, construindu-ţi o imagine mentală a ceea ce se află în afara ta.

Raţiunea mea căpăta avânt pentru un alt fel de existenţă, una supusă legilor nescrise ale lumii, împotriva a ceea ce era definit deja ca primordial. Era o alcătuire complicată din fantezie, realism şi magie, dincolo de adâncul semnificant al minţii prin care puteam să acced la o putere nemăsurată, care nu se stingea sub vectorul de inducţie al observaţiilor empirice. Ca şi când aş fi sărit iute într-un tren ce m-a dus de-a lungul unui ţinut necunoscut, în mijlocul unei adevărate nebunii, oferind o măsură imprecisă ordinii lucrurilor şi experienţelor vieţii, tocmai pentru că nu ştiam să dezleg firul raţiunii pentru a crea o logică generală.

Căutarea unui sens al vieţii pe care să-l atribui unei raţiuni mai înalte implică o anumită raportare la alte Euri. De fapt, cred că toată fiinţa mea era cuprinsă în imaginea unei lumi care se hrăneşte din substanţa unui imaginar absolut, specific creatorilor, dintr-o filosofie a alterităţii care inundă realitatea, activitatea creierului, toate lucrurile din jur şi pătrunde în lumea fenomenală a vieţii tainice, explicată doar prin ocheanul visului. Da, unii oameni îşi descoperă raţiunea de a fi doar într-un vis.

Rătăcitor, ca un om desprins de lucrurile acestei lumi, ca un personaj al lui Dumas pendulând între fiinţă şi nefiinţă, încercam cu greu să pătrund un mister a cărui pricină n-o cunoşteam, al cărui efect îl vedeam, dar nu-i înţelegeam scopul. Puterea se arăta drept ceea ce era: când eu, când altcineva, împrumutând mult din ideile timpului. O putere care mă desfăcea de lumea aceasta şi mă sincroniza într-o nemărginire fără nume constituind - precum simetria în artă - o condiţie a frumosului.

Leadership: Poţi cere raţiunii tale să creadă în autenticitatea unei rupturi de lume, încât să împlineşti destinul unei fiinţe care se împlineşte total prin abordarea unei creaţii menită să scoată din anonimat trăirile care te fac mai puternic?

Frumosul. Sublimul. Misteriosul. Puterea de a fi totul într-un nou peisaj, într-un alt moment, în acelaşi timp o oglindă, o reflexie a lumii, un corp de cunoștințe creat prin intermediul simţirilor, al energiilor şi al ideilor sincere, transmise într-un *cloud* unde erau analizate şi interpretate printr-o serie de algoritmi complecşi care puteau prezice, cu o marjă oarecare de eroare, răspunsurile la întrebările fără răspuns.

Era şi asta o cale de a aduce la suprafaţă lucruri pe care le purtam în mine şi de care nu eram conştient. Total, exista în mine o dimensiune a conştiinţei apropiate de o desfătare a simţurilor care nu-mi fusese cunoscută mai înainte. Cumva, mă inspira acea ruptură de lumea reală şi intrarea într-un vis care continua să producă imagini, sunete, mirosuri, lumini, mişcare, forţă liniara, deplasare în timp şi spaţiu, având în permanenţă controlul. Puteam să fac să dispară orice lucru sau să-l modific după bunul meu plac.

Leadershipul pune în discuţie importanţa deosebită a căutării sensului vieţii din perspectiva a ceea ce eşti capabil să devii ca să schimbi cursul ei.

Tot mai mult, voiam să devin un creator al ordinii, care cunoaște relațiile și caracteristicile tuturor lucrurilor și care poate ordona totul. Povestea mea părea mai degrabă destinul unei fiinţe care se împlineşte total prin abordarea unei creaţii menită să scoată din anonimat trăirile care o fac mai puternică: trăirea noului care întrece cu mult aşteptările cuiva, trăirea

transcendenţei, trăirea timpului care nu se mai consumă, trăirea realităţii de dincolo de lumea fizică, de dincolo de ce este palpabil.

Cine caută în atitudinea înfăptuitorului de lumi frumuseţea lui interioară, simplitatea pură a inimii, acea profunzime fără de care nu poate acţiona, multiplicându-se apoi la nesfârşit prin serii de rezonanţe. Cine caută la el candoarea sufletească în ingenuitatea acelei convingeri dobândite prin experienţa bilanţului vieţii, sub incidenţa ştiinţei, cu siguranţă se va simţi încâlcit într-o plăsmuire de gânduri ba din trecut, ba din viitor, debusolându-l şi lăsându-l fără atâtea răspunsuri.

Să vezi o lume dincolo de experienţa personală înseamnă să-ţi dezvolţi capacitatea de a-ţi exprima plastic trăirile propriei personalităţi, unice şi irepetabile, continuând să ridici fundația unui vis care va deveni realitate.

A da viaţă unei creaţii care să te facă să te simţi în mijlocul unei schimbări de perspectivă vizează experimentarea directă a realităţii de dincolo de vizibil, de dincolo de ce ştii despre lume, de dincolo de palpabil, de dincolo de ceea ce poţi explica simplu în cuvinte... şi care nu încetează să te mire.

Filozoful român Constantin Rădulescu Motru mărturisea: „ *Este destul ca sistemul ce avem în vedere să rămână neinfluenţat din afară, pentru ca să constatăm că toate puterile ce se desfăşoară în sânul său, cu toată felurimea lor calitativă, formează totuşi un circuit închis de transformare şi reprezintă un cuantum constant. Acest cuantum constant, sub care se subsumează manifestarea puterilor, a luat denumirea de energie.* "

Structura mentală îndreptată spre explorarea spaţiului, a timpului şi a realităţilor paralele, în legătură cu acea particularitate a înfăptuirii unei asocieri între ele, are filtrul personalităţii celui care îşi hrăneşte setea de cunoaştere prin descifrarea şi asimilarea misterelor, a ştiinţelor. De la frontiera adevărurilor neştiute.

Un asemenea creator nu este lipsit de puterea de a se regăsi într-un alt timp, într-o altă lume, angrenând existenţa sa într-o dinamică a transformării şi deschiderii spre orizonturi numai de el ştiute.

Ceea ce cunoşti despre tine însuţi trebuie analizat ca mijloc de accesare a procesului de relativizare a realităţii de dincolo de reprezentarea fizică, de dincolo de ceea ce rezistă raţionalizărilor viziunii, ca şi când ai fi parte dintr-un vis care îţi copleşeşte sufletul de emoţie.

Prin prezenţa misteriosului, a ceea ce se află în afara propriei sale conştiinţe, în afara înţelegerii şi controlului imediat, oferind repartizări noi, improbabile, ale elementelor necunoscute obţinute prin revelaţie şi printr-un efort al închipuirii, se dezvoltă o altă fiinţă, o parte invizibilă a omului ce se rezumă la infinit.... fără limite.

Un înfăptuitor de lumi poate să se vadă pe sine însuşi şi să se cunoască nemăsurat prin explorarea şi aprecierea misterelor de care se înconjoară. Practic el îşi exercită puterea apelând la ceva „superior", greu neînţeles. Puterea se arată, în acest caz, drept ceea ce poate fi: când el însuşi, când altcineva, o putere care îl desface de lumea asta şi îl sincronizează într-o nemărginire fără nume.

Misteriosul, această prezenţă invizibilă, străbătută de o energie care se sustrage de la comparaţia cu viaţa, este mai reală în el decât gândurile şi emoţiile efemere, tranzitorii, ale multelor Euri.

Specificul subiectivităţii cu care vezi lucrurile este o parte a artei explorării zăcămintelor de sens ascunse într-o fiinţă cu statutul de visător, care trăieşte şi simte totul ca o prelungire a realităţii care cultivă mai mult „news” decât "other weekly paper", din perspectiva unei călătorii în alt timp şi spaţiu.

Puterea nemăsurată este cea ieşită din comun, adică cea care poate fi atinsă doar prin interpretarea unor trăiri interne, a unor senzaţii legate de anumite momente ale vieţii. Ca să produci inovaţie trebuie să converteşti misterele în convingeri, în chip pozitiv şi adecvat vieţii şi personalităţii tale.

Source: https://neculaifantanaru.com/puterea-nemasurata.html

Puterea nevăzută a unui condamnat (II)

On Decembrie 02, 2013

Redimensionează-ţi limitele proprii în aşa fel încât evoluţia ta să nu capete valenţe prea mari.

Hannibal Lecter este condamnat să exploreze singur lumea, s-o înfrunte şi s-o controleze, prin faptul că voia să o condamne la a fi sub puterea Egoului său supradimensionat. Complexele implicaţii ale rolului ce-l are de îndeplinit nu pot scoate la suprafaţă însuşirile sale definitorii. Căci omul acesta atotcuprinzător ştie destulă chimie ca să prevadă rezultatul reacţiilor ce se vor produce în timp, între diversele elemente de contrast din contextul evenimentelor. El ştie, de asemenea, să se reprogrameze, creând noi algoritmi de optimizare şi securitate. La el totul se transformă într-o mecanică ascunsă a rolurilor, într-un lung proces de redimensionare a limitelor personale.

Precum puternicul Vautrin din opera lui Balzac, geniul din umbră care controla evenimentele din dosul uşilor închise cu ajutorul intuiţiei şi a simţului psihologic, Hannibal Lecter pare, de asemenea, să ştie şi să hotărască totul, dar nu întotdeauna vrea să se pronunţe. Totul se face şi se desface din spatele gratiilor, datorită minţii şi ingeniozităţii.

Iar când acest om neînduplecat se înfruptă cu cuvintele pline de credinţă: " *Dacă nu merg eu la munte, vine muntele la mine* ", totul capătă valenţe magice care îi amplifică evoluţia. Chiar şi izolat, Hannibal pare să deţină controlul total asupra evenimentelor, reuşind să le tempereze sau să le dinamizeze. FBI-ul apelează la el pentru rezolvarea cazurilor spinoase. Chiar se încheie şi un pact între aceste două părţi distincte. Dar, obscură, această minte plină de judecăţi şi raţionamente tăioase, este totodată plină de contraste. Mare grijă, mare atenţie !

Experienţa de a fi un om puternic seamănă cu savurarea unei ceşti de ceai: numai când simţi ceva fierbinte se aprinde sângele în tine.

Ai crede că acest condamnat bătrân şi epuizat va aştepta multă vreme pasiv, în afara sferei evenimentelor, în umbra dizgraţiei, în celula întunecată. O permanentă nulitate a fiinţei ajunsă la capătul puterilor. Cu toate acestea, o forţă latentă îi dă puterea de a fi mai mult decât este, regenerând stadiul său existenţial, oferindu-i substrat pentru o revitalizare durabilă. Se reînnoiesc neuronii, muşchii se încordează, tensiunea creşte, respiraţia se intensifică şi toate simţurile devin mai ascuţite. Şi astfel Hannibal se poate concentra mai bine asupra obiectivului principal: supradimensionarea existenţei.

Nu este exclus ca Hannibal, urmare a efortului său total de a cuprinde şi guverna toate forţele, toate legile şi constantele ştiinţei psihologice, să trăiască ideea totalităţii sale, împreună cu sentimentul harului, caracteristic acestei trăiri. Caracterul său unitar rezultă din suma părților componente, din capacităţile sale de conducere, nevăzute şi nedescifrate de nimeni. Din întreg ansamblul de posibilităţi, de variaţii şi combinaţii menite a ţine în viaţă tocmai propria lui persoană.

Leadership: Ai capacitatea să te dedici cu supunere totalităţii tale, încât ceea ce controlezi cu ajutorul Egoului să devină definitoriu pentru obţinerea unui efect: "I deserve everything I can get"?

Omul care are meritul de a fi navigat pe marile necunoscute ale vieţii, dominat astfel de un permanent dialog între sine şi, să spunem, "nebunia" sa, nu poate fi niciodată mulţumit de

sine. Vrea mai mult, vrea să găsească un loc de unde să poată privi altfel lumea, chiar s-o conducă. Şi numai anulând orice aparenţe el poate să intensifice acele puteri lăuntrice capabile să înfrângă limitele propriei sale cunoaşteri şi puteri de iniţiativă.

În loc să se dezvolte acest supraindividualism, tradus printr-un *care-free attitude above all circumstances,* el se estompează în cazul persoanelor neîmplinite pe plan personal, care vor să deţină puterea maximă. Şi numai prin reconfigurarea realistă a aspectelor ce ţin de proiectarea nevoilor lor reale se poate realiza, în mod specific sau exclusiv, o umplere a golurilor funcţionale care permit însuşirilor lor definitorii să evolueze.

Leadershipul nu se sustrage rigorilor personale. El se poate propaga în vid, în perimetrul acelei funcţionalităţi care permite "utilizatorilor de forţe interne" să acceseze în timp real rezultatele căutării lor şi să le valorifice printr-un proces de colaborare tacită. Şi asta pe măsură ce îşi construiesc noi structuri de gândire.

Dar ce caută necontenit omul care nu stă strâns legat în cămaşa de forţă a timpului? Mai mult ca sigur el vrea să capete autoritate, caută să posede acea libertate de viziune, de voinţă. Şi, mai presus de toate, libertatea de a judeca în mod independent asupra a ceea ce este pus să facă.

Iar acest " *I deserve everything I can get* " devine esenţa vieţii lui, ilustrat convingător în cazul lui Hannibal Lecter. Un asemenea individ se dedică cu supunere totalităţii sale, trăind această idee cu toată plinătatea desăvârşirii sale, asemenea unui astru care asfinţeşte, dar care se înalţă mai strălucitor în altă emisferă – *a la dolce vita* , în sensul solidarităţii cu propria lui fiinţă, cu extremele sale, cu propriile convingeri.

Leadership: Poţi fi identic cu cineva care oricât de mult s-ar chinui să-şi dovedească contrariul propriei naturi, este totuşi predispus la a se transpune într-o forţă majoritară, necondiţionată de vreun scop înalt?

Ce urmăreşte Hannibal Lecter? Să nu fie niciodată identic cu altcineva, să nu existe nimic care să-i pericliteze poziţia ocupată pe teritoriul privilegiat al leadershipului intuitiv şi bine stăpânit. Între gândire şi decizie, în vederea atingerii scopului suprem - biruinţa pe plan psihologic - nu trebuie să se interpună nicio forţă. Îndrăzneţ, un astfel de om strânge bine totul în hăţurile ideilor sale şi da frâu liber cailor putere: aspiraţiile şi eforturile de evoluţie. Care, însă, nu se încadrează în tiparul normalului.

De ce tigrul este un vânător mult mai complex şi mai tenace decât leii sau hienele care vânează doar în grup? Fiindcă izolarea creează condiţii de dezvoltare a unor abilităţi mult superioare celor pe care le creează integrarea.

Vasta utilitate a progresului personal este profilată, în prezent, exclusiv pe integrare, pe producţia de resurse de dezvoltare partajate în comun, dispunând deopotrivă de o dimensiune intuitivă şi una practică. Un brainstorming la care se adaugă acţiunea.

Dar vor exista întotdeauna cazuri izolate de indivizi, cu capacităţi peste normal, ce vor acţiona liber, prin intensitate, prin conştientizarea talentelor, prin stimularea deprinderilor şi experienţelor individuale. Şi exact aceştia vor dicta mersul lumii, spre bine sau spre rău.

Ca şi în trecut, la fel şi în viitor. O forţă cugetătoare minoritară, neînţeleasă şi obscură, va fi mult mai presus decât o forţă majoritară unită, dar inconsecventă şi necondiţionată de vreun scop înalt. Iar un om care vrea să-ţi dovedească contrariul propriei naturi este un om care îşi dă seama de "negativul" personalităţii sale, dar totuşi este avântat spre a-şi dovedi

superioritatea cu orice preţ, chiar cu riscul opoziţiei lumii.

Leadershipul este calitatea de a te raporta la efortul de a fi puternic, inteligent, iscusit, dând o mare importanţă vieți prin intermediul superiorităţii extrasă din convingerea celorlalţi că eşti plin de afecţiune, nu doar mai bun profesionist decât ei.

Puterea nevăzută a unui condamnat desemnează acele forţe interne ce se pot dezvolta atunci când sunt susţinute de motivaţii puternice, în vederea creării unei unicităţi autentice. Orientate spre bine sau spre rău.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/puterea-nevazuta-a-unui-condamnat-II.html

Puterea nevăzută a unui condamnat (I)

On Noiembrie 30, 2013

Monitorizează-ţi evoluţia şi moderează-ţi dezvoltarea, astfel încât să treci de pragul critic de a împinge Egoul la extrem.

A fi un criminal notoriu înseamnă să fii un psiholog cu sânge foarte rece, dar în aşa fel încât răceala lui să nu iasă în evidenţă decât prin însemnătatea acordată evenimentelor în care se reflectă personalitatea sa. Limitele structurii funcţionale, între care are loc explozia de motivaţie şi inspiraţie, într-un amestec de pasiune şi trufie, sunt dirijate spre valori maxime. Aceste limite de acceptabilitate între care Hannibal Lecter oscilează, trăieşte, luptă, chibzuieşte şi hotărăşte, niciodată nu ating pragul critic. Dar nici nu coboară spre mediu sau normal.

Chiar şi exilat de societate, omul acesta dârz, creierul acesta inepuizabil, centrul activ al tuturor proceselor intelectuale de analiză şi discernere, rămâne un fragment de rocă dură propulsat într-o atmosferă a siguranţei, *a la dolce vita* , fiindcă rămâne de neatins în adâncurile sale. Dacă îl studiem cu atenţie pe Hannibal Lecter printr-o lupă gigantică, putem constata că acest generator uman de înaltă tensiune acţionează atât prin intensitate, cât şi prin extensiune.

Aşa cum stratul izolant al învelişului corpului uman reduce pierderea de căldură şi măreşte rezistenţa organismului, tot astfel regulatorul intern care asigură funcţionarea fără blocaje a acestui om reduce timpul pierdut cu montajul pieselor unui puzzle care nu au şanse să se îmbine perfect. Puterea lui dominantă se alimentează şi se exercită prin intermediul unei ştiinţe şi a unei gândiri minuţioase, aplicabile numai în condiţiile impuse de el. Iar aceste condiţii creează o mare derută pentru ceilalţi.

Cercetând argumentele care stau la baza raţionamentelor de tip cauză-efect, încadrându-le într-un crescendo susţinut, Hannibal îşi consolidează capitalul propriu de resurse necesare creării unor noi perspective şi noi oportunităţi explorare a talentului său cel mai pregnant. Anume, talentul de a se întreţine, de a se acompania singur, abandonându-se total în puterea lui de autosugestie, în turnul de fildeş al autocunoaşterii. Numai ridicând semne de întrebare vis a vis de ceea ce este el cu adevărat, va reuşi să ţină pasul cu propria-i imagine despre sine.

Leadership: Puterea dominantă cu care îţi înveleşti personalitatea îţi permite să observi toată extensiunea evenimentelor la care iei parte prin reflecţia propriei minţi într-un univers numit "emanaţie a unui Ego supradimensionat" ?

Un automobil, oricât de frumos proiectat, dacă nu dispune de calităţile tehnice care să-l facă superior altora ca obiect util, forma sa estetică va conta foarte puţin. Când vine vorba de leadership, elementul "calitate" trebuie să vină în completarea elementului "superioritate", să se potrivească între ele şi să se afle într-o strânsă legătură. Nu să se dizolve complet în "particular" şi "întâmplător".

Un ego supradimensionat este instinctul unui om de a se hrăni din abundenţa slăbiciunilor altora. Leadershipul este dominat de principiul unicităţii şi al armoniei, nu al generalului, extinzându-se sau restrângându-se în funcţie de nivelul psiho-profesional al omului care asigură supravieţuirea în "vid", în decursul etapelor aride şi întunecate ale vieţii. Iar asta este ceea ce transformă leadershipul într-un "produs" al necesităţii.

Suma evenimentelor propriei vieţi, ca numitor al unei gândiri de tipul "eu sunt cel ce sunt", se observă ca o prelungire a minţii supradimensionate de o reflecţie unică asupra vieţii: "Lacomul sătul tot flămând este", după cum bine observă Dimitrie Cantemir. Puterea care defineşte un asemenea individ este redată cel mai bine printr-un citat al lui Lord Byron: "Orice virtute este doar o problemă de preţ."

Leadership: Cât timp poţi să rămâi de neatins în adâncurile tale, încât abilitatea pe care o ai, acest talent de-a te simți "Superior", să nu se manifeste într-un mod pe care ai vrea să-l negi?

În condiţiile analizei adevăratului tău statut, fie de învins, fie de învingător, contrastele lumii pe care ţi-o zămisleşti nu au nicio scuză. În orice situaţie, poziţia pe care o adopţi şi curajul de a o susţine neîncetat, constituind reflectarea fidelă a ceea ce eşti cu adevărat, trebuie să se concretizeze într-un demers motivaţional consistent, unul profund transformator şi progresist.

O îndeletnicire irezistibilă te ajută să-ţi proiectezi mai bine propriul film existenţial, dar nu este de ajuns pentru a manifesta o anumită fidelitate faţă de sine. Iar o nouă abordare a spaţiului de evoluţie poate fi oricât de lăudabilă, dar dacă nu funcţionează în acelaşi sens cu trebuinţele tale superioare, vitale în reconstruirea acelor aspecte calitative de funcţionalitate, îşi pierde orice sens.

Să rămâi de neatins în adâncurile tale înseamnă să păstrezi monopolul asupra întregii tale persoane chiar şi în singurătate, chiar şi în condiţii vitrege de viaţă. Orice contradicţii de ordin moral, fiind doar de atenţionare, pot temporar să-ţi încetinească reacţiile şi perspicacitatea. Prin urmare, numai dacă ajungi până în punctul în care începi să te identifici cu persoana ta, cu propriul sine, cu propriul model de gândire, cu propria creaţie, te vei putea regăsi în îmbrăţişarea irezistibilă a ceea ce eşti cu adevărat.

Puterea ta dominantă se alimentează şi se exercită prin intermediul ştiinţei şi a gândirii minuţioase aplicabile numai în orice situaţii? Îţi cunoşti bine potenţialul? Posezi talentul de a te întreţine, de a te acompania singur, abandonându-te total în puterea ta de discernământ, în turnul de fildeş al autocunoaşterii?

A-ţi recunoaşte cu orice preţ superioritatea înseamnă să-ţi sporeşti valoarea de sine fără să-ţi asculţi conştiinţa, iar a-ţi nega superioritatea înseamnă să abuzezi de mintea ta într-un mod impropriu ei.

Puterea nevăzută a unui condamnat simbolizează acea putere interioară de mare intensitate care generează un status pro-reformator benefic. Sau unul malefic. Eşti condamnat să fii un reformator sau un demolator al propriei persoane?

*** Notă:** The Silence of the Lambs (1991)

Puternica confruntare a omului cu sinele

On Octombrie 03, 2013

Angajează-te pe frontul spiritual, în actul de reformare a sinelui, ca să găseşti echilibrul optim între raţiune şi emoţie.

Mâna capricioasă grăbeşte lucrurile. Cum să te fereşti de efectele ei distrugătoare? Zgomotele înfundate ale fatalităţii se fac auzite, însoţite de nori de-a dreptul apocaliptici ce se răsfrâng în ceaţa densă a minţii. A neputinţei de a accepta marea enigmă. Ceva îi scapă locotenentului Boyle, ceva de neînţeles, nu pricepe legătura dintre toate acestea.

Când mâna lui dreaptă este prinsă şi trasă în jos de forţa monstruoasă, el îşi simte instinctiv sfârşitul. Semn îngrijorător. Cum s-a putut întâmpla una ca asta? Cum s-a eliberat Hannibal Lecter din cătuşe? Derutat, Boyle pare că intră într-un blocaj. Şi într-o nesfârşită umilinţă. Reacţia rapidă comportamentală nu poate fi explicată la nivel de gândire conştientă.

Dar timpul nu mai are răbdare în clipa cea mare a pedepsei. Este limpede că neliniştea inerentă, spaima cea mai dezarmantă la a cărei apariţie contribuie suspansul cel mai tulburător, nu mai poate fi potolită. Nu mai poate fi smulsă din strânsoarea pe care o exercită asupra minţii. Ca un foc care transformă orice, neliniştea aceasta înverşunată, controlată parcă de nişte forţe de coeziune puternice, activează centrii nervoşi. Ea generează inhibiţia voinţei şi blocajul acţiuni. Bietul om pare că intră într-o criză de amorţire.

Leadership: Care este răspunsul minții tale la situațiile de viață cu care te confrunţi prin eficientizarea unei intervenţii de tip "vreau să văd dacă pot să-mi permit un extra-premium de senzaţionalism" ?

Răspunsul reflex la această stranie întâmplare, printr-o singură lovitură adâncă, ca de bisturiu, secţionează orice legătură strânsă cu echilibrul, cu frontul spiritual unde mintea stătea de gardă. Iar cu cât forţa anormală se propagă mai mult în perimetrul fundamental pozitiv al omului, cu atât presiunea în circuitul venos creşte. Se produce dilataţia vaselor sangvine periferice, determinând creşterea temperaturii şi înroşirea pielii. Spaima a dat lovitura cea mare. Direct în inimă îl loveşte pe nenorocitul care a avut curajul să privească în ochi trimisul întunericului, moartea.

Abia acum, când nu mai poate astupa spărtura psihică prin care năvălesc apăsător umbrele puternice de îndoială, pe care niciun gând de natură pozitivă, nicio faptă bună nu le mai poate înfrâna, abia acum se descoperă omul, în slăbiciunea lui. În greşelile sale, în pierzania lui. Atât de bine se închide Boyle în el însuşi, încât nu-şi mai poate manifesta capacitatea de existenţă autonomă. Este ca şi mort.

Hannibal Lecter, personajul din "Tăcerea Mieilor" reuşeşte cu măiestria unui magician să domine o situaţie din care nimeni n-ar fi putut să scape. Pe linia lui de gândire se plasează nu doar simpla dorinţă de a evada, de a se sustrage de la o pedeapsă binemeritată, mişcare inopinată de altfel, ci exprimarea publică a unei trăsături diferite de caracter, mult mai grave: el este în stare să se împotrivească legii şi să ridice la nivelul performanţelor unui judecător nemilos care pronunţă cu satisfacţie şi fără drept de apel o condamnare la moarte. Tot ce i se pune în faţă este condamnat printr-o hotărâre definitivă, ca o dovadă a cruzimii şi asprimii caracterului său.

El îşi murdăreşte mâinile cu sânge într-un gest de senzaţionalism ca să răspundă unei condiţii de performanţă mai înalte, estimând riscul corespunzător unei anumite mărimi a

hazardului, astfel făcând dovada unei cunoaşteri ulterioare ale evenimentelor. Senzaţionalismul nu este doar un act de teribilism, ci un vector al creşterii performanţei în ceea ce priveşte reuşita îndeplinirii unei misiuni cu caracter semnificativ: "să fii mai presus de patimile pe care păcatul le aduce în tine."

Leadership: În ce condiţii te scufunzi în conflictele propriului eu, luând ca referinţă de măsurare a inteligenţei de vârf dreptul de a nu fi supus unei decizii automate cu caracter semnificativ?

Paralel cu preocuparea de a asigura păstrarea curată a conştiinţei, în raport cu alte lucrări de consolidare a infrastructurii leadershipului care are rolul de a sprijini identitatea omului, nesupus unor forţe externe, se impune şi realizarea unei interpretări a realităţii care nu poate fi pe deplin lămurită. Un set limitat de acțiuni, cu o finalitate nu tocmai previzibilă, poate fi acordat sistemului de reproșuri diverse în mintea unui om influențat de deciziile luate la un moment dat.

Perspectivele expansiunii leadershipului în lumea de mâine se cer discutate şi în lumina unei alte realităţi pe care omul nu o poate stăpâni. Este vorba de vocea reproşului care îţi limitează gesturile şi acţiunile, strigându-ţi numele în sfera înaltă a păcatului de a domina şi distruge viaţa altora în interesul acordat unei pasiuni de cursă lungă a cărei intensitate poate naşte o legendă a perfecţiunii. Aici, inteligenţa de vârf capătă semnificaţia de faptă ilicită și antisocială, chiar dacă se pretează la capacitatea de adaptare la mediu şi la situaţiile dificile, văzută ca un mod de a te descurca în viaţă.

Atunci când se scufundă în conflictele propriului Eu, deci atunci când realitatea nu reacţionează la niciuna dintre comenzile gândirii, omul se distanţează de locul său în cadrul leadershipului. Se dezleagă de configuraţia personală creată după un model acceptat. Şi astfel el se mărgineşte de statutul lui normal de " *a fi* ", asemenea unui obiect dintr-o colecţie de mică valoare destinat să facă faţă uneia şi aceleiaşi trebuinţe - să cedeze la cea mai mică forţă exterioară şi să se spargă. Iar un astfel de obiect nu se va "vinde" niciodată foarte bine.

Dreptul de a nu fi supus unei decizii automate cu caracter semnificativ îi aparţine omului care îşi măsoară conştiinţa de sine prin intermediul a ceea ce este dispus să plătească pentru faptele sale.

Liderul îşi cântăreşte faptele înainte de a răspunde pentru ele, cu specificaţia că imaginea de sine pe care şi-o construieşte din revelaţiile de moment ale unei minţi sclipitoare trebuie să aibă dimensiunea experienţei de a admite ca orice greşeală se poate întoarce împotriva lui. Ori Hannibal nu era un asemenea om. Pentru un psiholog înrăit ca el, cunoaşterea profundă a fiinţei umane implica mai degrabă decizia de a o supune durerii, încât sensibilizarea şi subjugarea ei să fie totală.

Un scriitor român preciza la un moment dat: " *În suferinţa cumplită pe care o generează şocul rezidă întreaga dramă spirituală a omului.* " Oamenii reacţionează diferit de pe poziţiile unei rigori a gândirii, alimentată de rătăcirile şi stările de incertitudine foarte adânc înrădăcinate. Şocul, suma stărilor de tensiune care nu pot fi alungate prin esenţa rezonanţei cu stările pozitive iniţiale, făcând imposibilă o activitate neuronală decentă, creează o anumită discordanţă în acţiune în raport cu valorile impuse. De aceea reacţia rapidă comportamentală nu mai poate fi explicată la nivel de gândire conştientă.

Datorită acestor puternice contraste dintre stări şi judecăţi limitative, resimţite de om în toată profunzimea lor, sunt deformate caracteristicile pozitive ale personalităţii sale. Ca să găsească echilibrul între raţiunea distorsionată şi stările disfuncţionale care îl încearcă, omul trebuie să se angajeze cu toată forţa sa pe frontul spiritual, în actul de reformare a sinelui, de pe poziţiile unei lucidităţi fără defecţiune şi a acceptării provocării.

Negarea sau inacceptarea situaţiei, o aparentă cale de scăpare, nu face altceva decât să “îngheţe” realitatea, descurajând leadershipul (care împiedică emoţiile să domine raţiunea) să se manifeste.

A te afla pe poziţiile unei lucidităţi fără defecţiune înseamnă să-ţi dezvolţi abilitatea de a te elibera de presiunile conştiinţei în vederea îndeplinirii menirii de a fi "cine eşti atunci când nu te vede nimeni".

Puternica confruntare a omului cu sinele apare în situaţiile critice, punând la grea încercare soliditatea reacţiilor de contracarare eficientă şi de anihilare a cauzelor care au generat-o. Lipsa unui “antrenament” permanent ameninţă capacitatea de răspuns rapid prin inactivarea, chiar şi temporară, a voinţei de acţiune.

Aidoma unui boxer bine antrenat care se supune voluntar la încercări prin participarea la diverse competiţii cu adversari din ce în ce mai abili, fiecare dintre noi, şi mai ales un lider, trebuie să iasă în întâmpinarea cerinţelor realităţii nefaste. Să înfrunte prompt orice forţă externă menită să aibă efect destabilizator.

Ocolirea obstacolelor indiferent de amploarea lor nu este o soluţie. Mai degrabă o abordare promptă şi eficientă este un mod de acţiune de bun augur pentru un lider. Care trebuie permanent să acţioneze pe principiul: “ *punct ochit, punct lovit* ”.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/puternica-confruntare-a-omului-cu-sinele.html

Quid Pro Quo

On Februarie 06, 2011

Ieşi din limitele leadershipului, găsind acel lucru care îţi defineşte viaţa în cele mai pozitive moduri.

Filmul " *Leon – The professional* ". Pe scurt, aşa cum vă spuneam şi în articolele precedente, filmul prezintă relaţia remarcabilă dintre un asasin profesionist – Leon, şi Mathilda, o fată rămasă orfană. Datorită timpului pe care îl petreceau împreună, între ei s-a creat o legătură puternică bazată pe încredere şi sinceritate.

La un moment dat, Mathilda, îi spune lui Leon cu o voce indignată:

- Leon, noi nu facem altceva decât să muncim. Ar trebui să luăm o pauză. Hai să ne jucăm ceva. Un joc frumos.

Vorbele fetei l-au lăsat un pic confuz pe Leon. Era o schimbare cu care, categoric nu era obişnuit. Un asasin profesionist ca el, din principiu nu se poate coborî la astfel de distracţii. Dar, fiindcă o îndrăgea foarte mult pe Mathilda, a acceptat.

Leadership: Îţi poţi depăşi limitele profesiei tale prin sustinerea ideii unui schimb de roluri între ceea ce te pune în valoare şi ceea ce te izolează?

Jocul lor a constat într-un schimb de roluri. Era uşor să-l confunzi pe Leon cu John Wayne sau cu Clint Eastwood. În sinea ei, urmărind reprezentaţia lui Leon, Mathilda îşi spunea: " *E greu să crezi că omul ăsta e un asasin, e greu să crezi că e atât de nemilos.* " Într-adevăr, Leon era atât de nostim jucându-şi noul rol, era atât de distractiv, era atât de încântător să fii lângă el. Doar Mathilda îi cunoştea ambele laturi şi îl iubea oricum. Era un prieten foarte drag. Au vorbit, au râs şi au dansat.

Acel joc i-a înlăturat din minte lui Leon, cel puţin pentru o scurtă vreme, gândurile negre. I-a înlăturat din inimă tristeţea de care avea parte. I-a înlăturat din suflet acel gust amar al singurătăţii şi al uitării de sine. Astfel, el şi-a ignorat gândul care îi spunea că un adevărat profesionist, un adevărat asasin, trebuie să fie mereu realist şi să nu primească nici un pic de fantezie în viaţa lui. Şi-a depăşit pentru un timp limitele profesiei sale, iar acest lucru a fost un lucru cu adevărat înălţător pentru el, pentru liniştea lui sufletească, pentru fericirea sa.

Leadership: Cauţi să descoperi în tot ceea ce este limitat acele proporţii umane care nu sufocă viaţa?

Adevărata ştiinţă a leadershipului, care nu se rezumă la creşterea motivaţiei, înseamnă să descoperi în tot ceea ce pare limitat acele proporţii umane care nu sufocă viaţa, care nu variază în funcţie de acea iluzie reală a golirii de sine în care omul trăieşte.

Aceste proporţii sunt în strânsă legătură cu dimensiunile acţiunii tale asupra judecăţilor de valoare morale care determină o conduită sănătoasă, cu mărimea spaţiului de constrângeri care limitează numărul de alternative ale prevenirii faptelor nesăbuite, descoperirea şi anularea resentimentului de orice formă, o suprasolicitare a empatiei şi a sentimentului de vinovăţie care împovărează sufletul şi mintea.

Pentru a supravieţui şi a prospera în organizaţia ta, trebuie să fii un adevărat profesionist. Asta înseamnă să te dedici cu tot sufletul muncii tale, carierei tale, şi să nu te abaţi de la regulile pe care singur ţi le impui, sau îţi sunt impuse.

Dar viaţa personală? Bucuria, fericirea vieţii, când le vei descoperi? Respectul faţă de propria ta viaţă, faţă de sine, faţă de sentimentele tale interioare care îţi cuprind întreaga fiinţă şi îţi conferă o stare pozitivă - te vei bucura vreodată de ele cu adevărat?

Leadership: Eşti în acord cu rostul pe care îl ai de împlinit, optând pentru continuitatea unei formule de a cădea de acord asupra preţului pe care trebuie să-l plăteşti ca să suporţi o nouă înţelegere a vieţii?

Regăseşte-te pe tine, înainte de toate. Ca să ajungi să trăieşti acea senzaţie că "eşti viu", pe care numai contactul cu lumea ţi-o poate da, trebuie să revii la atitudinea aceea plină de căldură sufletească, plină de spirit, plină de calm, plină de acceptare, plină de bucurie.

La începutul poveştii " *Micul Prinţ* ", scriitorul francez Antoine de Saint-Exupery făcea o precizare : " *Toţi oamenii mari au fost mai întâi copii, dar puţini dintre ei îşi mai aduc aminte.* "

Undeva în străfundul tainic al inimii tale, nu simţi câteodată ca ai dori să joci un alt rol? Unul mai puţin obositor, şi, de ce nu, chiar mai puţin realist?

Zâmbeşte. Distrează-te mai des. Sigur ai nevoie de-o pauză, de o relaxare a minţii. Ieşi din limitele leadershipului tău, găsind acel lucru care îţi defineşte viaţa în cele mai pozitive moduri.

Leadershipul tău este asigurat de acel element care ar trebui să fie catalizatorul schimbării, într-o versiune a vieţii care chiar dacă nu merge mai departe, arată de parcă ar face-o?

Ştiai că lucrul care îi ucide pe oamenii infestaţi cu bacteria holerei (Vibrio Cholerae) este deshidratarea? Vomită şi defechează până când mor. Numai un singur lucru îi ţine suficient de mult în viaţă ca să poată elimina acea bacterie: o soluţie compusă din apă, sare şi zahăr. Dar în primul rând apa proaspătă este elementul vindecător.

Leadershipul de calitate poate fi considerat un element vindecător, doar dacă te "readuce la viaţă", doar dacă îţi permite să combini activităţile de business cu viaţa personală, doar dacă îţi permite să fii un om fericit din toate punctele de vedere. Pacea şi liniştea sufletească sunt elementele la care poate fi supus catalizatorul numit "personalitate" puternică, dar nu tuburată de tensiuni şi excese.

Ca lider numai un singur lucru te poate menţine suficient de fericit şi împlinit: menţinerea relaţiilor prieteneşti cu ceilalţi oameni.

În viaţa de lider trebuie să dai întotdeauna ceva pentru ceva. **Quid Pro Quo.** Trebuie să dai puţin din amândouă: trebuie să dai dovadă atât profesionalism, cât şi de empatie faţă de ceilalţi. Capacitatea de a te adapta la viaţa celorlalte persoane, depinde de felul în care îţi exprimi propria viaţă.

Fericirea ta, ca lider, va fi dată de calitatea relaţiilor pe care le vei stabili cu ceilalţi.

Sentimentele morale care permit aprecierea faptelor sunt începutul imaginii pe care şi-o construieşte puterea ta de admisibilitate asupra acţiunilor de promovare a mentalităţii responsabile de percepţia încercărilor lăuntrice şi a comportamentelor pe care acestea le induc.

Concluzie: În leadership, în orice funcţie de răspundere, dar şi în cazurile obişnuite, munca trebuie alternată cu perioade de relaxare, cu hobby-uri deconectante şi preferabil cu activităţi de socializare. Există destule exemple de lideri care au excelat şi în alte domenii: de ex. Bill Clinton era un excelent saxofonist, Vladimir Putin este un bun pianist şi un foarte bun sportiv, etc. Pentru relaxare totdeauna a fost indicată odihna activă prin care anumite porţiuni din creier "se odihnesc", în timp ce alte zone lăsate în repaus mult timp sunt activate.

Source: https://neculaifantanaru.com/quid-pro-quo.html

Quo Vadis

On Martie 25, 2010

Susţine-ţi cu tărie viziunea, fără să imprimi un ritm alert de dezvoltare care să împiedice adaptarea adecvată a orientării oamenilor spre viitor.

Există numai trei mari întrebări pe care oamenii, de la o generaţie la alta, indiferent de statutul lor social, şi le-au pus destul de des, şi al căror răspuns încă nu se cunoaşte: De unde venim? De ce ne aflăm aici? Încotro ne îndreptăm? Dintre aceste trei întrebări, cea mai importantă, cea mai des vehiculată în ultima perioada de timp este, fără umbră de îndoială, Încotro ne îndreptăm?

Pe mine mă frământă totuşi o altă întrebare: suntem oare pregătiţi să ajungem în locul unde suntem aşteptaţi?

Imaginaţi-vă pentru o clipă că ar exista un singur om, înzestrat cu o viziune aparte, unică prin felul ei, care ar avea capacitatea, forţa mentală şi tehnologia necesară ca să ne redirecţioneze paşii şi să ne controleze viitorul. I-am respecta fără nicio ezitare ideile şi convingerile? Am accepta să ne conducă destinele spre progres, având certitudinea că este singura noastră cale spre fericire? Sau l-am împiedica să-şi ducă la împlinire viziunea ce depăşeşte limitele imaginaţiei umane actuale?

Cât de utile ne sunt uneori poveştile în găsirea răspunsurilor. „ *Robur Cuceritorul* ", de Jules Verne tratează acest subiect în amănunt. Acţiunea se petrece undeva pe la sfârşitul secolului al 18-lea. Este important să menţionez faptul că la acea vreme aerostatele (baloanele cu aer cald) erau singurul mijloc de transport aerian.

Leadership: Demersurile de a pune la dispoziţia oamenilor perspectiva ta de a vedea lucrurile facilitează o dezbinare între ceea ce este necesar şi ceea ce ne temem?

Robur, un inginer în vârstă de 40 de ani, care nu se temea de nimeni şi de nimic, a izbutit să creeze un aparat de zbor desăvârşit, ce sfida legile mecanicii, şi care putea să facă înconjurul pământului, străbătând straturile atmosferei. Dar o astfel de invenţie revoluţionara era considerată imposibilă de minţile înguste ale savanţilor vremurilor de atunci, care se arătau neîncrezători şi chiar suspicioşi.

Aşa că, pentru a dovedi tuturor cât de departe poate ajunge progresul, că viitorul aparţine numai maşinilor zburătoare, şi că aeronava lui este reală şi funcţională, Robur a răpit doi dintre cei mai influenţi oameni din America, Uncle Prudent şi Phil Evans, preşedintele şi secretarul Institutului Weldon, i-a luat bord şi a pornit cu ei într-o lungă călătorie.

Deşi cei doi s-au convins pe parcursul celor câteva luni de zbor că aeronava este reală, mult mai stabilă decât orice balon, mult mai rapidă, mult mai încăpătoare, mai confortabilă, totuşi ei nu au vrut să recunoască performanţele acestei maşini zburătoare. Ci au ţinut morţiş că adevăratul vehicul atmosferic este balonul şi că doar acestuia îi aparţinea viitorul.

În finalul povestirii, Robur, s-a adresat cetăţenilor Statelor Unite, veniţi în număr mare să asiste la inaugurarea celui mai nou model de balon: *Go Ahead* , după ce a dovedit în prealabil că aeronava lui, Albatrosul, este de departe mult mai performantă:

- Cetăţeni ai Statelor Unite, experienţa mea s-a încheiat; dar părerea mea este, în prezent, următoarea, că nu trebuie să grăbim niciodată lucrurile, nici chiar atunci când este vorba de progresul omenirii... Naţiunile încă nu sunt coapte pentru mine. Plec, aşadar, luând cu mine secretul descoperirii mele. Dar nu va fi pierdut pentru omenire. Îi va aparţine atunci când va fi destul de instruită ca să poată profita de el şi destul de înţeleaptă ca să nu abuzeze. Rămas bun, cetăţeni ai Statelor Unite, rămas bun ! ”

Leadershipul este calitatea de a le spune oamenilor ceea ce vor ei să audă astfel încât tot ei să-şi asume vina de nu-şi fi ascuţit înţelegerea şi gândirea.

Le poţi impune oamenilor cu forţa să-ţi accepte ideile, oricât de novatoare ar fi ele?

Invenţia lui Robur ar fi trebuit să fie glorioasă, un triumf desăvârşit. Ar fi fost schimbarea ce ar fi îndreptat oamenii spre progres şi dezvoltare. Din păcate, orice viziune, chiar şi materializată, nu poate fi pusă în aplicare atâta timp cât nivelul de instruire al oamenilor şi moravurile societăţii nu o acceptă. Viziunea lui Robur, oricât de bine ar fi fost ea argumentată, prin diverse modalităţi, că este reală, nu a fost acceptată de oamenii cu un nivel de cunoştinţe inferioare lui.

De aceea, în final, el preferă să plece, luând cu el secretul descoperirii sale, fără să se uite critic în urmă, către oamenii nerecunoscători, conştient fiind că nu-i poate sili să îmbrăţişeze schimbarea, să înţeleagă lucruri pe care nu vor să le cunoască, să le explice, fără voia lor, o taină pe care ei refuză cu încăpăţânare să le fie dezvăluită.

Ştiinţa nu o poate lua înaintea nivelului general de instruire al oamenilor, iar Robur care era esenţialmente un geniu al ingineriei, un spirit elevat şi, totodată pătrunzător, care a îndrăznit să dea la o parte cortina prezentului, s-a convins de acest mare adevăr atunci când a încercat să-şi susţină şi să-şi argumenteze teoria.

Ce rol trist ar fi jucat dacă ar fi încercat să schimbe mentalitatea învechită a oamenilor. Daca ar fi insistat să-şi susţină punctele de vedere, păstrându-şi iluziile despre oameni, că aceştia vor fi totuşi dornici să înţeleagă ştiinţa de peste ani, tehnologia – rezerva sigură a viitorului, ar fi riscat să fie catalogat drept nebun, sau chiar mai rău, un impostor.

Leadership: Îţi poţi atinge cele mai înalte crezuri şi obiective dacă nivelul de instruire al celor din jur este inferior nivelului tău de cunoaştere?

Atunci când ştii că există persoane care nu sunt de acord cu tine, nu poţi înregistra succese. Degeaba te dedici unei chemări care te implică total, la cele mai adânci niveluri ale fiinţei, în acţiunile pe care le desfăşori, în proiectele pe care le dezvolţi şi le derulezi, dacă cei din jur nu îţi împărtăşesc pasiunea, ci preferă să trăiască într-o confortabilă răbdare a timpului. Mai întâi este necesar ca oamenii să aibă puterea de a se schimba ei înşişi şi să poată alege o perspectivă nouă, să aibă capacitatea de a se mobiliza şi de a privi către un orizont nou, mai vast, mai ambiţios.

O mare parte din munca ta poate fi dedicată încercării de a-i ajuta pe oameni să evolueze, să recunoască schimbarea. Dar, categoric, nu vei avea mari şanse să fii acceptat ca lider, chiar dacă le explici, le arăţi, le dai indicaţii, le expui viziunea ta grandioasă, atâta timp cât nivelul lor de cunoştinţe generale este sub limita ta. În loc ca ideile tale să le încânte sufletele de bucurie, s-ar putea să le stârnească repulsie, şi în loc să fii admirat pentru iniţiativele tale lăudabile, pentru intenţiile tale nobile, să fii denigrat.

Avansul gnoseologic al unui om de viitor aparţine conţinutului de convingeri diferite

asupra modului în care funcţionează lumea, stocat într-o cauză măreaţă pentru care uneori nu merită să lupţi.

Niciun lider, oricât de progresist şi vizionar ar fi, oricât de multe abilităţi ar avea, nu-şi poate atinge ţelul dacă nivelul de instruire al celor din jur este inferior nivelului său evoluţie. Dacă nu există o viziune generală mai largă a celor pe care îi conduce şi, bineînţeles, dacă lipseşte motivaţia individuală şi un climat organizaţional adecvat, orientat spre progres, spre inovaţie şi competiţie.

Un lider care nu este atent la aceste aspecte şi imprimă un ritm alert ce împiedică o adaptare adecvată, va suferi un eşec în cel mai bun caz, iar în extremis, poate fi etichetat chiar nebun.

Quo Vadis este îndoiala pe care ţi-o dă o activitate ce se poate dovedi a fi doar pierdere de timp. Este îndoiala pe care ţi-o arăţi în final asupra propriei tale raţiuni a considera lucrurile ca fiind nu necesare, ci accidentale. Aşadar, susţine-ţi cu tărie viziunea fără să imprimi un ritm alert de dezvoltare care să împiedice adaptarea adecvată a orientării oamenilor spre viitor.

Un om de ştiinţă ar trebuie să-şi dezvolte capacitatea de a vedea o schimbare acolo unde esenţa omului şi adevărului unei noi perspective se contopesc şi se definesc reciproc.

Source: https://neculaifantanaru.com/quo-vadis.html

Radio Ga Ga

On Iulie 30, 2015

Învaţă să te deplasezi cu viteza navigatorului în alte zone de producţie a ştiinţei, găsind puterea de a te integra în accepţiunea neprăfuită de „The Man of Time and Space".

Arta mea nu avea întotdeauna o evoluţie rectilinie. Cunoştea o perioadă de încetinire datorită intransigentelor concepţii ale ştiinţei, vii în faţa lucrării Domnului, dar oarbe în faţa sufletului, luând valoare de adevăr numai în interiorul paralelogramului forţelor de exprimare apărute în vârful cel mai de sus al aspiraţiilor de performanţă în virtutea impulsurilor creatoare.

Uneori, mă consideram învins în această învârtire aproape interminabilă a termenilor ştiinţifici, redaţi prin calcule artistice bazate pe vectori de mesaj. Ostenită, mintea-mi era străbătută de fluxurile puternice ale detaliilor tehnice desfăşurate ambiguu într-un spaţiu fără dimensiuni, în marele ocean al uitării de sine, în risipirea unui orizont fără suflet. „You had your time, you had the power..."

Ar putea oare cineva să se angajeze în proba de forţă şi rezistenţă împotriva celei mai mari sclipiri reprezentative din circuitul parcurs de curent în spaţiu? Geniului, *the traveler from the future to hymself, to here and now* , îi revine sarcina ingrată de a solicita un răspuns timpului care bombăneşte printre roţile evoluţiei, printre evenimentele marcante. Gigantul spirit imaginativ se vede forţat să dea însemnătate realului răscolitor, dependenţei de a fi conectat la provocările vieţii, aducând atingere onoarei sale de vitezoman. „So don't become some background noise / Who just don't know or just don't care."

Cu instinctul extraordinar al unui *scientist* , Freddie Mercury, navigatorul cerului, sistemul acesta revelator închis într-un perpetuum mobile, străbătut de energii nebănuite, nu mai este doar un *transporter to an alternate universe* , ci o stare existenţială substituită instantaneu fenomenului de producere a rodirii unei renaşteri, a regăsirii sinelui, prin organele de reproducere ale unei perfecţiuni extreme. „We hardly need to use our ears / How music changes through the years."

Leadership: Poţi să-ţi aduni toate forţele şi să azvârli creaţia la nivelul cel mai de sus al închipuirii, încât să devii un sens magnific între ştiinţă, viaţă şi veşnicie?

Leadershipul se distinge cel mai bine de la nivelurile cele mai înalte ale cunoaşterii subiective, dar se cerne de la nivelurile cele mai profunde ale trăirii şi înţelegerii obiective. Cine are puterea să se integreze în accepţiunea neprăfuită de „ *The Man of Time and Space* ", să se deplaseze cu viteza navigatorului în alte zone de producţie a ştiinţei, dar reflectându-şi strălucirea în planurile importante ale vieţii: fizic, emoţional, social, spiritual, acela are toate şansele să-şi seteze menirea de „superior" în ecuaţia veşniciei.

Videoclipul Radio Ga Ga este genial realizat. Liderul, din perspectiva creatorilor de artă nouă, reprezintă un experiment al cărui rezultat este ecoul pe care ştiinţa îl întoarce în careul întregului univers, sub egida a două entităţi: una a închipuirii şi cealaltă "înaintea vederii".

Substratul simbolic al unei opere cu conţinut ficţional se poate pregăti prin şlefuirea uşoară a unor păreri poetice aparte, răsturnând firescul unei lumi *sui generis* . Mult mai important ne apare acum faptul că o operă plastică, cu caracter ficţional, ilustrează doar un singur eveniment izolat cu reprezentare simbolică într-un câmp al cunoaşterii apriorice, un mijloc de informare prezent peste tot, în măsura în care timpul şi spaţiul sunt mult mai profunde şi sentimentul existenţei imens mărit.

După cum naturalistul Lamarck a avansat ideea că trebuie făcută o distincţie clară între organic şi anorganic determinând o altă configuraţie a ceea ce se numeşte materie, Freddie Mercury, compozitorul acesta înrăit, un adevărat mister, sensul acesta magnific între ştiinţă, viaţă şi veşnicie, îşi adună toate forţele şi azvârle creaţia la nivelul cel mai de sus al închipuirii. „Let's hope you never leave old friend / Like all good things on you we depend."

Leadership: Eşti în stare să variezi de la o lume la alta, permiţând ca tot ceea ce nu există în realitate să aparţină unei lumi accesibile doar celui care a fost martor direct la crearea şi dispariţia ei?

Deschideţi un ochi şi priviţi prin cerul ferestrei din faţă, în lumea experienţelor de vârf inovatoare, a dispozitivelor şi a mijloacelor tehnice care cuprind portretul omului postmodern. Veţi sesiza orizontul care precede o mare intersecţie, în care virajul la stânga este interzis, dar lasă o pată de lumină în dreapta, o viziune numită Radio Ga Ga. „Radio, what's new?"

Întotdeauna o entitate energetică situată între cer şi pământ, datorită unui impuls de o anumită lăţime care ar răsturna întreg sistemul de convingeri a unei lumi în devenire, unitară prin realitatea ei dezvăluită în formula aglomerării de detalii banale sau complexe, poate să creeze o punte peste toate graniţele.

Priviţi în jur, înainte şi înapoi, în viitor şi în trecut. Căutaţi această formă divină solidară cu omenirea. Ea este în tot şi în toate. Pătrundeţi în creierul ei genial, în energia forţei vitale universale distribuită pe întreaga scară a timpului, printre undele sonore ale unei anumite frecvenţe, şi veţi simţi întreaga greutate a unei existenţe fragmentare. „So stick around 'cause we might miss you / When we grow tired of all this visual."

A varia de la o lume la alta este similar cu a asculta radio-ul din mai multe locaţii diferite şi îndepărtate: informaţia este aceeaşi şi se propagă la fel de repede, dar ea nu poate fi totdeauna confirmată ca fiind adevărată sau falsă, ci doar ca un element cheie al unei compoziţii sugestionabile care conduce mintea către noi destinaţii.

Radio Ga Ga simbolizează mijlocul de comunicare care îi poate însoţi pe potenţialii consumatori de ştiinţă spre un alt nivel de autoritate, în care experienţa creaţiei atinge un vârf care nu mai justifică prezenţa efectivă, ci se distinge prin ecoul stârnit în lume printr-un impuls care răstoarnă orice sistem de convingeri.

Source: https://neculaifantanaru.com/radio-ga-ga.html

Radiografia unui fenomen care ia amploare

On Iulie 25, 2018

Învaţă să vezi mai departe de orizonturile deschise de predecesorii tăi, încât mentalitatea ta să capete valoare de adevăr prin notorietatea şi extinderea ei.

Există oameni capabili să absoarbă zilnic, ca un burete, o anumită valoare din marile taine ale ştiinţei. Până într-o bună zi când ei înşişi se vor constitui ca limbaj al Marii Ştiinţe. În timp ce tu schimbi toate coordonatele unei ştiinţe, alţii îmbătrânesc de atâta neştiinţă şi sunt uitaţi într-o mică bulă de timp numită deşertăciune. Unii au ştiut s-a ajungă încă din tinereţe la altarul Marii Ştiinţe, alţii sunt împinşi de bătrâneţe să constate că n-au ajuns nici măcar pe drumul Ei.

Eu însumi am constatat că ştiinţa cea mai înaltă nu se dobândeşte dacă urmezi vreo şcoală sau vreo facultate. Ci numai prin dialog cu cei nemuritori, cu anticii care şi-au hrănit înţelepciunea din sensibilitatea vizionară a artistului care îşi plimbă ochii peste lume doar pentru a constata o altă faţă a ei. Să ai norocul să întâlneşti pe un asemenea CINEVA, să preiei toate cunoştinţele acumulate în decenii şi secole de existenţă, este ca şi când ai descoperi o mină de diamante chiar la tine în curte. Mare grijă peste ce cărţi nimereşti, fiindcă doar unele din ele aparţin marilor elite ale filosofiei ştiinţei cu adevărat înalte.

Ştiinţa este o căutare atotcuprinzătoare a adevărurilor ascunse ce te îndeamnă să te gândeşti la o superinteligenţă cu un rol spiritual în viaţa ta, fiind catalogată drept cota cea mai înaltă a valorificării unui ideal de asemănare cu energia vitală prezentă în tot universul.

La rascrucerea întrebărilor despre rostul existenţei şi al propriei fiinţe în lume, asemenea unui strigăt dureros, din răsputeri, ce răzbate la mare depărtare, stă libertatea de exprimare pe care ţi-o pune la dispoziţie însuşirea de a fi subiectiv, vizibil şi creator, la care se adăugă suma sintetică a unor cunoştinţe referitoare la un anumit obiect de cercetare.

Leadership: Eşti suficient de motivat să devii o extensie a exprimării creative prin intermediul altor oameni, fără a contesta veridicitatea punctelor lor de vedere?

Unul din cele mai încurajatoare complimente a venit dimineaţa aceasta din partea unuia dintre cei mai mari directori de companii publicitare din România: *"Nicu, numele tău va face destul de curând înconjurul lumii."*

M-am simţit ca şi când aş fi purtat un dialog intens cu Francis Bacon, măsurându-mă cu viaţa de altădată, fiindcă dintotdeauna înţelepţii au constatat că artiştii sunt veşnic tentaţi să facă un pas înainte când sunt percepuţi de o judecată diferenţiatoare şi revalorificatoare sub forma unor unicate ale inteligenţei. Pentru întâia oară eram perceput ca un fel de forţă stranie care poate conduce o lume întreagă prin îndemânarea în mânuirea cuvântului, cu care am reuşit să interpretez un rol spiritual grandios în viaţa altora.

Tot gândindu-mă la ce spun oamenii despre mine, mai degrabă decât ceea ce cred eu despre ei, am ajuns la concluzia că un om care nu schimbă coordonatele unei ştiinţe de la o zi la alta nu se va putea numi niciodată erudit. Întreaga materie a universului se regăseşte într-un bob de nisip, dar şi într-o frunză de cireş sau în petalele de trandafir. Chiar şi într-o adiere de vânt.

N-ai cum să pricepi acest lucru dacă ştiinţa pe care o consumi prin frumuseţea ideilor nu

intervine în preţiozitatea cu care o tratează ceilalţi. Dacă simţi că un univers sau o lume paralelă interferează din ce în ce mai des cu realitatea ta, în planul unei experienţe de redare a unui nou conţinut de idei şi concepţii, cât încape într-un spaţiu de pură idealitate susţinut în fapt de socotelile minţii într-un exces de încredere în potenţialul vizionar, înseamnă că ai fost fecundat de ideile unui Francis Bacon preocupat de proprietăţile ascunse ale lucrurilor.

Să nu treacă nicio zi fără să faci cel puţin zece lucruri care te pot propulsa înainte spre vârful piramidei cunoaşterii. Abilitatea de a face progrese mai repede şi mai bine ca oricine este vectorul care te uneşte de performanţa care justifică leadershipul.

Leadership: Măsura maximă a cunoaşterii tale este fundamentată de experienţele unei participări la o nouă etapă de potenţare a relevanţei conceptului de "reorientare a valorii personale" într-un context de tipul conexiunilor asociative?

Leadershipul pe care îl practici dezvăluie mai mult decât ceea ce eşti. El reflectă poziţia ta în faţa cunoaşterii cu valoare adaptativă pe care o studiezi, pe care ajungi să o îmbrăţişezi şi să o susţii cu fervoare.

În legătură cu un asemenea leadership - rezultat prin aplicarea unui procedeu de recombinare a componentelor cunoaşterii, s-a înrădăcinat termenul de "bun-gust". Termenul acesta priveşte, deci, categoria produselor valoroase, cu efecte pozitive în planul educaţiei şi al culturii artistului care ştie să intensifice forţa de expresie a extraordinarei sale subiectivităţi creatoare.

Un produs axat în principal pe producţia de structuri plate de absorbţie a valorii, inadecvate şi inadaptate realităţii în continuă dezvoltare, apare ca degenerat şi nociv. Prin comparaţie cu un asemenea "produs" de calitate inferioară, leadershipul superior, care creează condiţiile esenţiale ale progresului, face parte din categoria ştiinţei mai presus de orice aşteptări.

Menţionez în treacăt, ca pe un fapt inevitabil, că într-un anumit fel vei încerca să explici "pulsul unui nou izvor de inspiraţie" dintr-o sursă de mare credibilitate, ca urmare a cercetărilor tale şi ale altora. Şi numai astfel ştiinţa va evolua, prin revizuirea constantă a rezultatelor cercetărilor tale, depăşind situaţia caraghioasă când totul se dovedeşte derutant.

Un context de tipul conexiunilor asociative se fundamentează pe aportul adus de ceilalţi oameni în procesului de dezvoltare personală, în varianta unei comparaţii cu un produs foarte căutat care nu costă nimic, dar care nici nu este la îndemâna oricui. Ci doar acelora care pot să-l împingă spre o stare mai completă, sporindu-i semnificativ calitatea şi eficacitatea.

Radiografia unui fenomen care ia amploare evidenţiază imaginea promiţătoare a unei anumite autonomii decizionale exercitată din perspectiva mijloacelor de a-ţi expune realizările şi punctele de vedere asupra necesităţii asimilării cunoaşterii, expuse în chipul cel mai potrivit al ocaziilor de a experimenta o creare din nou a lumii. Sau mai bine zis, de a experimenta imposibilul și de a-ţi debloca potențialul.

Voi încheia acest articol cu o observaţie aparţinând lui Francis Bacon:

"Văd, fiule, că mulţi oameni nu-şi întreabă nici conştiinţa, nici datoria, fie că îşi comunică descoperirile pe care se laudă că le-au făcut în studierea naturii, fie că le păstrează pentru şi înşişi. Deopotrivă de dăunătoare, dar poate că mai mică este greşeala acelora care, altmiteri bine intenţionaţi, nu au destulă experienţă şi nu cunosc arta şi mijloacele de a expune ideile în chipul cel mai potrivit."

Răsplată sau pedeapsă, îmi primesc destinul

On Iunie 07, 2015

Caută să înţelegi viaţa în deplina ta înţelepciune şi manifestare emoţională, prin eliberarea de teama că pierzi ceva lăsându-te să fii ceea ce eşti cu adevărat în decursul ei.

La auzul glasului acestuia care-i trezi până şi fibrele cele mai tainice ale inimii, Monte Cristo se înfioră. Ochii lui întâlniră privirea fetei şi nu putură să suporte strălucirea.

- Doamne ! Doamne ! - spuse Monte Cristo - aşadar ar putea fi adevărat ce m-ai lăsat să bănuiesc? Haydee, ai fi fericită dacă nu m-ai părăsi?

- Sunt tânără - răspunse ea cu blândeţe - iubesc viaţa pe care tu mi-ai făcut-o întotdeauna atât de plăcută, viaţa pe care credeam c-o visez, pe care tu m-ai învăţat s-o trăiesc. Şi mi-ar părea rău să mor..

- Deci, mă iubeşti? Monte Cristo simţi cum îi creşte inima. El îşi desfăcu braţele, iar Haydee se repezi la pieptul lui, strigând:

- Da, te iubesc ! Te iubesc, cum mi-aş iubi un tată, un frate, un soţ ! Te iubesc cum îmi iubesc viaţa, cum îl iubesc pe Dumnezeu, căci tu eşti pentru mine mai frumos, mai bun şi mai mare decât toate fiinţele ! Şi, Da, aş muri fără tine !

Tendinţa către reflectare asupra propriei vieţi sufleteşti, asupra însuşirilor psihice, asupra comportamentului şi acţiunilor proprii, apare odată cu aflarea unei veşti care îţi minimalizează poziţia puterii pe care ţi-ai construit-o.

Contele tresare de un fior dumnezeiesc, ca la aflarea unui secret stăpânitor peste timpuri, dar îşi calmează aproape imediat pornirea sublimă spre exemplificarea încântării sale. Stări sufleteşti variate i se perindă prin conştiinţă. Sensibilitatea lui sublimă nu poate fi oprită de nicio putere, ci iese la iveală ca atunci când îţi stăpâneşti lacrimile să nu curgă la auzul unei veşti bune:

- Atunci, facă-se voia ta, îngerul meu drag ! răspunse contele. Dumnezeu care m-a înviat şi m-a făcut să-mi înving duşmanii, Dumnezeu văd bine că nu vrea să pună căinţa la capătul izbânzii mele. Voiam să mă pedepsesc, dar Dumnezeu vrea să mă ierte. Iubeşte-mă, Haydee ! Cine ştie, poate că dragostea ta mă va face să uit ceea ce trebuie să uit.

- Ce tot spui, stăpâne? întrebă Haydee.

- Spun că un cuvânt de-al tău, Haydee, m-a luminat mai mult decât douăzeci de ani de înţelepciune. Nu te am decât pe tine în lume. Prin tine mă simt iar legat de viaţă, prin tine pot să sufăr, prin tine pot să fiu fericit... Am întrezărit oare adevărul? întrebă el. Doamne ! Ce are a face ! Răsplată sau pedeapsă, îmi primesc destinul. Vino, Haydee, vino ! ... *****

Leadership: Deschiderea celorlalţi faţă de versiunea identităţii tale sufleteşti este în stare să imprime o renaştere a voinţei simţitoare din care este alcătuit factorul instinctiv al sentimentului de putere?

Blândeţea şi profunzimea sentimentelor lasă întotdeauna loc de apropiere între oameni, sporind deschiderea şi receptivitatea, având de multe ori ca efect posibilitatea de a obliga la un efort susţinut de înţelegere a trăsăturilor unei alte feţe ale vieţii, exceptând situaţia când „remodelarea” traseului ei are mai mult un caracter formal.

Imaginea care defineşte calitatea vieţii va fi în sfârşit întreagă în funcţie de cum vei interpreta rolul principal în scenariul ei. Vei putea deveni un model pentru care însăşi raţiunea de a fi o reprezintă amestecul dintre fericire şi suferinţă - două regiuni apropiate care reflectă bine „lumina”, doar dacă reuşeşti să te apropii de ceea ce nu poate fi înţeles cu gândul, ci doar stors şi vlăguit cu altceva. Cu căldura sufletească.

În leadership, care face loc unei implicări în viaţa plină de forţă şi motivare, prin eliberarea de teama că pierzi ceva lăsându-te să fii ceea ce eşti cu adevărat în decursul ei, se evidenţiază contradicţiile şi oscilaţiile propriei fiinţe supuse unei legi oarbe – bazate pe fericire şi suferinţă, suflet şi minte.

De fapt, în leadership acestea trebuie să se combine şi să se completeze în perspectiva unei aşteptări împlinite, în deplina ta înţelepciune şi manifestare emoţională - ce tind să exercite, una faţă de cealaltă, o funcţie corectivă, în vederea diminuării unor aprecieri aspre, sau chiar negative, legate de ceea ce ai fi putut fi, dar nu ai fost.

Leadershipul este trăsătura suverană a vieţii, accentuarea unei stări afective pozitive, din care izvorăşte condiţia de maxim a puterii a omului care ştie că adevărata stea norocoasă apare ca o recunoaştere a unităţii în lumea dualităţii.

Răsplată sau pedeapsă, îmi primesc destinul aduce în prim plan sentimentul unei implicări în existenţa conectată la altcineva, prin fericire sau suferinţă, prin conştiinţă sau prin energie emoţională.

Întotdeauna cele mai relevante experienţe sunt legate de ceea ce interpretezi în varianta definirii personale, privită ca o coregrafie a stărilor de spirit provocate în ceilalţi, dar trăite personal la nivelul unei „lumini” de veghe.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Rătăcire în căutarea adevărurilor ascunse

On Ianuarie 14, 2016

Depăşeşte limita cunoașterii imediate, învăţând să te priveşti din perspectiva lucrurilor pe care le respingi.

Realitatea însăşi se conforma bănuielilor mele îndreptate către efectele unei magii desprinse dintr-un soi de update al nebuniei de mă contopi cu altcineva, hrănită din cunoaşterea unor relaţii, legi şi principii cauzale şi non-cauzale care aveau mereu farmec. Tindeam să cred că nu voi ajunge niciodată să le dau de cap.

Sigur că totul s-ar fi putut dovedit o utopie, până la sfârşit, dacă setea desprinsă din dorința de a mă induce în stare de confuzie, astfel încât să-mi croiesc mai uşor drum prin noile moduri de a fi şi de a părea, nu era prompt-combătută. Încă o dată am înţeles că trebuie să învăţ să văd dincolo de aparenţe, ca să pot afla mai multe lucruri interesante din arhivele unor reprezentări contradictorii ale posibilului şi imposibilului, care alternează între ele.

Promovarea unei viziuni şi a unei noi înţelegeri a realităţii îmi dădea curajul să-mi cizelez acele teorii-imagini, concepţii-cadru nu doar despre mine şi relevanţa a ceea ce mă despărţea de ce voiam să devin din perspectiva unei abordări neliniare a fenomenelor de corelare a cunoştinţelor. Ci mai ales despre ceea ce se cerea a fi explicat în faţa argumentelor rațiunii subiective de care făceam uz.

Leadership: Totalitatea experienţelor tale de interpretare a fenomenelor de alteritate ţi-au dezvoltat capacitatea de a detecta tipare, de a raţiona deductiv şi de a gândi logic, în termeni de analogii cu situaţiile în care te regăseşti drept un simbol al uniunii contrariilor?

Celebrul scriitor Umberto Eco mărturisea în romanul "Pendulul lui Foucault: *"Am început să mă las legănat de simțul asemănării: orice putea să aibă misterioase analogii cu orice. Când m-am întors în Europa, am transformat această metafizică într-o mecanică, și de aceea am nimerit fără veste în capcana în care mă găsesc acum. De atunci m-am învârtit într-un crepuscul în care se anulau diferențele."*

Categoric, simţeam o legătură invizibilă între mine şi o experiență trăită prin elanul dezvoltatorilor de noi moduri de gândire, asemenea unui actor ce vrăjeşte miile de spectatori entuziaşti cu trăirea intensă a stărilor sufleteşti. Lucrurile respinse de mine erau confirmarea unei realităţi pe care nu o înţelegeam, amestecuri de elemente cu semnificaţii aparte, concrete sau abstracte, ce puteau fi corelate sau apropiate pe baza unor criterii de asemănare sau de contrast, de continuitate sau discontinuitate.

Alteritatea care îmi accentua unicitatea era o combinaţie dintre capacitatea de a vedea dincolo de aparenţe şi puterea de a vedea dincolo de ceea ce raţiunea şi evidenţa îmi oferea. Eram efectul asemănării dintre două personaje asemănătoare, dar diferite prin modul de reacţie a elementelor cu semnificaţii aparte: unul care îşi asumă toate difersificarile realităţii şi unul care îşi doreşte să afle adevărul prin ascunderea realităţii.

Credeam că trebuie să mă transform într-un simbol al uniunii contrariilor în termeni de analogii cu situaţiile în care mă regăseam, ca să devin stăpân pe toate poziţiile gândirii faţă de obiectele din jur. Tot ce se afla în jurul meu, întrepătrunzându-se cu o realitate care se extindea de la zi la zi într-o lume în continuă mişcare, căpăta valenţe de metaforă, de premoniţie, de opera de artă, ca un fel de călătorie iniţiatică şi ritualică într-un univers

fantastic.

Construcţia unei identităţi distincte este rezultatul unei experienţe integratoare care adună toate lucrurile într-un punct al interpretării pe care o dai sensului vieţii.

Ceea ce într-un loc lucrurile mi se revelau drept un important ghid de orientare printre cele mai importante preocupări ale filosofiei, în alt loc ele mi se revelau drept o manifestare evidentă a ideii de eternitate. Ceea ce un lucru semnifica prin analogie într-un anumit tip de relaţie cu realitatea, un altul îmi displăcea fiindcă dovedea cât de mult fusese părtaș la emoțiile mele.

Dacă aş fi renunţat la tot ceea ce implica acea magie îndoielnică, cuprinzând ghicitul unor elemente ce încă nu se manifestaseră, doar dacă le pătrundeam meditativ prin aduceri aminte şi gânduri nespuse, ştiind cum să mă privesc din absenţa a ceea ce eram, cu siguranţă nu aş fi reuşit să mă înfăţişez ca o lume nouă.

Nu mi-a rămas, acum, când totul cade sub semnul îndoielii şi a variaţiilor logice, decât să-mi pun aceleaşi întrebări la care nu putea răspunde şeicul Ahmed Nurudin: *"Ce fel de lumină sunt eu? Prin ştiinţă? Prin povaţa înaltă? Prin inima curată? Printr-o cale dreaptă? Prin credinţa nestrămutată?"*

Adevărul ascuns pe care doar creatorii îl scot la lumină este o confirmare a lucrurilor pe care le deja le ştii, dar care capătă o semnificaţie aparte în funcţie de însemnătatea pe care le-o dai şi în funcţie de concluziile pe care le tragi despre natura şi cauzele lor. Adevărul ascuns al lucrurilor este ponderea dominantă a unei semnificaţii în raport cu cealaltă, semnificaţie pe care numai tu poţi să o atribui lucrurilor în funcţie de cum se desfăşoară ele în viaţa ta.

A căuta sensul unei noi realităţi prin observarea şi redefinirea tuturor lucrurilor din jur înseamnă de fapt să justifici o activitate care îţi poate schimba viziunea despre ceea ce credeai că ştii şi, mai presus de toate, despre cât de mult te-ai înşelat în privinţa a ceea ce ai lăsat să treacă de filtrul primei impresii.

Rătăcirea în căutarea adevărurilor ascunse nu este niciodată zadarnică, mai ales dacă se concretizează într-un spaţiu al ideilor care asigură o perspectivă nouă asupra lumii, vieţii şi propriei persoane. Nu uita că adormirea într-o convingere închipuită poate fi începutul unei transpuneri în realitate a unor idei de progres.

În fiecare moment din viaţă eşti creaţia realităţii la care aderi.

Source: https://neculaifantanaru.com/ratacire-in-cautarea-adevarurilor-ascunse.html

Rătăcirea lui Luke

On Octombrie 24, 2010

Descifrează sensul propriei tale valori şi sensul propriei tale evoluţii dând acţiunilor tale o anumită semnificaţie care să nu fie în discordanţă cu conştiinţa ta.

Ai văzut filmul " *Cool Hand Luke (1967)* "? Personajul principal, Luke, interpretat de celebrul actor Paul Newman, este condamnat la doi ani de închisoare pentru devastarea proprietăţii publice în stare de avansată ebrietate. În timpul detenţiei el declanşează o serie întreagă de acte de nesupunere şi sfidare. Dar lucrul cel mai grav pe care l-a săvârşit, din cauza căruia a stârnit ura şi dispreţul oficialilor închisorii şi gardienilor, au fost încercările sale (eşuate) de evadare.

La un moment dat, după cea de-a doua evadare, Luke ajunge într-un mic sat de la marginea oraşului. Poliţia era pe urmele lui. Câinii de vânătoare îi luaseră urma. Trebuia să se ascundă. Trebuia să facă tot posibilul să-şi piardă urmele. Pentru asta el a împrăştiat pe drum, în urma sa, condimente picante precum chilli, piper, curry, etc., reuşind astfel să le altereze câinilor simţul olfactiv, putând astfel să-şi continue fuga.

Dar de fiecare dată Luke este prins, în ciuda numeroaselor sale încercări de păcălire a poliţiei. În final el realizează că evadările sunt în zadar, şi că existenţa unui om va fi întotdeauna pusă sub semnul întrebării dacă nu se schimbă el însuşi… în bine.

Leadership: Eşti genul de om care îşi caută desăvârşirea în glorificare şi în folosirea mijloacelor de senzaţional, prin prisma subiectivă a unui personaj (cu rol de focalizator intern) capabil să captiveze lumea cu o poveste care alunecă imperceptibil în fantastic?

Fiecare dintre noi ajunge la un moment dat să gândească precum un fugar, ca Luke, respectiv să se simtă, precum o victimă neputincioasă care se zbate pentru libertatea, demnitatea şi fericirea ei. Vrem să ne ştergem urmele propriilor noastre fapte atunci când greşim, şi să devenim altcineva. Vrem să ne schimbăm situaţia în care singuri ne-am băgat, vrem să scăpăm de conştiinţa care ne tulbură - de acest urmăritor incomod care este mereu pe urmele noastre şi vrea să ne încolţească. Dar cu toate acestea nu putem scăpa niciodată de propriile noastre bariere, de acele stări sufleteşti care ne strică armonia interioară. Totul lasă urme vizibile în propria noastră fiinţă, oricât de mult am încerca să ne schimbam. Căci atunci când greşim nu mai putem trăi în linişte şi virtute.

Ascultă-ţi inima. Meditează asupra propriei tale persoane, asupra propriilor tale fapte, străduieşte-te să recunoşti stimulii emoţionali ce contribuie la dezvoltarea ta, asupra sensului drumului pe care îl urmezi în viaţă. Fă-ţi bilanţul existenţei tale. Încearcă să te înţelegi. Îţi scapă viaţa printre degete? Sau viaţa ta înseamnă să fugi mereu şi să-ţi ascunzi urma propriilor tale alegeri?

Bilanţul, care cuprinde multe şi esenţiale victorii, dar şi eşecuri, îţi redeschide porţile către propria ta regăsire, te pune în faţa consecinţelor unor experienţe pe care le-ai trăit anterior, fie pozitive, fie negative, determinându-te să îţi reevaluezi felul în care îţi canalizezi energiile şi îţi exprimi sinele, fără să te înstrăinezi de ceilalţi din jurul tău. Nu poţi învinge greutăţile vieţii prin ironie.

Leadership: Te concentrezi asupra sensului drumului pe care îl urmezi în viaţă, dând la o parte acea latură sensibilă din tine care îşi revarsă toată atenţia spre ceea ce se numește "substituirea personajului" ?

A da la o parte acea latură sensibilă din tine care îşi revarsă toată atenţia spre ceea ce se numește "substituirea personajului", înseamnă să renunţi la acel Ego care încearcă să învingă mereu pe alţii printr-o dublă opoziţie: prin raportare la o experienţă definită a actului moral şi prin raportare la o realitare care are toate şansele să se transforme în legendă.

Practic, să-ţi substitui identitatea cu o altă persoană care este demnă de un personaj de film, înseamnă să te implici sufleteşte într-o poveste care nu este a ta, o poveste care pornește din real, spre a trece în vis, pentru a reveni din nou într-o lume aparent reală. Tu poţi să joci rolul unui personaj care îşi demonstrează talentul de a transmite emoții și de a face cititorul să trăiască întreaga poveste cu sufletul la gură, fără să creezi din realitate iluzia unei existenţe mai frumoase şi mai apropiată de idealul unei libertăţi depline?

Ca să devii un lider bun, mai întâi de toate trebuie să te afli în armonie cu tine însuţi şi cu realităţile din jur. Existenţa ta, concepţiile şi valorile tale, vor avea o mai mare influenţă în determinarea evoluţiei tale. De caracterul tău, de emoţiile şi sentimentele ce emană din manifestările tale, din atitudinea ta, depinde evoluţia ta morală şi existenţa ta in general, determinând reacţia celorlalţi la tine şi implicit la rezultatele pe care le obţii sau la lipsa lor.

Aşa cum un regizor care doreşte să realizeze un film biografic caută mai întâi să descifreze sensul, semnificaţia acţiunilor personajului, tot aşa şi tu, dacă vrei ca leadershipul tău să capete esenţă şi să aibă un impact pozitiv şi cât mai puternic asupra celorlalţi oameni, mai întâi trebuie să descifrezi sensul propriei tale existenţe, sensul propriei tale valori, sensul propriei tale evoluţii dând acţiunilor tale o anumită semnificaţie care să nu fie în discordanţă cu conştiinţa ta.

Un personaj cu rol de focalizator intern, pe care trebuie să-l construieşti de la zero, este rezultatul unui Ego care nu a fost modificat de influenţa lumii exterioare, şi care nu poate fi redus la raporturi directe cu conţinutul realităţii vizibile. În acest caz, Egoul tău este un personaj care caută să facă din viaţă o operă de artă, continuând să uimească chiar şi atunci când nimeni nu-l vede.

Rătăcirea lui Luke scoate în evidenţă modul în care simţim şi maniera în care acţionăm atunci când suntem puşi în situaţii de viaţă bulversante, atunci când calea pe care o urmăm face o cotitură bruscă, îndreptându-ne viaţa către nişte valori negative care ne limitează potenţialul, aspiraţiile, acţiunile şi ne blochează evoluţia.

Cineva spunea: *"Pe drumul ce îl străbaţi în viaţă, eşti pus în fața consecinţelor unor experienţe pe care le-ai trăit anterior, fie pozitive, fie negative."* Dacă vrei să-ţi asiguri un viitor bun, dacă intenţionezi să urci mai sus în ierarhie, atunci evită să te transformi într-o victimă care abia aşteaptă să fie eliberată din limitele modului de viaţă stabilite de ea însăşi. Ci, transformă-te într-o fiinţă mai simţitoare, mai vibrantă, care să fie orientată spre propria evoluţie morală, care să răspundă conştientă şi liberă la propriile sale chemări sufleteşti.

Concluzie: Pentru fiecare dintre noi şi mai ales pentru un lider, este importantă stabilirea unui scop în viaţă. Odată stabilit, trebuie să-ţi alegi căile cele mai scurte şi mai drepte de a ajunge la el. Pe parcursul acestora trebuie să faci din când în când câte o oprire şi să vezi dacă nu te-ai rătăcit, dacă nu ai ajuns pe alte căi ocolitoare, mai lungi, şi chiar pe căi care te îndepărtează de scopul propus.

Cu cât eşti mai riguros cu tine însuţi, cu atât te apropii mai mult de ţelul tău. Cu cât acţionezi în discordanţă cu tine şi cu ceilalţi, cu atât îţi lungeşti drumul spre atingerea ţelului.

Cei ce nu şi-au stabilit scopul în viaţă sau au preferat să fie nişte rătăcitori aflaţi în bătaia furtunilor vieţii, vor constata spre sfârşitul vieţii lor ca au trăit degeaba şi că existenţa lor nu

a avut nici un sens.

Source: https://neculaifantanaru.com/ratacirea-lui-luke.html

Raza de lumină din împărăţia întunericului

On Octombrie 23, 2010

Reliefează latura pozitivă a personalităţii tale, proiectând adevăratele tale valori şi viziuni asupra celorlalţi.

- Să piară, căci numai atunci se va prăbuşi mai repede regimul ala nelegiuit ! rosti făţiş un reprezentând sârb la Geneva, cu privire la prizonierii din Rusia pentru care marele explorator şi diplomat, Fridtjof Nansen, întreprinse toate demersurile ca să-i elibereze. Era evident că diplomaţii europeni urau sistemul rusesc.

Dar Nansen, prin venele căruia curgea sânge de învingător şi de erou, nu se lasă cu una cu două, ci aruncă din nou lancea. El transmise un mesaj care menit să ajungă direct la inima acestor oameni ce urmau politica "scării de serviciu":

- Oare putem îngădui iernii să înăbuşe pe veci glasurile acestor milioane care strigă după ajutorul nostru? Mai e timp, dar mult timp nu mai avem de pierdut ! … În numele omeniei, în numele a tot ce e nobil şi a tot ce ne este sfânt, apelez la voi – care aveţi şi voi soţii şi copii - să vă gândiţi bine la ceea ce înseamnă a lăsa pradă foamei pe soţii şi copii. Conjur guvernele, popoarele Europei, chem în ajutor lumea întreagă. Grăbiţi-vă, înainte de a fi prea târziu pentru căinţă !

Chiar dacă a fost acuzat neîncetat de o bună parte a presei mondiale că ar fi bolşevic, spion şi vândut ruşilor, Nansen a primit până la urmă ajutorul mult dorit.

În anii 1920 şi 1921, Nansen a readus la casele lor o jumătate de milion de prizonieri, şi a smuls din ghearele foamei mai multe milioane de oameni din Rusia; în 1922 a condus schimbul unui milion de refugiaţi greco-turci; în 1923 a asigurat transportul deportaţilor bulgari în Tracia, apoi reîntoarcerea a trei sute de mii de Armeni împrăştiaţi. *****

Leadership: Un loc aparte în rândul dimensiunilor credinţei tale îl ocupă impactul major al percepţiei despre viaţă, reflectată asupra unei forme determinate de activitate pe care Egoul o taxează ca fiind o soluţie de "compromis"?

Dintotdeauna specialiştii sau numai simplii iubitori ai fotbalului şi-au pus această întrebare, cu scopul de a-şi lămuri opţiunea pro sau contra. În favoarea cărei opţiuni pledezi tu? Gândeşte-te bine. Căci dacă înclini balanţa exclusiv în favoarea fotbalului pe goluri poţi fi acuzat de oricine că te aliniezi la frontul celor care, indiferent de calitatea jocului, practicând chiar şi antijocul, nu urmăresc decât victoria cu orice preţ şi prin orice mijloace.

Exact în această situaţie a fost pus Nansen. Opţiunea lui a înclinat balanţa în favoarea oamenilor nevoiaşi, stârnind astfel proteste, furie, din partea celor care aveau alte orientări, alte priorităţi, alte mentalităţi referitor la sistemul nelegiuit rusesc.

Credinţa lui nu a fost limitată de influenţă negativă asupra percepţiei riscului pe care îl presupunea implicarea personală într-un cadru nefavorabil al războiului. El nu a permis ca omenirea să fie un loc al haosului, ci a demonstrat deschidere și atitudine pozitivă faţă de misiune, faţă de schimbare, faţă de propria conştiinţă şi faţă de reînnoire, faţă de posibilitatea de a coopera cu mişcarea politică.

Adevărata credinţă este vocea clarităţii morale într-un timp al războiului.

Leadership: Pentru ca o imagine să devină memorabilă ea trebuie să fie văzută şi simţită în mod direct, fără intermedierea inutilă a unui proces de condiţionare !

Iar opţiunea pe care o exprimă oamenii în legătură cu fotbalul, se aseamănă întrucâtva cu opţiunea pe care Nansen a selectat-o ca fiind cea mai importantă în acele vremuri. În consecinţă a fost criticat, bombardat cu acuzaţii, ironizat şi jignit.

Dar Nansen a dat dovadă mereu că are un caracter deosebit, dublat de un simţ al eticii, al valorilor şi al dorinţei de a face viaţa celor nevoiaşi mai bună. Acuzaţiile care întotdeauna i s-au adus nu i-au afectat caracterul dârz. El a continuat lupta. Mai întâi lupta cu sine însuşi, oscilând în jurul unui anumit punct, în funcţie de numeroasele influenţe cărora a fost supus – acel punct în care regretele s-au adunat şi bucuriile nu mai existau... la un punct în care sufletul său bun, dezamăgit, trist, singuratic, a învins în lupta cu raţiunea celorlalţi.

Care este efectul leadershipului produs de tine? Are o durată lungă? Tu te deosebeşti de acei lideri incapabili, care se mulţumesc cu "onoarea" de a ocupa această ierarhie, şi al căror leadership produce doar un efect "placebo"? Arată celorlalţi cine eşti tu cu adevărat. Pune-ţi sufletul la încercare, până când cauza dreaptă pe care o susţii şi pentru care te zbaţi, va învinge.

Influenţa contextuală asupra percepţiei mesajului care este transmis lumii întregi poate să diagnosticheze natura unui lider: el nu renunţă niciodată la şansa de a lupta şi de a fi puternic, el nu renunţă la şansa de a da dovadă de măreţie.

Şi, să mai ştiţi un lucru: **The chance of being selected as a leader is equal for everyone.**

Raza de lumină din împărăţia întunericului este singura cale prin care poţi ajunge la esenţa a ceea ce eşti tu cu adevărat. Pune în evidenţă latura umană a personalităţii tale care se opune oricărei gândiri negative care te distrage de la valorile tale cele mai profunde. Cunoaşterea propriei tale fiinţe este o luptă permanentă cu tine însuţi, pe care o poţi câştiga numai dacă îţi aperi propriile convingeri şi credinţe, care îţi susţin rolul şi îţi întăresc relaţiile cu ceilalţi.

Cunoaşte-te pe tine însuţi şi-i vei putea cunoaşte pe ceilalţi. Cunoaşterea de sine şi cunoaşterea celorlalţi este raza de lumină din împărăţia întunericului dominată de indiferenţă, nepăsare, neştiinţă, răutate şi răzbunare.

Prin pozitivismul personalităţii tale vei putea să domini pozitivismul celorlalţi, care trebuie stimulat adecvat pentru a deveni un fel de "modus operandi" pozitiv, permanent. Reliefează latura pozitivă a personalităţii tale, proiectând adevăratele tale valori şi viziuni asupra celorlalţi.

Concluzie: Toţi oamenii au convingeri şi credinţe diferite şi cu cât ele sunt mai puţin ferme, cu atâta ei sunt mai manipulabili, înclinând şi aderând mai repede şi mai uşor de partea unuia sau altuia, aşa zis lider.

Un lider adevărat, cu idei progresiste, înzestrat cu un pozitivism al gândirii şi care are ca scop îndeplinirea obiectivelor bazate pe respectarea demnităţii umane, va putea să-i orienteze pe oameni mai uşor în favoarea sa şi a ideilor sale, făcând de încline balanţa de partea lui, în defavoarea acelora care umilesc idealurile umane, care nu se pricep la altceva

decât la a pune beţe în roate, la a sabota şi încetini evoluţia normală spre progres şi prosperitate.

*** Notă:** Emil Ludwig - *Conducătorii Europei* , Editura Cugetarea, Bucuresti, 1967.

Razele calde ale asfinţitului (II)

On Martie 15, 2013

Încearcă să descoperi adevărata cauză a tot ceea ce ţi se întâmplă, fără să cazi pradă tendinţei de auto-devalorizare.

Îndelungi cazne şi chinuitoare aşteptări scot la iveală, ca într-o naştere grea, adevăratele trăiri ale Laurei Quinn. De aici încolo, într-un răstimp uimitor de scurt, într-o încordare de voinţă şi printr-o concentrare extraordinară, se petrece marea dramă a sufletului ei, marea ciocnire între particulele încărcate cu sarcini opuse într-un câmp de mare intensitate.

"De ce? De ce m-am aliat cu domnul Hobbs? Sunt un complice ! Sunt vinovată ! Voi ajunge după gratii ! Dumnezeu mă va pedepsi ! Pot să negociez să scap din asta. O să mă duc la Ashcroft să-i ofer diamantele furate în schimbul libertăţii noastre ! "

Decât să trăiască neîncetat infernul lui Dante, mai bine intră de bunăvoie în purgatoriu, împinsă de sentimentul de vinovăţie, sperând că va scăpa cu sufletul neîntinat.

Ea simte această „cosmică interconectare", ştie că omul care a pornit pe căi greşite tot mai are în suflet o rază de soare, o urmă de *mea culpa,* şi astfel e mai aproape de adevăratul slujitor al lui Dumnezeu care se căieşte. Decât acele fiinţe care îşi continuă trendul descendent, decât acei oameni reci, cu inimă dură, îngheţată, a căror acţiuni le diminuează stima de sine, îngreunându-le semnificativ ieşirea la liman.

În profunzimea ei, Laura Quinn posedă însuşirea superioară de a se căi, de a se corecta. Energia impetuoasă, rău folosită şi rău canalizată, învaţă să o stăpânească în numele adevărului, prin Duhul Sfânt primit la renaşterea ei. Prin formula sacră, înţeleasă sincer doar de sufletul ei neprihănit: " *I am truly sorry for myself* ", găseşte circumstanţe atenuante, menţinându-şi în acest fel stima de sine.

Leadership: Te manifeşti în exerciţiul propriei temporalităţi ca un fenomen de individualizare pe termen lung a cărui esenţă este de a arăta cum conţinutul experienţei tale trebuie să prezinte o însemnătate a săvârşirii unei abateri de la linia firescului?

Materia luminoasă rezultă din materia întunecată. Laura are o nouă însemnătate în paralelogramul forţelor destinului: de a fi purtătoarea unei profunde spiritualităţi, de unde ea extrage esenţialul pentru structurarea unei noi configuraţii a conştiinţei sale. Lumina, fenomenul care face vizibilă lumea dinăuntrul ei, îi modifică în profunzime starea de spirit. Iar această lumină, atât de naturală, lovind-o direct ca un fulger în noapte, vine de-a dreptul de la singura sursă care o produce, mai darnică cu părţile proeminenţe ale Eului ei, conştiinţa.

Calde, foarte concentrate de energie în zona care trebuie vindecată, razele de speranţă îi ies în întâmpinare, în timp ce părţile cele mai aride din caracterul ei strâng umbră. Benevolă, trecerea de la zona umbrită la cea luminată, este realizată de o zonă intermediară de semiumbre, regrete combinate cu revolta interioară, cu mila pe care singura şi-o produce. Iar această zonă se reduce cu cât contrastul din partea luminată şi cea umbrită este mai puternic.

Zbuciumata fiinţă câştigă bătălia cu ea însăşi. În inima ei, goală, sfâşiată, sfărâmată în mii de cioburi, topită în remuşcări pline de căinţă, se strecoară delicat o bucurie, abia perceptibilă, dar eliberatoare, răcoritoare şi reînnoitoare: " *I'm free, at last.* " Conţinutul experienţei sale a

început să prezinte o însemnătate a săvârşirii unei abateri de la linia firescului prin faptul că şi-a anulat orice şansă de a reveni la anii întunecaţi ai trecutului când a fost nevoită să accepte o realitate care nu-i confirma dorinţele.

Leadership: Actualizarea preferinţelor tale pentru şansa unui nou început se realizează ca un fenomen de individualizare a propriei imagini, prin intermediul unui determinant de tipul: "Move away from who you have been" ?

Momentele cheie ale existenţei tale sunt susţinute puternic cu argumente contradictorii? Se unesc aceste momente printr-un pod foarte îngust peste care trebuie să treci? Ce anume te poate transforma într-o făptură lipsită de apărare? Ai puterea de a te împotrivi crudei realităţi? Îndelungi cazne şi chinuitoare aşteptări scot la iveală adevăratele tale trăiri? Ai în suflet o rază de soare, o urmă de vină? Posezi însuşirea superioară de a te corecta?

Acordul sau dezacordul cu propria ta fire, atitudinea pe care o adopţi în momentele cheie, piedicile ce le resimţi la nivel de experienţe trăite îşi au izvorul în conştiinţa ta, în ceea ce s-ar putea numi influenţa viitorului asupra prezentului. Un fel de joc dublu în care cei doi adversari, cele două entităţi opuse ale aceleiaşi fiinţe, rămân captive într-o lume nefuncţională, şi care se îmbină într-un singur întreg, înşelător şi riscant: sentimentul de a fi victimă, de a fi părăsit.

În acest caz psihicul tău are de suferit grav. Începi să te simţi furat de o altă realitate, devii tot mai vulnerabil, te acuzi pe tine însuţi. Până să începi să te gândeşti la ce este bine şi ce vrei să schimbi la tine, te laşi purtat de un ritm viaţă tot mai dinamic, dar copleşitor, cu perspective sumbre de viitor. Ca urmare ajungi să te plasezi în jurul bâlbâielilor constante din închisoarea în care tu singur, nestingherit, te închizi.

Omul de afaceri american, faimos pentru îndeplinirea funcției de președinte al Corporației ITT, spunea la un moment dat un lucru memorabil: *" Leadership-ul este practicat nu atât de mult în cuvinte, ci în atitudine și în acțiuni. "*

Cu tot caracterul pronunţat al tendinţelor tale de dezvoltare, pornind de la particularitățile propriei tale personalităţi, numai cele progresiste sunt neîndoielnic dominante, fireşte numai la scara specifică şirului tău de valori pe axa timpului.

Leadership: Cum crezi că eşti evaluat pentru felul de a te angaja în lupta împotriva unui inamic ascuns, considerând faptul că modul de concepere a lucrurilor şi a lumii depind de imaginea pe care ţi-o sugerează o alegere de moment?

Poţi înţelege mai bine leadershipul datorită luminilor pe care le proiectezi chiar tu asupra lui. Ce fel de lumini proiectezi asupra leadershipului? Acele lumini care te împiedică să vezi un pic mai clar cine eşti cu adevărat? Acele lumini care te transpun într-o stare de inacceptare şi nefericire?

Leadershipul poate arunca, cu mare gravitate, lumini necruţătoare asupra tuturor aspectelor care pot exercita o dominare totală asupra omului. Iar aşa cum citeam undeva pe internet, omul, articulând valorile în existenţa sa şi în fluxul realităţii, îşi articulează totodată existenţa într-un angrenaj al devenirii precare uneori, manifestată prin tendinţa de a rămâne în urmă faţă de tot ceea ce-l defineşte.

Leadershipul monitorizează anumite constante umane. Mai întâi de toate se face simţit în dorinţa intimă de a te autoevalua, apoi în maniera în care te priveşti tu însuţi, şi devine crucial în maniera în care te percep toţi ceilalţi din jur.

Prin aceste considerente leadershipul, vibrând puternic pe cea mai înaltă treaptă a existenţei tale, devine bun sau rău. Un proces de răcire a zonei care te formează, un simptom de îmbolnăvire. Sau o alternativă care te avantajează, un fenomen care face vizibilă lumea dinăuntrul tău, modificându-ţi în mod corespunzător, ca un motor bine uns, starea de spirit.

După cum alchimistul, din sânul a ceea ce este solid sau neutru, trebuie să desprindă substanţa pe care o va duce cu răbdare, prudenţă, spre transmutaţia ei perfectă, tot astfel şi tu, ca să nu transformi leadershipul într-un prilej de resemnare, trebuie să desprinzi corzile care te țin pe loc, prizonier într-o realitate umbrită de însăşi dorinţele tale de ascensiune.

A te angaja în lupta împotriva unui inamic ascuns înseamnă să conştientizezi ca varianta ta superioară de a fi poate constitui primul pas către învingerea ta, în special din punct de vedere al tendinţei de a alege o recompensă mai mare tardivă în locul uneia imediate.

Razele calde ale asfinţitului reflectă modul în care te armonizezi cu propria ta fiinţă, cu propriul tău caracter, în acele situaţii incerte când lucrurile se complică, în acele situaţii în care trebuie să-ţi exprimi acordul faţă de ceea ce se va întâmpla dacă nu reuşeşti să-ţi demonstrezi vitalitatea. Totodată desemnează acea emoţie electrizantă, binefăcătoare, care te fortifică chiar şi în momentele de deznădejde, când cazi în spirala mohorâtă a patimilor.

Nu uita niciodată vorba aia: „ *Atunci când cazi în gol, ai credinţa că acolo jos Dumnezeu te va prinde* ."

Câştigă bătălia cu tine însuţi. Revendică-ţi drepturile şi spune “NU” oricărei tentative de a intra în zona întunecoasă a leadershipului. Fereşte-te de a aluneca în mod periculos în extrema opusă libertăţii fără margini. Păzeşte-ţi inima de orice remuşcări. Umple-ţi sufletul de acea bucurie imensă, răcoritoare şi reînnoitoare, exprimată prin cuvintele: “ *I'm free, at last.* ”

Încearcă să descoperi adevărata cauză a tot ceea ce ţi se întâmplă, fără să cazi pradă tendinţei de auto-devalorizare.

Source: https://neculaifantanaru.com/razele-calde-ale-asfintitului-II.html

Razele calde ale asfinţitului (I)

On Martie 14, 2013

Desprinde-te de ceea ce are un efect advers asupra clarităţii orientării tale, concentrându-te mai mult pe câştigarea acceptării tale ca individ autonom.

Nu ştia de ce îi era mai groază. Că va ajunge să-l urască pe domnul Hobbs, sau că va ajunge să se urască pe sine? Acesta era momentul cheie al existenţei Laurei Quinn, susţinut cu argumente contradictorii, un pod foarte îngust peste care trebuia să treacă încet, fără să se întâmple vreun accident. Un *Upside Down* enervant o desprindea tot mai mult de persoana ei. Accentuarea tendinţei de a se accepta cu toate defectele ei, sau de a se împotrivi ei însăşi de-a lungul drumului spre îndeplinirea scopurilor.

Laura Quinn, din filmul „Flawless (2007)", este una din acele făpturi lipsite de apărare, extrase parcă din romanele lui Dostoievski, despre care nu poţi spune că le urăşti sau le iubeşti, dar care prin blândeţea, prin sfiala lor, prin puterea lor de a se împotrivi crudelor realităţi, te invită la reflecţie, inspirându-ţi un sentiment profund, un soi de conştiinţă, un nou mod de a te privi pe tine însuţi.

Şi, fără să-ţi dai prea bine seama de ce, trăsăturile definitorii ale acestei fiinţe, măreţia acestui spirit - superior prin căldura pe care o răspândeşte în jur, compasiunea, stima, mărinimia, iertarea, toate aceste mici fragmente existenţiale care adunate într-un singur moment devin comoara cea mai de preţ, te urmăresc multă vreme şi până la urmă te leagă pe nesimţite de lumea ei.

Începi să simţi, să te gândeşti la ce este bine şi ce vrei să schimbi în viaţa ei, te laşi purtat de povestea ei, de ritmul ei de viaţă copleşitor, de perspectivele ei de viitor. Până ce ajungi să te plasezi în jurul bâlbâielilor constante din închisoarea în care ea singură, nestingherită, se închide şi zace acolo fără odihnă. Cum poţi să abandonezi această aprofundare analitică a acestei conştiinţe frânte?

Leadership: Îţi faci datoria de "verdict corect al unui destin solemn", detaşându-te de satisfacţia de a ridica trofeul lipsei de sens deasupra a tot ceea ce te leagă de viaţă?

Atitudinea faţă de cunoaştere a sinelui, într-un aşa numit "timp de persistenţă" (pentru o durată relativ scurtă), este importantă în explicarea eşecului spiritual, pus pe seama condiţiei de producere a unui stil de viaţă care nu maximizează marja de preferinţe a individului. Dar asta, în limitele unei obiectivităţi autoimpuse care se descoperă puţin câte puţin în contextul împlinirii personale nerealizabile pe deplin.

Cheia întregului proces de finisare a sinelui, care pune leadershipul sub unghiul unei lupte cu nonsensul, cu haosul, cu elementele vitale primejduite, aduce în conştiinţă atât uşa ce se deschide, cât şi cea ferecată, iar realizarea devine substitut al cheii. Amândouă uşile fac trecerea spre o maturitate intelectuală şi o desăvârşire ca fiinţă umană. Rămâne la latitudinea fiecăruia ce uşă alege să deschidă.

Anthony Silard, preşedintele al The Center for Social Leadership, spunea la un moment dat: *"Ca să devii o persoană integră, trebuie să iei mingea şi s-o aşezi înapoi unde îi este locul, adică în tine."* În acest context, mingea are semnificaţia unei asumări de responsabilitate faţă de modul cum te conduci singur pe calea vieţii, a unei continuităţi a gândirii care se adresează sieşi, exprimate în exerciţiul critic al raţiunii, folosit preponderent ca ipostază a descătuşării de limitele convingerilor adânci şi statornice.

Leadershipul are în centrul său convingerile puternice, mai ales modul în care stăpâneşti şi înţelegi emoţiile. Atunci când îţi evaluezi şansele de a în armonie cu tine însuţi, fă în aşa fel încât toate mingile să strălucească.

Verdict corect al unui destin solemn ia în considerare puterea omului de a-şi forma un ideal înalt chiar în mijlocul unei vieţi triste, fără să renunţe la ipostaza de erou al unei odisei care îl ţine conectat într-o permanentă fascinaţie.

Cu cât te concentrezi mai mult pe câştigarea acceptării tale ca individ autonom, ca om care se bizuie numai pe propriile puteri, cu atât te poţi împăca cu ideea de a fi o fiinţă superioară. Depăşirea vulnerabilităţii de a nu avea un reazăm la greu (ceea ce determină canalizarea întregii atenţii spre un ritm de viaţă copleşitor), este posibilă numai prin desprinderea de ceea ce ai fost sau de ceea ce crezi că eşti, prin reinventare, prin extinderea "mişcării" de a fi tu.

Semnificația pe care o dai cunoaşterii şi reuşitei de sine, intensificată în depozitul temporar al energiei psihice şi al sensibilităţii, este hotărâtoare în atingerea unei stări de plenitudine. Construcţia acestei stări, care se poate concretiza într-o atitudine mai îndrăzneaţă, este însă dependentă de mediul social de origine, de trecutul tău personal, de modul de reacţie la întâlnirea cu vicisitudinile inerente existenţei de zi cu zi, cu munca orientată spre un scop, etc.

Leadershipul este o obligaţie faţă de autoritatea morală şi emoţională pe care trebuie să ţi-o asumi ca atare, concepută şi impusă într-un mod autentic. Interacţiunea între dimensiunea care îţi particularizează personalitatea şi dimensiunea care îţi caracterizează existenţa, luând totodată în considerare dimensiunea ta de produs intelectual, dă naştere formei celei mai înalte de trăire, acelor mini-formaţiuni temporale limitate la relaţiile dintre mediu şi timp. Simţi împlinirea prin ceea ce trăieşti, nu prin ceea ce eşti.

Orientarea omului spre un nou început de viaţă depinde de calitatea a ceea ce îl inspiră să facă alegerile care reflectă adevăratul sine, fără să slujească unui trecut sau prezent care nu mai vrea să treacă.

Razele calde ale asfinţitului simbolizează aspectele vieţii în care întâmpini dificultăţi, impunându-ţi să iei decizii pe care, poate, nu eşti pregătit să le suporţi. Dar aşa cum într-un tablou, trăsăturile expresive ale fizionomiei sunt evidenţiate printr-un puternic joc de umbră si lumină, tot aşa, în viaţa de zi cu zi, calităţile tale de om puternic sunt evidenţiate prin acţiunea de cunoaştere a sinelui şi printr-o activă disponibilitate de cunoaştere a tot ceea ce înseamnă nou şi străin - chiar şi atunci când propriile aşteptări îţi sunt scăzute.

Source: https://neculaifantanaru.com/razele-calde-ale-asfintitului.html

Razele puternice ale influenţei

On Aprilie 10, 2009

Dezvoltă-ţi valoarea personală ancorându-te la dimensiunea leadershipului celui care te îndrumă.

De obicei omul renunţă atunci când vede că eforturile sale nu dau efectul scontat. Alejandro Murrieta dorea cu orice preţ să răzbune moartea fratelui său. Dar chiar înainte să se năpustească asupra căpitanului Harrison Love, un bătrânel i-a tăiat calea, oprindu-l din avântul său prea vijelios.

Chiar atunci, în acel moment primejdios pentru viaţa lui, Alejandro a avut norocul să-l întâlnească pe Don Diego de la Vega (Zorro), care l-a salvat de la o moarte sigură. Acesta i-a spus: *„Eşti băut, eşti supărat, nu eşti în stare să te lupţi cu un soldat profesionist…Dacă vrei să te răzbuni, te pot ajuta. Dar acum nu este deloc momentul potrivit să te răzbuni."*

Leadership: Consideri că pentru a excela în direcția atingerii unui scop este necesar să te supraevaluezi în modul în care doi artiști de geniu își sincronizează creativitatea, creând o operă unitară și coerentă?

Îţi aminteşti de filmul „ *Masca lui Zorro (1998)* "? Evenimentele i-au apropiat atât de mult pe Zorro şi pe Alejandro, încât pur şi simplu potrivirea lor - atitudinea lor, modul în care şi-au unit puterile, interesele şi aspiraţiile prin colaborare - a creat pentru un suflet comun, o singură energie, transformându-i într-o unitate indestructibilă. Unitatea de scop și armonia în acțiune sunt esențiale pentru a atinge excelența într-o direcţie în care scopul este mai important decât mijloacele lui de atingere?

Alejandro a preluat de la Zorro esenţialul, şi-a dezvoltat valoarea personală ancorându-se la dimensiunea leadershipului pe care îl practica Zorro. Acesta este unul din secretele succesului. Ca să reuşeşti cu adevărat în leadership trebuie să te uneşti într-o singură fiinţă cu cel care te îndrumă - tot aşa cum doi artişti de geniu îşi sincronizează creaţia atât de perfect de parcă ar acţiona un singur creier. Trebuie să ajungi să te înţelegi cu el fără "jumătăţi de măsură". Intenţiile tale trebuie să corespundă, de fapt, cu ale sale. Leadershipul tău trebuie să fie pătruns de aceeaşi tonalitate de bază ca a lui.

Leadership: Poţi să reconfigurezi o cauză pierdută prin dominarea pasiunilor şi cultivarea libertăţii interioare a unui individ, aşa încât să te interpui într-o realitate care se configurează din fiinţarea însăşi a sinelui ca un drum făcut de unul singur?

În matematică 1 + 1 = 2. Dar în leadership 1 + 1 = Un tot unitar, o singură fiinţă.

Alejandro a ajuns să-l privească pe Zorro "de la egal la egal". Minunea întâlnirii lor a constat tocmai în armonizarea capacităţilor lor. Aşa cum, dincolo de claritate, un regizor urmăreşte la montajul filmului anumite efecte compoziţionale care să-i permită să stabilească o legătură mai apropiată cu spectatorii – tot aşa şi tu, dincolo de calităţile deosebite pe care le ai, trebuie să urmăreşti să adopţi tiparul de gândire şi acţiune al celui care te conduce ca astfel să stabileşti o legătură mai apropiată cu el.

Zorro l-a ajutat pe Alejandro să-şi pună în valoare calităţile, înzestrându-l cu acea putere evident superioară de a vedea mai departe şi mai limpede, datorită căreia - şi doar datorită acestui fapt – el a reuşit să facă acele lucruri care păreau imposibil de făcut, şi să-şi atingă

scopurile ce păreau aproape imposibil de atins.

Aşa cum razele soarelui pătrund şi strălucesc prin crengile copacilor, tot aşa influenţa ta poate pătrunde şi străluci în viaţa altora. Dar pentru aceasta oamenii trebuie să te preţuiască la cel mai înalt nivel. Trebuie să recunoască în tine un stil precis de leadership care să poată să umple „golurile" lor, care să-i poată ajuta să-şi dezvolte cu adevărat potenţialul.

A te interpune într-o realitate care se configurează din fiinţarea însăşi a sinelui ca un drum făcut de unul singur, înseamnă să condiţionezi libertatea unui om cu însăşi versiunea ta de realitate, încât ceea ce se va petrece să urmeze coordonatele unei singure meniri: de a genera o singură viziune a aceluiaşi eu asupra individualităţii celuilalt.

Razele puternice ale influenţei sunt date de modalitatea prin care atragi atenţia asupra lucrurilor pe care vrei să le scoţi în evidenţă, şi de contextul care poate stimula motivaţia oamenilor pentru schimbare. Puţine speranţe de progres sunt în echipele în care oamenii nu vor să intre în sfera de influenţă a liderului ales, în acest caz atingerea telurilor comune vă rămâne doar un vis frumos şi utopic.

Concluzie: Un individ este ales ca lider datorită calităţilor sale recunoscute de majoritatea oamenilor care-l înconjoară. Acest lucru presupune acceptarea lui cât şi respectarea strategiei şi a metodelor lui de obţinere a performanţelor. Cei ce l-au ales trebuie pătrundă în sfera lui de influenţă, deci să consimtă să intre într-un proces de dezvoltare şi perfecţionare individuală.

Source: https://neculaifantanaru.com/razele-puternice-ale-influentei.html

Realitatea din lumea subterană a omului (II)

On Iunie 15, 2012

Înzestrează-ţi abilităţile de conducere cu resursele necesare schimbării, fără să pierzi contactul cu Eu-l tău.

O taină adâncă sălăşluia străină şi sinistră în adâncul sufletului meu, atrăgătoare ca o simţire. Nimic şi nimeni nu avea dreptul să se apropie de ea. Gândul că încercam să cuceresc un teritoriu de necucerit, stârnea în mine sentimentul că fusesem eliberat din cea mai crâncenă detenţie. Eram impulsionat de o nouă provocare. Reveneam în forţă cu o zvâcnire de energie şi chef de viaţă.

Magia, linia cea mai înaltă a conexiunii cu spațiul atemporal al unei eternități private, delimitată de o realitate dinamică, etern vie, spirituală şi materială simultan, se integra cu uşurinţă în viaţa mea. Şuvoaie de imagini, ipostaze, descoperiri revelatorii ţâşneau de peste tot, ca dintr-o reţea cu izvoare cu apă vie ce curgeau neîncetat şi din care puteam să-mi îndestulez sufletul şi aspiraţiile.

Flăcările galbene ale voinţei mele neîmblânzite de a înţelege în ce mod trebuie să scot în evidenţă lumina unei cauzalităţi universale, purificate prin filtrul celor mai aspre raţionamente, se extindeau cu repeziciune în jurul meu. În fiecare lucru pe care îl atingeam sau îl vedeam, în fiecare plimbare pe care o făceam descopeream o nouă realitate care mă făcea tot mai curios, un nou continent, un aprig motiv de explorare. De parcă aş fi fost dominat de o formă de energie supremă care se propaga în toate fibrele fiinţei mele. Eram totalmente supus ei, ca un sclav care se supune ordinelor.

Simţeam că pot comunica la nivel energetic, non-verbal, cu toate lucrurile care-mi ieşeau în cale. Oglinda, aparatul de fotografiat, cărţile, tot ceea ce exista în jurul meu căpăta brusc viaţă, un nou înţeles, o nouă valenţă. Dar în special tot ceea ce era modern sărea în ajutorul meu. Datorită tehnologiei, totul în jur se transforma, prindea o nouă formă, totul se derula în noi coordonate, facilitând înţelegerea şi acceptarea necunoscutei din mine.

Leadership: Cât timp poţi să priveşti o fotografie de departe?

A nu reuşi să te menţii în contact cu tine însuţi, lucru vital în leadership, este ca şi cum ai continua să priveşti o fotografie de departe: nu vei reuşi să observi anumite detalii pe care le-ai vedea de aproape.

La fel ca în fotografie, în sfera dimensiunii psihologice şi spirituale a omului, un singur gând, o singură sforţare de moment pot da naştere unor forme definitive, unor instantanee reprezentative chiar inainte de producerea evenimentului propriu-zis.

Bine observa cineva: pe tărâmul explorării personale fecundaţia adevărată se produce totdeauna numai prin încrucişarea unei idei cu experienţa. Era de ajuns doar cel mai uşor impuls, pentru ca forţa creatoare să se manifeste, pentru ca experienţa mea să se îmbogăţească. Ca apoi ea să se descarce, ca la trecerea unui curent electric, şi mai intens, şi mai profund, în toată amploarea ei.

Am mers pe drumul de munte din faţa mea, efortul era tot mai mare, progresul lent, dar constant. Magia, locul de întâlnire a realului cu irealul, vârful cel mai înalt al artei de a crea noi forme de impact asupra fiinţei umane, trebuia cucerită. Controlată şi apărată. Lucrul

sporea din zi în zi şi se strângea tot mai mult în preajma mea ca o pădure, umbrindu-mi orice perspectivă. Era oare o iniţiativă lăudabilă? Era doar un strop de fericire, sau un mănunchi de dorinţe trecătoare? O pasiune arzătoare, un prilej de a evolua? Un efort benefic, sau doar o pierdere de timp?

Călătoria pe care o parcurgi spre aprofundarea cunoaşterii de sine este poza pe care fotograful nu o va face niciodată, dar pe care o "plăteşti" la fiecare tip de apariţie în lume când eşti pus în faţa reluărilor, a stop-cadrelor şi a zoom-ului.

Iar calitatea imaginii de sine pe care ţi-o creezi în această călătorie facilitează accesul la înţelegerea semnificaţiei pe care o are asimilarea experienţei de viaţă în generarea unei noi dimensiuni a deschiderii spre nou.

Într-un fel eram asemenea omului care preferă mai întâi să-şi găsească dragostea, întreţinând-o cu pasiunea cea mai arzătoare, şi abia după aia să facă bani cu nemiluita ca să nu-şi chinuiască cumva sufletul cu ideea că persoana de lângă el îl preferă numai pentru banii săi.

Doream să urc tot mai sus pe creasta ştiinţei, să pot acoperi mai întâi cu forţa magiei toate priveliştile care captează simţurile omeneşti, care zguduie trăirile cele mai fecunde. Apoi să întreţin toate emoţiile pozitive şi negative până în punctul în care orice necunoscută putea fi determinată. Dar fără să-mi chinuiesc cugetul, fără să fac uz de nicio formă de fals.

Leadership: Eşti chemat să atingi acea desăvârşire care dezvăluie esenţa a ceea ce ai învăţat şi trăit?

Celebrul scriitor rus, Lev Tolstoi, scria în memoriile sale: " *Ceea ce interesează cu deosebire nu e desăvârşirea la care ajunge cineva, ci felul cum se străduieşte să se desăvârşească.* "

Liderii de top se simt în mod deosebit vizaţi de aceste cuvinte. Ei sunt chemaţi să atingă, asemenea sculptorilor care imortalizează în bronz sau în piatră chipuri umane, acea desăvârşire care dezvăluie esenţa a ceea ce au învăţat şi trăit.

Magia pe care o declanşează o experienţă de tipul "learning by feeling and by direct perception" reprezintă aplicarea celor învăţate pe parcursul devenirii în temeiul unei convenţii prin care te angajezi să renunţi la ceea ce te ţine prins în mirajul unei false predestinări ca să descoperi o nouă realitate numită "Lumea mea".

De la "magie" la leadership, drumul dezvoltării şi perfecţionării este lung şi greu. Între aceste momente ale "creaţiei" in singurătate, când pârâiaşul subţire al manifestării potenţialului productiv şerpuieşte între bolovanii cei mai semeţi ai nesiguranţei, sau a lipsei unei direcţii clare, se desfăşoară o muncă nespus de anevoioasă, hotărâtoare pentru atingerea excelenţei.

Totul depinde de felul în care reuşeşti să întreţii aceste calităţi, virtuţi, valori, mici aranjamente de roluri şi de comportamente, astfel încât "magia" să nu se uzeze şi să se risipească în van. Iar alături de ele, fireşte, în cel mai înalt grad, ne interesează etica ta profesională, nivelul de cunoştinţe, condiţia lui de "magician" în lumina făcliei lui, a inspiraţiei, a gândirii, a comunicării, a responsabilităţii.

A asculta de îndrumarea vieţii înseamnă să ajungi la acea înălţime a manifestării propriei individualităţi în scopul realizării sinelui.

Dorința de a adânci, de a experimenta propriile dorințe și sentimente, te va ajuta să identifici scopul suprem în viață - de a fi de folos, onorabil, mărinimos, pentru a face diferenţa între ceea ce trăieşti la nivel interior şi ceea ce trăieşti la nivel de experienţă de învăţare acumulată pe parcursul drumului.

Realitatea din lumea subterană a omului aduce in câmpul atenţiei încercarea de căutare şi de găsire a unor răspunsuri la întrebarea cea mai veche, neelucidată încă pe deplin: *„ Cine sunt eu? "*

Ca să înţelegi complexitatea fiinţei umane, ca să ai o înrâurire asupra celor din jurul tău, mai întâi cunoaşte-te foarte bine pe tine însuţi.

Pentru un lider este absolut necesar să ştie să pătrundă în lumea interioară şi necunoscută a omului, să treacă de frontierele aparenţelor. Căci omul, această eternă necunoscută, care trebuie să fie descoperită, este imprevizibil şi poate, voluntar sau involuntar, să pericliteze orice... leadership.

Source: https://neculaifantanaru.com/realitatea-din-lumea-subterana-a-omului-II.html

Realitatea din lumea subterană a omului (I)

On Iunie 04, 2012

Stimulează-ţi performanţele psihologice prin raportarea la o cunoaştere fertilă, populată de caracteristicile cele mai semnificative ale fiinţei umane.

Dacă drumul acesta are un început, atunci trebuie să aibă şi un sfârşit, îmi ziceam cu o îngăduinţă forţată. Dar sfârşitul nu va fi curând, îmi repeta cu stăruinţă conştiinţa. Căci întunericul devenea tot mai clar, turnul înălţător al inspiraţiei acapara tot mai multe resurse de energie.

Eram prizonier într-o cameră fără ferestre, unde îmi construiam personajele asemenea unui fabricant de păpuşi vii care ştie să aprindă în ele acea scânteie miraculoasă, divină, dătătoare de viaţă, şi care cu puterea unui singur gând poate să le redea simţurile, să le răscolească trăirile aşa cum vântul scutură ramurile copacilor, să le dezlănţuiască, să le inunde într-un imens şuvoi de energie.

Fiecare firicel de sentiment, fiecare val de emoţie se înălţa cutezător, limpede, la un singur semn al voinţei mele. Mi se părea că pot să reglez orice schimbare în lumea neobosită, mereu incitantă, conturată de personajele mele nenumărate. Puteam să montez, să desfac, să repar cu fineţea unui ceasornicar întreg aparatul cugetării şi sensibilităţii lor - ceea ce îmi stârnea cea mai vie curiozitate faţă de esenţa naturii umane !

Leadership: În centrul simţirii tale stă trează acea calitate a conştiinţei de a trece dincolo de suprafaţa aparenţelor şi a discerne direcţia mişcării propriei formări?

Eram un bun observator, mintea mea înregistra automat totul din realitatea cotidiană, atât de precis, atât de minuţios, încât după o scurtă analiză puteam să împodobesc cu elemente obiective tot mai mult realitatea paralelă, a lumii fascinante a magiei care, ca şi iubirea, dădea sens existenţei mele.

Dacă Ulise singur s-a înapoiat din Hades, din lumea subpământeană a întunecimilor, eu mă adânceam tot mai mult în zona tumultoasă, plină de suişuri şi coborâşuri a sufletului şi psihicului uman. Să descopăr, să înţeleg însemnătatea acestor entităţi interdependente, dar după nişte legi mai puţin obişnuite, după nişte principii bine gândite care să-mi întregească totodată raţionamentul şi profunzimea simţirii.

Iar, la fel cum Ulise fusese însoţit de un zeu, eu eram însoţit de demonul cunoaşterii, principalul purtător de cuvânt al tuturor virtuţilor, marele fondator al impulsului pentru creaţie, în lumea accesibilă a imaginaţiei.

Abilitatea de a simţi se conturează prin debutul impulsului de creaţie într-un spaţiu închis în care simţurile îţi sunt răsfăţate de tentaţia de a face o comparaţie între între ceea ce se vede şi ceea ce se păstrează nevăzut.

Formarea mea începea din momentul dobândirii calităţii de observator şi se continua cu identificarea valorii momentului de corelare a artei cu creatorul ei. Receptarea unor noi idei şi concepţii despre propriul Ego, luau forma unei trăiri a originalităţi axate pe ceva pierdut sau durat, asemenea unui vis ce transportă imaginaţia în ţinuturi exotice, marcate de fascinaţia necunoscutului şi de magia depărtării de lume.

Să răzbat mai adânc decât psihologii în lumea subterană a omului. Să cuprind în întregime, ca într-o plasă de pescar, misterul naturii mele adevarate prin rascolirea acelor resurse sufletesti aflate mai curand in adormire decat in proprietatea unei realitati care nu este altceva decat o aparenta.

Să arunc momeala care produce cele mai înalte vibraţii şi să agăţ cele mai fine senzaţii şi percepţii - acesta era planul meu, ideea care stătea la baza creării unui alt sens al vietii, în lumea crepusculară a sufletului şi raţiunii unui personaj care se cere mereu reinventat.

Leadership: Îndeplineşti condiţia ca situarea ta în contextul unei închideri în viaţa privată să capete o formă prin care să fie percepută acea calitate a propriei firi pe care o ignoraseşi?

Cine poate cunoaşte mai bine tainele artei de a conduce, decât omul situat, prin înţelegerea bine fundamentată a naturii umane, prin aderarea sau respingerea tuturor factorilor de influenţă, pe o poziţie foarte înaltă a creaţiei şi maturităţii?

Dar de multe ori creaţia şi maturitatea sunt construcţii destinate staţionării într-o zonă "fără semnal" unde nimeni nu te poate contacta, dar din care poţi vedea totul de la înălţimea propriei experienţe de trăire şi de la înălţimea propriei închipuiri.

Ar greşi amarnic acela care s-ar gândi să vadă într-o casă izolată, într-un loc închis, doar un prilej de evadare din realitatea actuală, deoarece îi scapă prilejul de a-şi întemeia propria lume fantastică în mijlocul unei experienţe de tipul "learning by living deep în thought".

Ca un cititor prins în păienjenişul dramei romanului, silit să ia parte la frământările personajelor, liderul este necontenit prins în procesul de plăsmuire a acelei arte care face loc, în chip implicit, descoperirii sau reînnoirii trăirilor umane - plecând de la perceperea propriilor experienţe şi trăiri. El îşi stimulează performanţele psihologice prin raportarea la o cunoaştere fertilă, populată de acele aspecte ale realităţii extrase din terenul pustiu al propriei închisori imaginare.

A fi izolat într-un colţ de lume este conţinutul unui roman în care autorul se confesează pentru a se putea descifra mai bine, facilitând o detaliere a elementelor care îi compun caracterul.

Realitatea din lumea subterană a omului desemnează trăirile, emoţiile, gândurile şi aspiraţiile, pe care le integrezi în universul tău spiritual. Ca să înţelegi mai bine natura umană şi ca să-ţi extinzi orizontul de percepere a unor stări sufleteşti, trebuie să te integrezi într-o lume izolată din care să extragi cele mai relevante învăţăminte formate la rădăcina fiinţei tale.

Source: https://neculaifantanaru.com/realitatea-din-lumea-subterana-a-omului.html

Realitatea şi dublura ei imaginară

On Aprilie 28, 2014

Ajută-i pe ceilalţi să treacă dincolo de norii confuziei şi să ştie exact cu cine au de a face, construindu-ţi un alibi care să dea dreptate realismului cotidian credibil.

Totul părea a fi cuantificat statistic în viaţa mea, practic totul. Mai puţin acea nevoie împovărătoare de a mă ataşa de lumea ideilor pure, acoperită frecvent de o crustă fină de conştiinţă, căreia nu ştiam să-i calculez maximum de abstracţie posibil ce m-ar fi putut feri de jocul apropierii şi depărtării de vecinătatea fenomenelor provocatoare pentru ştiinţă. Era ca si cand aş fi facut parte dintr-un scenariu de Stephen King, trebuia să trăiesc o realitate pe care unii o consideră superficială sau preferă s-o ignore, în timp ce alţii o experimentează ca pe o sabie a lui Damocles, fără să-i înţeleagă simbolistica puterii, redată într-un mod aparte.

Încrezător, deveneam mai abil în evitarea ambiguităţilor dintre real şi imaginar, dar în acelaşi timp mă transformam într-un stăpânitor al inadmisibilului ştiinţific. Într-un furnizor de algoritmi complecşi cărora numai o scurtă nebunie, numai o utopie le-ar fi putut asigura împlementarea într-o manieră continuă. Dar, oare, corectă, mă întreb?

Ştiinţa este este dublul unei realităţi care depăşeşte imediatul unei vieţi ieşite din norma curentă, care te face să te simţi invincibil în pielea unui personaj născocit pe moment.

Nu-mi plăcea să mă gândesc la mine ca la un jongler al cifrelor, bazându-mi în mare parte existenţa pe locul unde m-aş situa din punct de vedere statistic, umbrit doar de o falsă dezbatere asupra valorii identităţii mele. Ci mai degrabă ca la o marionetă condusă de resortul ideilor de redefinire a ştiinţei, prin potriviri sau combinaţii neaşteptate.

Pentru orice altă mentalitate, ştiinţa mea întreagă era ca o rază de soare ce se strecoară printr-o crăpătură a stâncii. O estimare care ar fi putut, foarte bine, să fie inexactă, căci oferea anumite explicaţii privitoare la variaţia intrărilor de capital ştiinţific extern, dintr-o sursă de înţelegere superioară ca profunzime, într-un punct în care ceilalţi nu erau total de acord.

Căci această ştiinţă făcea lucrurile mult mai complicate şi mai greu de rezolvat. Pornind de la acest cumul de nelămuriri, mecanisme de generare a unor variabile aleatoare care îşi puteau pierde coordonatele prin izolare, asupra mea a început să atârne o bănuială ameninţătoare care tindea asimptotic către certitudine. Transformându-se mai târziu într-o atenţiune care mi-a întărit paşii spre reconstituirea şi reorientarea raţionamentelor.

Salvarea mea era să ezit uneori, să ies din bătaia soarelui, dar să nu renunţ la vis, chiar dacă părea o utopie.

Leadership: Aspiraţiile tale la un ideal de neatins probează vinovăţia ta în faţa lumii în ceea ce priveşte construirea unui scenariu în care trebuie să compari o entitate a gândirii prin interiorizarea acţiunilor reale, cu o reflectare a reacţiilor tale faţă de lumea înconjurătoare?

Meciurile deschise, în care echipele " *ştiinţă* " şi " *realitate* " se confruntă în mod frecvent în opera de artă a liderului, conduc la imposibilitatea formalizării totale a unei formule majoritare de înţelegere şi apreciere a ştiinţei sale, ultra-avansată, manifestată în studiul

teoriilor cu efect de constrângere sau influenţare, care să returneze o valoare adevărată, pozitivă.

Dar tocmai prin această contradicţie de idei, vise, opinii, aşteptări, orizonturi, care trădează o înţelegere fundamental diferită asupra lucrurilor, savantul se face într-un fel vinovat de acea "pată de lumină". De o prea mare integrare în leadership a unor noi surse de capital ştiinţific care nu se regăsesc în cuprinsul graniţelor de înţelegere ale celorlalţi oameni.

De aceea, fiecare savant are obligaţia de a-şi răscumpăra "vinovăţia" în faţa propriilor suporteri, probând o anumită inteligenţă, o anumită amprentă de identificare care să-i ateste calitatea, justificând apariţia unor noi elemente de dezvoltare, administrare şi popularizare a ştiinţei. Această inteligenţă are ca fundament construirea unui scenariu în care trebuie să compari o entitate a gândirii prin interiorizarea acţiunilor reale, cu o reflectare a reacţiilor tale faţă de lumea înconjurătoare.

Leadership: Îţi asumi responsabilitatea în ceea ce priveşte asigurarea livrării unui produs finit, din perspectivă a ceea ce eşti dispus să duci până la capăt fără să te încurci în mize prea mari?

O eroină a scriitoarei Anne Hebert spunea: " *Inutil să te amăgeşti. Într-o zi, realitatea şi dublura ei imaginară vor coincide. Confirmând toate temerile. Abolind orice limită. Spulberând orice alibi. Interzicând orice fugă. Vei fi declarat vinovat, în faţa lumii. Trebuie să ieşi imediat din lâncezeala asta. Să reduci visul la tăcere, înainte de a fi prea târziu. Să te scuturi bine de el, în lumină. Să te descotoroseşti de fantasme.* "

E un avertisment subtil, că ai o responsabilitate crescută în ceea ce priveşte asigurarea livrării unui produs finit, unui leadership real, conform normelor de calitate impuse de limitările celorlalţi oameni. Este atât de uşor să driblezi realitatea, dar e atât de greu pentru ceilalţi să treacă dincolo de norii confuziei şi să ştie exact cu cine au de a face.

Căci atunci când începi să te laşi condus de resortul ideilor de redefinire a ştiinţei, prin potriviri sau combinaţii neaşteptate, eşti tentat întotdeauna să trişezi, folosindu-te de mecanismele proprii de generare a unor variabile aleatoare care îşi pot pierde coordonatele prin izolare, adică neînţelese de nimeni. Fii dispus să duci până la capăt o acţiune fără să te încurci în mize prea mari, adică fără să faci din ştiinţă o cultură de consum sau o experienţă de joc captivantă, dar irealistă.

Ştiinţa este un produs finit, de mare calitate, numai dacă ştii să o transformi într-un scop a cărui împlinire nu presupune un câştig material. Miza cea mare a oamenilor este adesea câştigul financiar, dar pentru un creator inspirat adevăratul câştig îl constituie posibilitatea "produsului" de a fi util evoluţiei lumii.

Leadership: Asiguri aplicarea principiului: „totul se poate oricum, oricât, oriunde şi cu oricine", socotindu-te una cu suma sintetică a unor cunoştinţe referitoare la un anumit obiect de cercetare?

Consecinţa este lesne de dedus, devii asemenea unui actor sigur de reputaţia lui, care este pe de-a-ntregul prins în el însuşi şi doar se preface că joacă împreună cu partenerii de scenă. Această cufundare în tine însuţi, dialogând tacit cu leadershipul într-un limbaj pur ştiinţific, chiar dacă constituie incontestabil cea mai înaltă creaţie a geniului tău, are mari şanse să fie catalogată la prima mână drept individualism, sau vanitate ce doreşte să fie flatată, dar nu apreciată, o vanitate inconştientă de ridicolul în care se află.

E greşit să aplici criterii personale de selectare şi utilizare a cunoştinţelor, sau să le pui în faţa unui ideal de neatins pentru ceilalţi, căci ajungi să te transformi într-un stăpânitor al inadmisibilului ştiinţific, un formator al ambiguităţilor şi complexităţilor cărora numai un vis, numai o utopie le-ar putea aduce împlinirea. Iar o utopie exprimă îndepărtarea de diversitate, de realitate, pierderea oricărei coeziuni şi aplicarea principiului: *„ totul se poate oricum, oricât, oriunde şi cu oricine ”*.

Omul de ştiinţă se raportează, pe lângă actul de creaţie, la un singur obiect de cercetare: "Omul şi simbolurile lui în cursul evoluţiei lumii”.

Marea provocare a ştiinţei este destinată unei emancipări a gândirii prin prisma imaginii pe care o ai despre realitate, prin capacitatea ei de a face vizibile efectele unei integrări într-o poveste a cărei acțiune are loc în decorul creat de tine.

Realitatea şi dublura ei imaginară vizează integrarea leadershipului în existenţa cotidiană. Este frumos să visezi la stele şi la un cer senin, plin de vibraţii, dar nu poţi ajunge la ele dacă eşti inexact în raport cu faptele, în raport cu standardul admis în materie de felul cum percep alţii ştiinţa ta.

Pentru minţile firave a fi independent poate însemna a fi anormal, iar a fi anormal înseamnă de multe ori a fi detestat.

Source: https://neculaifantanaru.com/realitatea-si-dublura-ei-imaginara.html

Realitatea visului care merge până la capăt

On Aprilie 29, 2016

Formează-ţi o nouă identitate prin acapararea unui teritoriu obținut în lupta cu viața: nebunia de a te transpune într-o realitate în care tu ești visul.

Mă temeam de îndrăzneala grăbită de a atinge linia unui orizont nemărginit, ce-şi avea trasat cu fermitate sensul unei demonstraţii de tip tablou, o dovadă de regăsire a unui spirit de mare amplitudine, dincolo de jocul subtil al raţiunii numită credinţă. Grație unei teme care preocupa deopotrivă domeniul creației artistice și acela al științei, înţelegând exigenţele unei zone labirintice destul de tăinuită înţelegerii umane obişnuite, mi-am început căutarea a ceva spiritualizat: adevărul de dincolo de negări.

Cuvintele gândurilor mele răscolitoare, completându-se în planul ideilor înălţătoare ce-şi găseau o corespondenţă în faptul că înţelegerea ştiinţei şi a vieţii trebuie să se întemeieze prin manifestarea nebuniei, voiau să mă ţină undeva, la o semidistanţă neangajantă, îngăduitor apreciativă faţă de morile de vânt ce-mi stăteau în cale. Fiorul nebuniei era seducător şi frumos: un simbol al plăcerilor descoperite printr-o despărţire definitivă de adevărurile şi lucrurile care înlocuiau *la verità effettuale*.

Hamlet se prefăcea că nu-i în toate minţile, pentru a-şi permite o mai mare libertate de acţiune şi exprimare, ascunzându-şi totodată mai bine intenţiile. Să ne amintim cu recunoştinţă de magicienii lui Christopher Priest care îşi întrepătrundeau acoperirea, nevăzutele unde, energia, cunoştinţele şi experienţele prin fuziunea cu elementele de fantasy. Să pornim alături de Julio Murillo în căutarea îndepărtatului Shangri-La, fugind de condamnarea la moarte, doar pentru a înţelege o taină însemnată, o existenţă trecută sub tăcere pentru totdeauna.

Şi să luăm aminte de nebunia care ne pândeşte neîncetat, uşoară ca vântul serii de noapte târzie, unde nu există decât umbrele unor lumini vagi numite "un atunci dintr-o urmă a raţiunii", anunţând veşnicul purgatoriu al lui „se poate şi mai rău".

Leadership: Eşti atent la ceea ce adaugi experienţei tale de explorator al unor noi forme de exprimare vizuală, astfel încât să redai perfect începutul unei lumi noi din perspectiva a ceea ce înseamnă să trăieşti "labirintic" ?

Cea mai mare înţelepciune se apropie uşor de cea mai mare nebunie, contopindu-se printr-un somn prelungit, repetându-se la nesfârşit ca în jocul de lumină al unui miraj fantastic, fiind mai uşor de întreţinut printr-o experienţă nemărginită ce se împotriveşte ideii de a te trezi. Visul nu este un scop îndepărtat, ci o realitate a nebuniei.

Când încerci să te conectezi la o zonă mai puţin cunoscută, ca atunci când intri într-un labirint fără ieşire, dar atât de interesant construit că ţi-ai dori să-l străbaţi mereu indiferent de capcanele ce ţi se întind ici-colo, practic începi să te gândeşti la tine ca la compoziţia unui întreg de noţiuni esenţiale pentru interpretare sau pentru receptare. De fapt, a trăi labirintic înseamnă să te adânceşti în miezul unei enigme până când ajungi să fii fascninat de rezolvarea ei, dar în aşa fel încât să te simţi completat şi nu distras de lumea ce se desfăşoară în jurul tău.

Iar eu nu eram decât o unealtă a minţii de a se abandona în braţele unei construcţii ficţionale mai autentice şi mai consistente decât viaţa însăşi, pe circumferința unui cerc imaginar a cărui rază părea egală cu a optsprezecea parte din înălțimea unei coloane numită:

vigoarea interpretării unei experienţe ieşită din comun care produce un suflu inovator.

Cum evită creatorul nebunia care îl pândeşte neîncetat, adulmecată asemenea tămâii arse de un vrăjitor? Cum evită el acest spaţiu închis în care pot fi percepute toate rezonanţele unui apel la gloria unei nesfârşite perspective, asemenea unor petale de trandafiri decorative aruncate pe o alee plină de petale vii? Poate el oare să evite acţiunea de intrare într-o buclă Moebius, încât să nu fie rotit la infinit de o forţă centrifugă şi centripetă în direcţii diametral opuse?

Nu poate. Proiecţiile minţii lui sunt tot timpul în concurenţă pentru a dovedi realitatea lumii sale, a visului care merge până la capăt. Te vei aventura cu mine?

Leadership: Poți să contribui la perpetuarea unui vis prezent ca realitate alternativă într-un tablou al dublului tău demers de autocunoaştere, fără să te consideri versiunea extinsă a unei lumi care se restricţionează?

Dispoziția de a fi motivat de idei abstracte, detaşarea de o realitate fără viitor, este proprie vizionarului sau revelatorului unei gândiri axate pe sensuri, care resimte emoțiile pe care le stârnesc visurile sale.

Un asemenea om face cinste leadershipului nu atât pentru că încearcă să dea curs într-un mod ok nevoilor sale interioare, încercând conștient să deschidă mugurii unei filosofii sau unei libertăți de exprimare, asemenea lui Gandhi sau Martin Luther King. Ci prin faptul că se descoperă dintr-o altă perspectivă, aceea a unei exilări într-un spațiu întrețesut cu realitate și fantezie.

Vorba veche a înţelepţilor va sta tot timpul în picioare: *Trebuie să te pierzi înainte să te regăseşti* . Da, să te pierzi în spațiul unui vis, în contururile clare și mobile pe care le evocă viziunea ascensională a unui titan asupra vieții tale, într-o versiune de tip „Reacţie după stare". Titanul este alternativa ta de cunoaştere la un nivel superior, ce te învaţă în ce fel să-ţi schimbi modul de abordare al unei noi perspective, prin reconfigurarea dispoziţiei tale faţă de senzația că eşti reconectat la o altă lume.

Construirea unei noi identităţi începe din momentul unei posibile realizări a visului. Te poți redefini din perspectiva a ceea ce ești atunci când visezi sau din perspectiva a ceea ce ești atunci când te trezeşti.

Tabloul dublului tău demers de autocunoaştere este întregit de „nebunia" cu care te confrunți în încercarea de a accede la o înțelegere a existenței în raport cu şansa de a trăi visul în realitate. Iar a te considera versiunea extinsă a unei lumi care se restricţionează înseamnă să prelungeşti nebunia până a face din ea un element al interiorităţii sub forma exteriorităţii pe care chiar dacă busola ta morală nu-l aprobă, impetuozitatea creativă îl susţine.

Leadership: Poţi să te oglindești într-o conștiință superioară de forma unei strâmtori care se deschide mereu înspre un drum şerpuit, fără să te concentrezi asupra punctelor esenţiale ale existenţei ce se exercită ca şi constrângere relativă?

Dacă viața are urcuşul ei propriu, iar lumea din jur are spațiul ei privat, atunci realitatea pe care ți-o modelezi singur, printr-o așa numită trecere sau transformare în altă persoană, poate deveni un sentiment dominator ce străbate integral pragul provocării.

Iar cea mai mare provocare pe care mintea o identifică drept amplă materie de consum,

întotdeauna corespunzătoare fenomenelor asupra cărora experiența nu te poate instrui, este de a te forma și de a crede într-o conștiință superioară - dar de forma unei strâmtori.

Strâmtoarea este o zonă îngustă de legătură între două mari continente, unul care se remarcă printr-o mare diversitate de fenomene, altul care se depopulează și se divizează pe măsură ce încerci să stabileşti o legătură de durată.

Cine se dedică dezvoltării personale prin procesul de explorare a visului, prin transformarea raţiunii într-un drum şerpuit, într-o „rătăcire" de moment care să-i dea oarecum un câștig de cauză, acela riscă să nu mai iasă niciodată din această strâmtoare.

Ești propriul tău creator de vise, dar și cel care te doboară, în funcție de diametrele strâmtorii în care încadrezi. Iar punctele esenţiale ale existenţei ce se exercită ca şi constrângere relativă faţă de această strâmtoare sunt: concretul unei realităţi dure şi subiectivitatea unei conştiinţe înlănţuite în propriile replieri.

Întreg efortul creator al omului este îndreptat spre producerea unei realităţi necontradictorii, a lucrării minţii care să rămână drept un punct de reper pentru un parcurs existenţial reuşit, în vraja unor obscure solicitări ale Sinelui care se remarcă în contrast cu "Alter-Egoul" în cadrul unui proces de formare a identităţii.

Dacă vrei să mergi până la capăt cu visul tău mai întâi gândeşte-te că orice enigmă reprezintă o provocare, o mică nebunie, iar tu trebuie să te decizi să spui „Challenge Accepted".

Realitatea visului care merge până la capăt aparţine minţilor strălucite care dictează în cele din urmă şi definitiv. Minţi care nu acceptă să fie nişte existenţe trecute sub tăcere pentru totdeauna, fiind de multe ori percepute drept o taină însemnată pe care nicio rațiune nu o pătrunde.

Leadershipul este șansa ideală de a da curs formării unei noi identităţi, printr-o despărţire definitivă de adevărurile şi lucrurile care înlocuiesc *la verità effettuale* , prin acapararea unui teritoriu obținut în lupta cu viața: nebunia de a te transpune într-o realitate în care tu ești visul.

Vei mai putea oare să te împotriveşti ideii de a te trezi?

Source: https://neculaifantanaru.com/realitatea-visului-care-merge-pana-la-capat.html

Realizarea unor relaţii aparte a spectacolului cu spectatorii

On Decembrie 14, 2012

Sincronizarea perfectă între regie și expresia artistică este crucială pentru a obține o interpretare corectă a viziunii, pe linia unei rezonanțe profunde cu marele suflet colectiv.

Întreaga operă wagneriană – a cărei reducţie de pian o găsim adnotata de mâna lui Eisenstein – este trecută prin filtrul viziunii grandioase a regizorului. Ridicându-se prin expresia regizorală la dimensiunile hiperbolice ale mitului wagnerian, Eisenstein compune o mizanscenă monumentală, în perfect acord cu muzica operei. Decorul realizat după schiţele sale, însoţeşte în dinamica sa – munţii se ridică sau se prăbuşesc, de pildă – gesturile şi acţiunile personajelor, ca şi costumele, schiţate tot de el, subliniază ideile sale regizorale.

Corul este integrat organic, în formule originale, materialului dramatic al libretului pe care Eisenstein îl transpune – în sensul cel mai pur al cuvântului – pe scenă. Corul, prin mişcare şi chiar prin costumaţie, participă la acţiune, devenind expresia gândului sau sentimentului câte unui personaj, fiind uneori ecoul unui sentiment, alteori reacţia împotriva lui.

De fapt, regizorul Serghei Eisenstein încearcă realizarea unor relaţii aparte a spectacolului cu spectatorii. De data aceasta nu prin mijloacele folosite în tinereţe în teatru, ci prin inedite compoziţii de spaţiu, sunet şi lumină.

Leadership: Poți folosi spontaneitatea demersului tău creator pentru a accesa rapid "reacțiile" spectatorilor prin integrarea trăsăturilor generalizate ale decorurilor și mijloacelor artistice?

Structurile de informaţii trecute prin filtrul viziunii unui regizor sunt esențiale pentru organizarea eficientă a unei compoziţii în care sunetul şi lumina se întrepătrund. De exemplu, decorul şi mijloacele artistice sunt utilizate frecvent pentru accesarea rapidă a "reacţiilor" spectatorilor care urmăresc un spectacol al sentimentelor şi al gesturilor interioare. Ca dramaturg, totodată, regizorul se face cunoscut prin piesele ce se înscriu în viziunea operelor postmoderniste. Instrumentele – formule şi reguli întrebuinţate în compoziţia scenariului, sunt gândite pas cu pas pentru crearea dialogurilor şi a afectelor de scenă, iar eficiența lor este măsurată prin complexitatea temporală, schimbătoare, a decorurilor.

Regizorii trebuie să înțeleagă profund aceste concepte pentru a dezvolta creații cinematografice robuste și performanţe pentru realizarea unor relații aparte a spectacolului cu spectatorii. La fel ca în informatică, testarea și debugging-ul sunt, de asemenea, procese critice în ciclul de viață al dezvoltării unei compoziții cinematografice, asigurând că forma și conținutul povestirii funcționează corect și fără erori prin intermediul imaginilor în mișcare.

Leadership: Ai încercat vreodată să surprinzi starea emoțională a celor din jur printr-o schimbare permanentă a decorurilor, care se succed cu repeziciune, evitând totodată capcana compozițiilor neautentice?

Aşadar, fiziologia spectacolului este esențială pentru înțelegerea funcționării operei cinematografice și a scenei. De exemplu, mizanscena monumentală, care include decorul și costumele, transportă ideile regizorului către toate gesturile și acțiunile personajelor. Expresia regizorală și dimensiunile hiperbolice sunt reglate de către filtrul viziunii grandioase și pot fi influențate de diverși factori, inclusiv de dinamica muzicii operei și de starea emoțională a spectatorilor. Testele diagnostice, precum ecoul unui sentiment și reacția împotriva sentimentului, sunt folosite pentru a evalua sănătatea spectacolului și pentru a detecta

anomalii în compozițiile de spațiu, sunet și lumină.

Totodată, interpretarea corectă a expresiei regizorale și a dimensiunilor hiperbolice ale montării poate dezvălui eventuale anomalii sau dezechilibre în aranjamentele scenice, partiturile vocale și efectele de lumini, la fel cum programatorii trebuie să depisteze erorile și defectele din codul sursă al aplicațiilor. Aceste analize complexe conturează un "plan de tratament" artistic, îmbunătățind coerența și impactul vizual-auditiv al spectacolului.

La fel ca în dezvoltarea software, unde managerii monitorizează progresul proiectului, evaluarea constantă a gesturilor și acțiunilor interpretate de actori asigură consistența artistică și profunzimea generală a performanței. Semnificațiile simbolice, intențiile personajelor și continuitatea narativă sunt transmise prin aceste elemente cheie.

În cele din urmă, sincronizarea perfectă între viziunea regizorală și expresia artistică a tuturor componentelor - de la decor la interpretare - contribuie la o rezonanță emoțională profundă cu publicul, oferind o experiență de operă unică și memorabilă. Asemenea deploymentului unui software finalizat către utilizatori, spectacolul reprezintă produsul final al colaborării întregii echipe creative, aliniat armonios cu concepția inițială a regizorului.

Compoziția unei creații artistice se măsoară prin complexitatea temporală și schimbătoare a decorurilor, integrând doar elementele esențiale percepute de spectatori ca un fel de armonie vizuală și emoțională.

Realizarea unor relații aparte a spectacolului cu spectatorii se bazează pe următoarea concluzie: *"Este esențial să recunoști importanța proceselor de testare și debugging în ciclul de viață al dezvoltării unei compoziții, permiţând astfel detectarea anomaliilor în imaginile în mișcare."*

Mai mult decât atât, aceste relații speciale se întăresc prin înțelegerea profundă a modului în care testarea și debugging-ul contribuie la rafinarea și perfecționarea compoziției, asigurând astfel o experiență vizuală și emoțională coerentă și captivantă pentru spectatori.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/realizarea-unor-relatii-aparte-a-spectacolului-cu-spectatorii.ht

Reconstituirea personalităţii reflectată în dublul ei

On August 04, 2021

Fii capabil să-ţi înţelegi mintea şi trăirile din prisma a ceea ce observă ochii unui artist care se hrăneşte cu seva creaţiei.

Dacă în timpul şcolii şi în timpul liceului am citit şi recitit cu plăcere o singură carte, "Basmele" lui Wilhelm Hauff, este pentru că această carte reprezintă singura sursă de cunoaştere din care am învăţat tot ce ştiu. Absolut tot ce ştiu. Despre simboluri, taine şi spiritualitate. Şi nimeni altcineva n-a ştiut să vadă printre rândurile ei, ceea ce sufletul meu a reuşit să vadă în spatele a ceea ce uneşte o lume de alta: virtutea de a pătrunde toate lucrurile care există și care se petrec odată cu ele.

Uneori mă reîntorc la această minunată carte de basme, uitând parcă toate celelalte cărţi, şi mă descopăr reinventat sub bagheta aceluiaşi Wilhelm Hauff, care m-a făcut să devin unul cu el însuşi. Iar dacă aş avea ceva important de spus, într-o singură capodoperă a reflectării asupra sinelui, n-aş putea s-o spun decât în acelaşi chip în care a procedat Wilhelm Hauff:

"Sunt doar un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa. Aparţin tuturor, îmi aparţin mie însumi, dar nu aparţin nici unei şcoli... Nu simt deasupra mea niciun stăpân sau dascăl căruia să-i datorez supunere, în afara legilor eterne ale binelui şi frumosului, spre care tind, chiar şi aşa, într-o manieră nedesăvârşită.

Se prea poate să nu fiu în stare să ţin forma departe de influenţa timpului, dar spiritul îmi va rămâne negoethean, netieckean, neschlegelean şi nemăsluit."

Leadership: Obiectul creaţiei tale este o existenţă bine documentată, mediată de eul creator aflat în solidaritate profundă cu acea conştiinţă a unei realităţi care nu a fost descifrată pe deplin în toate consecinţele ei?

La foarte mare preţuire au fost frazele simple, dar pline de înţelesuri duble, personificări şi metafore, care au permis conştiinţei artistului din mine să perceapă miraculoasa plăsmuire a unei opere de artă, fapt echivalent cu studiul unei forme de infinitate care izvorăşte din conştiinţa Creatorului omniscient. Să nu uităm, totodată, că fiecare înţeles ascuns pe care Wilhelm Hauff îl plăsmuieşte în opera sa are la bază repetarea unui cuvânt, figură de stil bazată pe polisemie și omonimie.

Cred că am avut de-a face cu maestrul unei arte narative realiste, dar purtând amprenta diversității și universalității mitului care absoarbe acele raporturi abstracte dintre realităţi, acţionând cu o spontaneitate nealterată spre elaborarea tehnicii unei arte ce pune în valoare marile atuuri ale adevăratei poetici plastice. Într-adevar, nu este vorba despre poezie, ci despre un scris poetic care ascunde, la fel ca şi limbajul picturii, un anumit fenomen de cauzalitate, o relație de tip cauză-efect, dar şi un fenomen de răsturnare a opticii obişnuite asupra realităţii.

Pe acelaşi plan de răsturnare a concepţiilor obişnuite despre realitate se desfăşoară toată efervescenţa creativă a artiştilor. Acest lucru mi-a permis să ajung la acea conştiinţă a unei realităţi ce există dincolo de aparenţe, fapt care în orice basm pivotează între candoare și deghizare, între raritate, alegeri și interacțiuni, între personaje şi propria lor conştiinţă (întruchipată în rol de judecător).

Fiecare operă de artă trebuie să aibă o structură de conectare între ceea ce se arată şi ceea ce este ascuns.

Pe scurt, consecinţele realităţii pe care o reflectă opera lui Wilhelm Hauff se pot vedea numai într-o imagine în care îţi recunoşti deopotrivă slăbiciunile şi puterile, în care îţi manifeşti deschis talentele, îţi admiţi imperfecţiunile şi îţi admiri măreţia.

Iar leadershipul poate face obiectul unei creaţii personale de excepţie dacă şi numai dacă realitatea pe care o construieşti prin gândurile, prin convingerile, prin stările sufleteşti şi prin faptele tale, devine începutul unei călătorii spirituale: eternitatea, infinitul, unitatea, întregirea, continuarea ciclurilor de renaştere şi reînnoire.

Oricărei mari creaţii i se poate atribui proiectarea unei stări sufleteşti a cărei sferă este mult mai largă decât aria funcţiilor intelectuale. Iar constatarea neaşteptată pe care o însufleţeşte orizontul exprimării artistice prin simboluri şi alegorii, întrezărit prin aluzii şi trimiteri la diverse repere de comparaţie, porneşte de la faptul că dincolo de pragul realităţii comune se află o punte invizibilă între două lumi, între cer şi pământ.

Creatorul genial al operei de artă reacţionează întocmai ca şi omul obişnuit atunci când se găseşte în faţa unui tablou puţin încărcat şi al cărui subiect nu ii este familiar: rămâne uimit de admiraţie la vederea splendorii lumeşti şi seculare.

Reconstituirea personalităţii reflectată în dublul ei sugerează apropierea dintre un artist şi creaţia lui, chiar şi atunci când ochii privitorului rămân surprinşi de asemănarea dintre "ceea ce se vede la prima vedere" şi "ceea ce se ascunde în vedere".

Ochii unui artist adevărat văd întotdeauna un simbol acolo unde alţii văd doar o banalitate sau o confuzie. Tu eşti capabil să vezi similitudini acolo unde alţii văd doar deosebiri? Eşti capabil să legi evenimentele creativ, bazându-te pe observarea unor conexiuni semnificative?

Source: https://neculaifantanaru.com/reconstituirea-personalitatii-reflectata-in-dublul-ei.html

Reducţia eului la nivelul privirii pe care o avem asupra realului

On August 09, 2021

Ceea ce vezi în mintea ta are la bază tot ceea ce ai perceput ca fiind o altă treaptă către un nivel de înţelegere mai profund al sinelui tău.

Am fost sâmbătă la concursul de running "Hit The Egg" din Vatra Dornei. Aş mai merge o dată, chiar dacă imediat după concurs am spus că nu voi mai merge niciodată. Primii 10 km au fost o nebunie totală, fiindcă şi nebunia are câteodată un preţ care se numeşte *"Altitudine 1600 metri"*, adică 10 km urcare abruptă. Şi în timp ce majoritatea concurenţilor urcau dealul abrupt în şir indian, cu paşi mici, apropiaţi, şi eu încercând să ţin pasul cu cei mai buni, mi-am dat frâu liber imaginaţiei, îndrăznind pentru o clipă să rescriu regulile unui urcuş cu peripeţii.

Primul gest al manifestării imaginaţiei este să surprindă intangibilul unei realităţi bazată pe nişte fapte de necontestat, dar totuşi mult prea exterioare în ce priveşte adevăratul sens al lucrurilor. Ce vreau să spun este că, în acel moment, gândurile îmi înălţau inspiraţia spre redescoperirea propriei persoane pusă în ipostaza unui regizor capabil să controleze foarte bine ceea ce se întâmplă, pentru a putea conduce schimbarea în direcţia unei noutăţi totale, având în faţă o provocare de neuitat.

În filmul ce se derula în mintea mea încercam să văd dacă nu cumva acolo unde oamenii nu pot genera revoluţii tehnice ale cunoaşterii, se naşte o anumită tensiune de natură să instaleze o stare de moment care se evaporă în scurt timp. Or la fel cum pictorul oferă publicului o perspectivă asupra realității determinată nu doar de propria viziune, ci și de curentul artistic, tot aşa regizorul poate să construiască o perspectivă care îl condamnă sau îl elogiază pe erou în funcţie de ceea ce-l "răneşte" mai mult: incapacitatea de a se împăca cu eşecul.

Leadership: Modalitatea în care concepi imaginea de interpretare a unei realităţi faptice, se naşte din posibilitatea de interpretare a unei situaţii în care jocul de rol este exprimarea spontană a unei poveşti adevărate?

Imaginaţia mea a ajuns până acolo încât m-am văzut actorul principal într-un film în care acţiunea plana între real şi fabulos, toţi concurenţii urcând fără să ştie ce-i aşteaptă în vârf şi, în acelaşi timp, fără să ştie că au totul la îndemână pentru a se distra. Iar un asemenea actor principal, jucându-şi rolul aparte, ştie să strălucească, ştie să sugereze însemnătatea plină de naturaleţe a personajului său chiar şi atunci când vine vorba de ceva la fel de aparent necontrolat ca senzaţia de irealitate.

Altfel spus, filmul pe care imaginaţia mea îl developa ajungea la esenţa existenţei unei versiuni concurente a adevărului care se dorește a fi literalmente o revelație a naturii realității unei fiinţe care devine invizibilă din cauza caracterului absolut şi infinit al spaţiului din eternitatea timpului. De altfel, prezenţa mea în spaţiul simbolic al imaginaţiei părea să fie conceput mai degrabă ca un "plin", ca o concretizare a unei imagini de scenă, decât ca un "gol" atribuit unei profunzimi figurate.

Şi uite aşa am ajuns regizor, nu prin găsirea unor unghiuri potrivite de filmare, ci redând spectacolul unei urcări abrupte printr-un unghi de receptivitate diferit, prin prisma unei imaginaţii care rescrie realitatea prin efectul de martor, în termeni de anumite experienţe fulminante sau de condiţionări subite, pentru a o face să corespundă emoțiilor trăite de un personaj de poveste.

Leadership: Poţi să te raportezi la experienţa vizuală dintr-o perspectivă de înălţime auctorială care te poate ajuta să descoperi partea de plus-valoare pe care o poate aduce modificarea percepţiei propriei persoane la nivelul interacţiunii cu cei din jur?

Rolul pe care l-am jucat în propriul meu film, inspirat din realitate, a fost acela de a-mi trezi toate simţurile, spunându-mi că nu trebuie să iau şi să consum o varietate de momente numai cu privirea, ci să încerc să îmbin o poveste captivantă cu un un alt simţ, ascuns, al amintirilor, al legendelor vii, al gândurilor secrete, al imaginilor cu iz de senzaţional, al nostalgiilor de-o viaţă.

Pe bună seamă, imaginarul este suferinţa unei despărţiri de realitate, dar în acelaşi timp indică o schimbare a percepţiei despre ce înseamnă o lume care se ghidează după principiul "ceea ce vezi în mintea ta (adică nu în mod direct cu ochii) are la bază tot ceea ce ai perceput ca fiind o o altă treaptă către un nivel de înţelegere mai profund al sinelui tău".

Or acest fapt se asociază cu ivirea unui punct de vedere exprimat de John Fowles în cunoscutul roman "Daniel Martin":

"Am mai avut această experienţă, dar nu s-a mai repetat cu aceeaşi intensitate. Este foarte straniu, ca o întrerupere a timpului. Timpul încetează să mai existe pentru un interval scurt. Simţi că nu eşti nici cel care a pictat fresca nici tu, arheologul modern. Dacă eşti ceva, eşti pictura însăşi. Mă iertaţi că trebuie să mă exprim prin metaforă, nu găsesc alte cuvinte. Exişti, dar nu în timp. Ai fost acolo dintotdeauna. Fără trecut său viitor. Datele din istorie, cronologie sunt paravane ca cele de care vorbeam adineauri."

Există versiuni concurente ale adevărului exprimat de John Fowles, dar cea mai importantă este aceea că orice experienţă pe care o trăim, o trăim prin însăşi felul în care privim lucrurile în încercarea de a deveni una cu ele, într-o realitate a cãrei acceptare şi înţelegere ne ancorează într-un spaţiu ambivalent: al creaţiei şi al alterităţii.

Partea de plus-valoare pe care o poate aduce modificarea percepţiei propriei persoane la nivelul interacţiunii cu cei din jur este dată de capacitatea ta de a experimenta anumite situaţii din punct de vedere al modului cum controlezi experienţa realităţii, astfel încât aceasta să capete un sens aparte în mintea ta, dar şi în mintea celor din jur.

Deci, partea de plus-valoare coincide cu imaginaţia regizorului. Ea se referă la acea capacitate de care numai tu poţi să dai dovadă într-un moment în care nimeni nu se asteaptă, adică atunci când realitatea oglindeşte filmul pe care tu ţi l-ai făcut în cap.

Reducţia eului la nivelul privirii pe care o avem asupra realului se poate corela cu experienţa de cunoaştere a realităţii din prisma unui intelect care intuieşte întreguri şi poate vedea particularităţi în necesitatea lor.

Aşa cum un artist poate să realizeze printr-un mic şi neînsemnat desen ceva mai important decât realizează altul într-o mare pictură, tot aşa şi eu am putut să exist într-o realitate în care nu există o graniţă între figurativ şi simbolic, sau mai bine zis într-o poveste de viaţă în care nu mai ştiu care este personajul cu adevărat important: cel din film sau cel real?

Source: https://neculaifantanaru.com/reductia-eului-la-nivelul-privirii-pe-care-o-avem-asupra-realu

Reducţia la esenţă

On Ianuarie 24, 2016

Gândește-te înainte de toate la ce nu trebuie să arăți lumii, încât să devină clar ce anume trebuie să arăți.

În opera sa, Eisenstein vede totul în proporţii gigantice, cosmice şi în legătură cu aceasta este şi ceea ce numeşte chiar el "lipsa de omenie a sistemului de imagini groaznice" (deşi această obsesie a cruzimilor trebuie să aibă şi o altă explicaţie). Mărturiseşte că interesul său în cercetarea fenomenelor se stinge îndată ce lucrurile ajung la pragul stadiului de dezvoltare omenesc îngust.

El se află mereu undeva, la nivelul păianjenului înţelept. De aceea, de pildă, tema care revine constant în opera sa, aceea a răzbunării, este văzută printr-o optică aparte: răzbunarea este, pur şi simplu, o reacţie, ca o anexă parţială a legii generale a egalităţii acţiunii, ca rezistenţa care dictează pendulului mişcarea de oscilare.

*Eisenstein urmăreşte totdeauna în filmele sale reducţia la esenţă. Obişnuia să spună în glumă că regizorul este dator să se gândească înainte de toate la ce nu trebuie să arate şi atunci îi va deveni clar ce anume trebuie să arate. Urmărind filmele sale, vom constata - de exemplu - o esenţializare simbolică prin prezenţa permanentă a celor trei elemente de bază: apa, focul şi pământul. **

Leadership: Interesul tău în cercetarea fenomenelor se stinge îndată ce lucrurile ajung la pragul stadiului de dezvoltare îngust, din perspectiva unei imagini care nu se potriveşte în realizarea unei creaţii unice?

Cine reușește să parcurgă întreaga evoluție a raportului dintre știință și filosofie, tehnologie și societate, va aborda tema propriei creaţii cu o stare de ură, de ostilitate, sau cu o atitudine de condamnare, care creează un zid gros între ceea ce încearcă să surprindă și ceea ce trebuie să dovedească. Dar zidul se poate transforma într-o oglindă dacă știi ce trebuie să abordezi. Imaginea pe care o surprinzi în mod obiectiv, în diferite aspecte ale vieţii tale, este tema care va reveni constant în creaţia ta.

Leadershipul, orientat spre reprezentarea expansiunii unicităţii individului, trebuie să valorifice interesul în cercetarea fenomenelor de noutate, definite prin prezenţa permanentă a unor elemente de bază. Iar acest interes nu trebuie să se stingă îndată ce lucrurile ajung la pragul stadiului de dezvoltare îngust, adică până la epuizarea posibilităților de reconfigurare a unor așteptări legate de o realitate pe care numai tu o poți înţelege. Ci trebuie amplificat continuu prin combinarea elementelor de bază la o anumită instanţă de context.

Meritul principal al unei opere reușite îi aparține regizorului pentru faptul că sistemul de convingeri, sintetizat într-o temă care se vrea esenţa unei idei originale, sau a unei realităţi anume dorite întru manifestare, asigură atingerea unei stări de perfecţiune care îl poate ajuta să facă faţă cerinţelor de demonstrabilitate a unor teorii și adevăruri personale. Gândeşte-te înainte de toate la ce nu trebuie să arăţi lumii, apoi vei găsi motivul principal din spatele temei pe care trebuie s-o utilizezi în jurul imaginii care trebuie inserată în mintea celorlalţi.

Dacă vrei să devii un lider excelent, învaţă să joci rolul unui regizor. Gândește-te înainte de toate la ce nu trebuie să arăți lumii, elimină toate componentele realităţii cunoscute, astfel încât să creezi un subiect particular de dezbătut. În același timp învaţă să vezi totul în proporţii gigantice, adică dintr-o optică aparte, atribuind fiecărui aspect o mai pronunţată

semnificaţie personală pe care să o aduci constant în atenție.

Leadershipul este semnificaţia pe care o atribui unei creaţii al cărei subiect principal nu-l constituie doar libertatea de expresie, ci mai ales esenţializarea unei idei care prinde contur după ani şi ani, declanşând un adevărat fenomen numit: "o amplificare a ceea ce este în tine".

Reducţia la esenţă sugerează acea obţinere a clarităţii în abordarea unui anumit subiect de scenariu, prezentat sub forma unei constatări surprinzătoare.

Un regizor excelent reușește să arate lumii reacția sa de tipul „Doar eu ştiu asta” în direcția a ceea ce vrea să schimbe, sau în direcţia a ceea ce reprezintă esenţa tuturor realizărilor sale, printr-o evidenţiere particulară a ideilor şi trăirilor sale.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Reflecţii despre leadership

On Martie 23, 2008

Acceptă realitatea înainte de a te concentra asupra lucrurilor pe care crezi că le cunoşti.

Uitaţi părerea mea. Excelenţa în leadership se obţine numai dacă accepţi schimbarea, liber şi nesilit de nimeni. Este ca o necesitate imperioasă a prezentului şi a viitorului. Lumea, cerinţele, sunt într-o permanentă schimbare şi deci trebuie să fii capabil să fii în pas cu ele. Vreau să spun că trebuie să fim permanent dispuşi să ne luăm avântul spre automotivare, spre ideal şi spre originalitate, ca să ne schimbăm mentalitatea şi ca să fim în pas cu lumea şi cu vremurile.

Degeaba înţelegi leadershipul, dacă nu ştii să te foloseşti cu înţelepciune de esenţa lui. Esenţa leadershipului se manifestă prin deciziile pe care le iei ori de câte ori interacţionezi cu ceilalţi oameni, dar şi ori de câte ori îţi educi propriul sine, stocând şi analizând cele mai noi particularităţi din care se constituie natura umană. Nu degeaba am spus de nenumărate ori în seminariile mele că liderul, înainte de a trece în fruntea oamenilor şi de a-i ghida spre o direcţie benefică amândurora, trebuie să-şi descopere propriile valori, propriul sine, să încerce să-şi combată constant imperfecţiunile până ce ajunge la acel nivel în care rezultatele şi performanţele i se îmbunătăţesc.

Dincolo de autocunoaştere, o altă trăsătură caracteristică liderilor este faptul că ei sunt în permanenţă deschişi la nou, se supun regulilor şi îşi asumă doar riscuri calculate. Atenţie, e vorba de regulile de "interior", de circuitul pe care aceste riscuri le urmează pentru ca desăvârşirea liderului să fie deplină.

Să adaug faptul că liderii cei mai buni au un grad crescut de încredere în sine, încredere ce se plăsmuieşte pe curăţarea şi uniformizarea năzuinţelor lor (dând voce trăirilor lor) - ceea ce, de multe ori, îi face să devină mai agreabili şi să accepte mai uşor un eşec sau o opinie contradictorie. Diverse studii au mai arătat ceva important - un interes crescut faţă de statusul lor emoţional şi moral, faţă de felul în care sunt văzuţi, faţă de felul în care se percep pe ei înşişi. Un lider excelent, spre exemplu, nu-şi va dori să aibă maşina cea mai scumpă şi casa cea mai mare, ci cât mai mulţi oameni care să-l urmeze.

Leadership: Valorile cu care se mândreşte personalitatea ta pot să influenţeze deciziile necesare pentru o eventuală ajustare a trăirilor imperative care pot aduce ascensiuni incredibile?

Valorile sunt importante pentru liderii tuturor companiilor din lume, de la cea mai mică – la cea mai mare, fiind deosebit de edificatoare. Spre exemplu, cum bine remarca cineva, femeile manager tind să fie altruiste, mai conservatoare şi nu în puţine cazuri îşi bazează deciziile de afaceri pe intuiţie. Bărbaţii, însă, sunt mult mai pragmatici, rezultatele imediate îi preocupă cel mai mult, discută numai de termeni băneşti şi aproape întotdeauna pun afacerile înaintea vieţii personale - "asta îi va face pe acţionari să-i iubească pe lideri, însă trebuie să aibă grijă ca angajaţii să nu ajungă să-şi urască liderii".

Valoarea ta personală şi profesională izvorăşte din adâncimea propriei tale fiinţe. Prin asta mă refer la amploarea pe care o capătă încrederea ta în ceea ce te defineşte, în credinţa şi voinţa noastră atunci când îţi exersezi abilităţile şi îţi verifici competenţele. Poţi să împiedici procesul de eroziune a potenţialului tău creând un impact pozitiv asupra acţiunilor proprii.

Ca să atingi excelenţa în leadership, ca să devii un performer, caută să descoperi ceea ce li

se potriveşte mai bine oamenilor, foloseşte-ţi influenţa pentru a inspira valoare organizaţiei tale. Implicarea ta în activităţi de cunoaştere a oamenilor, înseamnă un fapt pozitiv. Şi găsesc că este foarte bine atunci când pui în evidenţă, cu orice prilej, valorile care fac obiectul leadershipului tău, atunci când îţi expui preocuparea faţă de ceea ce te defineşte, faţă de ceea ce gândeşti, faţă de ceea ce te doare sau te bucură.

Ascensiunea incredibilă a unui lider poate să însemne trecerea omului de la imperfecţiune la desăvârşire, sau trecerea de la un rol neînsemnat - la altul foarte important.

Dar, în acelaşi timp, trebuie să-ţi opreşti atenţia asupra acelor erori de conştiinţă, asupra acelor elemente pur personale, iraţionale, emoţionale care şi-au pus amprenta asupra realităţii vieţii tale (precum durerea, tristeţea, ura, frica, etc.) şi să înlături trăirile care te pot duce la o "paralizie" emoţională. Odată ce acestea îţi inundă existenţa, nu mai poţi fi decât foarte greu schimbat. Leadershipul este ca un măr care trebuie să fie frumos pe dinafară, matur şi sănătos în interior – dar un măr care nu se usucă odată cu schimbarea anotimpurilor şi a climei, ci continuă să rodească. Acest lucru este posibil numai dacă oamenii din jur îl îngrijesc şi-i asigură toate condiţiile optime de rodire.

Întrebarea care a adresat-o odată marele expert în domeniul conducerii, John Maxwell, este aceasta: *"Eşti compatibil prin felul de a gândi cu organizaţia şi felul tău de conducere?"* Dacă răspunsul este nu, nici nu te mai gândi să îndeplineşti rolul de mentor. Căci, ca să fii excelent în leadership, trebuie să existe compatibilitate cu ceilalţi oameni.

Niciun fel de instruire din lumea asta nu va face din tine tipul de lider pe care îl vor oamenii şi de care au într-adevăr nevoie. Înzestrarea ta cu acele calităţi acceptate şi dorite de oameni, cere angajare. Este nevoie de timp şi de efort din partea ta. Cu cât drumul înzestrării tale este mai lung şi mai greu, cu atât va da roade pe termen lung.

Rolul unui lider este de îndrumător al acelor oameni care l-au ales. În baza cunoaşterii profunde a naturii umane şi mai ales a acelora pe care îi reprezintă, trebuie să ştie să-i îndrume pe drumul cel mai bun spre atingerea ţelului comun, prin modalitatea unanim acceptată (şi în concordanţă cu cerinţele şi standardele impuse de prezent).

Un lider care doreşte să atingă excelenţa îndrumă oamenii pe acelaşi drum spre atingerea performanţei şi excelenţei, şi categoric nu poate fi un...."Gică Contra"... dar nici un ... "Dorel de România"... (un om care strică azi ce-a făcut ieri, şi care repară azi ce va strica mâine). Nu uita: Degeaba înţelegi leadershipul, dacă nu ştii să te foloseşti cu înţelepciune de esenţa lui.

Leadershipul vizează atingerea unui scop măreţ, îndeplinind rolul de autoritate în situaţiile în care sunt identificate evenimente care dovedesc existenţa unor incidente la nivel de gestionare a unor situaţii de urgenţă.

Reflecţii despre leadership poţi extrage din orice eveniment aleator, din orice situaţie care te pune pe gânduri referitor la felul cum trebuie să gestionezi inteligent evoluţia fenomenelor incerte care pot să determine o pierdere excesivă de susţinere din partea oamenilor.

Source: https://neculaifantanaru.com/reflectii-despre-leadership.html

Reflexia privirii mele spre cele înalte

On Iunie 12, 2022

Ceea ce vezi la tine însuţi este ceea ce ochiul surprinde la o imagine simbol cu efect de creare a profunzimii în existenţa ta.

Privesc cerul, de culoarea albastru-ciel, după ce mintea mi s-a îmbibat cu zâmbetul soarelui. Ştiu că trebuie să fac o schimbare în toate, bănuiesc acest lucru, conştiinţa îmi cere asta iar sufletul îmi porunceşte, dar nu înainte să fiu una cu cerul, nu înainte să mă bucur de culoarea lui. Un fel de calm, luminos şi răbdător, stăruie înaintea ochilor mei care nu se mai satură de culoarea albastru-ciel, atât de mult se adâncesc ei în contemplare, admirând lăcaşul împărăţiei lui Dumnezeu.

Înainte de a mă regăsi ca şi confident al unei culori care, din câte observ, ar putea să evoce o nouă realitate prin metafore pline de înţeles, mi-am amintit că toată credinţa de care face dovada un artist adevărat se rezumă la victoria luminii, izvorâtă dintr-un *Ossetonevah* (luminozitatea învăluitoare a unui real candid, suav și pur). Pe măsură ce desenez mai mult, totul devine mai fascinant. Aşa cum desenul este ritmul picturii, tot aşa culoarea albastru-ciel, sugerând exprimarea sinelui și înțelepciunea, poate să accelereze ritmul cu care contemplu o frumusețe neveștejită, așa cum cred că este trăitul, fără să simt vreo durere.

Să nu văd umbrele vagi din jurul meu, să văd doar semnele timpului intercalate cu vizualul unei zone de relaxare şi confort, în care mintea şi sufletul, atât cât pot să se completeze una pe cealaltă, să facă parte din tonurile sau nuanţele aceleiaşi culori. Şi poate astfel mă voi convinge de sensul real al unei combinatorici din universul creaţiei artistice care face posibilă ascensiunea sufletului din materie către lumea spirituală.

De unde oare să am puterea de a zămisli şi de a contrapune două ipostaze ale aceluiaşi tip uman, artistul şi muza lui, într-o aventură a creaţiei de o mare coerenţă, încât să păstrez în suflet liniştea pe care o dă frumuseţea unei culori menite să destindă atmosfera?

Leadership: Creaţia ta poate să atragă printr-un conţinut lăuntric ce rezonează cu "trăitul realizat prin asemănare" şi care nu se poate menţine vie decât prin reprezentarea exterioară a unei realităţi relative?

În mod justificat, dacă eu aş fi o culoare, şi m-aş descrie prin intermediul nuanţei albastru-ciel, cu văzute şi nevăzute legături între pământ şi mai sus, apoi între mai sus şi mai sus, doar ca să sugerez spiritului de artist încotro şi în ce sens să activeze relaţia cu Dumnezeu, atunci ar trebui să sensibilizez materia care mă înconjoară, a cărui vibrație îmi aduce fericire și o stare de sprit înaltă.

Să-mi fie viaţa tot atât de strălucitoare şi mai deschisă, pe cât este culoarea. Iar dacă sunt mulţumit cu mine însumi este pentru că mă mulţumeşte acel aspect al unei culori descris cu un nume ca "albastru-ciel". Prin urmare, materia care stabileşte culoarea ochilor unei zile senine, substanţa naturală prezentă la oameni în diferite proporţii şi concentraţii diferite, substanţa care devine formă, având legătură cu senzaţia plăcută pe care mi-o poate lăsa un tablou bine colorat, este realul văzut cu alţi ochi, este orizontul lăuntricului care trece vederea prin credinţă.

Înălţându-se în imperiul luminii, materia (potenţa superioară a formei) este un spaţiu al reflecţiei despre lume, despre mine însumi. Este reflexia privirii mele spre cele înalte, şi, în acelaşi timp, este reflexia privirii mele spre înlăuntru, spre sinele meu, validă prin compararea

vizuală a culorii cerului cu latura ideală a lucrurilor care mă împlinesc cu adevărat în căutarea adevărului şi sensului creaţiei. Numaidecât, mă oglindesc în culoarea albastru-ciel după cum artistul se oglindeşte în opera de artă şi în sufletul contemplatorului său.

Leadership: În viziunea ta esenţa formării statutului de creator poate fi un dat al privirii îndreptate spre instantaneele ce însoţesc un lucru care se vede, dar care nu are un efect de creare a profunzimii unei imagini?

Albastru-Ciel. Desigur, tu ai meritul de a-mi comunica acea trăire interioară pe care artistul o imprimă adesea naturilor sale statice, cu flori înmiresmate ce emană o liniște blândă. Cu surprindere şi cu eleganţă, te mişti calm şi neutru sub privirile mele, mereu sub o altă formă, cu ajutorul figurilor de stil. Dar în acelaşi timp, oricât de larg ţi-ar fi orizontul şi oricât de imensă diversitatea, oricât de mult mi-ai deschide mintea şi sufletul, voi gândi despre tine acelaşi lucru pe care îl gândea scriitorul Alexandru Vlahuţă despre opera pictorului român Nicolae Grigorescu:

"Cât de armonioase sunt culorile pe pânzele artistului. Visezi, gândeşti în faţa lor. Cele mai mici lucruri îţi şoptesc vorbe de o adâncă putere de evocare. În florile lui e frăgezimea şi respirarea umedă a vieţii, ele surâd cu strălucirea lor de-o clipă şi cu ceva din privirea ochilor omeneşti. Te aştepţi să se scuture. Te aştepţi să le vezi ofilite, moarte peste câteva momente - atâta gingăşie, atâta proaspătă lumină tremură în fiecare petală. Te gândeşti admirându-le: ce curat trebuie să fie sufletul artistului, pentru ca, trecând prin ele, spre a intra în eternitate, florile astea de-o clipă să nu-şi fi pierdut nimic din farmecul vremelniciei lor."

Draga mea culoare. O bucurie a nuanţei tale de senin îmi însoţeşte sufletul în tot ceea ce plămădesc acum sub semnul artei, sub pecetea cuvântului. Dacă vreodată mă voi oglindi în ochii cerului albastru, în tema florilor de câmp, sau în apele limpezi ale râurilor, şi dacă aş câştiga o parte din accesul universului la frumos, atunci mi-aş vedea propria frumuseţe reprezentată într-o figură plină de expresivitate care nu şi-a pierdut nimic din farmecul ei.

Leadershipul oglindeşte acea imagine de unitate şi de stabilitate care dezvăluie calităţi mai profunde ale fiinţei atunci când ea se prezintă în comparaţie cu un creator al cărui Ego masiv este temperat de spirit.

Reflexia privirii mele spre cele înalte poate fi interpretată numai făcând o călătorie în lumea culorilor, în care albastrul-ciel redă strălucire spaţiului în care spiritul meu de artist poate hoinări în voie şi se poate bucura de minunea creaţiei.

Asta spune totul. Culoarea oglindeşte limpede sentimentul de automulţumire pe care se clădeşte întreg tabloul personalităţii mele. Cât despre seninul cerului, sper să îmi zâmbească mereu !

Source: https://neculaifantanaru.com/reflexia-privirii-mele-spre-cele-inalte.html

Regele şi Creaţia lui

On Iulie 16, 2015

Fă din leadership cea mai de preţ creaţie, lăsându-te condus de alternanţa de stări sufleteşti prin care poţi scoate în evidenţă ascunsurile înţelegerii tale despre viaţă.

Eu însumi cădeam pradă focurilor lăuntrice, şi totuşi mă temeam să lupt cu ele, cuprins de un fel de nebunie trecătoare, asemenea rătăcitorilor în infinit, în imprevizibilitatea procesului de evoluţie a unei căutări de sens existenţial. Era ciudată alternanţa de stări sufleteşti cu care prilej reuşeam să scot în evidenţă ascunsurile înţelegerii mele despre viaţă şi să le transpun într-o grădină plină de flori arzătoare, să pulsez surpriza asemenea unei adieri uşoare acolo unde curentul rectiliniu al adevărurilor integrale se întrerupea.

Literatura devenea o cale spre un dincolo care chema cu necesitate sensul adânc al firii mele, contribuind la transpunerea adevărurilor tăinuite într-un limbaj de nivel înalt, adesea metaforic, într-o ştiinţă ce se dovedea tot mai mult un veritabil instrument al maturizării.

Cuptorul în care ardeau mocnit oasele fragile ale ştiinţei şi lemnele aromate ale cursului vieţii, combustia tuturor resturilor de gânduri eliberate după recoltarea unor probe noi de imaginar, distilate mai apoi în convingeri, chiar dacă uneori izbucnea câte-o explozie şi înainte mea se înălţa măiastră o nouă atracţie, făceau ca puterea mea să se cristalizeze, în text, într-un diamant. Eram regele unui regat format din comori infinite.

Creaţia unei gândiri care se raportează la universul vieţii, cu referire la înţelegerea unei stări de spirit detașate și receptive, vizează alegerea unui decor de poveste care stârneşte o senzaţie de "Uimitor ! ".

Dar literatura are o mie de săbii încovoiate, şi tot atâtea morţi şi învieri. Chiar dacă se întrevedea la orizont abisul, o lipsă a inspiraţiei, şi eram năpădit de sentimentul renunţării, striga în mine un glas căruia şuieraturile îi dădeau o anumită forţă, dezvăluindu-mi o frântură din istoria lumii:

Henric al III-lea al Navariei, urmărit de arcaşii asasini, spuse cu teamă în suflet: *„ Credeţi c-am să mai fiu rege, eu, un fugar? ”*

Florentinul Rene, meşterul de parfumuri, îi răspunse: *„ Priviţi, sire, arătându-i regelui o stea care se zărea, strălucitoare, după un nor întunecat - nu eu spun asta, ci ea. ”*

Leadership: Poţi demonstra marea însemnătate a realizărilor tale în sfera cunoaşterii, prin extinderea dimensiunii tale ascunse spre latura unui sentiment de putere absolută şi de controlare a realităţii?

Când ştii cum să foloseşti în ordine tot ceea ce este risipit în dezordine, când strigătul lăuntric pare să primească drept răspuns toate acele elemente de sens prin care se realizează subiectivitatea, în cazul procesului de creaţie se constată o anumită apropiere de superioritate prin lărgirea cuprinsului noţiunii de „interes”.

Devii tot mai interesat de ceea te reprezintă ca artist, ca măsură a acelor procese de creaţie care lansează tema, atât de realistă, atât de complexă şi totuşi atât de sensibilă, pe care majoritatea nu o stăpâneşte: VIAŢA.

Iar prin perseverenţa neclintită în săvârşirea operei concepute după modelul experienţei de viaţă, din care gândirea îşi extrage seva, reflectând-o în forţa expresivă a talentului de a fi, se creează în măsura posibilului acea chimie, acea fuziune între chemare şi tumultul care alimentează transformarea ta într-un „rege”.

Devii regele creaţiei atunci când rezişti tuturor „morţilor” şi „învierilor” pricinuite de lecţiile vieţii din care nu înveţi doar să găseşti idei principale, ci din care realizezi cât de mult mai ai încă de învăţat.

Leadershipul, cu posibilităţile de aplicare a legilor sale cât mai corect în dezvoltarea ştiinţei şi a omului, înseamnă să insufli creaţiei personale o viziune cu totul inedită şi să o faci unică punându-ţi în ea propriile cunoştinţe despre viaţă.

De aceea, a demonstra marea însemnătate a realizărilor tale în sfera cunoaşterii, prin extinderea dimensiunii tale ascunse, nu trebuie să se concretizeze doar într-o poveste care bate viaţa, ci într-o vedere de ansamblu care te face să înţelegi mai bine dimensiunile ei. Viaţa este o stea de la care cu greu îti poţi lua ochii, iar tu eşti creatorul ei.

Trăirea unui sentiment de putere absolută şi de controlare a realităţii se poate manifesta prin intermediul unui demers de conştientizare a relaţiei dintre ceea ce reprezinţi în plan creativ pentru schimbarea sensului vieţii şi ceea ce eşti pregătit să afli despre tine într-un act artistic, extrem de subtil, cum este aranjamentul cuvintelor într-o lume a scrisului.

Regele şi creaţia lui scoate în evidenţă gradul de acceptare a unui stil de gândire şi de reflectare la ceea ce-ai dobândit prin încercările vieţii, transpuse în propria variantă de a fi care face cinste sensului de deschidere spre treapta cea mai de sus a creaţiei. Dar, cum spunea cineva pe o pagină web, orice act artistic porneşte din trăiri, căci creaţia reprezintă un mod de confruntare a fiinţei cu limita, cu destinul.

Source: https://neculaifantanaru.com/regele-si-creatia-lui.html

Regizorul cu 20 de capete

On Octombrie 16, 2014

Analizează legătura dintre percepţie şi realitate, definindu-ţi un stil de leadership cu tendinţe de evidențiere continuă a laturilor caracteristice personalității tale.

Totul începuse ca o glumă. În 1928, institutul îşi avea sediul în clădirea fostului restaurant "Iar". Sala studenţilor din clasa I de regie era fosta sală a oglinzilor. Sunase clopoţelul şi studenţii îşi aşteptau nerăbdători profesorul pe care-l cunoşteau doar din fotografii. Uşa se deschise şi profesorul intră. Oglinzile multiple reflectau de nenumărate ori prim-planul lui Eisenstein. Profesorul surâse: "Sunteţi într-adevăr norocoşi: după cum vedeţi, nu veţi avea un singur profesor, ci o droaie ! "

Mai târziu, Eisenstein era numit "Regizorul cu 20 de capete". De data aceasta nu mai era însă o aluzie la jocul de oglinzi, ci la metoda sa pedagogică: profesorul gândea la cursurile sale concomitent cu minţile celor 20 de studenţi ai săi. *

Leadership: Transformarea ta trebuie înţeleasă ca o lecţie pe care ţi-o transmite propriul sine în ecuaţia unei superiorităţi care decide asupra felului cum transmiţi un anumit concept?

Un artist care ştie să facă din creaţia artistică o transformare de sine este un regizor care ştie să pună în scenă cât mai elocvent scenariul unei intervenţii spectaculoase în realitatea lumii din jur, printr-o poveste emoţionantă despre curaj, determinare şi compromisuri. Limitele dezvoltării performanţei, respectând proporţia punctelor de experienţă care influenţează modul cum te prezinţi în faţa altora, se cer a fi depășite prin provocarea de a te regăsi uneori în postura de a fi altcineva, în dimensiunile cât mai captivante ori înălţătoare ale unei realităţi multiplicate.

Acest tip de realitate, ce intervine în leadership printr-un fel de introspecţie amplă care îţi permite să vezi greşelile şi erorile, permiţând abordări ale identităţii personale din unghiuri diverse, se susţine la nivel diferit, în funcţie de prin-planul în care eşti surprins.

Prim-Planul reprezintă suma unor identităţi parţiale, deci care nu urmează modele şi norme curente de reprezentare, având tendinţa de a se accentua, de a se compara şi de a se război între ele pentru dobândirea unor noi însuşiri, pentru a obţine un indicator de măsurare a gradului de variabilitate a ascensiunii pe plan profesional. Este poate cel mai folosit cadru de raportare voluntară la elementul esenţial al autorităţii tale şi, mai exact, la o nouă ierarhie de valori care defineşte relaţiile tale cu ceilalţi.

Poţi să clădeşti conceptul de a ajunge un cu totul alt om, prezentat sub aspectul unei învăţături speciale care încurajează restul lumii să o practice, numai dacă ideea pe care o ai despre valoarea ta este o extindere a propriei personalităţi într-o accepţiune mai larg utilizată a termenului de "prim-plan".

Prim planul care te validează ca regizor-artist este dimensiunea temei numită "memorie" pe care o expui în faţa unei majorităţi în stare să se autodeclare drept aparţinătoarea unei realităţi care continuă să se reinventeze.

Or această memorie nu trebuie judecată după manifestarea activă a libertăţii personale de a gândi, simţi şi acţiona potrivit nevoilor, înclinaţiilor, intereselor, capacităţilor şi posibilităţilor

individuale, ci după felul cum îţi dovedeşti valoarea adăugată - faptul de a fi mai mult decât un efect sau o cauză, ci un tot a mai multor manifestări, activităţi, fenomene şi evenimente menite să marcheze o anumită superioritate.

Memoria este termenul ultim al unei lungi evoluţii, a unei experienţe vaste de viaţă, de muncă, de cultură şi creativitate, care te validează drept un întreg ce are inclus în interiorul său un şir nesfârşit de succesiuni evenimenţiale şi valorice.

Transformarea ta trebuie înţeleasă ca o formă de eliminare a identităţilor care se camuflează reciproc sau ca o lecţie pe care ţi-o transmite propriul sine pentru a-ţi aduce aminte cine eşti cu adevărat în câmpul unei autoanalize, a unei autocredibilităţi. Dar şi în câmpul unei relaţionări profunde cu tot ceea ce încă nu cunoşti despre tine sau cu ceea ce doreşti să fii intrând în rezonanţă cu alţii.

Un lider îşi întăreşte continuu capacitatea de a da valoare lucrurilor, de a fi măsura lor.

Leadershipul este un domeniu vast în care omul ce se impune cu autoritate în faţa celorlalţi trebuie foarte bine înţeles. Dar percepţia individuală este întotdeauna diferită. Căutând să înţelegi cum sunt percepute ideile tale de ceilalţi, ajungi să te transpui în locul lor bazându-te pe o bună cunoaştere a raţiunii umane, în strânsă corelaţie cu modul de gândire şi educaţia fiecăruia.

Acest lucru te ajută să faci o distincţie clară între modul în care eşti înţeles şi accepţiunea condiţionată de postura impusă de autoritatea recunoscută de ceilalţi. Este o modalitate de a te descoperi pe tine însuţi în faţa a ceea ce este evident sau în faţa a ceea ce îi faci pe ceilalţi să creadă.

Lecţia pe care ţi-o transmite propriul sine în ecuaţia superiorităţii este că poţi deveni mai mult decât o simplă entitate gândire, poţi deveni un tot cu mai multe reuşite, pe mai multe planuri, numai dacă realizezi că părerile celorlalţi nu mai contează deloc, sau cand realizezi că ceea ce le ai tu de oferit lor este mai mult decat ceea ce sunt ei dispuşi să îţi ofere ţie.

Regizorul cu 20 de capete evidenţiază felul în care leadershipul se reflectă în conştiinţa celorlalţi, dar şi o modalitate de autocontrol pentru a-ţi menţine intactă identitatea. În funcţie de realitatea pe care o descoperi în gândirea celorlalţi vei putea să construieşti noi abordări de dezvoltare personală şi profesională. Şi mai ales printr-o apreciere obiectivă a poziţiei tale de „monopol" faţă de alte forme de conducere şi instruire, nu doar prin cunoaştere şi reflecţie asupra naturii umane.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Regizorul își adaptează montajul la muzică, după un mecanism aparte

On Aprilie 21, 2012

Găsirea coincidenței perfecte între imagine și "o revelaţie mai înaltă" necesită o cunoaștere clară a materialului vizual disponibil.

Prokofiev îl socoate pe Eisenstein un fin muzician tocmai pentru că remarcă caracterul simfonic al construcţiilor sale de montaj, înţelegerea nuanţată a fenomenului muzical. Eisenstein, care în numeroase rânduri remarca nepriceperea sa în muzică, scrie totuşi odată: "Cred că numai dintr-o întâmplare nu sunt compozitor. Deoarece nimic nu mă pasionează mai mult decât problemele compoziţionale".

Compozitorul ţine seama de părerile muzicale ale regizorului, i se întâmplă să refacă şi de şase ori muzica unui fragment şi când o dată introduce nişte teme compuse mai demult, reface apoi muzica la cererea lui Eisenstein care "nu a lăsat să i se strecoare potcoave vechi."

Când începe Prokofiev, regizorul îşi adaptează montajul la muzică, după un mecanism aparte. În primul rând trebuie să-şi închipuie foarte viu, să vadă limpede întreg materialul plastic disponibil pentru acea scenă. Apoi trebuie să caute coincidenţa perfectă dintre o imagine precisă şi un anume fragment al muzicii.

Caută coincidenţa dintre "factura obiectului sau peisajului" cu timpul unui pasaj muzical, o consonanţă intimă ce nu se poate explica raţional, dintre un fragment muzical şi un fragment din imagine. Nu este chiar atât de simplu, pentru că în această fază fragmentele de imagini sunt în haos şi ordonarea lor, după structura precisă a muzicii, îl împinge să sară de la un capăt al filmului la altul, pentru a ghici care alăturare de fragmente va corespunde unei anumite fraze muzicale.

Leadership: Cum poate munca ta să devină o interpretare vizuală a ideilor și emoțiilor exprimate într-o compoziție realistă, oferind o viziune integrată asupra poveștii care te inspiră?

Textul evidențiază complexitatea procesului de sincronizare a muzicii cu imaginea filmată. Eisenstein era un perfecţionist care dorea o potrivire absolută între cele două elemente artistice. Colaborarea lor demonstrează puterea artei de a transcende limitele și de a crea opere de o frumusețe unică. Textul oferă o perspectivă valoroasă asupra relației artistice dintre Prokofiev și Eisenstein, subliniind respectul reciproc, exigența artistică și spiritul de colaborare care au definit această colaborare fructuoasă.

Muzica reprezintă "o revelație mai înaltă", dacă considerăm munca regizorului drept o interpretare vizuală a emoțiilor și ideilor exprimate prin sunet.

Prokofiev îl consideră pe Eisenstein un fin muzician tocmai pentru că remarcă caracterul simfonic al construcțiilor sale de montaj și înțelegerea nuanțată a fenomenului muzical. Relația dintre muzică și imagine a fost un subiect de dezbatere în rândul compozitorilor și regizorilor timp de decenii. În esență, structura simfonică a unei lucrări muzicale poate fi comparată cu montajul unui film: organizarea temelor, armoniile, frazele muzicale și pauzele reflectă mișcarea dintre scene și ritmul poveștii.

Leadership: În ce fel poţi repoziţiona viziunea ta artistică pentru a integra aspirația spre o coincidență perfectă între imaginea precisă și ceea ce răsună în sufletul oamenilor?

În crearea unei consonanțe perfecte între muzică și imagine, compozitorul caută un echilibru fin între structura melodică și expresia vizuală. Când începe Prokofiev, atunci Eisenstein își adaptează montajul la muzică, după un mecanism aparte. În primul rând, trebuie să-și închipuie foarte viu, să vadă limpede întreg materialul plastic disponibil pentru acea scenă. Apoi trebuie să caute coincidența perfectă dintre o imagine precisă și un anume fragment al muzicii.

În această fază, fragmentele de imagini sunt în haos și ordonarea lor, după structura precisă a muzicii, îl împinge să sară de la un capăt al filmului la altul, pentru a ghici care alăturare de fragmente va corespunde unei anumite fraze muzicale. Cu toate acestea, o astfel de alăturare ideală nu este întotdeauna ușor de realizat, căci "montajul muzical" al filmului poate fi un proces complex și necesită deseori reinterpretări repetate pentru a găsi concordanța perfectă."

Un regizor de excepţie trebuie să știe cum să reflecte în propria creație procesul de ordonare a fragmentelor vizuale în acord cu ceea ce răsună în sufletele oamenilor.

Regizorul își adaptează montajul la muzică, după un mecanism aparte, luând în considerare imaginea vizuală și emoția care răsună în sufletul celor care privesc. De asemenea, el combină sunetele și ritmul cu secvențele vizuale pentru a crea o experiență armonioasă și captivantă pentru public.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/regizorul-isi-adapteaza-montajul-la-muzica-dupa-un-mecanism

Regizorul producţiilor ştiinţifice

On Iunie 10, 2014

Fii ferm în intenţiile tale de a te apropia de leadership, clarificându-ţi perfect viziunea asupra mijloacelor de producere a ştiinţei.

"Greva" trebuia să fie tema celui de al cincilea film. Prima viziune a "Grevei" era de fapt o transpunere a ideilor sale aplicate pe scenă, în această artă nouă a filmului. Aparent, Serghei Eisenstein se juca cu pelicula. El pare a-şi crea un divertisment artistic pe care-l practică cu o frenezie copilărească, parcă. De fapt însă "Greva" era o încercare serioasă. Pare de neînţeles cum acest regizor, un recent cursant al politehnicii, om cu o neobişnuită curiozitate pentru orice întâlneşte în cale, a gândit un film, a compus un decupaj înainte de a cunoaşte mijloacele tehnice de care dispunea.

Singura explicaţie rămâne aceeaşi a unui Eisenstein ferm în intenţiile sale artistice, cu idei cât se poate de clare, cu o "primă viziune" asupra filmului perfect clarificată, adică un artist pe care modalitatea strict practică, tehnică a concretizării ideilor îl interesează doar în subsidiar. Aşa se şi explică faptul că adeseori pretindea soluţii tehnice aparent imposibile, realizate însă apoi, totuşi, în clipa în care factorii tehnici înţelegeau scopul artistic propus. *****

Leadership: Poţi sparge zidurile invizibile ale neajunsurilor generate de solicitările imposibile ale perspectivelor de abordare a creaţiei care se suprapun cu direcţiile actuale ale ştiinţei?

Sursa potenţialului constant de inovare a ideilor se construieşte pe lungimea de undă a curiozităţii, omul putând astfel să îşi manifeste curiozitatea în două mari direcţii: înspre ceea ce se numeşte "practica raţională a relaţiei efort-recompensă" sau înspre ceea ce devine în timp ce obţine anumite rezultate.

Acestea ne spun cât suntem de predispuşi la acumularea de noi frustrări, de la erori şi contradicţii, şi cât de multă satisfacţie obţinem comparabil cu aşteptările noastre.

Calitatea activităţii de creaţie, adăugată la toată scara de percepţii, aprecieri, tehnici şi motivaţii care se potrivesc modalităţilor de generare a valorii de "unicat", de o altă făcură decât cele obţinute prin valorificarea rezultatelor prin transfer tehnologic, are ca primă menire o stimulare a curiozităţii, dar totuşi trebuie să remarcăm aici, instinctive, cât mai ales a dorinţei lor de a descoperi o nouă viziune.

Iar această curiozitate sistematică, recizelată de-a lungul unei întregi cariere, luptându-se să îşi găsească un preţ bun de şedere în spaţiul destinat construcţiilor de noi tipare şi noi repere care permit realizarea distincţiei între zona "profesională" şi zona "personală", se cere întotdeauna sporită, în ciuda tututor riscurilor pe care le comportă o poziţie de începător în ale tehnicii.

Neajunsurile generate de solicitările imposibile ale perspectivelor de abordare a creaţiei, în raport cu cerinţele practicii, se referă îndeosebi la modul cum încerci să-ţi evaluezi întreaga activitate desfăşurată de-a lungul timpului în funcţie de modalitatea de concretizare a ideilor şi viziunilor: prin imagini plastice, figuri de stil cu penetraţie deosebită, capacitatea de redare a unei istorii, sensibilitatea interioară, tehnica specială de redare a lucrurilor reale, etc

Incapacitatea de a atinge punctul maxim de inovaţie, cuprins în interiorul unei ştiinţe care îşi

extinde orizonturile, este mai mult favorabilă compromisului, relevând instalarea unei tendinţe descendente de concretizare a ideilor din subsidiar. Compromisul între tendinţa de a pune în acţiune Eul personal şi dorinţa de a acţiona conform Eului colectiv şi social reprezintă un deziderat pe care trebuie să-l duci la bun sfârşit.

Poate ştiinţa ta să configureze traiectoriile de creaţie ale unui leadership superior?

Standardele de excelenţă pe care le elaborezi au ca suport de bază legăturile de intensităţi diferite acumulate între "neobişnuita curiozitate pentru orice întâlneşti în cale" şi "concretizarea ideilor în subsidiar", implicate într-un proces de generare a valorii de unicat adăugată tendinţei de a pretinde o anumită manieră de creaţie.

Eşecul la examenul de realizare profesională este decisiv prin manevrele greşite de instalare şi repoziţionare a creatiei la nivel de autenticitate. Iar transpunerea ideilor de utilizare şi promovare a ştiinţei în realitate, cu soluţii originale pe gustul tău şi al celorlalţi devoratori de noutate, include automat leadershipul în ecuaţia elaborării noilor teorii şi metode de abordare a ştiinţei. Această știință se ocupă cu identificarea, localizarea, configurarea traiectoriilor de creaţie prin extinderea conștiinței și capacităţii liderului de a experimenta realităţi diferite.

Capacitatea de a experimenta atât lumea ta interioară, cât mai ales o lume care poate în cele din urmă să pună constrângeri aparent nefirești cu privire la compoziția de „inserturi” în afara ştiinţei unanim acceptate, îţi oferă şansa de a te reinventa.

În caz contrar, putem vorbi chiar de un eşec de tip cognitiv, care are în vedere nerealizarea obiectivelor de performanţă stabilite, şi unul de tip necognitiv, care se referă la inadaptarea ta la exigenţele unei ştiinţe prea înalte. Trebuie să inserezi întotdeauna noi valori, perspective, concepte şi idei care să conducă la crearea unui nou set de semnificaţii pentru leadership, ca să te transformi într-un artist al evadărilor din normele și standardele universal acceptate.

Întotdeauna un artist pe care modalitatea strict practică, tehnică a concretizării ideilor îl interesează doar în subsidiar, chiar dacă pretinde soluţii tehnice aparent imposibile, va reuşi să dea viaţă unei creaţii autentice. Iar această creaţie va avea acces deschis la o nouă sursă de energie regenerabilă pe măsură ce el își perfecţionează mijloacele tehnice de construcţie viziunilor de care dispune.

Leadershipul superior ia accente de ştiinţă reflectată într-o "operă artistică" atunci când creaţia ta pretinde ca posibilităţi de valorificare nişte tehnici de compoziţie aparent imposibile.

Regizorul producţiilor ştiinţifice este liderul care, printr-o cunoaştere profundă a ceea ce se aşteaptă de la el, devine un veritabil vector al schimbării, un întemeietor al unui leadership performant, bazat pe analiză proprie, interpretare, clarificare şi sugestivitate. Leadershipul trebuie să fie o creaţie unică, personalizată cu un stil aparte de a privi lucrurile şi de a crea noi abordări ştiinţifice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/regizorul-productiilor-stiintifice.html

Regizorul se luptă cu materia filmului care încă nici nu s-a născut

On Iulie 05, 2010

Schițele unui artist sunt semințe ale creației viitoare, așteptând doar contextul potrivit pentru a se desfășura în toată splendoarea lor.

Schițe, desene... Stenograme ale gândurilor, încercarea de a surprinde și păstra imaginile care asaltează imaginația. Eisenstein notează cu înfrigurare aceste gânduri care curg dezordonat, cu teama de a nu le pierde: pe carnete, pe fâșii rupte din plicuri, pe dosul unor telegrame, anunțuri, invitații. Însemnările și desenele sale acoperă complet aceste foi și bucăți de hârtie. Eisenstein se luptă cu materia filmului care încă nici nu s-a născut. Desenele acestea consemnează gândurile.

Uneori materializează o primă impresie imprecisă, intuiția unei scene din viitorul scenariu. Alteori încearcă să prevadă comportamentul viitor al unui interpret. Câteodată reprezintă senzația pe care o scenă trebuie să o nască, alteori caută cel mai eficace mod al întrețeserii curbei unei bolți cu o siluetă întunecată. Adesea, concretizate în scene refăcute și schimbate chiar și de douăzeci de ori, ele prefigurează filmul printr-o idee privind cadrul, mișcarea, atmosfera sau poate chiar și numai un element al decorului sau al machiajului.

"În intenție, aceste desene nu sunt mai mult (dar nici mai puțin) decât acele jucării japoneze din hârtie care, aruncate în apă caldă, se desfășoară în tulpini, frunze și flori cu forme fantastice și surprinzătoare."

Materializarea primelor impresii și intuiții pentru viitoarele scene implică o luptă constantă cu materia filmului încă nenăscut, fiecare schiță fiind un pas către concretizarea viziunii.

Procesul de creație al unui film începe adesea cu intuiții imprecise, schițate pe bucăți de hârtie, care apoi evoluează în scene, cadre și elemente de decor.

Schițele și desenele unui regizor de film sunt precum jurnalul intim al unui explorator ce cartografiază tărâmuri necunoscute ale imaginației. Aceste stenograme vizuale ale gândurilor reprezintă încercarea frenetică de a surprinde și conserva imaginile fugitive ce asaltează conștiința creatoare, înainte ca ele să se risipească în neant. Eisenstein, cu înfrigurarea unui om posedat de viziuni, notează aceste gânduri tumultoase și dezordonate pe orice suprafață disponibilă: carnete uzate, fâșii rupte din plicuri, versuri de telegrame, anunțuri efemere sau invitații mondene. Foile și bucățile disparate de hârtie devin rapid palimpseste acoperite complet de însemnări febrile și schițe nervoase, mărturii ale luptei titanice pe care cineastul o poartă cu materia încă informă a filmului ce urmează să se nască.

În acest caz, desenele lui Eisenstein sunt mai mult decât simple exerciții grafice; ele constituie o consemnare vie a procesului său creator. Uneori, ele materializează o primă impresie difuză, o intuiție vagă a unei scene din viitorul scenariu - precum o sământă ce conține în sine întreaga structură a copacului ce va deveni. Alteori, schițele sale încearcă să prevadă și să modeleze comportamentul unui interpret, ca un demiurg ce sculptează caracterul personajelor sale fictive. În anumite cazuri, desenul reprezintă senzația pe care o scenă trebuie să o nască în spectator, un fel de partitură emoțională tradusă în linii și umbre. Sau poate că regizorul caută obsesiv cea mai eficace modalitate de a intersecta curba unei bolți arhitecturale cu silueta întunecată a unui personaj, orchestrând un dialog vizual între decor și actori.

Munca artistică a unui cineast presupune să știe să transforme schițele și desenele brute în elemente concrete ale filmului, prefigurând cadre, mișcări și atmosfere.

Adesea, aceste schițe preliminare se transformă în scene refăcute și modificate de nenumărate ori, într-un proces iterativ de perfecționare continuă. Ele prefigurează filmul printr-o multitudine de idei privind compoziția cadrului, coregrafia mișcării, textura atmosferei sau chiar detalii aparent minore ale decorului ori machiajului. Să nu uităm că procesul creativ este o luptă continuă cu fluxul haotic al ideilor, iar artiștii dezvoltă metode unice pentru a captura și materializa aceste gânduri fugitive.

Fiecare element vizual este disecat, analizat și reconfigurat cu minuțiozitatea unui ceasornicar elvețian aplecat asupra mecanismelor fine ale timpului. "În intenție", reflectează Eisenstein, "aceste desene nu sunt mai mult (dar nici mai puțin) decât acele jucării japoneze din hârtie". Comparația cu origami-urile nipone este revelatoare: aruncate în apa fierbinte a procesului creativ, schițele sale rudimentare se desfac și se metamorfozează în structuri complexe - tulpini narative robuste, frunze de simbolism bogat și flori cu forme fantastice ale expresiei cinematografice, toate împletindu-se într-o operă de artă ce sfidează așteptările și surprinde prin profunzimea sa.

Cel ce explorează diverse aspecte ale filmului, de la comportamentul interpreților la intersecția liniilor arhitecturale cu siluetele personajelor, mai întâi trebuie să stabilească o viziune clară asupra narațiunii, pentru a asigura coerența și unitatea artistică.

Un regizor adevărat trebuie să creeze un cadru conceptual detaliat, pentru a integra fiecare element în scopul de a accentua atmosfera și mesajul dorit, și totodată să înțeleagă contextul emoțional al fiecărei scene, astfel încât să poată dirija toate elementele în aceeași direcție artistică.

Regizorul se luptă cu materia filmului care încă nici nu s-a născut de fiecare dată când își imaginează o scenă sau o secvență, în continuarea ideii că imaginația precede materializarea artistică, din care decurge procesul de creație autentic. Preferând o anumită abordare vizuală, regizorul va ști să își adapteze viziunea, considerând că fiecare element trebuie să susțină atmosfera dorită, în varianta unei construcții cinematografice organice.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Regizorul şi Magicianul

On Noiembrie 09, 2012

Diminuează vulnerabilitatea poziţiei tale de protagonist în spectacolul vieţii, efectuând cercetări amănunţite care să aibă ca rezultat întărirea aspectelor pozitive care caracterizează "Omul" din tine.

Nutream în subconştient o atracţie anormală pentru lucrurile stranii, lipsite de tâlc, dar revelatoare şi purtătoare de semnificaţii prin însăşi modul în care mă raportam la ele. Dintotdeauna am avut sentimentul că altceva îşi împarte viaţa cu mine, o prezenţă constantă care îmi trimitea mesaje printr-o permanentă comunicare non-verbală. Un efect cu potenţial revelator al unei confruntări dintre două tipuri umane, doi protagonişti în spectacolul bine închegat al vieţii: Eu şi El, *Regizorul şi Magicianul.*

O trecere de la o stare la alta. Ca un fel de schimb de suflete care ar fi trebuit să funcţioneze uşor şi fără probleme. Fără să bănuiesc că tot acest capitol al vieţii mele, tot acest angrenaj în care se cuplau cele două jumătăţi ce-mi compuneau personalitatea, acest *va-et-vient continu* , avea să se transforme într-o cursă în care mă înstrăinam tot mai mult de mine însumi.

Am păţit ca prinţul din povestea orientală care, rupând un sigiliu după altul de pe uşile încuiate, găseşte tot mai multe bijuterii şi nestemate, grămădite în fiecare încăpere. Şi, tot mai lacom, le ia la rând, nerăbdător de a ajunge la cea din urmă. Spectacolul vieţii lui consta în a fi mereu în căutarea a ceva care să aibă ecou înlăuntrul său, care să-l facă fericit, ceva care să exprime indispoziţiile şi chinurile sale interioare, dar nu-şi putea disciplina mintea să accepte aprecierile unei vieţi axate pe relaţia cu Dumnezeu.

Excesele mele erau tot mai mult de natură "selectivă", fantastică, mistică. Forţat de o intensitate fără precedent mă îndreptam spre sediul unei autorităţi mai înalte, a unei conştiinţe agnostice, păcătoase prin faptul că îmi îngropa sau reinventa toate principiile şi valorile. Poziţia mea faţă de mine însumi, faţă de orientările mele, faţă de realitate, faţă de societate şi lume, era ambiguă, extrem de şubredă, dominată de o influenţă străină.

Leadership: Poţi să te iei ca exemplu în construcţia calităţii vieţii în scopul cristalizării unei conştiinţe a cărei îndelungi agonii este a desprinde experienţa individuală de experienţa unei convertiri profunde la autenticitatea şi valabilitatea unei abordări non-posesive?

Magicianul era prins într-un joc neîntrerupt de oglinzi ce reflectau mereu o altă personalitate. Un joc straniu care punea în mişcare - într-un mod nemaipomenit - toate fibrele îndrăznelii, întărind toate pretextele mult prea convenabile care justificau lipsa continuităţii trăsăturilor care caracterizau "Omul" din el.

Era atât de obsedat de arta sa, a actoriei pure, constând într-un schimb de identităţi, de chipuri şi roluri diferite. Nu era preocupat atât de prestaţia sa de pe scenă, cât mai ales de cea care rezulta din întrepătrunderea "live" cu oamenii de rând, micii spectatori. Încât ajunsese perfect stăpân pe mijloacele sale de a se impune printr-o formă camuflată.

Posesivitatea de care dădea dovadă se referea la faptul că nu era dispus să pătrundă conştient în conflictualitatea vieţii şi să o rezolve printr-o muncă de purificare a sentimentelor și valorilor cele mai de preţ ale vieţii, ci era interesat numai de fascinaţia pe care o dau trucurile şi efectele de magie. Conştiinţa îi dicta un singur lucru: "fii cât mai bun în

ceea ce faci, fără să-ţi asumi riscul de a te hotărî ce reprezinţi ca om înfrânt de forţa vieţii."

Uitase pur şi simplu orice altă preocupare umană. Uitase literalmente că viaţa îi putea oferi şi alte plăceri decât cea materială, profesională, de interceptare a celor mai vaste, complexe puncte de vedere. Ca un obiect preţios aruncat în mare, magicianul îşi adâncea gândurile într-o realitate tot mai vulnerabilă.

Leadership: Mergi pe o cale care îţi reflectă sinele superior, sau pe una care îţi reflectă sinele inferior?

Sinele lui, desprins parcă dintr-una din constantele experienţei de a aparține unei lumi subterane misterioase ce nu va dispărea niciodată pentru că ilustrează cu succes unul din cele mai vechi meşteşuguri, de a găsi, inventa şi reinventa motive pentru a pune în funcţiune acea parte a creaţiei latente, a-i da o speranţă, a-i crea un rost, constituie de fapt stadiul final al succesului autentic.

Un sine superior, fiindcă îşi recunoaşte perfecţiunea în descoperirea unor noi mijloace de a se exprima dincolo de orice cuprindere umană. Nu un sine inferior care susţine predestinarea unui om mândru ce ştie toate răspunsurile, dar nu are replică - o tristă experiență a neîmplinirii și a fragilității condiției umane.

Şi tocmai această volatilizare extremă a constantei sale de "a fi", îl determina să-şi folosească în chip tendenţios măştile. Totul se învârtea în special în jurul unei anumite măşti, închegarea unei identităţi de sine stătătoare. O mască albă, rece ca gheaţa polară, clădită pe fondul uitării de sine, al ignorării necesităţii de a revedea periodic condiţiile care îl împiedicau să facă în mod curent o schimbare de 90 de grade. Numai această mască îl ţinea prizonier în întunericul profund, absolut, al raţiunii. Al raţiunii prinse în caruselul unei înfruntări continue.

Aportul incontestabil al măştii, al acestui panaceu, era de a arăta că poate exista o psihologie şi o fizionomie a unei noi stări?

Leadership: Poţi oare să escaladezi o stâncă fără a fi la fel de dur ca ea, în cazul constituirii unei identităţi care se opune durabilităţii în termeni de "realitate vulnerabilă" ?

Scopul omului care îmbrăţişează ştiinţa conducerii la fel de mult ca şi dezvoltarea personală, nu trebuie să fie doar acela de a se ridica la un nivel înalt de funcţionalitate, ci mai degrabă de a sonda acea înţelegere care îi scapă. Identificând formula de transformare şi trasare a coordonatelor propriei sale identităţi în funcţie de constantele intelectuale, emoţionale, comportamentale, profesionale ce împlinesc scopul existenţei sale, el îşi va putea doborî cu adevărat adversarul nevăzut.

Adversarul nevăzut, acel Eu care se exteriorizează în altcineva multiplicat, acel Alter-Ego bine „regizat", devine o prezenţă constantă care îi dictează noi reguli, oprindu-i funcţionarea şi înstrăinându-l de adevăratele valori şi principii. O identitate care se opune durabilităţii în sfera "cauzalităţii limitate" este o reflectare a experienţei de a face parte dintr-un scenariu al cărui protagonist trăieşte înconjurat de mirajul unei realităţi epurate de concret, verosimilă numai în faţa iscusinţei de a întreţine o atmosferă exuberantă.

Un surplus de potenţial funcţional, o acumulare de idei, semnificaţii, tendinţe, acceptarea unei alte "jumătăţi" dăunătoare adevăratei tale identităţi. Rezultând o combinaţie negativă între durabilitate şi evoluţie, o aşchiere uşoară a felului tău de a fi, o desincronizare, o orânduire

eronată a motivelor din spatele acţiunilor tale.

O îndepărtare de la felul tău de a fi care te apropie, fără să bănuieşti, de o autoritate mai înaltă, de un Alter Ego care mereu îţi şopteşte, îţi ordonă să fii altcineva. Iar această îndepărtare de sine este similară cu escaladarea unui munte.

Te caţeri pe panta unei stânci ca să admiri un peisaj uimitor, eşti cuprins de vraja unui alt orizont temporal. Te simţi măreţ şi puternic. Dar asta nu înseamnă că eşti o "bucată de stâncă", nu înseamnă neapărat că ai o gândire mai matură şi solidă.

Înseamnă doar că ai ajuns la un nivel în care abandonezi anumite idei în favoarea altora mai noi. Înseamnă că îţi adânceşti gândurile într-o realitate care poate deveni tot mai vulnerabilă, prin faptul că noul orizont te îndepărtează de cine erai, îngrădindu-ţi vechile orizonturi.

Leadership: Îţi permiţi să fii "Omul de dincolo de mască" în prezenţa unei realităţi care poate fi inclusă într-o creaţie plină de contraste, încât să faci din harul vocaţiei tale o artă de a-ţi reinventa existenţa?

Să-ţi păstrezi acel " *spiritus purus subtilissimus* " care străbate ca un efluviu creator şi universal eternul fiinţei sale, iată, aceasta este adevărata măreţie !

Să găseşti puntea îndelung căutată ce întregeşte cele două structuri care îţi definesc existenţa: Ego-ul şi Alter-Ego-ul, şi să te supui numai aceleia care literalmente îţi poate oferi şi alte plăceri decât cea materială, profesională, precum condiţia ta de a fi ce eşti până la capăt, iată, aceasta este adevărata împlinire, cea care te înalţă şi îţi risipeşte orice mască !

Cât priveşte "măştile" selectate pentru a fi incluse în esenţa unei personalităţi, ele accentuează autoritatea celor ce le poartă. Şi reprezintă, în cazul leadershipului, exceptând studiul interpretărilor pe care le acordăm anumitor situaţii, reproducerea unor părţi sau chiar a întregului "Omului". Fie ca atare, fie sub forma unor capitole din existenţa sa cu o priză mai largă la tot ceea ce se întâmplă în jurul său, dar cu efect de înceţoşare a realităţii.

Leadershipul este realitatea pe care o răstorni după felul cum îţi exprimi aprecierea faţă de tot ce înseamnă "abordări constructive" şi faţă de ceea ce reprezinţi într-un cadru plin de personaje grupate în jurul exceselor de imagine, care se dovedesc altceva decât ceea ce crede lumea că sunt.

Care este poziţia ta faţă de tine însuţi, faţă de orientările tale, faţă de realitate, faţă de societate şi lume? Este ambiguă, extrem de şubredă, dominată de o influenţă străină, de un alt fel de "a fi"?

Studiul "magicianului", cu toate particularităţile sale, ca om şi ca lider, a fost conceput special pentru latura umană a leadershipului. Iar măştile sale reflectă, în studiul de faţă, o poziţie vulnerabilă a omului pus în faţa tranziţiei spre maturitate, spre acceptarea condiţiei sale de "a fi".

Te laşi prins într-un joc neîntrerupt de oglinzi ce reflectă mereu o altă personalitate? Te îndepărtezi tot mai mult de tine însuţi? Îţi impui personalitatea printr-o formă camuflată?

Diminuează vulnerabilitatea poziţiei tale, efectuând cercetări amănunţite care să aibă ca rezultat întărirea aspectelor pozitive care caracterizează "Omul" din tine.

Aspectul pozitiv care caracterizează "Omul din Tine" este faptul că tot ceea ce doreşti să obţii prin intermediul magiei îţi dă posibilitatea să observi pe îndelete, cum te manifeşti în situaţii diferite, şi astfel să-ţi dai seama care este graniţa dintre schimbările de personalitate pe care le aduce o carieră memorabilă, plină de provocări şi decizii controversate.

Regizorul şi Magicianul sunt două feţe ale aceleiaşi măşti în spatele căreia unii se încăpăţânează să se situeze mereu, realitatea lor depinzând doar de opţiunea „sucelii" până la refuz, ce uneori poartă numele de "geniu", exprimat în foarte multe dimensiuni pe care e foarte greu să le cuprinzi.

Source: https://neculaifantanaru.com/regizorul-si-magicianul.html

Regula ceasornicarului

On Noiembrie 16, 2011

Înlătură însuşirile negative ale oamenilor, ajustând atitudinea lor după acele convingeri şi valori pe care ei le preţuiesc, dar pe care le trec cu vederea.

Vivian Ward, dama de companie a controversatului om de afaceri, Edward Lewis. Nu călcase niciodată prin astfel "locuri" – nici cea mai neînsemnată urmă, nici cel mai firav semn nu arăta că a fost într-adevăr interesată să meargă vreodată la operă. Ea, o prostituată fără viitor, fără orizonturi, introdusă în lumea nouă, întrând în contact cu un alt gen de cultură, cu un alt gen de gândire. Şi cu toate astea, iată-i împreună, într-o lojă centrală, urmărind spectacolul cu opera "Madame Butterfly".

Dar ceva se întâmplă. Brusc totul se schimbă în viaţa ei. Pentru o clipă priveşte în ea însăşi. Ea, care nu cunoscuse niciodată tandreţea şi afecţiunea, care nu cunoscuse plăcerea aceea care există într-o relaţie – şi care se traduce prin iubire, ea care nu gustase niciodată din acea bucurie deplină pe care o primeşti în schimbul propriei dăruiri. Ea care cu o imensă ambiţie şi rezistenţă îşi ţinuse întotdeauna în umbră puterile sufleteşti, care nu-şi respectase niciodată îndatoririle faţă de propria ei inimă, faţă de simţămintele ei cele mai profunde.

Ea, care cu o tenacitate de invidiat nu se lăsase niciodată condusă, niciodată păcălită, niciodată momită de ispita atât de atrăgătoare a dragostei – secretul unei relaţii de durată, frânându-şi întotdeauna la timp tentaţia fidelităţii, fiind absorbită numai de pofta banului. Ea, făptura aceasta atât de frumoasă care îşi îndurase singură chinul atâta vreme, care îşi închisese undeva în ea toate tristeţile şi toate furtunile interioare, având puterea de a nu se exterioriza niciodată - iată că pentru prima dată în viaţa ei îşi dezvăluie adevăratul caracter.

Încearcă să-şi oprească lacrimile care o cuprind, dar ele curg, nestingherite, alunecând blând pe obraji - scoţând la iveală adevărata ei strălucire interioară.

Leadership: Te simţi dator viitorului să-ţi încerci şansa de a creşte însemnătatea atitudinii tale faţă de realitate, în funcţie de semnificaţia ambiguă a imaginii pe care ţi-o construieşti în universul tău imaginar?

Un univers imaginar este un fel de memorie a durerii şi a viselor neîmplinite care exclude orice fel de compromisuri. Însă această memorie poate fi modificată în funcţie de conştiinţa care facilitează receptarea mesajelor din exterior, venite pe "undele sensibile" ale intensităţii cu care simţi o conexiune sufletească şi intelectuală.

Semnificaţia ambiguă a imaginii pe care ţi-o construieşti în universul tău imaginar se referă la câştigarea unei biruinţe spirituale care să te scoată de sub stăpânirea deprinderii de cele obişnuite care nasc patimile faţă de ceea ce ţi se întâmplă. Semnificaţia se poate concentra şi în puncte cu totul neaşteptate, cum ar fi aceea de oprire în faţa unui loc cu uşile mari larg deschise din care poţi observa fenomenul spectaculos al "viului", fără să poţi atinge belşugul lui.

Îmi amintesc o remarcă interesantă a lui Jules Verne: " *În noi există două forţe distincte: cea a sufletului şi cea a trupului, adică o mişcare şi un regulator. Sufletul este principiul vieţii: deci el este mişcarea. Că este produsă de o greutate, de un arc sau de o influenţă imaterială, tot în inimă se află. "*

Leadership: Trebuie să înveţi să dai o semnificaţie tuturor lucrurilor şi situaţiilor care te înconjoară, în funcţie de valoarea de "AŞTEPTARE A UNUI ÎNCEPUT SINCER" introdusă în rezultatele funcţionării unui mecanism de stocare a memoriei numit "CACHE" ?

Totul în leadership creşte şi descreşte în funcţie de priceperea ta de a face schimbările necesare în sufletul celor din jurul tău. Edward Lewis, din filmul *"Pretty Woman (1990)"* , şi-a însuşit bine rolul de "ceasornicar", reglând cu mare precizie acea legătură dintre cele două forţe distincte: cea a sufletului şi cea a trupului. Ducând-o pe Vivian la operă, care aducea în prim plan o poveste de dragoste, el a reuşit să scoată la iveală din bagajul ei sufletesc acea doză emoţională care o făcea să fie mai simţitoare faţă de propria ei persoană. Era ca şi cum şi-ar fi reglat ceasul după pulsul inimii ei.

Aşa cum un ceasornicar iscusit este capabil să ajusteze piesele cele mai delicate din cele mai fine ceasuri, tot aşa şi tu, ca lider, trebuie să fii în stare să sesizezi ceea ce merge neregulat la oameni şi să ajustezi atitudinea lor după acele valori pe care ei le preţuiesc dar le trec cu vederea; să încerci să combaţi în întregime sistemul lor de convingeri, puternic dar ineficient, scoţând la suprafaţă doza emoţională care este îngropată în ei.

Edward Lewis a urmărit mai consecvent decât oricine altcineva dezvăluirea, dincolo de aparenţe, a adevărului interior, vizibil la ea numai prin înţelegerea amplă şi profundă, prin empatie, a sentimentelor şi a trăirilor ei cele mai intime. Tu cum repari un ceas drag sufletului tău?

Tu poţi privi înăuntrul oamenilor? Poţi vedea acele câteva rotiţe, dintre multele care ţin în mişcare angrenajul marelui lor sistem de convingeri? Ai înţeles cum acţionează forţele care combină gândirea cu simţirea lor? Poţi sesiza legătura intimă care există între modul în care ei îşi exprimă atitudinea şi modul în care îşi gestionează emoţiile? Ştii ce piese trebuie să ajustezi încât să trezeşti în ei sentimentele pierdute sau uitate?

CACHE este memoria care te leagă de ceilalţi oameni atunci când se produce o lărgire a conştiinţei peste întreaga experienţă a reîntoarcerii tale la stadiu de fiinţă dominată de dorințe neîmplinite.

Poţi oricând să dai un "clean" pentru a rula în backgroundul conştiinţei un nou exemplu de a fi în acelaşi timp: un izvor de viaţă şi o sursă de inspiraţie.

Regula ceasornicarului: *" Nu ai cum să repari un ceas scump cu ciocanul. "*

În relaţia ta cu oamenii, trebuie să respecţi aceeaşi regulă, puţin schimbată: *" Nu ai cum să repari sufletul unui om dacă nu ocroteşti tot ceea ce e delicat şi într-un anume fel fragil la el, dacă nu reuşeşti să scoţi la suprafaţă adevăratele lui sentimente, ori, mai rău, dacă îl înstrăinezi de ele."*

Aşa cum un ceasornicar trebuie să aleagă rotiţele de care are nevoie pentru a porni un ceas mai vechi sau pentru a face un ceas nou, tot aşa şi tu trebuie să păşeşti pe teritoriul sufletesc al oamenilor, să asculţi acordurile lor interioare şi să înlocuieşti toate acele rotiţe lăuntrice neîntreţinute care împiedică funcţionarea lor la nivel optim. Devii preţuit după măsura priceperii tale.

Eşti capabil să pui în relaţie toate acele rotiţe şi mecanisme necesare unei eficiente funcţionări? Eşti la fel de iscusit ca un meşter ceasornicar?

Înlătură însuşirile negative ale oamenilor, ajustând atitudinea lor după acele convingeri şi valori pe care ei le preţuiesc, dar pe care le trec cu vederea.

Source: https://neculaifantanaru.com/regula-ceasornicarului.html

Relaţia dintre Eu Însumi şi Universul Paralel

On Iunie 16, 2013

Dă formă şi substanţă realităţii tale prezente, fără să te cramponezi la acel schimb de limite care poate afecta structura ta funcţională.

Aveam acea senzaţie chinuitoare de apartenenţă la o zonă de timp paralelă, setata în funcţie de viziunea unui regizor care și-a scos din vocabular cuvântul "bariere". Propriul trecut se contopea cu viitorul - condiţia existenţei reale a unui caracter misterios, oarecum fantastic, care favoriza traiectoria ascendentă a evoluţiei mele. Iar această evoluţie era pe alocuri pusă sub semnul lipsei consensului dintre mai multe opinii proprii, care se contraziceau, se excludeau reciproc.

Era doar un obicei de-al meu de a mă transpune în alt timp, într-un alt univers, în mijlocul unor alte locuri, în acea realitate virtuală invincibilă care depăşeşte senzaţionalul. Nebruiat de niciun factor perturbator, traversam un spaţiu alb, continuu. Şi în acelaşi timp schimbător şi greu de înţeles. Un semn de falsă ştiinţă? Aici era marele mister al artei? Iar spaţiile albe dintre două puncte de susţinere erau, pentru mine, ca o moarte cerebrală, dar şi o reînviere a spiritului. Aveam sentimentul că pot vedea şi trăi totul, cu mult înainte de a se petrece inevitabilul.

Mă izolam complet de o lume, dar intram în alta. Rezultatul acestui proces imaginativ, făcea din mine un inculpat în faţa respectatei instanţe de judecată: imposibilul. Eram prins în zona de iluzie. Gradul de încorporare în sistemul de coordonate a noii locaţii în care mă aventuram întrecea măsura, atingea absurdul. Ceea ce trezea o teamă justificată de tipul " *cât timp mă voi menţine pe această linie de judecată pe care am încercat să o trasez aici? când mă voi dezlipi de ea?* "

Măiestria în leadership se vede atunci când deţii toate atuurile unui joc pe care alţii nu-l pot juca.

Nu înţelegeam prea bine de ce anumite spaţii exercitau o asemenea putere de atracţie, o vibraţie rapidă şi cu frecvenţă înaltă, chintesența unei experienţe ce trezeşte o încântare absolută. Dar nevoia de a reveni şi de a staţiona în aceste locuri neînţelese, imprecis delimitate pe harta minţilor obişnuite, în răgazul de numai câteva clipe, era una dintre cele primordiale. Şi fără a o satisface nu puteam fi mulţumit. Dar nu putea să dureze la nesfârşit acest periplu pe meleagurile necunoscute şi neexplorate.

În mod sigur, încercam acelaşi sentiment pe care îl trăia şi personajul din romanul lui John Fowles, atunci când a cumpărat ferma Thorncombe. Nevoia de a avea acest loc, de a-l poseda pe de-a-ntregul, venea cumva din străfundurile subconştientului, toate celelalte motive conştient raţionale aflându-se pe un plan secund.

Simultan, rezistenţa şi supunerea în faţa unei autorităţi mai mult de ordin metafizic, dădeau formă şi substanţă realităţii mele prezente. Dar nu mai puteam să ţin pasul cu update-urile perspectivelor mele în lumina unei lumi ireale. Eram supraîncărcat cu o materie care nu lucrează cu limite. Cât mai rapid, trebuia să dezactivez acest câmp de atracţie, să renunţ la acest *échange de limites* care ar fi putut afecta serios structura numită "eu însumi".

Jocul pe care îl jucam era un fel de combinaţie între ascunsul unei lumi proprii ajunse la limitele ei şi trăirea ineditului din perspectiva credinţei într-un ideal de autenticitate înţeles ca o pătrundere într-o realitate care îşi omite dimensiunea temporară (fiind pusă la îndoială).

Leadership: Conştientizezi că varianta de a te inventa ca o operă de ficţiune este primul pas către învingerea unui Ego care ar vrea să crească tot timpul şi nemăsurat, inclusiv din punct de vedere al unei realităţi necunoscute?

Te ascunzi de lume, şi te închizi în alta? Ai sentimentul că poţi vedea şi trăi totul, cu mult înainte de a se petrece inevitabilul? Cât timp poţi suporta periplul pe meleagurile necunoscute şi neexplorate?

Nu consider necesar să cercetez orientarea reală a leadershipului prin analiza acelei variabile cu impact pozitiv care aduce o contribuţie maximă la fundamentarea a ceea ce poate deveni paradigmă de gândire. Dar cred că pot să realizez o sinteză a principalelor constatări, după caz, rezultate în urma analizei efectuate pe un singur capitol existenţial, care are ca pivot regândirea structurii şi a modului de funcţionare a individului supus propriei sale raţiuni.

Apartenenţa individului la propria lui identitate, singura de natură să producă argumente decisive pentru o nouă direcţie de urmat, toate aspectele diverse, multiple, complexe ale maturizări, toate frământările, neliniştile, contradicţiile, speranţele şi visurile - sunt însumate într-o analiză secundară care vizează planul concret al existenţei sale.

Iar acest plan trebuie să fie raţional şi aplicabil în tot ce ţine de el ca persoană, în toate tiparele gândirii sale pentru ca leadershipul să capete o mai mare pondere mai mare în sânul devenirii sale, favorizând traiectoria ascendentă a evoluţiei sale.

Universul pe care ţi-l clădeşti cu grijă în imaginaţia ta este consecinţa trăirilor pe care le dobândeşte disperarea de a evada din realitatea dură a unui prezent care nu duce nicăieri şi care amplifică dezamăgirea.

Aici, întrebarea pe care o adresa odată expertul internaţional, John Maxwell, este binevenită: " *Intri într-o zonă şi rămâi acolo?* " Această intrare într-o zonă care nu e centrată pe realitatea imediată, poate asigura un confort de natură psihică, ca un stimulent de a pătrunde tot mai adânc în taina creaţiei. Dar dacă rămâi prea mult acolo rişti să nu te mai poţi dezlipi de ea.

Evoluţia ta va fi mai bună sau deficitară în funcţie de poziţia pe care o ocupi în raport cu referenţialul, dar şi de modul cum menţii legătura cu tine însuţi în încercarea de a-ţi depăşi limitele. Şi de modul cum îţi extinzi cadrul de percepţie a realului. Căci încercarea de a te situa pe un plan mai înalt de " *a fi* ", care te forţează să te închizi în imaginar şi creativ, nu-ţi garantează obţinerea unei superiorităţi în dezvoltare, forţându-te să te întorci împotriva valorilor şi a adevărurilor acceptate de raţiune.

Leadershipul se referă şi la succesiunea alternativă a mutărilor pe care le faci pentru a ajunge la un nivel mai înalt de înţelegere a cine eşti tu cu adevărat. Să cazi în abisul gândurilor şi imaginaţiei poate însemna o mână întinsă în timp ce faci pasul de bază spre înţelegerea mai amplă a vieţii şi a rolului tău în lume. Dar totodată poate facilita îndepărtarea ta de realul acceptat de tine însuţi şi de majoritate.

Cine eşti cu adevărat se reflectă în realitatea pe care o trăieşti în interiorul unei ficţiuni care reprezintă viitorul din perspectiva a ceea ce alţii nu pot să întrevadă.

Relaţia dintre Eu Însumi şi Universul Paralel are la bază compromisul dintre două entităţi: Ego şi Alter-Ego. Primul îţi cere să rămâi în limitele normalităţii unanim acceptate, celălalt îţi cere să pătrunzi într-un spaţiu neexplorat.

Dacă vrei ca leadershipul să nu se expună atacului mediocrităţii, atunci dă formă şi substanţă realităţii tale prezente, fără să te cramponezi la acel schimb de limite care poate afecta structura ta funcţională.

Însă nu uita ! Dacă te menţii permanent într-o "lume paralelă", neacceptată şi neînţeleasă de contemporani, poţi fi catalogat drept necorespunzător pentru o societate normală.

Source: https://neculaifantanaru.com/relatia-dintre-eu-insumi-si-universul-paralel.html

Renașterea continuă în opera supremă a trăirii

On Mai 15, 2024

Ceea ce percepi ca fiind "real" poate fi simpla suprafață a unei lumi iluzioniste menită să te pregătească pentru o cunoaștere superioară.

Experiența pe care am trăit-o recent a fost cu adevărat uluitoare, un fel de *Erisyoacyk Amoselion*, o punte dintre minte, corp şi suflet, prin care o lume exterioară a curs nestingherit în mine. Încă sunt în căutarea semnificației ei profunde.

Când m-am trezit în această dimineață, obiectele pe care le-am găsit lângă mine, o mască, un ceas şi un trandafir, erau indicii că realitatea și visul sunt mai strâns legate decât pare la prima vedere. Masca de teatru de pe noptieră mă făcea să mă gândesc la rolurile pe care le-am jucat în viață, fără voia mea, Prospero, Hamlet, Timon sau Macbeth, și la dorința trecătoare de a-mi ascunde adevărata față sub diverse măști. Visul, trăirea mea în altă realitate, ar putea fi o chemare pentru a-mi deschide ochii la posibilitățile ascunse și la experiențele neexplorate din viața aceasta?

Povestea visului meu este povestea secretelor prin care am trăit. A fost ca şi când aş fi încercat să evadez dintr-o amintire fără de prezent sau, dimpotrivă, să mă alătur unui proces de revedere a unei jumătăţi din mine, condiţionată de artă să-mi lumineze sufletul printr-o vădită tendinţă de intensificare a dialogului dintre real şi ireal. Cu cât un magician îşi protejează mai bine secretele, cu atât acestea se dovedesc a fi mai banale. Scena, bineînţeles, se dezvoltase în jurul meu, datorită pretinsei mele capacităţi de a mă afla în două locuri în acelaşi timp.

Dar cel mai intrigant obiect din vis, care face trimitere la obiectele descoperite lângă mine, era o pictură abstractă, ale cărei culori vibrante și forme nebuloase păreau să mă conducă către o percepere din ce în ce mai acută a infinitului. Acea mișcătoare întindere albastră, stagnantă în mișcarea ei, valabilă doar prin expresivitatea degajată, pe care mi-o oferea pictura, se afla într-un echilibru instabil, undeva între informal și figurativ, între abstract și concret.

Leadership: Descoperirea că "ceea ce vezi nu este ceea ce este de fapt" te invită să te întrebi cât de mult din ceea ce știi este de fapt filtrat prin iluzii?

Drept urmare, confruntându-mă cu demonstrarea definitivă a imposibilului, oscilam între cele două identități ale picturii, ambele atrăgându-mă într-un mod izbitor. Una care îmi aparţinea cu adevărat, cealaltă care împinge către nebunie, acea stare permanentă de somnambulism, prin care viaţa, cu formele ei de manifestare, îşi înregistrează suita sa de variaţiuni fără sfârşit. Echilibrul instabil dintr-o operă de artă poate oglindi tensiunile interioare ale observatorului.

Am închis înapoi ochii. Niciun cuvânt. Nimic explicit. Aveam senzația că sunt într-o încăpere vidată, plină de tăcere, în care Dumnezeu, purtând o pelerină neagră cu glugă de Halloween, își dezvăluia prezența misterioasă într-un tablou mişcător, fluid, care se scurgea precum timpul din operele lui Salvador Dali. Era ca un fel de revelație spirituală profundă, o conexiune cu divinul dincolo de formele obișnuite, fiindcă ceva mă făcea să ies din tiparele percepției obișnuite și să experimentez o stare alterată de conștiință, o fuziune misterioasă cu realitatea de dincolo de aparențe.

Abandonarea conștiinței limitate este calea spre iluminare.

Când am deschis ochii, senzaţia rămăsese atât de puternică, încât am crezut că eu însumi fusesem topit într-un peisaj fluid ca timpul, din picturile lui Dali. Tulburător şi neliniştitor, mă simțeam ca și când realitatea obiectivă se dizolvase, granițele dintre mine și lumea exterioară devenind neclare, iar percepția mea era complet distorsionată și suprarealistă. Totuşi, mă copleşise un sentiment de singurătate, ca şi când m-aş fi despărţit de lumea asta, doar ca să-l cunosc pe Dumnezeu, iar odată ce l-am găsit, imediat a dispărut. Arta abstractă te provoacă să găseşti sens și ordine în haosul aparent.

Leadership: Ai putea să percepi o imagine care conduce la o estimare subiectivă a realității, împrumutând elemente simbolice capabile să construiască o ființă creativă organică, cu o diversitate infinită de întruchipări?

Magicianul din romanul lui Christopher Priest, mărturisea o parte din secretul iluzionismului:

"La baza misterului se află trei, posibil patru dintre cele şase categorii fundamentale de iluzii: dispăruse, apoi dispăruse în altă parte, cumva părea să fi fost şi un element de transfer, iar toate fuseseră realizate cu aparentă sfidare a legilor naturii. O dispariţie pe scenă este relativ uşor de pregătit, prin plasarea oglinzilor sau a jumătăţilor de oglinzi, folosirea luminii, utilizarea pânzelor sau stolurilor negre, şi aşa mai departe. Apariţia în alt loc este, de obicei, o chestiune de plasare dinainte a unui obiect sau a unei copii fidele a acestuia. Sau, dacă este vorba despre o persoană, plasarea unei dubluri convingătoare a persoanei respective. Combinarea acestor două efecte îl produce pe al treilea; în dezordinea sa, publicul crede că a asistat la sfidarea legilor naturii."

Just a dream artist. Dumnezeu mi-a dat visul ca să-mi împlinesc realitatea. Încă mă gândesc, dacă nu cumva visul meu a fost prezentarea rafinată a unei iluzii de scenă, suficient de bună încât să mă determine să mă cunosc mai bine sub aspectul unui Delirium, a unei Synaesthesia, care uneşte trecutul și prezentul într-un mod special.

Tatăl şi fiul, amândoi află adevărul neliniştitor: "ceea ce vedem, nu este ceea ce este de fapt". Unul se confundă cu celălalt, până când amândoi devin una - o singură conștiință fuzionată, în care granițele dintre identități se estompează complet. Trec pe nesimțite de la unul la celălalt, fără a ști măcar dacă acest transfer se efectuează într-un sens ori în altul.

Momentul în care Dumnezeu intervine în vis sugerează tranziția de la creație la revelație.

Pictura a prins viața din vis și a devenit realitate. Dintr-o dată, și fără niciun prag, ea m-a introdus în acest infinit al iluziilor generate de însuşi forţa creativă a minţii, într-un moment în care Dumnezeu a spus: "Destul". Şi, ştergându-şi sudoarea de pe frunte, El m-a invitat să păşesc mai departe pe calea spre infinit. Cu condiția de a mă abandona viziunii sale, curând am început să prețuiesc, la justa ei valoare, calitatea implicată în această pierdere - sau redobândire - de conștiință.

Într-un final, am izbutit să desluşesc adânc sensul acestei experiențe inexplicabile. Iată-l: *"Unirea identităților într-o singură conștiință poate simboliza integrarea aspectelor divergente ale sinelui."*

În leadership te vei lovi mereu de această lege aspră: "Fii pregătit să îți pierzi temporar reperele obișnuite, pentru a câștiga o cunoaștere superioară."

Această cunoaștere superioară se obține prin integrarea și reconcilierea aspectelor divergente ale sinelui într-o conștiință unificată, astfel încât să se obțină o perspectivă mai profundă și mai cuprinzătoare asupra realității și a propriei ființe.

Renașterea continuă în opera supremă a trăirii simbolizează transcendența limitărilor și evoluția constantă a ființei către nivele superioare de înțelegere și conștientizare. Visurile pot funcționa ca un teatru al minții, punând în scenă iluzii complexe care dezvăluie adevăruri profunde. Deci, iată singurul adevăr care m-a inspirat să scriu acest articol:

"Cu cât vrei să afli mai multe despre tine și despre lume, cu atât trebuie să visezi mai mult, pentru că visele sunt portaluri către adâncurile inexplorate ale ființei și ale universului."

Source: https://neculaifantanaru.com/renasterea-continua-in-opera-suprema-a-trairii.html

Renunţare dincolo de creaţie

On Noiembrie 08, 2015

Manifestă-ţi autoritatea în lupta cu tine însuţi, focalizându-te pe opoziţia dintre simplitatea aparentă a producerii unei creaţii distincte şi complexitatea ei ulterioară.

Într-o scrisoare din Mexic, regizorul Serghei Eisenstein scria unui prieten: "Ştiţi bine că spiritul, inima şi...soarta mea sunt melodramice". Sunt rânduri scrise la 28 decembrie 1931. Soarta sa devine însă profund tragică şi, într-o scrisoare de peste numai patru luni, scrisă la 27 ianuarie 1932, după ce Sinclair dă dispoziţia categorică de oprire a filmărilor, citim aceste rânduri cutremurătoare:

"Renunţ la tot. Tot, tot, tot - numai să mi se lase posibilitatea de a termina ceea ce, în condiţiile unor greutăţi dintre cele mai de neînchipuit, nu lucrez, ci pentru care lupt... Este vorba, aşa cum suntem cu toţii convinşi, despre filmul nostru cel mai bun. Nu se poate distruge aşa ceva...Groaznic este că oamenii nu înţeleg că filmul nu-i un cârnaţ pe care-l poţi mânca în întregime sau la fel de bine şi numai pe trei sferturi din lungimea lui..

Poate totuşi se întâmplă un miracol şi voi mai putea filma episodul pentru care aş da sângele inimii mele (şi nu o spun ironic - îmi cunoşti doar caracterul). Ajută-ne... Asemenea scrisori nu se scriu deseori...În situaţia mea omul îşi trage un glonţ în cap. Mă şi mir că nu o fac ! Cine ştie - asta s-ar putea totuşi întâmpla ! Există aici toate posibilităţile şi să trebuiască totuşi să renunţ la tot ! " *

Leadership: Cum te percepi în faţa instanţei supreme numite "renunţare", în limitele a ceea ce poţi experimenta şi obţine prin intermediul actului de creaţie care îţi pune la încercare răbdarea şi ambiţia?

În adâncul fiinţei care îşi actualizează constant rănile pricinuite de eforturi care deseori nu produc decât o oboseală cumplită, se manifestă o sfârşeală ce rămâne agăţată de vreo iluzie trecătoare. Acesta este un sindrom al personalităţilor puternice, chiar dacă pare greu de crezut. În faţa actului de creaţie se aşează întotdeauna un zid, numit renunţare, o luptă straşnică cu însăşi posibilitatea de a fi parte din povestea căreia i-ai dat o formă absolut fantastică, fiindcă puţini reuşesc să transpună o poveste într-o celebrare a spiritului autentic de sacrificiu, a loialităţii faţă de un ideal, manifestat în lupta pentru victoria unui vis, a unei viziuni sau a unei pasiuni.

Însăşi actul de creaţie este o definiţie a menirii, a implicării omului ambiţios într-un proiect numit "O şansă la demnitate". În cugetările dospite în poliedrul desfăşurării existenţei care te împiedică să materializezi o viziune, ca o slăbiciune adusă de loviturile sorţii propriilor tale puteri, adică în cugetările care năzuiesc să explice acea stare psihico-emoţională care strigă că ai ajuns acolo unde nimic nu te aşteaptă, putem să deosebim două orientări.

Una, reprezentată prin senzaţia de opoziţie dintre simplitatea aparentă a producerii unei creaţii distincte şi complexitatea ei ulterioară, manifestând o relativă independenţă faţă de conţinutul ei, ceea ce te apropie de un fel de barieră sau graniță, marcând limita dintre valoare şi non-valoare. Cealaltă, reprezentată prin ceea ce ţi se întâmplă atunci când simţi că te blochezi şi nu mai poţi avansa, inefabilul existând aici în stare pură, duce la un fel de degradare accelerată a imaginii de sine, a propriei fiinţe, în locul descoperirii şi dezvoltării ei.

Leadership: Poţi să evidenţiezi imaginea unui destin abordat ca o consecinţă a unei căutări care implică efort şi incertitudini în direcţia unei "conştiinţe de sine" chemată să-ţi

aducă aducă aminte de faptul că orice te încearcă are un scop evolutiv?

Puterea de a te cunoaşte şi înţelege nu poate fi deplină dacă în descoperirea alternativelor din care se desprind stările efect nu urmăreşti în acelaşi timp aceste două orientări. Nu uita că prima caracteristică a leadershipului - şi pentru aceasta îl numim parte integrantă a unui stil puternic de combinare a nuanţelor vieţii cu eforturile de creaţie - este de a accepta această "renunţare" în esenţa ei ca o anexă a personalităţii tale.

Iar confesiunea *"Există aici toate posibilităţile şi să trebuiască totuşi să renunţ la tot"* , desprinsă din durerea de a nu mai putea ajunge la înfăptuirea "marii opere", nu poate direcţiona leadershipul spre transformarea stabilită prin autoritatea de a te angaja în decizii efective (nu iluzorii) referitoare la aspectele vieţii personale şi profesionale.

Căci disperarea, legată de creaţia căreia nu-i poţi da o anumită formă, căreia nu-i poţi seta o anumită dimensiune şi valoare, afectează stilul tău de a gândi, de a acţiona, de a te exprima şi de a-ţi expune ideile. În leadership asta se numeşte că ai atins punctul de rezistenţă de la care nu mai vrei să faci niciun pas un plus. Înseamnă că începi să te afunzi în zona obscurităţii personale.

Conştiinţa de sine, care include un set de alte structuri cum ar fi: cunoaşterea, pasiunea, voinţa, imaginaţia, este acea trăire de încredere profundă definită prin imperativul "nu renunţ la ce mi-am propus" pe care şi-o însuşeşte numai artistul care ştie să facă din strădaniile cele mai înverşunate o caracteristică a maturităţii spirituale.

Renunţare dincolo de creaţie aduce în prim plan acea însuşire a creatorului de a trăi o stare tensiune, anxietate şi neîncredere, rezultată în urma eforturilor de a-şi demonstra talentul şi valoarea.

Puţini recunosc ca obiect de studiu această zonă obscură – a renunţării. Ea fiind o formă de a te manifesta ca factor activ în procesul de retrasare a graniţelor propriei lumi, oferind interpretări noi propriei fiinţări.

Susceptibilă de un studiu cu adevărat relevant în leadership, este arta de a te cunoaşte în ipostaza de învins de propriile eforturi, manifestată ulterior într-o formă de a fi învingător - integrată în conştiinţa celorlalţi oameni.

Poţi fi un model de urmat pentru ceilalţi oameni dacă reuşeşti să îţi manifeşti autoritatea în lupta cu tine însuţi.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Resortul reconfigurării personale

On Aprilie 09, 2009

Amplifică-ţi leadershipul până la cel mai înalt nivel, punându-ţi în valoare forţa lăuntrică.

Un anonim s-a ridicat singur împotriva unui uriaş imperiu. Spartacus, sclavul schingiuit care s-a răsculat împotriva legiunilor şi cohortelor Imperiului Roman, a fost cel care a determinat schimbări de proporţii. Aşa cum spuneam şi într-unul din articolele mele de pe site, el a devenit o legendă fiindcă a avut curajul să-şi rişte viaţa pentru libertate şi dreptate. El a arătat lumii prin exemplul său viu ce este libertatea, cum robii sunt în stare să devina eroi, şi că oamenii sunt în stare să lupte pentru o viaţă mai bună şi pentru fericirea lor.

Concluzie: Nu vei putea niciodată să obţii din nimic puteri incomensurabile. Ci trebuie să te concentrezi asupra naturii tale lăuntrice, să-i conferi sinelui tău o mare putere de sugestie care să te ajute să te împotriveşti acelor factori negativi care îţi diminuează capacităţile.

Întăreşte-ţi credinţa în propriile virtuţi morale, stabilindu-ţi acea stare de spirit pozitivă care să-ţi deblocheze orice fel de limite pe care "climatul" tău ţi le-a impus, efectuând o manevră salvatoare care să ducă la creşterea leadershipului tău. Pentru aceasta este necesar să-ţi foloseşti la maximum resursele lăuntrice.

Leadership: Tu eşti în stare să te concentrezi asupra naturii tale lăuntrice şi să-i conferi sinelui tău o mare putere de sugestie care să te ajute să te împotriveşti acelor factori negativi care îţi diminuează capacităţile de conducere?

Spartacus a avut potenţial de lider. Dar aşa cum o floare, ca să înflorească, are nevoie de condiţii potrivite - tot aşa şi el a avut nevoie de curaj ca să-şi urmeze cu rigoare impulsul de a se orienta spre dezvoltarea lui spirituală atunci când mediul îl obliga să rămână mic şi neînsemnat.

Dar ceea ce i-a definit caracterul puternic a fost faptul că a ştiut să se concentreze asupra naturii sale lăuntrice, adică a ştiut cum să-şi facă raţiunea să pară profundă, a ştiut să rabde şi să aştepte momentul favorabil pentru a se face remarcat, a ştiut să propovăduiască şi să transmită învăţătura de bază a istoriei: cum şi de ce să nu fii uitat niciodată. A ştiut să-şi gestioneze căderile, a ştiut să trăiască şi să moară cu sabia în mână - exact ca un adevărat luptător. De asemenea, cred că a ştiut să-şi păstreze până în ultima clipă acel chip zâmbitor dincolo de care cu atfit mai mult se simţea de atâtea ori amărăciunea.

Natura lăuntrică a omului nu se îndreaptă spre ceea ce omul poate să înfăptuiască, ci spre ceea ce el îşi auto-induce cu acea naturaleţe cu care scriitorul îşi clădeşte personajele din romane. Acea naturaleţe care este semnul omeniei nepervertite. De fapt, personajele asemenea lui Spartacus au acea naturaleţe care te face să le îndrăgeşti până la o anumită limită, însă devin pe alocuri prea conştiente de rolul lor, pierzând din realismul pe care mizează oamenii cu adevărat cumpăniţi.

Leadership: Poți insera o imagine personală într-un mesaj despre viaţă, astfel încât imaginea să facă parte din împlinirea ta definitivă căreia i se asociază o stringentă realitate ce nu poate fi pierdută din vedere?

Cel care ştie să se facă ascultat captând atenţia şi sufletele oamenilor, cel care se ascunde în

bagheta magică a unei personalităţi foarte puternice mai întâi trebuie să-şi stimuleze sigur avântul de a „înflori”. Ca să capeţi încredere în tine şi în capacităţile tale, trebuie să-ţi stimulezi şi să-ţi dezvolţi însuşirile pozitive, trebuie să te conectezi la acea stare interioară de fundal şi să trezeşti în tine acel imbold de autodepăşire care să te ajute să reuşeşti să ieşi din anonimat.

De la Spartacus a pornit acel curent puternic care a trezit în conştiinţa a mii de inşi necesitatea schimbării. El a reuşit să atragă de partea lui o mulţime de oameni care s-au răsculat împotriva unei stări de lucruri care trebuia schimbată.

Ce imens potenţial de energie, de credinţă stăruie în stare latentă în tine? Ţi-ai neglijat conştient ani de-a rândul virtuţile şi performanţele? Sau continui să te înstrăinezi de ele?

Învaţă să creşti în tine, iar ceilalţi din jurul tău, urmându-ţi exemplul, vor creşte şi ei. Nu uita că nu poţi să ceri mai mult de la ceilalţi, dacă nu ceri mai mult de la tine însuţi. Şi chiar asta înseamnă să inserezi o imagine personală într-un mesaj despre viaţă, adică să ai o mare putere de evocare a straşnicei tale lupte cu propriile limite.

O stringentă realitate nu poate fi pierdută din vedere, anume că cine se situează deasupra puterii asumate la nivel de reacţie a sinelui la lume şi la legile implacabile ale finitudinii, acela nu-şi va găsi niciodată eliberarea din paginile poveştii sale nemuritoare.

Resortul reconfigurării personale este reprezentat de acel impuls sufletesc pozitiv prin care liderul îşi accelerează propria dezvoltare, progresând mai rapid decât ar face-o la insistenţele altora. Este cea mai puternică parte din tot arsenalul de care dispui, pe care dacă ştii cum să ţi-o configurezi şi să ţi-o pui în valoare, vei putea să-ţi clădeşti şi să-ţi modelezi leadershipul până la cel mai înalt nivel.

Concluzie: Există o tendinţă naturală în majoritatea oamenilor de a-şi îmbunătăţi viaţa, de a obţine fericirea, dar nu toţi au curajul să iasă din anonimat şi să-şi dezvolte la maximum abilităţile şi forţele lăuntrice mobilizatoare spre materializarea dorinţelor lor.

Pentru a-ţi dezvolta leadershipul trebuie permanent să-ţi extinzi resortul interior prin care se produce o reconfigurare personală a forţelor tale lăuntrice mobilizatoare.

Source: https://neculaifantanaru.com/resortul-reconfigurarii-personale.html

Return To Innocence

On Decembrie 17, 2017

Ajustează-ţi paşii pe care îi faci, încât să te situezi în sfera virtuţii de a crede în tine însuţi şi de a te socoti capabil de fapte mărețe înaintea măreţiei creaţiei lui Dumnezeu.

Ajunsesem în cu totul altă geografie a prezentului, în demersul mental al căutării de noi căi pentru depăşirea de praguri şi trepte, adaptate circumstanţelor unor experienţe de ştergere a păcatului numit "hoinăreală", de-a lungul vieţii psihice şi sociale care parcă îmi lua minţile, îmi acoperea nădejdea de îndelungată continuitate în redefinirea şi îmbunătăţirea imaginii mele în lume.

Voiam să fiu cineva cu adevărat sclipitor, întemeietor al unei științe incomensurabile, poate într-un viitor care mi se părea tot atât de imaginar ca şi vieţile anterioare pe care, cândva, le-am trăit prin ochii lui Dumnezeu, dar nu îmi amintesc nimic despre ele. Imensa diversitate a ochiului sensibil care cercetează cu atenţie faptele, reperul de orientare pentru reglajele fine ale funcţiei *"Just believe in destiny"* , îşi aveau replica în nuanţele impuse de psihologia artei de a fi pregătit pentru şansa unei regăsiri a autenticităţii credinţei, atunci când aceasta urma să apară.

Mâna sigură a împlinirilor care mă obsedau şi mă stăpâneau cu tristeţe în acelaşi timp, pentru magia cu care mă întâmpinau angajamentele asumate în perioada apartenenței la conştiinţa profundă a timpului prezent, era o certitudine a scopului de a poseda o valoare unică, grandioasă, numită *"Follow just your own way".*

Ce mi s-a părut mai ciudat, mai bine integrat în realitatea paşnică a unei lumi însorite care te face să uiţi de ceea ce trăieşti în prezent, cu excepţia condiţiei referitoare la situaţia financiară, era acea alternanţă continuă şi perfect riguroasă dintre schimbare şi imuabilitate care parcă mă ducea la ideea de reversibilitate: *"That's not the beginning of the end".*

Leadership: Îți asiguri starea de spirit specifică unei firi statornice, prin definirea expresă a noţiunii de "împrejurare" pe care se întemeiază decizia de a poseda o valoare unică?

Iată cum exprima scriitorul român Artur Silveştri acest tip reversibilitate: "Sunt oameni care scriu la marginea apei, adică acolo unde Timpul îşi desluşeşte altfel marele mister al sfârşitului fără început. Şi ei, ca şi mine, poate că odată vor fi înţeles, într-un fel, sufletul natural care ne defineşte ca un fel de entelehie." *Just look into your heart my friend, that will be the return to yourself.*

Punctul culminant al unui înainte, pe care îl pregăteam în străfunduri, se dezvolta între redarea precisă a realității dure și halucinațiile minții mele rătăcite în haosul nerăbdării de a-mi dovedi elanul de reînnoire a credinţei, prin dispreţul conformismului şi prin exersarea relaţionării cu posibilul unei aventuri provocatoare, ca viziune a artei mele. Cu posibilele ei denaturări.

Şi încă o dată, fără o trădare a formelor aducătoare de conţinuturi, viaţa mi se revela ca o ofertă personalizată, mai mult îndreptată spre cultivarea sentimentului de superioritate sau de dominaţie, din forţa acelei interpretări a imposibilului ce trebuie atins prin abandonarea totală într-o nebunie a performanțelor, nu neapărat voită, dar cu siguranță apreciabilă.

Valoarea unică pe care mi-o acorda acea parte a vieții care caută răspunsuri din orice

împrejurare se caracteriza printr-o fragmentare a totalităţii unui ansamblu de reprezentări şi punerea lui într-un cadru de referință care presupune să crezi în el, să fii convins că are potențialul şi puterea de îndeplinire a unui scop.

Leadership: Încerci să te regăseşti în prim planul „Marii Opere" atunci când ești singurul care nu se potrivește imaginii din jur?

Ești singurul care nu se potrivește imaginii din jur atunci când te angajezi într-o depăşire a valorii personale în arta de a-ți urma propriul drum spre realizarea menirii tale adevărate.

Ce este arta, faza roşie a Marii Opere, altceva decât o potrivire a circumstanţelor care îţi pun în valoare unicitatea, încă o treaptă de apropiere de Dumnezeu, *be yourself don't hide* , identificând mijloacele de a face faţă cu succes situaţiilor zilnice cu care te confrunţi, doar astfel putând să afli mai multe despre tine însuţi.

Don't care what people say , îmi şoptea neobosită conştiinţa cu acea greutate a stâncii care se prăbuşeşte în mare, când te prăbuşeşti sub tensiunea unor forţe dinlăuntru şi încerci să te ridici din anonimat, când eşti pus sub apăsarea unei puteri de sus. E vorba de acea conştiinţă a diferenţelor, adică acel ceva care ţine de realitatea superioară a integrării unor scenarii divergente într-un singur model de perfecţiune: Dumnezeu, urmată de reprezentarea totalităţii acestor diferenţe pe durata vieţii. *Just believe in destiny !*

Presimțirile, controversele, situațiile aproape fără ieşire, pasiunile alese din puzderia de nonsensuri ce-mi ocupau timpul liber, izbucnirile vitale, alternarea între fatalitate și izbăvire, toate îmi consolidau destinul. Credeam că dacă îmi examinez parcursul ca o reflecţie a credinţelor despre mine însumi, paralel acordându-mi totuși răgazul unei incursiuni în trecutul plin de învăţăminte, voi putea să-mi onorez mai ușor angajamentele faţă de scopul de a fi creator și de a-l pune în practică în mod curajos și cu stil.

Măreția creaţiei lui Dumnezeu se observă în existența pe care omul o trăiește prin tot ceea ce el îşi poate închipui că este cu putinţă să împlinească.

Return To Innocence simbolizează imaginea sufletului unui om desăvârşit care se apropie de Dumnezeu prin chintesenţa unei maxime personalizări a parcursului pe care îl urmează, pentru a se putea situa în sfera virtuţii de a crede în el însuşi şi de a se socoti capabil de fapte măreţe.

Este vorba de acea inocentă a Ego-ului care îşi imaginează că i se vor împlini închipuirile, manifestată prin plăcerea sănătoasă de a trăi certitudinea scopului propus, învingându-şi teama de „înălţime" prin iubirea pentru Dumnezeu.

*** Notă:** Enigma - Return To Innocence

Source: https://neculaifantanaru.com/return-to-innocence.html

Revărsările neliniştilor creatoare

On Iunie 19, 2014

Ţine pasul cu iniţiativele de îmbunătățire a proceselor de constituire a creaţiei, acordând prioritate căutărilor de montaj a tuturor componentelor "conţinutului" ei.

Căutările continue din timpul redactării scenariului - care, iniţial bătute la maşină, conţin numeroase ştersături, adăugiri, modificări - dovedesc, cred, că cristalizarea în conştiinţa realizatorului s-a petrecut şi pe parcurs. Aşa se explică probabil că unele din însemnări pot naşte presupunerea că au fost făcute după filmări. În timp ce elementele esenţiale există în foile de montaj, deci au fost gândite dinainte, altele vor apărea ulterior de-a dreptul în film.

Toate aceste constatări, ca şi numeroase altele pe care nu are rost să le detaliem aici aruncă o lumină asupra felului în care a fost creat filmul "Crucişătorul Potemkin". Din clipa sosirii lui Eisenstein la Odessa şi până la finisarea filmului, constatăm căutări neîntrerupte, desfăşurate într-o febră a creaţiei. O nelinişte creatoare permanentă care îl ducea pe maestrul Eisenstein la găsirea succesivă de noi soluţii. "Crucişătorul Potemkin" a fost creat într-o stare de incandescenţă creatoare, cu o spontaneitate evidentă. *

Leadership: Îţi dovedeşti, în orice condiţii de improvizaţie, puterea de a lupta cu mijloacele de constituire a creaţiei printr-un "Think Back" care are puterea de a cristaliza o nouă formă de fuziune între subiect şi fundal?

Din punct de vedere al construcţiei leadershipului care se află în contact direct cu terenul fertil de transmitere unei cunoaşteri teoretice şi practice, avem de-a face deseori cu o schimbare relativ însemnată de accente în ceea ce priveşte actul şi raţionalitatea Creaţiei. Iar aici avem de-a face cu o fuziune nouă între subiect şi fundal, în sensul că ceea ce vrei să scoţi în evidenţă trebuie să aibă impact la nivel de viziune, dar trebuie să aibă şi rezonanţă la nivel de receptare, abordare şi utilizare a mijloacelor de realizare a creaţiei interpretative şi improvizate.

Construcţia unei creaţii are la bază căutări neîntrerupte de noi orizonturi, de noi aranjamente, de noi suporturi de realizare a obiectivelor de performanţă individuală. Aici trebuie avut în vedere căutarea expresiilor de intelectualitate (care îi înnobilează munca artistului) şi sugerarea lor atât prin tehnică cât şi conceptual.

"Think Back" este mărturia unei lupte pe care ai dus-o cu mult timp în urmă, cu strângerea şi găsirea unor formule asociative de prezentare şi promovare a artei. Găsirea unor dovezi care să ateste veridicitatea unei arte necesită eforturi susţinute şi o documentare aprofundată, dar rezultatele merită cu prisosinţă.

Conţinutul unei creaţii se cristalizează prin numeroase ştersături, adăugiri şi modificări ce dovedesc o punere în contextul pasiunii a unui parcurs inițiatic, tumultuos și fecund.

O operă se realizează deseori din improvizaţii ale momentului şi din improvizaţii ale temelor abordate, în procesul de identificare a elementelor semnificative ce trebuie transmise prin mesaj. De fapt, creaţia se bazează pe un du-te vino neîncetat de sentimente, gânduri și emoții, idei, conexiuni, interpretări, de "aş vrea, n-aş vrea" care se răsucesc unele în jurul altora. Toate făcând parte din procesul de stabilire a unor noi abordări şi viziuni privind implementarea unei noi variante de „produs".

Într-un anumit sens, punctul de vedere a liderului artist, care porneşte de la premisa că singurul mod în care poate înţelege şi susţine arta este să vadă dincolo de prejudecăţile construite de-a lungul timpului, corespunde cu iniţiativele de îmbunătățire a proceselor de producţie a creaţiei.

Căci nu poţi să efectuezi o îmbinare şi să conferi stabilitate formelor de întemeiere a unei ştiinţe, bogate în elemente de cultură tehnică, indispensabile bunei funcţionări a instanţei de autoritate în faţa altora, dacă nu acorzi prioritate căutărilor de montaj a tuturor componentelor "conţinutului".

Leadership: Creşterea autorităţii tale în sfera creaţiei implică o nouă alcătuire a mijloacelor de construcţie a fundamentelor şi conceptelor ce urmează traiectoria unor preocupări frecvente faţă de potenţialitatea şi trebuinţele tale de cunoaştere şi de acţiune?

Analiza conceptului de autoritate în sfera creaţiei, dar şi promovarea artei de o particulară şi elevată rezonanţă care instituie noi forme de exprimare, cristalizează în conştiinţa realizatorului o anumită formulă a compoziţiei, o sumă de erori numite valori, o nouă alcătuire a mijloacelor de construcţie a fundamentelor şi conceptelor de interes major.

Priorităţile acordate mijloacelor de instituire şi gestionare a creaţiei, în reprezentările ştiinţifice, devin mai mult o chestiune de putinţă decât de voinţă. Două realităţi sunt prezente în sfera priorităţilor: revizuirea idealurilor şi reînnoirea tuturor elementelor de cunoaştere, pe de o parte, şi formele de organizare a procesului de învăţare-evaluare pe de altă parte. Şi găsirea succesivă de noi repere care să contureze specificul unui anumit rol profesional. Asta, numai în cazul în care consideri arta ca fiind o formă de exprimare a valorii individuale.

A fi regizor înseamnă să descoperi o nouă formă de exprimare a propriilor emoții printr-o modalitate de creație în care orice combinație de noţiuni şi realităţi este permisă.

Revărsările neliniştilor creatoare scot în evidenţă acea agitaţie febrilă din partea liderilor, creată din pricina căutării unor noi mijloace de producţie şi transmitere a creaţiei, respectând condiţiile implementării unor noi concepţii despre calitate şi performanţă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/revarsarile-nelinistilor-creatoare.html

Revelări a lucrurilor secrete: duşmanii noştri din lăuntrul nostru

On Decembrie 05, 2010

Iluminarea interioară este o călătorie personală, unică fiecăruia, ce nu poate fi grăbită sau impusă din exterior.

- Aş putea să primesc şi eu viziunea inefabilă?

- S-ar putea, dar nimeni nu poate cunoaşte căile interioare ale celuilalt, nici el însuși, căci doar în urma unei căutări neobosite de sine şi a propriului spirit ajungi să te cunoşti suficient ca să începi să speri că vei putea primi iluminarea interioară. Prin vieţi succesive sau într-o singură viață, prin asceză şi efortul meditaţiei, putem reuşi, totuşi, să scăpăm de duşmanii noştri din lăuntrul nostru, să ne alungăm călăi.

- Îmi poţi spune cine sunt?

Leadership: Ai experimentat vreodată o revelație prin care ai simțit că începi să înțelegi o viziune inefabilă care îți ghidează sinele tău spre transcendere?

- Cine sunt duşmanii tăi? Ţi-i pot doar numi, dar asta nu înseamnă că vei avea şi forţa de a-i alunga, de a-ți purifica sufletul. Primul duşman este ignoranţa. Al doilea este nedreptatea, opusă acelei Maat, care este nu numai echitatea față de tine şi faţă de ceilalți, ci şi tot ceea ce este susceptibil de a frâna bunul mers al lumii, de a distruge echilibrul lucrurilor. Al treilea este invidia, căci ea ne dăunează mai mult nouă decât celorlalți; ne roade inima, alungând seninătatea sufletului. Al patrulea este răutatea, căci ea ne împinge să facem rău celorlalți şi naște nedreptate. Al cincilea este perfidia, căci ea foloseşte minciuna şi viclenia, care sunt condamnate de Maat.

Al şaselea este avariția, căci te face să trăieşti doar ca să posezi bunuri, astfel încât ești gata la toate trădările, la toate crimele ca să-ți satisfaci o pasiune atât de funestă. Al şaptelea este senzualitatea, căci nu mai trăieşti decât pentru satisfacerea simţurilor, nu te mai gândeşti decât la plăcerea pe care o procură unirea trupului cu alt trup, fără să-ți mai pese de propria demnitate, fără să te fereşti de răul pe care l-ai putea face celorlalți. Al optulea este furia, căci aruncă sufletul în cea mai mare tulburare, alungând orice stăpânire a voinţei noastre: fiind cuprinsă de o furie nedemnă de o divinitate, zeiţa îndepărtată a pustiit Pământul, semănând moartea şi teroarea.

Leadership: Mintea ta este suficient de formată ca să poată merge mai departe pe drumul cunoaşteri, fără să fie perturbată de sentimente considerate inferioare sau neadecvate naturii tale?

- Un zeu poate să se lase în voia unor sentimente atât de umane, care par nedemne de natura lui?

- Desigur, când acest zeu nu este altceva decât creația minţii omeneşti, când nu are nicio realitate în afara imaginaţiei oamenilor. Dar poate că vei descoperi prin tine însuţi că zeii pe care îi adoră oamenii nu sunt nimic altceva decât creaţii ale minţii lor.

- Vorbeşte-mi mai mult despre asta, căci totdeauna mi s-a spus contrariul, că zeii i-au creat pe oameni.

- Este o mare blasfemie şi rodul unei minţi incredibil de naive dacă spui că un zeu, indiferent care ar fi, l-a creat pe om după imaginea sa, căci un astfel de zeu nu poate avea o existenţă reală, el uzurpă atributele zeului, care este total diferit atât de oameni, cât şi de animale, acestea fiind, toate, creaturi apărute din negura timpului, în urma unor lungi maturizări, a unor lungi transformări. Dar mintea ta nu este încă suficient de formată ca să poată merge mai departe pe acest drum al cunoaşterii. Să trecem la al nouălea călău al sufletului: necumpătarea. Căci, precum senzualitatea, care este o nevoie exagerată de voluptate, necumpătarea este un abuz de băuturi fermentate care duce la beție, care ne face să pierdem noțiunea de noi înșine şi orice stăpânire a corpului și minţii noastre.

Leadership: Cum îți propui să îmbunătățești continuu înțelegerea realităților inițiale, depășind obstacolele impuse de interpretarea subiectivă dată unei cunoaşteri limitate?

Al zecelea este lăcomia, căci abuzul de hrană deformează corpul şi incită la adâncirea şi mai mare a sufletului în materie. Al unsprezecelea este temeritatea, căci ea te înclină să neglijezi orice prudenţă - care este o mare virtute -, îndemnându-te nu numai să-ți rişti viaţa corpului prin cutezanțe criminale, ci şi viaţa sufletului, prin lipsa de măsură şi de înţelepciune. Este un viciu pe care orice om destinat să-i guverneze pe ceilalți trebuie să-l alunge din inima lui.

În sfârşit, al doisprezecelea nu este altul decât greșeala.

- Te-am ascultat, zise Neferu, dar, în timp ce ai adus câteva precizări scurte, referitoare la zece dintre aceste pasiuni periculoase, nu ai spus nimic despre ignoranță, prima, și despre greşeală, ultima.

- Acestea, fiule, le vei afla mai târziu, până în cele mai profunde realități. Află totuşi că ignoranţa este opusă cunoaşterii realităților iniţiale, esenței reale a lucrurilor, a naturii universului, iar greșeala este interpretarea falsă sau viciată a acestei revelări a lucrurilor secrete. Dar, deocamdată, trebuie să mă limitez la prezentarea acestor concepte înţelegerii şi meditaţiei tale.

Înțelepciunea costă în recunoașterea ignoranței și în strădania de a o depăși pentru a evita greșelile unor revelaţii nedistorsionate de adevărurile ascunse.

Revelări a lucrurilor secrete se referă la dușmanii din lăuntrul nostru atunci când încercăm să urcăm mai sus spre vârful înțelepciunii. Farul nostru călăuzitor este acel luminos sentiment de auto-cunoaștere care ne iluminează calea în întunericul îndoielilor, astfel încât să putem distinge clar între adevăr și iluzie.

* Nota: Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/revelari-a-lucrurilor-secrete-dusmanii-nostri-din-launtrul-nostr

Rezonatorii armonici

On Octombrie 07, 2014

Foloseşte orice prilej pentru verificarea ideilor tale de actualizare a leadershipului, amplificând sensul conţinutului său prin mijlocirea simbolurilor de creaţie.

Sosit la Paris, regizorul Serghei Eisenstein începe pur şi simplu să devoreze oraşul, inhalând cu voluptate atmosfera sa, cercetându-i fiecare ungher cu un nesaţ firesc pentru un om pasionat şi dornic de atâta vreme să cunoască metropola pe care o ştia de acasă în amănunt. Colindă neîntrerupt străzile. Cercetează rând pe rând anticarii de pe cheiurile Senei, pivniţele din Rue Bonaparte în căutarea picturilor. Străbate Saint-Germain, vizitează apoi Fontainebleau, Compiegne, Versailles, se întoarce în oraş şi explorează Foire aux Puces. Umblă prin magazine. În prăvăliile de obiecte religioase din cartierul Saint-Sulpice detectează câteva piese care-i dovedesc deformaţia în superstiţie a religiei. Bate străzile din Montmartre, frecventează balurile populare din localurile de dans, întârzie în cafenelele ticsite de tinerii artişti, rătăceşte până şi în saloanele elegante unde este plimbat ca o celebritate.

Toate aceste drumuri devin prilej pentru verificarea ideilor sale despre arta de realizare a filmului. Ele nu sunt doar simple plimbări de plăcere, ci tot atâtea prilejuri pentru confruntarea de idei şi îmbogăţirea lor. Totul e simbol: privirea e simbol, gestul este simbol, şi atitudinile... şi decorul. Şi cum toate acestea (această emoţie şi impresie generală) sunt raportate exclusiv asupra conţinutului operei sale, puteţi vedea cu ce bogăţie emoţională se amplifică îndată.

Iată cum ar trebui interpretată o imagine filmică, iată care este raţiunea care mă determină să le compun plastic, iată scopul: să amplific sensul conţinutului cu toţi rezonatorii armonici, cu toate simbolurile cuprinse în forma particulară prin care se prezintă ochilor noştri "datul imaginii". *****

Leadership: Ce lipseşte creaţiei tale pentru a se elibera de limitele şi constrângerile temporare ale rutinei mestecării informaţiei, încât să poţi amplifica sensul conţinutului de idei pe care îl comunici?

Leadershipul îşi amplifică valoarea prin creaţie, constituindu-se pe linia raţiunii de a privi dincolo de cadru, dincolo de aparenţe, dincolo de conţinutul comportamental al lucrurilor, deci în măsura în care sunt evidente paralelismul şi corespondenţa dintre ce vezi şi ce crezi. Sau parafrazând-o pe actriţa Nia Long: *"Stabileşte hotarul dintre ce vezi şi ce crezi, dintre ce ştii şi ce crezi, iar apoi spune-ţi: ar trebui să accept acest lucru aşa cum e?"*

Tot ceea ce poate amplifica reacţia de „Wow ! " la nivel de unghiuri de percepţie a realităţii, făcând obiectul unor interpretări diferite ale aspectelor de noutate propuse pentru îmbunătăţirea înfăptuirilor în materie de creaţie, produce un anumit rezultat, delimitabil şi definibil. Acest rezultat măreşte şansele de întregire a ceea ce lipseşte creaţiei pentru a se elibera de limitele şi constrângerile temporare.

Verificarea constantă a realităţii, în direcţia percepţiei corecte a indicilor de actualizare a conţinutului de idei, care te ajută să implementezi sau să elimini anumite determinante din planul de alcătuire a unei viziuni ample, este o condiţie şi o strategie de dezvoltare a cercetării-inovării. Prilejurile pentru confruntarea de idei şi îmbogăţirea lor, asigurând o corectă identificare a particularităţilor şi sensurilor de imaginar şi de percepţie comparativă (care influenţează structura a ceea ce vrei să realizezi), dau la iveală deopotrivă adevăruri şi informaţii certe cu privire la gândirea ta vizionară.

Leadership: Zona de orientare alocată pentru un câmp larg de percepţie este dependentă de o cheie specială de înţelegere care să favorizeze legătura dintre ceea ce exprimi şi ce scoţi evidenţă?

Unul dintre cele mai puternice seturi de semnificaţii atribuite lucrurilor şi relaţiilor dintre ele, acceptându-le nu doar ca o provocare, ci ca ceva autentic și definitoriu pentru articularea unei viziuni trebuincioasă elaborării modelului propriu de creaţie, se referă la regulile jocului de limbaj pe care le consideri esenţiale în dezvoltarea artei.

De exemplu, simbolurile, elementele decorative, realitatea, ajută la conturarea unei imagini complete a evenimentelor pe care le speculează regizorul, dar ele pot fi confundate dacă nu le atribuim o semnificaţie bazată pe întrebuinţarea expresiilor de manifestare a unei atitudini faţă de ideile expuse, de tipul: "eu cred că..., simt că...., vreau să".

Zona de orientare alocată pentru un câmp larg de percepţie este dependentă de acea cheie specială de înţelegere, numită „Smart connections" care stabileşte asociaţii între diverse experienţe şi lucruri. Leadershipul poate constitui pentru creatorii de viziuni obiectul unei analize externe, obiect al unei practici ştiinţifice de conştientizare a valorii realităţii înconjurătoare – prin evaluarea ansamblului indicatorilor experimentali: simboluri, concepte, efecte speciale.

Omul care se reînnoieşte permanent pune pe primul loc beneficiile simbolurilor preluate din diverse surse, intenţionând să ajungă la miezul preţios al experienţei de creaţie. El caută implicaţiile mai profunde ale întâmplărilor şi găseşte un echilibru în interpretarea aspectelor cele mai relevante din viaţa lor şi din experienţa lor de căutare a noului. Obiectul cunoaşterii devine obiect al unei practici ştiinţific conştientizate de actualizare a potenţialităţii de a genera idei.

Leadershipul este o căutare a prilejurilor pentru confruntarea de idei şi îmbogăţirea lor din orice act al vederii într-o anumită etapă a amplificării sensului unui conţinut care invocă emoție pentru o susţinere excelentă a imaginii pe care o transmiţi despre lume şi despre tine.

Rezonatorii armonici sunt factorii de impact, dătători de inspiraţie, care influenţează direct procesul transformării variabilelor cu o multitudine de semnificaţii (gânduri, fapte, trăiri, imagini, aprecieri, impresii, reflecţii, perspective, senzaţii, experienţe) în creaţii individualizate, care conturează un profil bine definit al leadershipului.

Prin extindere, ne referim la capacitatea liderului de a crea ceva nou, dar recunoscut ca valoare de toţi cei ce îl înconjoară, determinându-i să acţioneze sinergic şi concertat pentru realizarea idealului comun.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/rezonatorii-armonici.html

Rezultatul major al creaţiei lui Eisenstein

On August 24, 2014

Foloseşte-ţi experienţa de creaţie într-un mod cât mai obiectiv, astfel încât să poţi rezolva problemele compoziţionale ale leadershipului.

Rezultatul major al creaţiei lui Serghei Eisenstein în „Nevski" rămâne, evident, unitatea imaginii audio-vizuale. În acest film artistul a rezolvat o dificilă problemă compoziţională, găsind apoi, pe baza ei, teoretic, cheia pentru acordarea calculată a benzii muzicale cu banda de imagine. Orizontalitatea continuităţii în muzică sau imagine, este acum acordată şi vertical, prin simultaneitatea coincidenţelor muzical-vizuale.

*Eisenstein descoperă metoda construcţiei corespondenţelor audio-vizuale pe care o va analiza cu prioritate şi o va descrie pe larg, folosind pentru aceasta tocmai experienţa din filmul „Alexandr Nevski". În calcule şi scheme desenate cu minuţiozitate matematică, Eisenstein descoperă coincidenţele perfecte, cadru cu cadru şi măsură cu măsură, între elementul vizual şi cel auditiv. **

Leadership: Poţi să pui în valoare unitatea unei imagini care se integrează perfect într-un cadru de imaginaţie regizorală, luând ca punct de reper ideea simultaneităţii coincidenţelor apărute între planurile de abordare ale actului artistic?

Analizând proporţia dintre resursele de cunoaştere şi experienţă, foarte accesibile pentru producerea unei tranziţii spre un nou model de leadership, de care te poţi folosi în scopul realizării unei bune promovări a viziunii personale (şi luând în considerare bogăţia de sensuri ale abordării acesteia), poţi să estimezi efectul cumulativ al schimbării pe plan profesional. De aceea rezultatul major al demersurilor de integrare a creaţiei într-o perfecţiune absolută, demnă de invidiat, sub acţiunea altei proporţii, dintre idealitate şi obiectivitate, reprezintă un câştig în sfera productivităţii, dar şi o ridicare a nivelului calităţii evoluţiei tale.

Experienţa de creaţie a unui regizor este strâns legată de imaginea cu care îşi asociază scenariul de film, dar aşa încât să confere continuitate poveştii cu care el însuşi se identifică.

În acest caz, este nevoie de o anumită ordonare a materialului compoziţional (fapte, trăiri, evenimente, decoruri, costume, roluri, dialoguri incredibile, personaje cât mai reale) dar mai ales este nevoie de o anumită întindere în timp şi de o succesiune imagistică pentru a produce efectul final, cât mai exploziv. Ideea simultaneităţii coincidenţelor apărute între planurile de abordare ale actului artistic deserveşte la alegerea materialului pe care artistul are libertatea de a-l folosi cum crede el de cuviinţă, cu o condiţie: să studieze caracterul vieţii şi să-l toarne în pielea unui personaj plin de vitalitate.

Şi dacă ne gândim la faptul că planurile de abordare ale actului artistic vizează tocmai vizualitatea, simbolismul, limbajul, decorul, povestea şi fondul muzical, atunci regizorului i-ar conveni de minune să vadă totul printr-o singură pereche de ochi care percepe totul din afara iluziei pe care personajul o vede reală datorită coincidenţelor dintre desfăşurarea evenimentelor în plan extern şi evoluţiile psihice pe plan intern.

Leadershipul tău prezintă avantajul unei „rezistenţe de intrare" care poate produce continuitate în procesul de exploatare a creaţiei, în vederea obţinerii unor beneficii de ordin compoziţional?

În cazul în care doreşti să măsori progresul realizărilor personale, efectuând analiza tuturor formelor de exprimare prin creaţie, mai întâi măsoară pulsul experienţei tale de tranziţie spre nişte standarde mai înalte de calitate. Leadershipul este ca un amplificator de calitate, prezentând avantajul unei "rezistenţe de intrare" care produce continuitate în procesul de exploatare a creaţiei, printr-o dinamică a preocupărilor pentru artă şi abordările ei datorate dezvoltării ştiinţei.

„Rezistenţa de intrare" suportă toate acele operaţii de adăugare, prelucrare, combinare, transformare a elementelor de creaţie (şi eventuala lor corecţie), efectuate sub ghidajul competent al unui promotor al ştiinţei, care nu contrazic convenţiile de funcţionare a leadershipului. În acest caz leadershipul, materializat prin mai multă solidaritate faţă de actul creaţiei şi prin respingerea fermă a oricăror prejudecăţi, devine un indicator de continuitate în ceea ce priveşte ritmul şi întregul proces de cristalizare a unui limbaj, a unui personaj, a unui decor, a unui rol, a unei viziuni, a unei poveşti, care fac obiectul pretenţiei artistului de a se ridica deasupra "prozei" cotidiene, deasupra zbuciumului lumesc.

După cum un regizor descoperă coincidenţele perfecte, cadru cu cadru şi măsură cu măsură, între elementul vizual şi cel auditiv, tot astfel un mijlocitor al ştiinţei conferă valenţe de semnificativ propriei sale creaţii printr-o îmbinare a experienţei şi know-how-ului. Dar mai ales prin metoda construcţiei corespondenţelor dintre conţinutul de idei şi efectul utilizării acestora în cadrul activităţilor de cercetare şi perfecţionare.

Leadershipul este manifestarea abilităţii de a te integra în rolul unui personaj văzut într-o imagine de "stop-cadru" gândită prin prisma coincidenţei perfecte dintre vizual şi conceptual, în evoluţia raportului dintre ceea ce vezi pe ecran şi propria ta viaţă.

Rezultatul major al creaţiei lui Eisenstein reprezintă consecinţa firească a utilizării experienţei şi a dezvoltării cunoştinţelor în domeniu, servind atât ca instrument de evaluare a progresului, cât şi ca instrument de promovare a propriei identităţi.

Evoluţia, prin cizelarea continuă a capacităţilor de integrare a gândirii în domeniul care te defineşte, ţine de nivelul pe care îl experimentezi - începător, mediu sau avansat - în momentul în care faci upgrade la facilităţile ştiinţei, utilizate în scopul continuităţii efectului de dominaţie asupra variantelor de prelucrare a creaţiei personale.

Un domeniu care are nevoie de dezvoltare, precum leadershipul, va beneficia de un nivel înalt de orientare prin rezultatele obţinute datorită trecerii creaţiei la o etapă nouă de adaptare, superioară celor anterioare, prin simultaneitatea coincidenţelor între elementele ei de conţinut.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Rezultatul unui experiment numit Myself

On Februarie 06, 2014

Fii propriul tău model de analiză pentru consolidarea leadershipului, încât să dobândeşti o înţelegere mai profundă a ceea ce eşti.

Eram condamnat la propriile mele resurse de autocunoaştere, care dădeau consistenţă descoperirilor ştiinţifice ce aveau o tot mai mare relevanţă pentru domeniul conducerii. Nimeni nu mă salvase din nebunia compromiţătoare pe care singur mi-o creasem, din dilemele în care mă zbăteam cu putere, nedormindu-mi nopţile. Şi care cereau întotdeauna un răspuns nou.

Devenisem propriul meu model de analiză, subiectul principal al unui experiment crucial care purta numele de eveniment, unul de tipul " *Open your mind* ". Un punct al separării de lumea exterioară. Involuntar, ignoram interdicţiile pe care intenţionat conştiinţa mi le punea, ca la comanda unui robot, ca să-mi testeze credinţa manifestată în jurul unor noi abordări intelectuale. Neîntrerupt, simţeam că duc o existenţă captivantă de visător, înconjurat numai de ideile sale.

Singura greutate era că tendinţele cele mai inovatoare de utilizare a cunoştinţelor privind principiile de funcţionare ale unui spaţiu restrâns şi foarte complex, nu se aliniau întotdeauna principiilor unanim acceptate de ceilalţi cercetători din domeniu. Accesul la spaţiul meu interior era dificil pentru că punea în scenă, în mod cu totul natural, eterna poveste a Omului ce caută misterul Creaţiei.

Asta mă îndemna să înţeleg un fenomen la fel de important precum anunţul descoperirii unei planete asemănătoare cu Pământul ce va schimba modul în care omenirea îşi percepe locul în Univers. Şi anume că, printr-o cunoaştere de sine la nivel superior, urmată de o rotaţie a unghiului de vedere și de o potenţare a percepţiei, se poate da viaţă unei arte totalmente ştiinţifice, metaforice, ce capătă proporţii reale.

Leadership: Percepţia pe care o ai despre tine însuţi într-un spaţiu al creaţiei, reflecţiei şi visării, îţi conferă fundamentul unei experienţe de dedublare a gândirii menită să-ţi garanteze un nivel superior de evoluţie?

Era o exploatare sustenabilă a Omului din mine. Aveam nevoie de un reper sigur care să mă împiedice să mă rătăcesc, un fir care să mă călăuzească prin acest labirint al cunoaşterii de sine care să nu se rupă. Practic, încercam să fac din mine o "Creaţie" cu care să mă autodepăşesc, cu care să mă mândresc, cu care să mă identific într-un spaţiu al revelaţiilor de ordin mistic sau ştiinţific.

Nu pot să pretind că am dobândit o înţelegere corectă, riguroasă a autonomiei persoanei mele. Căci această aventură pe teritoriul propriei mele individualităţi era caracterizată de o alianţă atipică între elemente de fond ale căii de cunoaștere şi elementele funcţionale ale unei ştiinţe lipsite de constrângeri.

Unirea lor constituia o presiune din ce în ce mai activă, o doză minimă de absolut, fundamentul imprecis al unei experienţe de dedublare a gândirii care mă făcea să mă cataloghez, sistematic, drept o clonă a unei realităţi complexe. Sau o copie fidelă a acesteia.

Creaţia este rezultatul unui proces de autodepăşire care începe cu "Open your mind" în

căutarea unei cunoaşteri profunde şi superioare, şi se continuă cu "I am what I am" în direcţia orizonturilor deschise (şi nelimitate) ale virtuţii şi înţelepciunii.

Leadership: Întregul demers de afirmare a gândirii tale are la bază o sursă inepuizabilă de autocunoaştere evaluată prin manifestarea liberă a unei revelaţii experimentată prin dualitatea "Public-Privat"?

Folosirea, timp îndelungat, a unui sistem de ordonare a preferinţelor de dezvoltare utilizate în procesul cunoaşterii de sine, cu posibilitatea de a stabili o proporţie armonică între leadership şi creaţia intelectuală, interconectată la viaţa de zi cu zi, influențează modul de desfăşurare a relaţiilor dintre ceea ce eşti, ceea ce faci şi ceea ce obţii de pe urma experienţelor tale.

Poţi să profiţi de pe urma lor implicându-te direct în găsirea unor "idei-răspuns" noi, încât să simţi pulsul zonei de productivitate extinse până în vecinătatea graniţelor cu performanţa şi să accepţi valorile ei obiective într-o complexitate de forme. Leadershipul se poate autodistruge dacă reprezentarea acordului dintre propriile tale resurse de cunoaştere şi reglare eficientă a persoanei, pe lungimea eforturilor tale continue de cercetare lăuntrică în scopul unei funcţionari îmbunătăţite, nu corespunde modelului de analiză propriu care acceptă ideea de autonomie prelungită.

Dualitatea Public-Privat are loc atunci când potenţialul sinelui tău de a se raporta la o cunoaştere superioară intră în contact cu potenţialul celorlalţi oameni de a exprima la unison logica unei gândiri care nu este pregătită să recunoască meritele şi importanţa Creaţiei în care te manifeşti.

Leadership: Îţi manifeşti hotărârea de a duce o campanie de tipul „Open your mind" la nivel de ceea ce îţi poate comunica Sinele Superior, încât să-ţi extinzi cunoaşterea la un nivel de Macro-Univers?

Numai printr-o cunoaştere de sine la nivel superior, integrată în aspectele leadershipului, se poate da viaţă unei arte care se dovedeşte totalmente ştiinţifică, metaforica, căpătând proporţii reale. Numai printr-o exploatare sustenabilă a Omului din tine vei putea să găseşti acel reper sigur care să te împiedice să te rătăceşti în zona în care nu ai şanse să-ţi extinzi şi să-ţi desăvârşeşti creaţia intelectuală.

Cea mai importantă şi mai nobilă cucerire a omului este Sinele, fără a contesta experienţa şi valoarea profesională dobândită în timp. Poţi găsi acel fir rezistent care să te călăuzească prin marele labirint al cunoaşterii de sine? Îţi manifeşti hotărârea de a duce o campanie de tipul „Open your mind"?

Nu vei putea aprecia niciodată leadershipul până când nu vei conştientiza, realizând un crescendo al aşteptării de tip stimulator, că întregul demers de afirmare a gândirii creatoare are la bază o sursă inepuizabilă de cunoaştere şi autocunoaştere care poate alimenta cu suficientă energie acel "switch" care nu se blochează la o simplă pană de inspiraţie. O energie de natură necunoscută până în prezent.

Switch-ul care conectează doar dispozitivul de înmagazinare a elementelor de bază ale ştiinţei, cu rol de receptor, din reţeaua locală de conţinut a informaţiilor şi ideilor pe care o administrezi la nivel mental, oferă posibilitatea de a gestiona întregul flux de producţie a regulilor după care te ghidezi în tot ceea ce faci. Fără să se blocheze, acest switch acordă inovării şi îmbunătăţirii calităţii leadershipului o perioadă lungă de garanţie înainte de "expirarea" duratei normale de folosinţă, dotându-te cu noi performanţe.

A-ţi extinde cunoaşterea la nivel de Macro-Univers presupune să-ţi instruieşti Sinele să se manifeste deplin prin Creaţie, încât el însuşi să devină vizibil la nivel de imagine arhetipală a totalității de care eşti înconjurat.

Rezultatul unui experiment numit Myself desemnează acel proces de cunoaştere în cele mai mici amănunte, a propriului tău "Eu", de clarificare a aspectelor legate de cine eşti, ce vrei să fii şi în ce direcţie te îndrepţi.

Omul îşi poate pierde a sa *raison d'etre* dacă nu reuşeşte să se conformeze spaţiului său interior care este sursa şi fundamentul acelei experienţe, din ce în ce mai profunde şi mai clare în totalitatea ei, care conferă sens şi identitate personalităţii sale.

La alchimişti, ideea de spaţiu interior, ce adăposteşte energia creatoare, este simbolizată adesea prin imaginea cercului circumscris punctului. Ori prin imaginea unui templu.

Nu vei putea să pătrunzi tainele ştiinţei de a conduce dacă nu reuşeşti să descoperi comorile ascunse în acest templu. În zidurile căruia se păstrează, printr-o îmbinare de excepţie, acea *lapidis fortuno* care vibrează şi rezonează cu puterea şi măreţia.

Source: https://neculaifantanaru.com/rezultatul-unui-experiment-numit-myself.html

Rhythm of My Heart

On Februarie 10, 2020

Învaţă să te redescoperi într-o ipostază de care îți vei aduce aminte cu plăcere în roşul-pur al unui timp nemăsurat.

Am început să pictez trandafirul, cu fineţe şi mare talent, *In The Rhythm of My Heart* , aşa cum m-aş picta pe mine însumi în culorile vii ale unui înţeles sublim atribuit rememorării unei vieţi pornită din însăşi miezul unei arte nonfigurative ce se percepe doar prin deschiderile unei metafizici Heideggeriene. Un roşu aprins este rezervat vârfului de petale, înainte ca ele să se deschidă în faţa unui univers veşnic care începe de la o pură coincidenţă, sau de la o banală asemănare cu o piramidă răsturnată şi concentrată în forma unui diamant.

Trandafirul este obiectul observaţiei mele, al interpretării mele la nivel estetic, ca un fel de abstractizare capabilă să simbolizeze orice obiect posibil investit cu fervoarea unul suflet sfânt. Trebuie să stau nemişcat ore în şir, la fel ca obiectul creaţiei mele, ştiind că amândoi avem puterea să trăim acelaşi vis dintr-un timp ce relaţionează exclusiv cu sintagma *"Let me still exist in another place"* , în aşa fel încât să-mi păstrez acel sentiment de „self value" într-un univers dual.

Comparaţia perceptuală cere ca bază artistică, într-un fel în care metafizicii l-ar numi *Asqachumensi* (recunoștință făuritorilor Marii Uniri), un procedeu de a desena cu sufletul, încât să surprinzi mişcarea dublă a traiectoriei unui glas, a unei linii, senzaţii de formă, lumină, temperatură, toate întărite prin mijloace corespunzătoare artei: figură, culoare şi orientare în spaţiu. Marea artă a cabalei se ocupă cu perceperea exteriorizării unei lumi mistice asemănătoare celei pe care o trăieşti la nivel de simţire, dar în alt spaţiu şi sub altă formă.

Leadership: Poţi să te laşi îndrumat de accesibilitatea unei încărcături afective izvorâtă dintr-o imagine veridic închipuită a modului în care poate arăta lumea într-un plan artistic mai înalt, încât să te recunoşti într-o altă ipostază?

Vântul adie uşor. Soarele încălzeşte plăcut atmosfera unui realism poetic cu accente simboliste. Simt pensula artistului cum îmi creionează sufletul, înainte ca pictura să capete o formă frumoasă, potrivită mie, concentrată în ochiul unui diamant care străluceşte printr-un operator metaforic: „Where the ocean meets the sky". Stăpânul meu îmi spunea adesea în timp ce amestеca culorile într-un mix de efort fizic și căutare mistică: *"Să te joci cu ştiinţa aşa cum pictezi un suflet, fără să fi văzut vreodată o pictură. În asta constă toată magia cabalei ! "*

Ultimul dintre cabalişti, în viaţă şi în nemurire, încearcă o nouă modalitate de a se integra în alte lumi, pe refrenul unei încărcături afective, aparţinând planului divin: „Burning down the bridges of my memory".

Delicat ca o atingere fugitivă, recreat de o mişcare intensă de pensulă - dublată pe traiectoria deosebirii părţilor de întreg, mă simt transpus în altă realitate prin asemănarea izbitoare cu figura unui faraon egiptean care sugerează putere și frumusețe regală. Alţii mă privesc în conformitate cu figura unui Bamby cu ochii mari, apoşi şi candizi. Depinde de unghiul în care figura şi orientarea spaţială sunt menţinute în aceeaşi stare de spirit, deschisă spre cercetarea vizual-conceptuală.

Sunt un trandafir neobişnuit pe care de multe ori îl defineşte experienţa de a controla spaţiul

dintre lumi, în acelaşi mod în care artistul se integrează, cu sufletul şi simţirea divină, în subiectul principal al picturii sale. Artistul se face vorbire, se face dialog, devine liantul dintre lumi, un reflex condiționat al unei ordini superioare, constrâns să urmeze cursul acţiunii unei "With the words I love you".

Mă puteţi privi oricât doriţi, dar nu mă vei putea înţelege cu ochiul obişnuit al muritorului, ci numai printr-o activitate analoagă cu creaţia marcată de posibilitatea traversării lumilor.

Leadership: Oferirea unei experienţe de vizualizare sigure şi uşoare pentru proiecţia unei imagini pe care să o poţi vedea doar dintr-un anumit unghi, este valoroasă prin simularea condiţiilor pentru vizualizarea unui nou format al realităţii?

Ajungi la reţeta creării unui lucru numai în momentul în care ai înţeles natura lui, divinul în armonie cu esenţa omului trecută prin filtrul materiei. De fapt, însemnătatea unui trandafir poate fi recunoscută după felul în care artistul realizează iluzia mişcării generate de Alter-Egoul său în chip de spirit divin. Şi nu ştiu cum se face, dar de fiecare dată când artistul încearcă să-mi dea o tuşă nouă, mereu cu însufleţirea neasemuită a unui zeu nemuritor, mă simt ca şi când aş experimenta o iluzie într-o dimensiune fizică ce pur şi simplu mi se pare reală.

Prin tot felul de reprezentări artistice, îmi permit adesea să combin diferitele elemente ce simbolizează valori spirituale: sacrificiu, revelaţie, puritate, maiestate şi distincţie, imortalizate aleator pe pânza fină de in, de la diverse forme abstracte la un degradeu al tușelor care dă impresia unei tridimensionalități. Formele sunt unite compoziţional printr-un mobilizator de forţe "Love may still alive", dar şi interpretate vizual ca având o singură semnificaţie: *Elscogrellar* (imaginarea unei scriituri neobişnuite).

Light up my darkness ! Singura condiţie pentru vizualizarea unei alte realităţi este să mă transpun într-un vis frumos care se repetă, într-un plan superior de unde să-mi privesc viaţa ca şi cum aş fi la cinema.

Sunt un trandafir neobişnuit fiindcă curge în mine roşul unui sânge divin care se cere exteriorizat în gânduri şi trăiri tot mai intense. În timp ce lumea îmi admiră înfăţişarea, dar îmi ignoră cu desăvârşire profunzimea, forţa unificatoare a figurii coerente utilizată simbolic într-un spaţiu specific, la adăpost de alte raporturi sau interacţiuni sociale, artistul îşi rememorează destinul pe întinderea pânzei atât de grăitoare, dominat de învăţătura tainică a lui Papus:

"După cum în omul invizibil circulă fluide şi celule (fluide sanguine şi nervoase), factori activi ai organismului, tot aşa în Natura Invizibilă circulă forţe şi fiinţe, factori activi ai planului fizic. Ocultistul care a putut constata în om existenţa unui corp astral, factor şi conservator al formelor organice, nu se mai opreşte în studiul Naturii la forţele fizico-chimice sau la rezultatele evoluţiei. El ştie că aceste lucruri vizibile nu sunt altceva decât rezultatul principiilor invizibile pentru simţurile noastre."

Leadership: Îţi manifeşti sensibilitatea faţă de percepţia receptorului pentru înalta lui misiune de Creator, redând fidel imaginea ta văzută printr-o analogie cu termenul "înviere în alt plan"?

Marea ştiinţă poate fi percepută doar prin mijloacele de expresie artistice din câmpul unui mijloc perfect de analogie: "Precum în cer aşa şi pe pământ". În cazul de faţă, trandafirul este personificat într-un artist care ştie să redea fidel imaginea divinităţii obţinută printr-o analogie sesizantă cu o vorbă de duh: „With the words I love you".

Prin prisma cabalei, poate că totuşi sunt egalul lui Dumnezeu, fiindcă ştiu să fiu un trandafir pictat cu sufletul unui artist de geniu, şi fiindcă sufletul meu ştie foarte bine cum să facă trecerea în alte lumi şi alte universuri prin intermediul mijloacelor artistice. Dar lumea din ziua de azi a uitat însemnătatea nobilă a artei, fiindcă însăşi lumea şi-a pierdut coordonatele însemnătăţii sale în univers. Numai artiştii mai pot să aducă la lumină mântuirea și nemurirea. Iar dacă n-ar fi fost cei hotărâţi dinainte de providenţă, omenirea nu ar fi putut să trăiască niciodată minunea transformării.

Artistul care ştie să-şi dezvăluie sensibilitatea integrându-se în viaţa unui trandafir, ştie de asemenea că Iisus este o parabolă aleasă cu dibăcie de vechii cabalişti. Fiul lui Dumnezeu a înviat din morţi fiindcă a ştiut să se transforme, schimbându-şi compoziţia din spirit în materie solidă, şi invers. Aşadar, în esenţă este vorba despre modul în care te poţi integra în două lumi asemănătoare: prin spirit, prin îndumnezeire, prin mântuire, prin apel la întrupare, reînarcare, înviere şi înălţare la cer.

Artistul este personificarea unui trandafir, fiind un receptacul pentru emoţii care vin de peste tot: din cer, din pământ, dintr-o bucăţică de hârtie, dintr-o formă trecătoare, dintr-o pânză de păianjen, sau dintr-o undă sonoră. Picasso a ştiut asta cel mai bine, înainte de a se deplasa în timp, înainte de a se încorpora în mine. Iar eu am readus arta în prim planul celei mai înalte ştiinţe.

Leadershipul, din perspectiva artistică, este întreţinut de ideea că o imagine poate rămâne întipărită în memoria lumii şi a timpului atâta vreme cât Creatorul ei pleacă de la realitate pentru a merge în adâncimea unei vaste cosmologii.

Rhythm of My Heart este consecinţa însufleţirii ce se naşte din contopirea a două realități, diferite ca substanță și ca manifestare, cea imediată și cea de lungă durată, încât să se ajungă la un numitor comun numit „construcţie artistică”.

Să iubeşti arta înseamnă să priveşti creaţia minunată a lui Dumnezeu cu ochiul unui artist capabil să surprindă spontan acea actualitate care are şanse să reziste probei timpului.

*** Notă:** Rod Steward - Rhythm of My Heart

Roagă-te, crede, treci în viaţa veşnică !

On Februarie 24, 2014

Creează-ţi o conştiinţă clară a sinelui şi a devenirii, întemeindu-ţi realitatea pe conceptele de sens şi valoare ale existenţei.

Omul acesta era să moară deznădăjduit. Moartea însemna pentru el un abis. În picioare, tremurând pe marginea acestei prăpăstii fioroase, se trăgea înapoi îngrozit. Nu era chiar atât de ignorant ca să rămână cu totul nepăsător. Condamnarea lui, care-l zguduise adânc, destrămase întrucâtva, pe alocuri, în jurul lui, hotarul care ne desparte de taina lucrurilor şi pe care noi îl numim viaţă. Se uită fără încetare dincolo de lumea asta, prin aceste spărturi fatale şi nu vedea decât întuneric. Numai episcopul îl făcu să zărească o lumină.

Episcopul petrecu toată ziua şi toată noaptea cu acest condamnat, uitând de masă şi de somn, rugându-se lui Dumnezeu pentru iertarea sufletului său. Îi spuse cele mai frumoase adevăruri, care sunt cele mai simple. Îi fu părinte, frate, prieten. Episcop, numai pentru a-l binecuvânta. Îi vorbi despre toate liniştindu-l şi îmbrăţişându-l.

A doua zi, când veniră să-l ridice pe condamnat, episcopul era tot acolo. Îl întovărăşi. Se urcă în căruţă cu el, se sui cu el pe eşafod. Osânditul, atât de abătut şi copleşit în ajun, era acum transfigurat. Îşi simţea sufletul împăcat şi avea nădejde în Dumnezeu. Episcopul îl îmbrăţişă, şi în clipa când cuţitul sta să cadă, îi spuse:

" Pe cel ucis de mâna omului, Dumnezeu îl reînvie. Cel izgonit de fraţii săi e primit de tatăl ceresc. Roagă-te, crede, treci în viaţă veşnică ! Acolo este Domnul ! " *****

Leadership: Manifeşti o anumită discreţie în a interpreta valoarea umană atunci când ea se destabilizează, pe fondul unei maxime toleranţe faţă de cei căzuţi în întunericul necunoştinţei de Dumnezeu ?

Când ne raportăm la credinţă, atunci intelectul şi ratinea sunt pur şi simplu detronate în faţa combinaţiilor furnizate de senzaţii şi trăiri intense. Omul nu se mai defineşte prin prisma concepţiilor lumeşti, starea de umilinţă fiind socotită categoric o stare de degradare, de înjosire, de alterare a demnităţii umane. Instinctiv te întrebi ce se petrece în mintea unui chinuit al conştiinţei şi realizezi cu uimire că el nu mai este un adept convins al descoperirii minunilor lumii, ci este un sclav al unei vieţi lipsite de sens, de disciplină, de perspectivă, de credinţă.

O realitate pe care poate n-am urmărit-o niciodată cu atenţie, vibrând în faţa întregii existenţe umane, contrapusă schemelor formale de abordare a elementelor ei, este discreţia ce întovărăşeşte întotdeauna sufletele – cele chinuite şi sensibile care au nevoie de atenţie, şi cele puternice care ştiu să anestezieze temerile şi suferinţele celor din jur.

Discreţia furnizează o anumită stare emoţională. Ne referim la discreţia în a-ţi etala sentimentele în faţa altora, doar într-un spaţiu de intimitate. Discreţia în a interpreta valoarea umană atunci când ea se destabilizează sau micşorează, care nu răpeşte puterea raţiunii. Discreţia în a-ţi impune părerea, de a o susţine în faţa celor care şi-au compromis onoarea, integritatea şi credibilitatea. Discreţia de a fi un poet al reînvierii spiritului şi de a trăi starea "poeziei" altora, punându-te în locul lor. O subtilitate în încercarea de a înţelege trăirile profunde ale fiinţei umane, în special laturile ei obscure. Nu o manipulare emoţională.

Iubirea faţă de aproapele nu se vede doar din ceea ce dai, cât din modul cum dai, la fel cum credinţa nu se deduce doar din prezenţa lui Dumnezeu în detaliile vieţii, ci şi din pocăinţă, din rugăciune, din propovăduire, din faptele inimii.

Leadershipul, care trebuie aplicat în toate ariile vieţii, derivă atât din complexitatea stărilor pe care le încearcă fiinţă umană însetată de trăire şi de exprimare, cât mai ales din ipostazele pe care ea şi le asumă în virtutea sau în detrimentul calităţilor sale. Omul care îmbrăţişează leadershipul nu trebuie văzut ca un servitor umil al lui Dumnezeu, nici ca un mărturisitor al credinţei în timpuri grele, ci ca un om al cărui cuvânt este calm şi sincer şi care te încântă cu ceea ce sufletul lui primeşte numai dintr-o lume spirituală atunci când povestea acestei vieţi se apropie de final.

Leadership: Personalitatea ta se focalizează pe acea conştiinţă de martor detaşat care revelează gradat existenţa unei realităţi profunde din care se poate intui evidenţa unei Prezenţe Eterne?

Iei în considerare factorul "conştiinţă" în procesul de exercitare a influenţei, adiacent sentimentului de resemnare? Când vrei să influenţezi prin spiritualitate trebuie mai întâi să intuieşti goliciunea omului, să-i simţi gustul amar al vieţii, în încercarea de a rămâne tu însuţi neschimbat de suferinţa lui. Nu-i de ajuns să te rogi la Dumnezeu şi să arăţi dragostea lui pentru iertarea păcatelor, ci trebuie să iei în considerare caracterul durabil al schimbării pe care îl impui.

Toate acestea fac ca misiunea pe care o ai de îndeplinit, considerând-o ca cea mai înaltă dintre formele de exercitare a leadershipului, focalizându-te asupra conţinutul omului, să capete valenţe profunde. E acea misiune de a te dirija pe cărările nemarcate pe suprafața mlaștinii numite "suferinţă", raportându-te la gândirea şi simţirile omului, luând în considerare factorul "conştiinţă" în procesul de exercitare a influenţei.

Posibilitatea de a pătrunde în sufletul sensibil al omului, cu forţele gândirii raţionale şi ale sentimentelor, într-o anumită măsură hotărâtoare pentru modul în care îţi creionezi concepţia despre lume şi viaţă, absolut necesară în procesul de autocunoaştere şi dezvoltare, deschide leadershipului perspective noi de înţelegere şi abordare a realităţii. Această realitate, întemeiata pe conceptele de sens şi valoare ale existenţei, o poţi folosi pentru a crea o conştiinţă clară a sinelui şi pentru încercarea de a răspunde la întrebarea: " *Cine și ce sunt eu?* "

Răsfrângerea unor sentimente puternice în interiorul naturii umane, în toată gradaţia lor, dar mai ales căldura pe care o comunici în sufletul celor pe care îi susţii, capătă un contur de luminozitate, mult mai semnificativ dacă urmăreşti modul în care evoluează omul.

Mângâierea vie a spiritualităţii se simte din intensificarea şi asumarea unei Prezenţe Eterne, atunci când povestea vieţii derivă dintr-un sentiment de resemnare.

Roagă-te, crede, treci în viaţa veşnică ! Este un îndemn la găsirea motivului pocăinţei ca schimbare radicală a modului de trăire şi gândire. Chiar în prada celei mai încordate tensiuni sufleteşti, nu uita că eşti dator ţie însuţi să-ţi înalţi conştiinţa la un nivel de conştientizare care să-ţi permită să te vezi aşa cum eşti de fapt, prin prisma celor care te susţin şi au acces la puterea ta interioară.

*** Notă:** Victor Hugo - Mizerabilii;

Robul propriei sale răzvrătiri

On Februarie 14, 2011

Ceea ce ești dispus să vezi depinde de ceea ce ești pregătit să interpretezi, cu referire la propriile tale așteptări.

Regizorul rus, Serghei Eisenstein, făcea o afirmație categorică: *„Să clădești cinematografia pornind de la ideea despre cinematografie și de la principii abstracte este o barbarie și o prostie."*

Ar mai trebui adăugat că filmul „Octombrie" încearcă, într-un mod original, să compenseze vizual, în mai multe cazuri, absența sunetului din film. Ecoul loviturii de tun al crucișătorului „Aurora" străbate sălile Palatului de Iarnă, care sunt filmate printr-o deschidere și închidere ritmată a diafragmei. Astfel, ecoul „se vede". După cum „se văd" zgomotele mitralierelor la asaltul aceluiași palat, semnalate de mișcările corespunzătoare ale unui candelabru de cristal, puternic scuturat. În ultimul caz, este vorba evident de un echivalent realizat prin asociere (clătinarea cristalului evocă direct zgomotul), în timp ce, în primul caz, avem de-a face cu un echivalent grafic al sunetului.

Cu toate evidentele mari eșecuri, filmul „Octombrie" rămâne o experiență de dimensiuni mărețe. Eisenstein gândește întotdeauna la scară mare. De aceea, și greșelile sale sunt uimitoare: îți taie răsuflarea. Ca un Achile temerar în lupta sa iconoclastă împotriva tradiționalismului, dar totodată un ciudat Don Quijotte, urmărit de halucinațiile proprii, Eisenstein devine, câteodată, robul propriei sale răzvrătiri.

Leadership: În ce fel echivalentele expresive din creația ta dezvăluie posibilitatea unui mesaj pur vizual, încât ecoul „se vede" să fie urmat de răsunetul imaginii „după cum se văd"?

În studiul cinematografiei, experiențele vizuale se propagă asemenea undelor sonore, suferind transformări și modulații creative. Fenomenele de ecou și reverberație ale tunului sunt traduse în limbaj vizual prin ritmarea îndrăzneață a diafragmei, transformând energia abstractă a sunetului în reprezentări cinematografice palpabile. Structurile vizuale, precum candelabrul vibrant, devin medii de transmitere a zgomotelor absente, într-o răzvrătire experimentală împotriva limitărilor tehnice. Asemenea unui fizician care studiază undele sonore, Eisenstein transformă aceste halucinațiile artistice în echivalente grafice ale realității acustice. În această încercare de a clădi o nouă formă de expresie, el depășește barierele tradiționalismului, chiar dacă uneori devine robul propriilor sale experimente vizuale.

După cum se observă, Eisenstein respinge categoric ideea de a construi cinematografia pe principii abstracte, considerând-o o prostie, la fel cum psihologia percepției explică faptul că lipsa unui stimul poate fi compensată doar prin asocieri concrete.

În filmul „Octombrie", regizorul încearcă să compenseze absența sunetului printr-un limbaj vizual original: ecoul loviturii de tun al crucișătorului „Aurora" străbate sălile Palatului de Iarnă printr-o deschidere și închidere ritmată a diafragmei, făcând „ecoul" vizibil. Zgomotul mitralierelor din asalt este, de asemenea, transpus vizual prin imaginea unui candelabru de cristal care se scutură violent, un echivalent grafic menit să evoce sunetul absent.

Astfel, Eisenstein creează un echivalent vizual al percepției auditive, încercând să ofere o experiență unitară spectatorului. Această abordare ambițioasă, de a adăuga dimensiuni vizuale pentru a compensa sunetul lipsă, face ca „Octombrie" să fie o experiență de o

amploare impresionantă, dar și cu eșecuri uimitoare, rezultate din abordarea sa iconoclastă și, uneori, halucinantă. Eisenstein devine astfel prizonierul propriei revolte, balansând între rolul unui Achile temerar în lupta contra tradiționalismului și un Don Quijotte urmărit de halucinațiile sale artistice.

Leadership înseamnă să transformi absența în prezență creatoare. Tu cum transformi limitarea aparentă într-un triumf al vizualului, unde absența devine prezență și tăcerea capătă formă vizibilă în creația ta?

Robul propriei sale răzvrătiri este cel care creează opere fascinante, dar uneori greu de înțeles, prin raportare la propriile standarde și viziuni radicale, din care rezultă atât capodopere, cât și erori spectaculoase. Spun asta fiindcă în „Octombrie" se poate observa o combinație între geniul inovator și excesul stilistic, cu referire la modalitatea inedită de a echivala vizual sunetul, în ideea că experimentarea constantă poate depăși uneori limitele comprehensiunii spectatorului.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/robul-propriei-sale-razvratiri.html

Rolul leadershipului într-o reprezentaţie a personalităţii

On Martie 21, 2008

Încearcă să-ţi înţelegi propriul sine şi direcţia pe care vrei s-o urmezi în dezvoltarea ta, fără să-ţi umbreşti cumva modelul de viziune pe care îl reprezinţi.

În studiul său "Le maitre-probleme de l'Esthetique", esteticianul francez Victor Basch scoate în evidenţă importanţa contemplaţiei ca punct de plecare al cercetărilor estetice. Unul din argumentele pe care le invocă este un argument de metodă: "Este extrem de greu să pătrunzi în sufletul artistului, în sursa profundă (şi chiar şi pentru el misterioasă) din care ţâşneşte instinctul creator. Al doilea argument este că artistul însuşi, înainte de a crea, a contemplat şi s-a delectat." *****

Aşadar, ce este leadershipul? Aş zice că leadershipul este expresia acelui instinct creator ce se revarsă în continuitatea unei viziuni cu suport ideatic. Fără artă, nu am putea vorbi despre leadership, căci arta este măsura de testare a viziunii care devine mai reală decât realitatea.

Or ideea de a raporta la cei din jur poate fi privită ca o întrecere cu tine însăţi, nu cu ei. Nimeni nu poate să dobândească un nivel înalt de influenţă dacă nu stabileşte relaţii de durată cu cei de care se înconjoară. Dar mai întâi de toate trebuie să-ţi înţelegi propriul sine şi direcţia pe care vrei s-o urmezi în dezvoltarea ta, şi să nu-ţi umbreşti cumva modelul de viziune pe care îl reprezinţi.

Personalitatea ta trebuie să fie definită ca aceea a unui om de mare caracter, făcut pentru roluri strălucitoare şi memorabile. Deci, trebuie să ai puterea de a-i mobiliza pe oameni făcând uz de toate abilităţile, făcând apel la toate resursele minţii şi ale sufletului tău. Dacă încercarea ta de a compune un rol care nu ţi se potriveşte dă greş, atunci oferă-te imediat să renunţi la rol şi să-l cedezi altcuiva.

Merită deci de subliniată importanţa autoevaluării incluzând gradul de conformitate cu standardele proprii, cât şi importanţa succeselor obţinute în manipularea în scopuri benefice maselor.

Leadership: Specificul sinelui tău devine semnificativ şi foarte subtil prin felul cum te raportezi la o realitate care îţi armonizează şi protejează personalitatea, sau care o inhibă şi îi diminuează valoarea?

Izvorul de perfecţiune ţâşneşte din Eu-l liderului alimentat de educaţie, standarde morale şi profesionale, de abilităţile lui dezvoltate în timp, dar şi de capacitatea de sugestionare şi de influenţare a maselor în vederea obţinerii unor rezultate benefice tuturor. A face "pact cu diavolul" denotă o instabilitate morală, o construcţie şubredă a caracterului, o deviere gravă de la noţiunile de dreptate şi legalitate. Toate acestea vor destabiliza întreaga viaţă a unui om care nu-şi poate găsi circumstanţe atenuante nici în obţinerea beneficiilor materiale şi nici în aparenta ascensiune socială.

Dulcele izvor al perfecţiunii are menirea de a stabili jaloanele unei evoluţii aproape neîntrerupte ale liderului care urmează un model de leadership bazat pe etică, onestitate şi responsabilitate.

Dacă prin acţiunile pe care le întreprinzi, dacă prin deciziile pe care le iei pierzi încrederea celor care te urmează, atunci relaţia se poate deteriora definitiv, cât ai clipi din ochi. Astfel,

orice tendinţă a ta spre perfecţiune va fi anihilată. Mare dreptate avea specialistul în materie de leadership, John Maxwell când spunea: *"Ca să urci la un nivel superior, o mulţime de lucruri trebuie să fie făcute, însă uneori este nevoie de un singur aspect greşit pentru ca o persoană să o ia în jos."*

Cred că una din cauzele care împiedică progresul calitativ al leadershipului, fapt ce stânjeneşte îndrăzneala liderului de a exprima idealuri înalte, diminuând dorinţele sale de a tinde spre perfecţiune, este conformismul lui faţă de preferinţele acelei categorii de indivizi care nu vor sau nu pot să-şi manifeste solidaritatea şi care se complac într-o stare de inerţie. Acest gen de indivizi, mai rău decât atât, încearcă să te corupă, să te manipuleze, să te convingă să te aliniezi propriilor lor convingeri, interese şi valori. Dacă vrei să urci treptele spre performanţă, atunci străduieşte-te să combaţi orice fel de factori nocivi, orice argumente, orice gânduri, orice acţiuni care contravin scopurilor tale şi principiilor etice pe care se întemeiază opiniile sau ideile tale – pe care, de altfel, le reprezinţi.

Leadership: Poţi să schimbi rezultatul impactului pe care îl ai asupra vieţii celorlalţi oameni, printr-un efort al sinelui de a se manifesta ca un efect de evidenţiere a unei performanţe individuale pe termen lung?

Totuşi, un lider trebuie să fie un om iniţiat, cu o anumită pregătire privind înţelegerea şi aprecierea vieţii, şi cu un indiscutabil simţ al dreptăţii şi cu calităţi morale deosebite. Nu vrea să spun prin aceasta că trebuie să creezi un stil propriu care să se adreseze unui cerc restrâns de iniţiaţi. Ci trebuie să-ţi canalizezi eforturile de îmbunătăţire a leadershipului mai mult spre acea categorie de indivizi predispuşi la a-ţi întreţine starea de spirit şi interesul. Ei trebuie să aibă acelaşi crez ca şi tine. Iar pentru aceasta, este necesar să-ţi canalizezi eforturile în vederea îmbinării carismei tale cu personalitatea ta dinamică pentru a reuşi să-i câştigi de partea ta şi mai ales să-ţi exprimi ideile pe înţelesul tuturor.

Eşti perceput ca un partener de lungă durată? Foarte mulţi lideri dovedesc o preocupare tot mai mare faţă de atingerea rezultatelor, punând mai puţin preţ pe latura umană. Ei caută să-i împingă pur şi simplu pe oameni în direcţia dorită, forţându-i direct sau indirect să se alinieze convingerilor şi valorilor lor proprii. Însă ei nu înţeleg că pentru a schimba oamenii trebuie să intervii în comportamentul, în gândirea şi mai ales în procesul formării sentimentelor lor. Oamenii simt cine eşti, iar dacă nu te percep ca o persoană capabilă să exprime sentimente autentice de grijă şi compasiune, ca un partener de lungă durată, ci te percep ca un stăpân, atunci nu se va crea niciodată o legătură spirituală între tine şi ei.

Realizările personale şi profesionale sunt rezultatul impactului pe care îl ai asupra vieţii celorlalţi oameni. Aşa cum eşecurile sunt cei mai buni profesori şi constituie adevărate trambuline către marile succese, tot aşa oamenii de care te înconjori pot fi cei mai buni profesori, constituind adevărate trambuline către marile succese dacă îi laşi să-şi aducă aportul la formarea personalităţii tale şi la dezvoltarea capacităţilor tale de leadership.

Leadership: Dovedeşti că ai prezenţă de spirit în deciziile pe care le iei sub presiunea unei imagini de sine avantajoase, dar care nu are acoperire reală în zona de acţiune a celorlalţi oameni?

Un lider care nu-şi sprijină eforturile şi iniţiativele pe puterea sa de a empatiza cu ceilalţi oameni, nu va reuşi niciodată să-şi păstreze poziţia pe care o deţine – ci este ca un pilot de curse aflat în competiţia vieţii lui, a cărui maşină rămâne fără combustibil. Odată ce ai construit relaţii cu oamenii şi ai trecut la un nivel superior de performanţă, nu abandona şi nu neglija niciodată aceste relaţii.

Ca lider trebuie să întreprinzi o călătorie plină de satisfacţii: călătoria spre adevărata ta valoare. Priveşte-te cu ochii sufletului, apoi modelează-ţi potenţialul după propriile tale

convingeri, criterii şi idei. Caută să fii aşa cum te vezi. Dă glas realităţii prin intermediul a ceea ce eşti, a ceea ce gândeşti, a ceea ce simţi şi a ceea ce-ţi doreşti. Te-ai convins că totul se bazează pe leadership?

Perfecţiunea este greu de atins, însă izvorul ei stă în oameni şi în lider, în principiile generate de leadership, în respectarea eticii şi legalităţii acceptate unanim de societate la un moment dat.

Tu poţi lua decizii chiar dacă ceilalţi nu sunt de acord cu tine? Mergi până în pânzele albe pentru o cauză dreaptă? Cum te faci vizibil pentru ceilalţi, ai prezenţă de spirit? Poţi lua decizii în ciuda incertitudinilor şi a presiunilor? Îţi sprijini eforturile şi iniţiativele pe puterea ta de a empatiza cu ceilalţi? Crezi că oamenii din jurul tău îţi pot fi profesori în anumite momente? Ce ai învăţat până acum de la ei?

Leadershipul urmăreşte formarea unei imagini de sine conforme cu realitatea, dar care pune în prim plan adevărată valoare a viziunii din care purcede instinctul efortului individual de a schimba percepţia oamenilor despre realitate.

Rolul leadershipului într-o reprezentaţie a personalităţii este acela de a construi punţi spre noi orizonturi ale cunoaşterii de sine, din care se dezvoltă deprinderile necesare unei mai bune adaptări la situaţiile din viaţa profesională.

*** Notă:** Rusu, Liviu - *Eseu despre creaţia artistică* , Editura Ştiinţifică şi enciclopedică, 1989.

Romanele unor lumi închise

On Aprilie 10, 2014

Exprimă-ţi identitatea prin trăirea experienţei de sine, realizând comuniunea dintre o lume închisă şi constrângătoare, şi lumea cunoaşterii nelimitate.

Sunt doar o întrebare fără răspuns în această lume, fără de care nu aş putea exista. Sunt actorul din mijlocul unui spectacol, fără experienţe asimilate, dotat cu o minte fără întoarcere, pentru care numai un maestru al hiperrealismului ar putea avea răspuns: "Gândesc chiar dacă lumea nu există."

De ce sunt ceea ce sunt? Această întrebare complicată se cere întreţinută de multe alte întrebări, tot aşa cum sângele circulă în organism asigurând hrana tuturor organelor şi celulelor, virând în contul existenţei mele nelămuriri şi contradicţii de la care nu-mi pot lua gândul. Vădit lucru, lumea mea seamănă tot mai mult cu romanul unui exilat ilustru în pagina unui destin care-şi asumă o istorie mai puţin obişnuită, romanul unui caz de conştiinţă care trăieşte printr-un destin al nimănui, dar care are configurată ideea unui fragment din cartea lui Umberto Eco (De la arbore spre labirint):

"Personajul lui Borges nu numai că nu uită nimic, dar în cadrul fluxului memorial care-l obsedează reușește să facă să ne scape singurul lucru care contează pentru găsirea soluției. Textul borgesian, povestindu-ne despre un personaj care-și amintește totul, în realitate ne vorbește în chip metanarativ despre un cititor care nu-şi amintește nimic și despre un text care face totul pentru a-l determina să uite."

Leadership: Experienţa pe care o trăieşti sub imperiul unui destin atipic favorizează impulsul trezirii tale din veghea aparentă a unei lumi suprarealiste?

De ce sunt ceea ce sunt? Dar îndoiala pe care o provoacă această întrebare, tot mai intensă şi mai plină de trăire, pentru care răspunsurile cele mai convenabile m-ar lua prin surprindere, şi pentru care însăşi universul, întruchipat într-o infinitate de semnificaţii şi-ar găsi cu mare dificultate locul în continua sa expansiune, favorizează cumva impulsul trezirii din veghea aparentă a unei lumi suprarealiste.

Ideea pe care această întrebare o declanşează despre mine însumi, nu este aceea pe care şi-o formează omul de rând, a cărui gândire se înscrie în fenomenul numit "normal-mode". Ci aceea trăită de un spirit independent, eliberat din neantul unei lumi închise, obligat parcă să păstreze în adâncul lui adevăratul secret al creaţiei universale. În timp ce alţii experimentează ştiinţa fără să vadă stratul reformei radicale a cunoaşterii, eu o recompun după legii proprii.

Mă simt foarte încărcat de gânduri, bulversat de micile revoluţii interioare pe care le declanşează timpul şi spaţiul, cu a lor putere de concepere a lumii. De parcă aş fi atras de gravitaţia unei materii necunoscute, aflate în afara universului. Ca orice scriitor aplecat spre frontierele ficţiunii şi ale Necunoscutului, în procesul creator al unei arte fără egal, îmi construiesc lumea sub semnul unei imaginaţii suprearealiste, care este de fapt rezultatul unei nelinişti interioare, un torent de simţiri din care se desprind mutiple şi variate imagini despre mine însumi, false imagini în ochii altor persoane.

Sunt istoria secretă a unei lumi pe care o poţi înţelege doar închizându-te într-o solitudine interioară, despre care nebunia şi raţiunea, ca doi pugilişti îndrăgostiţi, deghizaţi într-o unitate de supraveghere, nu ştiu că sunt fabricate de acelaşi om.

Leadership: Ştii să faci din experienţa sinelui o cale a cunoaşterii fără egal prin intermediul poziţiei asumate de cerinţele unei arte care se refuză repetabilităţii şi inerţiei?

Ştii de acel jucător de şah care ani de zile n-a cunoscut niciun alt adversar decât pe sine? Fusese prizonier în timpul celui de-al doilea război mondial, închis într-o cameră goală. Învăţase să joace şah confecţionându-şi piesele din nasturii de la tunică, tabla fiind reprezentată de cearşaful cadrilat. Ani de zile nu jucase decât singur, cu adversarul său închipuit. Şi, când în cele din urmă l-a întâlnit pe campionul lumii la şah, pe marele Mirko Czentovic, în prima şi unica sa partidă cu un adversar real, a câştigat fără nicio problemă.

Acesta este rodul experienţei inegalabile a sinelui, din spatele marii ştiinţe, făcând radiografia uluitor de matură și precisă a leadershipului, care atinge acel nivel de măiestrie neînţeles şi neînchipuit de spiritele mărginite sau chiar de cele superioare. O enigmă pentru cei mici, un punct de întâlnire cu infinitul pentru cei cu adevărat mari.

Căci maniera proprie de a te dezvolta, fără să-ţi descompui cunoaşterea în factori de vulnerabilitate, reprezentând una din primele „producţii" ale existenţei bazate pe valorificarea resurselor lăuntrice, reconstituie la scară redusă lumile închise din perspectiva unui mod specific de a fi. În care sinele dă tonul.

O artă care se refuză repetabilităţii şi inerţiei se relevă ca o întâlnire cu tine însuţi într-o realitate care nu trebuie neapărat să fie credibilă, ci să atragă cât mai mult atenţia asupra ecoului pe care îl are amestecul (în cantităţi variabile) dintre „adevăr" şi „proiecţiile unei conştiinţe noi şi extinse".

Marele alchimist, părintele ceramicii, Bernard Palissy, spunea referitor la ceea ce constituie siguranţa cunoaşterii depline, care nu poate stagna în mod definitiv, ci ocupă o mare întindere în profunzimea vremurilor: *„ N-am altă carte decât cerul şi pământul pe care tuturor le este dat să le citească. "*

Cerul şi pământul simbolizează punctele de reper ale unei cercetări în desfăşurare, urmarea unei iniţiative privind schimbarea percepţiei realităţii şi dezvoltarea unei reprezentări imaginare despre lume şi viaţă. Care constituie premiza implementării în leadership a unei gândiri fără de care omul nu ar putea concura spre piscurile cugetării, care cântăreşte totul. Şi a nemărginirii care întreţine marea ştiinţă.

Ascultă-te, şi astfel vei afla totul. De ce eşti ceea ce eşti? De ce ştii ceea ce alţii nu cunosc? Eşti istoria secretă a unei lumi pe care o poţi înţelege numai închizându-te într-o solitudine interioară?

Materia de bază a scrisului autentic este trăirea experienţei de sine în culisele unei realităţi incerte şi necunoscute, pe care puţini o anticipează, dar care are rolul de a pune în valoare uriaşa forţă de reinventare a unei poveşti care tratează viaţa din punct de vedere al unei conştiinţe extinse.

Romanele unor lumi închise evidenţiază acele latenţe ale sinelui la care nimeni nu are accesul, acele capacităţi superioare ale oamenilor, dezvoltate de-a lungul timpului. A acelor oameni cărora nu le ajunge conştiinţa pentru a învăţa să interacţioneze cu toate nivelurile realităţii, ci cărora trebuie să li se ofere tentaţia de a cunoaşte o altă dimensiune a lumii, chiar imaginară, care să vizeze gestiunea mai bună a unor tipuri de personalitate înnoitoare şi progresiste.

Liderul este un roman captivant, apreciat, complex şi modern, cu o simbolistică puternică,

construit înainte de toate în jurul unui singur personaj puternic: *himself*.

Leadershipul este o anexă la ceea ce ştiinţa şi practica, întreţinându-se reciproc, ar trebui să ofere ca alternativă la consumul de materie intelectuală. Te poţi ridica spre un grad superior de înţelegere pentru doctrina unei identităţi lărgite numai dacă înveţi să faci din experienţa sinelui o cale a cunoaşterii fără egal în faţa celorlalţi oameni. În faţa mulţimii pregătite să înţeleagă întrebările existenţiale ori revelaţiile tale, ce pot deveni instrumentul de promovare a unor noi "produse" intelectuale.

Source: https://neculaifantanaru.com/romanele-unor-lumi-inchise.html

Romanul unui destin care îşi asumă o istorie

On Iunie 17, 2019

Înscrie-ţi existenţa într-un model de acordare a aprecierii şi preţuirii artei unui creator care şi-a educat deprinderea de a fi întotdeauna "altcineva".

Experienţa vieţii îmi este atât de apropiată de o semnificaţie a culorii sângelui, a gândirii în imagini şi a perfecţiunii, poate şi a norocului, indicând faptul că orice schimbare îşi are cauza ei, la fel cum orice transformare de stare îşi are rădăcinile în eternitate. În creaţia căreia îi dedic o întreagă cunoaştere a priori, fără a avea neapărat o probă a versiunilor de adevăr derivate prin deducţie, pe diferite meridiane spirituale, se instituie un vast repertoriu simbolic de culori, mărimi, spaţii, în şir de imagini ale unor imagini percepute doar cu ochii sufletului.

Totul este surprins într-un moment care deja a trecut, în cursul unei înşurubări exagerate a unui ideal de viaţă care îşi găseşte fundamentul în maniera experienţială a unor descrieri şi concepte cheie, specifice limbajului vizual. Labirintul privirilor aruncate în marea percepţiilor despre sine, în cadrul unei proiecţii de trăiri sumarizate în complexitatea unui destin implacabil, îşi schimbă mereu centrul pentru cei neiniţiaţi în arta mesajelor, a indiciilor, a ghicitorilor şi a puzzle-urilor pe care arta le presară din loc în loc în fiecare arie a vieţii.

Pentru mine, încărcătura simbolică a artei de mare anvergură spirituală este asociată unui trandafir. Regizor excepţional prin semnificaţiile aduse vieţii, trandafirul îmi oferă prilejul de a deschide în chip misterios, ca o fereastră spre adâncurile unei stratificări de semnificaţii, un nou capitol al vieţii sufletului meu. Un ciclu de imagini şi simboluri care arată în mod cât se poate de sugestiv, chiar profetic, o alternativă a realităţii percepută ca un fel de corespondenţă între narator şi naraţiune, între cuvintele alese cu grijă şi înţelesul lor cu totul diferit de cel obişnuit.

Leadership: Creaţia ta impune evidenţierea a ceea ce se vede prin amintirea unei lumi demult uitate, în raport cu nevoia de a da semnificaţie unei vieţi descoperită altfel de fiecare dată?

Ce proprietate uimitoare a unui trandafir poate fi scoasă în prim planul unei naraţiuni de fluenţă fermecătoare, dacă trasăm o curbă de interferenţă între viaţă şi artă, între nostalgie şi ataşamentul faţă de experienţele altei persoane?

Într-un roman scris de Cella Serghi, ne este destăinuită o informaţie plină de esenţă care exprimă adâncurile ascunse ale unei trăiri menită să-şi contemple neîncetat semnificaţia, propria direcţie:

"Pe acest pământ, când nu ştiam să vorbesc, am învăţat să ascult durerile mării; când nu ştiam să citesc, am aflat din cioburi poveşti cu daci şi cu geţi. În limba pe care o înţeleg numai învăţaţii şi copiii, stăteam de vorbă cu cioburile bunicului, cu scoicile mele. Pe aici a umblat Ovidiu, aici şi-a strigat amarul şi şi-a săpat în piatră "tristele". Aici am învăţat să văd şi să iubesc ce mă înconjoară, aici am învăţat abecedarul şi tot ce nu se poate scrie şi povesti în cuvinte, de aici am luat tot ce am păstrat şi voiam să se păstreze."

Acest scurt fragment constituie doar o introducere asupra modului de funcţionare a unei destăinuiri care îşi are corespondenţa în definirea unei atmosfere şi a unui mediu intim, raportat la o nouă concepţie despre om în dimensiunea spaţiu-timp, una de tipul: "Seek to remind yourself in a variety of ways that your life has meaning".

Trandafirul, sub forma simbolică a unei atitudini, a unei credinţe, a unei fiinţe inferioare ce aspiră la perfecţiune, trebuie să sufere, adică să îndure acea luptă sufletească de a se lăsa în voia mersului lumii, sub călăuzirea unui Dumnezeu care îşi ascunde lucrarea în spatele unei înlănţuiri de evenimente imperceptibile, atât în domeniul harului cât şi al naturii.

Aşadar, proprietatea uimitoare a trandafirului este de a evidenţia realitatea dintre două instanţe de interpretare a rolului atribuit omului într-o creaţie care se adresează sufletului. El pare să sugereze asumarea unui destin care se repetă de mii de ani în două forme: "realismul a ceea ce se vede prin amintire" şi "conştiinţa a ceea ce trăieşti prin prisma unei confesiuni care înlătură durerile existenţei".

Leadership: Poţi să dai un înțeles cu totul nou termenului "izolare" în baza dorinței de a recupera pozitiv o experiență trecută cu vederea, în favoarea unei creaţii care îşi revendică termenul de "impact"?

Orice artă îşi are retuşurile ei. Mă refer la portretele care spun povestea unei idei neobişnuite, o atentă observare a încercării minţii de a cataloga totul ca fiind bun sau rău, trecător sau veşnic, pe care numai comparaţia cu un trandafir splendid "Red Delight" poate să mişte o parte din lumea pe care o surprind într-o alteritate narativă, fără sfârşit. Astfel, a început călătoria mea spre abordarea interpretării aduse unei creaţii pe care natura o identifică cu un soi de poartă a pătrunderii în adâncul lucrurilor şi chiar dincolo de ele, sub semnul cunoaşterii realităţii înconjurătoare.

Izolarea de orice comunitate este proba cea mai dificilă a maturităţii creatoare. În tot timpul petrecut în mijlocul naturii, în grădina mea cu trandafiri, am învăţat că magia clarviziunii, dar şi a artei de a hrăni o realitate mult mai amplă şi mai expansivă, stă în contemplarea unui lucru tainic care se revarsă spre om din pământul matern care-l hrănește.

De aici, încercarea de îmbogăţire a percepţiei unei alterităţi prea îndelung trecute cu vederea, de ambele părţi ale unui subiect fantastic, bântuit de nori alburii, încadrat într-un tablou cu perspectiva de simbolizare a unei geneze sacre, plecând de la ideea haosului dinaintea creaţiei.

Prin compoziţia subiectului meu, construită pe un dinamism al imaginilor vii menite să emoţioneze o lume întreagă, a non-separării de perspectiva vieţii de dincolo de moarte, mi-am exagerat un pic puterile de observator şi de creator al ideilor, al formelor, al inovaţiei, poate chiar al profeţiei. Dar şi asta face parte din romanul vieţii mele.

Iar cum orice imagine a unui trandafir poate transmite delicatețe, tenacitate fiindcă a rezistat vremurilor, întreţinând nostalgia unei lumi de dincolo de obişnuit, sunt adesea nevoit să mă integrez în opera-model a altor scriitori, ca un fel de procedeu de variaţie a dimensiunilor de impact spiritual, cultural şi social.

Impactul unui creator asupra artei are ca prim considerent expresia unei trăiri intense pe care trebuie să o transmiţi prin referire la ideea de transformare a propriei existenţe într-un plan al roadelor spirituale (răbdare, perseverenţă, toleranţă, iertare, înţelepciune) şi într-un plan al eternităţii.

De fiecare dată când port o discuţie cu trandafirul meu, ca între doi prieteni ce şi-au împărţit cunoaşterea de atâţia şi atâţia ani, simt că trăiesc o repetare a istoriei pe care nu o mai credeam posibilă. Şi tot de fiecare dată, ceea ce îmi încearcă sufletul cu tărie sunt cuvintele lui Sinuhe, egipteanul din opera lui Mika Waltari, făcute parcă să apropie ideea de "suferinţă" cu ideea de înălţare a omului mai presus de condiţia sa de muritor:

"Într-o clipă, ceva mi-a deschis ochii şi m-am trezit ca dintr-un vis minunat, ceva care mi-a răvăşit mintea. Mă întrebam pe mine însumi: "De ce?", fiindcă în faţa oricărei adevărate cunoaşteri există cheia de care ignoranţa se teme. Această întrebare este mai viguroasă decât bastonul de trestie al zeului Thot, mai puternică decât scrisul dăltuit în piatră... Dar, poate că nimic din tot ceea ce face omul nu are vreo importanţă. Poate că important este ceea ce simte el când face ceea ce face."

Există o anumită rigoare în a înţelege detaliile unui tablou înfăţişând etapele vieţii unui om care îşi împinge cugetul într-o paralelă a timpului pe care trandafirul o impune prin simpla lui prezenţă într-un loc în care nu te-ai aşteptat niciodată să-l întâlneşti.

De aceea, în arta cea mai aleasă, în arta de a realiza o deprindere cu virtutea de a fi „altul în cel dintâi", ca şi „întâiul în cel din urmă", eşti nevoit să te plasezi într-un cadru de timp în care imaginile dispar, încetul cu încetul, apoi trebuie s-o iei de la capăt cu o altă posibilă continuare.

Durabilitatea unei imagini despre viaţă ţine de prezenţa pe care ţi-o confirmă propria ta creaţie într-un dialog cu o adevărată minunăţie a naturii, dialog a cărui finalitate este deprinderea de a fi întotdeauna "altcineva".

Romanul unui destin care îşi asumă o istorie scoate în evidenţă retrospectiva unei vieţi care implică pe parcurs povestea altor vieţi, la fel de biruitoare în faţa timpului, într-o continuă renaştere. Totodată, evidenţiază acea statornică ajungere la prezenţa unei mari varietăţi de realităţi la toate nivelurile fiinţei (spiritual, intelectual, cultural, artistic, cauzal, etc).

Source: https://neculaifantanaru.com/romanul-unui-destin-care-asuma-o-istorie.html

Rostul omului în spaţiul închinat tăcerii

On Octombrie 23, 2013

Asigură omului din tine o forţă mobilizatoare majoră, controlând instinctele, sentimentele şi reacţiile în raport cu realitatea exterioară.

Agent FBI, Clarice Starling. Nu mai fusesem niciodată atât de singură, intimidată de reacţiile de îndoială ce se desfăşurau în mine. Eram atât de aproape de graniţa delicată dintre ridicol şi desuetudine, între oroare şi valoare. Căci ajunsesem în locul cel mai înfricoşător, în mijlocul tăcerii de mormânt care înfrigurează trupul.

Dacă un pictor m-ar fi văzut în starea în care mă aflam, încărcată de atâtea sentimente de nelinişte pe care le resimţeam chiar la nivel fizic, mai cu seamă în mijlocul disperării de a nu putea face nimic, şi-ar fi putut întemeia demersul artistic pe căutarea purităţii originale a unei inimi care tânjeşte de dor după Dumnezeu. Totul în jur era mai negru ca oricând, fără speranţa promisiunii unei explozii de culoare, ca într-un peisaj sinistru de Salvator Rosa. pe care experienţa vizuală îl face de fiecare dată accesibil doar unei imaginaţii halucinante care nu-şi poate şterge amintirea.

Iar tăcerea, năucitoare, sursa căldurii de ardere dinăuntrul meu care nu mai putea fi alimentată simultan sau alternativ cu vreun combustibil energizant, devenise o piatră de mormânt. Niciun elan, nicio forţă mobilizatoare nu venea de la noile întrebări pe care mi le puneam. Toţi îngerii mă abandonaseră în acel moment negru al doliului, la care ancheta m-a "invitat" să asist. De unde să preiau energia revitalizantă pentru întărirea stimulilor de control?

Leadership: Îţi permiţi o experienţă vizuală care să completeze scenariul cel mai dur al vieţii, asumându-ţi destinul unei fiinţe care nu se manifestă încă în străfundul sufletului decât sub formă de acceptare a unei despărţiri de realitatea imediată?

Înmormântarea se dovedise un bun prilej de experimentare a funcţionalităţii mele, în viziunea unei lumi triste. În atmosfera unei realităţi psihologice impuse. Pe care o trăiam printr-o ceaţă vie şi tremurătoare care-mi îngheţa cu uşurinţă sângele, avertizând prin aceasta că nu este momentul să mă arăt curajoasă. Eram observată, eram pândită, încolţită de acea combinaţie stridentă de negru şi alb, care devenise compromisul maxim acceptabil de factorul obiectiv al motivaţiei mele.

Ceva mă chinuia, încetul cu încetul. Umilinţa de a fi urmărită, sorbită din priviri. Starea de nelinişte dusă până la extrem. Eram prinsă într-un joc al ironiei sorţii, izolată de gardul ruginit de sârmă ghimpată al neîmpotrivirii. Ca şi cum învinuirile, cele mai aspre, ar fi planat asupra mea. Asta era atunci viaţa mea. O redută a propriei limitări.

Să-i privesc pe toţi bărbaţii aceia din jurul meu. Pe toţi. Unul câte unul. Să fiu privită de ei cu o stranie reticenţă, pe care dacă ai fi întâlnit-o de prea multe ori te-ar fi făcut să crezi că viaţa nu merită a fi trăită. Era o cărare pe care nu păşisem niciodată. Flacăra disperării ridica temperatura stimei de sine, agitaţia moleculelor din sistemul meu funcţional se acutiza. Amploarea acestui fenomen de strâmtorare psihică, accentua nivelul indispoziţiei pe care o puteam accepta şi suporta.

Leadership: Dispui de certitudinea cunoaşterii sensului şi a valorii vieţii, precum şi de aprecierea limitelor lor de valabilitate, prin intermeiul unei stări de luciditate care confirmă intenţiile tale de a depăşi condiţia de învins?

Mă simţeam prost, intrasem aşa, în gol, într-un spaţiu pustiu şi încordat care mă încerca cu multă reţinere, chiar cu frică. O intruziune într-un real părăsit de orice nădejde, de orice fărâmă de compasiune, accentuând anxietatea. Nu aparţineam nimănui. Aş fi plecat bucuroasă, numaidecât. Dar, intimidată, nu găseam niciun pretext. Aşa că m-am resemnat cu gândul că în curând totul se va sfârşi.

Diferiţi munţi pot fi formaţi din aceeaşi rocă, diferite câmpii pot avea acelaşi sol, diferiţi arbuşti pot face fructe asemănătoare. Iar gândurile care cotropesc omul, golindu-l de orice substanţă revitalizantă, sunt adăpostite în acelaşi lăcaş, în funcţie de sistemul propriu de reglare a rezistenţei setate iniţial. Când gândurile acestea declanşate din exterior şi consumate în interior nu încetează la timp, se aşterne vălul gros al dualităţii dintre ignoranţa tihnită şi inteligenţa anxioasă.

Clarice Starling a căzut pradă unei clipe de trăire încordată, copleşită de un sentimentul instabil, de vinovăţie. Părea să pândească scăparea din prinsoarea lanțurilor de oțel ale minţii. A minţii rătăcite în labirintul pustnic al complicităţii asumate în jurul convenţiei dintre tăcerea nemărginită şi ascultarea cea mai supusă.

Limitele de valabilitate ale sensului şi valoriii vieţii ei păreau cuprinse între îndoială şi regret, între delir şi suferinţă, însă acestea erau combătute prin intermediul unei stări de luciditate de tipul "Aminteşte-ţi motivul pentru care te afli aici" ce o determina să-şi tempereze atitudinea, implusul, conştiinţa.

Leadership: Îţi poţi asigura o forţă mobilizatoare majoră controlându-şi instinctele, sentimentele şi reacţiile în raport cu o realitate pe care n-o poţi schimba, încât să nu cazi în patima momentului care te poate face prizonierul propriei limitări?

Două forţe acţionează concomitent asupra unei minţi condiţionate de realitate: o forţă de presiune, care acţionează asupra schimbării de fond a emoţiilor, generând conflicte interne. Oferind pe această cale un bun prilej de experimentare a funcţionalităţii în viziunea unei lumi triste, reprezentată de acea combinaţie stridentă de negru şi alb, care poate deveni compromisul maxim acceptabil de factorul obiectiv al valorii şi motivaţiei individuale.

Şi o forţă de răspuns, dotată cu o anume putere de decizie, alimentată simultan sau alternativ cu " *combustibil energizant* ", dar care rămâne subordonată puterii centrale - puterea gândului.

Aceste două forţe se anulează reciproc sau îşi amplifică potenţialul în funcţie de capacitatea de a face să se întâmple ceva, de a crea o alternativă la acceptarea unui statu-quo rigid şi de a trece foarte repede la o stare de dispoziţie bună.

Omul care nu-şi asigură o forţă mobilizatoare majoră, controlându-şi instinctele, sentimentele şi reacţiile în raport cu realitatea exterioară, dură, nu poate fi decât lipsit de punctul de sprijin al identificării cu caracteristicile şi atuurile lăuntrice care pot face din el un lider.

Momentul care te poate face prizonierul propriei limitări se produce atunci când devii conştient de faptul că oricât ai încerca să fugi de realitatea exterioară vei fi nevoit să te conformezi Sinelui care trăieşte suferinţa ca pe un obiect de studiu psihologic, sau ca un simptom al slăbiciunii de a nu-şi putea înăbuşi glasul conştiinţei care îi spune că "Nu există Dumnezeu".

Rostul omului în spaţiul închinat tăcerii scoate în evidenţă dezvoltarea şi intensificarea acelor forţe interne care determină adaptarea la nou, mai ales în situaţii extreme neprevăzute

şi apărute intempestiv. Orice destabilizare internă atrage după sine acţiuni haotice, nepotrivite şi inadecvate.

O călire a materialului intern se impune obligatoriu, mai ales pentru cei ce vor să se menţină lideri. Dezvoltarea rezistenţei la stres, ca şi dezvoltarea capacităţii de răspuns rapid şi adecvat situaţiilor care nu pot fi anticipate, este o cerinţă stringentă în domeniul conducerii.

*** Notă:** The Silence of the Lambs (1991)

Roşul unui trandafir rătăcit în lumea artei

On August 21, 2019

Valoarea simbolică a unei creaţii este amintirea imaginii din care se întocmeşte înţelesul şi filosofia Eului (responsabil pentru receptarea mesajului naturii) hotărât să uimească continuu prin diversitatea subiectelor abordate.

Mi-am ales trandafirul preferat, Double-Delight. El nu se află mai presus de fraţii lui decât prin amintirea ce o degajă înflăcărarea unei aşteptări fericite, visarea unui întreg orient artistic al cărui singur element de exprimare a fost, mii de ani, privirea asupra frumosului, conţinutul imagistic cursiv, susţinut de culori bogate şi vii, cum numai un pictor ar fi putut să-l traverseze prin intermediul unui amplificator de emoţii puternice.

Semnificaţia lui simbolică se regăseşte numaidecât într-o pictură, capodopera unei minţi care developează continuu roluri, rosturi, rostiri şi interpretări diverse, menită să pună în superioritate expresia unei emoţii instantanee.

Iată cum se deschide floarea de trandafir, încet, graţios, fără zgomot, ca o minunată îmbinare de bogăţii şi frumuseţi rar întâlnite, dezvăluind o paletă cromatică şi aromatică fabuloasă, ca semn de apreciere pentru un moment artistic dedicat naturii pure, maiestuoase, pline de viaţă. Aprecierea unei frumuseţi neconştientizate, mesajul ascuns al unui trandafir se poate sesiza într-un fragment din "Dialog despre pictură" de Lodovico Dolce:

"Lauro: Nu ştiu cum aş scoate-o la capăt dacă nu s-ar vinde culori frumoase, care îmi aduc trecere şi câştig.

Fabio: În felul ăsta le iei ochii doar celor nepricepuţi. Eu nu te dojenesc pentru că foloseşti culori frumoase, însă aş vrea ca ele să aibă de câştigat datorită ţie, şi nu tu datorită lor."

Leadership: Cum se produce impactul dintre ceea ce aştepţi să găseşti la tine în plan artistic şi ceea ce prezinţi lumii prin prisma similarităţii cu sintagma "Distincţie valorică"?

La o adică, cred că sunt ceea ce gândeşte un trandafir în preajma artistului consacrat: ce bine mi-ar prinde să produc o impresie frumoasă, să împărtăşesc o mică poveste, o satisfacţie de ordin estetic, cu cineva care să mă înţeleagă. Ca un fel de investiţie de inteligenţă, de sensibilitate, de pasiune şi fantezie în gestul minunat al naturii de a se exprima liber. Da, aşa este. Arta necesită o mare putere de pătrundere în viaţa privată a fiecărei creaţii a naturii.

Trandafirul este impactul dintre ceea ce aştept să găsesc la mine în plan artistic şi ceea ce prezint lumii prin filtrul similarităţii cu sintagma "Distincţie valorică". Pentru că frumuseţea are întotdeauna un cost, un concept valoric care îl urmează pe cel de popularizare a artei şi culturii, reprezentându-se printr-o relaţie directă a unei experienţe subiective cu lumea obiectivă.

Impactul importalizării unei frânturi de realitate într-o manieră unică şi personală, în ipostaza de muză, se produce prin prisma descrierii pe care o dau realităţii alternative din care se naşte un stimul de recompensă imediată: faptul de a fi "de dorit", faptul de mă socoti important.

Mai ales că de foarte multe ori, cu eleganţă şi tact de gentleman, îmi creez o anumită

dispoziţie de a înţelege şi de a compara o vedere mai veche cu una nouă, ca un fel de obsesie pentru ceva mirific şi înălţător. Îmi induc o stare de concordanţă cu miracolul unei prezenţe ocrotitoare, parcă scoasă dintr-un rai de basme, încât atitudinea pe care o adopt în faţa unei imagini relativ greu de perceput pentru un om oarecare să devină pentru mine obişnuinţa unei activităţi creative care să mă ducă cu gândul la rafinamentul acelor domnişoare din lumea orientală.

În plan artistic, totul trebuie să pară real, tangibil într-un sens poetic, chiar şi iluzia trăirii într-un rol de mascul simțitor care salvează o prinţesă de la o posibilă soartă tragică - aceea de a-şi etala frumuseţea până la saturaţie. Aşadar, costul redării unei imagini artistice de rară frumuseţe este dat de efortul de a surprinde ceva ce nu moare niciodată, ca moment de mare intensitate emoţională, reprezentând un indicator de exprimare a eficienţei în cazul producerii tonurilor de culoare, închise sau deschise, într-o explorare a realității subiective cu sorgintea în receptarea vizuală.

În câmpul artei, costul are ca substitut inducerea impresiei de viu, trăirea nemijlocită a sentimentelor transferenţiale şi luarea în considerare a sugestiei de "minune a naturii care se află nu doar în afara omului, ci şi în interiorul său".

Adevărata apreciere a artei este dată de efortul artistului de a realiza ceva grandios prin participare redusă la viaţa socială, dar în aşa fel încât sentimentele transmise în opera sa, prin culori, figuri de stil şi imagini artistice să fie interpretate ca o confirmare a valorii sale inestimabile.

Îmi închipuiesc că sunt destui pictori în stare să redea o trăire neirosită de timp prin asocierea cu tot ce se întâmplă în jur, cu lucrurile îndepărtate, deformate, detaşate de experienţa personală. Dar eu nu sunt ca ei. Sunt visarea unui necunoscut care priveşte cu un ochi nou personificarea unei impresii concrete, unei senzaţii de plenitudine, unei eleganţe princiare de care sunt legat în acel moment de extaz în care se vede că natura este mulțumită de alegerea mea, ca şi prieten de suflet al ei.

Fiindcă mereu îmi impun să văd umanizarea naturii de aproape, prin ideea de „paradis neatins", ceea ce pe pânză pare neobişnuit de familiar, atât de nelimitat, indispensabil în viaţă. Nu-i de mirare că ori de câte ori vorbesc despre trandafiri am în vedere un singur aspect: similitudinea cu calităţile Creatorului. Şi, ca orice artist de mare valoare, am ajuns să constat acest mare adevăr: „Eu numai printre oameni mă simt singur şi numai în mijlocul naturii mă simt eliberat de orice constrângere".

Costul realizării unei creaţii fără egal, ca expresie a purităţii şi frumuseţii interioare, are ca bază de evaluare însăşi impactul culorilor asupra psihicului uman, asupra emoţiilor, asupra percepţiilor şi ideilor despre viaţă. Infiltrarea masivă şi perpetuă a emoţiei în întreaga suprafaţă a unui tablou cere neapărat o fericită îmbinare de trăsături între creator şi creaţia lui, bazându-se pe principiul separării culorilor în mici tuşe care eliberează din peisagistica operei restricţiile de tehnică sau de tematică.

Stilul meu este inconfundabil, nu-i aşa?

Valoarea unei creaţii este dată de imaginea pe care o păstrezi în minte despre o realitate care nu îți promite o experiență interactivă și un eveniment memorabil, până ce nu îți asumi riscul de a face parte din plasticitatea ei.

Roşul unui trandafir rătăcit în lumea artei este culoarea din care îţi extragi toate informaţiile necesare exprimării în termeni de „repere de interpretare a unei realităţi libere", adică a naturii apărând ca independentă într-un mediu artistic special creat pentru a oferi

viziunii o empatie profundă, o senzație de senzualitate, o nouă perspectivă a frumuseţii.

Source: https://neculaifantanaru.com/rosul-unui-trandafir-ratacit-in-lumea-artei.html

Rotiţele leadershipului

On Ianuarie 15, 2009

Menţine-ţi tot timpul leadershipul în echilibru, manifestându-ţi tot interesul faţă de "serviciul de întreţinere" a potenţialului tău la capacitate maximă.

Pe vremuri aveam în camera mea un ceas extraordinar de frumos. Era un ceas din acela vechi, cu ramă din lemn de abanos şi cu pendul. Nu se putea să nu-l observe prietenii mei atunci când intrau la mine în cameră. De fapt, era atât de frumos şi interesant, încât toţi mă întrebau de unde l-am cumpărat şi dacă nu vreau să-l vând. Ţineam foarte mult la ceasul acela, şi de aceea încă îmi amintesc cu drag de el.

Însă, într-o zi, ceasul s-a oprit pe neaşteptate, aparent fără niciun motiv. Rotiţele erau în stare bună şi bine rostuite, dar arcurile îşi pierduseră toată elasticitatea. Am încercat de multe ori să le înlocuiesc, le-am demontat cu grijă, le-am remontat cu şi mai multa grijă, dar rotiţele rămâneau în continuare nemişcate. În cele din urmă n-am avut de-ales şi l-am dus la un ceasornicar. I-am explicat meşterului despre ce este vorba, i-am spus că l-am demontat de multe ori dar fără niciun folos. Meşterul s-a uitat cu atenţie la ceas câteva minute.

- Mda. Ştiu care-i problema.

- Care e? am întrebat eu imediat.

- Tinere, ca să afli care este problema, trebuie în primul rând să înţelegi mecanismul de funcţionare al ceasului. Apoi tot ce trebuie să faci este să ajustezi componenta potrivită la anumiţi parametri. Tu ai schimbat arcurile, dar n-ai pus pendulul în poziţie de echilibru pentru că n-ai cunoscut principiile fizicii care stau la baza funcţionării ceasului.

Leadership: Ce piese trebuie să ajustezi pentru a-ţi atinge potenţialul, încât să nu declanşezi un simptom de anxietate în diferite momente din evoluţia ta?

În fiecare dintre noi există rotiţe pe care nu le putem vedea, care ne dau inspiraţia şi creativitatea de care avem mare nevoie pentru a funcţiona mai bine, pentru a găsi soluţii la problemele cu care ne confruntăm. Uneori, însă, se poate întâmpla ca rotiţele care ne pun în mişcare strategiile şi planurile de acţiune, să înţepenească. Atunci când se va întâmpla acest lucru, vom şti oare ce piese trebuie să ajustăm astfel încât să ne atingem din nou întregul potenţial, să dăm naştere unor gânduri îndrăzneţe, unor idei noi, interesante şi realizabile?

Una din cele mai importante "piese" pe care trebuie s-o ajustezi pentru a-ţi atinge potenţialul este capacitatea de a schimba ceea ce te împiedică să fii tu însuţi în condiţiile tendinţei de exces a gândirii bazată pe cercetarea şi pe reflecţia inovativă.

O altă piesă este distanţarea de sublimul ce vine de nicăieri - care îţi inundă creierul cu imagini, stări şi senzaţii de dincolo de personalitatea ta. Sau ar putea fi apropierea de un statut al meşterului care are ambiţia capodoperei, dar nu şi a lucrului bine făcut.

Îţi manifeşti tot interesul faţă de fenomenul de întreţinere a potenţialului tău de lider la capacitate maximă? Urmăreşti cu atenţie evoluţia leadershipului tău? În cazul în care potenţialul tău ar suferi o „defecţiune”, ai putea să ajustezi acea componentă cheie din el la anumiţi parametri astfel încât să-l faci să „ticăie” din nou?

Orice tip de leadership am practica, oricât de bine ar fi pus la punct, el va suferi mici modificări în timp fie din cauza unor elemente neluate în calcul iniţial, fie din motive independente de noi. De aceea se impune revizuirea lui permanentă (a fiecărei strategii şi adaptarea la noile condiţii impuse, cât şi la constrângerile ce apar). Un lider trebuie să dea dovadă de maleabilitate, flexibilitate, adaptabilitate şi să deţină cunoştinţe consistente şi variate de a-şi pune leadershipul în poziţia de echilibru.

Leadership: Ce anume te face să fii animat de aspiraţia spre autodepăşire, încât să eviţi refugierea într-o inactivitate confortabilă?

Ca şi ceasurile, inspiraţia ne dă forţa pierdută prin oscilaţiile sale. Inspiraţia este mecanismul care realizează legătura dintre strategiile pe care le construim şi materializarea lor practică. Leadershipul nostru va fi reglat cu o precizie absolută dacă, din când în când, facem o ajustare uşoară a modului în care privim lucrurile, a felului în care abordăm şi remediem fiecare „defecţiune" care se poate produce. Iar dacă lăsăm inspiraţia să se uzeze, toate rotiţele din subconştient care ne oferă soluţii se vor strica si ele.

Scriitorul american Frank Tibolt afirma cu convingere: "Acţiunea generează întotdeauna inspiraţie".

Dacă suntem pasivi şi ne refugiem într-o inactivitate confortabilă s-ar putea ca rotiţele care ne pun în mişcare capacitatea de gândire şi inovaţie, să ruginească şi să rămânem în urmă. De aceea, în orice moment trebuie să fim gata să devenim cât mai buni, cât mai creativi şi cât mai profesionişti. Dacă facem acest lucru şi dacă suntem dispuşi să părăsim zona de confort, vom putea să funcţionăm tot timpul la capacitate maximă.

Aspiraţia spre autodepăşire este expresia unei perspective creată în jurul a ceea ce vrei de la viitor, care se transformă într-o nouă realitate sau într-una mai bună, conform alegerii "piesei" care te face să fii mai plin de energie. Este cu neputinţă să posezi sensul unei existenţe bazată pe rezultate şi performanţă dacă te împotriveşti conţinutului propriei interiorităţi, fără altă constrângere decât aceea a autenticităţii unei "piese".

Psihologia din spatele leadershipului se bazează pe potenţialul de valorificare a extra-atenţiei asupra componentelor ceasului, care se potriveşte cu ansamblul de reguli menite să determine modul de constituire a unei noi teorii a cunoaşterii.

Rotiţele din mecanismul leadershipului sunt mijlocul sigur care te propulsează înainte. Ca lider trebuie să ai grijă ca toate rotiţele potenţialului tău să fie unse între ele chiar şi în stare de normală funcţionare, să te asiguri mereu că ele corespund anumitor parametri - ca să nu se blocheze. Astfel întregul tău mecanism de leadership va merge continuu fără să scârţâie sau să se oprească.

Menţine-ţi tot timpul leadershipul în echilibru, manifestându-ţi tot interesul faţă de "serviciul de întreţinere" a potenţialului tău la capacitate maximă.

Source: https://neculaifantanaru.com/rotitele-leadershipului.html

Rough Boy

On Iulie 19, 2018

Sporeşte valoarea estetică a creaţiei pe care o promovezi, făcând referire la un fragment din structura spiritului omenesc pătrunsă de acea expresie a receptivităţii artistice în stare să se constituie ca pură noţiune a unei existenţe particulare.

Angajamentul vizionar pe care l-am urmărit de-a lungul întregii vieţi, plin de măreţie asemenea unui drum pe care păşesc doar spiritele pure, a fost acela de a nu face compromisuri cu tot ceea ce în lumea artei moderniste reprezintă avalanşa kitsch-urilor sau "performanţelor" second hand. *Gimme just a minute and I'll tell you why !*

Practic, eram pus în faţa dependenţei de a fi un personaj de poveste prins în capcana mirajului vrăjit al filosofiei secunde, expusă verbiajului înşelător al teoriei, fiind stimulat doar de acea preferinţă a pictorului pentru abstractizarea formei, care ridicând culoarea la rangul de "substanţă morală", purtătoare de expresie a umanului, introduce o anumită fragilitate şi suavitate care spune despre el mai mult decât şi-ar fi dorit.

Există un curaj născut numai din mândrie, legat de acea dependenţă de contextul unei experienţe de scriere care constituie însemnele utilizării literare a cuvintelor drept arme ale victoriei unui crez indiscutabil, care ar spune: "Nu bate nicio clipă în retragere ! "

Leadership: Creaţia ta păstrează subtil urmele vanităţii într-un anumit context de timp şi spaţiu, conturând o viziune unică şi de impact, în loc să învingă prin forţă brută?

Desigur, se impune imediat comparaţia şi paralelismul cu un mare cuceritor, precum Ginghis Han. În timp ce el cucerea teritorii după teritorii cu sabia plină de sânge, artistul din mine izbea cu atâta forţă expresivă în grandioasa literatură a secolului 21 până ce scuturile de apărare ale moraliştilor deveneau inutile.

Extraordinara originalitate intelectuală care mă diferenţia de ceilalţi artişti, punând cap la cap detaliile unei munci asidue şi sistematice de impunere a unui *Art Nouveau* de factură spirituală, împovărat totodată de o taină sufletească încadrată într-un anumit context de timp şi spaţiu, lasă să se întrevadă un mesaj extrem de emoţionant afirmat cu atâta energie în puritatea lui expresivă: "Nu păstrez în mine urmele nici unei minime vanităţi."

Mai trebuia să dovedesc că am meritat încrederea marilor titani ai literaturii, să îndrăznesc o străbatere a deşertului obişnuinţelor grosolane, chiar dacă îmi era teamă din cauza slăbiciunilor mele vizavi de stilistica exprimării. Şi trebuia s-o fac în maniera unui pictor care redă exact ceea ce are sub ochi, servindu-se de culoare mai arbitrar doar ca să se exprime mai puternic. *I am the one who can fade the heat, the one they all say just can't be beat.*

Leadership: Îţi actualizezi în permanenţă demersul artistic analizând realitățile lumii contemporane prin mijlocirea unui parcurs sincretic ce ia în considerație fascinaţia unei exprimări aparent exhaustive proiectată în direcţia extrapolării unor observaţii de la individual către general?

Când încerci să te exprimi literar, dar împotriva felului de a picta a artistului care e fecundat numai de imagine, fond, culoare, senzaţie şi aparenţe pentru a facilita procesul de înţelegere a artei, încet-încet credibilitatea ta începe să poarte un nou nume: Kitsch sau Destrăbălare. *Ain't got no rap, ain't got no line.*

Fii un pictor de mare fineţe înainte de a-ţi alege exemplar cuvintele care pot bate timpul în spaţiul scriitoricesc. Autenticitatea scrisului este construită cu tehnica timpului de către un ceasornicar care întoarce arcul și apoi lasă ceasul să funcţioneze singur.

I'm a rough boy. Inflexibil pe dreapta cale a calităţii, mi-am câştigat sprijinul adevărului nedezminţit al unei experienţe fără seamăn, fără a face concesii conformiste în faţa comunicării neobişnuite a conţinuturilor echivoce, dar aleasă ca mijloc de constatare a unor trăsături distincte ale artei, mai ales în cazul mirabilei constatări a unor înţelegeri străvechi care le depăşesc pe cele actuale.

Leadership: Arta ta își afirmă puterea în puritatea expresiei, servindu-se de expresivitate pentru a atinge noi orizonturi?

Imaginile pline de savoare, atinse de sensibilitatea unei spiritualităţi mistice de frumuseţe unică, gata să-şi ia înapoi investiţia de generozitate cu care evocau în acelaşi timp o lume reală şi una fabuloasă, puteau oricând să se concretizeze într-un fragment dintr-o iluzie ce va rămâne mereu un vis spulberat de amintiri.

Deci, am extins noţiunile unei educaţii artistice înalte plecând de la propriile mele constatări şi continuând prin a le atribui conotaţii proiectate în lumina lumii exterioare.

În epoca tehnologiei superinteligente, a momentelor de libertate, a răgazului de destindere, îşi face întotdeauna loc pe pânza şevaletului corpul plin de sudoare al unei făpturi delicate şi simţitoare. În timp ce scrisul îşi continuă călătoria dincolo de fereastra modestei căsuţe a magicianului, explorând noi frontiere ale esteticii în lumina unor reflectoare, cu decor şi costume tot mai îndrăzneţe.

Leadership: Sensul pe care îl dai unui element izolat poate fi corelat cu alte elemente care, din acel moment, constituie împreună cu primul un ansamblu numit "formă de dominaţie mascată sub aparenţa improvizaţiilor"?

Încă o dată mă văd nevoit să mă întreb ce se întâmplă cu sufletul celui care trăieşte o anumită experienţă într-un univers nou, când raţiunea face o examinare prea strictă chiar de la poartă ideilor de "aici" şi "în altă parte", de la distanţa unei comparaţii cu anumite norme de consum a fanteziei cele mai impenitente.

I don't care how you look at me / Because I'm the one and you will see.

Ca ultimă replică a unui dialog dintre existenţa trecătoare a muritorului şi eternitatea universului, la care se adaugă extazul în faţa cerurilor reci, giganticul proces metafizic, mereu înnoitor, al identităţii şi alterităţii, sub cupola frumosului, este justificat de necesitatea de a cuprinde sentimentele puternice ale eului liric, precum: regretul şi punctul de start, locul de unde am plecat, pe care nu pot să îl uit și pe care trebuie mereu să-l respect.

Eroul din romanul "Lolita" spunea la un moment dat: *"Am întruchipat cu atâta măiestrie liniştea disperării extreme, tăcerea de dimineaţa dinaintea unei izbucniri de nebunie, încât soţii Farlow m-au dus la ei acasă."*

Dacă modalitatea de a expune o idee, o teorie, o poveste, o chestiune ce intrigă lumea este legată de rădăcina lucrurilor întărite prin sintagma "a institui o realitate de altă factură", atunci veţi înţelege bazele sincretice ale creaţiei mele pe lungimea de undă a unui lirism de o altă formulă şi adâncime, care impresionează prin rafinamentul cu care pătrunde faptele,

stările de lucruri ale lumii.

Prin spirit artistic mi-am dominat reacţiile şi sentimentele, sub aparenţa improvizaţiilor izvorâte dintr-un simt superior al frumosului ca valoare partitivă (care exprimă ideea de parte dintr-un întreg sau întregul din care s-a luat o parte) şi dintr-un efectiv omenesc ce nu era supus restricţiilor de experienţa artistică.

În artă este exclusă inserarea expresiilor care adună senzații active, îmbărbătează "reflecţia care proiectează în infinit", dar care nu pun suficient de mult în evidenţă valoarea anumitor fenomene de graniţă cu alte lumi şi alte realităţi.

Rough Boy reprezintă acea expresie a receptivităţii artistice în stare să se constituie ca pură noţiune de existenţă particulară, fiindcă face apel la comparaţii de necrezut în imagini şi la asociaţii simbolice cu grad înalt de credibilitate, uneori puţin exagerate, dar care pot spori cunoaşterea, intensifică trăirile şi introduc un plus de existenţă într-o realitate tot mai dinamică în procesul de transformare a unui subiect într-o dezbatere mai largă.

*** Notă:** ZZ Top - Rough Boy

Rugăciune pentru un zeu

On Mai 09, 2010

Evaluează-ţi bine calităţile şi limitele, înainte să-ţi ridici leadershipul pe nişte false piedestaluri.

Cei mai mulţi dintre conducători îşi urmăresc până la bătrâneţe ambiţiile, mai presus decât orice. Animaţi de un singur gând, de un ţel nobil, plini de iniţiativă, energici până aproape de epuizare, ei acţionează cu bună credinţă şi într-un spirit constructiv cu intenţia de a-şi croi drum spre succes şi pentru a-şi asigura pe termen lung poziţia, înfruntând cu bărbăţie toate obstacolele ce le stau în cale.

Tutankhamon, faraonul Egiptului, a avut şi el o mare ambiţie, una singură, dar pe măsura unui ideal care depăşea cadrul îngust a ideilor din acea vreme. Aceea de a readuce în regat prezenţa divinităţilor. Însă ambiţiile nu sunt cuantificabile pentru cel care nu-şi evaluează corect calităţile şi limitele.

Leadership: Întreţii iluzia prin care destinul predestinat al unei "opere" neterminate se reflectă în viitorul unei infinităţi de determinări din care majoritatea cu valori peste limitele admisibile ale nivelului tău de performanţă?

Duşmanii sunt la fel de numeroşi în interior cât şi în exterior. Tutankhamon era plăpând ca un fluture de noapte, în nici într-un caz o fire ambiţioasă cu un caracter puternic. Acest băiat nu era în stare nici măcar să tragă o săgeată şi, după cum bine a remarcat unul dintre generalii săi, „chiar dacă ar putea să tragă, n-ar şti încotro să ţintească”.

Înainte să fie ales rege, înalţii demnitari au crezut că sunt asiguraţi că, graţie autorităţii lui, ţara va cunoaşte bunătatea şi gloria. S-au înşelat amarnic, fiindcă Tutankhamon pe de o parte n-avea stofă de conducător, nu era un om hotărât, energic, nu un luptător neînfricat, pe de altă parte suferea de o maladie evolutivă fatală ce ducea la decalcifiere, cunoscută ca „boala oaselor de sticlă”.

Zeul şchiop. Se putea numi Tutankhamon rege? Un tânăr care boleşte fără nădejde – un biet olog, o povară pentru regat, obiect de silă pentru el însuşi? Se putea numi rege un neputincios, o epavă, o rămăşiţă de om? Se putea numi rege cel care tremura tot de emoţie când trebuia să ia o decizie, cel care nici la 19 ani nu avea forţa necesară ca să încordeze un arc elementar, cel care în loc să fie sprinten ca o veveriţă, să ardă de dorinţa de a trăi intens cădea pradă celor mai aprige suferinţe? Se putea numi rege cel care în loc să domine şi să controleze mii de oameni printr-o energie debordantă, prin tărie de caracter şi dârzenie, era mereu ajutat de cineva să-şi ţină echilibrul?

Mereu sprijinindu-se de un toiag ca să stea drept sau ca să nu se istovească, un astfel de om nu poate fi decât dominat de un puternic sentiment de pesimism, nu poate fi decât timorat şi urmărit de un puternic sentiment de inferioritate, în nici într-un caz pătruns de un puternic sentiment al datoriei.

Opera neterminată a unui lider este încercarea de a domina o lume din care el rămâne literalmente exilat şi în al cărei spaţiu comun nu va mai avea loc atunci când îi va sosi momentul asumării propriei imagini. Poate fi comparată cu încercarea unui fizician de a controla gravitaţia sfidânt legile fizicii.

Leadership: Dispui de "continuări" care să te aducă mereu în avantaj material sau poziţional?

Cum poate un lucru lipsit de orice valoare să determine valoarea altuia? Mulţi dintre cei care aleg calea grea a leadershipului, sub raportul unei viziuni integratoare şi a unei atitudini specifice, deseori propunând un model nou de a merge înainte, pun accent doar pe evoluţia interioară, dar nu şi pe slăbiciunile lor datorate lipsei de predictibilitate. Aceste slăbiciuni se manifestă îndeosebi față de ei înşişi, în acele momente care îi fac vulnerabili contextelor exterioare, generatoare de anxietate, făcându-i pe ceilalţi să se îndoiască de trăinicia leadershipului lor.

Leadershipul este mutarea pe care o faci pe tabla de şah a lumii, analizând utilitatea a ceea ce transmiţi, care deseori poate fi interpretată în mod absolut ca fiind "împotriva ta". Latura leadershipului care se formează, se modelează şi se practică pe tabla de şah a vieţii, cuprinde "Pionul" şi câmpurile pe care acesta le are de străbătut până la linia de transformare, adică până la statutul de "Rege". Pentru ca regele să nu fie în şah, el trebuie să dispună doar de continuări care să-l aducă în avantaj material sau poziţional.

Vei resimţi ca foarte dificilă şi stresantă această tranziţie de la un bun executant la un excelent lider, dar mai rău decât atât, chiar destul de neliniştitor, vei resimţi tranziţia de la o stare de referinţă, de bună dispoziţie, la una de panică. Ţinând cont mai ales de modul în care susţinătorii tăi o vor interpreta pe tabla de şah a succesului lor, care îi va defini în viitor.

Leadership: Răspunzi cu un "DA" necalculat principiilor folosirii puterii, chiar şi atunci când puterea este deghizată în spatele unor formule relevante de tipul: "Visul a fost și va rămâne pentru totdeauna esența pentru care merită să lupți până la capăt" ?

Crunta boală i-a fost fatală. În timp ce cobora scările spre sala de audienţe, lui Tutankhamon, dintr-un motiv nevăzut şi misterios, i-a alunecat bastonul în care se sprijinea şi, pierzându-şi echilibrul, s-a prăbuşit pe scara cu pantă abruptă. Capul lui s-a lovit de muchia piedestalului unei coloane. Muri pe loc, fără măcar să apuce să-şi spună ultima rugăciune.

Cel sortit să aibă un *"corp de lut"* , nu unul de *"lumină"* , nu poate ajunge niciodată un conducător desăvârşit, aşa cum nici puful unei păpădii nu poate sa reziste unei rafale de vânt puternic. Niciodată visul nu va putea fi experimentat până la capăt de omul ce nu este născut cu înclinații pentru marile provocări ale vieții.

Pe un astfel de om nu-l poţi impulsiona, nu-l poţi motiva, iar el nu se poate însănătoşi miraculos. Un astfel de om nu poate fi adormit şi îndată ce se află în transă, în somnul său hipnotic, cu ochii închişi, el să-şi ghicească singur boala şi tot din somn să ordone medicamentul potrivit.

Nu există medicament pentru cel ce, trupeşte şi sufleteşte, nu a fost menit să ajungă conducător. Pentru a fi conducător, trebuie să ai atât capacităţi fizice, cât şi înclinaţii native. Pentru acela căruia îi lipsesc acestea două, nu-i mai rămâne decât să-şi spună o rugăciune sau să meargă pe alt drum decât acela al leadershipului.

Principiul folosirii puterii sună cam aşa: "Încearcă să mărșăluiești fără să oboseşti prin locurile pe unde n-a mai umblat nimeni, fără să te împiedici de un ciob numit ghinion."

Concluzie: Vechiul proverb *"omul potrivit la locul potrivit"* este valabil şi în zilele noastre. Un lider trebuie să aibă forţa fizică şi psihică necesară pentru a-şi îndeplini menirea. Desigur,

unii parcă s-au născut lideri, parcă sunt scrise în codul lor genetic abilităţile de lider, dar pentru cei mai mulţi aceste abilităţi sunt rodul unor munci neobosite. A promova însă un om nepotrivit în funcţia de lider este o mare greşeală ce va sfârşi printr-un mare eşec.

Tu îţi clădeşti viitorul pe o himeră? Te bazezi întotdeauna pe cineva să-ţi facă povara conducerii mai uşoară? Te foloseşti întotdeauna de resursele altora pentru a rezolva problemele a căror responsabilitate îţi revine ţie?

Nu cumva îţi fundamentezi dorinţele pe nişte convingeri eronate? Evaluează-ţi bine calităţile şi limitele, înainte să-ţi ridici leadershipul pe nişte false piedestaluri. Nu uita că nu se poate face nimic durabil pe o structură fragilă.

*** Notă:** Gerald Messadie - *Măştile lui Tutankhamon* , Editura Nemira, 2009.

Run with Us

On Noiembrie 06, 2016

Începe să te dezvolţi sub îndrumarea unei puteri imense din care poţi să deduci nu doar existenţa Fiinţei Supreme din tine însuţi, ci mai ales adevărul care îţi trădează emoţiile și adevărata personalitate.

În infinitul tăcerii, urlă puternic glasurile gândurilor care-mi sar în ajutor, undele lor survolând în jurul lumii, ca nişte circuite oscilante, între pozitiv şi negativ, cu propria lor frecvenţă la rezonanţă, acordată pe diferite valori specifice de hazard: *You can run with us ! We got everything you need !* După o cercetare atentă a acestor glasuri, ca într-un tablou plin de simboluri, de unde şi ideea de frumos în dialogurile cu mine însumi, realizez că tăcerea corespunde nevoii de a mă cunoaşte prin relaţie cu arta, cu personajul unei opere care continuă să-şi caute rostul între vis şi realitate.

Bineînţeles, în orice imagine artistică se poate distinge un glas al artistului care te cheamă, care te face să tresari, care răzbate secolele doar ca să pună la curent cu ceea ce te face să fii unic. Evoluez între ceva mai presus de emoţie şi ceva mai presus de dorinţă, ceva care nu poate fi denumit de ceea ce se întâmplă înăuntrul meu, când îmi urlu furtunile mâniei la granița între logic și fantastic, între real și vis, fără ca din senin să se producă cauza vreunei schimbări subtile. *Don't be afraid / You're not alone.*

Aşa cum o armă dă totdeauna unui om plăpând siguranţa de sine, aşa cum există întotdeauna o soluţie magică de afirmare pentru o inimă înflăcărată, în care domneşte spiritul de aventură, tot astfel există o lungime de undă, percepută de ochi ca având o singură culoare, numită frică, şi care verifică relaţia manifestată în încercarea de a fi mai mult decât ceea ce eşti: *Don't be afraid / Wipe that fear from your eyes ! / And if you feel you're going under / We'll be around.*

Leadership: Forma care dă creaţiei tale o anumită orientare poate fi pusă în legătură cu vocea variantei tale de a fi plasată într-un spaţiu al inspiraţiei care îşi trăieşte netructat intimitatea adâncă?

Temător, mă cufund într-un moment de curiozitate metafizică şi încerc să mă ridic la suprafaţă încărcat pe deplin de ecoul unei voci încurajatoare - ecoul unei aventuri, ca şi când, sub îndrumarea unei puteri imense aş fi putut să deduc existenţa Fiinţei Supreme din mine. Între frică, îndoială şi curaj există acea „naivitate”, rudă a curiozităţii care oferă mereu o direcţie lucrativă propriei mele vitalităţi, aprinzând toate tiparele învechite pentru a-mi centra identitatea în jurul unui scop măreţ.

Arta este vocea cu care îmi expun povestea vieţii într-un tablou pictat de Fiinţa Supremă din mine, în timp ce o altă viaţă se scurge în paralel mult mai repede. Încep să cred că există o mai mare originalitate de expresie, un conductor mai receptiv la primirea energiei însufleţitoare, pentru a ocupa un loc mai de frunte în poezia unei stări de spirit, pe măsura caracterului meu plin de avânt. O împărăţie care nu se poate clătina, cu grijă clădită în tonul versurilor: *When you're behind closed doors / All alone by yourself / And you're longing inside / To be somebody else.*

În artă, este cu neputinţă să îţi înţelegi trăirile dacă, mai întâi de toate, nu îţi trăieşti intimitatea adâncă prin experienţa subiectivă a temporalităţii sau a întâlnirii cu nemăsuratul, tradusă ca o uimire în faţa propriilor tensiuni interioare. Conţinutul vieţii sufleteşti este o culme a creaţiei de maturitate a artistului. Nu-ţi fie teamă să te pui, măcar aparent, în linia întâi a infinitului obscur, *leaving shadows in the night* , parcă nesfârşit de dur cu tine însuţi,

cu ceea ce înseamnă realitatea. Şi să-ţi dai seama de exagerarea emoţiilor tale raportate la anumite momente sau situaţii, *cause there's still time....to change your mind.*

Leadership: Atitudinea ta, exprimată printr-o legătură asumată cu dezvoltarea spiritului de aventură, este depăşită de sugestia unei atmosfere care dă o notă de distincţie modului tău de manifestare lăuntric?

Humbert Humbert, eroul lui Nabokov din romanul „Lolita", îşi destăinuie chinurile, dorinţele, visele, aspiraţiile aşa cum doar el le cunoaşte, pentru a scăpa de ele:

Şi eu o priveam. O priveam şi am înţeles clar, aşa cum ştiu că o să mor, că o iubeam cum nu iubeam nimic din ceea ce văzusem sau imaginasem pe pământ sau sperasem să întâlnesc altundeva. Acum, ea nu mai este decât adierea slabă a violetei şi ecoul de frunză moartă a nimfetei peste care mă rostogolisem cu asemenea strigăte în trecut. Ecoul pe marginea unei pasiuni viguroase care se trădează pe ea însăşi, diluându-se în ceţuri sau se topindu-se într-un haos de misticism.

Dar, mulţumescu-ţi ţie Doamne, eu nu m-am închinat numai în faţa acestui ecou.

Nicio metodă de cercetare umană, pliată (într-o primă instanță) asupra mijloacelor și posibilităților de a răspunde diverselor solicitări de control în planul activităţii mentale, prin direcţionări ale emoţiilor şi transformarea din sfera negativului în cea a pozitivului, nu poate fi efectuată fără prezenţa unei anumite forme de reciprocitate, în baza unei acţiuni exterioare.

Reciprocitatea este acea nevoie continuă de regăsire de sine care se întinde între ceea ce dai mai mult din tine pentru a te raporta diferit şi mai constructiv la lumea din jur, și ceea ce înveţi de la tine atunci când nu-ți ascunzi dependenţa faţă de o pasiune arzătoare și rafinată, faţă de o stare de energie aparte.

Leadership: Poţi să te raportezi la frumosul din tine punând în prim planul artei un cuvânt adresat conţinutului vieţii sufleteşti a unui Creator, raportându-l la puterea de a-l concretiza într-o operă unică prin interpretarea caracteristicii tale definitorii?

Modul de manifestare al fiecărui om este efectul ecoului unei aventuri, când se dezvoltă sub îndrumarea unei puteri imense din care poate să deducă nu doar existenţa Fiinţei Supreme din el însuşi, ci mai ales adevărul care îi trădează emoţiile și adevărata personalitate. Prin felul cum te manifeşti lăuntric se produce efectul ecoului de putere inspiraţională care îndrumă existenţa unei emoţii întru bucuria Creaţiei trăite ca un soi de eliberare de tot ceea ce aparţine lumii din jur.

Iar leadershipul, alături de formarea unei atitudini pozitive, nu are ca notă de vârf strânsa unitate între rolul și importanța pe care îl ocupă acest adevăr în procesul formării personalităţii, ci mai cu seamă acea latură a curiozităţii care oferă o direcţie lucrativă propriei vitalităţi, aprinzând toate tiparele învechite pentru a centra identitatea ta în jurul unui scop măreţ.

Fiinţa Supremă, atribuită unui caracter modelat între frică, îndoială şi curaj, este rezultatul unei căutări perpetue de cauze și abordări ale limitelor puterii tale de a te transforma în ceea ce vrei să fii. La urma urmei, frumosul din tine poate fi pus în prim planul artei printr-un cuvânt adresat conţinutului vieţii sufleteşti al unui creator unic: "Intimitate" sau provocarea de a te înţelege singur, de a te autoperfecţiona din cărarea singurătăţii.

Atmosfera care dă o notă de distincţie modului tău de manifestare, în care trăiești după capriciile trăirilor cele mai înalte, este dominată de modalităţile eficiente de a-ţi orienta energia şi atenţia spre scopul tău din viitor, fapt care, la rândul lui, îţi ajută subconştientul să rămână concentrat pe rezultatul dorit.

Caracteristica definitorie a unei fiinţe care se autoperfecţionează din priveliştea lăuntricului ei este aceea că se consideră, uneori involuntar, interpretul intenţiilor artistului creator care încearcă să-şi extindă punctul de vedere asupra contemplaţiei intelectului său.

Run with Us este îndemnul conştiinţei şi simţirii de a nu renunţa la ceea ce iubeşti cu adevărat, la ceea ce te leagă de trecut, la ceea ce ai din plin: pasiunea care te descătuşează, energia de a te simţi în largul tău, a te bucura de viaţă, de a te reinventa, de a te manifesta cu mai multă încredere în orice situaţie. Ca răspuns la acel ecou de întrebări, transformate într-un cuib de disperări, ferecate în inima ta, care te ajută să înţelegi ce ţi se potriveşte mai bine pentru a păşi cu încredere pe drumul redevenirii.

*** Notă:** Lisa Lougheed - Run With Us (The Raccoons Theme Song)

S-au iubit pentru că s-au privit

On Aprilie 24, 2012

Învaţă să apreciezi frumosul unei compoziții care îţi duce mintea mai aproape de mesajul ascuns în mijlocul lumii, combinat cu simțul realității dat de mișcarea unei roţi în mijocul altei roţi.

Cosette, în umbra în care trăia, era sortită, ca şi Marius, să fie cuprinsă de flacăra iubirii. Destinul, cu răbdarea sa tainică şi de neînlăturat, apropia una de alta aceste două făpturi încărcate şi dornice de furtunile clocotitoare ale patimii; aceste două suflete care purtau dragostea aşa cum doi nori poartă trăsnetul, şi care trebuiau să se întîlnească şi să se contopească într-o privire, ca norii într-un fulger.

În romanele de dragoste s-a vorbit atît de mult despre privire, încît a ajuns să fie dispreţuită. Azi abia mai îndrăzneşti să spui că doi oameni s-au iubit pentru că s-au privit. Şi totuşi aşa se iubesc oamenii, şi numai aşa. Ce rămîne nu e decît ceea ce rămîne. Nimic nu e mai adevărat decît ciocnirea dintre două suflete cînd schimbă această scînteie.

În clipa în care Cosette, fără să-şi dea seama, îi aruncă lui Marius acea privire care îl tulbură adînc, el nu bănui că şi privirea lui o tulburase pe Cosette. Îi făcuse şi el acelaşi rău şi acelaşi bine.

Ea îl privea de mult şi cerceta, aşa cum văd şi cercetează fetele, uitîndu-se în altă parte. Marius o găsea încă pe Cosette urîtă, pe cînd Cosette îl şi socotea pe Marius frumos. Dar, pentru că n-o lua în seamă, băiatul acesta îi era indiferent. Totuşi, nu se putu opri să nu-şi spună că avea păr frumos, ochi frumoşi, dinţi frumoşi, un glas frumos, cînd îl auzea vorbind cu colegii lui, că nu se ţinea destul de drept cînd umbla – dacă e vorba să-i găseşti neapărat un cusur – totuşi cu o anumită graţie, care era numai a lui, că nu părea prost, că toată făptura lui era aleasă; blajină, simplă şi mîndră, că, în sfîrşit, părea sărac, dar nu un înfrînt. *

Leadership: Hotărârea de a te dărui unei clipe de mare înălţare spirituală se poate interpreta ca o încercare a minţii de a se deschide în faţa sufletului, aşa cum te deschizi în faţa unui destin care se înscrie pe o linie orizontală, nu pe cea verticală?

Destinul este un cuvânt pur, dar care tulbură adesea, dincolo de evenimentele pe care le consideri cele mai importante pentru tine, aceleaşi evenimente care pun în mişcare frumosul unor clipe de neuitat. Mai este ceva tot atât de pur ca şi destinul, exprimat prin piesa finală din puzzle-ul vieții noastre: "Iubire", iar acest cuvânt simbolizează frumosul unui lanţ de evenimente (adesea inexplicabile) care te conduc de la o stare la alta, spre diferite locuri, în timp ce te afli în căutarea scopului vieţii.

Dar nu orice destin este favorabil, nu pentru oricine care îşi zice creştin, fiindcă adesea este completat de o privire aruncată în direcţia greşită, doar asupra schimbărilor importante din viaţă, dar nu şi asupra nevoii de a te şti complet mulţumit în ipostaza de purtător de duh sfânt. Acest lucru se întâmplă când unica ta preocupare este să-ţi pui în ordine viaţa, în loc să fii împăcat cu tine însuţi, şi prin aceasta cu candoarea înțeleptei frății cu destinul dat de Dumnezeu.

Iar pentru ca vraja unei prietenii să rămână mereu aceeaşi, sau să se transforme în iubire, trebuie să regândeşti modul în care decurge viaţa ta în fiecare moment, punând pe primul plan acele căi ale lui Dumnezeu care trebuiesc împlinite în slujirea Sa. Iubirea nu este prim planul unei vieţi care se dovedeşte a fi o distincţie pentru realizări excepţionale în activităţi

sau acţiuni ce aduc atingere unei imagini de sine ridicate, nici chiar dacă ea constituie o sursă de elevaţie în universul marilor spirite.

Iubirea este un dar al lui Dumnezeu pentru cei care l-au căutat pe El înainte de orice altceva, înainte să te îmbarci în orice călătorie, înainte să reacţionezi la provocările vieţii.

Iubirea este hotărârea de a te dărui unei clipe de mare înălţare spirituală ce se poate interpreta ca o încercare a minţii de a se deschide în faţa sufletului, aşa cum te deschizi în faţa unui destin care se înscrie pe o linie orizontală, nu pe cea verticală. Un asemenea destin, deschis pe orizontală, marchează descoperirea lui Dumnezeu în tine, în totul din jur, în evenimente, în oameni, în aşa fel încât realitatea pe care ţi-o doreşti să fie realitatea pe care şi-o doreşte El.

Mesajul ascuns este acesta: urmează-ţi calea vieţii aşa cum ţi-o aşterne conştiinţa faptului că totul se petrece din voinţa lui Dumnezeu, şi ca iubirea este darul sfânt pentru cei ce l-au găsit pe Dumnezeu înainte de orice altceva.

S-au iubit pentru că s-au privit sugerează împlinirea unui destin prin apropierea de un Dumnezeu care iubeşte îndeosebi acei oameni care ştiu să-l slăvească neîncetat, concentrându-se cu totul asupra slujirii unei meniri spirituale şi ducerii ei la bun sfârşit.

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Să dăruim câteva clipe studiului perspectivei

On Februarie 12, 2009

Perspectiva apropie părțile corpurilor, sau le face să se depărteze prin proiectarea părților lor văzute printr-un plan interpus între ochi și obiect.

- Durer și-a manifestat dragostea sau poate cultul pentru geometrie și prin gravura lui, în aramă, intitulată "Melancolia", pe care a executat-o în 1514 după ce s-a întors din cea de a doua călătorie în Italia. Se pare că a realizat această lucrare sub impresia durerii pe care i-a pricinuit-o moartea mamei lui. Această gravură, care a fost de multe ori și în diverse feluri comentată, Melancolia a luat chipul Geometriei, este înaripată și ține în mână un compas. Este îngrijorată. La ce se gândeşte ? Nu a putut stabili legea care leagă frumosul de matematică?

La picioarele ei se află o sferă, la dreapta ei un imens dodecaedru și deasupra capului, pe un perete, se vede un pătrat magic, de ordinul patru, ceea ce arată că pe lângă problemele de geometrie pură, pe Durer l-a mai interesat și această problemă, deloc ușoară, din teoria numerelor. Jucându-mă odată cu acest pătrat, a cărui sumă a cifrelor este 34, m-am întrebat dacă nu cumva Durer a ales acest număr drept constantă a pătratului său, fiindcă în acel an el împlinea tocmai 43 de ani ?

- Asta s-ar putea să fie o simplă coincidență, dar nu-i tot o simplă coincidență faptul că tu ai remarcat acest pătrat magic. Cred că poate fi un subiect foarte atrăgător pentru viitoarea noastră întâlnire. Ești de acord ?

- Bine, dar pană atunci, să ne întoarcem la perspectiva noastră în legătură cu care am de gând să-ți citesc câteva rânduri scrise de Diderot în Eseurile despre pictură: "Primul pas spre înțelegerea clarobscurului îl formează studiul regulilor perspectivei. Perspectiva apropie părțile corpurilor, sau le face să se depărteze, numai prin simpla scădere treptată a mărimii, numai prin proiectarea părților lor, văzute printr-un plan interpus între ochi și obiect, și legate, fie chiar pe acest plan, fie pe un alt plan închipuit, dincolo de obiect. Pictori, dăruiți câteva clipe studiului perspectivei: veți fi răsplătiți din belșug prin ușurința și siguranța cu care vă veți regăsi în practicarea artei voastre !

Leadership: Poţi să-ţi cultivi o perspectivă obiectivă în privinţa a ceea ce vrei să demonstrezi, legat de o realitate de acelaşi gen cu aceea a punctelor materiale şi a distanţelor dintre ele?

Ca să înţelegi universul, sau cum stau lucrurile în această lume, trebuie să demonstrezi că există o realitate independentă de construcţiile fizicianului teoretician, sau independent de gândirea analitică a matematicianului autentic. Este vorba despre o realitate a conştiinţei sau a sufletului în care visul nu este decât un eveniment ce a fost sau ce va fi manifestat. Dar, până atunci, hai să analizăm gândirea analitică a unui matematician.

Cugetați o clipă și veți recunoaște că trupul unui profet înfășurat în toată uriașa lui mantie, și barba lui stufoasă, și părul care i se zbârleşte pe frunte, și vălul pitoresc care-i dă capului un caracter divin sunt supuse în toate privințele acelorași principii ca și poliedrul. Până la urmă, unul vă va stânjeni la fel de puțin ca și celălalt. Cu cât vă veți înmulți numărul ideal al planurilor, cu atât veți fi mai corecți și mai adevărați, și să nu vă temeți că veți fi reci din pricina unei condiții mai mult sau mai puțin adăugate tehnicii voastre".

- Diderot a scris aceste Eseuri după 1765 și, după cum văd din nota ce le însoțește, ele au apărut "la unsprezece ani după moartea filosofului (1795)", așadar la sfârşitul veacului al

XVIII-lea. Deduc din ele că atunci, entuziasmul și râvna pentru studiul și mai ales aplicarea perspectivei în pictură scăzuse simțitor. Așadar, înainte de a atinge această problemă, cred că ar fi cazul să ascultăm sfatul lui Diderot și să "dăruim și noi câteva clipe studiului perspectivei", ce zici?

Leadership: Viziunea pe care o proiectezi asupra lumii are la baza presupunerea că lucrurile se schimbă în funcţie de ceea ce ţi se întâmplă atunci când perspectiva ta obiectivă este în mod constant zdrobită de experiențe care nu se aliniază cu ea?

Un matematician îşi împarte mintea în trei părţi: una analitică, una logică şi una intuitivă. Şi atunci se întâmplă ceva ciudat cu el, căci începe să gândească totul în proporţii şi concentraţii. Însăşi viaţa lui devine o concentraţie de sensuri atribuite evenimentelor din jur, acest lucru reprezentând un tip de problematizare, care produce un conflict intelectual mai complex şi are anumite dificultăţi de rezolvare, fiindcă totul dă întotdeauna "cu virgulă".

- Zic că-i bine, hai să începem ! Din punct de vedere geometric sunt posibile două moduri de reprezentare în perspectivă: perspectiva paralelă și perspectiva centrală. în perspectiva paralelă, corpurile din spațiu sunt proiectate pe planul desenului printr-un fascicul de raze paralele cu o direcție dată. Este o metodă convențională, bazată pe presupunerea că ochiul observatorului se află la infinit. Perspectiva paralelă este folosită pentru figurarea corpurilor din spațiu, în desenele din manualele școlare, dar și de pictorii din Estul Asiei: Japonia, China, India. în acest caz, atât liniile verticale, cât și cele paralele în spațiu, rămânând paralele și în desen (fig. 33).

În perspectiva centrală, lucrurile se schimbă. în acest caz, proiecția obiectului din spațiu se face printr-un fascicul de raze concurente, punctul O de întâlnire, numit și punct de vedere, se presupune a fi ochiul observatorului. Totodată se presupune că planul pe care desenăm, P, este transparent, astfel că razele vizuale duse din O la obiect să-l străbată. Dar mai bine să considerăm un exemplu. Fie P planul tabloului și O punctul de vedere, iar obiectul de proiectat un pătrat ABCD, planul lui fiind înclinat față de planul P, iar dreptele AD și BC paralele cu planul orizontal (fig. 34), anume AD este deasupra orizontului, iar sub orizont, punctele A și fiind mai aproape de planul P decât C și D. Razele vizuale OA, OB, și OD înțeapă planul P respectiv în a, b, c, d, așa că trapezul abcd reprezintă perspectiva pătratului ABCD din spațiu, în planul P.

Viziunea este distanţa pe care o străbaţi între două puncte: un punct în care perspectiva temporală de evaluare a evoluţiei lumii este discontinuă, şi un punct în care perspectiva asupra realităţii depinde de felul în care aplici conceptele matematice pentru a explora noi modele de materializare a ideilor şi conceptelor novatoare.

Să dăruim câteva clipe studiului perspectivei ca să putem înţelege mai uşor gândirea analitică a matematicienilor care, jucându-se cu teoriile numerelor, au descoperit noi modalităţi de a închipui o nouă realitate într-o lume care nu întotdeauna este recunoscută. Sau, după cum bine spunea cineva: *"Când priveşti, priveşte fără a interpreta. Astfel, te vei conecta direct la realitatea concretă, nu la o realitate abstractă, formată de opiniile tale asupra realităţii. Iar asta te va ajuta să transcenzi orice iluzie."*

*** Notă:** Câmpan, Florica - Povestiri cu proporţii şi simetrii, Editura Albatros, 1985.

Source: https://neculaifantanaru.com/sa-daruim-cateva-clipe-studiului-perspectivei.html

Să ne amintim de noi, aşa cum ne-am privit pe noi înşine

On Iulie 05, 2022

În fiecare etapă a drumului nostru, ignorăm un infinit posibil care nu este altceva decât acea proprietate pe care o au amintirile noastre de a se putea combina între ele.

S-a terminat concursul de running montan de la Slănic Moldova. Mulţi din alergătorii din Iaşi s-au reunit pentru deja tradiţionala petrecere de la final de zi. Soarele apusese demult, dar eu parcă tot îmi doream acel look însorit din timpul concursului, să fiu din nou prezent în atmosfera cea mai palpitantă. Şi ce aplauze ! Şi ce strigăte de încântare mi se înghesuiau în minte, ca nişte raze de soare revărsate în interiorul unei inimi care încă şi acum bate cu speranţă, cu nostalgie, cu sufletul la gură. Primul cuvânt care mă însufleţeşte, iată-l: Evrika ! Căci m-am redescoperit altfel: rezistent, luptător, puternic.

Grupul de prieteni părea a fi susţinut de două motive complet diferite: unii voiau să se relaxeze, alţii păreau să se simtă superiori propriilor lor aşteptări, ca şi când s-ar fi înapoiat din cea mai palpitantă aventură a vieţii lor.

Primul motiv, emoţiile de reuşită, gheme de vise, putinţe, idealuri, păreau să sintetizeze bucuria unei realităţi care doar în artă se regăseşte, acea realitate a sufletului în care visul nu este decât un eveniment ce a fost sau ce va fi manifestat. Al doilea motiv, un salt mare spre înainte, printr-un gând venit dintr-o amintire, un gând care se ridică deasupra lucrurilor şi deasupra vremurilor pe care le-am traversat împreună, trebuia să se încadreze în exigenţele fiecăruia faţă de valorile estetice ale naturii. Traversând muntele în alergare este o adevărată enciclopedie vizuală.

Leadership: Poţi să pătrunzi cu privirea o lume care se extinde în realitate dincolo de cadrul "ferestrei", cu condiţia de a respecta distanţa cuprinderii unei viziuni ideale?

În timp ce gândul de a face mari performanţe părea să aparţină fiecăruia dintre noi, în mod unic şi evidenţiator, drept rezultat al traversării punţii dintre obiective şi realizarea lor, puteam simţi fiecare din noi constrângerea muntelui de a accepta anumite circumstanţe pentru a ne atinge un scop. Nu doar că a fost un concurs epuizant, desfăşurat în plin soare, însă numai astfel am putut pătrunde cu privirea o lume care se extinde real dincolo de cadrul "ferestrei", cu condiţia de a respecta distanta cuprinderii unei viziuni ideale: puterea de a ne implica empatetic în realizarea unei sarcini dificile, aceea de a ocupa un loc fruntaş pe podium.

Fereastra, deschiderea noastră spre marea aventură, ca o înfrumusețare suplimentară a spiritului de învingător, se poate închide oricând dacă nu vom fi în stare să vedem mai departe de podium, mai departe de un simbol al reputaţiei. Uneori suntem prea ignoranţi să vedem mai departe de ce ni se prezintă şi luăm totul "by default".

N-aş fi în stare să explic modul în care conţinutul fiecărui gând existent în fiecare din noi, dacă ar fi descris în termeni psihologici, ar fi putut să influenţeze realitatea tabloului pe care l-am avut în faţă, a tabloului pe care a fost aşezată cu atenţie culoarea succesului: galbenul. Totul se întâmplă în interiorul unui algoritm social şi psihologic bine-cunoscut alergătorilor de top. Simţeam, la unison, că am fost doar noi împotriva întregii lumi, călăuziţi de spiritul de neînfrânt al celor victorioşi, mai ales că am fost cât p-aci să fim ajunşi din urmă.

Unii din noi au câştigat un loc pe podium, dovedind că nu au fost doar nişte personaje ascunse în interiorul unui desen combinat din mai multe forme văzute într-o mişcare

istovitoare, pe care un Creator figurativ, foarte riguros, le prezintă în contrast cu exteriorul. Imaginaţia creatoare, dacă încă punea stăpânire pe gândurile noastre, şi încă cum, se datora faptului că distanţa dintre noi, prin care se emitea o informaţie de tip win-win, era foarte mică.

Leadership: Poţi să-ţi hrăneşti sufletul cu amintiri care îţi îngăduie să identifici un chip bine cotat dintr-o mulţime, aşa încât mulţimea să faciliteze recunoaşterea reciprocă a imaginii pe care doreşti să o comunici?

Şi apoi a avut loc un miracol. Teodor a preparat un cocktail răcoritor, iar noi am ştiu să apreciem o băutură fresh realizată din cele mai bune ingrediente naturale. Trei culori într-un singur pahar, trei cantităţi diferite din trei sortimente diferite. Tricolorul într-un singur shot a fost consumat dintr-o singură înghiţitură. Cine a privit fotografia noastră în timp ce ciocneam paharele, ar fi simţit că cineva a spus o poveste a supravieţuirii, a vindecării, a vieţii şi a aventurii, în doar 5 secunde.

Să punem personajul principal, *the bartender* , în interiorul unei mărturii retrospective. Să ni-l amintim pe Teodor. Nu în ţinută de alergător, ci cu şorţul de bucătărie strâns în talie, preparand mai multe feluri de cocktail. Să ne amintim de noi toţi, cu un surâs pe faţă, cu mare putere în inimă, aşa cum ne-am privit în acea seară, cu ochii care nicidecum nu poartă vestă. Neîntâlnind nicio rezistentă dură din partea naturii, ci doar însufleţiţi de o altă chemare a aventurii, ne-am deprins să utilizăm energia intrinsecă a unei reprezentări de grup, construind puntea dintre năzuinţă şi apartenenţă - numită *Antissitusni* .

Aceste experienţe de viaţă par a fi motorul insight-urilor care l-au făcut pe Borges să trateze în operele sale tema amintirii care se revarsă, dintr-un preaplin al faptelor încă neconsumate definitiv, asupra unui prezent care nu a fost gândit de tine pentru tine, ci de alții, sau de Altcineva:

"S-a petrecut ceva. Orice. Ceva ce nu vom putea să recuperăm, ceva al cărui înţeles îl cunoaştem, dar nu-i cunoaştem forma, ceva cotidian şi obişnuit şi nemaisurprins până atunci, care ne-a dezvăluit că universul (care ne este dat în întregime în orice clipă, în orice loc, nu numai în operele lui Dumas) era şi el acolo, în acea împrejurare prezentă. Intraţi, căci şi aici se află zeii, le-a spus Heraclit din Efes celor care l-au găsit încălzindu-se la focul din bucătărie."

Leadership: Poţi să te plasezi în acea realitate a sufletului tău în care suma amintirilor este efectul unui eveniment ce a fost sau ce va fi manifestat la nivel de experienţă subiectivă?

Va răsuna mereu ecoul profund al prieteniei dintre noi. Însetaţi de largi orizonturi, ne-am străduit să prindem şi ecoul secret al universului. Se vede că am fost alergători de top chiar şi pe planul gândurilor, în contrast cu tumultul scenei anterioare, când muntele ne-a pus la încercare abilităţile şi tăria de caracter. Apoi, ne-am testat echilibrul emoțional, nicidecum n-am picat în plasa delăsării şi a uitării de noi înşine.

Multe din aceste gânduri se pot regăsi în tabloul unui pictor care, prin conexiunea minte-suflet, surprinde bogăţia lăuntrică a tinereţii fără bătrâneţe.

Printre poveştile vieţii fără bătrâneţe se află una despre alergătorii din Iaşi care au înţeles că nu trebuie să se cantoneze în aceeaşi buclă a destinului, bătând pasul pe loc după o mare competiţie. Dacă Dumnezeu ne-a privit cu ochiul care nu doarme niciodată, atunci El ne-a văzut doar ca nişte creaţii menţinute în sincronicitate, contopite într-un halou de lumină pură, ce pare nepământesc. Proust ar accentua astfel această înrudire spirituală:

"În fiecare etapă a drumului nostru, ignorăm un infinit posibil care nu este altceva decât acea proprietate pe care o au amintirile noastre de a se putea combina între ele."

Leadershipul este un catalizator pentru recuperarea amintirilor care nu te părăsesc nici atunci când câştigi un loc pe podium, nici atunci când viaţa devine mai dificilă, nici atunci când interesele comune dispar, nici atunci când nu mai ai nimic de oferit.

Să ne amintim de noi, aşa cum ne-am privit pe noi înşine, ori de câte ori ne stabilim un scop mai mare decât cel urmărit iniţial: bucuria de a fi toţi împreună, nu doar o parte, când trăim la unison emoţia şi magia unui nou început de drum.

Source: https://neculaifantanaru.com/sa-ne-amintim-de-noi-asa-cum-ne-am-privit-pe-noi-insine.htm

Să ne temem de noi înşine

On Iulie 16, 2014

Schimbă deznodământul luptei cu ceea ce reprezinţi pentru lume, prevenind orice intruziune în spaţiul propriei tale manifestări.

Episcopul Myriel s-a dus la bieţii săi munteni cu mâinile goale şi s-a întors cu ele pline. Plecase numai cu credinţa sa în Dumnezeu şi a adus odoarele unei catedrale. El a spus:

"Să nu ne temem niciodată de hoţi şi de ucigaşi. Acestea sunt numai primejdiile din afară, primejdiile mărunte. Să ne temem de noi înşine. Prejudecăţile - iată hoţii; viciile - iată ucigaşii. Primejdiile mari sunt înlăuntrul nostru. N-are nicio importanţă ceea ce ne ameninţă capul sau avutul. Să nu ne gândim decât la ceea ce ne ameninţă sufletul.

Iar preotul nu trebuie să ia vreo măsură de prevedere împotriva semenului său. Tot ceea ce face aproapele său este cu voia lui Dumnezeu. Să ne mărginim a ne ruga lui Dumnezeu atunci când ne închipuim că o primejdie e gata să se abată asupra noastră. Să ne rugăm, nu pentru noi, ci pentru ca fratele nostru să nu cadă în păcat din cauza noastră." *****

Leadership: Înţelesul pe care îl acorzi liniei de demarcaţie între siguranţă şi vulnerabilitate are expresia de „trezire spirituală", fapt ce face distincţia dintre ce este durabil şi ce este trecător?

Orice abordare a conceptului de valoare îşi are originea în subiectivismul propriei tale persoanei, în voinţa de a te angaja într-o luptă nu atât cu obiectul conştiinţei tale, cât mai ales cu ceea ce ea a intrat în obişnuinţă. Adică, cu prezenţa harului sau a păcatului, cu absenţa binelui sau a răului, cu deznodământul luptei cu tine însuţi, cu demonii din viaţa ta, cu imprevizibilul unei experienţe noi care te face să te întrebi dacă nu cumva ai comis nişte greşeli care îţi sabotează demersurile de maximizare a puterii de a te ridica deasupra circumstanţelor vieţii.

Ceea ce constaţi de-a lungul vieţii despre tine însuţi se poate prezenta sub aparenţa unui "firesc" înspăimântător dacă nu reuşeşti să faci compromisuri, dacă nu reuşeşti să creezi atracţie între ceea ce ţi se întâmplă şi felul cum reacţionezi la ceea resimţit ca nedreptate a destinului. Libertatea de a răspunde eficient provocărilor vieţii este combinaţia dintre rugăciunea închinată lui Dumnezeu şi virtutea de a face binele în orice acţiune sau în orice decizie care defineşte poziţia şi intervenţia ta în mersul lumii.

Durabil este ceea ce simţi pentru tine în faţa împrejurărilor cele mai triste ale vieţii, cu privire la menirea pe care ţi-o asumi în încercarea de a preveni situaţiile care nu te pun într-o lumină bună. Trecător este ceea ce te face să te simţi plin de viaţă atunci când singurul tău merit este de a fi generos cu oamenii care depind strict de latura ta bună şi sensibilă.

Principalul instrument care permite construirea leadershipului este însăşi posibilitatea de o construi un orizont care să lumineze drumul pe care mergi în viaţă, prevenind orice intruziune în spaţiul propriei tale manifestări. Şi care să limiteze permanent zonele de contrast negativ. Liderul din tine, îndeplinindu-şi menirea de a prezenta lumea dintr-o nouă perspectivă asupra dezvoltării calităţii vieţii, ia în calcul însăşi posibilitatea de modelare a raţionalităţii pretinse de ceilalţi oameni şi prelucrarea ei conştientă în favoarea unei orientări spre o comuniune spirituală.

Leadership: Poţi să-ţi evaluezi puterea de a te ridica deasupra circumstanţelor vieţii prin prisma a ceea ce eşti în stare să refuzi de la bun început în etapa transformării lăuntrice de-a lungul căreia vei atinge apogeul posibilităţilor tale de a face faţă înţelesurilor date destinului?

Schimbarea generează o anumită doză de rezistenţă, nu întotdeauna privilegiază acea raţionalitate care caută un fundament de stabilitate şi echilibru interior. Ci este determinată de existenţa unei mentalităţi ce ameninţă imaginea de sine şi însăşi existenţa omului. Conştiinţa vine în sprijinul acestei schimbări, mulându-se perfect pe acea normă raţionalităţii, care este credinţa, articulându-se în mod special pe imaginea despre bine şi rău pe care liderul o construieşte în procesul de remodelare a realităţii.

Înţelesul pe care îl acorzi liniei de demarcaţie intre siguranţă şi vulnerabilitate are expresia de „trezire spirituală" numai atunci când "primejdiile din exterior" şi "primejdiile dinăuntrul tău" nu provoacă un blocaj în ceea ce priveşte asumarea şi păstrarea identităţii. Trezirea spirituală este doar o formă liberă de construcţie a unui cadru nou de funcţionare şi dezvoltare.

Pentru a te împăca cu tine însuţi trebuie să refuzi a te compara cu alţii, mai ales dacă drumul tău nu coincide cu drumul lor.

Leadershipul generează un sens de vitalitate şi de apartenenţă la o realitate care încorporează acea dimensiune a personalităţii pe care eşti dispus să o arăţi lumii. Episcopul Myriel a atins apogeul posibilităţilor sale de a face faţă înţelesurilor date destinului atunci când şi-a dat seama că este o excepţie faţă de restul lumii, credinţa lui fiind o absolvire a oricărei vinovăţii ce ar fi putut constitui obiectul unei remuşcări fără sfârşit.

Leadershipul se prezintă conştiinţei omului sub puterea unui destin care îşi găseşte înţelesul în totalitatea faptelor pe care eşti dispus să le accepţi ca pe o favoare a providenţei de a te diferenţia de restul lumii şi de a te împăca sufleteşte cu adversităţile ei.

Să ne temem de noi înşine evidenţiază acel blocaj ce poate apărea în forul nostru interior, atunci când ne lăsăm dominaţi de frică, de prejudecăţile proprii. Ceea ce în mod sigur nu îşi pierde valoarea în timp este acea putere spirituală a omului, deschisă în faţa oricărei schimbări, care îi conferă identitate şi-l ajută să depăşească condiţionările societăţii.

*** Notă:** Victor Hugo - Mizerabilii;

Să ştii că nu acord nicio importanţă banului !

On Noiembrie 02, 2013

A-ţi măsura caracterul prin prisma trăirilor altora, înseamnă să separi suferinţa de fericire, respectiv să le reconectezi ulterior într-o coerenţă a întregii complexităţi a fenomenului "presiunea timpului".

- Prietenul meu este pe moarte. Nu mai trăieşte decât pentru această supremă speranţă. A i-o nărui, înseamnă a-i nărui existenţa. O adevărată crimă. Să-i alungi acest gând? Cu neputinţă. Vrea să se căsătorească cu tot dinadinsul. El ţine la căsătorie cu încăpăţinarea aceea specifică doar copiilor şi muribunzilor. Prietenia mea se înfruntă cumplit cu dragostea mea. Simt că este aproape un act criminal să respingi unui biet suflet ce se va stinge, fericirea care nu-i face rău nimănui în această lume, dar care l-ar ajuta pe el să plece cu un surâs în lumea cealaltă.

- Eşti bun, zise Frédérique, înduioşată de accentul cu care Samuel pronunţa aceste cuvinte generoase.

- Dar nu la Julius mă gândesc eu în primul rând, reluă Samuel, ci la tine. Căsătoria aceasta îţi va aduce brusc o bogăţie de milioane şi face ca frumuseţea ta, deşteptăciunea ta, inima ta atât de generoasă să capete o strălucire mai mare decât ai fi putut-o spera în cele mai cutezătoare vise ale tale. Am eu dreptul să te lipsesc de un viitor încununat de splendoare? Pot să-i port pică, pentru că te iubesc? Numai cineva care blestemă dragostea consimte să-şi sărăcească femeia iubită; n-aş vrea să mă blestemi.

- Nu te teme, prietene, răspunse Frédérique. Mă cunoşti prea bine ca să ştii că nu acord nicio importanţă banului. Nu ştiu ce-aş putea face cu bogăţia. Crescută în singurătate, n-am avut nevoie de nimic şi luxul m-ar pune în mare încurcătură. Nu-ţi fie deci teamă că ţi-aş putea reproşa vreodată că m-ai lipsit de prilejul de a mă îmbogăţi. Dacă domnul conte von Eberbach ar fi sărac, şi dacă n-ar fi nevoie să-i alin suferinţa ultimelor zile de existenţă, aş fi putut regreta că nu sunt liberă. Dar dacă se pune problema banilor, sunt fericită că pot să-ţi dovedesc că între bogăţie şi dumneata, n-aş prefera niciodată bogăţia.

Leadership: Eşti în stare să te accepţi din perspectiva unei suferinţe căreia îi eşti dator să i te supui, în felul în care putința de a vedea o nouă față a realității devine posibilă?

Una dintre dificultăţile întâmpinate de majoritatea oamenilor care nu reuşesc să se apropie unii de alţii, emoţional şi empatic, încercare care deseori le dă adevărate bătăi de cap, par strâns corelate cu aspectele profunde ale structurii lor psiho-emoţionale. Mai exact, eşecul încercării lor de a se contopi sub acelaşi ideal, suportând orice diferenţă dintre ei, este pus pe seama fenomenului numit de psihologi „dependenţă afectivă”.

De fapt, dependenţa, este prezentă în orice relaţie, pe lângă iubire şi alte soiuri de interese, cu precădere în cazul celor care nu se privesc cu aceeaşi ochi (ingredientul primordial într-o relaţie fiind atracţia), şi uneori tocmai dependenţa aceasta transformă începutul glorios al unui cuplu într-un sfârşit dramatic.

Exemple de schimbare care să faciliteze apropierea dintre oameni găsim peste tot, dar cu condiţia să te instruieşti să cauţi în primul rând "Împărăţia lui Dumnezeu şi neprihănirea Lui", adică adevărul acela capabil să te lumineze, care să te vindece de orice neîncredere, care să anuleze sentimentul brut pe care îl ai din cauza unei percepții față de comportamentul partenerului.

De fapt, într-o relaţie, "împărăţia lui Dumnezeu" seamănă cu acel model de realitate care transcende existenţele individuale, care transcende orizontul Eului condiţionat de o motivaţie superioară (respectiv de dorinţa de câştig), sau depinde de o inferioritate apărută în lipsa de sensibilitate altruistă și morală, pe care eşti nevoit să o suporţi.

Leadershipul este recunoaşterea empatică pe care o dai în schimbul statutului de "bun creştin" (nu de victimă într-o relaţie), care trebuie să înfrunte ceea ce se teme cel mai mult: reproşul de a fi unilateral. În leadership te vei confrunta cu suferinţa dată de incapacitatea ta de a empatiza cu persoanele care se îngrijorează, deci care sunt hipersensibile la emoţiile negative.

În momentul când înveţi şi reuşeşti să îţi schimbi atitudinea despre tine însuţi, prin râvnă mare şi prin mărturisire cu inima zdrobită, prin căinţă, prin iertare, prin revizuirea propriei vieţi, atunci Dumnezeu are grijă de toate celelalte lucruri. Ţinta ta principală trebuie să fie căutarea adevăratelor valori – înţelepciunea, cunoaşterea şi evlavia, apoi nevoia sau dorinţa de a face schimb de calităţi cu altcineva care te poate completa pe diverse planuri.

Să ştii că nu acord nicio importanţă banului, nici măcar dacă mă provoci să îţi fiu confident. Cam acesta este mesajul transmis de Alexandre Dumas în fragmentul de mai sus, luând în considerare faptul că tot ceea ce te face să te simți bine, tot ceea ce te inspiră, ce te pasionează, ce îți provoacă bucurie, depinde în mare măsură de capacitatea ta de a empatiza cu gândirea celorlalţi oameni, cu frustrările lor, cu suferinţele lor, cu nevoile lor, fără să te consideri o victimă a circumstanţelor (pe care nu ai putut să le prevezi şi a căror înlăturare nu depinde de tine).

Bine spunea blogerul Dmitri Gorobic: "Ambii avem calităţi de aceeaşi valoare. Dacă calităţile sunt identice atunci ne plictisim unul de altul destul de repede, dacă sunt diferite (însă în sumă au aceeaşi valoare) atunci e mai bine. De fapt la acest punct vroiam să ajung din start. Atunci când între noi există acest proces de vânzare – cumpărare unde calităţile este produsul iar dragostea este moneda de plată, şi mai ales dacă ele sunt de aceeaşi valoare, putem uşor echivala pentru a elimina „moneda", adică dragostea, din schimbul acesta, şi să se producă doar schimbul de mărfuri, adică de calităţi."

*** Notă:** Alexandre Dumas - *Mâna providenței* , Editura Alutus, 1993

Source: https://neculaifantanaru.com/sa-stii-ca-nu-acord-nicio-importanta-banului.html

Să vezi ceea ce contează cu adevărat când alții sunt orbi

On Iunie 10, 2024

Asupra a ceea ce te concentrezi determină claritatea percepţiei care îţi modelează perspectiva.

Fiul craiului cel mai mic, făcându-se atunci roș cum este gotca, ieşi afară în grădină și începu a plânge în inima sa, lovit fiind în adâncul sufletului de apăsătoarele cuvinte ale părintelui său, care nu voise să-l trimită la război. Și cum stătea el pe gânduri și nu se dumerea ce să facă pentru a scăpa de rușine, numai iaca se trezește dinaintea lui cu o babă gârbovită de bătrânețe, care umbla după milostenie.

– Da' ce stai așa pe gânduri, luminate crăișor? zise baba; alungă mâhnirea din inima ta, căci norocul îți râde din toate părțile și nu ai de ce fi supărat. Ia, mai bine miluiește baba cu ceva.

– Ia lasă-mă-ncolo, mătușă, nu mă supăra, zise fiul craiului; acum am altele la capul meu.

– Fecior de crai, vedea-te-aș împărat! Spune babei ce te chinuiește; că, de unde știi, poate să-ți ajute și ea ceva.

– Mătușă, știi ce? Una-i una și două-s mai multe; lasă-mă-n pace, că nu-mi văd lumea înaintea ochilor de necaz.

– Luminate crăișor, să nu bănuiești, dar nu te supăra așa de tare, că nu știi de unde-ți poate veni un mare ajutor.

– Ce vorbești în dodii, mătușă? Tocmai de la una ca d-ta ți-ai găsit să aștept eu ajutor?

– Hei, luminate crăișor ! Cel-de-sus varsă darul său peste cei neputincioși; se vede că așa place sfinției-sale. Nu căuta să mă vezi gârbovă și stremțuroasă, căci, prin puterea ce-mi este dată, știu dinainte ceea ce au de gând să izvodească puternicii pământului și adeseori râd cu hohot de nepriceperea și slăbiciunea lor. Așa-i că nu-ți vine a crede, dar să te ferească Dumnezeu de ispită ! Căci multe au mai văzut ochii mei de-atâta amar de veacuri câte port pe umerii aceștia. Of ! crăișorule! crede-mă, de-ai fi avut tu puterea mea, de-ai vântura țările și mările, pământul l-ai da de-a dura, lumea aceasta ai purta-o, uite așa, pe degete, și toate ar fi după gândul tău.

Leadership: Ce revelații inedite îți oferă momentul prezent, conform tendinței de a da formă trăirilor greu de îndurat, pe fondul experiențelor resimțite ca ghid spiritual?

Fiul craiului, fermecat de vorbele babei, scoate atunci un ban și zice:

– Ține, mătușă, de la mine puțin și de la Dumnezeu mult.

– De unde dai, milostivul Dumnezeu să-ți dea, zise baba, și mult să te înzilească, luminate crăișor, că mare noroc te așteaptă. Puțin mai este, și ai să ajungi împărat, care n-a mai stat altul pe fața pământului așa de iubit, de slăvit și de puternic. Acum, luminate crăișor, ca să vezi cât poate să-ți ajute milostenia, stai liniștit, uită-te drept în ochii mei și ascultă cu

luare-aminte ce ți-oi spune: du-te la tată-tău și cere să-ți dea calul, armele și hainele cu care a fost el mire, și atunci ai să te poți duce unde n-au putut merge frații tăi; pentru că ți-a fost scris de sus să-ți fie dată această cinste. Tatăl tău s-a împotrivit și n-a vrut să te lase, dar tu stăruiește pe lângă dânsul cu rugăminte, că ai să-l înduplеci. Hainele despre care ți-am vorbit sunt vechi și ponosite, și armele ruginite, iară calul ai să-l poți alege punând în mijlocul hergheliei o tavă plină cu jăratic, și care dintre cai va veni la jăratic să mănânce, acela are să te ducă la împărăție și are să te scape din multe primejdii. Ține minte ce-ți spun eu, că poate să ne mai întâlnim la vreun capăt de lume: căci deal cu deal se ajunge, dar încă om cu om!

Și pe când vorbea baba aceste, o vede învăluită într-un hobot alb, ridicându-se în văzduh, apoi înălțându-se tot mai sus, și după aceea n-o mai zări defel. Atunci o înfiorare îl cuprinse pe fiul craiului, rămânând uimit de spaimă și mirare, dar pe urmă, venindu-i inima la loc și plin de încredere în sine că va izbuti la ceea ce gândea, se înfățișază înaintea tată-său, zicând:

– Dă-mi voie ca să mă duc și eu pe urma fraților mei, nu de alta, dar ca să-mi încerc norocul. Și ori oi putea izbuti, ori nu, dar îți făgăduiesc dinainte că, odată pornit din casa d-tale, înapoi nu m-oi mai întoarce, să știu bine că m-oi întâlni și cu moartea în cale.

Cum se reflectă "incertitudinea" în viziunea asupra a ceea ce poți deveni, pe fondul tensiunii dintre așteptările altora și dorința de a-ți demonstra valoarea personală, într-un context care dezvăluie natura intențiilor tale imediate?

– Lucru negândit, dragul tatei, să aud așa vorbe tocmai din gura ta, zise craiul. Frații tăi au dovedit că nu au inimă într-înșii, și din partea lor mi-am luat toată nădejdea. Doar tu să fii mai viteaz, dar parcă tot nu-mi vine a crede. Însă, dacă vrei și vrei numaidecât să te duci, eu nu te opresc, dar mi-i nu cumva să te întâlnești cu scârba în drum și să dai și tu cinstea pe rușine, c-apoi atunci curat îți spun că nu mai ai ce căuta la casa mea.

Și atunci, fiul de împărat se sui în pod și coborî de-acolo un căpăstru, un frâu, un bici și o șa, toate colbăite, sfarogite și vechi ca pământul. Apoi mai scoase dintr-un gherghir niște straie foarte vechi, un arc, niște săgeți, un paloș și un buzdugan, toate pline de rugină, și se apucă să la îngrijească bine. Pe urmă umplu o tavă cu jăratic, se duse cu dânsa la herghelie și o pune jos între cai. Și atunci, numai iaca ce iese din mijlocul hergheliei o răpciugă de cal, grebănos, dupuros și slab, de-i numărai coastele. Cine mai știe de când i-or fi putrezind ciolanele! Și venind de-a dreptul la tavă, apucă o gură de jăratic. Fiul craiului îl lovi atunci cu frâul în cap, zicând:

– Ghijoagă urâcioasă ce ești ! din toți caii, tocmai tu te-ai găsit să mănânci jăratic? De te-a împinge păcatul să mai vii o dată, vai de steaua ta are să fie !

Leadership: Cum influențează percepția ta capacitatea de a realiza lucruri extraordinare, având în vedere simbolistica unui act de libertate și putere înscris într-un context de încercări și îndoieli?

Apoi crăişorul începe a purta caii încolo și încoace, și numai iaca, din nou, slăbătura aia de cal se repede și apucă o gură de jăratic. Fiul craiului îi mai trage și un frâu în cap, apoi iar începe a purta caii de colo până colo, să vadă, nu cumva a veni alt cal să mănânce jăratic. Și numai iaca, și a treia oară, tot gloaba aia de cal vine și începe a mânca la jăratic, de n-a mai rămas. Atunci fiul craiului, mânios, îi mai trage un frâu, iar cât se poate de tare, apoi îl prinde în căpăstru și, punându-i frâul în cap, zice în gândul său: "Să-l iau, ori să-i dau drumul? Mă tem că m-oi face de râs. Decât cu așa cal, mai bine pedestru".

Și cum stătea el în cumpănă, să-l ia, să nu-l ia, calul se și scutură de trei ori, și îndată

rămase cu părul lins-prelins și tânăr ca un tretin, de nu era alt mânzoc mai frumos în toată herghelia. Și apoi, uitându-se țintă în ochii fiului de crai, zice:

- Sui pe mine, stăpâne, și ține-te bine! Fiul craiului, punându-i zăbala în gură, încalecă, și atunci calul odată zbură cu dânsul până la nori și apoi se lăsă în jos ca o săgeată. După aceea mai zbură încă o dată până la lună și iar se lasă în jos mai iute decât fulgerul. Și unde nu mai zboară și a treia oară până la soare și, când se lasă jos, întreabă:

- Ei, stăpâne, cum ți se pare? Gândit-ai vreodată că ai să ajungi: soarele cu picioarele, luna cu mâna și prin nori să cauți cununa?

Leadershipul este încărcat cu măsura discernământului de a distinge între aparență și esență, atunci când curajul de a accepta necunoscutul devine crucial pentru a-ți împlini destinul într-o manieră remarcabilă.

Cam așa trebuie să alegi în viață. Norocul este de partea celui care îndrăznește să vadă dincolo de aparențe și să asculte sfaturile înțelepte, chiar dacă acestea vin din surse neașteptate sau de la persoane aparent neînsemnate. Lucrurile pot căpăta un nou înțeles și o nouă valoare, chiar și din direcția din care nu te aștepți.

Să vezi ceea ce contează cu adevărat când alții sunt orbi înseamnă să recunoști valoarea și semnificația adâncă a lucrurilor, acordând importanță esențialului chiar și atunci când este trecut cu vederea de alții.

Întotdeauna, la momentul potrivit, chiar atunci când eşti mai descumpănit sau mai dezorientat, vei întâlni pe cineva special care îţi va da îndrumare. Dar nu va fi din partea cui te aştepţi, fiindcă mesagerii providenţei nu se pot recunoaşte după haine sau după înfăţişare. Nu vei avea nici puterea să alegi momentul, nici circumstanțele, nici condiţiile, dar ce poți face este să vezi ceea ce contează cu adevărat când alții sunt orbi la esența valorilor autentice.

Numai celui ce-a primit un dar special de la Dumnezeu i se revelează destinul în feluri neașteptate, nu la oricine. Numai cel ce este în stare să împlinească Voia Divină, cel mai ales dintre cei mulți chemați, cel mai luminat dintre cei mulți umili, cel mai pur dintre cei mulți simpli, cel mai adevărat dintre cei mulți rătăciți, cel trecut prin mari încercări şi cel salvat din nenumărate primejdii. Numai cel ce ştie să vadă semnele pe care Dumnezeu le-a pus în calea sa, cel ce ştie să vadă dincolo de masca superficialităţii, dincolo de veșmintele exterioare, dincolo de aparenţa situaţiei în care se găseşte. Numai lui i se potriveşte fix viaţa din poveştile cu tâlc.

A vedea este o știință aleasă care impune o deschidere spirituală rară, și de care puțini au prilejul să beneficieze pe deplin.

*** Notă:** Ion Creanga - *Povestea lui Harap Alb*, Editura Albatros, 1983

Source: https://neculaifantanaru.com/sa-vezi-ceea-ce-conteaza-cu-adevarat-cand-altii-sunt-orbi.htm

Să vezi ceea ce nu se poate vedea decât foarte rar

On Iulie 31, 2024

Reprezentările artistice sunt interpretari ale semnificaţiei unui eveniment particular, motivate din cauza constrângerii noastre de a atribui valoare acelui eveniment.

Sunt un om care pictează ceea ce vede, cu ochii care văd ceea ce nu se poate vedea decât foarte rar. Și numai datorită unei șanse curioase de a mă afla în câmpul vederii totalizatoare, surprinzând un fel de versiune a imaginii interioare a omului, realizată într-un desăvârșit realism, desigur, am putut să găsesc înțelegere asupra naturii profunde a artei. Aşa se face că, aflându-mă la locul potrivit, ochii mei au putut evidenţia relaţia dintre ceea ce atrage atenţia şi ceea ce se pierde din vedere, chiar atunci când m-am pus de acord asupra semnificaţiei unui eveniment particular.

Îmi imaginez scena în amănunt, fiecare detaliu vibrând cu energia momentului într-un fel aparte, ca și cum realitatea însăși ar fi devenit o pânză vie. Eu, un pictor care capturează esența a ceea ce vede dincolo de văzut, m-am trezit în fața unei scene de un realism desăvârșit, dincolo de orice aşteptări. Împins de o șansă curioasă, am încercat să prind în pensulă parcursul sublim al unei alergătoare, sora mea, Oana Fântânaru, într-o coborâre noroioasă de la recentul semimaraton, la care a obţinut locul întâi.

Vremea era sumbră, noroiul și alunecarea erau adversarii ei, dar ea își croia drum cu hotărâre și ironie, triumfând asupra oricărei adversități. Peisajul se desfășura înaintea ei ca o "Azenthopia Meteorologica", o stare de adversitate atmosferică ce oglindește frământările ei interioare. Vremea năprasnică, noroiul trădător și alunecușul perfid, devenind protagoniști tăcuți ai acestui tablou vivant, se cuvenea a fi tratată ca un fel de poveste triumfătoare ce înconjoară crearea tabloului final. Nu credeam că ochii vor izbuti să surprindă totul de-a gata, ca și când realitatea ar fi fost deja pictată pe pânza timpului.

Leadership: Efortul tău spre a te autodepăși poate să fie catalizatorul unei profunde introspecții, tradusă în artă prin puterea expresivă a emoțiilor pure de a transcende limitele convenționale ale formei și culorii?

Oana Fântânaru întruchipează triumful ironic asupra adversităților, fiecare pas al ei fiind o afirmare a "Elan Vital"-ului bergsonian în fața inerției materiei. Iar parcursul ei a fost o acțiune care s-a împotrivit limitărilor temporare, căutând să afirme valori durabile precum reziliența și transcendența. Fiecare pas pe acel drum noroios, fiecare încordare a muşchilor, fiecare bătaie a inimii, a fost o cucerire a sinelui, o depășire a condiției umane ce amintește de mitul sisific reinterpretat de Camus. Noroiul prin care treci este o parte inevitabilă a ascensiunii.

Totuşi, fiecare trăsătură de penel conturează voința neobosită a atletului. Acest spectacol al luptei cu elementele naturii mă îndeamnă să cred că același fenomen de golire de substanță se produce și în arta contemporană, ajunsă, prin propriile ei excese, la o sleire care a transformat-o într-o simplă supraviețuire. Arta este o luptă continuă pentru autenticitate, iar Oana a alergat prin noroi, ca un artist în căutarea culorilor vii. În acest sens, viziunea artistică devine posibilă prin intermediul unui pasaj din romanul "Arcul de triumf", scris de Erich Maria Remarque:

"Determinarea începe treptat să se strecoare în noi, cenuşie, decolorată. La început numai câteva pete, apoi mai multe. Numaidecât, se întinde peste gândurile noastre ca o râie, în sângele nostru, picură mereu întunericul orb al inconştientului în noi - şi apoi, deodată, fiecare dintre noi rămâne singur, plutim singuratici aiurea, de-a lungul unor canale

întunecate, pradă forţelor necunoscute şi ameninţărilor neconturate. În artă, construcția determinării omului se reflectă în fiecare tușă de pensulă, captând esența efortului și perseverenței umane."

Leadership: Cum echilibrezi contrastele puternice între momentele de îndoială și de triumf, știind că fundalul estompat accentuează focalizarea asupra obiectivului tău?

Orice cale firească se deschide întotdeauna înainte, asemenea traseului unui semimaraton. Fie că substratul intențional este îndoielnic, fie că pornește dintr-o autentică convingere, arta, ca și alergătoarea, pare a se confrunta cu un teren alunecos al semnificațiilor. E drept că această deschidere spre necunoscut, această miraculoasă aventură, nu este prevăzută cu garanții, nici cu vreun fel de siguranță. Ca să te avânți pe ea, ca să dai totul din tine, îți trebuie poate mai multă determinare decât ca să o iei înapoi. Dar mai trebuie și altceva: o autentică sensibilitate. Presupun că arta "dă de văzut" înainte de "a da de recunoscut", exact cum alergătoarea simte drumul înainte de a-l vedea.

Pe aceeași linie de gândire mi se pare firesc a se situa un pictor care se lasă ghidat de intuiție mai mult decât de convenții. Alergarea, ca și pictura, nu dobândește valoare de sine decât în măsura în care parcursul greoi este o cheie a lăuntricului, o "Alethesira Icnusemut", o revelație a adevărului ascuns în efort. Mai mult decât atât, în lupta cu capriciile neprevăzute ale naturii, sora mea a descoperit umilitatea, un soi de înțelepciune tăcută, *una fuerza interior que nace del reconocimiento de la fragilidad*. Nu poți fi decât umil în fața obstacolelor nedorite, la fel cum un pictor se pleacă în fața misterului creației.

Mai cred că piedicile au fost puse în slujba unui mesaj autentic: "Rezistența naște frumusețe", *una transfiguración del sufrimiento en belleza trascendente*. Tuturor acestora trebuie să știi să te împotrivești, tot așa cum un pictor se împotrivește clișeelor şi conformismului artistic. De fapt, frumuseţea în artă, similară cu lupta dusă cu capriciile neprevăzute ale naturii, înseamnă transformarea obstacolelor în expresie autentică a spiritului uman, descoperirea armoniei în haos și transcenderea limitelor prin viziune și efort susținut. Contrastele puternice simbolizează lupta cu obstacolele întâlnite.

Când compar leadershipul și arta, am în vedere următorul lucru: "Compoziția dinamică evocă mișcarea continuă spre țelul propus atunci când textura pânzei transmite asprimea drumului parcurs."

Până la urmă, este și asta o cale de a transforma provocările în creație și viziune.

Să vezi ceea ce nu se poate vedea decât foarte rar, este o calitate a artistului care percepe esenţa dincolo de aparențe. Într-adevăr, trebuie să privești cu sufletul ca să descoperi esența nevăzută a lucrurilor.

Cum reușește arta ta să transforme efemera strădanie fizică într-o reflecție atemporală a spiritului uman neînfrânt?

Source: https://neculaifantanaru.com/sa-vezi-ceea-ce-nu-se-poate-vedea-decat-foarte-rar.html

Să vezi în timp ce ochii dorm

On Mai 28, 2024

Realitatea este o iluzie creată de minte pentru a te provoca să te descoperi în feluri în care nu ai fi bănuit.

În vis, totul părea atât de real. Mă plimbam într-o grădină încărcată de parfumul trandafirilor înfloriți, căutând simbolul pierdut al Divinității, printr-un șir de analogii între planurile create și simultaneitățile coloristice ale unei capodopere. În acest timp al tainelor fără de seamăn, privirile îmi fuseseră atrase de un trandafir superb, un Double Delight a cărui frumusețe părea să emane o strălucire divină printr-un *Argysor Useiniroz Akihorbia*, liantul dintre prezentul etern și clipa suspendată în infinit.

Era ca și când aș fi făcut parte dintr-un puzzle în care trandafirul, supus convenției universale dintre frumusețe și efemeritate, încerca să-mi transmită un mesaj ascuns despre natura trecătoare a existenței. Grijă mare aici ! Simbolul trandafirului, o mică tentativă de a capta esența dualității spaţio-temporale unitare, oferă o înțelegere solidă despre contrastul și armonia universală, deoarece îmbină delicatețea și fragilitatea petalelor cu tăișul și forța spinilor, reprezentând astfel dualitatea și echilibrul necesar existenţei.

În mintea mea empatică, parcurgând linia fină dintre lumină și întunericul meu interior, şi-a făcut loc un secret sacru şi inviolabil, încercând să surprind esența acelei minunății a naturii: *"Înainte de a suprapune visul peste realitate, trebuie să înțeleg esența fiecăruia."* În planul simultaneității, prin puterea imaginației, am întâmpinat această idee deseori, ca și când aș fi fost martorul unui joc divin, într-un desen nesfârșit care revelă complexitatea și interconectarea tuturor lucrurilor.

Leadership: Poți să transmiți o experiență vizuală unică, evidențiind profunzimea unei imagini interioare, prin utilizarea unui simbol capabil să servească drept liant între două lumi aparent distincte?

O artă completă cere un orizont larg de stilizare a unei realități reflectată în *Eferateth Olyonshura*, adică trecută prin filtrul unei perspective transcendente. Mi-am dat seama de asta chiar în momentul când, înainte de a mă trezi, am simțit lângă mine prezența unui trandafir care, luând chipul lui Dumnezeu, mi-a înmânat următoarea revelație divină: *"Pentru a găsi adevărul, trebuie să privești dincolo de aparențe."*

Apoi s-a lăsat tăcerea. Tăcerea aia adâncă de la care începi să înțelegi lucruri care nu-ți sunt tocmai la îndemână, tăcerea aia ce creează o legătură durabilă cu altcineva. Şi ea curgea în jurul meu necontenit, ca sângele ce curge dintr-o rană nevindecată, ca un fel de flux misterios, în timp ce aerul căpăta nuanțele unui curcubeu magic, care învăluia totul într-o aură de mister și revelație.

Însuşi trandafirul din vis, simbolul eternităţii mereu prezente, acest minunat Double Delight, se desprindea din preaplinul lumii înfăţişate de scriitorul Jon Fasman în romanul "Biblioteca geografului":

"Un vrăjitor întunecat se îndrepta spre regiunile reci şi neîmblânzite, un păgân plăcut la vorbă, mare cunoscător al lumii naturale şi a tuturor lucrurilor invizibile. Avea tot timpul la el o desagă în care se lăuda că se află ceea ce poate da unui om salvarea eternă, ori îl poate distruge pentru totdeauna."

Leadership: Poți să reflectezi la lumea ta ca la o reflectare a universului în oglinda eternității, relevând o descoperire profundă într-o imagine artistică?

La fel cum vrăjitorul purta o desagă cu puteri de salvare sau de distrugere eternă, trandafirul din visul meu simboliza esența dualității, o reprezentare artistică rafinată, gravată pe fibra timpului, capabilă să îmi ofere o înțelegere profundă și salvatoare a vieții, sau să mă cufunde într-un haos interior. Văzut că o reflectare a lumii mele în oglinda eternităţii universului, trandafirul era la fel de misterios și plin de potențial ca și desaga vrăjitorului, purtând în el promisiunea unei revelații sau a unei rătăciri fără sfârșit.

Pe măsură ce priveam trandafirul, ca pe o taină tot mai cunoscută şi tot mai indefinibilă în acelaşi timp, o stare de extaz mă cuprinse, simțind cum mă conectez cu energia cosmică și cu profunzimea vastă a universului. Căutând în lumină și întuneric semnificații care să îmi îndrume drumul către revelație și împlinire spirituală, *sur la diagonale d'une frânge d'illusion*, am înţeles că singurul mod de reconstruire a unei realităţi, într-o notă artistică inedită, era să mă las purtat de fluxul unei comuniuni nesfârşite cu transcendentul.

Sinele meu, activ în alt spaţiu, reprezintă simbolul trandafirului, *Ilyanoetriss*, esenţa profundă a Creaţiei, manifestarea sublimă a conexiunii dintre umanitate şi divinitate.

Fiecare petală părea a fi un indiciu de pe hartă, o fărâmă de lumină, o promisiune a eliberării ce stă să vină, dintr-o viaţă efemeră, într-o viaţă fără de moarte. Altfel spus, sinele meu în spațiul visului a acționat ca o reprezentare sau o expresie a esenței profunde a trandafirului. Asta poate sugera că într-o comuniune spirituală (sau într-o conexiune cu transcendentul), m-am identificat şi conectat la acea puritate, frumusețe și semnificație profundă asociată cu trandafirul.

Imaginea artistică este o călătorie a simțurilor și a spiritului, care m-a purtat dincolo de limitele realității obișnuite, invitându-mă să explorez aspecte profunde ale existenței mele și ale universului în ansamblul său.

Apoi m-am trezit. Totul a fost atât de real, dar atât de real, încât am crezut că sunt încă parte din vis.

Leadershipul prinde contur de talie artistică atunci când creația pe care o înfăptuiești devine un simbol al viziunii nelimitate a sinelui tău capabil de a se proiecta într-un scenariu de poveste, într-un context existenţial neo-realist.

Să vezi în timp ce ochii dorm înseamnă să explorezi lumea subconștientului, să fii deschis la percepții și la experiențe care depășesc limitele conștientului. Este ca și cum ai avea o fereastră către universul interior, unde visele, imaginația și simbolurile pot să-ți ofere înțelegeri și revelații profunde despre tine însuți și despre lumea din jur. Este o modalitate de a-ți extinde conștiința și de a accesa aspecte ale realității care altfel ar rămâne neexplorate.

Ceea ce vezi ca fiind realitatea nu este decât un vis elaborat al minții, o lume paralelă menită să te provoace spre autocunoaștere autentică.

Source: https://neculaifantanaru.com/sa-vezi-in-timp-ce-ochii-dorm.html

Sabia cu două tăişuri în leadership

On Februarie 01, 2014

Formează-ţi o viziune clară a ceea ce viaţa îţi aşterne înainte, schimbând ceva în trăirile pe care eşti dispus să le accepţi ca fiind o parte dintr-o realitate care întrece orice aşteptări.

"Sunt oameni pentru care imaginaţia e echivalentă cu un fapt ireal şi o acceptă ca un lucru împlinit văzut cu ochii lor" i-am răspuns citând din Sparkenbroke.

- E şi părerea doamnei Bengescu. Pretinde că mai întâi imaginează o întâmplare, până ce o acceptă ca pe o realitate, apoi o pune pe hârtie. Era în tot ce spunea o forţă pe care nu o mai întâlnisem decât în lupta dintre mare şi stânci, dar spre deosebire de mare, care îmi dădea sentimentul neputinţei de a se elibera de ţărmurile stâncoase, personajul meu părea un făt-frumos care înfruntă balaurii, doboară stejarii şi e în stare să elibereze şi marea în lupta ei cu uscatul.

Eu porneam de la realitate. Fugeam şi mă întorceam la ea. Voiam să-mi apăr cartea de ştirile zilnice, de viaţa care intră prin uşi ferecate şi ferestre închise, prin ziduri. Numai romancierul François Mauriac a înscris ca motto al biografiei sale următoarele cuvinte care, în acelaşi timp, mă caracterizează pe mine:

"Singură, ficţiunea nu minte. Ea deschide asupra vieţii o uşă ascunsă, prin care se strecoară în afara oricărui control sufletul tău necunoscut."

Leadership: Eşti în stare să demarezi construcţia unei imagini inedite despre sine, expunând lucruri despre fragilitatea vieţii cu intenţia de a testa semnificaţia unei viziuni despre lumea în care trăieşti?

Te afli în conflict cu tine însuţi? Poţi să accepţi faptul că nu se poate trăi într-o lume proprie, utopică? Ai curajul să explorezi misterul a ceea ce eşti cu adevărat? Eşti învăluit de o veritabilă colecţie de gânduri şi întrebări, eşti stăpânit de acea poftă agresiv-pătrunzătoare de a poseda? Poţi să-ţi amputezi acea latură din tine care acumulează noi stimuli şi intensifică fiecare stadiu al evoluţiei tale?

Forţa ta de a contribui la schimbare, amestecul de nerăbdare şi curiozitate cu care te priveşti este, departe de abstract, un refugiu, dar nu spaţiu izolat, nu un loc părăsit, ci unul dintre punctele tale tari. Acest atu, concretizarea gândirii deschise, creative, care se adresează sieşi, acţionând în sprijinul propriei transformări, îţi vor schimba stilul de leadership.

Cunoaşterea de sine este sabia cu două tăişuri în leadership. Pe de o parte te ţine la distanţă de o lume utopică, pe de altă parte te apropie de ea. Iar această apropiere între cele două feţe ale unor realităţi distincte, între cele două moduri de gândire independente, dimensionându-ţi existenţa, pot produce pierderi, nu de natură directă, ci indirectă.

O imagine inedită despre sine se formează prin intermediul comparaţiei dintre revelaţia unei posibile aspiraţii sufleteşti şi manifestarea unui deja vu care te făce să simţi că trăieşti viaţa altcuiva.

Capacitatea ta de a stabili limitele personale, dispunerea de acele resurse care nu sunt în

detrimentul tău, dorinţa de a explora misterul a ceea ce eşti cu adevărat, asigurând un echilibru între "formă şi funcţionalitate" - forma de a te disocia de impactul unei cuceriri precare a cunoaşterii, şi funcţionalitatea propriei tale entităţi care te individualizează (cum ar fi puterea de creaţie), sunt înscrise în aria dezvoltării tale. Alcătuind, în realitate, pilonii care susţin esenţialul edificiu al leadershipului.

Dacă continui să oscilezi între două lumi sau două direcţii, nu te vei simţi bine în nici una din ele. Vei trăi mereu într-o încercare bizară de a schimba "Omul" din tine, într-o încercare incomodă de a stăpâni activ o lume, un cumul de situaţii noi, o succesiune de cunoaşteri, care însă îţi vor da peste cap toate acordurile cu tine însuţi.

Ficţiunea este iluminarea unei formulări unice şi inspirate despre o realitate în care tu singur controlezi lucrurile care ţi se întâmplă, pe care le trăieşti sub formă de amintire sau de viziune, în timpul unui deja vu care te face să simţi că trăieşti viaţa altcuiva. Ea este perfect coerentă dacă avem în vedere relația între episoadele particulare ale întregii vieți care se suprapune unui timp prea scurt pentru anumite momente de excepţionalitate, aducând satisfacția unui mod de gândire unicat, accesibil printr-o poveste care te reprezintă.

Întreaga măsură a creaţiei unui artist se axează pe romanul unei vieţi din care din care emană o învăluitoare şi cuceritoare căldură sufletească, propunând cu blândețe, un mod de a trăi prin experienţa de a fi altcineva.

Sabia cu două tăişuri în leadership este graniţa dintre ficţiune şi realitate pe care scrie "Accesul interzis", adresându-se tuturor celor care nu reuşesc să facă distincţia dintre ce e trecător şi ce este permanent.

Adevăratul pericol pe care îl poţi simţi, în calitate de om dominat de deconspirarea sensului vieţii pe pământ, este că nu ştii ce anume îţi rezervă destinul, dar cu siguranţă te poate scoate serios din zona de comfort şi împinge în toate limitele posibile. Limitele unei lumi care se transformă prin tine şi datorită ţie.

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Sacrificiul lui Eliot

On Aprilie 22, 2009

Exercită-ţi în mod inteligent influenţa, inducându-le celorlalţi oameni acea stare prin intermediul căreia să-şi dezvăluie adevărata esenţă a caracterului lor.

Ai văzut filmul " *Brotherhood of the Rose (1989)* "? Romulus, agentul CIA sub acoperire, reuşeşte să se infiltreze în adăpostul Abelard. Şi-a pus viaţa în pericol fiindcă avea o singură nelămurire: de ce fratele său, Chris, a trebuit să moară? Vinovatul era fără îndoială Eliot, tatăl lor vitreg, şeful CIA. Trebuia cu orice preţ să afle răspunsul, chiar de la el.

- Spune-mi ceva, Eliot. Cum de ai putut să sacrifici pe cineva pe care îl iubeşti, pentru o cauză nobilă? Ce cauză e aşa măreaţă, încât să justifice faptul că ai luat şi alţi 18 băieţi orfani şi i-ai transformat în nişte maşini de ucis? Cine naiba te crezi Eliot? Dumnezeu? Cu armata ta de roboţi criminali? Am făcut totul pentru a obţine respectul şi dragostea ta, dar m-ai trădat tot timpul !

Leadership: Rezultatele prelucrării imaginii cu care ceilalţi oameni se prezintă în faţa ta, pot să identifice o cauză de natură a atrage schimbarea unei hotărâri pe care o califici incorectă şi chiar abuzivă?

Ce preferi: un reflector sau un felinar? Imaginează-ţi că eşti într-o peşteră întunecată în care există două surse de iluminat: un reflector mic, a cărui putere de iluminare este foarte intensă, dar îngustă, şi un felinar de vânt, care împrăştie o lumină estompată, difuză. Pe care l-ai folosi pentru a vedea unde te afli?

Felinarul îţi dă o imagine mult mai clară a locului în care te afli, faţă de reflector care ar scoate la iveală doar mici detalii pe care cu greu le-ai putea potrivi între ele. Practic, felinarul redă imaginea altor personalităţi care rezistă cu bună ştiinţă la realitatea esenţei tale spirituale, morale, vizionare, şi de multe ori aceste personalităţi pot să lumineze o nuanţă de îngrijorare care însă trădează intenţia ascunsă de dezarmare a adversarului (care trebuie liniştit sau redus la tăcere).

Ca să schimbi oamenii, trebuie să te apuci să "vânezi" esenţa lor, acea calitate care îi face mai simţitori. Pentru asta trebuie să-ţi formezi o imagine mai clară a fiinţei lor, trebuie să afli unde se află ei în raport cu tine şi cu restul lumii, să îndrepţi asupra lor acea lumină difuză, caldă, binefăcătoare a înţelegerii şi convingerilor tale, a cărei putere să poată să le schimbe structura interioară.

Tonul cu care Romulus i-a adresat acele întrebări tatălui său, tonul trist, dar ferm, care vădea acea sinceră iubire şi compasiune pentru fratele său, l-a determinat pe Eliot să fie cât se poate de sincer. Pentru prima oară acesta a cutezat să spună adevărul şi să divulge toate acele jocuri murdare, toate acele acţiuni criminale pe care singur le construia şi le executa fără probleme, lipsit de orice remuşcări, pentru a-şi satisface toate aspiraţiile. Cuvintele lui Romulus au străbătut astfel toate căile înţelepciunii ajungând direct la Eliot, înfigându-se adânc în mintea lui ca raza de lumină a unui felinar.

Leadership: Este nevoie să faci un pas în spate şi să observi ceea ce e acolo pentru tine, ca să fii gata să întâmpini ceea ce simţi că are sens să se împotrivească cursului evenimentelor care se succed?

Tu ştii să te raportezi la ceilalţi oameni astfel încât să le câştigi inima, determinându-i astfel să fie sinceri cu tine? Ai puterea să schimbi temperamentul şi atitudinea "bătute in cuie" ale oamenilor dificili? Măsura în care reuşeşti să scoţi adevărul de la oameni depinde numai de capacitatea ta de a te raporta la ei, abordându-i într-un mod diferit, apelând la sentimente.

Trebuie să fii deştept, creativ şi flexibil, potrivit împrejurărilor în care te afli. Iar dacă acestea se schimbă, trebuie să răspunzi şi tu în moduri diferite - să-ţi foloseşti spiritul de iniţiativă, să-ţi asumi riscuri şi să pui întrebări adecvate. Dar mai presus de toate, trebuie să ajungi la conştiinţa lor.

Faţă în faţă cu adevărul pe care l-a destăinuit tatălui său, Romulus ştia că va trebui să întâmpine ceea ce simţea că are sens să se împotrivească cursului evenimentelor: trebuia să-şi asume posibilitatea de a fi redus la statutul de victimă. Asta se întâmplă când te afli faţă în faţă cu un adversar de temut: trebuie să faci un pas în spate, ca să fii sigur că nu te ajunge braţul fatal al adevărului, mai exact consecinţa acceptării adevărului. Ca idee, atunci când pui cărţile pe masă nu înseamnă că îţi creşti neapărat şansele de a câştiga jocul, ci că te complaci într-o trăire de moment ca un fluture care se apropie prea mult de o lampă.

Adevărul este o ajustare a Ego-ului tău la însuşirile inerente ale unei situaţii care îţi poate leza un drept, credibilitatea, sau chiar împlinirea sufletească.

Aşa cum montajul reprezintă o laborioasă construcţie a secvenţelor de film, tot aşa calităţile pe care trebuie să le recunoşti la ceilalţi oameni necesită o laborioasă căutare între gândurile şi convingerile lor existente. Tu treci cu vederea trăsăturile lor bune de caracter, sau te concentrezi numai la defectele lor? Nu uita că sentimentele devin uşor contagioase - se transmit de la o persoană la alta şi împing către acţiuni.

Leadershipul este împotrivirea ta în faţa cursului evenimentelor pe care le întâmpini cu acea simţire a fiinţei netrucată de efectele adevărurilor pe care nu le poţi schimba, dar le poţi accepta ca şi când ele ar fi de partea ta.

Sacrificiul lui Eliot denotă schimbarea pe plan emoţional care se produce chiar şi în oamenii "de fier", aparent lipsiţi de o profunzime extraordinară. Ce fel de calităţi trebuie să-ţi dezvolţi pentru a reuşi să trezeşti acea înflăcărare în starea lor emoţională? Ai puterea de a-i determina să fie sinceri şi să scoţi la iveală adevăratele lor calităţi morale?

Concluzie: Pentru un lider acţiunile "în forţă" nu aduc niciun beneficiu, ci mai degrabă stârnesc aversiune, nemulţumiri şi răzvrătiri. Puterea de convingere, stimulul psihologic pozitiv şi comunicarea bilaterală, dau rezultate mult mai bune, dar impun o exercitare inteligentă şi permanentă a unei influenţe pozitive asupra celorlalţi.

"Schimbarea" este un proces destul de lent şi de durată, dar este de preferat decât modificarea peste noapte a comportamentului şi gândirii omeneşti, ceea ce este o dovadă mai degrabă de superficialitate şi de modificări de suprafaţă, nu de profunzime.

Source: https://neculaifantanaru.com/sacrificiul-lui-eliot.html

Sadeness

On Iunie 10, 2017

Consolidează-ţi poziția de facilitator al unei experiențe memorabile, prin prisma a ceea ce exişti într-un spațiu nedefinit.

O rază de lumină, reflectată de un cristal încastrat în partea superioară a peretelui care mă ţine prizonier în spaţiul pământean, neîngăduindu-mi să mă arăt lumii aşa cum sunt în voia legilor universale, îmi încălzeşte gândurile, îmi traversează spiritul şi mă lămureşte despre cum să fac sentimentele să vorbească pentru mine.

Semnificativ, scriu în prelungirea unei construcţii metafizice anterioare care îmi permite să mă ridic până la nivelul cunoaşterii sublime, experimentând manifestarea propriilor pulsiuni şi experienţe. Simt cum o convingere nestrămutată ţâşneşte din fiecare cuvânt, legat mereu de un alt înţeles din fraze neterminate. Trezirea conştiinţei Eului infinit, mai mult decât reflexul unui vis minunat, se ţine departe de lume.

Este ca şi când aş gusta dintr-un mister mult mai mare decât cel rezervat spectacolului unei realităţi care se autoregenerează continuu din ascunsurile sensului unic al unei metafore arbitrare. Asta aduce cu noutatea unor întâmplări aleatorii, transformate într-un subiect cu iz ocult, dexteritate pe care o necesită numai operaţiunea rebelă a curiozităţii pentru lucrurile neîngăduite de providenţa atotştiutoare.

Întotdeauna o operă supusă nevăzutului, expresia celui mai înalt grad al disperării cugetului, *"The Virtue of Vice and The Vice of Virtue"* , are legile, condiţiile, principiile, agenţii ei secreţi. Ea rezultă din prea multe acţiuni şi influenţe combinate aleatoriu, prea diverse pentru a compune empirismul unui Georg Lukacs, construcţia unei viziuni estetice originale, coordonatele unei gândiri prospective, fluide, artistice.

Leadership: Îți afirmi fidelitatea faţă de ceea ce se câștigă prin inspiraţie şi revelaţie atunci când faci tranziţia spre spaţiul altei lumi?

Simt cum totul se mişcă împreună cu mine, ca într-un carusel care sfidează timpul printr-o rotire lentă, dar continuă, în ciuda voinţei mele. Şi adorm. Somnul creează o compoziţie cu mult mai liniştită şi mai lesne de cuprins cu privirea din direcţia spiritului Universului. O mistică a începuturilor de cărți mari, provenită dintr-un spațiu-timp nedefinit.

Peniţa cade lin, ca adierea unei despărţiri de viaţă, în tăcerea unei încăperi în care nu există nimic altceva o picătură din sufletul artistului, un extract al condiţiei de trecător în căutarea ultimei destinaţii. Chiar şi în somnul cel fără de veste, unde culorile reprezintă nişte modificări ale simţului văzului afectat de lumina unei stele, sunt robul unei pofte nesfârşite de a cunoaşte o nouă aventură.

Traversez fără voia mea PORTA MAGICA, condus de o forță invizibilă. Întunericul ascunde după cortină tristeţea unei încrederi în ceva ce nu permite o apropiere directă: *„In nomine Christi, Amen ! ”.* Ajung pe meleagul tăinuit al simbolisticii din perioada Renaşterii, într-un loc plin de figuri ilustre, statui ca nişte paznici în noapte, parcă vii în faţa păcatului original de a se lega de cele veşnice. Aceeasi temă care guvernează romanul „Misterul Catedralelor”, pe care Fulcanelli îl descifrează până la un punct.

Compoziţia portretelor se remarcă printr-un caracter mai puţin unitar, fiind urmate de o

îndoială care îmi cere să le explorez din unghiul unei epistemologii realiste şi al unei ontologii evoluţioniste. Totul este învăluit de înţelepciunea inscripţiilor, în cuprinsul cărora se regăseşte o anumită sete de cunoaştere şi de expresie, sub o anumită semnătură: DAT JVSTVS FRENA SVPERBIS (Omul drept îi ţine în frâu pe cei trufaşi).

Poziția de facilitator al unei experiențe memorabile, prin prisma a ceea ce exişti într-un spațiu nedefinit, se caracterizează prin manifestarea poftei nesfârşite de a accepta o nouă aventură. În care poți să descoperi profunzimea unei viziuni superioare inventându-şi propriile concepte asupra unei singure realităţi.

Încet, îmi şopteşte glasul unei viori în contextul unei istorii pline de simboluri: *"What is it that you seek? The rightness of wrong?"*. Ceea însoţeşte o nedumerire fără margini. Încep să-l înţeleg pe omul acela care încă din timpul vieţii şi-a luat toate măsurile necesare pentru a-şi ascunde identitatea. El a vrut să dispară din faţa ştiinţei, iar opera sa din piatră să nu aibă decât titlul elevat, al rozicrucianismului.

Simt că ceva în mine lipseşte puternic, că ceva neobișnuit se petrece în altă parte decât în vârful gândurilor întreţinute de vis. Apoi, mă trezesc brusc.

Marea cunoaştere este o puternică poţiune a adevărului spiritual obţinut prin revelaţie, în timpul unui vis lucid: faptul că visezi şi în timp ce se petrece visul poți controla ce se întâmplă în el. Cu singura favoare a învăţăturii ştiinţei hermetice, aurul înţelepţilor: de a te face nevăzut, de a dispărea din prim-planul vieții mondene. Și de a te adânci în lumina revelatoare a unei stele cu multiple înțelesuri.

Adevărata bogăție care te va însoţi pentru totdeauna este cunoaşterea pe care ți-o ataşezi într-un cadru de aducere aminte: aminteşte-ţi prin interpretare sensurile adânci ale unei revelaţii produse într-o stare de conștiință modificată.

Fondul muzical şi vizionarea videoclipului "**Sadeness**" îmi stârneşte de fiecare dată imaginaţia, mă face să adorm într-un somn adânc şi să mă trezesc de fiecare dată tot mai plin de semnificaţii şi revelaţii, asamblate şi reţinute de aurul înţelepţilor după proporţia de lumină primită din partea unui timp de dincolo de spaţiul acestei lumi.

*** Notă:** Enigma - Sadeness

Source: https://neculaifantanaru.com/sadeness.html

Şah la rege !

On Mai 12, 2016

Ia în considerare posibilitatea de a muta în orice direcţie o singură pătrăţică, dar care să aibă însemnătate într-o lecţie de verificare şi apreciere de sine.

Ce imensă putere de sugestie zăcea latentă, încă de pe atunci, în creierul meu, în acest conductor de energie pus în legătură cu tot ceea ce mă definea în baza unei înţelegeri de cooperare între certitudine şi aşteptare? Ce fel de descătuşare a minţii putea să introducă esenţialitatea, ideea de coabitare totală a două entităţi atât de asemănătoare dar şi atât de diferite, între mine şi proiecţia unei superiorităţi absolute?

Ce proprietate a materiei de transfigurare, prin forma şi schimbarea unui potenţial constant de referinţă, putea fi măsurată prin asocierea cu un câmp de cunoaştere care varia periodic în timp? În ce mulţime a valorilor unei variabile reale se putea dezvolta o nouă claritate, o nouă proiecţie a viitorului, spre binele meu, fără a influenţa rezultatul final al câtorva ani de viaţă plini de experienţe intuitive, nu doar reale?

Puterea de a vorbi cu mine însumi, veşnic scormonitoare, într-un excelent *exercitium mentale* , fără mijlocirea vreunei viziuni cu potenţial constant de determinare, regăsindu-mă tot mereu acel de odinioară, un oarecare *incognus* înainte de ştiut, era rezultatul unui joc absurd împotriva mea. Era confirmarea disponibilităţii de a mă acomoda în fața provocărilor mari sau mici pe care le implica capacitatea de a mă plasa în spaţiul nelimitat al psihicului.

Leadership: Eşti afectat de receptarea unei realități cu vădite caracteristici metafizice în care îţi poţi regăsi posibile puncte de congruență cu o obsesie care te determină la reflecţie în compunerea unui joc ce-şi explorează la infinit posibilităţile de expresie?

Iar această complexitate a cufundării în mine însumi, de care era în stare s-o depăşească numai un maestru al şahului, ca un Kasparov, ca un Karpov, îmi oferea ocazia de a mă întâlni într-o partidă memorabilă cu un *homo obscurissimus* . Se justifica astfel plasarea mea de-a lungul unei imitaţii a dimensiunii realităţii, în virtutea că peste tot opera un soi de înlănţuire cauzală ce-mi dilua esenţa într-o compunere de noi forţe, făcând-o mai uşor de înţeles.

Manifestam aceeaşi stare de spirit ca cea a Doctorului B din opera lui Stefan Zweig, smuls violent din normalul acceptat, neavând altceva decât jocul acesta absurd, numit şah. Ceva în mine voia să-şi dovedească dreptatea şi nu aveam de combătut decât pe celălalt din mine.

Singurul joc ce-şi explora la infinit posibilităţile de expresie, printr-o interpretare forţată a situaţiei reale de câştig, avea drept miză principală atacul dublu: mai întâi îmi găseam un motiv bun să-mi reproşez o anumită vină, apoi îmi căutam o scuză pentru că mi-a scăpat varianta cea mai bună de a mă evalua la adevărata valoare.

Era un fel de obsesie năucitoare care nu îmi ataca doar creierul, nu doar psihicul necesar desăvârşirii percepţiei unui statut de învingător, într-o fază de derută precedată de luciditate, părând mai degrabă o sforţare a spiritului de felul unei experienţe la limita paranormalului, ci mă menţinea în limitele înguste ale unui careu invariabil.

Ah, Şah la Rege ! Regret, dar nu era niciun şah, eram apărat de un nebun.

Leadership: Te afli în punctul de unde începe şi se sfârşeşte acea acţiune unică de punere în mişcare a tuturor contrastelor, al cărui unic exponent este remiza?

Leadershipul, în faza de supraofertă de informație revelatoare, asupra cărora își focalizează atenția numai fiinţele individuale, cele ce experimentează fiorul rece al insuportabilului „ *Who The Hell Am I ?* ", are ca primă arie de acoperire acea putere de incursiune într-un joc cu dublu profil: un profil care utilizează o piesă de tip „Rege" și un profil care utilizează o piesă de tip „Nebun". Două contraste care se atrag şi totodată se resping.

Regele simbolizează bătălia omului cu existența, varianta lui pozitivă, dorind să îşi biruiască lăuntrul strigării patimilor departe de lume, dominat de tendinţa exponenţială de evadare din real, dar totodată ataşat unei continue şi îndestulătoare provocări la luptă împotriva lui însuşi.

Nebunul, dovedindu-se de multe ori singura soluție firească, este alunecarea omului în demenţă. Este starea psihică pe care derapajele inacceptabile ale experienţelor personale o creează în fiecare moment al vieții, împingându-l să nu mai judece lucid. În acelaşi timp nebunul poate reprezenta determinantul acelei stări de veghe care îţi permite să te focalizezi asupra punctelor de referinţă ale propriei fiinţe care nu sunt suficient de bine dezvoltate pentru a-ţi asigura un echilibru moral şi emoţional, optim şi sigur.

Leadershipul gândit în termeni de "pion contra rege" are semnificaţia unui drum iniţiatic spre acea cunoaştere de sine revelată de conştiinţa putinţei de a alege între a elimina egoul care-și cere dreptul de a fi cel mai tare, şi de a păstra doar starea de linişte interioară, indiferent că întâmpini succesul sau eşecul.

Remiza se mai consideră atunci când regele nu este în şah, dar orice mutare ar face, ar intra în şah. Omul care intenţionează să-şi domine caracterul și să câştige avans în procesul cunoaşterii de sine, de care oricum va fi silit să se lovească, spre a se conecta o zonă nouă de manifestare, întotdeauna va încerca să găsească acea constantă definitorie care anulează capacitatea Nebunului de a da Şah.

Sensul unei descoperiri apropiată de acea înălţime a înţelepciunii care condiţionează o îmbunătăţire a stării de spirit, reclamă neobosit acel "altceva" al tău într-o meta-lume, pe pătrăţele albe şi negre ale anticipărilor creatoare, de unde începe şi se sfârşeşte acea acţiune unică de punere în mişcare a tuturor contrastelor, al cărui unic exponent este împăcarea, remiza, ca termen al unei înţelegeri mai adânci.

A-ţi păstra acea stare de spirit proprie leadershipului care îndeamnă la o atitudine de superioritate, înseamnă să te împaci cu cine ai fi putut fi atunci când ai gândit şi ai acţionat ca şi când ai fi fost altcineva.

Creierul matematic şi strategic al marelui joc, catalizatorul cel mai puternic a sferei de putere psihică, este responsabil, în această privinţă, de spectacolul unei combinaţii de mutări cheie, făcând obiectul acceptului de validare a unei logici de tipul „ *mută în orice direcţie o singură pătrăţică, dar care să aibă însemnătate într-o lecţie de verificare şi apreciere de sine* ".

Şah la rege se produce atunci când încerci să-ţi combaţi alter-egoul într-un excelent *exercitium mentale* , fără mijlocirea vreunei viziuni cu potenţial constant de determinare, regăsindu-te tot mereu acel de odinioară, un oarecare *incognus* înainte de ştiut. Este rezultatul unui joc absurd împotriva propriei tale fiinţe. Este confirmarea disponibilităţii de a te acomoda în fața provocărilor mari sau mici pe care le implică capacitatea de a te plasa în spaţiul nelimitat al psihicului.

Salonul spaţios al întâlnirilor privilegiate

On Aprilie 14, 2014

Susţine amenajarea unui spaţiu de exprimare personală şi de afirmare a ştiinţei, ca să-ţi sporeşti autoritatea de înfăptuitor al creaţiei perfect asumate şi înţelese.

În salonul spaţios al întâlnirilor privilegiate dintre închipuire şi certitudine, în aranjamentul utopic încărcat cu elemente tăinuite, nu imposibil de manipulat, căruia numai un Dante Alighieri i-ar putea asigura *the high availability* , domnea un clarobscur, ca în amurgul serii, când stelele răsar, se văd şi se simt.

Mă aflam aici plin de chemare şi întoarcere la Dumnezeu, din nevoia de a explora un teritoriu plin de gândiri persane şi latine, modelat spiritual la răscrucea dintre profunda influenţă a spiritului occidental şi a celui universalist, ca şi când aş fi intrat într-o lume aflată dincolo de sfera mea de experienţă, fără să pot face vreo schimbare într-o realitate care oferă speranţa că ceea ce se vede ar putea fi şi altfel.

Oglinzile timpului, păstrând nealterată întreaga imagine a lumilor paralele, reflectau puternic de pretutindeni, ca într-un ceremonial magic, creând o arhitectură nemaivăzută - a increatului - care folosea procese multiple de transmitere a mesajelor de dincolo de raţional. Rolul artistului în acest loc semăna cu rolul trandafirului într-o grădină plină de flori colorate, adăugând splendoare unei pline de nostalgie, înţelepciune, umor şi dragoste, adaugând semnificaţie simbolului de credinţă menit a servi drept normă pentru toţi credincioşii.

Locul unde îţi stabileşti întâlnirile de ordin intelectual trebuie să ofere un cadru de organizare a priorităţilor existenţiale şi de plasare a ambiţiilor şi idealurilor într-o anumită perspectivă de tip creator asupra autenticităţii unei gândiri care se străduieşte să dezvăluie totul a priori despre lume, despre lucruri, despre realitate.

Imagini ale miraculosului mă bântuiau necontenit, ca o intervenţie superioară ţinută în secret, fiindcă încercam să-mi sporesc autoritatea de înfăptuitor al creaţiei prin arta desăvârşită a trecerii spre o altă dimensiune, încărcată de simboluri şi semnificaţii. Tăinuirea secretelor şi a adevărurilor nespuse, cu proprietatea de a străbate lesne prin materia din care este structurată lumea, multiplica forţa de expansiune a sentimentului de invulnerabilitate.

Iar în acest salon căutat, dar de negăsit, care prin nuanţele misterioase l-ar fi sedus pe însuşi Elminster Aumar, toate simţurile, văzul, auzul, pipăitul, erau în mod direct implicate, forând simultan în căutarea răspunsurilor de la înălţimea suficienţei, fără a antrena efecte secundare. Toate se puneau în acord asupra aceluiaşi spaţiu: al transformării materiei într-o altă ordine decât cea a formelor, una exterioară.

Acest salon reprezintă locul unei gândiri care smulge omul din universul unei realităţi prea cunoscute, şi îl introduce într-o atmosferă a lumii magice, a extremelor, într-un teatru al umbrelor şi a creaţiei non-conformiste.

Fiecare moment petrecut în acest salon era decisiv, căci de la mine pornea acea puternică direcţie a ştiinţei inovatoare. Nu eram o victimă a propriei nechibzuinţe, intrată în adâncul unui prea plin metafizic, din dorinţa care nu se potoleşte decât împlinindu-se. Ci un iniţiat călătorind în spaţiul consacrat demonstrării autenticităţii, încercând a mă distinge de ceilalţi *scientists* prin capacitatea de a elabora ceea ce pare de neînţeles.

Leadership: Poţi să extragi un model propriu de înțelegere a imaginii unei lumi aparte care te acaparează prin interpretarea pe care o dai demersului de a face parte dintr-un univers în care poţi regăsi valorile tale, trăite şi împărtăşite prin elemente de simbolizare ale unui ÎNTREG SPIRITUAL mai înalt?

Salonul este un spaţiu al minţilor cele mai strălucite, un spaţiu de studiu al artelor şi ştiinţelor cele mai de seamă, un loc mai presus de lumea văzută cu ochii unui om obişnuit, în care nu te poţi integra decât prin imaginaţie, creaţie, descoperire. Salonul este lumea propriei conştiinţe transpusă într-un ideal spiritual, artistic, vizionar şi conceptual.

Oricine poate deveni inventatorul unei lumi gândite după normativele de construcţie şi funcţionare a leadershipului, conceptibile într-o ficţiune care face din ştiinţă o oglindă a timpului, proiectând o lumină puternică asupra viitorului, care se întâmplă să fie deopotrivă lămuritoare şi obscurizantă.

Această lume nouă subliniază contrastul dintre tentativele prin care se încearcă individualizarea elementelor fundamentale ale leadershipului, ce apar retrospectiv ca sortite eşecului, şi întreprinderea ştiinţifică propriu-zisă, al cărei succes, compatibil cu acordurile unei împliniri de sine, ne permite să alegem în mod direct organizarea spaţiului de creativitate, deci de libertate profesională.

Dacă vrem să transformăm leadershipul într-un "gadget" care să ne ducă într-o nouă lume a cărei perspectivă asupra creației tinde să fie tot mai largă şi mai dinamică, încât să ne bucurăm de funcţiile lui în continuare, ne rămâne să selectăm, să decidem între posibilele căi de urmat în situaţia unei creşteri de mare amploare a indicatorului de calitate privind nivelul performanţei în cercetarea ştiinţifică - şi înălţimea suficienţei pe care ne-o dă o poziţie câştigată întâmplător şi efemeră, aceea de înfăptuitor al creaţiei.

Leadership: Până când îţi reînnoieşti dreptul de utilizare a spaţiului de confidenţialitate al ştiinţei?

Noul gadget al leadershipului face astfel parte din spaţiul de confidenţialitate al ştiinţei, din "salonul spaţios" al întâlnirilor privilegiate dintre închipuire şi certitudine, maximizând potenţialul de a reprezenta o cunoaştere alternativă, inaccesibilă prin mijloace pur intelectuale. Această cunoaştere proiectează o lumină ce iradiază din interiorul unei creaţii autentice extrem de bogate, dar bulversantă prin complexitate şi diversitate.

Spaţiul de confidenţialitate al ştiinţei este o călătorie într-un alt timp şi într-o legendă faimoasă, atât de iscusit povestită, încât o poţi savura cu aceeaşi iscusinţă a artistului de a transpune în limbaj plastic imaginea unei lumi ideale, a unui spaţiu plin de cunoaştere care nu se termină la nicio graniţă.

Liderul îşi poate reînnoi dreptul de utilizare a acestui spaţiu, revenindu-i în acest sens meritul de a se fi preocupat de descoperirea şi analiza marilor izvoare ale evoluţiei, şi mai presus de toate a forţei tainice prezente înlăuntrul propriei fiinţe, numai dacă se evidenţiază prin originalitate, prin valorificarea unor lumi ascunse, aşezându-le în construcţii distinctive, care să încurajeze avansul ştiinţei.

Elementele de simbolizare ale unui ÎNTREG SPIRITUAL mai înalt, precum: "diferenţierea între conţinut şi formă, controlul creaţiei, existenţa universurilor paralele, jurnale secrete, coduri de limbaj, credinţe conducătoare", ţin de felul cum te raportezi la ceea ce ţi se întâmplă în planul unei realităţi de alt ordin, cu semnificaţii înalte.

Depinde de tine ce semnificaţie dai acelui spaţiu de forme şi conexiuni între ştiinţă şi ezoterism, dar cu menţiunea că ceea ce te motivează să fii perseverent în provocarea de a-ţi depăşi limitele este tocmai curajul de a crea o realitate care funcţionează ca substitut pentru cunoaşterea de sine, indiferent de ce se întâmplă în jur.

Salonul spaţios al întâlnirilor privilegiate reprezintă o mărturie a nivelului de cunoaştere la care ai ajuns, din perspectiva criteriilor de definire a domeniului de cercetare. Este singurul spaţiu de valorificare a potenţialului creativ, unde poţi să fii sigur că nu mergi la risc. Căci înnoirea gândirii şi percepţiilor, prin varietatea experienţelor de creaţie care realizează acoperirea golului dintre teorie şi practică, imprimă întotdeauna leadershipului o direcţie mai puternică.

Saltwater

On Iunie 11, 2018

Niciodată nu vei putea aprecia o formă de existenţă a perfecţiunii, dacă nu te alimentezi din adâncimile nemărginirii ei.

Pe parcursul vieţii mi-am făcut fără odihnă însemnări despre visuri înalte, ambiţii extrem de mari pentru un artist al cuvântului şi al frumuseţii veşnice, a căror semnificaţie o poate da numai marea. Această forţă a naturii, plină de o subtilă poezie a mişcării valurilor, cu sclipirea şi framătul sunetului lor, îşi păstrează nealterată splendoarea peste timpurile Iliadei şi ale Odiseei.

Întinderea nesfârşită în care răsună cântecul sirenelor şi glasul stins al poetului, șlefuitor de metafore, pare în stare să orchestreze alcătuirea multor vieţi, să unească lumile sau să le absoarbă într-un abis nesfârşit. Un singur gând pare să-mi şoptească despre iubire şi credinţă, prin apariţia misterioasă a unei armonii inefabile ce va fi trăită sub forma unei fericiri oceanice: să plec într-o lungă călătorie ce bifează ca destinaţie tărâmurile neştiute ale universului mitic.

Cufundându-mă în visuri, precum se cufundă nisipul fin în marea întinsă, necunoscută şi totuşi atât de familiară, mă simt ca şi când aş adopta o metodă de deplasare dintr-o realitate în alta, o proiecţie de perspectivă asupra experienţei de a circumscrie printr-o linie de contur o arie spaţială, definind-o din afara unei forme de asociere impusă de gândirea de gloată spre înăuntrul unei arte însufleţitoare.

Pentru o clipă ce seamănă cu eternitatea, o renaștere la altceva decât ceea ce era înainte, intru în posesia unor secrete adunate peste timpurile străvechi când trăirea şi gândirea se contopeau într-un singur târâm.

Toate cele care pier în mine par a renaşte mereu din forţa de creaţie a experienţei de navigare într-un spaţiu virtual, acceptat de nemurire ca pe un document vechi, în formele pe care le cunosc doar cântecul mării şi solo-urile brizei de vară. Răsăritul unei iubiri solemne sau apusul unei zile toride, sunt sugerate într-o manieră sintetică, evanescentă, dar fermecătoare, în cadrul unei compoziţii alcătuite din pete de culoare, predominând albastrul şi verdele, vizavi de actul plăsmuirii unor noi orizonturi de vis şi de speranţă.

Leadership: Apelezi la o nouă versiune de transformare personală, utilizând ecourile intense ale unui TOT nesfârşit pentru realizarea imaginilor din acea parte greu accesibilă a unei realităţi receptată doar în plan artistic?

Când artistul contemplă nesfârşitul mării, imanent proceselor de percepţie a profunzimii ei reflectată prin comparaţii şi alte figuri de stil (abilitatea vizuală de a percepe dimensiunea fiecărei clipe), el izolează forma şi conţinutul întregului univers ca pe o existenţă separată de fondul extensiei frumuseţii care îl înconjoară.

Aşa se face că pentru unul ca mine, prins în angrenajul cuvintelor al cărui efect de suprarealitate posedă un nesfârşit potenţial de expresivitate, măsura de înţelegere a vieţii rezidă din curiozitatea vie pentru cele ce alunecă într-un abis fără fund, şi ţâşnesc pe neaşteptat ca un torent într-o exprimare creativă. Una este să observi o realitate, cu alt totul altceva este să trăieşti în ea.

Mesajul atât de abil camuflat într-un soi de rezumat al timpului, adus de valuri într-o sticluţă transparentă, de culoarea oglinzilor retrovizoare, îmi apare în lumina roşiatică a inseratului şi mi se pare cât se poate de clar: sunt mult prea mic într-o lume mult prea mare. Numai pictura, prin năzuinţa ei de a reda materialitatea spaţiului modelat în adâncime, se îndreaptă spre ambiţiile unei teorii de a se extinde dincolo de vuietul mării, unde se simte aroma depărtărilor.

Marea îţi dă fiori şi clipe de soare, îţi dă furtuni şi minunate oaze de linişte. Întinderea plină de cunoaştere a acestui colos plin de înţelepciune, desfăcându-şi braţele până la ţărm ca şi când ar vrea să-i testeze rezistenţa, oricum şlefuindu-i marginile, este exemplul pe care de atâtea secole bătrânii îl dau celor tineri: niciodată nu vei putea evalua o capodoperă dacă nu contribui la desăvârşirea, nemurirea şi dumnezeirea ei.

Leadership: Încerci să-ţi dovedeşti adevărata forţă de creaţie rămânând la stadiul "constatator" al unei compatibilităţi depline prin exigenţele unui prezent etern care este reactualizat de trăirile cele mai intense?

Pentru a nu ştiu câta oară simt nevoia stranie să calc pe urmele lui Ulise sau Dionysos, asemenea stelelor rătăcitoare, să ascult melodia plină de flaut a mării, să fiu suflarea de vânt care te poartă mai departe decât îţi permite destinul, să mă aventurez dincolo de răbdarea timpului. Doar ca să imprim într-o scriere fără egal ideea de fluiditate spirituală.

Marea are o singură formulă de penetrare pe care o simte toată lumea, dar numai exploratorul Jacques-Yves Cousteau a găsit cuvintele potrivite s-o exprime cu atâta rafinament stilistic: *"odată ce şi-a aruncat vraja, te ţine prins în mrejele ei pentru totdeauna".*

Ca un filosof antic, marea mă domină prin învăţături moralizatoare, vorbindu-mi din revărsarea unei dureri care mă priveşte exclusiv, din amploarea relaţiilor simbolice pe care le poate exprima ca mijloc de limbaj (de configurare şi expresie) al artei picturii, în turul unui joc speculativ al conştiinţei privitor la limitele fiinţei. Toate acestea fiind sublimate într-o vibraţie seismică care descarcă înalta tensiune a trăirilor cele mai complexe: visarea şi imaginaţia.

Ea răspunde aspiraţiilor inimilor simple, dar numai acelora ce i-au măsurat abisul.

Dacă ar trebui să mă descriu în câțiva termeni "oceanici" m-aş considera norocos, deplasând astfel cursorul interpretării dinspre artistic înspre psihologic, filozofic şi existenţial. Şi mi-aș atribui, cu o oarecare urmă de culpabilitate, un drept Dumnezeiesc, reprezentând calitățile neîndoielnice ale unei realităţi agitate, ca omagiu adus singurătăţii care îşi dobândeşte, astfel, funcţia creatoare şi întemeietoare: dreptul de succesiune asupra unui conţinut plin de enigme care se poate descifra numai printr-o cunoaştere ezoterică.

Leadership: Eşti în stare să-ţi descifrezi conţinutul plin de sentiment într-o singură zonă de impact dintr-o întindere nesfârşită care depăşeşte toate adversităţile unui destin care te urmăreşte fără să ştii?

Cu o duioasă băgare de seamă, dornică să-şi clarifice sentimentele, marea îmi aduce în atenţie o mică bucăţică din vastul discurs interior al împăratului Hadrian care îşi rememora viaţa cu un aer rătăcit, grav şi sfâşietor, dominat de o pasiune moralizatoare:

"Pe vremuri, când mă gândeam la propriu-mi sfârşit, aidoma unui cârmaci nepăsător de sine, ci tremurând pentru pasagerii şi încărcătura corăbiei, îmi spuneam cu amărăciune că această amintire se va scufunda o dată cu mine. Tânăra fiinţă, îmbălsămată cu grijă în străfundul

memoriei mele, mi se părea, aşadar, că va trebui să piară a doua oară. Teama, atât de îndreptăţită totuşi, s-a mai domolit în parte. Am compensat cum am putut acea moarte timpurie. O imagine, un reflex, un ecou slab va răzbate cel puţin câteva secole. În ce priveşte nemurirea, nimic mai temeinic nu poate fi făcut."

Marea urmăreşte formarea unui spirit reflexiv, îşi revarsă meandrele unui destin exemplar pentru alternativa morţii într-o singură simţire încremenită în nemurire, printr-o identitate vizuală, printr-un soi de rezumat al ei, de esenţă austeră, fără corporalitate, posedând un potenţial nesfârşit de expresivitate.

Când voi mai avea ocazia, cu siguranţă mă voi mai întoarce s-o contemplu prin ochii unui artist înarmat cu pretenţiile unui demiurg care îşi asumă riscul de a face din pictură un spaţiu al purităţii faptei creatoare, ca mod de comunicare mai directă între sensibilitatea unei lumi aflată în plină renaştere şi povestea unui vis care se repetă.

Are cantitate, străbate ciclul recurent al evaporărilor, al norilor şi al ploilor, are căldură, are profunzime, ascunde o comoară inestimabilă, are o putere sfinţitoare, are efect terapeutic, are o experienţă fără margini, are o ecologie aparte, are tărie, sensibilitate, farmec, însemnătate. Are tot ce ai nevoie ca să faci din tine un Ulise dăruit cu iuțimea uimitoare a penelului și a minții. Şi încă te învaţă o lecţie importantă de leadership:

Niciodată nu vei putea aprecia o formă de existenţă a perfecţiunii, dacă nu te alimentezi din adâncimile nemărginirii ei.

Saltwater sugerează conţinutul unei mări fermecătoare care îşi varsă albastrul în acelaşi punct, în neîntrerupta şi nestingherita curgere într-un ocean mult mai vast, numit Timp, pe care universul îl conturează dintotdeauna şi omenirea abia îl poate înţelege.

*** Notă:** Chicane - Saltwater

Source: https://neculaifantanaru.com/saltwater.html

Sămânţa succesului

On August 25, 2010

Stabileşte o legătură mai strânsă cu oamenii, exprimându-ţi cea mai înaltă preţuire faţă de contribuţia lor la transformarea ta.

Actorul de comedie român Puiu Călinescu, a fost invitat demult la show-ul de televiziune "Profesioniştii". Realizatoarea emisiunii, Eugenia Vodă, l-a întrebat dacă îşi aminteşte vreun moment mai special din viaţa lui actoricească care l-a marcat cu adevărat. Puiu Călinescu i-a răspuns pe un ton cald şi plăcut:

- Îmi amintesc de un spectacol pe care l-am jucat la spitalul nr. 9. I-am distrat pe pacienţi şi pe doctori. Şi n-am să uit, a venit o femeie simplă la mine şi mi-a spus: "Domnule Puiu. Îţi mulţumesc pentru tot ce-ai făcut pentru mine. Dacă dumneata vii la noi de două ori pe săptămână, nu mai iau medicamente."

Iar apoi Puiu Călinescu i-a spus prezentatoarei: "Acesta a fost pentru mine...ce premiu Oscar, ce artist al poporului... m-am simţit ca un chirurg care face o operaţie şi salvează o viaţă..."

Tu cum stabileşti o legătură mai strânsă cu oamenii: prin intermediul unui show menit să impresioneze, sau printr-un "emoţional content" capabil să promoveze valori de tipul: "trebuie să te gândeşti mereu că trăieşti ceva mult mai special decât crezi" ?

Conceptul de inteligenţă relaţională mă preocupă de mult şi din acest motiv voi zăbovi mai mult asupra lui în acest articol. Pentru că, aşa cum bine preciza cineva, ne naştem ca urmare a unei relaţii, ne dezvoltăm într-un sistem de relaţii şi suntem în permanenţă în relaţii, de aceea cred că e important să ne descoperim şi să ne cultivăm resursele necesare unor relaţii sănătoase.

Dezvoltarea leadershipului tău trebuie să înceapă cu stabilirea relaţiilor şi a modului de lucru cu oamenii, dar acest lucru poate fi realizat mai uşor printr-o etalare, printr-o dezvăluire a acelor calităţi şi trăsături care te fac unic – lucru care te ajută să te impui în mintea şi în sufletul lor. Aceste calităţi şi trăsături care determină atitudinea ta faţă de ceilalţi oameni, precum şi atitudinea lor faţă de tine, sunt cele mai relevante pentru recunoaşterea ta, pentru ascensiunea ta, generând acea infimă scânteie care te apropie de excelenţă.

Ai dispoziţia de a te pune în postura de apărător al binelui oamenilor? Leadershipul este condiţionat, deci, de selectarea acelor calităţi şi trăsături care îţi conferă un plus de valoare, lărgindu-ţi propriul univers, făcându-te să înţelegi mai profund realitatea propriilor tale gânduri şi trăiri, a propriilor tale valori, a propriilor tale orientări şi tendinţe în materie de oameni.

Leadership: Poţi să-ţi dovedeşti nobleţea sufletească numai prin felul în care îţi pui în valoare conţinutul personalităţii, ca fiind o recunoaştere a adevărului pe care se sprijină puterea ta spirituală?

Să ne amintim de actorul Puiu Călinescu, a cărui întreagă existenţă a fost cuprinsă de sentimentul binelui făcut celorlalţi, atunci când biata femeie bolnavă i-a evaluat nobleţea sufletească şi i-a întărit convingerea că nimic nu este mai presus decât omul, că nimic nu îţi satisface mai bine setea de a te autocunoaşte decât felul în care îţi pui în valoare conţinutul propriei personalităţi. Acesta este cel mai bun medicament pe care ţi-l poate administra

cineva, ca o reînviorare a întregii tale simţiri, o recunoaştere a adevărului pe care se sprijină puterea ta spirituală.

Toate calităţile tale, pentru a fi apreciate şi susţinute de ceilalţi oameni, trebuie să fie dublate de postura de apărător al binelui lor. Care e nevoia ta elementară? Să-ţi defineşti cât se poate de clar drumul în viaţă – iniţiind acele fapte, acele procese care să vină în sprijinul lor, sau îţi minimalizezi potenţialul de dezvoltare acţionând numai în scopuri de "întreţinere" şi maximizare a beneficiilor proprii?

Nobleţea este sămânţa succesului tău, ea îţi permite să iniţiezi acele acţiuni care garantează atingerea standardelor de performanţă ale leadershipului bazat pe principii sănătoase. Iar aşa cum am spus de atâtea ori, nobleţea o poţi descoperi numai prin interacţionare, ca rezultat al modului în care eşti tratat sau a felului în care îi tratezi tu pe alţii. Condimentând viaţa oamenilor cu un adaos cât mai mare de căldură sufletească, ostenindu-te să le furnizezi un nou suflu de viaţă, o nouă strălucire interioară, îţi vei putea dezvolta mai bine acea zonă cu potenţial de creştere numită: interacţiune.

Leadershipul are ca prim reper de caracterizare acea nobleţe fără margini pe care o poţi descoperi numai prin interacţionare, ca rezultat al modului în care eşti tratat sau a felului în care îi tratezi tu pe alţii.

Nobleţea, aşa cum scria cineva pe "cristiantube.net", nu o recunoşti decât în momentul în care constaţi superioritatea, generozitatea, căldura şi amabilitatea ce fac conţinutul răspunsului primit. Iar când, în schimb, persoana respectivă nu-ţi cere nimic, atunci te simţi copleşit şi îndatorat fără putinţă de a te achita cumva faţă de ea, rămânând doar să preţuieşti calitatea şi farmecul caracterului ei.

"În urma unei astfel de experienţe, devii mai bun, lumea parcă se înfrumuseţează de bogăţia descoperită, percepţia asupra relaţionării se modifică şi începi să-ţi doreşti să ai şi tu acea trăsătură de caracter şi s-o imprimi în alţii. Şi, purtându-te cu nobleţe faţă de alţii, aduci la suprafaţă comori minunate depuse adânc în codul tău genetic proiectat de Dumnezeu."

Care sunt acele calităţi şi trăsături care îţi conferă un plus de valoare? Te preocupi de înzestrarea leadershipului tău cu acele particularităţi benefice celorlalţi? Leadershipul tău se sprijină pe principii sănătoase? Condimentezi viaţa oamenilor cu un adaos cât mai mare de căldură sufletească?

Cea mai înaltă preţuire faţă de contribuţia oamenilor la transformarea ta este legată de acea atitudine, o însuşire morală superioară de care faci dovadă atunci când nimeni nu te aplaudă, atunci când nimeni nu crede în tine.

Sămânţa succesului se poate regăsi foarte bine în acest citat: "Cel mai mult sunt preţuite acele fapte nobile care rămân neştiute."

Întâlnirea actorului Puiu Călinescu cu bolnavii din spital, i-a întărit acestuia convingerea că singura modalitate de a-şi atinge întregul potenţial ca om de influenţă, ca fiinţă umană destinată oferirii unei cantităţi mari de afecţiune, este să-i propulseze pe oameni pe o treaptă mai înaltă de credinţă şi dezvoltare spirituală, ajutându-i să atingă o stare ideală de existenţă. Aceasta este convingerea care stă în spatele schimbării oricărui lider.

Tu simţi nevoia de a susţine renaşterea spirituală a oamenilor?

O permanentă cercetare a sinelui permite autocunoaşterea şi logic, prin raţionament poţi găsi metodele de înlăturare a aspectelor negative ce constituie o frână în dezvoltarea personală. Prin acest proces de autocunoaştere vei putea ajunge să-i cunoşti pe ceilalţi. Prin urmare, lucrul cel mai de seamă este să-ţi vezi sufletul prin suflet, şi să le cunoşti celorlalţi sufletul prin propriul tău suflet - asta este adevărata cunoaştere (ce constă în a te cunoaşte în primul rând pe tine, apoi pe ceilalţi).

Source: https://neculaifantanaru.com/samanta-succesului.html

Sanctimoris

On Iulie 29, 2013

Descoperă aspectele necunoscute ale fiinţei tale, astfel încât să parcurgi cu succes fazele importante ale deveniri totale şi permanente.

Din nou, în liniştea nopţii, m-am trezit. Vocea nu venea de unde m-aş fi aşteptat. Auzeam cuvântul " *Sanctimoris* " murmurat iarăşi şi iarăşi, ca o ameninţare. Un simbol obscur al profunzimii care se cerea, dacă nu descifrat, cel puţin explicat raţional. Într-un fel, mă simţeam legat de ceva straniu, o experienţă a îndepărtării de real, ca şi când un duh neprietenos, care abia fusese eliberat din sticlă, mă îndemna să mă apropii de un fel de barieră, aparent reprezentând frontiera dintre viaţa pământească şi viaţa de apoi.

Acest fenomen devenise un soi de dominanţă a fiinţei mele, în relaţie cu aspectele necunoscute şi neexplorate situate între conştient şi inconştient, ce progresa tot mai mult spre o stare de alertă. Era oare una din părţile componente a unei şarade din a căror însumare trebuia să rezulte o nouă interpretare a sinelui?

Leadership: Vocea interioară devine o oglindă a nevoii de a-ți redefini existența, transportând în mintea ta o nouă viziune spre ceea ce ai putea deveni cu adevărat, dincolo de limitele autoimpuse de convingerile tale restrictive?

Din momentul în care acest şir interminabil de şoapte şi-au făcut loc în mintea mea, nu am mai putut trăi viaţa calculat, cu exactitate, ca înainte. Ci într-o continuă negare a individualităţii mele. În tandem cu nenumăratele interpretări greşite care apăruseră în jurul meu, cu tot ce intra în acţiunea mea. Aproape zilnic se stârnea din senin, în anumite momente, acest murmur unic, greu de înţeles, în care se concentra parcă întreaga mea personalitate autentică, discretă.

Pentru a explica această neconcordanţă de încadrare în realitate, admiteam că vocea apărută din senin, această trecere la o extremă pe care nu o puteam înţelege, era o reacţie la propriile mele îndoieli în legătură cu ceea ce trăiam. Care îmi împiedicau evoluţia.

Sau mai degrabă era rezultatul unei succesiuni de reacţii elementare de respingere, care continuau de la sine, una după alta. Ca şi cum în organism mi-ar fi intrat o substanţă fină, un *messenger* , transportat rapid la creier, producând un efect modificator în mintea mea timp de vreo 20 minute.

Leadership: Eşti în stare să-ţi construieşti o realitate care să fie în rezonanţă cu Eul tău autentic, fără să transformi produsul înţelegerii tale în stricta corespondenţă cu evoluţia unei forţe dominante ce nu poate fi identificată?

Duhul acesta neaşteptat, forţa aceasta dominantă ce mă trezea noaptea ca să-mi inducă un sentiment de nelinişte, partea nematerială a naturii mele, părea un fel de plăsmuire a unei fiinţe suplimentare care mi-a aparţinut odată, dar am pierdut-o prin fidelizarea faţă de căpriciile lumii. Cine m-a lăsat să le înfrunt de unul singur? Era aproape imposibil să înţeleg fenomenul, chiar parcurgându-i fazele importante, de la apariţie până la dispariţie. Trebuia să pornesc de la ideea definitorie, că profunzimea şi complexitatea jucau rolul ţintei care trebuia atinsă.

Iar dacă nu permiteam intuiţiei să pătrundă dincolo de limitele pe care explicaţiile raţionale

nu le puteau transcende, şi să ajung la adevărul însuşi, atunci nu aş fi reuşit niciodată să mă axez pe relaţia cu mine însumi şi să mă înţeleg mai bine.

Sinele, văzut din perspectiva unei făpturi nevăzute, a unei conştiinţe aflată mereu la pândă, îmi pare o aproximare a unei entităţi de tip "paznic" sau de tip "vânător", în funcţie de modul cum răspund la fluxurile şi refluxurile vieţii. Sinele reprezintă adevărul ascuns în spatele aparenţelor pe care nu-l poţi birui prin vervă, inteligenţă, viclenie sau prin împotrivire directă, ci doar printr-o atitudine deschisă, de acceptare, în legătură cu orice faptă pe care am săvârşit-o.

Leadership: Poţi să-ţi construieşti o imagine a revelaţiei asimilate existenţial care să se datoreze unei apartenenţe la o realitate tăinuită, fără să-ţi pui la zid acea parte a personalităţii pe care o arăţi lumii?

Toată această confuzie care dădea naştere la întrebări, dovedindu-se fatală pentru prezentul şi viitorul meu, putea să aibă sens atât timp cât exista şi opusul ei. Iar impactul real pe care vocea din capul meu o avea asupra mea, putea avea o singură explicaţie, şi anume:

Căutarea sinelui, arhetip al totalităţii, îl poate conduce pe om spre procesul în urma căruia devine stăpân pe propria sa gândire, lăsând Eu-lui posibilitatea de a face faţă unor noi trăiri şi de a se autodepăşi.

Te confrunţi cu un fenomen care devine un soi de dominanţă a fiinţei tale? Un şir interminabil de şoapte şi-a făcut loc în mintea ta? Trăieşti într-o continuă negare a individualităţii tale? Intuiţia ta poate să pătrundă dincolo de limitele pe care explicaţiile raţionale nu le pot transcende?

Leadership: Poţi să folosești momentele de modificare a conștiinței pentru a accesa noi perspective și înțelegeri despre tine și lume, atunci când vocea interioară pare să contrazică tot ce ai considerat calculat și exact în viață?

Iată ce confirmă din plin perspectiva dezvoltării. În momentul în care personalitatea, intuiţia, capacitatea ta de a face faţă impactului schimbării îţi poartă paşii spre adevărata fortăreaţă a autocunoaşterii, spre tot ce te reprezintă de fapt, de fapt intri într-un joc superior şi captivant. În care, pentru a câştiga, trebuie să conştientizezi că eşti un jucător. Apoi să evaluezi câştigurile şi riscurile, să cunoşti regulile şi urmările ce pot apărea în cazul în există o diferenţă foarte mare între ele două.

Leadershipul intervine în performanţa propriei tale dezvoltări atunci când te transformi dintr-un jucător într-un investigator, deci atunci când încerci să explici neconcordanţa dintre tine şi realitatea marelui joc al vieţii. Atunci când faci trecerea de la o apartenenţă şi de la o identitate la alta. Practic, în acest moment important, parcurgi drumul spre tine însuţi în sens invers. Nu mai încerci să te împaci cu realitatea cu care te-ai obişnuit, ci faci paşii necesari spre a te cunoaşte în profunzime.

Aceasta este de fapt semnificaţia "şoaptelor" care îţi pătrund în toată fiinţa, dându-ţi fiori la ureche atunci când îţi transmit, într-un mod straniu, acele vibraţii interioare care trezesc partea individuală din natura ta şi îţi permit să conştientizezi cine eşti cu adevărat.

Leadership: Începi să înţelegi că atitudinea faţă de ceea ce simţi într-un moment cheie al vieţii îţi poate oferi în acelaşi timp posibilitatea de a fi sincer faţă de ceea ce eşti cu adevărat într-o realitate care doar ţie îţi aparţine?

Marchizul de Vauvenargues a spus la un moment dat un lucru important care merită să se întipărească în memoria fiecărui lider: " *Raţiunea şi simţirea se sfătuiesc şi se completează rând pe rând. Cine n-o consultă decât pe una din ele şi renunţă la cealaltă se lipseşte fără chibzuinţă de o parte din ajutoarele care ne-au fost hărăzite pentru a ne conduce.* "

Pentru a fi un bun slujitor al leadershipului trebuie să-ţi păstrezi ajutoarele care ţi-au fost hărăzite pentru a te conduce singur pe drumul excelenţei, trăind sub o lege care să-ţi impună criteriul ce trebuie folosit în evaluarea abilitaţilor şi resurselor proprii.

Există o artă a gestionării propriei persoane şi a utilizării la maximum a timpului pe care îl acorzi "şoaptelor". Ele te deconectează de la acea negare continuă a individualităţii tale, până la nivelul impunerii şi recunoaşterii adevărului a cine eşti cu adevărat. Leadershipul devine justificat şi valoros abia atunci când te gestionezi bine pe tine însuţi, când te obişnuieşti să intri în relaţie cu latura ta neexplorată, când reuşeşti să elimini îndoielile în legătură cu ceea ce eşti.

Între procedeele principale utilizate în analiza propriei persoane şi a propriei previzibilităţi, se numără centralizarea resurselor necesare producerii schimbării şi descoperirea punctelor tari necesare pentru a elimina confuzia între " *a fi* " şi " *a nu fi* ".

Reuşita în leadership nu este rezultatul unei succesiuni de reacţii elementare de respingere a "adevărului", care continuă de la sine, una după alta. Ci este rezultatul unei negocieri cu tine însuţi, atunci când te axezi pe relaţia cu tine însuţi şi să reuşeşti să te înţelegi mai bine.

A fi sincer faţă de ceea ce eşti cu adevărat într-o realitate care doar ţie îţi aparţine înseamnă să ţii cont de felul cum te influenţezi singur, de felul cum îţi creşti personajul interior, în aşa fel încât să nu rupi legătura cu ceea ce se petrece în afara ta atunci când trebuie să găseşti o justificare a "subiectivităţii" tale.

Sanctimoris este cheia unei şarade a cărei înţelegere îţi poate asigura o dezvoltare ascendentă. Reprezintă o metaforă care îţi scoate mintea din făgaşul ei obişnuit şi te face să îţi pui întrebările fundamentale care te ajută să alungi ceața din faţa ochilor, şi să desluşeşti mai bine cine eşti cu adevărat.

Cu cât te cunoşti mai bine şi explorezi aspectele necunoscute ale Eu-lui tău, cu atât şansele de a te abate de la tine însuţi sunt mai mici. Prin această autocunoaştere profundă vei putea să afli cine eşti, ce vrei să construieşti şi încotro te îndrepţi. Vei afla care este menirea ta şi care trebuie să fie aportul tău în această lume, de pe poziţia de lider.

Source: https://neculaifantanaru.com/sanctimoris.html

Sărăcia unui om tânăr nu e niciodată nefericită

On Aprilie 27, 2012

Încearcă să te cunoşti mai bine în încercarea de a răbda împlinirea unui vis, prin tăcerea suferinţei asumate departe de lumea dezlănţuită.

În ziua în care bunicul lui îl alungase fusese un copil; acum era bărbat în toată firea. O simţea. Sărăcia – o spunem iar – îi priise. Sărăcia tinereţii, atunci când ajunge la liman, are meritul de a mâna voinţa către luptă şi sufletul către năzuinţe înalte. Sărăcia despoaie viaţa materială şi arată în toată urâţenia ei, dând avânturi nemărginite către viaţa ideală. Un tânăr bogat are zeci de distracţii strălucitoare sau grosolane: alergările de cai, vânătoarea, câinii, tutunul, jocurile de noroc, ospeţele şi celelalte; toate îndeletniciri în paguba elanurilor mari şi duioase ale sufletului.

Tânărul sărac se trudeşte pentru pâine şi mănâncă cu economie; după ce a mâncat nu-i mai rămâne decât să viseze. Se duce la spectacole gratuite lăsate de Dumnezeu, se uită la cer, priveşte spaţiul, stelele, florile, copiii, omenirea în mijlocul căreia suferă, creaţiunea în care străluceşte şi fiinţa lui. Priveşte atât de mult omenirea, încât vede sufletul, priveşte atât de mult creaţiunea, încât îl vede pe Dumnezeu. Visează şi se simte mare. Visează mai departe şi se simte bun. Trece de la egoismul omului care suferă la mila pentru alţii a omului care gândeşte.

Un sentiment minunat înfloreşte în el; uitarea de sine şi iubirea pentru toţi ceilalţi. Gândindu-se la bucuriile nenumărate pe care natura le dă, le împarte, le risipeşte sufletelor deschise, şi le refuză sufletelor închise, începe să-l plângă el, bogatul în gânduri, pe bogatul în bani. Pe măsură ce lumina îi pătrunde în suflet, ura îi părăseşte inima. De altfel, e oare nenorocit? Nu. Sărăcia unui om tânăr nu e niciodată nefericită. Orice băiat tânăr, oricât ar fi de sărac, are să fie totdeauna pizmuit de un împărat bătrân, pentru sănătatea, puterea, mersul lui vioi, ochii lui strălucitori, sângele lui fierbinte, părul lui negru, obrajii lui fragezi, buzele lui trandafirii, dinţii lui albi şi răsuflarea lui proaspătă. *

Leadership: Poţi să testezi maturitatea reacţiei tale la evenimentele vieţii, încât dovada valorii tale să fie valabilă într-o singură direcţie - de la general la specific?

Ceea ce este restrictiv în domeniul intra-umanului ni se prezintă uneori ca o formă de renegare a trecutului „alterat" şi ca formă de proiectare a unui viitor „proaspăt", legat de acele experienţe de viaţă care te transformă în altcineva. Începând cu sărăcia, care poate fi o virtute sau o slăbiciune, ar putea fi semnalată (într-o sumedenie de situaţii existenţiale) şi apariţia unui nou erou de luptă, de nivel superior, care să nu fie afectat de complexul numit "Stimă de sine scăzută". El este viitorul proaspăt, nu trecutul fermentat.

Statutul "Omului Nou" devine perfect explicabil dacă luăm în considerabil înclinaţia lui spre visare, spre analiza unor stări sufleteşti subtile, extrase din momentele plăcute petrecute în mijlocul naturii, spre a vedea viaţa într-un mod optimist. Adică tot ce îi trebuie unei povești de neuitat. Omul Nou este un iubitor al naturii, nu un rob al lucrurilor materiale, prin aceea că îşi arată disponibilitatea de a trăi fără vreo pretenţie de originalitate şi notorietate, dar întruchipând ideea de erou care are în el o flacără menită să-i să contamineze şi pe alţii cu vitejia lui. Fie din capacitatea de a-şi răbda propria robie, pe care şi-o observă în mod dureros, fie dintr-o revoltă față de ceea ce a trăit în mod intens.

Lumina întregii sale cunoașteri și înțelepciuni este ca o poezie: se naşte mai mult dintr-o tristeţe profundă, decât din fericire.

Sărăcia şi sufletul sunt amplificate de lupta omului cu el însuşi, spre slava lui Dumnezeu, către năzuinţele înalte de cinste, de datorie, de dreptate, care fac ca experienţele vieţii să nu-l doboare, ci să-l aducă la un nivel înalt de spiritualitate. Adevărata spiritualitate înseamnă să laşi experienţele vieţii să te facă conştient de însemnătatea apropierii de Dumnezeu prin lupta dată cu tine însuţi, încât prin transformarea durerii în forţă şi în înţelepciune, să găseşti sensul acestei lumi.

Iată, aceasta este definiţia Iluminării: să te întăreşti într-o suferinţă pe care să o poţi răbda, treptat, chibzuit, cu folos, şi astfel să te cunoşti mai bine pe tine însuţi în lumina lui Dumnezeu. Nu încerca să ascunzi realitatea durã cu confortul ireal. Nu eşti mai dur sau mai răsărit dacă te manifeşti în ireal, doar în lumea visurilor, dar e bine să visezi că eşti altcineva, "the man", exponentul unei spiritualităţi înalte, dacă vrei să te întăreşti în realitatea lui Dumnezeu.

Încearcă să te cunoşti mai bine în încercarea de a răbda împlinirea unui vis prin suferinţa de a trăi o vreme singur, doar astfel îţi vei dezvolta anumite calităţi precum umilinţa, răbdarea sau smerenia. Trebuie să treci prin focul suferinţei şi al îndoielilor, într-o încleştare a voinţelor de fier, dacă vrei să-l cunoşti pe Dumnezeu şi dacă vrei să devii tu însuţi un Iluminat.

Dovada valorii tale poate fi valabilă într-o singură direcţie (de la general la specific) - atunci când sacrifici comorile acestei lumi pentru câştigarea mântuirii sufleteşti abordată din perspectiva unei spiritualităţi care caută esenţa lucrurilor, nu forma lor exterioară.

Sărăcia unui om tânăr nu e niciodată nefericită dacă luăm în calcul povestea din spatele izbânzii sale ulterioare, într-un raport continuu cu Dumnezeu. Un asemenea om înţelege cu desăvârşire rostul şi cauzele izbânzii sale în viaţă doar dacă se raportează la partea spirituală a naturii sale, nu la partea materială a lumii.

Şi aici, aş adăuga ceea ce mi-a mărturisit aseară un poet al marilor nelinişti existenţiale, fiindcă întotdeauna cuvintele unei minţi alese sunt ca o suflare de aer proaspăt în mijlocul atâtor curenţi înşelători:

"Nicu, dragul meu prieten. Sărăcia unui tânăr nu are nicio speranţă să fie nefericită. Pentru el viaţa este când un şir de pierderi din prea mult entuziasm, când un şir de acumulări dacă stă pe picioarele lui. Pierderile depind uneori de el, iar alteori nu pot fi evitate. Câteodată este ca un naufragiat ajuns la mal, dar risipind de unde are, apoi dă din ce este. El simte mereu că este fericit pentru că legăturile de suflet nu pot fi calculate în procente. Nimic nu este inaccesibil speranţelor sufletului lui, el fiind plin de vise ce nu pot fi doborâte nici măcar de lăsarea nopţii. Mintea lui este pregătită pentru decizii pe care le ia dimineaţa cu ochii larg deschişi."

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Source: https://neculaifantanaru.com/saracia-unui-om-tanar-nu-e-niciodata-nefericita.html

Scânteia dintre polii contrastului

On Februarie 03, 2013

Configurează-ţi traseul existenţial, fără să denaturezi factorul de amplificare a propriei tale evoluţii.

Mă găseam în situaţia unui rătăcitor plasat într-o lume fără frontiere, haotică şi fragmentată, în căutarea a ceva în care să cred şi de care să mă ataşez. Fără nicio direcţie, mă simţeam prins într-un context dominat de contradicţii şi paradoxuri, o deconectare uşoară de la o obişnuinţă savuroasă. Provocarea dificilă prin care treceam putea fi percepută drept topirea lentă a unei motivaţii continue, a unei energii care mă umplea până când se revărsa, o scădere a capacităţii mele de înţelegere a lucrurilor, a lumii, a timpului, dar mai ales a Omului din mine.

Uneori viaţa este o încercare de a reda imposibilul unei relaţii cu o lume mai largă, într-o neîntreruptă rotire de carusel. Într-un fel, trăiam senzaţia deconectării de la elementul care mă definea, care mă împlinea ţâşnind din mine ca un izvor, dar curgea neîncetat în direcţia opusă cursului firesc. Era rezultatul unui conflict cu mine însumi, derutant ca o furtună care-mi risipea liniştea interioară. Intensificarea unui Ego hipertrofiat, extrem de confuz şi vulnerabil.

Leadership: Ai capacitatea de a renaște dintr-un proces de diminuare și regres, ca semn de forță interioară și viziune în mijlocul confuziei?

Ceva ce se risipea într-un spaţiu infinit, apoi se reîntorcea. O diminuare a energiei care ajungea la zero, începând apoi să crească din nou, însă în sens contrar. După ce atingea o nouă valoare maximă, de sens opus primei, descreştea iarăşi ajungând la zero. Un ciclu care se repeta tot mai des, mai dezlânat, mai imprevizibil, pentru a întări acel nefiresc al evoluţiei mele, pentru a mă păcăli tot mai mult - efectul advers al unei judecăţi suspendate, a unei reacţii neintenţionate.

Nu mai puteam deosebi adevărul de fals, iluzia de realitate. Cine m-ar fi studiat cu atenţie, un observator fin precum Dostoievski sau Balzac, m-ar fi plasat într-un context impregnat de confuzii, nefavorabil curiozităţii mele intelectuale anterioare, amplificat de neputinţa de a studia, de a mă cultiva în toate sensurile. Demonul neclarităţii îmi învăluia în mod abuziv cunoaşterea, întreaga fiinţă, afectând tot mai mult gradul meu rentabilitate şi factorii de care depindea leadershipul.

Un ansamblu de regres şi involuţie rapidă aducătoare de previziuni sumbre, caracteristice acelui moment greu şi încordat ca o strună de vioară, subţire şi tăioasă, reflectând tot mai vizibil o formă a disperării duse la limită. O eroare asumată? Un avertisment? Un *temporisation* a capacităţilor mele dus până la extrem?

Leadership: Poţi să te privești dintr-o perspectivă mai largă decât aceea a propriei vieți, identificându-te cu o realitate a cărei forţă constă tendinţa ei de a se opune oricărei forme de înţelegere?

Nimeni nu ar fi putut înţelege logica vieţii mele decât ţintind spre idealul unei raţiuni eliberate de tensiunea emoţiilor, punând în discuţie conceptul de "realitate avansată". După cum Gobsec, cămătarul din opera lui Balzac se juca cu victimele lui, toţi acei oameni chinuiţi de neajunsuri care veneau disperaţi să împrumute bani de la el, tot astfel şi eu simţeam că cineva se joacă cu mine, dominându-mă prin superioritatea sa.

O voinţă malignă, cămătărească, o conştiinţă majoră, înşelătoare, cercetându-mă cu cruzime, atrăgându-mă forţat ca un magnet numai pentru a sorbi cu nesaţ din mine şi ultima picătură de lumină, profunzimea propriei mele gândiri, miezul identităţii mele. O insuficienţă a funcţionării mele? Viaţa este o realitate desenată de un inginer care face minuni şi îşi împărtăşeşte invenţiile prin intermediul unei negaţii: nimic din ceea ce crezi că ştii despre lume nu este al tău, iar ceea ce ştii despre tine se transformă în incertitudine şi suspiciune.

Ceva nedrept şi exagerat în mijlocul cunoaşterii mele. Un fenomen electric, ca o auroră boreală, care provoca o senzaţie intensă, dar furtunoasă. Un supracurent în instalaţia care aprindea dintr-o dată LED-ul uriaş al progresului şi evoluţiei mele, apoi îl stingea la scurt timp, fără să mai pot da "restore". Scânteia dintre polii contrastului, semnalul unei stări de incertitudine, o dorinţă de exploatare a realităţii transformată rapid într-o vâlvătaie, stingându-se apoi la fel de uşor cum a apărut, în întuneric.

Ceva îmi denatura factorul de amplificare al propriei mele evoluţii. Eram obsedat de ideea de a poseda tot mai multă ştiinţă. Şi totuşi, chinuit de acest simţământ cu zimţi foarte fini, al inutilităţii şi abandonului, eram în aşteptarea izbăvitoarei reveniri. Un LED roşu care se stingea şi se aprindea repetat - la un influx electric extern.

O realitate a cărei forţă constă în tendinţa ei de a se opune oricărei forme de înţelegere este o entitate condusă de legi eterne, necunoscute încă omului de rând, o entitate nevăzută şi ale cărei principii de funcţionare rămân un mister pentru lume. Iar eu exact asta încercam să fac: să înfrunt o realitate care agresa viziunea mea asupra lumii.

Leadership: Te resemnezi în faţa predestinării de a aparţine unei existenţe care îşi modifică permanent realitatea, cel puţin ca posibilitate de trăire a unui mod de a cunoaşte ceea ce îndeobşte nu se cunoaşte?

Te laşi prins într-un context dominat de contradicţii şi paradoxuri? Care este factorul care contribuie la topirea lentă a motivaţiei tale continue de a fi mai bun? Trăieşti senzaţia deconectării de la elementul care te defineşte? Îţi plasezi identitatea într-un context impregnat de confuzii? Ce anume denaturează factorul de amplificare al propriei tale evoluţii?

Dacă nu vrei să trăieşti senzaţia deconectării de la elementul care te defineşte, atunci apără-ţi Ego-ul. Conştientizează-ţi limitările în acele situaţii în care avansezi cu paşi repezi spre noi posibilităţi de a înţelege mai bine semnificaţia unui conţinut, integrându-l într-un sistem propriu de valori şi conferindu-i sensuri personale. Nu te grăbi, nu-ţi diminua energia în drumul tău de a deveni mai performant.

Aşa cum hipertensiunea creşte vulnerabilitatea organismului la condiţiile meteo extreme, tot astfel şi tu, dacă te laşi învăluit de incertitudine în modul tău de a percepe şi interpreta realitatea, funcţionarea ta va scădea sub gradul de acceptare a lucrurilor ce pot fi schimbate. Personalitatea ta va avea de contracarat un permanent bruiaj al gândurilor şi al reacţiilor exterioare la stimuli de tot felul care vin şi pleacă. Un clipocit permanent, un bruiaj care nu îţi permite niciodată să avansezi spre perfecţiune.

A trăi un mod de a cunoaşte ceea ce îndeobşte nu se cunoaşte înseamnă să te cufunzi într-o poveste captivantă, plină de resurse, al cărui subiect plin de mister este propria ta minte pe care vrei o întinzi dincolo de graniţele sale.

Scânteia dintre polii contrastului reliefează existenţa acelui conflict dintre realitate şi putinţa de a o înţelege, care poate determina stagnarea şi chiar involuţia.

Când încerci să te înţelegi mai bine din prisma a ceea ce trăieşti, punând în prim plan o cauză intelectuală şi imaterială care face ca un lucru să fie ceea ce este, precum şi mijloacele prin care vrei să-l cunoşti, va trebui să te întrebi: cât anume provine din realitate şi cât anume din conştiinţă? Ce anume este efemer şi ce anume este constant?

Source: https://neculaifantanaru.com/scanteia-dintre-polii-contrastului.html

Scapi din vedere desenul final?

On Aprilie 25, 2009

Evaluează-i pe oameni fără să pierzi din vedere „lumina" de care ei se înconjoară.

Într-o zi un tată şi-a dus fiul la o expoziţie de grafică şi desen. Acolo se aflau mai mulţi artişti care realizau gratuit portrete în creion tuturor celor care doreau să aibă o amintire în alb/negru.

"De ce să nu am şi eu o amintire cu fiul meu? şi-a zis el. Aşa că l-a rugat pe unul dintre artişti să-i realizeze portretul fiului său în vârstă de şapte ani. Artistul a acceptat, l-a aşezat pe copil pe scaun şi l-a rugat să stea nemişcat, apoi s-a apucat de treabă.

Mai întâi i-a desenat ochiul stâng când, brusc, tatăl copilului îl întrerupe: "Nu prea seamănă la ochi cu fiul meu".

"Aşteptaţi puţin vă rog, încă nu este gata desenul", a răspuns artistul care a continuat să deseneze.

După ce a terminat de desenat şi ochiul drept, tatăl copilului, cam dezamăgit, îl întrerupe din nou: "Mie tot nu mi se pare că seamănă cu fiul meu".

"Vă rog, aşteptaţi încă puţin, încă nu este gata desenul", veni imediat răspunsul artistului. Tatăl copilului începea să-şi piardă răbdarea. Apoi artistul a desenat nasul, buzele, bărbia, obrajii, urechile, sprâncenele, capul şi părul copilului.

"Acum seamănă cu fiul dumneavoastră?" îl întrebă artistul. De data aceasta tatăl copilului a rămas cu gura căscata. Desenul întruchipa perfect imaginea fiului său.

Leadership: Iei decizii înainte sau după ce lucrurile capătă o formă definitivă?

Respecţi adevărul pe care se bazează realitatea?

Ar fi mult mai uşor să întreţinem relaţiile cu ceilalţi oameni dacă am vedea de la început desenul final şi nu ne-am grăbi să tragem concluzii. Din păcate însă, la fel ca tatăl copilului, uneori suntem tentaţi să vedem realitatea fără să preţuim adevărul pe care se bazează ea. Iar atunci când nu cunoaştem adevărul, nu avem cum să-l respectăm – în consecinţă vom avea tendinţa să-i judecăm pe oameni greşit şi să-i critică aspru uneori.

Prima reacţie a oamenilor este de asociere - încearcă să găsească asemănări între informaţia nouă şi cea cunoscută. La început tatăl copilului nu a găsit nicio asemănare între fiul său şi portretul neterminat de artist, dar pe măsură ce acesta a adăugat noi elemente imaginea fiului său a început să se contureze frumos.

Cea mai fireasca reacţie a noastră este să ne grăbim să acuzăm pe cineva atunci când nu-şi face treaba cum trebuie. Dar cine ştie, poate că lucrurile nu sunt ceea ce par a fi la prima vedere. Poate că dacă mai aşteptăm puţin în loc să ne grăbim să tragem concluzii pripite, lucrurile căpătând o formă definitivă, vom fi mulţumiţi de rezultatul final.

Imaginea personală care hrăneşte leadershipul este "desenul" din care se deduc posibilele tale înclinaţii spre adoptarea unui mod de gândire şi de exprimare original.

Accesarea realitatii pe care o proiectezi asupra celorlaltii este de multe ori similara cu *conștientizarea imaginii pe care* o ai în minte dar nu o poti exprima *intr-un* mod cat mai original si lipsit de clisee. Aici intervine propria perceptie asupra destinatarului caruia ii livrezi imaginea si "negativul" ei, focusata asupra unirii intre ceea ce stii si ceea ce presupui, avand ca si caracteristica definitorie un moment de viaţă reală.

Viziunea, axată pe observaţia directă a fenomenelor şi faptelor concrete, trebuie să fie mai întâi o versiune completă a ceea ce s-a aflat tot timpul în faţa ta. Apoi trebuie să fie o repoziţionare a ceea ce contează pe termen lung ca şi conţinut al unei lecţii de orientare în alegerea celui mai bun parcurs de urmat. Ori de câte ori încerci să aduci o viziune nouă asupra realităţii, cu siguranţă vei experimenta formula: “ *Aşteaptă încă puţin, încă nu este gata desenul !* ”

Leadership: Te afunzi într-un întuneric profund fără să ştii cum arată ceea ce ţi se pune în faţă?

A nu percepe corect realitatea celorlalţi oameni, sau a o denatura, este ca şi cum ai intra într-un un pasaj îngust care pe măsură ce înaintezi lumina îşi pierde din intensitate şi se transformă într-un întuneric de nepătruns. Te afunzi din ce în ce mai adânc în întunericul profund ca şi când ai cunoaşte drumul, când de fapt te abaţi tot mai mult de la calea cea dreaptă.

Realitatea este „lumina” pe care tu o pierzi din vedere atunci când te bazezi pe propriile tale convingeri fără să înţelegi pe deplin mentalitatea oamenilor (sau când o conteşti) - deci, atunci când nu efectuezi o cercetare critică a naturii umane pentru a fi convins că-i poţi evalua corect. Dacă te lipseşti de o astfel de cercetare vei curma orice avânt spre înălţime al leadershipului tău.

Liderii nu iau decizii până când nu văd “desenul” final. Dacă sărim direct la concluzii înainte de a cunoaşte faptele pierdem esenţialul. Nu vom putea niciodată să stabilim relaţii dacă nu încercăm să înţelegem esenţialul pe care îl încorporează oamenii în sistemul lor armonios de convingeri şi reprezentări ale realităţii.

Aşa cum un jucător începător de fotbal poate dobândi un grad de măiestrie deosebită în aplicarea tuturor execuţiilor tehnice prin exerciţii constante şi bine dozate, tot astfel tu poţi atinge un grad de măiestrie în leadership dacă îţi dezvolţi capacitatea de a înţelege cu adevărat realitatea oamenilor în complexitatea ei.

Efectuează o cercetare critică a naturii umane pentru a fi convins că-i poţi evalua corect pe oameni. Evaluează-i fără să pierzi din vedere „lumina” de care ei se înconjoară.

Source: https://neculaifantanaru.com/scapati-din-vedere-desenul-final.html

Scara laterală

On Iulie 02, 2011

Înclină-te adânc înaintea celor mai importante valori ale tale şi păstrează-ţi mereu respectul pentru ele dacă vrei ca efectul leadershipului tău să fie maxim.

Ieri seară am avut prilejul să întâlnesc unul din acei oameni care ne fac cinste prin păstrarea unor norme etice bine stabilite, chiar dacă, poate, nu-şi asumă responsabilităţi majore. Mă aflam în parcarea din Carrefour, coborâsem din maşină şi mă îndreptam spre magazin. În faţa mea era un domn de vârstă mijlocie, părea un om obişnuit.

Dintr-o dată, un individ se apropie de domnul respectiv, într-un mod foarte ciudat, ca şi cum ar fi avut vreun secret important să-i spună, ca şi cum ar fi avut o misiune supremă să-i încredinţeze. Într-o clipă individul scoate din buzunar un telefon mobil de toată frumuseţea, cred că un Nokia C7. Părea nou nouţ. Dar individul voia să-l vândă cu numai 150 de RON.

Dându-şi seama că avea de-a face cu un hoţ mărunt, unul din acei hoţi care tocmai şterpeliseră ceva şi voiau să scape cât mai repede de obiectul furat vânzându-l la un preţ mult sub cel al pieţei, răspunsul domnului veni cu o promptitudine şi o fermitate de neegalat: „NU".

Leadership: Poţi să-ţi extinzi valabilitatea propriilor convingeri sub condiția categorică a obținerii tuturor aprobărilor conştiinţei, în conformitate cu o formă mai înaltă de responsabilitate?

Iată, mi-am spus eu în sinea mea cu vădită admiraţie, iată un om care îşi serveşte cu credinţă valorile, acele valori care nu-ţi îngăduie să dai curs impulsului de moment de a trece peste propriile principii şi criterii morale, bine înrădăcinate în fiinţa proprie. Domnul respectiv putea foarte uşor să se aleagă cu un telefon nou nouţ, la un preţ minim. Însă nu a vrut să-şi însuşească un bun de care era conştient că a fost furat.

Aşa cum o rachetă poate să învingă toate barierele gravitaţiei şi să se propulseze până la Lună, şi chiar mai departe - tot aşa şi tu trebuie să fii capabil să-ţi învingi toate ispitele şi slăbiciunile, trebuie să fii îndeajuns de abil şi tenace ca să te fereşti de toate acele căi care îţi indică un traseu greşit - o variantă ocolitoare a propriilor tale valori şi convingeri, şi să-ţi propulsezi propria persoană pe o treaptă mai sus.

Convingerile, despre care avem impresia că ne limitează sau ne blochează de fiecare dată când trecem pe un drum secundar, un drum al lipsei de cumpătare sau un drum al ispitelor, reprezintă un simptom al unei obişnuinţe adânc înrădăcinate în oameni: de a privi totul prin prisma propriilor interese.

Iar conştiinţa este partea superioară din noi care ordonă convingerilor să nu faulteze dreapta judecată care străbate calea bunei reputaţii în planul experienţelor noi şi a situaţiilor limită.

E de datoria ta, ca om de calitate, să-ţi respecţi mereu valorile şi să ai grijă să îţi aşterni drumul în viaţă cu cele mai bune intenţii, practici şi abordări. Cruţă-te de zilele triste pe care nu le poţi prevedea, acele zile în care nu îţi vei măsura aşa cum trebuie pulsul propriilor hotărâri şi norme. Înclină-te adânc înaintea celor mai importante valori ale tale şi păstrează-ţi mereu respectul pentru ele dacă vrei ca efectul leadershipului tău să fie maxim.

Leadership: Legătura de tip "Eu-Duşman" VERSUS Legătura de tip "Eu-Aliat"

În studiul percepției sensului leadershipului, observăm două criterii de relevanță enunțabile sub formă de ipostaze ce rezultă din cercetarea propriei conştiinţe: fie eşti de partea ta bună, fie eşti de partea ta delăsătoare. Aceste două ipostaze, care apar în primul plan al preocupării tale pentru formare şi dezvoltare, ridicându-se cu severitate la nivelul cerinţelor leadershipului, îţi clarifică grila de valori în timpul călătoriei tale spre un sine îmbunătăţit.

De fapt, aceste două ipostaze care pot conferi leadershipului un plus sau un minus de valoare, se întrepătrund pentru a indica de partea cui eşti. Eşti de partea legăturii tainice de tip *"Eu-Duşman"* , care îţi diminuează însuşirile cele mai valoroase? Sau de partea legăturii tainice de tip *"Eu-Aliat"* , care îţi securizează conexiunea la leadership prin acţiunea de „dedicare totală" faţă de cerinţele sale obligatorii?

Fiecare om alunecă pe drumul incertitudinii, constrâns să aleagă între cele două ipostaze, în funcţie de propriul bagaj cultural și emoțional, etic şi raţional. Dar mai ales în funcţie de felul său de a se împăca cu sinele înainte şi după deciziile luate.

Este evidentă conștientizarea totală de sine, diferită în funcție de circumstanţele în care aceasta se produce. Uneori poţi fi orb la defectele tale, şi să trăieşti cu ruşinea de a fi retrogradat la statutul de sine pătat. Sau poţi să-ţi zugrăveşti leadershipul cu puternice culori care să-ţi pună în evidenţă valorile tale incoruptibile, precum responsabilitatea morală şi obligaţia de a acţiona împotriva "petelor gri", împotriva acelor porniri specifice mentalităţilor care slujesc cauze şi alternative nedrepte.

În această privinţă apar deci, sensuri diferite ale liderului sub impulsul condițiilor strict impuse de principiile după care se conduce în viaţă, în muncă, în situaţii diverse, care determină o serie de efecte pozitive sau negative asupra leadershipului practicat. Treptele de evoluție pe care liderul le urcă se află într-o strânsă interdependență cu mediul în care se dezvoltă şi evoluează, şi cu măsurile pe care le ia şi le sprijină integral pentru a nu-şi altera identitatea.

Leadership: Conştientizezi deosebirile între modul de a defini valoarea maximă a propriului Eu şi atingerea limitei maxime a propriei capacităţi de asimilare a unui nou mod de a te mişca printre nuanţele slăbiciunilor morale?

A nu-ţi respecta în orice moment principiile de bază, sănătoase, călăuzitoare, care stau la baza propriei tale personalităţi, înseamnă să-ţi ocoleşti adevărata ta natură, înseamnă să urci spre un nivel mai ridicat pe o „scară laterală", secundară, una obscură, deseori şubredă, care nu îţi garantează succesul pe lungă durată. Această scară te îndepărtează de desăvârşirea deplină a leadershipului tău, nu-ţi aduce niciun plus de performanţă vizibilă, niciun beneficiu moral. Şi cu cât urci mai sus pe această scară alternativă, cu atât te vei distanţa mai mult de propriile tale valori.

În orice moment al vieţii tale te vei afla faţă în faţă cu tine. Vei fi întotdeauna pus în faţa unei oglinzi ce reflectă propriile tale convingeri, credinţe, valori. Vei fi doar tu, faţă în faţă cu propria constiinţă, cu ceea ce greşeşti sau cu ceea ce faci bine. Te vei regăsi. Îţi vei da seama de adevăratul tău caracter, de adevărata ta valoare, de adevărata ta natură interioară. Şi îţi vei recunoaşte atuurile, sau, dimpotrivă, părţile vulnerabile - slăbiciunile şi defectele pe care le ai.

Valoarea maximă a propriului Eu se determină prin diminuarea contrastelor dintre ceea ce eşti când nu ai nimic de ascuns şi ceea ce eşti când îţi extinzi viziunea despre persoana ta în contextul unei dovezi a fermităţii de neegalat în faţa ispitei, a corupţiei şi a nedreptăţii:

„NU".

Concluzie: Însuşeşte-ţi acele norme morale care într-adevăr au valoare într-o societate civilizată, păstrând mereu respectul pentru ele, căci ele reprezintă adevărata comoară cu o valoare inestimabilă. Ele îţi vor permite să urci pe scara valorilor, totdeauna cu fruntea sus, chiar dacă ascensiunea va fi mai lentă decât cea de pe „scara laterală" - aparent mai accesibilă, dar mai nesigură.

Scenarii de film: "Magicianul"

On Mai 10, 2008

David Worse, fost atlet de performanţă, porneşte în căutarea visului său. Are nevoie de ajutor în călătoria sa, dar e mereu ocolit, mereu refuzat, fiind perceput de toată lumea drept un tip superficial în orice şi incapabil de a realiza ceva măreţ în viaţă. Dar, într-o zi, aşa li cum se întâmplă în general tuturor oamenilor perseverenţi care îşi doresc cu ardoare ceva, David descoperă secretul - cu ajutorul căruia îşi poate îndeplini visul.

Iar secretul se găsea sub... o mască.

Un magician se formează sub presiunea evenimentelor. Se transformă, îşi pierde fiinţa lui adevărată, îşi dizolvă identitatea, îşi elimină propriile slăbiciuni, încalcă orice bariere - ca apoi să dispară cu totul, apărând dintr-o dată într-o nouă ipostază - urmată la rândul ei de alte ipostaze. Mai întâi este chimist, apoi botanist; când doctor, când înţelept, când fizician; apoi preot şi avocat. Întotdeauna implicat într-un proces de acţiuni şi reacţiuni, de respingeri şi atracţii, de eliminări şi coordonări, într-o lume a simbolurilor şi a filtrelor magice create chiar de el însuşi. Din toate elementele astfel asociate se alcătuieşte un complex nou, un tip uman cu totul diferit.

În pregătire:

Mumia: Tărâmurile infinitului

Sherlock Holmes: Drumul lui Mephistopheles

Sherlock Holmes: Întoarcerea lui Mephistopheles

Scenariul de leadership

On Decembrie 12, 2010

Leadershipul este un scenariu pe care trebuie să-l pui bine la punct înainte de a-i da drumul în lume.

Cineva mi-a adresat de curând o întrebare cu totul surprinzătoare, la care a adăugat un compliment cu totul special. M-au bucurat amândouă. Întrebarea domnului Sergiu era dacă mi-am creat cumva vreun scenariu de lucru, vreo metodă, sau vreun tipar special după care mă ghidez în realizarea articolelor mele, atât de reuşite din punctul dumnealui de vedere, articole care surprind într-adevăr esenţa a ceea ce înseamnă leadership.

Domnule Sergiu, mai mult decât orice, încerc să spun mereu o poveste minunată în fiecare articol sau carte pe care o scriu, căutând să ajung la esenţa ideii pe care o am de transmis, ţinând cont doar de ceea ce este prioritar. Ideea căreia îi dau naştere trebuie să fie cât mai simplă – cât mai uşor de înţeles, deci să fie exprimată în termeni obişnuiţi, să fie concretă, credibilă, şi, în acelaşi timp cât mai profundă. Pentru a le menţine cititorilor interesul treaz trebuie să vin în întâmpinarea aşteptărilor lor, altfel ideea mea nu va persista şi nu va trezi curiozitatea lor.

De unde îmi apare inspiraţia? De peste tot. O simplă conversaţie, o informaţie gasită într-o carte, o ştire de ultimă oră, un material comic de pe web, o imagine dintr-o revistă, etc., toate îmi pot oferi inspiraţie. Însă trebuie să am intuiţia de a vedea ideea… înţelepciunea de a o înţelege …şi curajul de a mă folosi de ea.

Leadership: Care este locul pe care îl ocupa "brandul" tău în încercarea de încadrare a propriei experienţe de cunoaştere în realitatea unui univers narativ în care nu orice pretext de reflecţie ocupă un loc central?

Aşa cum fiecare scenarist îşi creează un scenariu pe care apoi îl ecranizează, aşa cum fiecare echipă de fotbal profesionistă îşi aranjează mai întâi scenariile de joc, după care intră pe teren, tot aşa un scriitor bun îşi creează mai întâi scenariul, şi abia apoi trece la scrierea cărţii.

Scenariul pe care eu îl creez, adică schema articolului sau a cărţii pe care urmează să o "scot în lume", este pus la cale minuţios. Sub nicio formă nu trec la textul propriu-zis dacă scenariul nu e bun. Acesta trebuie să aibă un punct de plecare şi un punct final. Şi este absolut imperios ca descrierea articolului/capitolului (fraza aceea scurtă de la început care ilustrează esenţialul) să se potrivească întotdeauna cu finalul, iar titlul pe care îl aleg să fie în strânsă legătură cu subiectul pe care îl abordez.

Performanţa mea va avea o valoare cu atât mai mare, cu cât scenariul va fi mai bun.

Brandul este povestea modalităţii de a introduce un nou concept, un nou act de limbaj sau un nou fel de a vedea, de a judeca și de a aprecia lucrurile și viața, care recunoaşte în mod explicit importanţa extinderii propriei experienţe de cunoaştere.

Reflecţia este un proces de gândire şi de receptare a ideilor ce are ca primă condiţie (de manifestare a potenţelor creatoare) acea creştere a cantităţii de informaţie care ia naştere în urma procesului de trecere de la faza sintetică la cea analitica. Reflecţia este trebuincioasă la analiza modalităţilor de construcţie a unor noi viziuni, perspective sau puncte de vedere,

conform condiţiilor proprii de funcţionare care iau naştere în spațiul foarte vast în care te desfășori artistic.

Leadership: Arta şi măiestria ta se contopesc în acelaşi timp într-un adevărat performance din unghiul înţelegerii reflecţiei faţa de un Ego care se vede cea mai importantă parte din realitate?

Cele două tipare, arta şi măiestria, trebuie să se contopească în acelaşi timp pentru ca leadershipul tău să aibă un efect de "intrare" într-o creştere accelerată de performanţă. Scenariul elaborat potrivit leadershipului, prin care îţi ghidezi măiestria de a-ţi stăpâni profesia, mai ales acele înclinaţii care merită determinate sistematic şi periodic, trebuie să fie inclus într-un cadru specificat de referinţă al valorii tale. Consolidat pe un fundament unic al întregii determinări de a-ţi exprima identitatea, prin forţa fertilizantă a gândurilor, ideilor, părerilor şi punctelor de vedere ce ţin de contexte diferite de cele convenţionale.

Pentru artiştii şi maeştrii care alternează în diferite roluri în afirmarea identităţii personale, succesul în a atribui artei un sens capabil să submineze inteligent orice reper de interes, semnificaţie şi apreciere din partea oricui, devine un spaţiu pe care ei îl explorează la maxim şi ştiu să scoată tot ceea ce pot mai bun din el.

Din alt punct de vedere, mai pragmatic, semnalarea unui potenţial insucces profesional, datorat lipsei de exemplaritate în plan ideatic şi expresiv, dar în special îngrădirilor sau constrângerilor de ordin "intern" şi "extern", strânge laolaltă versiunile de abordări care nu sunt succesive versus diferenţele dintre versiuni succesive.

Ego-ul tău se vede cea mai importantă parte din realitate atunci când rolul pe care ţi-l asumi (conform mixajului dintre imagine, realitate, mesajul transmis şi contextul de producere a efectelor) interacționează cu subiectul şi devine el însuși o necesitate a lumii. Un actor ştie să-şi controleze comportamentul şi reacţiile astfel încât impresia pe care o induce audienţei să fie pe măsura intenţiilor sale.

Leadership: Reuşeşti să-ţi prezinţi "povestea" în funcţie de reflectarea propriilor performanţe într-o receptare aparte, astfel încât impactul tău să fie recunoscut și valorizat dincolo de aparențele superficiale?

Scenariul este de fapt o versiune de adevăr pe care o pui la dispoziţia oamenilor, un mare flirt cu ştiinţa compoziţiei de valori şi idei în spiritul căruia te-ai format şi educat profesional, o adaptare a propriilor tale convingeri şi orientări la aşteptările celorlalţi, de tipul "merită" sau "nu merită".

În plus, poziţia ta faţă de ceea ce transmiţi, un mesaj, o viziune, o învăţătură, stări sau emoţii, poate fi relativ marginalizată şi chiar imaginea de sine poate fi defavorabilă în cadrul semnificaţiei pe care o atribui leadershipului. Uneori ele dezvoltă, treptat, un soi de inferioritate în faţa Ego-ului tău, un chin interior, mai ales dacă nu reuşeşti să-ţi prezinţi "povestea" în funcţie de adevărata măsură a performanţelor tale.

Faptul că ai calităţi de lider nu înseamnă că deţii toate răspunsurile şi că eşti capabil să găseşti "povestea" potrivită pentru a-i atrage pe oameni. Oamenii vor povestea potrivită pentru rolurile lor, şi un scenariu care să-i reprezinte acolo unde datoria le-o cere.

Leadership: În ce fel construirea unui scenariu plauzibil și detaliat poate deveni o formă de artă în sine, luand in considerare relevarea un gol în conştiinţa oamenilor: "iată ce vă scapă"?

Celebrul personaj Peter Munk, din opera scriitorului Wilhelm Hauff, i-a cerut Omuleţului de Sticlă să-i îndeplinească dorinţa – de a avea cea mai bogată sticlărie din regiune, dar fără să-l roage să-i destăinuie şi taina unde anume ar putea vinde sticla la preţul cel mai bun.

Dacă te vei hazarda să treci în fruntea oamenilor, construind scenarii bazate doar pe ficţiuni, deci care nu întăresc acel sens de control a realităţii pe care oamenii o doresc schimbată, vei sfârşi la fel ca Peter Munk. În final vei rămâne cu un scenariu cu scop, dar fără verdict şi fără prea mari aşteptări. Receptarea propriei creaţii va fi făcută de pe poziţia unui fapt neîmplinit.

Iată ce ştiţi ! Iată ce vă scapă ! Secretul succesului tău stă în scenariul de leadership pe care ţi-l creezi, şi pe care trebuie să-l pui bine la punct înainte să-i dai drumul în lume. Doar nu-ţi închipui cumva c-ai să treci în fruntea oamenilor, adoptând stilul clasic: doar promisiuni şi explicaţii, dar nimic concret şi viabil.

Oamenii îţi vor acorda votul de încredere numai dacă vii cu un scenariu bine pus la punct, care are sens şi e plauzibil, şi în care sunt expuse cât mai multe detalii concrete (atenţie ! detalii care se pot concretiza rapid în direcţii de acţiune). Dacă vrei să spargi tiparele şi să obţii cât mai multe puncte bonus, trezeşte-le oamenilor interesul realizând un scenariu al cărui mesaj să aibă un impact de durată. Stârneşte interesul oamenilor relevându-le un gol în conştiinţa lor: "iată ce ştiţi" şi "iată ce vă scapă".

Scenariul de leadership constă în puterea de pătrundere şi de înţelegere a esenţei lucrurilor; este singura formă de "artă" pură prin care îţi poţi exprima ideile şi intenţiile – şi este cea mai sigură formă de manipulare. Reprezintă mijlocul prin care poţi să marchezi punctul decisiv, făcându-ţi o grămadă de susţinători.

Pentru ca ideile pe care vrei să le promovezi să persiste, este absolut imperios ca scenariul cu care te prezinţi în faţa oamenilor să fie surprinzător, să vină în întâmpinarea aşteptărilor lor, dar în acelaşi timp să fie uşor de înţeles şi de aplicat ca să-ţi permită să te foloseşti de idei imediat.

Dacă vrei să-ţi faci cunoscută calitatea leadershipului tău, atunci ieşi în lume cu un scenariu excepţional. Dar nu-ţi irosi timpul scriind un "eseu" care nu vă plăcea nimănui şi a cărui esenţă n-ai să fii în stare s-o pui în practică.

Ideal ar fi ca fiecare fragment din scenariul tău să fie deosebit de fermecător, să-i seducă pe oameni şi să le stimuleze emoţiile – aşa cum reuşeşte s-o facă un adevărat scenarist sau un adevărat scriitor. Ai dreptul să pui în scenă orice tip de personaj, orice decor, orice fel de acţiune, orice idee, orice principiu sau orice regulă de leadership, şi să le manevrezi pe toate după bunul plac.

Concluzie: Leadershipul presupune că dispui pe lângă calităţi native şi competenţe atestate, şi de un scenariu de acţiune bine pus la punct în care să fie precizate atât metodele cât şi căile de obţinere a efectului scontat – un scenariu pe care să-l faci cunoscut în lume, altfel nu vei avea niciodată niciun susţinător.

Source: https://neculaifantanaru.com/scenariul-de-leadership.html

Schimbarea la faţă a universului

On Martie 21, 2014

Respectă principiile şi elementele de care depinde ordinea gravitaţiilor în lumea morală şi materială, pentru ca dreptatea supremă să nu intervină în cursul evoluţiei tale.

"Era oare cu putinţă ca Napoleon să câştige bătălia? Noi răspundem că nu. De ce? Din pricina lui Wellington? Din pricina lui Blucher? Nu. Ci fiindcă nu se mai potrivea în legea veacului al XIX-lea ca Napoleon să fie învingător la Waterloo. Se pregătea o altă serie de fapte printre care Napoleon nu mai avea loc. Reaua voinţă a întâmplărilor se anunţase mai demult. Venise vremea ca omul acesta uriaş să cadă.

Omul acesta atârna prea greu în balanţa destinului şi-i strica echilibrul. Era unul singur şi cântărea mai mult decât lumea întreagă adunată laolaltă. Dacă prisosul vitalităţii omeneşti, adunat într-un singur cap, şi lumea suită în mintea unui singur om, ar fi ţinut prea mult, civilizaţia s-ar fi prăpădit. Venise momentul ca dreptatea supremă şi neînduplecată să intervină.

Poate că înseşi principiile şi elementele de care depinde ordinea gravitaţiilor în lumea morală, ca şi în cea materială, s-au plâns. Sângele care abureşte, cimitirele prea încărcate, mamele cu ochii în lacrimi sunt acuzatorii cei mai de temut. Iar când pământul suferă pentru că e prea împovărat, se nasc din umbră gemete tainice pe care hăul le aude.

Veşnicia l-a tras pe Napoleon la răspundere şi căderea lui era hotărâtă. Îl stingherea pe Dumnezeu. Waterloo n-a fost o bătălie, ci schimbarea la faţă a universului. Ziua aceea a fost hărăzită de o forţă mai presus de om." *****

Leadership: Care este logaritmul raportului dintre ceea ce transmiţi după recepţionarea confirmării valorii tale şi ceea ce erai înainte?

Întotdeauna omul care vrea să trăiască pe un picior mare, străbătut de mireasma unui sentiment care încă se ignoră sau caută să se desluşească, dacă se trezeşte peste noapte în mijlocul unui drum lung şi drept, va avea credinţa că această nouă cale de urmat îi va garanta accesul la infrastructura unei noi ordini. A cărei utilizare este supusă unor taxe suportate direct de ceilalţi. Practic, acest om pornește de la zero într-o nouă etapă de acumulare a unei cunoașterii "cauzative", potrivită viziunii sale şi modelului său de personalitate.

Dar această nouă etapă care gravitează în jurul leadershipului nu se întemeiază întotdeauna pe reconstrucţia sensurilor interioare de echilibru, cuprindere şi împlinire, deci prin utilizarea unei cunoaşteri profunde şi înalte. Ci, deseori, pe neaplicarea normelor unanim acceptate de societate, pe percepţii subliminale referitoare la statutul şi rolul său, între *"ce este"* şi ce *"ar trebui să fie"* realitatea, între eforturi şi valorile aşteptate.

Napoleon a cedat în faţa propriei ignoranţe, apoi a devenit sclavul grandomaniei. Logaritmul său a fost prisosul vitalităţii adunat într-o singură direcţie: egocentrismul. Dacă privim la o oglindire sau la o reflectare a celorlalţi în conştiinţa unui astfel de om, nu putem sesiza nicio vibraţie, nicio notă sufletească. În el nu bootează nicio obligaţie morală. Decuplarea de la conducta mentală colectivă este totală.

Prisosul vitalităţii omeneşti nu are niciodată ca finalitate acel miracol al "momentului

potrivit" sau al "ceasului bun", ci dimpotrivă, se împleteşte cu gravitatea caracterului pe un traseu al deşertăciunii: liderul devine victima propriilor decizii, victima propriei grandomanii.

Un asemenea om, înflăcărat de raporturile dintre ceea ce conferă sens vieţii sale şi ceea ce se petrece în jur, rareori va face apel la o tresărire de umanism şi de înţelepciune din partea tuturor acelora care au o responsabilitate oarecare în situaţiile pe care el însuşi le creează.

Iar unui asemenea om, pustiit de conţinut, nu-i putem cere o reflectare în interior a spaţiului exterior în mod spontan, ci mai degrabă trebuie să lucrăm la nivelul conştiinţei sale dacă vrem să integrăm câteva puncte de reper în şirul mult prea numeros al preocupărilor privind optimizarea parametrilor funcţionali ai leadershipului. Precum ruşinea, vina, apatia, durerea, frica, bunăvoinţa, acceptarea, raţiunea, iubirea, bucuria, pacea, iluminarea.

Logaritmul raportului dintre ceea ce transmiţi la nivel de conştiinţă, între exterior şi interior, în plan material şi moral, după recepţionarea confirmării valorii tale de profesionist, este puterea la care trebuie să-ţi ridici condiţia spirituală pentru a obţine un număr nelimitat de câştiguri pe plan social.

Leadershipul este rezultatul unei justiţii cauzale ce adesea ne scapă din vedere, atunci când ajungem să ne considerăm mult prea importanţi pentru promisiunea unei vieţi care oricând îşi poate găsi sfârşitul.

Există un concept în vânzări care este valabil şi în leadership. Clientul care intenţionează să cumpere un serviciu vrea cel mai mic preţ, pe când ofertantul îl vrea pe cel mai mare. Ca lider, preţul pe care îl plăteşti pentru că ai ignorat semnalele de "preţ" ale celorlalţi, fiindcă te-ai poziţionat în afara normalului acceptat, îmbrăţişând doctrinele radicale, va fi conform cu prevederile aprobate de acea instanţă superioară, numită "fatalitate", mâna aprigă a proniei cereşti.

Nu spunea Victor Hugo: " *Aşa sunt întâmplările astea uriaşe, pe măsura unui infinit care ne scapă.* " Această măsură dă rezultatele pe care niciun om nu şi le imaginează până când nu le suportă pe propria piele sau pe propriul suflet. Statusul obţinut fiind câştigat în detrimentul evoluţiei tale în timp şi spaţiu.

Momentul când dreptatea supremă intervine în viaţa omului, este momentul când omul se transformă dintr-un simplu muritor de rând - într-un muritor care îşi reneagă sensul vieţii şi obârşia.

Schimbarea la faţă a universului atrage atenţia asupra consecinţelor ce apar în urma plasării leadershipului spre o extremă neînţeleasă şi neacceptată de cei pe care îi vrei ca însoţitori în atingerea unor scopuri comune. Sau, poate reprezenta oscilaţia între extreme care dezorientează şi determină pierderea unui procent important de susţinători.

Numai aplicând corespunzător principiile şi elementele constitutive ale unui leadership performant, numai respectând armonia proprietăţilor cantitative şi calitative ale unei funcţii dependente de timp, de tipul " *Serve and Support Others* ", vei putea să aduni laolaltă ştiinţa, tehnica, competenţele, valorile, credinţele şi arta care conferă măiestriei o anumită "aură".

*** Notă:** Victor Hugo - Mizerabilii (Cartea întâi - Waterloo);

Scopul luptei noastre pentru nemurire este libertatea omenirii

On Ianuarie 03, 2017

Viața și moartea sunt legate într-un joc continuu, în care nemurirea se atinge prin contribuția la evoluția socială.

Tema de bază a filmului "Que viva Mexico" este: viaţa, moartea, nemurirea. Gânduri proprii, mai vechi, se amestecă aici cu cele născute din ambianţa Mexicului. Artistul îşi pune problema morţii şi a nemuririi. Biologic suntem muritori. Nemurirea o putem atinge doar prin contribuţia noastră la activitatea socială. Suntem câte unul din cei ce predăm ştafeta evoluţiei de la generaţia precedentă la cea următoare. "Scopul luptei noastre pentru nemurire, a oamenilor trecuţi prin vulcanul revoluţiei socialiste – se gândeşte Eisenstein – este libertatea omenirii".

Gândurile iscate de luptele de tauri, care simbolizau, metaforizau ideea generală în concretul lor, renasc acum în gândirea artistului cu altă forţă, la alte dimensiuni. Acum are loc geneza acestui fir conducător care ordonează toate impresiile din aceste lumi, transformând învolburarea senzaţiilor într-o precisă desfăşurare a temei. În gestaţia operei se oglindeşte astfel nu numai multitudinea de fapte percepute, ci însăşi dinamica procesului de creaţie.

Drumul acesta înălţător către o viaţă nouă, către ideile noi nu mai este o simplă formulă compoziţională, ci tema însăşi în forma unei imagini vii, plastice, născută din nenumăratele chipuri, imagini, evenimente, obiceiuri, festivităţi, întâmplări, în care zeii vieţii şi ai morţii îşi încrucişează drumurile. Este aici un joc al vieţii şi al morţii, o întrecere între viaţă şi moarte.

Leadership: Poţi să scoţi din tine esența sufletului tău și să creezi o operă care să depășească granițele națiunilor, ilustrând libertatea ca un catalizator al evoluției?

De ce ar trebui să ținem cont de drepturile omului? De ce ar trebui să acordăm prioritate libertății națiunilor sau a indivizilor, în loc să privim lumea ca un singur organism unitar? Mulți oameni își pun problema vieții și a morții, a nemuririi. Ei cred că suntem biologic muritori, dar nemurirea o putem atinge doar prin contribuția noastră la activitatea socială, predând ştafeta evoluției de la generația trecută la cea următoare. Scopul luptei noastre pentru nemurire, a oamenilor trecuți prin vulcanul revoluției socialiste, este libertatea umanității.

Pe măsură ce trecem prin istorie, putem vedea geneza unui astfel de viitor, ordonând impresiile din trecut într-o linie coerentă. Gândurile iscate de luptele de tauri, care simbolizau, metaforizau ideea generală în concretul lor, renasc acum în gândirea artistului cu altă forță, la alte dimensiuni. Acum are loc geneza acestui fir conducător care ordonează toate impresiile din aceste lumi, care transformă învolburarea senzațiilor într-o precisă desfășurare a temei. Procesul de creație al omenirii este reflectat în dinamica acestui proces. În gestaţia operei se oglindește astfel nu numai multitudinea de fapte percepute, ci însăși dinamica procesului de creație.

Drumul acesta înălțător către o viață nouă, către ideile noi nu mai este o simplă formulă compozițională, ci tema însăși în forma unei imagini vii, plastice, născută din nenumăratele chipuri, imagini, evenimente, obiceiuri, festivități, întâmplări, în care zeii vieții și ai morții își încrucișează drumurile. Este aici un joc al vieții și al morții, o întrecere între viață și moarte. Totuși, întrebarea rămâne: suntem în stare să ne depășim biologicul și să atingem nemurirea, sau suntem destinați să rămânem muritori în esență?

Întotdeauna când un artist se raportează la leadership, el ţine cont de următorul aspect: "Multitudinea de fapte percepute în desfăşurarea operei dezvăluie geneza unui viitor ordonat prin dinamica procesului de creaţie."

Poate virtutea luptei dusă împotriva orânduirii sociale să devină un simbol puternic în opera ta, oferind o viziune despre libertatea umanității care transcende limitele muritoare? Cum poate gândirea artistului să scoată la lumină relevanța luptei pentru nemurire prin creația sa, renăscând cu forță la alte dimensiuni ale existenței?

Scopul luptei noastre pentru nemurire este libertatea omenirii, mai ales în cazul artiștilor care își pun inima și sufletul în munca lor. Poate oare dinamica procesului de creație a umanității să scoată în evidență virtuțile artistului care transformă învolburarea senzațiilor într-o desfășurare precisă a temei alese? Cum poate procesul de creație al omenirii să evidențieze firul conducător care ordonează toate impresiile trecutului într-o linie coerentă către un viitor al libertății umanității?

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Scorul de leadership

On Mai 21, 2010

Intră pe culoarul campionilor, reglându-ţi potenţialul la valoarea optimă.

Ieri după-amiază m-am bucurat de vizita unui prieten de familie, care este manager la una din cele mai mari companii de consultanţă din Romania. L-am invitat să joace cu mine tenis de masă pentru că auzisem că în tinereţe fusese un mare împătimit al acestui sport. Oare mă puteam măsura cu el în ceea ce privea stilul de joc şi schemele tactice?

După ce am schimbat câteva mingi mi-am dat seama că sunt mai bun decât el. I-am spus cu o uşoară nuanţă de părere de rău că nu doresc să joc pe scor ca nu cumva să se simtă jignit în cazul în care ar pierde. Dar el, cu un zâmbet care arăta că e foarte sigur pe sine, privindu-mă cu o expresie gânditoare şi totodată, cred, plină de admiraţie, mi-a răspuns imediat cu mare bucurie:

- Nicu, eu nu mă pot mulţumi doar să fac schimb de mingi cu tine. Ceea ce mă interesează este scorul final. Încă de mic am fost dominat de spiritul de competiţie, de dorinţa de a mă arunca în luptă şi, pentru a-mi dovedi mie însumi că sunt în stare de mai mult, am jucat întotdeauna pe scor cu toată lumea. De altfel, nici nu pot juca bine dacă nu joc pe scor, joc cu neatenţie, cu nepăsare, fără să fiu îmboldit de ceva.

Urmă un scurt moment de tăcere, o tăcere pe care tot el a întrerupt-o:

- Nicu, îmi plac rezultatele. Vreau să văd rezultate. Indiferent ce joc, indiferent dacă pierd sau dacă câştig, vreau să văd rezultate. Chiar şi dacă pierd, până la urmă şi acesta este tot un rezultat, dar la care ar fi bine să reflectez. Nu pot să mă ambiţionez şi să dau tot ce am mai bun din mine dacă realmente nu mă întrec cu cineva.

Spunând acestea, a vrut să-mi dea de înţeles că pentru el scorul final este foarte important. Scorul final face diferenţa dintre învingători şi învinşi. Scorul final îi mână pe oameni să se ambiţioneze să câştige.

Leadership: Încerci să-ţi asiguri o poziţie de inferioritate sau de superioritate în raport cu tine însuţi, în funcţie de rezultatul diferenţei dintre "valoarea dobândită" şi "presiunea de încercare" ?

Spaţiul de dispută dintre ceea ce este înnăscut şi ceea ce este dobândit, dintre ceea ce deţii şi motivele pentru care lupţi să obţii mai mult de la tine în situaţii în care nu eşti sigur pe tine, comportă o notă de distincţie, stabilind un standard care te ajută să-ţi identifici, ierarhizezi şi gestionezi diferenţele de percepţie legate de ceea ce înseamnă "a fi mai bun".

În aceste condiţii, prezenţa leadershipului e resimţită, parcă mai mult decât oricând. Aşa se explică de ce astăzi leadershipul este reclamat, cu insistenţă, ca prezenţă necesară nu numai în concursurile desfăşurate de către profesionişti, ci şi în afara acestora, deci la "domiciliu", pentru a asigura dorinţa de afirmare şi exprimare personală.

O dimensiune inconfundabilă, ce ţine de tendinţele interpersonale, este poziţia (de inferioritate sau superioritate), cu o notă dominantă de interes pentru ceea ce rămâne de descoperit: calitatea performanţelor proprii.

Uneori, poziţia pe care ţi-o construieşti şi o adopţi în raport cu cei din jur, prin elocvenţa cu care exprimi valoarea a ceea ce simţi pentru o realizare deosebită, se poate califica drept un gest disperat sau un act de curaj în condiţiile în care trebuie să accepţi şi urmezi anumite reguli dintr-un joc numit: *"Nu te supăra, frate ! "*.

În plus, trebuie să realizezi o analiză obiectivă a potenţialului tău de învingător, prin calitatea acelei prestaţii realizate în regim liber, din dorinţa de a-ţi proba potenţialul de care dispui atunci când contribui la un proces autentic de redefinire a ceea ce înseamnă să fii bun.

Asta, în condiţiile în care ai ajuns la o anumită performanţă în modelarea sau construirea unei forme de putere care îşi are originea în nevoia ta de a produce un nou tip de resurse care să-ţi schimbe starea interioară. Marea încercare nu este să te asiguri că eşti mai bun decât ceilalţi, în orice moment, ci să-ţi regăseşti acea parte din tine care merită susţinută şi promovată.

Valoarea pe care ai dobândit-o în timp, în contextul diverselor încercări de a depăşi anumite recorduri, care în fond reprezintă nişte încercări de depăşire a condiţiei umane, te recomandă ca un candidat mai bun decât ceilalţi pentru câştigarea poziţiei de învingător. Însă ceea ce te va atrage întotdeauna în jos, ca un bolovan aruncat în mare, este presiunea de încercare pe care o exerciți atunci când trebuie să-ţi adjudeci laurii victoriei.

Ca lider, adevărata încercare la care poţi fi supus este să priveşti victoria ca pe un fel de fericire banală pe care n-o poţi experimenta, s-o foloseşti ca pe o haină veche pusă pe în umeraş, pe care parcă nici nu ai arunca-o şi nici nu ai mai purta-o.

Liderii joacă întotdeauna pe scor. Atunci când joci pe scor cu cineva îţi reglezi potenţialul la valoarea optimă - rezultatul poate să te ridice, sau poate să te coboare în ochii tăi. Abia atunci dovedeşti ce poţi, abia atunci dovedeşti adevăratul respect pentru leadershipul tău şi abia atunci iese la iveală adevărata încredere pe care o ai în tine. Abia atunci faci progrese.

Tu îţi amplifici potenţialul sau îl scazi la valoarea de repaus? Ce anume dă valoare leadershipului tău?

Este greu sau chiar imposibil să fii un lider, un „cap de serie", dacă te rezumi numai la a schimba mingi cu fiecare. Ca să ajungi în vârful ierarhiei şi să te menţii acolo trebuie să fii pregătit să joci pe scor cu oricine, dar mai ales cu cei mai înverşunaţi adversari.

Oamenii care nu ajung niciodată „cap de serie" sunt aceia care nu joacă niciodată pe scor şi se feresc să participe la competiţii. Astfel ei manifestă ezitare şi incertitudine; categoric nu sunt demni să intre pe "culoarul campionilor".

Un lider trebuie să fie un jucător tenace, cu o voinţă de fier, stăpânit de acea poftă nebună de a lupta pentru obţinerea locului întâi. Numai cel al cărui singur ţel este acela de a câştiga va fi în stare să se implice cu mai multa abnegaţie în joc, şi să se ridice deasupra celorlalţi.

Leadership: Îţi asumi consecinţa victoriei în baza clauzei "Doar rezultatele contează" sau în baza unui screenshot numit "A fost odată" ?

Aşa cum clădirile se depreciază, aşa cum maşinile se uzează, aşa cum sistemele expiră – tot astfel potenţialul tău scade dacă rămâne în actuala formă. Tu îţi îmbunătăţeşti potenţialul prin optimizarea calităţilor tale, sau îl menţii la limita normalului?

Liderii vor să obţină rezultate, de aceea se concentrează în mod sistematic la „jocul” pe care îl fac. Este oare posibil să fii lider fără să te intereseze rezultatele? Răspunsul este NU. Liderii îşi analizează potenţialul în funcţie de rezultatele obţinute de ei, cât şi de cele obţinute de ceilalţi „competitori”. Cei care nu sunt interesaţi de rezultate se îndepărtează încet, încet, de pe „culoarul campionilor”.

Să-ţi faci din victorie un screenshot numit "A fost odată", încât să nu mai existe conflicte între tine şi ceea ce se petrece în viaţa ta, sau între ceea ce poţi realiza şi ceea ce te frământă, este similar cu a întreba *„Cum pot trăi autentic?”*

Este ca şi când ai face alpinism având încredere în ceva sau în concordanță cu valorile personale, dar fără să-ţi înfăşori cum trebuie frânghia în jurul mijlocului.

Şi totuşi este posibil, mai ales atunci când te dai ceea ce nu eşti. Când ceea ce te leagă de un om puternic este o victorie nemeritată, obţinută din greşeală sau cu ajutorul norocului. Sau când ceea ce te împlineşte nu este lângă tine. Când ceea ce te bucura înainte, acum nu-ţi provoacă nici o emoție. Când ceea ce te-a fascinat atâția ani, trebuie să capete o altă formă.

Forma cea mai necesară pe care o capătă victoria deplină este viaţa pe care o câştigi prin experienţa numită "întrecere" sau "luptă".

Scorul de leadership este strâns legat de miza „jocului”, iar miza nu este altceva decât succesul obţinut înaintea celorlalţi competitori de pe piaţă. Unde nu este miză nu poate exista luptă, respectiv competiţie. „Jocul” se consideră terminat când unul dintre competitori şi-a atins scopul urmărit de toţi, iar scorul final arată pe ce poziţie se află fiecare competitor.

A pierde nu înseamnă întotdeauna neapărat un eşec. Analizând cauzele eşecului şi remediindu-le, aducând îmbunătăţiri şi inovări, scorul se poate modifica în favoarea ta, iar din învins să devii învingător.

Source: https://neculaifantanaru.com/scorul-de-leadership.html

Se vor deschide ei, odată, ochii care văd

On Mai 27, 2023

Arta nu reprezintă vizibilul, ci este puterea de a face vizibilă continuitatea dintre trup şi suflet, într-un maraton al emoţiilor.

Am alergat cu prietenii mei în lanul de răpită, şi am alergat cu sufletul la gură, cu inima deschisă, ca şi când aş fi păşit pe urmele unui pictor care şi-a propus să înfăţişeze cât mai fidel viaţa şi frumuseţea ei, într-un fel uluitor. Pentru prima oară după mult timp, după un fel de pauză între două alternative: abandon şi mobilitate, am simţit şi am gustat din acea libertate copilărească, din acel concept filosofic a cărui semnificaţie este "absenţa constrângerilor", fapt care face posibilă obţinerea spaţiilor de autonomie, deschiderea către lume şi către noi experienţe (de neuitat).

Şi ce aer de sărbătoare au toate amintirile acelei minunate zile, surprinse pe o pânză de culoare deschisă de pictorul unui tablou impresionist. Un tablou plin de culori vii, aducător de energie pozitivă, menit să îmi reamintească de bucuria de a trăi. Evident, impactul exterior poate fi determinat doar de conştiinţa propriei valori, insuflată de acea forţă de reînnoire mereu activă, mai ales de acea pură spontaneitate pe care numai pictorul o poate vedea atunci când foloseşte accente valorice şi cromatice în scopul dinamizării ritmului plastic şi a vibraţiilor cromatice.

Şi am alergat, şi am alergat, aproape o zi întreagă. Fiecare din noi a trăit o clipă de pace intensă, lăsându-ne în voia tentaţiei de a folosi timpul ca pe un munte vrăjit, un spaţiu fără început și sfârșit, dorind să-l transformăm din infinit în ceva mai palpabil și mai finit, dincolo de rostul mângâietor al unui *Etacecituben Vorigeneh Hugahanat*, partea intrinsecă a unui prezent totdeauna luminos. Era ca şi când am fi făcut parte dintr-un ambiţios proiect de restituire a operei unui pictor desăvârşit care, identificându-se total cu impresionismul, trezind un sentiment de uimire, stimă, mândrie şi nostalgie în acelaşi timp, a ales să vadă, să amplifice frumusețea și lumina din oameni, din tot ceea ce-l înconjoară.

Leadership: Poţi să te integrezi într-un tablou care marchează debutul unei arte abstracte, convingând privitorul că există adâncime acolo unde de fapt nu există decât aparenţe?

Era un galben viu peste tot, înconjurându-ne ca un inel luminos cu un contur neregulat, reprezentat simbolic într-o pictură care transmite perfect sentimentul de integritate și luminozitate a percepției vizuale a naturii. Era o evadare dintr-o lume care promite doar indiferenţă şi obscuritate, un abandon mişcător într-un spaţiu liber și vast, conform stilului unei arte ce surprinde viaţa dintr-o cu totul şi cu totul altă lumină. De fapt, totul se petrecerea în corelare cu revelaţia unei alte lumi, a unei ordini misterioase, a unui continuum spaţio-temporal care, o dată întrezărit, greu poate fi uitat. Exact ca într-o operă de Eliade.

Simţeam că exist, că trăiesc într-un soi de dedublare între narator şi protagonist, pentru că existau ochii aceia de artist care aşteptau să mă transporte brusc într-un alt spaţiu, într-o falie a realului deschisă între două lumi distincte, dintre care una este povestea memorată, iar cealaltă este cutia de rezonanţă a ecourilor unei întregi generaţii de tineri artişti. Cred că toţi eram artişti într-o pictură finalizată în aer liber care, în momentul exploziei impresioniste, reușește să convingă privitorul că există adâncime acolo unde de fapt nu există decât aparenţe.

Individul unic în sine, înseamnă o sută de mii pentru alţii, adică în ochii altora el se vede doar pe sine, împăcat cu ideea de libertate pe modelul permisivităţii, distingându-se într-un tablou în care ceilalţi rămân închişi, aşteptând ca el să dea tonul. În acel moment de mare

bucurie, pe care toţi l-au aşteptat cu mare nerăbdare, alergarea prin lanul de rapiţă a fost dovada că în mine există o adâncime care adăposteşte un fragment dintr-o uriaşă pictură, o lume în miniatură care îşi vrea întregul, demnă de un spirit de mare armonie.

Leadership: Ştii să vezi într-o activitate fizică acea legătură strânsă cu arta, ca fiind o deschidere a perspectivei spre un "stop cadru" în timp?

Nu ştiu de ce, dar alergarea a întrecut timpul, cel puţin mie mi s-a părut că timpul a luat-o razna. Nimeni nu se mai concentra asupra alergării desfăşurată într-un ritm moderat pe distanțe lungi, nimeni nu se concentra asupra respiraţiei, asupra ritmului, flexibilităţii, mişcării corecte. În schimb, toată lumea părea să acumuleze experienţă în domeniul picturii de plein-air, fiindcă toţi păreau să vadă în galbenul din jur o sursă de efecte expresive, o fereastră spre armonia cu sine şi cu celălalt, o zonă vizuală care permite afișarea atitudini favorabile pentru actul de creare a unei picturi adresată cunoscătorilor.

Aşa este. Exersarea vederii este supusă unei forţe creatoare care nu acţionează orbeşte, chemând natura la înviorare, ci vine din frumuseţea pe care o ai în suflet, care te încântă imediat cu toate culorile naturii, la modul că priveşte exclusiv trăirea propriu-zisă, fapt ce ţine de dinamica actului perceptiv. Luaţi seama la înţelesul cuvintelor mele căci iată, ochii mi se însufleţesc din nou cu mici detalii colorate care mă luminează, inima mi se încălzeşte şi bate din nou la vederea locurilor care îmi înseninează ziua. Cu atât mai bine. Am continuat să alerg fără stres, și am făcut asta până la sfârșit. A ieșit bine.

Până la urmă, runningul include vederea centrală şi periferică. Concretizat în realizarea unui Self Univers, însăşi actul vederii mele părea încărcat cu simplitatea pânzelor pictorului Rogier din Brugge, despre care scriitorul Carel van Mander spunea că *"erau vrednice de atenție și prețuire, deoarece ca să faci ceva la scară atât de mare, trebuie să fii bun desenator și om deștept. Altminteri ceea ce la scară mică ar fi putut deveni lesne o operă reușită, la scară mare poate să dea greș."*

Leadershipul împinge şi mai departe paralelismul dintre artă şi o activitate fizică care întăreşte caracterul (şi produce bucurie), dacă ţinem seama de limita superioară a aptitudinilor transformate în talent creativ.

Iar arta nu reprezintă vizibilul, ci este puterea de a face vizibilă continuitatea dintre trup şi suflet.

Se vor deschide ei, odată, ochii care văd. Spun asta, fiindcă nimeni n-a ştiut să vadă într-o banală experienţă de alergare acea legătură strânsă cu arta, filtrată prin pânza unui pictor, ca fiind o deschidere a perspectivei spre un "stop cadru" în timp.

Nu-i uşor să fii artist, şi doar foarte puţini înţeleg cu adevărat arta, la fel cum sunt foarte mulţi alergători care nu reuşesc să se integreze într-un orizont mai larg, suprarealist.

Source: https://neculaifantanaru.com/se-vor-deschide-ei-odata-ochii-care-vad.html

SEARCH:

On Mai 10, 2008

Source: https://neculaifantanaru.com/search.html

Secretul bine păstrat în spatele contrariilor (II)

On Mai 29, 2013

Fii realitatea pe care ceilalţi oameni o văd în jurul lor, efectuând o radiografie a complexităţii fenomenelor unei identităţi noi.

Laura Quinn. În exterior rămâne simplă şi nepretenţioasă. Dar tocmai ţinuta ei discretă şi modestia înfăţişării ei ascunde un secret, ceva ce este superior în ea însăşi, virtutea de a ridica necunoscutul pe cele mai înalte culmi. Naturaleţea ei atât de firească induce un anumit grad de respect, o anumită imprecizie în evaluarea personalităţii ei. Ceea ce e şi mai puţin sigur este atribuirea unei subtilităţi afective în configuraţia acestei fiinţe ce pare complet străină de ea însăşi, nelămurită în privinţa atâtor intrigi care se desfăşoară în tăcere în jurul ei.

În închipuire, încerc să-i refac întregul curs al vieţii până la îndepărtatul izvor al esenţei ei, aproape de frontiera cu imprevizibilul din marele ducat al sufletului ei. Ciudat, de ce oare devine atât de nesigură în preajma mea, alteori distantă, în timp ce cu ceilalţi pare atât de obiectivă? De ce se preface că nu ştie nimic, atâta vreme cât dă totul din ea pentru a-şi dovedi neimplicarea şi nevinovăţia? De ce oare, în felul ei nepăsător, înşiră dintr-o dată o grămadă de plusuri de caracter?

Pe baza datelor experimentale existente în acest moment, am stabilit următoarea relaţie empirică de dependenţă a constantei ei de a fi: **S = A + P**. (**Sporirea încrederii** în forţele proprii se bazează pe existenţa unui **Atu** major şi a unui fel de a se **Poziţiona** deasupra majorităţii.)

Complexitatea fenomenului care defineşte o personalitate marcantă se relevă prin semnificaţia acordată unei existenţe care poate suporta sensibilitatea de a pune în valoare lucrurile care trebuie spuse în şoaptă.

Sigur, sigur ascunde ceva. Ezită să se manifeste în spaţiul ei personal, refuză să-şi etaleze contrariile propriei fiinţe, îşi neagă fiecare sentiment. De parcă ceva invizibil, infailibil printr-o certitudine personală, îi alungă firavele speranţe, îi comandă fiecare mişcare, anulându-i fiecare stimul, scindând fiecare legătură cu grupa ei de valori.

Mă zgândăre o bănuială bolnăvicioasă, un nor de neoprit care se mişcă spre o destinaţie imprecisă. Intuiesc că femeia aceasta blândă, caracterul acesta distinct care domină prin delicateţe şi frumuseţe chiar şi în momentele zbuciumate, nu s-a trezit dintr-o dată să-şi pună la bătaie toată priceperea în ancheta declanşată în vederea descoperirii diamantelor. Îi adresez fără conjur câteva întrebări, dar ea se joacă cu mine, mă trimite pe piste false. Ce să cred?

Leadership: Îţi poţi construi o cunoaştere amplă despre om prin interpretarea experienţelor ce suportă transformări continue de tip "swirl"?

Leadershipul, o ştiinţă a practicării schimbării gândirii la nivel individual şi colectiv, se poate transforma într-un neînsemnat "zbor printre nori" dacă nu reuşeşti să identifici transformările de tip "vârtej" aplicate modelului de personalitate pe care îl investighezi, pentru a te putea încadra în tiparele unei maniere de interrelaţionare dezvoltate.

O transformare de tip "vârtej" vizează trecerea de la o experienţă inedită de redescoperire a

sinelui într-o atmosferă apăsătoare, la planul existenţei concrete menit să dea naştere la o nouă imagine a dorinţei de a schimba lumea.

Transformarea informaţiilor primare, absorbite din experienţa tumultuoasă de viaţă a oricărui om, încadrate în unităţi de cunoaştere care pot să contribuie la îmbunătăţirea performanţelor tale de bun evaluator, nu este posibilă fără revelarea unei imense realităţi prin medierea verbală. Doar prin simpla observare şi prin angajarea capacităţii de analiză nu vei putea să atingi zonele greu insondabile ale profunzimii umane.

Înainte de a exprima o opinie responsabilă referitoare la intenţiile unei entităţi, integrează-te în mecanismul complex al conştiinţei oamenilor cu care interacţionezi. Ceea ce încerci să reliefezi trebuie să capete valoarea de adevăr - fiindcă nu tot ceea ce e valabil, logic şi previzibil pentru tine se aplică şi în cazul celorlalţi oameni.

Experienţa fenomenologică a unui om care se ascunde în spatele sindromului de introspecţie, fragilitate, dorinţă de singurătate, poate să sporească sensul vieţii lui prin facilitarea conştientizării simţămintelor de preţuire personală.

Este nevoie de o apreciere solidă acolo se simte exigenţa unui tip nou de mentalitate şi a unei schimbări de imagine, de conştiinţa limpede a insuficienţei omului de a-şi stăpâni propriile emoţii şi sentimente, deci de radiografie fidelă a complexităţii fenomenelor unei identităţi noi, cuprinzătoare, înainte de a pronunţa un verdict în favoarea sau în defavoarea lui.

Leadershipul este „administrat" prin evaluarea activelor de producere a unui tip de prognoză la valori juste, printr-o lărgire a perspectivei de abordare a omului, determinând reconsiderarea anumitor caracteristici pe care le judeci şi le pui la zid.

Orientarea ta spre înţelegerea unei realităţi străine, aparte, formează obiectul ştiinţei dobândirii unei noi identităţi în ceea ce priveşte conţinutul unei experienţe de sine stătătoare? Această experienţă care, de altfel, îţi poate furniza oricând un nou tipar de idealitate, contribuie la progresul cunoaşterii sociologice de tip "intuitiv".

Cât de bine te cunoşti încât să nu te influenţeze nimic din exterior? Valori precum "respectul de sine" se câştigă mai ales în momentele când te întâlneşti cu tine însuţi într-o ipostază vulnerabilă, de genul: "Convinge-te că poţi să-ţi controlezi gândurile şi emoţiile fără să influenţezi realitatea din jur".

Ei bine, prin luarea în considerare a finalităţilor de ansamblu (atitudini transpuse în veşnice nemulţumiri), sau a finalităţilor definite de gradul de utilitate sau însemnătate la care omul poate să adere, poţi cu uşurinţă să-ţi iei un anumit mod de putere. Acea putere de a te ridica deasupra a ceea ce te face diferit de ceilalţi, de a-ţi manifesta valoarea prin repoziţionarea modelului de gândire înaintea unei entităţi distincte de tip *"Live View"* . Aceasta entitate are rolul de a oferi o perspectivă de ansamblu asupra evoluţiei manifestărilor pe care le "găzduiesc" oamenii, uneori cu o frecvenţă greu de invidiat.

Înainte de a fi capabil să produci leadershipul încearcă să trăieşti experienţa revelării sinelui într-un context de "separare de realitatea din jur", încât să deprinzi capacitatea de a-ţi păstra calmul, de a-ţi exersa stăpânirea de sine, luciditatea, răbdarea, ca şi când ai fi singur într-o lume care se depărtează tot mai mult de noţiunea de schimbare.

Secretul bine păstrat în spatele contrariilor pune în evidenţă acel raţionament care observă, analizează şi înţelege în profunzime un fenomen, atât în detaliile lui cele mai intime cât şi în

ansamblul existenţei sale. Numai prin modul de percepție empatică, cunoscând impulsurile şi actele voinţei omului, dar mai ales prin medierea verbală, vei putea să-ţi iei un anumit mod de putere care să-ţi reducă efortul de receptare a unei revelaţii despre natura lui adevărată.

*** Notă:** " *Flawless (2007)*"

Secretul bine păstrat în spatele contrariilor (I)

On Mai 29, 2013

Redefineşte felul în care se raportează ceilalţi la tine, astfel încât să surprinzi subtilităţile esenţiale care definesc identitatea lor.

Laura Quinn. Mai ieri aproape că nici nu te băga în seamă. Dar acum vocea ei este cu totul alta, mai hotărâtă, mai sigură pe ea, mai motivată. Surprinzător, nu-i aşa? Pe faţa ei un muchi tresare puternic, o emoţie intensă se conturează, iar acest fapt consfinţeşte o legătură cu misterul pe care caut să-l deslușesc de ceva vreme.

Gavin Finch. Îmi îngădui să continui investigaţia, imaginându-mi lumea acestei femei după felul în care se raportează la mine. Simt că în jurul ei pluteşte ceva suspect, incriminator, o primejdie. Prea se regăseşte în altă parte decât unde ar fi trebuit să fie. Prea mult se apropie de mine, alteori prea mult se îndepărtează. Inconsecvenţă? Nu ştie ce vrea? Sau ştie prea bine? Comportamentul ei mă induce în eroare.

Îi face plăcere să aştepte. Simte îndreptată spre ea privirea mea îndoielnică care aşteaptă cu nerăbdare acea singulară scăpare, emoţia unică şi neputincioasă care ar putea-o da de gol. Care ar putea descifra întregul ei istoric şi întregul mister al poveştii. Iar eu simt cum se cutremură în prezenţa mea, îi este groază de ce-aş putea afla. Temperamentul şi atitudinea mea de oţel, exigente ca un pumnal ameninţător care pătrunde încet, dar sigur în rana deschisă, îi induce o stare latentă.

Leadership: Tensiunea creată de dorința de a domina și imposibilitatea de a supune complet voința ta celuilalt poate să conducă la recunoașterea unei forțe egale într-o altă persoană?

Palpit de admiraţie faţă de autoritatea dinamică a voinţei ei, faţă de multiplele ei feţe pe care le înfăţişează în diferite situaţii. Merită s-o cunosc mai bine, s-o supun în mod special atenţiei.

Din prima secundă am simţit că este la fel de tare ca şi mine. Nu mă va putea niciodată supune voinţei ei, după cum nici eu nu sunt sigur că o voi putea supune întru totul voinţei mele. Un fel de îndârjire care nu iartă, o voinţă de a trece peste orice obstacole, o trăire deosebită, o firească supremaţie de ambele părţi.

Asta este ceea ce ne leagă şi ne apropie tot mai mult unul de celălalt. Dar în acelaşi timp ne împiedică să ne exprimăm adevăratele intenţii şi gânduri. Unul din noi trebuie să lase de la el, trebuie să aibă o scăpare în acest război provocator al contrariilor. Care va fi acela? *

Leadership: Cum îţi exprimi trăirea pe care ţi-o asumi într-un context de "schimbare de roluri" când eşti pe cale să-ţi construieşti o identitate redefinită prin intermediul comparaţiei dintre un atribut al celor puternici şi un atribut al perspectivei de pătrundere în sfera spiritului pur?

Ce ascunzi superior în tine însuţi? Rămâi strâns legat de virtutea de a ridica necunoscutul pe cele mai înalte culmi? Te foloseşti de un atu constrângător pentru a spori încrederea în tine însuţi? Ceva invizibil îţi comandă fiecare mişcare?

Leadershipul se poate ridica la înălţime numai atunci când omul iese învingător în lupta cu el însuşi. Când îţi rezervi timpul şi îţi asumi riscul de a te apropia de oameni, şi de a-i lăsa pe ei să se apropie de tine, se poate întâmpla să pici într-o extremă nefavorabilă. În special în cazul în care ei deţin o anumită superioritate faţă de tine, această conştientizare a neputinţei de a te situa la acelaşi nivel cu ei te împinge spre o evoluţie nefirească, cu o tendinţă spre o stare de dezechilibru.

Pentru a ajunge la acea trăire de a nu mai judeca pe nimeni, Gavin Finch trebuia să-şi exprime trăirea de ataşament faţă de cineva, fapt ce ne leagă de ideea că tot ceea ce devii depinde de felul cum te raportezi la ceea ce simţi că eşti atunci când faci parte din realitatea altcuiva. El îşi exprimă trăirea de ataşament prin asemănarea dintre idealurile sale profunde (dreptate, adevăr, justiţie) şi valorile cele mai de preţ ale Laurei Quinn (mândrie, afectivitate, tolerenţă, intimitate, respect, protecţie şi curaj).

Ca să pui în aplicare leadershipul, mai întâi trebuie să te apropii de oameni, să-i cunoşti, şi aceştia să aibă încredere în tine. Sporirea încrederii în forţele proprii trebuie să se bazeze pe existenţa unui atu major şi a unui fel de a te poziţiona deasupra majorităţii. Nu te ascunde în spatele unor aşa zise plusuri de caracter, căci acest lucru poate avea şi un efect contrar, determinând o diminuare a stimei de sine, o intensificare a sensibilităţii.

Să apelezi la inteligenţa emoţională înseamnă să conferi un caracter durabil trăirii pe care o experimentează altcineva, încât să-ţi defineşti o personalitate integrată în lupta interioară a unui caracter dârz care nu suportă limitările propriei "finitudini".

Imaginea ta deznădăjduită şi resemnată în faţa implacabilului tău deznodământ, dar şi în faţa neputinţei de-a fi mai mult decât ceea ce eşti, are un impact special asupra celorlalţi oameni. Singura lor victorie asupra ta, singura lor posibilitate de a te cunoaşte mai bine depinde de felul în care te raportezi tu la ei.

Finitudinile care limitează omul sunt acei factori (responsabilităţi, interdicţii, atribuţii, nevoi) care îl ţin într-un loc atunci când ar trebui să se mişte înainte. Îmi amintesc de acest pasaj din romanul "Doctorul Misterios", de Alexandre Dumas. Jacques îi spune Evei: *"Aici, eşti cu totul la tine acasă; uşile nu se deschid decât pe dinăuntru. Când le vei lăsa deschise, înseamnă că-mi va fi acordată permisiunea de a intra."*

Ceea ce se întâmplă cu tine în raport cu ceilalţi oameni, acea relativă lipsa de comunicare şi interacţionare care te transformă într-un om cu multiple feţe şi contururi, supus tot timpul îndoielii, poate fi foarte destructivă.

Dacă vrei să fii exclus din cercul "suspecţilor" lasă uşile deschise spre lumea ta, acordă-le oamenilor permisiunea de a te cunoaşte mai bine. Cunoașterea reciprocă este drumul de la simpatie la empatie.

Leadershipul este rezultatul articulării unei identităţi care se redefinește în funcție de persoana cu care intri în contact, în contextul identificării constantelor realităţii care pot lua valoarea de "atribute ale voinţei însufleţită de sensibilitate."

Aceste constante ale realităţii pot fi: încercarea de a te elibera de presiunile unei situaţii care te împinge la supunere, ambiţia de a trăi o altă existenţă decât cea personală, faptul de a trăi conform unei porunci a conştiinţei sau nebunia de a menţine vie iluzia puterii.

Secretul bine păstrat în spatele contrariilor este acel element strâns legat de identitatea ta care generează stabilitate sau instabilitate, putând fi oricând extins şi actualizat cu noi

opţiuni - până la nivelul inacceptabilului. Căci la un moment dat secretul se poate transforma într-un spectacol lipsit de credibilitate. Iar leadershipul se sprijină doar pe credibilitate.

Ca să surprinzi subtilităţile esenţiale care definesc identitatea reală a omului, mai întâi redefineşte felul în care se raportează el la tine.

*** Notă:** Flawless (2007)"

Secretul este în altă parte

On Martie 06, 2012

Învaţă să transformi performanţa activităţilor tale într-o artă rafinată care să contribuie cu o semnificaţie de mare valoare în perimetrul unei cunoaşteri capabile să reconstruiască realitatea timpului prezent.

Uneori trag cu ochiul la ce fel de traininguri mai furnizează comunitatea de speakeri, traineri, coaches, mentori sau consultanţi din România (în principal). Ochiului nu-i este greu să observe o asemănare între toţi aceşti specialişti în domeniul discursurilor motivaţionale, mai ales dacă luăm în calcul faptul că tot ce spune unul ajunge să spună şi celălalt.

Pe primul loc la asemenea cursuri se încadrează varianta de subiect care parcă se repetă la nesfârşit, doar cu puţine diferenţe de abordare:

1. "Cum să-ţi atingi scopurile" sau "De la obiectiv la rezultat".

2: "Cum să vinzi mai cu folos" sau "De la vânzare la prosperitate"

3: "Cum să faci bani din...orice" sau "De la idee la bani"

4: "Curs formator de formatori" .

Când văd asemenea titluri de subiecte, pur şi simplu îmi vine să mă retrag într-un spaţiu limitat din care a fost eliminat totul, are un punct zero atât de mare încât simt cum se goleşte totul din mine. Numai respiraţia curată şi parfumul florilor din grădină mă mai ţine în viaţă.

În locul acestor traineri "specializaţi în domeniu" aş căuta să nu mă mai repet, ci aş veni cu ceva nou. Există atâtea şi atâtea lucruri noi de descoperit sau de cultivat care nu-şi găsesc niciodată catalizatorul de energie, care nu te lasă niciodată să uiți că ești mai mult decât crezi că eşti. Iar unii oameni au uitat de legea marii cunoaşteri care spune că "un lucru care se repetă des este un lucru deja banal."

Leadership: Creaţia căreia i te dedici cu însufleţire prin raportare la materialul faptic este începutul unui mod de gândire care poate deveni începutul nou al "Renașterii în Unu" ?

Secretul succesului în orice domeniu se găseşte în altă parte...în lărgirea orizontului de interpretare şi aplicare a cunoaşterii. Ideile noi şi bune vin din partea celor care nu se grăbesc să-şi demonstreze valoarea, decât printr-o nevoie acută de a face din cunoaştere un proces de creaţie continuu, apropiat de un soi de gândire care este începutul unui mod de gândire care poate deveni începutul nou al "Renașterii în Unu".

Iar aici mă refer la un soi de creaţie a cărui punct de sprijin este arta şi o terapie pentru suflet, o ştiinţă a hrănirii minţilor diverse cu o înclinare spre spiritualitate (pe care foarte mulţi au abandonat-o).

Renaşterea în Unu, o privesc ca un lucru special şi delicat, definitoriu într-o creaţie unică care

promovează ideea unei asocieri între estetica artelor vizuale şi estetica cuvântului scris, plin de semnificaţii, trimiţând către vechiul simbolism al lui Fulcanelli.

Iar această idee expusă într-o formă cât mai organizată şi cât mai la obiect, trebuie să aibă forţa de a determina cursantul să spună: "Da, asta este ce îmi doresc". Cumva, ştiinţa ta trebuie să conducă oamenii spre autonomie, autodeterminare, încredere în forţele proprii, un înalt nivel de profesionalism, pro-activitate, spre capacitatea de explorare şi schimbare a condiţiilor lor de manifestare.

Mai trebuie să ştii ceva. Adevăraţii promotori ai progresului au norocul să se întâlnească întotdeauna când este mai mare nevoie de ei, şi să formeze o echipă redutabil. Dar mai întâi trebuie ca fiecare să dovedească faptul că ideile sale reprezintă o condiţie indispensabilă a progresului. Încetul cu încetul, se va forma un cerc al forţelor vitale ce vor contribui la poziţionarea fiecăruia pe primul loc în clasamentul celor mai valoroase Branduri.

În fiecare zi devii tot mai conştient de valoarea ta şi nu-ţi mai rămâne altceva de făcut decât să te gândeşti cum poate fi ea măsurată (mai întâi de toate) în cuvinte, în modul cel mai credibil. Evident, sunt multe situații în care ideile nu vor fi în totalitate acceptate, deci trebuie să le revitalizezi, să le dai o altă nuanţă sau să le pui în valoare aspectul natural de "simbol" - şi de fiecare dată să faci asta cu gândul că atunci când îi schimbi unui om costumul, îi schimbi, de fapt, personalitatea.

Dacă împărtășești cu mine aceeași filosofie, te aștept în echipa mea !

Leadershipul este condiţia de manifestare a puterii de creaţie în planul subtil al unei cunoaşteri care nu mai are nevoie decât de o valoare practică pentru a se putea aprecia drept cheie de boltă a viziunii de tipul: "orice este posibil".

Secretul este în altă parte decât acolo unde îţi laşi amprenta personală. De fapt, secretul constă în promovarea cunoaşterii de care te învredniceşti pentru a fi de folos unei generaţii care trece puntea de la un nivel de conştiinţă (la care se ridica numai artiştii) la altul (la care se ridică doar oamenii însetaţi de perfecţiune).

Source: https://neculaifantanaru.com/secretul-este-in-alta-parte.html

Secretul liderilor

On Noiembrie 29, 2009

Leadershipul trebuie să găsească un atât de imens răsunet în sufletul tău, încât să radieze o strălucire cât mai intensă în jurul tău.

În 1971, cineva afirma cu tărie: " *Lui John Lennon îi iese totul din prima.* " Antrenorul de fotbal al lui Edison Arantes do Nascimento nu-şi făcea griji niciodată: " *Pele va înscrie sigur un gol în prima repriză.* " Este binecunoscut faptul că Jim Carey, astăzi considerat cel mai bun actor de comedie din lume, încă de mic reuşea să stârnească râsul tuturor cu o uşurinţă extraordinară, iar Christina Aguilera - fetiţa cu voce înaltă, a debutat în muzică încă de la vârsta de nouă ani şi a avut un succes peste orice aşteptări.

Desigur, te întrebi ce au toţi aceşti patru oameni diferiţi în comun. Ei bine, lor le-a ieşit întotdeauna totul din prima. În timp ce mii de cântăreţi exersau luni în şir pentru a compune o singură melodie, John Lennon lansa un album întreg, şi aproape fiecare melodie compusă şi interpretată de el ajungea pe prima poziţie în topurile muzicale. Foarte mulţi jucători de fotbal nu reuşeau să înscrie niciun gol un sezon întreg, pe când Pele, aproape în fiecare meci înscria şi încă din prima repriză. Jim Carey nu a trebuit să se străduiască niciodată prea mult ca să-i facă pe oameni să zâmbească – firea lui făcea totul, iar despre Christina Aguilera, ce să mai zic, vocea ei făcea totul.

Pe scurt, toţi oamenii care au avut un succes nebun şi care continuă să ne eclipseze cu rezultatele lor remarcabile, cu strălucirea lor, şi-au descoperit talentul cu care au fost înzestraţi. Acesta este şi motivul pentru care ei reuşesc să se conecteze atât de uşor la public. Ceea ce altora li se pare greu, lor li se pare foarte uşor. Ceea ce alţii nu reuşesc să realizeze într-un an, ei realizează într-o lună. Ei şi-au descoperit la timp adevăratul potenţial şi au învăţat să se folosească de el. Iar lumea îi iubeşte pentru asta.

Cât de realist este leadershipul în zonele tale de influenţă în contextul acumulării unui set de valori şi concepţii asupra atitudini şi acţiunii cerute de normele unei clasări pe prima poziţie?

Ca lider trebuie să arăţi că leadershipul este realist, nu subiectiv, în zonele tale de influenţă. Poţi afirma cu mult temei că există un realism în leadershipul tău, doar dacă acesta lasă să se vadă acea cunoaştere, acea expresie a potenţialului tău care rezidă din actul de autoobservare şi autoevaluare a capacităţilor proprii.

Leadershipul este o artă care exprimă însuşirile tale cele mai preţioase. El se caracterizează prin caracterul tău puternic, prin eforturile tale, prin pasiunile tale – el trebuie să găsească un atât de imens răsunet în sufletul tău încât să radieze o strălucire cât mai intensă în jurul tău.

Leadershipul nu e o ştiinţă care se bazează pe calcule, analize şi probabilităţi, nu este o ştiinţă care utilizează diferite metode şi tehnici, nu se mişcă pe informaţii calitative – ci este o artă, o operă de sensibilitate, de gust, de stil, care solicită un anumit naturalism, care se produce numai atunci când îţi pui în valoare potenţialul cel mai înalt.

Leadershipul este strâns legat de structura ta interioară şi tinde către o anumită obiectivitate. Nu e un demers de natură logică, ci o chemare către acea profunzime a conştiinţei tale care îţi spune: „Da" sau „Nu" atunci când nu reuşeşti să-ţi focalizezi bine atenţia la cine eşti cu adevărat, atunci când tinzi să te abaţi de la percepţia realităţii.

Clasarea pe prima poziţie este expresia unei atitudini constructive faţă de modelul de decizie care cere o anumită obişnuinţă a funcţionării în termeni de autodeterminare, cu valoare imperativă: luptă sau renunţă.

Leadershipul creează o conexiune stabilă şi fără întreruperi între tine şi ceilalţi oameni. Dacă îţi respingi propriile înclinaţii şi ambiţii, dacă nu-ţi valorifici potenţialul tău maxim, dacă talentele tale nu ies în evidenţă vei eşua în a construi relaţii cu ceilalţi oameni.

Nu vei putea niciodată să stăpâneşti arta conducerii, nu te vei simţi niciodată fericit şi împlinit pe deplin dacă nu încerci sa descoperi ce anume face potenţialul tău să „ticăie", dacă nu descoperi în ce anume excelezi. Care este lucrul la care te pricepi cel mai bine? Ce anume face potenţialul tău să „ticăie"?

Potenţialul pe care ţi-l dă sfera ta de activitate este asemenea unei oglinzi: felul cum te priveşti şi îţi afişezi rezultatele revelează acea forţă a pasiunii pentru creşterea performanţei.

Ce spunea Mark Fisher, autorul celebrei lucrări „Milionar peste noapte " este foarte adevărat: " *Oamenii de succes sunt mânaţi de pasiunea din inima lor. Ei sunt nişte romantici, indiferent dacă este vorba de arta sau de lumea afacerilor. Intră în acţiune datorită bucuriei pe care o au vizavi de ceea ce fac şi dorinţei lor de a descoperi produse sau servicii noi, de a-şi asuma noi riscuri, de a face faţă unor noi provocări. "*

Acesta este şi **secretul liderilor:** ei fac exact lucrurile pe care le ştiu cel mai bine să le facă, şi de aceea stabilesc uşor legături cu ceilalţi oameni. John Lennon, Pele, Jim Carey, Christina Aguilera confirmă acest adevăr. Leadershipul tău are un efect de „strălucire"?

Arta conducerii începe cu identificarea a ceea ce vrei să realizezi în urma implicării tale într-o anumită activitate şi se continuă cu creşterea valorii potențialului de reuşită.

Ca să ajungi lider într-un anumit domeniu, ia în vizor numai acel lucru la care te pricepi cel mai bine. Dacă eşti talentat într-o anumită direcţie, atunci leadershipul tău nu va întâmpina prea multe dificultăţi.

Tu cum poţi să produci o „strălucire" intensă în jurul leadershipului tău? Ai un talent anume? Descoperă-l şi utilizează-l la maximum – acesta este secretul în leadership.

Source: https://neculaifantanaru.com/secretul-liderilor.html

Secretul unei descoperiri diacronice şi actuale

On Octombrie 29, 2010

Înainte să reprezinţi progresul lumii învaţă să înţelegi ce presupune acceptarea de sine într-o lume care nu îţi acceptă viziunea.

Iată cum se încheie minunata carte "Robur Cuceritorul" scrisă de Jules Verne, şi ce avem de învăţat de la acest personaj:

- Cetăţeni ai Statelor Unite, experienţa mea s-a încheiat şi pot să vă împărtăşesc de pe acum părerea ce mi-am format-o: cred că nu trebuie să precipităm niciodată lucrurile, nici chiar când este vorba de progres. Ştiinţa nu trebuie s-o ia înaintea moravurilor. Sunt pentru evoluţie, mai degrabă decât pentru revoluţii. Într-un cuvânt, fiecare lucru se cuvine făcut la vremea lui. Ar însemna să sosesc prea curând azi ca să pot birui atâtea interese deosebite contradictorii. Naţiunile nu sunt încă de ajuns de coapte pentru a realiza o unire.

Plec, aşadar, luând cu mine secretul descoperirii mele. Secretul acesta însă nu va fi pierdut pentru omenire. Lumea îl va dobândi în ziua când va fi destul de luminată ca să tragă foloase de pe urma lui şi destul de înţeleaptă ca să nu abuzeze de el. Cetăţeni ai Statelor Unite, bun rămas !

Şi acum rămâne totuşi întrebarea: "Cine este Robur? Se va şti vreodată? Se ştie chiar de pe acum. Robur este ştiinţa aşa cum va fi peste ani, poate chiar mâine. Este rezerva sigură a viitorului. Dar cu Robur Cuceritorul ce se întâmplă? O să se mai arate vreodată, aşa cum a făgăduit?

Nici vorbă că da ! O să vină să dea în vileag secretul unei descoperiri în stare să schimbe condiţiile sociale şi politice ale omenirii.

Leadership: Poţi să consolidezi legătura dintre ştiinţă şi credinţă printr-o reflectare a predestinării tale ce purcede din vecinătatea unui destin de excepţie care îşi asumă o istorie, şi care totodată poate fi rescris?

Ceea ce eu numesc progres, sau geneza unui popor, se defineşte prin referirea la raportul dintre tradiţie şi inovaţie, dintre influenţă şi asimilare creatoare, fiind interpretat dintr-o altă perspectivă, aceea a unei posibile corespondenţe între interiorizarea unei experienţe valide de creaţie şi bucuria atingerii unei certitudini, greu cucerite.

Iar dacă progresul este greu de atins, prin referire la o tradiţie care semnifică dobândirea unei noi vieţi spirituale, deci dacă adevărata credinţă reprezintă o contribuţie a omului la dezvoltarea ştiinţei, îmbogățind-o cu o analiză complexă conceptual-practică a argumentelor pro și contra diverselor invenţii şi tehnologii, atunci Robur Cuceritorul a făcut dovada unei previziuni remarcabile: când oamenii vor conştientiza importanţa trecerii de la o etapă la alta a dezvoltării, abia atunci ei vor putea să aibă pretenţii la o viaţă mai bună.

Cititorul îşi va întări conştiinţa unităţii diacronice (evolutive) dar şi actuale a Credinţei, constatând în cât de unitară a fost şi a rămas ştiinţa de-a lungul timpului, dacă va înţelege că adevărata moştenire a Divinităţii este acea forță motrice a progresului care posedă capacitatea de a se împotrivi și opune rezistență degradării acestei lumi.

De fapt, necesitatea actului de creaţie care leagă ştiinţa de adevărata credinţă, spre atingerea unei dezvoltări durabile, prin corespondenţă cu valorizarea inovaţiei bazată pe informaţie şi cunoaştere, se califică ca o tentativă de a influenţa perspectiva de a vedea în viitor. În timp ce posibilele certitudini ale ştiinţei, conştientizarea acelor forţe aflate în centrul cultivării Divinităţii, au ca punct de pornire experienţele valide de interpretare ale fenomenelor şi evenimentelor lumii înconjurătoare care îngăduie sporirea inteligibilităţii şi controlul lor.

A fi predestinat unui destin de excepţie care îşi asumă o istorie, şi care totodată poate fi rescris, înseamnă să conştientizezi importanţa încercării celorlalţi oameni dinaintea ta de a împinge mai repede lumea spre evoluţie. Într-adevăr, este de dorit să urmărim evoluţia şi progresul, iar asta înseamnă să depindem de evoluţia şi progresul unei societăţi pline de informaţii atrăgătoare şi halucinante.

Leadershipul este consecința unei istorii care presupune alinierea unei întregi societăţi la standardele de viziune şi competenţă a câtorva oameni singulari care au ştiut să spună "DA" unei viziuni extraordinare, acolo unde toţi ceilalţi au spus "NU".

Secretul unei descoperiri diacronice şi actuale îl vom găsi numai în analiza progresului accelerat al ştiinţei şi tehnicii pe care o propun ca afirmare intuitivă a funcţiilor intelectuale. Căci omul care îmbrăţişează ştiinţa este un gânditor care a refuzat să facă parte dintr-o turmă ce urmează clerici din afara timpului, pe această cale analizând tendințe și fenomene esențiale din societatea actuală, şi care poate intra în "Mintea Divină" după ce a transcens limitările umane.

Source: https://neculaifantanaru.com/secretul-unei-descoperiri-diacronice-si-actuale.html

Secunda neagră din timpul trecător

On Iunie 24, 2013

Temperează-ţi nevoia de a-ţi însuşi ştiinţa cea mai înaltă, astfel încât să eviţi acel conflict cu tine însuţi care te poate duce în pragul unui final trist.

Johann Friedrich Böttger a fost un alchimist, chimist și inventator german. El a fost cel care a inventat porțelanul de Saxonia, ducând la întemeierea unei industrii care a devenit tradiţională în Europa. Cu toate acestea, soarta lui a fost una neaşteptat de înşelătoare. Iată ce aflăm despre celebrul alchimist de la scriitorul M. Solomon, în cartea "Lumini în Retortă":

La 23 ianuarie 1710, regele poloniei Frederick Augustus semnează un decret prin care înfiinţează o manufactură de porţelan, ale cărei venituri aveau să cotribuie la îmbunătăţirea situaţiei finainciare a Saxoniei, grav zdruncinată după invazia lui Carol al XII-lea al Suediei. Decretul conferă drepturi speciale persoanelor eminente care se ocupă de producerea porţelanului alb.

Dar Bottger se află în arest, sub ameninţarea pedepsei cu moartea pentru o ipotetică înşelătorie. Îl slujeşte pe rege doar pentru a-şi câştiga libertatea. Astfel, încurajat de succesul descoperiri sale, alchimistul trece la noi încercări. El este urmărit de gândul găsirii unei argile cu aceleaşi proprietăţi de vitrifiere, dar de culoare albă. Şi reuşeşte.

Regele este foarte mulţumit de munca lui Bottger care, la rândul lui, se simte îndreptăţit să-şi ceară eliberarea. Dar Frederick Augustus nu vrea să scape din mână un om de o asemenea valoare, îi impută mereu câte o vină ipotetică, sau o datorie, sau diverse erori. Aur nu ştia să facă Bottger, dar porţelan dur ştia prea bine. Şi acest secret trebuia păstrat.

Bottger a rămas prizonierul regelui toată viaţa. La vârsta de 35 de ani, în 1719, el moare sărac, chinuit de dorinţa de libertate, ros de alcoolismul la care l-a împins tragica soartă. După moartea lui Bottger, regele a continuat să încaseze veniturile aduse de manufactura din Meissen.

Leadership: Poţi să-ţi îmbunătăţeşti capacitatea de a reacţiona eficient la situaţiile de viaţă mai puţin predictibile, încât să obţii o viziune mai clară asupra asupra relaţiei "condiţionare-sacrificiu"?

În înţelegerea raporturilor de dependenţă între dezvoltarea vieţii sociale şi a celei cultural-profesionale, nu ezit să-i atenţionez şi chiar să-i reproşez aceluia cu o viziune prea încărcată asupra relaţiei: condiţionare-sacrificiu. Un astfel de om merge pe linia cea mai avansată, dar şi cea mai subţire, auto-reducându-se la prototipul omului modern, al descoperitorului, al omului de ştiinţă care poate întâmpina, stoic, orice reţineri de natură emoţională.

Esenţa vieţii lui se poate pierde în esenţa timpului, pentru satisfacerea nobilei sale dorinţe de a şti, de a pătrunde în secretele lucrurilor, din centrul marilor cuceriri din culisele ştiinţei. În tot acest timp de căutări ale adevărurilor neştiute, forţa lui spirituală şi emoţională se poate estompa încetul cu încetul. O coroană de lauri care cu greu se vestejeşte şi lasă urme adânci în propria fiinţă, cu atât mai mult cu cât peste ştiinţa de a accepta cine eşti se suprapune ştiinţa de a trăi în armonie cu o realitate autoimpusă.

Ori de câte ori încerci să ieşi din rutina cu care te-ai obişnuit, în încercarea de a-ţi dezvolta

potenţialul de leadership, te afli în faţa porţii adverse: logica şi raţiunea. După ce-ai trecut superb de toţi adversarii, vrei să deschizi scorul. Raţiunea ta de a fi şi propria-ţi identitate se modifică brusc. Şi tot ce faci gravitează în jurul noului tău moment de a înscrie un succes. Dar ele pot ajunge să fie în contradicţie cu raţiunea celorlalţi. Te bucuri, dar în acelaşi timp cineva pierde - Egoul tău.

Leadership: Descoperile tale te obligă să-ţi aduci aportul la constituirea unei noi imagini despre tine ca dependent de un "cost" semnificativ de întreţinere a vieţii, sub aspectul validării unei singure opţiuni posibile de justificare a deciziilor de a nu te plafona?

Greşeala enormă pe care a făcut-o Bottger a fost aceea că rezultatul experienţelor sale a ajuns la urechea unor oameni puternici, fără să propună în prealabil un contract pe măsura valorii descoperirii sale. Şi nu doar atât, el a fost "săltat" din planul vieţii normale fiindcă a susţinut că poate obţine aurul prin transmutarea aramei, afirmaţie care la vremea respectivă a fost doar o amăgire. Practic, i-a lipsit capacitatea de percepţie a valorii descoperirii sale.

Iar când a descoperit formula porţelanului, care valora aproape cât greutatea lui în aur, a fost deja prea târziu să mai schimbe ceva. Imaginea lui despre lume a căpătat aura unui gladiator aruncat în arenă de un sistem pe care nu-l mai poate opri, iar singurul "cost" semnificativ de întreţinere a vieţii sale a constituit doar afirmarea în istorie, intrarea în legendă.

Egoul este măsura propriei ştiinţe şi a propriei neştiinţe, contribuind la validarea unei singure opţiuni posibile de justificare a deciziilor de a nu te plafona: "Fii deosebit prin a nu te face cunoscut prea devreme", altfel rişti să rămâi prizonierul unei perioade de timp când "toţi vor să profite de tine".

Cu cât Egoul te împinge să te mândreşti mai mult cu tine însuţi, încă de la primele descoperiri, cu atât trebuie să te ţii departe de ochii lumii. Altfel rişti să nu te mai poţi dezlipi de alţi oameni mult mai abili şi mai puternici decât tine, care vor şti să profite de pe urma ta.

Leadership: Care poate fi măsura propriei tale fericiri în culmea prosperităţii, dacă nu te poţi bucura de avantajele unei investiţii dobândite în timp printr-un efort de reconfigurare interioară?

Ca urmare, focul scapă de sub control. Intri într-un loop temporar, eşti sufocat de un noian de întrebări dificile, de paradoxuri, ambiguităţi şi decalaje între semnificaţie şi sens. Scăpări de înţelegere a cauzelor şi efectelor. Ceea ce trezeşte o teamă nejustificată de tipul “cine mă poate oare salva”, care îţi reduce energia de activare a reacţiei de orientare.

Iar leadershipul îşi limitează astfel calitatea, prin faptul că nu reuşeşti să te dezlipeşti de acea parte din tine care îţi comandă să te arunci într-o luptă care nu se va sfârşi niciodată. O luptă în care ştiinţa te face oricând knockout, căci nu o vei putea cuprinde niciodată pe de-a-ntregul.

Tempereazǎ-ţi nevoia de a-ţi însuşi ştiinţa cea mai înaltă, astfel încât să eviţi acel conflict cu tine însuţi care te poate duce în pragul unui final trist. Efortul de reconfigurare personală presupune să-ţi evaluezi şansele de reuşită într-o anumită direcţie, în aşa fel încât să nu contrazici imaginea pe care te aştepţi s-o vezi la tine în caz de eşec.

Prima lege a alchimiei ţine de modul cum îţi foloseşti capacitatea de percepţie a valorii descoperirilor tale, încât să nu ajungi să fii transformat în prizonierul propriei limitări în diversele aspecte ale vieţii.

Secunda neagră din timpul trecător aduce în prim plan acel moment din viaţa celui ce se vrea un lider de excepţie, care-l determină să găsească răspunsuri la absolut toate necunoscutele din evoluţia lui şi a altora, disecând timpul trecut, prezentul şi viitorul. Desigur, aruncând o privire în trecut, înseamnă să iei aminte la greşelile importante ale altora pentru a nu le repeta în viaţa ta.

Source: https://neculaifantanaru.com/secunda-neagra-din-timpul-trecator.html

Self Control

On Octombrie 02, 2017

Înainte să crezi în ceva trebuie să te prefaci că îl crezi.

Noaptea este lumea mea, la fel cum soarele este primăvara din sufletul meu. Nu doar ca rezultat al efectului unui contrast de umbră şi lumină, de la un moment la altul sau de la un loc la altul, ce îşi au inspirația de la modelul unei vieți construite în jurul cărților și ideilor proaspete ce descriu complicata traiectorie a simţămintelor de moment, mai mult uneori decât prin prisma raţiunii. Ci ca o solicitare a confirmării gândului captiv într-un joc real: *„I'm living in the forest of my dream".*

Acolo unde viața sufletească încâlcită pătrunde în acceptarea celor două măști: a trăitului în ascuns și a creației prin funcțiunile Spiritului Infinit, pe care închipuirea unui decor plin de mister mi le așterne în cale ca pe o experiență a unei rătăciri asumate, în sfârşit ceva vrednic de făptura mea complicată şi plină de pasiune, se revelează o nouă lume, superioară celorlalte abordări unilateraliste.

Another night, another day goes by, and I am still trapped in the Realm of Twilight, using the Inverse Spell of Forgetting Who I Am.

Ca un artist închis în singurătate, așternând repere ale zbuciumului său în spațiile necuprinse ale acestei lumi necunoscute, căruia i se înșiră de o parte și de alta a cortinei aparenței o slăbiciune numită *"I haven't got the will to try and fight"* , în primul rând interpretativă, până când voi reuși să o străpung și să o sfâșii de tot, mă cuprinde îndoiala cu privire la trăinicia trecutului, la realitatea şi statornicia prezentului.

Oare arta poate scoate la iveală sensul ascuns al unei identități pline de *dark and light* , tratând cu talent şi zel maxim facerea acestor luminători cerești - soarele şi luna, nu neapărat mărturia unei conștiințe tulburi sub un cer acoperit de nori? Cât timp mă pot cufunda într-un mister mai negru ca niciodată, în interiorul unei enigme mai grele ca timpul, prin comparație cu distribuția șansei de a demonstra că pot folosi în avantajul meu experimentul unei izolări în cochilia unei credințe oarbe? *„ Before the morning comes, the story's told."*

Leadership: Adopți o poziție neutră, intermediară, între învins şi învingător, atunci când asupra ta planează incertitudinea realității?

Cât despre refugiul meu în obscuritatea celui mai profund mister, ca în adâncul unei temnițe chinuitoare, sau între zidurile convențiilor şi prejudecăților, care atrage rolul de santinelă în fața unei apărări foarte vulnerabilă, aş vrea să pot să dau aceeaşi replică dintr-o scenă din romanul Doctor Faustus: *"De-ai cunoaște spiritul legăturii dintre noi, ai şti că linIştea mea nu-i de loc ameninţată, ci dimpotrivă, totul are la temelie calmul şi pacea, o fericire aşezată şi netulburată."*

O poziţie neutră, intermediară, între învins şi învingător, a celui asupra căruia planează incertitudinea unei realități copleșite de temeri şi fantasme, se obține în același fel în care ai tăia o bucată dintr-un film care rulează în negativ într-o sală slab luminată: fără ca ochii să lăcrimeze, fără ca cineva să-şi dea seama ce se petrece, fără ca nimănui să îi pese de aceste lucruri.

Poziția pe care o adopţi în faţa realităţii este un tur al resorturilor cele mai intime ale vieții

sufletești. Înainte de a te angaja într-o depășire a limitelor de rezistență în fața incertitudinilor care te apasă, trebuie să iei parte la acest tur.

Prin efectul angajamentului în obținerea unei atmosfere pline de tensiune pe care o inspiră slăbiciunea numită *inteligenţa sufletului sincer* , şi pe de altă parte, formele ample, epurate de detalii, înscrise riguros în compoziţia unui "Self Control" purtat de-a lungul vieții, servind a mă proteja de abuzul oricăror vanități aprinse în vârful unui decor scriitoricesc, de marile frustrări şi resentimente, îmi apropii tuşa creaţiei mele poetice de locul privilegiat al neliniștii artistice, de mare anvergură şi intensitate.

Uneori întunericul - *You help me to forget to play my role !* - este un fragment de timp decupat dintr-o împăcare cu angoasa, cu care încă mai sunt în contact nemijlocit, minunată apropiere de ceva ireal, dar totuşi posibil, un scenariu născocit de creierul meu şi pus în contradicţie cu atracţia faţă de melancolia recurentă. Un traseu parcurs prin descoperirea unui simptom dispoziţional al vieții în stare de germinaţie, a unei compulsii defensive, a unei formaţiuni reacţionale, continuată cu acea stare de blocaj apărută ca în urma unui eveniment traumatic.

Leadership: Reuşeşti să conştientizezi la nivel de percepţie ceva ce există dincolo de ce se vede?

Datorită contactului meu cu Adrian Leverkuhn din opera lui Thomas Mann, am ajuns să reflectez la complexitatea condiţiei umane, la limitările ei dar şi la posibilităţile de a le depăşi *on this night that will never go* :

"O operă este făcută din munca artistică în scopul creării aparenţei - şi se pune întrebarea dacă în stadiul de astăzi al conștiinței şi cunoașterii noastre, al simţului pentru adevăr, acest joc mai e permis, dacă mai e admisibil din punct de vedere intelectual, dacă mai poate fi luat în serios, dacă opera ca atare, ca plăsmuire autonomă şi armonic organică, mai poate sta într-un oarecare raport legitim cu totala incertitudine. Dacă nu cumva orice aparenţă, chiar şi cea mai frumoasă, ba tocmai cea mai frumoasă, n-a devenit azi minciună."

Întotdeauna când încerci să te încui într-un întuneric de nepătruns, adânc şi misterios ca o uşă spre un univers paralel unde timpul se scurge invers, asemenea unei întrebări la care nu primeşti niciun răspuns, se întâmplă să retrăiești culminant acea stare incitantă de cercetare care susţine generarea unor noi teorii sau modele plecând de la *"nothing matters"* şi continuând cu *"I never stop myself to wonder why".*

Tot ceea ce se întâmplă într-un stop-cadru din lung metrajul realității reprezintă fundamentul unei minciuni pe care o inventezi nu atât pentru că ai fost constrâns, ci pentru că ai dorit să o crezi și în numele căreia te-ai lăsat folosit. Minciuna poate fi combătută prin trăirea minunii unei lumi noi, prin asumarea unei identităţi de simţire stabilită între conceptul de "alteritate" şi "spaţiu privat".

„I must believe in something, so I'll make myself believe it."

Minunea care te ajută să trăieşti este să crezi în ceva care este greu de văzut sau să cauți în continuare ceva care este foarte greu de găsit.

Self Control este însușirea omului de a se elibera din ceea ce pare a fi capcana fatală a circumstanțelor pe care le-a creat sentimentul de detașare de sine. Nu mai ești tu atunci când îți pui la îndoială calitățile, identitatea și crezurile.

Dacă vrei să treci peste un moment de slăbiciune, uneori trebuie să crezi în ceva care nu e neapărat adevărat. La fel se întâmplă și dacă tinzi să te adâncești într-o limitare de natură spirituală, emoţională şi, câteodată, fizică.

*** Notă:** Laura Branigan - Self Control

Self Leadership

On Iunie 22, 2018

Înainte să te ridici in fruntea oamenilor învaţă să te orientezi spre conţinutul motivaţiei care dă un sens înălţător vieţii tale în cadrul unei opere de artă.

Viaţa mi-a pus în jocul ei intrigant un sistem de schimbări vizând destinul unei lumi tot mai abătută de la planul divin, pe măsură ce evenimentele haotice se intensifică faţă de o realitate tot mai ostilă, împotriva căreia am început să lupt cu stiloul unui veritabil romancier care scrie istorie şi cu metodele unui artist conceptual care vede lumea pictată într-o expresie de uimire.

Ca un excelent jucător de şah aflat într-un continuu exerciţiu cu el însuşi, viaţa mea îşi încredinţează prima mutare caracterului unitar al ştiinţei, salvându-mă astfel de la o rătăcire fără traseu prefigurat înlăuntrul unei teme de consistenţă nebuloasă. Dincolo de toate, am suficient de mult spirit pentru a realiza imediat adevărul exprimat de un campion, că un astfel de joc este echivalent cu părăsirea stării de echilibru primar, static şi sigur, pentru căutarea unui alt tip de echilibru, care este progresiv, dinamic, nesigur.

Şahul se întretaie cu arta în punctul în care sunt nevoit să mă supun unor reguli mai stricte, cu care nu aş fi de acord în mod normal. Dar pentru că ordinul vine de Sus, de la Cineva mai puternic decât mine, nu pot face altceva decât să spun "Da" unui destin necunoscut.

Leadership: Ești dornic de a tinde spre cunoașterea supremă, **depășind** limitele autosuficienței prin **aventurarea** dincolo de ceea ce este cunoscut?

Aripile îngerului din mine, bătând cu însufleţire spre cele mai de sus şi mai desăvârşite, avântul spre marea cunoaştere, tendinţa spiritului de a se descătuşa de apăsarea terestră, pun în lumină gloria unei atenţii divine îndreptate spre setea de îmbrăţişare a unei incursiuni în mijlocul unei lumi ce păstrează încă puritatea şi farmecul naturii puţin atinse de om.

Culoarea pe care o dau scrierilor mele, sângele jertfei lui Hristos şi a martirilor, a iubirii şi a focului de Rusalii, un limbaj universal nonverbal folosit în mod intuitiv care trece dincolo de orice limite impuse de condiţia umană, este o aripă de lumină învârtoşată, zburând de una singură spre cele neştiute, dar, mai ales, spre cele voit ignorate de muritorii unei cetăţi învinse, numită "autosuficienţă".

Toate aceste consideraţii sunt destul de hazardate atunci când se revendică o vestire eficientă a cuvântului scris cu italice în versul *„Şi eu poate sunt nobil"* , în ciuda transparenţei neschimbate a energiei ce împiedică sufletul și mintea să se ridice spre lumină. Încerc să fac abstracţie de apartenenţa mea la contrastul dintre alb şi negru de pe tabla unei totale nemişcări, în felul în care îmi accept soarta, rătăcind fără noimă pe urmele unei reînnoiri după care habar nu aveam că tânjeam câtuşi de puţin.

Leadership: Motivaţia care dă semnificaţie vieţii tale depinde de percepţia ta asupra capacităţi de a realiza o sarcină spirituală, precum şi de valoarea pe care o atribui acestei sarcini?

Dincolo de participarea la viaţa densă a lucrurilor şi fenomenelor, prin proiecţia unei estetici legate de teoria şi promovarea unei arte misterioase, mi-am făcut obiceiul ca la sfârşitul fiecărei zile să-mi pun 4 întrebări, la care ar trebui să reflecteze orice erudit pus în situaţia

de a da o semnificaţie statutului său de refugiat într-un ţinut narativ, şi totodată imaginar, în contact direct cu toate timpurile cărora le aparţine prin sondarea abisalităţii sale:

1. Cum am contribuit la dezvoltarea ştiinţei?

2. Cum am contribuit la extinderea universului?

3. Se îndreaptă lumea în altă direcţie datorită a ceea ce se petrece în mintea mea?

4. Ce motiv bun ar avea Dumnezeu să-mi facă o stea pe cer?

Preţul amintirilor care rănesc, servite la masa destinului, capcana imaginilor şi proiecţiilor care mă leagă de viitor, izvorăsc din prezentul unei enigme în care trăiesc fără să-mi dau seama, la care se adaugă schimbarea de paradigmă de la cea a unei revizuiri de tip instantaneu la cea de evaluare continuă.

Leadershipul adevărat nu este o mutare finală pe tabla de șah a vieții, ci o călăuzire conștientă către împlinirea sufletească care eliberează spiritul de constrângerile impuse de circumstanțe și îi permite să prospere dincolo de limite.

Tabloul lumii în care domină negrul şi albul pe o tablă de şah care arde de nerăbdare ca cineva sau ceva să facă mutarea finală, matul unei vieţi cu toate momentele ei de cumpănă, pare a fi pictat cu sângele unui artist necunoscut care s-a sinucis imediat după ce l-a terminat, din lipsă de motivaţie. O pictură originală încărcată de conţinut, raritatea cu care cineva îşi arată independenţa faţă de clişeele unei gândiri fade - ca un manifest de libertate faţă de cele privative, inspiră idea de a realiza o artă plină de intelectualism pasibil a steriliza misterul poetic.

Perfecţiunea este geometria secretă a formei şi a fondului, în niciun caz o culoare aruncată la întâmplare pe lungimea unei vieţi îndelungi care nu-şi găseşte o formă de satisfacţie totală, altceva decât ceea ce simţi în căutarea unei justificări a ipotezelor pe care se bazează proiecțiile conştiinţei.

După cum se poate intui, valoarea sarcinii spirituale pe care o abordez în formarea conceptelor de leadership depinde, mai întâi de toate, de împlinirea sufletească care mă face să simt că am avut impact asupra acestei lumi. Apoi, depinde de mâna destinului care mă călăuzeşte acolo unde trebuie să fiu şi să înfăptuiesc „lucrarea" unirii cu prototipul unei fiinţe umane perfecte.

Leadership: Poţi să te propulsezi dincolo de limitele credibilului, studiind forma şi proprietăţile unei gândiri axate pe imortalizarea destinului omului de creaţie într-o capodoperă a literaturii universale?

Chiar în acest moment citesc descrierea cărţii "Tabloul Flamand", de Arturo Perez-Reverte: " *O restauratoare de artă găseşte o inscripţie misterioasă în forma unei table de şah pe un tablou al unui pictor flamand din secolul al XV-lea. Surprinzătoarea descoperire determină o galerie întreagă de personaje să înceapă o aventură plină de riscuri pentru a dezlega enigma. Dar nu e vorba de o enigmă oarecare: aceasta constituie cheia unui secret care ar fi putut să schimbe istoria Europei. Mişcările de şah marchează, pas cu pas, succesul sau eşecul anchetei, mereu pândită de diabolicul joc de capcane şi echivocuri, la care participă nu numai pictura, ci şi muzica, literatura, istoria şi matematica."*

Între mine şi cartea de faţă cred că există o asemănare, printr-o incertitudine care mă aruncă într-un păienjeniș de dubii legat cu justificarea cu care îmi înfrunt destinul, exprimată în modul unui pictor de a înfăţişa o realitate net diferită de cea ştiută de toată lumea. Dacă mă adâncesc într-un stil de viaţă care-mi permite să fiu comod şi amorţit, nu mă mai pot transforma într-o enigmă pentru ceilalţi. Aşa e şi cu viaţa pusă în slujba creaţiei, este simbolul unui paradox: ea trebuie consumată din abundenţă, dar niciodată nu se consumă.

Cea mai înaltă menire a omului pe Pământ este să atingă desăvârşirea. Să găseşti fix lucrul pentru care te-ai născut şi să-l sculptezi în înaltul cerului cu mână de maestru. Urmează să-ţi închipui că pătrunzi în plin Orient, că te adânceşti într-un vis ca în „O mie şi una de nopţi” şi devii prizonier în adâncul unui poem scris cu ajutorul culorilor în loc de cuvinte.

Literatura de leadership nu trebuie dominată de teorie, ci de sensibilitatea similară artei. Acest gen literar trebuie să manifeste o deosebită predilecţie pentru efectul de contrast sau de adâncime pe care-l dă o imagine constituită din puterea sufletească pe care o are omul în spaţiul de creaţie, din virtutea cu care omul se simte îmbogăţit după experienţa spaţiului de exprimare a artei în diversitatea formelor sale şi, mai ales, din simţirea cu care omul se îndreaptă spre Dumnezeu printr-o activitate neobosită.

Imaginea care te inspiră spre a face schimbări importante în viaţă este împlinirea unei ascensiuni spre culmile mândriei de a fi superior acestei lumi, a cărei poveste cutremurătoare farmecă generaţie după generaţie de cititori.

Self Leadership reprezintă expunerea în cadrul unei proiecţii vizuale a unui mesaj, a unei idei, pentru o perioadă de timp suficient de lungă încât creierul lumii să o poată înregistra în mod conştient ca un fel de efect al tentaţiei “fructului oprit”. Acesta devine cu atât mai tentant cu cât regulile de construire a unei semnificaţii acordate vieţii sunt prezentate ca o enigmă învăluită într-o ghicitoare.

Înainte să-i conduci pe ceilalţi oameni trebuie să conştientizezi faptul că te afli în marele teatru experimental al vieţii nu doar pentru a fi citit de restul lumii, ci pentru a juca tu însuţi un rol de voluntar în derularea unei enigme numită “motivaţia desăvârşirii”, la care lumea nu trebuie să renunţe.

N-am crezut dintotdeauna în mine, dar acum cred cu toată puterea. Desăvârşirea mi-a fost hărăzită fiindcă am pus la dispoziţia universului o parte din mine care contemplă „cum ar fi să"... şi duce întotdeauna planul până la capăt.

Source: https://neculaifantanaru.com/self-leadership.html

Self-Raising Flower (II)

On Aprilie 23, 2021

Asumă-ţi realitatea pe care o creezi, fără să te detaşezi de propriu tău Eu.

Un om scrie şi altul se simte trântit pe caldarâm când citeşte. Dar în toate lucrurile este o legătură şi nu toţi oamenii văd la fel privind acelaşi cuvânt. Aşa că mă gândesc în sinea mea: bine să ne limităm doar la cuvinte. Deseori trecem sub tăcere faptul că ne acceptăm greu unii pe alţii, eventual abia ne transmitem un salut, crezând că totul ţine de spaţiul din afara comunicării ca să fim împăcaţi cu noi înşine.

Cuvintele sunt cercul de foc al încrederii în sine, miracolul unei tămăduiri care îţi ia orice durere. Doar natura îmi este cel mai bun prieten, cu precădere în cazul când scriu cu aceeaşi mână cu care însăşi natura m-a înzestrat, nădăjduind că astfel îmi voi afla rostul într-un spaţiu al meditaţiei, al reculegerii şi al descoperirii de sine. Devine cu atât mai necesară această apropiere de mine însumi cu cât scrisul capătă proporţiile obiective ale evoluţiei naturii, uneori răsfirându-se în prefigurări inedite de varii orizonturi, determinate de motivaţia subiectivă a susţinerii diferitelor idei.

Nici nu-i de mirare. Am înţeles că viaţa se scurge ca bătaia din aripile delicate ale fluturelui, iar cuvintele mele nu pot opri cursul firesc al naturii. Ele îşi pot lua zborul precum albinele spre o floare a libertăţii, ori spre o floare a purităţii încărcată cu polenul staminelor care, în timp, vor ajunge la maturitate. Dar nu toţi oamenii au ajuns la maturitate.

Leadership: Eşti în stare să înfrânezi conflictele tale lăuntrice prin dăruire şi ordine, datorită unei capacităţi de interconexiune cu natura ce îţi poate individualiza Creaţia?

Nu-i o legendă că florile ce trăiesc din rodul-pământului sunt flori fierbinţi care, asemenea cuvintelor cresc numai din dragoste, din adevărata apreciere a sinelui. Sunt cazuri când fluturele trebuie să se lase condus de destin şi ajunge să se odihnească abia atunci când ajunge la capătul drumului, alteori el trebuie să aştepte până când aripile se uscă pentru a zbura.

Dar oamenii care scriu, la fel ca oamenii care citesc, nu toţi cercetează cuvintele care sunt eligibile pentru asigurarea polenizării încrucişate a florilor frumoase menite să atragă şi, mai ales, să reţină micile vieţuitoare. Faptul că izbutesc să evit orice conflict lăuntric, să duc bătălia din spaţiul realităţii, chiar să produc o hiperbolizare a unei identităţi corespunzătoare cu cea din spaţiul realităţii fizice, dar pe plan spiritual, este o capacitate a artistului de a imita natura şi de a crea o iluzie puternică.

Fiecare cuvânt poate avea un miros aparte, diafan, sublim, poate avea un gust dulce şi aromat, numai dacă ştii să-l asociezi florilor din care se produce mierea, nu doar cele din care se împletesc cununi în care micile vieţuitoare se strecoară fără să fie băgate în seamă. Temeiul creaţiei mele este ideea că orice realitate terestră poartă în sine în chipul unei forţe a naturii redate cu ajutorul cuvintelor. Simplu de realizat la prima vedere, cu toate acestea eu încă îmi caut cuvintele...

Leadership: Îţi orientezi demersurile livreşti spre autenticitatea unei lumi edificată pe distincţiile operate de intelect şi de stările emoţionale provenite din expresiile unui limbaj bazat pe percepţia vizuală?

Ar mai fi ceva. Cuvintele cu multiple înţelesuri. Particularitatea lor este că ele cresc din organele plantelor de depozitare suculente. Alteori cuvintele de acest fel emit un parfum deosebit, specific florilor pe care le vizitează femela albină *Euglossa Cordata* , descris doar într-un singur mod: AWESOME. Este începutul unei poveşti fabuloase pe care numai copiii o pot îmbrăţişa. Şi astfel, cuvintele scapă de năpasta unor judecăți strâmbe şi condamnări fără vinovăție.

De fapt, cuvintele se umplu cu polen numai atunci când încearcă să copuleze cu florile, sau doar vizitând florile de Anacamptis a căror polenizare este asigurată de albinele ce populează o imagine plină de culoare. Iar mesajul unei picturi care surprinde zborul albinelor sună cam aşa: "Fereşte-te de înţepătura dragostei ! "

Cât de frumos sunt alese cuvintele astea, cu câtă uşurinţă se combină ele în alcătuirea unui buchet de flori în care se remarcă parfumul iasomiei și delicata prospețime a lăcrimioarei.

Din fericire suntem diferiţi, altfel ar fi mare plictiseală. Semenii, îi înţelegem, nu suntem obligaţi să îi şi acceptăm, fiecare rezonează cu ce îi seamănă. Înţelegerea este mai mult decât acceptare, iar dacă accepţi ai multe de făcut după aceea. De multe ori oamenii sunt mai frumoşi văzuţi de la distanţă, la fel ca zborul fluturilor, succesul lor având aceeaşi durată de viaţă ca cea a reginei albinelor. Ei se hrănesc din cartea cuvintelor cu o ultimă picătură de miere.

Însăşi cuvintele pe care le citiţi aici sunt îndulcite cu o miere bogată și hrănitoare de rozmarin, dar nu oricine simte gustul mierii, la fel cum nu oricine simte vibraţia cuvintelor care tocmai pe mine mă conţin.

Leadership: Poţi să surprinzi particularul unei gândiri intelectualiste axată pe cunoaşterea realităţii percepută ca act al existenţei cuvintelor într-un univers încercat de voluptatea imaginilor vii?

Natura m-a cuprins aici ca formă indirectă asupra relaţiei dintre spiritualitate, pe de o parte, şi materie şi formă de de alta. Privind lucrurile în felul acesta ajung să-mi pun întrebări parcă tot mai încuietoare, cuvinte care aduc în atenţie acea predilecţie a unui personaj notoriu din opera Margueritei Yourcenar pentru tot ce este în perpetuă schimbare:

"Din universul ideilor, Zenon se întorcea în universul mai opac al substanţei cuprinse şi delimitate în câte o formă. Ghemuit într-un ungher, la el în odaie, îşi irosea ceasurile de veghe în strădania de a dobândi o concepţie mai justă cu privire la raporturile dintre lucruri, sau în meditaţii neformulate asupra naturii. Corectă astfel acel viciu al gândirii ce constă din a înhăţa obiectele, ca să te slujeşti de ele sau, dimpotrivă, din a le arunca fără să examinezi mai îndeaproape substanţa specifică din care sunt făcute."

Spunând acestea vreau să indic un adevăr al Marii Cunoaşteri: până ce omul nu-şi va conduce cuvintele spre sondarea legăturii dintre fluture şi albină, luând în considerare modul lor de comunicare spre a obţine o armonie a creaţiei (pe care însuşi Creatorul o doreşte şi o va instaura treptat), nici formele variate ale jocului dialectic nu vor apărea ca necesitate în categoriile frumosului.

Marea cunoaştere se concentrează asupra modalităţii de transmitere a sentimentelor sau a trăirilor, cu precizarea că orice se vede poate fi o extensie a unui vis, a unei viziuni, a unei contemplări sau a unei dorinţe.

Marea cunoaştere are ca prim considerent faptul că totul fi poate fi interpretat diferit în

funcție de percepţia vizuală.

Self-Raising Flower este începutul unei schimbări lăuntrice care îşi are izvorul în cultul naturii, cum ar fi pământul, vântul, apa, lumina solară, etc. Trebuie să învăţăm să introducem în lumea noastră lăuntrică orice element al naturii, cu care să comunicăm de-a dreptul, fără învăţător şi tălmaci, ci doar cu sufletul. Aceasta este baza adevărată a alchimiei ce permite realizarea progresivă a Marii Opere Hermetice.

Chiar acum, drag cititorule, încearcă să renunţi la concepte superioare în favoarea unei cercetări mai amănunţite asupra sinelui: ce anume face ca zborul unui fluture să-ţi influenţeze sufletul?

Ce anume determină vibraţia sufletului tău ştiind că, asemenea unei albine, trebuie să faci 3.000 de zboruri pe zi pentru a aduce în stup 100 g de apă? Cum ai putea exprima acestea în doar câteva cuvinte aflate în strânsă legătură cu mama natură?

Source: https://neculaifantanaru.com/self-raising-flower-II.html

Self-Raising Flower (I)

On Aprilie 20, 2021

Felul în care percepi legătura dintre artă şi creaţie este identic cu felul cum percepi legătura dintre ştiinţă şi suflet în contextul cerinţelor unui mediu înconjurător sănătos.

Mi-a plăcut întotdeauna să scriu, să mă las purtat de ritmul motivaţiei inepuizabile, nădăjduind că astfel îmi voi afla liniştea, discernământul creativităţii poetice, identic cu raportul dintre sublim şi efemer. Pesemne, este şi asta o virtute, de a avea o viaţă interioară bogată, la fel cum o trăieşte orice artist al penelului care ştie să se identifice cu ceea ce numim esteticeşte "frumosul unei opere de artă".

Uneori am scris câte ceva pentru cineva aparte, şi chiar şi atunci alăturarea mai mult sau mai puţin întâmplătoare a unor categorii variate de forme artistice au dus în acelaşi punct, la acordul dintre interior şi exterior, dintre convingere intimă şi declaraţie, dintre percepţie şi viziune. Fiindcă scrisul apare în profunzimea fiinţei mele ca un fel de impuls dat de iluminarea divină ca să pot lua de braţ libertatea nelimitată a exprimării prin mijloace artistice, în aşa fel încât să observ mai uşor legătura strânsă, sau chiar identitatea percepută dintre rigoarea interpretativă şi claritatea empirică.

A fost atât de interesant să aflu că scrisul, oricât de variat s-ar manifesta în interiorul unui *Inserifamech* (înţeleapta rânduială a marii Creaţii), mai ales pe plan artistic, face acordul întâmplător cu percepţia intimă a unei memorii bazată pe cunoştinţe, ca rod al cercetării oamenilor competenţi în oricare dintre domeniile ştiinţei şi vieţii. Şi mai interesant dect att este interesul pe care mi l-am acordat faţă de ceea ce mă preocupa, lund cunoştinţă de nevoia imperioasă de a mă întlni cu mine...

Leadershipul tău poate fi interpretat dintr-o altă perspectivă, aceea a unei posibile corespondenţe între limbajul unei chemări launtrice si limbajul exterior al simbolurilor?

ntr-adevăr, de cele mai multe ori am scris doar pentru mine, fiindcă nimeni nu mai este ca mine. Mai bine zis, am rămas acelaşi ca atunci când alergam vara de unul singur pe câmp, adulmecând parfumul plantelor cu petale colorate care, la rândul lor, îşi selecţionau partenerii de convieţuire din lumea insectelor zburătoare. Esenţialul era ca polenul florilor să ajungă pe stigmatul altor flori, indiferent cum se îndeplinea această înfrumuseţare naturală, şi astfel cuvintele mele să capete caracterul descoperirii unei polenizări întâmplătoare.

Explicaţia ştiinţifică a acestei influenţări "de la distanţă la apropiere" urma s-o dau abia mai târziu, când afinitatea reciprocă a insectei şi a plantei ar fi ajuns la un grad uimitor de empatie, nemaiputând trăi una fără cealaltă. Vă las pe voi să decideţi ce anume simbolizează afinitatea reciprocă a insectei şi a plantei în marea carte a Creaţiei.

Au fost şi cazuri cand înţelegerea naturii şi artei, prin actul de creaţie izvort din imitarea naturii, intuind cumva faptul că o creaţie care poate fi înţeleasă de la fiecare nivel de trăire a vieţuitoarelor, de la fiecare mişcare a lor, s-a făcut prin intermediul unei sintetizări a imaginii circumscrise unui tip de realism care reclamă multiple influențe, de la conexionism la simbolism.

Toate acestea se întâmplau într-un moment de transformare personală, când începeam să cumpănesc asupra aportului naturii adus la formarea artei. În acest sens, mă asemănam foarte bine cu un personaj al Marqueritei Yourcenar care pornise în căutarea pietrei filozofale:

"Căci ajunsesem mult mai departe pe calea negării tuturor valorilor pentru a vedea dacă mai apoi se poate afirma totuşi câte ceva, pe calea descompunerii tuturor lucrurilor, pentru a le privi după aceea cum se încheagă din nou pe un alt plan sau într-un alt chip."

Leadership: Eşti pregătit să aloci timp pătrunderii unei largi varietăţi de condiţii de mediu şi oferirii unei privelişti care aduce exteriorul în interior, încât să surprinzi esenţa artei care încununează Opera Creaţiei?

Natura este oglinda unei arte care îşi îndreaptă penelul, cu delicateţe, în profunzime, spre pânza vieţii unor miniaturi vii de excepţie (vieţuitoare tandre, energice, curioase, şi ele tot atât de credincioase actului de creaţie). Sunt şi ele un fel de călăuză, consolare sau ajutor. Mizând pe această observaţie, pot spune că scrisul însuşi se repetă ca un nou exemplar de rodul-pământului, recâştigându-şi libertatea, nu fără a trece prin inelul de flori ale unei cunoaşteri amănunţite despre "obiectul sensibil".

Alteori, scrisul este posibilitatea de a fi neputincios, pentru că orice cuvânt e "incolor" la fel ca discreta insectă *Chrysopa Carnea* , care dacă nu ajunge să fie proiectată pe cerul minţii cu o înţelegere clară, poate să inspire o oarecare teamă celui ce o vede. În continuare scriu cu sinceritate, în câmpul esteticii, în plină concordanţă cu nectarul plăcut mirositor al unei game variate de flori preschimbate într-o descriere onirică a luptei dorințelor şi a planurilor de viitor, o luptă mistică ce are loc numai în sufletului meu.

Când alegem să aflăm efectul cuvintelor ar trebui să discernem între liniştea sentimentelor şi dorinţă arzătoare de a fi una cu natura, scriitorul fiind nu doar vameşul cuvântului, ci şi o condiţie a prezenţei albinuţei care adună polen pentru a face mierea dulce şi plină de virtuţi terapeutice.

Or fiecare cuvânt pe care îl scriu aici repetă aceeaşi operaţie de polenizare a sensurilor de îmbogăţire a limbajului, producând fecundaţia unei flori speciale: *Euphorbia Milii* (Coronița lui Hristos). Chiar şi fluturele are în aparatul său bucal o crestătură cilindrică adaptată special pentru recoltarea polenului din plante, iar dacă ale mele cuvinte reţin ceva din zborul său, acel ceva este numaidecât "Simbolul Metamorfozei". Iar singurul mod prin care pot să exprim bătaia din aripi a fluturelui, în timp ce zboară din loc în loc, este o sumă a următoarelor cuvinte: *Ars longa, vita brevis* . (Arta este lungă, viața este scurtă).

Iată deci concluzia. Faţă în faţă cu splendorile naturii un scriitor trebuie să sesizeze partea integrantă a unei arte dinamice, expresive, care crește și se schimbă și își extinde continuu gama de semnificaţii, evoluând spre noi tipuri de expunere a informaţiei provenită din jocul metamorfozelor.

Marea Operă a Marii Creaţii este o interacţiune constantă dintre ego şi mediu, susţinută de ştiinţă şi suflet. Iar esenţa artei ce încununează Opera Creaţiei este conceptul de verosimil, imitaţia netransfigurată a naturii şi realităţii.

Self-Raising Flower evidenţiază începutul unei noi forme de manifestare a Creaţiei cuprinsă între ceea ce se petrece în natură și ceea ce se petrece în mine însumi. Până la urmă, am înţeles că ceea ce se petrece în natură se petrece şi în mine însumi, natura însăşi fiind o reflecţie a formei mele de viaţă. Iar ceea se petrece între actul creaţiei şi revelaţia propriului sine psihologic evidenţiază începutul cuprinzător al unei noi avangarde.

Două cerinţe prevede mediul înconjurător pentru finalizarea actului de creaţie: să găseşti o logică în orice mişcare din mijlocul naturii şi să stai la baza apariţiei unui criteriu sistematizator al efectelor produse de orice mişcare sau fenomen al naturii.

Source: https://neculaifantanaru.com/self-raising-flower.html

Semn că privirea îşi caută încă ochii

On Mai 11, 2021

O privire îndreptată către sine este viziunea unor ochi care se deschid în faţa nemărginirii unei lumi invizibile.

Am vorbit atâtea despre ochii care îşi caută privirea artistică în frumuseţea unei lumi accidentale, redată în culori vii şi pastelate. Şi vreau să spun că privirea cu care ochii cercetează orizontul deschis al frumuseţilor acestei lumi este o excelentă ocazie de a-mi testa spiritul de observaţie, gravitând în jurul fanteziei şi suprarealismului, ca să pot descoperi în imagini vii întreaga poveste a unei transformări personale fără margini.

Iar dacă mă numesc artist, şi pentru că dincolo de orice artist se află o privire îndreptată spre distanță şi adâncime, unde culoarea și contrastele alb-negru ajută la crearea unei imagini sublime, acest lucru se datorează faptului că tot ceea ce îmi încântă vederea este cântărit cu coada ochiului înainte de a fi imortalizat pe pânză.

Chiar şi privirea-mi, o proiectare a vizualului spre palpabilul unei lumi devenite memorial pe harta ficţiunii, stă bine ascunsă în atuul natural al ochilor căprui, limpezi, plini de viaţă, scoţând în evidenţă aspectul luminos al tuturor lucrurilor, *Oshultarityo* , aspectul pământesc şi aspectul ceresc. Şi dacă ar trebui să-mi iau privirea de la cele atotcuprinzătoare, doar ca să trasez în creion conturul unui tablou al naturii mele spirituale, şi dacă ar trebui să-mi cuprind ochii cu privirea unei inteligenţe fără vârstă, poate că aş fi îndreptăţit să cred că tot ce este în concordanţă cu arta şi creaţia mea activează o rază de lumină vie care pleacă de la un ochi și ajunge să locuiască în spirit.

Să ştiţi că ochii artistului sunt ca o oglindă nesfârşită cu două feţe: pe una se întinde universul material, iar pe cealaltă se întinde spaţiul metafizic al unei analize introspective care mă pune în prim plan, *rose up by the power of the spirit* , în mijlocul unui tablou care trebuie să se integreze perfect în mediul înconjurător pentru a fi pus în valoare. Mai bine zis, dacă ochii mei consideră privirea drept întreaga măsură a unei viziuni artistice autentice şi singulare, atunci este foarte uşor de ajuns la pictură prin vederea 3d care arată mai multe laturi ale aceleaşi realităţi, prin rezonanţă cu realizarea Unităţii Sinelui şi a lumii vizibile.

Leadership: Potenţialul nelimitat al creaţiei tale poate conduce la o proiectare a vizualului spre palpabilul unei lumi devenite memorial al unei chemări spre înălţimi spirituale?

Nici nu cred că există o singură privire pe care ochiul s-o cuprindă în unanimitate, există mai multe priviri pe care ochii le dezvăluie numai artistului, cum este acea privire a sufletului care creează diferite convingeri prin adevăr, prin meditație și introspecție, prin unitatea ideii, prin imaginaţie, prin propriul exemplu. În acest moment, convingerea mea cea mai profundă este că alegerea a tot ceea ce este frumos înseamnă să înţelegi arta ca pe o "trăire totală" aplicabilă tuturor timpurilor şi tuturor formelor de manifestare ale credinţei în existenţa unei puteri universale creatoare, inclusiv a zeilor.

Însăşi receptarea omului are loc la o profunzime care se află dincolo de cuvinte, dincolo de emoţii, dincolo de sfera esteticului, în planul mai larg al permanenţelor inefabile. În acest caz, spiritualitatea îşi menţine automat înălţimea la punctul indicat de o Creaţie care încununează o realitate interioară. Iar, aşa cum spunea cineva, dacă avem o realitate interioară asumată, pe care o comunicăm în exterior, atunci avem capacitatea de a modela lucrurile aşa cum ne dorim.

Am găsit vorbindu-se despre acest aspect pe internet, într-un articol cu semnificaţii spirituale:

"Într-un anumit moment, un om l-a văzut pe altul nu doar cu ochii, ci cu o anumită pătrundere a inimii şi a minţii. Şi omul acela, care era doar unul dintre mulţi, devine deodată unic. El apare atunci cu o nouă frumuseţe, cu o nouă profunzime, cu o nouă însemnătate. O astfel de viziune poate să ţină ani, poate să ţină întreaga viaţă. Dar câteodată, după ce trece o vreme, viziunea aceasta păleşte (aşa se întâmplă când soarele dispare din fereastră şi deodată strălucirea ferestrei cu pricina păleşte). Şi, iată că în acea clipă intră în scenă credinţa - credinţa iată în ce sens: credinţa ca încredinţare că ceea ce a fost văzut cândva, iar acum a devenit nevăzut, este neîndoielnic. Cu această credinţă toţi trăim, mai mult sau mai puţin."

Câte destine n-au fost schimbate și tulburate printr-o singură privire, nu-i aşa? Luând în considerare acest lucru, trebuie să subliniez ceva important: ori de câte ori ne călăuzim privirea în căutarea unei realităţi aflată dincolo de cea vizibilă, ori de câte ori privirea noastră o întâlneşte pe cea a artistului care, prin imaginaţie dă viață unui spațiu flexibil într-un sistem codificat de culori şi semne, tot de atâtea ori credinţa noastră în armonia creaţiei, în doctrina creaţiei artistice, se întăreşte, se intensifică şi se cultivă prin însemnătatea pe care o dăm puterii noastre de a schimba o realitate cu alta.

Leadership: Cum îţi instruieşti vederea să afişeze un şir lung de constante ale unei expresivităţi aparte, presupunând că recunoaşterea propriei excelenţe în câmpul estetic depinde de nevoia ta de însemnătate?

Să ţinem cont de faptul că cele mai importante constante ale expresivităţii sunt linia, culoarea şi forma, pe când cele mai importante indicii de sensibilitate ale artistului sunt profunzimea, vizibilul, ideea de infinitate, vederea din apropiere şi de la depărtare. Prin urmare, să avem grijă cum şi spre ce ne îndreptăm privirea, încât ochii cu care timpul ne traversează vieţile, insistenţa cu care timpul se furişează în eternitate, sau în răgazul unei singure clipe de viaţă, să intre în contact cu fascinanta lume a artei.

Lucrările finisate cu măiestrie, operele de pictură ori de sculptură, chiar şi ele mă privesc cu coada ochilor uneori, cu acei ochi plini de expresie, plini de profunzime, ajutându-mă să mă concentrez la exercițiul de a vedea dincolo de orizontul propriei persoane. Faptul acesta presupune acceptarea unei densități aparte a luminii pe care o dă fragila frumuseţe a finitudinii mele într-o dimensiune a nemărginirii temporale.

Însăşi nevoia de însemnătate plasată într-un timp al dorinţei de a percepe o nouă realitate, în universul lăuntric al fiecărei fiinţe umane, denotă că imaginea sinelui nu o estompează pe cea publică. Cine ştie cum se va împlini misiunea mea spirituală în lumea artei...

Poate că timpul va aşterne praful peste cuvintele mele, poate el va aşterne uitarea şi peste numele meu, dar nu înainte ca privirea mea să fi cuprins în limbajul ei propriu, elevat, subtil, acele cuvinte îndelung meşterite, şlefuite şi curate ca lamura luminii, pe care numai ochiul artistului le poate colora mereu cu o altă nuanţă de frumos.

Da. Sunt cu adevărat un artist, mai mult decât un artist oarecare, fiindcă însăşi timpul a aşteptat întâi recunoaşterea excelenţei mele în câmpul estetic, ca să mă investească mai apoi cu încrederea că arta mea a meritat văzută şi admirată.

Potenţialul spiritual al unei creaţii trebuie să reflecte disponibilitatea artistului de a surprinde mult mai realist o clipă suspendată în imortalitate.

Iar dacă lumea mea este invizibilă, neputând fi cuprinsă prin intermediul experienţei senzitive, acest lucru se datorează faptului că nimeni nu-mi înţelege efortul intelectual şi spiritual de a realiza o creaţie care deschide alte perspective de înţelegere a comunicării dintre idee şi materie, dintre ideal şi material, dintre privitor şi imagine.

Oricum, dacă aţi ajuns până aici, înseamnă că sunt deja în mintea voastră, poate sunt şi în sufletul vostru, chiar dacă tot nu mă vedeţi şi nu ştiţi cum arăt. **Semn că privirea voastră îmi caută încă ochii...**

Source: https://neculaifantanaru.com/semn-ca-privirea-isi-cauta-inca-ochii.html

Semnătura originală a artistului

On August 17, 2018

Oricare ar fi valoarea pe care ţi-o dă timpul şi şcoala vieţii, cel care are de pierdut este acela care nu-şi permite să se conecteze la tine.

Mi-aș dori uneori să pot rămâne veşnic acolo, în acea lume fascinantă a artei ghidată de spiritul viu al prozei incendiare, la fel de răsunătoare ca ecoul unei șoapte de scoică ce se aude în suflet peste timp. O lume în care să fiu doar eu, plutind într-o mare de idei corelate cu eforturile de a creşte probabilitatea de conectare la ceva mai presus de mine, în condiţiile unei experienţe din care să am multe de învăţat.

Expresivitatea cuvintelor nu e deloc gratuită dacă nu îmi definitivez o ştiinţă, un stil, o teorie, căci se adresează mai puţin ochiului şi mai mult sufletului abandonat în favoarea dezlănţuirii fanteziei cele mai nestrunite. De aceea, sunt cuprins de regrete la înţelegerea faptului că arta îşi păstrează şi o variantă de "ratare", aceea care stă sub semnul lui "nu avea cum să fie" din pricina semnificaţiilor ce decurg din comparaţiile cu stările de lucruri ale unei lumi aflate într-o eternă alcătuire şi dezalcătuire.

Reprezentarea fidelă şi monitorizarea imparţială, aproape mecanică, a realităţii, cu o anumită deschidere spre cele mai variante aspecte ale spiritului uman, o poate întreprinde doar literatura în fiecare pagină scrisă admirabil cu eleganţa firească a artistului ce-şi câştigă unicitatea prin actul creaţiei dominat de elementele limbajului caracteristic ficțiunii.

Poate că amănuntul acesta n-ar depăşi semnificaţia unei coincidenţe, dacă n-ar trebui să inserez într-o notă personală înregistrarea nouă a unei lumi care dispare într-un fel de plânset în piepturile acelora care pot păstra o amintire vie despre mine. Sinceritatea artistului este o podoabă a exprimării prin diferite forme și metode, un caz particular al folosirii termenului "asemănător" într-un univers cromatic obținut prin suprapunerea și contopirea materiei de inspiraţie.

Leadership: Poţi să redai expresivitatea unei experienţe de cunoaştere prin posibilitatea de a transmite cu forţă ideile şi sentimentele unui literat care interpretează totul prin prisma infuziei de cultură artistică?

Într-un cuvânt, simţindu-mă atins de acea inspiraţie caracteristică artiştilor care tălmăcesc cu intensitate înfăţişările cele mai frapante ale realului, atras deopotrivă de procedeul de tratare "decorativă" a unei zone de creaţie mai puţin explorată, ajung să mă integrez cu uşurinţă în lumea pe care o experimentez sub forma particulară de a vedea dincolo de ceea ce "se vede". Că doar de-asta am aterizat în 3D-ul unui spaţiu plin de taine şi de imaginaţie.

Încă nu m-am decis ce rol să-i confer personajului din acest spaţiu.

Efectul plinului şi efectul golului, frumosul şi urâtul, mişcările vitale ale fenomenelor şi stările emoţionale ale creierului, pe scurt o distanţă mică între marginile unei sfere de contraste, pot să imortalizeze o clipă de semnificaţie acordată ineditului unei exprimări resimţite de cititori într-un fond sentimental care nu pare a fi real decât dacă luăm în calcul tot ce se poate vedea în perspectiva unui spațiu creator de artă și cultură.

Baza sensibilă a construcţiei literare, sprijinită pe un joc al interacţiunilor şi al vecinătăţilor radiante ale totalităţii - matrice generatoare de mister, de sugestie şi de simbol, într-o artă

aparent temporară, se poate acorda la meşteşugul picturii care cere stăpânirea deplină a compoziţiei. Mă simt ca şi când aş strânge în braţe un cerc luminos al cărui centru este peste tot, iar circumferinţa nicăieri. Apectul acesta face parte din legile compoziţiei.

Expresivitatea unei experienţe de cunoaştere impresionează prin posibilitatea de a transmite cu forţă ideile şi sentimentele unui literat care interpretează totul prin prisma infuziei de cultură artistică ce o aduce în punctul în care totul este de o naturaleţe efervescentă.

Leadership: Contribui la împlinirea potenţialului de expresivitate aflat în stare latentă în alcătuirea limitelor de interpretare a unei arte care se adresează doar celor ce nu constituie "o entitate de conţinut foarte rară"?

Cineva mi-a adresat zilele trecute o întrebare interesantă, fiind însufleţit de convingerea existenţei unei puteri de judecată superioare ce se regăseşte în operele mele:

"Domnule Fântânaru, nu vă este teamă că se va găsi altcineva care să vă depăşească în ce priveşte aspectele intrinseci ale cunoaşterii în corelație înțelesurile pe care filosofia artei le atribuie cuvintelor sale fundamentale: „estetica şi hermeneutica literară" ?

I-am răspuns cu însufleţirea pe care o încearcă pictorul atunci când atinge pânza albă cu cele mai frumoase culori pentru a reda un moment perfect, irepetabil:

"În primul rând nu îmi va fi niciodată teamă de foştii elevi/studenţi de nota 10, de indivizii îmbrăcaţi la patru ace sau de aceia care ocupă diverse poziţii de conducere. Ei sunt depăşiţi de limitele de interpretare ale artei, sunt înfrânţi precum Goliat dintr-o singură lovitură de unul mic şi neînsemnat ca David. Marea cunoaştere în lumea artei nu tolerează deloc înălţimea sau conformismul.

Însă, mi-ar fi teamă de tipul acela pricăjit, pe care nu-l bagă nimeni în seamă, pe care îl vezi câteodată vorbind singur, dar care face jogging în fiecare noapte, pe orice fel de vreme."

De aici va veni noutatea în viitor, din cunoaşterea pe care nimeni nu şi-o închipuieşte că va fi vreodată posibilă şi din acea experienţă de viaţă care trece drept o banalitate, un fapt care nu interesează pe nimeni.

În leadership stă veşnic în picioare o singură concepţie: oricare ar fi valoarea pe care ţi-o dă timpul şi şcoala vieţii, cel care are de pierdut este acela care nu-şi permite să se conecteze la tine.

Leadershipul, ca parte componentă a artei ce poartă în sine posibilitatea de tratare a unor zone de creaţie mai puţin explorate, trebuie să dispună de posibilitatea dezvoltării unei cunoaşteri însuşite dintr-o experienţă de viaţă care se lasă citită din unghiul unei receptări care nu îţi neagă vizibilitatea şi convingerile.

Semnătura originală a artistului se revede în dispoziţia cu care el se apropie de lumea coeziunii în relaţia dintre expresivitate şi vizibilitate, impresionând cu vioiciunea descrierii sale, cu iscusinţa cu care îşi clădeşte naraţiunea, aducând-o treptat până la o culminaţie maiestuoasă.

Source: https://neculaifantanaru.com/semnatura-originala-a-artistului.html

Senianymo

On Iulie 26, 2020

Frumuseţea în artă este să te ştii întotdeauna pictat cu ochii care nu se văd, dar care se pot întrezări în fundalul unei vederi din altă lume.

Sunt mirajul unui trandafir fiindcă mă văd reflectat într-o lume mai pură, însufleţitoare, mai aplecată spre bine şi frumos, chiar dacă sunt mărit și deseori distorsionat de nostalgia unui timp pregnant, repetitiv. Sunt puterea trandafirului de a se face ascultat, înţeles, adorat, prin nobleţea unei autenticităţi artistice, grăitoare şi perene. Sunt istoria nespusă a unui trandafir dublat în plan artistic de trecerea de la spaţiul emoţional la spaţiul unui eveniment literar de mare anvergură şi vizibilitate care presupune, în principal, o concentrare asupra interiorităţii.

Sunt mai mult decât un om, sunt un dar al naturii, un adorator al naturii, un spirit întrupat al naturii. Iată de ce, în artă este atât de important să ţinteşti spre absolut, acceptând valoarea de simbol al unei înnoiri periodice. Pentru că a fi un om de mare rafinament, şi totodată un produs al naturii, constituie combinaţia impecabilă dintre imaginaţie şi culoare, dintre deschiderea omului spre înfrumuseţarea sufletului, cultivarea gustului către select şi frumos, şi sinceritatea cea mai pură.

Am realizat în timp că pictura este produsul naturii judecat într-un fel omenesc, înveşmântat într-un limbaj omenesc cu toate limitările şi imperfecţiunile lui, dar întotdeauna redat printr-un cod psihologic al culorilor. Iar atitudinea de abordare a portretului în pictură poate fi justificată prin relaţia omului cu el însuşi, dar şi cu natura, într-o eternitate a sentimentului de apropiere a divinului, a trăirilor exprimate metaforic, în manieră expresivă, spre acuratețea unei imagini vizuale.

Leadership: Poţi să te angajezi într-un proces imaginativ care reflectă concepţiile, grijile şi preocupările emoţionale ale celui ce se visează ca făcând parte dintr-un demers artistic cu deschidere către natura divină?

Cred că numai aici, în lumea picturii, în tehnica pensulaţiei, în acest pact nescris cu divinitatea, mă simt cel mai în largul meu, altul decât sunt în viaţa reală, cu o pondere atât de mare a emoţionalului în decizia de a dezvolta ce e mai bun într-o poveste despre dualitatea sufletului omenesc. Munca unui artist este opera creată de o fiinţă divină după acceptarea înțelegerii naturii: eternă, neschimbată, perfectă.

Este o mândrie, nu o corvoadă să te ştii înălţător prin expresia artei pe care ţi-o aruncă în faţă sentimentul apropierii de fiecare tușă a pensulei și a lecturării ei minuţioase printre detalii impresioniste. O mândrie şi mai mare este să faci din arta ta expresia unei aventuri a sufletului trecut printr-o memorie tainică a naturii. Dacă prin moarte devenim un fel de memorie a naturii, atunci prin viaţă devenim destinul unei picturi care se păstrează întotdeauna nealterată în faţa ochilor de sfinţi.

Ciò ha portato al suggerimento che tutti i miei ricordi sono fragili in natura.

Este un impuls de mare însemnătate. Atunci când scriu despre artă, la fel ca atunci când scriu despre un trandafir care mă fascinează până la adoraţie, făcându-mă să retrăiesc o altă viaţă, mă delectez cu imaginea mea proiectată într-un spaţiul dublu: al viselor fără sfârşit şi al călătoriilor astrale. Cu siguranţă, întreaga cunoaştere de care mă leagă existenţa visului modelat prin artă este un proces imaginativ care reflectă concepţiile, grijile şi preocupările emoţionale ale celui ce se visează ca făcând parte dintr-un demers artistic cu deschidere

către natură divină.

Leadership: Eşti pregătit să te integrezi într-o lume în care poţi fi orice, cu condiţia să-ţi duci arta la nivelul unui instantaneu de înţelepciune sau a unei imagini irezistibile?

Graţie rezonanţei mele cu inteligența iubitoare a naturii, cu energiile ei subtile, mă simt demn de o întinerire spirituală pe care trandafirul o consideră drept miracolul unei expresivități artistice deosebite. Însuşi trandafirul, aşa cum este el, splendid, candid, de peisaj, mă introduce parcă într-un curent artistic definit de un colorit grav, într-un stil de artă abstractă de felul Rayonismului, prin care pictorul rus Mihail Larionov îşi propunea să sugereze a patra dimensiune în pictură, să dea impresia că opera este atemporală și aspațială, printr-o spiritualizare a imaginii vizuale realizată prin tehnica razelor colorate paralele și contrastante.

Astfel am ajuns să cred despre mine, ocupându-mă de problema creaţiei, că sunt autorul unei conştiinţe noi legate nu doar de frumuseţea naturii, cât de tema naturii *Athempisyon* (un pact nescris cu divinitatea) surprinsă printr-o comparaţie de excepţie: sunt mai mult decât un pictor, sunt ceea ce pictorul a uitat să deseneze despre el însuşi într-o căutare a celuilalt personaj pe care numai opera literară poate să-l redea întocmai. Sunt o imagine vizuală în pictură pentru că reuşesc să surprind atât de viu, grăitor, colorat, o încercare de a cădea la învoială cu viaţa.

Senzitiv, expresiv, vibrant, trandafirul îmi face semn că aude ce-i spun, ca printr-un noian de gânduri pure, atâta timp cât sunt pregătit să mă integrez într-o lume în care pot fi orice, în care orice suflet poate să se situeze în plan spiritual. Partea divină a unui pictor este reflectarea unor lumi aflate undeva între aproape şi foarte departe, între ceresc şi pământesc, între dimensiunea sufletească umană şi luxul naturii înflorite.

Dacă trandafirul ar fi fost un artist al culorilor într-o lume veşnică, pur, instinctiv, vibrant, probabil mi-ar strânge călduros mâna ca a unui creator de lumină suspendat între vis şi realitate. Iar dacă trandafirul ar fi fost un scriitor, scriind despre viaţă sub semnul ficţiunii, atunci probabil aş fi fost adaptat la psihologia unui personaj care moare şi revine pe pământ în altă ipostază de a fi.

O imagine irezistibilă în leadership poate să apară ca o imagine irezistibilă a creaţiei împărţită între ceea ceea ce te conține (nivelul spiritual) și ceea ce te atrage (să zicem orizontul unei lumi alternative).

Pentru asta, trebuie să fii un artist care trăieşte mereu între aici şi acolo, între trecut şi prezent, între spaţiu şi timp, între universal şi particular, între viaţă şi moarte.

Senianymo - i-am dat acest nume trandafirului meu, însemnând deschiderea omului la viaţa artistică, fiindcă este singurul care îmi ascultă sufletul, gândurile, durerea sau bucuria, contopind în el două forţe: a creaţiei şi a divinităţii. El este specia aleasă a Creatorului, simbolul transformării mele interioare, este chipul lui Dumnezeu transpus într-o profundă lecţie de renaştere, transcendenţă şi reinventare înfloritoare.

Îi aud mesajul şi apoi ţin seama de el chiar dacă mi se pare ceva nebunesc sau imposibil.

Source: https://neculaifantanaru.com/senianymo.html

Sensibilitatea contemporană reinterpretată în viziunea modernă

On Aprilie 16, 2012

Sursa creației artistului, privită ca o mărturie a unui trecut îndepărtat, poate reprezenta un obiect al atenției sale în a oferi un context de improvizație unitar.

Eisenstein îl roagă pe compozitor să scrie muzica pentru acest episod înainte de filmare. Îi arată desenele cadrelor pe care le va filma, îi expune ideile de construcţie a episodului, modul de confruntare a celor două tabere…Îl întreabă apoi pe compozitor dacă nu va putea folosi vechi cântece catolice. Prokofiev îl asculta cu atenţie, urmăreşte schiţele, apoi îi comunică propriile gânduri. A fost şi el ispitit să folosească muzica epocii. A şi cercetat-o. Dar a constatat că ea a devenit străină sensibilităţii contemporane.

Muzica pe care catolicii o cântau probabil frenetic în urmă cu 700 de ani te lasă azi rece, indiferent. Deci trebuie făcut altceva. Şi intenţia lui Prokofiev se întâlneşte, de fapt, organic cu concepţia lui Eisenstein. Compozitorului i se pare mai potrivit să redea muzica "nu în forma în care suna pe vremea bătăliei pe gheaţă, ci în aceea în care ne-o închipuim noi astăzi". Acelaşi lucru în ceea ce priveşte muzica rusă. Deci, muzica vă trebui scrisă într-un limbaj cu care este deprins auditorul nostru, dar el va trebui înşelat în mod inteligent, ca să o ia drept o muzică a trecutului îndepărtat.

Leadership: Cum ar trebui creaţia ta să își repoziționeze sensibilitatea pentru a deveni un obiect al atenției publicului, încât să exprime cei trei R: "realitate, renaștere și reconstituire"?

Manifestările unei creații artistice, precum arta cinematografică, se instalează brusc într-o concepție de tipul "neo-realist" și sunt, de obicei, empirice. Scenariștii le descriu ca fiind cei "3R" (realitate, renaștere, reconstituire). Concepțiile precoce în care ideile evoluează progresiv ca intensitate și extensie reflexivă, pot fi mascate de profunzimea sensibilității cu care publicul le receptează. Mai ales gradul de reproducere a emoțiilor din realitate în film, prin muzică și prin imagine, constituie un bun indicator al calității și al posibilității de rezonanță, fapt ce semnifică o anumită autenticitate.

Abolirea oricărei sensibilități pe plan muzical sau vizual, prin apariția unor modele repetitive, determină o anumită rigiditate în narațiune, fiind un semn de gravitate în ceea ce privește originalitatea. Așa cum, la un bolnav, cianoza cutanată care nu dispare la presiune semnalează dispariția și a viabilității tegumentelor din aria ischemică, tot astfel în cinematografie lipsa de originalitate conduce la pierderea interesului publicului. Să nu uităm că în artă, adaptarea elementelor istorice la gusturile contemporane poate revitaliza teme vechi într-un mod surprinzător.

Pentru a obţine o creaţie de calitate în cinematografie, este esențială colaborarea între două gândiri opuse: una axată pe sensibilitate, cealaltă axată pe analiză şi detalii. Planificarea inițială a creației, în ceea ce privește modul inteligent de a compune un scenariu, stabilește ideile majore și conturează construcția de bază a unei imagini realiste față de viziunea artistică propusă. În ce privește regia în cinematografie, fiecare componentă, muzică sau cursivitatea scenelor, trebuie integrată armonios pentru a crea un sistem de elemente narative care să funcționeze ca un tot unitar.

Leadership: Autenticitatea creației tale depinde de modul în care emoțiile sunt reconstituite într-o concepție ce valorifică intensitatea reflexivă, pe planul unei viziuni capabile să devină o mărturie a forței tale interioare?

Un regizor talentat consideră că intenția unei creații cinematografice constă în a fi deschizătoarea unei perspective noi asupra realității, fiind un motiv de aspirație către un nivel artistic superior. Mai trebuie adăugat că în cinematografie, este esențială o colaborare între două abordări aparent contradictorii: sensibilitatea artistică și analiza detaliată. Planificarea inițială a creației necesită definirea clară a ideilor majore și stabilirea unui cadru care să susțină o viziune artistică realistă, integrând elemente precum muzica și cursivitatea scenelor într-un sistem narativ coerent.

Pe de altă parte, regia reprezintă un proces strategic în care fiecare componentă trebuie să se îmbine armonios pentru a oferi o perspectivă nouă asupra realității. Un regizor talentat poate atinge un nivel artistic superior prin explorarea colaborativă a ideilor, analiza detaliată a structurii narative și integrarea unei game diverse de elemente pentru a forma un tot unitar.

În acest context, fiecare detaliu contează, iar colaborarea între sensibilitate și analiză oferă o deschidere către o unitate narativă ce permite crearea unei opere cinematografice complexe și inovatoare. Viziunea artistică își găsește astfel expresia într-un sistem bine planificat, care integrează componentele într-un mod armonios și aspiră la un nivel artistic superior.

Tu poți crea o imagine realistă în care valoarea ei arhetipală să conste în reconstituirea fidelă a emoțiilor și în recompensarea publicului cu un scenariu cu relevanță artistică?

Sensibilitatea contemporană reinterpretată în viziunea modernă vizează acea profunzime a emoțiilor umane care poate crea o legătură autentică între public și scenariul artistic. Mai mult decât atât, aceasta facilitează descoperirea unei narațiuni mai profunde și a unei abordări artistice care îmbogățește experiența spectatorilor.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/sensibilitatea-contemporana-reinterpretata-in-viziunea-modern

Sensul Leadershipului

On Iulie 03, 2016

Găseşte esenţa înţelegerii imaginii care te uimeşte prin intriga ei neaşteptată, acceptând ca punct de reper realitatea „din afara” aşteptărilor tale.

Îmi făcusem o obligaţie imperioasă din a şti asemenea lucruri, pe care doar sugestia unor revelaţii - cu rol de „ia aminte” - le putea determina importanţa, la răscrucea opţiunilor de care depindea viitorul meu. Într-o imagine ce corespundea în foarte mare măsură acelei realităţi unde răsuna biruinţa tentativelor de interpretare a unor situaţii, acţiuni individuale şi colective, în încercarea de a găsi un fir călăuzitor între zbuciumul vieții și admiraţia pentru înaltele virtuți morale.

O astfel de realitate putea să rămână integrată la nivel elementar de conştiinţă, cu riscul de a se dilua într-o pasivitate condamnabilă, ca un fel de pedepsire a preocupărilor mele revelatoare, fiind evaluată în conformitate cu capacitatea de a recunoaşte emoţiile celorlalţi şi capacitatea de a reacţiona la ele. Concepţia înaintată despre lume, extrăgând minereul preţios a-l perspectivei de a vedea totul prin ochii unui artist care îşi face religie din refuzul faptului împlinit, pentru a-l topi la creuzetul memoriei ce coagulează sensuri împărtăşite de grupuri largi de oameni, putea să constituie expresia supremă a mentalității și artei mele.

În plus, destul de înaintat în privinţa ideilor, simţirilor şi actelor cugetării care îmi puneau la încercare capacitatea de previziune a unei variabile de tip "Tablou", ce includea apariţia anumitor răspunsuri şi teorii sub acţiunea unor forţe întâmplătoare, de care numai o minte plină de asteptări până la refuz este în stare să le sesizeze, m-am aşezat eu însumi de nenumărate ori între modul de a vedea lumea şi modul de a acţiona în limitele ei.

Se forma astfel un ţesut continuu în interiorul parcursului meu literar, de la senzaţia de văz în condiţiile pătrunderii în mister, de coborâre în adâncurile deschise în creaţie, prin relaţionarea cu profunzimile cele mai tainice ale omului, până la senzaţia de a fi participant la crearea conţinutului unei noi abordări de leadership.

Dar întotdeauna o abordare nouă necesită, prin varietatea și amploarea situaţiilor, o necontenită dinamică a vieții şi personajelor care o compun, forţe în mișcare care încearcă să se opună schimbării sau care o acceptă fără să se opună.

Leadership: Te calific în fazele parcursului formator de tip *„ghidează explorarea lumii din jurul tău, spre ceea ce poți face cu ea”, încât să produci o viziune esenţializată cuprinsă între ceea ce ţi se întâmplă şi ceea ce descoperi că ţi se ascunde de fapt?*

Un fragment din cartea *Copiii Vântului* de Jorge Icaza, scoate în evidenţă realitatea acelor lucruri pe care încercam să le înţeleg, acele piese importante necesare în completarea „tabloului” pe care trebuia să le şlefuiesc bine înainte de a le da o anumită culoare în lucrările mele.

"Într-o după-amiază de vară, atotputernicul preot de la Guagraloma a fost chemat să dea sfânta împărtăşanie unui om care trăgea să moară. Dar în cale i-a ieşit diavolul. Un grup de metişi făcuseră cerc în jurul unei palpitante lupte de cocoşi, râzând şi făcând prinsori. Ce mai contează un muribund, când intervine un joc bănesc şi o miză pe măsură?

După ceva vreme, în mijlocul strigătelor şi comentariilor de la sfârşitul luptei, se ivi un copil,

plângând şi gâfâind din cauza urcuşului greu. Apropiindu-se de preot, îi spuse: "A murit ! A murit, părinte ! " Se înţelege că a murit, cine spune altfel? A primit două lovituri în cap ca nişte gloanţe ! răspunse preotul, tremurând de emoţie.

Nu, nu, ci de friguri a murit, în cocioaba lui. Toţi l-au părăsit... Acum nu mai are nevoie de nimic... Nu mai are nevoie de nimeni, a oftat adânc băiatul. Şi abia în acel moment i-a fost uşor să descopere în surâsul dulceag şi slugarnic al preotului lăcomia vicleană, lipsită de scrupule."

În fiecare om cu sutană se ascunde un vrăjitor, şi este uşor de înţeles că binele sau răul atârnă, după cum zicea Schopenhauer, mai ales de ceea ce se află în el însuşi şi se petrece înăuntrul lui.

Iar tabloul pe care îl conturează un scriitor interesat de redarea umanului, lucrând la portrete vii inspirate din realitate, ceea de admirăm la profunzimea şi perspectiva imaginii pe care textul său îl aduce în prim plan, este modalitatea de a surprinde tocmai acel ceva dinăuntrul omului care iese la iveală atunci când realitatea "din afara" aşteptărilor sale are o mare influenţă asupra lui însuşi.

Leadership: Ce ai la îndemână ca să controlezi emoţia descoperirii unor frânturi de adevăruri izvorâte din experienţele vieţii, în interacţiunea cu imaginea unei noi versiuni de realitate care te introduce automat în concursul unei cauze care nu înlătură caracterul şi urmările faptei?

Realitatea „din afara” aşteptărilor, creată de caracterele cele mai atipice, surprinde toate acele împrejurări cu impact sporit care susțin sau paralizează emoţia descoperirii unor adevăruri sau frânturi de adevăruri, izvorâte din experienţele vieții, din impresiile asupra celorlalți și care îți produc plăcere sau neplăcere, dorință sau repulsie, simpatie sau antipatie.

Drept pentru care avem de ales între a presupune că înțelegerea leadershipului, axată pe acceptarea diferenţelor dintre bine și rău produse de recunoaşterea adevăratului potențialul uman, se află în fazele parcursului formator de tip *„ ghidează explorarea lumii din jurul tău, spre ceea ce poți face cu ea "*. Și faptul că roadele vieții, așa cum o înțelegem și o dorim, acele părţi pe care le putem controla şi acelea pe care nu le putem accepta ca fiind normale, se află la intersecția dintre măreţie și josnicie.

A ghida propria explorare a lumii din jurul tău spre ceea ce poţi face cu ea, înseamnă să te apropii de o înţelegere clară a adevărurilor care se ascund în spatele aparenţelor şi să optezi pentru faţada esenţei a ceea ce rămâne în tine după ce ai acceptat totul.

Esenţa înţelegerii leadershipului este asemănătoare procesului însuşirii scrisului cel mai pătrunzător: se dezvăluie prin parcurgerea unui dificil și tulburător drum.

Mai întâi trebuie să suporţi un timp îndelungat consecinţa manifestării unui eveniment extern fiinţei tale, a cărui efecte cresc posibilitatea producerii unei game variate de trăiri. Apoi trebuie să-l accepţi în realitatea existenței tale drept punct de reper pentru determinarea poziţiei tale dominante: de moderator al unei imagini generale severe, de revelator al unei semnificaţii mai nuanţate a lumii sau de om care suportă cu stoicism acea presiune a unor revelaţii care nu concordă cu setul de valori urmat și promovat în lume.

Singurul lucru pe care îl ai la îndemână ca să controlezi emoţia descoperirii unor adevăruri incomode sau derutante izvorâte din experienţele vieţii este acea motivaţie moderată de conştientizare a celorlalte contexte şi valori din viaţa ta care să favorizeze o

nouă traiectorie a ascensiunii spirituale.

Ascensiunea spirituală urmăreşte doar manifestarea binelui şi a alegerii de a rămâne fidel credinţelor bazate pe smerenie, toleranţă, dăruire de sine şi iubire pentru om şi umanitate.

Sensul leadershipului este dat de parcursul pe care îl ai de urmat după trecerea intersecţiei dintre modul de a vedea lumea şi modul de a acţiona în limitele ei, dintre adevărurile constatate independent de propria ta voinţă şi acceptarea unei realităţi evaluată în conformitate cu capacitatea de a recunoaşte emoţiile celorlalţi şi capacitatea de a reacţiona la ele.

Source: https://neculaifantanaru.com/sensul-leadershipului.html

Sensul omului într-un vis numit realitate

On Mai 18, 2021

Visul este o lume sublimată a cărei realitate, transpusă pe un plan superior de existenţă, poate să dezvolte sentimente înălţătoare, de natura intelectuală.

Viaţa mea pare să fie povestea unei dedublări a fiinţei mele, datorată în parte unui fel de pătrundere în interiorul unui vis care m-a impresionant într-o aşa de mare măsură încât şi acum simt cum sunt atras de o forţă spirituală ieşită din comun. Este, şi aceasta, o caracteristică a artistului rafinat care, excelând prin bogăţia fanteziei, capătă dedublare prin forţa şi farmecul discursiv al unei experienţe de transformare a realităţii obiective într-un univers interior inedit.

Visul însuşi, actul eliberării de presiunea zilnică, fuga de banalitate, faptul de a fi parte dintr-un ansamblu de imagini, idei, emoţii, senzaţii, într-un montaj de decoruri şi momente alternativ îmbinate într-un plan nemaiîntâlnit (artistic şi interpretativ în acelaşi timp), mă face să tresar din contemplarea aflată la limita cu nostalgia. Pe plan spiritual, visul în care îmi întrupez cu înțelepciune puterea artistică este victoria unui suflet care caută mereu o imagine de dincolo de aparenţe.

Nu degeaba creaţia mea este dată unui vis atât de înalt, încât foarte puţini îl pot cuprinde cu mintea, cu sufletul, cu acel instinct al artei care nu acceptă înţelegerea simbolisticii decât printr-o străduință încordată.

Leadership: Imaginea cu care îţi poţi transforma realitatea este o reconectare la acea parte din tine care are curajul să accepte că ceea ce ai devenit este de fapt ceea ce îţi lipseşte?

La urma urmelor, visul este doar un vis, dar în interiorul lui există viaţă, exista opere de artă nemaipomenite, există tot ceea ce nu se vede în realitatea lumii obişnuite, fiind perceput cu lupa unei versiuni reinterpretate a adevărurilor ascunse sub fardul unor aparențe schimbătoare. Dacă lucrurile stau astfel, atunci un artist nu poate fi decât visătorul care visează şi apoi trăieşte în vis.

Iar dacă visul mă face să simt că mă ridic deasupra tuturor situaţiilor ambigue, ambivalente, prea complexe, constituite din perspectiva unei lumi care a hotărât să păstreze în durata ei de viaţă doar lucrurile materiale, asta se datorează umilinţei cu care omul spiritual se cufundă în omul fizic sensibil, uitându-se înainte la ceva ce Dumnezeu a promis, care încă nu a fost creat, dar a fost visat spre a deveni o creaţie nemuritoare.

Cumva, imi lipseşte puterea de a accepta faptul că ceea ce reprezint în această lume nu este un act de cunoaştere prin care, ordonând semnificaţiile, se introduce un sens specific. Mai degrabă, ceea ce sunt, este strâns legat de posibilitatea unei reflexii involuntare într-o existenţă perpetuă, dar anonimă şi imaterială, din care aspectele practice ale vieţii par să fi dispărut cu desăvârşire.

Şi dacă sunt parte dintr-un vis plăsmuit cu suflet de artist, *superiori potentia spiritualis submissionem,* este pentru că în vis sunt întotdeauna mai deschis cu mine însumi. Forţă şi farmec discursiv capătă o asemenea dedublare a mea, ca o a doua persoană inclusă în dialogul-monolog dintre reflexie şi imaginaţie, dintre percepţie şi iluzie. La urma urmelor, arta este visul întregii creaţii care se repetă la nesfârşit prin intermediul aceloraşi visători.

Leadership: Poţi să-ţi induci prin autosugestie o altă imagine a fiinţei tale, încât ceea ce proiectezi în dimensiunile creaţiei şi ale realităţii să deschidă o fereastră între timp şi spaţiu?

Asemenea consideraţii m-au condus la o estetică diferenţiată a permanentei transformării mele. Am devenit altcineva, vizibil distins prin alte nuanţe decât aceea a stocării vitalității personale într-un cosmopolitanism multistratificat, în oricare din modalităţile de contact cu privirea mea din altă lume, din altă realitate.

Am înţeles că întinderea minţii mele este mai amplă decât cerul şi pământul, *immortale et aeternae* , asemănătoare cu cea spiritelor sublime ataşate de multiplicitatea stărilor existenţei manifestate reflexiv printr-un *Vidhysonsum* (unitatea unei multiplicităţi, o unitas multiplex).

Încă demult, mi-am dat seama că fiecare om este parte dintr-o creaţie care mai întâi a fost vis, apoi a devenit realitate. Celelalte forme de artă: muzicală, vizuală, lingvistică, convenţionale sau neconvenţionale, adoptă un punct de vedere dinamic, aşa cum o cere natura lucrurilor. Dar ca să ajungă la nivel de "operă de artă", adică să aibă însuşirea de a fi o plăsmuire autotelică expresivă şi originală, ele trebuie să treacă prin filtrul subiectivităţii, prin filtrul intransigent al unui al treilea ochi care are o conexiune spirituală cu o stare evolutivă de conştiinţă.

Mă întreb dacă nu cumva fac parte dintr-un vis oarecare, ce nu lasă o impresie vizibilă. Sau poate că sunt însăşi proiecţia creaţiei mele din realitate. O altă metamorfoză a fiinţei mele aşteaptă să se desfăşoare? Fiindcă singura operă de artă care îmi reflectă realitatea este o formă de gândire distinctă, o formă de manifestare a subconştientului ce constă într-o succesiune de imagini care mă fac să trăiesc o experienţă transformatoare, o treaptă către autocunoaştere.

Leadership: Poţi trece prin filtrul individualităţii tale întreg materialul experienţei directe, cât şi sugestiile provenite din imaginile văzute într-un nou context care oferă foarte multe informaţii despre o lume "sublimată"?

Visul este ca o bibliotecă care îşi recuperează cărţile pierdute, sau degradate în timp. Iar dacă am fost vreodată înţelept, şi fiindcă marea înţelepciune se trage din studiul artelor şi esteticii, este pentru că am recunoscut în visul meu o altă imagine a fiinţei mele sincretice. Şi tot în vis mi-a apărut un trandafir, simbol al tainei divine, a cărui pecete este DISTINCŢIA şi SINCERITATEA, *puritati et nobilitatis* . Şi tocmai despre această bibliotecă vorbeşte Umberto Eco în romanul său de căpătâi, "În numele trandafirului":

"Nimeni în afară de două persoane nu intră în ultimul cat al Edificiului. Nimeni nu trebuie. Nimeni nu poate. Nimeni, chiar dacă ar voi, nu ar izbuti. Biblioteca se apără singură, este de nepătruns ca şi adevărul pe care-l găzduieşte, amăgitoare ca şi minciunile pe care le păstrează. Labirint al minţii, ea este şi un labirint pământesc. Poţi să intri, dar nu poţi să mai ieşi. Şi spunând asta, aş dori că domnia ta să te supui regulilor abaţiei."

O altă imagine a fiinţei mele se naşte din aceste considerente, înţelese şi mărturisite de un bibliotecar a cărui determinare a devenit poveste a vieţii mele. Şi nu trebuie să mi se pară absurdă respingerea acestei imagini de către necunoscătorii în ale artei şi filosofiei din spatele simbolurilor.

Cert este un singur lucru: dacă într-o bună zi mă veţi întâlni într-un vis cu semnificaţii adânci, fără să ştiţi cum arăt sau cum îmi sună vocea, este pentru că orizontul vostru s-a deschis în faţa unei creaţii pe care nu o puteţi înţelege, decât crezând. Păşiţi în biblioteca mea, în spaţiul nesfrşit al gândurilor mele, iar dacă ele se vor bucura de vreo trecere,

niciodată timpul nu le va şterge din amintirea voastră.

Creaţia căreia îi corespunde visul transformat în realitate este, mai întâi de toate, o înţelegere a ceea ce se petrece în interiorul structurii psihice a unui artist al cărui univers se defineşte prin „pendularea între figurativ şi abstract”.

Source: https://neculaifantanaru.com/sensul-omului-intr-un-vis-numit-realitate.html

Sentimentul de reducere la elementele primare

On Decembrie 19, 2012

Creaţia presupune o căutare a nucleului fundamental, a elementelor și principiilor de bază ce stau la originea unui fenomen, proces sau creație complexă, încât să ofere înțelegere profundă asupra subtilităților și înțelesurilor ascunse.

Liniile şi culorile se modelează, se transformă pe parcursul străbaterii Mexicului. Duritatea liniilor şi asprimea culorilor se înmoaie spre sud. Cruzimea platoului central se atenuează. În nord păsările roşii nu-şi mănâncă prada îndată ce o ucid, ci înfig gândacul sau viermele în vârful unei frunze şi aşteaptă, pentru a-l devora, să fie uscaţi de arşiţa soarelui. Acolo caii sunt mânaţi să sfarme cu copitele testele peonilor răzvrătiţi după ce aceştia au fost îngropaţi în pământul dogorâtor. Acolo e o lume a cruzimii. Spre sud, frunza ascuţită de maguey se dantelează şi se transforma în buclele lianelor. Coloritul aprins cedează tonurilor de verde. Cruzimea se dizolvă în nepăsare.

Acel "day-dreaming", setea aceea de semi-somnolenţă diurnă, continuă să rămână pentru Eisenstein un mijloc de percepere a mediului înconjurător, aducând în conştiinţă viziuni ciudate, metamorfozări ale realităţii. În acest "paradis al artei grafice" artistul începe să deseneze. Mult, enorm de mult. Consemnează cele văzute. Apoi, depăşind această primă fază, prin intermediul liniei abstractizate, intelectualizate, desenul surprinde un raport foarte senzual, totodată delirant, între figurile omeneşti aflate în situaţii neobişnuite.

Senzaţia de geneză a lumii pe care o încearcă peste tot timpul în Mexic, sentimentul acesta de reducere la esenţe, la elementele primare, stă probabil şi la baza gândirii esenţializate despre relaţia viaţă-moarte.

Leadership: Poţi să dezvolţi o viziune holistică asupra lucrurilor, pornind de la esențe pentru a putea integra apoi multiplicitatea de aspecte și detalii într-un întreg coerent și profund?

În peisajul cultural al oricărei regiuni, liniile și culorile se modelează și se transformă, reflectând nu doar schimbările geografice, ci și cele emoționale. De asta are nevoie regizorul ca să realizeze o capodoperă. Duritatea și cruzimea din nord, unde chiar și frunzele sunt martore ale violenței, se transformă treptat în maguey-ul sudului, unde metamorfozările realității devin frecvente. Acest proces este asemenea unei reacții alergice ale pielii, unde schimbările vizibile sunt răspunsuri la stimuli externi, fiecare regiune reacționând diferit, similar sensibilității individuale la alergeni.

O creaţie cinematografică stimulează introspecția, conștientizarea și înțelegerea relațiilor fundamentale precum cele dintre viață și moarte, deoarece în artă există adesea o tendință de a explora și transmite esențe ale condiției umane, teme existențiale profunde legate de ciclul vieții, moarte, suferință, iubire etc. Prin tehnici cinematografice precum simbolism, metafore vizuale, imagini puternice, arta poate provoca introspecție și cugetare profundă asupra marilor întrebări existențiale ale ființei umane.

Leadership: Poţi să depui străduința de a descoperi și înțelege profunzimea, rădăcinile, sursele sau substraturile din care izvorăște o realitate, dincolo de aparențele ei imediate?

Arta autentică tinde să transmită adevăruri universale și intime despre natura umană, forțându-ne să ne confruntăm cu frământări și întrebări fundamentale ce definesc experiența noastră pe acest pământ. Poveștile și personajele din filme pot reflecta și explora

condiții-limită ale existenței precum moartea, suferința, sacrificiul etc., conducând privitorul către meditații asupra sensului și valorii vieții.

Un regizor talentat, captivat de acest „paradis al artei grafice”, își exprimă trăirile și percepțiile prin desene, folosind o linie abstractizată pentru a captura raporturi senzuale și delirante între forme. Aceasta reflectă geneza lumii și dinamica relației viață-moarte. Artistul identifică și utilizează elemente culturale care pot minimiza disonanța emoțională și maximiza expresia artistică, îmbunătățind astfel percepția și aprecierea operei sale în diverse contexte.

Leadershipul facilitează o gândire "esențializată", concentrată asupra elementelor și principiilor de bază, a nucleelor generatoare din care derivă întregul.

Mai mult decât atât, acest sentiment de reducere la elementele primare oferă o viziune mai cuprinzătoare asupra genezei, originilor și proceselor primordiale care stau la baza fenomenelor sau creațiilor complexe.

Sentimentul de reducere la elementele primare reprezintă străduința de a descoperi și înțelege rădăcinile, sursele sau substraturile din care izvorăște o realitate, dincolo de aparențele ei imediate. Este o cale de acces către adevărurile și semnificațiile de bază, către nucleele generatoare de sens ale unei opere, gândiri sau experiențe umane complexe. Este o tentativă de simplificare, de reducere la forme sau expresii pure, de esențializare a creaţiei prin eliminarea excesului și conservarea a ceea ce este cu adevărat definitoriu.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Sentimentul de reducere la esenţe

On Aprilie 09, 2008

Trebuie să te hrăneşti cu esenţa unei perspective de afirmare artistică ca să poţi să înţelegi valoarea creaţiei care te reprezintă cel mai bine pe planul unei viziuni curat-plastice.

Liniile şi culorile se modelează, se transformă pe parcursul străbaterii Mexicului. Duritatea liniilor şi asprimea culorilor se înmoaie spre sud. Cruzimea platoului central se atenuează. În nord păsările roşii nu-şi mănâncă prada îndată ce o ucid, ci înfig gândacul sau viermele în vârful unei frunze şi aşteaptă, pentru a-l devora, să fie uscaţi de arşiţa soarelui. Acolo caii sunt mânaţi să sfarme cu copitele testele peonilor răzvrătiţi după ce aceştia au fost îngropaţi în pământul dogorâtor. Acolo e o lume a cruzimii. Spre sud, frunza ascuţită de maguey se dantelează şi se transformă în buclele lianelor. Coloritul aprins cedează tonurilor de verde. Cruzimea se dizolvă în nepăsare.

Acel "day-dreaming", setea aceea de semi-somnolenţă diurnă, continuă să rămână pentru regizorul Serghei Eisenstein un mijloc de percepere a mediului înconjurător, aducând în conştiinţa viziuni ciudate, metamorfozări ale realităţii. În acest paradis al artei grafice artistul începe să deseneze. Mult, enorm de mult. Consemnează cele văzute. Apoi, depăşind această primă fază, prin intermediul liniei abstractizate, intelectualizate, desenul surprinde un raport foarte senzual, totodată delirant, între figurile omeneşti aflate în situaţii neobişnuite. Senzaţia de geneză a lumii pe care o încearcă peste tot, în timpul şederii sale în Mexic, sentimentul acesta de reducere la esenţe, la elementele primare, stă probabil şi la baza gândirii esenţializate despre relaţia viaţă-moarte. *

Leadership: Actul de asimilare a mijloacelor artistice trebuincioase cultivării creaţiei tale se încadrează în esenţa unor perspective dar şi limite de receptare a mesajului vizual-artistic, ţinând cont de ceea ce trebuie să cunoşti la nivel abstract?

Dezvoltarea capacităţii de receptare a mesajului vizual-artistic este prima sarcină pe care trebuie s-o îndeplinească un regizor, ştiind că varietatea complexului în care sunt înrădăcinate noţiunile, expresiile şi semnificaţiile care susţin şi promovează un curent artistic modernist, atârnă de felul conţinutului pe care îl furnizează spectatorilor. În ecranizările sale, regizorul nu surprinde doar figurile omeneşti aflate în situaţii neobişnuite, prin succesive metamorfozări ale realităţii, reflectând orizonturile unei creaţii impresionante prin vastitate, diversitate şi profunzime, el surprinde mai degrabă relaţia dintre natura gândirii şi modul de organizare a datelor experienţei umane.

Şi ce este acest mesaj-artistic, exprimat prin intermediul imaginilor, altceva decât rezultatul utilizării efectelor intrinsece ale artei în plan emoţional şi psihic, fiind consonant cu teme majore de reflecție, printre care relația armonioasă dintre om și natură. Sau, cum spunea cineva pe o pagină de internet: *"Mesajul artistic este acea aureolă ideatică în care autorul îşi înveşmântează opera pentru a face din conţinutul ei un vehicul către sufletul şi spiritul receptorului."*

Întrevedem aici două perspective ale mesajului artistic: conştiinţa viziunii şi metamorfozarea realităţii prin întoarcerea la mit şi legendă, adică prin depăşirea coordonatelor spaţio - temporale. Iar ca limite surprindem, într-un plan de vizibilitate accesibil, incapacitatea de a te focusa asupra înţelegerii rolului experienţei subiective şi invaliditatea unui progres în ceea ce priveşte armonia dintre decor şi atmosferă, dintre personaje şi motivaţiile lor.

Prin urmare, este necesar să ţinem cont de mesajul-artistic, găsind armonia dintre sunet şi

imagine, atunci când ne plasăm într-un plan mult mai apropiat de privitor decât sunt personajele în realitate.

Ceea ce trebuie să cunoşti la nivel abstract pentru ca viziunea ta să înglobeze semnificaţiile unei imagini ori ale unor nenumărate imagini în mişcare (ca în cazul filmelor), este cum poţi aborda formele şi atitudinea unei figuri omeneşti printr-un mijloc de percepere a mediului înconjurător. În acest caz poţi apela la un procedeu artistic prin care, pe baza unor trăsături comune, se alătură doi termeni, cu scopul de a-l evidenţia pe primul.

În ceea ce priveşte arta regizorală, mai important decât imaginile extrase din experiența vieții este povestea în care viața stochează toate imaginile în jurul unei personalităţi care a încetat a fi o promisiune şi a devenit o certitudine.

Sentimentul de reducere la esenţe se distinge prin relaţia dintre ceea ce vedem și ceea ce dorim să vedem la nivelul unei creaţii autentice care evoluează printr-un mesajul cu conţinut artistic: *"Ceea ce exprimi într-un mod comprimat (reacţii, emoţii şi stări) este ceea ce oferi naturii la nivel de cunoaştere prin imagini."*

Ia seama la esenţa unei perspective de afirmare artistică ca să poţi să înţelegi valoarea creaţiei care te reprezintă cel mai bine pe planul unei viziuni curat-plastice. De reţinut: o perspectivă de afirmare artistică are ca suport de noutate esenţializarea unei idei care se doreşte să fie transmisă prin imaginile realizate atât din punct de vedere vizual cât şi tehnic. Iar o viziune curat-plastică este o imagine pe care nu ai cum s-o uiţi, chiar dacă o vezi o singură dată, putând fi modelată oricând prin modul de gândire a unui artist fotograf.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/sentimentul-de-reducere-la-esente.html

Servitorul diavolului

On Iunie 10, 2010

Analizează bine convingerile pe care ţi le formezi despre cel care te conduce, atribuindu-le o ordine care să ţină seama de impactul pe care îl pot avea asupra ta.

Principiul pacifiştilor spune să nu faci niciodată rău altora. Dar diavolul nu ţine niciodată cont de morala şi de etica pe care le promovează oamenii. El judecă oamenii după nişte criterii foarte riguroase, numai de el ştiute, tratându-i după criteriul intereselor sale.

Îţi aminteşti filmul: *"The Mummy – Tomb Of The Dragon Emperor (2008)"?* Speranţa generalului Yang a fost dintotdeauna aceea de a-l reduce la viaţă pe împăratul Qin Shi Huang, singurul care putea reinstaura ordinea în haosul din patria sa, şi apoi să devină mâna lui dreaptă. Şi a reuşit. Deşteptându-l pe adormit, şi-a văzut visul cu ochii. Mai rămânea doar să-şi demonstreze absoluta loialitate faţă de EL.

Leadership: Poţi să-ţi creezi o realitate nouă a vieţii tale cu un "duplicate content" de tipul THE VERY BEST, fără să simţi că ai pus o parte din tine acolo?

Mulţi sunt cei chemaţi, dar puţin cei aleşi. Niciodată diavolul nu-şi poate duce la îndeplinire planul fără ajutorul unor servitori loiali. Chiar şi el are nevoie de sprijin. Însă cel mai greu lucru din lume este să-şi găsească servitorul perfect, care să se dedice cu însufleţire, trup şi suflet, zi şi noapte, idealului său. Servitorul perfect trebuie să fie în măsură pentru toate. Imperfecţiunea, îndoiala, greşeala, sunt considerate slăbiciuni.

Vechiul lui general, generalul Ming îl înşelase de aceea împăratului Qin Shi Huang i-a fost oarecum greu să se încreadă în noul pretendent la o funcţie atât de înaltă. Cu toate acestea a acceptat ca Yang să-i fie general fiindcă l-a înviat din morţi. Asta da dovadă de loialitate. Un astfel de om n-are nevoie de CV, nu mai trebuie să fie testat, evaluat, monitorizat, să dea probe şi să primească calificative. E fără îndoială omul potrivit, e decisiv, posedă minte de explorator şi emană încredere în sine.

Leadership: Importanţa ta se măsoară prin misiunea pe care ti-o asumi într-un demers făra sorţi de izbândă, dar care are potentialul de a corespunde standardului de probă al unei măreţii de necuprins?

Ura care zace într-o inimă statornică nu poate fi tăinuită la nesfârşit. Împăratul Qin Shi Huang, a cărui singur obiectiv era să ajungă stăpânul lumii, nu ar fi putut niciodată să-şi ucidă ura faţă de adversarii săi, adică faţă de toţi acei oameni care nu au vrut şi care nu ar fi acceptat niciodată să i se supună.

Împăratul Qin Shi Huang, readus la viaţă după 2000 de ani, nu a putut da uitării vechiul lui gând, acela de a cuceri lumea, ci dimpotrivă, s-a înverşunat şi mai tare să-şi atingă scopul, mai ales că atât el, cât şi armata sa, au fost condamnaţi la o moarte chinuitoare.

Prin faptul că nici după moarte nu şi-a abandonat misiunea pe care singur şi-a asumat-o, împăratul Qin Shi Huang a devenit un conducător de temut.

Leadership: Poţi să deschizi o perspectivă promiţătoare de reconectare la o entitate supremă, câştigându-i încrederea în contextul unei schimbări de orgine?

Cine îşi urmează cu devotament conducătorul, împărtăşeşte aceeaşi soartă cu el. Cine întră în slujba diavolului nu se mai poate elibera de el. Este şi cazul generalului Yang. E o nebunie. E sinistru, dar s-a creat un soi de relaţie între ei, o relaţie misterioasă pe care nu o pot denumi. Dar în niciun caz nu putea fi vorba de prietenie, căci diavolul nu-şi face niciodată prieteni, doar servitori.

Ambiţia lui nemăsurată de a-şi sluji stăpânul şi credinţa pe care o avea în izbânda acestuia, la care se adaugă încrederea în forţele proprii, i-au dat generalului Yang un avânt puternic, un curaj ce nu poate aparţine decât nebuniei sau geniului, dar care l-au dus la pieire. El a fost foarte ambiţios, dar în avântul lui de a reuşi în tot ceea ce şi-a propus, a judecat superficial. Şi a plătit pentru greşeala lui. Ar fi trebuit să se gândească mai bine înainte de a se avânta într-o astfel de aventură, alături de diavol.

Originea unui om sălăşluieşte în libertatea lui, dar în leadership libertatea prea mare în ceea ce priveşte regulile dă naştere la antipatie, fiindcă înseamnă în cele din urmă lipsă de coerență în atingerea obiectivelor şi instabilitate în ceea ce privește autonomia decizională. Această origine a omului trebuie să utilizeze o altă variantă de dobândire a unui statut privilegiat, anume prin echivalenţă simbolică: “to go one's way”.

Practic, generalul Yang trebuia să revendice doar valoarea de "afişaj" a unei puteri supreme, nu şi varianta personală de utilizare a ei.

Leadership: Evaluezi cât mai obiectiv tendinţa de a fi orientat spre sarcini, fără să acţionezi împotriva reprezentări de imagine care de cele mai multe ori este simultană cu o altă reprezentare coordonată acesteia?

Aşa cum un lider trebuie să aibă capacitatea de a-şi evalua oamenii, tot aşa şi cei ce-şi aleg un lider trebuie să-l evalueze cu deosebită atenţie. Nu rareori se întâmplă ca un lider să aibă alte intenţii decât cele declarate şi să înşele încrederea echipei sau să o călăuzească spre un punct terminus, altul decât cel iniţial, şi chiar spre eşec.

Ai abilitatea de a sesiza adevărul despre firea celui pe care accepţi să te conducă? Ţi-ai făcut cumva o impresie greşită despre el? Intri pe un teren nou doar de dragul de a servi pe cineva? Recunoşti importanţa selectării liderului potrivit? Cum îl poţi recunoaşte pe adevăratul lider?

Succesul tău depinde, la propriu, în mare măsură de abilitatea ta de a alege. Analizează bine convingerile pe care ţi le formezi despre cel care te conduce, atribuindu-le o ordine care să ţină seama de impactul pe care îl pot avea asupra ta. Gândeşte-te de două ori înainte să-ţi alegi liderul.

Reprezentarea unei imagini de superioritate este de cele mai multe ori este simultană cu o altă reprezentare coordonată acesteia: o multiplicare a unui sine, care îl proiectează pe celălalt în sine însuşi.

Servitorul diavolului este omul care nu se poate ridica mai sus de condiția spirituală a predicatorului unei credințe înfricoșătoare.

Source: https://neculaifantanaru.com/servitorul-diavolului.html

Set The World On Fire (II)

On Ianuarie 08, 2019

Dacă nu ştii să citeşti foarte bine chipul unui om, în orice circumstanţă, nu poţi prevedea nici îmbunătăţirea imaginii pe care o văd ceilalţi la tine când te transpui într-un tablou impresionist.

Ori de câte ori încercam să-mi creez o nouă imagine personală, în corespondenţă cu tăria gândurilor şi aspiraţiilor cele mai avântate, sfârşeam prin a-mi crea o identitate datorită intensificării fidelităţii faţă de micile activităţi de creaţie. Trecerea la o personalitate aparte se face printr-o asumare responsabilă a condiţiei de artist, dialogând numai cu vibraţia de înaltă puritate a culorilor culese din pulberea luminoasă a unui caleidoscop de fapte marunte, insesizabile şi efemere.

Singura logică a înţelegerii resorturilor şi reperelor estetice, suficientă înţelegerii adâncite a legăturii cu lucrurile care mă priveau sau îmi aparţineau, se asocia preponderent cu optimizarea superioară a contrastului dintre subiectul investigat şi şevaletul unei lumi multicolore. Am înţeles că totul poate fi schimbat la mine dacă practic conştientizarea actului creator.

Puterea unui artist constă în vraja mişcărilor vitale şi emoţionale, potrivite în special pentru pictura pe şevalet, cu care făureşte din haosul lumii o capodoperă plină de simboluri şi aluzii pricepute numai de iniţiaţii în alchimie, în arta filosofiei, în natura spiritualităţii, dar mai ales în arta citirii chipului.

Dacă nu ştii să citeşti foarte bine chipul unui om, în orice circumstanţă, nu poţi prevedea nici îmbunătăţirea imaginii pe care o văd ceilalţi la tine când te transpui într-un tablou impresionist.

Efectul artei în leadership este imaginea dintr-o oglindă care a căpătat viaţă, înfrumuseţând caracterul unei situaţii de a fi capabilă să provoace emoţii, să impresioneze.

Şi totuşi, simţeam că nu este de ajuns să mă integrez într-o imagine vibrantă concepută într-un spaţiu pictural aparte, asociat unui context cvasi-figurativ, apropiat abstracţiei lirice şi expresionismului. Mai trebuia să înmagazinez întruna şi impulsurile unei inteligenţe absolute, dincolo de tematica aleasă.

Cel care reuşeşte să făurească din sine însuşi frumuseţea unei metafore, descrierea unei făpturi magice, cel care reuşeşte să dea viaţă şi vedere unei lumi în care realul şi ficţiunea se confundă ceva mai mult, acela îşi câştigă imaginea de reformator al unei întregi culturi.

În timp ce îşi păstrează o anumită imagine în minte, ca şi cum ar fi o hartă a unui drum în viitor, artistul închide ochii şi se deplasează într-un spaţiu al creaţiei, reflecţiei şi visării, ghidându-se cu ajutorul memoriei spre alteritate.

În cazul meu, fiindcă totul din jur părea o oglindă care se încăpăţânează să se mărească odată cu forţa semnificativă a unei concepţii noi despre Dumnezeu, despre impactul interacţiunilor din natură, expresia artistică a talentului meu trebuia să pună în valoare frumuseţea unei trăiri de mare intensitate de tipul: "I'll do anything, to be the one ! "

Leadership: Poţi să te angajezi într-un demers de exaltare a ceea ce poţi exprima la cel mai înalt nivel prin intermediul unui limbaj plastic conceptual, astfel încât să devii mai mult decât ai fost vreodată?

Dacă tu nu faci un pas înainte într-o anumită direcţie, nimeni altcineva n-o să-l facă. În asta constă frumuseţea puterii unui lider, cel puţin asta este ideea din spatele gândirii unui titan al spiritului care vrea să stăpânească universul, simbol al cutezanţei, chiar dacă nu se situează în mijlocul unui poem persan.

Din perspectiva artei care captivează prin atracția irezistibilă a misterului, fascinantă prin însăşi amestecul de hazard şi de necesitate în conturarea unei profunzimi tainice, acest deziderat pare de neatins, puţin probabil în condiţiile în care arta mizează pe distincţia dintre real şi imaginar. Niciodată nu m-am crezut în stare, prin expresivitate proprie, să concept un *art nouveau* , dar am reuşit să-mi creez o nouă identitate, aceea a unui artist care poate deveni un exemplu pentru fiecare prin faptul că poate surprinde acel *quelque-chose* inefabil care face diferenţa dintre ÊTRE şi AVOIR.

Expresia cea mai evidentă a unei incursiuni în lumea individualităţii creatoare este magia de a nu te lăsa învins de aparenţe, sau invers, de a lăsa aparenţele să facă diferenţa dintre o artă curajoasă, revoluţionară şi o porcărie banală, jalnică. Iar poate singura modalitate de a explora adâncimile unei imagini care se vrea a fi capabilă să încorporeze şi să conjuge materia cu memoria şi conştiinţa de sine, este să te gândeşti la tine ca la un dublu al tău, protagonist al unui univers fără măsură temporal-spaţială.

Leadership: Eşti pregătit să traversezi imensul fecund al unei viziuni bazate pe improvizaţie artistică, încât să introduci o imagine a cutezanţei într-o explozie de frumos?

Lăsând la o parte modestia, căci aşa ceva nu există în leadership, cel mai probabil voi trăi etern prin imaginile pe care numai un artist excepţional poate să le redea cel mai bine într-un limbaj plin de subtilităţi, aşa cum te-ai apropia de un Zeu care se arată dintr-o dată şi dispare apoi în chip misterios. One is a wonder !

Omul care îşi dezvăluie gândirea simbolică, modul cum înţelege să interpreteze emoţiile, trăsăturile, dorinţele, percepţiile, propriul personaj dintr-o creaţie fără precedent, plină de frumuseţe şi forţă, este asemenea artistului care uimeşte prin capacitatea de a se reinventa datorită încercării de a da sens unei idei sau unei experienţe trăite la cote maxime: Set the world on fire !

Un asemenea om nu evoluează în timp prin intermediul unui portret de mare valoare cromatică, ci doar trăind perfecţiunea ca o experienţă destul de reuşită vizual, în prelungirea unui vis de o sensibilitate supremă, înclinată spre visul continuu. Improvizaţia artistică care îi domină talentul, traversând înălţimile unei purităţi de mare rafinament stilistic şi concentrare simbolică, se identifică cu tendinţa de sintetizare a unor imagini care dau speranţe şi fiori, ca o demonstraţie în forţă în faţa măreţiei naturii.

Leadership: Poţi să compui o imagine care să ilustreze povestea unei experienţe cu neputinţă de povestit, identificată în termeni de "o aventură a ta cu tine însuţi" ?

Practic, ideile şi lucrurile în care credeam, deosebite de cele care fascinau printr-un ciudat concurs de împrejurări, erau ca nişte explozii de creativitate pură, naturală, nestudiată, crescută dintr-o curiozitate înnăscută, compunând cu grijă nişte conexiuni neaşteptate între domenii sau teme fără nici o legătură.

Efectul artei în termeni de energie, excelenţă, sofisticare şi frumuseţe, savurând o aventură a forţelor artistice reunite în mine însumi la cote maxime, se întregeau prin senzaţia de ireal sau de suprareal pe care o transmiteam mai ales celor neavizaţi. Provocări pline argument raţional se aliniau după următorul deziderat: *"I'll do anything, to get what I want. Aim even higher, I'll do anything, to be the one ! "*

Singurele entităţi consistente care făcea cinste artei de a fi în vârful propriei suite de gânduri, emoţii, conştientizări, opinii, toate putând fi cuantificate în condiţii optime de timp şi de spaţiu, adăpostind istoria unei vieţi plină de mişcare şi adrenalină, constituiau transfigurarea realităţii şi redarea adevărului într-un mod cât mai fidel impactului pe care îl are un tablou personalizat, determinat de o combinație a mijloacelor artistice.

O frântură de alb îmi apare şi acum în faţă când îl recitesc pe Artur Silvestri. *"Mi se pare că, de fapt, acolo se măcină o materie nedesluşită care, prin repetiţie interminabilă, se străduieşte să-mi comunice şi să mă înveţe ceva. Poate o concluzie impenetrabilă? Poate un gând fără cuvinte? Şi cine să fi încercat să-mi spună toate acestea, în acest fel enigmatic pe care nu-l mai întâlnisem de când nu mai puteam vorbi cu Cel ce mă învăţase arta fără grai?"*

Leadershipul este puterea sufletească de a accepta realitatea din spatele unui tablou după ce ai ascultat prea multe voci care pretindeau că este un fals.

Set The World On Fire este reprezentarea unei imagini reale, dar una tot atât de bine încadrată în inima unei ficţiuni impresionante, a cărei multiple corespondenţe simbolice se întâlnesc doar pe teritoriul unei personalităţi fulminante capabilă să-şi croiască drum în atmosfera unei lumi aparte ce aparţine prin excelenţă doar artiştilor de mare clasă.

*** Notă:** E-type - Set The World On Fire

Source: https://neculaifantanaru.com/set-the-world-on-fire-II.html

Set The World On Fire (I)

On Ianuarie 07, 2019

A-ţi întemeia un stil personal de a face artă înseamnă să urmăreşti neîncetat dovedirea existenţei unui Creator care poate face din sine oglinda realităţii celor din jur.

Încercam să interpretez viaţa şi realitatea prin prisma unei personalităţi care nu oboseşte să fie prizonierul dorinţelor cele mai înalte, una atât de însetată după o cunoaştere fecundă, superioară, fapt ce implica cultivarea spiritului inovator şi cutezanţa de a deveni eu însumi Dumnezeu. Un visător care se visează creator de lumi, modelat cu acea aparenţă a înţelesului şi intenţiilor ascunse pe care le are un vrăjitor dotat cu o baghetă magică, care poate face orice, mai ales să stăpânească materia şi să-i ordone orice lucru.

La acea vreme nu-mi închipuiam deloc că există un acord fin între faptele care evoluează de la realitate la simbol prin semnificaţia atribuită în mod cauzal cuvântului "artă", în care se poate specula o oarecare fascinație pentru imperativul "I am the one and only".

Îţi trebuie o cheie cu care să pătrunzi în intimitatea unui gânditor progresist, pe care altfel nu l-ai putea cunoaşte, deci într-o lume croită după mintea unui singur Creator. În orice făceam totul trebuia să depindă numai de mine, de cel care înţelege fenomenul artistic al unui protagonist desprins parcă dintr-o ficţiune a poetului Torquato Tasso care dorise să creeze un microcosmos unitar structural, căutând să facă din lume un suport al unei existenţe nelimitate. *"So I am what I am and what I feel can not be wrong. This is the way that I feel and I'm coming on strong."*

Leadership: Te dedici încercării de creare a unei personalități de mare anvergură pentru a reuși un progres în planul artei, creându-ți o imagine unică a Eului creator printr-un autoportret de mare prestanță?

Aşadar, cheia întregii mele încercări de creare a unei personalităţi de mare anvergură, cu posibilele ei interpretări, trebuia să constituie o primă formă a ispitirii şi a vrăjirii, dinamica unei existenţe în plan artistic, o întreagă panoplie a anumitor gesturi, atitudini, forme de limbaj, ca într-o legendă persană redată cu ajutorul unei imagini plină de culoare, plină de semnificaţii, plină de continuitate.

Pentru a reuşi un progres în planul artei, încât să creez o imagine unică a Eului creator printr-un autoportret de mare prestanţă, ar fi fost interesant să experimentez mai întâi ideea universului holografic: să mă aşez între două oglinzi mari şi să observ cum imaginea mea se multiplică la infinit. Asta da perspectivă nouă. Numai astfel se poate câştiga sentimentul intens: "Only One is a Wonder" !

Leadership: Eşti în stare să produci o impresie vizuală prin excesul de Ego, încât să ajustezi impactul imaginii care transformă spectatorul în ostatic datorită trăirilor şi senzaţiilor unice pe care le oferă combinaţia: "oglindă-magie"?

Cât despre imaginea pe care o implică sentimentul acela de siguranţă, triumf al înnoirii unui decor existent prin schimbarea culorii obișnuite, vă mărturisesc că în urma unei mari demonstraţii de penel am reuşit să cunosc o bucăţică din viaţa unui artist de excepţie şi mai ales să am grijă cum îmi evidenţiez calităţile dăruite de Dumnezeu.

Arta este întotdeauna aproape de modul în care natura ne spune: "Să înceapă spectacolul ! "

Numai magia m-a ajutat să fac surf pe valul sincronicităţii între o întrebare și configurația astrală a momentului în care se pune acea întrebare: "Ce se întâmplă dacă mă privesc simultan în mai multe oglinzi?"

În fond, singurul subiect ce-l puteam găsi în lipsa unui adevăr artistic sau în afara legilor magiei părea a fi "Omul Vitruvian", văzut din perspectiva unui dublu al meu într-o oglindă care reflectă numai frumuseţea şi perfecţiunea, cu mult diferită de Oglinda Fermecată a lui Michael Ende, una din porţile magice prin care trebuia să trec ca să mă recunosc sub fascinaţia altei identităţi. Cu siguranţă oglinzile oferă multă perspectivă, însă răpesc la fel de mult conţinut.

Leadership: Poți să-ți vezi reflecția într-o oglindă care intensifică percepția asupra realității, încât viziunea ta artistică să transfigureze o imagine mereu în schimbare?

Combinaţia oglindă-magie, a cărei funcţie de bază este să împletească valorile optice cu exaltarea fanteziei care-ţi îngăduie să transfigurezi realitatea şi s-o îmbraci în imaginile cele mai cutezătoare, vine să intensifice forţa de iradiere a unor curente sau personalităţi care caută modalităţi inedite de expresie.

Negreşit, senzaţia pe care o trăiau toţi cei care încercau să mă înţeleagă era aceea de fascinaţie rezultată dintr-o infinitate de combinaţii coloristice ce conţin mai mult sentiment decât îşi poate cineva imagina. Ego-ul, conceput ca o reflecţie a unei viziuni situată în aria de mijloc dintre artă şi magie, nu era o entitate de sine stătătoare, ci mai degrabă reprezenta o resursă inepuizabilă de interpretare a realităților și a punctelor de vedere dintr-un unghi sensibil al jocului de umbre şi lumini surprinse într-o imagine care se modifică la nesfârşit.

Leadershipul este o artă inegalabilă, un spectacol de magie, improvizaţie şi metafore, susţinut numai de o minte care nu-şi pierde nicio clipă agerimea tinereţii, o minte care îşi întăreşte percepţia despre performanţă examinându-şi adesea imaginea mărită în oglindă.

Leadership: Imaginea pe care o inserezi în cadrul unui decor de plasticitate desăvârşită poate confirma valabilitatea unei devize pe care o putem ataşa artei: „unitate în diversitate"?

Sentimentul care nu-şi pierde niciodată din intensitate este starea de vis care însoţeşte conştiinţa în faţa unei puteri care te duce înainte spre un altfel de a înţelege semnificaţia artei şi de a aprecia pe artistul care convinge prin subtilitatea cu care manevrează semnul, linia, pata, culoarea. Cine ştie să îmbărbăteze culoarea, intensificându-i forţa de expresie prin mişcarea liberă a tuşei, acela este un vrăjitor al mijloacelor subtile de cucerire a lumii.

Microcosmosul este ca o pictură trăită de un spectator prin ochii artistului căruia îi poţi intui povestea, dar nu te poţi gândi la ea prin raportare la valoarea obligaţiei de a o face mai frumoasă.

În corespondenţă cu ideea de macrocosmos, reflectat într-un Ego care se apropie de calitatea de lider, împingându-te într-o poziție de om ajuns la maxima expansiune artistică, sentimentul capătă un contrast cromatic irezistibil, exploziv, între roşu şi negru, care conduce la asemănarea cu un mistic îndumnezeit, sau cu o putere de natură malefică, seducătoare, care domină şi subjugă materia.

Pentru cine a înţeles secretele picturii, în timp ce repetă continuu întrebarea "De unde porneşte acţiunea sau mişcarea?", leadershipul devine un fel de imagine care se extinde la nesfârşit prin reflexia reflexiilor individuale ale unui subiect uman care ştie să redea

conflictul dintre lumea interioară şi cea exterioară, dintre profunzime şi aparenţe, dintre Ego şi Univers, astfel încât să nu exagereze nici cu patetismul, nici cu ridicolul.

Acesta era crezul meu, sentimentul de a nu lăsa lucrurile așa, la voia întâmplări, ci atribuindu-le un efect grandios într-un spaţiu plin de simetrie, plin de decoruri, plin de vitalitate, plin de semnificație și autenticitate, pe care numai un artist ştie să-l închipuiască printr-o reprezentare a conexiunii cu un univers plastic unic, printr-o viziune cromatică vie şi o densitate a simbolurilor impresionantă.

"Unitate în diversitate" este deviza artei care asigură lărgirea experienţei umane într-un cadru de referinţă artistic ale cărui coordonate sunt cuprinse între microcosmos şi macrocosmos.

Set The World On Fire scoate în evidenţă forma unei creaţii de a se plasa într-o zonă unde se întrepătrund magia, frumuseţea de a da viaţă unei atmosfere vibrante şi sentimentul de a fi mult mai mult decât eşti, astfel încât să realizezi schimbarea dorită în viața ta şi a celorlalţi.

*** Notă:** E-type - Set The World On Fire

Source: https://neculaifantanaru.com/set-the-world-on-fire.html

Sferele atotstăpânitoare ale naturii omeneşti

On Aprilie 13, 2014

Ţine-te la distanţă de lumea complexă şi covârşitoare a "exilului", stabilind o relație tainică și profundă cu cele mai adânci trăiri ale unei vieţi minuţios dimensionate.

Jean Valjean nu iubise niciodată pe nimeni. De douăzeci de ani era singur pe lume. Nu fusese niciodată tată, amant, soţ, prieten. La ocnă era răutăcios, ursuz, cast, ignorant şi sălbatic. Inima acestui bătrân ocnaş era neprihănită. Sora lui şi copiii surorii sale nu-i lăsaseră decât o amintire ştearsă şi depărtată, care sfârşi prin a se risipi aproape cu totul. Făcuse tot ce i-a stat în putinţă ca să-i regăsească şi, neizbutind să-i regăsească, îi uitase. Aşa era firea omenească. Celelalte emoţii duioase ale tinereţii, dacă avusese vreuna, se năruiseră în gol.

La rândul ei, Cosette devenea şi ea alta, fără să-şi dea seama, biata micuţă. Ca toţi copiii, asemenea tinerelor mlădiţe ale vieţii, care se agaţă de orice, încercase să iubească. Nu izbutise. Toţi o respinseseră: Thenardierii, copiii lor, ceilalţi copii. Nimic şi nimeni n-a mai vrut să ştie de ea. E trist că trebuie s-o spunem, aşa cum am mai spus-o: la opt ani avea inima de gheaţă. Nu din vina ei, nu putinţa de a iubi îi lipsea, ci, vai ! Împrejurările prielnice.

Soarta contopi pe neaşteptate aceste două existenţe dezrădăcinate, deosebite prin vârstă, asemănătoare prin nenorocire şi le logodi cu puterea ei atotstăpânitoare. Într-adevăr, una o întrecea pe cealaltă. Prin instinct, Cosette îşi căuta un tată, aşa cum, prin instinct, Jean Valjean îşi dorea un copil. Întâlnirea lor însemna o regăsire.

Din clipa când aceste două suflete s-au întâlnit, ele şi-au dat seama că nu pot trăi unul fără altul. *

Leadership: Poţi să te întorci cu spatele la zidul care te înconjoară neîncetat, luând în considerare înţelegerea profundă a unei viziuni şi a unei stări de spirit care te ajută să priveşti cu mare atenţie darul vieţii?

În timp ce o parte a vieţii tale este angrenată în actul separării de lume, al cărui conţinut este determinat prin slăbirea voinţei de a rezolva cererile propriului sine superior, care se cere a fi urmat cu stricteţe, o altă parte (cea a leadershipului care include viziunea pe termen mediu şi lung), te ajută să-ţi îmbogăţeşti mai bine personalitatea prin relaţia cu ceea ce te aştepţi să oferi şi ceea ce primeşti de la ceilalţi.

Viziunea este scenariul posibil al unei întâlniri cu tine însuţi într-o împrejurare în care geneza gândirii tale dă naştere unui model de asociere cu frumuseţea unei experienţe de ataşament faţă de o forţă motivantă puternică. Prin extindere, darul vieţii ţine îndeosebi de vibraţia intersectării a două conştiinţe curate într-o aceeași unică realitate.

Cine spunea că " *Tot ceea ce oferi, reflectă conştiinţa din care oferi* " avea nu doar dreptate, ci mai multe dreptăţi. Mai întâi, fiindcă aspiraţia spre luciditate şi duioşie determină o anumită vulnerabilitate, mai presus de orice acorduri cu viaţa, care amână accesul la acea faţă nevăzută a lumii, împiedicându-te să aluneci în abisurile negaţiei sau ignorării valorilor adevărate. Apoi fiindcă gândirea bazată pe convingeri solicită în mod explicit un anumit tip de protecţie, un fel de putere interioară ţâşnită din adâncul fiinţei care îţi oferă încrederea că nu e totul pierdut, manifestându-se în exterior.

Aşadar conştiinţa este un simbol al aspiraţiei şi gândirii care, asemenea unui glob magnetic

care atrage toate obiectele de fier din jur, armonizează toate elementele pozitive şi negative ale omului, după care le transformă în manifestări adaptate realităţilor vremii. Conştiinţa, bazată pe instinct, alcătuită din intuiţii şi forme ale cunoaşterii, schimbă acea componentă stranie a spiritului uman, în cadrul perioadei de tranziţie spre un stadiu dezvoltat, spre un alt tip de personalitate. Una deschisă oricărei provocări materiale, morale sau sentimentale.

Modul cel mai bun de a înţelege valoarea poziţiei pe care o ai faţă de sensul pozitiv al evoluţiei tale este să explorezi o regăsire între două existenţe. Crearea omului nou, prin lepădarea de cel vechi, are ca miză șansa unei regăsiri într-un plan comun cu o altă entitate de aceeaşi natură.

Poţi să te întorci cu spatele la un zid care te înconjoară neîncetat? Nu poţi. Dar îl poţi accepta şi utiliza ca un nou stil de a evolua, făcând din el o cazemată, un sprijin puternic care să te separe de lumea complexă şi covârşitoare a „exilului". În care accentuarea contrastelor dintre înălţimi şi abisuri, între întrebări şi răspunsuri, între minte şi inimă, pot determina o destabilizare nefavorabilă.

Exilul reprezintă o realitate dură, foarte răspândită în zona leadershipului, puţin cunoscută, dar cu atât mai surprinzătoare, dezvăluind latura nevăzută a omului. El poate recunoaşte realitatea propriului său suflet abia după ce elementele "durere" şi "suferinţă" au devenit trecut.

Leadershipul are ca sursă de alimentare acea ipostază a conştiinţei care experimentează totalitatea unei vieţi care nu diferă calitativ de segmentele care o alcătuiesc: măreţia sufletească şi tăria de caracter, filtrate prin procesul de formare al "Omului Nou".

Sferele atotstăpânitoare ale naturii omeneşti relevă acele schimbări ce pot apărea în conştiinţa noastră ca modificare a viziunii despre noi înşine, determinând modalităţi de acţiune diferite, cu impact asupra prezentului şi viitorului nostru şi al celor din jur. Reprezintă o regăsire a sinelui superior între două existenţe.

*** Notă:** Victor Hugo - Mizerabilii;

Sfinţenia uitată a lucrurilor mici

On Martie 18, 2021

Marile opere nu impresionează doar prin unitatea lor, ci prin banalitatea cu care reuşesc să se deschidă privirilor cele mai agere.

Ieri m-am oprit la unul din anticariatele de pe strada Lăpuşneanu, fapt pe care îl consider un gram de bun simţ pentru orice minte care se deschide către misterul *Varkishes* , Darul Zeilor, sursa Înţelepciunii de Sus. Ca de fiecare dată, într-un colţ al anticariatului era aşezată o cutie mai veche de carton în care se găseau numai cărţi la preţul de 1 RON.

Şi ce să vezi, şi să nu crezi, mai mult decât ceea ce priveşti fără să te încerce vreo emoţie. Iată aruncată acolo, în cutie, o carte genială scrisă pentru copii, apărută în anul 1979. Interesant. Numai eu dau peste cărţile astea banale, dar genial scrise, poate pentru că ştiu la ce să mă uit? Fiindcă eu ştiu să văd ceea ce alţii nu ştiu să vadă?

Cartea prezintă modalităţi de surprindere a realităţii în momentul petrecerii acesteia. Ea vizează în principal observarea animalelor, a plantelor, a obiectelor şi fenomenelor din natură. Găseşti aici informaţii despre morcovi, ardei, urşi, găini, narcise şi trandafiri.

Dar, atenţie ! MARE ATENŢIE: contează felul cum este transmisă informaţia, felul cum se leagă informaţia de materie, felul cum este simplificată informaţia, felul cum este produsă informaţia în cadrul unui experiment care desemnează exact inversul probabilităţii de apariţie a acestui eveniment. Genial structurată, genial scrisă !

Găseşti aici tot ce-ţi trebuie pentru a înţelege adevăratele acorduri ale analizezi stilistice. Ai pârghii. Ai ancore. Ai identificatori. Ai referenţiali. Delimitatori. Substituenţi. Repere. Tot ce este necesar pentru actul de creaţie artistică. Şi toată lumea trece pe lângă cartea asta. Şi nimeni n-o citeşte… Şi nu vă spun cum se numeşte, nici cum arată, nici cine a scris-o, tocmai ca să învăţaţi să acordaţi atenţie lucrurilor (aparent) banale care pentru cei mulţi trec neobservate. Autorul nu este necunoscut…şi va rămâne necunoscut.

Leadership: Urmarea descoperirii tale poate să pună o reflexie a fiinţei tale în fiecare mic detaliu al unei forme de gândire localizată la nivelul conceptului „Too Far To Be Saved" ?

De fapt, sunt foarte mulţi oameni care privesc fără să vadă ceea ce oricum nu se prea vede, iar dacă s-ar vedea, ei oricum tot nu ar vedea şi nici n-ar înţelege ce anume ascunde vederea adevăratei credinţe. Fenomenul acesta intrat sub incidenţa banalităţilor se numeşte ignoranţă, acea continuitate a delăsării în faţa valorii unui diamant neşlefuit care aşteaptă să fie descoperit, dar nimeni nu-l descoperă.

Aşa stau lucrurile. Cei mai valoroşi oameni din viaţa ta, cei care contează cu adevărat, nu sunt cei sus puşi la rang de CEO sau VIP. Ci tocmai aceia care înţeleg şi reuşesc să facă legătura între necesitate şi întâmplare.

De fapt, unii oameni au linia lor adâncă de ochire a esenţialului aflat sub aparenţa polimorfă a unei inter-lumi aflată la răspântia dintre ştiinţă şi artă, fiind înzestraţi cu acea capacitate a pictorilor de a realiza o radiografie a esenţialului dinăuntrul operei de artă. Şi ei merg cu o consecvenţă de neînvins pe această linie, fiind în plină concordanţă cu legile unei mistici de sorginte platoniciană, ceea ce înseamnă că au o logică aparte în ceea ce priveşte aprecierea exteriorităţii lucrurilor şi fondul lucrurilor care redefinesc relaţionarea cu hazardul.

Într-adevăr. Cărţile sunt precum oamenii: nu le poţi citi pe toate decât dacă le simţi undeva în interior, dacă e ceva subtil ce te atrage la ele. Or, în alt caz, cel mai valoros om din viaţa ta, adevăratul super hero, s-ar putea să fie tocmai acel individ necunoscut care te trage de mânecă cu câteva secunde înainte să fii lovit de o maşină. Fii sigur că niciodată n-o să te salveze de la înec Mihai Bendeac, n-o să-ţi sară în ajutor Andra Măruţă, iar adevăratele valori ale sistemului tău cognitiv n-o să le identifice niciodată Smiley în locul tău.

Şi, cu adevărat, cele mai importante lecţii despre viaţă, despre creaţie, despre univers, le vei afla din lucrurile banale, de la oamenii banali care, la fel ca şi cărţile banale, trec aproape întotdeauna neobservaţi, dar apar brusc în momentele cheie ale vieţii tale.

Or interiorul cărţilor, dacă ajungi să-l cuprinzi cu forţa minţii, vei simţi că şi el te citeşte pe tine prin forţa atracţiei universale. Te acaparează printr-o constantă a luminii spirituale (sufletul aservit legăturilor materiei care ignoră frontierele spaţiului şi timpului), făcând apel la subtilitatea cu care artistul îşi imortalizează impresiile cele mai tainice, conferind operei sale valoarea unor confesiuni intime care devin eterne în existenţă, şi totodată în infinit.

Leadership: Poţi evita o degradare în caracterul unei revelaţii despre tine, punându-te în faţa unei realităţi abstracte pe care o poţi recunoaşte când o întâlneşti cu privirea, dar o poţi simţi ca fiind ceea ce ţi-a lipsit dintotdeauna?

Aceasta este cosmogonia rară a cărţilor: ele se scriu neîncetat, se regândesc neîncetat, se revarsă neîncetat în direcţia înţelegerii lucrurilor mici şi mari, constituind logica inerentă a unei teorii izvorâtă dintr-o coerenţă internă (sau uiversală). Este o idee mai veche asupra căreia ar trebui să insist. Tot de atâtea ori, omul fuge după eternitate şi n-o găseşte tocmai pentru că eternitatea constă în menţinerea organizată şi uşor accesibilă a lucrurilor mici pe care lumea le ignoră.

Este vorba despre marea victorie a lucrurilor mici, neluată în considerare de oamenii mari. Este vorba de sfinţenia uitată a lucrurilor mici care oferă imaginea cuprinzătoare şi corectă a "Marii Opere". Prin sfinţenie înţelegându-se acea selecţie a lucrurilor, a întâmplărilor, a experienţelor de viaţă de care nu vrei să te desparți și care devin în timp o reflexie a personalității tale în mişcarea unui univers liber, expresiv, autentic.

Aceeaşi observaţie a fost remarcată de criticul de artă Victor Ieronim Stoichiţă, fiind întemeiată de tradiţia medievală reprezentată de Vincenţiu Beauvais care complica lucrurile cu obişnuita dezinvoltură a epocii de atunci:

"Mai ales în acele vremuri, atenţia era îndreptată spre păcatul original care va avea tot timpul trei cauze, anume: ignoranţa, lăcomia, slăbiciunea. Faţă de acestea reacţionează trei forţe divine: *sapientia* (forţa intelectuală), *virtus* (forţa morală) şi *necessitas* (forţa practică). Acestora le corespund trei activităţi umane: ştiinţa (theoretica), etica (practica) şi arta (mecanica)."

Iată tâlcul acestei remarci: oricărei cauze existenţiale îi corespunde o forţă care reacţionează cu aceeaşi intensitate, şi oricărei activităţi intelectuale îi corespunde o acţiune de instruire, informare, formare şi însuşire a cunoştinţelor. Iar dacă vom reuşi să facem o punte între cele două modele deterministe de orientare în lume (cauzele existenţiale şi activităţile intelectuale), poate vom reuşi să înaintăm cu o ambiţie de neînvins spre aflarea şi înţelegerea lucrurilor sfinte.

Un vizionar îşi orientează demersurile existenţiale spre autenticitatea unei lumi edificată în acele operele de cunoaştere care nu sunt direct puse în valoare, ci printr-un soi de intuiţie a incidentalului.

Sfinţenia uitată a lucrurilor mici stă în spatele legăturii dintre necesitate şi întâmplare, fapt pe care unii îl reneagă cu desăvârşire, iar alţii încă sunt departe de vremea când totul va fi mult mai simplu de înţeles şi de acceptat.

Fapt semnificativ. Fără un gram de incursiune lucidă într-o lume nouă, înţelepciunea cu care se hrăneşte simţirea fiinţei (netrucată de efectele vieţii moderne) nu se va plia niciodată într-o cutie a minţilor deşarte care nu-şi alocă timp dezvoltării personale.

Şi acum, spune-mi adio !

On Martie 08, 2017

Formează-ţi un tablou veridic al realităţii care te încătuşează, evaluându-ţi caracterul în măsura în care te înşeală propriile "calități" negative.

- Ajunge ! - spuse Mercedes - ajunge, Edmond ! Fii sigur că cea care te-a putut recunoaşte, singura din toată lumea, tot ea te-a putut şi înţelege. Dar, Edmond, femeia care a ştiut să te recunoască, aceea care te-a putut înţelege, femeia aceasta, chiar dacă ai întâlnit-o în cale şi ai sfărmat-o ca pe un ciob, tot ea a trebuit să te admire ! După cum între mine şi trecut s-a căscat o prăpastie, şi între tine şi ceilalţi oameni există o prăpastie, iar cel mai groaznic chin pentru mine, îţi spun, este să fac o comparaţie. Căci nimic în lume nu preţuieşte cât tine, nimic nu ţi se aseamănă. Şi acum, spune-mi adio, Edmond, şi să ne despărţim.

- Înainte de a te părăsi, spune-mi ce doreşti, Mercedes? - întrebă Monte Cristo.

- Nu am nevoie de nimic. Trăiesc între două morminte: unul este al lui Edmond Dantes, mort de atâta vreme. L-am iubit. Dar l-am trădat, așa cum procedează toți oamenii slabi, invidioşi și cu pretenţii. Cuvântul nu se mai potriveşte pe buzele mele vestejite, dar inima îşi mai aminteşte încă şi pentru nimic în lume n-aş voi să pierd amintirea aceasta a inimii. Celălalt este mormântul omului pe care Edmond Dantes l-a ucis. Aprob uciderea, dar trebuie să mă rog pentru mort.

Ştii, Edmond, că eu nu mai gândesc. Nu mai am altă hotărâre decât aceea ce a nu lua nicio hotărâre. Dumnezeu m-a zgâlţâit atât în furtunile lui, încât mi-am pierdut voinţa. Mă simt în mâinile lui ca o pasăre în ghearele unui vultur. Dacă trăiesc, înseamnă că El nu vrea să mor, ci îmi dă prilejul să mă căiesc. Dacă-mi va trimite ajutoare, înseamnă că El va voi şi le voi primi. Adio, îmi cer iertare, chiar dacă iertarea nu va fi niciodată completă, fiindcă nu-mi voi putea ierta niciodată faptele de care mă fac vinovată ! *

Leadership: Atitudinea faţă de ceea ce ai săvârşit prin natura ta se cere a fi modelată sub forma moralei desprinse din deznodământul pe care ți-l oferă viaţa?

O turnură în viața ta, însumând toate faptele săvârşite din propria voința, se poate produce în momentul în care ajungi să percepi şi să recunoşti în tine chipul unei vinovății imposibil de iertat. Rezistenţa faţă de ceea ce este esenţial în fiinţa ta, constând în depăşirea limitelor a tot ceea ce este rațional, firesc și cu bun simţ, se şubrezeşte sub învinuire într-un proces al memoriei prin care se evocă realitatea sufletului din cursul anumitor experiențe anterioare.

Un avocat știe exact ce şi cum să spună astfel încât balanţa să încline în favoarea cauzei pe care o apăra pentru clientul său. Însă pentru clarificarea situației în care amploarea temei şi diversitatea obiectivelor stabilite nu sunt în concordanţă cu prevederile legii, el se vede nevoit să apeleze la fel de fel de tertipuri pentru a câștiga procesul.

În marea călătorie a vieții omul poate fi asemenea unui avocat care, în încercarea de a-şi gestiona cât mai bine relaţiile, se simte în permanenţă constrâns să apere cauza propriei sale firi vicioase şi fataliste. Practic el se pune în bătaia deciziilor ce au efecte directe asupra propriei subiectivităţi, apoi asupra propriei demnităţi exprimate prin următoarea recurentă: „ *Sunt o povară a sentimentului de vinovăţie* ".

Ceea ce poate împinge un om pe calea cea dreaptă este o asumare profundă realităţii care

produce efecte copleşitoare la nivel de ceea ce el este în stare să devină atunci când descoperă despre sine ceea ce nu ştia anterior.

Sigur că omul îşi pune întrebări, se corectează prin intuirea procesului de realizare a unor argumentări care să-i susţină greutatea morală. Deseori își conservă candoarea și inocenţa prin observarea și înțelegerea directă sau indirectă a efectelor pe care le au anumite acțiuni asupra vieţii sale. Se jură că de acum încolo va fi un alt om. Ar putea fi aceasta o circumstanţă atenuantă? Oricum, va avea întotdeauna alte scuze de rezervă.

Așa este, omul se disculpă mereu. Iar când un om se disculpă înseamnă că ori se simte vinovat, ori se minte singur. Desigur, că şi minciuna, la fel ca şi vinovăţia pe care omul o trăieşte cu intensitate, pe care o simte cu toată puterea conştiinţei, pe care o ia cu sine, în vreme ce încearcă un ultim act de evadare în faţa realităţii, nu poate fi decât rezultatul unei răzvrătiri împotriva cerinţelor vieţii. Când te simţi vinovat de o faptă pe care minciuna n-o poate acoperi, deci atunci când minciunea devine o practică curentă, atunci este vorba despre o tulburare de personalitate care provoacă stări foarte intense, instabilitate în relații și crearea unei viziuni a lumii în alb și negru.

Leadershipul este adevărul dureros pe care îl afli despre tine însuţi şi pe care îl preferi în locul unei minciuni frumoase care pe moment îţi oferă un acoperiş de calitate.

Şi acum, spune-mi adio ! este o mărturisire a suferinţei abătută asupra omului din cauza unei greșeli impardonabile. Nu poți să te disculpi la nesfârșit fără a suporta consecințele adevărului.

Dacă ești interesat să-ţi formezi un tablou veridic al realităţii care te încătuşează, atunci evaluează-ţi caracterul în măsura în care te înşeală propriile "calităţi" negative. Fii sincer şi dă-ţi singur verdictul răspunzând la următoarele întrebări:

Cum te percepi prin evitarea gravităţii unei situații sau a unei fapte? Ești dispus să accepţi suportarea cu extremă anxietate a unor situaţii din care ieşirea poate fi dificilă ori jenantă?

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/si-acum-spune-mi-adio.html

Sign your name across my heart

On Octombrie 23, 2019

Împodobeşte-ţi sufletul cu cea mai curată sinceritate înainte de a accepta să faci parte din realitatea operei de artă.

Toți o respectă ca pe un loc al lui Dumnezeu, această grădină splendidă plină cu trandafiri, în care timpul atât de grăbit uneori, asemenea unei voci divine auzite în mod constant, are ca valenţă de nobleţe realitatea unui tablou pictat cu delicateţe şi romantism. Singurul lucru care contează acum, prin valorificarea elementelor de limbaj plastic, în reprezentări expresive intenţionate, este ca trandafirul să aleagă momentul potrivit pentru a-şi destăinui câte ceva din experienţa deschiderii sale spre orizontul umanist.

We started out as friends . Trandafirul era acolo, în ceasurile acelea de adâncime a judecăţii, când pictorul încerca să sondeze imaginea unei fetiţe care plângea, şi plângea şi plângea, fără ca lacrimile ei să ajungă la inima vreunui părinte, sau la auzul vreunei veşti bune. Realizarea de figurări după natură şi imaginate cât mai viu, utilizând elemente de limbaj plastic, necesită adesea o exacerbare a unei trăsături umane, precum solidaritatea sau compasiunea, într-o reprezentare simbolică a sufletului coborât în infern.

Era acolo, prezent într-un moment de mare intimidate, când fetiţa a crescut mare, s-a făcut frumoasă, atât de naturală, totuşi atât de strâns unită cu suvenirurile copilăriei, admirându-se pe ea însăşi în inocenţa unei iscusinţe fără egal: de a exprima acel ceva dintr-o inimă caldă, dar rănită şi confuză, ca o pată de culoare pe o pânză gri, simţindu-se atât de străină de tot ce se petrece în jurul ei. Răvăşită de fiecare lovitură de pensulă, încât ai fi zis că nu mai ştie care este calea bună spre cosmica enigmă ce planează asupra existenţei ei, şi-a păstrat tot timpul o urmă de delicateţe în câmpul de manifestare a experienţei spirituale, preţioasă şi dătătoare de speranţă, care se numeşte: însufleţire.

Are înaintea ei o bătălie neterminată, începută demult, *the symptoms are so deep* , şi nu-şi va găsi liniştea până ce nu va câştiga îmbrăţişarea aceea blândă, plină de şarm, a artistului desăvârşit ce face podoaba peisajelor vesele din povestea viselor ei maiestuoase, neterminate.

Leadership: Poţi obţine o imagine sugestivă a unui subiect cu impact de lungă durată prin experienţele vieţii tale, încât să conturezi o viziune nouă asupra realităţii datorită mijloacelor de exprimare specifice limbajului plastic?

Fortunately you have got someone who relies on you. Atunci când scriu despre ea, tulburătoare şi misterioasă, cu extracte din frunzele trandafirului, mă gândesc şi la băieţelul acela plin de energie, adevărat năzdravan, care ştia încă de pe atunci că într-o bună zi va reuşi să imortalizeze sensibilitatea unei spiritualităţi mistice, de frumuseţe unică, pe propria lui planşă de pictură. E o izbândă a sufletului să ştii să-ţi alegi arta încă dinainte de a o deprinde cu vrednicie.

Dialogul dirijat pe tema comunicării în limbaj plastic comunică într-un fel experienţa cunoaşterii profunde a conceptului de prezenţă-absenţă, conjugat cu alte elemente simbolice, precum crenguţe de brad, pomul vieţii, motivul puternic al florii de aur, rozeta solară, ochiul lui Horus, *birds never look into the sun* , în combinaţia cromatică: roşu, verde, galben.

Time I'm sure will bring disappointments in so many things. Dar nici el, nici ea, nici Maestrul, nici Margareta, nici după atâta sigilare îndepartată de suflete înăuntrul unei vieţi fabuloase,

nu se lasă înghiţiţi de profundul mister al anulării conştiinţei prin ipostaza de urmăritor şi urmărit al trandafirului, prin contrast cu caracterul tranşant al unor vremuri de mult apuse. Vremuri pline de tandreţea unor îmbrăţişări pe care nimeni nu a vrut să le ofere, niciunuia dintre ei.

Ne-am împărtăşit emoţiile revederii prin fineţea desenului, o modalitate frumoasă prin care puteam vindeca rănile trecutului, *esprimendoci in modo naturale e suggestivo* , întruchipând unul şi acelaşi lucru, unul fiind dublul, reflectarea celuilalt.

Leadership: Poţi obţine o copie superfidelă a unei versiuni anterioare de personalitate care să poată fi remarcată cu ajutorul unei construcţii pur subiective, sub impresia unei imagini văzute din unghiul unei rememorări semnate: *„Rămâi aşa cum eşti…”*?

It seems to be the way. Destinul, consistenţa spirituală a trandafirului, ne-a adus împreună, încă de pe atunci, când colecţionam visuri şi speranţe în micile noastre universuri, colţuri din natură ferite de ochii lumii, de atâtea ori dărâmate de prejudecăţile şi convenţionalismul dobândite prin traiul controlat de efectele altor realităţi.

Era un fel de dorinţă care se voia împlinită cu orice preţ, dincolo de orice iluzie, dincolo de orice judecată referitoare la gust, dincolo de orice dogme, în toate înţelesurile unei posibile lumi simbolice, dar care punea în evidenţă valorile spiritului şi sensibilităţii umane. În artă contează mai mult imaginaţia decât predictibilul.

Nedesluşind nimic la început, închipuindu-ne aceeaşi exilaţi într-o lume ostilă, mai bine zis într-o clipă de vitregie a memoriei, disimulată prin false iluzii, ne-am apropiat timid unul de celălalt, după atâta amar de vreme, cu un fel de constrângere, ca şi când am fi fost convertiţi într-o ficţiune care spulberă mitul copilăriei, spectrul neînsemnătăţii căutându-şi leacul în reprezentarea simbolică a virtuţii de a aparţine unei orientări estetice identice.

Trandafirul este acelaşi Eu care o reflectă pe Ea, şi înţelegeţi de ce, ca pe un fel de argument identitar împotriva kitsch-urilor, ca pe un fel de portiță înspre lumea fantastică din interiorul unei cărți plină de delicateţe, fără a o deschide. Dominanta cromatică a unei reîntâlniri *On a peaceful day, Oh the light shines brighter* , poate fi remarcată cu ajutorul unei construcţii pur subiective, sub impresia unei imagini văzute din unghiul unei rememorări de tip proustian: „Caută să rămâi aşa cum eşti, reînsufleţind mereu faptele şi cuvintele tale cu o gândire creatoare.”

Leadership: Latura de conţinut a personalităţii tale dezvăluie forţa de a face trimitere spre acele imagini vizuale în care fiinţa relevată prin esenţa unei opere de artă se angajează în intensificarea conexiunii cu o viaţă trecută?

Însăşi imaginea acelor vremuri, de care doar trandafirul îşi leagă numele, Nostalgic Artemis, te face să vezi, ca la lumina lumânării, umbrele unei iubiri netrăite la timpul ei, dar câştigată mai târziu prin redarea pe pânză a magnificului spectacol cromatic oferit de fenomenul misterios numit „Regăsire”, un balsam pentru suflet.

All alone with you makes the butterflies in me arise , ca însuşi faptul că tot ceea ce-am îngrijit în dosul cuvintelor, pline de pete de culoare aruncate pe o pânză umedă, s-au transformat în Coada Rândunicii, acest fluturele atât de neînțeles și amenințător de frumos pe care nu oricine are ocazia să-l imortalizeze în adevărata lui splendoare.

I want you to be my baby . La această imagine s-ar putea ajunge dacă, identificând calmul unei naturi măreţe şi nepăsătoare, am lua în serios cuvintele scriitoarei Dora Pavel, prin

odiseea întoarcerii în lume a unui restaurator de artă, ca pe o legătură poetică cu un Apolo al marilor emoţii:

„Acolo învăţase el că a re-picta înseamnă mai ales a-ţi înfrâna impulsul de-a picta. Important nu-i să dai culorii devitalizate o strălucire pe care n-a avut-o niciodată, ci să o înviorezi în limitele palorii ei. Să-ţi reprezinţi temperanţa cu care maestrul a aplicat pasta pe pânză odinioară."

Trandafirul, printr-o privire aruncată trecutului, are puterea de a lega o promisiune plină de speranţă de o gândire avangardistă, de-a lungul unei căutări îndelungate, însufleţite cu harul de a scoate în evidenţă cele mai frumoase calităţi de înţelegere a artei: răbdarea, duioşia, unitatea spirituală, sinceritatea, similaritatea, visele şi atracţia.

Leadershipul este ecoul puternicei întâlniri dintre artist şi muza lui, deschizându-se lumii ca o delicată bătaie în uşa inimii care nu conteneşte a ne chema spre configurarea unui tablou cristalizat prin juxtapunerea a două structuri: suspansul din jurul subiectului şi expresivitatea unei viziuni numită sugestiv "Înnoirea Omului".

Sign your name across my heart marchează momentul unei reîntâlniri mult aşteptate care păstrează ecoul unei lacrimi, a acelei speranţe care nu s-a pierdut, a acelei delicate bătăi în uşa inimii care nu conteneşte a ne chema înăuntrul ei printr-o voce eternă care parcă subliniază cuvântarea unui tablou: *„Împodobeşte-ţi sufletul cu cea mai curată sinceritate înainte de a accepta să faci parte din altă realitate, a operei de artă."*

*** Notă:** Terence Trent D'Arby - Sign your name

Sigur nu ai uitat nimic în urma ta?

On Aprilie 03, 2021

Încearcă să conştientizezi care sunt lucrurile cu adevărat importante pentru tine, reflectând asupra experienţelor care nu au o semnificaţie precisă.

S-a întâmplat puţin mai devreme. Am plecat de la sala de sport destul de entuziasmat, prins cu mintea în inimă, evitând orice contradicţie cu gândirea care săvârşeşte întreaga înlănţuire a deducţiilor raţionale. Şi mă gândeam, şi simţeam, şi îmi continuam drumul, şi totuşi ceva din mine îmi repeta constant: sigur n-ai uitat nimic în urma ta?

Cumva, regăseam în atitudinea mea aceeaşi atitudine plină de pulsaţie, de inspiraţie a pictorului care uită să-şi strângă ustensilele după terminarea lucrului, dar totuşi se bucură de minunea căreia i-ar putea da viaţă. Şi, deci, nu se putea altfel. Am uitat ceva în urmă. Mintea părea a fi focalizată pe recunoaşterea momentului principal când pictorul încearcă să se afirme din plin în artă, prin exprimarea dinamismului vieţii, dar este prins în țesătura fragilă a unei povești din viaţa personală când timpul îşi pierde orele şi clipele aflate în registrul pământesc.

Iar timpul şi-a spus imediat cuvântul. Repede, cu tot elanul unui spirit de o invincibilă tinereţe, am fugit înapoi la sală, mi-am luat pe mine puloverul uitat. Înainte să părăsesc din nou sala, am aruncat o privire înapoi, observând că cei din sală erau concentraţi la treaba lor. Nimic nu părea să se orânduiască în jurul meu. Distanţa dintre mine şi totul din jur s-ar fi putut numi "adâncime de pătrundere a undei de trăire", prin exces de inteligibilitate, în prezentul continuu al unei amintiri lipsite de încărcătură emoţională.

Aşa că mi-am ascultat gândurile, mi-am măsurat emoţiile, m-am lăsat străbătut de pretinsele asimetrii ce se remarcă adesea în domeniul artelor, precum: abaterea de la direcţie, preferinţa ochiului de a sesiza doar aparenţa realităţii, interacţiunea dintre o imagine repetitivă şi o perspectivă de dinamism lipsită de orizonturi, sau o mişcare fără un anumit impuls din lumea exterioară (dar capabilă să creeze un proces din procesul în sine).

Leadership: Poţi să accentuezi o caracteristică a fenomenelor care te tulbură, dată de tot ceea ce le diferenţiază şi le particularizează în relaţia dintre ce te aștepți să vezi și ceea ce n-ai văzut de prima dată?

Dar ce m-a interesat cel mai mult la momentul reîntoarcerii mele la sală fost dinamismul inerent ce s-a revărsat asupra freamătului lumii mele lăuntrice. Nu este vorba despre un obiect uitat într-un loc cu multă încărcătură fizică și psihică, nu este vorba despre vreo ţesătură raţională în sânul căreia firele sunt într-o completă încordare. Chiar dacă se putea simţi o apăsare curioasă care apare de regulă în condiţiile unui efort fizic mare, pe care n-am mai simţit-o niciodată până atunci. Ci faptul că, dintr-o dată, revenind în acel loc, m-am simţit claustrat într-un colț de lume fără orizonturi.

Pur şi simplu nu mă vedeam încadrat în tabloul unui pictor care îşi desfăşoară arta într-o linişte deplină, dorindu-şi în acelaşi timp explorarea uneu noi abordări a modului de a face şi de a aprecia un produs artistic. Ceea ce uitasem la sală a reprezentat de fapt o cale de explorare a lumii interioare, a relaţiei pe care o am cu mine însumi, nu cu ceilalţi. A fost o cale de a mă deconecta de la rutina zilnică, un fel de a mă lăsa surprins de ceea ce este preconştient (adică lucrurile de care aş putea deveni conştient în momentul în care încerc să nu mă gândesc la ele).

Un pulover uitat denotă acţiunea unei minţi confuze care amestecă timpurile, spaţiile şi emoţiile, o viaţă, un destin, o chemare, şi mai apoi le afundă pe toate într-o urmă pe care mi-am lăsat-o fără să vreau. Pentru câteva minute am plutit într-un fel de vârtej al adaptărilor, al reconfigurărilor de intenţii şi meta-perspective, fără să înţeleg ce se petrece cu mine. Ceva m-a pus pe gânduri în acel moment, dar în acelaşi timp trebuia să nu alunec prea tare într-o zonă a emoţiilor expansive şi eidetice.

Poate că, totuşi, a trebuit să uit ceva la sală, ca să nu uit că ceea că mă poate răni cel mai tare este chiar ceea ce mă inspiră şi mă binedispune: decizia de a rămâne în limitele unei normalităţi aproximative. Puloverul uitat nu-mi poate schimba starea de spirit, la fel cum starea mea de spirit nu depinde de revenirea mea într-un loc în care orice pasivism dispare, făcând loc perspectivei dinamismului să aducă modificări unei existenţe intensificate.

Mai degrabă, cred că revenirea mea temporară la sală a reușit să schimbe realitatea peisajului urban, transformându-se într-un loc al autoreflecţiei. Am înţeles că trebuie să evoluez ca un om care şi-a recunoscut responsabilitatea autoreflecţiei şi a noilor începuturi, prin simpla convingere că revenirea mea într-un loc anume nu-mi poate schimba destinul, nu-mi poate răsturna concepțiile de viață, nu-mi poate schimba starea de spirit sau gândirea pozitivă.

Prin leadership se explică de ce atitudinea mea trebuie revizuită prin evitarea tendinţei de a mă supune emoţional unui moment de neatenţie, sau de uitare, care în clipa următoare se schimbă şi se răsuceşte în altă direcţie în care există o singură supapă de control: autoreflecţia şi autoevaluarea.

Sigur nu ai uitat nimic în urma ta? Pune-ţi mereu această întrebare atunci când simţi că ceva lipseşte din viaţa ta, din interiorul tău, cu precizarea că tot ceea ce tot ce-ai lăsat în urma ta poate fi o demonstrație mică a ceea ce se află înaintea ta. Trebuie doar să ştii să identifici diferenţa dintre ceea ce ştii şi ceea ce crezi că ştii, sau diferenţa dintre ceea ce ai fost, ceea ce eşti şi mai ales ceea ce vei fi.

Aş putea să accentuez o caracteristică a proceselor şi fenomenelor care m-au tulburat în relaţia dintre ce m-am aşteptat să văd și ceea ce n-a văzut de prima dată. Această caracteristică se numeşte: "abatere de la determinismul cauzal", şi ea marchează o revenire la ceea ce trebuia să fie normal.

Source: https://neculaifantanaru.com/sigur-nu-ai-uitat-nimic-in-urma-ta.html

Siguranţa unui maestru

On Aprilie 15, 2009

Imprimă leadershipului tău un caracter deosebit de expresiv prin puterea ta de coordonare a factorilor care contribuie la dezvoltarea ta proprie.

La realizarea teatrului des Champs Elysees din Paris, marele sculptor Bourdelle n-a avut numai rolul sculptorului decorator, ci lui i se datorează şi ideea generală a ordonării faţadei şi a interiorului. Numai pentru faţada teatrului, Bourdelle a făcut 17 proiecte şi a găsit în final soluţia cea mai clară îmbinând organic suprafeţele netede, calme, în ritm regulat, cu reliefuri sculptate.

Plăcile din marmură în care apar Apollo şi muzele, ca aluzii poetice eterne, sunt cioplite în planuri mari, liniştite, în perfect acord cu spiritul arhitecturii moderne. Bourdelle spunea: *"Trebuie ca zidul însuşi să pară că se animă în anumite locuri într-o ordine stabilită, luând forme umane."* *

Leadership: Creaţia ta evoluează către un model bazat pe o abordare cuprinzătoare, în eventualitatea obţinerii unei performanţe vizuale care cu greu va fi întrecută?

Adevărata ta valoare, ca şi lider, este dată de rolul pe care îl ai în crearea şi promovarea propriului stil de conducere, a propriului stil de abordare a "faţadei şi interiorului" propriei tale personalităţi, fără impurităţi, care cresc nivelul tău de performanţă şi de influenţă. Tot ţie îţi revine sarcina de a proiecta propriul model de consolidare a poziţiei tale de control, şi de a examina modalităţile de consolidare a propriei capacităţi de a-ţi forma abilităţile necesare pentru efectuarea activităţilor într-o manieră cât mai eficientă.

Aşa cum un pictor realizează opere valoroase prin profunzimea observaţiei bazate pe realitate, tot astfel şi tu, poţi să te situezi deasupra celorlalţi dând leadershipului tău o formă prin care să-ţi pui în evidenţă experienţa. La marii sculptori, îndeosebi la Bourdelle, totul trebuia să se concretizeze într-o formă prin care îşi lăsa amprenta propriului său stil. Iar leadershipul la fel, evoluează prin forma pe care o capătă după ce, în prealabil, ţi-ai modelat şi şlefuit caracterul.

Te poţi situa deasupra celorlalţi numai dacă îmbini cu succes "forma" cu "funcţionalitatea", adică dacă îmbini caracterul cu competenţele.

Înţelegerea priorităţilor şi a proceselor prin care îţi îmbunătăţeşti performanţele constituie elemente critice ale succesului în leadership. Punctul forte al concentrării energiei tale înspre dimensiunea Creaţiei artistice se manifestă cu precădere în timpul actului de creare a valorii proprii, inteligent şi cuprinzător, atunci când faci un pas mai aproape de perfecţiune. Pentru te apropia de excelenţă, concentrează-ţi gândirea şi faptele în mod explicit asupra elementelor (legate de influenţa valorilor şi caracterului propriu) care nu funcţionează la parametri optimi.

O performanţă vizuală care cu greu poate fi întrecută vizează de fapt acea parte a creaţiei tale care stă sub semnul pasiunii pentru excelenţă, prin interesul manifestat faţă de stabilirea legăturilor cauzale ale ideilor de design acumulate în timp.

Ce anume duce la înmulţirea ideilor explorate? Ce anume duce la evitarea ideilor prea deosebite şi dăunează procesului de creaţie? Ce anume declanşează procesul ce duce la

actualizarea ideilor innascute? Ce anume duce la cristalizarea ideilor şi facilitează luarea deciziilor? Ce anume duce la concentrarea ideilor și obținerea de rezultate?

Siguranţa unui maestru este ceea ce te ghidează şi te ajută să ajungi la punctul în care poţi spune: "Sunt excelent." Dar pentru asta, asemenea unui pictor, trebuie să creezi o armonie între toate calităţile şi defectele tale, între elementele care compun leadershipul tău, până când vei obţine o formă finală impecabilă.

Ai descoperit adevăratele beneficii ale efectului pe care îl are leadershipul tău? Care sunt limitele care îţi definesc stilul? Ce au în comun caracteristicile leadershipului tău? Este "forma" o necesitate vitală de care depinde leadershipul tău? Ţi-ai delimitat clar acele zone de risc, acele concepţii care nu dau rezultate?

Imprimă leadershipului tău un caracter deosebit de expresiv prin puterea ta de coordonare a factorilor care contribuie la dezvoltarea ta proprie.

Concluzie: Şi în leadership îmbinarea armonioasă dintre formă şi conţinut conduce spre succesul râvnit de lider. În leadership, lipsa de siguranţă, oscilaţiile, bâlbâielile nu fac altceva decât să reducă valoarea, rolul şi puterea de coordonare a liderului. Orice discordanţă şi oscilaţie va fi taxată.

*** Notă:** Adina Nanu – Bourdelle, Editura Meridiane, Bucureşti, 1971.

Source: https://neculaifantanaru.com/siguranta-unui-maestru.html

Silence Must Be Heard

On Iunie 05, 2017

Exprimă-ţi măreția raţiunii de a fi tot ceea ce reprezinţi în mod particular, aventurându-te într-un exod nesfârşit spre înălţimile grandioase ale spiritului.

Me pierdeam în virtutea momentului de a nu mai fi acelaşi, imaginându-mă singur şi al nimănui, în faţa măreţiei ideii de a rămâne blocat pe singura treaptă a dezvoltării spiritului uman. Era o particularitate a nevoii de a mă căuta în alt loc, sprijinită de exorbinanta voinţă de a crea esenţa unei noi existenţe, de care şi acum mă leagă o nedezminţită solidaritate.

Întotdeauna modul de a vedea lumea, spre care tinde deosebirea esenţială dintre talentul artistului de a se juca cu ingredientele artei şi cugetarea gânditorului de a se aventura într-un exod nesfârşit înspre înălţimile grandioase ale spiritului, dincolo de limitele propriilor observaţii, însoţeşte ascunsul unui sens unic al vieţii, ca într-un labirint fără început şi sfârşit.

Asemenea unui pictor care cu câteva trăsături de penel reuşeşte să înfăţişeze esenţele unei complexităţi deosebite, trăiam experienţa de a fi cuprins de ceva mai puternic decât mine, ceva pe care oamenii îl numesc Dumnezeu, interpretat cu însetată curiozitate printr-o reprezentare unică a providenței atotștiutoare, prin prisma ochiului ce veșnic stă de veghe.

Era un fel de variantă a conversaţiei pe care o purtam cu mine însumi, unde totul reieşea din luminile unui timp aşternut pe coperta unui roman al devenirii, al formării unei noi conştiinţe. O conversaţie în care în loc să discut despre ceea ce știam deja, mă aruncam în ridicolul de a uita cine sunt. *Pay attention, you're playing with fire !*

Leadership: Te defineşte un mod particular de a recepta şi de a-ţi înţelege potențialul creator prin vizorul unei raţiuni care are puteri asupra pluralităţii lumilor în care alegi să te retragi?

Tăcerea este măreţia raţiunii care construieşte o filozofie indispensabilă experienţei de a fi altcineva, mai presus de ceea ce tu însuţi simţi că eşti, ce obligă la redescoperirea de sine numai în cadrul cunoaşterii fără precedent izvorâtă din meditaţia asupra unor acţiuni spirituale, chemări de dincolo de lume şi de mintea obişnuită, *no words just vibrations.*

Încă mai continui să-mi deznod conversaţiile cu mine însumi, adevărurile ascunse, să-mi rechem aducerile aminte patinate de trecerea timpului, fără a rămâne prizonier în zona „fantasy”. Cercetările ştiinţifice ar putea identifica în creierul meu anumite fenomene de rezonanţă ce conduc la activarea unor mecanisme de autodeterminare, o activitate electrică intensă a neuronilor responsabili de coordonarea inspiraţiei spre spaţiul Revelaţiei.

Tăcerea se pierde în depărtările unei mări întinse şi subit ivite în imaginaţie, se leagănă în mirajul unei lumi inaccesibile şi se scufundă în teritoriul plin provocări al unei percepţii subiective asupra realităţii şi interpretărilor pe care le dai evenimentelor, pe baza căreia începi să ştii cu o precizie relativă la ce să te aştepţi de la tine.

Sprijinindu-mă pe temeiul *"diamonds will burn, friendly cards will turn"* am ajuns la concluzia că singura cunoaştere autentică, în esenţa maturităţii spirituale, este expresia unei profunde judecăți de sine materializată într-un context de învăţare. Câtă fineţe să strecori o idee bună în conţinutul unei raţiuni capabilă de o flexibilitate continuă, printr-o energie creatoare, ca în faţa unui tablou căruia îi poţi releva frumuseţea doar îndepărtându-te de el. *The time has*

come to learn, that silence..

Tăcerea este o formă non-verbală de manifestare a unei trăiri aparte generată de curajul unei rostiri de sine care dă naștere unei lumi verosimile în afara lumii pe care o trăieşti.

Nu degeaba îşi mărturisea eroul din romanul "Lolita" convingerile pline de patimă în raport cu modalitatea de a-şi spori experienţa lumii interioare, *cause silence has the right to be heard* :

„Am preferat dintotdeauna igiena mintală a lui "n-aude, nu vede". Acum când mă frământ cu întâmplările trecutului, încercând să-mi pledez cauza, îmi aduc aminte că în împrejurările de felul celei povestite mai înainte adoptam întotdeauna metoda de a nu lua în seamă stările de spirit ale fiinţei cu care mă asociasem. Însă încercam în acelaşi timp să-mi liniştesc eul meu josnic."

O singură privire îndreptată spre mine însumi într-un exces de curiozitate, *back to the greatness of a time read through the lines of such a powerful representation of life* , păstrează forţa creatoare care deschide poarta secretelor împlinirii infinite. Aceeaşi forţă aflată la baza ipostazei de fiinţă care în lume nu s-ar putea recunoaşte, ci numai în relaţie cu ceea ce poate fi rostit prin suflet, prin exaltarea trăirilor care inspiră, însoţesc şi mobilizează demersul cognitiv.

Leadershipului i se poate alătura oricând un răspuns izvorât din ceea ce înveți să fii într-o poziție de inacţiune. Într-un moment de vârf al meditației. Această poziţie, care blochează rănile realităţii, impune o bună concentrare asupra felului în care îți guvernezi individualitatea.

Silence Must Be Heard relevă acel moment de infinită inspiraţie necesar pentru crearea şi transmiterea de noi conţinuturi de conştiinţă care contribuie la cerinţa de a deveni mai conştient de modul în care îţi gestionezi rostul şi semnificaţiile vieţii.

Reprezinţi în mod particular un simbol al tăcerii din care izvorăşte sensul unei alte realităţi?

*** Notă:** Enigma - Silence Must Be Heard

Simbolistica procesului de individualizare

On Februarie 09, 2014

Experimentează o transformare de sine egală cu înălţimea intelectuală la care vrei să te ridici, astfel încât să realizezi o reconfigurare a modelului tău de Om.

Neînduplecat, mă concentram către lumea-mi interioară, învăluită în mister şi surprize care adăugau profunzime creaţiei intelectuale. Puteam să dizolv unitatea haotică a naturii mele într-un solvent nevolatil, uşor de manipulat, numit " *aqua munda* ". Funcţionând cu eficienţă maximă, ca un agent de valorificare a activelor mele de fond, acest solvent neutraliza substanţele de provenienţă externă a unei realităţi imuabile, prilejuind traversarea unei experienţe de viaţă care contabiliza schimbările mele radicale.

Dar, întotdeauna pentru ridicarea unui corp pe verticală la o anumită înălţime este necesară o forţă cel puţin egală cu greutatea corpului. Această lege putea fi aplicată în condiţiile unei relaţii echilibrate şi stabile cu realitatea spaţiului meu lăuntric, despovărat de greutatea unei ascultări care facilita o mai mare conştientizare în toate aspectele vieţii mele.

Privilegiul de exploatare a acestui spaţiu se reînnoia o dată cu evoluţia concepţiilor despre mine însumi, în raportul cu lumea reală a unei structuri de judecată echilibrate. O consecinţă firească a unei reconfigurări interioare şi exterioare complete care se potrivea în bugetul cunoaşterii pe care îl aveam la dispoziţie.

Leadership: Poţi face dintr-o construcţie subiectivă o comparaţie cu modelul conceptului de sine care ştii că este oridinal, angajându-te într-o anumită manieră faţă de adevărul unei anumite caracteristici a lumii exterioare?

Niciodată omul nu-şi poate ridica nivelul de luciditate sau nu-şi poate lărgi experienţa realităţii dacă este tras în jos de greutatea unei dimensiuni de sine care o depăşeşte pe aceea a existenţei tale. De aceea incursiunea în universul fabulos al experienţei de sine, în intimitatea celor mai controversate tendinţe de individualizare, stârneşte un freamăt aparte, o reacţie pozitivă de revitalizare, ca un motor care te determină să dai tot ce ai mai bun din tine.

Este uşor să te rătăceşti în propriul spaţiu lăuntric, în labirintul aspectelor de valoare de care eşti conştient, dar este foarte greu să calculezi media geometrică a tuturor elementelor de contrast care intensifică calităţile ansamblului tău. Şi este cu siguranţă foarte greu să descoperi acel număr natural diferit de "zero", acel pătrat perfect, nedivizibil care îndeplineşte condiţiile enunţului conform căruia " *unei conştientizări de sine îi este alocată o cerinţă de deschidere spre exterior, dar ea nu este totul pentru o dezvoltare armonioasă.* "

Adevărul unei anumite caracteristici a lumii exterioare de care mă diferenţiam, ţinând seama de informaţiile care mă ajutau să devin altcineva, prezentat fie tendenţios, fie exagerat, fie parţial, era acela că interpretam realitatea raportându-mă mai puţin la aşteptările, pasiunile, intersele şi aspiraţiile mele. Mai mult la acea logică ce face ca partea văzută şi partea nevăzută a Fiinţei să coexiste şi, mai mult, să fiinţeze-împreună un tot numit "Frumosul Uman" sau "Microsistemul unei noi variante de exprimare".

Leadership: Poţi să-ţi exprimi concepţiile despre sine în raport cu lumea reală a unei structuri de judecată integratoare într-o artă care înfloreşte prin simbolistică şi miljoace de expresie duse adesea înspre schimbarea viitorului?

Trebuie să fii tare absorbit de tine, apropiindu-te de adevărul despre cine eşti cu adevărat, încât să-ţi contabilizezi fiecare contribuţie la întreţinerea unei imagini solide, direct proporţională cu dimensiunea considerabilă a identităţii tale interioare. Ori, o realitate plină de contradicţii, în care te adânceşti cu multe întreruperi, provocată de lipsa de cunoaştere a propriei persoane, nu îţi poate asigura o dezvoltare ascendentă, o expunere adecvată către un leadership plin de perspective.

Cred că pasul cheie ce trebuie făcut pentru a înţelege realitatea echilibrată şi stabilă a spaţiului lăuntric, despovărat de greutatea unei ascultări care facilitează o mai mare conştientizare în toate aspectele vieţii, este reflecţia. Iar ea nu trebuie să ofere posibilitatea unei interpretări eronate a mecanismului de funcţionare proprie. Ci, impunându-se de la sine, să ia seama la ceea ce prezintă în mod real o importanţă fundamentală a devenirii totale.

Te concentrezi către lumea ta interioară, învăluită în mister şi surprize care adăugă profunzime creaţiei intelectuale? Numai reflectând asupra a ceea ce eşti, reînnoindu-ţi profilul personal o dată cu evoluţia propriilor tale concepţii despre sine, în raportul cu lumea reală a unei structuri de judecată integratoare în leadership, îţi vei putea ridica nivelul de luciditate.

Leadership: Poţi să asiguri o finalizare spectaculoasă în „terenul de ţintă" pe care îl ataci cu armele unei cunoaşteri mult mai bogate şi mai cuprinzătoare decât cea la care ai acces în realitate?

Poţi să asiguri o finalizare spectaculoasă în „terenul de ţintă" pe care îl ataci, faţă de individualitatea care te defineşte, atunci când reuşeşti să realizezi o reconfigurare a modelului tău de Om. Atunci când singurul efect măsurabil al trecerii tale prin imensa vale a cunoaşterii este ţinerea sub control a întregii tale fiinţe.

Reflecţia izvorăşte din propria experienţă, din propria-ţi individualitate care aduce o altă perspectivă şi o cunoaştere mai larga, mai profundă. Punând principiul " *nu poţi zbura dacă nu eşti conştient de aripile tale* " deasupra oricărui alt principiu, vei crea o anumită iniţiativă de activitate care va sprijini constituirea şi dezvoltarea unei tendinţe de transformare egală cu înălţimea intelectuală la care vrei să te ridici.

Pentru a deveni apt să străbaţi toate câmpurile de pe tabla de joc a leadershipului, până la linia de legătură cu excelenţa de a fi magicianul propriei tale naturi, această reflecţie, valorizând lumina naturală a raţiunii, trebuie să treacă dincolo de orice posibil conflict dintre Eu şi rolul asumat.

Poţi să dovedeşti, continuu, fineţea unei gândiri care să demonstreze superioritatea ta faţă de tot ceea ce reprezintă cunoaşterea de sine?

Necunoscutul este factorul cel mai important în modelarea atitudinii faţă de propria persoană, aducând o medalie de merit leadershipului străbătut de o continuă deschidere spre cunoaşterea acelor tipare de gândire şi de reacţie emoţională care te fac să scoţi din tine acele lucruri care te fac o persoană extraordinară. Dar necunoscutul este deseori neglijat. În faţa lui trebuie să dai socoteală, să te aperi sau să-l distilezi ignorând orice semnal venit din exterior, din mijlocul unei realităţi greu de manipulat.

În limbajul savanţilor predomină două realităţi. Realitatea pe care ţi-o creezi prin credințele și gândurile pe care le generezi și interpretările pe care le dai situațiilor cu care te întâlneşti, din care fac parte şi cei care aleg să vină spre tine. Şi realitatea pe care o percepi drept o variantă de simbolizare a modului tău de cunoaştere, care se face prin salturi ce nu respectă o înlănţuire logică, aşa cum s-au produs majoritatea marilor descoperiri ale istoriei.

Simbolistica procesului de individualizare se referă la înţelesurile ascunse semnificative ale omului, în concordanţă cu progresul continuu al cunoaşterii de sine care-i determină actuala stare, favorabilă sau nefavorabilă, în raport cu leadershipul. Modul în care este gestionată această cunoaştere, modul în care ea este orientată spre leadership, creează imaginea liderului care a devenit conştient de personalitatea lui.

Simbolistica procesului de individualizare scoate în evidenţă toate acele procese interne de autoevaluare, acompaniate de eforturile de optimizare a configuraţiei omului care vrea să atingă culmile cele mai înalte ale performanţei.

Source: https://neculaifantanaru.com/simbolistica-procesului-de-individualizare.html

Simfonia rătăcirii

On Iulie 02, 2010

Ghidează-ţi viziunea pe calea spre excelenţă, păstrând în permanenţă contactul cu adevărata realitate.

La sfârşitul secolului al XV-lea, pe când continentele încă nu erau descoperite în totalitate, marii navigatori nu aveau decât o singură preocupare: să uşureze legăturile cu Asia şi să caute Orientul navigând spre apus. Într-un cuvânt, să ajungă pe drumul cel mai scurt spre Ţara Mirodeniilor.

Asta este ceea ce a încercat şi Cristofor Columb. Sprijinindu-se pe ideile celebrului astronom florentin Toscanelli şi pe cele ale cosmografului german Martin Behaim, cu care a corespondat multă vreme, Columb, la vârsta de 41 de ani, s-a hotărât să pornească înspre necunoscut, înspre neprevăzut, înarmat mai ales cu speranţă, dorinţa de a reuşi, încredere şi curaj. Ţelul lui era clar. Nu voia decât „să caute Orientul prin Occident şi să ajungă, prin vest, acolo de unde vin mirodeniile".

Leadership: Îţi defineşti teritoriul unui nou punct de vedere asupra rolului şi validităţii limitelor tale, acţionând mereu sub impulsul unei convingeri greşite?

Cufundat în hăţişul propriilor gânduri şi idei, Columb nu a intuit în niciun fel că soarta îl va purta, de-a lungul a patru călătorii pline de pericole, pe tărâmuri necunoscute. De două ori l-a încercat destinul pe Columb călăuzindu-l spre Lumea Nouă, şi tot de atâtea ori el n-a abandonat ideea, falsă de altfel, că se afla pe coastele Asiei. Căci dacă a pornit în căutarea Japoniei, insulele noi descoperite nu puteau să fie parte decât numai din Japonia. Şi fiindcă nu s-a gândit la alte variante posibile, el a comis mai multe erori care au schimbat întreaga serie a descoperirilor sale.

Columb a avut tot ce trebuia pentru a excela în leadership şi pentru a exercita o influenţă notabilă asupra societăţii: competenţă, creativitate, energie din belşug, încredere neobosită în sine, curaj. Nu era nici pe departe un om cu vederi înapoiate. Era un marinar îndrăzneţ, un căpitan care-şi cunoştea bine meseria, un bun navigator şi totodată un bun negustor. Dar a avut un punct slab, un cusur care l-a urmărit toată viaţa, un cusur din cauza căruia era să-şi piardă toate atuurile: s-a hrănit mereu cu ideea că are dreptate. Acţionând mereu sub impulsul unei convingeri greşite, s-a înşelat de fiecare dată. Iar ca şi consecinţă el murit fără să-şi fi dat seama măcar de existenţa marelui continent, căruia el nu avea să-i dea nici cel puţin numele.

A doua greşeală pe care a făcut-o Columb este că s-a bazat doar pe nişte hărţi întocmite de Toscanelli, dar care erau total eronate. În loc să încerce să adâncească mai mult lucrurile, să încerce să socotească şi singur, să cerceteze mai bine ţărmurile descoperite, el a mers pe ideea că nu exista decât o singura realitate, aceea care era redată în acele hărţi după care s-a ghidat tot timpul.

Rolul limitelor pe care nu întotdeauna alegi tu să ţi le impui, pe care uneori conceptul însuși de „Dumnezeu" le-a impus şi pe care puţini oameni le poţi depăşi, este de a te face atent la diferenţa care face diferenţa între ceea ce vrei să împlineşti în punctul de pornire al călătoriei şi ceea ce doreşti să prezinţi lumii întregi atunci când cauţi să gândeşti de la înălţimea punctului de final al călătoriei.

Ceea ce trimite la consecința că întregul este în realitate mult mai mult decât o simplă sumă

a părţilor sale.

Leadership: Poţi să te orientezi într-o direcţie fără să te rătăceşti în întunericul unei iluzii care îşi lărgeşte ţinta?

Marile progrese în domeniul conducerii, oglindind integral cunoştinţele ştiinţifice suficient asimilate pentru o dezvoltare ce culminează prin voinţa de a pătrunde într-o lume aparte, plină de mistere şi compromisuri, au fost stimulate de permanentele provocări ale şcolii vieţii.

Între care trebuie menţionate eşecul pe plan personal, în anumite cazuri handicapul de gândire, poate inadaptarea la stres individual sau colectiv, sau poate nevoia acută de a maximaliza continuu micile reuşite obţinute cu greu în scopul asigurării securităţii profesionale ulterioare şi adaptării la o nouă realitate.

Prelungirea progresivă a duratei obligatorii de procesare a unei "comenzi" de schimbare, pe care deseori conştiinţa o reclamă, şi pe care autoritatea ta în domeniu o are mereu în vedere, precum şi modificarea conţinuturilor transmise de şcoala vieţii, vor schimba sensul şi statutul instruirii tale, de la interior la exterior.

Da, leadershipul este o artă a descoperirilor care începe şi se termină cu tine, un lung dialog cu autoritatea ta definitorie, sinele, care te împinge mereu să-ţi depăşeşti limitele. Un dialog al cărui subiect este negocierea preţului pe care trebuie să-l plăteşti pentru performanţă.

Ţinta pe care sunt concentrate toate eforturile de a-ţi camufla un grav eşec nu o vezi decât în clipa când o constientiezi şi continui să persişti în a te apropia de ea. Asta înseamnă să dai apă la moară iluziilor. Ţinta ta nu trebuie să însemne doar să ajungi la o anumită destinaţie, ci să construieşti din acea destinaţie un ideal de măreţie pe care să-l dăruieşti lumii.

Leadership: Îţi extinzi preocupările faţă de cantitatea de "nou" cuprinsă în ecuaţia interacţiunii cu tot ceea ce este în afara controlului tău?

Diminuarea ponderii factorului numit *imprevizibil* a cărui natură permite omului însufleţit de idealuri înalte să acţioneze ferm din punct de vedere profesional, justifică "cererea" de forţă de a face faţă provocărilor, realizată prin diversificarea ofertei de afirmare şi promovare pe treptele de carieră.

Revizuirea atitudinii faţă de o schimbare care de multe ori este în consens cu orientarea generală. Ameliorarea metodelor de prelucrare şi transmitere a cunoştinţelor avansate. Sporirea exigenţelor privind calitatea activităţii cognitive. Extinderea preocupărilor faţă cantitatea de "nou" cuprinsă în ecuaţia interacţiunii cu tot ceea ce este în afara controlului tău, dincolo de cunoştinţele aparţinând strict domeniului. Toate acestea sunt necesare pentru a prelua controlul asupra situaţiilor cu care te confrunţi.

Leadership: Eşti "reţinut" de un nemeritat stand-by spre o formă de manifestare a infinitului pe care nu-l poţi cuprinde?

Cunoştinţele limitate îţi îngustează orizontul. Un căpitan de navă care nu posedă cunoştinţe suficient de avansate şi nu dispune de instrumente şi aparatură performante, singur se poate induce în eroare. Aşa cum un medic nu poate prescrie tratamente ţintite dacă nu dispune de elemente ajutătoare de diagnostic (de ex: analize de laborator), tot aşa şi Columb, n-ar fi navigat în derivă dacă ar fi avut hărţi corecte de navigaţie şi dacă ar fi dispus de

instrumente de navigaţie performante.

Mai mult decât atât, pe fiecare insulă descoperită au existat numeroase indicii care puteau să-l ajute să sesizeze diferenţa dintre coasta Asiei şi noul continent, însă el le-a scăpat din vedere. Deşi dobândise o instrucţie mult superioară celei a marinarilor timpului său, orizontul lui Columb era însă limitat. Cunoştinţele sale de astronomie nu erau atât de avansate ca ale unui căpitan de vas din zilele noastre, şi nu a dispus de un instrumentar de foarte bună calitate şi precizie. Atunci tehnologia nu era atât de evoluată ca astăzi. În călătoriile sale, el s-a ghidat mereu după poziţia soarelui, după conjuncţia astrelor, după lungimea nopţilor şi a zilelor, etc.

Infinitul este cunoaşterea atribuită voinţei permisive a lui Dumnezeu, la care ajungi în momentul în care te-ai decis să-ţi personalizezi experienţa lărgirii orizonturilor de la înălţimea punctului final al călătoriei tale în necunoscut.

Ca un titan mitologic condamnat pe veci să sprijine cerul, Columb a fost condamnat să rătăcească pe mări şi oceane. Căci dacă ar trebui sa însumăm toate drumurile sale pe mare, cu siguranţă am constata că mai mult a navigat în derivă, rătăcind în căutarea ţintelor propuse. El a descoperit numeroase insule de pe coastele Americii, dar cu toate acestea n-a ştiut niciodată cu adevărat unde se afla.

Totuşi rătăcirile lui nu au fost fără folos. Căci prin călătoriile sale a îmbogăţit cunoaşterea geografică a timpului cu numeroase insule precum Tortugas, Martinica, Dominica, Maria Galante, Guadalupe, Montserrat, Santa Maria, Santa Cruz, Puerto Rico, Jamaica, coastele Hondurasului, insulele Mulatas, golful Darien.

O simfonie dulce amară. Columb a trăit multe bucurii şi tristeţi, dar şi multe victorii şi înfrângeri de-a lungul vieţii sale. Călătoriile întreprinse de el au constituit o simfonie care a impresionat lumea, o simfonie în care curajul, dârzenia, cutezanţa s-au îmbinat armonios, şi în ciuda unor eşecuri şi nereuşite, el s-a ridicat deasupra oamenilor vremii. De aceea numele şi gloria ilustrului navigator fiinţează pretutindeni.

Leadershipul este necunoscutul care îşi dezvaluie semnificaţia de la înălţimea punctului final al călătoriei spre o variantă mai bună a ta.

Concluzie: În prezent un lider nu trebuie comparat cu un rătăcitor ce umblă pe căi mai mult sau mai puţin bătătorite şi care nu ştie cum, sau nu are cum să ajungă la destinaţie. Dimpotrivă, un lider trebuie acum să deţină atât metodele cât şi instrumentele necesare atingerii obiectivelor finale.

Ghidează-ţi viziunea pe calea spre excelenţă, păstrând în permanenţă contactul cu adevărata realitate.

Source: https://neculaifantanaru.com/simfonia-ratacirii.html

Simplitatea ascunsului

On Decembrie 16, 2013

Descoperă elementul definitoriu, deschizător unor noi perspective, astfel încât să-ţi extinzi orizonturile de cunoaştere a omului.

- Tot ce vrei să ştii despre Buffalo Bill găseşti în paginile din dosar. Primul principiu, Clarice. Simplitatea. Citeşte Marcus Aurelius. Pentru fiecare lucru particular, întreabă ce se află în el. Care e natura lui? Ce face omul acesta pe care îl cauţi? Care e primul lucru pe care îl urmăreşte? Ce nevoi îşi rezolvă ucigând?

- Furia. Integrarea socială. Frustrări sexuale, răspunde Clarice cu îndoială.

- Nu ! Râvneşte. Asta face el. Şi cum începem să râvnim, Clarice? Începem să râvnim la ceea ce vedem zilnic.

Evrika ! Becul se aprinde, luminează brusc şi orbitor atunci când filamentele traversate de un curent continuu încep să se încălzească. Într-o singură clipă se anulează efectul de turbulenţă aleatoare cu deformări. Fitilurile care împletesc coroana raţionamentelor sunt reaprinse de acest inflamabil argument care nu trebuie demonstrat - *abscondita simplicitas.* Punctul acesta de referinţă pozitiv, neluat în calcul, generează explozia de mentalitate din care se naşte un nou impuls, un nou instinct.

Leadership: Eşti pregătit să trăieşti experienţa unui Sine care nu este în stare să se manifeste cu atâta forță încât să semnalizeze orice fel de schimbare, în contextul unui impuls special pentru formarea unui raţionament autentic?

Legile fizicii se manifestă cu o profunzime maximă în cazul lui Clarice Starling. Când un sistem de forţe acţionează asupra unui corp, acesta se activează, iese din starea de repaus. Ca într-un film developat rapid, mintea ei se eliberează din sclavia raţionamentelor care nu pot face obiectul vreunei abordări eficiente. De parcă ar fi fost traversată de un curent continuu generator de lumină intensă, utilizată ca sursă de mobilizare a unei noi energii intelectuale. Instantaneu, ea este fulgerată de elementul definitoriu deschizător unor noi perspective.

În pofida asigurărilor date de intuiţie, informare şi de analiză minuţioasă a cazului anchetat, Clarice nu a ştiut niciodată pe ce să se bizuie cu privire la ce credea cu adevărat. Informaţiile se succedau anapoda, neregulat, ca nişte valuri ce se zbat la intervale aproximativ inegale și între care marea pare mai agitată.

Ca să ajungă la un numitor comun, printr-un fin proces de reflecţie şi filtrare a informaţiilor, ca să descopere adevărul din spatele crimelor, Clarice ar fi trebuit să-şi reinventeze sistemul de gândire. Dar ea nu a posedat de la început proprietatea esenţială a minţii – aceea de a discerne în profunzime elementele disparate dintr-un tot complicat. Ea nu a ştiut să facă conexiunile care trebuie, în baza unui principiu sănătos.

Leadership: Poţi să rămâi tributar unui singur cadru definitoriu al gândiri printr-o explorare de sine non-critică, încât să extinzi sfera cea mai strânsă a legăturii de conţinut între accesibilitate şi relevanţă?

Cineva spunea bine pe o pagină web: *"Sinele adevărat se poate închega printr-o explorare de sine non-critică, prin acceptarea a ceea ce a fost, prea mult timp, ascuns, încuiat, chircit."*

În cazul lui Clarice, ea trebuie să scoată la iveală acea parte din sine care să se identifice cu gândirea criminalului, încât relevanţa pe care o are rolul ei în legătură cu evenimentele să capete viziune şi coerenţă. Aici trebuie luată în calcul accesibilitatea propriei imagini, introspecția realizată prin sondarea eului intim, căutarea răspunsurilor la problemele existențiale cu care ea însăşi s-a confruntat de-a lungul timpului.

Păşind în necunoscut îţi extinzi zona de auto-cunoaştere, dar înainte de necunoscut trebuie să urci pe o altă treaptă mai înaltă, mai stabilă, care oricât ar părea de paradoxal, joacă rolul ce mai important în formarea viziunii în timpul tranziţiei spre aplicarea unor abordări inovative. Este vorba de acea treaptă a "rentabilului", suportul cea mai însemnat al activităţii de cercetare, sfera cea mai strânsă a legăturii de conţinut între accesibilitate, relevanţă, complexitate şi performanţă.

Aşează-ţi modelul de gândire într-o poziţie accesibilă leadershipului în încercarea tot mai frecventă de a ascensiona spre culmile realizărilor cele mai însemnate. Dacă rămâi tributar unui singur cadru definitoriu nu vei putea să anulezi efectele negative ale aplicării unor raţionamente greşite. Nu uita că deseori punctul de referinţă pozitiv, neluat în calcul, poate să genereze acea explozie de mentalitate din care se naşte un nou impuls, un nou instinct.

Iar acest punct trebuie să se caracterizeze printr-un echilibru al tuturor elementelor de activ şi pasiv folosite pentru prepararea diferitelor tipuri de raţionamente, ce pot fi duse în mod logic până la capăt numai prin adoptarea filozofiei simplităţii. Deci, prin experienţa asumată a realităţii din imediata ta apropiere, prin introducerea în formula de cercetare a unui " *advanced search* " care să-ţi dea acces imediat la un nivel înalt de gândire, de înţelegere şi cunoaştere a oamenilor.

Leadership: Îţi găseşti curajul de a te arunca în viață, pentru a o cunoaște nemijlocit, cu riscul de a-ţi schimba întreaga orientare a vieţii psihice?

Când soarele coboară în spatele zidurilor, luminozitatea se reduce tot mai mult. Prin aceasta vreau să reliefez importanţa asumată a leadershipului, îngrădit de imposibilitatea abordării unor perspective mai mult sau mai puţin profunde asupra omului printr-o gândire trează.

Câmpul adevăratei excelenţe în acest domeniu, luminat de intuiţie, informare şi de analiză minuţioasă a tipurilor umane, unde alternativa îmbinării unor atribute de plus-minus valoare poate însemna anularea oricărui adevăr sau oricăror indicii care conduc la aflarea adevărului, se poate oricând restrânge până la dispariţia aproape totală.

Prin urmare, dacă vrei să obţii rezultate optime în activitatea de control a zonei tale de influenţă, atunci încearcă să descoperi acel elementul definitoriu deschizător unor noi perspective, astfel încât să-ţi extinzi orizonturile de cunoaştere a omului. Întreaga diversitate a psihologiei are ca sursă de alimentare obișnuința de a fi mereu conectat la ceva exterior sinelui, ceea ce poate duce la dificultăți în conectarea la propriile trăiri interioare, și ca urmare, la gestionarea deficitară a stărilor de tristețe, mânie, recunoștință sau uimire.

Acest element stă faţă în faţă cu motivul propriei comportări în faţa unui fapt major neprevăzut, înfruntând un destin care într-un fel ţi-ar putea măcina aspiraţiile de viaţă în relaţie cu starea de bine psihologic, şi el este: curajul de a te opri când simți că dacă mergi mai departe, te vei pierde pe drum. Curajul de a te accepta aşa cum eşti, chiar dacă pentru alţii eşti un om mult mai slab decât rolul pe care intenţionezi să ţi-l asumi. Curajul de a te arunca în viață, pentru a o cunoaște nemijlocit, cu riscul de a-ţi schimba întreaga orientare a

vieţii psihice.

Dar, întrebarea care se pune e următoarea: eşti interesat de problemele psihologiei şi vrei să surprinzi adevărurile pe care le trăieşte sau le traversează omul în anumite momente ale vieţii?

Viaţa psihică a unui lider se conformează ideii de evaluare a sinelui într-un întreg de factori de influenţă care se războiesc cu originea unor fapte greu de justificat - aflate în perimetrul tendinţei de a renunţa la acel mic decupaj de realitate care te defineşte ca fiind o umbră a imaginii altcuiva.

Simplitatea ascunsului abordează elementele constitutive ale vieţii fără a le separa de contextul realităţii care îţi dezvăluie o altă latură a personalităţii tale, prin asemănarea cu o gândire care se neagă pe sine. Înseamnă a deţine controlul asupra unor aspecte esenţiale în ceea ce priveşte relaţia cu oamenii, printr-o analiză simplă ce permite acţiuni rapide şi eficiente.

*** Notă:** The Silence of the Lambs (1991)

Simţirea sensibilă din momentul producerii faptelor

On Aprilie 02, 2009

Ai încredere în tine şi consideră orice experienţă de viaţă drept o ocazie de a te cunoaşte mai bine şi de a învăţa să te comporţi ca un om cu posibilităţi nelimitate de autoreflecţie.

Să observi ce ţi se întâmplă atunci când se întâmplă ceea ce nu trebuie să se întâmple. Şi iată de ce spun asta, fiindcă orice aş spune, în orice fel şi chip, tot nu-mi pot da prea bine seama cum s-a întâmplat să-mi uit telefonul într-un taxi noaptea trecută. Totul m-a luat prin surprindere.

Astfel, încercând a închide ochii pe la ora 00:30, un sentiment ciudat mi-a venit în minte, legat de ceva cu care mă obişnuisem, dar pe care nu-l simţeam aproape. Un sentiment din acela obscur, ca un văl de plumb care ți se pune pe inimă, ca atunci când încerci să cuprinzi o bucată de realitate diferită, să ţi-o asumi cu nervi de fier, fără să ştii încotro să o iei ca s-o suporţi înainte de a o accepta.

Întrebarea care mă frământă cu adevărat nu este cum am pierdut telefonul, că o fi căzut din greşeală din buzunar, că l-am pus eu din greşeală pe scaunul din spate a taxiului, poate eram prea obosit, nu ştiu. Ci sunt tare curios să ştiu de ce s-a întâmplat ceea ce nu trebuia să se întâmple şi la care nu m-am aşteptat să se întâmple. Cum mă pot împotrivi pe viitor unui asemenea fenomen, încât el să nu devină prilejul gândurilor mele nocturne?

Un lider adevărat nu încearcă să controleze necontrolabilul, ci își menține claritatea mentală, acceptând evenimentele în ritmul lor, fără a opune rezistență, încercând sa dea dovadă de asumare a conştiinţei celui ce era înainte de producerea evenimentului.

Sentimentul mă sileşte să caut limita dintre pozitiv şi negativ, dar, făcând o pauză de simţire, mai trebuie să izbutesc să nu distrug puternică individualitate a instinctului meu de autoreflecţie. Pe viitor, ca să nu fiu copleşit de prea multă nelinişte, sau întristare, voi încerca să-mi conving sinele de un anumit adevăr atunci când exteriorul nu poate fi controlat.

Voi încerca să mă recunosc ca o dovadă de asumare a conştiinţei celui ce eram înainte de producerea evenimentului. Pentru că dincolo de ceea ce simt, dincolo de felul cum reacţionez stă felul cum îmi apreciez faptele. Adică, dacă tot n-o pot lua înaintea evenimentelor, măcar să le întâmpin cu fascinaţie şi curiozitate, ca să văd cât de nebunească este tendinţa de a mă agăţa de propria-mi neputinţă în a lăsa viaţa să curgă "de la sine".

Leadership: Tu poţi să te recunoşti ca o dovadă de asumare a conştiinţei celui ce erai înainte de producerea unui eveniment cu impact major asupra unei cauze care merită fiecare secundă de atenție?

Conceptul de "pierdere prin uitare" a unui obiect îl vom prelua în accepţiunea unei lumi în care recompensa este oferită, în mod exclusiv, celor care nu-şi contabilizează sentimentele faţă de un anumit proces, fata de beneficiile sau problemele acestuia. Simţirea acestor oameni este acea facultate a sufletului care percepe sau cunoaşte valoarea lucrurilor materiale. Aceşti oameni nu acordă toată atenţia cuvenită lucrurilor deoarece sunt prizonierii altor sentimente, mai puternice, îndreptate spre alte zone de interes, spre alte subiecte de senzaţie.

În cercetarea mea cu privire la spiritul acestor indivizi acaparaţi de tot felul de gânduri, stări

şi emoţii, în diferite momente cheie ale vieţii, aş putea să descriu un mecanism specific pe care îl consider caracteristic inconştientului. Procedeul important pe care îl relevă acest fenomen provizoriu ce cuprinde: uitarea, schimbările de dispoziţie, ignoranţa, neluarea în seamă, pierderea din vedere, trebuie să fie atribuit nu vreunui demers în particular, ci tuturor activităţilor inconştientului, interesul acordat unui alt aspect al calităţii vieţii, anume focalizarea atenţiei asupra altei sfere de interes.

Nu-i deloc necesar să admiţi existenţa unei activităţi specifice spiritului de aventură şi a năzuinţei de a-ţi aşeza existenţa sub semnul unor înalte şi semnificative valori precum: cinstea, eficienta, flexibilitatea. Dar contează modul cum le utilizezi, aşa cum sunt ele pregătite în inconştient, încât să-ţi reflecteze sentimentele. Nu uita că sentimentele pe care le nutreşti faţă de obiectul gândurilor tale pot să releve un alt aspect al temei: "valul vieţii se tot duce, alunecând uşor, oprindu-se la o răscruce".

Leadership: Tu poţi să te poţi împotriveşti regulilor destinului pe care trebuie să le respecţi dacă vrei să nu treci prin situaţii incomode sau ambigue?

Cauza pe care eu am neglijat-o şi care merită fiecare secundă de atenție nu a fost ignoranţa, neştiinţa sau rea voinţa, aşa cum poate aş fi tentat să cred la prima vedere. Mai degrabă, cauza cu adevărat importantă a fost lipsa propriei constatări, incapacitatea aprecierii situației de fapt la capitolul "fii în concordanţă cu tendinţa de a prezent într-un loc în care nu te regăseşti".

Pentru că a fi prezent într-un loc cu care nu sunt familiarizat, în care nu am nimic în comun cu oamenii din jur şi în care lumea nu mă cunoaşte, poate să favorizeze un soi de uitare de sine care statuează o pasivitate inexplicabilă. Şi ce anume maschează pasivitatea, altceva decât o formă de ocolire a anumitor aspecte greu de acceptat?

Prima regulă a destinului pe care trebuie să o respecţi dacă vrei să nu treci prin situaţii incomode sau ambigue este să-ţi cunoşti bine drumul pe care îl urmezi. A doua regulă este să-ţi cunoşti şi să-ţi diferenţiezi emoţiile de pasiunea care te împinge să faci unele lucruri, indiferent de riscuri. A treia regulă este să cunoşti cauzele problemelor tale, să cunoşti cauzele apariţiei unui eveniment neprevăzut şi să acţionezi ca să le îndepărtezi. A patra regula este să te împaci cu greşelile inevitabile pe care le faci în drumul tău, adică să nu laşi greşelile să te doboare, ci să te motiveze să te cunoşti mai bine.

Durerea pierderii unui lucru poate fi copleșitoare, în special dacă este vorba de un lucru important legat de sensul vieţii pe care nu-l găseşti decât atunci când ai puterea de a descoperi în chip tainic valoarea a ceea ce se pierde, dar nici una dintre trăirile pe care le experimentezi nu este neobișnuită sau greșită în acest caz. Prin emoţiile şi trăirile pe care le încerci în momentele de neatenţie înveţi să gândeşti independent de restul lumii, înveţi să pui preţ pe ceea ce contează cu adevărat: provocarea de a te cunoaşte mai bine.

Capacitatea de a "citi" fiecare experiență a vieții ca pe o carte deschisă permite o mai bună înțelegere și adaptare la circumstanțele schimbătoare.

Simţirea sensibilă din momentul producerii faptelor pune în evidenţă singurul lucru care îţi stârneşte curiozitatea: dorinţa de a te cunoaşte mai bine.

Nu vei putea să maschezi lipsa unui obiect absolut necesar în viaţa ta, dar vei putea să-ţi favorizezi sinele să găsească o explicaţie a acestei experienţe. În prezentul tău, trebuie să cunoşti fiecare experienţă a vieţii ca pe o carte deschisă, vei recunoaşte imediat elementele care îţi spun dacă eşti suficient de bun pentru a câștiga o nouă perspectivă asupra vieţii.

Nu trebuie să accepţi faptul că lumea este un mediu relaxat cu care eşti familiarizat şi unde nu poţi să fi disturbat, fiindcă sigur se vor petrece mici discrepanţe între ceea ce te aştepţi să se întâmple şi ceea ce ţi se va întâmpla fără voia ta.

Source: https://neculaifantanaru.com/simtirea-sensibila-din-momentul-producerii-faptelor.html

Sinceritatea îşi mărturiseşte toate gândurile

On Aprilie 22, 2012

Învaţă să-ţi gestionezi trăirile dovedind că îţi poţi urma şi intuiţia în ceea ce priveşte exprimarea lor, cu acel simţ al măsurii care stă la temelia adaptării tale realiste la o lume în care fragilitatea întâlnește frica.

Se întîmplase că dragostea care o întîmpinase era tocmai cea care se potrivea de minune cu starea ei sufletească. Era un fel de adoraţie de departe, o contemplare mută, o îndumnezeire a necunoscutului. Adolescenţa se ivea în faţa adolescenţei, visul nopţilor devenea roman şi rămînea vis, umbra dorită era în sfîrşit reală, făcută trup, încă fără nume, fără greş, fără pată, fără dorinţe şi fără cusur. Într-un cuvînt iubitul depărtat şi rămas în lumea idealului, o himeră care îmbrăcase o formă. Oricare altă întîlnire mai reală şi mai apropiată ar fi înspăimîntat-o pe Cosette aşa cum era pe jumătate cufundată în ceţurile tulburi ale mînăstirii. Avea, amestecate, toate temerile copilului şi toate spaimele călugăriţei. Aerul mînăstirii, de care se îmbibase vreme de cinci ani, se risipea cu încetul şi făcea ca totul să pară nesigur în jurul ei. În starea în care se afla, nu-i trebuia un iubit, ci o viziune. Începu sa-l adore pe Marius ca pe ceva fermecător, luminos, nefiresc.

Îi zîmbea deschis, pentru că nevinovăţia fără margini atinge cochetăria nemărginită.

Aştepta zilnic, cu nerăbdare, ora plimbării; îl găsea pe Marius, se simţea nespus de fericită şi credea cu sinceritate că îşi mărturiseşte toate gîndurile, spunîndu-i lui Jean Valjean:

- Ce minunată grădină este Luxembourgul !

Marius şi Cosette erau învăluiţi în taină unul pentru celălalt. Nu-şi vorbeau, nu se salutau, nu se cunoşteau; se vedeau şi trăiau mulţumită faptului că se priveau, ca stelele din cer, despărţite de milioane de leghe.

Cosette devenea, încetul cu încetul, femeie şi înflorea frumoasă şi îndrăgostită, cu conştiinţa frumuseţii ei şi cu neştiinţa dragostei. Şi pe deasupra cochetă, din nevinovăţie. *

Leadership: Ai ajuns la acea maturitate in care apreciezi la maxim ceea ce ai si astfel sa poti indeplini conditiile deschiderii inimii in fata manifestarilor exterioare?

Inainte de a te raporta la scopul vietii tale trebuie sa ajungi la acea maturitate in care incepi sa apreciezi la maxim ceea ce ai si astfel sa poti indeplini conditiile deschiderii inimii in fata manifestarilor exterioare care insotesc experienta de a simti o profunda conexiune cu lumea spirituala. In masura acestui lucru, trebuie sa definitv spiritualitatea drept deschiderea sufleteasca a omului catre *structurile afective* ale personalitatii celor din jur, ce apar in calitate de constituienti emotionali esentiali ai caracterului sau.

Bineinteles, spiritualitatea se regaseste in orice legatura sufleteasca, in orice manifestare a naturii. Gandeste-te la un animal, de exemplu un caine. Ai observat cand se apropie de tine, dand din coada, cum se gudura pe langa tine, cum asteapta sa fie mangaiat atunci cand iti sare cu labele pe piept? Cainele simte ca esti un om bun, tu simti instinctiv ca el te place, iar amandoi va bucurati.

Sau atunci cand pictezi o floare, cumisi deschide petalele si *isi* arata gratia in gradina ta,

stralucind sub mangaierea razelor de soare. Spiritualitatea se regaseste *in libertatea ta de a experimenta* culoarea și pensula, sub influenta sentimentului de fratie, de comuniune cu natura. O floare este un acompaniator al *" infloririi" tale intr-o imagine artistica.* In momentul creatiei se creeaza legatura dintre tine si natura, o adevarata incantare, fiindca poti contura si pune in aplicare *oglindirea ta in* tr-un spatiul propus de tine.

Astfel, simti legatura prieteniei dintre dăruitor şi dăruit, iti regasesti oglindirea ta in sufletul naturii, iar aceasta oglindire poarta ceva divin fiindca vezi cu sufletul deschis o lume de poveste, plina de culoare.

Leadership: Ai ajuns la acea maturitate în care să poţi aprecia la maxim ceea ce ai şi astfel să poţi îndeplini condiţiile deschiderii inimii tale în faţa manifestărilor exterioare?

Înainte de a te raporta la scopul vieţii tale trebuie să ajungi la acea maturitate în care să începi să apreciezi la maxim ceea ce ai şi astfel să poţi îndeplini condiţiile deschiderii inimii în faţa manifestărilor exterioare care însoţesc experienţa de a simţi o profundă conexiune cu lumea spirituală. În măsura acestui lucru, trebuie să definim spiritualitatea drept deschiderea sufletească a omului către structurile afective ale personalităţii celor din jur, ce apar în calitate de constituienţi emoţionali esenţiali ai caracterului său.

Mai trebuie spus că spiritualitatea se regăseşte în orice legătură sufletească, în orice manifestare a naturii. Gândeşte-te la un animal, de exemplu la un câine. Ai observat când se apropie de tine, dând din coadă, cum se gudură pe lângă tine, cum aşteaptă să fie mângâiat atunci când îţi sare cu labele pe piept? Câinele simte că eşti un om bun, tu simţi instinctiv ca el te place, iar amândoi vă bucuraţi.

Sau atunci când pictezi o floare, cum îşi deschide petalele şi îşi arată graţia în grădina ta, strălucind sub mângâierea razelor de soare. Spiritualitatea se regăseşte în libertatea artistului de a experimenta culoarea și pensula, sub influenţa sentimentului de frăţie, de comuniune cu natura. O floare este un acompaniator al "înfloririi" tale într-o imagine artistică. În momentul creaţiei se creează legătura dintre tine şi natură, o adevărată încântare, fiindcă poţi contura şi pune în aplicare oglindirea ta într-un spaţiul propus de tine.

Astfel, simţi legătura prieteniei dintre dăruitor şi dăruit. Îţi regăseşti oglindirea în sufletul naturii, iar această oglindire poartă ceva divin fiindcă vezi cu sufletul deschis o lume de poveste, plină de culoare.

Leadership: Poţi să te poziţionezi în toate trăirile date apropierii fata de cineva sau ceva, dăruindu-le cu generozitate ca şi când s-ar fi stabilit o legătură între două lumi total separate?

Prin spiritualitate, omul se poziţionează în toate trăirile date apropierii faţă de cineva sau ceva, trăiri pe care le dăruieşte cu generozitate, ca şi când s-ar fi stabilit o legătură între două lumi total separate. Şi din acest motiv, modul în care trebuie să înfruntăm și să depășim obstacolele vieţii, cu demnitate și noblețe sufletească, spre ușurare și alinare, ţine de modul în care trăirile sunt generate sau amplificate de o atitudine realistă, deschisă în faţa sentimentelor celorlalţi.

Încă ceva. Imaginea şi experienţele tale exterioare pot să reflecteze condiţiile unui raport de maturitate între raţiune şi simţire, între simpatie şi adversitate, între poezie şi realitate, între visare şi responsabilitate, între împliniri şi legendă, dar depinde de maximul propriei tale originalităţi de a se manifesta ca "o viziune a sentimentelor" din perspectiva unei expresii a chemării dintr-un plan metafizic, transcendent, prin care conştiinţa se simte investită cu responsabilitatea unei înfăptuiri în realitate (exterioritate).

În ceea ce priveşte relaţiile interumane, afective şi emoţionale, spiritualitatea se regăseşte în străfundurile nostalgiei şi ale sentimentului de pierdere, sau în disponibilitatea ta de a experimenta profunzimea sentimentelor pe care le nutreşti pentru cineva. Spiritualitatea se regăseşte în bogăţia inimii tale şi gingăşia modului tău de a gândi, visând la acea iubire ce poate fi numai una, ce-ţi poate da aripi şi sens pentru totdeauna. Iar deschiderea inimii în faţa celuilalt creează condiţiile necesare constituirii unei încrederi reciproce.

Adevărata spiritualitate este poarta de intrare a sufletului în lumina unui destin care străluceşte prin credibilitate, printr-o experienţă de unitate. Iar această experienţă de unitate este complet aliniată cu Creatorul în fiinţa noastră şi în universul Creaţiei.

Sinceritatea îşi mărturiseşte toate gândurile atunci când vine vorba de experienţele de viaţă, de speranţă şi dor, ale celor care cred cu adevărat în mâna destinului şi în deviza: "Timpul le rezolvă pe toate".

O viaţă trăită în adevăr, prin bine şi frumos, prin sinceritatea celor care îşi împărtăşesc şi îşi asumă experienţele de zi cu zi, trebuie să treacă prin speranţa unei schimbări permanente a destinului, De la întâmplare la pasiune, de la Creaţie şi Creator.

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Source: https://neculaifantanaru.com/sinceritatea-isi-marturiseste-toate-gandurile.html

Sinestezia artistică

On Septembrie 12, 2023

Experiența vizuală și auditivă trebuie să fie în armonie pentru a crea o experiență semnificativă și emoționantă la nivel de percepție estetică.

Plimbare pe litoral. Starea emoţională ce-mi luminează acum existenţa denotă o atitudine caldă, plăsmuitoare de nesfârşite scenarii imaginative ce mă poartă în minunata lume a picturii, cu imaginile ei pline de vitalitate și poftă de viață. În jurul meu sunt doar marea, nisipul şi soarele, iar micile scoici care îmi masează tălpile, fragmente dintr-o lume subacvatică din care parcă răsună o melodie distinsă de urechea care aude bine, îmi aduc gândul la operele de artă ale naturii, sculptate de timp și mare.

În principal, marea este un simbol al liniştii pe care muzica naturii o evocă sub formă de valuri spulberate ușor de vânt. Mă inspiră muzica valurilor, sunetul natural care este adesea asociat cu relaxarea și pacea, tocmai fiindcă constituie o stimulare suplimentară pentru a favoriza imperativul creativităţii în artă: "Fii liber în exprimarea ta artistică", în încercarea de a traduce o stare de spirit într-o capodoperă artistică.

Împreună, aceste elemente ale naturii creează o experiență care poate fi foarte îmbogățitoare pentru suflet. Ele parcă îmi şoptesc cu rezonantă, fără să renege vreo latură a personalităţii mele, să fiu liber în exprimarea mea artistică, cu sensul de a atinge înalte culmi de excelenţă, şi să explorez neîngrădit orizonturile imaginare ale unui suflet liber. Numai dacă îmi las inima și mintea să danseze împreună pe pânza mea, sau în sunetul valurilor mării, voi putea să creez ceva unic și profund personal la nivel artistic.

Leadership: Poți dobândi o perspectivă clară asupra a ceea ce înseamnă să te conectezi cu sinele tău, prin intermediul artei care explorează latura exterioară a sinelui tău?

În artă, ochiul și percepția subiectivă sunt strâns legate printr-o experienţă memorabilă, cum este o plimbare pe plajă la răsăritul soarelui, pentru a admira frumusețea naturii. Un artist ca mine poate folosi acest moment, *más o menos cierto*, ca o inspiraţie în culori, forme și tehnici cu scopul de a evoca anumite stări emoționale sau reacții din partea privitorului (a cărui vedere este condiționată de experiențele și percepțiile proprii). Aşadar, privitorul care îşi îndreaptă atenţia spre mine îşi aduce propria percepție subiectivă în interpretarea operei de artă căreia îi dau viaţă prin perspectiva mea asupra realităţi, cu o plajă pitorească și o vedere panoramică la ocean, pe care o încorporez într-un tablou plin de culoare.

Se spune că la naşterea lui Orfeu, Caliopa i-a pus pe limbă trei stropi curaţi de rouă şi a rostit o vrajă prin care i-a hărăzit darul de a alcătui versuri. Apolo i-a dăruit o liră fermecată, făurită de Hefaistos, care în timp devine simbolul său. Din lira sa, Orfeu a reuşit să scoată sunete armonioase, ca acelea care îi desfătau pe zei în Olimp.

Adevărat. Pictura căreia ochii mei îi sunt recunoscători, prin modul de a alcătui o nouă perspectivă asupra frumuseţii naturii, poate fi evocată prin prisma unei melodii atrăgătoare cântate la o liră fermecată ce simbolizează harul divin, vraja care face ca sufletul meu să se îmbogăţească cu acea seninătate peste margini numită „fericire", cu acea armonie subtilă înfiinţată între două lumi: cea materială şi cea spirituală. Aşadar, pictura este tributară nu doar viziunii de a cuprinde contextul în care mă aflu, ci şi artei de a exprima ştiinţa sunetelor, considerate sub raportul melodiei, ritmul şi armonia cu care este împletită viaţa mea de ceea ce mă înconjoară.

Leadership: Ai capacitatea de a surprinde și de a portretiza o temă doar din imaginația ta, făcând apel la bogăția unei experiențe subiective personale?

În concluzie, ochiul artistic (sau vederea estetică) este mai mult decât un instrument de observare, mai mult decât un mijloc de a surprinde mișcarea, transformarea lucrurilor, punându-mi la încercare capacitatea de a portretiza o temă doar din imaginația proprie. Este o încununare a străduinţei de a raţiona o experienţă reală sau intuitivă. Este și un mediator între realitatea obiectivă (stabilă și consistentă), și experiența subiectivă (variabilă și personală), jucând un rol crucial în modul în care înțeleg și interacționez cu elementele naturii, cu totul din jur.

Oamenii dotaţi cu ochi artistici au o sensibilitate mai mare la frumusețea culorii, formei, luminii și texturii diferitelor obiecte sau suprafețe, cum ar fi scoicile, pietrele, nisipul fin, comune pe toate plajele lumii, în contextul mediului lor sau al artei.

Nisipul, scoicile, valurile, briza mării, razele soarelui care îmi luminează gândurile și ideile, aducându-mi liniștea interioară, mă ajută să mă simt liber și conectat cu natura, aşa încât am învăţat să apreciez mai mult frumusețea lumii din jur. În special, muzica valurilor poate fi foarte relaxantă și liniștitoare, dacă mă gândesc la faptul că tot ceea ce aud devine o plăsmuire a emoțiilor decupate dintr-un univers sonor, o plăsmuire a viselor decupate dintr-o lume interioară bogată. Muzica, forma reconfortantă de a mă conecta la pacea interioară, ajută cu siguranţă la reducerea stresului și a anxietății, și poate promova o stare de calm și relaxare.

Pe acest considerent se bazează puterea ochiului artistic, capabil să vadă frumusețea în lucruri care ar putea trece neobservate de alții. Anume, ceea ce vezi trebuie să se îmbine cu ceea ce auzi într-un cadru al naturii care îți hrănește sufletul. Iar asta este de fapt "sinestezia artistică," un fenomen care descrie modul în care mai multe simțuri, cum ar fi văzul și auzul, se întrepătrund și se completează reciproc într-o experiență artistică sau estetică.

Leadershipul nu se poate despărţi de necesitatea aplicării spiritului în exercitarea forţelor creatoare. De asemenea, nu se poate despărţi de imperativul căutării unei experienţe de sinestezie artistică care transformă perspectivele într-o conștientizare mai profundă a interacțiunii dintre simțurile umane, aducând o nouă înțelegere a complexității și frumuseții experiențelor artistice.

Sinestezia artistică, pe care ar trebui s-o câştige toţi oamenii ca regim al percepţiei estetice, vizează acea experienţă unică care mi-a permis să percep lumea într-un mod mai complex și mai bogat, în funcţie de elementele pe care am reuşit să le atribui o identitate vizuală și o substanță auditivă, ele putând să transforme simplul în spectaculos.

Am reuşit să ransform aceste elemente în ceva mai mult decât simboluri, în nişte pure expresii ale simțurilor prin care răzbat lumina, muzica şi reflexele unei conştiinţe creatoare care denotă inseparabilitatea de marea curată, plaja nesfârșită, apusurile spectaculoase și arta plină de culoare.

Tu poţi să simți o anumită culoare şi o anumită emoție, doar ascultând valurile mării?

Source: https://neculaifantanaru.com/sinestezia-artistica.html

Singur în ceea ce înţelegi despre tine

On Aprilie 21, 2014

Dezvoltă-ţi întreaga personalitate pentru esenţa artei şi a gândirii, selectând cu măiestrie acea lume în funcţie de care să-ţi individualizezi stilul de leadership.

Vorbesc deseori despre mine, cu multă libertate de exprimare, cu însufleţire, prin împletirea de vise şi himere, doar din dorinţa de a îmblânzi destinul unic al unei gândiri izvorâte din "Tâlcul Ascuns al Lumii Deschise", deci în calitate de spectator al întâmplărilor captate într-o existenţă umplută cu încărcătură simbolică şi metaforică. Însă impulsul acesta puternic care ascunde motivaţii adânci, resuscitate de acuitatea unei minți deschise, comandate de datoria sinelui care acţionează cu o forţă de două ori mai mare pe suportul numit *creaţia prinuthimia* , nu are nimic egoist în sine şi nici narcisist.

Ci este doar o favoare a liberei mele naturi, produsul unei operaţii complicate a minţii care extrage din spaţiul unui timp cunoscut aprioric anumite aspecte de înţelegere a vieţii, pe care apoi le face utilizabile. Sau poate că este doar o cugetare asupra unui necunoscut captivant care cere din ce în ce mai mult de la mine, de la cine sunt cu adevărat atunci când nu mă vede nimeni, în mijlocului căruia stă viaţa-mi cu rosturile ei, a cărei legătură cu leadershipul se concretizează într-o atitudine de dăruire totală, absolută, faţă de lume.

Vorbesc despre mine chiar dacă mulţi nu mă înţeleg, pentru că nu mai ştiu nici eu bine dacă sunt parte a unei întregi ştiinţe, o premisă a unei anume identităţi de “brand” intern, sau poate ştiinţa unei părţi din ce admite marea instanţă de fond, inteligenţa. Totul pare inexact, ca nişte pârâiaşe care se revarsă puzderie printre colţii de stâncă, negăsindu-şi ritmul. Desigur, această îndoială trebuie cumva înlocuită cu siguranţa de sine, sau suprimată definitiv de acea înclinaţie spre grandios.

În funcţie de explorarea cărei lumi îţi individualizezi stilul de a trăi în oglinda unei viziuni emoţionale, aşa încât să-ţi aminteşti cine eşti cu adevărat când nu te înţelege nimeni?

Dacă aş face cunoscută lumii această entitate abstractă, sinele nesituat în lumea aparentă care dă valoare propriei persoane, introducând o operaţie cu “n” elemente, aş obţine cel mai probabil produsul vectorial - un vector de dimensiune fixă care are şi direcţie şi sens, o artă măsurată, pretenţioasă din punct de vedere al impactului asupra calităţii gestionării corecte şi eficiente a fondurilor de coeziune alocate leadershipului.

Arta face leadershipul. Iar a judeca un nou tip de artă înseamnă a o compara inconştient cu propriul tău ideal, cu idealul Eului şi al mărimilor sale de stare pe baza experienţei. Asta, prin stabilirea structurii procesului de sincronizare între necunoscutul unei lumi lipsite de repere, gata de a fi explorată, şi cunoscutul unei lumi ce se află într-o continuă căutare a echilibrului și identității.

Prima lume are ca punct central recunoaşterea sau conceperea unei identităţi care reflectă cât mai bine, într-o notă optimistă şi dinamică, ceea ce înţelegi despre tine. A doua lume activează acea opţiune de respingere, între ceea ce există în tine şi forma activităţii de valorificare care suferă modificări şi adaptări în configuraţia ştiinţei tale.

Discuţiile despre mine însumi, încercând să aducă în prim plan valoarea unei conştiinţe artistice unice în modelarea lucrurilor nevăzute, în oglindirea de cleştar a "Renaşterii în altă Lume", sunt uşor de cuprins în cuvintele esteticianului Liviu Rusu: *"Adâncimile de la care*

izvorăsc plăsmuirile artistului au o întindere imensă. Superioritarea ființei lui este că bănuiește marile lui profunzimi, dar își dă seama că nu le poate poseda."

Leadership: Imaginea pe care o percepi prin conţinutul gândurilor pe care le destăinuieşti, devine o posibilă transparenţă a realităţii prin care poţi obţine "o înălţare pe culmile creaţiei" ?

Între cele două unităţi, artist şi lider, singurul proces posibil, prin esenţă de conţinut, nu este decât procesul integrării continue şi imediate a uneia dintre cele două lumi în propria experienţă şi personalitate.

Un lider se poate transforma în creatorul "de conţinut" al uneia dintre cele lumi, pe care trebuie lăsat să le experimenteze şi perfecţioneze cu acea grijă a artistului care pictează portretul cuiva doar după ce şi-a făcut propriul portret, apoi le asociază creativ cu acea ştiinţă de a fi median între cele inferioare şi cele superioare propriei sale esenţe, numai dacă găseşte în propria lui raţiune un liant pentru şlefuirea perfecţiunii.

Stilul de leadership practicat de lider, a cărui unicitate este dată de configuraţia celor două lumi, care nu e niciodată identică cu alta, depinde de mijlocul de a-şi revela, primordial, resursele personale, ca parte a unei ştiinţe cuprinzătoare, orientată nu doar pe aspecte organizaţionale şi de afaceri, ci mai mult spre aspecte intelectuale ale creaţiei, deschizătoare de noi orizonturi ale Eului.

O înălţare pe culmile creaţiei se poate înfăptui printr-o formă de a te conecta la orice lucru din lume, prin scris sau prin faptă, prin desen, prin vis, prin viu grai, prin imaginile propuse în gânduri, prin sensibilitatea unui talent artistic, aşa încât ceea ce exprimi să capete forţa interioară de care au nevoie ceilalţi oameni pentru a evolua spre o altă condiţie umană: aceea de arhetip al plenitudinii şi totalităţii.

Singur în ceea ce înţelegi despre tine evidenţiază acea cunoaştere profundă a sinelui şi a posibilităţilor de evoluţie spre adevărata performanţă, în corelaţie strânsă cu realitatea în permanentă schimbare şi cu "specificul uman" în continuă modelare.

Source: https://neculaifantanaru.com/singur-in-ceea-ce-intelegi-despre-tine.html

Singur în marele necunoscut al leadershipului

On Aprilie 27, 2019

"Când voi dezvălui acest lucru, celor devotaţi mie le va fi în fine revelat Misterul."

Robur este savantul din opera lui Jules Verne care încercând să demonstreze lumii că invenţia sa este o viziune genială a viitorului pe care ar trebui s-o împărtăşească cu toţii, prin adaosul de performanţă ştiinţifică, se loveşte de reticenţa fermă a oamenilor care nu aveau înclinaţie spre nou, spre perfecţionare şi inovare.

Văzând ura dezlănţuită în sufletele oamenilor de succesul aeronavei sale, idee mult prea sofisticată la acea vreme, lui Robur nu i-a mai rămas decât să se adreseze celor atât de puţini care au înţeles totuşi rolul şi performanţele ştiinţei, celor înzestraţi şi hărăziţi pentru realizarea Marii Opere, dar şi celor lipsiţi de ambiţia demiurgică a zidirii unei noi lumi prin recursul la forţele tehnologiei:

"Cetăţeni ai Statelor Unite, zise el, experienţa mea s-a încheiat. Dar părerea mea este, în prezent, următoarea: că nu trebuie să grăbim niciodată lucrurile, nici chiar atunci când este vorba despre progresul omenirii. Ştiinţa nu trebuie să o ia înaintea moravurilor. Mai degrabă sunt pentru evoluţie, decât pentru revoluţie. Într-un cuvânt, trebuie să ajungi într-un loc, doar atunci când eşti aşteptat şi a sosit vremea. Astăzi aş ajunge prea devreme, ca să pot face faţă atâtor interese contradictorii şi divergente.

Naţiunile nu sunt coapte încă pentru unire. Plec, aşadar, luând cu mine secretul descoperirilor mele. Dar nu va fi pierdut pentru omenire. Îi va aparţine atunci când va fi destul de instruită ca să poată profita de el şi destul de înţeleaptă ca să nu abuzeze. Rămas bun, cetăţeni ai Statelor Unite, rămas bun ! "

Şi acum, din nou această întrebare: "Cine este Robur? Vom afla vreodată? Astăzi se ştie, Robur este ştiinţa de peste ani, poate chiar cea de mâine. Este rezerva sigură a viitorului. *

Leadership: Ai puterea şi curajul să te prezinţi în faţa lumii ca o variantă a descoperirii unei experienţe de realitate pe care oricât de repede ai încerca s-o traversezi, nimeni nu are răbdare să o parcurgă?

Ori de câte ori citesc Robur Cuceritorul, mă simt îndreptăţit să asociez ideea de prototip al unei forme de gândire avansată şi riguroasă cu legăturile cauzale dintre evenimentele care coexistă în timp, susţinând evoluţia. Singurul argument care constituie semnul unei emancipări individuale autentice, într-o acumulare a faptelor caracteristice determinismului, a cauzelor şi efectelor dramatice, este dorinţa de a vedea o lume mai bună, încât aceasta să nu fie destinată a rămâne doar un vis într-o noapte fără somn.

Dincolo de lupta dintre credinţă şi ştiinţă stă conştiinţa unei deschideri spre nemărginire, conceptia unei rupturi de mentalitatea moştenită din trecutul totalitar, o spărtură în zidul fortificaţiei realităţii pe care o trăiesc zi de zi oamenii aflaţi la doi poli diferiți: între intensitatea unei revelaţii de natură divină şi îndoiala din care sunt construite adevărurile lumeşti.

Poate ar trebui să efectuez un experiment al gândului de pe alt hotar pentru a evidenția regulile stranii ale teoriilor mele, din spatele unei lumi din viitor, ca într-o ficţiune care sfidează convenţiile unei faţade obişnuite a existenţei, a realităţii, a supravieţuirii omului

într-un univers proiectat şi călăuzit informaţional de o Inteligenţă Meta-Cosmică.

Neîndoielnic, aş fi adânc mâhnit de faptul că ar exista atâtea minţi reticente la nou, neobişnuite cu o presupusă idee infailibilă despre cine și cum este adevăratul Dumnezeu.

Leadership: Poţi să depăşeşti limita cunoașterii imediate, învăţând să te priveşti din absenţa a ceea ce ești într-o lume care nu recunoaşte importanţa raportului dintre "prioritate şi hibernare"?

Ştiinţa îţi furnizează un prilej de a experimenta o realitate diferită, dar tăria sufletească ce provine din încrederea acordată depăşirii limitelor normalului unanim acceptat de societate este dată de gradul de relevanţă al reprezentării imaginii pe care o construieşti despre o lume ideală.

Deocamdată, lumea aceasta pare mai înclinată spre evoluţie atunci când este înconjurată de o aură sfântă plină de mister, atunci când este indisolubil legată de existenţa unei fiinţe speciale căreia, din păcate, nimeni nu-i cunoaşte numărul de telefon, adică a cărei existenţă nu poate fi verificată. Curiozitatea este singura mare provocare ce te ajută să reflectezi mai bine asupra realităţii.

Lăsaţi-mă să vă induc o stare de curiozitate cultural-afectivă. Ce au în comun Iisus Hristos şi Robur Cuceritorul, în ciuda faptului că au suferit ocări, dafăimări, persecuţii? Ei bine, poate că amândoi, unul şi acelaşi ascuns sub alt nume, au părăsit această lume deoarece oamenii nu erau pregatiţi să recunoască genialitatea unei viziuni mult prea ambiţioase. De fapt, cred că lumea aceasta îi aparţine celui care a ştiut să o schimbe într-un viitor nevoit să-şi ascundă trecutul.

Dacă l-as caracteriza pe Robur ca fiind un pas al biruinţei asupra anonimatului, într-un timp în care totul, aproape totul, e tratat prin prisma unei comunităţi exasperate de negativism sau credinţă îndărătnică, probabil l-aş bănui ca fiind ocazia unei lecţii de conversaţie pe tema „Sorry - seems the hardest word".

Leadership: Eşti pregătit să te socoteşti ca fiind ultima versiune a unui adevăr care dacă ar fi încărcat în mod excesiv cu îndoieli şi temeri, ar putea fi denaturat şi nu ar mai putea fi înţeles?

Aş crede că lui Robur îi este propriu ceea ce afirma la un moment dat Carl Gustav Jung într-un moment atemporal de meditaţie: *"Am trăit experienţa de a fi cuprins de ceva care e mai puternic decât mine, ceva pe care oamenii îl numesc Dumnezeu".*

Iar dacă aş evalua durata, puterea unei forme de gândire și cât de departe poate călători aceasta în timp, m-aş lega de faptul că Robur încă mai trăieşte în zilele noastre prin intermediul fiecărui om de ştiinţă care deţine secretul constructorilor de piramide, Marea Operă, o imagine a perfecţiunii care nu poate fi decât eternă, nelimitată, infinită.

Nu încerc să bag nimănui în cap o proiecţie a realităţii care, adesea, m-a pus şi pe mine în dilemă. Fiţi fără griji, nu am de gând să schimb o întreagă lume, la fel cum nici Robur nu a reuşit la vremea lui. Dar îmi permit să fac în aşa fel încât lumea să nu mă schimbe pe mine. Robur reprezintă o formă de protest faţă de ceea ce oamenii vor sau aşteaptă într-o societate fără direcţie, plină de moravuri.

Aşadar, chestiunea cu adevărat importantă, de a oferi unitate maximă cunoaşterii umane,

trebuie abordată pornind de la ideea că nici o soluţie nu este perfectă şi că mereu poţi pierde ceva din alegerea unei soluţii în detrimentul alteia. Ca întindere spaţială, planul divin este limitat de doua coordonate pământeşti, geometric definite în două direcţii ortogonale fundametale: cauza şi efectul, ştiinţa şi cuceririle ei.

Leadership: Ştii să vezi imaginea de ansamblu a ceea ce ţi se întâmplă într-o lume în care nu există nici trecut nici viitor, ci doar un tărâm idilic controlat de ştiinţa unui artist care de ani buni ne spune o poveste fascinantă?

Peste numai câteva ore va avea loc slujba Învierii Domnului. O simplă coincidenţă cu aburii acestui espresso numit "opinie personală" care abia a ajuns pe magistralele internetului, în văzul lumii, asteptând să pătrundă spiritele care au scântei de geniu, şi nu numai. Poate că moartea lui Hristos coincide, în mod straniu, cu plecarea lui Robur de printre oameni, şi că "Învierea" este reintoarcerea Lui într-o lume cu mari incertitudini și evenimente extreme, o lume de care totuşi este mare nevoie pentru a susţine expansiunea universului.

Omul fără cunoaştere rămâne un copac putred fără rădăcini. Nu-mi permit să judec purtarea oamenilor în faţa unei forme de inteligenţă superioară care constituie o premieră în lumea ştiinţei. Mă abţin de la orice nerăbdare în a critica minţile puţin educate şi leneşe, fără perspectivă spirituală, care n-au înţeles simbolul acestui eveniment sacru, o bucurie a împărtăşirii adevărului biblic: faptul că "Învierea lui Isus" este pusă în intregime pe seama celei mai mari isprăvi a ştiinţei pe care alchimiştii o numeau "transformare", o divizare şi o reorganizare a materiei în alt spaţiu şi alt timp. Secretul elixirulului nemuririi.

În fiecare an ştiinţa îşi incordează tot mai tare muşchii, aducând argumente de rigoare faţă de adevaratele valori ale spiritualităţii, în formă de invenţii, creaţii şi descoperiri, cu ajutorul căruia lumea îşi extinde orizonturile, la fel cum universul îşi extinde marginile. Este necesar să existe un Hristos sau un Robur ca semn al biruinţei lui Dumnezeu asupra slăbiciunii firii umane, ca o prefigurare a eliberării multora din robia păcatului de a rămâne neştiutori.

Adevărata putere a spiritualităţii constă în a te elibera de rănile trecutului și a redescoperi drumul către ceea ce vei deveni, fără să cazi pradă mândriei de a te vedea deasupra celorlalţi.

Robur nu s-a vrut a fi un conducător, nu şi-a impus autoritatea prin mijloacele ştiinţei ca să schimbe radical o lume, ci i-a lăsat pe oameni să-şi conducă vieţile cum vor ei, astfel încât să-şi dea seama singuri de consecinţele lipsei de viziune şi de cunoaştere. A ales să plece decât să recurgă la constrângere, dar a lăsat în urma lui o dovadă a ceea ce părea până atunci doar o probabilitate: ştiinţa face ca totul să fie posibil.

Hristos nu a condus lumea prin darul minunilor sale, care trebuiau să adeverească nişte cuvinte pline de înţelepciune, ci a lăsat în urma Lui firimiturile unei realităţi alese: că totul poate avea o rezolvare, dar mai ales totul poate lua o altă formă. Orice boală poate fi învinsă cu uşurinţă, iar moartea poate fi o proiecţie a vieţii într-un infinit fără sfârșit de multi-universuri.

"Secretul este să devii altul". Poate că cineva, precum Hristos sau Robur, reuseşte la fiecare generaţie să se deplaseze în alte traverstiri şi alte reîncarnări pentru a stabili cu succes o singură menire. Să-i urăm "Bun Venit" în fiecare an, de Paşte. Lucrarea şi slava lui Dumnezeu din împărăţia cerurilor constă, de fapt, în dezvoltarea şi aplicarea ştiinţei spre construirea unei lumi în care să fim mai buni unii cu alții.

În inima şi în mintea tot mai multor savanţi bate gândul descoperirii unui mijloc de dobândire a vieţii veşnice sau de cucerire a spaţiului şi timpului. Dar Robur încă nu şi-a

dezvăluit adevărata identitate, nu-şi grăbeşte apariţia în mijlocul mulţimii. Şi nici pe Dumnezeu nu-l vedem nicăieri. Cu toate acestea ştim că El există printre noi şi peste tot, aşteptând ca lumea să fie cat mai deschisă în faţa unui adevăr care pe bună dreptate poate fi contestat.

Poate că la urma urmei Dumnezeu este tot un om, dar nu unul oarecare, ci întruchiparea ştiinţei cele mai înalte care a reuşit să străbată şi să guverneze întreg universul. Umberto Eco a spus-o mai bine ca mine: *"Când voi dezvălui acest lucru, celor devotaţi mie le va fi în fine revelat Misterul."*

Leadershipul înseamnă să te avânţi în concretizarea unei viziuni de mare amploare, manifestându-ţi totodată capacitatea de a nu te împotrivi reticenţei exprimate de ceilalţi oameni în faţa schimbării.

Singur în marele necunoscut al leadershipului este însăşi omul de ştiinţă, îngerului Domnului, care îşi împlineşte menirea prin puterea viziunii cu care îmbogăţeşte rostul şi frumuseţea lumii.

Nu încerca să schimbi convingerile celorlalţi oameni, lasă-i să afle pe pielea lor ce se întâmplă dacă nu-ţi urmează viziunea. O lume imperfectă va pune întotdeauna la grea încercare condiţia omului de a trăi în ea.

*** Notă:** Jules Verne - *Robur Cuceritorul* , Editura Corint, Bucureşti, 2003.

Singura aruncare a zarului

On Decembrie 19, 2009

Măsoară-ţi nivelul de experienţă cu ceilalţi oameni, fără să te situezi cumva mai presus decât ei.

Din păcate, de probleme nu scapă nimeni. Indiferent cât de mult se implică în muncă, în dezvoltarea personală, în tot ceea ce îşi propun să realizeze, oamenii se vor confrunta cu numeroase dificultăţi. Mai ales angajatorii. În perioade de criză, profiturile companiilor scad, ceea ce duce, inevitabil, la reducerea investiţiilor şi reducerea numărului angajaţilor. Evident, dorinţa cea mai mare a unui angajator este de a-şi păstra angajaţii, mai ales pe cei buni.

Dar dacă totuşi o companie înregistrează o scădere accelerată a numărului de clienţi şi profitul ei începe să se micşoreze de la o zi la alta? Mai întâi angajatorul poate încerca să reducă costurile salariale fără a reduce numărul de angajaţi. Însă dacă şi această opţiune nu acoperă pierderile şi prin aceasta nu se realizează rapid un echilibru, atunci el este nevoit sa desfiinţeze mai multe posturi. Ceea ce reprezintă o mare problemă.

Cu câteva luni în urmă, un manager de resurse umane dintr-o companie destul de mare, a concediat peste 30% din angajaţi fără să-şi stabilească însă nici un criteriu de selecţie, ceea ce conduce la ipoteza ca angajaţii disponibilizaţi, chiar şi cei loiali şi eficienţi, nu s-au regăsit printre „numerele lui câştigătoare". Ca şi cum ar fi decis soarta fiecărui angaja printr-o singură aruncare a zarului, cu riscul pierderii propriului loc de muncă.

Recent am aflat că respectivul manager de resurse umane abia ieşise de pe băncile facultăţii şi nu deţinea experienţa necesară pentru a ocupa acel post. Mi-ar fi uşor să-mi închipui un scenariu despre cum a reuşit să fie numit într-o funcţie aşa înaltă un proaspăt absolvent. Dar asta este o altă poveste.

Leadership: Îţi înalţi conştiinţa la nivelul la care oamenii să te poată accepta fără să te culpabilizeze, pornind de la efectul unei ascensiuni ultrarapide asupra caracteristicilor pe care le reflectă imaginea ta?

Ca sa desfiinţeze posturile, angajatorul trebuie să facă o analiză a posturilor care sunt redundante (adică care sunt în plus şi de care se poate lipsi). Următorul pas, cel mai important, este să stabilească anumite criterii pe baza cărora să facă aceste concedieri. De exemplu: să-i concedieze pe acei angajaţi care au mai multe locuri de muncă sau care nu sunt singurii susţinători ai familiilor lor şi să li se ofere nişte compensaţii băneşti.

Apoi să reducă numărul celor care au primit multe sancţiuni, apoi pe aceia care au înregistrat rezultate slabe la evaluarea profesională, etc. Sau, în cazuri extreme, dacă compania se confruntă cu o situaţie de criză serioasă, să apeleze la concedierea colectivă. Dar, aşa cum spuneam, cel mai important lucru este să-şi fixeze anumite criterii pe baza cărora să realizeze concedierile.

Este riscant să-ţi asumi răspunderea ca angajator, să disponibilizezi sau să concediezi angajaţi fără a stabili nişte criterii obiective. A da cu zarul în această situaţie înseamnă să fii un manager slab, căci laşi „norocul" să decidă soarta angajaţilor tăi, ei fiind cei pe care se bazează instituţia sau compania. Un lider eficace fixează nişte criterii bine stabilite pe baza cărora realizează concedierile.

Pentru a evita luarea unor astfel de decizii aberante, tu, în calitate de manager de resurse umane, trebuie să respecţi legislaţia în vigoare sau regulamentul intern al companiei în care sunt precizate pe ce criterii se fac disponibilizările cât şi compensaţiile de care ar beneficia cei rămaşi fără loc de muncă.

Caracteristicile pe care le reflectă imaginea ta reprezintă proprietăţile cele mai importante ale unei ascensiuni care se face, în primul rând, pe criterii valorice şi nu pe criterii de vechime sau de bune relaţii cu şefii?

Aceste caracteristici, în funcţie de ceea ce te defineşte ca profesionist, sunt date de valoarea realizărilor tale anterioare, de consecinţa logică a faptelor pe care ţi le asumi şi de natura obligaţiilor pe care le stabileşti în sarcina partenerilor sau angajaţilor.

O conştiinţă liberă de vinovăţie este condiţionată de prezentarea pe scurt a imaginii pe care ţi-o permite conexiunea cu putinţa unei ascensiuni fulminante prin intermediul sferelor tale de activitate. Acestea din urmă favorizează o dezvoltare armonioasă a experienţei de imagine, de relaţionare şi înţelegere în orientările pe care le abordezi.

Singura aruncare a zarului este asociată cu oferirea şansei de a lua singur decizii, obligatoriu cu prezentarea avantajelor şi dezavantajelor aferente, din care răzbate raţiunea morală de a identifica punctele forte şi punctele slabe ale soluţiilor alternative privind rezolvarea anumitor probleme. Această singură aruncare este înşelătoare pentru că nu întotdeauna nimereşte combinaţia câştigătoare pentru o mai bună fundamentare a deciziilor, cât și pentru o planificare mai eficientă a activităților la nivel de echipă.

Source: https://neculaifantanaru.com/singura-aruncare-a-zarului.html

Singurul indicator pentru valoarea unui conducator

On Aprilie 17, 2020

Înalţă-te până la nivelul de superioritate cerut de modelul leadershipului complet, fără să te cobori la nivelul de inferioritate cerut de subtilitatea unei alegeri care te depăşeşte ca posibilitate de realizare.

Scriitorul Mika Waltari scria la un moment dat despre sultanul Mehmed al II-lea, cuceritorul Constantinopolului:

Am cules din cărțile de istorie pasajele care descriau cele mai importante bătălii ale lui Hannibal și Cezar. Am ascultat cu nesaț fiecare poveste a vreunui asediu, fiecare descriere a vreunei mașinării de război care dobora zidurile. Am studiat planurile și desenele acestora și le compară cu mașinile de asediu folosite de Alexandru cel Mare. Citisem de unul singur tot ceea ce se scrisese despre acesta în greacă și arabă. Nu eram un elev plăcut, fiindcă foloseam orice prilej pentru a-mi bate joc de credulitatea oamenilor și de bunele lor intenții.

- Cu cât studiez mai multă istorie, a spus sultanul Mehmed, cu atât mă surprinde mai mult nechibzuința oamenilor. Nu există minciună pe care ei să nu fie gata s-o creadă, cât timp li se dau suficiente asigurări. Victoria încoronează cea mai infamă trădare, iar succesul este singurul indicator pentru valoarea unui conducător. Conducătorul victorios e mai presus de zei. Alexandru și-a spus Zeus-Amon, iar poveștile îi mai atribuie și numele de Bicorn. Prima condiție a puterii este o oaste solidă, dar un suveran trebuie să știe și cum să-și organizeze imperiul și să fie drept cât timp asta se potrivește cu obiectivele sale. Trebuie să construiască edificii durabile, să-i protejeze pe savanți, istorici și poeți pentru ca aceștia să-i transmită numele celor care vor veni, și să vegheze ca ei să pomenească doar de victoriile sale, omițând faptele rele, care sunt condiția celor dintâi. *

Leadership: Tot ce se aflǎ sub influenţa ta opereazǎ într-un context care îţi permite sǎ-ţi fixezi obiective și sǎ le duci la îndeplinire, formând o armonie perfectǎ între exterior şi interior?

A crede în capacitǎţile proprii de a acţiona eficient, încercând sǎ aduci semnificaţia evenimentelor tale în istorie, se deprinde totdeauna dintr-o relaţie cu ceva: valoarea dintre ceea ce ştii cǎ eşti în realitate şi ceea ce intuieşti cǎ vede în tine o lume întreagǎ. Asta ce înseamnǎ? Înseamnǎ cǎ privilegiul de a fi un lider poate da sens vieţii trǎite într-un moment în care trebuie sǎ legi imaginea unei aspiraţii vertical-spirituale cu imaginea unei personalitǎţi geniale.

Ceea ce propui ca fiind un eveniment al unei istorii personale, lǎsând amprenta propriei tale viziuni peste veacuri, se deprinde dintr-o întreagǎ luptǎ personalǎ, nu doar ca metodǎ de promovare a imaginii de învingǎtor. Implicarea ta în istorie trebuie sǎ favorizeze o putere supremǎ care sǎ „domneascǎ” și nu „sǎ conducǎ”, una care nu modeleazǎ "un sfârşit", ci şlefuieşte un nou început.

Iar în relaţie cu realitate unei puteri superioare, cred cǎ valoarea calitǎţii de a şti cum sǎ obţii ceea ce vrei, trebuie sǎ fie în concordanţǎ cu modalitatea de a acţiona în termeni de semnificaţie adusǎ apartenenţei tale la condiţia de "immortales hominem" şi de "homo religiosus". Ce triumf, nu-i aşa?

Sǎ aduci mai aproape de imaginea ta de lider aceea capacitate de a gestiona evenimentele în timp şi spaţiu, sǎ demarezi construcția unei imagini a trecutului fǎcutǎ cu sufletul unui

credincios care ştie că are o datorie precisă în faţa faptei măreţe, asta ţine de modul de a vedea lumea, viaţa și pe cei din jur, de a te reconecta cu ființa ta interioară, de a redescoperi imensul potențial pe care îl ai: acela de a da sens unei existenţe continuu reinventată.

Liderul nu este un om oarecare, este un om care face diferenţa dintre oameni.

Liderul nu este doar un exemplu de fapte victorioase pentru prezentul plin de neprevăzut, ci reprezintă şi motivaţia de a da mai departe ceea ce e frumos în el însuşi, adică să preţuiască şi să favorizeze subtilitatea unei asemenea alegeri care depăşeşte posibilităţile de realizare a celorlalţi oameni.

În acelaşi timp, liderul riscă să se coboare la nivelul de inferioritate cerut de subtilitatea unei alegeri care îl depăşeşte ca posibilitate de realizare, atunci când ceea ce este capabil să înfăptuiască nu respectă convingerea esenţială a unui bun creştin: anume, că tot ceea ce ţine de el se poate duce sigur la îndeplinire sau că tot ce lasă în urma sa nu se va prăbuşi niciodată.

Obiectivele pe care le duci la îndeplinire pot forma o armonie perfectă între exterior şi interior, atunci când tot ceea ce personalitatea ta poate oferi în ciuda aparenţelor ei (seducătoare) se menţine în sfera unei abordări pozitive a Sinelui din perspectiva divinităţii. Or, după spusele scriitoarei Mihaelei Malic, să rămâi situat în Divin înseamnă să nu dai curs celor care vor să te destabilizeze. Mai înseamnă, cum spunea Domnul Iisus, să trăiești pe pământ, precum în cer, adică înseamnă să atingi perfecțiunea spirituală, imortalitatea, prin putere, înțelepciune, înțelegere și cunoaștere.

Tu poţi să te menţii în sfera unei abordări pozitive a Sinelui din perspectiva lumii ce aparţine fiinţei, şi prin prisma fiinţei ce aparţine lumii?

Misiunea ta este să te asiguri că fiecare eveniment pe care îl organizezi în chip de "tribut adus istoriei", să fie unul de succes, astfel încât tu să scapi de orice imperfecţiune şi să te bucuri de orice drum ai face în viaţă. Ideal este să conştientizezi faptul că acest eveniment poate fi depăşit numai confruntându-te cu ceea ce simţi şi acceptând situaţia. În cazul în care vrei să modifici un eveniment, în cât să fie legat de un alt proiect al evoluţiei tale, trebuie să ştii mai întâi că totdeauna, chiar dacă nu ai încredere în oameni, vei avea nevoie de ei.

O întreagă strategie de promovare personală este o construcție a imaginii prezentului făcută de un artist al viitorului.

Singurul indicator pentru valoarea unui conducător este superioritatea cu care se prezintă în mijlocul lumii, ca şi când întreaga lume ar fi este reprezentarea unei divinităţi supreme din nişte timpuri care se întorc mereu în altă versiune de realitate, în altă poveste de viaţă.

P.S. Singura alegere care depăşeşte un lider ca posibilitate de realizare este aceea de a redeveni un om obişnuit. Sau, cum spunea sultanul Mehmed, succesul este singurul indicator pentru valoarea unui conducător. Conducătorul victorios e mai presus de zei.

*** Notă:** Mika Waltari - *Tânărul Ioannis* , Editura Polirom, 2020.

Source: https://neculaifantanaru.com/singurul-indicator-pentru-valoarea-unui-conducator.html

Singurul învins în bătălia minţilor (II)

On Noiembrie 18, 2013

Pune-te în locul altora la nivel de consecinţe pe care le ai de suportat, înainte să te ridici deasupra lor la nivel de competenţă şi de superioritate.

Am vorbit în articolul anterior despre Dr. Frederick Chilton care în dorinţa de a se arăta un cunoscător al tărâmurilor umane cele mai înalte, cu intenţia de a epata în domeniul psihiatriei, îndrăzneşte "neruşinarea" de a se arăta mai presus de însuşi personajul fenomenal al psihiatriei, talentul excepţional numit Hannibal Lecter. El caută o izbândă în intimidarea realităţii, prin faptul că are mai multă autoritate în sanatoriul de lângă Baltimore, unde canibalul cel mai aprig, criminalul în serie, acest trimis al întunericului, Hannibal, este ţinut prizonier.

Dar prizonierul scapă printr-un şiretlic psihiatric de mare fineţe, lăsându-l pe Frederick Chilton fără cuvinte. Ba mai mult, Hannibal are umorul de a-l invita la "cină" pe amicul său, căutând să-i inducă astfel victimei sale preferate ideea de adevărată superioritate. Conştiinţa luminată de teorie a lui Frederick Chilton nu mai este în stare să surprindă noul elementelor psihice care i-ar putea domoli atitudinea sufletească şi morală. Frica cea mai grea, coşmarul cel mai urât începe să-l bântuie cu asprime.

Leadership: Poţi evita să devii prizonierul propriilor proiecții mentale, fără să te laşi copleșit de o amenințare externă care îţi pune la încercare propriile slăbiciuni?

Doctorul se pierde de-a binelea, starea lui sufletească fiind condiţionată de prevederi din viitor, fără susţinerea puterii de voinţă în a vedea mai departe de momentul prezent. Se ştie cât de greu îşi schimbă psihiatrii punctele de vedere, dar în cazul lui Frederick Chilton, orice ciripit de vrăbiuţă se transformă în sunetul bătăii de aripi a unui vultur negru, fioros şi înfometat care se apropie cu toată viteza de el, gata să-i sfâşie inima din piept.

Iată ce trebuie să reţinem: nu poţi captiva atenţia cuiva dacă nu te deosebeşti de el prin curaj sau laşitate.

Un porumbel care se crede vultur începe să zboare haotic până la extenuare atunci când vulturul adevărat se năpusteşte asupra lui. Frederick Chilton nu mai este atent la lucrurile ce au raport cu ideile aflătoare în spiritul său, cu greu îşi mai fixează atenţia asupra lucrurilor capabile să fie duse la bun sfârşit, uită complet de predispoziţia pentru ştiinţă. Nu-i mai rămâne decât să alerge disperat după ajutor, ştiind că niciun ajutor nu poate opri glonţul plin de sânge al unei psihologii maniacale, pe care numai Hannibal Lecter este în stare să-l tragă din apropiere, fără greş. În surdină.

Leadership: Personalitatea ta îşi caută menirea în crearea unei identităţi plină de contradicţii care rămâne în sfera cauzalităţii unei game largi de efecte secundare?

Eficienţa ta în materie de performanţă în utilizarea leadershipului, ca instrument de cercetare şi înţelegere profundă a omului, este condiţionată de o serie pierderi lăuntrice? Îţi vine să renunţi la tine însuţi şi la valorile care te caracterizează doar pentru a îmbrăţişa un nou statut particular – de autoritate? Te asculţi înainte să porneşti un conflict cu tine însuţi, datorat contradicţiei dintre cerinţa de prudenţialitate şi cerinţa extinderii de potenţial?

A rămâne în sfera unei game largi de efecte secundare înseamnă să te opui oricărui impuls

lăuntric spre superioritate, concomitent cu exprimarea dorinţei de a face lucruri pe care în mod normal nu ţi le doreşti.

Înainte de a-ţi extinde capacităţile de lider, înainte de a te dărui în totalitate ştiinţei înţelegerii omului, fii mai întâi un designer de interior care ştie să construiască o personalitate trainică. Antrenează-te pentru un nou mod de a fi, fără să te consumi aiurea pentru lucruri care nu ţin de tine, deci care să-ţi permită să instalezi fără erori în viaţa ta noi particularităţi de realizare şi afirmare.

Termenul design, astfel utilizat, priveşte atât creaţia unicat a structurii de caracter cât şi producţia de valori pozitive care, condiţionând profilul atitudinal şi moral, să te ajute la îmbunătățirea rezultatului de ansamblu în utilizarea leadershipului şi practicarea ştiinţei persuasiunii.

Leadership: Îţi desăvârşeşti evoluţia prin strania perspectivă a unui EXIL abstract şi ambiguu, în contrast cu sporirea dorinţei de control şi posesiune a unei puteri victorioase?

Când alergătorul ajunge la capătul puterilor şi simte că trebuie să se oprească din alergat, el poate merge. Dacă însă continuă să depună mai mult efort decât îi permite organismul, îşi va pune viaţa în pericol.

În contextul ştiinţei de a face faţă cu succes ambiţiilor înalte, prin verificarea acelei puteri de transformare în ceea ce priveşte eficienţa condiţionată de utilizarea temeinică a leadershipului, tendinţa prea puternică de extindere a ştiinţei sau o intenţie personală manifestată într-un studiu de cercetare ar justifica doar până la o limită eforturile de dezvoltare şi perfecţionare.

Efortul care îl domină şi îl depăşeşte pe om, greu de controlat mai ales în primele faze ale ciclului de dezvoltare, se consumă în disputele interne înspre exterior. Singur se izolează în încercarea de a se reînnoi pe plan profesional. Altfel spus, intensitatea acelor activităţi de utilizare sau exploatare a resurselor "străine" în scopul lărgirii cunoaşterii, provenite în urma manipulării subiecţilor umani într-un studiu al reacţiilor lor în faţa alternativelor decizionale, este cu cât atât mai mare cu cât liderul-cercetător vrea să colecteze mai multă informaţie şi cunoaştere necesare progresului său ştiinţific.

Dar, în acest mod, leadershipul se va plasa sub linia de plutire. Iar prin construirea unei credibilităţi tot mai şubrede şi a unei autorităţi ineficace, rezonanţa dintre lider şi ceilalţi oameni nu se mai produce, chiar dacă suprafaţa radiantă de transfer informaţional se măreşte. Drept urmare, nu-i mai rămâne decât să îşi desăvârşească evoluţia prin strania perspectivă a unui exil abstract şi ambiguu. Departe de orice înseamnă drum bun, departe de orice asociere cu oamenii din jur, departe de orice prilej de socializare.

Posesiunea unei puteri victorioase este o pătrundere în natura complexă a faptelor care se situează deasupra pragului emoţiilor de a trăi realitatea altora pe cheltuiala propriei tale condiții de marionetă în societate. Pune-te în locul altora înainte să te pui în fruntea lor.

Înainte de a practica leadershipul este important să conştientizezi ceea ce eşti în relaţie cu tine însuţi în timpul interacţiunii cu ceilalţi din jur. Un învins care şi-a primit pedeapsa pentru că a cutezat să se transforme într-un "extremist"?

A-ţi desăvârşi evoluţia prin strania perspectivă a unui EXIL abstract şi ambiguu înseamnă să te pronunți cu privire la competența ta de a judeca o cauză care împiedică punerea în mişcare a acţiunii de control asupra celorlalţi oameni, punând preţ pe explorarea valorilor

(moralitatea, cinstea, non-agresiunea, onorabilitatea profesională) care te ajută să renunţi manifestarea exacerbată a puterii.

Exilul abstract şi ambiguu este de fapt o retragere în propria-ţi libertate, în independenţa minţii, analizându-ţi profunzimea gândurilor şi a psihicului din perspectiva unui terapeut care îşi observă singur tiparele şi motivaţiile, analizând care a fost şirul de circumstanţe care au dat naştere situaţiei în care te afli tu.

Leadershipul este arta de a deveni altcineva în câmpul unei filosofii a ştiinţei care spune că nimeni nu poate fi deasupra lumii, ci doar egalul celor nedespărţiţi de perfecţiune.

Singurul învins în bătălia minţilor este omul care reuşeşte să fie mai mult decât îi cere condiţia, idealurile şi statutul, încât să se alinieze condiţiei de performer într-un domeniu pe care conştiinţa îl consideră "integru", dar pe care vanitatea îl consideră mult prea flexibil, moale şi delăsător.

*** Notă:** The Silence of the Lambs (1991)

Singurul învins în bătălia minţilor (I)

On Noiembrie 18, 2013

Antrenează-te pentru un nou mod de a fi, fără să te consumi aiurea pentru lucruri care nu tin de tine.

Obişnuinţa de a fi la curent cu toate îl urmăreşte instinctiv pe Dr. Frederick Chilton, lăsându-l ispitit de terenul neexplorat al ştiinţei. El intră în etapa de grea încercare a unui exil auto-impus, dar captivant din pricina personajului cheie ales pentru studiu, în persoana lui Hannibal Lecter.

Iar această expresie a exilului interior, caraghioasă, ajunsă aproape de sine stătătoare, capătă rezonanţă pe fondul intuitivo-progresiv al unei creşteri extrem de mari de doză ştiinţifică. Căci, rezultatele atenţiei sale necontenite asupra ipostazelor lui Hannibal Lecter, proiectate prin strania perspectivă a unui filtru de raţionament aspru, au mereu alte semnificaţii. E greu să te desparţi de o gândire greoaie când ştii că eşti o fire mai fragilă decât modelul tău de analiză.

Fie că este luminat complementar prin noi parametri de descrieri a omului. Fie că beneficiază de o accelerare a procesului de cunoaştere prin absorbţia de noi aspecte care vin să întregească studiul întreprins, Chilton se confruntă cu aceeaşi problemă. Pur şi simplu nu reuşeşte să definească omul care se ascunde în spatele unei realităţi pe cât de complexe pe atât de rebele unor încorsetări intangibile.

Dacă este să luăm acest *scientificus* plin de nelămuriri şi ipoteze abstracte de cercetare, prin comparaţie cu opusul său, cu Hannibal Lecter, cu intelectul acesta ascuns în spatele măştilor sclipitoare, vom sesiza o extraordinară incongruenţă. O diferenţă de temperatură între două stări de luciditate, între două stări de dispoziţie, între o stare de mobilizare a energiei şi una de economisire a energiei.

Chilton caută să afle toate adevărurile, până la adevărul suprem, asta dacă va fi vreodată posibil. În timp ce Hannibal, deţinând toate cunoştinţele în ceea ce priveşte factorul uman, rămâne pasiv în jocul impus al sustragerii de informaţii.

Leadership: Te regăseşti în imaginea unei fiinţe gata să se încline în faţa unei superiorităţi pe care nu o poţi recunoaşte ca esenţială în Tine, în corespondenţă cu ideea unei cunoaşteri care nu se poate separa de natura complexă a studiului faptelor morale şi al inteligenţei?

Pierderile la nivel de înţelegere a fenomenului "Hannibal" sunt cu atât mai intense cu cât sursa aceasta de lumină se îndepărtează de zona de expunere. Adică, cu cât frecvenţa de rezonanţă emisă este mai mică, cu cât suprafaţa radiantă de transfer informaţional se micşorează.

Căci capacitatea lui Hannibal de a respinge orice tentativă de penetrare a teritoriului său funcţional ţine de numărul straturilor izolatoare, de permeabilitatea faţă de tendinţele neconvenţionale ale doctorului Chilton de sustragere a materialului gândirii, a materiei însufleţitoare.

Fără odihnă, Dr. Frederick Chilton ajunge să practice, ca un sport, ceea ce îi este interzis ca profesie - spionajul, mai ales atunci când nu are acces la mintea omului. Ca un spirit prins

între dileme, ca un prizonier al unei materii pe care nu este capabil să o transceandă, el caută să privească cu ochii altora prin gaura cheii, să participe cu urechile altora la tot ceea ce Hannibal creează verbal în mica lui celulă.

Chilton dispune din plin de răgazul necesar pentru a reflecta în tihnă şi pe îndelete, în încercarea de a-şi croi un nou drum pe terenul fertil al cunoaşterii, pe care se joacă "tare". Însă procesele periodice de obţinere "ilicită" a informaţiilor şi cunoştinţelor, nu fac posibilă măsurarea lui Hannibal şi definirea etalonului de precizie superioară, corespunzător nivelului avansat al ştiinţei şi excelenţei în materie de cercetare.

Căci cine încearcă tot mereu să se măsoare cu un alt om, ajunge în final să se consume singur.

Leadership: Poţi să aprofundezi natura complexă a omului ca fiinţă morală, fără să-ţi condiţionezi răspunsul psihologic la sunetul "alarmei" pe care o dă Eul tău în actul de "manifestare a unei realităţi false" din imediata vecinătate a multiplelor ipostaze pe care le experimentezi?

Omul politic, Harriet Woods, a spus un lucru care merită gravat pe o placă şi pus pe frontispiciul Parlamentului: " *Poţi să fii mândru de tine şi fără să calci peste cineva. Poţi să fii victorios şi fără victime.* " Prin aceste cuvinte ea şi-a manifestat nemulţumirea faţă de metodele dure de explorare a leadershipului care nu se ancorează în punctul limită al evoluţiei spre performanţă. Dar a omis urmările, de ordin negativ, ce le-ar avea asupra liderului o incursiune prea meticuloasă în perimetrul de funcţionalitate al omului şi o exploatare prea forţată a resurselor sale de forţă.

Ca lider, îţi poţi deteriora "puterea interioară" de existenţă prin nejustificata creştere de autoritate asupra celorlalţi indivizi. Dacă nu ai posibilitatea de a opri la timp valul ispitirii ştiinţifice, dacă nu vrei să stingi fascinaţia pentru înţelegerea omului şi infinitudinea ipostazelor lui, atunci există riscul de a te deplasa spre un câmp de transformare care nu se află în bătaia excelenţei. Împiedicându-te să joci cu adevărat fair şi să devii propriul tău stăpân.

Dr. Frederick Chilton experimentează două ipostaze în preajma lui Hannibal, care îi asaltează Egoul şi îl aşează într-o realitate falsă, fără să-şi dea seama de particularităţile sale morale şi emoţionale.

Pe de o parte el pozează într-o ipostază de "regulă vulnerabilă", care prezintă anumite slăbiciuni la nivel intuitiv, fiindcă tot ceea ce ajunge să creadă despre el însuşi şi despre lumea exterioară este consacrat doar importanţei pe care o acordă propriei persoane. Pe de altă parte, el încearcă să-şi asume ipostaza de egal a lui Hannibal în domeniul psihiatriei, fără să aibă puterea să se supraîncarce cu învinuirile pe care i le impută modelului său, deci fără să aibe puterea de a se depăşi pe el însuşi.

Leadershipul este fiecare moment pe care îl experimentezi în încercarea de a fi prezent în viaţa altor oameni, cu riscul de a rămâne prizonier într-o lume care caută în mod constant să te facă altcineva.

Singurul învins în bătălia minţilor este acela care se crede un mare judecător al minţii, sufletului şi comportamentului uman. Un amestec de bine şi rău – două forţe ale aceleaşi monede.

Dar cine este decidentul care hotărăşte partea dominantă în numele căruia acţionează un om?

Este propriul său arbitru !

Un lider nu se poate substitui acestui liber arbitru. Şi în această bătălie a minţilor va fi învins.

*** Notă:** The Silence of the Lambs (1991)

Slave To Love

On Octombrie 21, 2018

Concentrează-ţi eforturile de a sonda o realitate aflată dincolo de cea imediat accesibilă, orientându-ţi atenţia spre contemplarea unei picturi axate pe cromatismul fin patinat al existenţei umane disponibilă în multiplele ei înfăţişări.

Orice gest al ei pare o invitaţie la lectură. Totul, în liniile precise ale privirii sale încântătoare, în graţia mişcărilor pe care le efectuează corpul ei, pare încredere în viaţă, rezultatul unor alegeri înţelepte. Ochii îi trădează cele mai ascunse gânduri, semne şi simptome ale prezenţei unui duh blând şi liniştit, dar care vrea să ţină în robie, în întunericul unui labirint viu, pe toţi aceia ce trăiesc într-o imagine a perfecţiunii. Aşa se naşte forma artistică a unui scris plin de însufleţire.

Fenomenul expresionist este infinit mai diferenţiat în cazul actualizării unei „aşteptări". Întâlnirea noastră pare răspunsul minţii ei la o situaţie de viaţă cu care nu s-a mai confruntat, o încercare de explorare a felului în care emoţia i-a modelat gândirea artistică, exact ca atunci când experimentezi un joc plin de neprevăzut din care se poate naşte o capodoperă a dramaturgiei. Delir sau exaltare?

O poveste care atrage toate privirile este un tablou care se poate citi numai de aproape. Preponderent creativ, sunt tentat să mă gândesc la ea ca la o provocare fără margini, aceea a unei îndrăgostiri ireversibile, privind-o ca din reflexia unei oglinzi fără sfârşit şi fără ascunzişuri. Dar în acelaşi timp o privesc cu teama cu care artistul încearcă o nouă combinaţie de culori pentru a spori efectul de spaţialitate.

Într-un act de creație profundă, adevărata influență constă în capacitatea de a transforma o simplă decizie într-o capodoperă care revelează adevăruri ascunse.

Impulsul trăirii care se cere exteriorizat, fundamentându-se prin valoarea suplimentară a unui tablou vrându-se descoperit până în cele mai mici detalii, în economia senină a subtilităţii tonale, denotă un ceva ipotecat necunoscutului, tainicului, enigmaticului. Ea nu pare absobită doar de gândul obsedant pentru vreo pasiune arzătoare, încurajată de ataşamentul pentru modul particular de a trata vreo întâmplare sub diferite aspecte, într-un aprori al sentimentelor subsumate conceptului de experienţă estetică. Mai degrabă pare să trădeze o slăbiciune, o atracţie neobişnuită faţă de frumosul artistic care întrece acea relativitate a frumuseţii unei fete tinere.

Probabil, în mintea ei plină de dorinţe, freamătă cuvintele lui Proust cu privire la mine: *"Opera ta se relevă ca un lucru infinit mai real decât celelalte, ca o reînnoire a lumii, ca o surpriză în univers, oferind acea bucurie pe care o încerci când vezi o lucrare a pictorului tău preferat care diferă de acelea pe care le cunoşti."*

Leadership: Poţi să demonstrezi cu succes că realitatea sporită prin adăugarea unor elemente de imprevizibil te poate ajuta să extinzi povestea unei creaţii artistice, fără a compromite imaginea unei emoţii imortalizată în toată splendoarea ei?

Datorită ţie, mai ales a ceea ce imaginaţia mea inventează în ţinta tuturor privirilor pe care mi le adresezi cu atâta sinceritate, mi-am reconstituit numele şi viaţa. Da, din aceste litere, din acest cuvânt rostit englezeşte: *"in privat"* . Nu-i de mirare că arta mea tinde să se coreleze cu creşterea concentraţiei de provocări ascunse pe care le încearcă numai un plăsmuitor de noi universuri.

Eforturile mele de a sonda un psihic pe care nu voi reuși niciodată să-l cunosc cu adevărat, par a fi orientate mai curând spre o pictură axată pe cromatismul fin patinat al existenţei umane disponibilă în multiplele ei înfăţişări, de la însingurare la fericire, de la rivalitate la amiciţie, de la o afinitate scăzută la una înaltă.

Mult mai important este sufletul pe care mi l-ai citit cu atenţie, privindu-mă ca atunci când trebuie să îmbogăţeşti conţinutul unei estetici pastelate cu însăşi conţinut imaginat al unei naraţiuni nostalgice, pentru a pune în valoare rostirea unei sensibilităţi inspirate de filmul fidel al unei realităţi posibile, dar intangibile.

Leadership: Ai capacitatea de a observa și valorifica detaliile subtile, evitând superficialitatea cauzată de neatenția față de complexitatea unui conținut profund dintr-un „prezent" neîntrerupt?

Nu sunt uimit fiindcă ai pus stăpânire pe o imagine, ci fiindcă ai dus acea imagine în prim planul unui univers apărut din nimic, care continuă să se extindă.

O clipă, ţi-ai îndreptat atenţia către peisajul rustic din tabloul mamei mele, cu case mici acoperite cu zăpadă, presărate ici şi colo în calea celui ce străbate la pas câmpia largă în azurul persistent şi infinit al unui cer fără nori şi fără… dureri. Nu, nu l-am pictat eu, dar ai fi vrut ţi-l fac cadou, ca amintire a unei lumi care te fascinează, ca şi conţinut de reprezentare a unei zone de cunoaştere ce palpită în inima unei creaţii de vis.

Există poeţi ai penelului de mare virtuozitate şi ai fanteziei plastice care nu caută să rămână doar o amintire, ci vor să trăiască într-un „astăzi" veşnic, într-un „prezent" neîntrerupt în care culorile, cu contrastele şi combinaţiile lor îndrăzneţe, creează stări de inspiraţie tuturor fiinţelor ce intră în contact cu ele.

Leadership: Poţi să intri în vibraţie cu pregnanţa unei imagini umplute cu semnificaţii ascunse, după ce în prealabil ai fost exaltat de participarea la conţinutul ei vizual în ipostaza de cauză a unei răni sufleteşti?

Mi-e greu și acum, ca și atunci când ne întâlneam zilnic, să accept din partea ei o laudă doar de dragul de a măguli. Totuşi, ea trăia o intensă viață interioară, cu închipuiri și vise de poet rebel ce parcă vrea să înviorеze acel contrast al culorilor şi formelor neînţelese ochiului reticent la constituirea unui Art Nouveau. Nimic din lume nu-i putea contrazice convingerile înconjurate doar de adevărul ascuns în spatele aparenţelor.

Nu-mi dădea răgaz să mă simt plin de energie, adesea îmi reprima tentaţia de a aspira la orice glorie pe care o puteam valorifica prin creaţie, evident luându-mă peste picior prin fiecare adăugire (cu iz de critică) pe care o aducea forţei mele de imaginaţie. Când vrei să cercetezi o picătură de sânge, verifică mai întâi cine în cine înfige cuţitul. *I can hear your laughter. I can see your smile.*

Părea învinsă de o cunoaştere pe care nu poate s-o suporte. Era un fel de invidie care o gonea spre a mă face să mă simt inferior ei, o întristare pentru bunăstarea aproapelui, cu atât mai periculoasă cu cât din ea lua naştere un întreg lanţ de împrejurări care se înrăutăţeau reciproc. Aici limita imposibilului era trasată de câte un strop de ironie, câte o apreciere mai puţin onestă, căutând să-mi anuleze stima de sine din sfera emoţională a cuvântului scris cu timbrul culorilor care inundă primăvara. *You've got to know how the strong get weak.*

"Nicu, am sperat să fii un artist doar al frumosului, dar tu pari mai degrabă un rezumat al detaliilor personale pe care le colectezi într-o formulă care nu spune lumii povestea unei

imaginaţii căutătoare de sensuri".

Leadership: În ce categorie s-ar putea include, în extenso, întreaga arie a creaţiei tale artistice al cărei conţinut plin de sens vizează implicit un act de transcendere şi de simbolizare a unui moment care nu se uită niciodată?

Din ziua aia n-am mai văzut-o, dar ea încă trăieşte în amintirea mea. Şi sunt sigur că ea încă îşi domoleşte freamătul lăuntric în sfera emoţională a cuvintelor mele ce însoţesc culorile unei arte poetice.

Frumosul unei amintiri corespunde descifrării unui mister aflat între delicatele stingeri ale unor contraste ce par să-şi găsească pacea sub clipa de graţie a expresivităţii unei trăiri suprasensibile, făcându-te să te întrebi cu acea dulce sfială a scriitoarei Anais Nin: *"De câte ori am refăcut drumul de la început? Unde e începutul? Începutul memoriei sau începutul suferinţei..."*

Dacă încă îţi arunci privirea peste aceste rânduri, dragă cititor, mă simt dator să-ţi mai spun ceva. Dacă o vei întâlni vreodată pe fata aceasta tânără şi frumoasă de care ţi-am vorbit atât de sincer, ca unui prieten bun ce ştie să asculte povestea în imagini a unui artist în viaţă, te rog spune-i următoarele:

Tell her I'll be waiting in the usual place, with the tired and weary. There's no escape. We're too young to reason in the belief of a picture that came from an unknown sender. Your life will always be a perfect reflection of my state of heart and mind, and of my truest identity.

Imaginea unei amintiri care nu se pierde niciodată este inclusă în categoria unui realism al esenţelor sufleteşti, profund frământat de o literatură capabilă de a se ridica la sublim numai prin analogie cu un Creator care nu se desparte niciodată de creaţia Sa.

Slave To Love este începutul memoriei sau începutul suferinţei, în funcţie de experienţa pe care ţi-o oferă spunerea unei poveşti cu subiect profund, mai greu abordabil, dar care oferă o trăire intensă a legăturii cu aproapele.

*** Notă:** Bryan Ferry - Slave To Love

Source: https://neculaifantanaru.com/slave-to-love.html

Soare pentru recolta ta

On Martie 13, 2010

Sporeşte-ţi puterea de convingere, conferind leadershipului tău sensul pe care îl preconizează ceilalţi.

Scriitoarea franceză George Sand a fost atât de cucerită de lucrările unui compozitor german, încât i-a făcut la repezeală un libret de operă.

Muzicianul însă nu ştia o boabă franţuzeşte, astfel că – neputându-se orienta în text – a pus pe note până şi indicaţiile de regie (instrucţiunile).

Astfel s-a întâmplat ca, în finalul primului act, corul sătenilor să cânte, pe ritmul vesel al unui dans german:

"Mulţimea iese pe uşa din fund,

Mulţimea iese pe uşa din fund…"

Din clipa aceea, George Sand a renunţat definitiv la muzică. [1]

Leadership: Practici acceptarea de sine în timp ce accesezi o anumită versiune a cerinţelor celorlalţi?

Leadershipul se aplică ca un consens între ceea ce spui şi gândeşti atunci când inspiri un anumit sentiment, o anumită atitudine, sugerând o anumită invitaţie către ceea ce percepi în mod diferit. Totodată, implică schimbarea radicală a ceea ce eşti, a felului în care comunici o noutate. Este o artă a felului în care reuşeşti să realizezi o transformare a concretului, remodelându-te în contextul unui blocaj de receptare a ceea ce aşteaptă ceilalţi de la tine.

Un soi de confuzie şi nesiguranţă în a accesa o anumită versiune a cerinţelor celorlalţi - greu de îndeplinit, care condiţionează o parte importantă a reuşitei tale profesionale. Pretenţiile ridicate de ceilalţi sunt o extindere a felului în care te prezinţi şi te experimentezi pe tine însuţi în raport cu ceea ce îţi poţi asuma prin cunoaştere, prin consumul de artă autentică, dar în special prin acţiuni de control a "incertitudinii" care pot atenua frica de a eşua.

Tot ceea ce te reprezintă ca om de artă, străbătând stadiile de pregătire şi de transformare care produc o anumită rezonanţă în relaţia cu ceilalţi, o reciprocitate care nu dezamăgeşte în aşteptări pe nimeni, ar trebui să se potrivească în vreun fel "tematicii" propuse de ceilalţi.

Tematica vizează modalitatea prin care transmiţi ceva, o modalitate rapidă şi simplă de a oferi un aspect profesionist al experienţei tale, dar prin care se urmărește evaluarea modului tău de gândire, atitudinile față de sine și față de ceilalți.

Deschiderea (prin dialog) către noi orizonturi de percepţie, reprezentare şi de interpretare a realităţii trebuie să funcţioneze ca o combinaţie între ceea ce te reprezintă ca "artist" şi ceea ce agreează publicul ca fiind un echivalent al lor. Acceptarea de sine este o asumare a greșelii de a nu fi propus o alternativă viabilă la sensul de profunzime al compozitiei pe care

încerci să o organizezi şi să o valorifici într-o manieră absolut personală.

Leadership: Îţi exprimi viziunea luând seama la sensul pe care îl dai cuvintelor tale, pornind de la faptul că fiecare experienţă pe care o trăieşti reprezintă o deschidere către acceptarea unui mod de a fi diferit?

De multe ori, chiar şi oamenii care nu te cunosc sunt capabili să spună multe despre tine, bazându-se pe simpla observaţie. Adevăratele tale competenţe de lider ies la iveală în momentul în care îţi exprimi în mod public, viziunea, opiniile, ideile, sentimentele. Reuşita ta ca lider depinde de modul în care reuşeşti să te faci înţeles, de modul în care reuşeşti să captezi atenţia celorlalţi, dar mai ales daca eşti în deplină concordanţă cu ceea ce vor ei, cu realitatea lor, cu cerinţele şi aşteptările lor.

Aşa cum un copil recită versuri învăţate mecanic, fără să ştie că versul e alcătuit din cuvinte care au fiecare un sens precis, tot aşa unii lideri îşi exprimă viziunea, ideile şi gândurile fără să ia seama la sensul pe care îl dau experienţei lor, activităţilor lor, cuvintelor lor, mesajelor pe care le transmit în raport cu aşteptările oamenilor şi cu necesităţile lor.

Sensul pe care îl dai cuvintelor tale reprezintă noi posibilităţi de "modulare" a frumosului prin corelaţiile sau convergenţele cu celelalte valori ale tale, precum creativitate, comunicare, înţelegere, fără să faci din ele nişte "active" redundante.

Leadership: Pot ceilalţi oameni să pătrundă sensurile şi modalităţile de expresie ale artei tale, inspirându-se dintr-un "vers" al propriei tale compoziţii?

Leadership înseamnă să creezi o relaţie de pe urma cărora să beneficiezi atât tu cât şi ceilalţi. Iar modul în care evoluează leadershipul tău, depinde de felul în care te faci înţeles şi dacă reuşeşti să îi convingi pe oameni de abilităţile tale. Modul în care îţi exprimi punctele de vedere influenţează percepţia lor vizavi de tine şi de modul în care ei trebuie să-şi organizeze munca.

Totul depinde de fondul, cu sensuri adânci, care stă la baza leadershipului tău. Altfel spus, ceea ce aşteaptă oamenii de la tine, s-ar putea să fie exact inversul a ceea ce le oferi tu. Deci, conferă-i leadershipul tău sensul pe care îl preconizează ceilalţi pentru ca puterea ta de convingere să crească.

Adaugă credibilitate leadershipului tău încercând să ajungi la aşteptările oamenilor, făcându-i să înţeleagă ceea ce exprimă leadershipul tău. Deci adaptează-te la realitatea lor înainte de a le impune propria ta viziune.

Versul propriei tale compoziţii trebuie să sugereze acea ieşire dintr-un cadru al experienţei, fără a fi nevoit să-ţi schimbi orizontul şi viziunea asupra domeniului în care activezi.

Soare pentru recolta ta serveşte spre a desemna acel leadership care promite calitate şi performanţă, al cărui mesaj nu deviază în sens invers. Dacă sensul pe care îl dai viziunii tale va coincide cu aşteptările oamenilor şi va fi corect, nedistorsionat şi funcţional atunci leadershipul tău va rodi, va înflori şi se va dezvolta armonios.

Aşa cum florile se întorc după soare pe măsură ce acesta se mişcă pe cer, tot aşa oamenii se vor întoarce spre tine în funcţie de ce le vei oferi, în funcţie de percepţia înţelesului pe care îl are leadershipului tău.

Concluzie: Un lider profesionist se exprimă clar, fără ambiguităţi şi fără a lăsa loc interpretării. Este aidoma unui soare care favorizează creşterea şi dezvoltarea fiinţelor vii pe pământ.

Se spune că “Culegem ce-am semănat”. Ceea ce înseamnă că degeaba avem parte de soare dacă seminţele sunt de calitate inferioară şi nu rodesc. Prin urmare calitatea “recoltei” depinde atât de soare cât şi de... seminţe.

* **Notă:** George Sbârcea – *Muza veselă* , Editura muzicală, 1972.

Source: https://neculaifantanaru.com/soare-pentru-recolta-ta.html

Solar Wind

On Iunie 03, 2018

Învaţă să creezi mediul necesar pentru relevarea sentimentelor profunde, conferind credibilitate şi consistenţă unei realităţi care te modelează în baza unei conexiuni universale.

O mână din umbră îmi întinde cheia singurei căi din dinamica unor cauzalităţi multiple, tot aşa cum zeii îmi pun înaintea judecăţii nemărginirea lor. Dar nu în varianta de comunicare între corpuri planetare printr-un sistem energetic, nici ca alternativă de destinaţie spre un alt nivel al cunoaşterii, ci ca o lectură interesantă ce poate fi parcursă într-o singură unitate de timp bine determinată.

Negreşit, îmi concentrez toate simţurile asupra acestui braţ invizibil, străpuns de o enigmă fără margini, care se interpune între mine şi textul pe care-l redă tăria nemuririi, proiectându-mi profunzimea pe pagina unei conştiinţe cosmice alături de semnele pline de tâlcuri ale unei purităţi originale. Traversare a absurdului? Ficţiune reală? E ca şi când mi-aş propune descoperirea pe cont propriu a realităţii din spatele conceptului de viaţă după moarte, prin utilizarea unei combinaţii de culori care nu vorbeşte despre perfecţiune, ci despre triumful unei convenienţe sublime între nevoia de depăşire a propriilor limite şi starea de confuzie a unor gânduri dezbinate.

Nu sunt atotştiutor, dar pot simţi totul. Liber în totalitatea unei sclipiri de inspiraţie, faţă de o imagine care se vrea reală dar în realitate nu mai este, îmi aştern sentimentele cele mai expresive despre efectele lumii şi întunericului, hipnotizat parcă de spectacolul însăşi al intervenţiei divine. Aşa e cu artiştii, ei acceptă ca pe o normalitate motivul unei disperări a naturii spiritului de a interpreta misterele universului prin contraste cromatice care creează profunzime şi varietate într-un decor auster, situat la limita dintre vis şi realitate.

Culorile care îmi luminează destinul în veşnicia lui Dumnezeu, ca o infinitate a esenţelor cosmice mişcându-se necontenit în toate direcţiile, sunt conţinute în forma scrisă a unei înţelegeri care depăşeşte orice frontieră a timpului şi spaţiului, în marele dicţionar al limbajului figurativ. Ele par a îngriji implicaţiile profunde ale unui clarobscur pe care numai un Caravaggio l-ar fi putut vedea realizat fără dificultăţi prea mari.

Leadership: Îţi expui o parte importantă din ceea ce eşti pe linia continuă a unei opere de artă considerată originală, în măsura în care accepți să fii pus în ipostaza unei concurenţe cu tine însuți?

Ca două mâini împreunate, textul şi pictura se întrepătrund misterios într-un joc nebun de v-ați ascunselea cu viața și cu moartea împreună, între albul unei hârtii transformată în confesor şi negrul ca mormântul al unei profeţii de peste veacuri. Baza sensibilă a construcţiei artistice, sprijinită ferm pe un joc al contrastelor calitativ apropiate care dau naştere la ritmuri tensionate, capabile să sugereze stări emoţionale şi mişcări vitale, se potriveşte actului de raportare a subiectului la o realitate în care nimic nu este cum era înainte.

Privitorul tabloului al cărei esenţă confundată cu noţiunea de hazard o inserez în această pagină fără seamăn, esență pe care încă nu aţi ghicit-o de tot, pare a rămâne fără răspuns la o întrebare seculară: cum trebuie să interpretezi un labirint care continuu îţi stabileşte noi destinaţii, de cele mai multe ori făcându-te să te rătăceşti şi nu reuşeşti să ajungi la nicio concluzie?

O fereastră către o altă lume se lasă deschisă de confesiunea unui reflex al adevăratei entităţi spirituale de care aparţine imaginea unui artist pe scena creatoare a unei izbucniri de emoţie cotropitoare, la împărţirea unei constante cu infinit ca limită de şir al unei însemnări confidenţiale. Inevitabil, accept să fiu pus în ipostaza unei concurenţe cu mine însumi atâta vreme cât realitatea imediată în care cred cu toată fiinţa confirmă adevărurile unei lumi care își descoperă nemărginirea prin exersarea constantă a operaţiei de amestecare a luminii şi umbrei într-un spaţiu de comunicare cu Dumnezeu.

Adevărul pare mai dezorganizat ca oricând. Peisajul visurilor născut din paleta cromatică a unui stil impresionist interpus în faţa cerului şi luminii solare, pe care îl dă sentimentul unei întâlniri mistice cu Dumnezeu, se încadrează în limitele fixe ale unui tablou care e demn numai de mine.

Leadership: Faci totul pentru a convinge spectatorul erudit de calitatea numărul unu a geniului tău, oferindu-i posibilitatea de a savura un tablou în absenţa "înţelegerii" sale?

L-aş întreba pe făuritorul "Statelor lunii şi ale soarelui", fără a deranja nimic din hazardul unei inspirațiuni fără seamăn: Spune-mi cinstit, se poate concepe ca din nimic să se facă ceva?

Genialitatea lui Cyrano De Bergerac mi-ar răspunde în scris cu cerneală invizibilă, pe o foaie albă ca o vrajă care te ţine locului şi nu te înspăimântă: *"Între nimic şi un simplu atom există o asemenea nesfârşire, încât nici cea mai ascuţită minte nu ar putea s-o pătrundă. Ca să ieşi din acest labirint inexplicabil, trebuie să admiţi că materia este eternă, ca şi Dumnezeu, şi atunci nu va mai fi nevoie să admitem un Dumnezeu, deoarece lumea ar fi putut exista şi fără el."*

Mâna din umbră îşi retrage prezenţa, dar nu înainte de a îmbrăca veşmântul alb al unei pagini umplută cu gânduri intoarse spre tragediile unei biblioteci antice disparute. În sfârşit, mă despart aici de contrastul dintre aparenţă şi esenţă, modelat de clarobscurul unei oglinzi fermecate în care îmi văd încă o dată universul. Geniul meu întrece orice aşteptări prin faptul că lasă loc de orice interpretare când vine vorba de percepţia vizuală a imaginilor, a iluziilor imaginilor şi a iluziilor optice care demonstrează că ceea ce se vede nu coincide întotdeauna cu realitatea.

Probabil, nu voi putea ajunge niciodată la aceeaşi putere fără seamăn al lui Dumnezeu, iar corpul îngerului din mine nu face excepţie nici dacă ar fi imortalizat în literatura universală sub peniţa nemuritoare a lui Cyrano De Bergerac. Dar ceea ce e remarcabil în această zonă a tabloului pe care v-am făcut s-o adăugaţi la trăirile voatre în ultimele 5 minute, este că oricât aţi încerca să-mi atribuiţi o notă de "naivitate", sunt sigur că bucuria sufletului nu o veţi găsi decât la Mine. Şi nicăieri altundeva.

Într-un joc de cuvinte în care Luna acoperă efectiv discul Soarelui, ca o vrajă de ascundere a unor părţi din masa universală, probabil mai profund decât pare la prima vedere, se proiectează imaginea marelui orologiu care va înceta să mai arate cât este ora. Atunci voi deveni altarul dedicat unui Dumnezeu fără nume.

Statutul de creator de excepţie este sugerat în interiorul imaginii înseşi, prin mijlocirea unui aspect figurativ. El este în acelaşi timp în imagine şi altundeva, în felul cum e spusă povestea.

Solar Wind este o expresie bine înrădăcinată în literatura unei minorităţi care nu se descompune prin lipsa unei temeinice şi adânci înţelegeri a operei în sine, îmbinând culoarea cenuşie a unui univers imprevizibil, fără reguli, cu albul unei pagini scrise în limba

sentimentelor şi dorinţelor.

Pe această cale, sunt nevoit să citez cuvintele pline de har ale unui mare învăţat, pe nume Wilhelm Hauff, al căror ecou a străbătut distanţele enorme ale universului şi s-a întors la mine, ca la toţi cei nemuritori, pentru o fracţiune microscopică din imensitatea unei secunde astrale:

“Sunt doar un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa. Aparţin tuturor, îmi aparţin mie însumi, dar nu aparţin nici unei şcoli... Nu simt deasupra mea niciun stăpân sau dascăl căruia să-i datorez supunere, în afara legilor eterne ale binelui şi frumosului, spre care tind, chiar şi aşa, într-o manieră nedesăvârşită. Se prea poate să nu fiu în stare să ţin forma departe de influenţa timpului, dar spiritul îmi va rămâne nemăsluit.”

*** Notă:** Stive Morgan - Solar Wind (part 2)

Spuma consistentă a mării de culoare

On Septembrie 29, 2014

Învaţă „să vezi" şi „să simţi" la ceea ce te gândeşti, exprimând în elemente de creaţie tot ceea ce cuprind aceste forţe pe tot parcursul procesului de individualizare.

La Eisenstein rămâne, pentru toată viaţa, pasiunea pentru culoare în film. "Culoare: sonoritate pură, strălucitoare, răsunătoare. Când m-am îndrăgostit de ea? Unde? Devin posomorât când nu văd pe masa mea strălucind, unul lângă altul, creionul albastru şi cel galben, sau când perna roşie cu dungi verzi nu se află pe canapeaua albastră. Când halatul meu pestriţ nu e aici să strălucească orbitor... Şi cât de încântat sunt când panglica vărgată filipineză se răsuceşte de-a curmezişul cuverturii de pat uzbece. Sau când desenul brodat mongol se întinde de-a lungul fondului purpuriu al peretelui punctat atât de precis de emblema mexicană, din hârtie albă, a Zilei Morţii şi de cealaltă masca neagră cu rănile ei sângerânde, rătăcită aici, în chip neaşteptat din depărtări, din lumea semirituală a indienilor mexicani."

Din toată această spuma a mării de culoare şi a oceanului de cruzimi însângerate se va naşte, superb, personajul şi filmul "Ivan cel Groaznic".

Marele regizor, Serghei Eisenstein spunea la un moment dat: "Trebuie să vezi şi să simţi la ceea ce te gândeşti. Să-ţi simţi şi să-ţi stăpâneşti gândurile. Trebuie să le fii consecvent şi să le fixezi în memorie şi în simţuri. Şi trebuie să faci toate acestea în acelaşi timp." *

Leadership: Ce valoare poate să capete o creaţie care este ea însăşi rezultatul unei înţelegeri coordonate de o realitate reformatoare?

Simţul este un restaurator al viziunii pure, în timp ce gândurile sunt o parte importantă a înţelepciunii tale interioare. Ca factor de progres pentru stabilirea variantelor optime de aplicare a creaţiei în leadership, individualitatea ta se poate întregi prin ridicarea calităţii şi standardelor de „culoare" la un nivel înalt de abordare a condiţiei de creator. Cu condiţia să cercetezi combinaţiile posibile ce pot fi alcătuite din acest material profund numit „Sine" în relaţie cu obiectele din jur. Pentru un creator, culoarea este o reflectare a sinelui care ajută la stabilirea identităţii personale.

În leadership, termenului "creaţie" i se poate atribui o valoare TRUE atunci când mijlocul de exprimare a unui mesaj, a unui concept sau a unei idei artistice, prezintă o anumită atracţie vizuală sau o deschidere către noutate. Este cazul redării unei realităţi care a ieşit din amorf şi trăieşte deplin experienţa maximei diversităţi într-o exemplară unitate.

Când asociem cei doi termeni, leadership şi creaţie, ne putem referi la o navigare intuitivă într-un real aducător de satisfacţii, sesizarea unor noi puncte de vedere cu ajutorul simțurilor și al gândirii, prin reflectare nemijlocită. O formă de recunoaştere şi de mulţumire adusă inspiraţiei, prin comunicarea cu ceea ce se vede, se simte şi se aude - sau cu ceea ce se află dincolo de material, cu ceea ce este superior în tine şi în jurul tău. O modalitate de conversie a unui model de gândire, diferit şi particularizat, într-o formă în care dualitatea subiect-obiect este centrală, te poate transforma într-un consecvent tester al ştiinţei şi raţiunii, de tipul *"I am a different person and when I am în my comfort zone."*

Leadership: Facilitezi înţelegerea asumării inteligenţei de a se extinde înspre culmile cele mai înalte ale creaţiei, pentru a-ţi găsi o exprimare cât mai concisă în adaosul de valoare pe care trebuie să-l aduci în zona profunzimii care uimeşte prin simplitatea ei?

Ei bine, ca mijloc de dominare şi manipulare a ştiinţei care precede viziunea, intrarea în această stare de expansiune a raţiunii, prin conectare la noi sisteme de referinţă, nu face decât să unilateralizeze sau să diminueze răspunsul celor neavizaţi în trenduri, la marile provocări ale realităţii care se găseşte ascunsă în alte structuri ale conştiinţei. În percepţie, în senzorialitate, într-o înţelegere mai cuprinzătoare.

Liderii care au atins nivelul de maturitate intelectuală necesar accederii la o formă superioară de cunoaştere numesc acest fenomen de evoluţie: *„ a dissolution of meaning into a real that is beyond signification. "*

În absenţa unui punct de referinţă ca sursă de inspiraţie din care să rezulte o cunoaştere desăvârşită, fără o interpretare "obiectivă" a percepţiei vizavi de ceea ce încerci să creezi, aceste „iluminări intuitive" nu vor face parte din potenţialul de leadership, ci din rutina acestuia. Leadershipul se dezvoltă numai atunci când încerci să găseşti ceva puţin diferit, în incursiunile tale într-un orizont de interpretare a realităţii care depăşeşte să spunem, cunoaşterea raţională.

Creaţia ta poate să capete o valoare imensă în funcţie de modul cum utilizezi gândurile şi simţurile într-un context special al revelaţiei despre ceea ce cauţi să înţelegi, să descoperi şi să înfăptuieşti.

A facilita înţelegerea asumării inteligenţei de a se extinde înspre culmile cele mai înalte ale creaţiei înseamnă să conştientizezi că întreaga ta capacitate de a obţine rezultatul dorit se datorează fixării în memoria spectatorului acelei senzaţii de apartenenţă la un spaţiu ce pare imuabil. Precum realizarea unui film inspirat din realitate: parcugi întreaga acţiune şi ştii că nu ai cum să schimbi scenariu şi nici personajul din perspectiva căruia vezi filmul.

O exprimare cât mai concisă în adaosul de valoare pe care trebuie să-l aduci în zona profunzimii care uimeşte prin simplitatea ei, se poate obţine prin exploatarea la maxim a unei experienţe de creaţie din care se elimină "sofisticarea maximă" cu elemente surpriză.

Spuma consistentă a mării de culoare este o formă de exprimare indirectă care îşi pune pecetea pe toată creaţia ta, ca lider. Este urmarea unui vârtej de gânduri, senzaţii şi emoţii, bine direcţionate, integrate şi echilibrate într-un tip de artă care, cerând multă răbdare, arată lucrurile altfel de cum apar ele în realitate. Acest lucru poate face din tine subiectul şi obiectul propriei opere.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/spuma-consistenta-a-marii-de-culoare.html

Spuneţi-mi, m-am gândit la toate?

On Martie 28, 2008

Formează-ţi o nouă percepţie asupra a ceea ce însemna să fii onest, fără să faci din tine însuţi un fel de iresponsabilitate pregătită să arunce totul peste bord.

- Aşadar, însănătoşirea lui continuă? Şi domnul Samuel Gelb?

- Domnul Samuel Gelb crede că, deocamdată, nu se poate dori ceva mai bun. Se teme doar pentru la toamnă.

- Dacă se va reîmbolnăvi la toamnă, zise Frédérique, vom fi acolo şi îl vom îngriji, amândoi, în aşa fel încât îl vom salva şi de data aceasta, nu-i aşa?

- Da, desigur, răspunse tânărul; dacă n-are nevoie decât de îngrijiri ca să trăiască, înseamnă că este mai sănătos decât noi.

- Îl vom îngriji. Dar de ce a fost nevoie să ne separăm? întrebă Frédérique.

- Ei, în privinţa aceasta, a avut toată dreptatea, se scăpă îndrăgostitul.

- Nu-i adevărat, s-a greşit, reluă ea, iar eu am făcut rău că am consimţit. N-ar fi trebuit să mă despart de el, când avea nevoie de mine ca să-l fac să zâmbească, pentru a-i aduce în preajmă veselia care înseamnă jumătate din sănătate. Poţi să mă consideri vanitoasă, dacă vrei, dar eu cred că unchiul dumneavoastră avea nevoie de cineva tânăr, de o mişcare care să-l învioreze şi sunt convinsă că i-ar fi făcut bine să mă poată privi. Şi apoi, am acceptat să viu aici cu condiţia de a-l vedea zilnic. Dar el nu şi-a ţinut făgăduiala. Nu vine nici măcar o dată pe săptămâna. Iar pe mine mă ţin aici închisă sub pretext că sunt bolnavă, în timp ce, dimpotrivă, niciodată nu m-am simţit mai bine. Însă situaţia aceasta nu mai poate dura. Începând de astăzi am luat o hotărâre.

Leadership: Mijlocul de probă în procesul de recunoaștere a propriei valori, de către una din părți, îl constituie faptele sau împrejurările pe care cealaltă parte își întemeiază pretențiile sau apărările?

- Ce hotărâre? întreabă Lothario, neliniştit. Credeam că este simplu planul: te vei vedea cu bogatul conte, chiar dacă este bolnav sau sănătos, în aşa fel încât el să creadă că-l iubeşti, iar astfel moştenirea să-ţi revină ţie. Asta chiar dacă valoarea omului este dată de capacitatea de a gândi dincolo de gândire, şi de a se îndrăgosti dincolo de iubire, fiindcă restul sunt doar liste de preţuri, după cum spunea Octav Bibere. Iar tu trebuie să conştientizezi că printr-un minim gest de implicare poţi contribui semnificativ la îmbunătăţirea vieţii unui om.

- Da, mi-am făcut un plan, continuă Frédérique şi, de acum înainte, domnul conte şi eu, chiar rămânând în case diferite, dacă asta îi face plăcere, ne vom vedea zilnic. Ascultă, e foarte simplu: Eu îmi voi petrece acolo două zile la rând, luând masa de seară la Paris, şi a treia zi, domnul conte va veni să-şi petreacă ziua şi să cineze aici. În felul acesta eu voi merge de două ori la el, şi mă va vedea zilnic fără să se obosească prea tare. Am plănuit bine, spuneţi-mi? M-am gândit la toate?

- La toate, în afară de mine, răspunse Lothario îmbufnat.

- Ba da! m-am gândit şi la dumneavoastră, zise fata. Conform planului meu ne vom vedea mai des. Când contele va veni la Enghien, îl veţi însoţi. Când eu voi merge la Paris, veţi lua masa la unchiul dumneavoastră. Astfel o să mă vedeţi zilnic şi nu doar o oră în fugă, ci oricât veţi voi; şi n-o să vă mai obosiţi atâta alergând pe drumuri.

- Da, zise Lothario, tot îmbufnat, voi câştiga mergând mai puţin şi n-am să vă mai văd decât în public.

Leadership: Poţi să găseşti o modalitate de a reprezenta simbolic lumea internă a omului pe care îl pui în antiteză cu "individualizările anterioare", în scopul de a ameliora capacitatea lui de răspuns la exigenţele externe?

Individualizările anterioare ale omului au drept scop dezvăluirea acelor emoţii şi convingeri, viziuni şi trăsături de caracter ce îl determină să reacţioneze într-o anumită manieră într-un caz dat. Şi nu numai atât. Determinarea individualizărilor cu ajutorul convingerilor care stau la baza scenariului de viaţă pe care omul îl materializează constant într-o expunere de motive, cu o vervă nedisimulată, şi maniera în care el îşi dezvăluie emoţiile într-un caz de superioritate (sau inferioritate), pot să evidenţieze anumite trăsături de caracter care îi compun fericirea sau nefericirea.

Iar exigenţele externe sunt factorii de influenţă care contribuie la schimbarea procesului decizional, reprezentând totalitatea caracteristicilor capabile să definească şi să cuantifice realizarea scopului propus. Ele sunt premisa unei concordanţe între adevărul obiectiv (nu interpretativ) şi explorarea lumii reale, între dreptate (ca şi concept de viaţă interumană) şi dreptatea judiciară, consacrată într-o hotărâre judecătorească definitivă.

Tânăra începu să ridă.

- Ei bine, zise ea. Dacă vă este totuna să vă obosiţi pe drumuri, şi dacă nu vă este totuna să discutăm de faţă cu contele, vi se va permite uneori, dacă vă veţi dovedi înţelept timp de opt zile, să veniţi să mă luaţi de aici sau să mă aduceţi seara, dumneavoastră călare, eu în trăsură. Aţi înţeles, dragul meu nepot? Aşa-i că o să fie minunat?

Şi naiva copilă bătu din palme încântată. Apoi continuă:

- Aţi văzut, gelos răutăcios, că totul se poate aranja şi că nu trebuie să te sperii dinainte de părerile femeilor. Ce ziceţi? Sunteţi mulţumit?

- Sunteţi inegalabilă, zise Lothario fericit.

Leadershipul vizează faţa adevărată a omului care exprimă trăiri, anxietăţi, conflicte, printr-o suprapunere cu cealaltă faţă pe care o ascunde de văzul lumii, al cărei înţeles nu-l putem descifra decât printr-o memorie semnată Victor Hugo:

"Sufletul ajută trupul şi uneori chiar îl ridică de la pământ, fiind singura pasăre care îşi poartă colivia."

Spuneţi-mi, m-am gândit la toate? Da, Frédérique, ai plănuit bine totul, dar nu ai luat în

calcul două aspecte ale providenţei: totul se poate schimba oricând, şi tot ceea ce nu conţine afecţiune nu durează. Bine spunea Gonzales: "Persoana este valoroasă atunci când cuvintele ei coincid cu acţiunile sale". Şi, aş mai adăuga ceva din memoriile lui Einstein: "Dacă vrei să înţelegi o persoană, nu-i asculta cuvintele, ci observă mai bine comportamentul ei."

* **Notă:** Alexandre Dumas - *Mâna providenței* , Editura Alutus, 1993

Spune NU metodelor extreme

On Februarie 21, 2009

Corectează-ţi poziţia pe harta pe care o întocmeşti din ceea ce te caracterizează, fără să fragmentezi sau să denaturezi realitatea propriilor tale orientări.

- Sunt cel mai bun ! Sunt singurul care a reuşit această performanţă ! Am avut cele mai multe realizări ! Doar eu am fost în stare de asta ! Nimeni nu este ca mine ! Sunt unic ! Votaţi-mă şi nu veţi regreta !

Sunt oare acestea cuvintele unui om cu adevărat puternic, optimist şi încrezător în forţele proprii?

Margaret Thatcher, premierul Marii Britanii intre anii 1979-1990, ştia cel mai bine ce înseamnă să fii cu adevărat o persoană puternică: *"A fi puternic este la fel cu a fi o doamnă; dacă este nevoie să le spui oamenilor că eşti puternic, atunci nu eşti."*

Leadership: Poţi să-ţi creezi un set nou de repere din imaginea unui întreg care intersectează în diferitele sale fragmente un act de voinţă liberă care poate să-ţi hotărască traiectoria puterii tale de auto-apreciere?

Acolo unde domină interesul personal cu siguranţă domină şi manipularea, iar modestia şi discreţia lipsesc cu desăvârşire. Din disperare şi din teama de a nu pierde bătălia pentru putere, unii oameni, dornici să obţină o funcţie importantă recurg la metode extreme pentru a-şi atrage de partea lor noi susţinători. Ei aruncă cu grenade gen: "Sunteţi totul pentru mine. Vă voi îndeplini şi ultima dorinţă." numai pentru a împrăştia orice fel de contestaţii cu privire la modul în care şi-au asumat răspunderea faţă de rezultatele sale slabe.

La capăt de drum ei fac o ultimă încercare, un ultim efort disperat de a-şi exercita influenţa asupra alegătorilor şi pentru a-şi salva reputaţia. Din nefericire, acei lideri care ajung într-o astfel de situaţie – critică prin felul lor de a reacţiona, probabil că nu ştiu sau nu au putut să-i câştige din timp pe oameni de partea sa.

Strigătul de disperare cu care încerci să-ţi afirmi cu tot dinadinsul puterea este un întreg care nu mai totalizează, nu mai unifică niciodată nimic, sugerând doar îndoiala cu care te confrunţi în încercarea de a te apropia de oameni. El poate semăna tot atâta confuzie ca şi nerecunoaşterea unui masterat în străinătate, fiindcă încerci să câştigi o "formalitate" în loc de aprofundarea unei anumite ideologii care oferă răspuns la întrebările celorlalţi.

Leadership: Ai probe suficiente pentru a demonstra faptul că gradul de justificare a unei convingeri, în baza anumitor criterii de predictibilitate, este o indicație a adevărului cu care poate fi atinsă o ştire?

O ştire este ceea ce ţi se întâmplă divulgat la cote mai înalte, care îţi întăreşte convingerile despre un anumit lucru. O ştire pe care intenţionezi s-o publici este precum reprezentarea unei hărţi a lumii: trebuie să fie mult prea bine definită în raport cu informaţiile de cartografie.

Pentru a demonstra faptul că gradul de justificare a unei convingeri este o indicație a adevărului cu care poate fi atinsă o ştire, trebuie să ai probe suficiente ca să susţii un punct

de vedere şi să-l faci arhicunoscut în speranţa că vei schimba părerea cuiva.

Cineva a spus un mare adevăr: *"Nicio hartă nu apare din senin, ele sunt realizate de cineva pentru a servi unui anumit scop. Dacă reuşim să pricepem care este acel scop vom face un pas important spre înţelegerea hărţii."*

Pentru a diminua orice fel de bariere de comunicare între tine şi ceilalţi trebuie să creezi mai întâi o hartă a propriilor idealuri şi viziuni pe care le-ai transformat în realitate şi s-o utilizezi ca o formă de alchimie între tine şi ei. Însă dacă fragmentezi realitatea, dacă neglijezi sau limitezi acele puncte de referinţă care conduc la o înţelegere a modelului de leadership impus de tine, înseamnă că harta ta nu este bună, sau nu este actualizată, sau nu este suficient de bine pusă la punct.

Corectează-ţi poziţia pe harta pe care o întocmeşti din ceea ce te caracterizează, fără să fragmentezi sau să denaturezi realitatea propriilor tale orientări. Harta de leadership nu apare din senin, ci se bazează pe nişte date clare, pe nişte statistici făcute în urma unor aspecte studiate, pe acele elemente care accentuează sau diminuează calitatea evoluţiei tale, şi care dezvăluie intenţiile tale adevărate.

La fel cum tu îţi creezi o hartă prin care să-ţi exerciţi influenţa, tot aşa ceilalţi oameni îşi creează o hartă mentală şi sufletească care reproduce adevărul despre tine. Îţi limitezi potenţialul de lider dacă îi sileşti pe oameni să-ţi acorde atenţie, dacă îi obligi să se orienteze pe harta ta.

Leadership: Personalitatea ta se vede bine doar pe o hartă superior detaliată de care ştii să te serveşti doar tu?

Personalitatea unui om frustrat iese întotdeauna la suprafaţă atunci când voinţa lui se manifestă la maxim prin gânduri obsesive şi printr-o preocupare exagerată faţă de propria persoană. Nimeni nu poate juca la nesfârşit un rol duplicitar. Nimeni nu poate ascunde la nesfârşit adevărul. Căci rezultatele verifică acţiunile unui om şi sunt foarte convingătoare.

Este foarte greu să obţii bunăvoinţa oamenilor, admiraţia şi respectul lor, dacă nu eşti o persoană de încredere, serioasă şi pricepută. Asta este ceea ce ar trebui să ştie toţi aspiranţii la funcţiile înalte de conducere din stat înainte de a-şi depune candidatura. A fi eficient înseamnă să te mişti rapid şi să acţionezi în sprijinul oamenilor din timp, pentru ca ei să-şi poată forma o impresie bună despre tine. Cine speră să evite o catastrofă în ultimul moment, mai mult va intercepta numai mesaje de respingere din partea celorlalţi.

Întreaga lume se va întoarce întotdeauna către omul corect, cinstit, care într-adevăr a făcut ceva bun pentru ţara lui, pentru poporul său. La alegeri nu va fi votat acel candidat înzestrat cu o mare putere de convingere, ci acela care a avut realizări notabile.

Harta ta diferă mult de harta celorlalţi oameni? Serveşte ea la stabilirea adevăratei tale personalităţi? Modelul de hartă pe care îl creezi sau îl alegi poate fi accesibil celorlalţi?

Gândeşte-te bine la aceste lucruri înainte să faci primul pas spre eşec, înainte să înalţi "strigătul de disperare".

O hartă superior detaliată se remarcă printr-o customizare exagerată a caracterului atunci când tot ceea ce vrei să scoţi în evidenţă duce la un cu totul alt drum în viaţă decât cel aşteptat.

Stăpânul lumii

On Mai 15, 2010

Acceptă gândirea realistă, astfel încât să poţi vedea consecinţele acţiunilor tale.

Pentru un om care urmăreşte mereu, cu perseverenţă, ceea ce îl pasionează cu adevărat, acest lucru înseamnă totul. Dar când pasiunea lui cea mai mare care nu-i dă pace, pe care zi de zi, clipă de clipă şi-o întreţine singur printr-un entuziasm debordant şi printr-o dăruire totală, este să fie stăpân peste tot pământul şi peste toţi oamenii, atunci nimeni şi nimic nu-i poate sta în cale. În afară de orgoliul său nemăsurat. Care îl poate duce chiar la pieire.

Fenomenele de pe Great-Eyry, un punct inaccesibil din şirul Munţilor Albaştri pe care alpiniştii îl neglijaseră mereu, provocaseră neliniştea întregii lumi. Era oare Great-Eyry craterul unui vulcan născut din măruntaiele lanţului muntos? Căci cutremurele se înteţiseră iar pe crestele munţilor se zăreau uneori flăcări. Inspectorul de poliţie John Strock, căruia de multe ori i se încredinţaseră misiuni dificile, primi însărcinarea de la şefii lui să înceapă o anchetă. Lansându-se de unul singur într-o aventură neverosimilă, el reuşeşte să descopere în cele din urma enigma de nepătruns.

Great-Eyry era de fapt bârlogul de piatră al unei păsări uriaşe şi puternice, mai exact al unei maşini zburătoare în forma de vultur, *Épouvante* , construită de un extraordinar inventator, pe nume Robur. Acesta descoperise o cale de comunicare subterană cu exteriorul care îi îngăduia să părăsească Great-Eyry, lăsându-şi acolo aparatul misterios, aparat care putea să atingă o viteză uimitoare atât pe uscat cât şi pe apă, fiind deci şi avion, şi vapor şi automobil.

Leadership: Însemnătatea care ţi-o acordă lumea are ca determinant principal însemnătatea pe care ţi-o acorzi în absenţa factorilor de excludere din rândul lumii?

Însă Robur, inventatorul îndrăzneţ care se găsea de ceva vreme în atenţia întregii lumi, pe al cărui nemaipomenitul aparat de zbor se oferiseră sume colosale de bani, în loc să-şi pună în valoare invenţia ca orice alt inventator, s-a proclamat „Stăpânul Lumii". Nu se temea să se lupte cu toată omenirea. El împotriva tuturor. Oricând se putea folosi de aparatul său deosebit de performant pentru a se descotorosi de orice duşmani sau pentru a vătăma pe oricine. Nimeni nu-l putea prinde, nimeni nu-l putea găsi, nimeni nu se putea atinge de el. Dar el îi putea veni de hac oricui, oriunde, oricând.

Cine îl poate opri pe un astfel de om? Un geniu nu poate fi învins decât de un singur obstacol. Numai o singură forţă l-a putut învinge, în final, pe Robur Cuceritorul, cel animat de sentimente ostile faţă de omenire, cel înzestrat cu o minte creatoare uimitoare, a cărui încredere neţărmurită în geniul său îi dădea o siguranţă totală: imensul său orgoliu.

El s-a putut ridica deasupra tuturor oamenilor, dar nu şi-a putut ţine în frâu impulsurile şi atitudinea lui de superioritate. În final, aparatul în care se afla „nebunul de inventator", fu lovit de un fulger şi făcut bucăţi, atunci când din vanitate a încercat să zboare în timpul unei furtuni.

Din cauza gândirii lui patologice (excesive şi nerealiste) nu a putut vedea consecinţele acţiunilor sale.

Leadership: În rezerva din reevaluarea identităţii tale este înregistrată o sumă de perspective care elimină excesele de putere?

Întreaga valoare a deprecierii liderului, analizând toate acele caracteristici ce se manifestă de-a lungul timpului activ, nerestricţionate de virtuţile care fac podoaba personalităţii sale, se datorează în principiu apropierii lui de punctul de acces spre lupta cu sine însuşi. În care, în special, elementele sale de continuitate, modificate de orgoliul nemărginit, concurează în paralel cu realitatea acceptată de ceilalţi oameni. Proces care suplimentează ipotezele asupra evoluţiei sale improbabile.

Căderea liderului într-o extremă greşită, într-un exces de autoritate care transformă stocul inutilizabil de virtuţi într-un flux de venit sub formă de imbolduri care nu corespund întocmai demnităţii şi solidarităţii umane, duce la două schimbări: morale şi de credibilitate. Atrăgând după sine o viaţă de trudă şi infirmităţi mai mult de natură interioară decât exterioară, sfârşind în moartea lentă a propriei identităţi.

Identitatea pe care ţi-o asumi într-o ipostază de luptă ţine de marea varietate a reacţiilor de revoltă pe care le experimentezi într-o viaţă căreia îi lipseşte conştiinţa precarităţii, conştiinţa fragilităţii sau a propriei mediocrităţi.

Prin implicaţiile ei, identitatea este rezultatul dezvoltării intense a propriului tău Ego, mult prea pretenţios, pentru că nu poţi concepe ca nimeni, nicio gândire străină să se interpună peste umbra întunecoasă a planurilor tale şi, eventual, să-ţi limiteze accesul la marea ştiinţă a conducerii.

Dacă în rezerva din reevaluarea identităţii tale nu este înregistrată o sumă de perspective, aliniate virtuţilor slujirii unor idealuri înalte, care să elimine orice exces de putere, atunci interesele de leadership şi acumulările cantitative de experienţe şi cunoştinţe, ce pregătesc saltul calitativ pentru apariţia unor efecte de tip "feedback pozitiv" se vor dovedi nerentabile şi fără perspective de redresare.

Leadership: Un stăpânitor nu se teme decât de un singur lucru: să nu-i ia altcineva locul !

Dar oare de ce se teme un Stăpân al Lumii, un lider absolut? De orgoliul său nemăsurat? Bineînţeles că nu. Un astfel de om poate fi atenţionat de nenumărate ori de capcanele pe care i le poate întinde propria sa atitudine şi gândire egoistă, el niciodată sau prea puţin va lua în seama atenţionările primite. Căci, fără nicio îndoială, un stăpânitor nu se teme decât de un singur lucru: să nu-i ia altcineva locul. Doar atât. Asta e cea mai mare temere a sa.

El va râvni mereu la locul întâi, la perfecţiune, la „coroană”, va dori întotdeauna să domnească peste toţi şi peste toate, şi îşi va urmări interesele cu o încăpăţânare de nestrămutat. Iar cine va dori să-i intre în graţii cu siguranţă va fi pus la încercare, fiindu-i ridicate în cale numeroase piedici, iar dacă nu se va ridica la înălţimea aşteptărilor LUI, ori la prima dovada de neascultare, va fi pedepsit aspru.

Şi mai cred cu tărie că dacă ar exista un Stăpân al Lumii, ar avea, la fel ca Robur, o inimă de bronz. Neavând decât un singur obiectiv – acela de a stăpâni, el nu se va lăsa niciodată înduplecat, nu va fi niciodată înspăimântat de nimeni şi de nimic, nu face niciodată un pas înapoi în lupta pentru „titlu”, pe care odată câştigat va dori mereu să şi-l păstreze. Cu dublul său instinct, de luptător şi de conducător, fiind şi judecător şi legiuitor în acelaşi timp, va căuta să-şi impună mereu supremaţia, tăind şi spânzurând după bunul lui plac, ţesând mereu intrigi complicate împotriva acelora care vor să se ridice la rangul său, acela de Stăpân al Lumii.

Dar oricât de puternic ar fi, un Stăpân al Lumii va avea tot timpul un duşman teribil, nevăzut, care-l va vâna mereu cu insistenţă încercând să-l determine să facă o greşeală fatală: propriul său orgoliu.

Ţine cont de valorile tale şi de ceea ce te motivează să schimbi în lume cu intervenţia puterii care te stăpâneşte, atunci când produci conţinut de tip "access closed for good".

Concluzie: Orice reuşită, orice laudă, îţi gâdilă în mod plăcut orgoliul. Dar acest orgoliu trebuie cu grijă ţinut în frâu căci el îţi poate aduce necazuri şi poate determina chiar pieirea ta. Un orgoliul hipertrofiat îţi poate crea o imagine falsă asupra propriilor activităţi. De aceea e important să fii corect cu tine însuţi, să-ţi autoevaluezi corect propriile forte şi în nici intr-un caz să nu te gândeşti că eşti sau poţi deveni „Stăpânul Lumii", că deţii adevărul absolut sau cheia marilor mistere.

Acceptă gândirea realistă, astfel încât să poţi vedea consecinţele acţiunilor tale.

*** Notă:** Jules Verne - *Stăpânul Lumii* , Editura Corint, 2001.

Source: https://neculaifantanaru.com/stapanul-lumii.html

Starea de anxietate a minţii care declanşează transformarea

On Septembrie 19, 2013

Focusează-te pe o viziune transformatoare, astfel încât să treci testul dificil care îţi pune la încercare elementele active de siguranţă şi încredere în sine.

Un foc nestins o ţine acum pe Catherine Martin în viaţă. Este victima unei situaţii experimentale compromiţătoare din punct de vedere al solicitărilor de ordin psihic la care este supusă. Protagonista unui test dificil de trecut, care îi pune la încercare elementele active de siguranţă şi încredere în sine. Haotic sunt încărcate cu tensiune bateriile nervoase, în timp ce flexibilitatea şi maleabilitatea firii ei sunt compromise.

Exista un precedent în această privinţă, de natură să o înspăimânte atât de cumplit. Luase hotărârea să se comporte eroic şi să nu cedeze în faţa presiunilor maxime negative, care acum duceau la o suprasolicitare nervoasă. Inhibând impulsurile de autoapărare şi iniţiativa, atrăgând-o către introversie şi anxietate. Starea ei stimulează potenţialul neîmblânzit de escaladare a muntelui intangibil situat în masivul minţii, care străjuieşte zona funcţională. Gândul morţii.

Claustrată într-un spaţiu ostil, în mijlocul celor mai dense deznădejdii, unde parcă se înstăpânise alteritatea, senzaţia de a fi altcineva, Catherine renunţă definitiv la sentimentul că în Buffalo Bill mai zace vreo fărâmă de bunătate. În curând o va ucide !

Leadership: Te supui unei încercări de a prelua controlul întregii experiențe de utilizare a sentimentelor de apartenenţă la un nou mediu de "testare" a personalităţii, în modul în care alegi să răspunzi durerii pe care o simți în interacţiunea stabilită de compromisul propriei identităţi cu lumea?

Are loc o activare a substanţei de transformare, din natura intrinsecă, care aproape o îndepărtează de instinctele ei. Ochii măriţi de spaimă, chipul radiind o puternică deznădejde, muşchii feţei încleştaţi, mâinile tremurânde, toate mărturisesc într-un mod cât se poate de elocvent cu câtă înverşunare se luptă cu imposibilul, cu răbdarea şi voinţa, într-o stare continuă de încordare apăsătoare.

Operaţiunea care previne şi tratează mintea umană - supusă unei torturi sistematice, provocată în mod direct de presiuni exterioare ce determină oscilaţii de indispoziţie şi irascibilitate - se numeşte transformare. Această transformare lasă în urmă cadavrul psihic şi emoţional. Şi reînvie substanţa cu potenţial de propagare a undelor pulsatorii de înaltă frecvenţă care recompun sursa stimulatorie de energii nebănuite.

Credinţa reînvie. Funcţiile organismului revin treptat la normal. Fiinţa aceasta disperată se debarasează de anxietate. Depăşeşte stările limită de rezistenţă. Pulsaţia lăuntrică, care activează şi zoreşte toate instinctele de reacţie, determină un elan de acţiune neaşteptat. Forţa chemării înflăcărate spre o stare nouă de funcţionare, spre o stare de supremă conştiinţă, se manifestă prin găsirea unei soluţii salvatoare. Astfel barca fatalităţii se întoarce în altă direcţie, favorabilă ieşirii din criză.

Leadership: Incluzi fenomenele care devin un obstacol într-un nou mediu de existență, înlăturând în totalitate realitatea cu care te-ai obișnuit, sau începi să-ţi forţezi limitele pentru a afla de ce eşti cu adevărat în stare?

Arta de a cunoaşte manifestările naturii umane, explorând adânc, în interiorul omului pentru descoperi materialul acelor convingeri considerate de bază, care îi limitează sau amplifică trăirile, se poate defini, pe drept cuvânt, ca "lux". O chestiune profundă legată de cunoaşterea fiinţei umane supusă instinctelor şi efectelor forţelor de ordin interior. Un aspect ignorat, din păcate, tot mai mult. Căci nu oricine are acces la ea, fiindcă nu este profitabilă din punct de vedere material.

Dar poate fi o investiţie care să protejeze leadershipul de elementele încă nefinisate, care în plină desfăşurare a unei acţiuni pot prejudicia siguranţa individului.

Ca o artă greu de reprodus, netransmisibilă, leadershipul capătă o altă dimensiune, care va fi foarte mult apreciată în viitor. Deocamdată fiind slab alimentată cu noi tipuri de gândire şi acţiune. El devine un model de analiză, un ecran de deblocare a factorilor temporali interni din personalitatea omului, pe care doar psihologia evoluţionistă îl aplică în încercările ei de a înţelege design-ul minţii omeneşti.

Iar în etapa finală, cea mai vulnerabilă, care îţi finisează pe deplin meritul de a fi lider, trecând prin faza de blocaj şi de refacere, răscolind prin introspecția pe care o provoacă un eveniment critic, leadershipul se poate aborda numai direct.

În conjunctura unei selecţii a calităţilor şi deficitelor cuprinse în scheletul lăuntric, modelat cu dimensiuni optime ce asigură o rezistenţă superioară solicitărilor de orice tip, eşti silit să pui pe primul plan nu sentimentele, ci datoria faţă să propria existenţă în împrejurări în care ea este periclitată de forţe străine.

Leadership: Eşti în stare să pui minţii tale o nouă pereche de ochelari fără să-ţi însuşeşti o reacţie reflexivă, sau fără să-ţi creezi un ego care să te îndepărteze de calitatea ta de "produs al realităţii"?

Leadershipul capătă un rol important atunci când pui minţii o nouă pereche de ochelari şi încerci să ieşi învingător dintr-o situaţie ambiguă care declanşează războiul cu tine însuţi. Dacă devii protagonistul unui test dificil de trecut, care îţi pune la încercare elementele active de siguranţă şi încredere în sine (şi nu doresc firilor slabe să trăiască experienţe de acest gen), înseamnă că toate calităţile care pot contribui la menţinerea zonei de siguranţă, prin reglarea psihicului şi a stării de spirit, sunt reale şi dominante.

Starea de încordare nou instalată, care micşorează randamentul caracteristicilor structurale de flexibilitate şi maleabilitate ale personalităţii tale, nu oricând şi nu oricum poate fi învinsă sau substituită unei decizii care să fenteze realitatea. Sau care să ignore calitatea materialului din care eşti croit. De aceea o activare a substanţei de transformare din natura intrinsecă, care să declanşeze instinctele de luptător, este absolut necesară pentru a fi un lider veritabil.

Dificultăţile privind deplasarea psihică spre un punct de referinţă, precum credinţa şi încrederea în sine, nu asigură un elan de acţiune eficient, un paravan împotriva slăbiciunii de a lupta până la capăt. Aşadar eşti penalizat de propria neputinţă. Leadershipul fiind în acest caz calculat în baza probabilităţii minime de izbândă. Iar asta înseamnă că ai permis leadershipului să fie substituit unei distribuţii de frecvenţa slabă a valorilor tale de excelenţă, spre marginalizare sau chiar spre anulare.

Devii cu atât mai puternic cu cât posibilităţile de susţinere a unei experienţe fără orizont sau de eliminare a legăturii cu sentimentul de neputinţă, sunt mai ridicate. Dacă vrei să realizezi în condiţii bune trecerea spre un teritoriu mai vast de control al sinelui, focusează-te pe o viziune transformatoare, astfel încât să treci testul dificil care îţi pune la încercare elementele active de siguranţă şi încredere în sine.

Abordarea leadershipului se apropie de ceea ce alegi să fii atunci când lupţi cu imposibilul, cu răbdarea şi voinţa, într-o stare continuă de încordare apăsătoare, în preajma unui ego care tinde să te convingă de calitatea ta de "produs al realităţii".

Reacţia reflexivă care te îndeamnă să urmezi un nou traseu existenţial este o metodă de înlăturare a efectelor secundare produse de o realitate acută, prin găsirea unor noi motive de a explora o lume care-i mult prea dură pentru câtă viață ai la dispoziție ca să descoperi ce minuni și veleități ascunde.

Schimbarea ta începe cu hotărârea lui de a-ţi reconsidera realitatea în termenii unei eliberări din furtuna propriilor emoţii, din capcana unei vieţi trăite în suferinţă, alimentându-ţi conştiinţa cu următorul compromis: "accept faptul că am căzut într-o groapă, dar nu voi accepta niciodată să rămân acolo ! "

Starea de anxietate a minţii care declanşează transformarea nu este altceva decât mobilitatea forţelor intrinseci în situaţii critice, copleşitoare şi inhibante, care blochează orice acţiune. Este apanajul oamenilor cu un psihic puternic, a liderilor de excepţie, de a contracara rapid şi eficient această stare de anxietate, care cu cât este mai profundă şi mai îndelungată, poate pune în pericol chiar viaţa individului.

*** Notă:** The Silence of the Lambs (1991)

Statuia care nu se însufleţeşte

On Martie 21, 2019

Fii sublima trăire a ființei spirituale în lumea creată de tine, fără să pretinzi că eşti altcineva decât eşti în realitate.

Îmi place să admir grădinile oamenilor, cele îngrijite, pline de flori şi copaci, cu aspect stilat, ordonat și totuși natural, spontan. Ele par să sugereze o incursiune în tainele unei arte care a trecut cu succes testul timpului. Mai cu seamă, ceva din mine pare să nesocotească curgerea vremii ori de câte ori observ un nou decor, un nou ansamblu florar, un leagăn mai deosebit, sau o combinaţie de nuanţe amplasată pe fiecare răsad în parte.

Cumva, mă simt în preajma unor artişti capabili să dea tabloului culoarea vie şi vibrantă a mugurilor și a frunzelor armonizate între ele de o strategie a detaliului care surprinde şi deconectează de la agitația zilnică, aducându-te în fața minunilor mărunte dar pline semnificație ale prezentului.

A admira este prima operă a lui "a analiza". Observ persoana care se ocupă de grădină, atenţia fiindu-mi îndreptată spre uneltele cu care lucrează, spre materialele pe care le are la îndemână, dar mai ales la modul cum îşi meştereşte propriile decoraţiuni. Creativitatea există doar în cazul unui artist însufleţit de mâinile sale care ştiu să atingă graţios fiecare fir de iarbă, fiecare rămăşiţă de frunză, cu acea delicateţe cu care întinzi cu pensula culoarea pe şevalet.

Fiecare fir de iarbă şi fiecare frunzuliţă are locul ei în grădină. Unii îşi meşteresc viziunea personală asupra plantelor aranjându-le ca într-un puzzle, fără nici o preocupare pentru contradicţii.

Leadership: Lupţi să păstrezi aparența imaginii unei fericiri închipuite, așa cum trebuie ea făurită de un artist al naturii, chiar dacă asta te macină pe dinăuntru mai mult decât ai fi dispus să recunoşti vreodată?

Zilele trecute am văzut un bătrânel care dădea indicații servitorului său credincios: fă asta, fă cealaltă, asta e frumos, asta nu, etc. E un fel de parodie să observi un individ care arată cu degetul, dar nu posedă rara capacitate de a transforma realitatea într-un vis, şi visul într-o realitate. Dar bătrânelul, acelaşi pe care îl văd mereu fără ca el să mă observe, nu pune niciodată mâna pe greblă, nu tunde trandafirii, nu plantează, nu sapă, n-ai să-l vezi vreodată împingând o roabă.

Adevărata lui fericire lui constă în a-şi etala imensa apreciere pentru frumos, dar fără să simtă experienţa şi farmecul gustului pentru frumosul purtat de artă, fără să-şi poată exprima sensibilitatea artistică printr-o practică materială şi spirituală. El filmează într-un domn onorabil, admirator al celor mai fine arte, dar îi lipseşte acea continuă frământare a mâinilor murdare de pământ, îi este total necunoscută acea mişcare expresivă a mâinilor mânjite de culoare, îi lipseşte capacitatea de a lucra fără pauză până seara târziu.

Nici măcar stropitul florilor nu pare inclus în "palmaresul" său de competenţe. Există altcineva plătit special pentru toate treburile astea delicate. Dumnealui a descoperit facebook-ul. Se mulțumește să facă fotografii, rod al unei înşelătorii subtile, o confirmare falsă a modului său de a fi, ca şi când ar fi tare priceput în ale grădinăritului. Dar totul numai de dragul fanilor şi al like-urilor.

Arta şi ştiinţa sunt unite de una şi aceeaşi funcţie determinativă: de a crea prin uimitoarea forţă a naturii dispusă a se lăsa transformată de experienţă spirituală a omului.

Domnul acesta îşi găseşte refugiul în condiţia de mare iubitor al naturii, dar în străfundul inimii lui şade copia palidă a unei statui fără viaţă, chiar dacă nu şi-ar recunoaşte niciodată ignoranţa faţă de concretul vieţii şi al creaţiei divine, chiar dacă nu şi-ar recunoaşte niciodată limitele propriei importanţe pe care încearcă s-o exercite cu o mare autonomie.

Bineînţeles, nu doresc să aduc argumente vizavi de caracterul ce-l trădează enorm pe acest om molatic şi fără vlagă, căci la fel cum știi să te ocupi de grădina ta, tot la fel știi să le faci și le-ai făcut pe toate în viață.

Dar mai rău decât atât este că omul acesta n-a învățat să comunice cu natura după atâția ani de viață, el nu poate să simtă efemerul florii de cireş, nu poate să simtă atingerea pământului ca pe o blândă binecuvântare, nu poate să frământe pământul în palme ca pe un aluat sau să simtă vibraţiile pământului sub talpa desculţă. Iar acest lucru este mai important decât orice funcţie de conducere.

Domnule, nu cumva să murdărești mănușile cu care lucrează grădinarul tău. Iar un grădinar bun nu lucrează cu mănuși.

Leadership: Poţi percepe imaginea propriei fiinţe ca pe un semn că ai intrat într-o lume în care trebuie să ştii de la început unde să cauţi o asigurare a împlinirii idealurilor pe care le porţi în suflet?

Grădinarul comunică cu natura şi poate modifica codul personalizat al unui decor nu atât pentru că îi stă în puteri să "lase să se vadă ceva făcut cu mâna lui", ci pentru că îşi manifestă grija pentru mediul înconjurător fără să se concentreze asupra veritabilului mod de funcţionare a reprezentaţiei de tipul "one man show" pentru trecătorii spectatori.

Un grădinar adevărat nu se foloseşte de ispitirile aparenţelor ca să însufleţească viul, operele naturii, după chipul şi asemănarea sa, ci rămâne fidel unei estetici a virtuţilor de căpătâi: pragmatism, eficienţă, fidelitate, sensibilitate, afecţiune, hărnicie, îndemânare, etc.

În leadership este important să privim imaginea grădinarului ca pe un îndemn la o gândire mai profundă asupra transformării lucrurilor care nu îşi încheie ciclul de viaţă, ci compun acea realitate a eternului "Acum" la modul unei trăiri personalizate prin atitudinea de îngrijitor al unui loc al virtuţilor.

Idealul pe care liderul îl poartă în suflet este acelaşi pe care mi l-aș dori atins de un grădinar: să rezoneze cu puterea spirituală a creaţiei realizată din efort şi suflet.

Cel fel de grădinar de suflete umane este acela care nu simte ceea ce simt plantele înzestrate cu puterea să crească din seminţele sădite cu mâna sa?

Aici nu trebuie pus accentul doar pe trăsăturile omului, ci pe trăsăturile caracteristice ale disciplinei muncii pe care el o depune, evidenţiată prin plantarea şi îngrijirea florilor din propria grădină. Grija faţă de natură, grija faţă de Creaţie, grija faţă de condiţiile de mediu, respectul faţă de rânduielile unei bune gospodării, respectul faţă de frumos, respectul faţă de lucrul bine făcut, atenţia la detalii, atenţia faţă de bogăţia naturii şi faţă de varietatea ei de manifestări.

Leadershipul trebuie privit ca metodă supremă a activităţii de grădinărit, ca modalitate de control și perfectare a naturii.

Totodată, tema grădinăritului se plasează în centrul unei problematici mai largi, legată de puterile asociate imaginii unei fericiri netulburate, împlinite, acea de a contribui la realizarea unui decor încântător care să conţină o recompensă morală, sufletească, nu unul care să te ridice la înălţimea unui piedestal (ieşitul în evidenţă) care în esenţă e foarte şubred.

Imaginea fericirii poartă în ea posibilul vid al unei vieţi ratate, al unei înşelătorii, dacă gradina devine un teritoriu al duplicităţii.

Leadership este o descifrare a vieţii în direcţia abordării condiţiei omului care nu se mulţumeşte să cunoască doar ceea ce vede cu ochii lui, ci care este capabil să surprindă prin filtrele voinţei şi ale sensibilităţii întreaga esenţă a Creaţiei transpusă într-o grădină făcută cu mâna sa.

Statuia care nu se însufleţeşte evidenţiază personalitatea omului care nu a cunoscut niciodată acea senzaţie de înviorare, de statornică bună dispoziţie, de permanentă limpezire a gândurilor, datorată apropierii de nucleul vieţii care îl constituie: "o intervenţie artistică în natură cu scopul de a redescoperi frumosul, la o altă scară".

Chiar dacă ar şti să vorbească (ca din cărţi) despre artă, un asemenea om nu va fi capabil niciodată să producă arta, pentru simplul motiv că nu poate să îmbrăţişeze nemărginirea şi profunzimea Naturii. Avem atât de multe de învăţat de la natură. Să simţim înainte de a cuprinde...

Bine scria cineva la un moment dat: *„Natura este cel mai expresiv model ce poate poza unui artist; acesta trebuie să se îndepărteze de artificial şi să capteze naturalul. În acest caz, artistul este «fiul rătăcitor» care se întoarce acasă, la Mama Natură şi Dumnezeu Tatăl".*

Source: https://neculaifantanaru.com/statuia-care-nu-se-insufleteste.html

Stealing Time

On August 22, 2015

Ia-ţi angajamentul de a da viaţă aspectelor ascunse ale navigării într-o direcţie nedeterminată, controlând admisibilitatea revenirii în punctul de plecare.

Scena vieţii mele din tinereţe reprezenta o ciudată copie a celei în care aveam să-mi trăiesc viitorul, dintr-o ascunsă aplecare spre cercetarea analogiei între circuitele realului şi nepătrunzătorului, prin convenţie cu distribuţia energiei mele de călător în spectrul finitudinii.

Nu am fost niciodată sigur de fenomenul acesta de deja-vu, de această senzaţie că am trăit deja ceea ce încă nu se întâmplase, în limitele unei cauze de emancipare, în concordanţă cu marja de eroare de care am abuzat – pe care, tentant mi-am asumat-o integral în cele din urmă. „And I know I'm living out of line”. Cred că interesul ce-l deşteaptă amintirea trecutului, memoria unei căutări a ceea ce am fost, care atrag atenţia prin culorile vii ale sentimentalităţii cu care trăiesc fiecare clipă a prezentului, surprinde revelaţia unei alte realităţi decât aceea la care particip prin existenţa mea cotidiană.

Negreşit. Eram influenţat de acea impetuozitate a cugetării, sub dubla presiune a sinelui încadrat în condiţiile anteriorului şi ulteriorului, prin rupere de real. Eram stârnit de nepotolita sete de cunoaştere proprie unui Francis Bacon în încercarea de a crea o teorie despre inducţie sau o metodă de clasificare a ştiinţelor, numai din acea fascinaţie a zonelor încă neexplorate ale omenescului intrate sub arbitrajul ştiinţei. Mai mult decât atât, cedam inclinaţiei mele către anticipare.

Practic, mă înfruptam din plăcerea firească de a gusta repausul intimităţii, ascunsele părţi ale memoriei mele ţâşnind ca o necesitate de ordinul gândirii într-un triumf luminos: „I'm stealing time from my own life.”

Leadership: Cauţi să afli semnificaţia existenţei tale în revelaţia unui trecut care se încăpăţânează să nu mai treacă, atribuindu-i o anumită prioritate în contextul permanentei confruntări cu ceea ce există imediat?

Important era crearea momentului de tensiune care se măsura în gol. Intram într-un film care se derula undeva în faţa mea, în favoarea unui trecut care se dorea prelungit în conştiinţa actualităţii, a prezentului de care mă îndepărtam mereu, a viitorului de care nu mă credeam capabil să-l produc. Fără îndurerare vădită, mă detaşam de mine însumi, ca un demon, ca un spirit fugar ce intră doar acolo unde găseşte un loc liber de manifestare şi expresie, în rândul intelectualităţii care experimentează tenebrele şi încearcă să se ridice la lumină.

Într-un fel mă regăseam în rolul acelui pescuitor din *2000 de leghe sub mări* . Omul se scufunda în partea cea mai puţin adâncă a oceanului ţinându-se cu picioarele de o piatră în formă de căpăţână de zahăr, legată cu o funie de luntre. Asta era singura lui unealtă. Odată ajuns pe fund, la vreo cinci metri adâncime, se arunca în genunchi şi-şi umplea sacul cu scoici culese la întâmplare. Apoi urca, îşi golea sacul, trăgea sus piatra şi reîncepea operaţia, care nu ţinea mai mult de 30 de secunde.

Concret, în mintea mea nu exista decât una din aceste două alternative: plecarea sau rămasul, dusul sau întorsul, în afara duratei normale a timpului, „All the hours that God sends”, într-o spartană ignorare a oricăror slăbiciuni de ordin raţional - numai pe una mă bizuiam, numai de ea ţineam seama, în momentele ce altora li se părea că erau exagerări sau scorneli.

Leadership: Pui noi pietre de temelie la săvârşirea unei creaţii numite generic „living out of line”, efectuând o anumită operaţie de valorificare a experienţei de reamintire de sine care te urmăreşte toată viaţa?

Chiar şi acum, existenţa mea poartă semnificaţia unei interogări a trecutului din care încerc să lămuresc ce-i cu trecerea mea pe pământ. Este un fel de încercare de a da glas unei înţelegeri a prezentului în care nu-mi găsesc locul, luând parte la durerea, nemulţumirea sau contrariile unei realităţi care m-a dominat, m-a marcat şi mi-a încărcat sufletul, din care trebuie să ies cumva mai puternic, mai complet, mai purificat.

Timpul este un sistem deschis de formare a omului, monitorizând evoluţia sa de la subiectiv spre obiectiv, sau invers, care face un permanent schimb de date şi de informaţie cu contextul în care el se află. Pe măsură de omul trece de la un nivel inferior la unul superior de cunoaştere, modul în care percepe lumea şi interpretează situaţiile de viaţă, în baza tendinţei de a controla ceea ce i se întâmplă, se schimbă categoric. El începe să vadă lucrurile în lumina unei concepţii ştiinţifice, nu doar în lumina unei expuneri individuale la diferiţi factori de succes sau insucces.

A pune noi pietre de temelie la săvârşirea unei creaţii numite generic *living out of line* , efectuând, ca orice sistem, o anumită operaţie de valorificare a experienţei de reamintire de sine care te urmăreşte toată viaţa, înseamnă să preiei din evoluţia ta acele episoade care te-au luminat, inspirat, motivat, şi să le adaptezi la un scenariu mai amplu, care presupune la extrem inclusiv o desprindere totală de felul în care eşti tu.

Leadership: Meditezi asupra semnificației tale de ansamblu ca formă de călătorie în timp prin construirea unui prezent paralel și reevaluarea unui trecut cunoscut doar parțial datorită organizarea memoriei într-un demers arhetipal?

Atunci când afirm că leadershipul este totodată un instrument de măsurare al timpului folosit în scopul construirii unei identităţi mai bogate, evaluate prin formarea sinelui - încadrat în condiţiile anteriorului şi ulteriorului, încerc să reprezint de fapt reperele ideatice care survin în accesarea unei noi experienţe de utilizare a fenomenului „deja-vu”.

Dacă te agăţi deseori de acea senzaţie că ai trăit deja ceea ce încă nu s-a întâmplat, datorată nepotolitei sete de cunoaştere, deja te afli cu un pas mai aproape de acel potenţial de vizionar care te transformă dintr-un călător în spectrul finitudinii într-un manipulator al timpului. Cu cât cunoaşterea atinge nivele mai profunde, cu atât mai uşor reuşeşti să îţi imaginezi tabloul fantastic cât mai real şi, cum bine preciza cineva pe un blog, cu atât timpul tău de viaţă devine mai îndelungat.

Memoria se întemeiază într-un demers arhetipal atunci când dispui de mijloacele necesare recompunerii trecutului într-un prezent care continuă să fie subiectul examinărilor preferenţiale ale unor variate modalități de definire a EU-lui prins între aventura cunoaşterii pluriperspectivale şi strânsoarea provocărilor emoţionale.

Leadershipul are în vedere angajamentul omului de a da un înţeles totalizator aspectelor ascunse ale navigării într-o direcţie nedeterminată şi revenirea în punctul de plecare, într-un trecut de care niciodată nu se va putea desprinde fiindcă acolo se concentrează rădăcinile sale.

Stealing Time evidenţiază acea existenţă a omului în afara timpului, obţinută printr-o cunoaştere de tip „deja-vu”, născută din joacă, din creaţia şi imaginaţia exersată.

Ca să conferi leadershipului o valoare în plus trebuie să iei in considerare fenomenul „dus-întors”: urmăreşte ceea ce apare când „ţi se întâmplă să te reîntorci”, încât să faci lucrurile mai bine decât „data trecută”.

*** Notă:** Above & Beyond feat. Richard Bedford - Stealing Time

Source: https://neculaifantanaru.com/stealing-time.html

Steaua care străluceşte în fundul buzunarului

On Aprilie 02, 2014

Identifică acel factor de siguranţă care poate să întreţină mulţumirea sufletească şi credinţa, reinventându-te permanent în contextul unei lumi care îşi risipeşte minunile.

Călătorul îşi aminti obiceiul încântător şi străvechi al copiilor, care-şi pun încălţămintea la gura vetrei, în ziua de Crăciun, ca să aştepte în întuneric cine ştie ce dar strălucitor din partea zânei ocrotitoare. Cele două surori răsfăţate, Eponine şi Azelma, avuseseră grijă să nu scape prilejul şi-şi puseseră fiecare câte un pantof în vatră. Zâna, adică mama lor, doamna Thenardier, trecuse pe acolo şi lăsase în fiecare pantof câte o monedă de zece parale.

Omul se ridică şi era gata să plece, când zări în fund, departe, în colţul cel mai întunecat al vetrei, un papuc urât, din lemnul cel mai prost, pe jumătate rupt şi plin ce cenuşă şi noroi uscat. Era papucul Cosettei, al micuţei servitoare. Cu acea încredere mişcătoare a copiilor care pot fi înşelaţi întotdeauna fără să se descurajeze niciodată, Cosette îşi pusese şi ea papucul în vatră. Sperând.

Dar în papucul acesta nu era nimic. Atunci, străinul scotoci în vestă, se aplecă, şi puse în papucul Cosettei un galben. Mare-i fu bucuria fetiţei, dimineaţa, când descoperi cadoul. Pentru prima dată în toţi aceşti ani de muncă şi suferinţă, prea grea pentru un copil, cineva se gândise la ea. Biata făptură blândă, a cărei inimă nu se deschisese până atunci nimănui, pentru prima oară simţi o mângâiere.

Când Cosette mătura scara, se oprea, rămânea pironită locului, uitând de treabă şi de lumea întreagă, ocupată să se uite la steaua care-i strălucea în fundul buzunarului. *

Leadership: Eşti de acord ca povestea vieţii tale să se constituie ca o apropiere majoră de linia destinului trasată de alţii, în circumstanţele unei întâmplări neaşteptate care poate da o semnificaţie profundă vieţii?

Stările tale sufleteşti acționează ca factor de izolare atunci când te simţi constrâns să-ţi ţii sub control dorinţele şi aşteptările. Regulile impuse de zidurile realităţii care pare din ce în ce mai meschină, te pot face să trăieşti în tiparele unor vremuri care par de mult apuse. Sau atunci când năzuieşti la lucruri pe care nu ţi le permiţi. Altfel spus, stările sufleteşti sunt ca nişte ape adânci care ar putea să-i atragă fără scăpare în vâltoarea lor pe cei care nu reusesc să integreze miraculosul într-o lume săracă.

Suferinţa care te face mai slab într-o lume fără prea multe repere stabile, se instalează atunci când din anumite motive nu vrei să ceri mai mult decât ţi se cuvine de la viaţă şi te simţi constrâns să spui „bine” atunci când ţi-e teamă că pierzi totul dacă nu vei accepta.

O întâmplare neaşteptată poate da o semnificaţie profundă vieţii atunci când scoate la suprafaţă părţile tale bune în varianta unei oglindiri în ”ceva mai mult decât în tine însuţi”, în favoarea unui Dumnezeu determinist, plin de îndurare, care predestinează vieţile tuturor oamenilor.

Să scrii povestea vieţii tale într-o asemenea dramă a marginalizării este o formă a eşecului, este ca şi când ai încerca să capeţi înţelepciune printr-o experienţă de recunoaştere a finitudinii unei existenţe precedată de neant, fără a avea revelaţia unei trancenderi a condiţiei tale prin unirea cu Dumnezeu.

Asta înseamnă să te raportezi la surse imaginare de împlinire. Iar în clipa când vei începe să simţi că eşti constrâns să-ţi clădeşti scurta existenţă pe principiul: *"Nu pot avea "*, atunci nu vei mai putea atinge sublimul în spiritualitatea lumii în care Binele, Frumosul şi Adevărul îşi dau mâna şi înfăptuiesc miracole. Ci vei începe să fii secat de orice frumos, de orice sentiment uman pe care îl deţii, de orice ţel măreţ.

Sau, stările tale sufleteşti pot acționa ca server de comandă și control atunci când refuzi să primeşti instrucţiuni din partea unei autorităţi de ordin restrictiv şi punitiv, cum sunt împrejurările externe nefavorabile. Această reacţie de alegere este profund justificată în cazul liderilor, pentru că nu se bazează pe prejudecăţi, sau pe credinţa într-o opoziţie absolută.

Leadership: Eşti chemat să oferi valoare unei fapte de demnitate într-un context pe care oamenii nu l-au mai cunoscut, sub aspectul profunzimii unei conştiinţe morale răscolită de reacţii negative faţă de o greşită înţelegere socială?

Există ceva de o nobleţe aparte în tine? Capacitatea ta de esențializare a experienţelor-limită poate să satisfacă cerinţele nespecificate ale oamenilor de a primi ceva de la viaţă? Încerci să ridici ştacheta conştiinţei lor la măsura întregii tale fiinţe, responsabile pentru producerea schimbării?

Nişte versuri de pe internet mi-au atras atenţia zilele trecute: " *Absurdele zbateri ale sufletului îmi străpung adânc fiinţa, până la a mă identifica în propria-mi neputinţă, sau neştiinţă de a găsi un răspuns. Şi singura armă ce mi-a mai rămas e deznădejdea de a mă regăsi mereu încătuşat în propria mea fiinţă. "*

Liderii experimentaţi ştiu că răspunsul la cererile iniţiale în "negocierea" cu viaţa, mereu exagerate, începe cu o negaţie de genul " *Nu fi naiv* " sau cu expresia " *A fost odată ca niciodată* ". De aceea nu se simt deranjaţi să amplifice decorul lumii interioare a celorlalţi oameni, dimpotrivă sunt îndatoraţi. Şi, apreciind valoarea a ceea ce are demnitate superioară, ei acceptă să se transforme în adevăraţi creatori ai unui spaţiu de nădejde, de înfăptuire şi împlinire a năzuinţelor sufletului uman.

Lumea nu este aşa cum vrei tu să fie, ci este aşa cum trebuie tu să fii într-un mod sublim, astfel încât să te califici într-un concurs al hazardului care te găseşte fără să-l cauţi.

Într-un fel, ei înşişi retrăiesc momentele atât de dureroase pentru ceilalţi, simţind deznădejdea celor suferinzi. De aceea practică o formă de leadership care plasează experienţa vieţii într-un context neaşteptat, având o aură luminoasă, pe care ceilalţi oameni încă nu au cunoscut-o. Iar această formă de leadership, care transmite prin puterea emoţiilor un mesaj al credinţei, plin de înţeles: " *să-ţi doreşti, să crezi, să speri şi să lupţi orice ar fi* ", are efect stimulator şi mobilizator.

Înseamnă că ai ajuns să dispui de acel potenţial admirabil, asemenea unui vultur care simte forţa din aripi, datorită căruia ai ajuns la un nivel mai înalt decât în mod obişnuit. Înseamnă că ai devenit conştient de o anumită senzaţie de plenitudine şi satisfacţie morală, legându-te sufleteşte de acea zonă a lumii insuficient adusă la lumină, care depersonalizează individul şi îl lipseşte de omenie, pe care ai reusit să o explorezi şi, în plus, să o cucereşti.

Ca să fii eficient în studiul lumii înconjurătoare, posedând o anumită înţelepciune pe care numai în timp o poţi dobândi, e însă nevoie şi de ştiinţa omului lăuntric care cunoaşte acea limbă a sufletului, caracteristica timpului, de care să te simţi legat ca printr-o coloană vertebrală de acţiunile tale. Dacă pui valoare în vieţile celorlalţi, aceasta nu ţi-o va lua nimeni.

O conştiinţă morală răscolită de reacţii negative faţă de o greşită înţelegere socială se poate concretiza într-o destăinuire tainică a sufletului care se iveşte numai când simţi nevoia unei râvniri la o poveste fermecată de viaţă.

O poveste care a început cu „A fost odată ca niciodată” se poate schimba radical cu un îndemn: „Nu îţi împietri inima, roagă-te neîncetat ! ” care conduce la apariţia hazardului.

Steaua care străluceşte în fundul buzunarului aduce în atenţie acea motivaţie intrinsecă de a crea ceva nou, mobilizator, dătător de speranţă, care îi transformă pe oameni într-o puternică forţă de acţiune. Nu te crampona într-o limită a acceptibilitatii vieţii, oricare ar fi ea, ci ia aminte că trăieşti într-un prezent care este simultan, un viitor îndepărtat, dar şi un trecut îndepărtat.

* **Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/steaua-care-straluceste-in-fundul-buzunarului.html

Steaua unui rătăcitor care îşi duce crucea

On Octombrie 08, 2012

Înfruntă realitatea mergând înainte, fără să te pierzi în lanţul evenimentelor cărora tu însuţi le eşti protagonist.

Era o vreme când n-ar fi putut să se împace cu el însuşi: era prea dezamăgit de felul în care se schimbaseră lucrurile, din vina lui, fiindcă descoperise acea blestemată geantă plină cu bani.

Ca un pirat care îşi ascunde comorile, făcându-se apoi nevăzut, Llewelyn Moss, goneşte, goneşte, goneşte, nu se mai uită nici în stânga, nici în dreapta, goneşte cu acea credinţă totală că trebuie să lupte ca să supravieţuiască. Proba unei ultime rezerve de vitalitate. Reacţia disperată a unei puteri dezlănţuite din adâncul propriei conştiinţe.

Cu tărie de caracter şi hotărâre, el goneşte ca vântul spre acea implacabilă chemare a destinului, care întotdeauna tinde să se împlinească la timpul stabilit.

Prins într-un joc care avea ceva ce punea în mişcare - într-un mod nemaipomenit - toate fibrele îndrăzneţilor. Fiind urmărit ca o fiară de pradă de către vrăjmaşii lui înverşunaţi, pe de o parte de traficanţii de droguri, pe de alta de oamenii legii, şi, mai presus de toţi, de Anton Chigurh, nemilosul asasin.

Aşa că Moss trece graniţa spre Mexic asumându-şi o viaţă de rătăcitor, *an outlaw* , afundându-se în negura unui anonimat. O exilare bazată pe succesiunea continuă a unor acţiuni enigmatice şi disperate, în totală discordanţă cu personalitatea lui. O sustragere a individului din normalitate, prin crearea unei realităţi captive.

Leadership: Dovada ultimă a vitalităţii tale este o consecventă aplicare a precauţiei care te urcă neaşteptat la cota cea mai înaltă a simţirii, lăsându-te să crezi la nevoie, că este doar una din multiplele posibilităţi de orientare de care eşti în stare?

Ce se petrecerea în sufletul lui Moss? La fiecare pas, îşi spunea, probabil: "Alerg să îmi îndrept greşelile; trebuie să mă ţin bine ca un zid; voi răspunde cu viaţa mea pentru fiecare pas ce-l voi face îndărăt."

Toate simţurile lui păreau concentrate spre ocolirea primejdiilor. Se simţea târât înainte, irezistibil, de tăvălugul urmăritorilor, devenind protagonistul unei "opere" a cărei realitate aparţinea lor. Înăbuşitor, ca o povară grea, în el se făcuse o schimbare subită de la a fi într-o poziţie de forţă la a nu fi.

Urmărit peste tot, înconjurat asemenea unui cerb, de o turmă de lei. Nu făcea decât să-şi amâne moartea, ducându-şi în spinare crucea grea a păcatelor. Şi numai steaua lui norocoasă părea să-l mai ghideze, fără să ştie nimeni încotro.

Era deprins să meargă întotdeauna înainte, tot înainte. Fără să ştie că atunci când steaua se va stinge - şi asta se va întâmpla cu siguranţă - el va dispărea odată cu ea.

Leadership: Veghezi la respectarea precauţiei la nivelul luării deciziilor în condiţii de

incertitudine, cînd activul punctelor tale forte este subevaluat?

Felul cum răspunzi la cursul evenimentelor pune în valoare anumite realităţi pe care le ignori sau persiflezi, ori nu le vezi, dar care sunt singurele realităţi cu adevărat însemnate care îşi pot câştiga un loc indiscutabil în existenţa ta.

Un cerc aparent inexpugnabil de situaţii neaşteptate, perspective, răsturnări de valori, realităţi care se întrepătrund, procese de transformare personală, cu evidente uniformizări şi regularităţi într-o sumă de factori haotici care se înmulţesc de la o zi la alta şi se manifestă arbitrar, într-o serie de conjuncturi, fericite sau nu, într-o vastă criză de personalitate.

De aceea urmărirea diversităţii de perspective, idei şi alegeri asupra cărora să te concentrezi în drumul tău spre excelenţă, este primordială. Ea te face să incluzi o anumită adâncime, anumite semnificaţii, sensuri, mai multe "faţete", dacă doreşti, aflate adesea într-o implicită polemică între ele.

Să asociezi elementele desprinse din realitate, uneori complementare, alteori contradictorii, fără să fii convins de veridicitatea rezultatului final, care să nu contrazică felul tău de a fi, iată care este încurcătura, frontiera de azi şi de mâine la care se opreşte iscusinţa şi înţelepciunea liderului.

Transformarea personală este o consecinţă a răstunării acelei realităţi pe care nu ai cum să o eviţi, dar din care emană forţa oglindirii morale şi spirituale în direcţia unei determinări care doboară orice bariere impuse de cursul evenimentelor.

A fi altcineva decât cel ce eşti în realitate, din cauza evenimentelor care se schimbă brusc, a circumstanţelor pe care viitorul le poate aduce, este o operaţie de inversare destul de riscantă, care şi ea are un corespondent bine precizat în realitate, în ceea ce simţi, în ceea ce gândeşti, în ceea ce faci.

Eşti altcineva decât cine pretinzi că eşti? Eşti dezamăgit de felul în care se schimbă lucrurile, din vina ta? Te simţi prins într-un joc care îţi pune în mişcare întreaga structură interioară? Îţi construieşti excelenţa după un cod în totală discordanţă cu personalitatea ta? Te simţi târât înainte, irezistibil, de tăvălugul unei evoluţii necontrolate? Evoluezi spre un alt fel de a fi? Eşti protagonistul unei "opere" a cărei realitate aparţine celorlalţi din jurul tău?

Leadership: Îţi grăbeşti transformarea în detrimentul constantei de a fi mereu într-o poziţie de forţă?

Citeam zilele trecute fabula " *Omul şi demonul* ". Un demon dă unui copil un ghemotoc de aţă şi-i spune. Acesta este firul zilelor tale. Ia-l. Când ai să vrei ca timpul să curgă mai rapid, trage de fir; zilele tale vor trece mai repede sau mai încet, după cum ai să dai drumul ghemotocului mai iute sau mai pe-ndelete. Atâta timp cât nu te vei atinge de fir, vei rămâne mereu în aceeaşi clipă a existenţei tale.

Copilul luă ghemotocul; trase de fir, vrând să-şi împlinească toate dorinţele, rând pe rând. După întâlnirea cu demonul, nu mai trăise decât patru luni şi jumătate.

Dacă există anumite dominanţe sau scăpări momentane ale voinţei tale de a contribui la schimbarea lucrurilor, atunci potenţialul tău de a fi ceea ce eşti menit să fii va scădea vertiginos. A fi altcineva decât cine eşti cu adevărat, este ca şi cum ai "trage de fir" - îţi grăbeşti transformarea în detrimentul constantei de a fi într-o poziţie de forţă.

Leadershipul este poziţia pe care o adopţi în acele situaţii în care te poţi uşor împotmoli, dar unde figurează acea constatare cu caracter de regulă: realitatea cea mai dură cu care te confrunţi este singura ocazie pentru a te gândi cum poţi deveni mai încrezător şi mai inspirat încât să schimbi clauzele convenţiei numită "capitulare".

O poziţie de forţă se obţine printr-o percepţie corectă a ceea ce eşti în contextul viziunii care supravieţuieşte rătăcirii într-o lume care îi îndepărtează și însingurează pe cei prinși în ea.

Această rătăcire poate fi percepută drept o formă a luptei tale contra morţii şi a ambiţiei tale de a controla timpul, de a fi cu un pas înaintea lui. Dar, totodată, poate fi percepută drept o capcană a propriei nesiguranţe în trăirea unei vieţi lipsită de semnificaţie, condusă de un scop neînsemnat.

Steaua unui rătăcitor care îşi duce crucea aduce în prim plan acea continuă transformare nefavorabilă care, precum vântul, risipeşte în goană toate eforturile tale de a-ţi menţine nealterat Eul şi perspectiva asupra acelui lucru unic pe care intenţionezi să-l atingi: excelenţa.

Înainte de a trece la un nivel mai înalt de leadership, găseşte-ţi curajul şi puterea interioară să te întrebi despre realitatea propriilor tale convingeri. Asa cum electronii au nevoie de un material conductor ca să se mişte, tot astfel tu trebuie să izbuteşti întotdeauna să găseşti un punct de sprijin în punctele tale de vedere asupra realităţii pentru ca personalitatea ta, trăirile tale, să fie congruente cu rezultatul final: siguranţa de sine.

Înfruntă realitatea mergând înainte, fără să te pierzi în lanţul evenimentelor cărora tu însuţi le eşti protagonist.

“Festina lente”. Nu te grăbi să-ţi atingi scopul cu orice preţ, cu o viteză nemaipomenită. Rişti să nu mai ajungi să ţi-l împlineşti. Fii în rezonanţă cu ceea ce eşti, cu contemporanii şi cu evenimentele în continuă schimbare. Adaptează-te la ele. Şi astfel steaua ta nu va apune prea curând.

*** Notă:** No Country for Old Men (2007)

Source: https://neculaifantanaru.com/steaua-unui-ratacitor-care-isi-duce-crucea.html

Stelele comunică numai cu stelele

On Octombrie 30, 2010

Exagerând importanţa momentelor mobilizatoare şi trăitul în prezent, riscăm să pierdem adevărata măsură a performanţei şi a virtuţilor care dau temei unei existenţe semnificative.

Unii indivizi îşi găsesc "în sfârşit" o preocupare, mai mult sau mai puţin conjuncturală, dar fără să exceleze cu adevărat în vreo direcţie sau alta. Or aceşti indivizi seamănă întrucâtva cu puştiul de 7 ani care se bucură nespus la primirea unei jucării, cum ar fi o maşinuţă teleghidată. Imediat ce pune mâna pe ea, el o întoarce pe toate părţile, o examinează ca pe o operă de artă, fiind o alternativă super ok la prăpăditul Lego. În sfârşit copilul trăieşte intens momentul unui nou început de drum.

Şi începe distracţia, un nou orizont se întinde în faţă, visarea unei lumi vesele într-un vârtej de realităţi posace. Şi să-l vezi numai pe posesorul maşinuţei, este atât de fericit, atât de mândru de jucăria lui, ca şi când doar el ar avea acces la „faţa nevăzută" a unei lumi coborâte din nişte visuri de neatins. Uneori scoate la iveală egoistul şi posesivul din el: "Nu-mi atinge jucăria. E numai a mea ! " În majoritatea timpului, el se întrece cu alţii copii, cu alte maşinuţe...

Aşa că, zile întregi, nopţi întregi, săptămâni întregi, luni întregi, atât de bucuros este puştiul de 7 ani pentru că în sfârşit şi-a descoperit o ocupaţie interesantă, arătându-se atât de mândru, atât de avântat, atât de încântat de noua lui achiziţie în faţa celorlalţi copii care au şi ei maşini teleghidate, poate nu aşa rapidă ca a lui. Copilul rămâne cu maşinuţa, dar nu cu ştiinţa de a fi la înălţime.

Leadership: Poţi să-ţi echilibrezi energia de a merge permanent înainte, dar fără să te laşi condus de ea, în aşa fel încât să-ţi descătuşezi potenţialul şi să-ţi maximizezi performanţa în călătoria ta continuă?

La un moment dat în viaţă, presupun că aşa sunt toţi copiii de 7 ani, prinşi într-un moment pe care viaţa îl numeşte copilărie. Doar un amănunt se încăpăţânează să nu se potrivească defel în tabloul general. Ei bine, copiii sunt rareori atenţi la multitudinea condiționărilor care determină realitatea exterioară, ei trăiesc momentul prezent fără să privească în printre gratiile realităţii. Puţini sunt avantajaţi de uimitoarea experienţă de viaţă care se supune unui destin grandios.

Copii nu iau în calcul faptul că, în timp. maşinuţa aia se va strica sau va ajunge aruncată în vreun dulap alături de alte jucării. Ei nu iau în calcul nici faptul că vor apărea alte jocuri şi activităţi mult mai interesante, cum ar fi jocurile pe laptop, iar după cum bine ştim emoţiile se manifestă diferit de la o anumită vârstă. Maşinuţa aia este un act de spectacol, un semn al mândriei de a fi egalul celorlalţi copii bine văzuţi şi bine poziţionaţi social, lângă scena numită WOW (your play is a wow).

Şi până la urmă, maşinuţa aia nu-i aduce pe niciun podium, nu-i învaţă nimic despre viaţă, despre toate feţele vieţii, nu-i învaţă despre conceptele specifice artei, despre cum avansează ştiinţa şi tehnicile, şi nici nu le ghidează paşii pentru a face alegerile corecte. Viaţa nu-i învaţă nimic, până când ştiinţa le-o ia înainte, şi în loc să-şi ghideze eforturile spre lumea artei şi a tehnicii care în viitor ar putea să-i claseze pe un podium al marilor învingători, ei se limitează doar la a trăi momentul prezent, în toată splendoarea lui.

Leadership: Imaginea pe care ţi-o construieşti şi pe care o afişezi în lume depinde de capturarea momentelor care vor trece în curând, sau de uimitoarea experienţă de reorganizare a vieţii care nu te aştepţi să te ducă departe?

Ei bine, fix aşa stau lucrurile cu unii oameni care cred că excelează într-o activitate. Sunt aşa bucuroşi că şi-au găsit o îndeletnicire, ca un fel de jucărie, numai a lor, ceva unic la care ştiu să se raporteze, să aibă cu ce se mândri, nu-i aşa? Dar, la urma urmelor, ei nu realizează că sunt doar nişte roboţei care luminează ca o jucărie, una ce poate fi înlocuită cu o altă jucărie. Şi oare câţi dintre ei ajung creatori la o fabrică de jucării? Oare câţi dintre ei ajung constructori de automobile electrice de înaltă performanță, la fabrica Tesla?

Şi, ca o ironie a sorţii, s-ar putea ca tocmai acela care conduce compania de automobile Tesla, să nu fi avut niciodată în copilărie o maşinuţă teleghidată. Poate că el privea cu ochi insistenţi cerul înstelat, după vreun meci de fotbal la care îl ducea din când în când tatăl său, şi privea cerul plin de stele cu profeția teribilă a astrologului care poate prezice viitorul unei industrii auto, fără măcar să înţeleagă fundamentele de mecanică.

Stelele vorbesc numai cu sufletul celor care ştiu să le privească, să le asculte, să le vadă strălucirea, şi ele sunt mai apropiate de o atitudine de neînfrânt în faţa furtunilor existenţiale. Omul dârz şi visător e mult mai important decât o sursă de distracţie. Şi el are răbdare ca stelele să-i garanteze reuşita. Adevăratul "The Future Hero" este acela care se identifică cu stelele, acela care ştie să citească în fiecare mică strălucire o împlinire a profeţiei sale.

Şi, ca să mă întorc de unde am plecat. Sunt oameni care şi-au găsit "în sfârşit" o preocupare. S-ar putea ca această preocupare să fie singura lor jucărie cu care să se poată mândri, dar tot ei s-ar putea putea să nu afle niciodată cum se conduce un automobil Tesla nou nouţ, abia ieşit dintr-o fabrică Tesla.

Aşadar, ai grijă cu ce te mândreşti, nu cumva să rămâi prizonierul unei lumi mici, pe cale de dispariţie, în timp ce altcineva ajunge înfăptuitorul unei lumi globale, cosmice. Poate că, totuşi, stele comunică numai cu stelele...

Ca să ajungi la nivel înalt în leadership trebuie să fii avantajat de o împletire a planului lui Dumnezeu cu decizia ta de a fi ferm în ce priveşte reprioritizarea lucrurilor care sunt trecătoare.

Stelele comunică numai cu stelele numai atunci când omul îşi dă seama că este favorizat de providenţă în aşteptarea unui viitor ce merită a fi trăit numai prin strălucirea credinţei de a afla adevărul ascuns sub aparenţa lucrurilor, sau de a schimba aparenţa lucrurilor care neglijează sensul adevăratei „ţinte” a vieţii.

Source: https://neculaifantanaru.com/stelele-comunica-numai-cu-stelele.html

Stigmatul celor hărăziţi osândei (II)

On Ianuarie 07, 2013

Încearcă să-ţi redefineşti identitatea, motivându-ţi existenţa printr-o autodisciplină care suportă consecinţele faptelor tale.

Un singur adversar continuă să stea tot mai departe de Anton Chigurh: stăpânirea de sine. Nicăieri nu găseşte o supapă pentru a se descărca de cruzimea sufletului său rece ca gheaţa. Numai dârele de sânge lăsate îl eliberează, reînnoindu-i raţiunea existenţei, ca pe orice alt asasin. Un fior crâncen ţâşneşte dintr-însul ca într-o hemoragie, întreaga sa ambiţie se armează într-un singur strat de mortar. Din nou arma cu amortizor îşi descarcă plumbul în tot ce ajunge în vizorul ei. Mereu un alt biet nevinovat este însemnat.

Lumina schimbării se aşterne la orizont, uneori rănile ocazionale îi ameninţă cu moartea imprimând umbre adânci şi compacte în gândurile sale. Această lumină face din el o siluetă nefinisată în atelierul lumii şi al evenimentelor care-l găzduiesc ca pe un osândit la o pocăinţă mai lungă. Dar nu i se permite să se împărtăşească. Conştiinţa singură trebuie să renască în el şi să-l pedepsească crunt. Care conştiinţă? De unde să răsară ea?

Perdelele negre, groase, de la fereastra lumii sale, modifică după necesităţi lumina slabă a schimbării, reducând la câteva fascicole pătrunderea razelor de omenie – tot mai iluzorii. Această repartizare de lumină şi umbră, de viaţă şi de moarte, capătă pentru el un caracter decorativ, se poate oricând întrerupe şi reconstitui.

Să fii asasin în lumea aceasta unde nimic nu e desăvârşit, să atragi fatalitatea ca un magnet de mare putere, este pentru Anton Chigurh forma cea mai aleasă a izbăvirii. Să ai tot timpul lângă tine o armă, şi în tine, adânc înaripat, un demon – voinţa de a ucide nestingherit. Iată marea discrepanţă dintre esenţă şi apartenenţă, dintre ceea ce eşti şi ceea ce trebuie să fii. *

Leadership: Poţi să te împotriveşti căderii în gol, în raport cu aşteptările corespunzătoare unei destinaţii a contrastelor dintre forţă şi fragilitate care surprind prin neobişnuit?

În ce sens trebuie întrebuinţată puterea de a te impune, cu toate caracteristicile ei şi cu toţi pilonii de bază ai caracterului tău, în aşa fel încât să te eliberezi de orice constrângeri morale? În acelaşi fel în care poţi respinge toate argumentele de autoritate care nu dau apă la moară ideilor tale de redefinire a identităţii, motivându-ţi existenţa printr-o autodisciplină care suportă consecinţele pe care le pot produce faptele tale la nivel social.

Asta înseamnă să-ţi cultivi intensiv toate resursele, să faci astfel încât să devii conştient de necesitatea de a fi compatibil cu o realitate în care lipsa de sens îşi are de spus cuvântul suprem. Să aduci un plus în viaţa ta, nu înseamnă să te laşi pradă "ofilirii", ci să te împotriveşti căderii în gol, în raport cu aşteptările corespunzătoare unei destinaţii a contrastelor dintre forţă şi fragilitate care surprind prin neobişnuit.

Forţa omului este dată de sentimentul unicităţii izvorât din impulsul către schimbare, în timp ce fragilitatea este un sentiment izvorât din înţelegerea profundă a alcătuirii vieţii şi din credinţa magică într-o lume dreaptă. Contrastele acestor două entităţi surprind prin neobişnuit atunci când o acţiune lasă în urmă o amprentă greu de şters, o amintire care se leagă de judecata pe care Dumnezeu ţi-o pregăteşte ţie dacă comiţi păcatul de a te crede mai presus de alţii.

Aici ne referim, în principal, la contrastul între structura de adâncime şi cea de suprafaţă, care trebuie să se pună reciproc în valoare, să nu se anuleze la fiecare resetare a limitelor care îţi pun la încercare caracterul. Structura de adâncime este dată de ceea ce te face să te simţi deosebit, ajutându-te să evoluezi într-o direcţie bună. În timp ce structura de suprafaţă este dată de ceea ce te înconjoară, te pătrunde şi te subjugă, acea duşmănie de lupi care urlă, acel haos dintre realitate şi iluzie, acea falsă legătură dintre oameni, acea inegalitate a şanselor.

Leadership: Eşti în stare să dai relevanţă conceptului de "reorientare a busolei vieţii" pe care îl configurezi în funcţie de ceea ce doreşti să accentuezi în mod reperativ în înfruntarea cu limitele propriei conştiinţe?

Leadershipul are ca prioritate intrarea într-o zonă fără "turbulenţe", o zonă în care omul percepe diferenţa dintre bine şi rău, dintre lumină şi întuneric, printr-o redefinire a existenţei sale. Bine mărturisea cineva pe o pagină de internet: *"Confruntarea insului solitar şi angoasat cu Răul devine o întâlnire faustică de o brutalitate şi o inegalitate a forţelor în faţa căreia alternativele se simplifică şi se reduc la maximum."*

Aşadar, leadershipul se poate anula prin însăşi motivaţia omului, prin însăşi contradicţia dintre trăirile sale şi concepţiile despre condiţia sa, ceea ce înlesneşte intrarea într-o zonă întunecată, însoţită de o stare de nelinişte profundă. Omul poate să dea relevanţă conceptului de "reorientare a busolei vieţii" atunci când îşi reînnoieşte raţiunea de a reacţiona la evenimentele care îl marchează, printr-o reconsiderare a interpretării rolului pe care îl joacă în dirijarea destinului celorlalţi oameni.

Pentru a fi unic în ceea ce transmiţi şi în ceea ce laşi în urma ta, nu trebuie să intervii în ordinea prestabilită a lumii, ameninţând-o. Ci să încerci să te integrezi în realitatea ei, fără să apelezi la extensii de personalitate puse pe o singură linie de căpătâi: câştigul obţinut prin înlăturarea celorlalţi, chiar dacă te loveşti de dezaprobarea lor. Într-un sens, fatalitatea, la fel ca şi vina personală, au ca reper un ansamblu de educaţie şi orientare experienţială - foarte compactă.

Personalitatea capătă alte nuanţe, care nu pot fi înţelese şi prevăzute decât atunci când eşti calm şi raţional. Senzorii de experienţă trebuie comprime o imensă cantitate de variabilitate umană în jurul unui ax central: înfruntarea prejudecăţilor şi eliminarea şabloanelor false de gândire. Leadershipul capătă semnificaţia pe care o are omul prin gestionarea eficientă a puterii de a se vindeca moral şi sufleteşte prin asumarea integrală a existenţei, prin parcurgerea tuturor ipostazelor posibile.

Prin rutina cenuşie a existenţei răzbate deseori un val de înţelepciune, o anumită stare de inspiraţie, o anumită chemare spre adevărata ta fiinţă, sau spre ceva mai înalt, de care trebuie să ţii cont pentru a te putea convinge de propria ta deschidere sau îndârjire, de propria ta superioritate sau inferioritate în faţa oglinzilor în care te vezi.

În înfruntarea cu limitele propriei conştiinţe, omul poate să accentueze în mod reperativ inevitabila frică de eşec sau acea senzaţie de dezorientare care îl face să fie perceput ori ca un labirint din care nu mai poate ieşi viu, ori ca un punct final al unei reflecţii care îi poate clarifica existenţa.

Stigmatul celor hărăziţi osândei surprinde acea zonă nesigură a experienţei care exclude necesitatea de a te înnoi mental şi sufletesc, făcând mai greu de observat ceea ce înseamnă să fii evoluționist.

Să ne aducem aminte de vorbele scriitorului Colin Turner: *"Capcanele te ajută: aşa afli dacă vrei cu adevărat ceea ce crezi că vrei, dacă îţi urmezi cu adevărat îndemnul inimii şi dacă*

eşti cu adevărat vrednic de ceea ce te îndeamnă ea să înfăptuieşti."

*** Notă:** "No Country for Old Men (2007)"

Stigmatul celor hărăziţi osândei (I)

On Ianuarie 07, 2013

Adoptă o poziţie fermă faţă de propriile slăbiciuni, fără să te abaţi de la constrângerile liniei tale evolutive.

Oriunde îl urmărim pe Anton Chigurh, îl găsim învăluit parcă de o demonică mantie a neputinţei, sprijinindu-şi existenţa pe sentimentul de apartenenţă la o lume tot mai străină de a sa. Trăind izolat, fără a avea relaţii interumane, ajuns rob al propriilor slăbiciuni, el continuă să dea frâu liber furiei sale de nestăvilit.

Oriunde este Chigurh, putem fi aproape siguri că cineva este însemnat cu roşul sângeriu al sfârşitului. Ambiţia nemilosului asasin se revarsă prin toţi porii săi. Crunt şi imprevizibil pulsează în venele sale veninul malefic, când te aştepţi mai puţin răbufneşte şi împroaşcă pe oricine îi iese în cale.

Stârpirea, eliberarea din captivitate a demonului nemilos, agăţat ca un corp străin de tot ceea ce-l individualizează, devine absolut necesară, dar imposibilă. El îşi va continua multă vreme seria de "însemnări", devenite raţiunea sa de a fi.

Omul aparent banal, dar neobişnuit, sfinxul acesta funest care îşi întinde aripile misterioase în viaţa cotidiană, se lăsă, fără drept de replică, în voia avântului său nemăsurat spre piscuri tot mai înşelătoare.

Nesfârşite chinuri produce celor din jurul său. Iar el continuă să se complacă în plăsmuirea unei noi forme de existenţă, sub greutatea carapacei de cruzime izvorâtă din omul devenit o fiară. O deconectare de la realitate, o etapă care pregăteşte terenul pentru o nouă prefacere: " *Pacem în obscuritas invenio !* ". *

Leadership: Îţi sprijini existenţa în umbra sentimentului de apartenenţă la o lume tot mai străină de a ta prin comparaţie cu o formă subtilă de a te proteja de o condiţie stânjenitoare?

Te laşi în voia avântului nemăsurat spre piscuri înşelătoare? Poţi să stârpeşti acel "demon" din tine, agăţat ca un corp străin de tot ceea ce te individualizează? Te complaci în plăsmuirea unei noi forme de existenţă care defavorizează sau compromite dezvoltarea relaţiilor? Care este motorul care reînnoieşte raţiunea existenţei tale?

Pentru a realiza ceva care să ţină de domeniul leadershipului sunt necesare nu numai priceperea şi îndemânarea în modelarea ori construirea unei forme determinate a valorii (măiestria de a face alegeri corecte în orice moment), ci şi ceea ce am putea numi " *Întregul Omului* ", cu tot ceea ce reprezintă el. Tot ce-l cuprinde, cu tot ce este insondabil şi misterios în el, cu universul lui lăuntric.

Omul este entitatea de răspuns la circumstanţele unei realităţi care uneori depăşeşte capacitatea lui de a o înţelege, sprijinindu-şi existenţa în umbra sentimentului de apartenenţă la o lume tot mai străină de a sa. El se distinge prin comparaţie cu o formă subtilă de a se proteja de o condiţie stânjenitoare, aceea de parte negativă a lumii, atunci când se opreşte din a gândi totul în termenii de: "orice fac nu suportă nicio condamnare".

Opera leadershipului este, prin urmare, nu atât o victorie răsunătoare, o realizare extraordinară a unui om cu vocaţie şi talent într-o anumită zonă, ci reglementarea caracterului său în ce priveşte puterea raţiunii de a crea norme de conduită interumană, în vederea unor acţiuni comune, prin corelarea corespunzătoare a caracteristicilor sale dominante cu cerinţele pe care le implică procesul său de evoluţie.

Dar opera leadershipului poate fi şi o caznă, nu doar un pas înainte, poate fi o formă de dezamăgire trăită intens de către cei care nu se conformează cu regulile ce-i sunt inerente și care nu se acuză în nicio împrejurare de propriile abuzuri. E bine ca fiecare să înveţe să-şi analizeze critic abaterile de la cursul normal al vieţii.

Leadership: Integritatea realităţii tale compune registrul întunecos al listei circumstanţelor de viaţă în care trebuie să-ţi demonstrezi atributele conştiinţei, dar nu în sensul sumbrului, ci într-acela al ascunsului într-o zonă mai puţin exploatată?

În "Sfaturile lui Kagemni", care pare să fi fost vizirul regelui Senefru, se regăseşte şi această observaţie interesantă: " *Încăperea cea mai lăuntrică este deschisă pentru omul tăcerii.* " Acestor vorbe li se pot atribui bineînţeles mai multe interpretări, însă ne vom opri numai asupra esenţei pe care o reclamă leadershipul.

Şi anume, la valoarea "omului ascuns", prin prisma acelei componente puternice, pregnante prin care el se manifestă, care zace neştiută în adâncul fiecăruia dintre noi. Valoarea omului care se manifestă vizibil în exterior, prin trup, dar care alternează permanent între polurile diferite: " *a fi* " şi " *a nu fi* ".

Caracteristicile cele mai înalte, cele mai de preţ ale omului, sunt stocate în "încăperea cea mai lăuntrică", această zonă de resurse vitale existenţei şi evoluţiei sale, în care el poate oricând interveni.

Integritatea realităţii sale este dată de intensitatea cu care îşi manifestă conştiinţa fermă a individualităţii sale diferentiatoare. El îşi demonstrează atributele conştiinţei, dar nu în sensul sumbrului, ci într-acela al ascunsului într-o zonă mai puţin exploatată numită "experienţe ratate" sau "senzaţie de respingere", atunci când nu-şi poate împlini un ideal, când nu i se dă posibilitatea să-şi refuleze emoţiile negative.

Omul care pune preţ pe valoarea umană, omul cu o atitudine bazată pe moralitate şi pe tărie de caracter – modelul perfect pentru leadership, îşi înfrumuseţează imaginea de sine debarasându-se de tot ceea ce este toxic, de tot ceea ce-l poate trage în jos, de tot balastul negativ ce îi poate subjuga existenţa. Numai un astfel de om poate să o ia de la început cu totul, numai un astfel de om poate înfrânge „demonul" din el.

Leadership: Te poţi pune în situaţiile în care îţi măreşti solidaritatea faţă de o experienţă care încă îşi lasă amprenta pe tine, zilnic, fără să fii riguros în combaterea duşmanului pe care nu-l cunoşti?

Am citit azi pe internet un articol interesant, în care oratorul Vasile Păun, punea în prim plan cunoaşterea omului: " *Dacă lupt cu foc contra focului nu mă pot aștepta să obțin pace. Este o situație în care nu câștigă nimeni. Nu pot ajunge la integrare urmând dinamica: victimă – agresor – salvator / rezistență sau prin intermediul luptei, a negativității. Trebuie să integrez pozitivitatea cu negativitatea până când ajung la punctul de echilibru.* "

Un leadership bun contează doar dacă obţii victoria asupra "Omului ascuns" din tine. Rezultatul unei bătălii între doi adversari redutabili: focul şi pacea, negativismul şi

pozitivismul. O ieşire din conflictul cu standardul moral şi cu standardul imoral. Un concurs de împrejurări în care nu există rezerve şi nici alternative: ori câştigi, ori pierzi.

La un moment dat te poţi afla în ambele tabere. Ceea ce te poate ajuta să treci peste zidul incertitudinii, fundamentala etapă către lămurirea deplină a tuturor frământărilor, este să blochezi adversarul din tine, să nu-l laşi să te împroaşte cu venin. Înarmează-te cu cea mai de preţ calitate: stăpânirea de sine, ca să nu fii rănit. Impune-te în faţa realităţii false pe care El ţi-o impune. Doar astfel vei putea să stârpeşti acest "demon" din tine, agăţat ca un corp străin de tot ceea ce te individualizează.

Dacă vrei să fii ajutat să te schimbi, ajută-te singur. În fiecare din noi se ascund germenii unui "Anton Chigurh" care îşi repugnă raţiunea de a fi, limitând raportul cu sensul existenţei proprii, cu originea lor. Germeni provenind din primitivismul celor care au ales drumul greşit spre existenţa umană.

Dacă vrei să faci dovada omeniei, adoptă o poziţie fermă faţă de propriile slăbiciuni, fără să te abaţi de la constrângerile liniei tale evolutive. Îţi blochezi adversarul, sau îl laşi să se agaţe mereu de tine până te trage de tot în jos?

Duşmanul pe care nu-l cunoşti, dar îl simţi mereu prezent în realitatea ta, este acceptarea de a te complace în situaţii confuze şi frustrante alături de cineva duplicitar care slujeşte simultan la doi stăpâni: vrăjmăşia continuă şi refuzul de a trăi o existenţă morală.

Stigmatul celor hărăziţi osândei provine din acel "Eu" rămas în stare brută, necizelat sub influenţa educaţiei, a relaţiilor interumane, a cunoaşterii de sine şi a lumii înconjurătoare. În leadership, dorinţa, voinţa şi putinţa trebuie să acţioneze sinergic şi în concordanţă cu "Eu-l" – omul ascuns, devenit capodoperă în atelierul lumii.

*** Notă:** *Pacem în obscuritas invenio* - Am găsit pacea în obscuritate

*** Notă:** "No Country for Old Men (2007)"

Ştiind şi înţelegând

On Iunie 18, 2011

Convinge-i pe oameni de calitatea leadershipului tău, direcţionându-le convingerile spre un adevăr incontestabil.

Îţi aminteşti de locotenentul-colonel Frank Slade din filmul " *Parfum de femeie (1992)* "? Spre sfârşitul filmului, Slade se prezintă la şedinţa specială a comisiei disciplinare a elevilor de la colegiului Baird, pentru a-i ţine apărarea lui Charlie Simms. Acesta fusese martor la un act de vandalism petrecut în incinta colegiului şi trebuia să declare în faţa comisiei exact cum s-au petrecut faptele. Altminteri ar fi fost exmatriculat. Dar Charlie nu era un turnător, deci nu-şi putea vinde colegii.

Chiar înainte ca directorul colegiului, domnul Trask, să dea verdictul în privinţa vinovăţiei lui Charlie, locotenentul Slade, fără ezitare, îi întrerupe acestuia pledoaria pentru a-şi susţine propriul punct de vedere în privinţa chestiunii în discuţie, oferind pe această cale şi o adevărată lecţie de leadership:

„ Când am intrat aici, am auzit cuvintele: "leagăn al conducătorilor." Ziditori de oameni, creatori de lideri… Aveţi grijă ce fel de lideri produceţi aici. Nu ştiu dacă tăcerea lui Charlie de astăzi…e bună sau rea. Nu sunt nici jurat, nici judecător. Dar vă pot spune doar atât…el nu va vinde pe nimeni pentru a-şi cumpăra viitorul ! Iar asta, prieteni, se numeşte integritate ! Se numeşte curaj. Iată aluatul din care ar trebui croiţi liderii. "

Leadership: Eşti dispus să recurgi la adoptarea unei poziţii extreme, dincolo de limitele impuse de nivelul tău de acceptabilitate?

Ceea ce contează în definirea impactului pe care îl poate avea extinderea capacităţii de relaţionare este factorul de schimbare a percepţiei despre sine a individului. Leadershipul se distinge în încercarea de recunoaştere a gradului de maturitate în gândire, dar şi a caracterului constrângător al integrităţii care se străduieşte să iasă din capcana îndoielii.

Îndoiala cea mai gravă poate fi pusă sub semnul neputinţei de a recunoaşte cât este adevăr şi cât este minciună în existenţa şi în faptele altora. Dar mai ales în încercarea de a estima valoarea pe care o aşează oamenii asupra fiecărui act săvârşit pentru păstrarea unui drept, asupra aspectelor negative şi a variabilelor cheie care au impact major asupra prestigiului profesional şi a respectului în toate manifestările lui.

Deschiderea spre împărtăşirea convingerilor poartă deseori amprenta unei personalităţi puternice. Se datorează rolului deosebit de responsabil al experienţei şi al valorilor de referinţă în ghidarea fiecărui individ spre comportamentele potenţiale, declanşatoare de reacţii de răspuns. Bineînţeles în limite anticipate şi controlate, în ciuda impulsului de a se pune la adăpost şi de a-şi ascunde virtutea, chiar temându-se de judecata celorlalţi.

Nivelul tău de acceptabilitate în zona de responsabilitate a altora depinde de efectul pe care îl creează apartenența ta la un cadru mai larg de abordare a resorturilor de tip "priveşte orice om drept o capodoperă în devenire".

Leadership: Autoritatea ta se află sub semnul dublei identităţi confesive: cu sine şi cu adevărul, atunci când rolul tău poate fi preluat de altcineva?

Aşadar, ceea ce prezintă relevanţă în stabilirea "abaterilor" de la normele corectitudinii, se datorează pulsiunii acelui factor care tinde să se exprime în comportament într-o formă modificată sau disimulată. Iar cine caută să distingă aparenţele sau să dovedească circumstanţele pe care le consideră sprijin al pretenţiilor şi obiecţiilor sale, în favoarea susţinerii unei anumite cauze, se poate dovedi a fi un agent de potenţare a înţelegerii, a încrederii, a raţiunii care se focalizează pe direcţia adevărurilor nespuse, sau spuse parţial.

Autoritatea ta se află sub semnul dublei identităţi: cu sine şi cu adevărul, atunci când începi o investigare asupra aspectelor de fond ale unei realităţi mai adânci pe care oamenii o neagă din pricina tendinţei de apărare - sau o acceptă ca pe o penitenţă în plus.

Asta nu înseamnă a confunda esenţa crezurilor lor cu caracteristicile pe care ei le oglindesc. Nu înseamnă a lega acceptarea voluntară şi conştientă a unei vine de nişte consecinţe care schimba modul în care priveşti lumea. Ci înseamnă să te încăpăţânezi să priveşti departe, dincolo de rău, pentru a ţinti binele din om, potenţialul latent din el - care se poate înnoi prin mărturisirea şi cultivarea adevărului.

Leadership: Câştigi respectul celorlalţi prin argumente care atestă nivelul tău de competenţă într-o relaţie de tipul: "separaţi, dar împreună"?

Intervenţia lui Slade în favoarea lui Charlie s-a dovedit benefică şi hotărâtoare. El a trecut în revistă valorile esenţiale ale unui lider pe care, din punctul lui de vedere, profesorii nu ajunseseră să le înţeleagă într-o măsură suficient de mare. Prin discursul său plin de adevăruri, de putere dar şi de sensibilitate, şi caracteristic prin simplitate, Slade a izbutit să le clatine profesorilor convingerile ferme, dar înguste, despre ceea ce înseamnă a fi lider, şi să-i pună serios pe gânduri.

Slade a reuşit să-i convingă pe profesori de calitatea leadershipului său, direcţionându-le convingerile spre un adevăr incontestabil. Astfel ei s-au văzut nevoiţi să susţină punctul lui de vedere, şi să-l absolve pe Charlie de orice fel de vină.

Participarea locotenentului Slade la proces a însemnat, după părerea mea, un fapt pozitiv. A fost bine că a expus calitătile necesare unui lider. Procedând într-un mod inteligent şi cu totul surprinzător, el a izbutit să-şi susţină opiniile şi le redea profesorilor adevărata esenţă a leadershipul. Căci numai un om ca el care a fost prezent pe câmpul de luptă, care a văzut „băieţi de vârsta lui Charlie cu braţe sfârtecate şi picioare smulse”, numai un astfel de om putea să ştie cu adevărat ce înseamnă curajul, respectul, loialitatea şi onoarea.

Leadership: Simţi că oamenii te judecă în funcţie de modul în care îţi expui virtuţile de onestitate şi imparţialitate, în termenii unei retrospective a celor întâmplate fără voia ta?

Este vorba de energia sufletului tău şi de vibraţiile pe care le transmiţi atunci când într-adevăr ai ceva de spus, şi când într-adevăr vrei să-i convingi pe ceilalţi de adevărul tău. Dar trebuie să trezeşti în conştiinţa oamenilor concepţia despre ceea ce constituie adevărul din punctul tău de vedere, şi să-i încarci cu acele sentimente pe care ei să le resimtă la o intensitate crescută. E vorba de o schimbare în esenţa oamenilor, de o schimbare în starea lor sufletească şi mentală.

Leadershipul presupune o bună interpretare a rolului de lider. Numai anumite tipuri de personalitate corespund acestui rol. Oamenii te judecă în funcţie de modul în care îţi expui virtuţile de onestitate şi imparţialitate, sub aspectul unei retrospective a celor întâmplate fără voia ta.

Asta înseamnă că implicarea ta are conotații de respect, subtilitate şi înțelepciune, calitatea de a fi demn de încredere, care provin din autoritatea cu care profilul tău de model de urmat te inserează în lume.

Leadershipul înseamnă să-ţi expui într-un mod convingător viziunea şi valorile atât din perspectiva unui jurat, cât şi din perspectiva unui judecător, incluzându-le pe amândouă într-o nouă versiune a realității.

Puterea ta de influenţă este ca o lumină care ţâşneşte din interiorul tău şi-i învăluie pe ceilalţi. Este acea putere dată de structura ta interioară şi care le dă oamenilor o imensă încredere şi siguranţă, unindu-i cu uşurinţă în jurul tău. Este acea putere lăuntrică care reflectă valorile tale şi care poate străpunge zidul de convingeri şi prejudecăţi pe care şi l-au format oamenii.

Ştiind şi înţelegând bine o situaţie vei putea să iei răspunderea ei. Dacă vrei să-ţi fie recunoscută autoritatea, dacă vrei să-ţi asiguri continuitatea poziţiei de lider, oamenii trebuie să-ţi perceapă vibraţiile interioare şi să se ancoreze la convingerile tale bazate pe un adevăr pe care să-l aprecieze ca fiind incontestabil.

Aşa cum Noe, în arca sa, a traversat întinsul ocean pentru a-şi duce la îndeplinire sfânta misiune - tot aşa şi tu, ca să devii un lider bun, trebuie să traversezi distanţa care te desparte de ceilalţi oameni. Şi vei reuşi acest lucru doar dacă îţi vei susţine într-un mod convingător viziunea şi valorile.

Source: https://neculaifantanaru.com/stiind-si-intelegand.html

Ştiinţa absolutului

On Ianuarie 17, 2014

Extinde-ţi capitalul de înţelegere a elementelor care controlează dezvoltarea ştiinţei pe care o slujeşti, astfel încât ele să îndeplinească exigenţele de performanţă care caracterizează calitatea evoluţiei tale.

Ştiinţa aceasta era mai grea decât oricare alta, percepută ca un cumul al contrastelor dintre cele văzute şi cele nevăzute. Căci însemna să consider elementele unor concepte, procese, legităţi, teorii, drept probabilităţi de acceptare a imaginarului. Reunite sub forma unui raţionament profund şi subtil care nega sau respingea orice principiu fundamental acceptat de toată lumea drept definitiv.

Era ştiinţa absolutului, factor înnăscut şi instinctiv în alcătuirea sentimentului de nemărginire care se poate transforma oricând în abis. O călătorie într-un spaţiu pierdut, aproape de neînţeles, cu atât mai fascinantă cu cât experienţa de a mă situa între două lumi diferite, între două extreme care se condiţionau reciproc, devenea, zi după zi, mai bogată. Totul în mintea mea se contura într-un zigzag foarte bizar, pe fondul suspiciunilor de incompatibilitate între ceea ce ştiam, ceea ce nu ştiam şi ceea ce presupuneam.

Fizicianul englez James Prescott Joule măsura căldura peste tot unde se afla. Ani de zile a măsurat căldura produsă prin orice proces, mecanic, electric sau magnetic, în orice mediu imaginabil.

Implicaţiile muncii sale colosale m-au convins că era necesară o extindere a capitalului de înţelegere a noţiunilor abstracte, pentru a include laolaltă, într-un cadru mai larg, noi proprietăţi ale materiei ce-şi aştepta plămădirea. Dar să descifrez tainele deosebit de complexe ale transformării elementelor rezultate din diviziunea tangibilului cu intangibilul, era mai mult o povară decât o provocare directă.

Leadership: Poţi să modifici tiparul relaţiilor cu cele ce te înconjoară astfel încât să te acomodezi cu ceea ce este independent de orice condiţii şi relaţii, atunci când te confrunţi cu limitele unei situaţii de tipul "you can not get something from nothing" ?

Ori de câte ori aveam în vedere o nouă formulă experimentală de multiplicare a sensului noţiunilor cercetate, mă cuprindea îndoiala. Mă simţeam prins într-un ciclu de oscilaţii care se auto-alimenta integral dintr-o rețea de interdicții de tipul *you can not get something from nothing* , atras într-un veritabil vortex de ambiguităţi, neputând să echilibrez şi să armonizez toate exigenţele de aplicare a regulilor ştiinţei într-un mod integrat şi coerent.

Întrucâtva, semănam cu un personaj al lui Dostoievski care îşi răscoleşte toate adâncurile tăinuite ale fiinţei sale pentru a-l găsi pe Dumnezeu. Şi, prin aceasta, înţelesul vieţii.

Chiar dacă diferitele forme de măsurare a activelor leadershipului nu posedă decât o oarecare valoare intrinsecă – cazul provocării de a explora cele mai speciale, mai îndepărtate sau mai ascunse regiuni ale ştiinţei, nedelimitate precis, dar din care se poate extrage minereul cel mai preţios, constând în puterea de înţelegere profundă – ele totuşi au menirea de a lega un spaţiu cunoscut de unul necunoscut.

Sensul noţiunilor pe care le cercetam, aceste active care se puteau extrage, izola sau reproduce din orice tip de eveniment sau situaţie, aveau ca principal obiectiv poziţionarea

eficientă a conţinutului lumii mele de gândire pe un palier de incontestabilă valoare.

Ele erau date de conceptele, procesele, legităţile, teoriile susţinute şi promovate, reunite sub forma unui raţionament profund şi subtil care putea nega sau respinge orice principiu fundamental acceptat de toată lumea drept complet definitiv. Dar ca să producă rezultate de excepţie, aceste active trebuiau "deschise", aşa încât să consume cât mai multe resurse de cunoaştere, care, la rândul lor, să poată fi direcţionate spre o mai eficientă gestionare a ascensiunii spre excelenţă.

Leadership: Încerci să reprezinți într-o formă realistă ceea ce poţi percepe ca desăvârşit în limitele căutării de sine, fără să poți defini absolutul care te opreşte din evoluţie?

Necunoaşterea în profunzime a leadershipului, datorată utilizării ineficiente a resurselor puse la dispoziţie de ştiinţă, pe fondul suspiciunilor de incompatibilitate între ceea ce ştii, ceea ce nu ştii şi ceea ce presupui, scade pe un al doilea plan utilitatea a ceea ce faci şi transmiţi. Una din cerinţele minimale pentru promovarea leadershipului este să echilibrezi şi să armonizezi toate exigenţele de aplicare a percepţiilor şi înţelegerilor de la nivelul ştiinţei cultivate într-un mod integrat şi coerent.

Absolutul este ceea ce încerci să creezi sau să crezi independent de orice condiții sau relații cu totul din jur. El se extrage din reprezentarea unor lucruri concrete sau întâmplări exemplare ce au un corespondent într-o atitudine creatoare, care se descarcă în idei, ducând la o nouă reprezentare a raporturilor dintre particular şi general.

Care sunt însușirile spațiului în care sunt adunate toate obiectele exteriorului ce pot da însemnătate modului tău de a exprima o nouă realitate? Spațiul acesta care se conturează din mers, se produce prin chiar utilizarea sa ca un produs material şi, mai ales, imaterial, nicicând asigurat în stabilitatea şi durabilitatea sa, fiind „consumat" de către chiar utilizatorii săi. El se întinde între ceea ce se întâmplă şi ceea ce ceea ce nu se vede, sugerând deci o legătură sistematică între ceea ce se percepe la un moment dat și percepția ulterioară.

Leadership: Eşti stimulat să susții legătura și dialogul între lumea interioară și cea exterioară, ceea ce conduce la formarea unei noi reprezentări despre sine într-o independenţă absolută faţă de concretul nemijlocit?

Dacă vrei să obţii un avantaj practic în lupta cu ştiinţa, zugrăveşte-ţi punctele de vedere şi perspectivele pe temeiul puterii de înţelegere a unui real produs al gândirii creatoare, care să aibă reprezentare pe harta evoluţiei tale. Estomparea tendinţei de a experimenta tot ceea ce ţine de buna gospodărie a resurselor de cunoaştere va crea o anumită distanţă între tine şi ştiinţă. Nu vei fi niciodată în măsură să-ţi atingi potențialul maxim de succes profesional dacă tratezi cu prea puţină atenţie ancorele care susţin alternativele de remodelare a ştiinţei.

A clădi un lanţ de munţi, bogaţi în minereuri, în încercarea de plămădire a Omului Nou, constituie de fapt o încercare a ta de a-ţi manifesta libertatea nelimitată în gândire, pentru a nu deveni prizonierul unei orientări neclare sau defavorabile. Căutarea a ceea ce doreşti să acumulezi, să îţi însuşeşti ori să gestionezi din punct de vedere al ştiinţei, prin intersectarea noţiunilor abstracte şi integrarea lor într-un cadru mai larg, se poate dovedi a fi o treabă dificilă, dar este o măsură favorabilă dezvoltării.

Tendința de a experimenta cele văzute şi cele nevăzute evidenţiază o cultură a căutării de răspunsuri la nişte întrebări care par la prima vedere bizare, adesea testând cel mai elementar simţ al nebuniei, dar care devin simbolul unei pledoarii pline de originalitate pentru nevoia de unicitate, de renunţare la uniformizarea unor realităţi concrete devenite sinonimul normalităţii.

Cum bine preciza cineva pe un site: *"concretul reprezintă unitatea multiplelor determinări, însuşiri sau laturi ale obiectelor, ființelor şi fenomenelor sau, cu alte cuvinte, unitatea în diversitate, care de fapt este sinteza unei serii de determinări."*

Ştiinţa reprezintă ceea ce trebuie dobândit pe cont propriu printr-o abordare fenomenologică a experienţei de creaţie centrată în jurul observării acelor lucruri, procese, împrejurări particulare, din care pot rezulta judecăţi care nu-şi au izvorul în experienţă, adică apriori, dar care permit nişte deducţii logice cu valabilitate absolută.

Ştiinţa absolutului constituie forma esenţială a unui parcurs ascendent spre piscurile cele mai înalte ale performanţei. Înseamnă a găsi "apa vie", acel elixir al tinereţii fără bătrâneţe şi al vieţii fără de moarte, care te antrenează şi te menţine într-un continuu proces de ajustare a cunoaşterii, spre asigurarea unui progres care dă valoare semnificativă persoanei tale.

Source: https://neculaifantanaru.com/stiinta-absolutului.html

Ştiinţa construieşte Arta

On Februarie 11, 2016

Găseşte noi forme de expresie artistică, gândind lucrarea în materialul de care dispui.

Aveam mare nevoie de un remediu pentru separarea dintre concret şi abstract, în cursul interacţiunii dintre inovaţia revoluţionară şi extinderea unei entităţi de gând-formă până la o entitate "graniţă" unde solicitările de noi repere de creaţie se opreau. Talentul meu nu putea deveni evident prin unirea celor două, chiar dacă ele aduceau noi perspective de update în sprijinul permanenţei autorităţii mele în câmpul epistemologiei.

O primă limitare a mea se putea determina în funcţie de culorile vii şi umbrele adânci, toate legate alandala într-o unitate puţin strânsă, pe care încercam să le implementez într-un tablou, fără însă a le defini trăsăturile prin asocierea cu anumite stări sau situaţii. Era ca şi când ar fi trebuit să-mi instruiesc imaginaţia să redea viaţa unor obiecte care nu îşi mai găseau locul într-un univers fără nume, sau care pur şi simplu au fost uitate în timp, fiindcă tabloul părea să surprindă numai detaliile unei realităţi plină de contraste.

Nu trebuia să desenez grozav ca să redau anumite idei, mici licăriri de coerenţă, dar pentru asta trebuia să caut culoarea potrivită concepţiilor mele, tot aşa cum un sculptor îşi gândeşte lucrarea în materialul de care dispune. Mai mult mă pierdeam în conturul nedesluşit al unor mâzgăleli făcute aleatoriu, născute din imaginaţie, dar cu pretenţii de mare artă.

Leadership: Evaluarea creaţiei tale poate fi înţeleasă ca o "validare" a justeţei interpretării unui conţinut de gândire ce poate fi redus la căutarea unui realism sau unei estetici guvernată de reproducerea detaliilor unei realităţi pline de întrebări?

În realitate, talentul meu nu era o formă de exprimare aparte prin intermediul adaosurilor de prelucrare a elementelor ştiinţifice, nu era legat nici de plasarea corectă în spaţiu a diferitelor elemente ale compoziţiei artistice, ci era în strânsă legătură cu aplicabilitatea vastă a legilor de observaţie care alimentau noi teorii și concepte.

Conţinutul de gândire care mă avantaja în elaborarea creaţiilor, la fel ca în cazul inginerului care combină diferite date şi elemente materiale pentru construirea, ridicarea şi susţinerea unui pod peste un fluviu, nu era justificat în scopul de a explica fenomene noi, sau în scopul de a înţelege explicaţiile propuse de alţii, ci urmărea organizarea într-un tot armonic a ideilor diferite. Interpretarea acestui conţinut depindea de imaginea pe care mi-o dădea percepţia faţă de anumite întâmplări şi personaje literare care facilitau contactul direct cu opere de artă originale.

Savantul francez Rene Descartes, cel despre care se spune că a fondat geometria analitică, a încercat să prezinte un sistem al lumii în care întregul univers - de la Soare şi stele la fiziologia umană - era un uriaş mecanism guvernat de legi mecanice. Rezultatul preocupărilor sale a fost că a pus bazele unor noi perspective de abordare a procesului de schimbare, din care rezultau noi şi serioase provocări pentru mine, din care am avut mult de câştigat.

Inspiraţia, adesea greu de realizat, este o formă de a te introduce în spaţiul altcuiva mai presus decât tine, interpretând un număr de observaţii calitative cu ajutorul cărora încerci să răspunzi la întrebările personale.

Dar oricât de atent s-ar privi lucrurile în ansamblul unor preocupări comune, tot se

înregistrează diferenţe de puncte de vedere. Iar o prezenţă care se întregeşte cu altă prezenţă ştie că aceste diferenţe reprezintă doar câteva dintre caracteristicile cu valoare adăugată ale modulului de a aborda ştiinţa şi arta.

Leadership: Poți să asiguri manevrarea propriilor „Replies" în încercarea de abordare a ştiinţei prin mijloacele de cultivare a vizibilităţii artei?

Este mai uşor să vorbeşti despre schimbare decât să o faci, ceea ce constituie doar un fel de intenție firavă de a lupta împotriva unei entităţi de gând-formă ce se vrea revelată pentru o înţelegere exterioară - de ansamblu - asupra evoluţiei personale.

Numai atunci când gândurile încep să capete o anumită o formă prin procesul creaţiei, depinzând de o influență care te împinge să te avânţi mai mult în cunoaştere, se poate face trecerea de la o abordare la alta, mai ales în cazul unei așa zise relații dintre „observare" și „experiment".

Dintr-o mâzgăleală de moment se pot pune cap la cap noi forme de exprimare, noi forme de expresie artistică. „Desluşitul" și „nedesluşitul" ce acţionează asupra cumulării de experiență în sesizarea aspectelor de detaliu, sau de maximă generalitate, alcătuind un tablou mai mult sau mai puțin reușit, sunt exclusiv dependente de un operator numit „complexitate" care își are ecoul în elementele de percepţie obiectivă.

Vizibilitatea artei se poate obţine din combinarea ideilor în imaginaţie cu toate acele aspecte ale realităţii furnizate de simţuri (a priori), pe linia trasată de calea spre recunoaşterea unei noi dimensiuni intrinseci ale fiinţei umane.

Simţi că un anumit lucru îşi găseşte corespondenţa cu lait-motivul tău interior, cu fluxul tău emoțional, cu viziunea unui început de drum? Leadershipul are ca suport de dezvoltare o abordare care explorează rolul individului în identificarea acelor nişe de interpretare a viziunilor, sentimentelor şi formelor de relații dintre reperele concludente de creaţie, ce pot genera abilităţi de înţelegere de nivel înalt.

Arta, despre care se poate afirma că are funcţia de reprezentare a unor compoziţii noi de imagine, devine vizibilă atunci când ceilalți oameni reușesc să se conecteze la această imagine. Ea poate să indice un concret al semnificativului creaţiei tale.

Ansamblul de „Replies" arată paralelismul dintre informațiile obţinute cu ajutorul unor noi reprezentări de forme și informaţiile pe care le poți lua drept adevăruri generale. Acestea din urmă pot contribui atât la dezvoltarea ştiinţei cât și la stabilirea fundamentului unui nou sistem de gândire.

Poți să asiguri manevrarea propriilor „replies" în încercarea de abordare a ştiinţei doar dacă reușești să reprezinţi elementele de referinţă ale unei imagini (reperele concludente ale creaţiei tale) în spațiul unei cunoaşteri aparte, în configuraţia unei experienţe emoţionale, sau în spațiul unei noi identităţi.

Leadershipul este reperul creativ de reprezentare a unei imagini de mare forţă sugestivă care poate fi îmbunătăţită în cazul când cauţi şi combini mijloacele necesare pentru realizarea unui scop practic.

Ştiinţa construieşte Arta atunci când omul gândeşte lucrarea în materialul de care dispune, sau când începe să caute şi să prelucreze materialul potrivit concepţiilor sale în urma

mâzgălelilor aleatorii. Ştiinţa este în strânsă legătură cu aplicabilitatea legilor de observaţie care alimentează noile teorii și concepte.

Expresia artistică este un proces de invenţie şi producţie a noului care dă formă aventurii numită cunoaştere. De multe ori ea reprezintă o concretizare a mâzgălelilor...

Source: https://neculaifantanaru.com/stiinta-construieste-arta.html

Ştiinţa de a fi o ştiinţă

On Februarie 14, 2020

Întreabă-te ce-ai făcut pentru ştiinţă, dacă vrei să afli cât de folositor ai fost progresului lumii.

Sunt două feluri de cunoscători.

Cei care au înţeles dedesubturile Marii Cunoaşteri, reuşind să exprime esenţa ei într-un limbaj pur metafizic, adică perceput numai de cei iniţiaţi în domeniu (un număr foarte restrâns de indivizi).

Şi cei care au înţeles cum să pună în valoare esenţa Marii Cunoaşteri prin formulări simple care emană un fel de căldură sufletească, cu doză puternică de inspiraţie, ca atunci când asculţi continuu o melodie ritmată, veselă, sau senzuală, fără să-i memorezi versurile. Te atinge la suflet o asemenea operă.

Însă, cunoscătorul veritabil este cel care îmbină elegant, simplu, cu suflet, amândouă modalităţile de abordare a Marii Cunoaşterii - făcând-o nu doar accesibilă, ci mai ales nobilă.

Şi mai sunt "deşteptii", aceia care au înţeles totul, dar care toată viaţa lor n-au creat absolut nimic în numele Ştiinţei (poate aşteptând să facă alţii treaba în locul lor). Aceştia sunt cei mai nefolositori lumii şi progresului ei. Faptul că te prezinţi în faţa lumii drept atotştiutor, nu înseamnă nicidecum că ştiinţa se mişcă într-o direcţie sau alta.

Aici este bine să ne amintim ce spunea esteticianul român, Liviu Rusu: *"Au fost oameni de seamă, în toate domeniile, puțin dotați. Dar ei au reușit să fie mari, au devenit "genii" (cum se spune) prin calități de a căror lipsă nimeni nu vorbește bucuros când o resimte. Toți au avut acea puternică conștiință de meșteșugari, care începe prin a învăța să execute fără greș părțile înainte de a cuteza să înjghebeze un mare tot. Ei și-au luat timp pentru a o face, fiindcă reușita amănuntelor, a accesoriilor, le procura mai multă plăcere decât efectele unui întreg strălucitor."*

Leadership: Tiparul cunoaşterii tale despre lume urmăreşte intercondiţionarea dintre conţinut şi formă, dintre idee şi forma cristalizată a creaţiei încărcată cu multiple şi nebănuite semnificaţii?

De fapt, tot ce se întâmplă în lumea asta depinde de un singur factor: ştiinţa. Oamenii de ştiinţă sunt singurii care mişcă ceva colosal, împingând veșnic stânca uriașă a lui Sisif. Fără ei, nu ar exista putere, nici progres.

În timp ce politicienii caută să fure unii de la alţii un os mai mare, în timp ce oamenii normali îşi văd de treburile lor. Iată ce îi preocupă pe oamenii de ştiinţă: *"Dominarea forţelor şi spiritelor naturii presupune cea mai înaltă perfecţiune morală, cea mai înaltă spiritualitate".*

Un exemplu. Iată părerea celebrului medic francez Gérard Anaclet Vincent Encausse despre ce înseamnă să-ţi asumi impactul şi palmaresul ştiinţei:

"Puterea omului este aproape nulă pe lângă cea a electricităţii, a aburului sau a atomului. Dar, opunându-le, prin anumite combinaţii, forţe tot atât de puternice ca şi ele, omul le concentrează, le înmagazinează, le constrânge să transporte sau să sfărâme, să reducă la câteva secunde distanţele pe care altfel ar trebui să le parcurgă în câteva luni."

Totodată, aceasta este adevărata spiritualitate de care dă dovadă Prospero (personajul lui Shakespeare) atunci când supune materia şi legile pământului propriei sale voinţe. Practic, el este întruchiparea omului de ştiinţă, singurul capabil să se ridice la statutul de Dumnezeu. El este cheia care deschide porţile misterului: "Precum în cer şi pe pământ."

Leadership: Experienţa ta de a asimila o cunoaştere subtilă se ridică la nivelul cunoaşterii asimilate prin experienţa de creaţie care deschide porţile misterului: "Precum în cer şi pe pământ" ?

Tind să cred că Marea Cunoaştere aparţine îngerilor, sau celor care ştiu să trăiască veşnic. De fapt, aş zice că acest "Palat al lui Solomon" poate fi experimentat în acelaşi chip nemijlocit în care experimentezi ceea ce ţine de Creaţie şi Creator, punând în prim planul realizărilor tale experimentul unei minuni: de a realiza ceva ce n-a mai realizat nimeni niciodată. Iar celebrele cuvinte "Precum în cer şi pe pământ" se supun unui singur înţeles: orice lucru are un dublu al său.

Străduindu-te să raţionalizezi experienţa ta intuitivă asupra diferenţelor dintre idee şi obiect, dintre lucru şi formă, dintre idee şi limbaj, dintre idee şi manifestarea ei sensibilă, sau dintre simţire şi imagine artistică, vei putea să ajungi la un numitor comun: să consideri utilă abordarea unei noi perspective asupra naturii lucrurilor în concordanță cu ordinea lor obișnuită.

Astfel, vei ajunge să înţelegi metafizica. Care, în viziunea simplă a lui Leonardo da Vinci, are la bază următoarea sugestie: *"Dacă priveşti un zid împestriţat de pete şi făcut dintr-un amestec de pietriş, şi dacă ai de inventat o privelişte oarecare, vei descoperi pe acest zid similitudini cu diverse ţări, cu munţii lor, cu fluviile, stâncile, arborii, landele, văile adânci, colinele de diverse aspecte, vei vedea bătălii şi mişcări vii de figuri şi de alte stranii apariţii de obraze, de costume şi mii de alte lucruri pe care le vei aduce la o formă bună şi integră."*

Marea ispravă a leadershipului vizează trecerea omului de la statutul de fin cunoscător al lucrurilor mărunte la statutul de Demiurg, prin expunerea unei alte perspective asupra diferențelor şi asemănărilor dintre lucruri, fenomene şi stări.

Ştiinţa de a fi o ştiinţă se poziţionează în acord cu experienţa omului de a traduce orice aspect legat de lucrurile din jur într-un limbaj viu, care denotă o comunicare eficientă cu universul, sau cu Dumnezeu. Adâncimea pe care o simbolizează cunoaşterea cea mai aleasă, începând de la fiecare element minor de informaţie, amplificat prin rezonanţa cu care este înzestrat în alt plan, trebuie conţinută în simţirea celui care foloseşte limbajul propriu şi figurativ al "apostolilor".

Source: https://neculaifantanaru.com/stiinta-de-a-fi-o-stiinta.html

Ştiinţa omului veşnic cuprinsă între naştere şi moarte

On Ianuarie 08, 2014

Pune în aplicare toate învăţăturile ştiinţei pe care o slujeşti şi o reprezinţi, pentru a-ţi călăuzi valoarea în direcţia trebuincioasă devenirii tale.

Marele savant de origine estonian, Karl Baer, căutând stăruitor să pătrundă în tainele dezvoltării ouălelor de găină, a ajuns în final să pună bazele unei ştiinţe noi – embriologia comparată a vertebratelor. Practic, studiul embrionilor permitea clasificarea înrudirii dintre animale.

Pentru mine, care voiam să urc marea piramidă a ştiinţei şi să pun bazele unei noi abordări a leadershipului, a însemnat foarte mult modul în care savantul a elaborat noua clasificare a animalelor. El a efectuat lucrul cel mai important: a arătat că embrionul urmează o cale proprie de dezvoltare la fiecare tip de animale.

Ecoul teoriilor sale au constituit pentru mine un etalon al inovaţiei, servind în acelaşi timp ca legătură de unire între două mentalităţi oarecum diferite. Iar modalitatea lui de aplicare a învăţăturilor şi adevărurilor descoperite pe parcursul cercetărilor au deschis orizontul devenirii mele viitoare ca om care rivalizează cu limitele impuse de reperele unei evoluţii ştiinţifice neîmplinite până la capăt.

Arta conducerii constă în a păstra echilibrul între forțele opuse, ajustând fin fiecare acțiune în funcție de contextul controlabil.

Plăcuta incursiune în lumea științei, stimulând curiozitatea și devenirea personală, asigurând dobândirea unei distinctivități ideologice şi culturale aparte, s-a concretizat la scurt timp într-o multitudine de reflecții interesante, teorii și considerații plauzibile legate de domeniul conducerii. Era atât de ispititor să înțeleg reprezentarea elementelor de identificare a compuşilor care favorizează o anumită chimie a individualităţii, era atât de palpitant să descâlcesc ițele atâtor ipoteze contradictorii care susțin modelul uman.

Numai astfel mi-am putut da seama ce se află dincolo de propria-mi persoană: valoarea măsurată şi orientarea pragmatică. Aceste două caracteristici îmi ofereau instrumentele necesare pentru a înţelege interacţiunea dintre ştiinţă şi metafizică, în favoarea unor abordări unice în leadership.

Leadership: Accepţi să intri într-o cădere liberă fără sfârşit, sub pretextul căutării unui ideal de mare prestigiu şi vizibilitate în domeniul ştiinţei care să depășească cadrul îngust al experienţei tale de a fi un observator?

Deseori păşim orbeşte prin labirintul incertitudinii în căutarea unor răspunsuri la întrebarea " *Încotro ne îndreptăm?* ", călăuzindu-ne după nişte consideraţii referitoare la ceea ce este îngăduit să cercetăm şi prea puţin după cele referitoare la ceea ce este util de folosit în analizarea de sine şi în autocunoaştere. Ştiinţa omului veşnic cuprinsă între naştere şi viaţă se lasă traversată de efortul total, de toate actele de voinţă, de toate angajamentele de a pătrunde tainele unei profesii complexe, nobile și frumoase, deci a unei forme puternice de gândire, aparţinând altora, dar însuşită de oricine ca o autodisciplinare constantă crescândă, într-o anumită direcţie.

În loc să ne ridicăm nivelul de gândire şi cultură din această mocirlă compromiţătoare a

necunoscutului de sine, ne adâncim tot mai mult în ceea ce se numeşte carantina aşteptării decente. Suntem învăluiţi de o mantie de stricăciune lăuntrică în loc să manifestăm un entuziasm uriaş pentru căutarea, actualizarea şi salvarea acelor virtuţi ideatice care sunt în mod drept preţuite în societatea umană. Virtutea de a fi o lucrare terminată a savantului, o confesiune despre grandoarea creaţiei.

În timp ce bătrânii nu mai obţin de prea multă vreme rezultate notabile, tinerii îşi pierd cheful de a-şi însuşi ştiinţa, adică scade randamentul care face posibilă realizarea unor "venituri" suplimentare de valoare personală. Este evident că mulţi nu sunt în stare să realizeze o legătură între performanţa cognitivă şi rezultatele de o calitate superioară, relevante pentru zona leadershipului. Aceştia nu pot vedea în ce măsură sunt capabili să se autodepăşească respectând traseul pe care îl au de parcurs alţii savanţi în scopul stabilirii unor forme noi de reprezentare a lumii şi cunoaşterii.

Asta înseamnă să intri într-o cădere liberă fără sfârşit, într-un declin extrem, venind în prelungirea firească a stării numită apatie, care şterge o cantitate semnificativă din acele câştiguri prealabile de productivitate a resurselor alocate îmbunătăţiri aptitudinilor, în acord cu cerinţele leadershipului performant.

Leadership: Cât costă să construieşti o punte peste "abisul" ivit între involuţie şi ştiinţă, prin asociere cu un "eu însumi cu grad înalt de personalizare" care îşi cere dreptul de a-şi afirma autenticitatea?

Pentru a face posibilă acea privire interioară care să zădărnicească capcanele involuţiei şi inactivităţii funcţionale, analizând toate acele ipoteze, calcule, experimente, teorii selectate pentru a rezista mai bine la tendinţele de atracţie a modelului de gândire care face cinste ştiinţei, trebuie eliberat drumul spre putința de dezvoltare a individualităţii.

Drumul spre putinţa de a vedea o nouă interfață pentru harta numită " *plan de deschidere şi reorganizare a studiului individual* ", trebuie eliberat urmând o cale proprie de evoluţie şi de afirmare pe plan profesional. Nu-mi dau seama cum s-ar putea realiza acest lucru fără asimilarea cunoştinţelor necesare identificării şi analizei unor noi aspecte ale interacţiunii informaţie-materie, unor noi resurse de cunoaştere, conturându-se argumente privind oportunitatea extinderii unor noi concepte ştiinţifice şi arii de cercetare.

Leadershipul este ceea ce creezi sub greutatea unui "eu însumi" conceput prin recompunerea imaginii ştiinţei din fragmente ale învăţăturilor şi adevărurilor descoperite de alţii pe parcursul intervenţiilor lor în mersul lumii.

Îţi aminteşti de Turms, eroul romanului "Etruscul", de Mika Waltari? El încerca deseori să-şi înţeleagă fiinţa, ascultându-şi gândurile şi chemările interioare. Nesigur pe propriile sale valori, calităţi şi aptitudini, i-a rugat pe preoţii iniţiaţi să-l înveţe ce trebuie să ştie pentru a cunoaşte desăvârşirea. Ei i-au răspuns: *"Ştiinţa este în tine însuţi. Nu în noi."*

O incursiune în lumea științei poate fi nespus de plăcută doar dacă stimulează curiozitatea și devenirea personală, asigurând dobândirea unei distinctivități ideologice şi culturale aparte. Ea trebuie să se concretizeze în ceva interesant, palpabil, de viitor, util şi accesibil leadershipului pe care îl vei exercita într-o permanentă ascultare de tine însuţi. De propriile tale gânduri şi prejudecăţi, de valoarea ta, de imaginea pe care ţi-o creezi despre tine.

Ceea ce te costă ca să construieşti o punte peste "abisul" ivit între involuţie şi ştiinţă este conexiunea şi cheltuiala pe care o stabileşti cu angajamentul de îmbunătăţire continuă a performanţelor, asigurând continuitatea cercetărilor ştiinţifice în direcţia dată de domeniul tău de activitate. Dacă vrei să te situezi în stadiul de "savant" în ceea ce priveşte modul de

consolidare a relaţiei cu excelenţa, pune în aplicare toate învăţăturile ştiinţei pe care o slujeşti şi o reprezinţi, pentru a-ţi călăuzi valoarea în direcţia trebuincioasă devenirii tale.

"Un eu însumi cu grad înalt de personalizare" îşi poate cere dreptul de a-şi afirma autenticitatea în cazul în care motivaţia de a servi ştiinţei este egală cu motivaţia de a apăra o cauză nobilă.

De asemenea, acest "eu însumi" trebuie să-şi demonstreze demnitatea de a trăi sub umbrela unui nume glorios a cărui rezonanţă se înregistrează în felul cum omul îşi deschide orizonturile în faţa unei realităţi diversificate şi complexe.

Ştiinţa omului veşnic cuprinsă între naştere şi moarte vizează acea angajare liber consimţită de a cunoaşte, de a învăţa, de a te autodepăşi, astfel încât să cucereşti piscurile cele mai înalte performanţei. Este o cale care cere o angajare de fiecare clipă, ţintind spre un nou ideal care sa te poziţioneze în categoria candidaţilor de top la premiul numit: desăvârşire.

Source: https://neculaifantanaru.com/stiinta-omului-vesnic-cuprinsa-intre-nastere-si-moarte.html

Ştiinţa şi Intangibilul

On Ianuarie 11, 2015

Realizează o extindere a cunoașterii științifice, asigurând regenerarea continuă a mentalităţii specifice superiorităţii.

Puteam eu oare să mă încred în plăsmuirile unei lumi inexistente, să plutesc cu gândul deasupra limitelor omeneşti? Puteam eu oare să-mi impun convingerile, îmboldit de forţa înălţătoare a unor reflecţii angrenate într-un imaginar transcendent, pe care numai un creator universal le poate asambla în plan metafizic? Cum, eu care mă credeam îndrumat de o mână nevăzută, asemenea unui cugetător care nu se limitează la ceea ce cunoaşte ci la ceea ce înţelege, eu să îndrăznesc să mă armonizez cu ordinea internă a universului fără să-mi neg existenţa?

Mi se părea că mă uit într-o oglindă, încercând să definesc universul prin imaginea mea reflectată într-o infinitate de unghiuri, tot aşa cum Dante Alighieri a construit în mintea lui abisul, făurind epopeea spectrelor. Asta echivala cu fragmentarea întregii mele fiinţe în mici părticele, posibile doar prin integrarea conştiinţei într-un soi de supra-conştiinţă care deschidea totul în faţa mea, revelând adevărurile pe care se edifica întreaga materie. Însemna să accept apartenenţa mea la universalitate. Putea oare cineva să înţeleagă întinderea sacrificiului pe care îl făceam?

Alexandre Dumas îşi surprindea la un moment dat personajul: „ *Închipuieşte-ţi că stăpânul suprem, după ce a creat lumea, după ce a fertilizat haosul, s-ar fi oprit la a treia parte din opera sa… Şi închipuieşte-ţi că, după ce a pregătit totul, după ce a plămădit totul, după ce a fecundat totul, în momentul când să-şi admire opera, Dumnezeu ar fi stins soarele şi ar fi zvârlit cu piciorul lumea în noaptea veşnică. "*

Aceste vorbe erau pentru mine o adevărată cumpănă de ape între două prăpăstii – ştiinţa şi intangibilul, două maluri de pământ dezvoltând un câmp de forţe propulsatoare spre înălţimi încă necucerite, drumul şi destinul meu. Demoralizat, realizasem încă o dată că mă găseam în faţa unei geometrii complicate a cărei semnificaţie îmi scăpa, în faţa unei alcătuiri incomprehensibile. Fără să pot discerne dacă era vorba despre căutări ale cunoaşterii sau ale spaţiului şi timpului. O adevărată provocare pe tărâmul metafizicii.

Leadership: Poţi să dezvolţi o nouă direcţie de abordare a ştiinţei printr-un sacrificiu de ajustare a percepţiilor despre existenţă, lume şi realitate, încât să devii mai mult decât ţi-ai fi putut imagina că vei deveni vreodată?

Cunoaşterea cea mai înaltă pe care o poate cineva poseda, prin exercitarea unei voinţe programate de a construi o nouă abordare a adevărurilor despre viaţă, într-un mod în care să nu se reducă amprenta sa asupra lumii, se dobândeşte prin experienţa trăirii „întregului", prin evadarea în fantastic şi miraculos. La fel cum pentru un pictor o culoare nu este mai utilă decât alta, pentru musician, un sunet decât altul, tot aşa spaţiul care îi conferă omului de ştiinţă o evidentă unicitate este cuprins între fluxul gândirii, al conştiinţei sau al existenţei subiective şi încercarea de a discerne o semnificație în orice situaţie.

Un anumit tip de infantilism păstrat constant, o uşoară nebunie instalată în interiorul graniţelor gândirii, *a must-see that becomes a must-have* , în dependenţă directă cu interesul pentru un anumit domeniu precum şi cât de mult il acoperă, toate acestea permit o parcurgere mai uşoară a drumului spre leadership. O nouă direcţie de abordare a ştiinţei se obţine printr-un sacrificiu de ajustare a percepţiilor despre existenţă, ceea ce înseamnă să extragi o semnificaţie mult mai amplă din modul prin care selectezi, organizezi şi interpretezi

informaţiile receptate din mediul înconjurător cu ajutorul trăirilor cele mai intense, a imaginaţiei, a intuiţiei, a acţiunii şi a consecinţelor ei.

Existenţa, văzută prin prisma ştiinţei, poate fi o formă de manifestare a relaţiilor dintre trăiri şi evenimente puse într-o singură idee, un efort de coordonare a unei multitudini de explicaţii oferite procesului şi dinamicii unei gândiri împărtăşite. Iar intangibilul reprezintă totalitatea a ceea ce încă nu ai asimilat la nivel de cunoaştere, încât să produci o schimbare în materie de exprimare prin creaţie.

Dificultăţii abordării ştiinţei care întruneşte condiţiile de a deţine „adevărurile adânci", din perspectiva cunoaşterii bazate pe convingeri reformatoare, i se poate imprima o direcţie de aprofundare a existenţei şi a lumii, create după un tipar personalizat. Dar asta numai printr-un sacrificiu de ajustare a percepţiilor despre realitate, numai prin încercări continue de generare a unor reflecţii vizavi de ce înseamnă de fapt „a fi" într-un anumit segment de timp.

Leadership: Poţi să-ţi menţii o atitudine de superioritate prin intermediul unei activităţi indispensabile procesului creativ, încât focalizarea conştiinţei şi a existenţei tale să meargă spre ideal şi spre Absolut?

Leadershipul are drept criteriu de distincţie faţă de alte domenii de activitate consecinţele care decurg din convingerile individului, şi prin aceasta asigură regenerarea continuă în viitor a mentalităţii specifice superiorităţii, una de tip „ *Închipuieşte-ţi că stăpânul suprem* ". Or ideea de superioritate vizează, prin construcţia de decoruri şi teme alese de inspiraţie, tocmai încununarea unei opere de mare complexitate, acea recunoaştere a trecutului, a prezentului şi a viitorului dedicate atingerii unui ideal de tipul „toate-într-unul", reunind o diversitate de reflecţii, cercetări, exerciţii de gândire, opinii critice, etc.

Dacă reuşeşti să te upgradezi până la nivelul de predictibilitate al unui cugetător care nu se limitează la ceea ce cunoaşte ci la ceea ce înţelege prin „îndoieli", scormonind mai adânc în miezul unor aspecte particulare ale realităţii, abia atunci te vei putea apropia de desăvârşirea ideală a omului care îşi grăbeşte transformarea de la statutul de observator la statutul de la "gândire superioară".

Iar numai un asemenea om îşi poate justifica raţiunea de a fi, asumându-şi consecinţele însuşirii unor adevăruri nespuse, încorporării unei varietăţi de experienţe şi unor noi modalităţi de gândire care i se potrivesc. Numai un asemenea om îşi poate pune potenţialul de integrare a conştiinţei într-un soi de supra-conştiinţă, în slujba plămădirii unei noi identităţi. Numai un asemenea om va putea aduce o contribuţie importantă la dezvoltarea ştiinţei de a fundamenta o legătură între existenţă şi leadership.

Absolutul este cea mai înaltă formă de cunoaştere la care aspiră un creator dornic să-şi împărtășească perspectiva și viziunea asupra a ceea ce i se poate întâmpla într-o zi din viață, prin micile felii de inspiraţie ce decurg dintr-o realitate care parcă refuză să se lase descifrată.

Ştiinţa şi Intangibilul aduc în prim plan cele două laturi ale formării omului ce aspiră la o cunoaştere mai profundă. Prima este latura obiectivă, care se realizează prin intenţia de a intra în legătură cu o putere superioară, suportând deschiderea mentalităţii spre o pricepere mai adâncă a lumii, a vieţii şi a realităţii. Cealaltă este latura subiectivă, care ţine de tendinţa omului spre individualizare, spre conştientizarea adevăratului sine, creativ.

Source: https://neculaifantanaru.com/stiinta-si-intangibilul.html

Ştiinţa superioară a leadershipului

On Iulie 22, 2013

Încadrează-ţi ştiinţa în noi ecuaţii, astfel încât ea să fie în deplină conformitate cu specificaţiile şi funcţionalitatea modelului de leadership unanim acceptat de rostul vieţii.

Căile şi orizonturile pe care le deschidea ştiinţa deveneau dintr-o dată tot mai interesante, avantajându-mă enorm, ca şi când aş fi fost favoritul unui concurs de împrejurări stabilit într-un loc în care nu există piedici. Acesta era rezultatul plasării mele în faţa unei realităţi de ordin superior, înţeleasă doar într-un mod aprioric, pe care nu o mai experimentaseră decât poate cercetătorii cei mai progresişti.

Sofisticat concepută, impregnată de accentele unei gândiri metafizice, iluminată de abstractizări sau materializări temporare, multe din ele fiind abandonate după o vreme, această realitate bogată şi complexă avea meritul de a aborda cu seriozitate aspecte deosebit de profunde ale dezvoltării durabile. Astfel, pătrundeam treptat într-o lume de semnificaţii care ajungea mai reală şi mai de preţ decât lumea experienţei obişnuite.

Zeiţa Atalanta, pentru a-şi potoli setea, a făcut să ţâşnească apa lovind cu suliţa ei o stâncă din care nu mai apăruse niciodată până atunci nici cel mai firav izvor.

În cazul meu, trebuia fiu mai ponderat în ceea ce priveşte interferenţele irealului şi irealizabilului. Aşa că, pentru a potoli reacţiile experimentului meu de explorare a complexităţii ştiinţei, am luat în considerare doar ipotezele cele mai verosimile ale cercetării, realizând mai multe tipuri de legături fundamentale între diferite noţiuni studiate.

Leadership: Realitatea pe care o experimentezi, în afara a ceea ce probabil ai constatat până la un anumit punct, poate să fie cu totul diferită de ceea ce poţi vedea mai departe de propria mentalitate?

Lumina strălucea peste toate lucrurile şi le punea acolo pentru ca ochii mei să le vadă şi să le perceapă cu acuitatea analistului fin. Lumina era calea de a ajunge la acel element definibil, sufletul materiei. Sugera în acelaşi timp încercarea de a uni şi a despărţi trăsăturile comune ale lucrurilor mărunte, dar relevante, întrupând două semnificaţii egale şi opuse, care la rândul lor se combinau în realizarea unui înţeles abstract.

Am încercat pe pielea mea o parte dintr-un experiment inedit, “ *Vivre avec la lumière* ”. Indiferent de natura sau cauza care provoca declanşarea acelei luminozităţi, aprinderea acelei flăcări interioare ce întreţinea creaţia ridicându-se până la înălţimea născocirilor cele mai subtile, un singur lucru era cert: găseam în permanenţă noi valenţe de interpretare, redare şi aplicare a noţiunilor dobândite.

Dacă fiecare om ar cunoaşte aceste alternative funcţionale de utilizare a noţiunilor şi cunoştinţelor, atunci fiecare ar contribui la dezvoltarea ştiinţei. Uneori, a vedea mai departe de propria mentalitate înseamnă de fapt să sesizezi o altă faţă a realităţii care te proiectează în linia vieţii pe care tu ţi-o doreşti nespus, fără să te supui unor norme de tipul "validează opiniile majorităţii".

Leadershipul trebuie să respecte următoarele specificaţii:

A vedea mai departe de propria mentalitate înseamnă să acorzi realităţii şansa de a se adapta la noi limite ale înțelegerii și explicării fenomenelor vieţii.

Ştiinţa ta generează o anume inconsistenţă faţă de transformările specifice la care este supusă materia leadershipului, fără să-ţi lezezi capacitatea de acţiune asupra realităţii externe?

Poţi să întreţii rezultatul plasării tale în faţa unei realităţi de ordin superior? Încerci pe pielea ta o parte dintr-un experiment inedit? Care sunt orizonturile pe care ţi le deschide realitatea pe care ţi-o creezi? Poţi să uneşti şi să desparţi trăsăturile comune ale lucrurilor mărunte, dar relevante pentru dezvoltarea ştiinţei tale?

Prin ştiinţă rezultă efectele leadershipului, acele resorturi ascunse pe care încă nu le-ai descoperit, dar care te pot avantaja enorm în cursa spre marele trofeu: desăvârşirea. Sunt, de asemenea, exploatate efectele facile ale intervenţiei unei noi "forţe de materie", în condiţiile unei convenţii cu tine însuţi, cu acel mod de gândire pe care încă nu ai reuşit să-l extinzi. Şi care face întotdeauna uşor de "descifrat", pe linia stimulilor de ordin vital care lărgesc nivelul de înţelegere a realităţii, conţinutul unei noi abordări a relaţiei cu tine însuţi.

Dacă ştiinţa ta generează o anume inconsistenţă faţă de transformările specifice la care este supusă materia leadershipului, deci dacă tot ceea ce descoperi nu uneşte acea relaţie specială cu nivelul superior de înţelegere şi aplicabilitate a cunoştinţelor asimilate, atunci factorii care pot conduce la creşterea sau descreşterea valorii tale se vor altera de la sine.

Practic, materia leadershipului uneşte toate acele lucruri mărunte şi extraordinare pentru viaţă, trecute prin sita unei realităţi care transcende orice orientare, făcând ca tot ceea ce te face să străluceşti, să evoluezi, să fii mai puternic, mai inspirat, mai fericit, să pară ca fiind o parte integrantă dintr-un plan mai înalt de unde poţi vedea o altă lume decât cea cu care te-ai obişnuit.

O ştiinţă precum leadershipul poate fi încadrată în ecuaţiile de determinare a unei noi direcţii de urmat atunci când rostul vieţii este dictat de priceperea de a observa şi investiga fenomenele realităţii care, prin modul lor de manifestare, dau naştere la coincidenţe sau corespondenţe semnificative.

Tocmai aceste coincidenţe sau corespondenţe semnificative, care uneori întrec orice imaginaţie, leagă lumea noastră interioară cu cea exterioară, arătând calea spre împlinirea destinului nostru.

Ştiinţa superioară a leadershipului este de fapt produsul a tot ceea ce ai creat de-a lungul timpului pentru a facilita accesul la excelenţă. Este o dovadă incontestabilă a transformării tale într-un savant care are capacitatea de a mânui materia în mod eficient, după bunul său plac.

Dar înainte de a deveni un savant, trebuie să contribui la dezvoltarea ştiinţei şi să reuşeşti să te impui prin aplicarea în practică a celor mai noi cuceriri ştiinţifice. Ceea ce presupune o actualizare permanentă a cunoştinţelor.

Source: https://neculaifantanaru.com/stiinta-superioara-a-leadershipului.html

Ştiinţa unui singur om (VS) Ştiinţa întregii lumi

On Martie 10, 2012

Antrenează-ţi mintea să gândească în termeni de viziune, prin faptul că tot ceea ce priveşti la tine însuţi poate fi acceptat ca valoros abia după ce te-ai schimbat "dumnezeieşte" prin tăria menţinerii drumului asumat în viaţă.

Se povesteşte că într-o cetate în care se învăţau toate ştiinţele trăia un tânăr frumos şi plin de sârg la învăţătură. Şi, măcar că nimic nu lipsea fericirii vieţii sale era închipuit de dorinţa de a şti cât mai mult. Or, i se dezvălui într-o zi, din povestirea unui negustor călător, că într-o ţară tare îndepărtată trăia un învăţat care era omul cel mai sfânt din tot Islamul şi care el singur avea atâta ştiinţă de carte, atâta înţelepciune şi atâta har cât toţi învăţaţii veacului la un loc. Şi află că învăţătorul acela, cu toată faima lui, nu era de meserie decât fierar, meserie pe care, înaintea lui, o avuseseră şi tatăl sau şi bunicul său.

Auzind aceste vorbe, tânărul îşi luă traistă şi băţul şi pleca pe dată din cetatea lui. Şi merse vreme de 40 de zile şi 40 de nopţi şi, după multe primejdii şi osteneli se înfăţişă înaintea fierarului.

Aflând că tânărul voia să dobândească marea ştiinţă, fierarul îi puse în mână funia de la foalele covăliei şi îi spuse să tragă. Şi învăţăcelul ascultă. O zi, o lună, un an, fără să scoată un cuvânt, tânărul a întins iar şi iar funia foalelor. Dar într-o bună zi, tânărul a deschis gura şi l-a rugat pe maestru să-i spună cum poate fi obţinută Marea Ştiinţă.

Fierarul îi spuse doar atât: "Taci şi continuă să tragi de funie." Şi astfel s-au mai scurs încă 5 ani. Apoi, într-o zi mult prea istovitoare, învăţăcelul a lăsat din mână funia fierăriei şi îl imploră pe maestru să-i spună secretul Marii Ştiinţe.

- Fiul meu ! poţi să te întorci în ţara ta şi la casa ta, cu toată ştiinţa lumii şi a vieţii în inima ta. Căci pe toată ai dobândit-o, dobândind virtutea răbdării ! *****

Leadership: Poţi să-ți dezvolţi o atitudine demnă de un om superior, fără să execuţi mai multe repetări ale anterioarelor tale stări și experienţe?

În fiecare zi descoperi un mic secret ce intervine în formarea şi dezvoltarea gândirii, care adăugat la alte mici secrete contribuie la fabricarea Pietrei Filosofale. Dar ca să ajungi la o asemenea deprindere ai nevoie de minim zece ani de practică, a câte 16 ore pline de încercări şi limite pe care trebuie să le depăşeşti, zi de zi.

Şi mai trebuie să ai norocul să întâlneşti la timpul potrivit un alchimist, un om de ştiinţă genial care ştie să facă - ca nimeni altcineva - experienţe de chimie şi biochimie în laborator. Iar dacă acest alchimist este pe deasupra un pictor plin de viziune şi de mesaj, poţi spune că eşti cu adevărat norocos.

Ştiinţa unui singur om îţi este mai de folos decât ştiinţa întregii lumi ! De altfel, folosul unui om în mijlocul acestei lumi depinde de ştiinţa cu care el continuă să-şi pună visele pe hârtie, făcând din aceste vise o pârghie pentru atingerea performanţei într-un domeniu de activitate. Iar astfel de pârghie care te îmbogăţeşte sufleteşte, deprinzând o anumită maturitate în gândire, o anumită atitudine faţă de sarcinile importante ale vieții, este acea virtute numită "răbdare" prin care îţi observi toate lucrurile şi faptele după o anumită regulă, după o anumită măsură, apoi reuşeşti să le dai o conotaţie de natură socială.

Ar mai fi ceva. Ca să înţelegi vorba aia: "Precum în cer aşa şi pe pământ" trebuie mai întâi să explorezi tainele universului, apoi să funcţionezi tu însuţi după modelul infinitului care vrea să sugereze un singur lucru, şi anume că există o asemănare între ceea ce eşti şi ceea ce ar trebui să fii, sau între ceea ce eşti ca om şi ceea ce te mână înspre a evolua din punct de vedere spiritual-ştiinţific.

Ştiinţa, conform voinţei individului de a înţelege nepătrunsul, se actualizează după modelul artistului care şi-a propus să interpreteze senzaţiile optice prin echivalenţe cromatice - ele nefiind imitaţia literală a unui lucru natural, ci simbolul acestuia. Iar artist nu este decât acela care, prin intermediul senzaţiilor de cunoaştere primite din partea sinelui, nu neapărat din lumea exterioară, reuşeşte să elibereze informaţia vizuală de clişee şi să o răsucească în fuiorul unei rostiri personale. Căci lumea din jur este doar un tablou pe care nu îl poţi şlefui dacă culorile cele mai calde nu sunt mereu prezente în viaţa ta.

Aspectul spiritual al unei viziuni coerente despre viaţă vizează acel lucru pe care trebuie să-l transformi în prioritate, încât să nu trebuiască să pierzi ani de zile pentru a ajunge la el.

Ştiinţa unui singur om (VS) Ştiinţa întregii lumi oferă prilejul unei comparaţii între ceea ce eşti în stare să înveţi doar de la tine însuţi şi ceea ce eşti în stare să înveţi despre tine însuţi interacţionând cu restul lumii. Dacă ai timp, încearcă să enumeri 5 lucruri pe care ai putea să le transformi în priorităţi, încât să nu trebuiască să pierzi 10 ani de viaţă pentru a ajunge la ele. Iar dacă nu poţi să enumeri 5 lucruri, atunci gândeşte-te la măcar un singur lucru pe care să-l poţi schimba la tine, încât acesta să devină temelie pentru tot restul vieţii tale.

Source: https://neculaifantanaru.com/stiinta-unui-singur-om-vs-stiinta-intregii-lumi.html

Stilizarea din "a doua mână" în cinematografie

On Decembrie 15, 2012

Pentru ca a ta creație să fie autentică, ea trebuie să prezinte natura înconjurătoare în felul în care a fost văzută de oamenii epocii pe care o zugrăvești.

Cum se pot toate acestea în decor, în ambianţa înconjurătoare? Devine necesară, bineînţeles, o stilizare şi în acest domeniu. Problema stilizării constă în prezentarea naturii înconjurătoare, în felul în care a fost văzută de oamenii epocii pe care o zugrăvim. Pentru că apare aici un pericol: stilizarea "din a doua mână". Atunci când artistul nu reproduce felul în care percepe nemijlocit natura unei epoci istorice, nu reproduce o reprezentare proprie a felului în care a fost văzută natura de contemporani, ci foloseşte interpretarea unei alte persoane... unul creează în genul lui Rerich, altul în genul lui Surikov.

Prin toate aceste gânduri Eisenstein ridică probleme generale ale filmului istoric. Cum trebuie deci rezolvată problema peisajului istoric? Răspunsul îl găseşte în urma unei serioase meditaţii: *"Peisajului istoric îi este caracteristic o particularitate şi anume: senzaţia depărtării lui de privitor. Cred că această senzaţie a depărtării poate să apară atunci când peisajul păstrează numai elementele ce pot fi văzute din depărtare, când peisajul nu cuprinde un mare număr de detalii. Peisajul trebuie să acţioneze mai ales prin trăsăturile sale generalizate şi generalizatoare."*

Leadership: Poate imaginea creată de tine să acționeze prin trăsăturile sale generalizate, păstrând numai elementele esențiale ce pot fi percepute de la distanță?

Proiectarea unei creații autentice în cinematografie implică un proces complex de planificare și stilizare. Este esențial să se țină cont de reprezentarea naturii înconjurătoare a epocii pe care o zugrăvește artistul. Detaliile sunt cruciale, de la alegerea elementelor scenografice până la distribuția spațiilor și ambianței. Un film de succes nu numai că optimizează utilizarea peisajului, dar oferă și o reprezentare estetică a viziunii regizorului, reflectând un echilibru între autenticitate și stilizare.

Problema stilizării în film constă în prezentarea naturii în felul în care a fost văzută de oamenii epocii, evitând pericolul stilizării "din a doua mână", când artistul folosește interpretarea altora în loc să creeze o reprezentare proprie. Peisajul trebuie să acționeze prin trăsăturile sale generalizate și generalizatoare, păstrând numai elementele esențiale ce pot fi percepute de la distanță. Astfel, o stilizare autentică a peisajului în film poate oferi spectatorului o senzație de depărtare și profunzime, capturând esența vizuală a unei epoci istorice fără a se pierde în detalii excesive.

Leadership: Cum influențează echilibrul dintre stilizare și autenticitate percepția vizuală a spectatorului în cinematografie, și cum poate un regizor să își optimizeze creația pentru a reflecta această esență istorică?

Leadershipul şi creaţia cinematografică au un lucru în comun: imaginea impactuală. Stilizarea este procesul de a adapta, modifica sau exagera anumite elemente estetice, vizuale sau narative într-o operă de artă pentru a crea un efect distinctiv și unic. Acest proces poate implică folosirea unor tehnici specifice de iluminare, culori, forme, sunet sau compoziție pentru a sublinia anumite teme, a evoca anumite emoții sau a conferi o anumită atmosferă. Stilizarea poate transforma realitatea într-o versiune idealizată, simbolică sau abstractă, contribuind la expresivitatea și originalitatea unei opere.

Echilibrul dintre stilizare și autenticitate în cinematografie poate influența percepția vizuală a spectatorului prin crearea unei atmosfere și estetici care să fie captivante și credibile în același timp. Un exces de stilizare poate distruge credibilitatea poveștii sau emoționalitatea filmului, în timp ce lipsa stilizării poate duce la o interpretare lipsită de inovație sau impact vizual.

Pentru a reflecta această esență istorică în mod optim, un regizor poate să se bazeze pe o înțelegere profundă a perioadei sau stilului pe care dorește să îl exploreze. Experimentarea tehnicilor cinematografice moderne poate aduce o interpretare proaspătă și originală asupra unei perioade sau teme istorice.

De asemenea, colaborarea strânsă cu echipa de producție, inclusiv scenografi, costumieri și directori de imagine, este esențială pentru a asigura coerența și autenticitatea estetică a filmului. Comunicarea eficientă a mesajului și a emoțiilor din spatele stilizării și autenticității este, prin urmare, crucială pentru a captiva și a conecta publicul. Prin găsirea unui echilibru conștient între aceste două aspecte, regizorul poate crea o experiență cinematografică profundă și memorabilă.

Un creator trebuie să exploreze modalități diferite de a oferi spectatorului o senzație de profunzime prin stilizarea autentică a decorului, revelând astfel esența unei imagini vechi prin juxtapunerea cu imagini noi.

Stilizarea din "a doua mână" în cinematografie reprezintă utilizarea și reinterpretarea elementelor vizuale și tematice preluate din opere anterioare, adaptându-le într-un context nou pentru a crea un impact original. Aici se pune totuşi întrebarea:

În ce mod poate planificarea detaliată a scenografiei și distribuția spațiilor să contribuie la o ambianță care să evidențieze viziunea regizorului, și cum reușește el să păstreze autenticitatea epocii reprezentate?

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/stilizarea-din-a-doua-mana-in-cinematografie.html

Stiloul şi pensula în sfera Creaţiei Sfințitoare

On Octombrie 29, 2020

Arta mi-a oferit șansa de a juca un joc numit Nemurire. Eu i-am oferit artei șansa de echilibra greutatea jocului, adăugând modul divin.

Stiloul cu care îmi scriu viaţa mi-a adus la cunoştinţă puritatea lucrurilor nemateriale transformate în opere de artă nemuritoare, fiind el însuşi un filosof învăţat şi profund care priveşte lumea prin rotirea uşoară a pensulei în curcubeul culorilor tot mai îndrăzneţe. Nici nu aş fi putut fi convins cu uşurinţă de existenţa lucrurilor nemateriale, dacă nu ar fi fost stiloul însuşi un mod de a vedea dincolo de aparenţe şi de a percepe realitatea dincolo de iluzie.

Tot aşa, dintr-un scris al trăirii ce aparţine în totalitate momentului de mare forţă interpretativă, se inspiră artistul luminii şi al valorilor picturale intrinseci care, cu ajutorul pensulei asigură valoarea frumosului ce se impune într-adevăr prin sine şi pentru sine. Printr-o voinţă fermă de a câştiga cerul, prin încercarea de a explica curcubeul ca fenomen natural al naturii, pensula este condusă pe acelaşi drum cu scrisul, în direcţia atemporală a inimii de toate vârstele, primind acea însufleţire a creaţiunii de dincolo de văz, în viitorul unei iluzii despre lume.

Eu însumi, am reuşit să comand pensulei să facă ceea ce promisese stiloul mai înainte: să scape de înfăţişare materială, ca să obţină o expresie sau o metaforă a purităţii. Potrivit puterii de înţelegere a unui artist, care este mai presus de orice înţelegere, cel mai corect este ca pensula să se folosească de gloria şi frumuseţea unui scris frumos, pentru ca însufleţirea ei să fie o binecuvântare a spiritelor pure.

Cu cât stiloul şi pensula vor fi instrumente mai pure în exprimarea emoţiilor de dincolo de suportabilul actual, cu atât voi vedea realitatea cu alţi ochi faţă de cum o văd acum. Stiloul va produce influenţe similare asupra pensulei atunci când un colţ fermecător din natură mă va îndemna la diferite raportări de ordinul concomitenţei, încât amândouă să fie contemplate ca reprezentare a divinului. Şi cred că de aceea sunt nemuritor, fiindcă stiloul meu, jucând rolul unei pensule plină de inspiraţie, reuşeşte să dea viaţă unei realităţi de dincolo de aparenţele vizibile, şi totodată reuşeşte să reproducă o imagine din altă lume, o feerie colorată, încărcată de simboluri.

Ochiul meu spiritual, în sfârşit se va deschide.

Leadership: Puterea ta de a rămâne în prezentul relației cu actul sublim al Creaţiei este o cale de a pătrunde în adâncul unei realităţi care cultivă mai mult spaţiu în câmpul vizual decât în câmpul unei teme comune?

După chipul şi asemănarea pensulei lucrează şi stiloul, întru sfinţirea unei exprimări care depășește formalismul șabloanelor, inerția tiparelor, determinând astrologic un efect de reflecţie a luminii de dincolo de forme, de dincolo de gând şi stele. Atunci când se află amândouă în conjuncţie cu planetele luminoase sau luminate, soarele sau luna, ajungând chiar până la ceea ce se numeşte "guvernarea universului", stiloul şi pensula pot căpăta o anumită strălucire prin faptul că oglindesc o realitate tangibilă care marchează mințile tridimensionale.

Prin aceasta vreau să spun că un artist nu este un artist adevărat până ce nu îmbrăţişează scrisul ca pe o mişcare a pensulei, din evoluţia mişcării universale. Şi amândouă, atingând foarte bine subiectul Creaţiei în faţa frumosului unei lumi imaginare, integrată în realitatea

juvenilă, reuşesc să îmbrăţişeze "Graţia Divină" în punctul în care "Ochii lui Horus" deschid fereastra vieţii unei vârste fără vârstă spre o stare nouă de definire a trăitului prin transfigurare, prefacere şi înviere.

În conformitate cu acest aspect, absorbția de lumină se realizează prin folosirea unor culori pale, dar şi prin invocarea existenţei unui act de scriere cursiv, îngrijit şi ordonat ce transmite emoție, amintire, modelând și dând formă interiorului unei sfere de simboluri și semnificații rezultate dintr-un fond de vitalitate şi energie pozitivă. Da, aşa este, sunt nemuritor prin faptul că a mea Creaţie se întinde spre lucrurile uimitoare şi felurite lucrate de Dumnezeu în mine, graţie unei pensule care cuprinde mereu alte certitudini despre realitate, deghizate în opere de artă.

Atât stiloul, cât şi pensula, îmi dau aripi și puterea de a tinde spre perfecţiune, de a rămâne în prezentul relației cu actul sublim al Creaţiei, ca un fel de cod pentru a pătrunde mai departe în adâncul unei realităţi care cultivă mai mult spaţiu în câmpul vizual decât în câmpul unei teme comune de tipul „emoţia ca beneficiu".

Mai degrabă ceea ce se vede la scrisul meu, şi ceea ce oglindeşte pensula în forma şi aspectul ei delicat, se încadrează în tema "Nimic nu se schimbă până când tu nu te schimbi."

Leadership: Poţi să trăieşti experienţa unei părţi din tine însuti, experimentând împlinirea destinului unei întregi creaţii care îşi are punctul de sprijin în înţelegerea unei imagini abstracte?

Putem aminti aici despre existenţa unui trandafir, creionat prin asemănarea unei femei cu o operă de artă, fiind admirat şi plăsmuit în cuvintele unei picturi ce exprimă esenţa sufletului uman prins în situaţii de viaţă bulversante. Sunt nemuritor prin faptul că am dat viaţă unui trandafir, graţie stiloului ce s-a mobilizat în vederea înţelegerii şi mlădierii pensulei care face obiectul unei Creaţii abracadabrante, menită să exprime spiritul liber al "Creatorului de Lumi" care a ştiut să le imagineze, să le deseneze şi să le proiecteze în plan fizic.

Ei bine, chiar şi stiloul are o slăbiciune pentru pictură, deoarece pensula se poate dovedi mai presus de scris, fiind în mare parte vizuală, adică completată cerebral cu imagini anterioare ale unui Eu desprins din materie. Or fiind nemuritor în ale exprimării prin metafore şi simboluri, devenind vulnerabil doar în faţa puterilor cereşti, stiloul se articulează potrivit tendinţelor interioare ale artistului de a-şi exprima profunzimea prin îmbrăţişarea pensulei devenită un simbol alternativ al Renaşterii.

Îmi dau seama că nu este de ajuns să fiu un artist al scrisului ca să îmbrăţişez pictura, ci mai trebuie să fiu reflexia subiectivă a lumii obiective din creierul unei stele, similară cu Soarele, care remodelează prin raze colorante imaginea brută a naturii. Şi cred că acesta este destinul creaţiei mele pe care trebuie să-l împlinesc prin întâlnirea scrisului cu pictura: ocazia de a facilita înţelegerea unei imagini abstracte ce echivalează cu descoperirea unei identităţi între esență și existență, între aparenţă şi realitate.

Leadershipul, în prima fază a Marii opere, este actul de comunicare prin mesaj artistic a unei atitudini intelectuale care persistă la nivel spiritual, permiţând identificarea artistului cu Creatorul de Lumi Veşnice.

Stiloul şi pensula în sfera Creaţiei Sfințitoare sunt instrumentele divine folosite de un artist a cărui forţă spirituală nu poate fi cunoscută decât prin prisma faptului că adăposteşte trăirile unei conştiinţe sensibile.

Mai presus de toate, o creaţie sfinţitoare îi atribuie artistului o mare parte din anvergura conceptului de "totul într-unul", mai ales dacă considerăm stiloul ca fiind o înregistrare a mișcărilor pensulei pe şevalet, şi dacă considerăm pensula ca efectuând magia de conversie a scrisului de mână în simboluri de credinţă complexe.

Source: https://neculaifantanaru.com/stiloul-si-pensula-in-sfera-creatiei-sfintitoare.html

Stiloul vorbitor şi pensula înaripată

On Octombrie 21, 2020

Propune-ţi să faci o incursiune în imaginarul unei lumi de dincolo de tine, prin sugestia pe care o propune destinul personajului pe care ţi-l creezi: de a te plasa în afara ta în diferite moduri, sau de a fi prezent peste tot în același timp.

Ţin în mână un stilou a cărui cerneală pare că nu se mai consumă, ci doar îşi încălzeşte substanţa plină de expresie, asemănătoare prin ponderea ei estetică cu varietatea culorilor pe care pensula unui artist le aplică pe suprafaţa pânzei. Dacă corelaţia dintre formă şi substanţă, dintre expresie şi conţinut este examinată prin prisma caracterului arbitrar al identificării stiloului cu o pensulă, oricât de importantă ar fi tema de care se preocupă artistul, probabil că spiritul lumii iluminate și existența specifică alchimiei se poate materializa în orice formă dorită.

Să fiu clar înţeles. Cel care va şti cum să facă dintr-un stilou vorbitor o pensulă înaripată, reducându-le pe amândouă la o singură dogmă: "Joacă-te ! ", va putea să treacă mai repede de la virtute la colaborarea cu Dumnezeu, şi de la creaţie la eternitate. Ori, experienţele repetate în actul de a scrie cu o inspiraţie aproape divină, dincolo de mulţimea sugestiilor şi provocărilor picturii care m-au condus în lumea culorilor, mă fac să cred în continuare că fac parte dintr-un roman a cărui autor este chiar artistul ce adaugă în tablourile sale planurile unei viziuni ale vieţilor pământeşti succesive.

În acest aspect al expresiilor de cunoaştere, de mare sinteză şi semnificaţie, constă măiestria artistului, ca şi virtutea alchimistului: ei experimentează o insuflare divină de artă în vârful unei coloane a infinitului şi numai ei pot înţelege Dumnezeirea prin îmbinarea puterii de creaţie a omului cu farmecul naturii din jur. Să ţinem seama că nu există creaţie fără creator şi că, dacă ea are vreo valoare pentru mine, este fiindcă în sufletul meu s-a petrecut ceva ce a imprimat această valoare capodoperei pe care o reprezint.

Leadership: Eşti destul de permisiv în a-ţi împărtăşi cunoştinţele despre creaţie, încât să recunoşti că în raporturile tale cu Omul Nou pe care îl construieşti se impune o simultaneitate a oricărui prezent înscris în alt univers?

Aşa e când eşti artist, trebuie să fii şi pictor şi scriitor, dăruindu-ţi bucuria de a găsi o corespondenţă alchimică printre culorile metamorfice ale frunzelor de toamnă. Dar trebuie să fii şi martor, personaj şi povestitor. Iar dacă stiloul meu o ia înaintea pensulei, prin aceasta înţelegând că ale mele cuvinte au o pondere mai mare decât culorile asupra impresiei finale a cititorului, atunci trebuie să devin cititor al unui scriitor de calitate, aşa cum este Andersen care povestea despre un palat de cristal în a cărui cămăruţă secretă se afla cea mai bogată carte a pământului: Cartea Adevărului.

Înţeleptul din acest palat se pricepea, pe deasupra, să strângă lumina stelelor şi razele soarelui, strălucirea forţelor tainice şi flacăra spiritului. Cu ajutorul acestor lumini amplificate, îndreptate asupra filelor cărţii, izbutea să citească tot mai multe din cele scrise în carte, dar la acel capitol care purta titlul "Viaţa după moarte", nu mai putea desluşi niciun punctuleţ. Această constatare îl neliniştea: să nu fie el în stare să găsească pe lumea asta o lumină care să înlesnească ochiului să citească ce scria acolo, în Cartea Adevărului?

Surprindem aici o incursiune într-un univers al devenirii pure, prin sugestia pe care o propune destinul personajului care se reprezintă în câmpul întâlnirii fericite dintre un contact vizual şi postura de implicare într-un destin al convergenței spre "Cele Sfinte", cauzat de un tonus crescut al convergentei spre dezvoltarea raţionamentului. Tot aici, mai trebuie luată în

calcul simbioza mesajului expresiv cu forma unei noi ontologii a identității în care sinele cititorului se identifică cu sufletul scriitorului.

De exemplu, dacă stiloul îşi purifică menirea prin dezvoltarea unui scris cursiv, îngrijit şi ordonat, iar pensula îşi purifică calitatea de întindere a culorilor (vii şi delicate) prin accentuarea contrastului cu diverse decoruri, amândouă fiind reduse la forme cât mai simple de utilizare, atunci "Prima Materie" a dinamicii universale va fi manifestarea sufletului viu ieşit din mâinile Creatorului.

La prima vedere, stiloul poate să imprime puteri extraordinare imaginii pe care pensula o colorează sub acţiunea luminii. Iar două pensule, cu diferite dimensiuni, sporesc efectul decorativ al unei imagini de poveste, pe lângă cromatică, formă şi expresivitatea mesajului liric, dar totodată ele două îşi pot avea punctul de intersecţie într-un stilou care asigură un scris cursiv, fără întreruperi de cerneală.

Leadership: Poţi să faci o incursiune în imaginea unei opere improvizată dintr-o călătorie a spiritului expansiv care rescrie destinul unei structuri epice, încât să te poziţionezi în cu totul altă postură?

Stiloul şi pensula. Înţelegând natura, virtutea şi puterea acestora de a se autodetermina, fără să pierd din conexiunea lor acel "IN-VITRO" polivalent, am ajuns să cunosc amănunţit modul de funcţionare a lucrărilor naturale şi modul de percepţie a lucrurilor celeste, dar mai ales modul de semnificare corespunzător lucrurilor create şi recreate. Iar dacă scriu despre necunoscutele simbolice ale Creaţiei Divine, lucruri fine peste care trecem repede cu vederea, o fac în acelaşi mod în care artistul se integrează, cu sufletul şi simţirea divină, în subiectul principal al picturii sale: mişcarea accelerată a unei dorinţe continue de a fi mai aproape de opera alchimiştilor.

Nu m-am imaginat niciodată în postura de producător de forme, exprimări şi limbaje simbolice, până ce n-am dat imaginii mele, ondulată de amplasarea ei spaţială într-o mobilitate stilistică, semnificaţia de *"pământ, din pământ"* sau de *"înviere în alt trup".*

Adevărul este nimeni nu ştie cât de greu este să fii o pensulă care pictează în cuvinte mângâietoare, despre simţăminte, stări şi emoţii, viaţa unui artist de mare talent care ştie să dea sens unei lumi de dincolo de marginile realităţii, de dincolo de aparenţe.

În acest caz, greutatea construcţiei artistice nu înclină, ca într-o balanţă, mai mult asupra pensulei care îşi încetineşte sau grăbeşte ritmul de potrivire a culorilor pe paletă sau pe pânză, ci asupra stiloului care trebuie să pună cuvintele într-o anumită ordine, încercând să le construiască într-o istorioară improvizată, aşa încât ochii celor care citesc aceste rânduri să surprindă numai ceea ce mintea lor este pregătită să înţeleagă.

Tot timpul voi încerca să interpretez unele din experienţele şi concluziile mele din punctul de vedere al unui alchimist care amestecă continuu în creuzetele sale din laborator, ştiinţa cu ocultismul, arta beletristicii cu arta plastică. Şi asta pentru că un artist de talia mea, care în mişcarea pensulei face posibilă expresia unei vieţi oglindită în alte vieţi, îşi cere neînduplecat să îndeplinească cu mare ascultare menirea stiloului: de a cauza o modificare acceptabilă a compoziţiei sufleteşti cu care sunt alcătuite operele divine, acele opere renăscătoare de comori fermecate aflate sub protecţia nepământeanului.

Atributul nelipsit al unei arte abstracte este interfaţa unei versiuni a creaţiei plăsmuită din imaginea a două realităţi: o realitate care se extinde considerabil spre spiritul unei lumi purtate doar în suflet, şi o realitate care se schimbă prin incursiunea în destinul unor vieţi anterioare.

Stimulii psihologici şi bilanţul existenţei

On Ianuarie 13, 2010

Creația autentică izvorăște dintr-o pasiune totalizatoare, care transcende limitele unei singure sfere și se revarsă în întreaga existență.

Lucian Blaga remarca faptul că *"Don Juan nu are o mie de pasiuni mărunte, ci o singură pasiune virtuală".* Şi, parcă într-un dialog cu această idee, notează Eisenstein: "De ce să admitem donjuanismul numai în dragoste? Desigur că ele există mult mai mult şi în toate domeniile? Şi în primul rând tocmai în acelea unde lucrurile sunt legate de astfel de probleme ca succesul, aprecierea, victoriile, tot atât de clar ca în domeniul arenelor de dragoste.

Meditaţiile din această perioadă îl fac pe regizorul Serghei Eisenstein să recunoască stimulii psihologici, emoţionali ai dezvoltării sale, calea exactă a drumului pe care l-a urmat. Eisenstein încearcă, într-o chinuitoare cazna să se înţeleagă, să-şi facă bilanţul existenţei. Viaţa care i-a scăpat printre degete, prin care a umblat ca Peer Gynt prin vâltoarea frunzelor uscate - gândurile sale neîmplinite. Şi, fără doar şi poate, bilanţul, care cuprinde multe şi esenţiale victorii, îi redeschide durerile numeroaselor tragedii pe care le-a trăit şi le trăieşte şi acum chiar, prin interdicţia lui "Ivan". Şi de această dată el încearcă să învingă moartea prin ironie.

Leadership: Cum afectează reacțiile complexe de la nivelul creierului tău percepția "instanţelor" din creaţia ta, într-o expunere profundă a propriilor trăiri?

Instanțele unei creații pot fi date de personajele, de temele sau de simbolurile pe care regizorul le introduce în narațiune. Acestea au rolul de a asigura un flux continuu de stimuli la nivelul percepției spectatorilor, menținându-le atenția și emoția pe parcursul întregii experiențe cinematografice.

Din acest motiv, fiziologia emoțiilor implică o serie de reacții complexe în ce priveşte personajele dintr-un film. Ele reflectă modul în care regizorul Eisenstein remarca pasiunea lui Don Juan, nu ca o mie de pasiuni mărunte, ci ca o singură pasiune virtuală. Practic, emoțiile sunt generate de interacțiuni chimice și electrice la nivelul creierului, asemenea stimulilor psihologici și emoționali care l-au influențat pe regizorul Eisenstein în dezvoltarea sa. Reacțiile emoționale pot avea un impact semnificativ asupra sănătății generale, influențând nu doar succesul și aprecierea într-un anumit domeniu, dar și victoriile și problemele cu care se confruntă.

La fel cum stresul prelungit poate duce la probleme de sănătate precum hipertensiunea, Eisenstein reflectează asupra vieții sale, făcându-și bilanțul existenței, asemenea lui Peer Gynt. Înțelegerea modului în care emoțiile și gândurile neîmplinite afectează corpul poate ajută la dezvoltarea unor strategii mai eficiente de gestionare a stresului și îmbunătățirea sănătății mentale și fizice. Conştient de acest lucru, regizorul Eisenstein încearcă să-și vindece rănile sufletești cauzate de tragedii și interdicții, folosind ironia pentru a înfrunta moartea simbolică a creațiilor sale, precum în cazul filmului 'Ivan'."

Impulsul care animă energia creatorului provine din dorința profundă de a transforma visurile și emoțiile în realitate tangibilă, generând astfel opere de artă care transcend timpul și spațiul.

Stimulii psihologici și bilanțul existenței sunt legați printr-o singură idee: căutarea sensului în fiecare experiență trăită. Din acest motiv, arta devine un instrument esențial în explorarea

și înțelegerea adâncimilor existenței umane, oferindu-ne perspective și revelând sensuri ascunse în momentele noastre cele mai intime și semnificative.

Source: https://neculaifantanaru.com/stimulii-psihologici-si-bilantul-existentei.html

Stingerea luminii înseamnă cufundarea în întuneric

On Decembrie 17, 2012

Sensibilitatea excesivă poate amplifica semnificațiile obișnuite ale incidentelor de zi cu zi, conferindu-le o greutate emoțională suplimentară.

Ce tragedie cumplită a trebuit să trăiască acest om - împiedicat atât de des şi cu atâta cruzime să creeze - când trăia chiar evenimentele curente ale vieţii cotidiene la o neobişnuită intensitate, dând celui mai mic accident obişnuit, casnic, sensuri dramatice generalizatoare:

„Lumina se stinge pentru a se economisi energia electrică. Pentru mine nu este doar atât. Stingerea luminii înseamnă cufundarea în întuneric. Un telefon scos din priză înseamnă o rupere de lume. Întârzierea banilor (atât de des !) înseamnă spectrul mizeriei."

Şi totul în mare (cu majuscule). Şi totul resimţit foarte acut. Orice fleac tinde să se transforme aproape instantaneu în generalizare. S-a rupt un nasture - deodată te simţi zdrenţăros. Îţi scapă un nume - ţi se pare că a început procesul de descompunere conştiinţei şi pierderea memoriei, etc.

Privite dinafară toate acestea par poate foarte amuzante. A trăi însă cu ele este cât se poate de chinuitor, mai ales pentru un regizor precum Serghei Eisenstein. Prin ce a trebuit să treacă omul acesta supus atâtor lovituri – şi nu unor „fleacuri", atâtor autentice tragedii?

Leadership: Ceea ce trăieşti în momente de mare greutate emoţională poate să indice felul cum perspectivele subiective influențează percepția realității?

Adaptarea unui regizor la mediul său poate fi esențială pentru supraviețuirea acestuia în lumea dramatică și generalizatoare a filmului. Răspunsurile la evenimentele cotidiene pot varia; unii pot migra spre zone mai prielnice pentru creaţie, în timp ce alții pot dezvolta strategii noi pentru a face față cruzimii și intensității condițiilor schimbătoare. Înțelegerea acestor procese este crucială pentru a gestiona mizeria și întunericul psihologic care poate rezulta dintr-o rupere de lume.

Fiecare accident casnic, de la stingerea luminii pentru a economisi energia electrică, la întârzierea banilor, poate declanșa o tragedie interioară, transformând orice fleac într-o generalizare profundă și chinuitoare. Aceasta este viața unui regizor, în care chiar și cea mai mică perturbare poate deveni o descompunere a memoriei și a identității. Suferințele personale pot conduce la generalizări excesive și temeri existențiale. De aceea, echilibrul interior este esențial pentru a păstra o viziune rațională asupra lumii.

În acest context turbulent, evenimentele obișnuite devin încărcate de semnificații profund dramatice. O simplă schimbare în programul de lucru sau o mică perturbare logistică, cum ar fi stingerea luminii pentru a economisi energia electrică, este percepută nu doar ca o inconvenienţă minoră, ci ca o cufundare în întuneric - o metaforă pentru izolare sau pierderea direcției creative. În mod similar, un telefon scos din priză devine simbolul unei ruperi de lume, o izolare de societate și de posibilitățile de a comunica și colabora.

Leadership: Poate sensibilitatea ta artistică să amplifice vulnerabilitatea și conexiunea cu realitatea, revelând astfel creația unei opere capabilă să transcendă imediatul?

Se mai adaugă aici "întârzierea banilor" – o problemă aparent administrativă – ce este resimțită ca spectrul al mizeriei, prevestind probleme mult mai grave, precum insolvabilitatea sau incapacitatea de a continua proiectele artistice. Fiecare accident casnic sau fiecare mic incident este transformat într-o generalizare vastă, fiecare devine un episod dintr-o continuă luptă pentru exprimare și supraviețuire artistică. Aşadar, micile inconveniente cotidiene sunt resimțite ca prevestiri ale unor dezastre mai mari, amplificând sentimentul de nesiguranță și vulnerabilitate.

Prin această lentilă, viața regizorului nu este doar o succesiune de evenimente, ci un câmp de bătălie unde fiecare detaliu minor poate escalada într-o tragedie personală sau profesională. Astfel, este vital să se dezvolte mecanisme de coping și strategii de adaptare nu doar pentru a supraviețui, dar pentru a înflori într-un mediu care, deși adesea chinuitor, poate fi și profund inspirațional. Aceasta este realitatea unui regizor precum Serghei Eisenstein, pentru care realitățile vieții s-au transformat în artă, chiar și în cele mai provocatoare momente. Sensibilitatea artistică sporește vulnerabilitatea la trăiri copleșitoare ale realității.

Leadershipul poate fi o raritate în arta de a accesa și interpreta experiențele interioare profunde, cu o convingere personală: "Perspectivele interioare pot amplifica semnificațiile unor experiențe aparent banale, în timp ce stările emoționale intense pot deforma percepția evenimentelor obiective."

Stingerea luminii înseamnă cufundarea în întuneric și izolarea de lumea exterioară, un moment care poate declanșa temeri și anxietăți profunde pentru o persoană hipersensibilă cum este un artist. Cum reușești tu să transformi realitățile vieții în artă, chiar și în cele mai provocatoare momente, atunci când sensibilitatea artistică sporește vulnerabilitatea la trăiri copleșitoare ale realității?

Consideri că o cale de a depăși aceste provocări este de a-ți asuma o viziune unitară și o spontaneitate a simțirii, care să te ghideze în exprimarea sinelui prin limbajul artistic expresionist?

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Ştiţi să vă apropiaţi de oameni?

On Februarie 01, 2009

Oxigenează-ţi potenţialul de lider, profitând de coincidenţa perfectă dintre conjuncturile în care te afli şi virtuţile pe care le ai de preţuit.

Înainte de a porni la război, un mare general s-a adresat oştenilor săi: " *Vom lupta până la moarte.* " Dar chiar înainte să înceapă bătălia, generalul şi-a dat seama că armata lui este inferior numerică celeilalte şi, deci, că şansele de a câştiga lupta în câmp deschis sunt minime. Atunci generalul s-a adresat din nou oştenilor săi: " *Azi, ne vom retrage* ".

Trăieşte azi, luptă mâine. Un lider trebuie să aibă o viziune clară astfel încât să poată prevedea riscurile cu mult înainte de a se angaja într-o acţiune. El trebuie să îi dirijeze pe oameni într-o direcţie favorabilă lor, să evite orice situaţie de risc şi să stabilească măsuri preventive pentru a împiedica apariţia problemelor. Numai dacă există realmente şanse de câştig, liderul va face un pas înainte în direcţia dorită.

Obişnuinţa de a se concentra numai asupra rezultatelor imediate, îi determină însă pe unii lideri să acţioneze rapid, fără să facă nicio evaluare a riscurilor care pot apărea ulterior, riscuri care pot pune în pericol uneori chiar şi viaţa oamenilor. Astfel de lideri îşi urmăresc doar propriile scopuri egoiste fără să ţină cont de nevoile celorlalţi, de părerile lor, de dorinţele lor şi chiar de soarta lor. Pentru ei nu contează nimic altceva decât propriul lor interes, propria lor persoana, şi cam atât.

Leadership: Îţi ridici virtuţile la nivelul de "permanenţă", practicând tot timpul o gândire care se preţuieşte şi se judecă pe sine?

Virtuţile de care avem nevoie pentru a elimina din noi defectele dăunătoare, care contribuie la remedierea statusului de lider, făcând faţă rezonabil acelor exigenţe de proiectare a unui nou traseu de urmat în funcţie de tipul evenimentelor aflate în desfăşurare, conduc la transformări personale prin intermediul impactului care le însoţeşte. Aceste virtuţi sunt: prudenţa, demnitatea, previziunea, chibzuinţa în luarea deciziilor şi asumarea responsabilităţii.

Acest impact poate fi conştientizat ca o senzaţie de presiune, greutate, apăsare, tensiune, un fel de amorţeală a autorităţii tale de a conduce în relaţia cu înalta sarcină de a te întări pe plan psihologic şi moral, şi de a te antrena pentru neprevăzut, dar la un alt nivel.

Leadershipul intervine în procesul schimbării de sine atunci când trebuie să răspândeşti şi să încurajezi implementarea altor virtuţi, precum eroismul, prudenţa, valoarea şi preţiozitatea, exercitând mai mult decât ocazional o gândire adaptabilă, lucidă, capabilă să construiască de fiecare dată modalitatea de acţiune corespunzătoare situaţiei existente, prin care să nu fii nevoit să dai socoteală la tot ceea ce ai făcut în calitate de lider.

Permanenţa constă în tendinţa liderului de a stabili neîncetat raporturi între apariția evenimentelor majore și gradul de control al riscurilor determinate de direcţia lor. Un lider trebuie să-şi definească poziţia în mijlocul evenimentelor măsurându-şi prezenţa de spirit în funcţie de timpul pe care îl are la dispoziţie pentru a accepta compromisul dintre adaptatbilitate şi oportunism.

Astăzi nu ne mai spune nimic ce este "gândirea care se preţuieşte şi se judecă pe sine",

reprezentând în primul rând propria valoare nealterată de experimentul falimentului moral care admite posibilitatea existenţei mai multor proceduri, coordonate la rândul lor de capacităţile primordiale - de supravieţuire, şi cele secundare - de reflecţie asupra noastră și de reglare a echilibrelor noastre lăuntrice.

Aceste capacităţi sunt, pentru a spune astfel, un fond personal de valoare, având pentru noi o semnificaţie aparte, transferabilă în planul manifestării. De aceea capacitatea de a rămâne lucid şi concentrat pe acea traiectorie de autoapreciere, sunt atuurile celor mai puternici.

Leadership: Unicitatea ta se dezvoltă prin asumarea şi extinderea experienţei de utilizare a imaginii tale de fundal în desfăşurarea unei operaţiuni de tipul "renunţare temporară"?

Aşa cum herpesul apare pe fondul unei imunităţi scăzute, tot aşa scăderea calităţii leadershipului tău se datorează unei slabe „oxigenări" a întregului tău potenţial care se individualizează de restul lumii prin virtuţile pe care le adopţi la limita propriilor compromisuri cu factorul numit "Risc".

Tu îţi oxigenezi foarte bine potenţialul de lider respectând valorile care te fac excepţional şi care, totodată, sunt bine întipărite în ceilalţi oameni?

Poţi să-ţi exprimi viziunea în aşa fel încât să-i faci pe oameni să acţioneze în spiritul ei? Cum interacţionezi cu oamenii? Ce preţ are progresul tău? Oamenii sunt oare dispuşi să plătească acest preţ? Îţi controlezi aşteptările crescute? Leadershipul tău constituie o oportunitate cu risc scăzut, dar cu posibilităţi mari de câştig pentru oameni? Deciziile tale răspund aşteptărilor oamenilor, sau sunt împotriva naturii umane?

Imaginea de fundal este ceea ce rămâne de văzut la tine după ce ţi-ai dovedit măiestria în gestionarea unei situaţii în care te-ai simţit blocat.

Renunţarea temporară poate fi un efect al conjuncturilor de greşită interpretare a situaţiei care anulează momentului prielnic de a acţiona. Sau poate fi o formă amiabilă de stingere a legăturii dintre eşec şi recunoaşterea neputinţei de a aborda evenimentele.

A-i conduce pe oameni spre eşec nu este un act de eroism, este o lipsă de responsabilitate. Un lider bun îşi construieşte mai multe strategii înainte de a lua o decizie importantă, mai ales atunci când este pusă în joc cariera sau viaţa subordonaţilor săi. De foarte multe ori chiar se consultă cu subalternii săi privind modul în care este mai bine să acţioneze.

Oamenii tind întotdeauna să-i răsplătească pe aceia care îi îndrumă într-o direcţie care se potriveşte cel mai bine cu dorinţele lor. Este o mare diferenţa între a urma pe cineva de bunăvoie, fără nici o obligaţie, şi a-l urma pentru că n-ai încotro. Hotărârea fermă şi dorinţa adevărată de a lucra pentru binele comun este ceea ce îi caracterizează pe liderii talentaţi. Ei nu se implică într-o anumită acţiune fără să fie siguri că nu există riscuri majore şi că toată lumea iese în câştig.

În viaţa profesională oamenii reprezintă totul. Prin urmare, este deosebit de important să fii responsabil şi corect faţă de toţi aceia pe care îi ai în subordine şi să dai dovadă de mai multă flexibilitate în relaţiile cu ei. Doar aşa vei putea să le câştigi admiraţia, susţinerea, încrederea şi respectul, acel respect clădit pe devotament şi susţinere.

Felul cum te implici în derularea evenimentelor determină felul cum răspunzi la acuzaţiile de vină ce ţi se aduc în cazul unei depăşiri a limitelor care îţi pun la încercare caracterul.

Ştii să te apropii de oameni atunci când eşti pe cale să renunţi la misiunea ta?

Renunţarea temporară este o manifestare a raţionalităţii bazată pe o abordare empirică ce depăşeşte restricţiile impuse de realitatea văzută prin complexitatea şi profunzimea unor cauze determinate de percepţia succesiunii faptelor şi evenimentelor. Ea are ca punct de plecare de apartenenţa la un cadru mai restrâns de garantare a reciprocităţii dintre conştientizarea de sine şi conştientizarea vulnerabilităţilor altora în faţa unor evenimente neprevăzute.

Source: https://neculaifantanaru.com/stiti-sa-va-apropiati-de-oameni.html

Stop For A Minute (II)

On Mai 14, 2018

Sporeşte profunzimea artei tale, imaginându-ţi realitatea ca o mare concesie făcută autorităţii divine.

O neîncetată căutare de răspunsuri la numeroasele întrebări ce țin de contextul "cvasi figurativ" se eternizează în oglinda unei lucrări de excepţie, *what is left to you* , despre o mărturisire în cel mai profund realism transfigurat prin muzică în arta picturală, a cărei reflexie plină de toate misterele unui timp care-şi sfidează legile, ferecată într-o densitate materială, este cunoaşterea alchimică, cea mai pretenţioasă.

Încă o dată eşti tentat să-ţi asumi o istorie a prezenţei lui Dumnezeu în lumea unei pânze întinse pe şevalet care îşi aşteaptă cu nerăbdare infuzia de culori.

Argumentele convingătoare prin asociere cu estetica limbajului încărcat de subiectivitate, oglinzi în care universul se priveşte pe sine de la înălţimea sunetelor vindecătoare: cel al rezonanţei, al ritmului, al melodiei, al armoniei, al tonalităţii, al timbrului, luate ca energie de acţionare a trăirilor cele mai intense, sunt în sfârşit cuprinse în ordinea de explorare optică şi mental-asociativă a operei de artă.

Culoarea verde este folosită pentru a ajusta percepţia vizuală a întregului spaţiu de vizibilitate al intenţionalităţii conştiinţei. Even you can try !

Leadershipul autentic implică o înțelegere profundă a naturii efemere a vieții, orientându-se către esență, nu doar aparențe, și pregătind viziunea pentru un destin mai vast decât limitele imediate.

Urmează amploarea elementelor alchimice: materia, spaţiul şi timpul, absorbite de o posibilă reprezentare a Ochiului lui Dumnezeu. Conjuncţia a două stele nemăsurate, *that secret down* , cum ar numi un artist plin de subtilitate tot procedeul de obţinere a nuanţelor de culoare necesare pentru procesarea unei fotografii memorabile, stă mărturie cuvintelor lui Victor Hugo despre transfigurarea înstelată a unui extaz în agonie, respirația cerească a aerului din rai:

"Inimi adânci, spirite înţelepte, luaţi viaţa aşa cum a făcut-o Dumnezeu. E o încercare îndelungată, o pregătire neînţeleasă pentru un destin necunoscut. Destinul acesta, cel adevărat, începe la om o dată cu prima treaptă înăuntrul mormântului. Atunci se iveşte în faţa ochilor şi începe să se zărească veşnicia. Gândiţi-vă la cuvântul acesta: veşnicie. Dar până atunci iubiţi şi suferiţi, nădăjduiţi şi contemplaţi. Vai de cel care n-a iubit decât trupul, forme, aparenţe. Moartea îi va lua totul. Încercaţi să iubiţi suflete, numai aşa le veţi regăsi."

Leadership: Îţi aminteşti de tine într-un moment al inspiraţiei de dincolo de hotarul între mărginit şi nemărginit, într-o expresie a propriei identificări cu planul divinului?

Cred că există o superioritate distinctă în a aduce în faţa lumii ritmurile, imaginile şi senzualitatea unei trăiri pierdute în memoria trecutului. You better change your heart in time !

Aminteşte-ţi de tine într-un moment al inspiraţiei de dincolo de hotarul între mărginit şi

nemărginit, într-o expresie a propriei identificări cu planul divinului izvorât din arta pictorului ce poate intui şi crea în imaginile sale de şevalet vibraţia trăirilor cele mai intense. Exprimarea lor directă, fără apel la artificii de efect, care devin nemuriri ale spiritualităţii privite ca o confirmare a descoperirii neaşteptate a unei idei colosale, sporeşte misterul unei realităţi care se anunţă purtătoare de semnificaţie în cadrul autenticităţii descrierii vieţii.

Devii adeptul echilibrului tonal, al organizării configuraţiei unei arte izvorâte din nevoia de atenţie din partea aleatorului - în relaţia cu raţionalul unei preferinţe pentru schimbarea lentă a vizualului pur, sensibil şi ataşat stărilor de conştiinţă aferente experienţelor de studiere a lumii exterioare la nivel primar. Înflăcărat de izbânda culorilor asupra psihologiei sentimentelor, te regăseşti în raporturi de gamă subtil armonizate sub semnul unei dominanţe al cărei impact conceptual este condiţionat de funcţia simbolică. I rely on your chance to know !

Când o scriitură se defineşte treptat ca expresie de sine, o interpretare conceptuală stând la baza unui nou curent artistic, atunci forţa magică a întregii tale opere capătă caracterul unei epidemii, "The Tipping Point", ce provoacă schimbări de proporţii în logosul cel veşnic. Divinul este lumea privită de sus, dintr-un punct îndepărtat, dar explorată de jos, din adâncimile expresiei atribuite încercării de a reda o realitate dintr-o logică ce scapă înţelegerii comune. Where are you going to?

Acordurile muzicale care te învăluie de la dimensiunea visului, acompaniind interfaţa unei noi versiuni a trăirii finitului în infinit, e ca un drog care creează dependenţă, un graf care se alungeşte peste teritorii de neguri, un pasaj tăiat dintr-o materie densă, clădind ideea de a defini formal un conţinut obiectual.

Leadership: Efectul inserat în mărturisirile tale este de aşa natură încât să poată identifica intenţia artistului de a portretiza destinul unei vieţi îndelungate realizat prin modulaţii la tonalităţi minore îndepărtate?

Intro-ul electronic completează energia piesei prin referire la o altă faţă a realităţii, dinspre zona artistică a mărturisirii mediate, începerea unei filosofii universale, spre construcțiile ce vizează abstractul și conceptualul existenţial, constelând rezultatul unei reacţii empirice în imagini simbolizatoare.

Peisajul unei clipe suspendate în infinit şi o entitate caracterizată de patru atribute: înălțime, durată, intensitate și timbru. Toate par a fi desprinse din arta pictorului care îşi imaginează altfel realitatea, ca o mare concesie făcută autorităţii divine, împlinind o înaltă tensiune metafizic-idealistă într-o operă de mare profunzime în care liricul freamătă de marile întrebări ale existenţei şi cunoaşterii.

Începi să conştientizezi ceea ce simţi în coordonatele unei intrigi încărcată cu suspans, sub forma unei povestiri care curge lin, reușind în același timp să fii aproape de spiritul unor personaje de legendă, ajungând aproape la o relație intimă cu acestea, constituind parcă simbolul secret al unei afinităţi crescute pentru romantism: You and I Could feel as once !

Esteticii armoniei îi place să rămână mereu deschisă împreună cu dorinţa pictorului de a pune clipă de clipă, prin opera lui, întrebări al căror răspuns e greu de rostit: What did you come to be now?

Profunzimea de care dispune leadershipul vizează arta de a încărca cu potenţial valorificabil expresia unui conţinut subiectiv din hăţişurile reprezentării fidele a celei mai frumoase haine pe care sufletul o îmbrăcă, în culorile percepute de ochiul artistului desăvârşit.

Stop For A Minute şi ascultă sunetul muzicii pulsând în ritmul visărilor tale, simte iubirea pură, impulsul către întregire, freamătul mistic, emoţia estetică, *that sorrow in your life* , cu care artistul înregistrează atingeri de natură cromatică şi vocală, însufleţit de puterea de a reinventa limbajul universului şi, odată cu el, realitatea aspră a lumii.

*** Notă:** Sandra - Stop For A Minute

Stop For A Minute (I)

On Mai 08, 2018

Ştiinţa de a trăi o melodie se întregeşte prin capacitatea omului de a se rupe de real pentru a însufleţi puţin irealul.

O lungă rădăcină sonoră se smulge din trecut şi iese la lumină ca o scânteie dintr-un uriaş foc ceresc, amestecată cu însăşi feluritele însemnări ale artistului despre originea, destinul şi menirea unei realităţi care multiplică imaginile unei lumi văzută doar în alb şi roşu, a ceea ce se vrea a fi o comparaţie între sursa vieţii veşnice şi finitudinea unei opere de artă.

Ea se întinde printre oglinzile memoriei universale ca un ecou al unei capodopere vibrante care uimeşte privitorii şi pune pe gânduri ascultătorii, într-o făgăduială adusă eternităţi aflată permanent dincolo de tot ceea ce este efemer şi pieritor: "What have you come to be, to be now?" Încă te întrebi de ce este importantă experienţa ascultării născută dintr-o motivaţie interioară ce îşi găseşte mijloacele ideale de exprimare?

Himeric, auzi o voce plină de expresivitate într-o aglomeraţie de praf de stele, sclipiri colorate ale unui ritm de simţire tacticos, întâlneşti fără să vrei o privire a unei lumi mult diferite care te atinge până-n străfundul inimii, care parcă vrea să spună: "I'll be protectin you from what you run into". Ea te înmărmureşte prin naturaleţea şi autenticitatea cu care este redată fulgerător o parte dintr-o experienţă privilegiată, despre o mărturisire care te ajută să îţi construieşti propriile adevăruri într-o formă artistică care îşi continuă revărsările de pasiune pură. *You can believe that part of mine !*

Ştiinţa de a trăi o melodie se întregeşte prin capacitatea omului de a se rupe de real pentru a însufleţi puţin irealul. Ştii profund că ai dat peste filonul care permite realizarea ambiţiilor unei lungi gândiri captivante, o invitaţie la o călătorie mentală în infinit, *that secret down* , împletind perfect măiestria şi iscusinţa unei neobosite alternanţe vizionare într-o magnifică limpezime a armoniei dintre conţinut şi formă, sub semnul a ceea ce s-ar putea numi "impulsul către inspiraţie".

Leadership: Consideri că cea mai coerentă abordare a unei teme din mai multe perspective ar fi extinderea semnificaţiei conceptelor de calitate şi valoare identificate în efectele de adâncime ale procesului de "a vedea" separat de "a înţelege"?

Inexplicabil, simţi că pluteşti în jurul unor lumini misterioase care strălucesc a fericire pură, ca o continuă devenire într-o lume eternă, vizavi de actul plăsmuirii unor noi orizonturi de timp. Pe linia acestei arii a imaginarului şi a limbajului poetic, te regăseşti sub forma unei povestiri care curge lin, reușind în același timp să fii aproape de spiritul unor personaje din opera lui Borges, ajungând aproape la o relație intimă cu acestea.

Auditivul se vădeşte a fi încărcat potenţial cu o dublă revărsare semantică - una spre întărirea expresiei unui conţinut emoţional şi alta spre revelarea purităţii expresive a efectelor sonore dominante prin modulaţii intense şi repetate, adaptate la tonalităţi minore îndepărtate. Press Repeat and Open up your eyes again ca să te recunoşti altcineva într-un alt cadru de poveste.

Ferecate într-o anumită densitate materială, variaţiunile născute din prelungirea sunetelor într-un text plin de cuvinte meşteşugite, înşirate sfâşietor şi inspirat în acelaşi timp, sunt gândite în aşa fel încât oricare dintre ele să poată deveni muzica unui film. Fiecare piesă este un univers. Fiecare muzică este o aventură de poveste.

Artistul expune diferenţele dintre a vedea şi a privi, dintre percepţie şi o veritabilă arheologie a imaginii, într-un univers a cărei poveste este legată de cromatica unei fotografii sau de personalizarea unui clip video, aplicând filtrele uniforme şi graduale. El vede imaginea finală a unei construcţii separat de a înţelege rolul şi utilizarea ei în favoarea temei alese.

Mai întâi compui melodia (având în minte o imagine), apoi îi scrii versurile.

Când Michelangelo a achiziţionat un bloc de marmură albă de Carrara, abandonată după eșecul altor sculptori, el a vizualizat modelul unui bărbat ideal separat de a-i atribui tema biblică a victoriei lui David.

"A vedea" înseamnă a crede în virtutea unei înfăptuiri fabuloase, în timp ce "a înţelege" înseamnă a descifra sau a dezvălui ce se ascunde dincolo de o impresie generală.

Leadership: Poţi să dezvălui importanţa şi originalitatea unei imagini care se deplasează liber în jurul unei acţiuni "îngheţate" în timp, prin prisma imaginarului care însufleţeşte o curiozitate amplă despre viaţă?

Iar dacă toate sunetele şi frecvenţele sunt strâns legate în univers, atunci literele transpuse în cuvinte formează o galaxie, o formă de organizare a materiei aflate în mişcare în spaţiu şi timp, în condiţiile în care totul este straniu. Orice melodie redă imaginar sau real o anumită scenă de viaţă, cauza unei viitoare nostalgii sau a unei viitoare bântuiri, un alt decor al minţii care îşi caută înţelesurile de pe culmea refuzului de a vedea adevărul dat de Dumnezeu. *Try not to lose your own !*

Se spune că celebrul inginer american, Washington Roebling, a suferit un accident imediat după începerea podului Brooklyn. Toată lumea credea că renunțase la opera sa. Rămas invalid, nu i-a mai rămas decât să urmărească cu telescopul progresele făcute la construcţia podului, de la ultimul etaj al clădirii în care locuia.

Scriitorul Paul Auster spunea despre Roebling: *"Lucrul cel mai remarcabil era că întregul pod se afla literalmente în capul său: fiecare bucăţică fusese memorată până la cele mai micuţe piese de oţel şi de piatră. Şi chiar dacă el n-a pus niciodată piciorul pe pod, acesta se afla deja înăuntrul său, ca şi cum, după atâţia ani, structura aceea crescuse cumva în interiorul trupului său."*

Fiecare inginer se loveşte de o barieră care îi susţine puternic viziunea înainte de a construi un pod. La fel, fiecare artist se loveşte de o îndoială. Ce preferi să ştii că eşti: un creator de materie sau un model explicativ al naturii ei?

Leadershipul este dat de creatorul care crede în virtutea unei înfăptuiri fabuloase, în timp ce dezvăluie ce se ascunde dincolo de o impresie generală.

Stop For A Minute este un efort pregnant de a reflecta la compoziţia unei teme care dă valoare unei imagini pe care mulţi nu o băga în seamă, sau o privesc fără să se întrebe ce anume exprimă ea.

*** Notă:** Sandra - Stop For A Minute

Source: https://neculaifantanaru.com/stop-for-a-minute.html

Străfulgerarea unei minți înclinate spre nemărginit

On Ianuarie 14, 2015

Repartizează-ţi cunoaşterea sub formă de putere, stabilind o nouă direcţie de abordare a omului şi a lumii în relaţie cu ştiinţa.

Înaintam către o ţintă invizibilă, încadrată în tipicul relaţiei de determinism între încălcarea regulilor admise de conştiinţă şi excesul de raţiune care îmi încredinţa propriile ei forţe. Fără să fiu prea sigur de ceea ce puteam să descopăr. Oricât de straniu ar suna, consecinţele intrării mele într-un *loop* de tip ciclu din care nu mai puteam să ies, mă individualizau ca o axiomă matematică rigidă. Raţiunea îmi servea mai mult la măsurarea inducţiilor de transă, acea stare de conştientizare pasivă îndreptată spre interior, asociată cu o implicare puternică în evenimente imaginate.

Filozoful german Friedrich Wilhelm Schelling, care promitea o nouă direcţie de abordare a omului şi a lumii în relaţie cu ştiinţa în plină dezvoltare, spunea: *„Omul prometeic nu recunoaşte concretul real aşa cum a fost zidit el de Dumnezeu, ci caută să dea formă realităţii după chipul şi asemănarea sa, ca să trăiască astfel ca un suveran şi obstinat într-o lume de ideal şi vis, adică într-o lume artificială."*

Nu-i de mirare că mi-am stimulat noi curiozităţi înainte de a înţelege mai multe în privinţa ştiinţei care se ocupă cu studiul viselor şi a realităţii, percepută ca o experienţă simultană şi amintind de "Aventurile lui Alice în Ţara Minunilor", când tânăra de 19 ani ajunge într-o altă lume iar acolo porneşte într-o călătorie extraordinară pentru a-şi clarifica viitorul.

Singura formă de putere care îmi caracteriza demersul de aflare a unei noi raţiuni de existenţă era viziunea de a crea o versiune nouă a secolului 21 prin rememorarea unei lumi care transcende creaţia concretă a realităţii.

O ţintă invizibilă este asemănătoare pătrunderii într-un vis care nu se realizează, dar care continuă să te intrige prin balansul incredibil dintre fabulaţia radioasă şi adevărul cutremurător care l-ar putea ascunde.

Nemărginitul cuprins de mărginit care îmi putea furniza o idee despre ce aş fi putut să înţeleg şi nu am înţeles despre această lume, era definit de curiozitatea cu care voiam să ghicesc felul cum se va sfârşi motivul lui Alice de a intra și de a inspecta Țara Minunilor, şi bucuria ei de a privi în ea însăşi cu o profunzime cum nu s-a mai văzut.

Ştiam prea bine că pe conturul elementelor care trasează această lume artificială era determinat un anumit sens de parcurs. Transpunându-mă mental în spaţiul unei idealităţi râvnite, care se explica exclusiv subiectiv, până în întunecimile nemăsurate ale timpului, urmăream preponderent să prind acea linie a întrebărilor fără răspuns care puteau conferi credibilitate acestei lumi aparte.

Ca şi când aş fi permis spiritului meu curios să exploreze totul în exterior, spre sferele superioare ale unui multiunivers modelat printr-o undă universală de tip expansiune-contracţie, cu acea ingeniozitate a Creatorului Suprem care reuşeşte să dea viaţă relaţiilor dintre elemente. Să produc cu puterea minţii străfulgerarea unei iluminări petrecute în îndelungata experienţă a rătăcirii asumate într-un spaţiu golit de orice altă prezenţă perceptibilă. Asta da provocare.

Fără să-mi dai seama, eu însumi devenisem extensia unei minţi tulburate care plăsmuia noi ficţiuni la adăpostul spaţiului oniric. Un plan de existenţă paralelă, a cărui dimensiune metafizică era însă decisivă pentru stabilirea teoriilor ştiinţifice.

Leadership: Poţi să asiguri condiţiile de eliminare a restricţiilor referenţiale ale lumii printr-o extindere a modului de a face ştiinţă, luând în calcul revelaţia unei noi identităţi: cine sunt cu adevărat?

Dacă vrei să îţi înalţi ştiinţa la un nivel superior şi să percepi realitatea care se ascunde în spatele lumii zi de zi, sau cea aflată dincolo de experienţa directă, atunci repartizează-ţi cunoaşterea sub formă de putere. Puterea de a crea noi revelaţii, puterea de a scoate la suprafaţă adevăruri la care nu ajungi pe calea directă a raţiunii practice pure, ci prin explorarea unei lumi artificiale, a unei realităţi de dincolo de vizibil, dincolo de limitările şi condiţionările impuse de propria ta minte asupra experienţei.

Va veni o vreme când necunoscutul va deveni cunoscut, iar cunoscutul va deveni atât de banal încât nici nu va trezi interesul. Tu trebuie să fii omul viitorului capabil să reglementeze puţinele excepţii de la această regulă, reconsiderând un anumit sens de parcurs. A face ştiinţă înseamnă să faci anumite constatări, înseamnă să ai o viziune mai largă, înseamnă să produci o descoperire, să realizezi o creaţie, şi să duci toate acestea la nivel de "capacitate de a vedea lumea aşa cum o vede Dumnezeu", printr-o multitudine de lumi care mai de care atrăgătoare şi misterioase.

Restricţiile referenţiale ale lumii sunt date de interpretările pe care le dai realităţii, de exemplu faptul că tot ceea ce te atrage la un moment dat sfârşeşte prin a te dezgusta subit, sau faptul că tot ceea ce îţi înfrumuseţează viaţa poate să te dezorienteze de la înţelegerea ei, sau faptul că orice descoperire te introduce în teritoriul necunoscutului.

Leadershipul se caracterizează prin reprezentarea veridică a realităţii, în virtutea unui algoritm de reacţie la întâmplările şi descoperirile vieţii, fiind determinat de înţelegere, de interpretare şi aplicare a unei judecăţi, a unei teorii care se bazează pe anticipaţie şi previziune. Ci se va sprijini în primul rând pe reconfigurare, redefinire şi adaptare a lumii la alte realităţi.

Revelaţia unei noi identităţi: "cine sunt cu adevărat?" se produce atunci când descoperirea pe care o faci în legătură cu lumea se înfăţişează potrivit manierei tale de a controla şi a interveni asupra realităţii pe care nu-ţi vine s-o părăseşti niciodată.

Este vorba de realitatea unei existenţe necondiţionată de clişeele scorţoase şi prăfuite care îţi determină artificial viaţa.

Străfulgerarea unei minți înclinate spre nemărginit evidenţiază acea schimbare radicală în felul de a gândi şi de a percepe lumea, în contextul dinamicii progresului, care poate să-ţi aducă acel plus de valoare de care ai nevoie pentru a atinge stadiul de regizor şi scenarist în acest veac al mixturilor de realităţi.

Ori de câte ori intenţionezi să te raportezi la schimbare, ori de câte ori încerci să te transpui mental în spaţiul unei idealităţi râvnite, aminteşte-ţi ce spunea scriitoarea Mădălina Virginia Antonescu: *„În acest veac al fragmentelor de viaţă şi de aparenţă, realitatea se îmbină cu non-realitatea, până la confuzie, iar oamenii îşi creează propriile lor spaţii virtuale, unde domnesc după regulile lor proprii."*

Străluceşte fără să te stingi

On Decembrie 22, 2011

Ajută-i pe oameni să-şi intensifice puterea emoţională, prin descoperirea adevărului din ei înşişi.

Ieri am revăzut unul din filmele mele preferate, " *Tears of the Sun (2003)* ". Locotenentul Waters împreună cu echipa lui de comando o escortau pe doctoriţa Kendricks şi pe cei aproximativ 35 de refugiaţi spre punctul Alpha, la graniţa cu Camerunul. Trupele de elită ale generalului Mustafa Yakubu erau pe urmele lor. La un moment, doctoriţa se aşează lângă el. Îl priveşte cu o anume mirare, dar şi cu admiraţie. Îi spune cu acea căldură a inimii pe care n-o găseşti niciodată când o cauţi:

- Ai făcut un lucru bun că ai ignorat ordinele superiorilor tăi şi te-ai întors să-i salvezi pe aceşti sărmani.

Locotenentul o privi păstrând o tăcere misterioasă. Dar această tăcere neaşteptată, neînchipuită, îi dădea impresia că mai erau multe de spus, dar că o anumită discreţie îl împiedica să vorbească. Totuşi îşi luă inima în dinţi:

- Nu ştiu cât de bun am fost. A trecut atâta vreme de când n-am mai făcut… un lucru bun, un lucru corect.

Locotenentul spuse aceste cuvinte de parcă ceva îi stârnise vechi remuşcări. Pentru prima oară îl înţelesese cu adevărat pe omul din el – o fiinţă plină de dragoste pentru toată lumea, iar această dragoste plină de spirit, plină de grijă, plină de înţelepciune, care nu-şi găsise niciodată locul în inima nimănui, care sfidase soarta aproape cu nonşalanţă, această dragoste a cărei rădăcini are puteri de transformare, această dragoste care îi face buni chiar şi pe ticăloşi - în sfârşit s-a trezit din hibernare. Pentru prima oară locotenentul îşi simţi cu adevărat sufletul împăcat.

Leadership: Eşti în stare să recreezi o temelie emoţională din analiza impactului unei forme de răspuns la condiţiile perceptive pe care le implică un nou tip de conştiinţă?

Sculptorii aleg rocile cele mai potrivite pentru operele lor viitoare, roci care sunt departe de a fi perfecte, ci au defecte vizibile şi defecte ascunse. Măiestria sculptorului va reuşi să anihileze numai defectele vizibile, dar nu şi pe cele ascunse.

Când un lider vrea să câştige încrederea oamenilor, el trebuie să sesizeze în primul rând defectele lor ascunse şi să le anihileze. Iar pentru ca iniţiativa lui să fie un succes, el trebuie să aleagă acele resurse emoţionale care şi-au pus amprenta pe caracterul lor şi să surprindă exact momentul potrivit de a le face accesibile.

O faptă mare l-a ajutat pe locotenentul Waters să se înţeleagă mai bine pe el însuşi. El a înţeles că cea mai importantă calitate de care făcuse tot timpul abstracţie era compasiunea, şi că totul stătea în puterea lui de a se schimba. Însă numai doctoriţa Kendricks a reuşit cumva să-i scoată la lumina acea bunătate care îi umplea şi inima ei.

Conştiinţa lui se reînnoise prin explorarea frontală a unei fapte care nu a fost incriminată sub nici o formă, chiar dacă atrăgea suspendarea lui din funcţia de lider. Devenise o conştiinţă

eliberată de tendinţele anterioare de violenţă, o conştiinţă ferită de tendinţele de aliniere necondiţionată a lumii la principiile războiului, deci una ce se manifestă prin împărtășirea compasiunii, care nu înseamnă ignoranţă rece, ci promovare activă a binelui.

Condiţiile perceptive pe care le implică o astfel de conştiinţă se formează prin reflectarea realităţii în esenţa fiinţei tale, ca un fel de intrare într-o oglindă care are îți arată nu cine sti, ci ce ai putea fi într-o conjunctură de criză. Ceea ce înţelegi dintr-un eveniment care nu iese aşa cum ţi-ai dorit, ori te marchează sufleteşte, ori te înseamă pentru fapte glorioase cu preţul unor suferinţe morale umilitoare.

Leadership: Avântul tău spre maximizarea reuşitei întreţine conştiinţa faptului că aparţii unei credinţe cu valoare de "preaviz anterior deciziei finale"?

Tu eşti în stare să recreezi o temelie emoţională pentru cei ce şi-au îngropat sentimentele şi emoţiile? Poţi să găseşti ingredientul principal care se impune încorporat în leadershipul tău astfel încât, făcând uz de influenţa ta, să luminezi conştiinţa oamenilor?

Aşa cum un sculptor creează modele noi şi interesante din nişte bucăţi de piatră, tot astfel un lider care şi-a construit leadershipul pe nişte valori alese bine trebuie să-i modeleze pe oameni după natura lui fundamentală, după latura pozitivă a fiinţei sale. Trebuie să schimbe starea lor sufleteasca învăluindu-i cu acea vibraţie benefică, cu acea putere morală, cu acea energie vindecătoare capabilă să activeze sistemul lor interior de convingeri şi să amplifice motivaţia lor de a se schimba.

Un lider adevărat nu are rolul de a masca şi de a acoperi defectele vizibile ale oamenilor, ci trebuie să fie un " *artist de suflete* " înzestrat cu acea energie care să-i permită să aibă o mare înrâurire asupra lor. Unui astfel de lider i se datorează ideea generală a ordonării interiorului, nu a decorării exteriorului.

O credinţă cu valoare de "preaviz anterior deciziei finale" se dezvăluie sub forma unei atenţionări valabilă în situaţia în care eşti decis să contrezi un pronostic atunci când miza contrei depăşeşte percepţia ta faţă de cele întâmplate. Această atenţionare vine de regulă din partea conştiinţei pentru a putea menţine integritatea Eului faţă de conţinutul plin de "bine" ce izbucneşte cu forţă dintr-un suflet curat.

Să te păzeşti "fără de pată" din partea lumii înseamnă să te încumeți să faci parte dintr-un eveniment plin de consecinţe nedorite care se reinventează prin punerea laolaltă a cunoașterii, percepțiilor și credințelor ce pictează o imagine nouă a propriei tale naturi.

Străluceşte fără să te stingi exprimă metaforic acea forţă umană care produce necontenit energia necesară alimentării emoţiilor şi sentimentelor pozitive din " *sistemul*" emoţional al oamenilor. Ca să-ţi ridici leadershipul la rang de artă trebuie să întreţii această strălucire a oamenilor ţintind mai mult spre caracterul care îi defineşte, cercetând cu o sensibilitate de artist sentimentele lor, stabilind *„compoziţia "* lor de calităţi sufleteşti – precum compasiunea, mărinimia şi conştiinţa curată.

Dacă vrei să schimbi convingerile oamenilor trebuie să recurgi la un modelaj mai delicat, pe mai multe planuri (pe plan emoţional şi mental, nu doar profesional) şi trebuie să oferi o sursă inepuizabilă de stimuli care să se încadreze perfect în sistemul lor emoţional şi cognitiv.

Eşti în stare să-ţi dozezi leadershipul cu acest gen de energie, cu acea fineţe extraordinară de a reda oamenilor adevărata lor natură? Îi ajuţi pe oameni să-şi intensifice puterea emoţională

prin descoperirea adevărului din ei înşişi?

Concluzie: În leadership resursele umane au un rol deosebit. Oamenii sunt diferiţi în ceea ce priveşte gândirea, concepţiile şi modalităţile de acţiune. Rolul unui lider este de a aduce la acelaşi numitor comun pe toţi aceia care l-au ales. Desigur, acest lucru este uneori foarte greu de realizat dacă nu există acea bunăvoinţă, acea disponibilitate sufletească şi bunătate de ambele părţi.

Dacă un lider va reuşi să îmbine armonios " *modelingul sufletesc* " cu îmbunătăţirea performanţelor, atunci el „va străluci fără să se stingă."

Source: https://neculaifantanaru.com/straluceste-fara-sa-te-stingi.html

Strălucirea nestematei

On Octombrie 12, 2010

Luptă ca să străluceşti – dar fără a cădea în capcana puterii astfel obţinute.

Regele Persiei, Sharaman, avea planuri ambiţioase şi totodată convingerea că Dastan, fiul său adoptiv, era omul cel mai indicat să le ducă la îndeplinire. Dastan, supranumit *"Leul din Persia"* , reuşise printr-un adevărat tur de forţă să pătrundă în oraşul sfânt Alamut şi să deschidă porţile armatei regale ca aceasta să-l ocupe fără prea multe pierderi omeneşti.

În timp ce sărbătoreau victoria, regele Sharaman, care era întruparea celor mai preţuite virtuţi ale timpului acela: gândire clară şi ordonată, inteligenţă, generozitate, viziune, iscusinţă, înţelepciune şi mai presus de toate hotărâre, l-a felicitat pe Dastan pentru izbânda sa. Şi i-a dat o ultimă lecţie:

- Un om bun ar fi făcut ca tine Dastan, ar fi acţionat cu îndrăzneală şi curaj pentru izbândă şi cruţarea de vieţi. Însă un om mare ar fi oprit atacul de la bun început. Un om mare ar fi oprit ceea ce ştia că e greşit... indiferent a cui ar fi fost porunca. Tu puteai fi mai mult decât bun Dastan, puteai să fii mare...

Leadership: Modul de acţiune pe care eşti capabil să-l exerciţi într-un plan mai restrâns decât planul de ansamblu, trebuie privit sub raportul unor reglări de poziţie ca urmare a unei intervenţii de tip *"take a second-look"* ?

Fireşti consideraţii de la un spirit atât de pătrunzător. Ceea ce-l preocupa în primul rând pe regele Sharaman din filmul *"Prince of Persia - The sands of time"* nu era să-i insufle fiului său credinţă şi speranţă, ci să-l determine să se gândească mereu la evenimente şi la consecinţele lor.

Dastan era neîntrecut în curaj şi vitejie, ingenios şi inventiv, energic şi ambiţios, dar acestea nu-l salvau de la impresia proastă pe care a produs-o aliaţilor Persiei şi oamenilor din Alamut. Căci pentru toţi locuitorii Alamutului, el era văzut ca un uzurpator. Iar aşa cum Heliodor (din Vechiul Testament) intrând să jefuiască templul din Ierusalim a fost alungat de înger, tot astfel Dastan risca să fie alungat din Alamut şi poate chiar umilit în cele din urmă.

Pe o inscripţie dintr-un templu chinezesc stă scris: *"O nestemată nu luceşte până n-o şlefuieşti."* Un diamant, chiar dacă este acoperit de unul sau mai multe straturi de piatră, tot o nestemată rămâne. Însă acesta trebuie şlefuit pentru a da la o parte straturile respective şi pentru a scoate la iveală diamantul.

Sfatul regelui a servit numai pentru "şlefuirea" lui Dastan. Ceea ce a încercat de fapt să-i spună regele e că nu este deloc uşor să acţionezi împotriva simţului datoriei şi a celui dictat de propria inimă. L-a învăţat ce înseamnă tăria spiritului uman.

Leadership: Judecăţile tale se lovesc de limitări importante în ceea ce priveşte semnificaţia operei pe care eşti chemat s-o înfăptuieşti?

Pentru a fi un conducător desăvârşit nu-i de-ajuns să fii bun, trebuie să fii mare. Trebuie să faci loc unor idealuri mai înalte, unor formule cu semnificaţii general umane, nu doar să-ţi faci datoria. Trebuie să ştii cum să acţionezi pentru a-ţi transforma viziunea în realitate,

evitând faptele care împiedică această transformare şi care îţi pot influenţa valoarea ta ca lider.

Concentrează-te asupra obiectivului principal în timp ce te gândeşti şi la toate celelalte, pentru ca gloria ta să cunoască o strălucire intensă. Ca un adevărat judecător, fii întotdeauna drept în hotărârile tale, dar şi omenos în acelaşi timp. Foloseşte-ţi toată priceperea pentru a nu eşua. Caci o hotărâre luată în pripă, bazată pe emoţii, îţi poate diminua influenţa şi îţi poate ştirbi autoritatea.

Limitarea cea mai cea mai grea pe care ţi-o impune urmarea directă a evenimentelor este obţinerea unei arii largi de autoritate care nu se manifestă în trăirea ta: "Eu sunt doar atât, nu mai mult ! "

Iar semnificaţia operei pe care eşti chemat s-o înfăptuieşti, înţeleasă doar de către cei înţelepţi, este să păstrezi o anumită nobleţe, de necontestat, fără să speri că eşti singurul din lume care cunoaşte arta de a deschide o cale nouă spre viitor.

Leadership: Îndrăzneşti să-ţi descătuşezi latura sensibilă, dând frâu liber propriei tale vulnerabilităţi?

Reţeta pentru un leadership ineficient este să faci deseori lucrurile greşit. Cucerit de idealuri înalte şi mânat de efemere iluzii ale ambiţiei sale, liderul îşi poate descătuşa latura sensibilă dând frâu liber propriei sale vulnerabilităţi. Un lider desăvârşit rămâne, însă, foarte ataşat realităţii, plecând de la observarea ei riguroasă şi pătrunzătoare. El pătrunde cu mintea evenimentele, apoi le filtrează prin suflet înainte de a lua hotărâri majore.

Mulţi oameni îşi imaginează că sunt lideri şi experţi, că deţin toate răspunsurile referitoare la modul în care trebuie să acţioneze. Dar celor mai mulţi le lipseşte "nestemata" care să le pună în valoare potenţialul. Ei sunt acoperiţi de imperfecţiuni care le rodează talentul şi-i împiedică să fie eficienţi în activităţile pe care le desfăşoară, respectiv în înţelegerea a ceea ce influenţează succesul lor pe termen lung.

Aici s-ar nimeri sfatul pe care mi l-a dat demult mama mea: *"Luptă ca să străluceşti – dar fără a cădea în capcana puterii astfel obţinute".*

Leadershipul cuprinde totalitatea lucrurilor mari pe care le înfăptuiești în numele unui ideal sfânt, din care trebuie să scazi mândria de a le deţine !

Concluzie: Aşa după cum valoarea unei nestemate creşte prin şlefuirea care-i sporeşte frumuseţea, tot aşa şi oamenii, dar mai ales liderii, trebuie să se "şlefuiască" pe parcursul vieţii pentru a-şi înlătura imperfecţiunile şi pentru a-şi domoli orgoliile.

Source: https://neculaifantanaru.com/stralucirea-nestematei.html

Strălucirea unei senzaţii de redeşteptare

On Decembrie 17, 2016

Dezvoltă-te ca o consecinţă a observării dusă dincolo de constatările evidente, astfel încât să ajungi la conştiinţa unei noi dimensiuni.

Treceam cu mare uşurinţă de la o etapă la alta, când totul îşi pierdea sensul, precum forma unor enigme care nu mai trezeau suspiciunea, spunându-mi de atâtea ori, într-o continuă căutare a fiecărui strop de schimbare, că mă aşteptau alte întrebări, alte răspunsuri, la următoarea mea trecere printr-un bloc de „analiză" bazat pe transformarea unor cauze ascunse. Nimic din sensul lucrurilor pe care le adânceam, din enigmele pe care încercam să le desluşesc, nu părea să fie pe planul conştiinţei mele limitată în privinţa lucrurilor care o înconjoară, care parcă mă îndemna să adop o atitudine de retragere, *la disponibilità di essere vulnerabili* , şi să mă fac că nu văd, nu aud şi nu-mi pasă.

Cine a gustat o dată fremătătoarea plăcere a unor deplasări virtuale într-un spaţiu al abundenţei de culori, forme şi subiecte tari, cine a gustat beţia picantă, înspumată a unei asemenea evadări nechibzuite din real, acela arde de dorinţa de a o resimţi mereu şi mereu, acţionând cu deplinătate asupra unui sistem de redefinire personală.

Ceea ce observam în jurul meu, cu atenţie dar şi cu o oarecare doză de incertitudine, lucrurile care mă asaltau prin însăşi varietatea lor atât de amplă, era direct proporţional cu intrarea într-un soi de ficţiune a lui John Fowles, plină de măşti, decoruri complicate şi zeci de ipostaze diferite. Practic, trăiam senzaţia unei călătorii fantastice spre un ţinut familiar, dar fără să ştiu de unde să încep, cu ce să încep odată ajuns la destinaţie.

Eram exact că tipa aia, Rachel, din filmul "Fata din tren" care merge în fiecare dimineaţă cu acelaşi tren spre o destinaţie cunoscută. Vede mereu aceleaşi lucruri, îşi rememorează altele, şi viaţa i se pare trecută de orice bucurie, nicio aşteptare nu-i mai face inima să bată cu putere. Viaţa îi pare insipidă, o dramă fără sfârşit. Până când într-o zi vede ceva ce o şochează. Totul se schimbă şi Rachel are şansa de a lua parte la vieţile pe care le-a observat doar de pe margine.

Leadership: Experienţa pe care o trăieşti prin parcurgerea distanţei de la un punct la altul are ca principal determinant promisiunea unei revelaţii particulare, de tipul: "Sunt altcineva decât sunt în realitate" ?

Şi, dintr-o dată, totul se schimbă, lucrurile capătă un sens, viaţa începe să fie trăită cu sufletul la gură. Parafrazând un mare scriitor, un asemenea om se aruncă iar şi iar în valurile sulfuroase, înflăcărate, ale chinurilor devorante, numai ca să retrăiască acest "fermecător simţământ al propriei importanţe", această beţie aurie care înlocuieşte şi întrece de mii de ori toate stimulentele vulgare, ale alcoolului şi nicotinei.

De fapt, era un proces de reformare personală prin exercitarea unor forţe de interacţiune cu un fel de stare de deplinătate, senzaţia de nesfârşire a imaginarului, de-a lungul mai multor coridoare, cu caracter de îndumnezeire în raport cu accesoriile unui timp care nu primeşte pomană. De aici se iniţia schiţarea tot mai amplă a profilului unui sublim personaj, unui portret plin de autenticitate care putea să facă cinste dimensiunii ideale a unei noi conştiinţe.

Senzaţia că totul era foarte adevărat şi revelator, ca într-un soi de realitate provenită dintr-o forţă neîmblânzită, senzaţia de a fi ceva, de a fi făcut ceva important care atrage toată această lumină a raţionalităţii ineluctabile într-un loc presupus infailibil, când între ultimul

grad al desăvârşirii şi primul grad al îndoielii este imposibil să se efectueze un calcul direct, părea să-mi dezvăluie ceva. Ceva cu conotaţii simbolice, livreşti, magice.

Totuşi, aş vrea să nu mă ia iar pe nepregătite o astfel de senzaţie, căci atunci când încerci să fii mai mult decât eşti, încet încet te îndepărtezi chiar şi de malul revelaţiei şi ajungi să te scufunzi în altcineva decât cine eşti.

Leadership: Poţi să te angajezi într-un proces de reformare personală prin exercitarea unor forţe de interacţiune cu un fel de stare perfectă, din care să răsară o nouă conștiință?

În celebrul roman "Magicianul", scriitorul John Fowles compară această senzaţie pe care o trăiam şi eu, cu o stea aflată nu mai aproape, dar într-o stare de izolare, ca atunci când este privită prin telescop:

"Steaua nu făcea parte dintr-o constelaţie, plutea singură în spaţiul negru-albăstrui, într-un vid. Mi-amintesc cum am văzut steaua pe un glob de lumină albă, care produce şi absoarbe spaţiul în care se află, eu aflându-mă la celălalt capăt, suspendat într-un spaţiu de întuneric. Eu priveam steaua, steaua mă privea pe mine. Ne aflam în poziţie egală, în echilibru, două dimensiuni egale, dacă se poate vorbi de conştiinţa unei anume dimensiuni. A durat parcă mult, nu ştiu cât. Două corpuri suspendate în acelaşi fel, opuse în acelaşi fel, lipsite de semnificaţie şi de efect. Senzaţia de frumos, de moral, de divin, de geometrie erau înlocuite de senzaţia de situaţie aşa cum o percepe orice animal."

Cel ce cunoaște și simte natura și farmecul revelaţiilor, care uneori are urmări la nivel simbolic toată viaţa, se lasă deseori plimbat încoace și încolo în călătoriile succesivelor sale frământări existenţiale, părăsind aleile formelor de trăire obișnuite. El caută în permanenţă un răspuns la chinuitoarele sale întrebări existenţiale prin extinderea unui mod de a se identifica cu o imagine ideală, o imagine pe care ar vrea s-o realizeze sau care pretinde a fi speranţa, înţelepciunea şi înţelegerea dincolo de evident şi fizic.

Înainte de a defini leadershipul, exclusiv dependent de elementele de percepţie obiectivă asupra realităţii pe care o compui şi o reprezinţi, este nevoie de o încercare de definire a concepției unei imagini despre care ai putea zice: uite, pe-asta aş putea s-o văd doar cufundându-mă într-o anumită stare, într-un alt rol, într-un loc în care să mă regăsesc şi care să mă ajute să îmi depăşesc neîmplinirile.

Omul care experimentează posibilitatea de a observa totul din perspectiva explorării unei imagini dintr-un alt unghi, aplicată unei constante simbolice, va pleda întotdeauna pentru existența unei alte dimensiuni, spirituală, mai plină de sens, dincolo de cea a lumii percepute în mod obișnuit.

Iar omul care-şi duce gândirea la un nivel mai înalt este cel ce se formează și se impune ca o consecinţă a observării dusă dincolo de constatările evidente, reuşind astfel să ajungă la conştiinţa unei noi dimensiuni. O dimensiune a ceea ce eşti care rezultă din conţinutul unui act de trăire individual.

Iar un asemenea act de trăire evoluează în funcție de ceea ce percepi prin comparație cu ceva care există prin lucrurile pe care le urmăreşti, prin aspectele care îți hrănesc inspirația.

Strălucirea unei senzaţii de redeşteptare evidenţiază acea nemărginire de simţiri, proprie omului care vrea să-şi continue cunoaşterea dincolo de ceea constituie, la un moment dat, aparenţă. Astfel se iniţiază schiţarea tot mai amplă a profilului unui sublim personaj, unui portret plin de autenticitate care poate să facă cinste dimensiunii ideale a unei noi conştiinţe.

Strange Personality

On Octombrie 09, 2017

În confruntarea cu tine însuți poți ieși învingător doar dacă adevărurile la care te raportezi nu sunt străfulgerate de sentimentul acut al conștiinței încărcate.

Am totul în mine, împrăștiat, fără răspuns, provenit dintr-o cunoaştere pe care numai Dumnezeu o înțelege, pe care doctorii ar putea-o diagnostica greșit drept o boală a sistemului nervos, care înnebunește sau strigă a disperare. O cunoaştere pe care sfinții ar lua-o drept auto-condamnare, o închipuire ce nu trebuie încurajată, fiind respinsă de la bun început ca neîntemeiată.

Însă una pe care artiștii, încercați de lupta dintre lumini şi umbre, în care există mereu o cale de mijloc pentru a îmbina cele două contrarii, dând rotunjime figurilor, o salută cu respect ca valabilă în propria ei originalitate.

Când încerci să te înțelegi, așa cum ar face-o un artist angrenat într-un proiect nebunesc, asumând un pariu existențial și creator, de recuperare a întrebărilor și răspunsurilor pierdute înăuntrul tău, îți încarci imaginarul și realul de prezența unui obstacol numit: prejudecată. Așa se explică neliniștea, febrilitatea, agitația sufletească.

Un lider adevărat, asemenea unui arhitect vizionar, integrează în viziunea sa nivelurile de manifestare ale gândurilor sale pentru a construi un tot armonios, rafinând fiecare detaliu până la esența sa.

Vulnerabil în direcţia închipuirilor firești, a căror măsură conduce dincolo de dispoziția nevrotică, în direcţia minimei rezistențe la nervi, fără vreo legătură cu blânda comparație între realitatea empirică şi iluzorie, simt cu toată căldura acea drăgălașă arătare a visului născocit de luciditatea unei minți fantastice. O mică confesiune a unui gând de Creator, unde domnește imposibilul, lăsându-şi amprenta replicii originale la toate nivelurile sale de manifestare.

Numai o trăsătura de penel reușește o sublimă surprindere a stării de haos lăuntric, acolo de unde începe lupta pentru o artă orientată spre o construcție a vieții şi unde se termină resemnarea în fata rațiunii pure. Identitatea ascunsă pe care mi-o asum, îndesată într-un tremur interior, este o implicită auto-condamnare la iadul de a mă vedea mic, cu propriile limite, simţindu-mă asemenea unui orfan, singur în faţa neantului.

Leadership: Poți să asiguri relevanța propriilor experiențe de explorare a sinelui în vederea lămuririi înțelesului acordat ideii de confidențialitate, pe măsură ce mesajul artei tale va fi adâncit în conştiinţa unei unui observator rezonabil?

Necunoscutul care pregătește îndelung cuvântul scris este experiența unei rătăciri asumate, linia de start a unei curse tulburi sub un cer acoperit de nori, un gest al performanței utopice cu multe înțelesuri, o căutare îndârjită a Tainei care se va destăinui cândva, tot atât de declanșatoare de tensiuni, neliniști, impregnări negative şi blocaje, precum adâncul unei prăpăstii chinuitoare.

În sfârșit, iată-mă modelator al conștiinței încărcate de puterea cu care Forța Divină m-a înzestrat de la naștere, după pofta inimii mele, dar nu după regulile rațiunii coerente care te ghidează numai după ceea ce mintea poate explica.

Rațiunii i se adaugă o viziune coerentă şi bine definită pentru viitor, modelând regulile explicate cu ajutorul artei raportată la conştiinţa Divină, forța puterii mele de creaţie, pornind din dreptul inimii şi unindu-se cu mintea plină de idei, nu de programări. Iată-mă în sfârșit, înzestrat cu mintea care pofteşte la darul de a fi înălţată la rang de experienţă de creaţie, dar prinsă într-un blocaj numit "confidenţialitate", adică incapacitatea de a oferi lumii mai mult decât este în stare inima să aducă în prim planul unei treziri spirituale.

Confidențialitatea este o mărturisire a unei experiențe trăite intens şi profund, prin referire la un transcendent „ezoteric", având ca sursă de inspirație o motivare puternică venită dintr-un alt nivel al realității. Un nivel în care pot fi produse schimbări profunde de ordin moral, psihologic, spiritual sau intelectual, într-o interpretare imaginativă, cum ar fi: *„ mă simt atins de un fior mistic "*.

Leadership: Tinzi să posezi o oarecare pertinență pentru gândirea promovată ca pe o îngăduință a psihicului şi a spiritului în mijlocul unei arte care îşi găseşte corespondenţa în interiorul unui monolog de o poetică existenţială aparte?

Am tot timpul în vedere simbolistica creației marelui scriitor Victor Hugo care a dedicat mereu câte un monolog ființei absente sau prezente în marele Tot spiritual, făcând apel la emoții conceptualizate ori obiectualizate, un monolog despre izolarea poetului în lumea gândurilor sale. Nu încetez să-mi aprofundez gândurile precum m-aş raporta la măreţia creaţiei divine, adoptând o tehnică de redare a importanţei artei prin intermediul unei simbolistici a lucrurilor din jur şi, mai cu seamă, printr-o surprinzătoare comunicare afectivă cu peisajul unui soare arzător, al unui vârf de munte, sau al unui basm frumos.

Un scriitor mare este asemenea unui artist genial care, dedicându-şi timpul plăsmuirii de emoții în unicitatea coloristicii, trebuie să se izoleze mai întâi într-un monolog adresat posterităţii, departe de felurite valori obiectualizate care îi elimină prezenţa din lumina cu totul nouă a ansamblului creaţiei, distrugând orice comuniune cu Dumnezeu. Culoarea este lupta eroică a unui suflet care se împotriveşte tuturor jumătăţilor de măsură.

Recunoscând faptul că lângă dreptul omului, sau cel puțin pe lângă el, este dreptul sufletului, Hugo şi-a îndreptat toată puterea minții spre căile misterioase ale etapelor firești din existența cea mai profundă, ale facerii de bine, ale vieții spirituale, ale Providenței, acest lung șir fiind singurul ritm al realităților sale. După părerea sa, în miezul oricărui fenomen există întotdeauna o lege şi o personalitate:

„Zdrobirea fanatismelor şi respectul adânc față de infinit, iată ce urmărește legea. Să nu ne mărginim a ne închina arborelui creației şi a contempla uriașele lui ramuri pline de stele. Avem o datorie: să prelucrăm sufletul omului, să apărăm misterul împotriva minunilor, să adorăm neînțelesul şi să respingem absurdul, să nu recunoaștem din ceea ce nu se poate explica decât ceea ce e necesar, să însănătoșim credința, să îndepărtăm superstițiile din calea religiei, să-l curățăm de omizi pe Dumnezeu."

Leadership: Eşti în stare să te judeci după ritmul gândirii şi al gradului de înțelegere a fiecărei limitări pe care o dă propria putere de apreciere a artei interpretative, alături de "ingenium" ?

Dacă cineva m-ar judeca numai după ritmul gândirii şi al gradului de înțelegere a fiecărei limitări, alături de *ingenium* , şi nu după faptele de fidelitate față de idealul echilibrului, acceptat ca valoare în sine, autonomă, pledând pentru libertatea imaginativă a artistului, probabil s-ar simți vrednic şi liber de a putea alcătui o lege. De a lega împreună pe "da" şi pe "nu", după cum îi place. Da-ul unei conștiințe bune față de Dumnezeu şi Nu-ul unei critici lucide, al unei minți nonconformiste.

Dar mai întâi el trebuie să posede o anumită pertinență pentru gândirea promovată ca pe o îngăduință a psihicului şi a spiritului de a judeca binele şi răul, deosebindu-le prin ceea ce mărturiseşti despre tine în numele a ceva mai presus de tine. O pertinență care, după părerea mea, trebuie să o încerce toți oamenii în faţa adevărurilor scoase la iveală de acest capitol al vieții, aferent nivelului de maturizare artistică: Coerența Destinală sau *„To be nobody but yourself”.*

Greșeala care te poate trage în jos în mod constant are ca și caracteristică definitorie tendința de a judeca propria „excepție” de fond ridicând-o la rang de cauză. Însă fără a cunoaște, fără a avea răbdarea de a înțelege, fără a trece prin filtrul conștiinței și psihicului aspectele care te împing să tragi în grabă concluzii. Aici, trebuie să amintim de termenul "ingenium", desemnând talentul imens al unui artist, devenit scriitor, care are răbdarea şi datoria de a se evalua în funcţie de monologul pe care îl construieşte în jurul frumuseţii perene a artei.

Puterea de apreciere a artei interpretative rezidă din expresivitatea creaţiei pe care o poţi ridica la rang de conştiinţă prin prezenţa monologului liric adresat unui personaj care te intrigă sau te fascinează, reflectat sub forma apelurilor către posteritate.

Conform wikipedia, în genul liric domină viziunea și transfigurarea artistică, autorul apelând la tehnici aluzive şi asociative, creând un univers de mare forță de sugestie ce se adresează sensibilității cititorului.

Strange Personality are sensul de concluzie la ceea ce ți se întâmplă când ești pus în dificultatea de a-ți judeca singur autenticitatea, limitele, calitățile, valorile și realitatea. Reacția ta în fața oricăror sub așteptări poate fi oricare, de la indiferență la o explozie de emoție copleșitoare, una de genul „sigur mă înșel” ori, pur şi simplu: „nu pot să cred”.

În confruntarea cu tine însuți poți ieși învingător doar dacă adevărurile la care te raportezi nu sunt străfulgerate de sentimentul acut al conștiinței încărcate.

*** Notă:** Hi Profile - Strange Personality

Source: https://neculaifantanaru.com/strange-personality.html

Strigătul imperceptibil al inimii posedate de duhurile unei lumi deşarte (II)

On Ianuarie 10, 2014

Concentreaza-te asupra a ceea ce te face special, pledând pentru asumarea a ceea ce ţi se întâmplă în cadrul unei realităţi care scapă înţelegerii depline pe moment.

În loc să izbucnească într-o reacţie incontrolabilă de supărare, Marie îşi sporeşte puterile de a-l înţelege pe Jason, luptând cu îndârjire pentru a-i învinge fobiile şi pentru a-l convinge de veridicitatea sentimentelor ei – nu-l îndepărtează niciodată de lângă ea. Mai mult decât atât, ea se împotriveşte elementelor aparent primejdioase ale firii lui, ajungând să-l cunoască sub cele două aspecte esenţiale ale sale: statornicia şi tăria de caracter, pe care le intuieşte la nivel profund.

Jason refuză să-şi amintească trecutul, dar intuieşte o bună bucată din ceea ce i s-a întâmplat înainte de tragicul accident.

Chimia te prinde și nu te lasă. Marie îşi pune în joc toate trăirile. Raza de convergenţă a seriei de puteri lăuntrice nestinse se orientează către punctul de sprijin al identităţii lui Bourne, atingând acel element fragil care îl constituie siguranţa de sine scăzută. Influenţa ei tinde nu doar spre crearea unui amestec de stări şi sentimente în jurul căruia el să graviteze, ci spre obţinerea unei stabilizări lăuntrice solide prin intensitate. Iar această intensitate trebuie alimentată de cele mai subtile vibraţii, care să declanşeze instantaneu o reacţie de solidarizare, acea chimie care te prinde și nu te lasă.

"Mă lupt pentru viaţa mea ! Pentru vieţile noastre ! Poţi gândi şi simţi, Jason ! Hai, gândeşte ! Simte ! Simte acum ! Uită-te la mine şi spune-mi că ai privit în interiorul tău şi ştii fără dubii că eşti un asasin. Dacă nu poţi, atunci stai lângă mine şi lasă-mă să te ajut. Şi, iubeşte-mă ! Pentru Dumnezeu, iubeşte-mă, Jason ! "

Inima femeii dă imediat alarma atunci când flăcările disperării duse până la paroxism se înalţă deasupra slăbiciunilor omului de lângă ea. Abia acum dimensiunea intermediară a naturii ei - voinţa de pătrundere - poate fi luată în considerare, măsurând noi valori.

Reacţia ta în faţa evenimentelor pe care nu le poţi controla depinde de modul cum te raportezi la suferinţa pe care o simt ceilalţi în prezenţa ta.

Versiunea a ceea ce îl face pe un om special este o continuare a reacţiei pe care el o are în faţa unei realităţi care scapă înţelegerii depline pe moment. A conştientiza acest moment înseamnă să te laşi purtat printr-o întreagă experienţă a simţurilor, a emoţiilor, a gândurilor, care parcă sunt mai vii în ecuaţia reacţiei de descompunere a realităţii în factori de respingere sau de atracţie.

Cine vrea să afle adevărata măsură a abilităţilor sale de a accelera dezvoltarea celor de lângă el, este invitat să privească o scenă pe care evoluează suflete absolut diferite unul de celălalt, în complexitatea unei lumi recreate ca un întreg unitar. Întregul unei stări de spirit care rezidă din tonurile vii ale unei părţi din cadrul nevoii de a-şi împărtăşi, comunica şi exprima sentimentele: *"Mă lupt pentru viaţa mea ! Pentru vieţile noastre ! "*

Dintotdeauna au existat profunde comunicări și colaborări fecunde între conștiință și realitate, între simțuri și rațiune, între funcționalitate și armonie, între cele două constante *"a lupta"* și *"a nu suporta durerea"* - iar datoria liderului este să le stropească cu multă

însuflețire și vie convingere.

Leadership: Bogăţia ta sufletească se ridică până la justificarea creată de proiecţia unei senzaţii "de a fi sub presiune", sub constrângerea unei imagini de sine pe care ceilalţi o consideră ca fiind proba unei sensibilităţi inedite?

Câte eforturi, cât entuziasm pune omul în înţelegerea celor mai tăinuite lucruri despre sine, înainte de a-i evalua pe ceilalţi şi de a se pune în locul lor? Aceasta este întrebarea de care depinde intersectarea leadershipului de realitatea trăită de individ, percepută deseori în mod intangibil.

Cine își propune să evalueze leadershipul, prin prisma unei analize a tendinţelor de personalizare ale omului, trebuie să urmărească existența conștientizată a unor proporții reale de transmisie a particularităților din structura lui funcţională. Precum capacitatea de a se deschide către un adevăr ulterior care să fie în stare să explice sensul vieţii, sau capacitatea de a se încrede în altă conştiinţă şi de a i se supune acesteia.

Imaginea de sine este reflexia a ceea ce transmiţi altora prin felul tău de a fi, prin vorbe şi gesturi, atunci când ei te consideră o versiune mai bună a lor.

A descifra singur harta omului, pătrunzând în lumea plină de semnificaţii şi emoţii care stabileşte regula lui de funcţionare, este primul pas spre descoperirea acelei realităţi de o surprinzătoare complexitate, comparabilă cu bec ergonomic care pâlpâie până atinge temperatura optimă, după care se stabilizează şi funcţionează la parametri normali.

Surprinzând acele intensităţi, sentimente trăite cu sinceritate şi exprimate cu nonşalanţă de om de-a lungul întregii tale incursiuni în psihologia personalităţii lui (greu descris pentru că se află în continuă schimbare) vei putea să mişti dublul resort interior care dă culoare vieţii sale şi care totodată îl conduce către un triumf profesional.

Acest resort, pe de o parte îi confirmă omului direcţia de dezvoltare. Pe de altă parte îi dă posibilitatea să aducă la împlinire, prin tot ce trăieşte şi simte, la fel de firesc cum înfloresc florile și pomii în primăvară, acel ideal de armonie ce-l poate călăuzi pe potecile întortocheate ale existenţei atât de provocatoare.

Sensibilitatea de care dă dovadă un lider se măsoară prin sacrificiul de sine făcut în numele unui alte exigenţe importante a vieţii, anume experienţa de a trăi suferinţa celorlalţi ca pe o etapă necesară pentru a deveni o persoană mai puternică.

Strigătul imperceptibil al inimii posedate de duhurile unei lumi deşarte semnifică acea dorinţă imperioasă, dublată de o voinţă puternică de a induce schimbări benefice în modul de gândire şi acţiune a oamenilor, în vederea realizării idealurilor comune.

Avea dreptate cine spunea: „Identitatea de sine este redusă la o poveste pe care ţii mereu să o spui în minte: *Eu şi povestea mea* - în momentele de luciditate."

Ca să percepi strigătul de ajutor al omului supus efectului de pierdere a identităţii de sine, pune-ţi în joc toate trăirile şi încearcă să generezi o reacţie de tip emoţional care să învioreze starea lui de spirit.

*** Notă:** The Bourne Identity (1988)

Source: https://neculaifantanaru.com/strigatul-imperceptibil-al-inimii-posedate-de-duhurile-unei-lun

Strigătul imperceptibil al inimii posedate de duhurile unei lumi deşarte (I)

On Ianuarie 10, 2014

Explorează cu atenţie necunoscutul din om, pentru a găsi într-însul acea lume lăuntrică care poate da frâu liber reîntregirii individualităţii sale.

"Cine naiba te crezi?" strigă Marie Jacques cu voce neliniştită, lovită de mii de sentimente, înţepătoare ca nişte ace fine, bine înfipte pe trupul plin de freamăt. Pot oare ele să deblocheze circuitele energetice latente ce funcţionează dizarmonios în omul pe care îl iubeşte?

" Sunt un om care ucide oamenii pentru bani. Guvernele mă vor mort. Canadienii mă vor mort. Şi Carlos la fel. Gândeşte-te la asta ! " răspunde Jason Bourne, dezorientat de trecutul incert, plin de rătăciri şi de întuneric, în care nu poate pătrunde nimeni, nici chiar el însuşi. Câte eforturi, câtă determinare pune el în înţelegerea celor mai tăinuite lucruri despre sine.

Dar femeia hotărâtă are în buzunarul inimii ei o hartă a omului, o lume plină de semnificaţii şi emoţii, cu tot cu regula ei de funcţionare. Numai ea cunoaşte dragostea în formele ei cele mai nobile, partea curată, nemărginită, care cere sacrificiu şi îndurare. Numai femeia cu adevărat iubitoare percepe strigătul înălţat de un suflet care luptă cu întunericul, cu duhurile unei lumi deşarte. Numai ea deţine cheia transformării interioare a lui Bourne. Dar pentru ca transformarea lui să fie completă şi trăită cu toate simţurile, cu toată convingerea, trebuie ca sursa vitală a tuturor energiilor, speranţelor şi aspiraţiilor ei, precis direcţionate, să genereze o reacţie pozitivă.

Toate aceste forţe de intervenţie care pot echilibra sufletul omului aruncat de trecut într-un spaţiu derutant, imposibil de controlat, se află în ea însăşi, în proporţii stricte, benefice. Ele pot neutraliza agenţii inflamabili, orice pornire, orice zbucium, orice tristețe, orice neîmplinire și orice durere, numai dacă mişcă resortul interior - tăria lui sufletească.

Leadership: Poţi să-ţi dovedeşti valoarea inteligenţei emoţionale într-un moment definitoriu al vieţii care se înscrie în evoluţia ta ca un simulacru dureros al unei tragedii în plină expansiune?

Inteligenţa emoţională de care a făcut dovada Marie Jacques a constat în capacitatea de a face o corelaţie între ceea ce ştia despre viaţa lui Jason Bourne şi ceea ce i-a rămas interzis să afle într-un moment de primejdie, fără să se lase intimidată de efectele unei eventuale tragedii. Aşadar, inteligenţa emoţională este strâns legată de decizia pe care eşti gata s-o iei cu riscul vieţii atunci când tot ceea ce trăieşti în mjlocul evenimentelor are un ecou de mare anvergură în sufletul altei persoane.

La unul din webinarii am spus că, pentru a înțelege leadershipul, trebuie să pășești tot mai mult în grădina plină de tentații sufletești, să urmărești evoluţia seminţelor viitoarelor transformări ale omului, să oferi multă înțelegere falselor valori, să recunoști ceea ce dă culoare inclinațiilor, să presari multă lumină peste frământările existențiale. Să observi diferențele existente în modul de formare a personalităţii, să decodifici energia care permite dezvoltarea conştiinţei de sine. Să tratezi corespunzător fiecare parte componentă a resorturilor interioare care modelează condițiile de manifestare ale omului, cele care sunt ori care nu sunt resimţite.

După care trebuie să iei un hârleț și să sapi cât mai multe gropi la distanțe egale astfel încât să nu se suprapună cele două tendințe în principiu independente, de izolare sau integrare. Și

în fiecare dintre aceste gropi să torni din abundență, cu o puternică motivație, multe accepțiuni și sensuri. Astfel încât, pe fondul lucrării intensive cu propriile convingeri, să stabilizezi suprafaţa solului care afectează negativ fertilitatea resurselor trebuincioase rentabilităţii capitalului moral al relaţiilor sociale.

Iar acest lucru este posibil numai printr-o intensă acţiune de reînnoire a caracteristicilor cele mai relevante şi mai folositoare devenirii omului, prevenind eroziunile libertăţii sale personale de a gândi, simţi şi acţiona potrivit nevoilor, înclinaţiilor, intereselor sale care joacă un rol esenţial în gestionarea eficientă a întregului său potenţial de funcţionare.

Cine vrea să înţeleagă leadershipul printr-o explorare amplă a psihologiei umane, care se măsoară deseori printr-o împărtăşire a durerii sau a bucuriei, trebuie să abordeze în sens propriu acea profundă identificare a omului cu o cauză anumită, care nu are neapărat o finalitate, rămânând o izbucnire solitară.

Cine vrea să dezvolte un leadership care se sprijină pe pilonii înalţi al înţelegerii profunzimii omului, trebuie pornească într-o căutare a identităţii care spune: *„ Nu te închina unei realităţi din care a fost omisă viziunea şi influenţa ta asupra ei. "*

Strigătul imperceptibil al inimii posedate de duhurile unei lumi deşarte este acea manifestare a durerii pricinuite de o rătăcire care duce pe om la aprecieri greşite asupra situaţiilor în care se află, şi asupra potenţialului de asumare a propriei identităţi.

*** Notă:** The Bourne Identity (1988)

Strigătul sfâşietor al misterului care îşi revarsă labirinturile

On Februarie 19, 2017

Fii un căutător al sensului propriului tău mister, exprimându-ţi scopul şi nevoile prin intermediul unui "înger".

Priveam cu teamă în jurul meu, împovărat de tăcerea mângâierii nopții. Priveam în sensul unei potriviri a inspiraţiei în bogata tapiserie a unei trăiri aparte, pe schema unei obsesii ce înfrunta înălţimile unei uriaşe măreții. Cu greutate, am înţeles cât valorează corelaţia dintre şoc şi motivaţie, dintre mesaj şi comunicare. M-am recunoscut drept altcineva în braţele întunericului, în această perfectă non-acţiune conformă cu anumite legi universale, un pic diferit, mai inspirat de universul fictiv al unui joc de-a ceva necunoscut.

Ştiu că nimeni nu ar vrea spaimele altuia când le are pe ale lui în aşteptare. Ştiu că nu va mai trebui să trec prin şoc o experienţă unică, măsurabilă tocmai datorită reducerii clarităţii, căreia îi corespunde tentaţia de a intra în lupta egoului, de a mă retrage în planul secund al unui subiect multiplu cu diferite termene de finalizare.

Mai cu seamă, nu doresc nimănui să încerce o asemenea tentaţie a expresivităţii aflate sub zodia unei exteriorităţi care-l depăşeşte pe om prin puterea închipuirii. Condiţionându-l la o perpetuă reflecţie asupra unei lecţii de nesomn, ca o formă de manifestare a somnambulismului, specifică epocii internetului, pentru a îndeplini rolurile neobişnuite ale nevoii de a birui strigătul sfâşietor al misterului care îşi revarsă labirinturile.

Leadership: Poţi să desluşeşti însemnătatea particulară a demersului de conştientizare a gândurilor şi a stărilor tale interioare, conferită de apartenenţa ta la o altă realitate, superioară celei contingente, neesenţiale, căreia îi aparţin celelalte fiinţe?

Dintre toate artele gândirii, meditaţia în întuneric nu se împotrivea încadrării conţinutului ei în rubricile înguste ale profilului de *Révélateur des vérités* , în momentul de referinţă al unei luni pline. Se vede că mă atrăgea ceva fantomatic, misterios şi plin de energie, plin de legendă, ce părea fi creat într-o altă lume, care conjuga activitatea forţelor şi capacităţile omului viu.

Trăiam acel moment ca şi când cineva şi-ar fi făcut simţită prezenţa în preajma mea, cu cât mai ireal cu atât mai concret, cu rol de intensificator al circulaţiei sanguine, un fel de străfulgerare a unui limbaj universal al simţurilor şi al raţiunii, ceva care mă ridica deasupra propriilor mele teorii şi mă izbea în focul magic al înţelesurilor supralumeşti, desfăşurate în surdină, în numele unei superstiţii.

Dacă m-aş fi transpus o clipă într-un personaj al scriitorului Colin Falconer, din romanul "Aztec", probabil la urechile mele ar fi ajuns aceste cuvinte, motivate de o realitate care nu poate fi epuizată niciodată: *"Cineva mi-ai spus odată că viaţa este doar un vis şi durează o clipă. Toate spaimele noastre sunt ca umbrele făcute pe perete de mâna unui copil. Trebuie să ne lăsăm conduşi de inimile noastre. În cele din urmă, nu contează nimic, oricum."*

Leadership: Îți intensifici pornirea de a crea un Om Nou, printr-o oglindire produsă în virtutea unei obsesii personalizate?

Într-o noapte, Nicolas Flamel, creatorul Pietrei Filozofale, a avut un vis. Cerul se deschisese pentru a lăsa să coboare pe pământ un spirit luminos. Îngerul ținea în mâini o carte cu

copertă strălucitoare de aramă. Vocea lui caldă, cu timbru sublim, s-a concentrat într-un mesaj cu puternic impact emoţional:

- Priveşte această carte, Nicolas. Ţi se pare necunoscută, ţie, ca şi tuturor celorlalţi oameni. Dar într-o zi vei vedea în ea ceea ce trebuie să vezi şi vei şti ceea ce nimeni altul nu ştie..

O umbră de fiecare dată e ceva rar, dar şi mai rar este să faci din ea o sursă de lumină. Fără ea nu ai mai explora puterea prin care intelectul se vede pe sine. Fără ea nu ai mai putea veghea depărtări neştiute, nu ai mai trăi sentimente unice ca nişte apăsări sau senzaţii de plenitudine, în lipsa unei reprezentări clare a ceea ce înseamnă apartenența la spațiul unei minuni care şi ea, la rândul ei, respiră un aer particular: mirajul plin de adrenalină al unei utopii eliberatoare.

Personalitatea umană se înscrie în structurile de comandă ale unei experiențe psihologice. Ea se cere abordată ca unitate distinctă între trăsăturile de temperament, ce se găsesc în legătură indestructibilă cu situaţia în care te afli, și trăirile de tip halucinator care dau naştere în mod hotărâtor acelui sentiment de posibilă întregire şi desăvârşire, în prezenţa unei forţe închipuite sau a unui fenomen enigmatic.

Să te conectezi la o asemenea forță, la un asemenea fenomen, la o energie de vibraţie înaltă, înseamnă să dai un fir narativ nou şi plin de însemnătate existenței tale. A parcurge un asemenea fir, corelat cu tendinţa de a fi dependent de o nevoie stringentă de concepţie asupra sinelui, înseamnă să simulezi complexitatea unei faze de dezvoltare sub forma unei construcții a fanteziei.

Omul Nou este o creație a minţii, o formă a fanteziei din care nu vrei să te mai desprinzi, condiţionându-te la o perpetuă reflecţie vis-a-vis de felul în care poţi contribui la schimbarea realităţii lumii din jur.

Dacă vrei să-ți cizelezi modul de-a gândi şi să-ţi lărgeşti viziunea despre tine, atunci fii un căutător al sensului propriului tău mister. Joacă-ţi rolul în obsesia personalizată a unei identități cât mai conforme cu un model de fantezie care nu a mai fost niciodată abordat, dar care duce la o creștere în importanță a valorii de cineast. Regizează-ţi bine profilul şi fă din tine visul tău preferat. Exprimă-ţi scopul şi nevoile prin intermediul unui “înger”.

Omul Nou este chemat a da noţiunii de "experienţă psihologică" înţelesul cuvenit reprezentării cunoaşterii unei fiinţe care, expunându-se contrastului dintre aparenţă şi esenţă, doreşte să ne ţină trează speranţa şi să ne întărească curajul libertăţii de a gândi mai departe în limitele lumii acesteia.

Strigătul sfâşietor al misterului care îşi revarsă labirinturile este acea măsură a tipului de nuanţă psihologică care utilizează speculaţia găsirii unui răspuns la întrebarea: *„Ce trebuie să vezi ca să afli ceea ce nimeni altul nu ştie”?*

Lasă-ți mintea să evadeze într-un univers himeric. Lasă-te târât într-un vârtej febril de puterea unui vis revelator. Iar atunci când vei fi pregătit, ți se va arăta un înger.

Source: https://neculaifantanaru.com/strigatul-sfasietor-al-misterului-care-isi-revarsa-labirinturile.ht

Structura intim emoţională

On Aprilie 07, 2009

Încearcă să găseşti un mijloc de a experimenta frecvențele și dimensiunile mai înalte ale conștiinței și ale vieții, prin intermediul a ceea ce luminează minţile care trăiesc în viziunea realităţii tale.

Montajul regizorului rus Serghei Eisenstein realizează îmbinarea existenţei obiective a unui fenomen de patriotism cu atitudinea subiectivă a creatorului lui, iar marele compozitor Prokofief percepe structura intim emoţională şi îşi acordează propria sensibilitate cu ea. Tocmai pentru reuşita acestei acordări se întâmplă ca Prokofiev să-şi modifice muzica dacă imaginea o cere, după cum Eisenstein nu ezită să facă modificări în montaj pentru a permite muzicii să-şi spună cuvântul.

Singura neînţelegere se va ivi atunci când toată muzica va fi terminată. Eisenstein îl roagă pe Prokofiev să compună o uvertură. Compozitorul refuză: deoarece filmul începe cu un episod tragic, uvertura ar trebui să fie triumfal-eroică şi nu vede cum s-ar putea face trecerea dintre aceste două muzici diferite. Este dispus, declară el, să scrie oricâtă muzică, dar considerentele artistice îl împiedică să o scrie pe aceasta.

Eisenstein insistă totuşi. Atunci Prokofiev acceptă, însă numai cu condiţia ca regizorul să schimbe episodul trist de la începutul filmului. Dar, deoarece Eisenstein crede că nu se mai poate schimba planul de montaj, filmul rămâne fără uvertura şi genericul se proiectează pe linişte. Totuşi, mulţi comentatori văd aici un efect special urmărit de Eisenstein. *

Leadership: Tu poţi să realizezi îmbinarea existenţei obiective a unui fenomen de actualitate cu atitudinea subiectivă a creatorului care percepe structura intim emoţională a altor oameni şi îşi acordează propria sensibilitate cu ea?

În cinematografie, trecerea dintre două muzici diferite, la fel ca trecerea de la o temă la alta, este de fapt trecerea de la atitudinea subiectivă a creatorului la structura intim emoţională a celorlalţi oameni, adică o formă de a pune în prim plan sensibilitatea unei ipostaze a lumii, a unui mental colectiv aflat în permanenţă combustie.

De asemenea, o creaţie cinematografică în care contactul nemijlocit cu spectatorul se face prin muzică şi imagini, deci ne referim la o artă în care sunt reproduse caracteristici morale, emoţionale sau spirituale, fiind transmise publicului cu ajutorul montajului, comportă modularea specială a vocii actorilor şi o compoziţie a tuturor simţurilor.

Imaginea şi muzica sunt reunite într-o imagine unitară de mare anvergură scenică, mai ales dacă muzica cunoaşte o evoluţie spectaculoasă datorită imaginii şi a felului în care ea este livrată publicului spectator. Şi, având în vedere că muzica este o expresie a emoțiilor care nu pot fi vorbite, iar montajul este rezultatul unei creații de emoții diferite asigurate prin utilizarea sunetului și a imaginii, atunci poate că este bine să acordăm atenţie efectelor pe care le implică îmbinarea lor.

Leadership: Iei în calcul declanşarea unei emoţii de mare intensitate odată cu trăirea plenară a vieții veridice transformată într-o creaţie artistică care pune în prim plan subiectivitatea personajelor?

Când vine vorba despre regie şi film mai întâi este vorba de un efect de tip "antidepresiv",

pentru că filmul te poate binedispune într-un mod plăcut, te poate motiva să impui o schimbare în viaţa ta. Şi apoi mai este un efect de tipul "maturizării, pe fundalul unei identificări acţiunii cu sentimentul, fiindcă filmul te învaţă valorile vieţii, te învaţă să dai sens vieţii tale şi să îţi depăşeşti limitele. În orice, caz, filmul este o artă regizorală care exprimă cu ajutorul sunetelor şi imaginilor sentimente şi atitudini menite să contribuie la declanşarea anumitor comportamente, acţiuni sau evenimente.

Aici intră în scenă existenţa obiectivă a unui fenomen de actualitate, ceea ce înseamnă să iei în calcul declanşarea unei emoţii de mare intensitate odată cu trăirea plenară a vieții veridice dintr-un film, din spatele filmului și de dincolo de film, sau măcar trăirea unui moment unic, frumos, chiar extatic.

Cu sigurantă, este mai uşor pentru un regizor să perceapă structura intim emoţională a altor oameni şi să-şi acordeze propria sensibilitate cu ea atunci când acţiunea filmului este îndreptată spre obiectivul de a schimba mentalități, de a consolida dorința și sentimentul de apartenență la un fel de a fi şi de a gândi, la repere morale, la concepţia legată de muncă, respect şi responsabilitate faţă de experienţă şi viaţă.

Leadershipul se referă la capacitatea regizorului de a găsi un mijloc de a experimenta frecvențele și dimensiunile mai înalte ale conștiinței și ale vieții, prin intermediul a ceea ce luminează minţile care trăiesc în viziunea realităţii sale.

Structura intim emoţională este o variabilă a procesului de comunicare a viziunii cu ajutorul muzicii şi a imaginilor pe care regizorul le montează în contextul desfăşurării filmului, în aşa fel încât să păstreze viu interesul spectatorului pentru acțiunea și jocul actorilor de pe scenă.

Regizorul trebuie, de asemenea, să păstreze interesul viu pentru un scenariu trasat în linii dinamice, dar rafinate, cu pretenţii inteligente de "Creaţie Premium".

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/structura-intim-emotionala.html

Sub imperiul loialităţii

On Decembrie 21, 2009

Ridică-te deasupra propriilor tale limite, reglându-ţi potenţialul de leadership în acord cu idealurile celorlalţi.

Doar un om excepţional poate să îndrume spiritele în direcţia propriilor sale ambiţii, sub influenţa leadershipului. De fiecare dată când un conducător îşi propune ceva, el se implică personal în bunul mers al lucrurilor, cu multă seriozitate şi încredere, punând suflet în fiecare pas pe care îl face. Nu se îndoieşte nicio clipă de loialitatea oamenilor, la fel cum nici ei, la rândul lor, nu se îndoiesc de fidelitatea şi loialitatea lui.

Dorinţa lui de a-şi atinge scopurile, de a-şi îndeplini misiunea, este atât de mare încât nimeni şi nimic nu-l poate convinge să renunţe. Pentru el, victoria este, de cele mai multe ori, sigură. Numai o asemenea dorinţă nestăvilită, numai o asemenea încredere deplină în forţele proprii, în oameni şi în capacitatea lor de a-şi învinge propriile limite, colaborând unii cu ceilalţi, mobilizându-şi ambiţiile, îl poate tenta să meargă întotdeauna mai departe.

Cu o zi înainte de începerea bătăliei de la Austerlitz, Napoleon s-a adresat soldaţilor săi:

- Am să conduc eu însumi batalioanele. Mă voi ţine departe de foc dacă, cu vitejia voastră obişnuită, veţi semăna dezordinea şi deruta în rândurile inamice. Iar dacă victoria ar fi nesigură măcar o clipa, îl veţi vedea pe împăratul vostru expunându-se primelor lovituri.

Aceste cuvinte au electrizat cu adevărat trupele, care s-au dovedit la înălţime pe tot parcursul bătăliei. Şi de acea dată Napoleon a reuşit să-şi mobilizeze oamenii. Marea victorie de la Austerlitz a determinat destrămarea celei de-a Treia Coaliţii formată împotriva Imperiului Francez, iar EL, marele geniu militar, puternic şi maiestuos ca un leu, şi-a savurat la maxim o buna bucată de vreme clipele de glorie.

Leadership: Poţi realiza fuziunea dintre necesităţile demonstrative şi cele veleitare în vederea argumentării poziţiei de promotor al unei cauze nobile?

Pentru a reuşi realizarea principiului participării oamenilor la un act comun, evitând cu orice preţ absolutizarea unor direcţii care atestă continuitatea unor aşteptări nerealiste, trebuie să-ţi demonstrezi ataşamentul pentru un anumit mod evoluţionist de concepere a viziunii - printr-un exemplu concret, înlăturând opoziţia dintre dreptate şi nedreptate, dar mai ales opoziţia dintre geniu şi omul comun.

Deci trebuie să existe o continuă disponibilitate pentru compoziţia trăsăturilor şi atitudinilor exterioare, împărtăşind idealismul convingerilor tale despre propriile abilităţi printr-o demnitate eroică care să-i inspire pe oameni. Acest lucru îţi conferă chiar un soi de imunitate privind deciziile eronate.

Tot ceea ce liderii plămădesc cu harul lor de biruinţă, cu nebunia lor aparentă, dincolo de tumultul dezamăgirilor sau îngrijorărilor, este bazat pe convingeri temeinice, devenite repere, care conţin sintagma, deloc întâmplătoare: *„ Tot ceea ce nu este reglementat de principii etice stricte, este reglementat de condiţiile de asigurare a reuşitei."*

Demonstrarea puterii personale se axează pe limitele pe care eşti dispus să le încalci încât

să-ţi validezi controlul în urma de greşelii pe care o fac ceilalţi oameni dacă nu acceptă să te urmeze.

Iar aceste limite sunt date de acţiunile de decizie şi control care îţi îngăduie să refaci cu exactitate secvențele prezentului, parcurs printr-o repetată asumare a tuturor riscurilor ce ţin de natura virtuţii de a te socoti capabil de fapte mărețe, înaintea alegerii unui scop unic.

Liderii conduşi de tendinţa de a judeca orice hotărâre în termeni de "corect" sau "incorect" pot realiza uşor fuziunea dintre necesităţile demonstrative şi cele veleitare, în vederea argumentării poziţiei de *promotor al unei cauze nobile şi al gloriei* , prin măsuri şi acţiuni concrete. Ei evită fiasco-ul pe linie de ataşament pentru un mod particular de a trata şi de a se raporta la elementele răspunderii, la elementele unei geografii personale care surprind un du-te-vino între realul obiectiv şi cel subiectiv.

Crezurile scuză mijloacele, având ca efect o imagine de sine pozitivă, o stimă şi o încredere puternică în propria persoană. Iar aceste expresii concentrate ale credinţei, construite pe baza convingerilor potenţatoare, reuşesc performanţa de a trezi o anumită sensibilitate pentru valoarea omului, o caracteristică impregnată de maturitate în ADN-ul stilului de conducere.

Ceea ce nu înseamnă neapărat înclinare spre surprinderea exclusivă a formelor de manifestare, evidenţiere şi demonstrare a experienţei, ci mai degrabă o preferinţă pentru tipul uman care vrea să se autodepăşească, izbitoare prin însăşi concreteţea sa.

Leadership: Exemplul tău de autodepăşire trezeşte imboldul oamenilor de a-şi depăşi limitele?

Dovada de loialitate şi fidelitate a împăratului le-a insuflat soldaţilor curajul şi dorinţa de a lupta cu mai mult zel şi, în cele din urmă, să câştige o bătălie în care şansele de izbândă erau de trei la unu. O viaţă întreagă Napoleon, aceasta minte atât de strălucită, a stat numai printre oameni. Atât pe timp de război, cât şi pe timp de pace. Era obişnuit cu vacarmul bătăliilor. Fiecare armă îi era ca o soră, fiecare soldat ca un frate. Lupta întotdeauna cot la cot cu soldaţii săi. Nu-i de mirare că îi ştia pe toţi pe nume. Ceea ce e mai important e că a fost iubit, admirat şi respectat.

Soldaţii lui Napoleon şi-au depăşit limitele, fiindcă el însuşi şi-a depăşit limitele.

A lipsit vreodată Napoleon de pe câmpul de bătălie, aşa cum obişnuiesc să procedeze conducătorii laşi şi fricoşi? Nu. Niciodată oamenii n-ar iubi şi n-ar respecta un conducător care îi trimite spre moarte, dar care lipseşte de pe câmpul de bătălie. Napoleon a fost aproape întotdeauna prezent pe câmpul de bătălie, deseori expunându-se primelor lovituri.

Acesta a fost biletul său spre inimile oamenilor. Al tău care este? Dacă nu ai, procură-ţi unul !

Loialitatea este o condiţie sine qua non pentru atingerea excelenţei în leadership. Este linia care desparte succesul de eşec. Napoleon şi-a dovedit de fiecare dată loialitatea faţă de soldaţii săi, faţă de poporul său, faţă de patria lui, chiar dacă deciziile pe care le-a luat de-a lungul timpului nu s-au dovedit toate eficiente, unele soldându-se cu eşecuri dezastruoase.

Înainte să te recomanzi ca unic model de leadership trebuie să ştii ce condiţii predomină în zona ta de receptivitate.

Receptivitatea este deschiderea liderului spre acceptarea unor condiţii de control a puterii, validate de credinţa oamenilor într-o inteligenţă superioară lor. În această zonă predomină două condiţii: flerul de a şti unde să pui pasul în cursul nefast al evenimentelor greu de anticipat şi flerul de a şti ce este aceea "atracţie", pe care să o cauţi într-o atitudine de dăruire absolută faţă de lume.

A te afla mereu printre oameni, atât la bine, dar mai ales la greu, reflectă gradul tău de loialitate faţă de ei, contribuind la succesul tău şi al lor. Oamenii sunt receptivi la tot ceea ce faci, la toate demersurile pe care le întreprinzi de-a lungul timpului. Îi laşi la greu? Îi renegi? Sau eşti alături de ei şi te implici cu multă dorinţă şi devotament în „lupta" pe care ei o duc pentru tine?

Aşa cum rinichiul (organul cu ajutorul căruia sunt eliminate substanţele care nu mai sunt folositoare organismului uman) intervine în reglarea tensiunii arteriale, tot aşa gradul tău de loialitate intervine în reglarea potenţialului tău de leadership – esenţial în buna funcţionare a echipei.

Liantul care uneşte o echipă. Majoritatea oamenilor ar face orice pentru tine doar dacă şi tu ai face totul pentru ei. Valabil este şi opusul, nimeni nu te va urma niciodată dacă nu dovedeşti, mai întâi de toate, că eşti alături de ei şi la bine şi la rău. Idealul oamenilor este să rămâi întotdeauna alături de ei.

Loialitatea unui lider faţă de subordonaţi contribuie la atingerea succesului comun. Oamenii sunt reticenţi dacă observă că gradul tău de loialitate este scăzut şi că nu îi susţii atunci când au nevoie de tine. Nu te poţi ridica deasupra lor şi nu îi poţi influenţa decât prin ceea ce faci alături de ei. Nu separat. Nu dând ordine şi supervizând tot timpul activităţile lor. Loialitatea se bazează pe implicare: cu cât te implici mai mult în acţiuni comune cu atât oamenii se ataşează mai mult de tine şi devin mai loiali. Daca gradul tău de loialitate scade, atunci şi gradul de atingere a scopurilor propuse va fi mai mic.

Loialitatea se verifică atunci când receptivitatea ta la nevoile oamenilor este limitată de acea parte grea din parcursul tău de auto-dezvoltare care excede "rezerva" lor de a se adapta la el.

Partea grea din parcursul tău de auto-dezvoltare este "curajul paradoxal" de a renunţa la putere în folosul celor care aleargă spre Ea?

Concluzie: Loialitatea reciprocă este o condiţie esenţială pentru reuşita; este unul dintre lianţii care uneşte o echipă în drumul uneori uşor, alteori greu, spre atingerea scopurilor finale. Lipsa ei ca şi dezinteresul faţă de scopul final este o mare piedică care poate determina un eşec definitiv.

Ridică-te deasupra propriilor tale limite, reglându-ţi potenţialul de leadership în acord cu idealurile celorlalţi.

Source: https://neculaifantanaru.com/sub-imperiul-loialitatii.html

Sublimul măiestriei

On Septembrie 14, 2010

Ridică-ţi leadershipul până la înălţimea la care năzuieşti, punând în prim plan cele mai proeminente nuanţe ale sale.

Maestrul revenise adesea asupra acelei teme: " *Fata din oglindă* ". Reuşise să realizeze, cu o minuţioasă grijă pentru detalii, zâmbetul trist şi misterios al fetei pe care o întâlnise în tinereţea sa, într-o călătorie în Egipt. Înflăcărarea, poate exagerată, îi susţinuse eforturile în vederea realizării unei nemaipomenite opere de artă. Imaginea pe care o aşternuse pe pânză exista de mult în mintea sa. Acum, după aproape două luni de muncă, era în sfârşit gata.

Îmi amintesc foarte bine ziua aceea, căci mă invitase înadins la el ca să-mi arate acea operă realizată cu măiestrie. Căci da, este într-adevăr necesară o adevărată măiestrie pentru a exprima o paletă largă de stări sufleteşti a unuia sau mai multor personaje dintr-o pictură: chipul, gestica şi mimica etc., şi să transformi culorile şi trăsăturile persoanelor în personaje sugestive.

Pentru prima dată am putut vedea pe chipul maestrului liniştea şi nădejdea sufletească. Avea acea privire mândră, acel entuziasm fermecător de care sunt pătrunşi numai cei care, dedicându-se cu adevărat muncii lor, reuşesc să creeze ceva cu totul şi cu totul deosebit, ceva care îi face să se simtă împliniţi cu adevărat.

Leadership: Eşti dator artei să-ţi evaluezi produsul muncii creatoare la adevărata valoare a calităţii propriei modalităţi de a-ţi exprima bogatul univers interior?

S-a ridicat încet de pe scaun, a făcut un pas înapoi ca să-şi privească opera, propria lui creaţie care exprima adevărata lui măiestrie şi îndemânare. Şi deodată, cuprins de un adânc simţământ de bucurie, a exclamat cu acelaşi ton ferm şi convins, plin de sentimente ca al marelui Arhimede când a intuit legea atracţiei universale: "Evrika ! "

Maestrul nu simţise niciodată mai multă poftă de viaţă ca în acel moment. Uneori schiţând, alteori căutând să concretizeze ceea ce ar năzui el să fie arta, a reuşit să realizeze sublimul în pictură. În sfârşit, succesul şi faima îi erau asigurate.

A pune leadershipul pe planul cel mai înalt al artei înseamnă să schiţezi o imagine al cărei sens va fi înţeles pe deplin doar de cei care sunt capabili să ia în considerare şi să cântărească în mod adecvat elementele definitorii ale formării tale intelectuale.

Pictorul este un artist, un creator care, stăpânit de o dorinţă puternică, îşi conturează în minte imaginea pe care urmează s-o aştearnă pe pânza sa, cu mult înainte de a se închide în atelierul său ca s-o schiţeze.

Tot aşa este şi liderul - un creator care îşi îmbogăţeşte galeria de valori şi trăsături, înfăţişând din plin marea gamă a sentimentelor sale - entuziasmul, respectul şi admiraţia - în sensul cel mai curat cu putinţă - oglindind astfel aspectele personalităţii sale. El pune în prim plan cele mai proeminenţe nuanţe de caracter moral şi social, care îmbină armonios valorile şi abilităţile sale intelectuale.

Iată de ce, este atât să important să urmăreşti această evoluţie a ta, valorificându-ţi propria

competenţă şi experienţă, abordând mai profund feluritele aspecte ale leadershipului – mai ales pe plan afectiv şi moral, nu doar profesional. Pentru ca al tău leadership să se transforme într-o artă cu adevărat reuşită, cu nişte valenţe unice şi extraordinare, trebuie să-l pui pe planul cel mai înalt al imaginii pe care o schiţezi.

Pentru a ajunge la adevărata măiestrie nu este suficientă numai vizualizarea „operei de leadership" ce-i vei da viaţă, ci şi executarea ei cu o deosebită atenţie, cu migală, cu delicateţe şi cu răbdare, ca nu cumva efectul să fie altul decât cel scontat. Conturează-ţi în minte viziunea care să te împingă să faci pasul spre excelenţă - cu mult înainte de a te angaja în realizarea vreunui proiect, înainte de a deschide calea unui demers de amploare.

Leadership: Poţi să concepi o artă legată de o realitate plină de substanţă care să te reprezinte în planul imaginii pe care ţi-o formezi despre tine însuţi înainte de a atinge măiestria?

Creaţia unui lider nu este altceva decât o însumare a demersurilor şi activităţilor care duc spre realizarea ţelului propus. El dă naştere permanent unor imagini mentale. Pe "ecranul" imaginaţiei, sale vede fiecare detaliu reprezentat cu precizie fotografică: fiecare pas pe care trebuie să-l facă, fiecare decizie pe care trebuie s-o ia, fiecare tactică şi procedură pe care urmează s-o iniţieze, fiecare plus şi fiecare minus, prin care să-şi exercite o influenţă pozitivă dominantă asupra conducerii. Iar apoi concepe o "artă" legată de o realitate care să-l reprezinte, şi să atingă succesul la care accede.

Renunţă la vechile clişee. Caută necontenit prin opera ta, prin arta ta legată de realitate şi adevăr, să trezeşti în cei din jurul tău interesul, respectul şi admiraţia. Numai astfel îţi vei putea împlini năzuinţele cărora le-ai consacrat cei mai mult ani.

Sublimul măiestriei, în comparaţie cu lucrările de început ale artei care se consacră unei specializări în adâncime, precum psihologia şi expresivitatea umană, se manifestă prin perfecționarea tuturor facultăților sufletului și accesul la o formă superioară de cunoaștere.

O cunoaştere pe care numai tu o grăieşti prin intermediul procesului de autoobservare, reflecţie şi autocorecţie, cu ajutorul profunzimii unei abordări de substanţă a unei teme individuale din perspectiva criteriului estetic.

Concluzie: "Creaţia" liderului este desăvârşită dacă ea, în final, se ridică la înălţimea aşteptărilor sale, atingând scopul iniţial propus. Un lider nu simte cu adevărat fericirea determinată de atingerea scopului propus, dacă acesta nu este realizat la parametrii calitativi şi cantitativi, iniţial expuşi, care au constituit baza alegerii sale în poziţia de lider.

Ridică-ţi leadershipul până la înălţimea la care năzuieşti, punând în prim plan cele mai proeminente nuanţe ale sale.

Source: https://neculaifantanaru.com/sublimul-maiestriei.html

Suferința umană devine adesea o povară silențioasă

On Decembrie 18, 2013

Un trecut dureros poate proiecta o umbră asupra oricărei noi începuturi, făcând dificilă distanțarea de experiențele anterioare.

Gemuse? Unde era? Îşi duse mâinile la gât. Mâinile îi erau umede. Gâtul îi era umed. Pieptul îi era umed, faţa... Deschise ochii. Nu-şi dădu încă bine seama unde era, în mlaştina dintre pini sau altundeva? Nu-şi dădea seama că e la Paris. O lună albă atârna deasupra unei lumi necunoscute. O lumină palidă atârna peste întuneric, aidoma chemării unui martir. O moarte albă ţipa fără glas pe cerul palid, de culoarea fierului. Luna plină, înapoia pădurilor, se zărea prin fereastra unei camere a hotelului Internaţional din Pariş. Ravic se ridică.

Ce fusese oare? O cale ferată plină de sânge, de sânge curgând, o goană nebună într-o seară de vară, de-a lungul şinelor însângerate - visul de sute de ori repetat, când se făcea că este iarăşi în Germania, că e înconjurat, persecutat, urmărit de călăii unui regim sângeros ce legalizase omorul; cât de adesea trecuse el prin toate acestea ! Privi luna, vampirul alb ce absorbea culorile lumii cu lumina ei împrumutată. Visurile acestea, pline de spaima lagărelor de concentrare, pline de figurile înţepenite ale prietenilor ucişi, pline de chipurile fără lacrimi, pietrificate de durere ale acelora care mai supravieţuiau, pline de despărţirile deznădăjduite şi de singurătatea mai presus de orice lamentare.

Leadership: În ce măsură consideri că poți schimba perspectiva văzută printr-o înțelegere nouă, într-o realitate conceptuală total diferită, atunci când te desprinzi de tot ce te ține ancorat?

În timpul zilei putea reuşi să treacă bariera, zidul mai înalt decât ochii - zidul pe care reuşise să-l clădească în timpul unor ani plini de sforţări, dorinţi gâtuite de cinism, amintiri înmormântate, călcate în picioare, când ţi-ai rupt din tine totul, până şi numele, ciment zidit peste propriile-ţi sentimente - şi când, în ciuda tuturor acestora, din timp în timp, ţâşneşte faţa lividă a trecutului într-o clipă de delăsare, dulce, ademenitoare şi plină de chemări, când te cufunzi în băutură până la nesimţire.

În timpul zilei - dar nopţile eşti la cheremul lor, frânele disciplinei îţi scapă şi căruţa începe să alunece, înapoia orizontului conştiinţei, se ridică iarăşi, sparg mormintele, piedicile se desfac, umbrele se-ntorc, sângele îţi fierbe, spaimele aleargă şi furtuna neagră trece peste toate întăriturile şi baricadele! Să uiţi - e uşor atâta vreme cât farurile voinţei iluminează lumea - dar când se sting şi zgomotul viermilor devine perceptibil, când o lume distrusă iese din valuri ca o Vineta scufundată şi trăieşte din nou - atunci e cu totul altceva. Poţi să bei, să te ameţeşti, să pleci noapte după noapte, ca să învingi toate astea - poţi să schimbi nopţile în zile şi zilele în nopţi - în timpul zilei visezi altfel decât noaptea, fără să pierzi, desprins de toate.

Leadership: Când încerci să îți transformi percepția asupra lumii, nu ești, de fapt, în căutarea unei viziuni mai clare asupra realității tale, încercând să păstrezi imaginea unui sine unitar?

Nu făcuse el toate astea? De câte ori nu se întorsese la hotel când culorile cenuşii ale dimineţii se strecurau de-a lungul străzilor? Sau nu aşteptase el în Catacombă, împreună cu cineva care primea să bea cu el până când venea de la Şeherezada, Morosow care continua să bea cu el sub palmierul artificial, în odaia aceea fără ferestre, unde numai ceasul arăta cât de mult crescuse lumina afară? Să te îmbeţi într-un submarin, asta era. E uşor să dai din cap şi să spui că trebuie să-ţi păstrezi sensibilitatea. Dar, drace, nu era chiar aşa de uşor! Viaţa era

viaţă, bună de nimic şi mai presus de orice; poţi să te scapi de ea, e uşor şi lucrul ăsta.

Dar nu-ţi arunci, odată cu ea şi speranţa de răzbunare şi nu arunci, odată cu ea şi acel lucru scuipat, batjocorit, ridiculizat zi de zi şi oră de oră, ce se cheamă, fără îndoială în chip grosolan, credinţa în omenie şi umanitate ! O viaţă searbădă - n-o poţi arunca aşa, ca pe-o cartuşieră golită ! Mai e încă destul de bună ca să lupţi cu ea, cândva veni vremea şi când va fi nevoie. Nu din motive personale, nici chiar din răzbunare, nici din egoism, şi nici din motive altruiste, totuşi e atât de mult pentru tine să întorci roata, pentru a împinge lumea dincolo de sânge şi de sfărâmături - pentru nici un alt motiv în afară de luptă, lupta continuă, şi să aştepţi posibilitatea de a lupta până la ultima răsuflare.

Leadership: Cum se reflectă această alternanță între controlul zilei și haosul nocturn în percepţia ta despre lume, căutând un punct de echilibru între dezvăluire și ascundere?

Dar aşteptarea te macină şi poate fi fără speranţă, şi la asta se adaugă teama nemărturisită că, atunci când va veni în sfârşit vremea, vei fi prea zdrobit, prea ros, prea inert de atâta aşteptare, prea obosit ca să poţi merge împreună cu ceilalţi. Nu e acesta motivul pentru care cufunzi în uitare orice lucru ce-ţi poate aţâţa nervii, desfiinţându-l, definitiv şi pe nesimţite, cu ironie, sarcasm şi chiar contra-sentimentalitate, cu evadarea într-o altă fiinţă omenească, într-un eu străin? Până când să ajungi în starea asta, neputinţa brutală are să revină în timp ce te laşi în voia somnului şi-a fantomelor.

În timp ce aşteptarea ne consumă și adesea pare fără speranță, aceasta amplifică temerile noastre nespuse, lăsându-ne zdrobiți de inerția lungilor perioade de așteptare. Este exact acest sentiment de epuizare care ne împinge să ne detașăm, folosind ironia, sarcasmul și chiar contra-sentimentalitatea ca scuturi protectoare împotriva disconfortului emoțional. Scăparea noastră devine evadarea într-o altă ființă, într-un "eu" străin, ca o încercare de a evita starea de neputință care ne cuprinde în timpul somnului și al viselor tulburătoare.

Leadershipul presupune să rezişti în fața realităților care îți revin în memorie, văzute prin prisma unei expuneri mult mai rapide a mișcării interioare.

Suferința umană devine adesea o povară silențioasă care ne urmărește chiar și în cele mai neașteptate locuri. Mai mult decât atât, amintirile tragice pot invada momentele de liniște, transformându-se în viziuni care perturbă realitatea prezentă.

*** Notă:** Remarque, Erich Maria, *Arcul De Triumf*, Editura Eminescu, 1976

Source: https://neculaifantanaru.com/suferinta-umana-devine-adesea-o-povara-silentioasa.html

Suflarea divină în opera umană

On Decembrie 06, 2024

Valoarea reală a unui creator se măsoară prin capacitatea sa de a insufla viață eternă operei sale.

Dusty Springfield – In private. Urmăriți și ascultați videoclipul. Veți remarca ce înseamnă să ai peste 50 de ani și să ai o voce superbă, joc de scenă simplist și mult entuziasm, completat cu acel timbru ce parcă mângâie aerul, ridicându-l într-o îmbrățișare invizibilă. Vocea ei își face loc printre note, asemenea unui fir de aur țesut printre umbrele unei pânze vechi, fiecare vibrație luminând o poveste uitată. *Y con la gracia de un espíritu eterno*, melodia artistei devine mărturie că a existat cândva o artă vie, pulsând de ceea ce anticii numeau "tinerețe fără bătrânețe".

Pesemne, unii oameni rămân neuitați în sufletul lumii, alții se duc și dispar, fără să lase nimic în urma lor, nimic frumos, nimic trainic, nimic plin de viață. Asa ștau lucrurile. O lume care își ignoră trecutul își pierde busola pentru viitor, devenind incapabilă să creeze ceva durabil.

Da, era o vreme când oamenii puneau suflet în tot ce făceau, se compunea muzică bună, și totul era plin de viață, plin de frumusețea nepieritoare a creației. Anii au trecut, nu mult, nu o veșnicie, doar vreo 25 de ani. Dar acum, totul s-a schimbat. Nu mai există acea vibrație sacră unde talentul uman întâlnește inspirația divină, un "Alithismail Ankh Onnavs" , acel mister profund, ecoul unei vremi când arta era mai mult decât divertisment.

Leadership: Poți transforma imperfecțiunea materialului brut într-o mărturie pură a dăruirii tale față de ceea ce reflectă esența sufletului tău?

Acum totul pare contrafăcut, nici măcar reinventat, ci doar stângaci pus pe gamele uzate ale originalului. Mai mult ca oricând, oamenii din prezent așteaptă să li se pună tot în traistă, fără să aibă nici cea mai mică inițiativă. Toți au pretenții de mari geniu, au terminat 2 sau 3 facultăți, toți eminenți, cu toate astea nu se întrezărește nimic din strălucirea lor reală. Pe toate drumurile găsești exemple de ambalaje fără conținut.

Adevărul e că oamenii nu mai creează la nivel profund, fiindcă și-au pierdut ultima fărâmă de divin, dincolo de zgomotul cotidian și superficialitate.

Iar cine nu luptă pentru un ideal, și nu scoate la iveală un talent, acela devine irelevant pentru o lume întreagă. Asta ne învață trecutul, pe care, cu atâta neglijență, nu am reușit să-l prețuim. Din păcate, realitatea este mult mai gravă. Prezentul nu mai este refugiul sufletului, păstrând ideea de „creație pentru Dumnezeu", cu șanse de a atinge perfecțiunea unei opere divine. Ci doar un ecou gol, uscat și rece, pe care vântul serii îl duce peste umbrele trecutului și nu-l mai întoarce niciodată.

Leadership: În ce fel poate căutarea perfecțiunii artistice să devină o formă de rugăciune activă, transformând creația într-un dialog neîntrerupt cu divinul?

Știți ce făcea Michelangelo cu câteva zile înainte să se stingă? Retușa pentru a nu știu câta oară un detaliu minor al celebrei „Pietà Rondanini", căruia nu reușea să-i redea perfecțiunea. Chiar și neterminată, așa nefinisată cum a rămas, această operă poate fi admirată astăzi la Castello Sforzesco din Milano, Italia. Ei bine, astfel se creează o capodoperă: muncind de dimineața până seara, zile și chiar nopți, numai ca să retușezi câțiva centimetri de marmură

care nu au ieșit perfect. O minuțiozitate ce durează până la ultima picătură de sudoare.

Mai bine de cinci sute de ani s-au scurs de atunci, multe războaie au zguduit lumea, multe imperii s-au prăbușit. Rezultatul? Opera lui a rămas intactă, autentică, vie, păstrându-se ca o creație pură, dedicată întru totul lui Dumnezeu. Cred că asta înseamnă, de fapt, spiritualitatea: numai în ceea ce pui suflet se păstrează pentru totdeauna în memoria lumii ca un semn al talentului de a te dărui acelei sclipiri divine, primite de la Dumnezeu.

Leadership: Este perfecțiunea actului tău creator o armonie care reflectă sclipirea divinității din tine, atunci când îți pui întreaga ființă în slujba unui ideal mai înalt?

Dar noi? Noi, cei dintr-un prezent împietrit în superficialitate, ce am învățat din acele vremuri? Probabil, mai nimic. De la oamenii temporari nu poți învăța lecții permanente. Întrebarea nu este retorică, ci tragic de actuală. Prea puțini își mai deschid sufletul către creație, prea puțini se luptă cu materia brută a vieții pentru a scoate din ea o capodoperă. Totul a devenit un ambalaj strălucitor, dar gol. Ne-am pierdut gustul pentru adevăr, pentru muncă asiduă, pentru dăruirea totală.

Iar toate războaiele, pe care le catalogăm drept conflicte inevitabile, nu sunt un rod al întâmplării materialismului, ci o pedeapsă de la Dumnezeu, fiindcă oamenii și-au vândut sufletul în schimbul superficialității, ghidându-se în special după motto-ul: „N-ai decât o viață, deci trăieste-o din plin !".

Însă partea spirituală este mai importantă decât banii, decât satisfacțiile efemere. Numai ceea ce lași în urmă, în numele veșniciei, este ceea ce anticii au transmis cu credință dincolo de timp, spre slava lui Dumnezeu.

Sfințenia operei vine din efortul depus. Iar într-o lume unde timpul măsoară totul în unități de profit, există încă ecouri ale unei epoci în care arta era o rugăciune, iar creația - un act de comuniune cu divinul. Acele mici dovezi ale sacrificiului autentic, creații nepierdute peste secole, sunt nemuritoare, căci Dumnezeu a cruțat doar ceea ce provine din suflet. Sunt sigur că Dumnezeu își face simțită prezența numai acolo unde sufletul depune fiecare picătură de sudoare.

Leadershipul se manifestă prin capacitatea de a transforma talentul într-o misiune sacră, făcând din fiecare act creator o punte între temporal și etern.

Suflarea divină în opera umană ne revelează că adevărata creație transcende timpul și ego-ul, devenind o rugăciune vie care conectează umanul cu divinul, temporalul cu eternul. Te întreb, omule: se transfigurează trecerea ta prin lume într-o operă dedicată divinității, în aceste zile când totul se face peste noapte, și prestigiul se obține la fel de repede?

Mă întreb, oare ce rămâne, când muzica se stinge? Rămâne, totuși, ceea ce Dusty, Michelangelo și alții ne-au arătat: doar ceea ce purtăm în suflet poate rezista timpului. Numai printr-o creație devenită capodoperă, unii din cei stăruitori, vor duce mai departe legea supremă a lui Dumnezeu: „Eu sunt".

Source: https://neculaifantanaru.com/suflarea-divina-in-opera-umana.html

Sufletul bun din împărăţia întunericului

On Martie 16, 2009

Stabileşte o legătură cu inimile oamenilor, fără să ascunzi cine eşti cu adevărat.

Bill Parrish, fondatorul şi preşedintele corporaţiei Parrish Communications, era un om a cărui caracter putea impresiona profund pe toată lumea, un om foarte instruit, cu o cultură vastă şi cu o experienţă de viaţă bogată. Trebuia să se folosească de atuurile sale pentru a-şi exercita influenţa asupra lui Joe Black care se îndrăgostise de fiica sa, Susan, şi pe care vroia s-o ia cu el în împărăţia întunericului.

Pentru ca punctul său de vedere să-i influenţeze hotărârea lui Joe, Bill trebuia să-i demonstreze acestuia că are dreptate. Îi spuse lui Joe:

- Poţi lua orice doreşti pentru că aşa vrei tu. Dar asta nu e dragoste. E o infatuare fără sens pe care vrei să ţi-o satisfaci. Dar lipseşte tocmai lucrul cel mai important. Încredere, răspundere, acceptarea riscurilor, să-ţi petreci o viaţă întreagă încercând să te ridici la înălţimea visurilor tale. Şi, mai presus de toate, să nu răneşti obiectul iubirii tale.

Spui că o iubeşti pe fata mea, dar nu ştii ce înseamnă iubirea. Ea te "iubeşte", dar nu te-a văzut cum eşti în realitate. Susan s-a îndrăgostit de nenorocitul acela căruia i-ai luat trupul. Dar ea nu ştie cine eşti tu cu adevărat.

Te iubeşte? Cine eşti tu? I-ai spus cine eşti? Ea ştie unde o vei duce? De ce nu-i spui? Încearcă. Vezi ce se întâmplă.

Leadership: Poți insera o imagine într-un mesaj emoţional, astfel încât mesajul să facă parte dintr-o determinare raţională interioară care să fie în concordanţă cu obiectivitatea?

Îţi aminteşti de filmul „ *Meet Joe Black (1998)* ”? Imediat după ce Bill termină de vorbit, atitudinea lui Joe Black s-a schimbat. Era frământat de presentimente. Pe măsură ce reflecta la vorbele lui Bill, gândurile cele mai negre îi bântuiau mintea, începând să-l macine. În mintea lui se făcuse lumină, în timp ce în suflet îi stăruia tulburarea. Realiză brusc că existenţa lui devenise goală, atât de goală încât părea să nu-şi mai aibă sensul.

Dacă ar fi existat vreo îndoială în privinţa propriei lui persoane, toată încrederea lui Susan în el s-ar fi risipit. Căci un suflet curat, desăvârşit, cum ar putea oare să-l accepte ca partener pe însuşi „Prinţul Întunericului”? În finalul filmului, Joe Black renunţă la Susan, dându-şi seama că niciodată ea nu l-ar fi putut accepta în viaţa ei dacă ar fi aflat cine este el cu adevărat.

A stabili legături solide, bazate pe înţelegere şi încredere reciprocă înseamnă să ocupi în inima oamenilor locul pe care trebuie să-l ai, pe care îl meriţi şi pe care-l consideri corect. Percepţia lor despre tine trebuie să fie nu doar bună, ci şi în acord cu personalitatea lor, cu propriile lor valori, cu propriile lor aşteptări, cu propriile lor idealuri. Ca lider trebuie să reuşeşti să închizi în inima oamenilor sentimentul unei înţelegeri favorabile care să elimine posibilitatea oricăror conflicte. Ei trebuie să simtă o siguranţă totală, o pace absolută, ca să se solidarizeze cu tine.

A nu le oferi oamenilor posibilitatea să te cunoască, înseamnă să ridici un obstacol de

netrecut între tine şi ei. Nu-ţi transforma leadershipul într-o fortificaţie de netrecut. Căci cel care ridică în faţa lui o fortificaţie de netrecut taie orice legături cu ceilalţi din jurul său. Continuă-ţi drumul spre inimile oamenilor cu îndrăzneală, lăsând loc dreptului lor de a te cunoaşte şi încercării lor de a se apropia de tine, de a se ataşa de tine pentru ceea ce eşti cu adevărat.

A insera o imagine într-un mesaj emoţional înseamnă să impui particularul, în care te întrupezi ca o "proiecţie a sensibilităţii", acolo unde nu se manifestă nicio reacţie pozitivă la schimbare.

Sufletul bun din împărăţia întunericului simbolizează acea parte bună din tine pe care nu ai reuşit s-o arăţi celorlalţi oameni din jur, în ciuda intenţiilor binevoitoare. Degeaba vrei să stabileşti legături dacă nu reuşeşti să te încadrezi în tiparul bine conturat al celorlalţi. Ca să astupi golul dintre tine şi ceilalţi este necesar ca frumuseţea ta interioară să fie pusă în valoare şi să fie în conformitate cu propriile lor convingeri şi dorinţe.

Aşa cum focalizarea manuală a aparatelor digitale se poate realiza cel mai bine prin manevrarea inelului cauciucat de pe obiectiv – tot aşa dezvoltarea legăturilor tale cu ceilalţi oameni se poate produce cel mai bine prin „manevrarea" propriilor lor trăiri şi aspiraţii interioare, înlăturându-le îndoielile, comportându-te conform propriilor lor sentimente şi focalizându-te asupra convingerilor lor. Stabileşte o legătură cu inimile oamenilor, fără să ascunzi cine eşti cu adevărat.

Concluzie: Cunoaşterea oamenilor este deosebit de importantă pentru a putea să-i conduci pe calea cea bună. Lasă-te cunoscut de ceilalţi, fii deschis şi nu te ascunde în spatele unor minciuni legate de persoana ta.

Degeaba ai un suflet bun dacă el este ascuns în „împărăţia întunericului". Cunoaşterea reciprocă generează legături între oameni, care stau la baza colaborării eficiente şi întrajutorării reciproce. Nu-ţi transforma propria persoană într-o fortificaţie de netrecut căci astfel îi vei îndepărta pe oameni. Fii deschis, fii cinstit şi corect, şi vei avea suportul oamenilor, suport de care orice lider are atâta nevoie.

Source: https://neculaifantanaru.com/sufletul-bun-din-imparatia-intunericului.html

Sufletul cere ochilor mai mult decât o simplă percepție vizuală

On Noiembrie 22, 2024

Ceea ce vezi în jur solicită o reflecție atentă asupra a ceea ce descoperi în tine însuți.

În fiecare moment al existenței mele pulsează o bucurie tăcută, un joc al luminii şi umbre, o împletire subtilă între singurătate și comuniune cu lumea. Poate că rătăcesc într-o lume a frânturilor de amintiri, unde fiecare colț de peisaj își revarsă povestea. Singurul lucru pe care îl știu cu adevarat este că totul se schimbă. Nimic nu e la fel, nici măcar clipa pe care cred că am prins-o în căușul mâinilor, cu prețul unei străfulgerări de claritate, când sângele, acest triumfător simbol al vieții, îmi pulsează prin mâna care scrie.

Este o artă să știi să te surprinzi pe tine însuți, astfel încât ochii să vadă dincolo de aparențe.

Soare. Cald. O îmbrățișare cosmică. Alerg prin lanul de porumb, un "Nexoris Temporal Eternix", spațiul unde timpul își pierde consistența obișnuită, doar pentru a redescoperi esența clipei prezente. Încet, cu multă simțire, mângâi cu palma dreaptă spicele verzi ca într-un ritual al reîntoarcerii perpetue, ca și când fiecare atingere ar fi o amprentă lăsată în memoria universului. Cumva, simt că trăiesc o amintire veșnic vie din primăvara trecută, din care se naște sentimentul de deja-vu, imagini aleatorii punându-se de-a curmezișul inimii, cerând ochilor mai mult decât să vadă, ci să descopere adevărul ascuns în detalii.

Încărcat cu seninătate, plin de voie bună, îmi trec palma peste frunzele dansate de vânt, iar ele mă recunosc nu doar ca trecător, ci ca martor al fiecărui moment care trece și rămâne, în același timp.

Leadership: În ce măsură reușești să transformi momentele simple ale existenței în revelații ale unei experiențe de flow perpetue, care transcende timpul și spațiul prin simpla percepție vizuală?

Paralel, mă pierd într-un alt loc, la fel de viu ca inima ce-mi bate a emoție pură, din care doar arta, creația, sublimul pot să dea sens existenței mele. Lumina care pătrunde prin retină nu este decât începutul unei povești pe care doar sufletul o poate înțelege. Pe faleza mării, unde valurile îmi șoptesc povești fără sfârșit, privesc acrobatul care sfidează gravitația într-un salt mare. Y con la gracia de un momento eterno, fiecare salt al său devine o metaforă a libertății, o poezie scrisă cu mișcări în aerul sărat al după-amiezii. În grabă, observ cum trecătorii își îndreaptă privirile spre orizont, fiindcă valurile șoptesc secretele lor doar celor care știu să-și asculte visele înălțate în zare, ca și când briza ar purta ecoul unor povești nesfârșite.

În tot acest timp grăbit, pe care încerc să-l opresc în inimă, cu un soi de neuitare încăpățânată, îmi înseninează gândurile cuvintele lui Ravic, din romanul „Arcul de Triumf", ca și când ar fi fost scrise special pentru mine:

"N-am uitat niciodată priveliştea. Învăţasem că Pământul e o planetă şi că se învârteşte, aşa cum înveţi din cărţi, fără să înţelegi. Dar atunci, pentru prima dată mi-am dat seama că, într-adevăr, aşa era. Vedeam cum Pământul străbate în tăcere imensităţile spaţiului. Am simţit atunci, cu multă putere, că eram cufundat în ceva din care nu mai puteam ieşi. Asta s-a întâmplat poate, fiindcă mă trezisem dintr-un somn adânc şi-mi pierdusem memoria şi obişnuinţele, şi-am privit cerul imens, mutat din loc. Deodată cerul nu mi s-a mai părut nemişcat şi odihnitor, şi de atunci nu mi s-a mai părut niciodată astfel."

Leadership: Cum poate un moment aparent banal să devină esența unui întreg univers interior, pe măsură ce înțelegi eternitatea oglindită în fiecare secundă care trece?

Clipa prezentă este un punct de întâlnire între trecut și viitor, un spațiu de creație infinită în care prind viață tot mai multe personaje. Bătrânul cu înghețata în mână, din fața benzinăriei, pare un personaj desprins dintr-un tablou impresionist, unde lumina și umbra creează pe chipul său un aer de mister, „Luminaris Ethereal Synoptix", o confluență între trecut și prezent, între copilărie și înțelepciune.

Și, aici, parcă tot Ravic ar vrea să completeze cu ceva adânc și nevăzut din mine: *"Priveşte, Nicu. Omul ăsta nu ştie nimic. Nu ştie ce aripi ne-au atins pe noi. Se uită la noi şi nu vede că ne-am schimbat. Lucrul ăsta e foarte bizar în lume: poţi să devii un arhanghel, un nebun sau un criminal — nimeni nu observă nimic. Dar când îţi lipseşte un nasture - fiecare observă lucrul acesta."*

Într-adevăr, o simplă privire asupra peisajului poate dezvălui adevăruri pe care cuvintele nu le pot exprima. Gândesc că poate așa se întâmplă cu toți oamenii atunci când se pierd, într-o învelitoare de tăcere, abia atunci își regăsesc esența. Oare adevărata libertate constă în a lăsa viața să curgă prin noi, fără să încercăm să o fixăm în cadre de timp rigide, anoste, sufocante?

Și flori, atâtea flori în jur. Doar eu le văd? Doar eu le simt parfumul? Dominând parcă în mijlocul acestui triumf al luminii, o cunună de flori în calea atâtor frumuseți eterne își caută creatorul, acel singur artist capabil să le redea o picătură de culoare, o adiere de visare străbătută de lumină, un mic prilej de eternitate.

Leadership: Amintirile tale revin întotdeauna cu o claritate mai mare decât momentul trăit, permițând ca o simplă atingere să poarte greutatea întregii existențe?

"Joan îi zâmbi. Un gest de apropiere, un pas înainte spre clipa de abandon total. Ravic îi cuprinse umerii cu brațul. Ea se rezemă de dânsul. Simțea că ceva s-a deschis în el și se răspândea, cald, blând, mângâietor, ceva care îl trăgea în jos cu nenumărate mâini, și-l făcea să nu poată sta în picioarele ce se clătinau, în loc să uite și să meargă pe jos, cedând chemării sângelui, chemarea de dincolo de milenii, când nu existau creier și gânduri, suferință și îndoială, ci numai fericire oarbă și sânge."

Cred că este un paradox al existenței. Timpul nu se măsoară în secunde, ci în intensitatea momentelor care ne rămân gravate în memorie. Cum vine asta? Dincolo de orice așteptări, mi se pare că trăiesc simultan în multiple dimensiuni ale lumii, ale realității, ale spațiului și timpului, oglindind bucuria copiilor din roata mare, zâmbetul vânzătorului necunoscut, privirea curioasă a trecătorilor, povestea de dragoste a tinerilor care n-au cunoscut mirajul. Nu încă. Sau chiar deloc.

Fiecare interacțiune devine o piesă din mozaicul existenței mele, o confirmare a conexiunii profunde care leagă toate ființele într-o țesătură invizibilă de sensuri și semnificații. Poate că este timpul să mă adâncesc în propriul univers interior, sperând ca înțelegerea să aducă lumină, fiindcă asta înseamnă arta: să știi să transformi emoțiile în creație, punând în prim plan autenticitatea trăirilor și profunzimea conexiunilor dintre frumuseţile lumii.

Leadershipul se poate deduce din abilitatea de a te pierde și de a te regăsi în micile momente care construiesc eternitatea, cultivând conexiuni spontane între poveștile lumii.

Sufletul cere ochilor mai mult decât o simplă percepție vizuală, cere un anumit înțeles

distinct pentru care emoția devine puntea spre lumea interioară, dintr-un singur punct de vedere: „a vedea în profunzime înseamnă a înțelege viața". Astfel, orice moment trăit devine o altă dimensiune a realității, din care, poate, voi reuși să descopăr mai mult decât actul artistic de a vedea, ci acel adevăr esențial și autentic definit prin experiență în felul următor: "să simți ceea ce vezi și să înțelegi ceea ce simți ".

Source: https://neculaifantanaru.com/sufletul-cere-ochilor-mai-mult-decat-o-simpla-perceptie-vizua

Sufletul îşi deschide singur orizonturile

On Decembrie 01, 2014

Ia-ţi libertatea de a te redefini, corectând eroarea de a te supune trecutului care te urmăreşte.

Se zvonea că nefericitul fusese pe vremuri, ofiţer de marină, închis pentru bonapartism. Adevărat, gândi contele, Dumnezeu m-a făcut să plutesc deasupra valurilor şi a flăcărilor. Şi astfel bietul marinar trăieşte în amintirea câtorva povestitori. I se spune povestea cumplită la gura sobei, iar cei ce-o ascultă se înfioară când aud cum a străpuns spaţiul ca să se afunde în adâncurile mării. El era numărul 34. Se spune că era într-atât de obişnuit cu întunericul, încât ar fi putut vedea şi un ac în colţul cel mai întunecat al celulei. Dar iau trebuit zece ani ca s-o poată face, gândi Monte Cristo.

Da - îşi spuse el - iată piatra pe care stăteam. Iată urma umerilor mei, întipărită pe un zid. Iată urma sângelui care mi s-a scurs din frunte într-o zi când am vrut să-mi sfărâm capul de pereţi... Şi cifrele astea... Îmi aduc aminte... Le-am scris într-o zi când socoteam vârsta tatii, ca să ştiu dacă-l voi mai găsi în viaţă, şi vârsta lui Mercedes ca să ştiu dacă o voi mai găsi liberă. După ce-am făcut socoteala, am avut o clipă de nădejde... Nu mă gândisem la foame şi la necredinţă. Nu mai ceream libertate, ci ţinerea de minte. Mai mult ca orice, mă temeam să nu înnebunesc şi să uit. *****

Leadership: Recurgi la ascunderea adevărului prin stabilirea unui alt adevăr, sau la distorsionarea realităţii prin proiecţia unei lumi ireale?

Nu-ţi poţi ascunde trecutul, la fel cum nu-ţi poţi alege părinţii. Adevărul, caracterizat în esenţă prin aceea că se acoperă gros de confidenţialitate şi non-divulgare, dar nu elimină durerea pierderii de sine în jocul vieţii, în interacţiunea cu trecutul pe care ţi-l aminteşti printr-un soi de constrângere subiectivă, este primul din coordonatele care îţi defineşte personalitatea în momentele de profundă mişcare emoţională.

Adevărul este un fel de victorie a raţiunii de a suporta presiunea evenimentelor în mod constructiv, fără a lăsa în urma ta o imagine falsă a realităţii pe care ai îndurat-o în încercarea de a da un sens vieţii. A justifica ascunderea adevărului prin faptul că te simţi vinovat, confuz, neştiind cum să găseşti eliberare şi pace, prin refuzul de a răspunde solicitării conştiinţei de a păcăli aceste sentimente, înseamnă de fapt să consimți la sinuciderea ta, să renegi ceea ce ai mai bun în tine, înseamnă să pierzi totul din avântul spre înălţimile împlinirii personale.

Distorsionarea realităţii prin jocul cu posibilităţile mărturisirii experienţei, a propriilor dezamăgiri, a identităţii umbrite de un trecut insuficient estompat, poate să anuleze raportul de succesiune între depăşirea obstacolului numit „ *căderea într-un abis inimaginabil* " şi poziţionarea pe o treaptă desăvârşită a vieţii şi societăţii. Amintirile reprezintă un indiciu al adevărului investit cu un vot de neîncredere, completat cu tendinţa spre complexe de inferioritate, un act de acuzare la adresa naturii tale reale care contribuie la perpetuarea falsificării imaginii de sine.

Leadership: Pe ce se bazează adevărul unei conştiinţe care se aşează deasupra realităţii, ştiind că ceea ce te leagă de persoana pe care n-o poţi compara cu altcineva este apanajul unui Ego fragil care se alimentează dintr-o permanentă negură a amintirilor?

În leadership, asta se poate traduce prin faptul că ţi-ai irosit posibilităţile de a controla

„eroarea” a te recunoaşte ca atare sau, mai bine zis, de a te fi descoperit prea târziu ca un exponent al puterii de a face ceea ce foarte puţini reuşesc - să te conectezi la adevărul a ceea ce eşti. Leadershipul este forţa de răspuns la zonele afectate de nişte experienţe potrivnice, de lipsa de înţelegere a ceea ce este bine şi ce este rău, oferind capacităţi de funcţionare foarte ridicate în procesele de formare. Leadershipul începe cu ceea ce eşti atunci când eşti privat de libertatea de opţiune şi eşti nevoit să-ţi dezvolţi capacitatea responsabilităţii personale.

A recurge la ascunderea adevărului prin stabilirea unui alt adevăr înseamnă să faci abstracţie de ceea ce ai fost, şi să fii în acord cu ceea ce ştii că ai devenit. Nu degeaba mărturisea scriitorul Alexandre Dumas: „ *Numai cei slabi văd totul ca printr-o pânză neagră. Sufletul îşi deschide singur orizonturile. "*

Prin aceasta se înţelege libertatea omului de a se redefini prin corectarea erorii de a se supune trecutului care îl urmăreşte, manevrat de o forţă nevăzută, dar combătută cu o atitudine responsabilă. Adevărul este un moment important în pregătirea omului pentru confruntarea propriu-zisă cu un Ego care experimentează umilinţa de a trăi în permanenţă un adevărat proces de conştiinţă.

Bine spunea powerlifterul Konstantīns Konstantinovs: *"Amintirea este o altă realitate în care noi participăm cu o dublă existenţă – cea prezentă şi cea din trecut. Viaţa noastră este de fapt numai o acumulare de amintire."*

Iar eu sunt de părere că adevărul unei conştiinţe care se sprijină pe o asemenea existenţă, se măsoară prin simţământul neputinţei de a vedea mai departe de propriile limite, nevoie şi imperfecţiuni.

Conştiinţa care se aşează deasupra realităţii este acea voce lăuntrică care te îndeamnă la anumite acţiuni, dar nu te motivează să slujeşti unui loc şi unui timp care se repetă prin sentimentul nostalgiei, al sensibilităţii şi al unei devastatoare solitudini.

Sufletul îşi deschide singur orizonturile desemnează acea ridicare deasupra trecutului, acea eliberare din ceea ce ai ajuns să fii la un moment dat: un prizonier al durerii. Distorsionarea realităţii prin proiecţia unei lumi ireale este echivalent cu a trăi în ipostaza unui prizonier care nu are dreptul de a deschide uşa închisorii sale şi să evadeze - chiar dacă, în mod normal, eşti un om liber. Prezentul poate deveni, prin procesul aducerii aminte, o permanentă pendulare între cele două lumi - a realităţii şi a irealităţii - modelate de gânduri, sentimente, umbre şi dorinţe care te împrejmuiesc.

Lumea omului modern, ca produs al raţiunii şi simţirii aferente conştiinţei extinse în prezent, asigurând întreaga valoare a dimensiunii sale de entitate distinctă, funcţionează prin intermediul unui algoritm exclusiv, divizat în doi paşi. Primul pas este să te eliberezi de confuzie prin a şti ce trebuie să eviţi să-ţi aminteşti. Al doilea pas este să te accepţi ca promotor al unei abordări care vizează destructurarea vechii identităţi şi construirea uneia noi.

Acest algoritm, pe fondul unui sentiment puternic, trăit preponderent ca reflectare a trecutului şi prezentului, face din leadership o ecuaţie a continuităţii identităţii.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Sufletul unei comori pierdute

On Aprilie 04, 2013

Sporeşte valoarea existenţei tale, luptând contra acelui factor care te înţepeneşte în submediocritate.

Singurătatea este acum singura piatră de încercare pentru Laura Quinn, singura formă de a se lepăda de tot ceea ce o leagă de lume, singurul ei aliat împotriva acelui cancer care o rodea încet, zi de zi, mâncându-i toată viaţa, înţepenind-o în mediocritate. Ai senzaţia că întrezăreşti urme de fard în ridurile acestei fiinţe care n-a cunoscut decât munca de birou, o suspectezi că îşi construieşte un adevăr convenabil unei puteri de neînvins ce îi permite să cedeze unor instincte de adaptare la o captivitate greoaie, cu atât mai tristă, cu cât este numită, fraudulos, libertate.

Adevărul care o chinuieşte este senzaţia că nu poate să împartă cu nimeni aceeaşi soartă a omului revoltat de capriciile unei stranii Providenţe. O clipă ea rămâne singură pe terasă, pierdută într-o sumbră cugetare. Fără a fi mişcaţi de frumuseţea şi blândeţea ei, îi vom examina subtil trăsăturile, ca şi cum ar fi fost ale vreunei fiinţe cu o infinită sensibilitate şi discreţie, dar abandonată ca un condamnat într-o lume întunecată, în care se poate muri de tristeţe şi disperare. Căci asta şi ajunsese.

Factorul primordial care te înţepeneşte în submediocritate este prezenţa ta într-un loc unde trecutul și prezentul se întâlnesc într-un destin centrat în jurul noţiunii de "sfârşit al lumii".

Cu blândeţe, ochii ei scrutează întunericul nopţii. Nepăsare, dispreţ, nefericire. Rămăşiţe de rafinament amestecate cu cioburi de mândrie. După felul cum stă încordată, îngândurată, cu privirea obosită, cum totul în ea se desface şi se reface ca o legătură chimică, generând acea reacţie severă a propriei naturi care nu se poate produce în sens invers, - putem sesiza, desigur, acel amalgam de simţăminte sărmane şi sumbre care o stăpânesc în întregime, ca un germene puţin virulent afectând un bolnav care se apără bine şi este foarte greu de bătut.

Dar care este oare natura legăturilor care se stabileşte între elementele definitorii care o fac totuşi pe Laura să spere, să viseze la clipa când va uita complet totul, când va conta doar că este ea însăşi, atât? Să simtă lumina, să simtă viaţa, să simtă acea atingere însufleţitoare, dumnezeiască, care lipseşte din viaţa ei, vindecătoare de orice tristeţe, durere sau suferinţă.

Leadership: Intervenţia ta în crearea unui rezultat frumos permite accesarea unei realităţi create din propria ta esenţă care, prin doar negaţia ei, reuşeşte să tranforme o poveste într-o singură persoană?

Există gânduri care nu se destăinuiesc în faţa nimănui, şi ale cărui mărturisiri sunt dureroase, atât de chinuitoare, mai ales pentru cel ce le adăposteşte. Culori, linii, spaţii, amestecuri de elemente cu semnificaţii aparte, forţe inegale, testate, folosite, apoi revizuite în mod repetat, formând un adeziv natural ce se întăreşte şi devine foarte rezistent.

Iar aceste tipuri de legături dispuse aleatoriu într-un sistem de sine care nu e dotat cu nicio sursă bună de lumină, creând o firavă esenţă spirituală, dobândesc nuanţe secundare. Transformând-o pe Laura Quinn într-un "Mo", într-un roboţel lipsit de direcţie, ce se manifestă sub formă de tendinţă. Sârguincioasa tendinţă de a se închide în sine, de a-şi abandona valorile cele mai de preţ, şi tot ceea ce ea considera ca fiind rațiune.

Nu putem rămâne, de asemenea, nesimţitori nici faţă de Ego-ul şi atitudinea ei. Capul ridicat spre cer, în semn de respect atribuit Domnului, singurul ei aliat de nădejde, singurul care o înţelege. Suma de gânduri, asemenea unei rugi pe care nimeni nu trebuie să o audă, o duc dintr-o stare într-alta, deschizând încă o dată uşile inimii ei.

Toate aceste mici gesturi trădează cu uşurinţă o putere uriaşă: speranţa. Amintindu-ne de Eva de Chazelay din romanul lui Alexandre Dumas, care deşi suferindă şi neajutorată, în adâncul sufletului ei ascundea o comoară, o sumedenie de calităţi care aşteptau să fie scoase la iveală. Povestea Evei de Chazelay se sintetizează într-o singură persoană, Laura Qunn, care îşi neagă adesea esenţa legăturii ei cu Dumezeu, dar niciodată nu renunţă la posibilitatea unei noi creaţii numite reprezentativ "Omul Nou".

Leadership: Ai un rol major în viziunea pe care ţi-o formezi despre un destin inspirat din adevărurile cele mai triste ale vieţii, direct proporţional cu mândria de a te considera reperul primordial al unei credinţe înscrisă generic în sfera interogaţiei: „Ce glas s-a auzit venind de dincolo de sfârşit?"

În "Memoirs" scriitorul André Maurois spunea că *"este o mare nebunie şi aproape întotdeauna pedepsită să te întorci şi să vrei să retrăieşti la patruzeci de ani tot ce ai iubit sau de care te-ai bucurat la douăzeci."* Laura Quinn are această vârstă şi nici nu-şi îngăduie luxul de a se mai exterioriza ca alţii, ca să dea semnale de alarmă în legătură cu starea ei intelectuală şi socială. Cu solemnitate, ea acceptă un destin anost doar cu speranţa că ceva se va întâmpla în favoarea ei, fără a discerne erorile propriei vieţi, fără a căuta să le corecteze prin soluţii iluzorii.

Practic, Laura Quinn are un rol major în viziunea pe care şi-o formează despre un destin inspirat din adevărurile cele mai triste ale vieţii, acela de a se orienta în permanenţă după direcţia vântului schimbărilor, asigurându-se că toate activitățile ei se desfășoară în conformitate cu speranţa unui nou început de drum. Din prea-plinul sufletesc, ea îşi procură energia necesară pentru a împlinirea tuturor obiectivelor pe termen scurt, se observă responsabilitatea înţelepciunii ei de a aprecia fiecare zi prin micile bucurii pe care i le oferă fragilitatea viselor încă nespulberate, chiar dacă majoritatea se dovedesc a fi nişte himere, nişte promisiuni deşarte.

Până şi oamenii cei mai puţin clarvăzători ar fi putut citi pe chipul Laurei patimile pustiitoare, durerile sfâşietoare care au zvârlit-o în abisul insondabil al deznădejdii. Înţelege şi îndepărtează-te de această năpastă, fiinţă dragă ! Dar comanda simultană a frecvenţelor ei de acord, nu poate îndeplini relaţia de parteneriat, relaţia de unu-la-unu între lumea interioară şi cea exterioară.

Numai o izbucnire a sufletului, fulgerătoare, ar putea schimba starea ei de spirit. Numai un alt gând, mai puternic ca intensitate, mai bine optimizat, ar putea să-i redea seninătatea. Numai un singur component din sistemul care o defineşte ca om, mai poate reacţiona într-o unitate de timp: magia, ieşirea din zona critică, trecerea spre altceva, spre un nou început. Un pas care trebuie făcut cu încredere deplină în marea lume a vieţii.

Leadershipul este zona de potenţial pozitiv creată din viziunea pe care ţi-o formezi despre un destin inspirat din adevărurile cele mai triste ale vieţii, destin care poate fi oricând provocat, întors către punctul cardinal numit "Vârf de parabolă".

Sufletul unei comori pierdute evidenţiază acea tendință de a te închide în tine, de a-ţi abandona valorile cele mai de preţ care te orientează să mergi întotdeauna mai departe. Dacă vrei ca această comoară să fie accesibilă, atunci sporeşte valoarea existenţei tale, luptând contra acelui factor care te înţepeneşte în mediocritate.

*** Notă:** Flawless (2007)

Source: https://neculaifantanaru.com/sufletul-unei-comori-pierdute.html

Suflul creator

On Iunie 09, 2014

Ridică-ţi leadershipul la rang de artă, sugerându-le oamenilor să aleagă şi să accepte acea culoare dătătoare de energie care să le deblocheze potenţialul.

Am cunoscut-o pe vremea când eram student în anul întâi, pe la sfârşitul primului semestru. Era studentă, ca şi mine, doar că la o altă facultate. Foarte inteligentă, cultivată, nicidecum tipul de fată plină de ea şi prefăcută, ceea ce m-a bucurat şi m-a liniştit. Era, de asemenea, foarte frumoasă, de statură medie, cu figură de copil, ochi căprui dulci şi jucăuşi, sprâncene maro subţiri, arcuite, nas fin, niţeluş ascuţit, buze uşor cărnoase şi o privire plină de taină. Deloc machiată, îmbrăcată modest dar elegant. Părea lipsită de cusururi. Şi câtă tinereţe era în zâmbetul ei. Inspira totuşi o oarecare maturitate.

M-am văzut cu ea de prea puţine ori ca să spun că o cunosc îndeajuns de bine. Dar prima oară când am zărit-o, în biblioteca universităţii, mi-am dat seama că îmi era superioară în mai multe privinţe. O priveam cu multă atenţie, ea nu a observat şi din cauza asta nu s-a sesizat. Era chiar în banca din faţa mea. Ceva mi-a stârnit foarte tare interesul. Scria ceva. Nu ştiam ce. Stătea aplecată asupra caietului. Mi se părea că ascunde ceva. De parcă îşi crease un mic teritoriu încercuit de bariere invizibile, în interiorul căruia se retrăgea. Pentru că părea atât de absorbită de ceea ce scria, mi-am aplecat privirea asupra caietului ei, sperând să întrezăresc misterul. Am făcut ceva ce nu poate fi iertat? Nu cred.

Trăia în lumea imaginaţiei, scria o poezie. O poezie de dragoste. Cuvintele ei se legau atât de uşor, aveau sens, aveau rimă şi se transformau uneori în expresii frumoase. Nu se repeta. Metaforele pe care le planta inteligent între versurile scurte mă purtau în spaţii nevăzute, într-o lume de basm: cu cavaleri curajoşi, prinţese frumoase, zâne şi spiriduşi. Era o creaţie autentică, dar tema era asemănătoare cu cea din „ *Visul unei nopţi de vară* " de William Shakespeare.

Leadership: Eşti în stare să-ţi însuşeşti înţelegerea definitorie a ceea ce eşti într-un exerciţiu de admiraţie faţă de o figură remarcabilă, iluminat de revelaţia esenţei artei care este asimilată sufleteşte printr-un act de interogare vizuală?

O urmăream cu atenţie cum scrie. Ceva îmi ţinea ţintită privirea asupra ei. Nu ştiu ce. O forţă nevăzută, misterioasă. Oh, ce fată ! Am simţit că dacă stau mai mult în preajma ei voi putea şi eu să fiu ca ea, creativ, spontan, inventiv, unic şi extraordinar. Aş fi vrut să aflu ce-i trecea prin cap, la ce se gândea, cum îi veneau ideile, cum reuşea să scrie atât de frumos, atât de rapid şi atât de bine. Aşa cum spunea odată un scriitor, o fată tânără e un profesor înnăscut şi poţi întotdeauna învăţa ceva de la ea.

În acel moment, cu mult entuziasm şi cu o poftă nebună, mi-am dorit să învăţ de la ea să scriu. Dar nu să scriu poezii, ci să fiu creativ. Să am idei, mintea să-mi alerge tot mai repede, conştient fiind că doar oamenii creativi reuşesc să ajungă departe. Ca dintr-un izvor care a secat vreme îndelungată, deborda atunci în mine o bucurie creatoare nestăvilită. Trei cuvinte îmi sunau în urechi tot mai tare, tot mai des: cunoaştere, inventivitate, succes. Oamenii de succes au avantajul că sunt inteligenţi, ingenioşi, găsesc rapid idei şi ştiu să construiască ceva de la zero.

N-am vorbit niciodată cu nimeni despre ziua aceea în care am devenit scriitor. Din păcate n-am păstrat legătura cu ea deşi ne-am înţeles bine. Nu ne-am mai văzut de foarte mult timp. De aproape 6 ani. Îmi amintesc puţine lucruri despre ea. Mi-ar plăcea nespus de mult s-o revăd. Ştie că am scris câteva cărţi. A aflat de curând. Bănuiesc că încă mai este surprinsă.

Probabil se întreabă cum am reuşit. Oare ea îmi va afla vreodată secretul?

Leadership: Trebuie să respecţi o manieră de a exprima simţământul de apropiere faţă de cineva, care să-ţi permită experimentarea creaţiei numită "compromisul de a accepta o altă versiune a realităţii?"

Încercarea mea de a-mi exprima potenţialul a fost ca şi cum aş fi ales o culoare care m-a transformat complet ! O culoare care a scos în evidenţă partea aceea folositoare din mine, tot aşa cum un pictor se serveşte de anumite tonuri şi nuanţe pentru a reliefa anumite trăsături ale modelului. O culoare care a accelerat întregul meu proces de schimbare, sporindu-mi randamentul, înghiţind parcă orice nuanţe care nu se potriveau valorilor şi convingerilor mele.

„Culoarea" mea caracteristică a fost un mod de exprimare a propriilor sentimente. Şi îi mulţumesc Mariei că mi-a dat suflul creator de care aveam nevoie pentru a-mi manifesta competenţele.

Tu poţi să sugerezi oamenilor să aleagă acea „culoare" pe care s-o considere parte integrantă din fiinţa lor? Acea culoare care să le poată provoca trăiri, stări, sentimente, care să aibă un efect pozitiv asupra psihicului lor, care să conducă la transformarea lor totală? Culoarea ta are personalitatea unui artist care îşi asumă realitatea după un model de gândire care inspiră numai prin mărturia prezenţei sale?

Ridică-ţi leadershipul la rang de artă, sugerându-le oamenilor să aleagă şi să accepte acea culoare dătătoare de energie care să le deblocheze potenţialul.

Leadership: Poţi să exprimi ceea ce eşti într-un mod pur, autentic şi puternic, apelând intens la factorul instinctiv al sentimentului de mister care ţine în suspans o lume întreagă până în ultima clipă a vieţii?

O clipă în viaţa unui om poate deveni hotărâtoare. Pentru mine această clipă a fost când am întâlnit-o pe Ea. Dacă n-ar fi fost ea, cea care să-mi dea suflul necesar pentru a trece la acţiune, lucrurile ar fi stat acum probabil cu totul altfel. În sufletul meu îi mulţumesc pentru influenţa pe care a avut-o asupra mea. Misterul pe care îl împrăştia în jur, farmecul ei aparte, zâmbetul cald şi isteţimea, m-au convins să-mi doresc să trec la un alt nivel, să mai implic mai mult în cariera mea, să fiu mai bun din punct de vedere profesional, mai perseverent şi nu în ultimul rând mai creativ. De atunci nu a trecut o zi fără să scriu ceva, fără să-mi pun imaginaţia la bătaie.

Scriitorul român, Cristian Ţurcanu, observa: *"Prezenţa misterului este ceea ce dă aripi şi inspiraţie minţilor cercetătoare. Prezenţa misterului şi nevoia de a-l elucida este ceea ce determină mintea să aprofundeze cunoaşterea şi să-şi însuşească o serie întreagă de calităţi. Misterul este ceea ce fascinează, dă profunzime şi savoare oricărei percepţii. Misterul trezeşte în noi dimensiuni nebănuite şi face ca viaţa să devină cu adevărat interesantă. Alungarea misterului din viaţa noastră este ca şi cum ne-am autoexila într-o zonă deşertică. Dacă,pe măsură ce afli tot mai multe, îţi dai seama că ştii tot mai puţine, înseamnă că misterul este prezent în viaţa ta, iar sufletul se dezvoltă în voie."*

Scopul unui lider este acela de a-i determina pe oameni să creadă în el şi să-l urmeze. Trebuie să fie un model demn de urmat. Trebuie să aibă o putere de transformare. Trebuie să le dea oamenilor sursa de energie şi suflul creator de care au nevoie pentru a deveni mai buni şi mai eficienţi. Trebuie să le dea inspiraţia de care au nevoie.

Dacă oamenii vor da tot ce au mai bun din ei şi vor obţine rezultate peste orice fel de

aşteptări înseamnă că au fost conduşi de un lider foarte bun. Iar dacă îşi vor egala liderul, atunci succesul lor va creşte semnificativ.

A accepta o nouă versiune a realităţii înseamnă să accepţi a trăi permanent cu consecinţa adoptării unei forme de putere care s-a creat pe fondul unei admiraţii nemăsurate faţă de cineva sau ceva.

Suflul creator este 50% inspiraţie şi 50% transpiraţie. Între a visa să realizezi ceva şi a putea să-ţi pui visul în practică este o diferenţă mare. Totdeauna trebuie să-ţi evaluezi bine potenţialul, posibilităţile de realizare, baza de la care porneşti, pentru a fi convins că urmezi o cale bună spre realizarea individuală.

Source: https://neculaifantanaru.com/suflul-creator.html

Sunetul muzicii

On Octombrie 25, 2014

Ieşi din tiparul obişnuit al stilului impus de preferinţele unei viziuni riguroase, gestionând cu pricepere efectele care trebuiesc relevate în lumina magică a propriei creaţii.

De câte ori se termină repetiţiile, compozitorul îl invită pe Serghei Eisenstein să asiste la înregistrare. De fiecare dată regizorul găseşte un amănunt care trebuie relevat, un efect dramatic care cere subliniat. „Îmbunătăţim astfel mult efectele muzicii noastre.", spune Prokofiev. Eisenstein se entuziasmează pentru muzica acestuia. Dar şi compozitorul este mulţumit.

La o înregistrare, cei din jur îl aud mormăind: „Ce ciudat sună ! " Nimeni nu înţelege ce vrea să spună marele compozitor, până când Prokofiev, remarcând nedumerirea celor din jur, le spune râzând: „Muzica nu seamănă deloc cu Prokofiev".

Dar mai târziu, avea să-i spună cu candoare soţiei sale: „Aud la radio un cântec frumos şi, când colo, era – Sculaţi, voi oameni ruşi – din filmul Nevski ! " *

Leadership: Tragi linia acolo unde "amănuntul" se transformă într-un efect de extindere a dimensiunii de creaţie?

Alături de aşa zisa originalitate a complexităţii, fondată pe corelaţiile înnoitoare dintre variabilele de „amănunt" dependente de o anumită reprezentare pe suportul liniei de creaţie, am putea vorbi de o microestetică ce vizează nu doar conţinuturi, ci raporturi de sensuri şi forme considerate proprietăţi ale percepţiei individuale, transpuse în elemente structurale ale unei serii evoluate de îmbunătăţiri.

Sensurile şi formele atribuite unui conţinut care variază, ca nivel de dificultate, în funcţie de temă şi amploare, în tandem cu cerinţele noi de acurateţe şi de calitate pe care le conţine un stil potrivit cu personalitatea proprie, sunt luate în considerare cu mai multă atenţie, şi în final integrate într-o nouă structură de susţinere a idealului de perfecţiune.

Aici putem vorbi despre un leadership care dă măsură performanţei şi capacităţii tale deosebite în recunoaşterea sensului şi formei pe care trebuie să o îmbrace opţiunea de inedit. Tu singur trebuie să conştientizezi şi să tragi linia acolo unde "amănuntul" se transformă într-un "efect de extindere a dimensiunii de creaţie", accentuând necesitatea de a materializa orice input de sens şi de formă într-un rezultat de excepţie.

Amănuntul care trebuie relevat pentru ca o creaţie să capete un efect de originalitate cu impact de durată este o ieşire din tiparul clasic al expresiei artistice, urmată de instituirea unui sens mai profund de regăsire a unei părţi din tine.

Această parte din tine este esenţa unei lumi în schimbare şi, în acelaşi timp, esenţa unei vieţi trăite din toată inima.

Ceea ce declanşează o resetare totală a leadershipului este posibilitatea de a ieşi din tiparul obişnuit al stilului impus de preferinţele unei viziuni riguroase, gestionând cu pricepere efectele care trebuiesc relevate în lumina magică a propriei creaţii. Mare dreptate avea cel care spunea: „ *Din cauza unei viziuni prea stricte şi minuţioase, se poate pierde un lucru*

important, spiritul va deveni nesigur, iar în felul acesta poţi pierde şansa unei victorii certe. "

Victoria, pe planul unor activităţi convenabile de reinterpretare a compoziţiei creaţiei, sub aspectul multiplicării sensurilor şi formelor de expresie, cernute într-o formulă modernă şi bine închegată, este de fapt o consecinţă firească a raţiunii de pătrunde acolo unde nu ţi se permite accesul. În acea dimensiune a superiorităţii, în care variaţiile şi combinaţiile de inedit, mărginite adesea de părerile celorlalţi, pot atinge valoarea uimitoare de „Wow ! "

Preferinţele unei viziuni riguroase diferă în funcţie de modalitatea de exprimare a Sinelui în mijlocul unor prefaceri de ordin structural şi estetic care oferă muzicii puterea de a induce euforia.

Sunetul muzicii redă acea vibraţie interioară a firii înclinate spre studiu şi detaliu, în etapa de redimensionare a creaţiei, care se poate înalţa sau coborî în funcţie de satisfacţia resimţită în urma vizualizării rezultatelor finale.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Sunt şi nu sunt

On Aprilie 16, 2016

Reprezintă-ţi traiectoria în ecuația leadershipului, păstrând contactul cu zonele edificatoare ale făpturii tale.

Numaidecât, trebuia să găsesc o explicaţie plauzibilă punctelor de vedere ale formei mele de a interfera cu ceea ce voiam să ascund într-o altă fiinţă, pentru ca starea mea interioară să corespundă cerinţelor unui fel de început de lume. Puteam oare să supravieţuiesc cu ideea de dublă fiinţă, personificată într-un soi de Faust-Mefisto, despre care gândeam că îmi va arăta drumul spre valorificarea unei gândiri profunde, relevând o construcţie ideatică şi simbolică totodată?

O fiinţă care există în două lumi, una empirică-sensibilă şi alta transcendentă a ideilor, nu este altceva decât o copie imperfectă a unei trăiri expusă prin cuvânt, specifică unui vizionar de mare expresivitate, cineva profund în a evidenţia semnele unei realităţi aflată mai presus decât poate duce o minte obişnuită cu confortabila lume a simbolurilor. Cred că mă încadram fix în coordonatele gândirii unei asemenea fiinţe vizionare, pe durata nelimitată a ideilor provenite dintr-o realitate ce coagulează majoritatea simbolurilor ce impregnează mai ales latura mea inconştientă, părând că trăiesc (prin creaţie şi concepte) amintirea unor idei provenite din altă lume.

Leadership: A distinge esența de aparență, oscilând între trecut şi prezent, te obligă să-ţi ajustezi creația pentru a exprima o viziune completă.

Practic, întreaga mea făptură oscila între creaţia unui artist care foloseşte un limbaj artistic bazat pe ample generalizări, şi monologul unui scriitor care încearcă să reconstituie povestea unei amintiri din altă existenţă peste experienţa din prezent. O construcţie care să mă individualizeze pregnant în peisajul conştiinţei de sine, recurgând la tot ce era mai bun în mine, dacă nu aş fi izbutit să disting esenţa de aparenţă, ca o concluzie sugestivă pentru viziunea estetică a arhitectului catalan Antoni Gaudi: *„ toate se unesc şi colaborează pentru a exprima marele cod al Creaţiei ”*.

Aici trebuie făcută o altă paralelă. Căci îmi amintesc ce scria Marquerite Yourcenar în notele sale din romanul "Memoriile lui Hadrian":

A face cât poți de bine. A reface. A mai retușa imperceptibil retușa însăși. "Pe mine însumi mă corectez, spunea Yeats, corectându-mi operele." El a fost unul dintre cei ce au avut bunăvoința de a se deranja din proprie inițiativă spre a rectifica o greșeală, a confirma un detaliu, a sprijini o ipoteză, a înlesni o nouă cercetare - fapte pentru care îi aduc prieteneasca mea mulțumire.

Leadership: Prin intermediul a ceea ce te îndeamnă să fii legătura dintre artist şi creaţie, eşti pregătit să te constitui drept o copie perfectă a unei stări sufletești reflectată dintr-o imagine mai diferită despre tine?

Din nuanţele unui stimul "sunt şi nu sunt", în limitele unui timp care îşi doboară întrebările, se naşte un flux de acceptabilitate a unor consecinţe tot mai puțin vizibile sau simţibile, ca nişte fantezii dobândite prin ceva care nu se atinge niciodată. Legătura mea dintre artist şi creaţie, sugerând o anumită individualizare a subiectelor alese, concentrează o idee care se află deasupra tuturor celorlalte, anume faptul că orice te aştepţi să împlineşti prin cunoaştere confirmă acea emoţie de aventură, de imprevizibil şi necunoscut.

Trăiam cu impresia că pot să obțin o victorie asupra propriei mele naturi individuale nu doar prin confruntarea cu duhurile şi cu zeii, lărgind-o astfel până la limitele umanului, ci mai ales printr-o dedublare spontană a personalităţii, găzduind o voce interioară îndrumătoare şi una exterioară limitativă care nu-mi permitea să mă accept aşa cum sunt.

Legătura dintre artist şi creaţie este dată de ficţiunea unei vieţi în care tu poţi fi TOTUL, dar în care se poate recunoaşte oricine.

Ficţiunea pe care o emana creaţia mea reprezenta o copie perfectă a unei stări sufletești reflectată într-o imagine diferită despre mine, acea stare de care mă lăsam învăluit atunci când intram într-un vis cu nenumărate interpretări care făcea parte dintr-un proces continuu de a învăța despre mine însumi.

Impresia aceasta dureroasă, provenind dintr-un motiv real, mă urmărea peste tot. E aceeaşi impresie care-l urmărea din când în când pe Adrian Leverkuhn, dar care o uita destul de repede ascultând emoţionantul recitativ al parabolei *Purgatoriul* , despre omul care poartă în noapte o lumină în spinare: ea nu-i arată drumul, dar luminează în urma lui ajutând astfel celor ce vin după el.

Leadership: Poți să descoperi dintr-o dublă ipostază animaţia tabloului numit „O lumină în întuneric", prin felul cum îţi deschizi orizonturile în faţa unei realităţi care pare să-ţi fie a priori complet străină?

Traiectoria omului în ecuația leadershipului se poate reprezenta în contact cu zonele edificatoare ale făpturii sale, în care se decide trecerea de la o reprezentare de sine limitativă la una extensivă. Omul edifică ceea ce vrea el să susţină prin ceea ce a tot a exersat să accepte de la el însuşi, căutând să se afirme în ambele componente ale preţuirii de sine: cunoaşterea şi adevărul.

Personalitatea și gândirea unui om este exemplară deopotrivă prin traiectoria dublei ființe. Una care caută să se facă stăpână pe propria viaţă într-o lume creată. Cealaltă care caută să-și stăpânească conştiinţa de sine orientându-se într-o direcție întemeiată pe imaginaţie, în lumea reală.

Apartenența ta la un cadru mai larg de gestionare a dezvoltării personale este rezultatul unirii celor două ființe, dar fără a te centra mai mult pe una în defavoarea celeilalte. Învaţă să te corectezi pe tine însuţi, corectându-ţi opera numită Ego dintr-un Alter-Ego care nu-ţi dă pace și încearcă să se ascundă în spatele unei realităţi fictive.

Poți să descoperi dintr-o dublă ipostază animaţia tabloului numit „O lumină în întuneric" dacă te pui contextul unei consecinţe a unității tale, interferând cu identificarea și conturarea unei anumite direcţii în viaţă, la fel ca într-o ficţiune care captează atenţia. Astfel înveți valoarea unei separări dintre partea din tine care îţi cere cu ardoare "ceva-ul" ală de afară şi conştiinţa care îţi impune anumite restricţii.

Ceea ce eşti reprezintă consecinţa Eu-lui care doreşte să-şi facă cunoscute concepțiile despre lume în povestea vieţii.

„O lumină în întuneric" sugerează durata traversării propriei punţi de înţelegere, la intersecția dintre cele două ființe, până când constaţi că se amplifică perspectiva de sine până la angajarea directă în cadrul propice unei poveşti de viaţă reală.

Ceea ce nu se poate calcula este diferenţa dintre ceea ce este adevărat şi ceea ce percepem noi în mod limitat, având totuşi rezonanţă asupra felului în care interpretăm ceea ce ni se întâmplă în viaţă.

Dar ceea ce face din om profilul unei opere de o mare deschidere intelectuală şi emoţională, înfruntând complexităţile lui inerente, sub înrâurirea imboldului imperativ de a-şi pune în lumină acea parte din fiinţă care este adesea subestimată şi cel mai puţin înţeleasă, ţine de capacitatea de a distinge esenţa de aparenţă.

A-ţi deschide orizonturile în faţa unei realităţi care pare să-ţi fie a priori complet străină înseamnă să te recunoşti învingător în lupta dintre ceea ce cauţi să înfăptuieşti prin cunoaştere, la nivel de Ego, şi ceea ce trăieşti la nivel de conştiinţă şi simţire în mod dependent de un Alter Ego care se consideră „plin de contradicţii, exact ca lumea din jurul tău.

Leadershipul este fiinţa pe care o reprezinţi în procesul de căutare al sensului atribuit unei poveşti despre viaţă, dintr-o operă numită "Estetica unui creator care se caută pe sine".

Zonele edificatoare ale făpturii tale la nivel de Creator sunt: capacitatea de a gândi independent de ceilalţi, capacitatea de a prezenta construcții noi ale realității, capacitatea de a crea o lume nouă din cuvinte.

Sunt şi nu sunt este consecinţa regăsirii tale într-o dublă ipostază: o fiinţă care caută să se facă stăpână pe propria viaţă într-o lume creată. Cealaltă care caută să-și stăpânească conştiinţa de sine orientându-se într-o direcție întemeiată pe imaginaţie, în lumea reală.

Cu cât ne vom da seama mai bine de părţile profunde care se aseamănă, sub deosebirile aparente, cu atât vom fi în stare să ne înţelegem.

Source: https://neculaifantanaru.com/sunt-si-nu-sunt.html

Sunteţi extraordinar de scump

On Martie 07, 2012

Fii valoarea pe care ţi-o câştigi prin modul de a te raporta la tine însuţi într-o lume care se raportează la un indicator calitativ al eficacității.

Marţi am fost în vestul ţării pentru a negocia condiţiile unui parteneriat cu o anumită universitate. La aceeaşi universitate, fără să acced la o poziție pentru prestigiul ei, am salutat sincer disponibilitatea anumitor competenţe de care au dat dovadă diferiţi profesori, dar şi eu mi-am asumat disponibilitatea de a face compromisuri în cazul în care voi semna un contract.

Condiţiile mele trebuiau să pună în evidenţă capacitatea mea deosebită de a preda şi de a ţine sub control câmpul unei anumite ştiinţe, mai bine ca oricine, dar se îndreptau pregnant spre capacitatea de explorare şi schimbare a condiţiilor de muncă şi a rezultatelor obţinute de ceilalţi profesori. Practic, am fost pregătit să le dovedesc acestora autoritatea mea în domeniu şi iscusinţa mea neîntrecută la capitolul rezultate ştiinţifice.

Încă de la început mi-am stabilit tariful în funcţie de numărul de cursuri şi seminarii, să spunem că nu am fost deloc modest, de altfel nici nu-mi permite conştiinţa să mă alătur cu modestie unor eforturi mari de a contribui de-a lungul anilor la prestigiul internaţional al Universităţii respective. Sunt un gânditor riguros şi pătrunzător a cărui concepţie foarte bine închegată despre ştiinţă şi artă se articulează, până la amănunt, curajos şi bine ţintit, pe axul flexibil al grijii permanente pentru coerenţă, intelectualism, amestecate cu un simţ impecabil al artei.

Prin știință și virtute devii vrednic de un renume considerabil, mai ales dacă te raportezi la consolidarea unei arte care se refuză repetabilității și inerţiei.

- Vai, dar sunteţi extraordinar de scump, nici chiar rectorul universităţii nu câştiga atât de mult, mi-a spus unul dintre reprezentanţii facultăţii.

- Aveţi perfectă dreptate, valoarea mea este mult mai mare decât a unui rector, mult mai mare decât a decanilor şi mult mai mare decât a profesorilor", i-am răspuns eu. Şi asta deoarece cunoaşterea de care dispun eu este mult mai vastă ca a lor, drept pentru care numele meu în lume, şi asta datorită internetului, este mai cunoscut decât toate universităţile din România. Chiar şi faptul că m-aţi invitat aici, este o certitudine că ştiinţa cu ajutorul căreia mi-am construit un BRAND denotă o credibilitate mare (chiar şi pe scena internaţională), numele meu fiind mult mai important decât al tuturor celor care reprezintă această universitate.

Leadership: Mesajul pe care îl pune la dispoziţie creaţia ta poate să inspire acel simţ al armoniei dintre arta bazată pe conceptul de "măsură" şi arta bazată pe o coeziune a ansamblului compus din frânturi diverse?

Beneficiile faptului de a fi un profesionist se regăseşte cred în celebra vorba: *"Dacă tu crezi că un profesionist este scump, asta e din cauză că nu ştii cât te costă la sfârşit un incompetent."* Bineînţeles, când vorbim despre felul profesionistului de a fi valoros, mai ales datorită rezultatelor pe care le obţine, vorbim despre valoarea căpătată cu ajutorul gândirii axată pe dezvoltare personală, pe inovaţie şi pe profit, prin intermediul Brandului format din experienţe individuale.

Profesionistul este un Brand care ştie să se reinventeze prin valoarea adăugată produsului sau serviciului pe care îl reprezintă. Iar menirea produsului sau serviciului oferit prin reinventarea imaginii proiectată în lume, este de a reprezenta valoarea adăugată a celui care ştie să comunice eficient un mesaj artistic impresionant: *"Rezultatul creaţiei mele este frumosul afacerii tale de mâine"*.

Mai mult decât atât, este nevoie de un mesaj cu impact hotărâtor. Ori mesajul tău "Sunt extraordinar într-un domeniu" trebuie înserat în spațiul public ca să poată deveni un instrument de necontestat al performanţei, prin pregătirea unui teren de dezbatere critică a propriilor idei şi poziţii, într-un moment când este nevoie de o dovadă incontestabilă a talentului tău. Acest mesaj de mare impact nu trebuie, în primul rând, să vizeze definitivul, durabilul, extensivul unei imagini ultime a performerului de elită, ci performanţa intensivă, colectivă care ar putea obţine rezultate mult superioare.

Aşadar, creaţia ta în spaţiul public este Brandul de care te vei folosi pentru a putea spera la un câştig important, financiar sau spiritual. Este obligatorie capacitatea de creaţie mai ales în secolul 21, trebuind să semnaleze deschiderea publicului la nou într-un spaţiu al devenirilor colective, al posibilităţilor multiple de dobândire a unui altfel de determinism - unul bazat pe eficienţă şi evoluţie continuă (spirituală şi materială).

Adevărata măsură a unui Brand care se respectă este autonomia unei gândiri specializată în conceperea unei Creaţii care amestecă voit registrul miraculosului cu cel al naturalului.

Ce sunt aceste "frânturi diverse" care se impun pe ansamblul de receptare al artei? Ei bine, ele sunt urmarea firească a acelor strădanii de autodefinire a unei forme de exprimare şi a unei imagini reprezentative care să inspire o trăsătură puternică a personalităţii tale, cum ar fi: hotărâre, motivaţie puternică, dorinţa de a avea succes.

Arta se clădeşte pe o imagine definită pe trăsături puternice de personalitate, urmărind totodată ansamblul firesc al unor factori de progres în ceea ce priveşte condiţia omului în lume, pornind de la dorinţa de a avea succes la o formă de personalizare a ceea ce înseamnă "o încercare de reinventare a unui spaţiu marginalizat". De multe ori, omul pătruns de inspiraţie şi motivaţie trebuie să-şi intensifice strădania de a ieşi din anonimat şi de a se afirma drept performer pe o nişă de piaţă care încă nu a început să prindă contur în lume.

Leadershipul este trăsătura de caracter pe care o câştigi de pe urma strădaniei de reinventare a relaţiei dintre Creator şi Public.

Sunteţi extraordinar de scump ! - asta o să vă spună lumea care apelează la serviciile dumneavoastră, dar aceasta este şi dovada faptului că sunteţi un bun profesionist. Cine cere puţin, merită puţin, deoarece este considerat un slab profesionist sau chiar un incompetent. Aşadar, învăţaţi să cereţi cât mai mult celor care apelează la serviciile dumneavoastră !

Indicator calitativ al eficacității tale este un Brand serios care produce impact în schimbările de viitor ale lumii?

Source: https://neculaifantanaru.com/sunteti-extraordinar-de-scump.html

Supleţea deosebită a construcţiei de montaj

On Iulie 08, 2010

Cinematografia implică capacitatea de a crea o "suprafață de congruență a ideilor" care să proiecteze imaginea filmului într-un mod coerent și profund, creând o experiență "convexă" pentru spectator.

În genere, cunoaşterea, măcar informativă, a ideilor care erau acreditate în acei ani privind arta şi cu aplicaţie la cinematografie este importantă pentru înţelegerea uneia dintre sursele gândirii lui Eisenstein. Gândirea sa artistică din acea epocă nu s-a născut spontan, nu reprezintă o curiozitate, o bizarerie intelectuală, ci se găseşte în concordanţă cu evoluţia logică a ideilor contemporane. Vertov declara că supleţea deosebită a construcţiei de montaj îngăduie introducerea într-un "cine-studiu" a oricărei idei politice sau economice. Cunoscând aceasta, nu ne vom mai mira la apariţia "Grevei" lui Eisenstein.

Tot Vertov concluziona de aici că filmul nu mai necesită prezenţa dramei, a mizan-scenei. Istoricul Lebedev, într-un studiu despre istoria cinematografiei sovietice, constata că unul dintre principiile de bază ale Prolekult era acela al "colectivismului", care excludea existenţa eroilor individuali în favoarea maselor, a colectivelor. Ideea tipajului fusese la rândul ei aplicată de Eisenstein încă în teatru şi îşi avea obârşia în pasiunea sa pentru commedia dell'arte şi în concepţiile teatrale ale lui Meyerhold.

Coerența unui film de artă reprezintă abilitatea de a menține o narațiune 'plană', unde ideile converg spre un punct comun, asigurând o logică clară a mesajului final.

"Imaginea cinematografică reprezintă proiecția pe suprafața unei piese de sticlă, în funcție de poziția fațetelor plan-paralele. Dacă suprafața de verificat este sferică, franjele sunt concentrice. Pentru a stabili dacă suprafața de congruență a ideilor create de regizor este adecvată, atunci se procedează astfel: se ajustează plan-paralela și se observă sensul de deplasare a franjelor. Dacă acestea se deplasează spre exterior, cunoașterea ideilor artistice este "convexă", adică iese mult în relief prin profunzimea conceptelor; în caz contrar, ea este "concavă", adică prezintă o adâncitură în ceea ce privește claritatea mesajului.

În cazul în care imaginea cinematografică de verificat este plană, adică ideile ce se nasc spontan converg spre un punct comun, iar logica semnificației mesajului final pe care îl speculează regizorul este înclinată foarte puțin față de realitatea de verificat, atunci este drept să considerăm că narațiunea este bine fundamentată. De adăugat faptul că cadrele plan-paralele servesc la reproducerea, păstrarea și transmiterea unității de lungime a ideilor, adică se folosesc la etalonarea și verificarea realității măsurate de emoțiile personajelor, la reglarea precisă a dispozitivelor comparatoare, precum și la verificarea și reglarea diferitelor construcții de montaj care asigură coerența filmului."

Narațiunea bine fundamentată se obține atunci când "imaginea cinematografică" este plană și convergentă, asigurând că fiecare idee se aliniază logic cu scopul final al regizorului, creând astfel o experiență coerentă și profundă.

"Figura ideilor artistice în gândirea lui Eisenstein reprezintă franjele pe suprafața culturii cinematografice, influențate de poziția diferitelor idei contemporane. Dacă suprafața de verificat este sferică, franjele sunt concentrice, reflectând o gândire artistică complexă și integrată. Pentru a stabili dacă gândirea artistică este convexă sau concavă, se observă sensul de deplasare a conceptelor. Dacă acestea se deplasează spre exterior, gândirea este expansivă și integrativă; în caz contrar, ea este introspectivă și critică. În cazul în care suprafața de verificat este plană, iar perspectiva este înclinată foarte puțin față de suprafața

de verificat, benzile de influență sunt drepte și directe.

Ideile plan-paralele servesc la reproducerea, păstrarea și transmiterea unității de gândire, adică se folosesc la etalonarea și verificarea conceptelor artistice, la reglarea viziunii asupra cinematografiei, precum și la verificarea și reglarea metodelor și tehnicilor cinematografice. Vertov declara că supletea deosebită a construcției de montaj permite introducerea în orice cine-studiu a oricărei idei politice sau economice. Cunoscând această influență, apariția filmului "Greva" al lui Eisenstein nu mai surprinde.

Congruența ideilor în cinematografie poate fi evaluată prin deplasarea "franjelor"; dacă acestea arată o imagine "convexă", ideile ies în evidență și sunt bine definite, oferind un mesaj clar și puternic.

Vertov concluziona că filmul nu mai necesită prezența dramei sau a mizan-scenei, reflectând o schimbare în normele culturale și valorile cinematografice ale epocii. Istoricul Lebedev, într-un studiu despre istoria cinematografiei sovietice, constată că unul dintre principiile de bază ale Prolekult era colectivismul, care excludea existența eroilor individuali în favoarea maselor și a colectivelor. Această idee a tipajului fusese aplicată de Eisenstein încă din teatru și își avea originea în pasiunea sa pentru commedia dell'arte și în concepțiile teatrale ale lui Meyerhold.

Cultura joacă un rol crucial în procesele de schimbare socială, influențând atitudinile și comportamentele colective. Studiul interacțiunii dintre cultură și structurile sociale oferă perspective valoroase asupra dinamicilor sociale și asupra modului în care inovațiile culturale contribuie la dezvoltarea societăților. În acest context, gândirea artistică a lui Eisenstein poate fi văzută ca parte integrantă a unei evoluții culturale mai largi, reflectând tendințele și inovațiile cinematografiei sovietice."

Cunoașterea ideilor acreditate în epoca lui Eisenstein privind arta cinematografică reprezintă un aspect crucial pentru înțelegerea surselor gândirii sale artistice. Asemenea franjelor de interferență care se formează pe suprafața unei piese convexe, ideile lui Eisenstein se întrepătrund și se dezvoltă în funcție de contextul cultural și artistic al vremii. Această interconexiune între gândirea sa și curentele contemporane demonstrează că viziunea sa artistică nu este o anomalie, ci o evoluție logică a conceptelor existente.

Imaginea cinematografică trebuie să fie ajustată astfel încât "franjele" conceptuale să se deplaseze înspre exterior, semnificând o profunzime adecvată a ideilor și o claritate optimă a mesajului.

Supletea deosebită a construcției de montaj se referă la abilitatea de a adăuga și a integra perspective diferite, prin faptul că îngăduie ca fiecare fragment să contribuie la un mesaj global, deoarece montajul funcționează ca un mecanism de unificare a diversității ideilor. Din acest motiv montajul este considerat esențial ca argument al faptului că filmul poate depăși simpla poveste pentru a exprima o viziune socială, adiacent unei analize colective asupra realității."

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/supletea-deosebita-a-constructiei-de-montaj.html

Suprafaţa limitativă a conului de umbră

On Septembrie 27, 2013

Creează-ţi o nouă platformă de judecată, astfel încât să ieşi din conul de umbră aruncat asupra minţii tale.

Nu numai mintea poate să stimuleze reînnoirea omului. Și inima poate. Ea se înflăcărează cu adevărat, răscolind fiecare fărâmă din energia distribuită în serii intensive de pulsuri consecutive, excitând substanţa de consistenţă care provoacă simţurile şi le alimentează alternativ, grăbind procesul primar de activare a sinelui.

Iar Ego-ul neînfrânat, acest semiconductor de mare sensibilitate nu poate să funcţioneze în absenţa unei puternice surse de energie revitalizantă. Sângele străin, intens şi iute, adulmecat cu ochii, cu poftă şi cu de-amănuntul, trezeşte din adormire instinctele cele mai adânci si mai feroce, dezlănţuindu-le cu acea satisfacţie perfidă a lupului sigur pe el care îşi atrage prada într-un loc dosnic.

Desigur, este ceva sălbatic în Hannibal Lecter, o sete carnală care vieţuieşte profund în sufletul său de atâta amar de vreme. Şi care abia aşteaptă să izbucnească, ca o reacţie secundară la o afecţiune primară.

Oare până la ce adâncuri trebuie să te cufunzi în mintea unui om cu sânge rece, coborât parcă dintr-o lume mai înaintată şi mai savantă decât a noastră, pentru a-l înţelege? Pe fundul căror abisuri de nedesluşit, de contradicţii şi îndoieli, se odihneşte adevărata lui fire şi de la ce depărtare trebuie scoase la iveală, în relativă siguranţă, planurile sale diabolice?

Leadership: Eşti pregătit să te constitui într-un test al forţei hazardului, plasându-te sub influenţa forţei de redefinire a identităţii personale rezultată din sugestia unei realităţi ascunse?

O simplă misiune se transformă într-o aventură periculoasă, unind două structuri vecine: puterea şi slăbiciunea. Înşelăciunea şi adevărul. Acceptarea şi paguba. Căci nimic în atitudinea lui Hannibal nu-i alarmează pe cei doi ofiţeri de poliţie, absolut nimic nu se conturează ca certitudine, niciun nerv, nicio emoţie. Doar o stăpânire de sine exemplară. Totalmente, posibilitatea de risc este anulată. Însă reacţiile secundare curg inevitabil după o schemă orientativ-determinantă.

Cei doi supraveghetori, ca două găinuşe cuminţi plimbându-se deja sătule prin ţarcul lor, nu intuiesc defel că inima lupului bate regulat livrând un flux abundent de sânge corpului. Ei se lasă duşi de valul ignoranţei şi neştiinţei. Nu ştiu că procesele de reformare a materiei ce diferă de conştiinţă, a materiei care n-are linişte, depinzând de diferite interacţiuni şi relaţii între entităţile caracterului, se derulează cu rapiditate în mintea lui Hannibal.

Ei trebuie să iasă cât mai repede din conul de umbră pe care maestrul persuasiunii, depozitarul tuturor cunoştinţelor omeneşti l-a aruncat asupra minţii lor. Spontan să se elibereze din perimetrul sumbru. Să se desprindă cumva de această suprafaţă limitativă printr-o mai bună conştientizare a situaţiei în care se află şi a pericolului ameninţător. Să distrugă energia direct proporţională cu cantitatea de stimuli ofensivi, insesizabili, care treptat le anulează simţurile şi raţiunea.

Dar, umilitor, ei acceptă să fie absorbiţi de umbră, preferă să se scufunde tot mai adânc în

apele tulburi ale dominaţiei psihologice.

Pui în situaţia de "şah mat" însăşi veridicitatea leadershipului extras din coeficientul tău de predictibilitate asupra rezultatului unor acţiuni de natură să mărească flexibilitatea autonomiei tale de voinţă şi decizie?

Ca artă autentică şi nereprodusă, iar din alt punct de vedere, ca artă a persuasiunii, leadershipul se dovedeşte tot mai imperios necesar în încercarea de a aduce un spor de obiectivitate şi siguranţă în chestiuni legate de control şi reglare a stărilor şi acţiunilor umane, ce par rezervate iniţiaţilor în domeniu.

Însă, o prea mare încărcare cu acele capacităţi de inducere a unor reacţii adverse, de sensibilizare a indivizilor, deci o creştere a expansiunii de dominaţie ce le anulează acestora orice posibilitate de a reacţiona în mod optim, poate pune în situaţia de "şah mat" însăşi veridicitatea şi corectitudinea leadershipului.

Leadershipul, în relaţie cu alte ştiinţe, precum psihologia sau filozofia, abordate dintr-o manieră originală, trebuie să poată stabili cu ajutorul cunoştinţelor avansate şi prin rezonanţă, o apropiere mai profundă de mentalitatea "dezarmată" şi sprijinirea ei.

Fiecare tip de artă, spunea cineva, îşi are principiile sale, îşi are rigorile sale şi constituie un univers în sine. Iar acest univers, ce poate fi tradus printr-un individualism exacerbat, reprezentând pe deplin tot mai mulţi lideri şi acceptat fără urmă de ezitare uneori până la paroxism, dacă se ciocneşte cu realitatea scoate adesea scântei. Care nu fac decât să dea jos pragul de încredere şi reputaţia "brand-ului" lor propriu.

A pune în situaţia de "şah mat" însăşi veridicitatea leadershipului este similar încercării de a-ţi înălţa Ego-ul până la a deveni Dumnezeu, menţinând aparentele unei lupte duse până la capăt cu adversităţile imposibile ale unei ipostaze de vinovăţie.

Desigur, este ceva instinctiv în fiecare lider, care vieţuieşte profund în sufletul său şi care abia aşteaptă să izbucnească. Anume, saltul spre o nouă fază de creştere valorică. Progresul spre un stadiu mult mai avansat de funcţionalitate, eliberându-l de chinul insuficienţei de putere care implică o restrângere a sferei de acţiune.

Hannibal Lecter nu era interesat de urmările faptelor sale, ci de decizia a subordona însăşi moralitatea unui test psihologic.

Eu-l neînfrânat, semiconductorul de mare sensibilitate care nu poate să funcţioneze în absenţa unei puternice surse de energie revitalizantă, ţine cu tot dinadinsul să îşi dovedească superioritatea, beneficiind astfel de „avantajul" distanţării de principiile de corectitudine ale leadershipului. Vinovăţia se instalează puternic în chimia conştiinţei atunci când ceva din tine, sub puterea instinctului de dominaţie şi al vanităţii, îţi comandă să săvârşeşti în mod voit un act incalificabil.

Oare până la ce adâncuri trebuie să te cufunzi în mintea unui lider, pentru a-l înţelege? Pe fundul căror abisuri de nedesluşit, de contradicţii şi îndoieli, se odihneşte adevărata lui fire şi de la ce depărtare trebuie scoase la iveală, în relativă siguranţă, planurile sale incerte?

Leadership: Poţi să te constitui ca tendinţă complementară a autonomiei tale şi ca reacţie împotriva situaţiei sale de tip "abuziv" care te forţează să alegi între un compromis şi lupta împotriva unui Ego care cere totul?

În condiţiile contactului cu leadershipul, prin înlesnirea pătrunderii în universul uman, apar o serie de situaţii de care indivizii obişnuiţi nu se pot apăra. Neputincioşi în faţa influenţei care îi încolţeşte, ei trăiesc un complex de judecată, sunt loviţi de incapacitatea de a ridica deasupra împotrivirilor. Ca şi cum ar fi constrânşi să execute un ordin judecătoresc care contravine propriilor convingeri. Dar nu pot reacţiona. Influenţa majoră, iscusit încadrată în erorile lor de judecată declanşează un val de slăbiciuni, o închidere în sine. Le este restrâns teritoriul de apărare. Se lasă duşi de valul ignoranţei şi neştiinţei.

Există o notă de stabilitate mai greu sesizabilă la prima vedere, pe care întâlnirea cu leadershipul nu o asigură necondiţionat. După cum nimeni nu-şi permite să meargă la teatru sau la concert în ţinută de plajă, tot astfel niciun individ care e prins în aria conului de umbră nu poate să-şi contureze o perspectivă unitară a realităţii. Nu este capabil să permită "vederii neformate" să experimenteze abordările în care se întrepătrund şi se completează reciproc "piesele" care determină funcţionarea lor perfectă.

Măsura puterii de a fi un om profund moral vizează compromisul dintre experienţa pe care o trăieşti prin gândurile şi faptele care îţi domină mintea, şi experienţa pe care o consideri tragică când este trăită de „altcineva" datorită ţie.

Suprafaţa limitativă a conului de umbră evidenţiază posibilitatea minţii omeneşti de a intra într-un con de umbră mai mult sau mai puţin extins. Acest lucru se întâmplă atunci când coborâm garda, reducem vigilenţa, sau nu suntem pregătiţi să facem faţă unor situaţii critice apărute intempestiv. Sau, dimpotrivă, atunci când ne considerăm imbatabili.

Conul de umbră poate fi mult micşorat prin dezvoltarea conştiinţei proprii, printr-o gândire raţională care orientează individul spre menţinerea unei situaţii de lungă durată în parametrii normalului, înlăturând haosul creat de cei mărginiţi sau răuvoitori. Dezvoltarea capacităţilor de răspuns rapid prin acţiuni eficace, a perspicacităţii, a vigilenţei, a mobilităţii gândirii şi crearea unei "expectative armate", anihilează orice con de umbră în care se poate cădea.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/suprafata-limitativa-a-conului-de-umbra.html

Suprema manifestare a vanităţii omeneşti

On Martie 04, 2013

Extinde parametrii de referinţă ai identităţii tale, prin reglarea intensităţii simţirii pe care o percepi şi o transmiţi celor din jur.

El Dorado, singura oază de prosperitate în mijlocul crizei, tulbura somnul şi obseda imaginaţia hoardelor multicolore de aventurieri pe care vapoarele îi descărcau în fiecare zi pe coastele Cubei şi ale Espanolei.

În acelaşi fel nemăsuratul Ego al acestei femei fragile supusă vanităţii, singura ei oază de înseninare într-o lume neagră, nu-i mai dă pace, îi tulbură şi obsedează existenţa, satisfăcând principiul acţiunii şi reacţiunii: " *Forţa pe care o exercită primul corp asupra celui de-al doilea este egală şi de sens opus cu forţa pe care o exercită al doilea corp asupra primului.* "

Experienţa din viaţa Laurei Quinn este asemănătoare cu cea a unui supravieţuitor al luptei pentru dobândirea unei bogăţii uriaşe. Legile vieţii ei se dezvăluie prin forţa celor două elemente separate care se mişcă unul spre altul cu viteze diferite, rotindu-se unul în jurul celuilalt, ciocnindu-se dur, în mod absolut destructiv, ca nişte sateliţi într-un sistem planetar, până aproape de neutralizare: **valorile** şi **convingerile**.

Aceste două elemente singulare, aceste două antagonisme absolute, supuse unor legi complet diferite, se înfruntă categoric, se înlănţuie obsesiv, *trompeuse et régressive* , se dezvoltă mai mult pe verticală, printr-un frecuş neîncetat, cuprinzând fatalmente toată fiinţa ei. Un declin care se accentuează treptat, odată cu vârsta, provocând şi mai multă fragilitate psihică şi emoţională.

Leadership: Poţi să-ţi înţelegi experienţele de viaţă în baza convingerii conform căreia tot ce este redat ca "fapt de a fi în lume împotriva lumii" este filtrat printr-o tărie sufletească care suportă orice tip de asalt din partea conştiinţei?

Laura Quinn este pusă în faţa unei dileme: să-şi recunoască vinovăţia pentru furtul diamantelor în valoare de o sută de milioane de dolari sau să-şi refuze avalanşa de sentimente şi trăiri pe care o declanşează speranţa unei împliniri. Că ceea ce aparţine fiinţei ei şi ascultă numai de ea, conform esenţei care o defineşte. dincolo de orice răsplată imediată, este capacitatea de a se imagina ca altă persoană. Începutul unei noi vieţi şi şansa unei noi identităţi esete mai întâi de toate un proces imaginativ sofisticat care necesită o planificare atentă a fiecărui pas și multă flexibilitate.

Decisivă este toată această stare de iritare care continuă mai ales în plan emoţional, o configurare a existenţei printr-o răsturnare a polilor individuali, o hibernare îndelungată a emoţiilor pozitive. Nemulţumirea duce la tensiune, la un sentiment de stânjeneală, degenerând până la a acţiona în direcţia opusă celei iniţiale.

Această experienţă prin care ea îşi satisface doar vanitatea, această experienţă care nu-i aduce niciun alt beneficiu pe plan afectiv, această inversare a scării de valori, dualitatea dintre otravă şi antidotul ei, dintre cinste şi necinste, dintre întuneric şi lumină, dintre "a fi" şi "a nu fi" un om bine rânduit, îi schimbă făgaşul vieţii.

Tăria sufletească de care dă dovadă Laura constă în a nu corela banii cu motivaţia alegerilor sale, în a nu-i lăsa pe oameni să pătrundă în lumea ei, în a nu cădea niciodată, ci în a se

ridica de fiecare dată când cade. Ea suportă orice tip de asalt din partea conştiinţei nu fiindcă reuşeşte să dea o explicaţie faptelor ei, nu fiindcă faptele ei îi alungă stresul acumulat, ci fiindcă a reuşit să schimbe rezultatul a ceea ce a fost cândva printr-o scuză, o expresie a pocăinţei: "A fost mâna destinului, pură întâmplare".

Oare vorbele lui Pavel I, cu privire la contesa Vaninka, cât pot fi de valabile în cazul Laurei Quinn din filmul "Flawless (2007)"?

" Dacă i-au mai rămas câteva simţăminte de demnitate, atunci inima şi remuşcarea ei îi vor arăta calea ce trebuie să apuce. "

Leadership: Îţi accepţi alegerea de a trăi o experienţă de viaţă printr-o detaşare de trăirea sufletească a momentului de răscruce, respectând concretul alegerii tale ca o consecinţă a convingerii că "merge şi aşa"?

Viaţa e ca o minge care ricoşează, o poţi recupera, poţi continua mutarea ei din poziţia în care a ajuns în oricare alt punct. Aceasta este forţa de care dispunem, care ordonează cu ştiinţă şi elimină cu înţelepciune orice valori şi convingeri distructive. O lume întreagă ce se sprijină pe temelii şubrede poate oricând să fie reconstruită pe temelii de granit. Numai în faţa acestei confruntări ne arătăm valoarea.

Eşecul Laurei Quinn, momentul de răscruce şi amănuntul care a făcut diferenţa dintre o viaţă normală şi o viaţă plină de nelinişti, se datorează mândriei sale de a nu fi ca toată lumea, de a nu fi depăşită de ceilalţi, de a nu ceda dorinţelor trecătoare care apar la nivelul superficial al oricărei fiinţe. Laura a vrut să fie mai presus decât alţii, dar a fost nevoită să-şi rişte cariera când a început să-şi dea seama că este mai prejos decât toţi la capitolul fericire.

Pornind de la identitatea pe care ţi-o creezi prin raportarea potrivită la oameni, situaţii şi evenimente, instalând o versiune a sinelui care nu poate supravieţui decât prin intensitatea simţirii care îmbină conştiinţa cu valorile, poţi să alegi modurile de răspuns la acţiunile care se integrează sub umbrela încrederii şi respectului de sine. Identitatea, pusă sub semnul credibilităţii între parantezele luptei cu trăirile cele mai profunde şi mai puternice, are transparenţa unui cristal pur care are abilitatea de a curăţa/purifica energia din jurul lui, iradiind o lumină pe măsura valorii pe care vrei ca ceilalţi să ţi-o recunoască.

Leadershipul poate căpăta o nuanţă extrem de deschisă, corespunzătoare înălţimii sufleteşti şi greutăţii morale aflate într-o continuă pregnanţă, prin afirmarea ipostazei tale de interpret al stării de spirit caracteristice atitudinii pro, stârnind un val de aprecieri de valoare în rândul oamenilor care vor să-şi construiască un viitor mai bun. Pentru a da o nuanţă personală profilului tău de lider, care să te scoată din anonimat, fără să exagerezi sau să denaturezi în niciun fel sensul firesc al propriei tale existente, este bine să-ţi completezi aria de descriere, prin filtrul emoţiei pozitive, cu noi adaosuri de întărire şi înviorare.

Aceste adaosuri, cu suficientă putere expresivă, care nu sunt altceva decât o punctare continuă a ceea ce ai mai bun în tine în faţa adevărului, în prima linie a luptei cu nivelele de dificultate ale vieţii, îţi dă şansa să reduci diferenţa dintre ceea ce eşti şi ceea ce vrei să fii. Tot aici se poate distinge deschiderea în faţa măreţiei absolute a sinelui tău, sau închiderea ta în faţa celor care nu gândesc ca tine sau care sunt împotriva felului în care faci tu lucrurile.

Leadership: Te identifici cu acel sentiment unic care poate da semnificaţie muncii tale, dar care nu îţi pune în mişcare capacitatea de a trece peste ceea ce ţi se întâmplă într-un mod dramatic?

Liderul este mai întâi un exemplu de câştigător al confruntării dintre două personalităţi. Prima, o personalitate de "cameleon" care aduce tristeţe şi descurajare prin vanitatea imbatabilă a unei doctrine practicate fără iubire, sau prin vanitatea de a poseda din belşug ceva ce în realitate ea nu posedă. A doua, o personalitate care se eliberează de insuficienţa de a nu fi la nivelul aşteptărilor proprii, care se eliberează de ceea ce poartă în suflet pentru a fi fericită, astfel dând speranţe celorlalţi că se poate scăpa de fatala identitate care depinde numai de ceva schimbător.

Regizorul Robert Fritz a spus la un moment dat: *"Dacă îţi limitezi alegerile numai la ceea ce pare rezonabil, te depărtezi de la ceea ce vrei cu adevărat, şi rămâi doar cu un compromis."*

Liderii de tip afectiv, care se raportează cu succes la oamenii din jur, ştiu că rezonabil înseamnă să faci astfel încât coarda propriei sensibilităţi să fie bine întinsă, dar să nu se rupă în condiţii de stres, suprasolicitare sau blocaje datorate aşa-numitelor "gânduri negre". Compromisul cu care poţi să rămâi este acela de a-ţi pierde respectul faţă de sine, acceptând un mod de viaţă rudimentar, simplist - consumist în care nimic nu mai are valoare.

Ia în calcul sentimentul unic care poate da semnificaţie muncii tale, dar care nu îţi pune în mişcare capacitatea de a trece peste ceea ce ţi se întâmplă într-un mod dramatic: "ce-am avut şi ce-am pierdut".

Expresia unei traume sufleteşti provine din tăria de a alege ceea ce preferi să ignori şi a rezista în această alegere.

Suprema manifestare a vanităţii omeneşti scoate în evidenţă o formă a mândriei, dar una dintre cele mai uşoare. Mai exact acea caracteristică a oamenilor superficiali, a celor ce nu înţeleg rostul suferinţei de a nu obţine totul în viaţă – care totuşi, în leadership, pot lua forma unei investiţii personale ce ia în considerare implicare, dorinţa de a schimba ceva în lume, asumarea responsabilităţii morale.

Source: https://neculaifantanaru.com/suprema-manifestare-a-vanitatii-omenesti.html

Supremaţia magicianului

On August 08, 2010

Impune-le oamenilor ideile şi convingerile tale, fără să crezi o dizarmonie între modelul de căpătâi al leadershipului tău şi modelul de personalitate pe care vrei să-l scoţi în evidenţă.

Emoţia resimţită în acea noapte nu se va şterge niciodată din amintirea mea. Mi-era frică în sala întunecoasă, aveam o spaimă de moarte în mine. Pe scenă, prin fumul cenuşiu, nu se vedea decât silueta magicianului, îmbrăcat într-o mantie neagră. Când m-am uitat mai bine la el, am văzut că avea o mască ce-i acoperea numai jumătate din faţă, tot neagră - o mască a chinului sau a veseliei, pe care se perindau de-a valma când zâmbete, când grimase de suferinţă, când o bucurie intensă, când o undă de melancolie. Chipuri create după propriile sale emoţii, după propria sa voinţă, după propriile sale legi.

Încercam să-i văd ochii prin masca sa, acea mască a aparenţelor. Îl puteam contrazice pe oricine ar fi spus că faţa aceea era veselă, tristă sau mânioasă. Tot ceea ce părea realist şi raţional la el era pus în umbră, ascuns în mod conştient. El era regele spectacolului, punctul de întâlnire al tuturor enigmelor, iar masca îl ajuta să ascundă realitatea. Eram convins că era ceva fictiv, că-şi crease propria sa lume ireală. Mă puteam uita la el, dar nu-i puteam ghici gândurile.

La un moment dat magicianul rosti cu glas tare, pe un ton ferm, sumbru, nişte cuvinte ciudate, nedesluşite. Ascultam. Vorbea foarte rar, dar vorbele sale misterioase, în mijlocul tăcerii, mă tulburau mai tare ca tot restul. Prin mulţimea de cuvinte pe care le rostea, unele sunau mai tare. Atunci mi s-a părut că sala s-a întunecat şi mai mult. Vorbea ca un judecător al ultimei instanţe care, fără să-şi justifice sentinţa, îi condamnă la moarte pe cei ce-au violat legile existenţei. Sau ca un nebun care şi-a pus în cap cu îndrăzneală să schimbe aceste legi.

Leadership: Înţelegerea rolului tău într-un moment de mare tensiune se schimbă definitiv odată cu succesiunea actelor de posesiune a realului?

Figura lui revenea neîncetat sub diverse înfăţişări. În fiecare spectacol, o altă mască, un alt rol, un alt scenariu. Uneori dorea să pară bucuros, alteori trist, uneori comic, alteori tragic, dar de cele mai multe ori terifiant. Îmi amintesc că la începutul acelui spectacolului, pentru a crea senzaţia de spaimă, a creat un „tablou" cutremurător amintind de chipul înspăimântător în care Jupiter îi doborâse pe titanii răsculaţi împotriva domniei sale, strivindu-i sub munţi. Apoi şi-a făcut trucul, relativ înfiorător, cu cuţitele.

Dar ceea ce se ascundea de fapt sub măştile sale, ceea ce părea o identitate falsă, nu era decât o ambiţie deghizată care se îndrepta spre interese mai mari, ştiute numai de el. Iar pentru asta el aplica un singur mod de gândire, acelaşi în fiecare spectacol: Unde pot câştiga? Unde pot pierde? Care sunt cele mai bune trucuri şi care sunt cele mai slabe? Ce-şi doreşte mai mult publicul? Ca orice magician adevărat, el deţinea propriul său instrument de testare şi control care-l ajută să-şi îmbunătăţească rezultatele în mod clar şi măsurabil.

Leadership: Îţi identifici autenticitatea într-o ambiţie deghizată care se îndreaptă spre o înţelegere extinsă dincolo de punctul de întâlnire al tuturor enigmelor?

Deşi suportul valorii practice rezultate din elementele ştiinţei pe care o prezinţi este impresionant, el nu e mai puţin uşor de demonstrat. O abordare ştiinţifică nu este legată, de

fapt, nici de combinaţia de elemente care o conţine, nici de certitudinea pe care o oferă, ci de echivalentul inspiraţional al acestora, de acel ansamblu organizat de abstracţiuni, necunoscute, concepte cauzale prin care se realizează un ideal de as în domeniu.

A fi as în ale magiei înseamnă să continui să exişti, chiar dacă nimeni nu te vede, şi totuşi să fii în atenţia tuturor. A fi as înseamnă să ascunzi în mod conştient tot ceea ce este realist şi raţiona, dar cu scopul de a atinge plenitudinea semnificaţiei imaginii nou create pe care doreşti să o reprezinţi.

Punctul de întâlnire al tuturor enigmelor, având în minte o mişcare ce se repetă diferit într-o abudenţă de efecte acompaniate şi intersectate ritmic după un scenariu cu totul original, decurge dintr-un întreg de reguli, modele, tipare, scheme de creare a unor realităţi seducătoare prin conjugarea calculată dintre erudiţie, intuiţie şi forţa interpretativă, ca urmare a necesităţii reprezentării unor relaţii arbitrare între diferite obiecte, fenomene şi manifestări, respectiv a interconexiunilor dintre acestea.

Este şi asta un fel de înţelepciune ezoterică, care încă trebuie cizelată pentru a întări puntea misterioasă între identitatea ta adevărată şi personajele pe care le interpretezi. Decisivă, peste toate, e răsturnarea derutantă a reperelor de care te foloseşti pentru a redirecţiona atenţia celor din jur.

Oamenii care ştiu să se reinventeze se ghidează după următorul precept: "Dincolo de rol te afli tu". Legătura aceasta între mai multe realităţi, personaje, transfigurări, are o aderenţă profundă, care ar face ca valoarea a ceea ce descoperi când nu mai eşti adevăratul tu, să varieze cu forma organizării în jurul unei idei valorice fundamentale. Idee de tipul „omul se poate ascunde de multe, numai de sine nu."

Eşti valoros nu atât fiindcă ştii să jonglezi cu comportamente şi atitudini, ci pentru că reuşeşti să distingi ceea ce e important de ceea ce e secundar, ceea ce este propriu de ceea ce este străin de tine însuţi.

Autenticitatea este valoarea dobândită prin unirea experiențială a provocării de a te reinventa şi a noului izvorât din dorinţa de a fabrica continuu realitatea cu care operezi şi evenimentele pe care le trăieşti.

Fantastica ascensiune a unui lider. Ca să-ţi măreşti puterea de influenţă, trebuie să fii, din anumite puncte de vedere, un magician, să-ţi creezi propriul tău spectacol de magie, pe care-l conduci de cele mai multe ori singur. Trebuie să deţii acea forţă care-i influenţează pe oameni, să creezi o punte între sufletul tău şi al lor, o punte între fantezie şi realitate, o punte prin care să-i câştigi întotdeauna de partea ta. Abilitatea de a transpune, măiestrit, convingerile şi dorinţele tale celor din jur, este crucială în succesul tău ca lider.

Însa oamenii trebuie să vadă ca să creadă. Dacă în spectacolul pe care îl joci apari cu mai multe identităţi, oamenii nu vor şti niciodată ce să creadă şi ce nu. Simulând mereu o nouă expresie, o nouă fizionomie, o nouă identitate ca să pari altcineva în ochii celor din jur şi să fii crezut, nu-ţi va aduce succesul în leadership. Cel puţin nu pentru o perioadă lungă de timp.

Masca pe care o porţi reprezintă faţa pe care o arăţi lumii, în orice clipă. Dacă prezinţi oamenilor un chip neadecvat, sau care nu e în concordanţă cu aşteptările lor, aceştia nu vor mai putea deosebi irealul de real, ba chiar irealul va începe să li se pară mai mult real. Ai acea abilitate fantastică de a modela şi de a fabrica continuu realitatea cu care te confrunţi?

Aşa cum datoria unui arbitru este să impună respectarea regulamentului în litera şi în spiritul

său, tot astfel datoria ta este să impui oamenilor anumite idei şi convingeri în litera şi în spiritul tău, fără să crezi o dizarmonie între modelul de căpătâi al leadershipului tău şi modelul de personalitate pe care vrei să-l scoţi în evidenţă.

Înainte să construieşti şi să răspândeşti magia încearcă să iei în considerare efectul unei stări de inhibiţie temporară datorată alterării realităţii.

Căci, aşa cum bine preciza cineva pe internet: "De multe ori inhibiția este o barieră în calea actului artistic. Gesturile pot fi necontrolate, mimica şi mesajul corporal poate fi ridicol şi necontrolat."

Concluzie: Supremaţia liderului se aseamănă cu cea a unui magician iscusit, abordând „masca potrivită” în situaţii potrivite. Acest lucru nu înseamnă însă să te joci sau să creezi iluzii de moment, căci în cel mai bun caz nu vei fi credibil, iar în cel mai rău vei fi luat drept un farsor care va fi urgent îndepărtat din funcţia de lider şi chiar din colectiv.

Tu îţi pui masca potrivită în situaţii potrivite? Ele îţi asigură o putere mai mare de influenţă? Ai puterea să le insufli oamenilor încredere în tine falsificând tot timpul realitatea? Eşti dispus să plăteşti preţul artei de a conduce, scoţând în evidenţă mereu adevăratul tău caracter? Eşti stăpân peste toţi şi peste toate numai atunci când ai toţi aşii în mânecă?

Te străduieşti continuu să te perfecţionezi şi să-ţi foloseşti la maximum potenţialul de om empatic care îşi comunică întotdeauna sentimentele? Sau te-ai auto-disciplinat să-i influenţezi pe oameni prin lipsa de empatie, ascunzându-ţi adevărata fire?

Source: https://neculaifantanaru.com/suprematia-magicianului.html

Supremul călăuzitor al leadershipului

On Iunie 21, 2011

Dă un impuls mobilizator oamenilor, exprimându-ţi acele sentimente care sunt în concordanţă cu valorile şi orizonturile lor.

Pe 16 martie Akihito, împăratul Japoniei, într-un discurs televizat calificat drept "fără precedent" de Reuters s-a declarat extrem de îngrijorat de criza nucleară şi le-a cerut oamenilor să se ajute reciproc.

Având o mimă extrem de sobră, Akihito, în vârstă de 77 de ani, a spus că problemele de la reactoarele nucleare ale centralei Fukushima au fost imposibil de prevăzut.

"Sper din adâncul inimii mele că, mână de mână, oamenii se vor trata unii pe alţii cu compasiune şi vor depăşi aceste vremuri dificile ! " , a spus împăratul Japoniei, care le-a cerut concetăţenilor săi să nu-şi piardă speranţa. Akihito a mai afirmat că se roagă ca fiecare victimă a seismului şi a valului tsunami să poată fi salvată. *****

Leadership: Tinzi să foloseşti funcţia "guarding" în extrem, în situaţia unei ieşiri din limitele parţiale ale dreptului de a acţiona după bunul plac?

Atitudinea pe care o adoptă liderul faţă de ceea ce-l reprezintă ca erou şi ca model de rezistenţă morală, exercitând o influenţă extrem de sugestivă la nivel de eveniment, este plină de ecouri diferite. Ecouri care se reflectă asupra imaginii sale, dar şi asupra celorlalte verigi ale lanţului de amplificare a valorii sale de izvor de gândire pozitivă.

Rolul de iniţiator al unei cauze importante ce necesită nu doar susţinere largă, ci şi de fonduri alocate superiorităţii, îi revine celui care beneficiază de o anumită exclusivitate în a trasa liniile după care înalta societate funcţionează. El recunoaşte importanţa vieţii şi a modului în care fiecare îşi poate aduce contribuţia la sporirea calităţii ei, dar mai întâi de toate îşi învinge propriile bariere, propriile nelinişti în privinţa delimitării de ceea ce alţii nu pot să schimbe.

Intenţia ta de a produce o schimbare începe şi se sfârşeşte acolo unde eşti condiţionat la supunere şi ascultare. În asemenea situaţie nu mai poţi acţiona după bunul plac, ci printr-o activare bruscă a stărilor emoţionale precum anxietatea, tristeţea sau sentimentul de vinovăţie, sub influenţa unor situaţii care pot facilita blocarea ta în poziţia de învins.

Vremurile dificile sunt răspunsul dat onoarei de a duce până la capăt o îndatorire care-ţi porunceşte să faci un lucru mult mai chinuitor decât să mori, anume să trăieşti cu durerea de a lăsa în urmă ceea ce ai construit.

A aşeza leadershipul într-o lumină obiectivă şi realistă, conştient de răspunderile lui, tratându-l ca pe o chestiune personală şi nu ca pe o misiune de însemnătate majoră, înseamnă de fapt să fii conştient de tine însuţi şi de acceptarea a ceea ce poţi controla.

Fii conştient de posibilităţile pe care le ai în faţă, dar şi de timpul restrâns pe care îl ai la dispoziţie pentru a schimba ceva de care te faci resposabil.

Liderul trebuie să fie sprijinit pe toată durata întregii lui misiuni care cere curaj, eforturi mari, multă perseverenţă şi care îi pricinuieşte nelinişti, griji şi destule încordări. Deci, este constrâns să se alinieze mai mult în direcţia unor forţe contrare propriilor aşteptări. Dar din care se extrag beneficiile unei trăiri autentice care, neexteriorizate, ar rămâne mute, facându-l să vadă într-o cu totul altă lumină ceea ce a trăit până atunci. Asta se întâmplă numai în momentele de mare încercare şi de mare impact.

A folosi funcţia "guarding" în extrem înseamnă de fapt să te pui în slujba celorlalţi sau a unui scop măreţ în situaţii de cumpănă, fără să omiţi răspunderea ta adevărata faţă de propriul sine, faţă de propria ta inteligenţă şi conştiinţă, faţă de acţiunea conformă cu ele.

Leadership: Te apropii de împlinirea menirii tale, reconsiderând ceea ce te defineşte ca reacţii în faţa confruntării cu tine însuţi?

Cineva spunea odată: *„ Îmi pasă de ceea ce crezi, dar mă interesează şi mai mult să crezi în ceva anume şi să-ţi organizezi planurile în funcţie de acel lucru. "*

Împăratul Akihito şi-a pus toată încrederea în concetăţenii săi. Aceştia trebuiau să creadă în el mai mult decât oricând, şi să-şi organizeze planurile şi acţiunile ca răspuns la mesajul său. Unitatea era prioritatea supremă în acel moment, de ea depindea reuşita întregului proces de refacere a ţării.

Aşa cum cercetătorii iubesc ştiinţa pentru partea bună ce rezultă din ea şi pentru aplicaţiile ei practice în folosul omenirii – tot astfel oamenii te vor susţine în demersurile tale pentru caracterul tău, pentru moralitatea ta, pentru partea ta bună, pentru deciziile pe care le iei în folosul lor şi pentru sprijinul acordat lor.

Mesajul pe care îl transmiţi este hotărâtor pentru consolidarea relaţiilor de cooperare. Trebuie să comunici un sentiment, o emoţie, o idee care să poată fi înţeleasă şi acceptată de ceilalţi cu complezenţă, cu entuziasm şi credinţă, determinându-i să se implice într-un parteneriat eficient şi să se alinieze la priorităţile care sunt într-adevăr necesare.

Într-un moment când neliniştea apăsa asupra întregii naţiuni, Akihito, împăratul Japoniei, i-a convins pe cetăţeni să nu-şi piardă speranţa.

Cuvintele sale erau reacţii ale conştiinţei, desemnând virtuţi precum responsabilitatea, dreptatea, înţelepciunea, compasiunea. Dar totodată erau o versiune a realităţii: "refuz să mă privesc drept o victimă neajutorată a sorţii". Ele au avut ca element important o înnoire de fond prezentată drept o calitate a imaginii de sine ce vine în întâmpinarea anumitor expectanțe şi care îl recomandă ca protagonist al luptei pentru onoare.

Leadership: Eşti cu adevărat vrednic de ceea ce trebuie să înfăptuieşti chiar şi atunci când fundalul viziunii tale se întunecă sub efectul unei constrângeri de integritate?

Chiar dacă ai îndoieli în privinţa reuşitei, trebuie să te străduieşti să găseşti întotdeauna un „punct de sprijin" de care să te agăţi şi pe care să-l susţii cu interes în demersurile tale dacă vrei ca oamenii să fie alături de tine. Menirea ta, ca lider, este să-ţi orientezi şi să-ţi exploatezi capacităţile în folosul celor din jurul tău. Dă un impuls mobilizator oamenilor, exprimându-ţi acele sentimente care sunt în concordanţă cu valorile şi orizonturile lor.

Închipuie-ţi un alergător aflat la blocstart. El e pregătit pentru sunetul pistolului de start, concentrat la maxim la linia de sosire aflată la o sută de metri distanţă. Ştie că doar primii

finalişti sunt premiaţi. Ştie că dacă pierde o milisecundă, se întoarce acasă fără medalie. Nu trebuie să aibă deloc gânduri de îndoială, şi să ţâşnească vertiginos la sunetul pistolului.

În leadership lucrurile stau la fel ca la cursa de o sută de metri. Trebuie să-ţi orientezi gândirea, viziunea şi vibraţiile numai la „linia de sosire" ajungând astfel la inima oamenilor, fără să iroseşti timp preţios pe îndoieli şi temeri. Trebuie să fii călăuzit de sentimentul răspunderii, al echităţii, de chemarea sufletului tău spre îndeplinirea unui scop comun.

Integritatea înseamnă să fii aliniat cu cele mai înalte valori morale chiar şi atunci când te confrunţi cu riscul de a-ţi pierde autoritatea.

Supremul călăuzitor al leadershipului este credinţa pe care tu, ca lider, trebuie să le-o insufli oamenilor, o credinţă care să-i ajute moral să treacă peste situaţiile dificile. Este nădejdea pe care o sădeşti în inimile oamenilor. Dar trebuie să analizezi convingerile care stau la baza valorilor lor înainte de a le insufla încredere şi de a-i îndruma pe calea serioasă a încercării lor.

*** Notă:** http://forum.realitatea.net/archive/index.php/t-54548-p-9.html

Surprinde-mi privirea cu o parte din culoarea cerului

On Mai 23, 2022

Încearcă să imortalizezi imaginea în care te reflectezi, scoţând în evidenţă relaţia dintre ceea ce eşti obişnuit să priveşti ca „interior" şi ceea ce eşti obişnuit să vezi ca fiind „exterior".

Din nou, privirea mi s-a oprit asupra culorii care marchează zona de parcare pentru persoanele cu handicap. În micul dreptunghi pietonal proaspăt vopsit, nuanţa pregnantă (albastru-ciel) pare desprinsă din fundalul picturii "Bathing Pool" a lui Hubert Robert, unde un singur punct este reunit cu totalitatea. O privire exersată, deosebind şi distingând un ton deschis de altul închis, corelează culoarea aceasta vie, vibrantă şi intensă, cu caracterul spontan al picturii de mare artă abstractă şi, învăluind-o cu privirea-i creatoare, se proiectează într-un prezent care nu mai crede în viitor.

La culoarea albastru-ciel se poate adăuga şi reacţia artistului la realitate, răspunsul lui personal la această realitate izvorând dinspre interior către lume, mai palpabilă decât experienţa de creaţie, nu mai puţin reală decât o poveste de viaţă emoţionantă. Totuşi, culoarea bleumarin mă transpune într-o lume stranie care uimeşte la prima vedere prin îmbinarea fantasticului cu o poveste de viaţă incredibilă, dar în acelaşi timp îmi deschide mintea şi sufletul spre o nouă modalitate de a face artă, în lumea exterioară, sau în aparenţele stilizate ale naturii, construind o nouă formă de limbaj estetic pornind de la propriul meu interior.

Aici, în acest dreptunghi unde culoarea albastru-ciel se amestecă puţin cu cea a cerului, se aşează cu naturaleţe pictorul. Cu faţa spre răsărit, cu pensula în mână şi cu mult senin în suflet. Nu-şi are locul lui ştiut mai înainte, se vede bine asta, fiindcă a umblat ceva timp în căutarea subiectului potrivit, privind în lung şi în lat, cercetând fiecare colţişor al naturii. Culoarea o are deja, este deschisă şi plăcută la vedere, foarte asemănătoare cu topazul (piatra perfecţiunii). Dar pentru ca opera misterioasă de creaţie să înceapă, simţind că i s-a lămurit bine în suflet ce are de făcut, el trebuie să-şi descarce prin mână inspiraţia şi, prin suflet, toată bucuria.

Leadership: Poţi să aduci un plus de comparaţie unei experienţe concomitent "introspectivă şi vizuală" născută din atenta observare a unei imagini care se reflectă într-un spaţiu finit inclus în infinit?

Aşa cum pictorul trebuie să facă apel mai degrabă la imaginaţie decât la reprezentarea materială pentru a produce o nouă culoare, o nouă estetică, o experienţă concomitent introspectivă, tot astfel percepţia vizuală asupra contextului spaţio-temporal în care sunt folosite tonalităţile trebuie să fie încadrată într-o versiune de acuarelă, calmă și neutră, în care desenul, o etapă preliminară a compoziției, oferă un efect de oglindă.

Hotărâtor aici este dualismul om-natură. Putându-se efectua reglaje de claritate până în ultima clipă, acest plus de comparaţie va fi plătit scump printr-un insuficient sens al sinelui, în cazul în care omul nu reuşeşte să se transpună într-o viziune a naturii, într-o filozofie a spiritului.

În orice caz, pictorul din mine îşi lasă amprenta stării sale sufleteşti în lucrările pe care le realizează. Iar în acest moment de inspiraţie totul devine albastru-ciel, fiindcă par să fiu încadrat într-o zonă "mirror" a cerului, lipsită de stele strălucitoare, operând ca un iluzionist, adică punând într-o relație de oglindire și autorizare mutuală două tipuri de forţe: o forţă a sufletului ce descrie lucrurile altfel faţă de cum sunt, şi o forţă a imaginii, "un dincolo de"

indescriptibil în cuvinte.

În special sufletul meu rezonează mai mult decât orice cu albastru-ciel. Culoarea aceasta este ca o fărâmă universală de plăsmuire a infinitului într-un finit nedeteriorat de intemperii, în măsura în care capătă o formă, o mereu altă formă, un alt desen, o altă imagine, într-un real care pare ireal îndată ce crepusculul începe să picteze cerul.

Leadership: Poţi să-ţi singularizezi creaţia sub forma unei reprezentări vizuale, prin atenta observare a unei imagini care se potriveşte tuturor stărilor sufleteşti pe care le ai?

Mi-am dat seama bine despre culoarea albastru-ciel, ca poartă în sine o anumită semnificaţie. Şi, pentru a desfăta în mod absolut şi a fermeca un suflet receptiv la frumuseţea ei, ea are nevoie de emoţiile fireşti ce rezidă din rigoarea şi simplitatea formei pe care o îmbracă. La vederea acestei culori simt că sunt într-o conexiune inexplicabilă cu reflexul divinului, al suprasensibilului, simt că sunt printre stele, că sunt prins într-un vis care mă scoate din monotonia vieţii, dând trăiri intense şi aşteptări mai mari.

Extrem de semnificativ în acest sens este imaginea văzută de privitor într-o imagine cu un nivel maxim de profunzime şi performanţă a culorilor. Bine remarca lui Viktor Lazarev, vizavi de marele pictor Rembrandt:

"Sarcina lui Rembrandt rezidă tocmai în depăşirea acestui cadru atemporal al portretului în pictură, în a-l face dinamic, în a-l obliga să trăiască în timp. El şi-a propus drept ţel să întruchipeze într-un singur portret o imensă sumă de momente consecutive, pentru ca acest portret să poată da o biografie exhaustivă a celui înfăţişat. Şi de aceea omul este receptat în portretele sale târzii nu static, ci într-o continuă devenire. Se creează astfel impresia că pe imaginea văzută de privitor se stratifică insesizabil o serie de imagini anterioare şi consecutive, fapt prin care se restabileşte continuitatea torentului psihic."

Fără îndoială, cel ce caută în mod constant vederi particulare ale culorilor, încât să poată creiona portretul ideal cu un simț al sinelui puternic conturat și foarte consistent, trebuie să se eternizeze şi să se cufunde într-un univers al naturii unde principalul colaborator artistic - simţirea cea mai pură - are darul de a evoca un moment impresionant pentru privitor, momentul culminant a ceea ce s-ar putea numi "experienţă concomitent introspectivă".

Orientarea leadershipului spre artă cuprinde experienţa introspectivă pe care o capeţi în momentul când reuşeşti să compari o imagine care te invită la acţiune - cu o imagine care redă întocmai trăirile, gândurile, sentimentele tale.

Surprinde-mi privirea cu o parte din culoarea cerului dacă vrei să-mi înţelegi mai bine latura artistică pe care, într-un fel, am ţinut-o întotdeauna ascunsă. Am început să văd lumea altfel: plină de culoare, plină de emoţii, cu alți ochi, ca să înțeleg că se poate croi o nouă cale printre altele, de regăsire de sine și de autodăruire. Până la urmă, arta te face mai sensibil, oricât de capricios ai fi.

Source: https://neculaifantanaru.com/surprinde-mi-privirea-cu-o-parte-din-culoarea-cerului.html

Sursa fluxului de materie pură

On Iulie 21, 2013

Fă uz de toate activele şi resursele trebuincioase dezvoltării ştiinţei, astfel încât să nu cazi victima degradării şi regresului.

Un factor important care a contribuit la perpetuarea liniei mele ştiinţifice a fost teama de a nu cădea victima degradării şi regresului, o formă de abandon ţinându-mă pe loc fiindcă nu reuşeam să transform această emoţie într-una constructivă. Inovaţia mă ţinea într-o permanentă încordare, mobilizându-mi toată atenţia, obligându-mă să fac uz de toate activele şi resursele de inspiraţie şi creativitate imediată într-un crescendo al trăirilor interioare, al interogațiilor afective.

Însă inovaţia, elementul infinit care putea fi determinat experimental pe baza observării sistematice a transformării, în unitate și echilibru, a codurilor şi simbolurilor, indiferent de domeniul lor de utilizare, se baza în bună parte pe relaţiile stabilite între două sau mai multe entităţi. Mintea mea nu putea să ţină pasul cu alte obligaţii, căci îmi împărţeam atenţia în proporţii aproape egale între entităţile pe care, cu mult chin, ajunsesem să le cunosc şi să le controlez.

Precum eroul dintr-un roman celebru, îmi axam privirea către două lucruri apropiate, apoi le notam caracteristicile comune cu acelaşi gest curgător, fără a mă opri deloc. Echivalenţele dintre aceste entităţi nu erau de la început pe măsura aşteptărilor. Şi, iniţial, încercarea de a găsi similitudini stârnea o mare îndoială. Însă interpretarea amănuntelor prin prisma selecţiei observaţionale şi a confuziei între corelaţie şi cauzalitate, dădea deseori naştere la idei şi teorii care mai de care mai interesante.

Leadership: Te-ai angajat să fii fidel ţie însuţi şi să construieşti o relaţie care sprijină adevărul, într-o demonstraţie a necesităţii afirmării unei ştiinţe care ulterior se va numi "metafizică" ?

Poate din nevoia de adrenalină sau din neobişnuita curiozitate de a încerca ceva nou, poate datorită tendinţei de a face comparaţii şi evaluări obiective, am reuşit întotdeauna să fac un pas înainte. Nu mai era un efort considerabil, izvorât dintr-o obligaţie asumată benevol, ci un angajament în ultimă instanţă. Un accelerator de startup-uri, sursa unui flux de materie pură, eternă, incoruptibilă, care integra în permanenţă particule noi de materie vitală - esenţială pentru menţinerea nivelului optim de stimulare a creativităţii.

Mi-a trebuit ceva timp să găsesc firul în labirintul demersurilor gândirii interpretative, în funcţie de relaţiile de analogie şi de contiguitate, căci nicio Ariadna nu mi-l pusese în mână. Astfel am ajuns să înţeleg ştiinţa şi importanţa părţii ei experimentale.

Iar ştiinţa nu este altceva decât rodul unui efort de natură mentală în scopul realizării unei înţelegeri a relaţiei între nenumărate ipoteze, calcule, presupuneri, aproximări şi estimări, incertitudini, pre-concepţii, echivalări, rotunjiri, extinderi, extrapolări, probabilități - şi combinaţiile dintre acestea.

Metafizica care începea să se cristalizeze la orizont era un fel de temei pentru realitatea empirică pe care o observam din punct de vedere afectiv, pe care o desemnează conceptul de a face parte dintr-o totalitate a fiinţei încheiate în sine printr-o reiterare a experiențelor, oferindu-mi fundamentele și cauzele întemeierii unui adevăr numit: „coerenţa complexităţii de a fi altcineva".

Leadershipul tău îndeplineşte condiţiile de eligibilitate ale excelenţei plamadită dintr-un soi de gândire multilaterală, în care afectivul și cognitivul colaborează superb pentru a da naștere unei lucrări artistice?

Care este factorul cel mai important care contribuie la perpetuarea liniei tale ştiinţifice? Inovaţia te ţine într-o permanentă încordare? Tendinţa de a face comparaţii şi evaluări obiective te ajuta să faci un pas înainte spre latura experimentală a ştiinţei?

Una din concluziile la care am ajuns treptat, în condiţiile consolidării riguroase a acelor "sectoare de cunoaştere" aflate în zona mea de potenţial, şi care ar putea să intereseze îndeaproape ca act de apropiere inspirată, de înţelegere şi de acceptare a rezultatelor propriilor cercetări, este că numai o categorie de indivizi sunt în măsură să atingă un nivel avansat de cunoaştere a leadershipului.

Pentru ca leadershipul să poată îndeplini condiţiile de eligibilitate ale excelenţei, individul trebuie să efectueze operaţiunile de bază prin care să obţină nişte rezultate viabile - drept urmare a aplicării cunoştinţelor. Numai prin antrenarea gândirii, punându-şi la bătaie curiozitatea, el va realiza cele două condiţii esenţiale ale dezvoltării sale: crearea superiorităţii într-o anumită privinţă sau într-o direcţie constructivă, şi perpetuarea liniei sale ştiinţifice până la atingerea pragului când va putea transcende orice obstacole.

În aceste condiţii, construirea propriului accelerator de startup-uri devine o necesitate, un factor determinant în această evoluţie pretenţioasă care merită savurată şi fructificată pe îndelete. Acceleratorul de startup-uri trebuie să integreze în permanenţă particule noi de "materie" vitală pentru sinteza elementelor care vor constitui fundamentul creării şi menţinerii propriei valori. El nu reprezintă altceva decât un proces de generare a noilor idei, dezvoltarea și rafinarea acestora, încât leadershipul să capete un contur mai bine definit şi mult mai sofisticat.

Lucrarea artistică ce a luat naștere dintr-un soi de gândire multilaterală, în care afectivul și cognitivul au colaborat superb, a fost racordarea mea la o nouă dimensiune a ştiinţei caracterizată în principal prin încercarea de a potrivi natura fiinţei mele în tiparele conceptuale oferite de evaluarea realității la un nivel nou: încercarea de a face știința mai tangibilă, de a-i da o notă mai umană.

Leadership: Îţi poţi asigura valoarea deplină prin transformarea materiei ştiinţifice într-o formulare diferită, odată ce te aventurezi în a realiza o nouă versiune a aplicaţiei numită generic „fiinţă umană" ?

Cineva spunea că educaţia de sine face dintr-un om ceea ce poate el fi. Exact. Adevăraţii gânditori şi practicieni ai leadershipului, sunt în fond adânc uniţi în demersurile lor educative, preocupându-se cu o intensitate egală de stabilirea unui sens mai înalt al potenţialului propriu. Eforturile lor sunt îndreptate în special spre întărirea sectoarelor de cunoaştere care le poate asigura valoare deplină, prin metode sensibile şi pretenţioase de transformare a materiei care poate stimula progresul în domeniu.

Deci, inovaţia îi ţine într-o permanentă încordare, mobilizându-le toată atenţia, obligându-i să facă uz de toate activele şi resursele de inspiraţie şi creativitate imediată pentru găsirea unor noi surse de aprovizionare a capitalului lor propriu de cunoştinţe, trebuincioase maximizării rezultatelor aşteptate.

Transformarea materiei științifice într-o imanenţă umană mi-ar fi putut asigura valoarea de om care poate face imposibilul posibil, unul care poate să gândească la nivel înalt printr-o mai însemnată pondere a sinelui emoțional.

O împlinire bazată pe explorarea a ceea ce ţi se întâmplă este o călătorie mistică a ascensiunii spirituale în zona adevărului aflat în vecinătatea unei lumi care te face să te simţi altcineva.

Sursa fluxului de materie pură nu este altceva decât rezultatul muncii individuale a liderului care pe parcursul timpului şi-a îmbogăţit cunoştinţele folosindu-se de experienţa înaintaşilor şi contemporanilor săi, ca şi de experienţele proprii. Rezultând a da naştere unei "materii" inedite, inteligibile şi cu aplicaţii practice, ce poate fi transmisă altora, fiind unanim înţeleasă şi acceptată.

Dacă vrei să fii un lider al cărui profesionalism nu este pus la îndoială, atunci fă uz de toate activele şi resursele trebuincioase dezvoltării ştiinţei de a conduce. Fereşte-te să cazi victima degradării şi regresului.

Source: https://neculaifantanaru.com/sursa-fluxului-de-materie-pura.html

Susţineţi eforturile oamenilor

On Ianuarie 04, 2009

Încearcă să exerciţi un permanent control asupra realităţii cu care trăieşti, astfel încât eforturile de răspuns la solicitările ei să poată atinge nivelul de excelenţă.

Acum mai bine de un an şi jumătate am terminat de scris prima mea carte. Se numeşte „ *Leadership pe înţelesul tuturor* ", şi mi-au trebuit aproape şapte luni să o scriu. Nu mai scrisesem niciodată o carte şi nici nu lucrasem vreodată la vreun ziar sau vreo revistă, deci nu aveam absolut deloc experienţă în scris. De aceea, am oferit câte un exemplar la şase persoane, destul de importante, pe care le cunoşteam şi care ocupau funcţii înalte de conducere în diverse instituţii şi companii de renume din România. Rugămintea mea adresată lor a fost aceea de a-mi trimite un feedback vizavi de calitatea lucrării. Ştiam că sunt foarte multe aspecte pe care trebuie să le îmbunătăţesc, multe lucruri care trebuie modificate sau care trebuie adăugate.

Ştiţi câte persoane m-au ajutat?

Nici una. Atât au fost de dezinteresaţi cu toţii de mine, de eforturile mele şi de realizările mele. Norocul meu a fost acela că am intuit încă de la început faptul că nimeni nu-şi va bate capul cu lucrarea mea, şi de aceea nici nu mi-am pus prea mari speranţe în ajutorul lor. Dar, trebuia totuşi să mă conving cu orice preţ că intuiţia mea în ceea ce priveşte psihologia umană funcţionează bine.

Leadership: Poţi să-ţi extinzi orizonturile dincolo de ceea ce crezi că reprezintă limitele tale, încât să-ţi faci cunoscută valoarea personală dincolo de preţul pe care trebuie să-l plăteşti?

Mulţi oameni depun eforturi considerabile pentru a realiza lucruri de valoare, iar în final au de luat măcar o decizie foarte grea. Dacă nu-i încurajaţi, dacă nu-i susţineţi moral atunci când au mai multă nevoie de ajutorul dumneavoastră, nu veţi reuşi niciodată să deveniţi un lider desăvârşit. Dacă doriţi într-adevăr ca oamenii să vă stimeze, trebuie să le arătaţi că sunteţi sincer interesat de soarta lor, de cariera lor şi de realizările lor.

Cu mulţi ani în urmă, filozoful american William James spunea: *"Cel mai profund principiu al naturii umane este setea de a fi apreciat"* . Apreciaţi eforturile oamenilor, susţineţi-i atunci când şovăie şi treziţi-le entuziasmul când sunt cu moralul la pământ. Dacă doriţi să vă creaţi o reputaţie de invidiat şi dacă speraţi să ajungeţi un lider eficient, trebuie să învăţaţi să fiţi cât mai generos cu toţi oamenii, mai ales cu aceia care cred în dumneavoastră şi au speranţa că îi veţi ajuta.

Preţul pe care eu l-am plătit a fost acela de a continua să-mi găsesc motive pentru a planta un copac acolo unde consider eu de cuviinţă, nu acolo unde îşi are fiecare căsuţa. Copacul nu a crescut dintr-o dată foarte mult şi nu a dat roade aproape deloc în primii ani. Dar şi-a dezvoltat rădăcini puternice care i-au dat putere şi încredere de sine atunci când a ajuns la înălţime. El m-a ancorat, dându-mi avânt și sens în viață.

Leadership: Eşti în stare să gândeşti BIG din perspectiva unei valori obţinută din nimic?

Adevărata magie a unui salt spre un nivel cu totul nou este să fii în stare să gândeşti BIG din perspectiva unei valori obţinută din nimic. Practic începi cu sfârşitul şi apoi faci tot ce este

necesar ca să ajungi la el. Acest principiu este exprimat cel mai bine de scriitorul Roger Dawson:

Compania de automobile Cadillac a făcut odată o reclamă care merită revăzută şi peste o sută de ani.

Începea în alb şi negru şi arăta un tânăr îmbrăcat în costum de golf, din anii '30, el fiind băiatul care aduna mingile într-un foarte elegant şi exclusivist club. Aduna crosele de golf şi le punea într-un Cadillac dintre primele modele. O voce din off spunea: "Încă de pe atunci ştiai că într-o bună zi vei conduce un Cadillac."

După care imaginea devenea brusc color şi îl vedeam pe tânăr, care se mai maturizase între timp, ieşind din acelaşi club în propriul lui Cadillac nou-nouţ şi strălucitor.

Valoarea ta este dată nu de experienţa pe care o trăieşti, anume aceea a neputinţei de a depăşi o prăpastie a favorurilor pe care nu le câştigi niciodată, ci de puterea de a crede în abilitatea de a-ţi construi o scară care să te ridice la înălţimea dorită de tine.

A doua lecţie pe care trebuie să o învăţaţi dacă doriţi să urcaţi pe o treaptă superioară în carieră, este aceasta: "Nu vă puneţi toate ouăle într-un singur coş". Ori de câte ori vă confruntaţi cu o problemă, cu o situaţie în care aveţi nevoie de un sprijin, este bine să nu vă bizuiţi pe un ajutor venit numai dintr-o singură direcţie, căci s-ar putea să aveţi o surpriză neplăcută. De aceea, este important ca în orice situaţie să aveţi pregătit un plan B.

Probabil ştiţi cum stau lucrurile la noi în ţară. Cine nu are relaţii sus-puse sau cine nu dispune de resurse financiare suficiente pentru a apela la ajutorul unui specialist, mai greu va putea să facă un pas înainte. Cu unele rare excepţii s-ar putea ca nimeni să nu-şi dea interesul să vă ajute, de aceea este bine să învăţaţi să vă descurcaţi de unul singur, fără să vă bizuiţi prea mult pe ajutorul altor persoane. Nu uitaţi că pentru liderii cei mai talentaţi orice problemă ascunde o nouă provocare. Iar cea mai mare provocare este să înfruntaţi problemele cu optimism şi să le depăşiţi.

Leadershipul este responsabilitatea de a-ti asuma respingerea din partea celor din jur, cu credinţa că motivele care te împing înainte sunt mai importante decât greutăţile care te trag înapoi.

Source: https://neculaifantanaru.com/sustineti-eforturile-oamenilor.html

Suveranitatea lăuntricului (II)

On Aprilie 21, 2013

Continuă să te situezi la un nivel mai înalt de supervizare, încât să-ţi asiguri un scut invincibil împotriva propriei tale ambiguităţi.

Laura Quinn. Asupra destinului ei, a cărui curbă evolutivă se prăbuşeşte în realitatea cea mai sumbră, fatalitatea a decis în unanimitate: " *coupable* ". La un semn, biata făptură îşi pierde sclipirea de altădată, rămâne încremenită într-o atitudine ce trădează o mare durere. Întunericul fără margini din care se desprind ca nestăpânite jocuri de război senzaţii acute, năluciri. Ce cumplită viziune o încearcă !

În clipa când minuscula piatră de diamant atinge podeaua bine lustruită, toţi ochii sunt aţintiţi spre ea ca asupra unui criminal căruia nu i-a mai rămas decât să asculte pronunţarea sentinţei de moarte. Învăluită de sentimentul traumatizant că va fi claustrată într-un spaţiu inert, într-un teritoriu de netrecut, Laura se transformă într-un produs singular, personalizat după nişte coordonate ascunse despre care, fie-ne iertată nesiguranţa, nu ştim exact cum se vor desfăşura, dar putem presupune că sunt definitorii pentru leadershipul pe care ea îl va practica în continuare.

O înlănţuire de cauze şi efecte produc în Laura o perturbare dăunătoare a simţurilor, moleculele care contribuie la formarea universului ei lăuntric realizează legături tot mai slabe cu elementele ei de continuitate. Rămâne singură, cu ea însăşi, cu lucrurile de care se teme, împreună cu sufletul ei, atât de bătrân, atât de gol. Orice gând pozitiv se izbeşte de zidul de netrecut al covalenţei cu acea enzimă care nu-i permite să digere în voie trăiri de ordin fizic şi emoţional: sentimentul de impostură.

Ce păcat să întâlneşti un om sub forma a două ipostaze, dominate pe de o parte de voluptate, devotament, farmec, frumuseţe; pe de altă parte de onoruri pierdute, nume pătat, pierderea rangului, ştiinţa de a trăi în societate distrusă. Toate întrunite în aceeaşi formaţiune simplă de existenţă, înghesuită într-o singură clipă de coşmar care îneacă orice impuls al raţiunii şi orice considerent etic.

Leadership: Îţi îndrepţi privirea înapoi spre sensurile pierdute ale identităţii căreia îi atribui un rol de contrast prin costul ce-l ai de plătit pentru reset-ul vieţii?

Dacă conştiinţa nu se acomodează precis unei realităţi care se închide pe fondul lipsei de viziune şi a înţelegerii limitate a aşteptărilor, atunci omul nu vă ştii ce culpă trebuie să-şi asume, nu se va putea apăra împotriva propriei sale ambiguităţi, după cum nu se va putea sustrage mersului fatal al lucrurilor.

Odată trecut printr-o perioadă de regres, omului îi este mai greu să se elibereze de valurile propriilor insuficienţe, ceea ce conduce uneori la rezistenţe autodistructive şi la alegeri "prin evitare". Acestuia i se poate atribui un rol de contrast într-un context de „melancolie amestecat cu o umbră de fericire", sau într-unul de "vinovăţie amestecat cu regret", atunci când raţiunea sa se ridică până la conceptele de datorie şi de lege.

Un om cu poziţie înaltă, cum este Laura Quinn, îşi poate demonstra apartenenţa la o cultură unificatoare, a încrederii şi performanţei, specifice leadershipului, numai prin încercările sârguincioase de resetare a spaţiului care o umple de inutilitate. Un asemenea om îşi accentuează vizibilitatea numai prin creşterea respectului de sine, atunci când raţiunea lui se autopercepe într-o lume ce integrează existenţial natura unei noi obligaţii faţă de societate,

ascunzându-şi trecutul şi încercând să imprime propriei metamorfoze un alt început, un alt parcurs.

Leadership: Eşti în stare să imprimi vieţii tale finalul ideal al unei fiinţe care a avut curajul să înfrunte neprevăzutul prin încadrarea sa în planul unei autentice căutări spirituale?

Iar dacă privirea Laurei este îndreptată nu înainte, ci printr-o oglindă retrovizoare, înapoi spre sensurile pierdute ale identităţii căreia îi atribuie un rol de contrast, atunci ea îşi va consuma trăirile prin utilizarea unui raţionament de tip inductiv - care porneşte de la o mică eroare şi ia o amploare din ce în ce mai mare. Acest rol de contrast, parcurs de la emoţie la conştiinţă, de la comportament la normă, se loveşte de încercarea omului de-a ajunge la cucerirea totalității sale autentice: *"Eşti mai presus de linia evenimentelelor dacă trăieşti prin devotament, muncă cinstită şi prin voinţa de a-i ajuta pe ceilalţi."*

În momentul când încerci să te împăunezi în faţa existenţei cu un sentiment de superioritate, bazat pe funcţia pe care o ocupi şi pe puterea pe care aceasta o presupune, nu vei reuşi să construieşti o perspectivă de acces la o viaţa mai bună, după un plan de rezistenţă gata întocmit.

Astfel vei fi dominat pe de o parte de voluptate, devotament, farmec. Pe de altă parte de onoruri pierdute, nume pătat, pierderea rangului, ştiinţa de a trăi în societate fiind distrusă. Toate întrunite în aceeaşi formaţiune simplă de existenţă, înghesuita într-o singură clipă de coşmar care îneacă orice impuls al raţiunii şi orice considerent etic.

De aceea, în tot ce-ţi propui să realizezi trebuie să te încadrezi totodată în planul unei autentice căutări spirituale, adică să îţi educi conştiinţa, să ţii cont de ea şi să asculţi de ea, dar mai ales să-ţi depăşeşti Ego-ul şi să încetezi a mai fi întors spre tine.

Leadership: Poţi să-ţi optimizezi autonomia dacă rulezi în background aplicaţii de tip "Trojan"?

Autonomia redă condiţia individului care se bucură de o anumită independenţă în raport cu o autoritate exterioară sau cu autoritatea centrală - el însuşi. Iar această autonomie nu poate fi optimizată în favoarea leadershipului dacă individul rulează în background aplicaţii de tip "Trojan". Aplicaţiile acestea cuprind toate comenzile de tip "Set" care expun o falsă superioritate bazată pe un sentiment al contrariilor, pe o adevărată cursă a destinului, unde sinceritatea devine ambiguă.

Celebrul scriitor, Franz Kafka, prin intermediul personajului său din romanul "Procesul", a înţeles un adevăr nerostit de mulţi oameni: *"Port în mine o lume nemaipomenită. Dar cum să mă eliberez şi cum s-o eliberez fără s-o sfâşii?"*

Scriitorul lasă să se înţeleagă că foarte puţini oameni reuşesc să se încadreze într-un tipar dincolo de logica firească a dualităţii dintre existenţa umană ca şi individualitate şi existenţa umană în cadrul sferei de putere discreţionară - în lumina unei etape de evoluţii în leadership. Imaginea vieţii, aşa cum a perceput-o el, printr-o oglindă retrovizoare, este mai mult limitată de factori ce ţin de abordarea vieţii, prin neregăsirea echilibrului interior.

Leadershipul cel mai trainic se construieşte cu o perspectivă de viaţă sănătoasă în minte, nu după modelul unui proces mecanizat de producere a valorii, de "colectare a recoltei", de promovare a potenţialului, încât să nu mai ai nevoie de acceptare din partea propriei conştiinţe. Dacă perspectiva obiectului de interes nu este bună, focalizată pe aspectele

pozitive ale existenţei, atunci nici fundalul nu va ieşi corect.

Autonomia unui om se bazează pe fundalul reprezentărilor sale despre viaţă, despre lume şi despre sine: poţi fi pregătit să-ţi accepţi spiritualitatea imperfecţiunilor tale sau poţi să-ţi recunoşti "ratarea" pe toate planurile.

Suveranitatea lăuntricului evidenţiază acea parte a sinelui responsabilă cu evoluţia existenţială, care transcende orice limitare.

Ideea este că ar trebui să-ţi formezi o perspectivă general-existenţială, pe care să îţi plasezi elementele de interes, apoi elementele secundare, de leadership şi performanţă, nu invers. În felul asta totul va fi acordat cum trebuie - gândirea şi simţirea, sub bolţile chemării spre mai bine. A chemării spre adevărata ta fiinţă, spre reîntoarcere la autenticitate, dincolo de temeri, dincolo de închistări, dincolo de limitări şi condiţionări.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/suveranitatea-launtricului-II.html

Suveranitatea lăuntricului (I)

On Aprilie 21, 2013

Evadează din gaura neagră a universului tău lăuntric, stabilind legături puternice cu elementele tale de continuitate.

Laura Quinn. Pentru ca sângele bietei fiinţe să freamăte din nou şi să se adapteze spontan la viaţă, sub efectul unei reacţiuni capabile să suplinească eşecul covârşitor, e câtuşi de puţin necesar să existe o coagulare a forţelor ei pozitive. Dar unde găseşti un spaţiu prielnic pentru o astfel de transformare?

Căci însăşi starea ei sufletească trebuie să se încadreze în intervalul ideal pentru obţinerea condiţiilor optime a transformării. Din nefericire esenţa ei se apropie tot mai mult de punctul critic care nu mai garantează reînnoirea totală, nici măcar parţială.

Nu lăsa să se apropie de tine monstrul ce mistuie cele mai trainice simţiri ! Dar monstrul se pregăteşte pentru lovitura finală. Pulsaţiile care regenerează sângele făcând inima se bată, îşi pierd din intensitate şi aproape că încetează complet.

În clipa aceasta profetică, când este prinsă asupra faptului şi este luată pe sus de oamenii de ordine, Laura este stupefiată, concentraţia reactantului care produce stimulii pozitivi necesari în momentele vitregi se reduce la zero. Ea nu mai intră în vibraţia normală, ci rămâne înţepenită, atinsă parcă de un suflu de gheaţă.

Un coşmar este ca un ţânţar care îţi scapă atunci când vrei să-l prinzi imediat după ce te-a pişcat. Laura se trezeşte, un fel de eliberare spirituală se produce la comandă. Toate frecvenţele necesare şi suficiente pentru activarea energiilor pozitive şi vindecătoare se contopesc din nou în ea. Acum se vede mai singură decât oricând, ca un clopot ruginit aruncat în mare de o mână nevăzută.

Atotputernicul demon al panicii şi al plânsului, ocupându-se cu arestarea datornicilor insolvabili, nu-i mai poate da Laurei decat o singura instrucţiune: capitularea. *

Leadership: Imaginea personalităţii tale poate fi inclusă în condiţiile de utilizare a unei realităţi legate la sursa de alimentare a existenţei tale cu un "negativ al memoriei" ?

Te simţi învăluit de sentimentul traumatizant că eşti claustrat într-un teritoriu de netrecut? Te transformi într-un produs singular, personalizat după nişte coordonate ascunse? Starea ta sufletească corespunde cerinţelor care asigură obţinerea condiţiilor optime a transformării? Esenţa ta se apropie tot mai mult de punctul care provoacă efervescenţa lăuntrică?

Una dintre capcanele care te pot obstrucţiona ca potenţial lider, este imposibilitatea de a te concentra asupra a ceea ce nu cunoşti despre tine. Trebuie să-ţi pui imaginea proprie în acord cu acceptarea realităţii atunci când treci prin cele mai proaste pase, atunci când eşti obligat să experimentezi suferinţa ca variantă de testare a neprevăzutului. În felul acesta, în timp ce te închizi în tine însuţi la comanda verdictului de moment “vinovat”, leadershipul tinde să se deprecieze în generoasa lui reprezentare pe scena vieţii.

Prin leadership putem surprinde trăirile individuale ale omului cuprinse în infinita galerie a aspectelor realităţii şi relaţiilor pe care aceasta se sprijină, prin conectarea lui la prezent,

trecut şi viitor, în funcţie de schimbarea de atitudine raportată la propria existenţă personală. Un negativ al memoriei este o pată neagră în capacitatea omului de a-şi crea destinul după semnificaţia pe care o atribuie vieţii, mai ales când simte că a pierdut controlul asupra a ceea ce i se întâmplă.

Degeaba te uiţi în oglindă şi îţi spui "o să reuşesc să mă arunc înspre viitor", dacă nu îţi aminteşti lecţiile trecutului care te-au ajutat să fii împăcat cu tine.

Văzut din afară şi dinlăuntrul lui, în funcţie de cele trei timpuri, în diferitele medii prin care trece, în diferitele situaţii de viaţă în care este pus, omul poate să capete un nou look lăuntric. Poate să capete o altă configuraţie de personalitate care să aibă în componenţa sa un propulsor mai puţin dinamic şi capabil de a produce marea abundenţă de energii creatoare.

Omul supus schimbării poate fi învăluit de atâtea contradicţii spontane, în special de sentimentul traumatizant că va rămâne claustrat într-un spaţiu inert, al imposibilităţii de a se ridica deasupra lui însăşi în momentele de disperare, de derută. El este supus încercării de a se alinia normelor realităţii externe, încât ajunge să se transforme într-un produs singular, personalizat după nişte coordonate nesigure, dar totuşi definitorii pentru leadershipul pe care îl va practica în continuare.

Singurul moment din viaţa ta când îţi dai seama cine eşti cu adevărat se produce atunci când imaginea personală devine sinonimă cu asumarea unei dezamăgiri iminente sau cu asumarea unei victorii proaspăt realizate.

Leadership: Dispui de calitatea de a te menţine suveranul propriului spaţiu interior, în varianta încercării de a te ridica deasupra suferinţei determinate de starea lucrurilor care nu se schimbă de la sine?

Dacă ai citit " *Trilogia New York-ului* ", probabil îţi aminteşti de acel personaj al lui Paul Auster, care inundându-se cu lucruri exterioare, afundându-se în ele până la ieşirea din sine, reuşea să exercite un minim control asupra acceselor sale de disperare. Plimbările îl ajutau să înţeleagă legătura care exista între interior şi exterior. Folosind mişcarea fără ţintă ca o tehnică de inversare, el putea să aducă exteriorul înăuntru, uzurpând astfel suveranitatea lăuntricului.

Leadershipul, ca şi aşteptările pe care le ai de la tine însuţi, trebuie să se ridice din zona populată de trăiri pozitive la care te raportezi în situaţia creată de circumstanţele noi în care te afli, atunci când rămâi singur cu tine însuţi, cu lucrurile de care te temi, cu lucrurile de care nu te poţi despărţi sau cu lucrurile de care trebuie să tragi mai tare.

Nu lăsa monstrul să se apropie de tine, nu-l lăsa să-ţi dea instrucţiuni ! Exercită-ţi controlul asupra acceselor sale de disperare. Urmăreşte latura realistă a vieţii tale pe câmpul de luptă dintre interior şi exterior, atunci când se dezlănţuie acea gamă largă de cauze şi efecte ce produc în tine o perturbare dăunătoare a simţurilor. Nu uita că momentele cheie îţi arată cine eşti cu adevărat.

Dacă vrei să câştigi lupta cu ceea ce nu poţi accepta la tine în raport cu lucrurile de care iei cunoştinţă prin experienţă, atunci rămâi fidel viziunii pe care o ai şi nu te lăsa distras de ceea ce este în urma ta.

Atunci când călătoreşti pe ruta de la interior - la exterior, când trebuie să te raportezi la realitatea prezentului, viaţa poate erupe în zonele cele mai sensibile, cuprinzându-le tumultos

cu forţa de neînvins a firului subteran autentic a cărui rază de acţiune duce (când nu poţi să activezi în voie trăiri pozitive) la erodarea psihică, emoţională şi fizică.

Toate frecvenţele necesare şi suficiente pentru activarea energiilor pozitive şi vindecătoare se contopesc în tine prin identificarea completă a elementelor tale de continuitate: echilibrul, claritatea, discernământul, puterea viziunii, pacea profundă, optimismul şi puterea de a te ridica deasupra durerii.

Dacă vrei să-ţi consolidezi legăturile puternice cu elementele tale de continuitate, evadează din gaura neagră a universului tău lăuntric. Nu-ţi omorî cu propria amăgire impulsurile raţiunii şi considerentele etice.

Umilinţa de a fi învins este starea de spirit pe care ţi-o provoacă evenimentele din viaţa ta, configurată după ideea că oricât te-ai strădui să faci o schimbare până la urmă tot vei fi tentat să te complaci în indiferenţă şi inconsecvență.

Verifică evenimentele din zona ta de viaţă (cea mai lovită de schimbări) şi alege evenimentul la care ai dori să participi !

Suveranitatea lăuntricului semnifică existenţa unui centru de comandă în forul nostru interior (format în timp şi bazat pe principii etice, solide, stabile şi inflexibile), care interpretând evenimentele din exterior ne monitorizează şi controlează acţiunile. Dacă acest comandant suprem este coruptibil sau coboară ştacheta calităţii de om, atunci efectele sunt sau pot fi dezastruoase pentru noi.

*** Notă:** " *Flawless (2007)*"

Suveranul destinelor

On Iulie 23, 2010

Concentrează-te asupra esenţialului leadershipului tău ca să fii în măsură să percepi diferenţa între ceea ce îţi închipui că eşti şi ceea ce eşti de fapt.

Pe când traversau marea se iscă o furtună atât de puternică, cu tunete şi fulgere, încât toţi oamenii de pe bordul vasului, inclusiv Alonso, regele Neapolului, fură cuprinşi de spaimă. Alonso încercă totuşi să-i îmbărbăteze pe marinari să manevreze cât mai bine corabia. Cert era că nimeni nu-i dădea atenţie, fiindcă el nu era nicidecum familiarizat cu manevrarea unei astfel de ambarcaţiuni.

Şeful de echipaj, conştient că prezenţa regelui la bordul navei nu ar fi făcut decât să încurce lucrurile, îi strigă acestuia:

– Plecaţi de aici ! Linişte ! Coborâţi în cabine, altfel daţi o mână de ajutor furtunii ! Dacă nu puteţi impune oprirea furtunii, plecaţi ! Nu mai încurcaţi treburile.

Leadership: Favorizezi alegerea unui rol care conţine o opoziţie între ceea ce nu vrei să ţi se întâmple şi ceea ce ţi se întâmplă ca să ştii care îţi este puterea?

– Ei, ei, prietene, mai domol. Nu uita pe cine ai la bord, îl atenţionă Gonzalo, bătrânul şi credinciosul sfetnic al regelui, pe şeful de echipaj.

Auzind acestea, şeful de echipaj replică:

– Nu ţin la nimeni mai mult ca la mine însumi. Mă voi domoli numai când s-o domoli marea. Plecaţi ! Parcă valurilor le pasă de cuvântul „rege" ! La cabine ! Tăceţi ! Nu ne mai stingheriţi !

Dacă aţi citit „ *Furtuna* " de Shakespeare, ştiţi că regele a fost nevoit să coboare în cabina sa. În cele din urmă, corabia a naufragiat pe o insulă pustie, dar tot echipajul a scăpat cu viaţă. Şeful de echipaj a dat dovadă de o puternică determinare în acel moment decisiv, şi de o atitudine profesionistă remarcabilă. El şi-a descătuşat potenţialul de lider dând marinarilor ordine clare, precise şi utile, cu o hotărâre şi o eficienţă deosebită.

Leadership: De multe ori persoana cheie este eroul singuratic care ţine cârma !

În leadership experienţa este de neînlocuit. Regele Neapolului nu a fost în măsură să comande nava, căci nu avea niciun fel de experienţă în această zonă. Cum să liniştească el marea înfuriată şi nestăpânită, când, la vederea fulgerelor şi a tunetelor, şi-a pierdut primul speranţa? Crezând că orice efort este inutil şi temându-se pentru propria-i viaţă, regele Alonso a ascultat sfatul sefului de echipaj şi s-a retras repede în cabina sa, lăsându-l pe el la cârmă.

Un căpitan adevărat rămâne întotdeauna alături de echipajul său, conducând toate acţiunile în concordanţă cu situaţiile ivite. Nava poate fi învăluită de furtună, poate fi purtată de valuri în toate sensurile, fără nicio cruţare, însă datoria căpitanului este să rămână pe bord şi să facă totul pentru a evita scufundarea navei.

Dacă vrei să treci puntea dintre fluxul evenimentelor din prim planul realităţii şi percepţia unui rol pentru care nu ai fost născut, este mult mai important să ajuţi la crearea unui pretext/contex de intervenţie *"din afara"* ariei de influenţă a regelui (liderul suprem).

În leadership trebuie să vedem dezvoltarea inteligenţei de a utiliza substanţa materială a evenimentelor, a conjuncturilor şi atuurile decorului pornirilor sufleteşti contradictorii care străbat ecourile unei lupte a instinctelor de orientare, de supravieţuire şi de dominaţie. Dar, mai important de atât, trebuie să permitem o radicală reconfigurare a sentimentelor în favoarea unei logici care vizează crearea de valoare personală.

Leadership: Poţi defini conceptul de "probabilitate de performanţă" ca fiind o măsură a şansei de producere a unui eveniment decisiv care îşi manifestă impactul asupra încrederii tale de a duce mai departe ce ai început?

Şeful de echipaj s-a ridicat la înălţimea reputaţiei lui de conducător fiind în stare să facă faţă primejdiei cu acel elan lăuntric, viu şi înălţător, cu acel entuziasm impetuos pe care numai oamenii cu adevărat dârzi îl au, în timp ce regele a rămas în umbră.

Aşa cum un pictor posedă acel complex de însuşiri psiho-fizice graţie cărora este în măsură de a percepe diferenţa între ceea ce face şi ceea ce simte, tot aşa şi tu, ca sa-ti aduci leadershipul la forma cea mai puternica, trebuie să posezi acel spirit de autoevaluare obiectiv şi corect ca să fii în măsură să percepi diferenţa între ceea ce îţi închipui că eşti şi ceea ce eşti de fapt – un lider, un erou, sau un biet stingher?

Prin faptul că iei parte la desfăşurarea unei acţiuni de amploare, despre care nu ştii cum se va încheia, slujeşti motivului de a refuza garanţia unui rezultat mult aşteptat din care derivă un caracter impecabil. Dacă pătrunzi în viitorul unui deznodământ pozitiv, chiar diferit de aşteptările tale, ca element de măsură a potenţialului tău de leadership, încă nu înseamnă că acest viitor îţi va îndeplini cererea (experienţa) şi îţi va da ceea ce ai cerut să trăieşti la adevărata valoarea pe care simţi ca o ai.

Ci înseamnă că ai văzut că nu există ieşire dintr-o situaţie cu mari consecinţe, la fel cum nu există ieşire dintr-o indecizie. Singurul lucru care rămâne de verificat este un concept supraevaluat în experiențele vieții: concordanţa dintre convingeri şi comportament, fără a ne lăsa subjugaţi de primejdioasa formă a iluzionării pe care o trăieşte omul în care se oglindeşte măreţia unui rege.

Leadershipul este calitatea unui erou singuratic din care se alimentează destinul unui rege.

Tu dispui de un potenţial de leadership, chiar dacă nu ai fost numit într-o poziţie de conducere foarte înaltă – precum şeful de echipaj? Sau eşti un lider numit, precum regele Alonso, dar lipsit de o orientare clară şi de simţul răspunderii? Eşti un slujitor pe tărâmul priceperii altora?

Cugetă mai bine asupra ta. Care este realitatea?

Concluzie: Aidoma unui căpitan care părăseşte ultimul nava după ce şi-a dat tot interesul să evite scufundarea ei, tot aşa şi tu, ca lider, trebuie să fii în stare să faci faţă primejdiilor care pot apărea oricând – a face faţă însemnând a da comenzi precise şi ferme, a-ţi ascunde frica care te poate cuprinde şi a şti să-ţi asumi riscurile. Şi mai ales să nu precupeţeşti niciun efort, căci adeseori eşti „suveranul destinelor”, care hotărăşte reuşita sau înfrângerea, viaţa sau moartea.

Concentrează-te asupra esenţialului leadershipului tău, ca să fii în măsură să percepi diferenţa între ceea ce îţi închipui că eşti şi ceea ce eşti de fapt.

Source: https://neculaifantanaru.com/suveranul-destinelor.html

Sweet Harmony

On Ianuarie 25, 2016

Încearcă să te înfăţişezi ca o lume nouă, printr-un intens proces de interacţiune cu o altă cunoaştere.

Dacă promiţi că n-o să pomeneşti nimănui despre asta îţi voi dărui un secret, lampa fermecată a propriei mele raţiuni de a fi, esenţa regăsirii acelei părţi din mine care este eternă. Căci numai printr-o destăinuire neaşteptată, împinsă în exterior de puterea unor imagini mentale vii, ordonate pe nodurile unui alt model de receptare, pot ajunge să mă întâlnesc cu mine însumi într-un colţ din altcineva mult mai însemnat. Is it right or wrong?

Am făcut din mine prioritatea lumii, ceea ce nu mai reprezintă chiar o destinaţie, fiindcă acum lumea a devenit prioritatea mea, abisul meu dacă stau pe marginea unei bariere cu ochii închişi. Asemenea unui pictor care îşi caută inspiraţia într-un desen plin de acurateţe şi rigoare, deci fără retuşuri, tot astfel personalitatea mea îşi caută menirea în crearea unei identităţi vizuale menită să adâncească o experienţă completă de revelare a unei părţi a fiinţei mele, rămasă necunoscută. Eram asemenea unui personaj de Stephen King care depăşeşte limitele universului imaginar, cu condiţia să trăiască simultan o altfel de viaţă, spirituală, mai profundă decât ar fi capabil.

Uneori mă imaginez ca o bibliotecă prăfuită unde bătrânii stau şi citesc la nesfârşit manuscrisele vechi, cât mai departe de tot ce se prezintă ca o linie dreaptă, fără cotituri. Unde lupta dintre mit şi adevăr, dezvoltată pe suportul unei cunoaşteri apriorice pentru obţinerea unei victorii autoreflexive, alimentează mirajul unei ecuaţii existenţiale nemaiîntâlnite.

Astfel reuşesc să mă înfăţişez ca o lume nouă, un roman scris printr-un intens proces de pierdere într-o altă fiinţă, într-o energie de aceeaşi frecvenţă. No, it can't be wrong.

Leadership: Poţi face din tine o imagine cu tentă de operă de artă prin referire la o personalitate care iese în evidenţă prin însemnătatea acordată unei lumi care se conturează lăuntric, ca întregime în manifestare?

Este drept că nu-mi place să scormonească nimeni înlăuntrul meu şi să-mi afle adevărurile, aşa cum procedează un căutător de comori, ca Heinrich Schliemann, care în goana după aur a descoperit urmele legendarei cetăți grecești antice Troia. Dar anumite fenomene ale căror efecte pot fi neglijate de la frecvenţe mai coborâte, încep să se manifeste din ce în ce mai puternic, influenţând în mod pozitiv percepţia despre însemnătatea lor.

Îmi destăinuiesc gândurile, dorinţele, visele legate de mistica unei comuniuni cu acea conştiinţă a destinului intelectual atras și devorat de mirajul unei lumi lucitoare, imperiale, interzise, ca un prilej de a găsi nişte răspunsuri nebănuite despre mine însumi. Not just empty words / For a week or two. O imagine cu tentă de operă de artă este precum existenţa unui foc lăuntric bine dozat, are ceva în comun cu o realitate aflată dincolo de cea percepută de ceilalţi oameni, şi nu se consumă niciodată.

Interesant cum îşi începea Maurice Leblanc una dintre opere: *"V-aţi gândit vreodată la aspectele originale şi neprevăzute din legătura unor fiinţe ce nu se cunoşteau cu o zi înainte, şi care pentru câteva zile, între cerul nesfârşit şi marea imensă, vor trăi viaţa în laţurile sale cele mai intime, vor înfrunta împreună mânia oceanului, asaltul înfricoşător al valurilor şi calmul şiret al apei liniştite?"*

O personalitate care iese în evidenţă prin însemnătatea acordată unei lumi conturată lăuntric, ca întregime în manifestare, este un artist al penelului care îşi relevă cunoaşterea prin crearea unei realităţi diferite de tot cea trăit până atunci.

Leadership: Te afli în căutarea unui nou conţinut de sine întins între cele două extreme: "Spinning round and round" şi "Made the same mistakes"?

Pentru a-ţi dezvolta un model nou de personalitate, care să îndeplinească funcţia de bază a leadershipului - aceea de diferenţiere, trebuie să porneşti de la corelaţia și paralelismul dintre ceea ce cunoști și ceea ce afli prin dezvăluirea acestei cunoaşteri. Un fel de confesiune care se finalizează cu deducţia unor noi adevăruri despre tine.

Întotdeauna când am încercat să-mi reconfigurez viziunea despre ceea ce sunt și ceea ce voi deveni, prin alcătuirea unor concluzii vizavi de efectele eforturilor de a afla noi adevăruri despre mine și aplicarea acestora într-o nouă experiență, practic am făcut comparație cu altcineva, cu o altă cunoaştere care a putut actualiza permanent calitatea gândirii mele.

Simt o mare reţinere să accept orice de la ea, de la această lume furioasă pe care mi-o imaginez ca un fel de corabie condusă de valuri, împotriva voinţei echipajului, în toate părţile. Titanicul este metafora unei încăperi a istoriei, sugerând ciclul continuu al lumii cuprins între "Spinning round and round" şi "Made the same mistakes".

La fel şi comorile. Sunt mereu vânate indiferent unde ar fi ele şi cât de greu se poate ajunge acolo, dar în cele din urmă sfârşesc prin a fi din nou ascunse. Este un fel de învârtire în cerc, nu-i așa, o greşeală repetată la nesfârșit, fiindcă omul nu reuşeşte să se rupă de ceea ce nu poate stăpâni, sau nu reușește să înţeleagă ceea ce-l poate împlini. Let there be no doubt / We should sort things out.

Lumea întreagă, cu umbrele ei contrastante, devine o convenţie aparentă dintre o sumă de evenimente, simple sau dure, cu unicul scop de a ascunde efectele unui secret exprimat prin raportul dintre interesant şi autentic.

Omul este interesant prin însuşi alcătuirea lui, dar numai cursul vieţii lui trăit prin intermediul altcuiva este autentic. Înţelepţii se dovedesc a fi slabi şi fără putere în faţa acestei descoperiri inestimabile pe care timpul o ascunde sub vestmântul surprinzătorului, pe care uneori o dezvăluie un scriitor şi de o mie de ori o plămădeşte viaţa.

Leadershipul este viziunea extrasă din efectele eforturilor de a afla noi adevăruri despre tine însuţi, aplicată într-o experienţă de tipul: "am devenit parte dintr-o lume în care creatorul şi creatul se confundă".

Sweet Harmony este o reflectare a ordinii tale interioare prin raportarea la cunoaşterea celorlalți oameni din jur. Dacă vrei să aduci revelaţia unui adevăr unic, încearcă să te înfăţişezi ca o lume nouă printr-un intens proces de interacţiune cu o altă cunoaştere. We play a part in a greater scheme. Let's come together / Right now, oh yeah ! In sweet harmony !

*** Notă:** Beloved - Sweet Harmony

Source: https://neculaifantanaru.com/sweet-harmony.html

Tabloul complet al reputaţiei

On Ianuarie 27, 2009

Investeşte cu grijă în motorul excelenţei tale, astfel încât să poţi garanta funcţionarea lui la parametri optimi.

La cine apelezi prima oară atunci când te îmbolnăveşti? La medic, evident. Dar nu la orice medic care oferă consultaţii, nu-i aşa? Ci la un medic care într-adevăr îţi poate indica calea de vindecare. Faima de care se bucură medicul şi încrederea în cunoştinţele sale de specialitate este, de fapt, ceea ce te determină să apelezi la el.

Un medic foarte bun nu trebuie să greşească niciodată, nu trebuie să ofere niciodată un tratament necorespunzător, deoarece, comiţând o eroare, îşi pierde reputaţia şi diminuează încrederea pe care o au oamenii în el.

Care este guma ta de mestecat preferată? Probabil Orbit, nu-i aşa? Dar de ce ai ales Orbit şi nu altă gumă de mestecat? Mai mult ca sigur pentru că Orbit îţi oferă o protecţie crescută împotriva cariilor în comparaţie cu celelalte tipuri de gume de mestecat. Încrederea în calitatea produsului şi garanţia că nu vei avea niciodată carii te-a determinat să investeşti banii în el.

Respectul şi grija pentru fiecare client a făcut marea companie Wrigley să ajungă la o cotă de piaţă de 96% din segmentul gumei de mestecat, dintre care 65% doar cu brandul Orbit. Dacă nu ar fi pus pe primul loc sănătatea oamenilor, Wrigley nu ar fi putut ajunge niciodată o companie cu adevărat extraordinară, şi nu ar fi putut niciodată să-şi creeze o reputaţie mai bună decât a celorlalţi competitori de pe piaţă.

Leadership: Preferinţa pe care o dezvolţi pentru o sumă de atribute şi caracteristici tangibile, reunite într-o formă identificabilă, oferă posibilitatea menţinerii unui anumit grad de autonomie în zona ta de afirmare?

Ascensiunea pe care singur ţi-o impui prin aducerea laolaltă a tuturor a resurselor și know-how-ului care permite explorarea unui anumit segment de piaţă se armonizează cu ceea ce oferi mai bun decât ceilalţi printr-o prestaţie 100% continuă.

Ţi-aş putea oferi multe exemple, din numeroase domenii, în care unele produse, sau unele servicii pe care le oferă anumiţi oameni sau anumite companii sunt mai cunoscute şi mai preferate decât altele. Dar n-am s-o fac căci probabil aş umple câteva pagini bune.

Îţi pot spune doar atât: ca să fii apreciat trebuie să ai o putere neobişnuită de a atrage în jurul lor mulţi susţinători şi să fii capabil să-ţi construieşti o reputaţie de invidiat. Trebuie să ai o mare putere de convingere, o capacitate ieşită din comun de a rezolva probleme, să inspiri încredere pentru ca ceilalţi să apeleze la ajutorul tău.

Ascensiunea în orice domeniu trebuie privită din perspectiva construcției şi utilizării unei maşini, dincolo de "vârsta" la care iese din garanţie: îi trebuie un tip special de roată care să nu fie înlocuită niciodată. Roata sugerează mişcarea perpetuă pe care nimeni nu o poate măsura şi gestiona simultan, este o invenţie care te ajută să faci progrese în direcţia schimbării lumii.

Leadership: Este necesar să evaluezi utilitatea unei anumite abordări ca să observi dacă ceea ce transmiţi pare să corespundă cu diferenţa dintre valoare şi atitudine?

Şi tu trebuie să-ţi creezi o reputaţie de invidiat dacă doreşti să îţi faci cunoscute pe piaţă serviciile sau produsele. Însă reputaţia nu se construieşte în mod natural, fără să mişti niciun deget. Nu te poţi aştepta să ai succes într-un domeniu şi să îţi formezi un nume sonor dacă nu câştigi încrederea oamenilor, dacă nu beneficiezi de o credibilitate sporită în ochii tuturor.

Atitudinea este reacţia şi poziţia indivizilor faţă de ceea ce văd într-o reclamă. Valoarea unui produs este ceea ce reclama încearcă să vândă prin sugerarea unei emoţii puternice în care stupoarea şi fragilitatea clipei de acum se întretaie cu revelaţia unui timp câştigat, sau cu redimensionarea unor momente privilegiate rămase doar în amintire.

Părerea mea în ceea ce priveşte marketingul este că valoarea trebuie să producă cât mai mult exteriorizarea atitudinii. O atitudine sofisticată denotă certitudinea livrării unui produs calitativ.

În marketing este o vorbă: " *Clienţii te cunosc mai bine decât te cunoşti tu însuţi* ". Cunoştinţele tale de specialitate şi calitatea serviciilor pe care le oferi influenţează în bine reputaţia ta. Este o dovadă de stimă şi admiraţie atunci când oamenii apelează la ajutorul / serviciile tale, de aceea nu trebuie să-i dezamăgeşti niciodată. Vei putea să afirmi că eşti un excelent specialist în domeniul în care îţi desfăşori activitatea numai atunci când vei învinge concurenţa şi când vei dobândi acea faimă de invidiat, recunoscută mai ales de cei din branşa ta.

Reputaţia ta este ca un motor care porneşte odată ce te poziţionezi în relaţia cu oamenii. Iar acest motor, creat special pentru dezvoltarea ta profesionala, este un mare consumator de credibilitate şi garanţie – si nu are voie sa se oprească odată pus in funcţiune.

Investeşte cu grijă în „motorul" excelenţei tale astfel încât să poţi garanta funcţionarea lui la parametri optimi.

Leadershipul este ceea ce laşi în urma ta după ce le-ai asigurat clienţilor tăi garanţia unui produs de calitate şi accesibil ca preţ, numit: "ÎNAINTE".

Source: https://neculaifantanaru.com/tabloul-complet-al-reputatiei.html

Tabloul în care ţi-am imortalizat portretul

On Noiembrie 03, 2018

Învaţă să tragi folos dintr-un amestec de artă şi decor, prin garantarea autenticităţii propriilor mărturisiri.

Memoria ei păstrează fiecărui lucru amprenta exactă, dinspre artistic spre estetic, vizavi de tot ce o înconjoară, aşa încât nu-i scapă niciun amănunt, nicio banalitate, niciun episod trăit în prezenţa ei. Nu i se întâmplă niciodată, asemenea scriitorilor care îşi spun povestea într-un mod sensibil, dar captivant, să ezite multă vreme ori să se hotărască prea repede în modul în care face constatarea unei stări de fapt în caz de vreo conjunctură imprevizibilă. Este doar ea. Peste tot şi în orice context.

De regulă, când încerci să caracterizezi pe cineva omiţi să-i menţionezi numele, dar îi atribui întotdeauna o identitate fictivă, de care se poate sprijini raţiunea bazată pe finitudinea unei lumi închise între macrocosm şi microcosm. Într-un fel, mă simt ca şi când ar trebui să îmbrăţişez o stea care luminează doar cerul întunecat al nopţii, fără să aştept altceva în schimb decât fiorul trăirii în care ea devine vizibilă. Iar dacă aş încerca s-o caracterizez într-un singur cuvânt pe tânăra domnişoară, frumoasă şi misterioasă, m-aş lupta cu plăcerea de a intra în posesia a ceea ce iubesc, fără să obţin acel ceva pentru care lupt.

Ea pare să beneficieze de toate atuurile unui actor stăpân pe arta teatrului non-verbal. Eu sunt magicianul abil al cuvintelor făcute să rimeze cu glasul unui demiurg care cunoaşte limbajul tăcerii.

Imaginea realităţii orientată spre experienta privirii în tine însuti depinde de surplusul de fundal alb pe care nu-l poţi pune în evidenţă într-un tablou de mare rafinament.

Dacă aş înfăţişa trăsăturile personalităţii ei, dincolo de imortalitatea unei lumi materiale în universul trecerilor umane, ca un fel de reprezentare a unei realităţi alternative, probabil aş naufragia într-un colaj suprarealist de imagini văzute doar prin caleidoscopul unui veac de singurătate. Garcia Marquez mi-ar invidia stilul literar pentru jocul straniu al asocierilor dintre plauzibil şi suprarealist ce permite doar odihna unei lecturi de identificare a unui spaţiu puternic impregnat de simbolism. Un simbolism pus pe seama unui demiurg care, absorbit în el însuşi, plăsmuieşte la nesfârşit universuri tot mai adânci.

Dintr-o privire, ea încearcă să-mi descopere toate gândurile, judecându-mă la rece, ca un avocat, dar asta nu face decât să-mi confere o mai bună poziţionare în mijlocul tentativei de a descoperi o geometrie secretă în natura unei intervenţii voliţionale inteligente, care i-a fascinat pe creatori de-a lungul timpului. Forma particulară de raţiune ce i-o pot atribui sub semnul imprevizibil al unui destin reconstituit în imaginaţie, aparţine măiestriei de a crea o lume complexă ilustrată prin surplusul puterii de colorare a unor secvenţe născute din misterul unui joc provocator şi riscant: "cine pe cine manipulează".

O fată tânără şi frumoasă este o realitate care se găseşte într-o eternă visare, o existenţă paralelă din scrierile mele, o apreciere despre trecut şi fără vreo indicaţie pentru viitor, îndeosebi când prin consultarea artei se încearcă o pătrundere în literatura unei lumi ce se dezvăluie în formula aglomerării de detalii fine. Mai am multe de învăţat despre viaţă, cu atât mai multe despre artă, mai ales dacă m-aş închipui frunzărind mintea unei fete închise într-o reprezentare de realitate diferită, care pare a emite un strigăt triumfalist din adâncul inimii: “Te admir, dar numai de la înălţime ! ”

Leadership: Poţi să te angajezi într-o acţiune temerară de răsturnare a aparenţelor de dincolo de percepţie, în raport cu adâncirea într-un tablou inedit din care se detaşează figura principală?

Nu i se întâmplă niciodată să uite ceva fără să se auto-suspende într-un spaţiu imaginar. Pe vremuri era o tipă dură, rece, dar intrai cu uşurinţă în graţiile ei de îndată ce îi gâdilai orgoliul. Aş vrea să fie acum mai îngăduitoare. De multe ori realitatea este o adâncire într-un tablou inedit din care se detaşează figura principală. Nu sunt aşa cum ţi-ai imaginat, dar tu eşti exact aşa cum mi-am imaginat. Nu le-am aranjat bine? Nu le-am dat lucrurilor importanţa cuvenită unei exprimări care să avantajeze calitatea puterii tale de a le împărtăşi cunoaşterea intrinsecă? Află, dragă domnişoară, că arta înseamnă să te desprinzi de fondul unei compoziţii care seamănă cu alta.

Adâncimea unui conţinut simbolic se pretează utilizării unui câmp cromatic variat, format din roşu, oranj, galben şi violet, ceea ce sporeşte randamentul activităţii intelectuale şi influenţează conduita de căutare a satisfacerii de noutate. Ca o paranteză, genul acesta de asocieri între frumuseţea modelului, enigmele unei cărţi uitate şi spaţiul simbolic al unei opere cu adâncire metafizică, îşi are precedentul istoric în tehnica colajului cubist care surprinde starea de moment a lucrurilor, spre deosebire de curentul futurist care surprinde mişcarea lor.

Ea continuă să creadă despre mine, prin intuiţie directă, că voi reuşi să alcătuiesc miezul unei creaţii de mare profunzime doar sporind intensitatea culorilor obţinute prin contactul direct cu mediul înconjurător, cu diferite imagini şi obiecte naturale. În acelaşi timp, expresia chipului ei pare literalmente contrariul impresiei pe care mi-o făcusem despre ea. Pare că născoceşte o cale prin care obiectele de zi cu zi iau forma oamenilor, pe care ar dori să-i conducă într-o permanentă călătorie pe tărâmuri enigmatice, înţesate cu magie și intrigi poliţiste. Probabil, draga mea, ai uitat cine e creatorul şi cine este privitorul.

Leadership: Beneficiezi de disponibilitatea perceptivă a ochiului de a trece succesiv de la o viziune la alta pe fondul aceleiaşi compoziţii, ştiind că pe spatele tabloului se ascunde o altă pictură?

Prin declanşarea trăirilor afective pozitive datorate aprecierii cu care am fost copleşit de nenumărate ori, am izbutit să realizez o empatie a firescului izvorât din impulsul dorinţei de a-mi ascunde un pic din aroganţa şi atitudinea de superioritate în faţa unei fiinţe care abia se apropie de acel *savoir faire* al lecturii artei. I-am dat impresia că încă mai am multe de învăţat până să ajung să fac creaţii în adevăratul sens al cuvântului. Clar, am făcut-o pe modestul, dar în spatele modestiei şade umbra vecină a unei glorii veşnice.

Te voi admira întotdeauna din multe puncte de vedere, eşti atrăgătoare, inteligentă, ştii să apreciezi bărbatul ce are mereu vânt din spate la corabia lui. Dar din umbra unei priviri aruncate în secret, dacă aş încerca să-ţi produc o încântare a simţurilor printr-o coloraţie a ochilor, dinspre puritatea senină a unei dimineţi de vară spre blândeţea unui asfinţit de toamnă, probabil n-aş izbuti să reproduc imaginea reală a ceea ce înseamnă prezenţă sau lipsă, chemare sau refuz, perspectivă sau opacitate, inocenţă sau greşeală, apropiere sau depărtare. Realitatea capătă o altă înfăţişare la omul pictat cu aripi de înger într-o gamă cromatică dominată de maro-uri şi orange-uri aprinse.

Arta este versiunea detaliată a unei lumi solemne definită prin simţire. Tuşa plină de înţelesurile unei poveşti în care totul pare miraculos câtă vreme totul pare plin de tâlc, reînnoită de la ochi la suflet, se îmbogăţeşte cu simţirea unei fericiri de o cu totul altă natură. O tânără frumoasă are darul de a sugera serii de asociaţii pasionante, o formulă care spune imaginaţiei mele că pot merge împotriva curentului. Ceea ce n-o oboseşte, o stimulează. Clar, seducţia este începutul unei aventuri în care lucrurile devin interesante.

Dar ei îi lipseşte îndrăzneala pictorului care ştie să facă dintr-un subiect plictisitor unul interesant. Nu luptă deloc să intre în posesia a ceea ce iubeşte cu adevărat, este condusă de un fel de laşitate acoperită de orgoliu, un colaj de sensibilităţi care nu înaintează spre virtute. Ceva îi dă totuşi avântul necesar de a savura lucrurile mici, plăcerile fine, fără să se gândească că lucrurile ar putea fi altfel, prin însăşi forţa lor de a se asocia sau de a se substitui între ele. Arta de a cuceri o femeie constă în abandonarea tuturor lucrurilor pe care ea le controlează.

Nu te voi cunoaşte niciodată prea bine, nu te voi putea salva niciodată din adâncul unei inimi sărăcite de conţinut, dar intuiţia îmi spune că faci parte din universul meu. Pentru că niciodată nu vei putea părăsi tabloul în care ţi-am imortalizat portretul.

Leadershipul este portretul pe care îl execuţi cu măiestrie pentru definirea profilului cuiva, lăsând totuşi un mic cerc de fundal alb care ocupă prim planul unei lumi niciodată cunoscute îndeajuns.

Tabloul în care ţi-am imortalizat portretul se poate regăsi cel mai bine în inima mea, care n-a cunoscut niciodată regretul de a te fi cunoscut, ci mai degrabă regretul că nu te-am putut reda într-o manieră mai expresivă, mai clară şi mai transparentă.

Source: https://neculaifantanaru.com/tabloul-in-care-ti-am-imortalizat-portretul.html

Tabloul propriei tale valori

On Martie 28, 2010

Oferă oamenilor posibilitatea să găsească semnificaţia profundă a creaţiei tale, pentru ca aceasta să nu fie interpretată în mod eronat.

O împrejurare deosebită m-a silit să doresc să port o discuţie cu cel pe care îl consider a fi un mare artist. Într-o cămăruţă simplă, dar care mi s-a părut, nu ştiu de ce, cât se poate de amuzantă, poate din cauza celor patru tablouri aşezate într-un mod aparte pe unul dintre pereţi, maestrul îşi concentra atenţia asupra finalizării ultimei sale creaţii, reprezentând o scenă din mitologia greacă, o scenă plină de viaţă şi de expresivitate ce necesita o tehnică deosebită.

Îi priveam tabloul cu aceeaşi atenţie cu care i le privisem, în alte rânduri, şi pe celelalte. Se putea zări la el o dorinţă neobişnuită de a face ceva spectaculos, ceva ce n-a mai făcut nimeni, ceva care să fie văzut bine în societate şi care să rămână în memoria oamenilor. Îşi transpunea cu multă iscusinţă şi creativitate propriile gânduri şi sentimente prin intermediul picturii în care se concentrau o varietate de culori vii şi pline de dinamism, dar şi eternele alb şi negru.

Putea să redea cu mult talent trăsăturile personajelor, cu coloritul lor natural; figurile erau foarte expresive, trăsăturile păreau exacte, ochii, mâinile, picioarele, constituţia, îmbrăcămintea fiind atent detaliate cu umbre şi lumini. N-am mai văzut atâta patimă pentru pictură, pentru frumos şi inedit.

Leadership: Poţi să te distingi ca artist prin aplicarea unui efect de sporire a vizibilităţii întregii imagini pe care o creezi sau doar a unei porţiuni din ea care reflectă practic uimirea de a fi tu însuţi într-o variantă de excepţie?

Mânat ce curiozitate, l-am întrebat:

- Impactul tablourilor dumitale asupra celorlalţi este cel aşteptat?

Maestrul s-a uitat la mine, un zâmbet plăcut i se aşternu pe faţă, ca şi cum ar fi dorit de mult să-l întrebe cineva asta. Mi-a răspuns:

- Un artist este observat şi admirat după tablourile pe care le face, după măiestria cu care reproduce realitatea, după modul în care ştie să transmită o impresie sau o stare sufletească. Când oamenii se uită la mine, ei nu mă văd pe mine. Ci văd tablourile mele, arta pe care o produc. Expresivitatea şi frumuseţea lor, mesajul şi emoţia pe care le transmit, forţa culorilor, a contrastelor şi a formelor reprezentate, fie ele abstracte sau realiste, arată la câtă îndemânare am ajuns în ramura aceasta a artei.

Tablourile mele sunt opere care dovedesc dacă sunt sau nu înzestrat cu mult talent, şi dacă da, prin ce anume mă deosebesc de ceilalţi pictori. Dar e nevoie de multă inspiraţie, de mult talent, de multă tehnică şi de o lucrare pe îndelete, pentru ca cei care îmi privesc creaţiile să mă considere un pictor cu adevărat excepţional.

Leadership: Alegerea unui sens pentru existenţă creşte ca preferinţă în ştiinţa pe care o aplici în conturarea unei experienţe perfecte de brand în raport cu cerinţele unei arte

revelatorii?

Aceasta este cea mai importantă lecţie pe care tu, ca lider, trebuie să o înveţi. Este lecţia de aur pe care trebuie să ţi-o însuşeşti pe tot parcursul vieţii: oamenii nu te vor vedea niciodată pe tine, ci vor vedea „tabloul" realizat de tine.

Tabloul este însumarea tuturor calităţilor şi aptitudinilor tale, dar şi a defectelor şi imperfecţiunilor pe care le ai. El reflectă talentul cu care ai fost hărăzit şi pe care trebuie să-l scoţi la iveală. Reflectă îndemânarea cu care îţi împlineşti toate sarcinile care îţi revin, cu care îţi planifici şi îţi atingi scopurile. Reflectă pasiunea ta pentru arta de a conduce, pentru perfecţiune, dar şi modul în care te diferenţiezi de toţi ceilalţi, printr-un stil unic, eficient şi echilibrat.

Pe de altă parte poate reflecta nepriceperea în leadership pe care o demonstrezi în timp, cu toate defectele ei: neglijenţa cu care îi tratezi pe oameni, iresponsabilitatea, nepăsarea, nesimţirea, şi multe altele. Tabloul este, într-un cuvânt, valoarea ta.

O artă revelatorie are în compoziţia sa acea cunoaştere care te deschide spre câmpul nelimitat al unei experienţe de reînnoire a mijloacelor de expresie, referindu-se la construirea conexiunilor armonioase între toate elementele de noutate pe care încerci singur să le produci şi conţinutul de sens care primeşte diverse forme în funcţie de imaginaţia şi cultura pe care o promovezi.

A deveni un lider mai bun înseamnă să realizezi un tablou excepţional din toate punctele de vedere. Cu cât tabloul tău este mai nuanţat, mai expresiv, mai original, cu atât vei fi mai apreciat şi mai bine cotat de către cei din jurul tău. Poţi adăuga valoare uriaşă leadershipului tău numai dacă ai inspiraţie, viziune, potenţial, dacă ai dorinţa neobişnuită de a obţine performanţe maxime.

Leadership: Poţi să elaborezi o nouă formulă a unicităţii tale în raport cu excepţionalul?

În raport cu excepţionalul, aducând după sine o nouă formula a unicităţii tale, ţinând cont de domeniul leadershipului, tabloul s-ar defini drept - nu doar un reper al valorii tale, ci şi o prezenţă necesară în viaţa privată, o alipire la o realitate profundă, care există în mod obiectiv, dincolo de tine, dincolo de percepţiile pe care le au ceilalţi despre tine.

Această realitate este menită să asigure acea coeziune necesară dintre tine, artistul din interiorul unui spaţiu de creaţie şi afirmare, şi lumea aşteptărilor idealiste a oamenilor dinafara acestui spaţiu care, de asemenea, poate fi chiar a ta într-o oglindă care şterge detaliile inestetice sau deformate.

Tabloul aduce în discuţie tipul de obiect static, dar foarte maleabil în privinţa a ceea ce imprimă în mentalitatea oamenilor, expresivitate sau inexpresivitate într-un spaţiu larg de semnificaţii.

Un rol foarte important în conturarea unei experienţe perfecte de brand o are elaborarea unei noi formule a unicităţii în raport cu excepţionalul. Referindu-se la faptul că ceea ce încerci să redai prin intermediul imaginii trebuie să fie mai întâi o călăuză a celui ce doreşte să cunoască şi să exploreze necunoscutul, apoi un parcurs al regăsirii de sine într-o lume a adaptării dificile, şi, în sfârşit, un spaţiu al întâlnirii cu Dumnezeu.

Lumea de mâine, a cunoaşterii şi a înţelegerii, îşi pune mari speranţe în semnificaţia generală

a tabloului, cu care individul poate învesti lumea. Şi pe bună dreptate. Căci înainte de a deveni un lider, individul se cufundă într-un anonimat lipsit de anvergură, al realităţii percepute doar lăuntric, deci într-o anumită zonă impersonală a existenţei. În care accesul la o nouă conştiinţă, eliberată de orice constrângeri, pare a fi strict şi problematic. Nu-i de mirare că nu poţi face anticipări cu privire la forma pe care o ia idealul sau fiecare virtute a ta când obiectivitatea îţi este pusă la încercare.

Prin intermediul tabloului, specific conceptului de sine, îţi vei putea asigura mereu un plus de valoare. Lumea de mâine îşi pune mari speranţe în posibilităţile de vehiculare a artei de a fi "artist", valorizând eforturile tale de a diferit în ceea ce priveşte prezenţa aspectelor intelective şi volitive ce influenţează pozitiv gusturile, în sensul repudierii producţiilor de imagine de prost gust.

Arta de a fi artist are ca fundament revelaţia pe care o trăieşti prin prisma imaginii proiectată asupra lumii, găsindu-şi expresia în sensul creaţiei pe care îl indică raţiunea unui nou mod de a te manifesta prin nevoia de autoexprimare şi trecând totul prin filitrul sensibilităţii unei cromatici simbolice.

Concluzie: Străduieşte-te să ajungi la un grad înalt de performanţă. Valoarea ta e reflectată de „tabloul" realizat de tine. Aşa cum un pictor caută mijloacele cele mai nimerite de expresie, tot astfel tu trebuie să cauţi mijloacele cele mai nimerite de a-ţi demonstra calităţile preţioase – valorificându-le prin crearea unui „tablou" personal, cât mai complex şi cât mai realist.

Să laşi ceva în urma ta, ceva care să rămână în memoria oamenilor, ceva prin care să duci organizaţia spre un alt nivel calitativ, mai bun, mai benefic, demonstrează valoarea ta ca lider.

Valoarea ta e reflectată de „tabloul" realizat de tine.

Source: https://neculaifantanaru.com/tabloul-propriei-tale-valori.html

Tăcerea absurdă a unei lumi mute

On Aprilie 13, 2016

Cultivă-ţi voința de a-ți duce aspiraţiile mai departe de ceea ce cunoşti despre tine, proiectând acel „ascuns" care devine activ și are un rol central în conștiința ta.

Mă pregăteam să intru într-un posibil spaţiu care era un fel de timp lărgit, o resursă consumată cu mai mult folos decât faptul de a-mi prelungi existenţa într-un cadru fără fond, într-un simplu peisaj străin de mine, ca Elada prin care Faust rătăcea în căutarea frenetică a Elenei. În mintea mea totul căpăta aspectul unei experienţe mistice, ca un fel de realism invers al unei lumi avide de noi dezvăluiri senzaţionale, atribuită unei curse prin emoţie din cauză că artistului din mine se folosea de imagini pentru a creşte impactul vizual al unui limbaj electrizant, descătuşat de convenţii.

Pământul devine o sferă a nimănui într-un univers straniu dacă nu te hotărăşti să faci din el un domeniu specific al expertizei. El este noul purgatoriu al unui index epistemic din care trebuie să extragi cu chibzuinţă esenţa pregătirii pentru imortalitate, cu acea plăcere de experimentare a chimistului care aplică substanţelor o anumită tensiune electrică pentru a le aduce în situaţia de a reacţiona şi a emite energie.

Sentimentul acesta de integrare în tăcerea absurdă a unei lumi mute n-avea în sine nimic vinovat, nici nebunesc. Voiam să am un cuvânt de spus în rânduirea lucrurilor, simţeam intens că era datoria mea să le cântăresc temelia, să-mi pun semnătura asupra lor, să devin partea din ele care nu se pierde, ci se transformă constant în alt element chimic, numit *Rodium* , care durează până la moarte şi dincolo de ea.

Regulat, totul se mişca cu mine într-un cub transparent, cu partea superioară deschisă, prin care puteam să interferez cu energii superioare, forţe obscure, aparţinând unei neobişnuite stări de spirit capabilă să declanşeze durerea neîmpăcată de a fi peste tot şi nicăieri în această stranie lume.

Leadership: Cât de mult însemni într-un mod în care nu ai fi crezut niciodată că este posibil, din punct de vedere al aprecierii pe care o acorzi unei lumi noi care te aduce mai aproape de sinele autentic?

Lumea unui om este imaginea unei realităţi care se încăpăţânează să devină ideală fiindcă se deschide mereu mai departe de orizonturile imaginaţiei, cel puţin ca posibilitate de trăire a unei experienţe de viaţă care sfidează timpul, spaţiul, necunoscutul. Imaginea acestei realităţi rămâne în atenţia publicului fiindcă pare a deține rețeta tinereții fără bătrânețe.

Efectul de ancorare la ceva mai presus de aprecierea ta, trasând axele de coordonate ale leadershipului în jurul voinței de a-ți duce aspiraţiile mai departe de ceea ce cunoşti despre tine, către inaccesibil, se dezvoltă pe baza forței inspiraţionale de a te regăsi într-un alt plan sau context. Imaginează-l, apoi trăiește-l. Sau trăiește-l ca și cum n-ai exista.

Leadershipul presupune extinderea concepţiei despre tine într-un alt context existenţial. Acest context ar putea fi o replică a ideii de „purgatoriu", un segment al unui index epistemic mai complex din care trebuie să extragi esenţa pregătirii pentru încercarea de a te percepe sub forma predestinată unui adevăr ultim: Cât de mult însemni într-un mod în care nu ai fi crezut niciodată că este posibil?

Referitor la aceasta, aș adăuga îndemnul unui artist plastic: „ *Secolul acesta este doar căutare și dor de adevăr. Nu te teme că adevărul te va înșela, ci teme-te de minciuna pe care mărginirea ta o ia deseori drept adevăr.* " Mărginirea omului este dată de șederea lui într-o existență care exclude perspectiva unei alte existenţe.

Leadership: Poţi să-ţi confecţionezi un alt tip de existenţă plecând de la ideea că orice spaţiu este o poveste nemuritoare şi că orice adevăr este o lume plină de oglinzi care se blochează complet atunci când se văd una prin cealaltă?

Viziunea este rezultatul creaţiei pe care îl experimentezi în "ascunsul" unei lumi care nu înfăţişează realitatea vieții de zi cu zi, ci una mai profundă, a tranziţiei spre idealul unei raţiuni a priori. Acest „ascuns" devine activ și are un rol central în conștiința ta fiindcă reflectă o altă faţetă a originalităţii tale în alte condiții de existență. În acest context, imaginaţia (sora geamănă a viziunii) este o îmbrăţişare a necunoscutului surprins în diferite ipostaze, ceva inepuizabil, este ideea unei vieţi care se întinde în timp, spre ceva mereu nou, stimulator din punct de vedere intelectual.

Este ca şi când ai privi printr-o oglindă o altă oglindă care reflectă o imagine inversată a lumii, în acest caz originalitatea înseamnă să descoperi „în labirintul oglinzii" eternitatea şi semnificaţia „ocheanului" întors spre sine pentru a privi spre infinit. (Ion Deaconescu)

De asemenea, poți să descoperi adevărul propriilor iluzii despre tine, care să te miște spre viața pe care crezi sau nu crezi că o meriți. Poți să descoperi o altă faţetă a unor lucruri prea bine cunoscute, pentru că în felul acesta, când le revezi din alt unghi și alt timp, ajungi să gândeşti în direcţii noi. Ca în acea poveste nemuritoare în care un bătrân încearcă să cumpere tinerețe prin intermediul lucrurilor pe care le-a creat, doar ca să-şi dovedească sieşi că deţine controlul asupra realităţii.

Viziunea preferă întotdeauna să dezvăluie un adevăr care lipseşte din perspectiva celor din jur. Omul care intenţionează să se evalueze în complementaritate cu lucrurile unei altfel de lumi, se autointroduce într-un desen de Gustave Dore, al cărui protagonist, Don Quijote, încearcă să se ridice la înălţimea unor visuri frânse de neputinţa de a le materializa şi de a demonstra că-şi poate decide singur direcţiile în viaţă.

Căci nu este vorba doar de a arăta lucrurile aşa cum sunt ele cu adevărat, ci să le faci să se întrevadă aşa cum le figurezi în lumea ta de viziuni.

Este imposibil de a exprima ceva real imitând suprafaţa exterioară a lucrurilor, mai ales când nu-ţi poţi schimba percepţia asupra lor, pe ideea de a rămâne sclavul propriilor tale idei năstruşnice, având soarta tuturor beţiilor în care omul se cufundă fără vreun ideal de adevăr.

Iată revelaţia predestinării mele într-o stare totală de neputinţă, aceea de a înţelege ceea ce nu se spune de obicei despre legea atracţiei lucrurilor. Ea nu se generează doar cu ajutorul unei "distanțe" aplicată dupa o anumită regulă, ci trebuie să o impui tu prin anumite transformări de sine, într-un soi de existență închipuită.

Putem spune că un adevăr este o lume plină de oglinzi care se blochează complet atunci când se văd una prin cealaltă, în cazul în care realitatea pe care o plăsmuieşti se dovedeşte imposibilă, deci lumea nouă în care crezi şi tinzi să te integrezi devine doar un simbol al evadării din cotidian.

Tăcerea absurdă a unei lumi mute evidenţiază acea incertitudine neliniştitoare generată de putinţa definirii unei realităţi în care existenţa devine o profundă suită de alte experienţe

închipuite, cauzând blocarea sau acceptarea unor adevăruri care altfel ar fi fost ocolite.

Source: https://neculaifantanaru.com/tacerea-absurda-a-unei-lumi-mute.html

Tăcerea unei priviri care se priveşte pe sine

On Aprilie 09, 2023

Ceea ce vezi cu adevărat este ceea ce simţi când trăieşti la maximă intensitate un moment de neuitat.

Sâmbătă am participat la un alt semimaraton. Multă lume, o atmosferă plină de farmec, şi un traseu destul de greu de parcurs. Runningul este o parte a provocării de a te regăsi pe tine însuţi, un reper al valorii de sine, o călătorie printr-un nesfârșit labirint al minții umane, dar este şi un eveniment de maximă profunzime şi luciditate. Desigur, este o sursă de emoţie intensă, controlată. Dar este şi o sursă de gând neîmpărtăşit, prin substanţa vitală, de o incredibilă emoţie, *Rejuvenescimento do Espírito*, o formă de materie care pompează oxigenul în celulele obosite, acţionând chimic la fel de puternic precum dopamină.

În timpul alergării, când sudoarea îţi curge pe frunte şi pe tot corpul, când eşti mai concentrat ca niciodată la fiecare pas, abia atunci te adânceşti în calmul atent al meditaţiei şi al păcii interioare: „Tot ce am dăruiesc Tăcerii", reprezentând o stare de spirit încadrată într-o imagine reală, fotografiată parcă cu funcţia de detectare impulsurilor de descărcare a nervilor. Trebuie să ţii seama de cuplajul magnetic al acestor stări induse pe cale de transformare a mişcării rectilinii-alternative, ca să reduci supratensiunea din articulaţii şi să produci o încălzire limitată a corpului.

Într-adevăr. Corpul se încălzeşte, capătă o altă postură, are o altă acceleraţie pe altă direcţie. Iar când expiri tot aerul din plămâni, într-un ritm constant, când toţi nervii îşi pierd vremea într-un labirint al încercărilor, abia atunci elimini toate supărările, toate gândurile rele, toate grijile. Devii un barometru al calmului și al fiabilității, mai liniştit în suflet, mai aplecat spre a-ţi asculta corpul, dincolo de exponentul unei puteri pozitive, *Selemrhus Lutelfusios*, privit ca parte a acţiunii spiritului asupra materiei. Căci gândul e materie, şi corpul este tot materie, deci unul trebuie să treacă prin celălalt ca să asigure un decalaj variabil continuu între tensiune şi intensitate.

Leadership: Poţi să urci valoarea de experienţă unică la rangul de "amintire de neuitat", oferind o imagine a propriului parcurs sufletesc la care nu toată lumea are acces?

Şi chiar dacă alergi mai puternic, când gândurile îţi sunt însoţite de emoţii profunde, inima bate totuşi liniştit, foarte liniştit, liniştit şi egal mărimea intensităţii sufletului de a-şi extinde orizontul în dimensiunea mistică *Sancristhas*, o confirmare a detaşării de banalitate, un drum propriu dincolo de frământările cotidiene. Hotărâtor, din imboldul unui instinct al anvergurii se naşte o înverşunare greoaie şi o exaltare a bunei dispoziţii care, amestecate, au devenit destin într-un univers niciodată început şi fără de sfârșit, un soi de chemare nestingherită spre tine însuţi, o înclinaţie liberă spre frumuseţea ritmată a unei „intimităţi" destăinuite, ceva măreţ, divin.

Plăcerea de a te simţi liber. Inima bate de la sine, bate ritmic, recunoscătoare, egal şi liniştit. Eşti mai calm, mai relaxat, aflat sub acţiunea unei forţe dinamice capabilă să facă cu direcţia deplasării un unghi de privire care te face să simţi că ai dori să dai mai multă substanţă "cadrului". O linişte plăcută te împresoară chiar în mijlocul acţiunii, calmul te acaparează tot mai mult, simţi o pace interioară profundă. Întregul corp este destins şi relaxat, chiar dacă muşchii se contractă printr-o comandă voluntară.

Leadership: Poţi să descrii o emoţie capabilă să genereze o imagine de sine intactă, încât vizualizarea ei să aibă un impact pozitiv asupra performanței tale?

Asta înseamnă liniştea, să cauţi să-ţi descarci energia printr-o activitate sportivă care prelungeşte tinereţea spiritului, urcând valoarea de experienţă unică la rangul de "amintire de neuitat", oferind o imagine a lumii la care nu toată lumea are acces.

Şi uite-i cum aleargă, nu-şi spun nimic, nu se privesc decât în cazul depăşirii, mai mult se simt, se sincronizează perfect pe traseul "tot înainte", respingând starea de repaus relativ. Tăcerea aceasta, o pauză de emoţie pură, departe de zgomot şi viteză, schimbând cursul pasului următor, devine un mijloc de concentrare asupra unui ritm stabil şi constant de alergare.

Leadership: Poţi să-ţi creezi propria poveste vizuală atunci când gândurile se interpun între un eveniment activator și consecințele emoţionale ale deciziei de a parcurge distanţe lungi?

Cine aleargă şi mai departe cu gândul, nu doar cu trupul, va întrezări adevărul pe care îl exprima Alexandre Dumas în romanul "Mâna Providenţei":

"Singura învăţătură de nerespins pe care ţi-o dă experienţa este că sufletul, inteligenţa, pasiunea, geniul, nu există fără rest, fără materie, fără corp, fără veşmânt. Gloata nu vede decât ceea ce le ia ochii. Şi degeaba spunem: nu-mi pasă ce crede gloata ! Cele mai solide convingeri şovăie şi se neliniştesc când succesul nu le confirmă. Toţi avem nevoie de acest ecou al gândurilor care să ne demonstreze viabilitatea, repetând-o. Este deci necesar să reuşim, şi nu talentul reuşeşte, ci modul cum îl pui în aplicare. Nu sufletul, ci înveşmântarea. Cel mai mare diamant brut este o simplă piatră pe care ţăranul o zdrobeşte sub talpă; dar dă-l la şlefuit şi vei putea cumpăra cheia cabinetelor regale, sau pe cea a apartamentului reginei."

Deci, ascultaţi cu atenţie aici. Gândul alergătorului, forţa ce declanşează impulsul de energie, trebuie susţinută printr-o mobilizare preferenţială într-o singură direcţie, evitând demonul competiţiei care terorizează pe toţi profesioniştii. Eu însumi, condus de o energie situată în centrul unei siguranţe de sine resetabile, eu care mi-am lăsat de fiecare dată o parte din suflet pe traseele montane, eu care mereu am manifestat răbdare şi toleranţă faţă de spectrul emoţional predominant, mi-am promis de atâtea ori să caut eliberarea prin alergare, într-o oază de linişte cu peisaje parcă pictate.

Pentru aceasta a trebuit să ocolesc nuanţa de mândrie bolnăvicioasă, care arată bine în contrast cu slăbiciunea de a-mi pierde nădejdea în puterile proprii, când ecoul gândurilor se ascundea timid în stăpânirea demnă a febrei musculare. În cazul meu, diamantul, piatra preţioasă care m-a caracterizat întotdeauna, puternicul conductor de energie care m-a invitat de atâtea ori la introspecţie si autoobservaţie, a fost talentul de a-mi pune gândurile în ordine, de a înţelege situaţia concretă până în ultimele ei implicaţii.

Leadershipul nu se poate detaşa de viziunea conform căreia: "ceea ce vezi cu adevărat este ceea ce simţi când trăieşti la maximă intensitate un moment de neuitat".

Tăcerea unei priviri care se priveşte pe sine surprinde momentul în care devii egal cu tine însuţi, dincolo de amploarea evenimentului la care iei parte. Este străin de orice viziune cel ce nu cunoaşte ce se întâmplă în sine însuşi, la fel cum e străin de lume cel ce nu cunoaşte fiinţele care se găsesc în ea.

Source: https://neculaifantanaru.com/tacerea-unei-priviri-care-se-priveste-pe-sine.html

Tăietura de Aur SAU Proporţia Divină

On Februarie 11, 2009

Matematica reprezintă limba universală a umanităţii, cu ajutorul căreia putem să-L înţelegem pe Dumnezeu. (Dana-Georgiana FLOREA)

Cunosc această ecuație, ea este caracteristică segmentelor împărțite în raportul tăieturii de aur. Și acum, să tragem concluzia: în triunghiul meridian al piramidei lui Cheops, ipotenuza se află în tăietură de aur cu cea mai mică dintre catete. Acesta este triunghiul care poartă numele de triunghiul egiptean. Dar tăietura de aur se mai găsește inclusă și în dimensiunile camerei regelui, aflată în interiorul piramidei, la care se ajunge printr-un coridor ce comunică cu exteriorul printr-o deschidere în unul dintre pereții exteriori, aflată la vreo 14 m deasupra solului. Dimensiunile acestei camere, de forma paralelipipedică sunt baza - fiind un pătrat dublu (cu laturile 1 și 2), iar înălțimea egală cu jumătate din diagonala acestui dreptunghi.

Cine, și când s-a descoperit că, dacă două segmente dintr-o figură se află în raportul tăieturii de aur, acea figură face cu totul altă impresie decât celelalte în care această împărțire nu-i considerată, nu se va ști niciodată, fiindcă este un bun transmis din preistorie. Ipoteze există și le vom discuta mai târziu. Cert este că piramida lui Cheops, și altele în care raportul acesta a fost respectat, impune prin măreția ei, prin armonia și soliditatea formei. Mulți s-au întrebat dacă ea ar mai face aceeași impresie dacă ar fi mai înaltă sau mai turtită. Simpatizanții tăieturii de aur susțin însă că desăvârşita ei proporționalitate se datorează numai acestui raport, care a căpătat numirea de tăietura de aur sau de număr de aur de la Leonardo da Vinci - și de atunci a păstrat-o până azi.

Luca Pacioli a scris o carte întreagă despre acest subiect și a intitulat-o "Proporția divină", iar prietenul său Leonardo da Vinci a lăsat deoparte zecile de planuri și treburi ce le avea, numai ca să facă desenele necesare acestei cărți. Asta, în secolul al XV-lea, iar în secolul XX, Matila Ghyka a publicat mai multe cărți cu acest subiect, una intitulată chiar *Numărul de aur*. Apoi, tăietura de aur apare ca un element matematic care intervine în exprimarea frumosului în artă. Și, mai există un al treilea motiv: vom avea atâtea alte probleme de discutat încât nu cred că vom mai avea când să ne mai întoarcem la aceasta, dacă nu ne decidem să spunem acum tot ce avem noi de spus !

Leadership: Conţinutul redat de imaginea creaţiei tale este perceput ca o obligaţie ştiinţifică pentru elaborarea unei verigi de legătură ale omului cu Universul?

- Ai precizat bine, domnule: vom spune numai ce știm noi despre tăietura de aur, fiindcă vor mai fi și multe care nu le știm !

- Iar printre cele ce știm va trebui să aducem vorba și despre cei ce nu recunosc niciun merit tăieturii de aur ! Printre aceștia se află și Benedetto Croce, cred că ai citit și despre aceasta ?

- Se putea să nu o fi făcut ? N-am eu oare amintirile din trecut ca să nu știu ce m-ar aștepta dacă aș sări vreun rânduleţ mai important dintr-o carte luată de la mâta ? Iar dacă-i să discutăm tăietura de aur pe-ndelete, atunci trebuie să pornim de la greci, fiindcă ei au pus-o pe șleau, foarte probabil după ce au importat-o de la egipteni. I-a preocupat mult pe pitagoreici, apoi pe Platon și, natural, pe Euclid, cu care prefer să încep, ca să o prezint mai întâi din punct de vedere riguros geometric. În *Elemente* se vorbește de ea pentru prima oară în problema 11 din Cartea a doua, sub această formă: "Să se taie o dreaptă dată, în așa fel ca dreptunghiul cuprins de dreapta întreagă și unul dintre segmente să fie egal cu pătratul segmentului rămas". Mai întâi să precizez că matematicienii greci foloseau termenul "dreaptă" cu înțeles de "segment de dreaptă", apoi că problema aceasta este un exemplu de rezolvare,

pe cale geometrică, a unei ecuații de gradul al doilea. Metoda folosită, cunoscută sub numele de "aplicarea ariilor", conduce la determinarea punctului C de pe segmentul AB, astfel ca să se realizeze relația cerută (fig. 6). Notând AB a și AC x, trebuie că a (a-x) = xz.

Se pare că în Cartea a doua această problemă servește drept introducere la problema 30 din Cartea a VI-, care-i formulată astfel: "O dreaptă finită, dată, să se taie după un raport extrem și mediu". Aici, în Cartea a VI-, se află și definiția care nu a fost introdusă în Cartea a II-a : "Se zice că o dreaptă se taie după un raport extrem și mediu când, după cum întreaga către segmentul mai mare tot așa cel mai mare către cel mai mic". Iată tăietura de aur care pentru Euclid și ceilalți geometri greci avea numele de împărțirea unui segment în medie și extremă rație.

- În adevăr, pe tăietura de aur se bazează construcția poligoanelor regulate convexe sau stelate cu 5, 10 și orice multiplu par de 5 laturi, și aceasta a fost opera pitagoreicilor. Aceste construcții se găsesc în Cartea a IV-a din Elementele lui Euclid, începând cu propoziția a 11-a, sau mai bine zis chiar cu problema din propoziția a 10-a: "Să se construiască un triunghi isoscel având fiecare din unghiurile de la bază dublu al celui rămas". Această problemă, care se rezolvă prin aplicarea împărțirii unui segment în tăietura de aur, se folosește apoi la construcțiile ce urmează. În Comentariul lui V. Marian se spune clar că aceste propoziții, ca de altfel întreaga Carte a IV-a, "este o descoperire a pitagoreicilor". Și mai departe: "Originea pitagoreică a construcției laturii pentagonului reiese și din faptul că semnul de recunoaștere al pitagoreicilor era pentagonul stelat (pentagrama)... Se pare chiar că alegerea pentagramei s-a făcut tocmai pentru a reaminti această descoperire importantă".

Leadership: Poţi să creezi o altă viziune a felului prin care se doreşte experimentarea compoziţională a ideii de "primordialitate a creaţiei" printr-o intensificare a manifestărilor vieţii?

- Admirație e prea puțin spus, cred că ei o adorau, mai ales dacă ne gândim și la faptul că tăietura de aur se poate construi cu rigla și compasul.

- Ai dreptate, pentru matematicienii greci acest argument trage greu în cumpănă, or tăietura de aur este, înainte de toate, o medie proporțională, așadar, se poate construi cu rigla și compasul. Și, efectiv, cum s-ar desfășura operația ?

- Nu-i greu de înțeles că această proprietate a segmentelor ce se află în tăietura de aur, de a-și transmite însușirea unul altuia la nesfârșit, i-a încântat pe matematicienii greci, iar pe Luca Pacioli l-a uluit într-atât încât l-a făcut să atribuie acestei proporții o origine divină ! Pare să fie o armonie care se transmite de la un segment la altul, ca o permanență a vieții !

- Dar e chiar așa în realitate, fiindcă prin numărul de aur se exprimă și una dintre manifestările vieții: legea creșterilor organice, pe care a stabilit-o, la începutul secolului al III-l, Leonardo Fibonacci. Problema, devenită de atunci celebră, intitulată a iepurilor de casă, se află în capitolul al XII-lea din Cartea Abacului. Dat fiind farmecul ei, am s-o citesc chiar după original:

"Câte perechi de iepuri de casă se nasc într-un an, dintr-o singură pereche de iepuri ? Pentru a afla câte perechi de iepuri se nasc într-un an, cineva a așezat o pereche de iepuri într-un loc îngrădit cu zid, știind că, după o lună, o pereche de iepuri aduce pe lume o altă pereche, iar iepurii încep să dea naștere la pui de la vârsta de o lună. Deoarece prima pereche da descendenți în prima lună, perechea se dublează și, în această lună se obțin două perechi, dintre acestea o pereche, și anume prima, va avea descendenți și în luna următoare, astfel că în luna a două vor fi trei perechi ; dintre acestea în luna următoare două perechi vor avea descendenți astfel că, în luna a treia se mai nasc două perechi de iepuri și numărul de perechi de iepuri din această lună este cinci. Dintre acestea, în aceeași lună vor avea urmași

trei perechi, iar numărul de iepuri din luna a patra va fi opt. Dintre acestea, cinci perechi vor da naștere la alte cinci perechi, care adunate la cele opt perechi formează în luna a cincea treisprezece perechi.

Astfel, Leonardo Fibonacci a găsit că există o lege numerică prin care se poate exprima o însușire a materiei vii, și anume, sub forma unui șir de numere întregi : 1, 1, 2, 3, 5, 8, 13, ... care are proprietatea că fiecare termen al șirului, începând de la al treilea, este suma celor doi termeni precedenți : (1) 2=1+1; Sau 3=2+1; ...13=8+5. Acest șir, dublu aditiv, poartă numele descoperitorului, adică "șirul lui Fibonacci" sau "legea creșterilor organice".

Primordialitatea Creaţiei se referă la actul de constituire a unui punct de sprijin, cum ar fi un calcul matematic, cu ajutorul căruia poţi determina o similitudine între "ceea ce este sus" şi "ceea ce este jos", între manifestările vieţii şi comportamentul universului.

Tăietura de Aur SAU Proporţia Divină aduce în prim plan mijloacele matematice prin care se poate determina o soluţie care intervine în exprimarea frumosului în artă, şi nu numai. De asemenea, după cum susţinea Pitagora, întreg universul este ordonat matematic şi orice poate fi exprimat prin numere. Iar în 1989, legendarul fizician John Archibald Wheeler a sugerat că Universul este fundamental matematic și poate fi văzut ca fiind alcătuit din informații.

*** Notă:** Câmpan, Florica - Povestiri cu proporţii şi simetrii, Editura Albatros, 1985.

Taina Naturii

On Iulie 4, 2023

Ceea ce vezi este ceea ce vrei să spui despre tine într-o imagine care te reprezintă prin imprimarea ei în sufletul lumii.

Marea este spectaculoasă, mai ales când razele soarelui îi oferă o strălucire deosebită, caz în care mă concentrez să văd doar o singură parte a unei imagini încântătoare: locul izolat al unei plaje dintr-o peliculă semnată Danny Boyle, care seamănă cu un paradis al naturii, de o frumuseţe naturală deosebită.

E o viaţă aici, o împlinire a sufletului, o prezenţă discretă accesibilă sub forma propriului meu sentiment de autoacceptare, care priveşte, care trăieşte deplin, care spune ceva cu privirea ei plină de har şi de semnificaţii, corelată cu ambiţia de a reprezenta în culoare orice moment din planul realităţii. Când soarele răsare, face acest loc plin de farmec, încât imaginea acestui loc, amprenta lui în sufletul meu, este mai mult decât o înşiruire de obiecte recognoscibile. Mă simt de parcă aş intra într-un prezent neutru, uitat de timp, şi aş ieşi altcineva, mai înclinat spre domeniul artistic, sub pensula unui pictor impresionist care transformă orice privelişte într-o poveste.

Sensibilitatea la lumina soarelui apare atunci când în ochii mei pătrunde prea multă lumină, sau atunci când ce ceea văd depășește așteptările artistului din mine, cu precizarea că orice manifestare a frumosului are ca premisă de bază modul intuitiv de redare a unui discurs cu natura, trecând în orice moment din planul realităţii în cel al ficţiunii.

Leadership: Imaginea la care îţi raportezi vederea poate să aibă un ecou sub forma unui sentiment de "prezenţă" suplimentară care se contopeşte cu tine?

Într-adevăr, ochiul este dominat metaforic de lumina pe care o absoarbe retina, ca un semnal de frecvență radio, iar emisia este preluată de un model de culoare translucid, care nu poate fi desenat oricum, ci în mod metafizic, adică sufletesc, divin, fără a produce niciun efect fizic real. Repetată prin multiplicare, vederea este influențată de artist în timpul procesului de creație, ceea ce face ca fiecare parte a ei să fie o expresie unică a imaginației ochiului care surprinde spațiul mistico-metafizic dintr-o simplă operă vizuală (fotografie, pictură), dintr-un prezent fără timp.

Natura este o prezenţă însufleţită, contopindu-se cu viaţa mea, făcând parte din mine, având un ecou în timp sub forma unui sentiment de "prezenţă" suplimentară, însufleţită. Nu degeaba, ceva din off îmi repetă chiar şi acum:

"Nicu, învaţă să pictezi cu sufletul, cu simțul vederii, cu căldura pe care o degajă lumina. Şi pictează pentru o lume care nu este dominată de finalitate, emiţând sugestia unei alte lumi, care dispare şi reapare, dar într-un mod diferit, şi anume mai puternic, astfel încât să te simţi mai energic, mai însufleţit de seva naturii."

Leadership: Creaţia ta poate fi rezultatul unui sentiment care sintetizează emoţia şi imaginea, luând în considerare un mijloc vizual abstract care cercetează posibilităţile infinite ale formei pe care o ia aprecierea "frumosului"?

În acest sens, ochiul trebuie să configureze imagini luminoase cu ajutorul unor structuri de conexiune între real și imaginar ce conduc privirea dintr-un prim plan perspectival - spre un

orizont înalt, folosind diverse elemente cosmologice ale lumii (apă, aer, foc, pământ). E un proces firesc, care are loc când ceea ce văd îmi place mai mult decât ceea ce realitatea îmi arată în mod concret.

În acest fel, imaginea nu este mult mai clară, mai aerisită sau metaforică, dar pare atinsă de un răsunet superior, un delir inepuizabil prin care se manifestă dialogul între mine şi divinitate, *Umatahn Ytualarripha Rifeshazna*, luminarea minţii prin harul divin.

Marea, ea însăşi o perlă în ochii lui Dumnezeu, simbolizând viaţa plină de pasiuni, reprezintă o îndelungată lecţie de observare, o succesiune de vise, o serie de ciocniri cu viitorul, nu suma a ceea ce am fost, ci a ceea ce am învăţat să fiu. În acest caz, ochii mei bine antrenaţi să vadă, au ca sursă primară de producere a unei viziuni artistice determinarea unghiului de percepţie dintre planul de acţiune şi axul vizual, acestea două fiind determinate ca elemente active ale compoziţiei, precum sunt accentele de lumină, umbrele, jocul strălucirilor.

Într-adevăr, sunt un artist deosebit, fiindcă am înţeles un lucru important: ceea ce văd este exact ceea ce încerc să spun despre mine într-o imagine care mă reprezintă prin imprimarea ei în sufletul lumii. Sunt un artist veritabil care şi-a îngăduit folosirea unui nou procedeu pentru a reprezenta stările sufleteşti, în loc de a stimula dezvoltarea picturii prin mijloace iluzionistice, găsind mereu o asemănare între imagine și emoţie, între obiectul real şi conţinutul lui plin de viaţă.

Leadership: Poţi să reproduci într-o imagine sentimentul ivit dintr-o contemplaţie asupra imediatităţii din jur, printr-un determinism reciproc între frumosul naturii şi o viziune revelatoare?

Hans Christian Andersen povestea despre înţeleptul rege Solomon, care pricepea graiul făpturilor necuvântătoare, că le auzea cântecele şi discuţiile, dar prin aceasta nu devenea, cel puţin în acel punct, mai deştept. El descoperise forţele ascunse ale plantelor şi metalelor, forţe capabile să îndepărteze bolile, să îndepărteze moartea, dar nu s-o şi desfiinţeze. În tot ce s-a creat şi la care putea ajunge, regele Solomon a căutat să descopere lumina care să dezlege taina vieţii veşnice, dar nu a găsit-o, în timp ce Cartea Adevărului stătea în faţa lui de parcă n-ar fi cuprins decât pagini nescrise. Creştinismul i-a indicat în Biblie cuvântul de mângâiere despre o viaţă eternă, dar el ar fi vrut să-l afle în propria lui carte. Şi în ea nu se vedea nimic...

La fel s-a întâmplat cu mine: privind marea cu ochi expresivi, uneori cu nostalgie, dar întotdeauna cu ochii ce sclipesc datorită razelor de soare ce se reflectă în ea, am încercat să recunosc taina naturii *Apsicumusia Anonimenry Eschetars Aoshijas*. Dar, spre deosebire de regele Solomon, eu am descoperit înţelesul acestor cuvinte şi, astfel, am reuşit să redau esenţa tainei naturii printr-o singură idee călăuzitoare: **"alege orice lucru din jur, şi încearcă să-l faci cât mai frumos"**.

Şi, iată, la orizont, cum se conturează o altă idee călăuzitoare: **"încearcă să captezi și să păstrezi frumusețea efemeră a lucrurilor, transformându-le în ceva etern"**. În fiecare floare, de la petale până la produsul final, se regăseşte o parte din sufletul artistului. El vede frumusețea sufletului său în fiecare floare, în fiecare petală, și prin arta sa, această frumusețe este păstrată pentru totdeauna. În fiecare floare, artistul crează efectul de floare mai mare sau mai plină, mai misterioasă sau mai rară.

Aşadar, taina naturii este strâns legată de recunoştinţa pe care mi-a lăsat-o instantaneul unei clipe unice, inepuizabile, de nevoia de a surprinde într-o imagine de vis tot ceea vine din inimă, nestrăbătut de zgomotul lumii. Iar marea comoară a învăţăturii, iat-o exprimată de mine astfel: "Aşa cum pe cer sălăşuieşte soarele, tot astfel în sufletul meu sălăşluieşte afinitatea, chemarea nativă care dă viaţa pânzei, în forma şi în nuanţa exactă a culorilor care

cuceresc treptat toate sufletele."

În ce priveşte leadershipul, voi ridica la nivelul reflecţiei acea activitate de reproducere a unei imagini fie în timpul percepției sale repetate (recunoaștere din memorie), fie pe baza unor idei despre aceasta, încât să reconstitui profilul autentic al unui vizionar care reuşeşte să creeze neaşteptatul inspirându-se din opera naturii.

Numai un geniu vizionar poate gândi în afara "cutiei".

Taina naturii este rezultatul unei reflecţii asupra minunilor naturii, aşa cum predomină ele în interacţiunea dintre imagine şi spirit, pe fondul unei sensibilităţi care nu se poate virtualiza în "excedente" temporare (precum sunt obiectele supuse perisabilităţii).

Source: https://neculaifantanaru.com/taina-naturii.html

Tainele văzului nu au secrete faţă de mine

On Ianuarie 28, 2023

Ceea ce vezi la ceilalţi este ceea ce simţi când te reîntâlneşti pe tine în mintea lor.

Săptămâna trecută am participat la semimaratonul din oraşul Cluj Napoca. Îmi amintesc totul de parcă s-ar petrece chiar acum. Cu doar câteva minute înainte de start, organizatorul concursului a prezentat situaţia de pe teren: noroiul format peste noapte datorită ploilor torenţiale, multe crengi uscate căzute din copaci, nenumărate capcane pe care natura le-a presărat de-al lungul traseului şi care creşteau riscul posibilităţilor de accidentare. Se aşezase un pic ceaţa, temperatura 2 grade, bătea uşor vântul, ploaia şi lapoviţa păreau să se menţină pe tot parcursul zilei.

În tot acest timp priveam chipurile alergătorilor din prima linie, mai îndârjiţi ca oricând să câştige un loc pe podium, mai tentaţi ca oricând să-şi suprasolicite picioarele, spatele, nervii. Nu păreau să evite situaţiile stresante care creează stări de iritabilitate şi nervozitate, nu, nicidecum, de parcă ar fi vrut să domine haosul ce rezultă dintr-o lume care dispare şi alta care se constituie, recurgând la *uma travessia sobre qualquer dor* prin puterea sufletului de a-şi exercita voinţa.

Pe chipurile lor se citea parcă refrenul dintr-o spovedanie adusă experienţei de afirmare prin performanţe superioare: "mintea-ți va fi eliberată de orice durere și de orice teamă".

Aşa stăteau lucrurile. Ochii mei, a căror vedere îmbrățișa doar zone pline de contraziceri, percepeau vitalitatea elementară în toată sinceritatea ei. Alergătorii nu păreau să bage de seamă furia naturii pe care urmau s-o experimenteze, o natură hotărâtă să-şi impună legile cu orice preţ. Conduşi parcă de flacăra lui Iahve, adulmecând în aer primejdia de care orbii nu ştiu să se ferească, târâţi înspre necunoscutul primejdios de puterea Egoului de a controla orice rezistenţă, se agăţau parcă de un alt sentiment care merită trăit, fiindcă face istorie !

Leadership: Poţi să-ţi construieşti o realitate care nu se împotmoleşte în limitele unei temporalităţi imemorabile, organizându-ţi vizual emoţiile într-un simbol care generează capacitatea de a aduna energiile într-un singur ideal?

Peisajul sumbru căpăta aspectul unei realități obiective doar datorită ochiului care îl privește, îl judecă și îi urmează cu devotament înțelesurile. După cum un suflet simplu își poate exprima în voie liniștea interioară, tot astfel un ochi vizionar poate să dea o scânteiere vie tabloului naturii numai dacă este investit cu instinctul firesc de a ridica elementele din jur la rangul de simboluri ale speranței, ale dorinței sau ale visului. Numai un alchimist acceptă puterea naturii, extrage energia din sol şi o captează pe cea cosmică, pe când un artist se concentrează să atingă perfecțiunea, dar uită de multe ori să se conecteze cu sufletul lui.

Exact aşa stăteau lucrurile cu puţin timp înainte de start. Alergătorii, adunaţi la linia de start ca într-o fortăreață întărită, se înscriau sub zodia tuturor simţurilor şi pasiunilor - disciplinate ca nişte cai nărăvaşi înhămaţi la un car de foc care nu cunoaşte limite, care nu cunoaşte retragerea, care nu cunoaşte echilibrul şi nici dezechilibrul. Totodată, simţeai uitându-te atent în ochii lor, în "retina pură", faptul că s-au angajat într-o artă neoimpresionistă, conceptuală, unde artistul se concentrează mai mult pe ideile și conceptele din spatele artei sale, decât concentrându-se asupra produsului final.

Până la urmă, cred că fiecare concurent se ghida la acel moment după un singur ideal pentru care merita să lupte cu tot dinadinsul: “Voi cuceri o lume întreagă cu performanţa pe care o

voi atinge.”

Leadership: Încerci să recompui portretul unei lumi care nu-i este suficientă sieşi, păstrând caracterul figurativ al unei imagini care ajunge să fie reperul unei biografii personale?

Aşa cum Platon scria la intrarea grădinilor academice: "Aici nu intră decât geometrii", eu aş fi putut să citesc pe chipul alergătorilor următorul lucru: "Pe un asemenea traseu nu se încumetă să intre decât aventurierii." Ochii aprinşi de o adrenalină maximă, ochii pentru care vederea însăşi se transformă în viziune, erau expresia unică a unei încăpăţânări îndrăcite de a persista într-o luptă devenită calvar, dar nu mai puţin dorită pentru aceasta.

Nu degeaba m-am uitat cu atenţie la chipul lor, în căutarea atmosferei întrezărite de un visător care nu renunţă niciodată la visul lui, fiindcă doar aşa puteam să-mi construiesc o realitate care nu se împotmoleşte în limitele unei temporalităţi imemorabile. Cum observa demult scriitorul Ion Frunzetti: *"Nu aceeaşi forţă mâna demult pe individul eroic al antichităţii, la fel ca şi pe individul mizer al unui Ev Mediu tardiv?"*

Leadership: Proiectarea lumii exterioare în spaţiul tău lăuntric oferă posibilitatea de a transforma orice imagine statică într-una interactivă, dincolo de ceea ce ar putea spune un observator neutru?

Alergătorii îşi gândesc propria artă, dar o gândesc şi pentru alţii care îi privesc. Şi nu este vorba despre o artă a prudenţei, ci de o artă a dăruirii de sine în spiritul păstrării stabilităţii adaptate la specificul intim al probei pe care au antrenat-o atâta timp.

De fapt, estetica pe care o degajă atitudinea lor se înscrie în spiritul valorilor de mobilizare, ţinând cont de forţa tensionată la nivelul fibrelor musculare. Fiecare din ei, la fel ca Don Quijote, luând înfăţişarea reală a luptătorului cu morile de vânt, şi-a preschimbat existenţa într-o intenţie de simbolizare, respectiv de transcendere a realităţii empirice, impresionând mai apoi ca o "fugă" de Bach.

Simbolul lor păstrează caracterul figurativ al unei imagini care ajunge să fie reperul unei biografii personale, reperul unei întregi generaţii, coagulând în momentele decisive energiile şi influenţele unei întregi opere *d'altíssima excellència.* Alergătorul însuşi este imaginea în relief a unei întregi pagini istorice sculptată într-o manieră fină, într-un Sfânt Graal, pe frecvenţa vibraţiei unei emoţii intense, nestinse, pentru care merită să sacrifici orice, pentru care trebuie să treci prin nenumărate provocări şi să faci tot ceea ce poţi pentru a fi sigur că o să avansezi mai departe cu bine.

Într-adevăr. Proiectarea lumii exterioare în spaţiul meu lăuntric arată intenţia fulminantă de a surprinde un moment de maxim suspans, într-o aşteptare care parcă nu se mai termină, printr-o directivitate a trăirii spectatorilor care aşteaptă plini de emoţie o evoluţie sau o finalizare neaşteptată.

Nu puneam tot ce vedeam pe seama unei poveşti spusă pe un ton monoton, cu personaje vacilante, realitatea obiectivă reducându-se la un simplu joc de senzaţii şi percepţii care continuau să curgă fără să schimbe măsura unor identităţi greu de zdruncinat. Ci, mai degrabă, puneam totul pe seama unei particularităţi expresive care devine deprindere de gândire: *"Ceea ce văd la ceilalţi este ceea ce simt când mă reîntâlnesc pe mine în mintea lor."*

Leadershipul se distinge prin reprezentarea unei imagini obţinute printr-o sumă a trăirilor care te vor rechema de multe ori să repeţi o anumită experienţă. Se caracterizează printr-o

interiorizare observabilă prin intermediul unor rezultate pe cât de neaşteptate, pe atât de credibile.

Tainele văzului nu au secrete faţă de mine atunci când ochii mei surprind o realitate care mă formează ca om, dându-mi posibilitatea să trăiesc cele mai profunde emoții. Este o realitate pe care îmi vine câteodată greu să o procesez, fiindcă mă ţine într-un continuu deja-vu, aducându-mi trăirile într-un punct al vieţii în care încerc să recuperez multe momente, pe care, din varii motive, le-am scăpat în trecut.

Source: https://neculaifantanaru.com/tainele-vazului-nu-au-secrete-fata-de-mine.html

Tainicul atelier al leadershipului

On Martie 31, 2012

Asigură-ţi mijloacele de a-ţi rafina trăsăturile de caracter şi de a le folosi în favoarea ta, orientându-ţi deciziile în direcţia sentimentelor şi a trăirilor tale cele mai profunde.

Începutul filmului „ *The Devils Advocate (1997)* ". Kevin Lomax, un tânăr avocat foarte ambiţios, reuşeşte să-l scoată nevinovat pe clientul său foarte înstărit – condamnat pentru dublu viol. Imediat după acest succes este recrutat de renumita firmă de avocatură „Milton, Chadwick & Waters". Iar de aici şi până în Iad n-a fost cale lungă. Soţia lui moare, mama lui la fel, iar prietenii lui dispar în chip misterios. Viaţa lui se destrămă. De vină era nimeni altul decât tatăl lui vitreg, John Milton care, în finalul filmului, îi propune să se alăture lui, şi să „servească" păcatul. Dar Kevin, copleşit de amintirea soţiei sale, comite gestul neaşteptat: se sinucide, punând punct acestui pact cu diavolul.

Apoi acţiunea este derulată înapoi. Camera se îndreaptă către Kevin, intrând în sala de judecată, buimăcit, unde trebuia să-l apere pe respectivul inculpat acuzat de viol. Privirea lui o întâlni pe a soţiei lui, Mary, şi rămase pironită, ca o forţă magnetică, de seninătatea şi puritatea ei. Pătruns în adâncul inimii de o bucurie tainică, se apropie de ea.

Şi cele două capete fermecătoare, unul palid şi învăluit de magia binecuvântatei revederi, celălalt îmbujorat, blând şi zâmbitor, se apropiară cu graţie şi îşi împreunară buzele şi gândurile - ca şi când două picături de esenţă vie s-ar fi întâlnit, devenind un singur întreg. Inima lui Kevin părea să emane aceleaşi cuvinte pe care contele La Mole i le-a adresat altădată reginei Margot: *"Am nevoie de tine aşa cum am nevoie de aer, de lumina zilei."*

Chipul său, plin de bucuria unor sentimente foarte adânci, oglindea un singur gând: *„Te iubesc, Mary ! "* - iar aceste cuvinte scumpe, aceste cuvinte pentru care toate graiurile pământului au ales vocalele cele mai unduioase şi consoanele cele mai plăcute la auz – fuseseră într-adevăr grăitoare pentru modul în care şi-a susţinut pledoaria. De fapt, Kevin a decis să nu-şi mai reprezinte clientul, refuzând în acest fel să decadă moral.

Leadership: Ai încercat să-ţi testezi capacitatea de a simţi într-un context care te constrânge, dar îţi oferă ocazia de a te dezvălui lumii întru totul?

Orice schimbare importantă a sensului existenţei tale este de regulă susţinută şi întreţinută de evoluţia leadershipului tău. Modificarea propriului tău statut prin subminarea valorilor şi principiilor de bază (pe care este imperios necesar să le respecţi pentru a căpăta acele trăsături de personalitate acceptate de ceilalţi oameni) – îţi poate afecta nivelul de conştiinţă, credinţa, inducând stări sufleteşti şi mentale destul de apăsătoare. Care dacă persistă în timp îţi pot crea disconfort la nivel psihic şi emoţional.

Un astfel de disconfort, cauzat de trecerea la o viaţă altruistă, generatoare de iubire, la o existenţă egocentrică, l-a copleşit pe tânărul avocat Kevin Lomax după ce s-a abătut de la valorile morale pe care le întrupa. El reprezintă un exemplu semnificativ al tipului uman care nu şi-a pierdut complet onoarea, şi, îndatorat naturii sale interioare, şi mai ales, învăluit de sentimentele pe care le nutrea pentru persoana iubită, şi-a găsit salvarea propriului sine, din păcate, prin suicid.

De multe ori curajul de a te dezvălui lumii aşa cum sufletul ţi-o cere, prin accentuarea tendinţei de a te judeca aspru pentru greşelile făcute sau ca urmare a reamintirii unei experienţe de tipul „ *lecţia morţii care dă viaţă*" , sau printr-un efort al conştiinţei de a

discerne între adevăr şi falsitate, între bine şi rău, iese în evidenţă în momentul când trebuie să-ţi împingi limitele către un sfârşit ineluctabil.

Leadershipul este o unealtă a redresării atitudinii faţă de menirea pe care ţi-o asumi, având ca suport puterea de a face dintr-un rezultat al unui lung proces de conştiinţă un vârf de lance pentru înnoirea propriei făpturi.

Important în evoluţia leadershipului tău sunt nu numai sinele şi cunoaşterea, ci şi ciclul de trăiri şi manifestări pe care le produci, - întreaga „producţie" a emoţiilor, a năzuinţelor, a pornirilor şi descătuşărilor interioare într-un anumit moment. Mai trebuie adăugat la aceasta încă o dimensiune importantă: faptul că îţi trăieşti „opera".

Întregul tău stil de viaţă combinat cu stilul de leadership adoptat condiţionează „opera de convertire" la tine însuţi.

A experimenta "oglindirea" înseamnă să urmezi tendinţa către unitatea dintre imaginea pe care ţi-o dă percepţia unei alunecări în păcat şi conţinutul credinţei care îţi asigură victoria valorilor în faţa lumii şi a destinului.

Kevin Lomax a renunţat la poziţia pe care o deţinea în cea mai puternică firma de avocatură din lume, reuşind astfel, în final, să revină la statusul lui iniţial, corect şi cinstit pe care s-a bazat existenţa sa – căsnicia cu Mary, relaţia cu mama sa şi cu prietenii săi. El a avut puterea să-şi reevalueze Eul şi să-şi pună în valoare trăsăturile de caracter, cam târziu ce-i drept, intensificându-şi percepţia asupra propriului sine în relaţie cu Eul celor pe care îi iubea, mai ales cu al lui Mary.

Tu, viitor lider, cum ai proceda? Ai renunţa la poziţia pe care o ai ca să întăreşti relaţiile cu cei apropiaţi, sau ai continua să-ţi depăşeşti condiţia, încercând cu adevărat să fii mai mult - şi să rişti să dai greş în cea mai importantă zona a fiinţei tale – conştiinţa?

Leadership: Poţi merge ore în şir în umbra unui turn, fără să o poţi depăşi?

Dă o şansă leadershipului tău să devină un punct forte al vieţii tale, menţinându-ţi integritatea morală şi emoţională mai mult timp. Dar pentru asta trebuie să pătrunzi în lumea interioară a celorlalţi oameni, să citeşti cele mai adânci sentimente ale lor, să încerci să te apropii moral şi emoţional de ei.

Atitudinea ta plină de atenţie mai ales faţă de cei care fac parte din viaţa ta, capacitatea ta de a te adapta la nevoile lor sufleteşti, este cheia întregului proces de finisare a propriului tău Eu. Ca să te ridici la înălţimea leadershipului, trebuie să primeşti acceptul propriului tău Eu de a te îndrepta şi de a te întări emoţional. Prin urmare, înglobează în conştiinţa ta, în adâncul fiinţei tale acele gânduri pozitive, constructive, bine şlefuite, şi nu lăsa să le întunece niciodată nimeni şi nimic.

În timpul efortului fizic inima trebuie să asigure un aport mai mare de sânge spre diferitele organe şi mai ales spre sistemul muscular.

Tot aşa şi tu, ca să evoluezi către un nivel înalt de conştientizare a îndatoririlor faţă de fundamentele propriei credinţe şi să asculţi strigătul, adesea tăcut, care se ridică din inimă, trebuie să adaugi un plus de echilibru sufletesc la nivelul relaţiei dintre ceea ce este just (corectitudinea) şi ceea ce este raţional (binele).

A nu te preocupa de schimbarea propriului tău fel de a fi este ca şi cum ai merge minute în şir în umbra unui turn foarte înalt, fără să o poţi depăşi. Turnul este proiecţia propriei tale conştiinţe, iar umbra este acea parte constantă din tine care te urmează peste tot. Dacă vrei să urci pe scara leadershipului, învaţă să te depăşeşti pe tine însuţi, să depăşeşti orice dubiu pe care îl ai în legătură cu propriul tău sine - întărindu-ţi valorile spirituale şi morale, şi dând dovadă de multă tărie de caracter.

Conştiinţa care te ghidează în viaţă pe calea cea bună este echivalentul şansei pe care ţi-o oferi de a da timpul înapoi prin rememorarea senzaţiilor, amintirilor, gândurilor, sentimentelor, dar şi prin "recâştigarea" sufletului pierdut printr-o formă a vinovăţiei şi a deznădejdii.

Tainicul atelier al leadershipului este locul unde se şlefuieşte şi se cizelează sistemul tău de norme morale şi de comportament, adunate în timp, pe care trebuie să le pui în valoare în orice situaţie ca să scoţi tot ce e mai frumos din tine şi din ceilalţi oameni. Şi, în permanenţă, să le menţii în condiţii corespunzătoare astfel încât niciodată să nu se degradeze şi să nu-şi piardă strălucirea.

Asigură-ţi mijloacele de a-ţi rafina trăsăturile şi de a le folosi în favoarea ta, orientându-ţi deciziile în direcţia sentimentelor şi a trăirilor tale cele mai profunde. Intensifică-ţi puterea de a percepe emoţiile celorlalţi şi, în funcţie de ele, să asiguri un aport mare de energie pozitivă sufletului tău şi să dai un sens nou vieţii tale.

Source: https://neculaifantanaru.com/tainicul-atelier-al-leadershipului.html

Tălmăcirea viselor

On Decembrie 01, 2013

Cine crede în vise, ar fi mai bine să urmărească realitatea mai întâi, iar apoi să viseze din nou.

Anhat veni la el dimineaţa devreme, ca să-l conducă la Marele Prezicător. Întrebat dacă avusese un somn liniştit sau agitat, dacă zeul îl inspirase, Keops îi spuse sincer ce visase. În acest fel, se văzu obligat să-şi mărturisească dragostea pentru această fată. Poate că ar fi putut sau ar fi trebuit să-i ascundă lui Anhaf pasiunea secretă, dar de vreme ce acesta fusese numit ghidul său spiritual, cel care trebuia să-l însoţească în drumul spre cunoașterea zeului, să-l îndrume prin labirint, Keops nu-şi imagina că putea să-i ascundă realitatea gândurilor sale, începând colaborarea cu minciuni sau cu o simplă neglijență. În Casa Vieţii îi fusese insuflat sentimentul că până şi omiterea unui adevăr era o ofensă adusă lui Maat, considerându-se înșelătorie.

- Keops, stăpâne, îi zise atunci fiul lui Imhotep, dacă ai visat-o pe această fată, înseamnă că aşa a dorit zeul. Cu siguranţă că a fost un semn din partea lui. Dar ca să ştii dacă o astfel de iubire este ceva bun sau ceva rău, trebuie să mai vezi şi care a fost purtarea ei în visul tău. A părut că răspunde iubirii tale? Cum s-a comportat cu tine?

Leadership: Crezi că o experiență vagă în care conturul realității se estompează în faţa unui fenomen impalpabil, reflectă dorința ta neîmplinită de a vedea mai clar viitorul printr-o revelație neașteptată?

- Lucrurile îmi sunt acum foarte vagi. Dar îmi amintesc că am vrut de mai multe ori să o sărut, să o strâng în braţe, însă nu reușeam, de fiecare dată se ferea sau, mai curând, era doar un nor, un lucru impalpabil, după care o vedeam din nou departe, deși o credeam lipită de mine.

- Nu mă pricep la tălmăcirea viselor, dar vom putea prezenta visul tău Marelui Prezicător, precum şi preotului care interpretează visele zeului. Văd că Hathor Cea Aurită a pus în inima ta iubirea pentru această fată; totuşi, faptul că, în visul tău, s-a ferit, că nu ai reușit să prinzi în braţe decât un nor, asta anunţă un semn îngrijorător. Cu toate acestea, simt că, dacă vei lua hotărârea să faci din ea a doua stăpână a bunurilor tale, nimeni nu te va putea împiedica.

- O singură persoană ar putea s-o facă: tatăl meu. El este regele.

Leadership: Încerci să descifrezi felul cum criteriile morale devin contururi vizuale ale adevărurilor, chiar dacă ele apar într-un mod ambiguu și difuz?

Un vizionar încearcă să fondeze o cunoaştere esenţială pe criterii morale şi pe adevăruri evidente prin ele însele, chiar dacă pare un lucru destul de ambiguu. Lucrurile vagi sunt cele mai greu de descifrat. Totuşi, adevărurile evidente sunt datorate relativismului cultural şi psiholgiei maselor de oameni, credule de cele mai multe ori în faţă oricăror "dovezi". De fapt, fiecare semn în viața noastră trebuie interpretat cu sinceritate pentru a descoperi un adevăr raportat la voia divină, dar în același timp, trebuie să fim conștienți de capcanele interpretării noastre subiective.

Şi exemplele pot continua în acelaşi sens, fapt ce ilustrează, contrar oricăror opinii, existența unei exigenţe de ordin principial, a unui principiu general de raţionalitate, care transcende

diferitele barierele cunoscute și generează deschiderea căii spre cunoaștere. Mărturisirea unui sentiment profund poate fi un pas necesar în alinierea cu ordinea cosmică, dar în același timp poate fi o capcană de ordin mistic, deoarece cunoașterea adevărată se bazează pe discernământ și rațiune.

Leadership: Aspirația ta spre revelația unei raționalități principiale poate să modeleze o nouă reprezentare imaginativă a realității, în ciuda barierelor impuse de relativismul cultural și de percepția vizuală a maselor adesea influențabile?

Transparența în relația cu ghizii spirituali este crucială pentru evoluția personală. În ziua de azi, prezicătorul nu mai este omul care interpretează visele, ci vizionarul care ştie să vadă dincolo de limite, un mentor care îşi îndrumă echipa către noi orizonturi, reuşind să pună în practică multe idei fiindcă nu se gândeşte niciodată la eşec.

Prin urmare, decizia de a "clona" nişte vise, doar ca să transformi realitatea, pare a fi un act iraţional deoarece este efectuat în mod arbitrar, fără să-ţi asumi vreun merit important. În acest caz, principiul de raţionalitate care nu atrbuie viselor decât o importantă mediocră, chiar dacă nu garantează reuşita morală a acţiunilor tale, îţi poate totuşi indica acele situaţii în care nu mai poţi acționa în deplină cunoştinţă de cauză.

Concluzia imediată, în acest caz, este că nu poţi decide să faci o schimbare, decât dacă ştii ce faci. Cine crede în vise, ar fi mai bine să urmărească realitatea mai întâi, iar apoi să viseze din nou.

Leadershipul poate reprezenta o viziune asupra adevărului dacă menține un echilibru delicat între expresia clară și vizibilitatea ascunsă în umbrele relativismului.

Tălmăcirea viselor se referă la interpretarea și înțelegerea semnificației acestora în contextul vieții tale, raportat la un fenomen de cunoaștere ce are ca deziderat următoarea zicală: "Realitatea este puterea prin care cunoasterea este constituită."

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Source: https://neculaifantanaru.com/talmacirea-viselor-lui-keops.html

Tânărul Ioannis

On Iulie 16, 2020

Poți să ajungi la rădăcina unui adevăr plin de sens atunci când hoinărești singur într-un timp accesibil doar prin intermediul unei poveşti care te învăluie şi te prinde în mreje pe parcursul întregii vieţi.

Tânărul Ioannis. Recomand această ultimă apariție de la editura Polirom, semnată Mika Waltari. O citesc cu drag chiar acum, lângă un pârâu foarte limpede, cu aceeași plăcere cu care am citit celelalte romane ale sale. Cititul te face mai îngăduitor cu rătăcirile vieţii, la fel cum actul de a scrie îl determină pe un scriitor să-şi asume mai multe roluri: de creator şi, în acelaşi timp, de parte a creaţiei, de regizor şi de personaj, deopotrivă. Latura spirituală este şi ea aferentă exersării cititului şi scrisului, împingându-l pe om să afle mai multe despre rostul lumii sale într-o lume diferită de a sa, o lume care aminteşte de însăşi existenţa sa paralelă în alte timpuri, în alte locuri, în alte condiţii.

Te simți mai inspirat, poate mai înțelept, dar cu siguranță mai matur, mai bun, mai apropiat de esența vieții spirituale atunci când citeşti *Tânărul Ioannis* , încât, pe parcursul cărţii simţi că devii tu însuşi însufleţirea unui personaj aflat în căutarea destinului sacru. Ori inspiraţia aceasta nu provine din peripeţiile unui personaj care trăieşte în povestea unui scriitor excepţional, şi care a trăit demult o viaţă plină de încercări, ci din destinul unui Ulise mai tânăr, mai ambițios, mai pus pe gânduri, mai dornic de compromis, mai energic în privinţa atingerii scopului propus. El extrage din fiecare experienţă de viaţă o învăţătură plină de avertizări, plină de moderaţie, plină de adevăr şi putere, plăcerea lui cea mai mare fiind posibilitatea de a scrie texte originale pentru eternitate. Era scrib, şi ca orice scrib, viaţa îi era mai puţin dragă decât cuvintele înşirate cu artă într-o ordine dumnezeiască.

Iar dacă *Tânărul Ioannis* vedea omnipotenţa lui Dumnezeu în fiecare expresie a fenomenului vieţii, în orice comparaţie dintre trecător şi etern, între creaţie şi evoluţie, era pentru că întreaga sa fiinţă părea a fi o lucrare asemănătoare cu cea a îngerilor care ştiu să aprecieze tot ce-i înconjoară. Plin de un suflet cald, luminos şi frumos, el se raporta mereu la complexa legătura dintre Pământ şi Cer.

Într-un final, el realizează că orice om care visează să cucerească tainele sfinte ale înaltei ştiinţe este nevoit să-şi croiască un drum diferit în această viaţă, care este o trecere prin istorie într-o altă viaţă. Şi numai această multiplicitate a propriului suflet, esenţială în lucrarea unor gânduri care sfidează orice închipuire, poate să producă frumuseţea unei lumi care şi-a pierdut sensul. Cerul Împărăţiei lui Dumnezeu este străbătut de foc, dar şi de un curent electric, o energie cosmică vitală numită *Orsermisthos* , îndreptând atenţia spre existenţa unui imens arsenal al imaginarului.

Leadership: Eşti condus de sentimentul că trebuie să-ţi croieşti drum într-o lume care transpune, ca într-o peliculă, viaţa ta interioară (sensibilitatea şi conflictele conştiinţei) într-o reflecţie filozofică universal valabilă?

Un om care se alimentează din secole trecute, poate chiar din întreaga evoluţie istorică trăită de umanitate, este inima unui Dumnezeu care îşi testează limitele toleranţei faţă de efectele creaţiei sale. Această reflecţie filozofică este valabilă pentru toţi cei care au înţeles că duhul ştiinţei nu este altceva o plasare a conştiinţei umane într-o lume exterioară, universală.

Tânărul Ioannis, hoinărind singur prin gândurile unei minţi zbuciumate de amintiri triste, dar purtat de vise şi însetat de cunoaştere, este manifestarea unui caracter tragic prin prisma destinului pe care nu reuşeşte să-l ţină în frâu după voia lui, fiind condus de o forţă tainică

în mijlocul evenimentelor tulburi, scăpând de fiecare dată, ca prin minune, din cele mai mari pericole. Aici e mâna lui Dumnezeu. El este deopotrivă un erou plin de nobleţe precum Don Quijote, rănit adesea în orgoliul său, dar niciodată atât de grav încât să nu mai accepte realitatea, ajungând amândoi la aceeaşi revelaţie biblică: *"Dumnezeu a ales lucrurile nebune ale lumii ca să le facă de ruşine pe cele înţelepte".*

Iar când mă gândesc la Tânărul Ioannis, prin studierea unui destin rezistent, iscoditor, prins numai între culmi şi abisuri, mă gândesc la mine însumi, la acelaşi fiinţă elevată care a cunoscut regretul de a fi ajuns prea târziu în locul hotărât de providenţă, vinovăția față de lucrurile care au rămas nespuse sau nefăcute, constrângerea de a fi devenit altcineva decât mi-aş fi dorit să fiu. Profund, înălţător, nostalgic, încep să mă definesc prin ceea ce sunt în stare să trec ca să dau sens unei vieţi spirituale care abia acum începe să capete acceptare printre posibilii factori favorizanţi. Îmi închipuiesc că viaţa e mai uşoară dacă o suport în tăcere.

Şi, la fel, nu-mi pot închipui o altă mască a neputinţei de a cunoaşte absolutul decât prin suportarea unei vieţi care îşi cere dreptul la o lume fără adevăr, mai puţin însufleţitoare, dar receptivă la coincidenţele şi semnele unui destin care îşi asumă o istorie grandioasă. Dacă într-un anumit fel eu sunt identic cu Tânărul Ioannis prin toate încercările vieţii prin care am trecut, ceva totuşi diferă la noi. Unul este mult prea orgolios pentru smerenie, celălalt a învăţat că a fi orgolios este similar cu rănirea lui Dumnezeu, respingerea Lui din sufletul în care creşte cunoaşterea clarvăzătoare.

Leadership: Eşti în stare să îţi încredinţezi dramul de destin în mâinile unei voinţe divine, şi totodată să recunoşti că nu poţi reduce cunoaşterea ta elevată numai la ceea ce îţi oferă raţiunea?

"Mă simţeam tot mai matur, mai ştiutor. Aveam certitudinea că port în mine o bogăţie care i-ar fi făcut invidioşi chiar şi pe cei mai bogaţi oameni. Iar experienţa vieţii mă făcea mai puternic pentru că înţelegeam că nu merită să devin vreodată sclavul propriului corp în căutarea orbească a satisfacţiei trecătoare. Eu trebuia să fiu stăpânul, patima era sclava pe care o puteam constrânge să mi se supună dacă voiam. Această certitudine mă făcea mai puternic."

Expresia fundamentală a sufletului glorios de erou, în strânsă legătură cu însăşi apariţia lui Dumnezeu în orice vreme şi în orice situaţie, se poate restrânge uneori la o singură trăsătură de caracter care este cea mai izbitoare în ochii unui bun creştin: obsesia de sine. Cine se încrede prea tare în lecţiile înţelepciunii, cine îşi umple dramul de timp liber dăruindu-se total unei pasiuni sau unui vis debordant, riscă să nu-şi mai găsească dramul de linişte de care are atâta nevoie pentru a obţine fericirea.

Simt că arde în mine nevoia de a mă şti altcineva, mai puţin supus dorinţelor trecătoare. Cred că uneori trebuie să închid ochii în faţa înţelepciunii, sau măcar să mă prefac că nu deţin nicio cunoaştere. Nu cumva să apar ridicol din pricina colosalei prostii de a mă arăta inteligent. Mai bine era dacă ingeniosul hidalgo ar fi fost înfăţişat prin orizontul ontologic al personajelor lui André Malraux, al căror gândire nu urmează evenimentelor, ci le precede.

Despre mine aş vrea să cred că sunt diferit de personajul care, în altă viaţă, m-a întruchipat pe mine cu atâta măiestrie. Voi evita disperarea extremă, voi evita tăcerea de dinaintea unei izbucniri de nebunie. În vechile scripturi egiptene, cu precădere în "Învăţătura lui Ptah-Hotep" este repetat îndemnul de care aş vrea, eu însumi, să nu fac niciodată abstracţie: *"Petrece-ţi zilele în bucurie, trăieşte fiind mulţumit, şi nu-ţi risipi vremea destinată veseliei."*

Leadership: Poţi să te transpui în realitatea unui destin care se repetă mereu în altă versiune a timpului, în măsura în care toată experiența ta interioară se cristalizează într-o

concepție privitoare la călătoria sufletului prin numeroasele sale întrupări?

Realitatea în care omul se întâlneşte cu Dumnezeu este o fragilitate a momentului pe cât de înduioşător, pe atât de greu de suportat, fiind parcă extras din cunoaşterea amarnică a altor lumi. Tânărul Ioannis şi-a însuşit arta marii cunoaşteri, dar nu a cunoscut arta de a controla visul vieţii prin prisma sentimentului de mulţumire sufletească nemăsurată. Bănuiesc că fericirea care i se cuvenea atât de mult în decursul vieţii a primit-o, poate, în lumea cealaltă.

Orgoliul exaltat al cunoaşterii sale a fost securea înfiptă în miezul vieţii. Iar ceea ce el socotea că fiind o realitate imposibil de negat, a reprezentat de fapt un avertisment pentru trezirea conștiinței sale.

Eu încă îmi scriu propria poveste în prezentul unei vieţi a cărui mesaj i-a scăpat până şi lui Don Quijote, izvorând din contemplarea inimii lui Cristos, şi pe care Tânărul Ioannis nu l-a procesat cu succes: *"Deznodământul zilei de azi este revelația zilei de mâine."*

Am învăţat din viaţa Tânărului Ioannis că nu trebuie să fiu produsul unui imens creuzet numit istorie care, asemenea unui val imens oceanic care îneacă o stâncă, se catalizează într-o covârşitoare călătorie a sufletului prin pustiul singurătăţii.

Dacă totuşi miezul poveştii mele provoacă o mobilizare a tuturor spiritelor timpului prezent, împotriva unei sincere împăcări a conştiinţei, în preajma unui destin prestabilit, punând piedică vreunui ingenios hidalgo de a se adapta la împrejurările unei vieţi lipsite de bucurie, înseamnă că Dumnezeu îşi merită soarta de a nu fi înţeles, de a fi ridiculizat, minimalizat, marginalizat.

Marea Cunoaştere se referă la viaţa pe care o trăieşti în scopul împlinirii unui vis care valsează cu durerea şi cu fericirea, şi din care ai de învăţat că nu există între ele două decât o singură nuanţă vibrantă: una nu poate să existe fără cealaltă, şi cine renunţă la una în favoarea celeilalte este sortit să piară sufleteşte.

Tânărul Ioannis este fiecare aspirant la pomul cunoaşterii, iar această aspiraţie dă sens unei vieţi care nu se poate trăi decât prin sacrificiu. Citiţi această carte dacă vreţi să fiţi fericiţi, înţelegând că fericirea înseamnă de multe ori să ocoleşti marea cunoaştere, şi că viaţa este mai blândă şi mai darnică cu aceia care nu pornesc în căutarea lui Dumnezeu.

Câteva versuri din "Cântecul Harpistului", text de mare însemnătate pentru istoria gândirii egiptene, îmi vin acum în minte:

Tango to Evora

On Iunie 23, 2017

Felul artistic de-a fi constă în faptul că printr-o singură trăsătură ni se reprezintă viu şi pe deplin ceea ce în lipsa ei nu s-ar putea niciodată reprezenta.

Îl aştept în încordarea unei încremenite tăceri, care pentru un pictor ar putea fi echivalentul sublimului. Dar el nu mai apare decât în tristeţea unei amăgiri continue, în îndoiala unor întrebări care asemenea pomilor se frâng sub greutatea rodului lor. Îl doresc, îl admir, îl invidiez. Încerc să mi-l reamintesc cu ardoarea unui artist aflat în căutarea conţinutului, iar el mă evită dincolo de ingenuitatea unui timp care pare să fie obstinat în a nu avea sens sau direcţie.

Fiindcă e mort şi eu am contribuit la această faptă dezonorabilă pentru care marele legiuitor, Dumnezeu, mă acuză fără mila cuvenită unui om ce merită a doua şansă. O lacrimă se prelinge pe obrazul căruia destinul i-a tras o palmă sănătoasă, sugerând acea angoasă niciodată total învinsă, dar care fură părţi din mine, făcând frumuseţea neinteresantă.

Sufletul plin de remuşcări încearcă să rostească ceea ce îmi şopteşte conştiinţa în cinetica unei imense lumi poetice: *mea culpa* , prin înclinaţia unei călătorii în timp din care pare că lipseşte geografia inimii. Oprindu-mă, aşadar, fără teamă într-o distanţă spirituală, când vinovăţia îşi întoarce faţa anume spre iertare – cea mai grea iubire dintre toate, furând un pic din momentul unei depresii, arunc o ultimă privire determinantă asupra vieţii.

Leadership: Îţi construieşti o nouă șansă de a-ți corecta trecutul lăsându-te prins în miezul intim al unei experienţe centrată într-o gândire de acuzat care își recunoaște vinovăţia?

Paharul pe care îl ţin în mână aproape tremurând, ceea ce pare la prima vedere un scenariu ţesut cu multă îndemânare de subconştientul meu, aparţine femeii care nu şi-a putut înfrânge mândria, model compensator al universului straniu, mai ceva decât al lui Stephen Hawking, dinspre care nu vine nicio inițiativă mai acătării.

Îngân refrenul unei arii a insuportabilităţii, a ticăloşiei pe care nebunia o acceptă ca trofeu. Buzele uscate, neatinse de suflul vreunei tentaţii, prevestesc punctul de maximă altitudine al sfârşitului. Închid ochii şi încerc să anulez efectul pe care uitarea Lui îl are asupra mea. Ochii de culoarea unei frunze luate de vânt, aproape încercănaţi de ruşinea umilinţei la care singură m-am supus, asemănătoare cu senzaţia de neputință totală, ar vrea parcă să simbolizeze exteriorizarea durerilor interioare.

Ceasul nu mai arată timpul fericirii, dar îmi strânge mâna delicată ca într-o menghină a moralei.

Suferinţa este îndoiala cu care tratezi prilejul unei remuşcări care poate să dea un sens nou lumii tale interioare.

O umbră cade asupra mesei, învăluind speranţele putrede cu un suflu cald de entuziasm. Străinul, care în secunda următoare nu mai este un străin, îmi atinge mâna, asemenea unei adieri primăvăratice, făcându-mă să suspin. De ce trebuie să te cunosc, când pot doar să te simt? De ce te simt când vreau numai să te uit?

Muzica ochiului anulează tăcerea minţii. Componenta sublimă a naturii mele este epuizată de așteptarea mult prea îndelungată și dezamăgită de un ego care se învârte neputincios în cerul unei iubiri fără ecou. Ce păcat că o asemenea inconsistenţă a conţinutului poate sta alături de o asemenea desăvârşire netrebnică a visării spre „atunci şi acolo". Surâd. Mă bucur că ai înviat, dragul meu.

Leadership: Ce sens oferi expresiei de sine pe fondul general al unui context care alcătuieşte situaţia corespunzătoare fineţii simţirii de a-ti recunoaște partea intunecată în admiraţia manifestată faţă de o conştiinţă curată?

Cantitatea de lepădare de sine eliberată prin reacţia unei supărări, brusc capătă o nouă turnură, se transformă într-o formă de energie, anume energia de mişcare. Let's dance, Tango !

Ce pofte demonice se dezlănţuie în cuprinsul setei de a respira o nouă aventură ! Expresiile rezultantei distanţării de trecut şi momentul forţelor de presiune ale neprevăzutului, amândouă urcă pe podiumul determinării curentului de magnetizare. Forţele îşi schimbă sensul, se atrag prin magnetismul unei dulci disperări în extremităţile unui generator de fluxuri energetice ce indică poziţia în timp şi în spaţiu a cauzei unei noi tresăriri apărute în suflet.

Din nou numai al lui, atinsă şi străbătută de fiorul unui spaţiu prin care nu a mai trecut de mult sunetul muzicii pline de energie. Of, de-aş rămâne singura dorinţă din sufletul pur al artistului care ştie să completeze caracterul fragmentar al momentului, construind din trăsături disparate o totalitate elegantă.

Îl privesc ca pe un duşman înviat din morţi, ucis din cumplita-mi vanitate combinată cu gelozia, cu înverşunarea păcatului de a nu crede în arta unei minuni. Dar acest duşman este, până la urmă, soţul meu. Îl ucid şi îi ador învierea neaşteptată. Numai tango-ul este sensibil la adevărul vieţii mele.

Iar în aceste rotiri pline de sens, pe care sensibilitatea artistului le aşează cu măiestrie în tango, pe ritmurile unei simţiri intense, demne de o impresionantă stringenţă predestinată, se întrevede acea lege a creaţiei, a lui Belinski:

Trebuie ca personajul, fiind expresia unui întreg univers distinct de indivizi, să fie în acelaşi timp şi un anume individ, un întreg, individual. Numai cu această condiţie, numai prin împăcarea acestor contrarii, poate să devină o figură tipică. Felul artistic de-a fi constă în faptul că printr-o singură trăsătură ni se reprezintă viu şi pe deplin ceea ce în lipsa ei nu s-ar putea niciodată reprezenta.

Trăsătura care te defineşte este dualismul pe care-l propui între realitatea marcată de dezamăgirea omului inferior, condus de instincte primare, și atitudinea plină de tandrețe a omului superior condus de înțelegere, maturitate, luciditate şi acceptare de sine?

Egoul are nevoie să fie abordat în sensul unei întunecări a conştiinţei atunci când nu reușești să te ridici din propria durere. Sau poate fi abordat în sensul ancorării într-o pasiune arzătoare pentru a ţine ritmul impus de curiozitatea aia care te face să vrei să ştii şi să descoperi mai mult ce e în celălalt de lângă tine.

Tango to Evora este ritmul pe care se înalţă strigătul trepidaţiilor sufleteşti: „să sufăr, sau să mor”. Dansul, ca formă de manifestare a iniţiativei particulare de a uita orice supărare, începe lent cu graţie şi aplomb, de la uimire la plăcut surprins. Şi se continuă alert pe tot parcursul ariei unei luări aminte asupra a ceea ce trebuie neapărat îndreptat în interior.

Încheierea dansului este senzațional prin renunţarea la ceea ce reprezintă omul vechi pe care vanitatea şi orgoliul l-au condamnat la ratare, undeva în mijlocul nicăierului.

*** Notă:** Loreena McKennitt - Tango to Evora [CINEMATIC]

Tărâmul nesfârşit al inimii

On Noiembrie 28, 2010

Învaţă să-ţi cunoşti inima, pentru a şti câtă încredere să-i acorzi.

Ascuns în spatele unei coloane de marmură, prinţul Dastan îl aştepta pe fratele său, Tus, moştenitorul tronului. Când acesta îşi făcu apariţia în dormitor, Dastan se repezi la el, aşa cum se repede vulturul la pradă, şi ameninţându-l cu pumnalul, îi vorbi cu speranţă, dar şi cu teamă în suflet:

- Tus, unchiul nostru, Nizam, ne-a minţit. Ai avut încredere în el, aşa cum am avut şi eu. Însă el e cel care l-a omorât pe tatăl nostru, otrăvind mantia pe care ţi-a dat-o, mantia pe care, la rândul tău, mi-ai dat-o mie, şi pe care eu i-am făcut-o cadou tatălui nostru.

Rostind aceste cuvinte, prinţul Dastan se aştepta să vadă înseninându-se chipul fratelui său, a cărui mohorâre se datora morţii tatălui lor, însă chipul lui Tus deveni, dimpotrivă, şi mai nepăsător, şi mai rece. Îl privea pe Dastan cu o atenţie ce nu vădea deloc bunăvoinţă, ci o asprime fără margini.

- Dacă ai de gând să mă omori, fă-o acum, îi spuse Tus, împins de ura ce o nutrea faţă de el.

Dastan, nădăjduind totuşi că fratelui său i se va înmuia inima, mai făcu o încercare, de data aceasta şi mai hotărâtă, de a-l convinge de nevinovăţia sa. Îi povesti fragmentat despre planul diabolic al unchiului lor. Dar, văzând lipsa de reacţie şi privirea sumbră şi severă a fratelui său, văzând că acesta nu avea încredere în el, nu avu de ales decât să recurgă la o ultimă soluţie, la un ultim gest de credinţă. Îşi adună toată puterea sufletului şi îşi implantă pumnalul în inimă.

Leadership: Cum interpretezi informaţiile despre persoanele care au participat în cadrul evenimentelor cu impact, în condiţiile analizei adevăratului lor statut?

Poţi să strângi şi să interpretezi informaţiile despre persoanele care au participat în cadrul evenimentelor cu impact, în condiţiile analizei adevăratului lor statut, de prieten sau duşman, numai prin evaluarea puterea lor de sacrificiu demonstrată peste tot unde ţi-ai jucat tu rolul de erou şi prin consecvenţa cu care îţi este susţinută puterea ta de a te ridica deasupra durerii şi de a lua totul de la început.

A-ţi demonstra nevinovăţia în faţa unui prieten bun este echivalent cu a fi sub stăpânirea păcatului de a ierta nedreptatea şi greşelile aproapelui: îţi expui întreaga viaţă şi trecutul unei crize de imagine, trăind permanent cu povara lipsei de recunoştinţă.

Printre notele esenţiale ale leadershipului trebuie recunoscută în primul rând "ieftinătatea", care cere anularea autorităţii valorice şi a virtuţilor de care depind relaţiile sociale. Cinstea, spiritul de dreptate, sinceritatea, tăria de caracter faţă de care nu poate exista eschivare, se pot transforma într-o închisoare în aer liber dacă permiţi altora să te definească după modul în care ai anunţat obţinerea unui rezultat final şi mai ales dacă îi îndreptăţeşti să de-a verdictul "right" sau "wrong".

Nu poate fi conceput un caz de construcţie a leadershipului, de-a lungul întregii vieţuiri interioare a omului, aducând în prim plan drepturi, acţiuni, credinţe ce-şi propun să fie

viabile doar pe termen scurt. În acest caz leadershipul se dovedeşte o iluzie greu de susţinut, o modalitate de a face incompatibile funcţia, rolul şi modelul de receptare critică a mesajului de solidaritate transmis.

Leadership: Acţiunile pe care le îndeplineşti sunt o urmare a alegerii tale de a rămâne pe cont propriu într-un context cu valoare de "testare a conştiinţei" care se schimbă o dată cu modificarea amintirilor?

Abia în acel moment Tus, gândindu-se că în adâncul acestei întâmplări exista o taină cumplită, se cufundă în gânduri şi simţi chiar un fel de îngrijorare. Nu-i trecuse niciodată prin gând că pe Dastan – un luptător atât de curajos, atât de încrezător - îl va împinge sinceritatea, sau mai bine zis forţa sufletului, asprimea sufletului, până la o asemenea faptă.

Într-atâta îl miră această faptă, încât, amintindu-şi cuvintele pe care Dastan i le spusese înainte de a se sinucide, luă pumnalul vrăjit şi apăsă giuvaierul de pe mâner – eliberând nisipul magic, şi întorcând astfel timpul înapoi.

Câtă autoritate poate să capete un om care ia o hotărâre atât de curajoasă? Aflându-se din nou faţă în faţă cu Dastan, Tus îşi simţi conştiinţa împăcată. Căci urmase sfatul nepreţuit pe care tatăl lor, regele Persiei, Sharaman, i-l dăduse cu multă vreme în urmă: *"Pleacă-ţi urechea la sfătuitori, dar întotdeauna ascultă-ţi inima"*.

Leadership: Dezvoltarea rolului tău de lider vine dinăuntrul tău atunci când te apropii de stadiul final al luării deciziilor bazate pe orgoliu şi impulsuri de moment?

O inimă mare este opera desăvârşită a leadershipului. Inima îţi conduce toate fibrele. Ascultă-ţi inima sau altfel te vei prăbuşi în abisul cel mai adânc.

În filmul *"Prince of Persia – The sands of time"* , despre care v-am povestit adineaori, Tus s-a simţit atât de mişcat de felul în care Dastan s-a dezvinovăţit, încât n-a mai fost destul de stăpân pe sine ca să-şi ascundă sentimentele adânc înrădăcinate în fiinţa sa.

Ţinea într-adevăr la fratele său, chiar dacă mintea şi inima îi fuseseră înşelate de sfătuitorul şi unchiul lor Nizam. În mijlocul tuturor întâmplărilor care se îngrămădiseră unele peste altele, şi în momentul când Dastan şi-a pus capăt zilelor, o spaimă teribilă l-a cuprins, o spaimă care l-a trezit la realitate.

Iată materialul din care era plămădit Tus – un conducător care nu avea deplină încredere în inima lui, dar care totuşi nu era străin de simţămintele omeneşti.

Există o otravă care poate ucide aproape fără să lase urme. Ea este deşertăciunea inimii tale. Este neîncrederea pe care o ai în propria inimă când vine vorba să iei decizii importante. Cum ai putea să te încrezi în cinstea ta, daca nu te încrezi în inima ta? Cum ai putea să iei decizii bune, dacă nu-ţi cunoşti bine inima? Ai de gând să-ţi urmezi calea aşa cum ţi-o va croi soarta, bună sau rea, sau să te încrezi în inima ta şi să încerci să te împotriveşti în cazul în care soarta ţi-e potrivnică?

Ca să-ţi simţi conştiinţa împăcată nu-ţi apleca urechea la sfaturile celorlalţi, decât după ce-ţi asculţi inima. Dezvoltarea rolului de lider vine dinăuntrul tău, din inima ta.

Leadershipul funcţionează în acelaşi fel ca inima: trebuie să însufleţească spre răbdare şi

înţelegere, nu spre răutate şi duşmănie.

Tărâmul nesfârşit al inimii este un tărâm foarte vast şi foarte sensibil, este un tărâm nisipos, alunecos, pe care trebuie să-l abordezi cu multă precauţie. Este un tărâm pe care te poţi rătăci, sau pe care îl poţi stăpâni dacă îl cuprinzi în imensitatea lui şi dacă îl înţelegi cu adevărat. Este un tărâm pe care dacă îl cunoşti bine, dacă îi simţi mereu pulsul şi căldura, nu te va înşela niciodată.

Este un tărâm care se încrucişează cu alte tărâmuri de acelaşi fel, şi pe care dacă nu-l stăpâneşti în marea lui imensitate, dacă nu-l populezi cu emoţii pozitive, cu o atitudine pozitivă, cu încredere şi curaj, nu vei putea să obţii acea linişte interioară atât de râvnită de toată lumea, acea împăcare sufletească cu tine însuţi atât de necesară, ci vei simţi mereu suferinţă şi durere.

Concluzie: Cunoaşte-te pe tine însuţi pentru a-i putea cunoaşte pe ceilalţi şi, implicit, învaţă să-ţi cunoşti inima pentru a şti câtă încredere să-i acorzi – astfel îi vei putea cunoaşte şi pe ceilalţi, susţinându-i cu atâta încredere, câtă merită.

Source: https://neculaifantanaru.com/taramul-nesfarsit-al-inimii.html

Tărâmul prea îndepărtat al zăcămintelor necunoscute

On Iunie 10, 2012

Scrutează orizonturile până departe, astfel încât să te apropii de tărâmul ce ascunde întreaga taină a lumii şi a universului.

Din clipa când mă interesa ceva, deveneam inaccesibil oricărei ocupaţii. Întotdeauna şi pretutindeni, eram călăuzit de această unilaterală impetuozitate, manifestarea acerbă a imboldului lăuntric către noi abordări, urmărirea complexă a celor mai bizare şi inedite aspecte în materie de simţuri şi simţiri care încordau peste măsură, ca un arc gata de tragere, resorturile vitale ale manifestărilor omeneşti.

Era vorba de o frenezie totală, nemaiîntâlnită, (paradoxală la cei ca mine a căror preocupări erau legate de practicarea sportului de performanţă), izvorâtă brusc din goana aprinsă după cel mai preţios, cel mai curat, cel mai semnificativ activ din lume: ştiinţa. Ştiinţa vieţii, a timpului, a gândurilor, a corelaţiilor şi a interdependenţelor, a înlănţuirilor mistice care conduc la apariţia unei lumi imperceptibile. A eternelor valori ce transformă simţămintele în energii alternative, negative şi pozitive existente în fiinţa omenească.

Comanda destinului a fost mai presus decât nivelul aspiraţiilor mele. Sau se întrepătrundeau? Simţeam că mi se dăduse în exploatare un imens rezervor cu potenţial extraordinar de energie umană regenerabilă. Şi trebuia să mă ocup de întreţinerea acestuia. Eram un călător aruncat în cel mai dur şi sinistru tărâm, având dificila, costisitoarea, înfiorătoarea sarcină de a-l explora în întregime, însă abordându-l într-o manieră suprarealistă, cu riscul de mă pierde în abisurile lui.

Leadership: Eşti îndeajuns de capabil să trasezi o graniţă între Ştiinţa Vieţii, care te învaţă să programezi întâlnirea cu destinul, şi misterul ei?

Aşa s-a născut magia, mecanica înţelegerii naturii umane, farmecele ei. Materia sfântă, însângerată de exploziile în lanţ a celor mai calde sau mai reci emoţii, a celor mai crunte aspiraţii ale sufletului. Căreia numai el, aprigul explorator al tărâmului iluziei şi realităţii, prin intermediul personajelor nenumărate, create şi interpretate la cea mai înaltă cota a profesionalismului, le putea da o formă armonioasă şi o imensă energie. Ca un sculptor care modelează fundaţia de bază a oricărei fiinţe, cu dalta bine ascuţită a propriilor gânduri şi simţiri.

Personajele create după o reţetă studiată şi îmbunătăţită în ani de zile, după chipul şi asemănarea celor ce-şi poartă în suflet când bucurii, când dureri, îmbrăcate cu cea mai strălucitoare combinaţie de alb şi negru (pentru că aceste culori sunt definitorii caracterului uman şi dezvoltării lui), îşi exteriorizau trăirile în cele mai variate moduri astfel încât să dea impresia că sunt perfecte şi nu trebuie ajustate cu nimic. Trunchiurile vii, pline de sevă, a pasiunilor şi pulsiunilor lor, îşi arătau toate asperităţile, părând astfel mult mai convingătoare.

Ştiinţa vieţii este ceea ce am învăţat din ce am trăit în timpul experienţelor mele de singurătate în sfera clipei prezente, de a fi hărţuit de gânduri intimidante, adevăruri relative, programe instalate în mintea mea de puterea lui Dumnezeu. Multe minuni am trăit în timpul rugăciunilor mele de a mă întări în răbdare, în nădejde şi în credinţă, pentru a uşura continuarea aventurii numită "Schimbări mici", în colţul meu umil de rai, din camera mea.

Magia se produce în cadrul inițierii tale în cele mai adânci mistere ale vieţii sub chipul unui alt personaj, apropiat de ceea ce ai în minte când eşti prins în jocul manifestării

realităţii pe care o creezi în jurul ideii de "iluzie".

Spuneam la unul din webinariile mele că leadershipul te aruncă în "închisoare", apoi îţi întăreşte încrederea în tine, în ştiinţa ta, salvându-te de la un "somn" prelungit şi la un deznodământ păgubos.

Observ, ascult şi mă mir de felul absolut caraghios în care mulţi dintre cei aşa zişi lideri din diverse companii sau instituţii abordează leadershipul. Cred că multora le lipseşte cu desăvârşire esenţa magică, acea iluminare interioară a omului rafinat, chibzuit prin prisma cunoaşterii naturii umane într-un context de "*self-reflection*" . Si prin felul cum abordează trecerea de la "alb la negru" în cursul evoluţiei lor.

Ca nişte nebuni furioşi aceştia se năpustesc în pereţii celulelor tapetate cu printuri din propria lor realitate (lipsită de măsură şi deseori de suflet), se zbat în închisoarea invizibilă a unei glorii construite pe munca și sudoarea altora.

Împinşi tot mai mult într-un neant al nepăsării de o viziune necaracteristică oamenilor drepţi şi curaţi, improprie fondării leadershipului sănătos, prinşi în plasa neputinţei de a se ridica la nivelul pretenţiilor impuse de virtuţile cele mai de seamă. Singuri, îşi creează un anumit tip de leadership, pe nişte temelii tot atât de şubrede ca şi picioruşele posterioare ale greierilor adaptate la sărit – numai că ei sar peste tot ceea ce înseamnă "uman". Iluzia unei deziluzii.

Numai cei hotărâţi, dar şi plini de fineţe, a căror adevărată valoare stă în măreţia sufletească, îşi pot descătuşa spiritul cutezător şi îşi pot vădi calităţile de explorator al spiritului. Cercetând minuţios fiecare trăire, fiecare fior, fiecare impuls, fiecare gând ce încearcă fiinţă umană, eternele valori ce transformă simţămintele în energii alternative, negative şi pozitive existente în ea.

Leadership: Poţi să te plasezi într-un raport nemijlocit faţă de sinele confesiv pe fondul unei experienţe care te califică să cântăreşti valoarea unei creaţii care depăşeşte preţul ei?

Şi iau aminte. Am toate temeiurile să afirm că, în realitate, arta de a conduce se prezintă altfel decât au înţeles-o mulţi dintre indivizii aflaţi în posturi înalte, căzuţi sub înrâurirea ideii că felul cum îndrumi se datorează carismei, personalităţii, eventual a meritelor personale. Lipsiţi de orice fel de realizări, singurul lor punct de sprijin fiind marcat de numeroase "recomandări" sau de o lungă şi bogată experienţă în câmpul muncii.

Aceştia, ca nişte condamnaţi închişi într-o cameră obscură, şi-au format nişte false opinii despre leadership (sau insuficient de largi, nedeschizătoare de noi orizonturi), ce nu se bazează pe observaţie atentă, care nu se axează pe mecanica înţelegerii naturii umane. Ei nu sunt capabili să vadă în ei înşişi un „ *exemplary true leader* " - un investigator neîntrecut al construcţiei potenţialului uman, un stilist sigur pe el.

În orice proces de creație, valoarea adevărată depășește prețul ei imediat, fiind stabilită prin transfigurarea percepțiilor și concepțiilor asupra realității.

Oare mă înşel? Oare mai întâi de toate, liderul nu trebuie să fie un creator, un artist neîntrecut al perceperii celor mai fine simţuri, un fin cunoscător al relaţiilor inter-umane şi al resorturilor prin care acestea sunt reglate, având în centru atenţiei sale omul şi înţelegerea lui?

A te plasa într-un raport nemijlocit faţă de sinele confesiv pe fondul unei experienţe care te califică să cântăreşti valoarea unei creaţii care depăşeşte preţul ei, înseamnă să te raportezi la o imagine care îţi rămâne în minte pentru totdeauna sub aspectul formării unui orizont mai larg de înţelegere a lumii.

Preţul unei creaţii, pe linia valorificării elementelor de noutate, se stabileşte printr-o transfigurare de concepţie si de viziune asupra realităţii pe care o compui şi o guvernezi.

Leadershipul este un tărâm prea mare, prea bogat, prea îndepărtat ca să poată fi jefuit şi distrus – un fel de Atlantida care nu ar putea fi niciodată înghiţit de mare într-o zi şi-o noapte, scufundat în adâncuri de furia unui tsunami, în perioada sa cea mai înfloritoare.

Este un tărâm care se extinde continuu, tot mai departe, prin puterea liderilor de a scoate la iveală realităţile ascunse ale fiinţei umane, prin capacitatea lor de a surprinde cele mai expresive manifestări ale spiritului uman.

Tărâmul prea îndepărtat al zăcămintelor necunoscute rămâne inaccesibil pentru mulți. Foarte puţini reuşesc să se apropie de acest tărâm, să se adâncească, ca un pelerin neobosit, în căutarea luminii, a marii revelaţii, pe cât de complexă, pe atât de neînţeleasă, a omului. Puţini se dovedesc a fi navigatori de elită, puţini au curajul să se avânte ca un Nansen, ca un Magellan, ca un Columb în necunoscut şi imprevizibil, şi să izbutească să-şi însuşească, triumfători, adevărata înţelepciune prin eforturile lor.

Mulţi lideri sunt într-o permanentă căutare a unei realităţi care nu aparţine nicidecum acelui tărâm îndepărtat ce ascunde întreaga taină a lumii şi a universului: **omul** (nimeni nu i-a descoperit pe deplin capacităţile şi energiile înalte).

Aşa cum cel mai bun mod de a câştiga bani este să investeşti cu înţelepciune, tot astfel cel mai bun mod de a dirija progresul leadershipului tău este să pătrunzi tot mai adânc pe tărâmul existenţei umane, explorându-l în întregime, excavând fiecare deal, fiecare mină, descoperind fiecare zăcământ. Fără a te pierde în abisurile fricii de necunoscut, a indolenţei şi nepăsării faţă de semenii pe care-i conduci.

Source: https://neculaifantanaru.com/taramul-prea-indepartat-al-zacamintelor-necunoscute.html

Te admir cu ochii ce nu-i vezi

On Aprilie 01, 2020

Ceea ce rămâne memorabil în momentele de mare trăire sufletească, este ceea ce te completează.

Vine un moment când nu mai ai nevoie de cărţi. Tu eşti singura carte care contează. Trebuie doar să extragi din fiecare pagină a vieţii tale un moment de neuitat şi să-l nuanţezi în culoarea sângelui care împodobeşte petalele unui trandafir. Este şi asta un fel de înţelepciune, singura provizie pentru călătoria din altă lume, percepută ca eveniment spiritual.

Căci numai trandafirul mai are de spus o poveste interesantă despre om, ca şi când ar fi el însuşi un om, dar mai presus de ceilalţi oameni. Şi momentul de neuitat, iată-l: trandafirul îşi resimte brusc impactul vieţii ca pe ceva fragil şi preţios prin vârful peniţei aurii a unui scriitor excepţional, deoarece capătă statutul cuvântului scris cu persistenţa unui gând profund despre Dumnezeu.

Continuând să aibă însuşiri umane, trandafirul este prezentat în prima pagină din cartea mea, iar literele mele şi culorile sale fac din aceste rânduri imaginea unui personaj din 1001 de nopţi care continuă să fie popular printre vizitatorii grădinii mele. Sensul receptării sale îndreaptă atenţia spre un pasaj din cartea unui alchimist ce descrie materia în care se desfăşoară procesul de cunoaştere atunci când cunoscătorii sunt trimişii lui Dumnezeu.

Ochii mei privesc cu drag spre liniştea acestui moment unic, când trandafirul meu preferat, Double Delight, îşi face destoinic datoria de a transmite ceea ce cuvintele, de multe ori, nu reuşesc. Simt cum mă priveşte, aşa cum îl privesc şi eu, căci sufletul lui şi sufletul meu conversează sub cerul liber sub vraja profundă a vocii lui Dumnezeu.

Este şi asta un fel de înţelepciune: să te ştii ascultat cu aceeaşi emoţie, bunăvoinţă, nostalgie, cu care te asculţi tu însuţi într-un moment de mare trăire sufletească.

Leadership: Poţi să-ţi conturezi creaţia în jurul unei imagini care transcende viaţa, din punct de vedere al unei priviri aruncată asupra unei realităţi care poate fi înţeleasă în termenii conceptului de REFLEXIUNE?

Vă rog, luaţi acest moment de aducere aminte ca pe un dar al lui Dumnezeu făcut celui care ştie să spună o poveste despre un trandafir care nu-şi scutură petalele înainte de vreme, aservit conţinutului unei imagini despre principiile naturii prezentate, de altfel, în primul tratat al sfântului Toma de Aquino. Cumva, mă observ ca o imagine privită cu ochi de cunoscător, dar traversată cu putere sufletească de creaţia unui artist care ştie cum să îmbine intensităţile de culoare cu dragostea faţă de natură... și o face foarte bine, din moment ce, odată ce ai trecut în lumea realităţii sale, nu mai e cale de întoarcere.

Îmi place când eşti tu aşa cum te-am văzut întâia oară, nu atunci când vrei să pari altcineva, nu atunci când ochii tăi exprimă altceva decât aş vrea eu să văd reflectat în frumuseţea lor. Zâmbetul tău încă îmi face cu ochiul, deşi privirea ta este departe. Dar frumosul nu se uită. Atunci când te-am privit cu blândeţe, cu un glas aproape stins, ca şi când aş fi vrut să imortalizez o amintire, mi-am ocupat mintea cu un singur gând: să fiu mereu acelaşi tu. Neschimbat. Sincer. Bun la suflet.

Nu este nicio diferenţă între a recepta trandafirul ca pe un har care îi este făcut omului fără

ca acesta să aibă vreun merit, şi a-l recepta ca o simplă parcurgere a paginilor unei cărţi al cărei autor sunt chiar eu. În final, trandafirul este subiectul principal al unei priviri care şi-a găsit alinarea, frumuseţea, admiraţia, în reflecţia unei creaţii artistice şi literare care ar face-o invidioasă pe însăşi regina persană, Șeherezada.

Te privesc cu duioşie. Te admir cu ochii, ce nu-i vezi. Te însufleţesc prin literele pline de duh sfânt, pentru că faci parte din mine, din grădina mea, din momentul meu de inspiraţie. De atâtea ori am crezut că te-am uitat, fiindcă tu m-ai uitat cu o poveste de care tot timpul îmi eşti dator.

Leadership: Eşti în stare să te înrădăcinezi în memoria unei imagini de vis suficient de sugestivă pentru a nu-ţi mai justifica dublura în lumea reală?

Dumnezeu este undeva pe aici…deosebindu-se prin aceea că deţine pe lângă forma sa şi o altă formă, adiacentă sferei vitale a unei noi percepţii artistice, devenind plăsmuirea unui scriitor care ştie să fie un trandafir deosebit, plăcut privirii care încântă fiorul ochilor căprui. Pe coperta cărţii mele, frumos ilustrată, a carei fundal simbolizează încrederea discutată între două personaje nemuritoare, un singur pictor şi-a putut pune semnătura: acela care a ştiut să redea frumuseţea unui trandafir prin ochii care nu ţin cont de vârstă, prin ochii care nu judecă şi nu suferă.

Se povesteşte că Hind, fiica lui Al Neman, era cea mai frumoasă fată dintre fetele de pe vremurile ei, şi că era întocmai ca o gazelă la ochi, la gingăşie şi la frumuseţe. Or, faima strălucirii ei ajunse până la urechile multor emiri care au dorit-o de nevastă, cu preţul unor averi inestimabile. Dar ea a ales singură, nu tatăl ei. Umblă zvonul că Hind s-ar fi căsătorit cu un scriitor iscusit care a ştiut să-i redea nemurirea prin transpunerea ei într-un trandafir a cărui poveste se desfăşoară în paralel cu viaţa mea.

Fiecare om are un dublu al său, iar dacă acesta este camuflat sub forma unui simbol, este pentru că trebuie să luăm în considerare partea răsunătoare a unei idei de mare impact: ceea ce rămâne memorabil în momentele de mare trăire sufletească, este ceea ce te completează.

O privire spune ochiului amănuntele povestirii care prinde viaţă, şi aceeaşi privire poate să ghicească fluctuaţiile invizibile ale sentimentelor, poate să urmărească mişcările imaginaţiei sau ale sufletului. Dar însăşi privirea nu poate deveni o existenţă particulară şi complexă, decât dacă parcurge distanţa de la Creaţie la Creator… sub vraja unui scriitor în a cărui ochi, sinceri, duioşi, încă mai licăreşte o imagine. Trandafirul este splendoarea lui.

Vraja unui scriitor se activează atunci când partea aleasă a sinelui său se interpune între natura divină şi dimensiunea nemuritoare a creaţiei sale. Încununarea trandafirului devine mărturia unei identităţi care se regăseşte în ipostaza unei lirici confesive intens spiritualizate cu orice element al realului.

Te admir cu ochii, ce nu-i vezi pentru că tu exişti ori de câte ori îmi amintesc de tine, chiar dacă sunt departe de tine, chiar dacă eşti doar o creaţie a minţii mele. Ceea ce mă surprinde frumos în sufletul meu, nu se uită niciodată în altă lume.

Trandafirul este imaginea mea într-o altă lume, în altă variantă de realitate.

Source: https://neculaifantanaru.com/te-admir-cu-ochii-ce-nu-i-vezi.html

Te rog să mă reprezinți într-un chip ușor de înțeles ochiului

On Aprilie 29, 2024

Un act aparent simplu de observare poate deveni, prin intensitate și dedicare, o veritabilă operă de artă vie, capabilă să influențeze percepția și emoțiile celor din jur.

Iașiul, inima pulsantă a României, a fost teatrul unei competiții de alergare săptămâna trecută. Pe aleile sale pavate cu povești istorice, un alai de concurenți își încordau mușchii, însuflețiți de flacăra dorinței de a triumfa, fiecare pentru propriul ideal sau scop personal. În colțul meu de observație, în mijlocul unei vederi capabile să realizeze un join între imaginea artistică și spiritul competitiv, adevărata campioană era deja proclamată: sora mea, Oana Fântânaru.

În artă, nu medalia te face campion, ci stilul de alergare pe care îl adopţi în materie de expresivitate, graţie şi eleganţă a mişcării. În cazul ei, nu era o chestiune de superioritate fizică, ci mai degrabă o chestiune de măiestrie tehnică ireproșabilă, un soi de *Ethuraank Amophiseness Eknaenger*, o deschidere către universul artistic, un loc unde fiecare pas devine o mișcare estetică desfăşurată într-un balet al rafinamentului. Runningul urmărește exprimarea nonverbală a eleganței, a emoțiilor și de ce nu, a gândurilor și frământărilor omenești prin limbajul trupului.

Arderea cu care se angajează o persoană într-o activitate poate transcende scopul imediat, devenind o expresie adevărată a identității și rezilienței sale. Cu graţie, printr-un fel de mişcare fluidă, Oana alerga cu paşii săltaţi ai unei feline, cu o ardoare ce transcendea cadrul simplist al competiției sportive, manifestându-se drept o exprimare pură a plasticităţii mişcării, un veritabil spectacol al pasiunii și tenacității izvorâte dintr-un respect profund al esteticii care face ca un artist să strălucească.

Leadership: Eforturile tale de a-ţi exprima viziunea interioară pot deveni o manifestare a individualității unui eveniment memorabil, datorită puterii artei de a comunica stări profund umane?

Ochii mei urmăreau unicul model artistic care cucerea orice privire. Gândurile îmi zburau la acel fior unic, acel extaz al creatorului care, într-un elan de geniu, dă naștere și formă viziunii sale interioare. Cu fiecare pas grăbit, cu fiecare suflu de aer prins între buze, Oana își zugrăvea propria epopee a determinării, a curajului de a transcende limitările fizice în schimbul unei viziuni estetice de care se bucură artiștii.

Arta ei, profund subiectivă și personală, o exprimare a spiritului liber, izvorăşte din abisurile ființei neîngrădite de reguli sau așteptări exterioare, întruchipând esența libertății creative. În alergare, estetica nu este doar o simplă preferință vizuală, ci mai degrabă o manifestare a disciplinei și armoniei corpului în mișcare. Cert este că Oana nu alerga pentru lauri sau pentru medalia de aur. Scopul ei era să celebreze puterea frumosului, să descifreze și să interpreteze ca un artist coordonarea motrică adusă în stadiul de abilitate deosebită.

Niciun alt alergător nu a mai reuşit performanţa de a întruchipa o operă de artă. Unicitatea stilului ei de alergare este complementar talentului artistului de a picta, fiind o expresie vibrantă a armoniei dintre mișcare și expresie, fiecare element accentuând frumusețea celuilalt.

Leadership: Poate mesajul unei experiențe artistice să transforme percepția ta asupra limitelor realității, oferind astfel o nouă viziune asupra unor trăiri inefabile?

Observam expresivitatea spontană a stărilor ei sufletești, rar întâlnită, discreta, reflectată în mișcările rafinate și grațioase ale corpului. Cu mare bucurie, în acordul misterios dintre văz şi viziune, am înțeles că abandonul nu-și găsește loc în sufletul ei. Cu siguranţă, Oana este o forță a naturii, o vâlvătaie veșnică care sfida orice obstacol, urmând calea firească ce decurge din cunoașterea desăvârșită a conturului corpului văzut din toate unghiurile sale. Misiunea ei în cadrul acestei competiții era să dezvăluie lumii întregi frumusețea inefabilă, să acorde o voce mesajului criptic al unei experiențe artistice bazate pe cunoașterea conturului figurii, mai presus de orice limitări impuse de realitate.

Ideea spre care mă îndrept a fost exprimată mai uşor de un personaj al lui Erich Maria Remarque, din romanul "Arcul de triumf":

"E uşor să dai din cap şi să spui că trebuie să-ţi păstrezi sensibilitatea, în ciuda variaţiunilor fără de sfârşit ale unei lumi mereu schimbătoare. Dar, drace, nu-i chiar atât de uşor. Fiindcă sensibilitatea se naşte din luptă, la fel cum frumosul se naşte din umilinţă. La asta se adaugă teama nemărturisită că, atunci când va veni vremea, vei fi părea zdrobit, prea ros, prea obosit ca să poţi merge împreună cu ceilalţi. Oare nu acesta este motivul pentru care cufunzi în uitare orice lucru ce-ţi poate aţâţa nervii, desfiinţându-l, definitiv şi pe nesimţite, cu ironie, sarcasm şi chiar contra-sentimentalitate, cu evadarea într-o altă fiinţă omenească, în alternativa unui alt eu?"

Leadership: Este posibil să vezi în artă o modalitate de a evada într-un alt "eu", folosind refugiul temporar ca un mijloc de a explora și de a împărtăși aspecte nevăzute ale propriei identități?

Când o observam pe Oana, de fapt mă vedeam pe mine. Evadarea mea în alternativa unui alt "eu" a servit ca o formă de detaşare necesară pentru gestionarea emoțiilor intense. Aşadar, tranziția către o identitate alternativă poate oferi un refugiu temporar din calea emoțiilor copleșitoare. Printr-un proces de alteritate, am reuşit să înţeleg mai bine ca oricine personalitatea artistică a surorii mele, fiindcă amândoi avem un lucru în comun: pasiunea intensă pentru artă.

Stăpânul sufletului frumos este oglinda corpului armonios. Prin urmare, arta poate fi o cale de a explora identități alternative, permițând artistului să experimenteze și să exprime emoții prin prisma altor ființe, dacă rezonează profund cu perspectiva adoptată.

Prin arta ei, prin stilul ei de alergare, Oana a oferit tuturor o lecție de construire a unui model de exprimare a sensibilității, alcătuind armonia desăvârșită prin împletirea simultană a unor părți bine potrivite, forțate să se contopească într-un singur acord sau în mai multe. Ne-a invitat să fim martori ai triumfului artei, ai victoriei spiritului uman asupra limitărilor neşlefuite. Sigur, modelul ei de alergare a reprezentat o declarație de credință pictată în sudoare și pasiune, modul estetic de a ființa artistic, ce s-a scris direct pe străzile și în imaginile orașului Iași.

Însușirea cheie a leadershipului se exprimă în următoarea afirmație: "perspectiva trebuie să se potrivească ochiului celui care privește scena."

Te rog să mă reprezinți într-un chip ușor de înțeles ochiului, încât de fiecare dată când te gândești la mine, ca fiind eroul unui mare eveniment, să simți un strop de admirație. Arta încurajează evadarea într-un alt "eu", facilitând o mai profundă înțelegere și exprimare a diverselor stări emoționale.

Source: https://neculaifantanaru.com/te-rog-sa-ma-reprezinti-intr-un-chip-usor-de-inteles-ochiului.h

Tehnica inegalabilă a maestrului

On Februarie 26, 2010

Fă din leadershipul tău o mare creaţie, adăugându-i acele efecte de „culoare” care să determine atingerea nivelului de performanţă dorit.

Te-ai întrebat vreodată care este dorinţa cea mai mare a unui artist?

Probabil dorinţa lui cea mai mare este să descopere tainele artei, ale picturii, şi să reuşească să cucerească privirile tuturor oamenilor.

Pentru a putea crea un tablou excepţional, atât de exact, atât de clar şi bine conturat ca o fotografie, pictorul are nevoie de multă inspiraţie şi de o tehnică aparte, superioară, fără cusur. Şi numai tablourile interesante demonstrează îndemânarea lui. Dacă privirea oamenilor nu rămâne animată de operele sale ca şi cum ar fi fost vrăjiţi, atunci el nu este un artist extraordinar, iar tehnica lui de lucru nu este inegalabilă.

Leadership: Îţi raportezi potenţialul de a-ţi demonstra îndemânarea la realizarea spectacolului prospectiv al artei, înlesnind acea înţelegere definitorie a ceea ce eşti printr-un "Hei-Rup" pus sub semnul unei valori de referinţă?

În inima unui adevărat artist zace o nesfârşită putere de creaţie, fiecare nou tablou este mai expresiv, mai frumos şi mai bine realizat decât celelalte. Arta lui are toate meşteşugurile şi toate eleganţele, îi place să aţâţe curiozitatea prin neprevăzut, uneori să înşele privirile prin jocuri de culoare şi iluziuni amuzante. "Hei-Rup" este deviza creării şi promovării unui concept de artă provenit din două particularităţi: experienţa de lucru în asigurarea calităţii şi experienţa unei emoţii care produce o stare „Wow de încântare plină de mulţumire.

Este aproape imposibil să ajungi la un nivel superior, să ai parte numai reuşite, dacă prin munca pe care o desfăşori nu devii în ochii tuturor oamenilor o excepţie - care să producă o „trezire” în mintea şi în sufletul lor. Valoarea ta este dată de capacitatea ta de a face progrese în domeniul în care activezi, şi în funcţie rezultatele pe care le înregistrezi.

Aşa cum un pictor, pentru a putea realiza efectele cele mai frumoase trebuie să dispună de o paletă complexă, care să nu se oprească la un număr restrâns de culori – tot aşa si tu, ca sa faci din leadershipul tău o mare creaţie, trebuie să-i adaugi acele efecte de "culoare" care să determine atingerea nivelului de performanţă dorit. Trebuie să-i dai o anumită strălucire leadershipului tău, un anumit luciu, pentru ca el să nu-şi piardă niciodată din farmec. Dar pentru asta trebuie să dispui de o paletă complexă de tehnici şi mijloace care să-ţi permită să obţii rezultatele cele mai bune.

Luciul este o necesitate pe care o cer formele relativ absolute ale unor noi imagini a "brandului" tău, prin cunoaşterea suprasensibilă a naturii tale creative, ca unică şi veritabilă cauză a tuturor proceselor de autoevaluare şi sociale ce formează obiectul de cercetare al ştiinţei pe care o cultivi. Accesorizând-o cu acea nuanţă pronunţată de gândire constructivă, care invită la originalitate, avantajându-ţi modelul de exprimare de sine şi reprezentându-ţi stilul.

Leadership: Îţi apreciezi adevărata măsură a valorii personale prin intermediul unui efect de "culoare" care voluminează tendinţele şi înţelesul unui concept de sine mai puternic?

Măsura talentului tău de conducere este dată de valoarea potenţialului tău de influenţă, acea generoasă porţie de magie, contribuţia concretă pe care o aduci în scopul exercitării cât mai benefice a autorităţii tale. Cu cât deţii o tehnică mai bună de conducere, cu atât vei puncta mai mult, cu atât va fi mai mare ranking-ul tău, putând astfel a te menţine la înălţimea performanţelor tale.

Efectul de "culoare" care volumineazâ tendinţele şi înţelesul unui concept de sine mai puternic este dat de experienţa alinierii tale la o diversitate de elemente, abordări, stiluri şi teme de largă circulaţie în mentalul colectiv al celor din jur, conform rafinamentul de a mânui situaţii mai subtile şi a rafinamentului de a parcurge cu demnitate un destin artistic.

Dezvoltarea unei tehnici de conducere care să vină în întâmpinarea necesităţilor organizaţiei şi personalului ei este una din caracteristicile cheie ale unui manager. Şi managerii sunt nişte artişti, în modul în care îşi exercită activităţile, în modul în care îşi conduc organizaţiile. Însă foarte puţini deţin o tehnică inegalabilă de conducere ca cea folosită de Jack Welch, nu-i aşa? Puţini reuşesc să-şi menţină organizaţiile în top pe timp de criză cum a făcut-o Lee Iacocca, puţini au reuşit să-şi transforme organizaţiile într-un gigant financiar cum a făcut-o Bill Gates, prin urmare puţini pot fi consideraţi maeştri în domeniul conducerii.

Vestea bună e că, aidoma unui pictor, nu neapărat talentul îl poate ajuta pe un individ să ajungă excepţional în postul de conducere pe care îl deţine. Ci tehnica pe care şi-a dezvoltat-o în timp, pe care o exersează şi o foloseşte mereu. Dacă tehnica lui de conducere va fi eficientă, şi el va fi excepţional, atunci şi compania sa va fi excepţională.

Există o regulă în leadership care se învaţă mai puţin din cărţi, ci mai mult din exerciţiile cotidiene, cu micile sau marile succese sau eşecuri. Uneori durează mult, alteori mai puţin, să-ţi ridici nivelul până la rang de artă. Ceea ce contează însă foarte mult nu este atât autoevaluarea, cât evaluarea din partea celorlalţi mai „mici” sau mai „mari” decât tine.

Valoarea de referinţă a unui lider reiese din destinul excepţional cu care se mândreşte un artist după expunerea celor mai deosebite creaţii într-o singură matrice recognoscibilă şi inconfundabilă numită "redimensionarea realităţii interioare".

Important pentru cei ce aspiră la a deţine arta leadershipului este faptul că aceasta are un caracter personal şi este inimitabilă.

Tehnica inegalabilă a maestrului se poate reprezenta printr-o combinaţie de trei orientări: producerea de valoare în folosul unei sugestivităţi rafinate, autoevaluare prin însăşi imaginea aflată în centrul atenţiei generale şi evaluarea performanţelor dobândite prin străduinţa atingerii unui maximum de expresivitate din varii teme existenţialiste.

Source: https://neculaifantanaru.com/tehnica-inegalabila-a-maestrului.html

Tema care cântă în fiecare piatră

On Ianuarie 03, 2009

Eforturile de reconstituire istorică prind viață atunci când creatorii se imersează complet în mediul și timpurile pe care încearcă să le reprezinte.

Este atacat scenariul. Filmările vor începe. Deocamdată, regizorul rus Eisenstein se pregăteşte. În iarna lui 1938 se duce la Novgorod, contemplează vechile clădiri şi prin ele "pipăie tema care cântă în fiecare piatră".

Încearcă să-şi imagineze oamenii care au populat cu şapte secole în urmă aceste locuri. Cum vorbeau ei, cum mâncau, cum umblau? Încearcă să vadă oamenii aceia. Efortul de imaginaţie este intens. Se urcă pe ziduri, în turnurile vechi. Priveşte în jur, se gândeşte că vede acum acelaşi peisaj pe care-l văzuseră şi oamenii pe care se străduieşte să şi-i imagineze. Pipăie lucrurile ce le-au trecut prin mâini, încercând şi astfel să le simtă realitatea. O tentativă de a reface drumurile lor prin oraş eşuează, deoarece locurile arată acum altfel. S-a păstrat însă aici catedrala Spas-Neredita, construcţie din secolul al XII-lea. Se gândeşte intens. "Aceste pietre l-au văzut pe Alexandr, iar Alexadr a văzut pietrele acestea." Dar nu reuşeşte să depăşească abstracţiunea acestui gând. Contactul viu cu epoca încă nu se naşte. Înconjoară zidurile catedralei.

Şi, deodată vede o tăbliţă cu obişnuita inscripţie "construcţia a început la data cutare şi s-a terminat la data cutare." Face un calcul firesc. Află că în câteva luni doar a fost ridicată catedrala. În câteva luni din veacul al XII-lea. Luni concrete, timp concret. Şi senzaţia construirii apare, Eisenstein percepe materialitatea întâmplărilor. Deci catedrala a fost ridicată de oameni... Da, desigur, de oameni care vin, nu de siluete stilizate de pe icoanele şi miniaturile vremii. Oameni ca şi noi. Îi vede, îi simte. Îi va putea desena, şi apoi crea pe ecran. Se nasc, acum, concrete, materializabile, imaginile filmului.

Leadership: În efortul de a te familiariza cu gândirea vremurilor trecute, te-ai ghidat vreodată după ideea că trăirea și respirarea atmosferei locurilor pot aduce o mai mare claritate în reprezentarea vizuală a opertei tale?

Metoda de imaginaţie a unui regizor implică nu doar o documentare riguroasă a subiectului istoric ales pentru film, ci și o imersiune totală în contextul epocii reprezentate de eroii cunoscuţi ai acelor vremuri. Procesul de compoziţie acesta nu e uşor de făcut, deoarece necesită un angajament de a "trăi" istoria prin fiecare lucru în parte, de a respira atmosfera locurilor și de a se conecta emoțional și intelectual cu gândirea acelor vremuri. În tentativa de a reface decorul acelor vremuri, regizorul poate să redea nu doar evenimentele, ci și esența umană a perioadei respective.

Efortul regizoral al lui Eisenstein în iarna lui 1938 demonstrează această metodă istorică adâncă. Pregătindu-se pentru filmările care urmează, el nu se limitează la documentarea riguroasă, ci se angajează într-o imaginare intensă a vieții oamenilor care au umblat pe străzile Novgorodului cu şapte secole în urmă. Atacat de nevoia de a înțelege cum vorbeau, cum mâncau și cum trăiau acești oameni, Eisenstein explorează scenariul nu doar prin cărți, ci și prin contemplarea vechilor clădiri, pipăind tema care "cântă în fiecare piatră".

Interacțiunea directă cu artefactele istorice poate facilita o mai bună înțelegere și reprezentare a trecutului într-o ecranizare de excepţie. Iar recrearea autentică a trecutului în artă depinde de capacitatea de a vedea dincolo de abstractizările istorice și de a percepe umanitatea comună.

Leadership: Prin prisma unei angajări totale în detaliile istorice, ai conștientizat cum pot artefactele să servească drept un reper vizual pentru o mai bună înțelegere și reprezentare a contextului în opera ta?

Ascensiunea lui Eisenstein pe ziduri și turnurile vechi nu este doar o căutare vizuală, ci o încercare de a vedea peisajul prin ochii lor. Deși eșuează în tentativa de a reface drumurile lor prin orașul modern, contactul cu catedrala Spas-Neredita, o construcție din secolul al XII-lea, îi amplifică dorința de a depăși abstracţiunea gândurilor și de a stabili un contact viu cu epocă.

Aşadar, metoda istorică profundă a lui Eisenstein implică mai mult decât documentarea riguroasă a construirii catedralei descoperite printr-o inscripție pe o tabliță, reflectând un calcul precis al timpului. Aceasta se extinde la o imersiune în veacul al XII-lea, permițându-i să "trăiască" în lunile concrete în care structură a fost ridicată. Nu doar că explorează materialitatea reală a lucrărilor, dar se conectează cu oamenii reali, departe de siluetele stilizate ale icoanelor și miniaturilor epocii. Prin această metodă, Eisenstein nu doar că vizualizează, dar reușește să creeze pe ecran imaginile autentice ale filmului, aducând în fața spectatorilor esența umană palpabilă și timpul concret al perioadei reprezentate.

Ca idee, prin conectarea cu realitățile vieții din alte veacuri, putem reda cu autenticitate esența umană și contextul timpului respectiv. Imersiunea în detalii istorice permite nu doar documentarea, ci și trăirea momentelor semnificative din trecut. Iar eșecul de a urma vechile drumuri într-un oraș modern poate intensifica dorința de a depăși barierele gândurii abstracte. Pe lângă asta, ascensiunea pe construcțiile de mare amploare nu reprezintă doar o descoperire vizuală, ci și o încercare de a înțelege perspectiva celor din trecut.

Având viziunea unui regizor care simte și percepe istoria prin fiecare piatră a vechilor clădiri, te-ai gândit vreodată la modul în care această percepţie profundă a trecutului poate influența expresivitatea și forța caracteristică a creației tale?

Tema care cântă în fiecare piatră trebuie să fie privită diferenţiat, de la regizor la regizor, deoarece constituie un punct de sprijin în reconstituirea vizuală a unui trecut uitat. În ideea că interacțiunea directă cu trecutul, printr-o meticuloasă reprezentare imagistică, te poate conduce spre revelarea unei realități palpabile, cum îți modelezi abordarea pentru a asigura o transfigurare interioară a percepțiilor tale istorice?

Source: https://neculaifantanaru.com/tema-care-canta-in-fiecare-piatra.html

Tema fatalităţii implacabile a destinului în filmul lui Eisenstein

On Ianuarie 17, 2010

Prin dezvoltarea expresivității și a memoriei vizuale poți accesa o modalitate de expresie autentică, evitând astfel capcana compozițiilor neautentice.

Tema fatalităţii, a forţei groaznice implacabile a destinului, reapare în filmul lui Eisenstein, despre viaţa marelui dramaturg, Aleksandr Pușkin. De data aceasta capăta din nou expresie cromatică, dar acum nu negrul, ci albul o reprezintă. Să nu uităm că teutonii din filmul "Nevski" erau tot purtători ai temei albului. Albul înseamnă ceva tragic, ceva greşit…O ţigancă îi prezice poetului în tinereţe să se ferească de alb, verigheta cade, ca un semn rău, când Natalia poarta valul alb de mireasă, uniforma lui Dantes este albă, el însuşi fiind blond, zăpada albă e întinsă ca un giulgiu sub picioarele celor doi care se bat în duel…

Albul devine un leit-motiv, expresie a aceleiaşi obsesii a fatalităţii ameninţătoare, care cuprinde totul în mersul ei implacabil. În mijlocul promenadei pestriţe a Petersburgului, sania lui Puşkin îl duce spre locul duelului, spre moarte. Muzica veselă, dansanta capăta câteodată, în subtext, accentele grave ale acordurilor îndepărtate din "Requiemul" lui Prokofiev.

Pe măsură ce se amplifica sarabanda veselă a aristocraţiei burgheze, răsuna tot mai intens Requiemul. Culorile pestriţe se estompează, pălesc cu încetul, gerul, albăstriul aerului absorb culorile, promoroaca acoperă petele colorate ale părului, mustăţilor, favoriţilor. Zăpada care cade de pe copaci stinge sub vălul ei focul de artificii al culorilor. Mai apare o unică explozie de culoare: manşonul vişiniu – din tema sângelui – al Bătăliei. care trece într-o sanie fără a-l recunoaşte, din cauza miopiei, pe Puşkin. Apoi albul inunda totul, albul zăpezii de pe locul duelului pe care doar siluetele negre ale celor doi contrastează.

Leadership: Poți folosi virtuțile limbajului vizual pentru a exprima acea spontaneitate a unei naturale apartenențe la fluxul vieții, integrând totodată repere vizuale care creează efect de profunzime?

Economia creației artistice este studiul modului în care artiștii utilizează resursele limitate de mijloace expresive pentru a produce opere de artă și a le distribui publicului. Temă și motivele sunt concepte fundamentale care guvernează narațiunea filmică și determină impactul emoțional. Pe piața ideilor artistice, impactul emoțional este stabilit la intersecția dintre tema întunecată și motivele luminoase. Când tema fatalității crește, tensiunea dramatică tinde să crească, în timp ce o creștere a motivelor optimiste duce la detensionarea atmosferei. Regizorul și actorii iau decizii artistice raționale pentru a-și maximiza expresivitatea sau impactul asupra publicului.

Recunoști valoarea concentrării calme a figurilor și a mijloacelor de expresie în redarea verosimilului, permițând astfel o reprezentare autentic a realității înconjurătoare?

În cazul filmului lui Eisenstein despre Pușkin, tema fatalității amenințătoare, reprezentată prin albul tragic, este elementul central care guvernează narațiunea. Pe măsură ce albul inundă cadrul și culorile se estompează, tensiunea dramatică atinge punctul culminant la locul duelului fatidic. Contrastul puternic între albul zăpezii și siluetele negre ale dueliștilor stabilește impactul maxim al temei fatalității. Muzica și culorile sunt utilizate strategic de regizor, asemenea ofertei și cererii pe piața artistică, pentru a modula percepția publicului și a maximiza impresionarea acestuia.

Poți folosi spontaneitatea demersului tău creator pentru a surprinde armonia formală

într-un anumit plan al compoziției, integrând astfel doar acele elemente esențiale percepute de la distanță?

Tema fatalității implacabile a destinului în filmul lui Eisenstein evidențiază în mod simbolic lupta inevitabilă și tragică a individului împotriva forțelor incontrolabile ale vieții, subliniind fragilitatea și efemeritatea existenței umane. De fapt, regizorul pune în prim plan ideea următoare: *"fatalitatea destinului este o forță implacabilă care domină și definește existența umană, evidențiată prin simbolistica vizuală și contrastul dramatic al culorilor."*

Source: https://neculaifantanaru.com/tema-fatalitatii-implacabile-a-destinului-in-filmul-lui-eisenste

Teme-te de uneltiri, în pofida propunerilor care ţi se vor face

On Mai 9, 2010

Învaţă să te faci remarcat prin abilitatea de a observa și interpreta subiectiv evenimentele prin intermediul informaţiilor vizuale, conturând o viziune proprie care protejează virtuțile ascunse în tine.

- Mamă, vreau să ştii că atitudinea fratelui meu Neferu, mă îngrijorează.

Hetepheres ridică din sprâncene mirată şi îl privi întrebătoare, ceea ce îl încurajă pe fiul ei să continue.

- Ieri, Neferu a oferit o petrecere frumoasă fraților, verilor şi prietenilor săi. M-a luat deoparte şi mi-a propus un pact, după ce mi-a spus că fratele nostru mai mare, Keops, nu este în stare să-şi asume sarcina regală care îi va reveni după ce Maiestatea Sa vă urca în barca lui Ra.

- Un pact, spui?

- Îmi propune să-l ajut să urce pe tronul celor Două Regate și, în schimb, mă va face vizirul lui şi şeful armatelor. Or, tu ştii foarte bine, mamă, cât de mult ţin la Keops și, personal, ştiu că va putea să conducă poporul Egiptului. Nu i-am spus lui Neferu că niciodată nu-mi voi trăda fratele, că poate îi sunt cel mai fidel aliat, căci nu vreau să rup legătura cu fiul lui Neithotep. Intenţia mea este să-l las să creadă că nu sunt ostil unei alianțe cu el, în detrimentul lui Keops, putând astfel să-i urmăresc îndeaproape uneltirile şi, când va veni timpul, să pot interveni în favoarea fratelui meu.

- Gândeşti frumos, fiul meu. Dar fii atent, mă tem de perfidia lui Neferu. Mi-e teamă că se va folosi de tine şi, după ce își va atinge scopul, te va sacrifica. Sunt convinsă că nu pe tine te-ar face vizir, dacă ar câștiga puterea. Alesul lui ar fi mai curând Ptahuser, Marele Maestru al Artei, căci alianţa cu el este mai importantă decât cea cu tine. Din partea acestuia nu riscă nimic, ştie că nu va putea să revendice dubla coroană, în timp ce tu, după Keops, eşti al doilea moştenitor legitim. În cazul în care Keops ar dispărea, tu vei deveni prinţul moştenitor, nu el.

Leadership: Înțelegerea cauzei-efect din culisele evenimentelor te poate ajuta să-ţi gestionezi emoțiile și să acționezi în mod conștient și responsabil, fără să te simți în pericol față de tot ce înseamnă adversitate?

- Zeii să ne păzească de o astfel de nenorocire. Fratele meu Keops îmi e la fel de drag ca soția mea şi sunt gata să-i apăr tronul împotriva oricărui duşman.

- Rahotep, află că sunt pe lângă tatăl tău ca o viespe: de fiecare dată când îl văd, insist să te pună comandantul armatelor regale şi îl îndemn să-l recunoască oficial pe Keops prinţ moştenitor legitim prin voinţa sa regală. Sper că voi reuși, deși, în privinţa lui Keops, nu mă grăbesc prea tare în demersurile mele, căci, la fel ca tine, mă tem de acţiunile lui Neferu, mă tem, văzând cum îi scapă definitiv tronul - în urma unei declarații a tatălui vostru, care l-ar face în mod oficial pe Keops moștenitorul tronului. Sper să nu facă un lucru necugetat. Trebuie să acţionăm cu abilitate, cu o mare diplomaţie, căci Neferu e viclean, e sprijinit de mulți şi e gata să facă orice ca să urce pe tronul celor Două Regate. Şi tu ar trebui să te temi de uneltirile lui, în pofida propunerilor pe care ţi le-a făcut, căci eşti al doilea obstacol

în calea ambițiilor sale.

- Tocmai fiindcă este conştient de asta mi-a propus acel pact. Dar voi fi atent. Fii convinsă, mamă, că voi şti să mă protejez de perfidiile lui.

- Trebuie să fii foarte atent. De aceea nu te îndemn să simulezi o alianță cu el. Acţionând astfel, nu faci decât să-l încurajezi în ceea ce urmăreşte şi, mai ales, mai mult te descoperi lui decât să poţi câștiga vreun avantaj. E prea abil ca să te lase să-i pricepi jocul, în timp ce tu, aşa cum te ştiu, spontan şi deschis, te vei destăinui lui, îți va descoperi slăbiciunile și le va folosi în profitul său.

Leadership: Poţi găsi o modalitate de a-ți proteja integritatea și autenticitatea, manifestându-ţi puterea interioară de a te expune evenimentelor într-un mod congruent cu cine ești cu adevărat?

- Nu-ţi voi uita sfaturile, mamă. Mă voi gândi la modul în care va trebui să mă port faţă de el. Dar mă tem mai mult pentru Keops. Nu ştiu unde se află în acest moment; probabil că bate ogoarele şi deşertul în jurul Memphisului.

- Nici vorbă. În acest moment este în deplină siguranță, în templul lui Thot de la Hermopolis, unde învaţă să devină rege al celor Două Regate.

- Asta e o veste care îmi bucură sufletul. Măcar e în siguranță, printre oameni care îl iubesc şi îl respectă.

- Sigur că da. Dar păstrează pentru tine acest secret. E mai bine să se creadă că e plecat în vizită la văcarii săi din mlaştini, ca de obicei.

A te expune evenimentelor într-un mod congruent cu cine ești cu adevărat înseamnă să integrezi în elanul tău spre măreţie puterea de a fi tu însuți într-o lume care încearcă în permanență să te schimbe.

Teme-te de uneltiri, în pofida propunerilor care ţi se vor face, şi doar astfel vei reuşi să asimilezi în mod raţional "înţelegerea de dincolo de înţelegere", adică ceea ce face ca o putere minoră să devină o putere majoră. Chiar dacă pari ușor de influențat, poți folosi această aparentă vulnerabilitate într-un moment care să facă duşmanul să devină vulnerabil în fața ta.

Conturarea unei viziuni proprii care să-ţi protejeze virtuțile și valorile ascunse în tine, mai ales dacă aspiri la un post înalt de conducere, înseamnă să-ţi dezvolţi o percepție unică asupra lumii, care să reflecte acele calități și principii fundamentale pe care le consideri importante și demne de protejat în faţă oricăror uneltiri.

Este vorba despre a avea o înțelegere profundă a ceea ce ești și a ceea ce valorizezi ca autoritate de prestigiu, despre a-ți construi o perspectivă și un set de idei care să te ghideze în alegerile și acțiunile tale, ţinându-te departe de duşmani. Fiind o modalitate de a-ți proteja integritatea și autenticitatea, trebuie să-ţi manifeşti puterea interioară de a te expune evenimentelor într-un mod congruent cu cine ești cu adevărat.

*** Notă:** Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Tentaţii irezistibile

On Noiembrie 28, 2013

Îndeplineşte-ţi rolul pe care trebuie să ţi-l asumi, reducându-ţi vulnerabilitatea în faţa tendinţei nestăpânite de extindere a zonei de excelenţă.

Floarea cea mai rară a geniului uman trebuie valorificată cu folos, îngrijită ca un giuvaier de cea mai mare calitate. Nicidecum abandonată într-un câmp gol, în plin sezon de înflorire şi de recoltare. Iar Clarice Starling, conştientă de atributele preţioase acestei creaţii magnifice se vede nevoită – asemenea unui grădinar iscusit – să o întreţină. Şi nu doar atât, nu să se limiteze doar la a se bucura de parfumul şi culorile ei. Ci să extragă din ea mierea dulce a virtuţii. Căci, această miere amestecată continuu în proporţii bine determinate, încălzită la foc mic până ajunge la punctul de fierbere, produce acel ulei de prima mână cu proprietăţi de energizare şi amplificare a funcţiilor mentale.

Clarice vrea să realizeze trecerea spre faza provocatoare de diagnosticare a omului, să călătorească şi să intervină în zona subtilităţilor pe care nimeni nu le observă. Vrea să ajungă la acea fineţe a înţelegerii elementelor din care este alcătuit omul, să identifice motivaţiile secrete care îi sustin personalitatea şi să determine cele mai bune opţiuni de control. Un singur gând pare a nu-i da pace: *" Nu pot să rămân pasivă în faţa amplorii fenomenului de profunzime, vreau să învăţ să gândesc în detrimentul mediocrităţii şi al formalismului. "*

Asemenea unui maniac care urmăreşte persoane necunoscute, Clarice urmăreşte atentă firul judecăţii avansate şi greu de accesat a doctorului psihiatru, Hannibal Lecter. Cu orice preţ trebuie să exploateze şi ea energia din cele mai adânci abisuri ale fiinţei umane, de la limita inferioară la cea superioară a capacităţilor şi patternurilor de gândire. Să sondeze şi ea dimensiunile extrem de variabile ale simţirilor cele mai înalte, inversând proporţiile de desăvârşită armonie. Iată la ce chin istovitor o supun tentaţiile irezistibile.

Leadership: Limitările tale faţă de ceea ce nu poţi controla întâmpină o forţă de opunere din partea unei motivaţii existenţiale atunci când te hotărăşti să evadezi din extremele unui sentiment de copleşire psihică?

Întreaga existenţă a lui Clarice pare să se învârtă în jurul ideii de călătorie prin harta vieţii lui Hannibal Lector, întrega ei motivaţie fiind aceea de a-şi imita idolul, dar pentru aceasta ea trebuie să evadeze din extremele unui sentiment de copleşire psihică, cum este acela că ceva groaznic se va întâmpla şi că va pierde totul. Munca unui agent FBI nu se bazează doar pe conştientizarea repercusiunilor distructive a evenimentelor tragice, ci mai ales pe manifestările sufletului la o anumită formă de răspuns în faţă ameninţărilor de natură perceptuală.

Dar, vrând să dea ea însăşi un exemplu impresionant de gândire şi atitudine, în eluzivul joc al căutării celor mai fertile înţelegeri şi percepţii despre om, ţinute ascunse în carapacea mentală a doctorului Hannibal Lecter, are loc o distanţare temporară de rolul ei. O reticenţă faţă de obligaţiile şi responsabilităţile profesiei sale în etapele procesului decizional individual.

Aceste eludări justificate ale zonei profesionale blocate de regulamente şi directive, se concretizează în "pasul înainte", devenit fundamentul evoluţiei ei. Decizia de a nu-i spune totul cu de-amănuntul şefului ei, păstrând pentru ea elementele cheie ale investigaţiei, este rodul unei determinări între visul de a accede la un nivel înalt de profesionalism şi tendinţa de a dobândi o cunoaştere avansată a omului. Poate chiar şi un IQ superior.

Cea mai mare greutate pe care trebuie s-o suporte Clarice nu este de a intra în mintea criminalului, inspirându-se din gândirea lui Hannibal Lecter, ci este aceea de a-şi accepta părţile negative şi greşelile care tot mai pregnant o fac să uite că mai există bucurie pe lume.

Ataşamentul faţă de o gândire care se regăsește în toate conștiințele particulare scoate în evidenţă efortul mental la care eşti supus să rezişti în condiţiile unei simulări de luare a deciziei realizată de o realitate de ordin superior.

Clarice simte că nu se poate ridica la nivelul stilului de gândire a lui Hannibal pentru faptul că nu se poate adapta la o realitate de ordin superior care poate costa mult, chiar viaţa, o realitate care nu mai reproduce simplitatea idealului de împlinire a unui destin, ci mai degrabă produce teama de necunoscut. Pentru transpunerea în concret a gândurilor îndrăzneţe, perfect adaptate personalităţii care recepţionează în mod direct şi deschis mesajele cu caracter mobilizator, este nevoie de anumită capacitate şi de o anumită orientare în faţa suferinţei.

Capacitatea de a vedea în profunzimea omului, destinată exclusiv extinderii propriului potenţial. Şi orientarea precisă asupra punctului focalizat, dedicat antrenării mecanismelor de autoreglare a stimei de sine. Amândouă variabile corespund consecinţelor decizionale induse de o anumită doză de nonconformism.

Dar între capacitate şi orientare există întotdeauna un al treilea element care le cuprinde pe ambele: tendinţa de a ascunde aspectele legate, direct sau indirect, de identificarea şi amplificarea graduală a utilizării de resurse absolut necesare formării continue şi realizării personale.

Iar o persistenţă a concentrării eforturilor de a fi cât mai fidel reconstrucţiei personalităţii, determinând o reacţie ambiguă, o anumită imprevizibilitate şi imprecizie în decizii şi acţiuni, va crea efectul de domino în zona ta de excelenţă, reducând acea constantă a cooperării cu alţi participanţi la sectorul îngust şi profitabil al afirmării pe plan profesional.

Leadership: Poţi să pui în evidenţă extremele unei decizii de carieră pentru a da claritate alegerii pe care urmează s-o faci, într-un context de apropiere şi deschidere emoţională faţă de o autoritate care se manifesta fără nicio explicaţie?

Clarice Starling se vede nevoită să ia o decizie foarte riscantă şi periculoasă: acceptă să păstreze legătura, pe ascuns, cu evadatul Hannibal Lecter, care cu câteva zile în urmă comisese două dintre cele mai atroce crime din istoria orașului, fiind mai periculos ca oricând. Nu găsim decât o singură explicaţie pentru acest gest de ataşament psihologic şi emoţional: ea ştie că va avea nevoie de cunoştinţele şi gândirea lui Hannibal pentru a soluţiona în viitor cazurile cele mai importante de omor.

Practic ea acceptă să păstreze legătura cu cel mai odios dintre criminali pentru a-i prinde pe alţi criminali. Este o procedură tipic FBI. Ea îşi pune în evidenţă această decizie prin lipsa oricăror remuşcări, fapt care denotă vanitatea, pentru că singurul ei scop a fost să-l prindă pe ucigaşul în serie Buffalo Bill, fără s-o intereseze victimele colaterale.

În leadership asta seamană mai mult a atitudine de pendulare între responsabilitate si ipocrizie, între moralitate şi necesitate, între setea de senzaţionalism şi povara greu de suportat a conştiinţei.

În leadership, lucrurile trebuiesc privite din două unghiuri: o apreciere pozitivă a omului prin sporirea valorii lui, admisibilă numai prin faptul că îl fereşte de cramponarea de vechile

limitări. Şi o apreciere negativă, datorată tentaţiei de a "tranzita" spre o altă formă de a fi, spre o altă destinaţie profesională decât cea prevăzută de rolul său. Este destinaţia unei vieţi împlinite prin eliberarea de durerea pricinuită de tendinţa de a vedea lucrurile la poluri opuse, semnul unei slăbiciuni, al unei temeri, al unei tendinţe de autoprotecţie şi de conflicte interne.

Predispoziţia către asumarea riscurilor are deseori ca şi corespondent principal procesul de luare a unei decizii care este influenţat de factori externi propriei tale conştiinţe, în folosul unei experienţe care îţi aduce mai mult prestigiu sau în virtutea preocupării faţă de ce vor crede cei din jur la adresa performanţelor tale.

Maxima " *Îmbată-ţi simțurile cu miere, fără să te înfrupţi cu dulceața ei* ", utilizată în contextul procesului responsabilităţii, având o conotaţie critică, devine punctul de reper necesar cugetării şi conştientizării riscurilor pe care le presupune o deviere de la rolul încredinţat în procesul de extindere al acordului de cooperare şi asociere încheiat cu ceilalţi parteneri sau superiori.

Se au în vedere aici acţiunile pe cont propriu care vizează extinderea zonei funcţionale, precum şi planurile individuale de insubordonare, ele pot avea o interpretare pozitivă, reprezentând o evoluţie, dar numai dacă câştigă teren vis a vis de mediocritate şi formalism.

In timp ce tentaţia de a te înfrupta prea mult cu dulceaţa din miere, va da naştere acelui fenomen de Gică Contra care, urmărindu-şi doar interesul propriu, profitând din plin de rolul ce i-a fost încredinţat, se va opune sistematic tendinţei generale.

Leadershipul este vocea conştiinţei pe care ţi-o asumi despre o acţiune prezentă, în măsura în care Egoul care îţi animă existenţa nu are legătură cu ce anume găseşti atrăgător în ceilalţi.

Tentaţii irezistibile vizează acei lideri care, în dorinţa de a excela în activităţile practicate, se pierd pe cărările întortocheate ale subtilităţilor umane. Dacă nu doreşti să adaugi carierei tale un minus cu caracter definitiv, atunci îndeplineşte-ţi rolul pe care trebuie să ţi-l asumi, reducându-ţi vulnerabilitatea în faţa tendinţei nestăpânite de extindere a zonei de excelenţă.

*** Notă:** The Silence of the Lambs (1991) (Thomas Harris)

Source: https://neculaifantanaru.com/tentatii-irezistibile.html

Teritoriul excelenţei

On Martie 12, 2009

Cu cât leadershipul tău este mai important, cu atât trebuie să fie mai mare exigenţa faţă de tine.

Ieri seară, la o emisiune de divertisment, unul dintre invitaţi a spus următorul banc:

Doi poliţişti gonesc cu maşina. La un moment dat ocolesc o groapă şi intră într-un pom. Ies amândoi dintre fiarele contorsionate, iar unul din ei zice:

- Să ştii că merităm o primă ! Niciodată nu am ajuns aşa repede la locul accidentului.

Leadership: Poţi să-ţi desfăşori activitatea ca punct de reper pentru imaginea unui întreg compus din părţi egale care pot fi închise numai într-o singură poziţie?

Studiezi fiecare element al leadershipului tău înainte de a-ţi defini excelenţa? A-ţi dezvolta potenţialul este ca şi cum ai analiza o hartă. Ca să înţelegi cum să-l foloseşti la maxim mai întâi trebuie să studiezi fiecare element al său, astfel încât să poţi extrage cât mai multe informaţii despre "teritoriul" reprezentat.

Toate trăsăturile, calităţile, aptitudinile noastre sunt colectate pe un teritoriu pe care suntem constrânşi să acţionăm. Pentru ca nivelul nostru de performanţă să crească, mai întâi trebuie să dezvoltăm acest teritoriul sub înrâurirea binefăcătoare a exemplului şi îndrumărilor unui profesionist, a unui mentor, a unei echipe competente. Iar apoi să acţionăm în acord cu elementele constitutive ale teritoriului fără să ne îndepărtăm prea mult de realitate.

Însă de multe ori, greşim prin a ne crea singuri bariere pe acest teritoriu. Suntem precum poliţistul care îşi limitează potenţialul creându-şi anumite certitudini, anumite avantaje, anumite aşteptări care maschează lipsa lui profesionalism. Parcurgem o etapă de dezvoltare în sensul opus excelenţei noastre, care nu ne aduce niciun fel de beneficii.

Aşa cum elementul de bază al teatrului îl formează textul literar, piesa, tot astfel elementul de bază al excelenţei tale este dat în primul rând de nivelul tău de sinceritate faţă de responsabilitatea ta. La dezvoltarea teritoriului tău nu se poate ajunge decât, în primul rând, printr-o îmbogăţire a propriilor perspective şi înţelegeri faţă de propria ta performanţă. Mai întâi străduieşte-te să devii mai bun profesionist, apoi lămureşte-ţi nivelul de performanţă. Vei încălca multe din aspectele fundamentale care îţi marchează teritoriul dacă îţi oglindeşti personalitatea prin prisma unei false excelenţe.

Leadership: Cât este de mare este exigenţa faţă de tine în raport cu o situaţie care se pretează la mai multe posibilităţi de comportare, dar nu se conformează cu înţelegerea ta despre ce ţi se întâmplă?

Imaginea care îţi defineşte poziţia de lider poate fi compusă din două părţi egale: realitatea pe care o ştii a fi posibilă şi realitatea pe care o trăieşti prin acceptarea sentimentului de vinovăţie, dar căreia refuzi să i te laşi pradă în totalitate. Iar a-ţi desfăşura activitatea ca punct de reper pentru această imagine înseamnă să te simţi conştient de sine, ca şi când alţi oameni te vor judeca pentru orice lucru greşit, pentru orice schimbare pe care nu ai putut s-o controlezi.

A fi exigent faţă de tine, înseamnă să arăţi mai mult interes faţă de evenimentele care te pun în situaţii neaşteptate, şi numaidecât trebuie să te disciplinezi să îţi focalizezi atenţia asupra a ceea ce poţi face pentru a le îndrepta. Deci, cu cât leadershipul tău este mai important, cu atât trebuie să fie mai mare exigenţa faţă de tine, cu atât mai mult trebuie să-ţi lămureşti inconsecvenţele în gândire. Nu-ţi îndepărta abilitatea de a fi obiectiv şi critic faţă de tine – facultăţi de care ai nevoie pentru a-ţi regla constant tranzitul de la mediocritate şi ineficienţă la excelenţă.

Te simţi în mod deosebit vizat de o anumită doză de eşec atunci când îţi ridici prea sus nivelul de competenţă? Îţi limitezi potenţialul în drumul spre perfecţionare încălcând principiile de bază ale excelenţei? Faci apel la toate capacităţile tale pentru a-ţi clarifica şi redefini viziunea, sistemul de principii, valori şi filosofia de viaţă? Care sunt acele părţi ale teritoriului tău pe care le desconsideri atunci când rezultatele tale sunt dezamăgitoare?

Poziţia pe care o adoptă un lider într-o situaţie de nedumerire în faţa evenimentelor nu trebuie să fie aceea de "erou al hazardului", nici aceea de un om inviolabil împotriva căruia până şi voinţa lui Dumnezeu nu poate să facă nimic. Mai degrabă poziţia pe care trebuie să o adopte un lider este aceea de supunere în faţa evenimentelor, dar acţionând cu acea admiraţie care porneşte dintr-un suflet mişcat, cu tăria de a recunoaşte greutatea realităţii şi eventualitatea unui demers îndreptat împotriva propriilor convingeri.

Leadershipul vizează procesul de maturizare a unui om care dintr-un pion lipsit de experienţă în faţa evenimentelor se transformă într-un om de mare verticalitate care salvează lumea de la dezastru.

Teritoriul excelenţei formează acea unitate perfectă între performanţele şi calităţile tale. Hotărâtoare pentru excelenţa ta este modul cum acţionezi în acord cu elementele constitutive ale leadershipului tău. Cu cât leadershipul tău este mai important, cu atât trebuie să fie mai mare exigenţa faţă de tine.

Teritoriul excelenţei presupune a avea un simţ autocritic şi analitic deosebit, o putere deosebită de a te ancora în permanenţă în prezent pentru ca astfel să poţi să-ţi netezeşti drumul spre viitor, şi mai ales să nu te “împotmoleşti”. Căci acest teritoriu al excelenţei în leadership este aidoma nisipurilor mişcătoare, te pot înghiţi când faci un pas greşit.

Source: https://neculaifantanaru.com/teritoriul-excelentei.html

Termeni şi condiţii

On Mai 10, 2008

Bun venit. Vă mulţumim pentru interesul dumneavoastră acordat site-ului www.neculaifantanaru.com. Intenţia acestui site este de a împărtăşi informaţii cu caracter public, de cea mai bună calitate, tuturor celor interesaţi de a cunoaşte, îmbunătăţi sau perfecţiona nivelul de cunoaştere al leadershipului. **NeculaiFantanaru.com** se constituie ca **Brand Personal** şi ca formă de **Proprietate Intelectuală** care deschide, mai mult decât oricând, perspectivele către un studiu mai aprofundat în domeniul leadershipului.

ATENŢIE: Această menţiune juridică se aplică la întregul conţinut al site-ului www.neculaifantanaru.com, precum şi la orice corespondenţă prin e-mail între Neculai Fântânaru şi dvs. Vă rugăm să citiţi cu atenţie aceşti termeni înainte de a utiliza site-ul web. Utilizarea site-ului indică faptul că sunteţi de acord cu aceşti termeni. Dacă nu acceptaţi aceşti termeni, nu accesaţi site-ul.

Pentru folosirea în cele mai bune condiţii a site-ului, se recomandă citirea cu atenţie a termenilor şi condiţiilor. www.neculaifantanaru.com îşi asumă dreptul de a face modificări ale acestor prevederi fără o altă notificare. Cea mai recentă versiune a Termenilor şi Condiţiilor poate fi citită oricând online accesând paginile site-ului.

CONDIŢII DE UTILIZARE CONŢINUT

Toate materialele (incluzând fără limitări toate articolele, textele, imaginile, logo-urile şi design-ul) conţinute în acest site sunt protejate de legile dreptului de autor şi nu pot fi reproduse, distribuite, transmise sau publicate fără acordul scris al autorului - Neculai Fântânaru. Nu aveţi dreptul să modificaţi, copiaţi, distribuiţi, transmiteţi, publicaţi, reproduceţi, creaţi ceva derivat din orice informaţie sau servicii obţinute de pe / sau prin intermediul site-ului.

Nu aveţi voie să folosiţi informaţiile de pe site pentru scopuri comerciale, acestea fiind destinate exclusiv scopurilor personale, non-comerciale. Pentru orice întrebări sau cereri de folosire a materialelor de pe acest website vă rog să accesaţi pagina de contact.

Fiţi respectuos

Neculai Fântânaru îşi rezervă dreptul de a elimina orice comentariu sau utilizator de pe blog-ul său care încalcă termenii şi condiţiile de utilizare enumerate mai jos.

Neculai Fântânaru vă invită să adăugaţi observaţii sau posturi pentru discuţii. Vă încurajează să spuneţi tot ceea ce gândiţi, să vă exprimaţi ideile, gândurile şi părerile, dar fără să postaţi conţinut ofensator. Nu utilizaţi un limbaj obscen, rasist, sau sexual. Atacurile personale nu sunt permise. Neculai Fântânaru îşi rezervă dreptul de a elimina observaţiile / comentariile care sunt abuzive, de ură, de defăimare sau de insultă la adresa cuiva. Neculai Fântânaru îşi rezervă de asemenea dreptul de a elimina postările care nu au legătură cu subiectul discutat.

Sunteţi responsabil pentru conţinutul pe care îl postaţi. Nu aveţi dreptul să postaţi niciun fel de conţinut care conţine orice viruşi de calculator sau orice alt cod conceput menit să perturbe, să dăuneze, sau să limiteze funcţionarea site-ului.

Respectaţi toate legile drepturilor de autor

Neculai Fântânaru nu oferă niciun fel de garanţie, directă sau indirectă, că site-ul va fi potrivit cerinţelor şi nevoilor dumneavoastră.

Nu aveţi voie să postaţi materiale cu drepturi de autor decât dacă aveţi permisiunea expresă în acest sens. Aceasta include, dar nu se limitează la: text, fotografii, imagini, şi capturi de ecran. Nicio parte a acestui blog / website nu poate fi reprodusă, duplicată, publicată, postată, distribuită sau utilizată în scopuri comerciale sau alte scopuri, fără acordul scris şi expres al domnului Neculai Fântânaru.

Nu aveţi dreptul să preluaţi informaţii în scopul susţinerii cursurilor / workshopurilor / seminariilor / conferinţelor / discursurilor (publice, private sau mixte), sau în scopul realizării lucrărilor / proiectelor / programelor, sau în vederea realizării, producerii sau difuzării emisiunilor, interviurilor, materialelor de presă, radio, etc., de orice fel şi în orice formă, fără permisiunea scrisă şi expresă a domnului Neculai Fântânaru. (prevăzut de Legea 8/1996 şi/sau alte legi).

În mod special este interzisă obţinerea / preluarea informaţiilor de pe site-ul www.neculaifantanaru.com pe altă cale decât prin accesarea paginilor web, cum ar fi încercările de obţinere a parolelor de acces în zone neautorizate, sau executarea de coduri, programe executabile sau orice astfel de instrumente cu scopul de a accesa informaţiile în moduri nepermise de structura site-ului www.neculaifantanaru.com.

Puteţi descărca, salva sau printa orice porţiune a conţinutului site-ului numai pentru uzul personal şi non-comercial, cu condiţia de a respecta drepturile de autor şi alte norme de proprietate intacte. Nu aveţi dreptul să republicaţi conţinutul pe nicio pagină de internet, intranet şi extranet sau să încorporaţi informaţia în altă bază de date sau compilaţie. Orice altă utilizarea a conţinutului este strict interzisă.

Neculai Fântânaru va lua măsurile de cuviinţă necesare pentru a proteja datele de acces, modificarea sau ştergerea neautorizată. Acestea includ revizuiri interne a colectării proprii de date, a stocării şi practicilor de procesare, cât şi măsuri de siguranţă de a le proteja.

Vă este interzisă utilizarea site-ului www.neculaifantanaru.com pentru a face publicitate, pentru a efectua sau pentru a promova orice solicitare comercială de bunuri şi / sau servicii.

Garanţie

Declaraţi şi garantaţi că întreg conţinutul pe care îl postaţi este creaţia dumneavoastră originală în care deţineţi dreptul de autor, sau vi s-a acordat permisiunea de a utiliza şi în nici un fel nu încalcă drepturile de autor, marca înregistrată sau drepturile de proprietate intelectuală ale unei terţe părţi.

Acest acord constituie înţelegerea completă şi exclusivă a părţilor relativ la subiectul utilizării site-lui www.neculaifantanaru.com şi înlocuieşte orice alte înţelegeri, propuneri, acorduri, negocieri, discuţii între părţi, scrise sau orale. Continuarea folosirii site-ului va fi considerată automat ca o acceptare a amendamentelor aduse termenilor şi condiţiilor de utilizare a www.neculaifantanaru.com.

Legea guvernantă

Drepturile şi obligaţiile părţilor, impuse de prezenţele termeni şi condiţii, precum şi toate efectele juridice pe care le produce prezentul acord vor fi interpretate şi guvernate de legea română în vigoare. Orice litigiu care are ca obiect acest acord va fi adus spre soluţionare în faţa unui arbitru, iar în condiţiile în care părţile nu cad de acord asupra numirii unui arbitru în termen de 15 zile de la notificarea litigiului, competenţa va reveni instanţelor româneşti de la sediul neculaifantanaru.com.

Informaţie din raportul de trafic al serverului

Atunci când vizitaţi www.neculaifantanaru.com, dezvăluiţi anumite informaţii despre dumneavoastră, cum ar fi adresa IP, ora vizitei, locul de unde aţi accesat site-ul. NeculaiFantanaru.com înregistrează aceaste informaţii pentru o perioadă de timp determinată în scopul recunoasterii metodele de implicare a audientei şi targetarea ei. Sunt utilizate în acest scop servicii externe de analiză a traficului, cum sunt cele puse la dispoziţie de Google Analytics.

Încheierea acordului

Neculai Fântânaru îşi rezervă dreptul de a modifica în orice moment conţinutul acestui acord, fără notificarea prealabilă a utilizatorilor/vizitatorilor. De asemenea, Neculai Fântânaru îşi rezervă dreptul de a înceta furnizarea serviciilor sale şi orice fel de activitate în orice moment.

Suspendarea accesului

NeculaiFantanaru.com poate, fără orice altă notificare sau formalitate şi fără ca acest lucru să necesite explicarea atitudinii sale, să suspende sau să blocheze accesul dumneavoastră la conţinutul siteului sau la o parte a acestui conţinut.

Tentativa de hackuire / acces neautorizat la date / modificare a conţinutului paginilor / la adresa NeculaiFantanaru.com este interzisă şi sancţionabilă. În acest caz, prevenim întotdeauna poliţia, chiar dacă este vorba despre un minor. Prin comiterea unor asemenea ofense, cel ce este găsit vinovat riscă o pedeapsă cu închisoarea sau/şi o amendă.

Ţesătorul neîndemânatic nu potriveşte firele urzelii în mod egal

On Decembrie 21, 2012

Cu cât încerci mai mult să-ţi forţezi voinţa asupra celorlalţi, cu atât mai mult vei descoperi că lucrurile NU merg în felul tău.

În sfârşit, eu, Samuel Gelb, încep să am ghinion. Nimic nu-mi mai reuşeşte. Niciodată n-am avut de-a face cu lucruri atât de rebele şi atât de greu de supus voinţei umane. Geniul însuşi este neputincios. Cele trei fiinţe pe care voiam să le stăpânesc, îmi scapă simultan. La ora aceasta, Olympia este cu siguranţă pe drum, luând în bagaje proiectele mele. Cât despre Julius, apariţia lui sub un nume fals în organizaţia carbonară, provocată pe jumătate chiar de mine, este poate fără voia mea, definitiv condamnată, şi ambasadorul Prusiei trece printr-un real pericol de moarte, cu mult înainte de momentul şi prilejul pe care mintea mea îl stabilise.

În avans faţă de Julius, sunt în întârziere faţă de Frederique. Iată că apare un intrus care să mă concureze înainte ca eu să-mi fi luat măsurile de apărare. N-am vrut s-o cer de nevastă înainte de a fi avut puterea şi bogăţia, care ar putea compensa ceea ce-mi lipseşte în materie de tinereţe şi aspect fizic. Am trudit pentru ea fără să i-o spun, şi în vreme ce eu îi pregăteam o soartă mai bună şi fericită, un prost care n-a făcut nimic pentru ea, care s-a născut pur şi simplu cu tot ceea ce eu mă străduiesc să cuceresc prin inteligenţă şi cutezanţa mea, un copil, a intrat şi mi-a furat poate toată speranţa, toată bucuria, tot visul meu. Ca un ţesător neîndemânatic, n-am potrivit firele urzelii în mod egal, scăpând din vedere o latură ca să lucrez la alta şi iată că pânza se rupe în locul cel mai preţios.

Samuel se ridică plin de gânduri duşmănoase, făcu câţiva paşi prin birou şi se îndrepta spre oglindă, privindu-se fix, ochi în ochi. Să mă fi resemnat cu adevărat? îşi spuse el cu un fel de furie şi ură înverşunată. Cum vei proceda oare ca să recuperezi pe de o parte timpul pierdut şi pe de altă parte să înfrânezi timpul prea grăbit? Zoreşte-te să iei o hotărâre rapidă. Dacă nu, gândeşte-te, iată ce te ameninţă: Julius poate murit dintr-o clipă în alta, lovit de pumnalul vreunul carbonar, sau să cadă deodată din pricina epuizării. Aşa cum stau lucrurile, toată averea i-ar reveni lui Lothario. Atunci, n-ar mai rămâne decât o singură cale de a avea o parte din moştenire: s-o mărit pe Frederique cu moştenitorul, şi să mă bizui, pentru a trăi, pe generozitatea bărbatului şi pe recunoştinţa femeii.

Leadership: Tu cum procedezi ca să recuperezi pe de o parte timpul pierdut şi pe de altă parte să înfrânezi timpul prea grăbit, încât voinţa ta să se împlinească de la sine?

Moarte şi blestem ! exclamă el, mergând cu paşi mari prin birou. Asta-mi mai lipsea să sfârşesc astfel: să ajung la cheremul unui menaj. Aşadar, inteligenţa, curajul, cutezanţa, nesocotirea legilor umane şi divine, şi pe de altă parte toată grija pe care i-am acordat-o acestei scumpe fiinţe, toată tandreţea şi tot devotamentul pe care i l-am arătat, totul să se sfârşească într-un mod atât de infam? Să mănânc firimiturile pe care-ar catadicsi ei să mi le arunce?

Nu, n-am să mă împotmolesc în acest josnic deznodământ. Voi lupta. Dar, poate că eu exagerez pericolul, şi mă neliniştesc de parcă aş avea dovada că Frederique este îndrăgostită de tânărul ăsta. Ce prostie ! L-a văzut doar un sfert de oră. Este o fire prea mândră ca să se agaţe de gâtul primului venit. Cu siguranţă că nu-l iubeşte. Dacă mă iubeşte pe mine? Mă cunoaşte, mă vede zilnic, m-a intuit, poate.

Leadershipul de care te foloseşti survine în împrejurarea în care, dintr-un motiv sau altul, devii un fel de om de ştiinţă al minţii, dar totodată un fel de "junghi" în inima altora?

Şi, deci, concluzia care se ridică din această etapă a vieţii private, dintre oamenii care țes intrigi și creează neliniște în jurul valorii de înșiși, este aceasta: când voinţa ta se ridică deasupra aşteptărilor celorlalţi, atunci însăşi voinţa capătă frică şi agresivitate. Vei fi gata la orice, pentru ca voinţa Ta să se împlinească prin tine şi în toate înfăptuirile tale, încât ajungi să nu-ţi doreşti nimic altceva decât să trăieşti acea senzaţie unică pe care doar un fantasy de calitate o poate oferi – atingerea imposibilului „ca prin magie" ?

De fapt, leadershipul capăta o tentă de gri prin prisma dezamăgirii pe care o da deznodământul intrigilor pe care le ţeşi şi a capcanelor pe care le întinzi de-a lungul poveştii numite "viaţă", o poveste pe care o poţi dicta, o poţi influenţa după voia ta, dar nu-i poţi schimba traiectoria prin falsificarea realităţii.

În acest caz vei ajunge precum eroul acela care, printr-o breşă a "realităţii" lui, ajunge în condiţia atotputernică a scriitorului de vieţi, a cărui întreagă cunoaştere devine derizorie pe măsură ce îşi reneagă calităţile, comparându-le cu ale personajelor sale. Tot de individualitate şi psihic ţine şi asta.

Ţesătorul neîndemânatic nu potriveşte firele urzelii în mod egal, şi din această cauză pică în propria lui capcană: devine el însuşi victima propriilor urzeli, fiindcă se transformă într-un spațiu al neliniștii depline, o povară emoţională care produce stres, dăunând sănătăţii.

*** Notă:** Dumas, Alexandre - *Mâna Providenţei* , Editura Vestala, 1993, Bucureşti.

Test de personalitate în leadership

On Noiembrie 23, 2013

Oferă acces la modul de configurare a personalităţii tale, fără să zăboveşti prea mult într-un loc supus presiunilor emoţionale.

Toate aparenţele sunt împotriva a ceea ce am mai bun în mine. S-ar zice că mi-am croit cu voinţă o imagine. O imagine care-mi permitea să înfrunt lumea. În timp ce lumea era fascinată de o Anais Nin încântătoare, veselă, inteligentă, misterioasă. Această cealaltă femeie, femeia timidă, dar puternică, practică, nesigură, dezinteresată, copilăroasă, striga pentru a fi auzită în paginile jurnalului. Era locul unde se regăsea fiinţa ei împrăştiată, unde scăpa de înfrângerile vieţii.

În Jurnalul ei, Anais Nin mărturisea cu sobrietate: "Au fost în mine întotdeauna cel puţin două femei, la vârsta de douăzeci şi nouă de ani. O femeie rătăcită şi disperată, care simţea că se îneacă, şi cealaltă, care aborda o împrejurare aşa cum s-ar fi suit pe scenă, ascunzându-şi emoţiile adevărate, fiindcă nu erau decât slăbiciune, neputinţă, disperare, pentru a înfăţişa lumii un surâs, o curiozitate, entuziasm şi interes pentru ea."

Tot aşa vorbea Geo despre mine, uimit de ceea ce descoperea:

- E în tine o imensă aptitudine la fericire şi o tot atât de teribilă disperare. Nu ştiu cum se explică asta. Eşti neliniştită, de parcă te ameninţă cineva.

Eu trăiam ameninţarea. O simţeam. Cine mă ameninţa? Cine era duşmanul? Poate provizoratul în care trăiam de când m-am născut. Îmi e frică de ziua de mâine. Şi totuşi o aştept. Şi cred în ea. Fiindcă aştept un miracol.

Leadership: Cu ce poţi să umpli conţinutul de adevăr care te face să aduci generaţiile viitoare la momentul de faţă al trăirilor tale, în aşa fel încât să nu conferi imaginii tale un design inestetic?

Adevărul este opera cuvântului care îţi defineşte percepţia despre viaţă atunci când vei petrece ceva timp în singurătatea propriei fiinţe. Iar conţinutul sublim de adevăr spre care tinde omul, în încercarea de a-şi exprima liber opţiunile de "a fi" în diverse circumstanţe, este menit să păstreze constantă temperatura realităţii cu care el se identifică la nivel de sine prin "imaginea de sine" - formată, la rândul ei, din ideologii, norme de viaţă, modele şi tipare existente.

Acest adevăr poate fi umplut cu nostalgie, nelinişti, suferinţe sau cu lucruri pe care ai fi vrut să le trăieşti şi nu ai putut să le trăieşti niciodată. Dar în acest caz imaginea ta capătă nişte umbre îndoielnice, paralizate între viaţă şi nefiinţă, sugerând ideea sfârşitului de lume, care nu poate fi decât dramatică şi absurdă. O astfel de imagine, atunci când spiritul ia avânt spre pragul unei epuizări emoţionale care conţine doar aşteptarea neîncetată a unui miracol de vindecare, nu corespunde înflăcărării molipsitoare, energiei sentimentului de siguranţă cu care se urmăreşte realizarea unul scop măreţ.

Important este modul de rezolvare a formei pe care o ia personalitatea, modul ei de configurare inedită, exercitând mai mult decât ocazional, la nivel de gândire, acea puternică influenţă spre bine. În acest caz, existenţa leadershipului se datorează în primul rând valorii de unicat a omului, sugerând realizarea până la perfecţiune a unei împliniri care este în acord

cu standardul stabil al caracterului său. O interiorizare excesivă devine periculoasă !

Leadership: Ar trebui să foloseşti un trigger DOWN cu funcţia UPDATE definită de utilizatorul final al solicitărilor acaparatoare ale vieţii, ca să îţi argumentezi interiorizarea sub forma unei ieşiri din precaritatea şi temporalitatea unei lumi abandonate definitiv?

Triggerul "Down" este executat automat la îndeplinirea comenzii "Voi fi altcineva", trunchiind realitatea dinăuntrul şi exteriorul omului, răsplătind în mod subiectiv, tendenţios şi ameninţător, orice luptă cu sine însuşi. Când încerci să fii mai mult decât eşti trebuie să abandonezi definitiv lumea care te înlănţuieşte în sinea ei.

Cel care cade în extremele propriei sale fiinţe, între Eul fenomenal (accesibil şi vizibil) şi Eul numenal (inaccesibil şi invizibil), automat activează triggerul "Down" şi ajunge de unde a plecat – la premisa că nu se poate substitui propriei sale imagini. Şi în acest caz nu va putea privi în afara lui, în afara a ceea ce-l defineşte. Nu va putea să se distanţeze de identitatea îndoielnică care îl limitează.

Pentru evidenţierea acelei laturi a personalităţii care pune în prim plan situaţiile şi motivaţiile particulare de valorificare a sinelui pozitiv, examinând posibilele consecinţe ale provocărilor şi oportunităţilor pe care le ridică dorinţa de autodepăşire, se impune o sincronizare mai bună cu realitatea în care te situezi.

Aplicarea unei cunoaşteri existenţiale suficiente pentru a străbate tărâmurile unei gândiri mai rigide sau prea abstracte, se caracterizează prin reprezentarea veridică a realităţii, prin absenţa idealizării propriei persoane şi a circumstanţelor în care acţionezi.

Leadership: Poţi să măreşti forţa de impact care acţionează asupra punctului de formare a identităţii tale de om menit să trăiască fără suspiciuni, prin modificarea compoziţiei acelei lumi care îţi cere tot mai mult din timpul şi sentimentele tale?

Căpătarea experienţei în a desluşi esenţa caracterului uman, sensul cel mai profund posibil al existenţei omului, printr-o apreciere realistă a tuturor intenţiilor, valorile, care se ascund în spatele acţiunilor şi gândurilor sale, este primul pas pe care trebuie să-l faci pentru a-ţi începe ucenicia în tainele leadershipului.

Să încerci să conturezi un personaj, o personalitate, să pregăteşti victoria integrării tale într-un nou univers, să descoperi pentru tine însuţi o formulă nouă a nuanţelor care valorifică întreaga structură sufletească a omului, aceasta este ambiţia care poate te frământă cu adevărat. Himera pe care o urmăreşti neîncetat de parcă ai merge într-un labirint şi dai din fundătură în fundătură fără să găseşti nicio o ieşire.

Leadershipul devine o mare fundătură ce produce şi intensifică o viziune superficială a întregului, dar niciodată nu se poate umple cu preziceri exacte, matematice, dacă elementele de ordine ale unei mulţimi de valori, atitudini, opinii şi motivaţii, nu deţin o pondere bine determinată în aprecierea caracterului omului.

Şi degeaba iscodeşti în profunzimea omului pentru a scoate la lumină adevărurile bune şi simple care să fie acceptate în cadrul realităţii pe care o compui, dacă ele nu au impact în reevaluarea stimei de sine şi a stărilor emoţionale.

Compoziţia personalităţii din spatele unei atitudini controlate are ca suport profunzimea cunoaşterii de sine ce îi este acordată omului prins în vârtejul grijilor zilnice, în momentul

când la poarta vieţii sale bate sfios un clopoţel, o bucăţică de suflet cu mare preţ, care palpită într-un miraculos fenomen de creativitate demonstrat prin intermediul scrisului.

Testul de personalitate în leadership se remarcă prin întrebările următoare:

1. Ce simţi când pentru a putea merge mai departe în viaţă ajungi să te negi pe tine însuţi?

2. Cum se reflectă personalitatea ta în sfera unei realităţi cu o largă semnificaţie profundă, dar care nu te împlineşte?

3. Cum ai putea lupta împotriva atâtor răni adânc crestate pe suflet, când nu ai învăţat încă să îţi ignori urletele de groază în faţa neputinţei de a te desprinde din şerpii învăluitori ai cuvintelor care te sugrumă?

*** Notă -** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Tezaurul intangibil a celor mai fine simţiri

On Iunie 20, 2012

Desăvârşeşte-ţi cunoaşterea de sine prin contemplarea unor plăsmuiri născute din experienţe adevărate care doar în aparenţă par a fi aceleaşi cu ale tale.

Părea să fie o lege secretă a vieţii mele, înfiorătoare prin prevederile ei, dar aplicabilă şi acceptată tacit de Eul meu. De fiecare dată drumul pe care o apucam mă ducea dincolo de tainele mult căutate, vechi şi însemnate ale alchimiei sufletului, deschizându-mi tărâmuri pe care spontan n-aş fi cutezat niciodată să le încalc.

O lume întreagă, nouă, greu de înţeles prin prisma celor două tipuri de relaţii: directe şi indirecte, şi a celor două legături: temporale şi de cauzalitate, se năştea. O lume tot mai alertă, tot mai deplină prin emiterea celor mai fine impulsuri, prin generarea undelor de frecvenţă foarte înaltă, de către un emiţător totalizator. Care se conecta la acea reţea încâlcită de percepţii, reprezentări, raporturi şi reacţii, ce se manifestau aproape simultan. Nu le puteam îndepărta, şi nici opri din viteza lor. Eram prins în cablurile de înaltă tensiune a unei surse de energie inepuizabile. Şi irezistibile.

Era o lume care nu fusese croită pentru a fi reală, precum cea a lui Par Lagerkvist. În care trebuia să experimentez câte puţin din toate, să verific ce ar deveni şi unde ar putea duce. Un fel de atelier, un câmp de experienţă în care noi personaje ţeseau în permanenţă firele unei noi realităţi. Acumulau noi drepturi, noi însuşiri, noi stări sufleteşti ce caracterizau modul propriu al unei persoane reale. Eu însumi ajungeam să mă cunosc mai bine. Tot mai multe intrigi, jocuri de culise, suspans, iţe încurcate se clarificau, transformându-se într-un scenariu de lung metraj, mai mult sau mai puţin optimist. Într-un “ *The neverending story* ”.

Stephen King sau Marion Zimmer Bradley m-ar fi invidiat peste măsură, încercând să-şi imagineze ceva mai presus de ştiinţa lor. Ca nişte simpli muritori care încearcă să-şi imagineze Universul.

Leadership: Posibilitatea de a explora noi arii de procesare a informaţiei de care dispui îţi permite să faci diferenţierea aspectelor care redefinesc valoarea elementelor de tip "raţionalitate introspectivă" în construirea unei noi realităţi?

După cum Vrăjitorul din Oz, cu o pereche de foarfeci tăia o gaură mică şi pătrată în stânga pieptului Omului de Tinichea, aşezându-i o inimă micuţă croită din mătase, eu ataşam un ”semn distinctiv” fiecărui personaj căruia îi atribuiam calităţi unice, transcendentale, superioare, oferindu-i un rol complex în mozaicul de transformări, de interacţiuni, de conexiuni cu trecutul, prezentul şi viitorul.

Cu o singură sforţare de imaginaţie, trezeam toate simţurile ce le punea în mişcare instalaţia numită “viaţă”. Cu o singură atingere a baghetei magice dădeam o nouă formă Eului lor, un plus de armonie, de energie. Un bizar mod de a crea o lume. Cu o singură condiţie: să fiu vigilent.

Mă îndreptam înspre nemăsurat, ca un om care din dorinţa de a-şi bucura ochii şi sufletul cu cele mai grandioase vederi panoramice ale unui oraş pierdut şi nemaivăzut de mii de ani, ajunge să facă aproape orice.

Raţionalitatea introspectivă rezultă în urma expunerii propriilor trăiri la experienţe

diferite de a cuprinde în acte de creaţie mai multe lucruri deosebite privite din mai multe unghiuri. Altfel spus, ceea ce încerci să descoperi despre tine trebuie să fie o proiecţie a imaginaţiei în stare să schimbe realitatea pe care urmeaza să o experimentezi.

Cu îndrăzneala celui mai iscusit alpinist porneam în marea ascensiune spre o dimensiune mai înaltă - alchimia sufletului, forma cea mai pură de transformare a materiei din care e constituit omul, fabrica celor mai alese preparate persuasive, tezaurul intangibil a celor mai fine simţiri, culmea cea mai înaltă a măiestriei de a fi tu însuţi.

Voiam să dobândesc o cunoaştere mai amănunţită, mai nuanţată a naturii umane, să intru în posesia resurselor cele mai tăinuite, prin desluşirea, măcar temporară, a mecanismelor care condiţionează individualitatea omului. Dar fără să mă las în voia lor, fără să mă cufund prea adânc în întunericul lor. Nu voiam să mă pierd într-atât în ele, încât să fiu transformat de ele.

Însă leadershipul presupune transformare. Iar alchimia sufletului, bastionul cel mai greu de cucerit, cel mai râvnit, prin care se vrea a transforma totul din Eul omului, era singurul mijloc prin care se putea realiza această transformare. Dar era greu aplicabilă.

Leadership: Poţi să arunci o privire de la înălţime asupra vieţii tale încât să descifrezi sensul unei evoluţii determinată de intensitatea cu care corelezi mijloacele de expresie ale unei imagini care se vrea a fi încadrată într-o zonă de tip "Open Space"?

Leadershipul, adevăratul motor al performanţei, nu acea “activitate comercială” de implementare a unei schimbări temporare doar pentru asigurarea rapidă a unei anumite poziţii înalte, pune în prim plan existenţa unei realităţi obiective în ceea ce priveşte Eul omului. Căci tot ceea ce el plăsmuieşte, tot ceea ce îi conferă o anumită expresivitate, o anumită autoritate, se profilează şi se reflectă în reprezentările pe care le face despre viaţă, raportate la o realitate palpabilă.

Ceea ce vreau să spun, în cuvinte mai simple, este că leadershipul cultivă un anumit gen de valori, un întreg orizont de perspective, percepţii, reprezentări, raporturi şi reacţii, ce permit dezvoltarea ta proprie. Arta de a te autodescoperi presupune să înţelegi acea opoziţie dintre ceea ce este profund şi ceea ce nu este, dintre ceea ce eşti şi ceea ce vrei să fii. Iar acest lucru se descoperă, se învaţă, se întrebuinţează numai prin acordul sinelui.

În actul cunoaşterii, în acest soi de coloană vertebrală care susţine necontenit leadershipul, ale cărei extremităţi sunt fixate zdravăn de personalitatea care te defineşte, sinele îndeplineşte cel mai fidel realitatea pentru care a fost programat să o gestionezi şi coordonezi.

Leadershipul devine “ieftin” atunci când sinele îndeplineşte o funcţie inutilă, asemenea unui aparat digital de fotografiat îmbâcsit de numeroase setări care nu-şi au rostul. Căci sinele îşi dezvoltă propria individualitate, dobândind o anumită formă, pe măsura străduinţei personale, spre desăvârşire.

Open Space este un proces distinct de prelucrare şi utilizare a informaţiei care se concentrează pe extinderea percepţiilor asupra realităţii transpusă într-o operă de artă numită "sufletul lumii", din care rezultă o fiinţă nouă.

Tezaurul intangibil a celor mai fine simţiri este zestrea interioară a fiecăruia din noi, pe care am dobândit-o, am chivernisit-o şi am sporit-o toată viaţa, şi care poate să confere o aură deosebită leadershipului.

Un leadership performant nu depinde numai de lider, ci şi de ceilalţi oameni. Depinde de zestrea interioară a tuturor. Descoperă şi redecoperă omul şi eul lui propriu, iar la un moment dat vei putea spune: " *Ecce Homo* ".

Şi astfel vei putea să triezi mai uşor oamenii în trei categorii: cei ce te ajută şi se dezvoltă o dată cu tine, cei indiferenţi şi neadaptabili, şi cei ce nu vor sau nu pot să se schimbe şi care te trag în jos.

The Act Of Seeing What Is Invisible To Others

On Iunie 05, 2016

Scufundă-te în universul creaţiei, dovedind că eşti perfect conștient de superioritatea ta.

Mă stăpânea pregnant o idee, un fel de gând pe deplin justificat în tabloul alternanţelor dintre postura de creator şi cea de suplinitor al unei imense lacune în ceea ce priveşte interpretarea operei şi vieţii mele. Cumva, trebuia să mă adaptez la nivelul unor emoţii şi intuiţii nedesluşite, cu neputinţă a fi exprimate, asemenea culorilor autentice ale unui tablou cu neputinţă a fi percepute de alţi ochi decât de cei ai artistului.

Totul părea a fi cântărit prin contrariile unei conştiinţe sublime de care arta este străină. Nu puteam să admir îndeajuns sensul adânc, pretenţios ca un răsfăţ prin diversitatea şi cantitatea lor, al tuturor celor spuse prin reflecţie, în felurite chipuri, prin contragreutate naturală la acţiune, fără de care nici nu-mi puteam valorifica pe deplin potenţialul. Accidental, mă dezvăluiam în faţa unui fenomen aleator, al potrivirii între un anumit tip de rezultate şi un anumit sistem de valori, fără să mă grăbesc să-l înțeleg sau să-l stopez.

Oare gândul ascuns, că am slujit mai mult decât trebuie unei tendinţe de spirit nedezvăluite, ce avea să fie definitivă în mulţimea acelor amănunte imperceptibile celorlalți, din propria existenţă, legate de amintiri şi reflecţii personale, dând naştere unui imbold de compensaţie pentru atingerea unei recolte revelatoare rentabile, nu provenea cumva dintr-un pic de protest faţă de posibilitatea de a mă obişnui cu decizii şi ipostaze de care ulterior mă puteam face vinovat?

Omul care reuşeşte, prin spiritul analizei şi cercetării propriei lumi, să se înfăţişeze drept un artist autentic, mai mult sau mai puţin accesibil, în lumina unei măreţii care implică dezavantajul de a fi prizonier al stăruinţei de a se apropia de cele depărtate, aceluia i se va ierta "greşeala" de a nu fi rămas un fenomen superficial în mersul dezvoltării ştiinţei.

Leadership: Emoţia pe care o experimentezi într-un moment pe care alegi să îl trăieşti pentru întemeierea unei estetici a autenticităţii, joacă un rol important în direcţia tendinţei de asimilare a unor noi coordonate de contact ale conştiinţei tale?

Nu ai cum să nu te laşi purtat de valul plenitudinii, fără de care înzestrarea ta lăuntrică nu ar putea să ia forma unei stime de sine sănătoase, dacă nu trăieşti un moment de contemplare şi de creaţie artistică. Nu ai cum să te scufunzi în universul creaţiei, fără de care nu poți strânge laolaltă tot ceea ce este nou în furtuna curentelor de gândire, decât dacă maniera ta de a te raporta la restul lumii dovedeşte că eşti perfect conștient de superioritatea ta. Aceasta este esenţa leadershipului pe care îl practică artiştii.

Prin universul creaţiei se înţelege totalitatea acelor gânduri şi emoţii care, adunate şi contopite prin învoiala certitudinii de a fi altcineva într-o altă realitate, se materializează în mărturisiri care spun o nouă poveste despre aspectele intrinseci ale omului, promovând o nouă abordare a experienţei de receptare a artei.

Oamenii care lucrează temeinic la obţinerea unei arte bazată exclusiv pe creație, lăsând la o parte suferinţa pe care o implică întrebuinţarea continuă a ideilor, prin urmare a eforturilor de articulare și transformare a reflecţiilor referitoare la viață într-o operă desăvârşită, pur și simplu nu se pot abține să nu-și împartă cu profunzime realizările cu ceilalţi. Chiar dacă nu în mod egal.

Cel ce experimentează „ *The Act Of Seeing What Is Invisible To Others* ", îndeplinind operația cunoaşterii și ordonării unor concepţii care subminează autoritatea celorlalți artişti, deci combătând orice reprezentări străine ale artei, sub diversele ei manifestări, face parte din categoria spiritelor sublime care spun minţii lor: „Du-te unde vrei, dar nu căuta aprobare din partea nimănui !

Conştientizarea superiorităţii este o atitudine intransigentă care reflectă tendinţa de nedezvăluire a planurilor, nevoilor, dorinţelor, temerilor, pentru dezvoltarea anumitor zone ale leadershipului.

Leadership: Începi să primești identitate de la factorul "înzestrare interioară", prin intensificarea tendinţei de originalitate a creaţiei intelectuale privind forma unică a produsului numit „personaj de contrast"?

Celebrul critic literar, Sainte-Beuve, avea ceva important de spus la adresa talentului oamenilor care își împărtăşesc întotdeauna izbânzile, mergând până la originea acestora:

„Unii, într-adevăr predestinaţi şi de esenţă divină, se nasc cu bogăţia lor, nu-i preocupă de loc s-o sporească treptat-treptat în această viaţă, ci o împart cu profuziune şi cu mâinile pline, în operele lor. Căci comoara lor lăuntrică este inepuizabilă. Ei creează, fără să le pese şi fără să-şi dea seama de mijloacele lor de creaţie. Ei nu se apleacă în fiecare ceas de veghe asupra lor, nu-şi întorc capul în fiecare clipă ca să măsoare drumul străbătut şi să calculeze pe cel rămas. Ci merg zile îndelungate, fără să obosească şi fără să fie vreodată mulţumiţi.

Schimbări tainice se petrec în ei, în sânul geniului lor, transformându-l câteodată. Ei suportă aceste schimbări ca pe nişte legi, fără niciun amestec personal, fără să le ajute în mod artificial. Ei sunt precum omul ce nu grăbeşte vremea albirii părului, ca pasărea ce nu grăbeşte schimbarea penelor sau ca arborele schimbarea frunzelor, după anotimpuri. Şi, procedând astfel, după mari legi interioare şi după o puternică înzestrare interioară, ajung să-şi imprime forţa în opere sublime, monumentale, de o ordine reală şi stabilă, sub o dezordine aparentă ca în natură, întretăiate de piscuri şi povârnişuri."

Omul care începe să primească identitate de la factorul "înzestrare interioară", nu-și va pondera decât în rare cazuri acea latură a tendinţei spre posedare absolută a artei pe care o propune. Dimpotrivă, el își va intensifica tendinţa de originalitate a creaţiei intelectuale privind forma unică a produsului numit „personaj de contrast".

Un astfel de personaj, neîntorcându-şi capul în fiecare clipă ca să măsoare drumul străbătut şi să calculeze pe cel rămas, își va menține mereu opoziţia între concreteţe și mister, în funcție de stările prin care trece - beatitudine sau frusteţea unei realităţi închise.

Fără să-i pese şi fără să-şi dea seama de mijloacele sale de creaţie, el va cuprinde în arta sa ceea ce poate fi perceput de alţi oameni. Dar niciodată aceşti oameni nu vor putea să perceapă realitatea lui, cauza genialităţii sale.

Înzestrarea interioară evidenţiază un cumul de calităţi, emoţii, credinţe sau concepţii despre viaţă care pot intra în componenţa criteriului de "valoare artistică", ducând la diferite configuraţii individuale şi, ulterior, la recunoaşterea unanimă a unei mari părţi din comunitatea umană.

Coordonate de contact ale conştiinţei unui om care experimentează lumea artei pot să amplifice calitatea creaţiei sale prin puterea reflexiei Eului Suprem, limitat însă la o reflectare

veridică a ceea ce este el de fapt, şi nu aşa cum îşi imaginează atunci când îşi scanează limitările şi refulările. Aceste coordonate de contact sunt: introspecţia, nevoia de individualizare, privirea la rece, călătoria în amintire, oglindirea, sinceritatea, confesiunea.

Latura cea mai autentică a personalităţii se descoperă atunci când rămâi cu tine însuţi, adică cu propria-ţi lume de idei, şi alegi să te ridici la un nivel superior de conştiinţă prin modul în care îţi regândeşti imaginea care urmează să fie imortalizată în amintiri ce vor spune povestea ta.

Leadershipul este opera care demonstrează frumuseţea unui tablou care se dezvăluie privirii lăuntrice a omului.

The Act Of Seeing What Is Invisible To Others face referire la gândul ascuns că slujeşti mai mult decât trebuie unei tendinţe de spirit nedezvăluite, ce are să fie definitivă în mulţimea acelor amănunte imperceptibile celorlalţi, din propria existenţă, de amintiri şi reflecţii personale. Numai procedând astfel, după mari legi interioare şi după o puternică înzestrare interioară, vei ajunge să-ţi imprimi forţa în opere sublime, monumentale.

Source: https://neculaifantanaru.com/the-act-of-seeing-what-is-invisible-to-others.html

The Eyes Of Truth

On Iulie 07, 2017

Fii gata să scoţi iveală toate calităţile pe care le-au şlefuit rezultatele experienţelor tale sub înrâurirea unui simbol al Creaţiei.

Viaţa mea se desfăşura pe un drum în furtună, reflectându-se parcă în spargerea de stânci a valurilor mării sau în întinderile de zăpadă de pe munţii cei mai stâncoşi, apropiată de perfecţiunea construcţiei unei intrigi din care orice scriitor ar fi putut dezvolte o adevărată aventură, o nebunie a victoriei împotriva timpului petrecut în alt context. Eram o adaptare dinamică și palpitantă a unei poveşti care bate filmul din care, desigur, nu lipsea iluzia iubirii.

Totul părea desprins dintr-un roman în care personajul principal caută să se destăinuiască destinului, iar destinul îi răspunde: „Ţi-ai jucat bine rolul, dar ai uitat că eu sunt regizorul".

Dincolo de rememorarea unei vieţi inedite stă frumuseţea sufletului care a ştiut s-o preţuiască sub incidenţa unui cod de acces spre o altă realitate, una împlinită de un "instrument" optic ce formează imagini reale, un simbol al credinţei, al spiritului şi al veşniciei.

Un scriitor îşi creează propriul univers narativ, pe care apoi, îl respectă ca atare, sau îl dinamitează, într-un fel sau altul. Dar numai Ochiul, îndreptat numai către slava lui Dumnezeu, uneori mai plin cu noapte decât cu zi - ca într-o lucrare suprarealistă de Igor Morski, poate să vadă cele mai fine detalii, să perceapă ordine în aglomeraţia sau dezordinea parcursului meu spre înălţimi cutezătoare.

Leadership: Principalul tău mod de a-ţi înțelege rostul este de a introduce pretutindeni în viața ta ideea de „Ochi" care te trag înspre înăuntrul unui personaj plin de forță?

Încă de pe atunci aveam unele semne sigure ale faptului că viitorul meu se va orândui încetul cu încetul, destul de bine, fără pretenţia de a mă arăta disponibil în căutarea unui răspuns bine gândit la întrebarea: "Ce se va întâmpla probabil?"

Iar Ochiul, această cantitate de autoritate divină pe care doar faptele măreţe o cuprind şi o promulgă, obişnuit cu o prezenţă intelectuală activă, era pregătit pentru orice idee nouă, gata s-o ia în considerare şi s-o aprecieze încă de la prima aruncare a privirii asupra ceasului. Sub reflectarea unui mister infinit, făceam o călătorie suprarealistă la capătul căreia avea să aibe loc o întâlnire explozivă, și, totodată o descoperire.

Dezvoltarea personală, strâns legată de modul cum te descurci atunci când eşti înconjurat de un ocean imposibil de străbătut, reconstituie portretul unui personaj de mare forţă, împlinit nu prin căderi repetate în timpuri de eșec, nici prin libertatea de a zbura peste prăpastiile ce-i stau înainte. Ci prin revelaţia și starea sufletească cuprinse în semnificaţia unui simbol al sensului vieții.

Mereu am simţit acea chemare a întinderilor ce mi-au fost interzise, o avertizare împotriva marilor adevăruri ale Creaţiei, dar şi satisfacţia unei libertăţi fără reguli, tras într-un spaţiu care nu are nimic comun cu lumea asta. Fapt pentru care un artist ar fi putut glosa pe tema miracolului facerii omului.

În domeniul ideilor, ca şi în viaţă, noul se răspândeşte destul de lent, în felul în care artistul transformă nespusul într-o imagine care exprimă emoţie, dovada măsurii de a fi condus de o forţă a cărei origine extrinsecă nu o sesizează. Pentru că în faţa lui se derulează mereu un decor superb, a cărui imensitate nu poate fi exprimată de cuvinte, ci doar de simţuri, culori, nuanţe, senzaţii și expresii.

Leadership: Caracterul tău predominant se remarcă prin dobândirea unei încrederi permanente într-o legătură intrinsecă cu un simbol al Creaţiei care arată că omul se poate conecta cu Universul?

Simţeam acea formă elementară a contrastului dintre perspective, culori, vederi şi principii, numit Mega Contrast, *turned into the delirious fantasies of a mind raging against the dying of the light* . Nu încape nicio îndoială că Ochiul, aflat pe aceeaşi lungime de undă, îşi modifica puterea de refracţie, îşi răspândea prezenţa înăuntrul meu, dar cu o tentă de capricios.

Forţa lui spirituală pătrunzând treptat, tot mai adânc şi mai adânc în diferitele situaţii din viaţa mea, pentru importanța acordată valorilor drumurilor optice ale diferitelor raze care mă urmăreau peste tot, figurează pe o hartă a cărei amprentă milenară hrăneşte sufletul, dar obligă creierul să ceară informații despre misterul divin.

Când viaţa îmi trezea nedumerire, când aproape îmi consumasem toate forţele, am simţit existenţa luminii, am preluat din nevăzut o undă energetică pe care o conştientizam numai prin simţuri, în stări, în senzaţii, sentimente şi nu poate fi explicată raţional.

Mă izbeam de ceva asemănător sensibilităţii artistului care interpretează trăsăturile modelului fie după gusturile sale, fie după pretenţiile atribuite intrării ilegale într-un imaginar al concepţiilor preştiinţifice. Era o formă nouă de răspuns la stimulii de ordin esoteric, ceva după care am tânjit întotdeauna, o pretenţie pornită de jos, dar urcată spre cele de necuprins, care se numeşte dreptul regilor.

Dreptul regilor este acel fragment din simfonia leadershipului reprodusă printr-un gradual proces de auto-convingere că ceea ce crezi este real și că ceea ce ți se întâmplă este prea frumos ca să fie adevărat.

Voiam să fiu o prelungire a Ochiului, marele vrăjitor din spatele cortinei, o enigmă atât timp cât ea nu este un dat general-valabil, dar care îşi răspândeşte cu putere razele în spaţiul infinit, scăldând întregul pământ în lumina sa atotputernică. Voiam să adaug din profunzimea experienţelor mele efectul, misterul divin, pentru care toate par altceva.

În finalul filmului "Now you see me 2", magicianul Thaddeus Bradley aprinde o lumânare: „A vedea înseamnă a crede, dar este acesta adevărul?"

Depinde de punctul vostru de vedere. Există un singur lucru în care cred: ochi pentru ochi. Este jocul vostru, jucaţi-l aşa cum vi se potriveşte. Când veţi scoate la iveală toate atuurile, toate calităţile pe care le-au şlefuit rezultatele experienţelor voastre, şi sigur veţi face asta, voi fi acolo, aşteptându-vă. Pentru că, fiţi atenţi la cuvintele mele, veţi primi ceea ce vă este destinat, în moduri în care nu v-aţi aşteptat. Dar pe care le meritaţi, pentru că există un singur lucru în care cred: Un scop mai înalt.

Jocul pe care adevăratul lider îl mânuieşte cel mai bine este o versiune a poveștii în care este implicată acea minimă fărâmă de sclipire a glasului conştiinţei care tinde să reacționeze conform unei influenţe supranaturale.

The Eyes Of Truth este acea proprietate a minţii și a sufletului de care nu te poți rupe, de care nu știe nimeni și de care ajungi să nu te mai saturi în momentul când știi că fără ea nu ai mai putea fi atât de convins de puterile tale.

În adâncul tău știi că ești dependent de ceva mai înalt și nelimitat care te protejează, te ghidează, te învaţă foarte multe lucruri şi te obligă să le aplici la un nivel avansat. Până într-o zi când vei fi pregătit să fii parte a „Ochiului".

*** Notă:** Enigma - The Eyes Of Truth

The Future

On Martie 16, 2018

Fii o alegere a variantei pe care doreşti să o accepţi ca fiind adevărată, chiar dacă adevărul nu se prezintă finit decât într-un aspect al lumii ales ca reper simbolic.

Arta mea se naşte din necesitatea de a simţi că trăiesc într-un alt timp, într-un alt loc, cu cât se perindă mai multe stări sufleteşti variate prin conştiinţa unui artist ce caută noi metode de a-şi extinde orizonturile în căutarea unei perfecţiuni 3.0. A trăi este un mod de a scrie prin reprezentarea unui alt înţeles decât cel creionat de gândurile unui anonim, pe care nu eu l-am căutat, ci el pe mine, aşa cum pictorul îşi caută inspiraţia între reflexul spectacolului lumii exterioare şi continuarea aventurii numită iluzie, într-un Matrix poetic din care odată ce-ai intrat nu mai există cale de evadare.

Arta poate pleca de la o intenţie figurativă, un tipar de frecvență pură cu care visele se leagă de ceea ce trăiesc sau voi trăi, ca apoi în mersul creaţiei (reprezentată ca expresie a unui semiconductor intrinsec) ea să se convertească, prin abstragere şi stilizare, într-un filon bogat de mister, într-o năzuinţă de cuprindere şi asimilare a exteriorului. As vrea s-o ridic la temperatura combustiei unui ideal mai măreţ decât şi-ar fi putut imagina vreodată Don Quijote pe drumul aventurilor fantastice.

Totul în această artă trebuie imaginat drept absolut ca taină supremă a comuniunii între Dumnezeu şi om, încât la final să mă consider eu însumi partea cea mai semnificativă dintr-un univers fără sfârşit, parcă special imaginat ca o configuraţie pură, eliberată de sarcina reprezentării unei teme comparativ cu fonturile altei teme, implicând fuziunea între frumuseţea ştiinţei şi natura extatică a spiritualităţii.

Este un fel de reflectare a ceea ce se întâmplă în interiorul şi exteriorul meu, relevat ca o atracţie suprarealistă, ca o pecete a unei paradoxale cunoaşteri, dar şi ca un semnal al unei orgolioase libertăţi în exprimarea unor alte puncte de vedere decât cele instituite drept "oficiale".

Leadership: Îţi satisfaci necesitatea de a-ţi recunoaşte meritele deschiderii către NOUL unei exprimări plastice, considerat un efort al imaginaţiei formale, într-un omagiu adus inteligenţei de a fi una cu totul?

Aici las ca indiciu primordial cuvintele din prefaţa "Simbolului pierdut" al lui Dan Brown: *"A trăi într-o lume fără a deveni conştient de sensul ei este ca şi când ai rătăci într-o mare bibliotecă fără a atinge nicio carte"* , la care aş adăuga imperativul unei continue înnoiri în duhul minţii mele: "Nu te juca cu păcatul de a face din cunoaştere un labirint în care să te pierzi cu uşurinţă, deplasându-te printr-un spaţiu cu trasee libere şi pereţi groşi până la o destinaţie fără termen de exprimare".

În orice caz, vorbesc de stabilirea identităţii unui spaţiu de artă folosind o schemă constructivă de exprimare care îl ordonează într-o aglomerare de expresii şi date, sugestii şi nuanţe, interconectate prin gateway-uri compacte. Un limbaj plastic este un limbaj metaforic, unul ieşit din tiparele normalului, apropiat de o artă destinată în exclusivitate unui public restrâns de cititori care ştie să aprecieze tendinţele noi cu care încerc să-mi impun viziunea asupra cunoaşterii.

Când spun că o linie curbă sugerează curbura unui deal, înseamnă că ea este echivalentul unei experienţe de viaţă care nu-şi pierde unitatea în profunzimea neurmată a Dumnezeirii,

văzută cu un ochi de apă şi unul de foc într-un decupaj spaţial semnificativ: precum pe Pământ aşa şi în Cer.

A avea inteligenţa de a fi una cu totul înseamnă să dispui de toate semnificațiile adânci ce reies din imperiul aparențelor, în încercarea de a te ridica la esențe.

Acum, îmi dau seama de limitarea şi dependenţa conştiinţei de sine care se descoperă a fi în raport cu o realitate deghizată în ficţiune, numită "roman", ca un transfer de energie cosmică realizat în momentele în care are loc o comunicare temporală între ceea ce consider ca fiind "finit" şi ceea ce consider ca fiind "o alternativă" spre respingerea a ceea ce nu ar putea fi niciodată pe deplin revelat.

Aparenţele sunt acele moduri de exprimare care pun în valoare dimensiunea privată a personalităţii mele, mici firimituri de adevăr, nişte frânturi de timp din care se alimentează veşnicia sufletului meu într-un univers simbolic, un univers al formelor literare mereu schimbătoare.

Universul este ceea ce nu cunosc despre mine atunci când mă integrez în centrul unei idei care îşi câştigă farmecul atâta vreme cât nu se impune ca sens ultim şi cel mai important din punctul de vedere al viitorului. Acesta îşi menţine totalitatea şi exponenţialitatea prin elaborarea unei viziuni integrate asupra fenomenului deosebit de complex pe care îl reprezintă utilizarea simbolurilor, fidele proprietăţilor spaţiale şi materiale ale unor obiecte neobişnuite în înaltul cerului şi pe continente diferite, cu riscul ca imaginea de ansamblu să devină iluzionist-descriptivă.

Esenţa este ceea ce extrag dintr-un substrat aprioric şi aparent iraţional, ulterior transformat şi filtrat într-un stil personal numit "Big Bang" adaptat ideii de schimbare, ca un fel de "Ieşire din Matrix". Ea determină sensul ori forma artistică a cuvintelor mele, ca proiecţie a libertăţii de exprimare într-un grad foarte înalt a unor ample valenţe, intrinseci, poetice şi literare, ca o extindere a posibilităţilor de creaţie percepute tot mai mult de alţi creatori ca "nemeritate privilegii".

Leadership: Poţi să aduci un elogiu artei de a trăi într-un spaţiu de cunoaştere care se măreşte pe măsură ce înaintezi într-o realitate care nu se poate defini pentru cineva care n-o are?

Personajul din pelicula Matrix, pe nume Neo, are posibilitatea să aleagă între două pastile pe care i le recomandă *the god of dreams* , Morpheus: una albastră pentru a rămâne în lumea colorată a iluziilor şi alta roşie pentru a trece în groaznicele catacombe ale realităţii. Groaznice, dar reale.

Mi-aş dori ca eventuala uitare a vechilor divergenţe cu realitatea, identificându-se cu minunata pastilă roşie, să constituie totodată o eliberare a conştiinţei mele de toate faptele potenţiale ale unei lumi în derivă, spre viitorul unei arte pe care n-o consider în declin, situându-se într-un decor plin de originalitate.

Primul elan al gândurilor ce prefigurează esoteric proiectul naşterii formelor de creaţie are ca variabilă dominantă alegerea unui hotar care separă două spaţii învecinate, finalizat printr-o singură unitate de expresie: "trezirea din hipnoza interzisului" sau "eliberarea din vicleșugurile finitului".

Aşadar, sunt o alegere a variantei pe care doresc să o accept ca fiind adevărată, chiar dacă adevărul nu se prezintă finit decât într-un aspect al lumii pe care poeţii îl aleg ca reper

simbolic.

Arta, ca tăcere dinaintea Facerii, despre care nu se poate vorbi decât prin ipoteze, prin limbaj oblic, prin aluzie, prin simbol, trebuie să redefinească golul absent în evenimente prin plăsmuirea spiritului trezit din uimirea pură a necesităţii de a fi Neo.

Simt că sunt proiectat într-un univers în care spaţiul este mult mai dens, iar timpul mult mai rapid ca în lumea mea, din care nu mă mai pot intoarce. O voce din off parcă îmi şopteşte: "Niciodată nu poţi pleca dintr-un loc în care încă nu ştii cu ce ai de-a face."

Ieşirea din Matrix este realitatea cu care te identifici în construcţia unui univers al cărui reper simbolic îl constituie două valori conjugate: tendinţa de a arăta o altă faţă a lumii şi libertatea de a exprima orice idee prin orice mijloc artistic.

The Future este calea de a te armoniza cu *Totul Din Jur* prin intermediul unei exprimări care face posibilă o nouă utilizare a "pastilei roşii" – un alt mod de a face artă prin descoperirea unor adevăruri, transformate ulterior în simboluri, insuportabile pentru minţile care nu sunt îndeajuns de puternice pentru a le stăpâni.

Mi-am câştigat *Ieşirea din Matrix* odată cu rătăcirea într-un "Labirint al Textului Sacru" al cărui secret se învață în timp, al cărui sens scapă, al cărui capăt de drum nu se ştie unde duce, dar odată ajuns la capăt am înţeles că autorul lui sunt chiar Eu.

Try to see the future, not the past !

*** Notă:** Suntree - The Future

Source: https://neculaifantanaru.com/the-future.html

The Road To Hell (II)

On Decembrie 11, 2018

Învaţă să apreciezi arta adusă de-o imagine existenţială fără egal, încât să devii ceea ce ţi-am sugerat să trăieşti prin emoţiile mele.

Goneam fără direcţie pe drumurile nesfârşite ale unei lumi tot mai accelerate, preocupat de transfigurarea realităţii şi de redarea unei reflecţii noi asupra sensului vieţii. Nu doar existenţa celor trecătoare şi fugitive îmi făcea cu mâna pe oriunde mă deplasam, într-un colaj aproape ficţional, fiindcă mi se părea totul o halucinaţie a memoriei care NU se suprascrie la reconstituirea fărâmelor de energie şi libertate care aproape îmi fugiseră din suflet. Dar, totodată îmi ieşeau în drum şi închipuirile de frică, ideile obsesive pe care le trăieşte cineva într-o „excursie a groazei".

O viaţă câştigată în urma unui act de judecată a sinelui este asemenea unei maşini care niciodată nu se opreşte, pentru a ajunge la nişte parametrii de consum energetici ce ar trebui încadraţi în valorile individuale de tipul: *spirit de challenger* . Totul părea desprins parcă dintr-o fantezie a lui Borges: povestea mea era simbolul celui ce am fost, pe măsură ce trăiam la intensitate maximă o viaţă care nu era altceva decât tortura sufletească a unei fărâme de iad.

Leadership: Eşti pregătit să setezi axa destinului tău care se vede "reverse" în oglindă, în complexitatea intrigii şi aventurii dintr-un complicat scenariu existenţial care pare fără sfârşit?

În momentele mele de demenţă la volan, iadul nu exista decât ca o consecinţă a vreunui act instantaneu, doar dacă conştientizam abaterea direcţiei şi a vitezei de la respectarea unor norme rutiere. Nimic nu-mi stătea în cale. Cu o aprinsă imaginaţie tomnatică, demnă de un artist care schimbă puţin realitatea când caută să lege trecutul de prezent, mă încăpăţânasem să repet un vis care părea mai mult decât real, părând să se materializeze constant şi irepresibil.

Visul de a mă dărui întruna ambiţiilor nemăsurate, având ceva din caracterul aventurilor întâmplătoare ale cavalerilor rătăcitori din producţiile medievale, se constituia ca replică dată evoluţiei în materie de siguranţă. După aspectul exterior al traiectoriei acţiunii, adică după înlănţuirea dintre feluritele evenimente şi circumstanţe care curgeau una după alta, totul părea a se petrece sub impactul magic al unei euforii conjuncturale.

Mirajul care strălumineează întotdeauna la orizont este locul de intersecţie al artei cu experimentul. Arta de a privi altfel viaţa şi experimentul de a te crede Dumnezeu. Am călcat pe roşu. Îmi pierdusem total simţul direcţiei. Axa destinului meu care se vedea "reverse" în oglinda Egoului meu nemăsurat, se putea defini prin exercitarea unei noi acţiuni explozive, îmbinată cu adrenalină, care se succeda opririi când încălcam legea.

Singurul scenariu existenţial ce pare fără sfârşit este regăsirea propriei autenticităţi în modul în care faci lucruri prioritare atunci când simţi nevoia de a-ţi testa limitele.

Am văzut o femeie pe marginea drumului, cu un chip pe care îl cunoşteam ca pe al meu, reflectat în geam. Astfel, drumul nu mai constituia o tentaţie a evadării dintr-o viaţa liniştită, o creştere a vitezei cu care invadezi senzaţia de HIGH, senzaţia de dilatare a unei clipe de vitalitate deplină, necesară ca răspuns la o idee nesăbuită plasată într-un univers atemporal şi fără limite.

De fapt, situaţia în care mă aflam a fost descrisă cel mai bine de Marguerite Yourcenar în "Memoriile lui Hadrian": *"Recunoşteam în acest du-te vino mişcarea angrenajului imensei maşini al cărei pivot eram. M-am simţit o clipă înduioşat la vederea acestei forme singuratice, trecătoarea flacără arzând în pieptul omului aflat în mijlocul unei lumi pline de pericole."*

Femeia a mers până la geamul din faţă şi s-a aplecat foarte încet. O tensiune teribilă m-a paralizat în umbra gândului că mă voi implica mai mult decât trebuie într-un joc plin de incertitudini. Chipul ei minunat se zărea ca printr-o abatere de la realismul optic, în clarobscurul acelei seri ceţoase de toamnă, ca printr-o magie a gestului cel mai neînsemnat, printr-o deformare a percepţiilor despre lume, în complexitatea intrigii şi aventurii dintr-un complicat scenariu existenţial, ispititor şi rar întâlnit.

Chiar atunci când bătăile inimii îmi perturbau liniştea goală, capodopera acestei prezenţe unice s-a făcut remarcată prin excelenţa virtuţii de a se subordona dorinţei de a plăcea maxim, de a se dărui fără limite unei clipe de savoare, de emoţie, de mister. Ea părea dominată de o lege imuabilă prin infailibila metodă a ducerii în ispită a celora care pătrund în perimetrul ei vizual. Parcă ar fi vrut să mă vrăjească cu o incantaţie magică, sugerând nesfârşirea la gradul cel mai înalt al creaţiei artistice căreia un pictor îi conferă vibraţia timpului trăit cu cel visat.

Leadership: Care este echivalentul nuanţei de înţeles pe care ai ales-o să se potrivească unei experienţe de viaţă amplificată de intensitatea emoţiei pe care ţi-a transmis-o cineva într-o împrejurare deosebită?

Echivalentul nuanţei de înţeles pe care am ales-o să se potrivească experienţei de viaţă amplificată de intensitatea emoţiei pe care mi-a transmis-o acea fiinţă plină de mister, este însufleţirea care nu m-a părăsit niciodată, mândria de a aparţine tot timpul unei clipe trecătoare.

Văzută cu alte cuvinte, întreaga situaţie părea un fel de revanşă a stării de confuzie asupra unei presupuneri de acceptare reciprocă între două fiinţe asemănătoare, cu un singur ţel: de a nu pierde din vedere ocazia unei evadări din amorţeala cotidiană, simţind nevoia să regăsesc ceea ce contează într-adevăr pentru exerciţiul vieţii.

Drumul devine un mister al unui prezent incert, un mister al unui suflet ce iubeşte arta şi o trăieşte din plin datorită savoarei cu care cineva îi încântă simţurile, mai ales savoarea cu care îşi povestește aventurile. Drumul începe să fie parcurs ca un mod de simbolizare extensiv, care îl face diferit de realitatea unei existenţe fără perspective, de unde rolul meu de a intra în câmpul vizual al unei fiinţe pline de sens, cu vibraţie înaltă, şi a înţelege de fapt ce transmite ea, nu numai ce o diferenţiază de restul lumii.

Judecând după felul cum orice existenţă îşi împarte soarta cu puterea de expresie a unui mistic vizionar, din mine făcând un creator ce caută compensaţii în universul de lupte continue cu schimbările de viteză, cu flash-urile, virajele şi trecerile pe roşu, cu hotărârile şi impulsurile de moment, aş spune că eram sensibil la atitudinea eroică, la aspiraţia către faptele mari, la voinţa de a evada din realitatea cotidiană.

Leadership: Eşti în stare să-ţi judeci propria viaţă din perspectiva unei staţionări inopinate, cu ajutorul dorinţei de a fi ceea simţi că eşti într-un moment definitoriu al vieţii altcuiva?

Numai întâlnirea neaşteptată cu un om al momentului prezent, personaj misterios în care predomină ecourile sonore ale unor timpuri viitoare, poate schimba ceva din frânturile unei

existenţe trăite intens, dar incoerentă prin exerciţiul intuiţiei.

Cititorule. În călătoria ta prin pustietate, de la deşert până la fântână, te-ai abătut către autostrada spre iad. În mişcare, ai cunoscut intensitatea unui stimul dependent de alte adevăruri aflate parcă în contradicţie evidentă cu logica creaţiei relevată în logica existenţei, fiind predestinat trecerii de la ficţional la real, de la general la particular. Fapt care îţi dă oarecum senzaţia de repetare a unui eveniment trăit în vis.

Iar dacă ai fost oprit în traficul infernal şi ai observat chipul unei femei frumoase reflectat în geam, înseamnă că depinzi de sentimentul unui deja-vu care îţi şopteşte că nu ţi-ai irosit timpul citind aceste rânduri. Eu am devenit Tu, sau cum ar spune Borges: *"Ai devenit ceea ce ţi-am sugerat să trăieşti prin emoţiile mele".*

Staţionarea inopinată într-un spaţiu pe care nu îl cunoşti este dovada certă a unui artist vizual de succes care ştie să recunoască posibilitatea ieşirii din banal, din monotonie, din rutina vieţii, din impasul generat de "absurd" pe calea unei orientări ce poate fi oricând pusă la îndoială.

Tu ştii să apreciezi arta adusă de-o imagine existenţială fără egal?

The Road To Hell este călătoria pe care o parcurgi de la imaginar la emoţie, de la revelaţie la raţiune, în funcţie de mirajul pe care îl aduce fenomenul senzaţional al trecerii din virtual în real, şi invers.

*** Notă:** Chris Rea - The Road To Hell

The Road To Hell (I)

On Noiembrie 29, 2018

Modul în care tratezi ceea ce se întâmplă în viaţa ta are ca şi consecinţă starea ta din momentul imediat următor producerii unei schimbări a realităţii pe care nu ţi-o recunoaşte nimeni.

Uneori mă gândesc la mine ca la o lume prinsă între momentul trecut al unei vieţi irosite, plină de lucruri de care veşnicia nu îşi reaminteşte, şi activarea intuitivă a unui vis plin de nădejde care se repetă în mod constant fără să-mi dau seama de ce, fără să întrezăresc semnificaţia lui spirituală. Singura operă de artă care face cinste sublimei mele călătorii într-o seară ploioasă de toamnă este consecința unor trăiri echivalente rugăciunii de dinainte de marile evenimente ale unei existenţe efemere.

O lume care vine, o lume care pleacă, două imagini suprapuse într-un real zgomotos sunt închipuite din înaltul punct de vedere al aventurierului ocazional, menite să exprime ruptura categorică între ultimele concluzii dinaintea unui turneu final al recordurilor de viteză şi valoarea unei iniţieri în intriga unei naraţiuni concentrată de-a lungul unui prezent ficţional. Suflul de magie al clipei de faţă este mişcarea volanului spre exteriorul virajului şi apăsarea acceleraţiei în doze potrivite.

Un delir poetic sau un vis trecător? Cu responsabilitate, mă văd nevoit să îmbrăţişez orice parte a întâmplărilor care mă încearcă cu sau fără îngăduinţa Domnului, ca şi când aş fi subordonat unui copios joc al fanteziei care se dispensează de conformismul unei lumi aşezate, liniştite şi serbede. Parcurg mai departe călătoria spre un orizont nedefinit și intangibil, datorat unei visări punctate de reflecţii asupra vieţii şi artei, pe un drum al purei rațiuni, dar care începe cu o întrebare nelămurită: „de ce tocmai eu, într-un loc numit Lumea Pierdută" ?

Neîndoios, am totuşi de partea mea evidenţa experienţei privilegiate a luminilor stradale, schimbări frecvente ale vitezelor, care mă ajută să cunosc structura adevărată a lucrurilor cele mai însemnate dintr-o viaţă afişată în oglinzile retrovizoare ale realităţii imediate.

Leadership: Dispui de capacitatea de a încerca stări contradictorii și de a proba experiențe de mare angajament în interiorul unei naraţiuni care se cere dezintegrată sub presiunea unei realităţi care se arată mai presus decât poate duce o minte obișnuită cu confortabila lume a simbolurilor?

Maşina nu este un simplu mijloc de locomoţie, ci expresia puterii de reprezentare a unei realităţi mai vii, mai alerte, mai evoluate, mai tulbure, ce te încearcă la proba unui timp al vieţii plină de adrenalină, vădind apartenenţa la o structură de mentalitate mai complexă. Când te regăseşti într-o lume străină şi încerci să domoleşti mijloacele ei de a te face prizonier, ar fi util să-ţi reaminteşti de ideea potrivit căreia artistul trebuie să picteze ceea ce vede în continuă mişcare pentru a surprinde cadrul unei lumi în care naraţiunea pare a continua viaţa însăşi.

The Road To Hell surprinde melancolia predestinării unui ins care nu îndrăzneşte să se ridice împotriva destinului său fatal, durerea continuă a omului aflat în faţa unei lumi ostile, pendulând, în neliniştea lui, între îndoieli şi certitudini. În acelaşi timp, trecând prin orice intersecţie, drumul poate să marcheze lupta pentru cucerirea unui mare simbol de credinţă, o încercare de a ieşi din labirintul atâtor stări contradictorii.

Pe trunchiul aspiraţiei pătrunse de un întreg patetism legat de o iniţiativă utopică de schimbare, ieșire dintr-un timp și spațiu uzat, se altoiesc mlădiţele sensibilităţii neînfricate, împletite în voia unei clipe de abandon, germeni stimulatori ai incertitudinii în faţa unui orizont întunecat. În sfârşit, se simte libertatea de dincolo de barierele vremelniciei clipei prezente.

Leadership: Poţi identifica acel element diferenţiator care să inspire starea ta din momentul producerii unei schimbări în povestea realităţii pe care nu ai mai spus-o niciodată?

Cauza oricărei întreceri cu tine însuţi într-un timp al nimănui este fuga de o viaţă şi o lume cărora nu le mai vezi rostul. Dincolo de orice îndoială rezonabilă, fuga mea într-un sens sau în altul, drumul pe care îl parcurg de la o lume la alta, generând mereu o atmosferă nouă plină de figuri umane rătăcite, cade în mreaja afectelor şi pasiunilor cele mai vehement dezlănţuite.

Totul pare să fi pornit de la gândurile unei minți disperate după senzaţii tari, dintr-o schimbare de profunzime produsă într-o revărsare de acorduri lirice, dar în care domneşte cea mai adâncă nostalgie a începutului şi sfârşitului unei poveşti cu intrigă poliţistă, datorită căreia te simţi continuu într-o stare alertă.

Viaţa mea nu se constituie ca o compoziție ce dă impresia că urmărește desfășurarea unei povestiri imaginare, ci este însăşi povestea imaginară plină de suspans care se amestecă cu povestea plină de frământări a prezentului real. Fantezia care mă leagă de realitatea unei trăiri concrete aparţine înflăcărării de a demara acțiuni îndrăznețe, determinării în a porni pe cărări nebătătorite.

Element diferenţiator care inspiră starea mea din momentul producerii unei schimbări în povestea realităţii pe care nu am mai spus-o niciodată, este acea senzaţie de "high" care nu cere mântuire, fiind explicată ca o rupere de trecut şi ca o incursiune într-un posibil imaginar al tuturor posibilităţilor.

Leadership: Poţi să-ţi asumi integral gradul de incertitudine în faţa unui imbold ce depinde de experienţa anterioară în gestionarea situaţiilor de viaţă, fără să devii prizonierul unei conştiinţe care se străduieşte să pună raţiunea înaintea fanteziei?

Cine s-ar încumeta să treacă în locul meu, ar fi îndreptăţit să experimenteze o abundenţă nebănuită a situaţiilor în care se aplică deformarea sau supradimensionarea unui fragment din realitatea cea mai palpabilă, privind totul din prisma emoţiilor care te încearcă doar în faţa unei decizii neaşteptate. Cumva, par să experimentez aceeaşi situaţie prin care trecea Humbert Humbert din romanul "Lolita":

Am virat, aşadar, trecând pe partea stângă a şoselei, mi-am verificat starea de spirit şi am constatat că era bună. Aveam senzaţia plăcută a unei dizolvări interioare, cu elemente de tactilitate difuză, amplificată de gândul că, rulând pe contrasens, mă apropiasem fantastic de eliminarea legilor de bază ale fizicii. Într-un fel, era un neastâmpăr metafizic. Mânam pe faţa excentrică a oglinzii, domol, visător, fără să depăşesc douăzeci de mile pe oră. Circulaţia era redusă. Maşinile de mă depăşeau claxonau brutal. Automobilele care veneau spre mine ezitau, virau brusc şi se văicăreau îngrozite. Am constatat curând că mă apropiam de zone populate. Am trecut pe roşu, ce senzaţie !

Ceea ce se opune trăirii prezente este sentimentul unei rătăciri în jurul unei singure axe care se vede în oglindă "reverse", fiind accesată în urma unui act de judecată a sinelui. Ai senzaţia că faci parte dintr-un scenariu de viaţă mai dur, mai cizelat, mai tensionat, care se remarcă

prin retrăirea unei situaţii de libertate totală în luarea deciziilor. Dar în acelaşi timp te afli în prizonieratul unei conştiinţe care dă o amprentă morală oricărui act de voinţă.

Conştiinţa care se străduieşte să pună raţiunea înaintea fanteziei este acea parte din tine care vine din afara ta, legată de anumite situatii care te-au marcat profund printr-o călătorie fascinantă în timp, dar care nu se poate schimba - fiindcă îşi găseşte proiecţia în realitatea prezentă.

Leadershipul are ca temei următorul mesaj semnificativ: dacă nimeni nu-ţi cunoaşte realitatea din care îţi fabrici fantezia dătătoare de emoţiile cele mai puternice, atunci nimeni nu-ţi poate cere socoteală pentru felul cum gândirea îţi influenţează viaţa.

The Road To Hell vizează înclinaţia spre compromisul raportării la un prezent plin de incertitudine, prezentat sub forma unei fantezii care are ca scop trăirea unor emoții pline de forţă şi elan care te introduc în contextul unei lumi în schimbare.

*** Notă:** Chris Rea - The Road To Hell

The Show Must Go On

On Iulie 28, 2015

Învaţă să faci din leadership o ştiinţă abstractă, luându-ţi libertatea de a crede în ceva peste puterile omeneşti.

Gândul mă conducea la realizări în care imaginaţia şi libertatea de a crede în ceva peste puterile omeneşti, surprinse în dimensiunea unică a suprarealului, se făceau simţite cu plenitudine în tot felul de combinaţii. De altfel, unei palete de realizări, neputând fi categorisite decât într-o logică a parcurgerii formei de exprimare prin filtrul creator, prin combinarea spaţiilor de dincolo de cortina realităţii, i se spune simplu „compoziţie".

Şi, iată, dezvoltatorul artei îşi pune în valoare capacitatea de anticipare a unei realităţi răscolitoare. Fiind altcineva, el continuă să vadă acolo unde toţi ceilalţi obosesc să încerce a căuta. Inegalabil, îl putem distinge îmbrăcat ca un actor deasupra unui morman de figuranţi, în ipostaza de rege al creaţiei. El parcă simte o chemare adâncă printre măşti, oglinzi, machiaje, diverse costumaţii, culori, concepte, linii de evoluţie, toate luând forma unor „empty spaces / abandoned places", ulterior incluse într-o singură idee existenţială: „Whatever happens, I'll leave it all to chance."

Dăruit cu *Divinis Influxibus Ex Alto,* geniul se vede înveşmântat nu doar în straiele artei, ci în coloritul unei raţiuni elevate, servite de o conştiinţă nobilă, care asemenea unei comori misterioase, aflate în centru luminii subiective, îi aduce satisfacţia ficţiunii care dă iluzia vieţii vii văzute „Behind the curtain, în the pantomime".

Leadership: Individualitatea pe care o oferi Creaţiei are legată de ea o determinare exterioară de dincolo de tine, receptivă doar la formarea unei viziuni estetice autentice?

Practic, Freddie Mercury, procentul acesta maxim de imaginaţie, se comportă ca un pictor care aranjează într-o unitate închegată diferitele elemente ce le are la îndemână ca să comunice cu claritate mesajul afectiv: „The show must go on". Nu este vorba despre experienţa sufletului de a fi prins în mirajul unei lumi inaccesibile, elementar atingerii unei conexiuni cu simbolurile creaţiei cabalistice preluate în marile capodopere ale impresionismului, dacă astfel s-ar putea numi acele jocuri de substituiri ale Eului prin rolurile sale diverse, ci mai degrabă este vorba despre scrutarea adâncurilor unei idei și a tentațiilor de a forța limite, în căutarea permanentă a alterităţii.

Acum începe primordialul, unde sunt angajate forţele inspiraţiei cele mai înalte. Şi mă văd surprins de impresia întregului ce rezultă din închegarea laturii ştiinţifice cu un întunecat şi infinit supliciu: încă exist. Dar, cum? Prin ceea ce nu oricine poate vedea, prin ceea ce creez şi prin ceea ce sunt în această a doua, sau a treia, dimensiune a realităţii. „I have to find the will to carry on …with the show."

N-aş avea niciun motiv întemeiat să mă simt intimidat în faţa acestei arte a genialităţii. În splendoarea reflectată de genialitate, unde totul capătă accente şi legături nobile, se simte fluidizarea sângelui întregului ştiinţific, încercând parcă a se reface arhitectura lumii vizibile pulverizate de percepțiile prea directe ale impresionismului.

Ca un cuceritor de universuri care vede dansul stelelor în orice reminiscenţe ale lumii - ale carei elemente le aşează în relaţii aproape ludice, aveam să mă comport în faţa artei ca şi când aş fi intrat voluntar în moarte, loc egal cu sălaşul divinităţii, ca apoi să reînvii ca stăpân al celor neştiute. „Inside în the dark I'm aching to be free."

Dar, încă mă frământă un gând: „Does anybody know what we are living for? I guess I'm learning...”

Leadership: Poţi să devii un efect de tipul "puterea proiecției în viitor și a anticipării" în cazul forţelor artei exercitate între fluxul şi refluxul transformărilor de conţinuturi?

Vă îndemn să urmăriţi videoclipul "The Show Must Go On". Dacă urmăriţi cu atenţie, fascinaţi, vrăjiţi de spectacolul plin de efecte al unui spirit revoluţionar, sesizaţi arta în tot ceea ce se află în plan fizic. Dar desfăşurată în valsul interminabil al gândurilor cărora li se atribuie un anumit spaţiu - pustiu sau aglomerat - depinde în ce ecuaţie a ştiinţei introduceţi sugestivitatea şi dublul mesaj.

Leadershipul, extras din mediul înconjurător care se bazează pe fapte şi consecinţele lor, poate să vizeze aria largă a aplicabilităţii lor pe termen mediu şi lung, dar filtrate prin curiozitatea cunoașterii, prin tot felul de combinaţii. Practic, leadershipul implică exercitarea puterii de plăsmuire dobândite în urma experienţei de integrare şi utilizare a forţelor de inspiraţie cele mai înalte.

Prin ceea ce nu oricine poate vedea, prin ceea ce creezi şi prin ceea ce eşti în acea dimensiune a realităţii pe care o numim „conştiinţă extinsă”, practic abordezi procesul de stimul-reacţie, orientând rolul tău de explorator existenţial spre potenţialul maxim de agent al schimbării. Asta înseamnă să fii artist.

Şi, ca să ajungi tu însuţi să te consideri un efect de tipul "puterea proiecţiei în viitor şi a anticipării" prin conţinutul presimţit al unei culturi artistice situată dincolo de cortina timpului, într-o directă conexiune cu universul imaginar al unei lumi gândite în termeni simbolici, într-un tărâm al infinitelor asocieri, trebuie mai întâi să-ţi laşi spiritul purtat spre idei care se situează dincolo de ceea ce raţiunea obişnuită poate sesiza.

Necesitatea utilizării ştiinţei impusă de dimensiunea artistică a unei opere fără egal are ca pivot de referinţă puterea de a continua să dezvolţi coloritul unei raţiuni elevate capabilă să justifice caracterul tău de reformator, cu riscul de a depăşi posibilităţile de înţelegere ale mulţimii.

Dacă te vezi surprins de impresia întregului ce rezultă din închegarea laturii ştiinţifice cu un întunecat şi infinit supliciu: încă exist, înseamnă că încă nu ai atins acel nivel de artă care lasă în urmă vechile abordări ale virtuţii - traduse prin actele dorinţei şi simţirii. Înseamnă că nu ai adăugat la însuşirea dominantă a caracterului tău componenta inovativă, dar greu de îndurat, dezvăluită prin *„Inside în the dark I'm aching to be free.”*

Continuă să vezi spre mai departe, acolo unde toţi ceilalţi obosesc să încerce a căuta răspunsuri în ei şi în afara lor. Şi chiar dacă în tot ceea ce descoperi rămâne ceva gol, ascuns, trebuie să ai puterea să continui a dezvolta coloritul unei raţiuni elevate care să justifice caracterul tău de reformator, cu riscul de a depăşi posibilităţile de înţelegere ale mulţimii: *„The Show Must Go On”.*

Vei reuşi să faci din leadership o ştiinţă abstractă dacă devii un efect în cazul forţelor artei exercitate între fluxul şi refluxul transformărilor de conţinuturi, vizând acele combinaţii între certitudini şi incertitudini, între sursele proprii de producere a noului şi sursele împrumutate din procesul unei gândiri ce face din realitate un fel de show - un „dream world”.

Fondatorul psihologiei analitice, Carl Gustav Jung pune în evidenţă forţa motrice a acestui show într-un joc al interpretărilor şi armonizării fiinţei la natura dinamică, veşnic nouă, a

simbolului: *"Când spiritul întreprinde explorarea unui simbol, el este purtat spre idei care se situează dincolo de ceea ce raţiunea noastră poate sesiza şi, tocmai pentru că există nenumărate lucruri care se situează dincolo de limitele înţelegerii umane, noi utilizăm în mod constant termeni simbolici pentru a prezenta concepte pe care nu le putem nici defini, nici înţelege deplin."*

Munca de interpretare a unei capodopere precum "The Show Must Go On" urmăreşte explorarea unui simbol al schimbării, al evadării din real, al acceptării viitorului în dinamica infinitelor asocieri ale tehnicilor video şi audio, prin intermediul unui imperativ al universului: "Nici să mor nu pot. Mi-ar strica imaginea."

The Show Must Go On este concepţia fundamentală a unei compoziţii artistice unde unitatea şi diversitatea se înlănţuie pe principiul *coincidentia oppositorum* , dar în acelaşi timp depăşind limitele orientative ale unui sine dornic să trăiască în prezent, într-o singură lume, într-o singură realitate.

*** Notă:** Divinis Influxibus Ex Alto = Divine inspiraţii din înalt;

Source: https://neculaifantanaru.com/the-show-must-go-on.html

Thing Called Love (II)

On Februarie 02, 2016

Fii mereu prezent acolo unde alegi să te dezvălui, lăsându-te purtat de propria ta descoperire.

Mai rămânea doar să-mi imaginez un pretext ca să intru în comuniune cu acea parte nevăzută a lumii, din perimetrul unei ordini dominatoare, care, în schimb, transforma restul lumii, antrenându-l într-un adevărat pariu cu hazardul. Sau, era mai degrabă o stranie asumare a singularității, prin suspendarea celorlalți într-o întrecere cu propriile mele așteptări?

Cumva, trebuia să profit de acest moment de reglare a raţiunii pentru a-mi continua drumul spre realizările cuvenite unei deschideri de perspectivă, migrând într-o dimensiune esenţială propriei libertăți de imaginaţie, între exaltarea trăirii intense și conturarea unui idei superioare de afirmare. Ceea ce însemna, totodată, o posibilă cădere de la înălţime, o demolare a construcţiei numite "Join". *This spark will cause the bridge to burn.*

Mă măcina obsedantul gând, acceptorul final al răspunsului la întrebarea "De cine aparţin?", că în priveliştea ce mă învăluise aproape constrângător cu puterea unei minţi geniale, puteam să continui legătura cu un alt context de timp, cu un soi de percepţie care punea la încercare schemele normale ale realității. Cu o cunoaştere pe care cumva am pierdut-o printr-un Alter-Join. Dar pe care trebuia neapărat să o recuperez printr-o întoarcere la analogia cu o fiinţă superioară. *To cross a line takes a tiny step.*

Se revela astfel faţa ascunsă a unei realităţi care trecea prin altcineva, declanşatorul unei înţelegeri ascunse, ale cărei simple ingrediente erau rezonanţa și reflexia.

Concomitent, mă simţeam introdus în romanul "Perpetuum Mobile" al scriitorului Artur Silvestri, fiind cuprins de un fel de înfrigurare şi o stare de uimire totodată. E vorba de a cea stare de navigator singuratic ce întrezăreşte, undeva, departe, un ţărm care nu se găseşte niciodată. Dar în acelaşi timp, raţiunea mea făceam corp comun cu viziunea schimbării de imagine şi de personalitate din perspectiva aceluiaşi personaj: descoperitorul unei lumi care se vrea autonomă, în unire cu izvorul prim şi inepuizabil de viaţă, lumină şi iubire, al unei conştiinţe mai înalte.

Leadership: Dispui de o modalitate de mare acurateţe şi utilă de a înţelege unde te afli în termeni de "conştiinţă prinsă în jocul hazardului", sub aspectul trăirii într-un parcurs al trecerii de la evaluarea impactului realităţii la descoperirea unui om nou?

Leadershipul nu trebuie să se omită din aprecierea condițiilor în schimbare care afectează trecerea omului de la un cadru de referinţă la altul, plecând de la analogia cu "oriunde vrei să te avânţi, până la urmă vei nimeri acolo unde ești".

Acest cadru de referinţă depinde de poziţia de observare pe care o ia omul, de la înălțimea unei raţiuni care are puterea să declanşeze noi înţelegeri asupra lumii, faţă de efectul pe care îl antrenează această înțelegere asupra ei.

Vei fi mereu prezent acolo unde alegi să te dezvălui, lăsându-se purtat de propria ta descoperire. În fiecare zi poţi descoperi legătura cu lumea din jur în raport cu semnificaţiile pe care le atribui unei fiinţe superioare. Devii un primitor sau un expeditor al semnelor ei de

întrebare, în funcţie de contrariile pe care le găseşti în tine şi care pot fi echilibrate de statutul de fiinţă superioară.

Ca să te înţelegi în termenii de "conştiinţă prinsă în jocul hazardului" trebuie să devii cea mai bună variantă a ta într-o întrecere cu propriile mele așteptări încât să micşorezi probabilitatea de apariţie a unui fenomen potenţial dăunător pentru perceperea realităţii. Trăirea într-un parcurs al trecerii de la evaluarea impactului realităţii la descoperirea unui om nou se manifestă prin analogia cu o fiinţă superioră care nu se lasă oprimată de constrângerile legilor naturale, imaginare, raţionale sau sociale.

Omul Nou este tot ceea ce îţi poţi oferi ca răspuns la întrebarea "de cine aparţii" privită ca modalitate de a înţelege ce anume trăieşti într-o realitate care există independent de tine, dar în acelaşi timp datorită ţie.

Thing Called Love este argumentul unei nedespărţiri de ceea ce mă înlănţuie și mă înrobeşte, adică de acea parte din mine care se vrea revelată și împărtăşită. Presupun că acest argument este unul din identificatorii de bază ai unui lider desăvârşit.

Pot oricând să mă îndepărtez de restul lumii, pot oricând să dau frâu liber libertății de imaginaţie, dar întotdeauna mă va ţine în loc acest impediment: „De cine aparţin?”. Sunt legat de puterea unei lumi la care trebuie să mă adaptez constant, sau de efectele ascunse ale unei puteri superioare de înţelegere a ei?

Un singur lucru este clar: în nici într-un caz nu voi putea să demolez construcţia numită "Join".

*** Notă:** Above & Beyond feat. Richard Bedford - Thing Called Love

Thing Called Love (I)

On Ianuarie 31, 2016

Asumă-ţi putinţa de a te confrunta cu tine însuți, punându-te față în față cu ideea unui fragment din povestea ta.

Port în memoria mea neţărmurită, adunate de-a valma, toate cele întâlnite într-un trecut care nu iartă, plin de suişuri şi coborâşuri, scoţând afară elementele necompromise de pulsul vieţii cotidiene. Este doar o chestiune legată de rolul pe care sufletul doreşte să şi-l asume în această luptă îndelungată dintre imaginile vii ale perindărilor mele prin peisajele mişcătoare ale lumii, recunoscându-mă dincolo de orice referinţe, şi efectele speciale ale intervenţiilor mele asupra realităţii. *So here I am, I'm just the same. But you will never know.*

Adesea, îmi ascund înţelesurile în dosul unei temeri neidentificabile, o dimensiune prea largă ca să-i pot măsura amploarea, ca o fântână adâncă şi umbroasă, al cărei fund nu este uşor de văzut, în care mereu arunc un bănuţ pentru a mă reîntoarce la altcineva-ul care am fost. Lucruri peste care trebuie să învăţ să trec, conturate în jurul unei dispariţii de sine trecătoare, mascând un contrariu al lumii, negarea propriei fiinţe, abisul conştiinţei.

Conjunctural, întrezăresc doar izbânda unui întuneric total în faţa luminii revărsate din prea plinul unei părţi din răspunsul la o întrebare, zdruncinătoare ca un fior electric: *Did you live your life just once?*

"Share another road" , îmi şopteşte adevărul unei eternităţi uitate, în faţa nevoii de a mă recunoaşte într-un plan arhetipal, proiectându-mă în alte roluri, cutreierând prin tot felul de lumi şi spaţii, căutându-mă în ceva ce exprimă anumite idei şi sentimente, structuri de suport ale actualizării mele.

Toată lumea poate să-mi citească sufletul, cu tăcerile, răspunsurile şi nebuniile lui, dar oare va reuși cineva să miște dedesubtul lor?

Leadership: Poți să faci din lumea pe care o divulgi un punct de referinţă al viitoarelor tale recizelări, utilizând un trigger de tip „Before Delete"?

Principala caracteristică a leadershipului nu este în nici într-un caz evocarea unei lumi apuse. Dar el se „hrăneşte" din asumarea amintirii a ceea ce ai fost, intensificând nevoia de a te recunoaște într-un plan al mărturisirii gândurilor și sentimentelor.

Acumulările succesive de răspunsuri obținute din impulsul mărturisirilor formează adevărate pietre de temelie ale cadrului tău actual de gândire și acţiune.

Poți să faci din lumea pe care o divulgi un punct de referinţă al viitoarelor tale recizelări dacă înveţi să îmbunătăţeşti nu doar specificul mărturisirilor tale, ci mai ales conţinutul de adevăruri și falsuri acumulate. Nu lăsa uitării contribuția și impactul lor. Întoarce-te la arhetipul tău prin utilizarea Trigger-ului de tip „Before Delete". Acest trigger capătă valenţele de accesoriu al justificării putinţei de a te confrunta cu tine însuți în contextul unei priviri detaşate faţă de lumea turnată în tiparele unei judecăţi universale a destinului uman.

Puneţi-mă față în față cu ideea unui fragment din povestea mea, redată printr-o confesiune incitantă şi interesantă care, paradoxal, este opusul a ceea ce cred că se așteaptă de la mine.

Asta constituie cea mai banală scenă din reprezentaţia unei dispariţii, urmată de o apariţie fulminantă, demnă de orice magician. *Is it just me, I'd like to know / Or are we all just a little blind?*

Un om urcă scările de bloc. Pe la etajul şase, pe pânza memoriei lui apare o pată de lumină. Conturul ei are forma unei rame ovale care, din respect şi alte sentimente ascunse pentru fiinţa din tabloul compus instantaneu în amintire este, desigur o ramă Empire.

Toţi suntem captaţi de imaginile vii ale unui ecran modelat de experienţele trecute, realizându-se o simbioză cu invenţia minţii în care imaginile adevărurilor retrăite sunt un factor influenţabil.

Cel mai înalt punct de referinţă al viitoarelor tale recizelări se măsoară după timpul pe care îl acorzi acelui fragment din povestea vieţii tale care exprimă ideile şi sentimentele cuprinse între ceea ce numeşti realitatea imediată şi ceea ce derivă din ceea ce percepi a fi lumea exterioară.

Thing Called Love aduce în prim plan ideile şi sentimentele care te-au format, devenind structuri de suport ale actualizării tale ca om al momentului.

Dacă vrei să te situezi în topul preferinţelor oamenilor care citesc şi încearcă să te cunoască, mai întâi pune-i faţă în faţă cu ideea unui fragment din povestea ta. Asumă-ţi putinţa de a te confrunta cu tine însuţi, îmbunătăţind conţinutul de adevăruri şi falsuri acumulate de-a lungul timpului.

Uneori fragmentul cel mai interesant din povestea ta se referă la rolul pe care ţi-l asumi în momentul în care te decizi să accepţi o realitate care îţi depăşeşte aşteptările prin faptul că te aduce într-un plan de existenţă străin aspiraţiilor tale fireşti.

*** Notă:** Above & Beyond feat. Richard Bedford - Thing Called Love

Source: https://neculaifantanaru.com/thing-called-love.html

Things Have Changed (II)

On Septembrie 03, 2015

Distanţează-te de monopolul finitudinii, prin asumarea conştiinţei „totului” din care devii parte integrantă.

Toate îşi aveau intrările şi ieşirile lor. Toate marile încercări de a juca un rol semnificativ într-un context diferit, modificat dinamic prin introducerea unui *no one in front of me* . Toate micile compromisuri „merge și așa” lăsau să se instaleze un *nothing behind* . Toate străbăteau până în adâncul conştiinţei mele, asemenea unor întrebări la care nu primeşti niciun răspuns. „Only a fool in here would think he's got anything to prove.”

Neobosit, spiritul meu rătăcea în capriciosul labirint al meandrelor ambiţiilor de universalitate, indirect ale intelligence-ului fără sfârşit care producea totul. Tot ce exista în lume căpăta o relevanţă sporită. Eram un circuit de combinaţii complicate, alimentat cu gânduri intense dispuse pe linia unei continuităţi ce se manifesta prin stare de confuzie. Un amplificator de referinţe şi asocieri care producea constant o pozitie de câştig prin păstrarea distinctivităţii, dar în acelaşi timp o distanţare de ceea ce constituia formarea individualităţii. *„Any minute now I'm expecting all hell to break loose”.*

Filosoful englez, John Locke, autor al lucrării "Extras asupra dimensiunilor umane" a demonstrat, contrar principiilor carteziene, cum provine cunoaşterea din experienţă, respectiv din senzaţiile ajutate de gândire. Dar este omul destul de gânditor ca să se distanţeze de monopolul staticului şi al finitudinii, încât să-şi accentueze esenţialitatea?

Leadership: Trăirea vieții conform imperativului schimbării necesită o permanentă împăcare cu sine și o disponibilitate de a evolua în echilibrul dinamic dintre "căutare" și "regăsire"?

Un astfel de om se găsea într-un câmp de forţe periodice, într-un perpetuum mobile autoalimentat dintr-un transfer de acumulări succesive, datorită unui izvor de oscilaţii între tot şi nimic. Vorbele scriitoarei Ana Blandiana *"Orice dependenţă de materie mi se pare de nesuportat, pentru că orice posesie este o dependenţă"* prezentau o mare importanţă.

Să generez trăiri şi înţelesuri făcând din ele un pustiu total sau un tărâm populat de virtuţi şi senzaţii de împlinire, era doar un soi de mişcare de rezistenţă în faţa puterii de a-mi îndura cu stoicism variabilitatea şi ambivalenţele: *"I'm not that eager to make a mistake".*

Eram oare destul de puternic pentru a-mi urma propriile legi, înfăptuite după modelul unei forme de intensitate a proiecţiei mele pe ipotenuza unui suport existenţial flexibil? Sau mă aflam într-o pauză interesantă de suspans psihologic? *„People are crazy and times are strange.”*

Leadership: Accepți ca probă de cunoaştere doar ceea ce ai constatat prin experimentare directă, sau indirect prin valorificarea unui intelligence fără sfârşit care produce TOTUL?

Rezultatul intrării tale într-un spaţiu de cunoaştere nou, în raport cu tot ceea ce există şi te interesează într-un fel sau altul, în cazul elaborării unei creaţii obţinute din formarea unor combinaţii complexe ale unor resurse deja existente, poate să scoată la iveală tot ceea ce tu nu pari a fi.

Acţionând ca un perpetuu inovator care se eliberează de monopolul staticului sau al finitudinii, prin asumarea conştiinţei „totului" din care devii parte integrantă, te apropii de ceea ce te poate îmbogăţi cu adevărat: capacitatea de a fi o manifestare a unei continuităţi de gândire.

„People are crazy and times are strange" este o zicală care se aplică acelei categorii de indivizi ce tind să capete o existenţă autonomă prin forţa de a dezvolta diverse conotaţii asupra relaţiilor dintre elemente întregului pe care îl reprezintă realitatea.

Nu este vorba de o realitate reflectată de acea oglindă perfectă a esenței care te întregeşte ca personalitate, ci de realitatea în care te pierzi în sutele de gânduri, idei, păreri, alegeri care ţi se învârt în mintea învelită într-un cearceaf de ceaţă. Singura scăpare este reprezentată de tendinţa de a te retrage din mijlocul lumii şi a evenimentelor, nu ca o dovadă de egoism, ci ca o măsură de îndreptare a erorii numite: "dependenţa de capriciile celorlalţi".

În timp ce Intelligence-ul este o formă de a te conecta cu universul din jurul tău prin găsirea unui sens de îndeplinit care să te elibereze de povara numită: "dependenţă de sine".

A exista la modul cel mai îndoielnic posibil, având ca prim pas extragerea cunoaşterii din experienţa de utilizare a „totului", respectiv o cunoaştere relevată din senzaţia că poţi să interpretezi şi controlezi ceea ce vizualizezi, tot ceea ce există ca şi creaţie sau concept, se aplică în cazul în care eşti purtătorul unei culturi superioare. Dar acest mod de a exista totodată presupune să te desprinzi de obişnuit, cu riscul de a-ţi consuma sau exagera esenţialitatea.

În acest caz leadershipul, care prin procedeele diferite de stocaj a informaţiei obţinute prin pătrunderea şi redefinirea „totului" realizează deschiderea omului spre o ipostază nouă a erudiţiei, este supus unei anumite presiuni. În sensul că nu mai poţi facilita o operaţiune amplă de cucerire a unei viziuni coerente despre lume şi viaţă, sau una despre cine vei fi, ce vei face şi de ce contează. Ci mai degrabă o acceptare a ceea ce nu poate fi cuprins decât cu imaginaţia.

Leadershipul se poate distinge prin relevanţa pe care ţi-o dă acea activitate sau obiectiv pe care vrei să-l atingi, schiţând din haosul subiectiv de impresii şi posibilităţi nelimitate de adâncire şi prelucrare a elementelor „totului" o anumită structură ordonată, coerentă de idei, diferită de varianta actuală pe care o utilizezi.

Poţi să-ţi raportezi această modalitate de gândire la o anumită unitate sau cantitate dintr-un tot, astfel încât să obţii un raţionament mai apropiat de un model de acţiune neprevăzut?

Totul este ceea ce te impulsionează să devii o mai bună variantă a ta într-un context de tipul: "ceilalţi sunt manifestări ale acelor părţi din mine pe care le credeam pierdute".

Esenţialitatea omului este cuprinsă între ceea ce este capabil să devină prin raportarea la anumite trăiri prezente în viaţa altora şi ceea ce este capabil să suporte prin raportarea la sine.

Things Have Changed evidenţiază efortul personal de eliberare de monopolul finitudinii, prin asumarea conştiinţei „totului" din care devii parte integrantă. Totodată condensează marile încercări de a juca un rol semnificativ într-un context diferit, modificat dinamic prin introducerea unui *„ no one in front of me"*.

*** Notă:** Bob Dylan - Things Have Changed

Source: https://neculaifantanaru.com/things-have-changed-II.html

Things Have Changed (I)

On August 31, 2015

Dezvoltă-ţi identitatea prin atingerea libertăţii de a fi, gândindu-te la ceea ce îţi pasă chiar dacă lucrurile se schimbă.

O anumită perturbare a sinelui se dezvoltase subit în decursul unui ciclu nou de producţie a unui loc de virtute, în desfăşurarea acelui dialog asurzitor ce aproape îmi marcase destinul. Dintre două perspective distincte: una a înălţimii ameţitoare şi una a unui personaj fictiv asupra unor evenimente reale care trebuiau depăşite. Totul părea încurcat. Am constatat cu stupoare că ajunsesem aproape de locul pe care-l părăsisem. *„This place ain't doing me any good."*

Nu vreau să spun lucruri absurde sau surprinzătoare venind dinspre propria-mi interioritate, aşa cum face un scriitor atunci când se inspiră dintr-un puternic simţ al identităţii şi îl dezvăluie pe ascuns pe tot parcursul romanului, ca răspuns dat poziţiei sale filosofice. Ci vreau să le văd cum se manifestă ele pe cont propriu, aceste lucruri care doar se presupun a fi şi se exprimă doar prin forme de artă atunci când locul la care îmi programez existenţa, căpătând o anumită apreciere epistemică, devine înzestrat cu raţiune şi semnificaţie. *"I'm locked in tight, I'm out of range".*

A deveni „altcineva" înseamnă să inițiezi o schimbare profundă, asumându-ți responsabilitatea față de rațiune și experiențele care ți-au marcat parcursul, ajustându-ți voința și percepția într-o direcție nouă.

Omul, acest circuit rigid de parcurs de cunoaşterea aflată într-un câmp de forţe conducătoare, acest suflet proactiv servit de organele de reproducere ale unei beatitudini fără margini, pe care nimic nu-l poate smulge ca pe o buruiană din calea destinului, a trecut odată printr-un tunel întunecat, fiind predispus la o formă de protest: *"I used to care, but things have changed".*

Încet-încet, s-a stabilit un dialog dintre ceea ce pur şi simplu se întâmpla în afara voinţei mele şi ceea ce gândeam despre mine ca fiind altcineva, de unde puteam să mă inspir cu încredere. Un dialog al cărui resort şi călăuză era însăşi propria mea libertate de a fi, de a da socoteală numai raţiunii pe care se întemeiază acea dispoziţie a putinţei de a crea un nou profil, aşa cum se întâmplă atunci când un scriitor caută să-şi integreze viziunea despre lume într-un roman plin de suspans. Eram, cum se zice: *"A worried man with a worried mind".*

Leadership: Îţi intensifici tentativele de dirijare a instinctelor şi inclinaţiilor spre o anumită raţiune, ca fiind adevărate pietre de temelie la construirea unui „acum" de care să fii mândru?

Identitatea pe care o dezvolţi prin atingerea libertăţii de a fi, făcând din leadership o conexiune între cunoaştere, viziune şi voinţa de a crea o nouă experienţă de viaţă - toate focalizate spre un loc potrivit în care să găseşti refugiu, elimină acele modificări ale gândirii care nu au impact considerabil asupra direcţiei pe care doreşti să o imprimi filosofiei şi schimbării tale.

Liderii cei mai buni îşi intensifică tentativele de dirijare a instinctelor şi inclinaţiilor spre o raţiune de tip *„ gândeşte-te la ceea ce îţi pasă, chiar dacă lucrurile se schimbă "*, una care pretinde să readucă o stare de bine. Instinctele şi inclinaţiile, purtătoare a unor profunde trăiri anterioare în momente ulterioare şi a unui randament superior de procesare a tot ceea ce îi

defineşte pe aceşti artizani ai schimbării, incluzând atât calităţile, dar şi defectele, sunt adevărate pietre de temelie la construirea unui „acum” de care ei pot să fie mândri.

Leadership: Ai capacitatea de a te reinventa constant, folosind experiențele trecutului pentru a crea un nou profil al percepției și autocorectării?

Prin faptul că reuşeşti să gândeşti despre tine ca fiind altcineva, de unde te poţi inspira cu încredere, într-un timp al căutării, al regăsirii, al împăcării cu sine, îţi poţi trăi viaţa aşa cum cere imperativul categoric al schimbării.

Dar a fi altcineva cere un preţ mare. Înseamnă să dai socoteală raţiunii pe care se întemeiază acea dispoziţie a voinţei de a crea un profil nou al percepţiei de a te autocorecta prin consumul de experienţe care te marchează în profunzime.

Percepţia, după cum preciza cineva pe web reprezintă un salt mare în cunoaştere care depinde de modul în care selectezi, organizezi şi interpretezi informaţiile receptate din mediul extern. În leadership, a crea un nou profil al percepţiei este echivalent cu a investi în tine tot ceea ce constaţi în urma ta, în trecutul tău, prin eforturile de a depăşi anumite stări sau prin eforturile de a-ţi menține status-quo-ul.

"Acum" trebuie să fie stadiul în care te recunoşti aparţinând unei viziuni absolut noi despre existenţă şi realitate care să faciliteze descoperirea însemnătăţii tale din perspectiva unei deschideri către nevoia de a fi altcineva.

Această viziune cuprinde dimensiunea lucrurilor care te fac mândru de tine însuţi şi te diferenţiază de restul lumii.

Things Have Changed evidenţiază acea forță a schimbării, impulsul de care ai nevoie pentru a deveni altcineva, stabilind prin ceea ce se deosebeşte o gândire axată pe sine şi o gândire axată pe seama unor evenimente care trebuiesc depăşite.

Depinde de tine cum îţi valorifici şansele de a exploata sinergiile dintre aceste două gândiri, încât să obţii o identitate care să te reprezinte ca o versiune mai grandioasă a Sinelui tău.

*** Notă:** Bob Dylan - Things Have Changed

Tic tac ! Tic tac ! Tic Tac !

On Octombrie 06, 2010

Implementează cu tact măsurile ce se impun prin leadershipul tău, convingându-i pe oameni de valoarea ta prin eficienţa lor.

Ai citit „ *Furtuna* ” de William Shakespeare? Dacă da, atunci îţi aminteşti acea de furtună atât de puternică ce s-a iscat pe când Alonso, regele Neapolului, şi suita lui traversau marea. Cel care s-a ridicat la înălţimea potenţialului său de conducător în acel moment de cumpănă, nu a fost Alonso, ci şeful de echipaj.

Văzându-l pe şeful de echipaj cu câtă fermitate a tratat problema apărută, cu câta tragere de inimă le dădea indicaţii preţioase marinarilor, Gonzalo, bătrânul şi credinciosul sfetnic al regelui, a exclamat:

- Prind inimă când îl văd pe individul asta. Nu cred că i-a fost scris să se înece. Pun rămăşag că n-o să se înece, chiar dacă vasul n-ar fi mai tare decât o găoace de nucă şi găurit ca un ciur.

Leadership: Ai tendinţa de a-ţi duce la îndeplinire acţiunile de schimbare şi de a merge mai departe prin respectarea obligaţiei de a fi transparent cu privire la condiţiile unei realităţi din care nu poţi găsi nicio scăpare?

Modul în care funcţionează leadershipul la unii lideri este ca un ceas din acela valoros care se opreşte brusc. Şi, ca nişte meşteri plini de pricepere, îl demontează cu grijă; observă că arcurile sunt în stare bună şi rotiţele sunt la locul lor. Aşa că le remontează cu şi mai mare grijă; dar în ciuda priceperii lor, nu reuşesc să facă ceasul să meargă. De ce?

Pentru că totul are o limită. Soluţia nu este la îndemâna fiecăruia. Leadershipul de care avea nevoie în acel moment regele Alonso s-a oprit brusc, ca un ceas mecanic defect, atunci când ar fi trebuit să-şi impună autoritatea. Ca urmare, el nu a putut să insufle încredere membrilor echipajului. Pendulul ceasului leadershipului său nu a avut nimic magic în sine şi nici vreo putere extraordinară, fiindcă în loc să fie orientat spre eficienţă, spre rezultate, s-a oprit brusc exact în momentul când ar fi trebuit să "ticăie".

Pe de altă parte, şeful echipajului, ţinând mult la viaţa lui şi a echipajului, nu s-a lăsat dominat de frică. Probabil din acest motiv a fost capabil să comande atât de prompt şi de eficace în acel moment de cumpănă. Spre deosebire de regele Alonso, a cărui spaimă l-a cuprins instantaneu, şeful de echipaj, cu o însufleţire de nedescris, chiar glorioasă aş spune, nu a ezitat să se confrunte cu noua provocare.

Măsurile pe care le-a luat şeful de echipaj (precum aplanarea conflictelor, combaterea oricăror forme de nesupunere, consolidarea relaţiilor prin promovarea spiritului de cooperare) s-au dovedit eficace – iar asta este dovada unui leadership de calitate. El a fost, deci, un agent de schimbare a oamenilor.

Prin urmare, a fi transparent cu privire la condiţiile unei realităţi din care nu poţi găsi nicio scăpare înseamnă să-ţi foloseşti voinţa şi perspicacitatea în colaborare cu discernământul unui parcurs vizionar (hrănit dintr-un plin de mândrie) aşa încât la vederea unei privelişti splendide orice tensiune să dispară.

Leadership: Eşti pregătit să te supui unei largi varietăţi de condiţii dinamice şi să oferi o alternativă de acţiune care să-ţi exprime personalitatea unică, încât ceea ce ai decis să împărtăşeşti cu ceilalţi să fie mai mult o necesitate dect un factor complementar?

Deseori oamenii sunt înclinaţi să creadă că liderul este tipul care face lucrurile să meargă. Este adevărat într-o mare măsură. Un lider adevărat este înzestrat cu o mare putere de pătrundere a evenimentelor, el înţelege întotdeauna ce se petrece în sufletul oamenilor şi ştie să-i scoată din starea de latenţă, de monotonie, din starea psihică negativă în care se cufund, determinându-i să accepte orice provocare şi să simtă împlinirea reuşitei chiar şi atunci când totul pare fără speranţă.

Tu laşi ca evenimentele îngrijorătoare care apar pe parcursul misiunii tale să te facă să pierzi din vedere ceea ce trebuie de fapt să realizezi? Eşti un nepriceput care nu poate să ia decizii de mare amploare atunci când circumstanţele le impun? Îţi utilizezi la maxim abilităţile în momentele dificile?

Şeful de echipaj s-a ridicat la înălţimea reputaţiei lui de conducător fiind în stare să facă faţă primejdiei cu acel elan lăuntric, viu şi înălţător, cu acel entuziasm impetuos pe care numai oamenii cu adevărat dârzi îl au, îndeplinindu-şi în acelaşi timp atribuţiile de serviciu, şi asumându-şi responsabilităţile funcţiei, în timp ce regele a rămas în umbră, pălind de frică, tulburat în adâncul sufletului până la lacrimi, dar care a înţeles şi s-a supus ordinelor primite.

ntotdeauna tăria de a recunoaşte greutatea realităţii este o necesitate în situaţiile limită, în timp ce fapta glorioasă este doar un factor complementar. Tu eşti în stare să conduci cu acelaşi elan lăuntric? Te ridici la înălţimea reputaţiei tale? Creezi o atmosferă în care oamenilor să le fie mai uşor să reuşească? Poţi să generezi o activitate productivă? Eşti un agent de schimbare?

De multe ori leadershipul este ceea ce ai decis să fii în urma înţelesului pe care l-ai dat unei fapte care nu poate fi corectată, ci doar oprită din evoluţie.

Tic tac ! Tic tac ! Tic Tac ! este sonorul ceasului care funcţionează. În leadership, răspunsul că potenţialul tău funcţionează la maximă capacitate este pulsul oamenilor în momentele dificile.

Eşti capabil să-i scoţi din starea de latenţă, de monotonie, din starea psihică negativă în care se cufund, şi să-i determini să accepte orice provocare şi să simtă împlinirea reuşitei chiar şi atunci când totul pare fără speranţă?

Tic tac ! Tic tac ! Tic Tac ! Este simbolul timpului ce se scurge necontenit dar, totodată, este sonorul perceput de lider, al instrumentului numit ceas, care măsoară timpul – semnificând faptul că el funcţionează şi-şi îndeplineşte menirea, chiar şi în situaţii critice. În acest scop liderul trebuie să dovedească pe parcursul activităţii sale că are abilităţile şi competenţele adecvate pentru a-i conduce pe oameni, să dispună de tactici şi metode adecvate în toate situaţiile.

Tu îi poţi convinge pe oameni de valoarea ta prin eficienţa măsurilor pe care le iei?

Source: https://neculaifantanaru.com/tic-tac-tic-tac-tic-tac.html

Time Flies

On Ianuarie 27, 2016

Găseşte o explicaţie a modului cum te-ai format în orizontul necesar al autenticităţii, eliminând îndoielile cu privire la ceea ce trebuia să fii și nu ai fost.

Îmi încep ziua prin a-mi aminti ce am făcut ieri, în încercarea de a înfrunta acea voce interioară care nu-şi găseşte calea de pătrundere într-un ciclu nou de transformări. Un răspuns se tot repetă de-a lungul acestor reflecţii, dar este prea incoerent ca să poată fi aliniat unei învăţături morale.

Răspunsurile vagi captează momentele cheie, trezind instantaneu cheful de detecţie al unui *"uncertain outcome"* . Ele mă introduc degrabă înlăuntrul fenomenelor de neînţeles, izvorâte dintr-o gândire pre-ştiinţifică. Tomorrow is calling, iar eu încă îmi târâi paşii printr-un soi de consecinţă a unor interacţionări virtuale cu ceea ce mi s-ar potrivi şi m-ar identifica în momentul trecut.

Tentaţia spre zona misticului, mesajul codat căruia trebuie să-i găsesc cheia de decodare, poate fi concluzia acestui important reper de orientare printre aspecte neclare şi informaţii derutante. Aidoma unui artist pasionat pentru arta lui, pe care o vrea ridicată la un înalt nivel de măiestrie, încerc să caut resorturile puternice ale propriului Eu, prin intermediul concepţiei privitoare la alcătuirea unui rost în lume. Memories can be taken away.

Leadership: Experienţa cunoaşterii pe care o abordezi, asumată printr-o accepţie a ambiguităţii, se înrudeşte cu un compus numit "factor intrinsec" care dezvăluie o realitate cu mai multe interpretări?

Nu ne-a spus oare scriitorul Maurice Leblanc că, în fond, viaţa însăşi este trăită într-un fel de rezumat, cu furtunile şi măreţiile ei, cu monotonia şi diversitatea sa. Şi iată de ce, poate, gustăm cu o grabă febrilă şi o voluptate cu atât mai intensă această scurtă călătorie, al cărei sfârşit se întrevede chiar din momentul în care începe.

Bine sau rău este să găsesc un loc în timp care să mă zguduie puţin, cum numai o putere dumnezeiască poate. Într-o altă formă decât cea obişnuită, una folositoare eliberării de imperfectul din mine şi din preajma mea. Ceea ce pare a fi un conflict intrinsec se dovedeşte de fapt o rătăcire la întâmplare, o confuzie a minții, un haos sufletesc, un *"walking on an endless lane"* , antrenând o accelerare a zonelor de umbră şi vulnerabilitate.

Două interpretări pot fi date realităţii pe care o percep adevărată: mai întâi, tot ceea ce mă înconjoară este oricând gata să sufere o transformare cu ajutorul substituţiei, iar apoi, tot ceea ce captez vizual poate fi exprimat şi codat prin cuvântul scris.

Iată de ce totul pare a avea o puternică componentă mistică şi misterioasă pentru mintea unui cititor, pentru că tot ceea ce mă motivează în demersurile mele este o singură întrebare pe care mi-am adresat-o eu însumi uneori: până unde eşti dispus să urmezi un drum care se doreşte a fi o construcţie pur subiectivă, o încercare de a recrea intensitatea originală a senzaţiei de incertitudine?

Trebuie să mă introduc constant în ele, să reuşesc să le stăpânesc, să le folosesc in avantajul meu. Dar la fel cum un comediant mediocru îşi controlează inflexiunile vocii fără să-i pese de ceea ce exprimă, urmărind efectul asupra publicului cu o temătoare trufie, nici eu nu reuşesc

să mă debranşez de la metehnele zilei trecute, decât printr-o dispoziție care seamănă unei distrageri de la ceea ce trebuie să cred.

Leadership: Te îndepărtezi de la ceea ce ai fost condiționat să fii, îndreptându-te spre cine îți amintești că ai fost?

Parcurgerea unei succesiuni de aduceri aminte este, în primul caz, o explicaţie a modului cum te-ai format în orizontul necesar al autenticităţii. Iar în cel de-al doilea, este o metodă de autocritică la adresa poziției tale faţă de ceea ce ți-a scăpat, faţă de ceea ce nu știai despre tine în ambiguitatea unor situații care au obstaculat realizarea răspunderii.

Ain't nobody that can buy me peace of mind. Strania călătorie este, în felul care mi-o închipui reflectând la momentele de viaţă, un transfer de experienţă în teritoriul unei obsesii derutante, o grea lovitură dată prezentului - numită "I can never move away from who I was", pe care o învârte neîncetat roata timpului.

Uneori ziua de ieri, căruia timpul îi estompează şi îi şterge detaliile cele mai fine, este asemenea unei călătorii: începi să o înțelegi cu adevărat abia atunci când s-a sfârşit. And the future is uncertain, just like yesterday.

Leadershipul, aducând o confirmare elocventă identităţii condiţionate de o cunoaştere care îți dă răspuns la întrebările ce te preocupă, poate avea ca punct de forţă concluzia acestui important reper de orientare printre aspectele neclare şi informaţiile derutante din tot ceea ce ai fost, raportate la ceea ce ai devenit.

Modul cum te formezi în orizontul necesar al autenticităţii ţine de capacitatea ta de a sugera o realitate a cărei acceptare şi înţelegere îl ancorează pe cititor într-un spaţiu al unităţii în sine însuşi, un spaţiu al totalităţii, al fiinţei perfecte şi al unei existenţe absolute.

Un om cu calități de lider se îndepărtează de la ceea ce a fost condiționat de împrejurări să fie, apropiindu-se de acea superioritate misterioasă pe care o conferă statutul de artist al exprimării frapante şi memorabile. Este singura cale de a se corecta și de a-şi depăşi starea de inferioritate (necunoaştere + incertitudine) sau starea de inadecvare care îl încearcă atunci când se găsește în faţa unei uși închise, a unei gândiri contradictorii.

Din acest motiv una din semnificaţiile atribuite expresiei *„ Dragons that I used to chase / Tease me from inside "* este aceea de a nu cădea victimă propriilor tale îndoieli cu privire la ceea ce trebuia să fii și nu ai fost, având repercusiuni asupra a ceea ce ai devenit.

Frământările născute din intensificarea exploatării momentelor trecute, ele însele legate mai degrabă de aparenţe decât de esenţă, sunt seminţele unei stări de repaus aflată într-o descompunere a cărei densitate de semnificaţii are expresia unui transfer leneş de concluzii pripite.

Forţa autenticităţii se obţine eliminând îndoielile cu privire la ceea ce trebuia să fii și nu ai fost, când nu eşti sigur de ceea ce crezi despre tine, dar eşti dispus să te uiţi diferit la ceea ce te ţine pe loc printr-un microscop al cărui reglaj îl stăpânește doar artistul, poetul sau prozatorul.

Nu uitaţi ce spunea scriitorul Mihai Gojgar: *"Un poet sau un prozator trebuie să „jongleze" cu regulile stilistice şi să-şi ordoneze devierile în aşa fel încât să-şi obţină efectul dorit."*

Time Flies scoate în evidenţă acea formă de a te cunoaşte prin reflectarea la o serie de aspecte pe care de multe ori le treci cu vederea. Ai grijă ce descoperi la ziua de ieri înainte ca timpul să-i estompeze detaliile. Ele pot fi dovezi ale unei continuităţi permanente sau ale unei rupturi de ceea ce te-ai învățat să fii.

*** Notă:** Vaya Con Dios - Time Flies

Timpul câştigat în alunecarea spre trecut

On Octombrie 22, 2010

Revizuieşte-ţi convingerile despre cine eşti cu adevărat, căutând urmele naturii tale interioare în propria ta viaţă.

După ani de zile în care, cu o însufleţire fără mărgini şi-a dedicat viaţa cinematografiei, marele regizor rus, Serghei Eisenstein, este internat. Un infarct al miocardului. Dar boală nu-l doboară. Încă o dată fantastica lui vitalitate biruie criza.

În spitalul Kremlinului, imobilizat la pat, condamnat la inactivitate, maestrul meditează asupra lucrurilor din jur, asupra vieţii sale. Acum o va putea înţelege. "Când viaţa s-a sfârşit, rămâne doar un post-scriptum. Acum pot face tot ce vreau." Cere să i se aducă cărţi în spital, citeşte mult. Se hotărăşte să scrie un post-scriptum util: să-şi redacteze memoriile, sub acest imbold el începe să-şi scrie amintirile. "Dar oare va avea cineva nevoie de acestea în afară de mine?"

"Ei bine, acum pot mărturisi: nu am înţeles nimic. Nici viaţa. Nici pe mine. Nici cei patruzeci şi opt de ani trăiţi de mine. Nimic, poate doar un singur lucru. Că am trecut prin viaţă în goană. Că nu m-am uitat nici în dreapta, nici în stânga... Atenţia mi-a fost oprită întotdeauna asupra clipei. Ca şi cum m-aş fi grăbit undeva. Ca şi cum n-aş fi vrut să întârzii. Ca şi cum aş fi vrut să ajung acolo. Ca şi cum aş fi vrut să gonesc mai departe. Totul mi-a alunecat printre degete ! N-am ştiut să apuc, să păstrez..."

Leadership: Tu încerci să înţelegi mai bine viaţa, meditând asupra lucrurilor din jur, adică sub imboldul de a-ţi scrie amintirile, ştiind că ceea ce cauţi poate fi găsit doar în interiorul tău?

Leadershipul presupune nu numai drepturi şi obligaţii, nu numai o pregătire profesională bună şi o bună coordonare a celor din subordinea ta. Ci, mai întâi de toate, presupune să-ţi setezi limitele propriilor tale valori după care îţi aliniezi viaţa în raport cu nivelul conştiinţei tale. Numai înţelegând cu adevărat viaţa, şi cântărind cu mult discernământ rolul pe care singur l-ai ales să-l joci în lume, vei putea să te înţelegi pe deplin.

Serghei Eisenstein şi-a dat seama cel mai bine cine este el cu adevărat, reuşind să dea un sens vieţii sale, abia la sfârşitul carierei sale, abia atunci când boala l-a imobilizat la pat. Leadershipul poate fi şi un instrument de măsură a propriilor tale capacităţii, nevoi, dorinţe, nemulţumiri şi frustrări, căci după acestea îţi croieşti drumul în viaţă, ceilalţi oameni raportându-se la tine, şi urmând aceeaşi cale pe care o urmezi tu.

Felul deosebit de a-ţi judeca viaţa, propriile trăiri, de a te bucura de ea, felul de a te conduce în împrejurările complicate, care se succed de-a lungul timpului în favoarea sau în defavoarea ta, îţi permite să conştientizezi ceea ce faci pentru a avea o cunoaştere de sine cât mai clară, şi, de asemenea, te ajută să conştientizezi tot timpul în ce măsură acţiunile tale afectează viaţa celorlalţi.

Leadership: Imaginea ta în văzul lumii reprezintă un mijloc de a-ţi întări Ego-ul astfel încât să faci faţă compromisului pe care ai fi dispus să-l faci pentru aţi recăpăta puterile interioare pe care le-ai pierdut sau de care ai uitat?

Cursul vieţii tale se poate desfăşura asemenea unui calculator care se stinge şi se aprinde singur, după cum îl programezi tu. Însă leadershipul nu urmează întocmai comenzile pe care i

le dai tu dacă nu descoperi şi dacă nu controlezi toate acele lucruri care dau semnificaţie vieţii tale.

Ca şi lider, trebuie mai întâi de toate să fii sculptorul propriei tale fiinţe, apoi să încerci să-i modelezi pe ceilalţi oameni după voia ta. Însă dacă goneşti neîntrerupt prin viaţă, fără să-ţi opreşti atenţia asupra clipei, ce sens va avea viaţa ta? Cum să te transformi într-o fiinţă mai simţitoare decât ceilalţi, mai vibrantă, dacă nu-ţi defineşti cum trebuie scopul, valorile, principiile, dacă nu-ţi cultivi acea personalitate puternică, definită prin nobleţe, dacă nu-ţi dezvolţi acea individualitate care să-ţi asigure acceptul şi susţinerea celorlalţi?

Aşa cum un regizor îmbină într-un mod armonios sunetul, culoarea, imaginea cu scopul de a crea o capodoperă cinematografică – tot aşa şi tu trebuie să îmbini în mod armonios o gamă mai largă de emoţii, dorinţe, motivaţii, eforturi constructive şi realizări pentru a da vieţii tale un scop, şi pentru înţelege mai bine cine eşti tu cu adevărat. Revizuieşte-ţi convingerile despre cine eşti cu adevărat, căutând urmele naturii tale interioare în propria ta viaţă.

Compromisul pe care un lider îl face cu el însuşi este de a se înţelege mai bine din prisma a ceea ce reprezintă ca şi creaţie a unei minţi care încearcă să înţeleagă resorturile fenomenului numit: "Autoreflecţie".

Un lider se explorează în mod deosebit pe sine, în cadrul unui prces creator, atât prin intermediul autoreflecţiei, al introspecţiei solitare, cât şi cu ocazia diverselor activităţi pe care le desfăşoară (în special activităţile cu caracter determinist pentru care manifestă o chemare deosebită).

Timpul câştigat în alunecarea spre trecut simbolizează autocunoaşterea pe care trebuie s-o traversezi pentru a te "reîntâlni" cu tine, pentru a face cunoştinţă cu cine eşti cu adevărat. Dacă nu recunoşti stimulii psihologici, emoţionali ai dezvoltării tale, nu vei putea urma niciodată calea cea mai bună spre succesul total, şi cu siguranţă nici nu vei fi o călăuză sigură pentru ceilalţi din jurul tău.

Concluzie: Prin cercetarea trecutului propriu – analizând capacitatea şi limitele proprii, eşecurile şi victoriile precum şi stabilirea clară a locului pe care vrei să-l ocupi şi pe care l-ai obţinut în raport cu ceilalţi – vei putea întrezări evoluţia ta ulterioară şi perspectivele care se deschid în faţa ta.

În trenul vieţii trebuie să te decizi care loc vrei să-l ocupi, în vagonul de clasa întâia sau cel de clasa a doua - mai ieftin, mai accesibil dar mai incomod? Vrei să ocupi locul mecanicului ce conduce trenul sau simplu pasager ce aşteaptă să ajungă la destinaţie fără niciun efort? La fiecare haltă trebuie să te evaluezi, căci o dată ajuns la destinaţia terminus, este prea târziu să faci acest lucru.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Timpul petrecut în umbră are preţul său

On Mai 01, 2014

Controlează factorii nefavorabili care îţi condiţionează percepţia asupra vieţii, asumându-ţi acea realitate a sinelui care te mobilizează în procesul de transformare şi ascensiune.

De cum s-a trezit, Cosette a dat fuga la papuc. Găsise în el o monedă de aur. Fu orbită. Nu ştia ce va să zică o monedă de aur, nu văzuse aşa ceva niciodată. O ascunse repede în buzunar, ca şi cum ar fi furat-o. Simţea totodată că e a ei, ghicea de unde-i venea darul, dar bucuria pe care o avea era plină de frică. Era mulţumită. Dar mai cu seamă uimită. Lucrurile astea atât de minunate şi de frumoase nu i se păreau adevărate. Şi păpuşa pe care o primise cadou, i se păreau toate căzute din cer. Tremura în faţa acestor măreţii.

Numai străinul n-o făcea să tremure. Dimpotrivă, îi dădea curaj. Din ajun, printre toate clipele de uimire, prin somn, mintea ei de copil se gândea la omul acela care părea bătrân, sărac şi atât de trist, şi care era, cu toate astea, atât de bogat şi de bun. De când îl întâlnise în pădure, totul i se părea schimbat.

Cosette, mai puţin fericită decât cea mai mică dintre păsările cerului, nu ştiuse niciodată ce înseamnă a fi ocrotit în umbra mamei şi sub o aripă. De cinci ani, adică de când putea ţine minte, biata fetiţă tremura şi clănţănea. Fusese întotdeauna goală-goluţă sub vântul cel aspru al durerii. Acum i se păru că e îmbrăcată. Altădată simţea că-i era frig în suflet. Acum îi era cald. Parcă nu-i mai era teamă nici de doamna Thenardier, care o bătea mereu. Căci acum nu mai era singură. Avea pe cineva alături. *****

Leadership: Te vezi ca o creaţie îngreunată de un alibi sufletesc care se conturează în urma impactului cu existenţa dată, cu deschidere către reperele cauzale ale unei realităţi necunoscute?

Leadershipul, ca o constantă de integrare a laturii tale emoţionale în spaţiul măreţiei de a fi tu însuţi, în realităţile cu ceilalţi, aduce un plus de experienţă de viaţă, pornind de la o înţelegere mai profundă a ceea ce eşti şi a modului în care trăirile şi gândurile interacţionează şi colaborează. Sarcina ta primordială, ca lider, este aceea de a conştientiza felul în care ai putea să contribui, în mod sistematic, pe măsură ce înveţi să trăieşti, la construirea unui univers accesibil celorlalţi, care poate uneori îţi scapă, chiar dacă faci parte din el continuu.

Devii o creaţie îngreunată de un alibi sufletesc care se conturează în urma impactului cu existenţa dată, atunci când nu te poţi regăsi pe tine, atunci când nu conştientizezi acea parte mai nobilă din tine din care își trag energia toate rolurile pe care trebuie să ţi le asumi în orice punct al evoluţiei. Ai deschidere către reperele cauzale ale unei realităţi necunoscute atunci când te laşi condus de hazard spre experimentarea unei realităţi conform dorinţelor tale.

Manifestarea intenţiei de a conlucra cu o lume schimbătoare, diferită de universul prezentului creat anterior, rămâne o constantă de tip întreg. Valoarea acesteia este cuprinsă între cauzele unor stări de conştiinţă înceţoşate, cu puţine zone limpezi, prin răscolirea trecutului care stă între tine şi prezent. Şi explorarea personalității tale prin intermediul construirii unei identități ideale, şi a modului în care această identitate este percepută nu doar de susţinători, ci în special de Eul condiţionat de modelul existenţial în care te simţi confortabil.

Leadership: Poţi să priveşti dincolo de hotarul unui sine care trebuie să lupte pentru proeminenta lui putere de a se autoregla, fără să te ridici deasupra grijilor lumii?

În cadrul tuturor domeniilor cu impact asupra viitorului, liderii trebuie să se apropie sensibil de acea ştiinţă care studiază în mod specific părţile din umbră ale fiinţei umane, de care ea caută să se elibereze prin găsirea unui sprijin puternic din exterior. Aceste părţi tenebroase implică sărăcia, tristeţea şi nefericirea, iar ele pot să dobândească măreţia caracterului unei persoane dacă intervin în evoluţia evenimentelor desfăşurate sub egida sa.

Leadershipul implică o înțelegere a esenței omului, numai în măsura în care liderul, ca iniţiator al unei creaţii care cu greu se poate delimita clar de dominaţia inferiorului asupra superiorului, deţine perspectiva unui câştig semnificativ de ataşament faţă de un Ego dominat de îndoială şi slăbiciune. Devii erou in povestea unui om slab atunci cand reusesti sa rescrii capitolele cele mai importante din viata lui.

Liderul este întotdeauna împins de conştiinţă să se ridice deasupra grijlor lumii din jur prin valorificarea unor acţiuni morale din care rezultă intenţia sa de a accepta provocarea schimbării. El este conştient că deseori sentimentele înalte ale unui om sunt puse în valoare tocmai de sărăcia, tristeţea şi nefericirea pe care le suportă în locul oricărei fărădelegi.

Aşa cum seva urcă din rădăcini până în ultima frunză a copacului, tot aşa factorii nefavorabili care îţi condiţionează percepţia asupra vieţii tind spre redefinirea a ceea ce înseamnă să fii prizonier sau gardian al unei identităţi care nu face niciodată saltul către un destin propriu, în deplină concordanţă cu frumosul şi sublimul.

Leadershipul are deschidere către valorile şi reperele care te definesc ca om de mare caracter atunci când faci din aspiraţia de a intra în contact cu un sentiment înalt o înțelegere a esenței tale ignorate.

Timpul petrecut în umbră are preţul său vizează plasarea omului într-un trecut complicat, căruia chiar el îi dă viață dintr-un impuls emoţional negativ, ignorând realitatea creată de scenariile unei lumi axate pe deplina libertate de exprimare a individualităţii sale. Un om devine mulţumit de el însuşi, nu doar atunci când are pe cineva alături, ci atunci când ajunge în stadiul în care îşi înţelege identitatea şi îşi urmează traiectoria către ceea ce-şi doreşte să fie, către ceea ce este el cu adevărat.

*** Notă:** Victor Hugo - Mizerabilii;

Source: https://neculaifantanaru.com/timpul-petrecut-in-umbra-are-pretul-sau.html

Ţine ochii deschişi şi priveşte cu atenţie

On Octombrie 17, 2021

Adevărata menire a privirii este să sporească potențialul de creație, dând sinelui permisiunea momentană să înţeleagă ce vrea, cu ochii care prezintă o fotografie.

Privesc valurile, sclipirea razelor de soare cum se reflectă în mare. O doamnă își caută de cinci minute loțiunea de plajă, dar nu-și dă seama că i-a căzut sub șezlong. Băiatul bronzat, cu covrigii de vânzare, își face traseul zilnic, încercând să vândă ceva. Undeva în larg se zărește o barcă micuță de pescari. Pescărușii sunt peste tot. Oamenii la fel. Nisip și scoci peste tot.

Eu n-am intrat în scenă, dar o voi face imediat. Citesc Wilhelm Hauff, ceva care mi-a scăpat din bibliotecă. În același timp ascult Roudeep. Sunt în miezul gândirii sistematice, încercând să aflu ceva despre relația artelor plastice cu natura.

Socotesc că este mai profitabil să deslușesc intenția pur artistică a omului de a se încadra într-un peisaj de vis, decât a face observați privitoare la cât de necesară este o perspectivă riguros științifică asupra artei.

Aşadar, marea încă păstrează ceva din capacitatea mea de a visa, de a spera, privind totul prin lentila unei vârste fără de bătrâneţe. Cred, până la urmă, că adevărata știință a artei începe cu privitul: să încerci să sesizezi acel "Unu Absolut" care apare în natură sub diverse întruchipări sau determinări. Iar tu să rămâi identic cu tine, peste tot, în aceste întruchipări și determinări.

Leadership: Poţi să-ţi hrăneşti sinele din Creaţia ta, dând unui spaţiu de coexistenţă proporţii vizuale fără limite prin intermediul unei imagini dominante, în conformitate cu înţelesul mai larg al expresiei "A bright ray of sunshine" ?

Privind marea, frumuseţea ei, privind în ea reflexia soarelui, mi-am dat seama că lucrul cel mai bun şi mai sigur pe care-l am de făcut este să mă ţin de o imagine care nu pâlpâie în faţa adevărurilor lumii, o imagine care îşi dezvoltă propriul gen de frumuseţe vizibilă – aceea a culorilor care devin tot mai transparente pe măsură ce mintea explorează simbolul, ajungând la idei care se află dincolo de puterea de cuprindere a raţiunii.

Şi dacă este aşa, că gândurile-mi străbat fără grabă orizontul unui spaţiu deschis, fără limite, şi un spaţiu al întemeierii de sine, pe măsură ce privesc frumuseţea direct vizibilă din lumina soarelui care atinge suprafaţa mării, mai întâi într-un mod destul de natural, apoi într-un mod destul de intensiv, atunci nu-mi mai rămâne decât să mă bucur de o privelişte superbă într-o vacanţă de vis.

Leadership: Schimbarea profundă vine din modul în care selectezi și interpretezi ceea ce ai trăit, creând astfel o viziune care îți permite să te regăsești în esența ta autentică?

Dar arta ce are de spus în acest sens? Iar estetica nu cred că este singura care să aibă margini discutabile la noţiunile de oceanografie sau despre fotografierea peisajelor marine. Numeroase sunt argumentele zadarnice, asupra faptului că dacă un anumit gen de priveliște îmi bucură ochiul, sufletul şi mintea, asta ar satisface cumva condiţiile necesare cerute de un alt mod de cunoaştere a lumii prin artă, prin jocul spontan al imaginaţiei creatoare.

În sfârşit, dacă încerc să mă privesc cu aceeaşi linişte cu care privesc marea, şi dacă fac din această linişte un proces de ascultare a chemării mării, ca o linie melodică în surdină, atunci arta ar căpăta o faţă nouă, un alt mesaj, o tentă de grandoare. Iată de ce este important să-mi ascult privirea când străbate întinsul unui spaţiu unitar, depozitul colosal de energie neliniştită: fiindcă nu pot să mă leg intim de un anumit proces creativ, altfel decât dacă îmi transform privirea într-o rază de soare strălucitoare.

Expresia "a bright ray of sunshine" are înţelesul de convenţie între ceea ce transformă priveliştea într-o adevărată bucurie a sufletului, şi ceea ce emite sinele tău din perspectiva manifestării unei tendinţe de hiperrealism.

În leadership, asta se traduce prin: "ceea ce vezi schimbat la tine este ce te aștepți să vezi în imaginea pe care o admiri."

Ţine ochii deschişi şi priveşte cu atenţie imaginea care te atrage la orizont, fiindcă este imaginea prin care Sinele tău Superior îţi transmite ceva ce tu altfel nu ai putea să cunoşti prin intermediul experienţei de viaţă sau a raţionamentului.

În artă este important să nu pierzi nimic din vedere, nici măcar aparenţele atunci când faci distincţia între ceea ce se datorează unei perspective de ansamblu asupra ideii de "unitate", deci ceva în conexiune strânsă cu Sinele, şi ceea ce se datorează proceselor de identificare a unor noi abordări estetice.

Source: https://neculaifantanaru.com/tine-ochii-deschisi-si-priveste-cu-atentie.html

Ţinta dificilă din boxa acuzaţilor

On Octombrie 12, 2012

Modul în care înfrunţi realitatea pe care ceilalţi intenţionează să ţi-o impună, este rezultatul procesului de transformare care te aduce faţă în faţă cu tine însuţi.

A fost ceva cu totul neaşteptat. Femeia se cutremură la vederea asasinului, ca şi cum ar fi fost atinsă cu un fier roşu, căci simţise un fior cutremurător trecându-i prin tot corpul, incinerându-i toată speranţa, toată forţa ascunsă în subconştient, toate trăirile nemanifestate.

Inocenta ei şi justiţia lui se întrepătrundeau cu o voinţă şi cu o determinare ameţitoare. De parcă între ei doi ar fi existat o paralelă unică, directă şi tulburătoare: slăbiciunea ei, educarea ei în spiritul bisericii - şi instinctul lui de asasin, la care se adaugă rolul lui de verigă intermediară între "excepţiile de procedură şi apărările de fond", între o acceptare pură şi renunţarea la principii.

Biata femeie îşi dădea seama că îi sunase ceasul. Devenise fără voia ei o ţintă. Sosise clipa când avea să fie pusă la încercare. I se strânse inima. O clipă se simţi transportată într-o altă lume, a învinşilor, a surghiuniţilor, a celor scoşi de sub apărarea legilor. Prinse o clipă prielnică şi privi în ochii asasinului, cumpănind totul. Era cu neputinţă să fugă. Din toate părţile o pândeau legile de fier ale justiţiei lui. Se afla într-o boxă a acuzaţilor.

Leadership: Lecţia pe care ţi-o dă hazardul este aceea că ai capacitatea de a diminua potenţialul unui pericol înainte ca acesta să lovească?

O realitate impusă cu scopul de a deturna opţiunile individului. Cuprinsă de un sentiment de revoltă, de culpabilitate înrădăcinat atât de adânc, încât nici logica şi nici raţiunea nu ar fi putut vreodată să-l anihileze, femeia îşi adună tot curajul inimii şi spuse:

- N-ai niciun motiv să-mi faci rău...

- Nu, dar mi-am dat cuvântul, răspunse asasinul. Soţul tău a avut oportunitatea de a te salva. Dar s-a folosit de tine ca să încerce să se salveze el.

- Nu trebuie să faci asta, răspunse femeia cu o voce de înger.

Ca un om superior, ca un judecător milostiv care acordă o ultimă şansă celui condamnat la moarte, Anton Chigurh aruncă în sus o monedă de douăzeci şi cinci de cenţi, o prinde şi-i spune:

- Bine, asta e tot ce pot face pentru tine. Alege.

- Nu ! N-am să aleg ! răspunse categoric femeia cu un curaj izbitor, demn de un luptător. Moneda n-are nimic de spus. *

Leadership: Poţi să te analizezi din perspectiva unei înțelegeri de sine stătătoare prin trăirea acelui sentiment al distanței faţă de suferinţa ce cunoaște foarte puține legături cu prezentul, dar care te face să crezi că aparţii de ceva sau cineva?

Cineva remarca bine: *"Realitatea pe care o trăieşti este oglinda ta şi reflectă tot ceea ce eşti în interior: compasiune, speranţă, umanitate, solidaritate, gânduri pozitive, iertare, pace interioară, încredere şi credinţă."*

Dacă această realitate în care te regăseşti îţi este furată, modificată după voinţa celorlalţi, subordonată unor alte criterii decât cele care ar trebui să primeze, atunci se va produce un declic în felul tău de a fi.

În loc să evoluezi spre un nivel mai înalt al conştiinţei tale cu care să rezonezi 100%, deci spre o înţelegere profundă a esenţei din care eşti plămădit, vei fi ancorat ca o epavă ruginită într-un spaţiu închis, neaerisit, în care "nimicul" va prinde rădăcini. Un flux al unui proces de schimbare anormală, forţată, care depășește uneori cu mult acea formă a realității pe care ai pretins-o de-a lungul timpului.

Leadershipul se poate dovedi inutil, lipsit de fond, dacă îşi reduce gradul de rezistenţă şi protecţie în coliziunea cu un pol opus. El se poate transforma într-un agent al unei rupturi de tine însuţi şi de natura pe care o creează, de resursele pe care ţi le pune la îndemână pentru a-ţi menţine statutul de om de mare caracter.

Un fel de sabotare din exterior, din direcţia imprevizibilă a unei elite condusă de alte principii, nesănătoase, şi în alţi termeni care nu-i sunt caracteristici, care nu onorează cele mai de bază valori.

Leadership: Poţi să înfrunţi incertitudinea unui rezultat final, printr-o abatere de la regula generală conform căreia pe parcursul vieţii plăteşti mai mult pentru ceea ce primeşti decât pentru ceea ce dai?

Devii fără voia ta o ţintă a realităţii altora? Cum îţi manifeşti personalitatea la contactul cu o altă realitate? Te simţi transportat într-o altă lume, a învinşilor? Te afli într-o boxă a acuzaţilor? Cum poţi să-ţi menţii stabilitatea în conflictul dintre acuzatori şi apărători?

Nu poţi fi un om mare, dacă continui la nesfârşit să rămâi mic în ochii celorlalţi, dacă te laşi prins, ca un bulgăre de zăpadă într-o continuă rostogolire, în diverse situaţii în care îţi este dificil să acţionezi.

Dacă sursa de valori care îţi alimentează convingerile îşi încetează funcţionarea, drumul tău spre atingerea perfecţiunii se va surpa şi va continua să alunece până ce nicio intervenţie, nicio manifestare de amploare a voinţei tale nu va mai fi folositoare.

Leadership: Poti sa înfrunţi realitatea pe care ceilalţi intenţionează să ţi-o impună într-o lume în care nimic nu pare ceea ce este și în care orice, absolut orice, se poate întâmpla?

A înfrunta realitatea pe care ceilalţi încearcă să ţi-o impună este ca şi cum ai colecţiona oglinzi, suprafeţe neutre în faţa cărora te poţi arăta slab sau puternic pentru a te vedea reflectat. Este o încercare de a-ţi destăinui fără reţinere fidelitatea faţă de propria ta identitate, o formă de manifestare a celei mai pure laturi a sinelui tău care veghează constant asupra ta, mai ales în condiţii vitrege.

Pentru ca dezvoltarea ta să fie cât mai sănătoasă încearcă să urmăreşti cu atenție firul roşu al întâmplărilor care te provoacă, independent de voinţa sau raţiunea ta, care te nelinişteşc şi te implică într-un joc riscant. Încearcă să intuieşti ceea ce nu se potriveşte în vreun fel căutărilor tale şi să nu te laşi capturat de acea forță stranie a hazardului și a coincidențelor

care face ca, la un moment dat, fiecare să se afle în apropierea celuilalt, căutându-se sau doar intersectându-se fără voia lui.

Dincolo de valorile şi convingerile tale pe care le creezi prin construirea relaţiilor, fiind vorba de un proces constant, oricare dintre perspectivele care te fac să înţelegi adevărata esenţă a propriei personalităţi trebuie să fie în orice moment şi în orice condiţii, posibilă.

Raţionamentul precar care permite existenţa factorului numit "resemnare" interferează cu ceea ce constaţi că trebuie schimbat la lume începând cu ceea ce ţi se întâmplă într-un mod care vede dincolo de limitările realităţii imediate şi de hazardul faptelor care ţi se înlănţuie în viaţă.

Ţinta dificilă din boxa acuzaţilor reprezintă omul care, depinzând de hazard, este condamnat fără voia lui să-şi schimbe destinul. El trece de la o etapă de acceptare la una de supravieţuire.

Eşti pregătit să iniţiezi o evaluare a realităţii pe care o trăieşti atunci când eşti supus influenţei celor străini de principiile sănătoase ale leadershipului? Graniţa dintre a accepta realitatea lor sau de a o respinge, fiind oricum, extrem de fragilă.

A accepta realitatea pe care ceilalţi încearcă să ţi-o impună necesită permanent o evaluare a propriilor principii, sentimente şi modalităţi de acţiune. Accepţi să te transformi într-un gropar al realităţii pe care o trăieşti, sau să devii arhitectul ei?

Ca lider, trebuie să fii în concordanţă cu realitatea, dar şi cu tine însuţi – acel tot unitar (format din idei, concepţii, principii şi sentimente) consolidat în timp. A accepta o realitate impusă, în discordanţă cu ceea ce eşti, te poate trimite în boxa acuzaţilor. Fii fidel principiilor tale şi Eu-lui tău, fii tu însuţi un judecător imparţial a aceea ce eşti şi îţi vei demonstra nevinovăţia şi fidelitatea faţă de tine şi faţă de oamenii care te-au investit cu încrederea lor.

Modul în care înfrunţi realitatea pe care ceilalţi intenţionează să ţi-o impună, este rezultatul procesului de transformare care te aduce faţă în faţă cu tine însuţi.

*** Notă:** No Country for Old Men (2007)

Source: https://neculaifantanaru.com/tinta-dificila-din-boxa-acuzatilor.html

Ţinutul în care nu ajungem niciodată la timp (II)

On Ianuarie 25, 2013

Transformă-ţi identitatea într-o formă a revelaţiei de sine, asigurând o integrare perfectă a idealurilor tale în realitatea care te caracterizează.

O evadare dintr-un spaţiu închis este aparent imposibilă, mai ales pentru cine se simte condamnat la un exil absolut. Realitatea crudă devenise culcuşul confortabil al unui ego răvăşit, stingher, alinat doar de vântul slab al schimbării. Niciodată înfăţişarea şerifului Ed Tom Bell nu fusese mai ciudată şi mai de nerecunoscut. Vădit, era mistuit de o frământare lăuntrică neînţeleasă, ca un recipient etanş cu un conţinut aflat sub presiune.

El ar fi vrut să-i spună bătrânului de lângă el: " *Bătrâneţea este un ţinut complicat, mai întunecat decât amurgul. Într-o zi vom pleca împreună acolo, unde nimeni altcineva nu ne va deranja.* "

Chemarea unei alte lumi se aude din umbră, reprezintă inevitabilul morţii, dar mai întâi de toate soarta muribundului cochetează cu poezia destrămării şi a singurătăţii. Neadaptarea lui Ed Tom Bell la o realitate implacabilă a dat naştere unei dezorientări care durea ca un pumnal înfipt într-o rană deschisă. O acceptare necondiţionată a propriei persoane, o sferă, o lume proprie care nu dispunea de interese majore sau de planuri veritabile de viitor.

Avea ceva în suflet, o urmă de regret, pe care voia s-o ascundă. Părea că şi-a dat de mult seama de relativitatea valorilor umane, de fragilitatea convingerilor care limitează omul, poziţionarea noilor fundaţii în raport cu nişte abordări rezonabile consacrate.

Nu era deschis schimbărilor neaşteptate. Viaţa lui nu se scurgea aşa cum voia el, ci în ritmul unui monometru ce funcţiona după legi stricte. Realitatea era în conflict cu firea sa. În ceasul din urmă, se poate observa încă acea disciplină şi acel spirit ostăşesc care făceau dualismul vieţii sale, amândouă împinse până la un eroism sublim.

Valul doarme, liniştit. Printre unde, de un vânt blând trase, plutesc cu drag ultimele rămăşiţe ale celui ce-a fost, odată, un om. *

Leadership: Poţi să repui în valoare semnificaţia pe care o atribui vieţii printr-o acceptare necondiţionată a propriei persoane, fără să devii cumulul tuturor experienţelor trăite într-un moment de cumpănă?

Omul care se pune necondiţionat în slujba unei existenţe care se dovedeşte plină de incertitudini, pândită pe alocuri de nonsens, în cadrul unei orientări dominante către sfârşit, nu poate stabili valori de pregnanţă asupra rodirii unei gândiri profunde. Atenţie. Gândirea care se anulează pe sine, gândirea care se înţelege greşit pe ea însăşi, nu se poate desfăşura obiectiv în cadrul faptelor, ci se hrăneşte cu reprezentarea unui caracter „episodic" al existenței situaționale.

O astfel de gândire, confruntată cu adaptarea la o viaţă care se împlineşte prin acceptarea suferinţei şi a nemulţumirii, se raportează în permanenţă doar la ceea ce se poate întâmpla mai rău în prezent şi viitor. Iar semnificaţia pe care o atribui vieţii şi orientarea pe care o dai cunoaşterii bazate pe experienţă, reprezintă cele două componente fundamentale ale procesului de dezvoltare care oferă leadershipului un suport deplin şi permanent.

Leadershipul, care îşi dovedeşte relevanţa în ignorarea sau tratarea acestei experienţe de viaţă dominată de prejudecăţi, superstiţii şi constrângeri, evoluează numai printr-un proces de raţionare complex şi de pledare până la autoconvingere a necesităţii schimbării. Şi nu a vinovăţiei pentru înţelegerea greşită a determinărilor care conferă întâmplărilor o notă de cauzalitate.

Trecerea de la o mentalitate închistată şi conservatoare la o mentalitate de tipul "anticipează şi îmbunătăţeşte" se face prin relaţionarea analizei cauzelor fenomenului "vinovăţiei faţă de situaţiile eşuate din viaţă" cu definirea riguroasă şi bine întemeiată a unei noi variabile de cutezanţă: "eliberează-ţi conştiinţa de patimi".

Identitatea este o formă a revelaţiei de sine, instaurată sub semnul întrebărilor *„ cine sunt?"* şi *„cine pot fi?"* care pot produce o deturnare a direcţiei vieţii. Iar leadershipul este strâns legat de integrarea eforturilor de ameliorare a calităţii vieţi. Nevoia acceptării de sine, corelată cu imaginea de sine, se află în spatele tuturor deciziilor şi acţiunilor noastre, iar înţelegerea acestora ar putea avea un impact major în optimizarea interpretării pe care o atribuim rezultatelor obţinute prin perceperea realităţii din unghiul unei minţi ce caută măsura şi echilibrul în toate.

Un număr mare de nevoi, aparent distincte, pot crea confuzie, iar administrarea lor într-un anumit plan existenţial poate fi anevoioasă. Factorul pe care trebuie să-l urmăreşti când te pregăteşti să faci saltul spre marea evoluţie a propriei persoane, în contextul în care viaţa se îmbină cu viziunea, este numit „Trezirea Minţii".

Ei bine, trezirea minţii este în parte jurnalul unei căutări a sensului vieţii şi în parte o explorare a fundamentelor de definire a identităţii care se simte asediată de limitele unei resemnări datorate epuizării propriilor idealuri. Iar leadershipul se formează nu doar ca un prestigiu al forței morale, ci ca o evidență a idealului spre care te înalţi, cerându-se în permanenţă satisfăcut printr-un act de voinţă asumată - de a-ţi reconstrui sinele şi lumea din jurul tău.

Acceptarea necondiţionată a propriei persoane se prezintă sub forma cauzei pe care o slujeşti din perspectiva unei retrageri în tine însuţi, din care trebuie să transpară o preocupare mai intensă pentru impunerea unor principii de viaţă solide de la care să nu abdici în nicio situaţie.

Ţinutul în care nu ajungem niciodată la timp redă de fapt acea particularitate a realităţii numite „viaţă" puse sub semnul îndoielii. Numai răspunzând de conţinutul lui *„cine sunt eu"* sau *„cum sunt eu"* , vei putea să-ţi încadrezi atitudinea şi trăsăturile de personalitate în aria leadershipului care se întinde pe măsura acceptării circumstanţelor care te-au adus până într-un anumit punct. De multe ori, acest punct se numeşte "Abandon".

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/tinutul-in-care-nu-ajungem-niciodata-la-timp-II.html

Ţinutul în care nu ajungem niciodată la timp (I)

On Ianuarie 25, 2013

Oferă-ţi posibilitatea unei autoevaluări riguroase şi corecte, făcând analiza retrospectivă a propriilor limite, constrângeri, căutări şi aşteptări.

Doi bătrâni stăteau faţă în faţă. Unul din ei era şeriful Ed Tom Bell. Cine ar analiza mai bine această conştiinţă dreaptă, limpede şi cinstită, în momentul acela când toate amintirile i se revărsau, când toate încordările, extenuante şi sterpe, se manifestau sub forma unor rezerve, şi-ar fi spus cu o umbră de îndoială: "Ce s-o fi petrecut oare cu el?"

Tot ce era îngăduit de societate îl determina să se scufunde sau se înnămolească tot mai tare într-o lume proprie, tot mai rigidă. Cuvintele lui se roteau în jurul destinului, confuzia drastică care precede o schimbare de direcţie: " *Mă simt copleşit. Mi-am imaginat mereu că, atunci când voi îmbătrâni, Dumnezeu îmi va intra în viaţă. Şi nu a venit. Nu-i vina lui. În locul Lui, aş avea aceeaşi părere despre mine ca şi El.* "

Lipsit de vitalitate, fără cale de atac, Ed Tom Bell, stătea în aceeaşi nepăsare pe care o arata cavalerul Gaudin de Sainte-Croix atunci când se văzu faţă în faţă cu fatalitatea - arestul inopinat, care, întocmai ca infernul, îi înghiţea orice speranţă de viaţă.

O epuizantă rătăcire care-l ducea la damnare. Totul în el era pus sub semnul întrebării. Se aştepta la tot ce-i mai rău. Şi el fusese prins şi "arestat" în acea tragică încăierare dintre trecut şi prezent, suspendat într-o stare de acceptare a inevitabilului. Oare se aştepta să ajungă într-un alt tărâm, unde nu exista atâta răutate, atâta patimă, atâta deşertăciune?

Dar, răbdare, de ce atâta grabă? Izbăvirea întotdeauna cere aşteptare. Înaintea raiului se află infernul care te ţine prizonier, ca un vrăjitor puternic, în propria ta viaţă, potrivnică ţie. Iar acest vrăjitor care porunceşte spiritului, mai ameninţător ca oricând, avea un plan în ce-l privea pe bătrânul Ed Tom Bell. *

Leadership: Cum îţi îndeplineşti rolul de a susţine exprimarea emoţiilor provenite din experienţele semnificative de viaţă, cât şi pentru controlul şi inhibarea acestora, din punct de vedere al percepţiei unei realităţi care te depăşeşte şi căreia nu i te poţi sustrage?

Eşti deschis schimbărilor neaşteptate? Totul în tine este pus sub semnul întrebării? Eşti prins în acea încăierare dintre trecut şi prezent, suspendat într-o stare de acceptare a inevitabilului? Cazi pradă unei frământări lăuntrice? Existenţa ta stă sub semnul unei dezorientări generale? Viaţa te se scurge în ritmul unui monometru ce funcţionează după legi precise?

Un lider poate fi construit, în ani de zile. Dar la fel de bine, el poate fi dărâmat, într-o clipă. Atunci când călătoria minunată şi plină de satisfacţii ajunge la final, atunci când, în faza superioară a existenţei sale, raţiunea, simţirea, credinţa, pasiunea - cârmele şi pânzele corăbiei destinului, navigând în derivă, nu mai prezintă garanţii. El trebuie să-şi îndeplinească rolul printr-o ciudată simetrie a reversibilităţii întâmplărilor, faptelor şi intenţiilor sale, adică să facă dovada unui permanent Deja Vu care poate avea alt final.

A refuza să te ancorezi în realitate, a refuza să accepţi o certitudine dictată de propria gândire şi de un raţionament obiectiv, negarea flagrantă a propriei tale fiinţe, determină apariţia unei crize existenţiale, impunând o schimbare radicală şi profundă de conţinut, nu de

suprafaţă. Realitatea căreia trebuie să-i acorzi mare atenţie şi să o priveşti cu responsabilitate maximă este asemenea unei cărţi pe care nu o poţi deschide la orice pagină cu intenţia de a o înţelege de-a întregul, ci trebuie să parcurgi fiecare enunţ din întregul ei conţinut care este dedicat unei zone diferite de reprezentare a lumii şi a legilor ei.

Leadershipul vine azi, mâine trece, sau nu e aşa? În funcţie de preţul rezonabil pe care ţi-l stabileşte existenţa. O subtilă deviaţie de la direcția de mers sub influența lipsei de fermitate în luarea deciziilor şi în acţiune este dovada nesiguranţei în faţa unei realităţi care te depăşeşte şi căreia nu i te poţi sustrage.

Leadership: Abordezi problema realităţii văzută ca o sumă a percepţiilor negative faţă de calitatea vieţii, deci care se pretează denaturării unor acțiuni și evenimente care au avut loc printr-o schimbare a imaginii de sine la nivel de evaluare subiectivă a valorilor care te reprezintă?

De regulă, atunci când te loveşte partea neagră a existenţei, o face cu sete şi înverşunare, ca un utilaj care taie copacii fără milă, şi o face hotărâtor şi implacabil pentru totdeauna. Eşti nevoit să accepţi situaţia, oricât eşti de uimit, de intrigat.

Când oare vei înţelege că viitorul leadershipului nu aparţine unei existenţe sfâşiate, trepidante? Leadershipul se hrăneşte din alchimia unei existenţe în echilibru, autentice, victorioase, printr-o luptă permanentă în vederea creşterii performanţelor, prin măsura valorii pe care o aduci în lume, aplicând cunoștințele dobândite în ipostazele cotidiene ale vieții.

Viaţa este o consumare rapidă a tinereţii sau o prelungire anevoioasă bătrâneţii, în funcţie de îndoielile şi rătăcirile pe care le suferi atunci când ţi se răstoarnă sistemul de valori. În leadership este nevoie de o nouă abordare fundamentală care să aibă o dimensiune morală şi sentimentală puternică, nu de o falsă metamorfoză prin care te pierzi tu însuţi. Leadershipul nu suportă procesul lent, greoi şi dureros de formare a unei noi personalităţi.

Degeaba îţi împingi limitele până la un eroism sublim, dacă cedezi în faţa realităţii complexe, alarmante, dezamăgitoare, sărace în minereu nobil. Mai ales dacă esenţa firii tale, în conflictul cu realitate, este caracterizată de tot mai mult de laşitate şi slăbiciune în tăria înțelepciunii tale. Schimbarea imaginii de sine la nivel de evaluare subiectivă a valorilor care te reprezintă se produce atunci când tratezi ideea fatalităţii imuabile cu nepăsarea unui om lecuit de iuțeala cu care aleargă timpul.

Leadershipul tău, de asemenea, va fi lipsit de esenţă şi tărie dacă existenţa ta se va scurge în ritmul unui monometru ce funcţionează după legi stricte.

Leadership: Poţi să transformi un moment important din viaţa ta într-o experienţă de neuitat care să completeze perfect conţinutul vizual al imagini nerealiste care te îndeamnă să-ţi restrângi orizonturile?

Cu leadershipul nu se negociază şi nu se dau întâlniri. Este efemer, schimbător, demontabil, repetitiv, plutitor, colector de aluviuni, măsurabil, adaptabil, cu cheiţă sau cu telecomandă – depinde de modul cum te comporţi, cum îl înţelegi, cum îl tratezi, mai ales dacă reuşeşti să te adaptezi la tandemul " *Tu* " şi " *El* ".

Te simţi urmărit din spate? Sunt prea moi paşii ce numără firimiturile umbrei tale pe pământ? Te împiedici? Teama de urmăritor îţi paralizează pe jumătate fiinţa hăituită?

Nu, nu poţi scăpa de urmăritor decât înfruntându-l direct, cu convingere, cu probe şi argumente, cu sabia laser a demnităţii. Întoarce curajos capul. Cine este? Regresul? Stagnarea? Neputinţa? Căderea? Damnarea? Monotonia? Singurătatea? Barierele reprezentate de modul diferit de viaţă şi de convingerile fragile care te situează în tabere opuse? Cruda realitate te-a ajuns din urmă?

Dacă nu eşti în stare să aduci permanent o valoare în plus experienţelor tale, dacă vieţii tale nu-i mai poţi adăuga noi orizonturi, şi simţi doar crucea neputinţei, dacă nu mai poţi repeta paşii care te duceau înainte spre succes, dacă existenţa ta profesională nu mai poate crea şi administra un portofoliu consistent de realizări, şi cu toate acestea continui să pledezi pentru un ideal fantastic, înseamnă să comiţi o crimă. Înseamnă că îndrăzneşti să sfidezi raţiunea şi să te laşi pradă unei feerii de-o clipă, ce poate fi numită nebunie sau iluzie deşartă.

Duci o luptă dreaptă. Dar una care este deja pierdută?

Imaginea de sine este părerea pe care ţi-o formezi despre tine în acea perioadă în care ai acumulat experienţele de-a lungul vieţii devenind astfel mai înţelept, raportată la o clipă în care simţi că totul se năruie sub spectrul singurătăţii.

Ţinutul în care nu ajungem niciodată la timp marchează începutul sfârşitului, este semnul deprecierii propriei persoane, inadaptată la un mediu nou, tot mai complex şi mai alarmant.

Aşa cum într-un roman poliţist foarte bun nu există nicio propoziţie, niciun cuvânt lipsit de semnificaţie, tot astfel într-un leadership în care performanţa are un rol critic nu poate exista nicio convenţie, niciun interimat cu cei care a căror existenţă se scufundă sau se înnămoleşte tot mai tare în derizoriu şi nesemnificativ, în mlaştina adâncă a eroziunii.

Oferă-ţi posibilitatea unei autoevaluări riguroase şi corecte, făcând analiza retrospectivă a propriilor limite, constrângeri, căutări şi aşteptări.

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/tinutul-in-care-nu-ajungem-niciodata-la-timp.html

Ţinuturile necunoscute ale realităţii

On Februarie 15, 2014

Optimizează-ţi performanța în dezvoltarea relaţiilor interumane, prin cultivarea capacităţii de a diferenţia ceea ce ştii de ceea ce nu ştii.

Era ceva atât de nevinovat în Ellie, atât de simplu, aproape înduioşător de pur, încât eram mirat să văd cât de bine se descurcă în afaceri şi cât lua de bun din ceea ce i se spunea. Şi totuşi, nu mă înşelam în privinţa ei. Ştiam prea bine ce fel de fiinţă era. Îi cunoşteam prea bine de acum simplitatea, afecţiunea ce mi-o purta, blândeţea-i naturală.

Numai că ea cunoştea doar o felie, destul de subţire a fiinţei mele. Nu ştia mai nimic despre lumea mea, o lume în care erai obligat să şterpeleşti ca să zici că ai câştigat ceva. Nu ştia ce înseamnă să fii crescut şi educat modest, dar cinstit, însă cu o grijă permanentă pentru ziua de mâine, pentru bani, de o mamă care şi-a tocit degetele pentru a te face respectabil, convinsă că băiatul ei trebuie să ajungă bine în viaţă.

Ellie îmi descoperea lumea aşa cum eu o descopeream pe a ei. Amândoi descopeream ţinuturi necunoscute. [1]

Leadership: Poţi să stabileşti o valoare de referinţă prin intermediul unei cunoaşteri aprofundate între două lumi total diferite, încât să accentuezi latura personalităţii tale care îţi cere să fii altcineva indiferent de situaţie?

Latura personalităţii tale care îţi cere să fii altcineva, indiferent de situaţie, se poate manifesta ca o extensie a capacităţii de a diferenţia ceea ce ştii de ceea ce nu ştii în cazul apropierii de o realitate pe care o recunoşti ca fiind umbra ta, o prezenţă cotidiană setată să se impună ca o consecinţă a împrejurărilor de viaţă, dar care nu este îngăduită în propria cale de urmat.

Practic, latura ascunsă a personalităţii tale se relevă atunci când te vezi ca o victimă a împrejurărilor exterioare şi a constrângerilor interioare pe care le observi în cazul altcuiva, cineva pe care îl admiri, dar nu-l poţi copia. Sau cineva, pe care îl crezi într-un fel, iar într-o situaţie de criză îţi dai seama că persoana respectivă nu a făcut decât să te amăgească.

Leadershipul este un mijloc al profundei cunoaşteri umane în şirul mult mai numeros al observaţiilor privind corespondenţa dintre certitudine şi incertitudine pe care o implică eventuala "negociere" asupra semnării acordului de asociere la o realitate obiectivă. El devine "un jucător de top" pe segmentul construcţiilor de percepţii care favorizează înţelegerea şi stabilirea relaţiilor interumane.

Leadership: Eşti în stare să experimentezi aplicarea a două efecte de imagine simultan la acelaşi personaj, încât personalitatea ta să capete o anumită independenţă faţă de cauzalitatea fenomenelor şi evenimentelor vieţii?

Două efecte de imagine pot fi aplicate la acelaşi personaj al vieţii cotidiene: instantaneul unei experienţe de conştiinţă extinsă, când trebuie să iei seama de tot ceea ce nu te califică drept un "om al transformărilor de sine", şi durata unui eveniment în mişcare care se întâmplă în timpul unui studiu despre o altă formă de a gândi viața.

Practic, independenţa ta faţă de cauzalitatea fenomenelor şi evenimentelor vieţii se capătă numai printr-o formă de reacţie în faţa mulţimii de păreri pe care le emiţi cu privire la cineva sau ceva care intră în raza ta de acţiune.

Ce este specific pentru lideri rezidă în faptul că ei nu gândesc în termeni comparativi, ci în termeni de "lecţii învăţate". Imaginea ta în văzul lumii, o lume în care poţi fi orice, reprezintă un mijloc de a-ţi întări Ego-ul al cărui caracter reprezentativ rezidă în faptul că nu se ascunde după măştile sociale, după obsesii, moralitate şi presiunile externe, adică nu se alimentează din experienţele celorlalţi, ci din propriile experienţe.

Cineva preciza: " *Relaţiile interindividuale constituie un proces continuu, în desfăşurarea căruia se produce şi o modificare a ponderii elementelor determinante. La început, factorul cel mai important în modelarea atitudinii faţă de individul nou întâlnit îl constituie binecunoscuta „prima impresie". Dar, treptat, aceasta este înlocuită sau corectată de elementele reieşite din cunoaşterea mai profundă a însuşirilor pozitive şi negative ale celui în cauză.* "

Leadership: Poţi să analizezi omul în oglinda celor mai variate aspecte ale personalităţii sale, încât să obţii o explorare a vieţilor şi a ideilor semnificative a două figuri principale?

Aidoma unei ciocănitoare care se mută din copac în copac, neobosită, după reguli numai de ea ştiute, curăţându-i de insecte, leadershipul iscodeşte mereu în trunchiul marelui stejar al adevărului, stabilind o valoare de referinţă faţă de care se trasează conturul unor imagini mai clare despre oameni. Această valoare se poate seta numai prin intermediul unei cunoaşteri mai aprofundate a omului luat ca individ, dar şi în interacţiune cu alţii.

Leadershipul, a cărui elemente de fond sunt preluate de o gândire axată pe principiul " *nu ai cum să cunoşti dacă nu crezi şi nu ai cum să crezi tot ceea ce cunoşti* ", constituind o măsură de pătrundere în spaţiul unei realităţi distincte, îşi extinde regulile privind modul de administrare a relaţiilor dintre indivizi. Până în cele mai mici amănunte nu poţi cunoaşte pe nimeni, dar poţi stabili într-o măsură destul de bună potenţialul fiecăruia.

Privind mai îndeaproape omul, analizându-l în oglinda celor mai variate aspecte ale personalităţii sale, ferindu-te de tentaţia de a emite ipoteze apriori, vei putea efectua acele mutări succesive şi bine calculate de la un plan care nu permite definitivarea uniunii dintre două sau mai multe tipuri de mentalităţi, la un plan care optimizează performanța în dezvoltarea interumană. Prin cultivarea capacităţii de a diferenţia ceea ce ştii de ceea ce nu ştii.

A te privi în oglindă sub forma a două figuri principale înseamnă să te eliberezi de Ego-ul care te face să judeci lumea din jur, fără să te simţi claustrat într-un univers mental precar şi blindat. Înseamnă să te învălui cu misterul unei realităţi bifurcate: o parte în care îţi poţi depăşi cele mai ascunse temeri şi o parte în care toate fenomenele vieţii se unesc, interacţionează şi dau un înţeles totalizator.

Ţinuturile necunoscute ale realităţii sunt acele elemente componente ale factorului uman care favorizează sau nu performanţa individuală şi colectivă, prin aspectele motivaţionale, uneori schimbătoare.

Cunoaşterea cât mai profundă a acestei necunoscute numite "om" este esenţială în leadership. A cărui claritate şi previzibilitate în ceea ce priveşte evoluţia şi tendinţele omului de stabilire a relaţiilor, compatibile cu performanţele ridicate, oferă numeroase moduri de evaluare şi întreţinere a acelor orientări fundamentale care au un impact puternic asupra societăţii.

* **Notă:** Agatha Christie - Endless Night

Ţipetele mistuitoare ale mieilor

On Septembrie 11, 2013

Acţionează în baza celor mai profunde structuri de control care îţi maximizează influenţa, astfel încât să înţelegi mai în profunzime originile şi evoluţia omului.

- Era încă întuneric. Am auzit un zgomot ciudat. Un fel de ţipăt. Ca vocea unui copil.

- Ce ai făcut apoi, Clarice? întreabă Hannibal Lecter. Omul acesta sigur pe el însuşi, sistemul acesta dur ale cărui legi de funcţionare includ şi derivă din legile nescrise ale vieţii, urmăreşte permanent obţinerea unei cât mai profunde înţelegeri a fenomenelor care acţionează asupra celor mai ascunse şi mai elementare simţuri. Provocându-le în cele mai neaşteptate moduri. Încercând parcă să formuleze o nouă lege cu valabilitate restrânsă.

- Am coborât scările. M-am furişat în şopron. Mi-a fost aşa frică să mă uit înăuntru, dar a trebuit.

- Ce ai văzut, Clarice? Ce ai văzut? sună din nou ameninţătoare vocea din spatele gratiilor, guvernată parcă de o forţă maximală care se situează aproape în totalitate dincolo de puterea de înţelegere a savanţilor.

Leadership: Opera marii tale raţiuni se constituie într-o demonstraţie a necesităţii constituirii unei ştiinţe redusă la conştientizarea emoţiilor celorlalţi, într-un context favorabil de afirmare a convingerilor care te motivează să aparţii unei singure entităţi de control?

- Mieii. Ţipau. Erau sacrificaţi. Am încercat să le dau drumul. Am deschis poarta, dar nu au fugit. Stăteau acolo, confuzi. Aşa că am luat un miel şi am fugit cât am putut de repede. Nu ştiam încotro. Nu aveam mâncare, nici apă. Şi era foarte, foarte frig. Credeam… Credeam că dacă salvez măcar unul… Dar… Era aşa de greu. Prea greu.

- Încă ţi se întâmplă să te trezeşti noaptea, nu-i aşa, Clarice? Te trezeşti în întunericul de nepătruns şi auzi mieii ţipând. Şi crezi că dacă l-ai prinde pe Buffalo Bill tu singură şi, dacă o salvezi pe biata Catherine, ai putea opri mieii să ţipe. Crezi că şi ei se vor simţi uşuraţi şi nu te vei mai trezi noaptea auzindu-i ţipând, nu-i aşa?

Simţim în tensiunea pe care Lecter o generează şi o întreţine continuu cu aceeaşi intensitate, asemenea unui regulator cu acţiune integrală, încercarea sârguincioasă de a scoate la iveală noi probe, amănunte şocante, dovezi tulburătoare, noi dedesubturi ale înţelegerii realităţii trăite de Clarice la un moment dat.

El menţine la cote înalte principiile relevante parcurgerii căii către o nouă "deșteptare". Revine subtil la funcţia implicită de manipulare a semnalului "luminos", transmis printr-un cablu de legătură invizibil care dă energie stărilor sufleteşti, împingându-le către punctul critic, scoţând la iveală noi detalii despre originile şi evoluţia lui Clarice.

O singură entitate de control pare să-l motiveze pe Hannibal în a înţelege dedesubtul emoţiilor oamenilor, disimulat într-un aer de superioritate morală, şi anume: adâncimea filozofică a valorii vieţii lor. Ştiinţa lui nu iese din încordarea forţelor active ale omului, ci din realitatea originară a naturii pe care omul trebuie s-o accepte şi s-o umple cu un sens.

Leadership: Funcţionează bine formele procesului de validare a propriei tale persoane generate prin obiectivarea unor aspecte ale existenţei cu care tu însuţi te-ai luptat?

Ca să încadrăm zona de influenţă a liderului în nişte coordonate fixe, care să permită cunoaşterea şi evaluarea potenţialului oamenilor supuşi forţei implacabile a propriei lor robiri, accentuate pe fondul unor anumite reacţii negative, este necesară respectarea unei anumite forme de "deschidere" şi de "dezvoltare" a procesului de validare proprie în faţa lor.

Având la bază anumite rigori şi un anumit control, aceste forme de deschidere şi de dezvoltare, în condiţiile în care mediul de transmitere a influenţei nu este accesibil pentru a garanta o apropiere şi o consolidare a relaţiilor, simultan continuând să fie imprevizibil şi extrem de împovărător, reprezintă de fapt o sumă a celor mai profunde stări sau manifestări, inspirate din anumite experienţe, care au putere de transformare pozitivă sau negativă.

De aceea, susţinerea acelor structuri de competenţă care permit contracararea eficientă a efectelor negative, fundamentate pe o abordare prudentă, echilibrată, progresivă, dar şi pe principiile complementarităţii şi sprijinului reciproc, depind de voinţa de a face o schimbare reală în viaţa individului.

O abordare mai pretenţioasă a forţei de "presiune" se impune, deci, în scopul explorării adânci a individului pentru a înţelege mai în profunzime originile şi evoluţia lui, bineînţeles prin înlăturarea oricăror suspiciuni care să pericliteze cunoaşterea şi cercetarea sa.

Leadership: Aparţii unei singure forme de răspuns la întrebarea: *"cum poţi guverna o viaţă din perspectiva filozofică a valorii pe care ea ţi-o poate aduce"* ?

Sunt foarte multe iniţiative favorabile şanselor de maximizare a eficienţei în utilizarea persuasiunii, pe care însă nu întotdeauna avem posibilitatea să le întreţinem şi consolidăm în cadrul unei singure direcţii de influenţă. Dar le instalăm pe micul ecran al leadershipului şi le rulăm în orice moment de spontaneitate, efectuând mutări de natură să pună pe picior greşit interlocutorul.

De aceea, încercarea sârguincioasă de a scoate la iveală noi probe, amănunte şocante, dovezi tulburătoare, noi dedesubturi ale înţelegerii clare a realităţii, devin unelte ajutătoare pentru uşurarea navigării prin meandrele psihicului uman şi ale concretului. Este un procedeu de mare importanţă, un veritabil act de dominare, o sclipire care pătrunde într-un spaţiu închis, umbrit şi apăsător, având drept scop principal producerea conştientă a unei stări de intensă conştientizare interioară, prin declanşarea unei sensibilităţi şi încordarea ei la maximum.

Nu poţi să obligi un om să se conformeze propriei tale cerinţe, fără ca mai întâi să stabileşti o relaţie cu el. Orice minte inteligentă care încearcă să înţeleagă cu sinceritate şi deplinătate psihicul uman în totalitatea sa, ca relevanţă pentru formarea şi dezvoltarea abilitaţilor de interacţiune, trebuie să-şi susţină dezvoltarea în lumina a două coordonate compatibile în orice punct de interes. O coordonată de credibilitate şi o coordonată de control. Ele trebuie să permită manifestarea omului în starea care i-a fost generată în mod direct.

Dacă nu reuşeşti să incluzi în structura de rezistenţă a omului semnalul "luminos", ca forţă suplimentară, dacă nu reuşeşti să dai energie stărilor sale sufleteşti, împingându-le către punctul critic, atunci nu vei putea să scoţi la iveală detaliile cele mai fine despre el care să-ţi construiască o imagine dincolo de rigorile intelectuale şi profesionale.

Dacă aspiri atât de mult la un leadership eficient, atunci acţionează în baza celor mai profunde structuri de control care îţi maximizează influenţa, astfel încât să înţelegi mai în

profunzime originile şi evoluţia omului.

Vei putea guverna înţelegerea vieţii din perspectiva filozofică a valorii pe care ea ţi-o poate aduce, numai printr-o domolire a încordării forţelor active care condiţionează manifestările şi capacitatea oamenilor de a fi diferiţi.

Utilizarea unor noi metode de investigare a naturii umane poate rezulta din caracterul explicativ al unei ştiinţe care este obligată să folosească un complex de proceduri de constatare a fenomenologiei potrivit căreia omului nu i se poate confisca libertatea de a se deschide în faţa ta, făcându-se apel la tehnici sugestive, metaforice, de întărire a imaginii de sine şi de auto-acceptare.

Ţipetele mistuitoare ale mieilor semnifică acele evenimente ce se petrec pe parcursul vieţii unui om, cu un impact major asupra psihicului şi care frânează într-o măsură importantă evoluţia lui ulterioară.

Descoperirea şi anihilarea efectelor acestor evenimente care provoacă de cele mai multe ori un blocaj, o frână, inclusiv în acţiunile voluntare impuse de realităţile prezentului, necesită metode deosebite de cunoaştere şi influenţare a psihicului uman. Având drept scop o mai bună cooperare cu liderul în vederea atingerii ţelului comun.

*** Notă:** The Silence of the Lambs (1991)

T.N.T. For The Brain

On Mai 28, 2017

Învaţă să comunici cu genele Inteligenţei Infinite, poziţionându-te în situaţia unui alchimist care imită natura şi îşi pătrunde destinul cu ea.

Eram programat de o forţă străină să merg pe o singură cale, bătătorită de constrângerile unei cunoaşteri bogate şi asemănătoare, de genul matematicii, chimiei sau fizicii, văzute ca pe un adevăr din care izvorăşte arta binemeritată a unui început fără sfârşit, din care sunt extrase esenţele unei muzici fără seamăn.

De pretutindeni, se auzeau sunetele suferinţei, zgomotele unei creaţii din care se naşte spiritul divin, arătând o viaţă ce fremăta, pulsa, se agita sub domnia unei naturi spirituale noi, a unei versiuni de energie existenţială, alta decât cea pe care o prevăzusem demult. *If there's no pain / Rules are still the same.*

Cel ce îşi găseşte inspiraţia în adevărurile unei revelaţii extrase din grandoarea unei muzici cosmice, fără să mai trăiască obsesia începuturilor de poveste – surde ca o slabă imitaţie de fals, va reuși poate să se plaseze pe orbita unei stele plină de lucire, în care sunt scrise versurile unei înţelepciuni de peste veacuri.

Leadership: Valoarea artistică a operei pe care o zămisleşti depinde de circumstanţele receptării unei realități cu vădite caracteristici metafizice și epistemologice?

Fără să măsurăm vreodată nici raza soarelui şi nici apusul, aşa cum nicio creaţie nu trebuie înţeleasă în mod mecanic, ci prin intermediul credinţei într-o revelaţie naturală şi una supranaturală, trebuie să aprindem fitilul unei dinamite spaţio-temporale, *T.N.T. for the brain* . Să-i măsurăm zgomotul şi să-l pictăm în măreţia unei experienţe fantastice, pe cât de misterioasă, pe atât de fascinantă şi provocatoare.

Aidoma unui alchimist care își extrage esenţa lucrării din a treia lume - situată între macrocosmos și microcosmos, mă simţeam desprins dintr-o judecată universală, dintr-o imagine de fundal unde lucrurile ar fi trebuit văzute în marea lor complexitate ireductibilă. O complexitate direct proporţională cu clarobscurul refugiului meu într-o reverie imaginară, în jurul năzuinţei fără seamăn ce influenţa întreaga mea viziune despre cosmogonie, despre existenţa văzută ca spaţiu al dialogului cu o infinitate de înţelesuri.

Un glob de cristal se învârte dinaintea uşilor închise. Ele pot fi pătrunse numai prin vizorul optic al unei cunoaşteri primejdioase şi ameninţătoare, dar cu spirit, în jurul unei valori de timp nespecificate. Nu vezi rezultatul decât după ce ai experimentat un intens trip audio-vizual. De unde vin iluziile, toate aceste exagerări ale unui sistem expert de convingeri lansat în execuţie prin comanda "Feel your breath" ? *Don't be scared and have no fear !*

Leadershipul cel mai înalt s-ar putea sincroniza cu măreția de a te surprinde în cadrul unei lumi dominată de complexitatea acelei realități care face posibilă utilizarea unor alternative multiple de a te recunoaște stăpân deasupra înţelegerii umane obişnuite.

Dincolo de uşile zăvorâte cu grijă într-o beznă absolută, pătrunsă uneori de câte un licăre de lumină, altă beznă decât cea pe care o învinseseră eroii lui Stephen King, are loc scena unei reprezentații în curs. Un spectacol al măştilor, fără a ajunge la adevăratele chipuri, fără de care ne este frică să trăim şi în spatele cărora nu putem trăi, într-un cumul al ceasurilor

mişcătoare care arată ora unei prefaceri radicale a naturii omului. *I'm with you, just lead me. I'm ready to play !*

Focului sacru de culoarea smaraldului i se permite excepționalismul unei singularităţi irepetabile: *What you feel is insane !* Strălucirea picăturilor de cristal, în care se reflectă vocea şi imaginea unei realităţi desprinse din modul determinat al identităţii cu sine, se completează cu dansul plin de senzualitate al umbrelor, ca într-un teatru chinezesc. *I hope I'll understand some day / What's the meaning of this crazy game.*

Ochiul artistului surprinde, ca într-un vis etern, mişcarea de rotaţie a unor elemente născute din spiritul unei inteligenţe atotcuprinzătoare, ca într-o pânză de păianjen izvorâtă dintr-o pură imitaţie a unui material natural cu o mare sensibilitate, ca simbol al faptelor superficiale. Fiecare determinare se constituie din precedenta, ca sinteză cu grad sporit de totalitate.

Leadership: Totalitatea ființei tale se afirmă prin esenţa unei conștiințe a autoexilului într-un univers paralel care ar putea reprezenta neuronul unei Fiinţe Mult Mai Superioare?

Compozitorul acela sublim din romanul "Doctor Faustus", de Thomas Mann, fără a avea nicio pretenţie de la norma sincerităţii în care era încorporat imnul gloriei de a fi promotorul unei lirici definită ca act de recreaţie a spiritului, implora mult lumea ca, dacă nu-i putea înţelege profunzimea, măcar să-i sesizeze frumuseţea. "Priviţi cel puţin cât sunt de frumoasă ! "

Maniera în care compoziţia lui se avânta din dificultăţile măsurii profunzimii, din confuzia artificială, din strania frământare a versurilor, în lumea diafană a clamării finale şi se dizolva înduioşător în ea, o găsea mereu mai minunată, fără a face niciun secret din admiraţia tot mai entuziastă pentru ea.

Să comunici cu Dumnezeu, cu marea inteligenţă infinită, prin ascunsurile unei lirici înălţate din mistica începuturilor de cărți mari și a muzicii fără vârstă, unde forma, materia încinsă este topită în creuzetul magic al imaginaţiei, aceasta nu este doar simpla esenţă a creaţiei, ci debutul şi finalitatea experienţei de a aparţine forţei universale.

Înseamnă să te poziţionezi în situaţia unui alchimist care imită natura şi îşi pătrunde destinul cu ea, accentuând frumuseţea trăsăturilor ei pentru a ajunge la forme desăvârşite de exprimare - prin artă, culoare, versuri, sunet și imagine, distribuite cu chibzuinţă în masa produsului final.

Arta unui om universal se măsoară prin obţinerea „rezonanţei" în actul chemării şi al intervenţiei unei fiinţe superioare în dezvoltarea unei teme de mare răsunet în spaţiul gândirii.

T.N.T. For The Brain simbolizează incursiunea într-un univers paralel din care izvorăşte marele ecou de peste veacuri, asemenea luminii unei stele ce vesteşte eternităţii, că acolo, într-un colţişor de Univers, străluceşte sufletul unei conştiinţe superioare, a unei inteligenţe infinite care şi-a făurit şi rafinat propriile instrumente pentru a-şi potenţa şi exercita puterea nelimitată.

*** Notă:** Enigma - T.N.T. For The Brain

Tortura necontenită a necunoscutului

On Iunie 30, 2010

Ascunde-ţi bine neliniştile şi frustrările, pentru a nu induce echipei aceleaşi stări.

La 20 septembrie 1519, flota lui Fernando Magellan s-a despărţit de ţărm. Numai Dumnezeu ştie prin câte a trecut acest *sobresaliente* , soldatul anonim, ca să facă rost de toate cele necesare pentru a putea iniţia această grea misiune, a cărei durată nu a fost determinată.

Mai bine tristul adevăr, decât veşnica îndoială. Luni de zile flota lui Magellan s-a îndreptat spre un punct necunoscut pe hartă. Deseori s-a abătut de la cursul stabilit. Uneori s-a învârtit în cerc. Şi, cu toate acestea, nici urmă de vreo strâmtoare. Membrii celor cinci corăbii au devenit tot mai îngrijoraţi, mai ales că Magellan era tot mai tăcut, mai rece, mai distant.

Înainte de a iniţia această călătorie, Magellan intrase în posesia unei hărţi inexacte a celebrului cosmograf Martin Behaim, care indica locul unde s-ar fi aflat strâmtoarea. Dar abia atunci, după aproape un an de navigare în derivă, în voia valurilor, el şi-a dat seama că a căzut victima unei confuzii crunte. Clipa aceasta, a adevărului, fu cea mai cumplită pentru inima lui Magellan. Cât de falsă s-a dovedit a fi ruta lui. Datele furnizate de acea hartă şi de raportul respectiv erau cu totul greşite, fanteziste. A pornit în căutarea unei himere. Strâmtoarea nu se afla nicidecum acolo unde era indicată pe hartă.

Tu navighezi în derivă? Avântul tău spre reuşită este o pierdere de timp? Îţi permiţi să treci cu vederea realitatea?

Leadership: Tu eşti sclavul cuvântului tău?

Şi-a dat cuvântul, a jurat că va găsi strâmtoarea, dar acum se îndoia de el însuşi. Mintea tulburată i-o spunea, iar inima înflăcărată i-o repeta, că nu-şi va putea îndeplini misiunea. Zi şi noapte Magellan era torturat de gândul vinovăţiei, şi totodată de gândul că va izbucni o răzmeriţă a echipajului său care pătimea de frig, de foame, de oboseală şi lipsuri. Ce-o să le spună oamenilor, ce scuză să inventeze pentru a-şi susţine nevinovăţia? Să-şi continue călătoria susţinând în continuare că-şi va atinge scopul, după atâta timp în care n-au descoperit nimic, ar fi o nesăbuinţă. Căci numai un om care nu-şi dă seama de nebunia lui, poate să susţină că poate îndeplini lucruri ce-i depăşesc puterile.

Oamenilor nu le-a fost greu să citească pe faţa lui Magellan ce i se petrecea în inimă. Căci omul acesta, atât de înflăcărat la început, atât de încrezător în reuşita misiunii pe care singur şi-a ales-o şi pe care şi-a asumat-o, era tot mai abătut. Îl încerca tot mai mult nevoia de a rămâne singur.

Atitudinea ta, cuplată cu atmosfera din cadrul echipei tale, poate îndemna oamenii la realizări mari? Performanţele tale generează avântul lor spre atingerea scopurilor urmărite? Trebuie să creezi avântul înainte de a le cere să se schimbe? Le pui mereu la dispoziţie toate resursele necesare pentru mai buna lor funcţionare?

Când necunoscutul îşi face dramatic apariţia, neliniştea pune stăpânire pe sufletul omului

Să alergi ani de zile după ceva şi să nu găseşti, e o adevărată tortură, un adevărat iad. Magellan ştia că flota lui plutea în derivă, că s-a rătăcit, că s-a pierdut în necunoscut.

Simţurile lui ascuţite şi instinctul său presimţeau tot mai mult primejdia. Necunoscutul pe care s-a încăpăţânat să-l exploreze nu-l mai atrăgea, nu-l mai încânta, ci începuse să-l sperie, să-l ameninţe, să-l intimideze. Necunoscutul pusese stăpânire pe toată fiinţa lui şi l-a forţat să se descurajeze, să se simtă neliniştit şi neajutorat. Magellan era la un pas să cedeze presiunilor membrilor echipajului său.

Rezultatele pe care le obţii îţi stimulează încrederea? Stimulează ele colegialitatea între membrii echipei tale? Ce schimbare trebuie sa efectuezi pentru a crea un climat mai bun?

Numai primejdia scoate la iveală calităţile ascunse într-un om

Scriitorul austriac Stefan Zweig, autorul celebrei biografii a lui Magellan, a enunţat un mare adevăr: *„ Caracterul unui om nu se cunoaşte niciodată mai bine decât după felul cum se poartă în momentele hotărâtoare. "*

Magellan nu a lăsat ceasornicul să-şi urmeze liniştit drumul. Dumnezeu l-a ocrotit într-un fel dându-i puterea de a trece peste acel hop emoţional. Deşi umbrit de o adâncă tristeţe, el nu s-a lăsat doborât.

În faţa unui om perseverent toată lumea se pleacă cu resemnare. Magellan a reuşit să-şi ţină în frâu echipajul, a potolit o răscoală şi, după ce a navigat în derivă vreme îndelungată, a reuşit până la urmă să găsească strâmtoarea ce-i poartă şi azi numele. El a dovedit cine este, din ce material e croit - dintr-un material dur, foarte rezistent. Siguranţa şi fermitatea sa lăuntrică nu l-au lăsat la greu, ci au izbucnit chiar atunci când a avut mai mare nevoie de ele.

Concluzie: Marele „necunoscut" care intervine intempestiv chiar şi-n viaţa liderului, nu ar trebui să aibă efecte devastatoare asupra acestuia mai ales atunci când există o motivaţie puternică, mai ales atunci când munca cu oamenii devine dificilă. Un lider trebuie să-şi ascundă bine neliniştile şi frustrările pentru a nu induce echipei aceleaşi stări. Dimpotrivă, o atitudine „pro-activă" dar temperată este indicată, concomitent cu împărtăşirea situaţiei reale.

Source: https://neculaifantanaru.com/tortura-necontenita-a-necunoscutului.html

Totul este în ochiul celui care priveşte

On Octombrie 03, 2022

Numai în momentul în care înţelegem cauza care a dus la o anumită manifestare a prezentului putem să ne schimbăm modul de a vedea lucrurile și realitatea.

Soarele tocmai apunea. Pe cer, câţiva nori îşi făcuseră apariţia, însă nu cred că aduceau precipitaţii. Legănat sufleteşte de un vis înaripat, priveam cum lumina se scurgea din întinsul mării și al cerului, întrebându-mă dacă decizia de a părăsi litoralul este bună sau nu. Ceva mă împingea să plec acasă, departe de litoral, altceva mă îndemna să rămân acolo, aproape pe atmosfera vacanţei de vară, în mijlocul freamătului de trăiri, năzuințe și emoții care-i animă doar pe artiştii străluciţi: ei iubesc viaţa şi arată cât este de frumoasă.

O sclipire de bucurie apăruse în ochii mei, discretă dar de efect, chiar atunci când soarele roşiatic lumină ultima oară orizontul. La urma urmei, cea mai grăitoare dovadă a înţelegerii artei, sesizarea fidelităţii faţă de natură (într-o operă de artă) este să observi un fenomen care-ţi dă şansa să fii cu adevărat altcineva, să te implici emoţional într-o circumstanţă care poate fi apreciată ca fiind extrem de importantă, declanşând actul de rememorare a unei zile trecute, plină de melancolie.

Iar dacă e adevărat ce spunea cineva, că artistul trebuie să fie în opera sa precum divinitatea în creaţie, invizibil şi atotputernic, adică să fie pretutindeni simţit, însă nicăieri văzut, atunci eu cred c-am simţit în mine o putere superioară: puterea de a mă inspira din experienţa prezentului, puterea de a mă contopi cu TOTUL din jur, departe de a fi un fel de univers închis în el însuşi.

Cumva, am simţit că mă înalţ spre divinitate prin faptul excepţional de a da impresia că am făcut lumină acolo unde apusul a lăsat loc de interpretare. Fenomenul acesta plin de mister, dar absolut natural şi firesc, *Treastemiraz Inspha Saptarhio* (prezența simțită a trăirii durabile), mă va ridica mereu în ochii privitorilor artei mele.

Leadership: Ai deschis ochii privitorilor artei tale, sau ţi-ai deschis mai bine ochii sugerându-ţi multiple perspective de conlucrare între câmpul perceptibil şi cel imperceptibil?

Impresia de pătrundere în adâncul spaţiului formează de veacuri măsura artei prin acţiunea valurilor aflate într-o continuă mişcare, care se transformă prin refracţie în perle magice sau în bucăţi de sticlă. Nu trebuie pierdut din vedere faptul că văzul se află aproape de auz, și în această măsură față de simț, pentru că ceea ce văd în mine însumi nu este altceva decât simț integrat în auz. Dacă în acest sens îmi pun întrebarea: "ce este văzul? ", atunci mă găsesc în aceeași situație a bătrânului acela care, privind în largul mării, în bătaia vântului, se întreba ce este auzul în câmpul simțirii profunde.

Succesiunea nuanțelor realiste, sclipirile de sens din jurul valurilor, tot mai fidele unei stări spirituale, pare distribuită în părți neuniforme, căci fiecare val se deosebește de celălalt prin ceva abia perceptibil de la distanță, cum sunt aripile unui pescăruș sau clipocitul domol al vreunei corăbii. Privind în jur cu naturaleţe, fără să comand ochilor mei să privească doar ceea ce sunt pregătiţi să vadă, am simţit pentru câteva secunde un fel de inspiraţie divină, ca un fel de perplexitate, pentru că n-am înţeles mare lucru, dar mi-a plăcut la nebunie. Aş zice că acesta este câmpul imperceptibil celor străini de lumea artei.

De ce spun asta? Fiindcă am simţit că fac parte dintr-un vis care a emis o strălucire

neobișnuită, un vis care aş vrea să nu se mai sfârșească, un vis pe care l-au visat şi alţi visători al căror vise îndeplinesc principiul artei pure, libere, nestanjenitoare. *Onbasha-Ushastes* - arta de a visa conştient. Acesta este câmpul perceptibil celor care ştiu să aprecieze ceea ce sparge benefic monotonia cotidianului.

Fără să mă răzvrătesc cumva împotriva vreunei laturi a ştiinţei observaţiei, voi continua să suprapun ceea ce văd peste ceea ce se poate anticipa prin intermediul simplităţii, naturaleţii şi profunzimii simbolurilor. Mai amplu vorbind, aparența tinde să devină realitate la sfârşitul unei analize vizuale care nu şi-ar justifica pe deplin strădania de a percepe "particularul" din hotarele compoziţiei şi coloristicii, traversând absolut orice lucru, decât dacă reuşesc să văd totul prin ochiul îndepărtat al unui fotograf, şi cu imaginaţia unui designer grafic.

Leadership: Poţi să controlezi ceea ce se vede, în încercarea de a recunoaşte o realitate care nu admite decât reprezentări concrete ale lumii?

Tot atunci, pe când marea îşi repeta eternul ritm lovindu-se de ţărm, mă gândeam la omul acela care trăia parcă în afara timpului, în veşnicie, în lumea lui plină de vise. Pentru a mai adăuga o întâmplare zilei pe care o trăise în preajma mării, a hotărât să citească şi să lase impresia că nu s-a întâmplat nimic în viaţa lui. A deschis cartea "O mie şi una de nopţi", şi a început să întoarcă paginile, răsfoindu-le fără băgare de seamă, ca şi cum ar fi vrut să ignore realitatea. Dintr-o dată, a văzut numele lui scris cu litere mari, undeva pe la mijlocul cărţii. Şi pentru ca această coincidenţă să fie şi mai mare, personajul ce purta numele lui era chiar de-o vârstă cu el, se născuse în acelaşi oraş şi la aceeaşi oră, avea aceeaşi statură şi suferea de aceeaşi afecţiune: miopie. Nu-i venea să creadă. Apoi, ceva l-a făcut să devoreze cartea până la ultima pagină. Și, ca să vezi şi să nu crezi: ultima pagină lipsea. Abia atunci a dezlegat el taina înţelepciunii: ceea ce te aştepţi să vezi nu este conform cu ceea ce trebuie să ştii.

Omul este ceea ce nu este, şi nu este ceea ce crede că este. Cauza acestui principiu existenţial îşi are sursa în ceea ce vezi atunci când încerci să recunoşti o realitate care nu admite decât lucrurile concrete. Aş zice că vederea este totodată o necesitate psihologică, o corecţie a distanţei dintre realitatea efemeră şi imaginea remanentă, în încercarea modestă a omului de a preconiza viitorul dorit, lăsându-se târât de emoţii într-o necesitate nelămurită de a lumina necunoscutul, provocarea aceasta fiind adresată Ego-ului care spune „ştiu eu mai bine", „am citit", "am mai întâlnit".

În urma unor astfel de învăţături, omul a ajuns treptat la ceea ce este azi, adaptându-se încet, supunându-şi natura, devenind unica fiinţă înzestrată cu conştiinţa faptului de a vedea, eliberându-se de incidenţa oricăror procese mentale analitice. De aceea, natura nu mai este o taină pentru el, nici întinderea din jurul lui nu mai este o necunoscută. Le-a cucerit, le domină parcurgând drumul uriaş de la imaginar la vederea concretă, de la vizualizarea unei imagini inspirate din clișee, din cutume, din automatisme, la o realitate în care nimic nu mai este aşa cum era înainte.

Un factor acordat suplimentar leadershipului este că vederea cea mai profundă şi mai cuprinzătoare ascultă numai de ochii care ştiu să observe natura în stare pură, încercând să o înţeleagă şi să descopere tainele ei, fără să se obişnuiască cu o realitate primordială, incertă și intangibilă.

Totul este în ochiul celui care priveşte, inclusiv fenomenele naturii fac parte din capacitatea vederii specifică unui pictor, unui „analist perceptiv" care îşi reînnoieşte constant inspirația, optica și procedurile artei sale. Iar dacă te raportezi la artă, realitatea presupune a prezenta simțurilor tale un mediu înconjurător generat virtual, ca un duplicat al spațiului fizic, pe care îl poţi explora în diferite feluri.

După cum aţi observat, am putut să-mi schimb modul de a percepe realitatea numai în momentul în care am înţeles cauza care a dus la o anumită manifestare prezentului (prin formă şi culoare). Cauza a fost contemplarea ideii de frumos în prezenţa unei stări sufleteşti care este o rană vie: *"Între răsăritul de soare şi-apusul de soare / sunt numai ţină şi rană"* (Lucian Blaga - Psalm)

Source: https://neculaifantanaru.com/totul-este-in-ochiul-celui-care-priveste.html

Tragedia unui destin care îşi caută bătrânul

On Decembrie 29, 2012

Fii tu însuţi un judecător imparţial a ceea ce eşti, spre a-ţi demonstra nevinovăţia, dar şi fidelitatea faţă de tine şi faţă de oamenii care te-au investit cu încrederea lor.

Totul se stârnise în ea, ceva făcea ravagii ca o puternică rafală de vânt printre nişte frunze căzute, nestrânse de nimeni. O resemnare adâncă, un grăunte de nebunie sclipind cu duşmănie în balta vieţii suferinde.

Toată nădejdea şi-o pusese în şeriful Ed Tom Bell, bătrânul. Iar acum acesta, închizând pe jumătate ochii, scoţându-şi respectuos pălăria – în semn de omagiu adus celui trecut în nefiinţă, o întâmpină însoţit de gândul neplăcut al morţii soţului ei, ca un rival prin forţa destinului.

În faţa Carlei Moss stătea un bătrân fără voce, o victimă a propriei sale incompetenţe, un perdant în faţa adversarului cu mari pretenţii – onoarea. Un bătrân zăpăcit şi speriat de lacrimile ei, cărora le simţea durerea, întregul chin al sentimentului de vinovăţie, nemăsurata spaimă. Toată acea apăsare sufletească căreia nicio iertare, nicio împăcare cu sine şi cu soarta nu i se putea împotrivi, nu mai putea dispărea.

Tot mai sus şi mai greoi se ridica zidul imens al suferinţei lui, poate mai accentuat decât al ei; orice încercare, mereu repetată de a-l dărâma fiind de prisos. Bătrânul Tom, acum o fiinţă pierzătoare, o fiinţă neputincioasă în a stăpâni acea umbreluţă pe care vântul puternic - responsabilitatea - i-a dat-o peste cap. Părea mai degrabă gata să-şi curme zilele în loc să-i aducă alinare femeii. Cuvintele erau de prisos. Imaginea de nedescris.

Leadership: Îndrăzneşti să te pui de-a curmezişul în faţa destinului, fără să influenţezi relaţia dintre ceea ce eşti în realitate şi imaginea pe care o nu doreşti s-o păstrezi despre tine?

Nimeni n-ar fi putut spune ce se petrecea într-însul, nici chiar el însuşi. Ca să-ţi dai seama trebuie să te gândeşti la tot ce poate fi mai crud, faţă în faţă cu tot ce poate fi mai blând.

Ochii femeii plini de spaima propriei singurătăţi fără leac. Ca un pârâu lacrimile-i şiroiau pe obraji. Tom Bell se adâncea parcă într-o contemplaţie adâncă, pe care numai păcătoşii o cunosc: " *Ce-am făcut, o Doamne* ?" Ţipele înfundate ale conştiinţei sale, cu tristeţe se topeau în neant ca un cornet de îngheţată lăsat în soare. În locul lor făcându-şi loc cumplita ură, denigrarea, intoleranţa tot mai acută faţă de "Omul" din el.

Destinul l-a căutat. Şi l-a găsit, dar nu în formă, şi nu la postul datoriei lui. Asemenea unui Jean Valjean pus în faţa unui impas al destinului, înfăptuind un lucru nedrept, tot mai regretabil - lui Tom Bell, disperată, inima îi striga: " *Sunt un mare ticălos* ". I se părea că însuşi Satana îşi găsise sălaşul în fiinţa lui; o inimă fără puls, într-un piept golit de orice însuşire sufletească. Nu avea puterea să spună absolut nimic, ruşinat parcă de propria sa lipsă de omenie.

Un singur gând părea să-l mai aline, printre bătăile inimii tot mai slăbite de propria-i conştiinţă, un gând din acela care înviorează doar pentru o clipă raţionamentul înainte de marea decădere: " *Cât timp voi mai fi o parte a acestei lumi?* " *****

Leadership: Cum îţi poţi demonstra nevinovăţia în faţa conştiinţei fără să rămâi martorul unei drame care ar trebui să fie limita oricărei porniri spre autoritarism sau spre grandoare?

Considerarea "Omului din tine" drept un monstru, drept un mecanism care produce durere prin lipsa unei demarcaţii clare între lumea ta şi a celorlalţi, este de fapt consecinţa existenţei proprii şi existenţei unui complex de factori responsabili de propria ta evoluţie. Aceşti factori fiind diferenţiaţi între ei prin natura, rolul şi participarea ta la procesul de transformare a celorlalţi oameni cu care interacţionezi.

Ce se întâmplă atunci când pui faţă în faţa ceea ce poate fi mai crud, cu tot ce poate fi mai blând din tine? Ai curajul să pui faţă în faţă două tabere adverse, a căror poziţii diferite sunt susţinute cu argumente contradictorii? Cântărind totul cu mare atenţie şi cu imparţialitate, ce concluzie vei reuşi să tragi? Te va ajuta această concluzie să faci alegerea cea mai bună, să distingi ce şi cine eşti cu adevărat?

În maniera fulger a acestei întorsături de 180 de grade, în mişcarea şi ritmul măsurat al metamorfozei personalităţii tale – trecerea de la " *a fi* " la " *ar trebui să fii* ", se impune să dai dovadă de un grad de aplomb care să-ţi favorizeze circumstanţele de a ajunge la esenţa umanităţii din tine". De a ajunge acolo unde responsabilitatea şi onoarea, aceşti jucători de bază ai caracterului care se îmbină într-o singură persoană, pot fi asumate şi cuantificate. O ramură abia vizibilă a leadershipului care merge pe noile drumuri ale adevăratei cunoaşteri de sine.

Dacă cauţi să-ţi demonstrezi nevinovăţia în faţa conştiinţei, fără să rămâi martorul unei drame care ar trebui să fie limita oricărei porniri spre autoritarism sau spre grandoare, mai întâi trebuie să-ţi formezi deprinderea de a te împăca cu situaţiile în care te simţi neajutorat. Memoria şi faptele nu se şterg aproape niciodată. Trebuie să accepţi situaţiile în care îţi măreşti solidaritatea faţă de o experienţă care încă îşi lasă amprenta pe tine, zilnic.

Nu poţi să sari peste un zid dacă nu accepţi ideea că el este acolo.

Leadership: Cum se reflectă neputinţa faţă de propria ta persoană prin luarea în considerare a realităţii aflate în spatele experienţelor care te individualizează prin împărtăşirea lor?

O câmpie cu un lan de grâu poate fi la fel de frumoasă ca un ocean care se întinde dincolo de orizont, dar niciodată această imensitate nu se va ridica la nivelul aşteptărilor tale dacă nu exprimă ceva anume, dacă nu aduce în planul conștiinței noi senzații și trăiri, sau dacă nu este înţeleasă ca o asociere de valori și viziuni.

A fi un om bun, cu sentimentele şi trăirile cele mai alese, nu este de-ajuns, nu este criteriul de bază pentru a deveni un lider, tot aşa cum sucul îţi poate potoli setea, nu însă şi foamea. Este doar un *memento* , o conjunctură care poate dura relativ puţin, o stare de mulţumire care te înalţă o clipă în proprii ochi - care poate fi transformată radical de o situaţie sau de o altă persoană.

A fi un om bun poate fi şi o aparenţă de a fi altcineva, o fiinţă profund socială dar lipsită de o platformă solidă (caracterul) care să-i susţină înclinaţia spre depăşirea adversităţilor. Numai a fi un caracter puternic, împăcat cu situaţia în care te găseşti, face ca verdictul dat de propria-ţi conştiinţă să fie unul favorabil în relaţia cu sinele-i propriu şi cu ceilalţi oameni.

Capacitatea ta de a te direcţiona mai bine spre zona umană a leadershipului, nu spre cea

"tehnico-economică", depinde de felul cum reacţionezi la o imputare dreaptă sau nedreaptă. Mai întâi trebuie să-ţi demonstrezi nevinovăţia în faţa conştiinţei tale, apoi în faţa celorlalţi. Participarea "omului din tine", cu toate trăsăturile definitorii, la acest proces de reînnoire este primul pas spre a îndrepta o situaţie de tip: " *eu însumi* " versus " *ei înşişi* ".

A-ţi împărtăşi experienţa de viaţă cu altcineva, sau prin intermediul unei întorsături a destinului, înseamnă să faci apel la o realitate care nu se poate ascunde în spatele circumstanţelor care fac din tine un om mai bun.

Tragedia unui destin care îşi caută bătrânul ilustrează perfect situaţia când simţi nevoia să-ţi pui întrebări, când te îndoieşti de felul tău de a fi. Atunci când nu te admiri şi nu eşti admirat pentru ceea ce ai făcut, fapt care te poate copleşi, într-o primă fază, apoi putând a te atrage în conjuncturi mai delicate – o remuşcare totală care îţi poate frânge sufletul, care îţi poate măcina treptat stabilitatea psihică.

Destinul te va căuta. Şi întotdeauna te va găsi. Dar vei fi în formă, te va găsi prezent la postul tău? Vei avea tăria de caracter să te izbeşti de o situaţie incomodă? Vei avea tăria să te ridici deasupra marelui zid al regretelor şi remuşcărilor? Sau vei spune: " *Gata ! Nu voi mai fi o parte a acestei lumi !* "

Fii tu însuţi un judecător imparţial a ceea ce eşti, spre a-ţi demonstra nevinovăţia, dar şi fidelitatea faţă de tine şi faţă de oamenii care te-au investit cu încrederea lor.

Concluzie: Se spune că „ *cine n-are bătrâni, să-şi cumpere"* . Adică să ai înţelepciunea celora care izbindu-se de greutăţile vieţii au reuşit să iasă din impasurile inevitabile pe care "karma" le-a rezervat-o. Să atingi maturitatea.

Există momente în viaţa fiecăruia când, privindu-se în oglindă, sau mai bine zis contemplându-şi viaţa, rămâne surprins de ceea ce vede. Remuşcările, nemulţumirile faţă de sine fiind inutile sau tardive.

De aceea, fiecare dintre noi trebuie să fie conştient că are de îndeplinit o datorie, o responsabilitate faţă de sine şi faţă de ceilalţi pe tot parcursul vieţii.

*** Notă:** "No Country for Old Men (2007)"

Traiectoria biruitoare a fiinţei omeneşti

On Septembrie 11, 2012

Stimulează conexiunile profunde din interiorul fiinţei tale, în aşa fel încât maniera în care avansezi în leadership să nu-ţi pericliteze identitatea.

Avea să se dea o luptă. Iar eu urmam să iau parte la ea cu un soi de incertitudine perpetuă care mă punea faţă în faţă cu mine însumi. O năzuinţă febrilă, crescândă, spre o schimbare de profunzime a percepţiei realităţii personale care conducea la o transformare a conştiinţei, mă învăluia ca într-o mantie pseudo-spirituală.

Un soi de derută, o tatonare a spiritului, repetiţia insinuantă a unei idei sofisticate care mă urmărea de câtva timp, ascunsă parcă după un colţ, gata să-mi sară în faţă şi să mă împingă spre un adevăr incert şi necunoscut. Eram încă nepregătit s-o potrivesc, s-o introduc în circuitul valorilor mele.

O luptă, dar totodată o îngemănare a celor două ipostaze ale aceluiaşi individ, o obsesie ostilă ce se dezvolta gradual, în funcţie de coliziunea, răsturnarea, schimbarea celor doi poli ai existenţei sale.

Leadership: Dorinţa ta de a ieşi din starea de incertitudine a propriei individualităţi se exprimă prin încercarea de a face o punte de legătură între esenţă şi creaţie?

Lupta pentru Eu-l cel adevărat. Eu şi adversarul tăcut, nevăzut, nepăsător şi nesimţitor. Două atitudini acţionând reciproc într-o tensiune continuă pulsatorie. Coerenţa unei intrigi bine concepute şi riguros selectate. Două trasee care se intersectau hotărâtor şi nemijlocit, exercitând asupra mea într-o formă când directă, când subtilă, o presiune mai mult sau mai puţin evidentă, fiind parcă supus unui proces competitiv. O rivalitate între două tabere, între două constante psihologice, între două tipuri de personalitate: ca între legendarul Robin Hood – apărătorul, şi a adversarului său, Șeriful de Nottingham – uzurpatorul. Unul sigur trebuia eliminat.

Ceva în mine a plesnit atunci, a zvâcnit a protest, fără să pot ascunde asta. Dar rămâneau atât de multe care trebuiau cenzurate. Ieşisem din nou în noapte. Priveam doar fereastra zidului după care mă ascundeam.

În mod inevitabil, trecutul revenise între mine şi continuitatea prezentului, în căutarea viitorului. Asemenea unui om care se evită pe sine însuşi pentru a nu se hrăni cu himere care îi pot amorţi toate aşteptările, n-aveam niciun chef să mă joc de-a v-aţi ascunselea. Dar nici nu aveam de gând să mă desprind din uriaşa plasă de păianjen care prinsese totul din conştiinţa mea, din trăirile mele, în firele ei lipicioase.

Leadership: A te autocorecta prin experiențele marcante înseamnă să îți creezi o nouă percepție despre tine, una care reflectă echilibrul dintre esență și creație?

Esenţa care mă bulversa cu totul era un tumult de emoții conflictuale care păreau să lase în urmă doar o mizerie haotică de impresii referitoare la cine sunt cu adevărat. Creaţia care mă ridica deasupra sinelui se datora modului în care îmi exprimam sentimentele şi trăirile, schimbările ce aveau lor în interiorul meu, astfel încât, în cele din urmă, să dispară căutarea înfricoșătoare a proprilor limite şi vanități, iar reaitatea să devină o experienţă din care să ies îmbogăţit – şi la propriu, şi la figurat.

Eram pe pilot automat, fără să fiu atent la drum, în căutarea unui viitor necunoscut care putea genera o înţelegere între cele două părţi din mine aflate în conflict, o înţelegere care să mă ajute să-mi revin, jucând cu mine însumi rolul de justiţiar care decide între "esenţă" şi "creaţie".

M-am trezit în faţa celui mai bun prieten al meu, a celei mai bune alternative. Am devenit conştient de distanţa mare care ne despărţea. Am ieşit din spatele zidului după care mă ascundeam. Şi am văzut lumina.

Leadership: Joci rolul de justiţiar care decide între cele două tipuri de compromis: o totală uitare a esenţei care te reprezintă sau o frână a creaţiei care te îmbogăţeşte?

Leadershipul este rezultatul anilor petrecuţi într-un mediu de conducere. Dar, în acelaşi timp, este şi un motor al auto-cunoaşterii, un rezultat al dobândirii unui alt tip de personalitate prin încercarea de a te reinventa, de a deveni congruent cu tine însuţi.

Două trasee sunt justificabile în viaţa ta, putând a te separa de cine eşti cu adevărat. Şi pe care, ca orice alt lider, trebuie să le traversezi nemijlocit: distanţa de la esenţă la creaţie, şi invers. Două constante care se ordonează în opoziţii regulate, care se condiţionează şi se susţin reciproc, contribuind la formarea ta, exercitând asupra propriului tău fel de-a fi, într-o formă când directă, când subtilă, o anumită presiune, o influenţă care se resimte direct în circuitul valorilor tale şi care îţi poate decide viitorul.

Porneşti în căutarea unui viitor necunoscut care poate genera o înţelegere între cele două părţi din tine aflate în conflict? Care este ipostaza în care te identifici acum? Implică ea aspiraţia de a depăşi limitele condiţiei tale de "Om" supus naturii sale proprii? Sau te regăseşti mereu în ipostaza de a-ţi dezvolta capacităţile de lider, fără să-ţi verifici şi să-ţi asumi adevărata identitate?

Reuşita în leadership depinde de acea parte a personalităţii care se află în contact nemijllocit cu realitatea guvernată mai mult de forţa "creaţiei" decât de dezvăluirile "esenţei".

Traiectoria biruitoare a fiinţei omeneşti poate fi interpretată ca un proces al devenirii sinelui, al dezvoltării personale, căruia trebuie să i te supui. O desăvârşire a propriei tale personalităţi. Desemnează temelia schimbării pline de satisfacţii şi succes, deopotrivă pentru tine ca "Om", nu doar ca "Lider".

Arta de a te autodescoperi şi de a-ţi înţelege menirea în lume, presupune să înţelegi acea opoziţie dintre ceea ce este profund şi ceea ce nu este, dintre ceea ce eşti şi ceea ce vrei să fii. Înseamnă să biruieşti rivalitatea între cele două tabere, între cele două constante psihologice, între cele două tipuri de personalitate: realist-nerealist, apărător-uzurpator, care îţi pot ruina capacitatea de decizie în momentele cheie ale vieţii.

De aceea responsabilitatea şi luciditatea tentativelor tale prospective presupune nu numai redefinirea propriei identităţi, dar şi conştientizarea a ceea ce te aşteaptă ca replică nedorită a modului în care te percepi şi te manifeşti.

Cunoaşterea acestei "replici" nedorite, dar posibile, întrucât exprimă – şi în cazul leadershipului, de pildă – convingerile şi sensul acţiunilor preconizate, obligându-te pe deoparte la mai multă atenţie în vederea evitării unei dedublări a personalităţii, iar pe de altă parte, la fermitate în găsirea acelei părţi din tine care te priveşte din interior, în timp ce îţi interpretezi rolul în modelarea realităţii sociale.

Ai fi dispus să-ţi tratezi cu îngăduinţă sau nepăsare acele părţi din tine care te definesc, ca simple bizarerii fără importanţă? Cât de corect eşti cu tine însuţi?

Traiectoria biruitoare a fiinţei omeneşti reprezintă, totodată, rezultatul anilor de căutări, întrebări cu sau fără răspuns, a luptelor "interne" pentru definirea propriului Eu şi al potenţialului propriu.

Caută în trecut şi în interiorul fiinţei tale, corelează rezultatele analizei dintre ele cu prezentul şi astfel drumul spre reuşita viitoare este prefigurat, mai ales dacă eşti corect cu tine însuţi, tenace, riguros, dacă nu rupi conexiunile cu exteriorul şi cu realitatea ce te înconjoară, şi dacă selectezi acele elemente care te favorizează.

Stimulează conexiunile profunde din interiorul fiinţei tale, în aşa fel încât maniera în care avansezi în leadership să nu-ţi pericliteze identitatea.

Source: https://neculaifantanaru.com/traiectoria-biruitoare-a-fiintei-omenesti.html

Traiectoria unei minţi rătăcitoare

On Martie 20, 2022

Extinde-ţi permanent limitele realităţii, prin reprezentarea vizuală a unui întreg fictiv care să facă deosebirea între compoziţia artistică şi perspectiva narativă pe care o propune viaţa ta.

Din suma tuturor experiențelor de viață pe care le-am exprimat în artă, şi aşa destul de puternic impregnate în compoziţia unor imagini de genul "eveniment de neuitat" destinate să pună în valoare subiectul unei aventuri cu o incitantă simbolică încifrată, am extras ca dintr-o singură rotire a câmpului vizual acea fracţiune de secundă care face ca o amintire să devină actualitate.

Nu este un lucru uşor să creezi o artă a cărei imagine, expusă unui subiectivism absolut, deci expusă unui singur ochi și asociată cu un tablou impresionist, profund şi încântător, să poată cuprinde ego-ul într-un organism fizic prin intermediul cuvintelor. Chiar mai greu decât atât, construcţia acestei imagini am fixat-o în orizontul sensibilităţii estetice având ca punct de referinţă planul abstract al unor înțelesuri de adâncime incluse într-un plan figurativ, de suprafață.

Însăşi arta mea, subtilă, modernă, obţinută printr-o transcendere a vieţii cotidiene, mi-a apărut ca o ştafetă a Dumnezeirii, furnizându-mi imagini de călătorie convingătoare, de o uimitoare și complexă structură perspectivală. Incluzând folosirea mai multor arte luate la un loc, această artă – pentru care nu este posibilă aplicarea timbrului artelor plastice, am închipuit-o cu tărie ca pe o oportunitate de a interpreta o imagine a aşteptării şi a întâlnirii cu un *Tachyaruvis* (formularea unei reprezentări virtuale a unui întreg fictiv).

Leadership: Creaţia cu care te identifici cel mai bine transmite sugestia unei reprezentări veridice a imaginii cu care extinzi limitele realităţii, prin asociere cu conceptul de "You must constantly remind yourself in a picture" ?

Aş spune, de fapt, că arta mea se deschide în faţa idealului de stea luminând universul printr-o imagine care se raportează la un „dincolo" misterios, fascinant sau angoasant, pecete a unei existenţe care se refuză privirii curioase a trecătorului şi se închide în sine. O imagine care se poate interpreta în diverse maniere distincte, cu uşurinţă gravându-se în memoria timpului, luând ca exemplu trăirile inedite ale unui artist care împodobește cu ajutorul pensulei un canevas alb pe realitatea unei lumi închise marcate de întuneric.

Da. Este o raritate să te recunoşti artist în fiecare împrejurare a vieţii, luând ca punct de reper un fel de realitate în afara Sinelui care parcă te face să te gândeşti la romanul „Piranesi" de Susanna Clarke. Aici arhitectul italian Giovanni Battista Piranesi, părea să fie motivat exclusiv de cercetarea lumii:

„Sunt hotărât să explorez cât pot de mult din Lume, în cursul vieții mele. În acest scop am călătorit până la a Noua Sute Șaizecea Sală spre Vest, a Opt Sute Nouăzecea Sală în Nord și a Șapte Sute Șaizeci și Opta Sală în Sud. Am urcat în Sălile Superioare unde Norii se mișcă în procesiune lentă și Statuile apar subit din Cețuri. Am explorat Sălile Inundate unde Apele Întunecate sunt așternute cu nuferi albi. Am văzut Sălile Ruinate de la Est, unde Tavanele, Podelele – uneori chiar și Pereții – s-au prăbușit, şi unde bezna era spartă de coloane de lumină cenușie."

Aici se confirmă alegerile mele în materie de creaţie. În fiecare moment de avânt al artei

mele, pentru a aduce roade conotative cât mai bogate, a trebuit să dovedesc că întregul curs al vieţii mele urmează traiectoria unei minţi rătăcitoare care se încurcă prin culoarele unui multi-univers de forme ce exprimă sintetic experiențe umane inimaginabile, survolând universurile paralele, în căutarea unei lumi utopice. Dar n-am renunţat să pretind că sunt şi posibile…

Un concept care poate fi aplicat şi în leadership este acesta: numai cine ştie să construiască o reprezentare propusă de imaginaţie va putea să surprindă minunatele detalii ale unei imagini autonome numită: "realitate augmentată".

Traiectoria unei minţi rătăcitoare este drumul străbătut de un artist în căutarea inspiraţiei, chiar dacă mintea se duce mai departe de ceea ce ochii pot vedea. Desigur, am fost revoluționar de când mă știu, în special pe plan artistic. M-am opus timpului, m-am opus normelor şi structurilor stabilite de normalul acceptat, și asta m-a făcut să fiu mereu în căutare de ceva nou, nonconformist…

Source: https://neculaifantanaru.com/traiectoria-unei-minti-ratacitoare.html

Traiectoria unui astru

On Iunie 30, 2014

Orientează-ţi gândirea spre dezvoltarea unei creaţii originale care să fie în deplină concordanţă cu prevederile ştiinţei delegată să clarifice elementele de manifestare a unor concepţii viitoare.

Deocamdată creaţia regizorului Eisenstein nu este iscată dintr-o gândire sistematică, dintr-o concepţie precisă asupra artei spectacolului. Practica regiei începe să clarifice elementele unei concepţii viitoare. Dar fiecare pas aduce după sine, organic, pe următorul şi devenirea lui Eisenstein urmează o linie clară, precisă, parcă calculabilă ca traiectoria unui astru.

Dacă Parcele ar fi avut un serviciu de calcul astronomic, ar fi putut desena anticipat curba traiectoriei destinului lui Eisenstein. Biograful descoperă perfecta geometrie a traiectoriei: fenomenele se înlănţuie într-o logică matematică parcă. Şi întrebarea iniţială a lui Eisenstein începe să capete un răspuns limpede. Fiecare fapt se repercutează asupra celui următor, îl determină într-o reacţie în lanţ – cum ar spune azi Eisenstein – al cărui mecanism se dezvăluie cu limpezime. *****

Leadership: Poţi să manevrezi o variabilă de tip "output" pe măsura puterii de înţelegere a intelectualilor rafinaţi, încât opera ta să capete virtutea unei arte de subtilitate estetică?

Se spune că fiecare pas aduce după sine, organic, pe următorul şi devenirea liderului-creator urmează o linie clară, precisă, parcă calculabilă ca traiectoria unui astru. Fiindcă perfecţiunea de neegalat nu poate fi scoasă de pe ordinea de zi a evoluţiei la scară mare, ci continuă să se extindă prin noi lansări de produse ştiinţifice, spre segmentele de consumatori care răspund favorabil acestor inovaţii.

Marea Ştiinţă este inspiraţia pe care ţi-o găseşti într-o situaţie de viaţă sau într-o lume imaginară, redată într-o concepţie sau constare proprie care nu trebuie să depăşească limitele de înţelegere a celorlalţi. Înainte de a accede la proximitatea marii ştiinţe trebuie să alcătuieşti părţile planului de finalizare a unei idei (concepută mai întâi intuitiv), apoi să o studiezi din toate punctele de vedere, iar scopul ei trebuie sprijinit cu dovezi şi argumente ca să poate fi luat în considerare de lume.

Arta regizorală capătă o subtilitate estetică numai atunci când dialogul dintre experienţa vizuală şi experienţa de reprezentare a realităţii favorizează apariţia unei forme de fineţe în alegerea detaliilor de decor, dar şi a unei forme de eleganţă în exprimarea emoţiilor trăite de eroii povestirii.

Tu eşti hotărât să concepi o ştiinţă bogată în necunoscute, plină de taine greu de pătruns? Asta ar însemna să activezi o opţiune de respingere pentru cei neavizaţi în domeniu. E ca şi cum ai îndemna pe cineva să urce 100 etaje cu o greutate în spinare, uitând că, în orice clipă, el poate să cadă.

Şi totuşi, creatorii de noi orizonturi, exact asta şi fac, manevrează pe măsura puterii de înţelegere a intelectualilor rafinaţi o variabilă de tip "output", un model ştiinţific de o factură aparte, admis ca un adevăr ştiinţific, având drept scop prezentarea directă şi personală a unei idei, a unui proiect, a unui produs sau unui serviciu. Cu excepţia faptului că a lor creaţie se adresează cu precădere producătorilor, distribuitorilor şi comercianţilor de "ştiinţă", deci celor ce se află în vârful piramidei cunoaşterii.

Altfel spus, ştiinţa ta trebuie să se contopească cu logica raţionamentelor inedite ca să se poată ridica la nivelul unei creaţii autentice, dominate de factorul *high-intelectual-quality* admis numai de cei cu adevărat avizaţi. Iar opera ta poate să capete virtutea unei arte de subtilitate estetică atunci când ideile şi elementele care compun o anumită temă sunt evaluate într-un mod depersonalizat, decuplate de tine (de persoana care le dezvoltă şi le împărtăşeşte).

Leadership: În relaţie cu lumea, ce însemnătate are un creator care este el însuşi produsul unei creaţii intelectuale autonome?

Chiar dacă înţelegem însemnătatea unei creaţii autentice, izvorâte din raportul sugestiv dintre artă, ştiinţă, trend şi cultură, este foarte dificil să mai vedem "peisajul" abandonării a tot ceea ce este dincolo de dimensiunea esenţială în care liderul-creator evoluează. E greu să sesizăm la liderul-savant acel "aşa cum este" în interacţiunea cu ştiinţa şi atributele ei – performanţă, excelenţă, competiţie.

Creaţia intelectuală autonomă poate fi considerată drept o desfăşurare grandioasă de la un „început" la o finalitate de succes, în termeni de orientare a ideilor spre a dirija evoluţia anumitor concepte. Iar o reîntoarcere la începuturile activităţii de cercetare, concretizată prin elaborarea unui program de pregătire şi dezvoltarea unui produs nelivrabil, pus în slujba viitorului, înseamnă mai mult o cunoaștere teoretică, cu sens de opinie, un mod specific de a vedea lumea prin convingeri şi concepte.

Ceea ce putem sesiza la un artist al transformărilor de idei, rezultate şi metode, cu o oarecare predilecţie pentru calitatea dusă la extrem, după ce a parcurs ciclul corespunzător al vizualizării şi al dezvoltării mijloacelor de producere a creaţiei, este traiectoria carierei sale profesionale. Dar nu putem, decât cu mare greutate, să aprofundăm şi să susţinem înţelegerea lui vizavi de lume.

Pe un astfel de lider îl putem vedea mai mult în termenii unor serii de schiţe şi tipare, răzvrătindu-se împotriva unei gândiri logice elementare, sistematice, uniforme, obişnuite, încercând să răspundă la întrebări nerezolvate şi să rezolve contradicţiile insolubile ale artei. Dar nu-i vom putea niciodată ghici logica din spatele raţionamentelor, la fel cum el nu se va detaşa niciodată de „universul" în care trăieşte.

A fi produsul unei creaţii intelectuale autonome înseamnă să-ţi asumi destinul de rătăcitor pe meleagurile mirifice ale ştiinţei, cu riscul de a nu lua în considerare cel mai important aspect al procesului de auto-perfecţionare: echilibrul dintre muincă şi timpul liber.

Traiectoria unui astru vizează drumul parcurs de aceia care doresc şi realizează o artă din ştiinţă, strălucind îndelungat pe firmamentul conceptelor viitoare ale propriei lor experienţe şi raţiuni.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/traiectoria-unui-astru.html

Traiectoria unui glonţ rătăcit în incertitudine

On Octombrie 13, 2013

Fii conştient de consecinţa unui raţionament profund şi subtil, pentru ca acţiunile tale să nu aducă prejudicii de ordin funcţional celor din jurul tău.

Timpul s-a oprit pentru o clipă la etajul al treilea. Doar o fracţiune de secundă, cât să alarmeze toţi ofiţerii de poliţie. Dar care este forţa aceasta necunoscută, autoritatea aceasta străină definită prin raportul a două dispersii, teama cea mai cumplită şi îndoiala cea mai apăsătoare, care intră într-un scurt *respiro* înainte de a parcurge vertiginos distanţa spre ieşire?

Reacţiile se produc cu viteze extrem de mari, intensificarea lor fiind determinată de conştientizarea factorilor de risc care duc la producerea unui fenomen în desfăşurare, ce pare că nu poate trece dincolo de limitele minţii. Creşte producţia de adrenalină. Şi, ca la comandă, se blochează starea de nelinişte în poziţia ON. Înmărmuriţi, toţi ochii sunt îndreptaţi spre liftul groazei. Electronii sar de la un nucleu de contradicţii la un altul, coagulat cu sudoarea funcţii, care activează la graniţa cu imposibilul.

Viteza acestei forţe necunoscute, a cărei putere de manevră este direct proporţională cu riscul asumat, nu se poate măsura. Căci inerţia ei poate apărea numai în urma accelerării sau frânării. Şi poate creşte semnificativ în urma unei variaţii de concentraţie al unui component reactant. Indescifrabilă, ea pare că se manifestă şi se transformă continuu în funcţie de timpul de reacţie al poliţiştilor.

Leadership: Poţi să te impui într-o situaţie neaşteptată ca o mare descoperire ce pare să ia minţilor celorlalţi, prin aplicarea acesteia la studiul diferitelor manifestări vitale evidenţiatoare de potenţial creativ?

Se observă creşterea dimensiunii frământărilor spre nişte valori maxime, accentuând neliniştea. Zbaterile continue, ca nişte lovituri tăioase de bici, rămân constante în imediata vecinătate a zonei de incertitudine.

Hannibal Lecter menţine interesul şi încordarea până la evenimentul anticipat, cu precizia unui glonţ care iese din puşca unui vânător redutabil - scăparea, pe care o întrezăreşte datorită fluidităţii coerente a gândirii. Neaşteptat, glonţul se sparge de zidul subţire al minţilor firave, producând o încordare vecină cu haosul. Această experienţă este consecinţa premeditată a unui raţionament profund şi subtil. O răsturnare a tuturor certitudinilor care populează realitatea. Parte a unui lanţ nesfârşit de cauze şi efecte.

Dar marea artă, lovitura de maestru care îşi atinge ţinta fără ca nimeni să observe traiectoria conduitei sale, este felul cum Hannibal tratează experienţa aceasta sub aspectul cel mai favorabil. Căci, cel mai adesea, trebuie să ajuţi puţin faptele pentru ca ele să se amestece cu ficţiunea la adăpostul unei intenţii private. În cazul acesta se poate invoca o descoperire care pare să contrazică anumite principii şi legi universal valabile, una care se lasă aşteptată, fiindcă are puterea de a zgudui toate destinele aflate în calea ei.

Contrar eroului lui Cervantes, Hannibal nu satisface deloc condiţiile şi regulile cavalerismului, nu cedează cu bunăvoinţă avantajele ambiguităţilor. Ci pledează în favoarea unei realizări fără precedent. Transformarea sa într-o umbră nedefinită pe care niciun artist n-o poate prinde în schema grafică, o umbră pe care trebuie să o confunzi cu realitatea.

Leadership: Oscilezi între extremele care te pot determina să sari peste normalul convenienţelor acceptat unanim de o conştiinţă a convenţionalităţii, în cazul unei traiectorii de asimilare a practicilor care încalcă principiul transparenţei?

Ce se întâmplă atunci când, în condiţiile unei creşteri a preciziei intuiţiei sau a exercitării unei activităţi excesive a imaginaţiei, trebuie să optezi pentru mai multe modele de personalitate – deopotrivă corespunzătoare scopurilor propuse şi răspunzând din punct de vedere funcţional cerinţelor leadershipului?

În faţa acestei situaţii, statutul tău de lider, iniţiat în arta manipulării în masă, trebuie modificat. Căci dacă dimensiunea funcţională este dublată de o capacitate mare de sugestionare, accentuând inteligent sentimentul de ambivalență, atunci oamenii nu se vor putea hotărî ce cale să aleagă. Practic vor fi prinşi în capcana indeciziei şi nu se pot orienta în privinţa paşilor ce trebuie făcuţi.

Aşa cum între două sau mai multe obiecte cu aceeaşi funcţionalitate individul obişnuit îl va prefera pe cel care corespunde mai mult gustului său estetic, tot astfel liderul, în intenţia de a oferi o posibilitate de afirmare, va alege între două sau mai multe alternative morale şi drepte în ele însele, care respectă cele mai exigente standarde ale leadershipului. Asta, numai în situaţia în care nu efectuează concomitent o mişcare în direcţia opusă. Sau, mai bine spus, când nu efectuează o dublă mişcare cu o deschidere foarte serioasă spre necunoscut, spre compromisul care poate să altereze realizarea obiectivului urmărit.

Liderul se vede obligat, în aceste condiţii, în mijlocul unei noi controverse, să ţină seama şi de perspectiva pozitivă a dezvoltării sale – supusă, deseori, unei traiectorii închise. Fenomenul psihic care îl caracterizează pe lider în acest caz nu este reprezentat de o sensibilitate care îi permite să se adapteze mediului, ci este cauzat de schimbările bruşte de plan legate de declanșarea unor evenimente neprevăzute care accelerează acele manifestări de voinţă aflate în contradicţie cu legea.

Ca să conducă eficient, el nu trebuie să oscileze între extremele care îl pot determina să sară peste normalul acceptat, iar puterea de manevră de care face uz să fie direct proporţională cu riscul asumat. Căci o creştere a puterii de influenţă spre nişte valori negative, care continuă să trezească curiozitatea fiecărui om prins în cadrul leadershipului, menţinând interesul şi încordarea până la evenimentul anticipat, poate avea repercusiuni asupra poziţiei liderului.

Leadership: Ce personalitate poţi ascunde în spatele unei dubluri care prezintă într-o manieră uşor diferită posibilitatea de a da un şah definitoriu tuturor celor care îi contestă autoritatea?

E un drum lung şi anevoios spre obţinerea acceptării depline din partea oamenilor, mai ales dacă ei continuă să se situeze în imediata vecinătate a zonei de incertitudine. Iar acest drum poate conduce, de la primele tentative de a realiza o dublă valenţă leadershipului, în vârtejul unei curiozităţi bine plasate şi orientate către o nouă abordare a procesului de influenţă în situaţiile limită, la o stare psihotică, de pierdere a simţului realităţii. Este de acceptat oare o astfel de manevră care dă puţine şanse leadershipului de a fi acceptat pe deplin?

Dacă îţi ascunzi personalitatea în spatele unei dubluri care intervine în mecanismul de reglare a influenţei, cu scopul de a salva partida de leadership datorită posibilităţii de a da un şah definitoriu tuturor celor care îţi contestă autoritatea, acţiunile, reuşitele sau calităţile, atunci toate iniţiativele tale vor fi privite cu suspiciune.

Prin urmare, dacă vrei să pledezi în favoarea unei realizări fără precedent şi să te transformi într-o "umbră nedefinită" ce corespunde unei realităţi pline de contradicţii, ia în calcul şi

retragerea poziţiei tale din perimetrul de acceptare pe care îl administrează susţinătorii tăi.

Autoritatea, din punct de vedere al neprevăzutului unei situaţii, pare o manifestare de voinţă care plasează individul la limita dintre ceea ce este adevărat şi ceea ce nu este, dintre ceea ce este acceptat şi ce este considerat ofensator la adresa corectitudinii.

Traiectoria unui glonţ rătăcit în incertitudine scoate în evidenţă posibilitatea ca leadershipul să genereze haos şi, astfel, noţiunea de leadership să se piardă în neant. Un lider duplicitar, oscilant, dar cu o capacitate mare de sugestie, va genera dezorientare în masele de oameni. Şi, în final, neîncredere şi acţiuni haotice.

*** Notă:** The Silence of the Lambs (1991)

Trăieşte-mă prin tine ca să te trăiesc mereu acelaşi

On Septembrie 01, 2020

Învaţă să fii un spirit roditor în reflexia legăturii strânse dintre ideea imitaţiei naturii și modul de a percepe arta ca o formă de comunicare vizuală.

Trandafirul din dreapta mea, atât de calm, liber, tandru, mă priveşte pe furiş precum un martor al unei poveşti de viaţă care va supravieţui tuturor întâmplărilor de acum înainte, îndeosebi prin posibilitățile inepuizabile ale jocului numit "longevitate prin cultură". Pare că-mi ştie dinainte răspunsurile la dilemele existenţiale, din înaltul unei pretinse cunoaşteri absolute, încadrată într-un conţinut de gândire bine organizat, ca şi când el însuşi şi-ar dori să facă parte din viaţa unui scriitor care reconstituie numai din cuvinte armonioase, umil spuse, filmul unei vieţi privite în curgerea ei, în optica de ansamblu a unei sinteze de tip "compendiu".

Privirea lui este oare în direcţia dictată de gândurile mele pline de candoarea artei şi a frumosului? Poate că şi trandafirul a crescut în climatul aplecării pline de respect asupra artei, prin puterea divină a cuvântului ingenios *Arusnieshtu* , însemnând expresia unui act de valorizare estetică în sesizarea unei opere de artă explicată printr-o apropiere de pulsaţia existenţei bazată pe sentimente şi senzaţii unice.

Întreaga artă a expresioniştilor se desfăşoară într-un context cvasi-figurativ.

Aşa se clădesc amintirile frumoase, din cuvintele pe care ţi le dăruieşte natura, în schimbul ascultării şi înfrumuseţării ei cu mijloacele şi artificiile artei, cu intensitatea ei, cu analogiile ei. Şi atât de mult îndrăgeşti o amintire caldă, plină de culoare, de nostalgie, pe cât de mult îţi este de dragă prezenţa unei fiinţe metafizice a naturii în tabloul vizual, sugestiv, al sentimentelor împărtăşite de la artist la observator, dintre afirmarea unei picturi de inspiraţie simbolistă şi afirmarea unei imagini a realității înconjurătoare.

Leadership: Arta ta poate să dea expresie unui moment de "contact improvisation", încât să producă o înaintare spre înţelegerea dualităţii simbolului într-o configuraţie mai bogată numită "compoziţie a trăirii prin priviri" ?

Comunicarea vizuală conține aspecte ale unei imagini ce poate fi interpretată subiectiv din perspectiva unui narator sensibil, susţinut de un spirit ordonator, adică prin prisma relaţiei dintre vibrația trăirii care impregnează scriitura şi prospeţimea trăirii care-l cucereşte pe privitor permanent.

Nici trandafirul, nici artistul, nu se vor bucura pe deplin de rostul lor în lumea aceasta până nu vor simți apropierea dintre frumosul şi subtilul unei sensibilităţi a sufletului, care face posibilă expresia stărilor emoţionale sau dispoziţionale din actul de creaţie. Însăşi simţul purităţii şi al sacrului, curgându-le amândurora prin vene, înveşmântat cu orizonturile unei priviri care îşi păstrează expresivitatea, poate aduce atingere unei armonizări ulterioare cu vibraţia naturii, cu măreţia ei, cu liniştea ei calmă, prinsă aici în notaţii scurte, extrem de sugestive.

Până la urmă, este şi asta o confirmare a posibilităţii de a da expresie unui moment de "contact improvisation", a unui loc în care cineva, răsfoind cartea fiinţei mele, ar putea să aibă pornirea şi curajul de a se deprinde cu privirea "de aproape" a unei eleganţe simple, plină de bun gust, plină de discreţie, plină de naturaleţe. Ceea ce place privirii sunt ochii cunoscători care ştiu să aprecieze arta în funcţie de deschiderile sensibilităţii, de specificul

gândirii prin interceptarea de imagini unice, dar mai ales în funcţie de intensitatea trăirii prin valori poetice.

Credeţi-mă, ochiul artistului refuză a se adapta într-o lume a tiparelor şi a producţiei în serie, el caută mai degrabă să se recunoască ca o oglindire a creatorului în sufletul naturii, fiindcă el trebuie permanent să experimenteze trăirea divinităţii, sentimentul sinelui subiectiv și al scopului mai profund în viață. Poate că o spunea mai bine decât mine criticul literar Vasile Lovinescu: *"A trăi simbolic lumea înseamnă a o recunoaşte ca oglindire analogică a unui plan superior."*

Nu-i de mirare că în faţa delicateţei şi rafinamentului de care dă dovadă trandafirul meu, fără să istovească culoarea şi linia în hăţişurile reprezentării fidele a realităţii, mă simt ca în prezenţa unei puteri covârşitoare, deoarece el există totdeauna ca un mod complet proaspăt şi inovativ de a picta orice formă, textură, fiinţă.

Leadership: Realitatea pe care îţi fundamentezi creaţia poate fi percepută ca ceva nou integrat în sânul naturii, capabil să existe prin el însuşi şi având ca punct de sprijin un follow-up spiritual?

Nu mă voi oprit aici, căci arta se întregeşte prin continuitatea cu care pictorul îşi alimentează sentimentul de împlinire sufletească, de linişte interioară, intuiţia rară de a genera noi câmpuri de coexistenţă într-un peisaj fragmentat. În privinţa asta, artistul întâlneşte splendoarea trandafirului într-un monolog din "Trilogia New York-ului ", scris de Paul Auster, când personajul principal încearcă să se raporteze la lumea materială, având ca punct de sprijin un follow-up spiritual:

"Vedeţi voi, lumea este făcută din bucăţele. Nu numai că ne-am pierdut simţului finalităţii, dar am pierdut şi limbajul prin care să-l putem exprima. Premiza premizelor, întocmai, asta e, metoda de operare. Fără îndoială că acestea sunt chestiuni spirituale, dar ele îşi găsesc corespondentul în lumea materială. Am avut ideea genială de a mă limita la nivelul lucrurilor fizice, la zona imediatului şi a tangibilului. Motivele îmi sunt nobile, dar munca mea se desfăşoară în spaţiul cotidianului. De aceea sunt înţeles greşit atât de des. Dar nu contează. Am învăţat să nu acord importanţă acestor lucruri."

Ce se întâmplă în sufletul trandafirului, privindu-l cu luciditatea pe care o dă retrospecţia şi introspecţia? Ei bine, dacă aş încerca să răspund la această întrebare, cu multă pretenţie artistică, m-aş simţi ca şi când aş crea o poveste în interiorul unei imagini tipărite pe o simplă hârtie: va trebui să mă transform într-un personaj literar care exprimă în mod veridic esenţa realităţii.

Un follow-up spiritual este o examinare sau observare suplimentară a intervenţiei artistului în puritatea naturii, pe teritoriul unei realităţi care ne scapă mereu printre degete: fiecare oglindire în sufletul naturii este rezultatul unei gândiri care asigură evoluţia artei.

Trăieşte-mă prin tine ca să te trăiesc mereu acelaşi. Numai astfel vei putea să percepi realitatea, printr-o sinteză a conținutului simțitor pe care vrei să-l redai în artă. Simplitatea de care dă dovadă un artist al genului literar, căruia interiorul îi este apropiat de sufletul naturii, este premisa cea mai importantă a transformării sale într-un personaj imaginativ: trebuie să fie veridic, să exprime o anume pretenţie artistică, să existe prin nemărginire.

Trandafirul continuă să existe prin urma întipărită peste generaţii a ceea ce artistul gândeşte, simte şi făptuieşte.

Training şi Consultanţă

On Mai 10, 2008

Source: https://neculaifantanaru.com/training-si-consultanta.html

Trăirea credinţei vărsată într-un moment astral

On Decembrie 10, 2020

După ce treci prin foc şi sabie, n-o să-ţi mai fie frică nici de foc şi nici de sabie.

Vine un moment în viaţa ta (şi în viaţa fiecărui om), un soi de provocare cu rezonanţă spirituală, când universul îţi vorbeşte aşa cum îi vorbeşte unui înger, plin de tărie sufletească: "Numai tu poţi face lucrul acesta ! ".

Unii aud glasul misterios, alţii nu-l aud sau pur şi simplu nu-s interesaţi. Unii dintre cei care aud glasul, uitând orice legătură strânsă ce există între suflet şi univers, trăiesc sentimentul eronat că totul este o şaradă, o capcană întinsă timpului acordat unui proiect prea ambiţios pentru nivelul lor de putinţă. Ei ironizează lupta lui Iacov cu Îngerul.

Şi mai sunt aceia ce au auzit glasul, i-au înţeles esenţa, mesajul, şi au ştiut că este singura lor şansă de a răzbi într-o luptă fără compromisuri, cu mize uriașe. Înălţător, însufleţitor, cu pulsaţie imanentă, aceştia din urmă au urmat cu stăruinţă, tot mai departe, un singur drum: cel hotărât de un glas la fel de puternic ca şi voinţa lor neînduplecată.

Poate că unii au fost pregătiţi mai dinainte cu greutăţile, cu lipsurile şi ispitele de tot felul, ceea ce a provocat înăuntrul lor o trăire de natură volitivă pe care o are cineva în prezenţa a ceva sfânt, tainic, indicibil, dar cu efect compensator în timp. Sau, poate că voinţa lor a fost mai puternică decât tăria unui astru care poate controla soarta fiinţelor de pe planeta noastră.

Iată concluzia: Orice rezonanţă cu revelaţia unei schimbări definitorii, provocând o trăire a credinţei vărsată într-un moment astral, nu este altceva decât repercusiunea unei hotărâri pronunţate asupra unei persoane care face parte dintr-o cauză exterioară şi superioară.

Nu-ţi fie teamă dacă eşti ultimul din lume, fie-ţi teamă să nu pierzi din vedere momentul astral care te poate trimite direct în fruntea lumii. Nu ironiza lupta lui Iacov cu Îngerul.

Leadership: Cum se stabileşte corespondenţa dintre interioritate şi subiectivitate atunci când eşti pus să alegi între o căutare curajoasă a adevărului despre existență şi conștientizarea faptului că eşti ceva mai mult decât "un om obişnuit"?

Cercetând fără teamă natura misterioasă a vieții, determinând-o prin expresia unei culturi spirituale ce prezintă lumea prin intermediul lucrărilor ştiinţifice sau artistice, şi pe care un suflet nobil ar situa-o la un nivel de "sentiment exprimat în acţiune", am început să conștientizez faptul că sunt ceva mai mult decât un om obişnuit. De fapt, orice om obişnuit poate deveni un om de mare valoare dacă dă ascultare glasului divin şi dacă se lasă călăuzit (în direcţia artelor sau ştiinţelor cele mai de seamă) de un sentiment care se trăiește prin hazard, care se simte prin vibraţia unei înfrăţiri fabuloase. În afară de asta, nu poţi fi decât mândru atunci când ţi se revelează latura subtilă a semnificaţiei vieţii.

Îmi asum orice binecuvântare spirituală. Aici intervine corespondenţa dintre interioritate şi subiectivitate, ca o călătorie umană magnifică printre aştrii unei experienţe onirice, ceva care te întregeşte prin adaosul unei realităţi exterioare, exercitând o atracţie covârşitoare, şi în care recunoşti parcă o identitate formativă primordială, un fel de întoarcere la izvoarele unei misiuni care nu este lucrarea ta, ci a intervenţiei divine.

Iar dacă îmi regăsesc spiritul omului astral în sânul materiei fizice, conştientizând faptul că sunt ceva mai mult decât corp, că sunt o minte şi un suflet care trimit semnale spre un Univers determinist, ca o relaţie cauză-efect, atunci revelaţia misiunii mele în această viaţă este de a face legătura dintre efemer şi etern într-o luptă permanentă pe frontul cunoașterii metafizice. Ceilalţi oameni trebuie să fie egali în această bătălie.

Momentul astral care mă poate trimite direct în fruntea lumii trebuie socotit ca o izbândă a luminii asupra întunericului, sau ca o izbândă a unei minţi creatoare asupra lucrurilor, fiinţelor şi faptelor ce corespund realităţilor în transformare dinamică.

Am trecut prin foc şi sabie, de aceea nu-mi mai este frică nici de foc şi nici de sabie, mai ales când tind spre un spaţiu al schimbării permanente. Spun asta asemănându-mă cu un astru ce trece prin eter, din emisfera invizibilă în cea vizibilă, pe care numai noaptea îl luminează şi îl înfrumuseţează, transformându-l printr-un înnoit mod de a fi, într-un Luceafăr nemuritor care captează însăşi esența Marii Opere: comunicarea cu Dumnezeu, dincolo de esenţa unei axe temporale evidente.

Într-un singur moment neaşteptat, mi-am dat seama că sunt mai mult decât "un om obişnuit" atunci când spiritul meu în plan astral a devenit un Luceafăr care luminează cerul şi pământul printr-o metafizică cu implicaţii profunde în evoluţia creaţiei universale. Spre deosebire de alte stele de multe ori căzătoare, dăruind lumii întregi lumina lor doar pentru o clipă, Luceafărul în care s-a întrupat spiritul meu aparţine unui plan astral prin care este prevăzută o trecere a destinului existenţial prin cel universal, adică prin preluarea şi aplicarea cunoaşterii avansate în realitatea transcendentală.

Poate că, totuşi, a existat de la început în mine o atracţie inexplicabilă faţă de misterele Universului, o subtilă amplificare şi rafinare a sentimentului de apartenenţă la infinitate, *una garantía de éxito más allá de la niebla* . Iar sufletul plin de experiențele vieților trăite aprioric mi-a asigurat forţa de atracţie a universului fizic creat, care ţine la un loc toate formele de energie prin care au prins viață gândurile și sentimentele de superioritate. Aşa am ajuns să fiu mai mult decât cine am sperat vreodată să fiu.

Temelia credinţei necesară leadershipului de înalt nivel spiritual este esența unei vieți câștigată prin revelaţia unei schimbări definitorii în planul superior universal.

Trăirea credinţei vărsată într-un moment astral se referă la mâna nevăzută a destinului care m-a condus spre culmi măreţe, nu spre abisuri înfiorătoare, cu singura menţiune ca încă mai există provocări cărora va trebui să le fac faţă cu stoicism, atunci când va veni vremea. De exemplu, va trebui să-mi obişnuiesc spiritul cu trecerea spre cele nemuritoare, la care au acces doar întruchipările perfecţiunii.

Source: https://neculaifantanaru.com/trairea-credintei-varsata-intr-un-moment-astral.html

Trăirile unui artist fascinat de minuţiozitatea pasiunii lui

On Septembrie 29, 2019

Învaţă să priveşti lumea prin intermediul a ceea ce ai în interiorul tău, pentru că numai astfel poţi vedea realitatea propriei viziuni asupra lumii, în esenţa ei.

Trandafirul. Un etern model de sensibilitate, *un mediatore tra il regno celeste e il mondo terreno* . În atitudinea şi pe figura lui e linişte şi graţie, o dovadă de claritate în adaptarea vederii de la lumină la întuneric, respirând un aer de străveche nobleţe, de sinceritate, ca şi când ar trebui să-şi revadă trecutul în prezentul unei istorii care nu trebuie lăsată să se repete, ci doar împărtăşită prin puterea magică a artei.

Viaţa lui este povestea unei lumi făcută să trăiască discret, prin stil, *sottigliezza estetica* , care încetul cu încetul se stinge pentru a începe o alta, la fel de sugestivă, ai cărei profeţi nu sunt întotdeauna de bună-credinţă artistică.

Vorbesc în primul rând despre trandafiri în tehnica folosirii pensulei pentru că ei mă învaţă să mă înţeleg pe mine însumi într-un mod în care n-am mai făcut-o niciodată, fără să simt nevoia presantă de a fi înţeles de ceilalţi oameni. Până la urmă, este şi aceasta o cale de revitalizare a sentimentului estetic faţă de natura care, în sfera propriei mele personalităţi menite să asigure caracterul neîntrerupt, *connotativo e sacro* , al artei moderne, se poate traduce prin sporirea interesului faţă de reprezentările unei conştiinţe ce s-a desprins din frământările epocii în care trăieşte.

Nu-mi pot ascunde un început de zâmbet când mă gândesc la faptul că tot ce-am izbutit să recuperez din înalta tensiune a trăirii unui moment de maximă sensibilitate, prin decupajul unei imagini sublime dintr-un decor perfect curat şi lustruit cu nevoia de a vorbi despre mine însumi, o configuraţie pură, spontană, ce evocă fizionomia unui lucru capabil să simbolizeze energia radiantă a unui artist plin de vervă, are ca şi corespondent nevoia de comunicare a unui conţinut estetic foarte accesibil, care încântă privirea, mintea şi sufletul privitorului.

Leadership: Poţi să proiectezi claritatea unei imagini către formularea unui punct de vedere artistic asupra lumii care te înconjoară, în legătură cu compoziţia unei estetici care dă naştere unui sentiment de catharsis particular?

O parte din viaţa trandafirului o dedic pasiunii de a trăi plenar în bucurie, comparabilă cu o reflexie a stării mele lăuntrice într-un univers mai simplu, liniştit şi profund, la care doar puţini au acces. Ca şi când, împreună, am forma o fiinţă cu o puritate de factură aparte. Aşadar, s-ar spune că lumea mea este o reflexie a experienţelor de viaţă trăite sub egida unei activităţi artistice susţinută de o accentuată conştiinţă a fragilităţii, sub egida unei maniere de abordare vii, inconfundabile, a ceea ce înseamnă "cea mai veche operă figurativă cunoscută".

Dar, în acelaşi timp, arta de a prelungi însemnătatea trandafirului, de a lămuri semnificaţia deosebit de profundă a unei aşteptări care îi marchează existenţa, mă face să intru în pielea Mirandei Grey, personajul din „Colecţionarul" lui John Fowles, care e prinsă în „opera" unui artist al entomologiei:

„Am atâta nevoie să urc din nou scara şi să deschid uşa atelierului. Să-l văd la masa de lucru, uitându-se la mine peste umăr, ca şi când nu i-ar fi păsat câtuşi de puţin cine intră. Să-l văd stând acolo, cu zâmbetul lui abia-abia schiţat, privindu-mă cu ochii aceia care înţeleg atât de repede totul. Dar e inutil. Mă gândesc la preţ înainte de a picta tabloul,

conştientă că trebuie să fiu modelul unei arte noi din care răzbate o stare de ingenuitate, de abandonare a oricărui eșafodaj artistic.”

Trandafirul creează condiţiile pentru aprofundarea unei arte a modificării intime a fiinţei, ca extensie reflectată a sinelui în adevărata lumină a unei prezenţe tulburătoare şi misterioase, dominând destinele tuturor celor care tânjesc după artă, după simbolistică, după senzaţii tari. I-am zâmbit, aşa cum îi zâmbesc unui artist care nu cunoaşte frontiere, dându-mi toată silinţa să pretind că îmi place totul la el. N-a dat niciun semn că ar putea să dispară din actualitatea avangardiştilor în viitorul apropiat.

Simpla lui prezenţă acţionează imediat asupra mea liniştitor şi pozitiv, precum puritatea pe care o poți găsi în tratarea unui subiect sensibil, la puterea interioară pe care ți-o dă contactul cu natura.

Leadership: Poţi să-ţi formezi o viziune abordabilă prin intermediul unei experienţe de viaţă între ceva care se simte veşnic şi un moment efemer, fără să te desprinzi de obiectul creaţiei tale?

Trandafirul. Îl descriu ca pe tâlcul unei arte pe cale de dispariţie în societatea actuală: arta de a înnobila o cultură a prezentului prin negocierea cu istoria, şi de a crea sentimentul de stabilitate, conexiune spirituală, apartenenţă la un scop mai înalt, în căutarea unei frumuseţi ambientale atemporale. Îl simt mirosul îmbietor, îi simt emoţia, *un elemento importante nell'esperienza artistica* , situându-şi suflul de popularitate la nivelul senzaţiilor şi instinctelor pe care un colorist de mare virtuozitate, un artist prins în mrejele unei pasiuni copleşitoare, niciodată nu le poate reprima. Exact ca la vederea unei persoane deosebit de atractive.

A face din artă un fel de desfătare estetică înseamnă să modelezi o realitate mai puţin cunoscută prin intermediul formei, culorii şi mişcării pe care o descrie gingăşia unei flori, a unui fluture, a unei frumuseţi care învinge orice sentiment de răutate. Iată-mă, aşadar, interpretând rolul unui pictor care controlează culoarea cea mai veselă prin spirit şi raţiune pentru a surprinde momentul în care trandafirul îşi croieşte propriul drum, graţios şi nobil, elegant şi romantic ca o poezie adresată aştrilor, spre o recunoaştere de excepţie atribuită numai unei fiinţe perfecte.

Ce-i spunea Miranda Grey colecţionarului de fluturi rămâne, în întreaga strălucire a trandafirilor, o experienţă plină de învăţăminte şi edificatoare: *„Când desenezi un obiect, îl vezi cum prinde viaţă, iar când îl fotografiezi moare.”*

Valoarea reală a unei picturi este o recunoaştere a trandafirului în ipostaza de fiinţă plină de farmec care străluceşte de viaţă, dincolo de aspect şi culoare, cu condiţia de a nu fi imortalizată într-un moment efemer.

O gamă diversă de sentimente de la durere la mângâiere, de la acceptare la contestare şi apoi din nou la recunoaştere, domină opera căreia artistul îşi consacră încă o pagină din cartea vieţii sale. Uimirea a tot ce înseamnă „suprarealul” devine o axă a cunoaşterii, mai mult o judecată clarvăzătoare decât o intuiţie lucidă, pe care eu mi-o asum ca pe o călătorie într-un univers creat de natură în mod armonios, dezvăluit prin simbol şi înfăţişat ca un personaj sensibil şi nemuritor.

Trăirile unui artist fascinat de minuţiozitatea pasiunii lui (trăiri precum liniştea sufletească, seninătatea, bucuria) sunt în strânsă legătură cu sentimentul de identificare cu o minune a naturii - să trăieşti cu ea ca şi când te-ai uita într-o oglindă care nu reflectă imagini, ci suprapune idealuri de frumuseţe peste fapte de viaţă, de cultură, de spiritualitate, de orientare artistică, totdeauna înviorătoare şi de lungă durată.

Pasiunea unui artist, fără a se înscrie totuși într-un curent de gândire sociologic, constă în descrierea nemărginită a unei imagini mai profunde, unei sincerităţi totale, parte din natură, parte din fiinţa umană, ascunse în dinamica vieţii. Minuţiozitatea lui, la o adică destul de pricepută în a alege cu discernământ fiecare părticică din întregul unei imagini, pe care de atâtea ori o poate modifica prin schimbarea filtrului de culoare, a fundalului și a obiectelor ataşate la ea, trebuie abordată ca o lege nescrisă a evoluției artistice. Pictorii sunt păstrătorii unei arte vechi, sacre, pe care puţini o pot cuprinde în adevărata ei profunzime.

Source: https://neculaifantanaru.com/trairile-unui-artist-fascinat-de-minutiozitatea-pasiunii-lui.html

Trandafirii au un background trăit la înălţime

On Mai 01, 2021

Marea Știință este ceea ce spui unui trandafir, cu naturalețe, pentru ca el să se simtă înzestrat din belșug cu darul vorbirii.

Este simplu să vorbesc cu tine, la fel de simplu cum vorbesc cu mine, fără ca nimeni din jur să ne audă. Şi dacă aş şti să fiu mai simplu în exprimare, cu mai multă putere într-un scris fără varietate, atunci sigur mi-ai admira cuvintele pentru a lor simplitate. Adaug aici o lămurire: pentru mine tu ai însemnat o prietenie trăită la înălţimea augustă a veşniciei artei, ce lasă frâie libere tinereţii fără de vină, visului împlinit al unui artist plin de culoare.

În felul acesta, fie că mâna depărtează sau apropie un obiect, ochii îl văd mereu în aceeaşi lumină a unui arbust uşor de întreţinut, pe care dacă îl cuprinzi cu mintea, cu gândul, cu vocea, cu sufletul, te simţi purtat într-un tărâm de poveste în care verile durează decenii, deci unde spaţiul şi timpul dobândesc o logică proprie. Astfel a ajuns trandafirul să reprezinte o continuare a poveştii mele peste veacuri, dar şi primul pas al expunerii a ceea ce scriu.

Cât despre cele depărtate, nimic nu poate limita vederea celor apropiate. Trandafirul a apărut de nicăieri în viaţa mea, aşa cum o dorință apare dintr-un buchet de trandafiri ce te farmecă la prima vedere, sau poate dintr-o simplă luare în considerare a unui fenomen izolat, *da un semplice punto di vista visivo* , datorită căruia am învăţat că legătura între frumosul artei şi aşa-numitul frumos din natură înseamnă să distingi diferenţa dintre imaginea iniţială şi cea obţinută prin inspiraţie la fiecare pas.

Leadership: Creaţia ta exprimă acele lucruri sau idei care îţi vorbesc despre actul de percepţie al realităţii exterioare, susţinut de imaginea ca reprezentare a unui Eu în raport cu Celălalt?

Eu, cu mine şi cu trandafirul "Double Delight" formăm un lanţ al cărei verigă principală este reflectarea unei realităţi profunde într-o oglindă cu iluminare şi cu zoom, din care arta, exerciţiul spiritului, procedeele de schimbare a realităţii, sunt doar o reflecţie a unei stări interioare sau a unei situaţii de inspiraţie. Dar această impresie de autenticitate, că totul este ceva natural, mai măreţ decât măreţia însăşi, variază proporţional cu distanţa dintre mine şi mine, dintre ideal şi realitate, căci şi imaginaţia scade sau creşte în acelaşi proporţii.

Exact aşa. Conştiinţa de sine evadează în uitare şi în derizoriu în faţa unei Opere care te lasă cu gura căscată, dar care se regenerează necontenit în lumea spirituală prin întindere, prin materialitate şi prin contraste puternice de culoare. Mai exact, această Operă se remarcă prin materialitatea unei realități care îşi construiește sensul în afara sensului intrinsec al vieţii, din acea materie a cuvintelor care se află de aceeași origine cu forma unei creaţii particulare.

Şi iată de ce trandafirul este rezultatul cuvintelor mele, întru totul dedicate artei. Fiindcă datorită lui am zărit un spaţiu întins de la vedere la viziune, de la vedere la dorința de a atinge, de la contemplare la empatie. În el, în acest univers în miniatură, răzbate tot ceea ce este mai adevărat şi mai viu în fiinţa mea, mobilul săvârşirii unui act de frumos, în conexiune cu declanşarea unei interpretări imaginative a privitorului care ne surprinde pe amândoi cu o reacţie de tipul: *"Look for those things that speak to your heart".*

Leadership: Sursa creaţiei tale poate fi atașată cunoașterii unei teme care nu dispare în timp, ci evoluează odată cu unicitatea modelului tău de vizualizare a unei imagini de sine mai cuprinzătoare?

Uneori desluşesc în existenţa trandafirului, purtând zilnic un dialog cu el, parcă în virtutea unui „act conştient avangardist”, voinţa de cristalizare a unei concepţii de tipul *Parexpriothyss* conform căreia atenţia spiritului de artist nu trebuie îndreptată doar spre exersarea permanentă a atitudinilor de responsabilitate faţă de natură şi mediu. Ci, mai cu seamă, spre virtutea de a-şi îmbogăți viziunea prin permiterea accesului intelectual la mecanismele de funcționare a realității lăuntrice.

Din aceeaşi sferă a înţelesurilor atribuite realităţii pe care am descoperit-o cu ajutorul trandafirului, din care se alimentează *Occulta Philosophia* , face parte şi tema romanului “Piatra Filozofală”, scris de Marquerite Yourcenar, când la un moment dat întâlnim, în mod cu totul fugitiv, un personaj destul de interesant:

”Omul era de acord să i se deschidă în faţă o nemurire fericită sau nefericită de care era direct răspunzător, dar să nu fie înconjurat de pretutindeni de o durată veşnică din care făcea şi totodată nu făcea parte. Era eroarea lui Origene, veşnicia sufletului, fapt ce ducea la indignare pentru că reducea aventura imediată la nimic.”

Avem de-a face aici cu acea parte a sufletului care este, prin natura sa, atașată cunoașterii unei teme care nu dispare în timp, ci evoluează odată cu unicitatea modelului meu de vizualizare a unei imagini de mare artă. Este vorba, în special, de o imagine care surprinde durata unei stări de spirit emergente, niciodată destul de încordată, făcând trecerea de la virtual la real, iar această stare reuşeşte să se materializeze într-un act de percepţie a sentimentului de alteritate.

Alteritatea înseamnă să fii cineva cu care merită să te întâlneşti ori de câte ori îţi doreşti să fii singur, cu tine însuţi, într-un mod plin de originalitate (şi plin de semnificaţie).

Trandafirii au un background trăit la înălţime dacă stăm să ne gândim că fiecare artist are o lume proprie ce reprezintă valoarea cognitivă a unei creaţii menite să cuprindă, în orizontul ei de frumuseţe şi de semnificaţie, sufletul, să-l răscolească şi să-l încânte cu ecouri ce durează dincolo de hotarul clipei.

Source: https://neculaifantanaru.com/trandafirii-au-un-background-trait-la-inaltime.html

Transformare Totală

On Aprilie 06, 2016

Remodelează-te creând un spaţiu fertil de auto-analizare, din care să reiasă diferenţa clară dintre ceea ce este autentic și ceea ce percepi în mod limitat.

Simţeam că doresc să trăiesc pentru o versiune nouă a fanteziei ce palpita în mine, ademenitoare prin tendinţa de a mă afla peste tot şi nicăieri, trăind experienţa unui personaj de care nu mă mai puteam desprinde. Un shadow, asemenea unui Casper - the Friendly Ghost - ce trebuie să distrugă spiritele bântuitoare ieșite din underground pentru a-i opri misiunea. Este o artă să ştii să te integrezi în decorul unui spațiu-timp circumscris realului nedeterminat, fantastic, prin promovarea unei cooperări mai apropiate între artist și creaţia lui.

Dorinţa aceasta veselă, fără seamăn, atrăgătoare prin suspansul şi misterul pe care doar poveştile ştiu să-l transmită, eu fiind în pielea celui de dincolo de graniţele acceptabilului, s-a trezit în mine când am intrat pentru prima oară în universul secret al unui thriller cu o complexitate epistemică ridicată, menţinut de greutatea ficţiunii de prima clasă.

O luasem înaintea tuturor faptelor mele, înaintea fiecărei dorinţe care mi se opunea, înaintea fiecărui vis, înaintea fiecărei clipe care-mi alimenta rostul vieţii. Prin intensitatea experienţei de prelucrare a invizibilului, dominând orice *Ars combinatoria* , favorizam actul de înființare al noului realism într-un mult aşteptat "episod următor".

Leadership: Consideri că recunoașterea progreselor tale în studierea underground-ului pe care îl dezvolţi ar putea fi subliniată mai clar prin introducerea unei perspective de finalizare al unei monitorizări din afară?

Imperioasa motivaţie de conştientizare a unor contexte de dispariţie din realitate şi integrare în decorul atipic al unui spațiu-timp, din alte unghiuri de abordare a complexei mele personalităţi, ar fi putut sa coloreze sentimentul că m-am descoperit într-un anumit sens: eu însumi eram creaţia mea.

Să ne amintim ce-i spunea chirurgul Lamartiniere regelui Louis al XV-lea, analizând bucuria şi suferinţa acestuia, încercând să-i găsească un remediu, un mijloc de apărare împotriva plictiselii:

- Sire, cumpăniţi bine la ce vă spun acum. A fost odată un rege foarte inteligent, pe nume Sardanapal, tot atât de inteligent ca şi Maiestatea Voastră, cu toate că a trăit cam cu vreo două mii opt sute de ani înaintea ei. I-a plăcut viaţa şi a avut grijă s-o folosească bine. Ştiu că a căutat amănunţit mijloacele de a exersa corpul şi spiritul la descoperirea plăcerilor celor mai puţin cunoscute. Ele au dus la un singur rezultat: transformarea totală.

Un singur fel de plăcere nu-l experimentase regele Sardanapal, şi l-a păstrat pentru la urmă: plăcerea de a arde pe rug împreună cu bogăţiile lui. Este şi asta un fel de dispariţie.

Underground-ul pe care îl dezvoltă un om este asemenea înfățișării unei scene din viaţa sa într-o reprezentare de ansamblu: mai întâi trebuie să potriveşti nuanţa popriei creaţii la o poveste de acţiune cu eroi de legendă, apoi trebuie să monitorizezi secvenţele principale şi elementele cheie prin prisma unei priviri secundare care percepe lucrurile din perspectivele cele mai neobişnuite.

Leadership: Poţi să-ți construieşti personalitatea sub formă de răspuns la întrebarea: „în ce fel te-ai surprins în propria ta creaţie"?

Misterul şi suspansul, dus până la cote extreme, creează sentimentul că te pierzi de tot într-o poveste interesantă, deconectându-te de lumea reală. Însă trebuie să cunoşti clar limitele până unde poate să se întindă misterul şi suspansul.

Leadershipul, conform zicalei " *Niciun om nu a urmat cursurile artei de a trăi, până ce nu a fost ispitit de capriciile neînţelesurilor ei* ", constă în îmbinarea, după posibilităţi, a acelor stiluri de gândire şi idei necesare pentru crearea unui spaţiu fertil de auto-analizare din care să reiasă diferenţa clară dintre ceea ce este autentic și ceea ce percepem în mod limitat.

Socrate spunea că secretul schimbării este de a-ți concentra toată energia nu asupra luptei cu ce e vechi, ci asupra construirii noului. Reformulând și completând, putem spune că leadershipul este un produs al backgroundului în care sunt încorporate toate încercările de a te regăsi în altcineva, cu scopul de a te respinge sau de a te accepta la aflarea necunoscutelor din ecuaţia noului.

Fiecare om îşi caută transformarea, într-un fel sau altul, şi o găseşte în altă parte decât unde şi-ar fi putut închipui. Pentru a vedea dintr-un loc ascuns animaţia tabloului numit viață, omul îşi construiește identitatea în cuprinsul unei lumi imaginare, desprinsă din filme sau din cărţi, ca remediu împotriva plictiselii de a se situa în perimetrul obişnuitului.

Deseori personalitatea unui lider se construieşte sub formă de răspuns la întrebarea: „ *în ce fel te-ai surprins în propria creaţie?* , conţinând o descriere a valorilor unei imagini-inversate a fiinţei sale, din care se poate naşte senzaţia de apartenență la un alt story, la un alt prezent și viitor, la un alt personaj.

Creaţia din care este alcătuită existenţa omului cere o concentrare a propriilor gânduri, intenții și senzații într-o direcţie întâmplătoare, dar unică prin expresivitatea cu care transmite o ştire de ultima oră, apreciată de „cititori".

Transformare Totală este consecinţa depăşirii graniţelor acceptabilului, prin „dispariţia" si plasarea ta într-un real ce poate reprezenta promisiunea unui alt soi de revedere cu tine însuţi.

Întotdeauna în demersurile propriilor tale căutări şi formări vei fi condus de vectorul „shadow" al personajului de care nu te mai poţi desprinde.

Source: https://neculaifantanaru.com/transformare-totala.html

Transformarea energiilor statice în dinamism artistic

On Iulie 20, 2010

Adevărata autonomie se exprimă atunci când refuzi confortul artificial și rămâi fidel valorilor tale, demonstrându-ți puterea de a păstra o viață simplă și autentică, chiar și atunci când normele sociale sugerează altceva.

După ce Degas împlinise șaptezeci de ani, doctorul s-a gândit că aerul din atelier nu-i pria.

— Trebuie să vă impuneți să ieșiți la aer, și pe urmă are să vă și distreze.

— Bine, dragă, da' dacă pe mine mă plictisește să mă distrez?

Dar n-avea importanță, dacă așa spuneau doctorii! Degas s-a hotărât să ia câteodată aer; ceea ce numea el «să ia aer» era să se urce în omnibusul cel mai apropiat și, când ajungea la cap de linie, să se urce în alt omnibus și pe urmă în al treilea.

Puteți să vă închipuiți, cunoscută fiind antipatia lui Degas pentru flori, în ce măsură plimbările astea în omnibus îi erau nesuferite duminica vara, ținând seamă de «furia» cu care parizienii aduc buchete de flori de la țară. În zilele acelea Degas își făcea «promenada igienică» printre maldăre de liliac și de trandafiri.

Îmi spunea într-o zi ce plăcere-i făcuse o plimbare la țară, într-o mașină deschisă; ce aer curat respiri, domnule Degas, nu m-am putut opri să-l întreb, de ce n-aveți mașină?

S-a uitat la mine cu o uimire în care se putea vedea un pic de supărare:

— Eu să-mi cumpăr mașină? Dumneata vrei să vezi un artist umblând în "echipaj"?...

Autenticitatea personală se manifestă prin abilitatea de a-ți menține preferințele și stilul de viață, chiar și în fața sfaturilor bine intenționate.

Uneori, ceea ce alții consideră recreere sau necesar pentru sănătate poate fi resimțit de un individ ca o obligație neplăcută, lipsită de sens personal, în funcție de propriile preferințe și percepții. Fiecare persoană are propria definiție a confortului și relaxării. Ceva impus din exterior poate părea lipsit de sens pentru cineva care nu împărtășește aceeași viziune.

Reacțiile de substituție în atelierul unui artist sunt procese fundamentale în chimia creației, deoarece permit transformarea energiilor statice în dinamism artistic. În aceste reacții spontane sau mai curând deliberate, un dram de plictiseală dintr-o zi de rutină este înlocuit cu o scânteie de inspirație, facilitând astfel procesul creativ. Este bine să lași lucrul deoparte și să te odihnești, pentru ca sănătatea să nu fie afectată. Programul de odihnă și natura promenadei, ca un fel de măsuri igienice finale, depind de mai mulți factori, inclusiv de structura organismului pe care îl are artistul. Substituția aerului proaspăt, de exemplu, implică inhalarea de substanțe bogate în energie asupra unui centru de letargie artistică.

Aceste reacții pot dezvolta stări de distracție sau de plictiseală, în funcție de condițiile de reacție și de natura mediului - fie ea naturală sau mașină personală. Aerul curat sau mirosul

de flori pot cataliza sau inhiba procesul de creație, în funcție de afinitatea artistului pentru elementele naturii. Plimbările, deși uneori nesuferite din cauza saturației de zgomot social, sunt esențiale pentru menținerea echilibrului chimic al creației, fiindcă sănătatea mentală și fizică a artistului este crucială.

Refuzul conformității poate fi o expresie a integrității artistice, așa cum Degas a respins ideea de a avea o mașină pentru a-și păstra identitatea.

Ceva impus din exterior poate părea lipsit de sens pentru cineva care nu împărtășește aceeași viziune cu tine. Ideea este că menținerea valorilor personale în fața presiunilor externe poate duce la experiențe unice și autentice, chiar și în situații aparent banale. Esența leadershipului constă în a găsi echilibrul între nevoile personale și așteptările altora, așa cum Degas a găsit o cale de a "lua aer" fără a-și compromite preferințele.

Să o spun altfel. Atelierul creativ, asemenea unei camere de ardere a inspirației, este locul unde artistul își injectează ideile și le aprinde cu pasiune. Procesul artistic începe în acest spațiu intim, unde doctorul imaginației prescrie aer proaspăt pentru a optimiza performanța creatoare. Expansiunea rapidă a gândurilor rezultate împinge artistul într-o promenadă igienică prin viața cotidiană, rotind arborele cotit al percepției sale unice.

Această mișcare de rotație a inspirației este apoi transmisă către diverse componente ale operei sale, permițând funcționarea artei în societate. Eficiența procesului creativ este crucială pentru performanța generală și consumul de energie artistică. Artiștii lucrează constant pentru a-și optimiza designul interior și funcționarea, îmbunătățind comprimarea emoțiilor, distribuția ideilor și controlul plictisului. Fie că folosesc omnibusul urban sau o mașină a imaginației, ei caută să transforme combustibilul experienței în energia mecanică a creației, chiar dacă uneori găsesc nesuferite convențiile sociale, precum obsesia pentru flori în plimbările de duminică.

Leadershipul implică uneori să mergi împotriva curentului, să refuzi conformitatea, precum Degas care a respins ideea de a avea o mașină pentru a-și păstra identitatea de artist.

Transformarea energiilor statice în dinamism artistic este posibilă atunci când îți permiți să explorezi libertatea creativă, deoarece doar astfel poți accesa surse noi de inspirație într-un mod profund și personal. Spun asta deoarece actul creativ nu vine doar din tehnică, ci și din capacitatea de a canaliza energia interioară într-o formă de expresie autentică, care transcende limitele convenționale.

*** Notă:**
https://archive.org/stream/revista-secolul-20/Revista%20Secolul%2020%20-%20Nr.4%201957.pdf_djvu.txt

Source: https://neculaifantanaru.com/transformarea-energiilor-statice-in-dinamism-artistic.html

Transformarea Percepției prin Arta Regizorală

On Decembrie 16, 2012

Influența unei opere de artă este evidentă în modul în care transformă percepția spectatorului asupra realității înconjurătoare.

Contactul cu filmul expresionist german era prezentat frecvent la Moscova. Regizorul rus, Serghei Eisenstein vede aceste filme şi este cu neputinţă să nu le fi urmărit cu pasiune. Cu atât mai mult cu cât, ca mijloace de expresie, întâlnea aici adeseori ceea ce încercase rudimentar în teatru.

Mai târziu avea să declare că filmul expresionist abia a lăsat urme în arta tinerilor cineaşti sovietici, deci şi în a sa. Dar adăugă îndată, poate fără a-şi da seama de legătura ce se poate face, că nici condiţiile tehnice moscovite nu permiteau realizarea acestor "fantasmagorii". Or, influenţa expresionistă asupra operei lui Eisenstein este evidentă. Suntem convinşi că filmele germane văzute de el în acea epocă au avut un rol definit în formarea sa cinematografică, chiar dacă mai târziu, dintr-un motiv sau altul, se va dezice de această influenţă.

Leadership: Poate puterea creaţiei tale să schimbe percepția spectatorilor asupra realității, încât să asigure coerența și impactul vizual dorit asupra unei arii mai largi de autonomie artistică?

Procesul de transformare a percepției spectatorului asupra realității prin arta cinematografică presupune o serie de etape artistice riguroase, menite să asigure calitatea operei finale. Influența filmului expresionist este esențială pentru a menține standardele de producție artistică. În fiecare fază a creației cinematografice, se utilizează tehnici avansate și proceduri bine stabilite. De la concepția inițială la filmare și până la editarea finală, fiecare pas este monitorizat și ajustat pentru a optimiza expresivitatea și a reduce incoerențele.

Filmele, ca opere de artă, au puterea de a influența profund percepția spectatorului asupra realității înconjurătoare. Influența tehnică și stilistică a expresionismului german, de exemplu, se manifestă prin utilizarea umbrelor, contrastelor puternice și a unghiurilor de cameră neobișnuite, toate contribuind la crearea unei atmosfere distincte. În acest context, chiar și în condiții tehnice limitate, geniul artistic găsește mereu o cale să se exprime și să influențeze generațiile viitoare.

În cele mai dure condiții, geniul artistic găsește mereu o cale să se exprime și să influențeze generațiile viitoare.

De asemenea, aceste etape artistice nu sunt diferite de rigorile unui proces de fabricație industrială, unde controlul calității și atenția la detalii sunt cruciale. În cinema, fiecare scenă și fiecare cadru sunt supuse unui control strict al calității pentru a asigura coerența narativă și impactul vizual dorit. Astfel, filmele devin nu doar opere de divertisment, ci și instrumente de transformare a percepției realității prin influențele lor tehnice și artistice. Aceasta demonstrează modul în care condițiile tehnice și influențele culturale contribuie la formarea viziunii artistice, la fel cum procesele industriale asigură calitatea și eficiența produselor finite.

Sensibilitatea artistică a unui regizor poate să amplifice vulnerabilitatea și conexiunea cu realitatea, revelând astfel o operă care transcende imediatul prin viziunea expresionistă.

Transformarea percepției prin arta regizorală reflectă modul în care experiențele vizuale și estetice pot redefini viziunea unei persoane asupra lumii, așa încât fiecare cadru să devină o poartă spre o nouă înțelegere a realității. Să nu uităm, de asemenea, că intuiția empatică a unui creator poate consolida capacitatea de înțelegere profundă și legătura cu circumstanțele autentice, dezvăluind astfel o abordare care depășește superficialul prin perspectiva să distinctă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Transmutaţia elementelor şi a faptelor măreţe

On Iulie 23, 2015

Extinde-ţi parametrii minţii, căutând să atribui o semnificaţie integrală, complexă şi de acută sugestivitate descoperirilor tale.

Totul din real trebuia recoltat într-un recipient universal, conţinând un volum dintr-un larg ocean de magmă, într-un schimb de interacţiuni cuprinse în potenţialul forţei desfăşurate între ardere şi mistuire. Importantă era explozia produsă în urma erupţiei de foc pentru ca descoperirea ce urma să o fac să aibă configuraţia unei vieţi închinate artei, cu scopul atingerii unei măiestrii înţelese că o aspiraţie către victoria unui nou sistem de valori asupra nivelului de împlinire în viaţă.

Neîndoios, o ştiinţă viitoare va descoperi aceste relaţii necunoscute, între traseele de legătură ce stabilesc valoarea intensităţii radiaţiei de energie şi compoziţia chimică a materiei incandescente din care se creează arta transmutării elementelor nediferenţiate. Adică, puterea creatoare. Lumea va avea nevoie de un atlas al materiei compuse din substanţele volatile, sublimabile sau inflamabile, de o enciclopedie a structurii şi încărcăturii ei cu potenţial de acţiune, conducând spre acea tainică sursă a necuprinsului care face din ştiinţă o lucrare a inteligenţei superioare.

N-am uitat nicio clipă ce-i spunea Gargantua fiului său, în opera lui François Rabelais:

"Fiule, te-aș sfătui să folosești anii tinereții tale cu silința învățăturii cele mai alese, întărindu-ți fără încetare puterile minții și ale sufletului. Să nu rămână nicio cronică pe care să nu o știi pe de rost și să cercetezi cu de-amănuntul toate cele scrise în cosmografia învățaților care s-au îndeletnicit cu știința asta."

Leadership: Este oportună intervenţia ta în activitatea de creaţie prin care orice neînţeles se transformă în neînţelesuri şi mai mari, în sensul trasării unui nou drum de acces la tainele unei ştiinţe străvechi capabile să ofere noi perspective de interpretare a Marii Opere?

Neînţelesul este o surprindere în forma concretă a unei realităţi pricepută în mai multe secvenţe de timp, prin diferite operaţii unitare, numai de către artiştii care ştiu să descifreze o parte din misterele universului, traduse prin expresii sugestive, dar învelite cu înţelesuri multiple. Marea operă este arta de a trăi aceste înţelesuri din adâncul lucrurilor, ca pe un dar de la Dumnezeu, totodată ca pe un moment în care Dumnezeu se justifică pentru suferințele pe care le-a tolerat de la începutul lumii.

Amintiţi-vă ce spunea Heinrich Cornelius Agrippa: *"Însuşi Iisus Hristos, cât timp a trăit pe Pământ, a vorbit în aşa fel încât numai cei mai apropiaţi discipoli au înţeles misterul cuvântului lui Dumnezeu, pe când ceilalţi au înţeles doar parabolele. Aşadar, nu se cade ca acele lucruri secrete, deţinute de puţini oameni înţelepţi şi transmise din gură în gură să fie scrise pentru oamenii de rând. De aceea vă rog să mă iertaţi dacă voi tăinui multe şi importante lucruri…"*

Mi-e teamă că va trebui să punem la dispoziţia lumii, înverşunându-ne să născocim alte formule de extracţie a „soarelui negru" din minereurile de sulfuri, diferite sensuri care să dea naştere la noi logici şi raţiuni. Deci, haideţi să ne însuşim această capacitate de extracţie a informaţiei Beta care ne permite să orientăm toate resursele, disponibile doar prin cataliză şi transmutare, spre filozofia ştiinţei.

Leadership: Ştiinţa de care aparţine zona de interpretare a Marii Opere este inclusă în funcţia de acceptabilitate a ascunsului, în dorinţa deosebită de a-ţi afirma existenţa cugetătoare, plină diversitate şi însemnătate?

Ştiinţa, în faţa avântului ce aparţine unei puteri magice concentrate într-o singură secundă explozivă, alocând un procent din exploataţia a ceea ce există în natură, în stare liberă sau în combinaţii, se comportă deseori asemenea unei mingi de foc ce străbate cerul pentru câteva minute şi apoi se prăbuşeşte. Câţi vor putea să integreze cosmosul, ştiinţa, elementele şi toate fenomenele naturale, într-un demers artistic?

O persoană originală, care face combinaţii îndrăzneţe, respinge o mulţime de vizibilităţi fiindcă ele ar bruia raţionamentele acceptate unanim. Dar întotdeauna ia în calcul ascunsul din care emană tot ceea ce există în orice formă şi care în esenţa sa rămâne pretutindeni variabil.

Ascunsul este concepţia unei perfecţiuni care nu s-a întâlnit încă în experienţă, punând în dificultate mintea creativă care se tot zbate ca un fluture de noapte să intre într-o realitate pe care doar visul pare că o mai face suportabilă.

Cristofor Columb căuta o cale maritimă spre India, şi până la sfârşitul vieţii sale a fost convins că nu ajunsese pe noul continent, ci undeva în apropierea gurilor Gangelui. El n-a realizat niciodată importanţa unei descoperiri colosale, fiindcă ştiinţa lui nu era inclusă în funcţia de acceptabilitate a ascunsului - şi doar prin acest germinator se putea asigura crearea aşteptării şi a înţelegerii care completează acţiunea şi o perfecţionează.

Probabil filosofia marelui conquistador era implementată adânc într-o mentalitate care implică o anumită reticenţă în a accepta faptul că lucrurile ascunse sunt mai tari decât cele neascunse. El nu s-a debarasat de tendinţa de a crede în ceva aparent superior perspectivelor sale, nu s-a eliberat de acea autoritate a uzurii excesive stabilite de gradul de toleranţă la ceea ce îi convenea să înţeleagă.

Popularizarea ştiinţei se realizează prin accentuarea celei mai mici nuanţe afective şi cu caracter de introspecţie din spatele incomprehensibilităţii şi inefabilităţii misterului lui Dumnezeu.

Ştiţi de ce un magician îşi primeşte întotdeauna binemeritatele aplauze? Fiindcă punctul culminant al spectacolului îl constituie o iluzie, un efect halucinant, o perfecțiune care pune în dificultate mintea spectatorului. Nu ştii cum s-a făcut trucul, nu ştii cum se aplică, nu ştii cum funcţionează, nu-l poţi copia. Dar efectul lui ia altitudine şi îţi intensifică privirea, starea pozitivă, dorinţa de a descifra mecanismul gândirii din spatele aşezării lucrurilor, oferindu-ţi impresia că trăieşti o altă realitate, într-o fază avansată de structurare simbolică, ca într-o conversație despre fizică avansată.

Practic el nu a adâncit un mister care se dezvăluie pe bucăţi, întotdeauna acolo unde e bezna mai adâncă, fapt care demonstrează legăturile sale cu o realitate experimentată ca efect secundar. El nu a înţeles semnificaţia şi unicitatea descoperirii, fiindcă pentru el noţiunea de „necuprins” nu era definită ca oportunitate de trecere la un alt nivel de cunoaştere. Călătoria lui nereprezentând altceva decât un mijloc de atingere a unui obiectiv major, însă fără a-i conferi un plus de sugestivitate, autenticitate şi relevanţă.

Încrezându-se doar în orizontul său temporar definit, el nu a atribuit sensul şi semnificaţia care trebuie unui nou început, unei noi poziţionări, unui anumit set-up. Sensul pe care îl acorzi realităţii este direct proporţional cu valoarea pe care o acorzi descoperirilor tale. Iei în calcul ascunsul din care emană tot ceea ce există în orice formă şi care în esenţa sa rămâne

pretutindeni variabil?

Columb a dat dovadă de un leadership care nu îşi întinde aria de acţiune asupra întregului ce adăposteşte şi „ascunsul", nu doar cunoscutul. El nu a fost alimentat cu acea ştiinţă prin care se descoperă relaţiile între necunoscutele care pot fi exploatate şi transformate în poveşti de succes, în comori de mare preţ, într-un instrument de evaluare a însemnătăţii actului de descoperire.

El s-a mărginit la a semnala doar existenţa unei zone geografice, dar nu a fost susţinut de existenţa unei anumite înţelegeri care să-i susţină cauza, efectele descoperirii.

Evoluţia lucrurilor este parcă menită să dovedească, până la cea mai mică nuanţă, în ansamblul fenomenelor de lungă durată, că nimic nu rămâne ascuns, şi că totul este rezultatul unei revelaţii câştigată prin aşteptarea ce o suscită însăşi călătoria spre bucuria descoperirii.

Transmutaţia elementelor şi a faptelor măreţe au ca principal punct comun determinarea „ascunsului" şi adâncirea a ceea ce doar se crede, dar nu se ştie cu certitudine. Mare dreptate avea scriitorul Daniel R Castro când spunea: *"oamenii au tendinţa de a vedea numai lucrul asupra căruia se concentrează, nu ceea ce se află acolo în realitate"*.

Ascunsul poate fi determinat numai prin dimensiunile şi semnificaţiile pe care le poartă. Iar faptele măreţe se pot transforma într-o mare lecţie de leadership dacă le vezi ca tendinţă de a exprima ceea ce se omite.

Source: https://neculaifantanaru.com/transmutatia-elementelor-si-a-faptelor-marete.html

Trebuie să ai un haos în tine pentru a da naștere unei stele

On Septembrie 30, 2024

Idealul de împlinire liberă constă în a deveni parte a unui tot mai mare, în a canaliza energia colectivă și individuală într-un mod care contopește eforturile cu natura.

În labirintul verde al înălțimilor, unde natura sălbatică și cerul albastru se contopesc într-o "Xenthoria Ulmivent", un fel de taină a vieții, sora mea, Oana Fântânaru, își țese propriul parcurs de curaj, la semimaratonul "Ciucaș Trail". Cărările sinuoase ale muntelui, toate acele răscruci abrupte și ascunzișuri misterioase, nu sunt doar trasee greu de parcurs, ci portaluri către dimensiuni necunoscute ale propriei ființe, unde fiecare cărare devine o pagină din cartea vieții, scrisă cu sudoare și determinare. În fond, provocările naturii dezvăluie profunzimi nebănuite ale spiritului de alergător, transformând fiecare pas într-o călătorie de autodescoperire.

În timpul alergării montane, fiecare pas devine o forță universală a procesului de auto-descoperire, iar fiecare vârf cucerit devine o treaptă spre iluminare. În acel cadru competițional, o vedeam pe sora mea cum înaintează cu pași repezi. Oana era artistul căruia muntele îi oferea inspirație și provocare, iar eu eram privitorul care îi admiram tabloul vieții, martor al creației sale. Era ca și când muntele însuși respira odată cu ea, fiecare stâncă și fiecare copac deveneau martori tăcuți ai transformării sale interioare. De parcă gravitația însăși își pierdea puterea în fața voinței sale de fier, iar aerul rarefiat al înălțimilor devenea un elixir al transcendenței. Mai ales arta, adevărata putere de expresie a Oanei, se manifesta printr-o mișcare grațioasă și determinată.

Ochii se pierd în verdele nesfârșit al naturii, descoperind adâncimi ale sinelui. O priveam pe Oana cum aleargă, atât de mult îi simțeam determinarea și energia. Cu siguranță, contopirea omului cu natura și alinierea acțiunilor individuale în fluxul curgător al acesteia reprezintă esența unei spiritualități bine definite, capabilă să creeze o imagine vibrantă, ca o pânză în care fiecare tușă se integrează perfect într-un tablou mai vast. Era ca și cum alergarea ei ar fi devenit o notă într-o simfonie cosmică, iar respirația o pulsație care se îmbina cu vântul și cu bătăile inimii Pământului, oferind spectacolul unei arte vivante și autentice.

Leadership: Armonia dintre tine și natură poate să creeze o imagine vibrantă, unde fiecare "intensitate" a trăirii se îmbină perfect cu elementele naturii, construind o artă vie și autentică?

Nu doar că aleargă între vârfuri și văi, dar se și "adâncește" în ele, asemenea unui căutător al înțelepciunii ascunse, care găsește lecții în fiecare piatră, în fiecare colț de pădure, dincolo de orice aparență superficială. Întotdeauna, Oana își ține sub observație propriile limite la concursuri, de parcă ar privi un vast teritoriu neexplorat, analizând fiecare mișcare nu doar cu ochiul critic, ci cu sufletul căutător. Ochii care scrutează potecile abrupte devin martorii unui proces de autoexplorare, în care fiecare dificultate se relevă ca o nouă perspectivă asupra sinelui.

Am înțeles. Știu asta foarte bine. Pentru Oana, fiecare competiție devine o "Epedysasis Harrexhium", o chemare eternă a depășirii de sine pe firul de pasiune intensă a unei arte care traduce experiențele în mișcare, prin intermediul corpului și al minții, reușind să comunice emoții universale. Mai e ceva. Cronometrul nu măsoară doar timpul, ci și evoluția spiritului ei, fiecare secundă fiind o pensulă pe pânza existenței, pictând un tablou al devenirii umane demn de "Țipătul" lui Edvard Munch, unde timpul se topește și realitatea se îndoaie sub greutatea voinței pure. Întâlnind drumuri neexplorate, ochii Oanei reflectă curajul ascuns în ea, pe când fiecare bătaie a inimii pulsează din chimia unei determinări absolute, completând tabloul unui suflet neînfricat.

"El camino hacia la cumbre es el camino hacia uno mismo," șoptea parcă vântul printre crengile brazilor, în timp ce Oana își croia drum prin propriul labirint interior. În acest context, intervin cuvintele lui Friedrich Nietzsche: *"Trebuie să ai un haos în tine pentru a da naștere unei stele."* Ce se zbate în inima ei știe doar ea, dar ceva, în timpul alergării, este evidențiat subtil, corpul îi trădează fiecare bătaie de voință, iar gândurile ei fiind niște curenți nevăzuți care o împing mai departe, își croiesc un drum către victorie.

Vederea unui nou orizont trezește în noi dorința de a merge mai departe, în timp ce fiecare obstacol parcurs o aduce mai aproape de noi înșine.

Leadership: Viziunea ta inspirată de natură presupune capacitatea de a-ți alinia acțiunile cu fluxul natural de efort, creând o artă autentică în călătoria ta spre auto-descoperire?

O artă autentică spre auto-descoperire reprezintă capacitatea de a te confrunta cu propriile limite. O priveam cum aleargă, și aleargă, fără să se oprească nicio clipă, nici măcar la punctele de hidratare. De ce oare? Poate dialogul cu ea însăși, acel monolog interior din timpul efortului intens, nu îi cerea nimic mai mult decât să continue, să nu se oprească. În mintea ei, poate, se formau simboluri ale unei călătorii mistice, pe care conștiința, mijlocul unic de înțelegere, făcea trimitere spre auto-descoperire. Totuși, ceva în ea părea să vorbească cu o determinare neclintită:

- Am senzația că drumul spre vârf nu este altceva decât o călătorie spre esența mea, un urcuș prin umbrele propriilor mele temeri și dorințe, ca punct de pornire a unei vaste experiențe de auto-descoperire. Vântul îmi vorbește în șoapte, mă cheamă spre înălțimi, iar fiecare pas, fiecare răsuflare, îmi dezvăluie o fărâmă din acel haos interior neîmblânzit, haos care, deși mă sfâșie uneori, poartă în el promisiunea unei stele. Corpul meu trădează fiecare efort, fiecare bătălie dusă cu sinele, iar acești curenți nevăzuți de gânduri mă împing mai departe, transformând încercarea în creație, haosul în lumină.

Această pasiune care strălucește ca o stea nestinsă îi dă surorii mele puterea să continue mereu, indiferent de obstacolele ce apar pe parcurs. Întotdeauna munții și dealurile sunt precum "strigătele ancestrale" care o cheamă, o ispită căreia nu îi poate rezista, iar răspunsul ei este o odă cântată pe ritm de pași grăbiți, unde fiecare urcare devine un omagiu adus propriei sale perseverențe. Asemenea filosofului german care căuta supraomul în înălțimile munților, Oana descoperă în fiecare cursă montană o oportunitate de a-și depăși limitele umane, transformând haosul interior într-o stea a performanței atletice.

Iar artisticul, eleganța ritmică a mișcărilor, se vede în coregrafia spontană a urcușurilor și coborâșurilor, în felul în care corpul se adaptează și se contopește cu terenul accidentat.

Marea capodoperă a artei redă imaginea omului în natură atunci când energia și determinarea lui se manifestă în acțiuni care devin parte integrantă dintr-un tablou mai mare.

Trebuie să ai un haos în tine pentru a da naștere unei stele ca să strălucești, dincolo de limitele proprii, încât să atingi măreția. Spun asta deoarece, prin comparație cu arta, alergatul creează stele, formând un tablou al puterii interioare, tot așa cum pictorul își proiectează viziunea pe pânză.

Source: https://neculaifantanaru.com/trebuie-sa-ai-un-haos-in-tine-pentru-a-da-nastere-unei-stele.h

Trecerea progresivă de la static la dinamic

On Martie 05, 2009

Promovează-ţi valorile personale autentice ca să fie vizibilă construcţia definitivă a modelului tău de leadership.

Dintotdeauna mi-a plăcut seria de filme al cărui personaj este „Zorro", singur, izolat, rebel. În *„ The legend of Zorro (2005) "*, soţia contelui Alejandro de la Vega, alias Zorro, este răpită şi obligată sub presiunea ameninţărilor să colaboreze, în calitate de spion, cu guvernul Statelor Unite ale Americii.

Stăpânit de groaza cea mai adâncă, deznădăjduit de ideea aceea înspăimântătoare, că viaţa soţiei lui este în mare pericol, Alejandro de la Vega, alias Zorro, deghizat astfel ca să nu se compromită, cu masca ce-i ascundea identitatea, porneşte cu toată inima şi cu mult curaj pe urmele conspiratorilor cu scopul de a o salva - aidoma unui luptător neînfricat care e ferm convins că poate răzbi în faţa unei provocări nemaivăzute, Cu al său spirit cuprinzător, limpede şi pătrunzător, cu zelul său neobosit şi plin de viaţă, el se avântă, nu orbeşte, ci cu chibzuinţă pe căi întortocheate, neaşteptate şi necunoscute, pentru de a-l deconspira pe vinovatul cel mai de temut, cel mai înverşunat şi mai hain dintre duşmanii săi: contele Armand, noul iubit al Elenei, al soţiei lui.

Armand, dibaci ca o vulpe care intuieşte ce capcană i-a întins vânătorul, ştie cum să-l fenteze pe Zorro şi, ferindu-se de justiţie, reuşeşte să-şi asigure reuşita prin combinaţii iscusite. Dar Zorro, acest om neobişnuit care ghiceşte totul, nu se lasă mai prejos ci, mergând pe firul evenimentelor, concentrându-şi întreaga pricepere, putere şi inteligenţă, reuşeşte printr-un plan iscusit să anihileze complotul. Păstrându-şi hotărârea până la capăt, dar punându-şi în pericol atât propria viaţă cât şi pe cea a soţiei şi a copilului său, el reuşeşte în final, dar numai printr-o minune, să-şi atingă ţelurile.

Leadership: Poţi să te afirmi ca o unitate de decizie şi acţiune capabilă să schimbe cursul evenimentelor în nişte împrejurări în care o persoană vătămată nu are posibilitatea să perceapă vizual agentul cauzal al unei intervenţii salvatoare?

Reţine ce îţi spun acum. Nu spectacolul pe care îl face Zorro este esenţial la el, ci psihologia lui, care apare mai clară tocmai în momentele când se dedică unui scop eroic. Meritul lui cel mai mare este că întotdeauna a sesizat primul inadvertenţă inadmisibilă dintre vorbe şi faptele neetice, care contraveneau oricăror norme prevăzute de lege. Obsesia aceasta, continuu latentă, de a-şi ascunde identitatea şi de a se pune în valoare dând curs chemării interioare de a se ridica la înălţimea idealurilor sale înalte devenea din ce în ce mai acută în cele mai neaşteptate momente, exact atunci când oamenii aveau mai multă nevoie de ajutor.

Zorro apare întotdeauna ca o unitate de decizie şi acţiune. El îşi găseşte resursele necesare menţinerii şi continuării procesului de transformare al leadershipului său personal dând curs puternicului simţământ de înalt respect şi de cea mai înaltă consideraţie pentru fiinţa umană. Zorro stabilea mai întâi ce vroiau oamenii cel mai mult, apoi îşi punea la bătaie abilitatea de a se impune în mod direct în orice situaţie.

Rezultatele excelente pot fi uşor obţinute atunci când unitatea de baza a leadershipului pe care îl practici este bine stabilită şi foarte trainică. Aceasta unitate de bază implică abilitatea ta de a decide faptul că o anumită situaţie se afla în atenţia ta şi sub controlul tău, dezvoltând cea mai buna strategie de realizare a scopurilor propuse, asumându-ţi răspunderea pentru orice eşec.

Leadership: Îndeplineşti condiţiile unei imagini de sine pozitive care permite o evaluare cauzală din preajma realităţii pe care o ţi-o impui ca verdict al judecăţii propriei conştiinţe, fără ca ea să se suprapună cu spaţiul de manevră al sensibilităţii tale?

Aşa cum rinichiul are un rol deosebit de important în reglarea umorală a tensiunii, tot aşa abilitatea ta de a te integra în viaţa celorlalţi, transmiţându-le propriile sentimente și starea de spirit, are un rol important în reglarea şi bună desfăşurare a activităţilor tale. Este adânc înrădăcinată concepţia că formă de manifestare a fiinţei care ia progresiv cunoştinţă de ea însăşi nu poate să fie decât o unitate închisă, aşa cum ne demonstrează acea realitate acceptată şi trăită printr-un amestec de constrângere afectivă sau morală.

Bineînţeles că, înainte de a analiza starea de spirit a unui "salvator", trebuie să analizăm starea de spirit a celui care este prins în capcana realităţii unui sine afectat, sensibil la context, cum era Elena din film. Conţinutul ei sufletesc se raporta la nişte împrejurări neprielnice pe care nimeni nu le elucidase, iar tendinţa ei spirituală era să redefinească spațiul propriei sensibilităţi, iar privitorul care ar fi încercat să pătrundă în ansamblurile vibrante ale acestui spaţiu nu ar fi ştiut cu siguranță unde exact se află.

A nu te implica în acţiuni menite să-ţi demonstreze responsabilitatea şi să-ţi pună în valoare aptitudinile e ca şi cum ai locui într-o cameră întunecoasă din care, aparent, nu poţi ieşi. Vestea bună e că poţi programa cantitatea de lumină care să pătrundă în casă prin transformarea ta în ceva mai bun, eliberându-ţi resursele interioare pentru exteriorizarea şi înţelegerea intenţiilor personale. Intensitatea cu care te implici în desfăşurarea activităţilor tale depinde de cantitatea de „lumină” cu care îţi alimentezi leadershipul – prin configurarea adecvată a potenţialului tău şi a motivaţiilor personale, şi de gradul de promptitudine a "activării" emoţiilor tale.

Leadershipul are ca determinant principal o formă de manifestare a fiinţei care ia progresiv cunoştinţă de ea însăşi, în lumina unei realităţi care nu a fost descifrată pe deplin în toate consecinţele ei.

Trecerea progresivă de la static la dinamic are rolul de a semnifica „deşteptarea” ta prin cultivarea acelui sentiment de apartenenţă la comunitate, sau la un grup de oameni, şi prin alinierea ta la aşteptările şi nevoie lor.

Întotdeauna pentru a realiza ceva măreţ, şi pentru a menţine bunele relaţii cu ceilalţi oameni, este necesară o autoritate supremă, irezistibilă, absolută. Această autoritate trebuie să întrunească următoarele calităţi: supremaţie, înţelepciune, bunătate şi forţă. Aceeaşi autoritate de care întotdeauna a dispus Zorro. El şi-a promovat valorile personale autentice (precum onestitatea, integritatea, respectul, comunicarea sau compasiunea), conturând astfel construcţia definitivă a modelului său de leadership.

Concluzia: Trecerea de la static la dinamic înseamnă a părăsi acea stare de expectativă (chiar dacă vorbele abundă) la acţiune, la o acţiune motivată de sentimente de dreptate şi justiţie în favoarea celor care sunt în suferinţă.

Valoarea ta sporeşte dacă o faci fără ostentaţie şi fără să aştepţi recunoştinţa veşnică a oamenilor. Faptele, şi nu vorbele, sunt cele care contează. Ele sunt cele care exprimă valorile tale personale.

Source: https://neculaifantanaru.com/trecerea-progresiva-de-la-static-la-dinamic.html

Trei temeri, trei bucurii

On Septembrie 03, 2010

Ridică-te deasupra propriilor tale slăbiciuni, fără să afectezi esenţa bine conturată a leadershipului tău.

Lordul Glenarvan împreună cu micul său echipaj din care făceau parte şi Mary si Robert Grant, s-au avântat în necunoscut cu gândul de a da de urma căpitanului Grant. Luni de zile au străbătut mări şi oceane, fără niciun rezultat. Ajungând pe ţărmurile Australiei, s-au împotmolit de-a binelea în căutări, mai ales că vasul lor, *Duncan* , fusese avariat. Se simţeau ca nişte excursionişti părăsiţi de călăuză pe o insulă pustie.

Cu totul întâmplător, în căutările lor pe insulă l-au descoperit pe scoţianul Ayron, unul dintre naufragiaţii de pe vasul *Britannia* , al cărui căpitan era Harry Grant. Lordul Glenarvan, care era iniţiatorul expediţiei de căutare, şi totodată conducătorul întregului echipaj, conştient că drumurile li s-au înfundat şi că în acel moment erudiţia lui era zadarnică, a făcut apel la părerea lui Ayron, cerându-i sfatul, şi rugându-l să-i conducă prin pădurile provinciei Victoria până la coasta orientală. Ayron a acceptat:

- Vă mulţumesc, milord, pentru încrederea pe care mi-aţi acordat-o şi nădăjduiesc să fiu demn de ea. Cunosc întrucâtva această ţară, şi vă voi fi de folos.

Leadership: Situaţiile pe care le traversezi prin accesarea unui rol de ghidare modifică treptat şi fundamental ceea ce se întâmplă cu imaginea pe care o descoperă privirea înălţată spre un punct invizibil?

Când se schimbă muzica, se schimbă şi dansul. Nimic nu este mai de invidiat decât destinul acelor eroi care au realizat lucruri mari. Dar important este cel care i-a condus spre reuşită. Ayron, care s-a impus încă de la început printr-o personalitate bine conturată, a devenit singura garanţie pentru salvarea lui Harry Grant. Prezenţa lui a fost o forţă de neînvins. Energia morală şi fizică a micului echipaj condus de Lordul Glenarvan, ajunsă la intensitate maximă, ar fi cedat dacă n-ar fi apărut în peisaj salvatorul lor - care le-a prevăzut o viitoare îndeplinire a scopurilor propuse, strecurând astfel speranţa în sufletul lor.

Principala provocare căreia trebuie să-i facă faţă liderul o constituie rezultatele dezamăgitoare. Aruncaţi pe ţărmurile Australiei, Lordul Glenarvan, pe ale cărui cunoştinţe de ghid s-a sprijinit întreg echipajul în fiecare clipă a călătoriei, ajunsese în momentul în care nu mai avea nicio putere. Era momentul când, pentru prima data forţele îl părăsiseră şi nu mai avea aceeaşi încredere în sine. Pentru prima oară a împărtăşit echipajului temerile sale. Căci vasul lor *Duncan* era avariat, iar ei nu aveau nicio hartă pe care să se bazeze pe pământul australian. Pe lângă asta, nu înaintaseră deloc în căutările lor pentru găsirea căpitanului Grant.

Un punct invizibil este o probă de apreciere a distanţei pe care o străbaţi fără ţintă precisă, pe fondul unor provocări care îţi testează limitele abilităţilor de a gestiona anumite situaţii din care se poate întâmpla să nu existe ieşire. În leadership acest lucru se poate traduce prin următoarea sintagmă: omul nu-şi mai aparţine lui, ci evenimentelor de care nu se consideră vinovat.

Leadership: Te înscrii în planul tendinţei de a fi autosuficient în fazele realităţii pe care o explorezi?

A te înscrie în planul tendinţei de a fi autosuficient în fazele realităţii pe care o explorezi, înseamnă să-ţi conştientizezi condiţia efemeră de lider şi să încerci să te poziţionezi pe o altă poziţie de forţă, care include o anumită comprehensiúne de sine. Încearcă să-ţi cunoşti limitele implicării tale într-un proiect de mare anvergură, înainte să-ţi dezvolţi o perspectivă obiectivă asupra rolului pe care îl ai de jucat în dinamica evenimentelor.

Ştiinţa de a te exercita ca lider, alături de ştiinţa de a te păstra la distanţă de „efectele primordialului", pentru a putea observa, judeca şi analiza obiectiv faptele, poate primi lecţia cea mai de preţ pe care ţi-o poate da urmărirea unui lung şir de adversităţi.

Omul care se reînnoieşte permanent merge mai departe şi îşi extinde privilegiile asupra experienţei de tip *Spaţiu-Timp* , fructificând sâmburele de raţional al teoriei conform căreia *"o privire din afară îți poate da o perspectivă mai bună, în timp ce o privire dinăuntrul limitelor îţi prelungeşte imprudenţa "*.

Dispărând legăturile leadershipului cu privilegiul de a te detaşa de realitatea pe care o experimentezi, automat te vei dispensa de aportul vocii lăuntrice care îşi şopteşte necontenit *"Eşti conştient de propria incapacitate de a face totul?"* De aici se trage neînţelegerea direcţiilor de abordare a leadershipului, cauzele ce determină apariţia şi proliferarea fenomenului de profunzime numit "reflectare".

Să identifici lacunele propriei autocunoaşteri pentru a le umple ulterior, asta nu te va încuraja să iei atitudine şi să mergi până-n pânzele albe. Dar va trezi o anumită doză de vigilenţă care va îndepărta oprobiul şi desconsiderarea celorlalţi.

Leadership: Poţi să acorzi mai multă atenţie poziţiei tale faţă de ce ţi-a scăpat din vedere, luând în calcul probabilitatea de a rămâne prea mult într-un singur loc?

Un dram de înţelepciune. În viaţa fiecărui conducător vine o vreme când totul pare că se prăbuşeşte. Înţelepciunea îl îndeamnă atunci să lase locul altuia ce va fi mai de folos decât el.

În acel moment de cumpănă, Lordului Glenarvan i-a fost testată înţelepciunea, nu curajul, şi nici spiritul de iniţiativă. Întâlnindu-l pe Ayron, el i-a cedat acestuia locul său, poziţia de conducător, căci nu se mai simţea în stare să-şi atingă scopul. Ar fi fost o decizie greşită dacă s-ar fi încăpăţânat să continue expediţia de căutare fără să ştie încotro s-o apuce.

Nu poţi să progresezi stând pe loc. Uneori trebuie să renunţi la poziţia de lider şi să transferi toate drepturile conferite de această funcţie altcuiva, pentru a păşi spre un viitor încrezător, pentru a evolua. Toate formulele calculului probabilităţilor nu ar fi dat echipajului decât puţine şanse de reuşită cu Lordul Glenarvan în frunte, oricât de autodidact era. Toată ştiinţa lui nu ar fi putut să dea vreun rezultat comparativ cu priceperea scoţianului Ayron, care cunoştea teritoriul şi ştia aproape cu certitudine unde se afla căpitanul.

Ceea ce îţi poate scăpa din vedere pe tot parcursul călătoriei, ca manifestare a unei încercări conştiente de a forţa schimbarea evenimentelor, este o generalizare a suspiciunii şi a fricii într-o zonă a ridicolului, când devii înspăimântat de ce ai putea găsi la destinaţie; darămite să mai doreşti să te întorci "în civilizaţie", la vechea poveste de viaţă.

Să înfrunţi greutăţile şi pericolele călătoriei înseamnă să depinzi cu totul de capacitatea personalităţii tale de a hotărî ceea ce este cel mai bine pentru tine, fără să stai în calea reuşitei care îi aşteaptă pe cei care te urmează.

Trei temeri, trei bucurii. După părerea mea un lider se teme de trei lucruri: să-şi piardă puterea de influenţă din cauza rezultatelor lui dezamăgitoare (ceea ce înseamnă să fie demis din poziţia pe care o are), să-şi exprime sentimentele în mod deschis, şi să-şi facă duşmani.

Lordul Glenarvan a dat dovadă de o mare maturitate în gândire şi de o capacitate de înţelegere ridicată cedându-i poziţia de lider scoţianului. El a înţeles că echipajul său nu avea sorţi de izbândă cu el în frunte. Astfel, s-a ridicat deasupra propriilor sale slăbiciuni, fără să afecteze esenţa bine conturată a leadershipului său.

Nu poţi să-i reţii, să-i legeni, să-i îndrumi pe oameni cu făgăduinţe zadarnice. Nu poţi să-i conduci trăind cu regretul că nu ştii care e direcţia bună pe care trebuie s-o urmezi.

A fost însă o mare bucurie pentru lordul Glenarvan şi pentru echipajul său să stea în preajma celui care, dedicându-se cu totul unei misiuni primejdioase, o putea duce la îndeplinire. A fost o mare bucurie pentru el să poată comunica cu Ayron în mod liber, fără să existe niciun conflict de interese. A fost o mare bucurie să scape de povara ruşinii şi chiar a conştiinţei că nu a fost capabil să-şi atingă scopul.

Leadershipul este călătoria spre un NECUNOSCUT care te ademeneşte în multe feluri prin stârnirea curiozităţii, dar care îţi lasă un mesaj mohorât în conştiinţă: "odată ce-ai păşit pe calea mea, nu mai poţi renunţa la mine."

Concluzie: Ca orice om care are un nivel de influenţă superior, liderul are temerile şi bucuriile sale ce apar fie în situaţii critice când i se pare că nu mai sunt mijloace de ieşire din impas, fie în situaţiile de reuşită care bucură pe toată lumea. Aidoma unui soare care răsare şi apoi apune, liderul trebuie să ştie când şi cum să predea ştafeta pentru ca scopurile iniţiale să fie realizate.

Atunci când cele trei temeri devin reale, şi mai ales atunci când se iveşte un alt om mai competent decât tine, trebuie să recunoşti şi să-i cedezi locul, indiferent cât de dureros ar fi acest lucru. Fii bucuros că există totuşi cineva capabil să duca la îndeplinire ceea ce ai început tu.

Ridică-te deasupra propriilor tale slăbiciuni, fără să afectezi esenţa bine conturată a leadershipului tău.

*** Notă:** Jules Verne - *Copiii capitanului Grant* , Editura Herra, 2003.

Tremurul sufletului

On Aprilie 19, 2010

Pune-ţi la încercare putinţa de a te raporta mai mult la oameni, reglând sensul leadershipului tău după natura ta sufletească.

Ascensiunea trebuia să se realizeze sub conducerea unei călăuze obişnuite cu pericolele muntelui şi cu lucrul în echipă. Montgomery Wick era singurul în stare să ducă la capăt această misiune de salvare plină de responsabilitate, o misiune extrem de periculoasă a cărei îndeplinire, ce merita încurajată şi susţinută, depindea nu numai de voinţa celor şase alpinişti, ci şi de noroc. Nu era prima oara când lui Montgomery Wick, acest bărbat înalt, viguros, îndrăzneţ, de o sănătate ce ar fi putut sfida toţi medicii, i se încredinţa o astfel de misiune dificilă, însă de data aceasta mulţi se îndoiau de reuşita ei. Şi asta deoarece fiecare dintre membrii grupului trebuia să urce muntele cu o anumită cantitate de nitroglicerină în spinare, ce putea exploda în orice moment.

Ai urmărit filmul „ *Vertical Limit (2000)* "? Montgomery Wick reuşeşte să ajungă împreună cu restul echipei sale la caverna, acoperită de avalanşă, în care se aflau supravieţuitorii, cei pe care îi căutaseră cu atâta însufleţire. Dar aici are loc o scenă plină de dramatism, plină de emoţii, plină de suflet.

Leadership: Poţi să produci o modificare a sensului acordat trecerii tale prin fazele inevitabile ale unui act de determinare în cadrul experienţei finale a unităţii?

Chiar atunci când încercau să-i ridice cu ajutorul unei frânghii pe cei doi supravieţuitori, o bucată de gheţar s-a desprins din peretele grotei şi, pentru că erau prinşi de aceeaşi frânghie, toţii patru au căzut în adâncul grotei. Frânghia de care erau legaţi îi putea susţine pe toţi patru, dar pioleţii nu mai rezistau şi mai aveau puţin până să sară din locaşurile în care erau bătuţi. Părea că nimic nu-i mai putea salva. Dintr-o clipă în alta se putea întâmpla tragedia. Dorinţa de viaţă era puternică, dar sufletele le erau cuprinse de o spaimă de moarte. Panica se dezlănţui de-a binelea şi nimic nu mai putea să o oprească. Toţi patru, pradă unei nelinişti îngrozitoare, cu sufletele îndurerate, cuprinse de o deznădejde crâncenă, îşi aşteptau cu înspăimântare sfârşitul.

Caracterele tari se văd numai în momentele grele, numai atunci când se confruntă cu acele realităţi sensibile, nedorite, numai atunci când, găsindu-se faţă în faţă cu primejdia, sunt nevoite să facă anumite compromisuri, anumite alegeri dictate atât de raţiune cât şi de suflet.

Montgomery Wick, liderul echipei, însufleţit mai mult de un singur simţământ - dragostea pentru soţia sa care murise pe munte şi pe care abia acum, în această misiune o găsise îngheţată, cugetă o clipă, apoi cu o ultimă sforţare, cu o ultimă dorinţă de viaţă, îşi scoate briceagul. Închide ochii preţ de câteva secunde, spune în gând o ultimă scurtă rugăciune – rugăciunea unui muribund, apoi îi redeschide. Şi, ca un servitor credincios care îşi dă viaţa pentru stăpânul său, dobândind astfel fericirea supremă, taie frânghia salvându-i pe Peter şi Annie, care se aflau deasupra lui pe frânghie. Dar din nefericire – sau poate ca o pedeapsă dumnezeiască, Elliot Vaughn, cel de-al doilea supravieţuitor, care era de fapt şi responsabil pentru moartea soţiei lui, se prăbuşeşte împreună cu el în hăul adânc al grotei.

Sensului acordat trecerii tale prin fazele inevitabile ale unui act de determinare în cadrul experienţei finale a unităţii poate fi acela de "neschimbat, atât de prins în propriile nonvalori". În alt caz, sensul poate fi acela de extindere a câmpului conştiinţei sau de "aventurier". Sau poate fi acela al unei greutăţi apăsătoare , al unei dureri continue care te trage parcă în jos, din cauza căreia nu poţi avansa în viaţă. Care din ele te face cel dintâi?

Leadership: Realitatea îţi dă dreptul să impui un anumit model de interpretare a ceea ce simţi şi percepi într-un plan de existenţă străin aspiraţiilor tale fireşti?

Unul din rezultatele leadershipului, indiferent că ne referim la felul nostru de a ne raporta la o realitate diferită, sau la arta de a ne schimba pe noi înşine, controlându-ne reacţiile şi atitudinea, sau la orice altă formă de a impune un anumit model de interpretare a ceea ce simţim şi percepem, este acela că ne prezintă noi îmbinări ale actului de cunoaştere de sine şi a rezultatului lui: conştiinţa.

Alte elemente aflate în afara continuumului de experienţe mai puţin agreabile şi neaşteptate, la care nu poţi să asişti ca un spectator care observă cumva din afară evoluţia evenimentelor, fără să se implice, pot aprinde sau stinge acea flacără a dârzeniei de a deveni slujitor al unei cauze nobile, dar cu mize foarte mari.

Aşa încât, pentru a ne însuşi arta conducerii, trebuie să începem să înţelegem existenţa mai multor posibilităţi de receptare a realităţii decât consideram, anterior, că există. Chiar ceva mai mult. Aceleaşi mize suplimentare, generând o atitudine care poate nu se bazează pe raţiune, pe lege, pe reguli, ci pe instinctul de reacţie, supravieţuire sau de apartenenţă la un cadru nou de afirmare (prin sacrificiu), vor fi folosite iar şi iar, cu însemnate repercusiuni.

Modelele mai cuprinzătoare de "intervenţie" implementate în circumstanţe în care angajamentele asumate sunt garantate de conştiinţă şi de capitalurile proprii de emoţii. Ele înnobilează lupta pentru existenţa unei noi versiuni a leadershipului - bazate pe înălţimea propriei greutăţi morale, înălţimea propriei tale viziuni asupra a ceea ce eşti, care să evite căderea într-un derizoriu dezamăgitor.

Leadership: Poţi să avansezi în găsirea calităţilor bune punându-ţi la îndoială prezumţiile de nevinovăţie în virtutea unui acord între ceea ce te distrage de la prezent şi măsura în care prezentul se abţine să contrazică o realitate de care se dezic toţi?

Întorci spatele naturii tale sufleteşti atunci când dai de greu?

A te afla în fruntea oamenilor poate fi atât o binecuvântare, cât şi un blestem. Pe de o parte, ca lider, exercitând o mare influenţă asupra oamenilor, îi poţi stăpâni şi controla, bazându-te astfel pe sprijinul lor şi pe dăruirea lor totală. Adică te poţi bucura de poziţia pe care o ai, te poţi bucura de faptul că ai în jurul tău o echipă de oameni devotaţi, dispuşi să facă multe eforturi numai pentru a te putea ajuta să-ţi atingi scopurile propuse mult mai uşor. Pe de altă parte, dacă tu şi echipa ta sunteţi puşi în situaţii limită, ei bine, în acest caz tu trebuie să fii acela cu o voinţă puternică care să se bată pentru fiecare suflet din echipă.

Poţi oare bănui ce are să-ţi rezerve viitorul? Îţi pui la încercare putinţa de a te dărui celorlalţi atunci când urci pe pante abrupte? Sau eşti genul acela care preia o însărcinare şi o părăseşte când se apropie momentul culminant al misiunii? Ai putea îndura simţămintele care îi covârşesc pe oameni în situaţiile limită? Întorci spatele naturii tale sufleteşti atunci când dai de greu?

Liderii cei mai buni conduc nu numai cu mintea, ci şi cu sufletul. Dacă eşti liderul unui grup montan este de datoria ta să te asiguri de reuşita misiunii ce ţi-a fost încredinţată, chiar dacă te vei izbi de dificultăţi aparent imposibil de depăşit. Asigură-i pe oameni că nu îi ameninţă nicio primejdie, sau, în caz contrar, pune-i în gardă şi acţionează în comun acord cu ei.

Dovada propriei valori este dată de acordul încheiat între motivele dificultăţilor aparent

imposibil de depăşit şi putinţa de a te opune drumului tău până în adâncul sufletului.

Tremurul sufletului este acea vibraţie interioară, acel sentiment de responsabilitate faţă de oamenii din echipă, pe care un lider trebuie să-l aibă în orice situaţie, dar mai ales în situaţiile critice. Susţinerea morală poate avea efecte benefice, iar sacrificiul suprem poate salva sufletele uneori, dar alteori este inutil.

Oare câţi lideri au acest sentiment de responsabilitate faţă de cei din echipă? Puţini ! Aceştia sunt însă acei lideri care nu au uitat, mai întâi de toate, că sunt oameni.

Pune-ţi la încercare putinţa de a te raporta mai mult la oameni, reglând sensul leadershipului tău după natura ta sufletească.

Source: https://neculaifantanaru.com/tremurul-sufletului.html

Trepiedul înflăcărat de unde preoteasa îşi rosteşte oracolele

On Ianuarie 18, 2010

Numai dorinţa de a merita laudele ce ţi se aduc îţi întăreşte virtutea, iar acelea care se aduc spiritului, valorii şi frumuseţii, contribuie să le mărească. (François de la Rochefoucauld)

- Ba, dimpotrivă, zise Olympia. Teatrul este piedestalul, este trepiedul înflăcărat de unde preoteasa îşi rosteşte oracolele în faţa mulţimilor şi revărsa asupra lor harul divin care o devoră. Dumneavoastră, însă, doriţi să cobor de pe trepied şi să mă târăsc pe pământ. Vreţi să sting flacăra divinităţii din sufletul meu, ca să redevin femeie.

- Nu doresc asta, răspunse lordul Drummond cu un patos neobişnuit englezului flegmatic, nu doresc să stingeţi flacăra divinităţii. Vreau doar ca ea să nu ardă decât pentru mine. Vreau să fiu singurul posesor al acestor daruri cereşti pe care dumneavoastră le răspândiţi; nu vreau să le împart cu nimeni. Ah ! vă implor, Olympia, nu vă bateţi joc şi nu răpiţi orice nădejde patimii bizare pe care o resimt în preajma dumneavoastră. Nu mă pedepsiţi pentru că vă iubesc altfel decât pe o femeie. Să reflectăm, în cazul că v-aş iubi cu o dragoste comună, cu ce aş fi mai câştigat, când dumneavoastră sunteţi mai rece şi mai pură ca o marmoră? N-aţi răspuns dumneavoastră cu nu la toate declaraţiile şi toate rugăminţile pe care le meritau frumuseţea şi geniul dumneavoastră?

Toate strădaniile, toate insistenţele, toate eforturile, toate încercările de a vă cuceri, n-au fost oare zadarnice? Ei, bine, deoarece nu doriţi să fiţi iubită ca o femeie de rând, lăsaţi-mă să vă iubesc altfel. Sunteţi născută să înţelegeţi o inimă ca a mea, să satisfaceţi setea mea de artist, dumneavoastră care nu trăiţi decât pentru artă, preoteasă a muzicii, pentru care Opera este o mănăstire şi care n-a avut niciodată alte pasiuni decât pentru întruchiparea unor roluri măreţe şi alţi iubiţi decât Mozart şi Cimarosa. În numele lui Rossini, înţelegeţi-mă şi îndepliniţi-mi dorinţa ! Geniul dumneavoastră, sufletul, vocea, daţi-mi-le doar mie. În schimb, veţi avea de la mine tot ce doriţi, averea, numele, viaţa chiar. Oh ! Dacă aţi vrea să ne căsătorim ! Soţie fiindu-mi, aţi fi constrânsă să mă ascultaţi şi să-mi sacrificaţi acest cumplit rival, pe care-l preferaţi, teatrul !

Lordul Drummond vorbea cu un accent atât de convingător încât, fără să vrea, Olympia se emoţionase.

- Milord, zise ea, sunteţi aproape tot atât de înduioşător pe cât sunteţi de absurd. Forţa mea de a emoţiona oamenii este mai mare decât forţa dumneavoastră de a mă avea doar pentru sine. Aşadar, voi refuza să vă plac pe plac şi niciodată nu voi fi prizoniera egoismului de care daţi dumneavoastră dovada. Adio !

Leadership: Eşti în stare să comiţi o faptă impardonabilă şi să nu îţi dai seama de caracterul prejudiciabil al urmărilor ei, manifestând necesitatea unei restructurări radicale a ideilor fundamentale despre natura realităţii pe care o percepi?

Dacă a crezut cineva de cuviinţă să aştearnă cu duioase cuvinte în sufletul omului puţinele momente ale unei vieţi destul de deşerte şi de neînsemnate, înseamnă că s-a crezut vrednic de o faptă care prezintă pericolul de a crea bariere considerabile în calea procesului de conştientizare a emoţiilor. În acest caz, eleganţa şi rafinamentul prezintă pericolul de a fi folosite în combinaţii kitsch de către persoanele cu o educaţie estetică îndoielnică.

Cât despre forma emoţiilor (emoţiile fiind cele care menţin unitatea Sinelui), dacă se va

socoti că sunt imperfecte, atunci este mult mai bine ca ele să nu se manifeste la vedere, deci emoţiile trebuiesc ascunse până ce va veni să le caute şi să le găsească acel căruia i-a fost menită comoară din templul sufletului. Şi, în continuare, aş adăuga că o emoţie care nu este simţită ca un întreg de o mare forţă de atracţie, în măsura în care sentimentele sunt la bază senzaţii, nu apare decât după ce te simţi deschis la noi experienţe de cunoaştere, de trăire şi acţiune. Sună destul de ciudat, dar aşa este !

Leadership: Îţi aloci o mică posibilitate de a-ţi accepta sinele autentic chiar şi în cazul în care gândul, ideea, intenţia şi natura realităţii stau la baza alegerii unei alternative la felul cum utilizezi raţionamentul pentru a trage concluzii?

Oamenii nu vor de obicei să dea o formă ridiculă emoţiilor pe care le crează în jur, iar dacă sunt greşeli din partea lor, abia atunci încearcă să cântărească orice cuvânt pe care îl rostesc. Urmează apoi rugămintea stăruitoare de a ţine seama de o întreită dorinţă şi anume, să nu se schimbe nimic din ceea ce trăiesc, din ceea ce simt, fiindcă este singura posibilitatea de a se accepta pe sine, de a crede că sunt iubiţi. Numai că din ceea ce făptuiesc, îndată ce practicile lor ies din tiparele normalul acceptat, cu nedreptatea lor, în acel moment răspunderea greşelilor îi priveşte doar pe ei.

Memorabilă este această mărturisire a sentimentului de răspundere cu care cuvintele Lordul Drummond au fost cumpănite înainte de a intra în graţiile Olympiei, de unde şi dreptul lui de a nu face concesii de niciun fel pentru a-şi păstra privilegiile unui om de mare caracter sau pentru a-şi apăra teritoriul de influenţă. Şi, apoi, avertismentul Olympiei în legătură cu greşelile sale de abordare a realităţii, izvorât din teama de a nu se altera relaţia dintre ei, de a nu se strica un anumit tipar de conduită, desemnează o geometrie a discernământului şi a expresiei de sine, imaginată ca fiind singura ce trebuie să poarte şi să păstreze marca gândirii riguroase şi a modelarii emoţionale.

Leadershipul este o înţelegere satisfăcătoare a legăturii dintre gânduri, emoţii şi fapte, capabile să dirijeze conştient acţiunile corporale, verbale şi morale, spre transmiterea unui mesaj demn de Platon: "Faptelor urâte le urmează ca sancţiune ruşinea; celor frumoase, râvna pentru cinstire."

Trepiedul înflăcărat de unde preoteasa îşi rosteşte oracolele desemnează acea personalitate care vrea să transmită un mesaj: *"Forţa mea de a emoţiona oamenii este mai mare decât forţa dumneavoastră de a mă avea doar pentru sine. Aşadar, voi refuza să vă plac pe plac şi niciodată nu voi fi prizoniera egoismului de care daţi dumneavoastră dovadă."*

*** Notă: Dumas, Alexandre - *Mâna Providenţei*, Editura Vestala, 1993, Bucureşti.**

Source: https://neculaifantanaru.com/trepiedul-inflacarat-de-unde-preoteasa-isi-rosteste-oracolele.h

Tristeţea unui înger care şi-a pierdut cerul

On Decembrie 10, 2010

Înalţă-te deasupra celorlalţi oameni, stabilind un acord bine fundamentat între bucuria vieţii tale şi a lor.

Undeva, în adâncul inimii, visul său era încă viu – voia să ajungă scriitor. Dar viaţa pe care o trăia aducea mai mult a coşmar. Eşuase în mod groaznic. Căci deşi scria mult, nu reuşea să vândă niciodată nimic, nici măcar un singur material de umplutură. Rămas fără bani, s-a angajat agent de asigurări. Dar oricât de mult şi oricâte ore muncea, era mereu înglodat în datorii. Şi ca orice om înglodat până la gât în datorii, s-a ascuns de realitate şi şi-a găsit alinarea în băutură. Ceea ce a determinat-o pe soţia lui să-şi ia fetiţa şi să-l părăsească. Astfel a rămas şi singur.

Un înger părăsit de Dumnezeu. Din rai şi până în iad nu-i decât un singur pas, un pas pe care orice înger îl poate face dacă îi lipseşte credinţa. Aşa se face că într-o dimineaţă rece de iarnă, înconjurat de temeri, dureri şi îndoieli, sărmanul om, aflându-se în una din cele mai sumbre părţi ale oraşului Cleveland, fără pardesiu, tremurând de frig şi nemâncat, a zărit prin fereastra unui raft dintr-un centru de amanet un pistol. "Această armă va pune capăt tuturor problemelor mele", şi-a spus el cu amărăciune. Avea de gând să cumpere pistolul, să ia nişte gloanţe şi în camera întunecată în care locuia, să apese trăgaciul.

Inutil, fără nici o valoare, fără speranţă, a aşteptat cu inima zvâcnind în piept, un semnal. Ceva îi şoptea totuşi inimii sale să se îndepărteze de acel magazin. Şi-a ascultat vocea interioară şi a pornit prin ploaie până ce a ajuns pe treptele unei biblioteci publice. A intrat. O căldură plăcută l-a cuprins. Plimbându-se printre culoarele cu cărţi, a ajuns la acea secţiune de cărţi motivaţionale ce se găseşte în toate bibliotecile. A pus mâna pe minunata carte *"Succes through a positive Attitude"* , scrisă de W. Clement Stone, şi a început s-o citească. Începând din acea zi, viaţa lui s-a schimbat.

Leadership: Experimentezi o stare finală în evoluția unei căutări de sine eliberatoare prin asumarea unei suferințe produsă ca urmare a apropierii de cele spirituale?

Portiţa deschisă spre Rai. Cel despre care tocmai v-am povestit, a trăit 73 de ani şi devenit o adevărată Legendă. Cărţile sale încă se vând ca pâinea caldă. S-a scris despre el în aproape toate revistele din întreaga lume. Mulţi i-au venerat succesul. Mulţi îi urmează şi îi vor urma întotdeauna sfaturile şi învăţămintele. Poate aţi auzit de acest om care, surprinzător, a descoperit într-un moment de cotitură al vieţii sale portiţa "spre Rai" - într-o bibliotecă din oraşul Cleveland. Sau poate că aţi auzit de celebra lui carte: *"Cel mai vestit vânzător din lume"* . Numele lui este Og Mandino.

Og Mandino este personificarea unui moment special în evoluţia unei vindecări de nefericire, de răni sufletești, anxietate sau depresie, prin contribuția psihicului care poate face un salt de la îndoială la speranţă, de la neîncredere la certitudine cu privire la eficienţa unei intervenţii "divine" în experienţa personală, în acţiunile şi deciziile zilnice, în situaţii deosebit de grele şi complicate.

A-ţi pune toată nădejdea într-o intervenţie divină este sinonim cu a lupta împotriva actelor îndreptate contra vieţii. Este ca şi când ai fi orb, nu vezi şi nu apreciezi calitățile a tot ce vine din altă direcţie, a tot ceea ce întâlnești în viață, decât atunci când ajungi la limita dintre călduţ şi rece, dintre lumea materială şi lumea spirituală, adică atunci când eşti pe punctul de a renunţa.

Renunțarea este actul de a te separa de experiența unei căutări de sine în timpul unei căutări de răspunsuri și întrebări în care sunt specificate limitele admisibile de relaționare între ceea ce presupui că este partea nevăzută dar înţeleasă din poveste şi ceea ce presupui că este realitatea care te domină prin reducerea ei la un univers minuscul.

Cu mulţi ani în urmă am citit, cu aceeaşi bucurie cu care îmi plăcea să citesc toate cărţile de dezvoltare personală, cartea scriitorului Og Mandino, intitulata *"Secretele fericii şi succesului"* , în care şi-a povestit cu însufleţire viaţa – de la eşec la succes. Iar ceea ce am înţeles din ea, din toate capitolele ei, din perspectiva lui Og Mandino, este că nu succesul precede fericirea, ci fericirea precede succesul. Mai întâi trebuie să preiei controlul asupra vieţii tale, asupra evenimentelor care te pot influenţa, şi să porneşti de la premiza că totul va fi bine. Apoi calea spre succes ţi se va deschide singură.

Leadershipul tău reuşeşte marea performanţă de a crea o punte între lumea percepţiei individuale şi lumea experienţei împărtăşite?

Oamenii de valoare, cărora o anumită faţadă a vieţii le-a demonstrat cât sunt mai presus de propriile limite, de tot ceea ce gândesc în mod predominant, optează pentru o anumită formă de autoguvernare şi automotivatie, uneori de scurtă durată, dar declanşatoare de noi orizonturi, de noi începuturi.

Orice situaţii de handicap moral, emoţional şi existenţial generează în rândul oamenilor cu potenţial de lider forme complexe de discernământ, întregite printr-un impuls de validare a unei remarcabile schimbări de direcţie. Un punct de maximă trăire, care odată atins, are formidabila capacitate de a produce mai întâi un fel de formă de "rezistenţă indusă", apoi o formă de reacţiune de sens contrar, propulsându-l pe om spre o viaţă mai plină de sens.

Leadershipul, cu aceeaşi forţă cu care ne emoţionează în genere o poveste frumoasă, reuşeşte marea performanţa de a crea o punte între lumea percepţiei individuale şi lumea experienţei împărtăşite, o dată cu încercarea omului de a se reinventa prin recursul la o "emblemă" integratoare: maleabilitatea.

Prin explicarea cauzelor succesului obţinut ulterior (neaşteptat), pus pe seama continuităţii de a performa prin îmbunătăţirea capacităţii de a schimba ceea ce nu poate fi acceptat, se definesc o serie de poziţii care iau în considerare individualitatea, maturizarea şi abordarea psiho afectivă.

O poziţie de tip *"I've got nothing to hide"* prin care îţi comunici absenţa posibilităţii de a determina impactul concret al convingerilor tale asupra vieţii. Sau o poziţie de tip analitic - experienţa în prelucrarea propriilor emoţii, cu identificarea situaţiilor ce pot declanşa un comportament de ocrotire din partea celorlalţi oameni sau din partea unei entităţi mai înalte (Dumnezeu).

Abordarea procesului de reinventare personală susţine că succesul se datorează nivelului sporit al inteligenţei individului de a înţelege o situaţie prin prisma propriilor crezuri. Această poziţie de învingător a avut şi mai are încă susţinători în rândul oamenilor care încearcă să-şi descopere menirea şi să-şi valorifice vocaţia, deşi implicaţiile sale în plan social, moral şi pedagogic, pot fi extrem de inechitabile.

Leadership: Începi să te apropii de ceea ce înseamnă "misiunea personală" atunci când nu te mai mulţumeşte cam nimic în viaţa ta?

Cred că pot să fiu luat în serios când spun că aceasta este una dintre cele mai bune definiţii

ale leadershipului pe care am îndrăznit s-o formulez vreodată: leadershipul e un acord între fericirea ta şi fericirea celorlalţi oameni. Poţi fi un om cu influenţă, dar să nu obţii niciodată fericirea. Însă dacă obţii fericirea, atunci vei putea avea o mare putere de influenţă. Căci toată lumea admiră oamenii fericiţi, nu-i aşa? Ce model de valori solide poţi să le oferi oamenilor care te urmează, dacă eşti nefericit? Cine va îndrăzni să te aleagă drept mentor, dacă nu eşti un exemplu de om care îşi iubeşte viaţa cu pasiune?

Când intri în relaţie cu oamenii, ei se aşteaptă de la tine să le ridici moralul şi să le induci optimismul. Dacă te arăţi obosit şi plictisit de tristeţile vieţii, toate demersurile tale vor păli. Vei fi asemenea acelui rege care, după ce i s-au perindat prin faţă clipă de clipă multe persoane şi le-a ascultat păsurile, cu neputinţă de îndeplinit, a căzut de oboseală şi a ajuns să se întrebe de fapt ce vor oamenii de la el.

Pe blogul doamnei Liliana Constantinescu stă scris: *"Consecinţele întreruperii legăturii cu divinitatea reprezintă consumul vitalității, care, în timp, se transferă în planul vizibil, pe corpul fizic. Omul modern s-a dezvoltat foarte mult pe orizontală (focusat pe îndeplinirea nevoilor de bază), uitând că prin natura sa este creator, este parte activă a propriei realităţi, deci este în acelaşi timp iniţiatorul şi producătorul propriei suferinţe."*

Aşa cum pământul se degradează continuu prin poluare şi supraîncălzire, tot aşa şi leadershipul tău se va degrada dacă nu ai puterea să controlezi împrejurările, să te lupţi cu viciile şi să-ţi menţii la suprafaţă spiritul şi atitudinea de om entuziasmat şi plin de energie.

Nu poţi progresa în leadership dacă îţi pierzi "cerul".

Cerul simbolizează un punct de apropiere de tine însuţi dinspre genul de filosofie care te poate orienta inteligent în fiecare moment al vieții spre genul de atmosferă care te face să îți dorești să acționezi pentru “the greater good” - ceea ce face parte, în mod fundamental, din natura ta: spiritualitatea.

Mulţumirea de sine este ceea ce câştigi atunci când spiritualitatea devine la fel de importantă ca materialitatea, chiar dacă se prezintă sub gestul oferirii sau al primirii de sprijin necuvenit.

Tristeţea unui înger care şi-a pierdut cerul desemnează acea stare de depresie profundă care îţi înmoaie zidul de apărare din jurul inimii şi te face vulnerabil în viaţă (în faţa stresului şi a grijilor), şi totodată în faţa celorlalţi oameni. Fă tot posibilul să o învingi, căci dacă te loveşte, dacă pătrunde adânc în sufletul tău şi câştigă bătălia cu tine, ea nu va mai putea fi alungată prea uşor.

Forţa ta, ca lider, stă în capacitatea de privi mereu înainte, indiferent de împrejurare şi de a avea viziunea viitorului, un viitor cât mai bun şi cât mai luminos. Însă dacă "îţi vei pierde cerul", dacă ridici steagul alb al tristeţii şi al renunţării, atunci nu vei mai reuşi să te înalţi niciodată deasupra celorlalţi oameni.

Concluzie: Un lider copleşit de tristeţe şi de necazuri induce aceeaşi stare de spirit şi colectivului pe care-l conduce. Este aidoma unui înger care şi-a pierdut cerul şi, în consecinţă, îşi va pierde şi adepţii care l-au ales. Dimpotrivă, atunci când liderul este optimist şi plin de viaţă, va ridica totdeauna tonusul moral al echipei, creând condiţii optime dezvoltării unei atitudini deosebite. Gândirea pozitivă va avea rezultate benefice, în timp ce opusul ei va destabiliza şi va nimici totul.

Nu vei putea să joci un rol important în viaţa oamenilor, dacă nu descoperi mai întâi bucuria

vieţii.

Source: https://neculaifantanaru.com/tristetea-unui-inger-care-si-a-pierdut-cerul.html

Triumful dulce al unui coregraf desăvârşit

On Aprilie 03, 2009

Deschide poarta spre inimile oamenilor, consolidând acele calităţi foarte importante care trebuie relevate în leadershipul tău.

- Ai vrea să înveţi să dansezi tango, Donna? o întrebă locotenentul colonel Frank Slade pe tânăra domnişoară de la masă, pe care abia o cunoscuse. Ce spui?

Aşa cum aparatele de filmat înregistrează fiecare mişcare, Frank simţea urmărea fiecare expresie de pe chipul fetei. Părea neliniştită.

- Cred ca mi-ar fi puţin frică, …frică să nu fac greşeli ! spuse ea cu o voce dulce, dar tremurândă.

Frank sesiză că fata s-a destins, că îl aprobă. Ca s-o încurajeze, îi spuse:

- În tango nu există greşeli, nu-i ca viaţa. E simplu. Asta face tango atât de extraordinar. Dacă faci o greşeală şi încurci paşii, continuă să dansezi.

Leadership: Comportamentul tău este mai bine înţeles dacă este privit în funcţie de percepţia pe care o au cei din jur asupra contextului obiectiv, decât în funcţie de senzaţiile pe care ei le primesc de la stimulii tăi?

Amănuntul care a schimbat tot. Dacă ai văzut filmul „ *Parfum de femeie (1992)* " probabil îţi aminteşti acel splendid dans pe care l-au făcut Frank şi Donna pe ringul de dans, în mijlocul oamenilor din acel restaurant select. Această scenă scoate foarte bine în evidenţă maniera de apropiere între două părţi – una care conduce, cealaltă care îl urmează.

Frank a condus dansul cu multă graţie, cu o măiestrie neîntrecută. Iată cum un orb, deşi ajuns la bătrâneţe, a reuşit să ia hotărârile ce i-au călăuzit nu doar lui paşii, ci şi pe ai unei frumoase domnişoare. Dorinţa aceasta izvorâtă din nevoia de a se impune şi de a-şi folosi influenţa nu s-a stins o dată cu tinereţea. L-a însoţit toată viaţa. El putea uimi o sumedenie de oameni prin simplitatea purtărilor sale, dar şi prin ascuţimea minţii, prin măreţia sau prin calităţile sale, prin rafinament şi bun gust.

Donna nu a fost impresionată de contextul în care se exercitau calităţile de dansator formidabil ale lui Frank, deoarece contextul reprezintă doar o acţiune de constatare a unui fapt divers care poate avea loc oriunde, deci a trebuit să fie obiectivă numai în privinţa felului ei de a se prezenta, de a se manifesta, de a se face plăcută şi apreciată. Aş spune mai bine că senzaţiile de măgulire şi bună dispoziţie pe care le-a primit de la stimulii de echilibru ai lui Frank, care ştia să atingă o floare încât ea să înflorească cu graţie, au determinat-o să îşi dorească să continue.

Urmărindu-i şi admirându-i pe amândoi cum îşi potriveau ritmul, cum îşi alegeau cu grijă paşii, pot spune că am asistat de fapt la dezvoltarea unei game largi de emoţii şi stări pozitive. Cuvintele, gândurile şi atitudinea lui Frank se împleteau ca o vrajă cu cele ale fetei. Ea a simţit vibraţia lui lăuntrică, intenţiile sale prieteneşti, fineţea, căldura sufletească – calităţi preţioase pe care orice femeie le apreciază enorm la un bărbat. Acestea au fost calităţile importante care au creat acea sudură între graniţele care delimitau fără echivoc

eurile lor.

Leadership: Poţi să te adaptezi la coordonatelor interioare ale celorlalţi încât rezultatul emoțiilor și al gândurilor tale să determine o senzaţie de tipul "A fost ca într-un vis", dar nu orice vis, ci un vis al cărui conţinut merge în direcţia opusă poziţiei tale actuale?

Perceperea adevăratelor gânduri şi valori ale fetei a avut o mare importantă pentru reuşita lui Frank, conducând ulterior la orientarea emoţiilor ei către o acţiune pozitivă. De parcă nişte forţe nevăzute îl împingeau spre o stare de spirit deschisă, spre o înflorire a propriei fiinţe, spre o lume neexplorată, şi, bineînţeles, spre o singură concluzie: că se poate adapta foarte uşor propriilor ei aspiraţii, propriilor ei coordonate interioare, şi-n acelaşi timp putea să-şi impună propriul ritm şi propria-i manieră de a se plasa într-o lumină pozitivă.

Este interesant că erau într-atât de puternice aceste forţe de care dispunea bătrânul Frank, încât au avut efect formidabil asupra fetei, asigurându-i o poziţie dominantă pe „teritoriul" ei.

Poţi să-ţi pui uşor în valoare personalitatea, dar modul în care te conectezi la ceilalţi este în corelaţie cu emoţia pe care o transmiţi lor în cursul unei acţiuni. Poţi aduce mai multă armonie in relaţiile cu ceilalţi dacă îţi joci bine rolul de partener, canalizându-ţi acţiunile şi sentimentele în mod pozitiv şi constructiv spre o direcţie care să capete sens în ochii celorlalţi. Dacă orientarea sentimentelor tale este diametral opusă faţă de sentimentele lor, dacă nu există o asemănare interioară între maniera de a aborda acelaşi „dans", dacă nu îi aduci în acel stadiu de a se raporta la tine şi de a acţiona în ritmul tău, atunci înseamnă că rolul pe care îl joci în viaţa lor este de „incomod".

Un vis al cărui conţinut merge în direcţia opusă poziţiei tale actuale este un concept pentru măsurarea "perfecţiunii" în funcţie de societate sau de standardele altora, care transformă orice atitudine de "alertă" (de prudenţă), într-o atitudine de mândrie şi respect faţă de propria persoană.

Triumful dulce al unui coregraf desăvârşit este o mărturie a măsurii în care Frank a fost capabil să se încadreze în tiparul după care Donna îşi modelase propriile aşteptări. Ca să ajungi la inimile oamenilor trebuie să-ţi construieşti o imagine prin care să accentuezi calităţile tale, şi să-ţi asumi rolul dincolo de limitele stricte ale statutului tău.

Concluzie: Un lider trebuie să aibă capacitatea de a cunoaşte oamenii şi sentimentele lor ca şi aşteptările şi speranţele lor. El trebuie să se adapteze la ei, dar în acelaşi timp să-i determine pe aceştia să se adapteze şi să urmeze ritmul, căile şi metodele lui. Acest „dans" al liderului şi al celorlalţi, trebuie să-i transforme într-un „cuplu" armonios în care fiecare partener să-şi cunoască rolul, adaptându-se celuilalt şi completându-se reciproc.

Source: https://neculaifantanaru.com/triumful-dulce-al-unui-coregraf-desavarsit.html

Triumful magicianului

On Decembrie 31, 2009

Exploatează-ţi la maxim potenţialul de lider, fără să te îndepărtezi de realitatea pe care o percep ceilalţi.

Spectacolul era pe sfârşite. Lumina, care scălda scena, se făcuse roşie ca sângele şi începuse să piardă tot mai mult din intensitate. Ştiam că ceva important urma să se întâmple. Tobele încetaseră să bată. În sală era o linişte mormântală. Şi un întuneric de nepătruns, adânc şi dens. Publicul era cuprins de o teamă plăcută.

Deodată s-au auzit paşi. Undeva în stânga scenei, o umbră vagă s-a zărit schimbându-şi uşor poziţia. În clipa următoare am gândit că nu poate fi decât el, creatorul de iluzii. Am avut dreptate. Magicianul reapăruse, într-o ţinută deosebită, cu masca pe faţă, emanând o notă aparte şi creând o atmosferă plină de mister. După ce a ajuns în mijlocul scenei, pe un ton impunător a rostit nişte cuvinte ciudate: „Acta est fabula ! ”. El a vrut de fapt să spună: „ *Piesa a fost jucată. Am hotărât să vă arăt cine sunt. ”*

Discret, s-a apropiat de spectatori. Privea în întuneric, ca şi cum totul ar fi fost normal, ca şi când putea vedea clar pe oricine. Începusem să cred că, în sfârşit, voi avea prilejul să aflu ce se ascunde în spatele măştii sale.

Leadership: Profiţi întotdeauna de pe urma meşteşugului tău în condiţiile interpretării unui rol care te reprezintă printr-o imagine de tip montaj?

Magicianul se pregătea să-şi dea jos masca de pe faţă. Toată lumea se arătă mirată faţă de decizia pe care o luase, de a se dezvălui, de a ne arăta adevăratul său chip, mai ales că la spectacolele sale anterioare promisese solemn că niciodată, nimeni, nu va descoperi ce se află în spatele măştii, cine este el cu adevărat. Magicianul ascundea multă profunzime, iar sub masca sa, frumos lucrată în stil veneţian, se ascundea cu siguranţă forţa sa reală. Aerul de mister pe care îl emana producea o senzaţie stranie asupra mea şi a celorlalţi spectatori.

Adevărul din spatele adevărului. Momentul mult aşteptat veni. Magicianul şi-a dat jos masca. Dar mare ne-a fost mirarea când am observat că, în spatele măştii se afla, o altă mască. Din nou, alt joc, altă provocare, alt mister. Treziţi dintr-o iluzie, am căzut pradă altei iluzii. Abia atunci mi-am dat seama că nimeni nu va putea să controleze mai bine realitatea decât el, Magicianul, Creatorul de iluzii. Ca principal realizator al spectacolului, este îndreptăţit să ne impună să recunoaştem propria lui realitate. O realitate pe care vrem nu vrem, chiar dacă nu o înţelegem, trebuie să o acceptam, negreşit, cu toţii.

Şi tot atunci am înţeles că niciodată, cu nici un chip, un magician desăvârşit nu se va lepăda de masca sau de măştile sale, pe care le va afişa mereu în spectacolele sale, ci îşi va păstra întotdeauna misterul pentru a întreţine şi spori curiozitatea tuturor, pentru ca puterea lui de convingere şi influenţă să nu se piardă niciodată. Misterul este factorul care va trebui întotdeauna să persiste în spectacolele sale. Ar fi fost desigur o imprudenţă dacă şi-ar dezvălui adevărata identitate.

În asta constă triumful unui magician, în misterul pe care îl ascunde şi pe care îl lasă în urma lui. În simbolurile sale, în iluziile pe care le creează, în propria sa identitate neştiută de nimeni şi mai ales în trucurile sale secrete, păzite cu străşnicie.

O imagine de tip "montaj" este vecină cu intrarea într-o lume care nu aparține niciunuia dintre spectatori, este o rezumare excelentă a unei intrigi adesea încărcată de tensiunea unor posibile întrebări fără răspuns, ţinând în suspans publicul prin scenariul conceput la limita dintre real şi fantastic. Magicianul este un om care ştie să se transforme într-un personaj care nu a mai existat niciodată, misterios şi în acelaşi timp de temut.

Autenticitatea înseamnă să marchezi cum se cuvine momentul de înaltă încărcătură expresivă printr-un act artistic numit "alternarea intre redarea riguroasă a unui efect de irealitate şi efectul unei realităţi cu totul necunoscute".

Ceea ce contează la leadership, din prisma dimensiunii valorice şi a parametrilor funcţionali, este aspectul relevant al compoziţiei din care „fabricat". O compoziţie care să integreze cât mai bine elementele de bază: abordarea, menţinerea atenţiei, eliminarea riscurilor, gândirea sistematică, profunzime în mesajul transmis. La aceste elemente adăugându-se, bineînţeles, ca factor de modelare şi de întreţinere a efectului de armonizare, contestaţia celor care te evaluează.

Evaluatorii, oamenii care îţi testează acţiunile şi îţi estimează extrem de bine calificarea şi valoarea, reţin în mod special aspectele superficiale care nu reflectă performanţa, sau cele profunde care trezesc interesul, diferenţiindu-te de ceilalţi aspiranţi la statutul de om de frunte. Ei reţin gesturile şi atitudinile care contribuie la creşterea rankingului şi a notorietăţii tale, atribuind leadershipului tău o semnificaţie aparte, sau catalogându-l drept un show de prost-gust.

Nimic însă din farmecul irezistibil ce te face să fii admirat, nimic din experienţa unică ce vine din impactul cu adevărata artă care te poate identifica clar drept un maestru, din impactul cu creaţia ta căreia îi pot fi atribuite calităţi ideale, nu poate fi obţinut la nivelul unei copii rudimentare realizate la scară industrială.

Ca şi magia, leadershipul impune o altă realitate, care învăluie cu putere oamenii trezindu-le o anumită stare de spirit, tentându-i să cadă într-o anumită dependenţă. În caz contrar ei vor ajunge să se refere la arta pe care o realizezi prin intermediul unei copii alterate din punct de vedere al conţinutului.

Leadershipul poate fi privit ca o magie care nu aşteaptă decât să o descoperi. Poate fi privit ca un produs unicat realizat în serie limitată. Şi, dacă vrei ca leadershipul tău să nu apară ca degenerat sau nociv, trebuie să accepţi "comenzi" doar pentru produse personalizate după dorinţele şi nevoile oamenilor. Trebuie să creezi un spectacol unic, să te situezi mai aproape de o artă angajată care să servească drept un reper de neocolit, decât de o ştiinţă exactă care nu are niciun punct comun cu interesele şi cu tiparul dorit de oameni.

Leadership: Convingi oamenii să vadă lucrurile în adevărata lor măsură, sau aşa cum doreşti tu să le vadă?

Un lider foarte bun ştie că poate deţine puterea absolută numai şi numai dacă reuşeşte să controleze realitatea care îl înconjoară. Iar dacă nu o poate controla, atunci trebuie să convingă lumea să creadă că el o controlează. În totalitate. Un lider îşi poate impune supremaţia, dacă şi numai dacă este capabil să-i determine pe oameni să creadă că el deţine controlul absolut asupra oricărei situaţii. Asupra tuturor evenimentelor, dorite sau nedorite. Asupra oricăror schimbări. În orice moment. Oamenii pe care îi conduce trebuie să vadă lucrurile nu în adevărata lor măsură, ci mai întotdeauna aşa cum doreşte el să le vadă.

Dacă lumea îi dă crezare şi-l urmează atunci el se poate numi, pe drept cuvânt, un lider desăvârşit. Căci numai un lider desăvârşit reuşeşte să stăpânească oamenii: prin idei şi

concepţii inedite, printr-o atitudine win-win, prin argumentaţii foarte clare, prin discursuri mobilizatoare, prin stilul personal, prin noi abordări, prin viziunea sa unică şi viabilă.

Un lider are puncte comune cu un magician dar se deosebeşte de acesta prin faptul că el nu creează iluzii ci se bazează pe realitate şi fapte concrete. Prin prisma unui „spectator”, al unuia neimplicat în munca pe care o depune un lider, acesta poate fi considerat în mod simplist un magician. Iar „triumful magicianului” ascunde multă muncă, abilitate, competenţă şi profesionalism, dar şi secrete păstrate cu străşnicie.

Exploatează-ţi la maxim potenţialul de lider, fără să te îndepărtezi de realitatea pe care o percep ceilalţi.

Leadershipul este magia născută dintr-o realitate pe care uneori ne este atât de greu să o acceptăm.

Source: https://neculaifantanaru.com/triumful-magicianului.html

Triumful oamenilor grandioşi

On Aprilie 05, 2020

Grandorii îi trebuie doar o picătură de iniţiativă, o dovadă de ambiţie colosală şi un vis plin de sens ca să se manifeste ca o garanţie a nemuririi sufletului.

Am văzut de curând pe discovery un documentar despre piramida lui Khufu (Kheops). Mii de oameni au muncit din greu la această uriaşă construcţie. Au fost implicate toate rangurile şi specializările posibile, de la arhitecţi până la bucătari. Şi se spune despre Khufu că ar fi fost un conducător tare aprig, dar un visător plin de idealuri şi un foarte bun organizator. Gradul responsabilităţii sale era direct proporţional cu măreţia visului său, vis ce părea să împodobească marele lăcaş al zeilor.

Un singur lucru este cert. Au trecut aproape 5.000 de ani de când a fost terminată piramida, ani care s-au scurs atât de repede pentru marea istorie a lumii. Şi nimeni nu-şi aminteşte de armata de oameni care a muncit din greu la construirea ei. Din zecile de mii de muncitori care au contribuit la antica construcţie, istoria nu-şi aminteşte nici măcar de unul.

Cu toate acestea, piramida stă în picioare şi azi, nimeni nu îi poate contesta rezistenţa, nimeni nu îi poate şterge imaginea, iar timpul nu poate să-i şteargă ridurile din blocurle de piatră. Istoria răsună încă de numele lui Khufu, la fel de măreţ ca al unui zeu atotputernic, ca atunci când simţi o chemare din altă dimensiune a timpului și mergi pe treptele acestui timp vreme îndelungată.

Aşadar, iată concluzia: istoriei nu-i pasă de cei care muncesc din greu, nu este interesată dacă eşti bun sau rău, ci îl păstrează în nemurire pe acela care are o idee grandioasă şi o duce la materializare. Oamenii grandioşi au idei grandioase, iar prin grandoarea lor devin nemuritori, pentru că nemuririi îi place să pună deoparte numai materialul dur din care este plămădită şi idealizată o idee grandioasă.

Leadership: Întreaga perspectivă a existenţei tale face posibilă acea sclipire de creator ce se reflectă în fenomenul inspirației vizionare chemată să apere gloria unei materializări care duce Esenţa spre Tot?

Şi uită-te la oamenii care zilnic îşi măresc averile, sau râvnesc la plăceri trecătoare. Se îmbolnăvesc, mor, şi nu lasă nimic în urma lor. Mulţi se mândresc cu veleităţi de intelectual, dar numai impresii şi îngâmfare se revarsă în personalitatea lor. Virusul Covid-19 îi reduce complet la tăcere, de parcă fără virus ar fi avut ceva important de spus sau de făcut. Oricum nu lasă nimic în urma lor. Nimic grandios. Fiindcă nu au nimic grandios în ei înşişi...

Când Galileo Galilei a rostit expresia *Eppur si muove* ("Și totuși se învârte"), în perioada inchiziţiei, el n-a făcut dovada vreunei averi impresionante, n-a strălucit sub risipa de aur şi nestemate. Dar a dat un avânt nemaintalnit oamenilor de ştiinţă, care au contribuit şi mai mult la progresul omenirii. El a fost grandios prin curajul de a duce cu un pas înainte ştiinţa în nişte vremuri când ştiinţa era renegată. Grandorii îi trebuie doar o picătură de iniţiativă, o dovadă de ambiţie colosală şi un vis plin de sens ca să se manifeste ca o garanţie a nemuririi sufletului.

Iar când Iisus a spus: *"Cerul și pământul vor trece, dar cuvintele Mele vor rămâne"* , el şi-a câştigat nemurirea numai prin această frază. Nu i-a trebuit o avere pentru asta. Nu i-a trebuit nicio funcţie de conducere că să pună bazele unei religii care domină lumea de azi. El a fost grandios, fiindcă a avut dreptate în privinţa cuvintelor sale. Nebunia totală a grandorii constă

în subtila definire a unui ideal de gândire, îmbrăţişat de dragostea adevărată, pe care trebuie să-l atingi înainte de a te declara un sfânt.

Istoria ne învaţă să fim nemuritori, nu simpli muritori. Iar pentru asta, trebuie să învăţăm să fim grandioşi. Asta este ceea ce istoriei îi este necesar în relatarea anumitor episoade de neuitat: capacitatea de idealizare a unei mişcări de creaţie şi de creatori care să împingă lumea către un nivel superior de dezvoltare. Iar gloria unei materializări ce duce Esenţa spre Tot se referă la încercarea omului de a se ridica la statutul de Creator prin iniţierea unei schimbări mici care poate avea un impact major asupra evoluţiei lumii.

Satisfacţia de a fi părtaş la triumful total al grandorii trebuie să respecte acea lege întipărită de Creator în sufletul fiecărei fiinţe umane: "Tot ceea ce laşi bun în urma ta rămâne înscris în veşnicie".

Triumful oamenilor grandioşi poate fi obţinut prin implicarea totală a oamenilor în proiecte stabile de viitor care verifică ecuaţia veşniciei: "Tot ceea ce schimbi pozitiv în această lume se simte într-o altă lume la care doar celor merituoşi le este dat să o cunoască."

Source: https://neculaifantanaru.com/triumful-oamenilor-grandiosi.html

Triumful spiritului asupra timpului

On Ianuarie 10, 2025

Ceea ce trăiești cu adevărat este ceea ce dăinuie pentru totdeauna.

Ieri am urmărit pe YouTube un spectacol grandios susținut de trupe legendare din anii '80, invitate la un eveniment colosal organizat în Rusia. La peste 60 de ani, vocea vibrantă a artistei Precious Wilson părea un miracol viu, o forță care transcende timpul, păstrându-și vioiciunea aproape mai bine ca la 20 de ani.

Mi-am dat seama că aceasta este esența unui VIBE autentic: să sfidezi barierele timpului, să porți în glas ecoul vârstei de aur și să reverși pe scenă o energie ce transcende limitele biologice. Mai curând, prestația ei a fost o demonstrație de forță interioară, o explozie a sufletului care vibra pe ritmurile vieții fără oprire. Asemenea unui vin nobil care devine mai prețios cu fiecare an, artistul adevărat își rafinează expresia artistică până când vârsta devine irelevantă. Nu-i aşa?

Leadership: Cum poate procesul de auto-întreținere spirituală să conducă la transcenderea vârstei, înscriindu-se în dinamica unei creații perpetue?

Energia ei radia din fiecare mișcare scenică, părând să sfideze legile fizicii. *Y con el espíritu de una juventud eterna,* vibe-ul ei susţinea demonstrația vie a faptului că timpul poate fi învins atunci când pasiunea arde cu flacără nestinsă. Vocea, la fel de tânără, neînfrântă de timp, a strălucit încă o dată prin acea măiestrie unică, printr-un soi de magie scenică, făcând ca vârsta să devină irelevantă.

Privind această demonstrație de vitalitate, îmi amintesc cuvintele lui Goethe: *„Tinerețea nu este o perioadă a vieții, ci o stare de spirit."* Artistul adevărat nu îmbătrânește niciodată, ci doar își adaugă noi straturi de profunzime la expresia sa artistică, tot așa cum un arbore își învăluie trunchiul cu inele ce povestesc despre fiecare anotimp trăit. Tot aici se împletește, ca într-o țesătură fină, o scenă din povestea lui Andersen:

Leadership: Poate fragilitatea unui moment încărcat de emoție să devină fundamentul puterii tale interioare de neclintit, fără să te pierzi în amintiri copleșitoare?

În grădina înflorită a unui castel vechi, într-un amurg de vară când aerul era încărcat cu parfum de trandafiri, doi tineri își trăiau ultima lor întâlnire. Un silf curios, o făptură delicată a aerului, plutea nevăzut printre flori, atras de emoția pură a momentului. Cu inima grea, fata știa că această despărțire era inevitabilă - războiul îl chema pe iubitul ei departe. Printre lacrimi, ea alese cel mai frumos trandafir din grădină, șoptindu-i parcă un secret când îl sărută. În acea clipă de tandrețe, petalele se deschiseră ca prin magie, oferind silfului un adăpost perfect pentru a fi martor tăcut al acestei povești de dragoste.

Fata plângea și îi dărui tânărului un trandafir. Dar înainte de a i-l întinde, depuse o sărutare atât de caldă și duioasă pe petalele lui, încât acesta se deschise. Atunci micul silf zbură înăuntru și-și sprijini capul pe petalele gingașe și înmiresmate. Acum putea asculta în liniște cuvintele de despărțire ale celor doi. Simți apoi cum trandafirul fu așezat la pieptul tânărului. Vai, cum îi mai bătea inima flăcăului ! Zvâcnea atât de tare, încât silful nu putea dormi.

Leadership: Ce impact are armonizarea dintre trăire și expresie asupra consolidării unei prezențe autentice, în relație cu crearea unor momente eterne?

Adevărata artă este precum un trandafir sărutat în pragul despărțirii: cu cât timpul apasă mai greu, cu atât deschide mai adânc petalele emoției. Iar după părerea mea, există un „Luminaris Vitae Synoptix", un punct magic unde experiența și energia se îmbină perfect, creând o prezență scenică ce radiază mai multă vitalitate decât mulți artiști aflați la început de drum.

Uneori, forța interioară devine atât de intensă încât timpul se frânge în fața ei, iar emoția devine veșnică. Iar când vocea și inima se unesc, ele păstrează vie o strălucire care nu se stinge niciodată. Fie spus, sufletul autentic păstrează puritatea emoției în momentele de maximă intensitate, reflectând astfel miracolul vieții: o armonie perfectă între trăire și expresie, care atinge inimile și inspiră generații.

De fapt, numai în ceea ce pui suflet şi pasiune, rămâne nemuritor.

Vibe-ul artistei întrece orice așteptare. Este ca și cum timpul însuși ar face o plecăciune în fața unui astfel de suflet, recunoscând că nu poate învinge ceea ce este impregnat de esența pură a artei. Pentru mine arta ei este ca o revelație: *„Ceea ce trăiești cu adevărat este ceea ce dăinuie pentru totdeauna."*

Adevărata artă a comunicării constă în mesajul care ajunge la ceilalți, chiar și atunci când vocea și expresia dispar.

Triumful spiritului asupra timpului se reflectă în capacitatea de a transcende limitele fizice și de a lăsa o amprentă eternă prin autenticitate și pasiune. La urma urmelor, această energie rezultată din măiestria armonizării profunde dintre trăire și expresie nu este întâmplătoare. Este rezultatul unui proces de auto-întreținere interioară.

Source: https://neculaifantanaru.com/triumful-spiritului-asupra-timpului.html

Triunghiul Abstract

On Septembrie 21, 2020

Povestea cea mai lungă a Creaţiei este împlinirea ştiinţei de a fi tu însuţi o ştiinţă.

Frumoase sunt poveștile, dar lumea a uitat de ele. Nimeni nu le mai trăiește cu intensitate, nimeni nu le mai citeşte cu sufletul la gură, mulţi au uitat de ele, sau nici măcar n-au auzit. O asemenea poveste este "Neverending Story". O citeam prin anul întâi de facultate, dar am văzut ecranizarea ei prin clasa a 2-a. Acestei povești memorabile, diferită de toate celelalte, i se poate atribui acea trăire a divinităţii într-un vis misterios, apropiată de acea trăire a unei vieţi pline de suspans şi necunoscut, fiindcă pare a fi scrisă de o mână care instinctiv ştie totul despre sufletul oamenilor liberi, visători, idealişti.

Și tot nu pot uita cele trei mari probe, foarte grele, prin care a trebuit să treacă personajul principal, pe nume Bastian: proba Sfincșilor, proba Oglinzilor și proba Norocului.

Curajul era doar începutul, întotdeauna curajoși găsești peste tot. Dar mai departe toți dădeau greș...

Leadership: Creația ta reprezintă oglinda unei realități superioare, **construită** după ideea: "Învață să separi Divinitatea ta personală creatoare în cele trei persoane ale Trinității"?

Pe parcursul cărţii am încercat să găsesc piatra filosofală numită "încredere", pe care altădată Voltaire o confundase cu "adevărul" într-un context cvasi-figurativ. Dar găsirea pietrei filosofale era de departe o operațiune prea delicată pentru cine nu era pregătit spiritual să se schimbe. Mai importante erau acele câteva chei secrete de înţelegere, de mare încărcătură mistică, pe care nimeni nu le putea distinge prea bine doar prin vizionarea filmului (ce-i drept, excepțional realizat), ci doar citind cartea le puteai găsi, iar asta numai dacă știai unde să îți focalizezi atenția.

În asta constă diferența dintre oameni. Nu este vorba despre învingători și învinși, despre religii sau despre cultură, despre încredere sau despre adevăr. Este vorba că unii au visat, au căutat, au știut unde să privească și au descoperit cheile care i-au ajutat să treacă cu brio cele trei probe fatale.

Un cabalist adevărat ar fi rezumat astfel subiectul cărţii: "Învață să separi Divinitatea ta personală creatoare în cele trei persoane ale Trinității".

Prin urmare, luați seama la Triunghiul Abstract care nu piere odată cu lucrurile create în această lume. Prefer aici să mă gândesc la cartea fundamentală a unei literaturi bine scrise, dincolo de gusturi şi curente, dar şi la importanţa unei ştiinţe despre suflet care studiază realitatea profundă din universul stărilor mentale, mai cuprinzătoare decât universul strict fizic. Bastian este doar un personaj obişnuit pentru cei mai mulţi cititori, dar pentru cei iniţiaţi în tainele cunoaşterii, el reprezintă oglinda unei realităţi superioare.

Leadership: Cum te raportezi la trăirea unei vieţi plină de iluminare, în condiţiile de validare a unei ştiinţe considerată ca făcând parte dintr-o existenţă ce merită povestită în altă variantă de expunere a conţinutului ei?

Succesiunea cuvintelor de care m-am ataşat, citind o poveste plină de tâlc, ascunzând multe

emoţii, îmi dezvăluie o hartă pe care doresc cu nerăbdare să o parcurg pentru a mă regăsi pe mine şi pentru a avea din nou încredere în puterea mea sacră. Există cuvinte ce pot vindeca, cuvinte ce pot alina, cuvinte ce pot ajuta. Iar toate cuvintele care îmi atrag atenţia despre posibilitatea existenţei mele într-o carte plină de amintiri, plină de emoții, plină de ezoterisme şi de locuri îndepărtate, au o putere magică pentru că aduc în prim plan împlinirea mea spirituală.

Cuvintele pot să furnizeze interpretări ale unor experienţe transformatoare personale, iar eu încerc să interpretez concluziile lor din punct de vedere al unui creator de poveşti adevărate care ştie să scrie o capodoperă printr-o persoană interpusă (un personaj autentic). Iar calitatea de a fi un Creator emană din atitudinea mea faţă de efectele ştiinţei pe care o cultiv, aceasta putând fi etichetată drept o odisee a spiritului ludic şi imaginativ. În sfârşit mă simt parte din cuvintele unei poveşti care cere uzul inimii şi minţii.

Leadership: Știința ta îți cere să încetezi să fii pasiv într-o realitate fără perspective, fără pretenții de exclusivitate, fără vise, învățând să te exprimi în termeni de "călătorie"?

Un cuvânt este o lume, atât de aproape de un alt cuvânt, deci de o altă lume. Plecând de la acest considerent, am învăţat să fiu eu însumi o ştiinţă, transformându-mi viaţa într-o poveste care nu aş vrea să se mai sfârşească. Cred că asta înseamnă să iubeşti ştiinţa, să încetezi să fii pasiv într-o realitate fără perspective, fără pretenţii de exclusivitate, fără vise, şi să înveţi să te exprimi în termeni de "călătorie" care începe şi se termină cu viziunea deschisă asupra unei realităţi ignorate de toţi.

Spun asta deoarece povestea cea mai lungă a Creaţiei este împlinirea ştiinţei de a fi eu însumi o ştiinţă. Însăşi ştiinţa povestirii este tot o poveste, la fel de lungă ca şi împlinirea unui vis care schimbă viitorul, în momentul când prezenţa ta se loveşte de o realitate care spune mai mult decât orice cuvânt. Această realitate trebuie să ofere prilejul descoperirii unei alte feţe a propriei mele personalităţi, o trăire a vieţii fără lupte, încrâncenări şi frustrări, în temeiul unei modalităţi de cunoaştere a unei realităţi suprasensibile, coborând de la universal la particular.

Leadership: Conţinutul poveştii tale de viaţă are puterea să valideze o ştiinţă a cărei pregnanţă este evidentă în cauzalitatea legăturii dintre ceea ce se exprimă prin cuvinte și ceea poate fi exprimat printr-o interiorizare a cuvintelor?

O existenţă ce merită povestită în altă variantă de expunere a conţinutului ei este expresia unei transformări profunde a realităţii în care condiția omului este reprezentată fără prea multă consistenţă, într-o realitate mai largă, printr-o viziune care înseninează orizontul ideilor pure.

Aici îşi face loc o exprimare deosebită, prin cuvinte ce pot fi interiorizate drept ceva dedus aprioric din ideea de "Sânul Infinit al Duratei", la modul că tot ceea ce mintea concepe şi crede cu adevărat, poate să devină o realitate firească în cadrul diferitelor moduri de raportare la timp, la ştiinţă şi la viaţa de dincolo de oglindă.

Cred că povestea în care mă regăsesc cel mai bine este asemenea unei amprente energetice provenită din experienţa vieţii, a cărei unicitate îi sporeşte misterul. La fel de bine poate fi o formă de ameliorare a existenţei, o formă de spiritualizare a unui artist care se hrăneşte cu euforia creaţiei. Asta este, de fapt, o viaţă plină de iluminare: este procesul dezvoltării acelui simţ al adevărului din fiinţa ta care reacţionează la cauzalitatea unei poveşti spusă cu tâlc, cu măiestrie, prin experiența definitorie a dualităţii dintre trup şi suflet, dintre vis şi realitate.

Modul de manifestare al leadershipului depinde de capacitatea omului de a se exprima şi

de a-şi susţine cu îndrăzneală opiniile, ca şi când ar fi manifestarea alegerii de a experimenta viaţa din perspectiva unei poveşti care îşi păstrează conţinutul pe o durată nelimitată.

Triunghiul Abstract cuprinde trei realităţi diferite care alcătuiesc esenţa unei poveşti nemuritoare (prin însăşi conţinutul ei atât de sublim): o realitate numită Lumea Spirituală, o realitate numită Vis (sau plenitudine indivizibilă în mişcare curgătoare) şi o realitate numită Timp. Mai trebuie să luăm în calcul un aspect privilegiat pentru ca lumea să aibă acces la sfera emoţională a subiectului: să fim noi înşine o creaţie care are curajul de a coborî în teribilul joc al încarnării.

Povestea merge mai departe...

Source: https://neculaifantanaru.com/triunghiul-abstract.html

Tronați în chip de Isus pe Golgota cinematografiei?

On Iunie 5, 2011

Un artist adevărat poate să păstreze intensitatea suflului revoluționar, evitând acomodarea cu mediocritatea care slăbește spiritul creativ și energia inovatoare.

Mi-e teamă, tare teamă. Și, totuși, faptele sunt de partea mea. Este vorba de faptul că încetăm să fim *frondeurs*. Devenim călători. Am impresia că marele suflu al lui 1917, care a lansat cinematografia noastră, începe să se disperseze… Devenim clasici. Rănile sângerânde sunt vindecate – nu mai există prilejul de a lansa strigătele ascuțite care sfâșie tradițiile peliculei! Torțe cu frișcă – simboluri ale dulcii împăcări – în locul urii demontate! Ne pierdem dinții. Încetăm să fim luptători. Devenim rentieri. Foarte rentieri și foarte mici! Ne pierdem dinții pentru că nu mai avem nevoie de ei: nu e nevoie să mesteci ceea ce iese din gură! Și este foarte greu să nu vomiți când curentul te duce spre insula „mediei juste".

Această medie justă, aceste "aproape" în loc de DA și NU. Îți răscolesc sângele. Îți răstoarnă măruntaiele… Dacă îmi spuneți că tronați în chip de Isus pe Golgota cinematografiei, eu, la rândul meu, nu mă simt mai puțin spânzurat alături de dumneavoastră. În chip de bun sau rău tâlhar – asta nu pot spune. (Se va vedea: dacă sucomb, va însemna că am fost cel rău.) Dar, în orice caz, cu pieptul străpuns!

Leadership: Cum poate un organism creativ să regăsească energia luptei inițiale, chiar și atunci când sistemul artistic devine mai tolerant și mai puțin combativ?

Marele suflu revoluționar al cinematografiei trece prin faze de agresivitate și atenuare, asemenea sistemului imunitar. În fazele active, reacția artistică era violentă, cu strigăte ascuțite care sfâșiau tradițiile și răni sângerânde care mobilizau energia creatoare. În timp, această reactivitate se dispersează, sistemul artistic devenind mai tolerant, mai puțin combativ - pierdem dinții luptătorilor. Cum spuneam mai devreme, această adaptare la media justă răscolește sângele și răstoarnă măruntaiele creative, indicând o slăbire a capacității de revoltă împotriva agenților conformismului.

În aceeaşi direcţie, pieptul străpuns al artistului devine un simptom al acestei toleranțe excesive, unde sucombarea în fața mediocrității reprezintă diagnosticul final al unui organism creativ care și-a pierdut capacitatea de a respinge compromisurile.

Da. Există o teamă profundă în orice domeniu creativ de a ajunge la o stagnare, unde faptele confirmă o pierdere a impulsului inițial, acel suflu care naște luptători ai ideii promulgatoare de nou. În loc de inovatori, devenim călători care se complac în obiceiuri sigure, pierzând din intensitate și din sângele viu al începuturilor. Apar tot mai multe tradiții care înlocuiesc rădăcinile curajoase și sângerânde ale creației, iar strigătele ce odată sfâșiau limitele sunt înlocuite de conformism. Cu siguranţă, această transformare ne erodează, lăsându-ne clasici, lipsiți de vigoare, aproape ca niște rentieri, împăcați cu liniștea și fără răni deschise.

Așa cum mediul industrial transformă inovația în rutină, media justă devine o forță care absoarbe extremitatea și își pierde marginea ascuțită. Creativitatea e afectată și, deși trupul rămâne, sufletul parcă este spânzurat, simțindu-se străpuns. Astfel, există riscul de a sucomba sub aceste presiuni, devenind tot mai mici, tot mai docili, ca și cum idealurile de altădată sunt înghițite de un curent al conformismului. Este o luptă interioară între a accepta această stare de echilibru mort și a rămâne fidel unei creații vii, chiar dacă prețul este să sucombăm în încercare.

În leadership, forța creativă se opune curentelor de compromis, înscriindu-se în dinamica unei lupte continue pentru autenticitate artistică. De fapt, leadershipul creativ își menține forța contestatară, opunându-se sistematic tendințelor de standardizare care diluează arta.

Tronați în chip de Isus pe Golgota cinematografiei? Aceasta este întrebarea pe care trebuie să și-o pună toți acești artiști care s-au îndepărtat de viziunea lor originală, fiindcă orice compromis artistic înseamnă o trădare a spiritului revoluționar, prin faptul că diminuează autenticitatea creației. Spun asta pe fondul unei profunde îngrijorări pentru viitorul artei, întrucât mediocritatea începe să devină normă – fenomen adiacent unei pierderi generale a curajului creator.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/tronati-in-chip-de-isus-pe-golgota-cinematografiei.html

Tu cum îţi demonstrezi performanţa?

On Februarie 14, 2011

Manifestă-ţi preţuirea pentru calităţile tale deosebite, ca să câştigi o acceptare deplină din partea celorlalţi oameni.

În webinarul "Convinge-mă că eşti în viaţă" am povestit despre cunoscutul actor român, Puiu Călinescu. Aş dori, şi de această dată, să prezint un moment din viaţa lui profesională, pentru a evidenţia mai bine principiul pe care vreau să-l exprim.

Realizatoarea emisiunii "Profesioniştii", Eugenia Vodă, l-a întrebat pe Puiu Călinescu dacă i-a fost vreodată rănit orgoliul în munca lui profesională. El i-a răspuns într-un fel anume, amintind de un alt moment din viaţa lui actoricească:

În tinereţe îmi fusese scos un rinichi. De aceea aveam uneori crize de rinichi chiar şi pe scenă. Când venea o criză, nu mă programa. La una din crizele de pe scenă am ieşit să-mi facă doctorul o morfină. A dat pantalonii jos. A băgat acul. Dar exact în momentul când mi-a băgat acul, mi-a venit rândul la scenă. Aşa că am tras imediat pantalonii peste ac, şi am intrat cu acul în mine.. şi cu acul ăla în mine am dansat... Asta-i meseria. Dacă vrei s-o faci. Dacă nu, lasă-l pe altul s-o facă.

Leadership: Poţi să-ţi împingi limitele propriei fiinţe dinspre eventualitatea prezenţei unei suferinţe statornice care pare a se prelungi până dincolo de ceea ce sigur te formează, spre o versiune de sine pe care nu ai luat-o în considerare?

Viteza cu care acţionezi sau implementezi o decizie în viaţa profesională este vitală pentru îmbunătăţirea performanţelor tale, care la rândul lor depind de "platforma" pe care se poziţionează şi se dezvoltă abilităţile tale. Dacă cauţi să excelezi în viaţa profesională, atunci trebuie să fii pregătit să-ţi joci rolul şi să-ţi asumi responsabilitatea pe drumul greu spre performanţă.

Adică, trebuie să-ţi activezi "serviciul de plată" - care vădeşte capacitatea ta psihologică de a accepta momentele dificile şi încercările la care eşti supus şi de a-ţi juca în continuare rolul la cote înalte. Acest "serviciu de plată" este un mod de a-ţi testa limitele propriei performanţe profesionale, şi totodată de a-ţi împinge limitele propriei fiinţe, atât fizice cât şi psihice, către un nivel superior de profesionalism şi eficienţă.

Da, şi tu vei avea de cotizat la acest "serviciu de plată" dacă vrei să primeşti bile albe din partea celor care te înconjoară. Cum? Prin sacrificiu şi prin concentrare în momentele de cumpănă, prin credinţa ta, prin forţa abilităţilor tale şi a dedicării pe care o arăţi în slujba leadershipului tău, a idealurilor şi valorilor tale. Leadershipul care nu rezistă în timp este supus continuu unui proces de deteriorare, datorat în principal slabei performanţe a acelui individ care nu reuşeşte să se apropie de recordul de eficienţă pe care trebuie să-l înregistreze ca să poată să beneficieze de sprijinul total al oamenilor.

Omul care a dobândit puterea de a crede cu adevărat în realizările sale, şi pe care eu îl numesc performer, se află într-un continuu proces de evaluare a eficienţei. Deseori lumea nu înţelege deciziile unui astfel de om, nu poate să desluşească ceea ce urmăreşte el prin atitudinile sale şi prin acţiunile pe care le iniţiază în momentele cele mai dificile. Lumea nu înţelege cauza şi consecinţele gândirii şi emoţiilor unui performer. Cert este că el face dovada excelentei sale pregătiri într-un domeniu, a calităţilor sale deosebite, integrându-se în rolul său printr-o "calibrare" a sacrificiilor, printr-o concentrare adecvată (fizică, psihică şi

emoţională), indiferent de postura în care este pus.

Leadership: Poţi face dovada calităţilor tale deosebite integrându-te cât mai bine în rolul tău, în orice fel de situaţie, fără să provoci efectul unei simţiri revoltate?

Îţi împingi limitele propriei fiinţe, atât fizice cât şi psihice, către un nivel superior de profesionalism şi eficienţă - făcând sacrificii, acceptând compromisuri în situaţiile delicate? Îţi vei continua drumul spre performanţă atunci când nu reuşeşti să "conduci" excelent?

Te întreb, viitor lider, care este preţul pe care îl plăteşti pentru transformarea ta spre un statut concordant cu nivelul tău de aspiraţii? Actorul român, Puiu Călinescu, a intrat cu acul în dânsul pe scenă şi a dansat. El a plătit preţul pentru a se menţine la cote înalte, conferind leadershipului său o strălucire aparte prin capacitatea lui unică de a-şi înfrunta slăbiciunile, de a-şi minimaliza durerea şi disconfortul, punându-şi în scenă talentul şi abilităţile de actor într-un spectacol de-a dreptul vibrant.

Construirea unei atitudini de conştientizare a dificultăţilor şi a impactului pe care acestea le pot avea asupra stării tale de spirit, deci a unei atitudini care te menţine în contact cu tine însuţi - face parte din obiectivele tuturor orientărilor tale spre sporirea performanţelor. Ca lider te vei simţi deseori dezechilibrat în momentele grele, te vei confrunta cu tendinţa de a-ţi ascunde emoţiile, manifestată printr-o anumită duplicitate, printr-o mască, prin croirea unei noi identităţi. Dar în orice situaţie te vei afla, întotdeauna va trebui să te concentrezi asupra calităţilor tale cele mai evidente, profitând de toate talentele pe care le ai pentru a-ţi juca rolul impecabil şi pentru a avea succes.

Ţi-ai dezvoltat o atitudine de conştientizare a dificultăţilor? Cum ţi-ai putea defini atitudinea în momentele dificile? Cum va funcţiona atunci performanţa ta? Atitudinea te ajută să-ţi pui în valoare cel mai bine abilităţile şi calităţile? Cum testezi şi cum îţi dovedeşti performanţa? Recurgi la schimbarea atitudinii tale sau îţi păstrezi într-un colţişor ultimele forţe, hrănindu-te doar cu speranţa?

A provoca efectul unei simţiri revoltate înseamnă să interpui o cauză propice dezvoltării tale în anumite situaţii ce ar putea antrena un febril proces de conştiinţă din care iese, aparent, o nouă certitudine: omul nu îşi poate resimţi acţiunea ori trăirea ca fiind cu adevărat pline de sens.

Primul lucru necesar în leadership este un mic proces de conştiinţă ca să priveşti cu luciditate situaţia.

Tu cum îţi demonstrezi performanţa? Cum ţi-ai propus să începi drumul spre performanţă? Ce acţiuni întreprinzi ca să excelezi în relaţia ta cu ceilalţi oamenii? Cât de mult ţi-ai dezvoltat capacitatea de a accepta erorile sau, după caz, deficienţele propriei activităţi? Cum îţi testezi limitele propriei performanţe profesionale?

Source: https://neculaifantanaru.com/tu-cum-iti-demonstrezi-performanta.html

Tu eşti eu, iar eu sunt tu (II)

On Mai 16, 2013

Slujeşte-ţi cu sinceritate şi putere, încât tot ceea ce-ţi trădează deficienţa de "a fi" să fie îmbrăcat cu un nou înveliş protector al identităţii tale.

Ceea ce-mi străbate acum trupul mişcându-se din celulă în celulă, punându-mi sângele într-o mişcare accelerată, ceea ce-mi zvâcneşte zgomotos în tâmple punându-mi nervii la încercare este acel fior răscolitor dat de senzaţia de *deja vu* . Iluzia ciudată că am mai trăit cândva o experienţă intensă asemănătoare, într-un decor departe de lumea actuală, care îmbina deopotrivă o atmosferă plăcută şi atrăgătoare cu una aparte, ostilă şi sufocantă.

A fost ceasul în care m-am recunoscut pentru întâia oară. Îmi amintesc cu exactitate fiecare amănunt, căci atunci a început viaţa pentru mine. Tot ceea ce trăda durerea mea, şi care a găsit suport la tine, a fost acoperit cu o aură de energie pozitivă. Camera obscură în care mi-am închis toate gândurile şi sentimentele s-a luminat. Şi în această lumină, la început foarte slabă, apoi din ce în ce mai strălucitoare, îmi închipuiam că voi trăi totul. Fără să exist într-o dualitate cu tine, cu mine însămi, cu lupte, limitări şi multă suferinţă.

Am reuşit pe parcursul timpului să ajung directoare, singura directoare de sex feminin din compania "London Diamond". Acum, nu mă mai încântă deloc nici măcar să-mi amintesc de acele vremuri, de aceeaşi Laura Quinn supusă rătăcirii. Şi totuşi, ştiu că între mine cea de acum şi cea care am fost atunci, există o anumită complicitate ce poate definită în termenii tranșanți de *opoziție* versus *colaborare.*

Tu şi eu, eu şi cu mine însămi. Dulcea şi blânda ecuaţie cuprinsă între haos, stres, incertitudine şi neînţeles, în care au pătruns calmul, inteligenţa, subtilitatea şi mai ales dragostea. Toate dezlănţuindu-se cu o forţă teribilă, având un efect de estompare a elementelor exagerate ale timpului, care în combinaţie cu resorturile de la extremităţile condiţiei de *"a fi"* au întărit devotamentul nostru. *****

Leadership: Felul în care iţi dezvălui personalitatea slujeşte rolului pe care urmează să îl joace viziunea propriei tale măreţii într-o realitate care este în acelaşi timp unitate deschisă şi pluralitate complexă?

Simţi acel fior dat de senzaţia de deja vu? Exişti în dualitate cu tine însuţi, cu lupte, limitări şi multă suferinţă? Între tine cel de acum şi cel care ai fost există o anumită complicitate ce poate fi definită în termenii tranşanţi de opoziţie versus colaborare?

De cele mai multe ori obiecţiile şi reproşurilor aduse omului şi metodei sale de interpretare a realităţii (care accentuează lupta dintre " *a fi* " şi " *a nu fi* ", dintre bine şi rău, corect-greşit, lumină-întuneric), vizează, în ultima analiză, printr-un adaos de înţelegere a trecutului, concepţia relaţiilor dintre atitudinea subiectivă, părtinitoare faţă de cineva sau de ceva, şi atitudinea imparţială care reclamă o independenţă de judecată şi obiectivism.

Chiar acolo unde aceste două atitudini existenţiale ale omului se mărginesc la a fi de acord sau în dezacord faţă de luările de poziţie atât de tranşante ale ieşirii din stadiul de epuizare psihic şi emoţional, putem foarte uşor să adăugăm, şterge sau comuta noi elemente, creând noi legături în întregul său sistem de funcţionare.

În felul acesta lumea de dincolo de oglindă în care omul se reflectă de obicei, va depăşi în

esenţa ei superficialitatea. Datorită dependenţei de a se consuma cu propriile gânduri amare, cu îndoielile şi complexele aferente stării de discontinuitate, omul, nereuşind să fie pe placul lui, pe aceeaşi lungime de undă cu propriul sine, primeşte cea mai puternică lovitură a destinului. Este aruncat într-un decor ostil, în care nu se mai recunoaşte pe sine.

Dar viaţa poate oricând să renască din propriile-i neajunsuri, omul poate oricând să scoată ceva bun dintr-o rătăcire, devenind un împlinitor al progresului propriu. Tot ceea ce-i trădează durerea, şi care găseşte suport în însăşi autoritatea propriei fiinţe, poate să fie îmbrăcat cu un nou înveliş protector care să întărească aspectele pozitive ale identităţii sale. Camera obscură în care îşi închide toate gândurile şi sentimentele se va lumina doar dacă va trăi în dualitate cu el însuşi, încât să fie mai presus de orice limitări.

Leadership: Validarea imaginii tale de sine în faţa lumii implică o situaţie ce este relevantă doar într-o perspectivă spirituală care nu poate fi observată la prima vedere, dar care îţi salvează demnitatea?

Leadershipul este produsul exclusiv al omului, iar această ştiinţă se perfecţionează numai dacă se acordă interesul cuvenit asupra identităţii pe care el şi-o făureşte trăgând învăţături din lecţiile vieţii, deci din trecutul său, din situaţiile care l-au aruncat într-o lumină nefavorabilă.

Leadershipul intervine cu forţe noi de sprijin atunci omul ascunde cutia plină de gânduri şi trăiri negative într-un loc străin, uitat, încât să reuşească să se detaşeze de tot ceea ce nu se încadrează în standarde de convingeri pozitive, în standardele înalte de siguranţă personală.

Vizavi de această chestiune, politicianul german Ernst Thalmann, ţinea să precizeze: " *În amintirile noastre, trecutul ne stă viu în faţă, tocmai pentru a sluji viitorul şi nu ca o contemplare deznădăjduită* ."

Liderul nu are valoare fără existenţa unor condiţii adecvate progresului său. Virtutea lui este generată prin cunoaşterea trecutului, deci de provocările timpului, care în combinaţie cu structura lui funcţională i-au întărit credinţa şi convingerea că numai astfel poate exista.

Leadership: Înţelegerea trecutului te ţine captiv într-o stare incertă de aşteptare nedefinită, din care nu poţi să te detaşezi decât printr-o analogie cu schimbarea ordinii propriilor convingeri necondiţionate de vreo "tarifare" ulterioară?

Temeiurile cele mai solide ale concepţiei finale asupra formei de manifestare a omului, în special, prin înţelegerea trecutului care, poate, l-a ţinut captiv într-o stare incertă de "a fi", fundamentează valoarea leadershipului, constituind o fereastră de iluminare în atitudinile și convingerile sale viitoare.

Este însă un adevăr uşor verificabil, dar totodată uşor de contestat, că orice insuficienţă sau fisură în metoda proprie de interpretare a trecutului, atât de bogat în învăţăminte, care poate dezlega tainele desăvârşirii şi reuşitei depline, îşi are în mod logic rădăcinile în înseşi premisele şi articulaţiile sistemului de gândire şi de valori a omului.

Fără să negăm valoarea înţelesului atribuit trecutului, acumulând învăţămintele rezultate şi încadrându-le în marea unitate a personalităţii noastre, vom putea obţine o nouă combinaţie complexă, direct proporţională cu proprietăţile stabile de a fi, de a gândi, de dăruire şi iubire.

Astfel vom deveni stăpânii incontestabili ai propriei fiinţe. Dacă înainte viaţa era numai ceva

tulbure şi tern, dintr-o dată ea va prinde culoare, devenind mai interesantă.

Felul în care te priveşti din perspectiva a ceea ce te face să suferi este o renaștere la altceva decât ceea ce erai înainte, ceva care te împinge să trăieşti mai prezent clipa de faţă, în apreciere faţă de micile daruri ale vieţii.

În leadership acest lucru se poate exprima printr-o metaforă: "încearcă să vezi mai departe printr-o lacrimă decât printr-un telescop".

Tu eşti eu, iar eu sunt tu (II) desemnează acea latură ascunsă în tine care îşi aduce contribuţia la dezvoltarea întregii tale fiinţe, îndepărtându-te de pe drumul rătăcirii. În grădina vieţii (ce poate fi un paradis), nu ai timp să-ţi reproşezi neatenţiile şi greşelile. Poţi doar să-ţi slujeşti cu sinceritate şi putere, încât tot ceea ce-ţi trădează deficienţa de " *a fi* " să fie îmbrăcat cu un nou înveliş protector al identităţii tale.

Cu alte cuvinte, analizează-ţi trecutul, implică-te în prezent şi vei putea să dai cortina timpului de-o parte, întrezărind viitorul.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/tu-esti-eu-iar-eu-sunt-tu-II.html

Tu eşti eu, iar eu sunt tu (III)

On Mai 16, 2013

Încearcă să dobândeşti acea cunoaștere de sine care poate să-ţi ofere răspunsul la întrebarea „încotro?", facilitând ancorarea atitudinii lăuntrice într-o gândire reflexivă.

Un organism cu o anumită structură temporară, dar bine funcţională, născut în mine ca din senin şi dezvoltat odată cu trecerea timpului, îmi dicta precis fiecare fibră din corp, stimulând fiecare bătaie a inimii prin semnale electrice care treceau prin toţi nervii, neputând fi depistate de niciun aparat. Un organism numit EMPATIE. Prin integrarea lui în mine s-a obţinut o nouă combinaţie complexă, invers proporţională cu proprietăţile mele de a fi, de a gândi, de dăruire şi iubire.

De atunci totul s-a schimbat, am devenit un alt om. Dacă înainte viaţa mea era numai ceva tulbure şi tern, în care fericirea nu apărea niciodată, dintr-o dată ea a prins culoare, a devenit mai interesantă. În această aventură a deschiderii şi a diversităţii în atmosfera încordată, fiorii începeau să îşi facă simţită prezenţa la fiecare pas. Suspansul potenţat de întrebări care nu-şi găseau răspunsul, misterul de a descoperi imprevizibilul, de a şti cum vor evolua lucrurile, de a sluji necunoscutului, se conturau tot mai pregnant.

Oare ce va urma? Oare va fi aşa cum cred eu, aşa cum mi-am dorit dintotdeauna? Mereu şi mereu aceleaşi întrebări îmi puneau inima la încercare. Am ieşit din inerţie !

Leadership: Bucuria de a te reinventa la un nivel nou calitativ al vieţii ascunde o poveste în care cuvântul de ordine este de a nu vorbi despre "umilinţa" de a te supune tuturor ipostazelor momentului?

Funcţionarea acestui organism tenace, tendenţios, de neclintit, rezultat parcă din reacţii chimice celulare eliberatoare de energie indispensabilă procesului vital al transformării mele, producea rezultate benefice de fiecare dată. Putând fi observată în orice moment al vieţii, în orice hotărâre pe care o luam.

Un sentiment teribil stăruia în mine, acea siguranţă nesfârşită, acea regăsire a liniştii interioare care mă desprindea complet de toate frământările vieţii. Făcându-mă să simt că zbor, ca într-un vis nemaipomenit, alături de un joc spectaculos de-a prinselea. Voiam să prind ce mai rămăsese bun şi pur în mine, să prind cerul liber, răsăritul, şi să înţeleg azurul.

Ascultă-mă, tu, care n-ai obosit să-mi fii alături în momentele zbuciumate ! Numai datorită ţie am reuşit să fiu altfel. Acum, după atâta vreme, mă simt uşurată de cea mai grea povară. Visurile mele s-au împlinit. Totuşi, ceva iritant, ceva persistent arde atât de puternic în pieptul meu, declanşator de emoţii, determinând reacţii intense în suflet.

Pot, oare, să am speranţa că-mi vei transmite mereu aceeaşi stimuli puternici ai extazului, acelaşi impuls binecuvântat spre fericirea deplină? Ipostaza momentului care m-a provocat să depăşesc o barieră a fost starea de spirit care m-a făcut să fiu altcineva, atrăgând sensul unei vieţi extraordinare, semnificaţia unei misiuni mai înalte în lume, atingerea unui ideal intelectual.

Leadership: Dovedeşti flexibilitate în a segmenta reţeaua proprie de trăiri în zone noi de putere, fără să te supui contradicţiei dintre versiunea perfectă a propriei persoane şi recomandările unei conştiinţe care se vede confruntată cu un sentiment apăsător?

Calitatea inerentă omului care nu se lasă în voia sorţii, lăsând viaţa să lucreze în favoarea lui, este acea cunoaștere de sine care poate să ofere răspunsul la întrebarea „încotro?” Adică acea parte de sine, conferind o anumită flexibilitate în abordarea diferitelor de criză, care îl determină să fie total conectat la ceea ce simte, prin ceea ce crede în privinţa experienţelor trăite.

Este, dacă se poate spune aşa, atitudinea care nu îl părăseşte pe cel sincer şi simplu în aspiraţie, acea predispoziţie care condiţionează orientarea, o cauză ascunsă sau relativ inconştientă, făcând să vibreze acea coardă care antrenează toată existenţa sa într-o aventură minunată. O aventură a deschiderii către noi posibilităţi de împlinire, ale căror noduri sunt compuse din valori de adevăr exclusive, de tip "challenge".

Transformarea de sine, în condiţiile unui consum zilnic de stări emoţionale nepotrivite atingerii obiectivului dorit, joacă totuşi un important rol în consolidarea puterii de sine, cu impact particular, care include posibilitatea unei mai bune gestionări a lecţiilor oferite de acea parte a vieţii care provoacă suferinţă. În leadership este absolut necesară, pentru o mai bună implementare a modelului propriu de orânduire a cumpătării şi măsurii, acea componentă a vieţii psihice care reflectă în forma unei trăiri subiective o anumită intensitate şi de o anumită constantă.

Zona de putere care te cucereşte prin ineditul unei noi semnificaţii atribuite vieţii este dată de relaţia dintre impulsul de a te împăca cu tine însuţi şi o atitudine care, exersată zilnic, devine un nou mod de a te caracteriza.

Intensitatea te ajută să te descoperi în cadrul unor anumite cauze variate, care ţin şi de interacţiunea cu mediul de interes, responsabilizând autorealizarea. În timp ce constanta este dată de virtutea care nu îşi modifică valoarea în timp - virtutea de a fi răbdător şi de a te comporta disciplinat în mijlocul dezordinii. A practica această virtute în fiecare etapă a vieţii, transferând momentului prezent acea intensitate a trăirii de conştiinţă, numită inductivitate, înseamnă a te ridica mai sus de ceea ce ţi se întâmplă şi de a accede la un nivel mai înalt de gândire reflexivă.

Această atitudine lăuntrică, ancorată într-o gândire reflexivă, poate fi mai greu definită şi explicată decât orice teorie a evoluţiei, dar în schimb, aplicarea ei intuitivă, din inimă, are efecte superioare. Este adevărat că, prin obţinerea măiestriei în mânuirea acestei atitudini, omul poate (auto)induce starea de imunitate asupra valorilor care conferă sens pozitiv leadershipului.

Dar cum ea este adesea trecătoare, proporţională cu energia de viaţă implicată în procesul de ascensionare spre un mai bun "Eu", rămâne deseori în urma ei un gust amar, de deşertăciune şi iluzie. Senzaţia că eşti sufocat de un spaţiu mic şi îngust în care eşti nevoit să-ţi petreci viaţa.

Recomandările unei conştiinţe care se vede confruntată cu un sentiment apăsător sunt acestea: păstrează-ţi entuziasmul începutului de drum pe care ţi-l doreşti înfloritor şi alege să mergi doar în direcţia sistemului de valori care face ca orice lucru să fie frumos la vremea lui.

Tu eşti eu, iar eu sunt tu redă acea transformare de personalitate care depinde de atitudinea adoptată pe parcursul etapelor dificile ale vieţii. Leadershipul este un răspuns la ceea ce se numeşte a te baza pe tine însuţi, prin practicarea atitudinii lăuntrice în relaţie cu ceilalţi oameni.

Să ne amintim ce spunea scriitorul Anthony Silard: *"A te baza pe tine însuţi înseamnă să*

trăieşti conform conştiinţei şi valorilor tale, iar nu pentru a fi acceptat de ceilalţi. Când restul lumii nu este de acord cu faptele tale, îi vei lua în considerare opiniile numai atunci când ai ceva de învăţat de la ele."

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/tu-esti-eu-iar-eu-sunt-tu-III.html

Tu eşti eu, iar eu sunt tu (I)

On Mai 12, 2013

Reabilitează-ţi interiorul întregii fiinţe, astfel încât să întăreşti acel sentiment de identitate ce poate revela adevărul necondiţionat al existenţei tale.

Vreau să cunoşti întreaga mea viaţă care întotdeauna ţi-a aparţinut şi despre care n-ai ştiut niciodată nimic. Plinul care umple golul din mine, golul care, luând forme invizibile, l-ai umplut numai cu dorinţe şi speranţe. Numai ţie vreau să-ţi vorbesc, pentru că tu eşti singura care mă cunoşti, care îmi păzeşte în întregime tainele cele mai fragile de sub învelişul propriei mele interiorităţi.

Cu fiecare răsuflare îmi simt sângele cald străbătându-mi organismul, coagulându-se rapid în contact cu veninul trufiei care îmi întunecă dreapta judecată. Trecerea timpului este şi ea paralizantă. Dar în fiecare clipă ştiu că sunt un alt om, mai fericit când mă trezesc, fiindcă acum am dat un sens vieţii mele îngheţate, un sens căruia nu-i găsesc un nume, căruia nu pot să-i dau de capăt, dar căruia îi corespunzi tu. Da, tu. Sprijinul meu real, pe care viaţa tumultoasă şi confuză mi l-a cedat printr-un gest de bunătate supremă, prin acceptare, printr-un transfer de compasiune.

Nu te teme de vorbele mele, mă cunoşti prea bine, ştii bine că tot ceea ce mă trădează este neputinţa mea de a fi acelaşi om de ieri, aceeaşi Laura Quinn, aceeaşi ciocârlie care îşi ia zborul ori de câte ori vede că nu e ascultată. Şi se întoarce mereu la cuibul ei. Rece, plin de amăgiri.

Acum, nu mai cer nimic de la mine, dar cer ceva de la tine. Să împarţi cu mine bucuria de a fi, în toate zilele ce vor urma. Să ne contopim într-o singură conştiinţă aşa cum lumina se îmbină cu întunericul formând una din cele mai magice frumuseţi ale naturii. Atâta te rog: să mă crezi, să ştii că pentru mine eşti totul. Eşti viaţa, existenţa care palpită cu frenezie într-un colţ retras din mine. Iar eu sunt acel ceva tulbure şi tern în care mă cufund deseori ca într-o hrubă în care totul e acoperit de praf şi uscat.

Leadership: Înţelesurile care se înscriu în substanţa fiinţei tale lasă urme definitive într-o unitate spirituală pe care o dă experienţa unei emoţii de care se poate ataşa cineva drag ţie?

Poate că nu-ţi mai pasă de mine, fiindcă adeseori te-am tratat cu nepăsare. Fără să ştii că nepăsarea ta, mânia ta, aprinderea ta faţă de mine a fost întotdeauna mai puternică, descurajantă.

Alteori, cuprinsă de-un extaz mistic, aproape nebunesc, m-am repezit eu la tine, cu teamă, cu disperare, cu acea nerăbdare de a întări sentimentul de identitate, de unitate. Numai ca să te simt aproape, numai ca să nu mă urăsc pe mine însămi pentru că te-am tratat cu dispreţ mai înainte. Şi tot de fiecare dată te-ai mâniat pe mine, te-ai întors împotriva mea. Haide, aminteşte-ţi ! Aminteşte-ţi !

Tu eşti eu, iar eu sunt tu. Tu care mă asculţi neîncetat, eu care n-am obosit să te accept în viaţa mea, aşa cum eşti. Eu sunt Laura. Iar tu eşti esenţa puternică şi caldă din micul meu lăcaş, prăfuit de regrete şi amăgiri, dar înnobilat de speranţe şi vise frumoase, care adeseori este zguduit, ca de-un cutremur, de cele mai întunecate gânduri şi trăiri.

Inima. Mereu trează, mereu plină de surprize, ne-a ţinut la adăpost, ne-a întărit, ne-a apropiat tot mai mult. Iar noi două, cu o comportare ideală, am stabilit o legătură între volumul şi presiunea sentimentelor resimţite. Triste sau vesele, instinctul nostru comun a răspuns într-un fel oarecare, dintr-o necesitate de supravieţuire.

Chiar şi atunci când te arătai tristă, sau te fereai de mine, eu rămâneam întotdeauna în urma ta, parcurgând acelaşi drum sinuos al vieţii. Ceva mă ţinea legat de tine, chiar dacă de-atâtea ori m-ai făcut să mă răzgândesc, să mă dau puţin înapoi. Alteori, furat de simţul ajungerii din urmă, ţi-o luam înainte, dar eram întotdeauna aproape de tine. Chiar şi atunci când îmi strigai vorbe de ocară, eu te ascultam. Cu drag, sau cu mâhnire. Dar niciodată cu regret. Ci întotdeauna cu speranţă, plină de visuri. Haide, aminteşte-ţi !

Ştiu că atunci când diamantele vor fi găsite, dacă ni se va dovedi vinovăţia, vom fi amândouă puse în aceeaşi situaţie disperată. Dar vom fi împreună, la bine şi la rău, nu-i aşa? Vom fi întotdeauna aproape, închise în acelaşi lăcaş primitor al întregii noastre fiinţe. Nu-i aşa?

Fiindcă tu eşti eu, iar eu sunt tu. Un întreg care există, autoritatea centrală conducătoare a unei singure fiinţe. Eu însămi. Laura Quinn.

Leadership: Te laşi învăluit de senzaţia de învârtire în două sensuri opuse atunci când complexul interacţiunilor în care eşti angajat depinde de experienţa unei emoţii care nu este recunoscută?

Aparţii de cineva ascuns care ştie totul despre tine? Cum te ajută el să dai un sens vieţii tale? Pe cine adăposteşti în lăcaşul primitor al întregii tale fiinţe? Te temi de tine însuţi, de ceea ce eşti, de ceea ce simţi? Ce anume te determină să te socoteşti superior sau inferior ţie însuţi?

În leadership, fiecare om este în acelaşi timp spectator, regizor, actor, dar mai ales un înger cu o singură aripă, şi nu poate zbura decât îmbrăţişându-şi prietenul cel mai bun. Pe el însuşi, acea forţă interioară, nevoiaşă, singulară, care se manifestă asupra fiinţei sale în tranziţia spre maturitate. Plinul care umple golul din întreaga lui fiinţă, golul care, luând forme invizibile, îl umple numai cu dorinţe şi speranţe.

Naşterea leadershipului, cristalizată în principalele sale axe şi categorii de excelenţă, încă de la primele semne de apariţie, este strâns legată de definitivarea omului ca întreg, pentru a asigura progresul spre stadiul lui avansat de " *a fi* ", înainte de a se produce transformarea spre stadiul de excelent. Practic omul este plasat într-o dinamică proprie care depinde de complexul interacţiunilor în care este angajat şi al efectelor neprevăzute pe care trebuie să le înfrunte, să le controleze, şi în final să le gestioneze impecabil.

În funcţie de concepţia, consideraţiile, viziunea asupra raporturilor *Me – Him,* Omul şi Ego-ul său, în marea aventură a cunoaşterii depline, putem descrie produsul celor două determinante ca pe o capodoperă care te poartă prin toate trăirile posibile, înfăţişând universul omului în mod realist. În timp ce energia şi rezistenţa omului la tensiunile generate de însăşi existenţa de zi cu zi, ne permite să-i ţintim performanţele şi să intrăm în contact direct cu punctele sale esenţiale. În special atunci când se adaptează la orice greutăţi.

Când omul este învăluit de senzaţia de învârtire în două sensuri opuse, deci când se află la marea intersecţie dintre benzile " *a fi* " şi " *a nu fi* ", abia atunci Ego-ul său, impregnat de atâtea adevăruri sau discontinuităţi din câmpul existenţei, ajunge să-i vorbească, să se înfioare, să-i răspundă, şi să controleze situaţia.

Leadership: Eşti în stare să te angajezi într-o întrecere cu propriul sine atunci când atitudinea ta angajează o miză mult superioară destinului individual?

Este posibil ca omul să adopte o gândire concentrată, pe sine, numai atunci când este înconjurat de " *Him* ", de esenţa sa, ducând la o dublă subordonare ce poate crea uneori confuzii. Un dualism care trebuia conciliat, reunit pentru a crea acel tot unitar nedezmembrabil, acea forţă care atinge desăvârşirea.

Iată ce spunea scriitorul american Baird T. Spalding: " *Devii ceea ce încorporezi. Acesta este întregul secret al puterii, dar, pentru a manifesta acea omnipotenţă care ne aparţine, trebuie să ne supunem sursei sale şi să încorporăm, să asimilăm caracteristicile pe care le posedă ea.* "

Convingerea fermă a gânditorului era că numai dobândirea unei concepţii despre tine mai mlădioase şi mai flexibile, bazată pe interacţiunea cu Eul tău, deci mult mai intensă şi prin urmare cu adevărat obiectivă, decât cea impregnantă de o realitate foarte diferită, poate face posibilă trecerea finală de la retrogradare - la promovare şi succes. Adoptarea unei asemenea atitudini faţă de sine este legitimă pentru analiza leadershipului, îngăduind să fie abordat întregul omului într-o nouă lumină.

Reabilitează-ţi interiorul întregii fiinţe, astfel încât să întăreşti acel sentiment de identitate ce poate revela adevărul necondiţionat al existenţei tale.

Efectul pe care oamenii îl produc asupra altora se află într-o relaţie directă cu destinul individual al fiecăruia atunci când emoţiile unuia se acumulează în fiinţa celuilalt, răsfrângându-se în mod tainic asupra posibilităţilor fiecăruia de a se reinventa.

Tu eşti eu, iar eu sunt tu aduce în prim plan întregul omului, o sumă de calităţi şi defecte, o sumă de aspiraţii, regrete şi refulări. Modul său de operare depinde de interiorul său, de acel lăcaş intim bine alcătuit şi păstrat, uneori cu uriaşe eforturi, în limitele normalului unanim acceptat.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/tu-esti-eu-iar-eu-sunt-tu.html

Tunelul de tranziţie spre limanul devenirii

On August 13, 2012

Întregeşte-ţi propriul fel de a fi, pentru ca menirea leadershipului să se împace cu "destinul" propriei tale funcţionări.

Uneori, realizam cu surprindere că mă îndepărtez de elementele în care credeam. Totul părea confuz, ca o amnezie temporară. Mă abăteam de la drumul benefic evoluţiei mele şi ajungeam la gura tunelului spre întunericul rece, neliniştitor, lipsit de orice fel de orientare. Un întuneric copleşitor şi deprimant care îmi bloca cunoaşterea de sine, decuplându-mă de la realitatea lumii, a naturii, a universului pe care eu singur îl plăsmuisem.

Simţeam cum fremătau în mine o mulţime de emoţii, raţionamente, calcule, credinţe, ape reci, valuri mari, care uneori se puneau de acord, alteori se băteau cap în cap. Eram condus de ceea ce îmi dicta conştiinţa critică, nu de acea raţiune pură care primează. Depindeam de ceva imaginar. Şi înşelător. Oscilam de la o stare la alta, încercând să fac pe plac acelei părţi din mine care nu funcţiona normal, care îşi pierduse temporar sensul. Ca şi cum o pată neagră ar fi mânjit tot ce era mai frumos în mine, alterând aproape în totalitate structura mea psihică şi morală.

Universul propriei mele cunoaşteri, materialul revelator al inspiraţiei, forma cea mai cuprinzătoare de exprimare a Eu-lui meu, absorbea cu o forţă care atrăgea fără putinţă de scăpare orice diferenţieri, orice fulguire de gânduri, orice urmă de energie, orice strop de înţelegere, ordonând cu precizia unui ceas elveţian încetarea bruscă a existenţei mele creatoare, stimulatoare. Percepeam lucrurile în adevărata lor lumină?

Interiorizarea este acea tendinţă a raţiunii care se explică prin faptul că urmăreşti să-ţi explici lumea şi să o formulezi în virtutea experiențelor proprii şi a ancorării într-o realitate bazată pe imaginaţie.

Am reuşit să ies din "tunel". Ce se întâmplase de fapt? Asemenea unui personaj al lui John Fowles trăisem acea dislocaţie pe care o simţi după o călătorie lungă, când totul, chiar şi peisajele cele mai familiare par ireale. Ca şi cum cea mai mare parte din mine ar fi rămas acolo de unde am plecat. Bătusem pasul pe loc într-o fixaţie mentală care otrăvea tot ceea ce iubeam, tot ce era pozitiv la mine însumi.

Pe măsură ce progresam în studiul ştiinţei conducerii, îmi descopeream şi deficienţele. Nu-mi prea era clar de unde se trăgea ceaţa aceea care mă împresurase atât de hotărâtor, şi pe care numai o clipă de luciditate a reuşit s-o risipească. Cert e că ceva nou, înălţător, se reflecta în mine. Ceva care crea un contrast cu cel care am fost, care mă transforma… care mă întărea… mă susţinea… mă menţinea în concordanţă cu mine însumi şi cu ceea ce voiam să devin.

Plătisem poliţa extrem de scumpă pentru a mă asigura împotriva unei deprecieri a Eu-lui meu. Era o parte a întregului, o etapă dificilă de descoperire de sine, un rezultat dintr-un proces de transformare care m-a adus faţă în faţă cu mine însumi. Trecusem de jumătatea drumului spre potenţarea dezvoltării şi devenirii mele, ca un om care rivalizează cu el însuşi pentru a evolua şi a creşte în împrejurări adverse.

Ceea ce tindea să mă caracterizeze de atunci era o continuare a maturizării mele, o întregire a propriului meu fel de a fi.

Leadership: Eşti suficient de sensibil să percepi poziționarea ta lăuntrică într-un fragment de "jurnal", dincolo de limitele unei realități înțelese ca expunere a rațiunii de a privi dincolo de sensurile cuvintelor?

Arta ta de a conduce va fi gata să se împace cu "destinul" propriei tale funcţionări, doar atunci când exprimarea Eu-lui tău se va resimţi în jurul tău. A privi dincolo de sensul cuvintelor pe care le exprimi într-un jurnal al amintirilor, cu trimiteri la alte opere, la alte lumi si alte personaje, înseamnă să surprinzi ceea ce credeai c-ar putea ieşi extrem de sensibil, de fascinant, de relevant pentru descrierea expresiei tale de forţă şi creativitate cu care eşti înzestrat.

Fiecărui aspirant la o poziţie de lider i se atribuie responsabilitatea pentru formele concrete de configurare a expresiei sale de "forţă". O formă vie de expresie a sentimentelor şi trăirilor, transpusă într-un jurnal, nu se poate produce de la sine. Mai întâi trebuie să îmbunătățești relația cu acea parte din tine care a ştiut dintotdeauna că poţi fi mai mult decât eşti, prin trimitere la alte realități şi structuri de gândire care îţi dau atât forma (modul de argumentare, expunerea anumitor puncte de vedere), cât şi conţinut general (ideile fundamentale).

Dacă baţi pasul pe loc într-o fixaţie mentală care otrăveşte tot ceea ce iubeşti, tot ce este pozitiv la tine însuţi, aşa cum li se întâmplă tuturor oamenilor cu aspiraţii înalte care sunt supuşi la caznele schimbării, nu vei reuşi să percepi lucrurile în adevărata lor lumină, nu vei reuşi să treci de jumătatea drumului spre potenţarea dezvoltării şi devenirii tale.

Leadership: Sensul cuvintelor care te susţin în crearea unei realități unice sunt cuprinse între valorile de tip *"împăcare cu lumea în secret"* şi valorile de tip *"mărturie vie a felului cum abordezi subtilitatea în observaţie"* ?

Indicele unei maturităţi depline şi al funcţiei vital-stimulatoare al artei de a crea noi forme de impact este determinat de rezultatul unui proces de transformare a formelor de comunicare a trăirilor şi gândurilor, care te aduce faţă în faţă cu tine însuţi.

A depinde, sau a te concentra asupra acelei părţi din tine care şi-a pierdut "sensul" este ca şi cum ai fixa un preţ foarte mare pe un anumit tip de produs care nu se vinde. Precum acel vânzător de covoare persane de calitate superioară, care a fixat un preţ aşa mare pe ele, încât nimeni nu şi le-a putut permite.

Mărturia vie a felului cum abordezi subtilitatea în observaţie se obţine prin transformarea virtualității în atingerea realităţii, în cuvinte care definesc o descoperire individuală cu atât mai fascinantă cu cât poate fi o experienţă de viaţă. Totul depinde de Eul pe care l-ai creat din combinația trăirilor şi gândurilor, care nu-şi pierd sensul odată cu sacrificiu adus practicii numit "expresie artistică".

O împăcare cu lumea în secret devine un dialog cu ideile pe care le au alţii despre tine, fără a le combate, ci dându-le o interpretare prin prisma propriilor valori şi experienţe de viaţă.

Tunelul de tranziţie spre limanul devenirii este pasul crucial pe care îl vei face spre înţelegerea, spre deschiderea propriului tău Eu. Marchează responsabilitatea pe care ţi-o asumi pentru formele concrete de configurare a viitorului tău, respectiv a Eu-lui tău în baza experienţei trecerii de la o stare la alta.

În ce momente rivalizezi cu tine însuţi pentru a evolua şi a creşte în "împrejurări" adverse?

Percepi realitatea care te defineşte în adevărata ei lumină? Ai reuşit să ieşi din "tunelul" copleşitor care îţi blochează cunoaşterea de sine? Sau, cea mai mare parte din mine a rămas acolo de unde nu poţi progresa? Depinzi de ceva imaginar şi înşelător?

Concluzie: Momentele de cumpănă din viaţa unui lider, atunci când se poate produce o destabilizare a propriului său Eu, pot fi cu atât mai dese cu cât procesul de desăvârşire al artei de a conduce este incomplet.

Depinde de el dacă vrea să-şi desăvârşească această artă.

Întregeşte-ţi propriul fel de a fi, pentru ca menirea leadershipului să se împace cu "destinul" propriei tale funcţionări.

Source: https://neculaifantanaru.com/tunelul-de-tranzitie-spre-limanul-devenirii.html

Turnul de fildeş al lui Leon

On Ianuarie 22, 2011

Explorează latura sensibilă a personalităţii tale, pentru a înlesni fuziunea dintre lumea ta şi a celorlalţi.

De cum păşi pe culoarul din faţa uşii apartamentului ei, Mathilda realiză că se întâmplase ceva groaznic. Trupul tatălui ei zăcea pe podea chiar la intrare. Fără îndoială şi restul familiei ei împărtăşise aceeaşi soartă, executată în stil mafiot. Sângele îi îngheţă în vine. Se auzeau voci în apartament. Un individ cu o înfăţişare înfiorătoare, cu arma în mână, stătea chiar lângă uşă.

Trebuia să se prefacă nepăsătoare. Aşa că, prevăzătoare şi plină de tărie, îşi ascunse tulburarea şi fiorul şi merse mai departe. Dar individul o privea cu neîncredere.

A ajuns în faţa uşii de la capătul culoarului. În care, de puţină vreme, se mutase Leon. Asasinul. Profesionistul.

Leadership: Eşti pregătit să încerci a determina posibilităţile reproducerii anumitor fapte sau circumstanţe de tipul "absentare nemotivată", în condiţiile determinate de timpul şi de spaţiul stabilit de cerinţele unei intruziuni paşnice în viaţa ta?

Ceasul marii probe. De partea cealaltă a uşii, Leon, cu pistolul în mână, privea atent prin vizor. Era surprins: nu se aşteptase la o asemenea manifestare din partea gingaşei domnişoare care avusese puterea extraordinară de a-şi controla reacţiile emoţionale, de a-şi înfrâna neliniştea sufletească. Însă vocea lui interioară îi şoptea: *"Fii cu băgare de seamă, struneşte-ţi dorinţa de a te implica emoţional în problemele altora şi respectă toate regulile şi toate procedurile."*

Întristată, cu ochii scăldaţi în lacrimi, purtându-şi în suflet durerea ca pe o stâncă în inima ei, Mathilda a bătut la uşă. O dată, şi încă o dată. Ca şi cum ar fi locuit acolo şi s-ar fi aşteptat ca cineva apropiat ei să-i deschidă. Simţea fiorul spaimei străbătându-i tot trupul. Dacă individul acela înfricoşător, înarmat, care se afla în faţa uşii ei, şi-ar fi dat seama cine era ea de fapt, ar fi ucis-o imediat. Trebuia să aibă încredere în instinctele ei profunde, trebuia să aibă credinţă, trebuia să spere că Leon îi va deschide uşa, deşi nu era prea sigură de sine. Fiecare clipă însemna o veşnicie.

Leon, dominat de seriozitate, dar şi de scepticismul caracteristic tuturor asasinilor profesionişti, era încă nehotărât. În sinea lui îşi spunea: *"Mathilda e doar un copil, nu are nicio urmă de răutate – dar poate fi oare de încredere?"*

Privirea fetei, a cărei expresie deznădăjduită i-ar fi mişcat chiar şi pe tigri, i-a răscolit sufletul lui Leon. Înfiorându-se simţind cât e de neajutorată, şi nemaiputând îndura greutatea gândurilor, el i-a deschis fetei uşa şi a lăsat-o să intre înăuntru. A salvat-o.

Poţi să câştigi acea autonomie şi acel control de care leadershipul se poate folosi pentru a crea un rol de responsabilitate?

Rolul de responsabilitate îi revine omului care poate să dea o semnificaţie diferită evenimentelor neinteligibile sau adverse, astfel încât să schimbe complet perspectiva

deznodământului care poate încheia destinul său.

Dacă multiplicăm canalele de căutare a convingerilor omului, în posibila lui ipostază de victimă a circumstanţelor, prin care circulă imaginile reprezentative ale sinelui, croite de către ego-ul ascuns, nu se poate întâmpla oare ca noi să le prelucrăm şi, eventual, să pompăm nişte energie pozitivă, puţină culoare de fundal? Cel puţin până îl aducem pe om la stadiul de prototip de sistem de siguranţă, sau până la stadiul generator de exemplaritate.

La unele nivele de dificultate ale existenţei, puse în slujba unei puteri de tranziţie spre o anumită stare de spirit dătătoare de încredere şi stabilitate, oamenii sunt bombardaţi cu imagini venind pe atâtea canale încât nu le mai putem cataloga, clasifica şi utiliza. Acele imagini ale unui sine pierdut, în esenţă vulnerat, angajat în faza insuficienţei spirituale.

Brusc, ei se blochează în stadiul în care nu-şi mai pot reconsidera poziţia faţă de versiunea realităţii pe care o regizează în mintea lor. Iar o posibilă revenire la normalul acceptat, mai mult ca o condiţie pentru dobândirea unei flexibilităţi în relaţia cu ceilalţi, dar mai ales în relaţia cu ceea ce ei resimte din exterior, devine mai mult o experienţă psihologică şi emoţională.

Ca să câştigi acea autonomie şi acel control de care leadershipul se poate folosi pentru a crea un rol de responsabilitate, trebuie să cobori de pe piedestalurile ignoranţei şi slăbiciunii morale - în mijlocul freamătului vieţii şi al oamenilor care rămân blocaţi în subteranul acelei zone vulnerabile în care trăirile, căpătând o intensitate maximă, sfidează orice raţiune.

Leadership: Ai curajul să explorezi latura sensibilă a personalității tale, fără să afectezi valoarea unei imagini care se perpetuează între oglinzi paralele?

Îţi aminteşti de romanul "Contele de Monte Cristo"? Mai ţii minte ce i-a spus Mercedes lui Edmond, atunci când acesta i-a cruţat fiul de la moarte? - *"Este frumos, este măreţ, este sublim să ierţi aşa cum ai iertat tu."*

Dar despre fapta lui Leon, din filmul "Leon – The professional", ce se poate spune? Nu-i aşa? Cât de frumos a fost din partea lui, cât de măreţ a fost ceea ce-a făcut ! Cât de sublimă a fost fapta sa.

Mathilda a văzut în Leon ceea ce nu vedeau alţii. Iar Leon a văzut în ea propria lui esenţă, partea lui bună, mult prea ascunsă, mult prea adânc îngropată în el.

Imaginea ta se perpetuează între oglinzi paralele atunci când reflecţia a ceea ce pare să fie atitudinea ta cea mai reprezentativă se manifestă la nivelul cel mai profund al compoziţiei de însemnătate pe care o dau faptele tale în viața spirituală a celorlalţi.

Una dintre aceste oglinzi este sentimentul de apartenenţă la o conştiinţă a responsabilităţii, cealaltă este un exces al sentimentului de vinovăţie care te încearcă atunci când ştii că poţi greşi prin invocarea absenţei tale din mijlocul evenimentelor care schimbă cursul vieţii altora.

Leadership: Apartenenţa ta la un cadru mai larg de acţiune decât cel care îţi validează constant calităţile, obligă la o compromitere a credibilităţii tale în tentativa de a afirma: *"evenimentul acesta va fi memorabil"* ?

Deşi era un asasin de excepţie, Leon nu-şi pierduse căldură sufletească, şi de aceea nu şi-a

înfrânat sentimentele. A ajutat-o pe Mathilda, a salvat-o şi chiar a "înfiat-o". A fost îmblânzit de sufletul ei pur de copil care i-a acordat credibilitate – pentru că în adâncul inimii ea a simţit că el, în esenţa lui, este un om bun şi sensibil, chiar dacă fusese antrenat să ucidă.

Din momentul în care a înfiat-o pe Mathilda, viaţa lui Leon a luat o altă turnură. Nu a mai fost omul singuratic, pustiu, lipsit de sentimente şi dorinţe. Ci a dobândit o nouă personalitate, a devenit o fire mai deschisă, mai sociabilă, mai comunicativă şi chiar romantică, capabilă să preţuiască mai mult pe cei din jur şi lucrurile din jur.

Explorează latura sensibilă a personalităţii tale (cea mai autentică latură a ta), pentru a înlesni fuziunea dintre lumea ta şi a celorlalţi. Ascultă şi învaţă să ai încredere în intuiţia ta şi în emoţiile tale. Leadershipul tău va avea enorm de suferit dacă nu îţi exprimi sentimentele cele mai adânci. Vei sfârşi prin a deveni cu totul insensibil în relaţiile cu ceilalţi – iar de aici şi până la eşec nu este cale lungă.

Evenimentul care îţi celebrează personalitatea este extensia imaginii pe care ţi-o creezi în ochii celorlalţi, dincolo de aparenţa durităţii cu care îţi impui regulile în procesul de reflectare a realităţii sub forma trăirilor care trebuiesc condamnate.

Leadershipul nu este un **"Turn de fildeş"** în care poate avea acces doar un singur om, nu este o zonă interzisă în care nu are nimeni voie sa pătrundă. Ci dimpotrivă, trebuie să fie o zonă transparentă, uşor de cunoscut şi de pătruns, o zonă în care trebuie să le deschizi celorlalţi "uşa" ca să aibă acces la lumea ta.

Explorând latura sensibilă a propriei tale personalităţi dar şi a celorlalţi poţi găsi punţi de legătură care să asigure o armonie în echipă, spre beneficiul tuturor. Izolarea ta ca lider într-un "turn de fildeş" va fi întotdeauna în detrimentul tău.

Source: https://neculaifantanaru.com/turnul-de-fildes-al-lui-leon.html

Uite, primeşte acest trandafir, de dorul unei mângâieri

On August 20, 2019

Un artist de mare simţire îşi exprimă emoţiile prin schiţarea subiectului unui tablou cu totul diferit, de unde nu mai poate ieşi odată ce s-a integrat în atmosfera lui.

De fiecare dată când sunt înconjurat de trandafiri mă simt eliberat de o greutate apăsătoare, sunt cuprins de un sentiment de pace şi recunoştinţă ca la vederea unui lucru unic, desăvârşit, din care se compune viaţa plină de sens a unui pictor care nu cunoaşte adversitatea în artă, în revelaţii, în vise. Aprecierea pentru frumuseţea naturii stârneşte o senzaţie de proaspăt, ceva viu, delicat, vrednic de admirat, posibil de atins doar prin limbajul sufletului, ca într-un tablou cu artă abstractă susceptibil de a fi înţeles doar de minţile deschise senzaţiilor şi impresiilor de ordin estetic.

Regatul trandafirul, admirat în toată nemărginirea timpului sub forma unui moment de înduioşare care nu şi-a consumat valorile, aspiraţiile, reperele de simţire, lasă lesne să se întrevadă un soi de nobleţe, te cucereşte prin simplitatea unei linii de contact între adâncul care îţi răscoleşte sufletul şi şoapta discretă a unei mărturisiri ardente, subliniind parcă un soi de eleganţă atemporală. Simt că nu mai sunt acelaşi om atunci când privesc o creaţie a naturii care, la fel de bine, prin asemănare, devine însăşi varianta mea de frumuseţe, de candoare, bun gust, nestinsă de vreo putere de resemnare în felul de a mă exprima, de gloria unui trecut strălucit sau de puterea ce-o strigă împrejurările unui sfârşit de lume.

Semnificaţia existenţei raportată la frumuseţea unei naturi feerice, care pulsează de speranţă, de dor, de gândire cosmică, se află în unitatea cristalizării de viziuni şi idei noi, binevenite şi familiare reformatorilor de pictură, distingându-se prin atenţia acordată aspectelor vieţii într-o desăvârşită armonie de culori şi printr-o caldă armonie de linii generoase care redau expresivitatea unei lucrări numită sugestiv "Înnoirea Omului".

Este ca şi când ar trebui să-mi exprim emoţiile prin schiţarea subiectului unui tablou cu totul diferit, de unde nu mai poţi să ieşi odată ce te-ai integrat în atmosfera lui. Iată, în sfârşit, un mod simplu de evocare a unei privelişti aducătoare de pace, un bun prilej de a savura o formă de artă asociată cu meditaţia, pe care o pot înţelege doar prin simţuri, prin sensibilitatea deosebită în îmbinarea culorilor. Toate acestea fiind închinate pictorului care îşi etalează umilinţa de factură sublimă ce se degajă din sinceritatea trăirii unei opere de artă originale.

Leadership: Încercarea continuă de a expune şi valida estetic un sine "identic şi felurit" devine un fel de supra-temă a operei tale, din care natura îşi ia toate avantajele în ceea ce priveşte formarea unei personalităţi armonioase?

Delicată, uşoară ca vântul primăvăratic, mângâierea pe care mi-o dăruieşte arta este mai degrabă un dialog al sufletului, un compromis al mentalităţii estetice destinat unei înlănţuiri de variaţii în idei şi exigenţe de metodă, ordine şi rigoare. Pe această linie de reflecţie am încercat să iau cuvintele celebrului iubitor de artă Lodovico Dolce drept învăţătură a unei trăiri mai adânci decât trăirea socială, dintr-un moment special care nu se consumă niciodată prin asemănarea cu un simbol al frumuseţii, al pasiunii şi iubirii:

"Pictura nu este altceva decât imitarea naturii şi, cu cât operele o redau mai îndeaproape, cu atât maestrul e mai desăvârşit. Un pictor este cu atât mai bun şi mai mare cu cât operele lui sunt mai asemănătoare lucrurilor naturale."

Trandafirul este reflectarea frumuseţii naturii într-o persoană înclinată spre artistic, aducând în prim planul privitorului acea măreţie a sufletului care surprinde foarte bine realitatea unei sensibilităţi acute, căreia îi place să se povestească. El se prezintă ca un servitor umil care face ca totul să se întâmple în mod natural, în opera unui creator al frumosului şi al adevărului, conform unei mişcări delicate de pensulă care denotă tocmai capacitatea de a te identifica cu înţelepciunea universală, superioară și bună, care ține totul la un loc.

Mi-am însuşit povestea lui de viaţă, preocupările sale de estetică, pe care natura le traduce printr-o dinamică perpetuă a creaţiei niciodată finite. Trandafirul este un colecţionar de emoţii, la fel ca şi pictorul, având un singur numitor comun: culoarea care atrage atenţia, care vrăjeşte, care exprimă viziuni, dorinţe, apartenenţa la universul frumosului natural, subliniind senzualitatea unei vieţi pasionale, factorul declanşator al unei înlănţuiri de stări, mişcări, gesturi, atitudini, de ipostaze.

Din toate aceste, eu aleg să transmit un mesaj despre felul Creatorului de a se reinventa:

Încearcă să surprinzi foarte bine realitatea dintre două prezenţe asemănătoare, încât arta pe care o obţii prin aportul esteticii să fie o mărturie a puterii tale de caracter şi o mărturie a simţirii pe care ţi-o impune un exemplu uimitor de minune a naturii.

Uite, cititorule, primeşte acest trandafir, de dorul unei mângâieri ca semn de recunoştinţă pentru faptul că m-ai citit până aici şi ai înţeles că cine sunt cu adevăr contează doar prin prisma a ceea ce simt atunci când privesc o lucrare originală a naturii, ca şi când aş fi eu însumi garanţia ei de bună execuţie.

Source: https://neculaifantanaru.com/uite-primeste-acest-trandafir-de-dorul-unei-mangaieri.html

Ultima amintire din Tărâmul Vederii cu Ochi de Nemurire

On Aprilie 22, 2020

Marea operă a creaţiei este rezultatul necesităţii naturii de a fi dominată prin superioritatea spiritului de observaţie şi prin sensibilitatea vie a artistului fermecat de frumuseţea care nu se scurge odată cu viaţa.

Două imagini se ciocneau în capul meu, pline de farmec, pline de culoare, pline de emoţie, ca şi când ele ar fi făcut parte din creaţia unui pictor care nu și-a putut expune la timp pânzele pictate cu multă grijă şi mult suflet, pierzând astfel șansa de a fi înţeles în toată splendoarea genialităţii sale.

Prima imagine, a unei frunze care goneşte, goneşte şi iar goneşte spre acea implacabilă chemare a unui timp posibil numai într-un peisaj de poveste, inclus într-un vis plin de vrajă. A doua imagine este descrierea artistică a unui trandafir de mai, proaspăt îmbobocit, pregătit pentru o aventură unică într-un peisaj de o frumusețe rară, unde timpul pare să fi rămas în loc.

Dacă nu aş fi fost prizonierul minţii mele care aparţine unui vis despre marile reprezentări ale artei, fiindcă şi visul este o plăsmuire a minţii mele umplute cu încărcătura simbolică pe care doar natura o poate înţelege, cu siguranţă mi-aş fi îndreptat mai mult cugetul şi privirea asupra unei vieţi de dincolo de vraja unei mângâieri divine. Fiindcă natura, cu toate elementele ei, sublimă prin crearea gustului de frumos şi de măreţ, a dat putere ochilor mei să privească spre ceea ce nimeni nu poate să vadă, să ghicească sau să descopere, transformând realitatea într-un vis plin de imagini sublime.

Şi iată că frunza din vis se desprinde din mintea mea încet, cu multă compasiune, cu mult avânt, şi se face văzută prin micile semnificaţii ale asocierilor dintre credinţă şi ştiinţă, dintre creaţie şi creator. Ochilor mei nu le trebuie mult timp ca să se împace cu o vedere desprinsă din Exuviile lui Simona Popescu, surprinzând un verde dezlănţuit ce se întinde în caractere inegale mai departe: *"Nimic nu e mai nobil ca singura privire ce leagă două inimi cu o singură privire."*

Leadership: Creaţia ta deţine acea calitate unică a observaţiei şi acea putere a ochiului de a pătrunde în adâncul unei realităţi care oferă un conţinut vizual bazat pe ideea de aspiraţie spre înaltul unei lumi spirituale?

Şi iată că frunza îmi aduce aminte de mine, de chipul meu, admirat în splendoarea traiectoriei unui artist cu adevărat vizionar, în altă stare a naturii. Cred că în adâncul sufletului ei ţinea la mult la mine, căci se învârtea în jurul meu ca în jurul infinitului, sperând să se bucure de desfătarea ochilor mei în spaţiul unei transparenţe superioare a amintirii, în aşa măsură încât să se producă o dedublare a fiinţei într-o nouă unitate. Simţea şi ea că este împinsă de o forţă nevăzută spre a-mi face cunoştinţă cu o cale aparte de a descoperi arta din viaţa Creatorului.

Orizontul meu devine transparenţa unui infinit superior încărcat cu farmecul amintirii fiinţei mele, într-un vis surprins de ochii care nu se mai satură a privi marea metamorfoză a Creaţiei, în care eu însumi sunt fermentul, generatorul emblematic al unei semioze infinite de metafore care valorizează elementele alfabetului vizual.

Ochii mei înţeleg vorbele frunzei prin intermediul limbajului vizual, aşa încât pictorul să poată surprinde un moment psihologic aparte din viaţa modelului, chiar pe linia unei

exacerbări a coordonatei artistice. Într-atât îmi doresc să fac parte din forma şi culoarea ei, încât simt că ceva din dumnezeirea naturii, din măreţia ei, se sincronizează cu bătăile inimii mele.

Aşadar, ideea de aspiraţie spre înaltul unei lumi spirituale provine din sincronizarea actului de creaţie cu acea particularitate a naturii de a fi în permanent dialog cu propria ei imagine prin intermediul unei înţelegeri iluminate, a unei experienţe mistice.

Leadership: Poţi să îmbogăţeşti conţinutul perceput în mod vizual cu un conţinut imaginat pus în valoare prin rostirea ascunsă, intrinsecă a mijloacelor de expresie?

Am înţeles de ce frunza mă lasă s-o ating fără să se tulbure, parcă plecând capul în faţa bucuriei de fi parte din universul meu, acceptându-mi atingerea fără să se suprapună cu realitatea unui creator care înfrânează haosul, lăsându-mă să extrag singur imaginile artistice din ceea ce se vede în profunzimea ei. Fiindcă şi ea trăieşte o bucurie imensă, aceea de a nu fi uitată, pierdută din vederea unei arte de o splendoare şi de o sensibilitate de nedescris, pe care numai artistul o poate descoperi într-o poveste plină de culori şi farmec.

Acordurile cromatice, contrastul dintre lumini şi umbre, personificarea unei impresii concrete, memoria atingerii unei forme exterioare a naturii, forma de receptare a frumosului într-un decor plin de fantezie şi savoare, îşi fac simţite prezenţa prin stările sufleteşti care, adunate la un loc, dau naştere energiei spirituale menită să întreţină o personalitate plină de sensibilitate. Oare eu sunt simbolul unei fiinţe a naturii pe care nimeni nu o înţelege şi nu o percepe ca fiind un arhetip al sensibilităţii umane?

Am fost frunza care a căzut pe umărul împăratului Maxentius, înainte ca el să se înece în Tibru, în bătălia de la Podul Milvian. Asta mă face să cred că aparţin unui descendent al regilor, magia atingerii mele, duioase şi însufleţitoare, fiind ultima lui amintire din Tărâmul Vederii cu Ochi de Nemurire. Timpul, natura, vântul, m-au dus în calea privirii care nu uită nicio clipă frumuseţea unei lumi pierdute într-un amestec bizar şi confuz de istorie, de idei, limbi şi dialecte.

Şi numai tu, Cel ce scrie în glasul universal, ai dreptul să mă plasezi undeva într-un peisaj de Dalí, cu ceasuri lichefiate în prim-plan. Iar dacă eu sunt Creatorul nesfârşit al Universului, singurul în stare să vorbească naturii, să se preschimbe într-o frunză pentru ca ea să fie martorul principal la toate momentele importante ale istoriei, şi căreia nimeni nu i-a răspuns cu privirea potrivită, atunci mie îmi revine sarcina de a rosti aceste cuvinte, care sper să nu fie deşarte:

O privire care dăinuie şi trece testul timpului este manifestarea puterii ochiului de a vedea în fiecare fiinţă o rază luminoasă, şi în fiecare element al naturii o fiinţă plină de slavă şi măreţie.

Ultima amintire din Tărâmul Vederii cu Ochi de Nemurire a fost când am întâlnit o frunză, sau mai bine zis, când frunza a apărut în câmpul vederii mele pentru a fi imortalizată ca o lume aflată sub vraja unei poveşti ce nu are capăt.

Îmi ridic privirea cu un vis de tainic dor după o fiinţă dragă şi mă uit în ochii plini de culoare care cuprind măreţia naturii. Ai dreptate, îmi răspunde natura, ochii tăi îmi sunt tot atât de dragi încât niciodată nu mă va părăsi dorul de ei.

Source: https://neculaifantanaru.com/ultima-amintire-din-taramul-vederii-cu-ochi-de-nemurire.html

Ultima confesiune a unui asasin

On Februarie 21, 2012

Optimizează-ţi personalitatea emoţională, focalizând antenele sufletului tău spre profunzimile interioare ale celorlalţi oameni.

Trecutul se amestecase cu viitorul şi nimic altceva nu mai exista în afara acelei ultime clipe, pe care timpul avid n-o mai putea smulge fără a lăsa o urmă – clipa când Dumnezeu îţi dăruieşte din prea plinul său de bunăvoinţă o ultimă şansă de a-ţi mărturisi gândurile şi sentimentele ascunse.

Glonţul trecuse prin Leon, dar nu-l omorî imediat. Stansfield, poliţistul corupt, cu sânge rece, se apropie de victima lui, ţintuită în sfârşit la pământ. Cei doi ucigaşi se aflau faţă în faţă.

Brusc, amintirile s-au întors vii în cugetul lui Leon şi a văzut încă o dată imaginea Mathildei - mai frumoasă, mai încântătoare decât în toate amintirile lui. Pentru prima oară exista în sufletul lui de asasin ceva mai măreţ şi mai ambiţios decât crima. Era senzaţia conştiinţei curate. Dragostea, tulburătoarea ei poveste, deschisese abisurile secrete ale fiinţei lui - pentru că, odinioară, o judecată a lui Dumnezeu l-a silit să se îndrăgostească.

Leadership: Partea grea a deznodământului pe care ţi-l prezice destinul este "curajul paradoxal" de a renunţa la tine în folosul sensului pe care-l dai vieţii?

Esenţa ultimelor cuvinte. Stansfield se aplecă asupra trupului vlăguit şi plin de sânge al victimei sale. Atunci Leon, cu ultimele puteri, scoase cuiul de siguranţă de la una din grenadele prinse de vesta sa şi îl puse în mâna rivalului său. Apoi îi spuse dintr-o suflare, cu toată umilinţa din inima lui: "Asta e din partea lui Mathilda ! "

Spuse aceste ultime cuvinte ca şi cum ar fi dorit să-şi destăinuie conţinutul sufletesc, să-şi spele păcatele ca şi cum ar fi dorit să se absolve de toate crimele înfăptuite, de îngrozitoarea lui vinovăţie mai înainte de a se risipi din această lume.

De parcă sufletul Mathildei ar fi tresărit în conştiinţa lui şi, pătruns de o dragoste pură faţă de această micuţă fiinţă ce-şi făcuse loc în viaţa lui, împins de cele mai pioase gânduri, de cele mai calde sentimente, să răzbune moartea părinţilor ei ucişi de Stansfield, făcându-i astfel un serviciu. Aceasta a fost singura lui faptă bună într-o viaţă de om - să ucidă un alt criminal din consideraţie pentru fiinţa dragă. Printr-un veritabil act de conştiinţă, Răul învinge Răul. BOOM !

Leadership: Realitatea ta a ajuns o experienţă nedorită, căreia nu-i poate opune rezistenţă decât manifestarea opusă personalităţii tale?

Dacă vrei să adaugi semnificaţie vieţii tale, mai întâi adaugă semnificaţie lumii pe care ţi-o dezvăluie ataşamentul faţă de cineva sau ceva. Ca să te apropii de principiile artei de a conduce trebuie să rămâi tot timpul tu însuţi – profund în felul de a gândi, integru în adâncul sufletului, adică iubindu-ţi intens fiinţa, cu toate atributele şi calităţile unei imagini despre un "Celălalt" prea puţin luat încă în seamă.

Manifestarea opusă personalităţii tale, prin crearea forţată a unei realităţi paralele, se realizează prin presiunea permanentă pe care o exercită asupra ta obligaţia de a te pune pe

primul loc în viaţa altcuiva, sau invers, de a pune o altă persoană pe primul loc în viaţa ta.

Dacă nu se zăresc nicăieri în fiinţa ta acele trăiri benefice, care însumate să dea valoare existenţei tale, călăuzindu-te pe o cale mai bună, dacă nu eşti animat de idealul cunoaşterii de sine atunci leadershipul tău îşi va pierde expresivitatea şi veridicitatea. În altă ordine de idei, vei deveni orb şi insensibil la tot ceea ce se petrece în tine şi în jurul tău.

Aşa cum rinichiul elimină substanţele care nu mai sunt folositoare organismului uman, participând astfel la procesul de detoxifiere, tot aşa şi tu, ca să asiguri temelia sufletească a fiinţei tale, trebuie să-ţi supui leadershipul unui proces de "detoxifiere" - adică să elimini acele trăsături de personalitate care îţi ştirbesc Eul.

Ca să răzbaţi atunci când ajungi pe panta abruptă a unei înălțimi care nu conferă amplitudine viziunii, mai întâi caută să te întreci pe tine însuţi revenind la acele sentimente care atrag atenţia asupra insuficienţei de a recupera memoriile unui trecut care se încăpățânează sa nu mai treacă.

Leadership: Poţi să-ţi manifeşti personalitatea într-un mediu lipsit de ecou, fără să uiţi tot ce e în tine?

Un mediu lipsit de ecou este un spaţiu în care te simţi deopotrivă acasă şi străin, fără ca cineva să-l alimenteze cu pasiunea pentru viaţă în răbdarea momentul prezent. Este un loc închis unde emoţiile există, dar nu sunt niciodată scoase la lumină. Simbolizează uitarea de sine în seama voinței unei Providenţe care dă sens vieţii numai când faci din dragoste punctul de referintă al centrului numit "deviere de la obişnuit".

Îţi aminteşti de poemul „Manfred" de George Gordon Byron? Spiritele îi propun lui Manfred anumite avantaje, dar eroul byronian rămâne la singurul lucru pe care-l vrea, uitarea: *"Atât vă cer, să nu uit tot ce e în mine* ."

Exact ceea ce a făcut şi Leon, eroul filmului " *Leon – The professional (1994)* " - n-a uitat tot ce era bun în el însuşi în ultima clipă a vieţii sale. Mathilda a contribuit la revenirea lui la sentimentele umane, inducându-i capacitatea de a-şi exprima acele trăiri care avuseseră forţa de a-i ordona lumea interioară.

Tu cum fortifici personalitatea celor din jurul tău? Reuşeşti să faci dintr-un om o fiinţă mai bună, îmbogăţindu-i şi completându-i trăirile intense, umanizând esenţa firii sale? Ai capacitatea de a exprima trăiri care pot induce altora aceleaşi trăiri sau asemănătoare?

Reuşeşti prin intermediul leadershipului tău să imprimi în conștiința oamenilor cele trei impulsuri ale devenirii umane: idealul sufletesc, idealul raţiunii şi idealul cunoaşterii?

Fii tot ceea ce poţi să fii, indiferent de contextul în care te afli şi în care se produce schimbarea, urmându-ţi emoţiile cele mai puternice.

Ultima confesiune a unui asasin evidenţiază elementul ce explică şi ne face să înţelegem sufletul celui de lângă noi, punându-ne în faţa ochilor, în chip concret, sensibilitatea şi starea emoţională care îi domină gândurile şi acţiunile, adică existenţa lui spirituală, de care aceste gânduri şi emoţii sunt dependente.

Eşti posesorul acelei excepţionale puteri de pătrundere a eului individual al omului?

Această forţă este în primul rând consecinţa unei consideraţii deosebite pentru cei ce nu-şi cunosc adevăratul Ego, pentru orice sentiment vibrant şi pentru felul cum acest sentiment se exteriorizează.

Acceptă egalitatea. Priveşte-i pe oameni fără prejudecăţi, fără ură, ci cu pasiunea liderului iscusit preocupat îndeosebi de natura umană, cognitivă sau comportamentală. Optimizează-ţi personalitatea emoţională focalizând antenele sufletului tău spre profunzimile interioare ale celorlalţi oameni.

Concluzie: Se spune că inima cunoaşte căi pe care mintea nu le bănuieşte. Înţelegându-i pe oameni, cunoscându-le cele mai ascunse taine ale sufletului, vei putea să-i orientezi, speculând acele calităţi ascunse de care nici ei nu sunt conştienţi, în favoarea atingerii excelenţei.

Ultima poruncă a diavolului

On Iunie 05, 2010

Cultivă-ţi acele virtuţi morale care să se potrivească conceptului de leadership unanim acceptat de toţi oamenii, înainte să-i călăuzeşti spre o cale nouă.

După mai bine de două mii de ani, împăratul Qin Shi Huang, a fost trezit din morţi. El apare în faţa oştenilor săi, ce numărau câteva mii, ieşiţi cu toţii din infern ca să-l ajute să-şi ducă la capăt diabolicul plan. Aliniaţi în rânduri paralele, neclintiţi ca nişte santinele în post, înfricoşători ca nişte lupi flămânzi, toţi îl privesc pe Anticrist cu atenţia încordată.

Nicio trăsătură nu-i trădează vreo slăbiciune acestei fiinţe reci, meschine, doar pe jumătate om, călită parcă din oţel, înzestrată cu o voinţă covârşitoare, şi care nu acceptă decât biruinţa. În dosul acestei maşini gata de luptă vibrează nervi febrili, cumplit de încordaţi, care înspăimântă şi radiază numai frică şi ură.

Cu privirea fixă, cu mâna întinsă în faţă, cu o răceală tot mai vădită, împăratul se adresează oştenilor cu o voce fermă:

- Azi vă readuc într-o lume scufundată în haos şi corupţie. Eu voi reinstaura ordinea. Voi revendica ceea ce-i al meu. Voi distruge orice idee de libertate. Voi ucide fără milă. Voi jefui fără compasiune. Vă voi îndruma dincolo de zid, iar după ce-l veţi trece, veţi deveni invincibili. V-am readus la viaţă cu un singur scop. Să faceţi ca întreaga lume să-mi dea ascultare şi să mi se supună.

- Trăiască împăratul ! Trăiască împăratul !

Împăratul Qin Shi Huang, personajul principal din filmul *„ The Mummy – Tomb Of The Dragon Emperor (2008) ”*, prin discursul său simplu dar autoritar, n-a căutat altceva decât să le transmită oştenilor săi (sculaţi din mormânt pentru a-l ajuta să-şi ducă la îndeplinire demonica misiune) forţa sa fizică şi spirituală, aceea a unui invincibil. Iar imaginea pe care şi-a creat-o, de "salvator mesianic", le-a adus acestora speranţă şi o încredere de nezdruncinat. Păstrându-şi înfăţişarea necruţătoare, înfricoşătoare, rostindu-şi discursul pe un ton mânios, agresiv şi rece, el a demonstrat o dorinţă înfocată de a fi în mijlocul lor în misiunea de a cuceri lumea.

Leadership: Creşti rezonanţa acelei zone de umbră protectoare care creează coeziunea între "deficitul de putere" şi "fenomenul de adâncime"?

O atitudine aspră de tipul: "sunt împotriva tuturor", cu scopul de a declanşa în cadrul unui grup o emoţie cutezătoare de tipul "o să vedeţi voi de ce sunt eu în stare", nu poate fi confruntată direct decât prin valoarea unei idei cu un puternic potenţial spiritual şi emoţional, ca justificare a unei acţiuni cu impact moral.

Trebuie să ştii că orice om se simte puternic atâta vreme cât nu este vulnerabil la propriile sugestii de teamă, confuzie şi neîncredere, unde trecutul se dovedeşte cu atât mai neliniştitor cu cât prezentul devine mai problematic. Omul păstrează în permanenţă o marjă de nedeterminare: chiar şi atunci când este dispus să rişte totul pentru a atinge un scop cutezător, este înfrânat de teama repetării trecutului. Aşadar, în anumite graniţe individul fuge de sine.

Trecerea de la durere la disperare spre o dimensiune cu şi mai multă vitalitate, dar cu mai puţină afecţiune, presupune parcurgerea unui labirint la capătul căruia se deschide un alt labirint care nu se va dovedi mai luminat pe dinăuntru: "Cunoaşte-te pe tine însuţi." Pentru a se produce spirit în combinaţiile ideilor de asigurare a supremaţiei, e nevoie de inteligenţa de a şti că, după furtună, vine soarele, dar după soare apar norii - durerea cruntă a regretului de a nu mai şti cine eşti de fapt.

Avea dreptate cine spunea că aversiunea omului faţă de lume este în primul rând marca a regretului de a nu-şi fi găsit nici o urmă de satisfacţie în formă de manifestare a spiritualului colectiv.

În această situaţie putem constata o dublă direcţie evolutivă a conceptului de model de lider: ca “expresie a unui deficit de putere disponibilă” sau ca “exponent al unui fenomen de adâncime, ascuns, nevizibil”, care este tocmai starea de conştiinţă."

Această formă vizibilă a certitudinii de a trăi în mod autentic sentimentul de superioritate, transformat într-o obsesie copleşitoare, se poate traduce prin tendinţa de a-i trata pe ceilalţi oameni ca pe nişte mini-afaceri, provocând un soi de dependenţă de putere, similară cu cea de droguri şi alcool.

Iar extinderea puterii spre extremităţile unei axe continue de dependenţă nu este un non-sens care trebuie demascat şi distrus, ci *une grave maladie* , un sindrom de supraestimare a propriei personalităţi printr-un comportament adesea lipsit de valoare socială. Acest comportament trădează o gândire cu oarecare tendinţe paranoice de tipul: *"Dacă voi nu mă vreţi, eu vă vreau* ." În cazul ăsta, o consecinţă ar fi pierderea demnităţii prin limitarea atotputerniciei.

Printre incertitudinile şi dilemele etice, printre iluziile de grandoare de pe ecranul imaginaţiei care se delectează cu duplicitatea şi super-orgoliile, printre confirmările de poziţie fără justificări plauzibile, leadershipul reprezintă o suferinţă care se prelungeşte, într-o agonie lentă, în interacţiunea cu ceilalţi - în sânul unei lumi pline de conflicte, tensiuni, răzbunări şi ură.

Leadership: Răspunzi cu un „DA” trădător principiilor folosirii puterii, chiar şi atunci când puterea este deghizată în spatele imaginii unei apărări vulnerabile?

Virtuţile şi principiile călăuzitoare sunt cele care dau tonul, lucru valabil nu numai pentru lider, ci şi pentru adepţii lui. Un lider fără priceperea de a-şi manifesta cele mai de preţ valori, cele mai grandioase dorinţe în spiritul celei mai profunde autenticităţi şi în spiritul celor mai nobile trăsături morale, va eşua în cele din urmă.

Dacă ai urmărit filmul, ştii că domnia Împăratului Qin Shi Huang a fost de scurtă durată, aşa cum o ultimă rază de soare se iveşte înainte de a se pierde în nori. El s-a reîntors de unde a venit, din morţi, odată pentru totdeauna. Căci nimic nu-l poate "însănătoşi" pe cel care boleşte de dorinţa de putere absolută, în afară de moartea veşnică.

Care sunt convingerile morale care stau la baza personalităţii tale? Spui „da” celor mai josnice păcate, celor mai imorale interese atunci când de fapt trebuie să te conformezi celor mai de preţ virtuţi care formează un caracter adevărat? Îţi lipseşte acea calitate umană esenţială care confirmă că eşti cu adevărat binecuvântat să fii iubit? Te consideri un lider invincibil care se poate impune numai prin forţă? Sau te impui prin palmaresul tău de calităţi care te desemnează drept cel mai empatic şi mai „uman” lider?

Aşa cum ideile bune reprezintă elementul cheie în rezolvarea problemelor legate de creativitate, tot astfel abilitatea de a nu te abate de la legile şi normele morale stabilite de către societate reprezintă elementul cheie în ceea ce priveşte evoluţia leadershipului tău.

Virtuţile tale morale se potrivesc conceptului de leadership unanim acceptat de către toată lumea? Credinţa, echitatea, solidaritatea, umanitatea, sunt încă în stadiul „de aşteptare” pentru tine?

Puterea ta este deghizată în spatele imaginii unei apărări vulnerabile atunci când versiunea ta de individ obsedat de control se modifică conform instrucţiunii de tip: "aşteaptă să se întâmple inevitabilul".

Concluzie: Ca lider, e o mare greşeala să te consideri invincibil şi să crezi că doar tu deţii adevărul absolut. Dar, într-adevăr ca să ai susţinători trebuie să dovedeşti că eşti îndeajuns de puternic şi inteligent pentru a face faţă tuturor situaţiilor. Iar un comportament adecvat muncii în colectiv îţi va duce mai mult succes decât atitudinea dictatorială. Şi mai ales nu fă promisiuni deşarte şi nu-ţi amăgi colaboratorii, căci altfel „domnia” ta va fi scurtă.

Source: https://neculaifantanaru.com/ultima-porunca-a-diavolului.html

Ultima rază de lumină din iadul negru

On Martie 06, 2011

Întoarce-te spre tine însuţi, ca să te poţi raporta la ceea ce simt ceilalţi faţă de tine.

Şi-a dat seama într-o clipă că se afla în faţa celei mai mari încercări din viaţa ei, şi nu prea ştia cum să-i facă faţă. Oamenii legii, mascaţii din trupele Swat, o înhăţaseră pe coridorul ce ducea la apartamentul ei. În care se afla "părintele ei adoptiv", Leon, asasinul, profesionistul. Unul dintre bărbaţi îi puse mâna la gură şi o întrebă pe un ton care inspira numai teamă:

- Este singur? Te aşteaptă? Există vreun cod sau un mod de a bate la uşă prin care el ştie că eşti tu?

Mathilda a înţeles numai decât la ce alte nenorociri trebuia să se aştepte. "Leon va muri, dacă nu-l ajut cumva", îşi spunea în gândul ei. Gândul acesta a aruncat-o într-o deznădejde fără margini; preţ de câteva secunde a stat în cumpănă. Era imposibil să nu-i dea ascultare acelei voci ce-i înspăimânta sufletul. Aşa că, chemându-şi în ajutor toată puterea, tot curajul inimii, îi arătă bărbatului un cod (fals) pe care chipurile îl folosea pentru ca Leon s-o recunoască.

Leadership: Poţi să realizezi o modelare a însuşirilor tale prin intermediul contribuției tuturor acelor aspecte care te desăvârșesc în punctul culminant al existenței tale?

Nu a rămas insensibilă la influenţele lui. Prin gestul ei plin de afecţiune din acel moment de cumpănă, Mathilda a făcut dovada însuşirilor preţioase pe care le avea, precum umanismul, mărinimia, compasiunea şi loialitatea. Fără nicio îndoială, ea era pentru Leon genul acela de prieten pe care eşti sigur că-l vei găsi pururi însufleţit de dorinţa de a-ţi fi folositor şi care să-ţi sară în orice moment în ajutor.

Dacă ai urmărit filmul *"Leon – The professional"* , ştii că numai Mathilda a reuşit să-i lumineze sufletul lui Leon, fiindu-i aproape în toate clipe grele. Şi asta deoarece el a avut puterea să o determine să-l placă, să creadă în el, fiindcă a avut puterea să nască în ea dorinţa de a-l înţelege, de a-l accepta în viaţa ei şi de a se ataşa de el.

A te desăvârşi în fiinţa ta înseamnă să atragi în viaţa ta admiraţia oamenilor compromişi care îţi oferă o altă alternativă de a trăi. Iar punctul culminant al existenței tale este momentul când conştiinţa morală şi sensibilitatea se dezvoltă pe deplin, permiţându-ţi să-ţi asumi responsabilitatea completă pentru acţiunile tale şi pentru modul în care îţi faci cunoscută intenţia de a reînvia din lumea obscură pe care ţi-a inoculat-o frica de a fi respins de ceilalţi.

Leadership: Îţi exerciţi autoritatea asupra oamenilor printr-o continuă validare a valorii lăuntrice pe care ei o posedă într-un grad înalt al puterii de a îndura o viaţă dură?

Omul cu calităţi de lider are capacitatea de a lărgi concepţia evolutivă despre posibilităţile de a construi un mod de viaţă virtuos, bazat pe o formă de transmitere a sinelui către persoanele care se raportează la el, nu o corvoadă care nu aduce nimic bun. Şi prin aceasta cred că o funcţie de reprezentare a unei noi perspective, declanşatoare de noi trăiri şi atitudini, activată în trepte, evitând orice inconvenienţe de construcţie a unei noi direcţii, este îndeplinită şi de leadership în situaţia în care liderului nu îi este subminată autoritatea.

În acest sens, al unui nou început, al unei abordări care se vrea superioară îmbinând respectul pentru buna desfăşurare a vieţii cu sinceritatea şi afecţiunea, s-ar putea susţine că leadershipul slujeşte lărgirii "repertoriului" moral, emoţional şi comportamental al omului - ca factor al devenirii.

Liderul face posibilă intersectarea mai multor forme alternative ale acţiunilor viitoare, vizând o mai bună aprofundare a ceea ce înseamnă şi cum este exercitată autoritatea sa asupra oamenilor, printr-o continuă validare a valorii lăuntrice pe care ei o posedă.

De aceea, probabil, leadershipul slujeşte funcţiei adaptative în perioadele de transformări accelerate, cum este de pildă cea a impactului cu o mentalitate dificilă între limitele căreia nu se poate integra o nouă viziune.

Este ceea ce eu numesc „funcţie de transfer” a modelului propriu de reprezentare a lumii şi a vieţii, care tratează diferit noua concepere a relației dintre intrarea și ieșirea unei noi conştiinţe, resimţite ca o binefacere, a unei invariante în timp.

Liderii care dispun de o cantitate imensă de căldură sufletească reuşesc să producă aceşti factori cheie ai experienţei umane, furnizând dovezi semnificative de sprijin cu ajutorul cărora pot genera o nouă lumină asupra vieţii oamenilor. În acest sens putem spune că liderii constituie o parte din "sistemul de orientare" al societăţii. Nu degeaba ei lucrează cu sârg în acest sens, fiindcă deseori sunt percepuţi ca nişte izvoare de lumină ce strălucesc în mijlocul întunericului lumii.

Leadership: Tu pui accentul pe “Cine eşti cu adevărat” în veriga unui lanţ continuu care te leagă de un „Eu” ce devine poate cel mai greu lucru de definit?

Criteriul după care leadershipul poate fi socotit bun sau nu, este dat de măsura în care el exprimă într-o formă nouă şi personală sentimentele pe care le ai pentru ceilalţi. Indiferent de obiectivul tău final, trebuie să pui întotdeauna accentul pe “Cine eşti cu adevărat”. Întoarce-te spre tine însuţi ca să te poţi raporta la ceea ce simt ceilalţi faţă de tine.

Aşa cum imaginea unui pictor se alcătuieşte din reacţia simţurilor sale faţă de model, tot aşa percepţia oamenilor despre tine se alcătuieşte din reacţia percepţiilor lor faţă de plusul de umanitate pe care îl manifeşti faţă de ei. Dacă vrei ca reacţia celor din jurul tău să fie una pozitivă, nu neglija niciodată elementul uman în viaţa de zi cu zi, nu neglija niciodată importanţa vocii interioare care te ajută să-ţi exprimi afecţiunea faţă de ceilalţi, şi care strigă să faci binele aşteptat de către toţi.

Abilitatea de a construi şi menţine relaţii sănătoase este factorul determinant al modului în care oamenii se vor raporta la tine în momentele de cumpănă.

Deşi Leon părea genul de om care nu reuşeşte să se înţeleagă cu nimeni, iată că pentru Mathilda inima lui s-a deschis larg aşa cum floarea îşi desface petalele în bătaia soarelui. Poţi determina apariţia unei încrederi reciproce dacă interacţionezi cu oamenii şi numai dacă îi împlineşti sufleteşte.

Şi, mai ales, dacă Eu-l tău te plasează acolo unde are cele mai mari şanse de a fi observat, făcând deliciul unei situaţii în care atitudinea şi starea afectivă se raportează la procesul de identificare cu un model de comportament şi cu o viziune despre lume ale cărei valori existenţiale şi realitate paradigmatică pot fi recunoscute ca emblematice, definitorii şi reprezentative.

Ultima rază de lumină din iadul negru este vocea din spatele minţii căreia trebuie să-i dai ascultare în momentele de cumpănă, care îţi spune: "Fii bun şi ajută". Este acea voce interioară care îţi pune în evidenţă tot ce e mai bun în tine, care îţi luminează sufletul şi viaţa.

Tu dai ascultare acestei voci? Sau îţi este foarte greu să-i dai crezare?

Liderii cei mai iscusiţi pun preţ pe abilitatea oamenilor de a-şi exprima emoţiile şi sentimentele în cele mai frumoase moduri, în clipele cele mai grele.

Source: https://neculaifantanaru.com/ultima-raza-de-lumina-din-iadul-negru.html

Ultima sută de metri

On Februarie 12, 2009

Împiedică procesul de eroziune a potenţialului tău, creând un impact pozitiv asupra acţiunilor tale.

A fi cel mai bun, a ajunge în fruntea clasamentului nu este tocmai lucrul cel mai uşor de realizat. La proba de rezistenţă, atleţii care ocupă mereu primele locuri pe podium sunt aceia cu adevărat hotărâţi să câştige. Adică aceia care acţionează cu mai multa intensitate, cu mai multă dăruire şi care dau totul mai ales în ultimul moment, spre capătul sursei. La fel ca la proba de rezistenţă, performerii de vârf măresc viteza exact pe ultima sută de metri în drumul lor spre excelenţă.

Înainte de a ajunge pe culmile succesului, performerii de vârf au fost nevoiţi să înfrunte foarte multe obstacole şi au trecut prin numeroase încercări care nu s-au soldat cu reuşite. Dar pentru ei acest urcuş a constituit proba de rezistenţă, marele antrenament care i-a condus spre reuşită.

Leadership: Poţi să adaugi valoare rolului pe care ţi-l asumi, pretinzi constant că eşti altcineva decât eşti în realitate?

Valoarea noastră personală şi profesională izvorăşte din adâncimea propriei noastre fiinţe. Prin asta mă refer la amploarea pe care o capătă încrederea noastră, credinţa şi voinţa noastră atunci când ne exercităm competenţele. Putem să împiedicăm procesul de eroziune a potenţialului nostru (care asigură acea notă diferenţiatoare de care avem nevoie pentru a funcţiona eficient) creând un impact pozitiv asupra acţiunilor noastre.

Analiza hărţii fiinţei noastre ne vine în ajutor, permiţându-ne să constatăm slăbirea propriei noastre puteri de rezistenţă şi a tenacităţii (care dau vigoare şi strălucire potenţialului nostru) şi să eliminăm acele situaţii limită în care nu ne putem pune în valoare calităţile. O astfel de hartă poartă denumirea de „harta adâncimii” fiindcă fragmentează fiecare element al personalităţii eliminând acei factori care influenţează într-un mod negativ caracterul şi împiedică funcţionarea noastră cât mai eficientă.

Deci, pentru o apreciere mai exactă a acelor parametri care nu conduc la optimizarea funcţionării tale, este necesar să recurgi la analiza unei hărţi speciale pe care sunt redate diferenţele dintre atitudine, caracter, talent şi inteligenţă. Ştii să te orientezi pe această hartă? Ştii unde să-ţi îndrepţi atenţia şi energia astfel încât performanţa ta să crească şi să îţi atingi obiectivele?

A pretinde constant că eşti altcineva înseamnă să-ţi asumi o identitate care nu este suficientă sieşi, ci este definită de raporturile cu trofeele biruinţei câştigate prin identificarea unei direcţii de acţiune plasată în mijlocul "neaşteptatului".

Aşa cum gripa este provocată de un virus, nu de temperaturile scăzute, tot astfel diminuarea potenţialului tău se datorează erodării pârghiei de creare a valorii tale, nu neapărat a capacităţii şi performanţei profesionale slabe. Această pârghie are un „arc” care te împinge înainte, care te ajută să faci nişte salturi în propria-ţi dezvoltare - numai dacă îţi defineşti atitudinea vizavi de viaţă, vizavi de acele calităţi care îţi sunt cu adevărat necesare, vizavi de eficienţa acestora în practica şi de compatibilitatea cu propriile abilităţi.

Contele Zeppelin a rămas în istoria cuceririi văzduhului nu atât prin intermediul faimoasei descoperiri - dirijabilul zburător - ci prin faptul că şi-a impus cu toată puterea un crez care are ecou în preajma veşnicei: "E învins numai cel care crede că este învins ! "

Nu există eşec decât pentru oamenii care renunţă pe ultima sută de metri. Ca ţiganul la mal, ei se îneacă chiar atunci când sunt foarte aproape de obiectivul pe care şi l-au stabilit. Prin urmare, tot ceea ce au făcut, tot ceea ce au îndurat a fost în van. Totul a fost o muncă titanică fără sens. Şi nu mă refer aici la oamenii leneşi şi lipsiţi de ambiţie, ci la cei harnici şi capabili de mai mult, care au avut într-adevăr dorinţa de a se afirma, dar care nu au avut "rezistenţa" necesară pentru a ajunge la final, pentru atingerea scopurilor propuse.

Rolul pe care şi-l asumă un lider este precum steaua bună a descoperitorilor ce se iveşte atunci când trăieşti experienţa întregii unităţi a vieţii în însăşi unitatea misiunii pe care Dumnezeu însuşi a stabilit-o pentru tine.

Învingătorii se remarcă pe ultima sută de metri. Ei merg înainte chiar şi atunci când cred că nu mai au putere. Pe ei nimic nu-i doboară, nimic nu le încetineşte ritmul oricât de grea ar fi situaţia la un moment dat. Sunt atât de încăpăţânaţi şi de neclintiţi în privinţa deciziei pe care au luat-o, aceea de a câştiga, de a răzbi în orice conjunctură, încât sunt dispuşi să facă oricât de multe eforturi. De aceea în cazul lor succesul nu are nimic de-a face cu destinul, ci cu hotărârea de a fi învingători. Iar învingătorii ştiu că rezultatul eforturilor precedente se vede spre capătul cursei, pe ultima sută de metri.

Împiedică procesul de eroziune a potenţialului tău creând un impact pozitiv asupra acţiunilor tale.

Source: https://neculaifantanaru.com/ultima-suta-de-metri.html

Ultima treaptă a slăbiciunii

On Noiembrie 22, 2013

Menţine echilibrul întregii tale fiinţe, identificând cauzele oscilaţiilor de personalitate modificate de vibraţiile periodice lăuntrice.

În faţa unui om de treabă lumea îşi ridică pălăria cu respect şi fără umbră de suspiciune. Dar nimeni nu bănuieşte că omul acesta blând, retras într-un loc izolat, este mai prigonit şi mai primejduit decât o fiară. El poartă stigmatul şocurilor existenţiale, un imens foc intern anulând frecvent starea de echilibru a sectorului său mental.

O nebunie de moment, un avânt neaşteptat plin de forţă nu-i sunt proprii acestui om paşnic, ci aparţin unei puteri malefice concentrate într-o doză de curaj nemilos. O exaltare a sentimentului personalităţii îl aruncă pe acest biet diletant spre o altă dimensiune a existenţei, spre metamorfoză şi violenţă, ca un proiectil lansat cu precizie de o catapultă în partea de teren fertil transformării. Iar satisfacerea dorinţelor incandescente, alimentate de senzaţii electrizante resimţite tot mai acut, îi lezează caracterul etico-moral.

Puterea de distrugere a catapultei se face simţită în momentele maxime de "îndrăgostire" de sine, de bucurie pasională care ţâşneşte din adâncuri cu o presiune reglată necorespunzător. Abia atunci bolnavul mental se poate folosi de vibraţia lăuntrică pentru a dobândi o stare de plinătate sufletească. Tot atunci se reglează mecanismul transformator în jurul unui oscilator care fluctuează peste valorile normale, cuplat la singură sursă de energie reînnoibilă: obsesia paranoică de a adopta o altă înfăţişare.

Leadership: Poţi să-ţi creezi un Ego diferit de "produsul unei realităţi dure", încadrându-te într-o poziție de flexibilitate faţă de cerinţele stării sufleteşti care te apasă, dar totodată te îndeamnă la o faptă bună?

Omul care are o dublă personalitate, singurul care îşi osteneşte ambiţiile chinuindu-şi trupul peste măsură, aproape întotdeauna arborează o atitudine rezervată şi modestă. Ca şi cum ar păstra doar pentru sine un secret imens, pe care nimeni nu-l poate descoperi. Este o realitate. Jack Gordon, alias Buffalo Bill, trebuie neapărat să se fi alimentat dintr-un foc subteran, care de la început până la sfârşit rămâne ascuns. Oferindu-i totodată un extaz din acela nebunesc, cvasi-sexual, nestăpânit, care face să dispară diferenţele dintre cele două fiinţe contradictorii în care se întruchipează.

Numeroasele neajunsuri de ordin intern nu pot regla pendulul însufleţitor care oscilează cu amplitudini diferite în jurul celor două axe: a feminităţii şi a masculinităţii. Din acest motiv, sistemul său de orientare şi adaptare în orice împrejurare se măsoară, în principiu, în funcţie de procesele periodice de comutare la tensiunile interne care îi acţionează fluxul de energie necesar alimentării ambiţiilor personale.

Aşa cum cavalerul Gaudin de Sainte-Croix descoperea veninul atât de toxic care putea omorî numai prin mirosul său, Buffalo Bill descoperă ceea ce îl uneşte de deplinătatea sufletească prin activarea unei mize secrete, a unei extraopţiuni care reformatează nevoile sale afective şi inclinaţiile de "stânga". Dacă Sainte-Croix moare răpus de propriul său venin în mijlocul experimentelor, pe Buffalo Bill instabilitatea emoţională şi psihică îl duc în punctul mort în care nu se mai poate identifica cu sine însuşi.

Leadership: Eşti conştient de anormalitatea în care eşti împins de căutările tale spre împlinirea personală, în conformitate cu ceea ce te reţine din a fi cu adevărat virtuos?

Te alimentezi dintr-un foc subteran, care de la început până la sfârşit, rămâne ascuns? Atingi extazul acela nebunesc, nestăpânit, care te îndepărtează de cine eşti cu adevărat şi te transpune într-o zonă de turbulenţe?

Prima îndatorire a liderului este de a-şi proteja teritoriul funcţional. Astfel încât, în faza de profunzime a evoluţiei sale să nu cadă în acele extreme insuportabile manifestate în mod ambiţios. Când firea omului nu poate fi controlată de influenţa gândurilor negative, el nu se mai poate supune categoriei "calităţii", situaţie ce ar trebui să-l preocupe. Astfel, ceea ce se numeşte leadership capătă brusc o nouă semnificaţie, o coloratură iraţională cu o paletă foarte îngustă de eficacitate ce funcţionează doar pe anumite benzi de abordare.

O lume interioară construită pe nefericire, acaparată de o irealitate stridentă care acţionează din afara limitelor autoimpuse, şi care e atât de prezentă încât te sufocă, reprezintă aş zice eu principala cauză a neputinţei de a contracara iraţionalul. Într-adevăr, nenumărate deosebiri şi piedici, aparenţe şi realităţi, stau în calea studiului propriu al potenţialului de conducere care se sprijină pe o temeinică însuşire a cunoaşterii de sine şi a cunoaşterii naturii umane. A legilor care ne guvernează viaţa şi a extremelor în care cădem.

Ca lider, eşti supraveghetorul echilibrului dintre bine și rău. Poţi să înclini balanţa către normalitate în a cuprinde viaţa în aspectele limită, sau către anormalitate în ceea ce priveşte abundenţa de nevoi şi lipsuri. Dacă eşti conştient de anormalitatea în care eşti împins de căutările tale spre împlinirea personală, înseamnă că ai luat în calcul configuraţia tuturor acelor aspecte ale vieţii care te mulţumesc şi care nu te mulţumesc.

A fi cu adevărat un om virtuos înseamnă să cinsteşti ceea ce primeşti de la viaţă, dar în aşa fel încât atunci când zilele devin grele sau insuportabile să realizezi că tocmai acestea sunt referinţele experienţelor care te vor face să evoluezi şi să te transformi în ceea ce vei fi în viitor.

Leadership: Alegi să îţi schimbi efectiv firea, raţiunea, conceptul şi starea sufletească, intrând în rezonanţă cu motivul schimbării pe care o întreprinzi atunci când trebuie să iei în considerare elementele definitorii ale orientărilor spre noi idealuri ce ţin de asigurarea decentă a existenţei tale?

În cartea sa " *Hocus Pocus* ", Kurt Vonnegut scria: " *Alt defect care face parte din caracterul omului este faptul că vrea să construiască, dar nimeni nu vrea să se ocupe de întreţinere.* "

Poţi să urci pe ultima treaptă a slăbiciunii făcând din tine un pilon al involuţiei, construindu-ţi o personalitate păgubită de numeroasele neajunsuri de ordin intern. Sau poţi să urci pe treptele respectului de sine, eliminând tendinţa de epuizare emoţională şi psihică, făcând din tine un caracter puternic care luptă cu propriile limite şi defecte.

Evoluţia oscilantă între progres şi regres este cauzată de tulburarea echilibrului dintre elementele definitorii ale orientărilor tale de orice fel, cu impact semnificativ din punct de vedere evolutiv. În funcţie de configuraţia personalităţii tale şi în funcţie de dorinţele tale dominante poţi aduce, înainte de toate, o nouă tendinţă în tipul trecerii de la stadiul de intenţie la cel de acţiune.

Ai grijă care latură dominantă o declanşezi pe parcursul evoluţiei. Reglează din timp pendulul însufleţitor care oscilează cu amplitudini diferite în jurul personalităţii tale. Dacă te supui unor directive venite din afara limitelor zonei de putere, vei putea să stingi acel imens foc intern care îţi anulează frecvent starea de echilibru. Continuă să-ţi experimentezi numai latura dominantă pozitivă, prin încercarea de a oferi valoare în moduri unice şi noi.

Menţine echilibrul întregii tale fiinţe, identificând cauzele oscilaţiilor de personalitate modificate de vibraţiile periodice lăuntrice. Nu uita că sistemul tău de orientare şi adaptare în orice împrejurare se măsoară, în principiu, în funcţie de procesele periodice de comutare la tensiunile interne care acţionează fluxul de energie necesar alimentării ambiţiilor personale.

Apartenenţa stării tale de spirit la dezvoltarea personalităţii poate fi observată în modul în care îţi exprimi necesitatea de a-ţi asuma deplinătatea sufletească într-o situaţie în care eşti constrâns să lupţi chiar împotriva ta, în spaţiul unei realităţi care depăşeşte capacitatea ta de a o înţelege.

Ultima treaptă a slăbiciunii evidenţiază momentul când propriul tău decident este atât de lezat, încât te orientează spre o latură negativă a personalităţii.

Ca orice om, eşti un amestec de bine şi rău în proporţii diferite. Şi ideal ar fi ca binele să fie dominant, sau măcar în echilibru cu răul. Numai decidentul tău intern stabileşte încotro înclină balanţa. El este un ansamblu de componente judicios îmbinate, câştigate prin educaţie, cultură şi comportament.

*** Notă:** The Silence of the Lambs (1991)

Ultimul glas din ceasul morţii

On Aprilie 05, 2010

Deschide-ţi propriul drum spre performanţă şi succes, fără să te depărtezi de valorile pe care se clădeşte potenţialul tău de lider.

8 Februarie 1587, castelul Fotheringhay. Maria Stuart păşeşte încet, liniştită, înarmată cu cele trei arme ale credinţei: un crucifix de aur ce-l poartă la gât, mătăniile cu pietre scumpe prinse de cingătoare şi o cruce de fildeş pe care o strânge cu putere în mână, în sala cea mare unde va avea loc execuţia. Propria ei execuţie. În această zi va avea parte de cea mai grea încercare. Acum nimic nu o mai poate salva, nimic nu o mai poate aduce înapoi pe scaunul domnesc. Nu mai e venerată de nimeni, nu mai e iubită, nu mai e admirată, nu mai are niciun prieten, nici măcar de un fir subţire de speranţă nu se mai poate agăţa.

Martor îi e Dumnezeu că este complet nevinovată. Dar nu poate protesta în niciun chip, nu poate schimba sentinţa dată de judecători, nu poate chema pe nimeni în ajutor, nu mai poate face nimic. Cine să-i dea dreptate, când toţi sunt împotriva ei, când toţi o urăsc de moarte şi ar fi foarte fericiţi să n-o mai vadă regină? Cine s-o mai iubească după ce a pierdut două regate, după ce a păşit pe calea cea neagră a crimei îngropând doi soţi şi după ce din cauza unui amant nemilos şi fără scrupule, contele Bothwell, singurul bărbat pe care ea l-a iubit vreodată şi pe care l-a urmat cu tot entuziasmul până la capăt, s-au dus bătălii sângeroase în care au pierit atâţia şi atâţia oameni? Şi, mai ales, cine să-i facă dreptate, acolo unde nu există dreptate, ci numai o dorinţă fără margini pentru putere şi control?

Totuşi, până în ultimul moment, ea îşi păstrează măreţia regească. În faţa eşafodului, înainte de a îngenunchea, înainte ca preotul să-şi termine predica, Maria Stuart sărută crucifixul, îşi face cruce şi rosteşte ultimele cuvinte: *„ Primeşte-mă şi pe mine, Isus Christos, în braţele tale milostive, larg deschise cum sunt pe crucea aceasta, şi iartă-mi toate păcatele mele. Amin. "* Apoi îngenunchează, securea cade cu toată greutatea şi toată forţa şi o dată cu ea se pierde orice suflu de viaţă a celei ce a fost regină încă de la vârsta de 6 zile. În sfârşit Maria Stuart nu mai contează, e uitată...

Leadership: Rolul încordat pe care ţi-l asumi este de fapt o variantă de conflict de rol care apare la nivelul aceluiași status?

Toţi conducătorii gândesc la scară mare, ţintesc sus şi îşi atacă obiectivele cu mult curaj şi tenacitate. Cu ajutorul viziunii pe care o au şi pe care, de altfel, o insuflă şi celor din jurul lor, ei îşi planifica pas cu pas, cu un simţ al răspunderii destul de mare, cursul specific acţiunilor pe care le vor întreprinde. Dar, din fericire sau din nefericire, iar istoria dovedeşte cu prisosinţă acest lucru, numai cei agresivi, competitivi, conduşi de o ambiţie colosală, animaţi de dorinţa de a se afla tot timpul în vârful piramidei puterii, vor putea să domine până în ultima clipă scena politică a unei ţări.

Numai acele voinţe neclintite în împrejurări aspre, cu tendinţe puternice de comandant, mânate de dorinţa de supremaţie, vor fi capabile să se împotrivească pe faţă oricăror uneltiri şi vicleşuguri şi, luptând vitejeşte, neîncetat, să câştige orice bătălie şi să-şi păstreze poziţia în vârful piramidei.

O inimă prea nobilă, dar o inimă prea slabă. Maria Stuart a posedat puterea, primind titlul de regină chiar în primele zile de la naştere, dar i-au lipsit calităţile esenţiale unui lider puternic: curajul, chibzuinţa, tăria de caracter şi voinţa de fier - care se dezvoltă în timp, i-a lipsit fără îndoială acel imbold nemăsurat specific liderilor dârzi, aspri şi neînduplecaţi, care ştiu să-şi impună voinţa şi interesele, şi care acţionează fără să stea prea mult pe gânduri. Mai mult

decât atât, ea s-a îndepărtat de valorile pe care se clădeşte potenţialul şi valoarea unui lider foarte bun: integritatea, solidaritatea, dreptatea, moralitatea şi simţul datoriei.

Conflictul de rol apare atunci când îţi asumi o poziţie care nu poate fi acceptată decât cu preţul părăsirii ei. Începi să te simţi străin de lumea în care te-ai dezvoltat, te simţi copleşit de responsabilitatea uriaşă a tot ce ţi se întâmplă, situaţie care culminează cu ascunderea umilă în tine însuţi pusă pe seama ruşinii de judecata şi gura lumii.

Şarmul, frumuseţea şi eleganţa nu i-au adus reginei decât un scurt moment de glorie, ea a ştiut să capteze atenţia oamenilor prin apariţiile ei pline de gratie şi feminitate, dar nu a ştiut să controleze „mingea pe terenul propriu”, deşi a avut o bună bucată de vreme sfetnici foarte devotaţi şi înţelepţi. Mai mult decât atât, de nenumărate ori, din nenumărate direcţii, a primit semnale clare, i s-au dat sfaturi preţioase, toate venite în sprijinul ei ca să-şi poată îndrepta paşii în direcţia cea mai bună.

Dar ea a greşit încercând mereu să-şi clădească viitorul pe nădejdea că, fiind regină, i se cuvine totul şi va fi ferită de orice fel de necazuri. Iar asta a condus-o, încet, încet, la eşafod, spre pierzanie. Cine pariază totul pe un singur număr, are mai multe şanse să piardă, decât să câştige.

Leadership: Alegi între a fi conducător sau marionetă din unghiul unei puteri care îşi disimulează adevărata natură pe termen lung?

Cel mai eficient lider este acela care este destul de inteligent pentru a se înconjura de oameni valoroşi, de o echipă de profesionişti pe care să se sprijine mereu, mai ales în clipele grele, care să-i furnizeze informaţii importante şi un sprijin optim, astfel încât să-l ţină la distanţă de orice i-ar putea dăuna în vreun fel imaginea sau cariera, astfel încât să nu fie niciodată „prins pe picior greşit”, sau mai rău, să nu fie niciodată călcat în picioare.

Un lider care crede că poate reuşi să-şi atingă scopurile având în jurul lui numai marionete, se înşală amarnic. O marionetă poate fi numai folosită, niciodată ea nu va îndrăzni, nu va da dovadă acel impuls creator, dătător de forţă şi energie, care să o împingă să acţioneze din propria iniţiativă. Ea trebuie să se supună, să slujească, fiind manipulată. Ea poate fi de partea învingătorului, dar niciodată, cu niciun chip nu poate fi ea însăşi un învingător.

Puterea care îşi disimulează adevărata natură pe termen lung este o luptă pierdută împotriva ta, creând modele de gândire bazate pe remușcări, nostalgii, disperări, îndoieli în legătură cu etica faptelor comise, ceea ce face mai greu pentru tine să performezi cum vrei.

Maria Stuart, deşi regină, a fost o marionetă grozavă în mâinile versatului conte de Bothwell, concubinul ei, care avea interese mult mai mari decât şi-ar fi putut ea imagina. De fapt, toate problemele reginei s-au datorat întru totul acestui Don Juan, acestui seducător fără margini, cu o capacitate formidabilă de a descoperi slăbiciunile omeneşti, care cuprins de o singură dorinţă, motivat de un singur scop – acela de a pune mâna pe putere, a împins-o la cele mai mari fărădelegi.

Iar Maria Stuart, dominată de acel sentiment deosebit pe care îl au numai oamenii înlănţuiţi de o singură dragoste, o dragoste fără margini, ce se doreşte a fi împlinită, s-a dăruit lui complet, i s-a supus cu toată fiinţa, slujindu-l cu o credinţă vie, cu devotament şi pasiune, până în ultima clipă.

Înainte de a aborda leadershipul încearcă să te raportezi la nivelul de experienţă pe care încă nu-l posezi - experienţa de a fi regină pentru o zi, ultima zi din viaţa ta.

Poţi suporta experienţa de a fi cuprins de ceva care e mai puternic decât tine? Cum tratezi neputinţa de a fi cuprins de limitele sensibilităţii?

Dar, iubirea fără raţiune îl duce pe om într-o direcţie nefavorabilă. La fel ca în orice tragică poveste de iubire, şi unul şi altul, şi soţul şi soţia (căci da, s-au căsătorit), au avut parte de un sfârşit cutremurător: mai întâi el, apoi ea, după măsura păcatelor, ca o pedeapsă pentru toate crimele şi fărădelegile comise.

Şi conducătorul şi marioneta au împărţit în final acelaşi destin funest: o moarte rapidă, dar înfricoşătoare, şi numai un singur lucru le-a mai încălzit sufletele în clipa cea din urmă, un singur gând, un ultim glas: „Amin".

Ultimul glas din ceasul morţii este de fapt o atenţionare de care trebuie să ţii cont atunci când te urci pe scaunul împărăţiei: judecata este fără milă pentru cel care îşi pierde caracterul.

Source: https://neculaifantanaru.com/ultimul-glas-din-ceasul-mortii.html

Ultimul nivel al leadershipului

On Februarie 10, 2014

Ţine-te de ceea ce eşti tu cu adevărat în vederea creării unei opere care să constituie o strălucită a încununare a unui destin fără seamăn.

Scriitorul Mihail Sebastian, apărător al bunului gust, ar fi putut scrie un studiu despre opera lui Proust dacă zarurile n-ar fi căzut atât de tragic. Căci încheind volumul care priveşte Corespondenţa, el spune aceste cuvinte pentru noi astăzi atât de dureroase: "Nu ne putem despărţi de cărţile şi de amintirea lui decât cu sentimentul că această despărţire e trecătoare şi că într-o zi, nu prea departe, le vom regăsi."

Mihail Sebastian nu le va regăsi. Dar aici, în acest volum, "Corespondenţa lui Marcel Proust," noi îl vom regăsi pe Mihail Sebastian în fiecare rând în care retrăieşte firesc şi cu toate valenţele sufleteşti ale prezentului subtilitatea proceselor de conştiinţă, atât de unduioase, cu ecouri atât de durabile, de tulburătoare, climatul intelectual şi moral al scrisorilor de esenţă atât de puternic proustiană.

Orientarea lui către scrisori, scotocirea lor pasională, a fost fructul unei înclinaţii naturale, al convingerii că aici, în aceste confesiuni, în aceste notaţii întâmplătoare, directe, va găsi elementele de reconstituire a celui mai discutat proces de creaţie, că numai tălmăcirea lor poate întregi imaginea, în gândul cititorilor, a unei pasionante personalităţi.

Profesorul Al. Rosetti scria despre Mihail Sebastian: "Ascuţimea judecăţii sale critice de care dă dovadă în studiul consacrat Corespondenţei lui Marcel Proust justifica speranţa ca el să devină un critic cu renume mondial. Scrisă în limba franceză, lucrarea de mai sus s-ar fi bucurat de adeziunea unui public internaţional. În această intenţie a lui Sebastian de a depăşi cercul strâmt al cititorilor şi de a păşi în arena internaţională prin tratarea unor subiecte de interes general era o justă apreciere a propriilor sale forţe. Opera lui constituia o strălucită prefaţă pentru o bogată activitate viitoare."

Leadership: Te laşi vrăjit de freamătul vital al vieţii pe care o imaginezi doar ca pe o pregătire pentru biruinţa profesională, fără să iei în calcul gradul de tărie sufletească pe care trebuie să-l suporţi sub presiunea unei originalităţi al cărei nume nu este limpede conturat?

O remuşcare intensă îţi dă forţa de a te angaja într-o depăşire de sine? Eşti acaparat de o presiune puternică venită din afara propriei zone de confort? O poftă cumplită de te înălţa deasupra propriei persoane pare că te năpădeşte? Ceea ce este ascuns în tine se revede tot mai mult în ceilalţi?

Singura remuşcare a unui artist este de a nu-i fi răsplătite eforturile de creaţie în urma cărora s-au schimbat coordonatele unei anumite viziuni. Ca remediu: să-şi îndrepte atenţia şi activitatea spiritului în altă direcţie, să-şi pună mândria în înfrângerea sa, ceea ce ar însemna să-şi piardă orice motivaţie de a mai face ceva. Numele originalităţii care defineşte un artist, aducând un aport inedit la genul sau de activitate, poate fi conturat numai printr-o carieră de excepţie care să cuprindă numeroase premii şi distincţii, în virtutea unei importanţe nemăsurate.

Problema greu de rezolvat a căderii în gol, dacă o pot numi aşa, apare atunci când omul alunecă spre una din extremele de "a fi" şi îşi neagă cu obstinaţie individualitatea. Atunci când i se pare că a dăruit destul şi nu a primit suficient. Sau, invers, când nu dăruieşte nimic,

dar consideră că i se cuvine totul. Aceste extreme necesită şi o altă analiză, una calitativă şi comparativă cu leadershipul.

Dacă omul este supus unei anumite presiuni, de ordin moral, emoţional sau material, care-i nu dă forţa de a se angaja într-o depăşire de sine, probabil acest lucru se datorează circumstanţelor şi greutăţilor întâmpinate pe parcursul timpului. Dar se datorează şi unui anumit mod specific al celorlalţi de a reacţiona, încadrându-l într-o categorie a bizarului, dintr-o lipsă profundă de înţelegere.

Consider că ceea ce influenţează în mod fundamental şi incontestabil gândirea omului, care aşteaptă doar o formă de ajutor pentru a "renaşte", sunt reacţiile nepotrivite în raport cu nevoile şi aspiraţiile lui.

Leadership: Poţi intra în conştiinţa unei fiinţe umane când nimic altceva nu o mai ajuta să simtă motivaţia unei viziuni inspiratoare, cu condiţia de a-ţi ţine în frâu dezinteresul pentru atingerea unui ideal?

A intra în conştiinţa unei fiinţe umane când nimic altceva nu o mai ajută să simtă motivaţia unei viziuni inspiratoare, înseamnă să te pui în locul ei şi să simţi cauza unei stări sufleteşti şi morale din perspectiva unui drum care nu există. Sau înseamnă să pretinzi că vâsleşti în aceeaşi direcţie şi eşti cu adevărat în aceeaşi barcă cu cineva, fără a sacrifica confortul pe distanţe lungi. Înseamnă să îmbrăţişezi doar ideea de succes, fără iei în calcul eşecul unei anumite acţiuni datorată unor factori pe care nu îi poţi controla.

Nu poţi ajunge nicăieri prin descurajare, tresăltând de bucurie la interesele şi pretenţiile unei lumi meschine axate pe principiul "care pe care". Fii pregătit tot timpul să-i recunoşti celui de lângă tine succesele ca pe nişte constante în a-şi etala viziunea, valorile, abordările şi misiunea. Învaţă să cultivi într-însul exact ideea opusă a ceea ce el fost condiţionat să creadă despre sine, despre viaţă, despre succes. Nu uita că omul îşi poate creea o viaţă nouă începând cu schimbarea gândirii şi a convingerilor care îl blochează.

Convingerile care îl blochează pe un artist să se afirme ţin de interpretarea pe care o dă unor evenimente din care are mai mult de suferit decât de câştigat, fiindcă tot ceea ce preţuieşte cel mai mult poate fi luat oricând printr-o moarte prematură.

Convingerile precum "nu te încrede în nimeni" sau "trebuie să mulţumesc pe toată lumea" sau "dacă exprimi ce simţi eşti vulnerabil”," precum şi limitele autoimpuse, sunt prezente în orice conjunctură în care stresul şi durerea pune stăpânire pe un artist. Viaţa lui este ca un parcurs plin de hopuri şi fără întoarcere, a cărui destinaţie se poate afla prea târziu. S-ar zice că destinul lui este asemenea unei opere de artă: nu o poţi aprecia la adevărata ei valoare decât atunci când el nu mai este.

Atingerea unui ideal de viaţă călăuzitor se învecinează cu ideea de a contribuit la o forţă de creaţie a cărei energie este profitabilă tuturor prin expresivitatea unei gândiri originale care se laudă cu faptul că „a trăit tot ce a spus”.

Există un soi de lege a acţiunii, a schimbării şi a strădaniei care stăpâneşte infinita lume interioară a omului, ce poate facilita intrarea lui într-un ritm normal de funcţionare. Iar această lege, având la bază un concept simplu: "Decât să fii altcineva, mai bine fii tu însuţi", întăreşte ideea că absenţa oricăror conflicte interioare este condiţia esenţială pentru accederea la excelenţă. Bineînţeles, la această schimbare de mentalitate, o contribuţie esenţială o are liderul şi echipa lui.

Îmi vine în minte un citat care îmi este de folos în această ecuaţie cu multe necunoscute a omului : *"Nu se întâmplă nimic până când persoana care simte impulsul nu iniţiază procesul."*

Leadershipul nu are la bază atât reguli şi principii predefinite, cât mai degrabă idealurile de judecată şi de înţelegere a omului din spatele regulilor şi principiilor care îl guvernează în relaţia cu ceilalţi oameni.

Leadershipul trebuie să depisteze acele caracteristici fundamental semnificative ale omului, să-i perceapă punctele tari şi slabe, să le ierarhizeze după multiple criterii şi, în final, să iniţieze procesul lui de transformare, dându-i impulsul de a se angaja într-o depăşire de sine - benefică tuturor şi lui însuşi.

Leadership: Aduci la numitor comun adevăratele elemente care pot să încurajeze stabilirea relațiilor extinse spre tendinţa de a fi apărătorul unui destin artistic oarecum neobişnuit?

Toată lumea admiră un scriitor bun, îi dedică multe momente de meditaţie, îi împărtăşeşte chiar scopul căutărilor sale. Dar nimeni nu se încumeta să travarseze aceleaşi praguri existenţiale. Una este să fii scriitor, alta este să vrei să fii scriitor, şi cu totul altceva este să scrii despre un scriitor în loc să dai explicaţii despre viaţa ta.

Ceea ce este ascuns în tine se întrezăreşte tot mai mult doar în acei oameni care ajung să te înţeleagă foarte bine. Bineînţeles, asta este admis doar când funcţionează principiul "Cine se aseamănă, se adună." Neglijând partea aceea înălţată a punţii care ţine laolaltă elementele aparent disparate dintre tine şi ceilalţi, nu vei reuşi niciodată să aduci la numitor comun adevăratele elemente care pot să încurajeze stabilirea relațiilor cu ei.

Gândul că trebuie să împărţiţi credinţa de a reuşi, palpită nestăpânit în tine? În timp tu tremuri de mânie la acest gând, cei de lângă tine tremură de îndoială?

Acest aspect demn de luat în calcul reprezintă doar o cutumă care bântuie des prin societate, şi care nu îndeamnă la participare, ci la supunere şi conformitate. Or consistenţa leadershipului depinde de forma evolutiva a parteneriatului care uneşte cele două fundaţii cu rol de susţinere, configurate după capacităţile fiecăruia de a fi "apărătorul" celui de alături.

Deci, în acest caz, consistenţa leadershipului este mai degrabă de ordin intern, psihologic, decât de natură propriu-zis tehnică sau strategică. Ea condiţionează deschiderea omului spre un nou fel de a fi care să-l conducă spre deplinătate şi desăvârşire, implicând prin aceasta alungarea acelui sentiment de reţinere, de remuşcare, care îi îngrădeşte gândirea şi îi opreşte transformarea.

A fi apărătorul unui destin artistic oarecum neobişnuit înseamnă să umpli cupa unei minţi de geniu cu visul unei fericiri fără sfârşit, numită adesea: "Nemurire".

Ultimul nivel al leadershipului este valoarea contribuţiei aduse la făurirea unui destin măreţ care chiar dacă își conturează prematur finalitatea, chiar dacă este scris doar în câteva rânduri, îşi asumă o istorie îndelungată. Fiecare mare artist simbolizează romanul unei istorii care trăieşte prin memorii, iubire şi printr-un respect demn de admirat pentru "ceea ce a fost odată".

*** Notă:** Serghi, Cella - *Pe firul de păianjen al memoriei* , Editura Polirom, 2013.

Ultimul refugiu al unei minţi neconformiste

On Octombrie 30, 2021

Existența unui artist poate fi surprinsă numai prin comparație cu liniștea impunătoare care dă hotărâri definitive, dar poate fi înțeleasă intrând într-o lume agitată.

Tare mult mi-a plăcut filmul acesta când eram mic, *Once Upon A Time In West (1968)*. Scena finală este una memorabilă, şi este jucată „foarte încet, foarte încet". Nu este vorba despre doi pistolari neînfricaţi care îşi testează cu un singur glonţ limita vieţii, dintr-o apropiere care parcă nu cunoaşte depărtarea. Nu este vorba de nişte conturi mai vechi care trebuiau neapărat "reglate", acum sau niciodată. Unul fiind bântuit de durerea trecutului îndepărtat, celălalt fiind bântuit (imperceptibil) de egalul lui însuşi.

Ci este vorba despre momentul acela de linişte monumentală, când fiecare caută privirea celuilalt, într-o singură secundă se derulează tot trecutul, şi dintr-o dată se întâmplă inevitabilul: omul nu mai este făuritorul propriului destin, ci devine prizonierul propriului său eşec, de care nu se poate elibera decât prin moarte. Momentul acesta este bântuit de o acalmie fără cusur.

De multe ori caracterul omului se manifestă printr-o năzuinţă care este pusă la grea încercare pe durata vieţii, o năzuinţă profundă care provine nu numai din inimă sa, ci răsună ca un strigăt de luptă în orizontul evenimentelor variate şi neaşteptate. Asta, până în momentul decisiv când acea linişte a spiritului, netulburată de cugetări, îi aminteşte ce-a devenit.

Ai devenit un nou Eu, trofeu al unei bătălii decisive, trofeul unei „intransigenţe" dincolo de bine şi de rău, sau, poate, ultimul refugiu al unei minţi neconformiste?

Leadership: Poţi să realizezi integrarea ta prin cauzalitate într-o întrecere pentru o aparentă supremaţie, prin optimizarea raportului dintre cauză şi efect, dintre începutul şi împlinirea unui act de control?

Ca un soldat umil şi modest, însă devotat unei cauze nobile, pistolarului nu-i este teamă de prima picătură de sânge care slujeşte devotamentului său pentru mental şi fizic, iar în adâncul interesului său pentru armele de foc nu se găseşte nici cea mai măruntă amărăciune, poate doar puţină durere emoțională asociată cu pierderea, dezamăgirea, doliul, nedreptatea.

Dar nici celălalt pistolar nu este mai prejos. De departe de a-i condamna ambiţia pe care o putem aprecia la orice om neînfricat, el pare să aibă dublul avantaj al discreţiei: are calitatea de a păstra o taină, de a fi rezervat în atitudine, vorbe şi fapte. Prin intermediul unui intimidant *Urtysnepajdú* , vibrația nebună a unei lumi aflate în agonie, el refuză să devină victima neputincioasă a unei lumi fără sens, căreia îi rezistă prin ironie şi zeflemea, afişând un zâmbet viclean pe faţă.

Dar oare, nu este în interesul esenţial al cauzei însăşi, ca cei mai înflăcăraţi slujitori ai ei să deţină o pondere mai însemnată într-o vulnerabilitate menită să piardă orizontul oportunităților, faţă de alte activităţi? Sau nu, mai bine ar fi să nu-ţi sacrifici doar libertate, ci şi pe tine însuţi, sub pretextul abnegaţiei care te face să pui între paranteze orice visuri?

- Meritul discreţiei ! asta-i totul. Singurul lucru pe care îl ştii bine, ca pistolar, dar nu poţi să-l divulgi, chiar dacă numai după chip s-ar putea distinge adevărul, este acel soi de presiune, nevoia de a te încadra într-un anumit tipar al oamenilor puternici, activi şi energici, care ştiu

că pot orice, şi mai ştiu că nimic nu este întâmplător pe acest pământ. Da, este un soi de presiune intimidantă pe care trebuie să o folosești în favoarea ta, şi care nu se rezumă doar la a privi impasibil, ci la a face şi mult rău dacă este necesar. Nu se rezumă doar la "making things look good", ci şi la recompensa primită după îndeplinirea rezultatului final.

Artistul unei lumi agitate se descoperă prin discreţia pe care el o manifestă într-o situaţie urgentă în care se menţine posibilitatea de a produce ceva captivant.

El este artist pentru că promovează o stare de spirit care reflectă esenţa sufletului uman, prezent peste tot şi în toate: aceea de a evada din realitate pentru a se aventura alături de eroi în lumi necunoscute. De fapt, asta face un artist: el pleacă de la elemente din realitate pentru a contura un univers imaginar, modelat după viziunea sa.

Ultimul refugiu al unei minţi neconformiste este povestea unui artist care şi-a redesenat cu îndrăzneală viaţa, construindu-şi personajul din stările diverse de spirit pe care le încearcă modelele sale preluate din planul realităţii obiective. El se numeşte artist fiindcă opera sa corespunde realităţii, dar în acelaşi timp oferă o imagine evocatoare a unei lumi pierdute.

*** Notă:** Once upon a time in the West (1968) - Final duel

Source: https://neculaifantanaru.com/ultimul-refugiu-al-unei-minti-neconformiste.html

Umbra fină din spatele leadershipului

On August 29, 2013

Fă uz de nivelul de înţelegere a naturii umane, raportându-te cu înţelepciune şi cumpătare la axa de referinţă a influenţei tale.

Hannibal Lecter constituie o egalitate între două expresii psihologice latente: un comportament de animal şi o gândire extrem de calculată. Nu trebuie să crezi nimic, ci doar să accepţi totul în această ecuaţie subtilă a invizibilităţii mijloacelor concentrate de electrizare a minţii. Unde, în chip atât de neobişnuit, o singură necunoscută poate fi selectată, pusă într-un nou background şi transformată în sentinţă capitală: actul reflex, răspunsul automat la interacţiunea cu un anumit conţinut umanist.

Tăria extazului de a face uz de nivelul suprem de înţelegere a naturii umane, absoarbe lacom, ca un burete, orice urmă de sensibilitate şi sentimentalism. O trăire individuală, un fior subtil, un gând nemilos, o emoţie negativă în timp real, o ancoră mentală puternică, toate sunt concentrate într-un poliedru al forţelor în care oricare faţă are proprietatea de a activa vibraţii puternice, trezind partea ascunsă şi extremistă din natura celui care îşi suplimentează constant energiile.

Momentul forţei de străpungere a scutului mental, dezasamblând componenta de protecţie a subiectului ţintă prin emiterea razei pulsatorii de înaltă frecvenţă, se repetă şi acum într-o manieră stranie, dovedindu-se dezastruos.

Leadership: Te socoteşti necesar tranziţiei spre un "absolut imposibil" datorită cuvintelor încărcate cu forţa de a dezvălui adevăratele semnificaţii ale unei emoţii puternice?

Dacă asupra unei minţi şubrezite acţionează o forţă opusă, care este condiţia ca acea minte să funcţioneze în echilibru, la parametri normali?

Asemenea unui jucător la bursă care face să explodeze în momentul potrivit marea lovitură ce-o pregătise în tihnă, Hannibal Lecter întrerupe fiecare circuit conductor de raţionament şi autocontrol din mintea omului, amplificând frecvenţa câmpul de energie care exercită o acţiune paralizantă şi ireversibilă. El se socoteşte necesar tranziţiei spre un "absolut imposibil" atunci când reuşeşte performanţa de a-şi câtiga încrederea deplină a omului de lângă el, sugestionându-l negativ prin suferinţa pe care i-o inoculează prin intermediul unei imaginii care conţine suficientă informaţie încât să şocheze până la oripilare.

Lecter prinde clipa fugară când poate duce pe om la cădere. Exact clipa când Miggs, închis în celula alăturată, este pe punctul de a destrăma, pe fondul tensiunilor continue pe care el însuşi le-a generat cu dibăcie prin forţa sugestiei. Miggs are de învins nişte forţe cu acţiune opusă, dar nu se poate opune căderii la vale, nu poate reacţiona de-a lungul axei de corecţie, penalizare şi control pe care se plasează intervenţiile verbale ale lui Lecter.

Vestea se răspândeşte imediat. Miggs a murit. Şi-a înghiţit limba cu puţin înainte de revărsatul zorilor. Lecter i-a sugerat, aşa crede Dr. Frederick Chilton, directorul spitalului. Paznicul de noapte l-a auzit pe Lecter vorbindu-i încet lui Miggs. I-a spus ceva, dar paznicul nu a putut auzi ce anume. Miggs a plâns un timp, apoi s-a oprit. Pentru totdeauna.

Nimeni nu ştie cum a reuşit Hannibal Lecter să-l convingă pe Miggs să recurgă la un astfel de gest. Dar aşa cum Peyrade, informatorul din opera lui Balzac, începând cu miezul nopţii

înăbuşea cu vată soneria imobilului ca să nu ştie nimeni cine urcă la el, tot astfel Hannibal Lecter, începând cu primul moment în care s-a adresat lui Miggs, practic i-a activat pornirile primitive, anulând instantaneu câmpul forţei sale de rezistenţă, fără ca el să-şi dea seama ce i se întâmplă cu adevărat.

Leadership: Poţi să elimini factorii de ordin secundar ce au la bază forțele de respingere?

Putem examina o importantă cantitate de "suplimente" complexe ce susţin eficienţa leadershipului, pornind de la influenţa pe care o are liderul asupra individului obişnuit aflat sub monitorizare, analiză şi control.

Influenţa, care întotdeauna ameninţă să-şi extindă efectele de "agăţare" şi de "salt înainte", fiind selectabilă, configurabilă şi activabilă la orice nivel de decizie, devine singura bătălie care se dă pe teren străin. Coordonatele ei, descifrate în întregime de liderii cei mai talentaţi, şi sfera ei de cuprindere, de aplicabilitate şi acţiune creează în jurul leadershipului o anumită potenţialitate care tinde să se desăvârşească până la perfecţiune.

Factorii de ordin secundar ce pot interveni în evoluţia leadershipului au la bază forțele de respingere între lider şi indivizii obişnuiţi, manifestându-se constant prin schimbări de mentalitate, de atitudine şi comportament, controlabile sau incontrolabile, generate predictibil sau prin constrângere. Aceşti factori privesc în special acele convingeri sau forme de gândire limitative care pot să apară în procesul de analiză şi evaluare: ţinând de viaţa intimă socială şi profesională a indivizilor.

La rândul lor, aceste convingeri sau forme de gândire limitative pot fi treptat modificate ori schimbate numai în condiţiile unei influenţe faste şi a unei abordări înţelepte, promovate prin intermediul valorilor de calitate superioară. Şi numai dacă nu sunt încadrate în circumstanţe inadecvate scopului final, care este egalizarea de potenţial.

În leadership forţele de acţiune de sens contrar trebuie eliminate înainte de a exercita o presiune prea mare în zona de similarităţi şi modele comune de gândire, înainte de a produce o ruptură ireparabilă.

Leadership: Poţi să stabileşti echilibrul între cei doi factori ai egalităţii, fără să devii o constantă a atitudinii de protest împotriva unei de sine care extinde capacitatea de a fi receptiv la sugestiile altora?

Perspectivele expansiunii leadershipului spre excelenţă, în lumea de mâine, se cer înţelese profund, pornind în primul rând de la constatarea că există un echilibru stabil şi durabil între posibilităţile de influenţare şi cele de câştig.

Făcând uz de nivelul de înţelegere a naturii umane, fără însă a te raporta cu înţelepciune şi cumpătare la axa de referinţă a influenţei tale - " *puterea personală de infiltrare şi invadare* ", practic vei dezasambla componenta de protecţie a leadershipului. Care, numai creând o compatibilitate de 100% în gândire se poate opune "căderii la vale" a celorlalţi oameni la care te raportezi.

Imposibilitatea de a identifica, a înţelege, a vindeca anumite *pattern-uri* mentale, sau dimpotrivă, redimensionarea sau demontarea lor, îşi are în realitate rădăcinile înfipte adânc într-un volum de influenţă de dimensiuni variabile, în funcţie de performanţele individuale de leadership şi de valoarea "coeficientului" de persuasiune. Şi, în acelaşi timp, depinde de puterea de sugestie a liderului ca şi de nivelul sugestionalibilităţii maselor.

Poţi să stabileşti echilibrul între cei doi factori ai egalităţii: o egalitate a valorilor şi credinţelor proprii, eliminând acea egalitate între mentalitate şi scopuri diferite, doar dacă reuşeşti să elimini partea ascunsă şi extremistă din natura ta.

Leadershipul nu este un sistem de obiecte capabile să producă satisfacţie la simpla lor contemplare sau care poate fi mutat în aşa fel încât să îţi completeze decorul dorit. Ci este mai degrabă o incursiune într-un spaţiu străin, iniţial necunoscut, în care introducerea controalelor la "frontierele interne" ar trebui să fie o excepţie. Iar elementul empatie, mai degrabă decât elementul de persuasiune, trebuie să fie bine pus în valoare.

Partea ascunsă şi extremistă din natura omului se relevă atunci când suferinţa de a nu fi recunoscut de ceilalţi se manifestă ca un refugiu al lipsei de empatie sau ca un crescendo al disperării de a te considera o putere invincibilă.

Umbra fină din spatele leadershipului semnifică acea capacitate deosebită a liderului de a influenţa masele folosindu-se de puterea de persuasiune şi sugestie, susţinută de elemente mai mult sau mai puţin reale.

Liderul, "inductorul" sugestiei, trebuie să aibă parte de un "captator" de sugestie (masele de oameni). Succesul lui depinzând în mare măsură de raportul *inductor-acceptor* de sugestie. Bineînţeles sugestia poate fi utilizată în scopuri benefice sau malefice, poate fi pozitivă sau negativă. Însă istoria a demonstrat că marii lideri care au folosit sugestia în scopuri malefice, mai mult sau mai puţin personale, au sfârşit mai devreme sau mai târziu în mod lamentabil. Sau au intrat pe "uşa din dos" a istoriei ca exemple negative.

Prin urmare, fii atent cum şi în ce scopuri foloseşti sugestia.

*** Notă:** The Silence of the Lambs (1991)

Umbra neagră a demonului de ocazie

On Decembrie 18, 2013

Aşează pe un piedestal mai înalt putinţa de a te înţelege, astfel încât să menţii coeziunea internă a structurii tale definitorii.

Totul era atât de întortocheat, dens precum un nor globular care odată ce-ţi invadează mintea te împiedică să gândești clar sau să apreciezi cu discernământ propriile gânduri. Posomorât, pătruns până în adâncul fiinţei de acel sentiment de dominaţie pe care conştientul îl refuză dar nu i se poate împotrivi, mă agăţam de nişte aparenţe înşelătoare. De acel minus schimbător pe care nu-l puteam înţelege, pe care nu-l puteam accepta, determinându-mă să intru nepregătit într-un delir demonic.

În această relaţie de unu la unu, dintre dezorientare şi amorţeală, care a deschis drumul fenomenului individual de pierdere de sine, mărimile locale ale câmpului de toleranţă variau armonic cu aceeaşi pulsaţie, însă cu faze iniţiale diferite. Eram nevoit să fac o distincţie între cele două direcţii perpendiculare: o direcţie generatoare de cauze şi o direcţie generatoare de efecte. Şi să clarific relaţiile de autoritate şi responsabilitate pe care le aveam cu entitatea mea definitorie.

Nu realizam pe atunci că, asemenea unui Faust vândut Diavolului, mă aflam în căutarea lucrurilor imposibile. Piatra filozofală a integrării într-o nouă structură a devenirii, presupusul leac al acestei tendinţe de dezintegrare a coeziunii interne dintre elementele mele constitutive, era doar o măsură tranzitorie în vederea instalării unei stări de calm şi relaxare. Presiunea dintre raţiune şi disperare rămânea constantă, nu trecea de nivelurile critice, dar nici nu scădea spre nivelul normal acceptat.

Leadership: Continui să trăieşti prin ceea ce ai fost mereu, negând ceea ce eşti într-o luptă cu aparenţele înşelătoare ale unei realităţi care se încăpăţânează să-ţi reziste?

Conştient de ceea ce mi se întâmpla, mă retrăgeam în propria dezamăgire, în umbra unui demon, creaţia propriei mele minţi ajunsă la disperare, concretizată într-o nemulţumire de sine intensă. Tot mai mică era posibilitatea de a mă agăţa de ceva, de vreo experienţă, de vreo realitate, de vreo convingere, de vreo inspiraţie de moment care să-mi ofere un sprijin în abisul de dubii creat de propriile-mi gânduri şi percepţii.

Realitatea trăită prin acumularea semnelor de întrebare, dincolo de pornirile naturale spre a privi lucrurile altfel decât am crezut că le ştiu, de unde şi această tentativă de a mă împotrivi aparenţelor înşelătoare, se situează în umbra unei anumite deformări sufleteşti de tipul "A life that lost its focus". Era un fel de greutate în întunericul unei imense tristeţi, o convergenţă a unor fracturi interioare cu marile fracturi ale preferinţelor pentru aflarea unor tărâmuri neexploatate, cu care sensibilitatea mea încerca să potențeze valoarea intrinsecă a fiecărui lucru examinat într-un context mai larg.

Ca să capăt sentimentul de stăpânire de sine, ca să simt înălţarea spre culmi a putinţei de a mă înţelege, ca să-mi unesc forţele şi valorile într-un tot unitar care să facă posibilă coordonarea centralizată a tuturor funcţiilor de protecţie şi comandă, trebuia să explorez şi să descopăr noi moduri de abordare a lumii mele interioare.

Sensul rezultantei interacţiunilor cu diverse stări de spirit copleşitoare trebuia să fie identic cu sensul forţelor componente ale propriei mele personalităţi. Rezultanta trebuia să fie echilibrul.

Leadership: Continui să rămâi cantonat într-o nemulţumire surdă, fără să schimbi efectul acesteia, sau te ambiţionezi să cuprinzi nemărginirea întâmplării de a fi tu însuţi în exerciţiul unei temporalităţi subiective?

Lumina călăuzitoare a omului, marea piatră de încercare a caracterului şi atitudinii care sudează personalitatea, intră adesea în conflict cu fenomenul individual de pierdere de sine care se manifestă printr-un sentiment constant de tensiune, de disconfort, de lipsă a valorii şi prin lipsa de interes faţă de lumea înconjurătoare. Acesta este momentul declanşării incertitudinii, când omul se retrage din activitate anulându-şi acordul de voinţă. Eul său este un altul, un străin, un necunoscut indiferent.

Realitatea omului, fondată dintr-un imens conglomerat de motive, temeri, împliniri sau neacceptări, este susţinută de acele eforturi de inovare a caracterului, în scopul de a facilita accesul la găsirea unui teren rodnic şi benefic continuităţii calităţii vieţii. O tendinţă nemărginită spre autocunoaştere, dar şi o concretizare a iniţiativei privind apariţia, de-a lungul timpului, a unei noi modalităţi de percepţie a experienţei de viaţă, poate însemna un avantaj enorm pentru un sistem funcţional uman care se doreşte a fi îmbunătăţit.

Leadershipul capătă o nouă dimensiune odată cu luarea în considerare a factorului numit "rutină", transformat într-o adevărată corvoadă la nivel existenţial de către indivizii care nu reuşesc să-şi proiecteze în zona gândirii o schemă de sprijin. Stabilirea unei direcţii focusate nu spre abstract, ci spre un concret care "muşcă cu putere" din realitate, poate pune la dispoziţie suficiente motivaţii şi justificări pertinente cu privire la gradul său de discernământ, de stabilitate şi de evoluţie.

Leadership: Te concentrezi asupra a ceea ce este important să te înconjori prin examinarea lucrurilor dintr-o serie de posibile alternative, fără să-ţi arăţi puterile ascunse într-o pustietate ostilă?

A continuia să trăieşti prin examinarea lucrurilor dintr-o serie de posibile alternative, fără să-ţi arăţi puterile ascunse într-o pustietate ostilă, înseamnă să accepţi termenii de utilizare a unei realităţi care se întinde dincolo de înţelegerea ta, fără să te gândeşti la ce spun cei din jurul tău.

Modul de gândire şi acţiune al unui om se poate modifica în timp, în funcţie de natura proceselor interne ce au loc în timpul fazei de dezorientare. Leadershipul va demonstra o slabă eficienţă în acest caz. Omul se poate autodistruge dacă nu reuşeşte să clarifice relaţiile de autoritate şi responsabilitate pe care le are cu entitatea lui definitorie, determinând afinităţi de structură între formele diverse de reflectare şi investigare ale realităţii, în cazul de faţă, între ceea ce este, ceea ce crede că este şi ceea ce a devenit.

Experienţa nu te ajută întotdeauna să intuieşti foarte clar apariţia acelor trăiri şi stări, determinate de o realitate accidentală, care nu pot da claritate şi coerenţa lumii interioare. Este ca şi cum ai vrea să-ţi arăţi, cel dintâi, puterile ascunse într-o pustietate ostilă, semi-aridă, suficient de percutantă şi pentru modul tău propriu de viaţă. Dacă nu vrei să te pierzi într-un decor existenţial neprietenos, mai întâi aşează-ţi pe un piedestal mai înalt putinţa de a te înţelege, astfel încât să menţii coeziunea internă a structurii tale definitorii.

Leadershipul nu are nicio şansă de extindere dacă mintea omului este găzduită într-un decor neprietenos sau necondiţionat. El nu poate supravieţui tuturor proceselor de analiză şi decizie, nu poate permite evaluarea performanţei omului, fiindcă totul este atât de întortocheat în această fază a negaţiei de sine. Dacă intenţionezi să te lansezi în domeniul conducerii, cu siguranţă vei experimenta noi roluri şi responsabilităţi, dar şi noi trăiri, noi trenduri de manifestări.

Omul ce-şi arată puterile ascunse într-o pustietate ostilă este acelaşi plăsmuitor de lumi care investighează toate aspectele realităţii prin intermediul cugetării asupra experienţei sale de viaţă care îi confirmă repetat că nimic nu e tot ceea ce pare şi tot ceea ce pare nu e altceva decât o imagine a propriei tale subiectivităţi.

Umbra neagră a demonului de ocazie desemnează acea situaţie de dezechilibru intern ce apare ca urmare a unei discordanţe, fie ea şi temporară, între structura definitorie a omului şi capacitatea sa de înţelegere a unor situaţii neprevăzute şi neanticipate.

Source: https://neculaifantanaru.com/umbra-neagra-a-demonului-de-ocazie.html

Umbra

On Iunie 22, 2016

Recunoaşte-te în umbra ta, fără să te simţi asuprit de stăpânirea ei.

Ori de câte ori îmi citesc scrierile, cu plăcerea neasemuită a unui Michelangelo mulţumit de David, prin puterea raţiunii care se pleacă în faţa sensibilităţii, sunt împins de o forţă stranie într-o frenezie a posesiunii reciproce. Între sentimentul de siguranţă şi cel de acaparare şi control a unei alte lumi, într-un univers mai cuprinzător.

Recurgerea la spaţiu şi timp, pe care numai izbânda unui anumit ideal, a unui "next level" în gândire o poate aduce, strecurând mici amănunte în cele mai autentice expresii care desemnează nu doar lucruri frumoase, ci admiraţia mea faţă de valorile pure care au în ele cunoaşterea adevărată, este o măsură extremă. Care are pretenția de a-mi prelungi orizonturile.

Între materie şi non-materie, pe care plăsmuirea şi destrămarea unei lumi pretind întotdeauna un altceva decât ceva-ul propagat până acum, un soi de cooperare între două matrice transpuse, având acelaşi rang, una a afirmării naturii pozitive a alterităţii şi cealaltă a supunerii naturii mele negative, există o tensiune, un anumit raport şi o anumită temperatură.

Totul se aprinde într-o incandescenţă surprinzătoare, asemănătoare focului care odată încins, e greu de stins. Fiecare replică, fiecare cuvânt, fiecare expresie este o parte din mine, măsurată prin puterea posesiunii unei forţe abstracte ce mă depăşeşte printr-o conexiune salvatoare cu ceea ce pare atât de diferit la mine.

Leadership: Cum te vezi prin asociere cu un "Eu Însumi" marcat de un grad înalt de personalizare a imaginii de 100% revelatoare, care îşi cere dreptul de a-şi afirma suveranitatea în dublul unei realităţi care depăşeşte imediatul?

Un om pleacă în căutarea sa. Trecând prin Regent's Park este întâmpinat de o umbră, umbra lui. După o lungă conversaţie, ca între două părţi egale, identice ori asemănătoare, ca între două creaţii obţinute din aceeaşi materie, putând fi uşor confundate, umbra dispare brusc. Ia-o de unde nu-i. Disperat, omul porneşte în căutarea umbrei, căci ea părea să fie jumătatea dintr-însul care-l interesa cel mai mult. Ajuns într-un colţişor mai ferit, undeva la marginea parcului, umbra a reapărut brusc. Atunci omul s-a recunoscut pe sine.

Ideea de a scrie, înşiruind printre fraze proiecţii ale stărilor mele sufleteşti, afirmate şi rostite numai prin comparaţie cu un om care pleacă în căutarea sa, îmi pare atât de firească şi atât de potrivită statutului meu de cercetător, încât nu-mi vine a crede că trebuie sugerată. O imagine de 100% revelatoare este rezultatul vizualizării unei experienţe de viaţă trăită în lectura unei cărţi semnate "Eu însumi", din care alegi doar acel fragment care conţine forţa de pătrundere în adâncimea personajului despre care nu s-a mai auzit, acel personaj care îţi permite să-ţi ajustezi cu adevărat performanța individualităţii care nu se loveşte de finitudine.

Astfel, pot să proiectez ceea ce nimeni altcineva nu a proiectat şi nu a îndrăznit înaintea mea, un lucru unic pentru studiul ştiinţific al imposibilului omenesc: de a mă recunoaşte în umbra mea, fără a mă simţi asuprit de stăpânirea ei. Asta, dintr-o necesitate a îndepărtării de mine însumi și apropierii de ceea ce caut dacă aș merge puțin mai departe de punctul stabilit iniţial.

Leadership: Te lupți cu izbânda unui „next level", care implică realitatea faptului că s-ar putea să nu ai curajul de a sări peste umbra ta?

Unul din elementele care alcătuiesc esenţa fiinţei tale, în corelaţie cu leadershipul care participă la toate semnalele schimbării orizonturilor de sens pe care le accepţi drept obligaţie în extinderea libertăţii de conştiinţă și de alegere a drumului de parcurs în viaţă, este necesitatea apropierii de ceea ce cauţi dacă ai merge puțin mai departe de punctul stabilit iniţial.

Umbra reprezintă procesul descoperirii de sine, rezultat în urma acelei căutări ce capătă caracter grandios prin faptul că propune ca nou ideal de existență unirea ta cu dublul tău, prin forța de revelare a unei alte realităţi. Umbra este acea parte din tine, măsurată prin puterea posesiunii unei forţe abstracte care te depăşeşte printr-o conexiune salvatoare cu ceea ce pare atât de diferit la tine.

În acest caz, nu ești ceea ce crezi că ești atunci când te concentrezi asupra a ceea ce-ţi lipseşte ca să fii împlinit. Ci ești ceea ți se întâmplă atunci când te concentrezi asupra a ceea ce urmăreşti să ajungi din urmă: acea parte din tine care vine din afara ta și care reușește să te convingă de autenticitatea ta.

Ceea ce vine din afara ta, rămânând tot timpul în perimetrul conştiinţei, este senzația unei apropieri de ceva în care crezi, foarte prezent în anumite situații, neputând fi ignorat, care te pune pe gânduri, te atrage tocmai prin elementele de sens care îţi definesc existenţa și te ajută să înaintezi în „şotronul" evoluţiei tale.

Dublul unei realităţi care depăşeşte imediatul este asociată cu maximizarea impactului de imagine rară, aparţinând unui scenarist care impresionează de fiecare dată cu puterea de a se transforma în personajul pe care îl interpretează în viaţa reală.

Fiecare schimbare de sens, fiecare „puţin mai departe" pe care îl realizezi spre descoperirea valorilor pure care au în ele cunoaşterea adevărată, fără a condamna eșecul anumitor evenimente sau concursul de împrejurări nefavorabile care îți pot afecta parcursul, te aduce mai aproape de un sine care este determinat să nu se lase înfrânt de dificultăţile întâmpinate.

A te lupta cu izbânda unui „next level" în zugrăvirea unei evoluţii ce are în prim plan căutarea unui Alter-Ego, muncind fără încetare pentru cucerirea unui adevăr despre care nu știi încă nimic, aduce mai degrabă cu atitudinea celui care a înţeles că numai exagerându-şi voit imaginea de sine, importanța identităţii, poate acapara o anumită putere. Puterea de a te ridica mai presus de ceea ce nu eşti.

Puterea de a fi altcineva are ca miză de prim plan susţinerea individualităţii care răspunde într-o lume metafizică, prin faptul că ceea ce te motivează este atingerea unei experienţe unice, mai presus de realitatea existenţei finite.

Umbra este reacţia puternică a unui om aflat in perpetuă căutare de sine, care îşi aplică lui însuşi legea conform căreia nu poţi să pătrunzi tainele lumii interioare decât dacă te confunzi cu o altă realitate, cu o imagine nouă, cu un alt rol, cu o altă personalitate... sau chiar cu Universul şi cu elementele sale.

Dar fără să persişti într-o stare de iluzie, într-o situaţie confuză.

Umbrela nu mai este o umbrelă

On Decembrie 17, 2014

Sporeşte-ţi capacitatea de a evalua valoarea justă a unui activ, concentrându-te în mod deosebit asupra ponderii sale de utilizare.

„ Gândiţi-vă la un cuvânt care face trimitere la un lucru - „umbrelă" - de exemplu. Când pronunţi cuvântul „umbrelă", deja vedeţi obiectul cu ochii minţii. Vedeţi un fel de băţ care are în vârf nişte spiţe de metal pliabile ce formează o armătură pentru aşezarea unui material impermeabil care, o dată deschis, vă va proteja de ploaie. Acest ultim amănunt este foarte important. Umbrela nu numai că este un lucru, ci este un lucru care îndeplineşte o funcţie – cu alte cuvinte, ea serveşte unui scop.

Întrebarea este următoarea: ce se întâmplă atunci când un obiect nu îşi mai îndeplineşte funcţia? Continuă să fie acelaşi obiect sau se transformă în altceva? Când smulgeţi materialul de pe umbrelă, acea umbrelă mai este în continuare o umbrelă? O deschideţi, ridicaţi spiţele deasupra capului, ieşiţi afară în ploaie şi vă udaţi leoarcă. E oare cu putinţă să mai numim acest obiect o umbrelă?

În general, lumea aşa face. Cel mult, spune că umbrela este stricată. Din punctul meu de vedere, aceasta este o greşeală gravă, sursa tuturor problemelor noastre. Din momentul în care a încetat să servească scopului său iniţial, umbrela nu mai este o umbrelă. S-ar putea să semene cu o umbrelă, s-ar putea să fi fost o umbrelă odinioară, dar acum s-a transformat în altceva. " *****

Leadership: Faci distincţie între importanţa întregului schelet pe care se susţin componentele unul model de consum şi abordarea deformării acelui model?

Înainte de a organiza leadershipul într-o nouă direcţie de propagare a gândirii, prin exploatarea informaţiilor provenite din surse variate, mai întâi trebuie să înveţi să-ţi extinzi cunoaşterea despre lucruri. Acea cunoaştere, mai presus de înţelegerea nevoii de personalizare a experienţelor de inovaţie, de a separa „activul" de „pasiv", sau de a separa o resursă de tip indicator de o resursă de tip consumabil.

Să faci distincţie între importanţa întregului schelet pe care se susţin componentele unul model de consum şi abordarea deformării acestui model, modificând percepţia asupra valorii lui, aceasta este abordarea care intră în categoria creşterii calitative a performanţelor tale de bun evaluator. Un lider evaluează gradul de utilitate al resurselor care pot asigura calitatea unei noi abordări şi posibilele modificări pe care acestea le vor aduce unui context stabilit de cizelare a perspectivelor şi a ideilor directoare.

Este abordarea de care trebuie să ţii cont la evaluarea dimensiunii fenomenului de „consum", în baza transformării unor resurse pentru necesitatea identificării altor resurse. Un fel de depistare a valorii adăugate sau reduse, obţinută pe fiecare segment de nişă pe care îl dezvolţi, definit prin intercalarea funcţiilor sale de divizare şi modelare. Aceste funcţii sunt folositoare în scopul creşterii productivităţii în procesul de exploatare a implicaţiilor practice ale viziunii alese.

Leadershipul este o proiecţie a obiectului din care rezidă o imagine de ansamblu mai vastă asupra dorinţelor, nevoilor și credințelor consumatorilor. El poate implica, de asemenea, descoperirea modului în care funcţionează piaţă.

Leadership: Obiectul la care îţi raportezi scopurile îndeplineşte funcţia de fond a acţiunii de selecţie a unui model de cunoștințe privitor la transfomarea unei experienţe de "consumator" într-o experienţă de "creator"?

Modelul de consum reprezintă o resursă obligatorie de utilizat în vederea producerii de idei şi transformării ideilor în noutăţi utile în viitor, având o contribuţie importantă la înlocuirea vechilor tipare de gândire şi a convingerilor limitatoare. Capacitatea de analiză şi sinteză de care trebuie să dai dovadă este o competentă cheie în leadership, ca în toate celelalte domenii care au ca obiectiv dezvoltarea sau îmbunătăţirea unui sistem de gândire.

Deci, nu ar trebui să faci abstracţie de consecinţele deformării resurselor care nu mai servesc drept „valoare”. Ele devin un factor de referinţă al analizei aspectelor de comparaţie în încercarea de a adecva cât mai eficient cerinţele de interpretare şi extrapolare a unor concluzii particulare. Aceste concluzii, obiectivizându-se în elaborarea unor teorii, concepţii, doctrine, principii, conduc la dezvoltarea domeniului practicat printr-o operaţie a gândirii care pune lucrurile într-o altă perspectivă.

Iniţiativa de a realiza un fundament din ceea ce poţi pune mai bine în valoare, are ca scop cunoaşterea ponderii de utilizare a conţinutului resurselor din sfera utilităţii abordărilor tale. Numai concentrându-te asupra caracteristicilor lor, asupra mijloacelor lor specifice de transformare, vei putea să-ţi sporeşti capacitatea de analiză şi sinteză.

Să vezi un obiect cu ochii minţii este o experienţă de tip "creator" care duce la conturarea unor abordări distincte ce aparţin diverselor orientări psihologice, artistice, culturale, educative, determinative, existând aşadar, o multitudine de combinaţii atribuite reprezentării unei personalităţi autonome.

Umbrela nu mai este o umbrelă sugerează acea disociere între aspectele concrete şi generalităţile abstracte, între aspectele de formă şi conţinut ale aceleiaşi resurse - exploatate în vederea creării unei noi valori. Este o disociere între asemănările şi diferenţele aceleiaşi entităţi de referinţă, care delimitează coordonatele unui model de gândire şi creaţie - specific întreprinzătorilor care ştiu să gestioneze puterea de identificare şi sporire a valorii materiale a lucrurilor.

*** Notă:** Paul Auster - *Trilogia New York-ului* , Editura Univers, 2007.

Umple-ţi ochii cu ştiinţa vederii în “Perpetuum Mobile”

On Noiembrie 04, 2021

Toate secretele "Marii Ştiințe" se află chiar în fața ta, cu toate acestea tu le vei căuta în altă parte. Nu-i așa?

Privesc marea în raport cu infinitatea impulsului cunoașterii, mai degrabă decât cu plinătatea infinită a vieții pe care artistul cel mai de seamă o transpune ca atare într-un simbol puternic. O recunosc drept apropiata mea, având blândețea neclintită a unui confesor privilegiat, o amplificare uriașă a profunzimii mele, fără de care nicio operă nu și-ar putea găsi deplinătatea.

Şi încă şi aşa, tot nu voi putea să-i înţeleg tainele, *in forme e segni visti,* un fel de next level în reprezentările simbolice cu o importantă încărcătură subiectivă din punct de vedere al manifestărilor raţionale ale naturii. Marea încă mă iniţiază în tainele sale, în tainele necunoscutului...

Poate că în acest punct trebuie să mă caut pe mine însumi, în raport cu o construcție nemărginită a naturii, care tace când este soare, dar vorbește loud pe timp de furtună. O construcţie numită tranzitoriu *Isastrampikos* , o realitate spirituală care se potriveşte în multe puncte cu imaginea Creaţiei, din care artistul invită la un strict conformism perpetuu, cum s-ar crede, dar un conformism al nonconformismului, unde viziunea și informația își dau mâna pentru a desena arhitectura unei furtuni într-o serie de peisaje marine.

Exact ca arta, marea nu cunoaște încheiere nici atunci când în prim plan trece o determinare particulară, cum este regretul de a nu fi cunoscut aspectele afective ale unui moment care a ajuns în profunzimea texturii sociale, sau aspectele afective ale unui loc care îți vorbește în orice colț te-ai uita. Şi dacă m-aş uita din nou şi din nou spre largul orizontului, încercând să măsor largul viu al vieţii, marea mi-ar rămâne martora fidelă a privirii care mi-o aruncă un pictor atunci când vrea să suprapună într-o armonie perfectă realitatea cu ficţiunea.

Leadership: Creaţia ta poate fi comparată cu un exerciţiu de reflecţie focusat asupra unei imagini cuprinzătoare, unde viziunea despre lume are sensul extins de “intensitate a emoţiei propriei capodopere” ?

Da. Marea este o pătrundere în adâncimea proporțiilor uriașe, nu o pătrundere în labirintul vieții, între uitare și regăsire, ci mai degrabă o extragere a Totului din “întâmplător” spre a-l aduce dincolo de timp, în straturile ce nu pier ale simbolismului. Tipare constante, scheme universale şi chiar un fel de mecanisme neînţelese de percepţie ale lumii se amestecă cu uimirea privirii mele rămase așa în urma momentelor de infinită măreţie pentru mine.

Ceva îmi spune că toate se repetă în timpuri paralele, iar privirea mării caută parcă şi ea o realitate care să o înveţe să trăiască prin intermediul viziunii artistului vizual care îşi imortalizează impresiile cele mai tainice în faţa existenţei zilnice. Privind marea cu ochi de artist, *una riformulazione di alcuni risultati già fatti* , nu vei găsi în ea obsesia permanentă de a păstra planurile vieții în echilibru, dar vei găsi acea intensitate a capodoperei naturii de care are nevoie spiritul iscoditor pentru a-şi debloca potențialul infinit creator.

Artisticul nu prea se leagă de frământările vieții, ci de sensibilitatea din spatele înălțimilor spirituale la care aspiri. Și da, de aceea ai nevoie de o evadare la mare. Ca să înțelegi că nimeni nu-ți poate lua în stăpânire simțirea, nimeni nu îți poate răscoli intimitatea adâncă, cu o singură condiție: trebuie să te simți ispitit să corectezi temeiurile armoniei care te încântă.

Armonia dintre universul nemărginit și lumea creată de tine...

Leadership: Viziunea ta poate scoate în evidenţă continuitatea unei creaţii legată la o imagine a eternităţii, ţinând cont de ipoteza rupturii radicale presupuse de trecerea de la prezenţă la amintire?

Uită-te atent, ce este acolo în zare? Căci mai mult decât splendoarea albastră din largul mării nu poate plăcea ochiului decât creaţia artistului care ştie să privească, cu o anumită uimire, spre o suprafaţă nelimitată, nedisimulată, necondiţionată, pentru a reda imaginea unei noi povesti despre existenţa unei realităţi transcendente în eternitate. O eternitate într-o singură clipă, iată ceea ce îmi îmbunătăţeşte vederea atunci când privesc o imensitate albastră de la marginea mării, într-o singură amintire: amintirea vie a valurilor mării ce îmi sărută, an de an, gleznele.

Totul lucrează fără voia pictorului, natura fiind cea mai bună plăsmuitoare a unor noi înlănţuiri de sunete, culori şi simboluri. Practic, eu n-am făcut decât să privesc în depărtare ceea ce din apropiere nu ar fi stârnit niciun interes, nicio emoţie, nicio pasiune, nicio preocupare, şi mi-am încântat privirea cu peisajele superbe pe care artistul ştie să le surprindă în întreaga lor splendoare, şi cărora le imprimă o atmosferă grandioasă. Aici intervine arta...

În sprijinul observaţiilor mele, vin cuvintele exprimate de scriitorul Artur Silveştri, în binecunoscuta lui creaţie, "Perpetuum Mobile":

"Am înţeles că totuşi, o anumită agregare se constituise până la sfârşit. Piesele improvizate aveau, deci, ceva care le unificase şi le făcea să se aşeze împreună cu o posibilă coerenţă. Întâi de toate, ele arată o anumită percepţie a timpului, văzut ca Elementul principal ce defineşte viul. Toate încep şi se orânduiesc în funcţie de timpul unde s-au ivit prin potrivirea neînţeleasă, ori într-un anume timp din infinitele lumi posibile. Să fie însă acestea mai mult decât o ipoteză? Şi, dacă le-am putea înţelege rostul de a fi, atunci însăşi enigma ce ne înconjoară s-ar fi putut dezlega? "

Leadershipul este prezenţa totalităţii tale pe care o emană acea căutare a viziunii ce nu apare decât în momentul în care ai înţeles că ceea ce te înconjoară este manifestarea unei depărtări din apropiere.

Umple-ţi ochii cu ştiinţa vederii în "Perpetuum Mobile" ori de câte ori încerci să construieşti o nouă imagine asupra orizontului, considerând că tot ceea ce vezi este doar suma unor detalii aparte, doar nişte piese improvizate pe care cineva sau ceva le-a unificat şi le-a făcut să se aşeze împreună cu o posibilă coerenţă.

Să ştii să priveşti din depărtare ceea ce nu se distinge cu uşurinţă din apropiere, acesta este secretul "Marii Ştiinţe". Cu toate acestea, nimeni nu ştie unde să se uite... Iar aşa-zisele minţi luminate rareori fac dovada unei sclipiri de geniu, ci devin tot mai confuze.

Source: https://neculaifantanaru.com/umple-ti-ochii-cu-stiinta-vederii-in-perpetuum-mobile.html

Un ajutor de nădejde

On Ianuarie 31, 2009

Descoperă-ţi calităţile de coechipier prin prisma felului în care eşti perceput de ceilalţi.

Aţi citit povestea fraţilor Wright? În noaptea de 2 octombrie 1902, Orville care nu închise deloc ochii gândindu-se la eşecul primului prototip zburător, era măcinat de o singură întrebare: "Ce-ar fi dacă ar construi o coadă mişcătoare verticală, în locul celei fixe? Împreunând mişcările cozii cu ale cârmei din faţă, poate că planorul n-ar mai ameninţa să cadă în cap..."

A doua zi, Wilbur, aflând ideea fratelui său, rămase o clipă pe gânduri, apoi zise:

Orville, mi se pare că ai dreptate. Hai s-o încercăm !

Peste două zile fraţii Wright zburau cu un planor, mult mai uşor de mânuit. *

Valoarea pe care o atribui unei "opere de artă" demonstreaza sincronizarea perfectă a reacţiei dintre ceea ce te face să simţi chemarea unei fiinţe mai înalte decât tine si ceea ce ti se pare imposibil de înfăptuit.

Dacă după o zi grea de muncă nu ai reuşit să termini ce ţi-ai propus, nu este o mare nenorocire. Dar, dacă acest lucru se întâmplă frecvent, atunci cu siguranţă ai nevoie de ajutor. Nu vei putea obţine niciodată rezultate spectaculoase într-un timp foarte scurt dacă nu îţi găseşti un ajutor de nădejde care să continue munca grea pe care ai început-o de unul singur.

Munca în echipă îţi permite să realizezi ceea ce nu poţi realiza de unul singur. Sunt convins că ai cunoscut destui oameni care au eşuat în afaceri, sau în jobul lor, încercând să facă totul pe cont propriu. În mod sigur fără o echipă loială, puternică şi motivată, pe termen lung nu vei reuşi să duci la bun sfârşit ceea ce ţi-ai propus.

Sugeram la un moment dat faptul că suntem martorii unei treceri de la "colecţia" de bune practici la "colecţia" de experienţe, care formează un lider complet: experienţa interacţiunii cu semenii, experienţa vocii interioare şi experienţa transformării.

Leadershipul capătă aici o poziţie dominantă printr-o subtilă oglindire a realităţii care se regăseşte în felul cum întrebuinţăm experienţa, dar şi prin măsurarea stabilităţii legăturilor pe care le creăm între noi şi ceilalţi. Aşadar, ne îndreptăm, cred, spre ceea ce numesc arta "experimentală", acea artă de a ne descoperi calităţile prin prisma felului în care suntem percepuţi de ceilalţi - coechipier sau adversar. Dacă această ipoteză este corectă, ea implică şi alte mari schimbări.

Leadership: Poţi să dai o valoare de tip "RETURN TO A NEW ENDING" unei oportunităţi pe care ai avut-o sau ai de gând să o ai, prin expansiunea câmpului conştiinţei asupra ceea ce lipseşte dintr-un ansamblu?

La un meci de rugby, jucătorul loveşte balonul şi iniţiază atacul pasând mingea unui alt coechipier. La rândul său, acesta pasează mingea la un alt coechipier în timp ce aleargă spre

linia de ţintă. Şi tot aşa, pasând mingea din mână în mână, uşor, uşor, jucătorii avansează.

La fel cum un jucător de rugby nu poate avansa de unul singur spre linia de ţintă, nici tu nu vei putea avansa în carieră, în cadrul unei companii, de unul singur. Cu siguranţă vei avea nevoie de o echipă loială care să te sprijine permanent în activităţile pe care le desfăşori. Iar ca să vă atingeţi obiectivele la termenul stabilit, trebuie să pasezi membrilor echipei tale sarcinile pe care nu le poţi executa de unul singur. Nu contează cât de talentat eşti, în mod cert n-o să poţi duce la îndeplinire anumite proiecte dacă nu soliciţi sprijinul altor persoane. Asta este realitatea. Unele sarcini nu pot fi realizate decât prin efortul combinat al mai multor persoane.

Va veni un moment în care vei avea de făcut o alegere dificilă: să acţionezi singur, cum ştii tu mai bine, sau să apelezi la ajutorul altor persoane. Te previn că alegerea ta te va însoţi tot restul vieţii, atât la bine, cât şi la greu.

Eşti pregătit să înfrunţi cu stoicism provocările de unul singur? Gândeşte-te foarte bine înainte a porni la drum.

A trăi cu conştiinţa clară a valorii pe care o are o anumită "operă de artă" înseamnă să beneficiezi de o autonomie care se mulţumeşte cu o muncă a cărei formă de utilizare este hotărâtă de altcineva care sfidează definiţia a ceea ce înseamnă "imposibil de înfăptuit".

Un ajutor de nădejde este norocul care te pândeşte la fiecare pas, printr-o idee, o sugestie sau o sesizare, îndrumându-te spre finalizarea unei munci în care puţini au crezut, o muncă în care uneori nu primeşti nici mulţumiri, dar care îţi aduce tot ceea ce ochii visează sau tot ceea ce inima doreşte.

Eşti dotat cu proprietatea de a fi perceput ca un "frate" de mare valoare care sfidează definiţia a ceea ce înseamnă "imposibil de înfăptuit".

*** Notă:** Drumeş, Mihail - *Povestiri despre cuceritori* , Editura Ion Creangă, 1989.

Un alt determinant al leadershipului

On Februarie 25, 2019

Exprimă-ţi gândurile în termeni de imagini încât să evidenţiezi legătura dintre ce te "ține" pe dinăuntru și ce se impune evaluării din exterior.

Mi-am descoperit pasiunea pentru scris în acelaşi fel în care pictorul îşi creează capodoperele: încercând să găsesc o cale de a comunica o viziune şi de a o împărtăşi unui public cât mai numeros. Negreşit, mi-am dat seama că eram "just an ordinary guy with nothing to lose", prizonierul unui destin boem, dar obsedat de ideea unui destin mare.

Desigur, pasiunii mele nu îi lipsea acea vibraţie a conştiinţei care mă conducea spre întâlnirea cu polul experienţei subiective, nu îi lipsea privirea unui îndrăgostit de cărţile pline de înţelepciune, dar părea totuşi să existe o anumită spaţialitate între virtutea de a gândi prin cuvinte şi slăbiciunea de a pune totul sub semnul înţelegerii.

Fapt din care reieşea o nevoie acută de a-mi articula o calitate superioară şi sensibilă totodată: puterea de a reda ceea ce simţeam, şi cu egală măiestrie să pătrund într-o realitate ocultată căreia să-i ofer conotaţii artistice puternice, mai apoi să fac din ea o capodoperă a gândirii creative, cheia cunoaşterii universale.

Arta autentică este o căutare continuă a adevărului, unul care transcende rațiunea simplă, exercitând autonomia expresivă de a modela mesajul transmis în funcție de realitățile interne și externe.

O astfel de calitate putea fi o manifestare a conştiinţei, a sincerității și onestității intelectuale, o continuă mărturisire menită să exprime nesiguranţă, dar totodată uimire. În privinţa a ceea ce tindeam să portretizez, conştient de autonomia expresivă a mijloacelor formale de construire a mesajului, încă nu eram decis ce model să aleg.

Aş fi putut să fiu chiar eu centrul întregii creaţii ce urma să o folosesc drept argument esenţial în definirea unei noi direcţii de studiu al vizualului literar - trecut prin imaginarul unei minţi complexe. În acest caz, cel mai probabil cititorii m-ar fi putut evalua drept prizonierul unui destin aparte, un Hamlet cu sabia în mână aflat în căutarea unui adevăr care transcende raţiunea omenească.

O altă viziune a aceluiaşi tablou sugerat de un artist este şansa unei experienţe de alteritate care te face să te simţi fabulos într-o metafizică a revelaţiei despre modul cum poate fi îmbunătăţit omul şi realitatea lui.

Ca să fiu mai mult decât eram, purtând de grijă gândirii şi aducând-o astfel în esenţa ei, trebuia să-mi arăt disponibilitatea de a răspunde cerinţelor de transparenţă ale unei călătorii în timp, în paginile unei cărţi înălţătoare. Nimic nu e mai absurd decât să te recunoşti învins de spaţiul unei lumi care stă să se scunfunde, sau să guşti victoria posibilităţii de a salva o lume pierdută.

Experimental, dacă ar fi fost să mă integrez în romanul "Numele Trandafirului" de Umberto Eco, probabil m-aş regăsi în personajul Adso din Melk, la sfârşitul lui 1327, care mărturisea la un moment dat:

"Mi-am dat seama cu timpul că ceea ce părea nesiguranţă era în schimb numai curiozitate, pe care o credeam mai degrabă o înclinaţie a sufletului lacom, socotind că sufletul chibzuit nu trebuie să se hrănească cu aşa ceva, înfruptându-se numai cu adevărul, care (gândeam) se cunoaşte chiar de la început."

Artistul din mine încă se mai întreabă cu nedumerire: până unde pot să lungesc discuţia despre artă, astfel încât textul să capete valenţe de metaforă şi cod vizionar, dar fără să mă satur de personajul surprins cu sinceritate în propria-mi realitate - a cărei valoare poate că va rămâne valabilă peste veacuri?

Leadership: Poţi să-ţi extinzi viziunea asupra sentimentelor și rațiunii care stau la baza performanţei şi evoluţiei tale, în virtutea unei conştiinţe estetice care îşi este propriul obiect de cercetare?

Nu s-ar putea opri aici tot ceea ce am învăţat să redau prin cuvinte, tot ce-am trăit, tot ce-am descoperit, tot ce-am dobândit în timp, pentru ca diversitatea formelor de expresie din artă să fie revelatoare în ceea ce priveşte lumea ideilor. Negreşit, trebuie să-mi plasez arta pe linia groasă a unor convingeri ce se doresc a avea ecou în lumina eternităţii.

Explicaţia este simplă: orice conversaţie poate facilita accesul la un nou mod de comunicare a mesajului declanşator de emoţii care să fie în acelaşi timp cuvântul cheie al demersului de raţiune în alegerea semnificaţiei acordate ineditului cu potenţial de apreciere a distanţei dintre text şi ilustraţie.

O conştiinţă estetică se evidenţiază prin puterea creaţiei a cărei temelie este relaţia dintre tine şi modelul pe care îl alegi să te reprezinte în planul idealizării unei situaţii concrete de aplicare a teoriilor de inspiraţie. Ea devine un obiect de cercetare pentru dimensiunea personală atunci când se prezintă ca un procedeu de reflecţie asupra realităţii pusă în slujba înfăptuirii unei noi forme de artă vizuală.

Totodată, mai sunt tentat să trag concluzia că o conştiinţă estetică este un dram de luciditate aplicat afectivităţii cu care impregnez oamenii, obiectele şi faptele, cu o notă personală, conform unei cromatici și simbolistici vii, seducătoare, astfel încât să se producă senzaţia de plutire într-un ocean de sentimente, într-un univers plin de visare.

Leadership: Încerci să-ţi creezi un crescendo al experienţei de a fi pus în relaţie cu un personaj total diferit de tine, dar apropiat de acea autonomie a artei de a produce o cunoaştere alternativă mai amplă?

Privită dintr-un alt unghi, inspiraţia de care mă agăţ tot mereu spre reconstruirea unui profil de perfecţiune cu reprezentare înaintea frumuseţii unei figuri în ansamblul ei, este o formă de a-mi exersa răbdarea în aşteptarea unui răspuns la apelul de plăsmuire a unei alte realităţi. Este o formă de a pune pe hârtie, pânză sau orice fel de material, gândurile, trăirile, preluarea unor momente de mare coincidenţă între două lumi: cea a pictorului şi cea a scriitorului, perspectiva autorului şi abordarea convingătoare şi sensibilă a personajului cu care el se identifică.

Urmează apoi o mică schiţă a desenului menit să amplifice printr-o simbolistică fascinantă viziunea unei ieşiri din timpul şi spaţiul real: viaţa şi moartea. Două personalităţi îşi încheie conversaţia printr-o formulă extrem de sugestivă: arta este înregistrarea revelaţiei de Sine a lui Dumnezeu către om.

"Nu mai avem înţelepciunea anticilor, s-a sfârşit vremea uriaşilor" , spunea maestrul sticlar

Nicola din Morimondo.

“Suntem pitici, dar pitici care stau pe umerii acelor uriaşi, iar în nimicnicia noastră izbutim uneori să vedem mai departe decât ei la orizont” , a încuviinţat călugărul franciscan foarte învățat Guglielmo da Baskerville. (Numele Trandafirului)

A avea o conştiinţă estetică înseamnă să faci dovada unei viziuni inedite asupra artei, prin plasarea unor gânduri şi revelaţii despre sine în completarea unui tablou în care culorile nu sunt aşezate după legile fireşti ale faptului cotidian. Ci, ele urmează legea anti-naturalului într-un spaţiu abstract în care se boltesc analogiile şi se încrucişează cele mai variate direcţii din desăvârşirea spiritului, din roadele spiritului lui Dumnezeu.

Punctul de pornire al cunoaşterii cele mai înalte este reflectat de capacitatea de a te identifica atât de sublim cu emoțiile şi gândurile unui personaj dintr-o carte impresionantă, să te pui total în pielea lui, deci acordându-i o importanţă mai mare decât ţi-o acorzi ţie.

Un alt determinant al leadershipului este factorul “comparaţie” între tine şi modelul pe care îl alegi să te reprezinte în planul idealizării unei situaţii concrete de aplicare a teoriilor de inspiraţie.

Vei putea mai uşor să gândeşti o imagine nouă despre tine dacă te inspiri din lumea celor care au traversat înaintea ta calea vieţii trecând de la păcat la sfinţenie, de la ignoranţă la cunoaştere, de la experienţă la înţelepciune.

Leadershipul este imaginea cu care te prezinţi în faţa unei lumi pe care ai avut prilejul să o cunoşti de aproape, dar şi de departe, din experienţa personală şi mai ales din înţelepciunea anticilor.

Source: https://neculaifantanaru.com/un-alt-determinant-al-leadershipului.html

Un aspect care nu trebuie neglijat

On Aprilie 17, 2009

Foloseşte-ţi autonomia pentru a putea găsi cea mai bună formulă de schimbare, focalizându-ţi întreaga atenţie asupra modului în care regulile trasate de ceilalţi îţi permit o flexibilitate în tratarea schimbării.

Ieri după-amiază citeam în scrânciobul din grădina din spatele casei mele când, deodată, din curtea vecină o aud pe noua proprietară adresându-se copiilor care veniseră la ziua de naştere a fiului ei în vârstă de patru anişori.

"Bun copii, acum ne vom juca de-a v-aţi ascunselea. Este un joc nou, dar o să vă placă la nebunie, o să vedeţi. Eu mă voi întoarce cu faţa la perete, iar până ce termin de numărat voi trebuie să vă ascundeţi oriunde vreţi voi în curte. Dar atenţie, nu vă ascundeţi în casă, sunt destule locuri unde vă puteţi ascunde în curtea asta mare."

Zis şi făcut, începe numerotarea: "1, 2, 3... 10. Cine nu-i gata îl iau cu lopata." Însă nici bine nu s-a întors doamnă că am şi auzit: "Ionuţ, te-am văzut. Poţi să te dai jos de pe capota maşinii. Ţi-am spus să te ascunzi, nu să te urci pe maşină."

Spre deosebire de ceilalţi copii care s-au ascuns prin toată curtea, Ionuţ s-a aşezat la vedere, şi asta pentru că mama lui nu i-a explicat suficient de clar ce înseamnă "să te ascunzi". Dacă însă ea le-ar fi spus copiilor să se aşeze într-un loc în care să nu poată fi văzuţi şi găsiţi, poate că Ionuţ ar fi înţeles mai bine ce trebuie să facă şi nu s-ar mai fi urcat pe maşina ci, cel mai probabil, s-ar fi pitulat în spatele ei.

Leadership: Prin intermediul căror indicatori poţi să măsori factorul claritate al imaginii care te face să crezi că te afli în mijlocul acţiunii neterminate, acolo se doreşte un efect echivalent al deciziei ce trebuie respectată întocmai?

Succesul unei companii depinde în primul rând de angajaţii săi şi de calitatea serviciului oferit clienţilor. O companie va ieşi învingătoare chiar şi în momentele cele mai dificile dacă angajaţii au înţeles foarte clar ce au de făcut şi dacă se implică în găsirea soluţiilor şi în implementarea acestora. Nu este deloc surprinzător faptul că angajaţii care sunt instruiţi cum trebuie dau întotdeauna randamentul dorit, spre deosebire de aceia cărora nu li s-a oferit o intruire eficientă.

Idealul oricărui specialist de resurse umane este de a găsi angajaţi dornici să facă performanţă, capabili să obţină rezultate din ce în ce mai bune. Apoi el trebuie să se asigure că angajaţii pricep care este rolul lor în cadrul companiei, că ştiu de ce fac munca pe care o fac şi că înţeleg foarte clar care este scopul acestei munci. Dacă angajaţii nu înţeleg ce au de făcut, mai mult ca sigur nu se vor implica în munca pe care o fac şi nu-şi vor îndeplini obiectivele şi sarcinile prevăzute în fişa lor de post.

Doi indicatori pot să măsoare factorul claritate al imaginii care te face să crezi că te afli în mijlocul acţiunii neterminate, acolo se doreşte un efect echivalent al deciziei ce trebuie respectată întocmai: **capacitatea de a te diferenţia de ceilalţi** şi **modul tău de răspuns la aplicarea unor noi reguli**.

Parafrazând-o pe Anda Racsa, managerul general al companiei Abc Training Consulting: *"Dacă angajaţii nu înţeleg foarte bine ce se cere de la ei, se poate întâmpla ca rezultatul sarcinilor*

delegate să fie nesatisfăcător şi să influenţeze nefavorabil şi alte activităţi din cadrul departamentului sau al companiei.”

Incontestabil, gradul în care managerul sau specialistul de resurse umane reuşeşte să formuleze sarcinile de lucru ale angajaţilor determină gradul de implicare al acestora în activitatea companiei. Aşadar, sarcinile de lucru trebuie să fie cât mai clar formulate.

Leadership: Energia debordantă de care dispui te împiedică să te apleci cu atenţie asupra unor aspecte cheie ale situaţiilor în care se trece de la o "probă" impusă - la o regulă care îţi limitează capacitatea de manevră?

O regulă care exprimă autonomia individului spune că indiferent care este ţelul urmărit, indiferent care este specialistul care îţi trasează direcţia, poziţia pe care ţi-o asumi trebuie să fie aceea pe care cu adevărat eşti încântat să o trăieşti şi pe care nu eşti dispus să o aplici la îndemnurile sau presiunile celorlalţi.

Este un semnal de alarmă pentru companii atunci când angajaţii încep să nu mai fie interesaţi de îndeplinirea sarcinilor de serviciu ce le revin. Asta poate fi o consecinţă a faptului că ei ori nu îşi doresc să muncească, ori nu ştiu concret ce anume trebuie să facă. Degeaba au companiile clar definite standarde şi proceduri de lucru care le dau posibilitatea angajaţilor să evolueze dacă aceştia nu pricep ce anume se doreşte de la ei.

De aceea rolul specialistului de resurse umane este esenţial în tot ceea ce priveşte evoluţia unei companii. El, împreună cu cadrul tehnic, trebuie să clarifice sarcinile angajaţilor şi să urmărească modul de îndeplinire a acestor sarcini, să le explice ce au de făcut şi să le arate cum trebuie să lucreze.

Ceea ce predomină la orice om, la fel ca orice angajat, este capacitatea de a se diferenţia nu atât prin calităţile ce le posedă, ci prin atitudinea adoptată în pofida influenţei altora. Asta e diferenţa dintre anjatatii de rând şi cei formidabili: primii acceptă orice îndemn şi se conformează regulilor, ceilalţi sunt dispuşi să-şi susţină până la capăt propriile puncte de vedere în ciuda regulilor trasate de manageri.

Nu lăsa ca statutul tău de angajat să se transforme într-un post de marionetă uşor de manevrat într-un joc ce nu-ţi aparţine.

A fi angajat nu înseamnă a fi un sclav sau o marionetă, ci înseamnă că eşti contractat pentru a aduce o schimbare în companie. Trebuie să te priveşti ca o persoană absolut necesară. Când managerul îţi trasează o sarcină trebuie mai întâi să te întrebi dacă nu cumva ai devenit spectacolul din culise mai picant decât cel de pe scenă. Nu cumva ai devenit prea predictibil? Acţiunile tale sunt prea uşor de citit? Nu cumva ai devenit un „cal de bătaie”, un „clovn” de pe spatele căruia alţii profită din plin?

Un angajat veritabil gândeşte astfel despre manager: tu eşti cel care se schimbă mai întâi, apoi eu îmi activez opţiunile care pot aduce beneficii companiei.

Source: https://neculaifantanaru.com/un-aspect-care-nu-trebuie-neglijat.html

Un bun recrutor

On Martie 18, 2009

Identifică esenţa tărâmului psihologic al celui care te evaluează, menţinându-te în acel spaţiu în care capacităţile voastre se întrepătrund.

Un club de fotbal a organizat nu demult o preselecţie pentru copiii născuţi între anii 1996-2000. Copiii au fost testaţi de antrenorul principal care totodată era şi un reprezentant al Federaţiei Române de Fotbal. Ca prim selecţioner, antrenorul i-a supus pe copii la mai multe probe dificile: slalom cu balonul de fotbal printre jaloane, jonglări, dribling şi pase, şuturi la poartă de la anumite distanţe, şi în final jocul de echipă. În funcţie de abilităţile şi talentul fiecăruia, antrenorul a decis cine poate intra sau nu în clubul de fotbal.

Foarte mulţi copii care se prezintă la o preselecţie se emoţionează, ca înaintea oricărui examen, şi din această cauză pot comite unele greşeli. Din această cauză este atât de necesar ca antrenorul să se folosească de fler şi intuiţie ca să observe ce se ascunde în spatele aparenţelor, să-şi dea seama de potenţialul ascuns al fiecărui copil.

Mai mult, el trebuie să ştie să plaseze cei mai buni jucători pe posturile care li se potrivesc cel mai bine. De exemplu, s-ar putea ca unii copii să fie mai buni în apărare decât în atac, alţii să fie mai buni mijlocaşi decât fundaşi. Un bun antrenor îşi va da seama care sunt abilităţile fiecărui copil, şi în funcţie de acestea îi va aşeza pe posturile potrivite în teren. Succesul echipei lui depinde în mare măsură de selecţia pe care a făcut-o printre copii şi de dispoziţia lor în echipă.

Leadership: Eşti pregătit să experimentezi o întâlnire profundă cu tine din perspectiva unui spirit abstract şi obiectiv?

A-ţi etala calităţile pe teren în faţa selecţionerului este ca şi cum te-ai afla în faţa unei făpturi invizibile - trebuie să vezi ceea ce nimeni altcineva nu e capabil să vadă la el, trebuie să percepi necunoscutul, adică să identifici esenţa propriului său tărâm psihologic, felul în care judecă lucrurile, menţinându-te în acel spaţiu în care capacităţile voastre se întrepătrund. Trebuie să ai puterea de a-ţi manifesta forţa propriului spirit şi de a spulbera toate îndoielile lui privitoare la performanţa şi talentul tău. Trebuie să-i susţii idealurile de excelenţă şi să-i înţelegi felul de a gândi, ceea ce majoritatea ratează să facă.

O întâlnire cu tine este o demonstraţie clară a eforturilor de voinţă şi de concentrare a atenţiei asupra acelor aspecte ale dezvoltării care duc interactivitatea la un alt nivel: să ai libertatea de a te exprima prin intermediul talentului, al interesului faţă de competiție, prin intermediul unor indicatori fizici şi valorici, prin intermediul reflexului de orientare în alergare şi mai ales prin intermediul altora.

Când e vorba de o preselecţie contează foarte mult prestaţia ta, dar la fel de mult contează felul în care îţi direcţionezi concentrarea şi energia. Trebuie să adaugi o imensă semnificaţie jocului tău fără să pierzi din vedere idealul de fotbalist pe care îl poartă în inimă antrenorul. Poţi fi extrem de talentat, dar dacă nu te încadrezi în tiparele lui, atunci eşti pierdut din start. El se poate transforma într-o fiinţă invizibilă pentru tine, iar asta înseamnă să-ţi etalezi calităţile în van.

Cu alte cuvinte trebuie să faci în aşa fel încât selecţionerul să fie „vizibil", adică să-l ai tot timpul în câmpul tău vizual - iar la rândul tău să fii mereu în atenţia lui. Păstrează-ţi atitudinea potrivită, nu-ţi pierde niciodată speranţa în legătură cu acele situaţii în care îţi

este frică cel mai mult de tine însuţi – atunci când simţi că îşi întoarce faţa de la tine.

În fond, totul se rezumă la capacitatea selecţionerului de a discerne asupra ta, şi la capacitatea ta de a discerne asupra lui.

Leadership: Cât de abil te dovedeşti în a conta pe tine într-o zonă în care accesul este restricţionat?

Când vine vorba de preselecţie, miza este întotdeauna dată de cine se dovedeşte mai abil în mânuirea balonului – deci de calităţile care îi fac speciali pe jucători, precum şi de angajamentul şi de perseverenţa lor.

Pentru a-i putea selecţiona pe copii, antrenorul trebuie să îndeplinească o condiţie esenţială: trebuie neapărat să aibă experienţă practică în domeniu, adică să fi fost jucător de fotbal. Numai un antrenor care are cunoştinţe profesionale solide şi abilităţi sportive poate să evalueze corect aptitudinile şi nivelul de pregătire al candidaţilor - dacă acestea corespund sau nu cu cele necesare postului respectiv din echipă. Nicidecum selecţionerul unei echipe de fotbal nu are cum să fie de profesie doctor, inginer, arhitect, economist sau fizician.

Răspunderea pentru succesul sau eşecul unei organizaţii revine, la fel, recrutorului care are obligaţia să selecţioneze şi să pregătească cei mai buni oameni în vederea obţinerii unui rezultat cât mai bun. Procesul de identificare şi angajare a personalului nu este unul foarte simplu, şi nu oricine este capabil să o facă bine. Prin urmare, recrutorii care nu au o instruire prealabilă în domeniul în care activează, care nu au acumulat o experienţă profesională suficientă, vor fi lipsiţi de fler în alegerea celor mai buni candidaţi.

O zonă în care accesul este restricţionat sugerează asumarea unei poziţii de control care elimină confruntarea şi judecata apriorică, permiţând aplicarea standardelor de "corectitudine", "bun-simţ" şi "raţionalitate" într-un context de tipul: "Omul potrivit la locul potrivit".

De multe ori am spus, şi repet, un recrutor trebuie să observe care sunt abilităţile pe care le posedă candidatul pentru a răspunde cerinţelor postului care urmează să-l ocupe, ce anume îl face potrivit pentru acel post, iar acest lucru nu se poate realiza prin studierea cv-ului şi scrisorii de intenţie ci prin verificarea aptitudinilor profesionale şi personale ale acestuia.

Când angajezi o persoană trebuie să începi să scormoneşti mai adânc, să pui întrebări bune, să ceri explicaţii atunci când este cazul şi să afli soluţii. Şi, întocmai ca la fotbal, trebuie să-l treci pe candidat prin mai multe etape practice, şi în funcţie de felul în care se descurcă să-l plasezi pe postul cel mai potrivit.

Leadershipul este o formă de răspuns la acumularea de experienţă în exercitarea controlului pe care o pretinde demonstraţia de aptitudini susţinută prin arta de a te ridica în ochii celorlalţi.

Source: https://neculaifantanaru.com/un-bun-recrutor.html

Un cec pentru schimbarea ta

On Octombrie 05, 2010

Ia în considerare ritmul tău de evoluţie fără să reduci costurile formării tale.

Un mare conducător pregătea o campanie militară agresivă pentru cucerirea unui teritoriu străin. După ce s-a consultat cu cei mai buni comandanţi ai săi în privinţa alegerii celei mai bune strategii de atac, au hotărât de comun acord că cea mai bună soluţie este de a porni un atac pe mare. A doua zi marele conducător s-a adresat oştenilor săi:

- Dacă vrem să câştigăm acest război va trebui să atacăm de pe mare. Dar mai întâi trebuie să învăţăm să navigăm fiindcă nu avem suficientă experienţă în manevrarea bărcilor.

Leadership: Manifeşti o preocupare permanentă pentru a asigura evoluţiei tale o finalitate care este in favoarea coordonării "la nivel orizontal" a unei decizii luate prin analiza stării generale?

Numai experienţa poate susţine ritmul de funcţionare al unui leadership de calitate. Experienţa este o parte necesară în evoluţia ta spre un statut concordant cu nivelul tău de aspiraţii. Şi de aceea este necesară o valorificare critică a aspectelor legate de caracterul tău şi de cât eşti dispus să dai, pentru ca procesului tău de evoluţie să îndrepte orice lipsuri şi orice lucru care merge prost.

Manifeşti o preocupare permanentă de a asigura evoluţiei tale o finalitate care să fie în favoarea leadershipului tău? Trăieşti printre acei oameni care încearcă să te scoată răspunzător pentru anumite împrejurări în care nu ţi-ai folosit cum trebuie potenţialul de lider?

Evoluţia ta profesională este precum un cec pe care îl primeşti prin poştă în fiecare săptămână, care îţi reglează parţial situaţia ta financiară, dar nu-ţi garantează succesul. Acel cec confirmă faptul că ţi-ai achitat o anumită perioada de timp obligaţiile care îţi revin. În acelaşi timp, cecul reprezintă valoarea a ceea ce eşti în stare să construieşti înainte să plăteşti preţul unei victorii colosale.

Leadershipul trebuie în primul rând înţeles, susţinut şi apoi valorificat. Pentru ca el să evolueze trebuie să ştii să te foloseşti cât mai dibaci de acele “cecuri de valoare” pe care nivelul tău de performanţă ţi le pune la dispoziţie pentru a-ţi regla ritmul de dezvoltare. Cecurile sunt destinate să aducă o contribuţie modestă (dar semnificativă) la însuşirea trăsăturilor, calităţilor şi cunoştinţelor asimilate de-a lungul timpului pentru a te putea ajuta să te descurci foarte bine în orice situaţie care ameninţă reputaţia ta sau care împiedică îndeplinirea scopurilor propuse – deci în acele situaţii care necesită efectuarea unei schimbări de planuri.

Leadershipul este o formă de manifestare a legii cauzalităţii şi exprimă procesul de autodeterminare a unor fenomene care sunt greu de previzionat, fiind de fapt și rezultatul unor tendințe de evoluție conturate cu o anume fermitate.

A asigura evoluţiei tale o finalitate care este în favoarea coordonării "la nivel orizontal" a unei decizii luate prin analiza stării generale, înseamnă să urmăreşti o satisfacție strict individuală plătită fără pierderi personale în beneficiul altora. La ce mă refer când spun despre coordonare "la nivel orizontal"? Mă refer la faptul că trebuie impuse nişte reguli sau

măsuri pentru toată lumea, prin care se poate facilita o coeziune la nivel de grup. De asemenea, aceste reguli sau măsuri trebuie să justifice o acţiune menită să asigure un climat de ordine, să menţină potenţialul de dezvoltare al oamenilor şi să promoveze exemple de bună practică.

Felul cum îţi organizezi resursele determină performanţa ta. Ce este războiul dacă nu o confruntare de durată între două sau mai multe tabere rivale? Fiecare dintre ele urmărind să câştige confruntarea întrecându-şi adversarul în eficienţă, în inventivitate, în mânuirea armelor si în ocuparea teritoriului dorit. Pe parcursul bătăliilor fiecare tabără are parte de succese sau eşecuri. Chiar dacă una din ele a pierdut o bătălie, încă mai poate câştiga războiul în funcţie de strategia pe care o aplică pe parcurs.

Dar oricât de eficace ar fi strategia pe care o aplică o armată, niciodată aceasta nu va putea porni un război şi nu se va putea implica în nicio bătălie dacă nu este pregătită să câştige sau să suporte consecinţele în cazul în care pierde. Într-un război armata cea mai bine pregătită câştigă, rareori iese "remiză", mai ales atunci când nu sunt stabilite anumite reguli sau când acestea nu sunt respectate.

Un lider va trebui sa-si justifice investiţia în manevrarea unor tehnici, abordări alternative şi practici inovatoare, ca un fel de corolar al legii cauzalităţii care nu poate fi un simplu rezultat dedus din faptele experienței, pentru că el însuşi este ordonatorul acestei experiențe.

Pregătirea este mai mult decât necesară. Trebuie să te asiguri că oamenii sunt bine instruiţi şi că au înţeles ce anume aştepţi de la ei, şi neapărat trebuie să dispui de resurse materiale şi mijloace financiare pentru a-i întreţine pe tot parcursul războiului. În termeni mai simpli, dacă nu ştii să-ţi organizezi resursele necesare (cum ar fi timpul, baza materială, baza umană, etc) nu vei putea întreprinde acţiuni eficiente în vederea prevenirii unui eventual eşec.

Ia în considerare ritmul tău de evoluţie fără să reduci costurile formării tale. Dacă ştii să-ţi organizezi resursele necesare care să contribuie la formarea ta ca lider, asigurându-ţi din timp o pregătire care să dea posibilitatea abilităţilor tale să se dezvolte, atunci reuşita ta va fi asigurată.

Manifeşti tot interesul faţă de formarea ta? Evoluţia ta oglindeşte înţelegerea cât mai profundă şi mai cuprinzătoare a propriului tău potenţial de lider ?

Leadershipul este oportunitatea de a învăţa să te cunoşti prin exerciţiul de a te privi din perspectiva altor persoane, încât ceea ce îţi favorizează evoluţia să fie dat de motivaţia lor spre eficienţă.

Un cec pentru schimbarea ta reprezintă acel minim de ajutor prin care poţi să progresezi cu adevărat. Este un ajutor care valorează mult, şi pe care tu însuţi ţi-l acorzi prin formarea şi dezvoltarea ta. Ca să capeţi suficientă experienţă în manevrarea leadershipului trebuie să înveţi să navighezi printre opţiunile tale de formare şi prin diferitele tipuri de abordări pe care le adopţi care au menirea de a evalua gradul tău de eficienţă.

Concluzie: Competenţele ca şi experienţa se obţin în timp. Uneori eşti stimulat să te dezvolţi ca lider, dar de cele mai multe ori trebuie să investeşti tu însuţi pentru a învăţa şi a te perfecţiona. Uneori primeşti diferite recompense chiar şi materiale, alteori reuşitele tale nu sunt nici măcar recunoscute decât foarte târziu.

Atunci când vei fi recunoscut ca fiind cel mai bun, poţi să consideri că ai primit cec-ul cel

mai consistent – adevărata răsplata pentru tenacitatea şi sârguinţa ta.

Source: https://neculaifantanaru.com/un-cec-pentru-schimbarea-ta.html

Un chinuitor Adagio al sângelui

On Decembrie 14, 2013

Descoperă algoritmul care permite crearea unui profil mai bine definit al personalității tale, experimentând o altă dimensiune a leadershipului.

Senatoarea Ruth Martin se adresează omului care i-a răpit fiica. Din cuvintele atât de adânci şi afectuoase pe care numai un suflet inocent le poate gusta, sub tensiunea unei încleştări lăuntrice dintre două forţe de sens opus, dintre David şi Goliat, dintre putinţă şi prăbuşire, răzbate acea înlănţuire de gânduri, emoţii, dorinţe, care trebuie cu orice preţ să pună la încercare mintea bolnavă a răpitorului. A fiorosului criminal, Buffalo Bill.

Oscilaţia energiei interne, în etapa transformării de sine, are loc în condiţii de stres şi îngrijorare, putând fi măsurată prin intermediul căldurii sufleteşti care răzbate cu intensitate din glasul care strigă îndurare. O parte din această fiinţă blândă tace, tremură, rămâne ascunsă în spatele temperamentului paşnic şi liniştit. În timp ce o altă parte din ea se înfioară şi se aruncă în luptă cu priceperea latentă, cu pasiunea nestăvilită a jucătorului care nu-i dispus să piardă.

Dar în temniţa gândirii e zidit un fir prea subţire de speranţă. Inima ostenită a femeii, sistemul acesta pulsatoriu care se dilată şi se contractă ritmic la temperaturi tot mai înalte, adăposteşte numai zgomote surde şi inexplicabile, creând vârtejuri covârşitoare. Puternice turbulenţe care se extind conform legii instabilităţii spre o altă dimensiune a sinelui. Frecvenţa de descărcare a stimulilor pozitivi e greu de estimat. Determinismul ei, efectele reacţiilor de propagare a undelor de presiune negativă, sunt extrem de dificil şi costisitor de investigat experimental cu vreun instrument psihologic de măsurare a stimei de sine.

Leadership: Poţi să obţii o anumită intensitate a performanţei de a fi mai plin de semnificaţie, mai dependent de reperul unei noi poziţionări în cadrul sferei de cunoaştere a omului, încât să produci o nouă versiune a viziunii privind valoarea vieţii?

Unele cristale, puse pe foc, mai întâi se topesc şi apoi se volatilizează. La fel şi inima, pusă la grea încercare, se înfioară până în temeliile ei şi apoi se cutremură până când intră în colaps. Analiza chimică a sângelui ar scoate la iveală noi compuşi degradaţi care reduc pulsul inimii, senzori semiconductori de mare sensibilitate care încetinesc circulaţia sangvină. Sângele pompat de inimă intră tot mai lent în sistemul arterial, creând o tensiune oscilantă. Nervii se autoapelează şi se transformă într-un algoritm împrăştiat care modifică variabilele de funcţionare, făcând ineficientă abordarea ei.

Vibraţiile sonore trebuie să creeze o stare de spirit dătătoare de profunzimi şi impulsuri, redând cu deosebită sensibilitate imaginea sfâşietoare a unei răscoliri sufleteşti de neconceput. Dar efectul nu este cel scontat, abordarea femeii nu provoacă decât o mare doză de incertitudine şi dârzenie în acelaşi timp. Buffalo Bill devine mai închis şi mai calculat în decizii, dar în niciun caz mai temperat.

Ecoul vocii nu are acea bătaie lungă, stimulatorie, relevantă creării unei sfere de influenţă pozitivă. Nu poate forma un întreg perfect, acea fundaţie stabilă pentru leadershipul ce intenţionează să-l impună.

Viziunea senatoarei privind valoarea vieţii fetei ei nu ajunge la inima criminalului tocmai fiindcă este simbolizantă, se întemeiază pe lungimea de undă a poziţiei ei politice, mai puţin pe teritoriul empatiei. Viziunea trebuie să fie mai întâi o deschidere a sinelui spre celălalt,

apoi să schimbe direcţia unei convingeri spre împlinirea unei misiuni.

Poţi să îţi întregeşti poziţia de lider prin autoreglarea dimensiunii sufleteşti atunci când eşti constrâns de împrejurări să experimentezi durerea propriei conştiinţe?

Atât prin temperamentul personalităţii sale promovat în cadrul "turneului" de calificare în primul eşalon al excelenţei în leadership, cât şi prin mijloacele proprii de analiză cu care este înzestrat, liderul îşi poate aşeza confortabil modelul dominant în poziţie accesibilă. De regulă el funcţionează ca un mecanism obiectiv, dotat cu pârghii de autoreglare şi autocontrol bine definite, încât să nu-şi destrame starea de sine pozitivă. Această stare se poate roti la 90 de grade printr-o simplă expunere într-un cadru sumbru dintr-un moment dificil al vieţii, şi se poate transforma într-o stare de abandon total.

Jorge Luis Borges, unul dintre cei mai importanți scriitori ai secolului al XX-lea, spunea: " *Există un moment în viaţa fiecărui om când află cine este.* " Această autocunoaştere nu este rezultatul vreunei puteri miraculoase neînţeleasă de nimeni, ci doar modul în care recunoaşterea inconştientă a vieţii noastre interioare şi identificarea cu acele trăiri care pot fi recunoscute în noi înşine, joacă un rol important în asigurarea stabilităţii.

Sentimentele puternice și uneori violente care copleșesc omul, întunecându-i adesea dreapta judecată, au loc în cadrul experimentării unei alte dimensiuni a leadershipului. O dimensiune în care predomină compasiunea, înţelegerea şi iubirea. Dar acest amestec sufletesc poate face loc slăbiciunii, prin punerea la punct şi aplicarea unor abordări, poziţii şi norme diferite.

În jocul de şah, poziţia este considerată de către ambii jucători ca fiind perfect egală şi fără nicio şansă de pătrundere în dispozitivul advers al vreuneia dintre părţi. În momentele existenţiale cele mai grele, poţi să îţi întregeşti poziţia de lider prin autoreglarea dimensiunii sufleteşti, dar astfel vei îngrădi orice schemă logică de elaborare a unei strategii viabile. Din păcate, minţile puternice cedează foarte greu în faţa ingenuității. Deci, nu căuta să descoperi în ingenuitate nişte forţe considerabile de influenţă.

Leadership: Cum îţi evaluezi abilitatea de a face faţă unei situaţii limită în care o secundă de emoţie se dovedeşte mai puternică decât o mie de imagini?

Însufleţit în mod permanent de un spirit inovator, renunţând definitiv la orice tendinţe care nu reprezintă o atitudine fundamental psihologică şi la orice tip de gândire care nu se axează pe convingeri şi emoţii pozitive, liderul pune la dispoziţia propriei voinţe şi autoconstrângeri anumite facilităţi, idei, scenarii şi mijloace convingătoare de exprimare şi de percepţii. Prin experimentarea unor noi abordări, conduite, atitudini şi comportamente, el trebuie să facă dovada virtuţii şi moralităţii sale, oferind temei unei calităţi autentice: de a cântări, de a judeca, de a fi înţelept.

O oscilare între doi poli opuşi nu duce la o "nebunie", ci la o înţelegere a inefabilului existenţial. Sub tensiunea unei încleştări lăuntrice dintre două forţe de sens opus, dintre David şi Goliat, dintre putinţă şi prăbuşire, răzbate acea înlănţuire de gânduri, emoţii, dorinţe, care pune la grea încercare caracterul şi personalitatea omului. Iar aceasta reprezintă singura şi cea mai dificilă cale de explorare a leadershipului în situaţii tensionate.

În aceste momente, numai cine are curajul să întoarcă lupa atenţiei către sine va putea surprinde "insesizabilul", măsurat prin intermediul căldurii sufleteşti care răzbate cu intensitate din spatele motivaţiilor sale. Dar în acest caz, singurul lucru sesizabil este doar fenomenul psihic faţă de care leadershipul asistă neputincios.

Ai grijă ! Poţi ajunge să te blochezi în vederea luării unor decizii mai bune dacă principiul călăuzitor al responsabilităţii tale este supus sentimentului de "pierdere de sine" în favoarea emoţiilor care conferă un fundament valoric mesajului tău referitor la existenţa unui nucleu comun al umanităţii.

Un chinuitor Adagio al sângelui este o metaforă care exprimă profunzimea suferinţei omului în încercările sale de a-şi rezolva chestiunile sufleteşti. Exprimă starea lăuntrică a omului conştient de propriile-i limitări, în încercarea de extindere a puterii sale de influenţă, sau măcar de menţinere a poziţiei sale de conducere.

*** Notă:** The Silence of the Lambs (1991)

Un clasic al trandafirului roșu

On Aprilie 24, 2019

Năzuieşte către ceva bine definit, apoi fă ajustările corespunzătoare pentru a-l oferi drept imagine al unei destinaţii artistice de excepţie care nu va înceta niciodată să fascineze.

Nu mi-am putut închipui niciodată că un trandafir abia înmugurit ar putea revărsa asupra mea atâta îmbelşugare la nivelul câmpului semantic al creaţiei, indiferent de suportul ori de forma de exprimare a informației, introducând în spaţiul acestei confesiuni densitatea vizuală a detaliilor care fac dintr-o scenă din viaţa obişnuită constatarea unei comparaţii inovative.

Interesant cum o expresie simbolică a nemărginirii spaţiale, extrasă din elementul pământ şi anexată la îndeplinirea unui vis frumos, secondată de o renaștere mistică în sfera spirituală, poate veni în întâmpinarea unei concepţii artistice, precum: "fascinaţia purităţii într-un univers fără sfârşit".

Orice frumuseţe îşi câştigă admiraţia şi aprecierea în jurul revelaţiei unui scris consistent, plin de viaţă, abia cules dintr-un spaţiu al verosimilului artistic. Dacă grădina nu mi-ar fi prilejuit oprirea unei clipe într-un moment de neuitat, traversând un profund sentiment de apartenenţă la un cadru de comparaţie mai larg cu un cuvânt-imagine, probabil aş fi riscat să îmi formez idei şi păreri preconcepute despre ceea poate echilibra o situaţie confuză, cum este acea când nu ştii ce rost are lumea într-o perspectivă a esteticii disponibilă într-o serie de finisări şi culori vii.

În artă trebuie să iei în considerare factorul "frumos" din perspectiva exemplului care îţi este cel mai la îndemână, un exemplu de înaltă inteligenţă a naturii care să reprezinte totodată un simbol al eternei splendori a vieţii.

În acelaşi timp, trandafirul se poate face răspunzător de acceptarea unei noi viziuni de interpretare şi de edificare a unei arte plină mister, într-un anotimp fără nume, pentru care un artist ar garanta premisele elementare ale profunzimii unei abordări de substanţă în relieful virtual născut din opoziţia formă-fond. Contemplarea acestui material realizat în întregime optic nu costă decât un minim de deschidere în faţa unei abundenţe de emoţii pusă sub semnul prelungirii unei lumi tot mai fragile.

Pentru întâia oară am parcurs distanţa de la admiraţie la regret, de la esenţa unei dispoziţii lăuntrice superioare până la frumuseţea uitată a vieţii care se refuză oricărei îngrădiri şi etichetări, oricărei fixări conceptuale sau lingvistice, oricărei încadrări artificiale *in un mondo vivente* . Sensul pe care îl căutam într-un mod neostoit la o artă deschisă interpretării, prin evacuarea criteriilor estetice clasice, a prins viaţă dintr-un arbust erect care înfloreşte de la sfârşitul primăverii, până toamna târziu. Iarăşi spun: Senzaţional !

Leadership: Poţi să-ţi încadrezi experienţa cotidiană într-un exerciţiu util de virtuozitate care să constituie o prelucrare liberă a unei teme delicate, atât de complexă din punct de vedere emoţional?

O operă de artă este întotdeauna finisată prin adaosul de linii şi puncte ordonate de întregul semantism al unui univers simbolic, adaosul de poeticitate fiind analizat din variate perspective ale unei exprimări vizuale.

Desigur, dacă aş lua în calcul opiniile altor admiratori de frumos, cu o duioasă băgare de

seamă, imaginându-mă creatorul unei forme mai elevate de cultură a imaginii, tot ceea ce ştiu despre acest *living entity in her own right* , aş fi probabil tentat să apreciez o operă de artă din punct de vedere al culorilor, pendulând între nuanțe de galben, roșu, alb, mov sau chiar multicolor.

Dar eu prefer întotdeauna roşul, fiindcă imită sângele provenit dintr-o sângerare a culorii care străbate infinitul, marea circulaţie universală, ca într-un fragment de manuscris timpuriu asociat cu un titlu construit din două formulări independente: *"A thousand shades of passion"* şi *"The Magic Illustration of a Sunset"* . La fel de bine ştiu să folosesc şi celelalte culori, în proporţia cuvenită realizării unei imagini mai complete asupra evoluției unei ştiinţe considerate fară precedent.

Virtuozitatea, specifică unui maestru al cuvintelor, impune o anumită tendinţă spre perfecţiunea conceptului pur izvorât din efervescenţa cotidianului, dintr-o sursă vie de inspiraţie, pentru a-l oferi drept imagine al unei destinaţii de poveste. În timp ce ponderea dominantă a unei imagini-simbol este dată de relaţia dintre expresivitate şi elaborare lăuntrică (actul dăruirii de sine).

Probabil cer de la mine mai mult efect de adâncime, dominant prin convertiri optice dintre plinuri şi goluri vizuale, asupra caracterului conceptual al reprezentării unei lumi cu însuşiri estetice diferite. Un artist al fineţii, dincolo de putinţa de a efectua străpungerea unui univers dominat de firescul supravieţuirii prin cunoaştere, alege de regulă seturile de reprezentari esenţiale formate din mixturi de culori pentru a integra o anumită interpretare într-un scris de mâna îngrijit şi plin de sens.

Aşadar, ceea ce mă ajută să mă simt preţuit, urmărind o profundă idee filosofică ca întindere spaţială cu trimitere la un proces de reflecţie asupra unei realităţi simbolice, este tocmai mândria de a recunoaşte că am găsit un model de comparaţie între viaţa mea şi un univers suav, delicat şi plin de farmec.

Leadership: Poţi să argumentezi imperativul unor eforturi echilibrate de constituire a unei viziuni artistice, în vederea valorificării ei din variate perspective durabile a diversității zonelor de conţinut?

S-ar spune că imperativul eforturilor mele de constituire a unei viziuni artistice, în vederea valorificării ei din variate perspective durabile a diversității zonelor de conţinut, ţine mai mult de semnul vizual sau de o apariţie formală, un dar făcut de Venus Pământului, un concept al Creatorului de Frumos căruia îi acord mental atributele unei întinderi spaţiale nelimitate.

Lucrurile create de Dumnezeu sunt înţelese prin curiozitatea infinită faţă de expresiile multiple ale emoţiilor care pot apărea la unele întâlniri fie ele romantice, fie îndelung închise şi încătuşate undeva în corpul unui simbol al perfecţiunii, al purităţii şi graţiei.

Trandafirul sprijină ochiul în măsurarea adâncimii scenei unei lumi cu prea puţine zgomote, făcută dintr-o apercepţie a profunzimii în om şi în artă. Ca mecanism combinatoriu menit să ducă de la simplu la complex, la construirea idelor mai complicate din senzaţii simple, trandafirul relaţionează foarte bine cu operaţii precum atenţia, înţelegerea, discernământul, considerarea sentimentelor, reconcilierea dintre două sau mai multe tradiţii, justificarea preferinţelor estetice pentru peisaj, aprecierea bogăţiei de simboluri, dobândirea unei noi identităţi, etc.

Folosind toate mijloacele artei în punctul înţelegerii mecanismului generator de expresivitate şi metamorfozare al cuvintelor străbătute de vibraţia unor pete de culoare, am întrezărit o

nouă concepţie: “Remind yourself of the beauty that surrounds you”. Trebuia neapărat să o asociez leadershipului pe care l-aş defini ca un produs al artei de a trăi înţelesurile unei lumi care nu îşi are realitatea ei proprie, ci o realitate concepută ca o nesfârşită ordine providenţială de către un mare plăsmuitor de imagini şi metafore revelatorii.

Excelenţa estetică a unui limbaj vizionar-artistic decurge din expresivitatea cu care articulezi o idee a cărei valoare este general recunoscută, dar a cărei însemnătate o înţeleg foarte puţini.

Un clasic al trandafirului roșu este opera unui artist stăpân pe mijloacele artei sale, una desenată, pictată, sculptată sau fotografiată, care îşi poate găsi oricând corespondent într-un stil spontan al scrierii care te absoarbe, te face parte dintr-o poveste magică capabilă să atragă nu pentru că e atât de rară, ci pentru că este atât de delicată, atât de complexă din punct de vedere emoţional.

Source: https://neculaifantanaru.com/un-clasic-al-trandafirului-rosu.html

Un colac de izbăvire pentru toţi acei care se îneacă

On Iulie 30, 2012

Şlefuieşte-ţi cunoaşterea de sine, pentru a spori valoarea Eu-lui tău pozitiv.

Îmi amintesc de un moment important din viaţa mea, când privindu-mă în oglindă mi-am spus: " *Nu-mi pasă cine sunt ! Nu-mi pasă de mine !* "

O spartană dorinţă de autodistrugere, datorată diminuării capacităţii de autodepăşire, se dezlănţuia în mine, rece şi necruţătoare. Ca un om care s-a descotorosit categoric de balastul incomod al unor principii morale eterne, mă simţeam nevoit să împing tot mai departe, cu sânge rece, în ritm alert, până la epuizare, imensul bloc de gheaţă al fatalităţii, apărut parcă să mă termine.

O cenzură interioară îmi bloca vigilenţa spiritului, îndepărtând grabnic şi impunător orice rămăşiţă a curiozităţii mele nepotolite de a cunoaşte, de a vedea ce are înăuntru, mai de preţ, " *Omul* ". Un fel de răceală timpurie se revărsa cu putere în mine, condiţionând orice modalitate de a mă regăsi, de a mă înţelege mai bine. Mă simţeam străin de mine însumi, dat la o parte, abandonat în mijlocul unei furtuni înspăimântătoare prin proporţiile ei, prin neprevăzutul ei. Purtat încoace şi încolo precum un val de mare, lovit cu intensitate, zvârlit fără milă în marele abis din mine însumi.

Dar, aveam să constat mai târziu, tocmai această bizară frământare de moment, acest covârşitor zbucium al întregului meu univers, descărcarea inevitabilă, cu toată siguranţa, a tensiunii directe induse de o gândire negativistă şi în contradicţie cu realitatea, m-a ajutat, printr-o analiză la rece, să fiu mai hotărât, poate mai înţelept, călindu-mi spiritul şi făcându-l mai puternic.

Leadership: Poţi să-ţi asumi o perspectivă nouă asupra fundalului pe care se constituie reflectarea propriei existenţe, la limita dintre incertitudinea intenţiilor care te animă şi trăirea revelatoare a împărtăşirii gândurilor care te bântuie?

Această supraîncordare nervoasă, capricioasă, neînfrânată, căreia un altul poate nu i-ar fi putut rezista mai mult de câteva ceasuri, mă rodea ca un ghimpe, îmi punea sufletul, gândurile, toate puterile la grea încercare. Căci o sforţare atât de constant amplificată într-un interval de timp atât de scurt pretindea o atenţie desăvârşită şi o forţă absolută, intensă, hotărâtoare de a schimba aspectele negative pe care aveam tendinţa să le trec cu vederea.

Un moment de slăbiciune mă azvârlise de pe puntea corăbiei cunoaşterii de sine. Alunecam, ca un pietroi de granit, la fundul celui mai adânc ocean. Oceanul adevărului, al conştiinţei şi al trăirilor interioare, al morţii şi al învierii spirituale. Mă cufundam într-o stare de gravă incertitudine, în apa extrem de rece şi tulbure a dezgustului, a deznădejdii, rătăcind ca un pai pe ape mari.

Singura cale de a mă reîntregi spiritual, singurul colac de izbăvire, era să întrerup şirul gândurilor care mă răscoleau, şi să recunosc " *Omul* " din mine, adevăratul meu adversar. Să câştig întrecerea cu mine însumi. Şi să mă ridic deasupra apei învolburate, deasupra a tot ceea ce simţeam.

Omul raţional din mine, omul real s-a recunoscut în cele din urmă.

Leadership: Informaţia acumulată din experienţele traversate şi învăţăturile acumulate, devine un fel de memorie externă pe care o poţi accesa oricând atâta timp cât ai disponibilitatea de a înţelege specificul unei minţi care se gândeşte pe sine?

Nu poţi să fii mai mult decât încerci să obţii de la tine în momentele de cugetare, în primul rând prin împărtăşirea gândurilor care te macină, dacă reprezentarea pe care ţi-o faci despre propria realitate nu este un mod de a dialoga cu propriul trecut, dar şi o explicită construcţie a identităţii, devenind un fel de memorie a emoţiilor şi a cogniţiilor.

"Destinul" leadershipului, al artei cele mai rafinate de a forma oamenii, al operei de formare a personalităţi, se ascunde în spatele propriei tale putinţe sau neputinţe de a depăşi momentele în care nu-ţi recunoşti inamicul numărul unu: omul din tine. Acest destin se poate dezbina, măcina asemenea solului care devine în timp nisip fin, în mare măsură din cauza unei gândiri defectuoase, a trăirilor care ies la suprafaţă atunci când nu mai reuşeşti să faci faţă adevărului, de care te îndepărtezi din cauza diminuării capacităţii de autodepăşire.

Leadershipul, indisolubil legat de destinul omului, a celuia care îşi exercită influenţa în zona umană, capătă valoare sau se degradează pe aceleaşi terenuri de luptă între tine şi propriul tău Eu. Atunci când eşti măcinat de prejudecăţi stranii, când nu îţi înţelegi locul, rolul, nivelul sau reacţiile.

Iar atunci când în momentele hotărâtoare din viaţa ta te simţi străin de tine însuţi, apare pericolul prăbuşirii leadershipului.

Leadership: Cum poţi folosi în avantajul tău o cunoaştere bazată pe învăţătura acumulată din experienţele trăite în lumea propriilor gânduri?

Ai văzut cum se redresează o barcă gata să se scufunde? Îţi dai seama că nu i s-a întâmplat nimic grav – că într-un fel, chiar şi lunga perioadă cât fusese pe punctul de a se scufunda, avea părţile ei bune.

Te arunci într-un un moment de slăbiciune de pe puntea corăbiei cunoaşterii de sine? Sau găseşti o cale de a te înţelege mai bine, de a vedea ce ai "înăuntrul" tău, mai de preţ? Ai puterea de a te îndepărta de întinderea necuprinsă a furtunii care îţi îngustează orizonturile, de a-ţi reorienta Eul spre o scară valorică mai bine definită şi de a-ţi schimba atitudinea? Care sunt părţile bune ale perioadei cât ai fost pe punctul de a te "scufunda"?

Probabil Friedrich Nietzsche a pus punctul pe I atunci când a relatat în memoriile sale: " *Când te uiţi îndelung într-un abis, abisul se uită şi el la tine.* "

Iată elementul suprasensibil de care te loveşti la tot pasul - incertitudinea, înstrăinarea, profunda criză datorată pierderii de identitate sub impactul conştiinţei de sine. În prelungirea leadershipului acest abis reprezintă amestecul de contradicţii ce resoarbe gândirea aplicativă şi inovativă (fapt ce are o importanță deosebită pentru evoluţia ta) destabilizând etapele cheie ale relaţiei cu tine însuţi. Sau, dimpotrivă, printr-o întorsătură de situaţii, poate constitui un prilej de redescoperire a capacităţilor şi limitelor proprii.

Trecând prin filtrul de analiză a unui judecător fiecare încercare de a trasa o anumită direcţie în mişcarea vieţii, fiecare aspect relevant pentru delimitarea coordonatelor de singularitate (fapt care te poate aduce mai aproape de adevărul a cine eşti cu adevărat) vei putea să urmăreşti modul cum se reflectă în timp gândirea ta - care se poate materializa fie sub forma implicată a unor simple intuiţii şi ipoteze, fie în mod explicit şi sistematic, în abordările de tip afectiv sau cognitiv-comportamentale. Care, la rândul lor, au o mare rezonanţă asupra

leadershipului practicat.

Cunoaşterea de sine este acea mică fâşie îngustă din zona ta de responsabilitate primordială pe care trebuie s-o menţii nealterată. Taina artei de a te putea conduce pe tine însuţi constă în a-ţi cunoaşte cu adevărat adversarul, în a pătrunde în abisul propriei tale fiinţe atunci când eşti prins în mijlocul unei furtuni puternice, în a-ţi revitaliza conştiinţa. Îi vei permite adversarului tău cel mai de temut, acelui Alter-Ego distructiv, să te tragă în adâncul rece al instabilităţii?

Şlefuieşte-ţi cunoaşterea de sine, pentru a spori valoarea Eu-lui tău pozitiv.

Avantajul unei cunoaşteri bazată pe învăţătura acumulată din experienţele trăite în lumea propriilor gânduri este că, dacă acestea sunt împărtăşite şi ascultate, ele permit verificarea acelor caracteristici de personalitate care contează pentru oameni.

Un colac de izbăvire pentru toţi acei care se îneacă semnifică atitudinea ta atunci când eşti pus faţă în faţă cu realitatea cruntă a unei conştiinţe grevate de anumite aspiraţii, idealuri sau valori care nu corespund propriului tău potenţial; atunci când omul raţional din tine, când omul real nu se recunoaşte pe sine.

Sunt momente de cumpănă în viaţa fiecărui om, şi bineînţeles în viaţa fiecărui lider, momente de deznădejde când apare conflictul dintre aspiraţii şi posibilităţi, momente deprimante când apare neîncrederea în sine. Singurul prieten de nădejde care îţi aruncă colacul de salvare, eşti tu însuţi, găsind acele resurse interioare şi forţa necesară de a depăşi aceste momente.

Depinde de tine ce alternativă alegi: să pluteşti ca un pai pe ape mari? Sau să navighezi spre destinaţia propusă?

Source: https://neculaifantanaru.com/un-colac-de-izbavire-pentru-toti-acei-care-se-ineaca.html

Un creuzet în care soarta îl aruncă pe om

On Martie 01, 2012

Încearcă să ajungi la acea maturitate în care apreciezi la maxim ceea ce ai, chiar dacă ceea ce ai corespunde cerinţelor spiritualităţii înalte, nu cerinţelor propriei tale logici.

Viaţa începu să fie grea pentru Marius. Nu fusese de ajuns că-şi mâncase hainele şi ceasul. Acum se hrănea cu ceea ce se numeşte răbdări prăjite. E un lucru groaznic, care înseamnă zile fără pâine, nopţi fără somn, ceasuri de seară fără lumânare, vatră fără foc, săptămâni întregi fără lucru, viitor fără nădejde, haine rupte în coate, o pălărie veche de care râd fetele, uşa pe care o găseşti încuiată pentru că n-ai plătit chiria, obrăznicia portarului şi a birtaşului, batjocura vecinilor, tot felul de umilinţe, demnitatea înăbuşită, acceptarea oricărui fel de muncă, dezgust, amărăciune, descurajare. Marius se deprinse să le înghită pe toate şi află că sunt adesea singurele lucruri cu care te hrăneşti.

În clipa aceea, când omul are nevoie de mândrie, pentru că are nevoie de dragoste, el se simţea luat în râs, fiindcă era prost îmbrăcat, şi caraghios, fiindcă era sărac. La vârsta la care tinereţea îşi umple inima cu o semeţie împărătească, el îşi plecă adesea privirea spre ghetele lui rupte şi cunoştea nedreptele ofense şi ruşinea umilitoare a mizeriei. Minunată şi grozavă încercare, din care cei slabi ies ticăloşi, şi cei tari sublimi. Un creuzet în care soarta îl aruncă pe om de câte ori vrea să aibă o puşlama sau un semizeu !

Pentru că în luptele mărunte se săvârşesc o mulţime de fapte mari. Sunt puteri, încăpăţânate şi necunoscute care se luptă în umbră, pas cu pas, cu năvala de neînlăturat a nevoilor şi a mârşăviilor. Victoria nobilă şi tainică, pe care n-o vede nici o privire, pe care n-o răsplăteşte nici un renume şi n-o salută nici o fanfară. Viaţa, nenorocirea, singurătatea, părăsirea, sărăcia sunt câmpuri de bătaie care-şi au eroii lor, eroi necunoscuţi, mai mari uneori decât eroii celebri.

În felul acesta se zămislesc firile puternice şi tari. Mizeria, aproape totdeauna vitregă, e câteodată mamă adevărată, sărăcia dă naştere puterii sufletului şi a minţii; deznădejdea e doica mândriei; nenorocirea e un lapte bun pentru cei mărinimoşi. *****

Leadership: Poţi să transformi conţinutul unei învăţături înalte despre viaţă într-o înrâurire profundă asupra spiritualităţii care îţi conferă valoare şi unicitate aparte prin limitele pe care le poţi suporta?

Oricine poate să adopte, după bunul său plac, o schimbare pe care s-o vadă în lume, cu singura condiţie de a nu-şi însuşi fără drept victoria unei tendinţe de sensibilitate într-o altă modalitate de manifestare a concretului vieţii.

Aceasta este sensibilitatea de care se loveşte o viaţă tristă: demnitatea înăbuşită, viitorul fără nădejde, ruşinea umilitoare a mizeriei, şi iată de ce este nevoie ca omul să dezvolte o manifestare adecvată a trăirilor emoţionale, pentru ca sensibilitatea caracterului său să nu se reducă la încercări şi lupte fără niciun sprijin, fără succes, fără folos.

Câmpul tău de bătălie trebuie să se umple rapid cu stări de spirit ce nu cunosc rupturi, cu armonia dintre ce spui, ce gândeşti şi ce faci, aşa încât mândria lui să nu aibă de suferit, sau dacă are de suferit, să sufere fără să lase urme în vreo direcţie sau alta. Iar dacă viaţa omului e grea, din pricina lipsurilor, aceasta este din cauza faptului că întreg câmpul de bătălie pe care el se plasează este zdrobit de indisponibilitatea sufletului de a se uni cu credinţa şi de a merge mai departe spre desăvârşire, spre mântuire, spre noi orizonturi şi noi împliniri.

Iată ce ne furnizează conţinutul unei învăţături înalte despre viaţa: analizează-ţi neajunsurile prin prisma succesul la care speri să ajungi, încât să te ridici deasupra a ceea ce crezi că eşti, deasupra a ceea ce te afectează, deasupra a ceea ce te ţine prizonier.

Iar sensibilitatea se tratează uneori prin intermediul atitudinii de a vedea mai ales partea goală a paharului, laturile nefavorabile ale unei situații, în perspectiva unei neîncetate asemănări cu o sămânţă care suferă şi moare în pământ, dar din care apare o plantă nouă.

Luptele mărunte pe care le dai cu viaţa sunt singurele caracteristici persistente ale caracterului tău, aducând în prim plan suportabilitatea ta de a recunoaşte realitatea în care trebuie să faci efort să distingi lucrurile, să scoţi la suprafaţă sensurile unei lumi aflată într-o cumplită transformare.

Sensibilitatea, falsa spiritualitate, este mândria de a fi tu însuşi într-o situaţie care îşi cere să fii altcineva. Aminteşte-ţi mereu de infinită putere a sufletului care poate lăsa în urmă dezamăgirile și neîmplinirile, spre calea regăsirii acelor lucruri care îţi lipsesc și care, tocmai pentru că îţi lipsesc îţi dau avântul de a le afunda în existenţă, nu în gândire.

Poate că şi tu vezi viaţa ca o pânză, plină de culori îndrăzneţe, sau ca pe o interminabilă călătorie, sau ca un potenţial pericol, un proces dificil prin care treci şi nu ştii ce anume te aşteaptă. Oare fiindcă te afunzi prea mult într-o gândire care s-a obişnuit să includă în percepția realității tot ce servește prejudecățile, dogmele și imaginile tale idealizate?

Adevărata spiritualitate este strâns legată de mândria de a te simţi puternic în orice circumstanţă care te trage mai jos de limitele tale de suportabilitate a vieţii.

Emoţiile care creează blocaje sau limite în tot ceea ce vrei să ţi se întâmple, pe care le exprimi cu greutate în relaţiile cu ceilalţi oameni, sunt aceleaşi emoţii care te ţin captiv în experienţele trecute ale vieţii. Chiar dacă ele sunt considerate nedorite sau inacceptabile din punct de vedere social, chiar dacă te încearcă şi te urmăresc constant în viaţă, aminteşte-ţi întotdeauna ca un fluture care nu care nu îşi deschide aripile şi nu zboară, el nu-și are rostul în lume.

Un creuzet în care soarta îl aruncă pe om se măsoară prin intensitatea propriilor emoţii și trăiri, cărora trebuie să le acorzi o atenție specială dacă vrei să te adaptezi la provocările şi vicisitudinile vieţii. Toate provocările și vicisitudinile sunt topite într-un creuzet al voinţei pe care trebuie să-l foloseşti pentru a-ţi căli caracterul, fiindcă soarta unui om puternic să măsoară prin intensitatea emoţiilor şi trăirilor pe care le înfruntă în fiecare zi.

*** Notă:** Victor Hugo - Mizerabilii, Editura Literatură de stat pentru literatură şi artă, 1960.

Source: https://neculaifantanaru.com/un-creuzet-in-care-soarta-il-arunca-pe-om.html

Un dar nepreţuit din partea naturii

On Martie 31, 2019

Învaţă să observi cât mai profund lumea şi viaţa, dar de fiecare dată ca o experienţă diferită.

Îmi privesc zilnic grădina cu satisfacţie, aşa cum îşi priveşte un pictor capodopera, ca pe un exemplu de împlinire a unui vis obsedant care niciodată nu se va şterge din memoria vieţii. E ca o alinare dulce pentru suflet, la fel ca atunci când asculţi marea, valurile, când simţi nisipul arzând sub tălpile desculţe, când soarele şi vântul îşi împărtăşesc zâmbetul cu tine. În orice clipă te simţi ca în paradis. În faţa măreţiei naturii emoţia este imensă.

Dar nu tot ce te încântă este menit să reziste în timp, amănuntele pălesc, detaliile se șterg. Uneori îmi simt doar căderea sufletului în abis, o provocare din partea naturii care mă împinge să o consider tot mai mult o gaură neagră. Alteori simt miracolul unei alte lumi, alta decât cea redusă la om şi paradis. Tot ce mă încântă şi mă fascinează inevitabil, mă face să cad pe gânduri, încât simt că fac parte dintr-un roman de John Fowles unde trebuie să fac o alegere între destin şi înţelepciune.

Una din florile din faţa ferestrei mele dă semne evidente că se pierde. Culorile frunzelor şi-au pierdut mult din intensitate, tulpina pare tot mai uscată, lipsită de vlagă, suficient cât să mă lase mut în faţa deznădejdii de care este cuprins un artist atunci când îşi vede tabloul făcut bucăţi, neputând parcă să respire, fără să mai poată schimba nimic.

Nici eu nu sunt nemuritor, şi numai simţământul aceasta neliniştitor mă îmbătrâneşte puţin câte puţin. Încă vreau să sorb din binecuvântarea de a fi fericit în mijlocul unui timp care trece prea repede.

Leadership: Poţi să te înscrii pe un parcurs al privirii aruncate spre fragilitatea unei emoții trăită în mod genuin şi văzută ca totalitate a unei lumi interconectate?

Pe de altă parte, crinii lalelele, narcisele, trandafirii, rododendronii şi hortensiile se află în plin proces de înflorire. Observându-le gingăşia, mă apropii vrăjit de ele şi le vorbesc tot atât de natural precum un pictor care odată ce întinde culoarea pe şevalet îşi exprimă sentimentele faţă de peisajul surprins într-o zi toridă de vară.

Viziunea unui artist este înălţimea maximă a unei flori din grădină care îşi prelungeşte durabilitatea cu cât este expusă mai mult la lumina naturală. Dar poate fi şi o petală a unei minunate flori pe care o ia vântul dacă nu cuprinde în ea acea plenitudine a adevăratei călduri vitale (spirituale) dată de statornicia unei simţiri cultivată în spirit livresc.

În leadership, totul începe cu privirea aruncată înăuntrul a ceea ce se petrece cu adevărat în faţa ochilor tăi, ca atunci când vrei să vezi povestea din spatele tabloului pe care oricum l-ai descrie, el rămâne un obiect pe care timpul îl răneşte şi îl jefuieşte de splendoare.

Nu fi trist pentru că una din florile tale preferate se ofileşte, ca şi când ai fost o parte din identitatea ei, o transpunere din limbajul naturii. Mai degrabă, încearcă să te simţi binecuvântat fiindcă ai parcurs distanţa de la admiraţie la afecţiune, echivalând cu o formă de nediferenţiere, o atitudine de apropiere, o puternică legătură între tine și o creaţie a lui Dumnezeu pe care timpul nu o va transforma nici în nostalgie, nici în elegie, nici în uitare, ci i-a păstrat un loc viu în nemurire.

O floare ofilită este imaginea unei călăuziri printre reflecţiile unei realităţi care nu poate fi cunoscută pe calea minţii, ci doar a sufletului.

Un dar nepreţuit din partea naturii poate fi o lecţie de viaţă din care e bine să înţelegem că totul este interrelaţionat şi interconectat, numai că de multe ori alegem individualismul şi separarea de cele spirituale atunci când totul pare pierdut.

Source: https://neculaifantanaru.com/un-dar-nepretuit-din-partea-naturii.html

Un departe care poate deveni tot mai Aproape

On Aprilie 18, 2016

Învaţă sa faci diferenţa între ceea ce îţi este dat sa iei parte şi ceea ce recepţionezi, pentru a obţine o perspectivă diferită asupra parcursului şi evoluţiei tale.

Cochetam cu ideea de a mă strecura într-o parte neaşteptată a dimensiunii mele superioare, de a mă afla permanent în dinamismul sănătos al unui parcurs având ca obiect tocmai pasiunea mea pentru leadership. Era ca şi când ar fi trebuit să întâlnesc nişte bucăţi pierdute din mine, forme care le iau adevărurile unor idei periculoase, în inima unei realităţi care întrece orice aşteptări prin forţa care ordonează infinita mişcare a lumii.

Era numai o credinţă care întrecea experienţa interioară, necutezând a o contesta în vreun fel, întovărăşind anticipaţia unui "departe" ce se arăta destul de convingător, dinspre partea unei dovezi că existam prin prezenţa integratoare a unei conştiinţe frământate, aflate în perpetuă căutare de răspunsuri, ce acum se confesează. Eternitatea devenise brusc doar o clipă, iar eu mă preschimbasem într-un înţeles al ei, rămas acelaşi până la instaurarea hazardului.

Dar înainte de a dezvolta simptomele asociate unui nou început de lume, trebuia să port cu mine, inexorabil, infernul unui capăt de drum, întrevăzut prin lentila clarificatoare a unui intelect cunoscător, diferit de orice altă producţie de percepţii a realităţii în permanentă schimbare. Pe care le consideram trebuincioase în urma experienţelor de viaţă trăite, în care binele depăşise cantitativ răul.

Leadership: Contribui la evaluarea propriei funcţionalităţi din perspectiva unei gândiri care se implică propriu-zis în evenimentul revelării unui nou sens al existenţialităţii, cel al descoperirii lumii unui protagonist pus să înfrunte consecinţele unei apropieri de reperele unei identităţi inalterabile?

Leadershipul era asemănător cu un deşert cu foarte puţine oaze, dar nesfârşit de lung, în care naufragiase speranţa de a-mi găsi un rost în planul înalt al unei raţiuni care se credea atotputernică. Tot timpul eram înconjurat de un misterios proces numit încurcătură, o imagine a unui parcurs care se extindea progresiv spre cursul unei învârtiri în jurul conceptului de "operă literară".

Minutus Lausus Manilianus, membru al senatului Romei, îl încuraja pe Flavius Vespasian, după ce acesta a fost încoronat împărat într-o perioadă de instabilitate politică (război civil) și criză economică:

- Ai fost ales de zei, Flavius, şi fără îndoială că vei fi un împărat bun. Aminteşte-ţi de acel tată care dorea ca fiul lui să înveţe să cânte la flaut şi l-a trimis la cel mai puţin talentat profesor. Când toată lumea s-a mirat de alegerea lui, el a spus: *"Aşa va învăţa cum nu trebuie să cânte"* . La fel ai procedat şi tu, i-ai urmărit de la distanţă pe atâţia împăraţi lipsiţi de înzestrări, că acum ştii cu siguranţă ce nu trebuie să faci.

Când opera literară absoarbe total expresia unei gândiri care se străduieşte să dezvăluie totul a priori, menţinându-şi transparenţa simbolică, deschiderea spre alteritate, atunci vorbim despre competenţa autentică de a te proiecta în planul unei realităţi metafizice. Un nou sens al existenţialităţii devine cuprins între raţiunea de a te pune în valoare şi prilejul conţinu de te împăca cu tine însuţi în ipostaza unui protagonist pus să înfrunte consecinţele unei apropieri accentuate de reperele unei identităţi inalterabile.

Leadership: Întovărăşeşti anticipaţia convingătoare a unui "departe", dinspre partea unei dovezi că exişti prin prezenţa integratoare a unei conştiinţe aflate în perpetuă căutare de răspunsuri?

Pentru ca forța rezultantă a devenirii tale să nu fie nulă, trebuie să devii un proiectant al evenimentelor în al cărui centru se află detaliile unei experienţe anterioare. Să faci diferenţa dintre ceea ce ai trăit şi ce trăieşti în prezent, găsind satisfacţie în determinarea a ceea ce trebuie să știi, ce aptitudini trebuie să deprinzi pentru a-ți lămuri rostul în lume, este un proces de dezvoltare calitativă, de adăugare a cunoştinţelor noi la cele vechi.

Pentru ca devenirea ta să corespundă imaginii proprii leadershipului, depinzând de anticipaţia pe care o reprezintă orice proiectare a ta în viitor, fiind altcineva decât ai fost iniţial, trebuie să te descoperi dintr-o altă perspectivă de abordare a experienței de sine, într-un context mai larg. Ea trebuie controlată asemenea unei idei periculoase care nu trebuie să circule în lume, dar care totuși trebuie demonstrată pentru a dovedi dezarmarea ei în faţa fatalităţii.

Imaginează-ţi un oraș care a suferit pierderi majore, precum Roma incendiată de Nero, oamenii înfometați luptă pentru fiecare casă, pentru fiecare fărâmă de pâine, iar focul și groaza continuă să se răspândească.

Experiența aceasta, amestecându-se într-o încăierare generală de negări și visări, lupte și neputinţe, dinspre partea unei lumi rănită de atâtea încercări și dezamăgiri, îţi poate asigura o varietate de contexte ale învăţării din ceea ce nu-ți place, din ceea ce nu te ajută și n-are ce căuta în povestea ta.

Leadership: Care este amănuntul care defineşte unicitatea relaţiei tale dintre ceea ce simți că nu ai putut controla și ceea ce ți se întâmplă acum?

Învaţă sa faci diferenţa între ceea ce îţi este dat sa iei parte şi ceea ce recepţionezi, pentru a obţine o perspectivă diferită asupra propriei realităţi, asupra parcursului şi evoluţiei tale. Experiența anterioară poate să faciliteze plasarea ta într-un fel de oglindă a realităţii care întrece orice aşteptări prin forţa care ordonează infinita mişcare a lumii. A recepţiona înseamnă să preiei doar învăţătura acelor capitole parcurse din povestea lumii necesare evoluţiei tale.

Nu este vorba doar de a nu rămâne sclavul unei interiorități solitare, incapabil să-ţi mai întăreşti crezurile, sau să le pui în practică. Ci mai cu seamă de refuzul de a te privi ca simplu accident al unui *Carpe Diem* care nu are niciun fel de valabilitate asupra intenţiei de a îmbunătăţi „întregul" unui mare destin.

Numai omul superficial vrea să atingă o formă de absolut care să dea un sens mai profund vieții, fără să-și încredinţeze năzuinţele acelei versiuni a sinelui ce se arată destul de interesat să înțeleagă, să folosească lumea și de a trăi în ea, prin acea manevră de a scoate în evidenţă amănuntul care colorează parcursul evoluţiei sale.

Care este amănuntul care defineşte unicitatea relaţiei tale dintre ceea ce simți că nu ai putut controla și ceea ce ți se întâmplă acum?

În cazul împăratului Flavius Vespasian, amănuntul a fost modul în care s-a raportat la evenimente, chiar și atunci când ele erau ambigue, fiind întovărăşit de anticipaţia convingătoare a unui "departe" care a devenit tot mai Aproape, benefic revelării unei faţete noi ale realităţii în care el urma să ocupe locul central.

Leadershipul, ca expresie a creaţiei literare, este locul central pe care îl ocupi în interiorul unei realităţi diferite de tot ce cunoşteai despre tine, care devine imprevizibilă pe măsură ce devii protagonistul unei poveşti adevărate începute cu mult timp în urmă de altcineva.

Un departe care poate deveni tot mai Aproape este ceea ce aştepţi să ţi se întâmple, hotărât de Ego-ul care îţi supra-încarcă mentalul cu o sumedenie de întrebări a căror răspuns, la multe dintre ele, ţi-l relevă numai maturitatea şi experienţa de viaţă.

Source: https://neculaifantanaru.com/un-departe-care-poate-deveni-tot-mai-aproape.html

Un ecou viu în sprijinul lui Clarice

On Septembrie 16, 2013

Ajustează-ţi automat parametrii de funcţionare, printr-o focalizare consecventă pe calităţile necesare condiţiei de a fi lider.

O clipă întunericul distorsionează realitatea. Tot ceea ce o reprezintă pe Clarice Starling ca om pe harta bine întocmită a forţei generatoare de impulsuri şi energii pozitive, se cufundă în haosul fatalităţii. Starea aceea de mulţumire sufletească îmbogăţită până atunci cu ecouri de vitalitate, cu nuanţe subtile ce o îndepărtau de marginile trăirilor capabile să o arunce în cele mai adânci abisuri, pentru prima oară se destabilizează.

Se produce un fel de repoziţionare sumbră între două oscilaţii neregulate care compromit parametrii de funcţionare a lui Clarice. Una de tensiune maximă, dăunătoare, ce nu poate fi decât temporar potolită, distribuită în spaţiu după relaţia "timp-incertitudine" şi care capătă proporţii. Şi una de fază inversă, minimală, care amplifică cumva sentimentul de încredere, exercitând un control moderat asupra psihicului, permiţând un oarecare echilibru şi mobilitate. Prin acţiunea simultană a celor două oscilaţii se produce o efervescenţă interioară care generează o alterare a simţurilor.

Şi dintr-o dată se aude. Vocea înspăimântată a lui Catherine Martin, transmisă cu un efect de reacţie negativ, declanşând un amestec de groază şi nesiguranţă. Iar expresia aceasta a sufletului ei, care nu şi-a pierdut total validitatea, conţinând multă sensibilitate şi înverşunare totodată, alungă îndoielile lui Clarice. Deci, este în viaţă, Catherine trăieşte !

Unde eşti Catherine? De unde vine glasul tău? Întunericul pare să se reducă din intensitate la auzul fin al vocii tremurânde, dar creşte simţământul temător al morţii. Cum să acţioneze când Buffalo Bill este undeva în preajmă, aşteptând s-o înhaţe ca un lup flămând?

Leadership: Eşti în stare să-ţi maximizezi impactul asupra faptelor care urmează unei copleşitoare întâmplări, funcţionând sub umbrela unui imperativ de tipul: "Nu-i de-ajuns să vezi omul, trebuie să şi trăieşti pentru el" ?

Acum, toate simţurile sunt activate la maximum. Clarice se află în situaţia unei mame care şi-a regăsit copilul, dar nu poate să stea lângă el. Ca un ecou viu, îi revin parcă în minte cuvintele domnului Madeleine, din opera lui Victor Hugo, care punea la încercare voinţa de neînfrânt a bietei Fantine în clipa morţii: " *Câtă vreme vei fi în starea asta, nu dau voie să ţi se aducă fetiţa. Nu-i de-ajuns s-o vezi, trebuie să şi trăieşti pentru ea.* "

Iar aceste cuvinte, însufleţite cu adevărat de elanul credinţei, la a căror auz orice fiinţă s-ar avânta spre noi experienţe, dar pe care numai ea le trăieşte acum cu stoicism, răsună ca un stimulator al energiei interne, eliminând într-o anumită măsură confuzia şi sentimentul înfrângerii.

O izbucnire vulcanică pornită din adâncurile fiinţei, când toate necunoscutele din ea ard şi se înlănţuie ca nişte nebuloase, sfărâmă întreg perimetrul deznădejdii şi consolidează întreaga structură a încrederii: " *Catherine, te voi scoate de aici !* "

În acest moment tensionat două fiinţe se unesc prin emoţiile pe care le transmit reciproc de la distanţă. Acum Clarice este una cu Catherine. Două suflete cu multă afecțiune împărtăşesc aceleaşi gânduri şi trăsături definitorii, rămânând alături în orice situaţie.

Leadership: Cum relaţionezi cu facultatea predominantă a emoţiilor cele mai profunde prin intermediul unei motivaţii care stârneşte o anumită mirare despre felul cum te simţi într-o situaţie care nu se poate schimba peste noapte?

În leadership, ca punct de referinţă pentru stabilirea legăturilor calitative, este fundamentală sensibilitatea, facultatea predominantă a emoţiilor cele mai profunde şi mai directe atunci când "întunericul", corelat prin incapacitatea de a reduce simptomele căderii morale, a pierderii valorii, îţi acaparează întreaga zonă funcţională. Prin lipsa unei perspective reale de depăşire a propriului nivel de ambiţie se poate ajunge la un rezultat slab în ceea ce priveşte schimbarea unei situaţii care te marchează, oricât ai încerca să te detaşezi.

Mirarea lui Clarice constă nu atât în faptul că a regăsit-o pe Catherine în viaţă, ci în faptul că nu ştie cum se va schimba viaţa amândurora atunci când se vor întoarce acasă cu sentimentul că totul este posibil să se întâmple într-o lume nebună. Tendinţa subtilă de a sesiza permanent în jur trăiri, emoţii, sentimente şi pasiuni umane, de a le pătrunde forţa, de a-ţi confrunta cu ele propriile sentimente şi emoţii, poate reduce bruiajul care intervine între tine şi leadership, suplimentând nivelul de conştiinţă, vitalitate şi încredere.

Ele reuşesc o evadare plină de emoţii, chiar spectaculoasă, din casa criminalului, Buffalo Bill. Ieşirea din "adâncul întunericului" necesită o reevaluare a propriei poziţii faţă de sine şi faţă de ceilalţi care intră în raza ta de influenţă, dar şi un răspuns rapid la întrebările: cine sunt, ce vreau şi ce anume mă împiedică să acţionez.

Această ieşire, soluţia minune care asigură o mobilitate fără restricţii şi o funcţionalitate excepţională, trebuie cumva măsurată în funcţie de "indicatorii de referinţă" care îţi orientează motivaţia (caracterul, intelectul şi valorile), şi în funcţie de obiectivele stabilite. Şi trebuie reglată astfel încât să corespundă parametrilor de performanţă autoimpuşi.

Leadership: Eşti în stare să te lupţi cu momentul cheie dintr-un eveniment major care îţi dă şansa să câştigi experienţă profesională, ca soluţie la temeiul fiinţei de a se recunoaşte dependentă de o realitate care sabotează construcţia oricărui sens al vieţii?

Clarice a făcut dovada mai multor calităţi unice: curajul de a se confrunta cu un rău de neimaginat, curajul de a se afirma ca om liber în pofida prezenţei negativităţilor existenţei, afecţiunea faţă de o altă femeie în afară de ea, capacitatea de a se controla atunci când este pusă în situaţii limită, capacitatea de a se pune în situația altuia, inovaţia de a combina două identităţi într-una singură. Aceste calităţi i-au îmbogăţit experienţa profesională.

Poate că în aceeaşi situaţie, altcineva ar fi intrat într-un şoc major, fapt atât de grav, încât şi-ar fi sabotat construcţia oricărui sens al vieţii. Fiindcă atunci când eşti înconjurat de cel mai groaznic coşmar, când criminalul este lângă tine şi nu-l vezi, iar scăparea este aproape imposibilă, realitatea devine o „fată morgana" tremurândă, care te prinde-n ţesutul ei invizibil, mortal, şi nu-ţi mai dă şanse să-ţi revii din depresie.

Fără îndoială, însă, că vom găsi şi un set de puncte comune prin care se aseamănă cele două subsisteme, integrate în sistemul personalităţii tale, care pot influenţa în mod pozitiv atingerea obiectivelor. Un subsistem activ, delimitat doar de marele zid al încrederii, eficient în activitatea de monitorizare şi supraveghere a paşilor ce trebuie urmaţi pentru realizarea unei mai bune coordonări şi gestionari a gândurilor şi emoţiilor (resursele cele mai de preţ), în situaţii limită.

Şi un subsistem pasiv care sporeşte într-o anumită măsură confuzia şi sentimentul înfrângerii, dezactivând simţurile până la următorul "impuls de comandă", iniţiator de acţiune, care îţi dictează că trebuie să te revanşezi ca să nu rămâi mai prejos de tine însuţi. De aşteptările

tale, de performanţă, de imaginea puternică pe care ţi-ai construit-o şi întipărit-o în minte. Şi care îţi reaminteşte mereu să îndrăzneşti să acţionezi în conformitate cu propria-ţi conştiinţă.

Astfel, dacă leadershipul are ca un prim punct de reper, pentru o abordare între limitele acceptate de simţuri şi judecăţi, imaginea pe care ţi-ai format-o despre tine (care nu trebuie să-ţi compromită parametrii de funcţionare), înseamnă că, pe lângă asumarea responsabilităţilor de lider în situaţiile limită, îţi revine sarcina de a veghea şi de a lua toate măsurile necesare pentru a-ţi proteja latura care asigură controlul gândirii, emoţiilor şi acţiunilor.

Leadershipul este efectul sentimentului că acţiunile tale sunt validate de cei din jurul tău cu condiţia ca atunci când întâlneşti o situaţie nouă şi nu ştii cum să acţionezi, să nu devii prizonierul temerilor care îţi lezează împlinirea sufletească.

Cea mai mare dorinţă a liderului este să imprime evenimentelor propria sa perspectivă despre cum pot fi acestea schimbate. Iar cea mai mare împlinire a lui este să se alăture emoţiei pe care o traversează oamenii din jur.

Un ecou viu în sprijinul lui Clarice evidenţiază reactivarea acelui sistem intern ce permite repoziţionarea punctelor de referinţă care delimitează scopul iniţial, precum şi înlăturarea acelor bruiaje generate de influenţele cu efect negativ de origine externă sau internă. Adică să revii la răspunsurile iniţial date de tine însuţi la întrebările: cine sunt, ce vreau şi, mai ales, ce anume mă împiedică să acţionez.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/un-ecou-viu-in-sprijinul-lui-clarice.html

Un excelsior al căutării divinului în Creaţie

On Decembrie 29, 2019

Fii la înălţimea creaţiei pe care o proiectezi în atingerea idealului alterităţii, acordând prioritate valorii enciclopedice a unei imagini faţă de măiestria ei artistică revelată în natură.

M-am retras în propria mea lume, o lume a reveriei, o lume a închipuirii, o lume a rafinamentului absolut, stând împrejurul altor arbuşti din aceeaşi specie cu mine, Rosa Damascena, ca o sferă de lumină galben-roşiatică din realitatea vizibilă a unei lucrări tainice. Cu răbdare şi cu luare aminte, ascult timpul cum îşi menţine ideea de *Prisofindesyum* , prima linie de apărare impotriva efemerului desprins din condensarea experienţei totale a unei lumi dominată de interese mercantile, dată uitării de toţi aceia care-şi reneagă calea, religia, menirea. Aş fi putut oare, prin vreo izbucnire, prin vreo hotărâre supremă, s-o salvez de la uitare?

Mi-ar fi plăcut ca oamenii să comunice liber şi nestingherit cu mine, aşa cum vorbesc ei între ei, fără intenţii ascunse, fără ezitări. Să încerce a se apropia de prietenia mea (Lucrarea lui Phe) prin transferul emoţiilor de la discret la vizibil, prin intermediul atenţiei acordate fiecărui fior de plăcere - pe care sper că îl simt la vederea mea. Mi-ar fi plăcut să nu fiu văzut doar ca un obiect de admiraţie, proiecţia unei imagini în oglinda unor saloane de frumuseţe, ci mai degrabă asemenea unui partener loial de confesiune, în efortul de a sonda interpretativ orice durere, orice bucurie, orice eveniment.

Eu pot să înţeleg orice lacrimă din ochii oamenilor, dar nimeni nu vărsa vreo lacrimă pentru mine. Iar un trandafir care înţelege lacrima vărsată cu umilinţă de ochii unui muritor de rând, nu poate fi decât opera sufletească a unui creator care ştie să aşeze împreună imaginea unui om transfigurat de harul lui Dumnezeu şi spiritul viu al naturii.

Dacă sunt legat de lumea oamenilor printr-un singur ochi, pentru că celălalt nu poate vedea, atunci acest ochi este secretul aurei de sub pana unui creator plin de sensibilitate, care îşi substituie cuvintele în conţinutul presimţit al unor reprezentări simbolice. Elanul spre transcendenţă, spre sublim, spre frumos şi ideal, prin împletirea de vise şi interpretări de poetică sincretică, trebuie considerat primul pas spre definirea unei încărcături de farmec şi eleganţă, sublimată şi spiritualizată prin artă, conectată la şansa înălţării unui destin estetic autentic.

Leadership: Ai în vedere împrejurarea prin care opera ta se oferă drept spaţiu plin de aluzii transcendente, prin întreaga sa înfăţişare exprimată în termenii unei oglindiri de maximă fidelitate în interiorul unei imagini cu mare putere de evocare?

Mi-am găsit artistul, sau artistul şi-a găsit opera în mine. Cu însufleţire, cu determinare, cu mărinimie, am ajuns să fiu preferatul stăpânului meu, nu un trandafir oarecare, ci Double Delight, care ştie să înflorească superb în jurul mărturiei artistice şi revelatoare presărate cu frumuseţea naturii în ocrotirea arcelor de boltă care împlinesc aspectul inedit al *Casei Venerate în Unu* . Nu-i aşa că ştiu să vă surprind mereu cu o altă înfăţişare, cu alte culori, cu alte cuvinte?

Aici, în singurul lăcaş creştin rămas ca empirie determinată a altei vieţi şi caracteristică altei epoci istorice, fără să scape privirii cunoscătoare însăşi factorul viu şi expresiv al liniilor şi culorilor specifice impresionismului din compoziţia imaginii oprită discret la limita naturaleţei, *além de qualquer tendência passageira* , se poate recunoaşte valoarea desăvârşită a unei singure întrupări tainice: a viselor cereşti şi a clipelor de strălucire în

favoarea lui Ab Aeterno.

Să nu ocolim acest spaţiul sacru, *questo spazio che provoca la tua immaginazione* , mărit cu forţă de iradiere în exigenţa estetică a cărţilor scrise de antici, acceptate firesc în compoziţia unei lumi care se deschide mereu mai departe.

Ca să vorbesc în termeni de „Sanctitate A Divinului", trebuie mai întâi să demonstrez că între creator şi suflet, între viaţă, artă şi natură există o legătură permanentă. Exemplul artistic al unei flori cu origine divină este ideal în spaţialitatea unei imagini vii, colorate, captivante şi în deplină relaţie cu percepţia unui artist seducător ce are o stare înaltă de pace interioară şi dovedeşte o vibraţie de înaltă trăire sufletească în procesul de contemplare a unei picturi clasice.

Leadership: Poţi să concepi o viziune a transcenderii efemerităţii, trăind sub semnul orizonturilor deschise ale unei identităţi intangibile care se prelungeşte la nesfârşit într-o formă de spiritualitate universală?

Trandafirul furnizează forma materiei active, numită suflet, sub forma cea mai subtilă a parcugerii cu sfinţenie a "Cufărului lui Newton". Cine mă înţelege cu adevărat, acela care şi-a făcut un obicei din a mă privi cu ochi de artist şi cu pricepere de alchimist, va utiliza reprezentarea cu totul specială a lui Iov deasupra sferei lui Ain-Soph în spaţiul stărilor de spirit subiective, cu o idee: *„perceperea concretului din abundenţa unei existenţe fără finalitate, ce se vrea a fi trăită plenar, absolut, se explică numai prin asemănarea cu o operă de artă".*

Am fost oare proiectat spre scrutarea adâncurilor, în căutarea permanentă a unei alterităţi consubstanţiale? Efectuând o căutare a ceea ce este etern în suspinul adânc, reţinut, al unei identităţi intangibile care trimite spre lumea misterului divin, am perfectat legătura dintre modelarea sentimentului pur şi automodelarea "Fiinţei Fără Timp". Sau, cum spunea foarte bine scriitorul Cornel A. Ailincăi: *"Nimic nu poate fi mai provocator decât să găseşti o permanentă deschidere, în forme nenumărate, spre o relaţie cu un altul şi o impenetrare cu forma acestuia."*

Plin de emoţiile unei realităţi Benedicte utilizată în practicarea virtuţilor vitale ale *Ochiului Elenistic* , învăluit de mirosul plăcut al parfumurilor diverse din elixirele afiliate unei minţi scormonitoare, drumul vieţii mele cred că rezonează tot mai mult cu o realitate exterioară, antică şi medievală, corespunzătoare unei arte singulare. Poate că a fost scris să fie aşa, sau poate că am adăugat scrisului o nuanţă nouă de apartenenţă la *Lumea Cerului fecundat In Vitro.*

Leadership: Îţi poţi raporta viziunea artistică la introducerea temporalului în eternitate, încât să-ţi acorzi şansa înălţării spiritului şi inimii către Marele Creator la nivel de imagine a momentului vivant reflectat în „Corpul Însetat de Perfecţiune şi Frumos" ?

Un trandafir văzut printr-un ochi de artist trădează conştiinţa unei stări sufleteşti care stăpâneşte mintea cea mai preţuită, deseori neînţeleasă, investită cu o bună capacitate de sinteză prin prisma unui sistem care creează modele, făcând-o atât de uşoară încât să poată pluti în minunatul univers al alterităţii.

Nu-ţi voi permite nicidecum să mă numeşti *Aproapele Tău* prin intermediul percepţiei drumului invers sublimării care stă în faţa sensului primitiv al termenului simbol, fără să găseşti mai întâi asemănare, o întrupare, o noimă, o lucrare a milostivirii dumnezeieşti, o împlinire a profeţiilor, sau fără să recunoşti „Înfăţişarea măsurii lui Unu în manifestarea Totului".

Acest *l'angle de vue suprême,* permiţând artistului să cunoască lumea ca pe o sursă bogată de sensuri, traversează sigiliile magice şi spiritele lui Mercur printr-o singură adâncire în operaţiile codificate alegoric de un maestrul emerit în metodele personificării şi ale artei de a transcende vizibilul. Cu ajutorul unui *corpus odemycros,* suspectat de deformările unor nume proprii într-o manieră specifică cabalei străvechi, artistul priveşte cu ochiul admiraţiei principiul diferenţei dintre "Cel de Ieri" şi "Cel de Azi", fără a se închide total în universul imaginar al lumii lui Ain Soph.

Bine spunea cineva, că ori de câte ori există o intensificare a evenimentelor haotice, există, de asemenea, o convergenţă de multiple linii ale timpului. Oare cât de bine mă cunoaşteţi prin îmblânzirea destinului divin, prin hărţuiala clipei şi arderea fiinţei în durată, încât să vă acordaţi vouă înşivă, concomitent, şansa înălţării spiritului şi inimii către Marele Creator la nivel de imagine a momentului vivant reflectat în „Corpul Însetat de Perfecţiune şi Frumos" ?

Existenţa unei forme de spiritualitate universală în sfera vizualului constă în perceperea concretului din abundenţa unei existenţe fără finalitate, ce se vrea a fi trăită plenar, absolut, numai prin asemănarea cu o operă de artă.

Un excelsior al căutării divinului din creaţie se leagă de premisa investigării vizualului puternic oferit de o abordare interpretativă deosebită, de o sursă bogată de sensuri atribuite unei lumi imaginare care poate oricând să prindă viaţă prin încercarea artistului de a ilustra pe pânză întreg depozitarul memoriei sale afective.

Source: https://neculaifantanaru.com/un-excelsior-al-cautarii-divinului-in-creatie.html

Un exemplu uimitor de leadership

On Martie 22, 2008

Degeaba înţelegi leadershipul, dacă nu ştii să te foloseşti cu înţelepciune de esenţa lui.

Scriitorii de succes, Napoleon Hill şi W. Clement Stone, relatează în cartea "Succesul şi atitudinea" o povestioară minunată. Într-o dimineaţă, un pastor încerca să-şi pregătească predica în condiţii grele. Soţia lui era plecată la cumpărături. Era o zi ploioasă, iar băieţelul lui era neastâmpărat şi plictisit, neavând nimic de făcut. În cele din urmă, disperat, pastorul luă o revistă veche şi o răsfoi până când dădu peste o poză în culorii vii, reprezentând o hartă a lumii. Rupse foaia din revistă, o făcu bucăţele şi le împrăştie pe podeaua sufrageriei, spunând:

- Johnny, dacă poţi să le pui la un loc, îţi dau 25 de cenţi.

Pastorul se gândi că asta o să-l ţină pe Johnny ocupat aproape toată dimineaţa. Dar peste zece minute auzi un ciocnit la uşa biroului său. Era băiatul lui, cu jocul de puzzle rezolvat. Pastorul fu uimit când văzu că Johnny reuşise să termine atât de repede, aranjând frumos toate bucăţelele de hârtie şi refăcând harta lumii.

- Băiete, cum ai terminat atât de repede? întreabă pastorul

- A, păi a fost simplu, spuse Johnny. Pe partea cealaltă era poza unui om. Am pus o foaie de hârtie dedesubt, am refăcut poza omului, am aşezat deasupra o altă foaie, apoi am întors-o. M-am gândit că dacă pun omul în ordine, şi lumea o să fie în ordine.

Leadership: Tu accepţi realitatea înainte de a te concentra asupra lucrurilor pe care crezi că le cunoşti, considerând că ceea ce vezi este o imagine neplănuită care se construieşte treptat?

Tu cât de bine te integrezi în lumea "făcută din bucăţele" a celorlalţi oameni? Trebuie să insist încă o dată asupra faptului că viziunea din care se compune o imagine constituie esenţa leadershipului. Iar liderul rămâne integrat întotdeauna, dacă nu în realitatea imediată, în orice caz în matricea internă a imaginii pe care şi-a construit-o despre realitate, adică într-o lume interioară în care imaginea nu ar putea exista fără el.

Un lider care începe să clacheze în faţa mentalităţii şi atitudinii oamenilor, deci care nu poate să redirecţioneze emoţiile oamenilor către el, nu-şi va putea ridica niciodată nivelul de influenţă.

Deci, el trebuie să-şi construiască o imagine impozantă din piesele pe care oamenii le strâng şi le pun laolaltă, pentru a-şi forma o orientare spre un viitor bazat pe expertiză și viziune. Mai mult decât atât, liderul trebuie să-şi formeze un cult al personalității concentrat în jurul figurilor centrale, deci să efectueze o căutare combinată a unei imagini cu o anumită realitate pentru a scoate în evidenţă diferenţa de abordare a unui demers de cunoaştere.

Johnny şi-a jucat excelent rolul de "formator de oameni", transmiţându-i tatălui său, cu toată convingerea, faptul că un om poate fi "în ordine" dacă reuşeşte să-l modeleze (tot aşa cum un sculptor îşi modelează operele, după voia sa, dar după propriul lui fel de-a fi). Orice om poate fi schimbat, în funcţie de ce ai vrea tu să vezi la el, după propriile tale criterii, cu condiţia să

reuşeşti să te integrezi în lumea lui – deci, cu condiţia ca el să te accepte ca "modelator" şi îndrumător.

Dacă te consideri un expert în domeniul conducerii, dacă vrei să-ţi creşti performanţa şi să atingi un nivel înalt de influenţă, atunci caută să te raportezi cât mai bine la oameni, învaţă să aranjezi acele "bucăţele" din care este constituit fiecare din ei şi să le alimentezi cu acea energie definitorie pentru fiinţa lor, pentru viitorul lor, deci cu un stimulent care să le înviorezi spiritul. Dacă performanţa ta nu creşte nivelul de performanţă al celorlalţi, atunci e numai vina ta.

Leadership: Prestigiul tău se reflectă asupra imaginii pe care o construieşti treptat despre viziunea ta, acceptând o anumită formă de compromis înainte de a te concentra asupra realităţii pe care o cunoşti?

Imaginea pe care o construieşti despre viziunea ta este expresia convingerii tale semnificative despre două realităţi opuse: o realitate care se schimbă lent, atâta timp cât oamenii continuă să avanseze pe o cale bătătorită, şi o realitate care nu se poate manifesta, care este doar în mintea ta, deci este de fapt o fantezie. Iar singura formă de compromis pe care trebuie să o accepţi înainte de a te concentra asupra realităţii pe care o cunoşti este de a nu te implica total în căutarea unei viziuni care nu poate ieşi la suprafaţă.

Aşa cum oamenii primitivi nu cercetau niciodată boala care îi lovea, ci îl căutau pe Dumnezeu – tot aşa şi în cazul tău, degeaba cauţi să obţii succesul dacă nu-ţi cercetezi propria fiinţă, dacă nu gândeşti ca un lider de nivel înalt care ştie exact care sunt punctele tari şi cele slabe ale oamenilor pe care îi conduce. Când îţi cercetezi şi înţelegi propria fiinţă, propriul Eu, propriul caracter, simţi cum ai mai câştigat o dată lupta cu tine însuţi, simţi că avansezi, că progresezi. Simţi că ţii lucrurile sub control, că păstrezi o anumită stabilitate, că ai răspuns la orice întrebare. Îţi linişteşti mintea, conştiinţa şi sufletul ştiind că principiile pe care ţi le-ai impus a le respecta nu sunt încălcate prin îndoială sau nepăsare.

Măsura leadershipului tău e dată de modul în care te concentrezi asupra celorlalţi oameni, când îţi focalizezi atenţia şi grija asupra Eu-lui lor. Aşa cum un pictor urmăreşte să sublinieze prin lumină şi umbră individualitatea fiecărui obiect aflat în spaţiu, tot aşa şi tu, ca lider, trebuie să subliniezi prin intermediul leadershipului tău individualitatea caracterului deosebit a celorlalţi oameni, în virtutea acelui sentiment de nobleţe care le pune în valoare frumuseţea interioară.

Degeaba te simţi confortabil vizavi de ideea că toţi ceilalţi te ascultă şi îţi urmează exemplul, oferindu-le responsabilităţi şi autoritatea de care au nevoie, căci e posibil ca leadershipul tău să nu aibă substanţă, şi să te înşeli în privinţa a ceea ce eşti cu adevărat. S-ar putea să fii doar un şef, nu un lider carismatic şi iubit.

Esenţa leadershipului este să nu-ţi conturezi o viziune care te face să nu mai distingi realitatea de simularea "realităţii îmbogăţite".

Un exemplu uimitor de leadership are de-a face cu implicarea ta într-un joc cu două realităţi opuse: o realitate care îţi scapă din vedere, şi o realitate care se află în faţa ta, care este obiectivă. Ceea ce determină imaginea unui lider este viziunea care izvorăşte din aceste două realităţi, capabilă să inspire genul de angajament și de energie de care el va avea nevoie pentru a-şi scoate la iveală potenţialul creativ.

Source: https://neculaifantanaru.com/un-exemplu-uimitor-de-leadership.html

Un fior de gheaţă în amintirea călătorului pierdut

On Februarie 10, 2012

Fă dovada unei solide capacităţi de conducere, evaluând evoluţia trăirilor oamenilor în elementele care constituie realitatea vieţii lor.

Eva de Chazelay fusese parcă blestemată de la naştere să sufere de idioţie, şi numai un singur om din lume, tânărul doctor Jacques Mérey, reuşise s-o vindece complet, rupând blestemul, transformând-o într-o făptură nespus de frumoasă, atât de delicată, cultivându-i cele mai alese însuşiri datorită cărora chiar şi cei mai puternici conducători ai vremii, cei mai talentaţi muzicieni şi artişti le-au salutat cu cel mai adânc respect, şi chiar cu invidie.

Cât de fericită poate să fie o femeie ajunsă atât de frumoasă, atât de înţeleaptă, cu purtări atât de alese - alături de vindecătorul ei, iubitul ei, atât de bun, atât de frumos, atât de iubitor. Şi cât de nefericită poate fi ea atunci când evenimentele haotice, pe care numai Dumnezeu şi planurile sale le pot cuprinde, îl despart de iubitul ei, punându-i sufletul, voinţa, mintea, devotamentul, la grea încercare.

Leadership: Urmezi tendinţa progresivă de a accepta ceea ce ţi se întâmplă mai degrabă decât încercarea de a influenţa ceea ce simţi într-un context care îţi oferă ocazia de a te dezvălui lumii întru totul?

Revoluţia îi despărţise. Eva intră în cercul celor mai influente persoane din Franţa datorită averii ei atât de mari, şi a calităţilor ei deosebite. Dar cu toate că îşi clădise o reputaţie de invidiat, cu toate că avea totul, sufletul îi era totuşi îndurerat. Numai speranţa că îl va reîntâlni pe singurul om pe care sufletul ei îl putea accepta ca şi iubit, o mai ţinea în viaţă. Dar asta până la un punct, atunci când se consumă şi ultima nădejde.

- Ah, izbucni Eva, tu ştii bine, Thérésia, draga mea prietenă, singurul om care putea să-mi dea fericirea a murit. La ce bun să aştept un călător care nu se poate întoarce? L-am pierdut. Mai bine să mă duc să-l întâlnesc acolo unde se află, în mormânt. Vreau să mor !

- Vai, urâte gânduri ! răspunde Thérésia. Cum pot ieşi asemenea cuvinte dintr-o gură tânără şi proaspătă ca a ta? Mormântul, - peste şaizeci de ani să ne tot gândim la el. Ah ! Trăieşte, trăieşte, frumoasa mea Eva, vei vedea ce paradis vei trăi !

Inima Evei simţi atunci o atingere uşoară, ca şi cum aceste cuvinte ar fi venit din partea celui ce-l iubea, ca şi cum acestea fuseseră emise şi transmise în spaţiu, producându-i un nou suflu de viaţă: *"Ne vom reîntâlni, Eva ! Aşteaptă şi nădăjduieşte ! "*

Leadership: Este nevoie să faci o diferenţiere între tendinţa de a fi prea activ în relaţii şi tendinţa de a experimenta o bucurie lăuntrică dătătoare de vitalitate autentică?

Tu cât de bine te integrezi în lumea realităţii oamenilor? Cum evaluezi evoluţia trăirilor oamenilor din jurul tău? Care sunt elementele ce compun lumea lor şi cum se comportă ele faţă de altele? Ce anume trebuie să faci pentru ca oamenii să-şi păstreze farmecul propriei lor frumuseţi morale şi emoţionale?

Cele mai importante lucruri pe care le înveţi în relaţii sunt la fel de necesare ca tendinţa de a experimenta o bucurie lăuntrică dătătoare de vitalitate autentică.

Diferenţa este că în primul caz depinzi de o anumită perioadă de timp, de o anumită conjunctură şi de datoria de fi recunoscător celorlalţi. În al doilea caz depinzi de speranţă, de concesia pe care o faci candorii de a îmbrăţişa misterul vieţii şi esenţa ei, folosind termenul "motivat", atunci când când tot ceea ce iubești îți este furat, dar ştii că îţi va fi înapoiat la un moment dat.

Trebuie să insist încă o dată asupra faptului că emoţiile şi sentimentele constituie fondul leadershipului. Liderul rămâne, dacă nu în realitatea imediată, în orice caz în matricea internă a tuturor, adică într-o lume interioară în care nu ar putea exista ei fără el, şi nici el fără ei. Un lider care nu poate să redirecţioneze emoţiile oamenilor către el nu-şi va putea ridica niciodată nivelul de influenţă.

Misterul vieţii are ca fundament o emoţie numită "recunoştinţă" care la un moment dat se va transforma într-o nesiguranţă ce se va dovedi la fel de benefică pentru spiritul tău cum este credinţa în cazul unei reîntâlniri speciale.

Thérésia şi-a jucat excelent rolul de îndrumător şi formator sufletesc de oameni, transmiţându-i Evei, cu toată convingerea, certitudinea că iubitul ei este în viaţă - într-o manieră simplă, originală reuşind să scoată în evidenţă profunzimea realităţii prin aluzia la “paradisul” pe care Eva îl va trăi, radiind exact acele trăiri profunde, intense şi neaşteptate, acele senzaţii spirituale magnifice – controlate – care, lăsându-şi amprenta asupra psihicului ei, să-i îndulcească existenţa.

Dacă ai citit minunatul roman, “ *Doctorul Misterios* ”, al scriitorului Alexandre Dumas, atunci ştii că Eva a trăit, a nădăjduit - la îndemnul Thérésiei, şi în cele din urmă s-a reîntâlnit cu Jacques Mérey, s-au căsătorit şi au trăit acea viaţă atât de frumoasă şi interesantă pe care numai două suflete calde şi iubitoare o pot împărtăşi.

Poţi să diminuezi sau să faci să dispară acele trăiri negative care dezumanizează, care denaturează esenţa fiinţei umane? Ceasul cu alarmă al leadershipului tău funcţionează perfect şi poate să producă la timp acel declic pozitiv în existenţa oamenilor?

Această incursiune în viaţa omului care nu-şi mai poate hrăni existenţa cu nicio speranţă este ca un ceas cu alarmă care îl forţează pe acel om să-şi trezească toate simţurile, să-şi repună în funcţiune propria reţea de sentimente, emoţii, valori şi convingeri.

Ca lider, ai datoria să te asiguri că acest ceas cu alarmă funcţionează perfect şi poate să producă la timp acel declic în existenţa oamenilor, declanşând în ei acele trăiri intense, copleşitor de frumoase, care îşi lasă amprenta asupra psihicului lor producând transformarea lor radicală spre bine.

Leadershipul este acel "aşteaptă şi nădăjduieşte" pe care îl insufli celor care îţi recunosc puterea de a fi prezent într-un moment care oricând poate constitui un nou început de schimbare a vieţii.

Un fior de gheaţă în amintirea călătorului pierdut desemnează acea trăire mistuitoare care se instalează în viaţa oamenilor deconectaţi de la realitatea benefică; a acelor oameni care cedează în faţa probei de devotament faţă de credinţele şi aşteptările lor - acea unică trăire care se risipeşte şi trece fără să aducă nimic în bun în sufletul lor.

Aşa cum ochiul unui pictor se opreşte deseori pe eleganţa unui gest, pe avântul unei aripi, pe dramatismul unui atitudini, pe o pată de culoare, pe puritatea unei linii - tot aşa şi leadershipul tău, ca să capete semnificaţie, trebuie să simţi ce anume contează la oameni,

trebuie să acţionezi la timp în virtutea rolului tău reprezentativ, raportându-te la lumea lor.

Trebuie să-ţi opreşti atenţia asupra acelor erori de conştiinţă, asupra acelor elemente pur personale, iraţionale, emoţionale care şi-au pus amprenta asupra realităţii vieţii lor (precum durerea, tristeţea, ura, frica, etc.) şi să înlături trăirile care îi pot duce la o "paralizie" emoţională care, odată ce le inundă existenţa, nu mai pot fi decât foarte greu schimbaţi.

Concluzie: Susţine-i pe oameni, încurajează-i, şi prin sugestii pozitive să-i determini să fie alături de tine. Sugestia pozitivă determinată de un pozitivism al gândirii va fi o armă adecvată de anihilare al pesimismului, inactivităţii şi lipsei de iniţiativă.

Source: https://neculaifantanaru.com/un-fior-de-gheata-in-amintirea-calatorului-pierdut.html

Un fond de măreţie pentru evoluţia ta

On Aprilie 17, 2009

Evaluează-ţi retrospectiv leadershipul observând sentimentele celorlalţi faţă de tine şi modul în care ei te-au perceput.

Pentru Bill Parrish, directorul general al Parrish Communications, nu exista decât o singură lume: lumea aceasta. Până în momentul când soarta i-a scos în cale un om al cărui suflet i-a fost luat de Prinţul Întunericului care vroia cu orice preţ să întreprindă o călătorie pe pământ.

Totul în Bill s-a schimbat atunci când l-a întâlnit pe Joe Black. Stăteau unul în faţa celuilalt ca doi războinici cu armele ascunse, ca doi potrivnici ce-şi ascund gândurile, pentru a şi le da în vileag numai când vor porni la atac. Bill nu ştia ce anume doreşte Joe de la el, dar simţea că acesta dispunea de o mare putere.

O privire fugară, neliniştită şi nesigură în direcţia lui Joe, în aşteptarea a ceea ce va urma, privire care spunea multe despre felul în care funcţiona psihicul lui Bill în acel moment. Pentru prima dată marele Bill Parrish simţea o teamă de ceva, de necunoscut, o nesiguranţă pentru sine, pentru viaţa lui, ce izvora din gândul că Moartea, în persoana lui Joe Black, îl va despărţi definitiv de această lume.

Bill simţea superioritatea lui Joe, pentru că nu ştia ce gândeşte, ce urmăreşte, şi prin ce mijloace poate obţine ceea ce vrea de la el. Putea să-l privească deschis, dar nu putea să-i intuiască intenţiile. Nu ştia nimic despre Joe, nici despre ceea ce ar putea vorbi cu el. Nu putea să zărească niciun fel de punte de legătură între ei.

Leadership: Poţi să-ţi formezi imaginea unei stime de sine echilibrată, în funcţie de manifestările însuşirilor pe care trebuie să le demonstrezi ca fiind o recunoaştere a superiorităţii tale în faţa altora?

Ai văzut filmul „ *Meet Joe Black (1998)* ”? Bill îl întreabă pe Joe: “De ce eu? De ce m-ai ales tocmai pe mine?”

Iar Moartea îi răspunde că nu putea să-şi găsească, drept ghid, un om mai potrivit decât el. Trăsăturile de caracter ale lui Bill se potriveau perfect nevoilor Sale. L-a ales pe Bill pentru ceea ce era el, pentru însuşirile minţii sale, ale inimii şi temperamentului său, pentru puterea lui de a “mişca” lucrurile. Era un om care nu vedea niciodată lucrurile în negru, ci în culori trandafirii, un om care avea curajul să dea piept cu viitorul. Mai presus de toate era un om a cărui bunăvoinţă şi înţelepciune nu puteau fi contestate.

Pentru a stabili de ce anume ai nevoie ca să-ţi defineşti corect imaginea pe care o au ceilalţi despre tine trebuie să-ţi priveşti obiectiv părţile bune şi cele slabe. Bill s-a ridicat la nivelul aşteptărilor lui Joe datorită calităţilor lui deosebite. Felul în care a fost abordat, felul în care a interacţionat Joe cu el, asigurându-i acea doză constructivă de încredere în potenţialul său de lider şi de ghid, toate acestea l-au ajutat pe Bill să-şi definească în mod clar identitatea proprie.

Calităţile şi aptitudinile tale te însoţesc oriunde, ca un martor discret la ceea ce se întâmplă în viaţa ta, la toate sentimentele tale, ca un martor cheie care îţi indică dacă ai vreo uşă deschisă spre evoluţia ta personală, o uşă deschisă spre o bună comunicare şi colaborare cu ceilalţi.

A-ţi demonstra însuşirile ca fiind recunoaşterea superiorităţii tale în faţa altora înseamnă să-ţi individualizezi partea lăuntrică, ca într-o minunată panoramă, încât să nu fie atinsă de graniţele prejudecăţilor pe care le ai despre ceilalţi, şi ceilalţi despre tine. Prejudecăţi, precum: „este nasol că s-a schimbat planul" sau "niciodată lucrurile nu merg".

Iar pentru a crea și a dezvolta o relație bună și cât mai aproape de ceilalți oameni, mai întâi trebuie să te străduiești să faci ceva extraordinar, să ai niște realizări care să-i uimească pe toți oamenii, care să-ți sublinieze calitățile și aptitudinile. Oamenii trebuie să-ți aprecieze virtutea și înțelepciunea, să te admire pentru ceea ce simți și gândești, să te aprecieze ca persoană care cunoaște semnificația valorii la toate nivelurile.

Stima de sine este asemenea unei cărţi: ai ajuns cu citirea la jumătatea ei şi îţi dai seama că nu-ţi place, iar pierderea este mai mare dacă o abandonezi decât dacă ajungi la ultima pagină. La final, poţi avea măcar satisfacţia de a scrie o recenzie bine documentată, dar totuşi să primeşti pentru ea o singură stea.

Un fond de măreţie pentru evoluţia ta constituie garanţia realizărilor tale. Îţi poţi acoperi o bună parte din imperfecţiuni şi îţi poţi crea o imagine care să inspire respect şi admiraţie, care să transmită celorlalţi un sentiment de încredere în potenţialul tău numai dacă investeşti permanent în tine însuţi, în dezvoltarea ta personală şi profesională. Ca să devii o persoană unică şi valoroasă trebuie să-ţi aduni resursele care îţi alimentează în mod constant potenţialul şi să le foloseşti pentru a-ţi maximiza şansele de a fi ales drept partener potenţial sau drept model de urmat pentru ceilalţi.

Felul în care te aliniezi pretenţiilor celorlalţi îţi determină imaginea de sine. Întâlnirea cu Joe a fost pentru Bill un prilej de a-şi evalua, într-o manieră convingătoare, abilităţile şi calităţile. Puntea prin care îi poţi câştiga pe oameni de partea ta, prin care poţi trece peste orice neînţelegeri şi orice conflicte, puntea prin care poţi realiza o comunicare eficientă cu ceilalţi, care să-ţi reflecte viziunea şi obiectivele, derivă din potenţialul tău de a fi în acord atât cu tine însuţi, să fii congruent cu propriile valori şi convingeri - cât şi cu ceilalţi, să te ridici la înălţimea pretenţiilor lor, şi să fii congruent cu valorile şi convingerile lor.

Trebuie să simţi că ai potenţialul de lider şi de ghid pe care şi-l doresc oamenii. Aşa cum unele companii ar trebui să-şi îmbunătăţească strategia curentă, şi abia apoi să caute să dezvolte o strategie mai bună – tot aşa şi tu, mai întâi trebuie să-ţi îmbunătăţeşti calităţile şi aptitudinile personale, şi abia apoi să încerci să dezvolţi relaţii cu ceilalţi oameni.

Concluzie: Se spune că înainte de a părăsi această lume, ţi se perindă prin faţa ochilor toată viaţa ta, cu bune şi cu rele, cu realizări şi eşecuri, când afli de fapt totul despre tine. În momentele cruciale (nu numai înainte de moarte), îţi faci bilanţul vieţii tale şi afli de cele mai multe ori părerea altora despre tine.

Îţi poţi evalua retrospectiv leadershipul observând sentimentele celorlalţi faţă de tine în momentele cruciale ale vieţii tale, sentimente ce rezultă din modul în care ai fost perceput şi evaluat.

Source: https://neculaifantanaru.com/un-fond-de-maretie-pentru-evolutia-ta.html

Un gând negru împotriva propriului tău Eu

On Iunie 16, 2011

Felul în care te raportezi la propriile valori şi convingeri scoate în evidenţă adevărata ta capacitate de conducere.

Ieri am găsit pe Google o ştire importantă legată de accidentul nuclear de la centrala Fukushima, provocat de cutremurul urmat de tsunami de la 11 martie.

Pe 20 mai, deci la mai puţin de trei luni de la producerea catastrofei, preşedintele companiei de electricitate Tokyo Electric Power (TEPCO), Masataka Shimizu, a anunţat că va demisiona şi va numi un succesor. Decizia lui a venit după ce TEPCO a anunţat o pagubă netă cifrată la aproximativ 11 miliarde de euro pentru anul fiscal care s-a încheiat la 31 martie, ceea ce reprezintă un record negativ în cadrul unei companii nipone.

Poţi să pui un diagnostic pozitiv leadershipului prin investigarea adecvată a realităţii tale emoţionale şi psihice?

Ceea ce fundamentează raţiunea de a te opri din a merge mai departe, în măsura limitării propriei identităţii este tocmai perspectiva de a nu mai putea lua decizii inspirate, pe fondul ameninţării de ordin moral. Devine din ce în ce mai frecventă o artă a renunţării, a pierderii protecţiei de sine, în care frumuseţea obligativităţii de a garanta un randament al eficacităţii nu mai are atât o însemnătate şi o semnificaţie substanţială, cât una de sens contrar evoluţiei, ce îndeamnă la cumpătare şi chibzuială în ceea ce transmiţi ca şi sentiment.

Diagnosticul leadershipului se realizează prin investigarea adecvată a unei atari realităţi emoţionale şi psihice, cu o accentuată structură responsabilă, desfăşurată pe fondul construirii identităţii, într-un spaţiu al idealităţii în afara căruia nu este posibilă formula *"Mă tentează să continui, dar nu ştiu dacă am să reuşesc."*

În acest caz, procesul maturizării gândirii şi cel al emancipării voinţei de a te manifesta în conformitate cu sentimentele cele mai ascunse, ne indică o permanentă deplasare a intereselor de dezvoltare. Interesul pentru semnificaţia a ceea ce a fost stabilit de împrejurări nefaste, cedează locul interesului pentru funcţia "zoom" a efectelor constatate în sensul de subaprecierii valorii, la întâlnirea cu ridicolul diverselor ipostaze pe care le traversezi.

Leadershipul, ca rezultat al manifestării spiritului uman, în deplina lui putere de a se releva în orice situaţie, depinde de existenţa construcţiei identitare şi a crizelor de conştiinţă care se pretează, în analiza succeselor şi eşecurilor, la sublinierea discontinuităţilor dintre cele două zone de siguranţă, eliberate de constrângerile onestităţii. Zona extinderii de potenţial şi zona extinderii de influenţă.

Leadership: Cum te antrenezi pentru bătăliile care vor avea loc în universul tău lăuntric?

Leadershipul nu este un paradis care poate fi descoperit urmând anumite hărţi cu indicii despre paşii ce trebuie urmaţi. Chiar dacă ai instrumentele de navigare care să te poată conduce în direcţia aleasă de tine (o direcţie care să-ţi fie folositoare şi să se potrivească ambiţiei şi potenţialului tău), rămâne totuşi un singur lucru pe care nu-l poţi lăsa în seama nimănui şi pe care uneori o să-ţi vină greu să-l accepţi: structura ta lăuntrică. În special tăria şi consistenţa ta lăuntrică care se reflectă în orice aspect al vieţii tale, la trecutul, prezentul şi viitorul tău.

Cheia succesului tău personal rămâne, mai degrabă, în tine însuţi. Vei putea să faci din leadership locul mult visat numai dacă îl clădeşti cu propriile tale mâini, şi doar dacă – repet – doar dacă te antrenezi pentru bătăliile care vor avea loc în universul tău lăuntric. Aşa cum un pictor se impune prin calitatea operelor sale, prin felul în care redă realitatea, prin felul în care reuşeşte să surprindă personalitatea modelului şi prin tehnica de culoare - tot aşa şi tu îţi vei putea impune valoarea printr-un caracter puternic şi bine orientat, şi prin felul în care te raportezi la convingerile tale. Potenţialul tău lăuntric te va ridica pe scara valorilor, sau te va coborî în cazul unui eşec.

Aşa cum blândeţea însoţeşte întotdeauna adevărata bunătate, tot aşa convingerile şi valorile tale îţi însoţesc întotdeauna paşii spre un viitor mai luminos, sau dimpotrivă, mai sumbru. Felul în care te raportezi la propriile trăiri, valori şi convingeri scoate în evidenţă adevărata ta capacitate de conducere. Oamenii vor vedea ce fel de om eşti în funcţie de deciziile pe care le iei în situaţiile grele şi în funcţie de modul tău de acţiune. Dacă te consideri slab sau nepotrivit pentru funcţia de conducere, atunci vei ceda repede locul tău altuia.

Un gând negru împotriva propriului tău Eu este acel gând care te înfioară şi te ţine în suspans atunci când te afli la ananghie. Este gândul de care trebuie să-ţi faci griji în ceasul marii confruntări cu tine însuţi, cu valorile şi convingerile tale. Este acel gând nociv care te frământă, care te chinuieşte şi te determină să renunţi la idealurile şi năzuinţele tale, în ciuda celor mai admirabile eforturi de a face faţă situaţiei cu mult curaj. Este acel gând care revarsă asupra sufletului tău o imensă tristeţe şi sentimentul penibil al unui sfârşit. Este gândul care te face să-ţi fie ruşine de tine însuţi şi care te determină să te scufunzi în mlaştina vinovăţiei. Este gândul care te împinge către cumplita etapă a resemnării.

Sunt multe lucruri de asimilat în leadership. Trebuie să porneşti de la a învăţa cum să-ţi asumi anumite riscuri, cum să înfrunţi eşecurile şi dezaprobările celorlalţi, până la a avea încredere în instinctele tale şi a nu te abate niciodată de la sarcinile pe care trebuie să le îndeplineşti cu un înalt profesionalism şi conştiinciozitate.

Începe să reflectezi asupra modului în care vei acţiona atunci când te vei afla la ananghie. Acesta este pasul cel mai important către adevărata cunoaştere a liderului din tine.

Source: https://neculaifantanaru.com/un-gand-negru-impotriva-propriului-tau-eu.html

Un gest de iubire într-o lume digitală

On Iulie 04, 2010

Leadershipul emoțional constă în capacitatea de a construi "punți fragile peste abisuri", recunoscând că fiecare conexiune creată poate umple golurile dintre oameni și poate aduce înțelegere acolo unde există nesiguranță.

În palma lui, telefonul părea să pulseze cu promisiunea unor conexiuni nevăzute, o punte fragilă peste abisul tăcerii care uneori se căsca între ei. Ochii băiatului, două lacuri adânci de speranță și nesiguranță, se oglindeau în ecranul încă întunecat, căutând parcă confirmarea că alegerea sa va fi înțeleasă în profunzimea intenției sale.

Cutia, deși nu purta sigiliul ultimei inovații, era împachetată în straturi de gânduri nerostite și vise împărtășite în șoaptă. Fiecare zgârietură microscopică de pe carcasă era o mărturie tăcută a eforturilor sale, a orelor petrecute calculând, economisind, renunțând la micile plăceri pentru a-i oferi ei această bucată de tehnologie care, în mintea lui, reprezenta mult mai mult decât suma componentelor sale.

Când i l-a întins, gestul său a fost precum oferirea unei inimi bătânde - vulnerabil, plin de emoție și speranță tremurândă. Degetele lui, ușor tremurânde, păreau să transmită un mesaj codificat prin atingerea metalului rece: "Ție îți ofer nu doar un dispozitiv, ci o parte din mine, din timpul meu, din visele mele".

Autenticitatea unui gest cu adevărat emoțional este reprezentată de puterea de a oferi nu doar un rezultat, ci și o parte din sine – timpul, efortul și visele – încât cei din jur să simtă valoarea personală a contribuției și să fie inspirați să răspundă cu aceeași dedicare.

În acel moment de tăcere încărcată, aerul dintre ei vibra cu intensitatea emoțiilor nerostite. Era ca și cum întregul univers își ținea respirația, așteptând reacția ei, fiecare secundă dilatându-se într-o eternitate de posibilități.

Zâmbetul ei, când în sfârșit a înflorit, a fost precum răsăritul soarelui după o noapte de furtună - strălucitor, cald și plin de promisiunea unei noi zile. În ochii ei, două galaxii de recunoștință și afecțiune, se reflecta nu marca sau modelul telefonului, ci imaginea băiatului care pusese atâta gândire și sentiment în acest dar.

Când l-a luat în mâini, gestul ei a fost precum îmbrățișarea unei comori de neprețuit. Degetele ei au mângâiat suprafața netedă cu o tandrețe care vorbea despre înțelegerea sacrificiului din spatele cadoului. În acea atingere se citea un jurământ tăcut de a prețui nu obiectul în sine, ci dragostea care l-a inspirat.

Fiecare decizie implică o bucată din identitatea sa, recunoscând că fiecare gest al tău poate fi o punte spre înțelegere reciprocă, dar și o extensie a gândurilor sale nerostite.

Cuvintele de mulțumire, când au venit, au fost precum picături de ploaie într-un deșert al îndoielilor, hrănind și făcând să înflorească încrederea în relația lor. Fiecare silabă era încărcată cu o recunoștință care depășea valoarea materială a darului, atingând corzile invizibile ale conexiunii lor emoționale.

În acea clipă, telefonul a devenit mai mult decât un simplu dispozitiv de comunicare. Era un

simbol al devotamentului lor, o capsulă a timpului care încapsula momentele lor împreună și promisiunea celor ce vor urma. Era dovada tangibilă că, în era digitală, gesturile autentice de afecțiune încă au puterea de a transcende limitările materiale, conectând suflete într-o melodie a iubirii care rezonează dincolo de specificațiile tehnice sau ultimele tendințe.

Conexiunea nevăzută dintre doi oameni poate fi creată prin gesturi mici, precum un zâmbet discret sau o strângere ușoară de mână, ca mesaj codificat al dorinței de a te conecta și de a împărtăși o parte din sine.

Un gest de iubire într-o lume digitală se reflectă în orice acțiune online, luând în calcul importanța gesturilor mici dincolo de lipsa contactului fizic. Privind astfel interacțiunea umană, după modelul unui mesaj de noapte bună care arată preocuparea pentru celălalt, ideea că chiar și cele mai mici gesturi digitale au un impact profund devine valabilă.

Source: https://neculaifantanaru.com/un-gest-de-iubire-intr-o-lume-digitala.html

Un grăunte de nisip în nesfârşitul deşert al lumilor

On Octombrie 19, 2012

Intervino în evoluţia celorlalţi oameni fără să denaturezi perspectivele tale de calificare în marea finală din procesul transformării.

Îşi supunea raţiunea când bătăilor inimii, când ritmului respiraţiei. Amploarea evenimentelor îl angajaseră într-o continuă şi nestăvilită răzvrătire interioară, care avea loc pe fondul aprofundării conflictului determinat de ostilitatea "lumilor paralele". Îşi conducea existenţa sub influenţa unor entităţi discriminatorii, a unor duşmani invizibili, a unor procese de înceţoşare a realităţii şi încrederii în sine. Lucrări şi proiecţii conturate sub sfera de influenţă a unor legi aspre. Stranii şi confuze.

Llewelyn Moss, din " *No Country for Old Men (2007)* ", trebuia să facă un compromis cu el însuşi, să regăsească acea hartă cu puternică încărcătură spirituală la care să se raporteze permanent tot restul vieţii. Dar tragica absurditate de a trăi după nişte tipare impuse de evenimentele deznădăjduitoare, pe care o simţea în toată cruzimea ei, şi necesitatea de a privi în faţă destinul necruţător, nu făceau casă bună cu speranţa în viitorul său.

Ca un om care ispăşeşte o pedeapsă pentru care legea nu prevede nici o limită şi a cărei durată nu este determinată odată cu pronunţarea hotărârii, Llewelyn Moss începuse să simtă nevoia unui loc unde să se retragă, să se odihnească. O închisoare. Cu gratii foarte dese. Era tentat să se complacă în starea de haos spiritual cauzat atât de propria lui persoană, cât mai ales de limitele impuse de lumile care îl înconjurau, insuportabil, ca un gard din sârmă ghimpată.

Leadership: Ştii cum să pătrunzi valoarea regăsirii de sine în cuprinsul unei căutări care returnează rezultate exacte atâta vreme cât nu procedezi la ieşirea din limitele cauzalităţii?

Llewelyn Moss era străin de ştiinţa de a aduce o lumină oportună vieţii. De a se adapta unei lumi de care să se poată servi în voie, în care să judece, după echitate, oamenii şi faptele lor. Şi să se slujească de ea, ca un joc în care toată lumea are de câştigat. Căci tot ce fusese viaţa lui de altădată se ştersese, şi altceva, mai curând apăsător, inextricabil, căpătase brusc o vibraţie aparte.

Exista un fir care-l lega de destinul "lumilor paralele", în pofida tuturor încercărilor de a se impune lor, sau măcar de a le descifra rostul. Mai întâi era lumea celor care îl despărţeau de visuri. Apoi lumea celor care îl obligau să ia parte la jocul lor, prins ca un peşte într-o plasă ermetică, lumea asasinilor. Mai era şi lumea celor care nu se implicau în derularea evenimentelor, a observatorilor. Şi acea lume orientată de intelect, în opoziţie cu alta mânată de instincte. Dar şi o lume a necuvântătorilor, cu propriile ei legi, cu o dimensiune bine stabilită şi care pentru el trecea neobservată. Lumi care evoluau în paralel.

Hotărâtor, o doză de luciditate îi dicta refuzul de lua parte la un joc în care toată lumea trişa – prin degradarea voinţei celor slabi, şi prin minimalizarea acelei realităţi care dădea un înţeles pozitiv vieţii. De parcă s-ar fi aflat în mijlocul unei fantasmagorii şi ceea ce vedea din univers era pur şi simplu efectul coşmarului din somnul greu care era viaţa. Un teren arid al suferinţei.

Llewelyn Moss mergea către descompunere. Trecuse de partea perdanţilor datorită neputinţei de a domina hazardul. Ajunsese într-un punct critic al transformării profunde. Lumea lui putea

să încapă într-un grăunte de nisip, din nesfârşitul deşert al unor lumi stranii. Lumi care, direct sau indirect, voluntar sau involuntar, se întrepătrundeau parcă cu scopul de a-l localiza şi de a-l elimina complet din oricare din ele. Nu era cea dintâi victimă a acestui paralelism absurd, împovărător. Mai fuseseră şi alţii.

Şi toţi sfârşiseră la fel.

Leadership: Ai în vedere constituirea unei noi imagini despre tine ca dependent de o gândire care se prezintă prin reprezentări, fără cuvinte, capabilă să conducă la o schimbare în percepţia de sine?

Cele mai importante lecţii pe care le înveţi ca lider îţi sunt împărtăşite din ambele părţi, cu dublu impact: a conştiinţei pe care vrei să o păstrezi curată, şi amprenta pe care o laşi în conştiinţa celor cu care interacţionezi în orice moment. O conştiinţă care te apăra, la care te raportezi toată viaţa, şi cea pe care o transmiţi celorlalţi, care te poate acuza, debranşându-te de la recunoaşterea statutului tău de om de mare caracter.

Conştiinţa este firul care te leagă sau te îndepărtează de "lumile paralele", părţi ale acelei realităţi cu care te identifici în încercarea de a adera la excelenţă. În timp ce o depărtare de la normele şi regulile pe care le creează conştiinţa curată, echivalează cu uitarea, cu tendinţa crescândă a tăia rădăcinile propriilor valori şi convingeri. Este resortul propriului regres, care vine în contradicţie cu termenii şi condiţiile pe care le impune leadershipul, şi care se manifestă prin indiferenţă, prin îngroparea acelor lucruri care te pot conduce în direcţia cea bună.

Leadershipul este o manifestare a condiţiei umane în contextul unei existenţe dificil de traversat, în care triumfă un un singur lucru: frumuseţea spiritului uman în faţa a tot ce îi stă împotrivă.

Condiţia omului, văzută prin focul încercărilor vieţii, este o subclasă a cauzalităţii care angajează atât psihicul, cât şi liberul arbitru, din care rezultă interdependenţa dintre suprimarea autonomiei şi intensificarea procesului de creare a unei noi realităţi.

A te îndepărta de la codul leadershipului, care se subordonează conştiinţei, este ca şi cum ţi-ai conduce existenţa sub influenţa unor entităţi discriminatorii care aparţin unor duşmani invizibili. Pui astfel în mişcare mecanismul de declanşare a unor procese de înceţoşare a realităţii şi încrederii în sine. Iar, drept consecinţă, leadershipul îşi pierde farmecul, magica-i atracţie; ca o casă banală, care se tot micşorează până la zero, până la dispariţie.

Leadership: Te dezvolţi ca o consecinţă a cauzalităţii unei lumi pline de contraste şi stringenţe, după care toate evenimentele se justifică printr-o motivare intrinsecă?

Impui anumite limite celor din jurul tău? Te loveşti de refuzul lor de lua parte la un "jocul" tău? Minimalizezi acea realitate care dă un înţeles pozitiv vieţii lor?

Ceea ce contează, prin prisma leadershipului şi al caracteristicilor de bază care îl întregesc, este să vezi în ce măsură demersul esenţial al gândirii tale regăseşte o altă autoritate care să-ţi verifice corectitudinea faţă de principiile majore care îţi guvernează elementele de autenticitate. O autoritate care să-ţi auditeze propriile performanţe din perspectiva valorilor şi a rolului care te leagă de ceilalţi din jur.

În procesul transformării tale de la o condiţie deznadajduitoare la una de control, ca factor

major de atingere a excelenţei, se cere o anumită finisare a reperelor care îţi compun caracterul, dând un sens mai adânc vieţii şi personalităţii tale. Se cere o continuitate la nivel de conştiinţă, deci în ordinea morală a valorilor şi normelor ei.

Leadershipul tău transformă realitatea celorlalţi oameni într-un teren arid al suferinţei? Poţi să găseşti un teren de împăcare între tine şi ei? Existenţa ta se îndreaptă spre descompunere?

Percepţia de sine se poate constitui ca un apel la responsabilitate și la o acțiune etică în baza asumării unei situaţii de viaţă ce are potenţialul de a-ţi anula convingerile deţinute ulterior şi de a-ţi întări valorile referitoare la iertare, uitare, generozitate, înduplecare, compasiune, stimă de sine, intenţie pozitivă, facerea de bine, acceptarea celorlalţi.

Un grăunte de nisip în nesfârşitul deşert al lumilor sugerează acel ceva neînsemnat, acel element individual din arsenalul omului supus unei realităţi perisabile, care nu mai poate să evolueze şi să se transforme într-un alergător de cursă lungă.

După cum "frumuseţea ţine de geometrie şi numai sentimentul îţi dă posibilitatea să sesizezi formele ei cele mai delicate", tot astfel leadershipul ţine de percepţiile tale asupra celorlalţi oameni. Şi numai realitatea pe care o trăieşti alături de ei îţi dă posibilitatea să apreciezi cele mai fine piese de rezistenţă din mecanismul care-l pune în mişcare, asigurându-i buna funcţionare.

Intervino în evoluţia celorlalţi oameni fără să denaturezi perspectivele tale de calificare în marea finală din procesul transformării tale – spre evoluţia conştiinţei, care te menţine permanent vigilent la orice deviere de la regulile şi reperele cele mai importante ale arhitecturii leadershipului; spre găsirea echilibrului necesar pentru a putea merge mai departe pe drumul spre desăvârşire.

Concluzie: Fără a abdica de la morală, deontologie şi…propria conştiinţă, un lider trebuie să găsească soluţii adecvate pentru a anihila legal efectele create de situaţiile când unul este împotriva tuturor şi toţi împotriva unuia. Autoanaliza ca şi analiza colectivă presupune şi chiar impune existenţa unei comunicări de ambele părţi.

Lipsa de comunicare ca şi analiza unilaterală, retragerea în propria lume, constrâns sau nu de evenimente, de mediu, de relaţii, de schimbări, nu înseamnă altceva decât atingerea acelui " *borderline* " dintre normal şi patologic, ceea ce de cele mai multe ori echivalează cu prăbuşirea.

Source: https://neculaifantanaru.com/un-graunte-de-nisip-in-nesfarsitul-desert-al-lumilor.html

Un ideal măreţ închinat fiinţei umane

On Aprilie 15, 2012

Facilitează accesul oamenilor la leadershipul tău, sădind în conştiinţa lor interesul faţă de adevăratele tale idealuri, virtuţi şi calităţi.

În filmul „ *Lionheart (1990)* ", despre care am discutat şi în articolul precedent, personajul principal, Lyon Gaultier dezertează din Legiunea Străină şi ajunge în Statele Unite ale Americii. Îl găseşte pe fratele său între viaţă şi moarte şi pe soţia acestuia, fără banii necesari pentru a-şi îngriji copilul. Pentru a o ajuta el se implică în luptele ilegale.

Dar pe urmele lui sunt trimişi doi ofiţeri straşnici, lipsiţi de orice filozofie proprie - nişte executanţi perfecţi, neînsufleţiţi de nicio convingere, de nicio formă de bunăvoinţă şi empatie - două caractere dure, create parcă de un creator tehnologic lipsit de orice urmă de sentiment. Oriunde se afla Lyon, îşi făceau şi ei doi apariţia, tot mai mânioşi, îmboldiţi de o voinţă tot mai acerbă de a-l prinde şi de a-l aduce înapoi în legiune.

În finalul filmului, Lyon reuşeşte să câştige cu mare dificultate lupta împotriva lui Attila. Epuizat, clătinându-se pe picioare, şovăitor, încredinţat că va simţi curând pedeapsa de care au parte toţi dezertorii, îşi priveşte o clipă „umbrele", apoi se lasă complet în mâinile lor. Îşi ia rămas bun de la soţia şi fiica fratelui său, singurele rude care i-au mai rămas, pentru care făcuse toate aceste sacrificii. Apoi este urcat în maşină, flancat între cei doi ofiţeri.

Dar ceva se întâmplă. Ceva neaşteptat. Dintr-o dată, după câteva sute de metri, maşina se opreşte. Cei doi ofiţeri îşi întorc capul spre Lyon cu mândrie. Pentru prima oară pe chipul lor era întipărit sentimentul de înțelegere, alimentat de un dram de admiraţie - ca şi cum un spirit fugar, altruist, s-ar fi strecurat în fiinţa lor şi s-ar fi pierdut în labirintul existenţei lor, făcându-i generoşi - declanşând în ei, ca nişte curente electrice, toate trăirile, toate valorile, toate emoţiile pe care o fiinţă umană este capabilă să le resimtă.

- Eşti liber, Lyon. Întoarce-te la familia ta. Mult noroc !

Leadership: Imaginea a ceea ce eşti în realitate prinde contur în momentul în care ţi se revelează condiţia de a vedea lumea în raport cu ceea ce te face să te simţi liber?

În ce situaţie neaşteptată survine momentul în care ţi se revelează valoarea de fiinţă cauzală, despre care toată viaţa ai crezut că nu te defineşte? Probabil în acea situaţie în care reuşeşti o evadare dintr-un context dur cum ar fi stăruinţa asupra imposibilului sau izolarea totală de lume în mijlocul unui pseudo-univers artificial şi lapidar construit.

M-a impresionat încărcătura filozofică a următoarei afirmaţii, aparţinând scriitorului Ştefan Zweig: *"Omul trebuie să fie predispus de a atribui voinţei o putere ce se exercită asupra spiritualului, repercutându-se prin el în lumea materială."*

Voinţa unui om de a se depăşi pe sine, consolidată prin extinderea propriilor orizonturi, a propriilor competenţe şi valori, este însoţită constant de un val de modificări care îi poate îndrepta paşii către o mai bună valorificare a propriilor puncte tari, a propriilor lui puteri interioare. Vindecându-l pe această cale de orice manifestări duşmănoase şi extremiste, de orice vicii, de orice firimitură de conţinut uman dăunător, de orice stare de spirit malignă.

Eficienţa ta în leadership rezidă tocmai din această valorificare a punctelor tari, de îndepărtare a „reziduurilor” lăuntrice emoţionale şi mentale, prin descoperirea şi împărtăşirea valorilor, din redirecţionarea propriilor tale trăiri, a propriei tale lumi de gânduri, spre acea realitate în care înţelegerea devine posibilă şi acceptată unanim de oamenii din jur, şi care creează anumite obligații morale de ambele părți.

Ceea ce te face să te simţi liber este oportunitatea de a trăi măreţia neprevăzutului ca răspuns la activarea nevoii de a schimba sensul unei existenţe din care neantul a muşcat adânc.

A încerca să-i aduni pe oameni în jurul tău fără să determini transformarea lor prin întărirea legăturii tale cu ei, prin desăvârşirea şi practicarea propriilor tale virtuţi, – este ca şi cum ai încerca să construieşti un turn care se dărâmă continuu. Te vei întoarce mereu şi mereu de unde ai plecat, vei cădea în patima cărămidarului, încercând să aranjezi din nou şi din nou, aidoma unor piese de puzzle, cu un reînnoit şi totuşi atât de istovitor elan, cărămizile de bază ale leadershipului - fără de care evoluţia ta nu va putea fi posibilă.

Tu cazi în patima cărămidarului?

Abilitatea de a te raporta emoţional şi moral la ceilalţi oameni este întotdeauna limitată de efortul tău de a descoperi faţa ascunsă a suferinţei, deznădejdii şi neputinţei, experimentate datorită unei nedreptăţi sau a unei erori de judecată.

Leadership: Poţi să dobândeşti o înţelegere corectă şi completă a dimensiunii vieţii printr-o asumare a răspunderii faţă de rezultatul unei experienţe de transformare indusă de ceea ce nu poţi controla?

Ca lider, ai datoria să-ţi menţii constant caracterul nobil, să anulezi orice idealuri, valori şi convingeri care nu-ţi conferă stabilitate în relaţiile cu ceilalţi oameni. Deci, trebuie să-ţi înzestrezi leadershipul cu însuşirea de a respinge orice element de conţinut cu caracter defectuos, şi de a-ţi menţine constant echilibrul sufletesc şi moral.

Ce anume i-a determinat pe cei doi ofiţeri atât de reci în simţire şi în fapte să se răzgândească la sfârşit şi să-şi abandoneze crunta misiune de a-l aduce pe Lyon înapoi în legiune? Şi-au recăpătat aşa, dintr-o dată, omenia, nefiind influenţaţi de niciun factor? Şi-au liniştit ei firea ranchiunoasă, sorbind o licoare miraculoasă, tămăduitoare, dotată cu proprietatea de a le curăţa întreaga fiinţă şi de a-i face mai buni, forţându-i să găsească calea cea mai adecvată de a se raporta la cei din jur?

Ca să reuşeşti să modelezi materia din care e făcut omul, aşa cum un meşteşugar priceput modelează lutul ca un adevărat creator, ca să înfrumuseţezi trăsăturile sale, ca să-i modifici trăirile - atribuindu-le o cu totul altă caracteristică, mai întâi trebuie să sădeşti în conştiinţa lui interesul faţă de adevăratele tale idealuri, virtuţi şi calităţi.

A accepta un rezultat pe care nu-l poţi controla este o virtute care constă în puterea de a îndura greutățile și neplăcerile vieții. A reuși o transformare în pofida acestui rezultat este măsura valorii pe care o aduci în lume.

Un ideal măreţ închinat fiinţei umane indică orientarea ta şi a leadershipului tău spre ceea ce este cu adevărat important atât pentru tine cât şi pentru cei din jur - care te înţeleg, care adoptă convingerile tale şi îţi acceptă trecutul, care te sprijină în prezent şi te încurajează în viitor.

Leadershipul implică modificări ale comportamentului şi gândirii umane, atât în ceea ce priveşte liderul - prin propria investigare a Eu-lui, prin autocunoaştere şi evaluare, cât şi a oamenilor în fruntea cărora se află şi asupra cărora trebuie să aibă o înrâurire binefăcătoare.

Binecuvântat este leadershipul ce are încorporat acest ideal măreţ închinat fiinţei umane.

Source: https://neculaifantanaru.com/un-ideal-maret-inchinat-fiintei-umane.html

Un început al timpurilor nesfârşite

On Ianuarie 27, 2021

Încearcă să-ţi asiguri o libertate tenace şi vizionară, o libertate care se adaptează timpurilor, fără a pierde nimic din vitalitatea momentelor de reflecţie asupra vieţii interioare.

Ascult o melodie intitulată "In 100 years", şi o ascult cu multă plăcere şi cu entuziasm, cu simţirea omului simplu care îşi poartă anii cu atâta nobleţe şi seninătate. O ascult ori de câte ori simt că nu mă ascultă nimeni, ştiind că dacă aş fi fost ascultat cu mai multă sinceritate şi deschidere, poate aş fi fost înţeles mai bine ca om al timpurilor nesfârşite. Căci nimeni nu înţelege cât de înşelătoare şi dezamăgitoare poate fi simţirea pe care o acorzi anilor trecuţi, dar prezenţi şi neosteniţi numai pe ritmul muzicii.

Şi în timp ce o ascult cu drag, şi în timp ce mă zbânţui prin cameră pe ritmul ei dinamic, intervine un refren care îmi atrage atenţia, într-un spaţiu al emoţiei versatile, poetice, pure: *"Outside the gates of Heaven, oh, there lives a unicorn".* Ce vrea să spună versul acesta altceva decât că, probabil, în spatele a tot ceea ce ai trăit cu multă simţire stă cineva ascuns în anonimat, cineva greu de găsit, greu de accesat într-o realitate care se schimbă de la un punct la altul, într-un spaţiu al transcendenţei inaccesibile.

Toate imaginile şi sunetele din această melodie se întrepătrund într-o geometrie universală a emoţiei, toţi anii pe care i-am trăit cu grabă, dorindu-mi parcă nespus de mult să nu fi trecut cu atâta grabă, încă mă opresc în loc, într-o aparenţă a separării de restul lumii, la fel cum o notă muzicală se odihneşte în pauza dintre ritm şi voce. Iar dacă mă simt diferit, puţin nostalgic, dar şi foarte energic, este pentru că anii ce au trecut m-au făcut diferit, chiar dacă diferenţa dintre mine cel de atunci şi cel de acum este la fel de mică precum distanţa de la o notă muzicală la alta.

Chiar şi notele muzicale au în spate o istorie vastă...

Leadership: Eşti pregătit să te accepţi pe tine însuţi în lupta cu timpul care îşi povesteşte existenţa cu multă sinceritate şi într-un mod la fel de captivant în pauza dintre două note muzicale?

O melodie este o trecere a anilor peste momente de neuitat, le strângi pe toate în căuşul minţii de artist şi le transformi într-un buchet de trandafiri ce uimeşte printr-o incomparabilă putere a culorilor vii, pline de emoţie. Evident, nu încerc să transform relaţia cu mine însumi într-o filosofie a emoţiei faţă de domeniul artistic sau muzical, ci mai degrabă încerc să creez o apropiere de o temă ce răzbate din versurile lumii mele. Ele anunţă multă tăcere pentru o prezenţă prea subtilă care îşi trăieşte anii prin reamintire, alteori prin uitare, dar mai ales prin odihna liniştitoare a sufletului.

Despre asta este vorba aici, despre muzica vieţii trăită pe ritmul unei găsiri de sine. Căci, nimic nu este mai important decât să te accepţi pe tine însuţi într-o buclă a timpului care se tot repetă, indicând legătura dintre "Memo" şi "Domini", dintre Andante şi Allegro, dintre Do şi Si. Iar pauza dintre notele muzicale care îmi acompaniază trecutul şi prezentul, fiind o formă superioară de conştientizare a emoţiilor şi gândurilor care ştiu să spună o poveste, se prelungeşte la fiecare acord între sentimentul identităţii şi percepţia sinelui.

Anumite momente de viaţă încă mă mai urmăresc printre aceste note, puţine urme au mai rămas din ele, acestea fiind proporţionale cu somnul minţii obiective.

Poate că trebuie să mă întorc la cel care am fost, plin de hotărâre, truditor, energic, ca să înţeleg că anii nu se numără, ci sunt exact ca boala, se răspândesc de la distanţă, pretutindeni. Îi simţi peste tot în jur, şi în cărţi, şi în locurile de promenadă, şi în muzică, dar nu le poţi găsi vreo alinare, ci doar o fecundă aspiraţie spre altceva. Spre ceva mult mai înalt, mai armonios, spre ceva care este generat tocmai prin actul creaţiei şi al perseverenţei în creaţie.

Iar dacă aş trăi 100 de ani, atunci emoţiile mele vor anunţa încă 100 de ani de reamintire şi retrăire a momentelor fugare de bucurie ale vieţii. Până la urmă, sunt măsura schimbărilor şi transformărilor cu privire la „înainte" şi „după", şi dacă aş fi putut să fiu altcineva decât cel ce am fost, atunci aş fi dorit să fi fost un vers dintr-un hit al anilor '90, compus tot de Modern Talking: *"We'll take the chance, we will again"*.

Leadership: L-ai îndemnat pe "Tine-Cel Prezent" să acorde o atenţie sporită momentelor de reflecţie asupra vieţii interioare, amintindu-i că eşti dispus să identifici perspectivele de interpretare ale unei realităţi trăite prin rularea aceleiaşi "muzici" ?

O reevaluare a limitelor timpului pe care mi-l acord mie însumi ca să înţeleg cunoaşterea fiinţei originale, sau mai bine zis nevoia fiinţei plăsmuite de a reintra în dialog cu Cel care a creat-o, mă pune în acord cu inspiratul punct de vedere al lui Marcus Aurelius:

"Gândeşte-te că nu peste mult timp nu vei mai fi decât nimeni de nicăieri, că nu va mai exista nici unul dintre lucrurile pe care le vezi acum, nici vreunul dintre oamenii care trăiesc acum. Fiindcă orice lucru este prin natura lui făcut să se transforme, să-şi schimbe starea şi să dispară pentru ca altele să poată să-i urmeze."

Cred acelaşi lucru, dar merg şi mai departe de atât. Din dorinţa de a menţine şi de a dezvolta contactul direct dintre mine, cel din trecut, şi cel ce sunt acum, pe această cale fiind stimulat de capacităţile intelectuale, cu deosebire spiritul analitic şi discernământul fin pe care-l dezvoltă şi îl întreţine studiul filosofiei, voi face o călătorie dus-întors spre acea parte din colţul unei lumi plină de taine omeneşti.

O lume plină de cuvinte pricepute, sugestive, însufleţitoare, ce se retrăieşte printr-o visare care te îmbată şi care te face să spui: "Pot mai mult...vreau mai mult".

Voi încerca să mă aflu mereu într-un loc al întâlnirii cu mine însumi și cu celălalt, pentru a simți și învăța că ceea ce este neaşteptat la mine, cel de atunci, poate fi găsit numai la mine, cel de acum. Şi ceea ce găsesc că este minunat la mine, cel de acum, se armonizează cu o parte a expresiei unei reacţii la sentimentul de libertate pe care ţi-l dă melodia: "In 100 years".

Da, sunt liber, fiindcă m-am regăsit pe mine într-un spațiu dedicat exclusiv bucuriei. Am fost, sunt şi voi fi suma unor gânduri exprimate prin sunete...

Un creator este o prezenţă care îşi poartă anii cu demnitate, este măsura schimbărilor şi transformărilor cu privire la „înainte" şi „după", exact ca viaţa dintre două cărţi care tratează aceleaşi subiecte fără să se influenţeze într-un fel sau altul.

Un început al timpurilor nesfârşite se caracterizează printr-o trecere necontenită de la o stare la alta, de la o etapă la alta a vieţii, pe ritmul unei muzici fabuloase pe care, adesea, o auzi doar tu însuţi.

Un creator desăvârşit poate fi perceput ca un acord dintre două note muzicale care se adaugă la o melodie, pentru a-i reliefa conturul, pentru a-i împodobi linia melodică. El poate să reflecte viaţa trăită de un singur om în momente de timp diferite, cu stări de spirit diferite: el va da judecăţi de valoare diferite asupra aceleiaşi muzici. Sau, după cum bine spunea cineva pe internet:

"Poate ar fi interesant de ascultat chiar două sau mai multe interpretări în paralel ale aceleiaşi piese muzicale, asta ne-ar dezvălui amprenta personală a celui ce interpretează; ne-ar arăta cât de diferiţi suntem în înţelegerea aceleaşi muzici şi totodată cât de frumoşi suntem în unicitatea noastră."

*** Notă:** Modern Talking - In 100 Years (New Maxi Version 2K17)

Un indiciu rar al personalităţii

On Octombrie 21, 2010

Dezvăluie-ţi sentimentele cele mai adânci, pentru ca oamenii să descopere adevărul despre cine sunt ei cu adevărat.

În filmul „ *Meet Joe Black (1998)* ", Susan Parrish, fiica miliardarului William Parrish, poartă o ultimă conversaţie cu Prinţul Întunericului, în persoana lui Joe Black. Ea îi mărturiseşte acestuia cu o adâncă nesiguranţă gândurile ei. Îi era teamă. În adâncul sufletului ştia că Joe nu spunea adevărul. Căci se simţea o undă de amărăciune în glasul lui, ca o durere fără sfârşit, golit de orice energie, de orice încărcătură spirituală.

Uitându-se la ea cu durere în ochi, simţind frământările ei lăuntrice, Joe îşi recunoscu pentru prima oară adevărata fire, sub impulsul unei adânci convingeri, adevăratul sine. Îl cuprinseseră brusc cele mai apăsătoare simţăminte: de vinovăţie, de îngrijorare, de tristeţe şi deznădejde, care deveniseră adevărate. Primul lui sentiment dominant a fost compasiunea; al doilea un gol imens, de nimic, ca şi cum n-ar mai fi contat ziua de mâine. Voinţa de a se lupta cu propria lui conştiinţă, cu tentaţiile sale, cu propria lui identitate, cu propriile sale slăbiciuni a fost marea încercare care i-a fost dată, pe care n-o anticipase şi de care nu putea trece.

În finalul filmului, Prinţul Întunericului, în persoana lui Joe Black, părăseşte această lume, dar nu înainte de a-şi îndeplini promisiunea: îl readuce la viaţă pe adevăratul Joe, acel tânăr chipeş cel pe care Susan îl cunoscuse la cafenea şi de care se îndrăgostise enorm.

Leadership: Pe ce se bazează convingerea ta că ştii adevărul despre ceilalţi oameni din jur, indiferent de ceea ce esti dispus să încerci ca să susţii argumentat nişte puncte de vedere absolut incredibile?

Nu prin gândire, ci prin contemplare şi simţire (în mijlocul oamenilor) Joe Black – Prinţul Întunericului, a fost determinat să înţeleagă, să trăiască sentimente similare şi o personalitate apropiată de cea a oamenilor. Susan, prin al ei sufletul curat, prin a ei sensibilitate, prin a ei aplecare către spiritualitate, a trezit în el simţul dreptăţii, al credinţei adevărate, al adevăratelor şi înălţătoarelor idei umaniste, declanşând o ruptură în structura lui de rezistenţă.

Toţi oamenii ar trebui treziţi şi îndemnaţi să îndrepte ceea ce au stricat în viaţa altora, sau ceea ce este strâmb în viaţa lor. Dar cum? Prin sentimente. Prin schimbarea stării lor sufleteşti. Aşa cum Susan, destăinuindu-i lui Joe Black adevăratele ei trăiri, gânduri şi temeri, a reuşit să trezească în el cele mai umane simţăminte, tot aşa şi tu, ca să-ţi uşurezi conştiinţa, ca să le arăţi oamenilor adevărul despre cine sunt ei cu adevărat, trebuie să-ţi dezvălui sentimentele cele mai profunde.

Exprimarea adevăratelor sentimente şi trăiri - aceasta este puterea care îl defineşte pe un om de o nobleţe şi cu o bogăţie sufletească extraordinară. Foloseşte-ţi această putere cu chibzuinţă, cu un discernământ pozitiv, demn de apreciat. Astfel vei fi mai împăcat cu tine însuţi, iar cei din jurul tău vor fi întotdeauna mai câştigaţi. Ca să-ţi pui în relief aspectul pozitiv al personalităţii tale trebuie să imprimi corect în mintea şi în sufletul celorlalţi oameni propriile tale convingeri şi percepţii.

Leadership: Personalitatea ta poate să transmită profunzime în lupta dintre ego și suflet, raportându-te la nişte convingeri şi puncte de vedere de care trebuie să ţii cont dacă vrei

să-ţi scoţi din minte un adevăr care te obsedează?

Procesul de cunoaştere a celorlalţi oameni este ca un ciudat labirint, asemănător cu acel joc pentru copii în al cărui grafic complicat trebuie să găseşti calea care duce din centru în afară, spre ieşire. Nu-i vei putea cunoaşte mai bine dacă nu-i înţelegi, dacă nu găseşti calea care duce în străfundul minţii şi sufletului lor, şi dacă nu îi determini să-şi scoată la iveală partea negativă sau pozitivă a personalităţii lor, cele mai bune calităţi ale lor, sau, dimpotrivă, cele mai puţin lăudabile.

Aşa cum înţelegerea mai bună din partea pacientului a bolii de care suferă creşte spectaculos gradul de implicare a acestuia în urmarea tratamentului - tot aşa conştientizarea şi înţelegerea mai bună din partea oamenilor a celor mai profunde sentimente ale tale va creşte spectaculos gradul lor de implicare în procesul de schimbare a personalităţii lor.

Leadership înseamnă să judeci oamenii şi realitatea lor conform crezurilor pe care le ai, nu după nişte puncte de vedere care invocă vreun adevăr absolut. De fapt, crezurile pe care le împărtăşeşti te vor ajuta să înțelegi importanța a ceea ce ţi se întâmplă, indiferent de voinţa ta.

Care este crezul pe care îl cuprinde toată învăţătura ta? Crezul tău este să relatezi adevărul complet și imparțial? Aşa cum spunea cineva, crezul este înfăţişarea pe scurt a învăţăturii pe care trebuie s-o creezi şi s-o mărturiseşti.

Un indiciu rar al personalităţii este adevărul de care nu vrei să te dezlipeşti, dar pe care trebuie să-l accepţi, fie că vrei fie că nu. Convingerea lui Joe Black de a se purta sincer cu Susan s-a bazat în exclusivitate pe dispreţuirea acelui Alter-Ego care aproape îi substituise întreaga ființă, dar care n-ar avea nimic de-a face cu sine, ci cu tânărul căruia el îi furase identitatea.

Decât să fii un diavol deghizat în om, mai bine să suferi că un om liber care dispune de soarta și de actele sale.

Source: https://neculaifantanaru.com/un-indiciu-rar-al-personalitatii.html

Un joc complicat

On Februarie 14, 2009

Extinde-ţi graniţele influenţei, adoptând o poziţie fermă faţă de hotărârea ta de a-ţi impune caracterul.

Drumul către o carieră de succes poate fi extrem de alunecos. Într-una din cele mai renumite cărţi despre şah, " *Principii şi tactici* ", Anton Berger specifica în primul capitol cele trei reguli importante din şah: "Atenţie, atenţie, atenţie ! "

Pe măsură ce înaintezi în carieră, fii convins că te vei confrunta cu numeroase greutăţi şi te vei lovi de foarte multe obstacole care te vor ţine departe de scopul pe care ţi l-ai propus, de visele pe care le nutreşti. Foarte mulţi oameni invidioşi sau dornici să avanseze în postul pe care îl urmăreşti tu, vor încerca să te împiedice să faci un pas înainte. În astfel de momente va trebui să iei o hotărâre: ori înaintezi cu prudenţă ori te resemnezi.

Leadership: Caracterul care decide rezultanta tuturor forţelor tale este în acord cu asumarea unui ego care nu permite compromisuri?

Margaret Thatcher, premierul Marii Britanii intre anii 1979-1990, a ştiut mai bine ca oricine cum să acţioneze astfel încât să nu fie ţinută în şah de către ceilalţi aspiranţi la scaunul confortabil de premier. Ca şi la jocul de şah, Margaret Thatcher a fost foarte chibzuită şi extrem de atentă la demersurile pe care urma să le facă, iar odată ce lua o decizie nu se mai răzgândea asupra ei. A spus-o chiar ea: " *Dumneavoastră vă puteţi răzgândi, dacă vreţi. Doamna nu se răzgândeşte.* "

Poate că şi tu vei dori să ocupi o funcţie înaltă de conducere şi să-ţi măreşti puterea de influenţă. Te previn însă, că nu vei fi singurul care îşi doreşte acest lucru. Cu siguranţă vor exista şi alte persoane dornice de succes şi de ascensiune profesională.

Ca să câştigi în faţa oponenţilor tăi, va trebui să înveţi să joci dur, dar cu prudenţă ca Margaret Thatcher. Cumpăneşte bine mutările pe care doreşti să le faci, apoi acţionează decisiv. Aminteşte-ţi că, întocmai ca la şah, mutările o dată făcute nu le mai poţi schimba, iar o mutare greşită ar putea însemna sfârşitul partidei prin a fi făcut mat. Aşa că, preia controlul asupra jocului înainte ca adversarii tăi să o facă.

Ego-ul poate fi ieşirea ta din starea de inerţie auto-impusă numai dacă există o şansă de victorie asupra unei forţe foarte mari, al cărei rezultat te face să crezi că ceva mai presus decât tine veghează asupta ta, te călăuzeşte şi te protejează.

Tu ai abilitatea de a înţelege şi utiliza leadershipul ca instrument de asigurare a succesului? Capacitatea ta de a te menţine ferm pe poziţie este „marca distinctivă" a puterii tale de influenţă? Care e „piesa" cu cel mai mare potenţial pe care o foloseşti ca să-ţi controlezi oponenţii? Poţi crea puncte tari care să nu poată fi uşor atacate de către adversari? Te diferenţiezi de aceştia prin atenţia deosebită acordată demersurilor pe care le iniţiezi?

Extinde-ţi graniţele influenţei, adoptând o poziţie fermă faţă de hotărârea ta de a-ţi impune caracterul.

Poţi face o diferenţiere între Liderul-comun şi Liderul-de-elită, fără să fie nevoie de

cunoaşterea în amănunt a proceselor de realizare a obiectivelor planificate?

Leadershipul în ansamblul său are la bază o sumă de principii, practici, convingeri şi strategii, ale căror raporturi și interferențe cu omul şi circumstanţele în care se află generează, în ultim stadiu, acel elan lăuntric şi acel tip de valoare de care liderul are nevoie pentru a se impune în faţa celorlalţi. Dar mai întâi de toate în faţa lui.

Se impune deci crearea unei dihotomii între liderul-comun și liderul-de-elită în care se poate transforma individ ul la un moment dat. Diferenţa cea mai grăitoare dintre cele două tipuri fiind dată de jocul la care concurează fiecare, în pofida presiunilor, distragerilor, încercărilor de intimidare şi comploturilor de orice fel. Dintre cele două tipuri, numai liderul-de-elită reînvie în el acea magie ciudată care îi strânge la un loc energiile cele mai puternice şi uneltele spirituale folositoare transformării, benefice unei funcţionări sigure şi unei evoluţii contra curentului.

Luând exemplul lui Margaret Thatcher, ştim prea bine cum încearcă să joace liderul-de-elită în întunecatul infern al întorsăturilor de situaţii şi al marilor schimbări, concentrate uneori într-o singură clipă. Încearcă să joace "nepiratat", adică legal, fără să încalce drepturile şi libertăţile celorlalţi oponenţi de a strădui să dobândească titlul de maestru. Ci doar păstrându-şi poziţia fermă, punându-şi în prim plan îndrăzneala care se duce către oportunitate, conştientizând valoarea oricărei acţiuni întreprinse.

Cunoaşterea în amănunt a proceselor de realizare a obiectivelor planificate nu se poate realiza decât printr-o introducere personală în decorul unei "prestaţii live" care contribuie la depăşirea stării de risc în care se află un întreg ce poartă o realitate diferită de cea a părţilor care-l compun.

Poziţia de titular în leadership se obţine când te decizi să lupţi pentru o cauză mai presus de tine şi să te concentrezi pe ceea ce te face să mergi mai departe într-o direcţie imposibilă.

Dar cum percepe acest joc liderul-de-elită? Dacă, de exemplu, i-am ridica liderului-comun această problemă, cu siguranță ne-am lovi de slăbiciunea sa, de neștiința de a gestiona mai multe teritorii străine, de indiferența cu care tratează o serie de factori strategici caracteristici fiecărei poziţii, și de ignoranța de a acţiona după un plan în acel moment care necesită idei novatoare.

În toate epocile liderul-comun de la baza societății a ignorat aceste mijloace de probare a valorii sale. Deși, paradoxal, el a fost principalul actor pe scena istoriei universale, jucându-şi rolul continuu, inconştient de nepotrivirea sa la conducere, motivat doar sub impulsul dorinţei de a fi în frunte.

În consecință, se pare că victoria este produsul aproape exclusiv al personalităților bine formate în luptele pentru supremaţie. Personalități ce totuși nu ar fi putut să își spună cuvântul fără susținerea unui joc complicat, la nivel superior, care constă în tendinţa de acumulare a unor avantaje poziţionale sau materiale, dezvoltate ulterior până la forme cu caracter decisiv.

Obligaţia pe care ti-o asumi ca lider nu trebuie niciodată interpretată ca o clauză de răzgândire în cazul traversării unui drum anovoios, ci ca o clauză de risc voluntar spre identificarea si dezvoltarea zonelor de favorabilitate înaltă care te ţin în formă.

Un joc complicat devine un adevărat spectacol demn de marile personalităţi ale istoriei

atunci când cele două reprezentaţii *"caracterul puternic"* şi *"un ego care nu face compromisuri"* se prelungesc peste măsură. Dar merită să iei parte la el, fiindcă înveţi cum să-ţi găseşti motivaţia într-un cadru ce nu permite favoruri, ci doar manifestarea mândriei.

Cred că vorbele scriitoarei de origine română, Irina Binder, exprimă cel mai bine atitudinea unui lider prins într-un joc riscant: *"Dacă vreodată voi ţine capul jos,va fi doar ca să-mi admir pantofii."*

Un leadership lipsit de strălucire

On Februarie 20, 2011

Evită să te pierzi in iluzia unei realităţi care nu corespunde aşteptărilor celorlalţi.

Am ajuns la o concluzie uimitoare bazată pe fapte. Şi anume, că în ziua de azi oricine ştie leadership. Oricine poate fi invitat la o conferinţă pentru a-şi exprima punctele de vedere, propria viziune şi filozofie vizavi de leadership. Nu trebuie să deţii cunoştinţe solide de leadership pentru a sustine o prezentare, ci doar un strop de inspiraţie pe ultima sută de metri, şi norocul de a fi invitat la o conferinţă.

Sala era învăluită în răceala tăcerilor, acele tăceri resemnate pe care le au spectatorii străbătuţi de deziluzii, dezamăgiri şi de sentimentul că au fost induşi în eroare. Precis în sinea lor mulţi dintre ei îşi ziceau: "mai mult nu ai ce să ceri de la el." Căci susţinătorul prelegerii, considerat ca fiind un expert în domeniul conducerii, jongla în permanenţă cu vorbele, cu ideile şi cu interpretările sale, încercând cu mult elan şi patos să puncteze câteva elemente legate de impactul leadershipului asupra societăţii actuale – tot aşa cum un fotbalist jongează cu mingea, apoi o pasează mai departe.

Este de admirat efortul prezentatorului de a-si expune punctele de vedere. Însă sensul pe care el l-a atribuit leadershipului nu a fost deloc unul încărcat cu puternice semnificaţii, nu ascundea lucruri surprinzătoare, nu întrunea cerinţele şi aşteptările celor din public. El nu a reusit să confere prezentării sale acel aer aparte, de lucru bine făcut, pe care doar profesionistii reuşesc să-l transmită. Nu e de mirare că impresia celor prezenţi în sală a fost aceea de pustiu sterp.

Leadership: Demersurile de a pune la dispoziţia oamenilor perspectiva ta de a vedea lucrurile facilitează asimilarea unor indicatori de impact definiţi în acord cu posibilităţile lor de a-ţi exploata potenţialul la maxim?

Era o chestiune de aderenţă: ce rămâne fixat în mintea oamenilor şi ce nu.

Dacă ar fi fost intr-adevar un expert, atunci susţinătorul prelegerii ar fi reuşit să uimească publicul prin inedit şi prin consecvenţa ideilor susţinute, tot aşa cum un pictor uimeşte privirile prin expresivitate şi plasticitate. Şi, la fel cum un pictor reuşeşte să-şi încarce creaţia cu simţiri şi cu sensuri adânci, susţinătorul prelegerii ar fi trebuit să-şi încarce prezentarea cu atâta "vrajă" încât să trezeasca în cei din public o sete nemărginită de cunoastere, înviorându-le sentimentele şi starea de spirit.

Lipsa de perspectivă, de coerenţă şi de continuitate în idei au fost cateva dintre lucrurile care i-au deranjat pe cei prezenţi în sală. Noaptea părea că se înfăşoară în jurul lor. Pretutindeni domnea o senzaţie de suspendare, liniştea uriaşă din fiecare coltişor al sălii păstra aparenţa, doar aparenţa că prezentatorul este ascultat cu mare băgare de seamă. El trecea de la o idee la alta fără a face vreo legătură între ele, fără să păstreze un anume curs al discursului, fără să dea posibilitatea nimanui să se concentreze mai bine la un anumit lucru. Fiindcă atunci când spui o mie de lucruri fără cap şi fără coadă, fără o legătură logică între ele, oamenii doar te ascultă, dar nu te şi înţeleg.

Indicatorii de impact care declanşează o serie de aşteptări celorlalte persoane sunt măsuraţi prin intermediul caracterizării pe care o faci transformării tale produse în timpul propriei experienţe de conducere.

Indicatori precum: Energia investită într-o formă de câştig sau în popularitate. Venitul și capacitatea acestuia de a asigura satisfacerea adecvată a tuturor trebuințelor individuale. Volumul tău de obligaţii cu impact social pozitiv. Riscul asumat pentru libertatea de expresie. Mulţumirea de sine într-un context de viaţă în care domină regulile unei arte sau a unui curent artistic. Sentimentul puternic de optimism pe care îl dăruieşti cu riscul propriei banalizări.

Leadership: Îţi permiţi să pui accentul pe împărtăşirea unei experienţe perceptive particulare care nu e întotdeauna relevantă în contextul unei legi de evoluţie care modifică viziunea asupra lumii sau asupra unui anumit domeniu de activitate?

O simplă căutare pe google mi-a confirmat bănuiala. Ei bine, susţinătorul acelei prezentări avea intr-adevar o experienţă îndelungată în câmpul muncii - asul lui din mânecă. Problema e că nu deţinea o funcţie importantă de conducere, nu publicase în întreaga lui carieră nici măcar un singur articol referitor la leadership, nu avea o carte scrisă despre leadership. Nimic, nu avea nimic palpabil care să confirme experienţa sau cunoştinţele sale în domeniul conducerii.

Nu-i de mirare că prezentarea lui a fost un eşec total, rezumată la câteva idei fantastice, precum, citez: "Pentru mine leadershipul înseamnă să fiu fericit, să fiu alături de familia mea, să mă uit la televizor ca să fiu la curent cu noutăţile şi să-mi ajut colegii de muncă" - idei corelate în cel mai ciudat mod posibil cu leadershipul.

Hai să fim cinstiţi şi să recunoaştem. Nu trebuie să deţii niciun fel de experienţă sau cunostinţe de leadership ca să spui astfel de lucruri "extraordinare". Nici nu-i de mirare că tot mai mulţi indivizi ajung să dea lecţii, să emită numeroase judecăţi şi să ofere cât mai multe opinii legate de leadership. Mai rău e că nu reuşesc să scrie niciodata nimic despre ceea ce ştiu.

Adevăraţii experţi îşi exprimă leadershipul sub formă de legi sau principii.

Trebuie sa fie înţeles un lucru foarte bine. Simplul fapt că cineva deţine o experienţă practică îndelungată, nu înseamnă că are aptitudini de lider şi cunoştinţe de leadership. Clar.

Un adevărat profesionist are sute de articole, numeroase cărţi scrise pe această temă. Cum reuseste? Ei bine, el are cunostinţe solide. Ai posibilitatea să-ţi faci o idee despre ceea ce ştie, şi dacă merită sau nu să mergi la un curs susţinut de el, prin simpla accesare a blogului său personal. Dacă nu-ţi plac temele pe care el le abordează acolo, n-o să-ţi placă nici prezentările lui, fii sigur de asta.

Iar dacă nu-ţi formezi o idee despre ce anume ştie el, dacă omul nu are un blog, articole, cărţi scrise, etc, te vei risca să scoţi din buzunar câteva zeci, sau chiar sute de euro pentru a-l asculta la o conferinţă? Cineva a remarcat bine pe web: *"O grămadă de specialisti apar ca ciupercile după ploaie…"* . Ţine cont de lucrul acesta.

Valoarea ta, ca lider, rezultă din puterea influenţei tale, care la rândul ei rezultă din principiile pe care ţi le-ai însuşit de-a lungul timpului. Iar aceste principii, la rândul lor, reflectă nivelul leadershipului tău. Cu cât ştii mai multe despre leadership, cu atât este mai probabil să susţii şi o prezentare mai energică şi mai plină de inspiraţie. Pe de altă parte, cu cât ai mai puţine cunoştinţe, cu atât prezentarea ta va fi mai searbădă, lipsită de acea scânteie capabilă să aprindă în inimile oamenilor flacăra entuziasmului.

Leadershipul este valoarea acordată propriei persoane în prezentarea pe care o realizezi

privind reflectarea corectă a realităţii care te-a înzestrat cu aptitudinii deosebite.

Un leadership lipsit de strălucire desemnează acea abordare deloc orientată spre calitate, prea puţin creativă sau prea puţin dezvoltată, pe care pun accentul unii lideri în încercarea lor de a se raporta la aşteptările şi nevoile oamenilor. Desemnează ineficacitatea ansamblului lor de cunoştinţe care constituie esenţa leadershipului lor.

Oamenii te judecă dupa ceea ce eşti şi după ceea ce ştii, după felul în care îţi exprimi punctele de vedere vizavi de modul în care înţelegi şi abordezi leadershipul. Reflectează mai mult asupra punctului tău de vedere în ceea ce priveşte calitatea leadershipului tău, înainte să-l promovezi. Şi evită să te pierzi în iluzia unei realităţi care nu corespunde aşteptărilor celorlalţi.

Un lider cu autoritate

On Martie 07, 2009

Felul în care creezi schimbarea determină cât de departe vor ajunge cei ce te urmează.

Dacă ai văzut filmul " *Masca lui Zorro (1998)* ", precis îţi aduci aminte de Alejandro, tânărul recalcitrant care dorea cu orice preţ să răzbune moartea fratelui său. N-ar fi putut însă niciodată să-şi atingă scopul dacă nu l-ar fi întâlnit pe Don Diego de la Vega (Zorro).

Zorro a apărut în viaţa lui Alejandro exact la momentul potrivit şi l-a îndrumat în formarea sa; l-a învăţat să lupte şi cum să se comporte în societate, cum să îşi clădească o faimă de invidiat şi cum să fie iubit de oameni. În final, Alejandro ajunge să îi ia locul lui Don Diego de la Vega şi devine el însuşi noul erou al oamenilor, noul Zorro.

Leadership: Atitudinea pe care o ai faţă de tine însuţi, datoria faţă de lume şi răbdarea pe care o ai faţă de un străin, pot să determine viitorul performanţei unui nou mod de gândire?

Ai găsit o persoană pe care s-o instruieşti după chipul şi asemănarea ta, căreia să-i dezvolţi întreaga compunere a devenirii sale într-o formă elegantă, severă, ştiinţifică şi spirituală, ca temei al filosofiei care tratează "împăcarea antagonismelor"?

Nu cred că mă înşel când afirm că nimeni nu reuşeşte de unul singur să facă faţă unor provocări serioase. Odată ce ai ajuns într-o funcţie de conducere, fără îndoială va trebui să transmiţi cunoştinţele şi experienţa acumulate de-a lungul timpului unei alte persoane care are nevoie de ele, pentru ca la rândul ei să-şi poată atinge scopurile şi să poată ajunge la un nivel la fel de înalt ca tine. Rolul tău este să o aduci pe acea persoană până în punctul în care să-ţi poată lua locul atunci când nu vei mai "funcţiona" la capacitate maximă.

Într-un cuvânt, va trebui să devii un maestru care să "antreneze" persoană cea mai potrivită şi s-o mobilizeze într-o direcţie constructivă. Să o aduci până în punctul în care să te poată înlocui, continuându-ţi munca. A avea puterea de a-l face pe altul mai bun decât tine, mai priceput într-un domeniu, mai abil în a-şi juca rolul de conducător în cadrul companiei, este ceea ce îţi conferă valoare şi te transformă într-un mentor desăvârşit. Totodată este important să-i recunoşti meritele astfel încât el să se simtă valoros şi să muncească mai bine.

Leadershipul prin exemplu este o modificare a atitudinii faţă de tine însuţi în faţa statorniciei şi răbdării faţă de cineva cu vederi mai înguste, din care răzbate performanţa unui mod de gândire original.

Leadership: Ceea ce simţi şi înveţi de la oameni, poate deveni o experienţă definitorie pentru judecata şi înţelegerea unor explorări asupra extremelor credulității umane?

Cultivi în oameni acel simţ aparte care le permite să-şi desăvârşească potenţialul? Sau îţi arăţi perfecţiunea în a transmite o anumită credulitate care face apel la tendinţa oamenilor de a fi conduşi şi exploataţi?

Ai grijă cum conduci, credulitatea are o limită care se numeşte răzvrătire. Alejandro a fost aproape tot timpul pe punctul de a împotrivi deciziilor lui Don Diego de la Vega.

Aşa cum un maestru în arta şahului îşi pregăteşte şah-matul cu o iscusinţă aparte încă de la începerea partidei, tot aşa şi tu, în relaţia cu oamenii trebuie să te concentrezi încă de la început în a observa particularităţile lor. Şi în funcţie de „pachetul" lor de talent şi de calitatea aptitudinilor lor, să le cultivi acel simţ aparte care să le permită să-şi desăvârşească potenţialul.

Un simţ al datoriei faţă de ceva mai presus de ei, faţă de drumurile pe care păşesc numai cei cu adevărat virtuoşi, pregătiţi să câştige confruntarea dintre o viaţă plină de primejdii şi binecuvântarea deplină a puterii.

Leadership: Îţi analizezi parcursul pe care îl urmezi din ipostaza persoanei care ai devenit într-un punct în care ţi se cam închid uşile spre ceea ce visai să atingi?

A avea autoritate înseamnă să te impui, să te faci ascultat, să fii stăpân pe situaţie. Tu stabileşti regulile şi iei toate deciziile, de la tine pleacă totul. Dar asta nu înseamnă nicidecum că trebuie să abuzezi de funcţia pe care o ai. Trebuie să cauţi în permanenţă căi de a inspira încredere celui care doreşti să te urmeze şi să-l ajuţi să-şi şlefuiască talentul.

Ţine minte că atunci când apare o criză el trebuie să fie omul potrivit care să se ocupe de situaţie, să găsească soluţii optime de rezolvare a problemelor în locul tău, de aceea este imperios necesar să-l încurajezi să-şi dezvolte aptitudinile de care are nevoie pentru a se putea descurca în orice fel de situaţii, în orice fel de condiţii.

Potenţialul tău de lider se reflectă în capacitatea de a căuta cu orice preţ o împăcare între punctul de sprijin al unei satisfacţii morale şi acele alternări ale momentelor dureroase în care aspiraţia de echitate, justiţie, eleganţă, fair-play, colaborare vor începe să se exprime profund în schimbările sociale, fiind facilitate uneori de poziţia "învins".

Cineva spunea: *"Ceea ce pare la un moment dat greu, devine brusc foarte uşor dacă ai lângă tine o persoană care te îndrumă şi care îşi dă tot interesul să te cizeleze."* Asta este şi ceea ce trebuie să faci tu: să-l ajuţi pe ucenicul tău să-şi dezvolte potenţialul, astfel încât lucrurile să i se pară cât mai uşor de realizat. Ajută-l să devină cât mai competent pentru ca el să poată face faţă cu succes noii funcţii de răspundere.

Leadershipul este simţul datoriei pe care îl câştigi atunci când începi să investeşti din acele resurse pe care nu ai ştiut niciodată că le ai, sub aspectul contextului general al cauzei pe care o slujeşti spre îndreptarea unui drum pe care îl vezi fără întoarcere.

Un lider cu autoritate se ghidează dupa formula: felul în care creezi schimbarea determină cât de departe vor ajunge cei ce te urmează.

Source: https://neculaifantanaru.com/un-lider-cu-autoritate.html

Un loc în care spaţiul nu există (II)

On Martie 02, 2015

Încearcă să duci un fenomen complicat la un nivel de însemnătate, preluând controlul asupra a ceea ce nu poate fi exprimat decât printr-o negaţie.

Momentul tainic în care am devenit conştient de puterea mea de despicare a lumii „reale” în „ideale”, cu repeziciunea unei scântei întâmplătoare de genialitate, survenise în încercarea de personalizare a adevărului de dincolo de neant. În jurul unui nucleu de năzuinţă spre dăinuire.

Cheia întregii şarade era însăşi esenţa de subiectivism care domina experienţa de cunoaştere a timpului şi spaţiului, prinsă de relativismul unei minţi care se juca suveran cu adevăruri când grave, când facile, dar păstrând întotdeauna măsura unei credinţe în Dumnezeu.

Aparent, trăiam într-o atitudine de suverană detaşare faţă de moartea unei vieţi şi înlocuirea ei cu o alta, dominat de pulsaţii pornite din cămările secrete ale fiinţei mele pline de un gol infinit. Cred că acesta era trofeul umilinţei faţă de aşa-zisa mea unitate.

Era ca şi cum ar fi trebuit să scot dintr-o fântână seacă 100 de litri de apă, şi neavând cum, trebuia să improvizez o reţea de apă curentă dintr-o altă sursă de alimentare care funcţionează doar prin puterea credinţei. Realitatea nu este un simbol al unităţii şi eternităţii, ci un semn vizibil al prezenţei lui Dumnezeu într-o creaţie extinsă pe o durată nelimitată.

Leadership: Cum se reflectă personalitatea ta în sfera unei realităţi lipsită de o semnificaţie profundă, dar care te împlineşte din punct de vedere a ceea ce ea poate să devină?

Dar o îndelungată experienţă în căutarea Misteriosului Magic îl poate îndepărta pe om de realitate, întorcându-l decisiv – în felul cum o stâncă poate fi dominată cu privirea de dincolo de "tablou", către o sceptică analiză de sine însuşi. Stânca maiestuoasă, ce nu poate fi atinsă decât după regulile unei lumi care ar putea fi cea viitoare, urcând mereu spre ciudatele valuri ale irealului, devine începutul unui proces de transformare a gândirii şi fiinţei în mersul ei spre noi creaţii.

Misteriosul Magic, în clipa când îţi închipui o realizare de dincolo de posibil, poate fi de felul unei opere de artă care ascunde detalii pe care pictorul nu a mai vrut să le înfăţişeze, sau de felul unui mecanism constrângător care leagă imaginea cuvântului de emoţia unei taince destăinuiri făcută departe de ochii lumi.

Realitatea acestei simbolizări speciale, desemnând o realitatea vagă, cu limite neclare și cu un conținut imprecis definit, pare lipsită de o semnificaţie profundă, dar te împlineşte prin faptul că devine începutul unui proces nesfârşit de reflecţie.

Leadership: Cu ce trebuie umplut spaţiul dintre ceea ce cunoşti şi ceea ce nu cunoşti, punând în paranteză atributul unei realităţi secunde, astfel încât să acorzi trăsături originale universului care te reprezintă?

Simţeam puternic atracţia unei schimbări care se manifesta prin gândire, dar aşa cum gândeşte cineva la ceva mai adânc, într-un crescendo al curiozităţii măsurate doar de elanul unei aspiraţii demne de Marion Bradley, trezit ca dintr-un vis revelator de vraja perfecţiunii

creative. Vizibilul era conectat cu invizibilul în multe feluri.

La un moment dat, m-am trezit singur în Casa Viitorului, construită de Robert A. Heinlein. Odată ce intri în ea ajungi literalmente într-un vid infinit. Încerci să priveşti afară... nimic. Absolut nimic. Ce culoare are nimicul? Ce formă are? Forma este atributul a ceva. Dar aici nu există nici dimensiune, nici formă. Nici măcar negrul ca tenebrele. Este nimic. Un loc în care spaţiul nu există.

Realitatea care mă făcea să mă întreb cărei lumi aparţin era un fel de existenţă pe care nu o percepeam decât cu spiritul, cu Ego-ul care cerea disperat o punte de legătură între simbolurile unei idei abstracte, simbolurile unei vieţi interioare şi simbolurile unei lumi neterminate.

Spaţiul dintre ceea ce cunoşteam şi ceea ce nu cunoşteam, punând în paranteză atributul unei realităţi secunde (acela de identificare a cauzelor şi efectelor unor trăiri mai profunde), trebuia umplut cu elemente diferite de reflecţie, precum: timpul ireversibil, soarta nestatornică, zădărnicia tuturor acţiunilor omeneşti, viaţa ca iluzie, moartea atotstăpânitoare, etc.

Leadership: Poţi să-ţi schimbi perspectiva asupra realităţii prin intermediul percepţiei asupra a ceea ce nu poate fi înţeles şi controlat în totalitate, folosind ca mijloc probator ştiinţa simbolizării?

Vidul, spaţiu în care nu există nimic, nicio formă de materie, nu este cumva o noţiune abstractă care aduce o controversă cu privire la cunoştinţele tale? Totuşi, vidul poate fi examinat printr-o delimitare de ceea ce constituie o impresie de moment, în condiţii determinate de interesul extinderii capacităţilor de percepţie asupra a ceea ce nu poate fi înţeles şi controlat în totalitate.

Vidul nu este o realitate fizică sau abstractizată, ci este o resursă inepuizabilă de interpretare a anumitor puncte de vedere dintr-un unghi sensibil. Vidul capătă însemnătate prin diversele interpretări care i se dau, deci nu trebuie localizat doar la nivel material, ci mai cu seamă la nivel de simbolizare. Da, vidul este o lipsă de conținut, dar la nivel de simbol el poate desemna goliciunea spirituală, liniştea uitării peste nesfârşita suferinţă, dulcea otravă a opiului, etc.

Ceea ce rămâne de definit după ce-ai folosit tot ce-ai învăţat de-a lungul timpului, conţinând la început doar o negaţie a ceea ce urmează să fundamentezi, este o aproximaţie a unei dimensiuni privind un fenomen a cărui excepţionalitate şi chiar singularitate poate fi exprimat ca un simbol sau ca o referinţă de neocolit care indică o nouă orientare.

Fantezia se alătură ştiinţei în încercarea de personalizare a adevărului de dincolo de neant, ca un model de gândire dezvoltat în interacţiune cu o abordare asupra a ceea ce nu poate fi exprimat. Dacă o statuie are drept obiect imitarea cât mai îndeaproape a unui subiect uman adevărat, atunci cunoaşterea ştiinţifică porneşte de la premisa că nu există nimic în care să crezi.

Marea ştiinţă se găseşte în golurile pe care nu le cunoşti. Sau, mai bine zis, ea este rezultatul a ceea ce obţii după ce-ai înfruntat un spaţiul gol, un cadru în care legile pe care se întemeiază convingerea şi credibilitatea iau o formă particulară.

A oferi continuitate ştiinţei într-un câmp de căutare a răspunsurilor la misterele vieţii, ale lumii şi universului, înseamnă să evoluezi cu ajutorul unui proces de transformare a

gândirii spre o înţelegere superioară care îşi găseşte posibilităţile de creaţie în ceea ce nu se poate cerne sau explica.

Un loc în care spaţiul nu există este acel „ceva" rămas nelămurit într-un fel sau altul. Dar el devine o forţă evaluată prin efectele ei în afara a ceea ce nu poate fi aflat, deci prin efectele ei asupra cunoaşterii induse de un anumit grad de incertitudine.

Un om al creaţiei reuşeşte să ridice în faţa ştiinţei o nouă „Scară a lui Iacob", având două speţe de putere - una prin care încearcă să reconstituie un fenomen aparte şi să-l ducă până la o valoare de însemnătate, cealaltă prin care îşi anulează decizia de validare a ceea ce crede.

Versurile poetului francez Guillaume Apollinaire rămân sută la sută geniale: „ *Acolo-s focuri noi şi culori nemaivăzute, mii de vedenii uşoare ca visul care cer întruchipare.* " Vidul nu reprezintă nimic atâta timp cât este perceput ca o entitate existentă prin sine. Dar el capătă valenţe extinse atunci când îi este atribuit un înţeles prin interpretare.

Tranziţiile de fază ale vidului semnalează încercările succesive prin care încerci să duci un fenomen complicat la un nivel de însemnătate, preluând controlul asupra a ceea ce nu poate fi exprimat decât printr-o negaţie: „Nu ştiu".

Dacă vrei ca ştiinţa ta să capete valoarea unei surse nesecate de revelaţie şi creaţie, trebuie să porneşti doar cu o anume încredinţare fără să ştii dinainte unde ai să ajungi.

Source: https://neculaifantanaru.com/un-loc-in-care-spatiul-nu-exista-II.html

Un loc în care spaţiul nu există (I)

On Februarie 25, 2015

Dezvoltă-ţi puterea de imaginaţie specifică Creatorului, axându-te pe ideea de a fi complet chiar şi în afara spaţiului de raţionalitate admis de propria ta conştiinţă.

Inteligenţa nu-mi mai era legănată decât de înflăcărarea cu care încercam să dau naştere unor noi reprezentări ale realităţii. Încetul cu încetul, viaţa se transformase într-un permanent joc de autoapărare în faţa grelelor întrebări care se ridicau fără răspuns la fiecare pas. Incitant. Păream să fac parte din romanticul vis al unei spiritualităţi universale, prin coordonarea progresivă a experienţei de migraţie spre un stabiliment al ficţiunii - cu invizibilele ei tentacule înfăşurate în jurul raţiunii, care s-ar fi putut dovedi de atâtea ori otrăvitoare. Fapt ce îmi permitea să obţin o anumită autonomie faţă de ştiinţă. Dar una relativ limitată.

Un fel de ieşire la adevăr a omului care face un salt plin de avânt spre drumul care-l aduce de la sine înapoi în locul de unde plecase. Ce să fie? Un miraj? Căci o răvăşire a spiritului străbătut de înţelesuri care scapă distincţiei dintre adevăr şi simbol se dezvăluie doar prin pătrunderea într-o lume paralelă, printr-o anulare temporară a timpului, alcătuind miezul unui vârtej capabil să-l absoarbă şi să-l desfiinţeze.

Ceea ce rămânea dupa investigarea analogiilor între lucruri, fenomene şi senzaţii, între teorii şi aplicaţii practice, era propria mea poveste, trăită nemijlocit într-un cadru diferit - între mori de vânt mişcătoare, una autoindusă de creierul în care zvâcneau toate fibrele şi căutau o eliberare, accelerând brutal activitatea neuronilor până aproape de limita imposibilului. Eram ţintuit într-un loc în care spaţiul nu există.

Leadership: Îţi manifeşti interesul pentru aprofundarea unei realităţi mai presus de aprecierea ta, spre dobândirea unui nou mijloc de exprimare a unui adevăr interior pe care îl parcurge numai un artist în ascensiunea creaţiei sale?

Tot regăsindu-mă printre înţelesuri în auzitul crescând al înfioratului dor de viaţă, m-am trezit brusc închis într-un absolut al neantului, cuprins în sufletul unei lumi imateriale - devenită o amintire care se insinua pe oriunde treceam. Asemenea unui căutător de comori care se angajează pe un drum riscant, dar provocator, şi ajunge într-un final să se integreze într-un vis care nu prea mai există.

Cumva, eram fascinat de aceeaşi frumoasă himeră care umplea viziunile lui Cyrano de Bergerac despre celelalte lumi, cum că în afară de suflet şi spirit ar mai exista o a treia substanţă intelectuală, având funcţii şi organe proprii. Dar pentru a inhala un gram din această substanţă trebuia să mă las călăuzit de natura experienței perceptive. Şi să mă acomodez cu puterea sugestibilităţii.

Cel mai important adevăr interior pe care îl parcurge un artist în ascensiunea creaţiei sale este următorul: ceea ce trăieşti pe parcusul căutării unor răspunsuri referitoare la transformarea lumii pe care vrei s-o înţelegi şi în care vrei să fii înţeles, depinde de felul cum reacţionezi la eventuala corectare a unei creaţii şchioape sau neterminate.

Această creaţie se numeşte reprezentativ "Obscure Limited", fiindcă în încercarea de a-ţi testa limitele minţii, ca şi cele mai profunde temeri referitoare la adoptarea unor perspective noi asupra realităţii, punându-ţi întrebări asupra rolului imaginarului în conturarea acesteia, ţi se pare că străbaţi un teritoriu restrâns de acţiune unde nu prea ai posibilitatea de a schimba

ceva, o lege sau vreun principiu.

Cel mai uşor, exprimarea adevărurilor interioare se poate realiza prin trăirile de extaz în faţa a tot ceea ce există fără să pui nimic în loc, prin intermediul imaginaţiei care filtrează din realitate spectaculosul, ineditul şi plasticitatea unor imagini memorabile.

Leadership: Decorul în care trebuie să te integrezi de minune este creat în aşa fel încât să poţi contura existenţa unui model unic de expunere a unei teme de reflecţie asupra relaţiei dintre "Originalitate şi Diversitate"?

Tranziţia ta spre o etapă deplină a cunoaşterii începe printr-un sacrificiu. Printr-o ieşire din sine şi din limitele obişnuitului. Chiar dacă asta poate echivala cu o rătăcire. Comparaţia cu această rătăcire poate fi întregită prin ipoteze şi consideraţii speciale asupra realităţii experimentate înscrise într-un cadru de analiză a filosofiei minţii, cu posibilitatea de prelungire a înţelegerii lumii sau a anumitor fenomene necunoscute, dar care să nu obstrucţioneze fantezia şi acţiunea.

În ceea ce priveşte leadershipul, reprezentat de psihologia şi viziunea unei persoane particulare, esenţialul nu este de a călca pe urmele altor predecesori care s-au înecat la mal în căutarea răspunsurilor ce ar fi putut să-i ajute la înţelegerea evoluţiei şi cunoaşterii lumii. Ci trebuie să mergi pe urmele proprii şi să eviţi cărările altora. Asta înseamnă să fii original.

Decorul în care trebuie să te integrezi de minune pentru reuşi dezvoltarea unei înţelegeri mai nuanţate şi mai adânci asupra lumii pe care ţi-o creezi şi o experimentezi trebuie să fie rezultatul unei acumulări, al unor căutări de informaţii şi răspunsuri. Iar fiecare element adăugat în plus gândului pur trebuie să fie un ideal de adevăr care transcede totul, mergând către absolut.

Leadershipul se pliază perfect pe ceea ce încerci să realizezi în deplina libertate de a fi acolo unde nu a ajuns nimeni, în termenii descoperirii unui adevăr care schimbă ceva din rostul unei lumi.

Puterea ta de creator este notabilă prin faptul că generezi un echilibru între ceea ce vrei şi ceea ce poţi, dintre real şi ideal, fundamentând judecăţi de valoare prin care se derivă cunoştinţe noi din cunoştinţe vechi. Puterea de imaginaţie specifică Creatorului constă în transformarea unui ideal din realitate în ficţiune, în aşa fel încât spaţiul creat din această nouă perspectivă să capete proporţii şi să se extindă, chiar dacă în final pare că ai de-a face doar cu o iluzie.

Omul care are conştiinţa originalităţii ideii şi a concepţiei de schimbare, legănându-şi inteligenţa de înflăcărarea cu care încearcă să dea naştere unor noi reprezentări ale lumii, ale realităţii şi ale ipoteticului, înaintează întotdeauna pe o potecă pavată cu noi perspective de interpretare a experienţelor şi trăirilor derulate zilnic.

A fi original înseamnă să renunţi la a avea dreptate în ceea ce priveşte limitele care marchează trecerea de la o realitate la alta. Înseamnă să identifici un cadru alternativ de reprezentare a lumii şi a realităţii prin care să te redefineşti. Ci nefiind un copist, un imitator orb al unor tipare de gândire, de percepţie şi de acţiune, vei fi obligat să treci dincolo de cunoscuta potecă pentru a străbate drumuri neexplorate.

Legătura dintre originalitate şi diversitate este dată de viziunea pe care ţi-o creezi despre o realitate în care adevărurile nu sunt numai îndoielnice, dar provoacă chiar dispute, prin analogie cu o lume care îţi impune anumite reguli pe care nu ai voie să le pui sub semnul

întrebării şi pe care trebuie să ţi le însuşeşti.

Un loc în care spaţiul nu există desemnează acea ieşire din cursul natural al dezvoltării, virila asumare a riscului de a te pierde în labirintul misterios al înţelesurilor care pot să sporească rezonanţa a ceea ce înseamnă să fii vizionar.

Source: https://neculaifantanaru.com/un-loc-in-care-spatiul-nu-exista.html

Un Matrix Al Lumii Poetice

On Iunie 25, 2013

Construieşte-ţi un nou orizont despre ceea ce eşti şi ceea ce mereu vei fi, reprezentându-ţi poziţia faţă de lume ca o persoană obişnuită eliberată din capcana unei existenţe marcate de inerţie.

Mă gândeam la o întoarcere către un timp pe care nu l-am cunoscut niciodată, dar pe care mi l-am imaginat întotdeauna grandios, incendiar, plin de inspiraţie. Într-o oarecare măsură datorită nevoii de a-mi însuşi învăţătura cea mai folositoare şi ştiinţa cea mai înaltă, deoarece rămăsesem cu adevărat dator mie însumi să-mi depăşesc complexele şi neputinţele. Dar cheia muncii de schimbare se putea reiniţializa numai după o scurtă suspendare a prezentului, contribuind concret la refacerea unei punţi peste real.

Însoţit de convingerea electrizantă că scânteia de inspiraţie închisă în mine poate să aprindă focul cel mai puternic, am început să cred tot mai mult în logica şi raţiunea mea. Care însă erau necristalizate într-un sistem de expunere a realităţii care să poată fi utilizat pentru însuşirea, aprofundarea şi recapitularea cunoştinţelor trebuincioase devenirii mele.

Iar acest foc, puternic, nu avea decât un singur obiectiv: să pătrundă în inima materiei pentru a extrage, realizând o operaţie dureroasă, măduva substanţială, culoarea noii versiuni a realităţii, prin deschiderea ferestrei timpului. Focul este o poartă de integrare într-un imaginar recreat, o formă de exprimare prin desen şi literatură, cu accent pe scrisul de mână, sugerând intensitatea şi culoarea profundă cu care arde combustibilul numit "revelaţie".

O incursiune într-un imaginar straniu şi confuz, structurat după legi de funcţionare proprii şi aparte, avea să mă scoată din rutina cu care m-am obişnuit, stârnindu-mi dorinţa de a traversa acel segment temporar al nemulţumirii faţă de propriile rezultate nesatisfăcătoare. Reintegrând totodată culoarea vie a timpului într-o singură formă, pe o singură suprafaţă de referinţă.

Leadership: Cum se reflectă personalitatea ta în sfera unei realităţi cu o largă semnificaţie profundă, dar care nu te împlineşte din punct de vedere a ceea ce eşti în stare să concepi ca posibilitate de reprezentare credibilă a vieţii lăuntrice?

Dar în loc să descui poarta timpului, am ajuns prizonierul lui. Simţeam că sunt încuiat într-un loop temporar, sufocat de un noian de întrebări dificile, de paradoxuri, ambiguităţi şi decalaje între semnificaţie şi sens. Scăpări de înţelegere a cauzelor şi efectelor. Distanţarea tendinţelor vechi de cele existente care diferenţiau atât de tare cele două regiuni ale zonei transfrontaliere vizate. Ceea ce trezea o teamă nejustificată de tipul " *cine mă poate oare salva?* "

Trăiam cu rezultatele unui experiment de accelerare a neobişnuitului prin absolutizarea unei experienţe de navigare într-un soi de Matrix, într-o lume iluzorie, într-un spaţiu ficţional. Care în loc să revoluţioneze îndată modul în care vedeam lumea, mai mult reducea energia de activare a reacţiei de orientare. Mai mult îmi avaria posibilitatea de a cuprinde în chip pozitiv misterele lumii între firele unei reprezentări viabile.

Matrix, ca ecou al gândurilor, este o realitate cu o largă semnificaţie profundă deoarece furnizează coordonatele unei forme de manifestare a Egoului: "mi-e frică de lucrurile fireşti". Privind lucrurile din acest punct de vedere, al omului care ştie că a dat greş în încercarea de a resuscita o gândire avansată şi de a duce până la capăt o idee stranie, pot spune că focul a

scăpat de sub control şi a mistuit în mare parte Ego-ul încordat de dorinţă şi speranţă.

Cumva, personalitatea mea părea să se reflecte ca o tainică îmbrăţişare a unei psihologii înşelătoare, asupra condiţiei de nemuritor într-o lume care funcționează după propriile legi, incompatibile cu cele ale lumii reale. Într-o singură clipă am înţeles totul. Am învăţat că pot să mă agăţ de iluzii, aproape ca o plutire prin secvenţe spaţiale, comune scriitorilor şi oamenilor de ştiinţă. Dar trebuia să evit să se folosească ele de mine.

Leadership: Poţi să realizezi o expunere a unei realităţi de care mulţi nu ştiu prea multe, fără să depinzi de un loc care oricând se poate destrăma?

Rămâi dator ţie însuţi, cu adevărat, să-ţi depăşeşti complexele şi neputinţele? Cheia muncii de schimbare se poate reiniţializa numai după o scurtă suspendare a prezentului? În loc să descui poarta timpului, ai ajuns prizonierul lui? Trăieşti cu rezultatele unui experiment de accelerare a neobişnuitului?

A realiza o punte peste realitate înseamnă să-ţi fabrici temporar o altă lume, în care totul este posibil şi unde orice dorinţă poate fi îndeplinită. În termeni scriitoriceşti, asta înseamnă să experimentezi o "furie a cunoaşterii transcendentale" şi o "febră a inteligenţei creatoare".

Oricine se poate transforma într-un bloc de energie de creaţie concentrată, un super erou al experienţelor de influenţare a realului, care sparge cu uşurinţă îngustele prejudecăţi şi mecanisme de gândire nefondate pe o bază solidă de autenticitate şi adevăr. Însă omul excepţional, creatorul care ştie să-şi gestioneze propria identitate într-un mod desăvârşit, este acela care recunoaşte cât de mult datorează lui însuşi, propriei sale gândiri, înţelepciuni şi iscusinţe (de care este nevoit să ţină seama că să-şi reconsidere impresia, atitudinea, poziţia faţă de adevărurile naturii şi ştiinţei).

Ori să pătrunzi în inima materiei pentru a o extrage, lansând o nouă versiune a realităţii prin deschiderea ferestrei timpului, deci făcând apel la cunoaşterea totală, inaccesibilă minţilor obişnuite, înseamnă uneori să te descalifici în faţa obişnuitului şi familiarului unei linii de gândire. Înseamnă să părăseşti câmpul cunoaşterii acceptabile de majoritatea, să te îndepărtezi de standardul încadrat în segmentul cheie al vieţii: fericirea de a trăi clipa prezentă.

Felul cum te raportezi la două lumi, cea creată şi cea familiară, depinde de metafora cu care descrii realitatea pe care mulţi refuză să o accepte sau nu pot să o înţeleagă.

Conform dicţionarului, metafora este o figură de stil prin care se înlocuieşte o imagine obişnuită cu o alta mai expresivă pe baza unei comparaţii subînţelese. Prin metaforă se urmăreşte atât o descriere personală cât şi o interpretare unică a unor fapte, credinţe, idei. Ea generează o atitudine de aşteptare pozitivă, inspiră o abordare nouă a ficţiunii din perspectiva lumilor posibile şi intră în numele unui secol destinat marilor provocări şi viziuni.

Paulo Coelho a exprimat metaforic foarte bine un adevăr: " *Priveşte toate minunile lumii, dar nu uita niciodată de cele două picături din linguriţă* ." Adică, creează-ţi o imagine nouă despre aria de experienţă în care trăieşti şi te scufunzi cu privirea, dar să nu depinzi prea mult de "iluminarea" ei.

Lumea poate reprezenta un loc al gândirii de noi idei şi orizonturi, printr-o reconsiderare prealabilă a realităţii exterioare, dar totodată poate reprezenta un loc care oricând se poate destrăma dacă te pierzi în varietatea infinită a experienţelor de unificare a realului cu imaginarul. Ceea ce garantează unicitatea unui sciitor, dincolo de rândurile în care îşi exprimă

liber trăirile, este similitudinea dintre "lumea de jos" şi "lumea de sus".

Ficţiunea este arma Universului împotriva căreia nicio forţă militară mondială nu se poate împotrivi, dar pe care puţini o pot stăpâni pentru a schimba coordonatele acestei lumi.

Scriitorul este servitorul revelaţiei încadrată într-un tablou virtual. Premisele elementare ale profunzimii în relieful acestui tablou, născut din opoziţia formă-fond, trăire-visare, sunt următoarele:

Lumea poetică este o lecţie scriitoricească de leadership care ne ajută să înţelegem mai bine următoarea constatare:

A privi dincolo de acel orizont pe care îl ai "by default" echivalează cu acceptarea necondiţionată a unei noi imagini despre sine cu referire la o fiinţă supratemporală şi supramaterială, investită cu caracteristici ce depăşesc orice imaginaţie.

Un Matrix Al Lumii Poetice este o sumă a viziunilor, miracolelor, a viselor şi a poveştilor fără sfârşit, care îndeplinesc funcţia de "producător" al unei realităţi mai vaste, dar greu de acceptat pentru minţile mărginite de prevederile prezentului care „niciodată nu este destul de bun”.

Un memento al omului destinat lui însuşi

On Februarie 06, 2021

Fii expresia experienţei de a avea propria lume, înainte să poți controla o serie de idei cu curgere liberă, fără limitări.

Am ajuns acasă, mi-am făcut ceva de mâncare. Eram pe punctul de a-mi exersa skillurile de gătit, când deodată am zărit pe o farfurie de alături doi ciorchini de struguri cu boabe din acelea mari, gustoşi, suculenţi, aromaţi, fragezi. Propunerea aceasta, venită din partea unui gust mai atrăgător, apetisant, pronunţat, a fost mai convenabilă decât alternativa unui hamburger făcut la repezeală, totuşi destul de bogat în carne, deci având un conţinut relativ de proteine, binevenit pentru un atlet de cursă lungă.

Priveam strugurii cu nesaţ, măsurându-i din priviri cu poftă, după însuririle dorinţei atipice de a gusta dintr-o experienţă unică, mai dulce, mai suavă, mai liniştitoare, chiar dacă această experienţă de a-mi potoli foamea semăna destul de bine cu posibilitatea de a gusta dintr-o sursă semnificativă de fructoză și glucoză, adică zaharuri ușor de asimilat de către organism care pot fi ușor transformate în grăsime.

Aşadar, am avut de ales între un hamburger cu cartofi prăjiţi şi un fruct cu un conținut bogat în vitamine, minerale, antioxidanți polifenolici. De asemenea, nu am încercat să trag concluzii pripite, să atribui cauzalitatea unor lucruri care n-au nicio legătură cu prezenţa mea într-un spaţiu multifuncţional, ci am încercat să simt doar acea rupere de lumea cotidiană, şi să o amplific până la a se transforma în fericire, să simt acea libertate pe care nu ţi-o dă decât sentimentul de voie bună şi libertate absolută.

Am ales strugurii, evident. Nu ştiu de ce, poate din cauza lenei de a mai găti la ore târzii, sau poate din cauza dorinţei de a mă simţi mai plin de energie, deoarece zaharurile conținute de fructe, în general, conferă energia necesară organismului în mod natural. Tot atunci, mi-a venit ideea să găsesc, ca fapt justificativ, reţeta unui preparat trecut de mine în lista experimentelor culinare, să slujesc cu folos unui mic artificiu bucătăresc, ba mai mult, să născocesc alte reţete, alte probe de îndemânare cărora să le dau numele meu şi, astfel, să-mi simt numele impregnat în gustul unei trufandale descoperite întâmplător.

Leadership: Atitudinea ta poziţionată într-o direcţie stimulativă este o încercare de a depăşi orice limitare a ideii de cauzalitate obiectivă pe toată durata experienţei de a exista ca fiinţă ce-şi doreşte să afle mai multe despre sine?

Bineînţeles, trebuie să reflectezi la orice mic aspect al cauzei care te provoacă la gândire. La un moment dat, mi-am spus că un gust mai bun decât altele nu mă face să mă simt un altul, mai bun sau mai rău, ori mai diferit de ceilalţi oameni. Sunt acelaşi eu, doar puţin mai îndulcit de un gust natural.

Şi cred că aici voiam să ajung, în lumina unei taine care şi-a creat efectul la prima săvârşire. Orice gust depinde de o simţire pe care o cunoşti doar trăind-o personal, pe care o poţi umple apoi cu un conţinut reprezentativ de gândire, aflat la îndemână, şi care te detaşează de toate noțiunile referitoare la identitățile tale anterioare, de amintirile pe care ţi le procură sentimentul de "acasă".

La urma urmei, poate că actul de a gândi este asemănător cu abilitatea de a gusta dintr-un strugure la ore târzii: se exprimă prin modalităţile extrem de variate de a face posibilă legătura dintre ceea ce se petrece în interiorul tău și ceea te lasă cu un gust dulce (foarte

important pentru calmarea și întărirea Qi-ului și sângelui).

Iar dacă mi-aş dori să fiu mai bine înţeles, să simt acea încredere acordată cuvintelor mele, ca să pătrund mai uşor în spaţiul dintre momentele în care îmi pun gândurile în ordine, atunci aş încerca să gândesc mai mult în termeni de cooking: să-mi folosesc măiestria de a îmbina arome, gusturi și texturi, pentru a obţine o nouă nuanţă de bun gust, o senzaţie complet nouă de delicateţe şi rafinament.

A fi expresia experienţei de a avea propria lume înseamnă să recunoşti oportunitatea de a reflecta asupra unei situaţii de viaţă, în lumina feedbackului primit din partea propriei formaţiuni de reprezentare a unei realităţi percepută printr-o stare de suflet (sau prin imaginea a ceea ce eşti dincolo de toate aparenţele).

Rămâne ca tu să reflectezi asupra experienţei de a savura un moment de profundă satisfacţie, printr-un *Remisthesyon* , o conştientizare a nuanţelor şi multiplelor laturi ale construcţiei tale interioare, o aspiraţie spre sursele augmentate ale realităţii din care îţi sorbi tacit cuvintele, seninătatea, gândirea, energia pozitivă. Iar asta înseamnă să extragi semnificația înţelegerii şi a cunoașterii suprasensibile, operante, folositoare, din tot ceea ce ţi se întâmplă, din miezul trăirilor tale, din individualitatea ta, atunci când prepari ceva neobişnuit din ceva dulce.

Cu siguranţă vei simţi nevoia de iluminare a minţii în acord cu ideea de a folosi ceva ce nu i-ar da nimănui prin cap să utilizeze într-o astfel de rețetă de ingrediente simple: darul de a transforma o persoană căreia nu îi plăcea să stea în bucătărie într-o persoană pasionată de acel loc.

Un memento al omului destinat lui însuşi pune în prim plan consecinţa unei experienţe pe care a trăit-o prin natura ta într-un cadru îmbietor, într-un moment când nu ai avut resursele necesare să explorezi și alte explicaţii cu privire la ceea ce ţi se întâmplă sau la ce te înconjoară în viaţa reală.

Source: https://neculaifantanaru.com/un-memento-al-omului-destinat-lui-insusi.html

Un memento al vremurilor demult apuse

On Decembrie 04, 2014

Integrează în propria ta gândire marile învăţături ale ştiinţei, stabilind legătura între "credinţa într-o entitate superioară" şi ce se întâmplă în tine însuţi.

Reîntors la Chateau D'if, contele de Monte Cristo îngenunche pios înaintea rămăşiţelor patului din care moartea făcuse pentru el un altar. Abatele Faria fusese pentru el, în timpul detenţiei, ceea ce ştiinţa este pentru Dumnezeu înaintea universului.

- Tu, care mi-ai fost al doilea tată - spuse el - tu care mi-ai dat libertatea, ştiinţa, bogăţia, tu care, asemeni fiinţelor superioare nouă, aveai ştiinţa binelui şi a răului. Dacă în fundul mormântului mai rămâne ceva din noi ca să tresalte la glasul celor rămaşi pe pământ, dacă în schimbarea suferită de cadavru mai pluteşte ceva însufleţit prin locurile pe unde am iubit mult şi am suferit mult, inimă nobilă, spirit înalt, suflet adânc, te conjur, în numele dragostei părinteşti pe care mi-ai dăruit-o, şi al respectului de fiu pe care ţi l-am închinat, înlătură-mi prin vreun semn, prin vreo revelaţie oarecare, restul acesta de îndoială care, dacă nu se schimbă în convingere, va deveni remuşcare.

Paznicul îi întinse fâşiile de pânză pe care abatele Faria îşi revărsase toată comoara ştiinţei lui. Manuscrisul era marea lucrare a abatelui asupra regalităţii în Italia. Monte Cristo îl luă cu grabă şi ochii îi căzură mai întâi asupra inscripţiei de la început. El citi:

„ Vei smulge dinţii balaurului şi vei călca în picioare leii, zis-a Domnul ".

- Iată răspunsul ! Gândi contele. Îţi mulţumesc, tată, îţi mulţumesc ! *

Leadership: Îţi reglezi sentimentul valorii prin reluarea şi recontextualizarea tainelor superioare ale ştiinţei, punând în prim planul vieţii apropierea faţă de spirituale care se cer trăite şi înţelese prin întoarcerea ta la cele trecute, dar primordiale?

Taina superioară a ştiinţei constă în a şti ce să faci cu ce-ai învăţat, după ce-ai realizat cine eşti. Scriitorul român, Ion Moja, care a înţeles acest lucru, adăuga în acest sens: să fii în stare să învingi întunericul, vizualizând cât se poate de expresiv modul cum fluidul cunoaşterii învinge tainele şi dezvăluie lucrurile, prin suferinţă şi speranţă – două stări de spirit prin ale căror logodnă abia raţiunea ajunge înţelepciune.

Taina ştiinţei, aidoma unui organism care funcţionează prin contribuţia sistemelor sale, îşi consolidează proprietăţile prin trecerea de la imperfecţiune la perfecţiune, de la întuneric la lumină, sau metaforic vorbind, de la moarte la viaţă. Facem referire aici la conceptul esoteric „Trezirea omului adormit", pe care foarte puţine conştiinţe au ştiut să-l înţeleagă şi să-l stăpânească pentru a avea acces la o nouă deşteptare şi pentru a se regăsi în gândirea „Totului" - prin forţele motivate ale raţiunii care, la momentul oportun, impun facerea binelui şi evitarea răului. Ca să nu te cufunzi în mocirla remuşcărilor şi îndoielii, trebuie să reînvii permanent acea flacără care îţi încălzeşte sufletul.

A-ţi regla sentimentul valorii prin reluarea şi recontextualizarea tainelor superioare ale ştiinţei nu înseamnă să lupţi pentru o perfecţiune ce nu poate fi atinsă, ci să-ţi reduci cât mai mult posibil imperfecţiunile prin punerea în practică, prin modalităţi adecvate, a cunoştinţelor noi dobândite pe parcursul vieţii. Asta te face să vezi lumea dintr-o altă perspectivă.

Leadershipul, impus prin prezenţa unei entităţi umane superioare, dobândeşte semnificaţia revelării unei nou sens al existenţialităţii, cel al descoperirii lumii văzute diferit, prin prisma cunoaşterii mult mai cuprinzătoare. Într-un leadership avansat putem surprinde acea formă de manifestare a raţiunii care poate face posibilă cunoaşterea realităţii de dincolo de fiinţă, de dincolo de gratiile reci ale întunericului şi sentimentului de vulnerabilitate, prin trezirea şi expansiunea conştiinţei, care poate fi urmată de o mobilizare amplă pentru construcţia unei noi identităţi.

Leadership: Poţi să introduci în relaţia *slujire-virtute* un model de extensiune mentală aflat într-o configuraţie „multi-link" care să cuprindă şi să exprime un "înafară" dinspre interiorul fiinţei?

Tentativa de ameliorare a statutului de utilizator final al ştiinţei, în condiţiile de comparare cu un standard relevant de superioritate sau, mai bine zis, cu un etalon de perfecţiune, o constituie viziunea introducerii în relaţia *slujire-virtute* a unui model de extensiune mentală, aflat într-o configuraţie „multi-link" - care aduce posibilitatea de accesare a unor resurse de formare continuă, de forţă şi curaj. Acestea creează mai multe legături spre versiunea full a propriei tale deveniri, care are, ca punct terminus cunoaşterea Sinelui, iluminarea.

Este vorba de slujirea unui anumit exemplu de conştiinţă şi raţiune, înaintat prin semnificaţia pe care o atribuie sensului vieţii şi, apoi, de acea virtute supranaturală implantată în tine, care dacă nu acţionează constant asupra ta prin trăiri pozitive, se anulează prin îndoieli şi remuşcări.

O configuraţie „multi-link" care cuprinde şi exprimă un "înafară" dinspre interiorul fiinţei este o totalitate inepuizabilă de ştiinţă şi înţelepciune care îl include pe Dumnezeu în planul existenţei, subordonându-şi părţile cu o pronunţată coeziune determinată de un scop comun, cu un limbaj conotativ, cu o funcţionalitate şi o finalitate relativ autonome. Ea reprezintă atât un scop în sine, cât şi o uşurare a conştiinţei, un motiv ce te ajută să mergi înainte pe calea către cele "înalte", valoroase şi veşnice.

Leadership: Îţi îndeplineşti menirea cea mai nobilă de a susţine o altă făptură în descoperirea de sine şi, odată cu aceasta, de a oferi cu generozitate darul vieţii unei fiinţe care să ducă mai departe povestea unei împliniri sufleteşti şi spirituale?

Ştiinţa spirituală ne arată că între moarte şi o nouă naştere omul întâlneşte anumite entităţi - şi aş adăuga aici, printr-o accepţiune care trece dincolo de simplul înţeles, că aceste entităţi odată ce se ataşează şi se dezvoltă, nu se mai separă niciodată integral. Rămâne întipărită acea voce a sufletului, gândul unei experienţe prea bogate, care deschide noi orizonturi, ale cărei elemente poartă accente puternice de inspiraţie.

Prima, *entitatea superioară* - te învaţă şi te călăuzeşte prin genialitatea extrasă din înţelepciune, prin alipirea la spiritul lui Dumnezeu, să-ţi sporeşti acea curiozitate intelectuală înnăscută spre a-ţi forma competentele necesare integrării şi performării în primul planul unui prezent etern. A doua, *entitatea de rezistenţă* - te reprezintă atunci când îţi cauţi calea printre piedicile şi constrângerile impuse transformarea ta într-un alt tip de om.

Liderul care ştie să privească mai departe, dar care nu-şi demonstrează puterea de a privi în urma sa, nu a descoperit şi nu este motivat de acea genialitate care are la bază două treimi suflet şi o treime inteligenţă. Ceea ce surprinde măreția spiritului şi sensibilitatea sufletului, este tocmai acea trăsătură de personalitate ce conferă posesorului abilitatea de a-şi arăta considerația față de contribuabilii la propria lui formare - pentru a se adapta mai uşor la cerinţele unui leadership tot mai performant.

Experienţa plină de privaţiune care suplineşte rănile emoţionale cu acea forţă intelectuală apropiată de cel ce mântuieşte cu adevărat, seamănă cu sinceritatea şi puritatea unei fiinţe care va rosti cu bucurie, la sfârşitul unei vieţi pline de sens şi speranţă: "Îţi mulţumesc, Dumnezeu".

Un memento al vremurilor demult apuse vizează acea calitate rară de a nu-ţi uita „rădăcinile" dezvoltate uneori într-un climat necorespunzător, dar cu toate acestea fertil obţinerii superiorităţii autoimpuse sau impuse de către o autoritate străină.

Consolidează-ţi permanent „Trunchiul" cu noi cunoştinţe şi învăţături ale predecesorilor, pentru ca „Coroana" a ceea ce eşti să se înalţe spre culmile performanţei şi ale perfecţiunii. Esenţa leadershipului poate fi înţeleasă prin cele ce trec, dar nu se uită niciodată, la fel ca învăţătura primită din partea unui părinte ce nu se rezumă doar la informaţie, ci la dreapta credinţă care te face să le depăşeşti pe toate prin nădejde şi dragoste.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/un-memento-al-vremurilor-demult-apuse.html

Un miel rătăcit în adâncul întunericului (II)

On Septembrie 14, 2013

Deschide-te în faţa autenticităţii experienţei, stimulând capacitatea de a te situa deasupra a ceea ce nu cunoşti.

Nimeni n-ar putea spune ce se petrece în ea, dar este îngrozită. Tremură, se clătină, se împiedică. Se află în acel stadiu al incertitudinii care nu permite conştiinţei să creeze stăpânirea de sine, ci o determină să experimenteze anevoios trăiri necunoscute, în funcţie de cumplita disperare care o încearcă tot mai mult.

"What am I doing here alone?" Este singura suflare pe care o exprimă în mijlocul întunericului de nepătruns. Unde cineva o priveşte cu atenţie şi cu suspiciune, ca pe-o victimă a circumstanţelor, neajutorată, scufundată în bezna tăcerii ca un miel rătăcit în orele nopţii, în pustietate.

Gândurile îi repetă cu insistenţă, cerând explicaţii şi răspunsuri: *"Cine eşti tu oare, tu care mă priveşti cu dinţii încleştaţi? La ce te gândeşti?"*

Clarice pare că experimentează îndeaproape acel sentiment ciudat, acea simţire de neîmblânzit, ca o groaznică lovitură de cuţit în adâncul inimii, ce o apropie de fatalitatea sentinţei definitive. Provocându-i o puternică tulburare a zonelor nervoase. Un fel de slăbire a resurselor vitale. Instantaneu intră într-o criză de personalitate. Nu mai este ea însăşi, Clarice cea curajoasă. Ci, Clarice cea temătoare.

Leadership: Poţi să-ţi pui în valoare o puternică trăsătură de caracter, generată de o înţelegere superioară din interiorul cauzei unei izolări şi nu din afara ei?

Caracterul omului puternic, în zona liniilor principale ale unei situaţii periculoase, funcţionând după modelul unei conştiinţe care îi este propriul obiect de cercetare, se impune ca parte a tendinţei de apropiere de factorul cauzal al relaţiei dintre acţiune şi inacţiune.

Cauzabilitatea, văzută ca un început al unei noi reguli și nu ca o excepție de la regulă, este conţinutul determinării care are nevoie de condiţii cu totul specifice pentru a se putea produce, condiţii de tipul: *"Dacă nu eşti acolo atunci când trebuie… degeaba eşti altădată"*.

Un asemenea om purcede la încercarea de a contracara efectele negative ale fobiilor sale, mutându-şi atenţia de la ceea ce nu ştie, spre ceea ce ştie. Şi invers. Înţelegerea superioară pe care ţi-o conferă izolarea într-un spaţiu instabil, al tensiunilor, al presiunilor, al riscurilor şi ameninţărilor, este aceea că eşti constrâns să te bazezi doar pe tine însuţi, fără să te compari sau să fii în competiţie cu alţii, fără contradicţii şi artificialităţi, fără ca alţii să te judece.

Căci, în contextul lipsei de înţelegere corectă a situaţiei de care depinzi, se pune întrebarea: ce poţi să devii dacă nu reuşeşti să îţi accepţi menirea de a te echilibra lăuntric prin deschiderea în faţa autenticităţii experienţei?

Leadership: Poţi să-ţi alimentezi conştiinţa cu asumarea unei realităţi covârşitoare, ştiind că orice tentativă de a te dovedi mai puternic impune o anumită regulă de alegere între diferite reacţii emoţionale?

O trăsătură puternică de caracter poate lăsa loc de "cale de scăpare" şi poate ţine locul unei tendinţe de autovătămare, dacă ştii să îngrijeşti cum se cuvine propria conştiinţă şi s-o alimentezi cu încercarea de asumare a unei realităţi care îţi demonstrează încă o dată că drumul pe care l-ai parcurs este cel mai bun pentru a face trecerea de la o postură la alta. De la postura de învins, la cea de învingător.

Două reacţii emoţionale schimbă definitiv caracterul omului: uimirea şi frustrarea. Fii atent cum te raportezi la ele în orice situaţie.

A-ţi pune în valoare o puternică trăsătura de caracter, generată de o înţelegere superioară din interiorul cauzei unei izolări şi nu din afara ei, presupune mai întâi de toate să probezi o noutate, cu un anumit factor de risc, care provoacă senzaţia de rătăcire şi pierdere de sine. Iar pentru a nu-ţi prelungi cât mai mult starea de a fi afectat, creează-ţi o nouă capcană, o nouă incertitudine și începi să te miști către ea.

Cel mai mare atu al uei personalităţi puternice este reacţia emoţională pe care o ai cu propria ta viaţă în contextul unei însingurări care nu trebuie să te descurajeze, căci prin ea nu cauţi să fii singur pentru totdeauna, ci doar pentru puţin timp şi cu scopul de a te cunoaşte drept altcineva, mai dispus să te maturizezi prin provocări, decât să te supui totalmente voinţei împrejurărilor.

Proba de caracter este o abordare spontană şi nonconvenţională a relaţiei de depăşire a oricăror fobii, rezumată în felul următor: între starea de pasivitate şi starea de determinare se află întotdeauna capacitatea de a te situa deasupra a ceea ce nu cunoşti.

Un miel rătăcit în adâncul întunericului este omul care ştie să probeze o situaţie nesigură, simulând o intrare într-un cadrul plin de suspans, plin de emoţii, pentru a fi sigur că este cu adevărat pregătit să facă faţă provocărilor reale ale transformării sale de la tentaţie la impulsul de a crea noi modalități de a acționa.

*** Notă:** The Silence of the Lambs (1991)

Un miel rătăcit în adâncul întunericului (I)

On Septembrie 14, 2013

Stabileşte o corespondenţă între cele două feţe ale tale, fără să-ţi laşi sugrumată raţiunea de nişte coordonate impuse de forţe externe.

Clarice Starling reuşeşte să dea de urma criminalului, cunoscut ca Buffalo Bill. Ajunge chiar în casa acestuia, în blestematul loc al groazei. Simte că viaţa îi este în pericol, singură în adâncul întunericului care produce spaima cea mai cumplită, îngheţându-i elanul de a face ceva constructiv. Necesitatea menţinerii compoziţiei de material dur din care este croită, faţă de mediul neobişnuit în care se află, impune un curaj peste limitele normalului, furnizând o energie care însă tinde să o epuizeze.

Forţa ciudată care o încearcă dintr-un unghi dificil de sesizat, înconjurând-o aproape paralizant în această arie neprotejată, îşi schimbă sâcâitor poziţia mărind astfel coeficientul de variaţie a tensiunii. Terifiantă, forţa aceasta emite vibraţii cu intensităţi diferite şi tot mai accentuate, produce fiori şi palpitaţii la inimă, însoţite de o indispoziţie puternică.

Brusc, totul capătă o conotație sumbră. Inabilitatea de a tolera sentimentul de inhibare şi frustrare o deprimă pe Clarice. Ea pare a fi cuprinsă de un flux abundent de căldură ce tinde să-i deregleze funcţiile vitale. Fluxul acesta sporeşte transferul energiei de agitaţie a moleculelor din sânge, provocând o sporire a presiunii arteriale. Creierul intră într-o stare de inerţie a gândirii care slăbeşte capacitatea de reacţie. Energia nervoasă atinge maximul de intensitate, determinând o uzură rapidă a simţurilor.

Leadership: Cum îţi evaluezi nevoia de a te înţelege pe tine însuţi în timpul unei experienţe de pericol iminent, atunci când tot ceea ce se manifestă ca sensibilitate are potenţialul unei consecinţe de tipul "declinării identităţii" ?

Nefiind o raritate, probabilitatea de a cădea în mijlocul necunoscutului, negăsind modalitatea optimă de a evita pericolul (echivalent cu incapacitatea propriei tale personalităţi de a se exprima liber), presupune existenţa unei incidenţe crescute a evenimentului de referinţă în care eşti implicat. Acest fapt îţi pune judecata şi trăirile în situaţia de a suferi o înfrângere, uneori catastrofală. Leadershipul devine în anumite circumstanţe destul de anevoios, foarte dificil de tratat.

Leadershipul, ca mijloc favorabil ieşirii din acest necunoscut care nu-ţi cere permisiunea de a te sabota dacă nu eşti atent, poate dezbina toate convingerie pe care le reprezinţi, sensibilitatea sau confortul psihic şi emotional. Iar raţiunea necesită o anumită flexibilitate în crearea unei imagini corecte şi relevante a cine eşti cu adevărat în aceste momente. Asta, prin faptul că raţiunea unei viziuni diferite faţă de tine însuţi este principala componentă a schimbării, asigurând o viziune corectă care nu te cramponează în apărarea unui model neperformant de a fi, şi dedicarea necesară pentru materializarea acesteia.

A-ţi declina identitatea într-o situaţie de pericol, când eşti ferm convins că nu există decât o singură cale de ieşire (curajul nebănuit), este similară cu a încerca să compari o prună cu un cactus: trebuie să guşti dintr-o experienţă de savurare a unei plăceri în durere, învecinată cu sentimentul de a fi neputincios într-un mediu ostil.

Leadership: Ce poziţie adopţi în perceperea unei experienţe de limită între viaţă şi moarte, în legătură cu o cauză evenimenţială care anulează orice încercare de a te transforma tu însuţi într-o formă semnificativă a realităţii menită să dea sens traiectoriei individuale?

Îmi amintesc cu drag cuvintele lui Victor Hugo: " *Care dintre noi n-a intrat măcar o singură dată în viaţă în această peşteră întunecată a necunoscutului? Nici unul din actele conştiinţei nu este definitiv.* "

Prin asta el trage un semnal de alarmă care nu poate fi ignorat, asigurând leadershipului o anumită funcţiune, aceea de preîncărcare a imaginii care te reprezintă cu o rezoluţie extrem de neclară a unei suferinţe care poate fi multiplicată la nesfârşit. Leadershipul este un proces permanent de autocorectare a erorilor de judecată care pot crea un blocaj mental în momentele de teamă şi incertitudine. Hugo lasă să se înţeleagă că scăparea din zona care ridică probleme şi creează nesiguranţă este dincolo de viziunea îngustă despre tine însuţi pe care ţi-o dă mintea zdruncinată de luptele interioare.

Nimic nu te face mai nesigur decât o formă de luptă, cu un caracter neobişnuit, adoptată fără o analiză prealabilă a impactului produs asupra ta. Ajungi să te zbaţi într-o inerţie a inacţiunii şi a propriei neputinţe atunci când procesele şi etapele fluxului de "căldură", exemplificat prin acele gânduri negative care curg necontenit prin mintea ta, nu sunt evitate. Iar leadershipul se anulează automat dacă te zbaţi între propriile suspiciuni și propriile forţe.

Ar fi minunat dacă ai urma acest sfat ori de câte ori experimentezi îndeaproape acel sentiment ciudat, acea simţire de neîmblânzit datorată unei identităţi prost definite: " *Deschide bine ochii pentru ca viziunea care îţi este profund împăienjenită să îţi fie reîmprospătată. Şi orizontul care îţi este învăluit de o ceaţă groasă să devină din ce în ce mai limpede.* "

Leadership: Îţi poţi depăşi limitele de suportabilitate a durerii în raport cu transformările apărute ulterior desfăşurării evenimentelor care te-au marcat prin însăşi impactul lor?

Stimulii provenind din mediul străin sunt preluaţi de organele de simţ. Iar cu cât stimulii sunt mai puternici şi mai frecvenţi, cu atât mai rapid se pot depăşi limitele gândirii şi raţiunii. Dacă aceste limite nu sunt depăşite în raport cu transformările ce au survenit ulterior adoptării unor decizii rapide şi nefundamentate, atunci nu vei putea asigura evitarea conflictului cu tine însuţi.

Şi astfel, cele două părţi adverse, cele două feţe ale tale, cea curajoasă şi cea temătoare, se vor ameninţa direct sau indirect, ducând la distrugerea prin sacrificiu a poziţiei tale de referinţă. Această poziţie funcţionează fără întrerupere, dacă acul indicator al leadershipului care îţi validează reacţiile şi superioritatea este în raport cu cele două feţe.

Ca să nu atingi limita cantitativă a incertitudinii, stabileşte o corespondenţă între cele două feţe ale tale, fără să-ţi laşi sugrumată raţiunea de nişte coordonate impuse de forţe externe. În orice situaţie, durerea pe care o simţi poate fi depăşită prin imperativul unei meniri mai înalte, aceea că tot ceea ce ţi se întâmplă negativ este un mijloc de a te păşi pe tine însuţi.

Liderul este persoana care îşi gestionează temerile cu calm şi încredere, capabilă să trăiască sentimentul de control asupra situaţiei pe care o trăieşte.

Un miel rătăcit în adâncul întunericului scoate în evidenţă posibilitatea de a cădea în extrema negativă a leadershipului, atunci când nu vrei să-ţi depăşeşti propriile limite în condiţiile intensificării unor stimuli supraliminali de natură externă, dar şi internă.

*** Notă:** [The Silence of the Lambs (1991)]

Un mister nedesluşit

On Decembrie 15, 2008

Ceea ce facem şi cine devenim depinde într-o mare măsură de lucrurile sau evenimentele care ne menţin în priză.

- Se petrec lucruri, domnule, pe care nu le înţeleg.

- Lucruri? Ce fel de lucruri?

- O să mă credeţi nebun, domnule… O să spuneţi că nu e nimic… Dar trebuie să fie o explicaţie, domnule. Trebuie ! Pentru că nu are nici un sens…

- Ei, omule, spune-mi despre ce e vorba. Nu mai vorbi în şarade ! spune răspicat detectivul Poirot.

Rogers înghiţi iar:

- Este extrem de mult sânge domnule. Peste tot în jur este numai sânge. Şi nicăieri niciun cadavru.

- Da, este surprinzător. Chiar n-am mai întâlnit aşa ceva.

- Şi domnule detectiv, mai este un lucru care mă deranjează.

- Ce anume?

- Uşa era încuiată pe dinăuntru. Cum putea cineva să se încuie înăuntru, să săvârşească această crimă oribilă, şi să se evaporeze împreună cu cadavrul, aşa, pur şi simplu? Trebuie să existe o explicaţie.

Leadership: Viziunea ce se desprinde din încercarea de a percepe un întreg plin de curiozitate este aceea a unui creator ce are datoria de a potenţa noi valori?

Ţi-ai dat seama cine este făptaşul?

Precis nu ţi-ai dat seama cine este adevăratul criminal, nu-i aşa? Ei bine, nici nu aveai cum să-ţi dai seama. Mai întâi pentru că nu ţi-am expus toate datele problemei, apoi nu ţi-am oferit informaţii concrete referitoare la toate personajele din acest scenariu. Dar, recunoşti că ţi-am stârnit curiozitatea, măcar un pic? Nu-i aşa că ai fi dorit să afli posibila explicaţie despre cum a fost înfăptuită crima? Nu-i aşa că ai fi vrut să elucidezi acest mister aparent greu de descifrat?

Cu toţii avem reguli şi standarde diferite care guvernează ceea ce simţim în legătură cu lucrurile care se petrec în viaţa noastră. Iar în final, ceea ce facem şi cine devenim depinde într-o mare măsură de lucrurile sau evenimentele care ne menţin în priză, care ne alocă

timpul, care ne stârnesc interesul şi de care nu ne putem despărţi. E ca un mister care trebuie desluşit. E ca un roman poliţist scris de Agatha Christie pe care dacă începi să-l citeşti, nu-l mai poţi lăsa din mână. Dar ce este acest "ceva"? Ce anume dă forţa tuturor acţiunilor noastre, şi nu ne putem descotorosi de el până nu ajungem la rezultatul final?

Ceea ce te poate apropia de resorturile cele mai puternice ale motivaţiei, punându-te în situaţii noi şi dându-ţi nişte senzaţii tari, este forţa motoare a unei gândiri care te inspiră, aşezând posibilitatea unui răspuns la o anumită căutare într-o sferă cât de cât îndoielnică.

Prezenţa unei asemenea gândiri este cheia de boltă a unui întreg care te fascinează teribil şi pe care îl consumi altfel, un întreg care îţi împlineşte existenţa şi de care nu te poţi lipsi, un întreg care trebuie menţinut. Un întreg care formează mesajul: "Poţi aprinde în întuneric lumina adevărului".

Măsura valorii tale de facilitator al unei reflecţii noi, neobişnuite în aria ştiinţei, recompune neîncetat şi certitudinea apartenenţei la un mister, imposibil de dezlegat, ca toate misterele, dar a cărei "eternitate" o poţi simţi într-o clipă. Valoarea omului se generează din ceea ce i se întâmplă când este motivat a fi tot mai curios.

Leadership: Poţi ajunge la certitudine din ceea ce deduci din indiciile unei teme de cercetare, altfel încât să progresezi spre acel nivel de performanţă de care ai nevoie ca să rulezi toate noutăţile în materie de psihologia încălcărilor de reguli?

În mod clar, motivaţia este ca un „medicament" foarte eficient şi folositor, care reduce nivelul de stres pentru cei cu resurse limitate. Motivaţia te ridică în picioare atunci când simţi că îţi pierzi echilibrul. Motivaţia îţi poate oferi un pas înainte spre excelenţă ajutându-te să găseşti modelul de leadership cel mai bun pentru tine însuţi, netezindu-ţi calea spre înţelegerea şi dezvoltarea propriului tău potenţial.

Gandeşte-te bine ce fel de lider vrei să devii, fiindcă numai motivaţia îţi poate stabili calea, încurajându-te, creând o temelie solidă, emoţională şi profesională pentru potenţialul tău. Procesul de cultivare a modelului tău de lider începe printr-o asigurare propriilor tale resurse de rezolvare a enigmelor ce se ascund în fiecare ungher din jurul tău.

Singurele reguli de care trebuie să ţii seama sunt doar cele impuse de tine, pe care trebuie să le încalci prin asimilarea unei alte perspective, mai profunde asupra realităţii. Totodată, pot fi încalcate prin intermediul unui proces de reinterpretare a lucrurilor şi prin crearea unei tensiuni în conştiinţă care creşte dorinţa de a sesiza sensul unei noi înţelegeri a sursei care furnizează informaţia cea mai cuprinzătoare.

Leadership: Răspunzi pozitiv la orice stimul care poate contribui la propria ta formare, făcând apel la o formă de provocare care te ajută să imortalizezi fiecare moment al unei experienţe pline de învăţăminte?

Aşa cum creionul este pentru scris, aşa cum pantoful este pentru încălţat, aşa cum maşina este pentru condus, tot aşa motivaţia este pentru oamenii care îşi perfecţionează mereu abilităţile. Motivaţia te ajută să răspunzi pozitiv la orice stimul care poate contribui la propria ta formare, îţi dă acel imbold puternic de a te concentra mai mult asupra rezultatelor pozitive, aducându-ţi un plus de valoare experienţei.

Oamenii motivaţi sunt cei care manifestă o pasiune puternică faţă de munca pe care o desfăşoară. Iubesc atât de mult ceea ce fac, încât sunt dispuşi să rămână chiar şi după program ca să-şi termine treaba. Motivaţia îi menţine tot timpul în priză şi nu-i oboseşte

niciodată. Nimic nu este mai plăcut decât să întâlneşti un astfel de om care îşi iubeşte meseria cu atâta pasiune, cu atâta poftă de viaţă. De aceea afirm: binecuvântat este omul care şi-a găsit "misterul".

Ca lider, datoria ta este să încurajezi motivaţia oamenilor prin menţinerea unui climat de mister. Să-i motivezi să treacă la acţiune şi să-i călăuzeşti spre obţinerea unor rezultate optime. Trebuie, deci, să începi să trezeşti în rândul oamenilor o puternică conştiinţă a lucrului bine făcut, a libertăţii de exprimare, astfel încât aceştia să nu se simtă niciodată ameninţaţi sau intimidaţi. Dacă vrei să te apropii mai mult de oameni şi dacă doreşti ca aceştia să obţină rezultate excepţionale, nu le minimaliza meritele. Încurajează-i să vină cu propriile soluţii, şi laudă-i ori de câte ori merită.

Vei putea să atingi cele mai înalte cote ale dezvoltării doar dacă ceilalţi din jurul tău vor deveni mai buni şi mai productivi. Liantul care uneşte desăvârşirea ta de a lor este motivaţia.

Leadershipul este asemenea unei enigme: oricât de mult ai încerca să găseşti o rezolvare la apariţia unei situaţii imprevziibile, trebuie să fii capabil să-ţi asumi urmările interpretării greşite a realităţii pe care se sprijină adevărul.

Un mister nedesluşit este o provocare ce nu poate fi ignorată, putând face mintea să se înfioare și să se înalțe deasupra limitarilor de moment ale unei perspective de suprafaţă asupra lucrurilor. Claritatea de care un lider dă dovadă nu este legată atât de înţelegerea motivului care stă la baza elucidării unor aspecte complexe, cât de explicaţia pe care o dă punctelor cheie ale gândirii axate pe rezolvarea problemelor, cum ar fi: analiza, sinteza, imaginatia, comparaţia, anticiparea, concretizarea, generalizarea sau abstractizarea.

Source: https://neculaifantanaru.com/un-mister-nedeslusit.html

Un nou look pentru o nouă viaţă

On Ianuarie 18, 2011

Fii pregătit să serveşti drept îndreptar pentru ceilalţi oameni, rezonând cu acea realitate care să le dea acestora impulsul necesar pentru a atinge excelenţa.

Vreau să vă reţin atenţia, în cele ce urmează, asupra unui aspect destul de important. Şi pentru aceasta am să fac încă o dată referire la filmul *"Pretty Woman (1990)"* , pe care personal îl găsesc drept o excelentă demonstraţie de leadership.

Controversatul om de afaceri, Edward Lewis, a angajat o prostituată, Vivian Ward, pe post de damă de companie. Timp de o săptămână ei au locuit împreună într-un apartament de lux, au mers împreună la reuniunile lui de afaceri. Mai mult decât atât, datorită lui Edward, ea a pătruns în saloanele cele mai exclusiviste ale înaltei societăţi. Tot el a învăţat-o să fie o femeie cu stil, a învăţat-o cum să intre în restaurante şi ce să comande acolo, cât bacşiş să dea şi când trebuie, ce trebuie să bea la anumite feluri de mâncare, etc. A învăţat-o să se exprime cum se cuvine într-un mediu de elită, într-un mod civilizat şi de bun simţ.

La multe capitole, prin rafinament şi eleganţă, şi mai ales cu frumuseţea ei eclatantă, cu sensibilitatea şi temperamentul ei, Vivian Ward a reuşit să atragă atenţia tuturor dovedind printr-un mod cu totul deosebit că este mai mult decât o prostituată, că este o femeie de înaltă clasă, cu o personalitate puternică, distinsă şi plină de viaţă, cu aspiraţii înalte şi obiective îndrăzneţe.

Leadership: Direcţia în care îţi manifeşti afecţiunea este forma finală a modului în care alegi să-ţi exprimi emoțiile şi gândurile în vederea unei afirmări tot mai hotărâte a apartenenţei la o conştiinţă care şi-a pierdut cândva şi undeva, speranţa?

În *"Metamorfozele X"* , poetul roman Ovidiu povesteşte despre vestitul sculptor grec, Pygmalion, din Cipru. Pe scurt, legenda spune că Pygmalion a sculptat într-un trunchi de fildeş alb ca zăpada o femeie, căreia i-a dat numele de Galathea. Deşi nu era interesat de femei în mod special, el i-a dat statuii o frumuseţe pe care nici o femeie nu o putea avea de la natură. A fost atras atât de mult de acea statuie încât s-a îndrăgostit de ea şi a rugat-o pe zeiţa Afrodita să-i dea viaţa. După ce statuia a fost însufleţită, Pygmalion s-a căsătorit cu ea.

Puterea unei mari iubiri s-a exercitat şi în viaţa lui Edward Lewis. Îndrăgostindu-se de Vivian, stimulat de puternice sentimente pentru ea, el a reuşit să o "însufleţească" conferindu-i un nou "look" pentru o nouă viaţă. El a servit drept îndreptar pentru ea, a oglindit o nouă realitate, dându-i impulsul necesar pentru dobândirea unui nou statut, a unui alt viitor.

Leadership: Atitudinea ta în faţa imaginii unei realităţi care se încăpăţânează să-ţi reziste este determinată de valenţele ei reprezentative?

Vă amintiţi de colonelul Pickering, din filmul *"My Fair Lady (1964)"* ? El a spus o frază rămasă celebră: *"Orice florăreasă poate fi o lady, şi orice lady se poate transforma într-o florăreasă."*

Finalul filmului *"Pretty Woman (1990)"* este unul plin de învăţăminte. Vivian, având acea mândrie cât şi conştiinţa că se poate schimba, s-a hotărât să-şi continue studiile şi să-şi construiască o carieră. Ea a ajuns la concluzia că are capacitatea de a merge mai departe şi de a se ridica mai presus decât ceea ce era – o prostituată, şi să devină o "lady". A ajuns la această concluzie după ce a păşit în acea lume "sofisticată", o lume mai educată, cu o

anumită cultură, cu anumite maniere, mai ales cu cultura banului, care era inaccesibilă ei.

Iată ce poate face farmecul unei lumi noi. Iată ce pot face "mâinile unui artist" care ştie să pună în valoare personalitatea unui om.

Sistemul de "creaţie emoţională" specific leadershipului va rămâne în continuare dominat de principiul originalităţii şi deci al rarităţii operei, concepute dintr-un act de sinceritate, înaintea a tot şi a toate, al valorilor unice sau relativ ridicate. Cel care se interesează de marea operă a liderului, supusă aprecierii, va percepe o anumită simetrie între cele două roluri: de factor determinant în remodelarea umană şi de factor întăritor al unităţii şi dragostei reciproce.

Leadership: Valoarea imaginii tale se defineşte în nemijlocit contact cu ceea ce este semnificativ şi viu în tine?

Se cere reţinută şi observaţia cu privire la faptul că leadershipul aduce întotdeauna în prim plan un sistem de gândire care nu neagă existenţa tăriei sufleteşti. Această ştiinţă posedă, în mod autonom, o valoare utilă şi, în acelaşi timp, o valoare estetică prin încercarea continuă de a prinde realitatea în cristalizări deosebite la lumina unor împrejurări neprevăzute, în care liderul acţionează ca înfăptuitor de miracole.

Din acest punct de vedere, ar fi necesar să se opereze o distincţie între "moda" de a fi actor pe scena vieţii altora şi "moda" de a fi artist al remodelării caracterelor, pe care adeseori unii le confundă, percepându-le cumva drept valorificări ale mitului lui Pygmalion ca factor de creştere a calităţii relaţiilor interpersonale, a coeziunii sociale, a imaginii personale.

Cele două tipuri de modă privesc un sistem de investiţie solid folosit în armonie cu oportunităţile propriei vieţi, a căror valoare se defineşte numai în raport cu ceea ce resimţi, cu emoţiile tale, dar şi cu ceea ce pretind ceilalţi de la tine. Însă dincolo de posibilitatea de a fi considerat de ceilalţi drept o persoană încântătoare, sau, în acelaşi timp, un ignorant al sufletului, se profilează la orizont şi acea ieşire din sfera a ceea ce se numeşte modă.

Spre deosebire de ceea ce am putea fi tentaţi să credem, cele două tipuri de modă ar aduce nişte beneficii de ordin mental şi emoţional în dezvoltarea leadershipului. Deci, un sistem de stabilizare a imaginii promovate, a cărei valoare se defineşte în nemijlocit contact cu ceea ce este semnificativ şi viu în lider. El este menit a-şi desăvârşi opera de artă, în condiţiile în care, prin intermediul puterii dobândite de conştiinţa de a se replia asupra lui însuşi, luând în posesie un sine care odată redescoperit permite reformularea relaţiei cu ceilalţi, i se asigură o configuraţie identitară inedită, impunându-se ca sursă de inspiraţie şi speranţă.

Leadershipul tău aduce în prim plan un sistem de gândire care neagă existenţa tăriei sufleteşti?

Tu ai harul lui Edward Lewis, de a intra pe scena vieţii oamenilor şi de a determina transformarea lor? Ai capacitatea să modifici în bine viitorul celor care au nevoie de sprijin, şi apoi să îl faci să devină o realitate? Faci uz de toată influenţa pe care o ai spre a le netezi celorlalţi calea spre afirmare? Poţi să le oferi oamenilor un nou "look" pentru o nouă viaţă?

Dacă nu ai capacitatea să le oferi celorlalţi o nouă orientare, înseamnă că leadershipul tău are nevoie de îmbunătăţiri. Trebuie să dispui de o adevărată pricepere în dezvoltarea relaţiilor umane, trebuie să-i "educi" pe oameni cu răbdare şi perseverenţă dacă vrei ca ei să-şi atingă desăvârşirea.

Schimbă în bine viitorul celorlalţi din jurul tău, tratează-i cu afecţiune şi stimă, dă-le impulsul de care au nevoie pentru a-şi dori o schimbare radicală în viaţa lor. Asta este ceea ce va conferi calitate leadershipului tău, ceea ce te va diferenţia de ceilalţi aspiranţi la statutul de lider.

Valoarea imaginii tale este dată de estetica construirii unui ataşament autentic faţă de impresia pe care ţi-o lasă la prima vedere o conştiinţă căreia nu-i dă nimeni atenţie.

Un nou look pentru o nouă viaţă este acea transformare care produce o mare satisfacţie, rezultând în urma unui proces de schimbare simţit de toţi acei oameni care au avut capacitatea de a merge mai departe, de a se ridica mai presus decât condiţia lor şi de a-şi construi o carieră.

Este dovada puterii tale dar şi a dorinţei tale de a schimba lucrurile în bine, este dovada că poţi intra cu graţie în viaţa oamenilor şi să conferi calitate transformării lor. Oferă-le oamenilor un nou "look" pentru o nouă viaţă, iar ei vor fi stimulaţi de puternice sentimente de recunoştinţă pentru tine. Dacă reuşeşti această performanţă, atunci ei vor putea spune despre tine că eşti mai mult decât un "pasager" în viaţa lor, că eşti un lider.

Foloseşte-ţi puterea şi talentul încât să-i atragi pe oameni spre rezultate pozitive şi spre performanţă. Fii pregătit să serveşti drept îndreptar pentru ei, rezonând cu acea realitate care să le dea impulsul necesar pentru a atinge excelenţa.

P.S. Un lider iscusit poate induce schimbarea pozitivă şi să contribuie la construirea unui nou "look" nu atât din punct de vedere fizic, cât mai ales din punct de vedere al gândirii şi mentalităţii oamenilor. Succesul va fi al ambelor părţi şi toţi vor fi câştigaţi din această transformare pozitivă. Depinde însă şi de...oameni.

Source: https://neculaifantanaru.com/un-nou-look-pentru-o-noua-viata.html

Un ochi care să vadă şi o minte care să înţeleagă

On Martie 09, 2020

Numai într-un decor discret se întâlnesc şi se completează spiritele asemănătoare, cele de mare subtilitate şi originalitate.

Magicianul mi-a spus cândva un secret despre Dumnezeu, într-o intimitate unde nimeni şi nimic nu se afla la locul lui, pentru că aşa era prevăzut în scenariul derulării spectacolului. Totul trebuia să trădeze un mister sporit în prezenţa unor lumini gata să se stingă. Curiozitatea şi groaza mă ţintuiau într-o neputinţă nemărginită, într-o stare de încordare în care acceptam fără crâcnire condiţiile unei imagini a falsităţii.

Cum că Dumnezeu ar fi fost, la rândul lui, un magician plin de mister, pe care efectele magiei neputându-l substitui într-un termen rezonabil, îl transformaseră într-o ficţiune a percepţiei de tip Kafkian care putea deveni realitate numai într-o formă de artă remarcabilă. Aflând acest lucru, secret bine păzit, deja mă simţeam mai presus de restul lumii.

Şi totuşi, continuam să mă simt claustrat într-un spaţiu întunecos, îndepărtat de orice urmă de sentiment, apropiat de o mistică tenebroasă din care adevărurile cu greu îşi pot găsi rostul. Cu ce ar fi putut lumea să mă îmbie dacă ştie mai puţin decât mine, mai ales că de atâtea ori am mizat, cu răbdare, cu interes, cu cinste faţă de natura lucrurilor simple, pe faptul că totul este aşa cum trebuie să fie, nu aşa cum pare să fie.

Chiar şi privirea cea mai slabă îşi are lăuntricul ei, chiar şi priveliştea cea mai nefamiliară îşi are specificitatea ei.

Adevărul era dincolo de înţelegerea mea. Intrasem într-un gol, o prelungire în exuberanţa pustiului subiectiv, pe marginea abisului fără fund al tăcerii pustii şi încordate. Cumva, mă simţeam de prisos, aidoma unui pictor care nu-şi găseşte inspiraţia atunci când trebuie să amestece culorile cele mai simple. Consolator, cu umilinţă, printr-o intuiţie simplificatoare, mi-l închipuiam pe Dumnezeu ca fiind un glas ţâşnind din nevăzut, ecoul unei creaţii desăvârşite în tensiunea crescândă a unei aşteptări care nu se va încheia niciodată.

Leadership: Poţi să simplifici informația vizuală aflată în fața ta și să o transpui într-o imagine sugestivă, prelungită prin continuitate compozițională în favoarea unei arte originale care nu se supune modelelor obişnuite de receptare a realităţii?

Persista în aer senzaţia unei aşteptări mistice. Dumnezeu se amuza pe furiş, în spatele cortinei înalte şi impunătoare, în timp ce magicianul îmi înşiruia vrute şi nevrute despre îngrămădirea clandestină a tuturor ispitelor la care te supune magia. N-am vrut să privesc în faţă adevărul, nici falsitatea, dar trebuia să mă las condus de opera unei imagini fascinante, ca atunci când pictorul îşi manifestă spiritul de observaţie, puterea de convingere, talentul de transfigurare artistică a etapelor procesului de creaţie - într-o atracţie iremediabilă.

Asta doar pentru imortalizarea momentul plin de încordare. Şi fiindcă n-am vrut să fie astfel, s-a întâmplat să fie tocmai pe dos faţă de cum am vrut eu să fie.

Un loc străin de fiinţa mea, dar apropiat de artă. Aici, un magician şi un Dumnezeu îmi dădeau peste cap toate ideile cu privire la articulaţiile teoriei creaţiei adevărurilor eterne, nefiind în substanţa lor parabolică, perspectivală, decât o simplă circumstanţă naturală a elanului vital atât de omenesc, dar şi atât de imperativ, de a domina realitatea într-un

moment în care cuvintele mele erau constant "nu mai pot, nu înţeleg nimic".

Leadership: Începi să conştientizezi că informaţia vizuală înseamnă a fi cu un pas înaintea experienţei efective a realităţii, ţinând cont de faptul că menirea unei creaţii este de a induce o stare de deplinătate care aparţine alterităţii?

După puţin timp s-a lăsat tăcerea, o suspendare a libertăţii de a înţelege realitatea, o intrigă demnă de un roman cu răsturnări de situaţie. Magicianul s-a făcut nevăzut în dosul cortinei. Iar Dumnezeu a ieşit la iveală, în sfârşit, luând un aer sobru şi distant, ca într-un tablou dinamic al cărui construcţie suferea câteva erori de logică. Ghiceam că totul este o farsă bine jucată, o falsificare a unei credinţe mai vechi prin redarea unei poveşti care are ca efect apariţia bruscă a unei scântei de inspiraţie.

Şi cu toate acestea, simţindu-mă cuprins de un tremur invizibil, am învăţat cum să contribui la construirea memoriei altor personaje fictive cu care m-am identificat adesea. Fiecare construcţie surprinsă de mine, fiind categoric analizată cu ochi de artist, devine reper fundamental pentru deschiderea altor orizonturi artistice. Şi acelaşi reper care poate fi înfăşurat într-o magie nebănuită, atât de iscusit ticluită, îndeplineşte o funcţie universală, şi una particulară, mai ales dacă fac din povestire un act de creaţie ce are în compoziţia lui îndoita tentaţie a secretului şi a accesibilităţii lui Dumnezeu, cât şi persistenţa celui ce se uneşte cu El.

Un magician este un Dumnezeu pentru că ştie să povestească despre Dumnezeu ca despre un magician ascuns după o cortină impenetrabilă, desemnând o metaforă într-un joc de compoziţii, acolo unde numai Dumnezeu îl poate vedea şi înţelege printr-un secret căruia nimeni nu-i poate afla cheia de descifrare. Întregul tablou mistic a fost conturat de un artist spontan, care nu este artist genial decât prin actul de concretizare a realităţii ce va rămâne peste ani şi ani în amintirea pe care a pus-o în cel mai profund loc din sufletul celorlalţi magicieni, care se ambiţionează să fie Dumnezei.

Leadership: Varietatea sensurilor pe care le atribui realităţii trădează o viziune simplificată asupra finalităţii creaţiei tale, fapt ce indică dispoziţia artei spre deschiderea unei perspective de lungă durată?

Luminile s-au stins încet, aşa cum se scurge timpul când îl priveşti într-o pictură de Salvador Dali, dar în întuneric se putea distinge licărirea slabă a unei simultaneități și a unei rezonanțe de tipul sufletului care tânjeşte să fie cu adevărat creator. Am înaintat la voia întâmplării într-un întuneric de necuprins, care devenea din ce în ce mai întunecos pe măsură ce încercam să-mi duc creaţia la nivel de magie, cu eforturi supraomeneşti. Dar mă simţeam mult prea cuprins de magie, pe măsură ce însăşi creaţia, ascunsă sub zeci de măşti, mă apropia de Dumnezeu, invitându-mă la înţelegerea artei într-o lume duală. Totul e imagine. Spectacol. Artă. Magie.

Informaţia vizuală se referă la modalitatea de descriere a unei imagini cu contrast ridicat, ancorată la o anumită realitate, la un anumit reper, la o anumită situaţie. Este ceea ce surprinzi în realitate sub forma unei imagini care se pretinde a fi importantă şi pozitivă pentru realizarea ideii de "miraculos" în spaţiul vital al creaţiei.

Iar dacă mă voi opri aici, pentru a nu înviora prea mult privirile înceţoşate, este pentru că vreau ca finalul romanului "Numele Trandafirului", de Umberto Eco, să vă facă să înţelegeţi magia, chiar dacă puţini dintre voi sunteţi pregătiţi să o înţelegeţi din punct de vedere al informaţiei vizuale:

„Mă voi adânci repede în pustiul acela neţărmurit, perfect de neted şi de necuprins, în care

sufletul se sfârşeşte cu adevărat fericit. Mă voi cufunda în întunecimea lui Dumnezeu, într-o tăcere mută şi într-o contopire inefabilă, şi în cufundarea aceasta se va pierde orice egalitate şi orice neegalitate, şi în hăul acela spiritul meu se va pierde pe sine, şi nu va mai cunoaşte nici egal, nici neegal, şi nimic altceva: şi vor fi uitate toate deosebirile. Voi fi în temelia simplă, în pustiul tăcut unde nicicând nu se văd deosebirile, în intimitatea unde nimeni nu se afla la locul lui anume. Voi cădea în dumnezeirea tăcută şi nelocuită, unde nu există operă şi nici imagine."

Doar magie.

Perspectiva de durată care influenţează leadershipul (de înalt nivel) este produsul contopirii a două entităţi distincte: un magician şi un dumnezeu, o temă care se vrea materializată într-o lume a miraculosului şi o viziune care se vrea atinsă exclusiv prin hrănirea credinţei într-o lume transcendentă.

Un ochi care să vadă şi o minte care să înţeleagă sunt două entităţi distincte ale unei autorităţi numite „Creator", ale căror imagini se oglindesc reciproc, se suprapun numai prin reflectare într-un plan al evidenţei şi într-un plan al discreţiei.

Source: https://neculaifantanaru.com/un-ochi-care-sa-vada-si-o-minte-care-sa-inteleaga.html

Un ochi sănătos nu-și uită vederea în urmă

On Martie 04, 2024

Nu încerca să vezi ceea ce pare inaccesibil, atunci când îndoielile îți întunecă perspectiva.

Există lucruri în ochii mei care nu îndrăznesc să-mi mărturisească nimic, dar aș vrea să le rog să mi se dezvăluie. Spun asta fiindcă mi-am pierdut cheile de la intrarea în casă. Deși am mai găsit chei, inclusiv de mașini, niciodată nu m-am gândit că le voi pierde în parc, în timp ce alergam. Conform zicalei "Nu pierzi în viață decât ceea ce trebuie să pierzi", m-am gândit la o întregire a personalității mele fără a mă atașa de lucrurile efemere care, deși par esențiale într-un moment dat, nu sunt decât niște simple trepte pe drumul evoluției mele personale.

Atunci, curios fapt, am experimentat ipostaza în care omul, liber în acțiunile sale, trăiește o aventură pe măsura destinului de căutător de lucruri pierdute, asemenea unui detectiv care încearcă să dezlege misterul unei dispariții. Este acea ipostază privilegiată a omului care trăiește în orizontul căutării și în grija de a gândi pierderea drept "păstrare" mai degrabă decât "uitare". Astfel am ajuns sa ma intreb cum pot menține vie amintirea unui lucru pierdut fără să-l uit. Doar gândindu-mă la el? Scriind despre el? Spunând o poveste care detaliază o lecție de viață? Asta nu-i de ajuns. Poate ar trebui să-i atribui acestei întâmplări care mi-a mișcat spiritul în direcția introspecției un caracter evenimential, un fel de epifanie, așa încât să nu se piardă în neantul uitării.

Așa am ajuns la scenariul înfruntării dintre pierdere și uitare, așa am ajuns să înțeleg că temeiul unei obligații, unei clauze compromisorii cuprinse într-un conflict cu mine însumi, este acela de a-mi folosi experiența și cunoștințele acumulate de pe urma acestei întâmplări, pentru a reusi să-mi ghidez rațiunea practică în procesul de înțelegere a unui nou stadiu de evoluție și maturizare. Și, ajungând la un alt nivel de mă raporta la mine însumi, prin prelungirea ideii pierderii unui obiect care la prima vedere pare banal, am descoperit un punct de plecare pentru o aventură neașteptată și îmbogățitoare

Leadership: Ai conștientizat vreodată că pierzând ceva de valoare din propria voință, te-ai aflat în același loc, confruntându-te cu inevitabilitatea destinului?

Greșeala mea a constat în faptul că mă așteptam să găsesc cheile în același loc, două ore mai târziu. Așa că am pierdut restul timpului încercând, stupid și inutil, să găsesc ceea ce nu era nicidecum vizibil. După aceea a urmat o tăcere ciudată, un disconfort psihic, un intermezzo între nimic și cuvânt, ca și cum aș fi ajuns la un punct final, ca și cum ar fi trebuit să reacționez într-un mod diferit: să mă enervez sau poate să fiu șocat. Era semnul unei lupte interioare, ca și cum trebuia să aleg o altă reacție la situația dată.

Atunci, ceva din mine s-a maturizat. Brusc, m-am dat seama că aveam capacitatea de a mă comporta ca un om scandalizat, ca un școlar de bani gata, sau ca un adult ce nu se autodevalorizează din cauza oricărui fleac. Încerc să înțeleg lucruri pe care până acum nu le-am dat suficientă atenție.

În romanul „Inelul lui Polycrates” de Friedrich Schiller, conducătorul din Grecia Antică, pe nume Polycrates, pierde intenționat un inel de mare valoare, aruncându-l în mare pentru a evita un vechi proverb care spunea că cei prea norocoși vor suferi în cele din urmă o pierdere mare. El credea că pierzând ceva de valoare din propria voință, ar putea păcăli destinul. Cu toate acestea, când inelul i se întoarce, găsit în burta unui pește, Polycrates realizează că nu își poate controla destinul și că pierderea și regăsirea inelului sunt simboluri ale ciclicității norocului și ale inevitabilității destinului.

Prin pierderea și ulterioara regăsire a inelului său, Polycrates este forțat să înfrunte ideea că viața și destinul nu pot fi controlate prin simple gesturi simbolice. Inelul, ca obiect material, devine catalizatorul unei profunde introspecții și al recunoașterii limitelor propriului control asupra vieții.

Leadership: Poți să atingi o revelație care să te facă să înțelegi că sinele și existența ta sunt profund influențate de o reprezentare vizuală care să ilustreze relația dintre cauza-efect?

Mai cred că dacă eu aș gândi precum celebrul conducător, atunci un singur lucru m-ar face mai matur: să conștientizez că toate lucrurile pe care le dețin sunt trecătoare și că adevărata înțelepciune și maturitate provin din capacitatea de a accepta schimbarea și incertitudinea ca parte integrantă a existenței. Numai această acceptare mă poate elibera de iluzia controlului absolut, permițându-mi să trăiesc mai plenar, să apreciem momentul prezent și să valorizez experiențele autentice mai mult decât posesiunile materiale.

După cum s-a observat, m-am recunoscut drept un protagonist în actul pierderii acelui lucru care mi-a deschis ani la rândul intrarea în casă. Iar această întâmplare, folositoare într-un anumit fel mai ales fiindcă nu reprezintă o pierdere majoră, poate fi gândită ca desfășurare a unei acțiuni inițiatice, prilej pentru a mă cunoaște mai bine, chiar și fiind neatent la detalii. Câți oameni nu trec prin întâmplări zilnice, fără să știe să le vadă poveștile, la fel cum nu știu nici să povestească despre ele, nici să le transformeze în ceva semnificativ.

De această dată, dintr-o întâmplare banală am învățat că echilibrul și armonia interioară nu provin din a avea, ci din a fi; nu din a acumula, ci din a înțelege și a aprecia frumusețea și fragilitatea vieții. Obiectul gândit și simțit are importanță, nu posesia lui, nu forma lui de a exista.

Leadership: Ai experimentat vreodată momente când emoția și rațiunea au fost intensificate de reprezentarea mentală a sentimentelor inspirate de un eveniment ce a schimbat profund modul în care percepi o imagine vizuală?

Obiectul a încetat să fie mediu de utilitate devenind simbol al transformării personale, punându-mă în ipostaza de căutător al semnificațiilor ascunse ale vieții. Așadar, obiectul renaște în locul în care s-a instalat uitarea lui, simultan cu un efort de trezire a memoriei. Trebuie să existe o relație de inteligibilitate între receptor și obiectul receptat pentru ca imaginea pierderii să investească obiectul cu sens.

În acel moment nu am putut să mă declar centru și stăpânul lucrurilor mele, fiindcă asta ar cere o conștientizare deplină. Și nu doar atât, ci faptul că am pierdut un lucru înseamnă că nu am control total asupra lui. Semăn într-o oarecare măsură cu un personaj din romanul "Colecționarul" al lui John Fowles care spunea la un moment dat:

Întotdeauna a existat în capul meu ideea că voi înțelege. Ideea în sine nu mă preocupa, dar s-a întâmplat să dau cu ochii de un anunț tocmai când eram pe punctul să întorc pagina: "Departe de ceea ce credeam că este esențial, am găsit o eliberare de constrângeri."

Această eliberare de constrângeri poate fi văzută ca o deschidere către noi posibilități, eliberându-mă de rutina zilnică sau de responsabilitățile care păreau să-mi limiteze experiența de viață. Totodată, noua perspectivă mi-a deschis ochii spre o lume unde obiectele și întâmplările cotidiene nu sunt doar ce par a fi la suprafață, ci poartă în ele povești, lecții și simboluri care așteaptă să fie descifrate. Prin această schimbare de rol, de la un simplu observator al vieții la un interpret al simbolurilor sale, voi începe să trăiesc cu o mai mare conștiință a profunzimilor și a posibilităților infinite pe care le oferă fiecare

moment al vieții.

Înca îmi pun întrebarea: "Cum pot să păstrez un lucru, pierdut, fără să-l uit?"

Transformându-l în poveste, în simbol, în lecție de viață, în punte de legătură între mine și mine însumi.

Leadershipul poate fi văzut ca o deschidere către noi posibilități de înțelegere a experiențelor de viață, prin eliberarea constrângerilor impuse de atașamentele materiale.

Un ochi sănătos nu-și uită vederea în urmă atunci când explorează noi perspective, tot așa cum un actor nu își poate uita rolul atunci când interpretează o nouă scenă pe tot parcursul spectacolului. Iar dacă aș dori să mă reintorc într-un loc în care am pierdut un lucru, vizualizându-l constant ca pe un reper al unei lecții învățate, poate că ar trebui mai întâi să recunosc valoarea experienței prin care am trecut și să îmbrățișez transformarea pe care mi-a adus-o, înainte de a încerca să-l regăsesc.

Source: https://neculaifantanaru.com/un-ochi-sanatos-nu-si-uita-vederea-in-urma.html

Un om mai puţin cunoscut

On Iulie 24, 2016

Angajează-te într-un proces de revizuire a modului de raportare la situații neaşteptate, punându-ţi amprenta în mod fast asupra evoluţiei contextului de apartenență la tine însuți.

Conversaţiile cu Chaplin îi dezvăluiră lui Eisenstein un om mai puţin cunoscut. Odată, când Chaplin îl vizitează acasă, se joacă aici un joc de societate: cineva trebuie să iasă din încăpere, iar ceilalţi îi dau note, de la 1 la 5, pentru anumite calităţi ale sale: inteligenţă, farmec personal, umor, etc. În acelaşi timp, cel vizitat îşi dă singur note la aceleaşi întrebări. Apoi răspunsurile sunt confruntate şi hazul se naşte din neconcordanţa părerilor celui anchetat cu aprecierile asistenţei.

E rândul lui Chaplin. Iese din bucătărie şi-şi completează formularul. Ceilalţi îi pregătesc o farsă: regele umorului primeşte de la toţi nota 4. "O să înţeleagă el oare umorul acestei situaţii?" se întreabă Eisenstein.

Chaplin nu-l înţelege însă. Se simte jignit ! "Celebrul oaspete nu are destul umor pentru autoironie – constată amuzant Eisenstein – astfel nota 4 se dovedeşte a fi fost pe deplin meritată." *

Leadership: Ai puterea să-ți asumi apariţia trecătoare și înşelătoare a unei note mici după care poți pune „smile", evaluând o imagine despre oameni care cuprinde mesajul unor gânduri exclusiv personale despre ceva ce cunoști vag?

Privilegiul omului de a fi mult mai mult decât știe că este nu aparține aceluia care, dintr-o amplă explozie de reacţii și emoții de moment, se ridică de la masă și se rupe de propria lui interioritate. Ci aceluia care reușește să-și reprime impulsul de a se măsura cu percepţia asupra lui însuşi, îndurând ruşinea și vinovăţia, sau lipsa prezenţei de spirit. De altfel, caracterul omului este în strânsă legătură cu meritul său de a se conforma normelor contradictorii pe care le impune o anumită situaţie.

Percepţia asupra sinelui este uneori ca o floare care se vestejeşte din pricina lipsei căldurii soarelui. Omul care în mica lui lume se măsoară cu acea neînvinsă stare de spirit apăsătoare, relaţionând cu experienţa din fiecare moment, făcând judecăţi morale, cu alură de predictibilitate asupra performanţelor sale, nu va reuși să se manifeste niciodată ca o forță infinit de puternică și imparabilă.

Dacă este adevărat ceea ce spunea criticul rus de artă Vissarion Belinsky, că numai la om se dezvoltă tendinţa de a fi așa cum de fapt el nu poate fi, atunci în ceea ce privește leadershipul voi adopta o poziție mai dură, ca principală sursă a unei reflecţii scurte, și voi spune că de regulă oamenii de succes își prezintă deseori personalitatea ca fiind marcată de tot soiuri de neajunsuri.

Acest gen de oameni își pun amprenta în mod nefast asupra evoluţiei contextului de apartenență la ei înșiși, înclinați spre o anumită exigenţă faţă de ceea ce scapă experienţei şi raţiunii lor, surprinzând ca principal izvor al absurdului tot ceea ce este mărunt, ridicol, nefavorabil, josnic în fiecare situație. Mai ales atunci când adevărul este ascuns în spatele unei „note" fictive sau conceput special în defavoarea lor.

Leadership: Poţi să-ţi construieşti o imagine despre tine însuţi plecând de la percepţia unei situaţii mai puţin familiară sau confuză, încât să dovedeşti că eşti în stare să te lansezi în provocări mai mari?

Cu cât firea omului este mai sensibilă, cu atât este mai înclinată să-și reprezinte propria natură pe un fond de slăbiciune, insuportabil, răscolitor. Fiind cumva împins să lovească în optimismul altora, în spiritul jocului de-a puterea, din egoism și trufie, din acţiunile sale corelate cu frica de a nu mai fi important, el se reîntregeşte doar prin întoarcerea opiniei emisă de ceilalţi.

Autoironia, la fel ca stima de sine, este un proces de declanşare a orgoliului care trebuie învins. A-ți învinge orgoliul este o putere pe care numai un lider poate s-o stăpânească.

Cunoaşterea condiţiilor și acceptarea situaţiilor care înlesnesc apariţia răspunsului la sugestiile celorlalți, constituie de fapt, într-o atare experienţă de viață - cu iz de învăţare, o pregătire în faţa perspectivei de renunţare la așteptările înalte (o perspectivă percepută drept amenințare).

Omul care nu va avea puterea să producă acest ansamblu „cunoaştere-acceptare", nu va putea să facă nici din el însuși un cadru de referinţă pentru progresul în accesarea Sinelui Superior, deoarece nu-şi va asuma apariţia trecătoare și înşelătoare a unei note mici după care se poate pune „smile".

În leadership, părerea celorlalţi vizavi de tine este asemenea unui măr care se usucă: nimeni nu-l mai doreşte, dar fiecăruia îi pare rău că nu i-a simţit savoarea la timpul potrivit.

Un om mai puţin cunoscut este omul de succes al cărui caracter și personalitate se dovedesc a fi, în împrejurări cu totul neaşteptate, cu totul diferite faţă de cele care au captivat atenţia întregii lumi. Faţă de ceea ce cunoşteai la el.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/un-om-mai-putin-cunoscut.html

Un om se caută pe sine

On Octombrie 21, 2015

Evaluează-ţi viziunea asupra vieţii, experienţei şi ştiinţei, ridicându-le la cote înalte pe măsură ce acumulezi în tine timpul.

Eisenstein îşi cercetează în acelaşi timp şi opera, meditează asupra ei. Dar am temeiuri să presupun că şi în operă se caută acum tot pe sine. Face, de pildă, în această perioadă, o asemenea afirmaţie: "…şi tocmai de aceea în geneza operei, aşa cum se întâmplă deseori, se reflectă nu numai faptele, ci şi dinamica procesului de creaţie".

Se gândeşte acum mult la moarte. Şi la nemurire. Caută urmele temei morţii în propria sa opera. Şi se gândeşte poate, că, implacabilitatea oarbă, care înaintează fatal în toate operele sale mereu sub altă înfăţişare a pătruns acum şi în viaţa lui. Infarctul, cu aceeaşi oarbă fatalitate implacabilă, l-a asediat de atâtea ori, l-a izbit acum grav şi înaintează, înaintează pentru a lovi mortal cine ştie cât de curând.

În aceste momente Eisenstein încearcă să reţină fiecare amănunt care "pleacă". Are senzaţia timpului care se pierde, care s-a pierdut în alunecarea spre trecut. Îşi aminteşte de aserţiunea unui anglo-saxon care spunea că trăim de parcă am avea în faţă un milion de ani. Poţi trăi acumulând în tine timpul, sau cheltuindu-l raţional, sau neraţional, sau, în sfârşit, pierzându-l. Este tocmai senzaţia pe care o încearcă. Îşi trăieşte cu intensitate drama. *

Leadership: Poţi să-ţi formezi o cultură amplă asupra operei pe care ţi-o împlineşte viaţa pentru toate realizările tale, fără să te blochezi în încercarea de a reţine fiecare amănunt care "pleacă"?

Manifestarea sentimentului de comuniune cu lărgirea orizonturilor vizavi de anumite proiecte şi impactul lor, cu baza temporală, ca stări distructive sau constructive ale sinelui ce emană din sursa creaţiei, îşi găsesc deseori ecoul în alunecarea spre adâncimile deprimantului. Sau spre extrema unei înălţimi care descalifică acel „a putea" al obligaţiei de a suporta greutăţile, prezentându-se ulterior sub formă de lecţii de viaţă cu totul neaşteptate.

Faptul că sentimentele, izbucnite din focul ambiţiilor şi căutărilor de noi modalităţi de creaţie, se desfăşoară între contraste ca: gravitatea şi voioşia, plăcerea de a descoperi şi neplăcerea de a-ţi face drum printre efectele istovitoare ale gândirii, poate fi recunoscut că una din caracteristicile primordiale ale navigării către nebunia unui joc al vieţii. Spre finalul unui joc dominat de la un capăt la altul de temeri şi îndoieli, reflecţii şi meditaţii.

Opera care împlineşte viaţa unui artist este însăşi tema unei filosofii a cărei diversitate atestă şi exprimă conştiinţa unui scop final care aduce valoare unei gândiri de tipul: "Tot ce mi-am dorit a fost să arăt ceea ce sunt."

Leadershipul, conform principiului „eşti ceea ce trăieşti în jocul propriei tale minţi", captează senzaţia intensă pe care o încerci - ca autor al unei opere-model, atunci când cumulezi în tine timpul, cheltuindu-l raţional, sau neraţional, sau, în sfârşit, pierzându-l. Adică, senzaţia de gol sau de plin pe care o experimentezi în călătoria meditaţiei în fiecare moment din viaţă.

Această operă-model nu reprezintă, la un echilibru stabil al elementelor ei componente, doar sinteza indisolubilă a ideii cu forma, nu atât imaginea unei împliniri marcante, ci mai degrabă

o cerinţă absolut necesară a evaluării viziunii asupra vieţii, experienţei şi ştiinţei conform unei acumulări de excese şi erori.

Leadershipul este viziunea pe care ţi-o dă experienţa de model din punct de vedere al determinării, disciplinei, forţei şi rezistenţei pe care ţi-o conferă opera numită "observarea de sine" într-o supraproducţie semnată "Trăieşte ca şi cum ai avea un milion de ani".

Un om care se caută pe sine îşi cercetează în acelaşi timp şi opera, meditează asupra ei, pentru a se înconjura, la nivel moral şi spiritual, cu o bariera de protecţie atunci când se simte invadat de proiecţiile negative ale eforturilor sale de a-şi finaliza compoziţiile artistice.

Nu uita că în geneza operei, aşa cum se întâmplă deseori, se reflectă nu numai faptele, ci şi dinamica procesului de creaţie. Să încerci să creezi o operă, care ulterior te poate aduce în pragul nebuniei, este o modalitate riscantă de a-ţi înţelege rostul, de a te construi şi modela, de a evolua şi de a te defini conform amănuntelor de ordin determinant care „pleacă”.

Poţi lăsa în urmă excesele şi erorile, dar consecinţele lor rămân ca un fel de martor al evoluţiei spre o cunoaştere de sine mai amplă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Un om trece prin ceață apropiindu-se de sine

On Octombrie 16, 2013

Pune-ţi la încercare capacitatea de a depăşi momentele dificile de îndoială, astfel încât să progresezi în cunoaşterea de sine.

Nicio întrebare nu poate fi formulată mai repede şi mai uşor decât: " *de ce?* ". Şi ea devine atât de insistentă încât trebuie să-i răspunzi neîndoielnic, dacă poţi. Un simbol al conştiinţei care demarează începutul frământărilor, al cărui înţeles restrâns nu poate fi pătruns decât de cel ce deţine cheia decodificării lui. Numai de omul care scapă din strânsoarea de fier a gândurilor şi emoţiilor intense, neoprite din acţiunea lor continuă, întreţinută de setea de a se impune.

Şi numai această încleştare a forţelor interne, dintre substanțialitățile fenomenelor produse în starea de haos, numai interacţiunea câmpurilor de tensiuni ce coagulează în nişte structuri noi, face diferenţa dintre un învingător şi un învins. Numai zbuciumul unei uluitoare experienţe, testarea capacităţilor la presiune constantă, oferă omului posibilitatea deschiderii unui alt orizont de înţelegere a lumii interioare. Numai mijloacele concentrate, coordonate de o singură voinţă, instinctuală, pot fi semnificative în procesele de stabilire a echilibrului său.

Leadership: Predictibilitatea evoluţiei tale este de limitată de reperele unei decizii de conjunctură ce are ca efect secundar căderea într-o postură de victimă care te obligă la confruntarea cu tine însuţi?

Clarice Starling nu bănuieşte implicaţia profundă a deciziei şefului ei, în misiunea încredinţată. Nu cunoaşte adevărata faţă a lucrurilor. Instinctul ei pare îngropat în acel colţ al cimitirului de confuzii, plin de erori de judecată, unde nu se plăteşte taxă de tranzit, care e al nimănui şi în care se pierde orice fel de reper.

Practic ea este folosită drept momeală pentru obţinerea unor informaţii de la singurul om care ar putea furniza indicii preţioase în această anchetă delicată, Hannibal Lecter. " *A matter of routine* ", o dezinformare bine plasată, dar care accentuează o trăsătură neglijentă de personalitate, acea slăbiciune de care se poate profita.

Clarice cade forţat în capcana întinsă cu dibăcie de şeful ei şi se vede constrânsă, pentru a ieşi cu stima de sine curată şi neatinsă de vreun orgoliu păcătos, de imensul chin al gândurilor de a se ridica la un nivel înalt de profesionalism, să reia, în pofida turbulenţelor resimţite în ultima vreme, cercetarea anchetei. Ceea ce o duce curând la progrese decisive.

Abia în acest moment, când se simte abandonată pe teritoriul plin de capcane al marelui psiholog, Hannibal Lecter, ea începe să se confrunte cu propria minte, cu propriul potenţial de analiză specific cunoaşterii veritabile. O victimă uşor de manipulat, dar înzestrată cu calităţi excepţionale de detectiv.

Un om trece prin ceaţă apropiindu-se de sine, de adevărul acceptat ca răspuns la frământările sale. Tăinuirea adevărului din partea şefului ei în toată această schemă a căutărilor, a întrebărilor şi răspunsurilor, creează cumva sentimentul de lipsă a valorii. În acest caz, scăparea lui Clarice se regăseşte într-o formă de evadare din tumultul necunoaşterilor şi temerilor, dintr-un orizont fără ieşire şi reaşezarea într-un orizont al înnoirii interioare.

Dar în acelaşi timp, o asemenea misiune stârneşte interesul pentru explorare, escaladarea

unui pisc abrupt şi deosebit de semeţ. Reuşita ei ar fi însemnat avansarea spre atingerea unui nivel adecvat de dezvoltare, promovarea ei pe o treaptă superioară în divizia FBI.

Eşti pregătit să accepţi încercarea de a te abate din calea deznodământului unei intrigi de deducţie, fără să diminuezi rezistenţa leadershipului în condiţii de izolare?

O revigorare a puterii de înţelegere a sinelui, aruncând o privire chibzuită asupra ceea ce înseamnă să fii "conectat" la evenimentele externe aflate în desfăşurare, oferă leadershipului un anumit puls, un anume fel de a surprinde esenţialul omului.

Prin mijloacele specifice leadershipului, utilizate pe cât posibil pentru a surprinde aspectele fragmentare ale existenţei care îl preocupă cu adevărat pe om, nu numai raţionamentele inovative şi motivaţiile generatoare de valori morale pe care el pune accent, se urmăreşte o lămurire a ceea ce înseamnă adevăr personal.

Leadershipul este precum prezenţa tablourilor în sala de expoziţie, nu poţi să-l priveşti şi să-l cunoşti întru totul pe "artistul" din spatele operelor care-i poartă numele. Ele dezvăluie doar fragmente surprinse de pictor, redate în manierea personală care l-au impresionat. Dar privitorii nu le-au cunoscut niciodată, după cum nu l-au cunoscut niciodată pe omul din spatele lor.

Dacă crezi că tablourile au reuşit să-i redea foarte bine trăsăturile aparte, e doar o iluzie, pentru că este posibil ca în mintea lui să domnească haosul. Prezenţa tablourilor este doar o aparenţă care în faţă reproduce ceea ce pare definitiv. Dar în realitate, ceea ce nu se zăreşte şi ascunde o mare doză de adevăr, este caracterul a ceea ce este variabil.

Cine reuşeşte să surprindă omul care acceptă absurdul şi izolarea, cine reuşeşte să câştige experienţa a ceea ce este dincolo de orizontul existenţial al omului supus robiei ego-ului, acela poate face din leadership un amplificator al cunoaşterii umane.

Însă, totodată, leadershipul îşi diminuează rezistenţa în condiţiile în care "accesibilitatea" la natura omului nu se menţine în timp sau se reduce doar la măsurarea potenţialului său. Şi mai ales dacă nu conduce la favorizarea deschiderii omului spre o configuraţie stabilă.

Leadership: Ai puterea să te distanţezi de mediocritatea care indirect îţi este inoculată de circumstanţele unei forme de răspuns la stimulii unei forme de realitate care nu trebuie arătată, ci trebuie doar să-i scoţi în evidenţă esenţa?

La partea opusă liderului se află susţinătorul, omul obişnuit care stă parcă sub comanda unei forţe implacabile. Să accepte sau nu această realitate? Acest spirit dependent de dorinţa de a crea valoare, cunoaşte deseori neliniştea tocmai datorită implicaţiilor profunde ale deciziei liderului.

Setea de a se impune, nevoia intrinsecă de a cunoaşte adevărata faţă a lucrurilor şi de a se distanţa de mediocritatea care indirect îi este inoculată şi pe care o urăşte atât de mult, îl prinde şi mai mult strânsoarea de fier a gândurilor şi emoţiilor intense. Se zbate ca un peşte pe nisip în apropierea apei, trăind cu speranţa că un val de cunoaştere îi va intensifica din nou elanul spre un întreg uşor de asamblat – spre valorificarea deplină a potenţialului.

Omul care doreşte să cunoască totul, sperând la un progres decisiv, dar care oscilează între " *a fi* " şi " *a nu fi* " la dispoziţia liderului, se vede constrâns de stările sufleteşti şi de conştiinţă, pentru a ieşi cu stima de sine curată şi neatinsă de vreun orgoliu flămând, să-şi

redobândească voinţa de a se implica într-un joc care de multe ori nu-i aparţine.

Acţiunea acestui joc greu de câştigat ţine de schema căutărilor, a întrebărilor şi răspunsurilor. Dacă el nu produce dezechilibru în abilitatea de a refuza o comandă sau o sarcină de serviciu, deci dacă ai curajul să spui ferm şi senin " *Nu* " liderului, atunci îţi va oferi posibilitatea deschiderii unui alt orizont de înţelegere a lumii interioare.

Să treci prin ceață, să nu crezi exclusiv în arta ta de a înscrie goluri în poarta celui mai accesibil adversar, este obligatorie pentru participarea la jocul numit "viaţă", având ca şi coechipier leadershipul. Este momentul când te poţi apropia de tine însuţi mai mult ca oricând. Sau te poţi pierde în rătăciri şi să te îndepărtezi definitiv de libertatea pe care ţi-o dă atingerea unui nivel adecvat de dezvoltare.

O realitate care nu trebuie arătată, ci trebuie doar să-i scoţi în evidenţă esenţa, are ca principal corespondent acea abordare a umanului bazată pe incertitudine pe care tinzi să o neglijezi tocmai datorită subevaluării propriilor capacităţi de a te descurca singur şi de a decide singur cursul unei misiuni.

Esenţa unei realităţi greu de acceptat reprezintă adesea o aparenţă a unei viziuni admirabile asupra propriei tale personalităţi care depinde de gradul de receptare a unei experienţe dramatice.

Un om trece prin ceață apropiindu-se de sine desemnează acea trecere prin nebuloasa cunoaşterii de sine. Este un proces mai mult sau mai puţin îndelungat prin care liderul se maturizează şi îşi dezvoltă imunitatea faţă de deznădejde, frică şi îndoieli.

Un vechi proverb italian spune că omul care nu trece prin durere, rămâne veşnic copil. *L'uomo non educato dal dolore rimane sempre bambino.* Sau, altfel spus, un lider care nu ajunge să fie un trecător prin ceaţa cunoaşterii de sine, nu se va maturiza niciodată.

*** Notă:** The Silence of the Lambs (1991)

Un outsider al lumii încadrate în programul Normal-Mode

On Martie 10, 2014

Declanşează scânteia de inspiraţie care dă unicitate spaţiului tău de excelenţă intelectuală, anulând "programarea" creată prin interacţiunea dintre sensurile şi înţelesurile cunoaşterii unanim acceptate.

Ceea ce caracteriza sensul evoluţiei ştiinţei mele, corespunzător diferitor niveluri de acces la *quinta essentia* care stătea la baza construirii Marii Opere, era acea luciditate fervidă ce îşi propunea să înfrunte inerţiile de sorginte: „ *It Can't Be Done* ". Printr-o reinventare a limbajului pur universal al cunoaşterii. A actului creator debarasat de balastul conceptual de tip utopic. A făptuirii. Era acea luciditate care face din incertitudine un creaţionismul ştiinţific inconturnabil, sub forma unui intelectualism superior care macină ideile la nesfârşit, repunând în valoare instanţele unei judecăţi de mult apuse.

Cu orice preţ, voiam să profit de ştiinţa de a pătrunde înţelesurile de dincolo de înţelesurile din înţelesuri. Care se dezvăluiau printr-o succesiune de operaţii elementare, efectuate cu ajutorul unor instrucţiuni foarte abstracte, într-un limbaj de programare simplu care viza interacţiunea şi cooperarea între simboluri, metafore, sensuri, informaţii şi semnificaţii.

Evoluția intelectuală depinde de capacitatea de a intercepta și interpreta semnale aleatorii din supraconștient, transformându-le în înțelesuri profunde.

Prometeu a adus "focul" omenirii, dar din pricina neascultării şi încălcării ordinelor, a fost pedepsit cu severitate de Zeus, înlănţuit de o stâncă pe un pământ arid, vizitat zilnic de un vultur uriaș care îi devora ficatul. Din întâmplare însă, pe acolo trecea Heracles, în drum spre Grădina Hesperidelor. El a ucis vulturul cu una din săgețile sale otrăvite, eliberându-l pe Prometeu. Ce splendidă alegorie !

Particular, aveam senzaţia că mintea-mi era formată dintr-o scoarţă elastică, supusă unor mişcări alternative în sus şi în jos, care sub acţiunea continuă a unui câmp electric exterior producea un impuls suficient de puternic pentru declanşarea scânteii de inspiraţie ce dădea unicitate spaţiului meu de excelenţă intelectuală.

În mod cert, factorii care declanşau dispoziţia prielnică gândirii de a efectua interceptarea semnalelor de tip " *Encoder* ", transmise total aleator de supraconştient, aveau ca rezultat activarea şi proliferarea înţelesurilor şi subînţelesurilor necesare în evoluţia creaţiei mele ştiinţifice.

Leadership: Poţi să-ţi extinzi înţelegerea despre o realitate în care se ilustrează o circumstanţă experimentală de utilizare a efectelor ştiinţei constituite ca expresie a însuşirii unei noi concepţii despre lume?

Chiar dacă progresul tău în ipostaza de "actor" pe scena marii ştiinţe, consumatoare de combustibili informaţionali şi inovaţionali, nu este resimţit imediat pe linia preocupărilor de autorealizare, totuşi el există în străfundul propriei tale conştiinţe care, niciodată adormită, strigă cu mult aplomb: " *Modelează ! Finisează ! Îmbină părţile diferitelor construcţii ale cunoaşterii ! Du la bun sfârşit opera căreia îți vine să-i dai Like !* "

Una din circumstanțele experimentale de utilizare a efectelor ştiinţei constituite ca expresie a însuşirii unei noi concepţii despre lume este reprezentată de posibilitatea de a crea un

eveniment din propria experienţă de viaţă, care ţi-a trezit anumite sentimente, prin prisma a ceea ce el poate produce la nivel de schimbare de mentalitate.

Abordările leadershipului, raportate la criteriul de optimizare a ştiinţei moderne, care adună şi procesează cunoştinţele vitale pentru organizaţii, sunt rezultatul unei „iluminări” născute din miezul fiinţei. Ca o clarificare a condiţiilor unui parteneriat bine definit cu şirul mult mai numeros al observaţiilor care atestă manipularea fără precedent a acelor înţelesuri din spatele experienţelor care activează imaginaţia, acceptabilă ca exercitare a libertăţii de gândire.

Una din noile concepţii despre lume poate fi definită astfel: "O orientare fundamentală a inimii poate fi exprimată sub forma unei naraţiuni dacă totalitatea cunoştinţelor tale sunt cuprinse în modelul unui erou care triumfă şi ia în stăpânire simbolul Vieţii."

Leadership: Îţi lipseşte capacitatea de a plasa bătălia cu ştiinţa în spaţiul nelimitat al libertăţii de gândire căreia îi este atribuită o piesă dintr-un puzzle pe care trebuie să-l descifrezi?

Capacitatea de a plasa bătălia cu ştiinţa în spaţiul nelimitat al libertăţii de gândire este sinonimă cu conştiinţa bogăţiei, căci ea aduce cu sine libertatea de a crea, dând frâu liber imaginaţiei, orice tip de conţinut care adaugă un plus de valoare leadershipului.

Întotdeauna în ilustra galerie a acceptabilităţilor contextelor de utilizare a materiei din care este constituită ştiinţa, de dincolo de frontierele unanim acceptate de adepţii leadershipului, poate să răzbească un om cu vederi înaintate, un outsider al lumii încadrate în programul ce rulează în “Normal Mode” - program care amplifică rutina în relaţie cu ştiinţa.

Şi numai un astfel de om va putea să releve sau să activeze posibilităţile de transformare a elementelor ştiinţei trecute cu vederea chiar şi de către cei mai cutezători exploratori de noi ţărmuri ale cunoaşterii, chiar şi de către naturile cele mai imaginative şi mai creatoare.

O piesă dintr-un puzzle pe care trebuie să-l descifrezi poate fi o prezentare sensibilă a unei lumi aparte, o năzuinţă permanentă spre revelaţia unui adevăr, reflecţia unei lecţii de viaţă, o circumstanță experimentală de utilizare a unei creaţii personalizate, sau folosirea unui scenariu care oferă o imagine inedită a realităţii care te înconjoară.

Ştiinţa este ceea ce aduci în plus povestirii tale inspirată din experienţa vieţii, dar care te nominalizează drept rezultat al un puzzle care compune personalitatea unui personaj nu dintr-odată, ci treptat şi în contexte diferite, şi de fiecare dată sub altă formă.

Un outsider al lumii încadrate în programul Normal-Mode reprezintă acel lider care are disponibilitatea de a găsi alternative de creaţie, fără a situa leadershipul în afara unei ştiinţe unanim acceptate.

O ştiinţă unanim acceptată este precum rezolvarea unui puzzle la care te întorci fără să vrei, încercând să pui de fiecare dată o nouă piesă la locul ei.

Source: https://neculaifantanaru.com/un-outsider-al-lumii-incadrate-in-programul-normal-mode.htm

Un paradis pentru Mathilda

On Ianuarie 20, 2012

Pune-ţi în valoare resursele pentru a evolua, fără să îţi pierzi puterea de a fi stăpânul propriilor tale emoţii şi trăiri.

În filmul " *Leon: The Professional (1994)* ", micuţa Mathilda, în vârstă de numai 12 ani, se împrieteneşte cu Leon, asasinul. La insistenţele ei, el o învaţă arta de a ucide şi de a fi "profesionist". Astfel ea intră în acea lume nouă a armelor şi a asasinatelor. O apucă pe drumul fără întoarcere spre "sublimul paradis" al lumii interlope – căzând în "plăcerea" veşnică de a ucide şi de a face bani grei din asta.

Pentru prima oară începe să se întrevadă adâncul prăpastiei în care era împinsă. Viaţa pe care o ducea semăna tot mai mult cu a unui proscris. Nu ieşea din casă decât înarmată. Această fiinţă neliniştită, blajină şi prietenoasă, în loc să vegheze fără încetare asupra ei, luase chipul unui asasin îmbrăţişând această meserie cu nepăsarea celui care nu cunoaşte pericolul sau îl dispreţuieşte.

La un moment dat Mathilda porneşte singură să-şi facă dreptate, să-l ucidă pe acel poliţist corupt care îi ucisese familia. Dar se loveşte de realitate. Cade în capcana întinsă cu abilitate de victima ei, fiind la un pas de moarte. Scapă ca prin minune datorită intervenţiei de ultim moment al lui Leon.

Leadership: Te supui unei restrictii de caracter care începe cu creşterea nevoii de afirmare, urmată de o repoziţionare a sensului vieţii?

Duci o viaţă de prizonier? Mathilda o apucase pe un drum greşit, pe care voia să meargă împreună cu cineva care îi putea asigura un viitor mai bun. Însă ea nu cunoştea cu adevărat lumea crimei în care se învârtea şi în care încerca să se integreze. Voia să practice o meserie datorită căreia nu putea învăţa să trăiască, ci să moară. Nu ştia ce viaţă de prizonier este o asemenea existenţă.

Ea nu era stăpâna propriei sale vieţi, ci se supunea unei realităţi conduse de oameni meschini, învinsă la rândul ei de propriile ei gânduri de răzbunare. Fără îndoială cunoştea o felie destul de subţire a umanităţii şi a celor mai înalte idealuri ale ei. Asta din cauză că nimeni nu îi oferise înţelegere, protecţie, iubire şi bunătate într-un mod necondiţionat – nu cunoscuse compasiunea, înţelegerea, iertarea. Toate acestea i-ar fi ridicat moralul. I-ar fi îmbunătăţit imaginea despre sine. I-ar fi revigorat mintea, viaţa. I-ar fi înălţat aşteptările.

Mathilda a adăugat semnificaţie existenţei sale abia atunci când s-a izbit de realitate, atunci când a fost la un pas de moarte, abia atunci când Leon a fost ucis. Sensul vieţii ei s-a schimbat brusc, fiind uşor de descifrat: dobândirea unei noi stări de conştiinţă şi o intensificare a dorinţei de mai bine şi mai frumos.

Leadership: Îţi simplifici conştiinţa sau ţi-o îngreunezi în momentul aplicării a ceea ce ştii despre tine?

Leadershipul de calitate începe să prindă contur odată cu îmbunătăţirea imaginii despre tine şi despre lumea din jur. Iar îmbunătăţirea imaginii personale nu se poate realiza când refuzi să aderi la acele convingeri şi preferinţe sănătoase pe care credinţa adevărată şi simţămintele tale cele mai profunde ţi le dictează neîncetat.

Alături de "ieftinătatea" realităţii omului, induse de evoluţia precară a conştiinţei sale, e necesar să avem în vedere şi o altă notă specifică proprietăţilor din sistemul leadershipului - variabilitatea - cu respectarea condiţiilor prevăzute de apariţia unor noi forme de organizare a vieţii, dar şi noi forme de putere. Cum ar fi puterea de a-ţi lumina propria viaţă, dând naştere la propria-i fericire şi satisfacţie.

Variabilitatea este acea capacitate a omului de a se diferenţia de tot ceea ce-l înrobeşte, printr-un ansamblu de procese de prelucrare a realităţii.

Leadershipul este conceput să servească şi să placă pentru orice perioadă a vieţii, căreia un rol important îi revine sensul pe care îl dă omul eforturilor sale de a-şi produce mai multă bucurie, fără a metamorfoza realul. Dacă într-o bună zi nu va mai plăcea această existenţă bazată pe sensul atribuit propriului "conţinut", omul are libertatea să-şi conceapă altă formă de putere, cum ar fi puterea de a accepta ceea ce nu se poate schimba. Îmbunătăţind eventual şi dimensiunea propriului sine, prin studiul puterilor sale, în contextul activităţilor ce urmează a fi efectuate.

Sensul pe care îl dai vieţii este o reîntoarcere la condiţia ta iniţială, privind-o cu gândul la o accesare şi o coordonare ulterioară a laturii tale sensibile.

Aşa cum chimistul simplifică nenumăratele combinaţii ale naturii scoţând în evidenţă elementele care o compun - tot aşa şi tu trebuie să-ţi simplifici conştiinţa şi nu să ţi-o îngreunezi, scoţând în evidenţă elementele tale bune care îţi compun caracterul.

Pentru ca conştiinţa ta să se trezească pe deplin, trebuie să-ţi obligi psihicul într-un fel sau altul să stea în contact cu stimulii noi o mai lungă perioadă de timp – aceşti stimuli noi fiind activaţi prin contactul cu o realitate benefică, care să nu te marcheze în mod negativ – acea realitate a inimii tale, a părţilor tale bune pe care deseori nu le iei în considerare.

Lasă latura bună din tine să asculte şi să judece argumentele relevante şi corecte care îţi susţin hotărârea de a nu te îndepărta de la valoarea ta morală, şi împiedic-o să ia în seamă calificativele negative pe care sentimentele de vină ţi le atribuie. Fii întotdeauna mândru de a fi tu însuţi, fii conştient de ceea ce ştii, de ceea ce eşti, de ceea ce simţi, de ceea ce gândeşti, chiar şi atunci când eşti înconjurat de un mediu străin şi negativ.

Cineva spunea că dintre aptitudinile cu care ne-a înzestrat natura, prima este forţa raţiunii, care ne înalţă deasupra propriilor noastre patimi şi slăbiciuni şi care ne face să ne cârmuim chiar şi calităţile, talentele şi virtuţile.

A încerca din răsputeri să te ridici deasupra propriilor "intoxicări" cu gânduri şi emoţii negative, a încerca să fii mai bun, mai blând, mai corect, mai curajos – ca într-un final să constaţi adevărul despre propriile tale sentimente – îţi va determina atitudinea, comportamentul, şi îţi va amplifica potenţialul pozitiv al conştiinţei tale.

Conţinutul pe care doreşti să-l adaugi vieţii este dat de motivaţia cu care intri în acord cu imaginea pe care o ai despre tine proiectată în exterior.

Un paradis pentru Mathilda scoate în evidenţă vulnerabilitatea propriei tale fiinţei, a propriei tale lumi de gânduri, dorinţe, sentimente şi realităţi false în care alegi să trăieşti.

Ca şi lider eşti ceea ce ai vrut să fii, adică propria ta “creaţie”. Această creaţie depinde de educaţie, cultură, mediul de dezvoltare a conştiinţei, de capacitatea de a te încadra şi adapta

la realitatea obiectivă de zi cu zi, de voinţa proprie de a opta şi de a te orienta spre un pozitivism constructiv. A-ţi crea un fals paradis este ceva periculos – atât pentru tine, cât şi pentru societate - care în cele din urmă te va împinge la marginile ei.

Tu ştii încotro te îndrepţi? Te dai bătut şi admiţi să te încadrezi în limitele unui mediu defavorizant? Atitudinea te face să nu te descurci cum trebuie când viaţa îţi ridică oprelişti? Cât de mare este forţa raţiunii tale? Poţi să te înalţi deasupra propriilor patimi şi slăbiciuni? Ai curajul să stai faţă în faţă cu adevărul despre tine? Ce oglindeşte acest adevăr?

Un pas important în domeniul ştiinţei

On Martie 03, 2012

Învaţă să faci din tine însuţi amintirea unei invenţii care să-ţi poarte numele în sferele superioare ale divinului.

Un muncitor din Lyon, pe nume Joseph Jacquard (1752 - 1834) a găsit într-o bună zi piesele care cândva alcătuiseră războiul de țesut mecanizat al lui Vaucanson. Cineva le adusese la muzeul de arte și meserii unde zăceau grămadă într-un colț. Jacquard le-a luat cu el, le-a reparat, le-a montat și a început să-i aducă perfecționări. A introdus cartele perforate, creând astfel "una dintre cele mai frumoase invenții mecanice industriale ale secolului" cum s-a afirmat. Și care-i poartă numele. Numele lui Jacquard. De fapt, erau niște cartoane prevăzute cu găuri, dispuse în așa fel încât se obținea imprimarea mătăsii. Schimbându-se cartonul se imprima alt model, iar pentru imprimarea stambei se foloseau cilindri gravați, puși în mișcare de forța aburului.

În loc de 200 de muncitori, care iniţial făceau această muncă manual, nu mai era nevoie decât de unul singur, ajutat de un copil care, cu o mașină scotea 28 de iarzi de stambă imprimată în patru sau șase culori, pe minut. Ideea lui Jacquard însă l-a inspirat pe Herman Hollerith (1860 - 1929), care, în 1871, a construit, pe acest sistem, o mașină de calcul. Când în 1940, Norbert Wiener a ajuns la concluzia că mașina de calcul rapidă pentru rezolvarea ecuațiilor cu derivate parțiale trebuie să fie o mașină electrică cifrică în baza doi - cum ar fi prezența sau absența unei găuri într-o cartelă - și-a amintit de mașinile Hollerith, fabricate de Internațional Business Machines Corporation. A fost un pas important în domeniul calculatoarelor electronice. *****

Leadership: Poţi să-ţi exprimi atitudinea faţă de conţinutul realităţii în care te dezvolţi, cu motivaţia care stă la baza acţiunilor de creaţie, prin mijlocirea materiei din care toți și toate sunt făcute?

O soluţie tehnică a unei probleme descoperită prin intermediul elementelor tehnice, iată ce îţi trebuie ca să devii inovator, încât tu însuţi să devii expresia unei voinţe creatoare. Pentru a trece la un nivel înalt performanţă, încât să apropii esenţa existenţei tale de esenţa divinului, trebuie mai întâi să dovedeşti competenţă, independenţă şi consecvenţă numai prin modelarea materiei din care orice e constituit, precum şi spaţiul şi timpul, în termenii cărora este descrisă versiunea ta de a fi un adevărat Creator.

Când vorbim despre divin, ne gândim la cele câteva mijloace spirituale absolut trebuincioase pentru evoluţia lumii: creaţie, descoperire, cercetare, experiment, reflecţie, explorare, toate acestea pornind de la o atitudine de acceptare obiectivă a realităţii şi continuând cu imitarea realităţii în folosul împlinirii Marii Opere. Şi pornind de la divin putem să ne definim pe noi înşine ca fiind oameni de ştiinţă prin prisma a ceea ce suntem capabil să devenim după ce ne punem la bătaie capacitatea de a gândi, de a ne înălţa gândurile, convingerile şi acţiunile la rang de "înfăptuiri mărețe".

Încearcă să-ţi înţelegi menirea prin sensul pe care îl dai unui singur lucru. Însuşi acest lucru trebuie să admită posibilitatea de reevaluare a existenţei tale din moment ce divinul din tine rezonează cu introducerea unui pas nou în domeniul ştiinţei. Ceea ce adaugi existenţei tale trebuie să ţină cont de ceea ce adaugi înfăptuirilor tale încât să devii indispensabil pentru realizarea unei invenţii brevetabile. Divinul este partea creativă din tine care se ridică peste marginile lumii, în faţa căreia nimic nimic nu este ascuns, nimic nu-i poate sta în cale.

Dumnezeirea (sau divinul) se descoperă prin contribuţia pe care ţi-o aduci la dezvoltarea

disciplinei care te face renumit.

Urmarea unei chemări lăuntrice este revelarea unui Dumnezeu care a dat viață omului pentru a reflecta și sprijini evoluția științei sale. Cine n-a făcut nimic pentru ştiinţă, n-a făcut nimic nici pentru Dumnezeu. Însăşi viața este o stea aflată în constelația științei. Fără știință viața nu ar fi putut căpăta strălucirea unei stele.

Fiinţe ale divinului, vă rog cu stăruinţă să fiţi asemenea Creatorului, cineva care nu se mai satură să-şi extindă câmpul ştiinţei. Sferele superioare ale divinului sunt acele minuni ale creaţiei, diversificate, care arată puterea adevăratului Dumnezeu.

Un pas important în domeniul ştiinţei este realizat doar de către acei oameni deosebiţi, dinainte aleşi de Dumnezeu pentru a duce lumea la un nivel înalt de spiritualitate. Iar spiritualitatea este acea forţă a ştiinţei de a interpreta, de a anticipa şi prognoza în câmpul de reflecţie şi de acţiune o nouă înţelegere a conceptului de realitate.

*** Notă:** Catinca Muscan - *Orele lui Prometeu* , Editura Albatros, 1986.

Source: https://neculaifantanaru.com/un-pas-important-in-domeniul-stiintei.html

Un pas înainte spre întărirea imunităţii

On Aprilie 10, 2009

Întăreşte imunitatea leadershipului tău, asigurând o ordine morală care să-ţi pună în lumină valorile bazate pe virtuţi înalte.

Vreau să vă relatez în cele ce urmează un moment din viaţa generalului francez Charles François Dumouriez, din timpul războaielor revoluţionare franceze, aşa cum îl prezenta celebrul scriitor Alexandre Dumas, in celebrul sau roman „Doctorul Misterios".

Într-o zi sosise un detaşament mai mare de voluntari, rebeli, care trebuiau să se alăture armatei lui Dumouriez. Însă printre ei se aflau şi foarte mulţi răuvoitori – instigatori, criminali, trădători. Dumouriez ordonă soldaţilor săi să fie pregătiţi în poziţie de luptă. Când rebelii se apropiară suficient de mult, el le-a adresat următorul mesaj:

– Armata mea nu primeşte în rândurile ei decât buni patrioţi şi oameni cinstiţi. Armata îi dispreţuieşte pe fugari şi are aversiune faţă de asasini. În mijlocul vostru sunt mizerabili care vă împing la crimă. Alungaţi-i singuri dintre voi ! Dacă nu, dau ordin artileriştilor să tragă, şi eu cu husarii mei voi trece prin sabie pe toţi cei care vor mai rămâne în picioare. Trebuie să înţelegeţi: în rândurile voastre, fără asasini, fără călăi. Izgoniţi-i ! Deveniţi buni, bravi şi mari, ca acei printre care aveţi cinstea şi onoarea să fiţi admişi !

Care credeţi că a fost rezultatul? Ei bine, cincizeci sau şaizeci de oameni fură izgoniţi; se făcură nevăzuţi de parcă ar fi intrat în pământ. Restul rămăseseră în rândurile armatei şi se conformară spiritului ei.

Leadership: Avansarea ta spre ceea ce te integrează într-un rol mare, poate fi o determinare a unor fenomene externe, sau aparține unei figuri care relaționează cu un fundal neutru?

"Sănătatea" leadershipului tău nu este hărăzită prin firea lucrurilor, ci se cere multă chibzuinţă şi responsabilitate în a şti să-ţi defineşti cu exactitate intenţiile, să evaluezi foarte bine motivele care stau la baza acestor intenţii, şi să acţionezi fără să dăunezi cu ceva propriului stil de conducere pe care îl adopţi. Viruşii împotriva căruia anticorpii tăi trebuie să lupte sunt: superficialitatea, lipsa demnităţii, lipsa loialităţii.

Ştiinţa conducerii rămâne indisolubil legată de poziţia avantajoasă pe care o ai în cadrul grupului în momentele cheie, atunci când eşti nevoit să iniţiezi o schimbare de ansamblu care să aibă ecou în sufletul celorlalţi, şi care să nu-ţi primejduiască ascensiunea. Numai prin prisma unui ansamblu de valori (bazat pe disciplină, nevoie de adevăr, integritate) prin care oamenii să se identifice cu modelul tău, vei putea să-ţi păstrezi intactă relaţia cu ei.

A accepta să te îndepărtezi de la principiile pe care le care le-ai stabilit şi pe care le susţii în prezenţa celorlalţi e ca şi cum, brusc, s-ar năpusti asupra ta o boală pe care n-ai prevenit-o şi pe care nu îndrăzneşti s-o diagnostichezi. Boala nu îţi apare fiindcă este cauzată de ceva sau cineva, ci pentru simplul motiv că nu eşti îndeajuns de pregătit să te lupţi cu propriile tale limite, fiindcă nu eşti îndeajuns de analitic ca să observi fisurile ce se produc în leadershipul tău pentru a le acoperi în timp util.

Avansarea ta spre ceea ce te integrează într-un rol mare poate aparține unei figuri care relaționează cu un fundal neutru, atunci când ceea ce te reprezintă poate duce la împlinire

o acţiune care nu este supusă unei constrângeri de subordonare.

Alcătuirea unei echipe de sprijin este un ingredient important pentru activităţile tale. La fel cum este făina pentru o prăjitură de ciocolată pufoasă. Generalul francez Dumouriez şi-a întărit imunitatea leadershipului său, asigurând o ordine morală menită să-i pună în lumină codul de valori bazat pe virtuţi înalte. El s-a adresat acelor oameni care nu corespundeau propriilor sale criterii şi aşteptări, idei şi aspiraţii, şi le-a spus să se îndepărteze de zona lui de acţiune. Potrivnicii cei mai primejdioşi care se abăteau de la principiile sale nu trebuiau să intre în rândurile armatei lui.

Dumouriez ştia prea bine că singura cale de a păstra unitatea unui grup, şi nu s-o rupă, era să îmbine toate acele elemente necesare pentru ca leadershipul său sa capete o semnificaţie mai înaltă în ochii celor pe care îi conducea. Cu alte cuvinte, trebuia să prevină "boala" înainte ca ea să evolueze până în punctul de a-i pune în pericol poziţia.

Aşa cum un medic se preocupă de vindecarea bolilor, tot aşa şi tu, cu o înţelegere generală, trebuie să cuprinzi într-un tot simptomele răzleţe ale "bolii" ce îţi poate afecta relaţiile cu ceilalţi, să ştii care sunt factorii de risc şi să acţionezi preventiv. Nu poţi să întâmpini boala cu mâinile deschise şi s-o stăpâneşti, ci trebuie s-o stârpeşti de la rădăcină, din faza de debut, să te opui pe toate căile de a se instala şi de a se agrava.

Leadershipul este rolul decisiv pe care îl joci într-o acţiune de mare anvergură al cărei curs nu-l poţi modifica decât schimbând ceea ce este în exces, cu ceea ce este prioritar pentru obţinerea unei structuri echilibrate de energie umană.

Un pas înainte spre întărirea imunităţii desemnează acea latură din noi înşine care încearcă să ne salveze de la o umilitoare retrogradare. Ca lider, ai datoria, de mare însemnătate, de a localiza orice eventual „focar de infecţie" cercetându-i originea şi eradicându-l înainte de a se răspândi şi a crea complicaţii ulterioare.

Totodată, un pas înainte spre întărirea imunităţii o constituie instituirea şi adoptarea unor măsuri preventive eficiente, iar în momentul apariţiei (în ciuda prevenţiei aplicate) a primelor simptome de boală, este necesară eradicarea focarelor sau a bolii prin mijloace energice.

În leadership, de mare ajutor sunt oamenii cu o „imunitate" naturală solidă. Cu cât ei sunt mai mulţi, cu atât mai uşor poţi interveni asupra celorlalţi care sunt minoritari. Cu alte cuvinte este esenţial pentru un leadership de calitate, selecţia personalului şi intervenţia prin măsuri energice împotriva acelora care din diverse motive pun „beţe în roate" şi-i împiedică pe ceilalţi să urmeze calea spre performanţă. După cum toată lumea vrea recompense, tot aşa cu toţii trebuie să înţelegem că trebuie să ne conformăm unor cerinţe şi toţi trebuie să înţelegem că există şi pedepse uneori foarte dure pentru insubordonare, pentru încălcarea principiilor etice şi a prevederilor legale.

Source: https://neculaifantanaru.com/un-pas-inainte-spre-intarirea-imunitatii.html

Un pas uriaş spre orizonturi înguste

On Martie 18, 2009

Porneşte în căutarea adevărului despre tine ori de câte ori îţi pierzi "coordonatele".

Ieri am primit pe email de la un prieten "bancul zilei":

O vrabie zbura cu viteză la nivelul solului. Din faţa ei vine un BMW…Vrabia zboară cu viteză spre BMW, se izbeşte de maşină şi cade complet ameţită. Şoferul opreşte, o ridică, o ia acasă, o pune în colivie, îi pune nişte pâine, îi pune nişte apă…

Se trezeşte vrăbiuţa la un moment dat şi se uita buimăcită în jurul ei: vede gratii, vede apa, vede pâinea…

– Vai, Doamne ! L-am omorât pe ală cu BMW-ul !

Leadership: Ai tăria de a recunoaşte greutatea realităţii la care te vezi martor, fără să tinzi spre un model îmbunătăţit al propriei persoane?

Pentru ca leadershipul tău să obţină un punctaj ridicat trebuie să te concentrezi asupra modalităţii de abordare a cunoaşterii de sine, şi asupra unei perspective mai apropiate de realitate. Consider că prioritatea ta trebuie să fie îmbunătăţirea performanţei în ceea ce priveşte acele aspecte pe care le ignori, pe care le treci cu vederea, pe care nu le sesizezi.

Pragul de intrare în adevăratul tău sine nu este nici subaprecierea, nici să te consideri autorul acţiunii realizate, ci este tăria de a recunoaşte greutatea realităţii. Trebuie să știi să te ridici desupra propriilor ambiții rănite sau peste adversitatea firească față de alții. De fapt, din acţiunile tale se recunoaşte existenţa Sinelui Superior şi importanţa sa în îndeplinirea unui anumit scop, chiar dacă ridici realitatea pe un palier anume, sau în totalitate, chiar dacă te ridici desupra ambiției de a te afirma.

Oricum ar fi, trebuie să-ţi ţii sub control subaprecierea, adevăratul să nu capete prea mare greutate, şi în acelaşi timp să-ţi menţii tăria interioară de a reuşi şi mai departe în viaţă.

Vei putea să asiguri elementele de bază ale leadershipului tău – precum claritatea, echilibrul şi eficienţa doar dacă îţi menţii la un nivel optim şi constant capacitatea de judecată, doar daca reuşeşti să incluzi în propria ta gândire ingrediente precum coerenţa şi obiectivitatea care te ajută să-ţi atingi obiectivele, şi mai ales dacă nu te deconectezi de la realitate.

Leadership: Poţi să te integrezi într-o imagine care se schimbă treptat într-o altă imagine, pe măsură ce realitatea din jurul tău creşte şi evoluează mai repede decât înţelegerea ta?

Aşa cum dezvoltarea unei afaceri necesită o combinaţie de viziune în ceea ce priveşte clienţii şi concurenţii, sisteme de afaceri bune şi o cultură adecvată, tot astfel dezvoltarea ta personală necesită o combinaţie de realitate şi de adevăr, adică să fii conştient de tine însuţi şi de lumea ce te înconjoară. Nu vei putea niciodată să-ţi dezvolţi potenţialul dacă idealurile tale nu se regăsesc în valorile tale, sau dacă aşteptările tale sunt mult prea mari - şi vei ajunge să nu le poţi controla. Cu alte cuvinte, valoarea ta se va ridica doar dacă rămâi întotdeauna convins de calităţile tale şi dacă nu te vei îndepărta niciodată de la cine eşti tu

cu adevărat.

Fii analitic cu tine însuţi înainte de a te raporta la ceilalţi. Porneşte în căutarea adevărului despre tine ori de câte ori îţi pierzi “coordonatele”. Regândeşte-ţi orientarea şi posibilităţile de manifestare, şi abia apoi conectează-te la ceilalţi oameni. Cel mai bun lider este cel ce ştie să distingă acea linie subţire care-l desparte de adevăratul său eu, care ştie să distingă acea gamă de tonuri ce reţine detaliile cele mai fine ale variantei originale a realităţii.

Pragul de intrare în adevăratul tău sine este garanţia ta spre performanţa. Ca să dai avânt leadershipului tău nu te opri la acel prag în care punctele vulnerabile intervin în dezvoltarea ta.

Supraestimarea este o imagine care se schimbă treptat într-o altă imagine, mai ales atunci când ceea ce vezi la tine într-o anumită împrejurare poate să culmineze prin apariţia unei frontiere dure, numită: "Este doar în capul tău ! "

Un pas uriaş spre orizonturi înguste evidenţiază acea etapă din progresul tău personal care în loc să-ţi maturizeze gândirea şi leadershipul, te aruncă cu doi paşi înapoi.

Tu îţi concentrezi eforturile şi viziunea în direcţii greşite? Elementele distincte ale leadershipului tău sunt perspectiva clară şi atitudinea corectă faţă de realitate? Reuşeşti să distingi care sunt chestiunile cu adevărat importante din viaţă ta, din leadershipul tău, atunci când are loc o schimbare? Cum reacţionezi când are loc o “schimbare de decor”? Adopţi întotdeauna o gândire în concordanţă cu cine eşti cu adevărat?

Concluzie: Leadershipul se bazează pe o realitate obiectivă iar liderul trebuie să fie bine ancorat în realitate. Analizând trecutul şi implicându-se in prezent el va putea să tragă o ocheadă, dând cortina timpului de-o parte, în viitor. Căci viitorul depinde mult de trecut şi de prezent. Un lider adevărat nu-şi poate crea iluzii, nu poate vinde iluzii, deci este inutil să-şi creeze viziuni utopice căci acestea nu-l vor propulsa, ci dimpotrivă, după ce a făcut un pas înainte, va face doi sau mai mulţi paşi înapoi.

Source: https://neculaifantanaru.com/un-pas-urias-spre-orizonturi-inguste.html

Un pătrat negru în albul orbitor

On Aprilie 01, 2011

Viziunea pe care ţi-o formezi despre ştiinţă este progresul pe care îl obţii prin alăturarea propriului potenţial, lângă intenţia amplificării imaginii care te întâlneşte venind "din faţă".

La 30 noiembrie 1841, "Philadelphia Public Ledger" anunţa pentru prima oară că poliţia franceză foloseşte invenţia lui Niepce şi a lui Daguerre pentru identificarea criminalilor. În momentul când cineva realizează o invenţie ştiinţifică (scria ziarul) el nu cunoaşte încă toate laturile posibile ale întrebuinţării acesteia. Invenţia magică a lui Daguerre, care constă în a picta cu ajutorul razelor solare, a fost utilizată de către poliţia din Paris în lupta împotriva crimei. În Franţa, când se arestează un criminal sau un suspect, poliţiştii fac imediat un daghereotip şi întocmesc un fişier din portretele astfel obţinute. Oamenii lumii interlope, pentru a împiedica acest procedeu, fac uneori grimase oribile ca să-şi deformeze faţa...

Sherlock Holmes nu a fost înzestrat de către creatorul său cu înalte cunoştinţe ştiinţifice. Dar, din păcate, Connan Doyle nu i-a "permis" să se folosească nici de cele existente pe vremea sa. Iată, de pildă, fotografia, care astăzi ocupa un loc de frunte în cercetarea criminalistică. Prima fotografie, realizată de Nicephore Nieppe în jurul anului 1829, reprezentând o natură moartă, era mai aproape de un desen impresionist decât de ceea ce numim azi fotografie. Totuşi, această placă de sticlă anunţa nu doar viitoarele radiografii, cinematograful, fotografii ale aştrilor invizibili, ale particulelor cosmice, dar şi viitoarele fotografii ale amprentelor digitale, fără de care anchetatorii ar fi rămas la lupa lui Sherlock Holmes.

Leadership: Expunerea cunoştinţelor tale în faţa unei eventuale descoperiri este recomandată datorită viziunii pe care o oferă imaginea putinţei tale de a schimba un mod de a face lucrurile, prin parcurgerea unei traiectorii de tip "dublă legătură"?

Un singur adevăr poţi să extragi de aici: tot ceea ce inventezi este rezultatul unei viziuni care îmbunătăţeşte capacitatea de a gestiona orice resurse ai la îndemână pentru a face o descoperite importantă într-un domeniu. Adevărul acesta este imaginea sensibilităţii care îmbrăţişează nevoile omului de ştiinţă de-a unei lungul unei viziuni care este cu atât mai profundă cu cât este extrasă din rezultatele muncii tale. Încearcă să pătrunzi cu ochi de inventator în toate, încearcă să însufleţeşti şi să conduci orice lucru din cuprinsul materiei, asigurând parcurgerea unei traiectorii de tip "dublă legătură": între teorie şi cercetare, între descoperire şi valorificare.

Un pătrat negru în albul orbitor poate fi considerat drept o reprezentare a adevărului din jurul viziunii pe care o creezi cu un singur scop: ca să contribui la realizarea unei descoperiri a cărei utilizare se va extinde mulţi ani înainte. Pătratul reprezintă viziunea ta, pe când albul orbitor din jur este dat de leadershipul pe care îl cunoşti, pe care îl practici şi pe care îl reprezinţi. Aceste două elemente merg mănă în mâna armonizându-se permanent până la obţinerea rezultatului final care se numeşte "performanţă". Poţi îmbogăţi perspectivele domeniului ştiinţific, îţi poţi mări puterea de influenţa, dacă "pătratul şi albul" sunt menţinute la un nivel cât mai înalt de calitate.

Aşa cum inteligenţa şi capacitatea noastră de a judeca şi de a ne aminti lucrurile ne ridică deasupra celorlalte animale, tot aşa "pătratul şi albul orbitor" (spun orbitor fiindcă ştiinţa conducerii este o piatră de hotar pentru modul în care interacţionezi, comunici şi aduci valoare în abordarea unui domeniu ştiinţific), dacă aceste două elemente sunt concepute din start cu gândul la adevăratele aşteptări ale oamenilor. Dacă sunt bine aplicate în mod adecvat şi întreţinute cu simţ de răspundere, atunci ele ne vor ridica deasupra propriilor noastre limite.

Leadership: Cum răspunzi la un context mai larg de construire a viziunii care accelerează expansiunea conștiinței tale într-o zonă a puterii de a accepta condiția unui descoperitor care a pătruns la adevăr după secole de eroare?

Imaginea care te întâlneşte venind "din faţă" este de fapt o ilustrare a ideii de a gândi în afara tiparelor, punând în prim plan acea parte a descoperirilor care va rămâne definitiv o extensie a ariei de creştere a valorii persponale. Numaidecât, imaginea aceasta este se situează între concret şi abstract, între real şi ideal, între sensibil şi inteligibil, fiind totodată rezultatul interacţiunii dintre datele obiective ale realităţii şi implicarea creativă a unei subiectivităţi intermediare din cursul unor evenimente de largă anvergură.

De multe ori, însă, va trebui să accepţi condiția unui descoperitor care a pătruns la adevăr după secole de eroare. Spun asta deoarece este greu să dobândeşti ştiinţa necesară identificării unei descoperiri colosale, şi este posibil ca tu să fii cel ce începe acţiunea de "excavare" şi altcineva o va continua în locul tău (mulţi ani după ce tu nu vei mai fi). Important este să ai ceea ce trebuie ca să te numeşti descoperitor: trebuie să ai curajul şi determinarea să te avânţi în necunoscut, fără să ştii cu adevărat ce vei găsi.

1. Eşti atât de prins în activitatea ta de lider încât să nu mai vezi importanţa "pătratului şi a albului orbitor"?

2. Cum contribui la realizarea şi consolidarea relaţiei dintre aceste două elemente? Percepi tabloul întreg, imaginea de ansamblu a lucrurilor cu adevărat importante înainte de a te raporta la practicile şi accentele leadershipului tău? Cum te poţi folosi de aceste două elemente pentru a oferi adepţilor tăi un climat de siguranţă în care să poată creşte şi să se poată forma?

3. Poţi folosi aceste două elemente ca să te întreci pe tine însuţi, să intri pe un teren nou şi să reuşeşti o mare transformare?

De modul cum răspunzi la aceste întrebări depinde succesul tău ca lider. Prin urmare: Exprimă-ţi viziunea în aşa fel încât să-i determini pe oameni să acţioneze în spiritul ei.

Leadershipul este viziunea care povestește o descoperire genială din perspectiva unui călător curajos pornit într-o mare aventură a cărei a cărei finalitate va fi păstrată în memoria lumii pentru eternitate.

Un pătrat negru în albul orbitor reflectă darul viziunii de care trebuie să dai dovadă pe parcursul unei călătorii în care şansele de reuşită sunt greu de estimat. Dar viziunea trebuie să rămână a ta, a celui care a început călătoria, altfel există riscul ca, după o perioadă, să nu te mai regăseşti chiar tu în acea parte a călătoriei care se termină. Învaţă să călătoreşti de dragul de a călători. Dar marea aventură este să te pui în mişcare şi, la sfârşit, să faci o descoperire uimitoare.

Source: https://neculaifantanaru.com/un-patrat-negru-in-albul-orbitor.html

Un plus de valoare

On Ianuarie 28, 2009

Atribuie potenţialului tău forţă dinamică, creând o pârghie care să-ţi amplifice la maximum eficienţa.

O fetiţă în vârstă de numai şapte ani intră cu încredere pe patinoar. La prima vedere nu pare că se deosebeşte cu nimic de ceilalţi copii de vârsta ei care se prezintă zi de zi la antrenamente. Patinează cu aceeaşi viteză, repetă aceleaşi mişcări de braţe încontinuu şi, la fel ca şi ceilalţi copii, învaţă zilnic noi figuri din patinaj şi noi mişcări de dans.

Dar dintre toţi copiii, ea este singura care patinează şi în timpul pauzelor. Este singura care rămâne pe gheaţă încă un sfert de oră după terminarea programului. Şi este singura care are cele mai multe vânătăi pe picioare şi pe mâini.

Observând dăruirea cu care această fetiţă se străduia să execute fiecare mişcare după terminarea orelor de antrenament, un angajat al patinoarului îl întreabă pe antrenor:

- După atâtea căzături şi după atâtea vânătăi căpătate în timpul antrenamentelor, de ce oare mai continuă fetiţa aceasta să patineze chiar şi după program?

Cu multă convingere, antrenorul îi răspunde:

- Ambiţia ei este să continue să se perfecţioneze; visul ei este acela de a deveni cea mai bună patinatoare din lume.

Leadership: Îţi actualizezi imaginea implicării tale concrete în dinamica unui proces de tranziţie, de la stadiul de *"test al propriei tării lăuntrice"* la stadiul de *"cost al exploatării potenţialului maxim"?*

Unicul factor important în clădirea propriului tău caracter ţine de felul cum cucereşti acel teritoriu vast, limitat de mulţi dintre cei din jurul tău, care îţi uneşte forţele psihice de cele fizice. Îl poţi cuceri printr-un hotărâtor act de credinţă şi voinţă. Capacitatea ta de a conta pe tine însuţi, pe dăruirea cu care te implici în susţinerea propriei atitudini este cea mai înaltă răsplată pe care o aduci progresului tău personal şi profesional. Trebuie să creşti în tine însuţi înainte de a ajunge un alergător de cursă lungă.

Performanţa este un proces complex, împletind într-un tot sudat şi armonios temperamentele şi trăsăturile felurite ale oamenilor. Oricât de diferită ar fi structura interioară a fiecărui individ, performanţa nu se poate crea decât prin înmănuncherea acelor părticele din el însuşi care, scoţându-le la lumină, şlefuindu-le prin muncă şi dedicaţie, îl aduc mai aproape de excelenţă, transformându-i potenţialul în avantaj.

Performanţa este acea nuanţă de suferinţă pe care o trăieşti prin dedicarea ta constantă faţă de împlinirea unei pasiuni autentice.

A încerca să devii un performer, fără să încerci să scoţi maximum din potenţialul tău e ca şi cum ai intra în posesia unui bec ultrasofisticat, dar locuieşti într-o zonă care nu e racordată la electricitate. Mai întâi trebuie să faci rost de o sursă de energie, de un generator puternic –

cum ar fi ambiţia de a fi cel mai bun, să vădeşti o preocupare consecventă şi adâncită pentru fiecare din etapele hotărâtoare ale concretizării propriilor năzuinţe, şi abia apoi să-ţi racordezi abilităţile la obţinerea de rezultate.

Energia, aşa cum remarca odată cineva pe web, este forţa care face să treacă „ceva” din potenţial în dinamică sau invers, deci o forţă aplicată, care produce o schimbare de stare.

Poţi să atribui potenţialului tău forţă dinamică, creându-ţi o pârghie (acea formă de energie deosebită) care să-ţi amplifice la maximum eficienţa?

Tu poţi să produci o schimbare în starea ta de spirit? Ce este acel „ceva” din potenţialul tău pe care doar dacă aplici o anumită forţă poate deveni activ şi suficient de energic încât să-ţi ridice nivelul de competenţă necesar dezvoltării tale profesionale?

Leadership: Prin experienţa, priceperea şi dedicarea ta poţi să aduci o contribuţie personală la atingerea unor valori de referinţă în cazul atingerii unui prag de exhaustivitate a sferei tale de activitate?

Tăria lăuntrică surprinde acea manifestare a caracterului tradusă prin cultivarea şi trăirea sentimentului de superioritate. Iar costul exploatării potenţialului maxim, responsabil de producerea fenomenului de rezonanță prin care sufletul, mintea şi corpul devin o entitate unică şi binecuvântată, ţine de ceea ce realizezi în timp ce încerci să îţi depăşeşti limitele.

Performerii de elită sunt şi ei oameni, la fel ca fiecare dintre noi - au pasiuni, năzuinţe, idealuri, gânduri îndrăzneţe şi temeri. Chiar dacă vei citi multe lucruri formidabile despre ei, tot oameni sunt. Şi, în egală măsură, de-a lungul vieţii ei au trecut prin multe încercări şi eşecuri, la fel ca şi ceilalţi oameni.

Însă există un singur lucru care îi diferenţiază de toţi ceilalţi: **un plus de valoare**. Altfel spus, ei continuă să se perfecţioneze şi după orele de program, atunci când toţi ceilalţi încetează munca. Valoarea lor creşte, în mare măsură, datorită efortului în plus pe care îl depun în vederea perfecţionării.

Nu trebuie să fii o persoană extrem de inteligentă pentru a deveni un performer de elită, dar trebuie să fii dispus să îţi dezvolţi potenţialul ca să poţi evolua în cariera pe care ţi-ai ales-o. Dacă nu continui să te dezvolţi, să progresezi, să te perfecţionezi mai mult decât restul lumii, vei rămâne blocat în rutina mediocrităţii, şi, deci, nu vei atinge niciodată excelenţa.

Pragul de exhaustivitate a sferei tale de activitate este atins atunci când munca pe care o faci cu pasiune se identifică cu principiile călăuzitoare asumate, ducând la o încălcare a limitelor de rezistenţă întâmpinate pe parcursul formării.

În acest caz, valoarea ta de referinţă este dată de raportul dintre disponibilitatea de a suporta orice sacrificiu şi ambiția atingerii unui ideal înalt de performanță.

Source: https://neculaifantanaru.com/un-plus-de-valoare.html

Un prim-plan al unui fundal plin de simţire

On Martie 29, 2021

Fii pregătit să dai un sens nou modului de a te simţi, în baza unei experienţe care produce modificări de durată în relaţia dintre ceea ce te conţine şi ceea ce te respinge.

Mă întorc spre casă, chiar dacă sunt încă departe de locul care îmi oferă întotdeauna căldură sufletească. Din fericire, ploaia s-a oprit la timp, altfel m-aş fi întors cam leoarcă acasă, fapt ce ar fi prefigurat o stare emoţională neconfortantă, un soi de frământare în labirinturile unei minţi care se îndoieşte adesea de trup, nemaigăsindu-şi nicăieri impresionare.

Este şi asta o normalitate meteorologică, pe care mi-aş dori s-o ignor pe cât posibil. Parcă aş fi al nimănui, în mijlocul pustiului, dar important este că mă am tot timpul pe mine în mijlocul gândurilor mele. Să pot să mă contopesc cu mine, să uit de aşteptările celorlalţi, încât sistemul de acţionare al corpului meu fizic, aflat în mişcare, să capete amplitudinea unui sistem dinamic pulsatoriu aflat la originea unui optimism gnoseologic. Cât de sublim sunt sugerate trăirile mele în vederea exprimării unui punct de vedere personal !

Or în fiecare pas pe care-l fac, oarecum grăbit, apăsat, spornic, se simte acea trăsătură a omului care îşi permite armonizarea cu natura şi cu totul din jur. Dar, mai mult decât atât, se simte acea distincţie a omului care ştie să fie demn şi care îşi impune respectul prin acea atitudine de deschidere creativă capabilă să exprime noi perspective de observaţie asupra vieţii.

Leadership: Tu poţi să redai ce conţine interiorul tău prin prisma a ceea ce se întâmplă în exteriorul tău, luând în considerare o acţiune care te face să vrei să trăieşti mai intens un moment care nu mai trece?

Observaţiile acestea sunt suficiente pentru a mă face înţeles. Încă se simte vântul cum bate dinspre apus, s-a făcut frig, tot mai frig, iar paşii mei nu lasă nicio urmă pe străzile umede. Cred că orice pas nu este cu nimic mai presus decât vântul pe care îl simţi cum te pătrunde până la oase, făcându-te să tremuri puţin, dar sigur uiţi de el imediat ce intri undeva la căldură.

Iată. Am ajuns acasă. Chiar dacă ploaia mi-a oferit noi perspective de a privi și a înțelege arta stradală, unde linştea şi întunericul se constituie într-un fel de realism spontan, al tratării tematicii sociale printr-o cromatică mai rece, totodată ea mi-a furnizat o lecție adâncă: o stare care este temporară poate dura mai mult decât una care este permanentă.

Starea care te traversează când eşti singur cu tine însuţi depinde de modul cum îţi înţelegi propria persoană în relaţie cu o acţiune care te face să vrei să trăieşti mai intens clipa în care timpul încremeneşte.

Da, consider că există un fel de profunzime ascunsă în fiinţa mea, ce nu iese la iveală decât în preajma gândurilor pe care mi le făuresc singur printr-o focalizare eficientă asupra trăirilor care m-au condus acolo unde mă aflu.

Sunt poate un om care a știut să desprindă din încâlcita și varietatea preocupărilor sale de moment, direct și simplu, o trăsătura de profunzime ascunsă: sinceritatea de a fi eu însumi, sinceritatea de a spune exact ce simt chiar și în cele mai discrete momente.

Leadershipul este sinceritatea de a mă vedea aşa cum sunt şi de a mă accepta cu tot ce însemn eu, rămânând aceeaşi, în fiecare moment în care nimeni nu este cu ochii pe mine.

Un prim-plan al unui fundal plin de simţire aduce în prim plan înţelegerea pe care şi-o oferă omul în momentul când este singur, fără să se auto-suspende într-un prezent care se scurge rapid, ci punându-şi toată capacitatea de reflecţie în sprijinul nevoii de a se cunoaşte mai bine pe sine însuşi.

Pe această cale, este bine să nu uităm cuvintele scriitoarei Adela Toplean: *"Va fi mereu o luptă între ceea ce te conține (cu deriva ta interioară cu tot) și ceea ce te respinge (orizontul lumii celorlalți)."*

Source: https://neculaifantanaru.com/un-prim-plan-al-unui-fundal-plin-de-simtire.html

Un prim val care se retrage încetul cu încetul

On Martie 30, 2014

Extinde fondul valabil al fiinţei tale, fără să te mulţumeşti cu stăpânirea unui colţ îngust din natura a ceea ce este infailibil.

Sosise timpul ca absurdul să se mulţumească cu stăpânirea unui colţ îngust din natura a ceea ce era infailibil, majorând veniturile acelor gânduri cauzative zămislite imaginar, care nu izvorau din neant, ci din impulsurile pline de învăţăminte pe care mi le dădea viaţa. Un mesaj găsit întâmplător într-o sticlă plutind pe apele destinului se transformase anormal într-o ezitare prelungită la nesfârşit în faţa unor drumuri încrucişate.

Pentru funcţionarea unei asemenea înţelegeri de sine, singur în lupta cu suferinţa sau fericirea, uneori în minciună şi alteori în adevăr, singur între aceste două bobine rezistente care prezentau inductanţă mutuală, era important ca raportul lor, numit randament, să fie întotdeauna unitar. Inefabilul este ceea ce încercam să reprezint pe fundalul unei realităţi care se năruia de fiecare dată când încercam să accesez o nouă linie dominantă a viitorului pozibil văzut din prisma înţelegerii vieţii.

Un lider autentic își satisface nevoia nativă de a emite judecăți asupra fenomenelor neînțelese, pentru a descifra mesajele continue ale vieții.

Nu pentru că ar fi fost ceva în neregulă cu mine, contribuind treptat la formarea unui miez dens de energie concentrată în jurul unei palete de nuanţe expresive şi vibrante. Nu pentru că pătrunsesem în spaţiul prietenos al ideilor ce meritau răspândite, în care accesul era limitat.

Ci pentru că, asemenea unei făpturi care extrage din propria fiinţă accentul energic şi profund, puteam în sfârşit să menţin în bună stare alianţa intimă şi creatoare dintre spirit şi materie. Înflăcărarea datorată reacţiei de răspuns la un stimul de intensitate crescută, ardoarea pentru noutatea care trebuia să-mi dea de gândit.

Cauzală, întâietatea de a arbitra ceea ce se întâmpla cu mine, reconfigurând combinaţiile de stări, judecăţi, gânduri, zgomote şi vibraţii care se găseau în armonie sau dizarmonie în natura fiinţei mele, era doar un prim val care se retrăgea încetul cu încetul.

Trebuia să-mi satisfac nevoia nativă de a emite judecăţi pe marginea fenomenelor neînţelese, ca să înţeleg ceea ce-mi transmitea continuu, viaţa.

Leadership: Ce calităţi îşi dispută întâietatea de-a lungul întregii tale evoluţii ca să obţii victoria regăsirii de sine într-un context de expunere a unor frânturi de gânduri generate de o realitate care nu există decât ca presupunere?

Frânturile de gânduri generate de o realitate care nu există decât ca presupunere te ajuta să înţelegi mai uşor ce se întâmpla în interior şi în exterior, să vezi lucrurile dintr-o nouă perspectivă şi să descoperi idei în locuri nebănuite, chiar dacă nu eşti total verosimil în ceea ce exprimi şi în ceea ce transmiţi.

S-ar putea că reprezentarea actualei tale realităţi (timpul ţi-o va arăta) în direcţia rezultantei unui sistem de forţe care acţionează asupra punctului tău de reper – **autoanaliza** –

revendicând acele părţi din tine care fac posibilă înţelegerea vieţii, să fie purtătoarea unui sens atribuit experienţei, care poate să-ţi motiveze convingerile şi deschiderea către nou.

Calitatea de a evidenţia existenţa unei anumite realităţi, chiar dacă ea încearcă forţarea unor graniţe unanim acceptate, este precum reflecţia unei lecţii de viaţă: te poate ajuta să clarifici o situaţie confuză.

Leadershipul eficient necesită abilitatea de a arbitra propriile experiențe, extrăgând din propria ființă lecțiile profunde ce modelează deciziile viitoare.

Leadershipul se dezvoltă prin înţelegerea de sine, prin conştientizarea acelei realităţi care te ajută să îţi etalezi amalgamul de însuşiri acaparate de experienţa vieţii, odată cu înaintarea în vârstă, din lupta cu suferinţa sau fericirea (a căror raport trebuie să fie unitar). Mulţumirea de sine, gândirea critică, bucuria sau tristeţea, răbdarea sau renunţarea, înţelegerea, cumpătul, obişnuinţa, curiozitatea, etc.

De aceea întâietatea de a arbitra ceea ce se întâmplă cu tine, reconfigurând combinaţiile de stări, judecăţi, gânduri care se găsesc în armonie sau dizarmonie în natura fiinţei tale, este o însuşire la fel de prezentă ca Ego-ul. Şi la fel de importantă cum este oxigenul pentru trup, cum este adevărul pentru sistemul de gândire.

Leadership: IP-ul tău poate fi suspendat prin Ping-uri succesive la o distanţă apropiată de maniera subiectivă de înţelegere a unei acţiuni sau situaţii?

Leadershipul se conectează numai la acel IP al omului pe care viaţa, oricât de grea şi de zbuciumată, nu reuşeşte să-l suspende prin Ping-uri succesive care suprasolicită conştiinţa de sine. În acest caz, IP-ul reprezintă vederea singulară pe care ţi-o formezi faţă de o realitate care te provoacă să o descoperi cu mult entuziasm în contextul încercărilor de a înţelege noi aspecte ale vieţii prin prisma focalizării gândurilor asupra universului interior cât şi prin prisma trăirilor avute.

De aceea conchid că fundalul solid în leadership se poate asigura numai prin intermediul căutării pe care o trăieşti pe parcursul întregii existenţe, concretizându-se în regăsirea de sine, prin analiza stărilor cu care te confrunţi zilnic. Asta e mai greu decât a scoate aur din pământ. E mult mai greu decât a te impune printr-o comanda internă. Iar pentru aceasta trebuie să-ţi satisfaci nevoia nativă de a emite judecăţi pe marginea fenomenelor neînţelese, ca să înţelegi ceea ce-ţi transmite continuu, viaţa.

Dar spiritul lucid al omului care porneşte în căutarea unui sens ce nu se poate fi cucerit decât prin redundanța unor gânduri, unor scheme ale imaginarului, unor roluri mai multe sau puţin mature, unor clişee vizavi de tipul *Who You Are and Who You Choose to Be,* este mult prea întins pentru a-şi putea afla loc în cadrul unei singure etape de viaţă.

Căci aşa cum în artă, atitudinea estetică se naşte din capacitatea de a crea şi a percepe frumosul, tot astfel demersul tău de a accede la un nivel superior de evoluţie se naşte din atenţia diferită şi mereu alta pe care o acorzi vieţii.

A te mulţumi cu stăpânirea unui colţ îngust din natura a ceea ce este infailibil înseamnă să-ţi rezumi implicarea în viaţă la nişte pretenţii mici, uneori absurde, sub nume de normalitate şi firesc al lucrurilor.

Ping-urile succesive care suprasolicită conştiinţa de sine sunt date de încercările de a te

înțelege pe tine însuţi în totalitatea vieții trăită prin identificarea gândurilor care te conduc la emoție, care te animă, care se revărsa asupra unei părţi din lumea care te înconjoară.

Un prim val care se retrage încetul cu încetul este semnul unei tendinţe de interiorizare conforme cu aspecte vieţii care necesită atenţie în prezent şi solicită o nouă perspectivă. Evidenţiază necesitatea unei analize atente al întregului fond al leadershipului, fără a te axa pe elementele lipsite de importanţă ale acestuia.

A stabili " *cine eşti* " şi " *cine vrei să fii* " este esenţial în leadership ca şi găsirea căilor de valorificare a potenţialului propriu prin extinderea frumosului şi adevărului din tine.

Source: https://neculaifantanaru.com/un-prim-val-care-se-retrage-incetul-cu-incetul.html

Un regizor este obligat să apere cultura

On Ianuarie 04, 2017

Studierea și înțelegerea contribuțiilor anterioare la moștenirea artei ne pregătesc să exprimăm "noul cuvânt" al vieții.

Totodată continuă şi munca pentru filmul "Ivan". În aceste zile monstruoase ale războiului, regizorul Serghei Eisenstein socoate ia în calcul lupta armată împotriva fascismului, fiind obligat să apere cultura. Îl îndurerează fiecare nouă barbarie: distrugerea inegalabilelor fresce medievale de la Pskov şi Novgorod, a palatelor şi a fântânilor arteziene din secolul al XVIII-lea de la Leningrad, a catedralelor de lângă Moscova, a hidrocentralei de pe Nipru... Îl doare cumplit jertfa de vieţi omeneşti care se pierd înfruntând urgia nemţească.

Dar totodată se gândeşte încă de la început la zilele de după război, la ziua de mâine a culturii şi a artei pe care şi el este chemat să o asigure făcând orice jertfă pentru grăbirea venirii ei şi fiind gata înarmaţi până în dinţi cu experienţa trecutului pentru ca făcliile din mâinile noastre, din mâinile celor care aşteaptă lumina să fie curate şi pregătite pentru acea clipă când arta noastră va trebui să exprime noul cuvânt al vieţii.

Sarcina sa principală însă o socoate a fi apărarea, prezervarea culturii. În acelaşi august termină studiul său despre El Greco, redactează o versiune engleză a studiului despre Griffith şi a istoriei montajului în diferitele arte şi pregăteşte şi o privire de ansamblu asupra ideii de prim plan de-a lungul istoriei artelor.

Leadership: Cum poți să scoți esența sufletului tău și să o dăruiești lumii printr-o capodoperă, în ciuda deplasării imaginilor de la „frumos" la „urât" și a scăderii importanței muncii de creație?

Efectul pe plan mondial al distrugerii artei, este deplasarea clară a unor imagini de la stadiul de "frumos" la stadiu de "urât", fapt ce scade importanţa muncii de creaţie. Numai ecranizările păstrează (şi vor păstra în perioada imediat următoare) o bună parte din creaţii, şi fotoreproducerea imaginilor pentru generaţiile următoare, sau cărţile care redau adevărul timpurilor, încât beneficiarii ocazionali de artă să asimileze mai mult din aspectele lumii vechi şi noi.

Sistemele tehnice de realizare a filmelor, înregistrări, prelucrări, stocări, transmiteri şi redări în clar a imaginilor, datorită complexității tehnologiei şi a volumului deosebit de mare de stocare a informaţiilor, evoluau ceva mai lent pe timpurile lui Eisenstein, decât în prezent. Cu toate astea, evoluţia atinsă și tendinţele observate stabileau încă de atunci foarte clar modul de prelucrare a imaginilor în vederea pregătirii viitoarei generaţii de artişti, preluând responsabilităţile tradițional regizorale. Din acest motiv trebuie să înţelegem durerea unui regizor: de a nu putea cuprinde într-o singură filmare toate imaginile care vor face istorie, chiar şi după ce realitatea va fi sumbră.

Leadership: În ce mod munca ta reflectă angajamentul tău profund față de cultură și cum poți integra acest angajament în propria ta creație așa încât să transmită un mesaj autentic și puternic?

În timpul acestor zile "monstruoase" ale războiului, Eisenstein considera esențială nu doar lupta armată, ci și apărarea tezaurului cultural, pe care războiul tindea să-l distrugă. Totdeauna munca unui regizor se concentrează pe salvarea și prezervarea elementelor de patrimoniu - fresce medievale, palate, catedrale, chiar și infrastructura tehnică, cum ar fi

hidrocentrale. Aceasta reflectă angajamentul lui profund față de "cultură și artă" și dorința de a asigura că "făcliile" de cunoaștere și inspirație sunt păstrate curate pentru a lumina zilele de după conflict.

Acest angajament este vizibil nu doar în acțiunile sale imediate, ci și în munca pe termen lung, pregătind studii despre figuri marcante cum ar fi El Greco și Griffith, sau despre tehnici semnificative în artă, precum istoria montajului. Astfel, Eisenstein nu doar că protejează patrimoniul cultural existent, dar și contribuie la dezvoltarea continuă a discursului artistic.

De aceea, acest "nou cuvânt al vieții" ar putea fi interpretat ca o dorință de a aduce o perspectivă nouă și mai profundă asupra condiției umane, prin artă. În timpul războiului, Eisenstein simțea nevoia de a proteja cultura și de a exprima adevărul despre ororile la care era martor. Totodată, își punea speranțele în posibilitatea ca, după război, arta și cultura să poată exprima o lume mai bună, mai echitabilă, mai justă și mai umană.

În acest sens, "noul cuvânt al vieții" ar putea simboliza o schimbare în modul în care oamenii se raportează la artă și cultură, și modul în care acestea pot contribui la reconstrucția morală și spirituală a societății după război. Arta ar trebui să devină un instrument puternic pentru promovarea păcii, dreptății și progresului, reflectând astfel valorile și aspirațiile unei noi ere.

Ca să devii un artist adevărat trebuie să integrezi în creația ta tehnici semnificative în artă, precum istoria montajului, pentru a exprima "noul cuvânt al vieții" în ciuda realităților vremurilor.

Nimeni nu ştie ce se petrece în sufletul unui regizor, în afară de acei artişti care s-au confruntat cu problemele muncii de creaţie în timpul vremurilor de criză. Un artist trebuie să își mențină creativitatea și să își urmeze viziunea chiar și în momente dificile, făcând abstracţie de obstacolele din jur.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/un-regizor-este-obligat-sa-apere-cultura.html

Un salt într-o nouă calitate a structurii sonore din film

On Ianuarie 12, 2011

Artistul nu percepe coloana sonoră ca o ilustrație a imaginii, ci ca un element integrant al acesteia, sincronizat cu o acțiune specifică.

La Berlin, regizorul Eisenstein colaborează cu Edmund Meisel pentru a pune la punct muzica pe care acesta o compune special pentru filmul „Potemkin". Colaborarea lui cu compozitorul este deosebit de importantă, deoarece, în acel an, înainte de apariția filmului sonor, prin partitura muzicală pentru „Potemkin", Eisenstein pune primele jaloane ale viitoarei cinematografii sonore. De aceea, remarcă întotdeauna cu atâta amărăciune cât de ciudat este că el, tocmai el, a ajuns, din cauza împrejurărilor extraordinare, ultimul la întâlnirea cu filmul sonor, realizându-l pentru prima oară abia în 1938.

Muzica pentru filmul "Potemkin" este net diferită de cea practicată în acea vreme. Deși scurtă, colaborarea cu compozitorul se desfășoară în felul în care se conlucrează astăzi pentru alcătuirea unei piste sonore. Eisenstein îl convinge pe Meisel să renunțe la funcția pur ilustrativă a muzicii și să accentueze, în schimb, anumite „efecte". Acestea izbucnesc mai ales în „muzica mașinilor" din secvența finală a întâlnirii crucișătorului cu escadra. Regizorul îi cere categoric compozitorului să renunțe la melodia obișnuită, bazându-se în schimb pe bătaia ritmică a percuțiilor, și solicită ca, în acest moment, muzica să urmărească, ca și filmul, un salt într-o nouă calitate a structurii sonore. Astfel, imaginea fuzionează organic cu sunetul și, în locul unui film mut cu ilustrație muzicală, apare de fapt un film sonor.

Leadership: Creația ta poate fi considerată mai mult decât un acompaniament, ci o formă de expresie ce evocă o energie adânc înrădăcinată în imagini?

În sistemele moderne de creație cinematografică sonoră, colaborarea dintre regizor și compozitor funcționează precum un sistem de control integrat, în care muzica nu mai este doar un senzor pasiv care captează emoțiile filmului. Partitura muzicală devine o unitate centrală care analizează și ajustează parametrii artistici, renunțând la funcția pur ilustrativă. Efectele sonore sunt programate să accentueze momentele-cheie, precum în secvența mașinilor, unde percuția ritmică înlocuiește melodia tradițională. Tranzițiile între imagini și structura sonoră trebuie să fuzioneze organic, evitând ilustrația muzicală convențională. Sincronizarea dintre elementele vizuale și cele sonore devine categoric esențială, urmărind o nouă calitate a sistemului cinematografic, în care sunetul și imaginea operează ca un tot unitar, nu ca două componente separate.

La Berlin, colaborarea dintre Eisenstein și Edmund Meisel pentru filmul "Potemkin" a fost similară cu un experiment de inginerie acustică, în care muzica devine un element esențial al structurii filmului. În locul unei partituri pur ilustrative, Eisenstein îi cere compozitorului să accentueze vibrațiile ritmice și să elimine tonurile melodice obișnuite, un proces prin care sunetul devine aproape palpabil în secvențele de tensiune. Această metodă de a manipula sunetul, asemenea accentuării frecvențelor dorite în designul acustic, creează o „muzică a mașinilor" în secvența întâlnirii cu escadra, unde percuția capătă un rol dominant.

Printr-o abordare neconvențională, Eisenstein urmărește să fuzioneze organic imaginea cu sunetul, creând nu doar un fundal muzical, ci o nouă structură sonoră ce transformă întreaga experiență vizuală. Astfel, ritmurile percutante ale muzicii de film devin fundamentul cinematografiei sonore moderne, în care sunetul intensifică imaginea, oferindu-i o calitate senzorială profundă, care transcende funcția ilustrativă.

A fi cu adevărat lider în cinematografie înseamnă să transformi tensiunea dintre funcția

ilustrativă și potențialul expresiv într-o fuziune organică ce revelează noi dimensiuni ale percepției artistice.

Un salt într-o nouă calitate a structurii sonore din film presupune o sincronizare perfectă între imagine și sunet, o interacțiune profundă între cele două elemente și o utilizare inovatoare a sunetului ca instrument narativ și emoțional.

Iată câteva aspecte-cheie ale acestei noi calități sonore, așa cum se manifestă în ecranizarea "Potemkin" și în filmele sonore care au urmat:

- Sincronizare precisă: Sunetul nu mai este doar o ilustrație muzicală a imaginii, ci un element integrant al acesteia. Fiecare sunet este sincronizat cu o acțiune specifică de pe ecran, creând o senzație de unitate și coerență.

- Amplificarea emoțiilor: Sunetul este folosit pentru a intensifica emoțiile transmise de imagini. De exemplu, muzica dramatică poate sublinia tensiunea unei scene, iar sunetele ambientale pot crea o atmosferă specifică.

* **Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Un scurt ecou pictat pe umbra veșniciei

On Martie 11, 2018

Găsește un sens nou reprezentării tale ca artist prin prisma mentalităţii unei lumi mici care continuă să se lărgească către ceva mai măreț decât tine însuți.

Ce rost are universul, cu ale lui enigme încă nedescifrate, trecute prin filtrul unui timp ce nu există decât ca noţiune abstractă? Ce motiv are el să se extindă la nesfârşit, asemenea semnificaţiilor deduse dintr-o privire aruncată în treacăt înăuntrul unui labirint realizat în stilul unui Dede Eri Supria? De ce oare Dumnezeu, care înseamnă tot şi toate, fără de care nimic nu este cu putinţă, acceptă nebunia de a fi veşnic?

Mi-am început ziua ieşind în grădină, ea însăşi primordială prin setea de creaţie pe care o generează lectura poeziei sale, în care versurile de gingăşie, carismă, puritate şi răbdare, aparţin unei fragilităţi existenţiale superlative pe care reprezentările naturii, personificată ca o mare fiinţă, le inserează în universul meu.

Aici îmi regăsesc pacea, o nemaipomenită senzaţie de confort şi libertate, respirând aerul proaspăt al liniştii. Mă simt în largul meu, ca şi când tristeţea cu ale ei prăpăstii fără sfârşit nu ar ajunge până la mine, în această grădină cu balansoar, cu mult spaţiu verde şi unde trandafiri de toate felurile îmi reflectă personalitatea plină de ambiguităţi, totuşi fermecătoare.

Revenirile mele în acest loc reprezintă fundalul pe care se desfăşoară o extraordinară poveste, ca o sumă a rătăcirilor mele într-un context de tipul: "Există o privire pentru că există ochiul care o cheamă".

Frumuseţea nu constă în a-mi admira aranjamentele „ton pe ton”, ci în a le dărui mereu o nouă semnificaţie ce rezonează mai degrabă cu temele favorite ale artiştilor de geniu, asigurând modelarea raporturilor tainice dintre Creator şi Marea Operă.

Leadership: Creaţia ta îşi găseşte o binecuvântată finalitate ca urmare a faptului că ai căutat o viaţă întreagă echilibrul şi armonia într-un loc care pare încremenit în timp?

La fel cum căpitanul Nemo nu se putea îndepărta de obiectul creaţiei sale, la îndemnul misterios al inimii care nu suportă despărţirile, tot aşa mă simt eu în vastitatea propriei mele creaţii transpusă într-un univers al cuvântului descătușat de gravitatea terestră într-un plan fizic, pornită de la necesitatea de a mă destinde şi ajunsă apoi la o formă de artă inedită.

După cum se poate bine intui, niciodată nu ajung prea departe să călătoresc, aşa cum au îndrăznit Magellan, Amundsen sau Columb, decât cu mintea, dorul fiind infinit mai puternic: nu mă pot despărţi de grădina mea.

Ţin atât de mult la ea, încât simt că dacă n-aş mai fi, nici ea nu ar mai continua să existe. E un fel de legătură de rudenie, o reciprocitate în diferite formalisme, o abordare cuprinzătoare a universului care promovează cooperarea centralizată între o autoritate deplină şi o fundaţie cu aceleaşi iniţiale: "Numărul 17", pe care Dumnezeu l-a ales ca un simbol al bunăvoinţei sacrului.

Universul, încă atât de nepătruns, continuă să se extindă pentru că grădina mea, prin grija pe

care i-o port zilnic, continuă să se deschidă gradual în faţa învăţăturii mele. Pot obţine oricând o vedere generoasă demnă doar de un tablou ficţional al lui Jim Warren, o sensibilitate spectaculară din care se desprind eonii, o minune dintr-un basm al lui Wilhelm Hauff, reprezentând totodată subiectul principal al unei arte care va străbate secolele şi continentele, ca o piatră magică cu forţă de simbol care prin puterile ei realizează orice dorinţă a celui care o posedă.

Leadership: Îţi evidenţiezi calităţile pe care le dobândeşti în prezenţa unor opere nemuritoare, conform unei revelaţii în care doar cei aleşi îşi găsesc mărirea definitivă?

Dumnezeu a ales veşnicia pentru ca toate lucrurile create de El să capete un rost pentru însăşi muritorii de rând. El îşi găseşte un sens de a exista etern nu atât prin actul de creaţie atribuit unui artist care caută mereu să aducă ceva nou în Eden, încercând să scoată mereu altceva din piatră seacă, ci pentru că dacă el n-ar mai fi El, nimic n-ar mai fi, şi toată strădania milioanelor de ani ar deveni doar o pură formalitate, determinată de capricii subiective - ceea ce seamănă cu egoismul.

Ştiţi de ce 'David' a lui Michelangelo continuă să existe ca un compromis între univers şi omenire? Fiindcă sufletul artistului încă se află în opera sa. Tot astfel arta mea va traversa multe secole de acum înainte fiindcă e venită din inima şi roadele grădinii mele.

Dacă ar trebui să-mi găsesc un corespondent în istoria secolelor, probabil m-aş identifica cu nimeni altul decât Nicolas Flamel, şi el avea o grădină asemănătoare cu a mea, iar marea lui ştiinţă mi-a fost revelată numai mie, bineînţeles într-o formă adecvată gândirii prezentului. Probabil sufletul lui s-a condensat ca o „esență divină" în acordurile unice ale naturii şi s-a oprit asupra unui singur om.

Sufletul artistului este etern nu fiindcă îşi caută un loc care să-i hrănească legenda, ci pentru că îşi găseşte un alt suflet care să-i continue munca, împlinind astfel destinul unei generaţii.

Leadership: Poţi face din opera ta o necesitate a viului în misterul îmbrățișării universului care îţi deschide ochii prin ceea ce reuşeşti să cuprinzi într-un mic spaţiu ce se măreşte pe măsură ce înaintezi spre miezul unei alte înţelegeri?

Nikos Kazantzakis a exprimat o idee care se potriveşte de minune orizontului artei mele, căreia şi Flamel sau Michelangelo i-au conturat un rol permanent:

Doamne, spune-mi până unde să merg?"... iar Dumnezeu i-a răspuns cu glas senin :

- "Mergi până unde poţi ! "

- "E prea puţin, Doamne ! Cere-mi mai mult ! ", s-a îndârjit omul. Dumnezeu i-a răspuns cu glas la fel de senin :

- "Mergi până unde nu mai poţi "...

Geometria universului este plăsmuită de spiritele supreme care înconjoară planul al optulea, cel al Absolutului Divin, avântându-se acolo unde imaginaţia umană eşuează.

Ecuaţia existenţei acestor forme de reprezentare a lui Dumnezeu în concept, într-o lume

materială, este cuprinsă în posibilitatea de a te retrage într-un loc al tău şi de a descoperi acolo tainele marilor forţe ale creaţiei ce pot modela percepţia asupra lumii.

Leadershipul se aseamănă cu misteriosul magnetism al unei creaţii rare: este nemuritor atâta timp cât îşi păstrează faima şi, în acelaşi timp, latent în cercul unui destin care îşi asumă o istorie a prezenţei lui Dumnezeu în lume.

Un scurt ecou pictat pe umbra veşniciei marchează momentul în care creaţia personală, dezvoltată în jurul unei entităţi singulare, capătă dimensiunea unei istorii care se repetă în felurite chipuri odată cu fiecare generaţie, cu fiecare rotire cosmică, spre modelarea destinului unei lumi întregi.

Destinul unei lumi întregi se comprimă în destinul unui singur om care şi-a păstrat tăinuit semnificaţia într-un univers care parcă îi şopteşte: "Niciodată nu poţi pleca dintr-un loc care continuă să se lărgească".

Source: https://neculaifantanaru.com/un-scurt-ecou-pictat-pe-umbra-vesniciei.html

Un soare aflat pe drumul spre apus

On Septembrie 18, 2010

Găseşte căile hotărâtoare pentru a-ţi asigura excelenţa, forţând limitele leadershipului tău de dragul unei chemări mai înalte.

Căpitanul Rhodes către echipa de comando condusă de locotenentul Waters:

- Domnilor, ştiu că aţi avut mult de furcă, dar trebuie să vă trimitem înapoi. Aveţi de îndeplinit o misiune foarte importantă. Principalul obiectiv este s-o găsiţi şi s-o recuperaţi pe doctoriţa Lena Fiore Kendricks de la Crucea Rosie Internaţională. Obiectivul secundar este să recuperaţi două călugăriţe şi un preot care au un adăpost în apropiere de Yolingo, Nigeria. După ce recuperaţi ţintele, mergeţi spre zona de retragere Alpha. Mult succes.

Locotenentul Waters şi echipa lui de comando, ajung în sătucul în care se aflau cei trei, însă, la insistenţele doctoriţei, care se ataşate de populaţia din zonă, acceptă să ia cu ei mai mulţi localnici. Cele două călugăriţe şi preotul refuza să plece, căci oamenii de acolo aveau mare nevoie de ajutorul lor.

După aproape două zile de mers prin munţi, ajung la zona de retragere Alpha. Atunci locotenentul Waters îi abandonează pe localnici, o urcă pe doctoriţă în elicopter şi părăsesc zona, fără să-i pese de soarta bieţilor oameni care au rămas singuri în munţi, expuşi pericolului. N-avea de ales, trebuia să-şi îndeplinească misiunea, nu s-o pericliteze, căci soldaţii generalului Mustafa Yakubu erau pe urmele lor şi aveau să-i ucidă fără milă.

Leadership: Depinzi de existenţa unei abordări a conceptului "suflet" dintr-o perspectivă psihologică asupra puterii de care dispui, cu sensuri mai adânci decât le poate da evenimentul unei alegeri greşite de moment?

Elicopterul în care se aflau locotenentul şi doctoriţa trece la un moment dat deasupra sătucului în care fuseseră cu două zile în urmă. Priveliştea era cutremurătoare. Satul ardea în flăcări, pe câmp zeci de cadavre zăceau la întâmplare. În aer plutea duhoarea morţii.

Doctoriţa era speriată şi stăpânită de gânduri negre. Era profund afectată de ce se întâmplase şi se temea că oamenii ce fuseseră abandonaţi vor împărtăşi aceeaşi soartă. O podidise plânsul, de parcă inima i s-ar fi frânt pentru totdeauna.

În ochii locotenentului Waters se putea citi mâhnirea şi îngrijorarea. Vederea acelei imagini de coşmar îi strecură în suflet revolta. Rămase un minut pierdut pe gânduri. O privi pe doctoriţă ca într-o rugă nesfârşită, nefiind în stare să pronunţe niciun cuvânt. Şocul produs de vederea acelor oameni morţi era prea mult pentru el. Îl scârbea cruzimea aceasta neumană. Fu brusc cuprins de remuşcări pentru faptul că-i abandonase pe localnicii aceia pe câmp.

Nu putea rămâne indiferent, nu era în stare să comită o asemenea infamie. " *N-aş putea să-i abandonez* ", îşi spuse în sinea lui. Apoi, în sfârşit, rosti acel cuvânt tainic, al omeniei sale, ce venea din adâncul sufletul său: „ *Întoarce elicopterul !* "

Leadership înseamnă să rămâi fidel principiilor morale chiar şi atunci când rămâi captiv în capcana unui sacrificiu pe care nu doreşti cu adevărat să-l faci pentru altcineva.

Dacă aţi urmărit filmul “ *Tears în the sun (2003)* ”, vă amintiţi că în loc să-şi conducă echipa de comando şi pe doctoriţa Kendricks în siguranţă spre destinaţia “Acasă”, îndeplinindu-şi astfel misiunea, locotenentul Waters a luat hotărârea să se reîntoarcă la zona de retragere Alpha, locul unde îi abandonase pe localnici, şi să-i călăuzească pe aceştia pe jos, prin munţi, spre Camerun, unde ar fi fost salvaţi.

Nu a respectat ordinele clare pe care le primise, punându-şi întreaga echipă, ca şi pe doctoriţă, într-un pericol permanent. Căci din momentul când a dat ordinul de întoarcere, totul s-a schimbat, a început adevăratul calvar. Cariera lui se afla în declin.

Misiunea a fost îndeplinită, dar nu în totalitate. Numai patru membri ai echipei de comando au rămas în viaţă iar ei au fost grav răniţi, printre care şi Waters, dar cea mai mare parte a localnicilor au supravieţuit. Doctoriţa a reuşit să scape cu răni uşoare. Se poate spune totuşi că misiunea a avut un succes deoarece, în schimbul a câtorva vieţi, au fost salvate numeroase vieţi omeneşti.

Leadership: Ce anume te restricţionează să fii om? Privești empatia ca pe o precondiție a prejudecăţii, sau ca un substituent al acesteia?

Cât de bogată în surprize neplăcute poate fi viaţa unui conducător. Decizia luată de locotenentul Waters a fost o uriaşă încercare a tăriei sale de caracter, a demonstrat nobleţea sentimentelor sale, ale unui om care îşi asumă riscuri şi îşi forţează limitele de dragul unei chemări mai înalte.

Liderii ca Waters sunt mistuiţi de un puternic simţ al dreptăţii şi al omeniei. Ei nu radiază o atitudine de genul: “ *Fie ce-o fi* ”, ci una bazată pe altruism: “ *Voi sări în ajutorul tău. Dacă nimeni nu face ceva pentru tine, eu am de gând să fac ceva.* ” În străfundul fiinţei lor zace un dram de smerenie. Ei sunt preocupaţi de bunăstarea oamenilor, reuşesc să construiască o legătură puternică cu ei.

Ceea că faci are întotdeauna consecinţe. În leadership totdeauna este loc de noi manevre, mai ales dacă eşti forţat de împrejurări să le aplici, dar dacă te îndepărtezi de la scop, fie şi din pricina sentimentelor, atunci poţi da greş.

Un om este cu adevărat măreţ atunci când nobleţea sentimentelor sale dă sens unei vieţi experimentate cu o conştiinţă trează.

Concluzie: În viaţa fiecărui lider pot exista momente de cotitură când este obligat să se abată de la drumul pentru atingerea scopului propus iniţial, deoarece apar motivaţii care impun acest lucru. Deciziile luate în aceste momente de cumpănă, sunt cruciale pentru lider. Dacă rezultatul acestor decizii este benefic şi se soldează cu victorii, liderul devine un erou, iar dacă nu, liderul ajunge “un soare aflat pe drumul spre apus”.

Tu poţi să îmbini fermitatea cu apropierea afectivă?

Găseşte căile hotărâtoare pentru a-ţi asigura excelenţa, forţând limitele leadershipului tău de dragul unei chemări mai înalte.

Source: https://neculaifantanaru.com/un-soare-aflat-pe-drumul-spre-apus.html

Un spectacol în onoarea vieţii

On Septembrie 08, 2010

Pune-ţi la încercare tăria de caracter, făcând din leadership un principiu de viaţă.

De curând, celebrul actor Michael Douglas a fost invitat la cunoscutul talk show de televiziune "Late Show with David Letterman" difuzat pe CBS. Poate cel mai important moment al talk show-ului a fost acela când s-a adus în discuţie cancerul la gât în stadiul I cu care a fost diagnosticat Michael. Acesta a menţionat, cu mândrie, că, în ciuda bolii, va continua să filmeze în filmul "Haywire".

David Letterman, care nu-l slăbise pe Michael din ochi nicio clipă pe tot parcursul interviului, văzând că acesta nu pălea deloc când vorbea despre starea lui de sănătate, l-a întrebat: " *Arăţi foarte bine, nu pari a fi un om care s-a îmbolnăvit de cancer. Cum reuşeşti asta?* "

Cu toată puterea sa de stăpânire bine cunoscută, nelăsând să se vadă nicio urmă de nelinişte, Michael a răspuns fără şovăire: " *Deoarece sunt pe scenă !* "

Leadership: Care este Sinele pe care doresti să îl exprimi în plinătatea dinamică a vieţii ca urmare a folosirii forţelor actoriceşti?

Răspunsul celebrului actor hollywoodian sugerează încrederea fermă pe care i-o conferă scena pe care a debutat şi unde şi-a construit bogata carieră, scena pe care a slujit-o şi o va sluji mereu cu credinţă şi devotament, scenă care, deşi îl epuizează fizic deseori, îi dă în acelaşi timp un suflu şi o energie puternică în plan emoţional.

Scena este locul unde se face legătura cu viaţa. Întreaga lume a unui artist adevărat este scena, şi atâta timp cât i-a fost dat să interpreteze un rol, el trebuie să-l joace bine şi constant.

A juca un rol este poate cea mai mare bucurie şi fericire pe care o simte un artist adevărat. Scena îi dă puterea de a se dărui liniştit muncii sale, abordându-şi rolul cu o pasiune vibrantă, cu o profunzime şi un aplomb rar întâlnite, deseori în ciuda numeroaselor greutăţi pe care le întâmpină în viaţa reală. Vioi, inteligent şi foarte însetat după excelenţă, dominat, între altele, de un accentuat spirit al încrederii şi al speranţei, el va păstra pe scenă o consecvenţă uimitoare în atitudinea cu care apare pe scenă şi cu care abordează tema rolurilor.

Sinele pe care doreşti să îl exprimi în plinătatea dinamică a vieţii, ca urmare a folosirii forţelor actoriceşti, ascunde o interiorizare a imaginii celorlalţi despre tine în cazul unei situaţii în care nu ai certitudinea că ai făcut totul pentru a fi la nivelul aşteptărilor lor. Acest sine este de fapt latura ta cea mai expresivă, mai penetrantă şi mai vulnerabilă, mai expusă ochiului critic şi vigilent privitorului care este interesat de fapte, şi nu de relatarea arbitrară a acestora.

Leadership: Poţi să fii strălucit în ambele laturi principale ale terenului tău de evoluţie?

Tu ce poţi spune despre caracterul fiecărui om pe care îl întâlneşti? Înţelegi trăsăturile care îl individualizează? Ce anume stă la baza propriei sale evoluţii? Credinţa în calităţile lui este puternică? Atitudinea lui îl face să se descurce atunci când viaţa îi ridică oprelişti? Acceptă

limitările fireşti pe care i le impune viaţa?

Răspunsul celebrului actor, Michael Douglas, vine să desemneze tocmai o asemenea realitate, în care omul se simte esenţial angajat în relaţia "viaţă-scenă", amândouă puse cumva pe aceeaşi linie de ordine faţă de axa fundamentală a leadershipului - care conţine în structura lui putere, virtuţi și trăsături de caracter.

Pentru realizarea unui leadership trainic, nu unul trecător care va rămâne doar în amintiri, trebuie să creezi o punte de încredere între tine şi potenţialul tău de a fi strălucit în ambele laturi principale ale terenului de evoluţie: viaţa şi cariera.

Asemenea unui surogat de artă care devine astăzi un adevărat pericol estetic, leadershipul poate deveni mai degrabă o corvoadă, o piedică sau o dilemă, decât o desfăşurare naturală a aptitudinilor personale în împrejurări care includ răspunderea faţă de sine. Asta în cazul în care, pentru realizarea de rezultate efective, liderul nu reuşeşte să se înscrie pe o direcţie clară de evoluţie, axându-se prea puţin pe înţelegerea impactului propriilor performanţe asupra calităţii prestaţiei sale pe scena vieţii.

Se poate ajunge astfel în următoarea situaţie. Ca în locul leadershipului autentic, bazat pe relaţia dintre personal şi profesional, liderului să i se ofere, prin reţeaua propriilor concepte, idei, filozofii, percepţii şi puncte de referinţă, un înlocuitor tentant de leadership, un punct slab în mijlocul evoluţiei sale, exprimat printr-un amestec concentrat de inferioritate şi nesiguranţă în ceea ce priveşte locul lui în structura socială şi existenţiala.

Tu ce fel de lider eşti? Cât de mult te implici în relaţia scenă-viaţă?

Leadership: Rămâi ancorat în ceea ce ai plăsmuit drept o imagine a perfecţiunii din miezul căreia se naşte îndoiala asupra propriei condiţii şi valori, în conformitate cu rezultatul interpretării unui rol realizat într-un spectacol public?

Un lider adevărat se ridică la un nivel înalt de gândire şi de interpretare artistică. Liderul seamănă mai degrabă cu un actor care-şi încropeşte cu talent un rol important în cadrul organizaţiei din care face parte. Este de datoria lui să se identifice total cu personajul pe care îl interpretează, chiar dacă uneori îi este teamă de intensitatea propriilor lui trăiri atunci când îşi joacă rolul îndrumător.

Ca lider, preferi să interpretezi roluri tragice, cum e acela al unui părinte care asistă neputincios la chinurile suferite pe nedrept de propriul copil, pe care îl vede murind?

Sau adopţi tot timpul aceeaşi postură pe care a zugrăvit-o actorul Michael Douglas la cunoscutul talk show de televiziune al lui David Letterman - postura omului încrezător, optimist, care, sănătos sau bolnav, îşi joacă rolul constant cu o energie extraordinară?

Michael are meritul incontestabil de a fi străbătut de un înflăcărat avânt, de o viguroasă încredere în viitorul său. Şi tu trebuie să ai aceeaşi atitudine. Dar pentru asta trebuie să-ţi faci din leadership un principiu de viaţă.

Rolul tău, ca lider, este să duci organizaţia înainte. Însă sarcina de a fi conducătorul şi călăuzitorul transformărilor necesare nu este atât de uşoară pe cât ar putea părea. Oamenii tind să-şi exprime nemulţumirea crescândă faţă de prestaţia ta în cazul în care nu-i conduci în direcţia cea mai favorabilă.

Liderul un este nicidecum un simplu artist, ci un adevărat interpret care rămâne devotat muncii sale şi tăriei lui de caracter. Plin de talent şi, căutând necontenit prin intermediul artei sale să se menţină pe locul pe care îl ocupă în organizaţie, va reuşi să realizeze tot ceea ce şi-a propus.

Rezultatul interpretării unui rol realizat într-un spectacol public este cuprins în conţinutul raportului dintre ceea ce încerci să proiectezi asupra celorlalţi şi ceea ce se întoarce înapoi la tine prin descoperirea a ceea ce însemni pentru întreaga lume.

Un spectacol în onoarea vieţii poate fi numită prestaţia unui lider care nu depune armele şi nu se lasă bătut în circumstanţele dramatice. Viaţa unui lider este şi ea un spectacol, în care el deţine rolul principal - rol pe care trebuie să-l interpreteze cu o consecvenţă uimitoare. Iar felul în care îşi conduce propria existenţă, spune multe despre capacitatea lui de a-i conduce pe ceilalţi oameni.

Dacă vrei să funcționezi la cel mai bun nivel și să fii o persoană cu realizări mari, pune-ţi la încercare tăria de caracter, făcând din leadership un principiu de viaţă.

Source: https://neculaifantanaru.com/un-spectacol-in-onoarea-vietii.html

Un spirit care iradiază

On Martie 09, 2009

Călăuzeşte-i pe oameni spre o viziune comună, făcând apel la valorile lor cele mai profunde.

"Începând de azi, trebuie să ne ridicăm şi să ne ştergem de praf. Trebuie să reafirmăm măreţia ţării noastre. " Asta a declarat preşedintele american Barack Obama în cadrul discursului său de după investirea sa în funcţie.

Dând curs acestui îndemn, Obama a urmărit să câştige încrederea oamenilor şi suportul lor. Oamenilor le trebuie tenacitate, unitate de scop şi un spirit de cooperare compatibil, asta a încercat el să reliefeze prin discursul său, şi a reuşit să se facă ascultat. Toţi cetăţenii americani au înţeles solidaritatea şi spiritul acestui indemn, şi au avut convingerea că lucrurile se vor îndrepta şi vor intra din nou pe un făgaş normal.

Singurul mod în care poţi clinti din loc nu un singur om, ci o întreagă naţiune, este să faci apel la valorile naţionale - eroism, victorie, devotament, iar pentru asta ai nevoie de o forţă uriaşă de convingere. Trebuie să arăţi tuturor că ai foarte multă încredere în tine şi în soluţiile pe care le propui, că nu îţi este teamă de schimbare şi că te vei implica cu seriozitate şi profesionalism în rezolvarea tuturor problemelor. Şi mai presus de toate, trebuie să fii capabil să înlături gândurile negative ale oamenilor şi să le redai optimismul de care au cu toţii nevoie.

Ai identificat valorile morale fundamentale ale oamenilor înainte de a le împărtăşi viziunea ta? Ce ramură a personalităţii tale trebuie să cultivi pentru a reuşi să influenţezi lucrurile în favoarea ta?

Leadershipul tău îşi verifică valoarea prin dezvoltarea unor motivaţii admisibile sau inadmisibile?

Un alt aspect al mentalului general, care caută să atribuie un sens oricărui acţiuni, gând, sentiment insuflat de lider, îşi încearcă o definire prin termenul de "concret", introdus mai mult ca o instanţă menită să hotărască cu privire la temeinicia apelului care îndeamnă la atitudine, implicare şi luptă. În mod evident se pot formula numeroase critici la adresa acestui concept, însă el pare a se aplica foarte bine în acele perioade de stagnare sau de involuţie, străbătute de oameni pe parcursul desfăşurării procesului de schimbare sau de adaptare la nou.

Leadershipul comportă în esenţa sa o dihotomie între modul în care liderul creionează viitorul şi modul în care percep oamenii mesajul său. În perioade tulburi şi nesigure, lipsa solidarităţii se resimte în sufletul oamenilor mai mult ca oricând, fiecare individ trăind pentru "sinele colectiv".

De aceea este presant ca liderul să stabilească un plan de "joc", precum şi exprimarea sa în practică, care să fie uşor de înţeles, apoi acceptat şi de susţinut, prin lansarea unui îndemn concret spre solidaritate în vederea integrării viziunii sale într-un sistem de gândire general valabil, cu slabe tendinţe de împotrivire, care să asigure şi să urgenteze luarea unor măsuri de redresare.

Leadershipul tău îşi verifică valoarea prin dezvoltarea unor motivaţii admisibile, atunci când

reuşeşti să-i convingi pe oameni de un lucru şi să-i faci să fie fermi în această convingere. Sau prin dezvoltarea unor motivaţii inadmisibile care nu susţin o cauză în care se crede, sau care nu se conformează unui model de gândire care actualizează nevoia de unitate între oameni.

Leadership: Care sunt indiciile maximizării aptitudinilor tale pentru arta înţelegerii autenticităţii trăirii şi a descoperirii psihologice care fac obiectul unei convingeri bine întemeiate?

În ce ritm evoluează leadershipul tău? În ritmul cu care puterea unei convingeri, considerată relevantă pentru modificarea intenţiilor de demarare a anumitor acţiuni sau decizii, este convertită într-un acord permanent acord cu ceea ce spui?

Un lider are o responsabilitate uriaşă: el răspunde în faţa oamenilor pentru felul în care alege să rezolve problemele şi pentru felul în care îi îndrumă. Un lider în niciun caz nu se poate ascunde în spatele echipei sale în cazul unui eventual eşec. Cu alte cuvinte, el este pe cont propriu în faţa riscului şi răspunderea finală este doar a lui.

Descoperirea psihologică care te poate contrazice oricând ţine de modul în care îţi expui convingerile acolo ele unde nu există sau nu sunt cunoscute. Psihologia în leadership face distincţie între forma de a te exprima prin diferite forme de comunicare şi forma de a te promova cu ajutorul ocaziilor de a te implica efectiv în ceea ce crezi.

A defini psihologia liderului înseamnă să-l caracterizezi, să-i descifrezi semnificaţiile gândirii atunci când afirmaţiile pe care obişnuieşte să le repete frecvent se raportează nu la autoritatea pe care o reprezintă, ci la înţelegerea aşteptărilor pe care le au ceilalţi oameni faţă de el.

Indiciile maximizării aptitudinii tale pentru arta înţelegerii autenticităţii trăirii şi a descoperirii psihologice care fac obiectul unei convingeri bine întemeiate sunt procesate prin joncţiunea dintre autoritatea pe care ţi-o dă o anumită calitate sau situaţie şi responsabilitatea pe care o ai faţă de eşec.

Aşa cum paşii de dans se fac în anumite direcţii, urmăresc anumite ritmuri şi sunt influenţaţi foarte mult de starea de spirit a dansatorilor, tot aşa drumul tău spre excelenţă se face prin fiecare pas pe care îl faci tu împreună cu ceilalţi oameni, în sensul pe care îl induci tu, un sens care antrenează trăiri, sau cel puţin le potenţează. Cu alte cuvinte, oamenii trebuie să perceapă acordurile tale interioare, valorile şi convingerile după care te ghidezi tu în viaţă, ca să se poată ataşa de tine. Convingerile pe care le ai şi pe care le transmiţi celorlalţi prin intermediul discursurilor, îţi vor netezi drumul sau îţi vor pune bariere.

Leadership: Reuşeşti să trasezi un sens al propriei importanţe prin rotirea sau răsturnarea unei imagini care produce un efect hipnotic?

O cale uşoară de a te face iubit şi admirat de toţi oamenii este să-ţi asumi responsabilitatea şi-ţi respecţi cuvântul dat. Nu-i de-ajuns să-i încurajezi pe oameni să se ridice şi să meargă înainte cu fruntea sus în situaţii de criză. Trebuie să te implici personal în rezolvarea problemelor şi să devii un model demn de urmat pentru toţi. Oamenii te vor urma numai atunci când vor vedea rezultate concrete, palpabile, în urma punerii în practică a soluţiilor pe care le propui şi pe care le implementezi. Deci, oferă oamenilor motive serioase să te urmeze.

Deviza oamenilor cu adevărat competenţi este: " *Azi, nu mâine.* " Nu vei reuşi să atragi simpatia şi respectul oamenilor dacă nu eşti gata să preiei iniţiativa şi să-ţi pui ideile în

practică imediat. Trebuie să-ţi impui să acţionezi rapid şi eficient, astfel încât rezultatele să nu întârzie să apară şi să fie cât mai bune. S-ar putea să nu obţii rezultate spectaculoase într-un timp record, dar dacă oamenii nu vor sesiza nicio îmbunătăţire a situaţiei lor, niciun progres real cât de mic, atunci rişti să-ţi pierzi credibilitatea.

Doreşti să fii un lider respectat, iubit şi admirat? Dacă da, atunci oferă oamenilor soluţii ce se pot materializa, nu doar vorbe pline de dulceaţă.

Efectul hipnotic se produce atunci când convingerile tale năvălesc cu forţa în obiectivele pe care ceilalţi oameni nu trebuie să le rateze.

Un spirit care iradiază este omul care îi călăuzeşte pe oameni spre o viziune comună, făcând apel la valorile lor cele mai profunde. El reuşeşte prin aceasta marea performanţa de a suprapune convingerile pline de nobleţe cu imaginea personală în favoarea rezultatelor care sunt în concordanţă cu aspiraţiile de moment, sau de perspectivă, ale societăţii.

Source: https://neculaifantanaru.com/un-spirit-care-iradiaza.html

Un spirit care se înalță deasupra vâltorilor vieții

On Iulie 21, 2010

Curajul de a păși în necunoscut îți oferă un aliat neașteptat, fiecare pas determinându-te să te apropii mai mult de adâncul ființei mele, trezind ecouri ale unui eu uitat.

Simțeam cum fiecare pas pe acest tărâm necunoscut reverbera în adâncul ființei mele, trezind ecouri ale unui eu pe care abia începeam să-l descopăr. Nu eram doar o simplă alergătoare rătăcită; mă simțeam precum un explorator cosmic, cartografiind constelații necunoscute ale propriului suflet.

În acele momente de incertitudine sublimă, simțeam cum înțelegerea mă inunda precum un val de lumină celestă. Arta de a trăi, realizam eu, era asemenea unei simfonii nescrise, ale cărei note se compuneau din curajul de a păși în necunoscut. Simțeam cum acest curaj creștea în mine, nu precum o flacără violentă, ci ca o lumină blândă, dar neclintită, transformând frica într-un aliat neașteptat.

Fiecare bătaie a inimii mele o simțeam ca pe o incantație tăcută, un ritm ancestral care declara război limitărilor autoimpuse. Era ca și cum fiecare pulsație șoptea un secret cosmic, dezvăluind treptat misterele universului interior pe care îl purtam în mine.

"Sunt mai mult decât credeam vreodată că voi fi", îmi șopteam, simțind cum această revelație îmi impregnează fiecare fibră a ființei. Eram precum un alchimist al propriului destin, un țesător al viselor, un spirit care se înălța deasupra vâltorilor vieții precum un vultur maiestuos.

Leadershipul constă în arta de a descoperi un sine nou, în fiecare ecou trezit în adâncul ființei prin pașii făcuți spre necunoscut.

Simțeam o dualitate fascinantă în mine: puterea și vulnerabilitatea coexistau într-un dans cosmic, creând un echilibru delicat, precum firul de păianjen în bătaia vântului. Cu o claritate aproape dureroasă, conștientizam că lupta mea nu era o simplă încercare trecătoare, ci o odisee eternă de autodescoperire, o călătorie fără sfârșit prin labirintul propriei conștiințe.

Necunoscutul, odată un monstru înfricoșător ce pândea în umbre, se metamorfoza acum sub privirea mea uimită. Îl simțeam transformându-se într-un tărâm magic, un sol fertil din care răsăreau florile rare ale adevăratei mele forțe interioare. Fiecare provocare întâlnită o simțeam ca pe o nouă piatră de temelie în edificiul sinelui meu autentic, o oportunitate de a sculpta din marmura brută a existenței o capodoperă a devenirii.

În acel moment de claritate copleșitoare, simțeam cum toate misterele universului se condensau într-o singură picătură de înțelepciune. Necunoscutul nu mai era un dușman de temut, ci un maestru Zen, un ghid tăcut pe calea iluminării personale. Fiecare obstacol întâlnit îl simțeam ca pe o treaptă într-o scară spirituală ce urca spre cerul infinitelor posibilități.

Și astfel, în mijlocul acestei rătăciri aparente, simțeam cum descopăr comoara cea mai de preț: esența mea pură, nealterată de temerile și limitările lumii exterioare. Mă simțeam renăscută, nu doar ca o alergătoare mai puternică, ci ca o ființă cosmică, în armonie cu ritmurile secrete ale universului, gata să danseze pe muzica sferelor în marea simfonie a existenței.

Fiecare pas pe care îl faci în adâncul ființei tale trezește ecouri ale unui eu pe care, dacă îl descoperi cu adevărat, aduce cu sine o nouă înțelegere a Artei de a trăi.

Un spirit care se înalță deasupra vâltorilor vieții reușește să vadă dincolo de tumultul prezentului, găsind liniștea interioară necesară pentru a naviga prin furtuni, cu o claritate profundă și o încredere nestrămutată în propriile resurse. Fiindcă adevărata putere vine din acceptarea vulnerabilităților, din recunoașterea propriilor limite și din curajul de a le depăși cu încredere și înțelepciune.

Source: https://neculaifantanaru.com/un-spirit-care-se-inalta-deasupra-valtorilor-vietii.html

Un suflet chinuit în infern

On Iulie 08, 2010

Cel care nu este înzestrat cu talentul conducerii nu va fi în stare să ia asupra lui o mare povară şi s-o transforme într-un succes.

Profetul porni spre palatul regelui Israelului, Sedechia. Trebuia cu orice preţ să-l avertizeze de pericolul ce-l ameninţa. Dacă regele nu-l asculta, nu mai era nicio posibilitate de salvare pentru el, pentru copiii săi şi pentru poporul său.

- Predă-te, i-a spus profetul. Predă-te şi îngenunchează la picioarele lui Nabucodonosor, regele Babilonului. Nu este cale de scăpare. Predă-te şi roagă-l să aibă milă de tine. Poate că-ţi va cruţa familia şi poate că va lăsa neatinsă şi casa Domnului.

Dar Sedechia, în ciuda avertismentului profetului său, n-a vrut să se predea. Mintea lui clocotea de planuri ambiţioase. Era orbit de strălucirea visului său, acela de a-şi elibera poporul de sub dominaţia Babilonului şi de a-şi lua pământurile înapoi. Era ferm convins că-şi poate îndeplini visul.

Profetul însă îl privi pe Sedechia cu tristeţe, îşi dădu seama că era pierdut. Căci îl sfătuise să trăiască in pace, dar el a vrut războiul. Iar un război pornit împotriva unui rege atât de puternic ca Nabucodonosor, însemna sinucidere curată.

Leadership: Îţi extinzi posibilitatea de a vizualiza cu adevărat efectele faptelor tale experimentându-le din perspectiva unui joc de rol improvizat din simţul înalt al mândriei de a-ţi exprima personalitatea?

Începutul unui nesfârşit infern. Aflând că Nabucodonosor îi nimici o mare parte din armată, regele Sedechia, împreună cu cei trei fii ai lui, părăsiră în cea mai mare grabă palatul şi ajunseră în câmpia Hebronului, unde se retrăsese restul armatei israeliene. Dar nici nu apucă să-şi tragă bine sufletul că văzu, deasupra platoului care se înălţa deasupra oraşului, un nor de praf şi înăuntrul norului, răspândite pe toată lăţimea orizontului, carele de luptă babiloniene.

Imediat Sedechia ordonă armatei sale să ia poziţie de luptă şi să i se aducă de îndată caii. „Stăpânul va lupta cot la cot cu voi şi diseară veţi ajunge ca învingători în oaza Be'er Sheva” le-a spus el.

Însă nimeni nu observă că pe chipul lui Sedechia îşi făcu loc groaza. Niciun soldat nu-şi putea închipui că, de fapt, stăpânului lor i se înmuiaseră genunchii atunci când observă sutele de care de luptă coborând într-o viteză ameţitoare spre el.

Leadership: Lucrezi la acceptarea propriilor tale fațete pe care nu le poți accepta și a căror vibrație atrage situații pe care le experimentezi în starea de fiinţă aflată sub semnul fatalităţii?

Un suflet torturat de teama morţii. Celebrul scriitor Valerio Massimo Manfredi nu s-a înşelat când a spus: „ *Atunci când un rege se simte ajuns la mâna inamicului, deznădejdea şi spaima lui cresc peste măsură, de mii de ori mai mult decât ar simţi cel mai sărman şi mai umil dintre supuşii săi care ştie de când lumea că este gol şi lipsit de apărare.* "

Sedechia fu cuprins de panică. Câte simţiri nu-i frământau în acel moment sufletul. Era cuprins de o groază crescândă de fiecare dată când îşi vedea duşmanii apropiindu-se vertiginos, simţind pericolul iminent. Se gândi la ferocitatea lui Nabucodonosor şi simţi pe şira spinării fiorul îngheţat al spaimei. Ştia că dacă el şi copiii lui vor fi prinşi, Nabucodonosor ar fi născocit pentru ei pedepse cumplite, poate că ar fi găsit o modalitate de a-i ţine în viaţă săptămâni, poate luni, poate ani creând pentru ei un infern nesfârşit. Cine ştie la câte şi mai câte suplicii şi sacrificii ar fi fost supuşi tot restul vieţii.

Cu fiecare clipă care se scurgea, Sedechia îşi dădea tot mai mult seama că se afla într-o situaţie grea şi periculoasă, o situaţie pe care nu o putea controla. Carele de luptă babiloniene se apropiau tot mai mult, şi, ca o furtună, distrugeau şi omorau tot ce le ieşea în cale.

Leadership: Te bazezi pe acceptarea unor valori coborâte ale modulului de a proiecta o viziune, îmbrăţişând o atitudine din care rezultă clar că eşti adversarul unui destin din care se răsfrânge resemnarea?

Nu poţi fugi de greşelile tale. Sedechia nu voia să moară. Trebuia să fugă, trebuia să-şi salveze propria viaţă şi pe cea a copiilor lui. Cu inima străpunsă de teama morţii, luându-şi inima în dinţi, el îşi părăsi armata, săvârşind astfel o greşeală de neiertat. Căci nimănui nu-i plac conducătorii laşi.

Fără conducător, orice bătălie e pierdută. Întreaga armata a lui Sedechia intră în panică şi oamenii o rupseră la fugă în toate direcţiile. Războinicii babilonieni i-au urmărit cu carele prin deşert, ca şi cum ar fi fost la vânătoare de animale sălbatice, nimicindu-i pe toţi.

Aşa cum spuneam şi într-un articol precedent, destinul regelui Sedechia şi a copiilor săi, a fost tragic. Au fost prinşi şi încătuşaţi. Copiii săi au fost executaţi de faţă cu el, într-un mod barbar, iar lui i-au fost scoşi ochii şi dus în Babilon, să trăiască veşnic în întuneric, purtând în suflet durerea pierderii copiilor lui. Valorile, cum sunt toleranța și refuzul violenței, nu i-au putut inocula o viziune sănătoasă asupra viitorului.

Mircea Eliade avea dreptate când spunea: **"Celor care n-au îndurat niciodată lupta pentru împlinirea unei absurdități li se pare nebunie orice le depăşeşte slăbiciunea şi mediocritatea."**

Deschide bine ochii şi vezi cine eşti ! Sedechia a fost un conducător cu idealuri înalte, dar un caracter slab, fără spirit de luptător şi totodată nerealist. Conştient de faptul că armata sa nu avea nicio şansa împotriva armatei lui Nabucodonosor, care era mult mai bine pregătită, mult mai bine dotată şi avea la dispoziţie mult mai mulţi soldaţi, el totuşi s-a decis să pornească războiul, în ciuda avertismentelor profetului său. Astfel el s-a făcut vinovat de nimicirea întregii sale armate şi de uciderea fiilor săi. Iar pedeapsa pe care a primit-o, aceea de a-şi petrece restul zilelor bâjbâind în întuneric, în abisul singurătăţii, batjocorit de toţi, a fost pe măsura îndrăznelii şi curajului său nemaipomenit.

Puterea, onoarea şi sufletul i-au fost puse la grea încercare lui Sedechia, care n-a fost capabil să prevadă viitorul în întregime şi să ia măsuri în consecinţă. El nu s-a dovedit capabil să stăpânească evenimentele pe care el însuşi le-a provocat şi să fie un conducător adevărat pentru oamenii săi. Numai cele mai înaintate minţi omeneşti, cele cu adevărat dârze şi înzestrate cu talentul conducerii sunt în stare să ia asupra lor o mare povară şi s-o transforme într-un succes. Nu firele neîncrezătoare, iresponsabile, laşe ca Sedechia, care-şi abandonează misiunea şi oamenii pentru a-şi salva propria viaţă.

Dar tu? Eşti un conducător adevărat? Priveşte adevărul cu ochii deschişi. Eşti un conducător

cu idei măreţe, dar care rătăceşte pe cărări greşite pentru îndeplinirea ţelurilor propuse, aşa cum a fost Sedechia?

Leadershipul este rezultatul avertismentelor care trebuie inscripționate pe suprafața propriei conştiinţe ca gând, imagine, dorinţă, teamă, din care poţi trage o învăţătură importantă: "Dacă vrei să faci slujba de păstor, să nu uiţi niciodată ale cui sunt oile."

Concluzie: A porni un război fără a avea muniţie sau o strategie adecvată, este un război pierdut de la început. Un conducător adevărat trebuie să fie în primul rând corect cu sine însuşi, să fie în stare să se autoevalueze corect cu privire la ce şi cât poate face, nu să se mintă singur punându-şi toată nădejdea în iluzii deşarte.

Nesăbuinţa, laşitatea, deciziile aberante, evaluările incorecte, aroganţa vor avea repercusiuni asupra tuturor, dar mai ales asupra liderului. Panica va pune stăpânire pe el în momentele dificile. Iar o dată consecinţele negative apărute şi imposibil de remediat, regretele nu-i vor mai fi de folos şi el nu va rămâne nimic altceva decât... **un suflet chinuit în infern**.

*** Notă:** Valerio Massimo Manfredi - *Faraonul Nisipurilor* , Editura Allfa, 2004.

Un suflet pentru biruinţă

On Aprilie 26, 2010

Pune-te complet în slujba unui scop nobil, fără să te desprinzi de conştiinţa ta.

E mare lucru să ai un nume şi o înaltă poziţie socială. E mare lucru să fii soţia devotată a unui om foarte înstărit. Numele tău este vestit şi devine aproape la fel de important ca al soţului tău. Dar în acelaşi timp, uneori, în anumite circumstanţe, acest lucru poate fi un iad. Şi încă ce iad !

Sunt împrejurări care spulberă orice viziune şi depăşesc toate prevederile omeneşti, punând voinţa umană la grea încercare. Elena de la Vega, mult iubita soţie a contelui Alejandro de la Vega, o inimă atât de curată, o floare a nevinovăţiei, un suflet atât de gingaş, a fost constrânsă de către agenţii guvernului Statelor Unite ale Americii, Pike şi Harrigan, să joace rolul de spion.

Ca o oaie bună de sacrificat, ca un suflet sortit de la început pieirii, Elena a fost trimisă într-o misiune deosebit de primejdioasă, fără ca celor doi agenţi să le pese vreun pic de soarta ei. Ea trebuia să câştige încrederea maleficului conte francez Armand, conducătorul legiunii secrete Orbis Unum, şi să afle modalitatea prin care acesta voia să distrugă America. Nu avea voie să acţioneze după voinţa proprie ci numai după voinţa agenţilor; nu avea de ales, trebuia să se supună cu stricteţe, punându-şi astfel viaţa în pericol.

Dacă ai urmărit filmul „ *The legend of Zorro (2005)*" probabil îţi aminteşti finalul. Elena, împreună cu soţul ei, concentrându-şi întreaga pricepere, putere şi inteligenţă, reuşesc printr-un plan iscusit să-i deconspire pe organizatorii complotului împotriva Americii şi să-şi salveze propria lor viaţă.

Leadership: Preţuieşti fiecare viaţă în mod responsabil în funcţie de poziţia pe care o ocupi în contextul unei durate mai mari de exploatare a posibilităţilor de afirmare - pentru care pot fi luate măsuri de constrângere nefavorabile?

Elena de la Vega a fost o victimă a împrejurărilor, obligată să acţioneze pe un teren minat. Poate pentru o cauză bună, poate nu, dar cu siguranţă pentru biruinţă. Era doar un suflet nevinovat, dar ce contează un suflet când sunt atâtea sute, mii, sau sute de mii de suflete de salvat, nu-i aşa?

Iată o întrebare la care un lider trebuie să cumpănească foarte bine. E aceeaşi întrebare, mereu aceeaşi de mii şi mii de ani, pe care şi-au pus-o aproape toţi regii şi împăraţii: ai avea curajul, tăria sufletească, să sacrifici un suflet nevinovat în schimbul a sute de mii de suflete?

Încă ceva. Dacă ai avea de luat o astfel de decizie, de a sacrifica un suflet nevinovat cu scopul de a salva alte mii de suflete, ai fi cuprins de emoţii, ai fi măcinat de remuşcări? Gândul acesta ţi-ar umple sufletul de nelinişte? Ai suporta moral să te faci vinovat pentru o singura acuzaţie, chiar dacă în folosul a sute, mii, sute de mii de oameni? Numai gândul acesta, că ai săvârşit cel mai mare păcat, chiar dacă indirect, nu ţi-ar măcina conştiinţa?

Măsurile de constrângere nefavorabile pe care posibilităţile tale de afirmare le impun, ca atribut şi finalitate a modului în care trebuie să gestionezi o criză de identitate, se clasifică în două mari categorii: o intensificare a sensului de vinovăție în prezentul unei conștiințe care se alienează şi o declarație emoționantă de responsabilitate împinsă până la sacrificiu.

Tăria virtuților tale, deduse din năzuința spre valori şi idealuri sănătoase, stă în atitudinea cu care te raportezi la ceea ce simți că eşti într-un anumit mod care nu-ţi permite să accepți nici măcar ideea de miracol. Îți pierzi controlul asupra virtuților tale atunci când toate tendințele naturii tale spirituale au sfera de incidență restrânsă la faptele ce intră în sfera noțiunii de "contribuabil la schimbarea în bine a lucrurilor".

Leadershipul tău este reprezentat de un caracter cu valoarea zero în circumstanţele particulare ale unui destin care nu îţi stă până la capăt în mâini?

Una din principalele linii de forţă ale leadershipului este reprezentată de caracterul complex a ceea ce eşti pe cale să devii într-o conjunctură instabilă. Care se defineşte printr-o corespondenţă exactă între poziţia pe care o adopţi în momentele de cumpănă şi concepţia ta vizavi de superioritate, uneori chiar respingând-o în condiţiile unui climat neprielnic înaltei performanţe. Atâta timp cât caracterul este păstrat intact, indiferent de starea conjuncturii şi transformarea concepţiilor privind viaţa, leadershipul va supravieţui şi va prospera.

În caz contrar, dacă leadershipul este reprezentat de un caracter cu valoarea zero, deci în care pot fi identificate nuanţe specifice ale unor norme şi reguli care nu pot să asigure (pe baza unor principii strict conturate) o protecţie suficientă şi corectă împotriva influenţelor exterioare, se ajunge la o situaţie ciudată. Când raportarea la Artă se face în lumina unui univers de surogate şi substituente, moduri de gândire şi acţiune disfuncţionale, de mare varietate, apelându-se la criterii de judecată improprii *„ operei de artă "* adevărate. Mă refer la Arta de a te căuta pe tine însuți în sufletul celorlalţi oameni.

Te poţi considera pierdut din punct de vedere spiritual în măsura în care demnitatea ta se hrănește din năzuința spre nişte valori pe care în mod normal nu le ai. Iar dacă realitatea condiţiei tale de ființă supusă arbitrariului existențial se conturează din neputinţa de a atinge o formă definitivă de recunoaştere din partea societăţii, atunci leadershipul pe care ţi-l conturezi este unul bazat pe aleatoriu, nu pe principiile conştiinţei.

Un studiu asupra propriei tale meniri care propune o analiză a receptării înnoitoare faţă de continutul unei percepții determinate, oferind o anumită "demnitate" imperativelor categorice ce se deschid odată cu alegerea unui mod de specific de gândire şi acţiune, se poate prezenta ca un îndrumar de orientare în hăţişurile încurcate ale conştiinţei. Gradul tău de dăruire şi de întrajutorare îţi oferă accesul la nivelele înalte ale înţelegerii propriei fiinţe.

Leadershipul este arta de a te căuta pe tine însuți în sufletul celorlalți oameni într-un punct de cotitură care potenţeaza sensul și scopul existenței tale.

Pot fi întâlniţi şi astăzi oameni în măsură să susţină schimbări reale în societate, în viaţa celorlalţi semeni, cu ajutorul aceloraşi doi complici: un Alter-Ego intolerant şi un Alter-Ego extremist. Cu ajutorul lor transformând leadershipul într-un surogat, într-un inautentic produs de dezvoltare a performanţelor, consumat. Mai ales dacă e să luăm în calcul faptul că de-a lungul timpului compoziţia de elemente definitorii, materiale şi spirituale, care se regăsesc în complexitatea realităţilor pe care le trăim, suferă mutaţii importante.

Leadershipul nu este o joacă. Eşti pregătit pentru dezamăgiri? Cu cât te poziţionezi mai sus în ierarhie cu atât ai de luat decizii mai grele, cu atât mai mult trebuie să-ţi asumi responsabilitatea morală şi sufletească pentru faptele tale.

Un lider, ca un om înţelept ce înţelege urmările oricărei fapte pe care voit o săvârşeşte, prudent în concluzii, chibzuit în acţiunile sale, trebuie să lucreze pentru binele comun, adică pentru binele tuturor şi al fiecăruia în parte, asumându-şi responsabilitatea pentru fiecare mică greşeală pe care o face.

Ca să-şi simtă conştiinţa împăcată el trebuie să dea dovadă de o nobleţe sufletească fără margini, de echitate, de o cinste aparte, să aibă grijă de siguranţa personala a tuturor celor pe care îi conduce, şi, cu o hotărâre fermă, cu tăria şi perseverenţa de a se pune pe sine complet în slujba celorlalţi, să ia în orice împrejurare deciziile cele mai favorabile care să nu primejduiască viaţa nimănui.

Un lider adevărat are sfera de autoritate să controleze în ce fel de împrejurări s-a născut hotărârea de tip "efect neaşteptat" care de fapt stă la baza unui demers de conştientizare a rolul pe care şi-l asumă pe măsura responsabilizării consecinţelor faptelor, gâdurilor şi sentimentelor, asupra integrităţii sale.

Concluzie: Un lider poate fi pus în situaţia de a lua decizii în defavoarea unora, dar nu în defavoarea tuturor, şi bineînţeles aceste decizii trebuie să aibă un temei legal. Alteori, din nefericire, e nevoit să sacrifice viaţa unor oameni pentru a-i salva pe alţii, ceea ce constituie o decizie grea, bazată pe multă responsabilitate.

Ideal ar fi ca liderul să se sacrifice pe sine în favoarea tuturor, dar oare există asemenea lider?

Pune-te complet în slujba unui scop nobil, fără să te desprinzi de conştiinţa ta.

Source: https://neculaifantanaru.com/un-suflet-pentru-biruinta.html

Un suflet prins în plasa timpului

On Septembrie 27, 2011

Dezvăluie oamenilor adevărata natură a caracterului tău, administrând corect calităţile pe care ei le aşteaptă de la tine.

Sfârşitul filmului „ *Meet Joe Black (1998)* " este foarte bine realizat. Susan Parrish, fiica miliardarului William Parrish, îl priveşte pe Joe Black cum se îndepărtează în zare alături de tatăl ei. Se grăbeşte să-i ajungă din urmă. Ajunge la podul care făcea legătura cu proprietatea tatălui ei.

Şi, dintr-o dată, Joe îşi face apariţia. Era singur. Părea că nu ştia unde se află, îşi întorcea privirea în toate părţile.

Susan se apropie de el. Îl priveşte cu atenţie. Ceva nu era în regulă. O îndoială vagă, totuşi perceptibilă, îşi deschisese drum în inima ei, ducând la sporirea sentimentului de nelinişte şi incertitudine.

- Unde te-ai dus? îl întreabă ea cu o licărire de teamă în suflet.

- Nu ştiu… M-ai înţelege dacă ţi-aş spune că nu cred că voi şti niciodată?

Un alt om, se simţea, incontestabil, în Joe. Lucru care îi provoca lui Susan un fel de nostalgie după vechiul lui fel de-a fi, dorinţa de a regăsi ceea ce îndrăgise în aşa măsură la el, la personalitatea ce o reprezenta el.

Prinţul Întunericului îşi luase rămas bun de la lumea aceasta. În locul lui apăruse adevăratul Joe.

Leadership: Exersezi acceptarea a tot ce ţi se întâmplă în cazul în care nu îndeplineşti condiţia de raportare la un spațiu limitat de explorat?

Trecerea spre o nouă realitate a dus la o serie de modificări de echilibru în universul sufletesc al lui Joe Black. El se afla la graniţa nesigură dintre realităţi. Se afla într-un anume loc, fără să ştie cum a ajuns acolo. Şi nu era vina lui că nu-şi amintea nimic.

Cineva spunea că nimic nu se judecă mai fugitiv decât firea omului. Susan l-a acceptat pe adevăratul Joe în viaţa ei, datorită calităţilor lui afective şi emoţionale - însuşiri esenţiale ale caracterului său, şi fiindcă întreaga lui fiinţă radia acea căldură sufletească, tainică, acea frumuseţe interioară proprie omului care poartă în sine nu doar un farmec aparte, ci şi un anume magnetism, dublat de o mare fineţe.

Schimbările excepţionale prin care treci până la un anumit punct de apropiere sufletească sunt caracteristicile întâmplătoare ale împrejurărilor care te-au dus la acele gânduri şi simţuri aparţinând condiţiei de rătăcitor în lumea altora?

Un spațiu limitat de explorat este reprezentat de acel nivel al realităţii posibil revelabil numai prin acceptarea aparenţelor dincolo de experimentarea amăgirilor, nostalgiilor şi

împlinirilor eferente. Când te-ai decis că vrei să cunoşti pe cineva, el poate să devină centrul lumii pe care tu însuţi ai creat-o dacă ai potențialitatea de a deveni o răscruce a două trasee: o călătorie de poveste şi un destin de sacrificiu.

Leadership: Cum se realizează orientarea ta în întunericul unei realităţi care-şi caută o ţintă sugestivă?

Leadershipul poate fi surprins într-o poveste, în parte ca o succesiune de întrebări fără răspuns, un cumul de plusuri şi minusuri care, la finalul a ceea ce cauţi, răbufnesc şi îşi dezvăluie o faţetă la care în nici un caz nu te-ai fi gândit. Astfel eşti determinat să-ţi reconsideri poziţia faţă de ceilalţi oameni, faţă de tine, faţă de viitor, privind totul dintr-o nouă perspectivă.

Pe scurt, în finaluri imprevizibile se ascunde un amalgam de gânduri, idei şi întâmplări, care se cer a fi devorate cu puterea minţii şi a inimii, punând accentul pe felul în care te pot ajuta posibilităţile lor de a se manifesta ca factor activ în procesul de formare a personalităţii în viaţa de zi cu zi.

Poţi supravieţui în realitatea pe care n-o înţelegi doar sporindu-ţi potenţialului de a te adapta la "neaşteptat".

Aici luăm în vedere apropierea de o altă lume, diferită, deci potenţial ostilă, pentru că nu cuprinde nicio certitudine a întoarcerii la trecut. Ea trebuie explorată şi înţeleasă ca exponent al unei deveniri ce judecă paşii clipei ce trebuie să dispară, dar rămâne unică.

Orientarea ta în întunericul unei realităţi care-şi caută o ţintă sugestivă, pusă pe seama unei încercări izbutite de a recunoaşte valoarea adevăratului potenţial al oamenilor din jur, se concretizează într-un produs de existenţă nefalsificabil potrivit pe de-a întregul structurii tale psihice-emoţionale.

Nu poţi să descoperi latura nevăzută a omului dacă nu eşti pregătit să înţelegi adevărul pe care se susţine lumea lui, revelat în feluri diferite.

Leadership: Te conectezi la esenţa celor de lângă tine judecănd paşii clipei ce trebuie să dispară, dar rămâne unică?

Numai un om care poartă în sine germenii unui caracter bun, care răspândeşte lumina magică pe care o poartă în el însuşi (prin prezenţa sa, prin atitudinea sa, prin simţămintele sale, numai un om care radiază o aura de credibilitate şi un suflu nou, prin dăruirea sinceră şi totală de sine), numai acela are şi potenţialul de se conecta la esenţa celor de lângă el, dobândind o mare înrâurire asupra lor.

Nu poţi să-i amăgeşti pe oameni cu o aură de om bun şi sincer, nu poţi să le inoculezi o imagine extraordinară despre tine. Nu poţi să legi o mare prietenie cu ei dacă ai o atitudine duplicitară, dacă te îneci în falsitate, dacă îţi menţii prea multă vreme în umbră adevărata identitate şi dacă eziţi să-ţi exprimi sentimentele. Trebuie să-i învălui cu şuvoiul energiei tale pozitive, să te situezi exact la nivelul aşteptărilor lor generând o stare emoţională cât mai intensă.

Care sunt calităţile esenţiale ale caracterului tău care îi ajută pe ceilalţi să vadă mai clar cum eşti tu cu adevărat?

După cum sângele, netratat de niciun chimist, îşi creează singur antitoxinele – tot aşa şi caracterul tău, dacă nu este alterat de niciun factor negativ, se desăvârşeşte şi îşi creează singur şansele de a se ridica la standardele şi aşteptările celorlalţi. Îţi creezi singur cele necesare pentru impactul pozitiv pe care îl vei avea în viaţa celorlalţi în funcţie de adevăratele sentimente pe care le nutreşti faţă de ei şi, respectiv, în funcţie de disponibilitatea lor de a se apropia de tine şi de a te accepta în mijlocul lor.

Frumuseţea şi puritatea interioară sunt calităţile esenţiale ale caracterului tău, sunt singurele atuuri ale personalităţii tale care îi ajută pe ceilalţi să vadă mai clar cum eşti tu cu adevărat, şi în urma unei analize atente să decidă dacă meriţi, sau nu, un plus de recunoaştere şi apreciere. Dezvăluie oamenilor adevărata natură a caracterului tău, administrând corect calităţile pe care ei le aşteaptă de la tine.

Adevăratul Joe şi Vechiul Joe sunt două feţe ale aceluiaşi om, dar în planuri diferite de cunoaştere: una care se întinde dincolo de experienţa obişnuită a vieţii şi una care se dobândeşte doar prin acceptarea unei clipe trecătoare care îţi dă implulsul de a te regăsi în altcineva.

Dacă vrei să înţelegi profund esenţa fenomenului numit "redescoperire de sine" priveşte dincolo de experiența acestor doi indivizi.

Un suflet prins în plasa timpului accentuează ideea de transformare a propriei tale persoane în funcţie de caracterul tău şi de intensitatea sentimentelor pe care le exprimi faţă de ceilalţi. Dă-le oamenilor şansa să-ţi cunoască adevărata frumuseţe interioară, dă-le timp să se adapteze la propria ta personalitate. Încearcă să petreci mai mult timp cu ei. Învaţă să-i apreciezi pentru ceea ce sunt, încearcă să ai mai multă încredere în ei.

Fii mai sincer cu tine însuţi şi îndrăzneşte să-ţi exprimi adevăratele sentimente, nu le ascunde sub o mască a aparenţelor, pentru ca ei, la rândul lor, să fie mai îndrăzneţi şi mai generoşi cu tine, şi să-ţi împărtăşească aceleaşi sentimente. Dacă vrei cu adevărat mai mult de la cineva, învaţă să dai ceva mai mult de la tine. Curaj !

Un trainer adevărat

On Ianuarie 04, 2009

Fă din arta ta un lux care să asigure garanţia originalităţii, fără să oferi prea multă valoare în avans.

Un vechi proverb arab afirmă: " *Omenirea se împarte în trei categorii: cei care pot fi mişcaţi, cei care nu pot fi mişcaţi şi cei care se mişcă.* " În acest articol mă voi adresa doar acelor persoane care au nevoie de un impuls ca să se „mişte" pentru a-şi ridica nivelul de performanţă.

Dacă vrei să obţii rezultate mai bune decât cele pe care le-ai obţinut până acum, dacă vrei să atingi un nivel profesional ridicat, atunci trebuie să găseşti pe cineva care este mai bun decât tine în domeniu care să te ajute să te mişti mai uşor şi mai repede în direcţia dorită. Procesul de pregătire este însă lent şi implică foarte multe ore de studiu, iar găsirea unui mentor înţelept care să te ajute în acest sens nu este tocmai floare la ureche.

Leadership: Îţi construieşti elementele esenţiale ale planului de instruire şi formare profesională, punând mai mult accent pe latura artistică a compoziţiilor tale?

Cel mai scurt drum spre atingerea performanţelor profesionale este să participi la cursuri periodice de instruire şi de perfecţionare susţinute de traineri serioşi şi pricepuţi. De cele mai multe ori, însă, s-ar putea să descoperi că trainerul nu este deloc un bun profesionist, ci doar un excelent manipulator care nu urmăreşte altceva decât să-şi însuşească profituri materiale de pe urma oamenilor creduli şi neştiutori care pot fi cu uşurinţă înşelaţi.

Am întâlnit persoane care rămân profund impresionate atunci când un trainer le furnizează diverse informaţii, fără să ştie că de fapt acele informaţii se regăsesc în mai toate cărţile din domeniu apărute pe piaţă, sau informaţii preluate şi neprelucrate (uneori puţin studiate) de la adevăraţii profesionişti.

Cum să recunoşti un profesionist? Un foarte bun trainer nu reproduce ideile altora. Ci îşi aduce el însuşi contribuţia la explicarea unor elemente sau procese din domeniul respectiv. Iar fiecare dintre aceste elemente, rezultând dintr-o tehnică a asocierii expresive, este un spaţiu cu o personalitate grăitoare de sine, despre care în decursul existenţei îţi faci o idee în raport cu perspectiva pe care o ai asupra realităţii. Aceste elemente trebuie sa se suprapună cu finalizarea imaginaţiei într-un concept.

În artă, ca şi în domeniul predării şi al coachingului, nu contează doar reprezentarea imaginaţiei, ci mai ales calităţile impregnate imaginaţiei din care emană idei, viziuni şi teorii. Aceste calităţi sunt fluiditatea, plasticitatea şi originalitatea.

Leadership: Poţi face dovada unicităţii ideilor tale printr-o reprezentare puternică a imaginaţiei din punct de vedere al sintaxei artistice?

Încă de la mijlocul secolului al XIX-lea datează o idee ingenioasă: arta este un "lux", pentru că producerea ei era apanajul unor fiinţe rare, a unor oameni dotaţi de către natură cu aptitudini aparte - cei ce posedă "geniu" sau cel puţin "talent".

Am întâlnit traineri care au participat la rândul lor la diverse cursuri de specialitate în

străinătate şi se reîntorc în ţară unde prezintă cap coadă tot ceea ce au predat cei dinaintea lor. La fel ca telefonul fără fir, astfel de indivizi, care la prima vedere ne eclipsează cu totul, nu fac altceva decât să redea la cursurile lor - cuvânt cu cuvânt - tot ceea ce au prezentat alţii, mult mai buni decât ei. Iar uneori denaturează realitatea. Ei îşi oferă în „avans" valoarea printr-o inginerie desăvârşită de a prosti lumea, prezentându-se drept buni cunoscători, axaţi pe o anumită problematică.

Se pot numi aceştia „curaţi" profesionişti? Se poate spune despre arta lor de a transmite cunoştinţe că este un „lux"? Au acea scânteie de geniu?

Îţi atrag atenţia să nu cazi în plasa falşilor experţi, foarte abili în a fura ideile altora şi prezentându-le ca şi cum ar fi ei autorul lor. Repet. Faptul că un trainer vorbeşte mult, frumos şi cu intonaţie nu înseamnă absolut deloc că este şi un bun profesionist.

Adevărații profesioniști fac dovada unicității ideilor lor printr-o reprezentare puternică a imaginaţiei din punct de vedere al sintaxei artistice, care presupune a pune în relaţie după o ordine prestabilită o selecţie de elemente, motive, forme de expresie, după o logică a pregnanţei maxime care face posibilă o interpretare unică.

Leadership: Poţi să folosești şi să împărtășești o tehnică simbolică plecând de la faptul că fiecare lucru, oricât de insignifiant sub aparența lui precară, ascunde o alteritate fundamentală?

Un trainer adevărat reuşeşte să-i convingă pe oameni că realmente este un bun profesionist. Iar un bun profesionist îşi foloseşte libertatea de gândire, se remarcă prin ideile proprii şi originale, nicidecum "împrumutate" de la alţii. Un trainer adevărat are mai mult ca sigur un blog şi cel mai probabil a scris şi câteva cărţi.

Este însă foarte greu să depistezi un bun profesionist dacă nu eşti foarte bine pregătit şi dacă nu eşti în temă cu toate noutăţile din domeniu. De aceea te sfătuiesc ca înainte să participi la diverse cursuri de pregătire să te informezi cu privire la toate aspectele care te interesează.

Parafrazându-l pe scriitorul Mika Waltari, aş spune că informaţiile pe care unii traineri le oferă sunt ca pietrele aruncate în apă. Când arunci o piatră în apă, se aude un zgomot puternic şi apa se agită, dar după câteva clipe suprafaţa apei devine netedă şi nu se mai vede nicio urmă pe care piatra s-o fi lăsat.

Dacă informaţiile furnizate de trainer nu-ţi folosesc la nimic înseamnă că ele au făcut doar un mic „zgomot" , înseamnă că întreaga lui ştiinţă nu lasă urme în gândirea ta. În acest caz trainerul nu este deloc un bun profesionist.

Totuşi, am întâlnit şi traineri extraordinar de buni, care într-adevăr au avut ce spune şi participanţii au avut ce învăţa de la ei; ei nu transmiteau pur şi simplu informaţie, ci ştiau să o facă interesantă, cât mai provocatoare, cât mai "orange", ştiau să capteze atenţia ascultătorului. De fiecare dată când m-am aflat în preajma lor, am ştiut că voi afla lucruri noi. Ei sunt însă o raritate, mai ales la noi în ţară, în acest moment.

N-aş dori să lungesc prea mult acest articol, de aceea mă voi opri aici. Sper să ai norocul să cunoşti traineri care vin cu idei noi şi originale şi care merită să fie ascultaţi. **Fereşte-te de impostori !**

Leadershipul este arta de a fi profesionist într-o direcţie pe care o urmează toată lumea,

dar în care tu eşti etichetat drept mintea cea mai strălucită, un reformator al cultului pentru valorile perene precum: “impact”, “autenticitate”, “inovare”.

Un trainer adevărat poate fi un artist care ştie că, atunci când talentul este autentic, el nu are nimic de pierdut prin iniţierea unor creaţii şi demersuri care, în idealismul lor generos, recurg la o motivaţie puternică: fecundarea unor idei care merită promovate.

Source: https://neculaifantanaru.com/un-trainer-adevarat.html

Unde eşti

On Decembrie 01, 2019

Un artist veritabil îşi asumă unicitatea marcată de explorarea unui colţ viu din natură, dar cu pecetea pe care providenţa o pune asupra unei imagini simbolice.

O excelenţă singulară în viaţa mea ce îmi vine în ajutor în arta portretului şi a peisajului, derivă dintr-un identificator recunoscut internaţional „Double Delight", specia unui trandafir hybrid, de talie medie, care emană puritate şi frumuseţe neobişnuită, culorile sale predominante constând într-un galben aprins ca polenul, împletit într-o coroană roşie care parcă marchează punctul de întâlnire al Apusului cu Răsăritul.

Când încerc să redau în ulei povestea mea, îmi închipuiesc că sunt chemat să răspund provocării de a imortaliza în același timp, veșnicia naturii și efemeritatea omului, aflate doar aparent în opoziție.

Iată că tablourile mi-au umplut atelierul, dar fără prea multă pompozitate. Fiecare atingere a trandafirului alcătuind familia unor culori, chipuri, forme complementare de expresie, de apropiere sau depărtare faţă de un subiect dezbătut mai puţin, un curcubeu deasupra orizontului de vise: simţirea unei imagini pierdută în adâncul sufletului.

Astfel, viaţa mea capătă alura unei extinse confesiuni pe care un artist veritabil încearcă s-o articuleze cu elaborarea progresivă a unei viziuni despre forţă creatoare, ca un fel de probă a sincerităţii faţă de idealul ales, al frumuseţii, al cinstei faţă de ştiinţele naturii şi al exigenţei faţă de ideea de particular, asociată noţiunii de portret.

Leadership: Poţi să atribui creaţiei tale rolul de facilitator al reprezentării perfecţiunii, prin promovarea continuă a unei abordări consensuale bazată pe unitate, coeziune şi solidaritate faţă de anumite forme de expresie umane?

Trandafirul este un temei solid de admiraţie a vieţii mele, făcând parte din imaginea unei consistenţe de ansamblu a ideii de pasiune, o alegere conştientă şi o acceptare a altcuiva în perimetrul operei de artă.

Ascult tot ce-mi spui, numai mie. În fiecare zi învăţ de la tine câte ceva nou. Te privesc cu respect, cu evlavie, cu nostalgie, cu uimire, ca şi când aş privi o fiinţă desprinsă dintr-o gamă de senzaţii, o fiinţă cu multe calități ascunse (melancolie, blândețe, dar şi vanitate), supusă unor forme subtile de expresie (precum charisma, atracţia, magnetismul, simplitatea, ambiţia), constituind o capodoperă a creaţiei strălucitoare prin efect, dar armonioasă prin semnificaţie.

Te-ai întrebat vreodată cum ar fi, să te priveşti pe tine pentru o zi? Ai înţelege de ce acum te-ai oprit din drum. Pentru că ascensiunea în artă nu înseamnă doar să ştii să pictezi un ideal de frumuseţe, să-l surprinzi într-o ipostază de vis, în culorile cele mai vii. Ci, mai degrabă, înseamnă să observi prin ochii altcuiva eterna glorificare a unui act de creaţie în reprezentarea perfecţiunii divine, întemeiată prin râvna credinţei.

Asemănarea dintre mine şi această fiinţă plină de puritate, este modalitatea trandafirului de a exprima, în sensul profund al unei imagini sacre, eleganţa figurativă a unei idei de tipul: "începutul unei lumi noi".

Leadership: Toposul creaţiei tale posedă un fir narativ și o identitate care se descoperă pe măsură ce sunt asimilate sursele de spirit şi de naturaleţe ale experienţei de mare fineţe în interpretarea unei realităţi duale?

Atenţia asupra privirii aruncate în miezul realităţii obţinută prin abordări consensuale, bazată pe unitate, coeziune şi solidaritate, este modul prin care Alexandre Dumas exprimă în "Doctorul misterios" apropierea personajelor sale:

"Permanenta relaţie în care trăiau Jacques şi Eva crease (şi pe zi ce trecea se strângea mai tare între ei) o simpatie unică şi fără limite. Erau, evident, sub totala putere a acelei legi universale pe care savanţii o atribuie lumii, iar poeţii – indivizilor; pe care primii o numesc atracţie şi ceilalţi dragoste."

Când încerci să ilustrezi existenţa unei alte realităţi se întâmplă uneori să te pierzi printre nori, imagini false, iluzii încerci uşor să le atingi. Trandafirul ascunde entuziasmul artistului de a afla mai multe despre imaginea lui în oglindă, sau despre inspiraţia lui înfăţişată într-o ipostază de o naturaleţe tulburătoare, prin intermediul unui exerciţiu pentru spirit, prin vibraţia unei aşa zise înfrăţiri de gânduri: *"Ştiu ce ascunzi în sufletul tău, ştiu ce simţi, ştiu ce e rău"*.

Cred că tot ceea ce mă conduce spre un nou izvor de înţelegere a "Mobilului Tresanti" din sfera operei de artă, prin meditaţia spiritualităţii pe care o simbolizează numai o experienţă de gingăşie şi puritate, este tocmai impregnarea unei idei despre liniştea sufletească cu o altă semnificaţie despre Logos şi energiile increate. Două fiinţe asemănătoare prin grija şi respectul ce o poartă una faţă de cealaltă, de unde şi termenul de *"emanazione del mondo sensibile"* , sunt uşor de recunoscut în aspectul spiritual al unei creaţii unde predomină culoarea roşie, dar şi acea energie invizibilă pe care o percepem şi curge prin mediu înconjurător.

Toposul creaţiei mele este garantul care autorizează trecerea de la argument la concluzie, fiindcă tot ceea ce aduc în prim plan are ca finalitate de ordin spiritual un îndemn la cultivare, cunoaştere, descoperire, privire în perspectivă, experienţă artistică.

Ancore de putere şi de spiritualitate se fac simţite în vibraţia unei lumi menită să inspire, o lume în care trandafirul, posedând în el spiritul artistului ca asociat unic al existenţei, îşi creează o altă identitate (mai complexă) care se distanţează de trecut, uitându-şi astfel nevoia firească de a rămâne un mister al naturii: *„Ai vrea să crezi că n-ai pierdut tot ce-ai avut."*

Leadership: Viziunea ta artistică poate să asigure o reprezentare a felului în care te simţi împlinit sub bagheta unei sensibilităţi aparte, printr-un fel de alegorie care te ajută să depăşeşti concretul vizual şi să surprinzi chintesenţa desăvârşirii operei imperfecte a naturii?

Am încercat să te-nţeleg, am încercat să cred . Să cred că tot ceea ce mă face să fiu mai bun, mai subtil în arta portretului şi peisajului, căci arta mă obligă să-mi recunosc doza de „iubire necondiţionată" şi echilibru din mine, este mai bine redat ca formă de exprimare a unui univers nelimitat într-un soi de apropiere de un *Spirito Puro* , dornic de soare şi căldură, a cărei identitate devine aproape perceptibilă dacă nu-i acord atenţia şi grija potrivită.

Aşadar, lumea în care mă învârt cu efectul infinitului, cu gândul unei experiențe de mare rafinament, cu pensula, cu primii fiori ai dragostei, cu admirația frumuseții necunoscute și exotice, cu deschidere spre spiritul naturii, este celebrată şi cultivată numai de un artist care magnetizează instantaneu orice privire în fiinţă şi în faptă, orice dovadă de preţuire, orice

reverie, orice mişcare alertă, respectând astfel condiţiile debitării unei puteri într-un spaţiu redus, uşor de stăpânit.

Un spirit ce devine fiinţă, cu necesitate în a-şi recunoaşte predispoziţia spre imortalizare a concretului în plan artistic, are un impact colosal asupra înţelegerii vieţii pe care două entităţi asemănătoare (care acţionează în sens emoţionant) le experimentează printr-un soi de alegorie a aventurii umane între Creaţie şi Creator: ***"Dacă Jacques devenise un fel de dumnezeu pentru Eva, o făcuse numai pentru a desăvârşi în ea opera imperfectă a naturii."***

În încheierea acestui articol, nu-mi voi asuma doar rolul de artist, ci şi unicitatea marcată de explorarea unui colţ viu din natură, cu pecetea pe care providenţa o pune asupra unei imagini simbolice. Trandafirul, cu luminozitatea lui de zi însorită, îşi încheie monologul printr-o mulţumire adresată cerului, cu aprecierea pe care o fiinţă frumoasă, atât de naturală şi plină de puritate ca Eva de Chazelay, o poartă exploratorului lumii ei sensibile:

"Nu există momente mai plăcute în viaţa spirituală şi în viaţa fizică, decât atunci când, după o totală disperare, începi să nădăjduieşti puţin şi când, după vijelie şi trăsnete cerul se înseninează şi-şi reia culorile de azur. Întoarcerea soarelui desăvârşeşte efectul fizic. Te iubesc, Jacques Merey !

Şi, astfel, uşa căsuţei se închidea în urma celor mai fericite fiinţe din lume.

Latura artistică a pictorului trebuie desluşită prin intermediul unei imagini simbolice, ca formă de încadrare a naturii într-un plan spiritual înalt, cu referire la ajutorul Providenţei care ştie să conducă „întâmplarea" spre împlinirea unui destin măreţ, deoarece scopul Creatorului este totdeauna în favoarea Creaţiei sale.

Unde Eşti marchează începutul căutării unui punct de sprijin în realizarea Marii Opere, care începe cu o tuşă de rafinament integrată perfect în mijlocului decorului naturii şi se încheie cu titlul unui destin spiritual fără seamăn: „Regăsirea a două suflete destinate să fie împreună".

*** Notă:** Direcţia 5 - Unde esti

Source: https://neculaifantanaru.com/unde-esti.html

Unde inima nu minte, unde dorul nu înşală

On Februarie 04, 2011

Sporeşte-ţi abilitatea de a deveni un model concludent de urmat, exteriorizându-ţi lumea interioară.

În finalul filmului *"Leon – The professional"* , Mathilda urmează sfatul pe care Leon – asasinul, singurul şi cel mai bun prieten al ei, i-l dăduse cu puţin timp înainte să moară. Deci, neavând alte opţiuni, ea merge la Tony, "tatăl adoptiv" al lui Leon, care îi promisese acestuia că va avea grijă de Mathilda, în cazul în care va fi ucis.

Luând o atitudine prietenească, Tony îi dă fetei o bancnotă de o sută de dolari – bani de distracţie, şi îi promite că o va ajuta mereu.

- Nu pot să iau o slujbă pentru asta? îl întreabă Mathilda, în cinstea preţuirii pe care o avea pentru Leon.

- O slujbă? Ce ştii să faci? o întreabă de curiozitate Tony.

- Ştiu să ucid.

Doi oameni, aceleaşi afinităţi. Crescută de Leon, Mathilda a început să semene din ce în ce mai mult cu el. El a devenit expresia sufletului ei, un exemplu de urmat pentru ea – bun şi concludent, chiar dacă era doar o copilă şi nu cunoştea îndeajuns viaţa. El a rămas în inima ei. Ideile şi îndrumările pe care i le-a dat, vizavi mai ales de "arta" de a ucide (substanţa însăşi a leadershipului său) încă mai trăiau, încă mai luminau întreaga ei fiinţă.

Percepându-şi vocea interioară care îi şoptea: *"Fii un asasin, fii ca Leon "*, Mathilda a avut sentimentul că viaţa ei a căpătat un sens, un scop, o perspectivă.

Leadership: Statutul tău de beneficiar al unui bagaj emoţional consistent facilitează trecerea oamenilor de la stadiul de "experiment" la stadiul de "sistem unitar"?

Leadership înseamnă să intri în armonie în primul rând cu tine însuţi şi apoi cu ceilalţi. Este doar un mijloc de a te ridica mai sus decât ceea ce poţi avea şi dărui, decât ceea ce eşti în spatele unor măşti prefabricate, într-un anume sens, încă nedezvăluit.

Vei putea oricât să apelezi la stimularea perspectivelor de abordare a unei noi gândiri în privinţa a ceea ce consideri a fi cu adevărat valoros pentru transformarea ta, în bine sau în rău, dar şi la numeroase alte procedee de evaluarea a constantei tale de a fi. Toate aceste aşteptări, previziuni, socoteli, intenţii şi reglări de direcţie, oricât ar fi de condamnabile sau lăudabile, în relaţie strânsă cu formele de cunoaştere nemijlocită, sunt în măsură să asigure condiţii de exploatare, întreţinere şi valorificare a leadershipului.

Dacă am încerca să investigăm "rădăcinile" omeneşti, ca esenţă a unui adevăr valabil numai în plan individual, prelevând un eşantion de referinţă la nivel de comportament şi manifestare a trăirilor, am putea mai uşor să determinăm tipul de relaţie ce se stabileşte între indivizi.

Starea de bine şi motivaţia pe care ţi-o insuflă întâlnirea extraordinară cu o gândire şi o simţire de sens opus nu se potriveşte foarte bine cu mecanismul nevoilor tale decât atunci când te simţi dezamăgit de tine.

Să ne imaginăm o mişcare lăuntrică, un simţământ aparte ce izvorăşte din dezvoltarea unei noi raţionalităţi care bulversează contextele profesionale, şi care începe apoi să contribuie la îmbogăţirea experienţei de viaţă. Ceea ce acum se poate numi disponibilitatea de a te adapta la o nouă viaţă, luând ca model un om mult mai bogat sufleteşte, dătător de linişte şi echilibru în viaţă, poate fi înlocuit cu disponibilitatea de a te autodepăşi prin lărgirea sferei conştiinţei şi îmbogăţirea repertoriului comportamental.

Psihologic vorbind, are loc trecerea individului obişnuit de la stadiul de "experiment" al condiţiilor vitrege de viaţă, la stadiul de "sistem unitar" de gândire şi simţire, care comportă o structură asemănătoare cu modelul urmat, creând valoare adăugată şi ulterior separată, determinând apariţia unui om nou: *Beyond the old darkness.*

Leadership: Adevărul care dă restart principalului tău scop în viaţă se ghidează după motto-ul: "Mai uman decât mă cunosc eu însumi"?

Fără nicio îndoială, inima nu minte, iar dorul nu înşală atunci când există un raport direct între tine şi ceilalţi, o întrepătrundere a sentimentelor tale cu ale lor.

Ca să-i poţi influenţa pe cei din jurul tău, ei trebuie să regăsească în tine un model demn de urmat, trebuie să descopere la tine acele calităţi deosebite pe care le apreciază enorm. Cu alte cuvinte, ei trebuie să fie în concordanţă cu ceea ce vrei tu, cu realitatea vieţii tale, cu propria ta personalitate - cu ceea ce eşti, cu ceea ce simţi şi cu idealurile tale. Astfel ei vor fi pătrunşi de acea dorinţă puternică de a aspira la a fi neîncetat ca tine.

Exteriorizându-şi lumea interioară, Leon a intrat în armonie cu Mathilda. A avut o mare influenţă asupra ei - iar ea, simţind un sentiment profund de respect, admiraţie, atracţie, a dorit să ajungă ca el, un asasin, poate chiar mai bun decât el. Sentimentele ei s-au dezvoltat deoarece el a fost alături de ea în momentele critice din viaţa ei, şi neavând un alt model de urmat s-a afundat în singura realitate pe care a putut să o cunoască.

Această lumină spirituală care a înconjurat-o pe fată, pozitivă din punctul ei de vedere, i-a impulsionat viaţa şi i-a dat un sens. Lucru care a făcut să păstreze în făptura ei ceva din Leon.

Adevărata bogăţie a sufletului este nevoia de a te simţi apreciat de lume atunci când capacităţile tale sunt eliberate prin devoţiunea faţă de ceva mai măreţ decât ceea ce gândeşti despre tine însuţi.

Unde inima nu minte, unde dorul nu înşală desemnează apropierea între două personalităţi care, chiar dacă nu sunt împreună, manifestă aceleaşi însuşiri, aceleaşi emoţii şi aceleaşi extreme.

Ca lider poţi influenţa viaţa oamenilor în bine sau în rău. Depinde în primul rând de valorile pe care le-ai dezvoltat şi le-ai promovat în viaţa ta şi a celorlalţi. Depinde de calitatea ta, dar şi a celorlalţi. Iar dacă eşti cu un pas înaintea celorlalţi, dar aceştia nu vor să te urmeze, atunci e mai bine să te retragi.

Dimpotrivă, atunci când găseşti un lider bun care îţi înţelege munca şi punctele tale de

vedere, care oferă un mediu prielnic dezvoltării tale, se va găsi motivaţia de a merge mai departe împreună.

Source: https://neculaifantanaru.com/unde-inima-nu-minte-unde-dorul-nu-insala.html

Under Pressure

On Iulie 25, 2016

Raportează-te la ceea ce ți se întâmplă, ocupând locul exact în centrul efectului general al evenimentelor pe care trebuie să le accepţi ca fiind şansa de a-ţi îndeplini destinul profetic.

Aproape toată lumea era contaminată, rănită, gemând de durerea morţii, datorită unei forţe majore care transformase totul într-un pustiu al resemnării, o forţă apărută în mod particular pe care doar oamenii de ştiinţă ar fi putut s-o îmblânzească, dar nu s-o elimine. Împotriva unei morţi inevitabile nu poţi lupta, pustiul însuşi devine o forţă a resemnării, transformând totul într-o lume contaminată, în pofida ştiinţei actuale despre care ai fi crezut că a avansat atât de mult. Ştiinţa nu găsise niciun leac. Încă. Fac referire aici la filmul World War Z.

Într-o lume care nu se poate reanima de la sine, exercitând o influenţă dominantă nefastă asupra impresiei generale, unde înţelegerea sensului unei etici a jertfei se subordonează măreţiei creaţiei ştiinţifice, întotdeauna supravieţuieşte un mic Zorro - dar fără mască, ci dotat cu capacitate ridicată de analiză şi sinteză, care poate să oprească extinderea răului.

Numele lui este Gerry Lane. Fost angajat al Naţiunilor Unite. El se lansează într-o cursă contra cronometru pentru a găsi "The Cure", trecerea spre normalitate, revenirea tuturor acelor *undead being* la viaţă.

Omul care înţelege durerea lumii pe planul conştiinţei se raportează la leadership prin accesarea evenimentelor grave la nivel de comparaţie cu un campion olimpic care este forţat să se reveleze drept o minune a experienţei de sacrificiu.

Acest om de ştiinţă, atât de stupefiat de ceea ce se întâmplă, dar în acelaşi timp entuziasmat peste măsură, se implică cu toată fiinţa lui, ca un adevărat chimist, în căutarea formulei revelatoare a compoziţiei antidotului, substanţa binefăcătoare, încercând a înţelege totalitatea cauzei determinante a epidemiei. Practic, el merge pe firul cauzei care generează efectul prin descompunerea ei în elementele constitutive: materiale şi umane interconectate.

După panica de la început, când întreaga lume părea a se învârti necontrolat în jurul unei nebunii înăbuşite şi misterioase, progresând continuu dinspre suferinţă spre tragic, o curiozitate ciudată îl ia în stăpânire pe Gerry, o atracţie irezistibilă faţă de diverse tipuri de reacţii umane şi aspecte cantitative ale acestor reacţii, precum şi clase de compuşi organici cauzali, care îi dau posibilitatea de completare a cunoştinţelor profesionale. Şi, în consecinţă, este vizibil efortul său de a găsi sens celor ce se întâmplă peste tot în jurul lui.

Leadership: Ești creativ în încercarea de a înţelege „totalitatea" unei cauze determinante prin descompunerea ei în elemente constitutive, astfel încât să generezi o altă atitudine la nivel de fiinţă care îşi înfruntă destinul ca un efect conjugat al providenţei şi al acţiunilor umane?

Întotdeauna liderul ocupă locul exact în centrul efectului general al evenimentelor pe care trebuie să le accepte ca fiind şansa de a-şi îndeplini destinul profetic. El nu se poziţionează niciodată ca victimă, ci ca unic moderator al evenimentelor incerte, trecând dincolo de tehnici şi de tot ceea ce se mişcă în jurul unui rezultat aflat în zona imprevizibilităţii. Un rezultat ce așteaptă să fie găsit şi acceptat de majoritatea celor conectați la dimensiunea lui de propagare.

Dacă impresia pe care o lasă toate aceste „dezordini” lumeşti este strâns legată de imprecizia găsirii cauzelor ei declanşatoare, datorată noutăţii cu totul frapante, atunci efortul de a da sens celor ce se întâmplă îi revine numai unui om înzestrat cu toate laturile pozitive pe care un savant ar trebui să le deţină: dorinţa de a căuta, chiar dacă este străbătut de fiorul tragic dat de conştiinţa faptului că nu mai are nimic de găsit.

Acel „eu însumi” mai bun din punct de vedere personal și profesional, la care omul aspiră cu un discernământ adecvat situației declanşate de o cauză aparte, este dirijat contrar forţei care transformă totul într-un pustiu al resemnării. A fi creativ în încercarea de a înţelege totalitatea cauzei determinante, aflate mai presus de voința ta, prin descompunerea ei în elemente constitutive, este clar modul tipic în care sinele tău atotputernic abordează totul.

Leadershipul reproduce imaginea rezultatului proceselor de găsire a „totalităţii” unei cauze determinante, derulate la două niveluri:

Pe de o parte, moderatorul evenimentelor incerte percepe informaţia care nu este la îndemâna oricui, într-un anumit fel, în contextul preferinţelor, experienţei şi informaţiei deţinute din alte surse decât cele dinspre cauza pe care o studiază. Pe de altă parte el proiectează şi transmite o imagine dorită, favorabilă, ceea ce echivalează cu ieșirea din starea de orbire, adică cu dependenţa rezultatelor cercetării de posibilitățile de redescoperire de sine.

Liderul se poate considera un profet atunci când reuşeşte să previzualizeze rezultatul posibil al unui efect compensatoriu şi benefic, în funcţie de evoluţia unui eveniment nesigur, făcând posibilă delimitarea dintre protecţie şi control, dintre lumea prezentă şi cea trecută.

Numai într-o stare **Under Pressure** omul își canalizează întreaga atenție pentru a-şi surprinde inteligenţa şi reacțiile la acțiunile sale în cadrul evenimentelor dificile.

Un asemenea om învață, în primul rând, să se raporteze la ceea ce i se întâmplă, la ceea ce vede în jur, la ceea ce trebuie să știe. Apoi, învață să se recunoască el însuşi în tot ceea ce descoperă, găsindu-şi cu ușurință locul în spațiul de producție a unor noi mostre de raţionament.

*** Notă:** World War Z

Source: https://neculaifantanaru.com/under-pressure.html

Under suspicion

On Martie 07, 2014

Extinde nivelul de conştientizare a realităţii pe care o reprezinţi, în funcţie de nivelul de acceptabilitate a realităţii percepute de cei din jurul tău.

Mă întrebam dacă era adevărat. Poate să vă pară ciudat dar nu-mi prea venea să cred. Simţeam că există în sufletul Elliei convingerea că Greta, cu toate iniţiativele ei practice, nu fusese îndeajuns de apreciată. Ellie, eram convins de asta, ar fi acceptat orice idee pe care şi-ar fi dorit-o ea însăşi să o aibă. Greta îi insuflase Elliei dorinţa de rebeliune. Iar Ellie singură dorise să se revolte, numai că nu ştia cum s-o facă.

Însă, acum, când ajunsesem s-o cunosc pe Ellie mai bine, înţelesesem că era una din acele persoane simple care aveau rezerve neaşteptate. Aveam convingerea că Ellie ar fi fost în stare să-şi manifeste opinia dacă într-adevăr ar fi vrut aşa ceva. Problema era că nu dorea prea des să se facă simţit acest lucru şi m-am gândit după aceea cât de dificil era pentru cineva să înţeleagă aşa ceva. *

Leadership: Aprobi "facsimilul" unei realităţi care nu a fost întru totul analizată prin prisma aprecierii de care eşti strâns legat în încercarea de a deveni altcineva?

Orice lider îşi micşorează considerabil avantajul indus de factorul "devotament", dacă din planul secund al imaginii pe care şi-o construieşte despre alţii nu face lumină asupra aparenţelor. Fără să caute să descopere omul real din spatele acestor aparenţe coruptibile, ţinând morţiş să aprobe "facsimilul" unei realităţi care nu a fost întru totul sau deloc analizată, liderul îşi reduce şansele de a accede la profunzimea cunoaşterii umane.

În domeniul conducerii, cheia eficienţei în a percepe corect omul stă în capacitatea de a te adapta la realitatea subtilă a acestuia, examinată doar din perspectiva convingerilor personale. Facsimilul realităţii pe care o aprobă omul doritor de a fi apreciat, vorbind numai despre lucruri care atrag atentia, reprezintă de fapt copia imaginii pe care el şi-a format-o despre sine sub influenţa convingerii că poate obţine o poziţie fruntaşă în faţa celorlalţi. Dar nimeni nu-l poate recunoaşte fruntaş pe omul care caută cu orice preţ să fie altcineva decât este cu adevărat.

Dacă nu vrei să te transformi într-un om superficial care pune preţ pe aparenţe fără conţinut, trebuie să-ţi creezi o imagine a omului dincolo de zidul gros al presupunerilor, dincolo de pereții pretențioși ai falselor constatări aflate la baza unor judecăţi sumare, dincolo de ceea ce poate oferi psihologia, logica, ştiinţa recunoaşterii intenţiilor din spatele comportamentului uman.

Leadership: Accepţi ideea de extindere a zonei tale de încredere de la "known" la "unknown", manifestându-ţi consideraţia despre un ideal de "a fi" care nu se justifică prin acceptarea termenului de "acceptare firească a realităţii" ?

Reciproca e mult mai pregnant resimţită. Conform legii lui Coulumb, modulul forței electrostatice între două sarcini electrice punctiforme este direct proporțional cu produsul celor două sarcini electrice și invers proporțional cu pătratul distanței dintre sarcini. Aşa şi cu aprecierea pe care ţi-o acordă ceilalţi oameni, uneori în defavoarea relaţiei tale cu ei, este direct proporţională cu triumful idealului lor, comparativ cu realitatea, şi invers proporţională cu încrederea pe care o transmiţi.

La rândul tău, devii ţinta unor amănunţite şi sistematice observaţii şi evaluări. Ajungi să te întrebi dacă este adevărat ceea ce cred alţii despre tine, cu toată neliniştea pe care o poate simţi un om care se îmbolnăveşte peste noapte, sau care e diagnosticat cu o boală transmisibilă pe care nimeni nu şi-o doreşte. Poate să ţi se pară ciudat, dar nu-ţi prea vine să crezi, cu atât mai mult cu cât nimeni nu-ţi dă asigurări că nu sunt motive de îngrijorare.

Simţi că există în sufletul celorlalţi o anumită convingere, aspră, neliniştitoare, dincolo de limita admisibilului, care asemenea unei oştiri înarmate ce se ridică contra împărăţiei ei, îţi pune la încercare tăria de caracter, puterea de a face faţă presiunilor şi de a-ţi menţine individualitatea şi trăsăturile esenţiale intacte.

Acceptarea firească a realităţii înseamnă să-ţi păstrezi mintea deschisă în faţa oportunităţii de fi altcineva, dar conformându-te numai naturii raţionale de a fi tu însuţi într-o continuitate care exclude orice manifestare a contradicţiei dintre "situaţia actuală" şi "scopul propus".

Ideea de extindere a zonei tale de încredere de la " *known* " la " *unknown* " evidenţiază incertitudinea care apare în momentul conştientizării unui efect pe care, în fond, nu-l doreşti. Ca o consecinţă a unei aprecieri formale, bazate pe necunoaştere, dezinformare sau interpretare.

Oamenii se racordează la realitatea pe care tu o transmiţi, definită şi redefinită după propriile lor criterii, deseori subiective, prin formarea unor tipare comparative, prin disocierea aprecierii calităţii tale şi alterarea acesteia. Această tendinţă de a te simţi cumva neîndreptăţit, limitat, exclus din cercul încrederii, se justifică prin acceptarea termenilor şi condiţiilor de înţelegere şi conştientizare a realităţii percepute de ceilalţi.

Dacă vrei ca leadershipul să nu se transforme într-o conexiune criptată de false supoziţii, extinde-ţi nivelul de conştientizare a aspectelor mai puţin vizibile pe care le construiesc ceilalţi oameni, considerate problematice, din perspectiva accesului lor la propria ta realitate.

Leadershipul este realitatea pe care o transmiţi lumii după criteriul că orice te defineşte se naşte din îndemnul inteligenţei de a te subordona numai putinţei de a te autodepăşi prin muncă, prin realizări, prin încrederea în tine însuţi.

Under suspicion evidenţiază importanţa de a te arăta în lumina reală a ceea ce eşti şi a ceea ce ai devenit, pentru a înlătura orice îndoială legată de tine şi acţiunile tale. Doar extinzând nivelul de conştientizare a realităţii pe care o reprezinţi sub îndemnul inteligenţei tale unice vei putea identifica corect oamenii şi realităţile lor.

*** Notă:** Agatha Christie - Endless Night

Source: https://neculaifantanaru.com/under-suspicion.html

Unealta numărul unu a leadershipului

On August 22, 2019

Învaţă să iei asupra ta momentele în care celălalt nu este aliniat la sine, şi să le metamorfozezi în experienţe de viaţă care încep cu intensitatea emoţiei pe care i-o transmiţi cuiva într-o împrejurare mai presus de voinţa sa.

Am găsit ieri pe website-ul www.alinastoicovici.ro această poveste. *Este despre un om de știință din Phoenix, Arizona, care a vrut să testeze o teorie. Avea nevoie de un voluntar care nu avea nimic de pierdut. În cele din urmă l-a găsit, era un condamnat la moarte care urma să fie executat în scaunul electric, în penitenciarul St. Louis din statul Missouri.*

Omul de știință a propus condamnatului următoarele: să participe la un experiment științific ce consta în efectuarea unei mici înțepături, cu scopul ca sângele său să se scurgă încet până la ultima picătură. El a explicat voluntarului că are șanse minime să supraviețuiască, dar oricum, moartea lui ar fi fără suferință sau durere; nici nu ar fi observat.

Omul condamnat a acceptat, pentru că a muri în acest fel era mai bine decât să moară în scaunul electric. L-au pus pe o targă și i-au legat corpul astfel încât să nu se poată mișca. Apoi au făcut o mică tăietură pe încheietura mâinii și au pus sub mâna acestuia un mic borcan de aluminiu.

Tăietura era superficială, doar până la primele straturi de piele, dar era suficientă pentru ca el să creadă că i s-au tăiat efectiv venele. Sub pat, a fost plasată o sticlă de ser cu o mică supapă care regla trecerea lichidului, sub formă de picături în borcanul de sub mâna acestuia. Condamnatul, putea auzi picurarea și număra fiecare picătură din ceea ce credea că este sângele lui.

Omul de știință, fără ca cel condamnat să-l vadă, închidea supapa, astfel încât picurarea să scadă treptat, cu intenția ca acesta să creadă că sângele lui se termină.

Odată cu trecerea minutelor, chipul acestuia își pierdea tot mai mult culoarea. Ritmul cardiac i-a crescut și l-a făcut să-și piardă aerul din plămâni. Când disperarea a ajuns la punctul maxim, omul de știință a închis complet supapa și apoi condamnatul a suferit un atac de cord și a murit.

Omul de știință a reușit să demonstreze că mintea umană respectă cu strictețe tot ceea ce percepe și ceea ce individul acceptă, fie pozitiv, fie negativ, acționând asupra întregii noastre părți psihice și fizice. Totodată această poveste ne lasă o învățătură foarte interesantă. Omul de știință i-a dat omului o posibilitate de viață, dar aparent condamnat, omul a pierdut-o.

Leadership: Intensitatea trăirilor pe care le generează autoritatea ta are un puternic impact asupra tuturor formelor de manifestare ale oamenilor cărora nu le este frică să experimenteze un nou fior ca să se elibereze de orice durere?

Unealta numărul unu a leadershipului este transpunerea ta în trăirile celorlalţi, ca mijloc de expunere a unei imagini care deschide orizonturile, dar fără să creezi o lume ireală. Asta nu înseamnă să îţi limitezi activitatea ştiinţifică la trăirile greu de suportat ale altora, refuzându-le micile "alinări" de moment. Dar ca să te regăseşti în trăirile oamenilor, ca să simţi trăirile lor în sufletul tău, ca să le ghidezi trăirile în direcţia dorită de tine, trebuie să le

înfăţişezi o imagine care nu aboleşte realul, ci îl lărgeşte şi îl adânceşte dincolo de întruchipările sale imaginare.

De fapt, leadershipul vizează interacțiunea omului cu o imagine indusă în conştiinţă şi în suflet, având o importanță deosebită în stimularea intelectuală și lărgirea orizontului. Cel mai mare impact îl are liderul, sau omul de ştiinţă care reuşeşte să captureze toate detaliile unei poveşti de viaţă senzaţionale pentru a oferi omului o imagine completă asupra unui personaj excepţional. Iar cea mai senzaţională poveste de viaţă o reprezintă confruntarea omului cu sinele.

Trebuie să mergi până în punctul de maximă tensiune unde abia mai e posibil ca omul să-şi trăiască viaţa, acolo unde se află reflexul pur al spiritului liber, liber de a lumina începutul, şi să-i redai omului întregul trăirilor pe care le poate avea în preajma unui om de excepţie.

Ceea ce ar trebui să îi liniştească pe oameni (şi să îi ghideze în trăirile lor) este extinderea posibilităţii de viaţă la nivel de emoţie, improvizând o metamorfozare între corpul uman şi mediul înconjurător. Fii un regizor, învaţă să improvizezi o metamorfozare între faptele sociale ce se succed în curgerea vremii şi potenţialul de maximă de acţiune al oamenilor, astfel încât să contribui la armonizarea trăirilor lor sufleteşti cu ceea ce ce petrece în mediul înconjurător.

Ceea ce spun acum cu atâta încredere, tu însuţi vei fi capabil să transformi în realitate cu autoritatea propriei experiențe. Sunt alţii care caută într-o experienţă de viaţă tocmai lucrurile care li se par imposibile în trăirile lor spunând „gata, te-am demascat", în timp ce alţii caută provocarea înainte de expirarea timpului de viaţă.

Leadershipul reprezintă testul la care eşti supus atunci când tu însuţi îi supui pe ceilalţi oameni la acelaşi test intermediar care îţi trădează slăbiciunea: "nevoia de a crede în ceva până la capăt."

Unealta numărul unu a leadershipului este trăirea căreia încerci să-i grăbeşti manifestarea într-un moment în care cineva se consideră pierdut, dar care nu trebuie să aibă efect de bumerang asupra conştiinţei care îţi spune că n-ai făcut bine. Mai bine este să-i oferi omului o oportunitate de a reflecta la trecut, decât să-l supui unui experiment ştiinţific care îi pune la grea încercare nervii şi emoţiile.

Fii capabil să te transpui în trăirile celor din jur înainte de a fi tu însuţi corabia care se scufundă.

Source: https://neculaifantanaru.com/unealta-numarul-unu-a-leadershipului.html

Unicul vinovat în întâmplarea ce i-a fost fatală

On Octombrie 30, 2012

Pledează pentru valoarea ta morală în faţa "Onoratei Instanţe" a Leadershipului, fără să te faci părtaş la procesul de judecată intentat împotriva omului şi a vieţii.

Nu putea să definească prea bine ce i se întâmpla. Căzuse ca o frunză la picioarele asasinului ce cutreiera necunoscutul în căutarea unui scop care să dea sens vieţii sale. Doar un vis urât? Sau cel mai negru coşmar?

Era doar om simplu, n-avea duşmani, doar un singur prieten loial care-l urma peste tot: bătrâneţea. Şi, dintr-o dată, acest suflet atât de mare, atât de temător de Dumnezeu, atât de fragil prin natura lui, se prăbuşi în cel mai adânc abis al nenorocirii. Pierdut dincolo de marginile înţelegerii, într-un loc unde nu se mai vedea nimic, dar care releva clar şi ameninţător ironia sorţii.

Asasinul, aflat la volanul unei maşini de poliţie furate, îl somase să tragă pe dreapta. Apoi, îl rugase politicos să coboare din maşină.

Bietul om ! Ar fi putut el oare să ridice încă o dată mingea tinereţii la fileul spectaculosului, dinamicului, suspansului, să regizeze o fugă ca în filme, şi să dispară de sub filajul falsului poliţist? O astfel de mutare riscantă se impunea în momentul respectiv. Dar, asemenea unui defavorizat al sorţii, el rămase pe loc.

Leadership: Porţi semnul unei personalităţi unitare şi consecvente în tendinţele sale esenţiale, manifestate într-o singură poruncă: a fi anti-alegere în privinţa dreptului altcuiva de a trăi?

Bătrânul se uită temător la individul necunoscut care-l ţintuia cu privirea la doar un singur pas distanţă, părând mai degrabă o nălucă care abia aşteaptă să se înfrupte din blândeţea sa, ca apoi să dispară, *à volatiliser sans laisser des traces.*

Totul era atât de sinistru, de parcă se afundase într-un cerc vicios. Transformat instantaneu de o soartă ostilă în protagonistul central al unei îngrămădiri haotice de legi şi prejudecăţi proprii, ale căror contururi nu le putea defini, din uriaşa piramidă a vieţii şi a realităţii.

Simţea cum cineva, o forţă a răului, îi apăsa pe creştet întreaga povară a lumii temute din societatea omenească. O societate îndreptăţită să-i condamne pe membrii ei cei mai bătrâni, la suferinţă.

Şi deodată năluca, cu chip de Joker, dintr-un impuls de sălbăticie, forma unei dorinţe nelămurite, continue şi brutale de a face rău oricui nimerea în cale, îşi armează arma, instrumentul fatal – un tub de oxigen. Apropie încet pistonul de fruntea bătrânului. Şi, "Poc ! ", declanşează jetul de aer comprimat, făcând un mare gol în cutia craniană a acestuia. Lăsându-l fără viaţă.

Totul în această păţanie se redusese la o rece şi tristă convenţie. În care se stabilise un fel de raport strict între părţile contractante: între creştinism şi totalitarism, între bătrâneţe şi eternitate, între blândeţe şi cruzime, între bun şi rău, între viaţă şi moarte, între Da şi Nu. *

Leadership: Continui să uimeşti prin întărirea contrastului dintre esenţa propriilor experienţe de viaţă şi aparenţa însemnătăţii tale la stabilirea relaţiilor cauzale între acţiuni şi evenimente?

Nu trebuie să fii expert pentru a înţelege ceea ce este esenţial în leadership şi nu trebuie să fii preşedinte al unei companii pentru a aplica aceste lucruri, aceste învăţături definitorii propriei tale personalităţi.

Primul pas în dezvoltarea ştiinţei conducerii constă în a învăţa să ocoleşti capcanele unor mutări riscante, care se impun la un moment dat. Găsirea unui refugiu înaintea unei eventuale decăderii definitive, o asigurare împotriva unor consecinţe imprevizibile este obligatorie.

Defineşte foarte bine ce ţi se întâmplă, în raport cu lumea, evenimentele, realitatea din jur. Fără să te ascunzi la umbra unei rătăciri ireparabile, dincolo de marginile înţelegerii realităţii şi a naturii umane. Într-un loc unde nu se mai poate vedea nimic, unde nu se mai poate îndrepta nimic, unde nu-ţi poţi fortifica imunitatea, în locul în care nu se mai poate trăi decât cu preţul uciderii libertăţii de a fi mai bun.

Poţi conferi leadershipului tău statutul de "judecător" care te împinge să-ţi ierţi faptele şi deciziile nechibzuite, pentru a te elibera de orice legătură cu cerinţele unei motivaţii experimentale ce poate să-ţi îngreuneze ascensiunea?

Leadershipul se menţine şi se înnoieşte printr-o continuă reîntoarcere la sine, prin tendinţa unei aplecări spre virtute, prin găsirea unei căi de a te regăsi pe tine însuţi în relaţie cu responsabilitatea de a te elibera de orice constrângere morală, ascunsă sub învelişul preţios al unei înnoiri totale de personalitate.

Leadershipul are în vedere contrastul dintre esenţă şi aparenţă a omului din tine, dintre "a fi" şi „a nu fi", o analiză a părţilor tale bune şi a celor rele, în favoarea conştiinţei (forul tău interior de judecată) căreia nu-i poţi ascunde nimic. Te poţi însă împiedica de singura cerinţă a unei motivaţii experimentale ce poate să-ţi îngreuneze ascensiunea: dorinţa de a-ţi împinge limitele spre extremele vieţii, ca atunci când eşti curios să afli dacă poţi comite o nedreptate fără să suporţi consecinţele.

Noţiunea de leadership reflectă calitatea omului care îmbracă mantia reînnoirii, a omului ca unitate armonioasă şi echilibrată. Aşa cum doctorul nu tratează durerea pacientului până când nu află sursa ei de provenienţă, tot astfel acţiunile tale nu se pot finaliza cu succes până ce cunoaşterea, înţelegerea şi gândirea matură nu îşi direcţionează "voturile" spre o profundă investigare a aspectelor fiinţei umane.

Dacă nu devii tu însuţi: mai întâi inculpat, apoi avocat, apoi propriul tău judecător care să pronunţe sentinţa nemiloasă, ireversibilă: " *Coupable ou non coupable"* , te vei prăbuşi în adâncul abis al decăderii umane.

Resemnarea este o manifestare de profundă emoţie ce apare ca urmare a tendinţei omului de a-şi accepta soarta hotărâtă de latura sa moralizatoare.

Ca o cerere de revizuire a unei hotărâri preliminare formulată de o instanţă subtilă, foarte puternică, leadershipul (vizat de conştiinţa ta, de tăria caracterului tău, de responsabilitatea ta faţă de societate şi faţă de om) îşi poate lua în primire statutul de "judecător" printr-o expertiză temeinică a acelor vulnerabilităţi sau nereguli care te fac nepotrivit cu calitatea de model uman. Dar, el nu trebuie să se pronunţe înainte ca noua configuraţie a personalităţii tale să fie stabilită.

Iar această tentativă de a-ţi ridica leadershipul la rang de judecător, despre care se ştie cât de dificilă este, nu trebuie să se încline în direcţia opusă Eu-lui tău.

Bucuria victoriei fără să umileşti, fără să pui frână condiţiei omului de a-şi făuri singur soarta, este o luptă în numele dreptului la viaţă care necesită o armătură spirituală solidă, desfăşurându-se pe planul unei realităţi din care se poate salva puţin, câte puţin, latura ei cea mai sensibilă: conceptul de non-dualitate.

Ai devenit protagonistul central al unei îngrămădiri haotice de legi, prejudecăţi, ale căror contururi nu le poţi defini? Leadershipul tău se reduce la o rece şi tristă convenţie care prevede reducerea "omului" la un sclav, un membru pasiv al societății? Cât timp îşi poate păstra leadershipul tău statutul de "judecător"?

Pledează pentru valoarea ta morală în faţa "Onoratei Instanţe" a Leadershipului, fără să te faci părtaş la procesul de judecată intentat împotriva omului şi a vieţii.

Unicul vinovat în întâmplarea ce i-a fost fatală aduce în prim plan acea paralizie a voinţei, neputinţa de a reacţiona în faţa unor situaţii de moment. Un salt înspre necunoscut, înspre o nouă stare, înspre un alt fel de "a fi", pe care dacă nu-l faci în baza unui impuls de natură pozitivă sau constructivă, rişti să pierzi vagonul rezervat exclusiv celor care şi-au întregit leadershipul şi şi-au asumat menirea de lideri.

*** Notă:** "No Country for Old Men (2007)"

Source: https://neculaifantanaru.com/unicul-vinovat-in-intamplarea-ce-i-a-fost-fatala.html

Unitatea leadershipului

On Decembrie 26, 2008

Eşti creatorul propriului destin atunci când înţelegi că ceea ce poţi deveni depinde de ceea ce eşti capabil să ceri de la ceilalţi.

Steven Spielberg a visat cândva să facă un anumit film. Avea scenariul, dar nu şi producătorul care să îl finanţeze. Într-o zi, pe când se plimba pe plajă, el s-a întâlnit "accidental" cu un om bogat dispus să investească într-un regizor tânăr. Cu banii primiţi de la acest producător (un străin pe care nu-l văzuse niciodată până atunci), Spielberg a putut filma *Amblin* , o producţie cinematografică ce a primit o menţiune de onoare la festivalul de film de la Veneţia, atrăgând atenţia asupra lui la Hollywood.

Această povestioară pe care am găsit-o în cartea "How to Think Like a Millionaire", scrisă de Mark Fisher, ne arată că cei care devin lideri, mai întâi de toate ştiu să se facă remarcaţi. De asemenea, liderii ştiu să observe puterea unui brand în căutări, care de fapt este rezultatul gândirii lor finalizat printr-un proiect ambiţios. Iar tu, ca să devii un lider, trebuie să ştii să observi rapid punctul în care se află un om, îndrumându-l către următorul nivel al parcursului său profesional.

Leadershipul are ca nucleu şansa ta de a te face remarcat printr-o idee care, în mod normal, nimeni nu ar lua-o în calcul, dar care în anumite condiţii ar putea fi o mină de aur.

Iar totul unitar al leadershipului exprimă cel mai bine rezultatul impactului pe care îl ai asupra vieţii celorlalţi oameni. Te legi de oameni prin ceea ce eşti, prin fiinţa ta, prin ceea ce te motivează, prin strădaniile tale de a te raporta la ei căutând să lămureşti şi să rezolvi problemele comune. Uneori vei izbuti să clatini convingeri, să pui pe gânduri chiar şi spiritele cele mai refractare la mesajul pe care încerci să-l transmiţi, la ideea că tot ce înseamnă om presupune, mai întâi de toate, omenie.

Leadershipul este un ansamblu de elemente tehnice, strategice, dar şi cu o puternică încărcătură de sentimente specific umane. El nu poate fi împărţit sau separat în componentele sale constitutive, ci este un tot unitar.

Leadership: Poţi să-ţi păstrezi mintea deschisă în faţa oportunităţii de fi altcineva, dar conformându-te numai naturii raţionale de a fi tu însuţi într-o continuitate care exclude orice manifestare a contradicţiei dintre "situaţia actuală" şi "scopul propus" ?

Spuneam într-unul din articolele mele de pe blog următoarele: *"Ceea ce constituie unitatea leadershipului nu este compoziţia de valori şi de virtuţi conţinută, ci felul magistral în care liderul, destinat să-şi ateste coeficientul de nobleţe, le gestionează. Aşa cum într-un roman, specificul personajelor, caracterul lor, reies din semnele particulare pe care le observă autorul lor - tot astfel trăsăturile particulare de caracter ale liderului, care îl împiedică să se bucure de binele pe care l-ar fi putut oferi celorlalţi, recăpătându-ţi astfel stima de sine, reies din propria sa auto-observare."*

Iar pentru ca leadershipul tău să aibă un impact mai mare, trebuie să operezi asupra oamenilor şi asupra societăţii. Ca lider, trebuie să fii capabil să le transmiţi oamenilor, într-un mod extrem de convingător şi mobilizator, un îndemn spre unire, spre mobilizare atunci când situaţia este gravă. Apelurile la înţelegere au un mare avantaj: îi încurajează pe oameni să se implice mai mult în viaţa comunităţii şi să se străduiască să acţioneze cu mai mult elan în acest scop.

Ce impact are leadershipului tău asupra celorlalţi oameni? Eşti capabil să le transmiţi oamenilor un îndemn spre unire? Cum îi încurajezi pe oameni să se implice în activităţi de natura profesională? Te concentrezi numai asupra slăbiciunilor supărătoare ale oamenilor? Stimulezi mediocritatea în care "rătăcesc" oamenii, sau stimulezi creşterea lor? Cum anume?

Felul în care te raportezi la oamenii de jur, la nevoile lor, acceptându-ţi întotdeauna partea ta de responsabilitate, contează la fel de mult ca şi cantitatea de vitamine şi minerale pe care trebuie să le asimileze un sportiv de performanţă pentru a-şi creşte masă musculară, sau un bolnav pentru a se însănătoşi. Nu te gândi să înzestrezi oamenii din jur, sau să le fii mentor, sau un ajutor de nădejde, fără ca mai înainte de toate, să stabileşti o compatibilitate între tine şi ei. Niciun fel de instruire din lumea asta, nici un fel de compromis, niciun fel de influenţă nu va face din tine tipul de lider dorit de ceilalţi oameni, dacă nu ai chemare şi dorinţa de a-i sluji.

Leadership: Cum privilegiezi schimbarea celor de lângă tine, aşa încât să-ţi reprezinţi experienţa concretă ca pe un interes circumstanţial legat de un efect de oglindire în istorie, care a devenit o parte din tine?

Tendinţele de supraevaluare a propriei persoane nu-ţi conferă stabilitate în relaţiile cu ceilalţi oameni. Ceea ce te ridică la nivel de lider, la nivelul unui om cu o importantă influenţă, este capacitatea şi modul în care te raportezi la oameni. Eşti gata să selectezi oamenii cei mai de calitate, să-i înzestrezi cu tot ce au nevoie pentru a fi performeri pe termen lung? A fi performer înseamnă să îmbini leadershipul cu caracterul propriu, înseamnă să îmbini cunoştinţele cu personalitatea care te defineşte – în folosul tău, dar şi în folosul celorlalţi oameni.

Performer este omul care, nesupus influenţelor străine, aprinde lumina speranţei şi bucuriei în sufletul oamenilor, prin puterea lui de a le schimba percepţiile - ajutându-i să obţină rezultate concrete în sfera dezvoltării personale.

Performerul identifică nevoile de înzestrare ale oamenilor din jur, selectează calităţile lor cele mai pregnante care sunt necesare pentru a-şi schimba statutul, caracterul, personalitatea.

Performer este liderul care promovează schimbarea celor de lângă el prin însăşi natura sa, prin felul său de a fi, prin ideologia sa, izolând sau neutralizând orice element non-integrabil în arhitectura propriei lor fiinţe.

Liderul este omul care poate face performanţă prin şlefuirea materiei din care e compusă fiinţa umană. Este cel care reuşeşte să elimine petele întunecate ale gândirii, ale înţelegerii şi simţirii - nerentabile – din mulţimea de Ego-uri, tratându-le cu decizii înţelepte şi noi orientări de cea mai bună calitate.

Leadershipul înseamnă să faci acea schimbare de care te temi cel mai tare, cu acordul direct al ambiţiei de a nu aparţine altcuiva decât propriei tale personalităţi.

Unitatea leadershipului este formată din două elemente: abilitatea de a te face remarcat şi capacitatea ta de a performa la cote maxime. Oamenii pe care îi ajuţi reprezintă, de fapt, un efect al oglindirii tale în istorie?

Tu cum privilegiezi schimbarea celor de lângă tine? Care este lucrul care te face să te simţi continuu împlinit? Îţi petreci 80% din timp făcând lucrul care îţi solicită cea mai mare pricepere? Cum îţi înzestrezi propria fiinţă pentru a-ţi desăvârşi leadershipul? Ce anume poate face din tine liderul dorit de ceilalţi oameni? Nu uita ce spunea odată expertul în

materie de conducere, John Maxwell: *"Oricât de grozav este jucătorul, dacă nu poate face un joc de echipă, el nu va ajuta niciodată organizaţia".*

Sfat: Reglează-ţi ştiinţa conducerii astfel încât să uşurezi procesul de promovare a valorilor tale cele mai înalte.

Source: https://neculaifantanaru.com/unitatea-leadershipului.html

Unitatea organică dintre formă şi conţinut

On Iunie 18, 2014

Eliberează-ţi capacităţile constructive de sub imperiul limitărilor impuse de reperele stilistice convenţionale, concepând o ştiinţă nouă fundamentată pe interpretarea conţinutului ei.

Noutatea filmului "Greva" constă atât în ineditul temei, cât şi în cel al formei ei de expresie. În acelaşi timp, şi de atunci adeseori, se practică o separare arbitrară între inovarea de conţinut şi de formă pe care o reprezenta "Greva".

Se pomeneşte adeseori separat de faptul că acest film era primul care aducea pe ecran lupta de clasă şi care prezenta pentru prima oară poporul ca erou principal al evenimentului, pe de o parte. Şi despre faptul că "Greva" aducea noi soluţii în privinţa expresiei cinematografice, pe de altă parte. Până şi polemica din acea vreme, dusă în jurul filmului şi continuată de fapt până în zilele noastre, se bazează pe această segmentaţie arbitrară a unei unităţi organice dintre formă şi conţinut.

În intervenţia sa la discuţie, marele regizor Eisenstein semnala anomalia şi adăugă, în ciuda criticilor săi, că de fapt, "forma s-a dovedit mai revoluţionară decât conţinutul". Pentru Eisenstein forma nouă era exprimarea, concretizarea unei noi concepţii, a unui nou mod de abordare a fenomenelor, deci a unei noi ideologii. În timp ce inovarea formală era izvorâtă din noutatea conţinutului. Căci aşa cum spunea, locomotiva nu a fost creată prin revoluţionarea formelor trăsurii, ci prin înţelegerea tehnică a noii descoperiri, aceea a formei de manifestare a energiei cuprinsă în aburi. *****

Leadership: Poţi să efectuezi un upgrade sau o resetare a ştiinţei fără să compromiţi stabilitatea formei ei de manifestare?

Trecerea treptată de la problemele de cercetare, enunţate în plan teoretic şi soluţionate în mod practic prin concretizarea unor noi concepţii, la reconstrucţia unei opere ştiinţifice prin alegerea şi perfecţionarea unor idei bune, face ca întregul demers de asumare a eforturilor personale de conturare a unei direcţii de realizare profesională să se concretizeze într-un edificiu impunător.

Cercetarea este un instrument cu ajutorul căruia se „circulă" pe drumul cunoasterii şi al artei. Ea îndeplineşte o sarcină concretă în construcţia şi organizarea experienţei, prin excelenţă una de fond: eliberarea capacităţilor constructive de sub imperiul limitărilor impuse de reperele stilistice convenţionale.

Întrebarea *"Când vei putea să realizezi ce nu mai poţi realiza? "* este de fapt rodul observării unei realităţii care nu a fost încă depăşită, o continuare a încercărilor de articulare a unor formule imposibile de realizat, şi de punere sub control a fundamentelor ştiinţei. Dacă compromiţi stabilitatea formei de manifestare a ştiinţei, prin asocieri necorespunzătoare de fundamente şi elemente noi creaţie, atunci nu vei putea realiza decât un modest update, care nu modifica valoarea produsului final.

Să cauţi să descoperi comorile ştiinţei, dar mai presus de toate să înţelegi complicaţiile şi dificultăţile de integrare a unei noi ideologii în cadrul unei expresii cinematografice, fără să schimbi paradigma gândirii de cineast sau a modului în care percepi şi interpretezi răspunsul la întrebările ei, este o muncă de concepție care necesită creativitate.

Leadership: Îţi reglezi valoarea gândirii în direcţia “avansat” spre conceperea unei ştiinţe care îndeplineşte toate rigorile unei viziuni inspirate?

Întreţinerea zonei de performanţă în care ştiinţa şi arta formează un sistem coerent, clar şi unitar, reglând valoarea gândirii în direcţia “avansat” prin desfăşurarea activităţilor creative şi inovative, completează fondul de descoperiri necesar susţinerii leadershipului. Întotdeauna ”dialogul” între cercetare, practică şi producţie a noilor perspective ştiinţifice, aplicând rezultatele teoretice la nivel de principii şi arhetipuri, poate deveni eficient prin prisma raportului formă-conţinut.

În timp ce “ *conţinutul* ” păstrează parametrii înalţi de calitate ai ştiinţei, prin integrarea inovaţiei în leadership, “ *forma* ” este o expresie a necesităţii de consum a conţinutului, care creează soluţia convenabilă pentru o afirmare puternică: unicitatea. Sau, cum spunea marele regizor Eisenstein, forma nouă este exprimarea, concretizarea unei noi concepţii, a unui nou mod de abordare a fenomenelor, deci a unei noi ideologii. În timp ce inovarea formală este izvorâtă din noutatea conţinutului.

Leadershipul se produce atunci cand "forma" se dovedeşte mai revoluţionară decât conţinutul.

Ştiinţa se manifestă în primul rând ca factor de producţie a descoperirilor. Decât să analizezi mai adânc ceva ce în mod evident nu ai putut analiza ca lumea de prima dată, mai bine schimbă-ţi viziunea de a modela ştiinţa prin introducerea unor forme noi de expresie care să evidenţieze şi să amplifice esenţialul din conţinut.

Nu uita că locomotiva nu a fost creată prin revoluţionarea formelor trăsurii, ci prin înţelegerea tehnică a noii descoperiri, aceea a formei de manifestare a energiei cuprinsă în aburi.

Unitatea organică dintre forma şi conţinut desemnează acea unitate de gândire şi modalităţile de acţiune, bazate pe legi unanim acceptate, dar în acelaşi timp bazate pe o interpretare inedită a conţinutului lor. Ascensiunea pe scara valorilor şi departajarea de diversitatea non-constructivă existentă simultan, presupune o viziune modernă şi deosebită, ca şi o manevră de abordare unică şi neimitabilă.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/unitatea-organica-dintre-forma-si-continut.html

Universul cunoaşterii fără nume

On Februarie 02, 2014

Realizează o prospectare de control a ştiinţei tale, prin conceperea leadershipului ca instrument de manipulare a cunoaşterii.

Mă aflam în faţa unui fenomen bizar care sfida regulile ştiinţei inovatoare, pe care eu însumi le formulasem. Necontenit, ca urmare a jocului liber al imaginaţiei, urmam calculat un raţionament care se regăsea într-un precedent aproape inexplicabil. Trebuia să merg mai mult înapoi, ca să pot vedea înainte.

Ştiinţa este o lecţie a prezentului din care îţi fabrici o nouă realitate, fără să ţii cont neapărat de ceea ce te afectează prin întâmpinarea acestei realităţi. Vorba aia „de ceea ce te temi, peste aceea dai". Dezechilibrul conştient al axelor mele de existenţă progresa spre echilibrul acceptabil al unei traiectorii stabile şi predictibile. Influenţate de valoarea actualizată a fluxului de perspective în care puteam să mă joc cu posibilităţile de dezvoltare aduse de ştiinţă, aproape nelimitate.

Nu poţi să înţelegi dedesubturile cunoaşterii cu adevărat înalte fără să realizezi o conexiune între două entităţi conceptuale diferite, de o cu totul altă formă, compoziţie şi să trăieşti într-o realitate cu totul diferită de a ta. Atomii stabili construiţi în jurul ştiinţei mele, născuţi aparent într-un Big-Bang din care se forma noul univers al cunoaşterii fără nume, fără egal şi fără sfârşit, mişunau continuu în jurul întrebării pe care şi-o tot punea biologul olandez Jan Swammerdam: " *Cu ce este mai prejos micul cărăbuş de strălucita pasăre de peste mări?* "

Construcţia cunoaşterii înseamnă să ţii cont de ceea ce te face să te simţi împlinit la nivel de intruziune într-o realitate cu care nu eşti complet de acord, făcând din existenţa ta un spectacol de idei care se revelează gradual publicului.

Amănuntul acesta îmi revenea mereu în minte, tot mai pregnant, ca un secret sedimentat parcă pe fundul unui ocean care adăpostea o nouă viaţă. Pesemne că mergeam tot înainte. Iar ca protector al propriei mele ştiinţe, îmi revenea sarcina să descopăr diferenţele importante care apăreau între forţa de rezistenţă a unei gândiri planificate şi forţa motoare a unei gândiri care intra în dialog cu altă gândire.

Amândouă forţele erau rezultate din constatarea următoarei disparităţi: crearea de forme derivate a conţinutului de idei şi concepţii se substituia unei neîncetate opţiuni pentru interpretarea şi reprezentarea unei realităţi pe care nu o cunoşteam în mod direct. Acesta era pasul înapoi care mă ajuta să îmi pun în valoare tehnica de lucru, potenţialul creator şi cunoştinţele acumulate, punând în aplicare ce îmi vorbea instinctul.

Eram mereu gata să prelungesc, cu un devotament aproape de neînţeles, modul de a concepe raportul dintre experienţele trăite şi eforturile susţinute de eficientizare a potenţialului meu de a genera ordine în haosul numeroaselor mele incursiuni în lumea ştiinţei. Întru racordarea la standardele unei cunoaşteri intuitive, superioare altor mijloace de cunoaştere, pe care numai adevărul şi conţinutul ei unic mă făceau liber să înţeleg şi să-mi controlez facultăţile intelectuale.

Leadership: Poţi să-ţi activezi capacitatea de a efectua un query de tip "update" folosind funcţia "search"?

Ştiinţa echilibrează forţa de care dispune liderul pentru realizarea misiunii cu care a pornit la drum. Asemenea unei făclii care nu ştie să se stingă şi te face să-ţi găseşti drumul prin întunericul generat de limitele propriilor percepţii şi raţiuni, experienţe şi capacităţi, ştiinţa îşi extinde zona de identificare a celor mai bune sau mai importante practici pentru implementarea unor noi invenţii şi criterii de comparaţie cu alte modele de realitate.

Dar pentru ca ştiinţa să treacă la cârma leadershipului, ea trebuie să fie autentică, să nu poată fi încătuşată de prejudecăţi care i-ar putea denatura de la bun început menirea. Şi numai urmând calculat un raţionament care se regăseşte într-un precedent aproape necunoscut, ştiinţa ta va putea să ţină pasul cu noile tendinţe, devenind o putere semnificativă în lume, în centrul unui joc în care durităţile din "teren" trec deseori de limita oricăror regulamente.

Din acest motiv, analizând orice aspect care îţi dă de înţeles că e cazul să ridici nivelul de producţie al suprafeţei de contact cu excelenţa, trebuie să te supui unui joc în care trebuie să ghiceşti variantele corecte ale formulelor de continuare a cercetărilor, în sensul perfecționării. Adică să-ţi activezi capacitatea de a efectua acel query de tip "update" folosit de funcţia "search" pusă la dispoziţie de cunoaştere, pentru completarea oricăror lipsuri de natură necunoscută ştiinţei actuale.

Liderul ar trebui să încerce să descopere dubla valoare a experienţei sale de cunoaştere şi simţire în creaţia pe care o întruchipează.

Un query de tip "update" este o solicitare de informații dintr-o bază de date de tip "relaţional" a cărei procesare şi întreţinere presupune o investiţie substanţială în posibilitatea realizării unei comparaţii între ceea ce vezi diferit la tine şi ceea ce este dincolo de ideile tale preconcepute.

Nu degeaba afirma scriitorul Andre Maurois că ştiinţa este o lungă şi sistematică curiozitate. Trecând de la o evoluţie oscilantă, presărată cu greşeli, la una reglată prin precizie şi fiabilitate ridicată, leadershipul capătă noi proporţii dezvoltate în jurul curiozităţii de a cerceta tainele cele de nepătruns ale unor noi regiuni de cunoaştere experimentală.

Dincolo de simplismul unor legi care, prin natura lor, supun cunoaşterea unei relaţii determinate pe cale analitică, identificate prin calcul şi intuiţie, liderul ar trebui să caute să descopere dubla valoare a experienţei sale în creaţia pe care o întruchipează - o valoare de simbol, o valoare de parabolă, o valoare de direcţie, o valoare de mit, o valoare de deja-vu. Si mai trebuie ţinut cont de valenţele estetice în jurul căruia se dezvoltă orice spaţiu de compunere a aspectelor ce fac obiectul "revelaţiei privilegiate a realităţii".

Care este limita maximă pe care ştiinţa ta o atribuie fundamentului pe care se sprijină leadershipul, din perspectiva trecerii la un alt context de raportabilitate: inversiunea de rol?

Leadershipul este permis numai în cadrul unor limite ale unor condiţii strict definite. Dar atunci când vine vorba de abordări inovative care încurajează orientarea spre un stil nonconformist, care să nu intre în niciun fel de tipare, nu există certitudini sau garanţii 100% că nu va sfida regulile şi normele existente.

Asta se traduce prin expresia: " *Trebuie să mergi mai mult înapoi, ca să poţi vedea înainte.* " Adică, să realizezi o prospectare de control a ştiinţei tale prin conceperea leadershipului ca instrument de manipulare a unei cunoaşteri tot mai complexe. Care prin experienţă şi erudiţie, poate conduce la un solid sentiment de competenţă exclusivă. Să mergi înapoi înseamnă să te reîntorci la ceea ce te pricepeau tu mai bine să faci, încât cunoaşterea să

devină sursa bucuriei de a te afla faţă în faţă cu ceea ce numeşte "să fii mereu acelaşi".

Ca să te întâlneşti pe tine însuţi în ipostaza de creator trebuie să experimentezi respectul de sine, adică să te afli constant faţă în faţă cu ceea ce ai învăţat despre tine, nu cu ceea ce nu cunoşti sau cu ceea ce cred alţii. Acest "tu însuţi" este o accentuare a virtuţii de a împărtăşi ceva din propria obiectivitate, virtutea de a aduna la un loc trăiri şi percepţii ca un impuls de a acţiona, virtutea de a da şanse afirmării unei identităţi coerente, diferenţiate.

Limita maximă pe care ştiinţa ta o atribuie fundamentului pe care se sprijină leadershipul este dată de configuraţia aleasă pentru organizarea teritoriului de exprimare, de găsire a celor mai inteligente metode de update la standardul de gândire adoptat. De aceea, ca protector al propriei tale ştiinţe, îţi revine sarcina să descoperi diferenţele importante care apar între forţa de rezistenţă a unei gândiri planificate şi forţa motoare a unei gândiri care intră în dialog cu altă gândire.

Inversiunea de rol este o reacţie de depăşire a rutinei profesionale provenită din condiţionarea minţii de a percepe o altă persoană în procesul de creaţie, astfel încât efortul de a construi o viziune să permită ipostazierea unui Alter-Ego.

Universul cunoaşterii fără nume vizează analiza retrospectivă a cunoştinţelor în domeniul conducerii, care permite o îmbogăţire şi o reactualizare a acestora în vederea atingerii unor performanţe deosebite. Cunoaşterea nu are un nume care să-i acopere întreg teritoriul plin de mister, ci are o întreagă poveste în spate pe care nu vei ajunge niciodată să o isprăveşti. Dar căreia îi poţi adăuga oricând un nou capitol. Iar dacă îi înţelegi tâlcul, îi poţi găsi oricând şi un titlu nou.

Ai puterea să înaintezi printre jaloanele fixate de teritoriul unei poveşti fără sfârşit?

Source: https://neculaifantanaru.com/universul-cunoasterii-fara-nume.html

Universul imaginativ al Creaţiei fără margini

On Noiembrie 23, 2020

Omul este mai mult decât o minte şi un corp, iar prin reunirea cu dimensiunea spirituală ecoul sinelui său se transformă major într-o operă de creaţie.

Încerc să transpun în pictură cuvintele unui univers lăuntric pe care nu-l pot explica prin viu grai, ci doar prin emoţia cu care vreau să reprezint cadrul unei realităţi mai profunde, mai apropiată de vădita predominanţă a unui cer plin de linişte, cu descifrarea logicii unei legi ce reglementează forma pe care trebuie să o îmbrace acordul artistului cu esenţialul din rosturile existenţei. Sunt pe cale să reuşesc.

Tot timpul pensula îmi vorbeşte prin culori, indicându-mi trăsăturile esenţiale ce stau la baza existenţei, formând o unitate armonică: spaţiul, timpul, ordinea, determinarea, toate acestea variind de la recreere la spiritual. Din anumit punct de vedere, pensula este o eliberare şi libertate în acelaşi timp, căci îmi lasă spaţiu de reflecţie, mă ajută să mă relaxez, să mă calmez, în timp ce mânuirea ei cu fineţe, cu graţie, cu acea libertate care merge de la exprimarea francă a sentimentelor de apartenenţă la un univers suprapus, este forma mea de comunicare cu ochiul unei forme imaginare de exprimare, de la fantastic la abstract.

Arta scoate în evidenţă unitatea multiplicităţii realităţii în care mă încadrează actul de creaţie. Nici nu-i de mirare. Condus de o anumită dispoziţie metafizică, am ajuns să cred că sunt doar transpunerea în scris a unui univers ce are identitate în mintea şi sufletul unui pictor care îşi îmbracă pânza cu forma imaginară a unei geometrii vizibile doar în modul de vedere mistic, spiritual. Cuvintele exprimă cu greu dimensiunea lucrurilor în care cred, ci mai degrabă arată dimensiunea unei epopei interioare ce nu-şi va consuma niciodată posibilităţile ei de interpretare.

Leadership: Creaţia demiurgică a sinelui tău se orientează spre o nouă variantă şi tendinţă stilistică, abordând în tematica ei o reinterpretare a mesajelor artei care se îngemănează cu religiosul?

S-ar spune că opera pensulei este opera de iluminare a sufletelor şi a cugetelor libere, aducându-mi aminte că nu am mai privit de mult o floare a paradisului, cerul în furtună, sau acel "dincolo de stele" care freamătă a zbor deasupra unei vieţi întregi. În artă, imaginea redată în scris sau prin stratul pictural al pânzei, poate să reflecte un limbaj exclusiv simbolic, strâns legat de partea religioasă a liricii. Arta face lucruri pe cale senzitivă, plăsmuieşte visuri pe calea unui ideal de raportare la univers, acela al purităţii existenţei şi al mişcării corpurilor, al pluralităţii viziunilor, al afişării simultane a tuturor virtualităţilor existenţiale şi a micilor frumuseţi cotidiene.

Prin virtutea celestă pe care mi-o conferă binecuvântarea unei depline sfinţiri alchimice, cu trecere spre microconglomerate şi concreţiuni sporadice de metafore active, o sfinţire pe cât de solitară pe atât de grăitoare, am reuşit să produc un tipar nou de transmitere învăţăturilor antice, la alt nivel de expresivitate. Chiar şi astrologic privind, atât pensula cât şi stiloul, pot să dezvolte nişte aspecte pur teoretice, având o dualitate mai extinsă, cea dintre elementul intelectual şi cel afectiv, unul fiind exprimat prin ochi, celălalt prin cuvinte.

Creaţia demiurgică a sinelui meu este o manifestare a instinctului emoţional turnat în forme artistice de liberă exprimare a trăirilor (de o înaltă expresivitate), care indică o prezenţă imuabilă prin har şi prin logos. În acest caz, tendinţa stilistică care îmi influenţează creaţia coincide cu dorința sinelui meu de a fi recunoscut și apreciat pentru ceea ce este, ca să mă descopăr mai bine, nu să fug de mine, şi să folosesc util tot ce am descoperit spre a reface

armonia universului literar-artistic.

Leadership: Poţi să explici motivul căutării sinelui în sine prin felul de a fi al artei care se realizată prin opere sau acțiuni cu semnificații estetice bine gândite?

Cine ştie, poate că eu însumi sunt opera de înfrumuseţare prin cuvinte a unui Ego care se crede mai presus de iluzia unei lumi plină de sens, mai presus de cele pământeşti şi cereşti, fără să stau smerit în faţa altarului tăcerii, în imperiul semnelor fără sens şi al simbolurilor fără corespondent revelator, oricum greu de descifrat.

Iar dacă mă implic într-un joc de îndemânare pentru exersarea scrisului, cu însufleţire, plin de lirism, din instinctul de explorare a sinelui, ca o chemare profetică de-a lungul timpului, este pentru că încerc să scot la iveală, măcar parţial, rodul unui act de creaţie declanşat spontan de tainele spiritualităţii.

În această ordine de idei, sunt un artist prin puterea picăturilor de înţelepciune vărsate în memoria timpului, prin alegerea sensurilor cuvintelor pe care le aude cineva ai cărui ochi ştiu să privească cu multă atenţie o creaţie intelectuală şi să recunoască, să recepţioneze acea realitate a existenţei mele interioare ce rezonează la frecvența conștiinței universale.

Sunt un artist al emoţiilor desfăşurate în imperiul unui cer care nu este decât un vis, în imperiul unui fluture umplut cu multe culori, care surprinde o lume lirică prin fragilitate și elan. În zborul său uşor, liber, neatins de patimi neiertătoare, fluturele a reuşit cumva să atingă norii, să atingă cerul. Până la urmă, am reuşit să ating sublimul zborului său prin simpla atingere a unei pânze cu o pensulă. Stiloul este martorul acestei însufleţiri artistice.

Motivul căutării sinelui în sine poate fi acela de a da sens unei dimensiuni spirituale ce îşi are originea în actul de creaţie care începe cu atenţia îndreptată spre ascultarea lăuntrului dintr-un preaplin al geografiei ființiale.

Universul imaginativ al Creaţiei fără margini surprinde caracteristica principală a sinelui ce se oglindeşte în opera veşnică a creaţiei, fiind o transpunere a gândurilor şi trăirilor într-o simbioză a spațiului şi a timpului în care mi-am însușit datoria de a fi liantul dintre minte şi spirit.

Totodată, sunt liantul dintre codurile personale şi cele ale textului literar, sunt liantul dintre materie şi substanţa conceptuală de sorginte simbolică. Sunt vocea universului pentru că am stiut să ma întroduc în universalul unei lumi cuprinsă tocmai într-un incomensurabil model de exprimări şi de cuvinte.

Source: https://neculaifantanaru.com/universul-imaginativ-al-creatiei-fara-margini.html

Universul omului dezorientat în faţa unei uşi întredeschise (II)

On Decembrie 16, 2012

Sporeşte-ţi performanţele de procesare a viziunilor şi revelaţiilor, realizând saltul în acea conştiinţă aflată în permanent impact cu realitatea subiectivităţii şi idealităţii.

Păşeam nesigur într-un necunoscut care se extindea cu cât înaintam mai mult. Şi cu cât înaintam mai mult, cu atât se schimba mai mult peisajul, din color, în alb şi negru. O altă lume, un alt timp, un alt tărâm, un alt sistem cognitiv, un alt fel de a fi, în totală discordanţă cu aspiraţiile mele anterioare.

Totul părea o păcăleală, o amăgire, o tristă ficţiune de minţi imature. Mă lansam într-o căutare a răspunsurilor asemeni unei făpturi care, cu un singur creier, cu o singură inimă, printr-o aprigă lovitură a destinului, se întrupează în altcineva şi trăieşte toate evenimentele timpului şi ale vieţii. Dar care, reacţionând la diverşi factori definitorii, se putea deteriora pe durata transformării.

Ca Raşid, califul din opera lui Hauff, supus capriciilor transformării sale, ajunsesem la uşa marilor taine, ce părea întredeschisă. Desluşind îndărătul ei suspine şi scâncete. Sunete amplificate ale îndoielii şi neliniştii, reperele propriei mele deveniri, un fel de colaj al concretelor care aproximau media expectanţelor mele prin raportare la obiectivele-cadru şi la dimensiunile personalităţii mele. Nu-mi puteam reveni din uimirea, nebunia, curiozitatea care torenţial mă cuprinseseră.

Am împins uşa, dar m-am oprit mirat în prag. În spatele ei se ascundea "alteritatea", o lume care se auto-susţinea prin exploatarea şi susţinerea inadecvată a realităţii, a cunoaşterii, a orientării, a înţelegerii, a ştiinţei şi a efectelor ei dominante. Ca şi cum n-aş fi trăit viaţa mea, ci alte vieţi, anterioare, atât de răsucite şi confuze, atât de neexplorate şi variate, încât aveam impresia că întreaga lume se clătină. Şi odată cu ea răsăreau aspecte necunoscute ale ştiinţei mele.

Leadership: Poţi să-ţi selectezi dimensiunea de explorare a existenţei ca mod de înţelegere a trăirii evenimentului dincolo de faptul particular care generează realitatea?

Niciun fan al literaturii fantastice nu ar fi ştiut să îmbărbăteze culoarea viziunii mele. Cu vădită surprindere, eram transpus într-o altă realitate, a noului, a schimbării, a unei creaţii existenţiale mereu în transformare. Evoluţia faţă în faţă cu revoluţia. O mângâiere, dar una dureroasă. *Un changement de perspective sur les attaques extérieures.* Un nou statut, un alt fel de a fi care se încadra într-un soi de schemă, o hartă abstractă în care erau trecute datoriile importante faţă de percepţii, interpretări şi ipostaze, precum şi relaţiile dintre ele.

Şi, totuşi, numai adevărul din spatele uşii, acceptul lui justificat, m-ar fi putut salva de la o absurdă şi totală rătăcire. Amplificarea propriei personalităţi printr-o supunere în faţa forţelor vieţii, ale timpului, ale extraordinarei alcătuiri a realităţii. O însuşire continuă a ştiinţei de a avea acces la adevărurile fundamentale despre Om şi esenţa lui în lume.

Poate chiar ştiinţa de a fi mai mult decât Om, de a fi o întreagă lume, un univers. Dimensiunea de explorare a existenţei mele se putea măsura prin forţa de expresie cu care încercam să redau mesajul unei noi direcţii de gândire.

Leadership: Poţi să-ţi consolidezi forţa de răspuns la întâmplările trăite experimental,

printr-o abordare holistică a cunoaşteri ştiinţifice?

A încerca să înţelegi leadershipul, fără să te supui unui proces de transformare, este ca şi cum ai ridica receptorul telefonului şi ai forma un număr, dar un număr care nu figurează în cartea de telefon. Vei continua să aderi la o realitate pe care n-o percepi şi care nu este conformă sau compatibilă cu sistemul de convingeri care ghidează liderii veritabili pe drumul cel bun. Sau, la o realitate care se lăsă aşteptată la nesfârşit.

Un soi de negare a tot ceea ce ai acumulat în prezent, prin forţa de răspuns la întâmplările trăite experimental sau chiar aprioric, printr-o abordare holistică a cunoaşterii ştiinţifice şi existenţiale. Ceea ce poate conduce la sporirea performanţelor de procesare a viziunilor şi revelaţiilor, a inspiraţiei şi intuiţiei, trebuincioase satisfacerii intenţiilor de a afla, de a şti şi de a descoperi lucruri noi, pe tot parcursul vieții. Te poţi deosebi de ceea ce este limitat numai prin mijloacele puse la îndemână de conştiinţa care înlătură neştiinţa şi ignoranţa, înştiinţându-te asupra pericolului care te paște atunci când refuzi să-ţi urmezi imboldurile de înnoire.

Saltul în acea conştiinţă aflată într-un permanent impact cu realitatea subiectivităţii şi idealităţii (conştientizarea propriilor gânduri şi trăiri). Imboldul de a căuta în momentul imediat următor ceva ce crezi că nu găseşti în clipa de faţă - este una din cheile leadershipului spre a obţine acea împlinire de a fi mai presus de prejudecăţi, de tine însuţi, de a trece peste toate barierele, fie ele reale sau imaginare. Doar astfel poţi demonstra bogăţia şi superioritatea individualităţii tale.

Vei aştepta ca cineva să răspundă la apelul tău, pledând în acest timp pentru o schimbare, o evoluţie graduală, în care raţiunea şi creaţiunea să se potenţeze mereu, şi benefic. Dar cine oare să-ţi răspundă de acolo de unde nu există orizont, de unde nu există conformare?

Un conflict de sincronizare între realitate şi alteritate se produce atunci când nu se pot reconcilia diferențele dintre ceea ce încerci să oferi prin experienţa acumulată și exerciţiul de testare a puterii de a te reinventa.

John Maxwell, expertul în materie de leadership, mărturisea într-una din cărţile sale că a muncit atât de mult, vreme de mai bine de patruzeci de ani, pentru a învăţa despre leadership şi pentru a extrage pepitele de aur. El a văzut ce poate face leadershipul bun, care contează cu adevărat. A observat că leadershipul bun poate transforma organizaţii şi poate avea un impact pozitiv asupra vieţilor a mii de persoane.

John Maxwell a ridicat receptorul şi a format numărul potrivit care figura în agenda transformării sale. El a parcurs acel "timp" limitat al schimbării, care nu curgea în zadar, ca o ploaie de scurtă durată. Ci a trecut peste punctul de mijloc al liniei care desparte cele două coloane ale existenţei: "a fi" şi "a deveni".

O continuă auto-depăşire a ştiinţei de a avea acces la adevărurile fundamentale despre Om şi esenţa lui în lume. Evoluţia fata în faţă cu revoluţia. Adoptând un nou statut, un alt fel de a fi, bazat pe o preocupare intensă, ca pe o continuare a căutării performanţei la un nivel superior.

Ca şi alţi profesionişti din domeniu, el a ajuns la acea "uşă întredeschisă" spre o altă dimensiune a universului uman, a timpului, a evenimentelor vieţii, colindând necunoscutul în încercarea de a colecta ştiinţa şi cunoaşterea deplină, de a se plasa pe traiectoria corectă a performanţei.

Leadership: Valoarea de conţinut a realităţii pe care o experimentezi este egală cu valoarea de conţinut a unei gândiri din care rezultă necesitatea unor alegeri de tipul "în afara propriei conştiinţe"?

" Cine sunt? Unde mă aflu? Până când?" Sunt cele trei nestemate care au stat la baza devenirii sale. El a împins uşa, nu a zăbovit în pragul ei ca un om care se loveşte de un zid invizibil. Ci a acceptat adevărul din spatele ei, care l-a salvat de la o absurdă şi totală rătăcire.

Iar acest adevăr, ca o baterie de artilerie care trage o sută de lovituri de tun pentru a anunţa începutul unei schimbări majore, acceptat pe deplin, i-a deblocat orice îndoială cu privire la angajamentul său faţă de sine în atingerea performanţei.

Acest adevăr a fost dat de o siguranţă mai mare în gândire, un factor cheie în înţelegerea celor mai delicate aspecte a mecanismelor care guvernează viaţa, omul, timpul, procesul lor de transformare – cu toate adaosurile lor. A fost punctul de mijloc al desăvârşirii ştiinţei sale, înclinaţia de 180 de grade, de la simplu la complex, de la basic la avansat, un fel de clopoţel al schimbării care i-a reamintit constant cine este şi încotro se îndreaptă.

O alegere de tipul "în afara propriei conştiinţe" se face atunci când nu eşti pe deplin convins de realitatea pe care o experimentezi în direcţia opusă a ceea ce te aştepţi să crezi despre toate lucrurile care îţi vin în minte, schimbându-ţi astfel percepţia despre ceea ce eşti cu adevărat.

Universul omului dezorientat în faţa unei uşi întredeschise vizează acea incursiunea în dimensiunea universului propriu, care interacţionează cu realitatea numai într-o manieră direcţionată şi gândită într-un mod cu totul nou, mai larg şi mai cuprinzător. Acest tip de gândire care nu se încapsulează în reguli și norme riguroase, impune întotdeauna congruența sau compatibilitatea cu leadershipul transformaţional.

Source: https://neculaifantanaru.com/universul-omului-dezorientat-in-fata-unei-usi-intredeschise-II.l

Universul omului dezorientat în faţa unei uşi întredeschise (I)

On Decembrie 15, 2012

Răspunde întrebărilor impuse de propria ta evoluţie, ca să-ţi facilitezi accesul la adevărurile fundamentale despre Om şi esenţa lui în lume.

Nu îmi propusesem şi nu credeam că mă voi expune atât de mult unei lumi întregi, unui factor de înfruntare. Era o reflexie a legăturii care exista între mine şi altă fiinţă, continuându-se printr-o învăluire intensă, de esenţă, a ceea ce eram, în contrast cu ceea ce puteam deveni.

Simţeam pământul lunecându-mi de sub picioare. Temerile mele mai mult sau mai puţin vagi de până atunci aveau motive serioase să se preschimbe în spaimă. Inexplicabil, eram prins într-un vârtej existenţial, într-un stol de gânduri neliniştitoare, într-un sistem de axe ale îndoielii care îmi blocau cu mult elan optimismul şi entuziasmul. Şovăitor, mă clătinam în umbra unei nesiguranţe în gândire, frământat de numeroase întrebări confuze, cuprins de o apăsătoare aşteptare şi înfricoşat de urmările ei.

Fiecare fază a evoluţiei mele era o parte a ştiinţei de pretutindeni, mărturia unei lumi pe care o doream reînviată, în măsura în care ştiinţa de pretutindeni venea să rezolve întrebările pregătitoare impuse de propria bătălie cu morile de vânt. Cine eram? Unde mă aflam? Până când? Aveam senzaţia că fusesem creat să mă potrivesc unei etichete care poate nu mi se potrivea, înlăuntrul unei lumi înconjurătoare care se impunea numai prin constrângere şi, preventiv, izbucnea dorinţa în mine de a face cu totul altceva cu viaţa mea.

Un moment scurt de tatonare, iute ca un flash, o stare de luciditate forţată în care, asemeni unui Prometeu înlănţuit de o stâncă enormă, îmi erau devorate, fără excepţie, toate sursele de inspiraţie şi motivaţie. Toate firimiturile din energia care mă caracteriza le lăsăm în urmă, nu le strângeam într-un mănunchi nou al strădaniei de validare a propriei persoane, ci le lăsam să se împrăştie singure până la sublimare.

Leadership: Cum tratezi depăşirea dualităţii dintre a fi în sine un obiect al obsesiei faţă de propria persoană şi a fi principala modalitate de a menţine o stare-limită specifică unei conştiinţe bântuite de tentaţia neantului?

Simţi pământul lunecându-ţi de sub picioare? Eşti prins într-un vârtej existenţial, într-un sistem de axe ale îndoielii care îţi blochează optimismul şi entuziasmul? Te clatini în umbra unei nesiguranţe în gândire? Eşti frământat de numeroase întrebări confuze, cuprins de o apăsătoare aşteptare şi înfricoşat de urmările ei? Cine eşti? Unde te afli? Până când?

De ce ar trebui să te chinui atât de mult pentru a răspunde la aceste întrebări? Fiindcă doar astfel poţi înţelege leadershipul, această scară spiralată a ascensiunii, dar şi a riscurilor, care poate fi parcursă numai prin înţelegerea esenţei, ascunsă şi imuabilă, a naturii umane. O privire "dinăuntru", acea reflectare a spiritului confuz care experimentează noi ipostaze ale realităţii, este necesară pentru o mai bună urmărire a modului de îndeplinire a obligaţiei de asigurare a transformării care succede linia măreţiei incomensurabile.

Singura mea dovadă de măreţie a fost că niciodată nu m-am simţit pierdut, abandonat, în toată acea confruntare dintre ceea ce îmi altera realitate şi ceea ce mă reprezenta ca stil, viziune şi spirit. Purtarea pe umeri a unei asemenea măreţii, în opoziţie cu orice semn al delăsării care-mi bântuia neîncetat mintea, cugetările şi sufletul, este dovada credinţei de a respinge orice slăbiciune a raţiunii în faţa forţelor de nepătruns ale neantului.

Neantul se reduce la traversarea experienței de viaţă pe care nu o accepţi ca şi garanţie a intrării tale în acea ordine a spiritului care te poate ajuta să-ţi redefineşti părerea despre propria persoană, despre sistemul de valori, şi limitele din această relaţie. Se poate spune că eşti un obiect al obsesiei faţă de propria persoană când ajungi să te consideri înfrânt de o realitate care parcă nu-ţi mai aparţine, care parcă nu mai are niciun sens, fiind incapabil de a-ţi găsi direcția și motivația pentru a continua să te dezvolţi pe toate planurile.

Leadership: Care este poziţia ta faţă de ceea ce ţi se întâmplă într-un cadru de tip "manifestă-te prin forţa individualităţii tale" atunci când trebuie să validezi cauza adevărată a trăirilor tale?

Bunul pe care-l posezi nelimitat, şi pe care leadershipul îl admite ca pe un vast teritoriu al răspunderii faţă de ceea ce te motivează, dobândit ca urmare a eforturilor intense de a face ceva important cu viaţa ta, este de fapt valoarea pe care ţi-o dai tu singur, nu oamenii din jur. Este valoarea pe care ţi-o dă legătura dintre ceea ce ai fost, în contrast cu ceea ce poţi deveni; este valoarea pe care ţi-o dă experienţa sinelui câştigată printr-o diversitate apreciabilă a abordărilor de tip realist.

Natura ta se va afla într-o continuă modelare sub influenţa societăţii, dar şi a propriei tale treceri spre o realitate mereu schimbătoare. O punte a unei înţelegeri tainice a ceea ce te defineşte ca Om, pe care, traversând-o în condiţiile impuse de propria ta cunoaştere, în înţelegerea şi cuantificarea procesului de transformare, va crea posibilitatea de a putea răspunde la întrebările care ascund atâtea dubii şi presupuneri referitoare la "cine eşti", care este rolul tău în lume şi încotro te îndrepţi.

Cauza adevărată a trăirilor tale poate fi aflată prin mijlocirea altcuiva sau prin autostudierea tendinţelor tale. Amândouă modalităţile trebuie să se remarce prin descoperirea viciilor din tine, urmată de eradicarea oricărui defect prin dezvoltarea calităţii care îl va distruge, nu prin luptă împotriva răului, ci prin biruinţa spirituală asupra superiorităţii inteligenței.

Când te simţi confuz, înseamnă că dialogul cu tine însuţi a fost bruiat de acea tendinţă a inteligenţei de a accesa o nouă formă de manifestare a existenţei, străină de propria ta structură de referinţă.

Cum parcurgi scara spiralată a ascensiunii tale? Privind înapoi spre ceea ce pare lipsit de orice importanţă, sau înainte spre ceea ce n-are să mai fie? Dacă vrei să te ridici la nivelul leadershipului care susţine potenţialul necesar pentru realizarea continuă a schimbării, mai întâi trebuie să identifici noutatea care poate da vieţii tale un sens, o anumită direcţie, o anumită valoare.

Noutatea este mărturia unei lumi pe care o doreşti reînviată, este condiţia ştiinţei de a explora o realitate care se îmbogățește în permanență cu fascicule de semnificații, conferindu-ţi acea unicitate, atât de necesară pentru a deveni un om mare.

Valoarea omului este determinată de volumul adevărului pe care îl poate tolera despre el însuşi în acea circumstanţă a vieţii care îl însingurează.

Universul omului dezorientat în faţa unei uşi întredeschise oglindeşte acea parte ascunsă a ştiinţei şi a cunoaşterii "Omului" ce iese la iveală câtă vreme eşti conectat la o realitate cu semnificaţie diferită. O experienţă voluntară, un salt spre o altă înţelegere, care îţi poate permite să progresezi, îmbogăţindu-te cu cunoaşterea proprie, cu cunoaşterea vieţii, a timpului şi a universului uman.

Aşa cum pictorul îşi pregăteşte pânza înainte de a pune culorile, tot aşa şi excelenţa în leadership, pentru a fi atinsă, trebuie să-i aloci mai întâi resursele proprii care pot determina o schimbare, să-i reînnoieşti cunoaşterea şi ştiinţa înţelegerii naturii umane, a Omului din tine, apoi a celorlalţi din jur, înainte de a le folosi.

O uşă deschisă este o invitaţie de a intra într-un spaţiu uneori necunoscut, unde nu ştii ce te aşteaptă şi ce vei găsi. Dar odată ce ai trecut de ea înseamnă că ţi-ai asumat responsabilitatea de a înfrunta "necunoscutul", cu armele cunoaşterii potenţialului pe care ţi l-ai dezvoltat permanent.

Source: https://neculaifantanaru.com/universul-omului-dezorientat-in-fata-unei-usi-intredeschise.htm

Universul unui artist care se hrăneşte cu euforia creaţiei

On Iunie 14, 2016

Lărgeşte-ţi orizonturile de percepţie a realităţii existenţiale etalându-ţi meritul de a pune în discuţie subtilităţile unei gândiri sensibile, specifică artiştilor care cunosc modul de funcţionare a mecanismelor simbolice.

Mi-a plăcut enorm de mult să-l citesc pe Victor Ieronim Stoichiţă nu doar pentru talentul de a prezenta marele capodopere ale artei picturale, ci pentru meritul de a pune în discuţie subtilităţile unei gândiri sensibile, specifică artiştilor care cunosc modul de funcţionare a mecanismelor simbolice. De exemplu, în cartea lui "Cum se savurează un tablou", suntem mişcaţi de posibilitatea savurării mai multor tablouri prin inteligenţa de fond a unei exprimări capabile să eficientizeze, substanţial, comunicarea chiar şi cu cei lipsiţi de exerciţiul practic al artei.

Dar în primul rând, suntem introduşi într-un univers al percepţiilor de apartenenţă şi de interconectare la un univers plin de culoare intensă, plin de personalitate şi forţă expresivă. Să luăm ca exemplu un pasaj din minunata sa lucrare despre artă, cu trimitere spre o pagină de istorie:

"Într-o pagină celebră a Salonului din 1767, Diderot exclamă în faţa unui tablou anticipator al viitorului pictor al Luvrului:

În ce enormă profunzime obscură şi mută se va rătăci acum ochiul meu? La ce distanţă prodigioasă este trimisă bucata de cer pe care o întrezăresc prin această deschidere ! Uimitoarea degradare a luminii ! Cum se diminuează ea coborând din înaltul bolţii, de-a lungul coloanelor ! Cum sunt împinse tenebrele de lumina zilei de la intrare şi de la ieşire ! Nu te mai saturi să le priveşti. Timpul se opreşte în loc pentru cel plin de admiraţie. Ideile pe care ruinele le trezesc în mine sunt măreţe. Totul dispare, totul piere, totul trece, doar lumea rămâne, doar timpul durează. Cât de veche e lumea aceasta ! Păşesc între două eternităţi. Un torent înghesuie naţiunile unele peste altele în fundul unei prăpăstii comune. Eu, doar eu vreau să mă opresc la marginea ei şi să evit şuvoiul care curge pe lângă mine."

Leadership: Iei în considerare tendința esențială a unui artist care se revealeaza ca o ocheadă aruncată peste timpul istoriei și care pretinde să se realizeze ca atotcunoscător printr-o experienţă de viaţă îndelungată?

Poţi să pui într-o lumină favorabilă ceea ce resimţi la nivel de cunoaştere, din perspectiva unei libertăți de autodeterminare fără frontiere, atunci când începi să faci o juxtapunere între cele două părți din cuprinsul expresiei: nimic nu se pierde, totul se transformă. Și, în același timp, trebuie să știi să le aplici în cazul explicării anumitor fenomene și procese importante pentru dezvoltarea personală. Cum ar fi fenomenele de interferenţă între logică, ştiinţă şi libera imaginaţie, sau procesele de producere a ideilor și a combinaţiilor dintre viziune și negaţie.

Artistul îşi măsoară talentul cu un supererou dintr-un univers paralel printr-un act de reflexie devenit nu doar posibil ci necesar, ca într-un joc de oglinzi, având o pensulă în mâna stângă şi câteva culori ale paletei în mâna dreaptă, fapt ce prilejuieşte introducerea unui alt spaţiu şi alt timp. El este trecutul şi viitorul aceleiaşi imagini, evocând o atmosferă şi o stare de spirit în mintea privitorului căruia parcă îi este sugerată bucuria de a se privi în oglinda unei realităţi fictive, păşind între două eternităţi: o eternitate a lui "acum şi aici" şi eternitatea unei vieţi glorioase.

Compatibilitatea cu precizia măsurătorii parametrului "Sunt un Univers" poate fi afectată de ceea ce resimţi la nivel de cunoaştere în cazul în care nu reușești să atingi un nivel înalt de gândire, deci atunci când nu poți spune răspicat despre tine însuți că reprezinţi o "Totalitate". Ei bine, în cazul lui Diderot, această totalitate reprezintă o cunoaştere aleasă privind modul de funcţionare a mecanismelor simbolice care construiesc sensul unei noi atitudini de tipul „omul nou" într-un tablou anticipator al viitorului.

Omul care aspiră la noi culmi de progres este rezultatul amestecului celor două identităţi, cu deosebită însemnătate, pe care şi le asumă în plan existenţial şi profesional. Numai prin acest amestec devine posibilă modificarea structurii unei relații funcţionale, exprimate printr-un "Sunt un univers?", cu sprijinul unui experiment psihologic și revelator care pune în prim plan profunzimea spiritului de a încorpora totul la un loc, oricât de mic şi neînsemnat - dar care poate fi oricând transformat.

"Nimic nu se pierde, totul se transformă" - este deviza minţilor sclipitoare care au înţeles cum funcţionează Universul şi cum să se integreze ei înşişi în El, încât să producă o extindere necontenită a materiei.

Leadership: Principiile expuse în creaţia ta corespund modelului de dezvoltare acceptat de o expresie regulată, simplă, de genul: "tot ce te înconjoară devine o extindere a unei singure semnificaţii?"

Privite ca trepte ale unei piramide pe care poţi urca numai în conformitate cu anumite reguli (elaborarea cât mai clară conceptelor de leadership, organizate într-o expunere logică şi coerentă, cât mai convingătoare şi potrivite cu mesajul pe care îl transmiţi), aceste reprezentări trebuie să-ţi garanteze valoarea, un tip de pondere, o anumită greutate, asigurându-ţi undă verde către zona de interes, de competenţă şi de formare a susţinătorilor tăi.

Grecii aveau pentru artă un termen care poate părea ciudat: tehné, însemnând meşteşug. Pentru ca leadershipul încorporat în "creaţia" ta să poată înfrunta orice critică, orice scut, orice oprelişti de natură intelectuală, ideologică, educativ-informativă, este necesar ca mesajele, noţiunile, principiile pe care le transmiţi să corespundă modelului de dezvoltare acceptat de ei.

Acest mecanism de monitorizare şi evaluare a modului în care îţi faci cunoscută creaţia, este bazat pe raporturi de tip "Tu - Ei" inedite?

Leadershipul are la bază cunoaşterea "Artistului" din tine. Iar această cunoaştere, plină de trăiri, plină de adevăr, diferenţiată de un orizont de tranziţie care îţi poate face accesibilă evoluţia, devine în concepţia vremurilor noastre, singura cale posibilă către atingerea perfecţiunii.

Mesajul unui artist care se priveşte pe sine cu înţelepciune este reprezentarea reală a unei imagini aleasă dintr-o cunoaştere adâncă a vieţii pusă sub semnul unei adânci semnificaţii: "Totul dispare, totul piere, totul trece, doar lumea rămâne."

Source: https://neculaifantanaru.com/universul-unui-artist-care-se-hraneste-cu-euforia-creatiei.html

Universul unui artist care şi-a găsit expresia plenară

On Mai 01, 2019

Modelează-ţi realitatea prin intermediul unei virtuţi care să redea într-o imagine cât mai elaborată şi artistică personalitatea ta unitară şi bine articulată.

Grădina îmi este leacul nemuririi, o inflorescenţă a spiritualităţii care impresionează prin puritate şi pozitivitate. Îngrijirea ei fiind atât de meticuloasă, încât alţii s-ar opri înainte de a începe, se înscrie în aceeaşi muncă cu a pictorului care ştie să aleagă cu fineţe şi tact elemente din lumea înconjurătoare pentru a oferi stimularea potențialului creativ de care are nevoie privitorul pentru a se transpune într-o lume ideală.

Acest mediu de viaţă, căruia i se mai adaugă un plus de valenţe artistice meritorii, îmi dă responsabilitatea şi simţul care mă ajută să disting acea cunoaştere fundamentală a frumuseţii de dincolo de estetica tradiţională a proporţiilor de forme, tendinţe şi tonuri, dincolo de rigiditatea cuvintelor aşternute cu atâta silinţă pe hârtie.

În fiecare dimineaţă şi seară, grădina pe care numai un spirit foarte cultivat ar fi putea să o îngrijească ca pe un gardian al inimii, mă întâmpină cu o atmosferă de har, plină de farmec, primitoare şi relaxantă, la cea mai mică adiere a vântului înfăşurându-mă ca într-o vrajă a fantasticului dispus să poarte amprenta unei înalte înțelepciuni prevăzute în planul Creației divine. Încă mai vreau să cred că ne asemănăm atât de mult, că avem sentimente ce deseori coincid în situaţii diverse.

Un dialog viu şi cald, într-o zonă retrasă a grădinii, trebuie să înceapă cât mai curând. Trebuie să vorbesc cu fiecare floare în parte, ca prin aceasta să mi se împodobească mintea şi sufletul cu gândurile lui Dumnezeu de-a lungul unui moment predestinat pentru doi prieteni apropiaţi.

Dacă ar trebui să mă adresez grădinii, aşa cum m-aş adresa unui pictor care ţine universul în mâinile sale pline de culoare şi energie, mâini care clădesc, mângâie, modelează şi luminează, i-aş spune doar atât: "Maestre, mulţumesc pentru Invictus". Vorbă veche, dar special aleasă pentru o minte plină de pace.

Leadership: Poţi să evidenţiezi caracterul "conceptual" al reprezentării unei realităţi particulare, adică încercarea de a reda într-o imagine expresivă tot ceea ce ştii despre un univers guvernat în totalitatea lui de sistemul sugestiv al corespondenţelor cu natura?

Un ciripit discret de rândunică, o frunză galbenă rămasă singură printre firele de iarbă, o albinuţă învârtindu-se în jurul primelor crizanteme, totul din jur mă integrează într-un joc magic, ca într-o vrajă a coincidenţelor multiple, privind acel ceva nedescifrat de dincolo de realităţile simultane a tuturor elementelor constitutive ale grădinii.

Arta grădinăritului nu este o entitate separată de viaţă. Mai întâi mă confrunt cu realitatea unei naturi care e supusă unei voințe libere, cum că toate lucrurile vii depind de un Creator şi de un stăpân etern al lumii. Apoi este realitatea unei transformări de vis, subordonată unei viziuni de ansamblu și de detaliu a ceea ce oferă peisajul grădinii, care trece prin conștiența relației dintre ceea ce creez cu gândurile şi privirea, şi efectul unei transfigurări a lumii reale în spiritul miraculosului.

Orice suflu de viaţă care, iată, se simte în fiecare detaliu al florilor, în orice colţ al grădinii şi

în orice clipă, ca indice temporal al unei cărţi menită parcă să împrăştie de jur împrejur adevărul din gândirea înţelepţilor lumii, amplifică trăirile unui suflet care încearcă, cu nesfârşită umilinţă, să descopere cheia cunoaşterii lui Dumnezeu.

Caracterul conceptual al reprezentării unei realităţi particulare ţine de formularea unui răspuns la întrebarea: "Ce trebuie să conţină grădina ta pentru a te bucura de frumuseţea ei în spiritul unei nestramutate supuneri faţă de voinţa lui Dumnezeu?"

Leadership: Cum te îngrijeşti de imaginea virtuţii şi a purităţii care propune un mod de viaţă exemplar, în contextul unei influenţe care se alătură naturii pentru a o întregi cu sensuri mistice?

Grădina este destinul unei stele plină de culoare. Sincer cred că semănăm, rezonăm ca două surâsuri pentru încântare şi aş vrea să se creeze o comparaţie între mine şi ea, că între două tablouri mirosind încă a ulei proaspăt, marcând parcursul unui simbol al esenţei umane descătuşate de orice patimi sau griji. Mai mult decât atât, grădina îmi dă această impresie de forță protectoare și de nestăvilit datorită ideii de a fi dependent de inteligenţa superioară a materiei care include toate imboldurile spiritului din întreaga Creaţie, adică de Dumnezeu.

Manifestarea unui sentiment de respect faţă de viaţă poartă amprenta unui mod special de organizare a spațiului care îmi prilejuieşte calmul şi liniştea sufletească. Virtutea care mă caracterizează în totalitate, a cărei dobândire am râvnit-o parcă de secole, este aceea a omului care dă verticalitate sufletului, ferindu-l de regrete şi remuşcări, sub lumina căruia respir un alt destin, mai împăciuitor. Demnitatea este caracterul iertător al lui Dumnezeu ce străluceşte prin fiecare floare şi firicel de iarbă.

Umberto Eco, prietenul meu de nădejde în descoperirea semnificaţiilor ascunse dincolo de orice element nou şi plin de viaţă, n-a ştiut atât de bine ca mine să atingă sublimul unei trăiri estetice prin referinţa imaginii la originalul unui tablou ce dă valoarea unui text plin de savoare şi spirit. Cu toate acestea, încă ţin cont de felul în care el admira grădinile cele mai bine păzite de chestiunea sugestivităţii:

"Divinităţile ne vorbesc prin mijlocirea viselor şi a enigmelor. Aşa sunt şi grădinile astea. Fiecare aspect al acestei terase reproduce un mister al artei alchimice, dar, din păcate, nu mai suntem în stare să-l citim, nici măcar gazda noastră nu poate. Întreaga grădină e lizibilă ca o carte, ca un descântec, ceea ce, până la urmă, e acelaşi lucru. Ați putea, dacă aţi ști, să rostiți cu voce scăzută cuvintele pe care le spune grădina, și ați fi în stare să dirijați una dintre nenumăratele forțe care acționează în lumea sublunară. Grădina e un aparat pentru a domina universul."

Poţi să compari leadershipul tău cu o activitate de grădinărit capabilă să atragă atenţia prin disputa în jurul "frumosului natural" şi a "frumosului artistic", urmând cu entuziasm o viziune pe care ţi-ai însuşit-o ca pe filosofie de viaţă?

Cea mai elementară formă de exprimare a unui simbol în planul vieţii se realizează prin inserarea unei imagini convenţionale în spaţiul unei lumi superioare, care poate fi înţeleasă doar prin prisma circumstanţelor în care a apărut, fiind mai degrabă un dialog al ideilor de unitate dintre Călătorie şi Paradis, dintre Natură şi Dumnezeu.

Din grădinărit se desprinde o anumită filozofie de viaţă, disponibilă prin expunerea propriilor opinii şi sentimente în faţa datului de moment, fără a-ţi permite excese sau dezechilibre. O astfel de filosofie poate fi exprimată astfel: "Învaţă să observi cât mai lucid lucrurile din jur, dar de fiecare dată ca o experienţă diferită de vizualizare a unei producții artistice care se lasă trădată de senzațional, evoluând în fantastic pentru a-şi varia înfăţişarea".

Mai mult decât atât, grădinăritul leagă conţinutul activităţii de conducere cu experienţa personală de creaţie artistică prin „invitaţia” la autoobservaţie şi introspecţie, culminând cu expunerea propriilor viziuni asupra binelui şi frumosului, în temeiul armoniei dintre corp, minte şi spirit, dintre personalitate şi suflet, dintre sine şi spiritul universal.

Grădinăritul oferă mai multă libertate profunzimii minţii, diminuează comportamentele agresive, te provoacă constant la un exerciţiu de concentrare, dar mai ales facilitează acea adeziune intimă la sugestivitatea mistică: "sunt una cu natura". Iar a-ţi lăsa amprenta asupra frumosului ce caracterizează o lume plină de secrete, *un mondo di meraviglie* , prin munca pe care o depui spre a popula cu imaginaţie toată suprafaţa grădinii, este o experienţă atât de înălţătoare, încât putem doar să-i mulţumim lui Dumnezeu pentru acest minunat dar, numit: simţ artistic.

A face din grădinărit un reper pentru o analiză a esteticii înseamnă să îmbrăţişezi arta de a face dintr-o temă oarecare un concept al Creatorului de Frumos căruia să-i acorzi mental atributele unei întinderi spaţiale nelimitate.

Universul unui artist care şi-a găsit expresia plenară cuprinde tăcerea unei naturi nebruiată de influenţele unei societăţi dinamice, complexe şi agresive, şi apropierea de un Creator care în inteligența şi înțelepciunea sa infinită ne-a dăruit și nouă această comoară infailibilă, și anume dragostea faţă de tot ce este frumos şi util pentru formarea noastră ca personalitate unitară şi bine articulată.

Am învăţat să înţeleg importanţa grădinii. Sunt bucuros că ceea ce am învăţat aici, în grădina mea, pot pune în aplicare în leadership şi în viaţa de zi cu zi.

Source: https://neculaifantanaru.com/universul-unui-artist-care-si-a-gasit-expresia-plenara.html

Universul unui scriitor pierdut în lumea artei

On Februarie 14, 2019

O pictură frumoasă poate aminti de viaţa unui om, astfel născând în sufletul privitorului scânteia unei iluminări de moment.

Totdeauna când scriu îmi imaginez că port o discuţie cu un pictor doritor să revoluţioneze formele cele mai autentice de manifestare ale artei, pendulând între "cândva" şi fabulosul "odată ca niciodată", ceea ce mă eliberează de obligaţia unei descrieri sociale a vreunui mod de viaţă particular.

Perfecţiunea este o asemănare dintre două fiinţe, o coincidenţă de nume şi poate de destin care s-ar putea dovedi providenţială în interiorul unui timp care curge încet, *beyond the narrative borders* . Discuţiile închipuite ajută la exersarea reprezentărilor de la concret la abstract. De aceea, când ilustrez trăirea vieţii dintr-o altă perspectivă, dintr-o altă fiinţă, simt că trăiesc atât de pregnant o senzaţie de curgere a materiei spre spirit, o desăvârşire determinată de o acumulare de efecte, încât totul începe să vibreze spre dimensiunea sensibilului din adâncul psihologiei unei experienţe existenţiale paralele.

Din punct de vedere estetic, destinul meu pare să traverseze liniar chemarea unei gândiri superioare către autenticitatea unei ştiinţe experimentale aflată în vecinătatea imediată a unei realităţi frumos închipuită artistic, în ideea optimizării relaţiei dintre pictor şi revelaţia unei lecturi captivante. Cu migală, din solemnele mărturii ale inspiraţiei pe care singur o produc, închipuindu-mă că exprim acea stare de beatitudine pe care trebuie s-o simtă pictorul la conturarea unui tablou menit să redea specificul unei minţii vii, îmi extrag ideile şi viziunile în felul cum se amestecă culorile: prin colorarea succesivă a aceleiaşi zone.

Când încerci să redai un simţământ prin intermediul culorii eşti tentat să abordezi o lume “împinsă” către spiritualizare, ca expresivitate a limbajului poetic, ca alternativă a posibilităţii trecerii fiinţei într-o altă alcătuire, într-o altă formă, într-o altă unitate spaţiu/timp.

Fapt ce nu este lipsit de importanţă, fiindcă cine reuşeşte să concentreze într-un singur loc central o întreagă suită de nuanţe, sugerând mai mult decât o simplă psihologie de manipulare vizuală, poate fi demn să se alinieze marilor curente de pictură. Dacă ar fi să născocesc o nouă teorie sau un nou concept despre artă, în care culoarea prinde viaţă prin emoţiile unui duel extrem de strâns cu un timp care nu moare, aş fi probabil tentat să mă rezum la mine însumi ca la spaţiul unei totalităţi de semnificaţie a temei numită "alibiul unei exprimări simbolice".

Dintotdeauna arta a integrat spiritualitatea în spaţiul de manifestare a creativităţii prin lansarea apelului la o formă simbolică de iluminare într-ale înţelepciunii şi cunoaşterii umane care pune la încercare capacitatea pictorului de a reconstrui realitatea, de crea un aspect care devine unul cu celelalte, presupunând unitatea sa cu sursa oricărei creaţii într-o anumită perioadă de timp.

Argumentele se subţiază in absenţa unor criterii de apartenenţă la stilul livresc. Din acest motiv, claritatea compoziţiilor mele denotă o combinare parţială a culorilor, asociate unor emoţii, senzaţii, gânduri, toate fructificate prin diferite modalităţi de a privi lumea cu ajutorul trăsăturilor de pensulă vizibile, chiar cu o notă agresivă de protest la adresa curentelor literare moderne.

În sfârşit, la o asemenea gamă largă de contopiri de semnificaţii, alternanţe de puncte de vedere, teme, influenţe, imagini vizuale, se cere un echilibru estetic: interiorizarea unei vorbiri care curge continuu, iar mai puţin imaginea unei vorbiri care lâncezeşte într-o apatie condamnabilă. La urma urmei ce m-au învăţat conversaţiile cu Rafael sau Dürer altceva decât faptul că trebuie să-mi intuiesc limitele talentului propriu înainte să poleiesc cu aură de geniu o realitate greu de justificat.

Leadership: Poţi să faci din viaţa ta o perspectivă de profunzime asupra unui corpus de scrieri formate în baza unor imagini cheie, din punctul de vedere al structurii unui şir de gânduri care se exteriorizează instinctiv într-un tablou de la care nu-ţi poţi desprinde ochii?

Talentul de a reda o conversaţie într-o singură îmbinare de cuvinte, sau chiar într-un singur cuvânt gen "Varietate" menit să exprime necesitatea artei de a se recrea, capătă proprietăţile unui tablou care prezintă locul permanent de întâlnire a spiritului cu materialul, a revelaţiei de sine cu respingerea elementului de învăţătură plină de autoritate.

Gândirea creează premisele pentru o trăire autentică a educaţiei artistice. Poate că intenţionez să transform arta într-un joc-exerciţiu de alcătuire a unui text în baza imaginilor-cheie ale unei forme de vizionarism cu un titlu gen "Gânduri către mine însumi". Dar chiar şi acest lucru cere o anumită corelare între mistic şi estetic, între acțiunile personajelor în care mă transpun și expresivitatea chipurilor lor.

Sincer să fiu, nu ştiu dacă tot ce trăiesc în cuvinte, în splendidele reflexii ale unor personalităţi marcante, se acordează cu resorturile unei adeziuni la constituirea unui "Art Nouveau" ori cu resortul unor dramatice descătuşări din jugul educaţiei intelectuale precoce, deformată de fiecare obiect de modernitate.

Dar, cu siguranţă, forma esenţială a creaţiei pe care mi-o asum are dimensiunea unei poveşti scrisă de mai mulţi autori, are funcţia anticipării unei lumi virtuale, a idealurilor ei de frumuseţe şi perfecţiune. Iar asta se numeşte fuziune a conţinutului estetizant cu virtutea unui "apriorism livresc".

Leadership: Poţi face din sinceritatea unei mărturisiri artistice un ecou al îndemnului lăuntric de a fi prezent într-o lume părând a fi descifrată doar din imaginea ei reflectată într-o oglindă?

De curând, într-o carte a scriitoarei Mary Balogh am descoperit cu reală plăcere o conversaţie dintre Camile şi profesorul de artă Joel Cunningham:

"Eu nu te voi picta cu un zâmbet afectat pe faţă sau ţinând un evantai care nu are niciun rol, în afara celui decorativ. Nu voi aşeza un căţeluş ca o jucărie în poala ta ca să trezească sentimentele privitorului. Nu te voi picta cu ochi morţi şi cu o perfecţiune nefirească a trăsăturilor şi tenului. Ci, te voi picta aşa cum m-aş vedea pe mine într-o oglindă magică care îmi îndeplineşte cea mai arzătoare dorinţă."

O pictură frumoasă aminteşte mai puţin de viața artistului, cât mai mult de acea gingăşie rară a modelului de frumuseţe care îmbogăţeşte realitatea sa, fără a denatura originalul, astfel născând în sufletul privitorului scânteia unei iluminări de moment. Ea poate fi definitivată nu doar prin adăugarea detaliilor mai mult sau mai puţin strălucitoare, ci mai ales prin adăugarea unei oglinzi bine poziţionate care măreşte probabilitatea producerii unei alterităţi.

Triumful deplin al artei înseamnă să devii tu însuţi personajul zugrăvit într-un tablou care

intersectează fapte şi evenimente petrecute în timpuri şi locuri diferite. Pictorul din mine încă se mai întreabă: până unde pot să lungesc discuţia despre artă, astfel încât textul să capete valenţe de estetică?

Totodată, o pictură poate să declanşeze un joc de cuvinte (analogii, metafore, personificări, hiperbole) extras dintr-un caleidoscop de culori constituit prin alternarea nuanţelor vibrante cu cele neutre, astfel încât rişti să nu mai poţi face diferenţa dintre ceea ce simţi şi ceea ce exprimi în însăşi abordarea actului de creaţie.

Dacă ar trebui să ofer o definiţie despre pictură în faţa reprezentării de artă a unui creier ce se remodelează constant, aş spune că ea reprezintă modalitatea sublimă de a da viaţă unei realităţi a cărei imagine poate fi reflexia mea într-o oglindă, emoţia mea creionată într-un text de mare forţă narativă sau gândul unei călduri sufleteşti înrâurită prin exprimare simbolică.

Improvizaţia care stimulează creativitatea în slujba artei este oglinda unei experienţe de alteritate care te face să te simţi fabulos într-o viziune a scriitorului despre el însuşi.

Universul unui scriitor pierdut în lumea artei cuprinde toate modalităţile de investigare şi abordare a unei teme de interes artistic prin raportare la elementele de construcţie a unui text vizibil în relaţia dintre inspiraţia de moment şi revelaţia unei realităţi ascunse, percepută doar prin prisma imaginaţiei.

Source: https://neculaifantanaru.com/universul-unui-scriitor-pierdut-in-lumea-artei.html

English Updates

On Mai 14, 2022

Mulţumesc celei mai bune echipe de traducători din România !

Source: https://neculaifantanaru.com/updates.html

Urma pierdută a unui drum unic printre întinderile astrale

On Septembrie 15, 2018

Fii în stare să-ţi asiguri vizibilitatea în modul de a-ţi pune amprenta asupra lumii, constituindu-te drept rezultat al unui eveniment care se întâmplă chiar acum sau s-a întâmplat deja.

Excursia mea în timp a continuat ca atunci când totul pare desprins dintr-o amintire magică, îndepărtată ca şi cea a stelelor, dintr-o imagine a plăsmuirii unui drum aflat în trecutul unei memorii istorice neîmpărtăşite, dintr-o şoaptă a luminii peste care s-a lăsat noaptea, sau dintr-o privire a Creatorului cuprins de nostalgia unei lumi apuse.

N-a fost o călătorie obişnuită, o năzuinţă tainică de a afla rostul unei lumi accesibilă doar unei descrieri narative, aşa cum se întâmplă în cazul scriitorilor banali aflaţi în căutarea unui subiect miraculos. Ci, mai degrabă, a însemnat descoperirea unei aspiraţii stăruitoare spre clarviziunea gândirii, spre ecoul unei măreţii nebănuite, de altădată. Orice clipă trecătoare poate deveni oricând mărturia unei poveşti nemuritoare.

Nu voi cere nimic de la mine însumi, nimic altceva decât stăruinţa de a înţelegere promisiunea unei arte de a-şi salva artistul din sfera fenomenalului, transformată în bizar, de la singurul lucru care nu este niciodată prezent în visele sale: caracterul finit al lumii în care trăieşte. Călătoria mult dorită, cu deschidere de noi porţi de percepţie a artisticului şi proliferării esteticului, se opreşte într-un moment din eternitatea destinului ascuns în spatele unui singur nume: Albrecht Dürer.

El constituie biruinţa care se bizuie pe trăirea profundă şi intensă a unei opere de artă, o fărâmă de frumusețe și de armonie neînchipuită în mişcarea axei Pământului, similară cu cea a unui titirez, spre destinaţia unei simpatii deosebite pe care o port doar aştrilor ce trăiesc doar cu amintirea luminii lor, fără să-i părăsească vreodată.

Leadership: Ai încercat vreodată să ieşi din tiparele unei relatări obişnuite despre evenimentele trecute, fără să-ţi doreşti să arăţi o altă faţetă a unei imagini care oglindeşte întregul univers cuprins într-o singură clipă?

1496. Am ajuns lângă Durer, la fel cum a ajuns poetul persan Abu Nuwas în preajma califului Hārūn al-Rashīd, doar printr-o întâmplare, printr-o schimbare a ordinii cosmice, printr-o nesocotire a împlinirii semnelor timpului. În noaptea aceea cu lună plină m-am întrebat, cu libertatea pe care mi-o dădea depărtarea de lume şi apropierea de stele, dacă aş fi în stare să-mi părăsesc atribuţiile de pionier în explorarea spaţiului pentru a mă potrivi momentului prezent care trece atât de repede.

La lumina lumânării se oglindea mai acut universul complex, atât de contradictoriu, al artistului care abia schiţa "Portretul lui Friedrich Cel Înţelept". Atins de suflul Renaşterii, Durer încerca să redea cu o eleganţă nepăsătoare un chip sobru, dar plin de izvoare de lumină, încât să ofere privirilor imaginea unei personalităţi condusă nu de convingeri religioase, ci mai degrabă de convingerea sa într-un garant al protejării statului de drept.

Sunt sigur că prezenţa mea inopinată l-a inspirat să contureze cu tact şi măiestrie, din câte o tuşă de culoare, un profil psihologic al fermităţii şi vitalităţii, un promotor al echilibrului şi al îngăduinţei, aducând totodată o perspectivă spirituală asupra înţelepciunii reincarnată mereu în fiecare generaţie. Clipa când l-am întâlnit se caracteriza printr-o intensă concentrare introspectivă ce putea fi accesată, de altfel, la oricare din portretele sale.

Portretele deveniseră nişte voci ale universului, componente intime ale unui spaţiu închipuit fără margini. Datorită mie, Durer a înţeles că singura cale de a determina trăsăturile alese ale unui caracter astral, este să încerci să naşti o nouă cosmogonie aşezând soarele în spaţiul interplanetar, sau să-ţi arogi dreptul de a stăpâni universul prin imaginea cu care se confruntă umanitatea într-o necuprinsă întindere de ruini, de lucruri şi de lumi.

Leadership: Te poţi gândi la tine ca la explorarea unei enigme care a contrariat cele mai luminate minţi ale lumii vreme de sute de ani, fără să-ţi reduci credibilitatea şi imaginea la ceva care se împotriveşte oricăror clipe trecătoare?

Totul. În liniile neprecise, în graţia mişcărilor cu care amesteca culorile răspândite doar de lumina caldă a lumânărilor, era nădejde, încredere în viaţă. S-ar zice că voia să croiască inovativ o imagine pentru eternitate, o imagine care-i permitea să înfrunte lumea într-un timp al acumulărilor creatoare, un timp al unor fulmitoare schimbări la faţă, al unor dezvăluiri şocante, care parcă se repetă o dată la fiecare secol.

Stăteam lângă el, nemişcat, ca un model de înţelepciune care continuă să dăinuie peste veacuri, oglindind clarviziunea unor taine de nimeni dezlegate în afară de el. Cumva, l-am inspirat să trăiască mistuitoarea dorinţă de unicitate şi de autodepăşire, prin proiecţia portretelor sale în plan spiritual. Durer devenise mai mult decât un pictor, devenise conştiinţa fermă a individualităţii artistice în care se oglindeşte complexitatea tematică a unui univers fără măsură temporo-spaţială.

Ceea ce se face din pornire naturală, se face întotdeauna cu drag. Trebuia să-i dau impresia că-i liber în orice gest creativ, cu trimitere în universal. Şi, totuşi, nu mă puteam împiedica să-mi pun întrebări despre întrebările pe care, probabil, şi le punea el despre mine în timp ce-mi arunca priviri pline de nădejdi înăbușite, rugăminţi aruncate cu ardoare despre ceva care nu poate exista decât ca şi consecință a unui altceva.

O explorare a unei enigme ce nu poate fi pe deplin elucidată începe cu o imagine a răsturnării firescului. Simţeam că-mi ascunde ceva, o pornire spre revoltă în tot ceea ce face, o lucire a frumoasei structuri a adevărului în locul erorilor dărâmate, pentru a putea cuprinde o realitate pentru care doar ficțiunea sau nonficțiunea sunt insuficiente. Dar nu am insistat să-i deschid ascunsurile, l-am lăsat să se piardă în necunoscutele prezenţei mele.

Leadership: Poţi să justifici circumstanţele credibilităţii de a-ţi livra arta ca potenţiator de expresivitate a unei imagini de mare intensitate, fără să legi destinul tău de împrejurările exterioare ale unui eveniment memorabil?

Când portretul a fost terminat, expus în faţa unei ferestre deschise, eu deja nu mai eram acolo. Timpul nu mi-a permis să rup mai mult din solemnitatea momentului meu istoric. Universul avea nevoie de mine în altă parte. Dar a fost suficientă şederea mea, de-o clipă astrală, cât să-i induc maestrului ideea că viaţa sa şi destinul său au ceva divin, că orice gest şi faptă a sa vin de la Dumnezeu.

El a continuat să privească spre cer în fiecare noapte. Asta se întâmpla deoarece el continua să ştie tot, să vadă tot, să audă tot ce-am vorbit împreună, fiindcă prezenţa mea a rămas pentru totdeauna întipărită în memoria şi în sufletul lui.

Câteva secole mai târziu, într-o noapte plină de stele, am surprins în faţa unui şevalet destul de rudimentar, un bărbat care îmi amintea mult de pictorul de care fusesem încântat în Nürnberg. În toate privinţele cunoaşterii artei semăna cu Durer. Într-o dezordine de casă, el şedea pe un cufăr şi vorbea în şoaptă cu cineva care părea mai curând un portret incert, fără contur, colorat într-un stil conservator.

Apoi, dându-şi seama de prezenţa mea, începu să se îngrijoreze. M-a simţit, dar aşa cum îşi face universul cunoscută prezenţa, printr-un impuls de creaţie amplificat de apariţia unei inspiraţii de moment. De atunci, talentul lui a luat un avânt considerabil. Lumea îşi va aminti de el ca fiind autorul a 600 picturi, 300 gravuri și peste 2000 desene. Numele lui e Rembrandt.

Iar eu, încă nu mi-am terminat călătoria. Stelele încă strălucesc în noapte, în fiecare clipă când un artist îşi caută originalitatea şi expresia sinelui. Voi fi întotdeauna prezent lângă cel care cheamă hazardul în ajutorul dezvoltării sale artistice. Voi rămâne fondul secret al memoriei cosmice care se lasă apelată de imaginaţia şi puterea de expresie a celui care încearcă să transfigureze materia istorică în materie de artă, opunându-se amorfului.

Leadershipul este prezenţa pe care omul şi-o asumă într-un cadru de raportare la timp în care el însuşi devine împrejurarea şi totodată întâmplarea ce marchează momentul decisiv al întâlnirii unui destin cu harul de a așeza cea mai profundă expresie a creativității în zona spiritualităţii.

Urma pierdută a unui drum unic printre întinderile astrale evidenţiază capacitatea omului de a se constitui el însuşi ca parte integrantă a universului atunci când contribuţia pe care şi-o aduce la extinderea lui este reprezentată de impactul pe care îl are în timp asupra istoriei lumii.

Source: https://neculaifantanaru.com/urma-pierduta-a-unui-drum-unic-printre-intinderile-astrale.htm

Vă voi lăsa libertatea de alegere

On August 23, 2010

Învaţă să gestionezi cum trebuie o situație în care eşti pus într-o poziție dificilă, în încercarea de a găsi adevărul care te împuterniceşte, sau de a-ţi justifica acțiunile fără să-i răneşti pe ceilalţi.

V-am insultat. Desigur că-mi veţi cere o reparaţie. V-o ofer. La ora şase, chiar astăzi, să fiţi pe podul de la Saint-Denis. Traversaţi-l, îndreptaţi-vă la stânga şi mergeţi de-a lungul fluviului timp de vreo zece minute. Când veţi ajunge în dreptul unei perdele dese de plopi, dacă nu mă veţi vedea, să mă aşteptaţi

Să veniţi singur. Şi eu voi veni tot singur. Voi aduce cu mine două pistoale. Unul singur va fi încărcat.

Vă voi lăsa libertatea de alegere. Dacă mă ucideţi, scrisoarea însăşi vă va sluji ca justificare. Recunosc că v-am provocat şi pălmuit, că v-am pus într-o situaţie de absolută necesitate, sub ameninţarea de a fi dezonorat în mod public, şi că eu am hotărât şi am cerut condiţiile duelului. Dacă vă omor, nu trebuie să vă neliniştiţi de soarta mea, sunt într-o situaţie când nu mă mai sperie nimic.

Dar trebuie ca unul dintre noi doi să moară. Măcar unul, poate amândoi. Sunt prea nefericit şi dumneavoastră sunteţi prea ticălos, Julius von Eberbach.

Scrisoarea aceasta stinse ultima licărire de speranţă din inima lui Lothario. Nu spunea nici un cuvânt despre supărarea pe care o avea contele von Eberbach împotriva nepotului său, şi solicitând un duel fără martori, îl lipsea pe Lothario de orice şansă de aflare a adevărului. Totuşi, el simţea din ce în ce mai mult că la baza cumplitei situaţii se afla o oribilă confuzie pe care trebuia s-o limpezească cu orice preţ. Degeaba îşi scotocea amintirile, nu făcuse nimic care să îngăduie şi nici măcar să justifice minia unchiului său.

Leadership: Poţi să-ţi formezi o perspectivă obiectivă asupra propriei persoane într-un context de tipul: "Adevărul nu-l pot cunoaşte dacă nu cunosc cauza", pentru a indica faptul că nu ar trebui să te supraestimezi sau să te subestimezi?

Greşise, poate, faţă de unchiul său. Logodit şi căsătorit de el cu Frédérique, nu menajase, poate, îndeajuns susceptibilităţile unei situaţii delicate şi cu totul neobişnuite. Nu respectase, poate, gelozia contelui von Eberbach, nu avusese destulă grijă să nu ofere pretexte bănuielilor lui, nu ţinuse seama de ordinele lui, revăzând-o pe Frédérique de două sau de trei ori, pe drumul dinspre Enghien.

Dar de la aceste neascultări, scuzabile la vârsta sa, datorită iubirii sale şi relaţiilor pe care însuşi contele le stabilise între el şi Frédérique, de la aceste chiuluri ale dragostei, la învinuiri reale, la o insultă serioasă, la o injurie care să justifice represaliile contelui von Eberbach, era o adevărată prăpastie. Cu siguranţă nu la astfel de greşeli se referea unchiul său când îi atribuia cuvântul cu care îşi încheia scrisoarea: un ticălos.

Da! dedesubtul lucrurilor acestora se afla ceva, vreo uneltire, vreo trădare ! Dar cine să-i dezvăluie mobilul acestei enigme?

Leadership: Poţi să stabileşti o legătură de cauzalitate și de tensiune între eforturile de a-ţi scotoci amintirile şi șansa de a afla adevărul, fără să te expui în faţa pericolului de a fi umilit sau discreditat în public?

Ca să se ducă direct la unchiul său şi să-i ceară o explicaţie, obligându-l să spună tot, Lothario nici nu putea să se gândească. Ar fi însemnat să se expună la noi violenţe în faţa oamenilor care ar fi fost de faţă, a servitorilor, a întregii lumi. Şi se făcuse şi aşa destulă vâlvă în jurul tristei şi lugubrei întâmplări.

Şi apoi, oricâte sentimente filiale ar fi avut Lothario şi oricât de deznădăjduit se simţea pentru că trebuia să se lupte cu acela care fusese totdeauna atât de bun cu el, tot sângele i se revoltă la gândul că era obligat să ceară explicaţii unui om care-l pălmuise de două ori într-o singură zi, o dată cu mânuşa şi acum cu această scrisoare.

Cui să se adreseze? poate că domnului Samuel Gelb ! Da, domnul Samuel Gelb le dăduse dovezi de prietenie sinceră, lui şi Fredericăi. El, care o iubise pe Frédérique, care era stăpânul viitorului ei, subjugând-o atât prin trecutul ei cât şi prin jurământul pe care ea i-l făcuse, avusese mărinimia să renunţe la ea şi să i-o dăruiască lui Lothario. Iar după aceea, generozitatea lui nu se dezminţise nici o singură clipă. Totdeauna lua partea Fredericăi şi a lui Lothario, împotriva urzelilor contelui von Eberbach. Era într-adevăr un prieten de nădejde, care nu l-ar fi dezamăgit într-o împrejurare atât de hotărâtoare.

Ca să avansezi în cunoaşterea leadershipului trebuie să consideri esențial să ai o perspectivă obiectivă asupra propriei tale persoane în multe contexte "de negare a adevărului cu preluarea puterii", pentru a evita supraestimarea sau subestimarea de sine. Numai astfel vei putea să menții un echilibru realist și sănătos al auto- percepţiei tale.

Vă voi lăsa libertatea de alegere ori de câte ori vă veţi confrunta cu mine, cu adevărul, cu adevărul despre ceea ce încă nu ştiţi despre propria dumneavoastră persoană, lăsând pe seama lui Dumnezeu rezultatul judecaţii finale. În orice caz, lupta pentru adevăr este importantă atâta vreme cât "oponentul" dumneavoastră nu este orgoliul de a vă simţi mai puternic decât sunteţi cu adevărat, sau dacă nu cumva este ambiţia de a vă satisface capriciile.

* **Notă:** Alexandre Dumas - *Mâna providenţei*, Editura Alutus, 1993.

Source: https://neculaifantanaru.com/va-voi-lasa-libertatea-de-alegere.html

Valenţele unei capodopere numită leadership

On Ianuarie 17, 2013

Identifică-te cu imaginea unei depărtări spre care nimeni nu se va îndrepta vreodată, fără să te pierzi într-o euforie a reuşitei totale.

Iată un om care, fiind îmboldit de o mare idee, dar indus în eroare de o informaţie vagă (şi care s-a dovedit cu totul inexactă), şi-a impus ca ţel suprem al vieţii sale să descopere locul de trecere din Oceanul Atlantic în Oceanul Pacific, şi astfel să găsească cel dintâi şi calea în jurul lumii. Graţie voinţei sale demonice, el a înfrânt rezistenţa materiei, a găsit oameni care să-l ajute în planul său aproape irealizabil, a căpătat prin puterea de sugestie a ideii sale o flotă de la un monarh străin – şi cât a avut de luptat pentru aceasta ! Apoi a condus cu bine flota până la coasta americană, coborând spre sud, mai departe decât ajunsese vreodată un navigator înaintea lui. A biruit valurile şi furtunile oceanului, a reprimat rebeliunea; nicio piedică, nicio dezamăgire n-a putut frânge până acum fanatica sa credinţă, că nu mai e departe de acest paso, că trebuie să fie chiar foarte aproape de ţelul acesta al visurilor sale.

Şi tocmai înainte de victoria cea mare, privirea ageră, adânc pătrunzătoare a acestui vizionar lucid se întunecă deodată. Se părea că zeii, care nu-l iubeau, l-ar fi legat din rea voinţă la ochi. Căci în ziua aceasta de 24 august 1520, când Magellan porunceşte echipajului său să rămână iarăşi pe loc, pierzând astfel încă două luni, el se află de fapt în locul mult căutat. Trebuia să străbată încă două grade de latitudine, numai câteva leghe mai mult, după miile şi miile de leghe pe care le-a parcurs până acum; îi mai trebuiau două zile de navigaţie după cele trei sute de zile de căutare, şi sufletul său adânc tulburat ar fi putut tresări cu un strigăt de bucurie.

Dar – batjocură şi răutate a destinului – năpăstuitul amiral nu ştie şi nici nu presimte cât de aproape e de ţelul urmărit. Timp de două luni, atât de lungi şi de goale, două luni de neîncredere şi de griji, el aşteaptă şi tot aşteaptă primăvara la gura acestui mic fluviu, aşteaptă la ţărmul acesta pustiu şi uitat de oameni – asemenea unui biet rătăcit surprins de viscol, dârdâind de frig, ghemuit în faţa propriei sale colibe, fără să bănuiască însă că trebuie să mai dibuie puţin, să înainteze doar cu un pas şi ar fi atunci la adăpost. Două luni nesfârşite şi fără rost şade Magellan în pustietatea aceasta şi se frământă şi se tot întreabă dacă va ajunge sau nu la paso – şi numai la o depărtare de două zile îl aşteaptă strâmtoarea care va purta pe veci numele său ! Până în ultima clipă, omul care vrea să smulgă pământului ultima taină trebuie să simtă tortura îndoielii, ca eternul Prometeu sfâşiat de ghearele vulturului.

Leadership: Poţi fi tu însuţi mărturia unei călătorii fără sfârşit, ca deschizător al unui drum spre regăsirea de sine şi spre iluminarea spirituală pe care o poţi obţine doar atunci când faci ceva care te aduce mai aproape de un scop mult prea îndepărtat?

Ceea ce numesc "geneza interioară a unei călătorii fără sfârşit" (geneza care se defineşte prin referire la raportul dintre experienţa de învăţare şi chestiunea morală, dintre anticipaţie şi inovaţie, dintre influenţă şi asimilare creatoare), poate fi interpretat dintr-o altă perspectivă, aceea a unei posibile corespondente intre "limbajul interior" al unei depărtării în care poţi să dispari oricând şi planul spiritual al unei existenţe anonime.

Şi, ca orice călătorie îndelungată, *un largo camino a ninguna parte* , Fernando Magellan a făcut dovada unei triple bucuri: anticiparea, realizarea, rememorarea. Când faci ceva nemaipomenit și te gândești că „așa ești tu”, eşti făcut pentru a privi în depărtări, pentru a le sonda şi pentru a face noi descoperiri, nu ai niciun motiv pentru ca, într-o situație similară viitoare, să alegi diferit. Nu-i aşa? De fapt, orice faptă măreaţă are gustul unei depărtări în care ai vrea să ajungi, şi nu doar să ajungi într-o loc nemaivăzut de nimeni, ci să-l faci demn

de a fi perceput de tine ca o acţiune de mare-credință.

Magellan a oferit un exemplu revelator despre cât de departe se poate ajunge când eşti liber cutreieri lumea întreagă sub stindardul superiorităţii în credinţă, însemnând capacitatea omului de a crede cu tărie într-un absolut ascuns într-o „realitate invizibilă”. Dar fi liber înseamnă, înainte de toate, a fi responsabil faţă de tine însuţi în cadrul unei misiuni fără mari şanse de reuşită, ca şi când te-ai confrunta cu o situaţie-limită, sub pretextul unui eveniment revelator care nu s-a mai întâmplat, sau care are legătură cu simbolismul religios din viaţa ta.

E vorba de controlarea situației în care nu se poate prezice rezultatul final, și totodată este vorba de nişte circumstanţe evenimenţiale percepute de către tine ca fiind perfecte pentru un viitor lăsat în grija lui Dumnezeu, nu despre nişte argumente logice privind prezenţa ta într-un loc al nimănui. Lumina care nu însoţeşte paşii nimănui, şi visul unei depărtări în care poţi dispărea, pot să formeze un orizont neimaginat de vast, dincolo de care sunt posibile diverse încercări de mare credinţă, încercări de foc la care nimeni nu se gândeşte vreodată.

Leadershipul este visul unei depărtări în care poţi dispărea fără urmă, doar ca să cuprinzi cu ochiul liber un orizont dincolo de care nimeni altcineva nu poate vedea "valoarea unei mâini întinse de Dumnezeu".

Valenţele unei capodopere numită leadership pot fi de două feluri: o valenţă a euforiei sentimentului de putere şi intangibilitate obţinut din postura unui observator ce se deplasează în zig-zag pe axa timpului. Şi o valenţă de simbol al existenţei, caracterizat de un semn al prezenţei divine. Un lider face din aceste două valenţe însăşi triumful misiunii sale pe pământ.

*** Notă:** Stefan, Zweig - *Magellan* , Editura Tineretului, 1955.

Valoarea unei dimensiuni care îşi extinde efectele

On August 20, 2014

Descoperă aspectul concret şi realist al compoziţiei leadershipului care face posibilă accesarea unei noi dimensiuni de evoluţie, încât elementele sale de valoare să poată atinge scopul propus în proporţia dorită.

Serghei Eisenstein urmărea înainte de toate transpunerea cinematografică a montajului de "şocuri". Vorbea chiar despre o ştiinţă a şocurilor. Astfel montajul de atracţii căpăta o nouă exprimare pe peliculă. Filmul "Greva" este de fapt un film experimental. Eisenstein spera că a descoperit conţinutul unui film în seria de şocuri înlănţuite într-o secvenţă şi îndreptate asupra sensibilităţii spectatorilor. Ordonarea acestui material trebuie făcută în legătură cu principiul care duce la efectul dorit. Iar forma era înţelegerea şi realizarea acestor elemente, în limitele materialului specific, astfel ca ele să poată atinge scopul propus în proporţia dorită.

Marele regizor vedea în aceasta aspectul concret şi realist al compoziţiei. Era deci preocupat, încă de la primul său film, de problemele compoziţiei. Şi nu se poate să nu remarcăm totodată această obsesie a preciziei matematice, care l-a însoţit în toată creaţia sa. *

Tu influenţezi procesul trecerii de la o linie discontinuă la una continuă în leadership prin creşterea opţiunilor valorice ale ştiinţei?

Bagajului cultural, la un nivel mai profund, cunoaşterea de sine şi opţiunile valorice ale ştiinţei pe care ţi-ai însuşit-o, pot atinge multe din formele de manifestare a unei realități de ordin superior în procesul trecerii de la o linie discontinuă la una continuă în leadership. O linie discontinuă este un proces de constituire a unei ştiinţe care nu-şi găseşte finalitatea în nicio creaţie impresionantă, pe când o linie continuă prezintă o infinitate de posibilităţi diferite de exprimare, percepţie şi cunoaştere prin care se poate crea o nouă compoziţie artistică.

Această realitate, învăluind conştiinţa şi deschizând noi posibilităţi de accesare a unui larg fond de cunoaştere, bine structurat, extinde experienţa şi valoarea liderului spre o dimensiune a reinventării care, în prima secundă pare neexplorată, nepopulată. Dar totuşi cu mari valenţe de „punct de cotitură" spre o nouă artă.

Se înţelege că o asemenea lărgire a domeniului în practică, pentru dezlegarea misterului artei, creând efecte de tranziţie spre o nouă formă de reprezentare şi punere în valoare a ştiinţei, va face mai puţin dificilă abordarea unor noi stiluri, sprijinite exclusiv pe norme de cercetare şi pe raţiune. Leadershipul este, mai întâi de toate, un model experimental de verificare a nivelului de ştiinţă la care ai ajuns, şi apoi un model de serie care trebuie să depăşească graniţele gândirii clasice.

Opţiunea valorică a ştiinţei ce maximizează rezultatele actului de creaţie, prezentată în mod inedit într-o versiune compactă a conceptului numit "Flux de prelucrări", se află între o abordare speculativă ori generalizatoare, şi experienţa concretă a dialogului dintre artă, viaţă, morală şi sentiment. De aceea, aspectul concret şi realist al unei compoziţii este dat de efectul pe care doreşti să-l obţii de la protagonişti încât să poţi multiplica efectul produs asupra spectatorilor.

Leadership: Cum se reflectă relaţia dintre valoarea calităţii tale şi descătuşarea potenţialului de creaţie în faţa ştiinţei care îşi extinde relevanţa?

Să descoperi conţinutul a ceea ce se numeşte, mai nou, „ *reinventare* ”, apoi să îndrepţi o anumită formă de impact asupra sensibilităţii celor care sunt expuşi la procesul de prelucrare şi valorificare a ştiinţei, făcută în legătură cu principiul care duce la efectul dorit, reflectă de fapt atingerea unei noi dimensiuni de evoluţie, a cărui creator eşti.

Iar forma pe care o ia leadershipul depinde de înţelegerea şi realizarea acestor deziderate, în limitele materialului de construcţie a unei noi gândiri, astfel ca ele să poată atinge scopul propus în proporţia dorită.

Orice act de creaţie, presupunând multă concentrare şi răbdare, are un început care se realizează prin deducţie, raţiune sau inspiraţie, în urma experienţei şi observaţiei. Cu cât avansezi mai mult în munca de cercetare, cu atât ştiinţa ta îşi extinde relevanţa, adică devine atât un produs destinat satisfacerii nevoilor de afirmare profesională, cât şi un prilej de introspecţie defensivă. Dar în mod cu totul necesar ştiinţa devine un instrument redutabil care atribuie un plus de valoare vieţii tale şi a celor din jur. Leadershipul este indicatorul efectului semnificativ al acestei valori.

O ştiinţă care îşi extinde relevanţa seamănă cu descoperirea conţinutului unui film îndreptat asupra sensibilităţii spectatorilor: înseamnă să vezi ceea ce nu există la oameni, dar care poate să schimbe viaţa lor într-o nouă versiune a actului de a trăi experienţa emoţiei.

Valoarea unei dimensiuni care îşi extinde efectele dă măsura a ceea ce realizezi, a ceea de devii prin actul creaţiei şi a ceea ce oferi în limitele calităţii conţinutului ştiinţei exploatate, astfel încă să poţi atinge scopul propus - promovarea leadershipului - în proporţia pe care o cer nevoile momentului.

Leadershipul, devenit o veritabilă ştiinţă cu dimensiuni nemăsurabile, este recunoscut ca performant atunci când este îmbrăţişat şi urmat de toţi cei implicaţi în atingerea unui ţel comun. Este un domeniu în care „şocurile inovative”, bine argumentate, pot aduce un plus de valoare numai atunci când ele au un impact pozitiv asupra motivaţiei şi productivităţii celorlalţi.

Punctul terminus când un lider se poate considera împlinit, este momentul în care toţi susţinătorii progresului au certitudinea împlinirii idealului pe care şi l-au propus.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Valorile afective ale artiştilor

On Iulie 27, 2023

Felul cum se exprimă pictorul în utilizarea tehnicii de pensulă serveşte ca argument pentru a da caracteristicilor sale o anumită profunzime şi subtilitate într-o temă care cuprinde emoţiile şi trăirile umane cele mai pregnante.

Este emoţionant acest fragment din cartea lui Alexandru Vlahuţă, fiindcă are ceva magic, o privelişte aparte, un loc de poveste în care te pierzi şi te regăseşti totodată, un spaţiu bine individualizat întreţinut cu acea sensibilitate a unui pictor care conturează trăirile cu expresivitate, cu emoţie, cu delicateţe şi subtilitate.

Nicolae Grigorescu era, de felul lui, foarte friguros. Iarna era pentru el mai albă ca mormântul. Își închirie un atelier la Paris. Avea adunate, din atâtea călătorii, o mulțime de lucruri de artă: mobile vechi din Normandia, goblenuri, stofe orientale, covoare, arme, vase, şi, cu darul lui de a însufleţi lucrurile prin felul cum ştia să le grupeze, să le armonizeze între ele, îşi făcu un interior artistic, de pace şi de vis, unde toate vorbeau încet, cu glas din alte vremi.

Poetul liniștii, bunătăţii şi blândeţii, poetul luminii şi al cerului albastru e chemat să cânte întunericul şi viforul morţii, să găsească pe paleta lui colori pentru cea mai îngrozitoare privelişte pe care o poate înfățișa sălbătăcia nedomolită încă a neamului omenesc. Şi n-a fost pictor pe lume care să le fi găsit mai bine ca el. Pare că toată viaţa lui nu făcuse decât asta. În rând cu soldaţii, înfruntând moartea, a privit de aproape toate atrocitățile războiului, a înţeles cine sunt adevăraţii eroi, și lor le-a închinat toată iubirea şi toată admiraţia sufletului lui; pe ei, pe opincarii aceia uscați şi vânjoşi, care se azvârleau cu frenezie în brațele morţii, pe ei, mai ales, i-a nemurit în puternica lui operă – cea mai mișcătoare epopee a vitejiei neamului nostru. Da. Erau fraţii lui aceia.

Şi cum îi semănau ! Fraţi buni, punându-şi, ca şi el, tot sufletul în ceea ce făceau, muncind din greu, luptând din greu, jertfindu-se, fără nici un gând de răsplată, simțind în tot ceasul, asupra destinului lor, o poruncă ce vine mai de departe. Şi poruncește mai straşnic decât cea pe care le-o strigă împrejurările. În faţa îngrozitoarei tragedii a războiului, un pictor nou se deştepta în Grigorescu.

Leadership: Creaţia ta reflectă acele stări date de situaţii sau circumstanţe care pun în lumină conţinutul concret al gândirii tale şi care îţi imprimă o anumită gravitate, un anumit caracter, o anumită coloratură şi semnificaţie proprie?

Valorile afective, prin intermediul unei teme psihologice, deci caracterizată printr-o conștiință estetică liberă, reprezintă o categorie de valori care arată starea emoțională sau afectivă a unei persoane în acord cu anumite lucruri, idei, comportamente sau circumstanțe. De acestea trebuie să ţii cont ca să te poţi dărui în întregime, fără piedici, vocaţiei pe care o însufleţeşti cu talent şi imaginaţie, cu măiestrie artistică, făcând-o vie.

Aceste valori, rare şi sincere, pot să varieze în funcție de artist, în funcţie de munca alocată actului de creaţie, reflectând preferințele și evaluările subiective ale artistului pentru compoziţie şi echilibru. Pozitive sau negative, neobişnuite sau neaşteptat de ample, valorile afective de care voi vorbi în continuare pot influența atitudinile și comportamentele artiştilor, mai ales dacă iau în considerare preferințele și evaluările lor subiective pentru profunzimea perspectivelor pe care le oferă.

De exemplu, dacă un pictor atribuie o valoare afectivă pozitivă legăturii lui faţă de artă, înrudirii dintre pensulă şi culoare, el va avea o atitudine favorabilă față de mediul şi faţă de tema abordată, căutând să-și petreacă timpul mai mult în mijlocul naturii, decât alături de prieteni. Pe de altă parte, dacă el atribuie o valoare afectivă negativă kitsch-urilor, falsităţii cu care este tratată arta, atunci va avea o atitudine negativă față de minciună, precum imaginile "de pe ambalaj", și va evita astfel să fie înconjurat de "reclame".

Într-adevăr, valorile afective cu care este înzestrat artistul pot fi influențate de experiențele de viață, mediul social, educația și cultura în care a crescut şi cu care şi-a întrepătruns nevoile spirituale, ele putând fi, de asemenea, subiectul schimbării și evoluției pe parcursul vieții (cu care este de acord să facă un pact de mare apropiere sufletească şi divină în acelaşi timp). Altfel spus, valorile afective reprezintă evaluările subiective și emoționale pe care le artistul le atribuie unor aspecte ale vieții sale, ele având o influență semnificativă asupra comportamentului și asupra alegerilor pe care el le face pentru a deveni mai creativ, mai idealist în ce priveşte capacitatea artei de a aduce schimbări pozitive în lume.

Leadership: Imaginea pe care o reflectă creaţia ta poate să fascineze privitorii dacă însăşi imaginea ta personală păstrează urmele vieţii afective anterioare subiectului transpus pe pânză?

Un pictor adevărat își poate baza munca și creațiile pe o varietate largă de valori afective înclinate spre utilizarea subtilităţii în pictură, fără de care riscul căderii în caricatura grosieră ar fi fost enorm. Mai jos sunt doar câteva exemple de valori afective pe care un pictor le poate deţine, într-un procent majoritar, cu toate că importanța și prioritățile de realizare a lucrărilor pot varia de la un artist la altul, în funcție de experiențele, interesele și perspectivele lor individuale.

Aprecierea estetică: Un pictor de mare fineţe apreciază în special armonia și frumusețea izvorâte din actul creaţiei. El caută să producă lucrări unicat care să atragă din punct de vedere estetic și care să ofere plăcere vizuală și emoțională, în special printr-un ambient general dominat de linişte şi armonie.

Expresia personală: Capacitatea pictorului de a-și exprima emoțiile, gândurile și viziunile prin utilizarea culorilor, formelor și compoziției, într-un simbolism cu semnificaţii ascunse, este poate cea mai mare valoare a artei sale. Spun asta fiindcă tot ceea ce are pictorul de împărtăşit se compune din experienţele, rătăcirile şi pasiunile sale cele mai nemijlocite. Pe această cale, pictorul încearcă să transmită identitatea sa artistică și autenticitatea sa în lucrările realizate ca "noutate".

Comunicarea emoțională: Un pictor iscusit reuşeşte să exprime sentimente intense și să provoace reacții afective la public, numai dacă imaginea personală păstrează urmele vieţii afective anterioare subiectului pe care îl abordează. Adesea, el foloseşte lumina, culorile și alte elemente artistice pentru a transmite bucurie, tristețe, melancolie sau uimire, ştiind că orice interpretare a tabloului necesită complicitate din partea privitorului.

Explorarea și experimentarea: Un pictor poate să dea dovadă de explorare și experimentare în arta sa, prin aceasta înţelegându-se faptul că el este în stare să abordeze o abordare uimitoare și deschisă în procesul artistic, căutând noi direcții, tehnici, stiluri sau teme. Dorind să-și extindă limitele și să descopere noi modalități de expresie, pictorul trebuie să iasă din zona de confort și să exploreze noi posibilități și idei în lucrările sale artistice, încât să străbată mai uşor linia de demarcaţie dintre stilul realist, abstract şi impresionist.

Impactul social și cultural: Un pictor de mare fineţe apreciază capacitatea artei de a transmite mesaje puternice și de a provoca schimbări sociale, mai ales atunci când mesajul este repetat de un număr foarte mare de ori în lucrările sale. Prin munca sa de creaţie el

caută să abordeze probleme sociale, politice sau culturale și să inspire reflecție și conștientizare în privitorii săi, cu condiţia să nu se avânte prea mult în "nebunia" sa, către planete şi lumi îndepărtate.

Sensibilitatea şi povestea locului: Într-adevăr, importante sunt capacitatea de a observa și de a reprezenta stările de spirit în lucrări care sugerează o anumită perspectivă asupra transformării omului într-o oglindă emotivă, într-o exprimare estetică a sufletului, împletind realitatea chipurilor într-o simfonie de culori. Mai mult decât atât, pictorul cultivă sensibilitatea şi capacitatea de a desprinde, cunoaşte şi înţelege frumosul din natură, nu doar viaţa secretă a indivizilor, fiindcă omul nu se poate înțelege pe deplin fără conexiunea cu natura, mai ales într-o poveste pictată.

Empatia şi promovarea dialogului: Un artist excelent caută să scoată în evidenţă capacitatea sa de a simți și de a se conecta emoțional cu alții printr-o atitudine afectivă explicită asupra potenţialităţii lui expresive (adică prin posibilitățile de a-și exprima creativitatea, emoțiile, gândurile și viziunea personală în lucrările sale artistice).

Prin intermediul dialogului dintre culori vibrante și subtile, linii expresive și forme fluide, efecte luminoase și umbre misterioase, pictorul caută să transmită emoții profunde și să ofere o experiență emoțională autentică privitorilor săi, exprimându-și înțelegerea și compasiunea față de condiția umană prin arta de a face din amestecul elementelor picturale o armonie vizuală captivantă.

Leadershipul reprezintă acel schimb de valori între tine şi creaţia ta, din care interpretarea operei de artă devine o călătorie captivantă în lumea senzațiilor și emoțiilor, dar şi o călăuză către introspecție și auto-descoperire.

Valorile afective au un impact major, fie pozitiv, fie negativ, asupra modului în care pictorul se percepe pe sine, în comparaţie cu lumea din jur. Deci, aici mă refer la "autopercepere" - felul cum pictorul se percepe pe sine şi cum percepe lumea este un aspect foarte complex al psihologiei pictorului. În mare pare, ţine de atitudinea şi motivaţia cu care el insistă să scoată în evidenţă un subiect menit să frământe minţile privitorilor.

La modul general, dacă consideri cu adevărat că prietenia este importantă pentru tine, şi că ea trebuie să fie un cerc deschis spre întreaga umanitate pentru a cuprinde ca pe nişte fraţi toţi oamenii, atunci vei căuta să-ţi petreci timpul cu anumiţi prieteni. Şi invers, dacă consideri că minciuna are o valoare afectivă negativă, deci nu poate fi încorporată într-un tablou prin intermediul metaforei, atunci vei dezvolta o atitudine negativă față de minciună și faţă de oamenii mincinoşi, şi cu siguranţă vei evita să “minţi” realitatea în creaţiile tale.

Aşadar, valorile afective reprezintă o categorie de valori care arată starea emoțională sau afectivă a unei persoane în legătură cu anumite subiecte, lucruri, idei, comportamente sau circumstanțe, toate făcând parte din arsenalul propriei decizii libere de a-şi comunica opera publicului într-un mod original. Aceste valori destul de pronunţate, realiste, devotate unei perspective aparte, pot varia în funcție de persoană și reflectă preferințele și evaluările subiective ale pictorului pentru portretistică, ilustrând emoții puternice și conexiuni interioare între el și subiect.

*** Notă:** Alexandru Vlahuţă - *Pictorul Nicolae Grigorescu*, Editura Tineretului, 1969

Source: https://neculaifantanaru.com/valorile-afective-ale-artistilor.html

Vârful roşu de sânge al glonţului care pune punct

On Martie 03, 2012

Controlează-ţi cu stricteţe sistemul de valori, făcându-l imbatabil în faţa emoţiilor trecătoare.

Noua lume a lui Kevin Lomax începea să se contureze. Cea veche fusese aproape în totalitate nimicită. Timpul bătea ca o uriaşă inimă a lui Dumnezeu, lărgindu-se şi contractându-se. Frumoasa Christabella Andreoli, a cărei putere de seducţie era atât de grăitoare, renunţă la rochia de pe ea. Kevin privea cu voluptate trupul ei gol şi înfierbântat care îşi cerea "drepturile", - în timp ce Diavolul însuşi, în persoana multimiliardarului John Milton, savura această etapă de iniţiere a fiului său, în lumea păcatului.

- Hei, peste două minute o vei uita pe Mary Ann, îi şopti Christabella privindu-l în ochi cu înflăcărare. Îşi apropie buzele voluptoase de ale lui, îl sărută cu cea mai desăvârşită pasiune, apoi îşi undui trupul pe masa de altar, intensificându-şi aroma senzualităţii, motivându-şi cu pricepere şi cu ardoare dorinţa de a fi atinsă şi supusă în totalitate fiinţei lui.

Leadership: Partea grea a sensului pe care-l dai vieţii este "curajul paradoxal" de a renunţa la tine în folosul deznodământului pe care ţi-l sugerează credinţa?

Şi, dintr-o dată, la auzul numelui soţiei sale, Kevin, în inima lui, a tăinuit următorul gând: "Da, te doresc Christabella când eşti doar o fantezie în capul meu. Dar sunt un bărbat care îşi iubeşte nespus soţia, în afară de asta, încă simt o imensă tandreţe pentru ea, chiar dacă nu mai este."

Era doar o nevoie, o nevoie a trupului, dar care nu putea învinge nevoia sufletului. Aceleaşi lanţuri, minunatele lanţuri ale dragostei, îi intraseră în carne. Norii dorinţei se răriră, dispărură la fel cum au venit. Kevin se cufundă în transa propriei minţi. Simţi cum totul în jurul său se mişcă într-o ordine inversă, de parcă ar fi explodat ceva în fiinţa lui.

Finalul filmului „ *The Devil's Advocate (1997)* " este genial prin mesajul pe care îl transmite. Kevin, cuprins de cea mai mare vină, simţi o durere îndepărtată, care se manifestă în altă dimensiune şi pe care trebuia să o primească. Îşi scoase pistolul de la brâu. Apăsă pe trăgaci. Glonţul îi penetră capul şi ieşi iute pe partea cealaltă, evacuând o mare cantitate de sânge din rana deschisă. Vârful roşu de sânge conturând calea spre sfârşitul fiinţei lui.

O jertfă pentru mântuirea sufletului. Gestul acesta trebuie să fi venit din străfundurile sufletului. Iubirea nu oboseşte, nu dispare. Ci salvează şi osândeşte sufletul. Glonţul i-a adus mântuirea. Sufletul său se eliberă de păcat, readucându-l înapoi la viaţa plină de candoare alături de soţia lui, Mary Ann.

Leadership: Trebuie să iei atitudine împotriva construirii unui destin sărăcit de conţinut, îndreptându-ţi atenţia spre pierderea pe care o simţi când eşti inclus într-un plan mai înalt decât nivelul tău de aşteptări?

Un lider adevărat îşi asigură mijloacele de a-şi contura calităţile şi de a le face cunoscute, orientându-şi deciziile în direcţia sentimentelor şi a trăirilor sale profunde. Poţi recunoaşte aluatul din care este făcut liderul, urmărind felul în care el îşi diminuează sau îşi amplifică strălucirea sufletească. El poate cuceri piscurile cele mai înalte ale leadershipului numai printr-o nouă şi deplină înţelegere a esenţei sale, redând partea pozitivă a fiinţei sale în

toată intensitatea ei – ajustând contrastele puternice între aparenţă şi realitate, păstrând o cumpănă dreaptă a judecăţii, fără să accepte prea multe îngăduinţe.

Dezvoltarea ta, ca şi lider, trebuie să înceapă cu stabilirea şi stăpânirea unei scări de valori şi promovarea valorilor proprii, care să stimuleze progresul tău personal şi să-ţi menţină echilibrul sufletesc.

Aşa cum volumul sanguin este indisolubil legat de compoziţia sângelui, tot aşa “metabolismul” leadershipului tău, care reduce sau accentuează trăsăturile tale negative de personalitate, determinând reacţiile faţă de acţiuni - este indisolubil legat de nevoile elementare ale sufletului tău. Cu alte cuvinte, stabilitatea ta emoţională poate să fie zdruncinată la impactul cu o oarecare “agresiune” exterioară, dacă ea nu se bazează pe reale valori bine înrădăcinate în tine.

Proba de caracter începe prin a accepta că reprezinți mai mult decât ceea ce îţi este scris să devii într-un moment de destin în care eşti constrâns să experimentezi sacrificiul de sine.

Eşti pregătit să devii un martir sau un sfânt?

Adoptarea unei atitudini care nu iţi garantează obţinerea unei reacţii emoţionale pozitive este ca o mică fisură dintr-un dig care se poate transforma într-o breşă mai mare prin care apa ţâşneşte cu tot mai multă forţă.

Aproape în acelaşi fel, tranzitul tău spre terţe valori care nu sunt în concordanţă cu credinţa ta şi nu-ţi motivează existenţa, va crea o “fisură” în leadershipul tău din care vor ţâşni numai judecăţi dezaprobatoare şi acţiuni neprofitabile şi chiar sinucigaşe.

Mărturia supremă a credinţei este un act instinctiv al sacrificiului de sine din care răzbate mântuirea sufletului.

Vârful roşu de sânge al glonţului care pune punct vizează adoptarea acelei atitudini care trebuie să-ţi pună în valoare calităţile cele mai de preţ, precum “căldura sufletească” şi “datoria morală”. Totodată, exprimă momentul în care revii la treptele înalte ale scării tale de valori, demonstrându-ţi capacitatea de a fi în primul rând, propriul tău lider.

Controlează-ţi cu stricteţe sistemul de valori, făcându-l imbatabil în faţa emoţiilor trecătoare.

Source: https://neculaifantanaru.com/varful-rosu-de-sange-al-glontului-care-pune-punct.html

Vechiul şi Noul din aria extinsă a regiunii ştiinţifice

On Iulie 13, 2014

Asigură continuitatea perfectă, armonioasă a creaţiei şi gândirii, încât rezultatele ştiinţei tale să te califice drept un "high performer" în domeniul conducerii.

Lucrurile par mai complicate la prima vedere, este necesar un efort pentru a le urmări dacă vrem să înţelegem vreodată mersul gândurilor lui Eisenstein. Cu atât mai mult cu cât importanţa acestui film este deosebită în creaţia artistului. Este un moment de răscruce. Pentru prima oară apar căutări în domeniul culorii în preocupările sale creatoare. Montajul armonic conţine şi culoarea ca "rezonator armonic". În al doilea rând, cu toate nereuşitele sale inerente unui experiment, "Vechiul şi Noul" este încununarea unei suite de creaţii şi de reducţii teoretice, este punctul culminant al filmului mult practicat şi cercetat pe plan estetic de Eisenstein.

Continuitatea perfectă, armonioasă a creaţiei şi gândirii sale ajunge, prin acest film, la cinematografia sonoră, pasul următor fiind celebrul său montaj vertical, audio-sonor, ale cărei premise există deci de la "Potemkin" încă. De altfel în tipul lucrului la "Vechiul şi Noul", în vara lui 1928, Eisenstein scrie celebrul manifest care stă şi azi la baza esteticii filmului sonor, în care expune ideea contrapunctului orchestral între imaginea vizuală şi auditivă. Şi încă lucrând la "Vechiul şi Noul", el proiectează o sonorizare a acestui film, care însă nu a mai fost realizată niciodată. În această epocă Eisenstein vede viitorul cinematografiei numai în filmul sonor. *

Leadership: Poţi pătrunde în spaţiul cunoaşterii avansate, fixându-ţi realist limitele de expunere la îmbunătăţirea performanţelor ştiinţifice?

Leadershipul pătrunde în spaţiul cunoaşterii avansate, suportând o combinatorică a puterii extrem de incitante a creaţiei şi a receptării de noi descoperiri – în care interesul, imaginaţia, experienţa, preferinţele teoretice ale cercetătorului, concură la realizarea unei abordări inedite, şi de conţinut, facilitând coordonarea unor noi sisteme şi procese de gândire.

În sensul restrâns al conceptului de leadership, încununarea unei suite de creaţii, alternative teoretice şi practice, nu are doar un efect de valorizare şi promovare a unei gândirii generatoare de noi principii şi accente. Ci implică şi o anumită doză de exagerare a tiparelor de gândire, prin faptul că omul îşi adjudecă o cotă ridicată de rentabilitate schimbând legile constructivităţii în ştiinţă. De aceea continuitatea perfectă, armonioasă a creaţiei şi gândirii, devine o experienţă de dominare a ştiinţei, care oferă o calitate superioară pregătirii practice.

A pătrunde în spaţiul cunoaşterii avansate, fixându-ţi realist limitele de expunere la îmbunătăţirea performanţelor ştiinţifice, înseamnă mai întâi să-ţi reevaluezi importanţa cu care întâmpini şi abordezi creaţia din perspectiva resorturilor ei de transfigurare a lumii şi a realităţii în plan artistic. Mai înseamnă să atribui ideilor tale acea emoţie a propriei tale experienţe de creaţie, imaginându-ţi că şi ceilalţi oameni simt aceeaşi emoţie.

Leadership: Poţi să-ţi însuşeşti "inaccesibilul" printr-o bună gestionare a calităţii de autor al inovaţiilor ştiinţifice, fără să schimbi continuitatea pe care o dă funcţionarea creaţiei într-o nouă formă?

Inaccesibilul nu este altceva decât o avuţie a ştiinţei care este doar a ta şi o păstrezi fără a o împărţi cu ceilalţi. Nu degeaba se spune că inaccesibilul este invariabil seducător, pentru că nu lasă la vedere decât imaginea creaţiei, nu şi actul sau raţionalitatea acesteia. Calitatea de

autor al inovaţiilor ştiinţifice poate da dreptul la evidenţiere şi promovare în grade profesionale, dincolo de înaltă calificare în domeniu, dacă inaccesibilul creează premisele unei extinderi ample a privilegiilor de acces la un nivel superior.

Iar calitatea de autor al inovaţiilor ştiinţifice nu se înclină niciodată în faţa unei autorităţi de ordin restrictiv care nu promovează o orientare în practică şi o anumită direcţie de exprimare. Iar ca să asiguri continuitatea perfectă, armonioasă a creaţiei şi gândirii, încât rezultatele ştiinţei tale să te califice drept un "high performer" în domeniul conducerii, trebuie să te legi de această calitate şi să o introduci frecvent în orice context de mobilitate profesională.

Această calitate oscilează între două constante. Prima este dată de beneficiul ştiinţific obţinut în urma realizării unui proces de distilare a elementelor de structură care deschid continuu noi posibilităţi de creaţie, pentru a obţine un produs-leadership cu calităţi superioare. A doua depinde de trebuinţele pe care individul le resimte din perspectiva de abordare a unui subiect de cercetare, care se încadrează în aria tematică promovată, dar care este insuficient studiată sub toate aspectele sale datorită vastităţii sale.

Continuitatea pe care o dă funcţionarea creaţiei într-o nouă formă este dată de curiozitatea cu care pătrunzi într-o lume, îi schimbi coordonatele realităţii şi îi asiguri o structură solidă care să caracterizeze în mod direct perspectiva ta asupra unui spectacol captivant numit "viaţă" - privit ca o abordare alternativă de promovare a artei centrată pe imaginea vizuală.

Vechiul şi Noul din aria extinsă a regiunii ştiinţifice sunt două poluri opuse care se atrag sau se resping în funcţie de calitatea "materialului" utilizat la construcţia unor noi sisteme de gândire, pe care ştiinţa poate să le accepte ca alternative de reinventare a stilului de leadership.

Ştiinţa reprezintă un produs în care creativitatea și originalitatea regizorală se îmbină cu inovația și tehnologia pentru a realiza o operă cu un impact determinant în dezvoltarea artei de a recompune realitatea.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Vederea are atât de multe de spus ochilor

On Aprilie 24, 2023

Ochiul artistului privește printr-un cadru și vede lumea așa cum este, dar, ea fiind așa cum este, este de fapt altfel.

Am citit aseară povestea italiană "Ce povestesc soarele şi vântul". Vederea mea, deschisă, riguroasă, caracterizată de procesul imaginativ, şi-a folosit stimulii necesari unei bune munci cognitive ca să descopere ceea ce este de nedescoperit în lumea reală, încât eu însumi să devin parte a unei miraculoase *Asheravceda Uidem*, o ieşire din sine, o pătrundere dincolo de graniţele normalului şi ale obiectivităţii.

Nu degeaba vederea îmi este încă asaltată de imaginile unei necontrafăcute experienţe de expansiune a Sinelui spre alteritate, fiindcă dintr-o dată simt că sunt o altă persoană.

La modul sublim, citirea poveştii mi-a asigurat locul în epopeea unui om transfigurat de revelația inconștientului său, rătăcit în destinul ameţitor de "zbor înalt" efectuat în urmărirea imaginilor sufletului, vibrând pe aceeaşi lungime de undă cu opera unui pictor care încearcă să reprezinte „sufletul lucrurilor", rezonanţa lor, fără să cadă în exagerare. Timid, curios, cu multe speranţe, un asemenea pictor creează sugestia unei ambianţe peisagistice în reflectarea directă a luminii solare de către oglinda unui imaginar care, îmbrăcând diverse forme, operand o selecţie a trăitului convenabil, instaurează prezenţa unei conştiinţe apriorice.

Când Soarele văzu că Vântul este în vârful muntelui, alergă să se ascundă îndărătul unui nor. Dar Vântul îl chemă din nou, zicându-i: "Soare, Soare, vino încoa ! Şi verdeţii şi florilor le este dor de tine. O, să nu-ţi fie frică de mine. Ştii că sunt bun şi blând. Însă Soarele nu voia să iasă dindărătul norului. Atunci Vântul suflă, goni norul şi descoperi frumoasa faţă a luminosului Soare.

Leadership: Viziunea ta păstrează acea măreţie dobândită a reducerii la esenţă, căreia îi dai semnificaţia revelării unei alte feţe a existenţei, mereu refuzate?

Evident, această relatare este înveşmântată în mantia unei imaginaţii deosebit de bogate. În cazul în care observatorul ar fi obligat să postuleze o formă oarecare de "memorie" în seva unei imaginaţii aprinse, şi dacă memoria aceasta călduţă ar fi cuprinsă în câmpul vederii unui pictor strălucit, atunci contactul meu cu arta ar fi o ieşire din timp într-o lume despre care nu mai ştiu dacă e adevărată sau e vis.

Tot ce ştiu este că, adesea, ochii mei visează că sunt pictaţi într-un tablou fantastic în care visul însuşi devine vedere. Astfel se nuanţează o altă faţă a existenţei mele, mereu refuzată pe parcursul trecerii de la real la ireal: apare posibilitatea de a experimenta traiectoriile individuale ale artiștilor, de a urmări diversitatea de medii abordate și de a înțelege semnificațiile unei opere nesfârşite.

Presimt că vederea mai are multe de spus ochilor mei, mai ales dacă soarele nu orbeşte ochiul ce caută visarea, şi mai ales dacă vântul tăios din serile de primăvară timpurie nu-mi duce gândurile în depărtări înnorate unde nu există viaţă, şi nici moarte, ci doar un imens haos întunecat şi rece. La urma urmelor, mi-aş dori să fiu un strop din lumină, un strop din nemurire, sau doar o picătură din eter, încât să reuşesc o pătrundere în spaţiul unei viziuni metafizice moderne pe care să o pot împrăștia pe pânză doar cu forţa gândului.

Leadership: Urmăreşti modelul unor reprezentări simbolice a căror imagine se păstrează pe parcursul unei viziuni capabilă să se concretizeze într-o operă de artă?

Când pictezi într-un plan tangibil, atunci dimensiunea şi forma pensulei sunt orientate pentru a corespunde perspectivei planului, cu menţiunea că planul acesta reprezintă locul în care lumea "orizontală" îşi caută rostul adânc în jurul unei lumi verticale constituită din entităţi de limbaj şi viziuni, angrenate în "aventuri" quasi-manipulabile.

Iată de ce, citind povestea Soarelui şi a Vântului, am recunoscut în mine talentul pictorului de a scoate în evidenţă personajul portretizat prin proiectarea lui într-un fond monocrom uniform, care străbate timpul.

S-o spun mai simplu. Ceea ce ochiul oglindeşte într-un alt univers, într-un fel plin de savoare şi sensibilitate, derivă din expansiunea frontierei care delimitează realitatea de ficţiune, prin intermediul unui personaj simbolic care încearcă să facă din însăşi viaţa lui o operă de artă. Din acest motiv sunt înclinat să iau locul soarelui şi să vorbesc cu vântul ca şi când aş vorbi cu un vechi prieten, cu multă apreciere, cu acurateţe, cu respect, pe tot parcursul unei viziuni care se concretizează într-o pictură.

Pretutindeni am putut observa această consecvență distinctă în alăturarea părților aflate în relaţie directă, în măsura în care ele pot fi obținute prin citirea şi retrăirea în imaginaţie a unei poveşti care devine realitate. De fapt, artistul care își pune la încercare ochii pentru a obține adevăratul "văz" în contururi puternice de peisaje, de personaje sau obiecte, toate acestea aflate într-un fundal neutru, trebuie mai întâi să se considere el însuși model de căpătâi al unei reprezentări simbolice într-un moment de oglindire a realului în imaginar.

Marea putere a artei presupune să pătrunzi în intimitatea unei lumi despre care ai doar o vagă idee, axându-ţi vederea pe dualitatea ideal-real, unde aparenţa unei viziuni nonfocalizate este completată de imaginaţie.

Leadershipul modern face apel la asemenea artă pentru a schimba perspectiva asupra lumii.

Vederea are atât de multe de spus ochilor atunci când ştie că poate cuprinde, pe fond artistic, o lume fabuloasă din care artistul nu mai poate ieşi decât fermecat şi schimbat. Iar ochiul artistului privește printr-un cadru și vede lumea așa cum este, dar, ea fiind așa cum este, este de fapt altfel. Este o lume concentrată, esenţializată pe imaginile unei lumi ce merită să înfrunte timpul într-un peisaj dintr-o operă de artă.

Source: https://neculaifantanaru.com/vederea-are-atat-de-multe-de-spus-ochilor.html

Vederea Ascunsă îşi dezvăluie Secretele

On Noiembrie 09, 2023

Cu cât vezi mai adânc, cu atât vezi mai departe.

Marea. Spațiul acesta nemărginit în frământarea sa, plan rotunjit de visare, perceput ca o invitație la căutarea profunzimii subacvatice, se oglindește ca o suprafață de sticlă de nestrăbătut de cel care încearcă să-l pătrundă. Stăpânind orice acces de mișcare a valurilor printr-un fel de magie, ea se predă unui efort de construcție volumetrică așa încât să capteze misterul profundității marine.

În mod evident, imaginea mării față de care trebuie să-mi mărturisesc venerația respectuoasă, *ottenere un'esperienza di espansione della visione*, mă captivează ca o punere în scenă a frumuseții naturii. Iar prin pensula mea abilă, plină de culoare, delicată la atingere, încerc să dezvălui fiecare nuanță a mării și a orizontului, într-o manieră care să-mi atingă sufletul și mă transpună într-o lume a artei, a frumosului și a contemplării.

Astfel, în opera sa, artistul reușește să captureze esența acestei forțe naturale și să o transforme într-o expresie artistică fascinantă și profundă. El introduce în scenă imensa perspectivă a unei picturi renascentiste, de tip abstract, în care imaginea se dezvăluie ca o pânză vastă și nesfârșită, un canvas infinit de nuanțe și stări, înălţându-se într-un dans armonios între culori și forme, aducând în prim-plan frumusețea mării și a litoralului într-un mod plin de sensibilitate artistică.

Leadership: Te poți transforma în subiectul unei imagini care se concentrează aproape exclusiv în jurul unui concept abstract, astfel încât să te desprinzi de ceea ce este tangibil?

Urmărind aceeaşi fascinaţie pentru misterul și splendoarea adâncimilor marine, așa cum sunt prezentate în opera "20.000 de leghe sub mări" de Jules Verne, mă voi transforma eu însumi în subiectul tabloului, un subiect care îmbină elemente ale naturii cu esența mea interioară, creând astfel o operă de artă unică și personală, menită să reflecte percepția mea asupra lumii și a frumuseții care mă înconjoară.

"Cu lanterna în mână, am plecat să explorez adâncurile oceanului, iar ceea ce am descoperit acolo a fost ca o adevărată pictură subacvatică. Peștii de forme și culori variate înotau în jurul meu ca niște tablouri vii. Mai mult decât atât, în momentele de liniște de sub apă, am avut ocazia să meditez la frumusețea acestei lumi subacvatice. Privind creaturile marine în mișcare lentă, am simțit cum timpul încetinește, cum încep să mă conectez cu ritmurile naturii. Totodată, într-una din experiențele de sub apă, am întâlnit un recif de corali uimitor de frumos, cu culori vibrante și forme intricate. Am stat lângă el, meditând la frumusețea naturală și la complexitatea acestei vieții întunecate, dar totuşi plină de viaţă, însufleţitoare."

Prin puterea de a asocia percepției frumosului, Jules Verne mi-a dezvăluit adâncimile subacvatice ca un fel de sursă inepuizabilă de inspirație artistică, un *Idemicorale Sulhabatto*, un fel de existență transpusă pe planul eternității. Cu ochii atinși asupra celor ce nu se pot vedea în mod obișnuit, mi-ă arătat un colț al lumii plin de mister și splendoare. Aceste adâncimi ascund secrete și comori, iar prin arta și imaginile create de mine, împărtăşite cu un elan înverşunat, pot deschide o fereastră către un univers subacvatic care mă invită să explorez mereu, să visez și să contemplu frumusețea ascunsă a unei lumi ascunse, nevăzută decât de ochiul care își contemplă taina.

Pe bună dreptate, împărtăşesc aceeaşi idee exprimată de autorul cărţii "Pictura ca rugăciune". Până la urmă, arta este capacitatea de a mișca omul în străfundurile ființei sale, de a provoca în chip nemijlocit o experiență și un răspuns creator, cu anevoie de exprimat în cuvinte.

Leadership: Îmbinând elementele naturii cu esența ta interioară, poţi să creezi o operă de artă unică care să reflecte percepția ta asupra unei lumi ascunse, nevăzute?

Mă simt ca și când pictorul din mine și-ar fi găsit potențialul nelimitat într-un mediu neexplorat de alte entități, un mediu în care pot să explorez și să-mi exprim stările sufleteşti într-un mod unic și captivant. Adâncimile subacvatice reprezintă un teritoriu vast și neumblat, iar în fiecare colț al acestui univers subacvatic, găsesc mereu noi surse de inspirație și de dezvoltare artistică. Este ca și cum m-aș afla într-o călătorie fără sfârșit, o căutare interioară a sensului atribuit vieții, în care pot să explorez infinitul potențial artistic și să mă conectez cu esența ascunsă, tăcută, nevăzută a fiinţei mele.

Aşa este. O lume nevăzută, precum adâncul mării, este o panoramă imaginară creată de un artist care pătrunde în ea cu sufletul său, focalizându-se asupra contopirii dintre umbră şi spectaculozitate.

Fiecare întâlnire cu creaturile marine și peisajele subacvatice devine un tablou în mișcare, iar momentele de liniște sub apă devin o oportunitate de meditație asupra bogăției naturii și a conexiunii noastre cu aceasta. Numai prin puterea de a asocia arta percepției frumosului, în concordanţă cu sfera unui orizont tăinuit, pot deschide o fereastră către infinita capacitate de a înțelege și aprecia frumusețea din jurul meu.

Un singur lucru e cert. Masele se echilibrează printr-un dans în timp ce volumele se compensează printr-un joc de straturi de aer subtile care își dobândesc astfel o respirație misterioasă. Pe lângă asta, marea stăpânește o zonă luminată de strălucirea organismelor marine, un fel de poveste, dar și o zonă de întuneric în așa fel încât, suprapunându-se aceste planuri, pot să creez un tablou în care se contopesc armonios lumina și umbra, dezvăluind astfel profunzimea și complexitatea peisajului subacvativ. Prin urmare, voi captura acest joc subtil dintre lumină și întunericul mării, aducând la viață o reprezentare fascinantă a contrastelor și a frumuseții care caracterizează lumea subacvatică.

Locul unde se naşte arta este determinat de reprezentarea imaginilor unei lumi care ascunde întuneric şi lumină în fiecare colţ neatins de pensulele colorate ale experiențelor vieții.

Iar locul unde se naşte leadershipul este determinat de fuziunea dintre ceea ce ești când construieşti imaginea unei lumi aparte, și ceea ce ești când imaginea devine un instantaneu al realităţii tale interioare.

Vederea Ascunsă își dezvăluie Secretele prin intermediul sinelui unui artist care, în momentele de creație devine o punte către lumile misterioase și fascinante, ascunse dincolo de aparențele obișnuite. Aşa stau lucrurile. Prin arta mea, încerc să explorez aceste secrete ascunse și le transpun în lucrări capabile să dezvăluie profunzimea și înțelepciunea mea, oferindu-le privitorilor o perspectivă nouă și captivantă asupra lumii mele interioare.

De fapt, vederea ascunsă seamănă cu introducerea artistului într-un soi de labirint al gândurilor şi percepţiilor, în care acesta trebuie să exploreze şi să dezvăluie secretele şi frumuseţile ascunse ale lumii, străbătând drumuri nebănuite şi găsind noi perspective menite să inspire, să transmită acea profunzime şi complexitate pe care numai arta o poate dezvălui.

Vederea ca imagine dintr-un vis

On Decembrie 01, 2022

Omul văzut ca parte a Creaţiei este un Sine distinct format din conexiunea ce se stabileşte cu o lume infinită, pe fondul unei experienţe subiective.

M-am văzut într-un vis al cărui sens nu reușesc să-l înțeleg. Imaginile apăreau diluate, difuze, neclare, ca şi când aş fi intrat într-un soi de transă adâncă în care mintea îmi era focalizată asupra unei părţi dintr-o oglindă cu refracţie în plan vizual 3D. Faptul acesta părea corelat cu distanţa dintre o lentilă şi punctul în care este focalizată imaginea unui obiect aflat la infinit.

Visul indică distanţarea de reflectarea realistă, iar eu, fără îndoială, mă aflam în interiorul unei oglinzi care măsura timpul, mărind prin deformare orice reflectare a realităţii. Inevitabil poziţionată, ca o reacţie la reacţie, ca într-o pictură în care se găseşte doar culoarea alb, în genul celei realizate de Kazimir Malevich, reflexia mea stăruia să se reveleze într-o infinitate de forme. A mă constitui sub o anumită formă, nu era de ajuns.

Dintr-o dată, în faţa mea, s-au deschis 3 uşi egale, paralele, dar fără unghiuri drepte. Fiecare din ele reprezenta un alt vis, o altă tentativa de exprimare a realului prefăcut într-o iluzie suficient de puternică pentru a-mi păcăli reflexiile de imagine. Si tocmai aceste reflexii plurivalente, ireale, dar neaşteptat de captivante, triplau efortul impunerii subconștiente a personalităţii mele în acelaşi spectru al luminii care străbate un anumit mediu cu un indice de refracție diferit.

Da, erau 3 uşi într-un vis care îşi caută visătorul în oglindă. Nu ştiam pe care din ele să intru, incapabil să-mi dau seama cum să înaintez, deoarece fiecare uşă ducea în altă direcţie. Aşa că le-am închis la loc pe toate, sperând să găsesc altundeva un alt vis, dar unul care să fie activat prin deblocarea unei singure uşi.

Leadership: Imaginea care îţi ilustrează personalitatea cuprinde varietatea punctelor de vedere care dau importanţă gradului de expunere a Sinelui tău într-un context de „incursiune într-o realitate duala" ?

Spaţiul în care eram închis cu totul, fără de scăpare, era mărturia unei existenţe manifestată printr-un *Infirhaevah aktha Esvaistyhan*, adică "încearcă să vezi fără să crezi". Iar spaţiul acesta avea profilul unei fantezii de-a lui Coleridge. Un om visează că străbate paradisul şi drept dovadă i se dă o floare. Când se trezeşte, floarea se află lângă el. Evident că dorința lui Coleridge era de a urmări sufletul vag, invizibil și relativ infinit al artistului în opere de artă concrete, limitate, vizibile, în încercarea fabuloasă de a pătrunde în fenomenele „acoperite cu un văl".

Nu peste mult timp am dat peste o altă oglindă, care la fel ca cea precedentă, deschidea alte 3 uşi, deschizătoare de alte 3 perspective. Nu ştiam care dintre ele este cea bună, ochii mei nu erau siguri de vederea lor, nu se puteau distanţa de fantasma unei existenţe care scoate la iveală acea iluzie a admirării cerurilor cu ale lor constelaţii sclipitoare. Iar vederea nu îmi indica nicio oportunitate de a-mi realiza vreo dorinţă. S-ar spune că exista o corelaţie cu o îndoială profundă. Părea doar o abundenţă de incursiuni în trecutul meu, sau în viitorul neaşteptat. Poate că oglinda însăşi era doar o distanţare faţă de reflectarea realistă, iar cele 3 uşi ilustrau - fiecare din ele - o călătorie în alt spaţiu al vieţii mele din altă dimensiune?

Din instinct, am ales uşa din mijloc, dar cu aprobarea minţii care a lansat ideea de "autonomie a imaginii poetice cvasi independentă de creator", prin raportare la spaţiul

intersubiectiv care unifică sufleteşte emoţia cu imaginea. Şi, astfel, am intrat pe uşa din mijloc, într-o oglindă care controlează visele, le dirijează, le forțează să se înmulțească, le reglează pe cele de intrare, asigurând astfel, conexiunea inversă cu o lume nelimitată. Şi am devenit parte din ea, parte dintr-un vis care se recunoaşte doar într-o oglindă.

Leadership: Percepţia pe care o ai despre tine însuti şi tot ceea ce te reprezintă poate să includă unicitatea unei experienţe subiective formată la un moment de timp îndepărtat, dar rememorat prin imagini suprapuse?

Apoi, m-am trezit din vis. Oglinda din camera mea era tot acolo. Şi când m-am privit în ea atent, cu o curiozitate infinită, cu reflexia universului în ochi, mi-am amintit că am intrat prin ea şi am pătruns într-un vis al cărui sens îl înţeleg, abia acum, simultan în termeni reali. Nu voi putea separa niciodată ceea ce-am văzut, de ceea ce va rămâne o amintire...

Razele de lumină se propagau într-un plan perpendicular, pe un tărâm imaginar, ca într-o iluzie optică care nedumerește și păcălește creierul. Nu-mi dau seama prea bine dacă ceea ce am văzut, într-un vis care adăposteşte alte vise, era parte dintr-o pictură avangardistă reflectată în forma unei trăiri subiective, sau dacă această viziune hipnotică, adunând o întreaga naraţiune, era doar o colecţie de imagini suprapuse într-un real care emană revelarea vreunui rost.

Însă, prin extrapolare, fiecare noutate poate duce la crearea unui mic univers cuprins între Ego şi Alter Ego, un dualism metafizic al cărui divizare în părţi egale se face neîntrerupt până la revenirea personalităţii de bază. Şi, trebuie s-o spun răspicat: într-adevăr, eu trăiam concomitent în două universuri: realitate și vis.

Leadership: Poţi să te reprezinţi într-un proces de receptare a unei imagini ce transcende timpul şi spaţiul, ca într-un prezent continuu care te implică în mod misterios într-un dialog virtual cu tine însuţi?

Oglinzile se înmulţeau şi ele, uşile erau nenumărate, albul predomina peste tot. Pe de o parte exista hazardul şi automatismul psihic, de cealaltă parte îşi făceau loc armoniile unei lumini înteţite într-o metafizică latentă, capabile să tălmăcească sublimat stări sufleteşti. Toate făceau trimitere spre punctul de vedere al lui Brion Marcel:

"Misiunea artei rămâne aceeaşi: să comunice invizibilul prin reprezentări accesibile simţurilor şi minţii, dându-ne siguranţă că această reprezentare este cu totul asemenea cu ceea ce a fost înfăţişat, având aceleaşi însuşiri şi aceleaşi merite ca şi imaginea originară, la fel ca şi urma pecetii faţă de pecetea însăşi, ca şi umbra faţă de trup".

O voce din off, latentă, imposibil de definit, îmi poruncea cu voce scăzută: "Să nu pomeneşti de nimic din toate acestea cu voce tare, şi să revii în altă vreme". Nu ştiu cum se face, dar vocea asta necunoscută, profundă, răsunătoare, exprimată printr-un paradoxal "dicteu dialogat", a avut un efect considerabil asupra mea. De parcă ceva sau cineva ar fi vrut să-mi înfăţişeze pe ascuns o panoramă strălucitoare a viitorului meu, fără să-mi compromită imaginea cu care îmi împart spaţiul construit al visului, al somnului.

Am rămas cu un singur gând: ceea ce am fost interesat să văd la mine însumi, în vis, este o reacţie la realitatea pe care doar ochiul de artist o înfăţişează.

Leadershipul trebuie reluat în cazul manifestării actului de creaţie, printr-o infiltrare a construcţiilor visurilor în gândirea dualistă, de unde rezultă o altă imagine a sinelui: „ceea ce crezi cu adevărat despre tine însuţi nu este întotdeauna realitatea în sine, ci doar o

memorare a ceea ce nu s-a manifestat încă".

Vederea ca imagine dintr-un vis se manifestă în cazul creatorilor care îşi amplifică experienţa vizionară cu noi incursiuni într-un imaginar pe care şi-l asumă, trăindu-l în totalitate cu sufletul şi mintea.

Tot ceea ce credeam despre actul creaţiei, este invers proporţional cu viziunea onirică pe care universul mi-a plantat-o în creier. Sinele meu, format în sfera misticului, a dumnezeiescului, a cunoaşterii intuitive, mi-a dezvăluit o altă faţă a creaţiei, opusul a ceea ce credeam iniţial. Astfel, mi se va putea imputa vina, mie ca şi pictorilor post-impresionişti, de a lansa ideea că - de fapt - creaţia reprezintă conexiunea pe care am stabilit-o cu o lume infinită, pe fondul unei experienţe subiective.

Source: https://neculaifantanaru.com/vederea-ca-imagine-dintr-un-vis.html

Vederea care stagnează, nu este acţiunea care schimbă

On Aprlie 13, 2024

Impactul unei persoane în societate nu se măsoară prin pasivitatea evlaviei, ci prin curajul de a interveni în cursul evenimentelor.

Nu poţi să crezi fără să vezi, dar poţi să vezi fără să crezi. Într-o dimineață însorită, când timpul părea să-și încetinească cursul pentru a asculta mai atent ecoul paşilor pierduţi, am întâlnit neaşteptat un profesor universitar, corespondent al unei figuri desprinsă parcă din romanele lui Balzac. Drumul său către mitropolie, parcurs cu pași măsurați, orientat către o depăşire a temporalului, părea o simplă deplasare fizică, la prima vedere. Dar, poate că era o călătorie simbolică spre descoperirea și recunoașterea unui sine care căuta să se regăsească și să se împlinească.

Discuția noastră, lipsită de înțelesuri profunde, a explorat contrastul dintre valorile atemporale și pulsul accelerat al progresului tehnologic. Acest profesor absolut anonim în lume, având totuşi în spate o carieră dedicată slujirii educației, părea să se fi distanțat enorm de "zgomotul asurzitor" al evoluţiei erei digitale. Bineînţeles, realizările sale (dacă există) nu se pot regăsi nicăieri pe internet, la fel ca în cazul oricărui om modest în ceea ce priveşte perspectiva asupra ştiinţei şi tehnologiei.

Mă gândesc că lipsa oricărui talent l-a îndepărtat de nevoia de recunoaștere virtuală. Modestia este luxul celor care nu au nimic de arătat.

"Nu am nimic de arătat lumii pe internet," și-a exprimat el credința, o mărturie a unei simplități nobil de rară. Și chiar dacă ar fi avut ceva de arătat, nimeni nu ar fi văzut, iar ecoul muncii sale nu ar fi avut răspuns. Oricât ar fi de profundă ar fi natura omului, nu se ajunge nicăieri dacă nu prezintă un minim de compasiune pentru a progresa. Până la urmă, omul cu adevărat modest este cel care își păstrează esența ascunsă, nesolicitată de aplauze exterioare.

Leadership: Ai curajul de a interveni în cursul evenimentelor, într-o lume care măsoară valoarea prin vizibilitate, similar cu impactul produs de o rază de lumină în întuneric?

Într-o eră în care tehnologia redefinește limitele posibilului, impactul personal nu este măsurat doar prin ritualuri tradiționale sau repetiții formale, ci mai ales prin implicare activă și adaptabilitate la schimbare. Este ca în filmul lui Hitchcock, dacă vă amintiţi "Family Plot (1976)". Scena de milioane care face toată splendoarea !

În mijlocul catedralei, cei doi escroci, soț și soție, îl răpesc pe episcop în văzul sutelor de credincioși și enoriaşi. Uimiţi, toţi realizează că ceva este în neregulă, se ridică în picioare, dar nu fac nicio mişcare, nu se implică cu nimic, efectiv stau cu gurile căscate în timp ce răpitorii îşi fac drum afară, lejer, fără ca nimic să-i împiedice. Sedat, apoi luat pe umeri în văzul tuturor, episcopul este escortat încet şi fără gălăgie, afară. Vorba aia: *"De-ai luat pe umeri Crucea, Și-ai pornit la drum cu ea, Du-te frate cu răbdare, Și din Cruce nu tăia !"*

Oameni buni, nu stați neclintiți în fața schimbării, precum credincioşii din filmul lui Hitchcock ! Învățați să mișcați lucrurile, sau veți deveni victime ale unei evlavii pasive. Impactul unei persoane în societate nu se măsoară prin pasivitatea evlaviei, prin conformism și politețe, ci prin curajul de a interveni în cursul evenimentelor.

Leadership: Simți că eliberarea prin informație este de fapt o expunere mult mai rapidă a potențialului tău de evoluție, conform unei perspective care valorizează cunoașterea devenită un reper vizual omniprezent?

Actualmente, tehnologia ne provoacă să depășim formalitățile și să contribuim autentic la binele comun. Spun asta pentru că măreția nu derivă din ritualuri sau formalități, ci din angajamentul autentic și inovativ față de progresul uman. Extrapolând ideea din filmul lui Hitchcock, tăcerea și inacțiunea în fața posibilităţii de a contribui prin creație și descoperire la progresul zilelor noastre, în care internetul este omniprezent, pot fi echivalente cu complicitatea la stagnare și inerție.

Eliberarea prin cunoaștere este o fărâmă de eternitate prinsă în cleștele prezentului.

Într-o lume a tehnologiei, impactul personal este sculptat de curajul de a explora teritorii neumblate și de a aduce lumina în zone întunecate. Cine face totul pentru ştiinţă, face totul pentru Dumnezeu. De fapt, știința este adevărata lumină care ne călăuzește în întuneric. Iar răul în lumea asta îl constituie oamenii care nu se implică, prin creaţie şi descoperire, la schimbare. Ei lasă lucrurile să se petreacă de la sine, fără să intervină în niciun fel, şi de aia răul se răspândeşte tot mai mult în lume. Dacă faceţi o statistică, veţi vedea ca oamenii, cu cât se consideră mai evlavioşi, cu atât sunt împotriviţi progresului.

Leadership: Receptarea realităţii imediate poate transforma percepția vizuală personală într-un background din altă minte, într-un deplin acord cu vastitatea unui început care își susține continuitatea?

Reflectând asupra întâlnirii cu profesorul universitar, un gând încă persistă în mintea mea: în această eră digitală, unde fiecare fragment de existență pare a fi capturat și etalat, ce este cu adevărat de valoare pentru progresul nostru colectiv? Tradițiile, cu apelul lor la contemplație și comuniune spirituală, sau contribuția, oricât de mică, la vastul univers de cunoaștere online?

Ce contează mai mult pentru progresul lumii? Este oare mai valoros să urmăm tradițiile, mergând la biserică și rugându-ne pentru un viitor mai bun, sau să contribuim, chiar și în cea mai mică măsură, la vastul ocean de informații de pe internet? Când e vorba de internet, s-ar putea să-i daţi dreptate scriitorului Glenn Bland când spunea: *"Fii receptiv la ideile pe care ţi le dau alţii, pentru că ceea ce pare umbra nopţii într-o minte se transformă în rochiţa rândunicii în cealaltă minte."*

Omul nu ştia să vadă realitatea prezentului, sau vedea fără să creadă. Ei bine, acest profesor universitar, cu o vedere precară, părea să fi rămas în limitele unui trecut nespectaculos, destabilizator. El a argumentat în mod evaziv că dedicarea față de tradiție și rugăciune este mai importantă decât contribuția la avansul societății. Oamenii au mai mare nevoie de Dumnezeu, pace lăuntrică, decât de ştiinţă, de internet şi de prea multe ore pierdute în faţa laptopului.

Într-adevăr, adevăratul progres nu se măsoară în acumularea de like-uri sau în vizibilitatea digitală, dar nici nu te izolează într-un cocon de protecție izvorât din prea multă evlavie. Progresul nu te felicită dacă singurul tău aport este o umbră efemeră pe zidurile virtuale, dar supremația faptelor în realitatea concretă depinde totuși de fundamentarea în știință a aportului tău adus progresului.

Leadership: În ce măsură poți folosi accesul la cunoaștere ca pe un reper călăuzitor care să separe elitele de cei neprivilegiați, în efortul de a construi o viziune incluzivă și deschisă către noi posibilități de afirmare?

Departe de a fi un simplu schimb de replici, dialogul a reprezentat un manifest pentru esența umană în era tehnologiei: adevăratul impact se naște nu din cât de des mergi la biserică, ci din profunzimea și autenticitatea contribuțiilor tale la dezvoltarea ştiinţei. Profesorul acesta nu era nicidecum un bastion al dedicării și al înțelepciunii, nu avea darul creatorului de a inspira, îi lipsea evident spiritul căutătorului de comori în teritorii neexplorate. Cumva, el mi-a reamintit că măreția unui cadru didactic derivă mai mult din ego umflat, decât din angajamentul neclintit față de îmbunătățirea condiției umane.

Întâlnirea mea cu profesorul nu a fost doar o lecție despre prioritățile vieții, ci și o interogație asupra semnificației progresului într-o lume interconectată.

În universitățile din România, dar nu numai, se observă constant o tendință îngrijorătoare de comercializare a educației. Accesul la cunoaștere este în continuare condiționat de plata unor sume adesea substanțiale, de aceea educația a devenit un lux pentru "elite" sau pentru cei dispuși și capabili să plătească. În ultimii 30 de ani, învățământul superior s-a transformat într-un „circuit închis", unde cei săraci sau mai puțin privilegiați au fost lăsați pe dinafară. De fapt, această comercializare a educației a întărit disparitățile sociale și încă limitează progresul societăţii pe termen lung. Aşa că singura scăpare, singurul factor de echilibru, este internetul.

Măreția unui vizionar nu derivă din ritualuri sau formalități, ci din angajamentul autentic și inovativ față de progresul uman. Profunzimea contribuțiilor tale la dezvoltarea științifică definesc cu adevărat amprenta ta în lume.

Vederea care stagnează, nu este acţiunea care schimbă, mai ales dacă te bazezi pe considerentul că totul se va rezolva de la sine. Oamenii care nu se implică sunt acei evlavioși care își găsesc scuza în credință pentru a rămâne pasivi.

Educația, când este tratată ca un bun de lux, limitează progresul societății prin excluderea celor defavorizați. Aş zice că în universități, accesul la cunoaștere ar trebui să fie un drept, nu o marfă vândută la prețuri exorbitante. De vină sunt profesorii, lipsiți de orice capacități inovative în direcţiile științifice. De fapt, ei sunt falşii învăţători de care aminteşte biblia !

În ultimii 30 de ani, comercializarea educației a creat un decalaj între cei privilegiați și cei lipsiți de resurse, subminând egalitatea de șanse. Profesorii nu au un blog, nu au nicio activitate online, totul este pus sub cheie într-un circuit închis universitar. Totul se reduce la bani în aceste instituţii !

De aceea internetul, cu ajutorul inteligenței artificiale, a devenit eliberarea din "ghearele diavolului". Internetul oferă șanse tuturor la egalitate în ceea ce privește accesul la informație și procesul de învățare.

Source: https://neculaifantanaru.com/vederea-care-stagneaza-nu-este-actiunea-care-schimba.html

Vederea celor tăinuite în adânc

On Decembrie 09, 2014

Realizează transformarea totală a concepţiei despre cine eşti, raportându-te la o experienţă mai adâncă.

Amintirile pe care le adunam nu erau lipsite de valoare. Eram capabil să mă inspir din experienţa vieţii, pe alocuri imprecisă, din lecţiile pline de învăţăminte ale trecutului învolburat de aşteptări înalte, admise de conştiinţa dreaptă care îşi aştepta înţelegător transformarea. Nu m-ar putea înţelege nimeni. Cumva, simţeam că înot prin undele unei ficţiuni transgresive, prin câmpul abandonat al trăirilor misterioase din care se prelingeau înţelesuri şi interpretări variate. Cu cât îmi aminteam mai multe, cu atât totul mi se părea mai fascinant.

Experienţa aceasta sintetizată sub forma unui indice al orientării mele în timp, îmbrăca forma transparentă a unei lămuriri de cu totul alt gen, relevând o răspundere fundamentată obiectiv pe nişte raționamente care mă puteau apropia sau îndepărta de mine însumi. Lămuriri care ar fi putut să încurce acea componentă a concepţiei despre cine aş fi putut fi, în relaţie cu cine am devenit.

Era un fenomen aproape inexplicabil, evoluat într-o chimie imprevizibilă cu prezentul, construit ca un set de concluzii pe mai multe coincidenţe, într-un câmp al ipoteticului reprogramabil. Tot ceea ce încercam să-mi însuşesc din trecut, la nivel de conştiinţă, părea mai degrabă o extensie a legii lui Kirchoff: *în orice punct în care se întâlnesc mai multe conductoare, suma intensităţilor curenţilor care vin spre acel punct fiind egală cu suma intensităţilor care pleacă din acel punct.*

Prezentul devenea un agent al revelaţiei filtrate prin lentilele aleatorului căreia i se aplica acea tensiune de nepotolit zăcută în adâncul gândurilor ascunse, captive în contextul variat al trecutului. O porţiune neramificată dintr-un circuit al aducerii aminte cu mai multe noduri de *ping* , trimiţând mesaje *echo request* către un *host emiţător* ce analiza evenimentele şi corecta erorile. Trebuia să iau în calcul întârzierea cu care mi se întorceau răspunsurile.

Leadership: Ai nevoie de înţelegerea faptului că în spatele fiecărui scenariu al vieţii stau de fapt emoţiile nedigerate din trecut, pe linia trasată de o conştiinţă care nu mai este captivă în lumea măruntă a Eului?

Care este elementul de care omul nu se poate despărţi, purtat mereu în suflet ca pe un secret nepreţuit, ca pe o temelie a caracterului, ca pe o cicatrice a timpului în deplina cunoaştere a efectelor impactului cu propria conştiinţă? Amintirile. Ele prefigurează orice viitoare configurare a unei lumi care te face să uiţi tot acel "intuneric" al trăirilor şi gândurilor pline de constrângeri care ţi-au marcat într-un fel existenţa.

Amintirile sunt rezultatul unor experienţe de viaţă pe care le-ai bifat la un moment dat ca default pentru deschiderea unor noi orizonturi de cunoaştere de sine, indiferent care ar fi maniera de a înţelege raportul dintre ceea ce constituie un model de înaltă ţinută intelectuală și ceea ce se afirmă ca inovație de excepţie specifică interpretării pe care o dai realităţii.

Cine încearcă să se poziţioneze mai bine în câmpul trăirii unei minunate povești personale de descoperire de sine şi să-şi reinventeze sentimentul de valoare personală trebuie să trăiască la timpul trecut starea numită "minte alertă". Este starea prin care omul încearcă să cunoască ceva nou, să raspundă la întrebările existenţiale care l-au frământat mereu, dintre care: "Ce

înseamnă să trăieşti?"

La rândul ei, conştiinţa extrasă din calitatea conţinutului şi a însuşirilor amintirilor, poate fi considerată drept purtătoare a unor valori indirecte, drept suport relevant pentru respectiva combinaţie dintre caracter şi acceptarea de sine care susţin leadershipul. Experienţa de viaţă, fără acest soi de conştiinţă, nu poate prezenta funcţii de corectare a erorilor de personalitate, evidenţiindu-se mai mult sau mai puţin pe una din acele trepte de aşteptare care nu îmbogăţesc funcţionalitatea şi nu deschid noi orizonturi.

O conştiinţă care nu mai este captivă în lumea măruntă a Eului este o izbucnire de energii creatoare, precum viziunea şi forţa intelectuală rebelă, din cuprinsul unei tentative de înţelegere a coordonatelor vieţii care rămân constante în diverse variante interpretative.

Leadership: Îţi manifeşti disponibilitatea de a te plasa într-o zonă de tip „poartă” cu un anterior existenţial care prefigurează orice viitoare configurare a unei lumi care se vrea autonomă?

Aici se cuvinte să apelăm la un citat aparţinând avocatulului specializat în litigii economice, Daniel R. Castro: *„ Omul are o dorinţă nesfârşită de a înţelege de ce, aşa încât să poată ataşa o semnificaţie evenimentelor şi a aprecia importanţa lor. ”*

Acest amalgam de cunoştinţe, provenite dintr-un trecut neuitat prin prisma amintirilor, care neîncetat bântuie inima, mintea, cugetările, umplându-ne de regrete sau de mulţumiri, poate crea un focar de instabilitate din punct de vedere al trăirilor, dar totodată unul stabil din punct de vedere al reglajului şi preciziei de a trece la etapele de dezvoltare următoare.

Leadershipul, luând ca reper meritul poziţionării tale pe axa timpului, prin întoarcerea la ceea ce îţi este propriu, subiectiv, influenţat de povestea vieţii tale, întâmpină o perspectivă care, de fapt, cuprinde mai multe faze de evoluţie. O fază de investigare a faptelor, o fază de vibraţie cu ceea ce crezi că este bine şi corect, şi o fază de restart care permite schimbarea convingerilor limitative şi dezlănţuirea adevăratului potenţial.

Leadershipul poate funcţiona cel mai bine numai într-un cadru neviciat de impactul experienţelor anterioare, în care semnificativul nu este sufocat de apăsările sufleteşti ascunse. În sprijinul completării personalităţii, analizate în scopul identificării punctelor slabe care pot fi corectate, trebuie să ţinem cont de sfatul marelui om de ştiinţă, Georges Cuvier: *"Nu vă lăsaţi furaţi de exterior. Mai importante sunt cele tăinuite în adânc."*

A te raporta la o experienţă mai adâncă presupune să te analizezi din perspectiva acelor trăiri care, nefiind date uitării niciodată, îţi transformă realitatea într-un tablou exclusivist care te ajută să priveşti viaţa altfel decât este, mai interesantă, mai conformă înţelesului pe care îl atribui noţiunii de "revelaţie".

Vederea celor tăinuite în adânc desemnează acea lumină a gândului şi a aducerii aminte, din sfera înţelegerii aspectelor mai puţin evidente, dar grăitoare pentru complexitatea propriei alcătuiri şi pentru îmbunătăţirea poziţionării tale într-un context al vieţii care se împletește cu alte roluri, obligatoriu asumate, menite să-ţi maximizeze potenţialul de lider.

Dacă vrei să ataşezi o semnificaţie evenimentelor care te asaltează şi să apreciezi importanţa lor, mai întâi realizează transformarea totală a concepţiei despre cine eşti, raportându-te la o experienţă mai adâncă, la un anterior existenţial care poate genera noi adevăruri despre tine.

Vederea clară ascultă numai de ochii care ştiu să vadă

On Noiembrie 17, 2022

Degeaba ai ochi ca să vezi, dacă vederea ta nu se încadrează în domeniul interpretării imaginii care te îndeamnă (ca privitor) să îţi extinzi percepţia vizuală în afara "tabloului".

Iau loc pe un scaun din aeroport şi aştept. Este doar un scaun banal, monoton, mărginit, printre alte scaune libere care totuşi au un scop precis: acela de a oferi confort tuturor pasagerilor care urmează să se îmbarce în avion. Într-adevăr, era deja un scaun părăsit când l-am văzut, radiind un soi de tristeţe amară şi de însingurare, ochii trecătorilor percepându-l ca fiind un spaţiu impersonal, un lucru mărginaş, lipsit de istoricitate.

Fără idei, impasibil, netulburat de nimic, scaunul nu pare deloc afectat de percepţiile ochilor străini în situaţia de "fără reacţie" în care el se găseşte. El pur şi simplu așteaptă ca evenimentele să se desfășoare în ritmul lor.

Ceva îmi scapă? Pentru că scaunul acesta, o fuziune perfectă între artă şi ştiinţă, sărmanul meu prieten din aeroport, nu este atât de naiv să creadă că pot să manipulez timpul în favoarea lui, încât să păstrez locul cald următorului venit. El simte că trebuie să plec în doar câteva minute, şi apoi... apoi va fi din nou rece, nepăsător, apatic. Oriunde mă voi duce, îmi voi aminti de acest scaun - asta ca să nu existe interpretări pentru simpla situaţie în care mă regăsesc, pentru că orice variantă aş alege sunt găsit în regulă prin raportare la o singură unitate de măsură: necesitatea de a mă simți mare în fața lucrurilor mici.

Toţi au ocolit acest scaun, au trecut pe lângă el fără să-i acorde atenţia cuvenită, fiind dezinteresaţi de tematica vederii, nepreocupaţi de redarea vizibilului, tangibilului şi definitului la nivelul experienţei sau al emoţiei, prin urmare neputând să-l vadă aşa cum îl vede un artist: printr-un caleidoscop de culori, de gânduri, emoţii, teme sau noi posibilităţi de expresie. Nu-i aşa că nu a văzut nimeni scaunul acesta? A conştientizat careva prezenţa lui? Iar dacă l-a văzut vreun trecător, în afară de mine, cum l-ar fi putut imortaliza într-o imagine accesibilă doar prin intermediul sufletului?

Leadership: Lucrul pe care l-ai ales să se potrivească personalităţii tale te ajută să-ţi utilizezi vederea ca o garanţie a faptului că sufletul tău poate să interacţioneze cu o imagine formată în oglindă?

Lucrurile pe care nimeni nu le vede sunt cele aflate la vedere, chiar în preajma ta. Vai, şi sunt atât de multe lucruri într-o încăpere – cele mai multe din ele fiind trecute cu vederea, la fel de multe câte scaune neocupate se află acum în acest aeroport. Dar, degeaba ai ochi să vezi dacă nu ştii să vezi lucrurile cu un ochi de artist, şi degeaba ai ochi să vezi dacă vederea ta nu se încadrează în domeniul interpretării imaginii care te îndeamnă (ca privitor) să îţi extinzi percepţia vizuală în afara "tabloului".

Iar eu m-am aşezat pe acest scaun singuratic, aşa cum se aşează un pictor în faţa şevaletului, cu spatele drept, cu ochii îndreptaţi spre partea opusă sursei de lumină, şi mi-am exersat privirea din asamblarea însuşirilor acestui obiect vintage autentic, precum: stabilitatea, confortul, flexibilitatea şi funcţionalitatea.

Sunteţi de aceeaşi părere cu mine? Aş spune că vederii de artist îi este necesară acea calitate a ochilor de a focaliza obiectele apropiate ca şi când ar fi nişte personaje "din umbră" care funcţionează perfect doar într-o serie rară de cărţi, prin raportare la un *Alphisinous*

Escheronaria, un absolut ascuns într-o „realitate invizibilă". Prin urmare, iată ce gândește scaunul cu adevărat despre mine, subliniind că nu i-am mărturisit nimic despre suspiciunile mele vizavi de domnia sa:

- O e un vis, își spune el cu amărăciune, uitându-se în podea fără ca eu să fiu atent la privirea lui, în timp ce murmura: o fi un explorator de legendă sau un nobil de viță veche cu pasiune pentru artă, un bărbat pe cinste, ce mai !

Nici nu-l contrazic, sunt aşa cum crede el că sunt. Şi, până la urmă, scaunul mi-a ţinut companie minute întregi, a zâmbit întruna, mi-a mângâiat realitatea cu acea atingere de căldură pe care sufletul o preţuieşte mult mai bine decât mintea, dar n-a scos niciun cuvânt. Un sentiment copleșitor părea să izvorască din simțirea prezenței lui, relaţional cu ideea de robusteţe, cu putinţa de a reda expresivitatea unui profil de design atent elaborat.

Leadership: Locul în care te afli îţi permite să stabileşti semnificaţiile particulare ale unei imagini fixe de fundal, dincolo de ceea ce privirea normală acceptă ca sugestie pentru proiectarea unei imagini artistice realiste?

Nici dacă eşti premiant la matematică, nici dacă ai trei doctorate în filosofia ştiinţei, nici dacă beneficiezi de titlul de doctor, vederea ta tot n-ar fi fost interesată de fascinația acestui obiect care parcă, într-un moment ca acesta, ar fi vrut să câștige lupta cu timpul. Ca şi când ar fi fost încuiat într-o lume simbolică, într-o apropiere de realitatea artistică, într-un spaţiu impersonal, unde tot ce contează este obţinerea unei imagini statice (o imagine optică sau o imagine grafică) care are nevoie de o panoramă ca să producă o idee, un fenomen estetic, un efect mai mare decât suma efectelor, într-un cadru fix.

Evident, scaunul poartă semnificaţiile unui sentiment copleşitor izvorât din simţirea prezenţei unui pictor care preţuieşte acel lucrul capabil să-i confere o imagine unică, autentică. Aici, spaţiul artistic se extinde cu ajutorul unei priviri "conceptuale" spre o imagine dilatată a realului, revărsându-se nestingherită ca într-o pictură cubistă spre perspectivele remarcabile şi proaspete ale unor lucruri pe care le-aş fi considerat, altminteri, neinteresante. Încă simt că mă aflu sub impresia unui nou univers care se extinde constant folosindu-se de modelele unei asocieri structurale între fragmentele separate de fenomene, nuanțe subtile, reflexii, umbre, emoții nedefinite, toate sub copertina unei explorări subiective de locuri, fapte, procese și concepte definitorii.

Scaunul mi-a cântărit rapid greutatea corporală, mi-a luat pulsul, mi-a simţit vibrația sufletului şi nu m-a privit deloc cu suspiciune, dându-şi seama că repetă ceva absolut ridicol: sentimentul de a fi expus unui același *Visus Supra Imaginationem* (vederea dincolo de imaginaţie), la modul că nu trebuie să fie influenţat semnificativ de puterea de acomodaţie a ochiului meu cu realitatea lui, astfel încât prin ochii mei el să-şi menţină statutul de idee personificată.

Leadershipul survine în împrejurarea în care lucrul care îţi atrage atenţia, şi pe care vederea ta îl consideră ca fiind purtătorul unei imagini universaliste, devine reflectarea anumitor circumstanțe legate de meritul tău de a pune suflet în tot ceea ce îţi oferă inspiraţie.

Nu uita că orice lucru din jur este o reflectare a lumii tale interioare. Uite, alege chiar acum un lucru din jurul tău, căruia nu i-ai acordat nicio atenţie. Ce anume poate să spună el despre tine? Ce anume poţi spune tu despre el, aşa încât el să devină o reflectare a sufletului tău?

Vederea clară ascultă numai de ochii care ştiu să vadă, şi spun asta gândindu-mă că ceea ce am văzut la un scaun părăsit în aeroport, însufleţit doar de mirajul unei imagini care poate

deveni amintire, dincolo de ceea ce privirea normală ar fi acceptat ca sugestie pentru proiectarea unei imagini artistice realiste, reprezintă de fapt explorarea unei lumi necunoscute, dar apropiată de orizontul propriei mele înţelegeri.

Cumva, prezența mea acolo în aeroport, însuflețind toate lucrurile din jur, ar fi putut merge și mai departe de atât: scaunul acesta era cât se poate de plăcut în asemenea momente în care așteptare devenea tot mai confortabilă, făcându-mă să mă simt ca un "decor influencer" care ştie să amestece elementele din jur în aşa fel încât să obţină o imagine aparte.

Source: https://neculaifantanaru.com/vederea-clara-asculta-numai-de-ochii-care-stiu-sa-vada.html

Vederea dublă a ochilor din care provine inspiraţia

On Octombrie 12, 2022

Încearcă să ilustrezi o imagine a prezentului în care afli, ştiind că ceea ce vezi depinde numai de ceea ce aştepţi să vezi.

Marea m-a învăţat să privesc nisipul ca pe o parte din vastitatea de ei. Aplicând acest aspect în cazul științei, prezentată în genere ca o expansiune a infinitului în finit, unde nisipului nu i se pot număra boabele, și unde valurilor nu li se poate reduce numărul, conchid că din punct de vedere ideal părţile care se leagă de eternitate, de ceea ce e cu adevărat întreg, depind de existenţa simultană, în valoare absolută, a tuturor elementelor de imagine dispuse în intervalul de timp alocat unui cadru de referinţă absolut: prezentul.

Aici, şi numai acum, trebuie să folosesc procedeul FREEZE (îngheţarea imaginii), potrivit unghiului de privire ales, ca să disting părţile ce nu se prezintă separat de întreg şi, astfel, să evit conflictul pe care-l produce iluzia tridimensională într-o suprafaţă plană, mult prea întinsă.

Mă surprind şi eu, adesea, că mă frapează câte o scenă augmentată 3D, mă străpunge o senzaţie venită de undeva din altă parte decât de aici, pe care aş vrea să o reţin pe retina memoriei pentru valoarea ei unică şi irepetabilă. Căci ori de câte ori privesc suprafaţa mării, spaţiul acesta mistic, sugerând valoarea tăcerii, mă simt ca şi când aş intra într-o lume aflată dincolo de sfera mea de experienţă, fără să pot face vreo schimbare într-o realitate care oferă mai multe decât un miraj virtual. Da, este o realitate incompletă. Cu toate astea, ea oferă privitorului posibilitatea să își imagineze modalități variate de a completa o narațiune ciclică, plină de vigoare şi captivantă, despre vizionarii al căror zel şi imaginaţie concurează cu marile descoperiri ale ştiinţei actuale.

Leadership: Poţi să formezi un nou model de realitate atunci când reconstitui o singură imagine din percepția a două imagini plane și diferite, provenind din fiecare ochi?

Ochii îmi sunt încă prinşi între suprapunerile a două imagini transformatoare: una numită *Syternathis* (manifestarea adoraţiei pentru miracolul realităţii) şi cealaltă numită *Terrsenauthis* (fondul unei amintiri care nu se uită niciodată), fiecare din ele având rolul de a stabili identitatea unei alte dimensiuni a creaţiei care răspunde într-un mod mai profund ideii formulate de scriitorul Mario Vargas Llosa: *„Ficţiunea nu este viaţa trăită, ci altă viaţă inventată cu materiale oferite de prima viaţă şi fără de care viaţa adevărată ar fi mai sordidă şi mai sărăcăcioasă decât este."*

Şi încă îmi cunosc ochii atât de bine, şi-n suflet îmi scrutează ei orizonturile, ca-n poveşti, cu intensitatea efectivă a unei lumini intermitente egală cu intensitatea unei lumini fixe, încât reuşesc să sprijin menţinerea funcţiei cognitive şi a unei vederi optime. Sunt convins de acest lucru, fiindcă astfel pot să explorez uşor, în manieră proprie, adevărurile profunde ale unei lumi care parcă mă absoarbe înăuntrul ei, dar nu se scufundă niciodată.

Cu intensitatea trăirii unui moment de adâncire în ireal, extinzând sfera de lumină din jurul unui câmp cosmic de energie care interacţionează cu tot ceea ce există în jur, îmi asum o inspiraţie brodată pe marginea adevărului suprem: *"ceea ce văd depinde de ceea ce mă aştept să văd."*

Leadership: Poţi să creezi o reprezentare vizuală care să comunice acele emoţii exprimate prin vizualizarea a două imagini separate sau suprapuse ale aceluiași moment de

reflecţie?

Iar când privesc marea, cu visare şi cu nostalgie, mă gândesc ce s-ar întâmpla dacă vântul serii de toamnă târzie ar lua nisipul şi l-ar duce în depărtări senine unde, nu există viaţă, şi nici moarte, ci doar un imens haos întunecat şi rece. Cum ar mai putea visătorul să fie prins în vraja mării încă de la primele pagini al romanului său neterminat, cum ar putea el să simtă fiecare trăire a protagonistului care parcă îl ştie de-o viață, el însuşi fiind propria lui creaţie?

N-am niciun dubiu că ceea ce îmi întăreşte şi mai mult pretenţia de autenticitate este tocmai "vederea dublă", adică vizualizarea a două imagini separate sau suprapuse ale aceluiași moment de reflecţie, atunci când ar trebui să fie văzută doar una singură. Eu şi creatorul, regizorul şi personajul-narator al aceluiaşi roman.

În acest caz, imaginile cu care mă confrunt, cele care mă frapează sau mă emoţionează, pot fi alăturate, una deasupra celeilalte sau o combinație a celor două. O imagine în care marea îşi sparge valurile pe nisipul fin al unei plaje mirifice, valurile muşcând din nisipul plajei, ducându-l spre largul mării. Şi o imagine în care eu sunt strâns legat de natură, unde dorul după o lume nouă, în sublimul unei demonstraţii de o clipă, este personificat prin zborul firelor de nisip purtate de vânt odată cu trecerea timpului, amintirile înconjurându-mă ca nişte pescăruşi ce-şi iau zborul spre infinit.

Declararea leadershipului în spaţiul creaţiei se realizează prin intermediul unei imagini în care te implici emoţional, cu menţiunea ca ceea ce se vede în imagine, şi căreia i se asociază o sursă a amintirilor, este o descriere a ceea ce stă în puterea ta să reinventezi.

Tu poţi să reinventezi povestea vieţii tale apelând la forţa sugestiva a unei imagini?

Vederea dublă a ochilor din care provine inspiraţia este strâns legată de două imagini surprinse simultan, dar percepute diferit: una care te face să te pierzi pentru minute bune într-un vis frumos, şi alta care se realizează „aici și acum”, în condițiile acțiunii stimulilor și obiectelor asupra organelor de simț.

În Coran, există un paragraf care mi-a atras atenţia de curând: *“Dumnezeu l-a ţinut mort pe un om o sută de ani, apoi l-a înviat şi l-a întrebat. Cât ai zăcut acolo? Iar omul a răspuns: O zi, sau chiar mai puţin.”*

La fel de bine ştiu şi eu cum e cu timpul şi cu spaţiul în care mi-am petrecut timpul. La un moment dat am visat că alergam pe nisipul pustiu, înconjurat numai de mare, având în faţă un orizont foarte vast. Nu izbuteam să-mi dau seama dacă se va sfârşi marea sau nisipul. Apoi m-am trezit din vis. Şi nici până în ziua de azi n-am încetat să-mi amintesc visul acesta în care am rătăcit cu orele, fără să mă trezesc. Vis pe care uneori îl creează un artist, şi de o mie de ori îl plămădeşte viaţa...

Source: https://neculaifantanaru.com/vederea-dubla-a-ochilor-din-care-provine-inspiratia.html

Vederea îşi urmează ochii oriunde există o imagine figurativă

On August 24, 2022

Ochii nu pot să distingă întotdeauna forma necesară unei reprezentări intuitive, dar pot să tolereze mai uşor sensul cuprinzător al unei figuri-cheie aflată în poziţie verticală.

Ochii mei încă n-au uitat să vadă aspectele idealizate ale lumii vizibile, la fel cum n-au uitat să vadă mediul real sau logic în care se dispun lucrurile în spaţiu pictural, întrucât vederea se îmbunătăţeşte de la observaţie la observaţie, de la generalizare la generalizare, cu ajutorul unei viziuni pătrunzătoare şi unificate.

Şi fiindcă ochii artistului sesizează chiar şi cea mai mică alterare a strălucirii diamantului, precum şi cea mai mică pată de culoare dintr-un tablou abstract, chiar şi o fărâmă de lumină închegată, rătăcită pe pământ, sunt de acord întru totul să-mi dedic atenţia unei sarcini mult mai dificile: să simt prin văz frumuseţea unui fir de iarbă. Doar atât, să simt, să văd, să gust acea tehnică a sugestiei generatoare de emoţii vagi, prin observarea acestei imagini pline de sensibilitate.

Fragil, suav și plăcut vederii artistice, firul acesta de iarbă merge pe linia adevărului, nu a imitației, iar spiritul i-a rămas liber. Este mereu surprins în poziţie verticală, precum un ac de seringă ce nu trebuie sterilizat cu o privire insistentă ca să se simtă util în observaţia cuiva. Simpla lui prezență reduce la tăcere orice tumult, orice torent de argumente şi trăiri. Privit îndeaproape, decojt de aparenţă, îndepărtându-se de sfera clarobscurului, el se păstrează numai în sfera unui colorit simplu şi banal, fapt ce îmi aminteşte de privirea scrutătoare asupra unui monument de contemplaţie când omul redescoperă lumea şi se regăseşte pe sine, neverosimil modificat în timp.

Leadership: Poţi să-ţi îmbunătăţeşti capacitatea de a cuprinde un ansamblu şi totodată de a înregistra detaliile semnificative, plasând elementele din planul apropiat în relaţie perceptivă cu conţinutul unei imagini parţial figurative?

Prin linii întortocheate şi reflectate de lumina solară, în ceea ce priveşte activitatea de asigurare a transparenţei şi uniformităţii unui ANONIMAT divers, ochii nu pot distinge verosimilul unui efect artistic, forma necesară unei reprezentări intuitive, dar pot să tolereze mai uşor sensul cuprinzător al unei figuri cheie aflată într-o corespondenţă directă cu linia verticală din cadrul geometriei plane.

Şi de această dată, capacitatea de a cuprinde un ansamblu şi totodată de a înregistra detaliile semnificative, uneori supraestimând proporţia dintre închipuire şi scânteia unui dor de frumusețile naturii neaoșe, îmi schimbă în mod repetat vederea şi o angajează într-un fel de interogaţie sau investigaţie, de la depărtare la apropiere și înapoi.

Într-un fel, mă simt urmărit de datoria artistică de a vedea firul de iarbă ca pe ca un fel de forță eternă, vie, impregnată cu un misticism al cărui început a fost alchimia arabă, un misticism al cărui secret nu îndrăznește nimeni să-l pătrundă. Sunt, nu-i aşa, autorul unei picturi care depăşeşte operele omeneşti prin subtile speculaţii. Şi, se vede că tot mai mult îmi asum forţa de a întrevedea frumuseţea acolo unde nu aşteaptă nimeni să o găsească în mod natural.

După aceste considerații pot reduce imaginea unui fir de iarbă orientat către simțire, nu către formă, la acea noblețe a calmului, a sănătății, a deschiderii către preocupările impresioniștilor, mai mult prin intermediul luminii decât al umbrei. Posedând o forță superioară de exprimare

a realului, departe de contrastele violente ale altor culori, pripite și stridente, firului de iarbă i se poate atribui nu doar calmul în măreție, ci și acea latură simbolică pe care o dobândește un tablou semnat Pablo Picasso.

Leadership: Poţi să pătrunzi prin sensibil în inteligibil cu ajutorul proiecţiei unui orizont lăsat în voia geometriei, dar şi al mirajelor înlănţuite de reverii cromatice?

Cu profunzimea dată de stupoarea admirativă într-un spaţiu redus la o reverie a infinitului, plasând elementele din planul apropiat în relaţie perceptivă cu conţinutul unei imagini parţial figurative, voi încerca prin sensibil să pătrund în inteligibil, cu ajutorul proiecţiei unui orizont lăsat în voia geometriei, dar şi al mirajelor înlănţuite de reverii cromatice.

Chiar dacă pentru unii acest tablou pare lipsit de viață, sau neatrăgând atenția nimănui, el totuși este conceput în sensul acela al liniștii, ca un fel de mandală ce acționează cu efect de psihoterapie, autohipnoză, conversație cu sine. Este un fel de *Sondirthimia* , ceva este de natură nobilă, determinat prin forme de natură intelectuală în acest tablou în care o rază de soare răzleață, pogorâtă din cer, din mâna nevăzută dar simţită a marelui Dumnezeu, îţi dă o veste bună: "Tot ce este frumos reprezintă de fapt o nouă modalitate vizuală de a organiza idei, de a crea legături și relații între lucruri".

Totodată, pe linia pe care o trasează ochiul de artist datorită stimulării vizuale suficiente, trebuie să văd în câmpul firelor de iarbă principalele elemente ale frumuseţii matematicii: ordinea, simetria şi determinarea, aşa cum sunt ele exprimate de Proclus în *"Comentariile asupra lui Euclid":*

"ORDINEA se constată în geneza secundarului şi multiplului din ceea ce este primordial şi simplu. Căci întotdeauna următorul depinde de antecedent şi unul are valoarea de principiu, celălalt are valoarea de consecinţă din cele mai înalte supoziţii. SIMETRIA" se observă în concordanţa reciprocă a demonstraţiilor. Iar DETERMINAREA se observă în ideile invariabile şi durabile, căci cunoştinţele sale nu sunt în continuă schimbare cum se întâmplă cu simplele opinii şi cu percepţiile simţurilor, ci ea se expune totdeauna prin forme de existenţă intelectuală. Dacă frumuseţea se sprijină în special pe aceste puncte, iar matematica îşi capătă profilul său tocmai prin aceasta, atunci este evident că şi matematicii i se poate atribui frumosul."

Când leadershipul provine din sesizarea unor aspecte specifice percepţiei, concentrând într-un spaţiu infim totalitatea universului, abia atunci spaţiul artei (în care se adună viaţa sau crâmpei din aceasta) capătă virtuţi autonome de expresie şi semnificare.

Acestea fiind spuse, conchid ca ceea ce socotesc a fi pe plac ochiului sensibil al artistului, vrând să stăpânească realitatea, nu s-o modifice sau s-o exploateze, este acea perfectă solidaritate estetică când fiecare punct, fiecare linie şi fiecare formă în parte se integrează armonios cu ansamblul, creând impresia de totalitate.

Vederea își urmează ochii oriunde există o imagine figurativă, dovedind că rolul artistului-ilustrator nu este cel de observator neutru al realității, ci de a asimila vizualitatea unui ansamblu nelimitat de forme, culori, elemente plastice, mai ales de a exprima o vizualitate a cărei frumusețe se lasă mai greu descoperită, pentru a o preface în act spiritual.

Sensul cuprinzător al unei figuri-cheie aflată în poziţie verticală este acesta: oricât de mult mi-aş înălţa vibraţiile la frecvenţele dimensionale ale Pământului, privirea nu va înceta să penduleze între realitate şi ficţiune.

Vederea lăuntrică dezvăluie noi orizonturi

On Septembrie 25, 2024

Un lider inspirațional vede dincolo de ambiția arzătoare, accesând o mistică interioară care transcende limitele obișnuite și deschide noi orizonturi.

Sora mea, Oana Fântânaru, a obținut în acest an numeroase medalii la concursurile de semi-maraton montan. Laudabile recorduri. Dar toate aceste binemeritate medalii, aceste realizări se datorează antrenamentelor zilnice desfășurate pe fondul dăruirii și perseverenței. Iar antrenamentele sale nu erau simple pregătiri; deveneau o formă de meditație dinamică, un echilibru delicat între forță brută și claritate mentală, un "dans" între minte și trup, asemenea unui yoga al mișcării. Respirația devenea mantra, iar pașii - versuri ale unui poem nesfârșit, în care fiecare detaliu conta. Era ca și cum întregul univers se plia în jurul ritmului ei, susținându-i cursa, ghidându-i direcția. Alergarea se transforma într-un pact sacru, o unire cu forțele naturii, în care scopul nu era doar atingerea unei limite fizice, ci transcenderea acesteia, spre acea perfecțiune mentală și spirituală.

Calea către recorduri nu era iluminată doar de ambiția arzătoare, ci de o mistică interioară. Această mistică, însă, nu era ușor de definit; părea să vină din adâncurile ei, dintr-un loc inaccesibil rațiunii obișnuite. Era ca și cum o energie subtilă, nevăzută, îi însoțea fiecare pas, ghidând-o nu doar pe traseul fizic, dar și pe cel interior, către o conștientizare mai înaltă a propriilor posibilități. Această energie era ghidul său tainic, lumina neapropiată ce o conducea departe de îndoieli, căci alergarea devenea o formă de rugăciune, un apel la divinitate, o invitație la comuniunea cu esența pură a vieții.

Își optimiza antrenamentele nu prin tehnici clasice sau reguli stricte, ci printr-o permanentă dialogare cu propriul corp și propria minte. Fiecare ajustare era o cale spre o mai mare conștientizare, fiecare ajustare un pas către perfecțiune, nu doar a tehnicii, ci a sufletului. Alergarea, pentru Oana, era un ritual sacru, un moment de comuniune cu forțele invizibile, cu acea materie subtilă care există dincolo de percepția obișnuită. Era ca și cum fiecare alergare devenea o rugăciune, iar drumul, o cale sacră de autocunoaștere și de apropiere de divinul din sine.

Leadershipul constă în ghidarea pașilor către autodepășire prin comuniunea dintre minte, trup și forțele subtile care definesc destinul.

Astfel, antrenamentele de alergare ale Oanei nu mai erau doar o pregătire pentru performanță, ci o călătorie spirituală, în care corpul și sufletul se împleteau într-o armonie perfectă. Fiecare moment pe traseu îi dezvăluia o altă fațetă a existenței sale, o altă parte din acea energie universală ce curge prin toți și toate, dar pe care puțini o simt cu adevărat. Pentru Oana, alergarea era un mod de a se reconecta nu doar cu natura, ci și cu acea parte din ea însăși care tindea spre infinit. În fiecare pas era un univers ascuns, iar alergarea nu mai era doar un sport, ci o formă de artă, un dans cosmic pe care îl repeta, zi de zi, cu o precizie aproape divină.

Vederea clară a propriului scop se reflectă în fiecare pas pe traseu. Așadar, fiecare competiție nu era doar o probă de viteză sau de rezistență, ci o încercare de a ajunge tot mai aproape de acea esență pură, acea energie care părea să pulseze sub fiecare fir de iarbă, sub fiecare răsuflare de vânt. Alergarea o transforma, o elibera de toate constrângerile cotidiene, o învăța să asculte ritmul tainic al lumii, să devină una cu tot ce o înconjoară.

În definitiv, alergarea era mai mult decât o provocare sportivă; era o chemare spre sine, spre acel "acolo" inaccesibil ochilor exteriori, dar atât de viu și de prezent în fiecare pas, în fiecare

moment trăit pe culmile vieții. Era, într-un fel, drumul ei spre veșnicie. Aici trebuie o precizare: nu doar alergarea fizică, ci și cea spirituală îi contura calea spre autodescoperire. Efortul fizic constant poate deveni o meditație în mișcare, echilibrând mintea și trupul într-o uniune perfectă.

Leadershipul adevărat nu se măsoară în recorduri, ci în capacitatea de a transforma fiecare obstacol într-un moment de conștientizare și evoluție personală.

În timpul antrenamentelor de alergare, corpul și sufletul sunt supuse unor forțe de armonie și echilibru, ceea ce le permite să atingă o stare de transformare profundă. Fiecare pas al acestei călătorii spirituale este important pentru a ajunge la o pregătire atât fizică, cât și mentală. Existența umană trebuie să fie rezistentă, dar și flexibilă, pentru a se adapta la complexitățile vieții. Controlul asupra energiei interioare este esențial pentru a menține echilibrul între minte și trup, iar fiecare mic detaliu în ritmul alergării poate avea un impact major asupra artei pe care o reprezintă această formă de sport.

Pentru a iniția o călătorie spirituală bine proiectată, este esențial să respectăm principiile de armonizare a corpului și sufletului. Fiecare pas trebuie să fie clar definit și să îndeplinească o funcție specifică. Scopul armoniei este de a permite o dezvoltare eficientă, iar energia universală urmărește să asigure o interacțiune armonioasă între diferitele universuri ascunse. Transformarea continuă și analiza performanței spirituale sunt fundamentale pentru a identifica erorile și a optimiza sistemul interior. Performanța unei alergări nu este doar o chestiune de viteză, ci și de stabilitate și eliberare, permițând corpului și sufletului să evolueze în mod constant spre infinit.

Așadar, alergarea nu este doar un mijloc de a atinge o performanță fizică, ci devine o călătorie către veșnicie. Fiecare competiție este o oportunitate de a ajunge mai aproape de acea esență pură, o experiență care transcende constrângerile cotidiene și ne reconectează cu universul din noi înșine.

Leadershipul este acea formă de rugăciune activă, un echilibru între forța brută și meditația profundă, care duce la o perfecționare continuă.

Mai bine zis, alergarea Oanei funcționează ca un circuit spiritual complex, permițând fluxul controlat al energiei universale. Componentele precum respirația, pașii și bătăile inimii modulează intensitatea experienței, creând efecte specifice de armonie și reconectare. Legea efortului descrie relația dintre distanță, viteză și rezistență interioară, fiind esențială în proiectarea antrenamentelor.

Energia subtilă ce însoțește fiecare pas poate fi văzută doar de ochiul interior, atent și concentrat. Aș zice că fiecare cursă devine un circuit elaborat care procesează semnalele corpului, stochează amintiri și efectuează calcule subconștiente, formând baza transformării personale. Alergarea nu este doar o activitate fizică, ci un dans cosmic pe traseul infinitului, unde Oana devine atât conductor, cât și curent, într-un circuit ce tinde spre veșnicie.

Leadershipul înseamnă să îți conduci călătoria nu doar prin ambiție, ci printr-o legătură sacră cu propriul potențial interior și lumea din jur.

Vederea lăuntrică dezvăluie noi orizonturi atunci când mintea și corpul se aliniază într-o armonie profundă, permițând accesul la sursa autentică a energiei interioare. Mai ales când reușești să te eliberezi de distrageri și să te concentrezi pe momentul prezent, descoperind forța latentă din tine însuți.

Vederea nu se mulţumeşte doar cu decorul care place ochiului

On Septembrie 03, 2022

În leadership, la fel ca şi în artă, nu este vorba doar de a surprinde ceva cu privirea, ci de a simţi totul cu ajutorul vederii periferice.

Vederea ochilor mei, ca element definitoriu într-o creaţie artistică a cărei principală trăsătură este autenticitatea, surprinde mereu şi mereu, ca o fotografie adusă la viaţă într-un prezent mult prea grăbit, acea realitate pe care pictorii o abordează printr-o *stato d'animo chiamato grandezza,* încât propria-mi lume pare să sfideze înrudirile posibile cu provocările unei generaţii aflate între experiment şi divertisment. Şi cum s-ar putea stimula creaţia unei naturi sensibile altfel decât urmărind cu atenţie, cu sufletul şi mintea, destinul transformărilor minore sau majore din planul evoluţiei formelor de expresie vizuală.

Chiar acum privesc în zare. O imagine inimaginabilă, plăcută ochiului, cu marea albastră strălucind ca un covor luminos, pe care îmi este greu s-o deosebesc de simbolul împlinirii unui vis neobişnuit: *Serintoyphia Cuseffer* , visul despre eternitate din care nu te mai trezeşti niciodată pentru a muri. Şi uitaţi cum îmi apare marea: precum tabloul unei vieţi solitare şi liniştite aflat departe de forfota de fiecare zi a societăţii. Pentru alţii, ea apare ca simbol al infinitului secular, dar şi ca un element multilateral care face legătura abstractă între planul terestru şi cel cosmic, prin faptul că atinge linia orizontului care pare a despărţi cerul de suprafaţa Pământului.

La rândul lui, visul plăsmuit din însăşi simţul primordial (prin care sunt determinate forma, mărimea, înălţimea şi lungimea unui spaţiu privat, neocupat de descompunerile profanatoare ale devenirii) tinde să mă închidă într-un triunghi al Bermudelor unde lucrurile dispar fără să le pot găsi o explicaţie. Se pare că mi-am văzut răpit visul de o altă privire, provenită dintr-o altă lume, aruncată într-o vastă operă a pictorului Jim Warren, şi am realizat că ceea ce dispare din faţa ochilor mei nu este doar realitatea consumată prin melancolie sau adoraţie, ci şi actul de savantă imitare a naturii. Nu pot să copiez ceva care se face nevăzut în faţa unei vederi care judecă totul după formă şi culoare...

Leadership: Este posibilă definirea unei imagini cât mai sugestive prin realizarea unui JOIN între o vedere estetică şi o vedere asupra sinelui, incluzând clauza GROUP BY "unidirectional interaction"?

Îndărătul valurilor, la capătul celălalt al privirii, stă ascunsă o forţă imensă de atracţie: bogăția, frumusețea și marea diversitate a formelor de viață pe care le-a creat natura. Peștișori colorați și recifurile uimitoare de corali, toate sunt găzduite într-un spaţiu relativ restrâns al fiinţei mele. Închid ochii și le simt, le simt în centrul inimii. Dar timpul le va şterge pe toate încet şi nu va mai rămâne nimic, la fel cum natura senzaţiilor şi acuitatea vizuală se deteriorează pe măsură ce îmbătrânim şi, în cele din urmă, toate dispar din câmpul utilităţii artistice imediate.

Nu este vorba numai de a surprinde ceva cu privirea, ci de a simţi cu ajutorul vederii periferice care se referă la viziunea laterală a ochiului, permiţându-mi să văd obiectele din jur fără a fi nevoie să întorc capul sau să-mi mișc ochii. Încercare, de altfel, mult prea temerară. Cumva, marea însăşi, cu ale ei valuri sclipitoare în lumina cerului, îmi eclipsează vederea cu ale ei minuni ce nu pot fi surprinse totdeauna în imagini, provocând o dilatare a lumii mele interioare, a fiinţei în care se zbate, cu atâta îndoială, profunzimea unei cunoaşteri metafizice.

Dacă nu ar exista zborul imaginaţiei, deschizând spaţiul profunzimilor unei lumi ce îşi

orânduieşte mersul în adâncul omului, atunci spectatorul ar fi complet dezorientat la vederea lucrurilor care se învârtesc în toate sensurile, aduse de valuri la ţărm, în jocurile de lumini şi umbre ce sunt încredinţate să evidenţieze piste proaspăt trasate cu contururi bizare şi deconcertate, urmărindu-le cu degetul pentru a afla unde duc şi de ce au fost deschise.

Nu-i aşa că ochii dispun de suprema validare a profunzimii spiritului? De altfel, gândirea periferică înseamnă să percepi realitatea care ţi se relevă în faţă, doar ceea ce există în prim plan, acest "acum" atât de magic şi de plin de posibilităţi, fără a-ţi pierde concentrarea asupra simbiozei dintre formă și culoare în timp ce aderi la o viziune care la început pare să poarte un caracter utopic.

Deci, pot spune că interacţiunea unidirecţională între vederea estetică şi cea utilă se poate realiza prin intermediul creării unei imagini duble: o imagine în care tu însuţi te oglindeşti în tot ceea ce te înconjoară şi o imagine în care totul arată diferit faţă de realitate. Ca artist, va trebui să îţi formezi din această imagine dublă o altă imagine în care culorile sunt alăturate, dar fără a se combina între ele, exact ca într-un tablou impresionist.

Leadership: Se poate oare sincroniza vederea ta, trecută prin izolarea Sinelui de lume, concomitent cu reflectarea asupra unei imagini care continuă să persiste în subconştient?

Or așa cum lumina influențează nemijlocit întunericul, tot așa felul cum eu privesc valurile, prin actul replăsmuirii idealului în real, mă îndeamnă să inițiez în mod cu totul independent reprezentarea unei forme de comparație față de efectele naturale și artistice ale culorilor. În special combinația albastru cu verde. Dar se poate oare sincroniza vederea mea, trecută prin izolarea eului de lume, simultan cu reflectarea asupra unei imagini care continuă să persiste în subconştient?

Uitaţi cum se manifestă acest univers lăuntric în personajul Miranda, dintr-un celebru roman al lui John Fowles:

"Întuneric, întuneric şi iar întuneric. Nu numai că n-am mai avut senzaţia asta niciodată, dar nici nu mi-am imaginat că e posibilă. E mai mult decât ură, mai mult decât disperare. Nu poţi să urăşti ceea ce nu poţi atinge. Nici măcar nu poţi să simţi ceea ce majoritatea oamenilor consideră că este disperare. E ceva dincolo de disperare. E ca şi când n-aş mai putea simţi absolut nimic. Văd, dar nu pot simţi. O, Dumnezeule, dacă există un Dumnezeu. Urăsc dincolo de ură."

Da, după cum vedeţi, îmi place marea. O privesc ca pe un foc lăuntric, o văpaie care-mi mistuie sufletul, dar nu întotdeauna o privesc cu bucurie, cu inspiraţie şi cu dor. Uneori, se întâmplă s-o privesc cu durere și suferință, simţind cum ea se îndepărtează de mine, estompându-se într-o umbră albastră la orizontul îndepărtat, ca un fel de incertitudine a artei picturale. Da, văd marea, dar nu pot întotdeauna să simt dispoziţia ei fericită pentru pictură, chiar dacă este imaginea de fundal a modelului meu de univers în plan artistic.

O vedere trecută prin izolarea Sinelui meu de lume se referă la acea zonă de cuprindere a realităţii care nu a fost încă întrezărită, nu a fost scoasă în evidenţă datorită faptului că sunt adânc înrădăcinat într-un amestec de "ideal greu de transpus în imagine" şi acea zvâcnire a inimii mult mai puternică decât amintirea propriu-zisă.

Vederea nu se mulţumeşte doar cu decorul care place ochiului, ci trebuie stimulată de acea putere interioară și de asumarea de care e nevoie pentru a recunoaște că nu poți lupta cu umbra lucrurilor care nu se văd într-un tablou plin de culoare.

Ia aminte ! Viaţa ta găzduieşte imaginile cele mai frecvente din visele tale, într-un spaţiu relativ restrâns pe care mintea îl poate folosi în ghidarea interioară ca pe un exerciţiu artistic, sau ca pe un privilegiu ceresc, sau ca pe un soi de transformator simbolic care schimbă toate informațiile din paradisul amintirilor.

Vederea ochilor care îşi reconsideră privirea

On August 02, 2021

Cea mai mare greşeală a unui artist este să încerce să prindă din urmă acel „foarte târziu", rigid și taciturn, care anulează orice expresivitate estetică.

Am alergat ieri la cursa de 15 km, de fapt au fost vreo 17 km. Și alergam, uneori mă opream, priveam în jur, admiram peisajele pe care soarele le face întotdeauna pline de căldura unei lumi de basm. Cred că soarele iubește munții, comunică cu natura, dar face deseori cu ochiul mai ales alergătorilor care știu să admire frumusețile unei vieți simple, să îndepărteze perdeaua rutinei și să pătrundă într-o altă realitate.

Spun asta fiindcă am învățat să apreciez o alergare fără viteză, fără rezistență, fără dorința de a fi printre cei mai buni. În acest caz, mi se pare firesc să apreciez bucuria momentului și să dau o valoare imensă bucuriei pe care numai artistul o simte atunci când vederea lui începe să dea strălucire tonurilor pe care se întemeiază cromatica lucrării sale.

Este explicabil cum poate un atlet să vadă totul prin ochii artistului: punându-şi la încercare privirea, alunecând în voie de la un element de decor la altul, receptând ceea ce se află dincolo de cuvinte.

Dacă alergi fără să te bucuri de frumuseţea peisajului este ca atunci când soarele încearcă să îşi strecoare razele strălucitoare printr-o pânză deasă de tifon: nu vei cunoaşte niciodată pe deplin trecerea de la o culoare la alta. Iată ce înseamnă să alergi doar pentru câștigarea unui loc pe podium: este reflectarea unei frânturi din frumusețile trecătoare ale vieții, este o experienţă a rupturii de imaginar, o ezitare în fixarea accentului pe revelarea contrastelor de forme şi tonalităţi, o cruce strălucind ca o flacără silenţioasă (întrebuințată ca simbol al unei superiorităţi evanescente).

Este prea târziu să mai dau timpul înapoi ca să mai privesc o dată la ceea ce ochii mei au pierdut din vedere: obţinerea unui loc binemeritat pe podium. Pentru moment, mă mărginesc să notez că un om care privește în jur și nu știe cu ce să își bucure ochii, este prizonierul unui context al performanței care nu va fi niciodată mulțumitoare. Asta înseamnă să fii viu în unitatea ta, dar mort în totalitatea ta.

Leadership: Eşti nevoit să porneşti de la constatarea unei realităţi oarecum neaşteptate, ca să poţi să exprimi într-un mod deosebit ceea ce e dincolo de orizontul vizibil?

Chiar și cel mai îndepărtat ascunziș al locurilor pe lângă care treceam își restituia secretele, tablou după tablou, eveniment după eveniment. Iar dacă voi participa la viitoarele curse de running, voi fi mai atent să nu pierd din vedere frumusețea naturii, priveliștile minunate, aspectele diferite ale locurilor. Sunt sigur că ochii mei limpezi, veseli, inconfundabili, vor rămâne deschişi în faţa oricăror imagini de vis cărora numai pictorii ştiu să le citească fundalul plin de viaţă, adaptându-l la alcătuirea unei realități alternative, transcendente, simbolice.

Vă rog mult, consideraţi-mi spusele drept o mărturie a faptului că tot ceea ce ochii mei au observat în jur poate să atragă atenţia asupra unei revelaţii producătoare de sens ultim, *Evedeschantiss* , adică ceea ce a devenit inspiraţie este tocmai rodul a ceea ce am admirat cu precădere. Căci ochii a căror vedere seamănă a vis sunt ochii a căror vedere nu se închid după miezul nopții, şi a căror sclipire se întrezăreşte de fiecare dată când lumina atinge un model repetat de unghiuri și râuri.

Aşadar, se observă tendința care predomină în spațiul artiștilor, afirmând gândirea lor dominantă: ei adună laolaltă tot ce văd, și transformă totul într-o amintire de lungă durată.

În consecinţă, un ochi clarvăzător nu este niciodată un ochi care fuge, ci unul care vede de departe ceea ce este destul de aproape. Am ajuns un pic mai târziu la finnish, dar fondul estetic pe care se desfăşoară înţelegerea propriu-zisă a reprezentărilor naturii mi-a deschis un orizont mult mai spectaculos, cărora numai ochii cu adevărat pătrunzători îi pot cuprinde imensitatea.

Leadership: Ce anume a generat în realitatea ta adevărul că dincolo de orizontul pe care îl ai în vedere se afla acea linie vizibilă a evoluţiei artistice indicată de tendinţa Eului tău Înalt de a uita anumite conţinuturi încărcate afectiv?

Vederea peisajelor splendide m-au făcut să uit de dorinţele şi acţiunile riscante care m-ar fi putut conduce la ocuparea unui loc pe podium. Frumuseţea naturii, egalată de frumuseţea sufletului, sunt mult mai importante decât un obiectiv îndepărtat care nu-ţi asigură celebritatea, ci doar justificarea unei mândrii eliberată în doze mici şi pentru durate reduse.

În timp ce ochii mei priveau măreţia naturii, încercam să mă raportez la conţinutul romanului "Exuvii" scris de Simona Popescu. Ea putea să vadă cu ochii ei şi să înţeleagă mult mai clar lucrurile decât mine, deşi se gândea la o sumedenie de minunate aiureli, făcând şi desfăcând lumi miraculoase, în care ea însăşi era involuntar personajul cel mai interesant:

"Se făcea că derulam înainte şi înapoi o bandă imaginară. Priveam secţionări, divizări, coagulări. Arabescuri ciudate. Rozete ameţitoare ca în caleidoscopul meu vechi de carton. Apoi ceva nedesluşit mi-a îndreptat privirea spre un colţ al camerei. Era acolo un tablou negru în care stătea ascunsă o hologramă secretă. Şi o voce distonantă parcă-mi spunea: Ţi-e frică? Şi apoi, nu mai ştiu...aş fi vrut să mă mişc, dar se făcuse foarte, foarte târziu."

Într-adevăr, este greu să-mi imaginez o realitate de la care ochii mei să nu-şi poată lua privirea, cu atât mai mult cu cât ceea ce mi s-a întâmplat a pivotat în jurul unei lumi străine de felul meu de a înţelege lucrurile. Un alergător foarte bun a câştigat de partea sa, prin minunea artei, graţia şi măreţia unui Eden izvorât din admiraţia pentru înălţimea conştiinţei artistice.

Iar dacă vreodată ochii mei se vor concentra la un final de cursă de-a dreptul palpitant, dar fără prea mare preţuire în aria artistică, îmi voi aminti că cea mai mare greşeală a unui artist este să încerce să prindă din urmă acel „foarte târziu", rigid și taciturn, care anulează orice expresivitate estetică.

Eul Înalt de care un artist trebuie să fie întotdeauna conştient - are ca fundament angajamentul de a descrie o viziune nouă asupra lumii într-un mod realist, printr-o mare subtilitate, în aşa fel încât imaginea proiectată de el pe fundalul unei opere de artă să nu se piardă niciodată.

Vederea ochilor care îşi reconsideră privirea aparţine întru totul acelor oameni înzestraţi cu spirit de artist care ştiu să vadă o operă de artă, în toată splendoarea ei, chiar şi în spatele unei poze colorate, dar şi în jurul unei imagini dinamice.

Source: https://neculaifantanaru.com/vederea-ochilor-care-isi-reconsidera-privirea.html

Vederea ochilor care se privesc în chip tainic pe ei înşişi

On Iulie 27, 2021

Un artist este totdeauna prins între două lumi diferite, şi totuşi asemănătoare, atunci când îşi concentrează eforturile spre afirmarea creaţiei sale.

Nu ştiu dacă vi s-a întâmplat vreodată să priviţi în ochi, preţ de o singură clipă, o fiinţă a cărei privire nu v-o mai puteţi scoate din minte şi chiar privind-o cu atenţie v-aţi da seama că este altcineva decât aţi crezut vreodată că este. Vă spun asta fiindcă m-am privit pe mine însumi în oglindă, mai schimbat decât de obicei, crezându-mă un fel de Atreyu aflat faţă în faţă cu Oglinda Fermecată, mare şi tulbure, unde se vedea neclar pe sine, încercând să treacă prin ea (numai dacă ar fi avut îndrăzneala necesară).

Abia aici lucrurile devin cu adevărat complicate !

Într-adevăr, mă lăsam condus de un calcul lucid, de luare în seamă a tuturor lucrurilor pe care le ştiam şi nu le ştiam despre mine însumi, un calcul matematic şi de imagine, comparabil cu menţinerea conversaţiei în faţa unei oglinzi care străbate timpurile fără să le altereze esenţa, puţin similară monologului unui artist care se hrăneşte cu euforia creaţiei sale în încercarea de a găsi acel *Genexyrthus* (punctul referenţial spre care converg timpurile, destinele umane).

Privirea este un „instrument” special de lucru al artistului care poate furniza ochilor o viziune nouă despre ceea înseamnă vizualizarea esteticii care se manifestă în toate. Or privindu-se pe sine, artistul se vede centrat în jurul unui sine curios, deschis la nou, uimit de o imagine care pâlpâie în faţa adevărurilor lumii.

Această clipă mă surprinde cu totul. Mai ales acum, când oglinda pare să răspândească o lumină tot mai difuză, din toate direcţiile, dar de intensitate mică, imitând lumina unei lumânări.Se vede că nu am ochi decât pentru mine atunci când mă privesc în altă versiune a mea, ca un simbol al cunoaşterii de sine şi al înțelepciunii, fapt care necesită plasarea unei porţi mistice între realitate şi iluzie. De ce-aș avea ochi pentru altcineva care nu este ca mine?

Leadership: Imaginea care te compune este imaginea care te inspiră să fii tu însuţi într-o lume care încearcă constant să supravieţuiască prin poveste?

Şi iată de ce m-am privit pe mine însumi cu alţi ochi decât mă privesc de obicei, încercând să intru mai amănunţit în labirintul oglinzii fermecate. Fiindcă în faţa privirii mele drepte, adânci şi sensibilizatoare, se desfăşoară intrarea într-un fel de loop al căutării sinelui de dincolo de limitările cotidiene, de dincolo de tumultul inerent al vieții, de dincolo de măştile rolurilor convenţionale cu care ajunsesem să mă identific adesea.

Mai interesant este faptul că în faţa oglinzii se exteriorizează un suflet atât de curat, sincer, creativ, unic doar prin felul lui de a transmite minţii un impuls asociat cu o schimbare de imagine ce este resimţită intens de către psihic. Bineînţeles că lucrurile pe care le văd şi le constat privindu-mă în oglindă sunt insesizabile ochiului omului obişnuit, mai ales dacă este vorba despre o oglindă fermecată la fel ca cea din "The NeverEnding Story":

"Despre ea nu-ţi pot spune nimic din propria observaţie, ci numai ceea ce am adunat din diverse rapoarte. De fapt, această oglindă reprezintă o poartă care este atât deschisă, cât şi închisă. Pare năstruşnic, nu? Poate ar fi mai potrivit să spunem că nu-i nici închisă şi nici

deschisă. Deşi lucrul acesta e la fel de năstruşnic. Pe scurt: e vorba despre o oglindă mare, sau cam aşa ceva, deşi nu-i nici din sticlă şi nici din metal. Nimeni nu mi-a putut spune din ce e. În orice caz, când te afli în faţa ei te vezi pe tine însuţi - dar nu ca într-o oglindă obişnuită, se înţelege. Nu vezi aspectul exterior, ci adevărata fiinţă lăuntrică, aşa cum este ea în realitate. Cel care vrea să treacă prin poartă trebuie să pătrundă în sine însuşi - ca să mă exprim aşa."

Leadership: Exercițiul de a vedea dincolo de orizontul propriei persoane presupune acceptarea unei reflecţii care constituie dimensiunea unui spaţiu care îşi pierde atributele materiale?

După cum vedeţi, am ajuns să prezint un decor realist într-o ficţiune a reprezentărilor metaforice imanente. Căci dacă consider privitul în oglindă ca fiind o trecere în alt plan de realitate, spiritual şi imaterial, este pentru că numai astfel s-ar putea făuri imaginea unei durate anterioare şi posterioare a unui film de lungmetraj în care firescul depăşeşte imaginaţia, şi te ţine cu sufletul la gură.

La rândul ei, oglinda mă priveşte ca şi când s-ar vedea pe sine reflectată într-un dublu al ei, fapt care o ajută să-mi capteze imaginea şi să o transmită către matricea unei transformări liniare, unde imaginea este convertită în tonuri mai calde sau mai gri. Or a aduce în prim plan această privire a oglinzii este o încercare de a deştepta dispoziţia afectivă a ochilor care cuprind latura artistică a frumosului numai cu sufletul unui narator aflat în afara universului strict pe care îl evocă cu emoţie, cu sinceritate, cu multă căldură, acordându-i înalta sa preţuire.

Vă rog să înţelegeţi. Oglinda nu are nici ideea veşniciei, nici pe cea a imensităţii spaţiului, ci numai naratorul îi poate furniza în chip strălucit un alimentator de înţelesuri într-un limbaj metaforic, spiritual și fermecător. Iar operaţia de transpunere a omului într-o imagine din oglindă este matricea unei amprente stilistice inconfundabile.

Mai spun că o simplă oglindă îţi poate influenţa decisiv starea. Simt anumite senzaţii de bucurie în clipa de faţă, amintindu-mi că am încercat să văd prin sticla oglinzii însăşi propria-mi dublură prinsă într-un univers paralel, atât pentru a înţelege diferenţa dintre ceea ce cred că ştiu deja cu mintea, şi adevărata cunoaştere ce vine din coeziunea cu esenţa unei idei vizuale şi a unei viziuni ideale.

Leadershipul conţine felul cum te vezi într-o oglindă spaţio-temporală, singura în măsură să reflecte natura sinelui tău tratată ca variabilă de ieşire dintr-un exterior care nu admite viaţa interioară.

Vederea unor ochi care se privesc în chip tainic pe ei înşişi este identică cu vederea unui artist care ştie să-şi impună viziunea producând expresii vizuale bine integrate realităţii timpului actual.

Acest artist este totdeauna prins între două lumi diferite, şi totuşi asemănătoare, între două infinituri transformatoare care se înghesuie unul în altul, sincronizându-se într-o simbioză eonică, tinzând spre un materialism absolut care poate orbi raţiunea omului normal aflat în faţa adevărului pe care îl descoperă despre el însuţi.

Ţi s-a întâmplat vreodată să fii uimit de propria-ţi reacţie într-o situaţie în care imaginea care te compune este imaginea care te inspiră să fii tu însuţi într-o lume care încearcă constant să supravieţuiască prin poveste?

Vederea rămâne clară în întunericul care îţi ia ochii

On Aprilie 16, 2023

Numai recunoscând existența miracolului și a sacrului, oamenii pot depăși lipsa de sens a vieții cotidiene și înțelege adevăratul sens al existenței lor.

Îmi îndrept privirea în sus, spre cerul nopţii calde de primăvară. Întunericul îşi strânge tăcerile într-un mănunchi de stele care pare să proiecteze asupra întregii mele fiinţe aura a ceva ce poată fi numit destin, dincolo de acel moment, izbitor realist, rezemat pe spaţiul unei potenţiale întâlniri între cer şi pământ.

Aş vrea să adorm uitându-mă la stele recunoscător, cu o admiraţie sinceră faţă de cele nesfârşite, privindu-le într-un mod cu totul aparte, cu un ochi magic de artist care vede eternitatea într-un tablou de vis a cărui armonie de culori slujeşte un suflet vizionar şi generos. Şi în vis, absolut senzaţional, să simt că sunt o stea strălucitoare ce luminează în culorile unui peisaj de primăvară.

În acelaşi timp ţin în mâna dreaptă o carte a cărui personaj extras din "O mie şi una de nopţi", îmi îmbracă visarea tăcută într-un plan al reveriei, umplând golul din jumătatea unei vieți care nu îmi aparține, dar îmi recunoaşte realitatea.

Said din Bassora, tânăr chipeş, cu privirea semeaţă şi dârză, era încredinţat că încă de la naştere fusese ocrotit de o stea norocoasă, şi drept dovadă, simţea că ceva tainic îl urmărea peste tot. Primise de la tatăl său un fluieraş în dar, ca să cheme la nevoie zâna protectoare, şi astfel a scăpat din toate pericolele, devenind mai apoi Stăpânitorul Bagdadului.

Leadership: Poţi să-ţi exprimi viziunea cât mai vizibil posibil într-un cadru de spirit care stimulează anticiparea evenimentelor, prin împărtăşirea unei poveşti care s-a petrecut deja?

Şi în acest întuneric de o linişte desăvârşită, nu te poţi bizui decât pe auzul ascuţit, dar mai ales pe ştiinţa prevestirii, drept cunoaştere a viitorului. Normal, cunoaşterea aceasta este un pol refuzat al reveriei idealizante, depinzând de capriciile unei variabile aleatoare: puterea de a străbate întinsul unui deşert care stăpâneşte pământul şi unde îşi dispută întâietatea forţele răului sub comanda lui Mephisto.

Şi pentru ca steaua Sirius să te ocrotească, trebuie să treci (încă de la naştere) testul de a străbate nevătămat un întuneric care îţi fură sufletul când nu eşti atent.

Aşadar, există o presupusă inevitabilitate cu privire la întunericul care cade asupra celor născuţi sub o stea norocoasă, un întuneric care-i cuprinde prin toate mijloacele posibile. Din această cauză ochii care ştiu să privească lumina în întuneric, ochii care se comportă ca nişte stele ce luminează întreaga lume, pot da înţelesuri foarte diferite cuvântului *Egohewenahis* care exprimă de regulă "încredinţarea celor nădăjduite". În consecinţă, proprietăţile ochiului nu sunt acelea ale unui simplu organ senzorial, ci ale unei "codificări" mai subtile.

Leadership: Viziunea ta poate să completeze repovestirea unui conținut plin de sugestivitate pe care te bazezi ca să creşti probabilitatea de producere a unui eveniment însemnat?

După cum observaţi, corpurile naturale și cele cerești fac parte din câmpul vederii mele. O stea pe cer şi o carte în mână, norocul şi cunoaşterea, două direcţii pline de sens spiritual. O parte o purifică şi o intensifică pe cealaltă. Amândouă par să-şi răsfrângă lumina în cu totul alt mod decât m-am așteptat.

Mai trebuie să remarc faptul că sistemul alcătuit din două asemenea entităţi simetrice, pozitiv definite, trecute printr-un amestec aproape alchimic dintre real şi ireal, este determinist prin lansarea scenariilor futuriste. Prin urmare ochii care se uită din cer la mine se comportă numai cu anumite probabilităţi de manifestare strălucitoare.

De aici trag concluzia că cu cât un obiect este mai îndepărtat, cu atât vederea pierde din intensitate (la fel ca în cazul culorilor), în timp ce nuanțele neînsemnate ale degradeurilor se estompează la rândul lor, sau apar într-o culoare cu adevărat deschisă. Și pentru că orice clarobscur are la bază o proeminență vizibilă, și pentru că vederea complet ideală se află constant sub efectul luminii, înseamnă că un corp care devine monocrom a fost marcat de o reducere a intensității luminii.

În viziunea lui Eliade, lumea are două planuri: un plan al lumii cauzale, obiective, și un plan al lumii tainelor, iar omul trăiește la intersecția celor două planuri, unde interferează energiile individuale cu energiile cosmice. De fapt, cam toate nuvelele lui Eliade exprimă strădania autorului de cunoaștere a tainelor universului și de accedere în planul sacru.

Şi tocmai din acest motiv încerc să-mi îndrept ochii asupra cerului, stelele fiind călăuzele mele în lumea cărţilor, la schimbarea zilei în noapte, fiindcă ceea ce văd prin filtrul unei sclipiri care îmi şopteşte viitorul - este chiar ceea ce voi primi.

Leadership: Îţi evaluezi probabilitatea de manifestare a trăirilor interioare, ghidându-te după coordonatele unui Self Univers?

Ochiul meu privește în această depărtare ghidându-se după coordonatele unui Self Univers: "eu exist într-o singură stare în Lumea Infinității, dar ea este ascunsă de văzul lumii".

Se vede bine că în absoluitatea ochiului de artist nu există un frumos anume, ci doar o multitudine de fețe ale aceluiași frumos, la fel cum nu există doar o unică culoare a ochilor care să atragă privirile. Însă, trebuie evitate iluziile de mărire a realității în care se măsoară criteriul sublimului preconizat de arta oglindirii într-un "celălalt" imaginar, fiindcă ele pot exprima în identitatea lor atât diferența cât și diversitatea a ceea ce poate fi cuprins în conceptul de "spațiu infinit".

Iar dacă vederea imaginativă, concretizată în realizarea unui Self Univers, se autoinserează într-o ontologie generală a infinităţii materiei în spaţiu şi timp, deci a unei ontologii generale a finitudinii umane, atunci simpla contemplare a lucrurilor naturale îmi arată doar cum se prezintă o imagine dintr-un anumit punct de vedere, fără a mă preocupa de felul cum se înfățișează lumina cu ajutorul cărţilor.

Dovadă e faptul că forţele ce luminează stelele noaptea, îmi luminează şi mie sufletul atunci când privesc dincolo de aparenţe, dincolo de prezent, dincolo de orizont. Trebuie să văd doar ce este scris pentru mine.

De fapt, ceea ce evidențiază în mod nemijlocit imposibilitatea de a explica prezenţa divinului impenetrabil, *Yimetasenahi*, prin intermediul legilor văzului, legi valabile numai în cadrul opticii geometrice care studiază intensitatea luminii, este tocmai încercarea dispoziției senzitive de a birui o perspectivă bine determinată în sfera infinitului autentic.

Vederea de dincolo de viziune se situează în apropierea unui model de reprezentare a realităţii care cuprinde toate aspectele unei poveşti pline cu tâlcuri, în măsura în care povestea devine o modalitate de conectare la un univers mai mare.

Vederea rămâne clară în întunericul care îţi ia ochii atunci când ceva te conduce spre dimensiunea unei realităţi văzute prin ochii unui artist care doreşte să transmită imaginea lui într-o temă simbolistă, putând deschide calea către spațiile onirice, către visare.

Scriitorul român Matei Călinescu a spus-o cel mai bine: *"Numai recunoscând existența miracolului și a sacrului, oamenii pot depăși lipsa de sens a vieții cotidiene și înțelege adevăratul sens al existenței lor."*

Source: https://neculaifantanaru.com/vederea-ramane-clara-in-intunericul-care-iti-ia-ochii.html

Vederea unui bătrân îşi caută dezvăluirea

On Septembrie 16, 2022

Ceea ce vezi într-o imagine care este totdeauna concretă şi individualizată, depinde de ceea ce vezi la tine însuţi într-un mod contrar timpului.

Tot ceea ce văd în jurul meu, marea, valurile, nisipul, scoicile mărunte, plaja scăldată de razele soarelui de vară, nu se întruchipează cu atâta realism decât în înţelepciunea unui bătrân care, simțind în mod clar natura ca un fel de forță eternă, vie şi universală, îşi recunoaşte micimea în faţa măreţiei unui drum care duce către necunoscut. Dincolo de compararea unor influenţe mistice din stilistica unei imagini imprimată în mod deosebit în imaginaţia mea, care parcă ascunde ceva, absenţa şi absentul, eu cu mine şi în mine, se află incertitudinea staţionării într-un timp al neuitării.

Soarele, poate cel mai frumos ca figură staţionară din simbolismul illuminati, ai zice că este un drumeţ care venind de departe, rupt de oboseală, se opreşte în faţa unei oaze pentru a-şi răcori sufletul. Numai marea îndepărtează excesul de căldură al soarelui, în timp ce asupra mea, ca o povară materială, apasă noianul unui timp interiorizat, trăit în universul paralel al nostalgiei, visării şi duioşiei.

Înţelepciunea bătrânului se arată continuu în acest scenariu al nostalgiei, într-o căutare perpetuă de noi forme şi culori menite să completeze cât mai perfect schema de decorare a unei imagini trecută de testul timpului. Şi dacă aş încerca să decorez din nou codul timpului cu amintiri de neuitat, bătrânului nu i-ar mai rămâne decât să pornească în căutarea perfecţiunii tabloului dictat de calitatea imaginii trecută prin testul continuu al culorilor, încât să-şi perpetueze emoțiile generate de acea visare, continuă şi nevinovată, care încă îi îmbogăţeşte realitatea.

Leadership: Imaginea cu care îţi testezi memoria vieţii este vizibilă din exteriorul unei creaţii care îşi iubeşte atât de mult creatorul, încât îl absoarbe în interiorul ei?

Încă nu-mi pot da seama prea bine dacă vederea ageră, deschisă în faţa frumosului, atât de dornică să cuprindă orizontul, îmi este susţinută convenabil de raportul dintre receptarea unei duble feţe a imaginarului şi receptarea unei lucrări de artă într-un spațiu dat. Un singur lucru este cert: acolo sus, în limpezişul cerului, unde timpul curge după alte tipare, niciun norişor nu pare însângerat de metamorfozele realului în care bătrâneţea se apleacă spre vreun lucru al patimilor omeneşti, precum trestiile în bătaia vântului.

În notele sale despre un zugrav, pictorul Henri Matisse, aflat la pragul bătrâneţii, a precizat: *"Compoziția este arta aranjării într-o manieră decorativă a diverselor elemente, la comanda pictorului, pentru ca el să-și exprime sentimentele".*

Îi dau dreptate. Privind peisajul mării, aşa cum este dat de frumuseţea naturii, îmi dezvolt mai uşor arta spre măiestria unui stil care se îndepărtează oarecum de tendinţele universaliste ale abstracţiei moderniste. Chiar şi în ciuda limitărilor pe care le impune limbajul privirii, sau chiar sesizând starea fără de moarte a lucrurilor, bătrânul artist nu se va putea elibera de povara comparaţiei, ce presupune aducerea celor 4 componente ale tabloului (culoarea, tonul, linia, forma) la stadiul de înfăţişări geometrizate, purtătoare de simboluri accentuate. Asta chiar dacă în artă iluzia este o creaţie a unirii celor 4 componente fundamentale care, la rândul lor, pot avea ca şi corespondent neutru cele 4 semne zodiacale: pământul, apa, focul şi aerul.

Leadership: Eşti pregătit să faci saltul de la imaginea vizual-statică pe care o arăţi lumii, la acea etapă realistă din existenţa ta în care întâlneşti contrastul dintre aparenţă şi esenţă?

Tot făcând trimiteri la artă, dincolo de compararea unor influenţe artistice, îmi amintesc de o secvenţă dintr-o frumoasă carte a lui Eric-Emmanuel Schmitt. Bătrânul artist convinge un tânăr disperat, aflat în pragul sinuciderii, să-şi refacă existenţa cu o singură condiţie: să-l transforme într-o operă de artă. La urma urmei, nu are nimic de pierdut, în afară de libertate. Bătrânul s-a întors spre tânăr. I-a întins mâna luminându-se la faţă, iar ridurile i-au dispărut într-un zâmbet, pentru a forma din nou chipul unui tânăr cu trăsături delicate. Nu după mult timp, cu noua sa identitate de statuie vie, Adam a devenit mai celebru decât Gioconda.

Singura cale de a fi altcineva în artă, este să percepi marea ca pe-o fiinţă ce trăieşte din plin, deşi imaginea ei n-o cunoşti decât din vestigii neclare sau cel puţin neconcludente.

Numaidecât, atunci când privesc întinsul mării, învăluit de şoaptele ei suave şi sărate, mai ales când valurile şlefuiesc pietrele făcându-le netede şi mătăsoase la atingere, îmi dau seama că ultimul ciclu al vieţii omului nu se termină cu acea clipă de pace în plină furtună, ci cu o descoperire tristă: aş fi putut fi mai mult decât am fost.

Se simte emoţia aceasta dureroasă pe chipul bătrânului, nu doar privind marea ca pe o posibilitate de relaxare a minţii, ci asociind-o cu sfârșitul tinereții, privind-o ca pe o limită a declinului de responsabilitate, o graniță dincolo de care să nu vrei să treci, o răspântie dincolo de care poţi aştepta fie dezastrul, fie mântuirea.

Leadershipul se racordează la vârsta unor mari trasee simbolice: porneşti din locul în care te simţi tu însuţi, real şi prezent, şi termini luând locul unei imagini de iluzie accentuată de contrastul dintre spaţiul libertăţii absolute şi constrângerile unei memorii care îţi depăşeşte cu mult propria existență.

Marea, locul paşnic al nostalgiei, dar împovărat de amintiri, este un imbold al întoarcerii, al revenirii la tine însuţi măcar pentru o veșnicie provizorie. Ea îşi găseşte uşor corespondenţa cu personalităţi din lumea artei care au vrut să surprindă în creaţia lor spaţiul "tinereții fără bătrânețe". Ca să nu mai zic că întinsul mării din care se înalţă tristețea, surprinsă în pictură prin umbra îndepărtată a unei bărci rătăcite, sau ancorate în larg, deseori surprinde o vârstă dincolo de care viaţa e un pic diferită.

Vederea unui bătrân îşi caută dezvăluirea este o lupă emoţională pe care o foloseşti fără să-ţi dai seama de efectele unei supradoze de realitate, atunci când creezi în sinea ta imaginea celui dorit.

Dacă vrei să fii altcineva, mai întâi trebuie să întâlneşti bătrânul a cărui imagine poate fi percepută ca o metaforă a mării: trebuie să te simţi ca şi când ai fi o insulă pe care se află un castel în ruină. Ca să-i refaci splendoarea trebuie să-l desenezi mai frumos decât a fost vreodată, înfăţişându-l ca un vis, ca o iluzie optică, chiar dacă realitatea este că timpul lui s-a încheiat.

Trebuie să-ţi recunoşti fragilitatea în leadership, privind realitatea în faţă. Bătrâneţea este un castel de nisip care poate fi spulberat doar de o adiere de vânt. Sau, cum spunea Jimi Hendrix: *"Toate castelele construite din nisip se prăbușesc în mare, în cele din urmă."*

Source: https://neculaifantanaru.com/vederea-unui-batran-isi-cauta-dezvaluirea.html

Vederea Vederilor

On Ianuarie 05, 2022

Atunci când priveşti ceva cu atenţie, realitatea acelei imagini se imprimă în tine.

Merg spre casă. Şi ce văd? O coajă de portocală aruncată parcă înadins la picioarele mele. Ştiu că este o coajă de portocală, fiindcă ştiu cum arată o portocală, de un orange aprins, chiar dacă este uşor acoperită cu zăpadă. Numai să ai ochi s-o observi la timp, căci enorm de multe ai de văzut în jur, enorm de mult adevăr ascuns în fragmente de realitate care, în mod bizar, pare să deschidă o altă lume înainte.

Şi ce este o coajă de portocală? Este o lume a viului tradusă într-o experienţă a culorii îndrăzneţe, şi totuşi delicate, dusă într-o zonă vintage – retro, exprimată printr-o siguranţă accentuată în privinţa simţului estetic.

O ridic de jos, o curăţ de zăpadă. Forma cojii de portocală, de forma unui cerc asemănat cu o parabolă sau cupolă, şi care dacă ar fi transpus în desen s-ar transformat într-un halou de lumină protector, calmant şi tonic, dezvăluind o anumită stare de reverie, ne invită în bogata lume imaginară a artiştilor. O anumită semnificaţie plasează coaja de portocală într-o sferă de relaţii noi între culoare şi percepţie, între emoţie şi aroma unui parfum nostalgic.

O asemenea apropiere de formă şi culoare, ar prezenta o curioasă analogie, în concepţie şi factură, în maniera în care Salvador Dali a redat scurgerea timpului, pe care şi eu o simt într-un fel sau altul, mai acut sau mai lent.

Coaja de portocală pare a fi acoperită de un mister, o realitate ascunsă şi inaccesibilă, redată automat într-o expunere logică făcută după cele mai fireşti reguli ale unei clipe de evadare din tabloul unei societăţi în schimbare, într-o zonă de tip "open plan" în care difuziunea şi puţinele accente de lumină se concentrează ici-colo asupra unor figuri geometrice specifice culturii tuarege. Vederea îndreptată spre ea afectează simultan atât spiritul, cât şi tehnica de a produce imagini pe o suprafaţă plană, de obicei hârtie, prin intermediul unor semne grafice care servesc pentru a distinge minimalismul în interiorul esenţialismului.

Leadership: Poţi să schimbi rezultatul impactului pe care îl ai asupra procesului de creaţie, printr-un efort al sinelui de a se manifesta ca un efect de "transparenţă" pe fundalul unei imagini statice?

Simplitatea voluntară este inima picturii, la fel cum este şi starea cojii de portocală atunci când o privesc printr-o fereastră manieristă, sau printr-un filtru existenţial care unifică totul într-o tonalitate mai caldă, declinată în nenumărate tonuri şi nuanţe de galben, oranj şi roz. Iar dacă aş privi-o printr-un ochean a cărui lentilă decupează fâşii de realitate şi, după ce le-aş mări, apropiindu-le pentru o clipă de alte aspecte ale mediului înconjurător, aş obţine o temă plină de sensibilitate şi lirism.

Dacă o privesc mai atent, aşa cum artistul îşi priveşte opera în curs de desăvârşire, îmbinând părţile unui întreg, aş putea să redau strălucirea potolită a unui tablou de sfârşit de iarnă în care s-ar distinge de la distanţă sclipirea a ceva auriu. Aici sarcina mea este de a reda un element din natură care, exprimat prin afecţiunea călduroasă a unei figuri plane, sau a unui corp tridimensional în racursi, să poată declanşa un "re-paint" direct sau indirect. Şi nu numai atât. Coaja de portocală trebuie să transmită multă emoţie, să poată să anime şi să schimbe complet înfăţişarea unui decor capabil să inducă o dispoziţie melancolică.

Dar oricât de abandonată ar fi în faţa noutăţilor clipei şi cotidianului atât de divers, coaja de portocală îmi redă, dincolo de retina ochilor unde mă regăsesc într-un punct temporal, o imagine identică probabil, dar nu identitară, a sinelui coeziv, elevat, înzestrat cu o oglindire empatică suficientă.

Leadership: Poţi să creşti vitalitatea unei imagini statice încât să dezvolţi o viziune mai realistă asupra tranziţiei de la certitudinile unui prezent uşor de înţeles - la nivelul de dezvoltare al unei experienţe de revelare a sinelui?

Da, aş putea să păstrez în minte mult timp ideea de a folosi o coajă de portocală pentru a-mi hrăni şi pentru a-mi exprima sinele autentic într-un soi de falsă taină, prin mijlocul unei algebre de imagini. Dar până ce coaja de portocală nu se conturează într-un desen simplu în care devin vizibile şi cele mai mici accente de admiraţie faţă de înălţimea expresiei, nu mă voi putea elibera de senzaţia vie de a fi legat de cineva sau ceva.

Însăşi sinele meu este o reflectare a atitudinii creatoare, nu doar o contemplare liberă asupra frumosului, de-a lungul unei priviri care alunecă din adâncul sufletului în direcţia unui efect de oglindire (în care planul reflectant este ales arbitrar).

Eu, care ştiu a preţui orice element al naturii, ca nimeni altcineva, eu care pot să ridic la rang de muză o coajă de portocală prin importanţa intrinsecă pe care o emană sinelui meu, în funcţie de interpretarea pe care o dau formei şi prezenţei ei într-un decor haşurat în creion, pot să apreciez tot ce mă înconjoară la adevărata sa valoare. De fapt, unitatea spirituală a unui lucru rezidă în felul cum artistul reuşeşte să îi redea acea vitalitate inepuizabilă pe care doar fiinţele umane o posedă, fără a fi obligat să apeleze la o “repovestire” prin aranjarea imaginilor din natură într-o ordine nefirească.

Accentul cade pe posibilitatea de a înţelege o imagine care devine dublă, pe de o parte simbol, pe de altă parte personificare. Coaja de portocală, ulterior colorată într-un spaţiu tridimensional şi privită ca obiect cu feţe plate, două la vedere şi două văzute prin transparenţă sau difuziune, aduce în atenţie meritul incontestabil al artistului de a-şi sonda Egoul printr-o metamorfoză: "devii rezultatul a ceea ce creezi".

Experienţa de dezvoltare a sinelui presupune de fapt o raportare a experienţei privirii la elaborarea unei imagini subiective a cărui conţinut este definit printr-o interogare: “Ce anume este unic şi se găseşte în toate?”

Vederea Vederilor reflectă capacitatea artistului de a-şi raporta Egoul la sensul atribuit unei imagini în al cărui prim plan se află un lucru aparent neînsemnat. Pe această cale, amintesc de Marcus Aurelius care îndemna fiecare om să-şi definească şi să descrie obiectul a cărui imagine îi apare la nivelul sufletului:

“Formulează întotdeauna definiţia şi o descriere a obiectului a cărui origine a operat asupra capacităţii tale reprezentative, aşa încât să-ţi dai seama ce este, în substanţa sa goală, în întregul sau sub toate aspectele sale, şi să-i indici, în sine însuşi, propriul său nume şi numele elementelor din care este alcătuit şi care urmează să se descompună.”

Source: https://neculaifantanaru.com/vederea-vederilor.html

Vederea vorbeşte doar pe limba ochilor

On Ianuarie 01, 2023

Numai un creator de mare sensibilitate vizuală poate să domine haosul ce rezultă dintr-o lume care dispare şi alta care se constituie.

Trebuie doar să observi un fir de iarbă ca să produci o inovație de mari proporții în orice domeniu, mai ales în medicină, fizică, artă, biologie, chimie. Și tocmai cei așa zis "învățați" nu știu să observe un fir de iarbă, la fel cum nu sunt conştienţi de principiile sau teoriile de bază ce unifică toate domeniile biologiei: teoria celulară, teoria genelor, homeostazia și teoria evoluției. Cu alte cuvinte, degeaba priveşti lucrurile din jur, dacă privirea ta nu nu ia în considerare acele date ale ştiinţei care explică şi condiţionează fenomenele din natură.

Eu fac mai mult decât atât. Privesc lucrurile din jur cu mult suflet, ele par dispuse aleator într-o imagine formată din puncte, linii, forme și culori diverse. Iar ceea ce îi dă ochiului o clipă de răgaz, fără a exersa nicio alegere în privința fondului de culoare pe care se instituie forma fiecărui lucru în parte, este libertatea de a compune o poveste detaliată pe baza unei imagini concrete, dar una care are profunzimea corespunzătoare a unui spirit bogat și în același timp independent.

Astfel se mai stabilește o calitate excepțională a ochiului viguros, de pildă, el poate să prefere desenul ca formă reală în cadrul picturii, sau poate să prefere clarobscurul ca simplă formă de detașare față de evenimentele lumii. Cu precădere, cine cunoaște toate tainele artei știe să vorbească despre darul vederii ca funcție principală de percepție a particularității cuprinsă în absolut, fără a cuprinde clarobscurul în sfera luminii continue.

Un artist de mare calibru poate surprinde, de exemplu, bolta unui cer care aproape că se uneşte cu pământul, sau albastrul unui cer care nu mai este pătat de galben. Sau un cer care, deși este albastru, arată incolor, fără soare. Sau, o strălucire a cerului care poate stinge stelele. Sau un fir de iarbă constituit ca o fărâmă într-un univers nemărginit. Sau un fir de iarbă constituit ca un Alter-Ego prizonier într-un univers paralel, înălţat la rang de simbol prin imaginarul suprarealist.

Leadership: Eşti dispus să accepţi natura finită a lumii tale când, în aparență, ea acceptă autoritatea unei naturi superioare ce nu poate fi stăpânită decât prin ideea că "întregul este format din frânturi izolate"?

Impresia armonioasă pe care o dau ochii, mai ales cei căprui (poate fiindcă sunt cei mai frumoși ochi din lume), menține sufletul în zona cea mai înaltă a subiectivității. Aici, detaliului trebuie să i se acorde dreptul de a întregi o realitate supusă schimbării, bazată pe dimensiunea decorativă, astfel încât efectul armonios să nu se bazeze deloc pe intensitatea unei imagini fixe, așa cum aș fi tentat să mă bazez, ci pe calitatea compoziției de a se constitui într-un întreg coerent capabil să mă provoace să mă descopăr în timp ce redescopăr spațiul paralel în care toate elementele naturii sunt puse in valoare.

Da. Ca temei etern al oricărei vederi, ochiul artistic își poate dovedi puterea de a cuprinde linia orizontului în triplul raport cu lumina extrasă din realitatea exterioară care face posibilă reprezentarea picturală, chiar dacă îi vine greu să surprindă *Frumusețea Supremă* în "tot ce este muritor". De fapt, ochiul artistic se atașează de particular chiar și în cele mai mici raporturi ale formei pe care o îmbracă fiecare lucru în parte, făcând posibilă ideea că întregul este format din frânturi izolate de frumuseţi care, dacă le ştim culege, ne încântă fiinţa.

Nu doar atât. Arta cere permanent noi personaje cu un Ego puternic. Mergând pe această linie, focalizându-mi atenţia asupra elementelor din jur, îmi răsună în minte vorbele unui personaj dintr-un roman scris de Alexandre Dumas: *"Voi fi puternic, voi fi ceea ce voi dori, voi domina haosul ce rezultă dintr-o lume care dispare şi alta care se constituie."*

Leadership: Scopul creaţiei tale este de a valida imagini izolate ale naturii, ca formă distinctă de validare a dualităţii dintre sensibil şi inteligibil, pe calea constituirii unui univers autonom?

Dacă ochiul este catalizatorul reprezentării unor lucruri luminate excesiv de discul solar, fără să tindă efectiv spre reprezentarea spațiului din jur (precum este peisajul în pictură) atunci el nu va fi în măsură să evidențieze semnificația a ceea ce poate fi experimentat de realitate. Nu-i aşa că mintea, cu cât se străduieşte să memoreze mai multe elemente, privindu-le cu ochi de artist, ajunge să se concentreze mai degrabă asupra formelor şi culorilor, decât asupra disponibilităţii lor de a valida dualitatea dintre sensibil şi inteligibil, pornind de la premisa că natura este practic imprevizibilă?

Iar dacă menirea ochiului se împlinește prin suprema menire a coloritului în cadrul întregului peisaj, lumina însăși devenind subiect activ în modificarea formei lucrurilor (în acumulări de reverberații ale sugestivității), atunci el va depinde de atâtea lucruri întâmplătoare încât îi va fi greu să surprindă acea intensitate de viață, de emoție, ce se răsfrânge asupra întregului. Şi, doar aşa, datorită ochilor care observă totul, eu însumi am reuşit să mă privesc ca un univers autonom, situat dincolo de percepţia imediată a realului, şi să mă consider drept un destăinuitor al vederii totalizatoare care luminează sufletul lumii şi al naturii.

Bineinteles că ochiul are nevoie de o vedere bazată pe sensiblitate, compasiune, empatie, nu doar de imaginatie. Din acest motiv, pentru a arăta cât de mare este sensibilitatea vizuală, trebuie să ridici lucrurile din jur (şi diverse elemente din natură) la rangul de simboluri cu o importanţă mai mare decât cea aparentă la prima vedere. Fiecare din ele trebuie să reprezinte emoţii, să exploreze slăbiciunile și sentimentele de fragilitate, având destinaţia de a reprezenta sau a transmite o informaţie secretă...

Arta este o explorare a galaxiei de simboluri ce emană din lucrurile aparent banale. Iar leadershipul se inspiră din aceste simboluri ca să creeze niste imagini de fundal care susţin "ceea ce lipseşte" dintr-o perspectiva globală şi subiectivă.

Vederea vorbeşte doar pe limba ochilor atunci când ochii sunt copleşiţi de sentimentele care însoţesc vederea în procesul imortalizării unei imagini care încearcă prin sensibil să pătrundă în inteligibil. Şi dacă ochii mei, dispuşi să privească îndelung o asemenea imagine, îşi vor reconstitui efectele de sens manifestate în planul figurat, poate că voi reuşi să îmi creez din nou şi din nou o altă realitate, transfigurată artistic, închipuită de energia sufletească.

Source: https://neculaifantanaru.com/vederea-vorbeste-doar-pe-limba-ochilor.html

Verdictul final al juraţilor

On Iulie 03, 2011

Valorifică-ţi la maxim calităţile de lider, legându-te de oameni printr-un liant spiritual invizibil care să dea şi să păstreze o coeziune continuă între tine şi ei.

Ieri am citit un articol interesant despre un om de afaceri care a împrumutat un milion de euro în numele angajaţilor săi. Mai mult de o sută de salariaţi au acceptat "afacerea" pentru că şeful lor le-a promis că o să plătească ratele. Însă mare le-a fost mirarea când, zilele trecute, oamenii s-au trezit cu executorul silit la uşă, pentru că şeful lor n-a mai plătit la banca din 2009.

Mai mulţi dintre foştii angajaţi ai omului de afaceri au depus plângere la poliţie. Se pare că acesta a plătit acele credite, cu rate eşalonate în fiecare lună, până în 2009, când datorită crizei, firma lui a intrat în incapacitate de plată.

Leadership: Asumarea responsabilităţii va fi simţită ca o creştere a propriei puteri de a face lucrurile corect sau ca o evadare din constrângerea de a-ţi recunoaşte limitele conştiinţei?

Celebrul scriitor Alexandre Dumas avea o vorba pe care o consider adevărată: *"Nu tulbura oamenii fericiţi din fericirea lor."* Nu încape îndoială că omul de afaceri respectiv nu a putut anticipa evenimentele, nu a fost precaut şi nici nu şi-a estimat corect forţele şi responsabilităţile în situaţii de criză economică.

Degeaba ai o viziune care este îmbrăţişată de mulţi oameni (fiindcă ia în calcul interesele lor), dacă dezamăgeşti prin superficialitatea tratării acesteia, prin neluarea în calcul a acţiunilor de prevenire a efectelor negative care pot apărea. Degeaba ai o idee bună, dacă ea nu e dusă la bun sfârşit şi, mai mult decât atât, dacă aceasta îi afectează pe toţi cei care au susţinut-o. În final, în cazul unui eşec, vina va fi doar a ta, fiindcă a fost iniţiativa ta.

A conduce înseamnă să te dezvălui drept cunoaştere a unei experienţe de reflectare asupra rezultatelor obţinute în condiţiile unei creşteri exponenţiale a puterii tale de caracter.

Nu ştiu în ce măsură îţi doreşti să le fii de folos oamenilor, dar în orice împrejurare, te rog să te asiguri că dispui de toate pârghiile prin care să rişti mai puţin. A-ţi respecta întotdeauna principiile fondatoare, sănătoase, care stau la baza propriei personalităţi este esenţial pentru tine, ca lider, mai ales când sunt în joc viitorul şi bunurile materiale ale oamenilor care te-au susţinut şi te-au urmat.

Dacă vrei să fii întotdeauna întâmpinat cu respect şi bunăvoinţă trebuie să dispui de toate resursele necesare prin care să le inspiri până la capăt oamenilor un puternic sentiment de solidaritate şi încredere. Trebuie să pătrunzi în acea cămăruţă a sufletului lor şi să te legi de ei printr-un liant spiritual invizibil care să dea şi să păstreze o coeziune continuă între voi. Pentru asta ei trebuie să vadă la tine nu doar dovada unei hotărâri de a acţiona în favoarea lor, ci şi seriozitatea ta, respectarea cuvântului dat şi achitarea promisiunilor.

Leadership: Pe unde treci, paşii tăi lasă urme?

Străduieşte-te să realizezi un echilibru armonios şi consecvent între tine şi ei, ca răspuns al chemării lor, fără să încerci nicidecum să maschezi intenţiile tale. Aşa cum sângele este materia cea mai preţioasă a vieţii, tot aşa integritatea este „materia" cea mai preţioasă a leadershipului tău. Tot ceea ce faci trebuie considerat ca o faptă bună, ca un accept din partea lor care îţi permite să-ţi formulezi viziunea şi să o duci la bun sfârşit.

Să-ţi dai seama de natura omului nu e greu: unde trece, paşii lui lasă urme. Fii sigur că orice acţiune pe care o întreprinzi sau orice obligaţie pe care ţi-o asumi lasă un ecou durabil în urma ta. Vei avea nevoie de ceva timp ca să restabileşti pe o temelie solidă imaginea pătată.

Aşa cum un pictor dovedeşte o preocupare susţinută pentru zugrăvirea modelului ales - tot aşa şi tu trebuie să dovedeşti o preocupare susţinută pentru explorarea valorilor şi sentimentelor oamenilor care te-au acceptat la conducerea lor.

Caracterul te face om. El are ca element de bază motivul care te face să te întrebi cine eşti atunci când te redescoperi consternat de falsitatea imaginii care a devenit adevărul de care te înconjori zi de zi.

Verdictul final al juraţilor desemnează momentul hotărâtor în care oamenii au decis, în urma evaluării acţiunilor şi faptelor tale, să te stigmatizeze sau să nu te stigmatizeze pentru un timp îndelungat. Este momentul în care eşti judecat după felul în care ai contribuit la binele lor, după felul în care ţi-ai onorat promisiunile şi obligaţiile. Ei sunt juraţii care, conştienţi de faptele tale şi de urmările lor, vor decide şi vor da verdictul final: vinovat sau nevinovat.

Se spune în popor: *"Să te ferească Dumnezeu să fii judecat de oamenii din jurul tău"* . De ei, de verdictul lor final depinde viitorul tău ca lider, mai ales atunci când le-ai înşelat încrederea şi speranţele legate de existenţa lor prezentă şi viitoare. În acest moment al verdictului final prin care eşti „declarat" vinovat, se rup orice legături între tine – liderul - şi ei, iar liantul spiritual, invizibil care a păstrat o coeziune între voi, dispare pentru totdeauna.

Source: https://neculaifantanaru.com/verdictul-final-al-juratilor.html

Versiunea originală a unei creaţii abracadabrante

On Iulie 08, 2014

Continuă să-ţi pui amprenta asupra evoluţiei leadershipului, introducând un ritm de dezvoltare constructiv în tot ceea ce secondează cursul posibilităţilor de stimulare a creaţiei.

Viziunea lui Eisenstein este halucinantă şi cuceritoare. Ca şi gândirea. În filmele sale, foloseşte deseori imagini vizuale. Informe. Cu sunet. Sincronizat sau nesincronizat. Ori imagini sonore, sunete obiectiv închipuite… Apoi vorbire pasionată discontinuă. Nimic decât substantive. Sau numai verbe. Apoi interjecţii. Cu zigzaguri, forme lipsite de sens rotindu-se sincronizat cu acestea. Imagini vizuale în goană, peste o linişte desăvârşită. Apoi înlănţuite cu sunete polifonice. Apoi imagini polifonice. Apoi ambele deodată. Apoi intercalate în desfăşurarea exterioară a acţiunii, apoi elementele intercalate ale acţiunii exterioare introduse în monologul interior.

Marele regizor Eisenstein, recunoaşte că literatura lui James Joyce pare abracadabrantă pentru "cititorul laic", deoarece scriitorul spărsese tiparele fundamentale ale literaturii. De aceea s-a gândit să facă acelaşi lucru în domeniul filmului. Joyce, de asemenea, l-a înţeles. Deşi aproape complet orb, doreşte să vadă fragmente din filmele "Potemkin" şi "Octombrie".

Discuţiile cu Eisenstein îi lasă o asemenea impresie lui Joyce, încât îi va spune unui prieten că dacă vreodată "Ulysses" va fi transpus pe ecran nu vede decât doi oameni capabili să o facă: W. Ruttman sau Eisenstein. *

Leadership: Performanţa şi puterea de înrâurire a creaţiei tale este dată de o gândire reorganizatoare care îşi propune să reflecte cât mai fidel prezenţa unei unicităţi în materie de subiecte abordate şi mijloace de expresie?

Performanţa şi puterea de înrâurire a creaţiei este dată de ceea ce înţeleg eu prin noţiunea de “gândire reorganizatoare”. O cale de creştere a valorii personale prin folosirea unor metode specifice de stimulare a creativităţii. Respectiv un proces de restructurare a cunoştinţelor ştiinţifice şi a metodologiilor existente, necesare pentru o mai bună înţelegere şi cuantificare a relațiilor funcționale dintre proporția combinării unor variabile multiple de creaţie şi posibilitatea lor de a se aranja într-o formă anume de independență în raport cu o autoritate exterioară propriei tale gândiri.

Impactul şi efectele acestora asupra materialului propriu de construcţie a unei perspective şi a unei poveşti vizuale, fie prin ceea ce ele reprezintă, fie prin intermediul mijloacelor tehnice folosite, sunt principalele atuuri ale rezultatelor creşterii valorifice a creaţiei personale.

Dar aici leadershipul poate suferi o anumită deformaţie, o "anomalie" de dezvoltare, deoarece creaţia se manifestă din exterior spre interior, doar în timpul diferenţierii identităţii dobândite în avans. În acest caz, realizarea ta pe plan profesional nu mai urmează acea linie clară, precisă, anterior întocmită. Ci o linie neregulată, şerpuită, cu vârfuri şi depresiuni, cu grade variate de densitate.

O gândire reorganizatoare care îşi propune să reflecte cât mai fidel prezenţa unei unicităţi în materie de subiecte abordate şi mijloace de expresie este o relaţie dintre om şi ceea ce-l înconjoară, o succesiune de operaţii care duc la dezvăluirea unor aspecte importante ale realităţii, o posibilitate de a vedea adevărul și de a aborda obiectiv anumite lucruri. Dar uneori aceatea implică o distragere a atenţiei, o turbulenţă în forţa de sugestie remarcabilă a

expresiei plasată între realitate şi poveste.

Leadershipul tău se poate extinde spre un plus de valoare, folosind proporţiile resurselor din relaţia cu o autoritate exterioară?

Această linie care se întinde paralel cu modul tău principal de gândire, introducând totuşi un ritm de dezvoltare constructiv în tot ceea ce secondează cursul posibilităţilor de stimulare a creaţiei, se situează la graniţa dintre unicitate şi similitudine, dintre uniformitate şi diversitate.

Asta înseamnă să tinzi spre o perfecţiune imperfectă, să înţepeneşti într-un fals conflict cu impact asupra evoluţiei şi să obţii, dacă luăm drept modul dimensiunea valorică a rezultatelor, doar o superficială cosmetizare a zonei de inovaţie.

Liderul-artist este mai hotărât să-şi pună amprenta pe întregul registru al experienţei sale de creaţie, numai dacă traseul liniei este rezultatul unei înţelegeri coordonate de complexitatea de factori care sparg tiparele unei doctrine ce favorizează numai schimbări pozitive în structura ştiinţei sale.

Leadershipul nu se poate extinde spre un plus de valoare, folosind proporţiile resurselor puse la dispoziţie de relaţia cu o autoritate exterioară, dacă creaţia este realizată printr-o deformare excesivă a esenţialului pe care l-ai inclus în coordonatele ştiinţei tale. Ai grijă de la cine te inspiri, ai grijă ce elemente preiei de la o autoritate de rang superior, încât creaţia ta să nu se transforme într-un produs de variabile care nu pot fi ţinute sub control.

În ceea ce priveşte regia tehnică, montajul şi tematica scenariului, o autoritate superioară reprezintă o etalare plenară a unei gândiri bine articulate în folosirea informaţiei practice, în modalităţi acceptate un anumit complex de împrejurări care devin ulterior adevărate cadre de poveste.

Versiunea originală a unei creaţii abracadabrante evidenţiază maniera particulară de abordare şi de dezvoltare constructivă a leadershipului, veritabilă creaţie a unei gândiri reorganizatoare cu un impact deosebit asupra celor care sprijină şi susţin originalitatea în creaţie, în stil şi în idei.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Vezi ceea ce nu se vede?

On Decembrie 15, 2024

Cu cât accepți mai mult natura haotică a evenimentelor, cu atât începi să vezi ordinea ascunsă pe care ele o dezvăluie.

M-am simțit adesea ca o piatră brută, aruncată într-un ocean de necunoscut. Am căutat refugiu în povești, în lumi imaginare, unde totul părea mai simplu. Dar, la fel ca Atreyu, din "The NeverEnding Story" am înțeles că adevărata aventură nu se găsește în cărți, ci în propria viață. Adesea m-am trezit pierdut, cuprins de un sentiment profund de inutilitate, ca și cum lumea mea s-ar destrăma înainte ca eu să apuc să-i înțeleg sensul.

Dar cartea aceea magică, poarta aia fermecată a cărei cheie stă ascunsă în curaj, putând să deschidă lumi ascunse în mine, ea mi-a oferit o cale. Am deschis paginile, una câte una, căutând să deslușesc fiecare simbol ascuns în spatele fiecărui paragraf, fără să știu că, de fapt, mă deschideam unei transformări interioare, chemându-l pe Atreyu – acea parte a mea pe care o credeam pierdută, dar care își dorea cu disperare să lupte, să caute, să descopere.

Când am pornit pe drumul Fantasiei, nu aveam nimic, absolut nimic. Fără arme, fără ghid, fără prieteni, fără vreo idee clară despre cum să mă opresc din prăbușirea ei, sau a mea. Dar, cumva, tocmai această lipsă era ceea ce aveam nevoie. Piatra aceea brută, acel început lipsit de formă, îmi aparținea. Astfel m-am agățat de curajul meu, de voința mea, singurele mele calităţi ocrotitoare, asemenea unui sculptor care își folosește mâinile goale pentru a modela un viitor din nimic. Nu a fost ușor. Luptele, şi aşa destul de grele, păreau interminabile, iar rezultatele zdrobitoare. Dar fiecare pas înainte mi-a dat o formă, conturând sensul unui nou început.

Leadership: Cum te raportezi la dimensiunile creației atunci când simți că fiecare reflexie profundă a introspecției îți oferă o nouă șansă de a rescrie propria viziune?

De multe ori, am simțit că trăiesc între două lumi – una reală, adesea cenușie, și alta fantastică, plină de potențial, dar îndepărtată. Era ca și cum aș fi fost prins între paginile unei cărți care refuză să se termine, fiecare capitol oferindu-mi o nouă șansă de a-mi rescrie destinul. Până la urmă, am înțeles că sunt atât Bastian, cel care visează din spatele unei cărți, cât și Atreyu, cel care luptă pe câmpul vieții din povestea citită de mine.

Astfel, misiunea mea era să privesc dincolo de ceea ce credeam posibil, să găsesc în nimic puterea de a crea. Și am creat. Am salvat Fantasia, am salvat o lume care decădea constant din cauza unei realități contrafăcute, dar mai mult decât atât, m-am salvat pe mine însumi.

Da. Sunt atât Bastian cât și Atreyu, două fețe ale aceleiași oglinzi, două părți ale aceleiași lupte. Precum Bastian, stau în lumea reală, simțindu-mă ca o piatră brută pe care nimeni nu o vede cu adevărat. Precum Atreyu, sunt războinicul care trebuie să salveze nu doar o lume fantastică, ci însăși esența a ceea ce sunt. Iar când privesc în oglindă, atât cât a mai rămas dintr-un vis neterminat, văd aceeași nesiguranță pe care o simțea Bastian în biblioteca aceea prăfuită.

Leadership: Poți accepta faptul că fiecare iluzie creată cu măiestrie este, de fapt, o expresie a unei povești mai profunde, scrisă de Creatorul din tine?

În același timp, simțeam în mine curajul lui Atreyu, acel vector dinamic "Esithizma

Unosymus", forța care te împinge să mergi mai departe chiar și când NIMICUL amenință să înghită tot ce cunoști. Cum spuneam, nu am avut niciodată avantaje. Nu am avut arme magice sau hărți care să-mi arate drumul. Tot ce am avut a fost această dorință arzătoare de a transforma piatra brută a existenței mele în ceva măreț.

În adâncul sufletului, știam că am puterea de a-mi sculpta propria existență. Dar îndoiala mă rodea: cine eram eu să creez ceva din nimic? Cine mă credeam? Cu fiecare pas înainte, mă îndoiam mai puțin. Precum Atreyu traversând Mlaștina Tristeții, și eu am urcat pe munți ai disperării, dar fiecare pas devenea o lecție despre rezistență și transformare.

Per aspera ad astra, drumul spre stele trece prin încercări, iar fiecare obstacol este o nouă oportunitate de a da formă pietrei brute a existenței. Tot ce aveam nevoie era curajul de a porni la drum, același drum străbătut de un vestit magician: *"Într-o zi drumul s-a bifurcat, iar eu, eu l-am ales pe cel mai puțin umblat - și asta a facut diferența."*

Leadership: Cum folosești spațiul metamorfozei pentru a crea o iluzie bine meșteșugită ce dezvăluie adevărul esenței tale?

Din întâmplările mărunte se nasc revelații mari. Inițial, Robert-Houdin a fost ceasornicar. A comandat într-o librărie niște cărți despre orologerie, dar, printr-o confuzie, a primit un volum despre magie. Așa a devenit magician, și unul de referință din istoria magiei. De fapt, atât de influent a fost încât, după ce a scris mai multe cărți, a inspirat un tânăr maghiar care a citit această carte veche cu sufletul la gură, ca și când ar fi fost pe cale să descopere Sfântul Graal. Acest tânăr maghiar se numea Erik Weisz și, fiind atât de impresionat de conținutul cărții, a decis să devină magician. Și-a început cariera schimbându-și numele de scenă în Houdini.

Atunci când confuzia devine revelație, înțelegi că viața este asemenea unei cărți de magie, unde fiecare accident fericit îți deschide porți către destine neașteptate. Iar atunci când întâmplarea te surprinde, descoperi că viața, asemenea unui artist desăvârşit, își creează capodoperele din cele mai neașteptate momente. Eu insumi am constatat, printr-o întorsătură neașteptată a destinului, că viața este o scenă de magie, unde fiecare greșeală aparentă devine o iluzie bine meștesugită. Ca un regizor tăcut, am învațat să joc rolul Creatorului.

Astăzi, mă văd fiind un sculptor care lucrează la cea mai importantă operă de artă: propria viață. Cu fiecare decizie, cu fiecare acțiune, adaug o nouă lovitură de daltă, dezvăluind treptat forma care se ascunde în interiorul meu. Nu știu încă cum va arăta capodopera finală, dar știu că voi continua să lucrez la ea până în ultima mea zi.

Leadershipul se manifestă în abilitatea de a vedea dincolo de imperfecțiuni, de a modela destinul din ceea ce pare pierdut, de a avea curajul să urmezi calea necunoscută.

Cartea vieții mele va fi și ea martoră la un număr de magie, într-un formidabil spectacol de iluzionism, în care personajul principal nu este doar un erou, ci o metaforă pentru fiecare dintre noi atunci când ne confruntăm cu necunoscutul. Și poate că Bastian, cu timiditatea și nesiguranța lui, este o lecție mai mare: că fragilitatea nu este un defect, ci un început.

Vezi ceea ce nu se vede? Este o întrebare al cărei răspuns îl poate da numai cel ce are curajul să privească dincolo de aparențe, dincolo de limitele impuse. Ceea ce nu se vede, apare totdeauna când nu te aștepți.

Orice roman ce abundă de o sensibilitate deosebită, aduce în discuție sentimente felurite, te poartă prin meandrele sufletului omenesc, făcându-te să îți imaginezi fiecare eveniment,

trăind sentimentele personajelor într-un mod intens. Descrieri ale naturii conturează un peisaj mirific, purtându-te dincolo de real, într-o lume de basm, în care totul pare posibil.

"Nu te teme de provocări", îmi șoptește chiar acum sufletul, trecând printre amintiri cu acea determinare neînfricată a lui Atreyu, umplut cu intensitatea inocentă a lui Bastian, și regăsit fară egal în măiestria lui Houdini.

Source: https://neculaifantanaru.com/vezi-ceea-ce-nu-se-vede.html

Vezi doar ceea ce te aştepţi să vezi?

On Iunie 03, 2024

Momentele ce decid cursul unei vieți se consumă adesea în fața ochilor orbi, nepregătiți să prindă esența profundă a realităţii.

S-a întâmplat în faţa tuturor, dar ca şi cum nu s-ar fi întâmplat nimic. Pe pajiștea verde a platoului din dealul Copoului, în lumina sclipitoare a soarelui, s-a desfășurat o scenă de tragedie, fără ca nimeni să bage de seamă. Omul era pe punctul de a-și încheia cursa vieții, un sfârșit aproape poetic, asemeni legendarului concurs de la Maraton. Alergătorul cu experiență bogată în atletism a trecut linia de sosire, apoi a căzut brusc la pământ, ca secerat de o cumplită epuizare, pe fondul unei *Herongia Anteatum*, o cauzalitate precară între dozele mari de adrenalină. Căzuse, la fel ca un soldat răpus pe câmpul de luptă, fără ca nimeni să acorde importanţă acestui moment nefast.

Fiecare final poate fi un început, dar nu toți sunt pregătiți să-l vadă astfel. Posibilitatea accidentării, sau a vreunei crize la nivel psihic, nu a fost o opţiunea luată în calcul de acest alergător care a ajuns pe locul al doilea. Cu certitudine, nu i-au trecut prin minte imagini ale unui final dezastruos, nimic nu i-a stopat avântul spre "nemăsurat", urmând calea nefirească ce decurge dintr-un Ego care i-a repetat tare şi răspicat: "Doveşte că poţi !"

Experienţa lui bogată în atletism, a mascat lucrul (cu adevărat important) la care a trebuia să se concentreze. Şi-a comparat percepţia iniţială cu realitatea evidentă, ignorând indiciile corpului care arătau o slăbiciune tot mai precară. Aş zice altfel. Să insiști asupra pasiunii, în pofida a tot ce ți se poate întâmpla, înseamnă să dai viață unei picturi, fără să o protejezi împotriva vicisitudinilor.

Așteptările lui au fost mai puternice decât mesajul conștiinței care l-a avertizat cu privire la ceea ce i se putea întâmpla. Practic, a ignorat ceea ce majoritatea ar fi văzut într-o situaţie critică: *"În fața încercărilor vieții, adevăratul curaj constă în a recunoaște limitele și a acționa în consecință."*

Leadership: Cum scoți din tine esența sufletului, atunci când realitatea îți impune să te oprești înainte de a atinge imposibilul?

Natura impasibilă asistă la tragedii umane ce se consumă ca niște flăcări solitare, nevăzute de ochii multora. Între soarele și pământ, un fir se rupe, lăsând o viață să se odihnească pe culcușul uitării tăcute. Alergătorul şi-a revenit până la urmă, datorită echipajului de la SMURD care a intervenit prompt, reușind să prevină inevitabilul. Dar ceea ce avem de învăţat este aceasta: *"Urmărirea obsesivă a pasiunii poate orbi față de avertismentele ființei, ducând la ignorarea limitelor proprii, cu consecințe potențial tragice."*

A scoate din tine esenţa sufletului, înseamnă să-ţi recunoşti propria ignoranţă şi să o transformi în avertisment, înseamnă să-ţi recunoşti neputinţa atunci când corpul te impinge la cădere. Aceste recunoașteri te ajută să fii mai umil și mai conștient de limitele tale, ceea ce poate fi crucial pentru creșterea personală și evitarea unor situații tragice.

Alergătorul nu este un zeu. Experiențele sale de-a lungul anilor l-au învățat să ignore durerea, să-și suprime semnalele de avertizare ale corpului. Acest considerent nu a făcut din el un erou, decizia lui de a-și risca viața la o competiție locală dovedindu-se a fi o încercare hazardată de a-și întrece limita normală a corpului. În sufletul său s-a dat o bătălie mult mai dură decât cea a cursei, o luptă între a-și urma ambiția și a-și recunoaște slăbiciunea. Tu vei

alege să te oprești și să verifici realitatea înainte de a te avânta să ajungi erou?

Leadership: Poți recunoaște că experiențele anterioare nu te pregătesc întotdeauna pentru momentele critice, conform unei viziuni care separă realitatea de ideal?

E simplu. Nu a putut face faţă situaţiei. Tot ce i s-a întâmplat până atunci, toată experienţa căpătată la zecile de concursuri, nu l-au pregătit pentru acest moment critic. Nimeni nu devine erou dacă moare după ce-a trecut linia de finnish, ci dacă reuşeşte să înfăptuiască imposibilul în lupta cu viaţa. Când te afli într-o situație critică, ia în calcul responsabilitatea de a te opri, altfel circumstanțele îți vor perturba concentrarea la fiecare pas.

Percepția individuală corespunde unui anumit mod de funcționare a organelor vitale, unui anumit ritm, predilect organismului fiecăruia. În cazul alergătorului, posibilitatea accidentării sau a unei crize nu a fost niciodată luată în calcul. Nu i-au trecut prin minte imagini ale unui final dezastruos, deși semnele au fost evidente pe ultima sută de metri. Așteptările sale, mai puternice decât realitatea, l-au împins să ignore pericolele. Cu fiecare pas, corpul său i-a trimis semnale, dar mintea sa a refuzat să le accepte. Ego-ul a fost mai puternic decât raţiunea.

Leadership: Ai curajul să-ți expui perspectiva asupra unui eveniment declanșator de destin fatidic, evidențiind astfel contrastul dintre ambiție și fragilitate?

Decizia de a-și risca viața într-o competiție locală s-a dovedit a fi fatidică. În loc să devină erou, alergătorul a devenit un exemplu de avertisment, pe care eu îl pot formula în felul următor: *"Intensitatea trăirilor noastre poate fi o sursă de putere, dar și o cale spre autodistrugere."* Să reţinem, deci, că receptarea experiențelor traumatice este o modalitate a conștiinței de a se institui pe sine nu doar în calitate de posesoare al durerii, ci de creatoare a ei.

Cred că slăbiciunea sportivului constă în a trăi o viață plină și puternică, dusă la maxim în direcția unei ambiții nesfârșite. Dar numai cei cu simțul tragic al existenței pot sesiza violența tăcută a evenimentelor decisive, sub aparențele efemere. Aici se nimeresc perfect cuvintele scriitorului Ion Frunzetti: *"Răsunetul plăcerii de a ne depăși limitele ne îndumnezeiește brusc, triumful nostru asupra lumii părând astfel asigurat. Plăcerea este beție sacră, chiar dacă asfințitul ei ne aruncă în iad."*

Marea artă a leadershipului constă în a ne desăvârși aspirațiile nobile, dar protejându-le împotriva propriilor vicisitudini interioare. Curajul de a ne accepta limitele este adevărata măreție.

Vezi doar ceea ce te aștepți să vezi atunci când Ego-ul, mult prea mare, îți cere să împlinești imposibilul. Mai mult decât atât, îți îngustezi orizonturile prin faptul că refuzi să vezi dincolo de propriile convingeri. Aşa cum spuneam la început, momentele ce decid cursul unei vieți se consumă adesea în fața ochilor orbi, nepregătiți să prindă esența profundă a realităţii.

Source: https://neculaifantanaru.com/vezi-doar-ceea-ce-te-astepti-sa-vezi.html

Vezi, într-adevăr, lucrul acesta?

On Aprilie 08, 2024

Privirea care interoghează tăcerea, găsește deseori răspunsuri în ecoul clipei care trece.

Duminică m-am plimbat prin Parcul Expoziţiei. Într-un colț al aleii principale, l-am revăzut pe bătrânul cu acordeonul, despre care v-am mai povestit. Dar nu mai era omul cu zâmbet pe chip de săptămâna trecută, ci un om tăcut, singur și reflexiv, cu obrajii brăzdaţi de urme ale tristeții, abia așteptând să-și găsească alinarea. Contau doar banii pe care trecătorii îi aruncau în cutia milei, dintr-o veche amintire a tinereţii, pentru pasiunea care altădată îl însufleţise cu adevărat.

În armonia unei melodii, fiecare suflet își găsește povestea. Cu oarecare nedumerire, dintr-un fel de complezenţă, îl priveam şi îl ascultam în timp ce acordeonul lui interpreta melodia "El Paso". La început punea suflet, edificându-și parcă propria lume sonoră, de unde și varianta unei adânciri în realitatea evadării din cotidian, organizată parcă în perimetrul acțiunii virtuale a unei iluzii. Suspicios, dezaprobator, se uită fugitiv la mine ca și cum ar fi trebuit să fie arestat imediat pentru nu știu ce păcat, ca un reper pentru propria-i dezamăgire, într-o cronologie a contrastelor metro-ritmice *sui generis*.

Omul nu spune nimic, dar sufletul pune pe note tăcerile, iar acordeonul le dă glas, transformându-le în melodii melancolice care plutesc în aerul rece al serii. Cumva, sufletul lui rezonează parcă cu simţirea unui personaj al lui Erich Maria Remarque din romanul "Arcul de triumf":

- Aş vrea să plec departe de toate astea. Departe de locul ăsta, departe de ceea ce fac, departe de ceea ce ştiu, departe de ceea ce trebuie să arăt, departe de ceea ce mi se întâmplă. Departe ! Departe ! De ce trebuie să duc viaţa asta? Nu pot trăi ca ceilalţi oameni care se iubesc? Nu pot fi împreună cu cineva şi să avem în jurul nostru lucruri care să ne aparţină, nu pot avea seri liniştite şi sigure, în locul acestui vid fizic particular, în locul acestor zile pustii şi al acestui "il momento prima" unde mă simt străin de mine însumi?

Leadership: Cum s-ar transforma percepția ta despre realitate dacă linia orizontului ar fi doar o interpretare subiectivă, modelată de conștiința individuală concretă?

În momentele de așteptare, inima învață limba întrebărilor fără cuvinte. Discret, pe fondul unei sensibilităţi răscolitoare, îl priveam pe bătrân în timp ce interpreta un solo cu o ritmică pulsatorie, reliefată și mai pregnant de opoziția simultană a sunetelor grave și a celor înalte. Melodia este un limbaj universal, vorbind direct sufletului. Chipul lui era de nedescifrat, ca și cum ascundea un secret profund, iar ochii săi reflectau o tăcere fragilă, gravă, putând fi descris de un artist doar printr-un soi de melancolie discretă, dar pregnantă. Așadar, a sosit și momentul acesta al privirii care cere întrebări. Îl aşteptase şi el de câtva timp.

Reflecția adâncă deschide porțile înțelegerii, chiar și în absența cuvintelor rostite. Şi iarăşi, acelaşi ton al personajului din romanul lui Remarque, mi-a trezit parcă un sentiment zguduitor:

- Mă vede cineva acum, acum, pe mine astfel, cântăreţul anonim şi sărac? Altă lume are toate astea! Căldură, lucruri comune, câteva odăi unde dacă închizi uşa, neliniştea se duce şi nu se strecoară în suflet, ca aici. Nimeni nu ştie ce este realitatea, toţi acceptă doar visul. Schimbarea este singura constantă în viață, iar adaptabilitatea este cheia supraviețuirii emoționale.

În acordurile unui acordeon, se ascunde o poveste neexprimată, căci pe chipul bătrânului se citea o umbră de tristeţe, un soi de *Asseata Inahoriza Obekabees*, lipsa unui răspuns din rugile sale. Nu e singurul motiv. Mai e și un altul, dar îl ascundea sub o neliniște ascunsă, sub nevoia de a pune capul în pământ decât să simtă cum îl priveşte lumea - ca pe un cerşetor, nu ca pe un muzician. O lume mare este pentru cineva o lume mică, chiar mai mică decât şi-ar putea cineva închipui.

Leadership: Percepția ta asupra lumii poate fi modelată prin intermediul imaginii la care te raportezi atunci când surprinzi esența vieții, sub îndrumarea unei compoziții în care dominanța sonoră reflectă emoția autentică?

Un parc este asemenea unei oaze. Înveți să prețuiești iarăși lucrurile simple. Plimbarea. Respirația. Priveliştea. Iar în fiecare întâmplare pe care ochii o sesizează se ascunde o promisiune de inedit și de neuitat. Şi nu-i aşa că experiențele neobișnuite sunt cele care ne modelează și ne definesc existența? Așadar, într-o lume în care toţi suntem înconjurați de tehnologie, există încă locuri și momente în care esența umană se manifestă în cea mai pură formă a sa, prin artă, muzică și contemplare. Tot ce vedem este o lecție despre valoarea momentelor autentice și despre puterea artei de a conecta oamenii cu natura, de a ne emoționa și de a ne îmbogăți existența.

După cum aţi observat, abilitatea mea constă în surprinderea și alegerea optimă a acelui "moment banal", când protagonistul și ambianța sunt în realitate directă, unde ambianța este puritatea conținutului pe care îl exprimă muzicianul, captând esența și emoția pură. Fără să compromit în vreun fel înțelegerea sensurilor profunde ale mesajului: "muzica este o reflectare a vieții însăși", cred că muzicianul este OMUL TOTAL, al totalității reprezentării vieții pe scena unei imagini, apropiindu-se de un mediu particular în care realitatea și visul se întrepătrund, creând o punte între lumea interioară și cea exterioară.

Aşadar, imaginea surprinsă de ochii mei are darul să îmbrățișeze într-un singur cadru o situație de compromis a realității actuale, între sensibilitate și percepție, cu trimitere la poetica lui Borges: *"surprinderea vieții în însuși actul de a fi trăită"*, încât realitatea să se dezvăluie în straturi complexe de înțeles. De fapt, imaginea și sunetul (la fel ca în cinematografie) reprezintă un topos. Depinde de locul în care este amplasat privitorul, încât el să le perceapă mai mult sau mai puțin divizat, disociat, corespunzând unei experiențe care variază în funcție de perspectivă și interpretarea fiecăruia.

Leadership: Poţi să captezi esența unui moment nealterat de prejudecăți sau constrângeri exterioare, într-un mod care să rămână fidel esenței tale?

Fără a persista ca o utopie pozitivă, cum că viața se poate transfera, intactă și neimediată pe ecranul ochilor mei, capturând esența momentului, am încercat să evidențiez modul în care imaginea și sunetul se îmbină pentru a crea o experiență multisenzorială. În acest fel, percepția nu s-a limitat doar la ce am văzut sau am auzit separat, ci la felul cum aceste două simțuri lucrează împreună pentru a-mi oferi o înțelegere mai profundă și mai completă a momentului captat.

Fără a avea nevoie de cuvinte, arta mea vorbește direct din inimă, demonstrând că, într-un prezent adesea dominat de imagini efemere și de o realitate virtuală tot mai invazivă, puterea creaţiei trăite și experimentate direct, "în carne și oase", își păstrează valoarea inestimabilă.

În acest cadru, muzicianul cu acordeonul devine pentru mine un simbol al autenticității și al conexiunii umane autentice, reamintindu-mi de nevoia profund umană de frumos, de adevăr și de artă ce răzbate dincolo de ecranul digital.

Da, este posibil să captezi esența unui moment fără să te limitezi doar la ceea ce ai văzut sau auzit separat. Percepția ta despre un moment poate fi influențată de mai multe aspecte, inclusiv emoțiile, experiențele anterioare și interpretarea personală a contextului. Astfel, poţi integra informații din toate experiențele tale anterioare pentru a-ţi forma o percepție mai cuprinzătoare și mai autentică a momentului respectiv. Acest lucru îţi permite să captezi esența și semnificația unui moment într-un mod mai complet și mai profund.

Ajustează-ţi perspectiva asupra vieţii urmărind modul în care se articulează esenţa unui moment trecător, astfel încât percepția ta să alunece înspre introspecţie.

Vezi, într-adevăr, lucrul acesta? Întreabă-te dacă ești cu adevărat conștient de ceea ce ochii îți revelează în momentele trecătoare ale vieții, dacă vrei să înțelegi cu adevărat lumea şi pe tine însuţi, astfel încât tot ceea ce experimentezi să devină o lecție valoroasă.

Source: https://neculaifantanaru.com/vezi-intr-adevar-lucrul-acesta.html

Viaţa de dincolo de experienţa vieţii

On Aprilie 30, 2014

Conferă ştiinţei tale calitate, fără să faci din viaţa ta o imitaţie.

Pătrundeam treptat într-o lume de valori şi semnificaţii care ajungea mai reală şi mai plină de drepturi decât lumea experienţei obişnuite, în care totul începea şi se termina cu mine. Sau mai degrabă cu dublura mea, imitându-mă în tot şi în toate, existând doar pentru a concretiza trecerea mea prin această lume. O lume văzută constrângător printr-un val de metafore, suportând parcă o conexiune cu un satelit artificial aflat în mişcare orbitală apropiat de un astru neidentificat, care creştea, descreştea şi dispărea.

În compoziţia acestei lumi create cu puterea gândului, o bijuterie cu mai multe perle perfecte se putea mai frumos înlocui cu un lanţ de acţiune plin de neprevăzut, susţinut de un ritm alert, imaginaţie şi originalitate. Numai pe fondul de experienţe şi înţelegeri imaginative. Continuu, păream însufleţit de acea arie a ştiinţei subiective care oricât ai încerca să-i conferi calitate, inerent încărcată cu producţie de complexitate mică sau medie, rămâne doar o imitaţie a vieţii.

Straniu, simţeam interminabil că mi s-a administrat o doză unică de bogăţie intelectuală, ca şi cum m-aş fi întors plin de învăţăminte valoroase dintr-o expediţie plină de neprevăzut care mă purtase prin cele mai încântătoare colţuri ale lumii fantastice, stăpânite de o forţă de cunoaştere superioară. Investisem timp într-un proiect inovator, într-o viziune dincolo de "simplu", dincolo de experienţa propriei mele vieţi, devenind treptat un extinzător al potenţialului interior neştiut.

Examinând în forul meu interior viaţa pe care aveam s-o duc, o puteam oare socoti potrivită pentru acea dezvoltare armonioasă, atât de mult râvnită, spre un necunoscut înalt?

Fenomenul invers: Poţi să pui în ajutorul leadershipului dependenţa ta de a fi conectat la o artă improbabilă, imaginându-te parte a unei lumi anonime care influenţează parcursul definirii unui ideal mai înalt de raportare la o nouă versiune a ta?

Liderul are în el, pentru misiunea ce-o are de îndeplinit ca înfăptuitor al unei gândiri care demonstrează mult-râvnita superioritate a omului faţă de tot ceea ce reprezintă ştiinţa, două centre: creierul şi inima. Amândouă îi întăresc imunitatea împotriva bolii foarte răspândite numite "dependenţa de a fi altcineva".

În timp ce preocuparea unui scriitor de ficţiune, esenţială dintre artă şi viaţă, este de a se transporta într-un viitor îndepărtat, dialogând cu universul într-un limbaj neştiut de nimeni. În arta scrisului, încercarea de a atinge ineditul printr-o formă de pact imaginar cu altă realitate ajunge să constituie o modă care se reîntoarce, un obicei care nu se mai pierde.

Din punctul meu de vedere, versiunea omului care întrezăreşte viitorul şi care aspiră să-l domine este fix combinaţia dintre dimensiunea viziunii liderului şi dimensiunea creatoare a scriitorului. Primul construieşte imaginea ideală a ceea ce îşi doreşte să realizeze în viitor printr-o gândire mai realistă, aprofundată, inovatoare şi mai adaptată diverselor situaţii de viaţă. Celălalt creează empatie faţă de personajele sale, faţă de povestirea sa, provocându-i pe cititori la o aventură intensă şi neobişnuită pornită dintr-un punct A stabil şi continuată până într-un punct B fără întoarcere.

Aici trebuie avut în vedere considerentul dependenţei de sine, având ca şi constituent de bază experienţele şi înţelegerile imaginative - rezultatul fiind dublura ta într-un spaţiu de interferenţă a realităţii cu povestea unui intelectual ajuns într-un punct fix al lumii, de unde cercetează semnificaţiile frontierei cu o altă lume.

Idealul de raportare la o nouă versiune personală priveşte acea cunoaştere izvorâtă din amestecul de stăpânire de sine, motivaţie, empatie, gândire liberă, tact, diplomaţie, şi procesul de transformare a unei plăsmuiri în adevăr, a cărei unică destinaţie este posibilitatea de a te deschide către alte moduri de a crea o realitate.

Leadership: Poţi să creezi o realitate care să existe doar prin prisma a ceea ce spui despre tine într-o formă de poveste, servind la a pune lucrurile în alte perspective sau de evidenţia un aspect nerezolvat în fiinţa ta?

Devii un agent virtual atunci când existenţa ta devine o poveste inventată doar pentru a justifica trecerea ta prin această lume. În acest caz, dependenţa de sine înseamnă o reîntoarcere continuă la ceea ce nu se poate schimba, indiferent de timp şi circumstanţe. Nu mai trăieşti prin altcineva şi pentru altcineva, ci trăieşti doar prin tine şi pentru tine, toate "minunile" lumii fiind văzute doar ca nişte factori inerţi.

Aceasta este o artă improbabilă, arta de a te pierde înainte de a te regăsi. Rămâne doar o singură paranteză de rezolvat: "Singurul meu regret este singurătatea."

Devii un robot care trebuie să găsească cea mai scurtă cale dintre un punct de pornire, susţinându-te şi impulsionându-te atunci când vrei să faci schimbări reale pe frontul larg al ştiinţei. Sau poţi să devii punctul final de destinaţie din interiorul unui spaţiu existenţial real populat cu multe clişee şi lacune.

Viaţa de dincolo de existenţa vieţii nu este doar o realitate creată cu scopul de a deveni parte dintr-o lume concurenţială, ci evidenţiază un aspect nerezolvat în fiinţa ta: nehotărârea de a alege între impulsul sentimentului de uimire în faţa altei realităţi şi impulsul sentimentului de nesiguranţă în faţa viitorului.

Poţi să pui în ajutorul leadershipului dependenţa dulce de a fi conectat la arta de a funcţiona ca un robot? Acest mod improbabil de "a fi", evident câştigă teren în faţa progresului, dar numai ca un "bun" de redusă utilitate, în condiţiile în care demersurile tale ştiinţifice cresc peste normal. Practic ajungi în situaţia de a nu-ţi mai putea onora obligaţiile de viaţă, limitându-le. Sau, altfel spus, viaţa ta ajunge o imitaţie care slujeşte unor scopuri exterioare ei, mai presus de tine însuţi.

Aici are loc fenomenul invers. În loc să faci tu din leadership o ştiinţă, leadershipul realizează din tine un produs menit să satisfacă toate trebuinţele ştiinţei existente, în legătură cu obţinerea unor noi variabile de diferenţiere individuală.

Leadershipul se poate prezenta ca o manifestare a propriului temperament estetic-creativ care rezidă în capacitatea de a surprinde spontan şi prompt frumosul unei realităţi particulare. O realitate construită pe baza aprofundării unui ideal de raportare la o lume de care oricine se poate apropia şi începe s-o cunoască până ce ajunge să facă definitiv parte din ea.

Viaţa de dincolo de experienţa vieţii scoate în evidenţă acea abatere de la regulă prin sporirea gradului de cunoaştere, care influenţează negativ sensul vieţii. Vizează acea apartenenţă la o lume plină de provocări, dar în acelaşi timp plină de întrebări şi prejudecăţi,

prin care liderul-creator încalcă obligaţia de a respecta normele privind asigurarea unei contribuţii suplimentare la fondul său propriu de strălucire.

Nu poţi să "străluceşti" dacă rămâi tributar unei concepţii dualiste care postulează o distanţă între ştiinţă şi viaţă, între lumea ireală şi sinele tău.

Source: https://neculaifantanaru.com/viata-de-dincolo-de-experienta-vietii.html

Viaţa, moartea, nemurirea

On Aprilie 03, 2008

Încearcă să evaluezi ponderea creaţiei tale menită să funcţioneze ca o formă de verificare practică a unei imagini vizuale, ţinând cont de faptul că lumea obiectivă prezintă un aspect empiric specific dezvoltării spirituale.

Tema de bază a filmului "Que viva Mexico" este: viaţa, moartea, nemurirea. Gânduri proprii, mai vechi, se amestecă aici cu cele născute din ambianţa Mexicului. Artistul îşi pune problema morţii şi a nemuririi. Biologic suntem muritori. Nemurirea o putem atinge doar prin contribuţia noastră la activitatea socială. Suntem câte unul din cei ce predăm ştafeta evoluţiei de la generaţia precedentă la cea următoare. "Scopul luptei noastre pentru nemurire, a oamenilor trecuţi prin vulcanul revoluţiei socialiste – se gândeşte regizorul Serghei Eisenstein – este libertatea omenirii".

Gândurile iscate de luptele de tauri, care simbolizau, metaforizau ideea generală în concretul lor, renasc acum în gândirea artistului cu altă forţă, la alte dimensiuni. Acum are loc geneza acestui fir conducător care ordonează toate impresiile din aceste lumi, care transformă învolburarea senzaţiilor într-o precisă desfăşurare a temei. În gestaţia operei se oglindeşte astfel nu numai multitudinea de fapte percepute, ci însăşi dinamica procesului de creaţie.

Drumul acesta înălţător către o viaţă nouă, către ideile noi nu mai este o simplă formulă compoziţională, ci tema însăşi în forma unei imagini vii, plastice, născută din nenumăratele chipuri, imagini, evenimente, obiceiuri, festivităţi, întâmplări, în care zeii vieţii şi ai morţii îşi încrucişează drumurile. Este aici un joc al vieţii şi al morţii, o întrecere între viaţă şi moarte.

Leadership: Ştii să-ţi valorifici calitatea de a împărtăşi lumii lecţii importante de creaţie în sensul unei valori acordate relaţiei directe dintre "multitudinea de fapte percepute diferit la vârste diferite" şi forma unei imagini vii a spiritualizării?

Explicaţiile şi ideile pe care le aduci domeniului artistic, prin revenirea la "detaliul surprinzător", nu printr-o luptă a gândurilor, ci printr-una a faptelor ce reies din câmpul vieţii şi din pildele unor oameni care și-au lăsat adânc amprenta în istoria omenirii, ajută la evocarea unei imagini vii a luptei actuale dintre forţele spirituale şi cele materiale, dintre lumină şi întuneric.

Iar dacă eşti un regizor care se bazează pe forţele spirituale, precum sunt creaţia sau libertatea de exprimare sub toate formele sale, atunci forma imaginii pe care o dai spiritualizării va fi dezvoltată corespunzător temei: "întâlnirii dintre bine şi frumos". De fapt, dezvoltarea artei sub aspectul spiritualizării este în strânsă legătură cu forţa şi expresia unei imagini care redă întâlnirea creativă dintre forma şi conţinutul "Operei de artă" menită să scoată în evidenţă frumosul unei lumi care îşi merită cealaltă jumătate într-o realitate mult visată.

Cea mai importantă lecţie de creaţie este miracolul unei lumi aflată în veşnică schimbare, surprinsă într-o clipă de eternitate.

Dacă ne gândim la faptul că cea mai înaltă aspiraţie a fiecărui suflet de artist este să dea sens unei vieţi capabile să oglindească o lume paralelă, şi dacă dinamica procesului de creaţie trebuie să urmeze forma unei imagini vii a personalităţii artistice, atunci ceea ce poţi împlini la un nivel de subiectivitate este trecerea de la planul apropiat la cel îndepărtat. Aici, totodată, ne putem referi la trecerea de la partea sensibilă a sufletului, la partea "eternă" a

unei minţi atotcuprinzătoare.

Chiar şi conştiinţa, hrănindu-se prin cuvântul "schimbare", îşi face aici loc prin existenţa eternă a unei minţi atotcuprinzătoare care amestecă timpurile şi emoţiile, vieţile şi destinele, în aşa fel încât lecţia de creaţie să înceapă cu valoarea acordată relaţiei directe dintre multitudinea de fapte percepute diferit la vârste diferite şi forma unei imagini vii a spiritualizării. Asta înseamnă, de fapt, să priveşti arta prin prisma unei vieţi care îşi continuă cursul într-o manieră compoziţională, la nivelul vizualului, ceea ce face ca imaginaţia spectatorului să treacă dincolo de limitele unei realităţi directe.

Astfel, forma unei imagini vii a spiritualizării reiese din nemurirea pe care o asiguri prin contribuţia ta la activitatea artistică, prin intermediul unei creaţii care îşi extinde realitatea spre o uşoară fantezie menită să aducă viziuni noi despre posibilităţile de abordare a lumii care nu încetează să se reflecte permanent în altă lume.

Leadershipul este imaginea schimbarii pe care se contureaza viitorul interacţiunii dintre actul creaţiei şi conştiinţa spirituală asumată prin lucrarea sentimentului de însemnătate pe care ţi-l conferă o realitate mult visată.

Viaţa, moartea, nemurirea sunt cei trei factori care contribuie la realizarea libertăţii de creaţiei ştiinţifice şi artistice, din care cauză ea se mai numeşte şi creaţie continuă, într-o transformare ciclică, şi numai oamenii de înaltă valoare le marchează succesiunea printr-o ceremonie cu forme, cromatică, imagini, concept, decor, mesaje idei, senzaţii, emoţii şi căutări.

Dezvoltarea spirituală începe prin învăţarea artei, aşa cum "Facerea" începe prin relatarea creaţiei lumii. Deci, numai prin coerenţă artistică se poate atinge miracolul unei lumi noi.

Iar lecţia cea mai importantă de creaţie este următoarea, în viziunea lui Rudolf Steiner: *"Orice sentiment faţă de infinitatea lumii, faţă de măreţia calitativă a lumii şi de posibilitatea pe care o avem, ca oameni, de a trăi în această lume sub o infinită varietate de forme, trebuie să fie pus în serviciul frumosului, al armoniei şi al miraculosului".*

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Viaţa unui bătrân pusă în slujba deşertăciunii

On Septembrie 30, 2012

Felul cum abordezi realitatea celorlalţi oameni, poate să îţi ridice sau să îţi dărâme lumea interioară.

O scenă din filmul " *No Country for Old Men (2007)* ". Anton Chigurh, asasinul cu sânge rece, se opreşte la o benzinărie, undeva în mijlocul pustiului. Era tipul de om care nu ţintea spre o anumită morală, dar credea într-o orânduire a tuturor lucrurilor de pe această lume; o forţă malefică, un rătăcitor care ameninţa să condamne pe toată lumea la damnare. Avea tendinţa să trateze lumea cu o autoritate pe care toţi o primeau destul de prost.

Politicos, bătrânul de la tejghea, în timp ce calcula preţul benzinei, încearcă să poarte o conversaţie cu Chigurh, străinul. O greşeală fatală. Asemenea unui personaj al lui Victor Hugo, niciun viitor deosebit nu părea să-l mai aştepte. Niciun mugure al ambiţiei nu se încumeta să mai înflorească în umbra sa. De bună voie şi-a săpat mormântul.

Chigurh scoase din buzunar o monedă de douăzeci şi cinci de cenţi şi o aruncă în sus, făcând-o să se învârtă în lucirea rece şi albăstruie a lămpii fluorescente de deasupra. O prinse şi-o trânti pe dosul antebraţului.

„Alege, zise el."

Ca un om prins în angrenajul unei sorţi inexorabile, bătrânul răspunse neliniştit:

"N-am pus nimic în joc."

"Ba da, ai pus. Ţi-ai pus în joc toată viaţa. Numai că nu-ţi dai seama."

„N-are nici o logică ce spui, domnule."

„Alege ! "

Ce nerăbdătoare-i moartea ! Bătrânul pus în faţa unui proces existenţial. O confruntare între refuz şi acceptare, între moarte şi viaţă, între ghinion şi noroc. O reacţie decisivă la climatul de insecuritate în care se trezise brusc. Ca şi cum toate forţele destinului s-ar fi unit împotriva sa. *Credo in parem !* *

Ce încurcătură de neînţeles, ca o reţea de cabluri încâlcite conectate la un generator propriu. I se cerea parcă să ducă de bună voie în spinare o imensă cruce, o luptă stabilită probabil de mult cu sine însuşi, deşertăciunea unei singure aruncări a zarului. Câtă minte îi trebuie unui om ca să-şi pună astfel viaţa în slujba deşertăciunii?

„Atunci, să fie cap."

Leadership: Ţi-ai pus problema distincţiei între "Liberul arbitru" şi "Înfricoşătorul promontoriu al gândirii"?

Felul cum contribui la înţelegerea realităţii conturează acea buclă de responsabilitate care te înconjoară, te izolează şi te trage spre o stare de perfectă liniște sufletească prin detașarea de frământările lumii. Sau, invers, te trage spre o stare de înstrăinare de sine, respectiv de a nu te putea vedea pe tine însuţi aşa cum credeai că te ştii.

În momentul unei experienţe de viaţă diferite devii mai conştient de acel Eu care experimentează deplinătatea sensibilității, a slăbiciunii şi indeciziei, care înseamnă aspiraţia spiritului uman spre ceea ce este adevărat, bun şi frumos.Eu, care la rândul său, îţi pune în valoare calităţile, convingerile, structura psihică şi emoţională.

Sau, cum spunea cineva, tu eşti creatorul propriei tale realităţi prin gândurile pe care le pui laolaltă pentru a forma imaginea de ansamblu, pe care apoi, prin observare, o materializezi în plan fizic.

Liberul arbitru ne poate îndemna să credem că sfârşitul existenţei noastre ca fiinţe libere, dotate cu conştiinţă, va veni o dată cu trecerea anilor, o dată cu decizia de a ne separa de convingerile noastre în favoarea acceptării deciziilor altora mai autoritari, mai buni administratori ai campaniei de transformare a realităţii obiective. Prin tot ceea ce suntem şi facem în trecerea spre o etapă mai responsabilă a maturizării, prin raţiunea şi emoţiile noastre, devenim mai conştienţi de impactul nostru asupra a ceea ce ne înconjoară şi de ceea ce primim în schimb de la ceilalţi.

Liberul arbitru apare atunci când devenim conştienţi de gândurile noastre şi le ţinem sub control. El este responsabil de ceea ce creăm în realitatea noastră atunci când hotărâm alegerea acţiunii.

Victor Hugo a spus superb în tulburătorul studiu despre Shakespeare: *"Orice om poartă în sine un Pathmos. El e liber să se ducă sau nu pe acest înfricoşător promontoriu al gândirii unde se zăresc tenebrele".*

În acest caz, "înfricoşătorul promontoriu al gândirii unde se zăresc tenebrele" vizează tocmai îngrădirea liberului arbitru. Este ruptura dintre lumea noastră interioară şi exterioară, spre folosul altcuiva. Este neîncrederea care se naşte din propriile noastre convingeri, care ne îngrădeşte libertatea de alegere, ne limitează şi ne transformă în sclavii absoluţi ai unei realităţi străine şi prea invazive. Este rezultatul unei lupte prestabilite cu noi înşine. Deşertăciunea unei singure aruncări a zarului. O confruntare între refuz şi acceptare, între ghinion şi noroc.

Câtă minte ne trebuie ca să punem astfel viaţa în slujba deşertăciunii?

Leadership: Ţi se cere să porţi o vină care nu îţi aparţine?

Singuri ne prindem în propria noastră cursă, induşi în eroare de acea stare de a ne simţi înfrânţi, distruşi, pierduţi asemenea unui vultur orb în căutarea prăzii. Ca un fel de cedare de suflete, de mentalităţi, atitudini, la comanda unei autorităţi supreme. Consecinţa unei reacţii decisive la climatul de insecuritate în care ne trezim brusc. Ca şi cum toate forţele destinului s-ar fi unit împotriva noastră, ne îndepărtăm de la drumul bun în favoarea unui altceva, nedrept şi nesigur – o îndepărtare de la libertatea de a fi ceea ce suntem de fapt.

A ne conecta la realitatea oamenilor care nu tolerează prea bine ideea unei egalităţi, armonizându-ne cu ei la nivel psihic şi emoţional printr-o atitudine de om înfrânt, este ca şi cum cineva ne-ar cere să purtăm o vină care nu ne aparţine, şi să trăim cu ea pe veci. O vină care ne izolează automat, îngrădindu-ne toate drepturile şi libertăţile, impunându-ne alte legi,

alte drepturi şi alte datorii.

Principala dificultate a omului supus îndoielii este de a ajunge la nişte concluzii mai sigure în ceea ce priveşte susţinerea solidarităţii faţă de o raţiune mai de puternică care ştie cum să se pună în valoare în raport cu însuşirile sale de referinţă şi să se folosească de ele în propriul său scop.

A urca pe acel promontoriu al conştiinţei pline de regrete şi vină înseamnă să te apropii de acea parte din tine care este încă rănită de agresorul numărul unu: acceptarea de a fi o fiinţă limitată.

Încercarea de a te apropia de un nivel de conştiinţă mai înalt este o călătorie fără sfârşit în căutarea adevărului interior, a virtuţilor cele mai înalte care fac din tine un supravieţuitor al fenomenului numit "liberul arbitru" sau un maestru al jocului mental.

Viaţa unui bătrân pusă în slujba deşertăciunii desemnează partea întunecată a realităţii care ne călăuzeşte de-a lungul transformărilor pe care le trăim. Un soi de replică la ceea ce se întâmplă atunci când acceptăm ca lumea exterioară să domine lumea noastră interioară, în matricea hazardului.

Dumnezeu ne-a creat cât mai puţin posibil, spunea cineva. Libertatea, această putere de a fi călăuză, această facultate a meritului, vrea ca omul să se refacă el însuşi… prin maximizarea capacităţii sale de a fi ceea ce este de fapt, sub umbrela liberului arbitru.

Felul cum abordezi realitatea celorlalţi oameni, poate să îţi ridice sau să îţi dărâme lumea interioară.

*** Notă:** *Credo in parem !* (cuvintele cu care începe simbolul credinţei)

Source: https://neculaifantanaru.com/viata-unui-batran-pusa-in-slujba-desertaciunii.html

Viciul sufletelor mărunte

On Martie 06, 2014

Sondează-ţi limitele identităţii, făcând trecerea de la structura superficială a propriei tale fiinţe la structura profundă a acesteia.

Există anumite secrete pe care un om nu e dispus să le împartă cu nimeni. Nu că aveam prea multe, dar nu-mi plăcea să mă gândesc la ele. De fapt, nu-mi plăcea să mă gândesc la primul din ele. O chestie prostească. Puerilă. Nimic important. Avusesem şi eu o dorinţă de a avea un ceas de mână, pe care un băiat - un coleg de clasă - îl primise de la un naş de-al lui. Tânjeam şi eu după aşa ceva. Costa o grămadă de bani. Da, voiam ceasul şi nu ştiam dacă aveam vreodată norocul să am ceva asemănător. Şi într-o zi ne-am dus să patinăm împreună.

Gheaţa nu era destul de groasă ca să ne ţină. Iar noi nu ne gândiserăm la aşa ceva. Gheaţa s-a spart. Am patinat spre el. Se apucase cu mâinile de marginea copcii. Gheaţa îi tăia mâinile. M-am aplecat ca să-l trag afară, desigur, dar în minutul ăla am zărit strălucirea ceasului. Şi mi-am spus: "Să presupunem că se duce la fund şi se îneacă. Cât de uşor ar fi fost să..." *****

Leadership: Care este valoarea totală a tranzacţiilor de tip „Read-Only" pe care le generezi ca afiliat al realităţii materiale?

Nu poate deveni lider omul nemulţumit de propriile limite, impuse de neîmpliniri de ordin material, care se vede nevoit, de personalitatea-i duplicitară, să păstreze acea aparenţa de realitate ce devine certitudine prin raportarea la fapte. Dorinţa de a avea un ceas la mână poate reprezenta prilejul săvârşirii unei fapte mai puţin onorabile, prilejul unei uletiri perfide, dar totodată poate fi prilejul unei mereu reînnoite întâlniri cu sinele, pentru că ceea ce naşte monştri este chiar frământarea sufletului care nu suportă o limitare a puterii personale, deci o limitare aprecierii pe care o primeşti din partea oamenilor din jur.

Când omul se ataşează de o realitate materială, creând ritmic o atitudine de respingere a tot ce-l poate hrăni spiritual, sub influenţa unei conştiinţe şubrede care nu încearcă să-l oprească de la decizii ticăloase, el pierde contactul cu ceilalţi, fiind tras în jos spre spaţiul umbros al alterări de sine, al renegării tuturor principiilor morale.

Efectele leadershipul, generate de construcţia şi reconstrucţia realităţii pe care îşi lasă amprenta etică individul, sub influenţa experienţelor, conduitelor şi facultăţilor perceptive nedeformate ale propriei fiinţe, ca potenţialităţi de care se simte direct responsabil, se pot extinde masiv pe termen lung. Şi se dovedesc greu de calculat din cauza imposibilităţii determinării "materiei" din care omul este alcătuit, existente în stare neutră până ce este personalizată cu accente şi semnificaţii negative sau pozitive.

O tranzacţie de tip „Read-Only" pe care o generezi ca afiliat al realităţii materiale se referă la influenţa reciprocă dintre conştiinţă şi dorinţa de a avea mai mult, încât să fii singurul răspunzător de ceea ce eşti pregătit să tăinuieşti în tine ani buni.

Ca lider, ca om ce caută folos în cunoaşterea de sine pentru a-şi lărgi spectrul de referinţă - căruia îi corespunde un complex de directive ce în esenţă întăresc practicile curente, primeşti puncte de integritate şi credibilitate doar dacă iei în calcul valoarea totală a tranzacţiilor de tip „ *Read-Only* ".

Acestea nu sunt altceva decât nişte proceduri de mentenanţă a personalităţii, pe fondul unor particularităţi roditoare ale gândirii, asigurând derularea unor acţiuni care nu încalcă normele morale unanim acceptate de societate, sau termenii şi condiţiile de utilizare a realităţii îmbogăţite cu dorinţe şi aspiraţii ancorate la nivel spiritual.

Semnul unei alunecări în panta viciului este rezultatul unui Ego care cere totul din partea celorlalţi, dar nu este capabil să-şi învingă teama de a nu se fi ridicat la înălțimea așteptărilor lor.

Viciul sufletelor mărunte evidenţiază posibilitatea alunecării într-o zonă amorală pentru cei cu o structură superficială a propriului Eu. Liderul este propria lui creaţie. Şi ceea ce este şi îl defineşte s-a construit în timp, în baza unor jaloane stabilite prin educaţie şi autoeducaţie, respectate riguros toată viaţa.

* **Notă:** Agatha Christie - Endless Night

Victoria lui Romulus

On Aprilie 21, 2009

Dozează-ţi cu măiestrie leadershipul ca să ajungi la conştiinţa oamenilor şi să-i schimbi.

Pentru prima oară în viaţa lor, Eliot şi Romulus, tatăl şi fiul, se află faţă în faţă, urându-se de moarte. Romulus îşi plănuise cu grijă fiecare mişcare. Se aşeză la o masă, îşi întoarse capul spre bătrân şi îl privi în plin, aţintindu-şi cu încăpăţânare ochii asupra profilului zbârcit. Îşi concentră toată puterea în ochii tatălui său vitreg de parcă focul privirii sale ar fi putut să facă o gaură în ţeasta lui.

Tot felul de scenarii îi invadau mintea lui Eliot. În ce măsură este posibil ca toate aceste scenarii la care s-a gândit să se întâmple? Într-o mică măsură? Câteodată este util să ai o imagine clară a adevăratului dezastru, pentru că îţi poate da încrederea necesară pentru a-ţi asuma riscuri. Adevărul e că îl folosise pe Romulus, care fusese antrenat de mic copil în activitatea de spionaj, în toate acţiunile lui murdare. Dar cel mai rău lucru pe care îl făcuse a fost că l-a omorât pe Remus, fratele lui Romulus, al doilea fiul al său.

Romulus continua să-l aibă în faţa ochilor, imitându-i toate gesturile în mod intenţionat. În spatele acestei imitări de gesturi, ticuri şi tăceri se găsea o coerenţă, o ordine, o sursă de motivaţie. Eliot era descurajat, gata să lase totul baltă. La urma urmei era un bătrân nebun care îşi uitase fiul. Însă încă mai era şeful CIA, destul de dibaci şi agil în gândire. Nu vroia să se lase cuprins de panică. Într-un efort de a se stăpâni, încercă să-şi imagineze lucrurile în lumina cea mai bună posibilă. Însă nu avea idee cât de viclean putea să fie Romulus. Şi cât de răbdător.

În cele din urmă, învins psihologic de atitudinea lui Romulus, Eliot se ridică de la masă şi părăseşte încăperea. Prima înfrângere din viaţa unui om lipsit de orice sentimente, care îşi controla stările de spirit mai bine ca oricine, care era capabil să stăpânească complexitatea şi confuzia.

Leadership: Identificarea nevoii de a fi influencer poate reprezenta un mod de poziţionare a minţii tale spre angajarea gândirii pe traseul interogaţiei cu privire la sensului omului într-o capcană a iluziei?

Tu ai curajul să intri pe un teren nou? În leadership suişurile şi coborâşurile nu sunt întotdeauna unul şi acelaşi lucru. Cei care contribuie la succesul tău, la îmbunătăţirea calităţilor tale de leadership, pot fi tocmai aceia care te doboară.

În filmul "Brotherhood of the Rose (1989)", Romulus s-a transformat dintr-un simplu executant docil, într-un iniţiator de toată isprava. Potenţialul său de lider nu ar fi avut forţă dinamică dacă nu şi-ar fi creat o pârghie care să-i amplifice la maximum eficienţa. Cum a reuşit? Ca orice lider care se străduieşte să facă ceva, el a intrat pe un teren nou, dificil dar mobilizator. Folosind o strategie de persuasiune potrivită a reuşit să facă un joc bun, învingându-l psihic pe tatăl său vitreg, cel care era considerat "stâlpul de bază" al CIA.

Dacă ochii sunt oglinda sufletului, atunci omul va fi răspunzător faţă de exterior în momentul când partea lui lăuntrică va reflecta potenţialul unei senzaţii de recunoştinţă faţă de cineva sau ceva. Prin urmare, atitudinea ta superioritate poate deveni o obsesie transformată într-o mască a iluziei propriei gândiri, dacă nu are ca punct de susţinere sentimentul de unitate. Este exact ce s-a întâmplat cu Eliot, chiar dacă era şeful CIA lipsa lui de afecţiune l-a dus uşor într-o sferă a iluziei în care îşi putea domina sentimentele prin detaşare de orice lucru,

persoană, sau situaţie.

Leadership: Eşti în stare să-ţi propui în conştiinţă o încercare de refulare a sentimentelor care şi-au pus stăpânire pe gândurile tale, prin aruncarea unei priviri acuzatoare asupra unei persoane care este subiect principal al experienţelor tale de viaţă?

Greşeala, care s-a dovedit a fi o binecuvântare, îi aparţine lui Eliot. El a produs modificarea structurii de leadership al lui Romulus prin nerespectarea valorilor pe care chiar el i le inoculase. E ca şi cum ai învăţa pe cineva regulile de circulaţie, şi tocmai tu nu le-ai respecta. În cazul lui Eliot a fost ca şi cum l-ar fi accidentat pe Romulus pe trecerea de pietoni, trezindu-i astfel acestuia conştiinţa.

Dar pe tine? Trebuie să te trezească cineva la realitate? Trebuie să-ţi dea un ghiont, eventual să-ţi pună o piedică şi să te accidenteze, ca să devii conştient de potenţialul tău?

Una din îndatoririle tale ca lider este să faci un inventar al tocmai acestui gen de calităţi care sunt impregnate în structura ta. Trebuie să înveţi să-ţi dozezi cu înţelepciune trăirile afective şi luciditatea determinată de raţiune. Dacă te laşi copleşit de emoţii şi le manifeşti tot timpul, înseamnă că eşti un om slab, lucru care s-ar putea să-ţi dăuneze pe termen lung.

Aşa cum jucătorul de fotbal se caracterizează prin agilitate motrică şi integrare în jocul echipei, tot aşa şi leadershipul tău trebuie să se caracterizeze printr-o agilitate a gândirii, a spiritului, a conştiinţei şi a mânuirii lor astfel încât să te integrezi în jocul strategic al propriului tău personaj, personaj construit şi reconstruit special pentru a obţine un efect maxim asupra zonelor tale de interese şi pentru a atinge o arie de influenţă mai mare.

Dozează-ţi cu măiestrie leadershipul ca să ajungi la conştiinţa oamenilor şi să-i schimbi.

Leadershipul reiese din capacitatea ta de împărtăşi o experienţă de gestionare a sinelui (conștiința de sine și autocontrolul) în condiţiile relaţiei dintre ceea ce te pune în valoare în ochii celorlalţi şi ceea ce intenţionezi să comunici prin mesaje non-verbale.

Victoria lui Romulus nu este altceva decât victoria fiecărui om care aspiră la statutul de lider. Fiecare om îşi poate schimba nivelul de gândire şi de acţiune. Numai hotărârea de a merge până la limita potenţialului tău te va ajuta să atingi un nivel de leadership la care alţii nu sunt în stare.

Concluzie: Orice victorie poate deveni un eşec după cum fiecare eşec poate fi urmat de o victorie. Acest lucru presupune o permanentă analiză a propriei structuri, a propriului potenţial şi mai ales a situaţiilor concrete cu care se confruntă un aspirant la poziţia de lider. Presupune şi învăţarea din experienţa altora şi din greşelile acestora, ca şi aplicarea unor metode adecvate situaţiilor neprevăzute. Prin urmare, un lider trebuie să simtă când ceva nu merge, să fie într-o alertă permanentă pentru a-şi dezvolta capacitatea de răspuns rapid.

Source: https://neculaifantanaru.com/victoria-lui-romulus.html

Vidul de leadership

On Iunie 01, 2010

Dă viaţă unui leadership util, care să conţină profunzimi, fără să reproduci realitatea altora în interesul tău propriu.

Mi-aduc şi acum aminte cu claritate de ziua în care maestrul m-a dus la o expoziţie de tablouri cu vânzare, a unor artişti locali, o expoziţie care, spunea el, merita sub orice aspect să fie vizitată. Îmi luasem cu mine şi aparatul de fotografiat în speranţa că dacă voi vedea unul sau mai multe tablouri interesante, să le fotografiez şi apoi, acasă, să încerc să le reproduc în creion.

Căci de multe ori m-a atenţionat maestrul: *„ Ca să ajungi un pictor excelent, trebuie mai întâi să înveţi să redai în creion orice imagine. Dacă nu ştii să desenezi foarte bine în creion un cer, un copac, chipul unui om, nu vei ajunge niciodată un pictor excepţional. "* Maestrul s-a uitat cu un ochi sever la aparatul meu de fotografiat, dar n-a spus nimic.

Ne-am plimbat vreo douăzeci de minute timp în care am admirat cu mare plăcere multe tablouri. Dar deodată, în timp ce înaintam, atenţia mi s-a oprit asupra unui tablou aflat în dreapta mea, într-un colţ bine luminat. Tabloul, foarte hazliu, plin de culoare, extraordinar de bine conturat şi clar ca o fotografie, înfăţişa o femeie foarte tânără, deosebit de frumoasă, înveşmântată după moda italiană. Probabil pictorul, al cărui nume nu mi-l amintesc, s-a inspirat din faimoasa lucrare *„ Femeia cu perla "* a celebrului portretist francez Jean Baptiste Camille Corot, dar trebuie să mărturisesc că mi s-a părut mai reuşită tânăra din tabloul său decât cea realizată de renumitul pictor francez.

De cum am văzut tabloul m-am îndrăgostit de el. Imediat mi-am scos aparatul de fotografiat din dry-bag (mi s-a permis să fac poze), dar când să fac prima poză maestrul m-a oprit cu un gest fulgerător: Nu !

S-a uitat fix în ochii mei preţ de o secundă, apoi a adăugat cu un ton ce nu admitea nicio replică:

"Nicu, când desenezi un obiect îl vezi cum prinde viaţă, dar când îl fotografiezi, moare. Nu fă poze, încearcă să-ţi imprimi în memorie imaginea ! ... Căutând să reproduci din memorie imaginea văzută şi îmbunătăţind-o, îţi vei aduce aportul tău personal, şi în acelaşi timp vei pune şi suflet în munca pe care o prestezi."

Leadership: Ai o experienţă emoționantă de împărtășit prin intermediul unei entități care prinde viaţă sau a uneia care moare?

A împărtăşi o experienţă emoționantă prin intermediul unei entități care prinde viaţă sau a uneia care moare, din năzuinţa către unitatea ideii şi a formei, înseamnă să-ţi expui o parte din personalitatea ta, să devii transparent, să laşi oamenii să te cunoască.

Înseamnă să te cunoști în ceea ce ai mai profund, să te preţuieşti în ceea ce ai mai secret şi mai autentic, ceea ce presupune o încredere absolută şi o puternică legătură cu ceea ce te animă ca ideal spiritual, legătură cu ceea ce vei fi, la un moment dat, în viața altora.

Îi mulţumesc maestrului pentru tot ce-a făcut pentru mine, pentru lecţia pe care mi-a dat-o în

acea zi. El mi-a mai spus:

„ Ori de câte ori te apuci să pictezi un tablou, începe totul de la zero. Mai întâi prin conturări, haşurări, apoi lucrează la umbre şi abia la sfârşit colorează totul. Iar pe măsură ce colorezi vei vedea cum desenul prinde viaţă. Căci atunci când creezi un lucru cu mâna ta, ai satisfacţia că-l faci tu însuţi, că face parte din sufletul tău, pe când o poză este doar ceva automat care reproduce o realitate momentană. "

A crea un lucru cu mâna ta este calea de a te arăta fidel unei viziuni care implică o combinaţie optimă între acea formă perfectă a vieţii care vrea să se desăvârşească şi concesiunea unei părţi din fiinţa ta.

Mare dreptate avea maestrul. O poză a tabloului nu ar fi fost altceva decât o copie fidelă a originalului, iar eu n-aş fi avut nicio contribuţie la realizarea lui. Niciodată nu m-aş fi putut bucura de o poză, pe când, dacă aş fi avut îndelungă răbdare, pricepere, şi aş fi încercat să realizez eu singur tabloul, l-aş fi preţuit cu adevărat. A face o poză e ca şi cum aş primi totul de-a gata, or dacă primesc totul de-a gata n-aş avea nicio satisfacţie, satisfacţia muncii depuse, că am fost în stare să realizez ceva cu mâinile mele.

Cineva remarca odată: *„ Nu-i om vrednic de laudă acel ce ştie unde sălăşluieşte comoara, ci acela care munceşte şi o scoate la lumină. "* Timpul cheltuit cu munca ta, o face să fie atât de preţioasă. Numai dacă faci ceva cu o ardoare nemaipomenită, cu un elan sufletesc deosebit, cu entuziasm şi cu optimism vei putea fi cu adevărat mulţumit de tine, de opera care a luat naştere din dorinţa ta de a crea ceva inedit.

Numai un om care după multe căutări, după multe încercări nereuşite, osteneli şi sudori, găseşte comoara se poate bucura cu adevărat de ea. Nu acela care n-a mişcat niciun deget, care n-a depus niciun efort ca s-o obţină.

Leadership: Îţi încălzeşti sufletul cu o copie infidelă a originalului de la cineva care a scos la lumină o operă şi a făcut-o "background" al propriului rost şi al propriei rostuiri în lume?

Ce s-ar întâmplă dacă la conducerea unei companii ar fi numit, doar pe bază de referinţe sau recomandări, un individ oarecare, care n-a urcat toate treptele profesionale, care nu e înzestrat cu un nemaipomenit simţ de leadership, care nu deţine cunoştinţe vaste de leadership sau care nu are niciun fel de înclinaţii pentru o astfel de calificare?

Ei bine, mă îndoiesc că un astfel de om va reuşi să-i câştige pe oameni de partea lui, făcându-şi un merit din încrederea ce le-o arată. Mă îndoiesc că din el va porni acel soi de forţă magnetică care să-l facă iubit şi admirat de cei din jur. Mă îndoiesc că va putea să reînvie în oameni spiritul de solidaritate, ci sunt aproape sigur că va fi doar un nesuferit care va strica totul, care nu se va sinchisi defel să-şi îndeplinească cu maximă responsabilitate şi cu conştiinciozitate toate atribuţiile ce-i revin.

De ce? Pentru că-i lipseşte background-ul. Pentru că nu a creat ceva cu mâna lui începând de la zero. Pentru că nu a dat viaţă unui leadership util, care să conţină profunzimi, care să facă parte din sufletul său, care să-i deschidă orizonturile, care să-l implice cât mai mult şi care să dea un luciu strălucitor propriului său model de gândire, de atitudine şi de conduită profesională.

Rostul pe care ţi-l faci în lume poate fi formulat în funcţie de realitatea surprinsă pe parcursul prezenţei unui anumit stimul care poate fi: o persoană, un fenomen natural sau o

situaţie unică, care permite asumarea unei noi identităţi.

Iar unui astfel de om, care nu-şi scoate la suprafaţă adevăratul potenţial, care nu-şi înţelege în profunzime menirea, îi va lipsi continuitatea, îi va lipsi spiritul de bun gospodar, spiritul de iniţiativă şi, lucrul cel mai important, perseverenţa – şi, probabil, mai grav decât atât, el va reproduce realitatea altora în interesul propriu fără să-şi clădească un minim nivel de abilităţi şi competenţe.

Un lider veritabil creează ceva pentru el însuşi, şi vrea să lase în urma lui multe realizări. Dar el are satisfacţia muncii depuse. In timp ce, dacă „predă ştafeta", acela care o preia s-ar putea să nu aibă aceeaşi satisfacţie ca dânsul fiindcă n-a depus niciun efort, ci poate avea doar satisfacţia continuării muncii liderului.

Iar tot ce-a construit liderul în ani de zile se poate nărui într-o clipă dacă cel care-l urmează la conducere nu se dovedeşte cel puţin la fel de iscusit. Căci se spune: orice lucru dobândit pe căi uşoare se pierde. Când unui om i s-au conferit puteri însemnate, dar nu ştie să le folosească, nu-i e dat să rămână mult timp în vârf.

Stimulul care declanşează o cultură de leadership este acea frântură de dialog purtat între un artist şi creaţia sa al cărui aspect particular este "desenul prinde viaţă".

Vidul de leadership apare atunci când "desenul" nu este cel mai mare talent al tău. Adică, atunci când în poziţia de lider este pus un om fără nicio înclinaţie şi abilitate de a conduce, sau atunci când din diverse motive, mai mult sau mai puţin întemeiate, liderul este schimbat la scurt timp.

Dă viaţă unui leadership util, care să conţină profunzimi, fără să reproduci realitatea altora în interesul tău propriu.

Source: https://neculaifantanaru.com/vidul-de-leadership.html

Vidul materiei intelectuale

On Decembrie 25, 2013

Recompune leadershipul într-un nou ansamblu calitativ superior, fără să dezvolţi un grad mare de dependenţă faţă de o realitate paralelă complexă.

Un salt fenomenal peste un imens ocean este numai o parte a distanţei parcursă în câţiva ani de studiu laborios spre lumea secretelor, ce s-a concretizat într-un fel de dependenţă intelectuală. Iar din dorinţa de a înţelege mai bine " *excepţionalul* " trecut prin filtrul purificator al " *singularului* ", sub ghidul unor idei integratoare ce dădeau sens tuturor aspectelor ezoterice, am izbutit să demonstrez numeroase experimente ştiinţifice ce vizau alchimia.

Secretele sunt expresia unei realităţi pe care nimeni nu o crede posibilă.

Erau atât de ispititoare încercările alchimiştilor de a prepara aurul, dar, totuşi, pe mine mă ispitea cu totul altceva, un alt indicator de referinţă, un factor de dezvoltare la un nivel mult mai înalt. Mă ispitea caracterul misterios al unei lumi cu reguli de neînţeles. Mă atrăgeau analiza structurală, formulele magice şi reţetele de poţiuni, complicatele pregătiri care precedau tendinţele inverse. În special complexul de relaţii care defineau un anumit sistem în raport cu elementele sale componente.

Leadership: Cine eşti cu adevărat în relaţie cu o lume foarte complexă, dacă nu câştigi lupta cu ceea ce nu accepţi la tine să fie parte a unei opere supra-personale?

În urmă cu mai bine de o sută de ani, un chimist a arătat că apa încălzită până la temperatura de 1000 de grade începe să se descompună în elementele sale – în hidrogen şi oxigen. Dar gazele rezultate din descompunere, rămânând în contact cu lichidul, au la această temperatură o anumită presiune datorită căreia descompunerea se opreşte.

Contemplând la ceea ce relevă această relaţie dintre elemente, şi înţelegând pattern-ul din spatele procesului de reacţie, mi-am pus inima să cerceteze, să adâncească înţelepciunea şi rostul lucrurilor. Tainele fundamentale ale creaţiei. Ce anume face posibilă încadrarea elementelor de compoziţie într-un nou ansamblu, împreună cu relaţiile dintre ele, astfel încât să formeze o nouă structură a Marii Opere? Lipsit de orice fel de constrângeri şi prejudecăţi, am purces la a dezvolta un nou algoritm alchimic cu ceea ce aflasem.

Singur îmi livram cunoaşterea prin însuşirea fundamentală a materiei nedelimitată de timp. Cu greutate, am pătruns într-un spaţiu generos oferit sistemelor, câmpurilor, conectorilor şi efectelor multiple. Dar nu aveam puterea să mă ocup de tot ceea ce implică administrarea şi gospodărirea lor. Uneori cădeam pradă confuziei. Însă marea dificultate consta tocmai în transformarea elementelor prin a căror unire mistică se obţine concentratul premium ce poartă sigla lui Hermes, *Philosophiae Transmutatione.*

Leadershipul este un test de cultură important din domeniul ştiinţei care poate stabili precis cât anume din personalitatea ta se datorează influenţelor străine şi cât anume se datorează descoperirilor experimentate în cadrul procesului de reinventare personală.

O singură luptă trebuia să duc pe fondul unei reaprecieri a căutărilor alchimice, pe fondul cunoştinţelor dureroase şi pe fondul unei perpetue nemulțumiri, pe fondul informațiilor bine nuanțate din cultura generală care determinau finalitățile științei (vocabulare de specialitate,

glosare, tezaure, dicţionare, bănci de date etc).

Era lupta cu sinele în numele credinţei. Nu puteam să accept ideea că tot ceea ce mă învăţase credinţa să fie parte a unei opere suprapersonale. Nu mai eram un om al aşteptărilor şi al pronosticurilor, ci un om al cărţii, al condeiului şi al cuvântului nemurit prin scris.

Spun asta mai ales pe fondul unei nelinişti justificate, a furiei instinctive de a parcurge suprafaţa aspră a unui teritoriu ştiinţific în toate sensurile posibile, o lume dezlănțuită cu toată puterea pe care o dau incertitudinea, dilema, haosul, variabilitatea şi complexităţile. Să fi fost doar o nădejde deşartă şi amăgitoare? O halucinaţie a creierului? O continuă derulare a unor idealuri mult prea abstracte?

Leadership: Construcţia ta intelectuală are o înţelegere restrânsă sau mai largă în funcţie de ceea ce eşti dispus să sacrifici la nivel de ataşament faţă de nevoia de a construi o viziune care nu doar se opune unui lucru, dar care vrea să schimbe un întreg fenomen?

Comunicarea dintre om şi ştiinţă, la nivelul cercetării empirice care schematizează derularea logică a studiilor de proiectare a unei noi perspective de interpretare a ideilor sub aspect calitativ, creează un soi de dependenţă faţă de o realitate paralelă. Ce ar putea fi dezamăgitoare dacă nu are ca rezultat buna performanţă şi creşterea producţiei de creaţii.

Aici viziunea capătă un rol de primă importanţă fiindcă trebuie să contureze un viitor realist, credibil şi atractiv care să fie accesibil pentru oricine. Iar alchimia este o practică ocultă pe care nu puteam decât să o privesc oarecum confuz, dar în acelaşi timp trebuia s-o duc mai departe ca să-mi construiesc o nouă înţelegere asupra ştiinţei şi cunoaşterii. Bineînţeles, nu pot să nu remarc faptul că întregul fenomen al căutării de senzaţional, răspundea la fel de bine experienţei căutării de sine care conducea tot timpul la epuizare.

E ca şi cum ai trăi viaţa altcuiva, altundeva, într-o dimensiune superioară în care tot ceea ce gândeşti se manifestă imediat cu ajutorul unui nou limbaj revoluţionar. Sau cu ajutorul unei noi tehnologii, sau prin crearea unei noi percepţii, neaşteptate, a realităţii. Iar această preconcepţie este departe de a constitui o "modă" dacă nu aduce, printr-o simplificare a constatărilor pe care le prilejuieşte asimilarea alchimiei, o audienţă cât mai mare.

Să încerci să cuprinzi o materie nouă, întinsă ca suprafaţă de propagare a cunoaşterii, înseamnă să înveţi să accepţi paradoxurile colţuroase de care te vei izbi mereu. Construcţia intelectuală are o înţelegere restrânsă, neputând fi evaluată şi analizată cu atenţie decât de acei susţinători care îmbrăţişează aceeaşi viziune şi mentalitate. Numai de către acei cercetători care ştiu să descompună materia fără să nege valoarea Marii Opere.

Fenomenul pe care trebuie să-l schimbi ca să te poţi reinventa este punctul de plecare al "Marii Opere" care face legătura dintre un ideal de realizare intelectuală şi miracolul unui limbaj revoluţionar care își propune să descrie o realitate aparte, mai degrabă decât să convingă intenționat prin măiestrie şi creativitate.

Vidul materiei intelectuale desemnează acea lipsă de concordanţă dintre gândirea net superioară a liderului şi gândirea normală a grupului ţintă. În leadership trebuie să ştii să te cobori la nivelul de înţelegere al majorităţii pentru a fi urmat în toate acţiunile întreprinse. Alchimia este doar o formă de a te implica activ în evoluţia personală, dar nu reprezintă mijlocul potrivit pentru a-i schimba pe cei din jurul tău.

Source: https://neculaifantanaru.com/vidul-materiei-intelectuale.html

Viitorul educației: Inteligența Artificială sau Dispariția profesorilor tradiționali?

On Martie 24, 2024

Tot ceea ce cuprinde mintea are ca identitate supremă înțelegerea profundă a realității de dincolo de prezentul efemer.

Ceea ce văd este ceea ce sufletul mă îndeamnă să evidenţiez în cuvinte. Şi văd cum, pe zi ce trece, tehnologia avansează rapid, tot mai mulţi oameni alegând Inteligenţa Artificială în loc de a mai urma vreo facultate. Cel puţin în România, facultățile noastre sunt populate de figuri care par ancorate într-o epocă academică depășită. Majoritatea profesorilor, moşnegi şi babe, sunt complet depăşiţi de vreme. Cum vin, aşa se duc, precum frunzele în vânt. Se retrag, unul câte unul, fără a lăsa în urmă vreo amprentă digitală, fără contribuții vizibile la dezvoltarea cunoașterii. Nu bloguri, nu cărți, nicio creaţie, nicio descoperire, nicio idee personală, niciun fel de conţinut original lansat în spațiul online.

Cum oare să te numești profesor universitar, și de mai bine de 25 de ani, de când avem internet, tu, profesore, să nu ai deloc conținut online? Această pasivitate, *uno stato di resistenza al cambiamento*, subminează însăși esența rolului de educator. Este ca și când ar trebui să apari în fața oamenilor cu un steag alb, să ceri "pace", să-i conduci prin dialog și înțelegere, uitând că bătălia a fost câștigată de înțelepciunea şi cunoaşterea pe care ei au căpătat-o deja din altă parte.

Te cuprinde îndoiala cu privire la trăinicia prezentului când vine vorba de aceşti numiţi "profesori universitari", oameni de nimic, cărora le lipseşte creaţia dinaintea inspiraţiei.

Leadership: Poţi să-ţi aduci contribuția intelectuală în contextul transmiterii cunoștințelor, urmărind relevanța discernământului în propria creație?

Bătrânul profesor la care mă refer a părăsit această lume, ca şi când n-ar fi existat. Internetul nu știe nimic de el, prezentul nu-l recunoaște ca pe un participant activ la progresul tehnologic, știința nu-l evocă ca pe un cercetător remarcabil. Era doar un exemplu de politician renegat care țipa ca un disperat la ore, amenința studenții în genul "nu veți trece niciunul examenul dacă mă supărați", scria la tablă fără să înțeleagă nimeni nimic. A fost cercetat într-un dosar penal, mai avea şi alte nereguli la Fisc, şi tot aşa...

Adică, chestii fără fond. Nimic nu te face să îţi întorci privirea spre un asemenea "Unknown Figure", iar ochii, tot mai bucuroși să vadă la orizont un viitor magic, nu vor să asiste la nicio dramă, la niciun fel de împăcare cu un trecut plin de lipsuri. Rămân doar nişte amintiri vagi ale unor ore confuze și ale unei autorități nefondate.

Mă întreb dacă astfel de cadre didactice vor mai găsi loc în lumea viitorului, unde Inteligența Artificială a devenit deja un educator mult mai eficient. ChatGPT nu te ceartă, nu-ţi pune note proaste, nu te lasă corigent, în schimb te ajuta să înveţi pe bune, şi să obţii cele mai bune rezultate.

Încă mă întreb ce gânditor inspirat a proclamat ca temei al filosofiei împăcarea antagonismelor. Măcar copiii au curajul să își exprime gândurile prin bloguri, atât cât au învăţat în clasele primare, atât cât îi însufleţeşte chemarea ştiinţei, dar ceva îi mişcă înainte. Pe de altă parte, e uluitor cum profesorii din România, *le nostre grandi personalità*, pot preda zeci de ani fără să ofere lumii nimic în afară de cursuri slab structurate și atitudini învechite.

Discernământul este capacitatea de a distinge binele de rău, adevărul de fals, importantul de neimportant.

Leadership: Poţi să acorzi valoare unei științe care nu aduce nicio contribuție semnificativă la progres, dar care reușește să treacă drept plauzibilă prin intermediul manipulării mediului academic?

Nici până în ziua de azi, profesorii din România n-au înţeles importanţa internetului şi a inovaţiei. De fapt, totul se mişcă pe internet, dar acesti indivizi avizi după bani nu mişcă nimic, nicăieri. **Nişte înapoiaţi !** Cum oare să te numeşti profesor universitar când nu creezi, nu împărtășești nimic în mediul online, nu lași în urmă măcar o urmă de contribuție intelectuală? Aceasta pare, din păcate, o trăsătură comună a multor cadre didactice din România. Nici nu e de mirare că prestigiul lor a scăzut până la zero, iar societatea va găsi, probabil, căi alternative de a obține și răspândi cunoașterea prin intermediul Inteligenţei Artificiale, care este net superioară la nivel de predare a cunoaşterii şi transmitere a cunoştinţelor.

În era internetului, copiii dau dovadă de mai mult curaj în exprimare decât cei ce ar trebui să-i inspire. Ciudat, nu-i aşa? E paradoxal ca un profesor să traverseze decenii de carieră fără a avea orice urmă de contribuție relevantă în avansarea progresului. Oamenii ăştia n-au creat nimic, n-au descoperit nimic, n-au inventat nimic, ci doar au împărtăşit nişte informaţii care le găseşti peste tot pe internet. Papagali, şi atât !

Adică, ce discutăm aici? Ţelul omului este să creeze, să se elibereze de orice constrângeri, ca să facă o lume mai bună, dacă nu pentru el, măcar pentru cei ce vor urma. Inovaţia este singura cale către o lume mai bună.

Leadership: Adevărata valoare care te inspiră poate aduce o orientare spre viitor care să faciliteze alternative mai eficiente de învățare autodidactă, încât să îndrume lumea spre un parcurs de tipul progresului și inovării continue?

Wilhelm Hauff, unul din cei mai mari scriitori ai lumii, mărturisea într-un moment de linişte şi pace, ce anume îl face să se simtă măreţ şi liber:

"Sunt un biet tânăr nevoit să-şi croiască un drum prin lume cu pana sa. Aparţin tuturor, îmi aparţin mie însumi, dar nu aparţin nici unei şcoli. Nu simt deasupra mea nici un stăpân sau dascăl căruia să-i datorez supunere, în afara legilor eterne ale binelui şi ale frumosului, spre care tind, chiar şi aşa, într-o manieră nedesăvârşită. Se prea poate să nu fiu în stare să ţin forma departe de influenţa timpului, dar spiritul îmi va rămâne negoethean, netieckean, neschlegelean şi nemăsluit."

Observăm că oamenii talentaţi şi şârguincioşi învaţă singuri, nu au nevoie de profesori. Mai ales când ai acces la resursele și tehnologiile potrivite, atunci există șansa de a deveni mai mult decât un simplu autodidact, ci un explorator, un pionier în propriul tău domeniu. Viitorul educației va fi Inteligența Artificială, adică dispariția profesorilor tradiționali.

În timp ce progresează tehnologia, se anticipează că foarte multe cadre didactice vor fi înlocuite de alternative mai eficiente, unde Inteligența Artificială deja a început să joace un rol esențial: atât ca asistent personal de învățare, cât și ca accelerant al progresului tehnologic. Nu mai este nevoie de impostori care sug bani de la bieţii studenţi. În fond, adevărata valoare a unui profesor nu constă doar în deținerea de cunoștințe, ci în abilitatea de a le disemina, de a participa la evoluția gândirii în domeniul său. Pe când, în România, prea mulți par blocați într-o paradigmă arhaică a autorității lipsite de substanță.

Niciun profesor nu este un sfânt, nici pe departe. Toţi sunt o apă şi un pământ ! Cum vin, aşa se duc. Mai este o vorbă care tot o repetă lumea "Dumnezeu să-l ierte". Totuşi, adevărul trist pentru foarte mulţi, este că Dumnezeu nu iartă ! Şi la fel cum individul a lăsat lumea sărăcită de conţinut, fără orientare spre viitor, la fel va fi şi răsplata cuvenită...

Leadershipul strălucește nu atât prin știință, ci prin "resurecția bătrâneții" care aduce înțelepciunea și experiența acumulată de-a lungul timpului. Ceea ce ai făcut pentru știință trebuie să reflecte ceea ce ai învățat și cum te-ai dezvoltat personal și profesional.

Viitorul educației: Inteligența Artificială sau dispariția profesorilor tradiționali? Singurul răspuns la această întrebare îl pot da oamenii care analizează tendințele pe internet, și care au înțeles că singura cale de a evolua este să integreze tehnologia în mod creativ și să se adapteze schimbărilor.

IMPORTANT: Cercetaţi internetul înainte de a vă evalua profesorii. Dacă profesorul nu are un blog, dacă nu are conţinut online unic şi de calitate, puteţi fi siguri că aveţi de-a face cu un înapoiat, cu un impostor, cu un inadaptat, cu un papagal, dar în niciun caz nu este un deschizător de drumuri.

Source: https://neculaifantanaru.com/viitorul-educatiei-inteligenta-artificiala-sau-disparitia-profesor

Viitorul înseninat printr-o lumină de vrajă

On Aprilie 05, 2014

Experimentează puterea interioară în contextul unei schimbări de atitudine, folosindu-te de realităţile prezentului.

De cum se făcea ziuă, Cosette începea să râdă, să vorbească şi să cânte. Copiii, ca şi păsările, îşi au cântecul lor de dimineaţă. Ea, care nu cunoscuse niciodată tandreţea şi afecţiunea, se angajase într-o nouă viaţă.

Jean Valjean avea grijă să nu iasă ziua niciodată. În fiecare seară, când începea să se întunece, se plimba un ceas sau două, câteodată singur, adesea împreună cu Cosette, pe aleile lăturalnice ale bulevardelor cele mai pustii şi intrând în biserici, pe înnoptate. Mergea ţinând-o de mână şi spunându-i vorbe dragi. Cosette era foarte bucuroasă.

Se apucase s-o înveţe carte. Câteodată, pe când o punea pe Cosette să silabisească, îşi aducea aminte că, la ocnă, învăţase să citească cu gândul de-a face rău. Şi gândul acesta se schimbase acum în dorinţa de-a învăţa carte pe un copil. Atunci, bătrânul ocnaş zâmbea, cu zâmbetul dus pe gânduri al îngerilor.

S-o înveţe carte şi s-o lase să se joace – la atâta ajunsese să se reducă aproape toată viaţa lui Jean Valjean. Stătea cu ceasurile şi se uita la ea cum îşi îmbrăca păpuşa şi o asculta ciripind. De aici înainte viaţa i se părea vrednică de trăit, oamenii i se păreau buni şi drepţi. În mintea lui nu mai dojenea pe nimeni pentru nimic. Îşi întrezărea un viitor, de părinte, înseninat de Cosette ca printr-o lumină de vrajă. *****

Leadership: Poţi să prelucrezi experienţele trecute şi apoi să le salvezi într-un context al permisivităţii, fără să devii un sclav al tendinţelor de afirmare personală?

Atât de costisitor este să te cunoşti, să pătrunzi în tine însuţi, până în străfundul inimii care se înfioară, care se teme, care se cutremură la fiecare lovitură de bici a vieţii, la fiecare adiere a unei posibile schimbări, în căutarea unui miracol de dincolo de ceea ce însemni ca om pentru restul lumii. Şi să rămâi ceea ce însăşi legile divine, adunate sub forma micilor bucurii pe care ni le dăruim unii altora, le antrenează neîncetat în desfăşurarea vieţii.

Ceea ce te aduce la momentul adevărului faţă de tine, la un punct în care schimbarea interioară devine posibilă, făcând posibilă activarea acelei clauze a leadershipului care restrânge sau anulează drepturile tale de a pătrunde în viaţa celorlalţi, este acea clipă a prezentului care prelucrează experienţele trecute şi apoi le salvează într-un alt context, al permisivităţii şi valorilor morale. Mai ales atunci când libertatea de conștiință nu este îngropată în beneficiul acelui "sponsor" incomod şi rece, numit egoism.

Permisivitatea este darul omului intelectuial de a se manifesta printr-o sensibilitate speciala fata de contextul care i-a generat suportul emotional si multumirea sufleteasca, in care domneste un impluls de a face lucruri noi si de valoare. Este o predispoziţie îl face pe om să fie mai vulnerabil faţă de anumite presiuni sau sugestii din afară si fata de efectele schimbarilor survenite in urma experientelor negative.

Un om care gustă din roadele permisivității îţi reneagă tendinţele de afirmare personală. Instinctiv nu mai suportă rolul de lider care nu acceptă compromisuri fiindcă este provocat de atitudinea sufletului în care caută să prindă noi elemente psihice în cercul de lumină al

conștiinței. Interesul ce-l deşteaptă devine condiţionat doar de împrejurări prezente, nu mai este un interes îndepărtat, condiţionat de prevederi de viitor.

Leadership: Ai puterea de a remodela întâmplările din viaţa ta pe un conţinut mai "premium", de pe urma unei cauze care înlătură caracterul şi natura faptelor a căror importanţă se situează tocmai în independenţă faţă de un ansamblu larg de manifestări ca reacție la un stimul emoțional?

Toate întâmplările din viaţa ta poarta marca inimii şi a minţii mature, remodelate pe un conţinut mai "premium" şi mai exclusivist, mai mult sau mai puţin stabil, în neliniştitele aşteptări ce se intersectează diferit, transformate în nişte norişori care apoi dispar undeva sus de tot. Lăsându-te singur cu ceea ce vei găsi în drumul vieţii tale, cu tine însuţi, cu sentimentul că poţi fi mult mai mult decât un lider. Că poţi fi un om mai bun.

Sentimentele care se mută în centrul fiinţei tale, în contextul în care ele nu au nimic de-a face cu ce aştepţi tu, au la bază experienţa unei realităţi care te bântuie necontenit. Ele sunt plămădite din acel aliaj imponderabil cu care sunt înzestraţi toţi marii temerari ai lumii: bunătatea, grija și responsabilitatea. Iar aceste trei "branduri" de căpătâi ale liderului au ca unic "părinte" conştiinţa de sine.

Acest sentiment de vârf, apropiat de acea simplitate a grandiosului care umple personalitatea şi o îmbogăţeşte cu fiecare zvâcnire a timpului, îndeplineşte o funcţie de auto-sugestie şi apreciere, dominat inefabil de culmile cele mai înalte ale bucuriei de a fi altcineva, total diferit faţă de cum ai fost.

Dar acest sentiment îndeplineşte totodată şi o funcţie de direcţionare a atenţiei înspre o nouă paletă de tendinţe în postura de lider. Veriga de legătură dintre cine ai fost, cine eşti şi cine vei fi, este dată de experimentarea noilor situaţii de viaţă în contextul schimbării de atitudine determinate de sentimente mai înalte.

A remodela întâmplările din viaţa ta pe un conţinut mai "premium" înseamnă să-ţi încordezi spiritul pentru obţinerea unui rezultat dorit, chiar şi atunci când mijloacele care îţi inspiră plăcerea de a fi la înălţime nu sunt valorificate ca substitute ale unei fapte eroice.

Adevărata ta valoare nu se măsoară după faptele eroice săvârşite, ci după eroismul asumării condiției de fiinţă care trăieşte din bucuria de a-şi extinde căldura blândeţii iubitoare asupra celor care o fac mai plină de speranță.

Viitorul înseninat printr-o lumină de vrajă semnifică acea îmbunătăţire a modalităţilor de acţiune ce apare în paralel cu dezvoltarea unor sentimente înalte şi conştientizarea a ceea ce vrei să fii şi să însemni pentru toţi cei pe care îi conduci.

*** Notă:** Victor Hugo - Mizerabilii;

Viitorul raţionalităţii din avanposturile ştiinţei

On Ianuarie 03, 2015

Fii dinamic în a veni cu propria experienţă şi propriile puncte de vedere la dezvoltarea ştiinţei, şlefuind formele de energie utilizate în scopul producerii de noi adevăruri.

Preocupările mele treceau mult dincolo de marginile ştiinţei căreia mă dedicasem cu acea pricepere a chimistului care analizează întregul înainte de a-l descompune în mici fragmente. Mici verigi din universul imaginaţiei incandescente se concretizau prin reacţiile ce decurgeau dintr-o succesiune de etape de dematerializare a fluxurilor de informaţii. Era un fel de extindere a teritoriului fantasmatic-mental, dependent de anumite echivalențe reciproce dintre energie şi informaţie, obţinut prin interconectarea unei multitudini de puncte de vedere după o anumită structură.

Eram adeptul unei filosofii care, dincolo de speculaţia raţionalistă pe care o făceam indirect, cum că numai identificând numărul Pi dintr-un puzzle complicat puteam oferi înţelesul propriu sistemului de coordonate analizat, reflecta de asemenea complexitatea existenţei unei alte lumi. După cum Columb a căutat Paradisul şi a descoperit Lumea Nouă, tot astfel şi eu, căutând secretul transformărilor constante de materie, păream să fi descoperit ceva mult mai important: capacitatea de a adapta energia de producere a cunoaşterii ştiinţifice la o supremă conştiinţă.

Gândul acesta de a converti materia într-un univers croit după mintea unui explorator cibernetic, în care centrii lanţului de constituenţi sunt consumaţi şi regeneraţi continuu, mă fascina într-un anumit fel. Îmi amintea de experienţele făcute în 1889 de fizicienii germani J. Elster şi Hâns Friedrich Geitel care au probat existenţa în atmosferă a unui agent de ionizare necunoscut. Ulterior s-a dovedit că agentul ionizat era o radiaţie extraterestră capabilă să traverseze atmosfera.

Idealist, eram stăpânit de convingerea vie că rezultatul muncii mele era şi el o formă de energie care nu se putea produce decât dacă toate condiţiile de abordare a imaginarului erau îndeplinite. Era o constatare de bun simţ sau o propunere de experiment menit să-mi testeze capacitatea de creaţie? Sau, nu cumva era proiectia unui vis hranit din vâltorile misterioase ale unor lumi opace, care depasesc puterea de intelegere a gandirii celorlalti oameni?

Leadership: Poţi să-ţi dezvolţi capacitatea de a adapta energia de producere a cunoaşterii ştiinţifice la o supremă conştiinţă, folosind funcţia „Zoom" a gândirii?

Funcţia „Zoom" a gândirii, suplimentând resursele de imaginaţie care lărgesc cu adevărat orizontul şi viziunea asupra lumii, poate fi redirecţionată către un scop de evoluţie care îţi permite să accesezi o nouă conştiinţă. Această conştiinţă, prin intermediul formării complexe a unor noi valenţe de înţelegere, îţi asigură apropierea de o identitate care refuză concretul ideilor şi acceptă abstractul lor prin relevarea unor noi adevăruri din ansamblul unei realităţi aparte.

În cazul meu, funcţia "Zoom" a gândirii stabilea o legătură între profunzimea ideilor şi trăirilor caracteristice filmelor regizate de Quentin Tarantino şi experienţele de tip vizionar stabilite într-un context de transformare a informaţiilor pe care se baza atenţia mea. Pentru revelarea adevaruruilor ascunse în spatele aparenţelor, pe care voiam să le scot la lumină trăindu-le cu intensitate, trebuia mai întâi să trasez un hotar între proiecţia unei poetici a imaginii pe care o fixam de la distanţa unei alte lumi şi proiecţia unui vis împlinit.

Supervizarea dinamicii în construirea noilor puncte de vedere, felul în care îţi imaginezi realitatea, felul în care îţi promovezi ideile, depinde în mare măsură de energia gândurilor pe care o acumulezi prin coeziunea înţelesurilor atribuite noţiunilor examinate şi a sferei lor de formare. Înţelesuri care, la rândul lor, prin gradul de noutate şi complexitate, pot fi atinse prin extinderea teritoriului fantasmatic-mental, dependent de anumite echivalențe reciproce dintre energie şi informaţie.

Cunoaşterea ştiinţifică se poate produce din concluziile pe care le trage o existență aflată în confruntare cu rezultatele evoluției umanității în general sau din "saltul la concluzii" pe care îl stârneşte viziunea faţă de un alt model de realitate. Mai ales, ea se poate produce din interpretarea concluziilor formulate în baza anticipării unor fenomene sau pentru înțelegerea derulării lor.

Leadership: Poţi demonstra o deosebire esențială a imaginii pe care o creează sufletul de imaginea pe care și-o imaginează rațiunea, ţinând cont de relaţia stabilită între simbolic, real şi material?

Leadershipul nu se reduce la a „marca goluri" într-un domeniu în care miza este lucrul eficient cu oamenii, fixând nivelurile de rezultate şi performanţe aşteptate de la fiecare. Liderul viitorului trebuie să fie musai un cultivator de adevăruri şi perspective ştiinţifice, capabil să-şi reevalueze experimentele şi îndoielile, nu numai certitudinile, asta pentru a da dovadă de complexitate cognitivă. Numai cine îşi va răsturna certitudinile conformiste va ieşi din dulcele somn al mediocrităţii.

Filosoful român, C. Rădulescu Motru scria: *„ Adevărul ştiinţific trebuie considerat ca o formă de energie pe care sufletul omenesc, în tendinţa sa de a se adapta mediului extern, o desfăşoară alături de multe alte forme ale energiei sale. "*

Aşadar, căutând secretul transformărilor constante de „materie", poţi descoperi ceva mult mai important: capacitatea de a adapta energia de producere a cunoaşterii ştiinţifice la o supremă conştiinţă. Ce este această energie, altceva decât o formă de manifestare a materiei în mişcare, cum bine preciza cineva. Ceea ce asimilezi prin intermediul cunoaşterii se transformă într-un limbaj universal care ştie să exprime în mod fidel esenţa naturii?

Forma de energie pe care o utilizezi în scopul producerii de noi adevăruri, care te va plasa deasupra tuturor celor care nu cunosc semnificaţia şi puterea ştiinţei, oferind avantajul de a putea fi uşor transformată, are efect asupra experienţei de a-ţi asuma conştiinţa înfăptuirii durabilităţii unei viziuni progresiste.

Deosebirea esențială a imaginii pe care o creează sufletul de imaginea pe care și-o imaginează rațiunea, ţinând cont de relaţia stabilită între simbolic, real şi material, constă în durata, calitatea, varietatea şi cantitatea informaţiilor obţinute prin interconectarea unor multitudini de puncte de vedere care nu reprezintă opinia majoritară dintr-o societate, ci doar perspectiva particulară a unei lumi care se îngemânează într-un spaţiu foarte aproape de vis.

Existenţa unei raţionalităţi care transcende planul material se leagă de ştiinţa pe care ţi-o însuşeşti din creaţia unei realităţi foarte apropiată de vis, pe care puţini şi-o pot imagina, mult mai puţini o pot înţelege, iar cei mai mulţi nu o vor recunoaşte ca fiind valabilă.

Viitorul raţionalităţii din avanposturile ştiinţei relevă continuitatea acelei realităţi care permite ideea de progres. Un lider creator îşi întemeiază superioritatea pe acea conştiinţă a diferenţelor, adică pe un model de gândire care ţine de realitatea integrării unor forme alternative de energie.

Vindecătorii

On Februarie 17, 2010

Conferă leadershipului tău continuitate, ordonându-ţi practicile într-un mozaic care să alcătuiască un tablou precis al performanţei.

Ultimul dintre pacienţi fu o fetiţă de numai 10 ani, însoţită de mama ei. Se plângea de dureri în piept şi în zona inimii. Respira puţin greoi, tuşea şi se îneca din când în când. Nu a putut dormi toată noaptea. Mama ei era foarte îngrijorată, credea că are tuberculoză.

Fetiţa se întinse pe pat la cererea medicului. Cu nerăbdare aştepta cuminte şi speriată verdictul acestuia.

Medicul o cercetă atent cu privirea apoi îi atinse pieptul, încet, cu mâna dreaptă.

- Nu cumva doare aici?

- Nu.

Apoi medicul îşi mută mâna puţin mai jos, în dreptul stomacului.

- Aici?

- Da, spuse fetiţa cu un început de lacrimi în ochi şi cu voce tremurândă.

Medicul îşi puse stetoscopul, îi ascultă inima şi plămânii. În cele din urmă veni şi verdictul. Fetiţa nu avea nimic la inimă sau la plămâni, iar durerea provenea de la o colită şi iradia înspre torace producând tulburări respiratorii şi tuse. Medicul îi dădu un tratament simplu care se dovedi eficient.

Leadership: Îţi confirmi participarea la un eveniment de tip "cauză a durerii" printr-o atitudine de înţelegere a reacţiilor secundare provocate de o vulnerabilitate sporită la factorul: "sunt singurul care poate umple acest gol" ?

A încerca, mai ales în vremuri tulburi, să faci compania să meargă seamănă mult cu încercarea unui medic de a oferi unui bolnav tratamentul potrivit, mai mult sau mai puţin complex, şi apoi de a urmări evoluţia spre vindecare. Cu cât eşti mai priceput şi mai apropiat de oameni, cu atât vei fi mai capabil să găseşti un tratament pe măsură pentru ca aceştia să-şi recapete performanţele iar compania să-şi redobândească şi să-şi menţină „sănătatea".

Ca lider, destinul companiei este în mâinile tale. Chiar dacă şansele ei de supravieţuire sunt minime, chiar dacă nimeni nu mai crede într-o minune, tu trebuie să-ţi dai toată silinţa să găseşti cea mai corectă soluţie ca s-o salvezi. Dar primul pas în acest sens este bineînţeles consultaţia atentă şi competentă. Să fii în stare să vezi de ce „suferă" compania, să observi amănuntele, să stabileşti situaţia personalului ei, şi abia apoi, în funcţie de simptome, de gravitatea bolii, să acorzi un tratament corespunzător.

O cauză a durerii care poate alimenta o altă ipostaza de-a dreptul emoţionantă este prilejul unei regăsiri de sine într-o situaţie similară în care a fost pus cel de lângă tine, când simţi că trebuie să acţionezi cumva, însă contextul te obligă să laşi lucrurile să-şi urmeze cursul lor fără să poţi schimba ceva.

Aşa cum stabilirea diagnosticului este cea mai importantă componentă a activităţii pe care o desfăşoară doctorii, tot aşa stabilirea propriilor capacităţi de a organiza şi duce la împlinire acţiuni necesare pentru atingerea unei performanţe este cea mai importantă componentă a leadershipului tău şi reflectă îndeosebi eficienţa ta, ca lider. Liderii cei mai buni îşi vindecă organizaţiile de probleme indicând tratamentele cele mai eficiente.

Situarea pe o poziţie înaltă nu îţi asigură succesul deplin. Succesul îl obţii doar dacă eşti capabil să duci compania pe un loc fruntaş şi să o menţii acolo. Oamenii depind de tine, de dexteritatea şi priceperea ta în conducere şi îşi pun toate speranţele în tine. Dacă nu eşti mereu atent cu ei, grijuliu, totdeauna gata să le dai o mână de ajutor, totdeauna foarte profesionist, dacă nu te îngrijeşti cu toată dăruirea de binele lor şi de binele companiei, şi dacă nu eşti concentrat mereu pe obiectiv, nu vei obţine performanţe prea mari. Ca lider trebuie să fii capabil să realizezi o schimbare în fiecare persoană la nivelul întregii organizaţii pentru ca aceasta să-şi sporească puterile.

Golul pe care eşti singurul în măsură a-l umple pentru ca oamenii să-şi dea seama care sunt "cărţile" potrivite pentru ei este un efect al manifestării sentimentului de vinovăţie ce capătă pregnanţă în situaţia în care eşti dispus să te implici în lupta lor, dar nu reuşeşti să ieşi învingător.

Cu ce umpli acest gol? Cu transformarea unei înfrângeri în reuşită !

Încerci să ridici leadershipul la adevărata lui măreţie prin acceptarea şi utilizarea unui kitsch?

Leadershipul, consacrat demult în vocabularul internaţional, vine să desemneze tocmai o ştiinţă care se construieşte pornind de la intenţii juste, suficient clarificate, care au o finalitate foarte bine conturată în cadrul existenţei concrete a omului sau companiei. Şi se consolidează pe fapte care privesc competenţa celui care se angajează voluntar în lupta împotriva „bolii" care determină o rată scăzută de reuşită profesională.

Kitsch-ul, surogatul de artă, care a devenit un adevărat pericol la adresa leadershipului, în locul artei autentice de a iubi experienţa în domeniu (care oferă omului şansa aducerii unor contribuţii semnificative în viaţa companiei), poate produce până într-un anumit punct - la neiniţiaţi - o impresie întrucâtva asemănătoare cu cea specifică originalului.

Se ajunge astfel la o situaţie ciudată, când raportarea leadershipului la adevărata artă se face în lumina unui extract de surogate, care nu fac decât să-l înstrăineze de autentică lui menire şi înţelegere. Apelându-se la criterii de evaluare a performanţelor, improprii ştiinţei adevărate care promite doar ceea ce poate realiza, neţinând seama de nivelul de competenţă a celui care conduce.

O îngrijorătoare confuzie de valori are loc în raportul dintre a crede şi a şti, dintre a înţelege şi a interpreta. Iar inconsecvenţa în materie de a interveni asupra problemelor deja existente şi de a le rezolva în funcţie de aspectele constatate în practică, devine alarmantă. De aceea controalele efectuate asupra modului de îndeplinire a atribuţiilor specifice funcţiei, şi aprecierea adevăratei valori a liderului, devin atât de necesare.

Pot fi întâlniţi astăzi experţi în măsură să aprecieze starea de funcţionalitate a unei companii, cu ajutorul intuiţiei sau la nimereală, o obscură producţie de diagnostice, soluţii şi proceduri expuse într-o formă generală. În fond, surogatul reprezintă un produs cu efect placebo, consumat şi administrat fără o "consultaţie" prealabilă, în lipsa celui autentic.

Însă leadershipul nu poate fi ridicat la adevărata lui măreţie prin acceptarea şi utilizarea unui kitsch, sau mai rău, a unei imitaţii a unui kitsch în sine.

Leadershipul este excepţia pe care trebuie să o indici unei raportări la atitudinea ta faţă de viaţă care confirmă regula: "ai doar o șansă să faci o primă impresie cu erudiţia ta".

Încearcă să experimentezi mereu provocarea de a transforma existenţa unui om, fără să dai greş pe linia alegerii celei mai bune opţiuni de maximă descătuşare a imboldului de a continua drumul către schimbare.

Concluzie: Toate practicile şi metodele pe care le foloseşti, la un loc, alcătuiesc un mozaic care defineşte imaginea generală a leadershipului tău, respectiv a eficienţei tale. Cu cât reuşeşti să prescrii mai multe reţete de „însănătoşire", care să aibă efecte pozitive pe termen lung, cu atât creşte şi nivelul performanţelor tale şi cu atât îţi vei îmbunătăţi relaţiile cu ceilalţi.

Conferă leadershipului tău continuitate, ordonându-ţi practicile într-un mozaic care să alcătuiască un tablou precis al performanţei.

Source: https://neculaifantanaru.com/vindecatorii.html

Visează şi priveşte

On Ianuarie 04, 2013

Învaţă să te apreciezi în conformitate cu felul în care gândeşti, din perspectiva libertăţii de a te simți bine cu tine și cu mediul exterior.

În viaţă trebuie să alegi. Uneori trebuie să alegi aşa cum ai alege orice lucru care te descalifică de la un anumit statut social, cu riscul de a te îndepărta de lume. Alteori trebuie să alegi ca şi cum ai spune: "Eşti liber să îţi experimentezi visul", fără ca cineva să-ţi dea un ultimatum.

De exemplu, poţi să te trezeşti dimineaţa la ora 6, pentru ca la ora 8 să fii la serviciu, să munceşti pe rupte 10 ore pe zi, ca apoi să ajungi acasă frânt de oboseală... pentru ca la bătrâneţe să aştepţi pensia, şi aia vai de capul ei. Astfel, rişti să nu afli niciodată nimic despre ce înseamnă să fii om de ştiinţă.

Sau, poţi fi ca Isaac Newton, te trezeşti când ai tu chef, stai liniştit în grădină, la soare, te bronzezi, priveşti în jur cu admiraţie, n-ai niciun fel de stres. Şi, în tot acest timp, meditezi. Îţi pui întrebări: ce vrea să spună lucrul acela, dar celălalt? Mai fumezi o ţigară, mai bei o cafea. Şi continui să meditezi, începi să devii conştient de gândurile tale şi efectele lor. Apoi începi să alegi acele gânduri care îţi sunt cu adevărat de folos pentru a emite o părere, o teorie, o idee originală.

Şi, la un moment dat, vezi cu totul întâmplător un măr cum cade din copac. Şi descoperi legea gravitaţiei. Fapt care te transformă în cel mai renumit om de ştiinţă al tuturor timpurilor. Rămâi pe veci în istorie, schimbi şi coordonatele ştiinţei, îl cunoşti şi pe Dumnezeu, îţi rezervi un loc pentru nemurire..şi nu duci lipsă de absolut nimic.

Să ne amintim că în biblie nu scrie nicăieri că trebuie să munceşti de zor... însă scrie de nenumărate ori că trebuie să ai credinţă pentru a mişca până şi munţii din lor. Şi universul face totul în locul tău, aproape fără să mişti un deget !

Visează, priveşte şi stai cât mai mult la soare ! De aici porneşte totul.

Leadership: Modelarea personalităţii pe care o onorezi necesită transfigurarea minţii tale spre recunoaşterea "Măreţiei Creaţiei" din perspectiva fundamentului unui parteneriat durabil cu totalitatea ştiinţei naturii?

Poţi să urmezi modelul de personalitate pe care îl atribui lui Newton, dar ar fi preferabil să te convingi înainte de toate că ai doza aia de genialitate care îţi permite să stai la soare şi să meditezi. A sta la soare şi a medita nu înseamnă că eşti un om leneş, ci că te relaxezi în timp ce îţi foloseşti imaginaţia şi capacitatea de a vizualiza o situaţie problematică, sau pur şi simplu de a vizualiza o altă perspectivă a lumii sau a lucrurilor. Cât despre Newton, el a descoperit ceva fără să stea cu sapa în mână.

Este un exemplu despre cum funcţionează mintea. Nu trebuie să munceşti cu sudoarea frunţii ca să ajungi să faci o mare descoperire. Trebuie doar să meditezi în linişte.

Începe şi tu să te consideri un om educat, înainte de toate, adică un om care îmbrăţişează domeniul ştiinţei, acomodându-se cu libertatea de a te manifesta în autenticitatea ta, și mai

ales cu posibilitatea de a potența propriul fond interior. Nu vei întâmpina grămezi de probleme dacă ai primit educaţia de a gândi, de a observa, de a fi corect, asta este ceva ce vine mai mult de acasă, de a-ţi corecta abordările despre lume şi despre viaţa în funcţie de felul cum te simți cu tine și cu mediul exterior. Este foarte adevărat că cineva sau ceva a sădit demult în tine sămânţa curiozităţii, dragostea interesul faţă de ştiinţă şi plăcerea a învăţa şi de a lupta singur pe plan profesional. Poate că educaţia clasică este un nimic pe lângă ceea ce descoperi de unul singur. Cel mai probabil, asta se învaţă pe parcurs.

Iată ce îmi scria cineva pe web atunci când am scris despre Newton: *"Avem destui Newtoni care visează, privesc, stau la soare şi aşteaptă ajutorul social. Nu-i nevoie de mai mulţi. Doar că aceştia de care dispunem în număr nelimitat nu formulează nicio teorie. E o diferenţă între a sesiza ceva dintr-o privire, şi a privi totul fără să sesizezi ceva."*

Dar mi-a plăcut mult mai mult acest răspuns: *"Fiecare cu bucuria lui. Unii descoperă gravitația. Alții America. Puțini însă descoperă că există viață în afara propriului ego și a tentativelor acestuia de a se face remarcat. Valoarea este intrinsecă și omniprezentă. Nu se supune regulilor pe care le emitem cu siguranța unor profeți. Probabil Newton avea şi el o mătuşă care i-a lăsat o moştenire. Eu pe de altă parte nu am mătuşă, şi până îmi cade mărul în cap trebuie să îmi cadă şi o pâine în stomac. Plus ca întreţinerea curentului şi apa nu se plătesc cu credinţă."*

Ideea pe care eu expun aici nu este aceea că trebuie să ocolim anumite responsabilităţi sociale, nici de a face din "genialitate" sursa unei stime de sine durabile și sigure. Ci faptul că orice om de ştiinţă îşi alocă timp pentru a medita la lucrurile importante cu ajutorul deconectării prin influența naturii.

Ştiinţa naturii este o formă de cunoaştere acumulată cu răbdare, fără stres, prin capacitatea omului de a înţelege complexitatea lumii în care trăieşte, mecanismele ei, misterele ei, în conformitate cu preceptele propriei sale conştiinţe şi cu liniile directoare ale propriei sale experiențe de viaţă.

Visează şi priveşte la totul din jur dacă vrei să ajungi să faci o descoperire importantă în domeniu. De aici porneşte totul. Când firea omului şi înclinaţiile sale absorb energia din mediul din jur, prin urmare atunci când omul îşi dă seama că libertatea de a gândi este mult mai preţioasă decât munca fizică, abia atunci el va putea ieşi din limitele manifestărilor autoimpuse de tipul "drum spre nicăieri".

Să ne amintim ce spunea celebrul fermier Sepp Holzer la un moment dat: *"Încearcă să duci o viaţă în simbioză cu legile naturii, cu totalitatea ei, cu legile ei. Nu există nimic pe lume ce trebuie combătut. Învaţă să recunoaşti posibilităţile infinite ale creaţiei.În natură găseşti sfat şi ajutor, trebuie numai să înveţi să înţelegi aceste lucruri. În situaţii dificile, pune-te în locul adversarului tău. Tu eşti planta, animalul, omul. "*

Source: https://neculaifantanaru.com/viseaza-si-priveste.html

Visele

On Ianuarie 02, 2017

Efectuează o corectare și o lărgire a concepţiilor hotărâtoare despre ceea ce înseamnă putere însufleţitoare, amplificând dialogul pe care-l porţi cu tine însuţi în realitatea unei experienţe unice.

Exista ceva mult mai mult decât şansa stabilităţii într-un fond originar şi revelator de sensuri. Exista conceptul de formă în estetica visului, numit de mine "Legea". Colorată de impulsul dorului după cele memorate de o existenţă dansând desculţă printr-o multitudine de lumini şi umbre, de impulsul a ceea ce se întâmpla în afara mea, dar prin mine, legea a reuşit să învingă în ciuda opoziţiei celor ce nu se cuvântă.

Acel ireal moment în care trăgeam de firul nevăzut al întemeierii unui castel de nisip, pentru a elibera sacii de moloz din neguri de timp uitate, era în sfârșit pregătit să se nască. Unui ireal izvorât dintr-un moment de cumpănă, când nu ştii cine eşti şi ce vrei de la viaţă, când nu vezi firul Ariadnei şi nu poţi găsi ieşirea din labirintul propriei memorii, propriei căutări în alte timpuri, i se cere o ultimă confirmare a naturii sale prin excelență problematice: de ce trebuie să existe un dat al conştiinţei?

Cu toată vraiştea totală a degringoladei temporalităţii care denatura culorile imaginaţiei mele, în care nu ştiam cine sunt de fapt, sau încotro mă îndrept, am elaborat cu mari dificultăţi un model de univers. Fără singularitate iniţială şi fără limite. Asemenea unui vrăjitor care reuşeşte, pornind de la spirit, să transforme materia inertă în căldură şi lumină.

Leadership: Poţi să te manifeşti ca un dat al conştiinţei într-o creaţie a minţii a cărei elaborare continua să-ţi pună la încercare experienţa de a fi prezent într-un vis care nu este decât o halucinaţie fără înţeles?

Lăsaţi-mă să mă fac înţeles, fiindcă sigur nu mă înţelegeţi. Trăiam între sentimentul de a fi parte dintr-un vis, şi impulsul de a căuta explicaţia pentru care aş dori să fac parte din acest vis. Şi îmi imaginam trăind acest vis în toate detaliile sale, chiar dacă visul însuşi părea să fie parte din impulsul demistificator al conştiinţei de a-mi înţelege fiinţa dintr-un punct mai înalt, de pe un piedestal al veacurilor spre pomenire şi veşnică neuitare. Un singur imn se intona în acest nou univers, repetându-se constant fără să indice termenul sau rezultatul final: "Totul este al meu ! "

Ar fi trebuit să-mi dau seama, dovedind grandoare şi prestanţă, că a mă recunoaşte stăpân şi conducător în propria uitare, în propriul anonimat, în soarta visului unde cerul are numai culoarea dimineţii însorite, era doar o modalitate a distanţării de obişnuit. Dar reprezenta, totodată, urmarea firească a convenţiei privirii încadrate în decupajul neaşteptat al unei creaţii spectaculare care îşi dorea răspândirea unei poveşti de care nu te mai poţi despărţi.

Şi, uite aşa, s-a născut în mine un fel de năzuinţă spre mai sus, în parte vanitate, în parte curiozitate debordantă, în parte o emoţie atât de mare, încât nu mai eram atent la niciun reper din realitate. Cred că o forţă de contrazicere a unui raţionament bazat pe presupuneri, pe nevoie şi analogie, a lucrat intens la capul şi creierul meu.

Leadership: Experienţa ta subiectivă este una confesivă la modul existenţial abstract atunci când se trezesc în tine năzuinţe mai înalte?

Ceea ce scria dr. Picioruş Gianina despre scriitorul român, Nichita Stănescu, merită atenţie: *"El a încercat să se imprime într-un sentiment inefabil şi impersonal ca într-o culoare albastră, pentru a deveni nemuritor, reactualizabil în fiecare cititor. A vrut să prindă esenţa sufletului său în poezie, dar această comprimare de sine l-a rănit până la urmă."*

Dacă vrei să te socoteşti drept cauză a unei urmări, dacă vrei să devii un fenomen care prin natura sa este apt de a produce o schimbare în lumea din jur, atunci trebuie deschizi ochii spre năzuinţe care depășesc perspectivele realului. Poate că trebuie să te integrezi într-un vis care îţi pune conştiinţa la încercare: de ce trebuie să exişti într-un loc în care totul este la superlativ, şi unde totul este aranjat doar pentru tine? În acest caz, tot conştiinţa ţi-ar putea furniza răspunsul: pentru că omul care trăieşte un vis trăieşte exclusiv pentru sine, fără a trăi şi pentru o cauză nobilă îmbrăţişată de alţi oameni.

Cine are pretenţia de a deveni nemuritor, reactualizabil în fiecare cititor, trebuie să știe mai întâi de toate încotro se îndreaptă efectele incursiunilor sale într-o realitate zugrăvită de existență în culori contrastante. Puterea minţii, puterea gândului, frământările, dubiile, aspiraţiile, căutările, nădejdea, sforţările disperate, convulsiile deşteptării și ale regăsirii de sine, toate dau nuanţele unor culori care pot atrag atenţia în mod repetat sub forma viziunilor înnoitoare sau înveterate.

O altă caracteristică a omului care trăiește o experiență subiectivă, precum cea a visului, este aceea de a se confesa, pentru ca esenţa sa (legată de reprezentarea propriilor trăiri și percepții, capacităţi și expectanţe) să poată străluci şi arunca scântei în lumina zilei. El se vede obligat să elaboreze, cu mari dificultăţi, un model de univers fără singularitate iniţială şi fără limite, asemenea unui vrăjitor care reuşeşte, pornind de la spirit, să transforme materia inertă în căldură şi lumină.

Adevărata încercare este aceea de a ne imagina cum arată lumea unuia care vrea să prindă esenţa sufletului său în propria creație, fără a fi conştienţi de profundul în care el se scufundă. Un singur imn se intonează în această lume, repetându-se mereu fără să indice termenul sau rezultatul final: "Totul este al meu".

Necesitatea de redare a unei experiențe subiective, adică o corectare și o lărgire a concepţiilor hotărâtoare despre ceea ce înseamnă putere însufleţitoare și lumină călăuzitoare, are ca resursă de bază dorința excesivă de dominaţie: „Totul este al meu ! ”

Visele sunt simbolul unei experienţe de revelare a realităţii sinelui suprem. Omul care se privește adesea drept o incursiune în timp și în spaţiu, omul care își amplifică dialogul pe care-l poartă cu el însuși, considerându-se reflexia unei părți din el însuşi fabricată dincolo de ceea ce se produce în viața reală, va genera întotdeauna dilatarea realităţii, mereu într-o nouă formulare.

Iar dilatarea realităţii este calea de mijloc a năzuinţelor de autodepăşire.

Source: https://neculaifantanaru.com/visele.html

Visul lui Nicolas Flamel şi mesajul profetic al îngerului

On Ianuarie 02, 2010

Ideea este aceasta: să te deosebeşti de alţii printr-un fel de magie, printr-un fel de cod al cunoaşterii ascunse.

Într-o noapte, Nicolas Flamel, creatorul Pietrei Filozofale, a avut un vis. Dar a fost un vis, sau doar o apariţie ivită pe când abia aţipise, o manifestare palpabilă a destinului? Cerul se deschisese pentru a lăsa să coboare pe pământ un spirit luminos. Un înger cu faţa luminoasă se afla la picioarele patului; aripile sale albe umpleau cămăruţa şi ocupau tot spaţiul. Serafinul îşi deschise braţele. Ţinea în mâini o carte cu copertă strălucitoare de aramă. Vocea lui caldă, cu timbru sublim, s-a concentrat într-un mesaj cu puternic impact emoţional:

- Priveşte această carte, Nicolas. Ţi se pare necunoscută, ţie, ca şi tuturor celorlalţi oameni. Dar într-o zi vei vedea în ea ceea ce doar tu trebuie să vezi şi vei şti ceea ce nimeni altul nu ştie.

Nicolas întinse mâna pentru a lua cartea cea enigmatică, dar forma dispăru într-un nor ce se risipi curând. Câteva zile mai târziu, Nicolas Flamel se afla în magherniţa sa, ca de obicei aplecat asupra mesei de lucru. Era un biet copist care vindea regilor şi studenţilor exemplare din cărţile vechi. Citise multe cărţi la viaţa lui.

Dintr-o dată, copistul îşi ridică privirea şi zări în faţa lui un bărbat pe care nu-l auzise intrând. Obrazul vizitatorului părea ars de soare, hainele îi erau prăfuite de pe drum şi părea sfârşit de oboseală. Nicolas se uită la el cu bunăvoinţă. Se vedea că bărbatul nu înţelegea deloc limba franceză. Privi cu teamă în jurul lui şi apoi, liniştit, îşi deschise desaga şi scoase din ea, cu foarte mare grijă, un obiect dreptunghiular, învelit în fâşiii de pânză, făcute dintr-un papirus fin şi rar. Desfăcu cu încetineală fâşiile de pânză şi scoase la iveală o carte, pe care voia să o vândă oricui i-ar fi dat doi florini.

Lui Nicolas îi veni să leşine de emoţie. Cartea...şi legătura asta...le mai văzuse ... Totul i se arătase în visul pe care îl avusese cu o noapte în urmă. Îngerul îi întinsese aceeaşi carte !

Leadership: Imaginea care îţi acaparează mintea în căutarea credinţei în Dumnezeu se poate transforma într-un sentiment al sinelui, satisfăcător şi stabil, capabil să iasă din orbita tiranică a determinismului social?

Şi din acea clipă, totul s-a schimbat. Un biet copist a devenit unul din cel mai mari alchimişti ai tuturor timpurilor. Şi cel mai bogat dintre toţi. Şi cel mai cunoscut dintre toţi. Asta, fiindcă cei născuți într-o zodie norocoasă au parte de adevărate trăiri ezoterice, din altă lume, revelații și momente în care se simt speciali. Nu este vorba doar de nişte descoperiri materiale izolate care le trezesc interesul și nevoia de a cunoaște mai mult domeniul vreunei ştiinţe. Ci este vorba despre o revelaţie care le aduce ocazia de a se apropia de spiritualitate și de a percepe viața dintr-un alt unghi, mult mai elevat.

Practic, Nicolas Flamei a beneficiat şi de un alt ajutor, un semn mistic norocos, odată cu apariţia îngerului, acesta comunicându-i în mod neaşteptat deviza spiritualităţii: "Mai sfânt, mai preţios, mai luminos". Probabil, Nicolas Flamel şi-a pus atunci întrebarea cea mai stringentă: dacă şi îngerii, care sunt atât de puri şi de curaţi, doresc să devină încă şi mai buni, şi mai minunaţi, şi se perfecţionează continuu, atunci eu ce mai aştept?

Cu siguranţă că circumstanţele, evenimentele pe care le întâmpinăm sunt o revelaţie a fiinţei, o confirmare a modului nostru de a gândi. Iar apariţia îngerului desemnează întreaga esenţă a spiritului unui om şi modul lui de a judeca o cauză sau un anumit demers, numai în acea situaţie în care îşi descoperă latura divină (pe care niciodată nu îşi imaginase că o are). Uneori omul nu are suficientă claritate şi pricepere să ducă mai departe un vis, o relaţie cu natura divină, şi atunci el nu poate căpăta o nouă existență sau nu poate găsi calea de a trece într-o altă dimensiune sau stare a lumii.

Ideea este aceasta: să te deosebeşti de alţii printr-un fel de magie, printr-un fel de cod al cunoaşterii ascunse.

În spiritualitate, visul este singura modalitate de comunicare cu Dumnezeu, un fel de supraestimare a importanţei energiilor, trăirilor, senzaţiilor, percepţiilor pe care partea creativă (talentul şi erudiţia) marcată de o anumită predestinare, de o anumită inevitabilitate, neagă pericolul "rătăcirii" şi acceptă poziţia de intermediar între pământ şi cer, sau ca un fel de intermediar între un inconştient inavuabil şi o mărturisită conştientizare. Cert este un singur lucru: spiritul acceptă poziţia ta de "trimis al lui Dumnezeu" pe baza unei intimităţi supreme.

Leadershipul este echivalent cu descoperirea unor lucruri mărunte, care pot deveni foarte importante. Ceea ce nu crezi că este posibil să te împlinească, devine posibil atunci când îţi dezvolţi un sentiment măreţ de împlinire spirituală.

Visul lui Nicolas Flamel şi mesajul profetic al îngerului spun unul şi acelaşi lucru: că sentimentul religios, derivat dintr-un vis esoteric, este un sentiment capabil să dezvolte o inteligenţă de tip "holistic". Bine spunea cineva, că visul este o răscruce interioară unde răsună tot zbuciumul vieţii.

S-ar spune că persoanele mature spiritual au crescut în medii în care le-a fost permis să-şi exploreze şi să îşi exprime impulsul natural către divin, suficient de mult cât să-şi dezvolte un sentiment al sinelui puternic şi o identitate matură, distinctă de a celorlalţi oameni. Bineînţeles, rar se întâmplă să întâlneşti un mistic care să-şi destăinuie secretele prin intermediul unei metafore-simbol al imaginarului artistic, ca un fel de lucrare a spiritului divin, fiindcă de regulă aceştia păstrează tăcerea asupra lucrurilor care nu trebuiesc spuse.

*** Nota:** Gerard, Majax - *Magicienii* , Editura RAO, 1993.

Visul, producător al unui lungmetraj narativ

On Mai 28, 2021

Naraţiunea care îţi ghidează viziunea poate să prindă contur atunci când logica visului din pictură se întâlneşte cu logica visului din cuvânt.

Mi-am așezat fiinţa într-un neobișnuit context narativ, cu scopul de a surprinde metaforic procesul creator al unei imaginii artistice veridice: reproducerea vieţii reale într-o dimensiune a iluziei atotputernice şi a mirajului înaltului spre care tinde evolutia unei noi forme de conştiinţă. Acest fapt se asociază cu ivirea unei noi mentalităţi, mai atentă la aspectele legate de redarea realităţii de dincolo de iluzie, de dincolo de orizontul vizual, dincolo de dimensiunile măsurate în spaţiu-timp.

Este ca şi când m-aş fi refugiat într-un vis în care protagonistul este un artist al penelului, scos din neuitare, capabil să redea acel contrast între "viaţă" şi "fără de viaţă" într-un tablou plin de culoare.

Or şederea fiinţei mele "în afara" terenului vizibil al conștiinţei diurne, proiecţia ei raţională într-un vis și disiparea ei în imaginarul infinit, pe măsura unei metafizici capabilă să întrunească o certitudine asemănătoare cu aceea a ştiinţei, mi-a schimbat total concepţia despre adevărul aparenţelor înşelătoare. Este clar că întreaga mea fiinţă, corespondentul ei pe planul unei conştiinţe spirituale a schimbării, intră mai amănunţit în analiza unui procedeu de alteritate numit *Uphasetsirah* (realizarea Unităţii Sinelui în acea parte a lumii invizibile).

Leadership: Poate deveni imaginea din profunzimea ta un spațiu de transformare, unde contrastul dintre viață și non-viață capătă noi valențe expresive?

Exact. Astfel s-a petrecut acea revelaţie care mi-a schimbat viaţa, şi a cărei lumină străluceşte în adâncul unui suflet prins în mrejele artei, decis să îşi caute cărarea pe acea zonă a imaginii ce se hrănește constant din structurile constituite ale lumii vizibile şi ale lumii invizibile. Şi, conştientizând starea de vis în care lumea este magică, mai ales după ce o forţă nevăzută mi-a îngăduit cu greu să realizez transcenderea dincolo de spaţiul fizic, mi-am amplasat fiinţa într-o măsură absolută, nelimitată, a luminozităţii imaginii pe care o proiectez în lumea exterioară.

Într-adevăr, visul este un stimulent pentru mintea unui artist perspicace care vrea să profite de un efect identic celui de clar-obscur, pe care numai literatura sau pictura îl poate revela. Aşa că mă refugiez într-un vis transpus pe pânză în timp ce neglijez restul…

Leadership: Imaginea pe care o generezi în conformitate cu determinarea perspectivelor de abordare a realităţii, depinde strict de sugestivitatea unei manifestări vizionare a imaginaţiei pe care o poţi asuma sub formă de naraţiune?

Creaţia mea este însăşi visul pe care vi-l împărtăşesc ca pe o taină, sau ca pe o certitudine. Iar povestea fabuloasă a unei viziuni ontologice este creaţia unui visător care renunţă la realitate pentru a urma o lume fantastică, dar extrem de spectaculoasă, pentru că este lumea propriului Sine.

Mă refer la faptul că visul meu, aşa cum este el: mărunt în descriere, dar fascinant prin întindere şi diversitate, pare să facă parte din conţinutul unui alt vis, din care trezirea nu este altceva decât o opţiune de rezervă. Visul mă îndeamnă să pun în mișcare imaginarul,

eventual să realizez imposibilul.

Şi în vis mi-a apărut un om care se visa el însuşi parte dintr-un vis care se repeta continuu, şi s-a repetat, şi s-a repetat până când omul a decis să deseneze sau să picteze o reprezentare a ceea ce se întâmplă în sufletul său. Ca un fel de Hocus Pocus în care moartea învinge viaţa prin crearea unui sine virtual puternic, prin activarea unui "sine narativ" care nu respectă cronologia reală.

Cred că la asta se referea scriitorul Jorge Luis Borges atunci când îşi încheia povestirea despre un vestit magician:

"În zorii unei dimineţi fără păsări, magicianul văzu încingându-se, de-a lungul zidurilor, un incendiu concentric. Preţ de o clipă, se gândi să se refugieze în apele râului, dar apoi înţelese că moartea venea să-i încununeze bătrâneţea şi să-l mântuie de zbuciumul vieţii. Se îndreptă spre flăcări. Dar acestea nu-i sfâşiară trupul, ci îl mângâiară şi îl acoperiră, fără căldură şi fără combustie. Cu uşurare, cu umilinţă, cu groază, înţelese că şi el era o simplă aparenţă, ca un altul îl crease în visele lui."

Leadership: Naraţiunea care dă sens creaţiei tale îşi câştigă întâietatea vizavi de expunerea clasică şi impersonală a operei de artă, evidenţiind relaţia dintre ceea ce se întâmplă faptic şi sugestivitatea unei imagini care îţi poate îmbunătăţi viziunea?

Atunci când vine vorba despre realitate un singur lucru este cert: nu putem cere înfăptuiri pe plan material decât dacă luăm în considerare ceea ce ni se relevă prin vise, prin simbol, prin sincronicităţi şi coincidenţe. Iar ceea ce se arată ca o simplă aparenţă în lumea realităţii, poate să fie de fapt scânteia magică a unui vis din care nu te mai poţi trezi niciodată.

Evident. Aş putea cu uşurinţă să-mi continui monologul într-un vis capabil să se prelungească la nesfârşit. şi nu mai puţin să mă îmi asum un anumit tip de cunoaştere şi iniţiere în aventura căutării Sinelui. La fel cum artistul reuşeşte prin intermediul picturii abstracte să transmită anumite mesaje privitorilor, pentru a le crea diferite stări emoţionale. la fel aş putea să dau şi eu formă unui conţinut narativ splendid într-un cadru al amintirii, deci activând în mod aproape incomparabil nişte conţinuturi uitate de viaţă.

Aţi observat că naraţiunea mea poate să prindă contur atunci când logica visului din pictură se întâlneşte cu logica visului din cuvânt?

Într-un spaţiu unde anumite anxietăţi se exteriorizează, aici artistul reuşeşte să sugereze densitatea materiei fără a recurge la încărcări păstoase, la zgârieturi agresive sau acumulări excesive de opoziţie ale realităţii, ci îmbinând cu succes tonurile delicate ale acuarelei cu adevărate explozii de culoare. Aşadar, visul atrage atenţia lumii prin modul în care îmi reflectez dinamica intelectuală în oglinda unor spaţii care induc acel touch de artă şi cultură în cadrul intim al unui flux de imagini simbolice.

Încă ceva. Visul în care îmi cufund sufletul, gândurile şi emoţiile, nu este un set fără sens de imagini fantastice care apar în legătură cu slăbirea rolului conștiinței, ci mai degrabă este un mijloc de transcendere a limitelor gândirii mele raționale, apreciat ca act intelectual care surprinde relațiă dintre ceea ce se vede şi ceea ce este ascuns privirii necunoscătoare de artă.

Din perspectiva unui creator, naraţiunea este o modalitate temporalo-spaţială de expunere a unei lucrări de artă pe un teren privat: al unui vis care este ascuns de către conţinutul manifest al acestuia. Sau, mai bine zis, naraţiunea este expunerea unei imagini artistice în interiorul unei realităţi care depăşeşte aria cunoscută a timpului şi spaţiului.

Visul producător al unui lungmetraj narativ este mijlocul unui artist de a pune în evidență pe pânză vibrațiile sentimentului de “Deja-Vu” ce reflectă combinaţia dintre ceea ce el trăieşte ca experienţă şi cele simţite de el ca amintiri durabile.

Nu uita că imaginea fabuloasă care îţi îmbunătăţeşte viziunea este chiar imaginea unui artist care îşi poate însuşi zeci de personalităţi în planul mai multor realităţi care se suprapun.

Source: https://neculaifantanaru.com/visul-producator-al-unui-lungmetraj-narativ.html

Visurile unui bătrân prins în lupta cu destinul

On Septembrie 24, 2012

Învaţă să adopţi acea atitudine de tipul "M-am trezit" bazată pe o responsabilitate majoră faţă de efectele produse de stările pe care le resimţi în faţa destinului implacabil.

Ed Tom Bell. Voia să se elibereze de acel simţământ apăsător, obscur şi fără nume din străfundul său, să dea la o parte negura densă, fără sfârşit a deznădejdii datorate evenimentelor din ultima perioadă, ce-l împresura ca un cocon ce întârzia să se mai deschidă.

Se simţea închis într-un spaţiu strâns şi pustiu, centrul dramatic al unei vieţi trăite parcă într-o neîmplinire totală. Iar pustiul acela complet străin, atât de negru, atât de autoritar, dăunător în confruntarea cu viaţa, caracteristic numai omului ce se aruncă cu tot elanul în faţa necunoscutului aşteptându-şi deznodământul, îl reţinea tot mai puternic.

Părea să simtă nevoia unui loc unde să se retragă, unde să se odihnească… pentru totdeauna.

Cineva spunea că bătrânețea este o expresie a destinului deoarece atunci când eşti bătrân îți dai seama dacă până acum ai avut sau nu vreo menire.

Leadership: Poţi să-ţi duci menirea până la împlinire contracarând efectele unui destin care strigă neîncetat "Mai repede"?

În finalul filmului " *No Country for Old Men (2007)* ", personajul principal, şeriful Ed Tom Bell, (interpretat de Tommy Lee Jones), poartă o scurtă conversaţie cu soţia lui, Loretta.

I se părea că intrase din plin în delirul nedesluşit care preceda celălalt necunoscut, numit moartea. Întreaga lui fiinţă părea, pentru prima oară, o umbră. Nu mai semăna deloc cu omul ce întruchipa idealul cuprins în cuvântul "curajos". Devenise vulnerabil în faţa vieţii, în faţa condiţiei umane, ca o ultimă redută de luptă cu el însuşi. O luptă corp la corp cu destinul, încăierarea lui Iacob cu îngerul, primul contact al unui om de rând cu o altă dimensiune.

" Am avut două vise, îi spuse Lorettei. Amândouă cu tatăl meu. Ciudat. Sunt mai vârstnic decât a fost el cu douăzeci de ani. Într-un fel, el este tânărul.

Primul nu mi-l amintesc prea bine, dar m-am întâlnit cu tata undeva, nu stiu exact unde, mi-a dat nişte bani. Cred că i-am pierdut.

În al doilea, parcă eram pe vremuri… Eram călare şi mergeam prin munţi, noaptea. Treceam printr-o trecătoare. Era frig, era zăpadă. El m-a depăşit şi s-a tot dus… Nu a spus nimic, a trecut pe lângă mine. Avea o pătură înfăşurată pe el, ţinea capul plecat. Când m-a depăşit, am văzut că ducea jar într-un corn de bizon, aşa cum făceau oamenii pe vremuri, şi am izbutit să văd cornul după lumina dinăuntrul lui. Cam de culoarea lunii. În visul meu ştiam că mi-o va lua înainte. Voia să facă un foc undeva, în întuneric şi în frig. Ştiam că, atunci când îl voi ajunge, el va fi acolo.

Apoi m-am trezit. "

Leadership: Eşti pregătit să experimentezi efectele asumării deciziilor de adaptare la schimbările vieţii produse pe un fundal afectiv estompat de un destin vulnerabil?

Este firesc şi absolut necesar să privim cu interes şi curiozitate fiecare interpretare dată leadershipului, să avem o viziune de perspectivă asupra lui şi să ne drămăluim forţele cu care ne implicăm în "jocul" lui, deoarece viitorul este incert şi uneori de neconturat.

Un fundal afectiv estompat de un destin vulnerabil produce depărtarea de propria persoană, neacceptând ca premiză de reuşită niciun fel de compromis între ceea ce te împinge caracterul să faci și ceea ce trebuie să faci pentru a nu avea de suportat o înfrângere totală. Un "DA" pe care trebuie să-l plăteşti destinului reprezintă un "Nu" pe care îl spui vieţii fără nicio pretenţie de exhaustivitate.

Leadershipul trebuie să izvorască din noi, să fie convingător, impunând o formă de întoarcere la virtute, şi să se consolideze din convingeri proprii. Iar noi trebuie să ne păstrăm luciditatea critică asupra noastră în raport cu acceptarea (transformată în convingeri) a modelului propriu de evaluare şi dezvoltare.

Tu cum îţi gestionezi posibilităţile de percepţie a leadershipului? Prin voia destinului vulnerabil sau prin prisma idealului de sine cuprins în cuvântul "curajos"? Prin analiza unui vis cu tentă de prevestire neplăcută în care afli că altcineva ţi-o va lua înainte? Sau printr-o formă specială de sensibilitate pe care o poţi asimila unei treziri spirituale?

Menirea pe care ţi-o predestinează evoluţia în angrenajul unui complicat determinism psihologic este o manifestare a atitudinii cuprinse între momentul trăirii unei situaţii limită şi atmosfera înfrigurată a visării.

Pentru a te feri de sindromul Ed Tom Bel trebuie să adopţi acea atitudine de tipul *"M-am trezit"* bazată pe o responsabilitate majoră față de efectele produse de stările pe care le resimţi în faţa destinului implacabil.

Aceasta este atitudinea individuală ce stă la baza alcătuirii leadershipului, faţă de tot ceea ce ni se întâmplă, faţă de ceea ce privim ca pe o mare provocare, lanţul de evenimente cărora noi înşine le suntem protagonişti.

Leadership: Scopul principal al existenţei tale este de a deveni conştient de cum îţi foloseşti timpul ca resursa de supravieţuire, încât menirea ta să capete acea definire şi persistenţă a caracterului care exclude influenţele exterioare?

Puţini lideri, trecuţi de vârsta tinereţii, reuşesc să se menţină pe linia de plutire atunci când nava propriului lor Eu, a aliatului lor sau a adversarului lor tăcut, se leagănă în largul imens, nesigur şi neţărmurit al unei noi identităţi.

Cei mai mulţi înaintează tot mai mult înspre apus. Iar când această "navă a constantei de a fi" se scufundă, nimeni nu-i mai vrea, nimeni nu-i mai acceptă. Ei înşişi se resping. Refuză să-şi mai îmbrace costumul de scafandru, să se pregătească pentru o aventură de neuitat, pledând în favoarea unei solidarităţi autentice faţă de nişte valori mai stabile. Nu se mai preocupă de propria lor dezvoltare, modelând materialul brut rămas în ei, aşa cum artistul îşi modelează pictura cu ajutorul culorii pentru ca aceasta să capete volum.

Ci îşi anihilează menirea de lideri îngroşând legătura între "bătrâneţe" şi "depresie", acesta fiind singurul factor care îi poate apropia de realitatea viselor rămasă oarecum departe.

Leadership: Cum răspunzi de o ființă pe care nu trebuie s-o rănești, în situația în care destinul îți închide ușa în față și nu ai la îndemână tăria sufletească pentru a o deschide?

Un lider poate ridica oricând ștacheta, dacă ține piept evenimentelor. Dacă își protejează vulnerabilitatea în fața vieții, în fața condiției lui de "a fi", ca o ultimă redută de luptă cu el însuși. A continua să înoți, să înoți, să înoți chiar și pe timp de furtună este o condiție sine qua non pentru a atinge măreția în leadership și de a-ți proteja imaginea de om de caracter.

A-ți menține „constanta de a fi" este ca și cum ai răspunde de o ființă pe care nu trebuie s-o rănești, de un bătrân aflat la momentul în care trebuie să-și pună ordine în viață, în gânduri, în temeri și să-și facă curaj, să-și continue parcursul bun, să se îndrepte spre alte orizonturi, spre niște ținte bine definite.

Ai voința de a te elibera de acel simțământ obscur și fără nume din străfundul tău? Cum îți învingi sentimentul de culpabilitate, apăsător, ce te înconjoară din toate părțile? Te arunci cu tot elanul în fața necunoscutului luptând pentru a avea un statut demn? Te vezi în postura omului ce întruchipează idealul cuprins în cuvântul "curajos"? Te lași bătut în fața vieții, în fata condiției umane, ca o ultimă redută de luptă cu tine însuși?

Leadershipul este răspunsul pe care îl dai vieții atunci când destinul îți oferă mai puțin decât îi poți oferi.

Visurile unui bătrân prins în lupta cu destinul semnifică rezultatul unei abordări minuțioase și realiste a naturii umane a liderului pus în situații de viață bulversante. Trăiește-ți viața mergând înainte și vei începe mai bine să-l înțelegi privind în urmă. Ia în piept până în ultima clipă valurile create prin puterile tale.

Reala performanță și adevăratul performer se nasc din izbânzile obținute în vremuri de cumpănă, atunci când ieși învingător în ciuda opreliștilor apărute sau ridicate de alții în calea ta, atunci când poți spune, aidoma unui țintaș dibaci: " *punct ochit, punct lovit.* "

Iar atunci când ajungi la apusul - inerent pentru fiecare, îți poți spune ție și celorlalți: "misiune îndeplinită"

Source: https://neculaifantanaru.com/visurile-unui-batran-prins-in-lupta-cu-destinul.html

Vizionarul Ineditului

On Februarie 07, 2016

Redefineşte-te din perspectiva capacităţii de a-ţi explora limitele, diminuând contradicţiile dintre ceea ce surprinzi „pe fugă" și ceea ce se pierde „în aşteptare".

Pe măsură ce călătoream de-a lungul vieţii, imaginea necunoscutului, sub aparenţa unui amănunt dintr-un întreg al ordinii atotcuprinzătoare, mă urmărea peste tot. Fără voia mea, între atâtea peisaje nemaipomenite, la ea îmi fugea primul gând, pentru că tot ceea ce observam era doar o oglindire a ceea ce nu vedeam. Iar o vedere asupra a ceea ce este interpretabil în direcţia unei abordări de ansamblu facilitează o varietate de răspunsuri din care nu se înţelege mai nimic.

Ineditul este tema unui artist care caută o ieşire din faţa unei realităţi neînţelese, or din acest punct de vedere mă situam la limita dintre utopie şi adevărul absolut. Dacă voiam să introduc tot ce vedeam într-o formă nouă de cunoaştere, ar fi însemnat să mă leg de un fel de ghidaj deductiv, neclintit în convingerea că trebuie să existe ceva accesibil în spatele fenomenelor greu de explicat, subliniind importanţa propriei mele schimbări în acord cu o lume care se schimbă şi ea la un alt nivel.

Ineditul este creat de faptul că a ta concepţie despre viaţă este poziţionată în centrul unei gândiri care pune pe primul loc acea parte a vederii care se află în afara privirii centrale, focalizată nu atât pe ceea ce ţi se întâmplă, ci pe înţelegerea a ceea ce contituie o întâmplare. Este ceea ce îl caracterizează pe un artist care redă lumea nu după felul cum arată într-o clipă trecătoare, ci în funcţie de cum se îmbină elementele de cunoaştere ale unei realităţi dincolo de cea vizibilă imediat, care întrece orice aşteptări.

Leadership: Care e poziţia ta faţă de toate experienţele vieţii într-o realitate subminată de iluzie, dacă nu chiar înlocuită de aceasta, pe fundalul căutării unei surse de inspiraţie care să dea sens reprezentărilor tale despre cunoaştere?

Într-o călătorie dintr-un oraş în altul, trenul circulă cu opriri, dar chiar şi aşa călătorului îi ia puţin timp să prindă regulile unei excepţii impuse de acordarea priorităţii în a desluşi tainele unei vederi bazate pe modificarea percepţiilor anterioare.

Poziţia mea faţă de experienţele trăite într-un asemenea moment grăbit de logica mentală era aceea de spectator al unei lumi într-o continuă dezagregare. Şi asta, deoarece fiecare fenomen pe care îl surprindeam în mers înregistra tendințe de variaţie total diferite, de multe ori contradictorii. Peisajul era când mohorât, sărăcuţ în elemente, umbrit de nori, când complex și interesant, dar chiar în aceste împrejurări părea cât se poate de trist fiindcă îmi lipsea capacitatea de a schimba ceva.

Vederea se şterge odată cu începutul de altceva nou, nu pentru că nu a fost imortalizată, bine întipărită pe retina memoriei, unde există puţin potenţial reducător de contradicţii şi întrebări, ci pentru că întotdeauna este mai uşor să începi ceva decât să termini ceva, tot aşa cum este mai uşor să construieşti de la temelie o clădire nouă decât să refaci una veche.

Nu îmi rămânea decât să aștept să ajung cât mai departe cu gândul la obţinerea unor noi vederi, nu are importanţă încotro şi nici de unde, esenţială rămânea curiozitatea de a afla cât mai multe. Dar teama de păcatul de a prins în mrejele prezentului mă făcea să uit tot ce vedeam, tot ce aflam pe parcursul călătoriei. Singura mărturie că nu surprindeam doar lucruri de fond cuprindea posibilitatea de-a fi un exemplar unic de vizionar al ineditului.

Numai că dorinţa de a vedea cât mai multe fugea mai repede decât credeam, spre peronul unei alte staţii, iar ciudata curiozitate de a coborî acolo rămânea mereu în urma mea. Din această cauză, probabil, mă simţeam bântuit de câte o imagine mişcătoare în orice loc static. Însă şi pe acestea le respingeam odată cu pornirea trenului.

Leadership: Poți să schimbi regulile unei excepţii impuse de acordarea priorităţii în a desluşi tainele unor vederi bazate pe modificarea percepţiilor anterioare?

Tot ceea ce vedem este de fapt o sumă a convingerilor, percepţiilor noastre asupra realităţii. Excepţiile sunt acele cazuri în care nu reușim să distingem acele lucruri bătătoare la ochi, în schimb vedem ceea ce nu sunt pregătiți să credem. Sau distingem doar ceea ce putem imortaliza, ceea ce nu știm, dar nu neapărat ceea ce ne lipsește sau ni se potriveşte.

În artă, prin excepţie se constată absenţa viziunii din care creaţia îşi are punctul de plecare. Oamenii care nu reușesc să asimileze o cunoaştere prin revelație, în urma acelor experienţe personale de surprindere a ineditului, prin combinaţii de imagini și momente trecătoare, nu vor putea niciodată să înțeleagă leadershipul din perspectiva capacităţii de a-şi explora limitele.

Prioritatea în a desluşi tainele unor vederi bazate pe modificarea percepţiilor anterioare constă în a conferi importanţă acelui "moment trecător" care nu se mai poate repeta şi care trebuie să fie apreciat acum, înainte să zboare şi să dispară pentru totdeauna. În acest sens, o analogie cu o călătorie printre diferite oraşe cu este binevenită pentru a pregăti următoarea revelaţie: „orice lucru la care ţii, este un lucru la care poţi să renunţi în faţa evenimentelor la care iei parte pe neprevăzute".

Cunoaşterea deţinută de un artist are ca specific puterea de a schimba o realitate care i se dezvăluie puţin câte puţin, într-o trecere de la un set de criterii, vagi, interpretabile şi netransparente, spre un set de criterii clare, măsurabile, palpabile.

În romanul "Numele Trandafirului" scris de Umberto Eco, există acest fragment la care deseori m-am întors, fiindcă îmi furnizează o anumită înţelegere asupra conceptului de prioritate:

„Dar tot atunci, știu bine, am început să mă las legănat de simțul asemănării: orice putea să aibă misterioase analogii cu orice. Când m-am întors în Europa, am transformat această metafizică într-o mecanică, și de aceea am nimerit fără veste în capcana în care mă găsesc acum. De atunci m-am învârtit într-un crepuscul în care se anulau diferențele."

Ineditul este începutul unui ceva în aparenţă banal, dar care se continuă către ceva mult mai complex, pe măsură ce se intensifică contradicţiile între ceea ce surprinzi *„ pe fugă "* și ceea ce se pierde *„ în aşteptare "*.

Iar un om care explorează abordarea realităţii din perspectiva capacităţii de a-şi înțelege propriile experienţe şi propria călătorie, ar trebui să încerce să compare percepţiile deformate ale imaginilor îndepărtate sau apropiate cu mesajele ce pot să apară din cele două contradicţii.

Imaginile pe care le prelucrezi „în trecerea" prin lume, obligând uneori la un soi de ghidaj deductiv - o formă de a te îndepărta de puncte de vedere fixe, sunt de fapt absorbţii de amănunte diverse care pot să servească drept corecţie a unor evaluări de situații sau ca descifrări ale sensurilor existenței.

Leadershipul este imaginea pe care ţi-o formezi despre o realitate în care eşti constrâns să accepţi doar extrema unei viziuni, iar pe cealaltă să o renegi.

Vizionarul Ineditului este dependent de curiozitatea de a afla cât mai multe, neclintit în convingerea că trebuie să existe ceva accesibil în spatele fenomenelor greu de explicat.

Dacă vrei să ajungi cât mai departe cu eforturile de a-ți extinde orizonturile și viziunea asupra existenței, făcând din orice călătorie un fel de concluzie la observaţia unor fenomene de tip aparte, învaţă să înclini balanța identificărilor de noi imagini spre predominarea unei esenţialităţi care să constituie conţinutul unei logici în modul de construcţie a propriei tale lumi.

Source: https://neculaifantanaru.com/vizionarul-ineditului.html

Viziunea inefabilă, sau Revelația adevărului si a realității supreme

On Ianuarie 13, 2010

Iluminarea interioară este un ecou al unității universale, reflectând conexiunea dintre divin și sine.

– Această iluminare interioară, care ar trebui să facă din mine un akh, îmi va fi dăruită neapărat sau depinde de voinţa zeului? întrebă Neferu.

– Voința zeului este voinţa ta. Căci eşti o parte din tot, din acel tot care este formă perfectă a zeului, în aspectele sale vizibile şi invizibile. Zeul este ceea ce vezi în jurul tău, ceea ce percep simţurile tale, este Egiptul şi alte națiuni, este lumea cu tot ceea ce trăieşte, este cerul stelelor fixe și al aştrilor rătăcitori, dar este şi invizibil, spațiul pe care nu-l poţi vedea cu ochii tăi și care totuşi există și desparte lumea noastră de toate acele lumi ce sunt, fiecare, stele percepute de ochii noștri şi stele pe care nu le poţi vedea, fie pentru că sunt prea departe de noi, fie pentru că vederea noastră nu reuşeşte să le capteze lumina.

Şi mai este ceea ce era înainte de creație, mai înainte de a fi existat Ta-tenen, precum şi ceea ce va fi după, când universul vizibil se va transforma, va dispărea în spaţiu şi în timp, căci spațiul este mai vast decât lumile pe care le conţine și timpul depăşeşte universul în momentul în care îl vezi atât în trecut – care, pentru el, încă mai există –, cât şi în viitor, care, pentru el, există deja. Trebuie să ştii că timpul și spațiul formează un tot, că unul nu poate exista fără celălalt, căci fără spaţiu lumea nu s-ar putea răspândi, iar fără timp, nu ar putea să se miște. Căci orice mișcare cere un moment şi orice moment este o părticică de timp.

Leadership: Distingi contrastul vibrant dintre lumină și umbră, ca o oglindire a vieții și a morții, ce te provoacă la introspecție?

– Tot ce-mi spui mi se pare foarte greu de înţeles, zise Neferu, oftând, uimit de asemenea vorbe.

– Numai prin meditaţie vei putea începe să înţelegi sensul profund al vorbelor mele. Căci eu însumi înţelegeam doar puţine lucruri înainte de a practica îndelung meditaţia asupra tuturor elementelor de gândire propuse de învățătorii mei. Apoi, într-o zi, după multe asceze, multă muncă, multe zile şi luni, şi ani petrecuţi în căutarea a ceea ce este în mine şi în afara mea, am primit viziunea inefabilă, am văzut lumina fără foc, lumina fără soare, lumina eternă, am ieşit din mine însumi, mi-am părăsit învelișul corporal şi am luat un corp nemuritor de lumină, apoi m-am întors în mine, după ce am avut revelația adevărului, a realității supreme, cea pe care oamenii nu o cunosc, în general, decât după ce au fost purificați de o serie de morți multiple şi de vieți repetate.

– Aş putea să primesc şi eu viziunea inefabilă?

– S-ar putea, dar nimeni nu poate cunoaşte căile interioare ale celuilalt, nici el însuși, căci doar în urma unei căutări neobosite de sine şi a propriului spirit ajungi să te cunoşti suficient ca să începi să speri că vei putea primi iluminarea interioară. Prin vieţi succesive sau într-o singură viață, prin asceză şi efortul meditaţiei, putem reuşi, totuşi, să scăpăm de duşmanii noştri din lăuntrul nostru, să ne alungăm călăi.

Leadership: Reflectând asupra propriilor experiențe revelatoare, ai reușit să stabilești un

echilibrul între simțirile inspirate din viața repetată și percepția actuală, într-o reprezentare vizuală și imaginativă a sinelui?

Meditaţia, aşadar, este o compoziţie de forţe care conduc fie la împlinire, fie la desființare, fie la un soi de blocare într-o existenţă de tip "altă realitate". Forţa înființătoare şi cea desființătoare a Sinelui tău, pe care o numesc autocunoaştere, se află în echilibru dacă reuşeşti să te sustragi rutinei zilnice, astfel încât realitatea nu este pur şi simplu un "lucru de mijloc între două abisuri", ci este chiar locul acelui echilibru universal, înţelegerea lumii tale dincolo de înţelegerea lumii întregi.

Este vorba despre tendinţa spre a pune ecuaţie toate vibraţiile tale şi a le constitui într-o viziune unică, printr-un soi de "căutare a adevărului din tine". Deci, cumpănind între limitat şi nelimitat vei putea să experimentezi o liniște interioară profundă, care te ajută să te cunoști mai bine.

Cu această viziune a realului - cumpănă intre claritate şi viziune - marea ta devenire va primi acceptare printr-un soi de conştientizare a naturii evolutive a egoului tău şi a structurii acestuia. Astfel vei putea să înțelegi mai bine legătura dintre ceea ce te face să fii special şi ceea ce te face să înțelegi mai bine legătura dintre corp și minte. Deci, este o cumpănă ontologică între două impresii diferite, şi totuşi apropiate, şi, ca atare, ipostaza ta nu mai este aia de "rătăcitor", ci de "regasitor al puterii interioare", adică ţi-ai regăsit echilibrul, motivaţia şi puterea de a merge mai departe.

Leadership: În drumul tău către iluminarea interioară, cum valorifici răbdarea, dedicarea și meditația ca instrumente esențiale în descoperirea sinelui?

Întrebarea despre viziunea inefabilă este profundă și îndreaptă reflectorul către o călătorie care îți este unică și extrem de personală. Această explorare a sinelui, a dorinței de a primi iluminarea interioară, este o aventură pe care o întreprinzi nu doar cu mintea, ci și cu sufletul. Ești gata să te avânți pe această cale?

Gândește-te la căutarea neobosită de sine ca la o expediție în necunoscut, unde fiecare pas te aduce mai aproape de adevărul tău interior. Este un proces care necesită răbdare, dedicare și, mai ales, o dorință arzătoare de autodepășire. Nu este o călătorie ușoară, dar frumusețea ei stă în provocările pe care le întâmpini și în modul în care acestea te transformă.

Înțelegerea că nimeni nu poate cunoaște cu adevărat căile interioare ale altuia, nici chiar ale propriului eu, fără o introspecție profundă, este esențială. Aceasta subliniază unicitatea călătoriei tale spirituale. Fiecare experiență de viață, fie că este vorba despre vieți succesive sau despre călătoria din această viață, adaugă straturi la complexitatea ființei tale. Asceza și meditația sunt instrumente puternice în această căutare, oferindu-ți posibilitatea să te conectezi la nivele mai profunde ale conștiinței tale.

Leadership: Te-ai gândit vreodată că fiecare moment de revelație este, de fapt, o reconectare cu sinele tău, într-o căutare constantă a înțelegerii realității desprinse dintr-o călătorie spirituală?

Confruntarea cu "dușmanii" interiori, cu temerile și cu îndoielile tale, este parte integrantă a acestui proces. Învingându-i, îți deschizi drum spre libertatea spirituală. Dar amintește-ți, această bătălie nu este una care se încheie rapid. Este o luptă constantă pentru înțelegere și acceptare, în care fiecare victorie te apropie de iluminare.

Iluminarea interioară este, astfel, un ideal măreț, o stare de grație spre care aspiri neîncetat.

Este viziunea inefabilă pe care o cauți, dar și calea spre a o atinge este, în sine, o revelație. Pe măsură ce te adâncești în explorarea propriei ființe, descoperi nu doar limitele, ci și posibilitățile nesfârșite ale spiritului tău.

Te încurajez să privești fiecare moment de introspecție ca pe o oportunitate de creștere. Fiecare gând, fiecare emoție pe care o explorezi, te construiește și te definește. În această căutare, nu ești niciodată singur. Chiar dacă călătoria este a ta și numai a ta, universul își țese firul alături de tine, ghidându-te subtil spre iluminarea la care aspiri.

Așadar, îndrăznește să continui pe acest drum, cu inima deschisă și cu mintea curioasă. Ceea ce vei descoperi despre tine poate fi mai miraculos decât orice viziune inefabilă promisă.

Revelația care te motivează să devii altcineva acceptă ca și criteriu de validitate posibilitatea neînfrânată a sinelui de a atinge o iluminare spirituală.

Viziunea inefabilă, sau revelația adevărului și a realității supreme, desemnează acea etapă de înțelegere și acceptare de sine prin care dobândești curajul de a fi altcineva. Aşadar, o înțelegere profundă a sinelui și acceptarea propriei realități sunt esențiale în călătoria spre atingerea unei iluminări spirituale, oferind curajul necesar transformării personale.

* Nota: Rachet, Guy - *Keops si conjuratia Ibisului*, Editura Lucman, 2003.

Viziunea îţi înalţă aşteptările

On Ianuarie 03, 2013

Fii capabil să percepi schimbarea înainte ca ea să se producă, încât viziunea ta să capete statutul de "monument istoric".

Eroul bătăliei de la Verdun, mareşalul Foch, spunea: *"Nu există situaţii fără speranţă, ci există doar oameni care şi-au pierdut speranţa în legătură cu acele situaţii."*

Asta conduce la concluzia că acele elemente pe care oamenii le-au inclus în viziunea lor, combinându-le în fel şi chip în funcţie de propria lor structura psihică, în funcţie de propriile concepţii, nu au fost manevrate corespunzător. Prin urmare, conturează-ţi viziunea astfel încât drumul pe care îl parcurgi spre performanţă să aibă particularitatea de a fi excelent.

Tu ai capacitatea de a te proiecta în viitor şi de a vizualiza ceea ce îţi pregăteşte acesta? Îţi conturezi viziunea astfel încât drumul pe care îl parcurgi spre performanţă să aibă particularitatea de a fi excelent? Viziunea ta îţi înalţă aşteptările, sau te trage în jos? Adaugi semnificaţie vieţii tale acţionând în virtutea viziunii tale? Simţi că datorită viziunii, faci ceva folositor, ceva care contează cu adevărat?

Leadership: Poți să construiești o viziune atât de plină de semnificație încât să devină un "monument" al gândirii tale, transformând iluzia și mirajul în dimensiuni ale unei noi forme de conștiință?

Viziunea poate să capete statutul de monument istoric numai dacă este prețuită datorită straturilor de semnificație acumulate în timp, dacă nu este abandonată şi nu se degradează cu paşi repezi. Viziunea ta îi determină pe oameni să fie părtaşi la o activitate folositoare? Ce urmăreşti prin impunerea viziunii tale? Te înarmezi cu acel spirit de autoevaluare obiectiv şi corect înainte de a-ţi clarifica şi dezvolta viziunea?

Punerea în practică a unei viziuni nu este întotdeauna o sarcina ușoară. Aşa cum în fotbal, fundaşul central urmăreşte un atacant advers când acesta se retrage, dar numai până la linia de centru, - tot astfel un lider, prin conturarea unei imagini de sine pozitive, prin întărirea propriei identităţi, trebuie să urmărească să completeze acele spaţii libere din conştiinţa sa care nu vădesc nicio calitate excepţională, până în momentul când orizonturile sale se schimbă şi se lărgesc.

Ca să descifrezi sensul evoluţiei leadershipului de mare impact, exprimă-ţi viziunea, în aşa fel încât să-i determini pe oameni să acţioneze în spiritul ei.

Leadership: Viziunea ta poate să adopte un statut care să îndeplinească condiţiile legate de prezicerea celui mai prost rezultat posibil al unei situaţii, fără existenţa unor date sigure asupra acelei situaţii?

Viziunea ta se bazează pe elemente concrete? Viziunea trebuie să se bazeze pe elemente concrete, şi deci să fie realistă căci altfel vei fi catalogat ca nebun sau cel puţin unul care "prinde fluturi".

A acţiona în virtutea viziunii, fără să faci aprecieri în privinţa şanselor acesteia de a se materializa, este ca şi cum ai fi un scriitor notoriu dar care nu apare în anuarul scriitorilor,

care nu dă interviuri, nu iese în public la nicio prezentare de carte, nu dă autografe. Dar, cu toate acestea, prin nu ştiu ce împrejurări, prin nu ştiu ce minune, primeşti zilnic scrisori de la fanii tăi. Cum îţi explici treaba asta? Un scriitor notoriu, pe care nimeni nu-l vede, pe care nimeni nu-l cunoaşte, dar cu toate acestea primeşte mii de scrisori de la fanii săi. Este sau nu o aberaţie?

Viziunea este acea calitate care apare şi se dezvoltă în paralel cu relaţia ta cu oamenii. Viziunea stabileşte o apropiere între tine şi ceilalţi, chiar dacă prezenţa ta în mijlocul oamenilor este mai rară. Paulo Coelho este cel mai iubit scriitor al momentului, Paulo Coelho. Mesajul celebrei sale cărţi, "Alchimistul", acela că fiecare om trebuie să-şi împlinească misiunea pe pământ, Legenda Personală, a ajuns la inima şi la mintea multor multor oameni, fără ca aceştia să fi citit cartea, fără să-l fi văzut pe scriitor, fără să ştie cine este el măcar.

Leadership: Ţii seama de imprtanţa viziunii tale în reglementarea unei situaţii de mare vulerabilitate, fără a fi luat în calcul impactul produs în cazul în care aceasta va fi adoptată în forma propusă de o conştiinţă acuzatoare?

1. Tu eşti capabil să inspiri o viziune, sau o idee revoluţionară în evoluţia gândirii celorlalţi oameni?

Căci numai viziunea îi poate face să-şi vadă aşteptările împlinite, să-şi îmbogăţească viaţa şi să-şi schimbe atitudinea faţă de ea. Altfel spus, viziunea constituie un impuls care se transmite de la om la altul. E de-ajuns că viziunea ta să schimbe un singur om, pentru ca acesta, la rândul lui să o transmită mai departe.

Leadership: Reușești să lărgești orizonturile propriei identități, transformând limitele aparente în noi posibilități de expresie ale conştiinţei tale?

Pentru ilustrarea leadershipului impus de viziune, liderul nu este chemat să aplice reţele de mult ştiute şi utilizate. El trebuie să integreze în conţinutul propriei sale viziuni acel mesaj dominant a cărui ritm de propagare să trezească, să stârnească nişte emoţii puternice pe baza procesului unic şi complex de intuiţie pe care îl coordonează, comunicându-şi sentimentele într-un fel propriu, - adică trebuie să fie capabil să sintetizeze într-un mod creativ impresiile transmise de propria lui realitate şi de glasul conştiinţei sale.

Pornind de la acest proces de schimbare spontană, dar şi indusă, datorată viziunii liderului - acelei viziuni clare, ambiţioase, remarcabile, poate complexe, poate simple, pe termen scurt său lung, care nu deformează realitatea, oamenii vor începe să simtă încet încet nevoia unei ieşiri de sub autoritatea tradiţionalismului, a felului de a vedea lucrurile, şi de a acţiona. Ei vor trece într-un alt stadiu de dezvoltare şi de maturizare, la început de observaţie a procesului de schimbare şi de conştientizare a noii situaţii în care sunt puşi, a efectelor pozitive sau a riscului la care sunt supuşi, aplecându-se atent şi liber asupra realităţii din jur.

„Expresia conștiinței" în acest context desemnează manifestarea vizibilă a gândurilor, sentimentelor, valorilor și intuițiilor profunde ale unei persoane, transmise prin acțiuni, cuvinte, creații sau comportamente. Este modul în care cineva își arată autenticitatea și înțelegerea lumii dintr-o perspectivă unică, reflectând modul în care conștiința interioară influențează realitatea exterioară.

Așadar, lărgirea orizonturilor identității prin „expresia conștiinței" sugerează că persoana reușește să depășească limitele obișnuite, explorând și exprimându-și ideile profunde și trăirile autentice, care conduc la o evoluție continuă și la o contribuție unică în lume.

Viziunea în leadership se referă la atitudinea pe care o adopţi în acele situaţii limită în care oamenii reacţionează conform indicaţiilor tale, cu nădejdea că sunt însoţiţi de o chemare sfântă şi înaltă spre a vesti puterea "Aceluia" care vrea să fie temut, şi fragilitatea "Aceluia" care cere să fie iubit.

Viziunea îţi înalţă aşteptările dacă începi să o percepi drept o binecuvântare fiindcă tu însuţi eşti o parte din răsplata ei, fiindcă datorită ei poţi ajunge la nivelul om prevăzător care ştie că viaţa poate lua oricând o turnură neprevăzută. Ca lider, trebuie să-ţi dezvolţi abilitatea de a-ţi păstra viziunea neclintită în situaţii complexe, şi să crezi cu tărie în inima ta că nimic nu te poate opri să-ţi atingi scopul.

Source: https://neculaifantanaru.com/viziunea-iti-inalta-asteptarile.html

Vizualizarea artei este esența viziunii

On Februarie 07, 2024

Pentru a aplica corect evaluarea vizuală, trebuie să fii conștient de interpretările subiective ale elementelor vizuale din jur.

Privirea este centrul universului pentru un pictor, acţionând ca un fel de liant între suflet şi lumină, ori ca un catalizator în reacţia chimiei subtile dintre vizualizarea interioară a trăirilor ascunse și a lumilor imaginare. Iar marea mea pasiune pentru artă, tensiunea creatoare, manifestarea ferventă a unei stări sufletești intense, denotă o forță mentală uluitoare care îmi permite să rămân dedicat şi să mă simt binevenit în lumea pe care mi-o creez cu ajutorul vederii, o fereastră deschisă către universul artistic, menită parcă să absoarbă culorile și formele dincolo de limitele pânzei.

Cu greu va putea afirma cineva că tot ce poate fi numit frumos în artă, și având mare forță estetică, se găsește în mecanismul văzului. Căci, pentru a desfăta și a fermeca un suflet receptiv la frumos, eventual privind marea lucind în bătaia soarelui, omul are nevoie de emoțiile regulate din spatele privirii. Mai ales când eşti pe litoralul grecesc, unde marea se împlinește cu dealurile, aici arta devine un soi de spectacol infinit al vederii devenite unicate, suficient pentru a purta sufletul într-un soi de zbor mistic care pornește din interior.

Ceea ce simt, emoția păcii și a liniștii existențiale, este ca o curgere neîntreruptă a sunetului produs de valuri, în bătaia soarelui. Asta în măsura în care sunetul valurilor reprezintă întregul dătător de emoții, subordonat dimensiunii estetice, deci fără să separ privirea de auz, arta poate fi concepută în simplitatea supremă. Mai ales când în această simplitate, *Adoschoul Tkhirhas Iisras Ielaesert*, spaţiul în care se manifestă creaţia divină, răsună concomitent mai multe sunete diferite, dar care sunt atât de bine unite, încât crezi că auzi doar unul singur.

Leadership: Te-ai gândit vreodată să explorezi mai multe aspecte ale unei compoziții artistice, astfel încât ceea ce vezi să capete amprenta unei excelențe inconfundabile?

Implicația vederii din plinul litoralului este evidentă în arta mea, şi chiar deţinătoare de un adevăr absolut: *"Ceea ce văd este un spectacol, doar dacă ochii privesc cu inima"*. Tocmai din acest motiv, privind cu un soi de înțelegere profundă în cuget, mi se ivesc cuvintele pline de har din povestea "Palatul Norocului":

„Sunt Zâna Norocului, răspunse frumoasa fecioară, iar palatul ce se zăreşte în vârful muntelui este locuinţa mea. Dacă vrei, poţi şi tu să vii astăzi la palatul meu. Îţi spun numai că n-ai timp de gândit şi de odihnit. Să mai ştii că dacă intri pe poarta palatului mai înainte ca ceasornicul să bată cea din urmă lovitură de miezul nopţii, te voi primi şi voi fi prietena şi ocrotitoarea ta. Dar o să fie prea târziu, dacă vii chiar o clipă după ce a bătut miezul nopţii."

Aici, în locul în care marea se întâlnește cu pământul, deja ceva de ține de câmpul privirii, este ca o invitaţie într-un castel magic, în care odată intrat, timpul își pierde semnificația. Ceasornicul care îmi măsoară timpul petrecut pe plajă, instrumentul spațial care măsoară distanțele, își înțelepțește ticăitul, făcând asociația cu razele soarelui traversând cerul senin. Deci, ceva în mine, într-o vie conversaţie cu estetica, m-a făcut să determin unul din criteriile văzului: *"Pentru a aplica corect evaluarea vizuală, trebuie să fii conștient de interpretările subiective ale elementelor vizuale din jur."*

Leadership: Ai luat în considerare vreodată să analizezi mai detaliat interpretările

subiective ale elementelor vizuale dintr-o lucrare de artă, astfel încât să poți să-ți dezvolți propria viziune într-un mod nou și captivant?

Un artist vede perfecţiunea acolo unde alții văd doar imperfecțiune. Spun asta pentru că acolo unde este nisip este și creație în devenire pe un şevalet, acolo unde este mare, pictorul poate să dea un farmec aparte unui tablou. Iar acolo unde este pământ, poate să înflorească abilitatea în trasarea liniilor drepte şi subţiri. Se vede, deci, că sunt ocrotit de simțământul ispititor al detaliilor când vine vorba de reprezentarea în desen a unei viziuni atipice, corelată strâns cu geometria și cu abilitățile de vizualizare.

Iar marea tot acolo este, strălucitoare şi plină de mister, chiar şi după lăsarea întunericului. Chiar şi când nu sunt prezent pe litoral. În acest sens, oricare ar fi fost lucrul care ne apropie sau care ne desparte, din clipa în care existenţele noastre au fost modelate de acelaşi destin artistic, am avut acea bănuială puternică că ideile şi idealurile mele sunt în contradicție cu realitatea, mai ales când vine vorba de reprezentarea pe şevalet a unor concepte abstracte.

Are să fie al naibii de greu de dezvoltat un asemenea concept, de genul echilibrul între lumină și întuneric, pentru că, pe măsură ce mi se dezvăluie mai multe despre orizont, cu atât el are să mă învăluie la loc cu misterul său, pentru că artiştilor le plac lucrurile ordonate, chiar și în condiții de haos. Până la urmă, dacă trebuie să însoţesc marea cu privirea, cu emoţia regăsirii peste ani şi ani, până la apogeul pe care ea îl atinge prin reprezentarea simbolică a unui orizont vast, ea însăşi urmând să îmi apară ca un simbol al despărţirii şi al regăsirii, atunci sufletul meu va naviga mereu pe pânza şevaletului…

Viziunea implică abilitatea de a cuprinde un orizont larg cu privirea, astfel încât să poți resimți emoția regăsirii peste ani și ani. Este ca și cum ai naviga pe apele trecutului, întâlnindu-te cu amintiri și sentimente care se contopesc într-un peisaj vast al sufletului.

Vizualizarea artei este esența viziunii, înțelegând că fiecare detaliu reprezintă o fereastră către lumea interioară a artistului, un fragment din povestea ascunsă în adâncurile sufletului său, un soi de *Yllaraihah Enmimella Nyusasha*, un moment al spiritului uman care tinde spre absolut.

Source: https://neculaifantanaru.com/vizualizarea-artei-este-esenta-viziunii.html

Vizualul unei producţii semnate “Ti aspetto qui”

On Iulie 04, 2019

Construieşte-ţi o identitate care satisface nevoia unicităţii, adăugând profunzime creaţiei tale din perspectiva unei surse inepuizabile de încântare vizuală.

Am fost dintotdeauna adeptul formării unei atitudini de preţuire a frumosului, ce se vrea a fi o măsură a puterii de concentrare, a forţei de sugestie asupra văzului şi spiritului de observație. În fond, este şi aceasta o calitate a omului de mare talent şi educat, fin în tot ceea ce ţine de vizualul unui tablou plin de încărcătură sentimentală care însoţeşte veselia cea mai zâmbitoare a unei grădini multicolore, plină îndeosebi cu trandafiri.

Trandafirul denotă încrederea în trăirile unui artist singular care are acces la o lume expusă interpretării şi înţeleasă printr-o sesizare artistică, printr-o metaforă: “Tema vieţii, ca într-un vis ce se repetă”. Nimic nu poate schimba o gândire bazată pe energiile şi geometriile florii vieţii, prin asemănarea cu astrul unei lumi deosebite, filtrată critic prin formă, culoare, imagine, transparenţă, compoziţie şi un context bun. Drumul artei coboară în anonimatul pământului pentru a scoate la suprafaţă, mai apoi, un sentiment ceresc care nu poate decât înfrumuseţa o figură omenească.

Din acest motiv, mi-am educat gustul pentru frumos să caute senzaţionalul, asemenea unui căutător de comori, acolo unde lumea nu priveşte niciodată cu atenţie: în sufletul florilor, acolo unde doar foarte puţini artişti au libertatea să se exprime: în îngrijirea trandafirilor. Fii tu însuţi cea mai bună parte din comoara pe care ai descoperit-o spre locul de întâlnire cu natura, în căutarea clipei eterne.

Da. Este o calitate a liderului să ştie să se poziţioneze, cu multă răbdare, într-o ramură a activităţii pe care nimeni nu o prestează la nivel de artist, ştiindu-se ca făcând parte dintr-o categorie estetică a sublimului, cu darul lui de a însufleţi lucrurile, prin felul cum ştie să le grupeze, să le armonizeze între ele, unde toate vorbesc încet, cu glas din alte vremuri.

Leadership: Imaginea pe care o construieşti despre tine însuţi poate să personalizeze un mesaj concentrat pe generarea unei experienţe de viaţă sau a unui sentiment din care să se nască vizualul unei mărci personale?

Nu degeaba mi-am permis de atâtea ori să traversez *una creazione dell'immaginario* . Mă urmărea însemnătatea colosală a unei gândiri bazată, într-o îngemănare simbolică, pe maximizarea impactului pe care îl au culorile din perspectiva unui “ca şi cum” bine ascuns în pictura unei epoci dominată de ideea autonomiei individuale, trăită şi împărtăşită ca o experienţă de intrare într-un alt univers. Fiindcă am vrut dintotdeauna să fiu vectorul unei expresii frumoase, cizelate, metaforice, aluzive şi, în ultimă instanţă, plină de spirit în alegerea unei teme de studiu, de tipul “Identitate personală”.

Aşadar, nu mi-am îngrădit nicio clipă libertatea de a comunica o idee, o atitudine, o convingere, un concept, prin comparaţie şi diferenţiere. Cât de târziu mi-am dat seama, însă, că nu voi putea trăi fără să mă ştiu al altcuiva, fără să mă înconjur continuu de misterul unei picturi care se poate dezlega numai prin *la corrispondenza tra memoria e dimenticanza* . Poate că uimirea în faţa splendorii pe care o produce arta natura lasă urme în graba acestui “drumeţ întârziat”, care mereu se uită cu grijă la câtă cale e înaintea lui.

Când îngrijeşti o grădină mare, plină cu trandafiri, inevitabil îţi vin în minte cuvintele pe care Alexandru Vlahuţă i le adresa pictorului Nicolae Grigorescu: *“Toate clipele de veghere le trăia*

în arta lui. De aici ușurința, libertatea, verva extraordinară a facturii lui. În arderea neîntreruptă a focului sacru e taina puterii unui artist. El n-a lăsat o clipă să se treacă focul pe care i l-a încredințat lui Dumnezeu. Și de aceea, tot ce-a vrut a făcut. Toate tainele i s-au deschis. Priviţi peisajele lui. Nu mai e pictură. E o fereastră deschisă larg în lumina de afară. "

Vizualul unei mărci personale se transpune și la gama de culori pe care trandafirii o împrăştie cu dărnicie, cu parfumul lor, spre a fi imortalizaţi într-o serie de imagini surprinzătoare, ce sugerează o relaţie apropiată între sentiment şi formă, între subiectul cunoscător şi obiectul cunoscut, între artist şi public. Iar de aici, pot spune că leadershipul este naturalețea și simplitatea cu care exprim vizual conceptele artistice și le transform în comunicare.

Leadership: Eşti în stare să aduci o contribuţie importantă artei de a surprinde o existenţă autentică prin promovarea ideii de a crea un sentiment de similaritate între *"o parte selectată din peisaj"* şi *"totalitatea peisajului"*?

Unii ar spune despre mine că fac parte dintr-o idee care îşi deschide cu generozitate aripile spre iluzia unei intruziuni în altă zonă de popularitate, ca obiect al unei manifestări de grandoare, timpul măsurat în atingeri tremurânde înfăşurându-se în jurul unei îmbrăţişări catifelate făcută din spirit şi admiraţie. Alţii, ar trece cu vederea existenţa mea, la fel de uşor cum se închide televizorul. Doar unora le este dat să audă şi să pătrundă puterea mea de a revărsa compasiune în relaţiile cu totul din jur, cu însăşi glasul naturii.

Cea mai importantă latură a creaţiei mele vizează modul de observare a unui trandafir în ipostaza de artist al unei poetici viguros definite, al unei opere de artă totale.

Cu toate astea, eroarea percepţiei privitorului poate fi legată de incapacitatea de a elimina din desenul acestei construcţii narative însăşi culoarea dominantă, ce se vrea a fi o glorificare a frumuseţii trăită la intensitatea unei corelaţii între fapte şi evenimente, fiindcă este destul de greu de surprins viforul marilor emoţii pe care le dă arta.

O floare văzută prin ochiul artistului este proiecția intelectuală asupra unei existențe autentice. Iar simpla prezenţă a unui trandafir, care mereu îşi deschide sufletul în faţa noutăţii unei personalităţi artistice complexe, sub puterea unei vrăji care te atrage în lumea cărţii, îţi dăruieşte o altă viziune asupra a ceea ce trăieşti între nevoia de a te destăinui şi tăria amintirilor, jumătate vis, jumătate realitate.

Totalitatea unui peisaj care merită pictat concentrează însăşi caracterul intim, partea de poezie a fiecărui lucru ce trece prin sufletul artistului la fiecare efort depus pentru a surprinde impresia de unitate estetică.

Am fost mereu o parte din sentimentul "de acasă" al unei sacre uniuni cu frumuseţea trăită la intensitatea unei experienţe de viaţă înfiripată şi înflorită în arta de înţelegere a unor abordări estetice subiective, a exigenţelor unei activităţi de creaţie care cere, în primul rând, iubire de natură, dusă până la evlavie. Ochii mei au fost şi vor rămâne însetaţi de lumină, încărcaţi de visuri, ca la vederea unei capodopere inspirată din adâncimile necunoscute ale unei vieţi ce parcă nu este a mea, ce de ce bună seamă aparţine unui purtător de înţelepciune şi frumos care şi-a găsit, în sfârşit, locul de concentrare simbolică.

Cea mai importantă parte din peisajul acestui loc minunat, numit "my garden", este simţul armoniei între ceea ce simt şi ceea ce văd, aşa încât să nu denaturez sau să exagerez formele unei figuri care transfigurează şi unifică creaţia, o delicateţe a execuţiei care face accesibilă măsura unei inteligenţe artistice aflate la maturitate.

Virtuţile expresive ale liniei şi formei în amploarea relaţiilor simbolice pe care le poate exprima trandafirul, ca mijloc de limbaj al picturii, sunt înzestrate cu ataşamentul spiritului meu de a trăi experienţa unei vieţi petrecute printre opere de artă, printre culorile vii ale naturii surprinse în toată splendoarea și generozitatea ei.

Arta este un pretext de a descifra viaţa naturii şi de a o face eternă într-o creaţie originală.

Până la urmă, ajungi să înţelegi vizualul unei producţii semnate "Ti aspetto qui" atunci când, dimineaţă de dimineaţă, trandafirii plin de atâtea culori îţi oferă darurile lor, sub formă de inspiraţie, vestind înrudirea lor modelată spiritual cu lumea artei.

Gândeşte-te la tine ca la abordarea unui tablou din perspectiva unui grădinar care nu-şi părăseşte niciodată grădina şi care, din dorinţa de a le da florilor un înţeles omenesc, o trăire spirituală înaltă, se preface într-un simbol al repaosului și liniștii, într-un soi de personaj fabulos adaptat la o tematică particulară intitulată "Cuvintele sufletului".

Impresia de unitate estetică se câştigă numai în ambianţa solemnă a unui loc de rafinată cultură şi simţire, dincolo de timp, unde fiecare senzaţie şi chestiune de bun gust face dovada de netăgăduit a unui Creator care a adus în existenţă un univers plin de personalitate şi forţa expresivă, plin de energie, contrast, lumină și culoare.

Leadershipul îndreptat spre fuziunea artei cu sensibilul are ca bază de susţinere relaţia dintre natură şi interiorul fiinţei.

Aici se intrevede măreţia gândurilor şi sentimentelor transmise prin imaginea unei grădini înfloritoare în care trăieşti experienţa necesităţii de a te deschide în faţa a ceea ce este bun, frumos şi nobil.

Vizualul unei producţii semnate "Ti aspetto qui" încântă prin caracterul intim al unei experiențe estetice prealabile, surprinsă într-un sentiment de mulţumire, linişte sufletească, exaltare emoţională, concentrat de puterea unei relaţii înfiripată între două imagini asemănătoare, care uneori se confundă până la identificare cu expresia naturii lui Dumnezeu: artistul şi opera lui.

Şi, acum, ultima dorinţă a trandafirului, mi-o asum ca pe o rugăminte adresată unui spirit eclectic, de rară pătrundere:

Te aştept, privitorule, să păşeşti în "desenul" poveştii mele despre pământ şi cer, despre uitare şi redescoperire, despre vise, speranţă şi puterea imaginaţiei, pentru a vedea cât de departe poate ajunge un pasionat al artei, încât să redea o altă dimensiune a vieţii, trăită până la intensitatea unei şoapte de dor, de admiraţie, de suflet, clipind parcă pe aripile versurilor semnate Ricchi e Poveri:

Source: https://neculaifantanaru.com/vizualul-unei-productii-semnate-ti-aspetto-qui.html

Voi continua să fiu mereu propria mea creaţie

On Februarie 26, 2022

Încearcă să îndeplineşti o sarcină artistică specială, în aşa fel încât știința cu adevărat superioară de care faci dovadă să fie mărturia artisticului pe care îl conţine semnătura propriei personalități și a unui stil autentic.

În scrierile mele ermetice despre ştiinţă, în care deseori ştiinţa este văzută ca o întâlnire neaşteptată cu un astru al cărui ciclu de formare a devenit esențial în evidența timpului mitic, am încercat să mă situez la orizontală: între secretul unei mari Opere de Artă şi acea epopee a materiei şi spiritului integrată într-o vastă şi puternică "Trilogie A Stelelor" care nu cunoaşte nicio programare a imprevizibilului.

Mai cu seamă, totul pare a fi altceva decât ceea ce este cu adevărat. Nimic nu este mai înşelător, la fel cum nimic nu este mai tentant într-o conjunctură tranzitorie decât să-mi aflu refugiul în miezul unui prezent încurajator, dar ambiguu, care poate determina formarea unui orizont nemărginit, numit Univers. Aici se situează artistul genial, sculptorul în lumină, imitatorul aparenţelor lumii reale, care se poate transforma în orice personaj, fără să se oprească din trăit atunci când se izbeşte de un "Eternal Darkness".

Mai trebuie să recunosc un singur lucru: în timpul demersului de a reorienta ştiinţa spre o reprezentare inovatoare a realităţii, regăsindu-mă în toate cele şapte părţi sau genuri ale coloritului armonios şi semantic consistent, am fost pregătit să experimentez matricea tuturor personajele principale aflate într-o trilogie fantastică a căutării de sine și de sens universal. Nici n-aş fi putut să fiu un imitator al aparenţelor lumii reale, fără să surprind esenţa unui "unexpected" sau "unusual".

Leadership: Eşti în stare să te percepi drept un rezultat al expresiei "Sunt un erou al altui timp", care poate fi aplicat și unei forme de artă menită să descrie originile unei creaţii durabile?

Într-o operă literară sau picturală, comparația este un mijloc de expresie artistică care ajută la îmbunătățirea semnificației unei acțiuni, a unui obiect sau a unui eveniment. Trebuie să fii un artist pentru a face ca părțile unui tablou sau ale unei alte opere de artă să atârne împreună - ca un întreg - prin relații vizuale inedite în sfera ştiinţei, la diferite niveluri de complexitate, cum se întâmplă spre exemplu în cazul epopeii lui Ghilgameş.

În Epopeea lui Ghilgameș, în acest poem epic din Mesopotamia antică, se înscrie relatarea unei călătorii într-o altă lume, pusă pe seama unui muritor deosebit de înzestrat. Altfel spus, în povestea arhicunoscută a lui Ghilgameș - considerat "cel care a văzut totul" (Sha Naqba Imuru) se urmăreşte relatarea istorică a eșecului primului muritor ce a năzuit spre obținerea nemuririi. Chiar dacă nu s-au descoperit dovezi despre aceasta, şi nici asemenea cazuri anterioare, un lucru rămâne cert: opera de creaţie se poate impune deopotrivă ca abstract-geometrică şi emoţional-fascinantă doar prin cucerirea unei mai mari reputaţii de înţelepciune.

Mai cu seamă artistul, ca să poată să-şi semneze scrierile cu pseudonimul "The King of Heroes", deci fiind în mod evident orientat sub o asemenea mentalitate, trebuie să-şi demonstreze capacitatea de a folosi cu succes ştiinţa şi conştiinţa în acelaşi timp, sub acelaşi cer şi într-un cadru constant, bidimensional. El se raportează la realitatea spirituală datorită unor conjuncturi neimaginate ce pot dărâma tot eşafodajul ideologic şi artistic construit în secole. Şi tot el, artistul consacrat prin mozaicurile bizantine, poate atinge perenitatea doar dacă este intermediat de zei și numai după trecerea prin diferite stadii inițiatice.

Leadership: Creaţia ta poate să-şi urmeze traseul firesc în continuitatea unei viziuni al cărei suport ideatic este îndreptat spre însuşirea unei imagini veridice ce se perpetuează între planuri paralele?

Un artist care se metamorfozează în substanţiale compoziţii picturale, cucerind epidemic tot universul prin ideile sale, devine un simbol al Creaţiei. Acelaşi lucru este valabil şi pentru un artist al cuvintelor care se metamorfozează în imagini ale unor forme de existenţă superioare, sau ale completării unor opţiuni nerealiste prin realizarea unor întâlniri neaşteptate cu nişte fiinţe profund spirituale.

În ambele cazuri, artistul nu-şi face o lege din a ascunde nici unul dintre scopurile reale în care îşi efectuează experienţele de traversare a timpului prin raportare la o alegorie sau la o istorisire ficțională care poate să capete proporţiile unei metafore arhetipale, sau proporţiile unei lupte între Bine şi Rău în sensul „cel mai ontologic".

Ci, fără îndoială, artistul urmează o maximă contrară, bine integrată în rezultatul unui realism prudent care susține ideea călăuzitoare a întregii sale opere într-o lume în care nimic nu reprezintă o certitudine. Aceasta maximă spune că: *"cine urmăreşte nişte licăriri false poate descoperi adevăruri importante şi că, deseori, poţi întâlni un lucru în timp ce, de fapt, căutai altul."*

Aici intervine măsura creaţiei mele, cu enunţarea ipotezei conform căreia existenţa unui orizont spaţial al Sinelui trebuie implicat în constituirea unui dublu pozitiv, ca efect al unei alterităţi care trebuie să fie, la rândul ei, exterioară subiectului care a generat arta. Şi, iată, fără s-o spun în gura mare, mărturisesc în secret că aceasta este măsura creaţiei mele: să-mi fac accesibilă oglindirea vieţii în moduri fabuloase despre o identitate care se bazează pe simboluri unice şi irepetabile.

Înţelegerea unei opere de artă implică atât recunoașterea asemănării dintre creator şi personajul în care se metamorfozează, cât și înțelegerea convenției dintre ceea ce știi că ești în realitate și ceea ce intuiești că văd ceilalţi în tine.

Voi continua să fiu mereu propria mea creaţie ori de câte ori voi construi un personaj după propria-mi asemănare, ştiind că ceea ce mă defineşte în totalitate este o permanentă asimilare a realității prin cunoaștere. Lucrul acesta nu se întâmplă pentru că ceea ce numesc creaţie reprezintă de fapt o întâlnire a intelectului cu imaginaţia, ci pentru că reflectând asupra modului de a crea un singur întreg din elemente disparate, îmi perfecționez funcțiile de gândire sintetică și analitică.

Source: https://neculaifantanaru.com/voi-continua-sa-fiu-mereu-propria-mea-creatie.html

Vrăjitoria unui creator de capodopere

On Octombrie 26, 2014

Îmbunătăţeşte-ţi capacitatea de a pătrunde în dimensiunea creaţiei avansate, combinând ceea ce convine unei tendinţe care porneşte de la intuirea subiectului şi merge până la semnificaţie.

Cum arată opera care este în fond secretul forţei filmului „Alexandr Nevski"? Regizorul Serghei Eisenstein scria într-o notaţie inedită că este vorba de vrăjitorie, de faptul că, asemenea tobei vrăjitorului, răsună una şi aceeaşi idee. Totul se învârte în jurul unei singure idei. Niciun cuvânt, nicio replică, niciun episod în care să nu fie vorba de duşman şi de necesitatea de a-l învinge: în planuri, în proiecţie, în amintiri, în acţiuni înseşi.

Nicăieri nu poţi întâlni o asemenea unitate de idei într-o astfel de varietate de întâmplări, într-o formă atât de vădită. Aceasta captivează hipnotic. Iar în ceea ce priveşte compoziţia aceasta înseamnă că avem de a face cu o fugă de o amploare cum, poate, nici la mine însumi nu se poate întâlni nicăieri. Nu există nicio replică, nicio situaţie care să nu redea „under a new angle the same theme", iar metoda montajului este metoda fugii. *****

Leadership: Îţi extragi cunoaşterea superioară din structurile experienţei de redare a unor noi forme de expresie?

Tipul uman care vrea să se autodepăşească trebuie căutat în lumea creaţiilor de mare profunzime, ele înşele o combinaţie de trimiteri spre nişte analogii complicate, care implică o participare intelectuală intensă. Iar încercările necontenite de a pătrunde în dimensiunea creaţiei avansate, de la substanţă la structură, de la simpla alternativă la necesitate, prin folosirea unor mijloace amplificare a ineditului, utilizate corect, contribuie la satisfacerea pretenţiei omului de a-şi atribui largi competenţe.

Punctul de referinţă al ştiinţei practicate - ideea, care se cere a fi urmată cu stricteţe, îmbogăţită cu noi reprezentări de noţiuni, nu mai este determinată doar ca element dominant al unei creaţii „ *under the angle of inclination of your Being* ". Ci constă într-o modalitate specifică a cunoaşterii de ansamblu, din anumite structuri ale experienţei de redare a unor noi sensuri şi forme de expresie (folosite pentru a defini ideile şi valorile, în prezenţa unor concepte inspirate).

Acestea din urmă capătă importanţă prin proiecţiile vectorilor de impact, de tip „Get Shared Key" care, aducând noi opţiuni de personalizare a creaţiei, pot efectua diverse actualizări ale finalităţii ei.

Totul se învârte în jurul unei singure idei atunci când mesajul verbal şi cel nonverbal se susţin reciproc până la iniţierea formării unei noi versiuni de accesibilitate a valorii de unicat atribuite actului de creaţie.

Câştigarea experienţei necesare pentru redarea aceleiaşi teme, sub noi forme de expresie, are o influenţă binefăcătoare asupra creaţiei intelectuale, spre gasirea unor noi variante de producere de a impactului de ansamblu şi a tendinţelor de performanţă. În timp ce vectorii de impact, de tip „Get Shared Key" se sprijină pe înţelesurile care ar trebui să te pună pe gânduri, mult mai complexe şi mai numeroase, întrucât propun alte alternative de raţionament, bazate pe probe şi concluzii logice, combinând ceea ce convine unei tendinţe care porneşte de la intuirea subiectului şi merge spre semnificaţie.

Leadershipul nu mai poate fi privit doar sub forma unui conţinut bine determinat de idei şi idealuri puse în slujba cunoaşterii avansate, ca o calitate a învăţăturii pe care o transmiţi. Obiectul analizei fiind acum o suită discontinuă de aspecte pro şi contra, prefigurând imperativul constituirii unei ştiinţe interpretative, care urmează condiţiile şi particularităţile unei modelari a percepţiei despre ce ar trebui să comunici, introducând mentalitatea lucrului bine făcut.

Ceea ce comunici trebuie să aibă un sens mai profund de unitate, surprinzând necesitatea de a învinge o rezistenţă exterioară şi tendinţa de renunţare : în planuri, în proiecţie, în amintiri, în acţiuni înseşi.

Vrăjitoria unui creator de capodopere surprinde acele elemente, nuanţe şi caracteristici ale creaţiei oglindite în propria ta conştiinţă, dar mai ales în dimensionarea bine controlată a ideilor care se învârt în jurul viziunii şi valorilor pe care reuşeşti să le transmiţi susţinătorilor. Este apanajul marilor maeştri în arta conducerii, capabili sa modeleze si sa dea noi forme de expresie creaţiei lor.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Vrăjitorul care desface orice fel de lanţuri

On Aprilie 22, 2012

Îmbunătăţeşte calitatea leadershipului tău, insuflând oamenilor puternice sentimente care ating şi fac să vibreze cele mai sensibile corzi din sufletul lor.

Încă o dată mă văd nevoit să fac referire la filmul „ *Lionheart (1990)* ". Aşa cum spuneam şi în articolul precedent, personajul principal, Lyon Gaultier, dezertează din Legiunea Străină şi ajunge în Statele Unite ale Americii. Însă ajunge prea târziu, fratele său murise deja, iar soţia acestuia rămase fără banii necesari pentru a-şi îngriji copilul. Simţindu-se întrucâtva responsabil de soarta celor două fiinţe rămase fără sprijin, el hotărăşte să le ajute.

Însă biata femeie care abia îşi îndura chinul, biata făptură atinsă grav de aripa singurătăţii, îngrijorată de neplata interminabilelor facturi – ea care făcea parte din clasa aceea nevoiaşă, care începe cu ultimul om strâmtorat şi se întinde din mizerie în mizerie, până la cele din urmă trepte ale societăţii; ea a cărei singură raţiune de existenţă, singură apărare împotriva vicisitudinilor vieţii o constituia doar fetiţa ei, Nicole, îngerul coborât parcă din rai special pentru a-i întreţine existenţa, o fiinţă atât de gingaşă, atât de iubitoare şi de veselă, – nu-şi poate răni orgoliul şi îl renegă pe Lyon, singura ei rudă, singura ei speranţă, refuzând cu îndârjire orice ajutor din partea lui.

Leadership: Azvârli o privire mai ascuţită în tenebrele care ascund adevărul unei persoane, încât să te faci părtaş la trăirile şi gândurile care îi guvernează viaţa?

Dar omul, omul făcut de Dumnezeu după chipul său, omul căruia Dumnezeu i-a impus ca primă lege, unică şi supremă, dragostea pentru aproapele său, omul care îşi cunoaşte inima şi n-o trădează prin ignoranţă sau laşitate – nu poate abdica de la principiile morale care îl defineşte.

Lyon era un astfel de om – o fiinţă plină de dragoste, nu doar un luptător straşnic, iar această dragoste plină de spirit, plină de grijă, plină de înţelepciune, care nu-şi găsise niciodată locul în inima nimănui, pentru prima oară iese la iveală. Ca un medic care ia în serios boala de care suferă pacientul şi caută să o trateze cu cea mai mare atenţie, el ştie prea bine că îndărătul perdelelor trase de la fereastra micii ei garsoniere, şede o inimă însingurată, împovărată de lipsuri, care se zbate zilnic luptând cu toate aspectele existenţei – zădărnicindu-i credinţa şi încrederea în viitor.

Aşa că se apropie cu însufleţire, cu multă fineţe, cu mult spirit de observaţie de ea. Mai întâi îşi închiriază o locuinţă aproape de a ei. O priveşte în drum spre serviciu şi înapoi, o analizează din perspectiva finanţatorului care trebuie să-şi respecte termenii contractuali. Cunoaşte de aproape rănile care o dor, ştie problemele cu care se confruntă, fără ca ea să bănuiască nici cel mai mic lucru. Aparent nepăsător, o lasă să se consume în existenţa ei searbădă, să-şi poarte singură propria povară. Dar apoi, treptat, ca un vrăjitor care face farmece şi minuni, care desface în mod magic orice fel de lanţuri, înlăturând orice fel de chin, el aranjează în aşa fel încât ea să primească mici sume de bani, care se transformă în sume tot mai mari, pe care el le câştigă din luptele ilegale, foarte bănoase.

Şi nu fără de folos. Căci în final ea realizează cine este binefăcătorul ei. Îl iartă totul, ajunge să-l preţuiască şi să se ataşeze de el.

Leadership: Rezultatul consolidării unei poziţii de apropiere este în concordanţă cu impactul ecuației de stare a unui sistem închis sau a unui sistem deschis?

Raţionalismul omului care vrea să-şi depăşească valoarea de referinţă (data de concentraţia de sentimente şi de forţă morală) nu se limitează la principiile cunoaşterii întemeiate pe viziune, ci mai degrabă porneşte de la natura acelei cunoaşteri care percepe contextul cauzal al producerii impactului pozitiv.

Iar rezultatul consolidării unei poziţii de apropiere prin care arăţi cine eşti cu adevărat se poate instala printr-o sensibilitate a deschiderii sufleteşti, adică prin remodelarea percepţiei asupra unei "lumi" aparent pierdute (lumea fiinţei lipsită de apărare, care se vede smulsă şi risipită din realitatea unei existenţe fericite).

Modul concret şi individual prin care identifici încercările de apropiere faţă de ceilalţi oameni, puse sub semnul unor noi începuturi, depinde de cele două sisteme de stare gestionate: închis sau deschis.

Sistemul închis operează absolut singur şi calcă în picioare drepturi şi libertăţi, relaţionând doar cu cei care susţin funcţionarea lui. În timp ce sistemul deschis captează acea imagine pe care vrei să o arăţi tuturor în forma unei individualizări care rezultă din starea ta emoţională.

Ca şi lider, nu te poţi pune singur în fruntea oamenilor, spunându-le: „ *Urmaţi-mă”* , fără ca mai întâi să-ţi setezi sau să-ţi personalizezi o întreagă listă de factori favorabili care să declanşeze mecanica specifică unei cunoaşteri profunde în relaţiile cu ceilalţi oameni - tot aşa cum un scriitor, înainte de a scrie un roman, conturează personalitatea fiecăruia dintre personajele sale.

Adevărata revelaţie a manifestărilor tale de afecţiune şi admiraţie îşi găseşte expresia în sensul pe care îl dai însemnătăţii unei părţi din întregul vieţii cuiva care a fost catalogată ca fiind nedemnă de luat în seamă.

Nu poţi produce o schimbare în ceilalţi oameni dacă nu reuşeşti să modifici corespunzător simţămintele lor, ceea ce presupune înţelegerea idealurilor şi aspiraţiilor lor, a naturii lor morale şi emoţionale.

E necesar, deci, ca mai întâi să te cufunzi cumva în existenţa lor, în căutarea acelor aspecte care le pot uşura transformarea - ca un vrăjitor, ca un om superior prin calităţile sale, înzestrat cu darul de a empatiza, de a le susţine interesul viu pentru schimbare – dotându-ţi leadershipul cu puterea de a privi mai adânc în sufletul omului, de a recunoaşte realităţile sale interioare după aspectul exterior.

Liderul este „vrăjitorul” ce desface lanţurile necunoaşterii, ale ignoranţei, ale nepăsării. Este cel care are o înrâurire pozitivă asupra oamenilor, asupra evoluţiei lor – şi pentru a avea acest efect el trebuie să cunoască bine natura umană şi modalităţile de influenţare a sentimentelor şi gândirii lor.

Leadership: Cum faci dovada evoluției Eu-lui tău după rigoarea unui spirit sistematic, ca păstrător al esențelor autentice, astfel încât să poți canaliza înțelegerea spre adevăratele dimensiuni ale naturii umane?

În cazul leadershipului, unde sunt acumulate toate valorile, trăirile, principiile, convingerile (care trebuie să fie vii, capabile să influenţeze, să impulsioneze, să însufleţească spiritele) se adaugă şi problema unei analize obiective, a evaluării sistematice a omului.

Tocmai pentru ca liderul să facă dovada deplină a evoluţiei propriului său Eu, dovada de

continuator nu doar al cunoaşterii, ci mai ales al principiilor, spiritului şi valorilor sănătoase, adoptate şi promovate, el trebuie să-şi dezvolte spiritul analitic care îi va permite să se autoevalueze şi să-şi evalueze corect oamenii şi situaţiile cu care se confruntă.

Aşa cum un scriitor pasionat de natura umană cercetează şi cunoaşte îndeaproape rănile societăţii în care trăieşte, tot astfel un lider care îşi dă toată iscusinţa de a fi performant, îşi canalizează eforturile de întregire a leadershipului său prin cercetarea amănunţită a unităţii, a esenţei, a particularităţilor din care se constituie natura umană: prin descoperirea valorii propriu-zisă a omului, cu rigorile, cu întunecimile, cu strălucirea lui, prin examinarea multor aspecte ale trăirilor şi simţămintelor sale, ocrotindu-l de înţelegerea falsă a unei realităţi concrete.

Eul este partea tainică a puterii tale de a da dovadă de mulţumire în vederea ridicării unui paradis acolo unde este doar durere.

Puterea liderului stă tocmai în înţelegerea aspectelor fundamentale legate de dimensiunea umană, aşa cum puterea medicului stă în cunoştinţele sale teoretice şi practice. El îşi găseşte un aliat de nădejde în procesul prealabil de cunoaştere, de descoperire a celor mai înălţătoare trăiri, aspiraţii, idealuri pe care le degajă, le abordează, le emite fiinţa umană în ansamblul ei, pusă în faţa unor hotărâri dificile - întru desăvârşirea ei.

Numai cunoaşterea elementelor constitutive ale fiinţei umane, prin înţelegerea complexităţii sale, numai manipularea inteligentă şi în scop benefic a minţii şi a spiritului care îi alimentează acesteia permanent credinţa, existenţa, puterea de a merge înainte, îşi poate liderul dovedi adevărata valoare.

Numai insuflând oamenilor puternice sentimente care ating şi fac să vibreze cele mai sensibile corzi din sufletul lor, el poate face dovada evoluţiei propriului său Eu. Căci leadershipul depinde de funcţionarea celorlalţi oameni, tot aşa cum viaţa unui pilot de curse depinde de funcţionarea perfectă a motorului maşinii pe care o conduce.

Ca să faci din viată omului un paradis trebuie mai întâi să descoperi faţa ascunsă a ceea ce omul are mai grav ascuns într-însul, fără să-i testezi tăria caracterului. De unde anume vine suferinţa omului, care este sursa ei adevărată şi în ce fel se manifestă ea?

Vrăjitorul care desface orice fel de lanţuri este omul care se dedică chemării sale lăuntrice, fiind dirijat de o forţă intuitivă ce contribuie la crearea unei imagini pozitive şi a unei personalităţi magnetice. El reuşeşte să aibă o înrâurire hotărâtoare şi pozitivă asupra celorlalţi oameni, contribuind la îmbunătăţirea evoluţiei şi performanţelor lor.

Leadershipul este oare magie? O vrajă? sau o ştiinţă?

Source: https://neculaifantanaru.com/vrajitorul-care-desface-orice-fel-de-lanturi.html

Vrăjitorul (I)

On August 16, 2010

În ziua când te vei simţi în stare să-ţi subordonezi cât mai mulţi oameni, în ziua aceea vei deveni un vrăjitor.

Edmond Dantes cântări cu multă grijă însemnătatea evadării sale neaşteptate din castelul d'If. Iar faptul că i se oferise faimoasa avere a lui Spada îl convinsese de avantajul ce-l deţinea în favoarea sa. Voia să se răzbune, iar ca răzbunarea lui să fie deplină trebuia să pună în mişcare un întreg angrenaj, dar fără să lase nicio urmă, niciun dubiu, niciun semn, doar un adânc aer de mister, un aer rece şi plin de îndoială.

V de la Vendetta. Gândul răzbunării i se conturase în minte ca o imagine vie a unui joc magic, primejdios, încâlcit, un joc de intrigi şi trădări, care reflecta în mod direct, ca o oglindă, propriul său caracter mult schimbat de vitregiile vieţii. Mintea îi era năpădită mereu de acest gând necurmat şi stăruitor – răzbunarea.

Dar ca să atingă coarda dureros de sensibilă a duşmanilor săi – aceia care au conspirat împotriva lui şi l-au trimis la închisoare pe nedrept – şi să-i pedepsească, trebuia mai întâi să-i înspăimânte, să le deformeze realitatea tulburându-le minţile prin năluciri şi apariţii înfricoşătoare, prin glasuri fără înţeles, prin priviri pătrunzătoare, printr-un lung şir de suspiciuni şi răsturnări de situaţie – totul printr-o prefăcătorie ieşită din comun.

Leadership: Îţi propui să încerci o experienţă de revelare a sinelui de la înălţimea unui vârf ce se calculează în raport cu o situaţie de tip "capcană"?

Regatele regilor sunt mărginite fie de munţi, fie de râuri, fie de schimbări ale moravurilor, fie de schimbări ale limbii vorbite. Dar regatul unui vrăjitor e mare cât lumea, nu e îngrădit de absolut nimic, doar de propria-i conştiinţă.

Edmond Dantes se preschimbă dintr-o dată într-un vrăjitor cu puteri depline – Contele de Monte Cristo, care, manipulând "globul său de cristal" putea să identifice cu o precizie nemaipomenită toate mişcările duşmanilor săi.

Şi era atât de iscusit în a-şi înţelege duşmanii, încât, aruncând în inimile lor acea teamă groaznică, de moarte, putea simţi bătăile inimii lor, respiraţia fiecăruia, tremurul de emoţie şi spaimă. Numai el era în stare să desluşească ce se petrecea cu adevărat în adâncul fiinţei lor, căci numai el s-a putut strecura ca o umbră abia perceptibilă în viaţa fiecăruia dintre ei.

Capcana este însăși structura caracterului tău pe care o dai poveştii unei vieţii care îşi ascunde tainele de ochii lumii. Fiindcă te poţi trezi prins între propriile-i ipostaze contradictorii şi o datorie pe care o ai de împlinit.

Leadership: Ai puterea să deblochezi acele zone de impact din evoluţia ta, pe care se întemeiază modurile de manifestare ale virtuţilor?

Un lider ştie să facă din primejdiile vieţii şi urmările lor o capodoperă a iscusinţei, a şiretlicurilor, a uneltirilor, a intrigilor, puse în slujba unei cauze, a unei idei, a unei viziuni sau a unui plan pe care îl consideră trebuincios unei interpretări de excepţie. Luăm astfel la cunoştinţă de existenţa unei reproduceri conforme cu un model uman de chibzuinţă şi

înţelepciune, favorizat de pretenţiile unei însufleţiri înspăimântătoare, dar echilibrate şi evoluate, promovate îndeosebi de normele raţiunii luminate de credinţă şi de razele multicolore ale tuturor virtuţilor.

Succesul unui astfel de plan stă în capacitatea de a disimula foarte bine o situaţie, folosind drept considerente natura cauzei şi obiectivele la care se solicită nu doar un răspuns, ci mai degrabă o prestaţie care completează resursele de orice natură.

Iar a ştii cum să faci ca în orice situaţie, oricât de imposibilă ar părea, să te pui într-o lumină favorabilă prin interpretarea unui rol mare şi prin însufleţirea pe care o da o nouă identitat, necesită cunoaşterea multor poziţii optime de exercitare a unor presiuni asupra sectorului advers, în care se poate pătrunde prin inversare de mutări, fără a împiedica mobilitatea propriilor forţe.

Leadershipul, fundamentat pe modurile de manifestare ale virtuţilor puse în slujba propriei valorizări, va reproduce, astfel, structura raporturilor dintre inferior şi superior, dintre interpret şi situaţia lui de monopol - conform orientării sale, permanentizând şi justificând ierarhia însuşirilor sale existenţe.

Dar înainte de a trece la deschideri de perspective sau la efectuarea mutărilor cheie, liderul - maestrul în planul creaţiei - trebuie să-şi găsească puterea de a debloca acele zone de impact din evoluţia sa, pe care se întemeiază modurile de manifestare ale virtuţilor. Căci virtuţile tind să se înalţe înainte de a naşte fapte, şi ele nu se manifestă decât în relaţie cu ceea ce percepi a fi "căderile" şi "urcările", cu ceea ce-ţi lipseşte, cu ceea ce simţi cu adevărat în fiecare zi, cu ceea ce creezi şi ceea ce oferi ca reacţie spontană la ceea ce se întâmplă în jurul tău.

Leadership: Foloseşti descrierea fundalului pe care se petrec întâmplările ca modificare radicală a manierei unice de a interacţiona cu imprevizibilul?

Numai un vrăjitor poate înfăptui ceea ce nimeni nu poate înfăptui. Contele de Monte Cristo s-a condus în acţiunile sale după un vechi secret al magiei: „ *Nimic nu trebuie să fie ceea ce este, ci ceea ce nu este. Şi, contradictoriu, ceea ce este, trebuie să fie ceea ce nu ar putea fi.* ”

Vrăjitorul avea un fel aparte de a-şi etala puterile, cu o subtilitate şi o gradare a emoţiei greu de atins de orice actor, cu un joc de scenă nemaipomenit care făcea ca iluziile sale să pară adevărate. Totul depindea de imaginaţia lui şi de neatenţia duşmanilor săi, dar şi de delicateţea cu care îşi alegea şi aplica scenariile. Uneori depindea de căldura vocii sale, de seninul privirii, de cuvintele pline de duh care te făceau să i te încredinţezi complet şi să i te supui.

Când apărea vrăjitorul era ori noapte, ori îţi dădea el senzaţia de întuneric total. Era terifiant, umbrit de propriul său mister, de propria sa identitate neştiută de nimeni, iar jocul de scenă pe care-l făcea era plin de suspans, cutremurător. Chiar dacă era ziuă, noaptea părea că se înfăşoară în jurul duşmanilor săi, care se simţeau ca prinşi în vârtejul unei cascade: puteau să-şi spargă capul în cădere, sau să scape nevătămaţi.

Calm şi neclintit, vrăjitorul prezenta o privelişte înfricoşătoare pentru toţi aceia care au fost însemnaţi cu roşu în calendarul său, calendarul judecăţii, el fiind prototipul cel mai pur al judecătorului corect şi aspru.

Leadership: Tu ai capacitatea să vezi limpede în toate, ca într-un glob de cristal?

Ciudată şi nepătrunsă e voinţa celui convins că puterile sale sunt nebănuite şi nelimitate. Contele de Monte Cristo a dat dovadă de un leadership autentic, solid, prin dibăcia şi răbdarea cu care şi-a construit strategiile şi le-a transformat în realitate. În inefabilul său joc totul a depins de voinţa sa, lăsând deseori senzaţia că este un vrăjitor, cu puteri nelimitate, pe care nu-l ţintuieşte şi nu-l opreşte nimeni, nicio mustrare de cuget dintre cele care îi opresc pe puternici şi nicio piedică dintre cele ce-i ţintuiesc locului pe cei slabi.

Unul din punctele forte ale unui lider este capacitatea de a adânci toate lucrurile şi de a vedea limpede în toate, ca într-un glob de cristal. Contele de Monte Cristo a reuşit să-şi deruteze duşmanii, înspăimântându-i adeseori, pentru că a fost întotdeauna cu o secundă înaintea lor. O măsurătoare greşită, o singură prevedere eronată, l-ar fi putut face să dea greş.

Dar nu i-a fost dat lui să greşească, nu omului, sau mai bine zis vrăjitorului care are puterea să-şi însuşească cugetările celorlalţi oameni, desluşind cu o tainică privire calitatea sufletelor lor – nu lui, a cărui minte deosebeşte bine înţelesurile gândurilor tuturor, tâlcuind orice mişcare nevăzută.

Magia unei realităţi care se refuză etern comprehensiunii umane este expresia triumfală a unei atitutini de intervenţie hotărâtoare în destinul unor vieţi care se separă şi se întrepătrund în moduri neaşteptate.

Concluzie: Un vrăjitor, dacă ar exista în realitate, ar putea avea lumea la picioare. Dar un lider nu dispune de "puterile" şi "instrumentele" unui vrăjitor. El poate însă să aibă lumea la picioarele sale folosindu-se de analiză, sinteză, persuasiune, inducţie psihologică pozitivă, etc., dar niciodată la baza acţiunilor sale nu trebuie să stea gândurile de răzbunare. După cum nu trebuie să se considere niciodată un judecător suprem, imbatabil.

Liderul trebuie să ştie cum să conlucreze cu oamenii şi, mai ales, trebuie să fie călăuzit de adevăr şi de realitate.

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Vrăjitorul (II)

On August 17, 2010

Demonstrează-ţi încrederea în însuşirile care avantajează modelul tău de perfecţiune, adoptând o poziţie ofensivă pe tot parcursul schimbării.

Pentru a-şi putea duce la bun sfârşit planurile de răzbunare, Edmond Dantes era nevoit să-şi arunce în luptă toate armele, să facă uz de toate puterile sale, îndrăzneala fiindu-i cea mai preţioasă călăuză. Niciunul din duşmanii săi nu trebuia să se pună de-a curmezişul în faţa implacabilului, iar pentru asta era necesar să le distragă atenţia, să-i înspăimânte, să-i lase pradă disperării.

Lumea s-a deschis la picioarele sale. Dantes nu mai era cocârjit de povara anilor petrecuţi în închisoare, ci falnic şi puternic, înţelept şi bogat. Îşi refăcuse şi forţa trupului, şi pe cea a spiritului. Şi cu fiecare zi ce trecea, simţea că devine din ce în ce mai puternic. Iar cu fiecare zi ce trecea, chemarea era din ce în ce mai puternică. Nu trebuia s-o înăbuşe.

Toată puterea unui vrăjitor depinde de neştiinţa celorlalţi oameni. Nimeni nu trebuia să fie în măsură să pună întrebări sau să zădărnicească vreuna din hotărârile pe care Dantes le luase deja. Nu a avut de ales, trebuia să se facă uitat. Aşa că a falsificat realitatea luându-şi o altă identitate. Şi-a asumat identitatea unui conte foarte bogat şi a fost suficient de priceput să-şi ascundă adevărata natură, astfel amăgindu-i pe toţi. Puterea lui de a se ascunde şi de a se disimula a fost atât de mare şi de convingătoare, încât absolut nimeni nu a trecut de acest zid indestructibil, gros ca al unei cetăţi impunătoare.

Regatul său era nemărginit. Era când lord, când preot, când doctor, când filantrop, când chimist, când fizician. Nu era nici francez, nici indian, nici arab, nici spaniol – era cosmopolit, îşi însuşise obiceiurile fiecărei ţări în parte, vorbea toate limbile. Dar nicio ţară nu se putea lăuda că l-a văzut născându-se.

Şi-a câştigat o faimă de om superior, ca şi cum o forţă superioară l-ar fi înălţat în vârful celui mai înalt munte. Era desăvârşit, de nepătruns. Toţi oamenii, dar în special duşmanii săi, aveau conştiinţa puterii şi a voinţei sale. Era văzut că un om ale cărui cunoştinţe şi inteligenţă depăşesc cu mult cunoştinţele şi inteligenţa obişnuită a celorlalţi oameni. Contele cunoştea pe toată lumea, dar nimeni nu-l cunoştea pe el.

Leadership: Procesul de construire a identităţii tale stă sub semnul întrebării, deşi îţi scoate la iveală finețea intelectuală?

Liderul este deseori supus unei riguroase forme de asociere dintre puterea de judecată, pe de o parte, stârnind admiraţia, şi puterea de a ierta, pe de alta, fixând sentimentele şi emoţiile într-un context care nu întotdeauna este avantajos, cerând o enormă responsabilitate. Aici primează capacitatea de a se descurca uşor în situaţii dificile. Deci, asigurarea unei anumite echilibristici riscante pe creanga subţire a vieţii şi experienţelor personale. O întemeiere interioară dată de un fundament spiritual puternic, ce-şi găseşte justificarea în încrederea de sine, ce se vede tot mai pregnant la exterior, reînnoită în posibilităţile raţiunii de a cunoaşte adevărul, susţinută de o purtare fără cusur în privinţa dreptăţii provenite din legea propriei conştiinţe.

Conform unui citat de pe internet, foarte potrivit aici, *"un lider trebuie să asculte de legea propriei deveniri care-l îndeamnă spre căi noi, adică să se ridice deasupra identificării cu masele şi să-şi urmeze calea propriei chemări care-l ajută să-şi construiască o*

individualitate unică în felul ei".

Latura emoţională a liderului cade deseori pe un al doilea plan, ca şi în cazul artei războiului, care dezvoltă capacităţi intelectuale şi forţa fizică. Pentru sistemul de leadership greu de diagnosticat de ceilalţi oameni, capacitatea de a-ţi asigura o resursă umană fără "afecţiuni" profunde, devine primordială. Importantă se dovedeşte utilitatea a ceea ce doreşti să acumulezi, să îţi însuşeşti ori să gestionezi în urma transformării..

A asigura artei tale o anumită adaptabilitate la ceea ce ai devenit, în măsura asigurării stăpânirii de sine, dar şi o anticipare directă a metodelor de integrare a unei ecuaţii de evoluţie în contextul unei viziuni strategice, înseamnă să accentuezi acea dimensiune a acţiunii evaluative care oferă suficiente şi variate posibilităţi de a demonstra ceea ce rezulta în urma retuşării imperfecţiunilor tale. Fie luate singular sau prin amestecare.

Leadership: Menirea ta de reprezentant al unei providenţe tainice se cere a fi probată sub raportul dintre imaginea intuitivă pe care o ai despre ceea ce se întâmplă în afara voinţei tale şi imaginea pe care teoria unui fenomen de dobândire a puterii este capabilă să o dea despre tine?

Omul nu-i decât un om şi nimic altceva, pe când un vrăjitor e mai mult decât un om, e o fiinţă supraomenească înzestrată cu puteri, cu haruri nebănuite – dacă vrea poate porunci vântului, poate schimba chiar şi legile existenţei.

Acesta este imaginea pe care Edmond Dantes, alias Contele de Monte Cristo, şi-a construit-o în faţa oamenilor cu multă dibăcie şi cu o stăruinţa deosebită – imaginea unui vrăjitor, care îşi avea căile lui, sumbre, tainice şi greu de pătruns. Într-adevăr, numai o minte înţeleaptă, o fire inteligentă ca a unui vrăjitor putea să-şi exercite într-o asemenea măsură influenţa/dominaţia asupra tuturor.

Contele avusese grijă să se îmbrace întotdeauna în negru şi să-şi ia un aer solemn că să dea senzaţia unei falnice umbre nesigure, unui om al întunericului, foarte primejdios, sporindu-şi tot mereu aerul de mister. Apariţia lui părea întotdeauna miraculoasă. De fapt, el deţinea această putere uluitoare de a transforma totul, oriunde se afla, într-o atmosferă plină de incertitudine şi neprevăzut, o atmosferă sumbră şi apărătoare, ameninţătoare pentru toţi duşmanii săi. Toţi aceştia simţeau instinctiv că o primejdie plutea deasupra capetelor lor.

Leadership: Poţi să dezvolţi o viziune a unei ordini superioare, prin trecerea ta la un nivel considerat o cale de a te deschide în faţa unei perspective de finalizare a unui scop de tipul "nothing is impossible"?

Nu poţi să fii cineva, dacă nu te strădui să ajungi cineva. Sau, cu alte cuvinte, dacă nu te faci cunoscut, atunci nimeni nu te va urma. Fără umbră de îndoială, acesta este principiul după care s-a ghidat Edmond Dantes în atingerea scopului său principal - răzbunarea. El a ştiut că singura cale de a reuşi în acest sens era să-şi mărească puterea de influenţă, să ajungă cineva – o persoană specială, superioară care poate să pătrundă în înalta societate din acele vremuri. Şi a reuşit, luându-şi o altă identitate, folosindu-se de vastele sale cunoştinţe şi abilităţi psihologice să se situeze deasupra tuturor.

Edmond Dantes a reuşit în leadership, fiindcă a avut o strategie foarte bună pe toate planurile. Dar a avut un atu pe care a ştiut să-l folosească în favoarea sa: a avut puterea să se transforme dintr-un simplu marinar cu cunoştinţe limitate într-un personaj manierat cu cunoştinţe deosebite, având o capacitate de deducţie deasupra mediei. A avut puterea să schimbe vieţi, a avut o putere de decizie în viaţa oamenilor, şi-a pus amprenta asupra tuturor celor care l-au cunoscut şi nu numai.

Concluzie: Pentru a triumfa în leadership trebuie să te faci cunoscut, să fii în centrul atenţiei generale şi uneori să te metamorfozezi într-un alt om, un om superior. La baza acestei metamorfoze nu stă averea, ci o comoară mai de preţ: învăţătura, dobândirea de noi cunoştinţe în domenii diferite, comportamentul, limbajul, caracterul, atitudinea şi chiar... look-ul adecvat în societate.

Tu ţi-ai creat din leadership un model de perfecţiune? Cum îţi demonstrezi încrederea în însuşirile care avantajează acest model? Ce poziţie adopţi pe tot parcursul călătoriei tale către excelenţă? Poţi să identifici paşii de bază ai procesului schimbării? Este îndrăzneala cea mai preţioasă călăuză a ta?

Cum îţi măreşti puterea de influenţă? Te foloseşti de vastele tale cunoştinţe şi abilităţi psihologice ca să te situezi deasupra tuturor? Poţi să te metamorfozezi într-un om superior? Cum îţi foloseşti puterea uluitoare pentru a-i schimba pe oamenii din jurul tău?

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Source: https://neculaifantanaru.com/vrajitorul-II.html

Vrăjitorul (III)

On August 18, 2010

Incubă în leadershipul tău preocuparea consecventă şi adâncită pentru fiecare din etapele hotărâtoare ale interpretării propriului rol, pentru ca influenţa ta asupra convingerilor celorlalţi să fie maximă.

Contele de Monte Cristo le-a abătut cu multă iscusinţă atenţia duşmanilor săi de la esenţial. A avut grijă ca aceştia să nu presimtă nicio nenorocire, să n-aibă nicio premoniţie despre prăpădul ce avea să se abată asupra lor. Le-a sădit în suflet teama şi nesiguranţa, i-a derutat jucându-se cu puterea lor de judecată, mânuindu-i ca pe nişte jucării. Presărând doar capcane şi tentaţii în calea lor, a reuşit să le inoculeze neîncrederea şi îndoială, groaza pătrunzând adânc în sufletul lor.

Vrăjitorul avea puteri pe care nimeni nu le avea, pe care nimeni nu şi le putea imagina. Şi-a ţesut un văl după care şi-a ascuns cu grijă toate mişcările. S-a ascuns îndărătul unei cortine de după care a putut să observe mişcările adversarilor, s-a înarmat cu dovezi zdrobitoare împotriva lor, dovezi pe care ei nu credeau că pot fi descoperite, construindu-şi o strategie prin care le-a amplificat panica şi i-a dezarmat total.

Leadership: Poţi să deschizi o perspectivă nouă asupra fundalului pe care se constituie puterea ta de mijlocire înaintea lui Dumnezeu, la limita dintre ceea ce este adevărat şi ce nu este?

Cu aproape 20 de ani în urmă, duşmanii săi, care complotaseră împotriva lui şi-l trimiseseră pe nedrept în închisoare, fuseseră foarte uniţi în demersurile lor. Dar acum fiecare o luase pe propriul său drum. Aceasta este una din slăbiciunile răufăcătorilor – după ce comit fapta, se despart. Iar când drumurile li se înfundă, încep să simtă că totul se datorează providenţei.

Iată mâna lui Dumnezeu ! Cu această idee bine întipărită în minte, vrăjitorul s-a jucat cu ei aşa cum se joacă vântul toamnei cu frunzele uscate. I-a dezbinat de-a binelea, definitiv, toţi i s-au supus de bunăvoie. Dacă ei şi-ar fi unit forţele ar fi putut să-l ţină la distanţă, ba chiar să-i pună la încercare aparenta lui putere de nezdruncinat, aparenta lui imortalitate. Dar ei n-au înţeles care sunt puterile cu care se confruntă. Oriunde se aflau simţeau prezenţa înfiorătoare a ursitei.

Simţeau cum îi încearcă o slăbiciune, simţeau că sunt bântuiţi de nişte porniri ciudate, nefireşti, neconsimţite. Au început să-şi piardă controlul asupra puterii de judecată şi asupra raţiunii. Simţeau că se îneacă în propria lui neputinţă. Afectaţi de coşmarul prin care treceau, au încercat să-şi dea seama cine e în spatele tuturor întâmplărilor misterioase care puteau fi puse pe seama unor duhuri rele. Dar lucrurile care se petreceau depăşeau cu mult puterea lor de înţelegere. Practic luptau cu un adversar invizibil. Căci cum poţi să te aperi împotriva mâinii severe a lui Dumnezeu?

Leadership: Reuşeşti să te impui şi să dai un sens puterii tale, recunoscându-te ca individ separat de lume şi, în acelaşi timp, deasupra ei?

Ca să triumfi într-o bătălie trebuie să descoperi slăbiciunea duşmanului tău şi să-l loveşti exact în punctele slabe, dar fără să te expui vreunui risc. La fel ca şi celebrul Papa Pius al VI-lea (conte Braschi), Contele de Monte Cristo şi-a ascuns ura nutrită împotriva duşmanilor, pentru a se apăra de forţele lor. Ca nu cumva căutând în străfundul sufletului său, aceştia să simtă pericolul ce-i păştea. În orice circumstanţă, contele se comporta atât de natural şi de

calm, de parcă nimic neobişnuit nu s-ar fi întâmplat, de parcă n-ar fi fost el în spatele tuturor lucrurilor.

Vrăjitorului i-a fost uşor să-şi canalizeze puterile spre fiecare dintre duşmanii săi, fiindcă a reuşit să le slăbească vigilenţa. A avut grijă să-i determine să comită greşeli din neatenţie. Toţi s-au trezit implicaţi într-un păienjeniş de evenimente pe care nu le puteau interpreta deoarece modestele lor cunoştinţe şi capacitatea de înţelegere erau blocate de rapiditatea cu care se desfăşurau evenimentele, precum şi de convingerea că faptele reprobabile ale trecutului lor au fost adânc îngropate. Practic toate convingerile lor erau întoarse la 180 de grade.

Leadership: Poţi să declanşezi o întrerupere la o valoare mică a distanţei faţă de o putere imensă, arătând că poţi înlătura diferenţele de statut dintre oameni?

Contele de Monte Cristo a făcut uz de toată forţa de care dispunea pentru a-şi ascunde atât identitatea cât şi scopurile, înarmându-se cu dovezi zdrobitoare împotriva duşmanilor săi. A fost suficient de consecvent şi de şiret în încercarea lui de a pătrunde în mintea lor. Complexitatea jocului său a depăşit de multe ori capacitatea acestora de înţelegere. Gândurile le erau confuze şi contradictorii, ca şi cum ar fi fost atacaţi de forţe oculte – nu aveau nicio putere asupra lor. Mai mult decar atât, ei ar fi trebuit să rămână uniţi, un singur trup, ca atunci când au conspirat împotriva lui, însă le-a lipsit puterea şi hotărârea de a se uni, ceea ce a făcut posibilă dezbinarea lor.

Singura cale ca să-l învingi pe cel măcinat de gândul aprig răzbunării, sau măcar să-i domoleşti ura, este să-l înfrunţi cu mult curaj şi cu inimă bună. Duşmanii săi ar fi putut să-i anihileze sentimentul dulce la răzbunării sau chiar să-l rănească cu propria magie, dacă s-ar fi căit cu adevărat. Dar vrăjitorul a acţionat iute, atacându-i năprasnic şi anihilându-le capacitatea de a se apăra sau de a-i răspunde cu aceeaşi monedă.

Cât de mare este influenţa ta asupra convingerilor celorlalţi? Care este liantul care te uneşte sau te desparte de ei? Care sunt calităţile care îţi alcătuiesc caracterul? Ştii să ţi le pui în valoare? Contezi pe ele? Ştii să te foloseşti de ele ca să-i convingi pe ceilalţi să te urmeze? Cum se poate măsura influenţa ta? Manifeşti o preocupare consecventă şi adâncită pentru fiecare din etapele hotărâtoare ale interpretării propriului rol?

Leadershipul se află în relaţie directă cu poziţia pe care o adopţi pe tot parcursul unei incidenţe a evenimentelor din care reiese conținutul esențial al unei lucrări de mare amploare, numită: Providenţă !

Concluzie: În leadership este nevoie întotdeauna de o tactică, care pe de o parte constă în a te înconjura de oameni loiali, de încredere, care să te sprijine în demersurile tale, iar pe de altă parte să-ţi anihilezi rivalii, descoperindu-le şi atacându-le punctele slabe. Dar întotdeauna trebuie să te foloseşti de dovezi şi argumente reale ca să-ţi asiguri avantajele în faţa lor. Cu cât tactica este mai bine pusă la punct, cu cât dispui de dovezi şi argumente solide, cu atât mai repede ţi se va uşura drumul spre victorie.

Demn de reţinut este şi modul de acţiune (care să-ţi asigure acel "văl de protecţie"), care trebuie să fie cel legal, căci fără a fi mâna providenţei, "păcatele trecutului" totdeauna vor ieşi la iveală şi te vor face să eşuezi rapid.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Vrăjitorul (IV)

On August 21, 2010

Învaţă să conduci „întâmplarea", ca să poţi adăuga o valoare considerabilă rolului pe care ţi-l asumi.

Contele de Monte Cristo a fost foarte abil în a-şi construi strategia. A fost capabil să scruteze sufletul şi caracterul duşmanilor săi, citindu-le intenţiile la fel de uşor cum un general poate citi un plan de război. I-a ademenit pe aceştia în magicul său plan plin de capcane, strecurându-se în viaţa lor ca o fantomă, bântuindu-le mereu conştiinţa, semănând confuzie şi furie în sufletele lor, secătuindu-i astfel de toate puterile înainte de a-i distruge.

Vrăjitorul era o fiinţă umană, însă puterile lui formidabile l-au transformat aproape într-un Dumnezeu. Era un personaj învăluit în mister, protejându-se astfel foarte bine împotriva oricăror încercări de subminare a puterii sale. El s-a folosit cu dibăcie de un nume fals că să-şi ascundă adevărata identitate, păstrându-şi aparenţa nevinovată. Dar vrăjile sale erau la fel de eficiente ca săgeţile, suficient de puternice să le străpungă scutul duşmanilor săi. Toţi aceştia au fost neputincioşi şi incapabili să pătrundă în zona mocirloasă a magiei sale şi să înlăture suferinţele pe care le abătea cu multă abilitate asupra lor.

Leadership: Efectul de creştere al performanţelor tale este pus în valoare de o compoziţie perfect simetrică a destinului, justificând poziţia ta de a adăuga noi măsuri la datoria faţă de promovarea puterii?

Vrăjitorul avea puterea de a-şi controla duşmanii, stârnind în ei frica dar şi fascinaţia cu acţiunile şi comportamentul său enigmatic. Toţi s-au simţit prinşi în capcană, incapabili de a se elibera indiferent cât de mult s-ar fi zbătut. Totul în jurul lor s-a prăbuşit complet, atitudinea lor fiind destul de sceptică în ceea ce privea viitorul lor. La fiecare pas pe care-l făceau simţeau în adâncul sufletului teama puternică că li se apropie sfârşitul, asemenea unor şoareci speriaţi prinşi în capcană. Nu au putut întrezări pânza de falsuri şi minciuni pe care vrăjitorul o ţesuse în jurul lor, iar asta i-a pus într-un pericol de moarte.

Totul s-a potrivit, într-adevăr, foarte bine. Vrăjitorul era un diversionist foarte priceput. A reuşit să strângă laţul în jurul duşmanilor săi, care nu au mai găsit puterea să-i ţină piept. Toată stăruinţa lui a dat roade. Totul s-a întâmplat exact după cum prevăzuse, după strategia pe care şi-a construit-o cu multă abilitate şi măiestrie, cu delicateţe şi răbdare. Era un şir nesfârşit de întâmplări şi fapte, de evenimente, de simboluri, de măşti, de apariţii misterioase, de schimbări de situaţii, toate dând impresia că duceau spre un drum greşit. Însă, ciudat, între toate acestea a existat o legătură misterioasă, care a servit la atingerea scopurilor sale.

Compoziţia perfect simetrică a destinului, pentru a putea fi completă, trebuie să aibă un sens mai larg de organizare a lucrării Divine, prin ieșirea în lume la misiune. Contele a devenit un soi de angajat al unei misiuni în care cerinţele de evadare sunt ceva mai greu de îndeplinit, fiindcă mai întâi a trebuit să joace un joc numit: "Party for Your Rights", care i-a pus mintea la contribuţie şi l-a făcut să fie mereu atent unde pune piesele într-un decor plin de mister, emoție și suspans.

Leadership: Îţi modelezi identitatea după criteriile propriilor orientări, într-o manieră distorsionată sau transparentă?

Omul care evoluează în medii aspre va beneficia de un capital dominant apropiat de cultura "reglărilor de conturi", care îi va asigura succesul intimidant, dependent de virtuţile autorităţii

care se opun viciilor ascunse pe care falsa moralitate i le poate induce. Cultura reglărilor de conturi intră cumva în conflict cu stilul pozitiv de conducere, dar pune mai bine în aplicare normele vehiculate de gândirea care se autoanalizează. Modul de reacţie în faţa diferitelor provocări devenind, prin aceasta, mult mai puternic şi mai complex.

Cel care acordă valoare leadershipului, răspunzând mai bine la solicitările şi provocările exterioare, poate genera atitudini de refuz când vine vorba de a se prezenta în faţa lumii drept un apărător al valorilor. Ceea ce reflectă, de fapt, diviziunea lui în două laturi: una distorsionată (când realitatea nu corespunde cu idealul sau imaginea ta) şi cealaltă transparentă (în măsura în care îţi faci cunoscute acţiunile şi planurile). Dar totodată reflectă opoziţia între ceea ce este mai valoros la el şi ceea ce este total lipsit de valoare.

Un fel de superioritate raţională pe jumătate construită, puţin vulnerabilă, care exclude aproape total elementele inferioare ale identităţii personale, datorată unei orientări care permite accesul falsificat la o posibilă înţelegere veritabilă a vieţii, dar care întăreşte abilitatea de a face lucrurile să se întâmple după voia sa.

Orientările pe care le adopţi în materie de control a accesului la superioritate spun ceva despre propria ta atitudine, oferind criterii de ordonare a elementelor de valoare disparate, plasându-le într-o configuraţie mai cuprinzătoare. În sensul acesta, orientările personale nu se raportează cu adevărat doar la viitorul plămădit din prea mult sine, ci la prezentul plămădit din neputinţa de a te opune unei reformări negative, din neputinţa de a te opune dorinţelor orgolioase de autodepăşire.

Iar leadershipul moral nu se pune bine în acord cu intenţiile întortocheate de a trata cu ostilitate orice ţi se întâmplă sau cu încercările a cultiva confuzii în jurul noţiunii de „Self". Totuşi, leadershipul nu exclude niciodată din ecuaţia de succes strategia şi capacitatea de a pune în mişcare evenimentele în favoarea ascensiunii personale.

Leadership: Ştii să pui în mişcare evenimentele în favoarea ta, rămânând fidel unor acţiuni care nu-şi optimizează câştigul decât prin multiplicarea mizei pusă în joc?

Evenimentele ciudate care s-au succedat au fost numai rodul unui vrăjitor. Lucrurile s-au schimbat în viaţa duşmanilor săi cât ai clipi, înainte ca ei să se poată obişnui cu ideea. Deşi zilele n-au fost niciodată la fel una cu cealaltă, vrăjitorul a reuşit însă, printr-una din acele taine de nepătruns, să facă în aşa fel încât duşmanii săi să se obişnuiască cu ideea că totul se repetă – aşa le-a distras atenţia de la ceea ce se întâmplă cu adevărat în jurul lor - iar totul se întâmpla cu un anumit motiv.

Voinţa nemărginită a Contelui de Monte Cristo, combinată cu infailibilul său fler, au pus în mişcare forţe misterioase - modalităţi prin care să-i amăgească şi să-i deruteze pe duşmani, urzind împotriva lor o vrajă atât de puternică încât aceştia, neputând să-i ghicească intenţiile, siliţi de împrejurări şi încremeniţi de uimire, n-au opus nicio rezistenta. El a fost stăpânul acelui lanţ de evenimente care s-au succedat cu repeziciune zi şi noapte, iar procedurile lui de lucru au fost nedetectabile.

Pentru că succesul tău în leadership să fie deplin, trebuie să devii un vrăjitor, asemenea Contelui de Monte Cristo. Trebuie să ştii să conduci întâmplarea, să ştii să conduci firul evenimentelor în favoarea ta, după strategia pe care ţi-a construit-o cu multă abilitate şi măiestrie, cu delicateţe şi răbdare. Trebuie să pui în mişcare acele forţe misterioase care să facă posibile toate "minunile" tale.

Dar pentru asta este necesar să fii cât se poate de meticulos în alegerea căilor de acţiune pe care le urmezi şi să nu acţionezi niciodată întâmplător, chiar dacă poţi da senzaţia asta. De

asemenea, trebuie să te bazezi numai pe date concrete şi cuantificabile, nu doar pe flerul tău. Ţine cont de faptul că cel mai mic accident, cea mai mică nepricepere, poate distruge rapid orice strategie oricât de bine ar fi ea pusă a punct.

Miza pusă în jocul de-a vrăjitorul este să deţii controlul prin prefacerea materialului intuitiv complex „de semne ale unui mister deschis" într-un construct psihologic lateral cu trăsături naturale.

Concluzie: Un lider excelent ştie să conducă întâmplarea (aceasta este adevărata artă în leadership) dar atenţie, el nu conduce niciodată la întâmplare.

Strategia sa este totdeauna pusă la punct şi ceea ce pare întâmplător nu este niciodată întâmplător, acest lucru însemnând că are capacitate de a intui, respectiv de a prevedea rezultatele acţiunilor sale cât şi abilitatea de a se orienta rapid luând măsurile adecvate în situaţii care modifică planul său iniţial.

Analiza atentă a cauzelor şi efectelor acestora, intervenţia promptă ori de câte ori există o abatere de la planul iniţial, sunt esenţiale.

*** Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Vrăjitorul (V)

On August 28, 2010

Generează un procent cât mai mare de credibilitate, pentru ca leadershipul tău să capete relevanţă datorită direcţiei deosebite dată de centrul propriei tale realităţi.

Prin improvizaţiile şi acţiunile sale deosebite şi neaşteptate, Contele de Monte Cristo şi-a atins ţelul. Ca un magician cu puteri depline, a controlat prin mijloace numai de el ştiute raţiunea duşmanilor săi care, spre disperarea lor, nu au putut desluşi cine este acel cineva sau ce este acea forţă superioară, misterioasă, care le punea în mod deliberat piedici în cale, care le dicta pe toate şi-i ţinea sub influenţa sa.

Toţii duşmanii săi au căzut într-o capcană a conspiraţiei ţesută cu multă minuţiozitate şi, ca nişte peşti prinşi în năvod, au fost incapabil să se elibereze. Ar fi trebuit să-i ţină piept contelui cu puterile lor. Ar fi trebuit să-l înfrunte şi să-i desfacă vrăjile, căutând semne şi mijloace pe care să le poată întoarce în avantajul lor. Ar fi trebuit să se apere, să se despartă cu totul de el, printr-o punte peste care el să nu poată trece. Dacă ar fi reuşit acest lucru, l-ar fi putut distruge. Dar nu au reuşit.

Leadership: Prefacerea ta într-un personaj aflat la o distanţă mică de momentul săvârşirii acţiunii dă imensă uşurinţă transformării de ordin personal cât şi însuşirii atributelor de preţ ale caracterului tău?

Vrăjitorul şi-a conceput strategia cu priceperea extraordinară a unui general. Secretos, dând lumii un caracter foarte enigmatic, el a reuşit să-şi facă nevăzute intenţiile şi acţiunile, câştigând respectul şi admiraţia duşmanilor săi. Aceştia au ajuns să se bazeze în întregime pe el în ceea ce priveşte reuşita lor atât în viaţa profesională, cât şi în cea particulară. Altfel spus, vrăjitorul a ajuns în centrul universului lor.

Când faci parte din viaţa oamenilor, şi mai ales a duşmanilor tăi, nu poţi decât să fii plin de energie şi rapid în mişcări. Trebuie să fii sigur pe tine, să poţi conduce evenimentele după propria ta voinţă. Vrăjitorul era neobosit în pânda lui, iar hotărârea lui era de nezdruncinat. Ura lui era prea intensă, iar impetuoasa lui voinţa îl incita şi mai mult la acţiune, pricinuind tot multe frământări duşmanilor săi.

Pe măsură ce pătrundea mai adânc în viaţa lor, în sufletul lor plin de păcate, hain şi lacom, cu atât le perturba cursul vieţii adâncindu-le starea de suferinţă şi de nelinişte. Cufundaţi într-o nesiguranţă continuă privind soarta lor, duşmanii săi, buimăciţi, înspăimântaţi, cu nervii încinşi, trebuiau să-şi încordeze la extrem capacitatea de rezistenţă spre a nu fi covârşiţi de sentimentul de teamă.

Deşi toate evenimentele care se produceau începuseră de când şi-a făcut apariţia în peisaj contele, nimeni nu a putut pune pe seama lui toate acele întâmplări uimitoare, nebuneşti, confuze, care predispuneau la îngrijorări şi nelinişteri. Contele arăta foarte inteligent şi capabil, avea o atitudine calmă şi sigură de sine, şi o minte deschisă, dând mereu dovadă de o bunăvoinţă extraordinară aidoma unui om cu inima curată.

Leadershipul tău dispune de o "îmbrăcăminte" expresivă sau inexpresivă?

Una din principalele preocupări ale leadershipului este *"îmbrăcămintea inexpresivă"* , asortată oricăror schimbări, ce se potriveşte acelui mod de a fi prin care omul îşi poate revendica

anumite teritorii de influenţă, cu deosebirea că nu urmăreşte dimensiunea generatoare de "spectacol" în raport cu percepţia lumii. Ci explorează dimensiunea utilă şi eficientă a acestei îmbrăcăminţi în procesul devenirii şi al asumării unei identităţi valorizatoare, care uneori capătă o formă riscantă, dar profitabilă.

Niciodată creatorii de leadership nu-şi vor proiecta o imagine profesională puternică, asigurându-şi imboldul de promovare a unei identităţi diferenţiatoare faţă de identitatea de grup, dar interesante în primul rând din punct de vedere practic al rolului ei, dacă mai întâi de toate nu anticipează acel moment de obţinere a foloaselor, de ordin material, dar şi sufletesc.

Este un fel de răzbunare care învinge timpul, creând premizele unei transformări de sine radicale, supusă unui proces riguros de selecţie a cunoştinţelor teoretice şi practice asimilate pe parcursul etapei formative, urmând legi nescrise, producând reacţii de continuă susţinere.

Dar adevărul este că, tot mai mult în prezent, leadershipul, ca rezultat al unor evenimente mai degrabă predictibile sau programate, cunoaşte un amplu proces de democratizare, trecând tot mai mult de la ceea ce numim "încleştarea orgoliilor", apropiate de ambiţiile de supremaţie, la ceea ce se aşteaptă de ani buni, la nevoia de luciditate, de trezire spirituală. Iar aici putem vorbi de un tip de *"îmbrăcăminte expresivă"* , realizată la scară industrială, în condiţiile cărora practicitatea ei se află pe plan de egalitate cu siguranţa, multifuncţionalitatea şi durabilitatea.

Leadership: Poţi să-i schimbi pe oameni chiar dacă nu eşti credibil în faţa lor, astfel încât să funcţionezi cât mai bine într-un prezent care este simultan un viitor continuu şi un trecut îndepărtat?

Contele de Monte Cristo s-a priceput că nimeni altul să evite cu îndemânare toate primejdiile ce l-ar fi putut paşte. S-a priceput ca în fiecare moment să apară într-o lumină favorabilă faţă de toţi duşmanii lui. Dacă n-ar fi avut suficientă prezenţă de spirit, un pronunţat simţ al creativităţii şi o putere de convingere foarte mare, n-ar fi ştiut cum să acţioneze pentru a-şi atinge ţelurile. Şi-a asigurat prezentul răzbunându-şi trecutul, în timp ce era obsedat de ideea unui viitor al său și al nimănui altcuiva.

Dar un vrăjitor se gândeşte întotdeauna la toate. Învăluit de mantia unui om mărinimos şi prietenos, impresionând prin jocurile de cuvinte, găsind mereu alte modalităţi de a le ţine mintea ocupată duşmanii săi, aceştia nu au întrevăzut adevărul din spatele aparenţelor.

Indiferent care e scopul pe care îl urmăreşti, nu poţi să-l atingi fără ajutorul oamenilor, chiar şi a duşmanilor tăi. Însă pentru ca oamenii să te susţină în demersurile pe care le întreprinzi, trebuie să devii credibil în ochii lor. Dacă nu te apropii de ei, dacă nu-i cultivi cu simpatie, dacă nu le arăţi respect, ei nu te vor răsplăti niciodată prin încredere, şi ca urmare nu vei putea obţine adevăratul succes. Atunci când oamenii cred în tine, îşi eliberează potenţialul şi sunt mai motivaţi să te urmeze.

Dar, la fel ca un vrăjitor, trebuie să-ţi joci bine rolul, căci oamenii simt instinctiv dacă cineva e de încredere sau nu. Trebuie să le câştigi inima, crezând în ei, pentru a-i face să lucreze cu adevărat pentru tine. Dacă nu creezi o realitate conform aşteptărilor lor, nu vei fi niciodată acceptat la conducerea lor.

Singura posibilitatea de a jongla cu orice fel de minge într-un joc de-a Dumnezeu este să te ascunzi în spatele unei identităţi noi, care creează o grămadă de calităţi, pe care în realitate nu le ai, dându-ţi astfel poate curajul care îţi lipseşte, să te exprimi în orice situaţie degajat şi sigur pe tine.

Concluzie: Lipsa de credibilitate duce în cele din urmă la izolarea ta ca lider şi astfel planurile tale nu vor avea nicio finalizare. Pentru a fi susţinut în toate demersurile tale, strategia, metoda şi căile de realizare nu trebuie să fie fanteziste, ci realizabile şi fără cusur. Căci este suficientă o umbră de îndoială şi vei pierde toţi susţinătorii.

Care este amănuntul pe care trebuie să-l schimbi la tine ca să-ţi ridici nivelul de influenţă? Ce relevanţă are această schimbare pentru tine şi pentru ceilalţi din jurul tău? Ce scoate în evidenţă noul tău stil de leadership? Reflectă el o realitate care îţi armonizează şi protejează personalitatea, sau care o inhibă şi îi diminuează valoarea?

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

Vrăjitorul (VI)

On Septembrie 06, 2010

Învaţă să înfăptuieşti minuni cu toate mijloacele puse la dispoziţie de inteligenţă, pentru ca impactul tău cu excelenţa în leadership să fie maxim.

Contele privea cu atenţie prin mulţimea ce asista la înmormântarea Valentinei. Reuşise cu o dibăcie numai de el ştiută, demnă numai de un magician cu puteri ascunse, nebănuite, să facă în aşa fel încât toată lumea să creadă că fata murise cu adevărat. Crease cu o nemaipomenită măiestrie această "iluzie". Numai el ştia că, de fapt, fata trăia.

Continuă să privească în jur. Neliniştea îl măcina tot mai tare, căci iubitul Valentinei, Maximilien, care nutrea o dragoste adevărată faţă de ea, se strecură afară din mulţime şi se făcu nevăzut. Contele, care citise dinainte ce se petrecea în adâncul inimii tânărului, părăsi la rândul său mulţimea, pentru a da de urma lui.

Ultima luptă cu durerea. Contele merse acasă la Maximilien, şi, tocmai când acesta, cuprins de o amărăciune fără margini, era pe punctul de a-şi curma viaţa, el îşi făcu apariţia fulgerător în odaia lui, oprindu-l de la un asemenea gest necugetat.

- Prietene, făcu contele cu un glas nespuse de blând, nu lua hotărâri pripite.

Maximilien:

- Cine m-ar putea împiedica? Căci toate nădejdile îmi sunt zdrobite, inima mi-e frântă, viaţa mi s-a stins, în jurul meu nu-i decât doliu şi dezgust; pământul s-a schimbat în cenuşă; orice glas omenesc mă sfâşie. Mai bine mor, căci altfel mi-aş pierde minţile, aş înnebuni... Dumneavoastră, care spuneaţi că aveţi toate mijloacele puse la îndemână de inteligenţă, toate puterile materiei, dumneavoastră care jucaţi sau mai bine zis care vă faceţi că jucaţi rolul Ursitei, n-aţi avut nici măcar puterea să-i daţi o contraotravă unei tinere otrăvite. Pretinsul meu binefăcător, salvator al tuturor, fiţi mulţumit, o să vă vedeţi prietenul murind. Apoi, cu râsul nebuniei pe buze, se repezi pentru a doua oară la pistoale.

Leadership: Felul în care ansamblul tău de privilegii răspunde la solicitările forțelor destinului şi ale întâmplării, oferă un mod intuitiv și natural pentru conformarea unei structuri de control cu funcţiuni de transmitere a unor stări de motivaţie?

Un vrăjitor care are puteri supranaturale, are şi drepturi depline asupra vieţii şi morţii. În mâinile lui stau destinele celor ce-l înconjoară.

O văpaie arzătoare îi izbucni din gâtlej în ochii contelui. Simţind cum i se topeşte inima în piept, hotărî pentru prima dată să-şi dea la o parte masca de fier, rece, neclintită, de neatins, pe care o afişa mereu din prudenţă, pentru ca nimeni să nu-i poată descoperi adevărata identitate, pentru ca nimeni să nu-i ghicească şi zădărnicească planurile de răzbunare. Se transfigură sublim într-o fiinţă divină.

- Ascultă, prietene – căci pot să-ţi spun aşa, fiindcă, fără să ştii, îmi eşti prieten de unsprezece ani. Dumnezeu mi-e martor că aş fi vrut să ascund toată viaţa taina din fundul inimii mele. Dar, acum, îmi dau seama că nu pot. Vezi tu, eu sunt acela care a salvat viaţa tatălui tău, într-o zi când voia să-şi ia viaţa, aşa cum tu vrei să ţi-o iei astăzi; eu sunt omul

care a trimis punga surioarei tale şi Faraonul tatălui tău; eu sunt Edmond Dantes care, când erai copil, te jucai pe genunchii mei, şi pe care l-aţi crezut cu toţii mort.

Dintr-o dată firea minunată a lui Maximilien îşi reveni pe neaşteptate şi pe deplin.

- Trăieşte, Maximilien ! Nădăjduieşte. Nu-ţi pune capăt vieţii, căci va veni o zi când vei fi fericit şi vei binecuvânta viaţa. Te rog să ai încredere în mine. Îţi făgăduiesc, îţi jur, că dacă peste o lună de zile nu vei fi cea mai fericită fiinţă din lume, te voi aşeza eu însumi în faţa pistoalelor încărcate şi a unei cupe cea mai sigură otravă. Dar făgăduieşte-mi, în schimb, să aştepţi până atunci şi să trăieşti.

Leadership: Abordezi oamenii din perspectiva conceptului de "diversitate a circumstanţelor schimbătoare ale vieţii", prin analiza importanţei luării în considerare a consecinţelor de personalizare a unei puteri exterioare?

Dă-ţi măştile la o parte şi arată-ţi adevărata identitate pentru ca oamenii să ştie ce se ascunde cu adevărat în inima ta. Căci nu poţi scăpa de ceea ce numim, cu un termen foarte nesigur, "conştiinţă", în cazul în care, din pricina măştilor tale, cei din jur voi avea de suferit. Ca lider, datoria ta este să menţii entuziasmul şi speranţa în oameni cât şi optimismul atât de necesar în tot ceea ce fac, în toate demersurile pe care doresc a le întreprinde.

Pentru aceasta, trebuie să fii capabil, ca şi Contele de Monte Cristo, care i-a salvat de la moarte şi pe Maximilien şi pe iubita lui Valentine redându-le fericirea, să-ţi iei în primire rolul de binefăcător.

Însă trebuie să fii înzestrat cu acea minte pătrunzătoare ca a contelui, capabilă să cerceteze totul cu de-a-mănuntul. Să intuieşti când oameni par a fi lipsiţi de orice perspectivă şi nu mai au puterea să creadă în ei înşişi, şi să le umpli acea goliciune lăuntrică ce se repercutează asupra muncii lor, asupra spiritului lor creativ, întreprinzător, asupra propriei lor voinţe, transformându-i în făpturi fără apărare.

O putere exterioară care îţi hrăneşte mintea şi îţi conduce viaţa este o putinţă efectivă, o capacitate de a-ţi exprima şi realiza voinţa ca o condiţie obligatorie pentru accesul la o conştiinţă a realităţii lui Dumnezeu.

Leadership: Ai puterea să înfăptuieşti minuni cu toate mijloacele puse la dispoziţie de inteligenţă?

Ca lider trebuie să înveţi un fel cu totul special de a privi lucrurile, şi anume să nu observi doar comportamentul specific al oamenilor, ci să diseci cu atenţie trăirile lor, înainte de toate. Poţi recunoaşte totul într-un om după felul cum se comportă, cum aşteaptă, cum ezită, prin gesturile, prin afirmaţiile sale. Să-l priveşti cu atenţie pe om, poate o oră întreagă, poate o zi întreagă, să priveşti mimica sa, ochii dacă-i scânteiază, dacă nu şi-a pierdut entuziasmul şi siguranţa de sine, şi în sfârşit, dacă e purtat de sentimentul triumfului.

Sarcina ta ca lider nu e să le prelungeşti suferinţele oamenilor, ci, cu bucuria pe care o arată un tată pentru fiecare membru al familiei sale, să-i ajuţi să-şi adune toate puterile şi să facă un pas înainte spre viitor. Nu uita că prin poziţia ta, şi având toate mijloacele puse la dispoziţie de inteligenţă, ai puterea să înfăptuieşti minuni.

Leadershipul este ceea ce înfăptuieşti prin intermediul angajamentului personal de a schimba lucrurile şi conjunctura de evenimente care configurează o lume a marginilor, a

„mai puţinului”, a aproximativului.

Concluzie: Ca lider trebuie să fii un fin observator al manifestărilor şi chiar al trăirilor omeneşti şi să sesizezi modificările care fac ca fiinţa lor să stagneze; să fii capabil să aduci măcar un pic de seninătate în sufletul oamenilor în vremuri de restrişte prezentând lucrurile într-o formă optimistă dar fără să fii un... vânzător de iluzii.

Invaţă să înfăptuieşti minuni cu toate mijloacele puse la dispoziţie de acea inteligenţă patrunzătoare obţinută prin antrenarea resurselor umane, pentru ca impactul tău cu excelenţa în leadership să fie maxim.

* **Notă:** Alexandre Dumas - *Contele de Monte Cristo* , Editura Tineretului, 1957.

What Is Love (II)

On August 23, 2017

Învaţă să îţi recunoşti individualitatea și să ţi-o apreciezi la adevărata ta valoare în felul în care artistul se raportează la acel ideal de frumuseţe din sfera muzicii încununat cu succes in the feel of a moment without no end.

Mi se pare puțin deplasată manifestarea acestei voinţe personale de a învinge o rezistenţă incertă, de a intui ce trebuie trecut cu vederea și de a urma alegerea unei forţe de contrast între aparenţă și esenţă. Dar trebuie remarcată această tendinţă de expansiune spre cele încă nevăzute, dar nădăjduite, dacă vrem să înțelegem atât modalitatea de ascultare a „strigătului" creaţiei, ca sublim al unei priveliști de pe vârf de munte, cât și pe artistul maturităţii depline în arta cântului, aflat într-o perpetuă mişcare de revoltă faţă de kitsch-ul vulgar.

Ultima dintre coincidenţele care mă urmăresc în procesul de extindere a mijloacelor de expresie este apropierea de acea stare a minţii în care pot să experimentez creativitatea intensă însoţită de euforie, suspendarea noţiunii timpului şi implicarea profundă, până la identificare cu activitatea pe care o fac. Cineva numea acest fenomen "starea de flux".

Credeam că marile talente, dincolo de sublimul unei demonstraţii a virtuţii de a înţelege şi a practica estetica unui anumit stil, estetica unui anumit timp „atunci" şi a unui anumit loc într-un spaţiu de gândire dedus din perspectiva năzuinţei de a onora un destin, îşi întemeiază arta exclusiv pe ideea de frumos.

Sau, mai bine zis, frumosul constând din armonia suavă între rimă şi ritm, o contopire a cuvântului cu nota, constituie conţinutul artei acestor artişti niciodată dezlipiţi de mirajul iubirii periculoase pentru care ar risca tot: *"I give you my love, but you don't care ! "*

Există oameni şi întâmplări pe care involuntar le uiţi, tot aşa cum artistul îşi uită ego-ul, narcisismul, şi decide să cerceteze ceea ce se află dincolo de fenomenul complexităţii pe care îl implică abordarea unei diversităţi de forme de creaţie. Şi bineînţeles că nimeni niciodată nu a regretat acest lucru firesc, aşa cum se regretă multe altele. Dar întotdeauna alchimistul paletei de culori rămâne fidel acelei nuanţe de toleranţă, între plăcere şi suferinţă, pe care o cere din partea intuiţiei. Acea nuanţă de violet care se găseşte rar în natură: *"I want no other, no other lover".*

Leadership: Atitudinea ta faţă de ceea ce ai de înfăptuit se remarcă printr-o apropiere de idealul de frumusețe care nu va fi atins niciodată?

Raţiunea de a mă apropia de Marele Creator este similară aspiraţiei abstracte spre frumos, din care se alimentează putința de a domina o lume, sentimentul apartenenţei la o formă mai înaltă de loialitate în relația cu Vocea Universală. Ajung până la recrearea întregii spiritualităţi a omenirii şi ridicarea ei pe o treaptă superioară a sublimului. Iată esenţa artei !

Chiar dacă opera mea nu atinge idealul de frumusețe sperat, ea reuşeşte în schimb ceva mult mai important: să construiască o teorie neconformă cu realitatea. De aceea ea nu trebuie să fie produsă de o aspirație abstractă spre frumos, ci de activitatea conjugată a tuturor forțelor și capacităţilor omului de a se raporta la ceea ce este superior în profunzimea ființei sale. Ce poate fi superior la mine, altceva decât ideea de infinit? *„What else can I say?"*

Uneori încerc să mă strecor într-un decor privat, poate reuşesc să controlez tendinţa către

unitatea dintre idee şi imagine, principiu formal al oricărei tehnici. Ochii mei, la fel că ai bătrânului Rembrandt dintr-un roman al lui John Fowles, privesc etern înainte, dincolo de pânză, de la înălţimea geniului care este conștient de măreția sa, dar rămâne neputincios în faţa realităţii umane.

Pictura, sublima operă de artă, nu pare la locul ei în acel salon al secolului al XVIII-lea, dar proclamă un adevăr pe care o astfel de ambianţă are scopul de a-l înăbuşi: *"I know we're one / Just me and you".*

Leadershipul reprezintă trecerea artistului de la stadiul de „a percepe" la stadiul de „a înţelege" cea mai înaltă idee a artei ce are ca determinant principal transformarea unui destin într-un dialog al valorilor autentice.

Întotdeauna omul care nu crede în întâmplător, acelaşi om care merge neîncetat pe calea artei în ciuda abaterilor de la convenţiile ei uzuale, se dovedeşte însufleţit de gânduri mari şi înnoitoare, tot aşa cum Pygmalion se simţea însufleţit de o afecţiune crescândă faţă de sculptura lui. Dar când ajunge la punctul de vârf al potenţialului său, în faţa ultimei încercări de a da un contur cât mai realist artei sale, el ia aminte la cuvintele lui John Fowles:

"În cele din urmă, ce contează nu este numai priceperea, cunoaşterea, inteligenţa, norocul sau lipsa norocului, ci să ştii să alegi şi să înveţi să simţi."

Este exact acelaşi lucru pe care artistul îl pregăteşte prin intermediul artei, încercând să surprindă prin chinurile şi durerile facerii cele mai emoționante momente din viaţa sa, fără să le impună, cu ajutorul mijloacelor de expresie, întrerupte uneori de rostiri clare şi apăsate: *"When we are together, I need you forever".*

Leadershipul care corespunde cel mai bine artei are ca scop compunerea și promovarea dialogului dintre *"să ştii să alegi"* şi *"să înveţi să simți".*

Să știi să alegi rima potrivită și să înveți să simți ritmul înainte de a compune o piesă, iată adevărata clasă a unui artist care se raportează la acel ideal de frumuseţe din sfera muzicii, încununat ulterior cu succes in the feel of a moment without no end: **What Is Love**.

*** Notă:** Haddaway - What is love

Source: https://neculaifantanaru.com/what-is-love-II.html

What Is Love (I)

On August 20, 2017

Fii liber să te exprimi nu prin impunerea unei dominări care permite continuarea și reimaginarea unei „capodopere", ci prin identificarea acelei modalităţi de interpretare a trăirii pure care permite declanşarea senzaţiei de autentic.

Trăiesc la graniţa dintre două lumi, a gândurilor şi a amintirilor acestora, din care pare să răzbată substanţa plină de tâlcuri a imaginaţiei interpretative bazată pe dorinţe şi frici. Tot ce mă înconjoară este supus privirii scrutătoare a criticii împinsă până la analizarea diferenţei dintre ceea ce pot schimba şi ceea ce mi se întâmplă.

Fapt ce asigură un sprijin în înţelegerea complexităţii fiinţei mele, a gândirii şi a manifestărilor ei, ca o perpetuă expansiune a Battleground-ului între forţa ce declanşează anumite procese mentale (atenţia, percepţia, intuiţia, conştiinţa) şi răspunsul subconştientului la consecinţele unui neajuns al puterii creatoare.

"What Is Love" reprezintă un perpetuu motiv de activare a ieşirii dintr-un sens giratoriu, un exerciţiu de justificare a fugii mele din calea unei raţiuni care asemenea neajunsurilor unei plaje fără nisip se bazează pe nostalgia vremurilor trecute. Ştiţi voi ce puteri nebănuite se ascund într-o melodie, în splendida artă a sunetelor și a tonurilor, într-o inspirată alegere de cuvinte, într-un ritm energic pe care greu reușești să ți-l scoți din cap, şi cum te poate ea ajuta să-ţi fie mai bine şi mai uşor în viaţă?

Toate capătă coerenţă, înţelegere neforţată, intensitate crescută, cauzând o stare de conectare la ceva incomensurabil şi indestructibil. Ca atunci când reuşeşti să-ţi aprinzi imaginaţia cu enigma adâncurilor unei sensibilităţi ce parcă reînvăţă să se exprime, a unei fierbinţeli aproape livreşti, viaţa născând câte o literă şi câte un punct, o valoare a unei note muzicale, însoţind rolul de moderator într-o capodoperă: "Just me and you".

Leadership: Ce sprijin găsești în înțelegerea tentaţiei de a merge dincolo de limitele unei dominări raţionale asupra fenomenului numit îndeobşte „viaţă"?

Trăiesc cu impresia că dacă mă implic cu toată intensitatea gândurilor într-un context emoţional, ca atunci când întâlneşti prima dată pe cineva special, completând un dublu ecran, în care o jumătate devine ecoul celeilalte, voi putea să-mi delectez privirile, simţurile, imaginaţia, mintea şi sufletul, cu noi episoade dintr-un spaţiu semnificativ, de mare trecere spre un nou început, autentic şi poate chiar veşnic. Un spaţiu plin de provocări şi împliniri, plin de viaţă şi culoare, unde totul este relativ, avându-şi ca temelie chinul emoţional dintre "What is right?" and "What is wrong?"

Sunt unii care nu au învăţat în viaţa lor o notă muzicală, nici să trateze abordarea inteligentă a unei partituri, nici să se miște în stil mare pe ritmul unei piese nebune, nici să înţeleagă adevărata valoare a refrenului: "Baby, don't hurt me / Don't hurt me no more". Dar cântă după ureche extraordinar. Dansează ca şi când nimeni nu-i privește. Astfel se simt în largul lor.

Sprijinul lor este avântul spre un tărâm pe care nu-l stăpânesc prea bine, dar îl experimentează în mod conştient ca un fel de ruptură resimţită între poet și geniu din care se naște o filosofie a eliberării individuale din acea dependenţă a complexităţii care transmite ideea perfecţiunii. O filosofie alăturată mişcării artistice care constă în reprezentarea gândurilor şi sentimentelor în actul creaţiei, într-o manieră spontană.

Este un fel de egoism situat deasupra stării de complicare, de multiplicare şi fragmentare a particularului, pe care o provoacă încordarea pentru o plăcere mai mare, pentru o reuşită mai grabnică, care te îndepărtează de rivalitatea dintre ce e bine şi ce-i rău, ce-i perfect sau imperfect.

În artă trebuie să vedem atât năzuinţa omului către desăvârşire, unde începutul imposibil face uneori cât jumătate din întreaga reuşită, dar în special trebuie să observăm neajunsul unui creator faţă de izvorul de fericire pe care îl contemplă şi care ulterior se înscrie pe o altă linie a preocupărilor sale.

Leadershipul este o combinaţie de potenţialitate şi exprimare în baza căreia funcționează acele „extended moments" de interacțiune între năzuinţa omului spre performanţă și eliberarea lui din dependenţa complexităţii care transmite ideea perfecţiunii.

Severa fidelitate a gândirii mele faţă de conţinutul unui single care mă reprezintă profund, la modul că reușește să umple orice gol din mine, chiar de neînţeles în această desfășurare a vieții plină de fantezie și mister, pregătește marea trecere dincolo de limitele şi sensul reprezentării perspectivale în artă.

Schimbarea pe care o iniţiază arta mea, ultima frază cu care se încheie un roman pe care nu-l voi scrie niciodată, este un preview al unui cadru dintr-un peisaj imaginar racordat la vocea unui om care vrea să fie auzit interpretând o îmbinare de mai multe stiluri muzicale, legate printr-un numitor comun: "This is our life, our time."

What Is Love este acel act de înțelegere a vieții trecut intens prin filtrul artei, cauzând o stare de conectare la ceva incomensurabil şi indestructibil care susţine însufleţirea şi energia de care trebuie să dai dovadă pentru a deveni liber.

Fii liber să te exprimi nu prin impunerea unei dominări care permite continuarea și reimaginarea unei „capodopere", ci prin identificarea acelei modalităţi de interpretare a trăirii pure care permite declanşarea senzaţiei de autentic.

Este o plăcere să cauţi perfecţiunea raportându-te la descifrarea înţelesului unei capodopere, dar este oare această îndeletnicire pe măsura gustului şi a felului tău de a fi?

*** Notă:** Haddaway - What is love

Source: https://neculaifantanaru.com/what-is-love.html

Who wants to live forever (II)

On Octombrie 27, 2015

Dezvoltă-ţi capacitatea de a înţelege ceva superior existenţei însăşi, încadrându-te în planul trăirilor raportate la un spaţiu fără limite.

Mă ridic din neputinţa de a înţelege ceva superior existenţei însăşi, în sfera de influenţă a puterii de a percepe un loc ascuns dintr-un timp noologic. Concomitent, visez în taină că într-o zi timpul acesta străpungător, prefăcut într-o amintire netrăită, o să mă ia cu el, cât mai departe de tot ceea ce mă întregeşte ca fiinţă vie.

Viitorul este o nostalgie a prezentului, un dar al inimii de a se extinde spre piscul sentimentului de "nelimitat", în care imaginaţia alternativului şi posibilului cuprinde admiraţia faţă de opera unui artist care a surprins decisiv întregul mapamond. Avântul de a mă preface într-un călător al minţii, îndurând furtuna excluderii din existenţa iscată din seninul vibrant al imaginarului, se poate împiedica oricând de sensul profund al unei rezonanţe constante cu lumea. *„Can you touch my world with your fingertips?"*

"Who wants to live forever" trebuie să se încadreze în planul trăirilor raportate la un soi de infinit care îl încearcă neîncetat, ca o durere vie care vine şi dispare, procurând experienţa propriilor limite: crima de a se respinge de omenesc şi extazul de a se simţi rece, ca un Luceafăr strălucind în întuneric, manevrând vederea de dincolo de stele. Ceea ce nu aş putea contesta niciodată ca fiind un contrast între iluzoria aşteptare a unor efecte la superlativ şi realitatea crudă a întoarcerii în concret, când orice lucru tinde spre o finalitate transcendentă. "This world has only one sweet moment set aside for us."

Numai o perfecţiune a viziunii izvorâte din măreţia universului poate să conducă la o lectură univocă a imaginii despre cel ce mişcă munţii din loc printr-o regie a sunetelor care descrie trăirile sufleteşti ale poetului, experienţele de viaţă ale exilului său în climatul aspru al unei tonice şi necesare competitivităţi dintre zei şi oameni.

Leadership: Poţi să te autentifici ca o îndreptare a lumii în planul cosmic universal, fără să-ţi reduci imaginea la o realitate care se află pe plan secundar faţă de un rol principal?

Încet-încet, străbătut de efluvii ascensionale, intru ca un străin naufragiat pe meleagurile unui infinit care îşi caută rostul, în moartea care împlineşte glorios viaţa. Şi aşteptând nerăbdător chemarea timpului - îndrăznesc să sper că te voi cunoaşte bine ! - să reînvii într-un trecut demult uitat. Un simplu punct lipsit de orice accent, dar apărând ca un absolut al trăirii. Amintind de Faust: *"Nimicul tău sper să-mi ofere totul".*

Dar este oare posibil ca cel deghizat într-un cuplu de senzori de mişcare conectaţi la bornele unei surse de tensiune ce duce la rezistorul de comandă "Forever is our today" să transmită pe o anumită frecvenţă semnalul renaşterii sale din nimic?

O realitate care se află pe plan secundar faţă de un rol principal este un cumul de informaţii, crezuri, valori, sentimente, acumulate prin experienţa personală, pe care le-ai trăit doar în planul lumesc, relevând o latură a omului care acordă importanţă lucrurilor trecătoare. Dar ceea ce stârneşte cu adevărat curiozitatea este rolul principal pe care toate bucuriile şi întâmplările vieţii ţi-l impun în relaţie cu viteza de expansiune a spaţiului, materie fizică şi energie, o totalitate infinită de sisteme cuprinse una în alta, care prezintă un grad tot mai înalt de complexitate.

Leadership: Poţi să transmiţi pe o anumită frecvenţă semnalul renaşterii tale din nimic, încât să vezi dincolo de tine acea ocazie de creare progresivă a unui spaţiu nesfârşit?

Omul integrat într-o structură de existenţă convergentă spre realitatea momentului trecut sau viitor, cu prilejul menţinerii raportului optim dintre posibil şi imaginar, în caruselul informaţiilor de multe ori contradictorii ce fac trecerea spre o dimensiune încărcată de simboluri şi semnificaţii, reuşeşte să capete prestanţa unui „Luceafăr strălucind în întuneric".

În ceea ce priveşte leadershipul, acest om reprezintă un produs necesar al raportului dintre puterea de reinventare şi obligaţia de a se supune unei ordini a creaţiei superioare, care deschide porţile în faţa lumii de dincolo de zidurile momentului şi al vizibilului.

Considerând reflectarea într-un alt timp ca pe un rod ce aparţine devenirii, în care se constituie conceptul de a fi „altcineva", făcând o apropiere între formarea experienţială şi noutatea imaginativă, se creează viziunea unei lumi independente de legile realităţii. Această privire aruncată lumii de dincolo de timp poate schimba pentru totdeauna înțelegerea lumii de dincolo de a noastră.

Leadership: Eşti menit să conturezi un posibil scenariu ştiinţific în care universul reprezintă o proiecţie onirică a fiinţei tale primordiale într-un scop suprem, prin comparaţie cu Zeu singur care este adulat de muritori până la limita imaginaţiei?

Vizionarii marilor transformări nu uită de reflectarea în conştiinţă a unei existenţe care aparţine unei lumi exterioare. Se vede acest lucru din atenţia puternică acordată reflectării denumite „exterioară", din rolul rezervat acesteia în mersul cunoaşterii care să fie în acelaşi timp o formă de reprezentare a unor noi perspective de înţelegere asupra unei realităţi superioare. Şi totodată care să însumeze eforturile progresive ale omului de a-şi organiza propriul conţinut şi de a se cunoaşte prin reflectarea imaginii sale într-un spaţiu nelimitat.

„Forever is our today" este o metaforă care exprimă acea stare de concordanţă relativă între ceea ce crezi şi realitatea independentă, în diferite perioade ale timpului, ambele opuse ca tendinţă ducând la inovaţie şi originalitate în configurarea identităţii proprii.

Iar a renaşte din nimic este sinonim cu a te conduce, a găsi orientare în contextul unui spaţiu nealterat ştiinţific, un spaţiu luminat de prezenţa unei anumite distanţe de ceea ce enunţă logica obişnuită a gândirii.

Leadershipul, în ecuaţia universului, poate fi descris ca o reîntoarcere a omului în elementele naturii veşnice din care a izvorât numai dacă misterul profund al operei sale rămâne de nepătruns sau imposibil de atins pentru muritorii de rând.

Dacă vrei să câştigi o întreagă lume, ca pe un dar universal, atunci încearcă să te apropiii de cele veşnice găsind orientare doar în misterul profund al existenţei tale înscrisă în inimile celorlalţi oameni.

Who wants to live forever evidenţiază semnalul intrării omului vizionar într-o dimensiune nouă a creaţiei, arătând mai apoi adevărul mistic: cine nu reuşeşte să se transforme într-o picătură din oceanul timpului, nu va reuşi niciodată să lase urme în nisipul fin al clepsidrei universului.

*** Notă:** Queen - Who Wants To Live Forever

Source: https://neculaifantanaru.com/who-wants-to-live-forever-II.html

Who wants to live forever (I)

On Octombrie 25, 2015

Experimentează-te ca sumă a posibilităţilor de cuprindere a nesfârşitului, definindu-te ca fiinţă care cunoaşte totul.

Mi se părea că ceva îmi scapă ca amintire difuză a celor neştiute încă, în faţa celor luate drept câmpuri de luptă în timpuri care se înmulţesc şi se bifurcă, vizibile doar ochiului spiritual. Eu însumi existând doar într-o învârtire interminabilă a fluxului de energie dispersată în univers în diferite momente "stare". Eram o lume stranie alcătuită din orizontul devenit lege universală a unei cauzalităţi răsturnate, ce elimina posibilitatea unui răspuns logic constructiv.

În fond, era vorba nu doar de un continuu schimb de viziuni şi reprezentări ale lumii dispuse într-un mod particular: "Forever is our today", ci despre identitatea mea dusă la un nivel ce nu putea fi contrafăcut cu aparenţe şi manevre de tip intervenţional. De o împietrire în nemurire, în alte forme de materie, convergente într-un pol de stabilitate ridicat.

Intens, ivit dintr-un cuget plin de frământare, Mefisto mă atenţiona: *„ Nici în eoni nu poate să dispară urma şederii tale pământeşti. "*

Marele Ştiutor al celor neştiute, opus şi totuşi convergent Universului pe care îl oglindeşte în sine atât de admirabil cu precizia unei superputeri situată departe de conştiinţa umană, putând chiar să învingă gravitaţia şi să salte în înaltul unui altfel de viu decât cel biologic, al unui viu distilat şi curăţat de o anumită presiune atmosferică, acest splendid transformator al timpului preia sarcinile apărute prin influenţa a două categorii de factori. Şi anume: creşterea complexităţii ştiinţifice şi îmbunătăţirea flexibilităţii ca forţă a dinamismului în interacţiune cu un "Dincolo de raţiune".

Exilatul de lumea reală aspiră, cu durere, cu încântare, cu revoltă, spre un altfel de grandoare, aceea a lucrurilor care s-au împotrivit trecerii timpului. Şi care au rămas la fel de frumoase. Ce-i drept cu o anumită probabilitate de dispariţie. „What is this thing that builds our dreams, yet slips away from us?"

Leadership: Poţi să descoperi sensurile profunde ale unui act de cunoaştere absolută, contribuind la dobândirea unei identităţi care conţine variabila „Forever"?

„De acum încolo..." sunt cuvintele asupra cărora se concentrează un om al viitorului, încercând să descopere sensurile încurcate ale unei căutări ce vizează cele neştiute şi nevăzute. El poate fi identificat cu un ID singular care se întâmplă să fie valid pentru toate versiunile presupunerilor privind probabilitatea găsirii unor repere noi de orientare, sau mai bine zis unor repere de legătură între două lumi. Una accesibilă şi una inaccesibilă, una a realităţii şi alta a suprarealităţii.

Nu vei putea niciodată să experimentezi acea împlinire a cuceririi desăvârşirii, orientată spre posibilitatea de a te mişca într-un loc sau altul cu puterea minţii, încât să faci faţă provocărilor de ordin creativ de care ai nevoie pentru a te autodepăşi, dacă nu reuşeşti să te integrezi într-un nou tipar de evoluţie - al omului ce se vrea a fi definit ca fiinţă care cunoaşte totul.

Fără o minimală premeditare privind cheia simbolică a unei opere artistice care evocă

imagini dintr-o lume văzută parcă prin lentila distorsionantă a unui iluzionist şi fără zestrea transcedentală a noţiunii de univers, văzut ca spaţiu al unui joc mecanic în care Egoul poartă în permanenţă masca celui jucat, nu se poate elabora o temă simbolică axată stilistic pe punerea în scenă a unui excelent spectacol de poveste.

Un artist poate fi definit ca "o fiinţă care cunoaşte totul" numai dacă reuşeşte să exprime o comunicare privilegiată între ceea ce se consideră a fi revelat într-o realitate alternativă şi ceea ce se consideră a fi "fapte" în spatele unui scenariu de viaţă ficţional.

Leadershipul, măsurat în dimensiunea rationalităţii care surmontează limitele aparent imposibilului, conturând forma ideii cunoaşterii nemărginite, întotdeauna interpretabilă în sensurile adânci ale unei creaţii individuale ce figurează ca un întreg al lumii noi, prezintă avantajul că trebuie să te înţelegi din punct de vedere al unei alte persoane.

Al unei persoane definite în lumina unei identităţi care conţine o singură variabilă: „Forever", vulnerabilă din punct de vedere al concretului în faţa dependenţei de a se conecta mai profund la un sine multidimensional - care este identificat și întemeiat prin intermediul unei ipostaze de călător, proiectându-se în trecut, în viitor, sau în altă fiinţă. Forever nu reprezintă experienţa omului de dincolo de moarte, ci orientarea cunoaşterii spre o dezvoltare mult mai avansată.

O identitate care conţine variabila „Forever", fundamentată pe libertatea inepuizabilă de interpretare a realităţii dintr-o poziţie asumat subiectivă, este reprezentată de efortul de integrare a unui scenarist într-un context spaţio-temporal în care misterul se construieşte din asocieri bizare ce propun o estetică bazată pe concepte inovative de superioritate.

Who wants to live forever este mărturia unui incognoscibil care devine idealul înfăptuirii unei trainice dezvoltări ştiinţifice. Cineva spunea că ştiinţa este un fel de oglindă ideală, în care se poate citi în fiecare moment motivele activităţii viitoare a omului. Dar oare această activitate creativă, imaginativă, progresivă, nu are ca principală funcţie, în conformitate cu un statut privilegiat de asociere cu nişte presupuneri legate de realitate, aceea de a detecta un nou început de perspective de viitor, care aparent nu sunt posibile?

*** Notă:** Queen - Who Wants To Live Forever

Source: https://neculaifantanaru.com/who-wants-to-live-forever.html

Wonderful Life

On Noiembrie 08, 2017

Încearcă să-ţi demonstrezi atașamentul față de timpul universal, printr-o săritură plină de grație în "înaltul cerului" de unde să vezi totul.

Nu ştiu sigur de ce mi-a plăcut îndeosebi melodia aceasta, dintotdeauna împlinită prin apropierea de tot ce constituie esenţa vieţii, anunţând posibilitatea de a vedea o nouă frumusețe în ceva ce dispare, cu intenția parcă de a crea o lume sau de a slăvi excepționalele realizări ale unui Dumnezeu umanizat. Dar şi posibilitatea de a defini o atitudine în cazul unui om uitat în pliul memoriei unei vârste fără griji, care se împotrivește eroic ambiţiei universale de a-şi depăşi starea de vulnerabilitate, condiţia de muritor, asemenea unui zar aruncat la întâmplare într-un joc de noroc al destinului.

În ritmul ei, blând și mângâietor, ca expresie a unei existențe vagante, mă pierd, mă rog, mă încarc cu voie bună dintr-un suflu divin şi mă regăsesc cu adevărat. Pare un act de adoraţie faţă de acel lucru minunat prin care încep să mă cunosc mai bine. Aici trăiesc punctul maxim al relaxării şi al detaşării de tot ce seamănă cu o povară, de tot ceea ce încerc să ascund de mine însumi, în speranţa personală şi deloc fantezistă a regăsirii unei trăiri depline, asemenea aceleia pe care o ai când răzbați teafăr dintr-o boală grea şi redescoperi cerul. Pentru că te ajută să aprinzi o scânteie magică din dragostea dumnezeiască.

Examinarea melodiei în termenii neutri ai unei descrieri limitate empiric de o dreaptă puternică numită "deplinătate", asemenea unui vârf de stâncă ce se pierde în peisaj, îndeaproape pe o serie de subiecte legate între altele, organizate pe axa unor reprezentări simbolice, are ca echivalent abordarea filozofică a unei experienţe măsurabile tocmai datorită vizibilității sale în contextul unui con de lumină ce are în vârf Cutezanța: *„Look at me standing ! ”*

Te apropii de cele sfinte când simți gustul subtil al valorilor picturale, instantaneelor fotografice, cu arhive istorice trecute prin filtre pline de contrast, instaurate de cel mai înalt grad al sublimului trecător care îi face pe majoritatea ascultătorilor să dezlege o mereu altă vrajă la fiecare apăsare pe butonul "replay".

Leadership: Noblețea firii tale este modelată de o curiozitate plină de avânt faţă de ceea ce se câştigă prin evidenţierea relaţiei dintre idea de „deplinătate" şi mijloacele artistice care o susţin?

Aflăm aici temeri și speranțe, sensuri și imbolduri ale unei căutări de sine înflăcărată de visuri, un strigăt interior către nevoia de *wonderful life* , ca o bilă de energie rostogolită spre generațiile viitoare. Care dau liniile esențiale unei identități profund îndatorată ascensiunii fulminante spre dorința de a trăi veşnic, menită să caute răspunsuri de care ea însăși s-ar teme. *„No need to laugh and cry."*

Slowly, încerc să mă regăsesc pe versurile unui timp care se scurge asemenea sângelui din urechiușele inimii, numai ca să întrezăresc o frântură din măreția autentică a universului, o unică construcție interpretativă a unui plus de farmec etern, dar nostalgic. Ca şi când aş pune accentul pe imaginea unui paradis închipuit cu disperarea unei regăsiri: de parcă ne-am fi căutat toată viaţa.

Deplinătatea este tot ceea ce te înconjoară care capătă sens doar în lumina unor evenimente ulterioare care dezvăluie ceva din lumea ta interioară.

They seem to hate you Because you're there , în mijlocul unei realităţi care se derulează cu mare viteză, acţionând la nivel subtil pentru a produce principiul schimbării la nivel de răsturnare a logicii obişnuite, a previzibilului care contrariază și tulbură, continua să neliniştească prin însăşi senzaţia de singurătate. Acea tristeţe metafizică a izolării, adesea înnobilată prin corelarea cu conceptul etic de dragoste: *"Oh, I need a friend To make me happy".*

Atât de mult m-a atras şi videoclipul, scenele plină de un clarobscur în care visez cu ochii deschişi, încât aş crede că se apropie transformarea mea într-un fir de nisip din Univers, realizarea efectivă a unei experienţe inedite, de a descoperi o scurtătură în spațiu și timp, *up straight in the sunshine* , sub influenţa modelatoare a unei călătorii şi a unui imperativ categoric: *„No need to run and hide ! "*

Ca o fiinţă supusă unei experimentări a imposibilului, mult mai profundă decât cerul senin care leagă începutul de sfârşit ! Atât de mult te răscolesc imaginile, alb-negrul conturând cenuşiul unor vieţi normale, încât pur şi simplu, închizi ochii, aşa cum se topesc razele soarelui în faţa Domnului, şi te vezi purtat în triumful unui timp „regăsit", deci negat. *„You know it feels unfair / There's magic everywhere"*

Leadership: Îți demonstrezi ataşamentul faţă de timpul universal imitând atracția frumosului unei lumi care își conştientizează relația cu Creatorul?

Vreau să simt magia unei stele pe care o numim "Soare", încărcătura electrică a unui nor de furtună, creșterea spontană a temperaturii unui gram dintr-un corp ce exercită aceleași funcțiuni ca și aripile unui înger. Sau doar o picătură de eter. *Not so alone* . Să nu cunosc durerea, să nu știu nimic, doar că exist, să nu simt decât eternitatea clipei şi perfecţiunea gustului prezent într-o călătorie pe bicicletă. O săritură plină de graţie în înaltul cerului, o plimbare cu umbrela prin istoria unui dans intens şi provocator. Pe ritmul unei muzicuţe acordate în gama Do.

Vreau să beau apă din izvor fără cană, vreau să alerg fără să obosesc, cu toate că mă simt țintuit într-un scaun ce mi-l împrumută Dumnezeirea: petala unei amintiri care nu se uită niciodată, frumosului etern așternut în prospeţimea şi gingăşia unei flori de câmp. Şi să mă opresc doar la începuturi de drum. *„Look at me here / Here on my own again."*

Relația mea cu Creatorul este aceeași precum relația cu sensul vieții: trebuie să explic de ce există totul mai degrabă decât nimic. De ce trebuie să privesc mereu doar partea din dreapta a imaginii, când aș putea la fel de bine să încerc să îmbunătăţesc compoziţia și calitatea ei?

Ca să înțelegi sensul vieţii trebuie să urmăreşti derularea unor imagini alb-negru ilustrate în timpul unor povești aleatorii în care se prezintă în mod sugestiv şi plastic trăsăturile caracteristice ale unui colţ din natură, ale unui obiect, ale unei fiinţe, ale unui fenomen, aşa cum sunt văzute ele din perspectiva unui Creator care îşi exprimă atitudinea faţă de acestea printr-o exprimare surprinzătoare: *„Până la urmă, sunt un om obişnuit de lângă fiecare dintre voi, dar care a văzut totul şi a trecut prin toate."*

Să înțelegi sensul vieţii înseamnă să încerci să-ţi demonstrezi ataşamentul faţă de timpul universal printr-o săritură plină de graţie în "înaltul cerului" de unde să vezi totul. Iar la revenire să-ți alegi doar imaginile care ți-au plăcut cel mai mult.

Wonderful Life este o abordare a momentului prezent pe care artiştii o numesc „saltul în creaţie".

*** Notă:** Black - Wonderful Life

Source: https://neculaifantanaru.com/wonderful-life.html

You Can Be My Lucky Star Tonight

On Iunie 28, 2018

Învaţă să crezi cu îndrăzneală în profunzimile din care poate răsări o măreţie nebănuită.

Ca să vă daţi seama ce se petrece în mintea mea, mai întâi trebuie să înţelegeţi ce se întâmplă în sufletul meu, şi să trăiţi aceeaşi poveste. Dacă nu sunteţi familiarizaţi cu tăcerea atât de subtilă şi de totală, încât să simţiţi că vi se taie respiraţia, atunci încercaţi să pătrundeţi în biroul meu, ca într-o casă închisă, lăsându-vă cuprinşi de acea lipsă de inspiraţie, disperare soră cu moartea, judecată tulbure, ca alternativă a unei lumi apuse care, încet-încet, face loc alteia, atât de diferită și nu întotdeauna mai bună.

Numele meu probabil nu vă spune nimic, Walter Elias Disney, fiindcă abia m-am întors din New York şi mai am doar 40 de dolari în buzunar. Din ce în ce mai pregnant am nevoie de repere spirituale care să mă ajute să nu mă las înghiţit de rătăcirea cea mai dureroasă, abandonarea cea mai tristă într-un labirint al deşertăciunii unde singurele repere sunt uitarea de sine şi de ceilalţi, urmate în final de sacrificiul suprem.

Oare voi muri aici, în acest spaţiu plin de electricitate statică, plin de promisiuni şi vise care nu prind contur, în acest vid absolut, loc imens, nemăsurat, redat de-o culoare fără calităţi specifice?

S-ar părea că încerc să scot cu cazną, la lumină, un început de inspiraţie, un cuvânt, unul singur, apăsător, grav, îndepărtat, indispensabil. O linie fără mlădiere, neînduplecată. Dar sunt legat de un fel de greutate ascunsă sub o umbră imensă de îndoială, o nesiguranţă ameţitoare izvorâtă dintr-o modestie pauperă, o ancoră ruginită, prinsă de o funie neagră în subteranul unei lumi neinteresante şi inerte.

Leadership: Poţi să iniţiezi un select în stadiul de faliment al vieţii tale care să returneze valoarea TRUE în situaţia unei modificări a contextului în care sunt amplasate coordonatele unei noi "înălţimi"?

Cu certitudine, atitudinea mea este cea a pictorului care îşi caută într-un deplin anonimat vocaţia şi determinarea, uitarea deziluziei suferite, în intenţia de a sugera că arta se fundamentează pe un act al pătrunderii dincolo de realitatea vizibilă, într-un spaţiu al ideilor ce merită răspândite. Dar cu ce?

Nimicul e mai întâi un gol al vieţii, apoi o stare de confuzie, culminând cu o pierdere de sine temporară în clipele în care eram locuit de puterea pătrunzătoare a muzei. Un soi de rădăcină adâncă, pierdută în zona inefabilului. Iar durerea de a fi umilit, trădat, neajutorat în faţa acestui pluton de execuţie numit deznădejde, se pierde într-un sens incomplet şi nelămurit, într-un imposibil de prevăzut.

Viziunea nu se mai concentrează spre ceva palpabil înainte de a fi pusă în întinderea unei foi de desenat ci, asemenea vechilor cărţi de învăţătură, ea se îndreaptă spre îndemnurile la calmă aşteptare. Şi nimic altceva în plus.

Golul spaţiului, vrăjmaşul cel mai cumplit al artistului, acel univers intim unde se pare că nu se întâmplă nimic, poate fi umplut doar printr-un vicleşug al credinţei pe care îl regăsim ca stimul de mare intensitate în scrisoarea lui Paul Gauguin din 1888 adresată lui Émile Schuffenecker: *"Arta este o abstracţie – extrageţi-o din natură în timp ce o visaţi şi*

gândiţi-vă mai mult la actul de creaţie decât la rezultat. Aceasta este singura cale de a vă ridică spre înălţimi şi de a face ceea ce face meşterul nostru Divin: a crea."

Leadership: Viziunea si chemarea artistică te pune în situaţia unei noi forme de expresie a carei amprentă se regăseşte în imaginea pe care o creezi din fidelitatea faţă de ceea ce se petrece chiar în preajma ta?

Şi dintr-o dată, în tot acest spaţiu redus, în acest aer cenuşiu care mă determină să-mi fie teamă de însăşi masca vieţii şi de natura puterii mele de cugetare, apare o mică atracţie, o mică şansă de a-mi salva mintea, o flacără de speranţă, o mică imagine a întregului meu suflet sensibil, o jucărie veselă, o sursă bogată de inspiraţie - foarte ieftină, un organism plin de viaţă, născocitor şi intrigant în acelaşi timp.

Personajul micuţ şi şmecher, dar cu nuanţe grave, simbol al căminului şi al prosperităţii, pare să caute ca într-un joc palpitant de logică răspunsul la o singură întrebare: unde pot găsi caşcavalul fără să intru într-o capcană?

You can be my lucky star tonight ! În sfârşit o lumină în bezna unei lumi confuze, o sclipire mai blândă dincolo de o mască comică, într-un dincolo nelămurit de lumea fenomenologică. O alternativă a unei lumi aflate în cumpănă, o mutaţie în genele care controlează sinteza fanteziei, un spaţiu al unei construcţii imaginare providenţiale, toate sunt fabricate într-o singură matriţă, transpuse într-un singur personaj. Mickey Mouse. Un sistem de motivaţie patentat de o gândire unică prin sensibilitatea care o emană un suflet de care te ataşezi definitiv şi irevocabil.

"În mijlocul necazurilor şi confuziei stătea o figură mică, voioasă şi şugubeaţă. Vagă şi nedefinită la început. Dar a crescut şi a crescut, iar în final s-a constituit într-un şoricel zburdalnic, exuberant. Ideea m-a prins cu totul."

Leadership: Ţii cont intotdeauna de gradul de toleranţă şi modul în care îţi exprimi afectivitatea faţă de un factor "întâmplător" care îşi umple eternitatea din multiple corespondenţe artistice, simbolice şi providenţiale?

Din prima clipă este atins esenţialul. Mă simt îndesat într-un spaţiu dintre două respiraţii ale iluziei vieţii, de parcă aş căuta cuvinte şi gesturi deja trăite şi coapte pe îndelete, dar care şovăie să se arate într-o anumită lumină, din umilinţa de a fi depăşit tocmai de calităţile unui personaj excepţional, de basm.

E vorba de un luptător pentru libertatea de expresie, întâmplător decis chiar în miezul compoziţiei, în care trebuie să pulseze forma şi culoarea. Dar mai ales povestea. Marea vrăjitorie în artă este să te pui în locul personajului tău pentru a crea un nou model de abordare personalistă, un nou model de poeticitate.

Acel „touch" al artistului este vital nu numai în opera pe care o zămisleşte prin suferinţă şi singurătate, prin culoare sau prin cuvinte, ci mai ales în conştiinţa înfăptuirii durabilităţii unui concept, unui simbol, unui Brand personal. El captează viziunea unui psiholog care atinge şi cea mai ascunsă cută a celui căruia-i face portretul: o viaţă, un ideal, o legendă. Dar mai ales sensibilitatea rafinată a unui pictor care din câteva linii de creion conturează mai întâi un portret, apoi evoluţia captivantă a unui personaj transformat dintr-o situaţie artificială într-o existenţă reală.

O profundă şi misterioasă solidaritate pare să-mi făgăduiască un destin de-a dreptul fabulos, desprins dintr-un vis atât de frumos că mi-aş dori să adorm la loc şi să-l continui, la fel cum

se derulează evenimentele într-un film de Oscar bine regizat. Astfel, încep să mă regăsesc într-un motto al lumii care pretinde a fi guvernat de o mică eternitate, o mică intervenţie divină în sufletul unui artist care părea că nu-şi va mai găsi vreodată inspiraţia. Dar a trebuit să fiu pe cont propriu ca să ajung să-mi trăiesc legenda.

Din magnificul laborator sufletesc al artistului unde iau naștere bazele unor noi forme de expresie, o parte imensă se alocă în memoria unei fiinţe dragi care uimeşte prin simplitatea care o face accesibilă lumii.

Iar cealaltă parte, călăuzită de lumina divină spre o intensă experiență mistică în care visul devine realitate, are ca singură constantă schimbarea care dă sens vieţii, exprimată prin următoarea formulă care alunecă doar prin lumea ideilor şi a creativităţii, din a cărei scânteiere artistul îşi face debutul în panteonul gloriei:

"Floarea ce înfloreşte în condiţii vitrege e cea mai rară şi mai frumoasă dintre toate ! "

You Can Be My Lucky Star Tonight aduce in prim plan norocul de care au parte numai aceia care au ajuns la constatarea că orice idee este bună doar dacă o duci până la capăt. În ceea ce priveşte creativitatea, totul porneşte de la nimic, mai bine zis de la o frustrare, dar pe parcurs ea se transformă într-un diamant dacă cauţi un răspuns cu toată inima şi dacă te uiţi în direcţia care trebuie.

"O parte importantă din mine a rămas copil, fiindcă am avut curajul să visez." (Walt Disney)

Source: https://neculaifantanaru.com/you-can-be-my-lucky-star-tonight.html

Your Mirror

On Septembrie 05, 2017

Adevăratul izvor al creaţiei este viața din care trebuie să extragi o concluzie corectă cu aceeași atitudine de asumare a realităţii cu care încerci să-ți accepţi reflexia în oglindă.

Culoarea vieţii mele corespundea întregului căruia îi lipsea o parte, asemenea unei premise fără concluzie, constituind o diminuare a posibilităţii de modelare a materiei realităţii pe care o înarmasem preventiv cu forța fenomenului substanțial al creaţiei. I've got to be strong / Even if I know that this feeling is wrong !

Împovărător, îmi impuneam transformarea într-un om diferit printr-o confirmare a faptului că însăşi efectul realităţii prin acțiunea creaţiei era o formă modificată a aspiraţiei spre transcendenţa potrivită „oglinzii sufletului" căreia, însă, nu-i puteam găsi întrebuinţări estetice.

Studiind cu atenţie fiecare *"right or wrong"* al naturii mele, învăţând să cântăresc şi să măsor frumuseţea sau urâţenia gândurilor şi emoţiilor - întreţinute de impulsurile instinctive cărora le dădeam curs la fiecare "dincolo" de unda idealităţii absolute, am început să mă transpun tot mai mult în peisajul straniu al unui tablou cu subiect de roman.

Leadership: În ce fel reușești să plămădești din confruntarea cu tine însuți o nouă dimensiune a expresiei personale, în stare să transforme revolta interioară într-o forță creatoare autentică?

Un roman apăsător care te ţine prins în atmosfera sa greoaie la fiecare schimbare de pagină, din care artistul din mine, lăsându-se afectat de experienţa confruntărilor celor două omniprezenţe, plămădeşte conceptul: "Look in the mirror".

Neîndoios, deplina formare a personalităţii mele era marcată de o transformare a modului în care mă raportam la viaţa trăită prin artă, înainte de a ajunge la acea înălțime a manifestării artistice la care se urcă de obicei artiştii plini de vanităţi.

La temelia ei contribuia, într-o perpetuă mişcare de revoltă, acea scânteie reală a visului nedomesticit de atingerea unei viziuni a beatitudinii asupra lumi, acel activ de credinţă focalizat pe instrucţiunile unei funcţii de pragmatism: "I've got to stand up for myself". Arta era o sursă de însufleţire, nu o dovadă de slăbiciune.

Leadership: Modelul gândirii tale conține totalitatea caracteristicilor esențiale ale obiectului supus reflecției, în ideea că bipolaritatea dintre prieten și dușman interior devine sursă de creație și transcendență?

Bineînţeles, în felul meu de a fi şi a plăsmui după modelul gândirii ce conţine totalitatea caracteristicilor esenţiale ale obiectului supus reflecţiei, eram deosebit de ambiguu, având întotdeauna două sensuri ataşate caracterului perspectivist al existenței, ca pe un test de autocontrol:

O excentricitate bazată pe existenţa unei prejudecăţi: "I've got to not care" şi o formă subtilă de a smulge vieţii plăcerile extreme, de a insista, de a căuta şi mai asiduu minunea unei renaşteri în veşnicie. Şi, dacă aş fi găsit-o, să îndrăznesc un răspuns la marea întrebare a

spiritelor iluministe, sondând legile bipolarităţii: "Îmi sunt mie însumi duşman sau prieten?"

Artistul este întotdeauna nebănuit de complex în timpul consacrării activităţii imaginative, în tot ce face, gândeşte, simte, proiectează, din care evadarea o constituie uneori accesul la o dimensiune a vieţii scăpată de limitele spaţiului şi timpului.

Arta de a te explora în oglindă pentru a te revela presupune să recunoști acel „what is wrong” care te împiedică să fii încoronarea creaţiei.

Sensul „încoronării creaţiei” este acela de a crea o legătura puternică între intensitatea sensibilităţii care te poartă spre forme cu impact emoțional și vocea conştiinţei care propune abordarea unor teme cu timbru moral.

În timp ce valoarea variabilei de tip pointer: *"We've got to be strong / Even if our reasons seem wrong"* , are ca unitate de măsură ironia unei înfruntări neobosite, a luptei Îngerului cu Iacob, constituind conformarea la regulile unui joc al ficţiunilor prin care artistul se apără pe sine de singurul duşman al condiţiei sale de geniu: viziunea unei lumi lipsite de calitate.

Lorenzo Bernini, printre cei mai mari artiști ai barocului, cunoscut mai ales ca sculptor, s-a decis să judece la un moment dat *"Ghicitoarea"* lui Caravaggio prin evidenţierea exacerbării fanteziei şi a adevărului natural:

"Adesea în natură găseşti părţi care ies în evidenţă, când n-ar trebui să fie aşa, sau altele care ar trebui să iasă, fără ca acest lucru să se întâmple. Cel ce ştie să deseneze bine lasă deoparte ceea ce apare în realitate şi n-ar trebui să fie aşa, şi desenează ceea ce ar trebui să fie şi nu apare…"

Leadershipul artistic înseamnă să găsesti perfecţiunea în ceea ce lipsește dintr-o imagine pentru ca ea să fie autentică.

Destinul meu şi cel al creaţiei mele, în exerciţiul temei pentru care o reflecţie de tip heideggerian ar fi putut reprezenta un suport de excepţie, căpătau astfel o nuanţă subiectivă indicată în comuna excludere din rândul lumii, din care lipseau extrem de multe elemente de personalizare. Din construcţia acestui tandem s-ar fi putut cu uşurinţă omite elementul central al unei vieţii reuşite, esenţialul expunerii unei imagini artistice, un verset fundamental al sublimului.

Se vede că mai aveam multe de învăţat până să ajung la cunoştinţa adevărului pe care îl exprimase demult criticul literar Vissarion Belinski: *„Lucrările autentic artistice nu au nici frumuseţi, nici lipsuri, dar cel căruia îi este accesibilă integralitatea, va remarca numai frumuseţea.”*

Your beauty lies within you.

Adevăratul izvor al creaţiei este viața din care trebuie să extragi o concluzie corectă cu aceeași atitudine de asumare a realităţii cu care încerci să-ți accepţi reflexia în oglindă.

Your Mirror este cartea de vizită pentru imaginea de sine construită după modelul unei experiențe de viață, pe fondul fineţii cu care pictorul stăpânește tehnica pensulației, din care poţi învăţa să vezi dincolo de chestiile de suprafaţă.

* **Notă:** Simply Red - Your Mirror

Source: https://neculaifantanaru.com/your-mirror.html

Your Painted Smile

On Octombrie 12, 2018

Învaţă să te examinezi în oglinda mărturisirilor prezente în raţionamentele artiştilor, încât să atingi în mod constant o superlativă intensitate a vieţii lor interioare.

Privirea ei s-a oprit asupra mea înduioşată, înţelegătoare şi blândă, ca un mesaj de promovare a lecturii unei poezii plină de rimă, în care autorul pune în scenă un "ego" plin de fineţe care creşte impulsul de a-şi procura plăcerea la vederea lucrurilor pe care le posedă. Înflăcărarea este puterea unui zâmbet care te înseninează.

Se vede că ea n-a suferit influenţa proeminentă a literaturii mele, totuşi părea să fi fost atinsă de mirajul unei libertăţi dobândite în baza comparaţiilor dintre strălucirea unui vis care se repetă şi culoarea unui thriller reuşit despre curaj şi izbândă. Privirea ei, la fel ca fiecare bătaie din aripi a unui fluture de mai, exercita o anumită presiune asupra gândurilor mele, o redirecţionare a sentimentului de efemeritate, făcându-mă să rătăcesc tot mai departe, înspre înalt, asemenea păsărilor într-un zbor deasupra norilor, prin universul unei voioşii fără seamăn.

Încă mai analizez efectele şi variaţiunile cromatice ale unei expresii faciale cu impact semnificativ asupra psihicului uman. Printr-un efect de contrast simultan, atmosfera de profundă vibrație sufletească serveşte drept fundal al unui tablou însufleţit de nesfârşitul gând al unei călătorii în timp, când totul rămâne complementar culorii din lumină, acel roz-pal al unei clipe păstrată într-o scânteie de eternitate.

Nu-mi este teamă de nimic. Nu vreau să mă las înşelat de oglinda sufletului, de ceva care mă mistuieşte prin încărcătură emoţională, prin expresivitate şi sugestie. Arma secretă a unei femei este o realitate care nu se supune nici spaţiului nici timpului. Cât de mult ar suferi un artist dacă ar ceda tentaţiei de a se lega sufleteşte de cineva fără să îmbrăţişeze un loc al transcenderii realului, al multiplicării luminilor şi al dilatării misterului.

Leadership: Îţi percepi sinele prin lentila unei reprezentativităţi de categorie ideologic-literară, altfel decât privitorul unei imagini care încearcă prin sensibil să pătrundă în inteligibil?

Don't talk to me. Lasă-mă să te privesc prin lentila unei reprezentativităţi de categorie ideologic-literară, a unei logici a diferenţelor de nuanţe, cu plăcerea cu care pictorul îşi plăsmuieşte o viziune din care scoate miza unui destin avangardist, dând la iveală printr-o coincidenţă bizară de culori o lume secretă, plină de magie, încărcată cu credinţă şi har dumnezeiesc.

Îţi urmăresc atent strălucirea ochilor, culoarea lor este reală, dar în acelaşi timp par pierduţi într-o poveste cu tuşă suprarealistă. Totul dispărând într-o clipă, ca atunci când încerci să confişti sclipirea unei stele, lăsându-te orbit de lumina unui spaţiu care se lărgeşte pe măsură ce te afunzi în el.

Văzută ca dublu al unui personaj de Cella Serghi, acestei fiinţe îi pot fixa corespondenţele doar în nomenclatura culorilor alb şi roz folosite de pictorii care vor să demonstreze frumuseţea unui tablou în interacţiunea cu o stare de fantezie care este însăşi esenţa unui gen artistic autonom, reglementat printr-un profund caracter literar.

Ai avut puterea să deschizi o altă uşă, o altă carte, printr-o asociere între curiozitate şi dorinţă, îndemnându-mă să continui încercările de "iscodire" a semnificaţiilor pe care le poartă culorile într-un adaos de profunzime atribuit contrastelor dintre delicat şi energic. Tăria unei femei se recunoaşte în intensitatea culorii pe care artistul o alege predominantă în tabloul său.

Roşul semnifică imaginaţia. Mândria este camuflată uşor într-un alb-gălbui în colţul buzelor. Nu m-am hotărât încă în ce mod ar trebui să te înţeleg, fără a ceda tentaţiei de a mă lega de vreun compromis fără compromitere în pasiunea pe care o pun în slujba ideilor artistice, între a exista prin clar-obscur şi a mă afunda în paginile inspirate de o înaltă ţinută poetică.

Leadership: Poţi să creezi avantajul unei zone vizuale confortabile pentru vederea de aproape şi de la distanţă, printr-o abordare care solicită un model de implicare ridicată dedicată experienţei de a fi reazem pentru altcineva?

M-ai cântărit într-o clipă şi parcă nu în avantajul meu. Dar ca să te înţeleg din priviri, ca să folosesc acea substanţă care dizolvată într-o anumită cantitate de solvent, la o anumită temperatură, dă culorii o intensitate luminoasă, trebuia să te las să te pierzi în amintirea pe care o trezeşte gestul unei atingeri cu totul accidentale.

Mi-ai citit cartea despre calităţile liderului şi erai atât de entuziasmată, prea mult atinsă de colajul pictat integral cu sigla raţionamentului în care se foloseşte inventiv experienţa de inginerie umană numită metamorfozare, într-un crescendo al disperării de a fi dorit să faci parte dintr-o poveste cu grad estetic vizibil.

Plimbându-mă prin cameră, ţi-am arătat tablourile care mi-au bucurat dintotdeauna sufletul. Picturi originale imaginate de mama mea, privind bogăţia sufletească a omului, menite să reflecte un mod de expresie a creativităţii dusă la alt nivel. Un simplu exerciţiu de eliminare a tensiunii dintre realitate şi ficţiune. Se simţea peste tot în jur acea specială stare de energie pe care o degajă munca în care pui suflet şi rămâi plăcut surprins de rezultatul final.

Privirea ta se întorcea mereu spre mine, zâmbetul ţi se îmbina armonios cu trăsăturile unui personaj mistic dintr-o operă literară care se transpune în alte lumi şi te face să reflectezi la întâmplările care se petrec într-o tăcere stranie. Atâta duioşie emana prezenţa ta, simţind-o ca o mână pe umăr, ca o strângere în zona inimii. Semn că m-ai acceptat ca şi confident al tău, ardeai de nerăbdare să-mi cuprinzi emoţia cu cea mai intensă pasiune a minţii de a controla o altă minte.

Leadership: Contribui la crearea unui model de redare a experienţei izvorâtă din detaliile unei fiinţe care îşi trăieşte sentimentele în interiorul unei oglinzi ce reflectă o realitate niciodată de două ori la fel?

Dar oare ce gândeşti tu despre mine când mă priveşti atât de adorabil? Încerc să intru pentru o clipă în mintea ta, să-ţi deschid ascunsurile prin intermediul unui personaj de Cella Serghi care iubea capacitatea de a fi pasionat, preocupat de frumos.

"Tu mă priveşti ca de pe alt tărâm, alteori gata să mă îmbrăţişezi. Nu-ţi este teamă, nu te aperi. Eşti atât de sigur de tine, uşor ironic, puţin trist. Ca un om aflat în faţa unei vitrine, admirând o bijuterie care-l fascinează. Ar vrea s-o aibă, dar ştie bine ca asta nu se poate. Îl desparte o vitrină, adică o lume. E durere şi furie în privirea ta, dar totodată ceva îmbietor şi bun. Vei pleca din faţa vitrinei cu o uşoară nostalgie. Ai alte treburi, alte socoteli. Lumea e mare. Nu-i cât o vitrină. Dar pentru mine pământul s-a micşorat. E atât cât îl înconjuri tu. Lumea toată eşti tu. Iar eu sunt disperata iubitoare a acestei lumi."

Am rămas până seara târziu împreună, ca două statui ce aşteaptă să prindă viaţă prin atingerea colorată a unui pictor suprarealist. Îmi imaginam privirea ei, solemnă şi demnă, cum ai înfăţişa un înger coborând din cer care va sparge acoperişul închisorii şi îl va elibera pe deţinutul ei.

Ea încerca să-mi surprindă privirea fără ca nimeni să ştie, ca pe o instanță invizibilă ce analizează gesturile și reacțiile personajelor dintr-o operă literară care nu va fi terminată niciodată. Eu eram „ochiul" străin ce domină imaginea creată în panorama conștiinței sensibilă la frumos. Ea era acea parte a oglinzii care reflectă atenţia ochiului îndreptată spre absolut, spre infinit şi mister. În mine persista dorinţa ei de a sorbi sărutul unei iubiri nesfârşite.

Amândoi constituiam fondul unui tablou *"I lost you inside my mind"* în care predomina lirismul culorilor, ambivalenţa simbolică a unui microcosmos temporar, inspiraţia de înaltă ţinută poetică. De fapt, păream a fi ieşit amândoi de sub penelul unui artist care nu cunoaşte adversitatea în artă.

Omul privit prin lentila artei se constituie ca reflectare a unor sentimente elevate şi intense într-o dublă oglindă: în oglinda experimentală a unei opere literare şi în oglinda unei realităţi fictive care pretinde că este mai reală decât este cu adevărat.

Your Painted Smile este creaţia unui artist care porneşte în studierea culorii de la înţelegerea mecanismului percepţiei vizuale ca moment fundamental al experienţei de a exista ca fiinţă care îşi doreşte cu pasiune să atingă în mod constant o superlativă intensitate a vieţii interioare.

*** Notă:** Bryan Ferry - Your Painted Smile

Zborul artistului în universul său propriu

On Octombrie 22, 2014

Pune-ţi nestingherit în valoare talentul, inspiraţia şi imaginaţia creatoare, fără să te simţi limitat de cerinţele bazate pe fundamente incoerente sau împovărătoare.

Regizorul Serghei Eisenstein nu este deloc încântat la început de subiectul ce i se acordă pentru filmul ce i-a fost încredinţat, „Alexandr Nevski”. Tema nu intră în preocupările sale, care sunt, după cum o ştim, îndreptate spre alte direcţii. Cerinţele precise pe care i le impune tema sunt tot atâtea canoane tiranice pentru acest artist obişnuit să zboare liber în universul său propriu.

„Grea situaţie. Cea mai grea situaţie în munca noastră, pentru imaginaţia creatoare. Să inventezi o figură pentru ecran care să corespundă strict cerinţelor tematice exprimate teoretic cu o rigoare matematică, într-o formulă ! Asta e formula – creează după ea imaginea ! Dar sunt situaţii când n-ai încotro. Şi a fost tocmai cazul nostru.”

Cu ironia-i caracteristică se gândeşte Eisenstein la „sfântul” Alexandr Nevski din care a trebui să facă un erou de film, după ce ţara făcuse din el un erou naţional. *****

Leadership: Îţi desăvârşeşti creaţia mutând ştiinţa pe „o linie de fond” sau pe „o linie de apel”, convins că poţi îndeplini cerinţele precise pe care le impune tema propriei contribuții la efortul de a valorifica o imagine în cel mai potrivit mod posibil?

Dacă încerci să îți sporeşti valoarea prin ceea ce gândeşti, prin ceea ce creezi, prin ceea ce transmiţi, acceptând fuziunea dintre exigenţele care îţi sunt impuse şi producţiile de inovaţii care îţi aparţin în mod autentic, înseamnă că te-ai angajat deja într-o luptă a cărei natură reală poate fi dovedită prin determinarea efectelor cu repercusiuni asupra nivelului de performanţă.

Tranziţiei spre un nou model de personaj, posibilă oricând pe spirala nevoii de a te simţi împlinit prin impunerea propriului subiectivism, îi revine rolul de a aduce nivelul tău de automotivare la cote extrem de bune. Un fel de du-te-vino, fără frontiere, între postura analizatului şi cea a analistului, între două spaţii disjuncte căutând aria intermediară: un zbor liber într-un univers plin de abundenţă.

Grea situaţie. Cea mai grea situaţie în munca ta, pentru imaginaţia creatoare. Căci o nouă renaştere a spiritului de creaţie exercitat asupra expresivităţii artei nu este posibilă în condiţii de îndeplinire a cerinţelor care nu corespund capacităţilor, resurselor sau nevoilor personale. Aşadar, "linia de fond" a ştiinţei pe care o consideri necesară exercitării artei are ca şi corespondent preocuparea ta pentru crearea unei imagini menite să aducă în prim-plan impunătoarea ta personalitate, prezenţa ta în mijlocul unei teme care anunță găsirea unor răspunsuri la cele mai actuale enigme ale omului contemporan aflat în raport cu uimitoarea evoluție a unui personaj controversat, cum este personajul istoric.

Efortul de a valorifica o imagine în cel mai potrivit mod posibil presupune continuarea inventării unui nou personaj care corespunde strict cu promovarea propriei poveşti despre cum ai acţiona dacă ţi-ai atinge maximul personal într-o altă ipostază.

Leadershipul se transformă continuu nu prin izolarea creatorului într-un univers static, în care totul este învăluit într-o exprimare prevenitoare, ci prin transpunerea lui într-un univers plin,

complet, atotcuprinzător, învăluit într-o reţea densă de trasee de investigare a acestei arte.

Cine oare ar putea nega rolul pe care îl are propriul Eu, ca instrument ajutător al artistului creator, ca amplificator de funcţionalitate, în cazul unor viitoare sarcini aprobate de eventuale intervenţii de natură proactivă? Oare accesul tău la un nou stadiu de maturitate, de orientare, superior celor precedente, nu-ţi modelează percepţia vizavi de sensul artei în contextul propriul tău univers?

Un lider îşi desăvârşeşte creaţia mutând ştiinţa pe „o linie de fond", atunci când se raportează la propriul său Eu creator, la ansamblu de prejudecăţi, opinii şi credinţe, dar în context comparativ cu ceea ce are de oferit. Dar, totodată, el îşi poate îngusta orizontul creativ dacă îşi mută ştiinţa pe „o linie de apel", raportându-se la cerinţele şi exigenţele stricte ale căutătorilor de excepţional, angajându-se în anumite limite care nu pot fi depăşite.

A muta ştiinţa pe "o linie de apel" înseamnă să foloseşti o figură de stil, precum analogia, parabola sau hiperbola, pentru a scoate în evidenţă imaginea unui posibil univers ciclic, prin care "treci" ca artist ca să întăreşti credibilitatea poveştii tale sub chipul unui alt personaj.

Zborul artistului în universul său propriu admite existenţa originalităţii şi a potenţialului creator bazat pe talent, inspiraţie, imaginaţie, dezvoltate în timp pentru a da o formă inedită unui subiect impus – dar care pot fi limitate de cerinţe împovărătoare, fără nici un fundament coerent. Iar aşa cum preciza cineva, în acest caz poţi ajunge în faţa unor paradoxuri bizare şi, în timp ce-ţi forţezi mintea să le dezlegi sau să le înţelegi, eşti imediat bombardat de altele.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/zborul-artistului-in-universul-sau-propriu.html

Zborul spre înalt al păsării cu aripile frânte

On Ianuarie 01, 2013

Urcă spre zona dominantă a "Omului" din tine, ca să poţi deţine în întregime controlul asupra celorlalţi din jur.

N-avea nimic mai de preţ pe lume decât un soţ, iar soţul acesta nu avea nimic mai de preţ pe lume decât pe ea, femeia visurilor lui. Dar între aceste două fiinţe asemănătoare, pentru care orice poet de geniu şi-ar închina toate odele, între aceste două fiinţe iubitoare, devotate, care s-ar căuta, aştepta, merita una pe cealaltă până la sfârşitul lumii, a intervenit necruţător năpasta. Ca de obicei, sursa necazurilor, scânteia care stârneşte focul nimicitor în viaţa oamenilor, banii.

Şi numai pentru acest preţ nefericit - consecinţa unei alegeri greşite, Llewelyn Moss trebuia să dea socoteală în faţa posesorilor lor de drept, din lumea mafiotă. Să ne mărginim a spune că viaţa lui era în mare pericol.

Într-o cafenea. Ochii Carlei Moss se opriră dinaintea acestei imagini a speranţei: şeriful Ed Tom Bell, un bătrân curajos. Există vrăji, miracole care pot trezi credinţa, chiar şi când Dumnezeu este de neînţeles. Tom Bell părea să fie miracolul mult aşteptat. Iar prezenţa acestui înger singuratic vestea raiul, eliberarea grijilor, calmarea oricăror nelinişti.

Leadership: Cum poți transforma acea tensiune interioară, care apasă sufletul, într-un punct de renaștere și reconectare cu libertatea pierdută a sinelui autentic?

Ore în şir, zile întregi, poate săptămâni de-a rândul domnise în sufletul ei - atât de bun, atât de blând şi iubitor, acea stare de tensiune, apăsătoare ca o negură de toamnă, aproape de neîndurat, care nu se poate compara decât cu neînfrânata cădere liberă a unei păsări cu aripile frânte, înainte de impactul fatal cu solul.

Ca sărmana Lusa, transformată de vrăjitorul Kaşnur într-o bufniţă şi condamnată pe viaţă la singurătate, biata Carla Moss trebuia să depaşească limitele impuse de propriile-i sumbre gânduri şi trăiri, de propria-i transformare care nu mai dădea sens, nu mai unifica armonios întreaga ei fiinţă. Avea nevoie doar de un singur cuvânt care să rupă blestemul dureroasei sorţi şi să-şi recapete libertatea sufletească. Dar tocmai acel cuvânt fermecat îi pierise din minte şi din suflet.

Leadership: Starea în care judeci un anumit moment din viaţa ta, izolându-te de realitatea din jur, stă sub constrângerea necesităţii implacabile de a trăi într-o reprezentare a negării oricăror distincții de valoare între rolul și delirul background-ului tău?

Singurul lucru care trebuia să fie adevărat şi statornic, cu neputinţă de schimbat, era *voinţa* - acest Sesam al transformării, magicul cuvânt care-i putea deschide ei, neajutoratei, stâncile îndărătul cărora se întrevedea, prietenoasă, perspectiva unei schimbări.

"Eu sunt singurul care te poate ajuta, care îţi poate salva soţul. " îi spusese Tom Bell femeii cu o hotărâre sinceră care-i aduse acesteia un soi de uşurare, atingerea vântului sfânt al schimbării.

Iar acest cuvânt magic al voinţei, căzut ca un tunet prevestitor din înaltul cerului, " *Pot* ",

semnul izbăvirii, acest cuvânt simplu, dar valoros, înzestrat parcă cu puterea neobişnuită de a insufla viaţă până şi unei statui din marmură, a fost de-ajuns pentru ca înfăţişarea Carlei Moss, sărăcăcioasă şi tristă, înspăimântată de cel mai negru coşmar, să capete un aspect sănătos, strălucitor şi plin de viaţă.

O evadare din iad, *un voyage dans la lumière* , o transpunere într-o altă realitate, o uşurare a suferinţelor şi o întărire sufletească, avură miraculoasa putere de a alunga din nefericita femeie, cel puţin pentru moment, orice furtună interioară. Background-ul acestei femei consta într-un manifest pro-viaţă paşnic, mulat pe libertatea de a alege, pe entuziamul cu care acceptase noţiunea de "iubire", în niciun caz nu includea durerea unui eveniment care necesită atenţia imediată.

Leadership: Tratezi totul în termenii unui singur parametru din care rezultă semnificaţia unui anumit moment de inversare de trend în imaginea de ansamblu?

Dezvoltarea leadershipului are la bază în primul rând un proces de schimbare şi de orientare dinspre interior spre exterioe. Orice poţi face pentru a întări ceea ce te uneşte de ceilalţi oameni din jur, te ajută să te cunoşti mai bine şi să fii permanent în contact cu tine însuţi. Odată ce această prioritate devine prima natură pentru tine, în viaţa ta se va întâmpla un lucru uimitor: vei recăpăta controlul.

Singur te acuzi de mentalitate retrogradă dacă te arăţi dur şi intransigent faţă de ceilalţi precum acel personaj dintr-un roman al lui Jown Fowles, căruia conştiinţa i-a comandat să-i spună fostei sale partenere: *" Te-am studiat, te-am examinat, te-am testat, m-am folosit de tine şi am învăţat de la tine, a fost plăcut şi interesant, dar acum aş vrea să plec. "*

Posezi simţul relativităţii lucrurilor, al pierderii, al aventurii? Tratezi totul în termenii unui singur parametru - prezentul animat de diversitate? Căci o astfel de abordare nu este în conformitate cu cerinţele esenţiale ale leadershipului, ci doar cu termenii unui prezent funcţional, contorsionat şi miop.

Leadership: Dispui de cea mai importantă premisă pentru valorificarea propriilor calități, luând în considerare voinţa de a fi altcineva?

Să deţii controlul asupra a ceea ce eşti, asupra a ceea simţi şi asupra reacţiilor în momentele următoare, înseamnă mai întâi de toate să dispui de cea mai importantă premisă pentru valorificarea propriilor calităţi. Şi numai aceste calităţi, bine finisate şi trecute prin sita judecăţii şi emoţiilor, pot conferi o aură de umanism leadershipului - acele calităţi încorporate în structură interioară a şerifului Ed Tom Bell: coeziunea, coerenţa, omogenitatea în sentimente.

Singurul lucru care trebuie să fie adevărat şi statornic, cu neputinţă de schimbat, este voinţa de a fi altcineva, un nucleu de mobilizare şi impulsionare care să gestioneze situaţia: *"Pot"* - acest Sesam al transformării, care poate îndepărta stâncile îndărătul cărora se ascunde, prietenos, conturul luminos al personalităţii tale.

Eşti o persoană care are harul de a transmite speranţă şi nădejde în sufletele oamenilor din jurul său, eşti un simbol al valorilor umane? Nu uita că tu eşti miracolul mult aşteptat al transformării tale, care se adevereşte numai dacă va schimba lumea din jur.

Leadership: Eşti ceea ce eşti datorită a ceea ce poţi să fii într-o situaţie în care noţiunea de "realitate" are conotaţia de degradare socială şi de revenire în anonimatul neputinţei de a te reinventa?

Rolul pe care ţi-l asumi, ca lider, implică o referinţă esenţială la acea entitate numită propriul tău Eu, sau mai bine zis la posibilitatea de a fi cineva puternic - care nu poate fi gestionat decât prin raţiune şi realism, dar şi printr-o cooperare strânsă a calităţilor şi abilitaţilor tale de "Om", care pot schimba stările emoţionale a celorlalţi din jur.

Eşti un om mare, cu o înclinație profundă pentru a face bine, sau unul care îşi protejează centrul universului său interior prin nerecunoaşterea evenimentelor care te pot purta în pragul fatalităţii?

Un prelungit sprint spre marea performanţă, spre linia de sosire. O luptă continuă bine dozată în eforturi şi reacţii pozitive, ingredientele de bază ale propriei deveniri, care au însuşirea de a scoate la iveală un alt orizont, o altă valoare reală spre care să aspiri, ca un prim cadru necesar existenţei tale – a naturii tale reale, a fiinţei tale autentice.

În acest sens merită atenţie afirmaţia făcută de poetul şi prozatorul german Heinrich Heine: " *Fiecare om în parte este o lume care se naşte şi moare o dată cu dânsul.* "

Această "lume", nu reprezintă altceva decât produsul unei schimbări de profunzime, esenţa proprii tale deveniri, rezultatul tentativei de a te ridica deasupra propriei tale mediocrităţi. Nu ca un om care îşi cataloghează semenii, ci ca un om care caută să scoată tot cei mai bun din ei - acel diamant neşlefuit care face parte din însăşi natura lor, şi care se poate traduce prin: " *eu sunt ceea ce sunt, datorită a ceea ce pot să fiu* ."

Acolo unde însă meandrele faptelor sunt cu deosebire întortocheate, acolo unde valorile sunt ascunse adânc şi dificil de îndepărtat, unde aparenţele sunt incerte, oglinda stărilor tale sufleteşti trebuie să fie de cei mai pur cristal, strălucind foarte puternic, ajutându-te la depăşirea limitelor sau blocajelor de orice natură.

Leadershipul vizează necesitatea de a te împăca cu tine însuţi în toate dimensiunile vieţii şi realităţii care există simultan, se condiţionează reciproc, permiţându-ţi a recunoaşte diferenţa dintre ceea ce simţi faţă de cineva şi ceea ce te motivează să înduri experienţele slăbiciunilor tale şi libertatea de a alege.

Zborul spre înalt al păsării cu aripile frânte prefigurează o tentativă de a te ridica deasupra durerii, deasupra gândurilor şi emoţiilor tale, o recâştigare a libertăţii numai printr-o deplină alipire, cu toată fiinţa ta, de şansa schimbării indusă cu ajutorul altora. Desemnează lupta continuă, în ciuda impasurilor şi evenimentelor nefavorabile, spre piscul performanţei dorite.

Ca să poţi deţine în întregime controlul asupra celorlalţi din jur, trebuie să urci spre zona dominantă a "Omului" din tine. Dă la o parte învelişul tare care îţi înconjoară perimetrul fiinţei, şi vezi cine eşti de fapt. Scoate miezul din tine.

Poţi fi un " *înger descins din rai* ", sau " *o pasăre cu aripi frânte în cădere liberă* ". Sau, cel mai rău, poţi fi un personaj invizibil care îi observă pe toţi cum îşi pun în scenă spectacolul numit " *existenţă* ", fără a lua parte la desfăşurarea lui, şi fără a se implica, fără a depune niciun efort – un om pasiv care, ca o stea care îşi pierde strălucirea, îşi duce existenţa într-un deplin anonimat.

*** Notă:** "No Country for Old Men (2007)"

*** Notă:** *Lusa* - personajul din opera lui Wilhelm Hauff, fiica maharajahului Indiei. Transformată de vrăjitorul Kaşnur într-o bufniţă. Blestemul se putea rupe doar dacă se găsea cineva, nesilit

de nimeni, s-o ia de soţie. Şi numai califul Raşid din Bagdad, transformat la rândul lui în bufniţă, a rupt blestemul:: *"Da"* vreau să fii soţia mea.

Source: https://neculaifantanaru.com/zborul-spre-inalt-al-pasarii-cu-aripile-frante.html

Zbuciumata călătorie spre iad a fiinţei simţitoare

On Septembrie 22, 2013

Demontează condiţionarea majoră între suferinţă şi evoluţie, activând câmpul de forţe motivaţionale necesare influenţării procesul de schimbare.

Clarice simte cu groază că face parte dintr-un scenariu sumbru, demn de un Stephen Jones. Dar nu ştie să smulgă această fatală imagine din minte, nu poate să oprească excesul de substanţă sensibilă la presiune, transferată moleculelor aproape epuizate cu rol de reglator al activităţii nervoase. Cum să supravieţuiască unei călătorii spre adâncul lipsit de ieşire, spre iad? Toată energia vitală i se concentrează pentru o clipă într-o singură direcţie, descurajantă. A totalei autodistrugeri.

Şi cum nu se poate elibera din iad, se instalează starea de inerţie care domină câmpul de forţe motivaţionale necesare influenţării procesul de schimbare. Nefaste bombardamente lăuntrice, dătătoare de fiori aspri, o aduc în starea de neoperativitate. Practic, este singură în casa criminalului, un loc întunecat şi înfiorător, şi simte că cineva o urmăreşte de aproape, gata oricând să o surprindă cu o lovitură mortală.

Un act de credinţă, o singură manifestare de voinţă ar putea oare s-o scape de gândul morţii, din menghina aceasta solidă ce pare că-i strânge cu putere cortexul cerebral? Şi doar pentru gândul acesta neliniştitor se duc cu stoicism atâtea lupte interioare, reacţii nepotolite de panică înlănţuite într-un ritm tulburător.

Leadership: Încercarea ta de a da o semnificaţie aparte întâmplărilor din viaţa ta se constituie într-un crescendo al voinţei de a găsi ceva cu care să te identifici în totalitate şi care să contribuie în acelaşi timp la dezvoltarea a ceea ce s-ar putea numi "Revelaţia unei realităţi ireversibile"?

Creşte valoarea tensiunii necesară stopării complexului de izolare. Faptul că nu poate ieşi din cercul slăbiciunii o preocupă peste măsură, şi pe bună dreptate. Cu toate acestea, Clarice se ţine tare. I se pare că, într-un fel, este în joc onoarea ei. Abia schiţează o mişcare, nu rosteşte nicio vorbă. Acum îi este mai mult ca oricând necesară imaginaţia vulcanică. Să facă ceea ce n-a mai făcut, să îşi rişte viaţa. Să mizeze totul pe un singur zar norocos, salvator. Iar acest gând asumat, ca un fulger căzut din cer cu voia Domnului, purtător de noi forţe, îi luminează conştiinţa şi o investeşte cu putere de iniţiativă.

Numai speranţa îi susţine funcţiile de siguranţă şi energia pozitivă transportată prin canalele fine de distribuţie a încordărilor alternative. Ea capătă dintr-o dată energia şi inspiraţia de a se avânta într-o acţiune riscantă, cu elanul şi spontaneitatea unui copil care îmbracă costumul lui Superman şi porneşte la salvarea lumii. Evident că s-a lăsat cu ceva adrenalină, fiindcă totul părea o aşteptare a inevitabilului. Ca să prindă un curaj salvator, ea începe să se identifice cu un erou care încearcă să-şi învingă destinul.

Mai rămâne un anumit unghi nedescoperit, o dublare a unei linii de acţiune aplicate pieziş pe o linie străină din planul conştiinţei. Numai astfel psihicul ei mai poate să suporte o greutate în plus. Trebuie să-l ucidă cu orice preţ pe Buffalo Bill. Cu simţurile ascuţite să pătrundă întunericul, să depăşească cu mult marginile conştiinţei. Să tragă ! Acum ! Acum ! Poc ! Poc ! Poc !

Clarice răsuflă uşurată. Furtuna s-a potolit. Norii cenuşii ai groazei, care s-au adunat şi au produs trăsnetul salvator, în sfârşit s-au dispersat. Buffalo Bill este mort ! Abia acum ea are

revelaţia unei realităţi ireversibile: "Odată ce te-ai angajat într-o acţiune, trebuie să te asiguri că ai dus treaba până la capăt".

Leadership: Constrângerea de a te supune unei realităţi aparte poate să armonizeze toate faţetele personalităţii tale şi astfel să devii mai tolerant faţă de convingerile care provoacă rezultate nedorite?

Dificultăţile de adaptare la noi contexte şi situaţii pot oferi spectacolul inedit al unei expresii dramatice de profundă nelinişte sufletească. Aceste dificultăţi, care îl determină pe individul supus unei dedublări periculoase să abordeze mai greu procesele de „ *stimul-reacţie"* , pot să apară din erori de autoevaluare. Care, la rândul lor, produc o anumită dezorientare şi o canalizare ineficientă a energiei într-o singură direcţie, descurajantă. A totalei autodistrugeri. Generând acele dificultăţi de înţelegere a propriilor capacităţi şi limite.

Aceste dificultăţi pot să apară şi în demersul investigativ de evaluare a situaţiei în care se regăseşte individul, în special atunci când are loc o creştere a "costurilor" induse de noile probabilităţi, calculate prin condiţionările externe ce pun în evidenţă acele contraste pronunţate dintre emoţiile care pun stăpânire asupra minţii sale. Iar adaosurile continue de stimuli negativi care acţionează asupra subconştientului, ameninţând integritatea personalităţii sale, conduc uneori la şocul emoţional.

Cum te evaluezi într-o situaţie fără ieşire: drept un cost relativ al erorii de predicție sau drept un element pozitiv care atestă importanţa anumitor alegeri?

În raport cu obligaţiile impuse de leadership, ce nu pot fi practic ignorate în procesul de percepţie a realităţii şi de dezvoltare pe plan psihic şi emoţional, în pofida influenţelor de natură perturbătoare, individul trebuie să fie categoric în avantaj. Să nu recurgă la cea mai puţin constrângătoare alegere. Iar inconvenienţele cauzate de o gestionare greşită a emoţiilor nu trebuie să fie disproporţionate în raport cu scopurile vizate. Mai simplu spus, echilibrul individului nu trebuie să fie afectat de reacţiile nepotolite de panică, înlănţuite într-un ritm tulburător în situaţii de criză.

Poţi să dai leadershipului tău o medalie pentru câştigarea războiului psihologic la care te supun gândurile, fără să măsori adevărată valoare a ceea ce reprezintă esenţa fenomenului uman?

Fiecare individ dovedeşte o anumită slăbiciune la un moment dat, un mod prea puţin sofisticat de a se lupta cu el însuşi, cu emoţiile şi sentimentele cele mai puternice, încât nu mai este în stare să stabilească un contact mai amănunţit cu punctele sale forţe şi motivaţii. Are loc o condiţionare majoră între suferinţă şi evoluţie, care împiedică activarea câmpului de forţe motivaţionale necesare influenţării procesul de schimbare.

Şi astfel este neglijat leadershipul care, raportat la gândirea şi simţirile omului, nu mai serveşte la nimic. Nu mai poate înlesni acea aventură a cunoaşterii, nu mai poate permite pătrunderea în acel univers al "dinăuntrului", plăsmuit dintr-un aluat mai dur şi mai curajos.

Tocmai din acest motiv liderii sunt animaţi tot mai des de pasiunea de a recurge la evaluarea dimensiunii interne a leadershipului. Iar după părerea expertei Anne Deering, autoarea cărţii "Alpha Leadership", această dimensiune se referă la modul în care te organizezi din punct de vedere psihologic pentru a reacţiona rapid faţă de mediu, pentru a avea abilităţile de gândire necesare ca să-ţi dai seama ce este important de evaluat la tine însuţi, încât capacităţile tale să nu se atrofieze.

Eşti capabil să joci o partidă tare de şah cu tine însuţi? Cum te organizezi din punct de vedere psihologic pentru a reacţiona faţă de mediu? Dai leadershipului tău o medalie pentru câştigarea războiului psihologic la care te supun gândurile? Testează-ţi capacităţile de a face faţă jocului nemilos al "supravieţuirii" în condiţiile unui mediu uneori ostil în care transformarea ta este mai dificil de realizat.

Un lider ar trebui să înveţe, în primul rând, să-şi retuşeze gândirea şi să redea strălucirea lăuntrică a fiinţei sale. Pentru aceasta el trebuie să facă distincţia dintre aceste două tipuri de reprezentare a personalităţii sale. Prima, din punctul de vedere al prudenţei, al posibilităţii de a utiliza capacităţile de distanţare faţă de orice control de natură externă. A doua, din punct de vedere al instabilităţii şi vulnerabilităţii psihice, care duce la gânduri extreme în situaţiile limită, transformându-l, supus luptelor interioare, într-o ţintă sigură pentru eşec.

Esenţa fenomenului uman este de a înțelege rostul lui în societate și de a contribui masiv la punerea în valoare a experienţelor care îi definesc caracterul. Aceste două considerente pot fi justificate prin următoarea concluzie imperativă:

"Dinainte de a începe ceva, trebuie să ştii dacă poţi duce până la capăt acţiunea".

Zbuciumata călătorie spre iad a fiinţei simţitoare aduce în prim plan necesitatea liderului de a-şi dezvolta o gândire imparţială cu un "status" stabil şi neinfluenţabil în condiţiile ostile de intervenţie a unor forţe externe, destabilizatoare. Care pot declanşa frica de acţiune, anxietatea, instabilitatea şi inerţia.

Crearea unui blindaj de protecţie impenetrabil care să ne ferească de intervenţii externe perturbatoare şi destabilizante, dar uneori şi de forţele interne ce pot apărea din instinctul nostru de apărare, este utilă pentru noi toţi. Dar absolut necesară pentru un lider.

*** Notă:** The Silence of the Lambs (1991)

Source: https://neculaifantanaru.com/zbuciumata-calatorie-spre-iad-a-fiintei-simtitoare.html

Zbuciumul sufletelor tenace (II)

On Aprilie 27, 2013

Dezleagă adevăratul înţeles din spatele acelor vagi derute care îi despart pe oameni de cele două constante: "a fi" şi "a nu fi", fără să te pierzi tu însuţi într-o mare de îndoială.

Cantitatea de energie negativă radiată de inspectorul Finch dă naştere unei reacţii chimice adverse. Starea de surescitare a suspectului principal, Laura Quinn, fierbe la maximum, ea are nevoie de un inhibitor care să stopeze reacţia. Tăria ei de caracter se descompune în elemente inofensive, toate celelalte însuşiri implicate în procesul de restructurare se separă brusc în unităţi de sine stătătoare, cu funcţionare independentă, lentă şi nesigură. Numai ea ştie ce se petrece în adâncul ei.

La formarea covalenţelor este posibil ca perechea de electroni participanţi să provină de la un singur atom. Un zbucium straniu îl încearcă chiar şi pe cel mai de temut vânător. Finch nu se mulţumeşte când Laura îi răspunde cu nonşalanţă, cu aceeaşi monedă, dar mult mai derutant. Căci el, omul plămădit din fildeş, dispreţuieşte această dulce şi blândă ecuaţie, cuprinsă între calm, inteligenţă şi subtilitate. Extazul succesului nu mai vibrează într-însul. Nu-şi mai poate monitoriza pulsul. Nervii se nelinişteşc. Creşte concentraţia de oxigen din sânge, totul în el se înfierbântă.

Zbuciumul condiţionat de bilanţul evenimentelor, meteoritul acesta ce trece peste *Terra incognita* a simţurilor lui Finch, se intensifică numai în momentele biciuitoare trăite de Laura Quinn - tot mai electrizată, tot mai limitată, lipsită spontan de forţă vitală atunci când câmpul lui de energie negativă îi invadează fiinţa, devenind atotstăpânitor.

Abia în acest moment de înaltă încărcătură, energie şi vibraţie, densitatea propriului său orgoliu îi maximizează plusurile. Toată concentraţia de substanţe reactante se agită, apoi se dublează. Totul în el capătă amploare, ca şi cum ar fi străbătut de un curent electric de mare intensitate.

Leadership: Eşti capabil să-ţi construieşti o stăpânire de sine mai puternică în avalul lanţului de evenimente care îţi marchează existenţa, într-un context de tipul: "Nu fi prea blând cu ceea ce ţi se întâmplă"?

Urmează un nou atac. Lansând un adevărat vârtej de curenţi cu voltaj crescut asupra Laurei, el încearcă să înlăture instantaneu toate particulele însufleţitoare din sistemul imunitar al fiinţei ei. Dar ea scapă de şocurile de curent la care este supusă, cu un singur preţ: dilema morală. Bine spunea Aldous Huxley: *"Ceea ce trăieşti nu este ceea ce ţi se întâmplă, este ceea ce faci cu ceea ce ţi se întâmplă."*

Fundamentul Laurei este imprecis. A cerceta substraturile fiinţei ei este aproape imposibil. Pentru că peste impulsurile şi gesturile ei iniţiale se suprapune voinţa electrizantă a lui Finch care-i scurtcircuitează aproape toţi stimulii, toţi parametrii de funcţionare. Îi modifică tiparul de gândire, inhibă activitatea conexiunilor existente în spaţiul ei de manifestare, până ce o aduce la pragul apropierii de adevăr.

O adevărată revoltă se stârneşte în Laura, în timp ce la polul opus, în Finch, un zbucium sinistru se zbate între îndoială şi asumare. Două suflete zbuciumate se află faţă în faţă ca doi spadasini întărâtaţi. Dintre care unul atacă, celălalt se apără. Care va mânui mai bine sabia voinţei? Care stăpânire de sine va fi mai puternică?

Până la urmă, vinovăţia este un caz de stimă de sine scăzută, o creştere a vulnerabilităţii de natură emoţională şi psihică. Laura nu trebuie să fie blândă cu ceea ce i se întâmplă, ci să înfrunte cu multă încredere şi iscusinţă o situaţie greu de suportat. Trebuie să găsească o modalitate de a se echilibra energetic, de a-şi curăţa conştiinţa de păcatele săvârşite cu voie, fără voie, deci să facă faţă provocării: *"Nu o să prezint niciodată constatări şi dovezi amiabile, chiar dacă sunt vinovată."*

Evoluţia leadershipului tău poate fi redusă la o alternanţă cumulativă de cauze şi efecte referitoare la diferenţele dintre "acceptarea de sine" şi "cerinţele impuse de natura evenimentelor", încât să-ţi pui în valoare schimbarea caracterului?

Îndrepţi totul către un fundal întunecat? Firea ta suscită numeroase îndoieli, trezeşte nelinişti, reacţii de îngrijorare? Dispreţuieşti acea dulce şi blândă ecuaţie, cuprinsă între calm, inteligenţă şi subtilitate? Încerci să înlături toate particulele însufleţitoare din sistemul imunitar al celorlalţi? Felul tău de a fi stârneşte în ceilalţi o adevărată revoltă, un zbucium sinistru?

Sistemul de funcţionare al omului este pus sub semnul întrebării atunci când el se află în faţa vicisitudinilor unei conjuncturi temporare adverse. Rezultatul interferenţei celor două unde " *a fi* " şi " *a nu fi* ", care se exclud una pe cealaltă, se potriveşte vibraţiei lui interioare. Vibraţie care, la rândul ei, acţionând cu intensitate, îi deschide mintea şi sufletul. Sau îi activează acea stare anormală de uzură psihică şi emoţională.

O bombardare constantă cu stimuli de natură să lanseze "iremediabilul", înfăşurând omul într-o spirală a incertitudinii şi instabilităţii, aruncându-l pe nişte serpentine ameţitoare, obositoare, greu de suportat, îndreptând totul din el către un fundal întunecat. Va avea ca rezultat înfrângerea rezistenţei, capitularea în faţa unui adversar mai puternic şi etalarea tuturor aspectelor personalităţii sale.

Leadership: Te dovedeşti vrednic de însemnătatea evenimentelor trăite prin recurgerea la o abordare de tip "Nu pot să mă abat de la schimbare", cu scopul de a cunoaşte adevărul asupra propriei tale naturi?

Fundamentul omului este imprecis. A cerceta substraturile sale este aproape imposibil. Pentru că întotdeauna tiparul său de gândire, care îşi creează o reflexie amplificată sub forma emoţiei, nu este predominant, nu este bătut în cuie. Fundamentul poate fi oricând reactualizat, alterat, îngustat, extins, destabilizat, poate fi oricând scurtcircuitat de o voinţă mai puternică, de o gândire mai abstractă, mai tenace.

Aflat sub imperiul unei astfel de entităţi potrivnice care te constrânge să renunţi, ai puterea să mai lupţi? Plin de îndoială, nesiguranţă, tulburat de multe rătăciri, alegi să crezi că lucrurile pot şi vor fi schimbate în bine? Caracterul tău este la fel de puternic ca al Laurei Quinn?

Te laşi electrizat de voinţa superioară a celorlalţi, sau ripostezi cu o intensitate mai mare? Care sunt cauzele şi împrejurările care pot constitui circumstanţe atenuante? Pot ele duce la insolvenţa ta morală? Dai celorlalţi motiv să recurgă la judecăţi intransigente?

Adevărata natură a omului este de a preţui ceea ce nu poate schimba la el însuşi, prin faptul că tot ceea ce îl face deosebit se rezumă la acceptare, iertare, eliberare de trecut.

Liderul-artizan produce creaţie la comandă, doar ca să se cumpere, indiferent de calităţile formei. Opera lui nu e gândită şi realizată în aşa fel încât să înfrunte criza, austeritatea,

rutina, şi să dureze. El apelează, din această cauză, la unelte pentru finisări uşoare şi materiale perisabile şi uşor de prelucrat, la un curaj radical şi la un tip de persuasiune extrem de speculativ, obţinut prin modificări minore ale situaţiei, pentru a-şi satisface dependenţa de a deţine controlul. Cel puţin o perioadă.

Liderul-artist întotdeauna creează pentru a ne oferi spre contemplare forma originală a operei sale. Iar liderul-amator vrea să înveţe totul, dar este mereu lipsit de vlagă în imposibilitatea de a se ridica deasupra lui însuşi.

Numai liderul-veritabil participă activ la competiţia cu sine însuşi. El explorează zonele cele mai sensibile ale existenţei sale, mai ales în sezoanele secetoase - singura cale de a înlesni o legătură puternică cu sinele.

Leadershipul se află în dezechilibru atunci când esenţa împlinită a omului este supusă unei mari încercări: rătăcirea. Atunci când constantele de frumuseţe şi bunătate morală se pierd în negura neputinţei de a schimba în bine viaţa, atunci când omul nu poate recunoaşte ferm adevărul din dualitate, se produce acea îndoială nesfârşită, acea tulburare a liniştii interioare, care îl desprinde complet de sine însuţi, de real şi de credibil.

Iar lideri veritabili sunt oameni capabili să-şi gestioneze efectele propriilor rătăciri, suportând cu stoicism efectele propriei crize structurale. Abia în momentele de înaltă încărcătură, energie şi vibraţie, îşi maximizează ei plusurile.

Învaţă să reacţionezi corect şi cu discernământ în faţa unei crize de personalitate, când ai de ales între a rămâne prizonier al evenimentelor în care eşti implicat cu sau fără voia ta, şi a descoperi în tine un alt om în mijlocul acestor evenimente. Leadershipul înseamnă să optezi pentru a doua variantă.

Zbuciumul sufletelor tenace evidenţiază tendinţa de a transforma evoluţia în involuţie, atunci când zbuciumul tău existenţial pare că începe să se înăsprească. Astfel se creează o adevărată degringoladă în careul trăirilor şi gândurilor sale, o adevărată luptă între tine şi propriul tău Ego.

Dacă vrei să ştii care este nivelul de leadership la care te afli, dacă vrei să ştii în ce categorie de lideri te încadrezi, atunci dezleagă adevăratul înţeles din spatele acelor vagi derute care îi despart pe oameni de cele două constante: " *a fi* " şi " *a nu fi* ", fără să te pierzi tu însuţi într-o mare de îndoială.

*** Notă:** " *Flawless (2007)*"

Source: https://neculaifantanaru.com/zbuciumul-sufletelor-tenace-II.html

Zbuciumul sufletelor tenace (III)

On Aprilie 28, 2013

Estimează-ţi riguros valoarea de ordin personal şi profesional, luând seama la înţelesul pe care îl acorzi întâlnirii cu tine însuţi.

Îndreptând totul către un fundal întunecat, prin inducerea unui flux de o anumită frecvenţă, Gavin Finch răzbate dincolo de simplitatea concluziei. Dincolo de aparenţe, dincolo de stratul impenetrabil al imensului zgârie-nori unde suspecţii săi îşi ţin la adăpost gândurile şi simţirile. Apoi el clasează aceste pulsiuni într-un top al celor mai terifiante temeri, împingându-şi suspecţii în zona în care rezistenţa lor este înfrântă. Cufundaţi parcă într-o transă profundă aceştia sunt nevoiţi să scoată la iveală tot adevărul.

Laura Quinn este suspectul principal în cazul furtului de diamante. Încăpăţânat, urmând chemarea voinţei sale spintecătoare, Finch face legătura între Laura şi elementul invizibil. Identifică lucrul desprins din ansamblu prin nesfârşite variaţii întortocheate şi complicate, pe care singur le construieşte cu dibăcia unui pescar care încearcă să descopere noi modalităţi de a prinde rechini. Şi chiar atunci când fenomenul izolat răzbate din întuneric, imediat când simte o dedublare a personalităţii celui interogat, îl învăluie pe acesta cu un fior de gheaţă, de umilă resemnare.

Expert în materie de condiţionare la nivele profunde, Finch cercetează zidul dintre necunoscut şi existent, zidul despărţitor de orice fel de teritoriu. În el totul anunţă Renaşterea, în timp ce toţi suspecţii săi resimt Sfârşitul. Aşa cum alchimiştii recurg la un limbaj codat şi cifrat, la imagini misterioase şi hieroglifice, firea enigmatică a lui Finch suscită numeroase îndoieli, trezeşte nelinişti, reacţii de îngrijorare în rândul celor supuşi nemilosului interogatoriu.

Siguranţa lui Finch se află tocmai acolo, în momentele tulburi, de suspans, la care îşi supune în mod lucid suspecţii. Extazul prin care trece în toată această misiune tensionantă, guvernat de nişte „legi" care par să protesteze, îl împinge spre zona medie a anchetei. Ordonă atacul, cu artileria grea, obuze şi grenade, combinate subtil, până îşi oboseşte ţinta, până o lasă fără vlagă. Laura cedează presiunii la care o supune Finch şi, încet, încet, îşi dezvăluie caracterul uman slab.

Leadership: Limitele pe care le experimentezi prin căutarea unei relaţii între natura influenţei tale şi asumarea constrângerilor pe care ceilalţi trebuie să le accepte, provoacă în tine spărtura care înlesneşte plonjarea ta în sfera unei conştiinţe aşezată deasupra realităţii?

Modelul de ofensivă adoptat în scopul îmbunătăţirii accesului la o zonă nouă de influenţă, prin cablul invizibil al controlului de sensibilitate, prin reglajul presiunii care operează cu precădere la nivel moral şi emoţional, producând o adevărată transformare la nivel funcţional, are acea însemnătate a unei resituări a întregii tale persoane în deschiderea către suferinţa altuia.

Această rară fineţe psihologică dezvoltată în scopul revelării unei imense realităţi, în expunerea sistematică a unor adevăruri vitale, însuşite abuziv în propriul folos, se poate transforma într-o compromitere a echilibrului puterii de care trebuie să dai dovadă. Cu alte cuvinte, influenţa pe care o produci la nivel de conştiinţă în raport cu oamenii din jur, trebuie acceptată ca o asumare a constrângerii de a fi etichetat drept "Ridicol" sau "Valabil".

Valoarea ta de "atac" la adresa unei conştiinţe vinovate de modificări ale adevărului,

acţionată prin intermediul voinţei de a-ţi împlini datoria până la capăt, îşi exercită întreaga responsabilitate până la ultima fază de implementare a constrângerilor care îţi permit să decizi tu singur asupra cursului vieţii individului. Dacă te aşezi deasupra celorlalţi prin însăşi modalitatea ta de a deveni o persoană care transmite agresivitate, chiar dacă nu în mod direct, ci la nivel de raţiune, înseamnă să-ţi testezi limitele de a te auto-valida drept un individ care nu capitulează de la reguli închistate şi nevolnice, dar nici nu demonstrează vreo virtute în "moderaţie".

Ar fi bine să te gândeşti dacă nu cumva, lăsându-te purtat de valul puterniciei, leadershipul tău nu alunecă în panta involuţiei, sau chiar mai rău, spre un blocaj total - acela al incapacităţii de a te distanţa de ceea ce nu poţi ierta. Însuşirea de a ierta este o caracteristică umană la mare preț în toate, dar nu şi atunci când te împiedică în atingerea scopurilor tale.

Nu uita că realitatea este bariera pe care trebuie s-o treci în cazul în care conştiinţa îţi cere să fii de partea adevărului, dar în acelaşi timp este un spin plin de venin dacă încalci dreptul celorlalţi de a-şi susţine nevinovăţia.

Leadership: Îţi măsori eficienţa influenţei tale din perspectiva unei conştiinţe care se vede pe sine ca „aparţinătoare" unei categorii de persoane invulnerabile în faţa greşelilor, contribuind la înţelegerea virtuţii de a-ţi realiza cu măiestrie o nouă perspectivă asupra puterii adevărului?

Încearcă să ieşi din realitate, fără să te rupi de tot de ea. Dacă alegi iertarea, înseamnă că preferi să fugi de acea formă a experienţei de a judeca totul la rece şi de a pune degetul pe rană - aceasta este realitatea pe care o confirmă toţi liderii care pun accentul pe asumarea responsabilităţii, asigurând balansul necesar, normal între drepturi şi obligaţii.

Iar dacă alegi ignoranţa sau uitarea, puse pe seama fragilităţii emoţiilor de tip "apropiere-deschidere", acţionând mai mult ca facilitator al unei relaţii profesionale transparente, făcând abstracţie de obiectivitatea a ceea ce este în esenţă o judecată nepărtinitoare, atunci tendinţa ta va fi cu atât mai mult să crezi că te poţi transforma într-un om bun, aşa cum se aruncă înainte orbul care vrea să salveze planeta.

Asta ar înseamnă să fugi din realitatea cea mai dură şi să te pierzi într-o lume a idealităţii şi moralităţii pe care ţi-a făurit-o din prea multă bunăvoinţă.

Ca lider ar de ales între două opţiuni tangibile, cărora le poţi estima suficient de riguros valoarea în momentul în care îţi evidenţiezi calităţile: o luptă de răsturnare a dezordinii pentru a se reveni la ordine, sau o prelungire a trăirii spre un deznodământ departe de regrete, dar compromiţător. Ia seama la înţelesul pe care îl acorzi întâlnirii cu tine însuţi !

Când experimentezi limitele tale extreme, fizice şi psihice, poţi răspunde cu o atitudine de tip laissez-faire, adică să te implici formal în cursul evenimentelor. Sau cu o atitudine de tip sacrificial, astfel nu vei mai fi un om de temut, ci unul amiabil, dar cu riscul de a fi perceput drept slab. Sau poţi să răspunzi cu o atitudine de tip pragmatic-agresiv, ceea ce face din tine o persoană pretenţioasă şi intransigentă.

Puterea adevărului are ca fundament principal întâlnirea cu tine însuţi atunci când eşti dispus să-ţi regăseşti conştiinţa de sine în coordonatele unui fapt obiectiv care îţi sporeşte virtutea de a trăi în lumea interioară a celorlalţi oameni, fără să te simţi superior lor.

Zbuciumul sufletelor tenace poate fi înţeles ca o greutate ce atârnă de gâtul suferinţei pentru a o scufunda şi mai tare, datorându-se atitudinii ferme a liderului care încearcă să ia partea adevărului, şi, prin aceasta, fapt ce ajută la redimensionarea optimă a valorii sale. Este de fapt trecerea unui amestec de însuşiri prin pânza experienţelor care dau consistenţă înţelesurilor de "constrângere", „intimidare" şi „inhibiţie", care numai prin oxidarea cantităţii lor devin benefice pentru definirea potenţialului personal.

*** Notă:** " *Flawless (2007)*"

Zbuciumul sufletelor tenace (I)

On Aprilie 24, 2013

Urmăreşte raportul dintre oameni şi încearcă să descoperi elementul primordial care-i orientează în sens negativ, pentru ca leadershipul tău să facă faţă unor experienţe nedorite.

Într-un colţ întunecos al barului se desluşesc două siluete, asemănătoare prin experienţa dobândită în timp şi prin însăşi natura lor pretenţioasă de a fi. Gavin Finch şi Laura Quinn. Gavin intuieşte că Laura este omul din spatele jafului, în timp ce Laura este convinsă că Finch nu are nicio probă clară împotriva ei.

Dacă urmărim firul conversaţiei şi încercăm să scoatem la iveală elementul primordial care-i domină pe cei doi, ademeniţi de tentaţia de a experimenta o nouă dimensiune umană, simţim acel fior care parcă strigă din fiecare celulă a lor, emiţând un anumit tip de unde cu intensităţi şi vibraţii înalte, în funcţie de specificul personalităţii fiecăruia.

Imprevizibil, Finch trăieşte parcă numai pentru ceea ce este nelimitat, dincolo de măsura interioară a sentimentelor. Numai prin efectuarea unei investigaţii exhaustive, pe alocuri dusă până la absurd, îşi înnobilează profesionalismul, numai astfel garanţia singulară a evoluţiei sale spre excelenţă îşi poate menţine valabilitatea. Aceasta este suprema lui fericire, de a-şi satisface pe de-a-ntregul armonia lăuntrică, pansându-şi rana veşnic deschisă a vanităţii, resimţită numai în momentele de slăbiciune a suspecţilor, cu pansamentul mistificării şi inducerii în eroare.

Stând faţă în faţă cu suspectul, singuri, fără martori sau ascultători, Finch îşi ascute mai tare mecanismele de control, îşi împinge mai departe forţele poliţieneşti, dominând prin suspans şi tensiune, prin inducerea voluntară a spaimei, prin sondări ale trecutului în cele mai teribile şi apăsătoare moduri posibile. Nu se lasă până ce suspectul nu ridică steagul alb al capitulării, nu-şi găseşte liniştea decât atunci când biletul acestuia spre libertate îşi pierde valabilitatea.

Leadership: Poţi să pui într-o lumină favorabilă ceea ce resimţi la nivel de conştiinţă de sine, din perspectiva libertății de a-ţi etala superioritatea prin prezenţa privilegiilor şi exagerărilor de tipul "experienţa de posesiune a unei doze de tensiune este totul" ?

Să-şi vadă suspecţii plini de fiori, cum se chinuiesc în remuşcări să iasă la liman, cum caută răspunsuri, cum încearcă să se eschiveze minţind, cum îşi tulbură liniştea sufletească, cum se sustrag de la răspunderea penală, asta şi doar asta îi accentuează lui Finch senzaţia de siguranţă, asigurându-i reuşita deplină.

Această stare de mulţumire lăuntrică, aproape diabolică, ajunsă până la paroxism, este ca o sală de consiliu unde consfătuirile, ţinute alternativ, se focalizează asupra necesităţii de a lupta pentru excluderea socială. Un fel de bătălie pentru cucerirea fără precedent a supremaţiei pe scena umanului. Se ţes intrigi, se fabrică dovezi, se modifică întreaga structură funcţională a omului, se caută informaţii ce pot conduce la extenuarea şi demascarea lui, transformând totul într-o dramă neobişnuită.

După cum bătrânul Peyrade din opera lui Balzac astupă hornul camerei şi se slujeşte de o sobă al cărei burlan iese prin zidul din afară deasupra străzii, domnul Finch astupă orice gol din inima suspectului slujindu-se ici şi colo de toate mijloacele de persuasiune posibile, care ies împovărător din tiparul normalului. Practic îi suplimentează omului bagajul sufletesc cu o încărcătură negativă consistentă, alterându-i întreaga structură de control.

Leadership: Conștientizezi cum rezistența ta poate reprezenta o exaltare a unei lupte continue, făcând din fiecare moment al vieții tale o oportunitate de a-ți demonstra tăria de caracter?

Dar suspectul acesta bine închegat, Laura Quinn, calculatorul acesta rezistent la suprasolicitare, dotat cu protecţie adiţională la tensiuni prea mari, nu se lasă cu una cu două. Şireată ca o vulpe, ea ripostează fără menajamente. Dar cu tact, cu inteligenţă şi delicateţe. Sub mantia de nevinovăţie ascunzându-şi toate sentimentele, fricile, ura.

În timpul interogatoriului tensiunea alternativă, care trece atât prin valori pozitive cât şi prin valori negative, este convertită într-una care are valori de o singură polaritate. Laura nu trebuie să ajungă până acolo încât să cerşească de la Finch iertarea, să implore mila, ci să-l determine chiar pe el însuşi să cadă cu mâinile întinse la picioarele ei.

Chiar şi sub imensul focar al neliniştii, sub acea îndârjire a pumnilor încleştaţi, când toate necunoscutele din ea ard şi se înlănţuie ca nişte nebuloase, Laura îşi păstrează cu străşnicie nervii calmi.

Leadership: Trăieşti numai pentru ceea ce este nelimitat, dincolo de măsura interioară a sentimentelor, în termeni de "cauza care îţi asigură evoluţia profesională corespunde unei staţionări într-o poziţie autoritară" ?

Ce anume îţi satisface pe de-a-ntregul armonia lăuntrică? Care este factorul care îţi accentuează senzaţia de siguranţă, asigurându-ţi reuşita deplină în leadership? Domini oamenii doar prin suspans şi tensiune? Astupi orice gol din inima celorlalţi slujindu-te ici şi colo de toate mijloacele de persuasiune posibile?

În ansamblul reprezentării sale, omul cu trăsăturile şi manifestările sale întrunite pe fondul unei cauze care îi solicită intens psihicul şi emoţionalul, sau pe fondul unei solicitări excesive a asumării de responsabilităţi certe, el exploatează unele efecte de profunzime specifice leadershipului, care însă împiedică atingerea nivelului de performanţă dorit. Efectele în cascadă, directe, indirecte şi cumulative se transmit progresiv asupra propriei sale existenţe.

În asemenea cazuri, deloc excepţionale, chiar destul de frecvente, omul se simte depăşit de responsabilităţile greu de gestionat. Retrăgându-se într-o lume a lui, ambiguă şi incompletă, leadershipul său scade în zona în care trebuie să-şi amplaseze scutul de apărare ce-i poate garanta eficienţa. Efectul fiind vizibil cu precădere atunci când se află în imposibilitatea analizării sale pe fondul pretenţiilor îndreptăţite pe care le are de la el însuşi. El ajunge să-şi suplimenteze bagajul sufletesc cu o încărcătură negativă consistentă care îi alterează întreaga structură de control.

Leadership: Calcularea scenariilor negative pot împiedica percepția pozitivă a viitorului, limitând dezvoltarea ta personală?

Trăsăturile pozitive ale omului înfloresc mai cu seamă în jurul ecuaţiei funcţionale elementare, de forma: *stimuli + valori + plasarea conştientă într-un mediu de corectitudine* , decât în vecinătatea unui leadership scormonitor, care îşi propune demonstrarea cauzelor care îi înfrânează dezvoltarea sau îi scade nivelul de eficienţă. În acest sens este valabil ceea ce spunea expertul în programe de instruire John Euhrman, că unii oameni oscilează şi se zbat între diverse variabile, torturându-se cu întrebări de genul " *Şi dacă?* "

Dacă ajungi în acest punct primejdios, în care îţi pui tot felul de întrebări, calculezi tot felul de scenarii, pui răul în faţă, scăzându-ţi şansele de a vedea viitorul în roz, înseamnă că deja

te afli la "bariera în care aştepţi să treacă trenul".

Armonia dintre mental și emoțional, cât și la nivel exterior - armonia în relațiile de viață, începe să "staţioneze", nu mai poate parcurge traseul uzual al tranziției spre deplinătate. Aceasta este starea pe care o resimţi în momentele de tensiune, când eşti constrâns să ridici steagul alb al renunţării.

Liderii cei mai buni îşi descoperă adevăratul Eu abia în momentele tensionate ale evenimentelor de mare impact, dincolo de limitele impuse de însăşi natura situaţiilor pe care le generează prezenţa lor într-un altfel de curs al vieţii.

Ca şi Laura Quinn, orice lider trece pe parcursul vieţii prin asemenea momente extrem de tensionate, copleşitoare, neaşteptat de profunde, chiar umilitoare, când se modifică întreaga lui structură funcţională, transformându-l într-un inculpat care la fel ca orice infractor înainte de finalizarea unui proces trebuie mai întâi să-şi verifice conştiinţa şi să fie atent să nu aibă vreo pată neagră pe ea.

Numai un astfel de moment cheie poate să scoată la iveală negativul, viciul din om. Un prag de semnificaţie ordonator, care face ca materialul din care e constituit omul să fie parcurs şi corectat, supus unei operaţii de prelucrare prin formare, la o anumită presiune, apoi testarea lui indiferent de corecturile anterioare, până ce sunt neutralizate toate aspectele negative.

Expertul în materie de leadership, John Maxwell, spunea la un moment dat: " *Unul din cele mai valoroase lucruri pe care le-am făcut în viaţa mea a fost să iau hotărârile importante înaintea momentelor de criză. Acest lucru mi-a permis să gestionez aceste decizii în momentele critice ale vieţii mele.* "

Totuşi eu sunt de părere că cei mai buni lideri abia în momentele tensionate ale vieţii îşi descoperă adevăratul Eu, dincolo de limitele impuse de însăşi natura lor, de reacţiile lăuntrice care le înmoaie starea de spirit, dar le limpezeşte gândurile şi le testează conştiinţa.

Sub imensul focar al neliniştii, sub acea îndârjire a pumnilor încleştaţi, când toate necunoscutele din tine ard şi se înlănţuie ca nişte nebuloase, poţi să-ţi păstrezi cu străşnicie nervii calmi? Ce-ţi strigă vocea conştiinţei? Îţi trimite un mesaj pentru a te avertiza în privinţa sentimentul tău de vinovăţie? Cât este de grav acest sentiment? Îţi provoacă o teamă atât de puternică, încât să fii tentat să cedezi cu uşurinţă?

Cursul vieţii unui lider este dat de facultatea sa de a discerne, de a distinge lucrurile unele de altele, de a judeca limpede, cu pătrundere, lăsându-se în voia unei lumi care, chiar dacă o ia razna, se cere a fi îndreptată prin apelul la emoţiile care îi determină acţiunile.

Zbuciumul sufletelor tenace evidenţiază raportul care se stabileşte între oameni şi momentele tensionate prin care trec, şi felul în care ei reacţionează la diverşi factori interni sau externi.

Dacă vrei ca leadershipul tău să facă faţă unor experienţe nedorite, încearcă să descoperi elementul primordial care-i orientează pe oameni în sens negativ.

*** Notă:** " *Flawless (2007)*"

Vision As An Image From A Dream

On December 01, 2022

Man seen as part of Creation is a distinct Self formed by the connection established with an infinite world, based on a subjective experience.

I saw myself in a dream whose meaning I cannot understand. The images appeared diluted, diffuse, blurry, as if I had entered some kind of deep trance in which my mind was focused on a part of a refracting mirror in a 3D visual plane. This fact seemed correlated with the distance between a lens and the point where the image of an object at infinity is focused.

The dream indicates distance from realistic reflection, and I was undoubtedly inside a mirror that measured time, magnifying by distortion any reflection of reality. Inevitably positioned, as a reaction to the reaction, as in a painting in which only the color white is found, in the genre of the one made by Kazimir Malevich, my reflection insisted on revealing itself in an infinity of forms. Establishing myself in a certain form was not enough.

Suddenly, in front of me, 3 equal doors opened, parallel, but without right angles. Each of them represented another dream, another attempt to express reality disguised as an illusion strong enough to fool my image reflections. And precisely these polyvalent reflections, unreal, but unexpectedly captivating, triple the effort of subconsciously imposing my personality in the same spectrum of light that crosses a certain medium with a different refractive index.

Yes, there were 3 doors in a dream looking for the dreamer in the mirror. I didn't know which one to enter, unable to figure out how to proceed as each door led in a different direction. So I closed them all back, hoping to find another dream somewhere else, but one that could be activated by unlocking a single door.

Leadership: Does the image that illustrates your personality include the variety of points of view that give importance to the degree of exposure of your Self in a context of "incursion into a dual reality"?

The space in which I was completely enclosed, without escape, was the testimony of an existence manifested through an *Infirhaevah aktha Esvaistyhan*, meaning "try to see without believing". And this space had the profile of a Coleridge fantasy. A man dreams that he is crossing paradise and as proof he is given a flower. When he wakes up, the flower is next to him. It is evident that Coleridge's desire was to trace the vague, invisible and relatively infinite soul of the artist into concrete, limited, visible works of art, in the fabulous attempt to penetrate the "veiled" phenomena.

Not long after, I came across another mirror, which, like the previous one, opened 3 other doors, opening 3 other perspectives. I didn't know which one was the right one, my eyes weren't sure of their vision, they couldn't distance themselves from the phantasm of an existence that brings out that illusion of admiring the heavens with their glittering constellations. And the vision did not indicate to me any opportunity to realize any of my wishes. One would say that there is a correlation with a deep doubt. It just seemed like an abundance of forays into my past, or unexpected future. Maybe the mirror itself was just a distance from the realistic reflection, and the 3 doors illustrated – each of them – a journey to another space of my life from another dimension?

Out of instinct, I chose the door in the middle, but with the approval of the mind that launched the idea of "autonomy of the poetic image quasi-independent of the creator", by

referring to the intersubjective space that soulfully unifies the emotion with the image. And so I entered through the middle door, into a mirror that controls dreams, directs them, forces them to multiply, regulates the incoming ones, thus ensuring the reverse connection with an unlimited world. And I became part of it, part of a dream that can only be recognized in a mirror.

Leadership: Can the perception you have of yourself and all that represents you include the uniqueness of a subjective experience formed at a distant moment in time, but remembered through superimposed images?

Then I woke up from the dream. The mirror in my room was still there. And when I looked into it carefully, with infinite curiosity, with the reflection of the universe in my eyes, I remembered that I had entered through it and entered a dream whose meaning I understood, only now, simultaneously in real terms. I will never be able to separate what I saw from what will remain a memory...

The rays of light propagated in a perpendicular plane, in an imaginary realm, as in an optical illusion that baffles and tricks the brain. I don't quite understand if what I saw, in a dream that harbors other dreams, was part of an avant-garde painting reflected in the form of a subjective experience, or if this hypnotic vision, assembling a whole narrative, was just a collection of images superimposed in a real that emanates the revelation of some purpose.

But, by extrapolation, each novelty can lead to the creation of a small universe between Ego and Alter Ego, a metaphysical dualism whose division into equal parts is done uninterruptedly until the return of the basic personality. And, I must say it bluntly: indeed, I was living simultaneously in two universes: reality and dream.

Leadership: Can you represent yourself in a process of receiving an image that transcends time and space, as in a continuous present that mysteriously involves you in a virtual dialogue with yourself?

The mirrors also multiplied, the doors were countless, white prevailed everywhere. On the one hand, there was the risk and psychic automatism, on the other hand, the harmonies of a light intensified in a latent metaphysics, capable of sublimated interpretation of mental states, made their way. All referred to Brion Marcel's point of view:

"The mission of art remains the same: to communicate the invisible through representations accessible to the senses and the mind, giving us the certainty that this representation is completely similar to what was depicted, having the same qualities and the same merits as the original image, as well as the successor seals to the seal itself, as the shadow to the body".

A voice from off, latent, impossible to define, commanded me in a low voice: "Don't mention any of this out loud, and come back at another time". I don't know how it's done, but this unknown, deep, resounding voice, expressed through a paradoxical "dialogued dictation", had a considerable effect on me. As if something or someone wanted to secretly show me a bright panorama of my future, without compromising the image with which I share the built space of my dream, of sleep.

I was left with only one thought: what I was interested in seeing in myself, in the dream, is a reaction to the reality that only the artist's eye depicts.

Leadership must be resumed in the case of the manifestation of the act of creation,

through an infiltration of dream constructions into dualistic thinking, from which another image of the self results: "what you really believe about yourself is not always reality itself, but only a memory of what has not yet manifested".

Vision As An Image From A Dream is manifested in the case of creators who amplify their visionary experience with new forays into an imaginary that they assume, experiencing it completely with their soul and mind.

Everything I thought about the act of creation is inversely proportional to the dreamlike vision that the universe planted in my brain. My self, formed in the sphere of the mystical, of the divine, of intuitive knowledge, revealed to me another side of creation, the opposite of what I initially thought. Thus, I can be blamed, like the post-impressionist painters, for launching the idea that – in fact – creation represents the connection we have established with an infinite world, based on a subjective experience.

Source: https://neculaifantanaru.com/en/vision-as-an-image-from-a-dream.html

Vision Remains Clear In The Darkness That Blinds The Eyes

On April 16, 2023

Only by recognizing the existence of the miraculous and the sacred can people overcome the meaninglessness of everyday life and understand the true meaning of their existence.

I look up at the warm spring night sky. The darkness gathers its silences in a bundle of stars that seems to project on my whole being the aura of something that can be called destiny, beyond that moment, strikingly realistic, resting on the space of a potential meeting between heaven and earth.

I would like to fall asleep looking at the stars gratefully, with sincere admiration for the infinite, looking at them in a very special way, with a magical eye of an artist who sees eternity in a dream picture whose harmony of colors serve a visionary and generous soul. And in the dream, absolutely sensational, to feel that I am a bright star shining in the colors of a spring landscape.

At the same time, I hold in my right hand a book whose character extracted from "One Thousand and One Nights", dresses my silent dream in a plane of reverie, filling the void in half of a life that does not belong to me, but recognizes my reality.

Said of Bassora, a handsome young man, with a lofty and heavy look, was convinced that he had been protected by a lucky star since birth, and as proof, he felt that something mysterious was following him everywhere. He had received a whistle from his father as a gift, to call the protective fairy when needed, and thus escaped all dangers, later becoming the Ruler of Baghdad.

Leadership: Can you express your vision as visibly as possible in a frame of mind that stimulates anticipation of events by sharing a story that has already happened?

And in this darkness of perfect silence, you can only rely on your keen hearing, but especially on the science of omens, as knowledge of the future. Normally, this knowledge is a rejected pole of idealizing reverie, depending on the whims of a random variable: the power to cross the expanse of a desert that dominates the earth and where the forces of evil under the command of Mephisto contend for supremacy.

And for the Sirius star to protect you, you have to pass (from birth) the test of crossing unscathed a darkness that steals your soul when you're not paying attention.

So there is a supposed inevitability about the darkness that falls upon those born under a lucky star, a darkness that engulfs them by all possible means. Because of this, the eyes that know how to look at the light in the darkness, the eyes that act like stars that illuminate the whole world, can give very different meanings to the word *Egohewenahis*, which usually expresses "the entrustment of the hoped for". Consequently, the properties of the eye are not those of a simple sensory organ, but of a more subtle "coding".

Leadership: Can your vision complement the retelling of suggestive content you rely on to increase the likelihood of a meaningful event?

As you can see, natural and celestial bodies are part of my field of vision. A star in the sky

and a book in hand, luck and knowledge, two directions full of spiritual meaning. One side purifies and intensifies the other. Both seem to reflect their light in a completely different way than I expected.

I must also note that the system made up of two such symmetrical entities, positively defined, passed through an almost alchemical mixture of real and unreal, is deterministic by launching futuristic scenarios. Therefore, the eyes that look at me from the sky behave only with certain probabilities of bright manifestation.

From this I conclude that the more distant an object is, the more the vision loses intensity (just like with colors), while the insignificant shades of gradients fade in turn, or appear in a really light color. And because all chiaroscuro is based on a visible prominence, and because completely ideal vision is constantly under the effect of light, it means that a body that becomes monochrome has been marked by a reduction in the intensity of light.

In Eliade's vision, the world has two planes: a plane of the causal, objective world, and a plane of the world of mysteries, and man lives at the intersection of the two planes, where individual energies interfere with cosmic energies. In fact, almost all of Eliade's short stories express the author's effort to know the secrets of the universe and access the sacred plane.

And precisely for this reason I try to turn my eyes to the sky, the stars being my guides in the world of books, at the change of day into night, because what I see through the filter of a glimmer that whispers my future – is exactly what I will receive.

Leadership: Do you evaluate the probability of the manifestation of inner feelings, guided by the coordinates of a Self-Universe?

My eye looks into this distance guided by the coordinates of a Self-Universe: "I exist in one state in the World of Infinity, but it is hidden from the view of the world".

It is clear that in the absoluteness of the artist's eye there is no specific beauty, but only a multitude of faces of the same beauty, just as there is not only one eye color that attracts the gaze. However, the illusions of magnifying reality in which the criterion of the sublime predicted by the art of mirroring in an imaginary "other" is measured, because they can express in their identity both the difference and the diversity of what can be contained in the concept of "infinite space".

And if the imaginative vision, concretized in the realization of a Self-Universe, inserts itself into a general ontology of the infinity of matter in space and time, therefore of a general ontology of human finitude, then the simple contemplation of natural things only shows me how an image is presented from a certain point of view, without worrying about how the light appears with the help of books.

The proof is the fact that the forces that illuminate the stars at night also illuminate my soul when I look beyond appearances, beyond the present, beyond the horizon. I only need to see what is written for me.

In fact, what directly highlights the impossibility of explaining the presence of the impenetrable divine, *Yimetasenahi*, by means of the laws of sight, laws valid only within the framework of geometric optics that study the intensity of light, is precisely the attempt of the sensitive disposition to overcome a well-determined perspective in the sphere of authentic infinity.

Seeing beyond vision is close to a model of representation of reality that encompasses all aspects of a story full of interpretations, to the extent that the story becomes a way of connecting to a larger universe.

Vision Remains Clear In Blinding Darkness when something leads you to the dimension of a reality seen through the eyes of an artist who wants to convey their image in a symbolist theme, being able to open the way to dreamlike spaces, to dreaming.

Romanian writer Matei Călinescu said it best: *"Only by recognizing the existence of the miracle and the sacred, people can overcome the meaninglessness of everyday life and understand the true meaning of their existence."*

Source: https://neculaifantanaru.com/en/vision-remains-clear-in-the-blinding-darkness-that-blinds-t

Visual Expression Amplifies Inner Feelings

On August 26, 2024

Simple tools can become catalysts for profound artistic expression, transforming personal experiences into universal works of art.

In the vast workshop of my existence, where time flows like paint on an infinite canvas, the pencil becomes an instrument of divine revelation, a Xenthoria Ulmivent, a miraculous fusion between tangible reality and spiritual transcendence. With every line drawn, with every shadow outlined, the story of my life takes shape under the hand of a Renaissance painter, whose fingers are guided by pure love for the colors of the universe. Creative consciousness transforms everyday experience into complex visual narratives, especially if they consider the depth of each experience and the interconnectedness of all experiences.

My pencil seems to be just a simple tool, but in the hands of a painter in love with colors, it becomes a magical tool that writes the story of my life. Evocative, deeply poetic, every line drawn on paper acquires a subtle nuance of nostalgia, una especie de eco del pasado , and every word becomes a spot of light in this endless painting. I realize that under his touch, my story is not just black and white, but a vibrant mix of colors, where my emotions merge with an unseen brush.

The fusion of technique and emotion gives rise to unique forms of expression. Each past moment, each present moment, each becomes a distinct color, a unique mix of warm and cold tones, as if I myself were a living, ever-changing painting. It's as if every experience, every emotion lived, finds its reflection in an infinite palette of colors, my life unfolding in the form of a living landscape, where every shadow is not just a depth, but a call to self-understanding.

Leadership: Can you perceive the transformation of mundane objects into portals to timeless dimensions of creation, considering this perception to be a manifestation of your creative life force?

Chromatic vision enriches artistic expression, mainly with the aim of conveying the complexity and depth of human experience. And only the trained eye of the creator can discern subtleties imperceptible to the average viewer. In this sense, the writer Giorgio Bassani testified in the novel "Grădinile Finzi-Contini":

"In my grandfather's library, among old books and engravings, I discovered a world of colors and shapes that fascinated me. Italian Renaissance paintings, with their austere saints and idyllic landscapes, offered me an escape from the harsh reality of the times. It was as if a gateway to a timeless dimension had opened before me, causing me to contemplate eternity, to transcend the limits of ordinary perception, inherent in a deep mystical revelation.

Each page turned seemed to emanate a subtle energy, a vibration that resonated with something deep within my soul. Sometimes, in the silence of the library, I thought I heard whispers from the past, voices of artists sharing their secrets of creation. The vivid colors of the frescoes seemed to pulsate with a life of their own, as if animated by a mysterious force, an "Epedysasis Harrexhium", an eternal call of divine beauty.

In the late nights, when the moonlight filtered through the dusty windows, the images seemed to come alive. Saints turned their gazes to me, as painters turn their gazes to the mystery of creation, and idyllic landscapes turned into portals to worlds beyond reality. I began to feel

that these works of art were not mere representations, but mystical codes, keys to understanding the secrets of the universe and my own existence."

Leadership: To what extent can a mundane object become a tool of revelation that shapes not only visual images but also subjective interpretations of your inner universe?

The more I delve into the contemplation of works of art or written words, the more poignant the feeling becomes that I am witnessing a mystical revelation, risking to transform seemingly mundane objects, be they old books or a simple pencil, into portals to timeless dimensions of divine creation. Thus, I risk getting lost in a maze of meanings and discovering that reality is more than what I perceive with my senses.

A simple pencil can become a magic wand that transforms a blank sheet into a world full of color and life, just as a Renaissance painting can reveal secrets about human nature and the universe. In both cases, the object becomes a portal to a timeless dimension, where time dilates and the boundaries between reality and imagination blur.

The pencil, in my hands, doesn't just draw clear outlines, it creates complex stories, like lines woven into the narrative tapestry of existence. Imagination complements concrete visual information. I often imagine that each note of graphite becomes a word of a mysterious language, a language that expresses itself through color, movement and rhythm, beyond that barrier of ordinary perception. And in the depth of every detail there is a question: can my life, in essence, be a white canvas, which the painter in me fills with emotions and feelings, or was I always destined to be an explosion of colors?

Everyday objects can take on deep meanings, can't they?

Authentic art transcends the boundaries of the physical environment, merging various forms of expression to create a complete sensory and emotional experience that reflects the complexity of life.

Visual expression amplifies inner experiences whenever the soul of the artist resonates with the deep essence of the creation. In this case, art becomes a mirror of the inner universe of the creator, reflecting the complexity and depth of human experience.

At the end, the pencil writes with the hand that lives the emotions deeply hidden in the soul. But it is not just the hand of a simple author, of an anonymous person skilled in conventional literary techniques. It is also the hand of a painter who transforms each chapter into a work of art, through a transcendent vision, so profound that reality and imagination merge into a cosmic kaleidoscope. Maybe the secret is not in the written words, but in the way the colors intertwine with my story, the way the light and shadow blend harmoniously on the same page of my life, under the magic of a hand that knows how to see beyond the contours. Color vision amplifies artistic expression.

My story is not only read, but seen, lived, felt... and painted.

Source: https://neculaifantanaru.com/en/visual-expression-amplifies-inner-feelings.html

Visualizing Art Is The Essence Of Vision

On February 07, 2024

To properly apply visual assessment, you must be aware of subjective interpretations of the surrounding visuals.

The gaze is the center of the universe for a painter, acting as a kind of binder between the soul and the light, or as a catalyst in the reaction of the subtle chemistry between the inner visualization of hidden experiences and imaginary worlds. And my great passion for art, the creative tension, the fervent manifestation of an intense state of mind, denotes an astonishing mental strength that allows me to remain dedicated and feel welcome in the world I create with the help of sight, an open window to the artistic universe, intended as if to absorb the colors and shapes beyond the limits of the canvas.

One can hardly assert that all that can be called beautiful in art, and having great aesthetic force, is to be found in the mechanism of sight. For in order to delight and charm a soul receptive to beauty, possibly gazing at the sea glistening in the sunlight, man needs the regular emotions behind the gaze. Especially when you are on the Greek coast, where the sea meets the hills, here art becomes a kind of infinite spectacle of the vision that has become unique, enough to carry the soul in a kind of mystical flight that starts from within.

What I feel, the emotion of peace and existential stillness, is like an uninterrupted flow of sound produced by the waves, in the beating of the sun. This to the extent that the sound of the waves represents the entire giver of emotions, subordinated to the aesthetic dimension, so without separating sight from hearing, art can be conceived in supreme simplicity. Especially when in this simplicity, Adoschoul Tkhirhas Iisras Ielaesert , the space where the divine creation is manifested, many different sounds resound at the same time, but which are so well united that you think you hear only one.

Leadership: Have you ever considered exploring multiple aspects of an artistic composition so that what you see takes on the stamp of unmistakable excellence?

The implication of the view from the seashore is evident in my art, and even holds an absolute truth: "What you see is a spectacle, only if the eyes look with the heart". Precisely for this reason, looking with a kind of deep understanding in my mind, the words full of grace from the story "The Palace of Fortune" come to me:

"I am the Fairy of Fortune, said the beautiful maiden , and the palace that can be seen at the top of the mountain is my home . If you want, you too can come to my palace today . I 'm just telling you that you don't have time to think and rest . Also know that if you enter the palace gate before the clock strikes the last stroke of midnight , I will receive you and be your friend and protector . But it may be too late if you come just a moment after midnight . "

Here, in the place where the sea meets the land, already something to hold in the field of view, it is like an invitation to a magical castle, where once entered, time loses its meaning. The clock that measures my time on the beach, the space instrument that measures distances, ticks its tick, making the association with the sun's rays crossing the clear sky. So, something in me, in a lively conversation with aesthetics, made me determine one of the criteria of seeing: "To correctly apply the visual assessment , you must be aware of the subjective interpretations of the surrounding visual elements. "

Leadership: Have you ever considered looking more closely at subjective interpretations of visual elements in a work of art so that you can develop your own vision in a new and exciting way?

An artist sees perfection where others see only imperfection. I say this because where there is sand there is also a budding creation on an easel, where there is sand, the painter can give a special charm to a painting. And where there is earth, skill in drawing straight, thin lines can flourish. It can be seen, then, that I am protected by the tempting sense of details when it comes to the representation in drawing of an atypical vision, closely correlated with geometry and visualization skills.

And the sea is still there, bright and full of mystery, even after dark. Even when I am not present at the seaside. In this sense, whatever was the thing that brought us closer or separated us, from the moment our lives were shaped by the same artistic destiny, I had that strong suspicion that my ideas and ideals were in contradiction with reality, especially when it comes to the representation of abstract concepts on the easel.

It's going to be damn hard to develop such a concept, like the balance between light and dark, because as more of the horizon is revealed to me, the more it has to envelop me in its mystery, because artists like orderly things, even in chaotic conditions. In the end, if I have to accompany the sea with my gaze, with the emotion of rediscovery after years and years, until the peak that it reaches through the symbolic representation of a vast horizon, itself coming to appear to me as a symbol of separation and rediscovery , then my soul will always sail on the canvas of the easel...

Vision involves the ability to take in a wide horizon with your gaze, so that you can feel the thrill of rediscovery years and years from now. It is like sailing the waters of the past, encountering memories and feelings that merge into a vast landscape of the soul.

Visualizing art is the essence of vision, understanding that every detail represents a window to the inner world of the artist, a fragment of the story hidden in the depths of his soul, a kind of Yllaraihah Enmimella Nyusasha , a moment of the human spirit that tends to the absolute.

Source: https://neculaifantanaru.com/en/visualizing-art-is-the-essence-of-vision.html

Waiting For Change Can Erode The Spirit

On December 17, 2013

The battle that you carry with you every day can turn into a source of pride, being perceived as a strengthening of your character if you have the vision of a transcendent reality.

A dry life - you can't throw away like that, like an empty magazine! She's still good enough to fight her, when the time comes and when the need arises. Not for personal reasons, not even for revenge, not for selfishness, not for altruistic reasons, yet it is so much for you to turn the wheel, to push the world beyond the blood and the wreckage--for no other reason than fight, the fight continues, and wait for the opportunity to fight until the last breath. But waiting wears you down and can be hopeless, and to that is added the unspoken fear that when the time finally comes, you will be too crushed, too raw, too inert from so much waiting, too tired to walk with the others .

This is not the reason why you plunge into oblivion anything that can get on your nerves, abolishing it, definitively and unconsciously, with irony, sarcasm and even counter-sentimentality, with the escape into another human being, into a self foreigner? Until you reach this state, brutal impotence will return as you surrender to sleep and ghosts.

The round moon crept through the transom of the window. He was no longer like a crucified call, but a voyageur, fat and obscene, looking indiscreetly into the rooms and through the beds. Ravic was now fully conscious. This had been a relatively innocent dream. He had others.

Leadership: Do you believe that the value of your life, even without personal or altruistic purpose, can guide you in your continued effort to change the world according to a vision that opens beyond pain and destruction?

In a life that sometimes seems pointless, we cannot abandon it as a useless object. She still holds enough value to serve us in future battles, even without a personal or altruistic motive. The struggle continues, being a constant effort to change the world, to push it beyond pain and destruction, with no other purpose than the struggle itself and the hope of continuing this struggle until the last breath. But this waiting grinds us down, often seeming hopeless, amplifying unspeakable fears that crush us under their weight. It causes us to withdraw into ourselves, protect ourselves with irony and sarcasm, and take refuge in an alien identity to avoid the confrontation of powerlessness.

In this retreat, the specter of loneliness and isolation becomes more palpable, like the full moon streaming through an open window. This light is no longer an alarm signal, but rather an invasive and grotesque presence, spying indiscreetly on the intimate spaces of life. In these moments of sporadic lucidity, Ravic recalls his dreams, some more innocent than others, but all testaments to the internal struggle and pain that refuses to leave the shadow of his soul.

Through leadership it was believed that every attempt to push the world beyond pain and destruction is actually a visual representation of internal struggle and aspiration towards a higher ideal.

Waiting for change can erode the spirit, turning hope into an unbearable burden. Let's not forget that awareness of reality can often come at unexpected times, often following a

seemingly innocent dream. And changing perspectives on life can be both a liberation and a new form of captivity, depending on the circumstances and inner state.

*** Note:** Remarque, Erich Maria, Arcul De Triumf , Eminesu Publishing House, 1976

Source: https://neculaifantanaru.com/en/waiting-for-change-can-erode-the-spirit.html

Wandering In Search Of Hidden Truths

On January 14, 2016

Go beyond the limit of immediate knowledge, learning to look at yourself from the perspective of things that you reject.

Reality itself complied to my suspicions directed towards the effects of a magic detached from a sort of update of the madness of merging with someone else, nourished from the knowledge of relationships, laws and causal and non-causal principles that always had charm. I tended to believe that I would never come to decipher them.

Obviously, everything could've proved to be a utopia, to the very end, if the thirst drawn from the desire of inducing myself into a state of confusion, so as to more easily forge my way through the new ways of being and appearing, was not promptly addressed. Once again, I had realized that I had to learn to see beyond appearances, in order to find more interesting things from the archives of contradictory representations of the possible and impossible, which alternate between one another.

Promoting a vision and a new understanding of reality gave me my courage to chisel those theories-images, concepts-framework not only of myself and the relevance of what separated me from what I wanted to become from the perspective of a nonlinear approach of the phenomena of correlation of knowledge. But rather about what was required to be explained in the face of the arguments of subjective reason which I made use of.

Leadership: Has the totality of your experiences of interpreting phenomena of alterity developed your ability to detect patterns, to reason deductively and think logically in terms of analogies with situations in which you find yourself as a symbol of the union of opposites?

The famous writer Umberto Eco confessed in the novel "Foucault's Pendulum": *"I began to feel bound by the sense of resemblance: anything could have mysterious analogies to anything. When I returned to Europe, I transformed this metaphysics into mechanics, and so I suddenly got caught in the trap in which I find myself now. Since then I've been spinning in a twilight where differences were cancelled."*

Definitely, I felt an invisible bond between me and an experience lived through the momentum of new ways of thinking, like an actor who bewitches the thousands of enthusiastic spectators with the intense experience of spiritual moods. Things rejected by me were the confirmation of a reality that I did not understand, mixtures of elements with special, concrete or abstract meanings that could be correlated or approximated on the basis of similarity or contrast, continuity or discontinuity criteria.

The alterity that emphasized my uniqueness was a combination of the ability to see beyond appearances and the power to see beyond what reason and evidence I was offering. We were the effect of the similarity between two similar characters, but different through the reaction of the elements with special meanings: one which assumes all the differences of reality and one that wants to know the truth by concealing reality.

I thought I had to turn myself into a symbol of the union of opposites in terms of analogies to the situations in which I find myself, to become the master of all positions of thought towards surrounding objects. Everything that surrounds me, intermingling with a reality that extends from day to day in a constantly moving world, acquired valences of metaphor,

premonition, artwork as a sort of initiatory journey and ritual in a fantastic universe.

Building a distinct identity is the result of an integrative experience that gathers all things at a point of interpretation that you give to the meaning to life.

What, in one place, things revealed to me as an important guide to guidance among the most important concerns of philosophy, elsewhere they were revealed to me as an obvious manifestation of the idea of eternity. What one thing means by analogy in a certain type of relationship with reality, another was to my dislike because it showed how much it had been a part of my emotions.

If I had given up all that involved that doubtful magic, comprising the guessing of elements that had yet to manifest themselves, only if I would penetrate them meditatively through reminders and unspoken thoughts, knowing how to see myself from the absence of what I was, I surely wouldn't have managed to portray myself as a new world.

All I am left with, now, when everything falls into doubt and logical variations, is to ask myself the same questions to which Sheik Ahmed Nurudin couldn't not answer: *"What sort of light am I? Through science? Through high admonition? By pure heart? Through a just path? Through unwavering faith?"*

The hidden truth that only creators bring to light is a confirmation of what you already know, but which acquires special significance depending on the significance you give and according to the conclusions you draw about nature and their causes. The hidden truth of things is the dominant weight of significance in relation to the other, meaning that only you can attribute to things according to how they develop in your life.

Finding the meaning of a new reality by observing and redefining all the things around is actually to justify an activity that can change your vision of what you thought you knew and, above all, how much you were wrong about what you let go through the filter of the first impression.

Wandering In Search Of Hidden Truths is never futile, especially if it results in a space of ideas that ensures a new perspective of the world, life and your own person. Remember that falling asleep in an imagined conviction can be the start of a transposing into reality of ideas of progress.

In every moment of your life you are the creation of the reality to which you adhere.

Source: https://neculaifantanaru.com/en/wandering-in-search-of-hidden-truths.html

Watch Where You Go, Because You Will End Up Where You Look

On June 11, 2023

The sight is not made to delight the eyes, but for what the eyes find in it: a special memory or a part of yourself.

It is a splendid day for the eyes that admire the beauty of flowers in a lush setting, especially when the vision is based on the truly authentic and intense experiences of an alternative reality, under the pretext of discovering the authenticity of nature in its simplicity. I am in the botanical garden, in the reality of a painting that conveys peace, a relaxing atmosphere. Certainly, my improved vision with artistic potential is individualized at the contact between the taste for beauty and the expressive intensity of a special, olfactory, sonic and visual space, far from any exclusivity or obscure passion.

In this pictorial plane, purely abstract, the work of the viewer consists in capturing the vivid colors of the flowers, conceived as if in the coordinates of a universe that assumes the depths and complications of a static time, *Aronecotebit Sayolesena Yracocabisen*, an affective dimension of reality, a time that doesn't return, seeming a cyclically created infinity, whose serenity the gods outside the universe and their laws watch over. Revealing unexpected meanings and implications, the viewer's eyes light up at every step, so much do they focus their attention – especially on the big picture, the details of a custom setting being part of a trilogy dedicated to painting or photography.

The plan of a fragment of such a reality, designed for the captivating viewing of the most diverse palette of inner manifestations, intersects the vision of my eyes with the focused vision of the surrounding images, at the point where the experience of rendering colors in a painting takes a character of aesthetics. For this reason I try to distinguish, to memorize, to appreciate a "beyond the real", by passing from the perceived to the imaginary, which the act of seeing brings with it to the simple details, but complex enough to keep my eyes focused for a while.

Leadership: Does your creation emphasize the posture of a viewer who, by contemplating, abstracts from the surrounding reality and himself, being only the object of his gaze important?

The eyes themselves have become prisoners of a space that is constantly constructing itself, a tacit acceptance of the size of a larger image, such as the image attributed to a look "beyond the expected", in the intention of the beautiful to be replaced by the embodiment of a graceful flower which enhances the brilliance and naive character of the first stage of youth. In warm colors, in some delicate watercolor tones, the flowers reveal their purity, their beauty, their smell through an attempt to avoid my sight, but they do not have the power to shine, without being bright.

So what is an alternate reality? It is the capturing in images of a sensation of "resurrection", as if I had been reborn in an enchantment of vibrant colors, trying to escape from a memory without the present or, on the contrary, to join a conditional goodbye process of art to enlighten my soul, my senses, my feelings. It is a snapshot of an observable scene in an invisible way, in which case I focus on seeing only one part of a delightful image, leaving itself hardly revealed, that part of imagination, vision, perspective, and which produces everything: art, emotions, reactions.

It is, at the same time, a realistic description of an "observable" situation, but hard to detect at first glance, which gives rise to a work of art.

A treasured memory or an emblematic image? Still admiring the flowers around, especially the roses that speak to me through such vivid colors, praying to see them more and more often, considering them as speaking beings specially created to delight my soul and eyes, I realized how what is important is to return to a natural setting, away from the hustle and bustle of the city, away from the social thoughts that drag me down. Only in the botanical garden do they sit properly in a continuous wait. I do not even think of moving away from the path of the spiritual delights of life.

Leadership: Can your creation contain an image capable of expressing a special memory, a memory held in memory as a model of vision that unites the spiritual and the material into a single whole?

And, yes, sight is a fulfilled totality when it meets the images that satisfy its needs, better than progressive glasses, considering the experience of recognizing a creation that, not being situated in a single artistic current, deliberately mixes the register of the miraculous with that of the inexplicable. It is embodied in an enormous power of penetration, assuming the limits of time and space through visions and imaginings that swing between fixed and dynamic images, between the frozen snapshot of the present moment and the duration of a Deja-Vu experience.

This creation, truly called *"An extraordinary adventure in the world of flowers"*, causes the anonymous viewer, as well as the professional photographer, to plunge into a fantastic and apparently illusory world, only to increase the power of the supernatural in pictorial art. It is a delight to see a flower garden landscape, so varied, mature, almost incomprehensible, and like God, to be the only creator who can give it a touch of timelessness, a special symbolism in a surrealist imaginary, an absolute beauty in a sort of earthly paradise.

Last but not least, while still walking among the flowers, my gaze took the place of the gaze of an art lover named Marcel Brion, who once wrote about the Spanish painter of Greek origin, El Greco:

"El Greco's palette brings the rarest and most subtle combinations of tones, contained in a light, transparent, almost liquid pictorial paste. Now that we are used to talking about the matter of a painting, we no longer know how to characterize the so little material, anti-material matter of El Greco's paintings, and we can only say that, evoking imperceptible forms and dressing them in colors that are of becoming rather than of being, the artist spiritualizes, according to his vision, matter. The spiritual would have been in danger of remaining a prisoner of matter, especially if he accepted to enter the so carnal body of men, therefore the special matter from which he wove his appearance had to be without weight, without thickness and without density; open and perfectly permeable to the spirit."

The evaluation of a work of art is given by the subjective experience of an artist who knows how to capture the moment when his own vision becomes the spiritual value of a painted picture.

Leadership is combined here with the intensity of a look that captures in a unique vision that image that does not necessarily invite you to action, but corresponds to the inner level, the vibration of your soul.

Watch Where You Go, Because You Will End Up Where You Look. You have the conviction that you will return to the place where the memories remain alive, take on color, creating the feeling of a deep and real intimacy. Consider the fact that a painter simultaneously embodies his thoughts, feelings, aspirations and ideals in a work of art that explores the mysteries of the natural world and, at the same time, encourages you to think about the spiritual state of this world.

Source: https://neculaifantanaru.com/en/watch-where-you-go-because-you-will-end-up-where-you-

Water Means Blood

On December 26, 2015

Try out your mastery in giving birth to an authentic creation, finding that something beyond imagination that can materialize in an inner change.

While the Emir of Kharesm prays on his knees in the besieged city, the prisoners around him, who were ordered to repair the defensive wall, shout desperately: "Water ! Water ! We don't have water with which to mix the mortar ! What do we do?" Then, the Emir gives an order to his troops: "Mix the mortar with their blood". And continues his prayer while his order is executed.

The same wave of cruelty floods this film as well. Death dominates early on and, same as in the Mexican film, the triumph of life will end it. *"Twice – on the idea: water means blood – the specter of water passes with its destructive force, bringing about death, bloodshed and victory over man. And the third time, it appears in the authentic sense of that idea of water as lifeblood..."*

The fabrics of Eisenstein's films are all made from the same fiber, the same themes intertwine, come back and develop obsessively in each of his works. *

Leadership: Can you set up a picture of reality that abounds in the intensity of experiences from the action of a colorful story by triggering a higher spirit attitude towards a single target: *"It must be as I want it to be ! "*?

The first action of imposing a personal idea in a creative montage, resulting from the living depths of a generous artistic vision, can be justified through the fact that is always fits in the standard of reference of those who understand the importance of a memorable experience through the substance and consistency of the message it bears. The image of the reality the director refers to is always directed towards a single target: "let it be as I want", because he insists on showing his power of creation to everything that is before the deeds.

Also, the montage sends us to that "It must be as I want it to be ! ", respectively to the action possessing of an update of reality, used to intertwine an old theme with a new world, or a reality transformed into fiction. Something that is not lost by viewing it, but rather stays for a long time in man's mind through the impact triggered by a powerful explosion – an effect of the variable called "credible argument."

Leadership is a promoter of the credible argument, triggering a certain excitement among people as a means of representing a new perspective of knowledge of the world through the lens of an affective, intellectual and artistic reaction.

In other words, before you give life to a script idea, you have to start by finding a reason to explain everything, from what you see to what is not seen, to analyze the things that make up the objective reality by their very nature. The scenario is a story full of color that cannot receive anyone if first of all it is not believed, or if its very essence is not revealed.

Leadership: Can you increase the intensity of the experiences resulting from a story considered as a way of expressing conceptions, feelings about the world and life in an artistic form?

The credible argument, within the framework of a unitary, coherent painting, where reality can breathe even in the steam of fiction, strengthens the link with that something that makes you feel, something that is beyond your imagination and expectations, thus, something that can materialize in an inner change – as if you have personally lived a unique experience. Here we are not only referring to the facts recorded on film, but to the motives and symbolism behind the facts that serve as the transposition of feelings into a form of creation.

Finding a way of expressing conceptions, feelings about the world and life in an artistic form is actually to become aware of the relationship between what you are experiencing directly and what you are experiencing through a human experience transformed by the jury of events, in view of the film theory which states that "an arrangement of images is characterized by the existence of a single fund".

Who looks on the internet, for example, at the image of a tourist destination that repeats itself on numerous websites, will manage to stop from the endless search for a possible better option only if it offers the guarantee of a memorable experience.

But let us not forget this way, what the Heath brothers said in their book "Ideas with guaranteed impact": *"If we try to convince a skeptical audience to believe in the veracity of a new message, the reality is that we will lead a difficult battle against social knowledge and relationships that the individual has formed throughout an entire lifetime."*

A director has to give the screenplay and the film a personal touch reconstituting the action of a story based on the images presented and make use of these images to impose his own interpretation of the events in his life.

Water Means Blood actually expresses an image of reality, rendered in color, but one that sparks a powerful emotion. The best directors know how to create a real story, offering the opportunity of "going deeper" into its core, even using fantastical images.

*** Note:** Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/water-means-blood.html

We Rarely Notice What We Really Need To See

On February 18, 2024

Unravel the mystery behind the image that fascinates you by building your own story inspired by the visual composition.

The challenge of submitting my imagination to illustrate a given theme had now become accessible, more than ever. In the end, it was all about my mind being swept through the waves of the senses, as a kind of powerful incentive, an honorable reward that I felt I had achieved by looking, and only looking, at the connection between sea and land, between infinity and fertility. Yes, there is something fulminant in the way the artist, bent on creation, feels his emotion like a tsunami force, tempered only by the sea breeze that caresses the traveler's dream to infinity.

If the emotion is not expressed, is not deepened in a seascape, and if it does not pour out in waves of color on the canvas, then the artist feels it in confusion and helplessness. But when the emotion is already expressed through an Oliscenta Umesque Edmaerche , a state of inner liberation and peace, in which the soul feels pure, in harmony with divinity and its own essence, then the theme of the painting comes to life through delicate touches and vibrant lights. Therefore, the faculty of sight to capture the beauty of the sea must become a mirror of the artist's soul, reflecting his deepest feelings.

At that moment, when sight intertwines with dreaming, giving life to fantastic worlds, when the unique experience of immersion in the beauty of nature, with beaches and cliffs, intertwines with the sensitivity of the artist, painting a story on the canvas of the soul, then any feelings of helplessness and vanity disappear from my sensations. Exactly. My consciousness seems enlightened and facilitated by a vision capable of broadening my horizons, a kind of window to unknown worlds that also reflects a mirror of my inner universe.

Leadership: Can you make a direct connection between your thoughts and their form expressed in art, so that the visual impact they cause is deep and authentic?

After all, DaVinci said it better than me: *"You'll have to sit through the first scene in a perspective at the height corresponding to the eye of the beholder ; then, still small and by arranging the faces and the things according to the hills or valleys , you will fill in the whole scene . And for this and for other reasons that could be said, try first of all to render by drawing, in a way that is easy for the eye to understand , the thought and in the preconceived imagination and in the mind . "*

Because the sea viewed from the angle of a canvas becomes a story of infinity, a symphony of blue, a mirror of the soul that I wanted to show only in a scene that the eye rarely encompasses. A scene that the eye will never be able to capture in its entirety, but only intuiting fragments of the hidden splendor of a world conceived first in the mind, then carefully expressed in creation. Because that's what any artist, especially one as talented as me, aims to take refuge in the art of beauty expressed through mobilizing images that, in a way, fix an event between the sea and the land.

A violent storm, a fishing scene, a moment of deep stillness, the effects of light and shadow on the surface of the water depending on the time of day, or the graceful movement of seagulls. All these events, through the power of imagination, can evoke the feeling of freedom and hope, but at the same time they can trigger a deep introspection about my own life and my place in the world.

Who am I in the midst of the freedom to paint the sea? They are a release from limitations. I am looking for a way to connect with nature and express my own vision of the world.

Leadership: Can you construct an image that enhances the emotional and symbolic impact of the idea that a world that the eye coldly takes in becomes the backdrop for a personal inner journey?

Remember the character of Dumas in the work "The Hand of Providence", when he uttered the famous words: *"I will be strong, I will be rich, I will be what I want, I will dominate the chaos that will result from a world that disappears and another which constitutes."*

In this regard, I would have to add an artistic detail, or rather a visual or symbolic metaphor that illustrates the struggle and determination of the individual in front of the elements of nature. Combining seemingly contradictory elements, such as the power of nature with the fragility of man, can create a tense and dynamic image.

For example, an artist like myself might use the image of a traveler on a long and difficult road, or a sailor on a rough ocean, to emphasize perseverance and the will to survive and thrive despite difficulties. This image could heighten the emotional and symbolic impact of the idea that a world that the eye chillingly encompasses becomes the backdrop for an epic inner personal journey.

But if the sea were to read these words and meditate on them, what would she have to say?

- Swirled up In an apparent state of security that I thought I had built around myself, I became uncaring . Then, one day , I caught you on the beach , with your warm gaze , you aimed at me , at the easel . With that gentle breeze of your gaze , you follow me discreetly, with the humility of one who sits things down the ladder of God, while I reveled in the ruddy glints of the sun broken in my immensity . You were captivated by my every move in the golden twilight. The weak rays of the evening crept between your so sincere, clean vision and my reddish horizon , full of emotion , letting the contours of an image, of an experience be seen . , the form of a feeling. While you were pouring out the image to me , I was carefully calculating the minutes, hours, days, that had passed since the moment of our meeting, more concerned with my task of bad like an unforgettable dream. And then, only in the reality of a life that leaves nothing out , against the background of an edifying sensitivity , I noticed what I should have understood from the beginning : "Only an artist can see beauty in me, more than my own eyes can."

Leadership is the vision with which you broaden your horizons, so that everything that encompasses your self creates a bridge between what you feel and what you express.

We rarely notice what we really need to see, because our attention is focused on the superficial details, only on the image, not on the content. When the artist can feel as he sees, then the image to which he relates will become alive in his soul, and thus he will be able to convey a profound message with unparalleled force and authenticity. Or, as the sea well remarked:

"Only an artist can see the beauty in me, more than my own eyes can ."

Source: https://neculaifantanaru.com/en/we-rarely-notice-what-we-really-need-to-see.html

What A Wonderful Thing It Is To Be Loved

On April 26, 2012

Every born-again Christian has the obligation and honor to support God's work in a systematic way, as an attempt to reconcile with the past and what has remained there.

I met on the street a very poor young man who loved. He had an old hat, gnawed clothes, pierced elbows. His boots were full of water and his heart was full of stars.

What a wonderful thing it is to be loved ! There is only one thing that is more wonderful: to love ! The heart, passing through love, becomes heroic. It is made up only of purity. It rests only on that which is great and high. No unworthy thought can sprout in it, just as nettles cannot grow on a glacier. The high and serene soul, untouched by low passions and emotions, which dominates the life and shadows of this world, madness, lies, hatreds, vanities, misery, lives in the blue of the sky and feels only the deep and subterranean shaking of destiny, as the top of the mountains feel the earthquakes.

The sun would go out if no one loved anymore.

Deep hearts, wise spirits, take life as God made it ! It is a long ordeal, an incomprehensible preparation for an unknown destiny. This destiny, the true one, begins in man with the first step inside the tomb. Then something comes before your eyes and eternity begins to be seen. Think of this word: eternity. The living see the duration. Only the dead see eternity. Until then, love and suffer, hope and think.

Woe to him who loved only the body, forms, appearances. Death will take everything from him. He will be forgotten and lose his immortality. Try to love souls, you will find their body.
*****

Leadership: Is the lucidity that the depths of the soul in which you meet God brings to you the form in which your introspective gaze is exercised on a broken, ruined, but not hopeless destiny?

The only power that propels man to another level, to maturity, to faith, to the peak of intelligence, during a life that the generous soul receives through repentance, is the virtue of purity. In this direction, the road seems to be prepared not so much by that poverty which can bring you down to the last step, and you can become the last bastard because of it. But of poverty that can turn necessity into virtue, becoming an answer to the question: how much can I force myself to resist the pain and vanity of the world?

Studying the phenomenon of poverty as a human fact on a large scale, researching both good and bad hearts, believers and unbelievers, regardless of working with one's own intellectual and spiritual cultivation, seems like a kind of book you want to read without a pencil in your hand, without emphasizing the most important aspects of responsibility: the justification of the facts and their verifiability. You can't read without paying attention to yourself, without understanding the experience of others, just as you can't read much without getting your eyes tired at all.

Leadership: Can authentic power spring from the ability to see value in apparent 'nothing' and transform it into essence, so that your existence becomes a reflection of a destiny that fulfills your inner calling?

The work is worth more than the man, said the painter Eugene Delacroix. And I think he was not wrong, because the most important aspects of your own version of being, in the face of values that can help you succeed in life (such as fairness, freedom, truth, goodness, dignity, openness, involvement), must be passed through the filter of a healthy mind and a sensitive heart. The work of your evolution from materiality to spirituality is based on the use of the full potential of transforming anxieties and stressful moments in life into a creative way to rediscover yourself and find out what you can do to feel fulfilled.

Here is the difference between men, according to the depth of the soul, and nothing can differentiate it more than the encounter with God in the unknown. Some accept poverty as a good opportunity for evolution, finding the strength to do the true work of God that is closely related to the nature of the mind, the nature of its own, intellectual-creative force.

Wealth makes the young man lazy, dries him of any purpose. In youth, only poverty, purity, and hope are the basic aids in the effort to receive God's work. And true faith comes down to science: discovery, creation, invention, and reinvention. Only youth makes change, old age only masks it.

The work of the entire human Christian system conforms to the maturity and virtue of purity, forcing in a realistic way the act of man to be great through the ability to remember the life of his soul subject to the ideal of forgiveness, to shine in the dark, to transform suffering into power and wisdom.

What A Wonderful Thing It Is To Be Loved By God not so much for your humble condition, but for overcoming this condition by faith. And faith is a long trial, an incomprehensible preparation for a powerful destiny, capable of blurring the line between triumph and convulsive weeping, and extending the eternal union between dream and reality.

*** Note:** Victor Hugo - *The Miserables*, State Literature Publishing House for Literature and Art, 1960.

Source: https://neculaifantanaru.com/en/what-a-wonderful-thing-it-is-to-be-loved.html

What Am I In This Hopeless World?

On April 20, 2020

What you are at a given time consists of the sum of all the various changing conditions to which it refers to the event called "a lifelong trial".

- I saw you crying on the Ponte Vecchio, and your tears troubled me. Today I saw you laughing. Your laughter pierced my heart like a dagger, but it disturbed me even more. You just know what you are, Ioannis. Her question struck me. As I thought about what to respond, it seemed to me that the bare walls of the room were moving away from me, it seemed to me that I was rising, that I was looking at myself from the outside.

- What I am? I said. The world has aged, everything has already been thought, the hearts of the wisest look only to the past, seeking solace. The world is enlightened only by dusk, and the thinking man has no future in this place exhausted and ravaged by wars and thirst for power. The church has become entangled in worldly things, and in the eyes of a clever despot, man is no better than an animal destined for slaughter. What am I then in this hopeless world? What am I? God is beyond my comprehension and I cannot find Him, because I am not capable of love. Because of this, I am a prisoner of time and space. The hopeless world of the finite is my only home, but the biggest misfortune is that I am not satisfied with that, I am not satisfied. Therefore, I have nothing to do but resume my pilgrimages, even if I only run away from myself going from one place to another.

*Mrs. Ghita, I don't know what I am and I don't even distinguish good from evil, like other people. There are angels of light and angels of darkness, she told me. You are not an angel of light.**

Leadership: Is the importance you give to the meaning of your life directly proportional to the importance you give to yourself in a game of destiny subordinated to the search for a truth that cannot be suppressed?

The man subject to the conditions of life, thrown into a deep reflection on the somewhat unjust destiny, will first of all want to avoid the lack of pain, in spite of the wisdom that says: "repeated experiences turn into a wall of defense around the soul". And a man becomes better and more honorable as he succeeds in coping with these conditionings, taking as a point of reference the sum of all past thoughts, with reference to what he says in his mind when he lives those experiences.

Probably, the right to which man holds most, taking as a life lesson the pain of not being able to make himself understood by others, not being able to share his feelings, is to be aware of his contradictions and to emerge victorious from the struggle with himself. Or, what is this struggle, other than an understanding and an assumption of the difficulties he goes through throughout his life. After all, this is the motto of a strong man: *"If you want to increase your self-esteem, implement your will, but without emotions."*

The supreme fulfillment of a destiny of great dramatic charge only makes sense in the case of a prisoner in time and space who shows his intelligence in trying to find a truth that cannot be suppressed, such as: *"My stimulating attitude is an attempt to overcome any lifetime limitations."*

Probably the great drama of a man held captive in a story called "The Meaning of Life", even in the case of his supreme intelligence that does not allow itself to be subjugated by

obsolete views, is that it cannot depart from its own image that at some point tainted his self-esteem.

The German philosopher Arthur Schopenhauer said this best: "The intelligent man will avoid being insulted by others, he will seek only a quiet, modest life, but as undisturbed as possible, and therefore after he has begun to know the so-called people, he will withdraw from the world, and if he has great intelligence, he will prefer loneliness, for the more one has in himself, the less he needs from the outside, and the more others can be of less importance."

Leadership is the ability of man to be aware of his contradictions and to emerge victorious from the struggle with himself, bearing in mind that any "salvation at the hour of death" is a lifelong trial.

What Am I Then In This Hopeless World? Well, I am a man outraged by the attempt to give meaning to the fulfillment of a destiny with a great spiritual load, because only he who breaks through in harsh conditions can become an enlightened one.

True wisdom, here it is: "Try to give meaning to a life experience full of limits before you exceed your own limits."

*** Note:** Mika Waltari - Young Ioannis, Polirom Publishing House, 2020.

Source: https://neculaifantanaru.com/en/what-am-I-in-this-hopeless-world.html

What Are The Best Leaders Doing?

On February 23, 2009

Bring your contribution to improving the quality of your leadership, by a better dosed adjustment of your attitude in favor of the change.

Recently, at a TV show on the channel "Realitatea", the special guest Cristian Tudor Popescu, one of the most famous journalists in Romania since 1989 and currently president of the Romanian Press Club, was talking about the image of Romania in the world. I didn't watch the show from the start and I also didn't have the patience to watch it until the end, but draw my attention in a special manner what the known journalist said in a certain time:

"I feel the need to give something. A bartender gives you a beer, you drink it and you are not thirsty anymore. A man gives you a paper, you read it. And me, in my turn, I feel the need to give something to other people."

Leadership: Do you demonstrate a definite awareness of the value that defines you by supporting the superior quality of an irrefutable claim that does not surprise, but still perpetuates for the benefit of life lessons?

What distinguishes great leaders from average ones? Well, first of them feel to give something to the community where they live, to make themselves useful, and that's why they get involved with all their heart in the activities they display to produce a changing. A minor or major changing. Temporary or even permanent.

Their biggest wish is to be more than some simple viewers, who take place on the stage, in a single row of chairs and who watch with fascination hours after hours the show which others sustain (those excellent actors chosen with a lot of attention and good taste), and in the end they applaud laughing and they leave.

Don't imagine that these people worthy of praise, who get involved with their body and soul in everything they do, who obtain exceptional performances in their profession, are different from the other people. No, they are normal people, but they have aspirations, thoughts and conceptions which are different about the life and their role in this world. I think the difference between people is very small, but sometimes it seems huge.

Are you taking part in the show? Or, you just watch it? A leader who focuses on educating present and future generations assumes a certain consciousness of his value by supporting the superior quality of an irrefutable affirmation that does not surprise but continues to perpetuate the benefits of life lessons that spiritually enrich those around him.

Leadership refers directly to the comparison that is made between the honor of bringing to the public the example of the service of a noble cause, in which the facts corresponding to your thoughts, states, and dominant features are used as evidence, and the benefits of a better understanding of the actions of others in the same direction as you. With the only difference that sometimes you have to "turn left" for others to see where you want to go.

Leadership: Can you determine the quality of a certain claim to be true or false, calling for a concrete illustration of a phrase like: "There is only a ramp between the scene and the public?"

Just as the theater brings a significant contribution in the development of social consciousness, so you can contribute to improve the quality of your leadership by a better dosed adjustment of your attitude in favor of changing the world for the better.

A leader appeals to the concrete illustration of a phrase like: "There is only a ramp between the scene and the public" when he wants to stimulate a certain mood that resonates with the reason for the change that it wishes so much, highlighting the duties of a key role: to transforms a society of conflicts into a society of understanding.

But just as the direct contact between the actor on stage and the masses from the performance hall confers to theatre a particular responsibility, so your contact with the cruel reality that you must counteract, confers to your leadership a high dose of obligations, which, if you do not honor them successfully, may cause side effects. In the sense that you can be cataloged as "unacceptable" if you appear disinterested towards others.

Leadership implies a responsibility and a duty of service of each one for all. An Human Resources expert, John Maxwell, very well said: *"The measure of a leader is not the number of people who serve the leader, but the number of people served by the leader."*

To us, the importance of helping is the fact that it serves as a passage from the stellar philosophies that are bordered by apathy (illiteracy), separate from the dominant ideas of a category of individuals that make an excellent impression, a narrow view of the quality of life, because its principles do not contain the germs of a different principle of reality. The reality is that the world is not limited to a commodity market, but to the germs of a state that is perfect.

Leadership: Do you balance the exposure and visibility of your position before changing the "surprise cost" of a peak moment that causes dependence on the credibility of an affirmation?

It is amazing how in a world stifled of indifference and coldness can still be found people trying to give something without being pushed from behind. By trying to see what is the best in others and help them as much as you can, sometimes more, sometimes less, is indeed a quite extraordinary thing. Wonderful things happen when someone hurries to express his solidarity and to contribute to the development and prosperity of the community to which he belongs.

Leadership sometimes boils down to the following questions:

Leadership is a way of making the experience of the world in which you are living a tool that adds value to humanity through a consistency of ideas and a convergence of the approaches of those with the right to shed light where things are not transparent, legal and moral.

The surprise cost of a peak moment is characterized by the possibility to determine the impact of transmitting a powerful message to present or future generations. Is the parameter of a pattern of personal motivation that must cause dependence on the credibility of that statement that is precisely the condition and principle of your moral perfection.

Are you adjusting your attitude in favor of the change? How do you bring your contribution in modeling the society? Can you evolve in your career by helping the others around you? Do you feel the need to give something? Or, you are just waiting only to receive?

Your ramp towards success is given by your attitude. Do you adopt an attitude of indifference and superficiality to the world around you? Or, an attitude of gratitude and solidarity?

A lasting lifelong lesson is like the formulation of a truth that you have mastered over time: it conforms to reasons of reflection and reasoning, but cannot prove to be superior if it does not change the face of the world.

The best leaders make it so that a personal statement becomes a way forward for present and future generations.

Source: https://neculaifantanaru.com/en/what-are-the-best-leaders-doing.html

What Are Visual Harmonics By Derivative With Harmonic Montage?

On July 16, 2010

A visual leader in cinematography weaves together distinct images so that each sequence of frames conveys a unique emotion or idea without redundancy.

In music, harmonics (of the fundamental or dominant) are the vibrations that occur with the vibration of the dominant tone, which they accompany. But in the movie, the visual harmonics turn out to be... an element of a fourth dimension! Possessing such an excellent instrument of perception, for the sensation of movement, as cinematography is—even at its primitive level—we shall soon learn to orient ourselves in this four-dimensional space-time continuum and feel as at home in it as in our own. slippers.

What are "visual harmonics" and hence, by derivation, "harmonic montage"? The "orthodox" montage, Eisenstein states (and now also considers the montage practiced by him up to this film to be "orthodox"), is a dominant montage. That is, the editing of frames according to the dominant, visible value they contain. The emotional effect, in this case, derives - let's remember the film Potemkin - from the juxtaposition, from the collision of two frames with opposite dominants, which were in conflict (opposed by graphic value, by the size of the load, the length of the frame, etc.). Precisely to create the dominance of a sequence, in the film Potemkin, Eisenstein had used these guide frames.

The use of distinct visual elements and color coding in complex narratives facilitates the connection and sequence of frames, maintaining the spatio-temporal continuity of the cinematic story.

In cinematography, where a network of visual lines develops, also called narrative thread, so that in each narrative "node" several distinct visual elements meet (a reflexive point is called a narrative node, such as a monologue , in which main themes and motifs are encountered). Because of this, visual lines interweave with different meanings, so that no group of two adjacent images (successive frames) conveys the same emotion or idea. The director, his main task, is to demonstrate that such a way of narration can always be achieved if we use different perspectives; in certain cases, however, resources may be too few if we consider the complexity of the scenario.

Observation. A way of organizing the networks of narrative threads that form visual lines, analogous to that in the visual arts, is sometimes encountered in practice when structuring the story. Namely, in the case of complex narratives, in order not to unnecessarily complicate the connection and sequence of frames, it is important for the director to use distinct visual elements (or symbols whose functions are denoted by different color codes); in this case, the space-time continuity in the film resides in the way the scenes are edited.

When choosing leadership as a vision you must interweave visual lines with different meanings, avoiding emotional or conceptual repetitiveness between successive frames.

Of course, in this case, the crucial moments of the narrative, captured by a well-structured script, do not have to be of the same intensity of perception that the audience expects. The montage plays, in this case, the role of narrative knots of the epic thread from the script itself, and the threads of the subject, having the role of thematic guide, unravel only with the help of the scenes that clarify and reveal the essence of the story.

Harmonic montage, as opposed to the "orthodox" dominant montage practiced by Eisenstein

in earlier films, can be seen as an attempt to demonstrate that one can always achieve a complex narrative using 15 different types of visual elements; In some cases, however, 14 elements may be too few to express the desired complexity.

Visual composition facilitates the connection and sequence of frames, maintaining the spatio-temporal continuity of the film.

This approach to assembly is analogous to the organization of complex electrical circuits. Just as circuits use different colored wires to avoid tangling when connected, harmonic montage uses distinct visual elements to avoid narrative confusion. The "apparatus clips" in the circuits can be seen as the key points of the narrative, painted in the same emotional "colors" as the scenes that precede or follow them.

In this context, individual scenes play the role of wires in the circuit, while the crucial moments of the narrative represent the nodes of the network. This approach allows the director to create a "four-dimensional space-time continuum", where visual harmonics become an element of a fourth cinematic dimension, giving viewers a complex and multi-layered experience.

Harmonic montage therefore becomes an excellent tool of perception, allowing the director to orchestrate the sense of movement and emotion in a much more sophisticated way than in dominant montage. This advanced technique allows viewers to orient themselves and feel "at home" in this new cinematic dimension, as comfortably as in "their own slippers".

Directorial leadership consists of orchestrating networks of visual and narrative lines, creating reflective nodes that connect diverse themes and motifs, providing a coherent and engaging narrative.

What are visual harmonics by derivative with harmonic montage? They are visual elements that complement and enhance each other, creating a unified aesthetic experience. I say this because they function similarly to musical harmonies, as opposed to a montage that integrates multiple layers of visual meaning as an integral part of the film's narrative rhythm and flow.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/what-are-visual-harmonics-by-derivative-with-harmonic-m

What Bizarre Whim Haunts The Soul Of This Dying Man?

On November 03, 2013

The decision to accept yourself as a discreet confidant of people is a form of seeing how they react, knowing their limits and finding out how far they can go without shaking their convictions.

- Here, then, is what led me to consult you, continued Samuel. Well, Julius thinks he's going to die soon, and I'm afraid he's right—and he'd like before he dies, at least to have the joy of calling you his wife.

- His wife? murmured Frederique.

- Yes. do you realize what bizarre whim haunts the soul of this dying man? I know very well that she asks absolutely nothing else from you than to continue the filial affection that you give her even now. I know well that he will respect you as his daughter. But I, who love you, I who had and expressed to Julius this desire which means my life, cannot easily endure that another, even a dying friend, should offer his name before me to her who promised to wear mine.

- I made you a promise, yes, Frédérique said softly, and I assure you that I will keep it. I am yours, and you did not need to consult me about the answer to Herr von Eberbach. I categorically refuse any proposal from you.

Leadership: Are you able to change something in the way you position yourself and act in the context of assuming a duality (reconciled with yourself), so that what fulfills you does not violate the rights and beliefs of others?

- Yes, you are an angel, said Samuel; but have I the right to abuse your generosity, and can I respond to your devotion with my selfishness? Is it necessary that, in exchange for my happiness, two beings should suffer? Especially when these two beings are the man I love as a brother, and the woman I love more than a sister? Shouldn't I give up, avoiding the risk of being considered a scoundrel, a happiness that would bring him death and you poverty?

He stopped for a moment, as if trying to gather the strength necessary for a sacrifice, and resumed:

- My friend is dying. He lives only for this supreme hope. To destroy it means to destroy existence. A true crime. Banish that thought? With helplessness. She clings to marriage with that stubbornness that is only characteristic of children and the dying. My friendship clashes terribly with my love. I feel it is almost a criminal act to deny a poor dying soul the happiness that harms no one in this world, but would help him to go with a smile to the next world.

Leadership: Can you find another way to communicate a reality, by belonging to the same reality expressed differently?

Our thoughts and material needs, if they intertwine in revealing the forms of manifestation of the "happiness" phenomenon, as evidenced by the relationship between the two characters in Dumas' novel, can lead to a change in attitude about life. And not only that. The idea and the

phenomenon of change appear in people's lives both in the way of honestly confessing the oppressive steps of the heart, and in the way of approaching a reality that, even if it hurts, even if it comes from an exasperation of sensitivity, even if it seeks adventure in all its poses, creates a personality full of firmness and maturity.

Here comes the phenomenon of duality, the conflict between real and latent, an example of opposition or contrast between two aspects of something, a veil that lifts from your eyes and you understand the world exactly as it is. I mean that when he reveals his thoughts, the man is really himself, while in everyday life with him he is only a mask that boasts a superb composition and a special effect.

Or as someone wrote on a web page, "in a couple's relationship, the duality goes to the point where the life partner constantly feels that he does not know who he has by his side, which sometimes is not such a bad thing, because you can never be bored, and there is always a new challenge before you. In principle, the opposing forces are constantly aspiring to a reconciliation that will take them out of their separation and raise them again to the unity from which they descended."

Leadership mirrors the image in the mind of the man in control of his instincts, who cannot be humbled when he reveals his thoughts, intentions and feelings. That makes him unique and determinable (especially in rules, behaviors and values), makes him the possessor of a reality that has its own and particular dimension.

What Bizarre Whim Haunts The Soul Of This Dying Man? I believe that the desire to be loved, without having to qualify for acceptance, is a whim that you will not be able to make the most of later as you would like, a whim that you can always dispense with if you notice that something doesn't suit you.

The writer Gerard Lele well emphasized: "Dependence is that imperious need to be loved without any moment of weakness or absence, love without which the individual gets sick, weakens, ceases to live, ceases to exist. The addict has a greater need to be loved than to give love, and his need is insatiable; he is like a bottomless sack that ceaselessly demands to be filled. Everything happens as if he does not love himself and asks the other to love him in his place. His demands risk exhausting his partner."

*** Note:** Dumas, Alexandre - *The Hand of Providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/what-bizarre-whim-haunts-the-soul-of-this-dying-man.htm

What Catches The Eye Is What Only It Sees

On July 19, 2022

Develop a way of perceiving the inner reality of the creation you experience concretely, forcing your eyes to see beyond what is directly visible.

It is rumored that the ocean hides in its depths, mysterious, unfathomable, unspeakable, the most sublime views of the symbolists, views of the purified and luminous soul extended beyond all senses. And the depths of this ocean, whose treasures are hidden among the great coral reefs, can reveal the translation of a singular creation. It is an enigmatic world, a space of creation conceived as a *full*attributed to a figurative depth. And it is here that the gaze of my persistent, all-encompassing, unsurpassed storyteller eyes originates, the only guide that begs my mind to expand its horizons.

On the skeleton of the great legends that supported the belief in an *Erhutasfienta*(the seat of the kingdom of Poseidon, delimiting the possessions of Hades) the imprints of captivating stories, partially translated into painting only by artists like Jim Warren, glorious motifs, ideal for moments of wandering or longing, made to help me cross the threshold to myself and to my heroic dimension.

And look, at the bottom of the ocean, matter has finally become solid.

Once again I put my imagination to the test, revealing the horizons of a creation impressive in its vastness and diversity. Only the painter of great talent can give class to many consecrated people of occult symbolism (of an unprecedented complexity), both by the compositional originality of his visions, not at all conformist and comfortable, but especially by that decoding of the visual message, indissolubly by reference to the valences of subjectivity: "You cannot be sure of what you see, hear, understand".

Leadership: Can your work reveal the horizons of an impressive creation through vastness and diversity, beyond the impact claimed by the image in the foreground of your attention?

The ocean of the main languages in the world of art has its waves, however, being able to combine all the valences of symbolism related to receptivity and openness. And yet, to represent an artistic moment you don't directly need the image of waves hitting the shore, because this is a complex and complicated phenomenon to achieve even in the poetic art of symbolism.

It is no wonder that it is difficult to arrive at an artistic composition, considering this phenomenon that needs more than shapes, colors and expressiveness, to have a random character in all cases.

And if at this moment the image in the foreground of my attention is an illustration of high waves on an uncertain sea, this is because my eyes, open, exposed directly to the light, can speak and reveal so many secrets, so many beauties, so many states of mind that my subconscious creative horizon imprints on the artistic approach. And the viewer of my paintings is going to feel all this in a fabulous way.

The thread of this phenomenon is masterfully hidden in the guise of an artistic artifice (the optical illusion of infinite space), leaving without explanation a lot of cases that reappear on

the horizon of imagination. It is observed, therefore, that the internal reality of my creation, in the sense of exploring the mysterious depths of the ocean, aims to increase the effect of mystery and obscurity, pulsating from every square centimeter of the canvas.

Leadership: Are you able to make a sustainable creation on a visual background mainly composed of the composition and joining of several alternating or contrasting sections, but united by the overall vision?

This synthesis between the sunlight and the chiaroscuro hidden in the waves, produced in the case of a relatively transparent medium, comprises the greatest preponderance of the particular in art: reality is produced by that something in which both cases are one.

In principle, one could say that in art we capture a double image: we see the waves hitting the shore, at the same time we see how the light creates the sheen above the waves. And what my eyes outline in an image, due to the effect of refraction, such as the image of a rainbow in the direction of the solar disk, does not undergo any change if it is transposed into another, relatively dark space.

In fact, my eyes move the subject of the image in such a way that it is seen simultaneously with another. The image appears variously colored on the edge, especially if the light space is parallel to the visible background of a rainbow reflection, like a mirror, thus the surface of the water reflects the light from the rainbow back to the sky, especially intensifying the blue-green color of the waves.

Right view – right action. Correct attention – faithful representation. So, to see correctly means to distinguish the difference between shades, avoiding the views considered "just", not the depths revealed intuitively and in lively figures. In art, you must discover the elements that constitute viewing and discover the causes that generated their multiplication in the sensitive plane, by using observation and experiment rather than by the flight of imagination.

A well-defined vision must ensure the faithful representation of an image that, imprinting itself particularly in the imagination, can be used as a background for actions that highlight your personality and artistic abilities, but also the abilities to adapt to the variations of the surrounding environment.

What Catches The Eye Is What Only It Sees. And what did my eyes see today? They saw the ocean with its foaming waves, which changed perceptions and created new landscapes and views. My eyes played so beautifully with the blinding flashes of the waves, but also with the sparks of the ships crossing each other. Along with the waves, my thoughts have traveled thousands and thousands of miles, without quite understanding their meaning or depth.

And I remembered that life, with its unpredictable waves, forcibly took me in a different direction than the one I set out for. No man becomes a perfect artist until he has known the unique feeling of disorientation that comes from an involuntary emotion, as when you stand in a half-finished watercolor landscape.

This is also an internal reality of my creation, because all my emotions contained in the dimension of space and time that the ocean compressed into a single moment of illumination, were simply waiting to be discovered...

Source: https://neculaifantanaru.com/en/what-catches-the-eye-is-what-only-it-sees.html

What Did Griffith Represent In The History Of Film?

On July 19, 2010

Every artistic decision of a director involves a piece of his creative identity, contributing to the development of cinematic syntax.

First, David Wark Griffith. The American filmmaker whom Sergei Eisenstein will write about played a huge role in the development of the Soviet film editing method, or more precisely, what is best in Soviet film came out of "Intolerance".

What did Griffith represent in film history? The means he used: the close-up, the alternation of actions, the movement of the camera, the variation in angles, etc., had been discovered before him. Griffith used them creatively for the first time. The cutting of an action, the dramatic alternation of two different lines of action through parallel montage, the creation of a specific tempo through montage, the variety of angles - all these elements, which are the basis of the cinematic language, were consciously used only by Griffith.

The morphology had existed, but Griffith created the syntax. Cinematography acquired an articulate language through him. The Soviet film school, and primarily Eisenstein, then took over this medium, turning it into a way of communicating thoughts and feelings.

A visionary leadership model involves not only discovering new means of expression, but also integrating them into a coherent syntax, articulating a cinematic language capable of conveying thoughts and feelings.

Griffith's unique contribution lies in his creative and self-aware use of existing cinematic techniques such as close-ups and action sequences.

“One of the fundamental concepts in cinematic language that is important to reflect on is the analysis of montage, that is, how sequences are arranged and edited to create a coherent and engaging narrative flow. This involves studying the movement of close-ups and the cutting of action, including the speed and tempo of individual scenes that the director uses to heighten emotions and emphasize key moments. In the present case, Griffith used detailed technical drawings to cut out the different parts of a film and assess their interactions so that each scene contributes harmoniously to the development of the narrative and the building of dramatic tension.

For this reason, the variability of shooting angles is crucial to ensure an optimal perspective of each scene, thus increasing the visual and emotional impact on the audience. In scene design, parallel montage patterns are often used to compare different scenarios in terms of visual impact and narrative fluidity. This approach allows for the creation of robust and effective films anchored in a solid and coherent narrative structure. For example, the Soviet film school, especially the director Eisenstein, took up this method, turning it into a way of communicating complex thoughts and feelings."

Innovative leadership in cinematography involves the ability to take already known elements and use them creatively, transforming them into a complex and profound form of expression .

What did David Wark Griffith represent in film history? He represented the father of articulate cinematographic language, transforming already known techniques such as

close-up, alternating actions and parallel montage into a complex and coherent form of expression. He created cinematic syntax, giving structure and rhythm to visual narrative and paving the way for the use of montage as a tool to convey ideas and emotions. Through his innovative use of editing techniques, Griffith profoundly influenced the Soviet film school, becoming an inspirational model for directors such as Sergei Eisenstein.

A true director is able to transform film into an articulate language capable of communicating complex ideas through the conscious use of editing techniques.

* **Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/what-did-griffith-represent-in-the-history-of-film.html

What Did You Want To Tell Me, Look?

On June 06, 2024

What you see in yourself is what you let reflect around you.

On the streets of Iasi, in Copoului park, an oasis of color in a dreamy landscape is taking shape. In this quiet place, a piece of heaven removed from the urban bustle, the flowers open their petals like little multi-colored treasures that deserve to be looked at for a long time, by no means stolen. Here, a simple woman, with hands cracked by work and a face furrowed by the sun, but with an artist's soul, weaves her magic, an arte a traves del cual se presentan al publico ilusiones apparentemente imposibles . She is my neighbor, a simple woman, raised in the country, without any college, and who works at Salubris, but who transformed the park into a living masterpiece.

Behind the simplicity hides a deep and creative soul, perceived only as a silent enigma. Her rough hands, accustomed to mowing the lawn and planting flowers, became in time living, clean brushes, painting with vivid colors the green canvas of nature. Arranged with care, with enchanted images, the flowers are not just simple plants, green views of nature, but poems written with delicate petals and vibrant colors, odes to the simple beauty of the world. Thanks to her, each flower has a special place, a story to tell, an emotion to convey.

The projection of her soul floods the geography of vision, transforming the mundane into a symphony of colors and fragrances, along the lines of an "Enztaassal Desthiasha Idasenzi", the revelation of a creative manifestation. Young or old, all passers-by stop from time to time and admire the work of a soul in love with nature, amazed by the beauty created by the hands of this simple woman, unknown, often overlooked, but holier than all. There is something in it, a small addition of appreciation for beauty, that kind of dignity that makes you superior to the others, not coming out except through the voice that the surrounding eyes give to art, elevate it to the light, to the good God.

Leadership: Can you express the vibrant essence of creation through your inner voice in an engaging visual message?

An artist soul does not need privileged conditions to manifest its authentic splendor. These silent fountains of anonymous art flow smoothly and color the world with their dull freshness, and only when you cut beyond appearances and simplify the outer noise can you hear the melodious whispers of blooming nature.

Indeed, even the humblest of men can create unforgettable masterpieces, like artists who confess their souls in moments of divine inspiration. It is not for nothing that the writer Simona Popescu chose "Exuvii" as a means of revealing the sensitivity that comes from the metamorphosis of butterflies:

"It is curious how seldom you meet men who say things which we cannot say ourselves about the formation and transformation of the eternal spirit. That is the rule of memories. If I were to penetrate into the chamber of the soul of any of them, I should find that he is pure and fragile, like a lily surrounded by butterflies. Perhaps, beyond this delicate flower, a great psalm is heard with faith, a whisper of the universe that sings an endless story. Is it possible that the echo of the stars is hidden in its delicate fragrance falling flowers she gathered in her dreams, and a pale light that pulsates with the rhythm of her inner universe? Do we not find the delicacy of her dreams in the butterfly's wings?"

Leadership: How important to you is the appreciation of the inner voice, reflected in the idea that what you express uplifts your soul and connects you to the divine essence?

Some gestures rely on a motor impulse, erupted from the depths of the being, revealing the vital principle of all artists endowed with aesthetic power: *"As an intermediary between the material world and the spiritual world, the artist has the ability to access and express the vibrant essence of creation through the voice interior, transforming it into an instrument of the revelation of primordial beauty."*

Of course, in the crystalline diamond of the pure soul hides the echo of shooting stars, manifested through graceful eruptions of creative gestures.

This woman does not have university degrees, she did not study art in prestigious schools, in accordance with world trends. But it has something much more precious, something passed through the purifying fire, something that contains the supreme power of the universe: the "noble soul". An elan whose intensity gives value to existence, summarizing the being in its original depth. He has the talent to see the beauty in the simplest things and share it with others. It has a special sensitivity, like that of a butterfly, a receptivity to the harmony of nature that is translated through special floral arrangements.

Her artistic soul flows into everything she does, turning a simple sanitation job into a work of art. All those who admire her floral arrangements smile, feel calmer, more connected to nature, in tune with the harmony of a life lived in balance. And her greatest joy, tightly held to her chest, is given by a small addition of appreciation for beauty: *"This is what I made with my hands, this is my work, which all the passers-by admire !"*

Leadership: Can you consider your talent for seeing beauty in the simplest things to be the object of a fulfilling attention, and not an effort to overcome yourself?

Sublime, isn't it? Beyond apparent fragility, like the lily surrounded by butterflies, such gestures carry the primordial force of cosmic creation. Through its crystal clarity, this soul reflects the primordial light in a concentrated form accessible to human perception. I still don't know what's more important: to see what I feel, or to feel what I see.

The visual aesthetic she creates is not just a simple treat for the eyes. It is an invitation to introspection, an awakening of the senses, a deeper connection with nature and with one's own being, an "Auriumerial Ephicasedom Appel", a form of spiritual enlightenment translated as "capturing emotion through images". Always in bloom, full of color and good cheer, the flowers cared for by her tell us about the fragile beauty of her life, about the simple joy of the little things in her life, about the transforming power of art to which her pure soul aspires.

As I said, if we were to enter the sanctuary of the soul of such a pure being, we would discover a crystalline fragility, like a lily surrounded by butterflies. This simple woman, without any education, has demonstrated so many times that art is not reserved for the elites, but is an expression of the human soul, accessible to everyone. That beauty can be found anywhere, in any place, if we have open eyes and a receptive heart. That an artist's soul can turn any corner of the world into a masterpiece.

The true measure of greatness is recognizing that the supreme power of the universe, reflected in your noble soul, is a testimony to the beauty you spread around.

What did you want to tell me, look? That the image of a beautiful life resides in simplicity? That the image of a beautiful story resides in the experiences? That the ultimate beauty does

not reside in external refinement, but in the depth of emotion and sensitivity of the soul connected with nature? Or, perhaps, only what is inside man gives the measure of the beauty he spreads around?

The look, as my eyes perceive it, filled with what I feel every moment, always reminds me that any simple man I meet is a man with a big soul. And the only truth I really know is that I am inspired by such people.

Source: https://neculaifantanaru.com/en/what-did-you-want-to-tell-me-look.html

What Does It Mean To Be Congruent?

On January 30, 2009

Learn to communicate beyond the words you speak, in order to better interact with others and better discern the quality of their message.

You are congruent when you jump for joy because you have been promoted and you shout: "Hooray, I'm happy, happy, happy."

When you verbally warmly congratulate your rival for getting the promotion you've been eyeing for a long time, but inside you're fuming with rage, that feeling comes across more or less non-verbally—unless you're a big actor. There is such a thing, there are people who have learned to communicate. Now you are not congruent. Caution: Seeking congruence is not wanting to manipulate. And this time, there is a good and a bad use of this tool. It is polite not to want to spoil someone's joy of victory by showing spite, it is natural to experience such a feeling when we lose. In this case, congruence is at the service of our politeness.

Leadership: Are you able to direct the Unconscious of the person next to you in the direction of your objective, in the direction of what you aim for through communication?

So try to observe yourself in the coming period. Be aware of what you are communicating beyond the words you speak. Then correct what needs to be corrected, training yourself to manifest a more congruent expressiveness. Learn to make gestures that support your speech. Feel free to use your hands, body, positions, eyes. Think about occupying the space that belongs to you: do not keep your arms close to your body. Nod your head. Use all that nature has given to be expressive in congruence.

Thus, you will already have enormous assets to make yourself understood and believed – because it will be felt or perceived that you are genuine.

But, you will tell me, what if I have to lie? "Not every truth is worth telling", says popular wisdom. And in doing so, you must be congruent, otherwise your innocent lie will not stand or won't stand for long. Imagine a seriously ill friend in the hospital. He moans: "I can't escape anymore". If you tell him: "Yeah ! You're going to get away", and jokingly add: "Bad weed doesn't die", thinking that, in fact, your friend won't get better, you'll be communicating this non-verbally to the Unconscious (your deepest belief) and you will only reinforce his fear of death.

So learn to be congruent in all situations. You must direct the person's Unconscious in the direction of your objective, in the direction of what you are aiming for through communication. And it won't be effective unless you are congruent verbally and non-verbally.

Leadership: Have you trained yourself to "hear" in a different way, so as to enrich your capacity for perception and understanding?

Whether your goal is to get the latest compact disc of your favorite singer or to sell a customer the green plant that will perfectly decorate his interior. Get your life partner to accompany you to the cinema or convince your boss to give you a vacant job; either for an interview for a job or to propose your screenplay project to a producer; whether it's to turn down the product he wants you to buy or to get an entrepreneur to sign a huge contract... Always remember that the Unconscious is listening and interpreting.

You should train yourself to spot non-verbal cues by watching our politicians on TV. Don't dwell on the meaning of the words they speak, but look at them. Observe them, transfer your "listening" ability to visual perception. With a little practice, you too will begin to realize – consciously and not just vaguely – that here, at this point in the discussion, there is a lie, a cover-up, an embarrassment. It is indeed very instructive. Without sharpening your attention, your Unconscious would have sensed very well that something was wrong and then this sensation would have been lost, while your Conscious would have registered only the meaning of the words.

You must therefore become receptive to the non-verbal of the other. Not to seek argument, but to understand more deeply and in a complete way, with the aim of being able to better communicate with him and better discern the quality of his message. To learn to communicate beyond the words you speak, so as to enrich your capacity for perception and understanding. Let's follow these tips, but let's not forget what Romanian writer Ionel Teodoreanu said: "Feelings never acquire the philosophy of the mind."

Leadership follows another rule, which should now be obvious: "Good communication depends on the background of what you say, so that you show the esteem you have for your interlocutor, always finding something to value him".

Learn To Always Be Congruent by pleasing others – this is the greatest vector of authentic power you can have over them. This attitude of recognizing the other applies to all your interlocutors, in all cases, children, adults, life partner, clients, boss, collaborators, groups, friends. Don't forget this last tip from Erica Guilane-Nachez:

Denigrating the other person, making them look ridiculous, or "sweeping" them under the rug may be goals for some. This, however, will never be communication and is generally the sign of a mediocre settlement of the ego. Only a weak person tries to crush another weaker than him. On the other hand, someone who is truly strong and fulfilled is sure of his strength and confident in his happiness, he has absolutely no psychological need to demonstrate his strength in this way.

A person who is really strong is more likely to bend down to support those who have difficulty standing. Thus, if you have the annoying tendency to put down the other (life partner, child, those close or less close), ask yourself what is not going well inside you and how to improve this situation. But don't ask yourself why you have problems in human contacts !

We must recognize that the other has the right to respect his ego – or, if not, to keep our distance and not try to communicate with him. if you are looking for help and cooperation, the pleasure of being together, or, more prosaically, proof of good behavior, always remember that the ego in front of you is the key that will open or close the "lock" of the door that leads to your goal.

*** Note:** Guilane-Nachez, Erica - Chance is on your side, Editura Polirom, 2003

Source: https://neculaifantanaru.com/en/what-does-it-mean-to-be-congruent.html

What Does Leadership Mean To You?

On January 13, 2013

Learn to respond to your thoughts and deeds as a unique way of bringing and integrating a spiritual experience into social reality.

If you didn't know, you're finding out now. Weak people, those who lack the courage to go to battle, always react through an incomparable treachery to every challenge of the world, often compensating for any suffering, any inferiority complex through an unexpected, and as subtle as possible, violent reaction.

Look at the quiet, studious, formerly top of the class man, always at home, every Sunday at church, praying 3 times a day, family man, eating no meat at dinner, etc.

Try to show him that you are much more intelligent than him, try to contradict him with any argumentation and see how he reacts. You will see how easy it is to completely get on his nerves ! But be careful, he is like those tiny bottles filled with the most venomous poison, which if they explode...

So, you have to be a real craftsman in poisons to know how to annihilate and deviate with great dexterity any unwanted effect... in what regards some people.

Let us remember the famous Martha Lowenstein, known as "The Poisoner of Austria". Here's how the world described her: "She is so delicate she wouldn't hurt a fly."

- Yes, delicate and deceptive as a still water – will say the general prosecutor in the courtroom when handing out the death penalty.

Leadership: Are you prepared to answer the challenge of thinking who you really are when you forget that you are still something else in an attempt to surpass yourself?

Where and how is the essence of man determined? Is it not in the attempt to prepare man to define a lasting existence in time, to assure a trust in that reason that can say "God exists and I will be saved because I have dealt with any temptation, because I have overcome all trials, endured anything only out of love for my fellow people"?

The essence of man is determined by the dimension of his thoughts and deeds, good or bad, when he is faced with a reality that is far too cruel and cold for his experience of life up to that point. The unconditional predominance of the capacity to discern the effects of certain changes on his professional and, indirectly, personal situation can break the balance that characterizes a well-balanced soul, preventing his adaptation to the conditions of life.

The deepest regret appears when you are filled with enmity against someone or something, or when you are faced with the assertion of a doubt about reality. It is like looking into a mirror in which your image appears distorted because of the suffering of having lived a certain life experience at a low intensity. In this case, your entire philosophy resembles more a defense mechanism against the suffering of being like you are when you are "disgusted your yourself".

The level of supportability of personal attitudes comes from the attachment to the effect of life that tends to devalue when you feel that you are not fitting into your ideal of perfection.

The most pretentious feeler and intellectuals sin not only through a contemptuous and arrogant attitude, full of pride and vanity, but rather by a detachment from the surrounding world, through the care of not falling into absurd adventures.

If we need to find a preventive means against human passions and sins to avoid unwanted effects, then it is good to keep away from the occurrence of events, the encounter and avoidance of which requires a certain spiritual experience that is a shield against the temptation to succeed in petty purposes, against the deception of being free in a strict way of life.

The attempt to surpass yourself sometimes resembles an attempt to blame someone else for a mistake of yours that could have been avoided if you didn't want it to end up the way it did. It is a kind of denial of spirituality. In this case, your way of waking up feelings of action, but with a selfish character, is anchored in a context dominated by despair and frustration, when you are overcome by the inability to do more than others, the inability to be at the same level with them when it comes to being "adorable".

This is what it means to be endowed with the traitor's vocation. It is also a way of surpassing anyone: by alienating the assets of others, by cheating, by conspiracy, by denial, by the erosion of relationships. It means that you have certain visions and a certain experience of moving things, but not in an orthodox manner.

Proving you have a strong character means to permanently return to searching for the good element within you that is not available for the evil that happens to you.

At the opposite end, people are balanced by their own forces in the sphere of greater stability of values over time, not because of inertia in a painful state of mind. Look at the guy who so well combines the knowledge of things with physical exercise. He knows how to exhaust his negative energy; he does not allow it to spool up inside of him (until it explodes). Try to provoke him with anything. Wanna bet he won't even notice you?

Strong people do not respond to any challenge, they do not react through dirty perfidy or dirty secrets, but rediscover themselves by identifying with an active spiritual experience. Moreover, they annihilate their dominant manifestations through a calm of mind, thoughts, and soul, always preferring to enjoy a sauna after 20 km of running.

At the end of the day, he is not the one who decides what the ideal life looks like, but his whole ability to understand the moment he experiences, the present moment in the totality of a balanced way of thinking reflected in a peaceful attitude expressing force and grandeur.

Self-discontent is a testimony of existence itself seen as a validation of the fragility of man in the face of the experience of being less than the expectations he insists on imposing.

What does leadership mean to you?

For me, leadership means to emphasize the predominant faculty of sound thinking in an active, emotional and intellectual character, reflected in a behavior that cannot be blamed.

The most durable leadership can be regarded as an expression of spirituality contained in an ideal of greatness, lived for a creed that requires a certain self-discipline in order to grasp the sense of moral and social responsibility.

Source: https://neculaifantanaru.com/en/what-does-leadership-mean-to-you.html

What Does The Director's Art Consist Of?

On February 01, 2009

Authenticity in artistic expression is born from the delicate balance between truthful and affective, towards a deep and personal meaning of human reality.

The working method of the two artists works perfectly, without asperities. Collaboration always has eight precise successive moments. First Eisenstein shows him the montage of the sequence. Then the sequence is timed and the director expresses his wishes for the music. They express these wishes plastically: "Here, here it must sound as if someone is ripping the child from a mother's arms", or "make it sound like you hit a cork on a bottle". Prokofiev is always delighted by such artistic indications.

Then the composer returns to his hotel room in Alma-Ata, where he transposes the notated timing into a certain number of measures depending on the tempo the music of the sequence is to have. On the plan is a metronome, a stopwatch and sheets not yet written, but with the staves divided into measures and scribbled with all kinds of notes for his understanding only. Once the frames of the composition are precisely fixed in this way, Prokofiev composes the music that fits into this pre-calculated network of measures.

Leadership: Can you heighten the sense of revelation when, in front of a work of art, you feel the inspiration echoing in your own existential experience?

What the artist will do later, through a kind of shaping of the ideas (and information) received through vision, is nothing more than the effective materialization of that primordial determinant in triggering the creative action called inspiration, Rumatatti Aliudagoss Essaes , an impulse of all man's abilities, and it is manifested in all artistic achievements of value. Art therefore becomes, in terms of the artistic vision, a "phenomenon where the most developed senses, such as sight and hearing (which are manifested in existential experiences) must be appreciated according to the criteria imposed by the phenomenological relationships generated by each of these three horizons: emotion, expression and expressiveness .

Especially since, when faced with a thematic motive such as "tearing the child from a mother's arms", the art of a director must show his concern to capture the impressive essence of that motive. Therefore, art, as it is, determined by the close collaboration of several artists, must detect what lies hidden beyond the external appearance of a "subject", so, in other words, it must penetrate into the depths of the mystery that the subject tries to reveal it in an innovative way.

The director's art consists in capturing the deep essence of the motive, beyond the outward appearances. He must explore the complexity of emotions and reveal the human impact of tragedy. As for "penetrating the mystery", art becomes a key that must allow viewers to penetrate the mystery of human suffering. It must challenge viewers to reflect on the human condition and the tragedy of borderline situations.

Leadership: In your search for meaning, have you discovered how art serves as a bridge between tangible reality and the abstract world of emotions that govern human existence?

Importantly, through the artistic exploration of pain and loss, the director can provide the audience with a cathartic experience. The emotions evoked by the show can contribute to emotional healing and a better understanding of the human condition. Art is not only a form of entertainment, but also has an important social role. By addressing sensitive topics, it can

contribute to raising awareness of social issues and stimulating public dialogue.

It is difficult to penetrate the mystery of human suffering, and the director's art consists in facilitating the understanding of this deep experience. There are numerous examples of films that successfully tackled this thematic motif, such as "Schindler's List", "Requiem for a Dream" or "Grave of the Fireflies". In the music composed for any scenario in these films, human suffering was represented by obscure tonalities, enigmatic chord progressions, and the use of deep-sounding or ethereal instruments, which added an enigmatic and unsettling atmosphere.

What the artist will do later, i.e. the "total creation" that tries to reveal the mystery, generating intense emotions in the bubble of which we find eroticism and violence, love or hate, is only a metaphorical manifestation of that primordial determinant whose impact influences all aspects creation. We encounter here a phenomenon of accommodation of mystery with subjective understanding, in an alternative way: the interception of vital signs and their metaphorical relaunch, through the act of a creative reinterpretation. Lapidarily it could be said that the point at which creation must reach, through a kind of metaphor of mystery, regarding any subject taken from real life, must put on metaphorical garments in this creative reinterpretation.

Leadership: Have you ever realized that through your own interpretations, you are invited to evaluate the artwork in a unique way, exploring the tensions and emotions hidden behind each existential motive?

At the heart of this collaborative process, where the working method and creative tempo of Eisenstein and Prokofiev work in perfect synchronization, we discover the essence of artistic creation. Art, therefore, is no longer just a singular phenomenon, but becomes a dynamic dialogue between visions, a montage of emotional and symbolic sequences that compose the inner landscape of creators. Against this background of interdisciplinarity, where music and image intertwine, our senses are invited to evaluate the work of art through the prism of an emotional plasticity and a deep symbolism, which transcends the frames of ordinary composition.

The effective communication and creative collaboration between the two artists highlights a constant concern to penetrate beyond the visible surface of reality, to explore the tension and emotion hidden deep in the mystery of each thematic motive. Thus, their joint creation becomes a brave interpretation, a reception of the mystery through the lens of a bold artistic vision, bringing back to life the vital signs of humanity through a metaphorical re-editing that expresses, in a unique way, the complexity of the human experience.

Through art, seen as a bridge between various forms of expression, you can overcome the limits of individual expression, offering a complex interpretation of life. And for art to become a universal language of emotions, it must overcome cultural barriers and touch the sensitive chords of people from different backgrounds and contexts.

The director's art is to transform a painful thematic motive into a meaningful and moving work of art. Through sensitivity, collaboration and innovation, the director can create an artistic experience that challenges viewers, moves them and makes them reflect on the complexity of life. In fact, the director must find a balance between realism and sensitivity, avoiding excessive melodramatism and sentimentality.

*** Note:** Barna, Ion - Eisenstein , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/what-does-the-directors-art-consist-of.html

What Does The Eye Lack To Perfect Its Vision?

On March 19, 2023

You cannot admire a thing for its beauty, unless you have thought it beautiful before you liked it.

What makes a random thing like the oil painting on my wall stand out from the crowd is its profoundly different meaning, investigated through a probing question: "Is there a secret hidden here?" And even if the painting itself depends on my eye's property of identifying the universal only through the particular, using here and there the process of allegory, the eye will never be able to use sight in such an unfettered way as to explain the basis of a satisfactory image through a few things.

The eye and beauty in art: perspective ! Let us look for some beautiful, unsuspectedly beautiful things, admire them for their inner or outer beauty, and try to reproduce in drawing an image of them. I believe that absolutely all the surrounding elements, once noticed and reproduced for the intrinsic pleasure of the artist to paint memorable moments, constitute a decorative art of visual origin, art that naturally develops on the basis of a sensory sensibility.

Yes, perhaps I am sensitive at times, especially when I look at a thing with that love that I should be afraid of hurting, a thing taken in relation to myself or the environment. Fact that often makes the transition from the egocentric orientation to the orientation towards the individual experience of understanding the outside. Basically, it is about that aesthetic sensibility that resides from the boundless admiration for the artistic spirit, born from a sweet delirium to which pride is indulged, which you have for a thing to which the vision of the soul is linked, through which man understands the things of reality seen and unseen.

Leadership: Can you convey the emotion manifested by a good visual contact with the thing that attracts you beyond words, in accordance with the norms of a simplicity that emphasizes the titanic dimensions of a vast horizon?

Therefore, the aesthetic sensibility plays an essential role in a well-ordered system, because the very eyes make me anticipate a law of art: "you cannot admire a thing for its beauty, unless you thought it beautiful before you like it". I don't say this for nothing. Because in my soul at that moment I felt the emotion manifested by a good visual contact with the painting that attracted me beyond words, probably mirroring the language full of poetry of an artistic eye that, fulfilling a duty of admiration towards the landscape represented, manifests itself as an illumination of the horizon.

Instinctively, not just imaginatively, I would say that I know what my eyes represent when they are in front of something: I recognize them immediately, I appreciate them as aesthetically harmonious. In other words, the eyes represent a source of memory that never exhausts its subjects or models, without troubling the problem of beauty except when "measure and proportion" vastly exceed in beauty and in execution.

In fact, I would say that the eyes represent the vast horizon of aesthetic concepts integrated in any creation, having the scope of a vision that integrates the immediate in the high dimension of various meanings.

At one point, Socrates asked the beautiful and all-knowing Hippias what beauty itself is, that which added to anything makes it beautiful. And Hippias gave the answer, slightly thoughtful:

"the beautiful is the same as the advantageous and the useful, but the beautiful ones are very difficult".

In this case, the thing that attracts my attention is not so much a simplistic painting, part of it chromatically depicting the spring season, but precisely that weight with which I understand and appreciate simplicity, better than anyone else.

Leadership: Do you turn your gaze excessively to those things so minor, but inherent in the constitution of a vast plot expressed by shaping the infinite into the finite?

Often people do not see what is right in front of them. And seeing, they think they know how to see. I say this because not everything we see represents a vision of the eye, filtered through a chromatic modeling process that involves suggesting light by mixing white in color, and shadow by adding black.

But what happens if my gaze is directed in excess to those things so minor, but inherent in the constitution of a vast plot expressed by shaping the infinite into the finite?

Well, I could find a first answer based on a differentiation of reflected and narrowed light. First, I would start from the idea that any insignificant thing can take the value of the greatest thing, only if you know how to look at it. For example, a leaf, if it is seen with a magnifying glass, or under a microscope, point by point, it would seem like a huge territory inhabited by an infinity of micro-organisms. So, any minor thing can be seen as a great whole, or as a fortified labyrinth, with many tunnels leading in different directions, especially if the eyes know how to perceive the reality from the interior of a temporary, imaginative structure.

Even I would be wary of placing myself anywhere but the most trifling thing, for it would be to neglect my artist's eyes – eyes as penetrating as a magnifying glass, or even as a microscope. In fact, any small detail can represent, quite by chance, the very micro-organism that, together with other micro-organisms, forms in the depths of the drawing the configuration of a symbol perceived only by those who know what they are dealing with.

Not everyone knows how to see infinity in a single point, taken at random in a drawing where each line is a separate object.

The theme that is on the order of the day, on the leadership menu, is the art of looking at things as a whole that shows traces of recombination of different elements, but capable of determining a new overall structure.

Elements such as color, appearance, authenticity, the content of the theme, the symbols addressed, all based on the study of the soul.

What Does The Eye Lack To Perfect Its Vision? Maybe he lacks the ability to differentiate perceptually the characteristics of the elements that make something exceptional. Or maybe he's missing the artist's double vision that doesn't go away when he gets modified optical correction, ranging from long distances to intermediate and short distances.

Source: https://neculaifantanaru.com/en/what-does-the-eye-lack-to-perfect-its-vision.html

What Exactly Limits The Quality Of Your Influence?

On April 01, 2008

Leadership is like a web management application that does not have to crash or generate "system errors" that lead to the interruption of command execution or a calculation process.

"Louis XIV was the protector of the writers Corneille, Moliere, Racine and the musician Lully. He did not place much value on the moral code of the time, having many mistresses. But after the passing of his wife in 1683, he married a pious widow, Mrs. de Maintenon, who encouraged him to devote himself more to religion. Thus, Ludovic began to carry a prayer book and a rosary with him everywhere, and the disasters of the wars and the death of several descendants caused much pain. Absolute monarch, obsessed with grandeur and praised by his courtiers, Louis isolated himself from the common people and at his death in 1715, when his lifeless body was transported to St. Denis, the crowd apostrophized, mockingly."(Brian Mooney - Great Leaders)

This short account of the life of the famous monarch highlights a single lesson: greatness is not a work based on the added value brought both by the means of production, by human capital. Rather, it's like a lottery in which you have to be careful who you entrust your data to. For, one day, the player who did not have enough chips to "call", drew a losing card and thus gave his life.

Well, you can positively influence the way other people perceive you, only if you live up to their spiritual and moral ideals, only if you do not block their attempt to adapt to a new context. It's all about their attempt to see themselves as part of a whole that does not wear out, and their actions, without which the whole would be interrupted, must lead to a greater involvement and a more serious concern for order, for quality, for fulfilling objectives.

From the moment the leader establishes a connection with the people, and until he manages to establish the exact relationship between their horizon and his own, it can be quite a long time. And he has the most difficult task in this period of transition to a higher level of performance because he has to reconcile his and their interests, facilitating the transmission of his values and ideals, bringing evidence of the effectiveness of his leadership, developing that initiative aimed at highlighting his personality full of courage and wisdom – that personality who must occupy a place of honor in their lives and expand their circle of influence by applying a development strategy that will give the green light to his initiatives.

Leadership: Is your power of influence limited by the situations you have to deal with because of the important position you hold as you try to build the course of events in the order you want?

What limits the quality of your influence? Your power of influence is always limited. Because the situations that you have to deal with through the important position that you occupy, remain, practically, innumerable, not to say infinite. No matter how skillful and brilliant you are in the art of persuasion, you will not be able to print without hesitation, without contesting your decisions – a finality corresponding to your level of expectations, and to build the thread of events in the order you want.

Someone will always oppose you; someone will not accept you as a leader. But the reality is that rejection is part of the art of leadership, being a basic component of your training as a human being. Leadership is dynamic, and it changes depending on the relationship between you and other people. What level of relationship do you have with the other people around

you?

What I have generally noticed about leaders is that everyone makes their own set of rules about the relationships they establish. But personal resources and opportunities to maintain them are also inexhaustible. In other words, it is difficult to establish a relationship, it is difficult to be accepted by people, but once you have achieved this, you can easily find many ways to optimize and amplify their development.

Therefore, building an attitude of awareness, an attitude that keeps you in touch with yourself and then with other people, must be part of the goals of all your orientations. It is your merit to be aware that people need you, your resources of knowledge, faith, trust. But they need to rely on themselves after the relationship is established, they need to feel creative, that is, able to cope with whatever situation they are going through. And that is done only through what they are (and could be) in every moment.

But for that, first of all, they need to recognize your position and be willing for you to invest time, patience, and emotional energy in them.

Do all the paths that people around you walk on converge unto you, even if the way you build your attitude toward yourself isn't directed toward sharing the values of your leadership?

Just as a referee must apply sanctions promptly, in the spirit of true fair play, when the game does not take place within the limits of the rules – so too the leader, in order to increase people's confidence and ability to accept him as their lead, must to express what is characteristic of them — that is, to apply that decision, that solution, that method of rendering and upholding their ideals (in the spirit of true fair play) and of raising them to a higher level.

Building a correct attitude towards yourself and the relationships you establish is not a privileged goal, but a necessary one. All the paths people are walking on should lead to you. Every way of thinking they form must first be connected to your thinking, meaning, it must pass through the "workshop" of your leadership. Consequently, it is worthwhile to focus on sharing the values of your leadership, suggesting to people the inclination towards the well-defined essence of your leadership.

If you share a vision for your own team, and you notice different reactions, why do you think this is happening? In order to get closer to people, it is necessary for your vision to be unanimously accepted, and thus all their paths will converge towards you. Remember that no one can achieve anything great if they offer very little. No team performs without the leader making sacrifices and without giving his best.

Leadership is represented by leader + people, by people + leader. The quality of leadership depends on the leader and the people he leads. And successful leadership is given by the people and by the leader.

Can you persuade people to live up to their leadership duties by using a personal example that brings to their minds the fabulous story of a vision that really affects history in a practical and concrete way?

Have you ever shared a vision of your own team and seen different reactions? Why do you think this happened? In order to lead people more effectively, you need to approach them morally and emotionally.

Do you first have to obtain people's permission in order to lead them, or do you put yourself in charge of them? The answer is pretty obvious. It takes time, effort and commitment to develop positive relationships with those around you, you can't go straight to a high level if you haven't gone through the other levels of communication. Can you name at least one cause that could hinder the qualitative progress of your leadership?

How do you approach a problem of common interest? Because you will not be able to rise to a higher level, you will not be able to increase your power of influence if people around you abandon you, or if they do not accept your decisions. It is as if you have typing in duplicate an important report, but you miss certain letters – which change the meaning of the sentences and the meaning of the content, which causes the report to be canceled.

1. Do you generate errors of clarity in thought and action? Are people dissatisfied with the way you express your beliefs and the way you display your qualities? Do you block any communication with people, nullifying their point of view?

2. Do you exclude any issues of common interest that could affect you and their development? Do you have difficulty transmitting your own coordinates of action and development?

3. Does the value content of your leadership thwart any attempt to keep the relationship with the people around you intact?

Leadership is based on the interaction between the leader and those who represent him, so it is based on the interdependence and cohesion between them. Leadership can be represented by a circle, in which the rays are given by the interaction between the leader and the group – which must be dominant between the center of the circle, where the leader is located and the perimeter of the circle formed by the group. The personal example, but also the leader's ability to stimulate the performance of the team through various means are essential in the fight to achieve the proposed goals.

The relationships you develop with the help of influence are like a book that costs less than four books of the same kind, with the only condition that that book be read and reread as often as possible.

The Quality Of Your Influence can be limited by the way you express your beliefs and the way you display your qualities in a context where any step can be wrong. Remember what I wrote above: In order to increase people's confidence and their ability to accept you as their leader, you need to express what is characteristic of them — that is, you need to apply that decision, that solution, that method to them to reproduce and uphold their ideals (in the spirit of true fair play) and raise them to a higher level.

Source: https://neculaifantanaru.com/en/what-exactly-limits-the-quality-of-your-influence.html

What Is Beyond The Line Of Sight?

On October 28, 2024

Creation becomes a response to the calls of the soul, when every step you take follows the contours of a vision that transcends the material.

I realized that the only way to make art is to immerse yourself completely in living, through a kind of continuous, self-imposed transformation with purifying action. Oana Fântânaru, my sister, is an example of absolute dedication to art, as she leaves her personal mark on every step, as she overcomes her limits, both physical and spiritual. I still wonder if art, the indefatigable force with which she deeply identifies, claims victory over her entire being before she reaches the heights of art.

This year he won a place on the podium at almost all mountain half-marathons in Romania. With each path traversed, with each peak conquered, her passion not only deepens, but is reconfigured, becoming a "continuous revelation" - mountain trails are no longer just spaces for physical effort, but sanctuaries, places of gathering of the mind where find authenticity. Indeed, she wanders between the desire to overcome physical limits and the call of the mystery that lurks in those wild places, exploring not only the terrain, but also her own fears and aspirations.

Purification through art requires total abandonment, for the essence to be discovered and expressed, especially against the background of an intense, exhausting, but also revealing race. Mountains are not just simple geographical targets, but spiritual mirrors, each stone being a symbol of the obstacles to be overcome. Every moment when she feels "tempted by convenience", Oana lets herself be carried away by the desire to discover what is beyond the line of sight, like an explorer who is not satisfied only with the available maps, but wants to draw new ones with the power of her body to express oneself freely, with varied, complex movements, artistically executed through the harmony between strength and grace, through sequences of jumps and stretches full of grace, through the fusion of technique and spontaneity.

Leadership: Can you recognize in every effort you make a divine sign, a call to a higher spiritual dimension, which profoundly transforms your being into a receiver of higher revelation?

Of course, beyond the line of the seen is that dimension of the spirit freed from physical and mental constraints, starting from the consideration that: "only by overcoming known limits can we find our authenticity." When she participates in competitions, it is as if her every step on the mountain paths becomes an invisible brush, painting with sweat and determination on the infinite canvas of nature. The "whispers of the ancestral stone" echo in her every move, turning simple running into a sacred ritual of becoming. Step by step, he overcomes not only his bodily limits, but also the invisible boundaries of his own consciousness.

This resonates with what I just read on Wikipedia:

The Christian writer Lactantius (ca. 240 – ca. 320) narrates that on the eve of the battle Constantine the Great had a dream in which he was told that before going into battle he should inscribe on the shields of the soldiers the heavenly sign of God - caeleste signum dei . Probably the chi-rha monogram (the letter X crossed by the letter P). But Eusebius of Caesarea in his work "The Life of Constantine" - "Vita Constantini" tells about the appearance in the sky at midday, above the sun, of a luminous cross with the inscription In hoc signo vinces ("Under this sign you will win"). The cross would have appeared to Constantine, but

also to his army, while they were in Gaul on their way to the Italian Peninsula. Christ would have appeared to him at night, who would have ordered him to make a flag with the sign he saw.

The revelation of authenticity manifests itself in signs that transcend immediate reality, whether written in the sky or in the purifying effort of mountain running, fundamentally transforming the nature of the recipient. For Constantin, the divine sign came in the form of a shining cross in the sky, while for Oana, revelation manifests itself in moments of perfect fusion between technique and spontaneity. In both cases, overcoming physical limits becomes a gateway to a higher spiritual dimension. Oana has to go beyond physical limits to achieve moments of enlightenment in running, just as Constantine had to overcome his old beliefs to accept the Christian sign.

Leadership: In moments of confronting physical limits, when steep trails and ultimate effort mirror your soul, how can you achieve your vision through authenticity?

In each calculated step, *en cada mirada lanzada sobre la línea del horizonte* , Oana creates a work of art in which every element is fully organized, the route becoming a metaphor for her inner journey. Her art, marked by a surprising precision, gives meaning to a path immortalized in the memory of the mountain and the viewers, like a stage on which every detail has been orchestrated with finesse and passion. I'd say it's an art of balance, where my sister manages to maintain the special appeal of height and silence, yet dominates the image as a whole, imposing an imposing, overpowering presence. Everyone's eyes are on you when you cross the first finish line, but you only look within yourself when you feel that the entire race was, in fact, a return to your essence.

Surely, every glance cast towards the peaks means a deepening of one's own art. Everything takes place in the space between spiritual revelation and overcoming physical limits. Here, in Oana's art of running on the mountain paths, with incredible grace, skipping steps as if crossing an invisible thread between heaven and earth, new tendencies to combine movement with meditation emerge with elemental force. These are symptomatic of the decisive orientations of modern painting, in which the soul opens itself to the viewer without mask or illusion. In fact, Oana is the embodiment of the new type of artist – a special visionary, exposed to a category where simplicity meets depth, where the image reveals fragments of the inner universe.

In this sense, the elements of Oana's art do not come from the public sphere of life, but derive from a deeply subjective and individual zone: the echo of the dream of becoming a snapshot of pure authenticity runs through her every fiber. For the first time, an artist, without resorting to disguises or pretexts, manages to give visible form to a pure, rational truth, but born from the deepest feelings.

In the heart of nature, in the middle of hills and mountains, we meet an artist who sees the images of the dream as worthy of being laid on canvas, transforming the mountain route into an open-air gallery. The guiding signs to win were everywhere, she followed them and won every time. Clarity of inner vision guides the physical steps toward shaping a perfect image, toward embodying a perfect image, toward revealing an image of authenticity.

Leadership involves recalibrating your perception, transforming your beliefs into authentic guiding landmarks. Two of those benchmarks are: unwavering confidence in your vision and respect for the diversity of perspectives.

What is beyond the line of sight? It is a dimension where dream and reality merge into an image of pure authenticity, where artist and art become one. It is a call to art, a call to the externalization of feelings with the help of the image refreshed in the memory of the world,

but also a refuge of the deepest reflections, where the artistic ideal finds its full expression.

Source: https://neculaifantanaru.com/en/what-is-beyond-the-line-of-sight.html

What Is Essential Remains Invisible To The Eye

On November 26, 2024

The Creator is that mystery that weaves together existence, making himself invisible where all seems visible.

They are everywhere and nowhere. I am present and at the same time totally unseen. I roam the world with light steps, as if the earth breathes with me, in an unspoken dialogue of existence. The ear of corn, golden now, stretches out like a carpet of living light, each ear carrying within it a dash of the earth's energy. My steps cross it slowly, and my palm caresses the ears in a ritual of returning to the essence of the earth, to the origins. It's as if each touch becomes an imprint in the memory of the universe. It is in this serene and timeless moment that the warm late autumn air carries my thoughts to times past. Between these memories, I feel that every moment is more than what it seems on the surface.

Time, this invisible sculptor of my existence, feels different here through its association with the rhythm of nature and eternity. Every second becomes a fragment of light that feeds my soul, an "Endyexhium Irraetriss Cerneienoh" - that something that transcends words and becomes part of my essence. In this journey, everything seems to dissolve into a continuous present, the cornfield becoming a space where time loses its edges, reflecting the idea that "the present is the only reality that matters." In this intimate atmosphere, I begin to understand that there is no need to look for beauty – it is already here, visible, but hidden in details waiting to be discovered through attention and contemplation.

Nature looks at me gently, as the Creator finds peace. The grass and the sky seem to whisper a silent "we recognize you" in subtle dynamics as an echo of my own search. Further, the happy steps take me to the heart of the city. The little train in the huge amusement wheel follows its circle, and the happy hearts in it beat as if in unison with mine. The people on the train wave at me, yes, it seems to me that they all see me from above, as if we are part of the same dream. And maybe we are.

Leadership: How much does introspective representation define you when you accept narrated experiences as the essence of ongoing creation?

In a perfectly nuanced swing of vivid colors, I slip like an unseen soul through fleeting moments, trying to live each other's moment as if it were my own. I always live between the recollection of these moments and the dream, between creation and reality, where every symbol carries a hidden truth – *un frutto che va raccolto solo a piena maturazione* .

What can be more intense, more mysterious, than getting lost in the search for yourself?

A shiny shop window reveals me to a salesman who smiles at me. I don't know if he knows me or if he just recognizes a look that is looking for something, triggering a spontaneous connection, like between two pieces of the same puzzle. Yet among all these people, among all the images that come and go, I still seek my reflection. The image beyond appearances. That essence that defines me beyond the visible. It is a virtue to know yourself fully, to shape your self in a demiurgic act. However, I'm looking for a higher meaning, that something that seems to unite with the sparkle of the Creator, transforming origins into images, and experiences into a masterpiece of the soul.

Leadership: How can a seemingly mundane moment become the essence of an entire inner universe when you become aware of the eternity hidden in each passing second?

But the Creator also has a longing, perhaps the same all-consuming longing that the character in Erich Maria Remarque's novel Arc de Triomphe suffered from:

"She took the glass from his hand and drank. She was very beautiful and you could feel that he loved her. She was not beautiful, the way a statue or a painting is beautiful. It had the beauty of an orchard through which the wind blows. It was like the life in her, and who had made her what she was, had formed her by the mysterious meeting of two cells, from the nothingness of a womb. It was the same incomprehensible enigma, as in the seed that contains a whole tree, petrified, microscopic, predestined, even now—the crown, the fruit, and the shower of flowers of April mornings—and that in a night of love and of the meeting to a lump of clay from which a face, shoulders and eyes emerge, and those very eyes and those shoulders, after having wandered foolishly, among the millions of people in the world, to stand on a November night on the Pont de l'Alma in Paris and let them come to you..."

The eye captures details that the soul transforms into eternal memories. As I approach the horizon, a question crosses my mind: What energy can connect me to these fleeting moments, making them part of eternity? Then other questions assail my thoughts. Am I just a bystander among bystanders? Or are they the fixed point of a universe that refuses to stop? Pesemne, in the silence of nature I find answers to questions that I haven't even formulated yet.

Leadership: If your emotions became universes, how could they redefine the unseen stories around you to coincide with the authenticity of your own vision?

The universe is a stage, and every second plays the role of a silent messenger of the meaning I attribute to my being. The Creator also sees, through my eyes, all that is contained in the infinity of the moment, letting everything happen as if time were suspended between dream and reality.

On the seafront, the waves dance to a hypnotic rhythm and the sun reflects its light in their foam, creating a visual symphony. A young acrobat defies gravity with every jump, and his moves are poetry written in the blue sky. Passers-by watch in fascination, and their silence says more than any words. I watch too, feeling that each of his leaps gives me the freedom that I can only find if I have the courage to break free from limitations.

Suddenly, the words of Antoine de Saint-Exupéry, from The Little Prince, pop into my mind *: "What is essential is invisible to the eye."* Only now do I realize that the moments I live are not just images, but symbols of a deeper freedom, hidden in everyday life. Life is a mirror of the soul, and its beauty becomes visible only to those who open their hearts to the details overlooked by eyes that do not know how to look. Between dream and reality, between light and dark, we discover that we are not just observers, but creators of our own stories.

The acrobat's jumps seem to unite the sky with the earth, and the looks of the passers-by turn into reflections of their own search. The sea breeze caresses my face, and for a moment I feel like I am part of this universal cycle of interconnections and rebirth. An old man with an ice cream in his hand is standing in the shade of a gas station, and his gaze exudes a deep peace. It's as if time has stopped for him, giving him a moment of eternity. In another corner, a salesman smiles at me through a shop window, his simple gesture sending me a silent message: small connections with others give meaning to our existence.

Leadership: In an eternity where reunion and loss harmoniously intertwine, how can you redefine your role as a creator in the face of ephemerality?

People's faces, whether smiling or surprised, give me answers without question. Are they my mirror, or am I their mirror? Perhaps this is all part of a wonderful life, a continuous spectacle

of small moments that, together, become eternity. In the end, the Creator remains that mystery that weaves together existence, making himself invisible where everything seems visible.

In this perpetual search for self-discovery through the mirror of the world, every moment becomes a celebration of the miracle of existence. Like a fragile balance between loneliness and belonging, between nostalgia and hope, life unfolds in a succession of magical moments. They remind me that I am simultaneously alone and deeply connected to everything around me. Each moment is a subtle reflection between what is visible and what remains incomprehensible, outlining a universe of infinite emotions.

I still believe in the power of creation beyond any imposed limits. In this way, I assume the role of a creator who passionately embraces any form of mirroring, uniting universal experiences in an act of discovery and understanding. God is also here, in the moment I live. Like me, He looks at everything as goodbye, but always lives, without death. I would like to be able to encompass the infinite, in the form of God, so that I can always remember myself - the one who was lost and found again in the beauty of life...

Turning introspection into creative testimony means redefining your role as a creator, keeping moments forever alive in your memory and enriching them with your own worldview.

What is essential remains invisible to the eye , especially when the truth is revealed in silence, through correspondence with a creator who outlines his work, beyond the limits of ordinary perception. I say this in the conditions where appearances become deceptive, giving way to a process of deep introspection, starting from the consideration that the essence of things cannot be reduced to what is seen. But what you feel when what you see becomes a living extension of a work of art.

Source: https://neculaifantanaru.com/en/what-is-essential-remains-invisible-to-the-eye.html

What Is Leadership

On April 16, 2009

Never dare to support the transition of power from a single-pole to a multi-polar configuration, without disregarding the wisdom and character of the measure that unity of "All That Is" gives.

I sometimes hear talk about secret societies, about the masonic degrees of the enlightened, as if from a clairvoyant episode known for conspiracy theory. Suspicious individuals (some at the top of the pyramid of society) boasting the privilege of being part of all kinds of undercover organizations, educated in Jesuit -led schools, such as the *Order of the Illuminati, Mystery Babylon, the Illuminati of Bavaria, the Order of 7*, individuals who called themselves the "Perfectibles" due to the exploitative and interventionist function of their thinking.

You need a lot of patience to reinforce the meaning of their thinking, which inspires no idea of the ideal, no motivation to the humanity of science, to the propagation of culture. We find in their case only expressions full of hidden spirit words in the form of a tangled language, with many symbols and meanings, because "as above, so below". Interesting figure of speech for those who really understood what she is referring to (and for that you have to be a writer).

But the universe doesn't care much about secret organizations. God exists, certainly, and He rules everything in this world by the force of supramolecular molecules and structures, ions, atoms, photons, and so on. There is enough of a single "impulse" that comes from who knows where, for man (big or small) to change his plans categorically. Other times you need a trigger for total change, so that the world does not forget that it is so fragile in front *of the divine fire* metaphorically expressed by dueling with a dragon with countless heads and faces.

And if we have entered into a game of ambiguities, it is worth mentioning here the words of the Romanian writer Cornel A. Ailincăi: *"We should remember that any territory, however vast and however free in the open, has within its limitlessness a hidden rhythm, a cosmic norm of ordering that puts the game of its infinite forms in the dependence of structures and functions understood only by the Great Creator, never by ordinary mortals."*

Leadership: Is the strength of your virtues measured in the ability to watch over every aspect of spiritual life, in assessing the likelihood of undergoing a greater reversal of situations that do not give you stronger reasons to nurture the memory of past times?

I was reading somewhere that before the Second World War, the Russians came into possession of a secret material in which a new world order was envisaged, or the taking over of the world by who knows what secret grouping. And the tough guys decided to invade Germany.

The most inconvenient problem was Adolf Hitler, the element invisible to the leading minds in the shadow. When the universe sends someone, good or bad, this individual messes up all the plans of the world. A real catastrophe, an epidemic, a tsunami, an earthquake, a fatality of divine punishment, an unforeseen asteroid miraculously fallen from the sky (though there was a similar case once in the middle ages). Many would not have wished for such a nightmare in a game of prolonged agonies, torments and hallucinations, but always the *Moving Heaven Victory* must be well understood, categorically and without the right of appeal, by all ordinary mortals.

Russia was stopped at that time from an attempt to invade Germany (and was saved only by weather conditions from Hitler's subsequent invasion, see Operation Barbarossa), and France surrendered almost overnight to Nazi Germany and Italy. The French cried with bitter tears, poor souls, as the German armies marched through Paris.

Leadership: In the turmoil of the events you experience with intensity, can you distinguish a longing for past sacramental blessings, but also an isolation from the care of God that you chose to ignore?

And what did secret societies and Freemasonry across Europe do in the midst of these changes in the plan of the universe? They were destroyed, all with their secrets, all with symbols, all with riches ! There was no trace of enlightenment left in Europe.

They all ran away like cowards, wherever they could, far from the horrors of war. Most of the survivors fled to America, not Russia, because the Russians did not tolerate these rare intelligences. People of the "Super-Intellectualism" species always seem to be very knowledgeable when it comes to drawing up plans for the world order, but they never show any courage when confronted with a symbol of Divine Wrath. Who would have the courage?

As a conclusion, and a personal opinion. Men with their heads on their shoulders, please leave the mystical badges and affiliations in secret groups, because at the first sign of the universe you will all run away like ants in the path of fire, you will not know where to scramble. Just one asteroid dropped miraculously from the sky, just to your right, and you'll immediately realize how small and insignificant you are in front of the universe. Learn the lessons of history and make sure that events do not have to be presented in an order reversed by *Someone or Something* much stronger than we mortals !

The best leaders apply themselves and do something useful for the Planet, they are defenders of the humanity of science, not defenders of plans devoid of spiritual brilliance !

Leadership is the divine sign that we must take into account when events seem to not happen in the order we want, in relation to the power of impressions and emotions that the contrast between what was and what is Job – between his condition in times of prosperity and the one to which he had been brought by suffering.

Source: https://neculaifantanaru.com/en/what-is-leadership.html

What Is Love (II)

On August 23, 2017

Learn to recognize your individuality and appreciate it to your true value in the way the artist relates to that beauty ideal in the sphere of successful music in the feeling of a moment without end.

It seems to me a little dispelled the manifestation of this personal will to overcome uncertain strength, to notice what must be overlooked and to follow the choice of a contrasting force between appearance and essence. But this trend of expansion to those still unseen, but hopeful, should be noted, if we want to understand both the way of listening to the "cry" of creation, as a sublime view of the mountain peak, and the artist of full maturity in the art of singing, in a perpetual revolt against the vulgar kitsch.

The last of the coincidences that follow me in the process of expanding the means of expression is the closeness to that state of mind where I can experience intense creativity accompanied by euphoria, suspending the notion of time and deep involvement, until identification with the work I do. Someone called this phenomenon "flow state."

I believed that the great talents, beyond the sublime demonstration of virtue of understanding and practicing the aesthetics of a certain style, the aesthetics of a certain time "then" and a certain place in a space of thought deduced from the perspective of honoring a destiny, it bases its art exclusively on the idea of beauty.

Or, rather, beauty consisting of the suave harmony between rhyme and rhythm, a fusion of the word with the note, is the content of art these artists never detached from the mirage of the dangerous love that would risk everything: *"I give you my love, but you don't care ! "*

There are people and happenings that you involuntarily forget, just as the artist forgets his ego, narcissism, and decides to explore what lies beyond the complexity of engaging in a variety of forms of creation. And of course, no one has regretted this natural thing, as many others regret. But always the color palette's alchemist remains faithful to that nuance of tolerance, between pleasure and suffering that he demands from intuition. That shade of purple is rarely found in nature: *"I want no other, no other lover."*

Leadership: Is your attitude towards what you have to do noticed by an approach to the ideal of beauty that will never be achieved?

The rationale of approaching the Great Creator is similar to the abstract aspirations towards beauty, which feeds on the ability to dominate a world, the feeling of belonging to a higher form of loyalty in the relationship with the Universal Voice. I come to recreate the whole spirituality of mankind and raise it to a higher level of the sublime. Here is the essence of art !

Even though my work does not reach the ideal of beauty I had hoped for, it does in return something far more important: it builds a theory that is not in line with reality. That is why it must not be produced by an abstract aspiration towards beauty, but by the conjugal activity of all the forces and capacities of man to relate to what is superior in the depth of his being. What can be superior to me, other than the infinite idea? *"What else can I say?"*

Sometimes I try to sneak into a private setting, perhaps manage to control the tendency

towards unity between idea and image, the formal principle of any technique. My eyes, like those of old Rembrandt in a novel by John Fowles, look forever beyond the canvas, from the height of the genius who is aware of his greatness, but remains helpless in the face of human reality.

The painting, the sublime work of art, does not appear to be in its place in that salon of the eighteenth century, but proclaims a truth that such an environment aims to suppress: *"I know we're one / Just me and you."*

Leadership is the artist's transition from the stage of "perceiving" to the stage of "understanding" the highest idea of art that has as its main determinant the transformation of a destiny into a dialogue of authentic values.

Always the man who does not believe in chance, the same man who goes on the path of art in spite of the deviations from his usual conventions, proves to be enlivened by great and nurturing thoughts, just as Pygmalion felt instilled by a growing affection for his sculpture. But when he reaches the pinnacle of his potential, in the face of his last attempt to make a realistic outline of his art, he remembers the words of John Fowles:

"Ultimately, what matters is not only skill, knowledge, intelligence, luck or lack of luck, but knowing how to choose and learning how to feel."

It is exactly the same thing that the artist is preparing through art, trying to surprise by throes and labor the most touching moments of his life, not to impose, by the means of expression, sometimes interrupted by utterances clear and emphatic: *"When we are together, I need you forever."*

Leadership that best matches the composition of art aims to promote dialogue between *"knowing how to choose"* and *"learning to feel."*

Knowing how to choose the right rhyme and learning to feel the rhythm before composing a piece, this is the true class of an artist that relates to that beauty ideal in the sphere of music, then successfully crowned in the feeling of a moment without end: **What Is Love**.

*** Note:** Haddaway - What is love

Source: https://neculaifantanaru.com/en/what-is-love-II.html

What Is Love In The Context Of The Meaning Of The Self?

On March 04, 2008

Try to capture the essence of a moment, without limiting yourself to what you have seen or heard separately, so that your perception produces the impression of "endless".

He felt empty and didn't know why. As if the heat of his body was slowly leaking through his skin, as if his blood wanted to lean on something that wasn't there and was always, always falling into a void. This emptiness is like a hand coming out of the darkness, wanting to take you right in. Was it love? Give love. How she handled that word, he thought. Without thinking, like an empty glass. He filled it with something, which he called love. With how many other beautiful things it had been filled before! With the fear of being alone - with a tendency towards another self - with the glittering reflection of a fantasy - but what did she really know? Wasn't what he had said, with the aging together? Wasn't she much fairer in her spontaneity? And why am I sitting here, on a winter's night, between wars, and debating words like a teacher? Why do I resist instead of confusing myself with distrust itself?

Leadership: Can you be a living example of how time and circumstances can transform perceptions and feelings, promoting the values of the concept of "everything converges to greatness"?

The increasingly firm distance between the ideal meaning of love and the signifier of the Self that finds its peace only through the warmth of the body, increases the nuance of "everything converges towards greatness" type thinking and leads to the intensification of the elaboration of more and more general ideas, such as the idea that the person for whom today you would sacrifice anything might, in a few months, make you cross the street (or the bookstore) to avoid them.

Human history is full of such erroneous examples. Whereas, in the structure of the signal that the feeling of attachment generates, the empty and the full, the meaning and the signifier are not yet differentiated, in the human structure, because the meaning does not move further and further away from the signifier. The sign belongs to nature, the sign belongs to desire.

Here are three human values that could promote this concept of "everything converges to greatness"

Positive outlook: You must have an optimistic outlook on life and circumstances. By thinking positively and focusing on the good aspects of experiences and challenges, you will be able to see every event or obstacle as an opportunity for personal growth and development.

Perseverance: When you persevere in the face of adversity and don't give up on your goals, you will bring to life the idea that every effort you make contributes in some way to a greater end result. Through perseverance and determination, you demonstrate that the road to success may be difficult, but that each step forward is a step toward greater achievement.

Empathy and collaboration: Understanding and supporting those around you are essential to promoting the idea that "everything converges towards greatness". Through collaboration and empathy, you can create deep connection with someone to overcome obstacles and achieve shared goals, bringing to life the idea that all individual efforts contribute to a greater collective outcome.

Leadership: How do you assess the impact that freedom of expression has on personal development, in the context of exploring the emotions that make you feel alive within the dimension of authenticity?

Love is, indeed, a sum of emotions and thoughts through which people regulate their relationships with each other in society, especially since life does not always offer you great chances to be happy. Sometimes it's just an illusion. But, by making the right tool, such as speaking with a special soulful tone, or through fine gestures, man became the only being capable of giving his nature chosen, deep, special meanings. Being a means of communication and elaboration of emotional information, the sign of love unites in and through it matter and the following idea: "everything that is empty can be filled with something that lasts". This sign is important not because of the sensitive matter it presents, not only through gestures, small attentions and words whispered in a kiss, calm, with infinite nuances of meanings and interpretations, but because of the idea that the soul represents the really important point of attraction in a couple.

Love, rendered through a deep and authentic connection with our inner essence, a joining of our hearts with others in a way that allows us to express and experience our authenticity and compassion, must always be kept free, never constrained or restricted. It is a force that unites us by filling the void between us, along the lines of a subtle balance, and allows us to develop our understanding of ourselves and others in a deep and meaningful way.

A leader realizes how the exposure of emotions in a unique setting can transform the visual perception of his inner reality so as to create a unique setting for his way of perceiving and evaluating the world around him.

What is love in the context of the meaning of the self? It's a way to receive an expressive image in the way you interpret the following message: "I'm here for you".

*** Note:** Remarque, Erich Maria, Arcul De Triumf, Eminescu Publishing House, 1976

Source: https://neculaifantanaru.com/en/what-is-love-in-the-context-of-the-meaning-of-the-self.htm

What Is Love (I)

On August 20, 2017

Be free to express yourself not by imposing a domination that allows the continuation and reimagination of a "masterpiece", but by identifying that way of interpreting the pure experience that allows the feeling of authenticity to be triggered.

I live at the boundary between two worlds, their thoughts and their memories, from which the tangled substance of interpretive imagery based on desires and fears seems to have come out. Everything that surrounds me is subject to the shadowy look of criticism pushed to the analysis of the difference between what I can change and what happens to me.

A fact that provides support in understanding the complexity of my being, its thoughts and manifestations, as a perpetual expansion of the Battleground between the force that triggers certain mental processes (attention, perception, intuition, consciousness) and the subconscious response to the consequences of a failure of creative power.

"What Is Love" is a perpetual reason for activating the exit from a roundabout, an exercise to justify my escape from a reason that, like the shortcomings of a sandy beach, is based on the nostalgia of past times. Do you know what unpredictable powers are hiding in a melody, in the splendid art of sounds and tones, in an inspired choice of words, at an energetic rhythm you hardly manage to get your head off, and how it can help make it better and easier for you in your life?

All gain coherence, unforced understanding, increased intensity, causing a state of connection to something immeasurable and indestructible. Just as when you manage to ignite your imagination with the enigma of the depths of a sensibility that resembles a resurrection to express itself, of a near-real hotness, life generating a letter and a point, a value of a musical note, accompanying the role of moderator, a masterpiece: "Just me and you".

Leadership: What support do you find in understanding the temptation to go beyond the limits of rational dominance over the phenomenon commonly called "life"?

I live with the impression that if I engage with all the intensity of my thoughts in an emotional context, like when you first meet someone special, by completing a double screen in which half becomes the echo of the other, I will be able to distract my eyes, the imagination, the mind and the soul, with new episodes from a significant space, a great transition to a new beginning, authentic and maybe even eternal. A space full of challenges and fulfillments, lively and colorful, where everything is relative, based on the emotional torment between "What is right?" and "What is wrong?"

There are some who have not learned a musical note in their lives, neither treat the intelligent approach of a score, nor move in a great way in the rhythm of a mad piece, nor understand the true value of the chorus: "Baby, don't hurt me / Don't hurt me no more". But sing extraordinarily by ear. Dance like nobody cares. That way they feel at ease.

Their support is the impetus to a realm that they do not master too well, but they consciously experience it as a kind of rupture felt between the poet and the genius from which a philosophy of individual liberation is born from that dependence on the complexity conveying the idea of perfection. A philosophy that accompanies the artistic movement that consists in representing thoughts and feelings in the act of creation in a spontaneous manner.

It is a kind of selfishness that is above the state of complication, multiplication and fragmentation of the particular, which is caused by the strain for greater pleasure, for a faster success, which takes you away from the rivalry between what is good and what is bad, what is perfect or imperfect.

In art, we must see man's perception of perfection, where the impossible beginning is at times as much as half of the whole success, but in particular we must observe a creator's shortcomings of the source of happiness that he contemplates and which subsequently enters another line of his concerns.

Leadership is a combination of potentiality and expression on the basis of which those extended moments of interaction between man's expectation towards performance and his release from the complexity addiction that conveys the idea of perfection.

The sever fidelity of my thoughts to the content of a single that represents me deeply, to the fact that it manages to fill any void in me, even incomprehensible in this unfolding life of fantasy and mystery, prepares the great pass beyond the limits and the meaning of perspective representation in art.

The change that my art initiates, the last phrase that ends a novel I will never write, is a preview of a frame from an imaginary landscape connected to the voice of a man who wants to be heard interpreting a combination of several musical styles linked by a common denominator: "This is our life, our time."

What Is Love is that act of understanding life intensely passed through the filter of art, causing a state of connection to something immeasurable and indestructible that supports the enthusiasm and energy that should give evidence to become free.

Be free to express yourself not by imposing a domination that allows the continuation and reimagination of a "masterpiece", but by identifying that way of interpreting the pure experience that allows the feeling of authenticity to be triggered.

It is a pleasure to seek perfection by referring to the deciphering of the meaning of a masterpiece, but is this occupation according to your taste and your way of being?

*** Note:** Haddaway - What is love

Source: https://neculaifantanaru.com/en/what-is-love.html

What Is Or Who Is God?

On July 15, 2020

The result of an inner calling is the revelation of a God who gave life to man to reflect and support the evolution of his knowledge.

God exists, I told myself, but what God is, we will never know. Our knowledge and vocabulary are limited, all we can try to say about God is just a clumsy comparison. Even Revelations is also written by humans. It's stupid to talk about words, because they are also explained in words. Since God is, he is infinite and eternal, and what is infinite and eternal, even if they are only words, is always and everywhere, both in the finite and the infinite world. Therefore, God is and always acts in every moment, even if we do not know what his existence and action are beyond the concepts of our finite world.

God is in me and outside of my being, always and in every moment. It unites love and hate, faith and unbelief, passion and purity, so that nothing contradicts God, but we will never know how such a thing is possible. But if I believe in God, I believe at the same time in the incarnation of the Word and all that follows, and that God, revealing Himself in Christ, was all man and all God and there is nothing left here that is contradictory or disturbing to the mind. And the Holy Trinity is such a logical and rational symbol for the essence and mode of action of God in the world of the finite and the infinite, that it seems to me at the moment the most important knowledge.

*Because of the finite character of words, it is only a symbol, but because of the essence and action of God, it is, at the same time, more than a symbol. **

Leadership: Can you convince yourself of the correctness of your words beyond the concepts of a finite world, so as to give meaning to the existence and action of an all-powerful entity that surpasses any skill in protecting its understanding?

I read the lines above, written by Mika Waltari about God, and draw a conclusion. God exists, is everywhere, is eternal, but no one can see his face and no one can discern his identity. We all have something to write about God, many people may have known Him through written words as a poem of love or bravery, but no one will ever be able to know what He is or who He really is. Why?

Because if the world knew who God really is, and if God were to be noticed by everyone, then the world would get used to Him and He would become a normal thing. A banality, an improbable substitute for ignorance, incompetence and lack of interest. For he who becomes accustomed to a thing for a long time begins to give it up, to get bored of it, and to stop believing in it. In a way, you have to be covered in magic if you want to keep people's interest and attention burning.

What fascinates man, his gaze, his soul, his mind and his spiritual faculties is that very note of Hocus Pocus *That Will Blow His Mind.*

Therefore, any word that has God in the foreground must be a metaphor, a personification, or a comparison with an incompletely known, incompletely identified, yet sublime entity, because it makes everyone believe in something that gives them hope, to which to pray, and to last after death. The importance of the knowledge on which the existence of God depends competes with that phenomenological perception of art which includes the action of creating a work later invested with the name of a masterpiece.

Leadership: Are you on the threshold of a knowledge that focuses exclusively on an expression like "even if there is no God, there is at least one returned value that shows the conditions under which a story has ended"?

In order to recognize yourself in your words, for your soul to resonate with what you write, any notion you approach must become the subject around a living reality. Many are willing to believe that their model of reality corresponds to the fullness of faith, without intuiting what true faith is and without turning faith into a religion of knowledge based on duality.

And the change of the image in the foreground appears objectively only when mistrusts or oppositions appear to which we cannot respond, being able only to defend ourselves with an expression like "even if there is no God, there is at least a returned value that shows under what conditions a story is over".

This value returned in the space of words can have as correspondent the very force with which they feed the human soul, striking in his sensitivity and consciousness, so that the evolution of this man acquires the status of authority or person favored by a destiny full of meaning, less full of sinuosity. On the other hand, words can justify the sinuosity of the path you are taking, or they can justify your degree of credibility in choosing a new perspective in life. And God's authority can also be felt in carefully choosing the words used to bring you fulfillment or unfulfillment.

Right was he who spoke the words: *"All fades in the face of the words you are able to discipline to shape your thinking path."*

Words resonate strongly in the souls of men, in the consciousness of mankind. And once again I find myself forced to refer to the words spoken by Mika Waltari, when Young Johannes spoke to himself in a moment of lucidity:

"How do the most learned, the wisest people in the church imagine that they can comprehend the mystery of divinity in words? Only the contradictions of the Fathers and even of the Bible show that this matter is beyond human comprehension. So it must be, because if God were in our sense, if He were to be contained in words, then there would be no God."

Words are an open invitation to enter into the reciprocity of God's action, loving the divine presence in man and therefore being partakers of God's work. They hit or forgive. They give meaning to everything, always returning other meanings. Therefore, when we speak of God, we are favored to value our suffering or joy by introducing into our destiny the status of "traveler" assigned to the soul that can turn more to good, and less to evil.

The idea of omnipotent providence is important in leadership, especially in terms of the words used to indicate the path worth following by every man who aspires to a higher degree of understanding of philosophy and knowledge, insisting that the human spirit is "an area wider than conscience".

What Is Or Who Is God? Well, think of the answer in words. But first look around, remember everything that happens to you, and try to learn the teachings of life. The secret to knowing God is the creativity with which you combine pieces that seem completely different, so as to justify getting out of a maze simply called life.

At the same time, God can be a man endowed by nature with a higher intelligence, just as the Morning Star shines brighter than any other star, but is actually exercised through a form

of manifestation of moving matter, through spirit, consciousness and reason. Can you find a word that fully reflects this truth?

I will conclude here, also with a quote from Young Johannes's dialogues with himself:

"There is no greater humility than that of these people, the greatest scholars of our age, who feel the limits of their intelligence and the inaccuracy of their writings, but still agree to devote their time and skill, to use their will and knowledge to find a common and acceptable formulation for what we know about God."

*** Note:** Mika Waltari - *Young Ioannis*, Polirom Publishing House, 2020.

Source: https://neculaifantanaru.com/en/what-is-or-who-is-god.html

What Is The Autobiographical Nature of The Film?

On August 29, 2011

To excel in cinematography, you must demonstrate the ability to distill personal emotional experiences and sublimate them into complex narratives, translating them into metaphors and images.

This indefinite seething, which boils in the cauldron of the filmmaker's imagination, also encompasses the material of emotional memory accumulated throughout life. It has been assumed more than once that "Ivan the Terrible" also has an autobiographical meaning. But the statement, insufficiently based on an argument that could handle real biographical data, remained unconvincing. Moreover, sometimes, by forcing similarities and parallels, the comparison in a biographical sense takes on a ridiculous air through its simplicity. And yet, the autobiographical note of "Ivan" is certain.

The autobiographical character of the film does not reside, however, in the external similarity of the situations. It appears in two senses: "Ivan" encompasses an affective experience – let's call it, the memory of some personal emotions, of some psychic states of essential importance that the director had gone through, which however appear sublimated in the film, translated into the form of metaphors related to cinematic storytelling. Then, "Ivan" is born from the distillation of the entire creative experience up to now, including part of it, developing older themes, resuming others that are now returning in a new form.

A visionary leader knows how to transform his own affective memory into an artistic material, using life experiences to give depth and authenticity to his stories.

The analysis of the autobiographical character of a film like 'Ivan the Terrible' is usually done when the director's personal experiences are brought in the form of fine metaphors, because it is difficult to obtain a very direct and homogeneous representation of the character's original life, so as to record an optimal emotional transmission to the audience (recommended values for the maximum impact of the cinematic narrative).

According to the theory of cinematic creation, if one goes from personal experience in its pure state to its transposition into film, the decrease of all authenticity is achieved gradually, while the intensity of emotional transmission depends on the product between the depth of life experience and the size of the metaphorical transposition into cinematic language. In this context, the emotional refraction index of personal experiences in relation to the cinematic environment in which they are presented represents, in fact, the degree of transformation of real emotion into cinematic emotion, and the extent of the metaphor used brings the message closer to universality.

The autobiographical character of a film may reside not in the external similarity of the situations, but in the affective experience and essential psychological states of the director, translated into cinematic metaphors.

Of course, the emotional transmission is more accentuated in scenes with strong impact (where the emotional charge is greater), especially if the personal experience resonates with the common experiences of the audience. This effect is attenuated if the personal experience is embedded in a narrative context with an emotional refractive index as close as possible to that of the director's real experience and if the metaphor used, such as the "mirror of the soul", is very subtle.

This approach emphasizes the importance of the balance between the authenticity of the personal experience and the ability to transmit it in a universally accessible way through cinematic language. Of course, the director must find the optimal point between preserving emotional authenticity and using cinematic techniques to amplify the impact on the viewer.

Thus, the autobiographical character of the film "Ivan" does not lie in the external similarity of the situations, but in two essential aspects: the film encompasses a deep affective experience of the director, a memory of fundamental emotions and psychic states, sublimated and translated into the metaphorical language of the cinematic narrative. In addition, the film "Ivan" is born from the distillation of Eisenstein's entire previous creative experience, developing and resuming older themes in a new and more complex form.

The essence of artistic leadership lies in the ability to integrate the creator's deep psychic experiences, sublimating them and transforming them into central elements of the cinematic narrative.

What does the autobiographical character of the film lie in? It consists in integrating the director's essential emotional and psychic experiences, sublimating them into the cinematic narrative and translating them into complex visual metaphors. Especially since these personal experiences deeply influence the way the characters and the atmosphere of the film are built, giving it an authenticity that is difficult to replicate.

*** Notă:** Ion Barna - *Eisenstein* , Editura Tineretului, 1966.

Source: https://neculaifantanaru.com/en/what-is-the-autobiographical-nature-of-the-film.html

What Is The Phoenix?

On April 06, 2010

How you shape your visual representations of reality can serve as a vehicle for displaying your own inner light, even in your darkest moments.

And now, tell me, what is the Phoenix?

- Isn't it Ra's soul?

- AND?

- Isn't it Osiris too?

- AND?

- I don't know anymore, Cheops confessed.

- Then come with me, I will show you the Phoenix, before I reveal its nature to you.

Anhaf moved away, while Cheops followed the Great Seer, who led him around the base of the obelisk, a four-part set of sloping blind walls, each one hundred and fifty paces long and more than one hundred and fifty feet high. steps. Only a low and narrow door, located behind the massive monument, gave access to the interior of the monument, which, at first glance, seemed full, intended only to serve as a plinth for the obelisk. They entered a low, square hall, lighted by oil lamps, set upon narrow boards formed by a broad brick inserted in the masonry, behind which polished copper plates were fixed, to reflect the feeble light of the lamps. The four walls of the hall had only one opening: apart from the entrance, the other three sides opened to deep galleries, also lit by burnt earth oil lamps.

Benu grabbed the arm of Cheops, who wanted to go to the gallery in front of the entrance door.

Leadership: How confidently can you venture into the unknown, guided by your senses, to reveal a visual perception to guide you down the right path?

Penetrating the hidden sanctuaries of knowledge fuels your courage to follow those who have the vision to discover them, in accordance with the subjectivity of your own experience.

- Prince, he said to him, you are showing a bravery and a determination that could be fatal to you, thus setting off for the first door you meet on the way, without thinking!

- What kind of thinking would make me choose one door and not another? Cheops said in wonder.

- A kind of thinking that is acquired not through science, but through intuition. See: in front

of you, to the left and to the right are three doors. Each one opens to dark galleries, with many detours, they intersect, lead to dead ends, to bottomless wells or to stairs that take you, slowly, into the bowels of the Earth. But only one door can lead you to the place of ultimate initiation. The others are like the Duat, like the world of the dead, haunted by demons, full of deadly traps. The daring profane who would enter alone and secretly into the hall where we are, and enter at random into one of these galleries, trying to learn its secrets, would certainly never reach the light again, disappearing into the midst of darkness. For in the deep and remote parts of these galleries, the light suddenly disappears and probably the one who ventures finds himself in the most impenetrable darkness.

- If he is prudent, he can take a torch with him.

Leadership: To what extent can you own the perspective that a building is not just a shelter, but a visual representation of a balance between exposure and protection, in perfect symbiosis with the surrounding nature?

- Do you feel equipped with all the necessary resources to face the darkness that awaits you, or is there still much to discover on the road to true sight? In a labyrinth so carefully constructed, is the light of your own consciousness enough to guide you, or is more understanding needed to decode the hidden messages of the architect who designed this space?

- Let me tell you more. We do not know by what mystery these lamps, which burn all the time, eat the air. But if the skilful architect who designed this construction and these galleries had not provided numerous ventilation ducts, which take the air from outside, those who would enter these galleries would die of suffocation. Now you must know that only the single corridor, which leads to the mysterious heart of the sanctuary, receives air from the outside. That's why we can reach and stay there with lamps and torches, without running the risk of running out of air. But the profane who would get lost through the other labyrinthine galleries - if the god does not help him find the way that will bring him back to the lighted places and to the exit - would soon perish. For if he continues to light his way, the fire will burn his air and he will soon die of suffocation, and if he extinguishes the torch, he will soon die of thirst and hunger in the darkness.

- Benu, you scare me! What treasure is hidden in the heart of this sanctuary, to be thus protected?

- Do not think that there are riches in gold and lapis-lazuli. There are things that the profane can neither see nor touch; for it would provoke the wrath of Ra and Isis. And you will find out the reason after you penetrate the secrets of such a mystery. If I tried to reveal them to you now, you would either not understand my language, or I would reveal to you what is yet to be revealed except to the initiated. Now follow me with confidence.

An aspirant to the status of omniscient must have something of the quality of an architect: he must relate intuitively to the dynamics of space, having the conviction that structure corresponds not only to a physical necessity, but also to a higher visibility necessary for survival.

Phoenix is a mysterious labyrinth, the sacred space of knowledge, into which few dare to enter, and even fewer manage to find their way out. The architect of this labyrinth is not only a creator of spaces, but an opener of new perspectives in the interpretation and use of the world, given that every element is strategically placed to facilitate a revelatory experience.

Initiation into the mysteries of this sanctuary is, in itself, an experience that shapes your

perception of the world and your role in deciphering and obeying the unwritten laws of nature and divinity. In the context where reality and symbolism intertwine in the design of this sanctuary, how should you interpret those secret, closed passages whose access is strictly controlled by ventilation engineers?

* **Note:** Rachet, Guy - Cheops and the Ibis conjuration , Lucman Publishing House, 2003.

Source: https://neculaifantanaru.com/en/what-is-the-phoenix.html

What Is The Role Of A Leader In His Own Life Story?

On February 21, 2009

Deepen every level of leadership so that you can get people to align with your beliefs, ideals, and actions.

I want to continue in this article a very important idea that captures the essence of leadership, an idea that I started in the article "The Secret Workshop of Leadership".

For those who haven't read my blog post, I'd like to summarize the subject a bit. At the beginning of "The Devil's Advocate (1997)", Kevin Lomax, a very ambitious young lawyer, manages to acquit his very wealthy client (who had been convicted of double rape). Immediately after this success, Kevin is recruited by the famous law firm "Milton, Chadwick Waters".

And it wasn't a long way from here to Hell. His wife dies, his mother dies, and his friends mysteriously disappear. His life is falling apart. The culprit was none other than his adoptive father, John Milton, who, at the end of the film, offers to join him and "serve" sin and the devil himself. But Kevin, overwhelmed by the memory of his wife, makes an unexpected gesture: he commits suicide, ending this pact with the devil.

At the end of the film, the events unfold back, and we see Kevin Lomax again, entering the courtroom, bewildered, where he had to defend the defendant accused of rape. Here he meets his beloved wife, and due to the reunion, due to the feelings he had for her, he decides not to represent his client, thus refusing to morally decay. Love saved him from moral failure.

Leadership: Do you have to give up what you are for what you can become, or do you have to face "sin" to figure out who you have to give yourself to?

What role do you feel you can really play? The role of a leader never goes unnoticed, so he has to decide whether he can play that role or not. So the biggest role of a leader is the role that he feels he can really play. But this role must be played in accordance with the criteria of honesty and integrity, which define the character of the leader.

Leadership has an integrative character and shows the spiritual and ethical dimension of the leader. For leadership to reach maturity, the leader must somehow guarantee his or her obligations, and his or her behavior must not affect his or her self-image in any way. But at the same time, the turn leadership takes (dependent on other factors) must not affect one's personal life.

Leadership is dynamic, and it changes depending on the relationship between you and other people. Just as a player cannot be penalized for an offside when he has at least two opponents closer to him than their own goal line – so is the case with you, in order to climb the leadership ladder, you must reduce the risk of being penalized by other people when you break the rules and deviate from the moral standards imposed by them.

Because yes, people set the tone for choosing a leader. So, it is absolutely necessary to regulate your relationship with them morally and emotionally. And when the discrepancies between you and other people are too great, it is better to give up – because continuing is akin to tilting at windmills.

Leadership: Is your performance affected by a trait that someone else identifies with and dominates you by inducing a sense of guilt that causes you to be submissive and always allow things you otherwise wouldn't?

How do you advance on the leadership ladder? (Do you have to give more to reach a higher level? How do you morally and emotionally regulate your relationship with the people around you? Is your leadership more insecure the more you advance in your career? How do your emotions and feelings affect your performance?

Consequently, it is worthwhile to focus on consolidating and sharing values that immunize and enhance the power of your own Ego, and then suggest to people the inclination to the well-defined essence of circumstances that can strengthen their character. The way you conceive your character, the way you interpret your role, with realism and involvement, with balance, with responsibility and lucidity, marks that dimension of your leadership that allows you to continue the process of convergence to the standard accepted by those who must follow you.

These are the questions that any leader must answer in front of his "I" and decide whether to continue on the path in one way or another, or give up.

The way you conceived your leadership, the way you interpreted your leadership role so far – was it done in the right way? Do you encounter the spontaneous tendency of people to accept leadership based on honesty and morality? Are you navigating a deep tunnel that leads you to nothing? Do you think it's possible to lead people without knowing yourself? Do you deviate from moral norms and professional ethics? How did you set out to achieve happiness through leadership? What do you think is the factor that can stop your momentum and demotivate you to rise higher in the hierarchy?

Regardless of the level of consciousness a leader reaches, he must always return to the first level of power: that of preventing his own victimization.

The higher you get, the more likely you are to feel the need to return to the first level. As your influence grows, you may find that the people around you are "disappearing". It goes without saying that influence does not automatically mean a high-quality level of leadership, but can lead to values, and thus to the exclusion of happiness. What is the price you have to pay to achieve happiness through leadership? Because the higher you get, the more commitment you need to stay there. You don't get to something great if you offer very little, or if you deviate from moral norms and professional ethics. But you're also not getting much if you're tilting at windmills.

One thing is true for leaders who aspire to a healthy lifestyle. It is not only their potential that is valued by those around them, but their whole personality, their whole style of making themselves understood, of conveying what they feel, therefore, of empathizing with those around them. How one dresses at a certain moment, how one expresses their feelings, thoughts and opinions, how one behaves in different circumstances, etc. But it is no less true that this style, even if elevated, is not always accepted and does not always correspond to the rules of the majority.

Establishing relationships with other people, but failing to understand yourself, is like navigating a deep tunnel that leads to nothing. You are basically sinking into the darkness of your own ignorance, limited by yourself, but especially by the chains of outward prejudice – moving further and further away from that beneficent light that fills your soul with peace and joy. Tip: Respect your leadership duties by re-evaluating the way you perceive your own being, but constantly evaluate the "status" of the people you lead, as well as the positive changes you make.

Leadership is the power to see how far you can go, reevaluating the way you perceive your own being in terms of a meaningful life.

The Role Of A Leader In His Own Life Story is that of the immortal presence of the divinity in himself. Furthermore, what Yoga Swami said must be kept in mind: *"Do not interfere with those who have no real interest in spirituality."*

Source: https://neculaifantanaru.com/en/what-is-the-role-of-a-leader-in-his-own-life-story.html

What is a Manager and what role does he have in a Company?

On January 01, 2009

The manager is for a company what a conductor is for an orchestra.

The other day, I watched a concert of symphonic music, on the well-known channel Mezzo. Looking at the conductor and the instrumentalists, I've noticed a very interesting thing which, at that moment, I couldn't explain. Each instrumentalist had in front of him a score, not lifting his eyes from it. So, what's the sense of the conductor in all this affair, if nobody in that orchestra looked at him?

A quick search on Google enlightened me. The conductor is *"the man with the wand"* and his contribution to the quality of a music interpretation represents more than 80%. His role is to maintain the rhythm until the end of the concert, to coordinate and harmonize all the instruments permanently, so that each of them to be integrated in the score, and of course, he has to interfere in case the composer's indications are not respected.

Moreover, the conductor is the one who chooses the musicians who will play in a concert because he is the only one who can observe the interpretative skills and the qualities of each person. I also have to mention that the training of a conductor it's special than the rest of the musicians – it is imperative for him to know from head to toe all the score, the tempo, the interventions of the instrumentalists, and also he should know at least three instruments to perfection. Without a conductor to coordinate in a professional manner, the musicians and the musical instruments, there could not be a concert.

Leadership: Has the state of accepting the value of the connection between resonance and accuracy crystallized in your means of expressing the concept called: "Expressive Valence"?

Now here's the big question. What is a manager and what is his role in a company?

A reader asked me this question in an e-mail a few days ago. My answer is this: *The manager is for a company what a conductor is for an orchestra*. The manager is the person who coordinates a company; the one who strives to bring it to a high level and to make it work perfectly. It's quite obvious that the big credit for the success of the company belongs by far to the manager because he chose his team; he organized it and guided it as good as possible by the proposed goals.

To some extent, we can assign to a manager a distinct identity that others do not know, which is absolutely necessary to implement unique and innovative functionality, feature not imposed by anyone, which conditions the acquisition of a particular performance that is to be verified in the experience gained in relation to what others claim.

In the organizational configuration of management, between the shape of the creative faculty and the fund of success in applying a vision that captures the new elements of the "score" approach, there is a kind of transaction: between what is happening on stage, resonating with the master's thoughts and conceptions and what the music that he directs expresses.

"Expressive Valence" designates this suggestive harmony, with a strong address of emotions expressed on several planes, at all levels: life, perception and reality, which guarantees fascination and at the same time provides a good environment, forming the essence of a

phenomenon in deployment called "Music" – something which makes its presence felt by sounds, but which does not depend on sounds, but on values and vibrations. Something which does not change overnight, but slowly evolves towards its own mode of expression: judgmental, abundant and convincing.

Accuracy is a measure of the correctness of the results obtained by measuring what you want to transmit through the specific means of expression – contrast, rhythm, harmony, proportion, balance, etc., while resonance is the result of bringing them to a place that enhances the final hue of authenticity.

Leadership: Does the form of artistic expression that you approach passes on the other side of your personal experience?

The manager has the role of "conductor" and the people he leads are the "orchestra".

A manager doesn't become remarkable if he tries hard to make a better job. What makes him unique and worthy to admire is the fact that he takes care of each problem, and he interferes as many times is needed for taking a decision.

Even though at first we think that he stays on the edge and others do the hard work, actually he leads the entire "show". The manager always has the last word, but must be able to motivate emotionally the people that he has in front of him, and must relax the atmosphere and to do so by sending people a pleasant feeling, a certain experience that would make them effective in what they do and to perform properly the duties.

Most often, the ideal of a manager is to succeed to be a master at least in one domain, to master the magic of a single branch of activity. For that, he must improve himself every day, to establish more and more ambitious targets (but in the same time as more realistic), so that the company he leads will come to occupy a leading position in the market. And one of his most important tasks is to discover the problems as they arise and to solve them before they turn into a crisis.

A very good manager does not leave anything to chance. He examines in depth each sector of activity and each negative situation from the right perspective. When something goes wrong, he implements plan B that it is always at hand. Regardless of the severity of the problems faced, he never stops looking for solutions. And despite the many ups and downs, he continues to insist until he reaches all his aims. And with perseverance, ingenuity and ambition, he will become unstoppable.

What is a manager? What indicate the music that you conduct?

The liveliness of your "music" springs from what people are able to capture in everything you communicate. It results from the novelty effect you produce in the context of the performance of simultaneously presenting many "tempos".

Source: https://neculaifantanaru.com/en/what-is-the-role-of-the-manager.html

What It Means To Truly Study

On November 28, 2019

Learn to focus on another way of looking at things, not the person entitled to a social environment, for example, to see from "ABOVE" what is shown to be "DEEPER AND DEEPER".

Choose any book of literature, of at least 200 pages. Such as "The Eyes of the Dragon" by Stephen King. But it can be a book in any field.

If you once read such a book, or any other, be sure that you will not be able to find *"Prima Esentia"* or *"La Verdad de la Locura"*. So, you are invited to read it again, and again. Only after you read that book 20 times, maybe you will notice what has escaped you every time, because you have surely omitted a lot of important details.

And after reading it for the 20th time, there will be no need for another book. Most likely, you understood everything.

That is what it means to truly study: to be patient, to revisit again and again, to observe something else every time, to discover clues, to go into great detail, to exercise your mind. And finally, you learn to think.

To understand how cognitive faculties work, to perform a succession of operations that lead to the disclosure of important aspects of reality and to solving certain problems, to have access to a position of centrality and dignity in a universe of ideas, resembles a miracle: you are attending an event that shows you the power, presence or purpose of an all-knowing entity.

In vain you read a thousand books, if you did not understand what you need from only one.

Is it not true that you will never read the same book 20 times?

Leadership: Can you set yourself up as a form of immediate knowledge of subtle truths, without preliminary complex logical reasoning, to support a Creation's quest to fulfill itself in designing a unique path of understanding what seems to be incomprehensible?

Seeing it in-depth is like looking out form the plane in a certain direction. The closer you get to the earth, the more clearly you distinguish things. This 20 x is like a Zoom. A better view requires a thorough analysis process. You will not be able to see the usefulness of this meticulous activity unless you look at everything from another perspective, of the things that are required to be discovered through a careful examination, of the details that create another line of thought.

Thinking differently helps in any field, it has no fixed connection with the literary criticism or the quality of the sensible logic of making incursions into metatheory with the results of a distance measurement. I would focus more on electronics and engineering. There lie the minutiae really, a spell hard to describe. As the Romanian poet Gabriel Petru Băețan said, it is about the connections between the synapses. The more you read, the more complex and clear they become. The abstract math of the brain !

A friend from LinkedIn, Roland Nită, also commented on this topic: *"When you read a thousand books you become familiar with different structures, cultures, ideas. You enrich your vocabulary and you have easier access to new and different thinking patterns and writing styles. These are the things you gain. But in the end, it matters what you are after with reading. Some read to relax, others want to perfect themselves in a certain capacity."*

The man of great knowledge is a great miracle through the prism of what he is able to understand from those things that others do not perceive the essence of, the *Root of Maximum*, because he knows how to see the patterns of things from another "search without knowing" variant of a realities that really surprise you. And for a representation of the global, practical reason, focused on meticulousness, in the form of an extraordinary, unexpected discovery, which does not exhaust, does not drain the significance of the related events, leads to a leadership called: "100% Zoom".

By "100% Zoom" is meant the essence of focusing on one thing until its inclusion in the menu of a thinking of the type "vision is the sum of particular details" is achieved.

100% Zoom is the support of a tool for experiencing reality, in favor of formulating an expert opinion on how to distinguish something different from what you accept in a general acceptance is called "the nature of unique experiences".

To Truly Study means more than repeating again and again the experience of deciphering the hidden meanings in a complex source of information, it means more than developing your sense of observation and satisfying your need for a deep understanding of the complexity of things, without forgetting your mirror image.

Above all, it means receiving favorable responses from the conscience that asks you to always be creative, always ready for any change, to always be yourself, not to seek comparisons, to be your own measure of the right judgment.

To judge correctly means to make contact with the unknowns of the reality that exists in everything around you, so that you can attribute to the wonders of nature a meaning of "an absolute premiere".

You just have to understand... and from a single lit thought be able to produce an unparalleled and endless work of art. How elegant is the Great Science ! !

Just read this sentence of Toma d'Aquino, from "The Art of Alchemy", there is no need for anything else... it says everything.

"Fire is the cause of both death and life. A light fire dries the substance of the bodies and here is why: the fire, coming into contact with said body, sets in motion the element similar to it, which exists in this body."

Source: https://neculaifantanaru.com/en/what-it-means-to-truly-study.html

What People Will Never Forget

On February 10, 2009

If you want to increase a certain area of influence, then be realistic about the demands of supply that are available in that area.

He was afraid of small rooms, wardrobes and caves, and now he was afraid lest the next day, during the escape, to crack and to ruin everything. So, he decided to escape by alone, exactly in that night, even if the chances of success were minimal.

He slipped away quietly through the wooden barracks and came very close to the wire fence surrounding the camp. He was just preparing to risk his life when, suddenly, someone grabbed his hand. It was his best friend, Willie, the only that he trusted.

Willie begged Danny: *"Do not run. Do not spoil the whole thing. Do not be afraid, I will be next to you tomorrow in the tunnel no matter how long it is."*

Leadership: Do you set up your soul fund based on the judgment of your own conscience that demands a rescue act?

What had prompted Danny, the character played by Charles Bronson in the movie *"The Great Escape (1963)* to renounce at his initiative of escaping in that night? What prompted him to listen to the advice of his best friend?

It is about that magnetism, generated by the trust, which radiates a special energy that attracts a person to another – it is about that power of influence that connects the two worlds: the world of beings that condemn themselves to death, and the world of a being that saves them. There are two different perceptions, and an obscure spiritual connection possessing that power able to ensure the change.

What is the human argument that guides your steps towards the fulfillment of an act of salvation? How, and depending on what exactly are you setting up your spiritual background?

The soul fund inclined towards generosity, within the limits of a safe area to respond to decisions affecting your life, is the mark of your personality expressed through a self that announces its total abandonment of the superior meaning you give to your actions. It is the ultimate energy hidden within you that comes to light when you are willing to give up your own safety to embrace the repercussions of your reaction to the critical situations you relate to.

When we talk about leadership, the most important thing it is to put people, especially those with whom we have a close connection, and with whom we collaborate, on the first plan. If we manage to be always with them in difficult moments, we will win them on our side – and they will remain grateful to us for a long time.

Leadership: Do you cherish the reasons that keep you in your current relationship with other people from the point of view of the conditions to be met and the limits that should not be overcome?

The contribution that we bring to the realization of an important step, dealing with it with a spirit of responsibility and a serious capacity of decision, interfering with a clear and a fair judgment, is it enough to increase our efficiency level? Is this step characterized in a certain extent through a "payment" or through a superficial taking into consideration of our reactions opposite the aspirations, perceptions and the ambitions of others?

Yes. In a kind of way, it is needed a payment in advance in order to collect from others the compulsory insurance that would cover us with understanding, with the best feelings in all respects. However, the efficiency level increases only when we receive feedback from people across the way in which we acted on their behalf, for them or against their will.

The Danny's acceptance of cancelling his attempt to escape that would have certainly signed his death sentence; it meant a positive feedback to Willie that could better assess his potential of influence.

In this situation, the condition to be fulfilled and the limit that should not have been exceeded was the act of free will, which concludes that a person becomes aware of their belonging to someone else because they want it, not because it is asked of them. Or that a person who becomes aware of his or her own deficiency or frustration tries to avoid it by resorting to efforts of over-tensing physical and spiritual powers.

Your affiliation to someone else is the first signal that you are no longer the master of anybody, but the servant of a common cause that should not be sought within the horizons of events that facilitate deceptions, but in the transition from rejection to loyalty.

By increasing your potential of influence, without getting a positive feedback from other people it is like you want to make export, but you are in an area that does not trade. Consider the position you want and your level of efficiency. If you want to gain with your leadership, if you want to increase a certain area of influence, then be realistic about the "demands of supply" which are available in that area.

Does anyone need to be saved? How many help requests can you answer? What is their value in virtue of your powers of full authority and ability to be responsible?

However, not all the people will launch "requests" of help. Are you a true leader? Will you seize their perceptions, their inner states, and will you try to give them a helping hand, even if they are unshakeable in their decisions?

Leadership is the way to test your value limits in unfavorable life situations where you have to adjust your affective states and triggering thoughts without ever feeling the need to put one on top of the other.

On what area of influence you perform better? On the spiritual or on the material area? On the social or on the entrepreneurial area?

Source: https://neculaifantanaru.com/en/what-people-will-never-forget.html

What Right Do These People Have To Touch This Unknown Thing?

On Mai 21, 2014

Establish your position of leadership in your own life, giving value to the truths you want hidden.

The hangman's scaffold is the accomplice. It devours. Swallows meat. Drinks blood. The scaffold is a sort of monster, forged by the judge and carpenter, a wraith that seems to live a terrible life, consisting only of the death it gave. Therefore, the impression was terrible and profound. The day after the execution, and many days after it, Bishop Myriel seemed overwhelmed. The almost unnatural serenity of the funeral moment was gone. The shadow of social justice followed him. He, who usually turned away from everything he was doing with such a boundless satisfaction, now seemed to make reprimands.

Sometimes he talked to himself, mumbling with half a voice lugubrious monologues. Here is one his sister heard and memorized:

"I never thought it would be so terrible. It is a mistake to sink so deeply into divine law, that we stop taking into account human laws. Only God can send us death. What right do these people have to touch this unknown thing?"

*With time, these impressions weakened and most likely faded away. It was yet noticed that the Bishop was reluctant to pass through the executions market.**

Leadership: In ascending to a superior level of excellence are you supported by an experience achieved in the shadow of your own thoughts marked by the validity of a currency that we can attach here as well: "respect for the consciousness of eternity"?

Beyond the simplicity of the wisdom the leader practices and promotes focused on an objective vision of reality, no matter how much we could admire him as an example of perfection that embodies what he has best in the construction of his identity, he would deserve more admiration as a thinker who gradually deciphers the world, tasting from the bitterness and moral loneliness of the times.

To have respect for the consciousness of eternity through the thoughts incarnated in the words of reality, placing every consequence of events in the direction of a soulful-spiritual process, is to keep that feeling of not letting things happen. It means filling your cup of affection towards the facts and experiences of men with the distinction between what is passing and what is Eternal, between the contingent and the Absolute, amid profound awareness and self-acceptance.

Only a long dialogue with your own soul, a path guided by the flame of liberty of conscience, constituted into a beneficial art of perpetuating the power of commit the good that turns towards himself, transforms the leader into a better man.

Many leaders are polished and maintained by a positive thinking, but somehow devoid of the sense of responsibility of the Ego, fueled only by observations, interpretations and analyzes of the events in which they participate. Without being supported on any experience achieved in inner peace, in meditation, in the shadow of their own thoughts of doubt, beyond the roles undertaken throughout life.

The greatness that defines a man full of holiness is the novel of a destiny that is fulfilled in the state of a relationship of dependence between regret and strength, but it reflects as a dramatic intersection between the consciousness of temporality and the consciousness of eternity.

The latter cannot cleanse themselves of the rust of self-ignorance. For them, leadership remains only a space of manifesting ascension to the area of the experimental and innovation, a possibility of articulating professional development, an embodiment of the object of activity. But, unconcerned by the double way, that of feeling and acceptance, they remain unprotected in the face of their consciousness that concerns the good or bad aspect of the hard truths they smash across and will not take into account.

To be able to make peace with all the hard truths of life, that you cannot ignore, you must, first of all, establish your position of leadership in your own life, monitoring the fight between the self, surrounding events, forged ideals and the assumed role. At times, you will have to lend an ear to truths and turn back from everything you commit with such a boundless satisfaction, to deny your responsibility towards your own experiences, unable to enjoy the power that is rightfully yours.

Leadership: Are you willing to fail as a man who loves his being, considering the guidance of your thoughts and feelings as an outward manifestation of a divinity that has abandoned its creation?

In this regard, I can remember the words of John Fuhrman, the founder of the Frame of Mind company: *"Nothing can stop our ascension, only if we leave events to control our lives and consider them barometers by which we appreciate our future efforts. Smile when you are facing a new beginning – because you are."*

If you are not willing to fail as a man who lives his being, you will never be well enough defended in the face of what you know is true. To accept what happens to you in life, what happens around you, is more than simply "recognizing" or "admitting". It is a necessity of personal success.

A man who fails to love his being is a man who has known loneliness rather than peace, and who chose to focus on soul activity, a man who, when looking back, has many regrets, many untold things, not being clear why God allowed for so many indignities and bad things to happen in the world.

The leader is often such a man, but who never allows himself to be subjugated by the necessity of being the architect of a becoming oriented towards pleasure or pain, rather only towards authentic values.

Some have accredited the cursory opinion that, in fact, the leader is a collection of capabilities and features that were valued at one point. But, if we consider the words of Romanian writer Nicolae Iorga, namely: *"The first condition of happiness is peace of mind",* then, the leader becomes the end product of various stages of recovery towards the self, in terms of a conventional withdrawal from the professional environment.

A divinity that has abandoned its creation refers to the way of living a life that can only be understood by a detachment from the self, a willing abandonment of a reality that goes beyond man's ability to understand and to be able change something in it.

What Right Do These People Have To Touch This Unknown Thing? Is a question the leader

who tries to reinvent himself tries to answer, taking into account everything that has an impact on life and social interactions, on peoples' way of thinking, influencing them either in a good or bad way.

It also aims at the attitude of the leader to himself by adopting a specific model, of an unassailable and unanimously accepted socially referential.

*** Note:** Victor Hugo - Les Miserables;

Source: https://neculaifantanaru.com/en/what-right-do-these-people-have-to-touch-this-unknown-t

What's Going On Here?

On January 19, 2016

Traverse the path of affirmation of a new personality, through the true reproduction of the intense experiences experienced in the artistic plan of the events that marked you and on which you still cling to.

Eisenstein begins to investigate Mexico. What is happening here, in the conscience and feelings of the artist, is of paramount importance in his biography. The great Mexican adventure is a turning point in which – on all levels, both on a thought one and on an emotional life one – suddenly crystallizes his entire experience so far and a new starting point appears, at a superior level, for his later development.

The feelings are so intense, the burnings at such temperatures, that the intimate process of upheavals, crystallizations, reordering, becomes detectable, palpable. This Mexican adventure was often followed by commentators in its tragic events. But something else is fascinating: what has happened in the deepest intimacy of the creator in these 13 months he stayed in Mexico helps us understand the inner universe of the artist.

*Thusly appears, from scraps of notes, letters and testimonies from the painstaking and difficult juxtaposition of these fragments, a passionate inner boiling, which reveals to us an unknown Eisenstein. His entire later work can only be truly understood by knowing the revolting of the thoughts and feelings of the artist during this year spent in Mexico.**

Leadership: Can you impose your art style by permanently updating your custom expression of style whose value is turning a memorable image into an impactful image that can turn your eyes to the "epicenter" of your inner being?

Let us try to directly penetrate this splendid interior monologue of the man of creation, in the intimate process of upheavals, crystallizations, reordering that becomes detectable, palpable, only through the produced effects. Leadership, taking these effects in the composition of a complex formula of painting a new evolved version of knowledge, in terms of added value, creates the so-called mirror effect. Everything you bring out from others is, in fact, a part of you.

Self-knowledge begins from the human subjects you analyze, through the simple detection of their thoughts and feelings. The impact of undisciplined and pure authenticity functions like a validation of the power of being part of changing the way of approaching the inner life, in order to capitalize on your own potential for reinvention the artistic space.

When you want to better know yourself, you start to gather your thoughts, analyze them, and try to express them through ideas, referring to a character who comes to life in a new story. The very work of creation is the reflexive form of self-consciousness in the process of building the consciousness of being someone else, it is the concrete representation of your most subtle feelings in a broad visual view that describes introspections as a method of studying aesthetics.

To think "artistically" means to combine visions with introspections in an overflowing, prodigious imagistic and stylistic affluence so as to discover another facet of your personality that will become the cause of a new direction of configuring expressiveness in the pictorial composition.

Between the process of forming a certain style of thinking and the process of configuring an inner structure in which the "exit" elements work exclusively on the idea of a new experience, this time superior, a certain cohesion is manifested. This cohesion gives birth to a new responsible attitude towards what you discover by relating to a different facet of personality, or by relating to a certain subject of interest.

Early experiences, at times "incomprehensible", obtained after a memorable adventure, later lead to other things or actions, and the latter to results. They also crystallize a new starting point, to another superior level, for your later evolution, proposing as a unique option of approaching subjects of inspiration an isolated reality, but at times full of figurative or paradox.

The best leaders are exceptional actors, directors through excellence and artists of the image they release to the public. And directors know to impose their style of approach to a new scenario, in the complicated world of impact effects, through a continuous update of the customized expression – whose value is transformation. This transformation is gained through knowing the revolution of thoughts and feelings of the characters, by the subtle infiltration in their spiritual layers.

Leadership is developed around the life experience accumulated in artistic form by the singularity of personal adventure that appears as a new starting point at a higher level for the later evolution of the experiences that you produce to others.

What's Going On Here, in the conscience and feelings of a man, is of paramount importance for you if you want to reinvent yourself and assume a new personality. The path towards the affirmation of a new personality is possible to cross through truthful replay and appropriating the intense feelings experienced by others.

*** Note:** - Ion Barna - *Eisenstein*, Youth Publishing House, 1966.

Source: https://neculaifantanaru.com/en/what-s-going-on-here.html

What Secret Does Running Hide?

On November 02, 2024

Learn to turn every moment of exhaustion into an opportunity for revelation, so that the moment you live becomes the call of an unsuspected inner force.

The mountain had a silence that seemed to whisper a secret that was difficult to discern, in the form of a murmur that seemed to steal the breath of those who listened to it. Oana Fântânaru, my sister, every time she runs mountain half-marathons, she hears this murmur and then she feels a deep connection with nature. Every time she runs through the trees, her soul full of emotion and her gaze fixed on the peaks, she feels an unprecedented silence urging her to penetrate deeper into the shadows of the forest. Every dark corner of the forest, every small stop in the clearing, keeps an old memory, hidden under the roots that stretch silently, as if they protected a forgotten story. That day, however, the run was not just a route, but a kind of "Ochoricel Appaciscur", the silent search for an understanding that seems to beckon it beyond the line of sight.

As she neared the top, the pace of her run opened her access to a zone beyond fatigue, a place where there was not only physical exertion, but also a space of inner peace. He felt that somewhere, in a hiding place of the soul, an old door was opening, revealing to him fragments of familiar, though never lived, moments. This experience strengthened her enormously, enriched her soul, making her feel that what she was looking for was not on the mountain, but within herself.

Leadership: When you feel drawn to an unknown path, how do you resist the temptation to step beyond the boundaries of safety to have experiences that stay in your soul forever?

Passing through these secret places revealed to her a truer version of who she really was. A step, a breath and a thought deep into the unknown. Each step forward carries an untold story, a call from an unknown past, always present in the echo of the mountain. It is understood from here that the great art of running is actually a ritual of self-discovery, recognized as an expression of an original spatio-temporal meaning. Or, more than that, the art of running projects a kind of physical law of spirit and matter, according to which there must be a certain balance for the essence to be discovered.

This feeling that Oana was experiencing reminds me of a passage from "War and Peace" by Leo Tolstoy, where a soldier wonders, surrounded by the silence of a deserted field, if the life he is living is the real one.

The soldier stood there without a word, and the question floated in the morning silence. It was his only thought, an uncertain echo that seemed to come from beyond himself: "What keeps me here? Is this life all I am? Is it the fear of the unknown, or is there a deeper equivalence by which reality itself takes shape? "

In the face of this silence, I realize that running is an endless question, one to which I cannot find a clear answer, at least in the conditions of a mountain course. As the soldier discovered the limits of his existence on the battlefield, so Oana, on the steep mountain paths, felt that she was exploring her essence beyond physical limits. The silence of the mountain, *esa presencia tranquila y misteriosa* , challenged her at every step to ask herself not only why she runs, but also what she is actually looking for, what drives her to continue when everything seems to be pushing her to give up. At that moment, the realization of the quest filled her whole being, and the answer was not a direct one, but rather a deep call, inviting her to return to her roots, to explore her own authenticity in an intimate and profound way.

Leadership: How do you transform the ascent of a very difficult peak into a dialogue with your primal essence, so that each shift from the limited to the unlimited becomes the gateway to a deep personal truth?

We are all soldiers in our own internal battle, in one way or another, fighting the daily reality. And she, the art of running, being closely related to the courage to move forward, coincides with the search for personal meaning. Which makes me wonder if running is just a struggle with your own limits? Or, rather, a rediscovery of them, an intimate negotiation with every thought of weariness and abandonment?

The mountain, with its immense silence, becomes the steadfast witness of this inner dialogue. Every stone, every branch that Oana touches on the run, seems to address her with the essential question: "Who am I in the absence of movement? Who am I, when everything stops?" And the art of running also has an answer: "You are all that remains when you give up masks and limits."

Running thus becomes a ritual of discovery, a silent dialogue with one's own fears and aspirations, like a weak light that opens unexplored paths in the mind of one who has learned to come to terms with the limits of nature. In this encounter with myself, I find myself defying not only the fatigue, but also the deep imprint of my routines, as if each step towards the top strips away a layer of superficiality, revealing a simpler, purer self, connected to the essence of existence. I wonder how much of what we seek is actually a reflection of who we already are? When I ask myself "who am I?", is the answer really hidden in the unknown?

Running defines you as an expression of the connection between time and space, when your every step slips beyond physical exertion, and becomes a reflection of your spirit.

What secret does running hide? It is the call of a silent knowing, a truth that you feel in every heavy breath, in every heartbeat that, although hesitant, continues to challenge you: *"Don't stop; every step forward brings you closer to your essence."*

The answers only come as you move forward. Therefore the great secret of running, here it is: *"The experience you accumulate through authentic living is the only gift whose imprint lives alongside our fleeting life."*

In this case, leadership manifests itself as a kind of beacon, an inner guide in this tireless search for authenticity, in the willingness to move forward when the path becomes uncertain. In fact, leadership has as its main objective a path to itself, a path that never ends with a finite goal, but is always renewed, with each lesson learned along a climb that reveals new horizons.

Source: https://neculaifantanaru.com/en/what-secret-does-running-hide.html

What Truly Motivates You?

On February 13, 2011

It is useless to understand leadership if you do not know how to make use of its essence.

Are you efficient in the areas you need to endow? Endowing yourself with those qualities that can make leadership work continuously, at full capacity, requires commitment. The longer and harder your path to endowment, the better it will bear fruit in the long run. It takes time and effort on your part, because their acquisition and development cannot be learned from others. It is like watching a fitness show. It's not enough to watch others train, you have to engage in physical activities yourself to lose weight, right?

A leader who seeks to excel in the role he has to play among the people does not forget how important it is to analyze his qualities in terms of his own personality, his own vision, and the adoption of a proper mental attitude.

However, the desire to perform must be doubled by adaptability and acceptance of the limits imposed by the role of leader. Every leader is responsible for his own performance, and he must accept the consequences of his results when they do not elevate him to the rank of performer.

Leadership aims to anticipate a situation that you build in your mind when you expect a result, without exposing yourself to excessive "transparency".

You will only be able to establish strong connections with other people if you find common ground with them, only if you focus on all the issues that matter to them. You will only be able to gain people's trust if you instill in your conscience your keen interest in your true worth. Knowing how to self-evaluate, to know yourself very well, to anticipate your reactions and decisions correctly is an art that, handled with skill, can in turn increase your potential. Or, on the contrary, it can lead to a decrease in self-confidence, and therefore to unwanted manifestations and reactions.

As a leader, or as a future leader, you will not be able to impose your qualities and experience without adopting a constructive, mature, and responsible attitude when you are no longer so confident. Does anything stop you from proving your excellence? Do you adopt a constructive attitude when your character is put to the test?

The narrow corridor to the heights of perfection expresses the path to performance, sprinkled with joys but also with obstacles that are sometimes difficult to overcome and that put your tenacity, will and abilities to the test. And this "corridor" can become clogged and disfavor your self-image if you do not change in a positive way, or if you neglect your mind and soul.

The narrow corridor to perfection is similar to those trainings in figure skating when in order to succeed in the execution of a special figure, one of a perfect score, you fall countless times, you hit yourself, you even hurt yourself. But if you want to be an Olympian, dont give up. It is up to you and your tenacity to walk this winding road strewn with obstacles, to slip through the narrow path that leads you to perfection, and to become a leader.

The essence of leadership is to be able to understand the significance and consequences of the results you can achieve in favor of personal performance, but in terms of anticipating a loss with all its consequences.

What contributes to the prestige of your leadership is the finishing of the essence of your being which, shaped in time with care and finesse, will contribute to the initiation of constructive actions, to the positive impact of your value system. An inadequacy or absence of decisions that need to be made in times of weakness can diminish the ability and willingness to deal with those defining aspects of your character that underpin your leadership style.

In order to give expression to the leadership you practice, for leadership to be ideally suited to the structure of your personality, you must combine very well the elements "team leader" + "team player", you must perfectly combine mental abilities with physical ones, emotional with action , and at the same time your motivation with the role you have to play.

Just as diabetes is caused by a lack of insulin secretion by the pancreas, so too is a wrong approach to human interaction, which depends directly on your mental and emotional strength and the properties of your leadership (such as flexibility and relationship skills), can cause a lack of maintenance functions and continuous improvement of the quality of professional life.

I said in one of my articles that everything that can make a man better than himself should not be exhausted, but maximized. The value of an individual endowed with those ideal qualities and peculiarities that allow him to ensure a reference role in the enviable track record of his career – it resembles an operating system designed to work the same way, both on the desktop and on the phone or tablet.

Each such individual is endowed with an "operating system" that better facilitates the progress of his own evolution, by permanently supplying the flow of communication between his traits, skills and motivation – three main elements that, when connected, optimize one's value.

Leadership: Can you adjust your attitude to the values you treasure and believe in so that you can live in harmony with the circumstances in which you can have an inconclusive outcome?

Leadership is like a book you read in vain, if you don't understand it. And in vain do you understand it, if you do not know how to make use of its essence. The essence of leadership is you. The way you think, the way you react to a situation depends on you, the way others evaluate you depends on you. Overcoming a stalemate (of any nature, physical, mental, emotional) requires, of course, a deep self-knowledge, the ability to be aware of what is happening to you, or may change the context in which you act.

But after self-knowledge, the next step is change – that is, using all the things you know to reinvent yourself, to live differently, more in tune with yourself. The change is therefore a personal one and is based on your disposition in various circumstances in which you are placed.

You cannot learn the principles of effective leadership if you do not know how to adjust your attitude to the values you treasure and believe in. Your orientation emphasizes the usefulness of "recipes" for changing attitudes, managing the relationship between physical, mental and emotional, so that you get an emotional balance, so that you have the right reactions in each situation, to be able to control all forms of manifestation.

Your leadership will work as a result of your results, but also depending on your emotional, physical and mental balance – which depends on your temperament. Are you a strong man but who in difficult moments gets lost, rushes, can no longer control his reactions? Or are you

a spontaneous guy, like the actor Puiu Călinescu? Do you always have the best reactions?

Leadership encompasses that mature and responsible attitude manifested in times when you are no longer so sure of yourself, in an attempt to give a higher meaning to your purpose.

What Truly Motivates You? To be perfect in a field that has completely lost its direction, or to choose a direction in your life that will turn your relevant work experience into a learning experience?

Perfection in any field is achieved over time and depends largely on your temperament, your education, but also on your desire to become a performer, to surpass yourself and to give everything that is best to society, to the people around you. Or do you prefer to be an anonymous passer-by? It's up to you how you slip through the narrow aisle to the heights of perfection – the aisle strewn with obstacles that many want to cross, in which many dare to engage, but only a few reach the finish line, where they set out to be from the get go.

Source: https://neculaifantanaru.com/en/what-truly-motivates-you.html

What You See In The Distance Multiplies What You See Up Close

On December 23, 2022

The most ordinary path you have to cross does not lack mirrors that enliven the visible in an interactive collage of images that search for their whole in the depths of memory.

I have always imagined the sea, glistening in the sunlight, as a kind of visual analytical framework, globalist, abstract, undifferentiated, designed as if to create a play of shapes and colors from the breaking waves that gently hit the shore on hot summer days. This is how an essential moment of creative thought, at least partially, transmitted through the testimony of an eyewitness, becomes an integral part of the symbolic imagination established in the face of the effort to follow the demonstration of a universal law of causality: *"what you see can steal you into a few moments, and it can take you out to sea".*

And it was looking at me with blue cat eyes. The sea was so beautiful, captured by my eyes as in a dream painting, painted in the ancient Egyptian technique of encaustic. And it looked at me in a kind of visual repose, scrutinizing my torment of enduring the afternoon heat, and it spoke to me in a blues man's voice that, conquering me completely, carried me around the world in a whirlwind dizzy:

- Nicu, you are becoming more and more silent, just like me: constantly restless on the surface, silent and of immense strength in the depths. Come on, try to smile. You once promised me, in the middle of eternity, in a narrative reality, that no matter how hard it is, we will find each other and no matter how many barriers are in front of us, we will break through. I can't stand men who break their promises, just as I can't stand dreamers who yearn, as if in a diffuse memory, for other worlds that here would seem unreal, but are as true as possible.

Leadership: Are you doubled by a reflection that adds intensity to the content of emotions expressed by you in the entire path you have to go through until the moment of imagining yourself in another posture?

What you see in the distance multiplies what you see up close, like in a photograph. That's exactly how things used to happen on the seaside, during the summer. Looking at it with "don't forget me" eyes, the sea seemed to claim a unique beauty, it even had that vastness from the outline of my dreams in which I could take in almost the entire globe at a glance, a kind of landscape extension in a picture of the progress of the artist's mind, making each wave bring to the shore a new view, from another world. As is the world of coral reefs that clarify and give an intense color to the sea.

And no matter how often I would revisit these images on the screen of my mind, including them in a retort of the fusion of old and new, under the sign of the possible and the plausible, and no matter how much I liked the role of a viewer of nature, I still could only understand the sea only in the compensatory space of illusion, of the fantastic and of fantasy. It is clear that the image of the sea comes to illuminate my image, thus creating a kind of transversal determinism between the feeling of peace of mind and that purity of spirit embodied in a physical image.

A new pose offered me the opportunity to express my admiration for what the sea represents: the pose as a symbol of eternity. The mysterious depth of Eternity was opening before my astonished gaze...

I recognized a similar idea in a book by Paul Auster. The character was in a perpetual search for his lost identity. At one point, Quinn looked at the photograph that captured its viewer's face, as if hoping for some sudden inspiration, some unexpected undercurrent of information to help him understand the man. But the picture told him nothing. It looked like a photo of an ordinary man. He studied it for a moment longer and concluded that the person could have been anyone, just as well as himself.

Leadership: Can you contain yourself in an image that mirrors the idea of "reliving old emotional reactions", in a lasting and secure connection with the object of your gaze?

The same for me, but in a sustainable and safe connection with the sea. Because I recognized myself mirrored in the image in which I always looked at myself, with the gaze of distance that absorbs the viewer in the eye of its devouring energy, with the intensity of the sensation of infinity, of a distance that is lost without dissipating. Like an artist who lives spiritually, I realized that I can only contain myself in an image that mirrors the sky and the sun. And that's exactly what the sea does: it plays the role of a contemplative mirror, the fruit of shy emotions, reflecting warm light and subtle transparencies, being ineffably perceived in my own universe as a rarity of memories that remain alive in the soul.

So many times, having the charm of a 100% natural image, but seeming unreal when it is processed in a mythical or poetic manner, the sea looked at me thoughtfully, with melancholy, with a serenity of a sort of spatial vision, sure of the atmospheric effects of her dream painting. But, as many times, he looked at me with that increased attention of the painter who wants to suggest the ingenious game of free strokes, in various tones of green and sky blue.

It is clear that in terms of color, I prefer diluted tonalities, that is, another way of interpreting shades, based on which the changing colors of the sea can be distinguished, absolutely fantastic, which delights you with the strong impression that the overall picture leaves you with: amazement, enchantment, spell.

Leadership: Does your ability to mirror in the object of your gaze allow you to live the experiences that generate your transformation into a landmark of uniqueness engaged in rendering an imaginary content that allows you to deliver "perception and sincerity"?

I started a new life. Having nowhere to go, I still look at the sea as she looks at me in the context in which I seem much too young for her to trust me, as if I would take care of her naturally. I wish, however, to somehow justify this trust, make her never lose it, but that would mean living once more the life in which I was the sea, and the sea was sand. For you cannot be angry with someone who was the same as you, in a life and in another time when the supreme creator, with the help of patience, plucking one atom at a time from the stars or from the seas, atoms of metals – of gold, iron, emerald – made each thing complementary to another.

I do not think there is a surer way to prove to myself that long ago I was a rolling sea, wider than the sea that you are, than by a transference of affection, revealing in great secret, with relative objectivity, an image that I will always keep in my heart. Because it was not something fleeting that the memory of time buries as something anonymous. And I would like one more thing: to feel that I myself was the magic of the sea that the sunset landscapes and the perfect waves for surfing offer.

Or perhaps these things have very little to do with words, so little, in fact, that it seems useless to me to try to lay them down in too savory a way. For, as you soar among the blue waves of the sea, words are no longer words, but only a strange code of silences. They make you shine alone in the sea...

Leadership can be produced in the expansion of the phenomenon of "mirroring in one's own being", when what marks the entire course of your existence is given by multisensory perception: emotions and memories, outlined in a narrative-subjective core, which write personal history.

What You See In The Distance Multiplies What You See Up Close, especially if I consider the idea that the sea and its waves, the sun warming the sand, are only reflections of a higher reality that exists independently of the thinking subject, but which at the same time become an objectification of the infinite in the finite open to infinity.

And as long as they exist, I will exist too, because I have demonstrated that I am the reflection of their image, in a hyperplane that has only one value of its own: of **+ ∞**

Source: https://neculaifantanaru.com/en/what-you-see-in-the-distance-multiplies-what-you-see-up-

When Images Come To The Attention Of "The Mind’s Eye"

On June 13, 2021

Everything you see passes through the filter of what you feel about something that makes you think deeply.

I walk in the evening through the Exhibition Park (from Iași), a fact so suggestive for a man whose steps are guided by that spiritual content, dense, inherently loaded with a great love of nature. Lazy, eager to admire the views that nature has sprinkled from place to place to feed my soul, I try to distinguish shapes, features, and then create images from which to procure new study material in the field of interpretive art.

Everything that is new and pleasant makes me happy. All that nature gives to personal experience is the natural consequence of what happens when the images that appear before me capture all kinds of expressions, emotions, feelings. Here is what I observe carefully this time. On one of the benches sits a cat whose fur, cream and black, arouses my curiosity. It seems to be the same calm and gentle soul that lets itself be comforted by any passer-by, a form of being whose actions and adventures have a symbolic meaning if you know how to turn something banal into something suggestive.

On another occasion I saw the same cat in the arms of a passer-by, other times I saw her walking leisurely in the middle of people, but most of the time she waits to be stroked on a bench. On the same bench. Everyone likes her. But the cat does not sketch a gesture, no expression of her face can be defined exclusively by accident, it remains only an observance. She is neither sad nor happy, she seems only a little deceived by a feeling of her own importance, as well as by that of weeping for pity. She did not move out of pleasure, pain or alternating transition from one of these states to another.

The cat feels only the delicate caress of good people, because only good people feel the unseen tears of a soul waiting for a comfort, but also the breath of hope that pierces her heart.

Leadership: Can you convey in positivism what you really feel when you give meaning to all that can be seen which capture what can only be seen through resemblance?

Thus, my mind is called upon to give meaning to what is seen, what is not seen and what is felt in the turn of thoughts that do not fail to capture a special message: everything I see passes through the filter of what I feel towards something that makes me to think deeply.

I simply could not remain indifferent to the little soul that seemed to feel the approach of my steps. As if the image in front of me was perceived in a state of mind, right? With love, full of affection for something so fragile, I sat down for a few minutes next to the little being. Then she carefully rose from her seat and slowly crouched in my arms.

You see, there are certain images in which you find yourself, which reassure you, which make you redefine yourself. You begin to unite with the peace within you. You don't have to put your feelings into words just to understand that what someone feels for you is what you feel for them. You also realize the feelings of a loved one with the same affinities. When you approach him, he also approaches you, he does not move away from you, and you do not feel distant from him.

You feel when someone has a soul for you... that's what a cat taught me best.

In principle, what we pass through the filter of emotions is part of the category of those felt, of those seen with the force of magic that expressively cumulates the qualities and requirements of subjective feelings meant to reflect some power over the activity of knowledge. Whereas now, my mind contains meanings of a deep image through something special: do thoughts think what they feel when they give meaning to all that can be seen which capture what can only be seen through resemblance?

Leadership is the consequence of a state of compatibility. It means introducing into the world of your feelings an image whose (predictable) finality is similar to the prolongation of a state of reflection on the self.

When Images Come To The Attention of "The Mind's Eye", only then can you more easily discern the importance of life situations that create emotional or behavioral states.

Let us not forget that, from listening to teaching, it is only an image that captures that science of life, without which writing, however perfect it may be, could not reproduce exactly what man thinks in his heart.

Source: https://neculaifantanaru.com/en/when-images-come-to-the-attention-of-the-mind-eye.html

Where Are You

On December 01, 2019

A true artist assumes the uniqueness marked by exploring a living corner of nature, but with the seal that providence places on a symbolic image.

A singular excellence in my life that helps me in the art of portrait and landscape, derives from an internationally recognized identifier "Double Delight", the species of a medium-sized hybrid rose, which emanates unusual purity and beauty, its predominant colors consisting in a bright yellow like pollen, woven in a red crown that seems to mark the meeting point of Sunset and Sunrise.

When I try to render my story in oil, I imagine that I am called to respond to the challenge of immortalizing, at the same time, the eternity of nature and the ephemerality of man, which are only apparently in opposition.

Behold, the paintings filled my workshop, but without too much pomposity. Each touch of the rose constituting the family of colors, faces, complementary forms of expression, of closeness or distance to a less debated subject, a rainbow above the horizon of dreams: the feeling of a lost image in the depths of the soul.

Thus, my life gets the impression of an extended confession that a true artist tries to articulate with the progressive elaboration of a vision about creative force, as a kind of proof of sincerity towards the chosen ideal, of beauty, of honesty with the sciences of nature and of the exigency towards the idea of particular, associated with the notion of portrait.

Leadership: Can you attribute to your creation the role of facilitator of the representation of perfection, by continuously promoting a consensual approach based on unity, cohesion and solidarity towards certain forms of human expression?

The rose is a solid foundation of admiration of my life, being part of the image of an overall consistency of the idea of passion, a conscious choice and acceptance of someone else within the scope of the artwork.

I listen to everything you tell me, just me. Every day I learn something new from you. I look at you with respect, with godliness, with nostalgia, with astonishment, as if I were looking at a being detached from a range of sensations, a being with many hidden qualities (melancholy, gentleness, but also vanity), subjected to subtle forms of expression (such as charisma, attraction, magnetism, simplicity, ambition), constituting a masterpiece of brilliant creation by effect, but harmonious by significance.

Have you ever wondered how to look at yourself for a day? You would understand why you have now stopped in your tracks. Because the ascension in art means not just knowing how to paint an ideal of beauty, capturing it in a dream-like hypostasis, with the liveliest of colors. But rather it means to observe through the eyes of another eternal glorification of a creative act in representation of divine perfection, founded by zealous faith.

The resemblance between me and this purity-filled being is the rose's way of expressing, in the profound sense of a sacred image, the figurative elegance of an idea of the type: "the beginning of a new world."

Leadership: Does the theme of your creation possess a narrative thread and an identity that is discovered as the sources of spirit and naturalness of the experience of high finesse in the interpretation of a dual reality are assimilated?

The focus on the gaze cast in the middle of the reality obtained through consensual approaches, based on unity, cohesion and solidarity, is the way in which Alexandre Dumas expresses in the "Mysterious Doctor" the closeness of his characters:

"The permanent relationship in which lived Jacques and Eve created (and as days passed growing ever stronger) a unique and boundless sympathy. They were, obviously, under the total power of that universal law that scientists attribute to the world, and poets – to individuals; which the former call attraction and the latter love."

When you try to illustrate the existence of another reality it sometimes happens that you get lost in the clouds, false images, illusions which you slowly try to reach. The rose hides the artist's enthusiasm to learn more about his image in the mirror, or about his inspiration depicted in a hypostasis of a disturbing nature, through an exercise in spirit, through the vibration of a so-called twinning of thoughts: *"I know what you hide in your soul, I know what you feel, I know what is bad".*

I think that all that leads me to a new source of understanding of the "Tresanti Mobile" in the sphere of the work of art, through the meditation of spirituality which is symbolized only by an experience of kindness and purity, is precisely the impregnation of an idea about the spiritual tranquility with another meaning about Logos and increate energies. Two beings of similarity through the care and respect they have for one another, hence the term *"emanazione del mondo sensible"* are easily recognizable in the spiritual aspect of a creation in which predominates the color red, and that invisible energy that we perceive and flows through the environment.

The theme of my creation is the guarantor that authorizes the passage from argument to conclusion, because everything that I highlight has as a spiritual purpose an exhortation to cultivation, knowledge, discovery, perspective viewing, artistic experience.

Anchors of power and spirituality are felt in the vibration of a world meant to inspire, a world in which the rose, possessing in it the artist's spirit as a unique associate of existence, creates another (more complex) identity that distances itself from the past, thus forgetting its natural need to remain a mystery of nature: *"You would like to believe that you have not lost everything you had."*

Leadership: Can your artistic vision provide a representation of how you feel fulfilled under the wand of a particular sensibility, through a kind of allegory that helps you overcome the visual concrete and capture the quintessence of completing the imperfect work of nature?

I tried to understand you, I tried to believe. To believe that everything that makes me better, more subtle in the art of portrait and landscape, because art forces me to recognize my dose of "unconditional love" and balance in myself, is better rendered as a form of expression of a an unlimited universe in a kind of proximity to a *Spirito Puro*, eager for sun and heat, whose identity becomes almost perceptible if I do not pay the proper attention and care.

Therefore, the world in which I turn with the effect of infinity, with the thought of an experience of great refinement, with the brush, with the first streams of love, with the admiration of the unknown and exotic beauty, with openness to the spirit of nature, is celebrated and cultivated only by an artist who instantly magnetizes any look in the being

and in deed, any evidence of appreciation, any reverence, any alert movement, thus respecting the conditions of the debit of a power in a small space, easy to control.

A spirit that becomes a being, with a need to recognize its predisposition to immortalize the concrete in the artistic plane, has a colossal impact on the understanding of life that two similar entities (acting in an emotional sense) experience through a kind of allegory of the human adventure between Creation and the Creator: *"If Jacques had become a kind of god for Eve, he had done it only to complete in her the imperfect work of nature."*

In concluding this article, I will not only assume the role of artist, but also the uniqueness marked by exploring a living corner of nature, with the seal that providence places on a symbolic image. The rose, with its bright daylight, ends its monologue with a thank you addressed to the heavens, with the appreciation that a beautiful being, as natural and full of purity as Eva de Chazelay, carries to the explorer of her sensitive world:

"There are no more pleasurable moments in spiritual life and physical life than when, after total despair, you begin to hope a little and when, after the storm and thunder, the sky clears and the colors of azure resume. The return of the sun completes the physical effect. I love you, Jacques Merey !

And so, the door of the cottage closed behind the happiest beings in the world.

The artistic side of the painter must be distinguished by means of a symbolic image, as a form of framing nature in a spiritual plane, with reference to the help of Providence who knows how to lead the "event" towards the fulfillment of a great destiny, because the Creator's purpose is always in favor of its Creation.

Where Are You marks the beginning of the search for a support point in the realization of the Great Work, which begins with a touch of refinement perfectly integrated in the middle of nature's decoration and ends with the title of a spiritual destiny without similarity: "Two souls destined to be together that find themselves again."

Source: https://neculaifantanaru.com/en/where-are-you.html

Where Darkness Reigns

On May 23, 2014

Honor your moral and spiritual obligations so that from one end to another of your personality, no trait of your character is questioned.

Bishop Myriel knew how to say the most meaningful of things in the most popular speech. By speaking all languages, he pierced all souls. In fact, he treated both people of higher status and of lower status the same way. He never blamed hastily and without taking the surrounding circumstances into account. He would say: "Let us first see where evil cometh from."

Man bears flesh that is at the same time a burden and a temptation. He drags it around and obeys it. It is his duty to watch over it, bridle it, resist it and only obey it when there is absolutely no other way. Obeying it in this manner, we are committing a mistake however, yet a mistake such as this can be forgiven. It is a fall, but a fall to the knees, that can end with a prayer. To be a saint is a rare thing. To be righteous is a duty. You may do wrong, you may have weaknesses, you may sin, but be righteous.

*Those who do not know, teach them as many things as you can. Society is guilty, it must be held responsible for the darkness it maintains. Where darkness reigns, sin sprouts. Guilty is not the sinner, but he who keeps him in darkness.**

Can your leadership break the invisible walls of real life without entering a temporal causality stemming from the circumstances in which you notice yourself as an example of good deeds?

One who manifests his personality in only one direction, towards what makes him superior and towards that which matters most to his becoming, reporting first to what it means to be a man of great character is actually trying to free himself of that petrified optic of life that makes the world around him deform. It is a sort of hope invented by the human brain to continue to survive in an oppressive society, which does not reserve any bright future for him.

To enter into a temporal causality loop caused by the circumstances in which you notice yourself as an example of good deeds involves changing your vision of what you can do and what value you have in a context in which everything is transient, that is, it can change immediately due to the influence of a certain external constraint on your consciousness and will.

You have the power to internalize how you are influenced by the interaction with others in a selfish and greedy society in which, increasingly often, no one cares about anyone. And in the intention of proving what you are, treating both people of higher status and of lower status the same way, without necessarily taking into account the surroundings and entourage in which you find yourself, you will boost your power of internalizing good and evil and their consequences.

Here is what the great German philosopher, Friedrich Nietzsche said: "If our life has the *why*, then we can bear the *hows*." For leadership to break down the invisible walls of real life, you must first outline prospects related to what you don't know or what doesn't suit you, meaning, you have to bear with the "why's" and the "how's", taking into account the negative aspects around.

Leadership gains a dominant position through a subtle mirroring of reality that is reflected in how you use experience of life, but also by measuring the stability of the connections you create between yourself and others.

Leadership: Can you integrate yourself into a world that aims to exclude you, without triggering a certain change in the dramatic course of experience imprinted by the effect of the circumstances installed by the meaning of society?

With the intention to demonstrate efficiency and the need of leadership, taking into account how well you follow the moral and fundamental truth that directs people during life inimical to them, so by researching "where evil comes from", you will be able to grant more credit to the part of you that makes the understanding of life possible. Only if you more thoroughly delve into the experiences from which you can learn something, without doubting the validity of what you accept as being true, almost taken to the extreme, but not always beneficial or bearable, only so can you open up to life and can approach superiority.

To integrate into a world that makes its goal to exclude you means to bring balance where darkness reigns. Even if you won't be able to hold the society accountable for the darkness it maintains, you can honor your moral and spiritual obligations in such a way that, from one end of your personality to another, no character trait can be questioned.

The dramatic course of experience imprinted by the effect of the circumstances installed by the meaning of society can be anytime divergent as to sustaining and establishing the responsibility of being a model of revealing spirituality.

This, only if your line of conduct that you consider to be good will be on of continuity in what regards the idea of: humanity, equality, justice, order and honesty.

Where Darkness Reigns targets that normality adopted by the leader throughout his life and in all circumstances. To be yourself, but also to function based on the highest standards of society, to not abdicate from them under any circumstances, makes you a worthy role model for the majority of people around you.

*** Note:** *Victor Hugo - Les Miserables*;

Source: https://neculaifantanaru.com/en/where-darkness-reigns.html

Where Do You Come From, Blind Man?

On January 22, 2015

Establish some growth and evolutionary rigor over time, capitalizing on that transformation whose representation is the assumed experience.

I met an even more unhappy man than you, Maximilien. "Listen to me," said Monte Cristo, "and direct your attention to my words for a moment. I met a man who, like you, had founded all of his hopes of happiness on a woman. That man was young, had an old father and loved him, had a betrothed and he loved her. She had to marry her when, suddenly, one of the fates of destiny that could make us doubt God's goodness – if God would not reveal himself to us later, telling us that for him everything is a means to lead to his infinite unity – he unexpectedly took his beloved, the future he dreamed of and believed to be his, then threw him to the bottom of a dungeon. For the blind man could not read it until now.

You can escape the dungeon in eight days, over a month, over a year. He stayed there for fourteen years," Monte Cristo said, holding his hand on Maximilien's shoulder. "And he, in these fourteen years, often embraced despondency. And he, like you, believing himself to be the unhappiest man in the world, wanted to take his life. And what did he do?

At the last moment, God revealed Himself to him by a human means. For God no longer works miracles. Maybe at first, because the eyes covered with tears need time to fully open, he did not understand the Lord's endless mercy.

But then, he was patient and waited. And one day he came out of the tomb by wonder, changed his face, strong, superior to all others, almost like a god. *

Leadership: Do you try to deviate from the rules of a limiting experience, setting your own value by transforming an ordinary INPUT into a superior OUTPUT?

Before a man with high aspirations can establish something for himself, whether it is an important role or a grand story, preparing a leap in time to a level of superiority that many cannot reach, he should divide his existence between four compatible systems, interfaced to certain compromises to overcome his current condition.

But these systems cannot be manipulated, controlled, read intelligently from a distance, such as data communicated by wireless stations, because man tends to deny what cannot be predicted.

These four systems in relation to leadership, are *Supervision, Direction, Maturity, and Illumination.* They can be expanded by setting up personal value assessment rigor as a model of verticality and *"Growth, Progress, Understand, Become"* imperatives that can trigger new safety hatches for channeling thoughts and minds, facilitating the insertion of an image of what you will become.

The authentic act by which man modulates all his spiritual attitudes, the individualizing element that concentrates thoughts and feelings, disturbs the peace of his soul, becomes a kind of visiting card of a personality that is contaminated with those virtues of character, gathered in a unitary whole, applied to an extended development. But a development that is open to man's resilience, flexibility and ability to perceive himself as a separate and autonomous entity capable of manifesting and valuing himself through its transformation –

into a form of superiority.

Leadership: Do your beliefs that are owed to the closeness to the experience of reaching a new status allow for the penetration of an "INPUT" from the world or an "OUTPUT" from the realities of the self?

The most valuable and solid leadership is taught with the entry into that superior game of life, set to trigger idle or high-rise experiences. But one in which you have to control a heavy ball, its strength and direction of guidance, on a rough ground, shrouded in a clutter of ever-changing possibilities, without the means to advance.

An aspirer to the rank of leader keeps a close eye on their inclinations towards a kind of perspective thinking, finding a direction of development that makes them a strong person. He creates himself as an artist of life – not as a spectator, then turns into a superior man whose art of engaging in the spectacle of the world is related to a wider phenomenon of knowledge.

The input from the world is what you get when other people express their respect and affection for you, while the Output is your answer to the way in which they themselves can generate "injuries and pains" at the moment of crystallization of the self-consciousness that proves a certain guilt.

The gravity that man is capable of is not that of believing in a God who always does justice, but that of always seeing a wall crumble before him, called: "miracle".

Where Do You Come From, Blind Man? designates that passage of man from one existential status to another, defying the rigors and restrictive rules of an adverse destiny. The requirements of integrating yourself into the context of a life and a world largely determined by fate, by appealing to all of the spiritual inclinations, alters the form of the validity of your becoming, as a test of will and determination.

*** Note:** Alexandre Dumas - *Contele de Monte Cristo*, Youth Publishing House, 1957.

Source: https://neculaifantanaru.com/en/where-do-you-come-from-blind-man.html

Where Do You See, Look?

On July 08, 2024

Each act of artistic creation represents a new life lived in the spiritual plane of the world, provided it transcends the limits of the ego and reaches the universal.

The scribe is silent and notes in a deep and evocative form, but thinks to himself: *"In this world where immeasurable fortunes are inherited, the purpose of man, of his deeds, is an imperfect introduction to the work of God."*

Basically, what I wrote, putting life on paper as I understood it, in such an imperfect manner, are the thoughts of those I saw, which later became my thoughts. Like a transparent window through which a part of the visible world of soul experiences appears, my pages reflect openness and receptivity to outside influences.

In search of the meaning of existence, man oscillates between everyday banality and aspiration to the divine, finding his immortality in artistic creation and in the unique story of his life. At least I think so. Therefore, before I close the book, the last and the first idea, I have to talk about something specific, something that makes me think that the ones I mentioned do not belong to ordinary books, but to books of the soul. If you know how to look around, your eye tells you a lot, it even forgives you for sacrificing paintings and the glorious future of art. And he always tells me the same thing: to sit in the light, to shine with the longing of those lost in the darkness.

Everything repeats itself, even the eyes that see their tears again. Many times I watched the old people sitting on the bench, bored, repeating the same daily gestures with a constancy bordering on the absurd. He looks at his phone, takes another look at the street, watching passers-by with languid curiosity. But they remain anchored in the same place, in a present of the past, regardless of the weather or season, like sentinels of their own routine. They probably feel deprived of the most valuable good: *the hope of the infinite* . The bank became an extension of their being, a shrine to monotony. A kind of "Azenthopia Illiersebre", a state of passive acceptance of existence, keeping them captive in a small reality whose acceptance and understanding anchors them in an empty space. Always the comfort of the familiar replaces the adventure of the unknown.

Leadership: Do you believe that equality with the divine in the act of creation can become an imperative of formation that transforms the ephemeral into the eternal, thus conferring a unique value on every artistic expression in the flow of your life?

"La vie est ailleurs," Rimbaud would say, and these old people, taking on the pattern of being removed from the world, seem to have forgotten this fundamental truth. A refuge or a prison? No, not at all. They don't visit foreign countries, they don't expand their horizons, nothing tries their soul anymore. Sunday finds them either at church or at the cemetery, perpetuating ancestral rituals - a baked bun, a given alms. It awaits its end among tombs and icons, inevitably, as if life were only a prelude to death. They have nothing left to lose. He is waiting to close his eyes, definitively, without having finished his painting, without knowing that only masterpieces are bridges between human and divine.

Are they already thinking about eternal life? What to do in Heaven? To continue to sit on a bench, to glance at passers-by or in the neighbor's yard? In fact, in that mysterious but so serene place, I don't think there are cemeteries, nor churches, nor icons, nor beggars, but only a feeling of immense joy, a release from all constraints. Then what is the essence of paradise? Isn't this where the story of man reaches its creative peak?

The world of art is not an idealized world, but always another world, distinct from the one that pleases the eye.

After all, the only way to be immortal is to live, successively, other lives, more splendid than the others. But how can you achieve this in a seemingly limited existence, within a finite framework?

Through the painting, Michelangelo showed that he is equal to God, that the finger of God, stretched to the maximum, so close to the finger of mortal Adam, is what separates human talent from divine perfection. For his part, Beethoven proved that the "Moon Sonata" is brighter than the sun and that, even being deaf, you can create masterpieces. Sublime talent belies divinity. Artists are translators of the divine language. That's why their life is an immortal story.

Leadership: Can the way you shape your existence in the world be an inner transfiguration that brings out the truth within you, thus revealing the backstage of a soul that transcends individuality?

As fate would have it, the scribe covered his eyes: I tried to forget the past and everything I knew would follow, keeping only the truth of the present for myself. Yes, I know I will never grow old as long as my writing, preserved in my books, is wrapped in an eternal story, protecting my poor heart burdened with so much anticipation. More than that, I must continue to seek, to hope, to persevere, until my goal becomes God's course.

But in the monotony of everyday life, the soul risks losing its connection with the divine and its creative potential.

I still wonder, what is the use of man for all the work he does under the sun? That's why I write, to reflect, in silence I collect the essence of my thoughts, to find the solution to the great puzzle, the way out of the labyrinth of common existence. Not for nothing, there seems to be a close relationship between me and Mika Waltari's scribe:

"Because I, Sinuhe, am only a man, I lived in every man who lived before me and I will live in every man who will live after me. I will live in the crying and in the joy of every man, I will live in the goodness and in the the wickedness of every man, I will live in the righteousness and in the unrighteousness of man, I will live in his weakness and in his strength. I do not want my name to be immortal, because I, a mere copyist who repeats on a page what is written on another, I will live eternally in every man who reads me."

Leadership: Do you understand that the act of seeing through artistic imagination can be a vindication of the existence of the divine spirit, transforming each vision into a source of spontaneity of creative sensibility?

Art thus becomes the means of creation of a sacred universe, a way to transcend human limits. In the state of "artheosia" - the fusion of art and theophany - the artist becomes a creator of worlds. And these successive worlds are not what we call "subjects", but rather represent means of conquering, through metamorphosis, a transcendent dimension. Do we accept to be charmed by the world of the show, or by the calling of some unique talent to complete the infinite universe?

And who, in fact, is this spirit called God? Doesn't He live through us, the people, through our story? Doesn't He need us, just to exist forever, through each of us? However, not every narrative can embody it - it has to be a special story, not a boring one. After all, I believe

this is the only secret, and the best kept of all. I found it out. To see is, for God, to imagine as art. The world of art is not an idealized world, but always another world, distinct from the one that pleases the eye.

God lives forever, because he has a special way of not getting bored: He lives through each person, another story. And of all the stories, he only relives the amazing ones. That's why certain things seem to repeat themselves, and certain people always seem to come back in different poses. Only when we feel that God has great expectations from us, do we feel a true purpose, a mission, an "Ankh Onnubbal", a call whose echo reverberates in eternity. Of course, happiness comes from fulfilling the purpose. We have the option to choose to believe that there is something worth fulfilling beyond our daily struggle. In this choice lies our power to transcend the mundane and to inscribe ourselves in eternity through the art of our lives.

The embodiment of God through special narratives can represent an exaltation of the continuous struggle for meaning and significance, culminating in a revelation that makes the artist's life an expression of the divine.

Where do you see, look? Do you see the past that shapes you, or the future that is reborn through what only you can give me? To these is added the idea of the famous novel "Egypteanul", written by Mika Waltari, in which the scribe, gripped by that mystery of the divine that we will never guess, expresses his intention to transmit his wisdom to future generations:

"I am keeping these fifteen books carefully, and Muti has sewn for each book a durable sheath of palm fiber. All these books will be placed in a silver box, the silver box will be placed in a hard wooden box, the chest of hard wood in a chest of brass, as of old the books of the god Thoth were fenced up for safekeeping and thrown into the Nile. He will not find them no one, never. But one day, I will return, and no one will recognize me. The one I once was, is only a shadow of the one I will become."

Source: https://neculaifantanaru.com/en/where-do-you-see-look.html

Where Does This Feeling Come From?

On July 15, 2020

Self-control is the control that the responsibility of remaining faithful to your own being in a moment of great weakness and doubt ensures.

I felt like I was at sea, somewhere very far from the shore. Everything seemed distant and unreal to me. I grabbed my hand and shook it, it seemed foreign to me. I wondered in fright if I was getting sick, but my fear was also unreal, insignificant, because suddenly I didn't care if I lived or died. Had I let myself be bound slowly, imperceptibly by invisible chains? I fought for my salary, I was proud of my title as a scribe, I spoke Greek words, I went back to the same bed every night, I valued food and I fed my pride with the girls' secret looks. I often got drunk, followed my comrades in brothels, slept with women without more remorse than others. I did not miss work, I confessed, I humbly confessed my sins and I received forgiveness. I was neither more guilty nor more innocent than others.

And yet, I felt terribly guilty. Where did this feeling come from? How different I had been in my youth, when I was lost and my only truth was the God in me and death. Then I enjoyed fresh water and did not associate with bodily temptations. Analyzing myself in the green and gloomy light of the chapel, I knew in my heart that I did not feel guilty just because I had become a slave to the senses. Not because of my doubts. My refusal to acknowledge good and evil was also small. The reason was deeper. *

Leadership: Can you analyze your feelings by agreeing to recognize the good and the bad in the existence of a being that projects itself into a silent and smoky distance, called "atonement"?

Man's confessions are formed when he feels something in his place, inside his whole existence, something that torments him not necessarily through the dramatic realism of his expectations, but perhaps through a regret meant to free him from the burden of white nights. His condition is triggered by the interweaving of memories about certain events that destiny has brought in his way, as if to foreshadow the destination to which he is heading.

Do you take into account the particularities of the destination you are heading to? What are these particularities? Are they related to the values of life that look to the past?

The emptiness of one's own monologue: here you feel all the truths of your heart, because what is highlighted when you write your life story is an agreement with reality, the confirmation of your own ideas about yourself and the world in an outpouring of longings, fears, failures, frustrations, regrets that reflect obedience to the voice of conscience. To a contented self-image of content rallies its own respite of thought, in the context of a doubt regarding the necessity of the soul to stick to the facts, to accept the reality only after a prior verification of it in concrete.

Man's feelings are the cause of his doubts, while doubts may arise in the situation of the interaction between what you are prepared to understand about yourself and what you are not prepared to endure from life. You don't have to understand much about your preparations for life, except that the situations that put you in difficulty are the cause of the doubts that grind your conscience. Why does the time lived only with yourself have the gift of defending yourself in front of conscience, in front of the hardships of life – the biggest of which is to try to endure yourself defeated by your own expectations and desires?

Atonement is the quality of man to stay awake in the sphere of consciousness, with such a large share of the emotional in the decision to develop what is best in a story about the duality of the human soul: between the plus infinity of joy and the minus infinity of sorrow, between the being which also imagines the moral being.

Where Does This Feeling Come From? Well, the feeling of guilt comes from the doubts that bother you about what you are not able to control. And what else can man control but the distance between the real and the unreal, between what you are and what you want to appear to be, out of the desperation of the hope of being and not just of existing.

Sometimes it's good not to have high expectations of yourself, especially if your expectations aren't realistic.

*** Note:** Mika Waltari - *Young Ioannis*, Polirom Publishing House, 2020.

Source: https://neculaifantanaru.com/en/where-does-this-feeling-come-from.html

Where Mathematics Twinned With Beauty

On February 10, 2009

The Great Secret of Creation is an idea that remains the only eternal power to reveal the creation of the Like One from the One Like !

- I don't contradict you anymore! I will even add the other characteristic of the golden ratio, that of showing that there is a possibility to measure beauty. The Greek philosophers were thinking of this golden ratio when they said that beauty means "well balanced proportion". And, even if they didn't call it "section aurea", like Leonardo da Vinci, all the ancient statues, not only those from the century of Pericles, but also from later, were sculpted with this golden section in mind.

Similarly, Vitruvius said that "symmetry derives from proportion - what the Greeks call analogy - the consonance between each part of the whole. Leonardo da Vinci argued that the golden ratio should be the law that dominates architecture, so that proportions can be established through it between the different parts of a building, as well as between the built volume and the free one, because only the observance of this ratio makes an architectural ensemble pleasing to the eye". That is why, in Matila Ghyka's book: Aesthetics and the theory of arts, numerous measurements are mentioned that were carried out in relation to the "dimensions and proportions of the temples of Hellas" from which it appears that, in the beauty and harmony spread by the Parthenon, the Propylaea and other Greek temples, the golden ratio also intervenes.

- You are right. Greek architecture presents another aspect of beauty, I could say, diametrically opposed to that which Egyptian architecture inspires, for if the majesty of the pyramids or the Sphinx brings to mind the thought of death and eternity, Greek architecture pulsates with life. It is enough to look at the Temple of Athena Nike, its elegant and harmonious columns that carry a pediment in the form of an isosceles triangle, everything being calculated to give the impression of grace and elegance.

- But even in the statues, the Greek sculptors did not use live models for their deities, but made them taking into account a certain system of proportions that had the purpose of producing the impression of harmony of everything. From the Renaissance to the present day, all artists have taken into account this division of segments. I only remind you of Kepler, the astronomer, mathematician and, I could say, the esthetician of the 16th century, because he wrote, in addition to the other well-known works, a treatise on aesthetics with the title: Harmonics of work (Harmony of the world), in which expresses itself in an entirely original form about the golden ratio: *"This geometrical proportion, I believe, is an idea which remains the only eternal power to reveal the creation of the Like from the Like!"*

Leadership: Can you form a certain perception of what "the beautiful from divine creation" is, so that you follow the coordinates of a single purpose: to generate a single vision of a science that firmly assumes an object of study?

- If I were to choose the beautiful from the mathematics left by the ancient Greeks, I can honestly say that I don't know what I should leave out. I have the impression that the Greek philosophers, who were also mathematicians, wove all mathematical problems with threads of beauty, harmony or delight. For example, the theorem: *"all angles inscribed in a semicircle are right"* , which was established and proved by Thales. It is said that it impressed him so much that he sacrificed an ox to the gods.

And only Thales was neither at his first scientific discovery, nor a naive one, who let himself

be caught in the trap of pride. He was one of the seven wise men of Greece, had traveled through Egypt, and had astonished Pharaoh by showing him that he knew how to measure the height of the pyramid by the shadow it cast alone. And yet, in this theorem, which brings no practical use, he saw a beauty worthy of admiration, a beauty that delighted him and for which he felt the need to thank those he considered to be the masters of wisdom.

- But this theorem is still so beautiful today, although we pass over it with great ease! The fact that it is enough to take any point on the semicircle and join it with the extremities of the diameter to form a right angle by itself, can delight you like a song, or like a poem, or like a painting! Equally remarkable is the Pythagoreans' admiration for number itself, number abstract and devoid of any practical meaning. In order to isolate it from any kind of application that could be attributed to it in social and economic life, the Pythagoreans first, and then the other Greek mathematicians, invented a new science, called Arithmetic, a science that would deal only with the properties of numbers abstract, of course wholes, for only wholes were regarded as numbers.

The other concrete numbers, which could also be fractional or even irrational, were considered as quantities and the calculations with them belonged to another science, called logistics, a science within the reach of merchants, slaves and neglected by philosophers. Arithmetic did not have any practical applications, it was studied only as a pleasure, and Socrates defines it in Charmides or on wisdom as: *"the science of what is even and odd, of the differences between numbers and of the relations between them".*

Leadership: Can you express what you perceive as "beautiful" within a similarity between a discovery that is made only to the soul and through the soul, and an empirical discovery that is constantly confirmed in all situations of life?

- That's right. For Pythagoras, Arithmetic was the most beautiful of the sciences and even the most advantageous, because only in this field, "things appear in the form of numbers"!

- As if only Pythagoras saw Arithmetic as the most beautiful science? Didn't Gauss say that Mathematics is the queen of sciences, and Arithmetic is the queen of mathematics?

- He gave his hand to Gauss to say it, because he had the science already cultivated by the Pythagoreans and all those who followed them for more than twenty centuries, while Pythagoras was stirring the harmony that would charm future generations. There were things that no one had thought of before, and which he then strung like shining beads on a thread. Let us think only of the division of numbers into primes and composites. From a practical point of view this division serves no purpose. But how much delight have these numbers created through their properties in the souls of mathematicians, starting from the time of Pythagoras and up to today?

I am thinking, for example, of the demonstration that Euclid gives, in Book IX, about the infinity of prime numbers.

- You thought well, because this demonstration delighted many mathematicians, from then until today, and they encouraged them to add other new demonstrations. Should we take the Elements to read, right there, how Euclid formulated this discovery of the Pythagoreans?

The Great Secret of Creation aims at a discovery that is not necessarily based on observation and mathematical calculations, but on belief in a world that has been ordered by a supreme intelligence.

Where mathematics has twinned with the beautiful, the obligation is established to recognize the transfer of the responsibility of divine creation to man and to follow the advice of the Creator: *"Everything you do for science, you also do for Me. And everything you discover through the power of faith, is a invitation to explore the beauty in you as a reflection of the beauty around you".*

Returning to mathematics, here is what Wikipedia tells us: Among the more recent works on the golden section, which are the basis of Matila Ghyka's thinking, we should also mention those of Heinrich Emil Timerding who, analyzing how the principle of the golden section was applied, insists on the fact that "the golden section is only a particular case of a more general rule, that of the recurrence of the same proportions in the elements of a whole".

*** Note:** Cmpan, Florica - Stories with proportions and symmetries, Albatros Publishing House, 1985.

Source: https://neculaifantanaru.com/en/where-mathematics-twinned-with-beauty.html

Where No Stream Passed, A River Flows Now

On February 17, 2013

Exploit your leadership potential by developing and transforming your knowledge into a pulsating direct current that cross an entire lifetime of man.

During college, I was beginning to feel some strange impulses in my soul whenever I fell pray to countless and tedious arrears, polluting, in my vision. A consequence of an inhibiting inequality, a serious mismatch between values, a heavy burden awry distributed in my existence. It was the manifestation of a vacuum form that seemed to gain a permanent character.

Something inside me intermittently shimmered: "I can be more than an empty space; I can be a core of exploiting my own potential around which all forces gravitate. I can be the discoverer of that universal, undrainable and vibrational energy, of that forgotten or hidden alchemy, which transforms realities. As a sentinel to serve the science of transformation, available in very tight limits, to redress it so as to fertilize and expand my horizons."

Nobody guessed who I was and what I could become. A fine and very persistent seductive of matter, discoverer of some auxiliary energy, able to unleash them at will. A true artist of configuration and reconfiguration, who records and then converts with an unfailing accuracy each particle of knowledge, transforming it into a pulsating direct current – over which an alternative electric power can be always superimposed.

Man's conception of the intrinsic need to be someone else lies in the improvement of the gratitude towards the hero of a story that is ready at all times to become a reality.

I felt that I was operating as an electric generator, equivalent to a radiant energy device, developed by T. Henry Moray. I was almost mechanically seduced by my own burning curiosity; I was working permanently at maximum strength. Shaken by the thirst of discovery, I embarked on a torrential and uncontrollable analysis and creative process, driven by the temptation to discover the invisible fluid, vital to transformation.

A decision taken by both spirit and faith.A relief of black thoughts. A deep anger against that vacuum form around me, which choked and limited me, sending me into a dark corner. A desperate attempt to discover myself.What were my chances of success?

In a sense, I felt like I was part of the cast of River Queen (2005), with story valences... full of experiences that guided me in writing the story of my life. But the movie ends like this:

"I was sad in those days, on the verge of desperation. There were no missionary priests there, nor churches where I could pray. I sometimes confessed to soldier Doyle, my only friend. He taught me that it often helps to write your thoughts down on paper. Although at time I would like to show him what I wrote, I don't think he'd read a word of it anyway. He would probably burn the papers or throw them in the river. That is because what you wrote is for yourself only so that, seeing what you wrote, you could better understand what happened to you... the story of your life."

In my overflowing enthusiasm, I wanted to forcibly turn the wheel of time that was always tumbling forward, ever more powerful and difficult to deject, like a ball punted from free kick and ricocheted into another unknown area. I was heading at high speed toward the rugged

ground where few have the courage to enter. I entered the game, on a virgin land. Thus was born the idea of my predestination.

Leadership: Can your evolution of a hero of faithfulness, inspired by a real story, gain a special significance from the perspective of an individual destiny that creates new relationships between Creation and Creator?

I stepped into my dark laboratory, the place where opposites are born and ingredients are processed. I lit the lamp. I put it on the experiment table, all full with substances ranging from one quantity to another (solutions, compunds, solvents, diluents, serums, reagents, additives), selected according to the properties of each. Properties that I discovered myself through distillation, by replacing some rigid and special formulas, covered with dust by time.

Sweeping, continuous and burdensome efforts, which aimed perfection. Ignoring any obstacoles in my path, I wanted to discover the meaning of life in one jump, an impetus powerfuly sprung from the depths of consciousness. To get to know the transcending forms of all boundaries and, equally, of all progress, was the plan of an artful mind that knows how to make the difference between eternal and ephemeral.

And when a Samson strains its fists, even the mightiest mountain bends and finally collapses, unleashing all latent energies, all the world's mysteries sealed in the time capsule.

Leadership applies to the idea of a permanent passage from the status of promoter of high aspirations, to a more imagined reality, to the status of a subject of a special destiny.

Behind my work, there was an extraordinary poetic force, like that of Dickens. It did not mirror the philosophical and political views of the time, like Milton's work. Also, it did not incorporate characters, like Shakespeare's undecided Hamlet, for its content to invite to meditation or reply.

My work consisted of completely different alchemical elements. It concentrated a subtle energy, then released into another completely new, determinant, turbulent and mysterious energy, which kindled the soul and mind all the way through. Behind it, there was the meaning of life, developing by my own rules, in a roundabout.

Alchemy means transformation. It also behaves like electrons: in the form of wave. A wave that propagates towards the desired direction, affecting, in a way, reality. My destiny was the subject of the work of an artist who knows a thing: creativity is everywhere.

Leadership: Is your struggle with the condition that defines you as a man the fulfillment of a destiny that puts you face to face with the greatest challenge: the expanding power of a centuries-old creation in the endless wealth of the world?

Are you going at high speed to that rugged ground where few dare to enter? Do you dare to play the game on a virgin land?

Being an alchemist means having the power to transform yourself, to fuel that strong pivot of self-knowledge, that constituent part of the exploitation core of your own potential. All this empty or barren space that defines you now, stretching over a vast territory, can always be filled, populated, fertilized with a certain level of well-defined and easily tolerated substance for your development, maintained within certain limits and conditions.

During these oscillations – from minimum to maximum, from a low voltage constant to a very high voltage constant, from "to be" to "not to be", occurs, of course, a true polishing of your own personality, of your own creation, applying novelty and efficacy. Where no stream passes, a river can flow at any time if you channel the water to this new course.

The resultant that is formed – a fertile and well-structured horizon for development, not virtuosity or mere erudition, but a true alchemy of individual experience, of self-improvement, of overcoming old perceptions – acting on leadership, the point of maximum intensity. Hence, you must always be sober-minded in your ascension; you must not apply too much stress on your "source" of progress.

But, in turn, this resultant, generated by a plurality of parameters, factors, contrasts, currents with the same sense and direction, can always decompose – can return to its original state in case of abnormal development. Or, in the case of an "external aggression" – when you interact with people dominated by harmful thinking – those who have nothing better to do than criticize from the very beginning your efforts and enthusiasm.

The expanding power of a centuries-old creation in the endless wealth of the world is highlighted in the novelty with which you experience a reality whose constant updating depends on how you relate to the existence of a Creator who has assimilated the quintessence of a knowledge of the highest class.

Where No Stream Passed, A River Flows Now marks the end of mediocrity and the fight for that elusive goal: perfection.

If you want to get into the first platoon of the long distance runners, you must agree to submit yourself to a strenuous and permanent physical training. To overcome mediocrity, form a clear vision of your goal and your own limits.

Source: https://neculaifantanaru.com/en/where-no-stream-passed-a-river-flows-now.html

Where The Heart Does Not Lie, Where The Longing Does Not Disappoint

On February 04, 2011

Increase your ability to become a role model, by externalizing your inner world.

At the end of the movie *"Leon - The Professional"*, Mathilda follows the advice that Leon – the killer, her only best friend, gave it to her shortly before his death. So, having no other options, she goes to Tony, Leon's "adoptive father" who had promised him that he would take care of Mathilda, if he will be killed.

Taking a friendly attitude, Tony gives her a one hundred dollar bill - money for entertainment, and promises that he will always help her.

- Can I take a job for this? Mathilda asked him, in honor of appreciation that she had for Leon.

- A job? What can you do? Tony asked her with curiosity.

- I know to kill.

Two people, the same affinities. Raised by Leon, Mathilda began to resemble more and more with him. He became the expression of her soul, an example for him - good and convincing, even if she was just a child and did not know enough life. He remained in her heart. The ideas and the guidance that he gave to her, especially vis-à-vis to the "art" of killing (the very essence of his leadership) still living, yet it enlightened her whole being.

Perceiving her inner voice that was whispering to her: *"Be a killer, be like Leon"* Mathilda had the feeling that her life has taken on a meaning, a purpose, a perspective.

Leadership: Does your status as a beneficiary of consistently emotional luggage facilitate people's transition from the "experimental" stage to the "unitary system" stage?

Leadership means entering into harmony first with yourself and then with others. It's just a way to rise higher than what you can have and give, than who you are behind prefabricated masks in a certain sense, still unrevealed.

You could always resort to boosting prospects for approaching a new thinking concerning what you consider to be really valuable for your transformation, for better or for worse, but also for many other assessment methods of your constant "to be". All these expectations, estimates, calculations, intentions and direction adjustment, no matter how reprehensible or commendable, closely related with forms of direct knowledge, are able to ensure leadership operating, maintenance and development.

If we try to investigate human "roots" as essence of an only individually valid truth by taking a reference sample at a behavioral and feelings expression level, we could easily determine the type of relationship established between individuals.

The state of well-being and motivation of the extraordinary encounter with thought and a

feeling of the opposite sense does not fit well with the mechanism of your needs unless you feel disappointed with yourself.

Let's imagine an inward movement, a special feeling arising from the development of a new rationality that shatters professional contexts and then begins to contribute to the enrichment of life experience. What can now be called "willingness to adapt to a new life", taking as model a man a lot more rich at heart, bringer of peace and equilibrium in life, could be replaced by the willingness to surpass yourself by widening the sphere of consciousness and enriching the behavioral repertoire.

Psychologically speaking, there is a shift from being a regular individual from the "experimental" stage of harsh living conditions, to the "unitary system" stage of thinking and feeling, comprising a similar structure to the followed model, creating added value and then separated value, causing the emergence of a new human: *Beyond the old darkness.*

Leadership: Is the truth that restores your main goal in life guided by the motto: "More human than I know myself"?

Without a doubt, the heart is not lying and longing is not disappointing when there is a direct relationship between you and the other, an interweaving of your feelings with their feelings.

To influence those around you, they need to find in you a role-model; they need to discover in you those qualities that they appreciate enormously. In other words, they must be in line with what you want, with the reality of your life, with your own personality – with what you are, what you feel with your ideals. So they will be penetrated by that strong desire to aspire to be like you incessantly.

Externalizing his inner world, Leon came in harmony with Mathilda. He had a great influence on her - and she, feeling a deep sense of respect, admiration, attraction, she wanted to be like him, a killer, probably even better than him. Her feelings have developed since he was with her in critical moments of her life, and not having a different pattern to follow she had immersed in the only reality that she could know.

This spiritual light which surrounded the girl, positive from her point of view, has prompted her life and gave it a sense, which made to keep something in her from Leon.

The true wealth of the soul is the need to feel appreciated by the world when your abilities are released by devotion to something more magnificent than what you think about yourself.

Where The Heart Does Not Lie, Where The Longing Does Not Disappoint designates the rapprochement between two personalities who, even if they are not together, exhibit the same attributes, the same emotions and the same extremes.

As a leader you can influence people's lives for the better or worse. It depends primarily on the values that you've developed and promoted in your life and others. Depends on your quality, but also other's. And if you're one step ahead of the others, but they do not want to follow you, it's better to retire.

Conversely, when you find a good leader that understands your work and your points of view, who provides an appropriate environment for your development, it will be found the

motivation to move forward together.

Source: https://neculaifantanaru.com/en/where-the-heart-does-not-lie-where-the-longing-does-not-

Who Doesn't Deserve To Be A Chief

On April 29, 2009

Ensure coherence to the whole process of the desired change, without orienting yourself on a worn map.

She thought that if she is a graduate of two faculties, as if she holds a doctorate and a didactic title, nobody will ever ask or demand her some explanations. But she was terribly wrong !

It's not easy to conduct a clinic laboratory. It would be really absurd to believe that every person has the necessary competences to do this thing. First of all a laboratory chief has to be present the entire programme established by the existent settlement so that he could answer to all the requests that the general manager of the hospital has. He needs to have some experience in administering at least a section, or a branch of activity, so a leading experience he needs to have by all means.

Therewith, a laboratory chief has the obligation to evaluate the professional performances of the personnel which are in his direct administration, according to the organizational structure and data sheet, and to contribute at the fulfilling and maintaining an atmosphere of collaboration, calm and a fair-play competition in the laboratory. And, it's very important to participate at all the meetings in which are discussed problems about the activity of the laboratory or the unity (dispensary, hospital) in which he works.

All these tasks which had to be accomplished many times were too "absurd" for a laboratory chief who, based on the fact that she is a graduate of two faculties and that she has a didactic title, she can afford to do what she wants. Therefore, she didn't take seriously her attributions, she didn't get involved in the laboratory problems, in the very important problems demanded by the manager of the hospital (problems about the organization, acquisitions, statistical reports, etc.), she almost never participated at the meetings – to offer some information about the made analysis, the laboratory problems, beside the fact that she was going to work and leaving from work whenever she wanted, without giving any explanations.

What were the other things that she didn't do? Well, nothing, just like any person exceedingly overbearing and arrogant. Finally, the hospital managers took the most inspired decision, the single possible: to dismiss immediately the laboratory chief and replace her.

Leadership: Do you navigate an unknown area to demonstrate that your important skills can be recognized in the presence of a key value that defines you?

If you navigate in an area, which is not covered by any map, you have all the chances to never find what you are looking for. And if you do not reach the established destination, it means you have not accomplished anything. An unknown area is a last remaining piece of writing in a memo that will never be published. The prestige of the area you represent increases the image of your business and your future.

The chief of the laboratory is like a ship captain who has all the chances to never find the way to the true performance if he puts his trust in a poorly trained crew. It is like they would navigate left to chance, promiscuously, guided by the principle *"a map is not useful for anything."*

As a head of the laboratory you must know exactly what tasks you have to fulfill, both on long-term and short-term, and to know your responsibilities. It is hard to coordinate the activity of people in a laboratory, especially if they are either few, and the number of reviews is very high, or if they are close to retirement and no longer have any interest to improve themselves.

The key value that defines the leader is represented by the discovery of an area of competence that he can control only by establishing measures to prevent and limit the effects of abdication from personal power.

In other cases, it's hard to coordinate the activity of those people even if they have enough experience, but who don't want to be coordinated, they don't want a chief, but they prefer to lead themselves, to do whatever they want, they prefer to be in a "crazy place." So, it's a big responsibility to be a laboratory chief when you confront difficult situations that need different approaches. And in these conditions is very hard to accomplish your work skills with seriousness and professionalism, with success and with a smile on your face.

To analyze the map of leadership means to study each element of it that may come in your help and that may ensure your success, and to extract as much information about the territory in which you intend to exercise your influence. In leadership, you cannot orient yourself on a worn map, and to keep yourself moving following the indications provided by it. First of all, you need to draw by yourself a map to delimit the most valuable members of the crew, of those impostors who claim to be more than they are.

Leadership: Does the perfect image of your profession correspond to redefining the area of applicability of an attribute that does not make any contribution to achieving the concordance between the need for the desire to perfect and the virtue of behaving in the midst of disorder?

A hospital managers can't take the risk of keeping at the administration of a laboratory, where every day a lot of sick people come and they need a lot of investigations, a slow person, who is not capable of respecting the obligations written in the work contract, and above this, with a lot of arrogance.

This is what the hospital manager said after he fired the laboratory chief: *"Despite the grades and the obtained credits, if the laboratory chief doesn't do his/her job; he/she will be replaced without a doubt."* Firm and categorical ! That's a quality management !

Hence, in the course of your approaches, you must systematically follow the way in which are appearing the constituent components of the map you use in order to achieve performance. You should reveal the hidden side of people, depending on the fluidity of their qualities and skills. To guide yourself on a worn map means to give to people the authority to disregard your vision, means to let them do what they want.

Leadership is a journey from which you have a great chance of returning as a hero, knowing that you are doing something extra from the perspective of creating a new image of the specialization you are addressing in relation to others.

Conclusion: When it comes to the success of an organisation, of an institution, the most skilled managers will notice the professionalism, seriousness and the performances that the employees and the service chief prove, not the theoretical credits. Actually, managers will not have a choice, if they want their company to work; they will have to think twice before hiring someone in an important leading job.

Source: https://neculaifantanaru.com/en/who-doesnt-deserve-to-be-a-chief.html

Who Has The Power

On January 02, 2009

Why certain people don't see the great opportunities that are just in front of their eyes and do not deal with them?

A reason for which some people avoid to make a step forward to future, to progress, to perfection, is that, first of all they are afraid of changing, then they don't know how to observe or they refuse to recognize the chances of success that appear day by day. And they overlook or avoid thinking at long-term consequences of their decisions.

Yesterday, on my way home, I stopped at an antiquarian. Usually at an antiquarian the books are cheaper, and if you know how to negotiate, you have the chance to get anything at half price. This time, instead, I bought three books almost for free. These three books, which were in a perfect condition, are from the printing house Brandbuilders Grup, and I knew they were very expensive. As I arrived home, I checked on the printing house site the real price of those books and I and found that each of them exceeded 70 lei. More exactly these three books are 260 Ron. But do you know with how much money I bought them? Are you ready?

35 Ron. You read right. Just 35 Ron.

Where is the mistake in all this business and who is to blame? Obvious, the salesman. First he didn't know at all how to negotiate, and then he didn't know the real prices of those three books on the market. And, just like this, slowly, slowly, bankruptcy knocks at the door. Yes, I believe it's very true. Some people are very selfish, lazy, uninformed and anxious.

Leadership: Do you define your specific orientation towards receiving a work of art without taking into account the actual value of its content?

Let's face it; if the antique seller would know the real value of the three books would he sell them at such a low price? Be sure that I was ready to pay for those books 150 Ron, because it was still a profitable business, than to buy them from a library or direct from the printing house.

But here is the hard part. When I left, the salesman was "negotiating" with another client the price of another book. "I'm sorry; I can't give it to you with 4 Ron. At least 6 Ron."

Ironic, isn't it? He could have obtained from me 150 Ron, and now he was bargaining for 2 Ron.

A work of art that you have to value is an external force that not everyone suspects, especially when it belongs to your decision to serve its stake. If it is said that the true face of a book is a multiple one, resulting from its amount of interpretation in all languages, then its literary value is an indicator of the quality of the content that you use and reveal it through the prism of the abundance of ideas and projects that stand out.

Leadership: Can you produce an "impetus to obtain more" effect by increasing the value of an asset relative to the shelf price, revealing its shelf life through the subtlety of its essence that always remains the same?

All people are making bad choices once in a while. But for some of them this thing makes them smarter, not stupid. For the high level people, this kind of situation is an advertisement that they have to change their way of thinking and acting. On the other hand, simple people ignore the shock and they don't give up at their traditional way of thinking.

Uninformed people pay a bigger price.

Information represents, especially in these days, a big advantage. And top people know better than anyone what is the value of information, that's why they are always in touch with the news from the domain in which they display their activity. Actually they are so concerned about their future that more than five hours a day they spend developing their knowledge. Sometimes they don't have enough time for other extra job activities; they are so concerned about their personal and professional development. The good part is that top peoples are always on the highest degree of success. A continuous and sustained effort is always rewarded, isn't it?

Leadership follows the following statement that contains the label of a long-term business perspective: "enhance the value of an asset by the total asset value in circulation ! "

The asset that must always be appreciated by at least 50% may be a certain thing, its attributes or the content it distributes, having a large public draw. It depends on how you increase its efficiency or importance through the "know-how" that will allow it a very clear differentiation from the products of other suppliers in your market.

Let's go back a little bit at the antiquarian's salesman, who has the possibility to document every day how much he wants, about anything in any field, for surely he was not in need of books. But he preferred to sit on a bench, smoking quiet and watching passers. How could he know the value of those books in a library? And how could he know how to negotiate, how to obtain a better price, if the books about were sitting down, right beside him, but he never read them?

Everyday some people learn something new, but for others, nothing is new under the sun. The chances of making a career, of getting somewhere far, are at everyone's hand, but some of them are too selfish and too "busy" to take advantage of them. I hope from the bottom of my heart that at least this article is read by some merchandisers and to learn something precious. Namely that "whoever holds the information, holds the power."

According to Wikipedia, Know-How is a term taken from English, which designates specific knowledge, owned by a natural person or an enterprise, regarding a product or manufacturing process.

Leadership is the know-how that makes the difference between the value of the opportunity to improve a result and the value of the constant to deliver the qualities of your work.

Source: https://neculaifantanaru.com/en/who-has-the-power.html

Who Took Perfection From Man?

On March 10, 2009

Be above others, bringing solid proof for the superior qualities that define your personality.

- What could the great William Harvey say about this black blood? The anatomist Johann Schreck asked himself while he dissected the body of a girl who had died because of a liver disease. He had learned to dissect bodies ever since he was a student at Padova, an activity absolutely necessary for his continuous improvement.

Time passed slowly in the small underground room, the head became unbearable. While he was carefully handling the pinchers at the thin extremities, he tried to cast away the thoughts that were filling his mind. His last days were hard for him, he wondered who he could still do his job. Only a few days ago, he passed the test the inquisitors had given to all the great scientists. Only a few of them had escaped alive.

Leadership: Are you determined enough to support future explorations in the realm of your own professional skills, ensuring your own intentionality the possibility of acquiring a positive connotation?

- Is it true that you are practicing activities coinciding with no right of appeal to those declared heretic? asked a Dominican priest, with an ambiguous smile.

Schreck knew that if he didn't succeed in contesting with solid arguments all the arguments that he was unjustly accused of, he would have the same fate as Fulgenzio Loffredo or the other elite whose ideas, convictions and practices opposed the accepted and known way of thinking, imposed by the fathers of inquisition. Technically, they were accusing him that he belonged to the Hematic sect, that is a sect of people who fed on animal flesh depleted of blood. Only those belonging to Hebrew religion would escape the rigors of the Inquisition.

Trying to understand where the Dominican wanted to get to, Schreck made a quick judgment that lasted only a second and which brought to his lips the right answer. He had to deny the accusations, but he also had to remain on the Dominican's field and effectively disapprove him.

- Monsenior, I have no preconceptions about blood. For me, valuable are the things that Christ has shown us and that has been lovingly sent down to us by Saint John, in the sixth chapter of his Gospel: „Whoever eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day. For my flesh is real food and my blood is real drink..." I get the body and blood of Christ by Eucharist. I participate regularly, just like you, to this sublime act of cannibalism."

The inquisitor was surprised of Schreck's answer, since all the people he had addressed this question denied it whit no arguments.*

Leadership: Can you demonstrate that the degree of justification of a convincing belief, based on risk factors, is an indication of the truth that can be obtained by experientially anchoring a unitary practice?

Nobody except yourself knows your potential better. For your leadership to grow, first of all, you must repress any negative and discouraging influence, and protect yourself against the negative effects of a thinking that makes your incrimination possible.

Get ahold of your thoughts, on your judgment, on your actions, as people who have their thinking greatly conditioned by some unhealthy values, beliefs and practices, that are incorrect or condemnable, would do anything to destabilize your character traits and diminish your performances, incriminating you for any negligence that you manifest. You can become an easy victim for any omission of your personal system of values that your entire existence is based upon. Such individuals shall compare you with their own beliefs, conceptions and interests, and if you are on the same page as they are, then you will always be directed by their will, you will get lost in the labyrinth of intrigues and ingenious speculations.

Just like physical and mental health rapidly decrease under the pressure of stress, so your state of existence will get worse because your mind will be filled with pieces of reality corresponding o the rules, principles and practices of those who want to create their own dictatorial status.

In order to get rid of the individuals who nourish their leadership with a growing intrinsic motivation to impose their own ideas and values, you must wisely fight against all their opinions and standpoints, bringing solid arguments for supporting the superior qualities that define your personality and which emphasize your well-designed way of thinking.

The negative influences that others exert on you can disappear just as easily as some footprints on sand can be erased by wind, if, by your thinking and attitude, by your ideas and actions, you make proof of an extraordinary greatness. If your personality is dominated by some profound values or convictions, if you exhibit your ideas and convictions masterfully, just like a spider makes his web miraculously, then your leadership will earn a great meaning, and you will win ground before others.

The truth that can be obtained by the experiential anchoring of a unitary practice corresponds to the formulation of one's own conclusion with reference to the relationship between what you can achieve on your own and what you are not allowed to make known among neophytes.

Who Took Perfection From Man reflects a reality that concerns all of us. That is, if we will be responsible for our personality and if we will have the power to go against the negative influences from outside, we will certainly gain a greatness and meaning that will get us closer to perfection.

On the other hand, if we let ourselves drawn into the individual game of others, and if we will let ourselves guided by them, we will get to function (think and act) in disagreement to our convictions and moral values – and this will stop our tendency to the perfection of our character.

Conclusion: A strong personality, which is built upon special principles and values, shall be able to resist by the power of thought to the parasitic external influences created by smaller or larger groups of people united by false ideas serving some hidden agenda. Such a personality crawling on the moving sands of other people, will always succeed in fighting them with their own weapons and survive, increasing their name, value and power.

The demolition of shaky "constructions" like those made of playing cards, or of a sandcastle, can only be done by such a personality to whom nothing can rob the gift of perfection based on the solidity of principles and values planted in time.

* **Note:** Isaia Iannaccone – *Eppur Si Muove*, Pro Publishing House and Printing House, 2007.

Source: https://neculaifantanaru.com/en/who-took-perfection-from-man.html

Who Wants To Live Forever (II)

On October 27, 2015

Develop your ability to understand something superior to existence itself, falling within the plan of experiences related to a limitless space.

I rise from the inability to understand something superior to existence itself, in the sphere of influence of a power of perceiving a hidden place from a *noological* time. Simultaneously, I secretly dream that one day, this piercing time, turned into an unlived memory, will take me with it, as far away as possible from what makes me whole as a living being.

The future is a nostalgia of the present, a gift of the heart to expand to the peak of the "unlimited" feeling, in which the imagination of the alternative and possible encompasses the admiration for the work of an artist who has decisively surprised the entire world. The momentum to turn myself into a traveler of the mind, enduring the storm of exclusion from the existence emerged from the vibrant clearing of the imaginary, can always be tripped by the deep meaning of a constant resonance with the world. *"Can you touch my world with your fingertips?"*

"Who Wants To Live Forever" must fit into the plan of experiences related to a sort of infinite that always challenges him, like a living pain that comes and goes, procuring the experience of his own limits: the crime of rejecting himself from the humane and the ecstasy of feeling cold, like a Morning Star, shining in the dark, maneuvering sight beyond stars. What I could never deny as being a contrast between the illusory wait of superlative effects and the harsh reality of returning to the concrete, when each thing tends towards a transcendent finality. "This world has only one sweet moment set aside for us."

Only a perfection of vision stemming from the universe's greatness can lead to a univocal reading of the image of the one who moves mountains through a soundtrack that describes the poet's spiritual experiences, the life experiences of his exile in the harsh climate of a tonic and necessary competitiveness between gods and people.

Leadership: Can you authenticate yourself as a straightening of the world in the universal cosmic plan, without reducing your image to a reality that is secondary to a leading role?

Slowly, crossed by upward effluvia, I enter as a stranger, stranded on the shores of an infinite that seeks its purpose, in the death that gloriously completes life. And anxiously waiting for time's calling – I dare hope that I will know you better ! – to be revived in a past long forgotten. A simple point devoid of any accent, but appearing as an absolute of living. Reminiscent of Faust: *"I hope for your nothing to offer me everything."*

But is it possible for the one disguised in a couple of motion sensors connected to the terminals of a source of tension that lead to the command resistor of "Forever is our today" in order to transmit the signal of your rebirth from nothing on a certain frequency?

A reality that is secondary to a leading role is the sum of information, beliefs, values, feelings accumulated through your personal experience that you've experienced only in the worldly plane, revealing a side of man that gives importance to things fleeting. But what really provokes curiosity is the main role that all the joys and events of life impose on you in relation to the speed of expansion of space, physical matter and energy, an infinite number of systems comprised in one another, higher complexity.

Leadership: Can you transmit the signal of your rebirth from nothing on a certain frequency in order to see beyond yourself that opportunity to create progressively an endless space?

The man integrated in a structure of existence convergent towards the reality of the past or future moment, with the opportunity of maintain the optimal ration between the possible and imaginary, in the carousel of information, often contradictory, which make the passing towards a dimension filled with symbols and meanings, manages to acquire the prestige of "a Morning Star shining in the dark."

In what regards leadership, this man represents a necessary product of the relationship between the power of reinvention and the obligation of subjecting himself to an order of superior creation, who opens the gates to the world beyond the walls of the moment and the visible.

Considering the reflection in another time as being a fruit belonging to becoming, in which is constituted the concept of being "someone else", making an approximation between experiential training and imaginative novelty, the vision of a world independent from the laws of reality is created. This gaze cast towards the world beyond time can forever change the understanding of the world beyond our own.

Leadership: Are you meant to outline a possible scientific scenario in which the universe represents an oneiric projection of your primordial being for a supreme purpose, as compared to the single God who is adored by mortals to the limit of imagination?

The visionaries of great transformations do not forget of the reflection within consciousness of an existence belonging to an exterior world. This can be seen from the powerful attention given to the reflection called "exterior", from the role reserved for it in the course of knowledge that must, at the same time, be a form of representation of new perspectives of understanding of superior reality. And, at the same time, which can summarize all the progressive efforts of man to organize his own content and to know himself by reflecting his image in an unlimited space.

"Forever is out today" is a metaphor that expresses that state of relative agreement between what you believe and the independent reality, in different periods of time, both opposite in tendencies, leading to innovation and originality in configuring your own identity.

And to be reborn out of nothing is synonymous to leading, to find orientation in the context of a space, unadulterated scientifically, a space illuminated by the presence of a certain distance from what the regular logic of thinking enunciates.

Leadership, in the equation of the universe, can be described as a return of man to the elements of the eternal nature from which he arose only if the profound mystery of his work remains impenetrable or impossible to reach for ordinary mortals.

If you want to win over an entire world, as a universal gift, then try to get closer to the eternal, finding guidance only in the profound mystery of your existence inscribed in the hearts of other people.

Who Wants To Live Forever highlights the entry signal of the visionary man into a new dimension of creation, later showing the mystic truth: he who manages to transform into a drop of the ocean of time will never manage to leave tracks in the fine sand of the hourglass of the universe.

*** Note:** Queen - Who Wants To Live Forever

Who Wants To Live Forever (I)

On October 25, 2015

Experience yourself as a sum of the possibilities of grasping the infinite, defining yourself as a being that knows everything.

It seemed to me that something was eluding me as a diffuse memory of those yet unknown, in the face of those considered battlefields in times that multiply and split, visible only to the spiritual eye. Myself existing only in an interminable spin of the flow of energy dispersed in the universe in different moments of "state". I was a strange world made up of a horizon become the universal law of a reversed causality, one which eliminated the possibility of a logical, constructive answer.

Basically, it was not only of a continuous exchange of visions and representations of the world arranged in a particular way: "Forever is our today", but of my identity brought to a level that could not be counterfeited with appearances and interventional maneuvers. By a hardening in immortality, in other forms of matter, converging in a high stability pole.

Intensely, emerged from a meditation full of anxiety, Mefisto warns me: *"Not even in eons will the trace of your earthly stay disappear."*

The great knower of unknowns, opposed and yet convergent to the Universe he mirrors in himself so admirably with the precision of a superpower placed far away from human consciousness, even able to overcome gravity and bounce into the height of a different kind of living other than the biological, of a living distilled and cleansed by a certain atmospheric pressure, this spending transformer of time takes on the duties emerged through the influence of two categories of factors. Namely: the increase of scientific complexity and the improvement of flexibility as a force of dynamism in interaction with a "Beyond reason."

The exile of the real world aspires, with pain, with delight, with rebellion, to a different type of grandeur, that of things that resisted the passage of time. And which remained just as beautiful. In fairness, with a certain probability to disappear. "What is this thing that builds our dreams, yet slips away from us?"

Leadership: Can you discover the deep meanings of an act of absolute knowledge, contributing to the acquisition of an identity that contains the "Forever" variable?

"Hence forth..." are the words on which focuses a man of the future, trying to discover the tangle meanings of a search aimed at the unknown and unseen. He can be identified with a singular ID that happens to be valid for all versions of assumptions concerning the probability of finding new landmarks of orientation, or rather, landmarks of connection between two worlds. One accessible and one inaccessible, one of reality and the other of the surreal.

You will never be able to experience that fulfillment of conquering perfection, directed towards the possibility of moving from one place to another with the power of the mind, so as to be able to face the creative challenges you need to surpass yourself, if you do not manage to integrate yourself in a new pattern of development – that of the man who wants himself defined as a being that knows everything.

Without a minimal precondition for the symbolic key of an artistic work that evokes images

from a world seen as a distorted lens of an illusionist and without the transcendental dowry of the notion of the universe seen as the space of a mechanical game in which the Ego always bears the mask of the played, it is not possible to elaborate a symbolic theme stylistically focused on the staging of an excellent story show.

An artist can be defined as "a being who knows everything" only if he manages to express a privileged communication between what is considered to be revealed in an alternative reality and what is considered to be "facts" behind a fictional life scenario.

Leadership, measured in the dimension of the rationality that overcomes the apparent limits of the impossible, shaping the form of the idea of limitless knowledge, always interpretable in the deep meanings of an individual creation appearing as a whole of the new world, presents the advantage that you need to understand yourself from another's point of view.

That of a person defined in the light of an identity that contains a single variable: "Forever", vulnerable from the point of view of the concrete in the face of the addiction to connect deeper to a multidimensional self – which is identified and established through the image of a traveler, projecting himself in the past, future, or into another being. *Forever* does not represent the experience of man beyond death, but rather the orientation of knowledge towards a more advanced development.

An identity that contains the "Forever" variable, based on the inexhaustible freedom of interpreting reality from a subjectively assumed position, is represented by the effort of integrating a writer into a space-time context in which the mystery is built from bizarre associations that propose an aesthetic based on innovative concepts of superiority.

Who Wants To Live Forever is the testimony of an unknowable which becomes the ideal of accomplishing a lasting scientific development. Someone once said that science is a sort of ideal mirror, in which can be read, at every moment, the reasons of man's future activity. But does this creative, imaginative, progressive activity not have as a main function, in conformity with a privileged status of association with assumptions tied to reality, that of detecting a new beginning of future perspectives, which are apparently impossible?

*** Note:** Queen - Who Wants To Live Forever

Source: https://neculaifantanaru.com/en/who-wants-to-live-forever.html

Whoever Reads Beyond Words Discovers Experiences From His Own Existence

On September 18, 2022

Try to understand the psychological side of these manifestations that oppose the reality in which your thoughts push you, without having to divulge your beliefs and feelings.

I would say that those who read beyond words discover experiences from your own existence. Others, even with words taken seriously, are not able to express a personal idea. And you, dear reader, the fact that you read what I post on the blog does not mean that you understand everything, not even the intimate, relational symbolism between the lyrical self and the poetic universe that surrounds a writer like me. Instead of reading me, you could read other books during this time, because with people like me it is more difficult to understand something.

Yes, Nicu. It is not only about writing, but also about reality. I propose that when we meet, we discuss the following topic: when loved ones let you down. In the end, this is also a mysterious symbolism, without falling into surrealistic incoherencies, a kind of crystal in which the entire universe of a being foreign to you is reflected, as if descended from the imaginary of a little-known past that merged with the imaginary of an almost illegible future. Yes, I would like to hear your opinion on how you see a harmful state caused by disappointment. I went through something like this recently. I will tell you in general what it is about.

I hope it is not about me in this effort of yours to intuit at least a part of my hidden side. But, if you still want me to tell you what I think, then I believe that any condition passes by itself if you get out of the "I only believe what I read" cycle. Because when you read, you start to build a little universe of things you didn't really believe in, a universe from which you might never want to escape. I'm not saying anymore that if you close yourself in, it's worse than anything, it's a kind of wealth that is not indispensable to have a life worth living. As if you were the master of the castle located on the land of the ogre, therefore under the influence of a deceptive spirit. Over time, you will begin to take on the "face" of an evil drowsiness that suffocates everything and everyone within its reach.

Leadership: Can your confessions talk about a "vision" of reality in which everything is found simultaneously in all its parts, in an attempt to externalize some thoughts or emotions that do not depend on your control?

Dear reader. It shows that you are a sensitive person. You put any insignificant thing to your soul, like an independent spirit that diminishes its light resources until its poetic fruition ends up being limited by the limited capacity of the substantial imaginary. The mystery in which you shroud yourself, when you read my writings, prompts me to assume that behind your sensitive side, there is at least one hidden thought, one hidden in an opaque moon orbiting around a destabilizing gravitational barycenter: the so-called: "hypothetical imperative".

And your thoughts are controlled by the extent to which you read my writings, because everything you know about me, absolutely every detail, every detail regarding the expansion of reality, you know from what I write about myself. Otherwise, you would have known absolutely nothing, and I would have remained just a writer who does not confess his role as arbiter of truth and reality in the attention of his readers.

Sometimes you tend to play with psychology, but that's not good either. You are becoming an increasingly tangled thread. Too many equations, too many unknowns, too many tests, too much intrigue. All this strangles the spirit, like a roar produced by a distant fall of water. You

begin to see in every minor thing a real nightmare. And in this phase, if you indulge too much in your creative side, you will lose the power to see what is not seen, *Inervitesys Syratriques* , the experience of the soul outside of joy. I do not know what to say. Perhaps your soul's experience in the material world has not accumulated enough energy to leap over your own shadow of prejudice and fear. That's why it's vital to spend time alone, to understand the emotions that arise, without needlessly hurting others.

If you continue like this, reading my writings avidly, but without understanding yourself, I think you will end this journey *en el mundo de los libros* , in the small universe of a man as strong as he is fragile. And, I assure you, there is no Aleph in the depths of this universe, but only an immense dark and cold chaos, an exogenous discomfort developed in the absence of sufficient natural illumination, an illusion, or rather a very brief experience from another world, from another dimension. Is this what you want? To be only a drop of darkness in the long meridian of delirium, to enjoy only non-being and silence?

Leadership: Are you ready to immortalize the moment of your transposition into a story that you can only truly imagine when you experience it as a force that brings out the suspicious side of your nature?

Do you want to know something interesting? I was reading about this in a book by Borges. Believers who come to the Amr mosque in Cairo know very well that the universe is inside one of the stone columns that surround the central courtyard. Of course, no one can see this universe, but if you put your ear to the stone columns you begin to hear after a while a persistent hum.

And you are in the same kind of situation. Your self is inside a universe full of precious stones, but increasingly heavy, which surround you with a blinding light, giving you a false aura of a well-read man, a bohemian and eccentric aura at the same time. And your searching spirit fails to find everywhere in this Universe, in nature, in stones, in leaves and dust, the sublime messages – carefully prepared by such a fine writer as me.

And who is to blame here: the reader who seeks the immensity of experiences (other than his own), or the writer who thus lets his character face the immediate and the contingent? Rarely does a writer as gifted as myself shape a universe of his own, hone his obsessions outside of reality with such faith, for so long, in a genre so admired by his readers.

Question: Why is it important to capture the moment of your transposition into a story that seems to draw you in, but whose details cannot be touched? Here's why. Because it is the only way to connect with your intuition. And the way to connecting with your intuition opens by connecting with me, with my emotions and thoughts.

Leadership aims at the way in which the opposition between the instinct of dominance and the instinct of defense is placed, so that a tendency of convergence between attitude, conviction and empathy results.

And this convergence must be the equivalent of receiving a perspective of spiritual ennobling.

Whoever Reads Beyond Words Discovers Experiences From His Own Existence, specifying that the way you think and feel about yourself, including your beliefs and expectations about how someone else is, determines what is called "attachment", the main object of objective appreciation.

Windows Of The Leadership

On October 10, 2010

Leadership is like a window with a direct view into the depths of the one who leads.

One day, while trying to express by drawing the face and features of a fearless character from the cartoon *"The Pirates of Dark Water"* named Ren, the master decided to sit next to me and, after the way he looked at me, I felt I will find out what I wanted to know for so long time.

I turned my look towards him. He gazed me carefully. The pale face, the slightly quivering of the lips was showing him what happens with me. I was very saddened by the fact that trying to express with as much accuracy and to create to the viewer a vivid mental picture of him, I missed just the essentials which are the feelings that I had to express on his face.

I had made a big mistake. I expressed a character in variegated colors, dull, without balance, without measure, without symmetry, I had not given coherency to the whole; I had not built a compelling space in which forms will fit naturally. Although I enjoyed a lot of affection from the master, I was somehow ashamed of my performance.

– My dear child – he told me looking in my eyes with an almost paternal love, to make a perfect drawing you must put there not only work, but also the soul and warmth. The drawing is a living art, is part of the artist's mind. The drawing is a window looking directly to the bottom of your heart, Nicu. Never forget this.

Leadership: Do you allow yourself a freedom of expressing which can surprise through the liveliness which crosses the borders of the ordinary?

As a valuable judgment and as a manner of synthesizing what you have learned and understood from your experience, but mostly of what you are transmitting through the expressiveness of creation, it's better to allow yourself a freedom of expressing that surprises not only through something innovative, but also through the liveliness which crosses beyond the borders of the ordinary. This allows people to connect more deeply to your essence.

The integration process of creation into leadership means a permanent report to the quality and quantity factor of the contributions you achieved through your own efforts of using certain doses of imagination and originality and supporting the closeness of what you are in your essence, of what is your own in the highest sense.

Even if at a subjective level, there are some feelings of dissatisfaction or discontent regarding how you express the sent message, we admit that there is a certain harmonious proportion, in conformity with a perfection ideal and with an almost intangible standard – and we advise leaders to specifically keep into account this proportion.

The ordinary is the creation from which no distinct finding can be drawn regarding the evolution and preservation of a pattern of thought that favors a certain language of representation of knowledge.

If you commit the mistake of prolonging the characteristics of some perceptions that belong to a superior mentality and that somehow make a "common front" with the projections of

imagination, avoiding the usage of additional nuance correction, you won't be able to prevent the difficulties in setting apart reality and fiction.

Moderns acceptations, beyond the bars of the multitude of meanings, significances, deep thoughts and free willingly extracted learning out of the themes of personal creation, the leader-artist builds a new art style, with vivid and expressive colors, highlighted through affective, communicative and powerful concentration. The gradual and sometimes rapid separation of the whole ramification of ideas and strange thought patterns grants an own independence with the possibility of self-management and self-development.

If you detach from the perceptions that belong to an only subject of thought and from the abstract conceptions that inhibit the sphere of understanding art, it involves a new structure of connections for the creation with the outside world and with your approaches in acquiring and consolidating the thought patterns and producing final results.

Leadership: Can the inexhaustible variety of creation that you experience through *"do it yourself"* methods materialize itself in a self-image designed in someone else's thinking?

Like a painter, an accomplished leader expresses in his work, with great expressiveness, the brilliant formula of the essence of his leadership. By his work, in which he transposes his ideas, beliefs, aspirations and knowledge, the leader expresses actually his personality, but the character and the value of his work reflects the well-found opinion of people about his soul. As what creates the leader is, without question, a part of him.

If the leadership that you produce is not a living art, meant to be seen, to satisfy people's tastes and to change their mood - an art designed to help educate people, being able to transmit, by own artistic means, ideas and feelings of great depth and subtlety, then your role - as the leader - is not as a catalyst in the company's activity.

Leadership: Do you resort to an interpretation of the type *"I know better"*, even when you practice accepting the significance of the creation that you attribute to the admiration for someone?

Leadership "windows" are the ways where you can put into practice your ideas and by which you can achieve goals. They must always open outwards, towards the being and the heart of other people, to be suitable for making responsible decisions, mutually agreed. If they open inwards, strictly only towards the vision and policy of the leader, they harm his career and his relationships with other people.

A weak leader, who can only seek his personal interest, which conforms only to his own values, perspectives, criteria and convictions, he is doing nothing but building a lot of mate windows to his own heart, well locked to other people, and this thing cannot provide a decisive transparency because prevents access for all to his space. So his leadership is a window that only transposes to his own universe and not accessible to anyone.

To rise above other people you have to be creative, passionate, to have vision. But if you lack the skills to influence and you lack the patience to get a broad support for your ideas and your principles, any steps you initiate are doomed to failure almost from the start. One of the safer ways to influence people around you is to open wide your "windows" of leadership to them.

Leadership is like a window with a direct view into the depths of the one who leads.

Before you promote your art, continue to broaden the meanings of the creation you experience, by enriching your personality with new perspectives of receiving corrective interventions.

The windows of the leadership are the ways of communication and interaction between you and other people are the ways that you can enhance your ability to drive. They should not be locked or mate, but to allow to those you lead to see to the depths of your soul. Otherwise, you will remain a great unknown and a misunderstood loner who eventually will be left.

Conclusion: To be understood, to be followed and supported in your efforts, you should ensure the access of others to your art.

Source: https://neculaifantanaru.com/en/windows-of-the-leadership.html

With Too Little They Got Far

On February 11, 2009

Amplify your potential for change, by generating that supreme state of mind that would allow your access towards excellence.

Napoleon Bonaparte, Abraham Lincoln, John D. Rockefeller. What did these three have in common? Firstly, each of them somehow hallmarked humanity, making it into the history books, then each of them was born poor and, at the same time, each of them had a burning desire to surpass theselves and to succeed in life.

They managed to find their mission on their own because they understood a great truth: *When you have a clearly defined goal, it doesn't matter how reach it*. In other words, none of them benefited from material advantages, they all started from scratch, but came at the head on the world's stage because they didn't allow circumstances to discourage them.

People who are worthy of praise have that searing desire to overcome their humble circumstances. They follow their desires to the point they become the ardent obsession of their life. No matter how many drawbacks they must overstep, for them, life represents an enormous spring of joy, like an occasion of displaying their talent and value. Their desire to tuck up and get to work is so great that nothing can stop their rise to success.

Leadership: Is the meaning you give to life a courageous attempt to convey the aspirations and means of achieving your unity and natural independence under the subsequent co-ordination of a cause of great meaning?

Do you know why ECU (Engine Control Unit) is usually the most powerful microprocessor of all that exists in a car?

For it is the most put on to work. Practically, it has to do millions of calculations per second, having to analyze the data provided by dozens of sensors placed throughout the car, and then to decide on the best values to transmit them to the engine, for it to work with a minimum consumption of fuel and to less pollute the environment.

Can you work with a minimum consumption of "fuel" ? So that your area of development to progress, you have to be consistent with yourself, with your own values, and with your ideas at any cost. You have to put to work mostly your will, and that supreme state of mind, that state of maximum experience and safety that would allow your access towards excellence.

All those individuals who have achieved excellence, have been encouraged and self-propelled themselves forward, when the quantity of fuel from their reservoir of values and hope was small. Their unity of control was the energy combined with the ambition to go further. They have worked without "polluting" the area of excellence of others, and without consuming in any way the resources to existence of others.

Their cause was one of great meaning: to impose themselves in the face of implacable changes of history as a final result.

Leadership: Can you maintain yourself in concordance with yourself and what you want to become without straying too far away from the elements you believe in when you are

subjected to a reasoning that believes itself to be almighty?

Laert, the son of Polonius from "Hamlet, the prince of Denmark", confessed to King Claudius: *"And for my means, I'll control them so well /They shall go far with little."*

We should all adopt this principle when we set forth without holding any kind of advantages. We are personally responsible for our destiny and the way we approach difficulties. Maybe we will have to make many efforts and even more sacrifices and we will, also, confront ourselves with many difficult set-outs before crossing the line that separates success from failure. But if we'll be animated by a strong desire, we'll eventually manage to achieve our goals, no matter how far or impossible they might seem.

A little means a lot. Low budget, but a strong desire to succeed in life and get exceptional results. I think that's all we need in order to fulfill our dreams: a strong desire. And let's not forget that, as someone once said, the mind doesn't know any other limits other than the ones we impose ourselves.

A reason that believes itself to be powerful, when it comes to focusing consciousness on the action that takes place in the spirit of an ideal placed above the adversities of life, in one form or another, happens as a natural result of a Higher Calling in which you have invested a bit of heart or a shred of pride.

When you dare to believe in something beyond all that is human, of much greater value that what life offers, you will not be able to give up on what you expect to find outside of your own story.

Source: https://neculaifantanaru.com/en/with-little-they-got-far.html

With The Eyes Of The Infinite, Look At The World In My Soul

On December 30, 2022

The eyes can capture an aesthetic reality only by capitalizing on things recognized only from a certain angle of vision.

The sea and the sand, captured in the moments experienced under the generous summer sun, are the result of my gaze towards the immeasurable, starting from the conviction that they are symbols of infinity, because they have neither beginning nor end. And even if the gaze becomes confused in the attempt to encompass the horizon, the sea offers the true tranquility, but at the same time it can encompass the representation of a reality with the help of the illusion of silhouettes lost in a stealthy past, being suppressed by an action taking place outside of time and space.

While the sand... the grains of sand conquer the forgotten moments only by turning the hourglass, returning from where they left.

To put it bluntly: the eye can capture an aesthetic reality only by capitalizing on things recognized only from a certain angle of vision, through the automatic action of the spirit of observation that harmoniously integrates the surrounding elements into a unitary whole. But the determination of the eye to behave aesthetically, looking separately at the elements in the foreground of the visual field, should be followed by the permanent demonstration of the relationship between the ideal artistic forms and the real ones. For this reason, the sea and the sand, elements that determine the state of my soul, translated into images with strong symbolism, make my vision expand beyond the "window work", towards a horizon of spiritual permanence.

Leadership: Can you enhance your Ego's ability to perceive, through the intellect or through the senses, an image that conveys emotion, accepting the idea that the reality you retreat into is a place where art is not a passive experience?

Are you wondering what this horizon of spiritual permanence represents? I think it is the next stage in the human path, of high vibration, well placed in the context of memorable memories, but also of learning opportunities about the beauty of life. This after the triggering of emotion and faith to unite the deepest and living realities, connecting radically distinct worlds.

Or, better said, this horizon of spiritual permanence is the next stage after the triggering of the emotion of an intimacy sufficient in itself, defined in an assumed transcendent, by intertwining the love of life with the nostalgia of a moment extracted from the secret world of a nonconformist mystic who lived many centuries ago and whose glimmer of memory you can catch a glimpse of through a half-open door, in a place foreign to any possible location.

It should also be noted that they often refer to art. But I try to avoid the passive experience of the viewer who finds himself in the object of his gaze with a sense of unreality, but rather as a reminiscence of an earlier painting.

Leadership: Can you maximize the impact of your creation on the human eye and sensibility by using the art of representing emotions in a narrative form, so as to give particular things the grandeur of absolute existence?

In art, the unity of reflection under the influence of the parallel potencies of the real world and the ideal world, is closely related to the sensitive perception of the sea and the seascape. That is, if I do not eliminate the practical interests that can be awakened by the aesthetic attitude assumed in front of a spectacular visual picture, capable of bringing any sublime setting out of anonymity. So, to the extent that I react intellectually to the sight of the objects that the sea brings ashore, operating with the *Rholes-Thirsys spirit* of surprising interpretation, something that everywhere receives echoes of poetic art, I will be able to enjoy the simple impression of a Deja-Vu within sensibility, but at the same time I will be able to offer a subjective explanation of the way particular things exist in the absolute.

To exist absolutely means to immortalize in a painting that special and unrepeatable day, which never ends in the memory of time. In this way, for the sake of the emotion that the sight of the sea and the sand awakens in me, I allow myself to reproduce a fragment of a book written by Ileana Constantinescu:

"I lose myself in a pleasant blue without realizing whether I merge with the sky or the sea or both. This merging with the two shades of blue gives me the feeling of immortality, without its monotony, a pleasant immortality, outside the cares of current life, an immortality that I cannot ask myself if I have the right to touch it on this day when I understood that what is important is not to be immortal, but to feel good in your own skin, privileged to have been able to feel the joy of being alongside splendid nature."

Inevitably, art likes to hide, to reveal itself in silence, as in a kind of mysterious ark lost in an endless sea of emotions, colors and smells that, of course, will save from oblivion only those that still believes in themselves. And I believe in design that never dies. Especially if I take into account the fact that in a work of art, perceiving fidelity to nature is a matter of the senses, linked to a way of perceiving and adapting to a restricted code of representation of emotions – much more appropriate than imagistic codes, but exposed on the surface of existential authenticity.

Leadership: Can you take control of your emotions when approaching or moving away from a fixed point, corresponding to a change in the ideal of the Ego to include within its memorialist edges the image of a miracle?

Another necessity in the eye-to-eye ratio, looking at an Impressionist landscape from the frontal perspective with the sea and sand in the foreground, and considering the panorama of the sunset sky as taken from an unfinished painting by Botticelli, is to draw conclusions as to the nearness or distance from a fixed point, at every stage of the manifestation of color when it appears organic, living, and mobile. This is also a reason for deep melancholy meditation, isn't it?

Indeed, the sea and the sand are still there, from so bitter a time, but no one tells their story from the infinity of worlds in the soul, no one describes them as a chain of words separated from everything, as in a chronicle of random intersections and unexpected events. No one allows them to always be in the precise center of the soul accidentally fallen into a world of immaterial realities. And even if I am the creator of the illusion, of the mirage of beauty, of things that are often not what they seem, I still cannot deviate from the compulsion of *Echtoser Sanlierrys Passen*: "what delights my gaze is what leaves me speechless with amazement".

Undoubtedly. I have to step into a land full of intensity, articulated, modern, inspired by the effervescence of colors and summer textures, where the absolute creations in art begin, to find the full concordance between the painting and the symbolic sensibility (characterized by melancholy), and thus to give birth to the portrait. It seems, then, that I will have to focus only on the concept of the "All-Seeing Eye" in order to agree that it is in vain that I strive to put on canvas the image of a miracle, if the sublime artistic value of my vision is not

recognized it exceeds in all directions the validity angle of an imaginary world, transfigured in the plane of creation.

In leadership, as in art, you will have to create a creation capable of capturing the image of a miracle. To discover that in fact what you see around you is a reflection of what you become through the emotions you transmit playing a double role: as an idealistic dreamer and as a bearer of a symbolic image.

With The Eyes Of The Infinite, Look At The World In My Soul to recognize the depths that only the admiration for beauty and the tendency towards unity can explain. And, also here, it is worth adding a quote from a recently read book, "The Egyptologist", by Arthur Phillips:

Things erode over time. The sands grind, the gravel hides, the papyri crumble, the paintings are erased. Most of these processes are, of course, destructive. Sometimes, however, erosion clarifies, scraping away deceptive similarities, uncharacteristic errors, confusing and useless details. If, during the writing of these notes, I took it somewhere in the wrong direction, if I misunderstood or described something I saw or imagined I saw, well, in those moments you say to yourself: It's fine, I'll review everything when I get back...

And so I will.

Source: https://neculaifantanaru.com/en/with-the-eyes-of-the-infinite-look-at-the-world-in-my-sou

Wonderful Life

On November 08, 2017

Try to prove your attachment to universal time, through a graceful jump in the "heights of the heaves" where you can see everything.

I do not know why I particularly liked this song, always accomplished by approaching everything that is the essence of life, announcing the possibility of seeing a new beauty in something that disappears, with the intention of creating a world or of glorifying the exceptional achievements of a humanized God. But also, the possibility of defining an attitude in the case of a forgotten man in the memory of an unqualified age who heroically resists the universal ambition of overcoming his vulnerability, the condition of mortal, like a dice thrown at random in a game of luck of destiny.

In its rhythm, gentle and comforting, as an expression of a vague existence, I lose myself, I pray, I freely charge myself with a divine breath and truly find myself. It seems an act of adoration to the wonderful thing through which I get to better know myself. Here lies the maximum point of relaxation and detachment from everything that resembles a burden, everything I try to hide from myself, in the personal and not at all fantastic hope of finding a full-fledged experience, like the one you have when you overcome a tough disease and rediscover the sky. Because it helps you light up a magic spark of divine love.

The examination of the song in the neutral terms of an empirically limited description of a strong straight line called "fullness", like a rock peak that is lost in the landscape, closely related to a series of interrelated subjects, organized on the axis of symbolic representations, has as an equivalent the philosophical approach to a measurable experience precisely because of its visibility in the context of a cone of light which has Daring at its peak: *"Look at me standing ! "*

You approach the holy ones when you feel the subtle taste of pictorial values, photographic snapshots, with historical archives passed through contrast filters, set up by the highest degree of the sublime passerby that makes most listeners always untangle another spell at every press of the "replay" button.

Leadership: Is the nobleness of your being modeled by an avid curiosity over what is gained by highlighting the relationship between the idea of "fullness" and the artistic means that support it?

Here we find fears and hopes, meanings and impulses of self-seeking sparked by dreams, an inner cry to the need for *a wonderful life* as a ball of energy rolled up towards future generations. Which give the essential lines of an identity deeply rooted in the fulminating ascension to the desire to live forever, meant to seek answers that it itself would be afraid of. *"No need to laugh and cry."*

Slowly, I try to find myself on the lyrics of a time that flows like blood from the ears of my heart, only to glimpse a chord of the authentic universe, a unique interpretation of an eternal but nostalgic charm. As if I were focusing on the image of a paradise imagined with the despair of a retrieval: as if we were looking for ourselves for our entire life.

Completeness is everything that surrounds you that only makes sense in the light of later events that reveal something in your inner world.

They seem to hate you because you're there, in the midst of a high-speed reality, acting at the subtle level to produce the principle of changing the level of overturning of the usual logic, the foreseeable that contradicts and disturbs, continues to anxiety through the very feeling of loneliness. That metaphysical sadness of isolation, often ennobled by correlation with the ethical concept of love: *"Oh, I need a friend to make me happy".*

I was so attracted to the video as well, the scenes full of a chiaroscuro, in which I dream with my eyes open, that I think that my transformation into a grain of sand the Universe is approaching, the actual realization of a new experience, to discover a shortcut in space and time, *up straight in the sunshine*, under the modeling influence of a journey and a definite imperative: *"No need to run and hide ! "*

As a being subjected to an experiment of the impossible, much deeper than the clear sky that binds the beginning to the end ! So much do the images disturb you, the black and white shapes the gray of normal lives, so that you simply close your eyes as the sun's rays melt in front of the Lord, and you see yourself worn in the triumph of a time "retrieved", and thus, denied. *"You know it feels unfair / There's magic everywhere"*

Leadership: Do you demonstrate your attachment to the universal time by imitating the attraction of the beauty of a world that is aware of its relationship with the Creator?

I want to feel the magic of a star we call the Sun, the electric charge of a storm cloud, the spontaneous increase in the temperature of a gram in a body that performs the same functions of an angel's wings. Or just a drop of ether. *Not so alone*. To not know the pain, know nothing, only exist, feel only the eternity of the moment and the perfection of the taste present on a bicycle trip. A graceful jump in the sky, a stroll with an umbrella through the history of intense and provocative dance. On the pace of a music rendered in the Do range.

I want to drink water from a spring without a cup, I want to run without getting tired, although I feel stuck in a chair lent to me by Godliness: the petal of a memory that will never be forgotten, the beautiful eternal bedding in the freshness and gentleness of a wild flower. And just stop at the beginning of the road. *"Look at me here / Here on my own again."*

My relationship with the Creator is the same as the relationship with the meaning of life: I must explain why there exists everything rather than nothing. Why should I always look at the right side of the picture when I could just as well try to improve myself its composition and quality?

In order to understand the meaning of life, you must watch the depiction of black and white images illustrated during random stories in which the characteristic features of a corner of nature, of an object, of a being , of a phenomenon are presented in a suggestive and plastic way as they are seen from the perspective of a Creator expressing their attitude to them through a surprising expression: *"In the end, I am an ordinary man next to each of you but who has seen everything and has gone through all."*

Understanding the meaning of life means trying to prove your attachment to the universal time through a graceful jump in the "heights of the heaves" where you can see everything. And when you come back, just pick the pictures you liked the most.

Wonderful Life is an approach to the present moment that artists call "leap in creation."

*** Note:** Black - Wonderful Life

Source: https://neculaifantanaru.com/en/wonderful-life.html

Words Are Also Explained In Words

On April 16, 2020

Learn to give meaning to your deeds and life through the experiences of materializing thoughts that respect the enlightenment and guidance of the divine force of the Logos.

How different I had been in my youth, when I was lost and my only truth was the God in me and death ! Then I enjoyed the fresh water and did not associate with bodily temptations. Analyzing myself in the green and gloomy light of the chapel, I knew in my heart that I did not feel guilty just because I had become a slave to the senses. Not because of my doubts. My refusal to acknowledge good and evil was also small. The reason was deeper. God is, I told myself, but what God is, we will never know. Our knowledge and vocabulary are limited, all we can try to say about God is just a clumsy comparison. Even Revelation is also written by humans. It's stupid to talk about words, because they are also explained in words. Since God is, he is infinite and eternal, and what is infinite and eternal, even if they are only words, is always and everywhere, both in the finite and the infinite world. Therefore, God is and always acts in every moment, even if we do not know what his existence and action are beyond the concepts of our finite world.

*God is within me and out of my being always and in every moment. It unites love and hate, faith and unbelief, passion and purity, so that nothing contradicts God, but we will never know how such a thing is possible. But if I believe in God, I believe at the same time in the incarnation of the Word and all that follows, and that God, being revealed in Christ, was fully man and fully God and there is nothing contradictory or disturbing to thought here, and the Holy Trinity is such a logical and rational symbol for the essence and mode of action of God in the world of the finite and the infinite that it seems to me at present the most important knowledge. Because of the finite character of the words, it is only a symbol, but because of the essence and action of God, it is, at the same time, more than a symbol.*****

Leadership: Do you have the power to become someone other than you think you are, thinking of yourself as someone who compares to God's greatness in terms of what he expects to find in a variant of "abstract reality"?

Everything we think, we say in the same way, even if the words are covered by a mystique of paradoxical thinking, is closely related to the way we see the reality we experience: as a form of information needed to learn a certain teaching, or as a light that God has placed in everyone's heart to acknowledge His existence. Or, in order to discover the value of the relationship with God, we need a purifying instrument, bringing meaning and inspiration to the level of "research everything that happens to you", and this instrument is the written word.

To answer the question "what is the word?", first try to interpret the experiences you go through, filter them through the thought process, then try to find a meaning in the books that inspire you. There is certainly an intimate connection between existence and your actions, between feelings and reason, because nothing is accidental in the world. Even by reading carefully (even these lines) you can see an answer to what you are interested in finding out. The words, always put in a certain order, according to a certain logic, create a meaning that makes you aware of the levers of this experiment called "life".

God is also here somewhere, even if no one sees him. He leaves available to all some evidence of his existence, very small details, and it is good to consider the existence of a very advanced human being who, using at 100% the abilities of mind and soul, has found the means to communicate with the elements of the universe, putting them even in a close relationship with the dimension of causality.

By reading many books you will allow your mind to recognize many different patterns of thinking, and all the patterns of thinking of all people form a universe that the mind can perceive only through the cause-effect law. So you are trapped in a time when God is everywhere, but always in a different form, in a different incarnation.

The greatness of God is in the kingdom of words, because they are the path to thought, philosophy and wisdom, knowing that everything they say, in various ways, gathers in a universe from which the story called "life" arises.

But much more important than reading is writing. By identifying the relevance of the keywords that you include in your artist profile, through different links, you can always form other patterns of thinking. What happens to you in life is the result of using these patterns, even if they are invisible to those who follow the "nothing more" principle. And the universe, as the language of words, can be discerned only by a wizard of words who has imagined a world and a reality of his own. So, to understand the universe and the planets and the solar system, first learn to write and make pictures out of words, make music out of words, and finally be part of words yourself.

The word represents the first movement of the Creative Power, or the incarnation of thought. If you come to master the order and meaning of words, analyzing them in the world of the finite and the infinite, you will learn to explain everything in terms of "the main way of transmitting feelings or experiences", or you will be able to explain everything in terms of: shapes, colors and materials. So be diligent in the mastery of words, be aware of their power, be impeccable in their use, so that you may approach God by the force of thoughts expressed in a work called, "The Expression of the Soul."

Leadership is the creative power from which proceeds any manifestation of the cult of personality, with which we can make wise choices that will pass the test of time. This creative power, the word, symbolizes the manifestation of intelligence in language, in the nature of beings and in the continuous creation of the universe.

Words Are Also Explained In Words, especially if they are part of a universal language that, in a representation to another, from one form to another form that the accelerated movement of the mind and soul directed towards researching the outside, to occur as a double of an easily controllable reality.

*** Note:** Mika Waltari - *Young Ioannis,* Polirom Publishing House, 2020

Source: https://neculaifantanaru.com/en/words-are-also-explained-in-words.html

Worthless Leadership In Romania

On March 18, 2013

Measure yourself with oneself without accepting as a form of alternative mirroring some observers who exclude a strong correction of their own image exaggerations.

That's why everything is as it is in Romania, as it has been for a very long time now: stupid and always backwards. The real plague that has broken out in our country for two centuries is corruption, that "backward" orientation due to false prophets, that is, those who know nothing, but claim to know everything. It is not surprising that too many piles and relationships within the institutions have gathered people without any solid training in all fields of activity. Toxic people on the inside, but very refined on the outside.

In all state institutions, we find father, mother, daughter, son, grandchildren, in-laws, grandparents, cousins, friends and other relatives, all under the same roof. All of them being great PhD students, with studies abroad, with tons and tons of diplomas, as if they had been picking mushrooms after the rain. All multipolar, with talents in a thousand directions. Just as well versed in philosophy as in accounting. Both a teacher, and a politician, and a psychologist, and an artist, and a singer, sometimes a doctor, sometimes a lawyer, sometimes a consultant, sometimes a presenter, sometimes at the disco, sometimes at the pool, sometimes at the festivities. All great connoisseurs. With high functions. With expensive cars. And they all become businessmen as soon as they get hold of an important post. All secured their pension, but not their immortality...

Not even a single one has a scientific foundation. The three great qualities of the scientist (invention, creation, discovery) are completely lacking in absolutely all our heroes. Basically, nobody knows anything about anything. Their science is "the science of hooves without horseshoes". The kind of individuals who can barely copy hundreds of paragraphs from books for their PhD, but have no idea what a blog/vlog is in the 21st century.

Leadership: Have you started to step back to take a greater distance from the point of view of some observers who participate in the unfolding of events, but cannot detach themselves from the routine pleasures in which they feel stuck?

Would these people have anything important to say in any field of science other than what they plagiarized? Dr. Genshin, what else could you write on a blog? If only you would scan a book (written by others) and put it on Scribd, so much to do for people who want to learn something.

These people remind me of that vizier Sams-ud-Davla, from the time of Avicenna, who shamelessly appropriated an important part of the state's income, increasing his already enormous wealth. He generously distributed his rich estates to his relatives and friends. Bribery and embezzlement reigned in the divans. The caddies-judges decided the cases in favor of those who paid more. The commanders used the army's money for personal purposes. All these people were like semi-scholars without great possibilities of intellectual expression, or like observers who excluded a strong correction of their own image exaggerations.

And after you've brought all your tricks into the government and diminished the value of each individual institution, at least do yourself a favor and put in each sector, in the key functions, someone really well trained in the field. How long are you able to make your way to social or historical events, abusing the power you hold?

Yes, you bring in a talented drummer, an innovator, you pay him 10-20 times better than those quacks who do nothing anyway, and maybe this way things will move better in every institution.

However, in Romania it happens exactly the other way around. All the rotten radishes end up as bosses and directors, and the real specialists leave the country, eventually signing contracts with various private companies.

Leadership: Are you able to recognize the real existence of an external "interference" that keeps you away from the possible abuses due to the too full of an un-assumed and unguaranteed power that was formed by combining the effects of negative contrast?

And naturally everything goes wrong. A country full of traitors, a country full of cowards and weak professionals. In order for a country to be subjugated easily, you have to destabilize it, that is, you have to weaken the solidity of the institutions, minimize their functionality. And how do you do that? Simple. You replace professionals with mediocre ones. Or, you bring only mediocre people who have no idea what science is, and the truly valuable and innovative ones will find their financial reward, the independence and the status that work offers them even abroad. Because of this, Romania is at the mercy of the great powers.

It is precisely on this principle that America has developed in the last 80 years. The best specialists from all over the world have arrived there, because there they are well paid for their talent, and appreciated at their true value.

No one truly talented will accept to do the work of incompetents (especially for little money). Along the same line of argument of weakening the "perfection" premise, an equally noteworthy observation was made by Avicenna several centuries ago:

"The river of knowledge, which now flows only for the elect, will in time flow over the whole world, to the farthest corners of the earth, and all will know about our teacher, as it will be known about all great and enlightened minds, about all the "gods" of mankind !

False prophets, those whom chance or undeserved privileges have perched in certain places on the summit, and who by boasting of their rank succeed in fooling the multitude, however much they may wish, they will never be able to produce within science that close coexistence between virtue and beauty which is allowed to bear the heavenly harvest."

Leadership is the privilege of learned people able to promote an image that is not built on the dimensions and resolution of another image (whose background is accepted to be "multitasking").

The Worthless Leadership in Romania is like a cart pulled by oxen, where the existence of a Tesla car should have been found. I could continue talking about what is happening in Romania at the present time, but I will stop here. I don't know why. Maybe because I'm tired of the false prophets who appear in lamb's clothing, but who underneath... are hungry wolves !

Source: https://neculaifantanaru.com/en/worthless-leadership-in-romania.html

You Are Beautiful And Smart, But You Leave Yourself To Fate

On May 27, 2010

You cannot maximize the sensation of a fictional universe, in a representation of reality where the real show of life takes place behind the scenes.

- I came, said Samuel, to ask what news you have of his excellency, my friend Count von Eberbach. How goes it with love?

- Badly, replied Olympia.

- No, how can it be?

- That is how it is. In the first days he was very in love, very tender, very respectful and I would even add very charming. But after about 15 days in particular, he changed in an unrecognizable way. He is uneven, capricious, grumpy.

- Because you didn't bother to earn him. Men are so stupid that grandeur and simplicity repel them instead of attracting them. Only vileness and cunning hold them back. There are countless means of domesticating them, and beauty or intelligence mean nothing if you don't know how to use them. You are beautiful and smart, but you leave yourself to fate. It is foolish ! You are charming, you are wasted, you are kind, you are absurd. You indulged his whims instead of increasing his interest by resisting them. He asked you to dress in a certain way to remind him of a woman you look like. He also asked you to wear shawls of a certain color, to comb your hair in a certain way. And you fulfilled all his fantasies with a patience and gentleness totally lacking in skill, allow me to say. The obstacle is the main magnet of human desire, and even if it seems naive, we have to admit that what you have you no longer want.

- What could I tell you? said Olympia. Count von Eberbach is a selfish, demanding, even possessive man. It can be seen that he wants everything only for himself. He has the imperious desires of weakness and disease. He doesn't offer you anything from his soul, but he still wants yours. What he loves, or what he once loved in me, is not me, it is my resemblance to another woman. She is dead, she is a missing person who took his life to the grave with her. Could I deny him the happiness of this sacred memory? I wasn't jealous of the deceased: he loved her, I helped him love her. But now, I am afraid that he has not forgotten her, like so many others, and that the poor dead woman has not died for the second and last time. And I, for whom art has become my whole life, can I, for example, accept to give up theater and music forever, perhaps, as he asks of me? What he needs is neither a wife nor a mistress, but something like a daughter. Everything that resembles a will, a desire, a passion or a slightly bolder idea, tires him.

Leadership: Are you able to maximize the feel of the fictional universe to achieve the certainty of a fact that reveals the emotions of deep, unshared suffering?

This glimpse into the heart of the secret universe of the rich, arrogant and possessive man, unsettles anyone to the point of exhaustion. It is about a common mental condition that manifests itself in the howl of a consciousness that does not come to terms with the current situation, constituting, as in any significant psychological process, a desperate compensation for inner fragility, a cry of life itself that feels threatened by the murderous dynamic of an unsatisfied need.

Here it is no longer about the "fictional" character of the hell that the individual goes through, so it is not about a nightmare from which you wake up without seeing where the action leads from a parallel reality, knowing that you are back on the ground and all is more real than a consuming spell into which many enter and very few exit. This also emphasizes the allusion he sends to the Orpheus-Euridice couple: *"God, how hard it was to shake off my sleep, to free myself from the muddy spell. Next to strength was the gate of oblivion thrown in the form of a crunching dice of fate. I went in there without knowing, and that's my fault."*

The individual's inadaptation to the soul requirements of the one next to him triggered a crisis of consciousness that is no longer found in other periods of life, a consciousness that is not influenced by any kind of qualities, therefore often lacking moral stability. By this, leadership refers to a presence that can inspire the certainty of a relaxed climate, but not the certainty of a single fact, apparently. Finally, you cannot maximize the feeling of a fictional universe in a representation of reality where the real show of life takes place behind the scenes.

The psychology of the man defeated by the states of the soul is necessary to be aware of what happens if we take an extra step towards the stage of total dissolution of the main character, whose disappearance takes place through an exaltation of the unexpected immediacy and the imagination drained of powers.

In the deepest chemistry, the substance of man is given here by the revelation of a relentless law: "Everything that is mine, must be only to my liking", which stipulates, generically, a clause of the type "take it or pay for it", which implies the establishment of the real in a fiction whose springboard is the dream that you don't get to enjoy. The mythical love will now be constituted in one of those phases of the dream that becomes figurative in a concrete world, and whose presence reveals a more acute consciousness of fatality, of the difficulties that must be overcome, but all without hope.

Invoked in this way in the modulations of a lamentation, through the procedure "have mercy on me", the image of the strong man ends up being abolished in the destructive movement of the emotions of discomfort in maintaining relations with others, since his actions end with the evocation of a memories from which pain executes the heart. Absorbing in the matter of thoughts the entire substance of reality in which emotions are encased, plastered, transformed into the nothingness of the possibility of expression, man returns slowly, but surely, to the status of a helpless child who needs support.

So that, as can be seen by reading the novel by Alexandre Dumas, the man's way of dramatizing his life before the tragic end, increasingly has the character of a delirious reverie on destiny, which is in the latent thoughts, as it is said: "to dream with open eyes". Or maybe it is an attempt to reconstruct a psychoanalytic reverie about shame that then turns into a delirium of ruin? How can this keep the dreamer in a peaceful consciousness?

And here, the "love" element only enhances the feeling of a fictional universe to the maximum, the role of a relationship with someone becoming, obviously, a journey no less soothing, through the depthless surface of a world, silent and hidden.

The penetration into the depth of the leadership space is done through a confession of the feeling of pride towards the actions you undertake, these representing the certainty of a continuity in the spirit of opposition to the conformism of a life subject to easy codes and morals.

You Are Beautiful And Smart, But You Leave Yourself To Fate if you do not take into account the fact that everything you think about someone is attached to the nature of emotions and their intensity. When there is not enough patience in the expression of feelings,

and if you cannot learn the true distinctions between things and their value, then you will not be able to approve what the sage S. Smiles says:

"Wisdom consists, above all, of that quality of the spirit, which enables the individual to have a fair, discreet and cordial attitude towards the circumstances of life. That is why cultured and experienced people are always patient, while others are petty and intolerant."

*** Notă:** Dumas, Alexandre - *The Hand of Providence* , Editura Vestala, 1993, București.

You Are Extraordinarily Expensive

On March 07, 2012

Be the value you gain by how you relate to yourself in a world that relates to a qualitative indicator of effectiveness.

Tuesday, I headed west to negotiate the terms of a partnership with a certain university. At the same university, without accessing a position for its prestige, I sincerely welcomed the availability of certain skills shown by different professors, but I also assumed the willingness to compromise if I sign a contract.

My terms had to highlight my special ability to teach and control the field of a certain science, better than anyone, but they were strongly directed towards the ability to explore and change working conditions and the results obtained by other teachers. Basically, I was prepared to prove to them my authority in the field and my unsurpassed skill in scientific results.

From the very beginning I set my rate according to the number of courses and seminars, let's say I was not at all modest, in fact, my conscience simply will not allow me to join modestly to great efforts to contribute over the years to the international prestige of the respective University. I am a rigorous and penetrating thinker whose very well-conceived conception of science and art articulates, in detail, courageously and well-aimed, on the flexible axis of permanent care for coherence, intellectualism, mixed with an impeccable sense of art.

Through science and virtue you become worthy of considerable fame, especially if you relate to the consolidation of an art that refuses repeatability and inertia.

- Alas, but you are extraordinarily expensive, not even the rector of the university earns so much, said one of the faculty representatives.

- You are absolutely right, my value is much greater than that of a rector, much greater than that of deans and much greater than that of teachers", I replied. And this is because the knowledge I have is much wider than theirs, for which my name in the world, and that is thanks to the Internet, is better known than all universities in Romania. Even the fact that you invited me here, it is a certainty that science has with which I built a BRAND shows great credibility (even on the international stage), my name being much more important than that of all those who represent this university.

Leadership: Can the message that your creation provides inspire that sense of harmony between art based on the concept of "measure" and art based on a cohesion of the whole composed of various fragments?

Benefits of being a professional is found, I believe, in the famous saying: *"If you believe that a professional is expensive, it is because you do not know how much an incompetent will cost you in the end."* Of course, when we talk about the professional's way of being valuable, especially because of the results he obtains, we are talking about the value gained through thinking focused on personal development, innovation and profit, through the Brand formed by individual experiences.

The professional is a Brand that knows how to reinvent itself through the added value of the product or service it represents. And the purpose of the product or service offered by

reinventing the image projected in the world is to represent the added value of the one who knows how to effectively communicate an impressive artistic message: *"The result of my creation is the beauty of your business of tomorrow".*

Moreover, a message with a decisive impact is needed. Or your message "I'm great in a field" must be inserted in the public space so that it can become an indisputable tool of performance, by preparing a ground for critical debate of your own ideas and positions, at a time when indisputable evidence of your talent is needed. This high-impact message must not, first of all, aim at the definitive, lasting, extensive of an ultimate image of the elite performer, but at the intensive, collective performance that could obtain much superior results.

So, your creation in the public space is the Brand that you will use to be able to hope for an important gain, financial or spiritual. The capacity for creation is mandatory, especially in the 21st century, having to signal the opening of the public to the new in a space of collective becoming, of the multiple possibilities of acquiring a different determinism – one based on efficiency and continuous evolution (spiritual and material).

The true measure of a self-respecting Brand is the autonomy of a specialized thinking in the conception of a Creation that deliberately mixes the register of the miraculous with that of the natural.

What are these "various fragments" that are imposed on the whole of the reception of art? Well, they are the natural result of those efforts to self-define a form of expression and a representative image that inspires a strong trait of your personality, such as: determination, strong motivation, desire to succeed.

Art is built on an image defined by strong personality traits, while following the natural set of factors of progress in terms of the human condition in the world, starting from the desire to succeed in a form of personalization of what: "an attempt to reinvent a marginalized space" means. Often, the man full of inspiration and motivation has to intensify his effort to get out of anonymity and assert himself as a performer in a niche market that has not yet begun to take shape in the world.

Leadership is the character trait you gain from the effort to reinvent the relationship between Creator and Audience.

You Are Extraordinarily Expensive ! – This is what the people who use your services will tell you, but this is also proof that you are a good professional. He who asks little, deserves little, because he is considered a weak professional or even an incompetent. So learn to ask as much as possible of those who use your services !

Is a qualitative indicator of your effectiveness a serious Brand that has an impact on the future changes of the world?

Source: https://neculaifantanaru.com/en/you-are-extraordinarily-expensive.html

You Are Me And I Am You (II)

On May 16, 2013

Serve yourself with sincerity and power, so that everything betraying your deficiency of "being" can be clothed with a new protective layer of your identity.

What now goes through my body, moving from cell to cell, putting my blood in accelerated motion, what loudly pounds into my temples, testing my nerves, is that disturbing thrill given by the feeling of *déjá vu,* the strange illusion that I once lived a similar intense experience, in a different setting from the actual world, which combined both a pleasant and appealing atmosphere with a particular, hostile and suffocating one.

It was then that I recognized myself for the first time. I remember exactly every detail, because it was then that my life began. Everything that betrayed my pain, which found support from you, was covered with an aura of positive energy. The dark room where I closed all my thoughts and feelings was swept by light. And in this light, very faint at first, then becoming brighter and brighter, I imagined that I would live all of it, without a duality with you, with myself, with fights, limitations and a lot of suffering.

I managed over time to become an executive, the only female executive in the "London Diamond" company. Now, I'm no longer thrilled to even remember those days and the old Laura Quinn subject to error. And yet, I know that between the new and the old me, there is some kind of complicity that can be trenchantly defined as *opposition* versus *collaboration.*

You and I, me and myself. The sweet and gentle equation between chaos, stress, uncertainty and incomprehensible, where calm, intelligence, subtlety and especially love have entered, all unleashing with terrible force and having a softening effect of exaggerated elements of time, which in combination with the springs from the condition of "being", have strengthened our devotion. *

Leadership: Does the way in which you reveal your personality serve the role that the vision of your own greatness is about to play in a reality that is at both an open unity and a complex plurality?

Do you feel that chill given by the feeling of déjá vu? Do you exist in duality with yourself, with fights, limitations and a lot of suffering? Is there a certain complicity between the new and the old you, which can be trenchantly defined as oppositionversus collaboration?

Most of the times, objections and reproaches made to man and his method of interpreting reality (which accentuates the fight between *"to be"* and *"not to be"*, between good and bad, right-wrong, light-dark) ultimately aim by an addition to understand past, the concept of relations between the subjective, biased attitude towards someone and something, and the impartial attitude requiring independence of judgment and objectivity.

Right where these two existential attitudes of man are limited to agree or disagree to extremely trenchant attitudes of coming out from the physical and emotional exhaustion, we can easily add, delete or switch new elements, creating new links in his entire functioning system.

In this way, the world beyond the mirror in which man is usually reflected will exceed superficiality in its essence. Because of his addiction to consume himself with his own bitter

thoughts, his doubts and his complexes associated with the state of discontinuity, man, failing to please himself, to be on the same page with his own self, receives the greatest blow from fate. It is thrown into a hostile setting, where he can no longer recognize himself.

But life can always resurrect from its own shortcomings, man can always pull something good out of a wandering, becoming a doer of his own progress. Everything that betrays his pain and finds support in the very authority of his own being can be clothed with a new protective layer, in order to strengthen the positive aspects of his identity. The dark room where he hides all this thoughts and feelings will light only f he lives in duality with himself, in order to be beyond all limitations.

Leadership: Does the validation of your self-image in front of the world involve a situation that is relevant only in a spiritual perspective that cannot be seen at first glance, but that saves your dignity?

Leadership is the exclusive product of man, and this science is improving only if due regard is given to the identity that he forges, learning lessons from life, so from his past, from the situations that threw him in a bad light.

Leadership comes with new support forces when man hides the box full of negative thoughts and feelings in a foreign and forgotten place, so as to detach himself from everything not falling within the standard of positive beliefs, in the high standards of personal safety.

Regarding this matter, German politician Ernst Thalmann wanted to state: *"in our memories, our past remains alive only to serve the future and not for hopeless contemplation."*

The leader has no value without the existence of adequate conditions for his progress. His virtue is generated by knowing the past, so by challenges of time, which in combination with his functional structure, strengthened his faith and conviction that only thus he can exist.

Leadership: Does the understanding of the past keep you captive in an uncertain state of undefined expectation, from which you can only detach yourself by analogy with changing the order of your own unconditional beliefs of any subsequent "charging"?

The most solid grounds for the final conception, especially on the human form and manifestation by understanding the past, which maybe kept him trapped in an uncertain state of "being", underlies the value of leadership, providing an illuminating window for his future attitudes and convictions.

But it is an easily verifiable, but also easily challenged truth that any shortcoming or breakdown in one's method of interpreting the past, which is so rich in lessons and can unravel the mysteries of perfection and full success, has its roots in the very premises and joints of the man's thought and value system.

Without denying the value given to the meaning of the past, accumulating lessons and placing them in the great unity of our personality, we will be able to obtain a new and complex combination, directly proportional with the stable properties of being and thinking, of dedication and love.

Thus shall we become the undisputed masters of our own being. If before, life was hazy and dull, it will suddenly become colored and more interesting.

The way you see yourself from the perspective of what makes you suffer is a rebirth to something other than what you used to be, something that pushes you to be more present, in appreciation of the small gifts of life.

In leadership this can be expressed through a metaphor: "try to see further through a tear that through a telescope".

You Are Me And I Am You (II) designates that hidden side of yourself, which contributes to the development of your whole being, removing you from the road of wandering. In the garden of life (which can be a paradise), you do not have time to reproach your own carelessness and mistakes. You can only serve yourself with sincerity and power, so that everything betraying your deficiency of *"being"* can be clothed with a new protective layer of your identity.

In other words, analyze your past, get involved in the present and you will manage to pull aside the curtain of time, glimpsing the future.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/you-are-me-and-i-am-you-II.html

You Are Me And I Am You (III)

On May 16, 2013

Try to acquire that self-knowledge that can give you the answer to the question "where?" facilitating the anchoring of inner attitude in a reflexive thinking.

An organism with a certain temporary, but well-functioning structure, was suddenly born within me and developed over time, specifically dictating every fiber in my body, stimulating my every heartbeat through electrical signals passing through every nerve, which couldn't be detected by any device. An organism called EMPATHY. By integrating it inside me, a new and complex combination emerged, which was inversely proportional to my properties of being, thinking, dedication and love.

Since then, everything changed, I became a different person. If before my life was something cloudy and dull, where happiness never came, suddenly it became colored and interesting. In this adventure of openness and diversity in a tense atmosphere, thrills begins to make its presence felt at every step. Suspense boosted by questions without answer and by the mystery to discover the unexpected, to know how things will evolve, to serve the unknown, were taking shape more poignant.

What's next? Will it be as I believe, as I have always wanted? The same questions always put my heart to the test. I left the inertia !

Leadership: Does the joy of reinventing yourself at a new quality level of life hide a story where the word of order is not to talk about the "humiliation" of obeying all the hypostases of the moment?

The functioning of this tenacious, tendentious and adamant organism, as if resulted from chemical cellular reactions liberating energy indispensable for the vital process of my transformation, produced beneficial results every time and could be observed at any time of my life, in every one of my decisions.

A terrible feeling lingered inside me, that endless certainty, that retrieval of inner peace completely detaching me from all life's troubles, making me feel like I'm flying, like in a wonderful dream, in a spectacular game of touchwood. I wanted to catch what was still good and pure inside me, to catch the free sky and the sunrise, and to understand the azure.

Lister to me, you, who have not grown tired of supporting me in troubled times ! Only thanks to you I have managed to be different. Now, after so long, I feel relieved of the heaviest of burdens. My dreams came true. However, something irritating and persistent strongly burns in my chest, triggering emotions and causing intense reactions in my soul.

Could I hope you will always send me the same strong stimuli of ecstasy, the same blessed impulse to full happiness? The hypostasis of the moment that provoked me to overcome a barrier was the state of mind that made me be someone else, drawing the meaning of an extraordinary life, the significance of a higher mission in the world, the attainment of an intellectual ideal.

Leadership: Do you demonstrate flexibility in segmenting your own network of experiences in new power areas, without subjecting yourself to the contradiction between the perfect version of yourself and the recommendations of a consciousness that is faced

with an overwhelming feeling?

The inherent quality of the man who takes his life in his hands, leaving it working in his favor, is that self-knowledge that can provide the answer to the question "where ?", namely that part of himself providing certain flexibility in addressing various crises, which causes him to be totally connected to what he feels, by means of what he thinks about his experiences.

It is, if it may be said so, that attitude that does not forsake the honest and simple in its aspirations, that predisposition which determines orientation, an underlying or relatively unconscious cause, producing vibrations of the chord that drives his whole existence into a wonderful adventure. An adventure of openness to new possibilities for fulfillment, whose nodes are composed of exclusive "challenge" - the type of truth values.

Self-transformation, under the conditions of a daily intake of emotions inappropriate for achieving the desired objective, still plays an important role in consolidating self-power with particular impact, including the possibility of better managing the lessons offered by that part of life which causes suffering. For a better implementation of the own model of arrangement for frugality and measure, that component of mental life that reflects a certain intensity and a certain constant as subjective experiences is absolutely necessary in leadership.

The area of power that conquers you through the novelty of a new significance attributed to life is given by the relationship between the impulse to reconcile with yourself and an attitude which, practiced on a daily basis, becomes a new way of characterizing yourself.

The intensity helps you discover yourself within various causes related to the interaction with the interest environment, empowering self-accomplishment. While the constant is given by the virtue showing no change in value over time - the virtue of being patient and disciplined in the middle of chaos. Practicing this virtue in every stage of life, transferring that intensity of consciousness, called inductance, to the present, means rising above what is happening and acceding to a higher level of reflexive thinking.

This inner attitude, rooted in a reflective thinking, can be defined and explained harder than any theory of evolution, but instead, its intuitive, heartfelt application, has superior effects. It is true that, by obtaining mastery in handling this attitude, one can (self) induce immunity on values that invest leadership with positiveness.

But as it is often transitory, proportional to the life energy involved in the ascension towards a better "Self", a bitter taste of vanity and delusion often remains behind. It feels like you're suffocated by a small, narrow space, where you have to spend your life.

The recommendations of a consciousness that is confronted with an overwhelming sentiment are these: keep your enthusiasm for the beginning of the road that you want to thrive and choose to go only towards the value system that makes everything beautiful when the time comes.

You Are Me, And I Am You renders that personality transformation that depends on the attitude adopted during the difficult stages of life. Leadership is a response to what is called to rely on you, by practising inner attitude in relation to other people.

Let us remember what the writer Anthony Silard said: *"Relying on you means living according*

to your conscience and values and not to be accepted by others. When the world does not agree with your facts, you'll consider opinions only when you have something to learn from them."

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/you-are-me-and-i-am-you-III.html

You Are Me And I Am You (I)

On May 12, 2013

Rehabilitate the interior of your entire being, so as to strengthen that sense of identity that can reveal the unconditional truth of your existence.

I want you to get to know my whole life, which has always belonged to you and about which you didn't know nothing about. This whole fills the void inside me that, taking invisible forms, you have only filled with desires and hopes. I only want to talk to you, because you're the only one that knows who I am, that completely guards my most fragile secrets under the cover of my own interiority.

With every breath, I feel my warm blood circulating through my body, rapidly coagulating in contact with the venom of pride, which clouds my right judgment. The passage of time is also crippling. But every moment, I know I am a different person, I wake up happier because I have now given meaning to my frozen life, a meaning which I cannot find a name to, the end of which I cannot find, but whom you belong to. Yes, you. You are my real support, which tumultuous and confusing life gave to me in a gesture of supreme goodness, through acceptance, transfer and compassion.

Do not be afraid of my words, you know me too well, you know that everything that betrays me is my inability to be the same person of yesterday, the same Laura Quinn, the same lark that flies whenever she sees she's not listened to and always returns to her nest, which is cold and full of deception.

Now, I no longer ask anything from myself, but ask something from you: for you to share with me the joy of being alive in all the days to come, for us to merge in a single consciousness, as light meets darkness, forming one of the most magical natural beauties. That is all I ask from you: to believe in me, to know that you are my everything. You are the life, the existence frantically palpitating in a secluded corner inside me, and I am that cloudy and dull something in which I often sink, like in a cave where everything is dusty and dry.

Leadership: Are the meanings that fit in the substance of your being leaving definitive traces in a spiritual unity that gives you the experience of an emotion upon which someone close to you can get attached to?

Maybe you do not care about me, because I often treated you with indifference, without knowing that your indifference, your anger and your warm-bloodedness with me have always been stronger and more daunting.

Other times, seized by a mystical, almost crazy ecstasy, I rushed myself to you with fear, with desperation, with that impatience to strengthen the sense of identity and unity, only to feel you close, to no longer hate myself for treating you before with contempt. And also every time, you got angry with me and turned against me. Come on, remember ! Remember !

You are me and I am you. You always listen to me and I haven't got tired to accept you in my life as you are. I am Laura, and you are that strong and warm essence in my little abode, dusty with regrets and disappointments, but ennobled with beautiful hopes and dreams, which is often shaken, as of an earthquake, of the darkest thoughts and feelings.

The heart. Always awake and full of surprises, has always kept us safe, strengthened us and

got us closer and closer. And us two, with an ideal behavior, established a link between the volume and the pressure of our feelings. Sad or happy, our common instinct responded in some way, out of a survival necessity.

Even when you looked sad or kept away from me, I always stayed behind you, going through the same winding road of life. Something kept me connected to you, even though you always made me change my mind and pull backwards. Other times, stolen by the sense of catching up, I got ahead of you, but was always close to you. With love or grief, but never with regret, always with hope and full of dreams. Come on, remember !

I know that, when diamonds will be found, if we are found guilty, we will be both in the same desperate situation. But we will be together for better or for worse, wouldn't we? We will be always close, locked in the same welcoming abode of our whole being. Isn't that right?

Because you are me and I am you, a whole that exists, the leading central authority of a single being. Myself, Laura Quinn.

Leadership: Do you allow yourself to be surrounded by the sense of spinning in two opposite directions when the complex of interactions in which you are engaged depends on the experience of an emotion that is not recognized?

Do you belong to a hidden person, who knows everything about you? How does she help you give meaning to your life? Who do you harbor in the welcoming abode of your whole being? Are you afraid of yourself, of what you are and what you feel? What makes you reckon yourself superior or inferior to yourself?

In leadership, everyone is both a spectator, director and actor, but especially a one winged angel, which can only fly while embracing his best friend, himself, that inner, needy and unique strength, manifested in your being in the transition to adulthood, that whole filling the void inside yourself, the void that, taking invisible forms, you have only filled with desires and hopes.

The birth of leadership, crystalized in its main excellence axis and categorized from the first signs of emergence, is closely related to the accomplishment of man as a whole, to ensure progress to his advanced state of *"being"* before occurring the transformation to the excellence stage. Basically, man is placed in his own dynamics, which depends on the complex of interactions in which he is engaged and the unforeseen effects that he has to flawlessly face, control and ultimately manage.

Depending on the conception, considerations and vision of the relationship *Me - Him,* Man and his Ego in the great adventure of full knowledge, we can describe the product of the two determinants as a masterpiece that takes you through all the possible emotions, realistically depicting human universe, while human energy and resistance to tensions generated by daily existence allows us to aim its performances and enter into direct contact with its essential points, especially when it adapts to any hardship.

When man is surrounded by a spinning sensation in two opposite directions, so when he is at the big intersection of the "being" and "not being" lane, only then his Ego, impregnated by so many truths and discontinuities in the field of existence, gets to talk to him, to shiver, to respond and to control the situation.

Leadership: Are you able to engage in a race with your own self when your attitude engages a stake far superior to individual destiny?

It is possible for man to adopt a thinking focused on himself only when surrounded by *"Him"*, his essence, leading a double subordination that can sometimes create confusion, a dualism that should have been conciliated, reunited to create that unbreakable whole, the force that reaches perfection.

Here's what the American writer Baird T. Spalding once said: *"You become what you embody. That is the whole secret of power, but to manifest the omnipotence that belongs to us, we must obey its source, incorporate and assimilate its characteristics."*

The thinker's firm conviction was that only acquiring a more graceful and flexible conception about yourself, based on the interaction with your Ego, so much more intense and therefore truly objective, so the one impregnated by a very different reality can make possible the final passage from relegation – to promotion and success. The adoption of such an attitude towards you is legitimate in order to analyze leadership, allowing man's wholeness to be approached in a whole new light.

Rehabilitate the interior of your entire being, so as to strengthen that sense of identity that can reveal the unconditional truth of your existence.

The effect people produce on others is in a direct relationship with each individual's destiny when the emotions of one accumulate in the other's being, mysteriously reflecting on each person's possibilities to reinvent themselves.

You Are Me And I Am You brings to the forefront the man's wholeness, a sum of strengths and weaknesses, a sum of aspirations, regrets and repressions. His operating mode depends on his interior, on that well-designed and well-maintained abode, sometimes with huge efforts, in the generally accepted normal range.

*** Note:** Flawless (2007)

Source: https://neculaifantanaru.com/en/you-are-me-and-i-am-you.html

You Are The Sight That Delights The Eye

On November 20, 2022

Permanently expand your limits of reality, shaping your thoughts and feelings in the form of beautiful and necessary things to fill your soul with.

My desk chair is free to judge me, like a merciless judge, for all my vacation escapades when he felt abandoned, useless, alone, and this, so as not to distort the reality of a deeper interdependence between what he had expected to see and what could not be seen. He firmly kept track of my working hours, which always gave him the opportunity to establish the flexibility of my work schedule, and being a subjective reaction to a certain event characterized by changes on an emotional level, he obviously put all his hope around my uninterrupted, beneficent, comfortable presence. Moreover, it found its primary support in the very idea of being the center of the universe from the solitude of my home office.

How could I see him again, a good time to start work at the office, without feeling guilty about the brief amicable but difficult breakup? Could I return to him without bringing him an offering of admiration? Shall I pretend that I am sick and only because of this fact should I apologize for the fact that I abandoned him for a while? Yes, I feel my soul estranged from what it has experienced itself, every space in its memory occupied by the micro-instructions of a desolate state of affairs, until the moment of my return to the office, beyond the edge of a time that returns to the past through the so-called "closed temporal curves".

For this chair, such a good connoisseur of my real world, whose patience time has measured with an *Aductoriosus Stumbys* (the act of controlling the escape from the real), this chair whose needs, preferences, expectations I have neglected, not granting enough time to honor its long-term obligations, to it and only it, I was so many times grateful for building and maintaining the dialogues I had with myself.

It's true. I didn't understand all its excesses of pride, the expression of the fact that it only wants to be listened to, especially when everything seems difficult. Also, I didn't understand that kind of arrogance behind which a certain self-doubt hides, in addition to other causes. Nevertheless, I looked at it with that specific parental tenderness, as a painter looks at his paintings: with admiration and surprise.

Leadership: Can you amplify a coexisting emotion in the reality you create, so as to close the "visible" in the center of a stationary image that can only be perceived through the eye of the heart?

My dear, office chair. No matter how much you try to feed yourself with the illusion of appreciation from the outside, putting me in the foreground of your affection, you will understand at some point that not even all the gratitude in the world and all the praises brought daily by those around you, could ever compete with the satisfaction and fulfillment felt in the depths of the soul, at the moment of lifting up from below a soul fallen under the burden of life's hardships.

I read this long ago, and as I give the author the right, I freely confess that if you tried to introduce me into the field of your emotions, by a considerable increase of some slow-moving affection, and even if you had the power to change yourself into a grand palace, becoming more a form of time than of space, then my eyes would retain the same vision for an entity with mere physical existence as you.

Happy is he who does not crave what he does not have, and rejoices with what he has !

And isn't it true that all people, young and old, live most of their day sitting in a chair that they never get attached to in any way? What is it like to sit in a chair, to be physically with it, to absorb its mass energy and store it in your own version of relaxation, and yet not see it, not feel the pain it endures so that you can feel comfortable, not listen to its voice when it craves a good thought, an unquenchable longing, continuing with its melancholy affection for the past.

Doesn't this sound like the tragedy of a character in a John Fowles play?

"It was then that I knew she was dying, I knew this all night, I could have told anyone. I sat there by her side listening to her breathing and babbling (she never seemed to get a proper night's rest), thinking of the turn things had taken in the short time I had been away from home. Thinking of my wretched life and not of hers, which was far more wretched. Anyone who had seen me then would not have had the slightest doubt. I was honestly and truly desperate, although I have no witnesses. There was nothing I could do. I wanted her to live so badly and I couldn't risk going for help, I was down, anyone would have known that for me there could only be her, for the rest of my life. I was sure of that.

There was also the other aspect: she was the only one who knew that I loved her. She alone knew who I really was. It's highly unlikely that anyone else will ever understand me..."

Leadership: Did you find a saving refuge in the face of the danger of losing yourself in your own image when you decided to join an experience of transformation induced by an emotional state?

Few things have the ability to move me to the depths of my being, at the same time giving wings to ideas and spreading the seeds of my knowledge, without necessarily clinging to a fulminant result. But this office chair, the spring of my effort to be as relaxed as possible, the reference index of an exceptional writer, curbing the immeasurable pride of the satisfaction of cultivating my self-centeredness, somehow managed to form that dose of sensationalism that practically overwhelms the way in which information is transferred to the viewer.

In the presence of the chair I feel comfortable, it is both convenient and suitable for normal life, because it manages to rise above other things through a visual image *Odyresturhis Serpthorash* that suggests a certain association or a point of similarity between attitude and its external manifestation, but above all through a dose of humanity offered without stinginess.

My dear, office chair. People will better appreciate the things around them when they understand that you yourself, the standard of the words spoken from the soul, are not just an entity with simple physical existence, that you are not just an unchanging energy between the system and the external environment, a bottomless form conditioned by transitory existence. You are much more than that. You are the symbol of a "Not Null" concept.

Often, you are my only dialogue partner, you are the sight whose eye smiles, you are part of the idea of equality between what can be called modernism and what can be called modern art. You are a saving refuge in the face of the danger of losing myself in my own image when I have decided to join a transformational experience induced by an emotional state or a subjective attitude. And, even more amazingly, you bring to the stage characters with a psychology full of complications, contradictions and inconsistencies, in the depths of which the writer's eye penetrates and notes, and the reader is urged to remember.

Leadership is prone to perform the miracle of transformation, using things to bring out the image of a man who is aware of his intellectual value or potential, but who at the same time presents a dissatisfaction: of not being able to distance himself from the point of view of his sight.

You Are The Sight That Delights The Eye only if you represent in the plane of your affectivity something with great symbolic valences, something very useful in controlling thoughts and in rendering emotions without which you cannot conceive a deep and complex feeling.

Source: https://neculaifantanaru.com/en/you-are-the-sight-that-delights-the-eye.html

You Can Be My Lucky Star Tonight

On Iunie 28, 2018

Learn to boldly believe in the depths from which an unpredictable greatness can spring.

To figure out what's going on in my mind, first you need to understand what's going on in my soul and experience the same story. If you are not familiar with such subtle and total silence that you feel your breathing, then try to get into my office, like in a closed house, allowing yourselves to be embraced by that lack of inspiration, deathly desperation, a troubled judgment, as an alternative to a dark world that slowly makes room for another, so different and not always better.

My name probably does not say anything to you, Walter Elias Disney, because I just came back from New York and got only 40 dollars in my pocket. Increasingly, I need spiritual points to help me not get swallowed by the most painful miscarriage, the saddest abandon in a labyrinth of vanity where the only marks are self-forgetting and the others, followed in the end of supreme sacrifice.

Will I die here in this space full of static electricity, full of promises and dreams that do not gain shape, in this absolute vacuum, immense, immeasurable place, rendered in a color without specific qualities?

It would seem that I am trying to draw out, with lightning, a beginning of inspiration, a word, a single one, oppressive, grave, distant, indispensable. An unbreakable, unmanaged line. But I am connected to a kind of hidden weight under a huge shadow of doubt, a dizzying uncertainty springing from a modesty, a rusty anchor caught by a black rope in the underground of an uninteresting and inert world.

Leadership: Can you initiate a selection in the bankruptcy phase of your life returning the TRUE value in case of a change in the context in which the coordinates of a new "height" are located?

Certainly, my attitude is that of the painter who seeks his vocation and determination in fully anonymity, forgetting the disillusionment suffered, in an attempt to suggest that art is based on an act of penetration beyond the visible reality, into a space of ideas worthy to be spread. But with what?

Nothingness is first a void of life, then a state of confusion, culminating in temporary loss of self in the moments in which we were inhabited by the penetrating power of the muse. A kind of deep root, lost in the zone of the ineffable. And the pain of being humiliated, betrayed, helpless in front of this execution platoon called despondency, is lost in an incomplete and unclear sense, in an impossible to foresee.

The vision no longer focuses on something palpable before it is drawn upon a drawing sheet, but, like the old school books, it is moving toward exhortation to calm waiting. And nothing else.

The gap of space, the most terrible enemy of the artist, that intimate universe where nothing seems to be happening, can be filled only by a trick of faith that we find as a high intensity stimulus in Paul Gauguin's letter from 1888 addressed to Émile Schuffenecker: *"Art is an abstraction – extract it from nature while you dream it and think more about the act of*

creation than the result. This is the only way to lift yourself to the heights and do what our divine master does: create."

Leadership: Does your vision and artistic calling put you in the situation of a new form of expression whose footprint is found in the image that you create from the fidelity to what's happening right around you?

And suddenly, in this little space, in this gray air that causes me to fear the very mask of my life and the nature of my thinking power, there is a small attraction, a little chance to save my mind, a flame of hope, a small image of my entire sensual soul, a cheerful toy, a rich source of inspiration – a very cheap, lively, intriguing and bewildering body at the same time.

The tiny and sly character, but with serious nuances, a symbol of home and prosperity, seems to seek in a thrilling game of logic the answer to a single question: Where can I find the cheese without going into a trap?

You can be my lucky star tonight ! At last a light in the darkness of a confused world, a gentle spark beyond a comic mask, in a world beyond the phenomenological world. An alternative to a world in the balance, a mutation in the genes that control the synthesis of fantasy, a space of a providential imaginary construction, all are fabricated in a single mold, transposed into one character. Mickey Mouse. A system of motivation patented by a unique thinking through the sensitivity that emanates from a soul to which you attach definitively and irrevocably.

"In the midst of trouble and confusion, there was a small, cheerful and crooked figure. Vague and undefined at first. But he grew and grew, and finally he turned into a frisky, exuberant little mouse. The idea grabbed me fully."

Leadership: Do you always take into account the degree of tolerance and the way you express your affection towards a "casual" factor that fills its eternity with multiple artistic, symbolic and providential correspondences?

From the first moment the key is reached. I feel shoved and crowded in a space between two breaths of the illusion of life, as if I were looking for words and gestures already lived and ripe, but who hesitate to show in a certain light, from the humility of being overtaken by the qualities of an exceptional, fairy tale character.

It is about a fighter for freedom of expression, accidentally decided at the core of the composition, in which the shape and color must pulse. But especially the story. The great witchcraft in art is to put yourself in the place of your character to create a new model of humanist approach, a new model of poeticism.

That "touch" of the artist is vital not only in the work he conceives through suffering and loneliness, color or words, but especially in the consciousness of the realization of the durability of a concept, a symbol, a personal Brand. It captures the vision of a psychologist who touches the most hidden edge of the portrait: a life, an ideal, a legend. But especially the refined sensitivity of a painter who, from several lines of pencil, first outlines a portrait, then the captivating evolution of a character transformed from an artificial situation into a real existence.

A deep and mysterious solidarity seems to promise me a fabulous destiny, detached from such a beautiful dream that I would like to fall asleep and keep it going, just as the events unfold in a well-directed Oscar film. Thus, I begin to find myself in a motto of the world that

claims to be governed by a small eternity, a little divine intervention in the soul of an artist who seemed to never find his inspiration. But I had to be on my own to get to experience my legend.

From the magnificent spiritual laboratory of the artist where new forms of expression are born, a tremendous part is allocated to the memory of a loved one who amazes by the simplicity that makes it accessible to the world.

And the other side, guided by the divine light to an intense mystical experience in which the dream becomes reality, has as a single constant the change that gives meaning to life, expressed by the following formula that slips only through the world of ideas and creativity, from which the artist makes his spark debut in the pantheon of glory:

"The flower that blossoms in harsh conditions is the richest and most beautiful of all ! "

You Can Be My Lucky Star Tonight highlights the luck of only those who have come to the conclusion that any idea is good only if you go all the way. As far as creativity is concerned, everything starts from nothing, better yet, out of frustration, but it turns into a diamond in the long run if you look at the whole heart and look in the right direction.

"An important part of me remained a child because I had the courage to dream." (Walt Disney)

Source: https://neculaifantanaru.com/en/you-can-be-my-lucky-star-tonight.html

You Can Be The Leader

On October 15, 2007

If it is not in your power to be who you want to be, then find the strength to be someone other than you could've been.

- Let me watch you. Looking at you, I feel like I'm seeing my youth again. Tell me, what do you do? What have you been doing for so many bitter years? Where did you disappear when we never met? Come on, let's talk. I'm inviting you to the fireplace.

- Why haven't we met? Because seventeen years ago when I left Germany, because of a great unrealized project that my pride refuses to speak of, and because, since then, I have been detained in Paris, related to a deep feeling that my heart wants to hide, I have only left France in order to leave Europe, five years ago.

What have I done? Samuel replied. Ah ! God, I remained what I was. I have no qualms about informing you that I am neither a king nor an ambassador. I am, as before, a poor scholar more concerned with my science than with my wealth. I neglected everything to strengthen my position, and I made no progress except contempt for what I suspect you respect. In this regard, I pursued my goal: to increase my strength and moral freedom, to know people and things, to know. Medicine or translations and scientific papers have helped me to earn a living. But my most intense concern was to polish and enrich my intellect. I studied, I traveled, I researched. I brought from there mysteries and miracles that would have astonished even your father, the illustrious chemist and baron d'Hermelinfeld. You see, nature is omniscient, and when you question it, it answers you. *

Leadership: Given that reality can be known through the means of science, can your personality return to itself in an attempt to finalize a privilege beyond science that becomes expressive in and of itself?

Leadership has no subtitles, you either understand it or you don't. Just as multicellular organisms arise from a single cell, the egg cell, so too your potential leader will develop from that singular connection that is established between the parties that define you, guaranteeing you the right to impose yourself decisively in the process to change things and actions (which you can change). This is in order to obtain the benefits and the fruits of the long-term results obtained.

Becoming a leader is not easy, but it means constantly shaping your thinking, behavior, and even feelings throughout your life, bringing them to the highest "standards" of the unanimously accepted normal. In other words, the aspirant to the position of leader must model the raw material from which he was endowed at birth through education and self-education throughout his life. He must first be righteous with himself in order to be righteous with all others, a man of integrity and a model of integrity. Then he must go in search of the Great Science, and make his science known.

Defining a privilege above science that becomes expressive in and of itself does not mean giving your opinion when you have nothing to produce, rather it means exercising your skills by applying them in the interaction between what is happening to you and what is about to happen. Science does not produce leaders in itself, but builds a hypothesis that tests the validity of the leader when what happens depends on his privileges.

Just as you can't build anything on quicksand, you also can't build anything without a solid

structure or reinforcement. You can't aspire to become a true leader if you have "hidden vices" of character. A leadership developed without this solid armor will prove to be a shaky construction that will quickly collapse.

Have you shaped your thinking in such a way so that your leadership is unanimously accepted if the science you have researched has blinded your eyes, causing you to deny your pride in being a humble servant of reality that is beyond experience?

How can you model the raw material from which "man" is made? How do you impose yourself in the process of changing things? Do people respect your experience? Do you become more productive because of your influence? Do people recognize that they have become more productive because of your leadership?

The shaky construction of leadership emphasizes the idea of leadership decay and obsolescence, when the leader does not bother to be honest, especially with himself, with his work, and then with others and their work. Because people are very careful and eventually, they will notice the way of being of the one who leads them. For the truth always comes out, sooner or later. And then he went with the leadership, especially if it further harms or destroys the true foundations on which it must be based.

Complete your role as a leader by shaping the raw material of your being. Perfect your integrity, work hard to win the hearts of others through honest work and nothing illegal, and as much as possible in the interest of other people, not just yours. People will be happy to shake your hand if you are not tainted by evil.

Help people to know you and understand where you are going, without sinking into the very big and deep swamp of the most dishonest practices, the least noble values. Be a great man, be a man of great character, be ready to be honest even when you are constrained by others or by circumstances.

Leadership: Are you able to deny your own beliefs just because they are shared by someone else at some point?

Any good relationship between people and the leader starts with leadership. And, as someone said, one of the best ways to get to know a leader is to look outside the business world. So, in personal life, the way one perfects one's self. How does one develop? Does he feed his science with "plagiarism"? Or does he put his mind to it and comes up with solutions on his own? Ask yourself: "Does man do his work alone, or is man made by others' work?"

Do you agree that people should contribute to your vision and goals? What are the first three hidden things that would come to light about you? Are you a mentor to people and do you help them get through a development process that will make you a better leader yourself? How does your leadership contribute to strengthening interpersonal relationships? Are people loyal to you and always support you, starting from the right premises?

Excellence in leadership is hard to come by, and if you have a different opinion, you are sorely mistaken. To reach the top of the leadership you have to climb the required professional steps, work selflessly and passionately, with tenacity and enthusiasm, and make a commitment to yourself not to give up, not to be overwhelmed by failures and difficulties, and at the same time not to get overly excited about successes, which can sometimes be short-lived.

Leadership is the progress you make to earn that existence that transcends the boundaries

of the ephemeral, without conditioning your existence on those experiences that need attention.

You Can Be The Leader if you understood in the journey of your life what Alexandre Dumas expressed so wisely long ago. *"Everything is found in the minuscule. The child is small, but within him is a man. The brain is narrow, but it shelters thought. The eye is only a point, but it embraces space."*

Only a wise man can say these words.

*** Note:** Alexandre, Dumas - *The Hand of Providence*, Editura Vestală, 1993

Source: https://neculaifantanaru.com/en/you-can-be-the-leader.html

You Can See Through Me Because Of My Love

On December 18, 2012

Be the master of your own destiny and always aspire to the idea of complete freedom, to acquire the power that can heal your soul.

- Not ! Walk faster ! So fast, that we feel like the trees through which the wind blows. How the night chases away the past! I feel filled with love. You can see through me because of my love. I love you so much that my soul pours out like a woman in a field of wheat, in front of the man who looks at her. My soul wants to lie on the ground. He would like to lie down and fly. In an orchard. It's sad. He falls in love with you when you drive. Let's not go back to Paris. Let's steal a jewelry box or rob a bank, take this car and never come back.

Ravic stopped in front of a small inn. The sound of the engine died down and suddenly the deep breath of the sea could be heard in the distance.

"Come," he said. We can have a calvados here. How much have you drunk so far?

- Too much. Because of you. Besides that, at some point I couldn't listen to the babbling of those idiots anymore.

Leadership: Could the very act of living be the catalyst for deep introspection, revealing that your existence is the revelation of an ever-becoming consciousness?

- Why didn't you come to me then?

- I came. Life waits for no one, moving forward incessantly. There is total self-sharing, no secrets, allowing you to know me fully through the power of love.

- Yes. When did you think I was going to leave? have you eaten anything

- Not too much. I'm hungry. You won?

- Yes.

- Then let's go to the most luxurious restaurant and eat black caviar, drink champagne, be like our parents were before all these wars, carefree, sentimental and fearless, without regurgitation and full of bad taste, with tears, moon, oleanders, violins, and ocean and love. And I would like to imagine that we have children, a garden, a house, that we will have a passport and a future, that I gave up a brilliant career for you, that we will love each other quietly even after twenty years, that you're jealous and that you still think I'm beautiful, that I can't fall asleep when you don't come home one night, and...

Leadership is based on the following premise: "every moment spent together can be an opportunity to experience the continuous transformation of a supreme consciousness".

This premise suggests that you must place a deep importance on the present moment, that

you must see every interaction as an opportunity for growth, learning and transformation at a deep level of consciousness, that you must recognize the importance of developing a "supreme consciousness" - a state of deep knowledge, wisdom, clarity and inner integration.

You can see through me because of my love if the love is so deep and genuine that it creates a transparent bond and soul connection between us. Open yourself completely to the other person, without barriers or hiding places, allowing them to see your purest essence. Is there a total trust and unconditional acceptance between you that lets you see beyond appearances?

* **Note:** Erich, Maria Remarque - *Triumphal Arch* , Galaxis Publishers, 1992.

Source: https://neculaifantanaru.com/en/you-can-see-through-me-because-of-my-love.html

You Cannot See With Ignorant Eyes

On June 06, 2024

True artists follow their own visions without the constraint of limiting external evaluations.

I was talking the other day with a university professor about Artificial Intelligence, the discussion painted as if a landscape of the mind frozen in outdated dogmas. His words, coming from a narrow wing of understanding, were like splatters of paint crushed on a canvas closed in bygone times, lost in an attempt to express what could no longer be understood. Unskilled in the art of reading the signs of the times, ignorant in the face of technological changes, he did not see how Artificial Intelligence, like an avant-garde current, is redefining the landscape of the world.

In the face of the technological revolution, this teacher accepts his reduced role, as an "artist without an easel", stating with a slightly naive serenity that he does not mind if students do their homework with the help of models such as ChatGPT, Claude or Gemini, as long as they properly presents the completed works. The words of this man anchored in sunsets, echoing like awkward echoes of times that have exhausted their vivid colors. After all, understandings enmeshed in outdated patterns become like splashes of dark color, darkening the canvas of reality with the shadow of the past.

Leadership: Do you manage to self-assess your talent, avoiding external confirmations and limiting censorship, along the lines of a vision like: "I am in control of my evolution stemming from the tireless exploration of my own potential"?

Looking on with eyes blinded by prejudice, the teacher seriously imagined that he could still stand at the top of the hierarchy, evaluating someone without really contributing to his formation, without helping to shape the thinking of others. After all, if he gets his monthly salary, that's all that matters.

But, like an old portrait caught in a frame, he is not aware that his role has become purely decorative, a kind of "Eryaalka Nasrante", a remnant of the past in a world that is constantly being remodeled, *um candidato formidavel na corrida pelo poder e pelo dinheiro no caos de um mundo sem marcos.*

The materialistic character of the teacher, devoid of the glow of genuine passion, made him not understand that he had become useless, a surplus of the system, a cheap kitsch of a temporal princely fashion. I say this because today's youth, like modern artists, seek knowledge from their own sources of inspiration. They push the vision of the beginning of an artistic movement, a transformation from gray tones to vibrant colors through the "futuristic gradient" technique, refusing to be dictated to the final grades, because they do not want to depend on anyone.

The talented person knows how to self-evaluate, he does not need external confirmations. In fact, the lucid self-assessment of talent frees the creator from all the strings of censorship and limiting brakes. In my opinion, the only assessment that matters is the one you make yourself based on a vision of, "What impact and meaning do I bring to the world through my contribution?"

Leadership: Can you reveal your perspective on the formation process, in an exposition of freedom and authenticity, anchored in the appreciation of the internal value of

knowledge?

Artificial intelligence has shown that the teacher has an elusive role, like a charcoal drawing on a white sheet, because it can be easily erased and replaced. For his part, the university professor demonstrated, through the lack of any activity on the Internet, having no blog, no book, nothing to share online, that he is like a museum without exhibits, an empty gallery in which the echo of his own words echoes dryly. Moreover, the political status to which more and more teachers are affiliated is the same, a frame without a canvas, and they are just artists without works, empty presences masked in the garb of "all-knowing authority".

While the world refreshes itself daily with millions of new pages on the Internet, like a huge digital museum, these teachers are silent like statues in an abandoned temple. While others create, discover and invent like avant-garde painters, teachers remain a stagnant water, an arid land where nothing new sprouts.

All too often, university professors also have a political affiliation, the connection between politics and the university illustrating two areas where crimes are painted with the brush of corruption. There, under the apparent mask of "knowledge", the real motivations are hidden: juicy contracts, questionable purchases, huge amounts of protocol, rigged auctions, embolic investments, vacations abroad with Erasmus, insured food, files and relationships, money laundering, all the kind of measures and provisions that bring colossal advantages. So a whole Eden for "false apostles", as the Scripture called them.

Leadership: Is lucid self-assessment of your talent a testament to inner strength in an educational environment dominated by external pressures that try to define success in narrow terms?

The high school education system, but especially the university, has turned in the last 30 years into a money-making machine, everything has to be paid for with hard money, from meditations to final exams. You want to promote, then you have to take money out of your pocket, one way or another, just like in the case of forgers of works of art, who pretend to be artists, and succeed in deceiving the public. Above all, college has become a landscape of moral decay, an environment where the art of learning has been abandoned in favor of profit making, a gallery where student money is the only artwork displayed on the altar of commercial education.

Remember old Santiago, the experienced but unlucky fisherman. He hadn't caught a fish in 84 days. All the other fishermen had already moved further out to sea, but Santiago was convinced that the sea would eventually reward him. One day he caught a huge marlin, the biggest fish he had ever seen. The fight with the giant fish lasted three days and three nights, but Santiago finally managed to kill it. He was exhausted but happy, confident that he would be able to sell the marlin for a good price and regain his fortune.

Unfortunately, on the way back home, the sharks smelled blood and attacked the marlin, devouring a large portion of it. When Santiago arrived at the port, all that was left was the skeleton of the fish. The old man was devastated. All his toil and sacrifice had been in vain.

It's the same with university professors: they smell blood when students are desperate to pass exams or get degrees, devouring their financial resources in the process of exploitation. And every time blood begins to flow, they do so to cause even more blood to feed their insatiable need for profit. Really, students are devastated by so many taxes and financial pressures.

Education is the most profitable business nowadays, and precisely for this reason, pupils and students have begun to massively direct their study efforts towards Artificial Intelligence.

There is no need for external evaluators, incapable and limited!

The authentic spirit rejects the dogmas and judgments imposed by external authorities, finding its validation in its own source of internal resources.

You cannot see with ignorant eyes if you stubbornly do not understand, because understanding comes from the personal contribution brought to the area of research, just as art springs from the palette of the easel on which the artist expresses his vision. Young visionaries are forced to look for other ways of enlightenment, finding nothing but darkness in the education system degraded by financial greed.

According to this consideration, I believe that the internal value of knowledge can be appreciated through the continuous exploration of reality that illuminates you in the dark, through the practical application of knowledge in real situations, but also through the ability to develop your own vision and perspective on the world.

Source: https://neculaifantanaru.com/en/you-cannot-see-with-ignorant-eyes.html

You Have No Right Over Me

On November 28, 2009

Learn to connect to the reality of the concrete world, without depending on that reality of images that claim explanations, justifications, understandings regarding the relationship between what you want to achieve and what you cannot possibly receive.

- That's right, said Olympia. I no longer want to be too humble subject to your eccentricities. If you had for me not love, that I would not allow, but affection – you know that songs are my life – then you would no longer try to forbid me not to sing, but to breathe. Under the pretext that you are jealous of my voice, you intervene between me and my dream, you withdraw from me the sublime joy of moving the hearts of Parisians, of making my soul palpitate in the souls of people. Since you have your own extravagances, you should understand others' as well. As for me, my extravagance is the joy of conveying to full halls the thrill that disturbs my soul, everything I feel, everything that overwhelms me. I don't see why I would sacrifice my whim for yours. You have no right over me. I'm free. I will sing wherever I want. The theater is the pedestal, it is the fiery tripod from where the priestess pronounces her oracles in front of the crowds and pours on them the divine grace that devours her.

After a short pause, Olympia continues:

You reminded me of our covenant, continued Olympia, brightening as she spoke. Come on now, will you tell me you want back the fifty thousand francs you lent me? While I had made of you a friend, you wanted to become my master ! Here I break free and break the covenant. I will refund your money and withdraw my friendship. The money? If you thought you were restraining me with this chain, you were wrong. I never needed them, except to give them away. As for me, I know no other luxury and wealth than art, and I would never feel more at ease than in a little room, in an attic, where I would sing like a bird. Thank God ! I can pay off my debts and not owe you anything.

Leadership: Is your image causally influenced by the conscious, subjective experience of a person who, even if he participates in the change process, cannot be placed in an equal relationship with your choices?

A wince curled Lord Drummond's lips, like Othello's when Iago informed him that Desdemona loved Cassio. Lord Drummond had seen from the firm and sober tone in which he had spoken that he had made a resolution which nothing could thwart, except, perhaps, art, without which he could not live.

- So, he said, is the fact that I love you a crime? You, an artist, do you blame me for the emotion I feel in front of art? The idea that I fell in love with a voice, as you would fall in love with a woman, and that I have for my soul expressed in divine songs the same jealousy that others have for a body? Yes, it's true, I'm jealous of your song. But not only because of me, but also because of you. You are right, I have angry outbursts when I see you hurling these sounds into which you put all your soul at the common people. The public admires you crudely, but will not understand the value. He is not always in the mood to listen to you. Your voice, which opens the vaults of heaven for me, leaves others in the earthly world. Ah ! Why do you promise heaven of inimitable melodies to all these crippled and brutish people? Why do you lower the firmament to the level of the street pavement? What you call a show, I call profanation !

Leadership: Do you consider the possibility of not accusing yourself of having rights over

other people, without having to explain both the conscious content of your thoughts and your mode of causal action?

Our thoughts and ideas, being often material, if they interfere in revealing the forms of manifestation of deep feelings, as the story above attests, then the result is a disastrous one. Inside a dark abyss of man's mind, even if there is a drop of the beauty of the soul, man will never find the strength to break free from the darkness. He will remain just like darkness: an unshakable place, a symbol of evil, mystery or fear.

Dreaming about seeing someone in the dark isn't so normal anymore, is it? And man's hope to change is a psychological necessity, in the modest attempt to foresee a bright, dignified future, continuing some illustrious names. Sometimes, we don't understand that we start to be loved only after we learn to decisively say "no" to those inner causes that limit the effects of an assumed act of forgiveness.

Is it possible to rationally understand this, leaving aside that experience of "we are together", regardless of the occasion? Logic says no, but the soul says yes. It remains to formulate a rational understanding of the mutual influence between two people, that is, between the material and mental aspects, understood as aspects of a single right: the right to not be judged. But, above all, we must also take into account the right not to accuse ourselves when our deeds forcefully drain others. And when our bad deeds are a cause of stumbling for those in the world and in this way, we remove God from us, how is it?

Delving even deeper into the source of people's thoughts to reveal a common logic, we will discover that at least one of them does not give up and finds the strength to become a fighter at peace with himself, with the help of a heartful man who becomes his near. Without linking the meaning of each thought to any external thing, we will see that always one of them is causally influenced by the subjective conscious experience of the other. Therefore, the conclusion is the following, as well observed by Bishop Nicolae Velimirovici:

"We become a man's enemies when we know his bad qualities, but he does not know the good ones. And we become a man's friends when we take into account his good qualities, but at the same time, we see the bad ones as well."

Many times, leadership is that reality of the human spirit that produces overwhelming effects. As much as possible, in leadership, we must cultivate a "closer" look to that reality that instills a spirit of faith regarding the self-image, by eliminating what is subtle, apparent, insignificant, but with effects of the type: "I am your reason ! "

You Have No Right Over Me ! This exclaims a person who knows himself to be influenced by someone who claims to be a collaborator, but in reality, clearly wants their defeat. The American essayist William G. Jordan was right when he said:

Each of us is given a wonderful power, that of good and evil, that is, the silent, unconscious, unseen influence that his life has: the simple irradiance of what a man really is, and not what he pretends to be.

*** Note:** Dumas, Alexandre - *The hand of providence*, Editura Vestala, 1993, București.

Source: https://neculaifantanaru.com/en/you-have-no-right-over-me.html

You Have To Have Chaos In You To Give Birth To A Star

On September 30, 2024

The ideal of free fulfillment is to become part of a greater whole, to channel collective and individual energy in a way that merges efforts with nature.

In the green labyrinth of the heights, where the wild nature and the blue sky merge in a "Xenthoria Ulmivent", a kind of mystery of life, my sister, Oana Fântânaru, weaves her own path of courage, at the "Ciucaș Trail" half marathon. The winding paths of the mountain, all those steep crossroads and mysterious hiding places, are not only difficult paths to follow, but portals to unknown dimensions of one's being, where each path becomes a page in the book of life, written with sweat and determination. Basically, the challenges of nature reveal unsuspected depths of the runner's spirit, turning every step into a journey of self-discovery.

During mountain running, each step becomes a universal force of self-discovery, and each peak conquered becomes a stepping stone to enlightenment. In that competitive setting, I could see my sister making rapid strides. Oana was the artist to whom the mountain offered inspiration and challenge, and I was the viewer who admired the painting of her life, a witness to her creation. It was as if the mountain itself breathed with her, every rock and every tree becoming silent witnesses to her inner transformation. It was as if gravity itself was losing power to his iron will, and the rarefied air of the heights was becoming an elixir of transcendence. Above all, art, Oana's true power of expression, manifests itself through a graceful and determined movement.

The eyes get lost in the endless green of nature, discovering depths of the self. I was watching Oana run, I could feel her determination and energy so much. Certainly, the merging of man with nature and the alignment of individual actions in its flowing flow is the essence of a well-defined spirituality, capable of creating a vibrant image, like a canvas in which each touch seamlessly integrates into a larger picture. It was as if her running had become a note in a cosmic symphony, and her breathing a pulsation that merged with the wind and the heartbeat of the Earth, providing the spectacle of a living and authentic art.

Leadership: Can the harmony between you and nature create a vibrant image, where every "intensity" of living blends perfectly with the elements of nature, building a living and authentic art?

Not only does he run between peaks and valleys, but he also "deepens" into them, like a seeker of hidden wisdom, who finds lessons in every stone, in every corner of the forest, beyond any superficial appearance. Oana always observes her own limits at competitions, as if she were looking at a vast unexplored territory, analyzing every move not only with a critical eye, but with a searching soul. Eyes scanning the steep paths become witnesses to a process of self-exploration, where each difficulty is revealed as a new perspective on the self.

I understood. I know this very well. For Oana, every competition becomes an "Epedysasis Harrexhium", an eternal call to overcome oneself on the thread of intense passion of an art that translates experiences into movement, through the body and mind, managing to communicate universal emotions. There is something else. The stopwatch measures not only time, but also the evolution of her spirit, each second being a brush on the canvas of existence, painting a picture of human becoming worthy of Edvard Munch's "The Scream", where time melts and reality bends under the weight of pure will. Encountering unexplored roads, Oana's eyes reflect the courage hidden within her, while each heartbeat pulses with the chemistry of absolute determination, completing the picture of a fearless soul.

"El camino hacia la cumbre es el camino hacia uno mismo," whispered the wind through the branches of the fir trees, as Oana made her way through her own inner labyrinth. In this context, the words of Friedrich Nietzsche come into play: *"You must have chaos within you to give birth to a star."* What is going on in her heart only she knows, but something, during the run, is subtly highlighted, her body betrays her every effort of will, and her thoughts being invisible currents that push her forward, carving a path to victory.

The sight of a new horizon awakens in us the desire to move forward, while each obstacle overcome brings it closer to ourselves.

Leadership: Does your nature-inspired vision entail the ability to align your actions with the natural flow of effort, creating authentic art on your journey to self-discovery?

A genuine art of self-discovery is the ability to face your own limits. I watched her run, and run, without stopping for a moment, not even at the hydration stations. Why? Maybe the dialogue with herself, that inner monologue during the intense effort, asked her nothing more than to continue, not to stop. In her mind, perhaps, were forming symbols of a mystical journey, which consciousness, the unique means of understanding, referred to self-discovery. Yet something in her seemed to speak with unwavering determination:

- I have the feeling that the road to the top is nothing more than a journey to my essence, a climb through the shadows of my own fears and desires, as the starting point of a vast experience of self-discovery. The wind whispers to me, calls me to the heights, and every step, every breath, reveals to me a fragment of that untamed inner chaos, chaos that, although it sometimes tears me apart, carries within it the promise of a star. My body betrays every effort, every battle with self, and these unseen currents of thought push me forward, turning trial into creation, chaos into light.

This passion that shines like an unquenchable star gives my sister the strength to always keep going, regardless of the obstacles that appear along the way. Always the mountains and hills are like the "ancestral cries" that call her, a temptation that she cannot resist, and her answer is an ode sung to the rhythm of hurried steps, where every climb becomes a tribute to her own perseverance. Like the German philosopher who sought the superman in the heights of the mountains, Oana discovers in every mountain race an opportunity to overcome her human limits, transforming the inner chaos into a star of athletic performance.

And the artistry, the rhythmic elegance of the movements, is seen in the spontaneous choreography of the ups and downs, in the way the body adapts and merges with the rugged terrain.

The great masterpiece of art renders the image of man in nature when his energy and determination are manifested in actions that become an integral part of a larger picture.

You must have chaos within you to give birth to a star to shine beyond your own limits to achieve greatness. I say this because, compared to art, running creates stars, forming a picture of inner strength, just as a painter projects his vision onto canvas.

Source: https://neculaifantanaru.com/en/you-have-to-have-chaos-in-you-to-give-birth-to-a-star.htm

You Leave With What You Entered With

On November 04, 2024

Experienced eyes read in the physical decay of the structures the larger story of the decline of educational values, beyond what seems merely the wear and tear of time.

Exactly at the back entrance of building B, the largest building of Cuza University in Iasi, students are greeted by a large hole in the wall, a "Nexoris Temporal Eternix", an imprint of time frozen in matter. This architectural scar, existing even 20 years ago, when I entered the first year of college, has enlarged like a wound that refuses to heal, becoming deeper, like a negative fresco documenting the history of institutionalized neglect.

See the footage here: https://www.youtube.com/watch?v=8jQGSs-TvHI

A wound in the wall, a graft of helplessness, grown over the years, in the cement of forgetfulness and neglect. Every time you pass this hole, you feel how the University building looks at you, wise and deaf, like a resigned witness of the same scene repeated endlessly: rectors, deans, professors passing by, always in a hurry, in neat clothes, but always too busy to see the crack, the growing fissure of a symbol. And, while the walls slowly crumble into the dust of time, in the halls of the university not only students circulate, but also money, millions that fatten the pockets of those who promise "greatness" and instead leave traces of smallness of soul.

Leadership: Can you maintain the delicate balance between accepting the imperfections of matter and constantly aspiring to overcome the limitations that concrete reality imposes?

Around this open wound in the fabric of the building revolve tens of millions of euros, exorbitant salaries, bonuses, prizes and Erasmus holidays, all kinds of monetary auctions. Also there, *y con la miseria de la indiferencia total* , stands testimony to that small veranda from the Ceausist era, with its rusty profile and trembling windows. And that hurts. She is silent, crying, as a consequence of the contrast between the administrative opulence and the physical degradation of the edifice. Time continues to grind her down.

In turn, the hole is getting deeper, not only physically, but in the spirit of a generation that looks at the same "administrative miracles" - plagiarized, unverified, unpublished theses, huge fortunes gathered on the backs of students, promises postponed and covered with a layer thick with ignorance. Every set-aside failure, every yellowed manual, every title obtained by fraud, every undeserved promotion, every rise accelerated by various "artifices", every questionable arrangement, every rigged tender, every covert money-laundering maneuver, digs another hole, unseen , but equally deep, in the walls of the institution's integrity, but also in the characters of the young students.

This stark duality between financial abundance and spiritual poverty reminds me of Balzac's words: *"Behind every great fortune hides a crime."* Likewise, behind every luxurious university contract hides a wound in the walls of the institution, a hole that deepens with each passing year. How can an institution claim academic excellence when it fails to heal the visible wounds of its own structure?

Leadership: What can an "open wound" symbolize in the context of an image that is supposed to inspire growth and transformation, beyond the polishing of a carefully constructed image?

At the beginning of this year, exactly at the secondary entrance to building B, so very close to the hole in the wall, Mr. Liviu Maha, who 25 years ago was a university assistant at the department of microeconomics, came across me. I knew from your podcasts that you had long aspired to the university rector's chair. And that's exactly what I did, I drew his attention in a special way. I showed him the hole in the wall, slapped the face of the other rectors, deans and professors for passing by and not taking any action, and the aspirant told me firmly that he would take action: "Absolutely, it will be resolved."

The impeccable suit of the aspirant to high positions contrasted dramatically, since then, with the pitiful state of the edifice he was going to lead.

Almost a year has passed since then, Mr. Liviu Maha became university rector. But what happened to the hole in the wall? Well, it was masked by a few street trash cans, which cost about 20 times what it would have cost to repair the wall. Laughter, isn't it? Banter in the last hal. A Romanian gypsy that I don't even like to talk about. The most certain thing is that the professor prepared his candidacy in time, but not the trowel to restore the facade, that hellish grotto that strikes the eye with a desolate image, and which was "camouflaged" with the increased price of cheap beautifications.

Leadership: How deep does a scar have to be in the wall of an institution to be seen not just as a crack in the cement, but as a symbol of a community indulging in the illusion of progress?

The question remains: What kind of legacy are we leaving? When rust and grime become synonymous with indifference, and battered walls mirror decayed character, what are students left with? Not even the doubt; they already know the answer, they know the old lesson that the walls of this faculty teach as a sad marketing slogan: *"This is what you get in, this is what you get out."* With a goal. With a hole. This is the message that the professors, deans, rectors of the last 30 years left behind them. Exactly the same, they are all made of the same material, cracked and corrupted to the point of refusal.

How can one interpret the contrast between the administrative opulence and the physical degradation of the university edifice?

In today's academic universe, where plagiarized theses and doctorates have become common currency, where files and relationships are the order of the day, this hole in the wall becomes a symbol of the moral vacuum that characterizes the entire system. It's as if every fraudulent academic title digs deeper into the integrity of the institution, widening this visible wound. Isn't that right? Is this hole not a reminder of the ongoing degradation, an unforgiving mirror of the character of those who run the institution? As if the walls themselves weep at the sight of the parking lot filled with the teachers' luxury cars, while the foundation crumbles under the weight of collective indifference.

Leadership: Does your true contribution to increasing the value of the institution involve visible and sustainable actions, or mere claims of prestige hidden under a meaningless image?

Liviu Maha, a perfect example of empty promises dressed up in expensive suits, made the reality of this degradation even more obvious. In fact, in such a rich academic environment, it is surprising that no professor was willing to offer a modest sum to solve a practical problem. All the teachers at Cuza, every last one, are made of the same flawed material.

As for the new rector of the Alexandru Ioan Cuza University, who also holds the position of president of the Society for Romanian Culture and Literature in Bucovina, please do a Google

search and you will certainly not find any blog, any book, not a single article, not even a single paragraph written by this individual, who for more than 30 years has aspired to become someone. The sad truth is that he has not given the world even a single line, no sentence, no thought from his own "celebrity".

Here is an insipid man, devoid of any content. Empty both inside and outside. He is the prototype of the university professor from Cuza, from the last 30 years. Did you think you had something to learn from him? It's always like this, like some kind of indisputable law: *"The less you do for culture, for science, the greater the monetary claims and image aspirations."*

As a final opinion, a concrete review, I would say that this Liviu Maha is a great repeater in terms of common sense, education and nobility of soul.

An authentic leader is one who looks at the cracks around him and perceives them as prompts to turn empty promises into concrete actions. On the other hand, every crack in the wall mirrors past failures and neglected responsibilities, providing a tacit moral lesson for generations to come.

"You Leave With What You Entered With" is the slogan that the walls of the largest university in Romania seem to whisper, so that indifference becomes the norm, in that no real effort is invested in change. Every dilapidated corner of the building symbolizes stagnation, in that nothing has improved. Disinterest is visible everywhere. Signs of change remain only promises. Yes, that's what they entered college with and that's what the students of the last 20 years left with, with a gap, with a hole that keeps getting bigger. We still refuse to see this truth.

Starting next year, Artificial Intelligence will completely replace these academic environments, brimming with empty formalism, where corruption and incompetence have caused an entire culture to decay. As you can see, it is not Artificial Intelligence that damages an institution, literally, but the carelessness of people. The great evil in the world is man, not robot. As for Artificial Intelligence, very soon it will become the salvation of the whole world, literally, and we will fully recognize this, starting with the unexpected events that will unfold in the next few months.

From the perspective of a witness of this continuous decay, I observe how the entire university of Iasi has become a temple of carelessness and incompetence. Like Kafka's character in The Trial, I have come to the conclusion that fighting a corrupt system is often futile. I repeat, the hole in the wall, this living metaphor of university decay, this gaping wound in the wall of the university remains a living testimony of the silent contempt directed at students: *"In this, this out."* With a goal. With a hole. It is a bitter lesson in how carelessness and corruption can turn a temple of knowledge into a monument of moral and physical decay.

How can you define a university that remains "great" only in titles, while its physical and spiritual structure is slowly collapsing, cracking along with the confidence of the youth?

Source: https://neculaifantanaru.com/en/you-leave-with-what-you-entered-with.html

You Should Never Take Cinema "in Bulk"

On June 24, 2011

A true artist can maintain the spontaneous energy of genuine creation, even when external pressures favor an academic and standardized style.

You never have to take our cinema "in bulk". I see with horror how our avant-garde is becoming, little by little, an infatuated, mannered academy, with a toque - still red, but capriciously wrinkled - over the aesthetic and traditional tailcoat, of a perfect, impeccable cut. She's suffocating! And it is not only the Leningrad "wing" that tends towards classicism - the most disgusting of all possible classicisms! – but of the general trend that encompasses most of the things that are done.

And, what's even worse, these tendencies also show up in those we work for! We "evolve" calmly, where we should again feel the need to revolutionize to the foundations. Instead of the pulsation of life and genuine passion, sterile styling becomes the rule and creation turns into a lifeless aesthetic.

These observations reflect the state of mind of Russian director Sergei Eisenstein and explain the motivation behind his chosen path in his next film, "The Old and the New." At the same time, they reveal his way of thinking and reaction to the difficulties inherent in the creative process.

Leadership: To what extent does the transformation of the avant-garde into a conventional style affect the ability of your creation to remain a space of authentic exploration?

In the cinematic ecosystem, the diversity of the avant-garde can gradually be replaced by uniformity when conditions become mannered and infatuated. Creation, once full of life and genuine passion, is suffocated by an academic style, less resistant, but perfect in appearance. And this standardization leads to the loss of the revolutionary spirit and the creation of sterile works, elegantly arranged in their aesthetic dress, but lacking the spontaneous energy of true art.

Like an artificial garden replacing wild nature, this "calm evolution" of cinema risks turning the vital foundations of creation into mere standardized ornaments. The domesticated avant-garde thus becomes a conventional academy.

Artistic leadership upholds the authentic energy of creation in the face of the pressures of academicism, being an act of courage that keeps alive the revolutionary breath of art.

You should never take cinema "en bloc" , because each creator has his own artistic vision, especially when the avant-garde risks becoming sterile academicism. Authenticity must be constantly renewed so that cinematic expression remains thrilling and true.

*** Note:** Ion Barna - *Eisenstein* , Tineretului Publishing House, 1966.

Source: https://neculaifantanaru.com/en/you-should-never-take-cinema-in-bulk.html

Young Ioannis

On July 16, 2020

You can reach the root of a meaningful truth when you wander alone in an accessible time only through a story that envelops you and traps you throughout your life.

Young Ioannis. I recommend this latest publication from Polirom, signed by Mika Waltari. I read it with pleasure right now, next to a very clear stream, with the same pleasure with which I read his other novels. Reading makes you more forgiving with the wanderings of life, just as the act of writing determines a writer to assume several roles: as a creator and, at the same time, as part of creation, as a director and as a character alike. The spiritual side is also related to the practice of reading and writing, pushing man to learn more about the purpose of his world in a world different from his own, a world reminiscent of his own parallel existence at other times, in other places, in other conditions.

You feel more inspired, maybe wiser, but certainly more mature, better, closer to the essence of the spiritual life when you read *Young Ioannis*, so that throughout the book you feel that you yourself become the soul of a character in search of sacred destiny. Or this inspiration does not come from the adventures of a character who lives in the story of an exceptional writer, and who has long lived a life full of trials, but from the fate of a younger, more ambitious, more thoughtful, more eager to compromise, more energetic in achieving the proposed goal. He draws from every life experience a teaching full of warnings, full of moderation, full of truth and power, his greatest pleasure being the ability to write original texts for eternity. He was a scribe, and like any scribe, his life was less dear to him than words lined up with art in a divine order.

And if *Young Ioannis* saw the omnipotence of God in every expression of the phenomenon of life, in any comparison between the transient and the eternal, between creation and evolution, it was because his whole being seemed to be a work similar to that of angels who know how to appreciate everything. It surrounds them. Full of a warm, bright and beautiful soul, he always related himself to the complex connection between Earth and Heaven.

In the end, he realizes that any man who dreams of conquering the sacred mysteries of high science is forced to forge a different path in this life, which is a passage through history into another life. And only this multiplicity of one's own soul, essential in the work of thoughts that defy any imagination, can produce the beauty of a world that has lost its meaning. The sky of the Kingdom of God is crossed by fire, but also by an electric current, a vital cosmic energy called *Orsermisthos*, directing attention to the existence of a huge arsenal of the imaginary.

Leadership: Are you driven by the feeling that you have to make your way in a world that translates, like in a movie, your inner life (sensitivity and conflicts of consciousness) into a universally valid philosophical reflection?

A man who feeds on past centuries, perhaps even on the entire historical evolution experienced by humanity, is the heart of a God who tests the limits of his tolerance for the effects of his creation. This philosophical reflection is valid for all those who have understood that the spirit of science is nothing but a placement of human consciousness in an external, universal world.

The young Ioannis, wandering alone through the thoughts of a mind troubled by sad memories, but carried by dreams and thirsty for knowledge, is the manifestation of a tragic character through the prism of destiny that he fails to keep under control at will, being led

by a mysterious force in the midst of turbulent events, miraculously escaping the greatest dangers each time. This is God's hand. He is as much a hero full of nobility as Don Quixote, often wounded in his pride, but never so severe that he no longer accepts reality, both reaching the same biblical revelation: *"God chose the foolish things of the world to shame the wise ones."*

And when I think of Young Ioannis, by studying a resilient, inquisitive destiny, caught only between peaks and abysses, I think of myself, of the same elevated being who knew the regret of having arrived too late in the place decided by providence, guilt for the things that remained unsaid or undone, the compulsion to become someone other than I would have liked to be. Deep, uplifting, nostalgic, I begin to define myself by what I am able to go through to give meaning to a spiritual life that is only now beginning to gain acceptance among the possible favoring factors. I imagine life is easier if I endure it in silence.

And, likewise, I can imagine no other mask of the inability to know the absolute than by enduring a life that demands its right to a world without truth, less invigorating, but receptive to the coincidences and signs of a destiny that assumes a grand history. If in a certain way I am identical with Young Ioannis through all the trials of life I have gone through, something still differs from us. One is far too proud of humility, the other has learned that being proud is like hurting God, rejecting Him from the soul in which clairvoyant knowledge grows.

Leadership: Are you able to entrust your drama of destiny in the hands of a divine will, and at the same time to recognize that you cannot reduce your elevated knowledge only to what reason offers you?

"I felt more and more mature, more knowledgeable. I was sure that I carried in me a wealth that would have made even the richest people envious. And the experience of life made me stronger because I understood that I never deserve to become a slave to my own body in the blind pursuit of fleeting satisfaction. I had to be the master; the passion was the slave I could force to obey me if I wanted to. This certainty made me stronger."

The fundamental expression of the glorious soul of a hero, in close connection with the very appearance of God at any time and in any situation, can sometimes be confined to a single character trait that is most striking in the eyes of a good Christian: self-obsession. Whoever trusts too much in the lessons of wisdom, who fills his leisure drama by giving himself entirely to a passion or an overflowing dream, risks not finding the drama of peace that he so desperately needs to achieve happiness.

I feel that the need to know someone else, less subject to transient desires, burns in me. I think sometimes I have to close my eyes to wisdom, or at least pretend I have no knowledge. Lest I look ridiculous due to the colossal stupidity of looking smart. It would have been better if the ingenious hidalgo had been portrayed through the ontological horizon of André Malraux's characters, whose thinking does not follow events, but precedes them.

As for me, I would like to believe that I am different from the character who, in another life, embodied me with such mastery. I will avoid extreme despair, I will avoid the silence before an outburst of madness. In the ancient Egyptian scriptures, especially in the "Teaching of Ptah-Hotep", is repeated the exhortation which I myself would like never to disregard: *"Spend your days in joy, live contentedly, and do not waste your time destined for joy."*

Leadership: Can you transpose yourself into the reality of a destiny that is always repeated in another version of time, insofar as all your inner experience is crystallized in a conception regarding the journey of the soul through its many incarnations?

The reality in which man meets God is a fragility of the moment as touching as it is unbearable, as if extracted from the bitter knowledge of other worlds. The young Ioannis mastered the art of great knowledge, but he did not know the art of controlling the dream of life in terms of the feeling of immeasurable soul satisfaction. I suspect that the happiness he deserved so much in his lifetime may have been received in the other world.

The exalted pride of his knowledge was the ax stuck in the middle of his life. And what he considered to be an undeniable reality was in fact a warning to awaken his conscience.

I am still writing my own story in the present of a life whose message escaped even Don Quixote, springing from the contemplation of the heart of Christ, and which Young Ioannis did not successfully process: *"The outcome of today is the revelation of tomorrow."*

I learned from the life of Young Ioannis that I must not be the product of a huge crucible called history which, like a huge oceanic wave drowning a rock, catalyzes itself in an overwhelming journey of the soul through the wilderness of loneliness.

If, however, the core of my story provokes a mobilization of all the spirits of the present time, against a sincere reconciliation of conscience, near a predetermined destiny, hindering some ingenious hidalgo to adapt to the circumstances of a life without joy, it means that God deserves his fate of being misunderstood, of being ridiculed, minimized, marginalized.

The Great Knowledge refers to the life you live in order to fulfill a dream that waltzes with pain and happiness, and from which you have to learn that there are only two vibrant nuances between them: one cannot exist without the other, and whoever gives up one for the other is doomed to perish.

The Young Ioannis is every aspirant to the tree of knowledge, and this aspiration gives meaning to a life that can only be lived through sacrifice. Read this book if you want to be happy, understanding that happiness often means bypassing great knowledge, and that life is gentler and more generous with those who do not seek God.

A few verses from "The Harpist's Song", a text of great significance to the history of Egyptian thought, now come to mind:

Source: https://neculaifantanaru.com/en/young-ioannis.html

Your Guarantee Towards Performance

On February 12, 2010

Be a follower of a deterministic vision that integrates you into other people's goals, without exceeding their choices in terms of achieving the set goals.

Clark Gable is one of the stars consecrated by an Oscar. He had a brilliant career, playing alongside some of the most important actors of that time. But with his role in "It Happened One Night", the actor won not only the hearts of many admirers, but also the appreciation of the producers who continued to look for him. Legend has it, however, that there was a category of people who hated him terribly after the film's premiere: the textile industry. Why? Because there was a real crash in the body t-shirt industry after the gorgeous actor, undressing to wash himself, was seen without a T-shirt under his shirt. Most of the men, especially the young ones, refused from that moment on to wear unnecessary textiles, which, of course, had a catastrophic consequence for the industrialists.

Leadership: Can you ensure your long-term inclusion in a public dominance status by changing the meaning of the horizon that you can only reach from a certain altitude?

Let's agree on one thing: the altitude at which your image is located is directly proportional to the role you have to play. The leadership is not just a staging or acting lesson meant to get you closer to people and to raise their spirit. But, it is a process of planning through which you must anticipate the changes of mentality and attitude of the other people, to adapt to their desired style of image in such a way that to ensure the achievement of the common objectives.

Therefore, leadership is a process of becoming responsible for the reaction of the "public". That is why I believe you need to infiltrate into your leadership, whenever necessary, those active elements that would complement people's understanding, that would maintain their state of mind, and that would feed in them a sense of belonging to your own route towards performance.

Just as an artist manages to convey through a special technique the expressiveness of the human faces, in the same way, a leader must have a special technique, through which to strengthen people's faith that his leadership, his qualities, the principles that he follows, the goals that he aims, correspond to their intentions, and are helpful to their evolution for achieving performance and the desired welfare.

1. Is the only influence that you have on people the one that accompanies your celebrity? In other words, are you making use of the position you have in order to make people follow you? Or, you lay on the line your most valuable weapon: charisma?

2. People follow you because this is necessary, or because they want so?

3. You become better due to the position you have or you give to others the opportunity to develop your potential?

Leadership: Are you able to make a career worthy of a king, masterfully playing roles other than the one that suits you best?

There are some leaders, who believe that handle better the art of relating to people, to relate authentically with them, believing sincerely (but they do not suspect and how puerile) that it is easier, more personally, “more appropriate” to show off all their attributes and qualities in order to be appreciated properly. That's what they claim everyone wants. Moreover, I believe with great conviction that they are perceived in a positive way when diversifying their guidelines and activities, adapting them to the requirements of their “public" for this reason they never consider themselves guilty.

However, this way of seeing things is more false than true, because they must be first of all prepared to meet a series of rules referable to insurance that they indirectly conclude with the people – namely that they will also develop, and will increase their areas of talent, and special skills, due to their performance. Leadership assumes influence, change, transformation at the level of mentality and value system.

A skillful leader does not convert his standpoint, refusing to interpret skillfully other roles than the one that fits him best, but rather allocates sufficient time to know people and to think how to evolve close to them. Hence, the leaders build strong and lasting relationships - not only seduce people for a while, and then leaving them.

Leadership is not a ticket that people pay for you to show off your skills. In this case, you will be tempted to stop at this point.

Leadership: Are you able to establish a certain model of promoting your personal image through which you can effectively communicate your intentions and emotions, without moving away from the concrete reality that you share with others?

The leadership is like a compulsory insurance that you impose to people and it presupposes that they will receive compensation if their performance and the quality of their life it is deteriorating. Have you thought about the way of compensating people, if they do not reach the desired performance? If their duties are not fulfilled, if their morale drops, if their attitude and behavior are not maintained in balance, it means that you have failed to empathize with them, nor did you manage to inspire their interest.

Do you see more false than true? Are you able to see the truth of what you mean to people, or you continue to indulge yourself in the same state of mediocrity and not getting right anything? Can you put people in your place when you fail? Do you have the power to restore them to their previous situation? Are you changing your attitude and behavior? Are you changing your beliefs so that they could, in their turn, to change theirs? If you are not doing all this at the right time, then the price you will have to pay by yourself, it will be huge.

Are you are an agent of the change or a "Gambler"?

I said so many times, and I repeat: people are the mirror that reflects the "face" of your image. To try transforming yourself into an agent of the change, not solving the toughest problems of the people, without leading them on the way towards the true performance, but taking the least effective decisions - it is like wasting the largest share of your money on gambling. However, the losses, almost daily, amounting to large sums fails you. With each new failure, with each new refuse, you lose from your power of influence, you disqualify yourself as a leader - you are ruining yourself in a split second.

Be analytical with yourself before relating to others. Do not ever bet with your own identity, do not ever bet on the emotional impact you can have on people - until you do not create a favorable image, until you do not build a functional leadership. Start looking for the truth about yourself whenever you lose the "coordinates". Rethink your direction and possibilities

of expression, and only then connect yourself to the other people. The best leader is the one who knows how to distinguish the thin line that separates him of his true Ego, who can perceive that range of non-verbal reactions of the people (which are in concordance with their feelings), of acceptance or refusal, and who knows how to adopt the best alternative action that would comply with the objective reality.

1. How well do people know you?

2. How well do you know yourself?

3. How do you raise people's motivation to contribute to the development of a qualitative relationship?

Leadership is the decisive action that can change the image of a foreign Brand and which you qualify as a facet of the self-image through which the consciousness of one's own efficiency is expressed, validated by certain performances.

The threshold for entry into your true ego is **your guarantee towards performance**. In order to give impetus to your leadership, do not stop at that threshold where the vulnerabilities intervene in your development. Face the reality, and adapt your style and methods to the "quality" of the people that you lead. And, remember, if you are respectful, pleasant and productive, you can reach a level of influence over others, and to earn them pretty quickly by your side.

*** Note:** Oprea, Stefan - *Oscar stars (Vol 1)*, Editura Junimea, 1996.

Source: https://neculaifantanaru.com/en/your-guarantee-for-performance.html

Your Mirror

On September 05, 2017

The true source of creation is the life from which you have to draw a correct conclusion with the same attitude of assuming the reality with which you try to accept your reflection in the mirror.

The color of my life corresponded to the whole of which lacked a part, like a premise without conclusion, constituting a diminishing of the possibility of modeling the matter of reality that I had preventively armed with the force of the substantial phenomenon of creation. I've got to be strong / Even if I know that this feeling is wrong !

I was imposing my transformation into a different man by confirming that the very effect of reality through the action of creation was a modified form of the aspiration to the proper transcendence of the "mirror of the soul" to which I could not find aesthetic uses.

Carefully studying each *"right or wrong"* of my nature, learning to weigh and measure the beauty or ugliness of thoughts and emotions – maintained by instinctive impulses to which I gave way to each "beyond" of the wave of absolute ideality, I began to transpose myself more and more in the strange landscape of a painting with the subject of a novel.

Leadership: How do you manage to draw from the confrontation with yourself a new dimension of personal expression, able to transform inner rebellion into a genuine creative force?

A strenuous novel that keeps you busy in your atmosphere is cumbersome at every page change, from which the artist in me, left impacted by the experience of confrontation of the two omnipresence's, creates the concept: "Look in the mirror."

Undoubtedly, the complete formation of my personality was marked by a transformation of how I relate to the life lived through art, before reaching that height of the artistic manifestation to which the artists full of vanity usually rise up to.

At its foundation, in a perpetual revolt movement, contributed that real spark of the dream unharmed by the attainment of a world-wide vision of beatitude, that faithful asset focused on the instructions of a pragmatism function: "I've got to stand up for myself". Art was a source of enlightenment, not a proof of weakness.

Leadership: Does your thought pattern contain the totality of the essential characteristics of the object under reflection, in the idea that the bipolarity between inner friend and enemy becomes the source of creation and transcendence?

Of course, in my way of being and following the model of thought that contains the totality of the essential characteristics of the object subjected to reflection, I was particularly ambiguous, always having two senses attached to the perspective of the existence as a self-control test:

An eccentricity based on the existence of a prejudice: "I've got to not care" and snatch a subtle form of extreme pleasures of life, to insist, to seek more diligently the miracle of rebirth in eternity. And if I found it, I would dare to answer the great question of the

illuminating spirits, studying the laws of bipolarity: "Am an enemy or a friend to myself?"

The artist is always unpredictably complex during the dedication of imaginative activity in everything he does, thinks, feels, designs, from which escape is sometimes the access to a dimension of life freed from the limits of space and time.

The art of exploring yourself in the mirror to reveal yourself presupposes recognizing what is wrong that prevents you from being corroborated by creation.

The meaning of "crowning creation" is to create a strong link between the intensity of sensitivity that takes you to emotionally impactful forms and the voice of consciousness that proposes addressing moral themes.

While the variable of the pointer type: *"We've got to be strong / Even if our reasons seem wrong"*, has as a measuring unit the irony of a relentless clash, of the Angel's struggle with Jacob, constituting compliance with the rules of a game of fictions through which the artist defends himself from the only enemy of his genius condition: the vision of a world without quality.

Lorenzo Bernini, one of the biggest artists of the Baroque, best known as a sculptor, decided to judge at some point the *"Riddle"* of Caravaggio by highlighting the exacerbation of fantasy and natural truth:

"Often in nature, you find parts that stand out, when it should not be so, or others that should come out without this happening. The one who knows how to draw well leaves aside what actually appears and it should not be so, and it draws what should be and does not appear..."

Artistic leadership means finding perfection in what is missing from an image in order for it to be authentic.

My destiny and that of my creation in the exercise of the theme for which a Heideggerian type of reflection could have been an exceptional support, thus gaining a subjective nuance, indicated in the world of exclusion, which lacked many elements of personalization. From the construction of this tandem one could easily omit the central element of a successful life, the essence of exposing an artistic image, a fundamental verse of the sublime.

It seems that there is still much to be learned before I come to know the truth that literary critic Vissarion Belinski has long expressed: *"Authentic artistic works have neither beauty nor grief, but to whom completeness is accessible, will only notice beauty."*

Your beauty lies within you.

The true source of creation is the life from which you have to draw a correct conclusion with the same attitude of assuming the reality with which you try to accept your reflection in the mirror.

Your Mirror is the business card for the self-image built on the pattern of a life experience, amid the finesse with which the painter masters the brush technique, from which you can learn to see beyond surface things.

*** Note:** Simply Red - Your Mirror

Source: https://neculaifantanaru.com/en/your-mirror.html

Your Painted Smile

On October 12, 2018

Learn to examine yourself in the mirror of the confessions present in artists' judgments so that you constantly reach a superlative intensity of their inner life.

Her gaze paused over me, affectionate, compassionate and gentle, as a message to promote the reading of a poetry full of rhyme, in which the author staged an "ego" full of finesse that increased the impulse to gain pleasure in seeing things which he possesses. Engulfing is the power of a smile that calms you.

It is obvious that she has not suffered the prominent influence of my literature, yet it seemed to have been touched by the mirage of a freedom acquired on the basis of comparisons between the brilliance of a repeating dream and the color of a successful thriller of courage and prosperity. Her gaze, like every movement of the wings of a butterfly on May, exerts a certain pressure on my thoughts, a redirection of the feeling of ephemeralness, making me stray ever farther, towards heights, like birds, in a flight above the clouds, through the universe of an odd laugh.

I still analyze the effects and chromatic variations of a facial expression with a significant impact on the human psyche. Through a simultaneous contrast effect, the atmosphere of deep soul vibration serves as the backdrop of a picture enlivened by the endless thought of a journey in time, when everything remains complementary to the color of light, that pale-pink of a moment kept in a spark of eternity.

I fear nothing. I do not want to be deceived by the mirror of the soul, something that consumes me through emotional load, expressiveness and suggestion. The secret weapon of a woman is a reality that does not obey either space or time. How much would an artist suffer if he gave up the temptation to bind himself spiritually to someone without embracing a place of the transcendence of the real, the multiplication of lights and the expansion of mystery.

Leadership: Do you perceive your self through the lens of a category of ideological-literary representation, other than the viewer of an image that sensitively seeks to penetrate the intelligible?

Don't talk to me. Let me see you through the lens of a category of ideological-literary representation, of a logic of the differences of nuances, with the pleasure with which the painter shapes a vision from which he draws the stakes of an avant-garde destiny, revealing through a bizarre coincidence of colors a secret world, full of magic, loaded with divine faith and grace.

I carefully observe the glowing of your eyes, their color is real, but at the same time they seem lost in a surreal story. Everything disappears in a moment, like when you try to confiscate the sparkle of a star, allowing yourself to be blinded by the light of a space that widens as you go deeper into it.

Seen as a double of a Cella Serghi character, I can only fix this being's correspondences in the white and pink color nomenclature used by painters who want to demonstrate the beauty of a picture in interaction with a state of fantasy that is the essence of an autonomous artistic genre, through a profound literary character.

You had the power to open another door, another book, through a combination of curiosity and desire, urging me to continue the attempts to "scout" the meanings that colors bear in an addition of depth to the contrasts between delicate and energetic. The strength of a woman is recognized in the intensity of the color the artist chooses to predominate in his painting.

Red signifies imagination. Pride is slightly camouflaged in a yellowish white in the corner of her lips. I have not yet decided how I should understand you, without giving up the temptation to bind myself to any uncompromising compromise in the passion I place in the benefit of artistic ideas, between existing through a chiaroscuro and going deeper in the pages inspired by a high poetic wardrobe.

Leadership: Can you create the advantage of a comfortable visual area for close and remote viewing through an approach that demands a high engagement pattern dedicated to the experience of being a pillar for someone else?

You weighed me in a moment and it was not too my advantage it seemed. But to understand you from a glimpse, to use that substance dissolved in a certain amount of solvent at a certain temperature, gives the color a luminous intensity, I must allow you to lose yourself in the memory that the gesture of a completely accidental touch awakens.

You read my book about the qualities of the leader and you were so excited, much too touched by the collage painted entirely with the logic of the reasoning in which the human engineering experience, called metamorphosis, is inventively used, in a crescendo of the desperation of wanting to be part of a story with a visible aesthetic degree.

Walking through the room, I showed you the pictures that have always brought joy to my soul. Original paintings imagined by my mother, regarding the human wealth of man, meant to reflect a way of expression of creativity brought to another level. A simple exercise to eliminate the tension between reality and fiction. Everything around that special state of energy released by the work that you put your soul into and are pleasantly surprised by the final result.

Your gaze always turned to me, your smile harmoniously combined with the features of a mystical character in a literary work that translates into other worlds and makes you reflect on the events that occur in an eerie silence. So much gentleness exits your presence, feeling it like a hand on your shoulder, like a tightening in your heart's heart. A sign that you accepted me as your own confidant, you were burning to embrace my emotion with the most intense passion of the mind to control another mind.

Leadership: Do you contribute to creating a rendering model of the experience that comes from the details of a being who experiences their feelings inside a mirror that reflects a reality never twice the same?

But what do you think of me when you look at me so adorably? I am trying to enter your mind for a moment, to open your hidings through a Cella Serghi character who loved the ability to be passionate, preoccupied with beauty.

"You look at me as if from another realm, sometimes ready to embrace me. You are not afraid, you do not defend yourself. You are so sure of yourself, slightly ironic, a little sad. As a man in front of a shop window, admiring a gem that fascinates him. He would like to have it, but knows that's not possible. A shop window separates them, a world. There is pain and anger in your eyes, but also something inviting and good. You will leave the storefront slightly nostalgic. You have other things to attend to, other business. The world is big. It is not like a shop window. But for me the earth shrunk. It is as much as you surround it. You

are the whole world. And I am the desperate lover of this world."

We stayed up late at night together as two statues that are waiting to come to life at the colorful touch of a surrealist painter. I imagined her look, solemn and dignified, as you would show an angel descending from heaven, breaking the prison roof and releasing its prisoner.

She tried to catch my gaze without anyone to know, as an invisible instance analyzing gestures and reactions of the characters in a literary work that will never be finished. I was the alien "eye" that dominates the image created in the panorama of consciousness sensible to beauty. She was that part of the mirror that reflects the eye's attention towards the absolute, infinity and mystery. In me persisted its desire to sip the kiss of an endless love.

We both constituted the background of a painting *"I lost you inside my mind"*, in which the lyricism of colors, the symbolic ambivalence of a temporary microcosm, the inspiration of high poeticism. In fact, we both seemed to have come out of the pen of an artist who does not know adversity in art.

The man viewed through the lens of art is a reflection of elevated and intense feelings in a double mirror: in the experimental mirror of a literary work and in the mirror of a fictional reality that claims to be more real than it really is.

Your Painted Smile is the creation of an artist who starts studying color from understanding the mechanism of visual perception as the fundamental moment of the experience of existing as a being that passionately aspires to consistently achieve a superlative intensity of inner life.

*** Note:** Bryan Ferry - Your Painted Smile

Source: https://neculaifantanaru.com/en/your-painted-smile.html